

A
SCHOOL for the FLUTE

BY

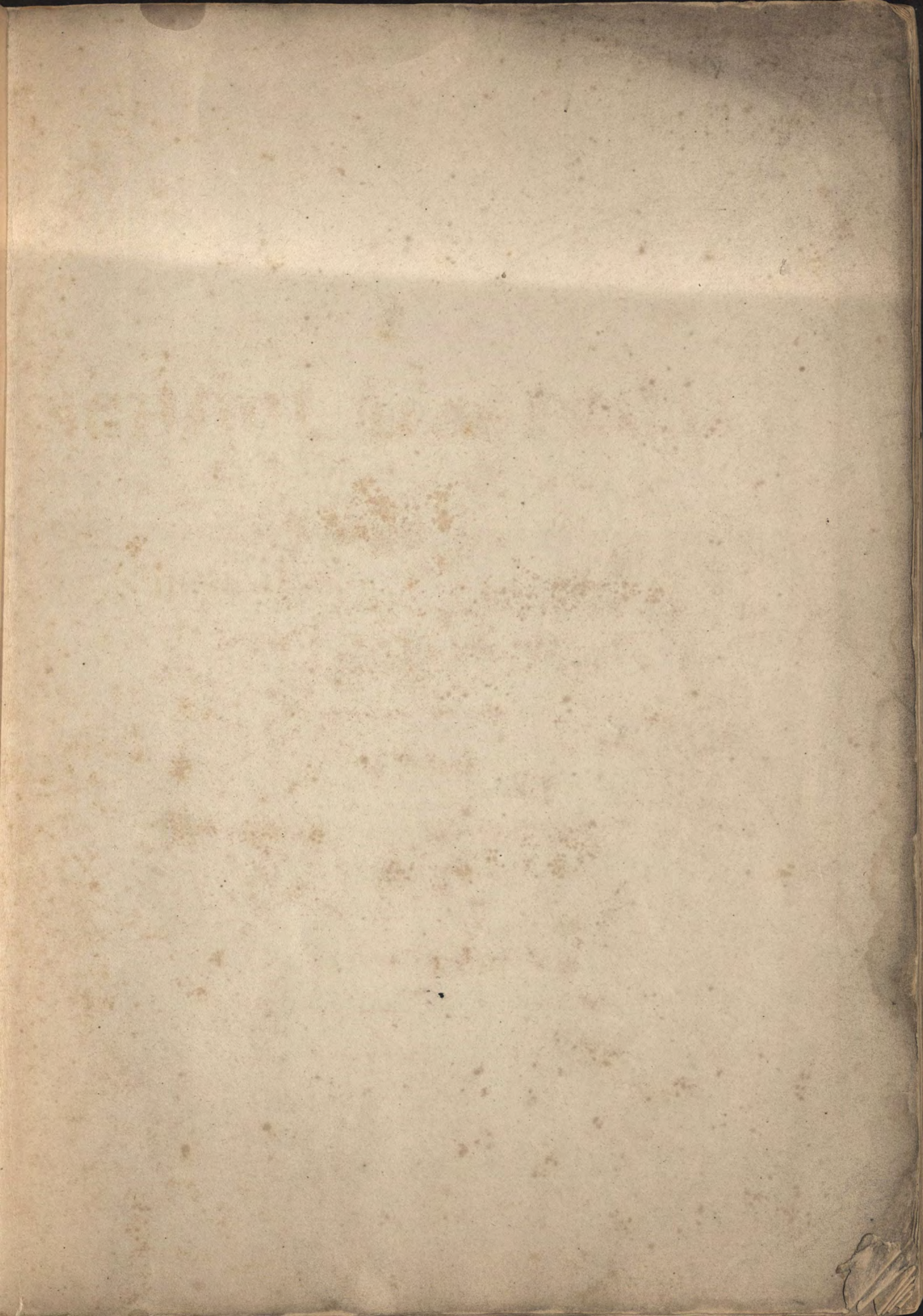
C. NICHOLSON.

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A
SCHOOL FOR THE FLUTE

Being a New

Practical Instruction Book.

DEDICATED BY PERMISSION

TO

Her Most Gracious Majesty

Queen Adelaide

BY

C. NICHOLSON.

Flutist to H. Majesty

Vol.

NEW YORK

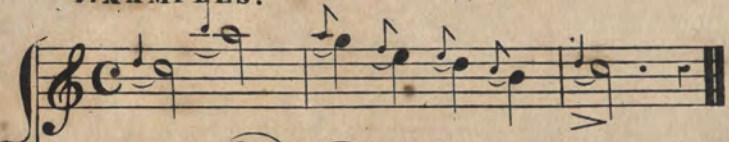

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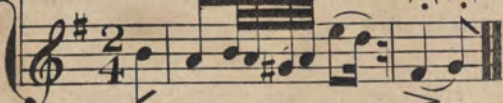
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ON THE APPOGGIATURA.

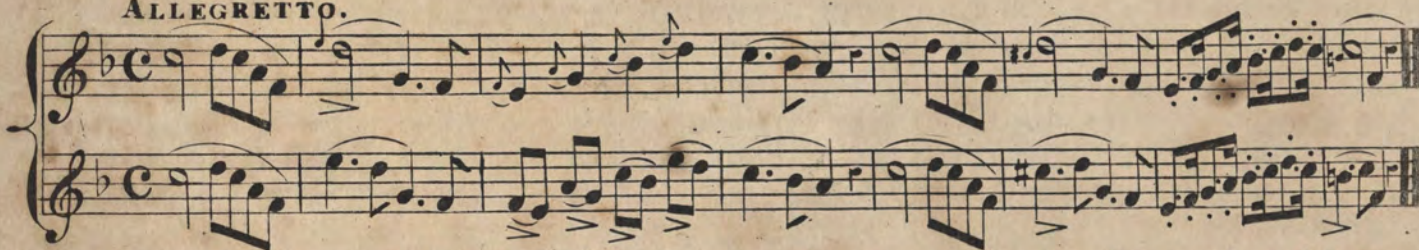
The APPOGGIATURA, a small note preceding one of the ordinary size, is generally a note of suspension, as it does not always partake of the harmony of the note which follows it, and from which it derives its time.— There are two kinds of Appoggiatura—the one being above the principal note called the superior, the other below it the inferior.— The interval of the superior may be either a whole tone, or semitone; but the inferior, is always a semitone below the principal note.— The Appoggiatura generally takes one half the time of the principal, and when the latter note is dotted, two thirds.— As the Ear is gratified by being kept in suspense, the Appoggiatura (particularly in slow plaintive Melodies) should seldom be hurried.— When it precedes the last note of a Phrase, or termination of a Melody, its time may be prolonged, and the effect highly improved by gradually incorporating it with the last note, by the Aid of the Glide, and subduing the tone during its performance to a mere whisper.

EXAMPLES.

Written.  

Played.  

ALLEGRETTO.



When the Appoggiatura is written as a semiquaver, or demisemiquaver in quick movements; it still derives its time from the note which succeeds it, otherwise, a wrong effect (which I have frequently heard) is the result

Written. 

Played correctly. 

Incorrectly. 

ALLEGRO.



ANDANTE.



When a principal note is preceded by two or more small notes, they are generally slurred, and played with rapidity, this however is not an invariable rule.

ALLEGRETTO.



ALL? MOD?



D.C.

THE GLIDE.

The **GLIDE** (—) when judiciously introduced, has a most beautiful effect; it is produced by drawing the fingers off the holes instead of lifting them, by which means two or more notes with a continuity of tone may be exquisitely blended. The fingers of the left hand ought to be drawn off towards the palm of the hand, and those of the right forced forward, or the hand raised so as to remove the fingers by slow degrees from the holes. The note glided to, ought to be fully sharp, as the tone by ascending so gradually will otherwise appear flat. The highest note where the glide is marked should generally be forced; but should it be marked piano, by attending to the observations on playing piano or subduing the tone, the effect may be produced, and perfectly in tune.— When more fingers than one are employed to produce this charming effect, their movement must be simultaneous.— If a Glide be marked from C \flat or C \sharp on the 3 d space, it must always be fingered as the lowest C \flat or C \sharp — If from the C \flat 2 d ledger line above, it must be fingered as the Harmonic of F \flat with the second finger of the left hand down.— If from D \flat , or D \sharp on the 4 th line, the first finger must be down. The following are some of the most effective Glides on the Flute.

