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WRAGG'S

FLUTE PRECEPTOR,

OR THE WHOLE ART OF PLAYING THE

GERMAN FLUTE

RENDERED PERFECTLY EASY TO EVERY CAPACITY, ON

PRINCIPLES ENTIRELY NEW,

AND BY WHICH ANY ONE WHO HAS A TASTE FOR MUSIC MAY SOON ACQUIRE A KNOWLEDGE OF THAT INSTRUMENT

WITHOUT THE AID OF A MASTER;

TO WHICH ARE ADDED A SET OF

PROGRESSIVE LESSONS AND SIXTY-FOUR ORIGINAL DUETTS,

ARRANGED IN THE MOST USEFUL KEYS, EACH OF WHICH IS PRECEDED BY AN EASY PRELUDE, AND AN EXPLANATORY NOTE, BY WHICH THE PUPIL IS ENABLED TO PROCEED, BY PROGRESSIVE STEPS, FROM THE EASIEST TO THE MOST DIFFICULT KEY; A SET OF ARIETTAS; A PLEASING COLLECTION OF SCOTTISH AND OTHER AIRS; A SET OF PRELUDES IN THE VARIOUS MAJOR AND MINOR KEYS; AND AMPLE

INSTRUCTIONS FOR AN EIGHT-KEYED FLUTE.

TOGETHER WITH A CHOICE COLLECTION OF FINISHING EXERCISES, CONSISTING OF

ELEGANT EXTRACTS FROM CELEBRATED AUTHORS, WITH EMBELLISHMENTS.

[Never before published in this country.]

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WRAGG'S IMPROVED FLUTE PRECEPTOR.

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 labor 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 for 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 endeavor, 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 lie 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 endeavor 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 lying nearly straight, the first and second fingers of your right hand not quite so much as those of the left, and the third finger of this hand also nearly straight, holding the Flute at the same time in a horizontal direction; when you can do this, you should endeavor 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. 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 third of the scale.

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 first of the scale.

And here great care should be taken to bring out this note in as full round 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 you will find you are only wasting your time, without attaining the end proposed.

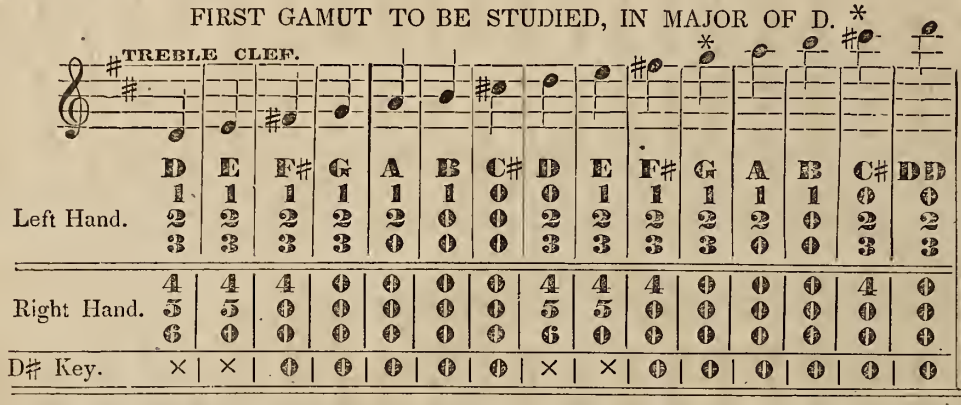
Now, in order to guard against these three evils, you must take care that your fingers are placed firmly on the holes, suffering no air to pass into or out of any of them; then you should endeavor to inject the wind (your lips at this time not being much contracted) gradually into the embouchure, when 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 in the Flute, you may then proceed to the following gamuts.

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 endeavor 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 highly, 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 rules were 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 Stave 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 Leger 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. *



	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	0	3	3
Right Hand.	4	4	4	0	0	0	0	4	4	4	0	0	0	4	0
	5	5	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.	×	×	0	0	0	0	0	×	×	0	0	0	0	0	0

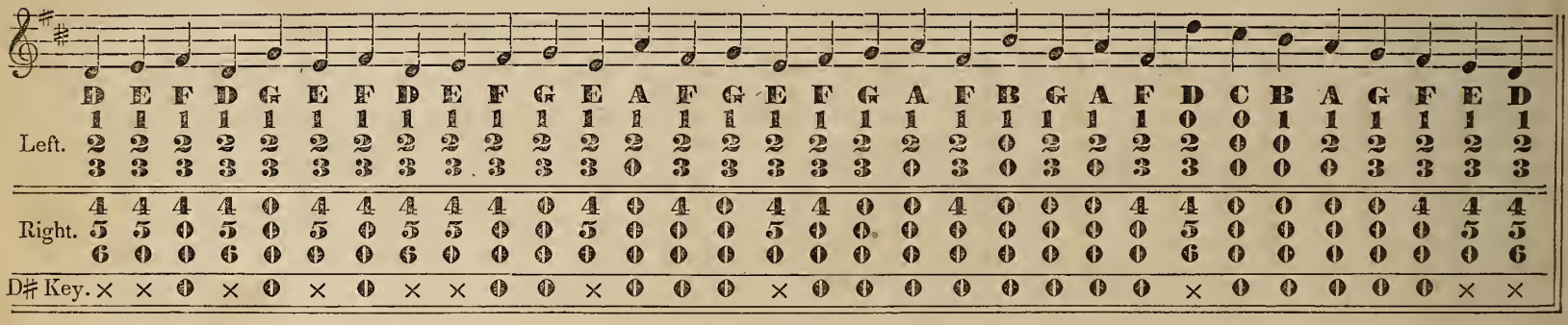
See the use of these Characters in Page 6.

In the first place, in order to save yourself a great 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 of your Flute; the ciphers those which are to remain open; and 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♯, you must stop the first, second, third, and fourth holes, pressing at the same time the D♯ 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.

N. B. 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.

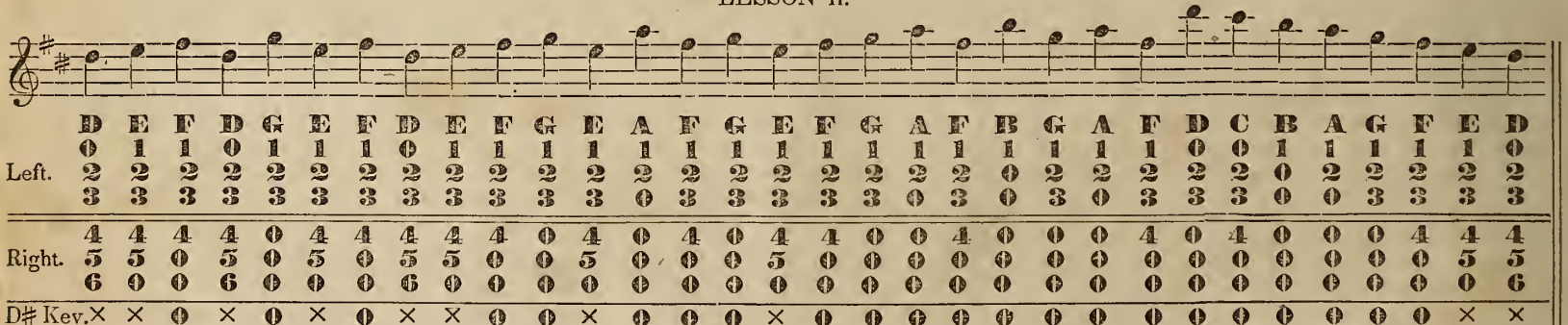
2. This mark × denotes the key down; this 0 denotes it to be up.

LESSON I.



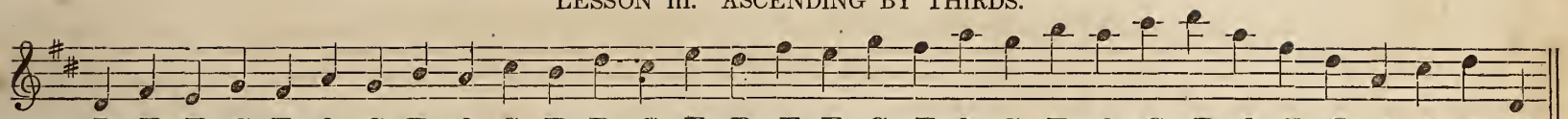
	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	B	G	A	F	D	C	B	A	G	F	E	D
	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1	1
Left.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	0	0	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	0	3	3	3	3	3	0	3	0	3	0	3	3	0	0	0	3	3	3	3
	4	4	4	4	0	4	4	4	4	4	0	4	0	4	0	4	4	0	0	4	0	0	0	4	4	0	0	0	0	4	4	4
Right.	5	5	0	5	0	5	0	5	5	0	0	5	0	0	0	5	0	0	0	0	0	0	0	0	5	0	0	0	0	0	5	5
	6	0	0	6	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	6
D♯ Key.	×	×	0	×	0	×	0	×	×	0	0	×	0	0	0	×	0	0	0	0	0	0	0	0	×	0	0	0	0	0	×	×

LESSON II.



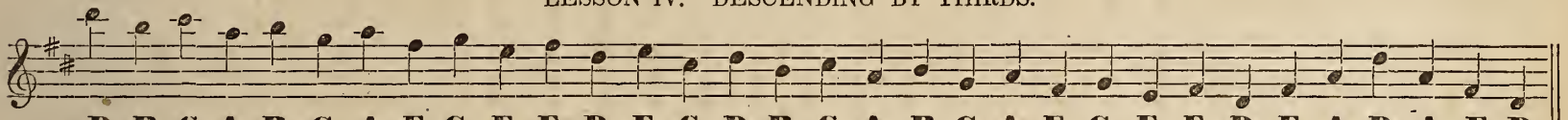
	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	B	G	A	F	D	C	B	A	G	F	E	D
	0	1	1	0	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1	0
Left.	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2	0	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	0	3	3	3	3	3	0	3	0	3	0	3	3	3	0	0	3	3	3	3
	4	4	4	4	0	4	4	4	4	4	0	4	0	4	0	4	4	0	0	4	0	0	0	4	0	4	0	0	0	4	4	4
Right.	5	5	0	5	0	5	0	5	5	0	0	5	0	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5
	6	0	0	6	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	6
D♯ Key.	×	×	0	×	0	×	0	×	×	0	0	×	0	0	0	×	0	0	0	0	0	0	0	0	0	0	0	0	0	0	×	×

LESSON III. ASCENDING BY THIRDS.



	D	F	E	G	F	A	G	B	A	C	B	D	C	E	D	F	E	G	F	A	G	B	A	C	D	A	F	D	A	C	D	D
	1	1	1	1	1	1	1	1	1	0	1	0	0	1	0	1	1	1	1	1	1	1	1	0	0	1	1	0	1	0	0	1
Left.	2	2	2	2	2	2	2	0	2	0	0	2	0	2	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	0	2	2
	3	3	3	3	3	0	3	0	0	0	0	3	0	3	3	3	3	3	3	0	3	0	0	3	3	0	3	3	0	0	3	3
	4	4	4	0	4	0	0	0	0	0	0	4	0	4	4	4	4	0	4	0	0	0	0	4	0	0	4	4	0	0	4	4
Right.	5	0	5	0	0	0	0	0	0	0	0	5	0	5	5	0	5	0	0	0	0	0	0	0	0	0	0	5	0	0	5	5
	6	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6	6
D♯ Key.	×	0	×	0	0	0	0	0	0	0	0	×	0	×	×	0	×	0	0	0	0	0	0	0	0	0	0	×	0	0	×	×

LESSON IV. DESCENDING BY THIRDS.

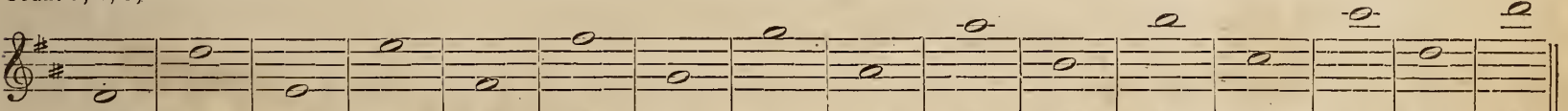


	D	B	C	A	B	G	A	F	G	E	F	D	E	C	D	B	C	A	B	G	A	F	G	E	F	D	F	A	D	A	F	D
	0	1	0	1	1	1	1	1	1	1	1	0	1	0	0	1	0	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1
Left.	2	0	2	2	0	2	2	2	2	2	2	2	2	0	2	0	0	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	0	3	0	0	3	0	3	3	3	3	3	3	0	3	0	0	0	0	3	0	3	3	3	3	3	3	0	3	0	3	3
	0	0	4	0	0	0	0	4	0	4	4	4	4	0	4	0	0	0	0	0	0	4	0	4	4	4	4	0	4	0	4	4
Right.	0	0	0	0	0	0	0	0	0	5	0	5	5	0	5	0	0	0	0	0	0	0	0	5	0	5	0	0	5	0	0	5
	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	6
D♯ Key.	0	0	0	0	0	0	0	0	0	×	0	×	×	0	×	0	0	0	0	0	0	0	0	×	0	×	0	0	×	0	0	×

In order to improve the Pupil in his tone, I have made use of Semibreves, (which are the longest Notes in modern Music,) in the two following Lessons, and would recommend him to sustain each Note while he can moderately count four.

Count 1, 2, 3, 4.

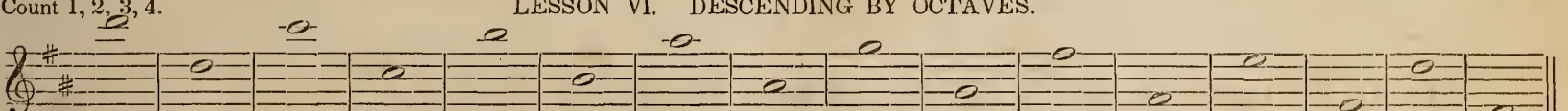
LESSON V. ASCENDING BY OCTAVES.



	D	D	E	E	F	F	G	G	A	A	B	B	C	C	D	D
	1	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0
Left.	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2
	3	3	3	3	3	3	3	3	0	0	0	0	0	3	3	3
	4	4	4	4	4	4	0	0	0	0	0	0	0	4	4	0
Right.	5	5	5	5	0	0	0	0	0	0	0	0	0	0	5	0
	6	6	0	0	0	0	0	0	0	0	0	0	0	0	6	0
D♯ Key.	×	×	×	×	0	0	0	0	0	0	0	0	0	0	×	0

Count 1, 2, 3, 4.

LESSON VI. DESCENDING BY OCTAVES.

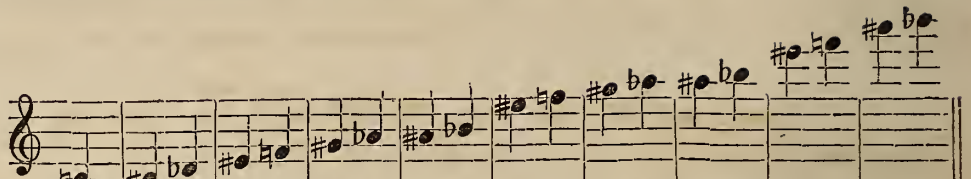


	D	D	C	C	B	B	A	A	G	G	F	F	E	E	D	D
	0	0	0	0	1	1	1	1	1	1	1	1	1	1	0	1
Left.	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2
	3	3	3	0	0	0	0	0	3	3	3	3	3	3	3	3
	0	4	4	0	0	0	0	0	0	0	4	4	4	4	4	4
Right.	0	5	0	0	0	0	0	0	0	0	0	0	5	5	5	5
	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6	6
D♯ Key.	0	×	0	0	0	0	0	0	0	0	0	0	×	×	×	×

The Pupil after well studying the above, may proceed to page 6, paying great attention to the Table on page 7, which must be got by heart.
N. B. The lower C♯ in the above, may be fingered either with or without the Key.

WRAGG'S FLUTE INSTRUCTOR.

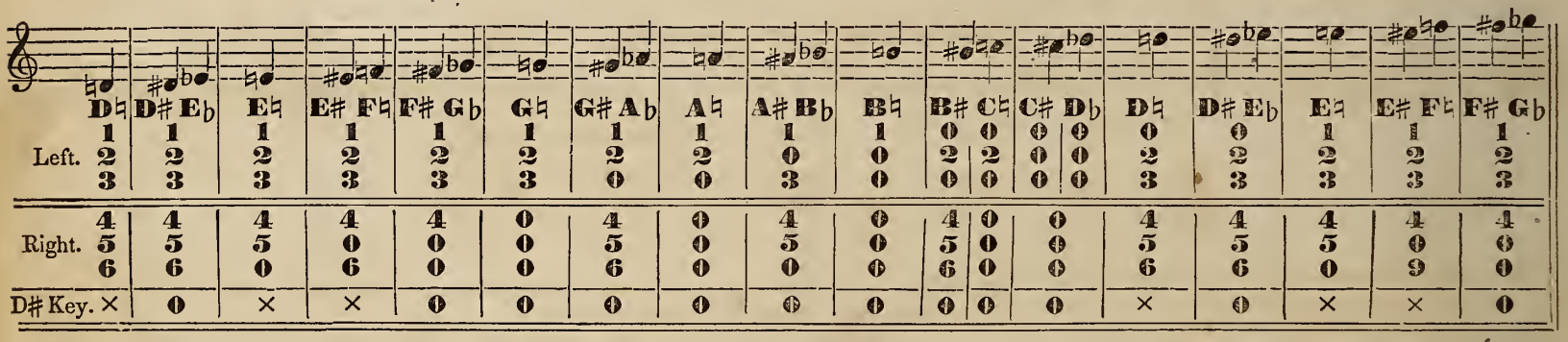
SCALE OF NOTES AFFECTED BY THE ADDITIONAL KEYS.



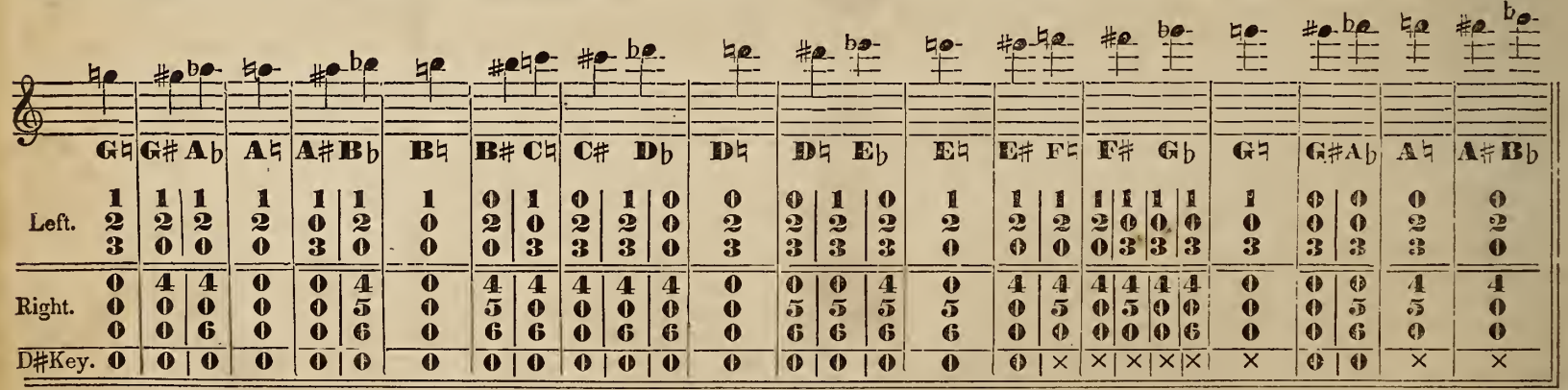
	C♮	C♯ D♭	E♯ F♮	G♯ A♭	A♯ B♭	E♯ F♮	G♯ A♭	A♯ B♭	E♯ F♮	A♯ B♭
LEFT HAND.	1	1	1	1	1				1	0
A♯ AND B♭ OR THUMB KEY.	2	2	2	2	2				2	2
G♯ AND A♭, OR LITTLE FINGER.	3	3	3	3	0				0	3
RIGHT HAND.	4	4	4	0	0				0	4
E♯ AND F♮, OR THIRD FINGER.	5	5	5	0	0				5	0
	6	6	0	0	0				6	0
D♯ OR E♭ KEY.	●	●	○	○	○	same	same	same	○	●
C♯ OR D♭ KEY.	●	●	○	○	○				○	●
C♮ KEY.	●	○	○	○	○				○	●

N. B. If you play on a four keyed Flute, you must take no notice of the two bottom keys in the above Scale; and the first Note affected by the additional Keys will then be E♯ or F♮, which you will find in the third Column; and for the last Note in this Scale, refer to the following one. The rest of the Notes which you may meet with in this work, in the course of your practice, which are not to be met with in the two preceding Scales, you will find in the following Scale also.

CHROMATIC SCALE OF ALL THE NOTES, TO BE REFERRED TO OCCASIONALLY.



	D♮	D♯ E♭	E♮	E♯ F♮	F♯ G♭	G♮	G♯ A♭	A♮	A♯ B♭	B♮	B♯ C♮	C♯ D♭	D♮	D♯ E♭	E♮	E♯ F♮	F♯ G♭
	1	1	1	1	1	1	1	1	1	1	0 0	0 0	0	0	1	1	1
Left.	2	2	2	2	2	2	2	2	0	0	2 2	0 0	2	2	2	2	2
	3	3	3	3	3	3	0	0	3	0	0 0	0 0	3	3	3	3	3
	4	4	4	4	4	0	4	0	4	0	4 0	0	4	4	4	4	4
Right.	5	5	5	0	0	0	5	0	5	0	5 0	0	5	5	5	0	0
	6	6	0	6	0	0	6	0	0	0	6 0	0	6	6	0	9	0
D♯ Key.	×	0	×	×	0	0	0	0	0	0	0 0	0	×	0	×	×	0

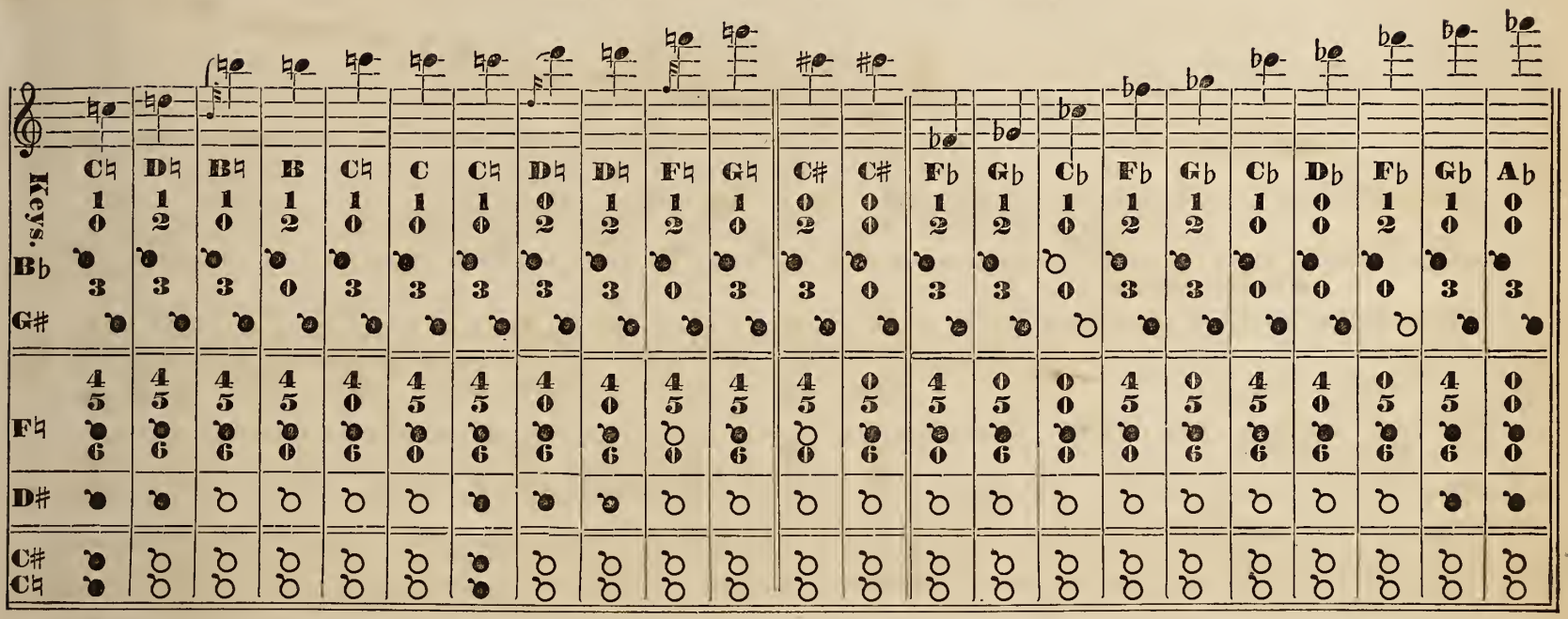


	G♮	G♯ A♭	A♮	A♯ B♭	B♮	B♯ C♮	C♯ D♭	D♮	D♮ D♭ E♭	E♮	E♯ F♮	F♯ G♭	G♮	G♯ A♭	A♮	A♯ B♭
	1	1 1	1	1 1	1	0 1	0 1 0	0	0 1 0	1	1 1	1 1 1 1	1	0 0	0	0
Left.	2	2 2	2	0 2	0	2 0	2 2 0	2	2 2 2	2	2 2	2 0 0 0	0	0 0	2	2
	3	0 0	0	3 0	0	0 3	3 3 0	3	3 3 3	0	0 0	0 3 3 3	3	3 3	3	0
	0	4 4	0	0 4	0	4 4	4 4 4	0	0 0 4	0	4 4	4 4 4 4	0	0 0	4	4
Right.	0	0 0	0	0 5	0	5 0	0 0 0	0	5 5 5	5	0 5	0 5 0 0	0	0 5	5	0
	0	0 6	0	0 6	0	6 6	0 6 6	0	6 6 6	6	0 0	0 0 0 6	0	0 6	0	0
D♯ Key.	0	0 0	0	0 0	0	0 0	0 0 0	0	0 0 0	0	0 ×	× × × ×	×	0 0	×	×

N. B. Where you see two notes in the same column, as, for instance, D♯ and E♭ in the second column above, they are both played the same way, though of different signification.

A SCALE OF THE DIFFERENT WAYS OF FINGERING MANY OF THE FOREGOING NOTES.

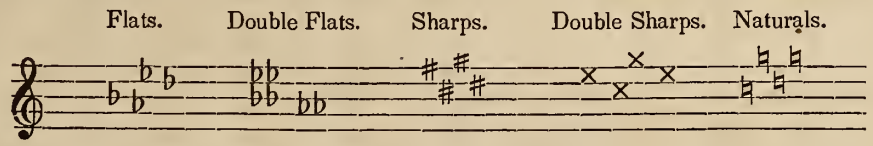
TO BE REFERRED TO WHEN THE PUPIL IS FAR ADVANCED.



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 the line or space on which they are placed, through the whole piece, above and below, unless contradicted by an accidental Sharp, Flat, or Natural, which only operates in the same Bar where it is placed, unless the last Note of a Bar, affected by such accidental Sharp, Flat, or Natural, is the same as the first Note in the Bar following, in which case the first Note in the following Bar is affected also.

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, 𝐂, 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

$\frac{2}{4}$, containing two Crotchets in a Bar; and four other sorts called Compound Common Time, marked $\frac{12}{4}$, $\frac{12}{8}$, $\frac{6}{4}$, and $\frac{6}{8}$; the first containing twelve Crotchets, the second twelve Quavers, the third six Crotchets, and the fourth six 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.

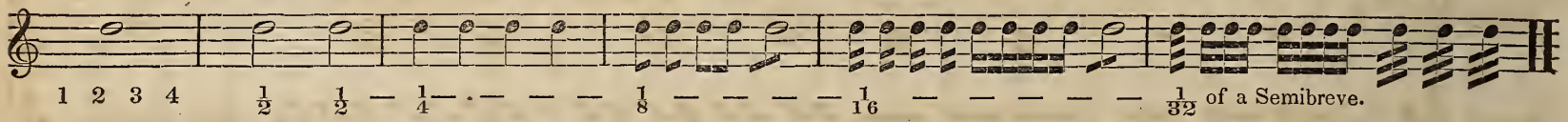
Triple Time runs in an uneven number of parts in each Bar; as three Minims, Crotchets, Quavers, &c., and is known by the following signs, viz.: $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$; the first denoting three Minims in a Bar, and is the slowest; the second three Crotchets, and is a little faster; the last three Quavers, which is the quickest. But these different marks are now regulated by technical terms, such as Adagio, Largo, Andante, &c., &c.

There are two other sorts of Triple Time, called Compound Triple Time, marked $\frac{9}{4}$, and $\frac{9}{8}$; 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 Demisemiquaver. See their characters.

1 Semibreve is equal to 2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers.

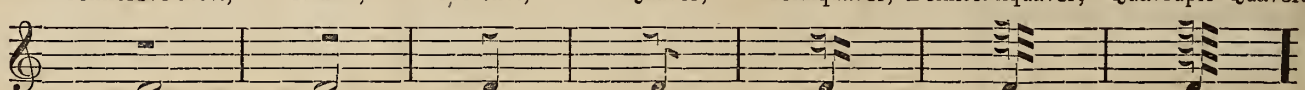


By the foregoing table you will find that the thirty-two Demisemiquavers are to be played in the time of sixteen Semiquavers, of eight Quavers, of four Crotchets, of two Minims, or of one Semibreve. But as there cannot be any fixed and absolute durations, for the foregoing Notes, it must be the measure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

N. B. There is another Note sometimes made use of in modern Music, called a Quadruple Quaver, and is half the length of a Demisemiquaver; 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 signs, called Rests, or Pauses; for the characters and explanation of which see the following table: —

Semibreve Rest, Minim, Crotchet, Quaver, Semiquaver, Demisemiquaver, Quadruple Quaver.

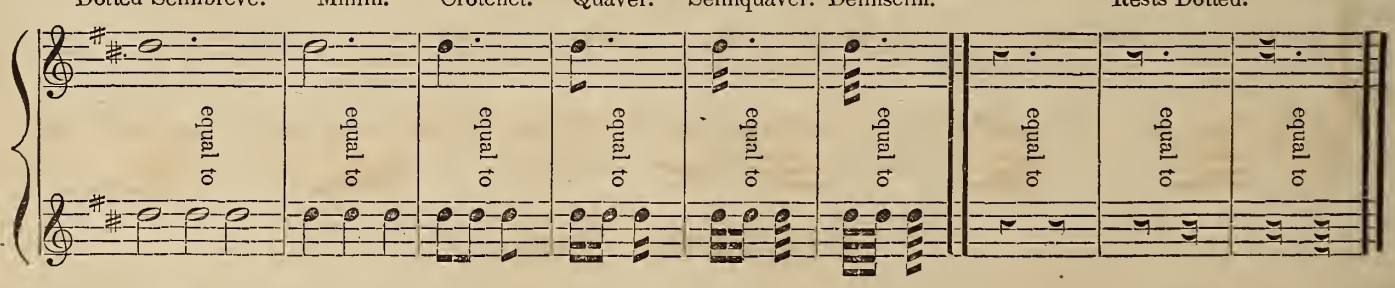


A Bar Rest, 2 Bars, 3 Bars, 4 Bars, 5 Bars, 6 Bars, 7 Bars, 8 Bars, 9 Bars, 10 Bars.

So that if you should meet with a Semibreve Rest, you 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 following Example.

Dotted Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemi. Rests Dotted.



A double Dot added to a Note or Rest makes either of them three quarters longer.

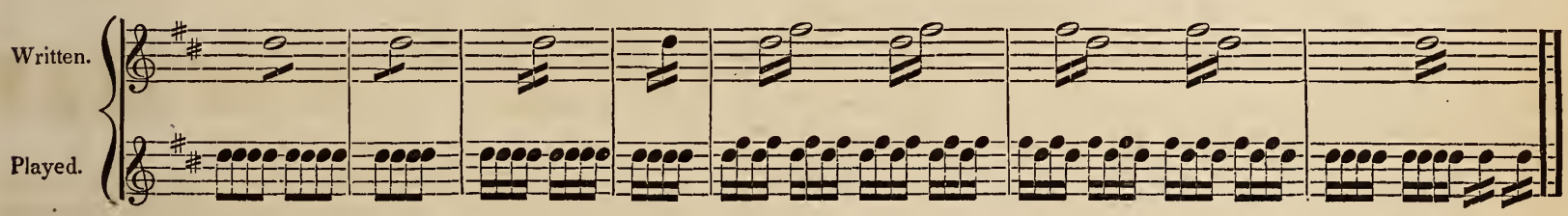
A single Stroke or a Bar | drawn across the five lines is to divide the Measure, and to distinguish one Bar from another.

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

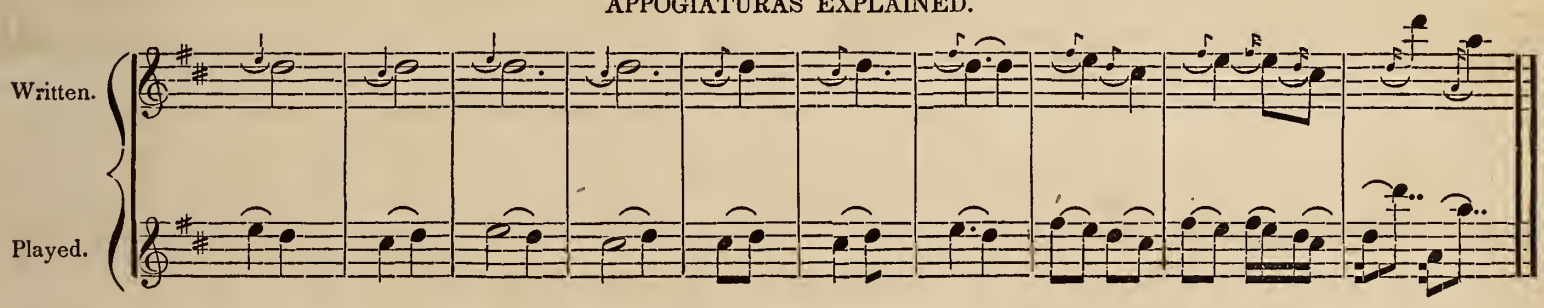
A Repeat :||: or 𝄋 signifies that such a part is to be played twice over.

A Slur ⁀ drawn over or under any number of Notes, signifies that the sound is to be continued from one Note to another, tonguing only the first Note in each Slur.

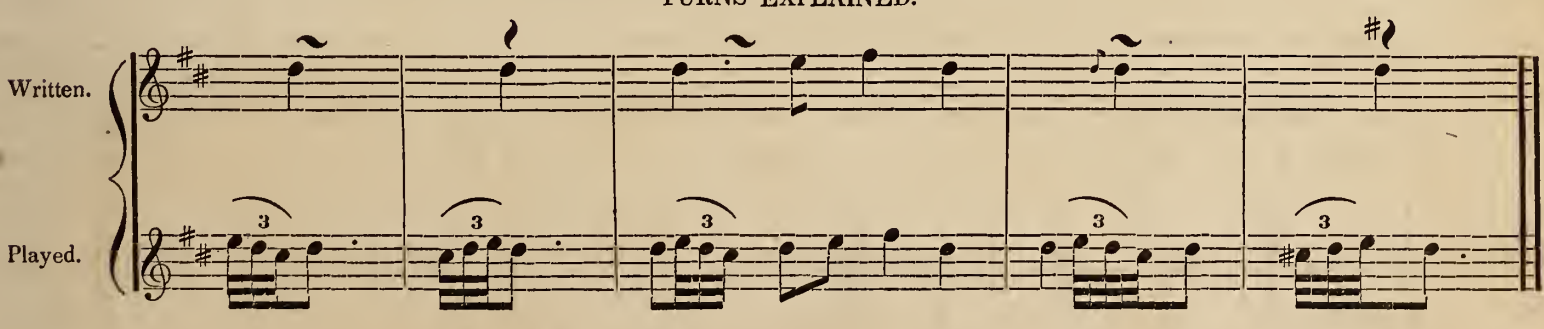
A figure 3 placed over or under any three Notes of the same name, imports that they are to be played in the time of two.
A figure 6 placed in the same manner, signifies that they are to be played in the time of four.
A figure 9 signifies that they are to be played in the time of six of the same kind.
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 shows the final ending of a piece.
Staccato marks, marked thus ı ı ı ı 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, of half their value.
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 tr 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 that 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 toward the end.
These marks ▬ ⧗ are used as abbreviations, and are explained as under, viz.:



APPOGIATURAS EXPLAINED.

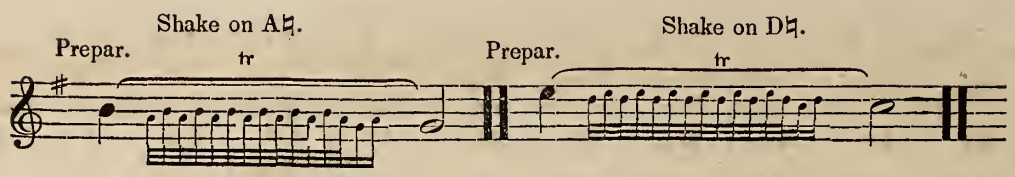


TURNS EXPLAINED.



CONSTRUCTION OF A SHAKE.

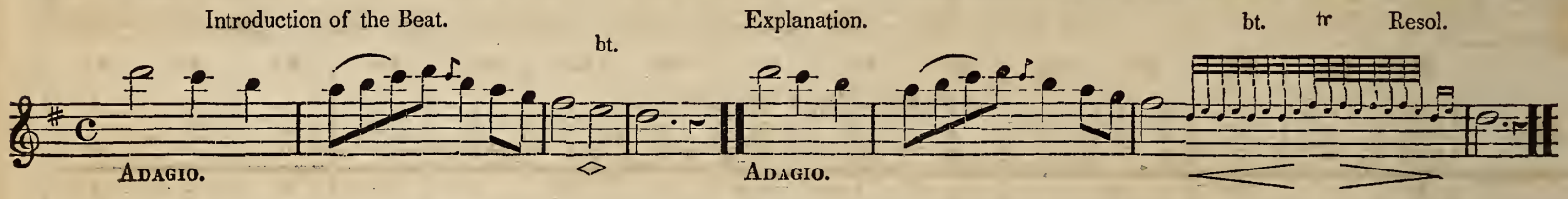
A Shake being a very great embellishment, I shall not pass it over without a few remarks thereon, more particularly as it is so truly necessary to a performer desirous of executing with taste and judgment.
A Simple Shake is only the articulate sound of two Notes put in equal motion.
A Perfect Shake is 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:—



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.

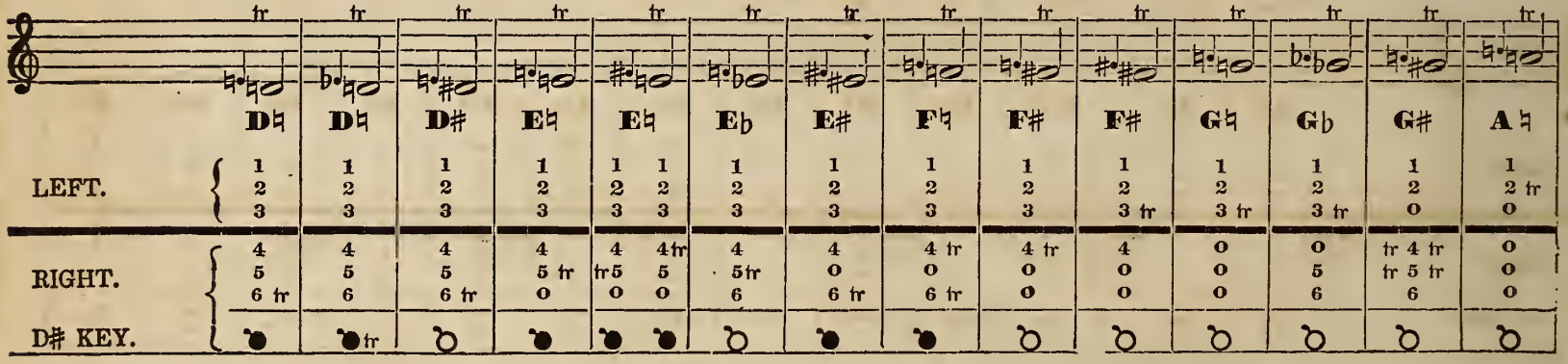
At the conclusion of a slow movement, and particularly in a Solo, the Beat may be introduced and joined to the Shake itself, with very good effect, and in that case it may be termed a Double Shake, being composed of the Beat and the Shake; the construction of which may be seen below.



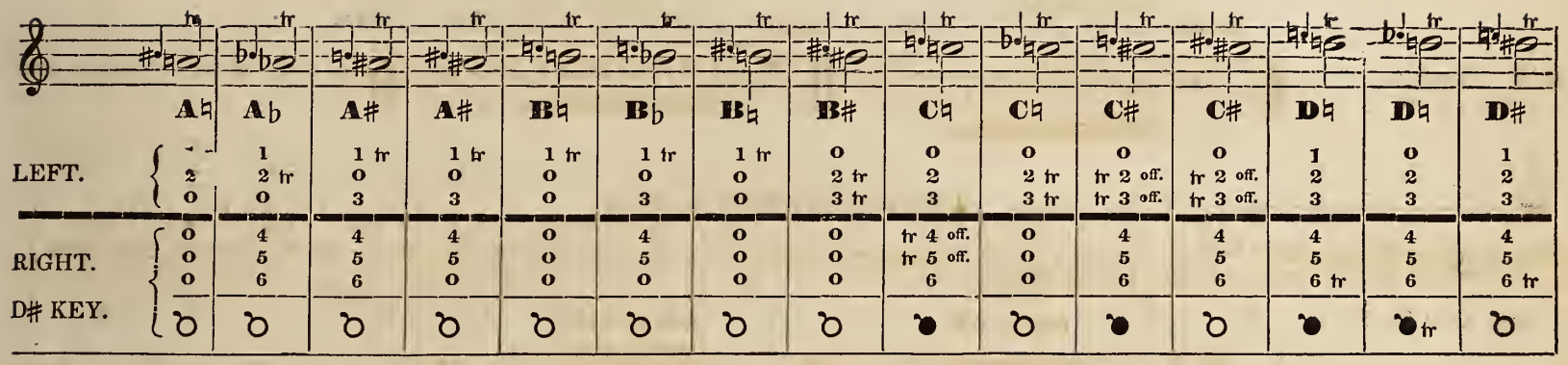
The Pupil must now go to Page 16.

A SCALE OF SHAKES.

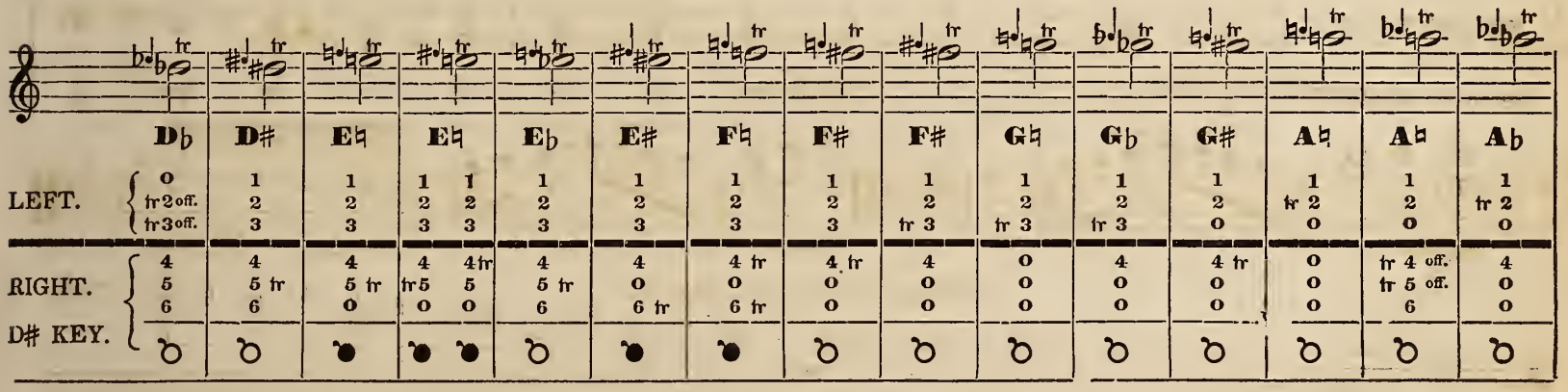
N. B. The figures with (tr) annexed, represent the holes on which the Cadence is performed, concluding with the finger down; and the word (off) against any figure, shows that the finger must be off after shaking.



