

No. 5.
OF
C. NICOLSON'S
Preceptive Lessons,

FOR THE

FLUTE.

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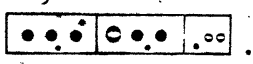
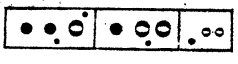


The following

SCALE of B \flat MAJOR.

pre-supposes the Pupil to be perfectly familiar with the preceding Numbers of the Work.

NOTES

- 1.....These Notes, (middle and upper E \flat) are generally fingered with the top or first finger off; the consequence is, they can seldom be blown strong in Tune, as they get too Sharp by forcing: The Author would therefore recommend them as marked above.
- 2.....In ascending, as high as upper E \flat , or descending from it, the D should be fingered as upper E \flat , only keeping the D \sharp key down, thus: . When such fingering is intended, it will be denoted throughout the work by the following Mark being placed under or over the Note (\emptyset).
- 3.....The above fingering is the most perfect on a Flute with holes of the usual size; but the following if with large holes: 
- 4.....For an explanation of this mark (*) See page 27 under reference 4 and 5, Book 4.

SHAKES on B \flat .

NOTE 1. This Shake may be produced in the same way as the first, but the C will be too flat. If playing upon a Flute of 8 keys, finger the B \flat as lower E \flat , and shake the long F \sharp key; the return will be the Harmonics of D & E \flat as above.

Exercise I.



It will be perceived that the upper D, E \flat , F, G, F, E \flat , D &c: are fingered exactly as the two lower Octaves, with the exception of the D ascending, which must be fingered as the Harmonic of G. To produce the upper G, the D \sharp key must be down. The Scale of B \flat has always been considered difficult to execute; the Author, however, feels confident, that with the above fingering, it will be found as easy as any other.

Ex: II.



Be careful, in practising the above Ex^o, that the lower note of each Octave is distinctly heard.

* Should there be any difficulty in producing the upper E \flat with the above fingering, raise the G \sharp key.

Ex: III.



For an explanation of this mark (x) see Note 1st page 14, Book 2, — and for this mark (o) see Note 1st page 20, Book 3.

The Author cannot too strongly recommend the acquirement of the above Ex^o as being an excellent Study for that system of fingering, which he wishes his Pupils to adopt.

Ex: IV.

The above Ex^o ought to be very carefully practised, to preserve an equality of Tone in the ascending and descending passages. Apply the various Articulations marked in page 4.

Ex: V.
ALLEGRO

The first two Notes of each Crotchet in the 1st Bar &c of the above Ex^o must be played as quick as possible, to give the intended effect, dwelling the remainder of the time on the third note: if this is not strictly observed, it will have the effect of playing each three in Triplets.

Ex: VI.

Musical score for Exercise VI, featuring five staves of music in G major with a C-clef and common time signature. The music consists of a continuous eighth-note scale with various articulations and dynamics. The first staff has three asterisks above the first three notes. The second staff has three asterisks above the first three notes. The third staff has three asterisks above the first three notes and dynamic markings *f*, *p*, and *p*. The fourth staff has dynamic markings *f* and *f*. The fifth staff has three asterisks above the first three notes and dynamic markings *f* and *f*.

To sound the high Notes, they ought to be struck with the Tongue, by which half the exertion of blowing (which would otherwise be required) will produce them. Unless this is observed, it is very difficult to pass abruptly from a very low to a very high Note, without harshness of Tone.

Ex: VII.

Musical score for Exercise VII, featuring four staves of music in G major with a 3/4 time signature. The music consists of a continuous eighth-note scale with various articulations and dynamics. The first staff has dynamic markings *ff*, *f*, *p*, and *f*. The second staff has dynamic markings *p* and *ff*.

The Author has written the above Passage principally for the Exercise of the B \flat , or Thumb key. Vary the Articulation as before directed.

CAPRICCIO.

EX: VIII.
MODERATO

f *p* *ad lib.* *All.*
p
tr *tr* *tr*
dolce
f *p* *f* *p calando ff*

For the fingering of the Turn on the first note of this Ex.^o see page 28, Book 4. The Articulations marked to the above Capriccio must be strictly attended to, or the desired effect will be lost.

POLONOISE

EX: IX.
MODERATO

f *p* *f* *p*
Cres. *ff*

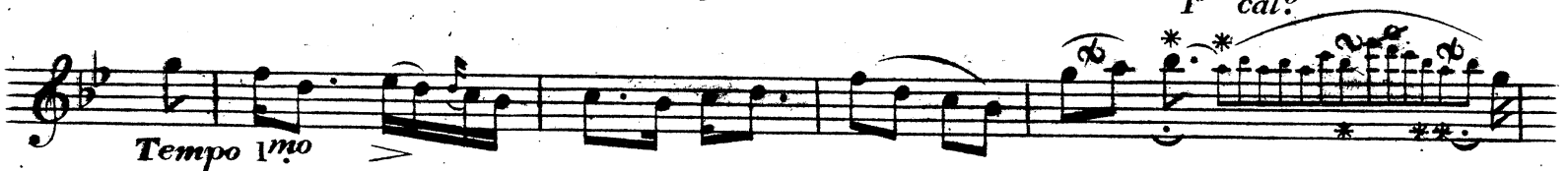
EX: X.
MODERATO

D.C.

Vary the Expression and Articulation of the above Ex^e — observing to tip the first note in each four of the Arpeggios clearly and distinctly, — whilst the Scale-passages ascending and descending, should be executed with that smoothness and equality of Tone which so closely imitates, and which may be so aptly compared to the flowing of a Stream of Sound.

"AULD LANG SYNE"

ANDANTE



To encumber the above favorite Melody with Embellishments, would only be to deprive it of the beautiful simplicity of its character; the Author has therefore introduced but few. The Air itself, indeed, quite unadorned, is susceptible of the most delicate and refined Expression.

WALTZ

C. Nicholson.

ANDANTE

The musical score is written on 13 staves. It begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The tempo is marked 'ANDANTE'. The music is characterized by flowing, melodic lines with frequent slurs and ornaments. Several slurred D notes are marked with an asterisk (*), indicating they should be accented with breath. Dynamic markings include 'p' and 'pp'. The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

* Where the slurred D's occur in the last movement, accent them very strongly with the Breath, but do not tip them with the Tongue.