VERY SLOW. 71

Ex:

ON VIBRATION.

VIBRATION (marked thus *w*) is an Embellishment deserving the utmost attention of all those who are anxious to become finished performers on the Flute, it ought to resemble the beats, or pulsations of a Bell, or Glass, which will be found to be slow at first, and as the sound gradually diminishes, so will the Vibrations increase in rapidity. There are three ways of producing this effect, — by the breath — by a tremulous motion of the Flute, and by the Shake. — If by the breath; the moment the note is forced, subdue the tone, and on each succeeding pulsation, let the tone be less vigorous. When the Vibration becomes too rapid to continue the effect with the breath, a tremulous motion must be given to the Flute with the right hand, the lips being perfectly relaxed, and the tone subdued to a mere whisper. — The following is an Example where the Vibration is produced by the breath. At the commencement of the semiquavers, the tremulous motion of the Flute will be requisite.

Ex:

The succeeding Scale of notes, is one in which Vibration is the most effective, although by the aid of the breath and tremulous motion of the Flute, almost every note of the Instrument may be similarly influenced. It will be perceived in the marks of fingering, that to some of the Vibrations it is only requisite in the Shake to cover half the hole, and to others, a much less portion, bringing the finger in contact with the edge only; but this must be regulated by the Ear.

ON THE CHROMATIC SCALE.

THE CHROMATIC SCALE is so much introduced in modern Music, that Amateurs should make themselves perfect Masters of it. When properly executed its effect is perhaps the most brilliant the Flute is capable of producing.— It has been compared to the "Sky Rocket"— a Torrent of Sound—"Overwhelming Stream of Tone" &c.

It ought to be practised very slow at first, that the Ear may the more readily detect the omission of a single semitone.— The Notation of the Chromatic Scale is not always the same, but depends on the Key in which it is written. Its appearance however in any key is such as instantly to convey to the Eye, that it is a Chromatic passage, but if its execution be allowed to depend on rapidity of sight, it will never be delivered with just effect.— It should therefore be so well studied as always to be at the command of Memory.— If I meet with a Chromatic passage, I merely look at the first and last note, and calculating the time the group of Notes are to be played in, have no further difficulty.



The greatest difficulty I find with my Pupils, is in getting them to pass from upper D \sharp to D \sharp without making a brake, thereby destroying the evenness of the Scale. At the latter, (D \sharp) and the following three Notes, the finishing ought to be precisely the same as the first Octave, recollecting to keep the F \sharp key up for the upper F \sharp .

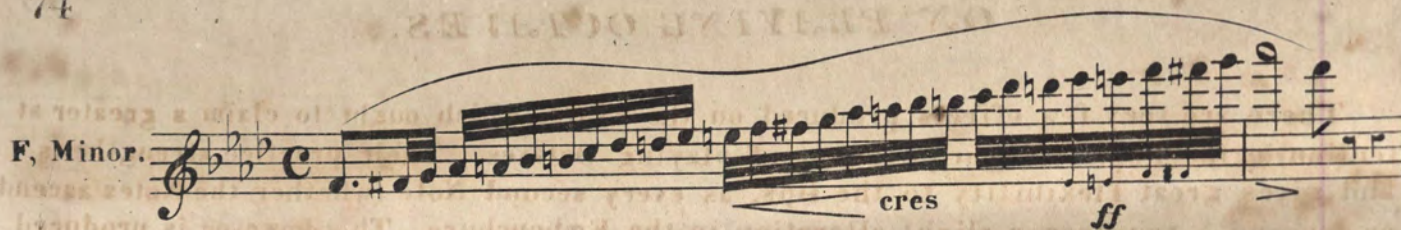
CHROMATIC SCALE descending.




CHROMATIC Variation on "Non piu mesta".

ANDANTE.

This musical score is for a chromatic variation on the piece "Non piu mesta". It is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "ANDANTE." The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is characterized by a continuous chromatic ascent and descent, often spanning multiple staves. There are several measures marked with a "6" (e.g., measures 6, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score concludes with a double bar line.

F, Minor. 

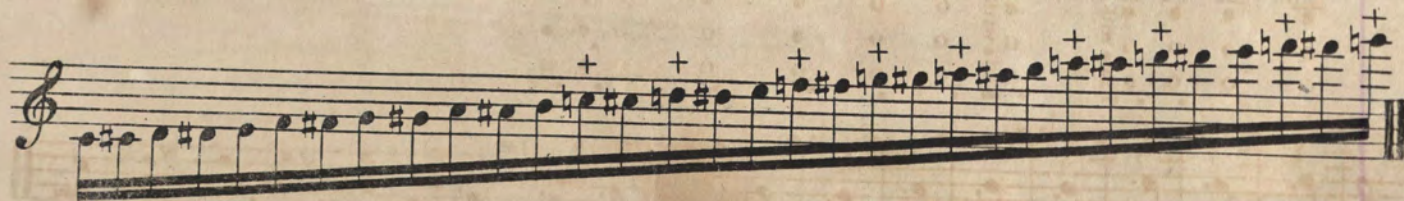
D#, Minor. 

The following should be carefully practised with the Articulation marked.

The great difficulty is, in getting the Tongue and Fingers to move exactly together.



In writing the CHROMATIC SCALE, I purposely omit in the second octave, the contradiction of any #, b, or q which may occur in the first, and in the third those which may be found in the second octave. By their insertion, the appearance of the Scale is more confused, as the following will prove.



There are very few effects produced on the Flute, which ought to claim a greater attention in the Pupil than the acquirement of playing Octaves. Their practice strengthens and gives great flexibility to the lips, as every second Note (whether the Notes ascend, or descend,) requires a slight alteration in the Embouchure. This however is produced when the second is the highest Note, by an additional pressure of the Flute on the under lip; and when the first Note is the highest, by relaxing that pressure for the second.

Ascending Octave passages are generally

written thus

played

There is an exception to this when the lower Note is to be dwelt upon it should then be