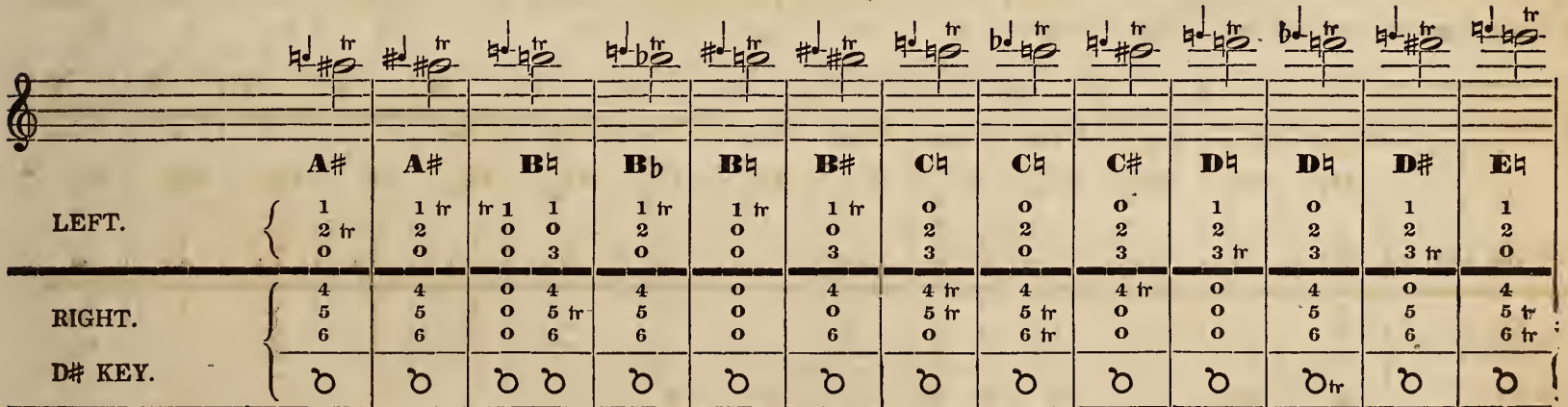
	D♮	D♭	D♯	E♭	E♮	E♭	E♯	F♮	F♯	F♯	G♮	G♭	G♯	A♮
LEFT.	1	1	1	1	1 1	1	1	1	1	1	1	1	1	1
	2	2	2	2	2 2	2	2	2	2	2	2	2	2	2 tr
	3	3	3	3	3 3	3	3	3	3	3 tr	3 tr	3 tr	o	o
RIGHT.	4	4	4	4	4 4tr	4	4	4 tr	4 tr	4	o	o	tr 4 tr	o
	5	5	5	5 tr	tr5 5	5tr	o	o	o	o	o	5	tr 5 tr	o
	6 tr	6	6 tr	o	o o	6	6 tr	6 tr	o	o	o	6	6	o
D♯ KEY.	●	●tr	○	●	● ●	○	●	●	○	○	○	○	○	○



	A♮	A♭	A♯	A♯	B♮	B♭	B♮	B♯	C♮	C♮	C♯	C♯	D♮	D♮	D♯
LEFT.	-	1	1 tr	1 tr	1 tr	1 tr	1 tr	0	0	0	0	0	1	0	1
	2	2 tr	0	0	0	0	0	2 tr	2	2 tr	tr 2 off.	tr 2 off.	2	2	2
	0	0	3	3	0	3	0	3 tr	3	3 tr	tr 3 off.	tr 3 off.	3	3	3
RIGHT.	0	4	4	4	0	4	0	0	tr 4 off.	0	4	4	4	4	4
	0	5	5	5	0	5	0	0	tr 5 off.	0	5	5	5	5	5
	0	6	6	0	0	0	0	0	6	0	6	6	6 tr	6	6 tr
D♯ KEY.	0	0	0	0	0	0	0	0	●	0	●	0	●	●tr	0



	D♭	D♯	E♮	E♮	E♭	E♯	F♮	F♯	F♯	G♮	G♭	G♯	A♮	A♮	A♭
LEFT.	0	1	1	1 1	1	1	1	1	1	1	1	1	1	1	1
	tr 2 off.	2	2	2 2	2	2	2	2	2	2	2	2	tr 2	2	tr 2
	tr 3 off.	3	3	3 3	3	3	3	3	tr 3	tr 3	tr 3	0	0	0	0
RIGHT.	4	4	4	4 4tr	4	4	4 tr	4 tr	4	0	4	4 tr	0	tr 4 off.	4
	5	5 tr	5 tr	tr5 5	5 tr	0	0	0	0	0	0	0	0	tr 5 off.	0
	6	6	0	0 0	6	6 tr	6 tr	0	0	0	0	0	0	6	0
D♯ KEY.	0	0	●	● ●	0	●	●	0	0	0	0	0	0	0	0

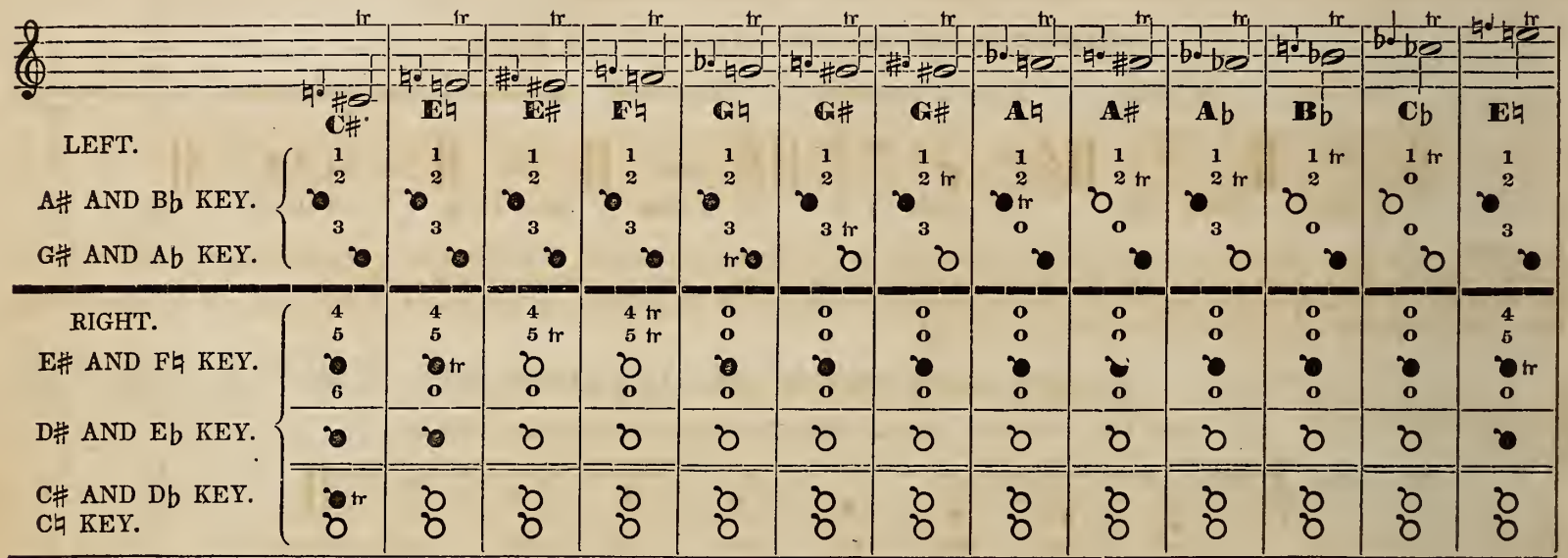


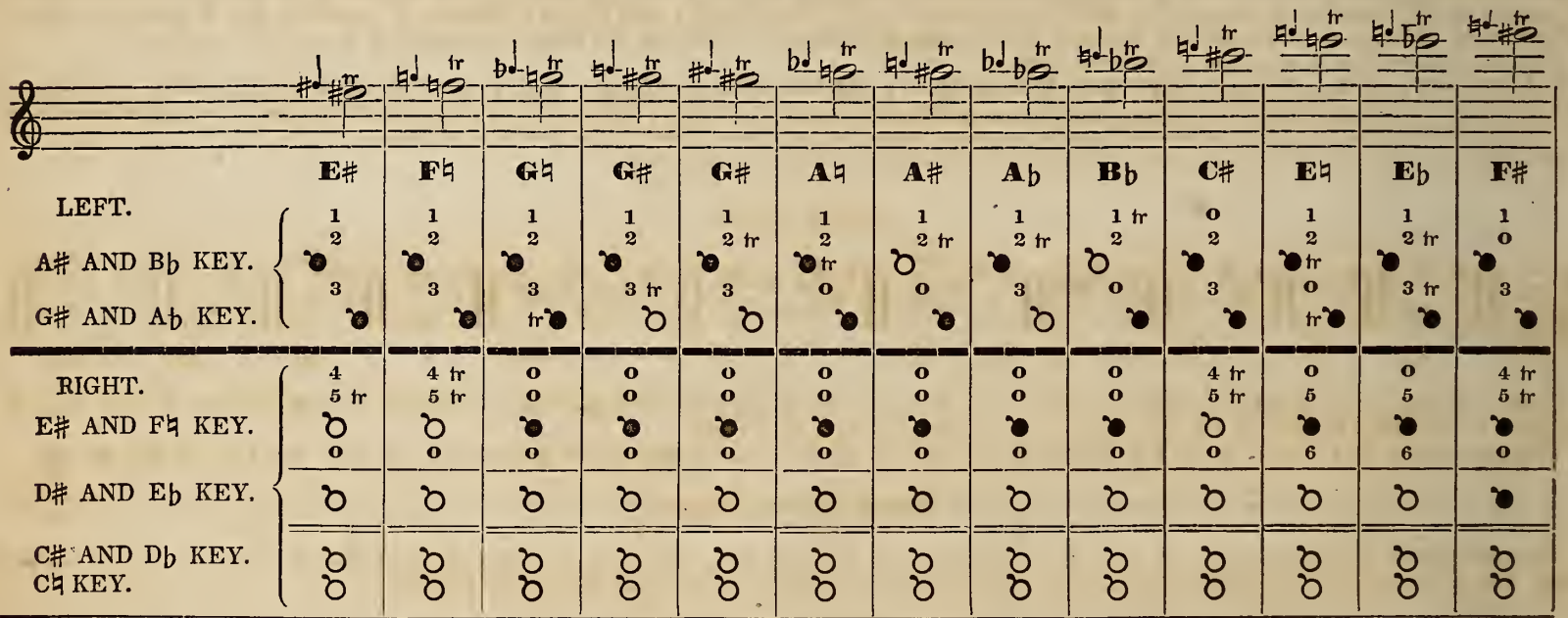
	A♯	A♯	B♮	B♭	B♮	B♯	C♮	C♮	C♯	D♮	D♮	D♯	E♮
LEFT.	1	1 tr	tr 1 1	1 tr	1 tr	1 tr	0	0	0	1	0	1	1
	2 tr	2	0 0	2	0	0	2	2	2	2	2	2	2
	0	0	0 3	0	0	3	3	0	3	3 tr	3	3 tr	0
RIGHT.	4	4	0 4	4	0	4	4 tr	4	4 tr	0	4	0	4
	5	5	0 5 tr	5	0	0	5 tr	5 tr	0	0	5	5	5 tr
	6	6	0 6	6	0	6	0	6 tr	0	0	6	6	6 tr
D♯ KEY.	0	0	0 0	0	0	0	0	0	0	0	0tr	0	0

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 ADDITIONAL KEYS.

N. B. This Scale will do for a four-keyed as well as a six-keyed flute, by beginning with the second shake, and taking no notice of the two bottom keys which are cut by a double line.





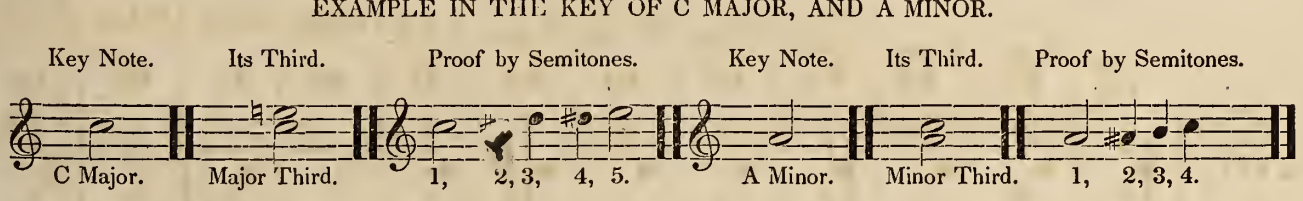
N. B. For the rest of the shakes, you must refer to the preceding Scale of shakes, which, with the above, includes all the shakes which are useful and good on the German flute, from one to six keys.

Wherever you see the letters tr 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 a Major or Minor Mode, from the number of Flats and Sharps you see at the beginning, for it frequently happens that you see 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 of 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 the Major Mode; if but four, it is in a Flat Key, or Minor Mode.

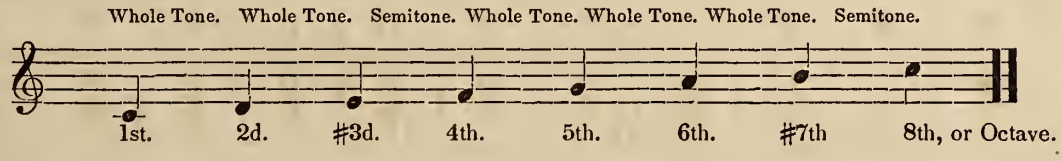
EXAMPLE IN THE KEY OF C MAJOR, AND A MINOR.



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 the Major or Minor Key.

The Major Key of C, being the first Major Key on a Flute with additional Keys, (C♮ being the lowest Note thereof,) I shall begin with the aforesaid Key, or Mode, and give you the name of each interval therein contained.

FURTHER ELUCIDATION OF THE MAJOR KEY OF C.



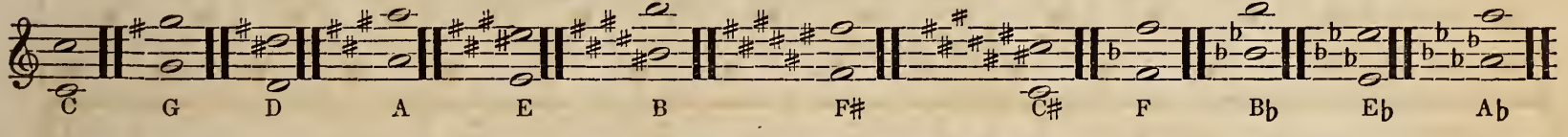
The above eight Notes are separated by seven Intervals, called Semitones, or half Tones; the Interval from the third to the fourth, and also that from the seventh to the Octave are Semitones; the other five, viz., from C to D; from D to E; from F to G; from G to A; and from A to B, are whole Tones; and, 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, so as to cause the Semitones to fall between the third and fourth, and the seventh and Octave.

Here follows a Table of Sharp Keys, whose Octaves are conformable to the foregoing gamut.

SHARP KEYS.



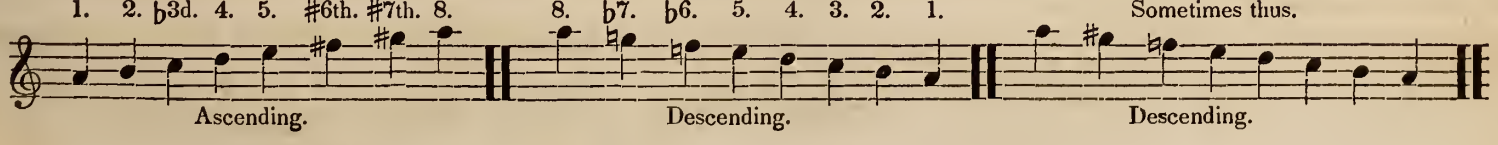
Sharps engender, or are declined by Fifths; so that if there be but one Sharp to a piece of Music it must be F♯; if two, F♯, and C♯; if three, F♯, C♯, and G♯; if four, F♯, C♯, G♯, and D♯, &c., which may be seen in the foregoing Table.

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

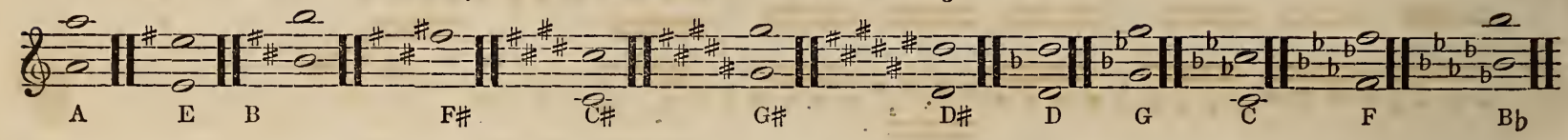
MINOR, OR FLAT KEY.

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. Sometimes in descending you will meet with a sharp Seventh.

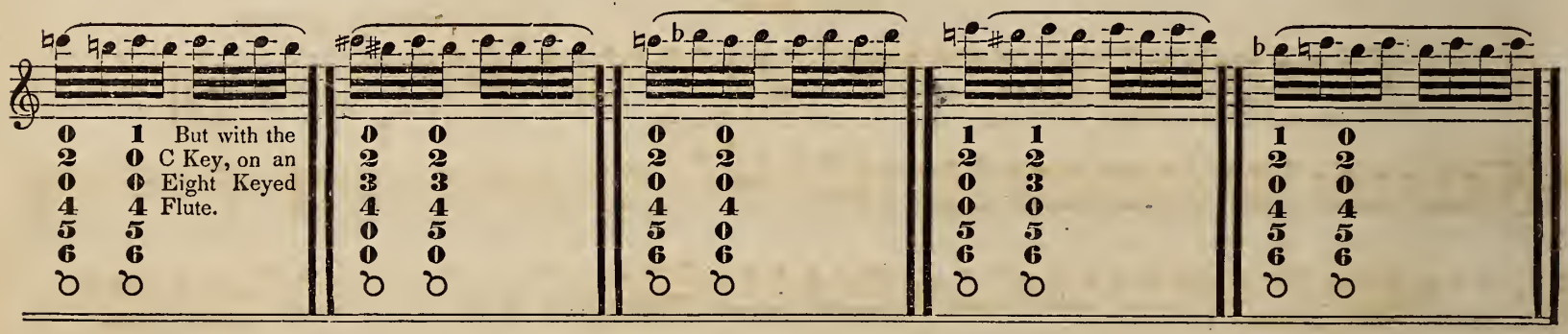
MINOR OF A, OR FLAT KEY.



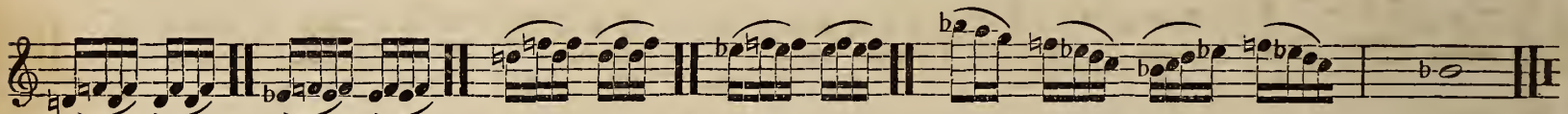
Here follows a Table of Minor, or Flat Keys, whose Octaves are conformable to the above gamut.



EXAMPLES OF PASSAGES NOT FINGERED IN THE REGULAR WAY.



EXAMPLES WHERE THE F♮ KEY IS REJECTED.

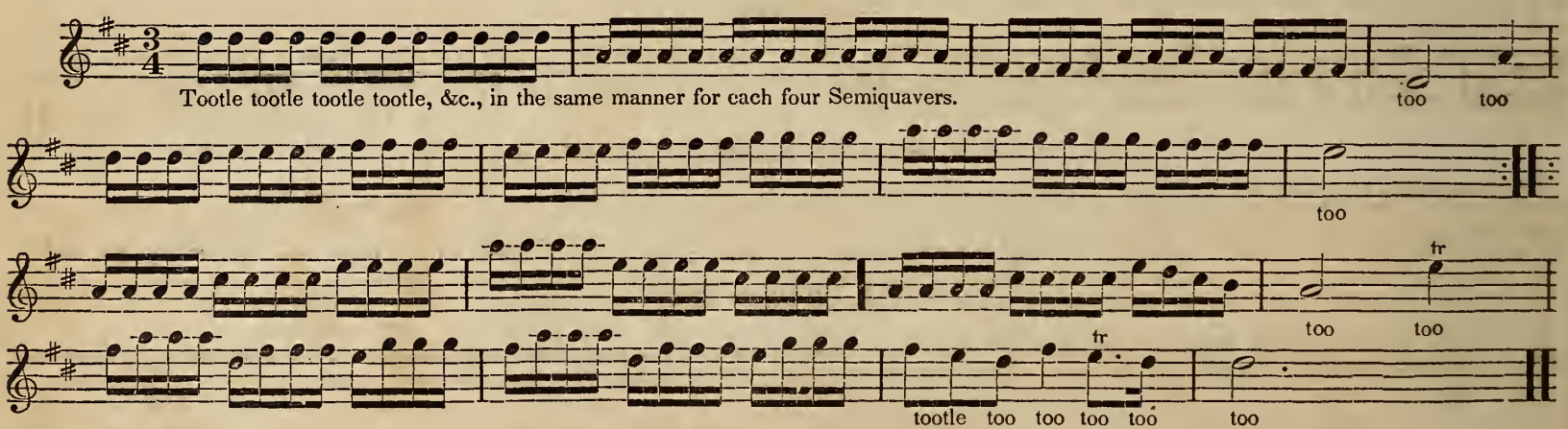


N. B. Never use the F♮ Key in passing from D to F♮, or vice versa; nor from E♭ to F♮, on any account whatever.

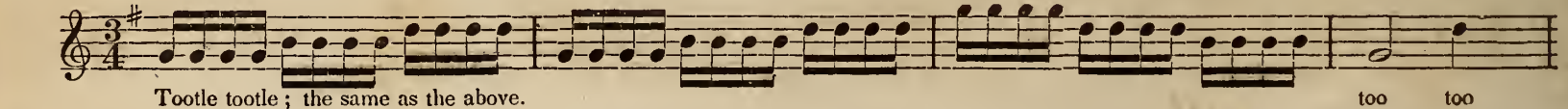
THE DOUBLE TONGUE.

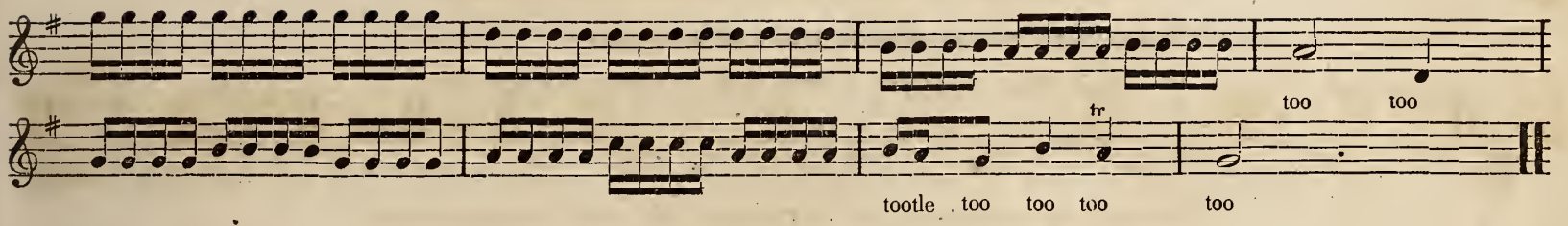
The chief difficulty in acquiring this, is in the action and reaction of the tongue against the roof of the mouth, pronouncing at the same time the words Tootle Tootle to yourself, and carefully observing to sound the Notes clearly and distinctly; in order to obtain which, you must practise for a considerable time the following Lessons, carefully observing that your tongue and fingers move together, which is very essential.

LESSON I.

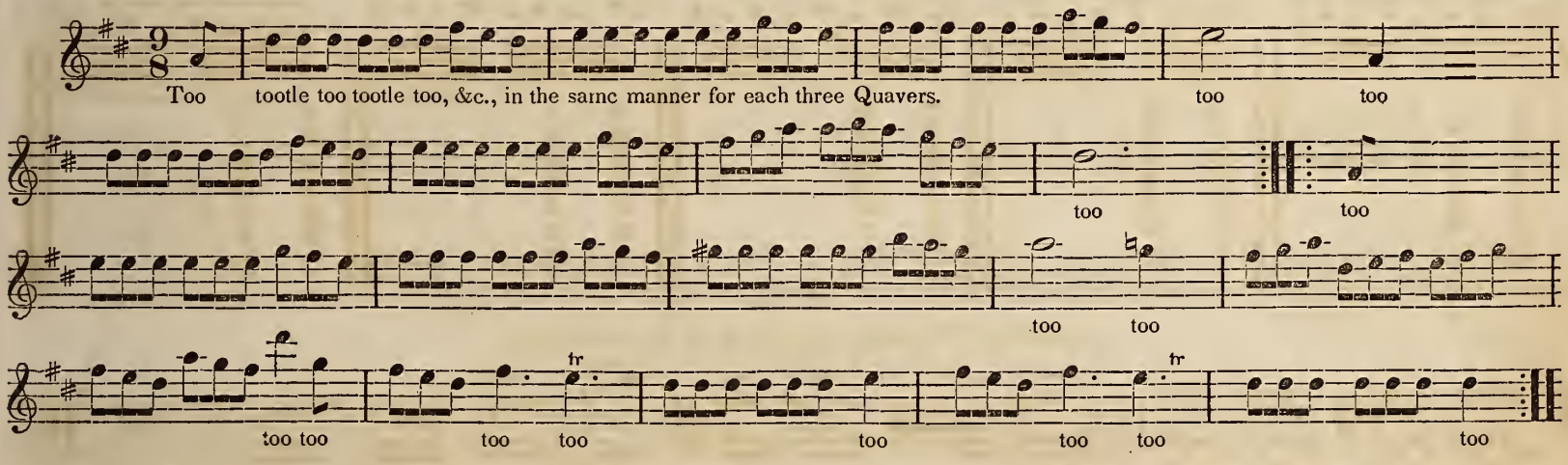


LESSON II.





LESSON III.



A FEW CURSORY REMARKS ON AN EIGHT KEYED FLUTE,

IN WHICH ARE SHOWN THE ADVANTAGES TO BE DERIVED FROM AN INSTRUMENT OF THAT DESCRIPTION.

The more perfect the intonation of any instrument is, the more valuable it becomes. An eight keyed Flute has many advantages in that respect which a five or six keyed instrument is deficient in; for which reason, in my opinion, it is preferable to either of the latter. I am fully aware that it will be said, in answer to this assertion of mine, that even a six keyed instrument does not answer so well as a five; then how should an eight? To such I beg leave to reply, that if a Flute is not made with patent keys, their observation may be well founded; but if, on the contrary, an instrument is made with patent keys, and care is taken in the well fitting them, I must entirely disagree with them in their assertion. As a further proof of my opinion respecting an eight keyed Flute being well founded, I have played on one of that description a considerable time; my profession obliges me to carry it with me to different parts of the town, by which means it is rendered more liable to accidents, and I never found it out of order. Suffice it to say, that if one key can be made so as to stop closely, I am very confident, with great care on the part of the Flute maker, an eight keyed Flute can be made to stop as well; it is as little liable to injury as a five or six keyed one, and at the same time superior, being more perfect.

A SHORT DESCRIPTION OF AN EIGHT KEYED FLUTE.

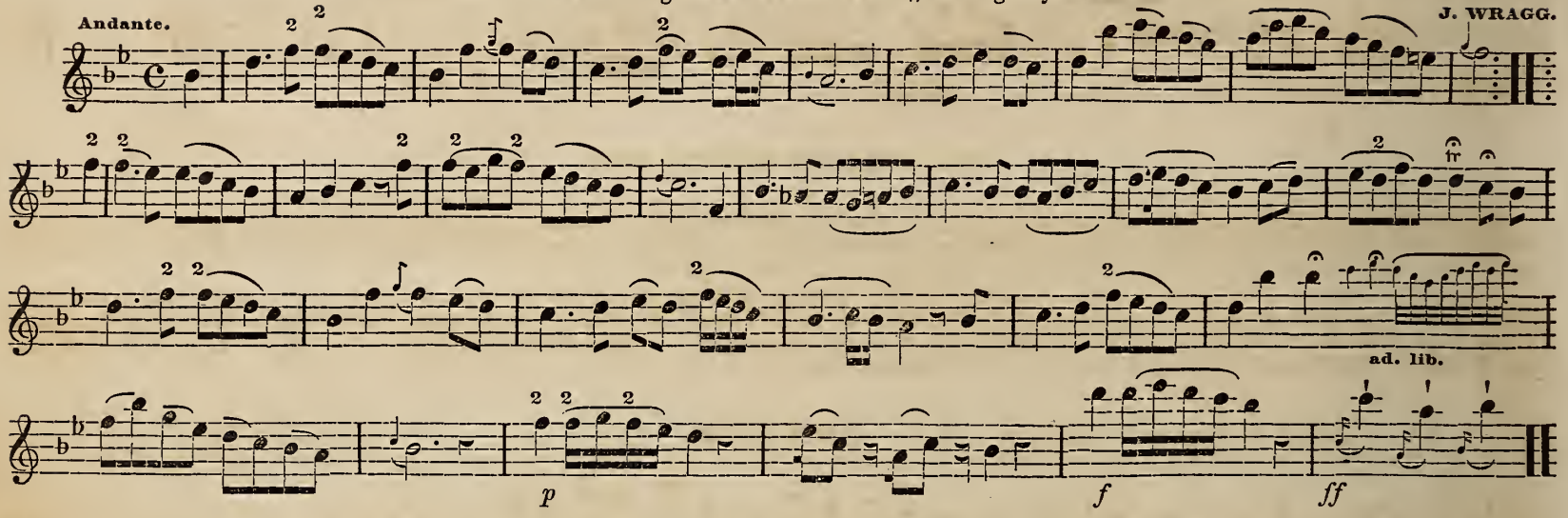
As the space I have allotted will not admit of my entering into a long detail on the subject before us, I hope the few following lines, with the Examples annexed, will be found fully sufficient to answer every purpose required. I have endeavored to lay them down in as plain a manner as possible, and I hope they will be found of utility to every gentleman who plays on an instrument of the above description.

The difference between a six and an eight keyed Flute consists, first, in the latter having a Key between the first and second holes, on the same side as the G♯ Key, which is used generally for the Shake on B♮, where C is natural; and also in certain passages of Music which are rendered easier thereby. Secondly, in having a long Key on the opposite side of the F♮ Key, which is brought up to the middle of the G♯ Key, and made use of with the little finger of the left hand, in those passages which will not admit of the common F♮ Key; by which means you have a fine F♮ in a beautiful Adagio, &c., where, (were it not for the aforesaid long Key,) you must often finger it after the manner of a Flute with only one Key; by which method of fingering, the intonation, to a nice ear, is certainly not so fine. This last mentioned Key is also used with great effect in forming the Resolution to the Shake on F♮, in a Key where E is flat, and which cannot be performed so well on any other kind of a Flute. All these, without adducing any other, are, I think, very cogent reasons for giving the preference to an eight keyed Flute.

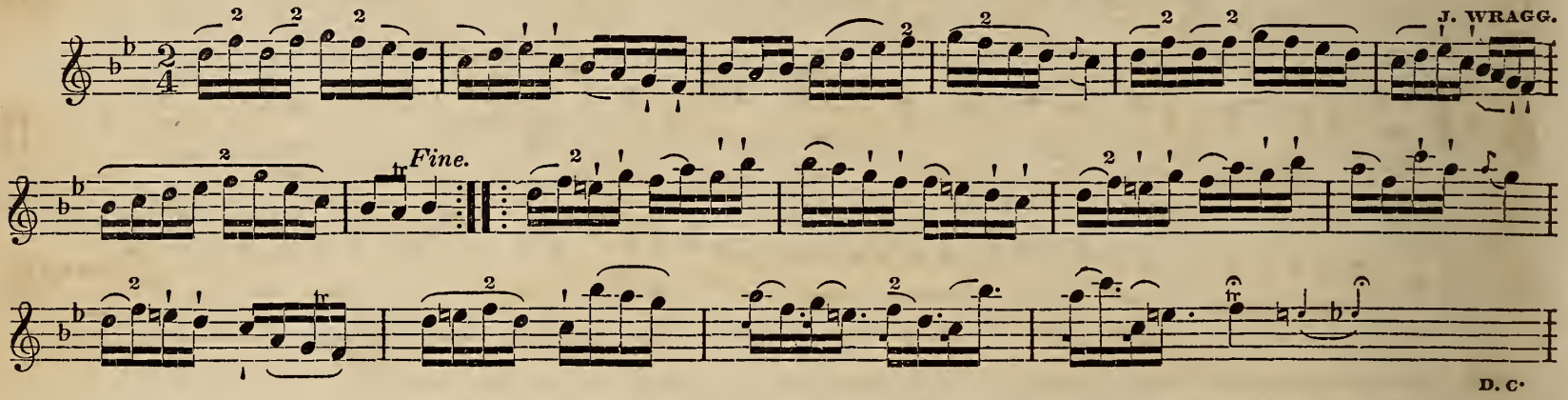
I shall now proceed to give you a few plain Examples introduced in this work, wherein the two above mentioned Keys are used with propriety and effect; and if proper attention is paid to them, they will be found fully sufficient to enable the Pupil to know when to make use of, and when to reject, the aforesaid Keys. N. B. Sometimes the Key for the Shake on B♮, where C is natural, is made on the same side of the Flute as the B♭ Key; but being in that case a long Key, it is very liable to injury; for which reason I prefer the method as above described. I have seen several of the long Keys, for the last mentioned Shake, bent, and also broken, in the unscrewing of the second joint of the Flute, and by being carried in the pocket.

AN ORIGINAL AIR, IN WHICH THE LONG F♮ KEY IS INTRODUCED.

N. B. Wherever a Figure 2 occurs over an F♮, the long Key is used.

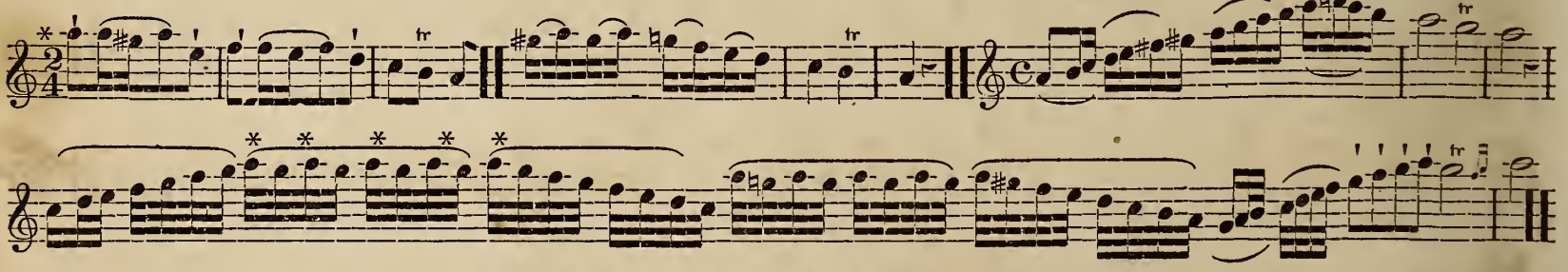


A RONDO, IN WHICH THE LONG F♮ KEY IS USED.



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

EXAMPLES WHEREIN THE SHORT EXTRA KEY IS USED IN THE SHAKE ON B♮.



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

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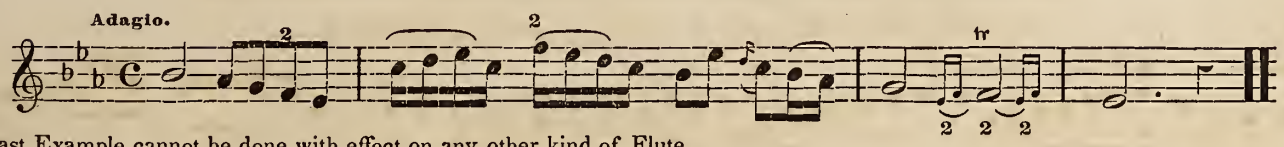
* See Duo, 58.

AN EXAMPLE WHERE THE LONG F♮ KEY IS USED WITH FINE EFFECT IN THE SHAKE ON F♮, IN A KEY WHERE E IS FLAT.



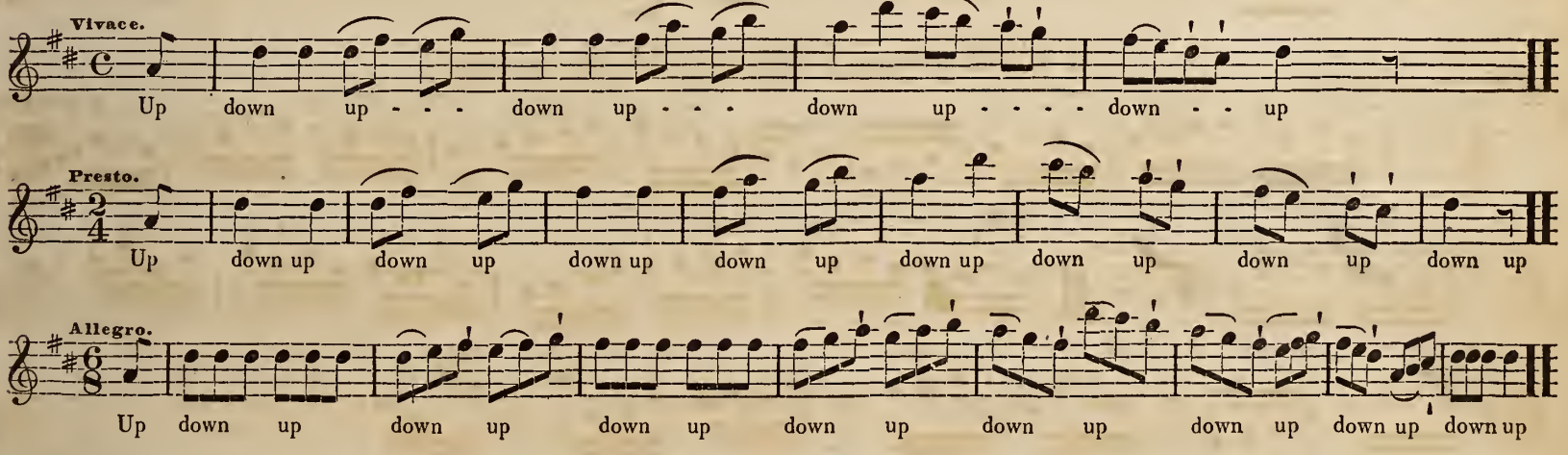
N. B. This last Example cannot be done with effect on any other kind of Flute.

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.

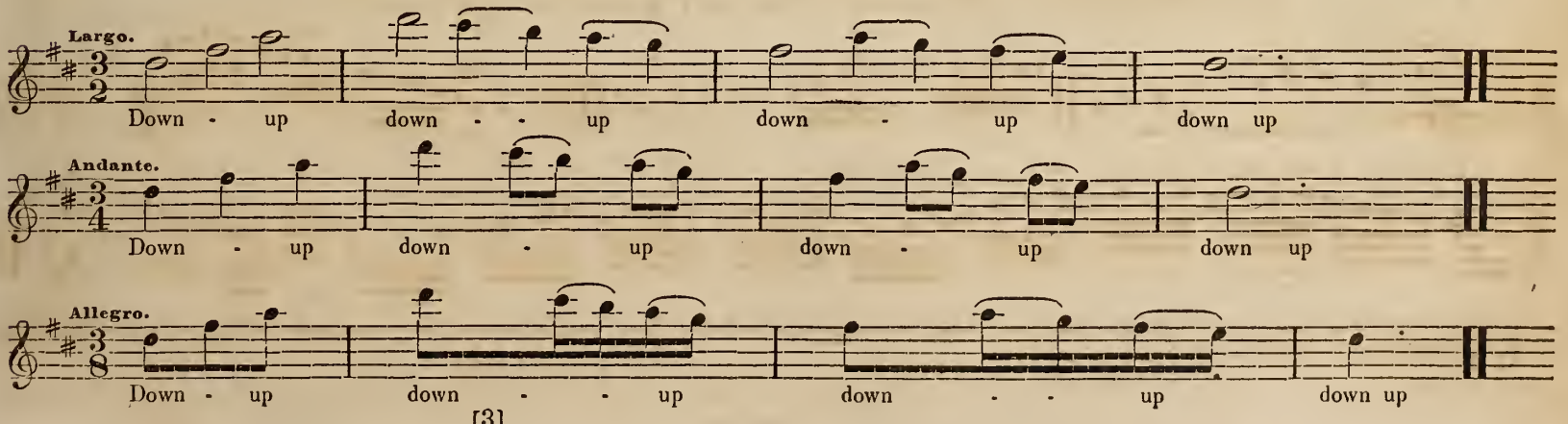
I have before observed, that Time is either Common or Triple; consequently there can be but two ways of beating it. In both Common and Triple Time the foot goes down at the first Note in every Bar; the difference being in the raising thereof. In Common Time the foot is half up and half down; but in Triple Time, where 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, as in the following Example:

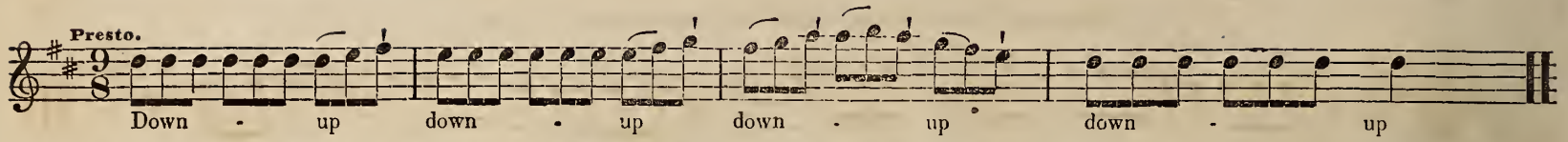
COMMON TIME.



N. B. When you meet with these marks, $\frac{6}{4}$ and $\frac{12}{8}$, you must beat as in this last Example, viz., half down and half up.

TRIPLE TIME.



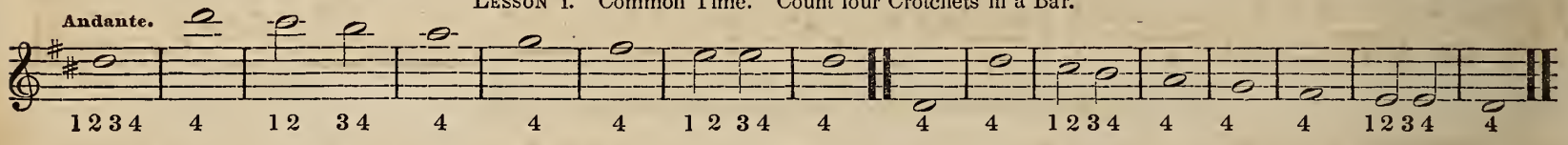


As I am now drawing near to a conclusion, and must leave the Pupil to proceed by himself, it is neeessary to observe to him, that the most certain and speedy method of improvement is, at an early period, to acquire a knowledge of Time. To learn which, let me recommend to him to practise only such lessons as he is unacquainted with; being convinced, from long experience, that it is the only means of a speedy improvement; for if the Pupil be suffered to begin with pieces that are familiar to him, and which, perhaps, if he has a good ear, he can play without the assistance of the Music, he is only losing his time and labor; and he will find, when he comes to pieces which he has not a knowledge of, that he is going to begin what he ought to have been initiated in at first.

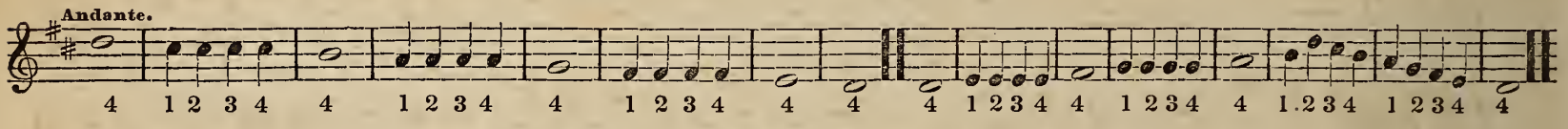
I therefore recommend him to practise the following progressive Lessons on the gamut; which, if they are not altogether so pleasing, will, in a short time, enable him to have a just idea of Time, and will make smooth the path to pieces more entertaining and of greater consequence.

ON THE GAMUT IN D MAJOR.

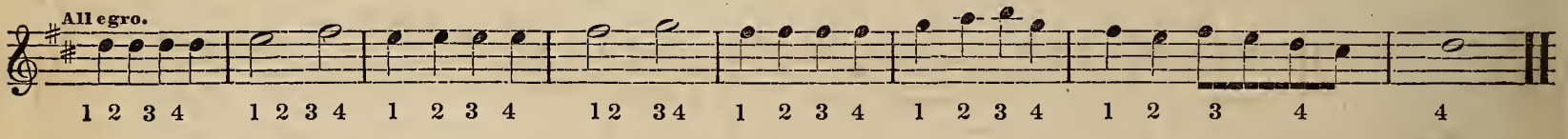
LESSON I. Common Time. Count four Crotchets in a Bar.



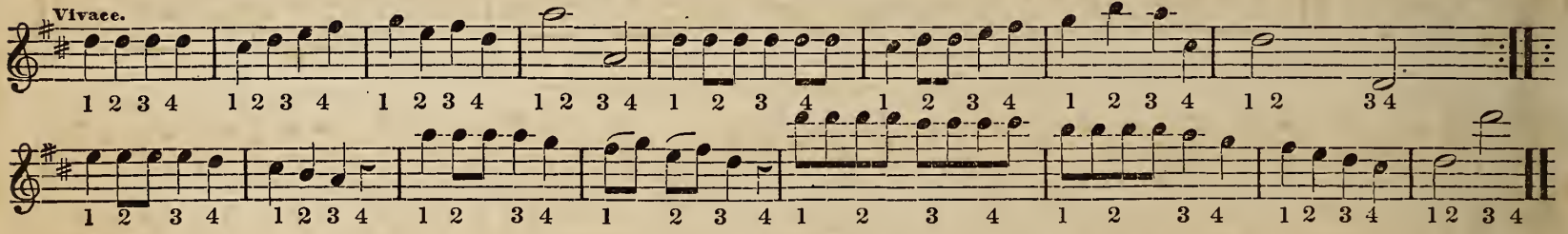
LESSON II. Count four Crotchets in a Bar.



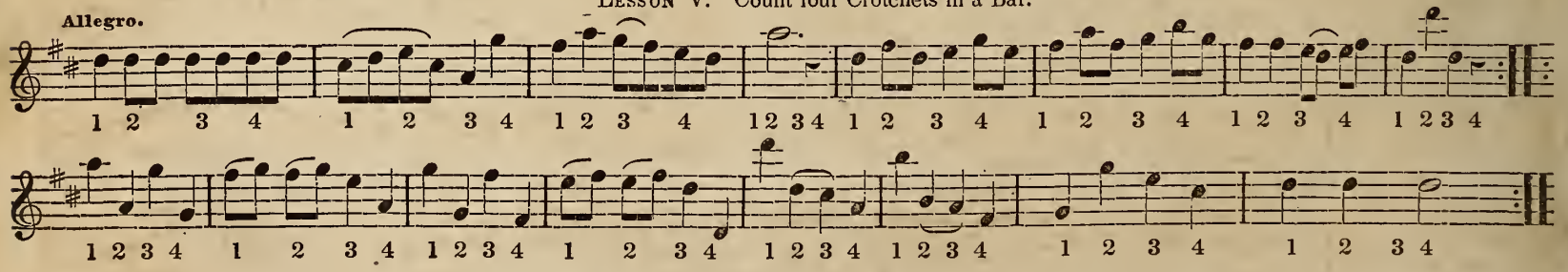
LESSON III. Count four Crotchets in a Bar.



LESSON IV. Count four Crotchets in a Bar.

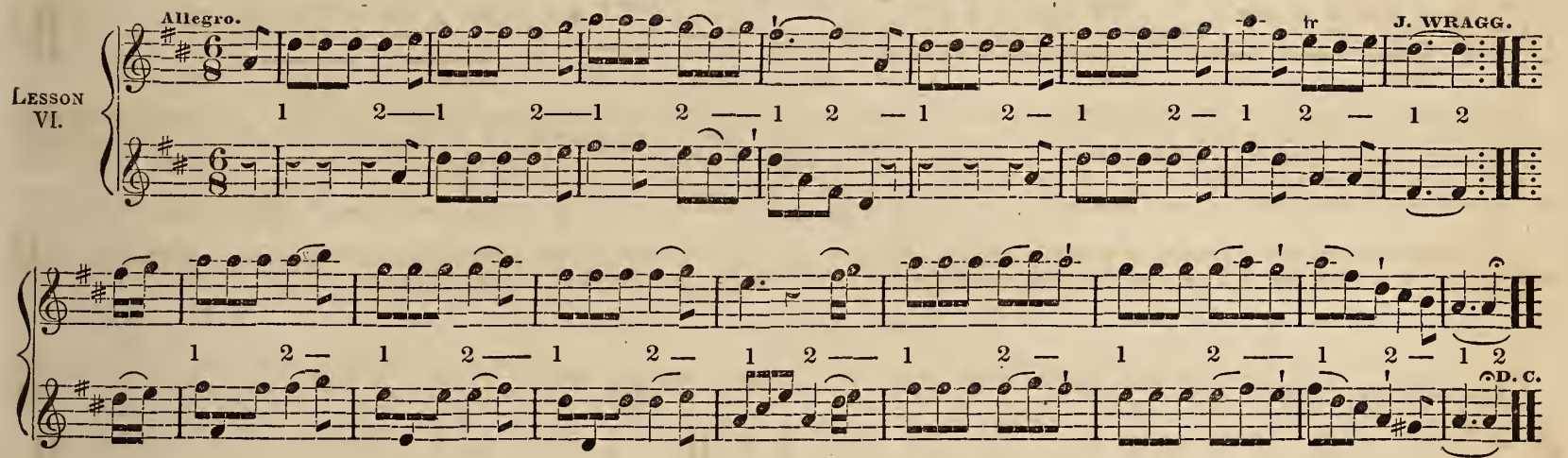


LESSON V. Count four Crotchets in a Bar.

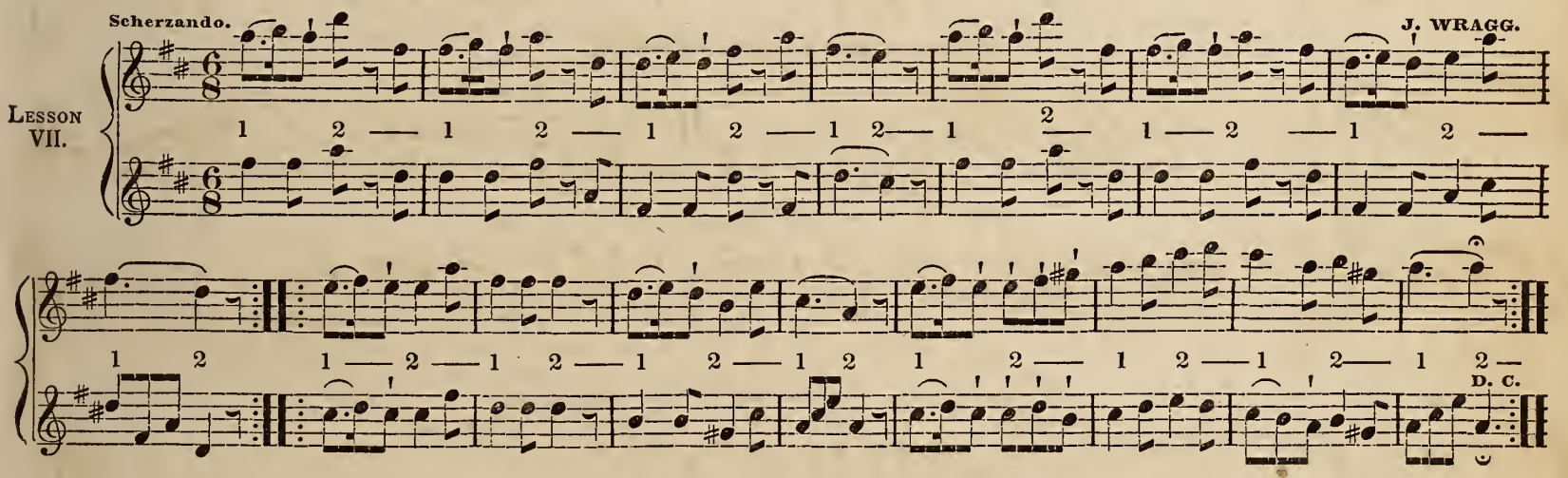


N. B. The above figures tell you how many to count in each Bar.

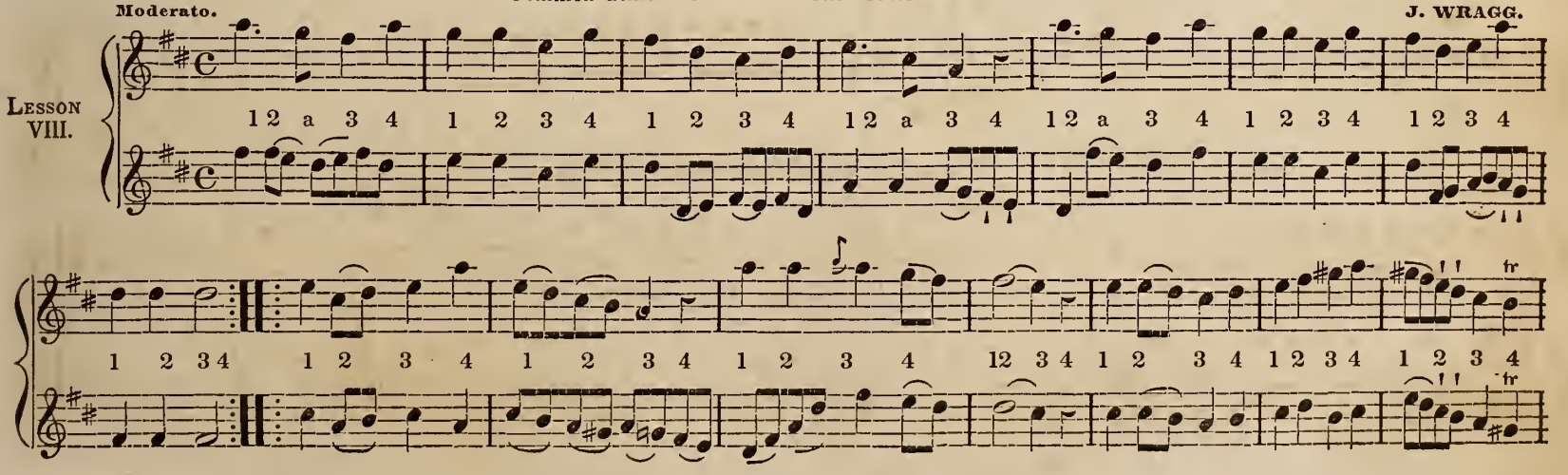
Compound Common Time. Count two dotted Crotchets in a Bar.

