

No. 4
 OF
 C. NICHOLSON'S
 Preceptive Lessons,
 FOR THE
 FLUTE.
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SCALE of F MAJOR.

The following pre-supposes the Pupil to be thoroughly acquainted with the preceding Numbers of the Work.

Exercise I.


Let the above Exercise be practised very slow; dwelling on each Note as long as the breath will admit, until the Tone is clear and brilliant from the lowest to the highest Note.—

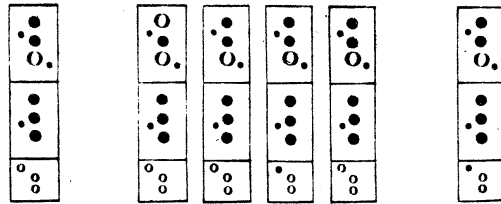
NOTES.

1. This Note, (B \flat) the Author universally fingers as above; he has, however, met with Professors as well as Amateurs, who have fingered it thus; this he must attribute to their having originally practised on a Flute without the additional keys, or having studied in the French School, where this fingering is not unusual, and where Rapidity of Execution is the primary object rather than firmness and equality of tone.
2. 3. The Author generally fingers the upper E and F as if written the Octave below, with this exception, that he keeps the 3^d finger of the left-hand up, particularly when the E is either followed or preceded by F. On this subject, consult the References N^{os} 10 and 11, Page 3 in the first Book.
4. 5. The middle B \flat in the keys of F and B \flat has a beautiful effect when fingered thus; particularly when followed by A, which must be fingered in the same way, only that the D \sharp key must be down. This mode of fingering the B \flat and A is strongly recommended to the Pupil's attention, especially in Slow and Pathetic Music, where it has the happiest effect.—

Whenever the B \flat and A throughout this Work, is intended to be fingered as above, it will be denoted by this mark (*) which will be placed over or under the Notes where it is recommended.

When a TURN is thus written,  the B \flat and A should be fingered

in the same way, thus;  and, indeed, this mode of



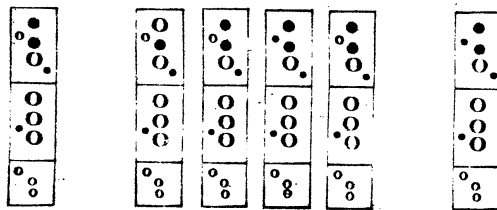
fingerings will apply to any Turn on the middle B \flat , in the keys of F and B \flat , whatever the concluding Note may be.

— The following for Example:



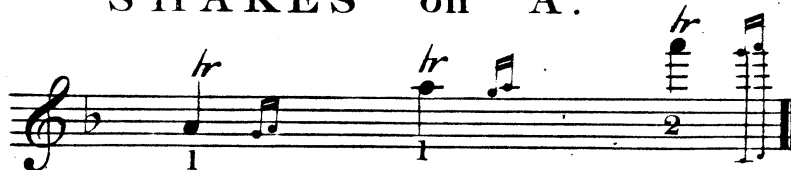
The Author is aware that the Turn on middle B \flat *may* be (and generally *is*)

fingered thus,  The C, however, will be found so

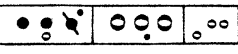
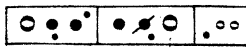


very flat, that the upper fingering must at once be entitled to a decided preference.

SHAKES on A.



NOTES.

1. When a Shake is marked over this Note, in the keys of F or B \flat , it must be fingered thus,  by which the B \flat will be perfect. The Author has often heard A shook in these keys as marked in Book 1st; the effect, however, is bad; as the B \flat must necessarily be half a Tone too Sharp. — A lever might easily be attached to the B \flat key, to make the Shake, but as the above is so good, and as an additional key would only render the Flute more complicated, and consequently more likely to get out of order, the Author could not approve of such an addition.
2. Finger the Shake of upper A thus;  and the returns as the Harmonics of lower C and D. —

EX: II.



The above Exercise will be found difficult to execute neatly, in consequence of the Articulation requiring the slide from the D to the F: the practice however is highly useful, and will gain strength in the 3^d finger of the right hand. After having acquired the above, practise the passage with the under Articulation, which will be found much more easy, and which proves, that the great difficulty generally complained of in passing from D to F, is not in the fingering, but in the attempt to slide them.

EX: III.



This Ex^o is not difficult to finger, but difficult to play well, as its effect entirely depends on an equality of Tone.

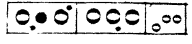
EX: IV.



After having acquired this Ex^o with the above Articulation, practise it with the single Tongue, striking each note as firmly as possible.

Ex: V.

Let the Pupil be careful, in practising the above Ex^o, that the last note of each four, is as strong as the preceding three. The various Articulations marked in Page 4 of the 1st Book may be applied to this Passage.

Where this Mark (x) appears over the C it is intended to be fingered with the 2^d finger of the Left Hand thus 

Ex: VI.

Practise this Ex^o very slow until every Note is distinctly heard.

W A L T Z.

Ex: VII.

PRELUDE

Ex: VIII.

Be careful, in practising the above Prelude, that each Note in the rapid runs, ascending and descending, is distinctly heard. It is difficult to execute and the Pupil ought therefore to begin slow.

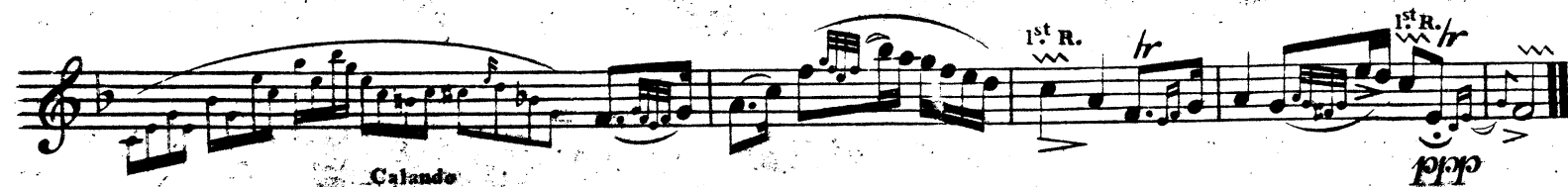
Ex: IX.

This Ex: will be found highly useful to gain a flexibility in the lips, and is an excellent practice for Double Tongueing.

THE LAST ROSE OF SUMMER.

IRISH MELODY.

ADAGIO



The more *ad lib^m* the Embell^{ts} to the above beautiful Melody are played, the better will be the effect; Let the Pupil, however, be careful that the Air is strictly preserved.

ALLEGRETTO

The musical score consists of ten staves of music in 3/4 time, marked 'ALLEGRETTO'. The key signature has one flat (B-flat). The music is characterized by frequent triplets of eighth notes, often with slurs and accents. Various articulation marks are present, including slurs, accents, and dynamic markings such as 'p' (piano) and 'f' (forte). Some measures include first and second endings, indicated by '1st' and '2^d' above the notes. There are also asterisks (*) and a trill symbol (tr) scattered throughout the score.

The Author has written the above "BOLLERO" principally for the exercise of Triplets, the Articulation of which (where three occur on the same note) is difficult, either with the single, or double Tongue, consequently a good study for each: he would, however, generally play them, by blowing the first and articulating the following two, thus