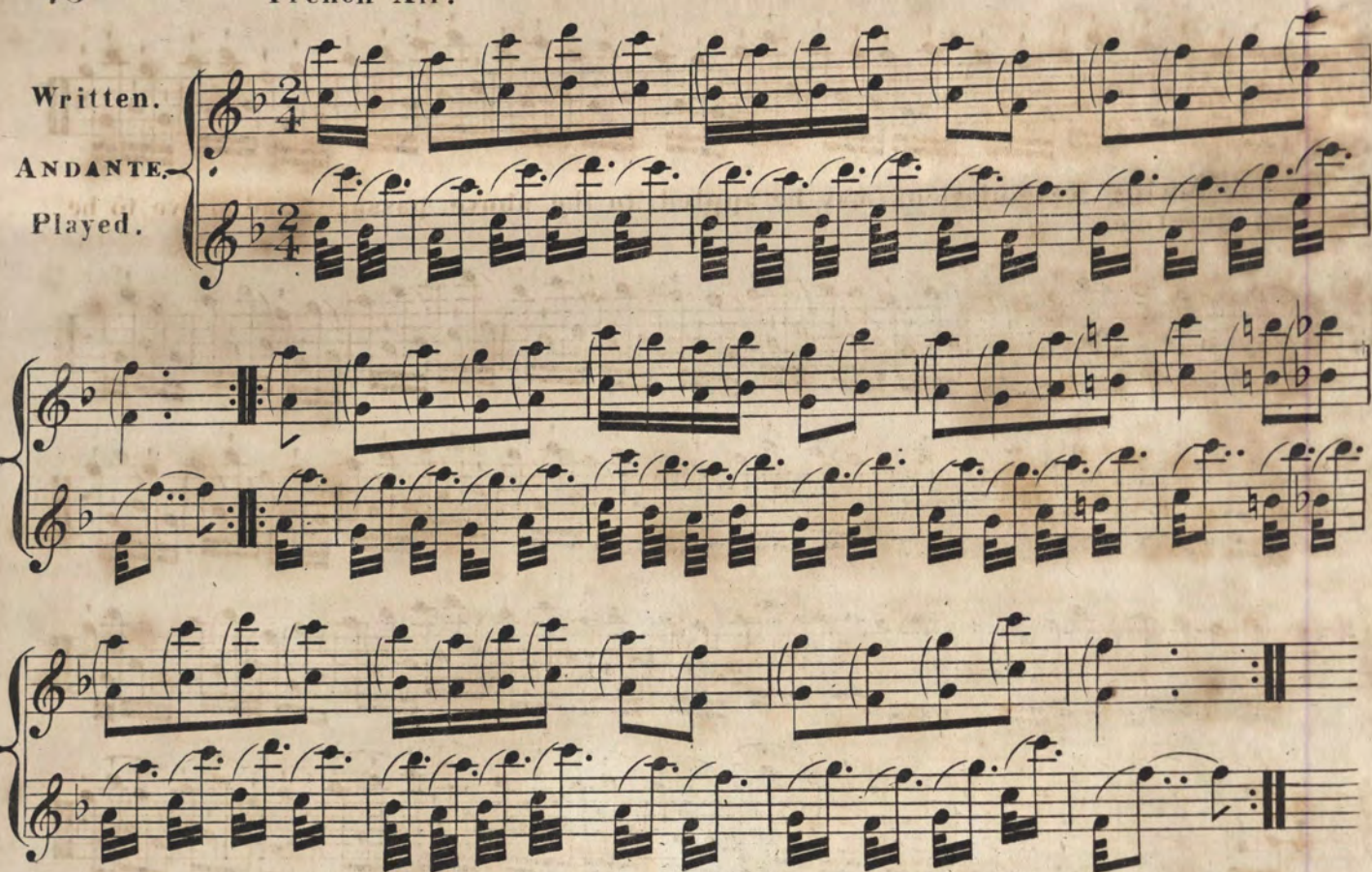
written thus

CHROMATIC SCALE, Ascending and Descending in Octaves.

Flute with large holes

Flute with small holes

Written.
ANDANTE.
Played.



"Garry Owen" Irish Air.

ALLEGRO
MODERATO.



OCTAVE PASSAGE articulated.

77



The following Articulations may be applied to the above passage, and prove to be excellent practice.



"Nel cor piu" in OCTAVES descending.

ANDANTE.





MODERATO.



calando.

The TURN, marked thus + or thus ~, consists of four notes. — If the highest be a whole tone from the Note the Turn is marked upon, the lowest is generally a semitone, and vice versa. There are however Turns, as will be seen by the following examples, where the highest, and lowest notes are only semitones from the principal Note. —

When a # or b is marked under the Turn, it indicates that the lowest note only should be influenced by them. — When the Turn is placed after a Semibreve, Minim, Crotchet, or Quaver, the time occupied by the Turn is deducted from the previous Note; but when it is placed before, or immediately over the Note, if the principal be succeeded by a higher note, then the Turn must begin with the note above, and when succeeded by a lower note, commence with the note below.

ANDANTE

C, major.
written.

EXAMPLE
TURN
after the Note
played.

C, minor,

The C# in this Turn ought always to be fingered with the B shake key.

written.

played.

written.

TURN
on the Note.
played

written.

played.

Exercises on various TURNS.

MODERATO.

ALLEGRETTO

A handwritten musical score on aged paper, page 80, titled "ALLEGRETTO". The score is written in a single system with four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is characterized by rapid, continuous sixteenth-note passages, often grouped in beams. The notation includes various accidentals (sharps, flats, naturals) and slurs. The paper shows signs of age, including foxing and some staining. At the bottom of the page, there are two small numbers: "5102" and "3633".

ON THE SHAKE.

THE acquirement of the shake (*tr*) is indispensable to the accomplished performer on any instrument; and it is considered one of the highest attributes to the vocalist. Like all other embellishments, if it is not executed to perfection, it only mars the very effect it is intended to produce. The shake consists of an alternate reiteration of any note with the tone or semitone above in the scale, with its resolution of two or more notes. No other exercise gives such flexibility and muscular power to the fingers as the practice of the shake. The first and second fingers of the left, and the third of the right hand, are generally the weakest. The shake must depend upon the free action of the fingers only; for if there is any movement of the arm, there will also be one of the flute, and consequently an unsteadiness in the tone. The fingers should not be raised higher than the keys: the best way to practise is by beginning very slowly, with an even, clear, and powerful tone on each note, and proceeding gradually quicker, always being careful that the note to which you shake shall be full sharp. A difference of opinion has long existed whether the shake should commence with the lower or upper note. If the tone is sustained from the note on which the shake is marked, thus —



the effect will generally be correct.

If the tone is allowed to cease, for the purpose of taking breath, and the shake be commenced with the upper note, an accent is given to it which is always objectionable to my ear: thus.



If a succession of the same notes employed in the shake occur before it, I should then continue the passage by

commencing with the upper note, but would not force it more than the note below.

In elucidation of this I give the following passage, which occurs in the andante of Beethoven's celebrated Pastoral Symphony: —

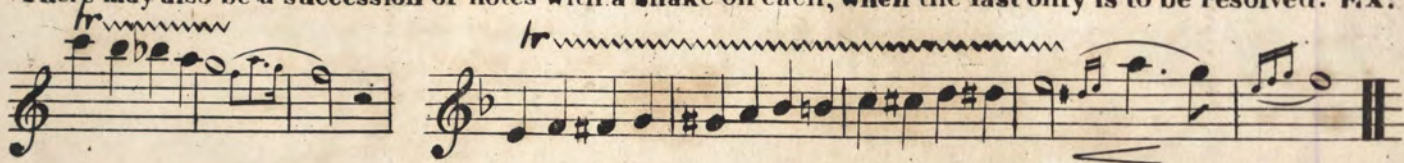


It will be perceived that in the original or upper line the first bar has quavers of the same notes, with a slur over them; now if these were not intended to be slightly accented with the breath (as I have marked them in the under line), I am inclined to think Beethoven would merely have placed crotchets there.

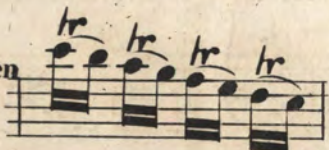
As the whole passage is intended to give an imitation of the nightingale, I make the first note of the semiquavers in the second bar as short as possible, to give greater effect to the imitation intended; and as the shake is preceded by a succession of the same notes employed in it, the effect will be more just by beginning with the upper note. If I am wrong in my conception and execution of this passage, I can only assert that the way it is marked in the under line is that of my performance, which has never yet elicited a remark of censure; and having played it very frequently at the Philharmonic Concerts, the orchestra and audience of which are composed of some of the most distinguished professors and amateurs in the kingdom, presumptive evidence at least is afforded of my being correct. *The preparation of a shake and its resolution may vary, as will be seen by my arrangement of the general scale of shakes, where the difference of the major and minor are pointed out. When a shake is marked at the termination of a solo, adagio, or plaintive air, various resolutions, such as turns and cadenzas, are occasionally introduced. I have therefore supplied the amateur with abundance of these, and their selection, adoption, or rejection, must depend upon his own judgment. If the master will take the trouble of transposing these in various keys, an inexhaustible source of practice may be obtained. In a spirited and brilliant composition the shake should be as rapid and the tone as clear and penetrating as possible, and the turn or resolution equally as rapid as the shake. Should there be a pause over the note, in addition to the shake, and "cadenza" marked under it, the duration of the shake and its resolution become a matter of taste with the performer. In adagios I frequently commence the shake very slow, and as I decrease in tone I increase in rapidity. There are several situations in which shakes are introduced, which will not admit of a resolution. I will instance the first bar of my second impromptu, attached to the minor scales



There may also be a succession of notes with a shake on each, when the last only is to be resolved. Ex:



A passage written thus —



is generally played thus,

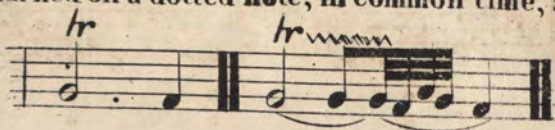


but if the performer has flexibility of finger equal to the execution, the effect would be much better thus —

ter thus —



When a shake is marked on a dotted note, in common time, as follows, the resolution takes place on the sixth quaver in the bar:



A worse effect can scarcely be conceived than making a shake too short, and then having to dwell upon the note to sustain the time. If the shake is difficult it is better to sustain the note, and only commence the shake when there is a certainty of its completion.

* It was my intention to have selected all the leading points and passages to be met with in the symphonies and overtures of every classic author, marking them all exactly as I conceive they ought to be played, with the easiest fingerings, &c. Such an addition to a Book of this description would be of great use to all amateurs who have the advantage of playing in orchestra; but as this work has already increased so much more than was originally contemplated, I must for the present relinquish the intention.

