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**PM 544**

**IMPROVED FLUTE PRECEPTOR**

**LONDON: N.P., 1806**

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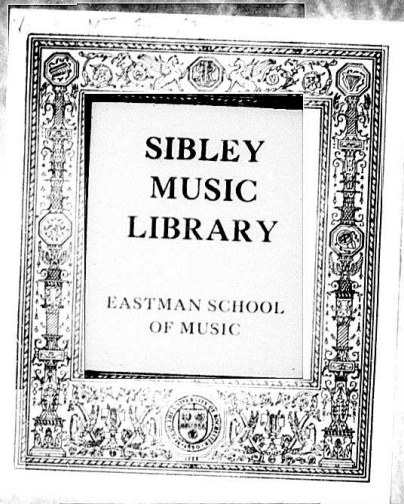






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E. Norman Leslie

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STRONGLY impressed with a due Sense of Gratitude for the very favorable reception my late Work, entitled "The Flute Preceptor," has met with ; has induced me to turn my thoughts towards the further improvement of that Work, by rendering it more useful, and on which the present Publication is founded: how far I may have succeeded therein, I must leave for a judicious and discerning Public to discriminate hereafter.

The following Sheets I now present to Public Notice will, I flatter myself, on perusal, be found to differ materially from any thing of the kind heretofore published. I have endeavoured to carry on the Learner, by Progressive Steps, from one Key to another, in so plain and easy a manner, as to enable him to arrive at the most difficult part of the Work without any other assistance whatever: And, in order to render it more pleasing, as well as useful, I have introduced, at the beginning of each Key, an easy, short Prelude, accompanied with an explanatory Note, by which the Pupil will not only at first view be enabled to ascertain the difference between one Key and another, but will also be instructed how to proceed with respect to the Fingering.

I have also added a variety of Pieces not to be found in my former Work, many of them entirely new ; and which, I hope, will meet with the Approbation of those Gentlemen who may be pleased to countenance this book.

Should this Publication be productive of augmenting the number of Amateur Performers on the German Flute, it would be highly gratifying to the Author, who begs leave to subscribe himself,

With humble deference and Respect,

Their's and the Public's

Obliged and grateful humble Servant,

Nº 17, Little Knight Rider Street,  
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A  
**DICTIONARY**  
OF THE MOST USEFUL TERMS MADE USE OF IN  
**MUSIC.**

**WRAGG'S**  
IMPROVED  
**FLUTE PRECEPTOR.**

**A**  
*Adagio*, very slow.  
*Ad libitum*, at pleasure.  
*Affettuoso*, or *Con Affetto*, tenderly.  
*Allegro*, brisk, in a lively manner.  
*Allegretto*, slower than *Allegro*.  
*Allegro ma non troppo*, or *ma non presto*, lively, but not too quick.  
*Al Segno*, to return to this mark  $\text{B}$ .  
*Amoroso*, amorously.  
*Andante*, slowly and distinctly.  
*Andantino*, rather slower than *Andante*.  
*Arioso*, an Air.  
*Affai*, when added to another word, adds to the quickness or slowness thereof, viz. *Allegro Affai*, very brisk; *Largo Affai*, very slow.  
*Al tempo*, or *a tempo* *Gusto* to play in a true and just time. You will often meet with the first of these terms in the middle of a song, or piece of music, after the time has been changed, which signifies, that you are then to play in the same time as at first, [See *Duo 36.*]

**B**  
*Bene Placito*, at pleasure.  
*Bis*, is to play a passage twice over, where it is written.  
*Bravura*, sometimes signifies the act of executing; but in general a song of execution.  
*Brio*, briskly.

**C**  
*Cadenza*, See *ad libitum*.  
*Calando*, to diminish the tone.  
*Cantabile*, in a singing manner.  
*Canzonetta*, a Song.  
*Con discrezione*, with discretion and judgment.  
*Crescendo*, to increase the tone.

**D**  
*Da Capo*, to repeat the first strain.  
*Decrescendo*, gradually softer.  
*Diminuendo*, to diminish.

*Dolce*, sweet, soft.

**E**  
*Echo*, or *Echus*, in imitation of an echo.  
*Espressione*, or *Con Espressione*, with expression.

**F**  
*Flauto Traversa*, or *Flauto Traversiere*, German Flute.  
*Forte*, or *For.* or *F.* loud.  
*Fortissimo*, or *F. F.* very loud.  
*Fuga*, Flight; or when the parts follow and imitate each other.

**G**  
*Giga*, a Jigg.  
*Grave*, a very slow movement.  
*Gravissimo*, in a graceful manner.

**L**  
*Largo*, slow; but somewhat quicker than *Adagio*.  
*Larghetto*, a little faster than *Largo*.  
*Lacrimoso*, in a plaintive manner.  
*Languente*, languishing, in a plaintive manner.  
*Legato*, in a smooth, flurred manner.  
*Lento*, much the same as *Largo*.  
*Loco*, used in opposition to *Staccato*, or *ottava*; and signifies that the notes over or under which it is placed are not to be played an *Ottava higher*, but as they are written.

**M**  
*Maestoso*, in a grand, slow, and majestic manner; and is often used in Marches.  
*Major*, or *Maggiore*, Major, or Sharp Key.  
*Mancando*, see *Calando*.  
*Marcia*, a March.  
*Men*, less; as *Men Allegro*, not so fast as *Allegro*.  
*Messa voce*, half under the voice.  
*Messa forte*, *M. F.* or *m. f.* half as loud as *Forte*.

*Minore*, or *Miner*, Minor, or Flat Key.  
*Moderato*, Moderately; as *Allegro Moderato*, moderately brisk.

**N**  
*Non*, not; as *Non troppo Presto*, not so quick as *Presto*.

**O**  
*Obbligato*, signifies that such a part is very essential, and cannot be omitted.  
*Ottava*, or *Ottava*, to play Octaves.

**P**  
*Perdendosi*, See *Calando*.  
*Piano*, or *P.* soft.  
*Pianissimo*, or *P. P.* very soft.  
*Piu*, a little more; as *Piu Allegro*, brisker than *Allegro*.  
*Poco*, a little less; as *Poco Allegro*, slower than *Allegro*.  
*Presto*, quick.  
*Prestissimo*, very quick.  
*Primo*, first; as *Flauto Primo*, First Flute.

**R**  
*Repiano*, a part that plays only occasionally, and serves chiefly to fill up the Chorus.  
*Rinforza*, or *r. f.* to reinforce, or strengthen the sound.  
*Rondo*, or *Rondeau*, that kind of music which always ends with a repetition of the first part.

**S**  
*Scherzando*, in a playful, lively manner.  
*Secondo*, Second; as *Flauto Secondo*, Second Flute.  
*Segue*, proceed to the following.  
*Semplice*, with simplicity.  
*Sempre*, always; as *Sempre Piano*, always Piano.  
*Sforzato*, *S. F.* or *f. f.* see *Rinforza*.  
*Senza*, without; as *Senza Violino*, without Violins.