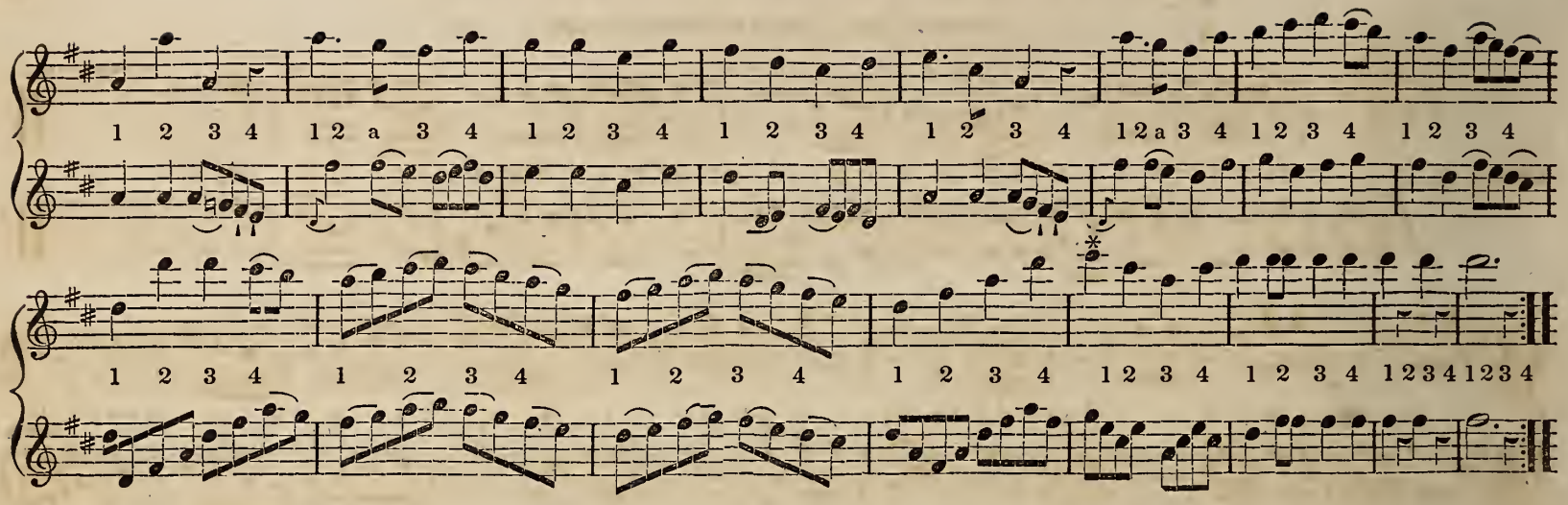


Compound Common Time. Count two dotted Crotchets in a Bar.

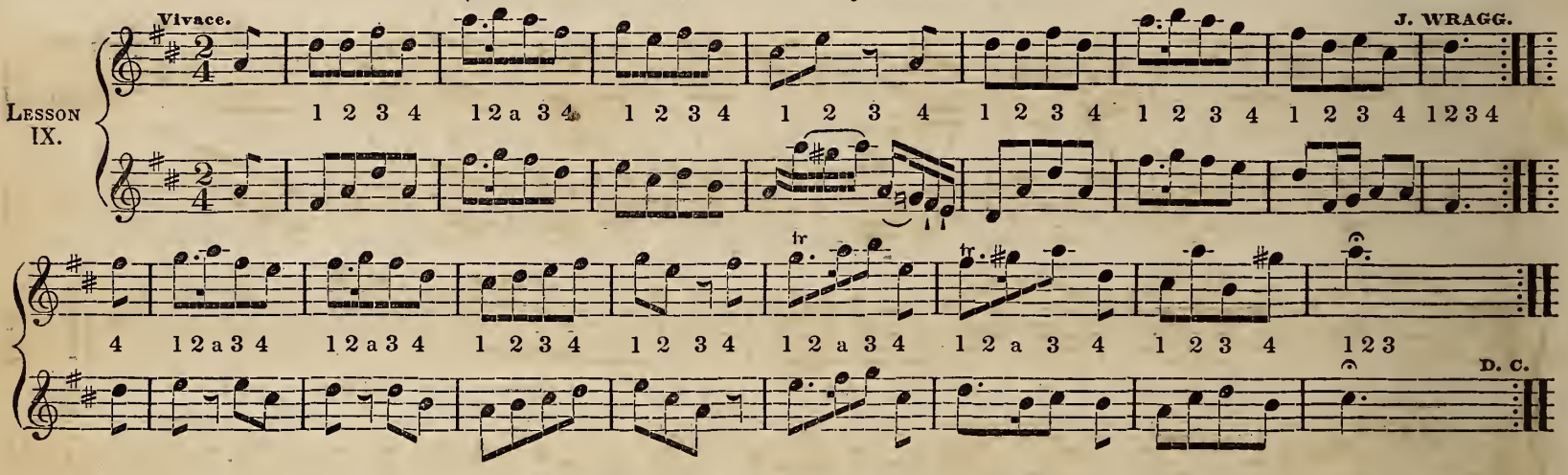


Common Time. Count four dotted Crotchets in a Bar.

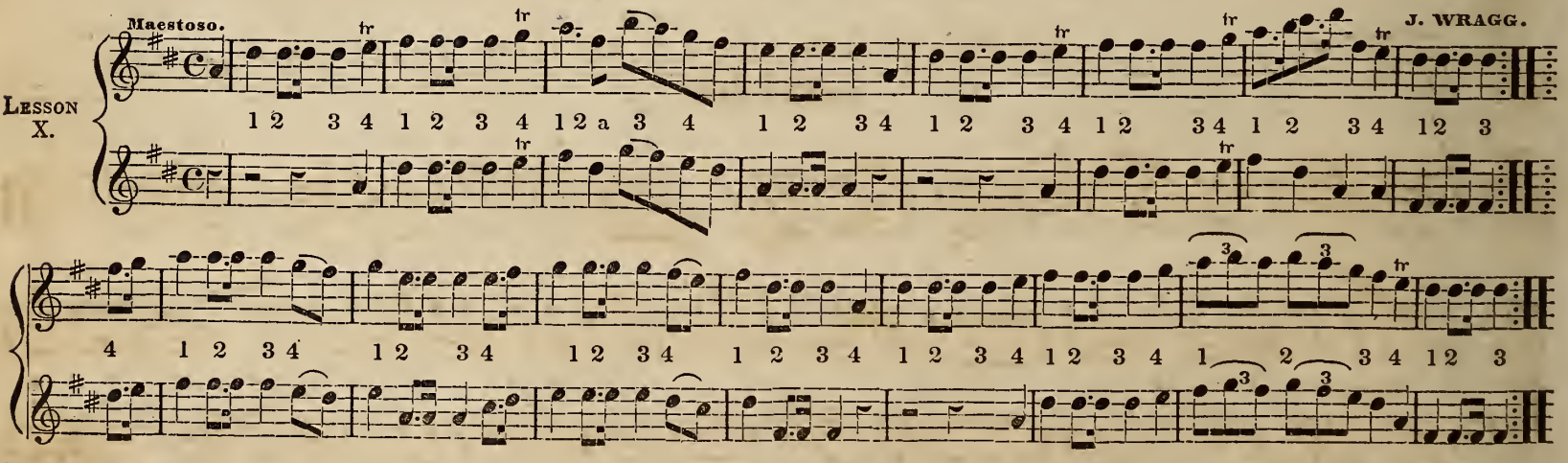




Common Time. Count four Quavers in a Bar.

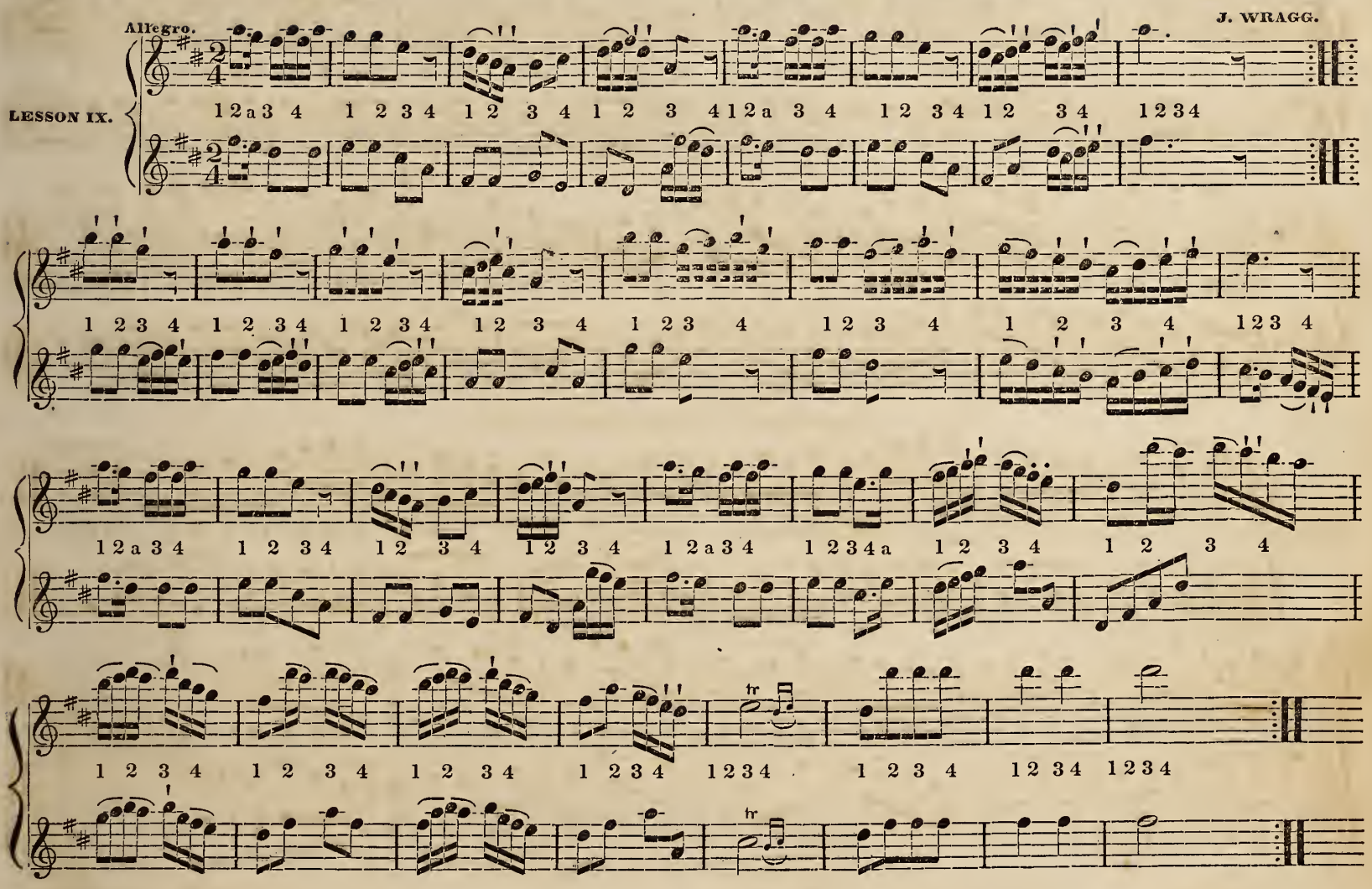


Common Time. Count four Crotchets in a Bar.



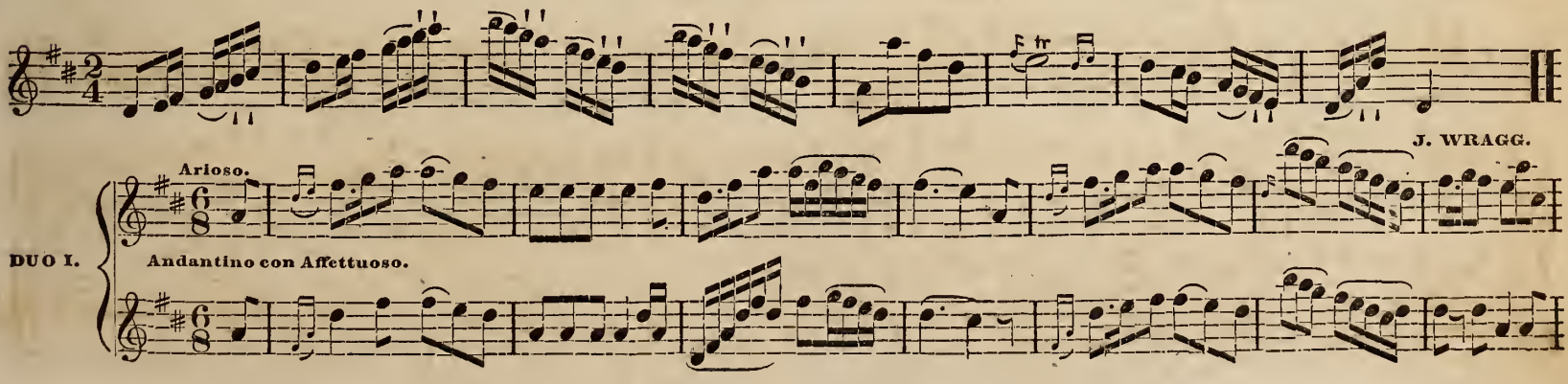
* Finger this Note by stopping the 1st, 2d, 5th, and 6th, holes, D♯ Key up.

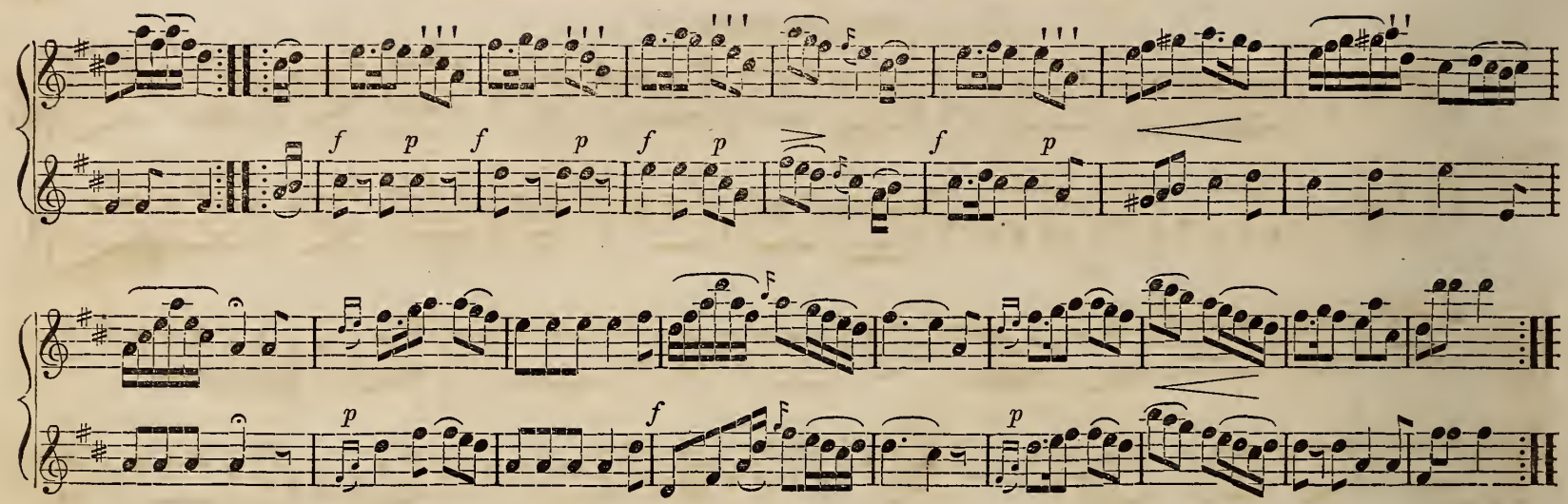
Common Time. Count four Quavers in a Bar.



KEY OF D MAJOR, F♯, AND C♯ IN THE CLEF.

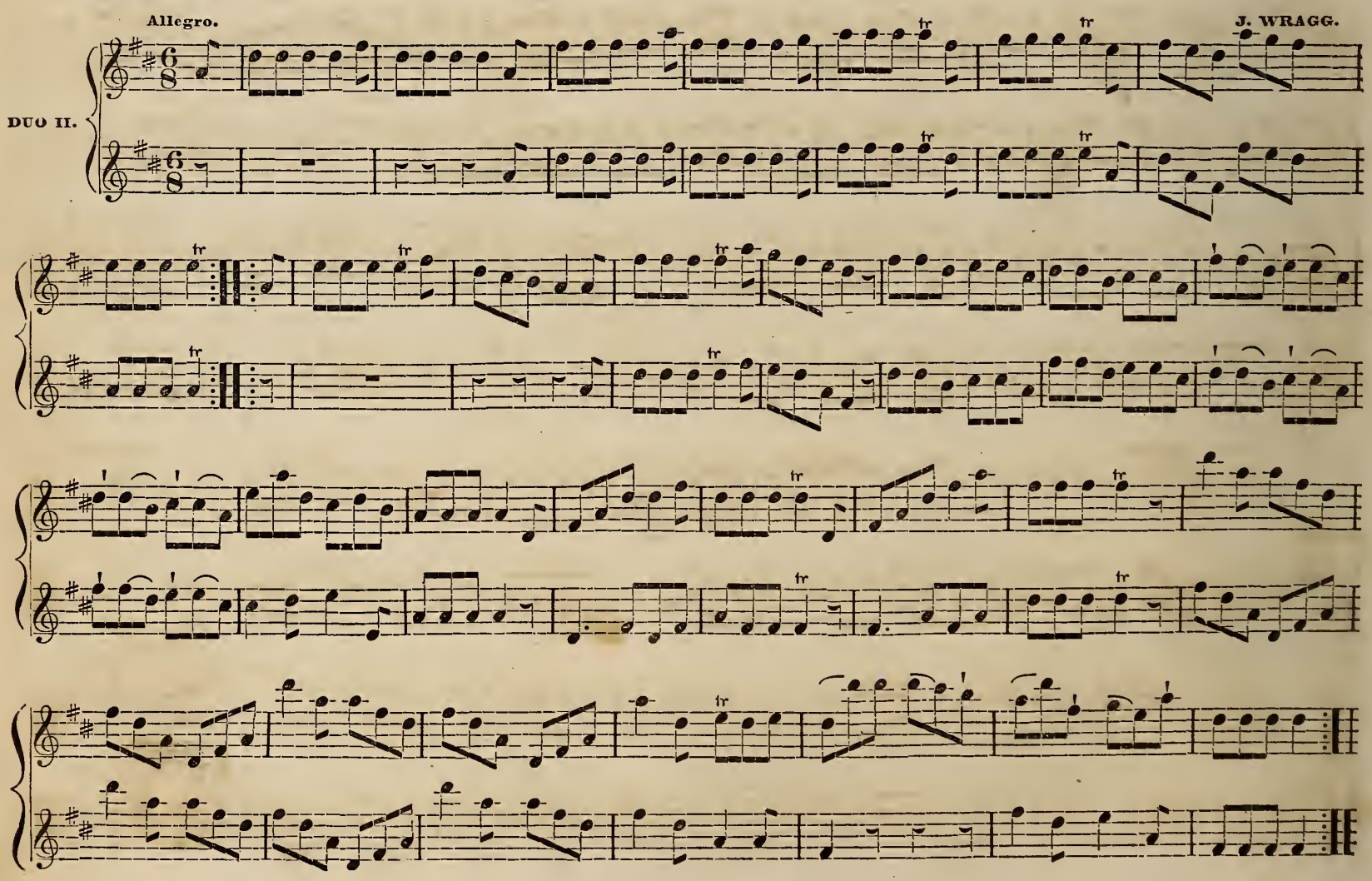
PRELUDIO.





Allegro. J. WRAGG.

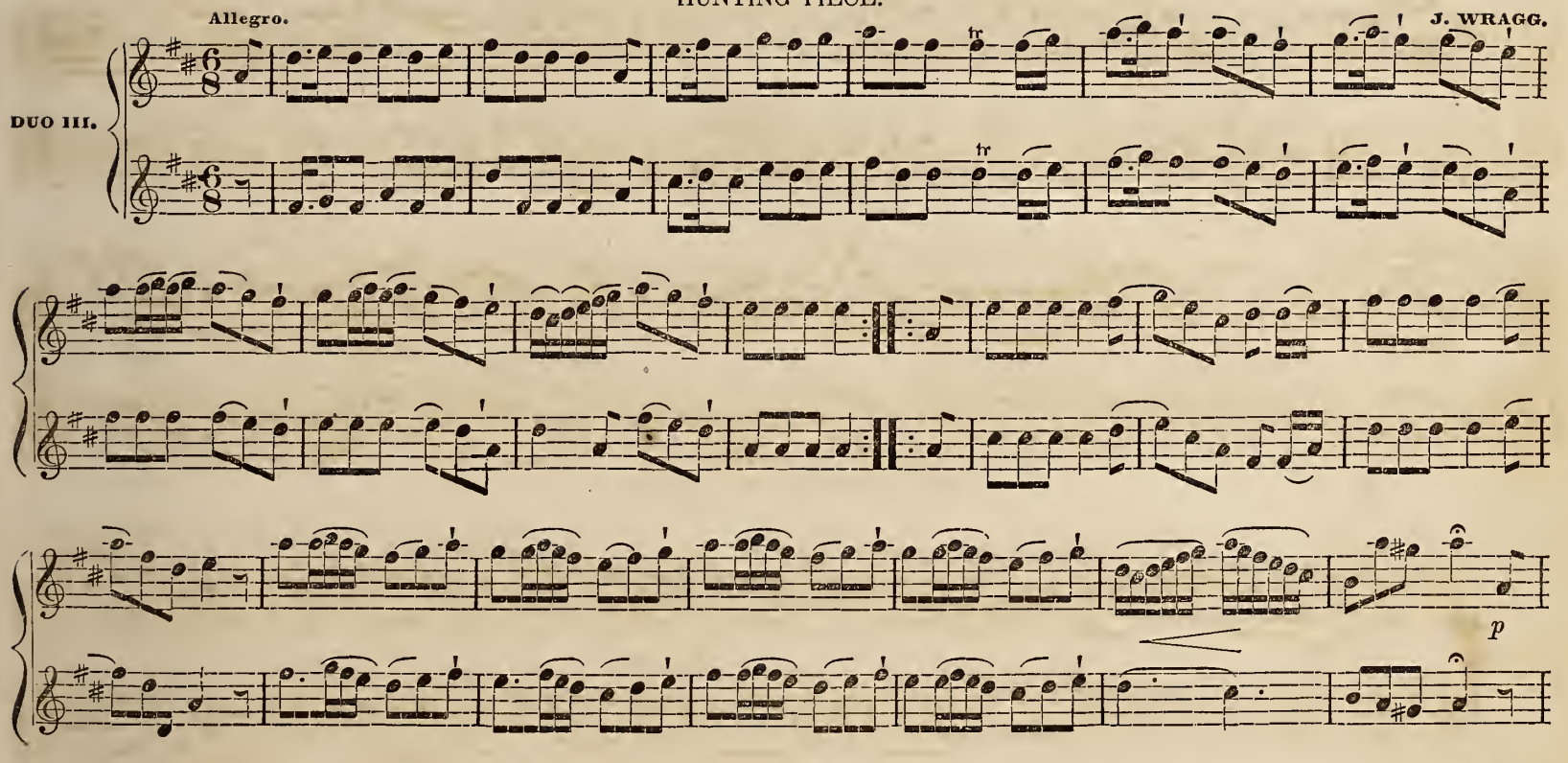
DUO II.

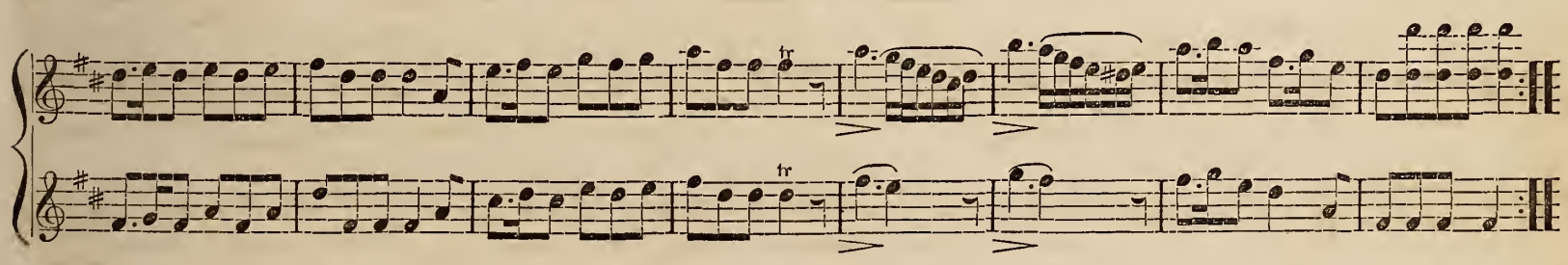


HUNTING PIECE.

Allegro. J. WRAGG.

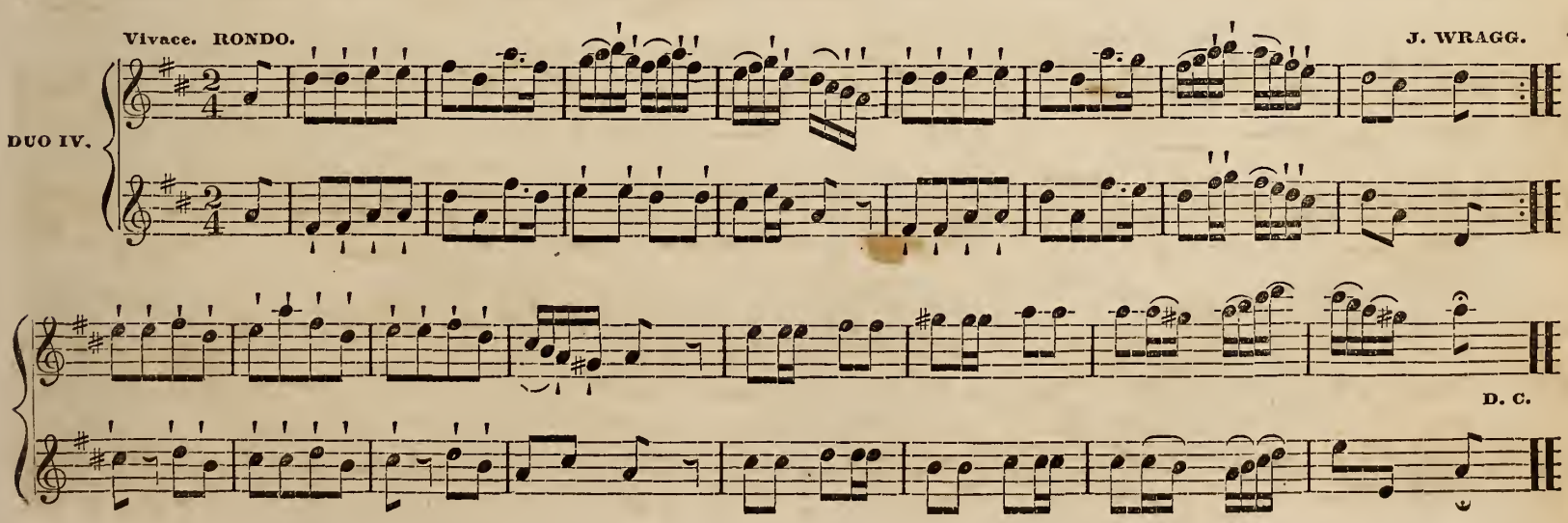
DUO III.





Vivace. RONDO. J. WRAGG.

DUO IV.



J. WRAGG.

DUO V.

Andantino Expressive.

D. C.

NEW HUNTING PIECE.

J. WRAGG.

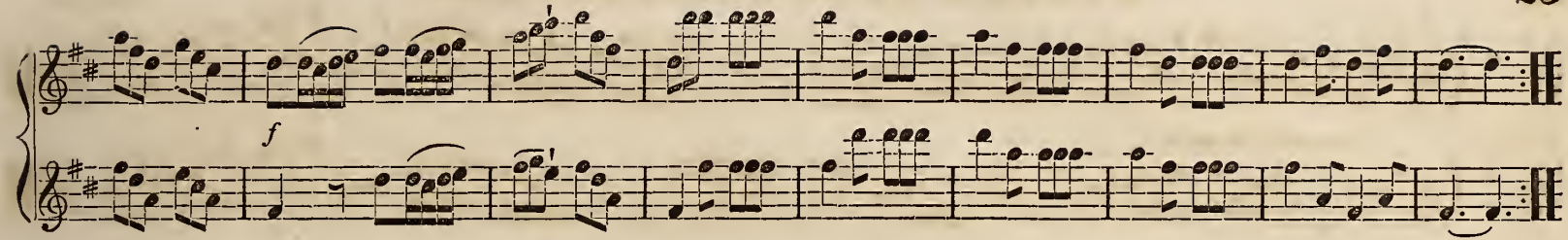
DUO VI.

p cres f p

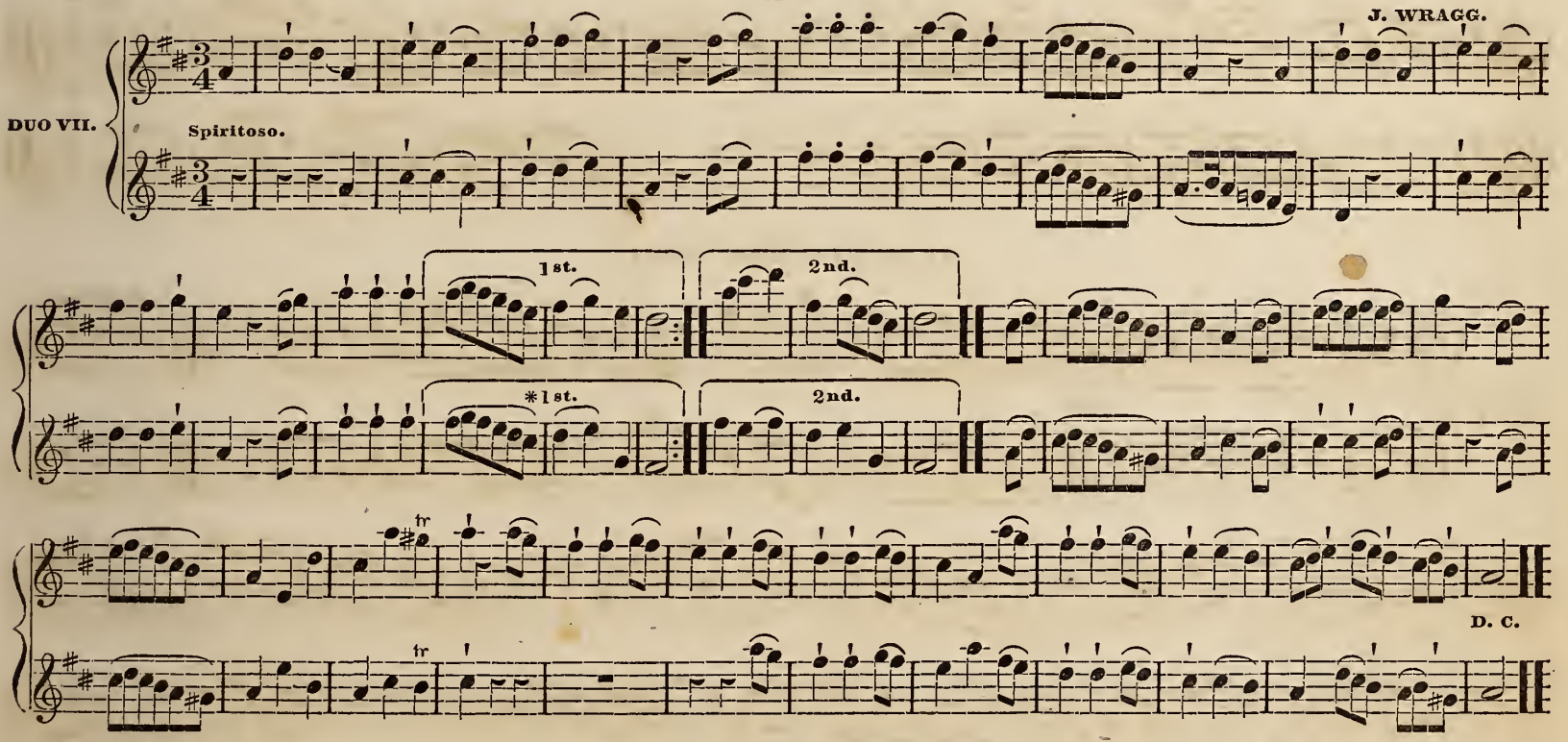
cres f

p cres p f f p

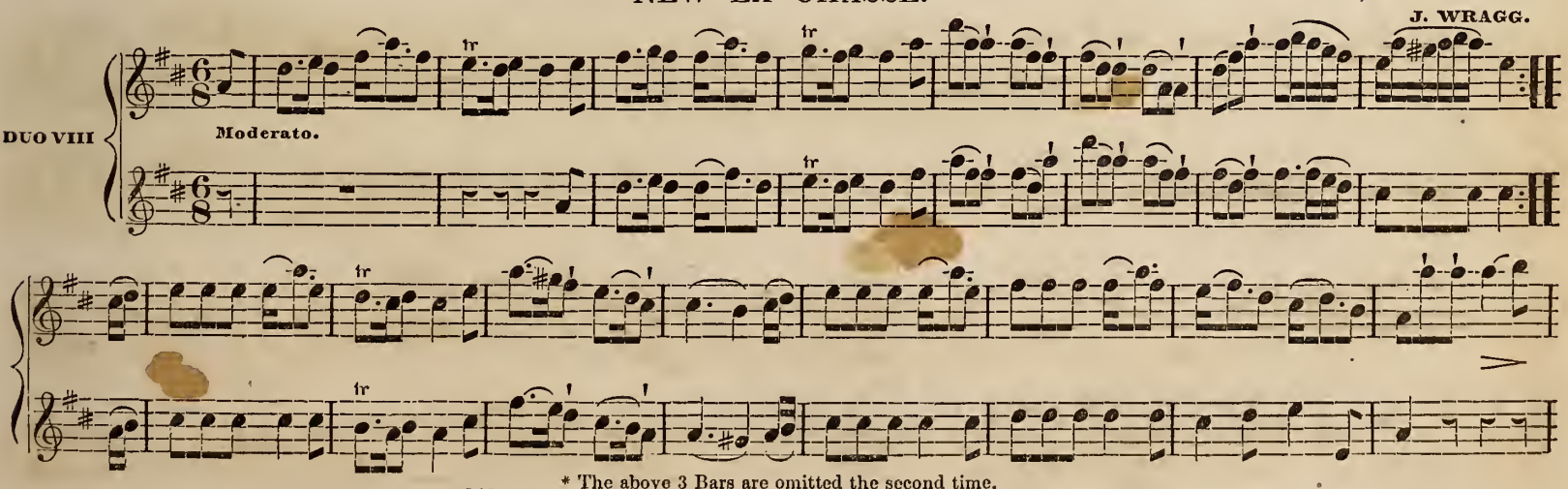
f p f



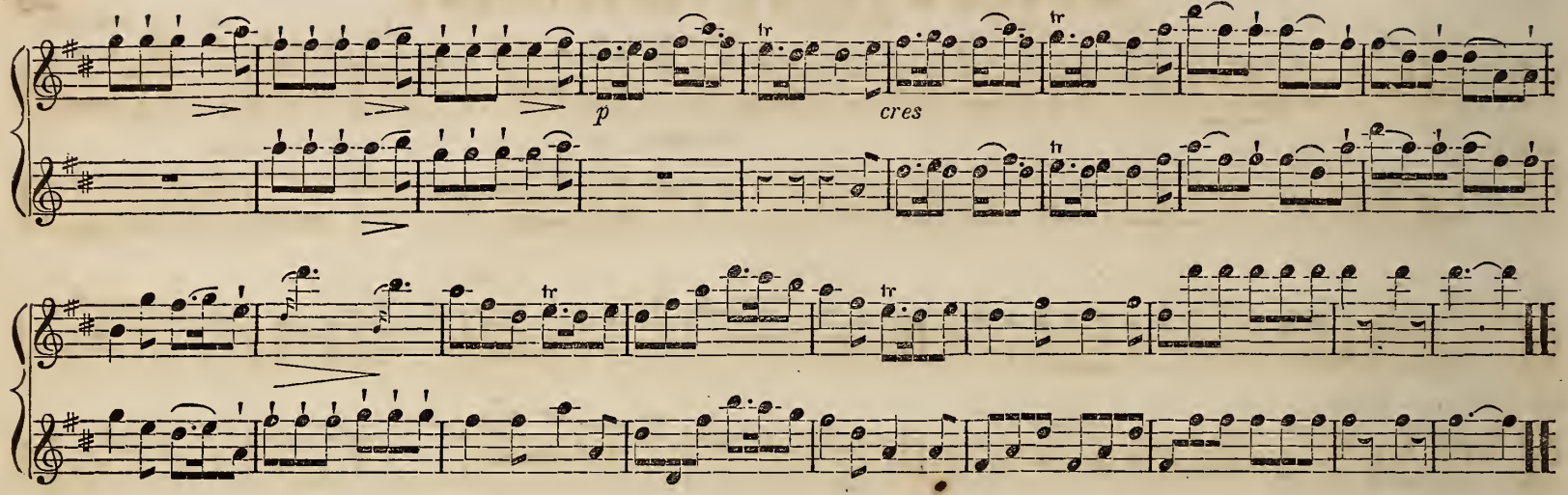
WALTZ.



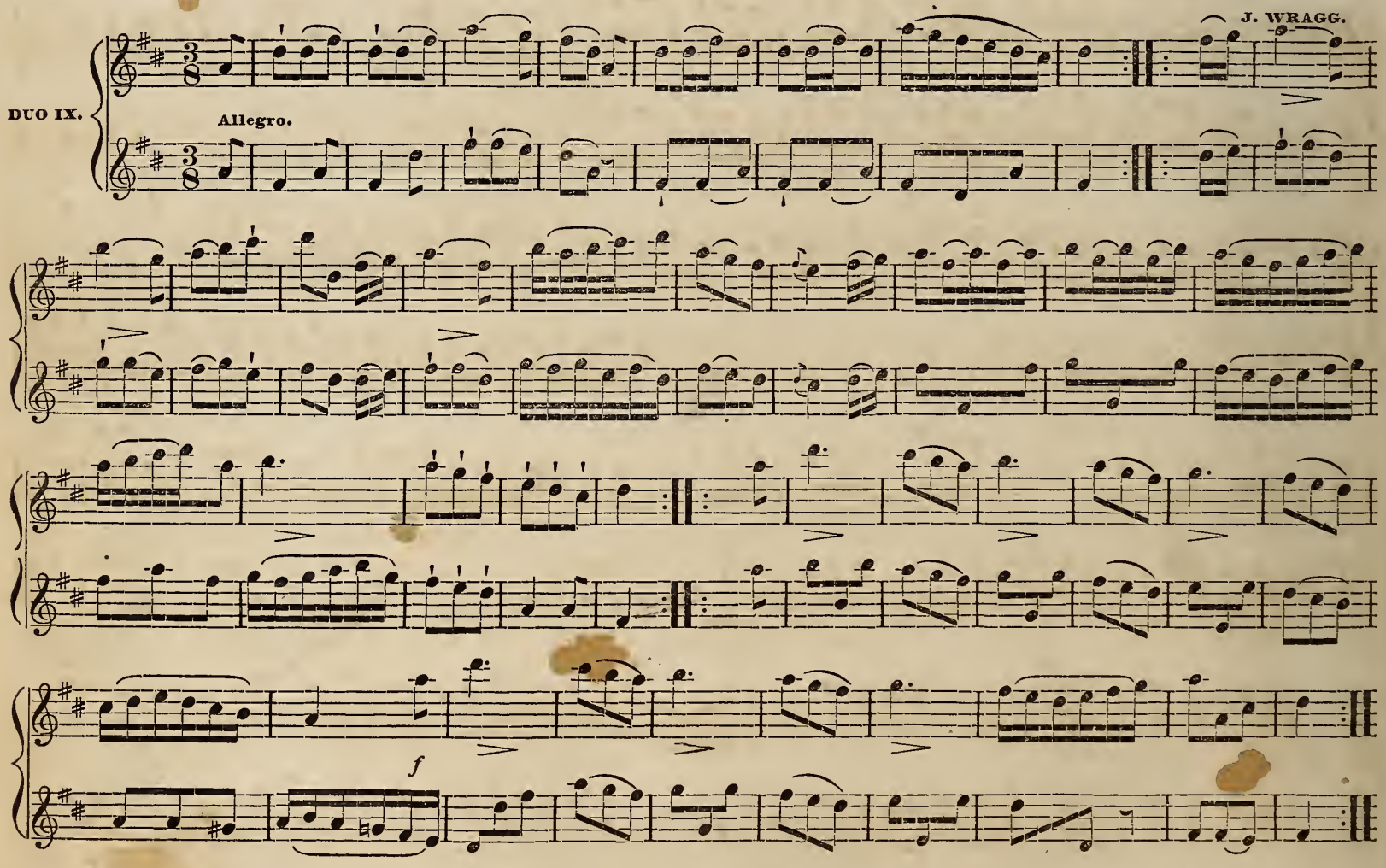
NEW LA CHASSE.

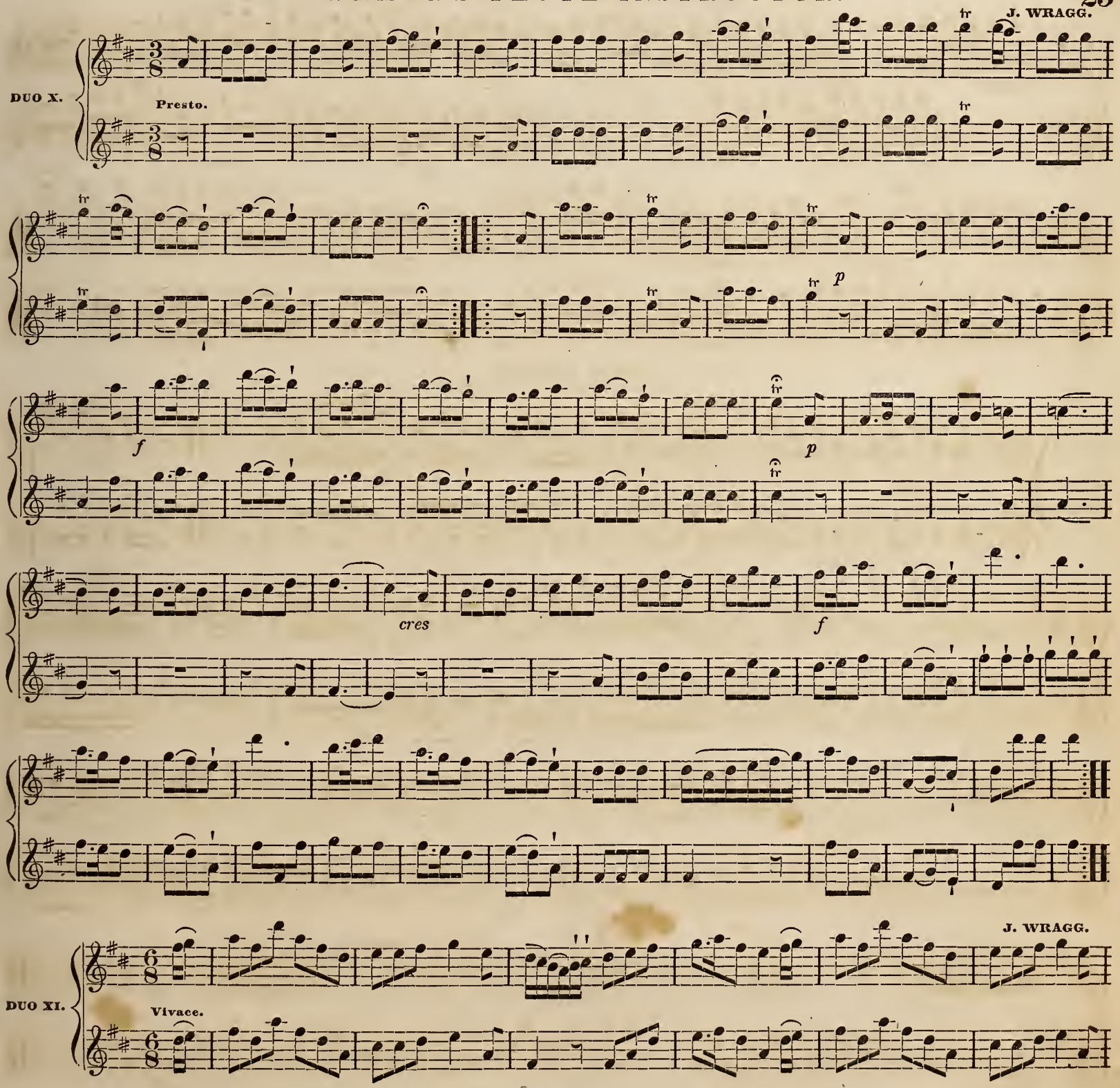


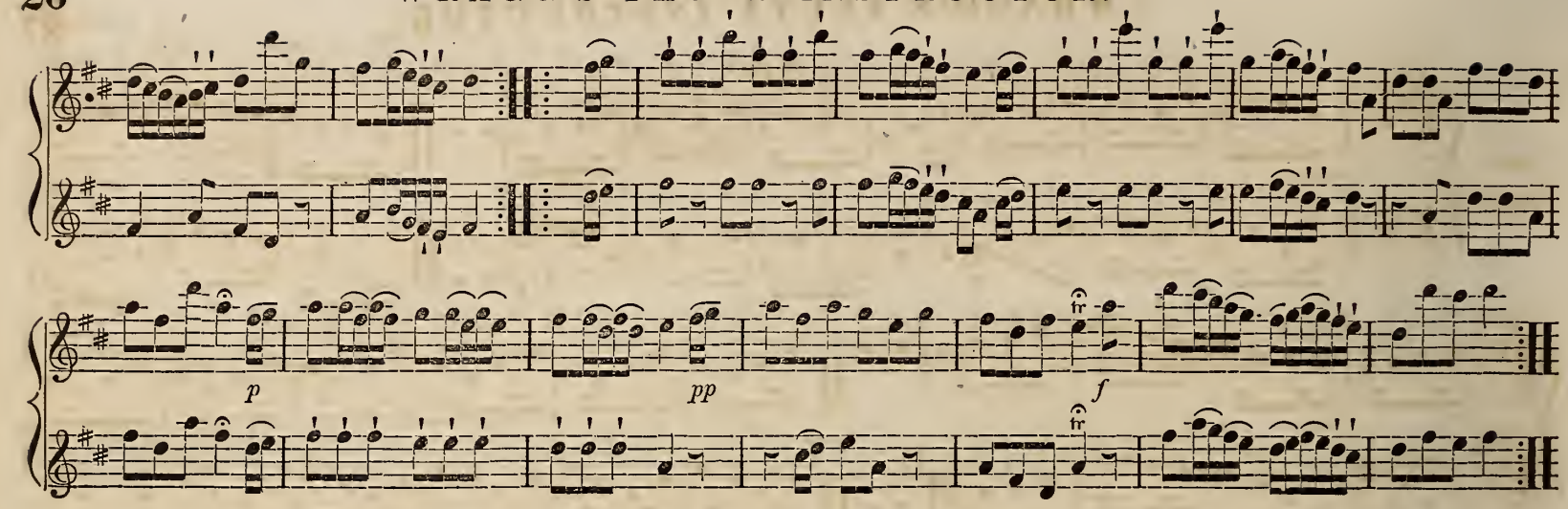
* The above 3 Bars are omitted the second time.



