

No.
OF
C. NICHOLSON'S
Preceptive Lessons,
FOR THE
FLUTE.

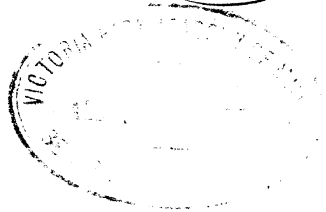
Entered at
Stationers Hall.

Price of Nos 1 & 10. 6s each.
of Nos 11 to 20. 2s 6d each.

London

Published for the Author
by
Clementi & Co. 26, Cheapside.

Printed by Carl Witten for



3

The following

SCALE of E^b MAJOR

pre-supposes the Pupil to be familiar with the preceding N^{OS} of the Work.

Exercise I.

NOTES.

1. For explanation of this Mark (*) See page 27, Book 4.

This mode of fingering the B^b the Author strongly recommends in the keys with 3, 4 or 5 flats, as the Flute is kept much steadier in the hand than by using the Thumb key when followed or preceded by C[♯]: for Example, see Subject of Rondo Page 48.

2. This Mark (ø) is explained in page 34, Book 5. —

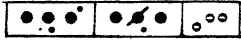
3. In descending from A^b, the middle & lower G has a beautiful effect when fingered as F[♯] with the A^b or G[♯] key up, thus: particularly in concluding passages, such, for instance, as the following,

When such fingering is intended, it will be denoted through this work by the following Mark (ϕ).

If a Shake is marked over G, in keys with 3 or 4 flats, it is generally fingered thus; this, however, is so difficult, that the Author recommends it thus; shaking F[♯] with the A^b, or G[♯] key up.

SHAKES on Eb.

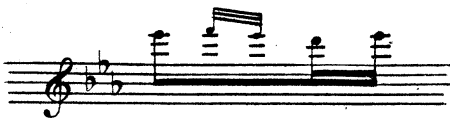

NOTES

4. The Shake on lower and middle Eb, whichever way it is fingered, is either extremely difficult or very imperfect. The Author has marked the most perfect fingering; which, however, he must observe, is so exceedingly difficult, that he despairs of ever hearing it executed with brilliancy. The following fingering  is easier, but so defective that it cannot be blown strong in tune. If playing on a Flute with 8 keys, finger the Second note in the Shake with the long F# key.
5. For the Shake on upper Eb, the third finger and Thumb-key of the Left-Hand must be shook alternately.

The Pupil is recommended to practise the present N^o of PRECEPTIVE LESSONS until he is perfectly master of all the Exercises, and can execute the Scale from the bottom to the top of the Instrument, and back again, with evenness of Tone & rapidity of Execution; as the Author is unequivocally of opinion that it is not only one of the *sweetest* keys for Slow and Pathetic Movements, of which the Flute is capable, but of equal brilliance in quick passages, when properly understood.

A little careful practice will soon remove the difficulty which so many Amateurs apprehend (for there is more in the apprehension than in the reality) from seeing more than two flats in the Signature of the key.


When a Turn is marked over the upper Eb, it must be fingered

thus:  or, by making the upper F# thus: 

EX: II.

Vary the Articulation to the above Ex.^s, and let it be practised at first very slow, until every note is heard with a full, clear, and brilliant Tone.

EX: III.

The Author has written the above Ex.^s for the practice of some of the most useful Turns in the key of E^b major. The fingering marked to the first bar, must be continued where the passage is repeated. When a Note is thus accented,  it is intended to be struck as firmly as possible, and *forced*. * For the fingering of this Turn, see Note 5, this Book.

EX: IV.

This Exercise will be found highly useful for gaining the power of forcing any marked Note. Be very careful to play in Tune, which is only to be done (when Notes are so suddenly blown strong) by a strict observance of the principles inculcated in page 4 of the 1st Book.

Ex: V.

Musical score for Exercise V, consisting of five staves of music in G major, 2/4 time. The piece features a continuous eighth-note pattern with various articulations and dynamics.

Let the Articulation to the above Ex^e be varied. —

Ex: VI.

Musical score for Exercise VI, consisting of five staves of music in G major, 2/4 time. The piece features a continuous eighth-note pattern with various articulations, including slurs, accents, and dynamic markings like 'p'.

The above Ex^e is strongly recommended as an excellent study for the acquirement of the Author's system of Fingering.

Ex: VII.

This Ex^o is intended to give a command of the A \flat and B \flat keys, and must be Double-Tongued throughout.

EX: VIII.
ANDANTE.

This Ex^o is well calculated for the improvement of Tone. Let the lower notes be brought out firm, and the upper notes clear and distinct.

P R E L U D E

Ex: IX.
BRILLANTE

Musical score for Ex: IX. Brillante, featuring five staves of treble clef notation. The piece is in 2/4 time and B-flat major. It includes various musical notations such as slurs, accents, and dynamic markings like *f*, *ff*, and *tr* (trills). The score concludes with a double bar line and repeat dots.

Let the full power of the Instrument be brought out in the practice of the above Ex^e. The passages, if properly executed, are extremely brilliant.

Ex: X.

Musical score for Ex: X, featuring five staves of treble clef notation. The piece is in 2/4 time and B-flat major. It features complex rhythmic patterns, slurs, and asterisks marking specific notes. The score concludes with a double bar line and repeat dots.

"AH FERDINA"

Mozart.

ANDANTE

Musical score for "Ah Ferdina" by Mozart, marked *ANDANTE*. The score is written in G major and 3/4 time. It consists of six staves of music. The notation includes slurs, trills (tr), ornaments, and dynamic markings such as *1st R.* and *1st Left.* The piece concludes with a double bar line.

RONDO

C. Nicholson.

ALLEGRO
MODERATO

Musical score for "Rondo" by C. Nicholson, marked *ALLEGRO MODERATO*. The score is written in G major and 2/4 time. It consists of five staves of music. The notation includes slurs, accents, and dynamic markings such as *f* and *p*. The piece concludes with a double bar line.

This page contains ten staves of musical notation for Nicholson's Preceptive Lessons No. 6. The music is written in a single melodic line on a grand staff. The notation includes various rhythmic values, slurs, and articulation marks. Key annotations include:

- Asterisks (*) placed above notes in the first, second, fourth, sixth, seventh, eighth, and tenth staves.
- Crosses (x) placed above notes in the first, second, and third staves.
- Dynamic markings: *ff* (fortissimo) appears in the seventh and eighth staves; *p* (piano) appears in the seventh and eighth staves.
- Trills (*tr*) are indicated above notes in the fifth, sixth, seventh, eighth, and tenth staves.
- A first ending bracket (*1st R.*) is shown in the seventh staff.
- Accents (>) are placed below notes in the sixth, seventh, eighth, and tenth staves.
- Slurs are used to group notes across multiple staves.

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