GENERAL SCALE OF ALL THE SHAKES.

WITH THEIR VARIOUS RESOLUTIONS, TURNS, & CADENZAS.

83

The musical score is divided into four systems, each featuring a treble clef staff with various musical notations including notes, rests, and dynamic markings. Below each staff are vertical wavy lines and dots representing the 'shakes' or tremolos. The scales and their resolutions are as follows:

- System 1:** C, major. (on C \sharp), D, major. (on C), E \flat , major. (on D).
- System 2:** C, minor.
- System 3:** E, maj., C \sharp , minor.
- System 4:** C \sharp , major., D \flat , minor: on E., D \flat , major., A \flat maj.

Dynamic markings such as *p* (piano) and *tr* (trill) are present throughout the score. The notation includes various note values, rests, and slurs, indicating complex rhythmic and melodic patterns.

.....

F, maj:

.....

D, maj:

.....

F#, maj: F# min: Gb, maj: on F.

.....

Eb, maj: Bb, maj:

.....

F, maj: G, maj: E, maj:

C \flat , maj: on G. A \flat , maj:

F, min: F, maj: Ritard:

C, maj: A, maj: pp

F \sharp , min: F \sharp , maj: G \flat , maj: on A. B \flat , maj: p

This is an extremely difficult Shake, it is produced by the 3rd and 4th fingers moving together, with the alternate action of the thumb.

G, min: G, maj:

D, maj:

B, maj: B, min: C♭, maj: on B. A♭, maj:

C, maj:

A, maj:

C#, maj: D♭, on C. B♭ maj:

D, maj:

B, maj: C♭, maj: on D.

E♭, maj: C, min:

Fingered as the lower notes.

C, maj:

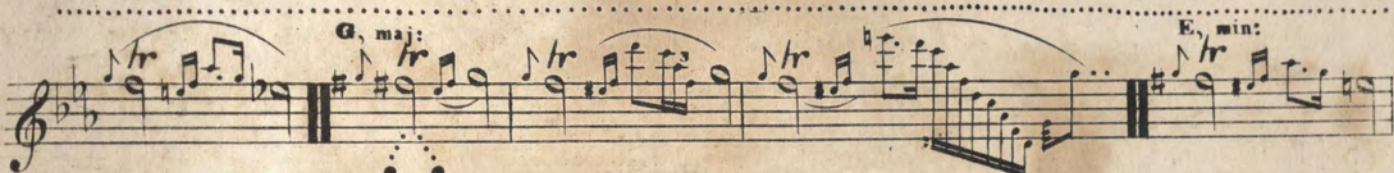
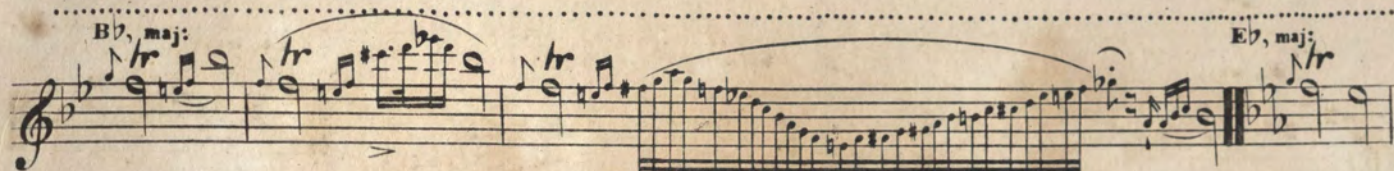
E, maj: *E, minor:* *C#, maj:*

D, maj: on E. *F, maj:*

D, maj:

F#, maj: *G, maj: on F.*

Calando.



rit:

Same fingering
as the previous bar.

Cres - - - - - ff

> p

F, min:

F, maj:

A, maj:

p

Flute with large holes.

Flute with small holes.

F#, min:

F#, maj:

G#, maj: on A.

Fingered as the preceding bar.

Bb, maj:

Flute with small holes.

G, min

G, maj:

D, maj:

B, maj:

Ch, maj: on B.

Ab, maj:

Fingered as the preceding bar.

Fingered exactly as the lower notes.

C, maj:

Cres: ff

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes a series of eighth notes with slurs and accents, followed by a double bar line and a key signature change to A major (two sharps). The piece concludes with a final note. Below the staff, there are three wavy lines indicating fingerings and a diagram of a 3x3 grid of circles, each containing a note, representing a chord or scale exercise.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes a series of eighth notes with slurs and accents, followed by a double bar line and a key signature change to C# major (three sharps). The piece concludes with a final note. Below the staff, there are two wavy lines indicating fingerings and a diagram of a 3x3 grid of circles, each containing a note, representing a chord or scale exercise.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of three flats (Bb, Eb, and Ab). The notation includes a series of eighth notes with slurs and accents, followed by a double bar line and a key signature change to Bb major (two flats). The piece concludes with a final note. Below the staff, there are three wavy lines indicating fingerings and a diagram of a 3x3 grid of circles, each containing a note, representing a chord or scale exercise.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth notes with slurs and accents, followed by a double bar line and a key signature change to Bb major (two flats). The piece concludes with a final note. Below the staff, there is one wavy line indicating fingerings.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth notes with slurs and accents, followed by a double bar line and a key signature change to Bb major (two flats). The piece concludes with a final note. Below the staff, there is one wavy line indicating fingerings.

Calando.

D, maj: 

B, maj: 

C, maj: 

E, maj: 

Fb, maj: on E. 

Calando.

Shake fingered as the previous bar.

Shake fingered as the previous D#.

p p

Đ2, maj:

Shake the 3rd finger
off the thumb of the
Left Hand alternately.

●
●
●
●
●
●
●



D, maj: \uparrow

F# maj:

• Gb maj: c

E♭, maj

Shake fingered the same
as previous bar.

[illegible]

For a Flute

For a Flute

G, maj:

E. maj: #

F^b maj:

Ab maj:

$$F, m\bar{a}j: =$$

Shake the same
as the previous bar.

00000

A māj:

F#, maj:

Gb, maj

Bb major

C. m.

Fingering same as previous bar.

● ● ●
—
● ● ●
—
● ● ●

○●●●●●●●

○ ● ● ● ● ○

○●●●●

TWELVE EXERCISES.
written expressly for the Articulation of
DOUBLE TONGUEING.

95

Nº 1.

ALLEGRO.

The musical score for Exercise No. 1 is written for piano and violin in 3/8 time. The tempo is marked 'ALLEGRO.' The key signature has one sharp (F#). The score consists of eight systems, each with a violin staff and a piano staff. The piano part is primarily accompaniment, using chords and single notes. The violin part features rapid sixteenth-note passages, often with double tonguing indicated by 'v' marks above the notes. Dynamics include *f*, *p*, *mf*, and *Cres.* (Crescendo). The exercise concludes with a double bar line.

No. 2.

ALLEGRETTO

SCHERZANDO

Minore.

ALLEGRETTO
SCHERZANDO

Maggiore.

Dolce.

Dolce.

This page contains a handwritten musical score for piano and violin. It is organized into six systems, each consisting of a piano staff (grand staff) and a violin staff. The key signature is D major (two sharps). The first system includes a 'Cres.' (Crescendo) marking. The second system includes a 'Minore.' (Minor) marking. The score features a variety of musical notations, including sixteenth-note runs, slurs, and dynamic markings. The paper is aged and shows some staining.

Cres:

Minore.

Nº 3.

MODERATO

This musical score is for a piece titled "Nº 3." in a moderate tempo. It is written for a piano and violin. The score is organized into five systems, each with a piano part (grand staff) and a violin part (single staff). The piano part consists of a right-hand melody and a left-hand accompaniment. The violin part provides a single melodic line. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef and a key signature of one flat. The first system is marked "MODERATO". The piano part features a right-hand melody with eighth-note patterns and a left-hand accompaniment with quarter notes. The violin part plays a single melodic line with eighth-note patterns. The second system continues the same patterns. The third system introduces a key change to two flats (B-flat and E-flat). The fourth system continues the two-flat key signature. The fifth system concludes the piece with a double bar line. The score is printed on aged, slightly stained paper.

Nº 4.

MODERATO

Dolce.

Dolce.

p

Cres:

f *Dim: p*

p

p *Rall: un poco*

Rall: un poco

Nº 5.