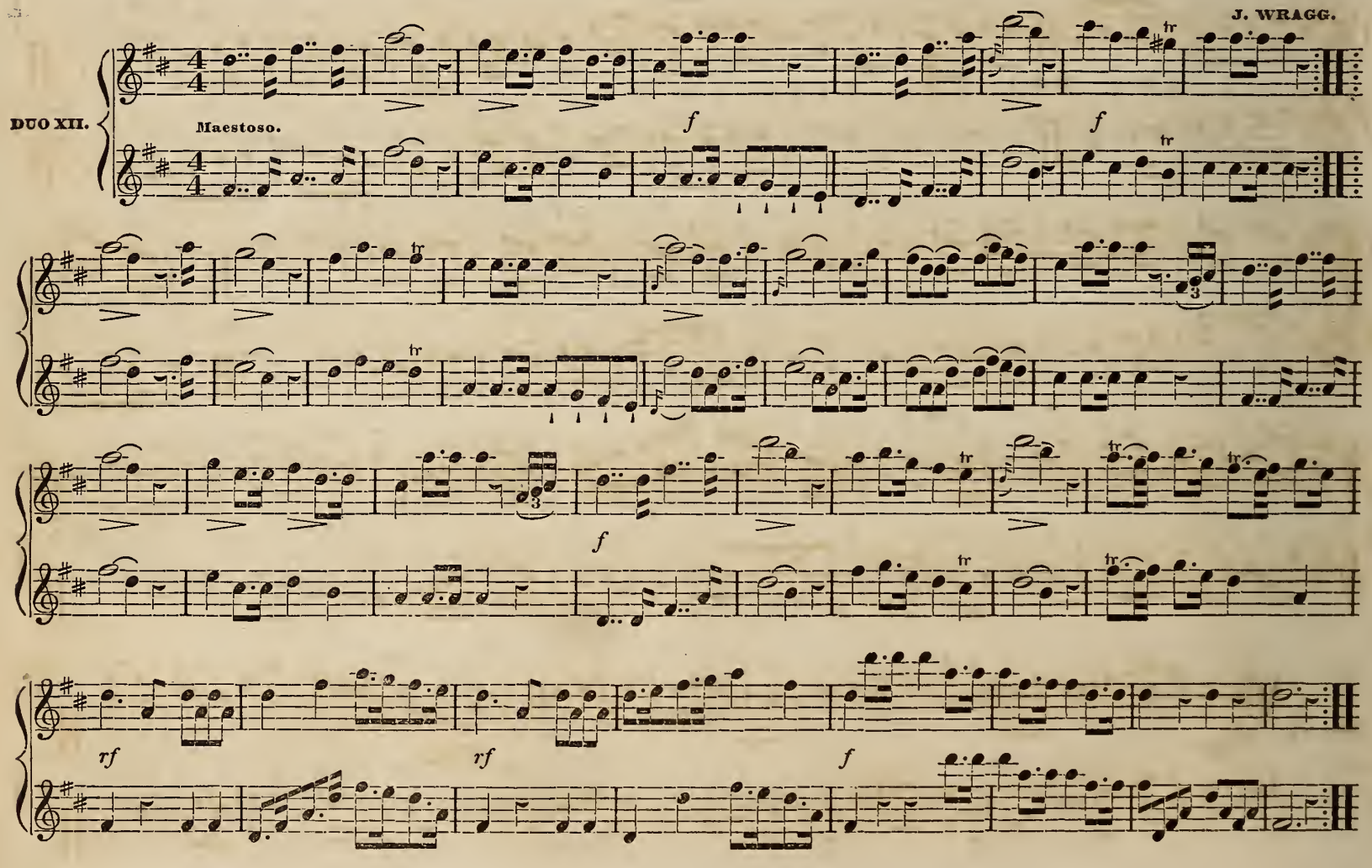
NEW WALTZ.



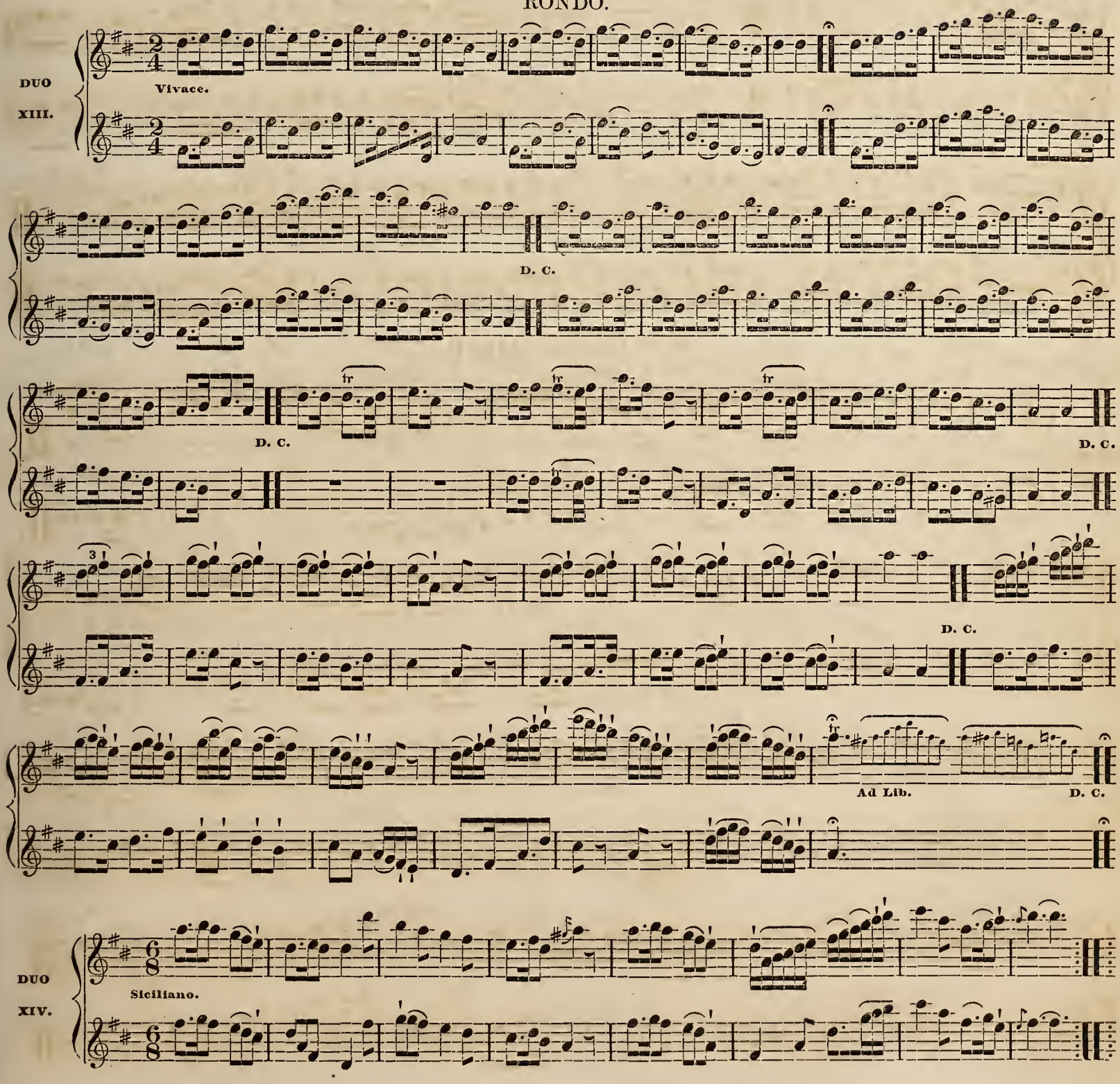

J. WRAGG.
DUO X.
Presto.
f
p
cres
f
J. WRAGG.
DUO XI.
Vivace.

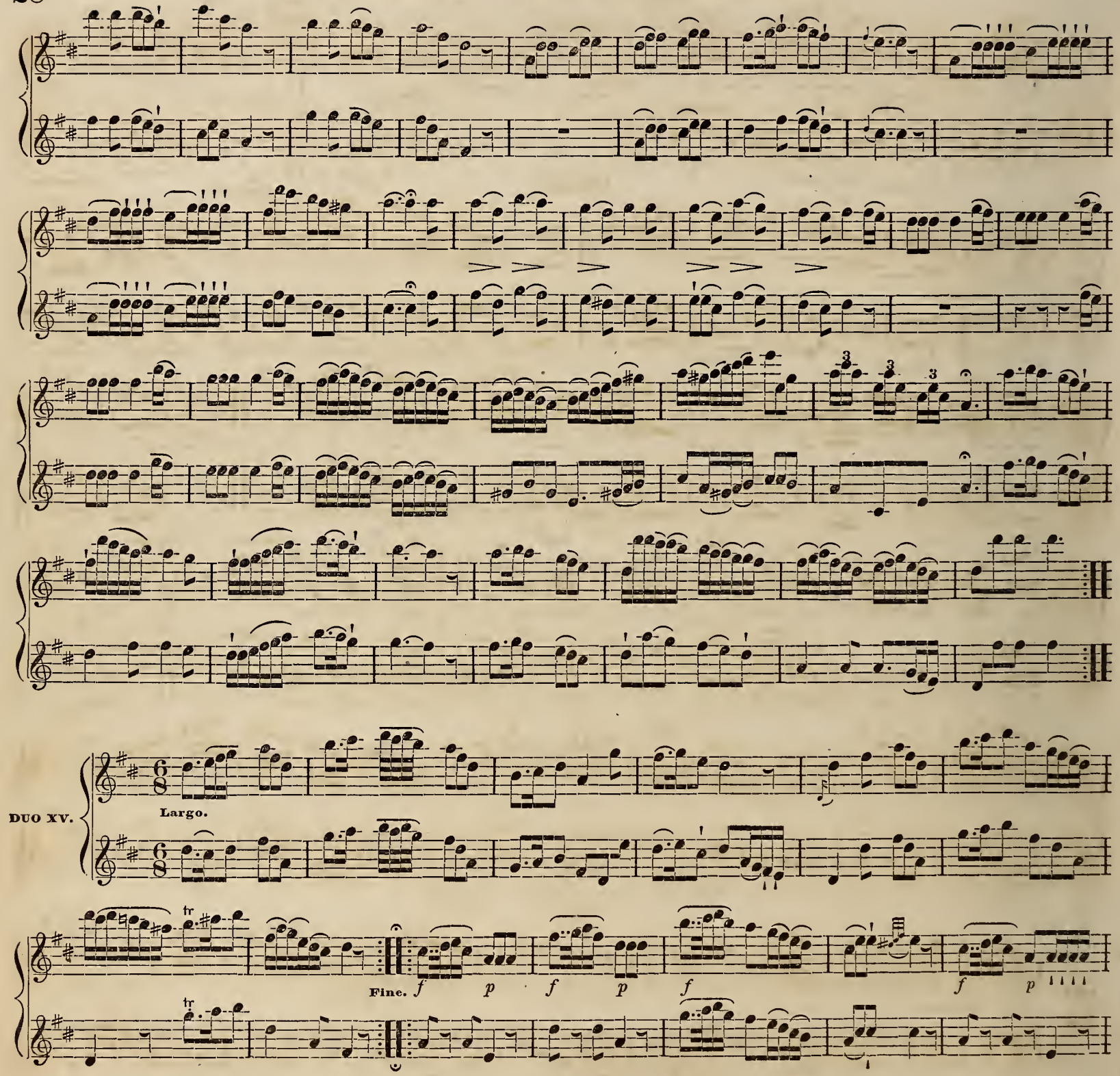


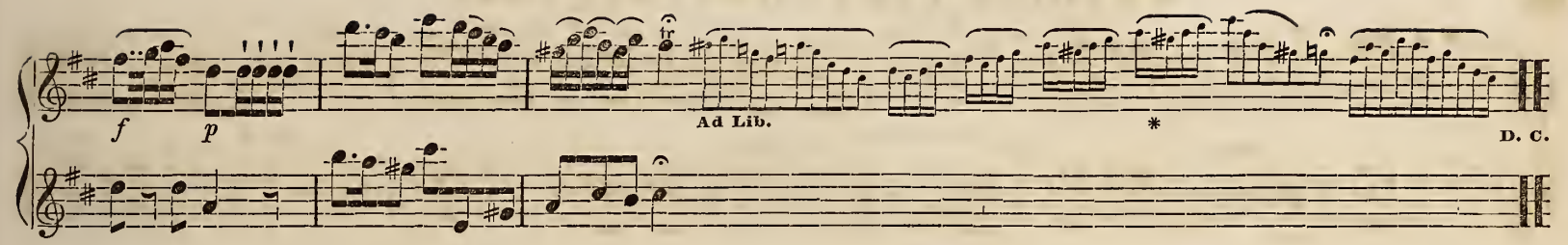
NEW GRAND MARCH.



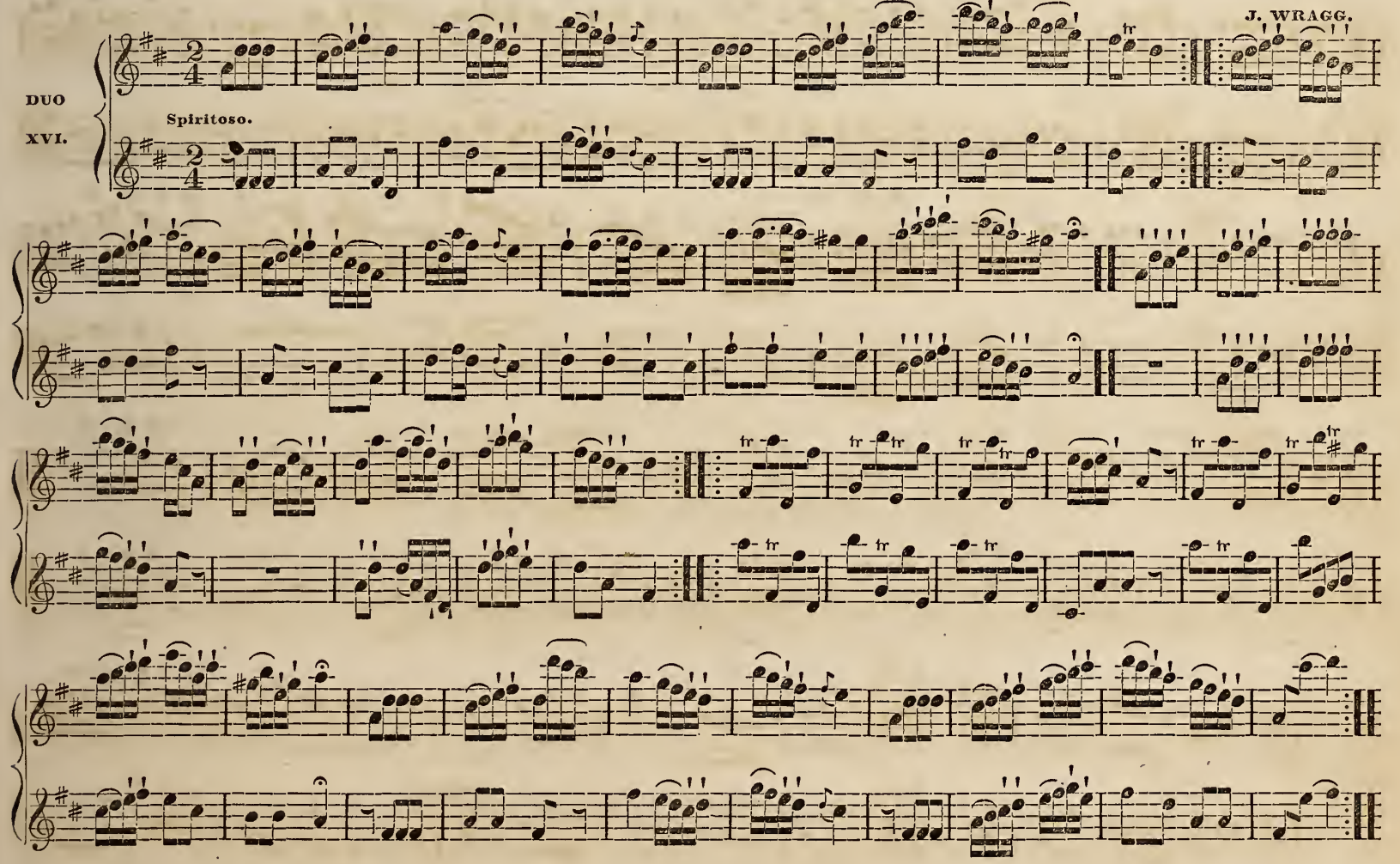
RONDO.



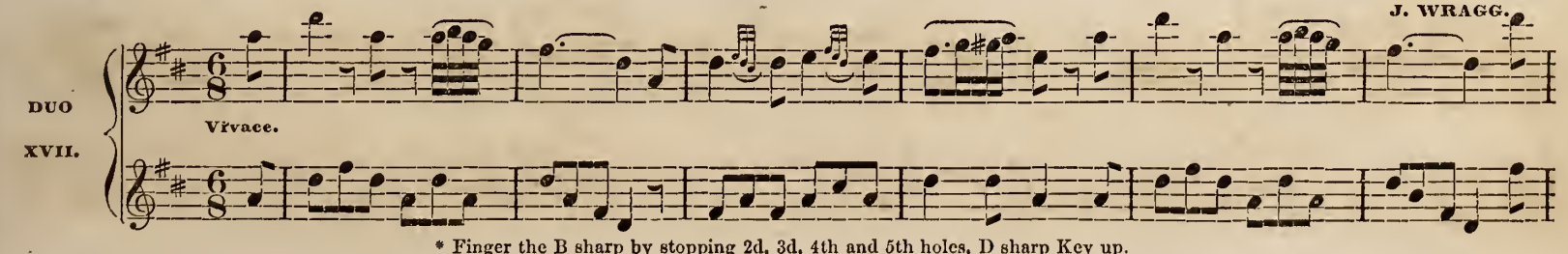

DUO XV.
Largo.
Fine.



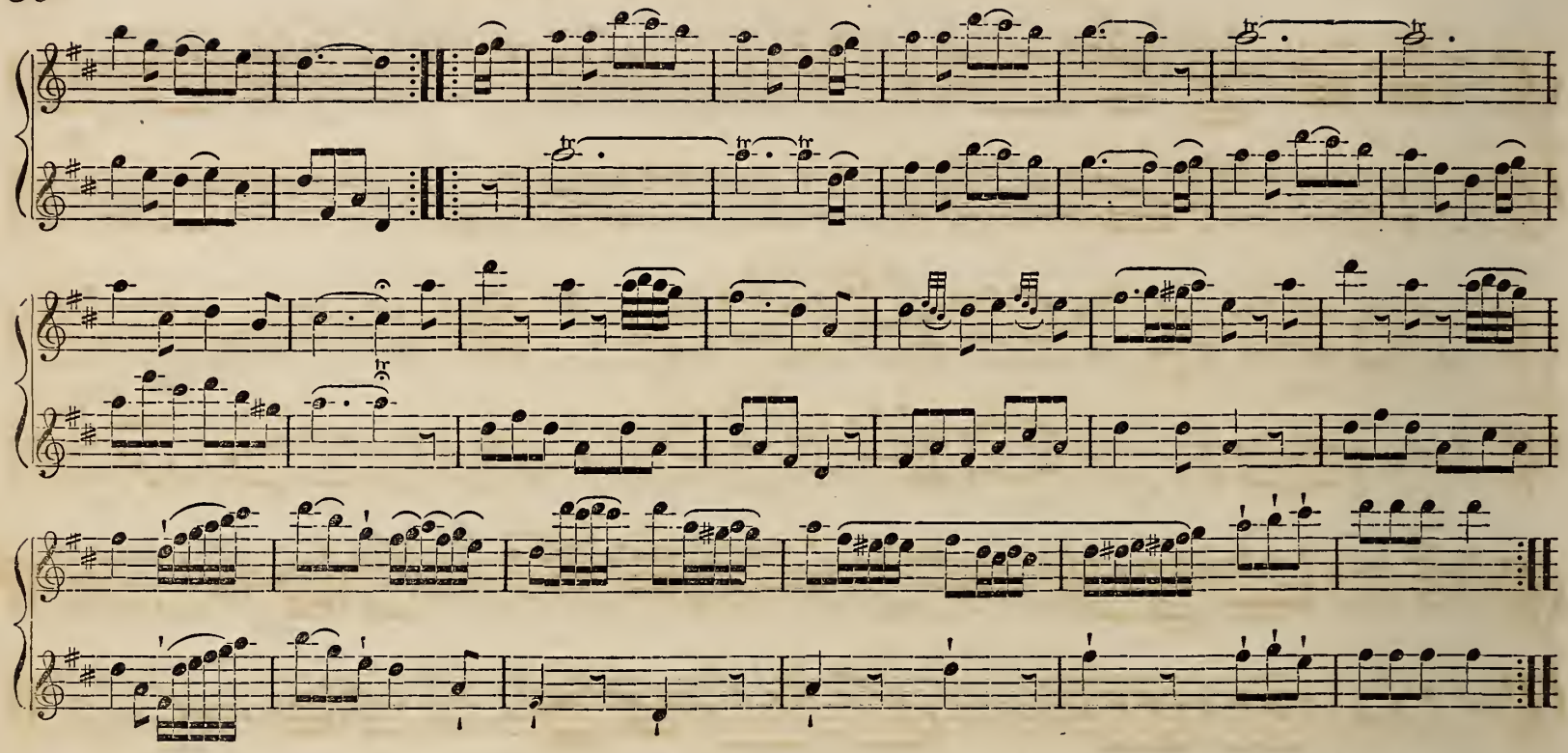
RONDO.



ROMANCE.

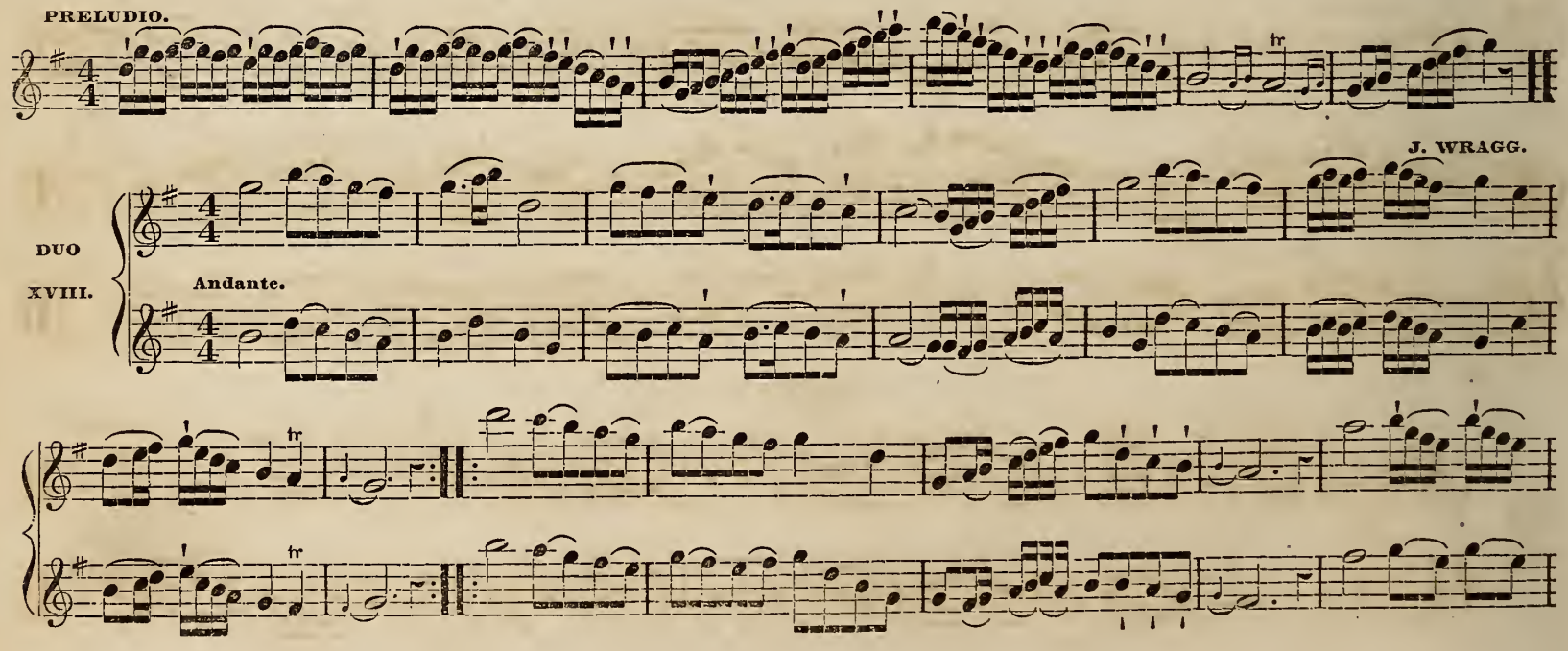


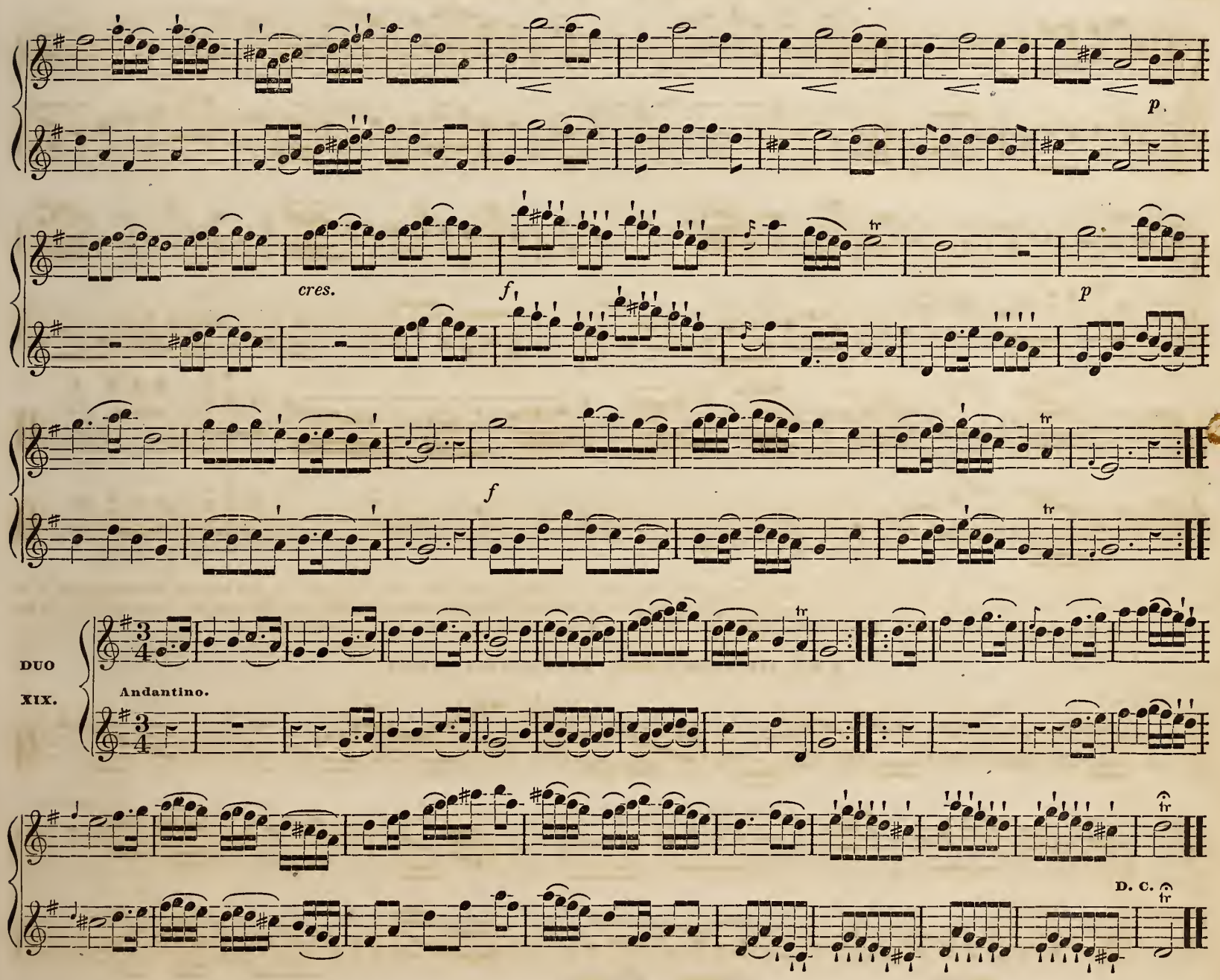
* Finger the B sharp by stopping 2d, 3d, 4th and 5th holes, D sharp Key up.



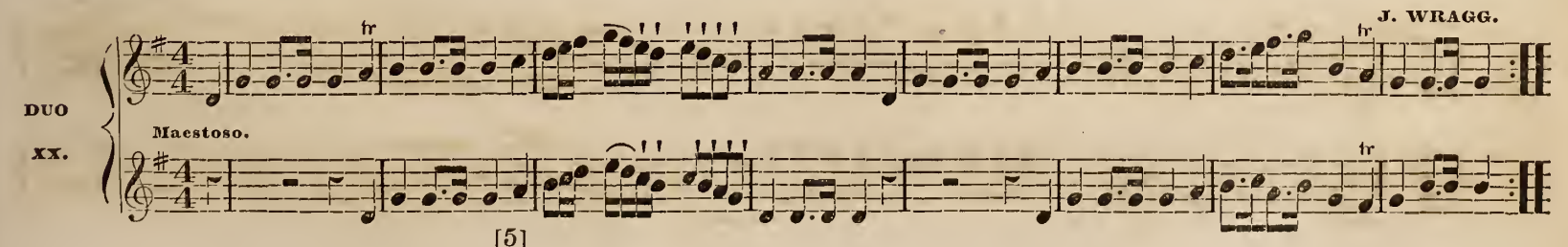
I am now going to introduce the Learner into another Key, called the Key of G Major; and the only difference in this and the preceding Key is, in there being only F sharp in the Clef, consequently every C must now be played Natural, viz: by stopping the 2nd, 4th, 5th and 6th holes, pressing at the same time the D sharp Key with the little finger of the right hand, which Key is next to the sixth hole of your Instrument.

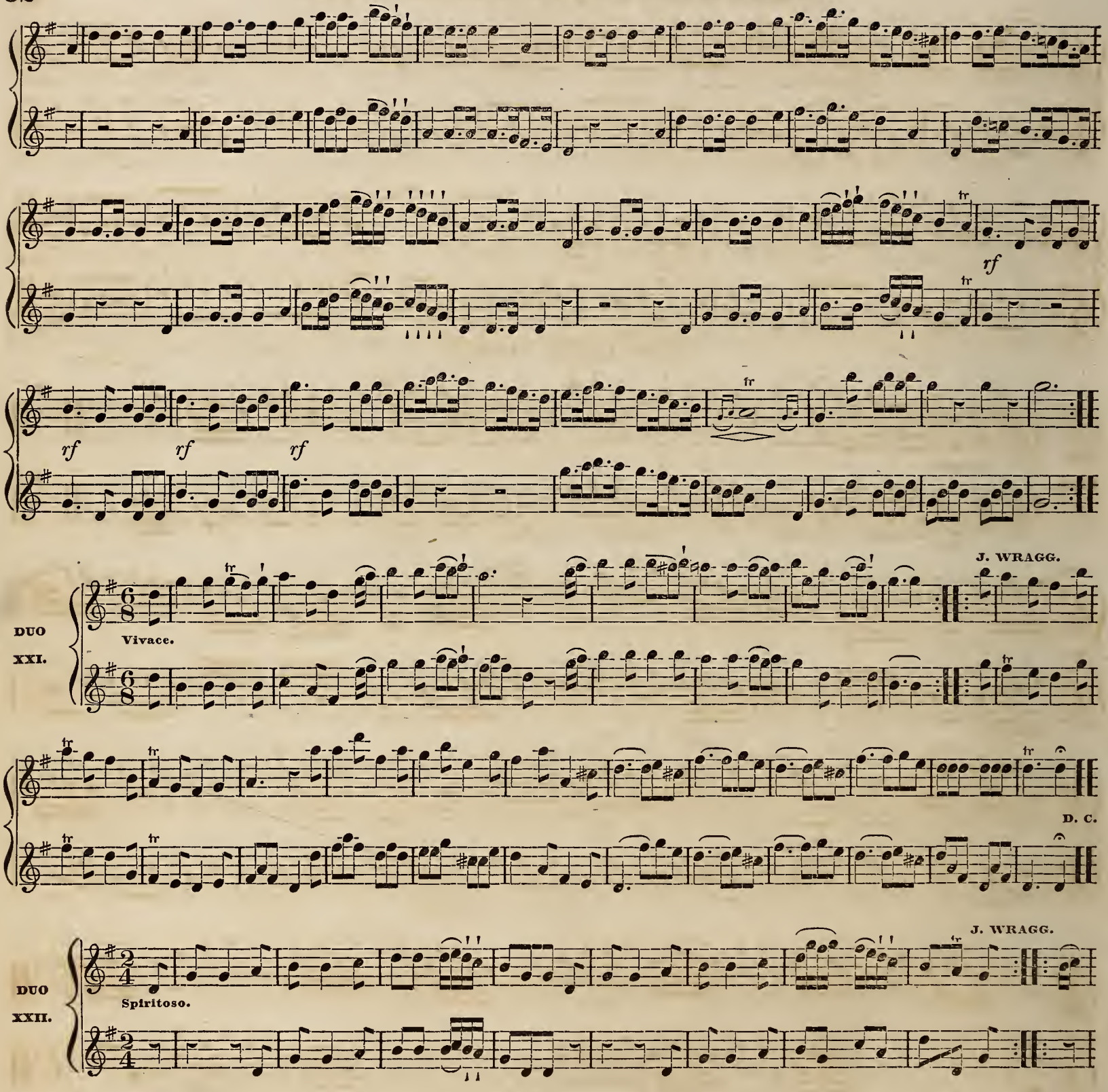
KEY OF G MAJOR, F♯ IN THE CLEF.

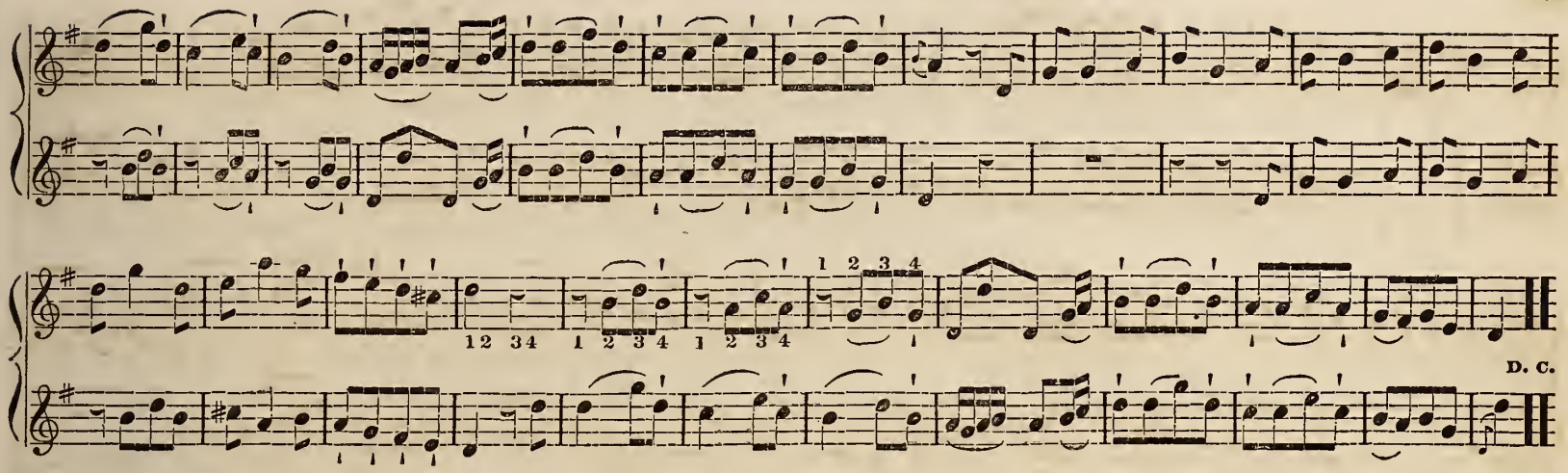




MARCIA.




rf
rf
rf
rf
J. WRAGG.
DUO
XXI.
Vivace.
D. C.
J. WRAGG.
DUO
XXII.
Spiritoso.

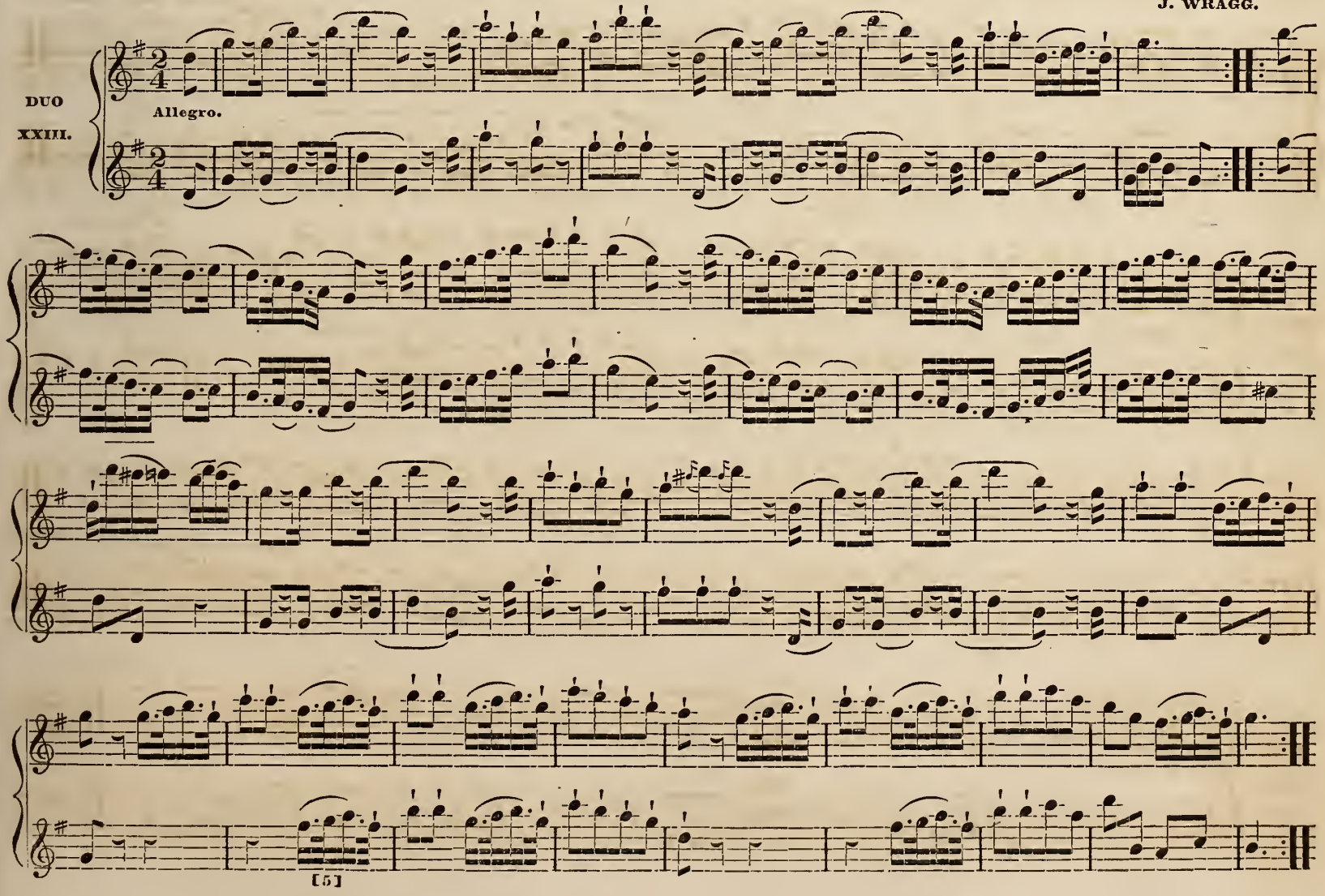


NEW QUICK MARCH.

J. WRAGG.

DUO XXIII.

Allegro.



ECHO PIECE.

J. WRAGG.

DUO XXIV.

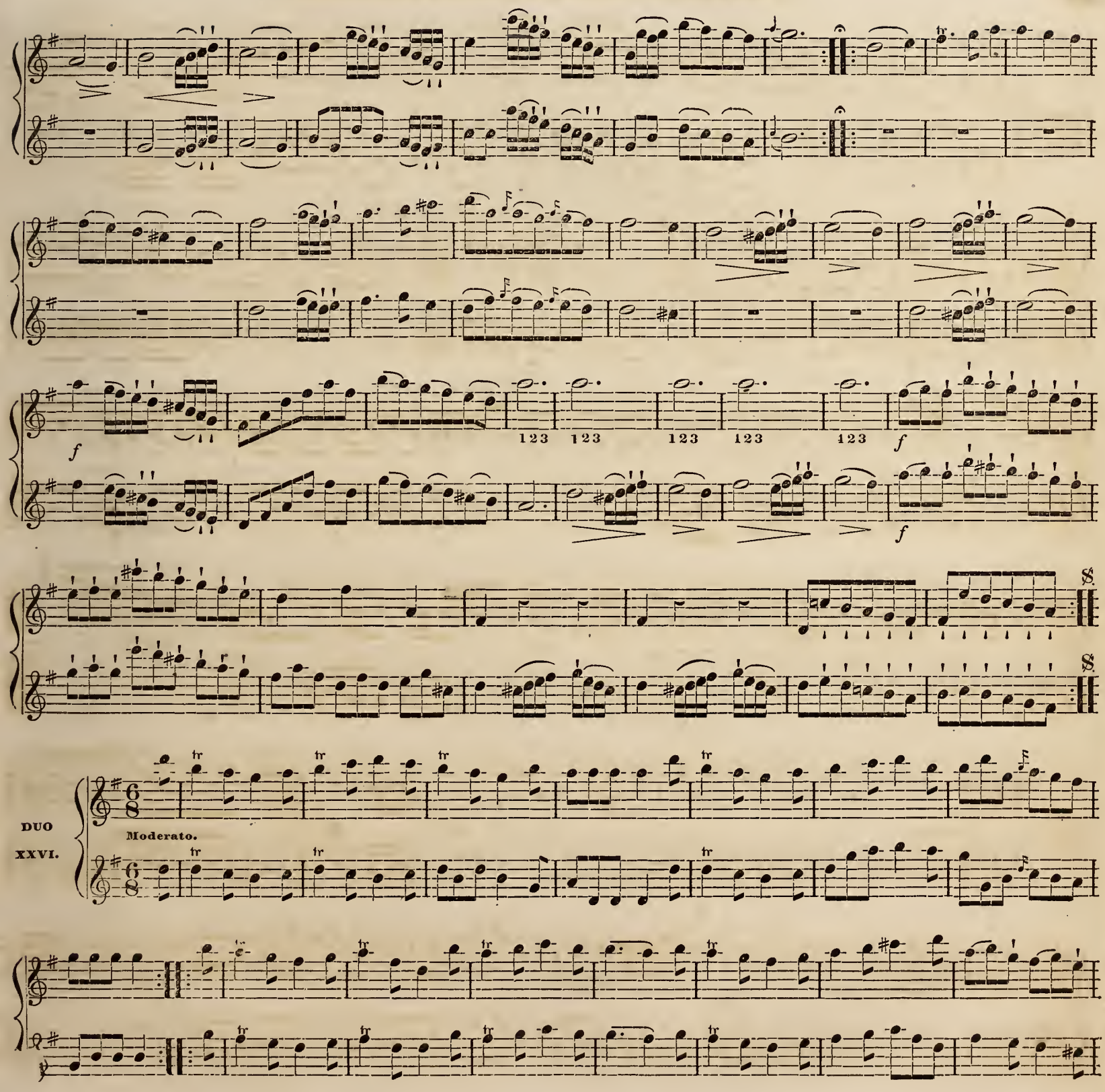
Presto.

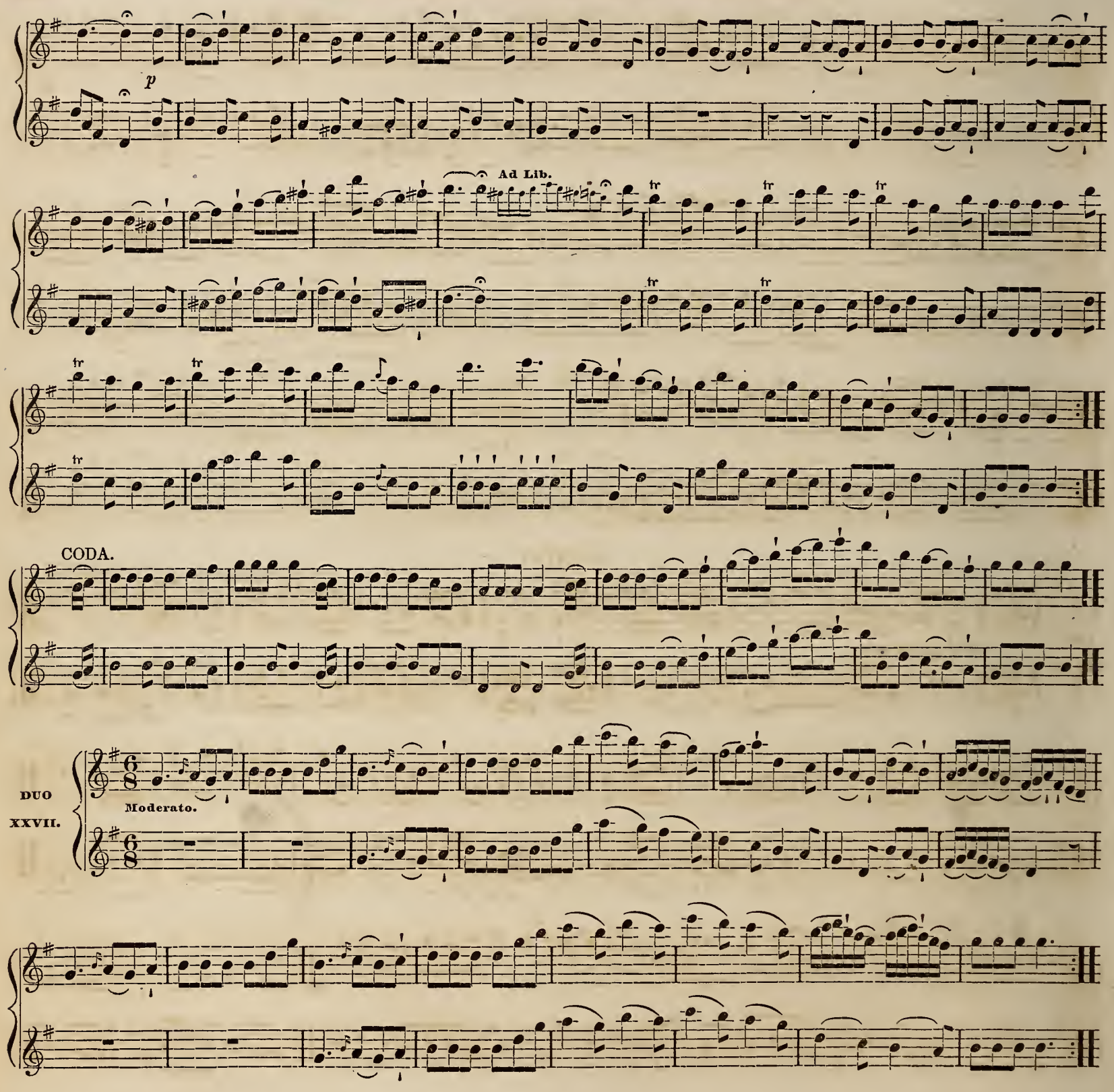
D. C.

