

No. 3  
 OF  
 C. NICHIOLSON'S  
 Preceptive Lessons,  
 FOR THE  
 FLUTE.

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*Ezmit. sc. l'ari. m. m. m.*




7/3

## SCALE of D MAJOR.



1. .... The fingering marked to this Note is decidedly the best; but in rapid passages ascending, it will be found difficult, in which case it must be fingered thus;  with this fingering, however, the Note cannot be dwelt upon, being much too flat. In descending passages, it ought (with a very few exceptions) always to be fingered with the long key as in the Scale, and to impress this the more fully upon the pupil's attention, it will be denoted throughout the work by this mark (o) in every passage where it is recommended.
2. .... This note is marked with the best fingering, and as it is quite as easy, and much more perfect than any other, must at all times be used.
3. 1. .... The Author conceives he is the first who has ever introduced these Notes into print. They are, however, so difficult to produce that he has not the least expectation of ever seeing passages written for them, — but as in the course of this work he purposes shewing every thing connected with the Flute which comes within his own knowledge of the Instrument, he has thought proper to mark them.
5. .... For an explanation of this mark (x) see page 14, Note 1.

## SHAKES on C#.




This Shake is fingered thus,  but being rather difficult, is seldom written, not only on that account, but from the unpleasant rattling noise occasioned by the action of the key.\*



This  is the best and most perfect Fingering: it can however be shook thus: 



This  is the best and easiest Fingering for the upper C#, and therefore ought always to be used.

For the Fingering and Shakes to all the other Notes connected with this Scale, see the preceding N<sup>OS</sup> of the Work.

\*

This latter objection, however, has lately been obviated by Mess<sup>RS</sup>



CLEMENTI & C<sup>O</sup> who have applied to their Flutes their new invention of Elastic Plugs, by which, and the additional advantage of Double Springs to the Keys, the Performer is enabled to execute even the most rapid Passages or the most Chromatic Modulations, without the least offensive noise from the action of the Keys.

To these Flutes the author has devoted a great portion of his time and attention; in regard to the Bore &c, they are modelled precisely upon the principle of his favorite old Flute, so well known in all the Public Concert Rooms, — in consequence of which, such are the improvements which he, in conjunction with the Manufacturers, has been enabled to make, — and such is their Freedom, Power, Sweetness, and Brilliancy of Tone, that he has discarded his old Flute in their favor, and confidently recommends them as perhaps the best Instruments of the kind ever offered to the Public. Observe that they are stamped "CLEMENTI & C<sup>O</sup> LONDON, C. NICHOLSON'S IMPROVED."

Ex: I.

The above study the Author strongly recommends for the acquirement of Tone; it ought to be practised very slow, striking each note as firm and clear as possible.

Ex: II.

Vary the Articulation to the above passage and be careful not to play it (like many Amateurs) as if written thus,  but thus, 

Ex: III.

After having acquired the above Articulation, practise the Ex<sup>o</sup> with the various others marked in Book 1<sup>st</sup> page 4.

Ex: IV.

It is scarcely necessary to say that this Ex<sup>o</sup> is to be Double Tongued throughout; Let it be practised until the second syllable of the Articulation is as clear and distinct as the first. Begin slow; a little practice and perseverance will soon remove the difficulty which will be at first experienced.

EX: V.  
ANDANTEVar.<sup>n</sup>

The Author strongly recommends the acquirement of the above Ex.<sup>e</sup> which, if well practised, will strengthen the 2<sup>d</sup> finger of the Left, and the 3<sup>d</sup> finger of the Right Hand, the general weakness of which prevents so many Amateurs from shaking the A and D with that firmness and brilliance of which both these Notes are susceptible.

Nothing being more essentially necessary to good Flute playing than flexibility of the Lips, the Author has marked the Var.<sup>n</sup>— not as he *would* play it,— but as it *may* be played, by means of the Harmonics to the small Notes, and he strongly recommends the practice of these Harmonics as an excellent study for the proper management of the Embouchure, which is of the utmost consequence to all who are emulous of excelling on the Instrument. For an explanation of the nature of the Harmonics, Vide Bk: 2, — Ex: 5, Page 16.

Ex: VI.

Respecting the Harmonics, see Remark to the 5<sup>th</sup> Ex<sup>e</sup> which will apply to the above also.

## "AR HYD Y NOS."

Ex: VII.  
ADAGIO

Con espressione

The Appoggiaturas, or small Notes, which form a beautiful Accompaniment to the above Air, must be sounded with great delicacy.

EX: VIII.  
ALL.<sup>o</sup> MOD.<sup>to</sup>

The musical score for 'POLACCA' is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with the tempo marking 'ALL.<sup>o</sup> MOD.<sup>to</sup>'. The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages, often slurred together. Dynamics include fortissimo (ff), piano (p), and minor sections. The word 'Minor' is written above the sixth staff. Trills (tr) are indicated above several notes. The score concludes with a double bar line and repeat signs.

⊙ Play the Slurred Octaves as if written thus



Several anonymous communications having reached the Author, expressing a wish that he would explain the precise position of the Lips, Embouchure, &c: in order to produce that peculiar quality of Tone for which the best Flute Players are so much admired, he begs to refer such correspondents to his Instruction Book already before the public, where they will find this subject clearly and distinctly treated. Convinced, however, how very inferior all written precepts are to oral instruction, in so nice a matter, and willing as far as possible to be serviceable to those Amateurs who may follow the course of practice pointed out in these PRECEPTIVE LESSONS, he will have much pleasure in giving a Lesson gratis on the formation of the Embouchure &c, to all who may possess the Work when complete; and by One Lesson on this subject he feels assured that a Pupil will derive more benefit than if he were at the trouble to peruse a whole Volume.