101

VIVACE
&
SCHERZANDO

This musical score is for a piece titled "No. 5" in a 6/8 time signature, marked "VIVACE & SCHERZANDO". The score is written for a piano and features a complex, rhythmic melody in the right hand and a supporting accompaniment in the left hand. The piece begins with a treble clef and a key signature of one flat (B-flat). The first system includes a dynamic marking of *p^v* (pianissimo) and a series of slurs over the melody. The second system continues the melody with slurs and includes a repeat sign. The third system features a change in the key signature to two flats (B-flat and E-flat) and includes a dynamic marking of *p* (piano). The fourth system continues the melody with slurs. The fifth system includes a dynamic marking of *p* and a series of slurs. The sixth system continues the melody with slurs. The seventh system includes a dynamic marking of *p* and a series of slurs. The eighth system continues the melody with slurs. The ninth system includes a dynamic marking of *p* and a series of slurs. The tenth system continues the melody with slurs. The score concludes with a double bar line.

Minore.

Maggiore.

3683

This is a handwritten musical score on aged paper, consisting of nine systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The first system is marked 'Minore.' and features a complex, fast-moving melody in the treble staff with many beamed sixteenth and thirty-second notes, and a supporting bass line. The second system continues this 'Minore' section. The third system also continues the 'Minore' section. The fourth system is marked 'Maggiore.' and shows a change in the melody, with more sustained notes and some rests. The fifth system continues the 'Maggiore' section. The sixth system continues the 'Maggiore' section. The seventh system continues the 'Maggiore' section. The eighth system continues the 'Maggiore' section. The ninth system continues the 'Maggiore' section. The notation is in a historical style, with some ink bleed-through from the reverse side visible.

Nº 6.

ALLEGRO
TEMPO
GIUSTO.

103

p *f*

Sost:

This page contains a handwritten musical score for piano and violin. It is organized into four systems, each consisting of a piano staff (grand staff) and a violin staff. The key signature is D major (two sharps). The piano part features a steady accompaniment of eighth and sixteenth notes, while the violin part plays a more complex, flowing melody with many slurs and ornaments. Dynamics such as *p* (piano) and *f* (forte) are indicated in the second system. The page number '104' is at the top left, and the number '3683' is at the bottom center.

3683

No 7.

ALLEGRO

COMODO.

The musical score is written for a single instrument, likely a piano, in 2/4 time. It consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff contains a series of eighth-note triplets, marked with a piano (*p*) dynamic. The second staff contains a series of eighth notes, also marked with a piano (*p*) dynamic. The third system continues the eighth-note triplet pattern in the first staff, with a crescendo marking (*Cres...*) appearing in the second staff. The fourth system continues the eighth-note triplet pattern in the first staff, with a piano (*p*) dynamic marking in the second staff. The score is printed on aged, slightly stained paper.

This page contains three systems of musical notation, each consisting of a piano (p) staff and a violin staff. The key signature is one flat (B-flat). The first system begins with a forte (*f*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system concludes with a *Dim:* (diminuendo) instruction, indicated by a series of dots. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings.

Nº 8.

ALLEGRO
MOLTO.

This musical score is for a piece titled 'Nº 8' in 6/8 time, marked 'ALLEGRO MOLTO'. The score is written for a single melodic line and a piano accompaniment. The melodic line consists of continuous eighth-note patterns, often grouped in pairs and marked with accents. The piano accompaniment features chords and single notes, with some sections marked 'p e sost:' (piano and sostenuto). The score is divided into several systems, each containing a melodic staff and a piano staff. The key signature has one sharp (F#). The piece concludes with a double bar line.

MODERATO
CON
SPIRITO.

The musical score is for a piece titled "Nº 9." in a moderate tempo with spirit. It is written for a single melodic line and a piano accompaniment. The melodic line is characterized by a continuous, rapid sixteenth-note pattern. The piano accompaniment consists of chords and single notes in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four systems, each with a melodic staff and a grand staff for the piano. Dynamics include "p" (piano) and "f" (forte). The score ends with a double bar line and a repeat sign.

No 10.

ALLEGRO
MA NON
TROPPO.

This musical score is for a piece titled "No. 10" in the tempo "ALLEGRO MA NON TROPPO." The music is written for a single melodic line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C). The score consists of eight staves. The first staff contains the beginning of the piece, marked with a piano (p) dynamic and featuring a series of eighth-note runs. The second staff continues the melodic line with slurs and accents. The third and fourth staves show the piano accompaniment, with the right hand playing chords and the left hand playing a steady eighth-note pattern. The fifth and sixth staves return to the melodic line, which becomes more complex with many beamed sixteenth notes. The seventh and eighth staves show the final part of the piano accompaniment, ending with a few chords. The paper is aged and shows some staining.

This page contains a handwritten musical score for piano and violin. It is organized into six systems, each consisting of a piano staff (grand staff) and a violin staff. The piano parts are written in treble and bass clefs, while the violin part is in treble clef. The key signature is one sharp (F#). The tempo is marked with a common time signature (C). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system shows a piano introduction with a violin entry. The second system features a piano melody with a violin accompaniment. The third system continues the piano melody with a violin accompaniment. The fourth system shows a piano melody with a violin accompaniment. The fifth system features a piano melody with a violin accompaniment. The sixth system concludes the piece with a piano melody and a violin accompaniment. The score is written in ink on aged paper.

Handwritten musical score on page 110, featuring six systems of piano and violin staves. The notation includes notes, rests, slurs, and dynamic markings such as *p* (piano) and *Dim.* (diminuendo). The key signature is one sharp (F#).

Nº 11.

ALLEGRO

CON MOTO.

III

The above Variation was introduced in a Ballet at the King's Theatre, and in the Seasons of 1833 & 1834 played by the Author upwards of 50 nights.

112

Minore.

No 12.

ALLEGRO
TEMPO
GIUSTO.

mf

p

p

p

3683

This page of a handwritten musical score, numbered 113 in the top right corner, contains ten systems of staves. The notation is dense and complex, featuring numerous slurs, ties, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several instances of the letter 'V' written below the staves, possibly indicating vibrato or a specific performance instruction. The second system shows a change in the bass line, with more sustained notes. The third system continues the intricate melodic lines. The fourth system features a prominent slur over a long phrase. The fifth system includes a 'p' (piano) marking. The sixth system has a 'Cres...' (crescendo) marking. The seventh system shows a continuation of the complex melodic patterns. The eighth system includes a 'p' marking. The ninth system features a 'Cres...' marking. The tenth system concludes the page with a final melodic phrase. The paper is aged and shows some staining, particularly on the right side.

This page contains a handwritten musical score, likely for a piano or similar instrument. The notation is dense and complex, featuring many slurs, ties, and dynamic markings. The score is organized into several systems, each consisting of a single staff and a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/8. The piece begins with a forte (f) dynamic and ends with a pianissimo (pp) dynamic. The notation includes many slurs, ties, and dynamic markings, indicating a highly expressive and technically demanding piece. The page number 114 is written in the top left corner. The number 3683 is written at the bottom center of the page.

3683

HARMONICS.

115

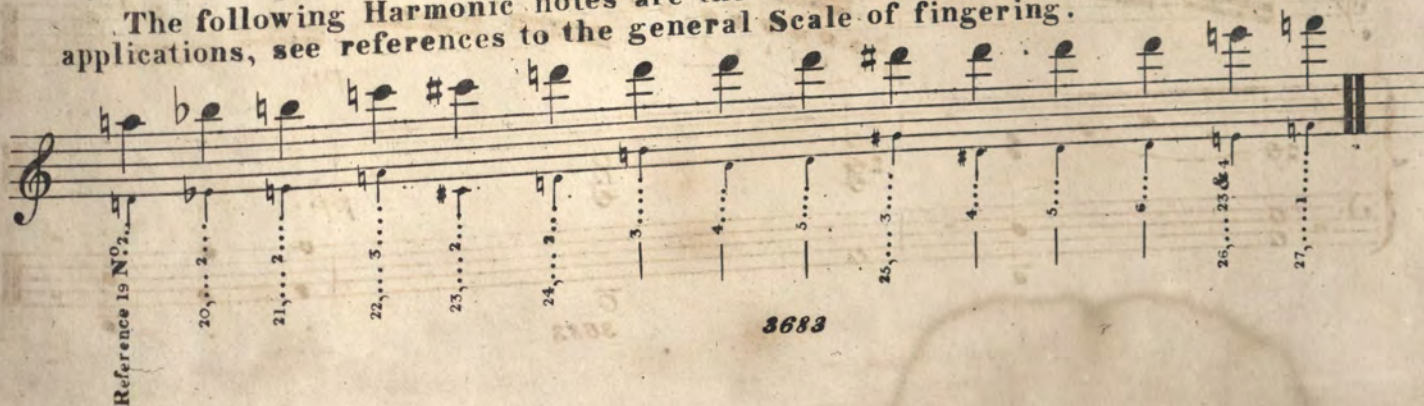
The first note being fingered in the usual way, all the small notes may be produced by an alteration in the Embouchure, and by an additional pressure of the Flute to the lip. Some of the upper notes may be facilitated by a slight variation in the fingering which I have marked. This will be found exceedingly good practice for giving strength and flexibility to the lips.