*Siciliano*, slowly; in a pathetic manner; in Compound Common Time.  
*Smorzando*, or *Smors.* to diminish the tone.  
*Sostenuto*, or *ten.* to hold out, or sustain the Notes till their full time is expired.  
*Spiritoso*, to play with spirit.  
*Staccato*, to play every note distinctly and with spirit; making each note rather shorter, an allowance being made between them, to fill up the portion of time required in each bar; as for example, *Staccato Marks* coming over any number of Notes, those Notes, of whatever denomination, should be held only half their time, the other half being made up by an imaginary rest between each note.  
*Staccato*, or *Staccato*, is when a Quaver is placed between two Semiquavers; a Crochet between two Quavers; a Minim between two Crochets, &c. Notes so placed should be driven or forced with the breath in the middle, as if they were two Notes. [See *Duo 22, second and third Bars.*]

**T**  
*Tacet*, to be silent; as *Flauto Tacet*, without the Flute.  
*Tutto Solo*, to play Octaves only.  
*Tempo*, Time; as *Tempo Minuetto*, Minuet Time.  
*Tenute*, *tenuto*, or *ten.* vide *Softennute*.  
*Tutti*, altogether.

**U**  
*Unisono*, to play Octaves, or Unisons.

**V**  
*Vivace*, with life and spirit.  
*Volti*, turn over.  
*Volti Subito*, or *V. S.* turn over quickly.  
*Voce*, Voice; as *Con Voce*, with the Voice.

OF late years the Study of the GERMAN FLUTE has been more attended to by Gentlemen than any other Instrument whatever: Nor, indeed, is it to be wondered at, when the natural tone of that instrument is so soft and pleasing to the ear, and so easily acquired, compared with the Violin and many other instruments. If a person arrive at a state of mediocrity only, on the German Flute, he is sure to please; but on the Violin, and many other instruments, he must spend a great deal of time, and labour very hard, or he will never gratify his hearers, nor please himself.

In order, therefore, to acquire a knowledge of the German Flute, the first thing you ought to attend to is the placing the Flute properly to your lips; to do which, you must take the FIRST JOINT of your Instrument only, and place the EMBOUCHURE, or Hole thereof, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into your Instrument.

The Flute being placed, and the lips formed as thus described, you should now try to acquire the INTONATION, or method of Sounding, by inclining the Embouchure a little inwardly or outwardly, till you can do it with ease; which is not done by forcing too much wind into the Instrument, but by moderately blowing into the Embouchure, or hole of the Flute.

When you can procure a clear sound, put the remaining parts of your Instrument together, and pay particular attention to the following rules

**THE POSITION OF HOLDING THE FLUTE.**

As your future tone, with respect to firmness and steadiness, depends in a great measure on holding your Instrument properly at your first setting out, and as your execution, in some measure, depends also thereon; I shall endeavour, in as plain and laconic a manner as I can, to lay down some general rules for your information, to which you must particularly attend.

*First*, Your Flute should rest nearly on the middle of the third joint of the first finger of your left hand; placing the thumb of the said hand a little below the first hole, on the side of your Instrument; which will cause the thumb, if your Instrument have the *Additional Keys*, to lay just above the A Sharp, or B Flat key.

*Secondly*. The thumb of your right hand should be placed exactly under the fourth hole, with the little finger of the said hand just above the D Sharp, or E Flat key, which is the key just below the sixth hole of your Instrument.

*Thirdly*. The Instrument being thus held, you should endeavour to sustain it, when placed to your lips, as steadily as possible, with every finger off, at a small distance from the holes, (this position often occurring), and in a parallel direction with your Instrument; the first finger of your left hand being a little curved; the second more so, and the third finger laying nearly straight—the first and second fingers of your right hand not quite so much curved as those of the left, and the third finger of this hand also nearly straight, holding the Flute at the same time nearly in a horizontal direction. When you can do this, you should endeavour to produce a free tone, which, when acquired, will produce C Sharp, or the Seventh Note of the following Scale or Gamut.

*Fourthly*. You may now proceed, by putting down the first finger of your left hand, and trying to sound that note, which is B Natural, and the sixth of the following Scale; then put down the second finger of the same hand, which will produce A Natural, or the fifth of the Scale; lastly, put down the third finger of the aforesaid hand, which will produce G Natural, or the fourth Note of the Scale.

*Fifthly*.

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## WRAGG'S IMPROVED FLUTE PRECEPTOR.

*Fifthly.* When you have accomplished the foregoing, proceed with the three remaining fingers of the right hand as follows, viz. put the first finger of that hand down, pressing at the same time the D Sharp key with your little finger, which key is just below the sixth hole of your instrument, and which note, when sounded, will produce F Sharp, or the third of the following Gamut.

*Sixthly.* Put down the second finger of your right hand, which will produce E Natural, or the second of the Scale; but care must be taken that you do not force too much wind into your instrument for this Note; if you do, it will be too sharp.

*Seventhly, and lastly.* You may now proceed by putting down the third finger of your right hand, which will produce D Natural, or the first of the Scale.

And here great care should be taken to bring out this Note in as full and round a tone as you possibly can: but as this is not so easily accomplished by every one, I think it would not be amiss, before we proceed further, to make a few observations relative thereto.

If therefore you should find great difficulty in bringing out this last note, you may attribute it to one or more of the three following causes:

*First.* If too much wind is forced into the Instrument, at this early period, you may bring out a tone too acute, and nearly approaching in sound the second or middle D of the following Scale or Gamut.


*Secondly.* If the lips are too much contracted, the same effect, most probably, will be produced.

*Thirdly.* If you be not careful in stopping every hole closely, you will not be able to bring out the said note at all; and will find, that you are only wasting your time, without attaining the end proposed.

Now, in order to guard against these three evils, you must take great care that your fingers are placed firmly on the holes, suffering no air to pass into or out of any of them; then you should endeavour to inject the wind (your lips at this time not being much contracted) gradually into the Embouchure, when you will find, (if these rules are strictly attended to), after a little practice, that you will be able to bring out the said note, D Natural; which, at first, may perhaps be brought out too weakly;—in order to remedy which, you must force the wind a little more strongly into your Flute, (but this must be done very sparingly, and by slow degrees), till you can produce a full tone.


When you have made this progress, and can tongue each note distinctly, which is done by pronouncing the syllable too into the Flute, you may then proceed to the following Gamut.