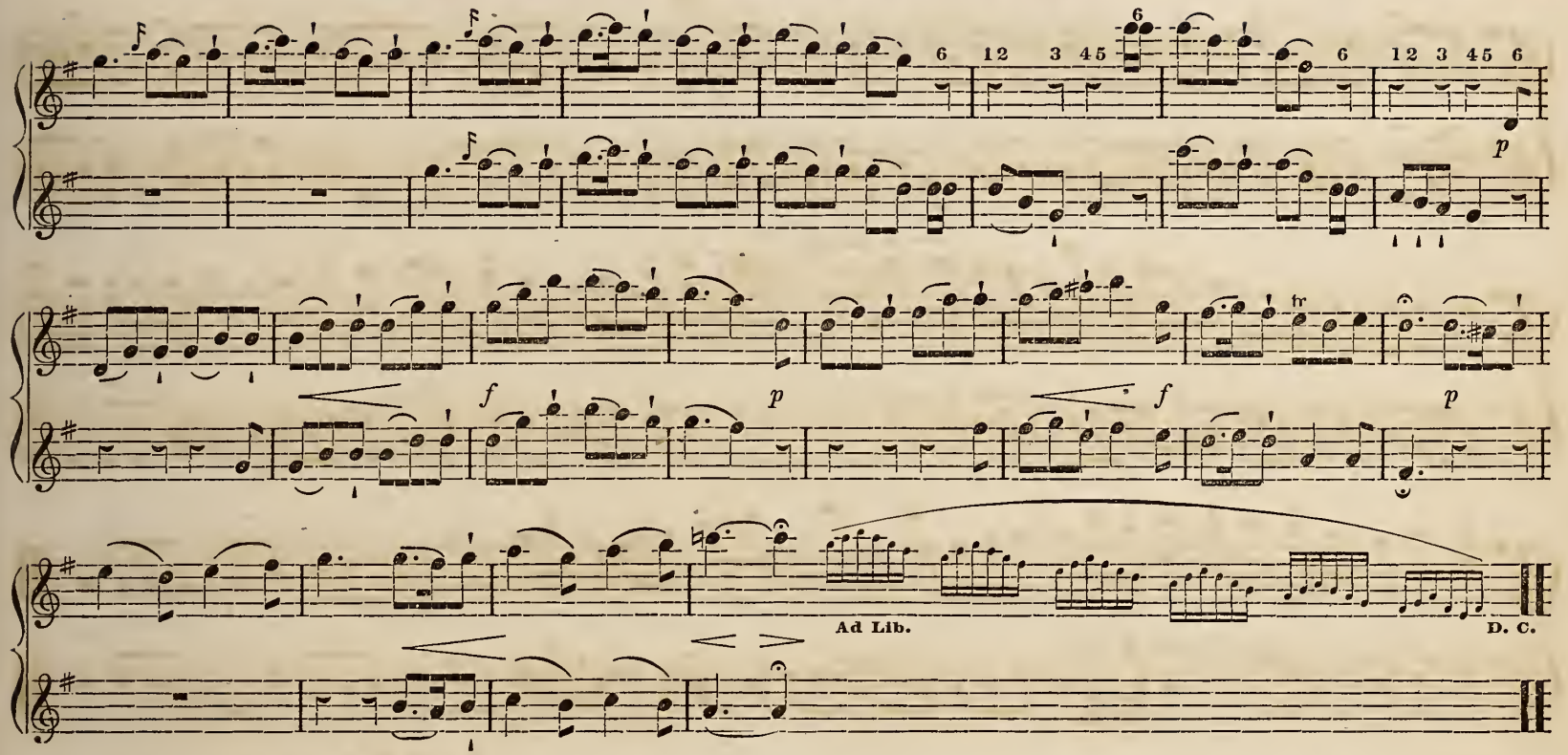
DUO XXV.

Grazioso.

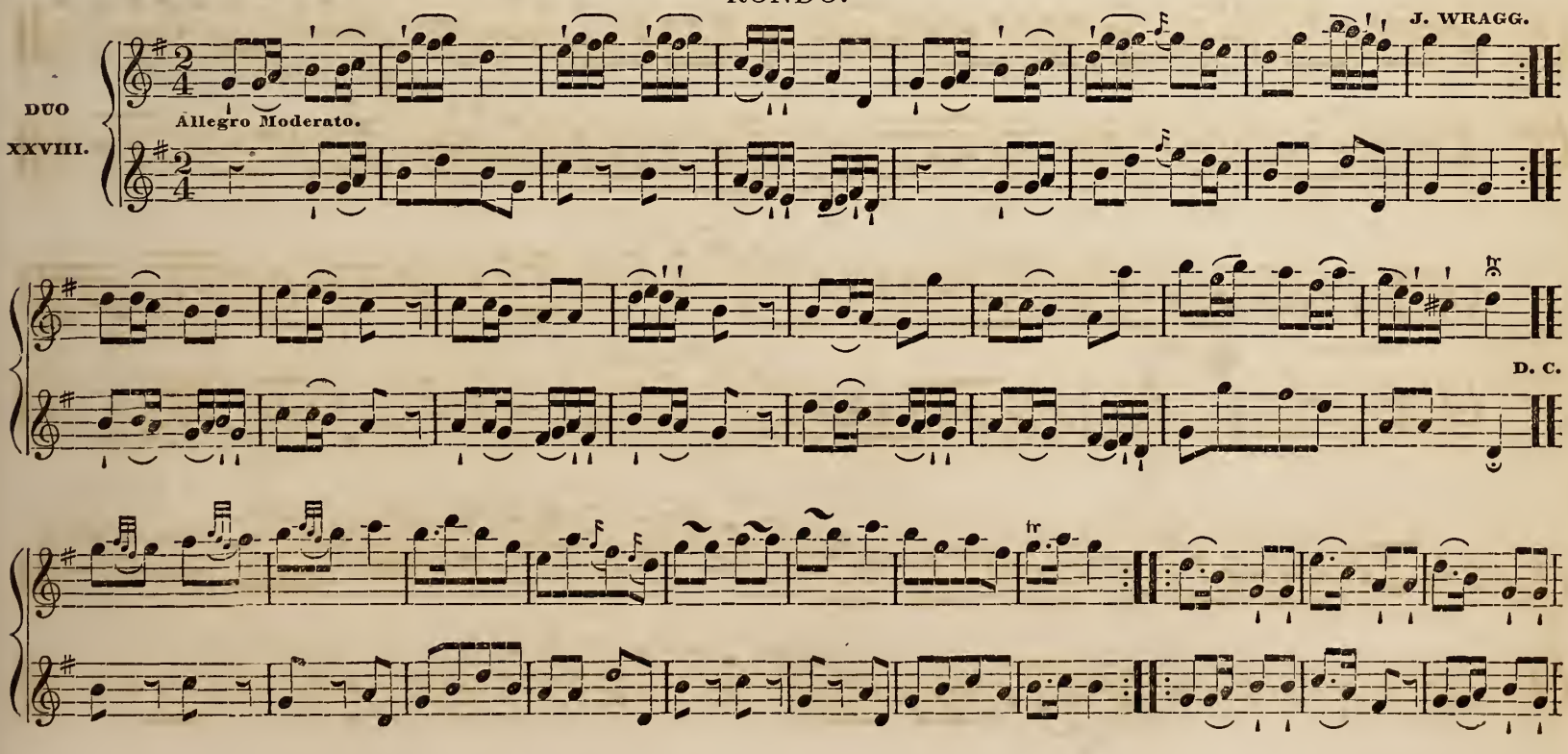
J. WRAGG.

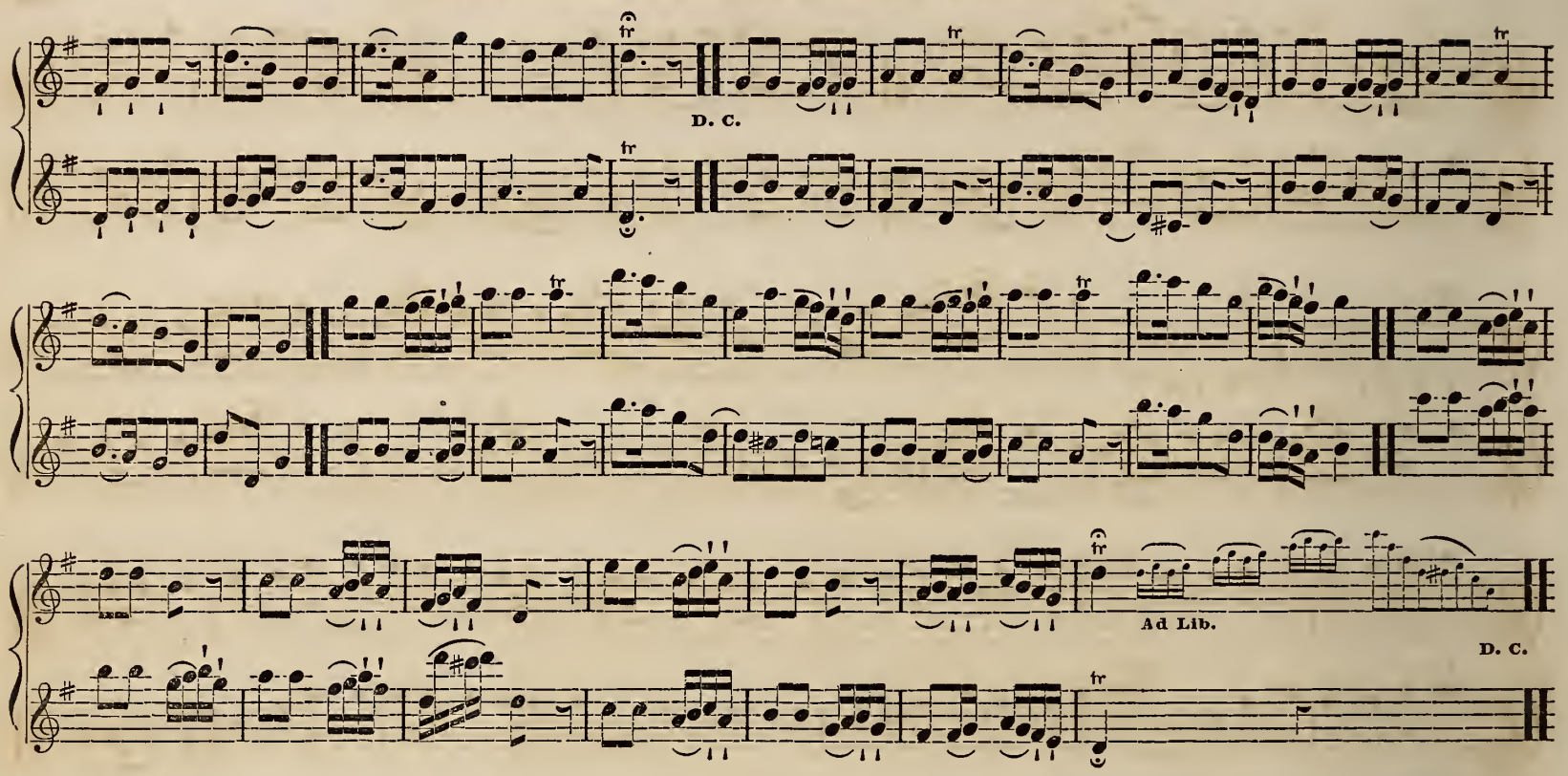

f
123 123 123 123 123
f
f
8.
8.
DUO
XXVI.
Moderato.


p
Ad Lib.
tr
CODA.
DUO
XXVII.
Moderato.


6
12 3 45 6
6
12 3 45 6
p
f
p
f
p
Ad Lib.
D. C.

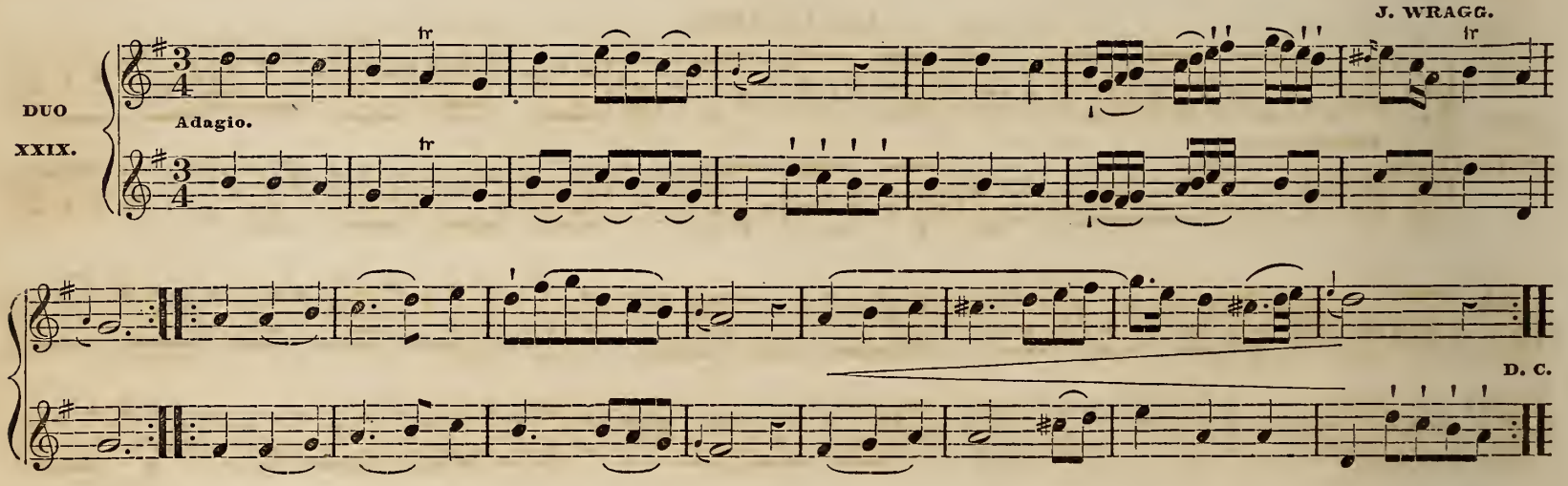
RONDO.


J. WRAGG.
DUO
XXVIII.
Allegro Moderato.
D. C.



DUO XXIX.

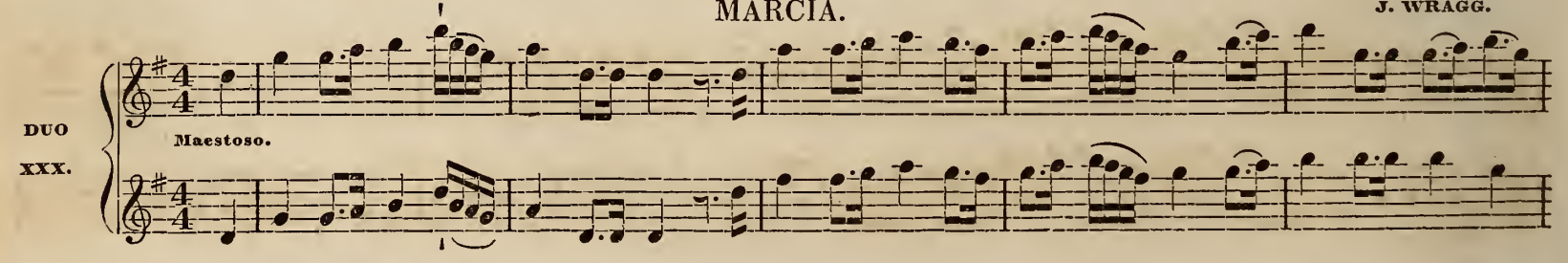
J. WRAGG.

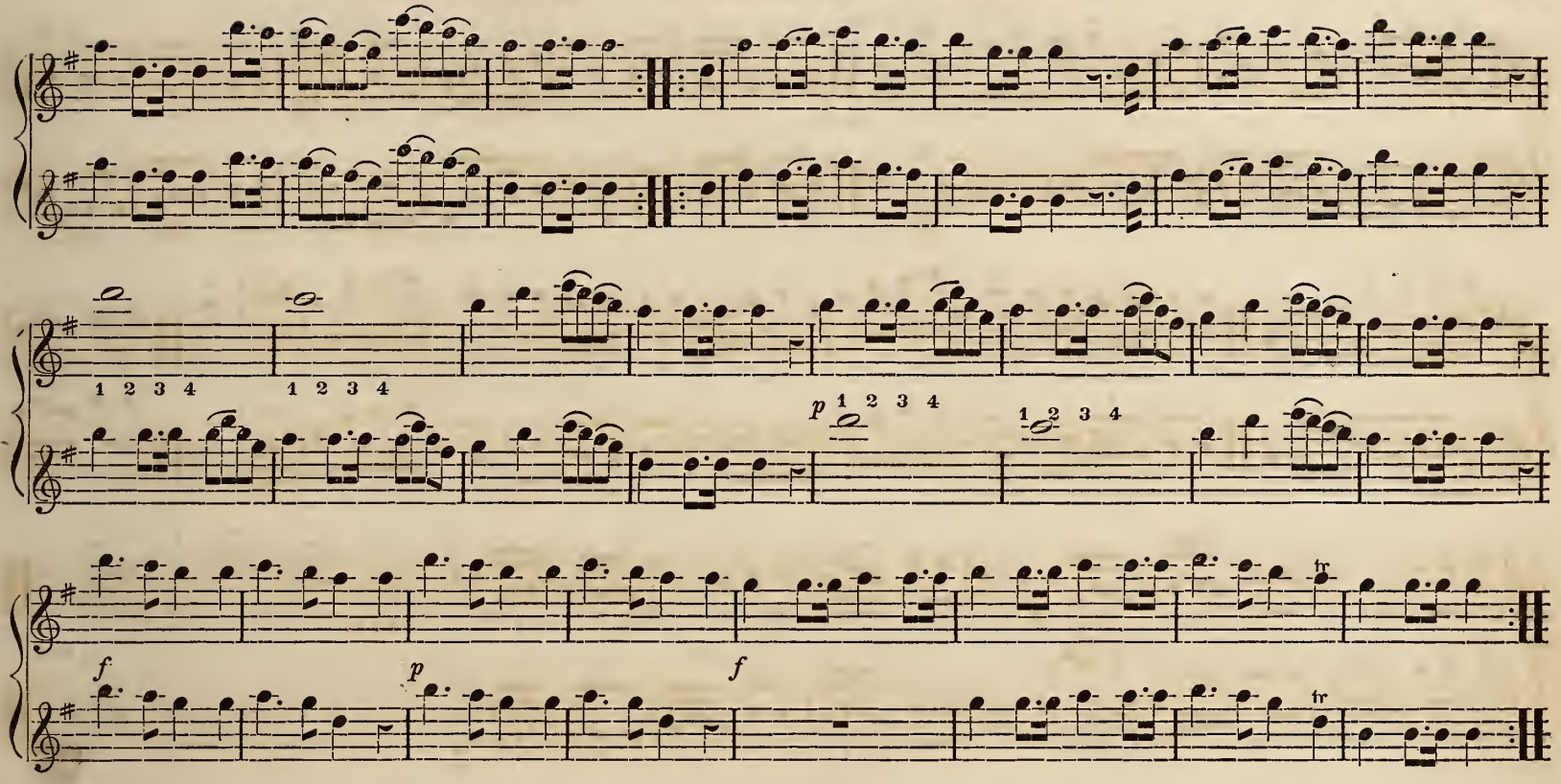


MARCIA.

DUO XXX.

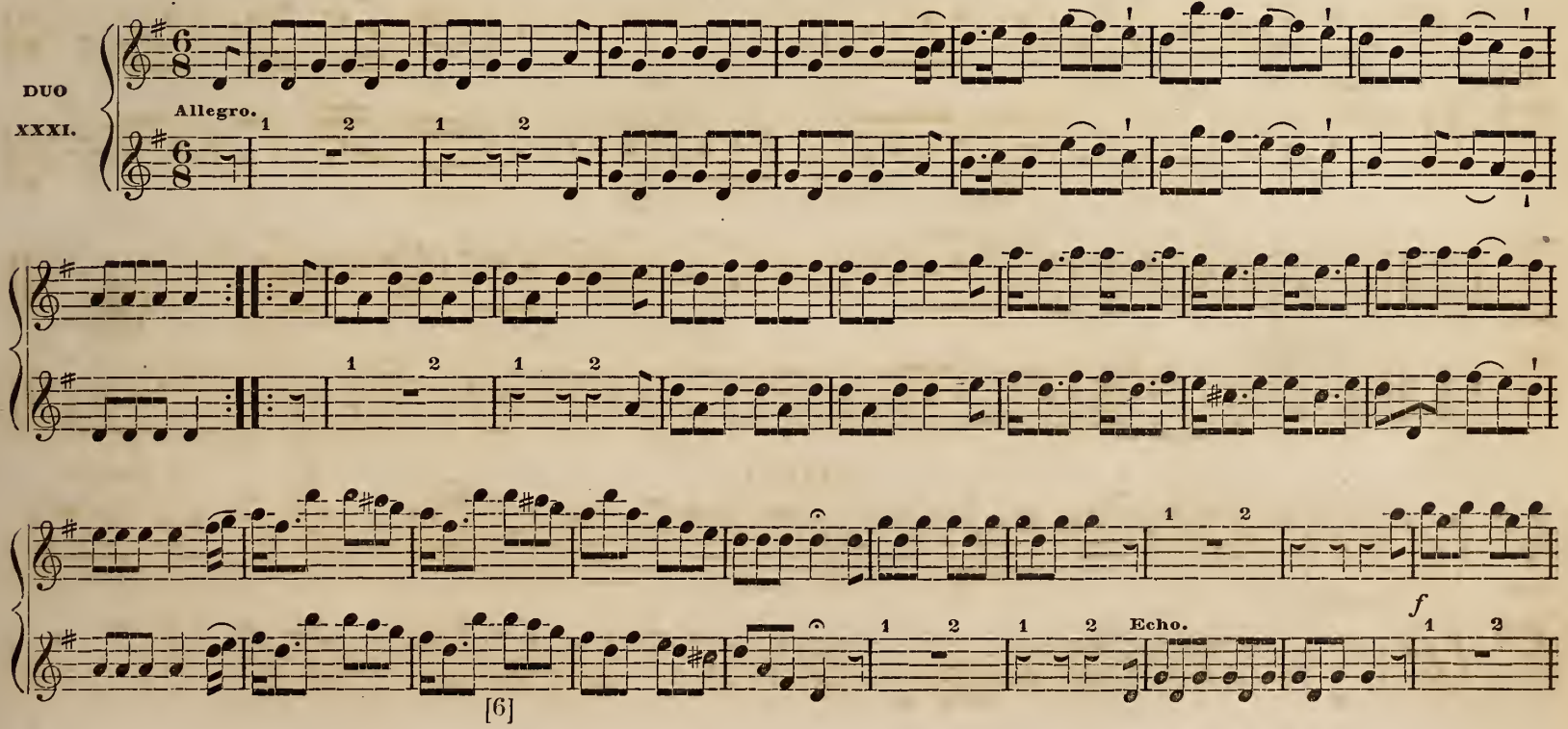
J. WRAGG.

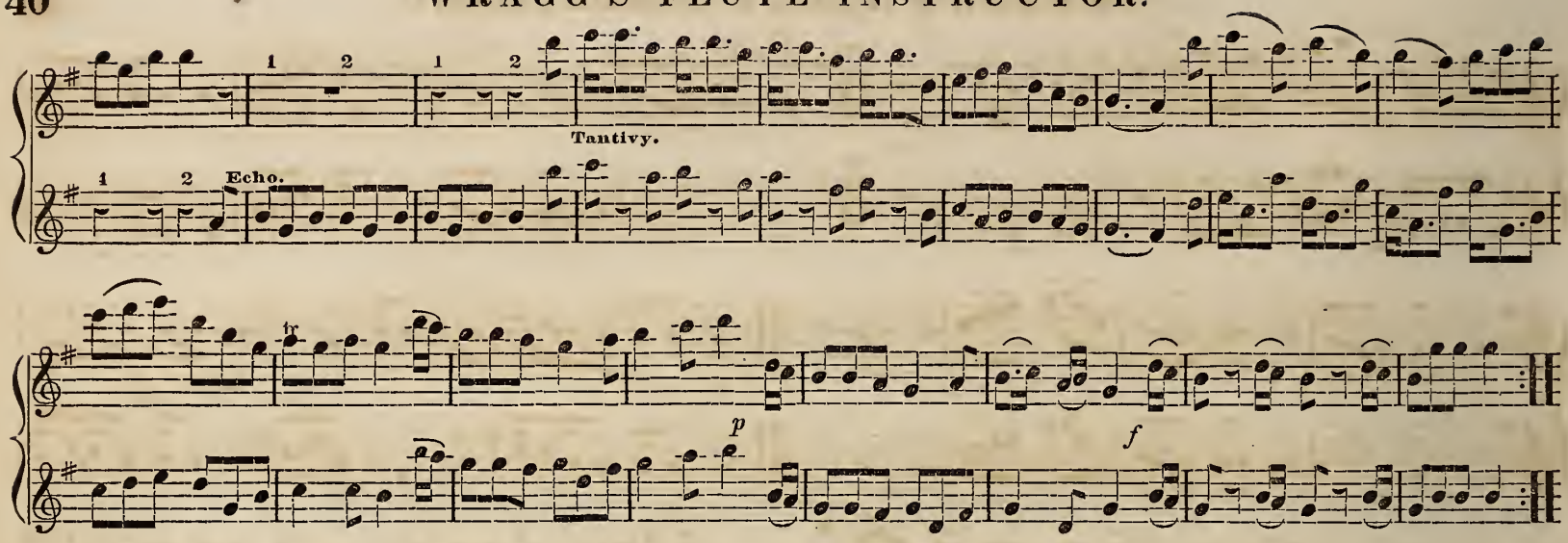




LA CHASSE.

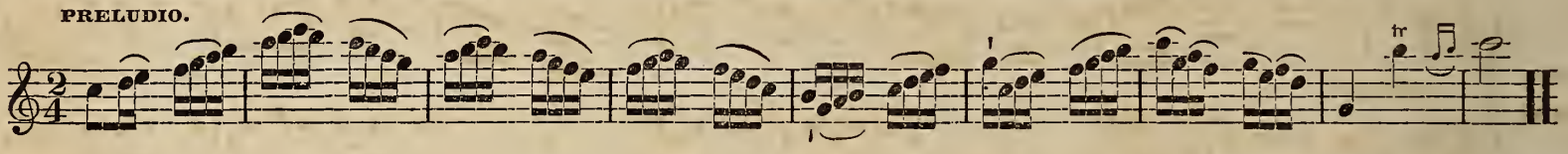
DUO XXXI.





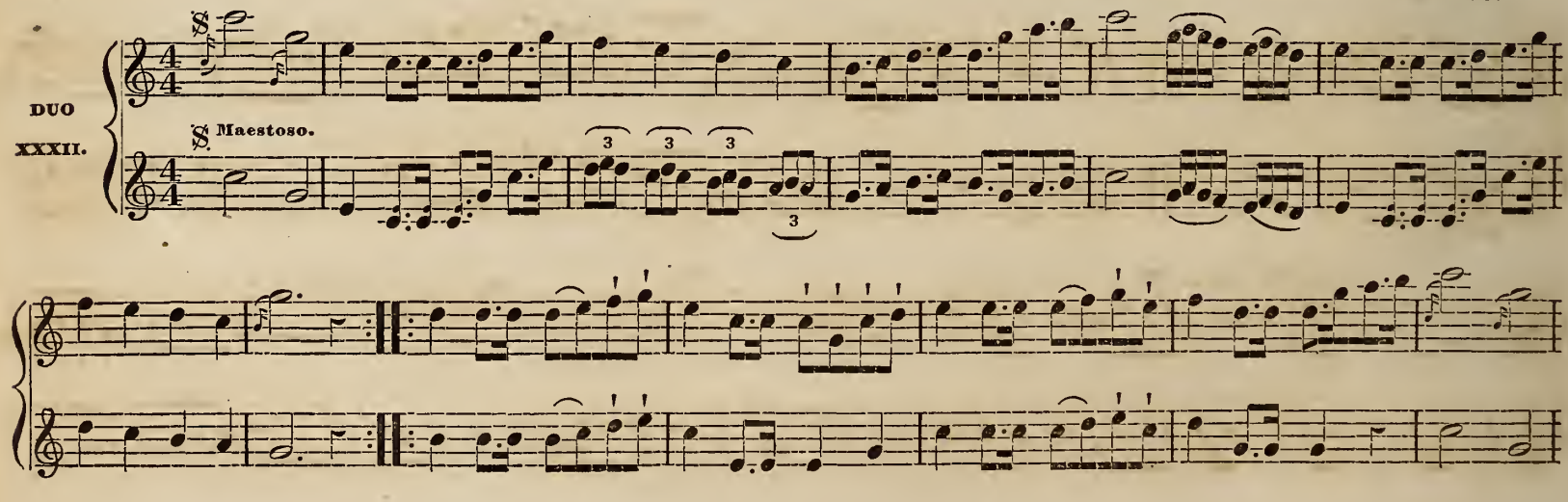
The next key I shall introduce to the learner is the key of C Major, or natural key, from its following more closely the order of nature. The last key had F♯ in the clef, which is now omitted; consequently every F must here be played natural instead of sharp; which is fingered by stopping the first, 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.

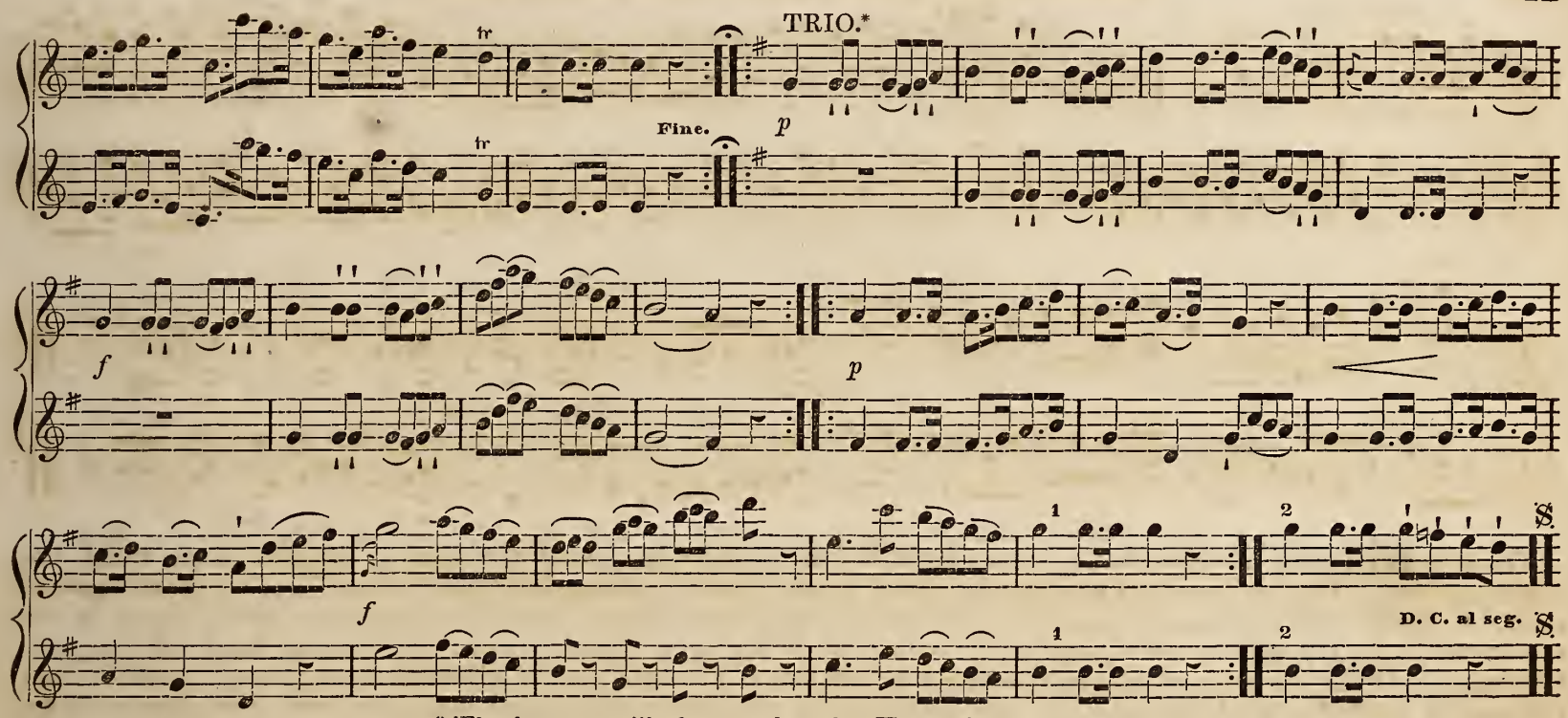
KEY OF C MAJOR, OR NATURAL KEY.



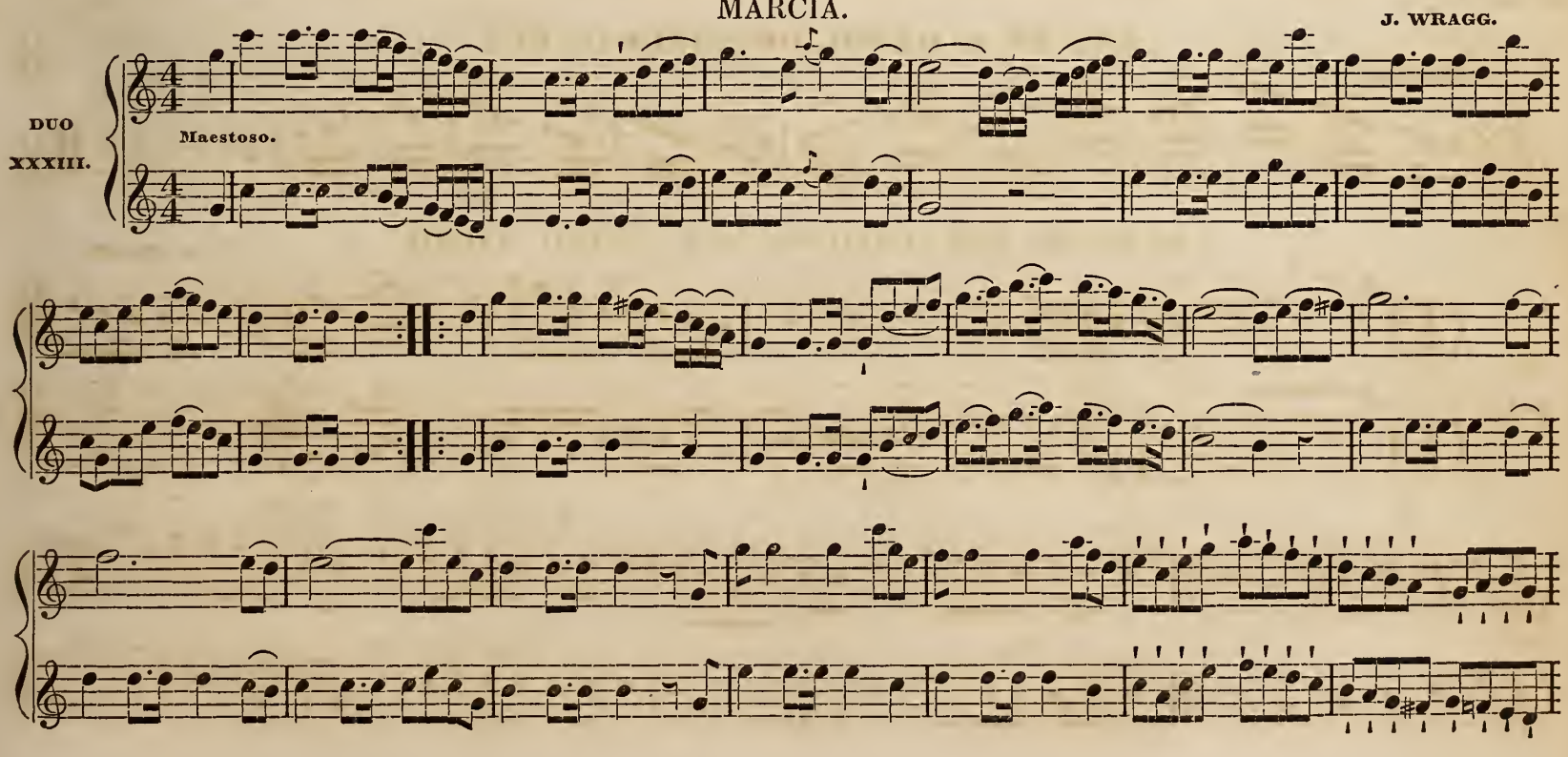
DUKE OF WELLINGTON'S NEW GRAND MARCH.

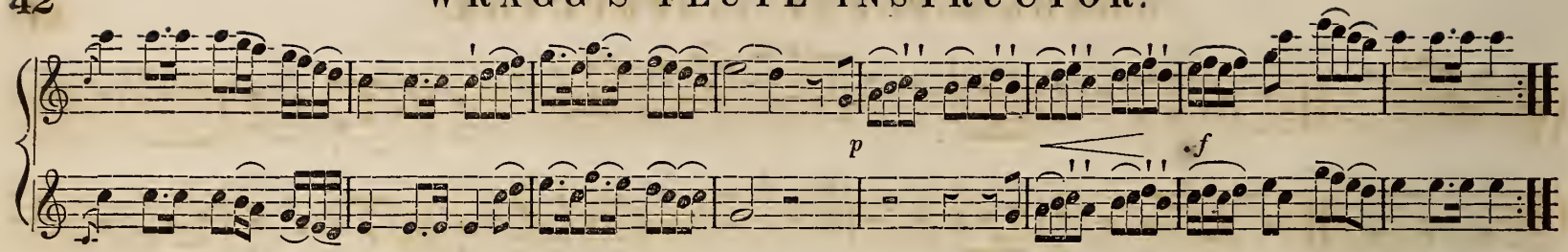
J. WRAGG.





*The learner will observe that the *Trio* is in one sharp.



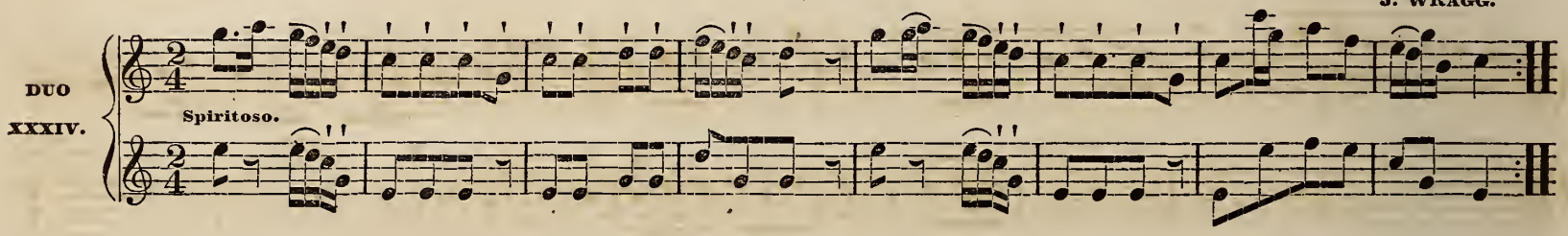


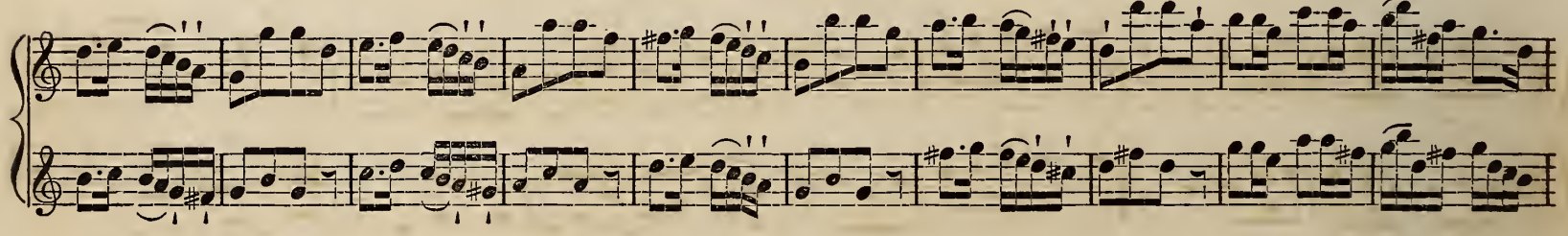
RONDO.

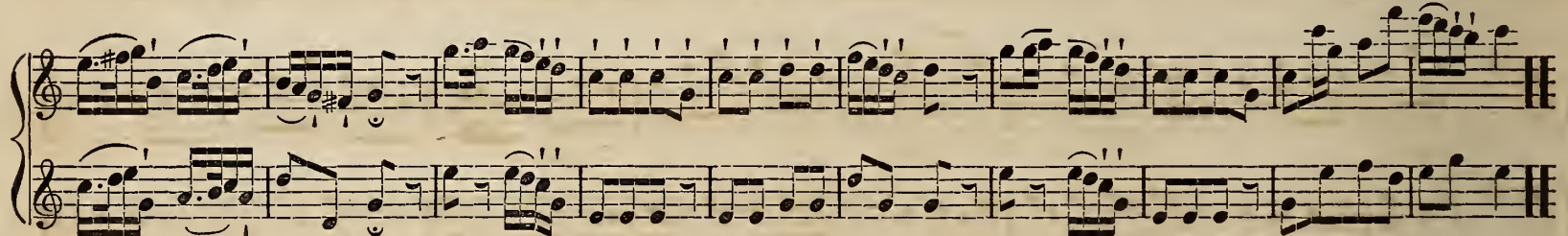
J. WRAGG.

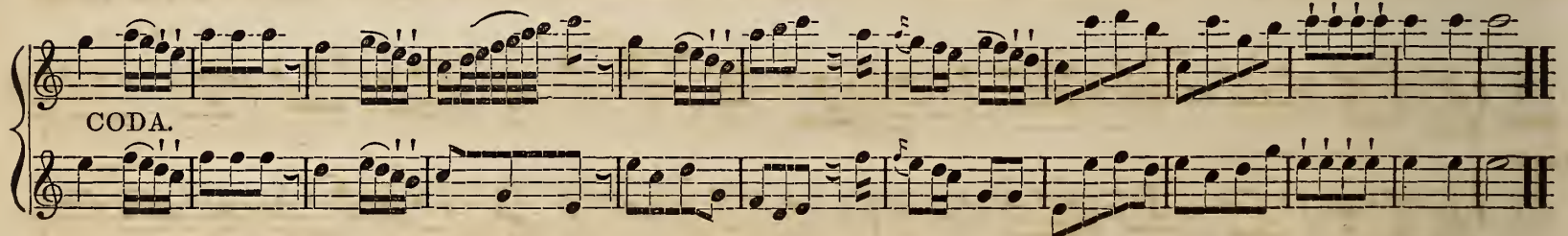
DUO XXXIV.

Spiritoso.







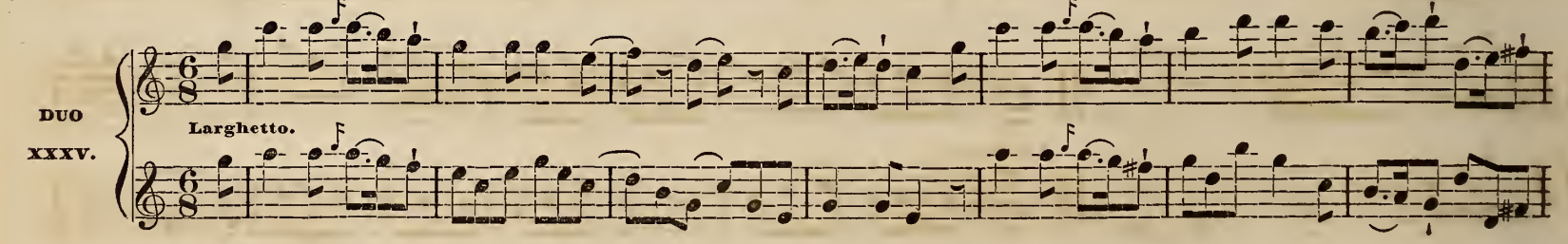


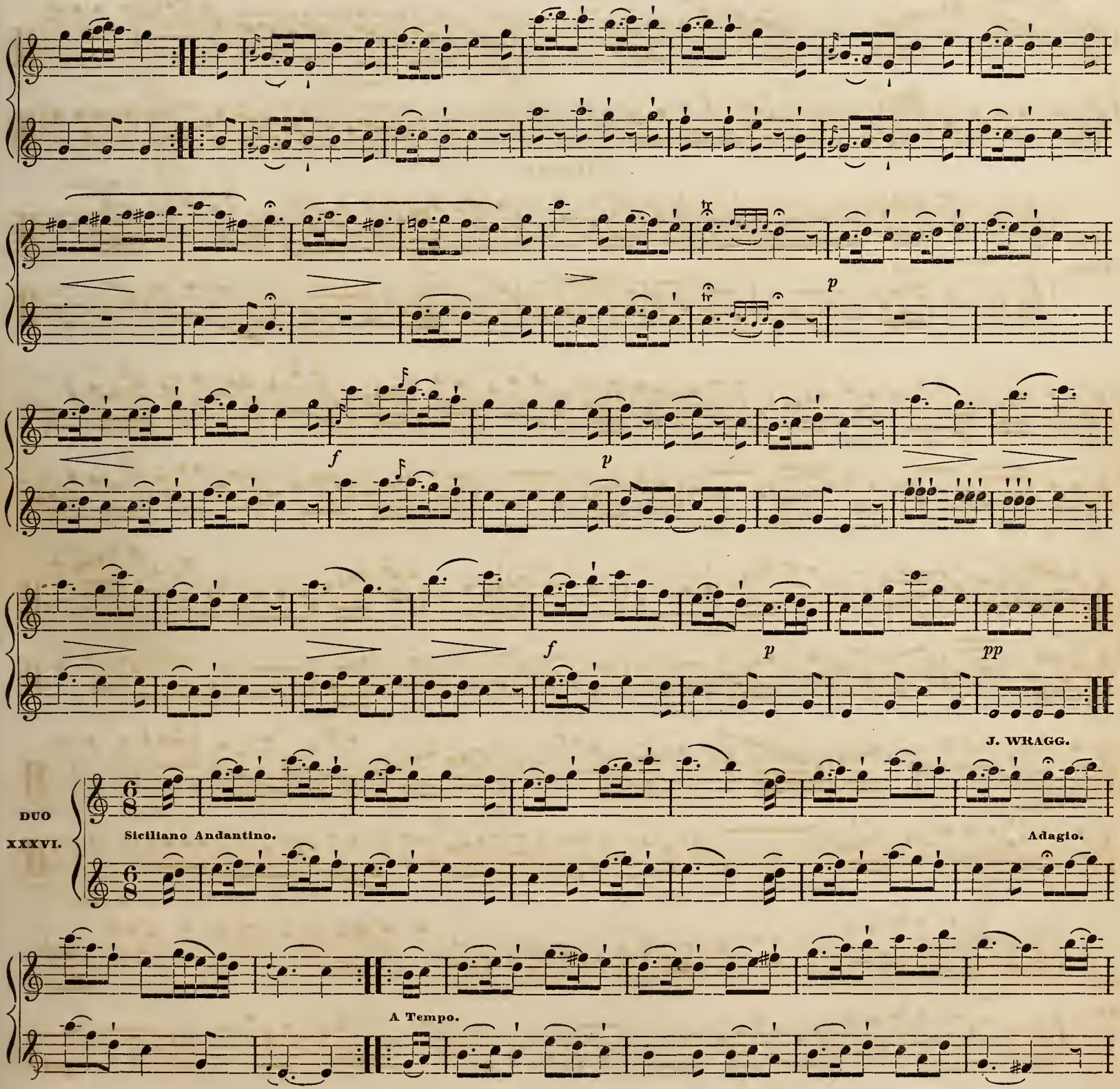
CODA.