Whoever can play the following Air in Harmonics, must have a good Embouchure. It depends more on the pressure of the lips than violent blowing.



The following Harmonic notes are the most in requisition, and for their various applications, see references to the general Scale of fingering.



Scale of A minor.

A handwritten musical score on aged, yellowed paper. The title 'No. 1.' is written in the upper left. Below it, the tempo and style markings 'GRAZIOSO', 'NON TROPPO', and 'PRESTO.' are written vertically. The score is written for a single melodic line (treble clef) and a keyboard accompaniment (grand staff with treble and bass clefs). The music is in 3/4 time, indicated by the 'C' time signature. The key signature has one sharp (F#), indicating D major or B minor. The score consists of several systems of staves. The first system shows a melodic line with a long, sweeping phrase and a keyboard accompaniment with chords and moving lines. The second system continues the melodic line with more complex figures and the keyboard accompaniment. The third system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The fourth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The fifth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The sixth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The seventh system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The eighth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The ninth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The tenth system shows the melodic line with a series of eighth notes and the keyboard accompaniment with chords. The score ends with a double bar line.

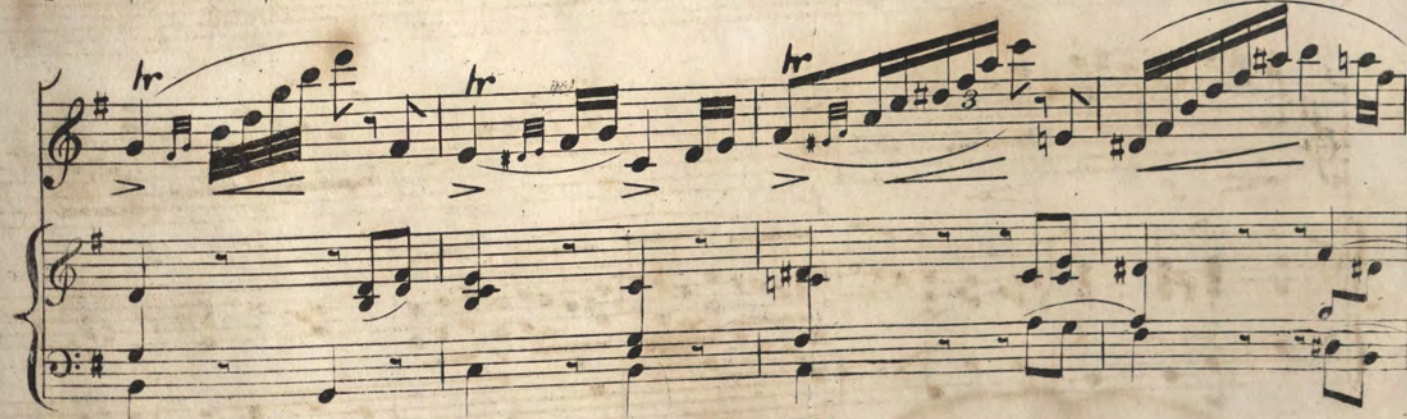
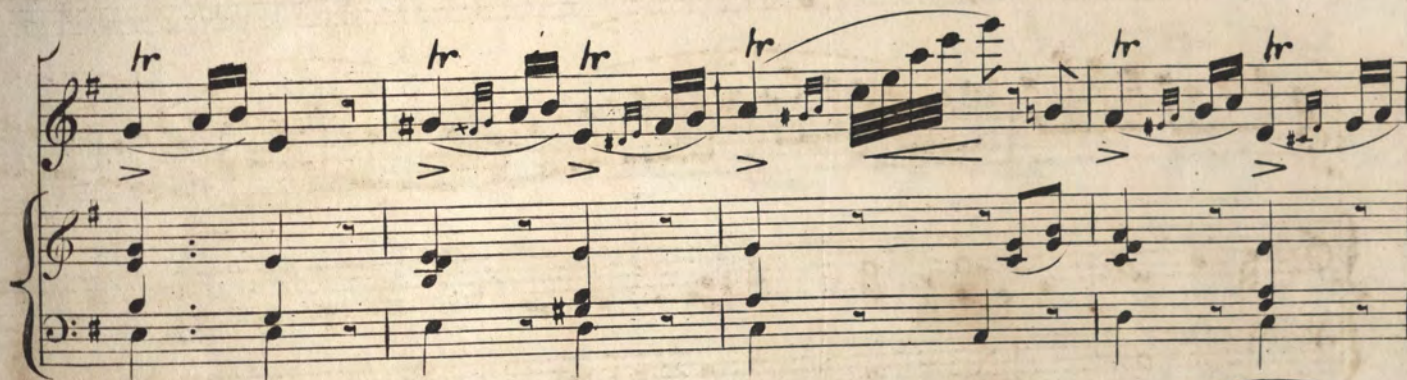
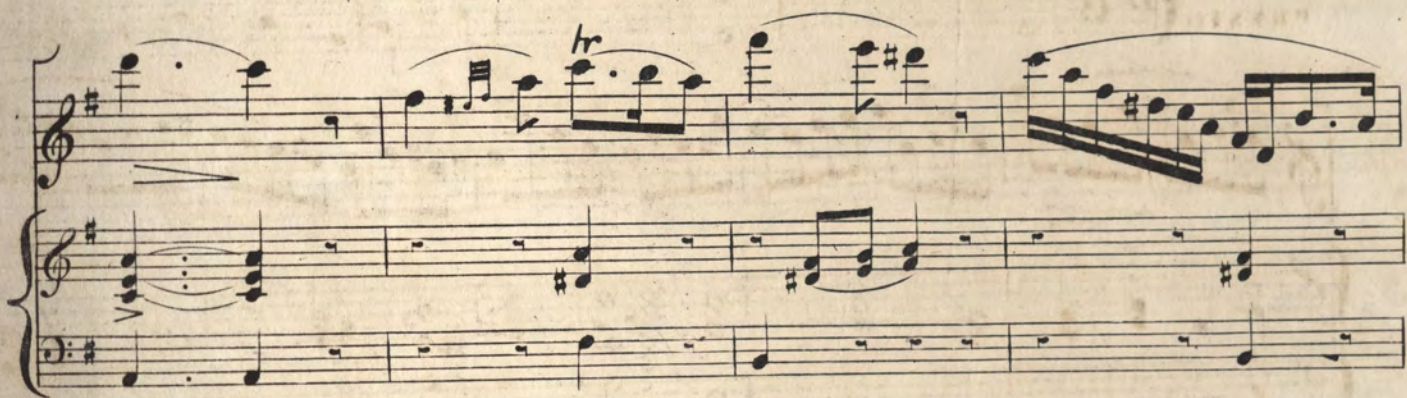
Scale of E minor.

117



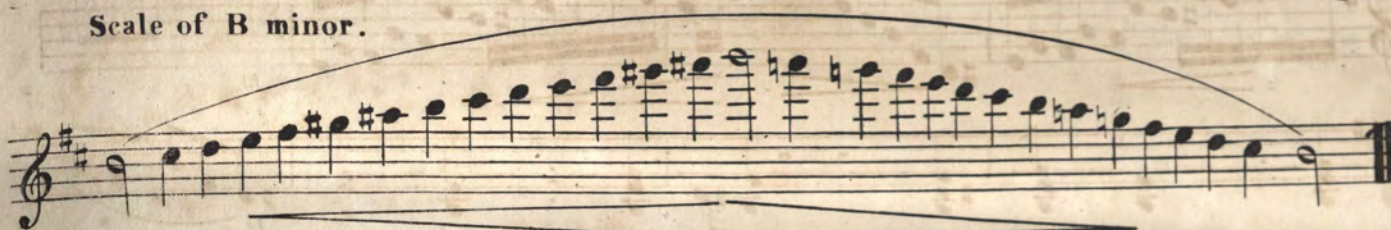
No 2.