But before I take my leave of the Student, previous to his entering on the Gamut, I earnestly entreat him to pay particular attention to the following short remarks: which are, to endeavour to preserve a uniformity of sound, by holding the Flute as steadily as possible, when placed to his lips, as the least unsteadiness of the hands will produce, while playing, a different pitch of the notes, and he will find that they will be sometimes too flat, and sometimes too sharp, according as the embouchure or hole of the Flute is inclined inwardly or outwardly. He should also be particularly careful in keeping his fingers exactly over their respective holes, not suffering them to be lifted too high, in order that they may stop the more readily, and prevent any motion of the Flute while placed to the lips, which would be the case, if these rules are not attended to.—And now having said as much as I think necessary, I will for the present take my leave of the Pupil, by wishing him, with all my heart, speedily safe through the following Gamut.

Music is written on a Staff of Five Lines, and their intermediate Spaces; but when the Notes ascend above those five lines, or descend below them, other lines are made use of called Ledger Lines, which may be seen in the following Gamut. There are three Clefs made use of in Music, viz. Treble, Tenor, and Bass; the first of which is used for the German Flute, and is always placed at the beginning of an Air, or piece of Music, for that Instrument, on the second line G, and is written thus  which may be seen below,

### First Gamut to be studied, in Major of D.

in alt



	D	E	F#	G	A	B	C#	D	E	F#	G	A	B	C#	DD
Left Hand	1	1	1	1	1	1	0	0	1	1	1	1	1	0	0
	2	2	2	2	2	0	0	2	2	2	2	2	0	2	2
	3	3	3	3	0	0	0	3	3	3	3	0	3	3	3
Right Hand	4	4	4	0	0	0	0	4	4	4	0	0	0	4	0
	5	3	0	0	0	0	0	5	5	0	0	0	0	0	0
	6	0	0	0	0	0	0	6	0	0	0	0	0	0	0
D# Key	x	x	0	0	0	0	0	x	x	0	0	0	0	0	0

Lines Spaces Ledger Lines  
Ledges - line  
Flats Sharps Naturals  
See the use of these Characters in Page 6.


In the first place, in order to save yourself a deal of trouble, consider your Flute (whether a one, a four, or a six keyed Instrument) as having only one Key, and proceed according to the following Directions:

The six figures in the above Scale, represent the six holes on your Flute; the cyphers those which are to remain open; wherever a figure occurs, that hole must be stopped, to sound the Note required. Were it required to sound the third Note in the above Scale, which is F sharp, you must stop the first, second, third, and fourth holes; pressing at the same time the D sharp key with your little finger; and so on, as per Scale, for the rest.

When you have got beyond the second D, your lips must be more contracted, in order that your breath may pass with more velocity into your Instrument, to produce the upper and more acute tones.


NB. 1. The notes from G to C are called in Alt, to distinguish them from those below; and those above C in Alt (which you meet with in this and the following Scales) are called Double D, Double E, &c.  
2 This mark x denotes the Key down; this 0 denotes it to be up.

### Lesson I



	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	G	A	F	D	C	B	A	G	F	E	D
Left	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Right	4	4	4	0	4	4	4	4	4	4	4	0	4	4	4	0	4	4	0	4	4	0	4	4	0	0	4	4	4	4	4
	5	5	5	0	5	5	5	5	5	5	0	5	5	0	5	5	0	5	5	0	5	5	0	0	5	5	0	0	5	5	5
	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D# Key	x	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	x

### Lesson II



	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	G	A	F	D	C	B	A	G	F	E	D
Left	0	1	1	0	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Right	4	4	4	0	4	4	4	4	4	4	4	0	4	4	4	0	4	4	0	4	4	0	4	4	0	0	4	4	4	4	4
	5	5	5	0	5	5	5	5	5	5	0	5	5	0	5	5	0	5	5	0	5	5	0	0	5	5	0	0	5	5	5
	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
D# Key	x	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	0	x	x

*Purchasers of this Work are requested to observe that J. Wragg is signed in Red Ink, in the Title and Address.*





## A Scale of the different ways of Fingering many of the foregoing Notes.

To be referred to when the Pupil is far advanced.

C $\sharp$	D $\sharp$	B $\sharp$	B $\sharp$	C $\sharp$	C $\sharp$	C $\sharp$	D $\sharp$	D $\sharp$	F $\sharp$	G $\sharp$	C $\sharp$	C $\sharp$	F $\sharp$	G $\sharp$	C $\flat$	F $\flat$	G $\flat$	C $\flat$	D $\flat$	F $\flat$	G $\flat$	A $\flat$	
1	1	1	1	1	1	1	0	1	1	1	0	0	1	1	1	1	1	1	0	1	1	0	0
2	2	0	2	0	0	0	2	2	2	0	2	0	2	2	0	2	0	0	2	0	0	0	0
3	3	3	0	3	3	3	3	3	0	3	3	0	3	3	0	0	0	0	0	3	3	3	3
4	4	4	4	4	4	4	4	4	4	4	0	4	0	0	4	4	4	0	4	4	0	4	0
5	5	5	5	0	5	5	0	0	5	5	5	5	5	5	0	5	5	5	0	5	5	0	0
6	6	6	0	6	0	6	6	6	0	6	0	6	0	0	6	6	6	0	6	6	0	0	0
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

The Pupil, before he proceeds any further in the Lessons contained in this work, should first make himself well acquainted with the different musical characters contained in the three following Pages.

### Flats, Sharps, and Naturals.

There are five Characters made use of in Music to denote Semitones, or half Notes; viz. A Flat, a Double Flat; a Sharp, a Double Sharp; and a Natural.

A Flat placed before any Note, makes that Note half a Tone lower; a Double Flat, two half Tones lower; a Sharp makes it half a Tone higher; a Double Sharp, two half Tones higher; and a Natural reduces any Note made Flat or Sharp to its primitive State.

Flats and Sharps placed at the beginning of any Piece of Music, Song, &c. affect all the Notes upon that line or space on which they are placed, through the whole piece, above and below, unless contradicted by an accidental Sharp or Flat, which only operates in the same Bar where it is placed, unless the last Note of a bar, affected by such accidental Sharp or Flat is the same as the first Note in the bar following, in which case the first Note in the following bar is affected also. Flats and Sharps may be placed on any of the lines or spaces.

### Time

Time is of such consequence in Music, that unless you thoroughly understand it, you cannot be said to be a good Musician; for if you arrive at the utmost execution on any Instrument, if you want a true and equal Time, you in fact might as well not play at all.

Time is divided by Bars, and each Bar is divided into two, three, four, &c. equal Parts, and is called either Common Time or Triple Time.

Common Time is divided into a number of equal Parts in each Bar, viz. four Crotchets, Quavers, &c. and is to be known by the following Signs, viz.  $C$ ,  $C$ ,  $D$ ,  $2$ ; the first of which denotes the slowest sort of Common Time; the second, a degree quicker; and the third and fourth marks denote a quick movement; and they are intended to tell the Performer, that the Music to which they are prefixed contains a Semibreve in each Bar, or as many other Notes as are equal thereto.