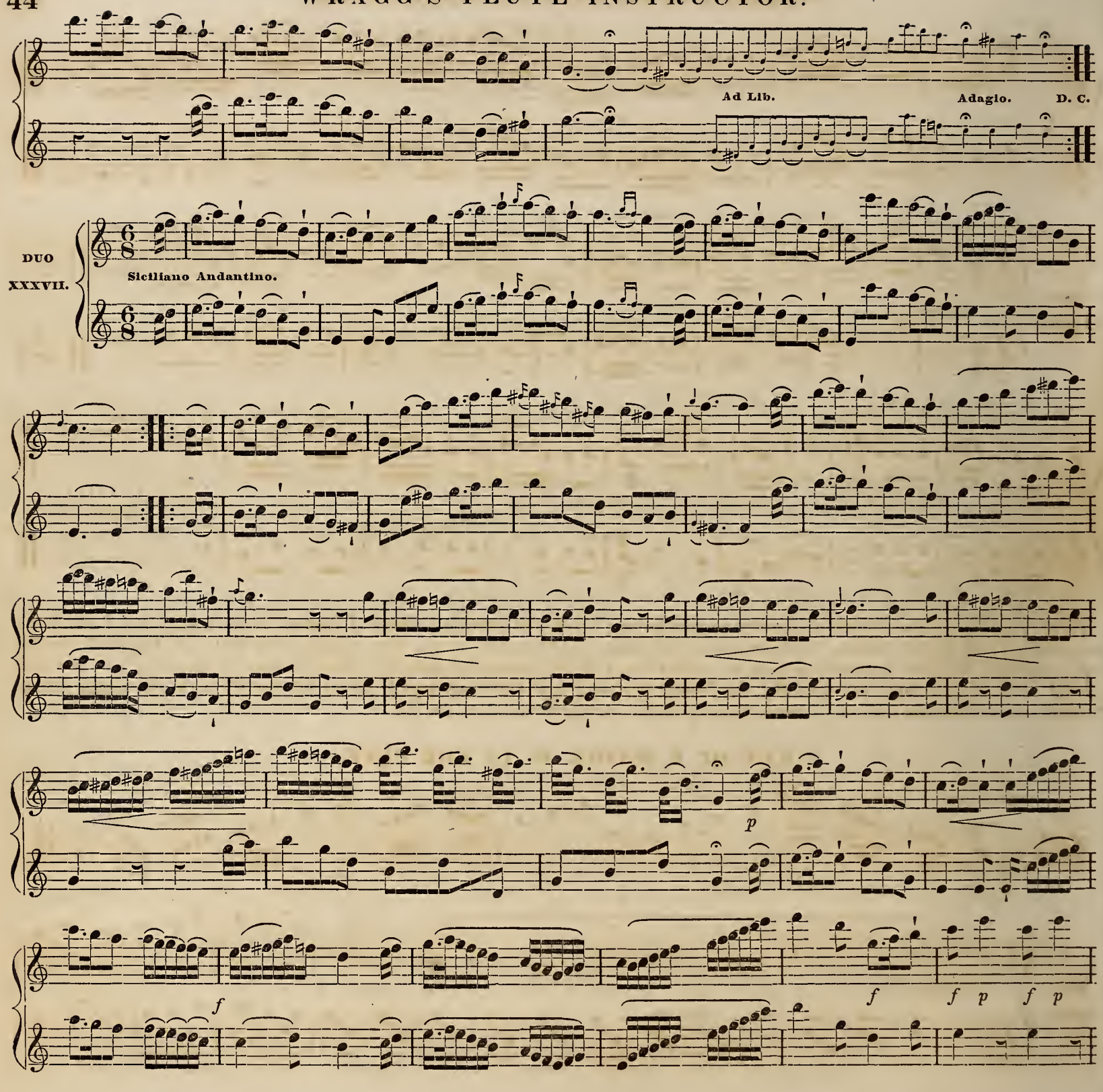
J. WRAGG.

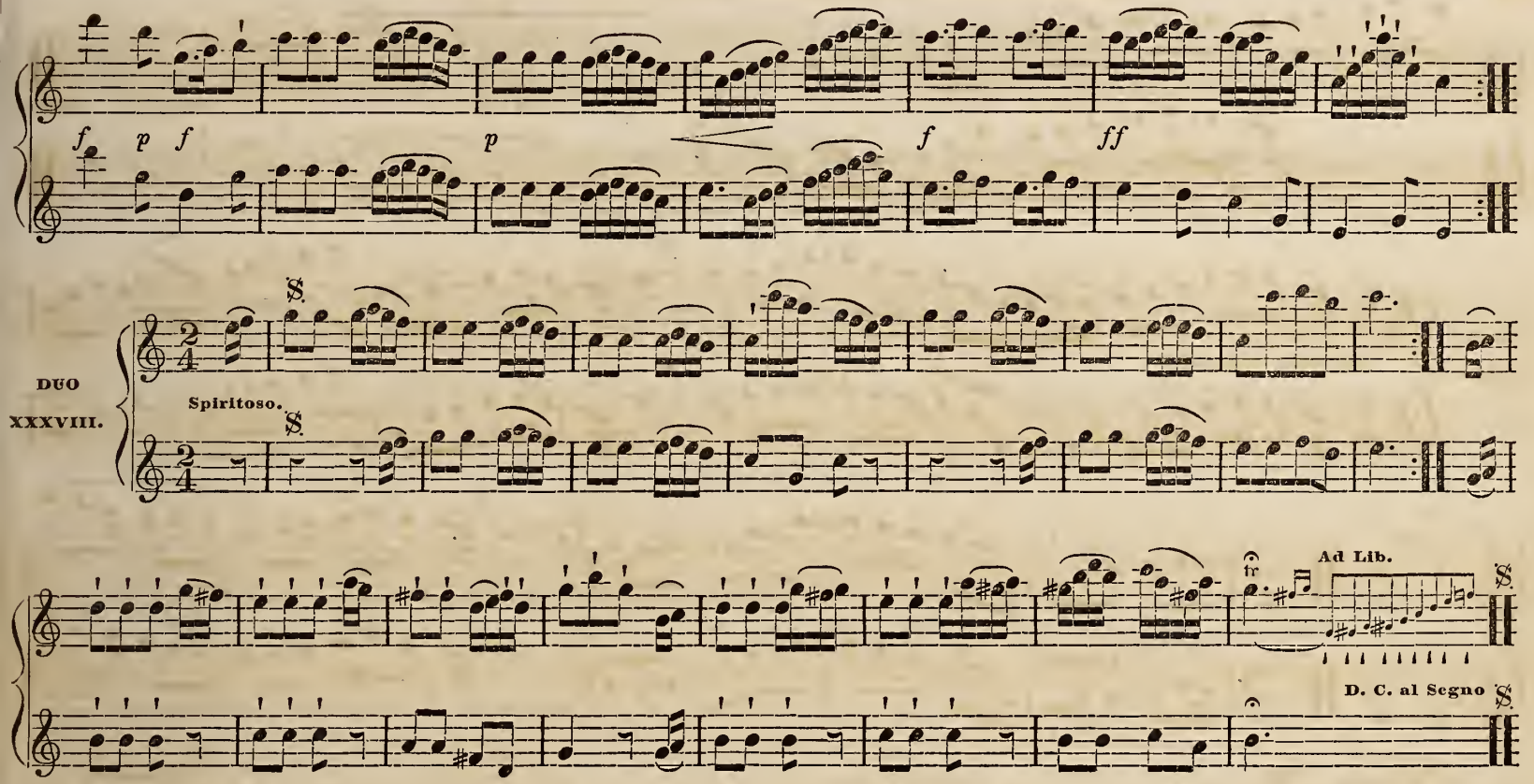
DUO XXXV.

Larghetto.



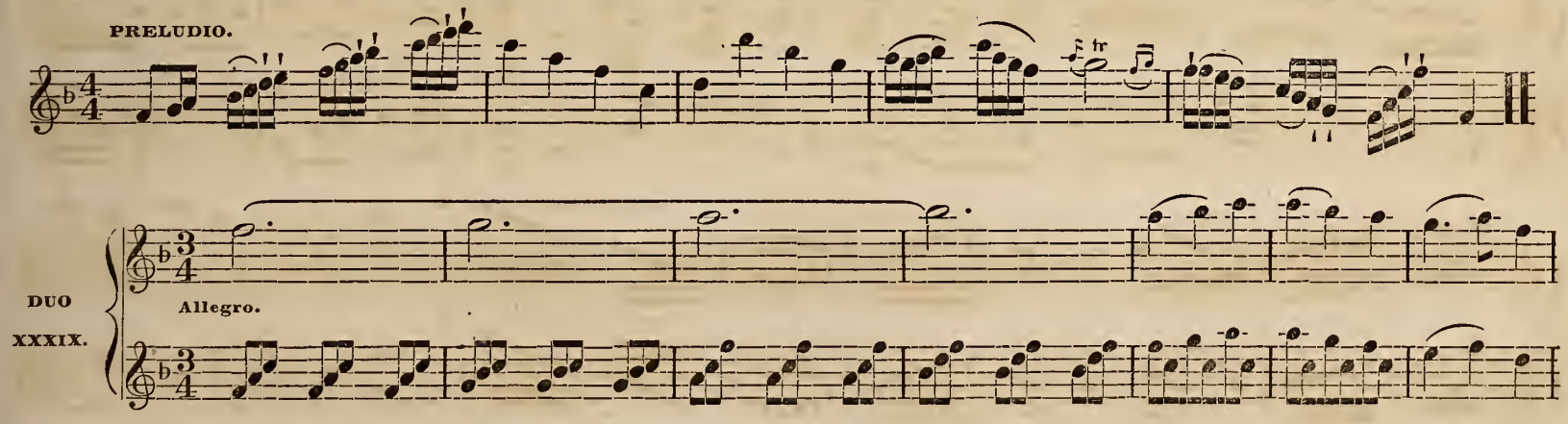

p
f
p
f
p
pp
J. WRAGG.
DUO
XXXVI.
Siciliano Andantino.
Adagio.
A Tempo.

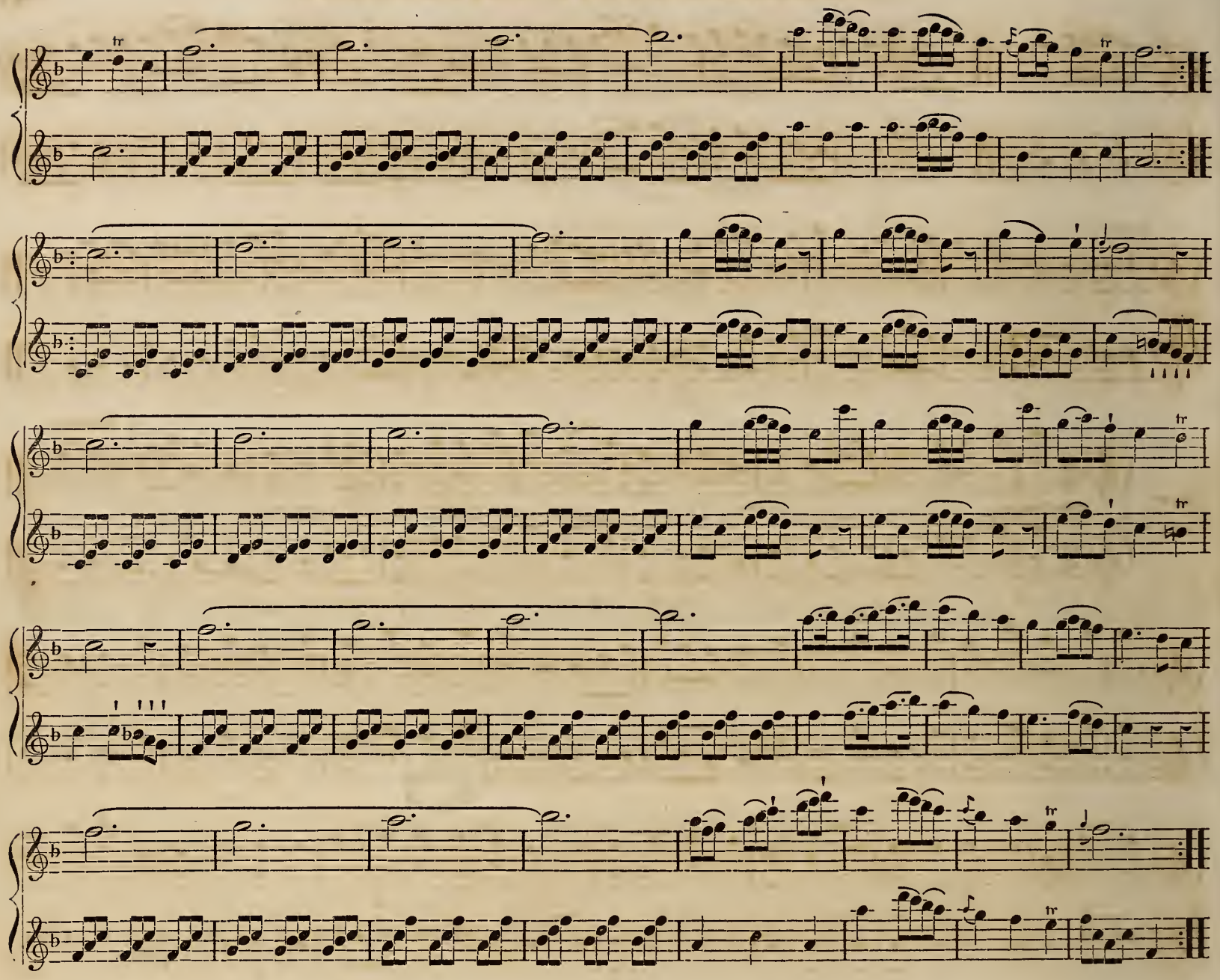

Ad Lib.
Adagio.
D. C.
DUO
XXXVII.
Sicilliano Andantino.
p
f
f
f p f p



Now, pupil, with the utmost deference to you, having taken you through a series of lessons in the key of C♮, I am going to introduce you, in my opinion, to the sweetest and most melodious key on the flute, which is the key of F Major, B♭ in the clef. All that you have to attend to now is, to play 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 the B♭ both above and below. Should your instrument have only one key, refer to the chromatic scale for the B♭.

KEY OF F MAJOR, B♭ IN THE CLEF.





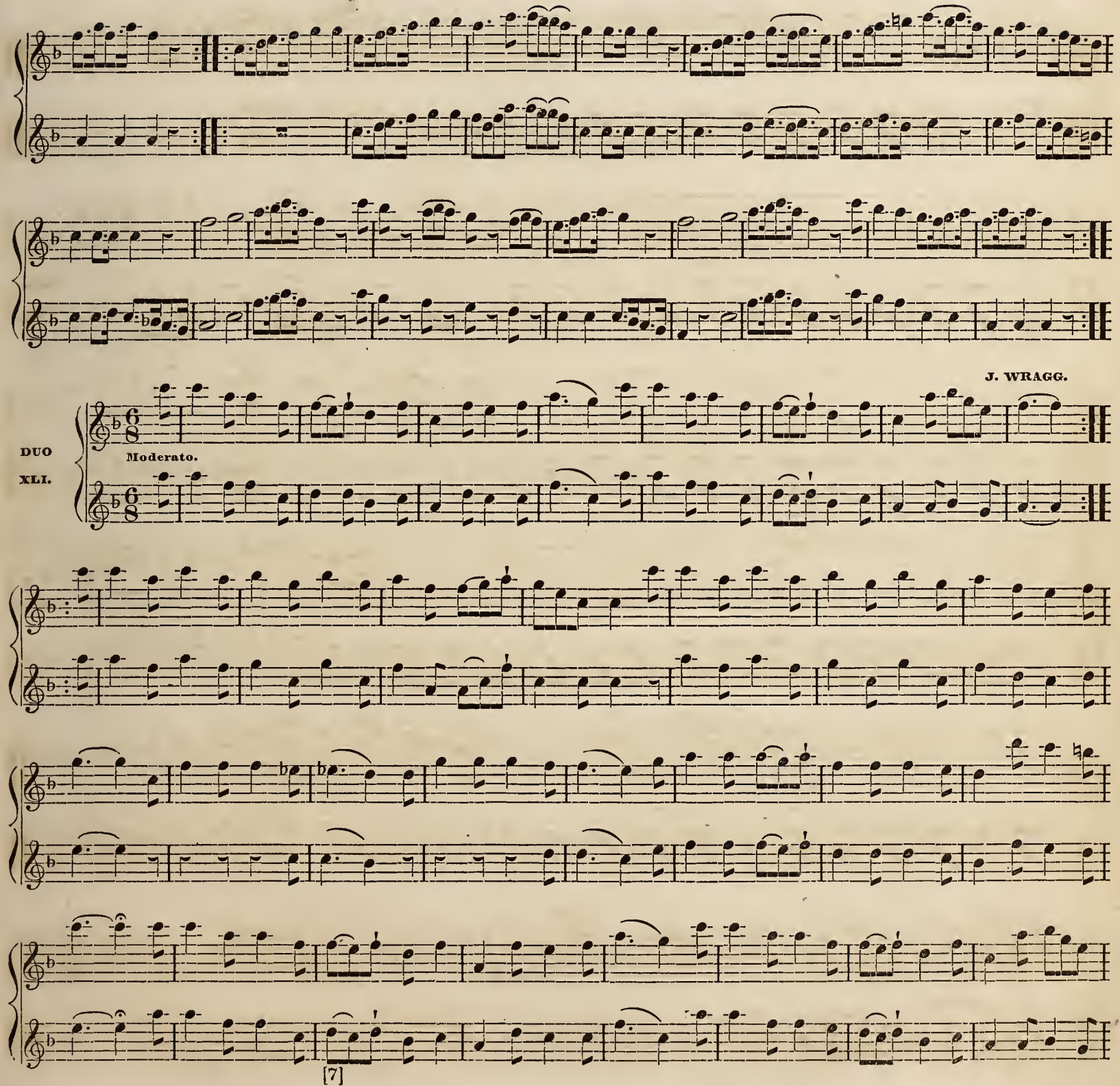
MARCH.

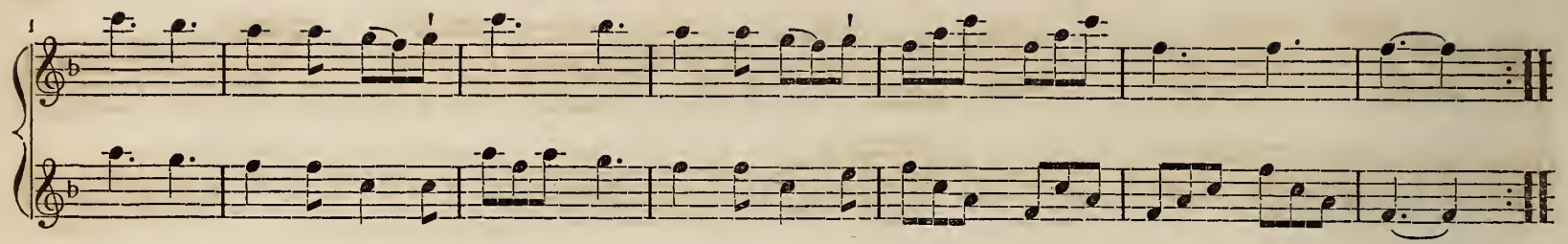
J. WRAGG.

DUO

XL.

Maestoso.

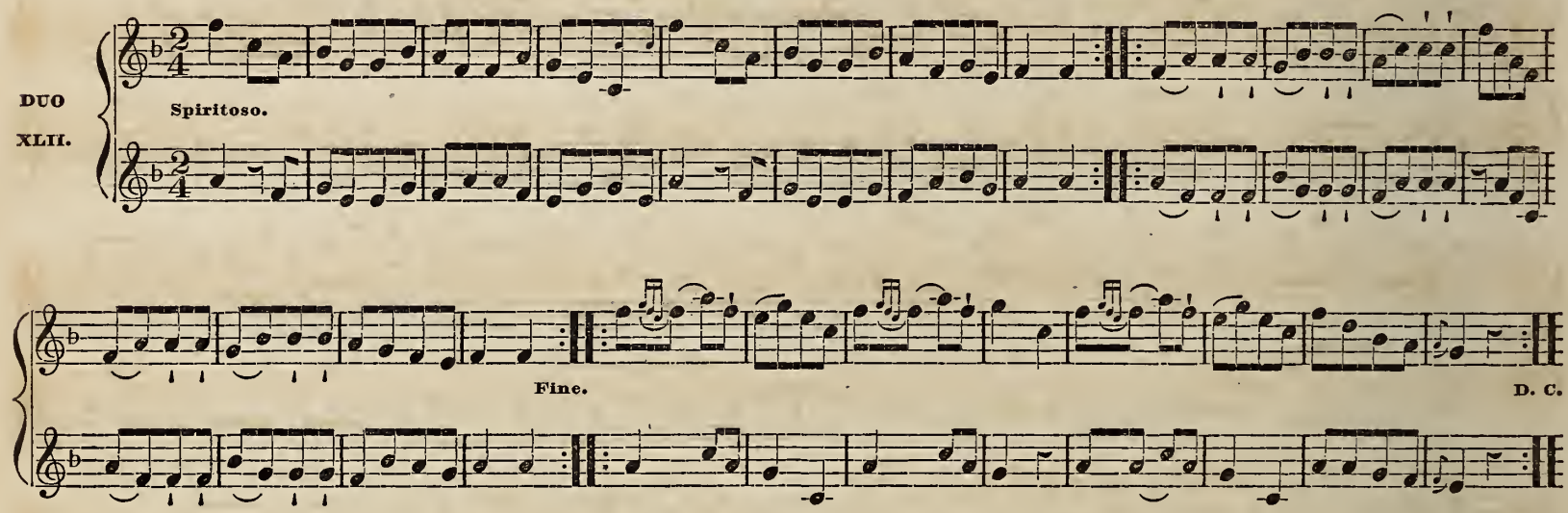

J. WRAGG.
DUO
XLI.
Moderato.



DANCE.

J. WRAGG.

DUO XLII.



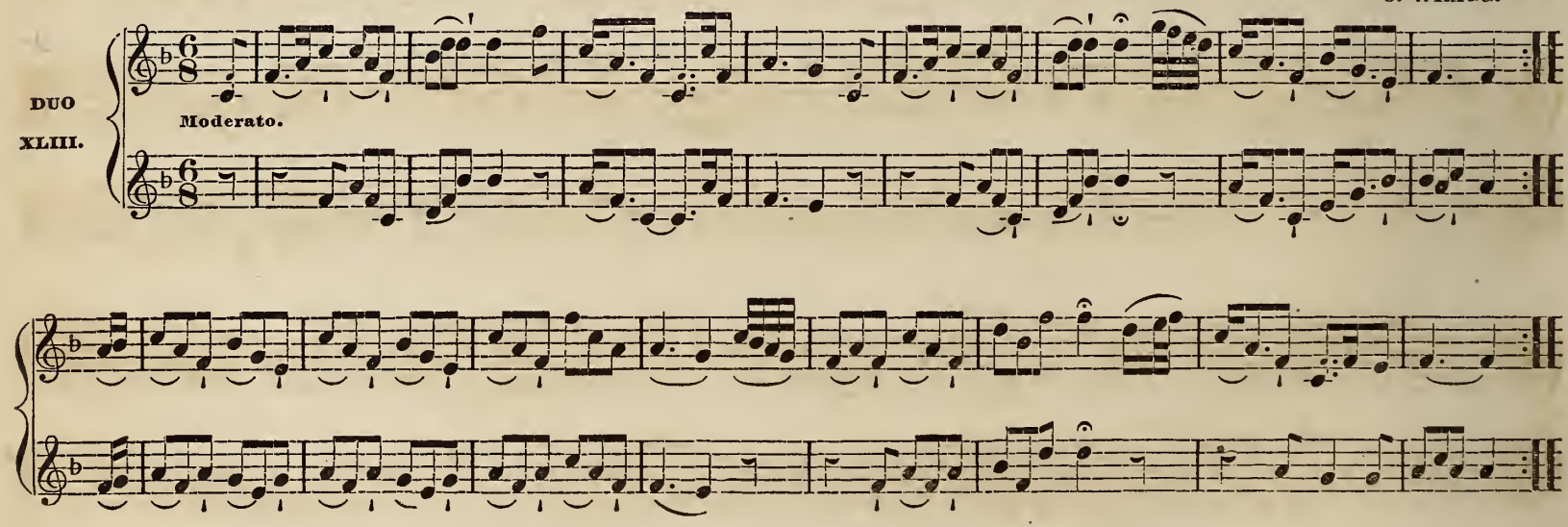
Should the student find the following Duo too difficult, I refer him to the Supplement and Appendix for more pieces in the same key.

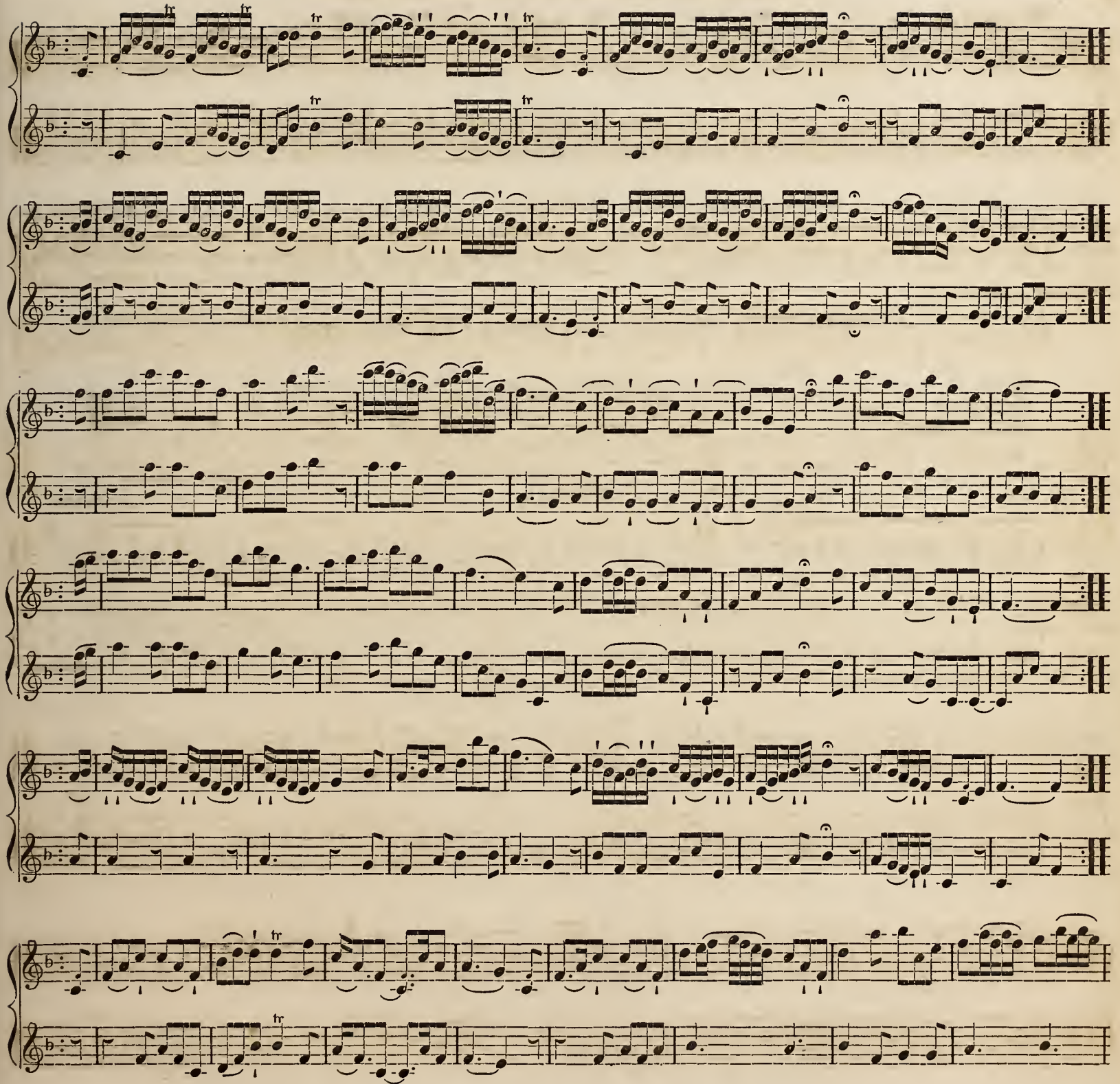
This Lesson is intended for the C natural key below.

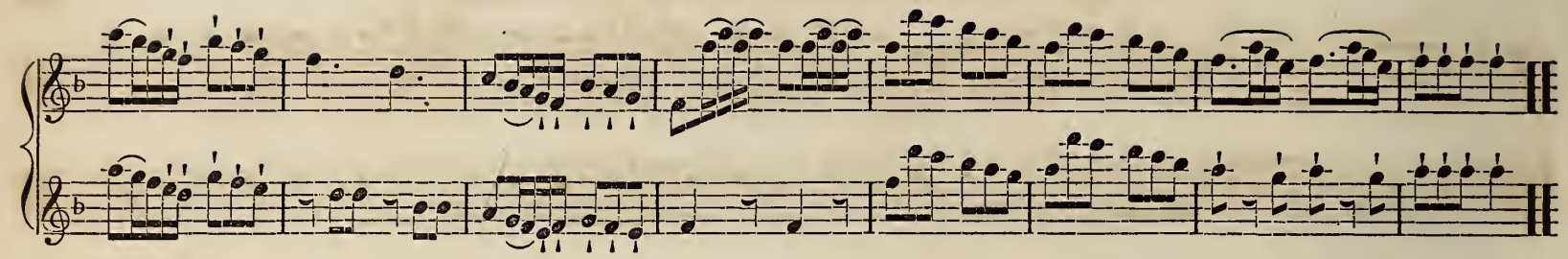
N. B. The small notes must be played, if your Flute has not the C natural key.

J. WRAGG.

DUO XLIII.

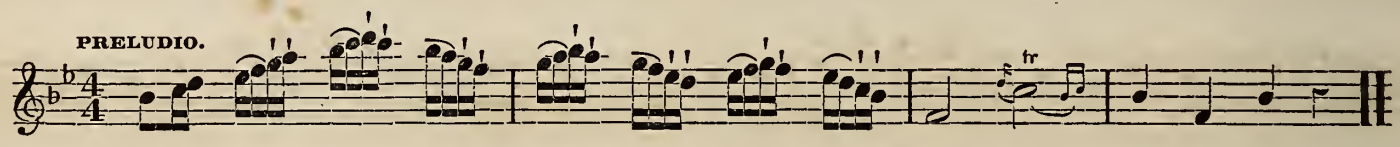






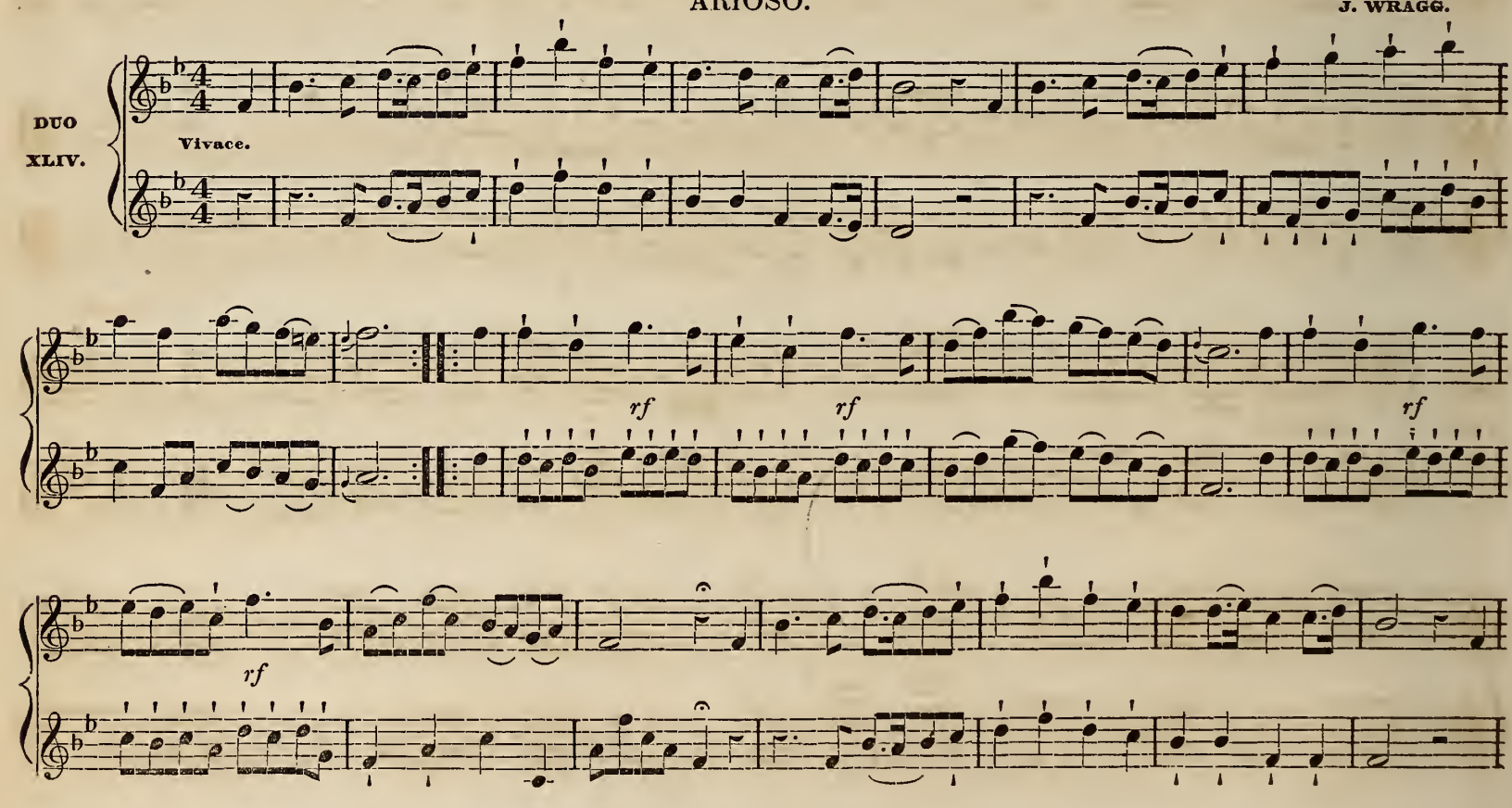
We are now going into two flats, called the key of B♭, or Major of B♭. The foregoing key had only one flat in the clef, which fell on B, but now, if you refer to the clef, you will find an additional flat, which falls on E; you must, therefore, play every E flat, as well as the B♭; which E♭ is made by stopping the six holes of your flute, and pressing the D♯ (or E♭) key with the little finger of your right hand. This serves for the lower E♭ and its octave; but for the highest E♭, refer to the chromatic scale.

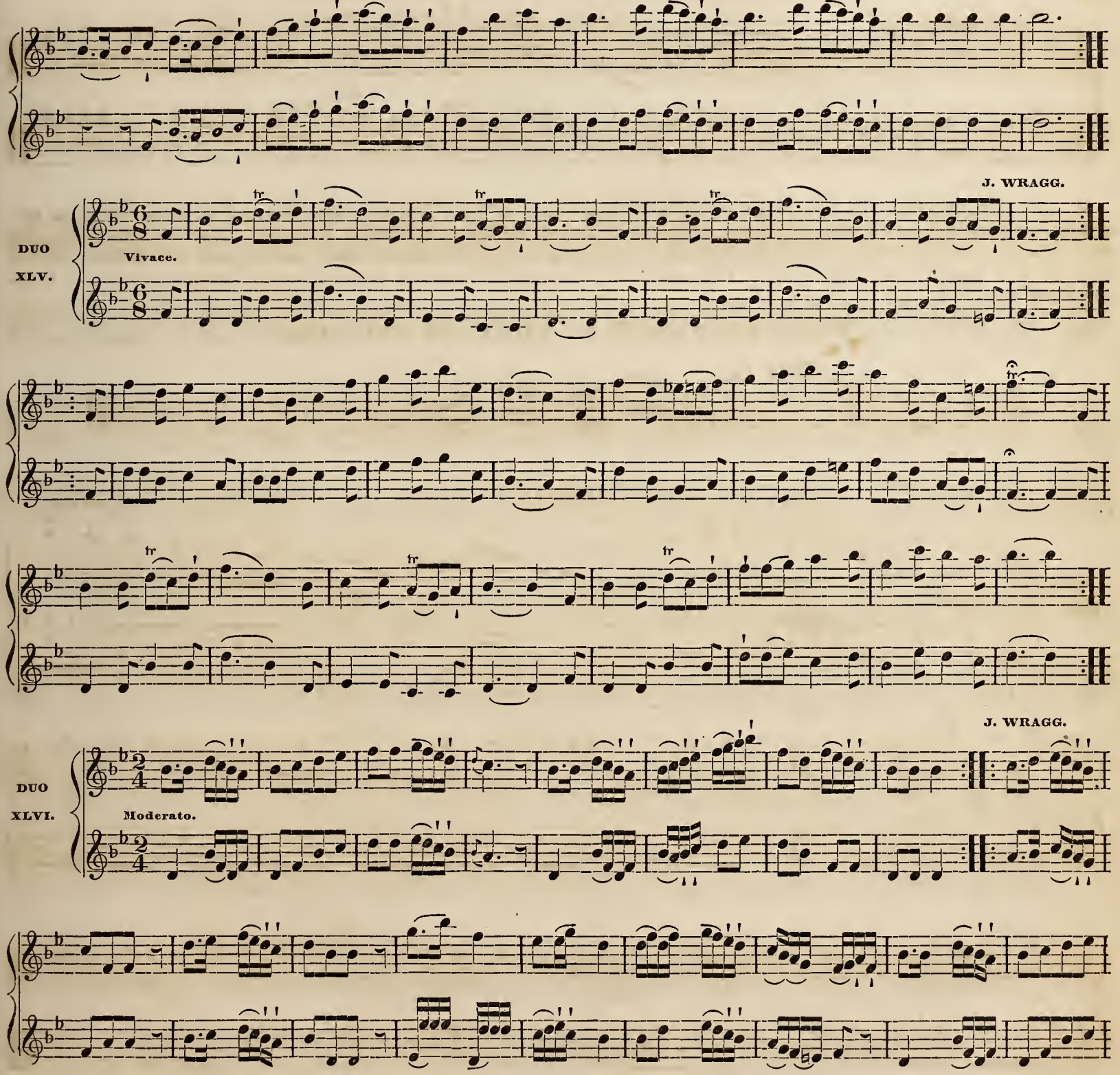
MAJOR OF B FLAT, B♭ AND E♭ IN THE CLEF.

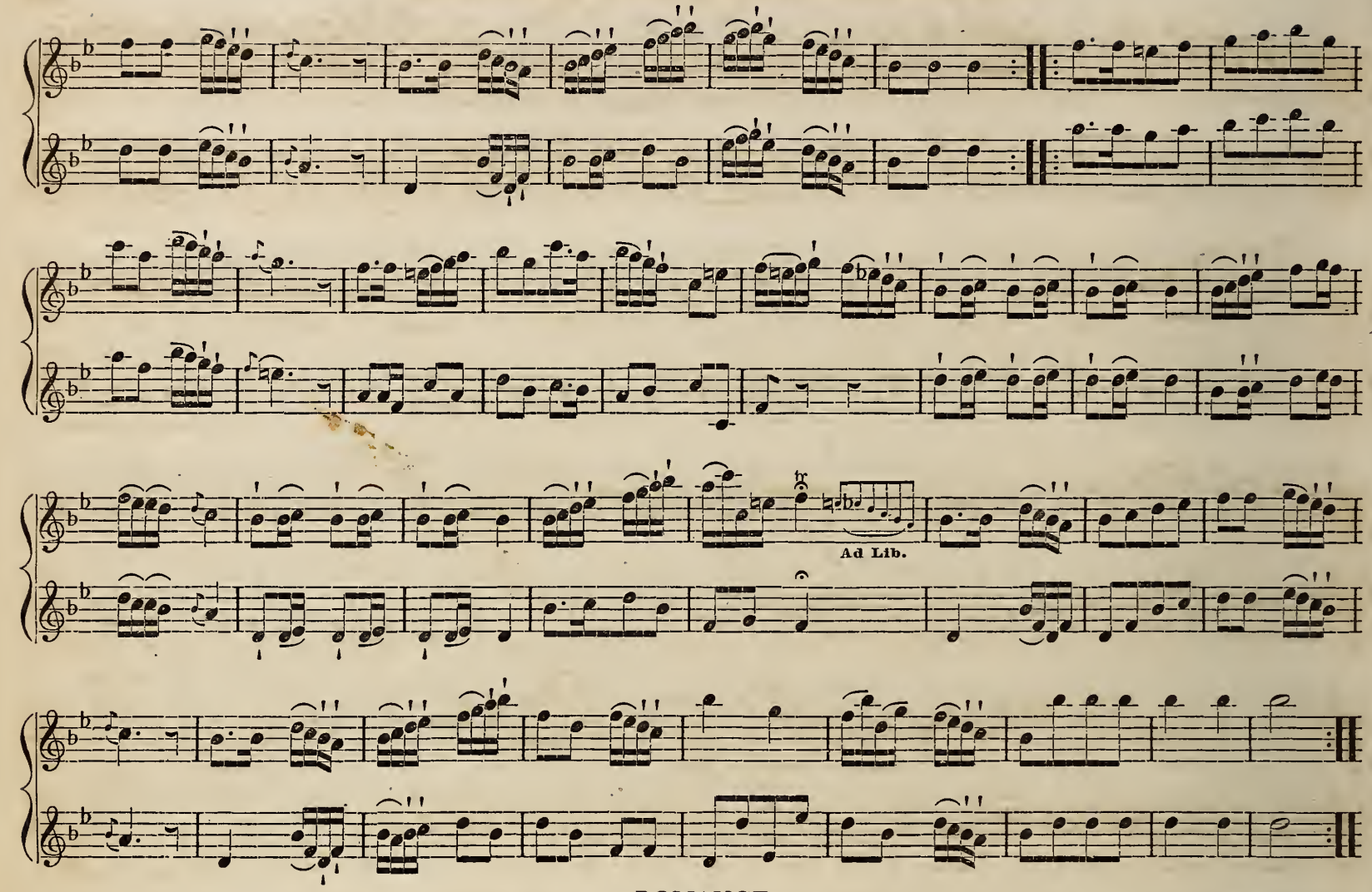


ARIOSO.

J. WRAGG.




J. WRAGG.
DUO
XLV.
Vivace.
J. WRAGG.
DUO
XLVI.
Moderato.

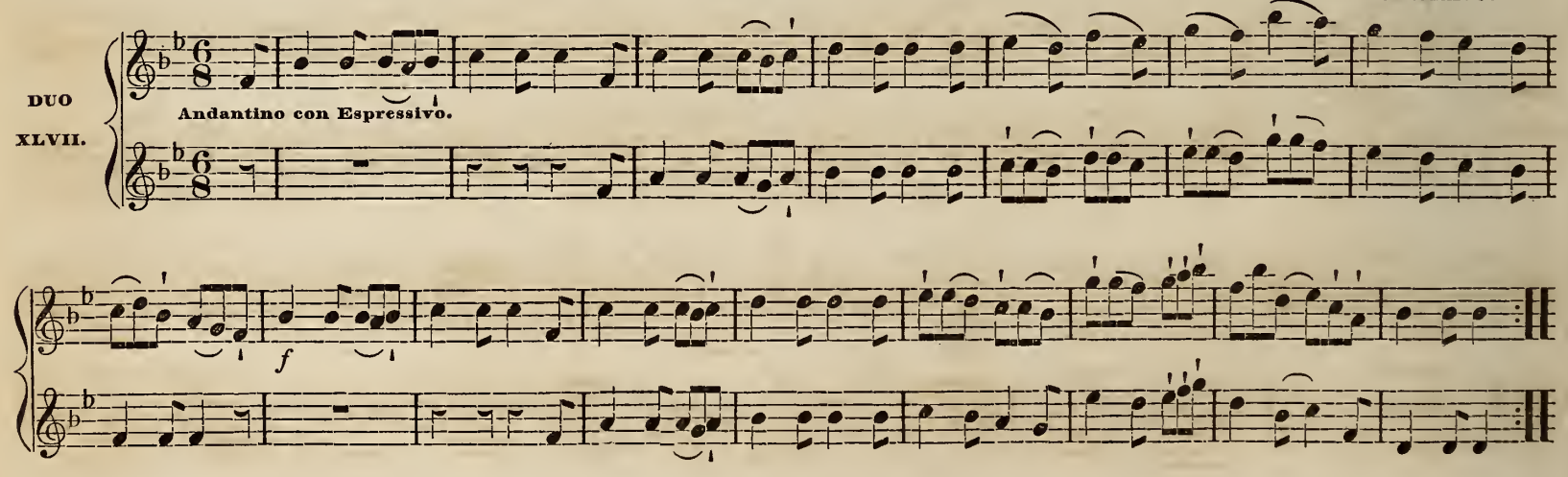


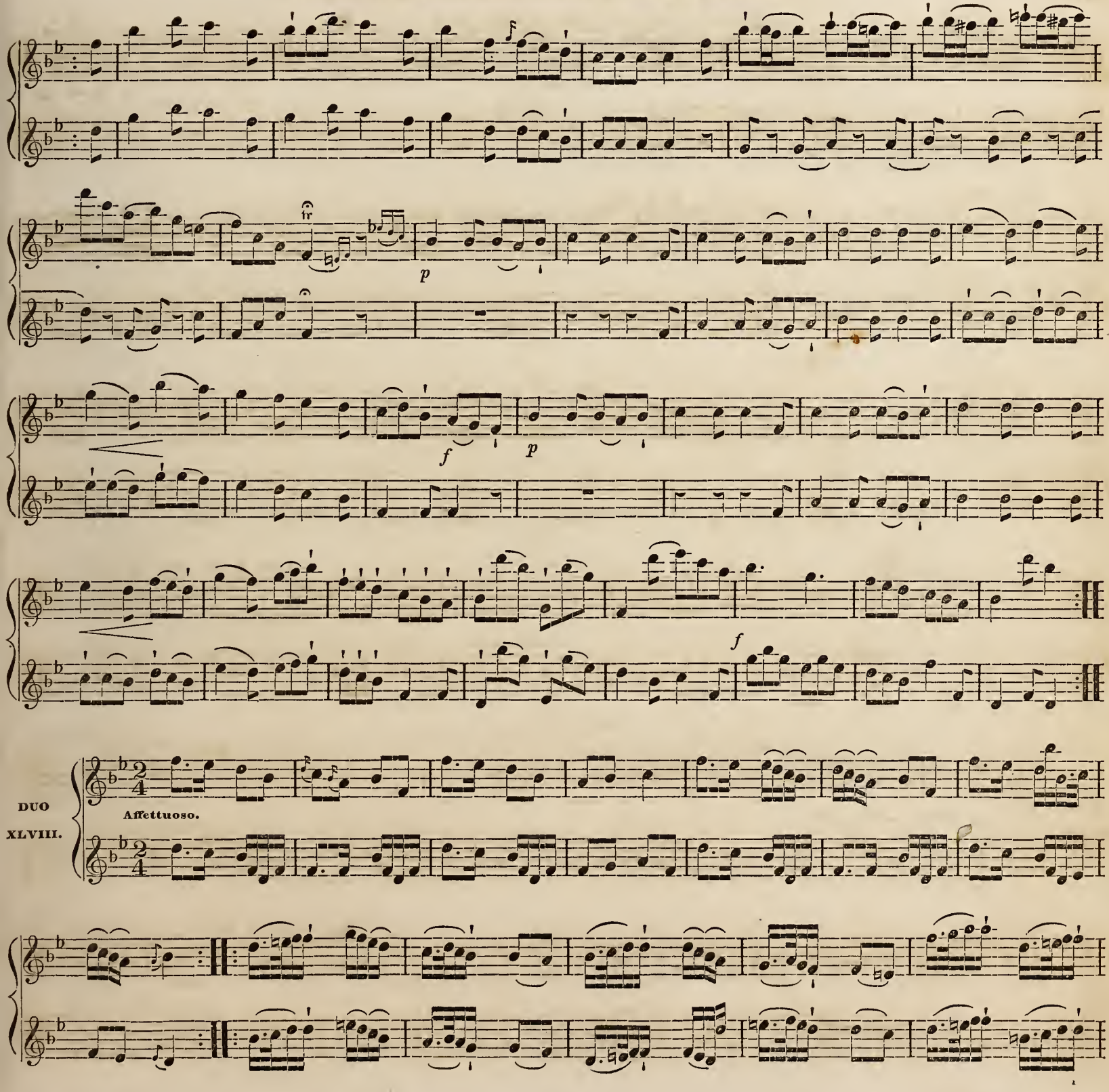
ROMANCE.