ALLEGRETTO



This page contains a handwritten musical score, likely for a piano or similar instrument. It is organized into six systems, each consisting of a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *tr* (trill). The first system begins with a treble staff featuring a complex melodic line with many beamed notes, while the bass staff provides a simpler accompaniment. The second system continues this pattern, with the treble staff showing more intricate phrasing. The third system introduces a trill in the treble staff. The fourth system features a series of trills in the treble staff, each marked with an accent (>). The fifth system shows a trill in the treble staff and a more active bass line. The sixth system concludes with a trill in the treble staff and a final cadence in the bass staff. The handwriting is clear and professional, typical of 18th or 19th-century musical notation.

Scale of B minor.



No. 3.

ANDANTE
CON MOTO

Rit? tempo

Rit? tempo

s Dolce. *p* Dim: *pp*

Cres Dolce. *p* Dim:

120 Scale of F# minor.



Nº 4.

TEMPO DI
POLACCA.

Musical score for No. 4, Tempo di Polacca, measures 1-24. The piece is in 3/4 time and F# minor. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The main body of the piece consists of several measures of music, including a section marked 'p' (piano) and 'Cres.' (crescendo), and a section marked 'f' (forte) and 'ff' (fortissimo). The score is written for piano and includes various musical notations such as slurs, accents, and dynamic markings.

Scale of C# minor.

121

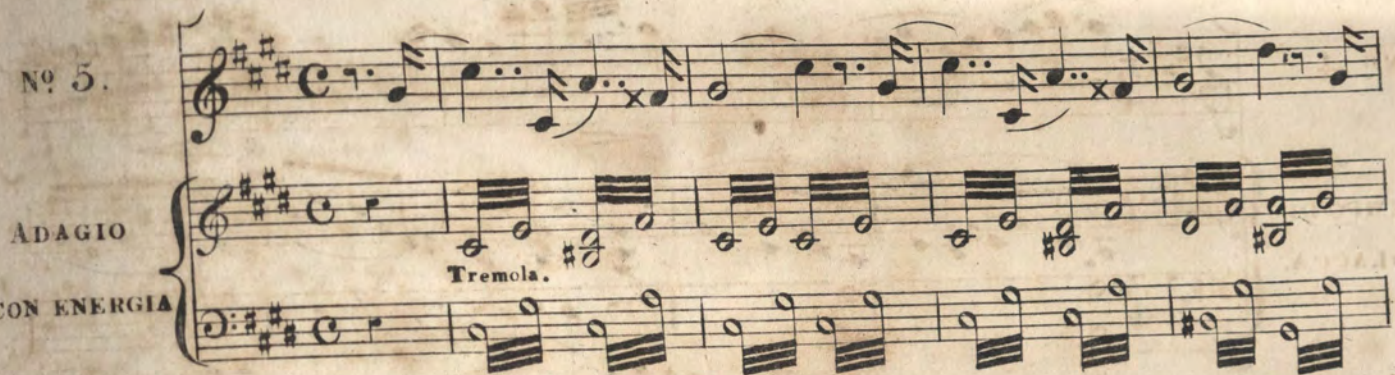


Nº 5.

ADAGIO

CON ENERGIA

Tremola.



122 Scale of G# minor.



No 6.

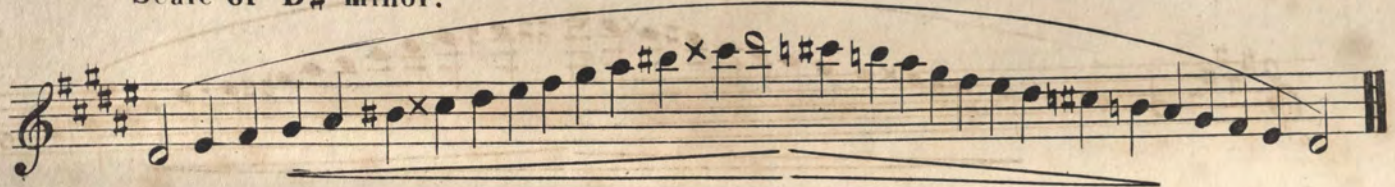
ALLEGRO

GIOCOSA.

Musical notation for No. 6, Allegro Giocosa, showing a piano piece in G# minor, 2/4 time. The piece is written for piano (p) and features a lively, playful character. The notation includes a treble clef staff and a grand staff (treble and bass clefs). The piece is marked with 'f' (forte) and 'fz' (forzando) dynamics. The key signature is three sharps (F#, C#, G#).

Scale of D# minor.

123



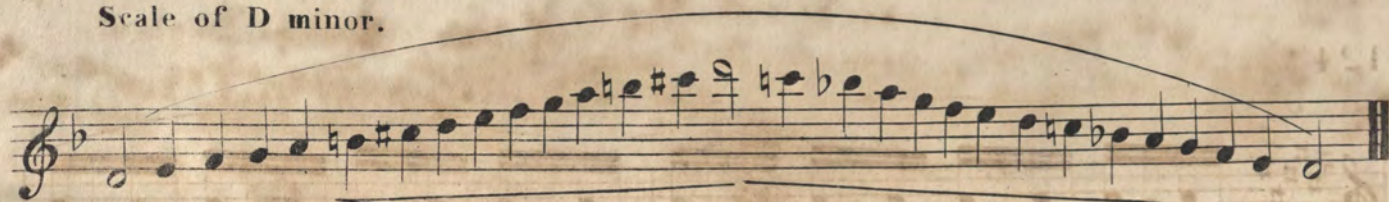
No. 7.

ALLEGRO
SMANIOSO.



The image displays a handwritten musical score on page 124, consisting of four systems of staves. Each system includes a piano (piano) staff and a violin (violin) staff. The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *Cres:* (crescendo). The score is written in a clear, legible hand, with some corrections and markings visible. The page number 124 is printed at the top left.

Scale of D minor.



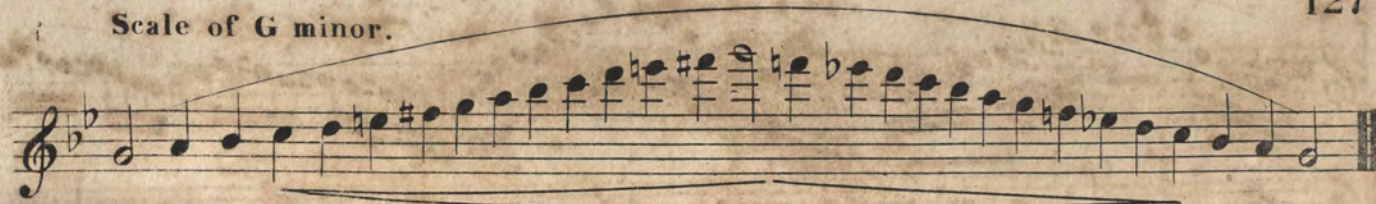
Nº 8.

ALLEGRO
CON BRIO.

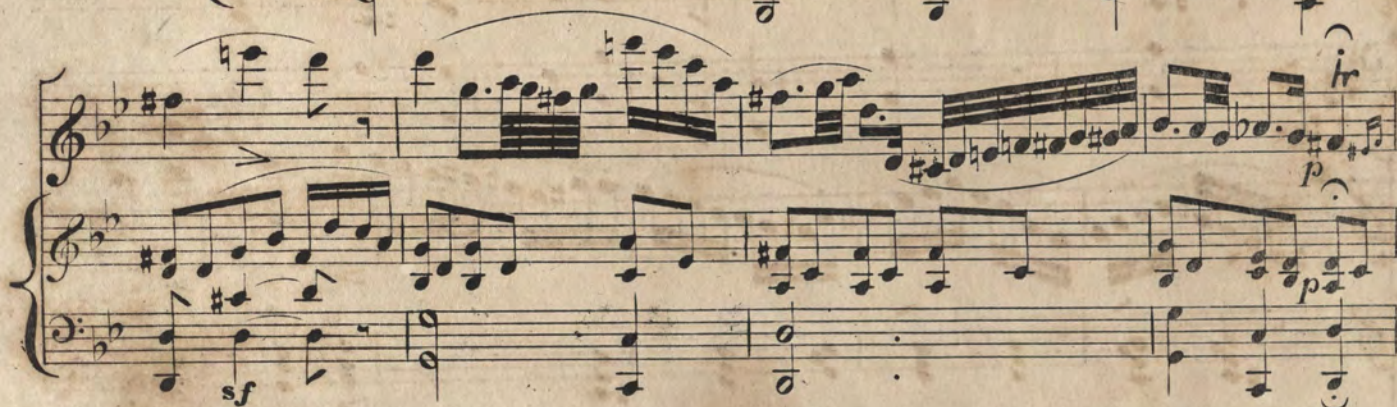
Handwritten musical score on page 126, featuring multiple systems of treble and bass staves. The notation is complex, including slurs, dynamics (f, p, Cres.), and accidentals. The score is written in a style typical of 18th or 19th-century manuscripts.