There is also a sort of Common Time marked  $2$ , containing 2 Crotchets in a Bar; and four other sorts, called Compound Common Time, marked  $12$ ,  $12$ ,  $6$ , and  $8$ ; the first containing 12 Crotchets, the second 12 Quavers, the third 6 Crotchets, and the fourth 6 Quavers, in each Bar. The upper figure denotes the number of Notes in each Bar, and the lower the value of each Note, with respect to a Semibreve.

Triple Time runs in an uneven number of Parts in each Bar; as 3 Minims, Crotchets, Quavers, &c. and is known by the following Signs; viz.  $3$ ,  $3$ , and  $3$ ; the first denoting 3 Minims in a Bar, and is the slowest; the second 3 Crotchets, and is a little faster; and the last 3 Quavers, which is the quickest. But these different Marks are now regulated by technical terms made use of; such as Adagio, Largo, Andante, &c. &c.

There are two other sorts of Triple Time, called Compound Triple Time, marked  $3$  and  $3$ ; the first containing nine Crotchets, and the last nine Quavers in a Bar.

Characters of the Notes, and the Proportion they bear to each other.

There are six Notes made use of in Music, viz. a Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demi Semiquavers. See their Characters.

1 Semibreve

is equal to 2 Minims or 4 Crotchets or 8 Quavers or 16 Semiquavers or 32 Demi-Semiquavers

By the foregoing Table you will find, that the thirty two Demi-Semiquavers are to be played in the Time of sixteen Semiquavers, of eight Quavers, of four Crotchets, of two Minims, or of one Semibreve. But as there cannot be any regard paid to fixed and absolute durations for the foregoing Notes, it must be the measure and movement of the Piece, Song, &c. that must determine the exact length of the Sounds.

NB. There is another Note sometimes made use of, in modern Music, called a Quadruple Quaver, and is half the length of a Demi-Semiquaver; it has four ties, and is but seldom used.

It often happens, that a Lesson, Air, or Song, is interrupted in some Part by a Sign or Sign called Rests, or Pauses; for the Characters and Explanations of which see the following Table.

So that if you should meet with a Semibreve Rest, you must remain silent as long as you would be playing a Semibreve in the Piece you are performing; if with a Minim, as long as a Minim would take up in playing; and so on for the Rest.

A Point or Dot following any Note, or Rest, makes such Note or Rest half as long again as it otherwise would be, were there no Dot annexed to it, which may be seen in the Ex: following

Dotted Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demi Semi. Rests dotted

equal to equal to equal to equal to equal to equal to equal to equal to equal to equal to equal to

A single Stroke or a Bar | drawn across the five Lines is to divide the Measure, and to distinguish one Bar from another.

A double Bar || is used to divide the Airs, Songs, &c. into longer parts.

A Repeat ||: or X signifies that such a part is to be played twice over.

A Slur ~ drawn over or under any number of Notes, signifies that the sound is to be continued from one note to another.

A Figure 3 placed over or under any three Notes, of the same name, imports that they are to be played in the time of two.

A Figure 6 placed in the same manner signifies that they are to be played in the time of 4.

A Dot, with a circular stroke ○ signifies a Pause on the Note or Rest over or under which it is placed; sometimes it is termed a Hold, and sometimes shews the final Ending of a Song or Lesson.

Staccato Marks, marked thus |||| or .... signify, that the Notes over which they are placed should be played with spirit and taste, and held only half their time; the remaining Part being made up by an imaginary Rest between each Note.

A Direct, marked w at the end of the five Lines, is used as a Guide for the eye to the first Note in the following Line.

The letters h over or under any Note, signify you are to perform a Shake on that Note.

The letters bt, in like manner, signify you are to perform a Beat on the Note.

This mark < louder by degrees; this > gradually softer; and this ◇ is called a Swell, which is executed by beginning quite Piano, increasing the strength of tone by degrees, and diminishing it almost imperceptibly towards the end.

These marks / and // are used as abbreviations, and are explained as under, viz.

Written

Played

16

### Appoggiaturas explained.

Written

Played

### Turns explained.

Written

Played

### Construction of a Shake.

A Shake being a very great embellishment, I shall not pass over it without making a few Remarks thereon, more particularly as it is so truly necessary to a performer who is desirous of executing with Taste and Judgement. A Simple Shake is only the articulate Sound of two Notes, put in equal motion.

A Perfect Shake is composed of three Diatonic Notes; the first of which is called the Preparative Note; and the two last its Resolution.

Let us suppose the Note to be shaken to be A; we must in that case prepare the Shake, by first sounding B, which is termed the Preparative Note; then the two Notes A, and B, should be put into equal motion, but not so rapidly as to prevent the ear from distinguishing them; this being done, we next come to the Resolution of the Shake, which is made by adding two Notes at the conclusion; and as A was the Note fixed upon to be shaken, G and A must be heard at the conclusion of the Shake, and rather slower than the Shake itself, as in the following Example.

Shake on A $\frac{1}{2}$       Shake on D $\frac{1}{2}$

Prepar.      Resol.      Prepar.      Resol.

### Construction of a Beat.

Beats, as well as Shakes, should be prepared; but with this difference, the Shake is always prepared from the Note above; the Beat from the Note below; and it should have the same progressive motion as the Shake.

Beat on G $\frac{1}{2}$       Beat on A $\frac{1}{2}$

At the Conclusion of a Slow Movement, and particularly in a Solo, the Beat may be introduced and joined to the Shake itself, with very good effect, and in that case may be termed a Double Shake, being composed of the Beat and the Shake; the construction of which may be seen below.

Introduction of the Beat.      Explanation.

Adagio      Adagio



A Scale of Shakes.

N.B. The figures, with *h.* annexed, represent the holes on which the Cadence is performed, concluding with your finger down; and the word *off* against any figure shows that that finger must be off after shaking.

	D $\sharp$	D $\sharp$	D $\sharp$	E $\natural$	E $\natural$	E $\flat$	E $\sharp$	F $\natural$	F $\sharp$	F $\sharp$	G $\natural$	G $\flat$	G $\sharp$	A $\natural$
Left	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Right	4	4	4	4	4	4	4	4	4	4	4	4	4	4
	5	5	5	5	5	5	5	5	5	5	5	5	5	5
	6	6	6	6	6	6	6	6	6	6	6	6	6	6
Key	e	e	e	e	e	e	e	e	e	e	e	e	e	e

	A $\natural$	A $\flat$	A $\sharp$	A $\sharp$	B $\natural$	B $\flat$	B $\natural$	B $\sharp$	C $\natural$	C $\natural$	C $\sharp$	C $\sharp$	D $\natural$	D $\natural$	D $\sharp$
Left	1	1	1	1	1	1	1	1	0	0	0	0	0	0	0
	2	2	0	0	0	0	0	0	2	2	2	2	2	2	2
	0	0	3	3	0	0	0	0	3	3	3	3	3	3	3
Right	0	4	4	4	0	4	0	0	h-3 off	0	4	4	4	4	4
	5	5	5	5	0	5	0	0	h-5 off	0	5	5	5	5	5
	0	5	6	0	0	0	0	0	6	0	6	5	6	5	6
Key	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e