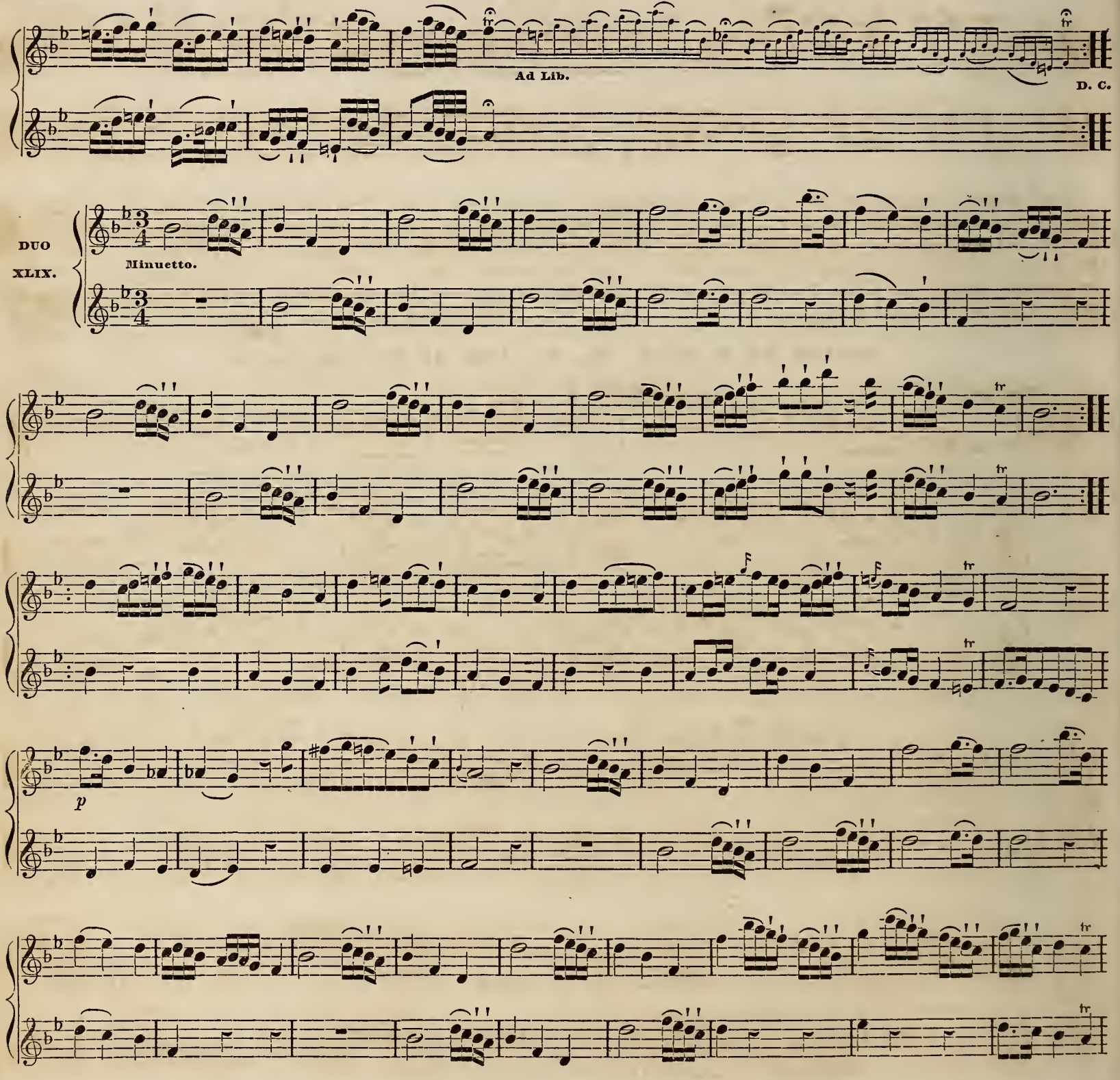
J. WRAGG.

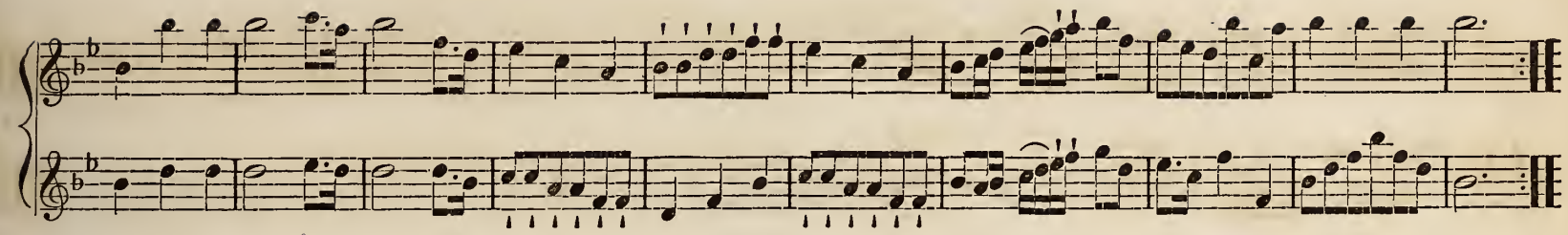
DUO XLVII.

Andantino con Espressivo.



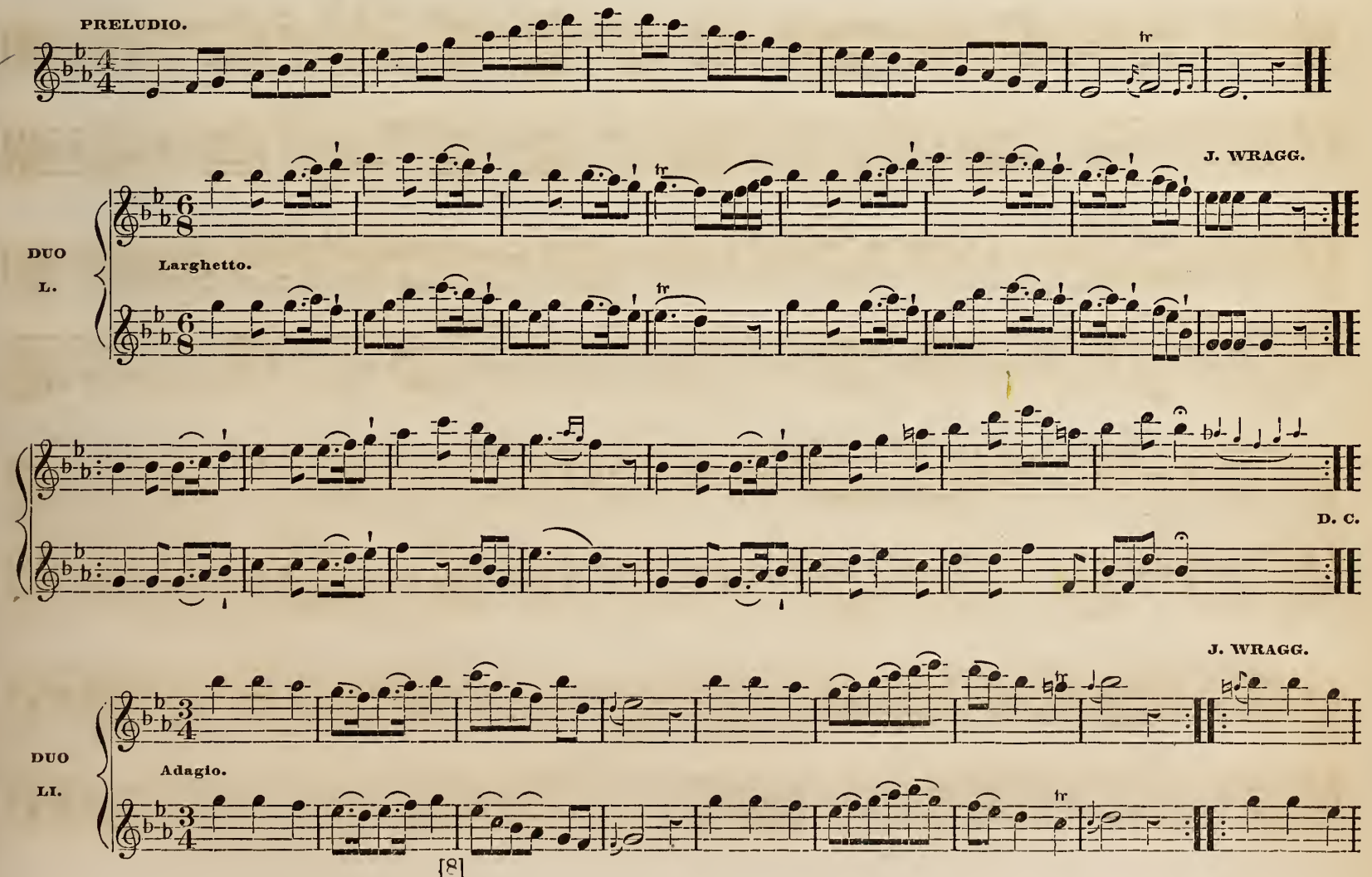

tr
p
f
p
f
DUO
XLVIII.
Affettuoso.

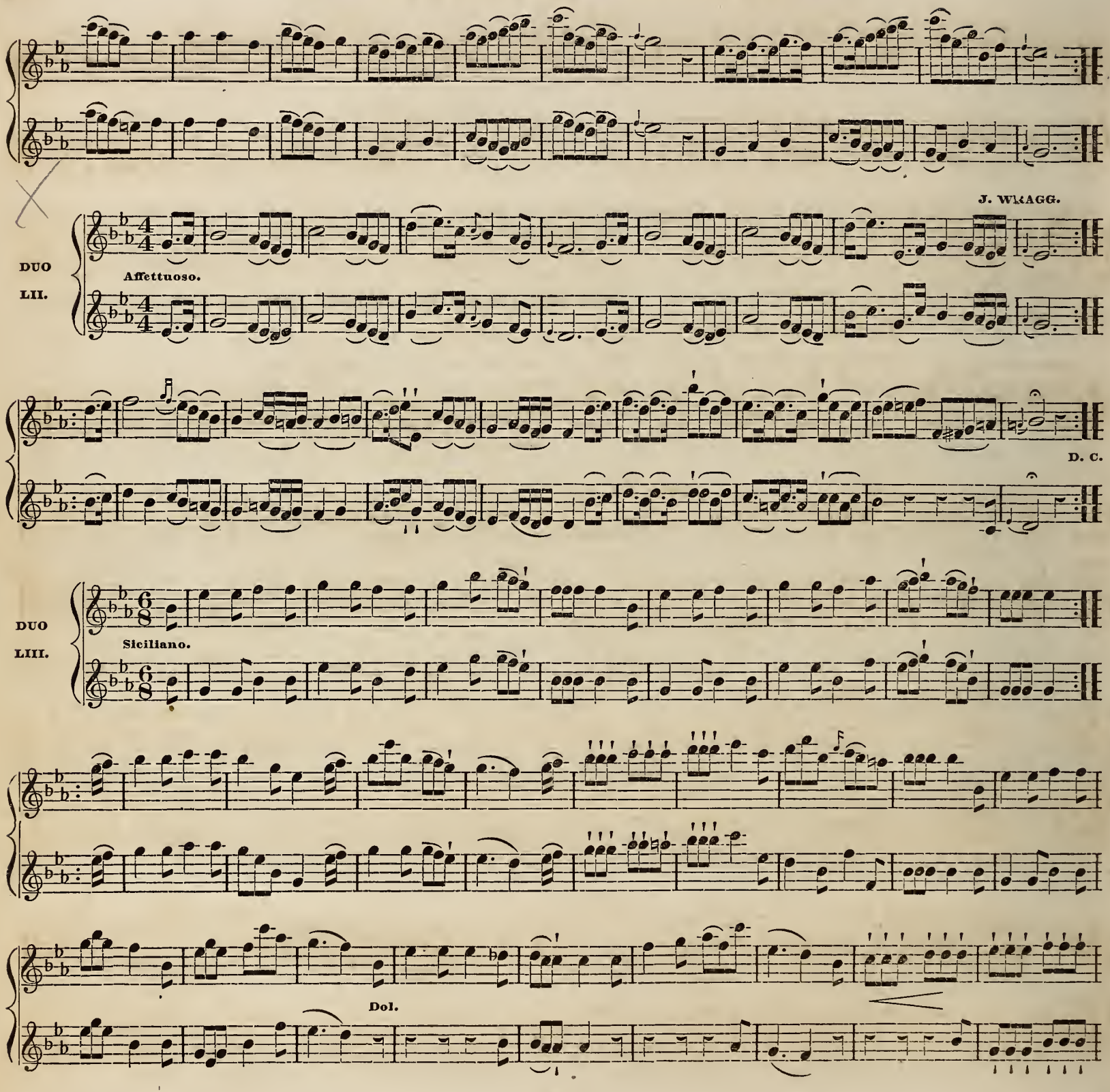

Ad Lib.
D. C.
DUO
XLIX.
Minuetto.
p

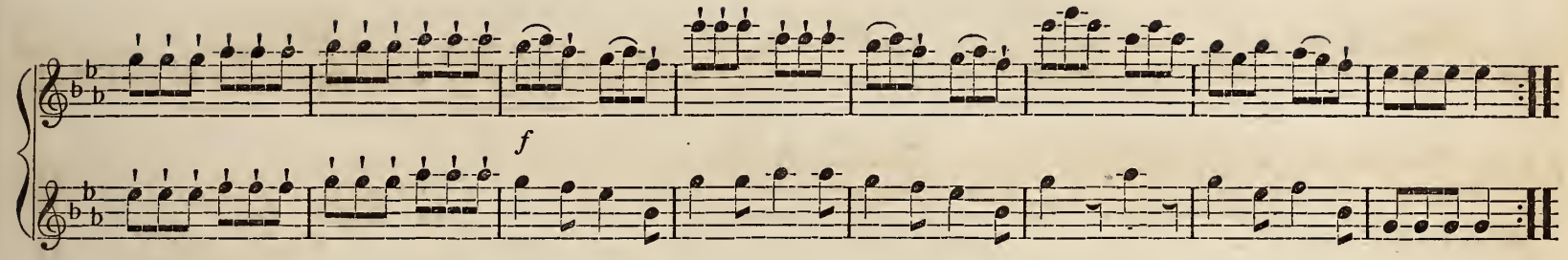


You are now going into the key of E flat. I recommend you to look at the clef, where you will find Bb, Eb, and Ab; which is one flat more than you had in your last key. You must now play every A flat; which is done by stopping the first, second, and third holes of your flute, and pressing at the same time the Ab 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 Ab and its octave above; but for the highest Ab, refer to the chromatic scale. If your flute has not the additional keys, you must refer to the chromatic scale for every Ab.

MAJOR OF E FLAT; Bb, Eb, AND Ab IN THE CLEF.

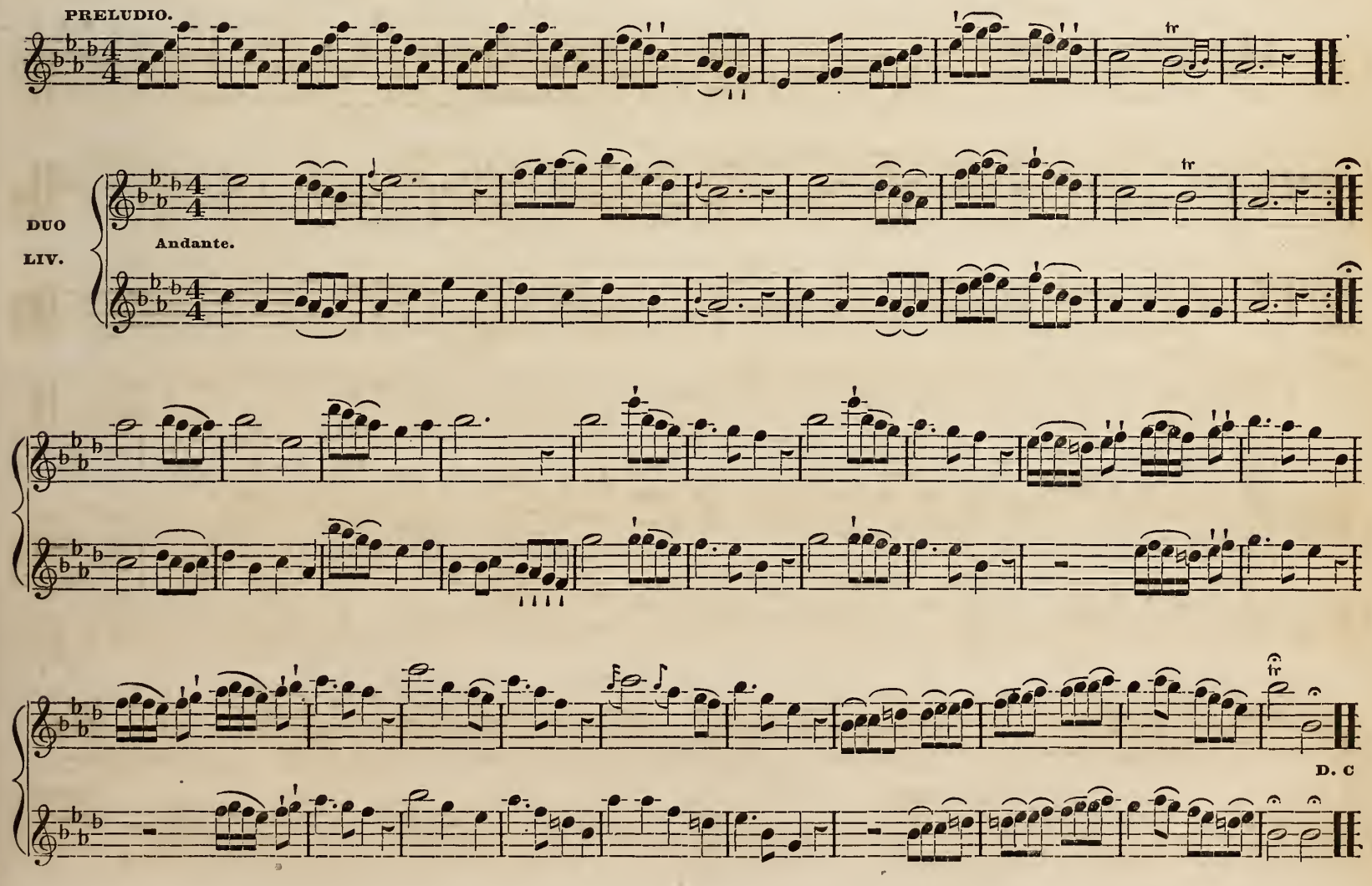



J. WRAGG.
DUO
LII.
Affettuoso.
D. C.
DUO
LIII.
Siciliano.
Dol.



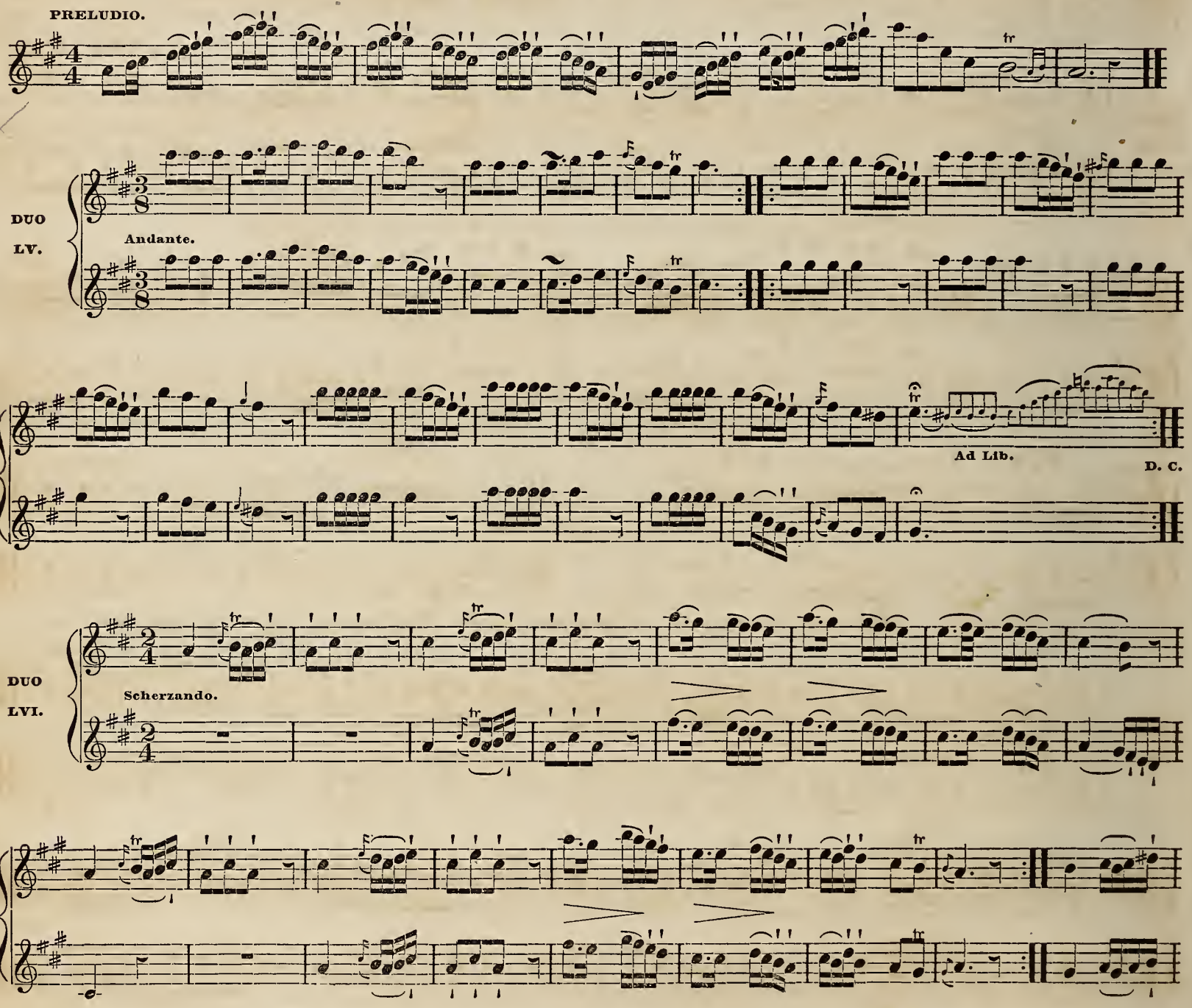
Before I take leave of the flat keys, I must introduce you to the key of Ab major, having four flats marked at the clef, viz. Bb, Eb, Ab, and Db; being one flat more than in the preceding key, and which falls on the D. You must now play every D flat. For the lowest Db, refer to the scale of notes affected by the additional keys; and for the middle and upper Db, refer to the chromatic scale.

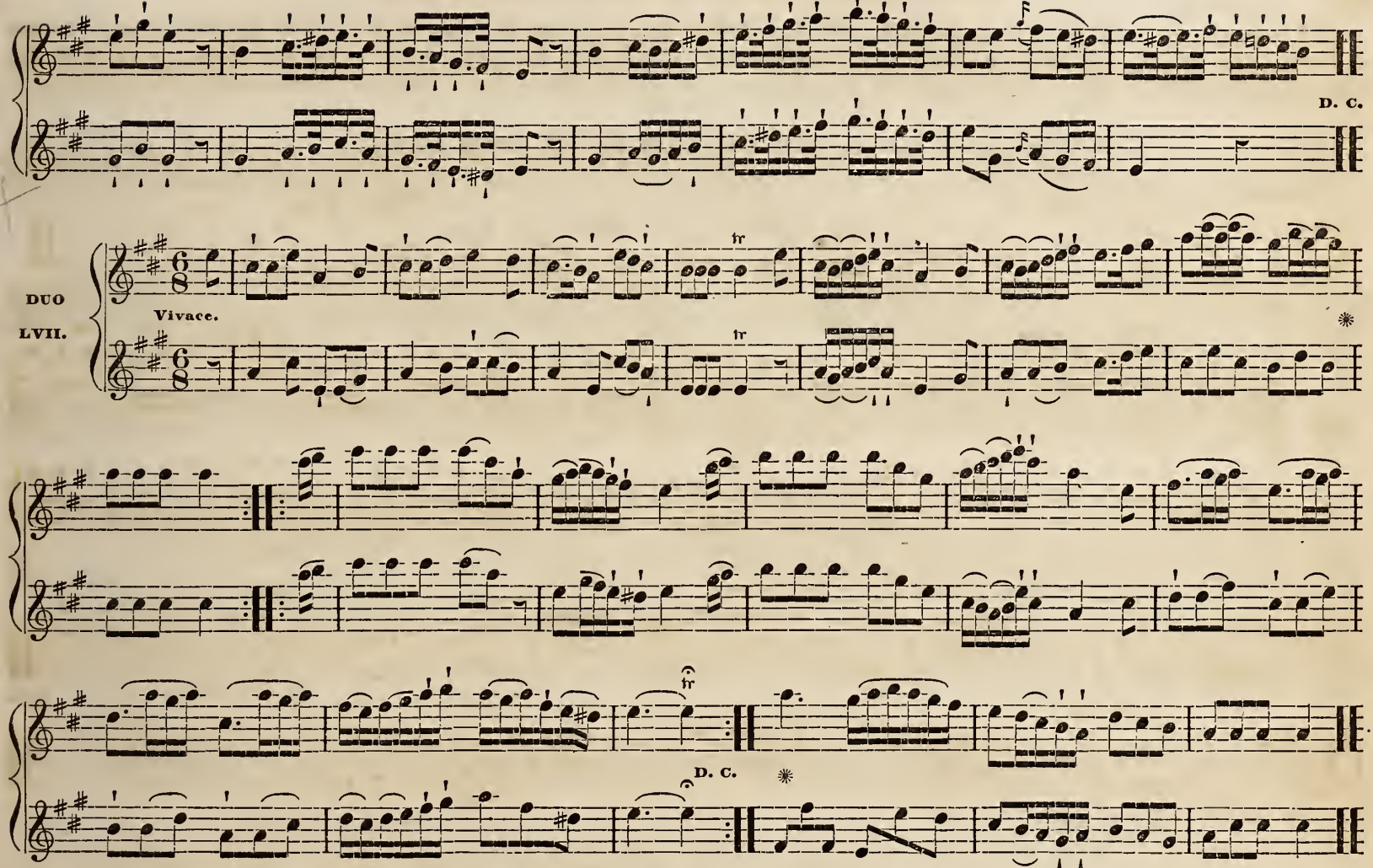
MAJOR OF A FLAT; Bb, Eb, Ab, AND Db IN THE CLEF.



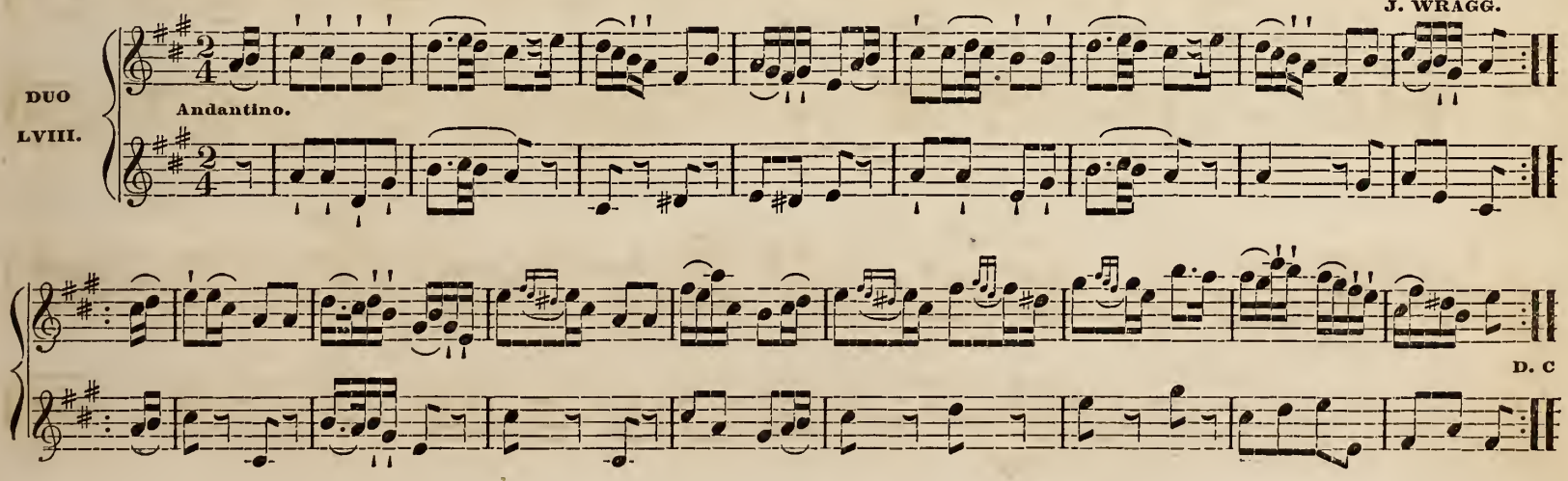
As I presume the pupil is well acquainted with two sharps, (it being the first key he learnt,) he has only to refer to the clef, where he will find G marked sharp; which is fingered by stopping the first, second, and third holes, pressing at the same time the G♯ key with the little finger of the left hand. For a one-keyed flute, refer to the chromatic scale for G♯.

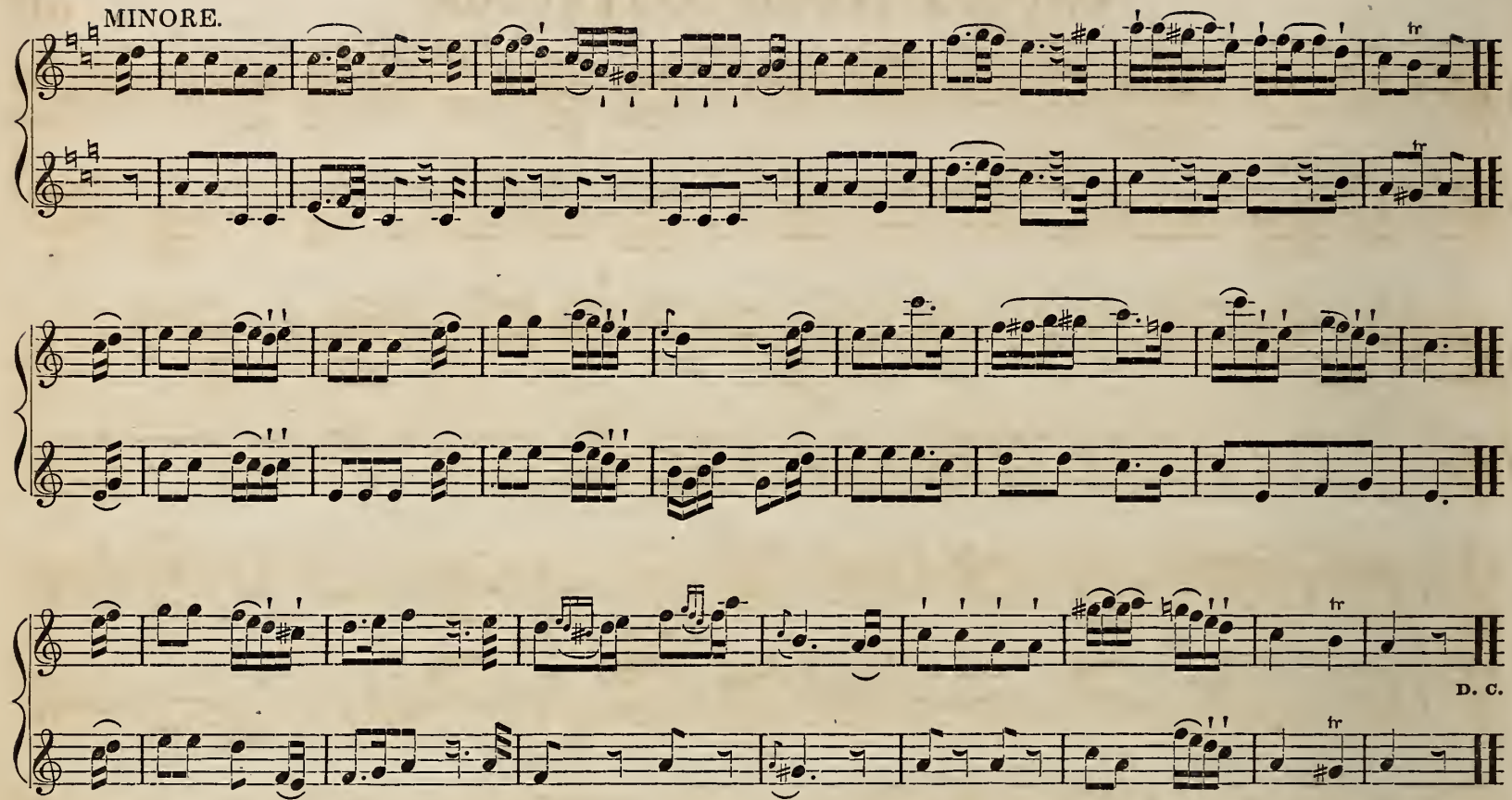
MAJOR OF A; F♯, C♯, AND G♯ IN THE CLEF.





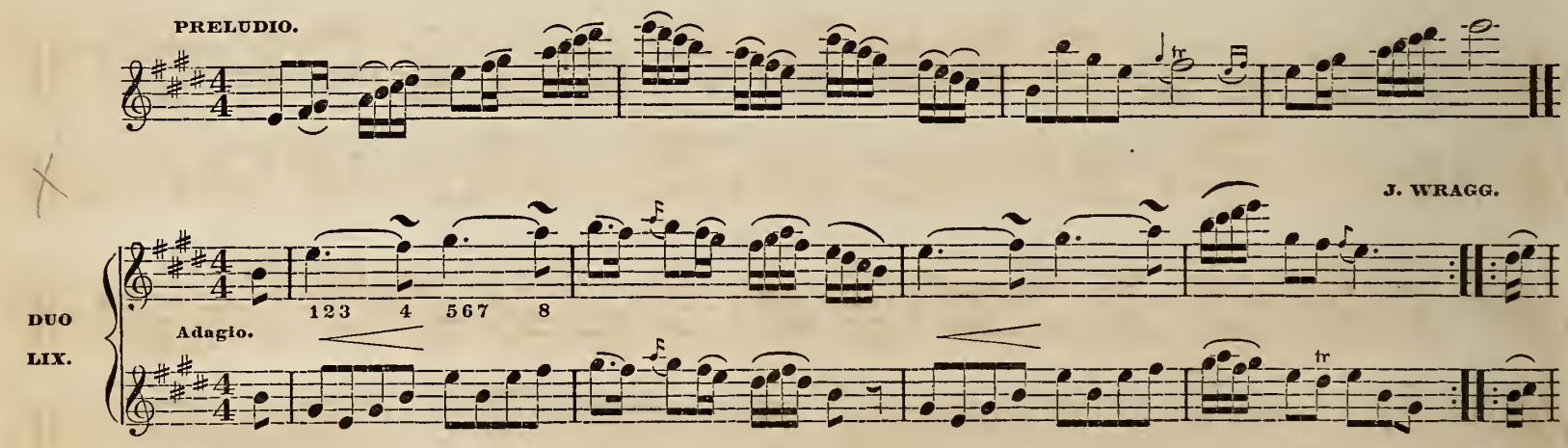
N. B. When you Da Capo, introduce the *last three* measures after the *first* star, which finish the Duo.

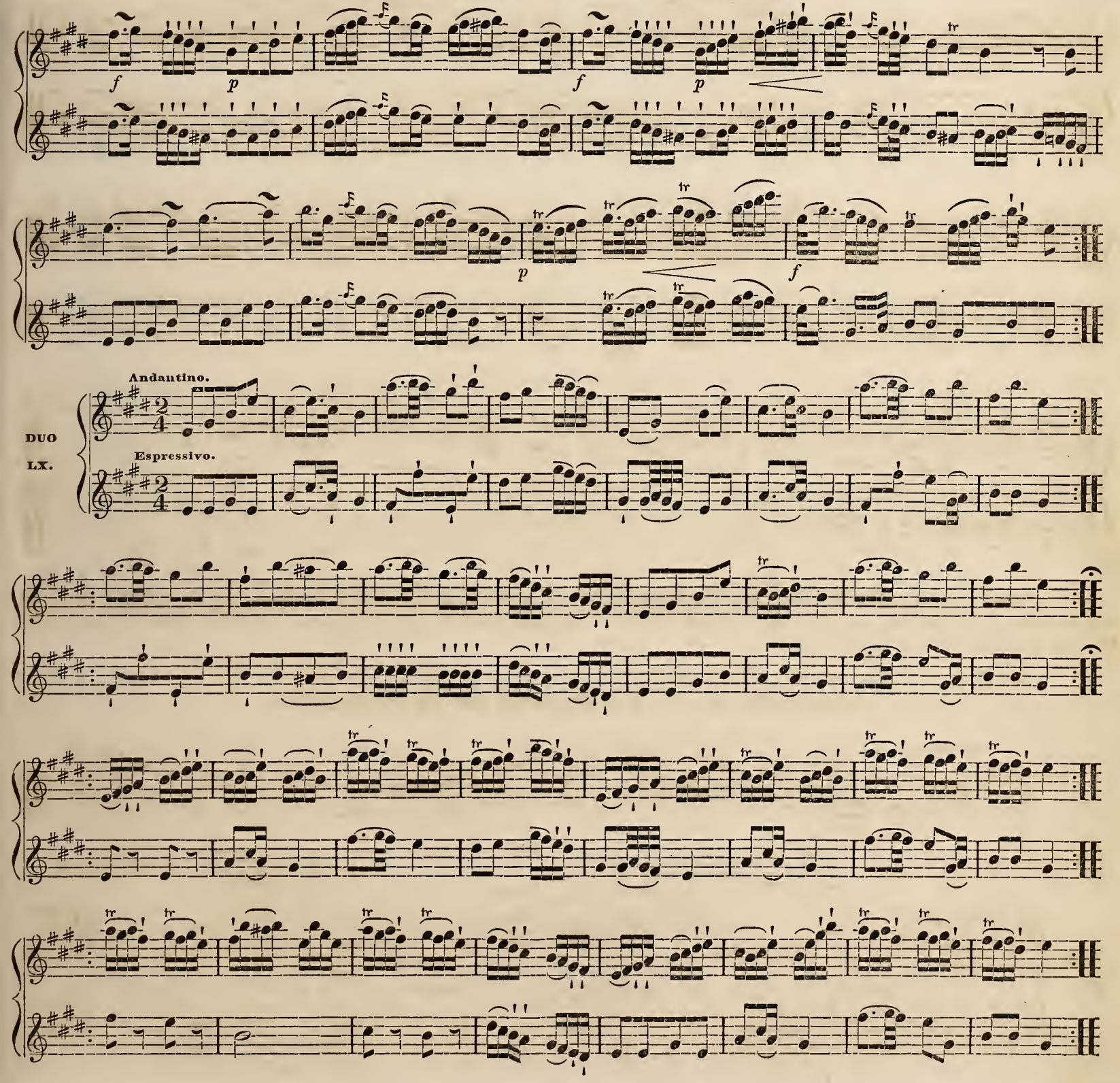


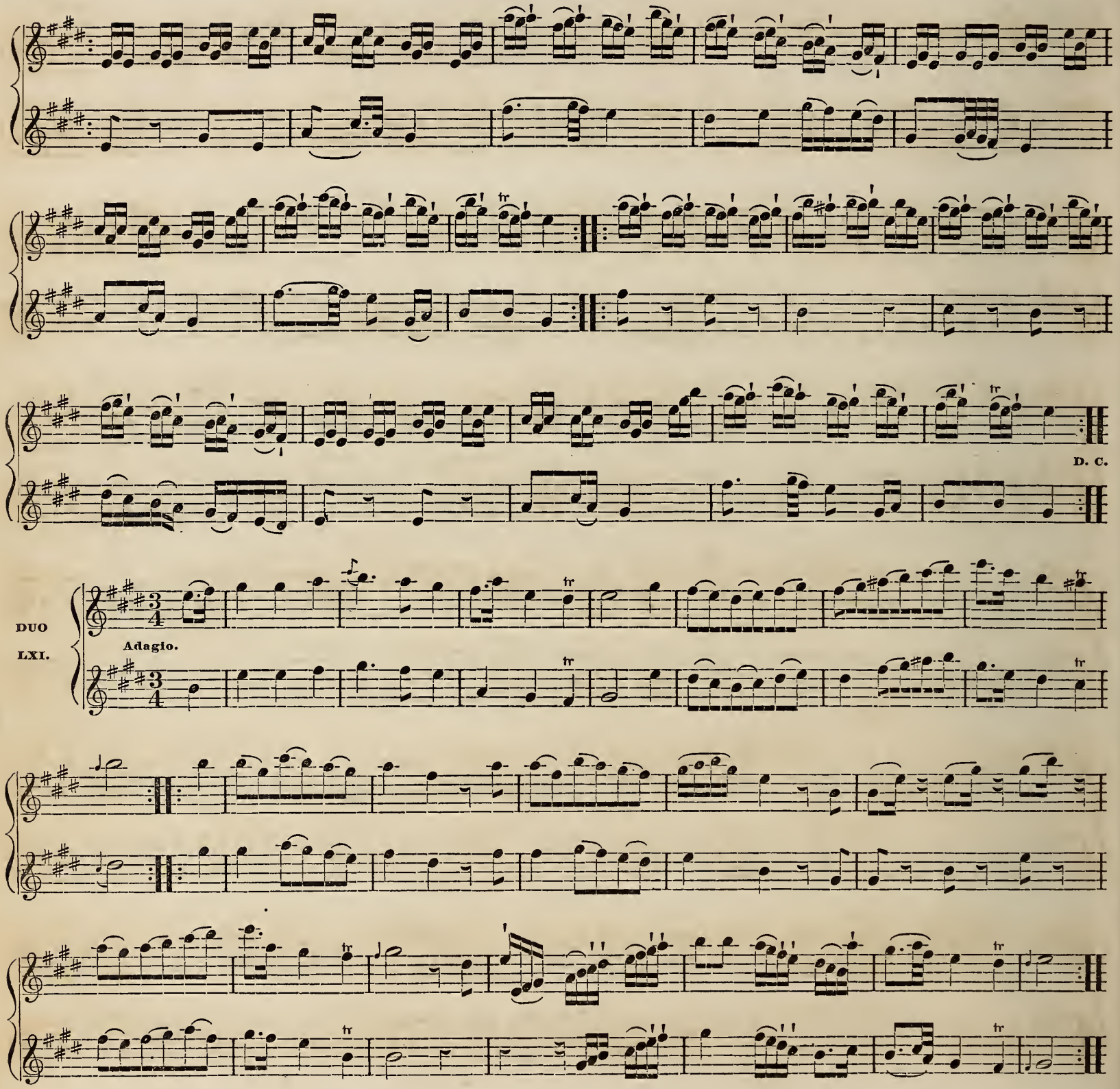


The difference between the foregoing key and the following is, in the D being marked sharp in the clef, which is made by stopping the six holes, and pressing with the little finger of the right hand the D♯ key, being that just below the sixth hole. For the middle D♯ and upper one refer to the chromatic scale.

MAJOR OF E; F♯, C♯, G♯, AND D♯ IN THE CLEF.



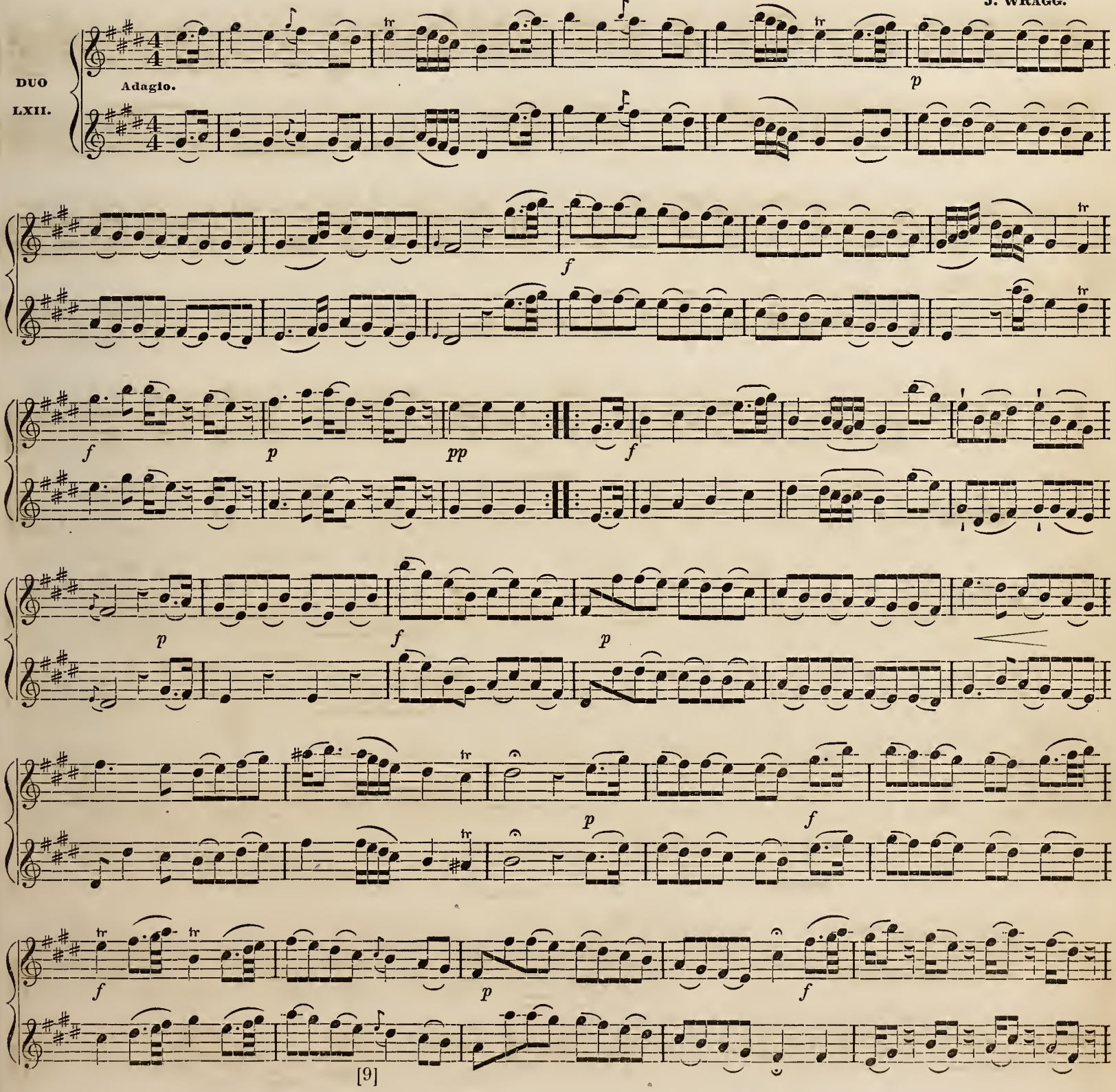

f
p
f
p
p
f
Andantino.
DUO
LX.
Espressivo.

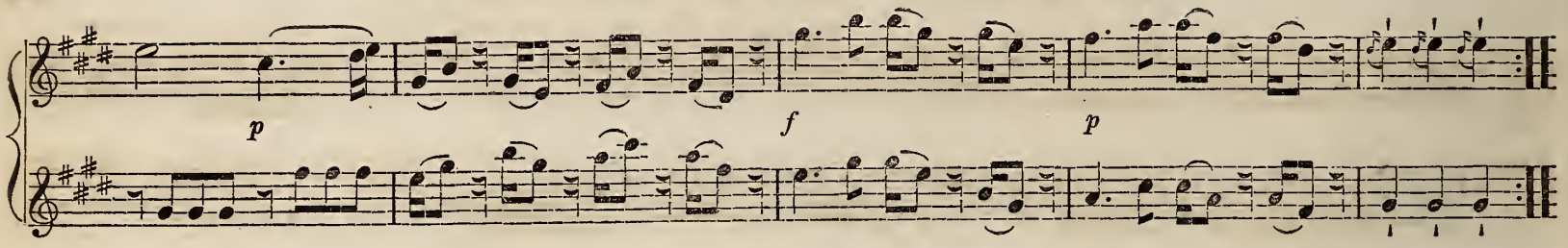

D. C.
DUO
LXI.
Adagio.

J. WRAGG.

DUO LXII.

Adagio.

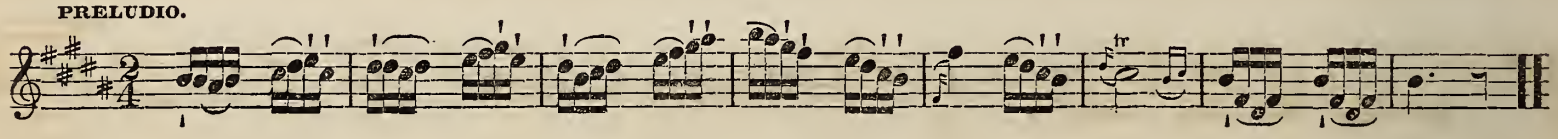




For the benefit and improvement of those gentlemen who are studious, I shall now introduce the key of B major, five sharps in the clef; which is one more than in the preceding key, and which falls on A. You must now finger every A sharp, by stopping the first and second holes, pressing at the same time the A♯ key with the thumb of your left hand. For a one-keyed flute, refer to the chromatic scale for A♯.

MAJOR OF B; F♯, C♯, G♯, D♯, AND A♯ IN THE CLEF.

PRELUDIO.