The page contains several systems of music, each consisting of a treble staff and a bass staff. The notation is dense, with many notes and slurs. Dynamics such as *f* (forte), *p* (piano), and *Cres.* (crescendo) are used throughout. The page number 126 is visible in the top left corner.

Scale of G minor.



No. 9.

ANDANTE
GRAZIOSO.

Maggiore.



Handwritten musical score on page 128, featuring six systems of music. Each system consists of a treble staff and a bass staff, often with a grand staff bracket. The music is written in a historical style, likely 18th or 19th century. The key signature changes from one sharp (F#) to two flats (Bb, Eb) in the third system, marked "Minore." The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The paper shows signs of age, including staining and wear.

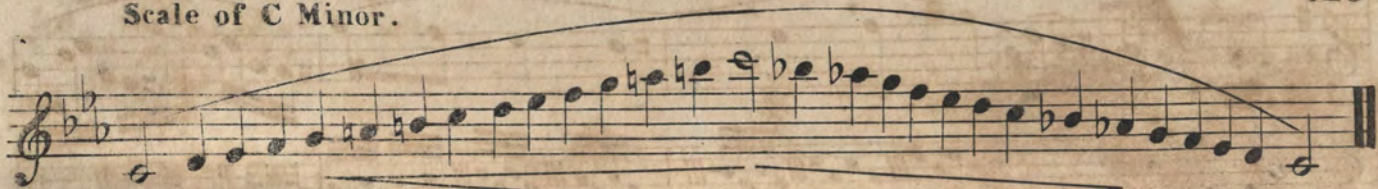
Minore.

f

pp

3613

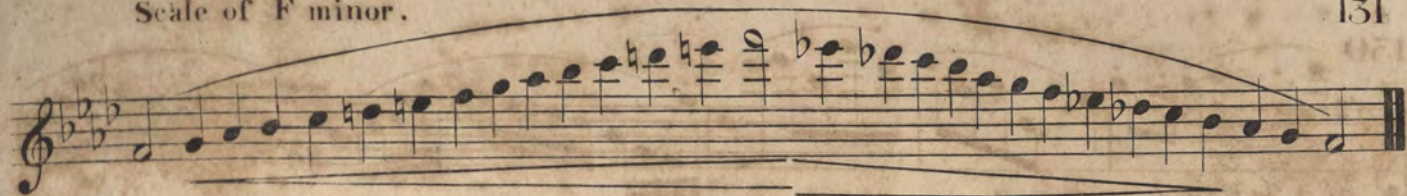
Scale of C Minor.



No. 10.

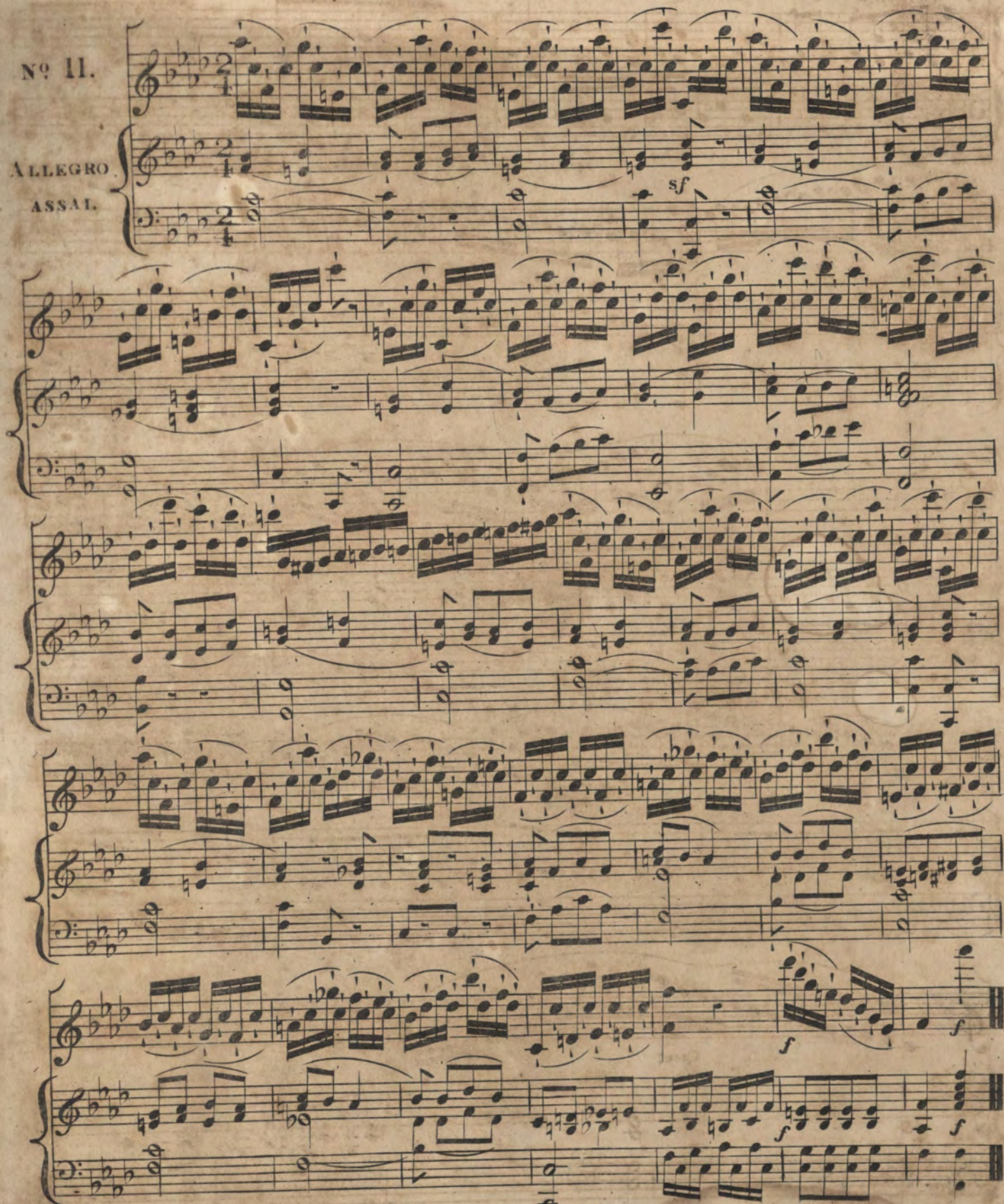
TEMPO DI
POLACCA.

This page contains a handwritten musical score, likely for a piano or similar instrument. It consists of ten systems of staves. Each system typically has a single treble clef staff and a grand staff (treble and bass clefs). The notation includes various note values, rests, and dynamic markings. A 'Cres:' marking is visible in the seventh system. The paper is aged and shows signs of wear, including stains and foxing.



No. 11.

ALLEGRO
ASSAI.



152 Scale of B \flat minor.



N $^{\circ}$ 12.

ALLEGRO
E
BEN MARCATO

A multi-staff musical score for a piece titled "N. 12". The score is in B-flat minor (three flats) and 6/8 time. It features several systems of staves. The first system includes a treble staff with a melodic line and a grand staff (treble and bass) with a harmonic accompaniment. Performance instructions are placed above and below the staves: "Sostenuto." above the first grand staff, "Staccato." below the first grand staff, "Legato." below the second grand staff, "Sostenuto." above the third grand staff, "Staccato." below the third grand staff, and "Legato." below the fourth grand staff. The piece concludes with a final measure marked "fi". The number "3683" is printed at the bottom center of the page.