	D $\sharp$	D $\sharp$	E $\natural$	E $\natural$	E $\flat$	E $\sharp$	F $\natural$	F $\sharp$	F $\sharp$	G $\natural$	G $\flat$	G $\sharp$	A $\natural$	A $\natural$	A $\flat$
Left	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1
	h-2 off	2	2	2	2	2	2	2	2	2	2	2	2	2	2
	h-3 off	3	3	3	3	3	3	3	3	3	3	0	0	0	0
Right	4	4	4	4	4	4	4	4	4	4	4	4	0	h-4 off	4
	5	5	5	5	5	5	5	5	5	5	5	5	0	h-5 off	0
	5	6	0	0	6	6	0	0	0	0	0	0	0	6	0
Key	e	e	e	e	e	e	e	e	e	e	e	e	e	e	e

	A $\sharp$	A $\sharp$	B $\natural$	B $\flat$	B $\natural$	B $\sharp$	C $\natural$	C $\natural$	C $\sharp$	D $\natural$	D $\natural$	D $\sharp$	E $\natural$
Left	1	1	1	1	1	1	0	0	0	1	0	1	1
	2	2	0	0	0	0	2	2	2	2	2	2	2
	0	0	0	3	0	0	3	3	3	3	3	3	0
Right	4	4	0	4	0	4	4	4	4	0	4	0	4
	5	5	0	5	0	5	5	5	5	0	5	5	5
	3	6	0	6	0	6	0	0	0	5	6	6	6
Key	e	e	e	e	e	e	e	e	e	e	e	e	e

N.B. For those Shakes which interfere with the Additional Keys, I refer you to the following Page.

A Scale of those Shakes which introduce the Additional Keys, &c.

N.B. This Scale will do for a four keyed Flute, as well as a six keyed one, by beginning with the second Shake, and taking no notice of the two bottom Keys, which are cut off by a double line.

	C $\sharp$	E $\natural$	E $\sharp$	F $\natural$	G $\natural$	G $\sharp$	G $\sharp$	A $\natural$	A $\sharp$	A $\flat$	B $\flat$	C $\flat$	E $\natural$
Left Hand	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3
Right Hand	4	4	4	4	4	4	4	4	4	4	4	4	4
	5	5	5	5	5	5	5	5	5	5	5	5	5
	6	0	0	0	0	0	0	0	0	0	0	0	0
Key	e	e	e	e	e	e	e	e	e	e	e	e	e

	E $\sharp$	F $\natural$	G $\natural$	G $\sharp$	G $\sharp$	A $\natural$	A $\sharp$	A $\flat$	B $\flat$	C $\sharp$	E $\natural$	E $\flat$	F $\sharp$
Left Hand	1	1	1	1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	3
Right Hand	4	4	4	4	4	4	4	4	4	4	4	4	4
	5	5	5	5	5	5	5	5	5	5	5	5	5
	0	0	0	0	0	0	0	0	0	0	0	0	0
Key	e	e	e	e	e	e	e	e	e	e	e	e	e

N.B. For the rest of the Shakes, you must refer to the preceding Scale of Shakes, which, with the above, includes all the Shakes which are useful and good on a German Flute, from one to six Keys. Wherever you see the letters *h.* against a figure or key, that figure or key against which they stand represents the hole on which you are to perform your Cadence.

## Modes, generally termed Keys.

A Piece of Music is not supposed to be in a Major or Minor Mode, from the Flats and Sharps you see at the beginning; for it frequently happens, that you meet with one, two, and three Flats, in the Clef, and yet the Piece is in a Sharp Key or Mode. In order, therefore, to determine this, you must always refer to the Key Note, which is the last in every Piece, reckoning by Semitones from that to its Third inclusively; if there should be five Semitones, the Air or Lesson is in a Sharp Key, or Major Mode; if but four, it is in a Flat Key, or Minor Mode.

### Example in the Key of C.

Key Note. Its Third. Proof by Semitones. Key Note. Its Third. Proof by Semitones.

Major Third. 1 2 3 4 5  
Minor Third. 1 2 3 4

An attentive Person may easily perceive, by the above example, that the two Notes which form the Minor Third are a Semitone nearer to each other than those which form the Major Third; and it is by this that you are to determine whether a Piece is in a Major or Minor Key.

The Major key of C being the first Major key on a Flute with the Additional Keys (C $\sharp$  being the lowest Note thereof) I shall begin with the aforesaid Key, or Mode, and give you the name of every Interval therein contained.

### Further Elucidation of the Major Key of C.

8 C Eighth, or Octave.  
7 B $\sharp$  Sharp Seventh, or Sensible; rendering sensible, or pronouncing the Key.  
6 A Sixth.  
5 G Fifth, or Dominant.  
4 F Fourth.  
3 E $\sharp$  Sharp Third.  
2 D Second.  
1 C Tonic, or Key Note; and by which the rest are Regulated.

The above eight Notes are separated by seven Intervals, called Semitones, or half Notes; the Interval from the Third to the Fourth, and also that from the Seventh to the Octave, are Semitones; the other five, viz. from C to D; from D to E; from F to G; from G to A; and from A to B, are whole Tones; and therefore Notes placed in the order

of the above Scale constitute the Diatonic Gender, or that which is composed of Tones and Semitones. The Chromatic Gender is composed of Semitones only.

The above will stand as an example for all Sharp Keys, or Modes; therefore whatever Note you think proper to fix on for your Key Note, if in a sharp Key, should have the same Diatonic Progression in its Octave as the above Key opens to view, and in order to render it conformable thereto, Flats and Sharps are introduced accordingly.

Here follows a Table of Sharp Keys, whose Octaves are exactly conformable to the foregoing Gamut in Major of C.

### Sharp Keys

C G D A E B F $\sharp$  C $\sharp$  F B $\flat$  E $\flat$  A $\flat$

Sharps ingender, or are declined by Fifths; so that if there be but one Sharp to a Piece of Music; it must be F $\sharp$ ; if two, F $\sharp$  and C $\sharp$ ; if three, F $\sharp$  C $\sharp$  and G $\sharp$ ; if four, F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$ , &c. which may be seen in the foregoing Table.

Flats are declined by Fourths. If one Flat be prefixed to a Piece of Music, it must be B $\flat$ , if two, B $\flat$  and E $\flat$ ; if three, B $\flat$ , E $\flat$ , and A $\flat$ , &c. &c.

### Minor or Flat Key

The order of the Minor differs from the Major in ascending only in its Third being Flat; but in descending, the sixth and seventh are made Flat also; which is fully demonstrated in the following Example.

### Minor of C, or Flat Key.

1 2 b3 $\flat$  4 5 6 7 8 8 b7 b6 5 4 3 2 1  
Ascending Descending

Here follows a Table of Minor, or Flat Keys, whose Octaves are conformable to the above Gamut.

A E B F $\sharp$  C $\sharp$  G $\sharp$  D $\sharp$  D G C F B $\flat$





An original Air, in which the Long F $\sharp$  Key is introduced.

Andante NB. Wherever a Star occurs over an F $\sharp$ , the Long Key is made use of. J. Wrang.

A Rondo in which the long F $\sharp$  Key is used.

J. Wrang.

Da Capo

NB. In the following Example, the short extra Key is introduced in the Shake on B $\sharp$ , which is performed by stopping the first hole, and shaking the said Key with the third finger of the left hand, concluding with the Key down.

Examples wherein the Short extra Key is used in the Shake on B $\sharp$ .

An Example wherein both extra Keys may be used.

In the above Example, wherever a Star is found over a C $\sharp$ , you must stop the first hole of your Flute, and press the short extra Key with the third finger of your left hand, which produces that Note.

An Example wherein the Long F $\sharp$  Key is brought in with fine effect in the Shake on F $\sharp$ , in a Key where E is Flat.

Adagio

NB. This last Example cannot be done with effect on any other kind of Flute.

Directions for beating Time.

A Knowledge of this is so essentially necessary to every person who is desirous of playing in CONCERT, that it must not be too long neglected; it should be studied as soon as the Pupil has acquired so much knowledge of his Instrument as to be able to play any little easy piece at Sight. To attempt it before he can do that, would be very absurd; for, instead of facilitating, it would only retard him in his progress.

I have before observed, that Time is either Common or Triple, consequently there can be but two ways of beating it. In both Common and Triple Time the Foot goes down at the first Note in each Bar; the difference being in rising thereof. In Common Time the Foot is half up, and half down; but in Triple Time, when the Music consists of three Minims, Crotchets, Quavers &c. in a Bar, the Foot goes down, as in Common Time, at the First Note, and rises at the expiration of Two Thirds of the Bar, which may be seen in the following Example.

Common Time

Vivace  
Up down up --- down up --- down up --- down up

Presto  
Up down up down up down up down up down up down up down up down up

Allegro  
Up down up down up down up down up down up down up down up

NB. When you meet with these Marks  $\frac{f}{2}$  and  $\frac{f}{3}$  you must beat as in this last Example, viz. half down --- half up.

Triple Time

Largo  
Down --- up down --- up down --- up down up

Andante  
Down --- up down --- up down --- up down up

Allegro  
Down --- up down --- up down --- up down up

Presto  
Down --- up down --- up down --- up down up



As I am now drawing near to a Conclusion, and must leave the Pupil to proceed by himself, it is necessary to observe to him, that the most certain and speedy Method of Improvement is, at an early period, to acquire a Knowledge of Time. To learn which, let me recommend to him, to practice such Lessons only as he is unacquainted with, being convinced, from my daily practice, that it is the only means of facilitating him in the Science: For if the Pupil be suffered to begin with Pieces that are familiar to him, and which perhaps, if he have a good ear, he can play without the assistance of the Music, he is losing his time and labour, and will find, when he comes to a Piece which he has no knowledge of, that he is then going to begin what he ought to have been initiated in at first. I therefore recommend him to practice well the following Progressive Lessons on the Gamut; which, if they are not altogether so pleasing, will, in a short time, enable him to have a just idea of Time, and make smooth the path to Pieces more entertaining, and of greater consequence.

Lesson I. on the Gamut in Major of D.

Common Time. Count four Crotchets in each Bar.

Andante

Lesson II. Count four Crotchets in a Bar.

Andante

Lesson III. Count four Crotchets in a Bar.

Allegro

Lesson IV. Count four Crotchets in a Bar.

Vivace

Lesson V. Count four Crotchets in a Bar.

Allegro

N.B. The above Figures tell you how many you must count on each Note.

Triple Time. Count three Quavers in a Bar.

J. Wragg.

Lesson VI

Allegro Moderato

Triple Time Count three Crotchets in a Bar

J. Wragg.

Lesson VII

Andante

Compound Common Time. Count two dotted Crotchets in a Bar.

Lesson VIII

Vivace

Compound Common Time Count two dotted Crotchets in each Bar. J. Wragg

Lesson

IX.

Allegro

Common Time. Count four Quavers in a Bar. J. Wragg

Lesson

X.

Vivace

1 2 3 4 1a 2 3 4 1 2 3 4 1 2 3 4 1a 2 3 4 1 2 3 4 1 2 3

Common Time. Count four Crotchets in a Bar. J. Wragg.

Lesson

XI.

Maestoso

1 2 3 4 1 2 3 4 1a 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3

Key of D Major, F# and C# in the Clef.

Preludio

J. Wragg.

DUO I.

Allegro

J. Wragg.

DUO II.

Allegro



DUO III.

Allegro

Rondo

DUO IV.

Vivace

D.C.

DUO V.

Andantino con espressivo

D.C.

DUO VI.

Allegro

DUO VII.

Spiritoso

D.C.

\* The above three Bars are omitted the second time.

DUO VIII.

Allegro

Musical score for Duo VIII, Allegro. The score is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs throughout the piece. The score concludes with a double bar line and repeat dots.

J. Wragg.

DUO IX.

Allegro

Musical score for Duo IX, Allegro. The score is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs throughout the piece. The score concludes with a double bar line and repeat dots. The initials 'D.C.' are written at the bottom of the second staff.

D.C.

DUO X.

Presto

Musical score for Duo X, Presto. The score is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Presto'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs throughout the piece. The score concludes with a double bar line and repeat dots. Dynamics markings include 'p' (piano) and 'cres' (crescendo).

J. Wragg.

DUO XI.

Vivace

Musical score for Duo XI, Vivace. The score is written for two staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Vivace'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs throughout the piece. The score concludes with a double bar line and repeat dots. Dynamics markings include 'p' (piano) and 'pp' (pianissimo).



DUO XII. *A Negro* J. Wragg

DUO XIII. *Vivace* J. Wragg *Fine*

DUO XIV. *Siciliano* J. Wragg

DUO XV. *Largo* J. Wragg

\* Finger B $\flat$  by stopping 2<sup>d</sup>, 3<sup>d</sup>, and 5<sup>th</sup> holes, key up.

## Rondo

J. Wrags

DUO XVI.

Spiritoso

Musical score for Duo XVI, Rondo, Spiritoso. It consists of two systems of two staves each. The first system includes a treble and bass staff with a 'D.C.' marking. The second system also consists of two staves.

DUO XVII.

Romance

Vivace

Musical score for Duo XVII, Romance, Vivace. It consists of two systems of two staves each.

The learner is now going into another Key, called the Key of G Major, and the only difference in this and the preceding Key is, in there being only F# in the Clef, consequently every C must be played Natural, viz. by stopping the 2<sup>d</sup>, 4<sup>th</sup>, 5<sup>th</sup>, and 6<sup>th</sup> holes, pressing at the same time the D# Key with the little finger of the Right hand.

Key of G Major, F# in the Clef.

Preludio.

Musical score for Duo XVIII, Preludio, Andante. It consists of two systems of two staves each. The first system includes a treble and bass staff with a 'D.C.' marking. The second system also consists of two staves.

DUO XIX. Andantino Fine

Musical score for Duo XIX, Andantino, Fine. It consists of two systems of two staves each. The first system includes a treble and bass staff with a 'D.C.' marking. The second system also consists of two staves.



Marcia

J. Wragg

DUO XX.

Maestoso

DUO XXI.

Vivace

J. Wragg

DUO XXII.

Spiritoso

J. Wragg

J. Wragg

DUO XXIII.

Presto

DUO XXIV.

Siciliano

J. Wragg

\* The above Bar is omitted the second time of playing the first Strain.

DUO XXV.

Grazioso

J. Wrangg

Musical notation for the first system of Duo XXV, featuring a treble and bass staff with various musical notations including slurs and dynamics.

Musical notation for the second system of Duo XXV, including a 'Cres' marking and a 'Fine' ending.

Musical notation for the third system of Duo XXV, showing a continuation of the piece with various rhythmic patterns.

Musical notation for the fourth system of Duo XXV, featuring a first ending marked '1 2 3'.

Musical notation for the fifth system of Duo XXV, including a second ending marked '1 2 3'.

DUO XXVI

Moderato

J. Wrangg

Musical notation for the first system of Duo XXVI, including a 'Cres' marking and a 'Da Capo' instruction.

ad-lib a tempo

Coda

J. Wrangg

DUO XXVII

Moderato

Musical notation for the first system of Duo XXVII, including a first ending marked '1 2 3'.

Musical notation for the second system of Duo XXVII, including a second ending marked '1 2 3 4 5 6'.

Musical notation for the third system of Duo XXVII, including a 'Da Capo' instruction.

Musical notation for the fourth system of Duo XXVII, including an 'ad libitum' marking and a 'Da Capo' instruction.



DUO XXVIII.

*Allegro Moderato* J. Wragg

D.C.

See 1<sup>st</sup> & 2<sup>d</sup> bar of this Strain.

D.C.

D.C.

DUO XXIX.

*Adagio* J. Wragg

D.C.

DUO XXX.

*Maestoso* J. Wragg

1234

DUO XXXI.

*Allegro* J. Wragg

1 2 1 2 1 2 1 2

echo echo tantivy

The next Key I shall introduce to the Learner is the Key of C Major, or Natural Key, from its following more closely the order of Nature. The last Key had F# in the Clef, which is now omitted; consequently every F must now be played Natural, instead of sharp, which is fingered by stopping the first, second, third, fourth, and fifth holes of your Flute, pressing at the same time the F# Key with the third finger of the Right hand, which Key is placed between the fifth and sixth holes of your instrument. If you also press with your little finger the D# Key at the same time, it will make the note more sonorous; but this may be omitted in quick passages. If your Flute have not the additional Keys, you must refer to the Chromatic Scale for the said F#, both above and below; but if on the contrary, for the highest F# refer to the Scale of notes affected by the additional Keys.

*W. The highest F# may be fingered also 1, 2, 0, 4, key up.*

### Key of C Major, or Natural Key.

#### Preludio



DUO XXXII.

#### Vivace

J. Wragg.

DUO XXXIII.

#### Maestoso

#### Rondo

DUO XXXIV.

#### Spiritoso



DUO XXXV.

J. Wrang.

Larghetto

crescendo

*p*

DUO XXXVI.

J. Wrang.

Siciliano Andantino

Adagio

a tempo

Adagio

D.C.

DUO XXXVII

J. Wrang.

Siciliano Andantino

DUO XXXVIII

J. Wrang.

Rondo

Vivace

Fine

h<sup>r</sup>

D.C.

Now, Tyro, with the utmost deference to you, having taken you through a series of Lessons in the Key of C $\sharp$ , I am going to introduce you, in my opinion, to the most sweet and melodious Key on the Flute, which is the Key of F Major, B $\flat$  in the Clef. All that you have to attend to now is, in playing every B Flat, instead of Natural, which is done by stopping the first and second holes of your Flute, and pressing the thumb Key with your left hand, which serves for both B $\flat$  above and below. Should your Instrument have only one Key, refer to Chromatic Scale for the B $\flat$ .

Key of F Major, B $\flat$  in the Clef.

Preludio



DUO XXXIX.

Andante



Marcia

J. Wragg

DUO XL.

Maestoso



DUO XLI.

Moderato

J. Wragg



DUO XLII.

Spiritoso

J. Wragg



N.B. If the Student find the following Duo too difficult, I refer him to the Supplement and Appendix, for more Pieces in this Key.



## DUO XLIII.

## Moderato

NB. The small Notes must be used in this Duet if your Flute have not the C<sup>2</sup> Key.

We are now, Tyro, going into two Flats, called the Key of B $\flat$ , or Major of B $\flat$ . The foregoing Key had only one Flat in the Clef, which fell on B; but now, if you refer to the Clef, you will find an additional Flat, which falls on E; you must, therefore, now play every E Flat, as well as the B $\flat$ ; which E $\flat$  is made by stopping the six holes on your Flute, and pressing the D $\sharp$  (or E $\flat$ ) Key with the little finger of your Right Hand. This serves for the lower E $\flat$  and its Octave; but for the highest E $\flat$ , refer to Chromatic Scale.

Major of B $\flat$ . B $\flat$  and E $\flat$  in the Clef.

## Preludio.

## Arioso

J. Wragg

## DUO XLIV.

## Vivace

## DUO XLV.

## Vivace

DUO XLVI

Moderato

Musical score for Duo XLVI, Moderato. It consists of two systems of two staves each. The first system includes the title 'Moderato' and the composer's name 'J. Wragg'. The second system includes the instruction 'ad-lib'.

Romance

DUO XLVII

Andantino con espressivo

Musical score for Duo XLVII, Romance. It consists of two systems of two staves each. The first system includes the title 'Romance' and the composer's name 'J. Wragg'. The second system includes the instruction 'Andantino con espressivo'. The score includes dynamic markings such as 'p', 'cres', and 'il f'.

DUO XLVIII

Affetuoso

Musical score for Duo XLVIII, Affetuoso. It consists of two systems of two staves each. The first system includes the title 'Affetuoso'. The second system includes the instruction 'ad-lib'.

DUO XLIX

Minuetto

Musical score for Duo XLIX, Minuetto. It consists of two systems of two staves each. The first system includes the title 'Minuetto' and the composer's name 'J. Wragg'. The score includes dynamic markings such as 'p' and 'f'.



You are now going into the Key of E Flat. I recommend you to look into the Clef, where you will find B $\flat$ , E $\flat$ , and A $\flat$ ; which is one Flat more than you had in the last Key. You must now play every A Flat, which is done by stopping; the first, second, and third holes of your Flute, pressing at the same time the A $\flat$  Key with the little finger of your left hand, which Key is situated between the third and fourth holes of your instrument. This will serve for the lower A $\flat$  and its Octave above. But for the highest A $\flat$ , refer to Chromatic Scale. If your Flute have not the Additional Keys, you must refer to Chromatic Scale for every A $\flat$ .

Major of E Flat. B $\flat$ , E $\flat$ , and A $\flat$  in the Clef.

Preludio.

DUO LI. *Arioso* *Larghetto* *D.C.* *J. Wragg*

DUO LII. *Adagio* *J. Wragg*

DUO LIII. *Affettuoso* *D.C.* *J. Wragg*

DUO LIII.

*Siciliano*

*J. Wragg*

*dolce*

Before we take leave of the Flats, I will introduce you into the key of Major of A Flat, having four Flats in the Clef, viz. B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ , being one more Flat than the preceding Key, and which falls on D. You must now play every D Flat. For the lowest D $\flat$ , refer to the Scale of Notes affected by the Additional Keys; and for the middle and upper D $\flat$ , refer to Chromatic Scale.

Major of A Flat. B $\flat$ , E $\flat$ , A $\flat$ , and D $\flat$ , in the Clef.

Preludio.

DUO LIV. *Andante* *J. Wragg*

*Da Capo*

As I presume the learner is well acquainted with two Sharps (being the first key he learnt) he has only to refer to the Clef, where he will find G marked Sharp, which is fingered by stopping the 1<sup>st</sup>, 2<sup>d</sup> and 3<sup>d</sup> holes, pressing at the same time the G $\sharp$  Key with the little finger of the left hand. For a one key-ed Flute, refer to Chromatic Scale for G Sharp.

Major of A. F $\sharp$ , C $\sharp$ , and G $\sharp$ , in the Clef.  
Preludio.

DUO LV. *Andante*

ad-lib D.C.

DUO LVI. *Allegro*

D.C.

DUO LVII. *Vivace*

D.C.

## DUO LVIII.

*Andantino*

D.C. Minor

The difference between the foregoing key and the following is in the D being marked Sharp in the Clef, which is made by stopping the six holes, and pressing with the little finger of the right hand the D $\sharp$  key, being that just below the sixth hole; and for the middle D $\sharp$  and upper one, refer to Chromatic Scale.

Major of E. F $\sharp$ , C $\sharp$ , G $\sharp$ , and D $\sharp$ , in the Clef.  
Preludio.

DUO LIX. *Andantino*

D.C.



J. Wragg

DUO LX.

Andante con Espressivo

Musical score for Duo LX, consisting of two staves. The tempo is marked 'Andante con Espressivo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. The piece concludes with the instruction 'D.C.' (Da Capo).

DUO LXI.

Adagio

Musical score for Duo LXI, consisting of two staves. The tempo is marked 'Adagio'. The score includes various musical notations and concludes with the signature 'J. Wragg'.

SUPPLEMENT.

Containing Twenty Original Airs. By J. Wragg.

Musical score for five individual airs, each consisting of two staves. The pieces are:
 

- AIR I. Andantino
- AIR II. Presto
- AIR III. Siciliano
- AIR IV. Presto
- AIR V. Largo

 The score includes various musical notations and concludes with the instruction 'Da Capo'.

## Rondo

AIR VI.

Allegro

Miure

*f* *p*

al Ritorno

AIR VII.

Andantino con Espressivo

Calando

*f*

AIR VIII.

Vivace

D.C.

AIR IX.

Affettuoso

D.C.

Allegro

## Romance

AIR X.

Cantabile

Minore

*f* *hr*

Calando

D.C.

AIR XI.

Allegro ma non troppo

AIR XII.

Allegro

*hr*

AIR XIII.

Allegro

Da Capo



AIR XIV. *Vivace*

*Minore*

*p con espress*

*Ado*

AIR XV. *Con Affetto*

*D.C.*

AIR XVI. *Amoroso*

AIR XVII. *Waltz*  
*Allegro*

*Minore*

*Majore*

*Musette Allegretto*

AIR XVIII.

*Segue*

AIR XIX. *Allegro*

*Ado stampo*

*p*

AIR XX. *Presto Staccato*

*pp*

APPENDIX.

Containing a favorite Collection of Scottish and other Airs.

Lady Ann Bothwell's Lament

AIR I. *Slow*

The Boatman

AIR II. *Slow*

The yellow Hair'd Laddie

AIR III. *Slow*

Life! let us cherish

AIR IV. *Allegretto*

God save the King

AIR V. *Moderato*

Rule Britannia

AIR VI. *Moderato*

Italian Air

AIR VII. *Andantino*

Rosline Castle.

AIR VIII. *Slow*

Within a Mile of Edinburgh.

AIR IX. *Slow*

Fair Rosale.

AIR X. *Andantino*

Sym.

Sy. Song

AIR XI. *Slow*

Blue Bell of Scotland.

AIR XII. *Slow*

Tweed Side.

AIR XIII. *Slow*

Lord Mac Donalds Reel.

AIR XIII. *Lively*

For tenderness Form'd.

AIR XIV. *Allegretto*



Rondo in Oscar and Malvina

AIR XV. *Allegro*

AIR XVI. *Andante*

AIR XVII. *French Air Allegretto* D.C. Rondo

AIR XVIII. *My Nanny O Slow*

AIR XIX. *Jess Macpharlane Slow*

AIR XX. *The ranting Highlanman. Brisk*

AIR XXI. *Arioso Vivace* J. Wrang

AIR XXII. *The Sicilian Mariner's Prayer Andantino*

AIR XXIII. *Had I a heart. Andante Affettuoso*

AIR XXIV. *Ah! sure a pair. Sy. Larghetto.*

AIR XXV. *Arioso. Allegretto* J. Wrang

AIR XXVI. *And Robin Gray Sy Andante*

AIR XXVII. *How oft! Louisa Andante*





Minor of G

Key Note

Minor of C

Key Note

Minor of A

Key Note

Minor of E

Key Note

Minor of B

Key Note

A Set of more easy Preludes in the most familiar Keys for Beginners.

Major of C

Key Note

Major of G

Key Note

Major of D

Key Note

Major of A

Key Note

Major of F

Key Note

Major of B

Key Note

Minor of D

Key Note

J Wragg

Caland