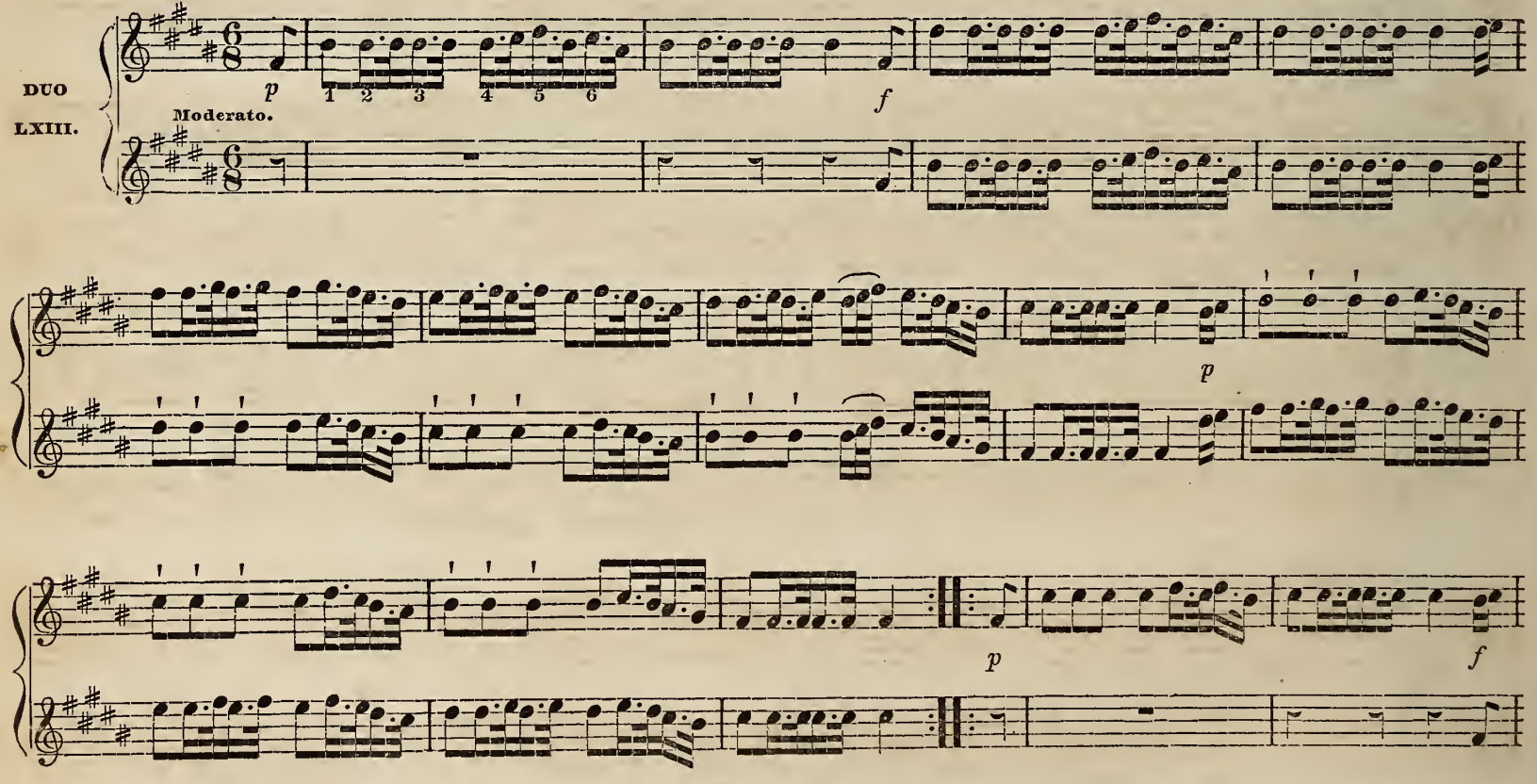


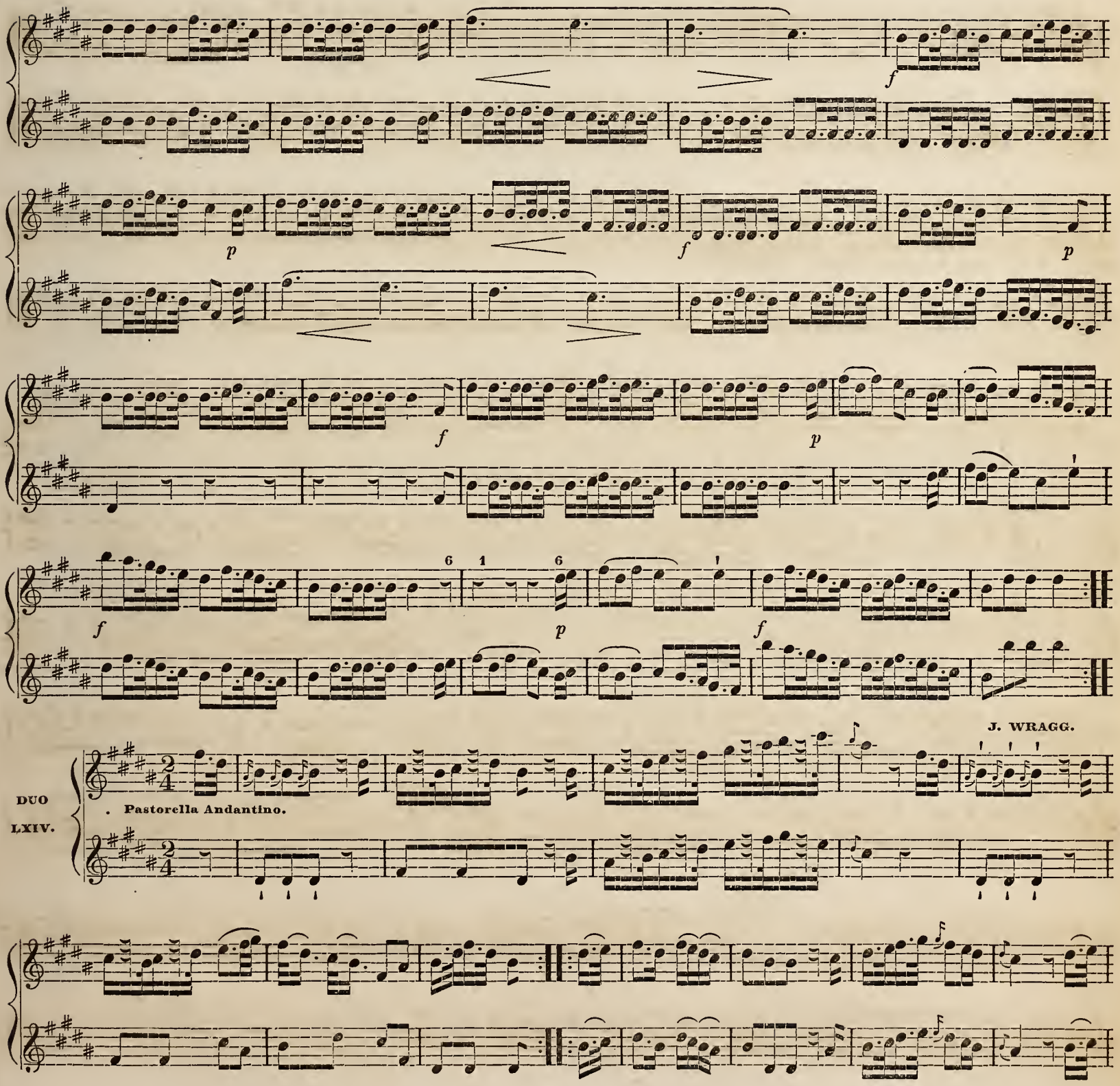
TRUMPET PIECE.

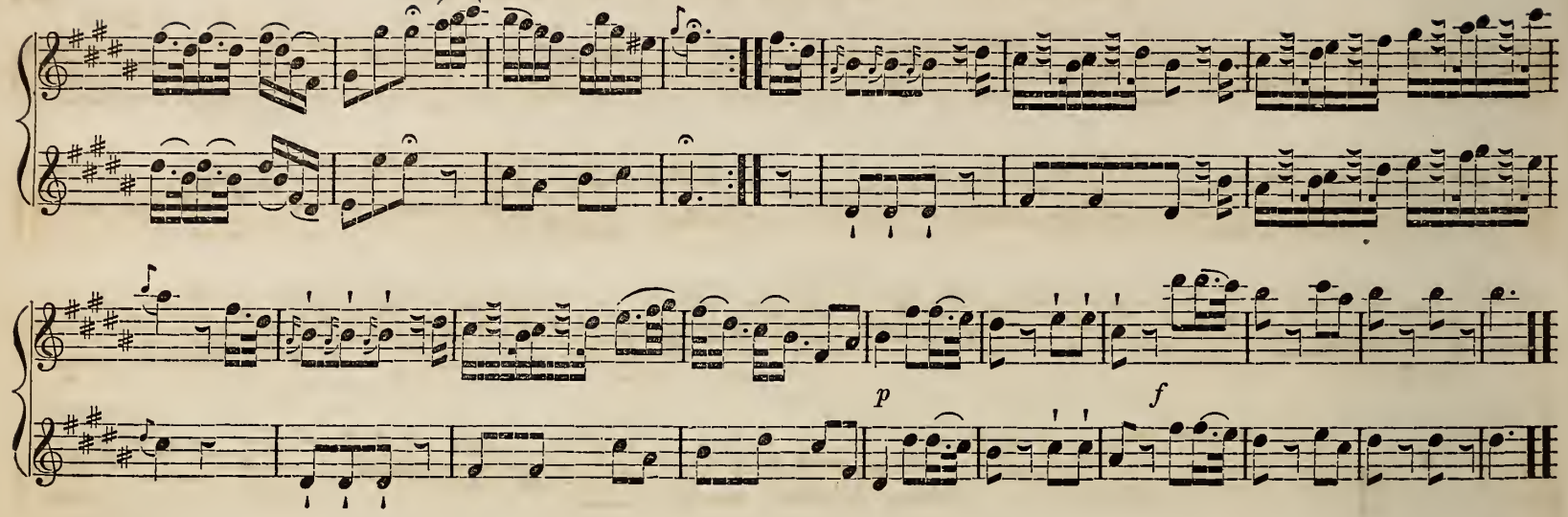
J. WRAGG.

DUO

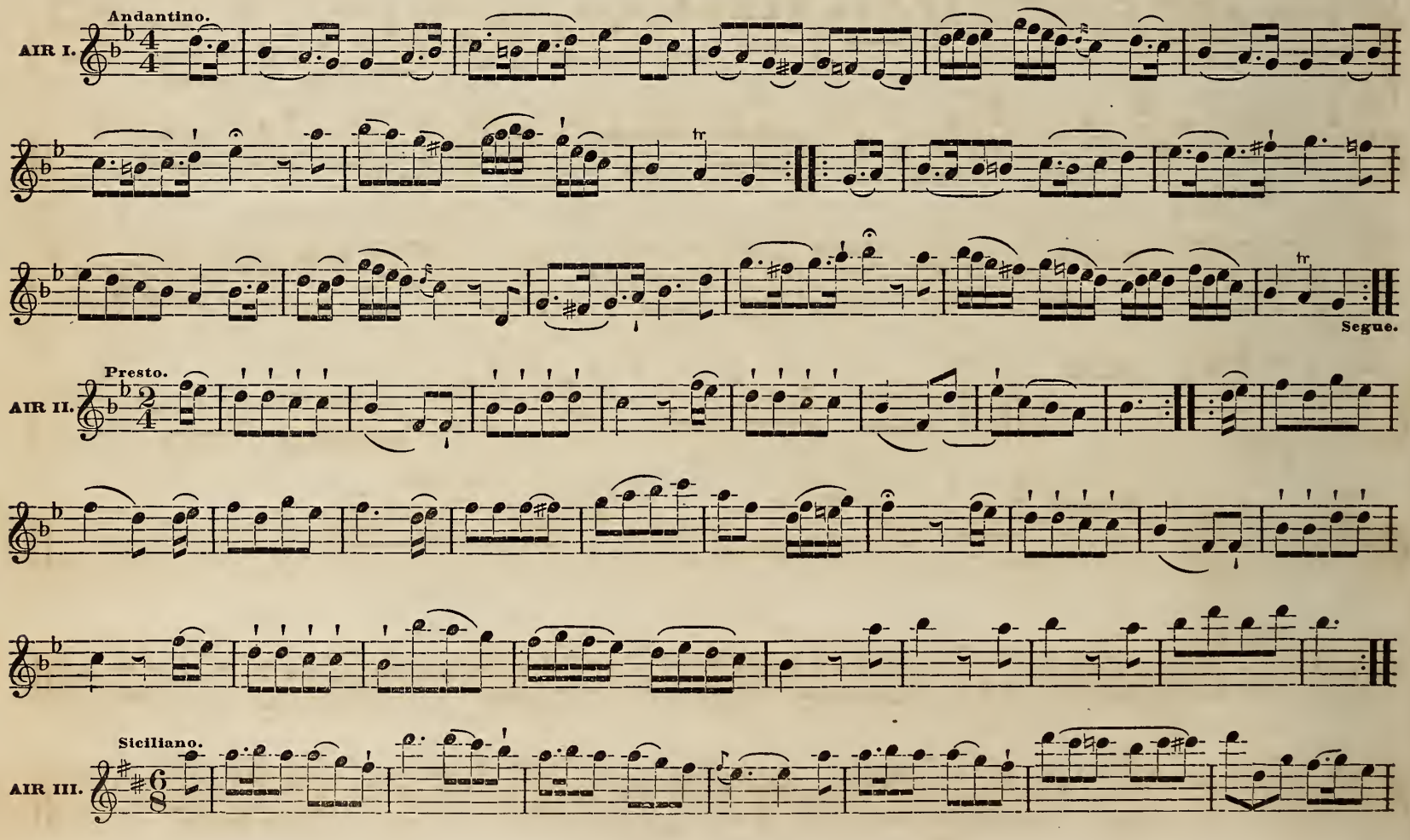
LXIII.

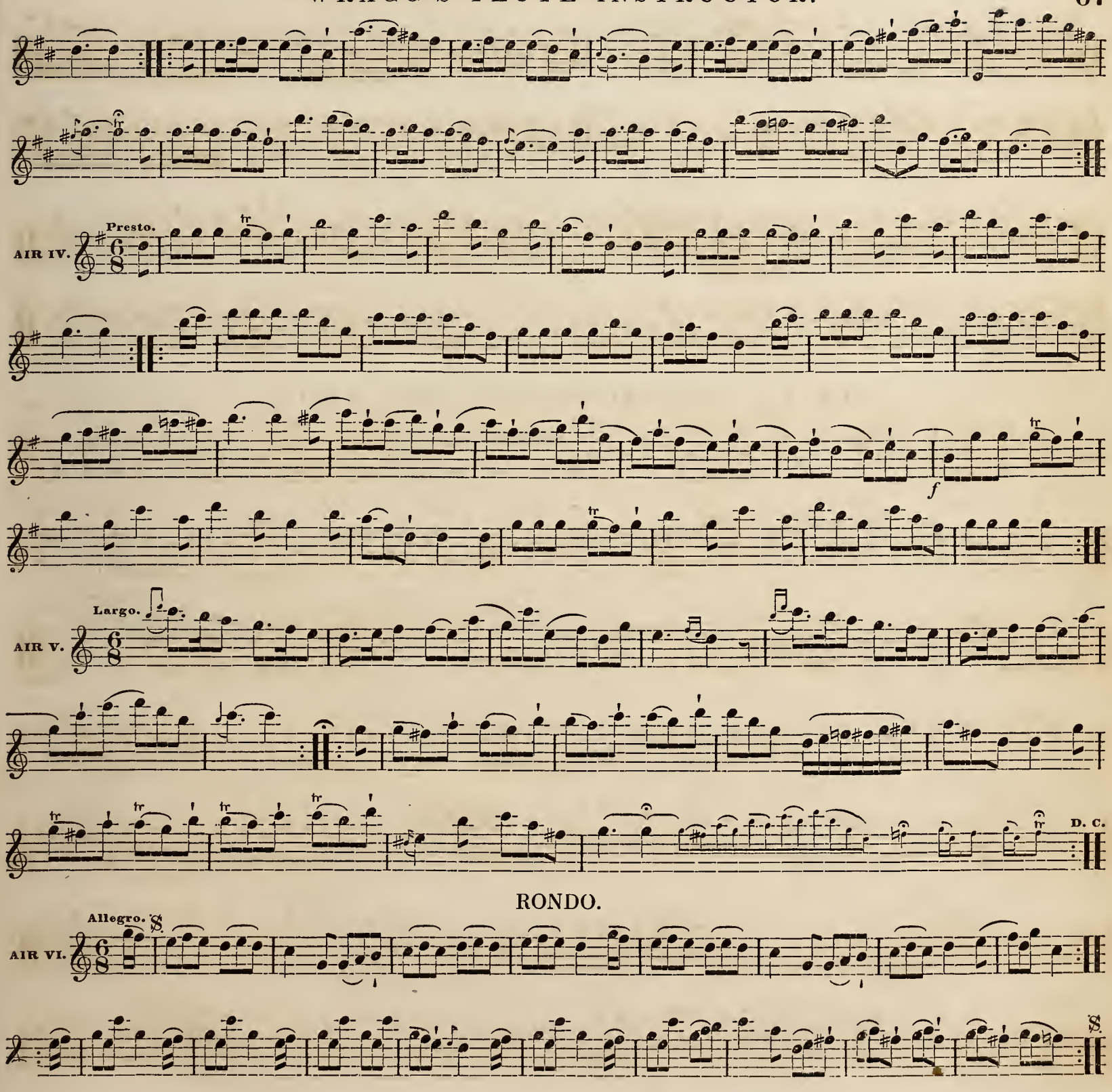



f
p
f
p
f
p
f
6
1
6
p
f
J. WRAGG.
DUO
LXIV.
. Pastorella Andantino.



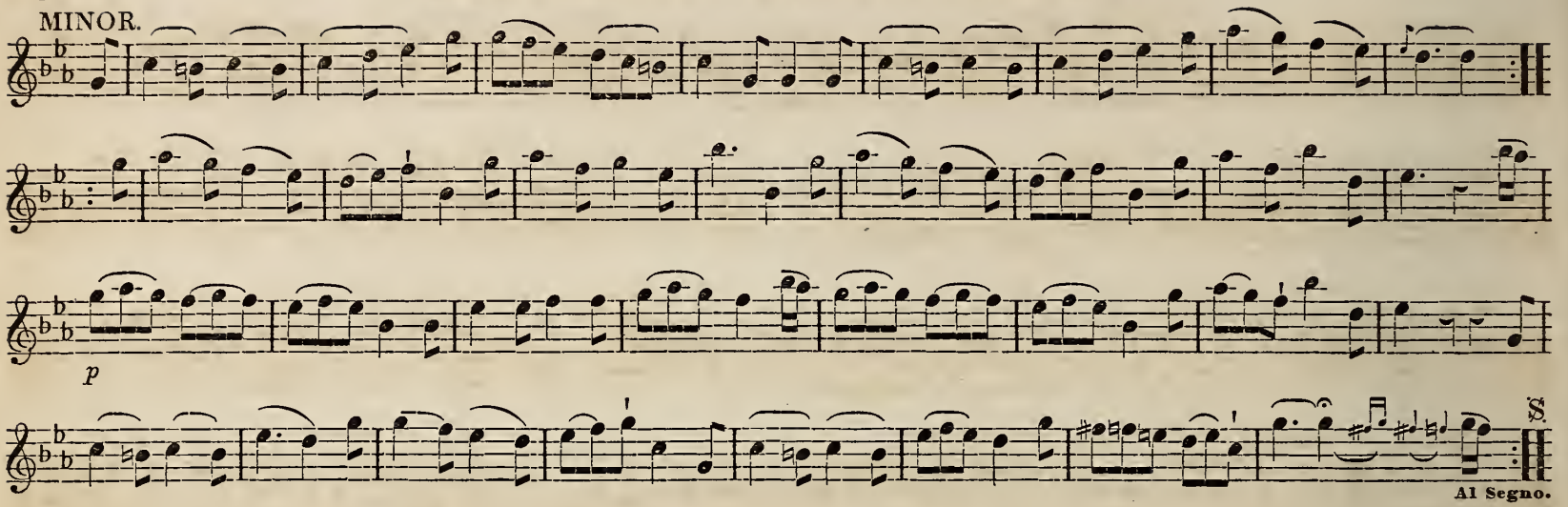
TWENTY ORIGINAL ARIETTAS, BY J. WRAGG.





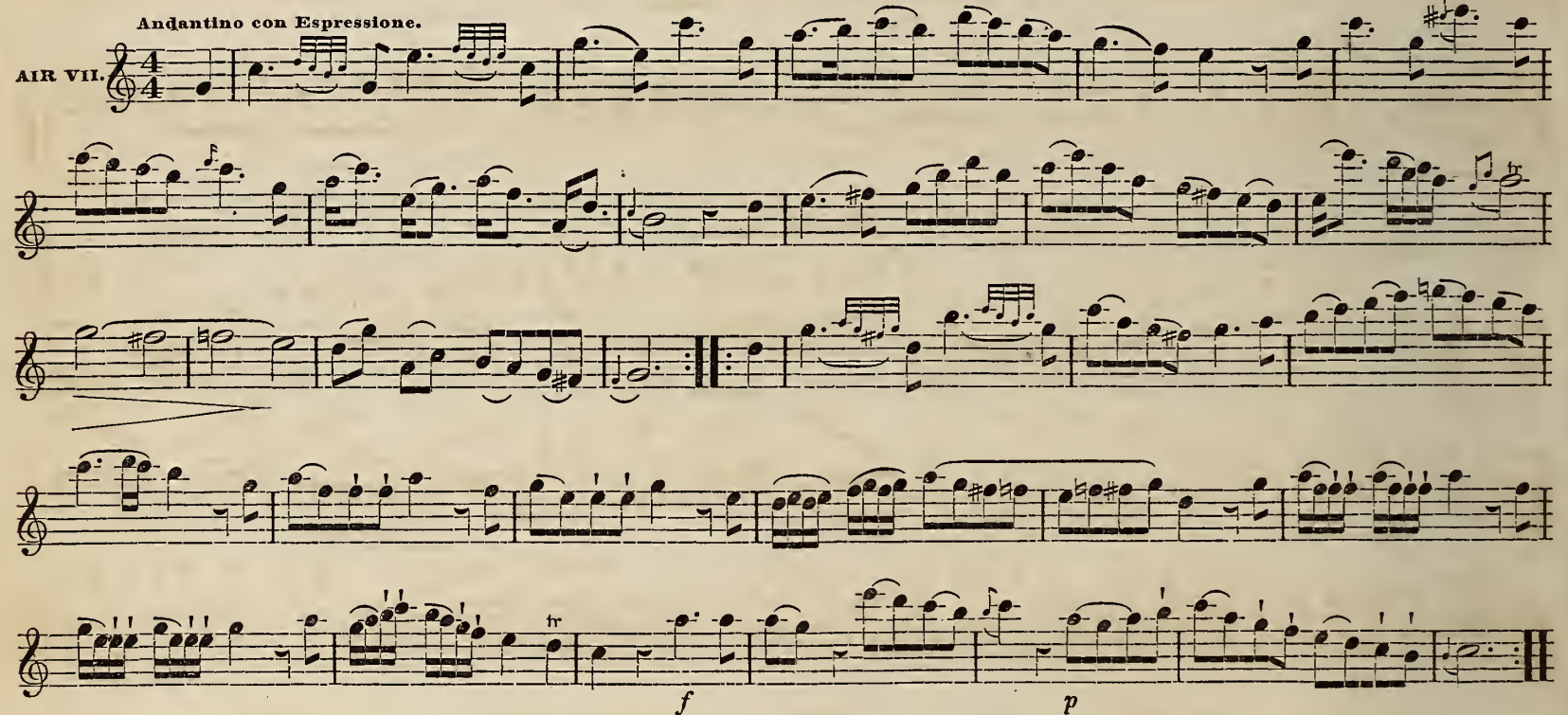
RONDO.

MINOR.



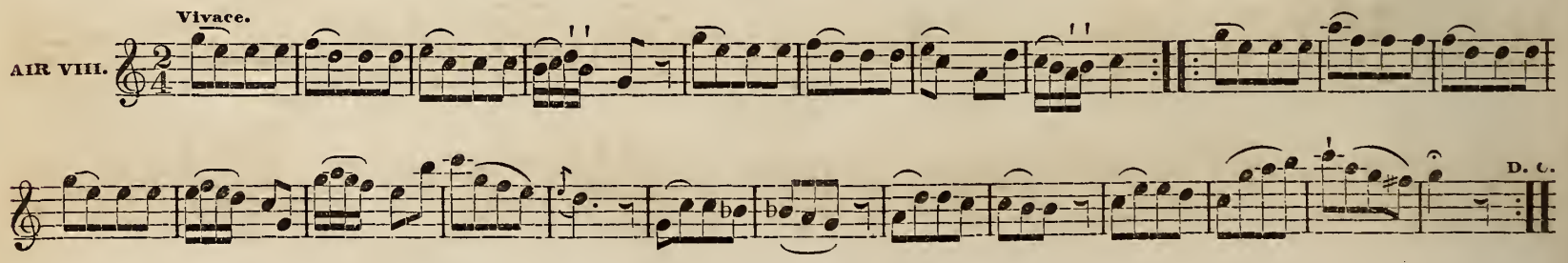
Andantino con Espressione.

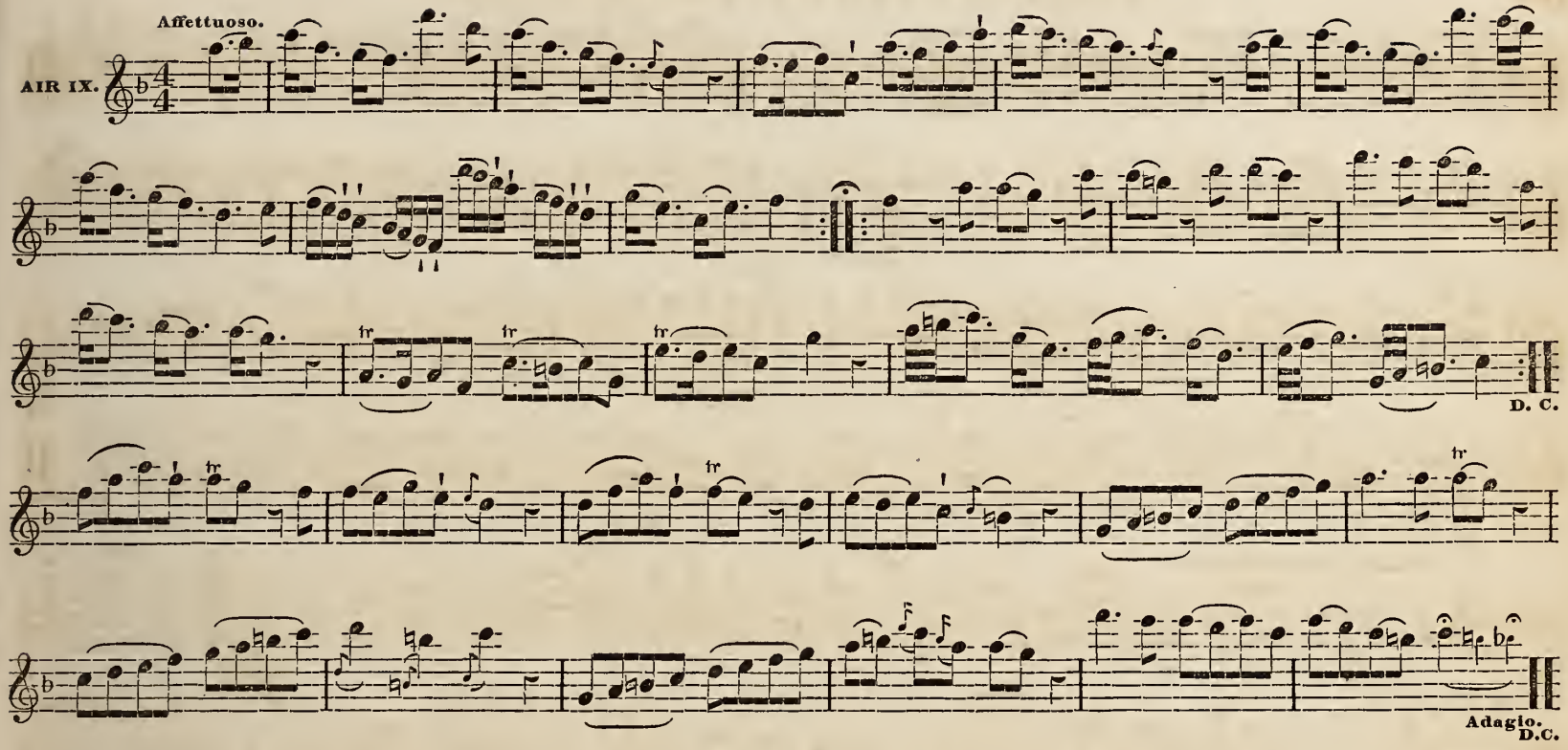
AIR VII.



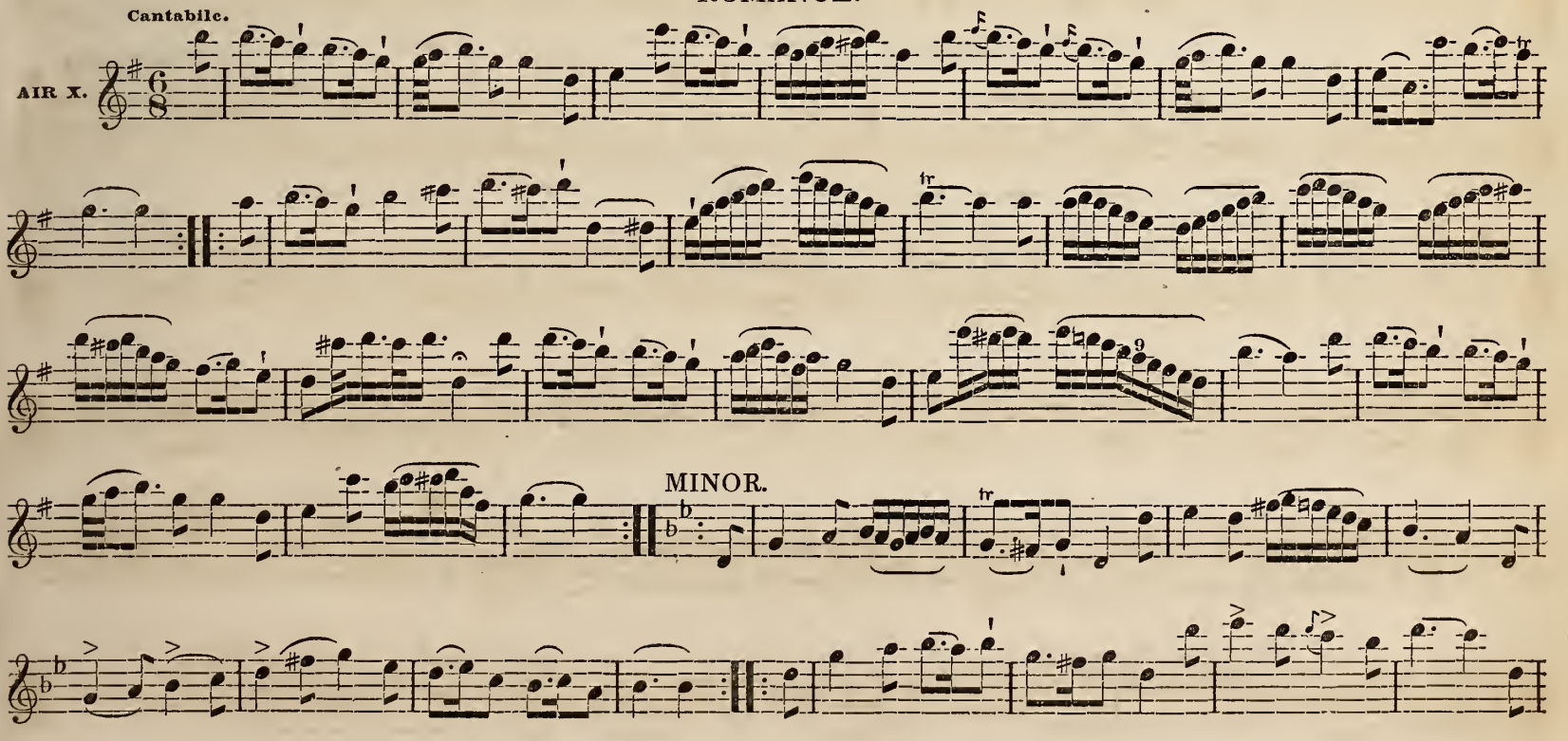
Vivace.

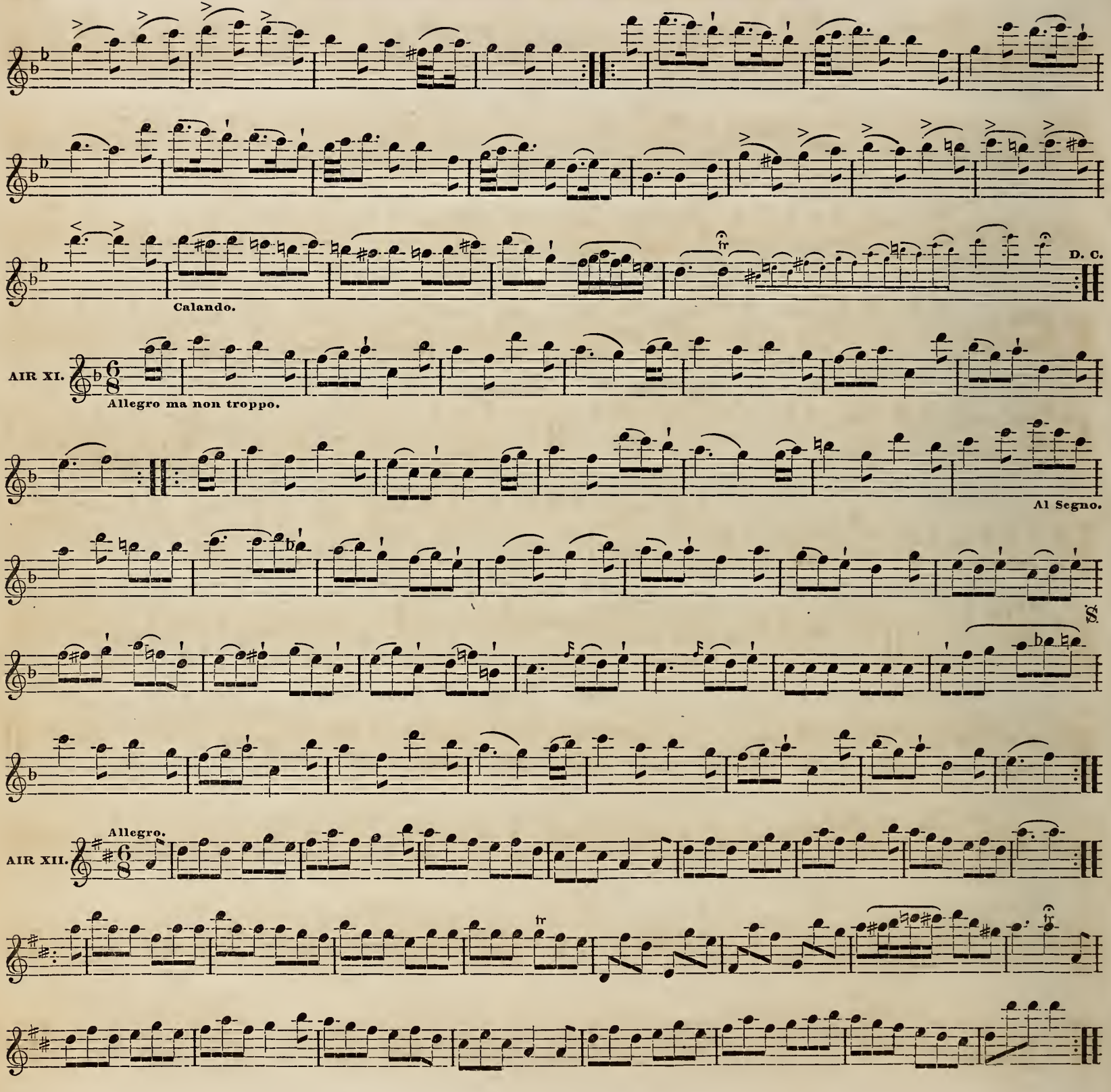
AIR VIII.

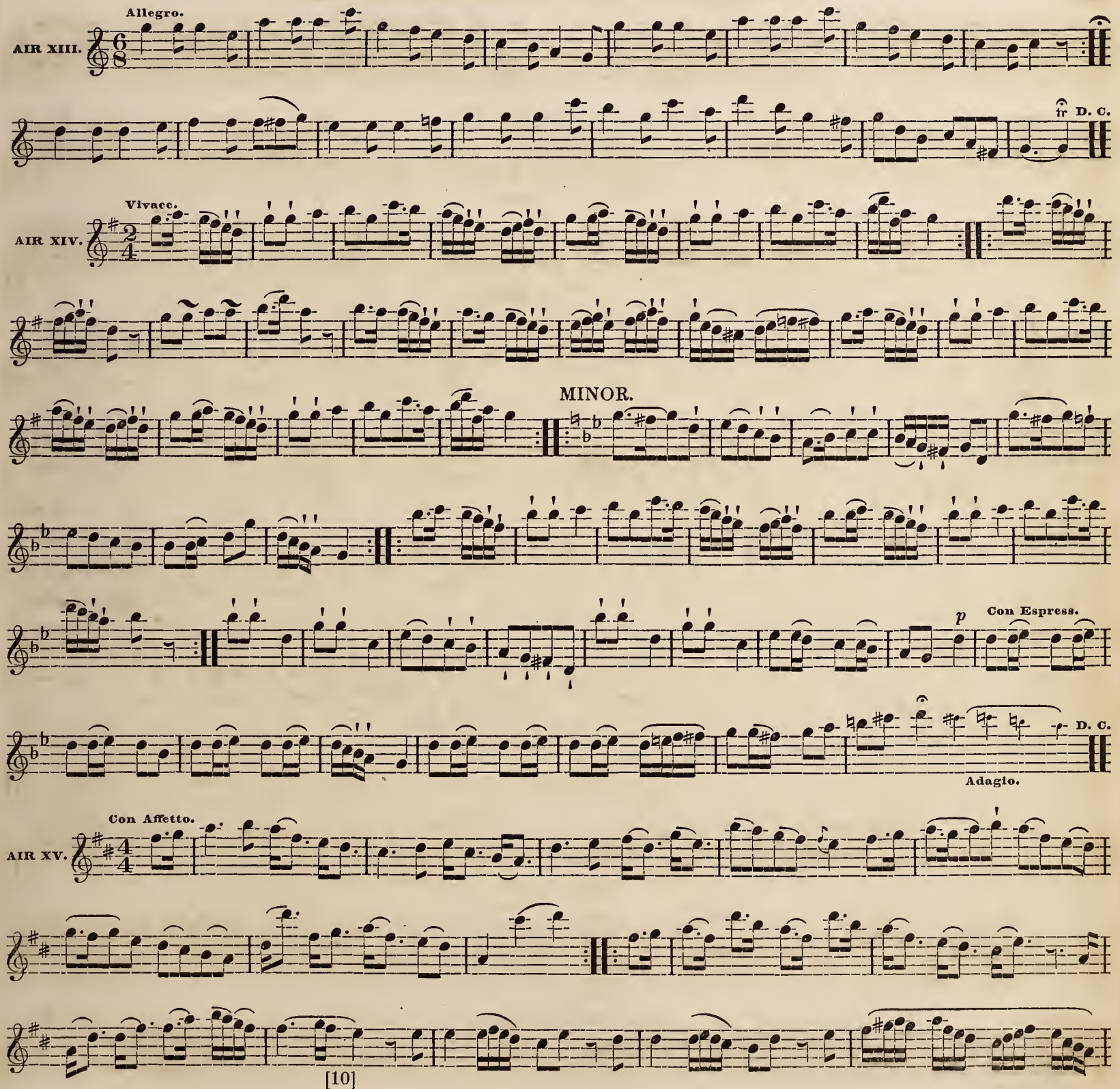


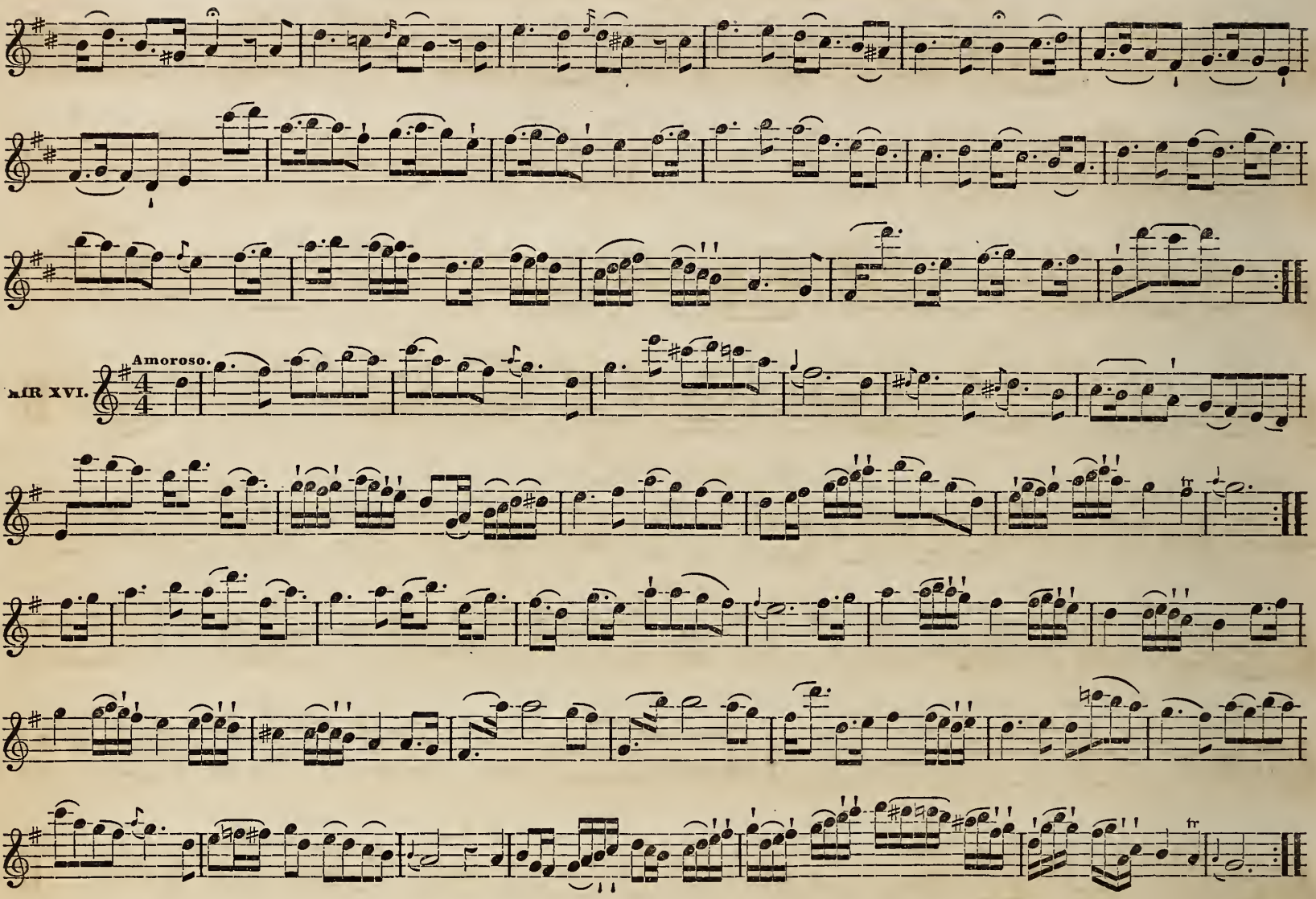


ROMANCE.



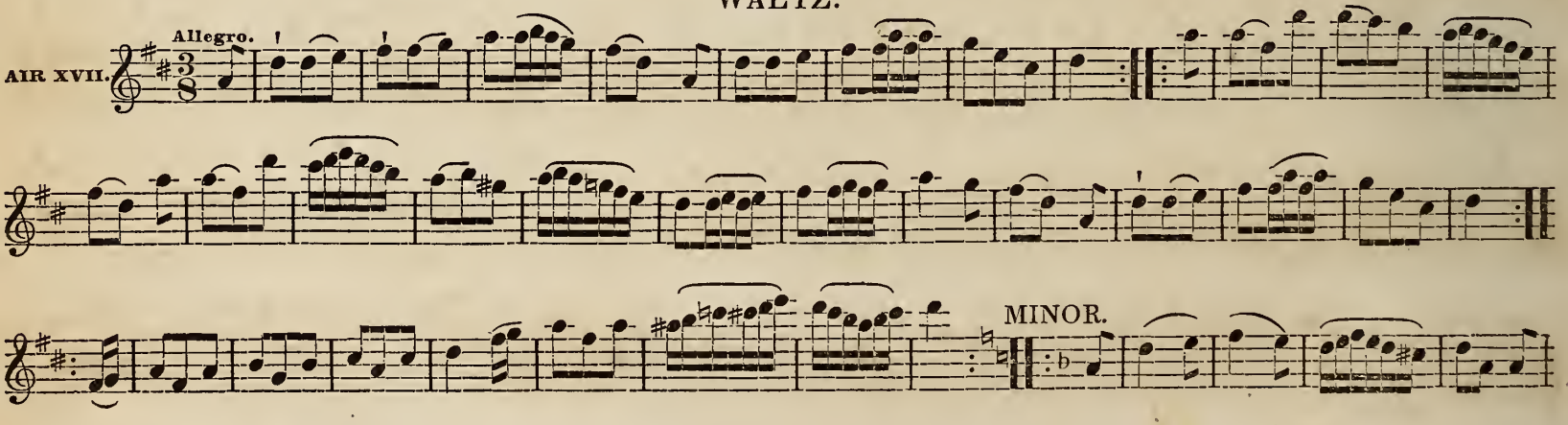

Calando.
D. C.
AIR XI.
Allegro ma non troppo.
Al Segno.
AIR XII.
Allegro.


Allegro.
AIR XIII.
D. C.
Vivace.
AIR XIV.
MINOR.
Con Espress.
D. C.
Adagio.
Con Affetto.
AIR XV.



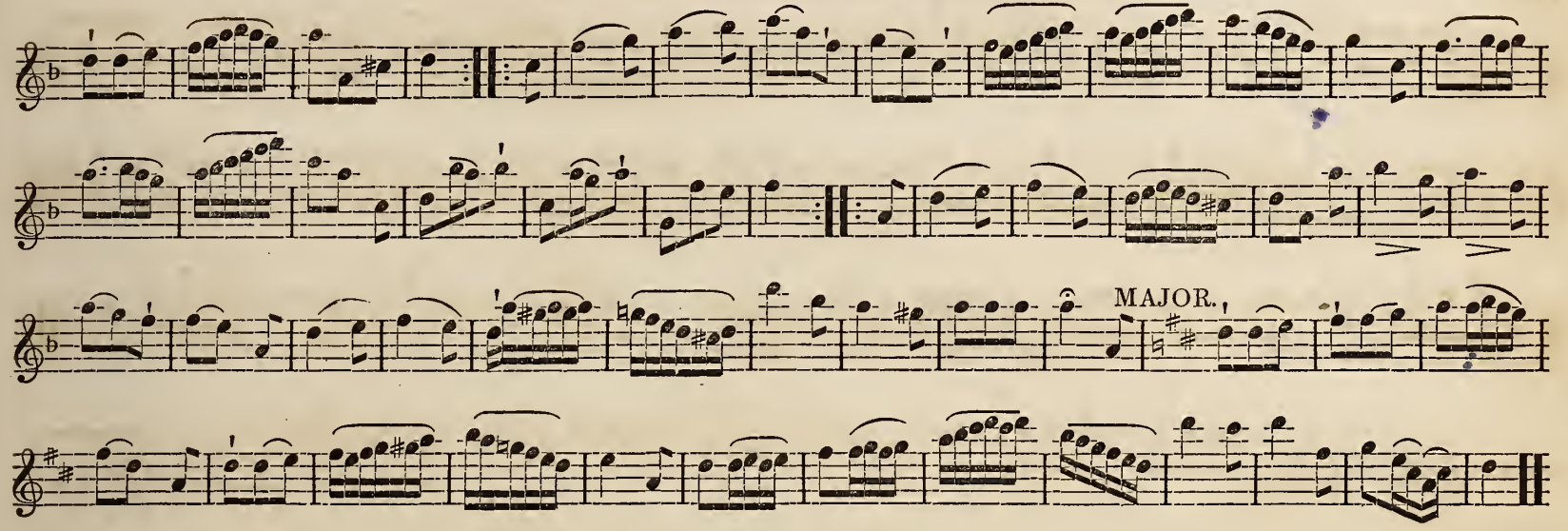
AIR XVI. Amoroso.

WALTZ.

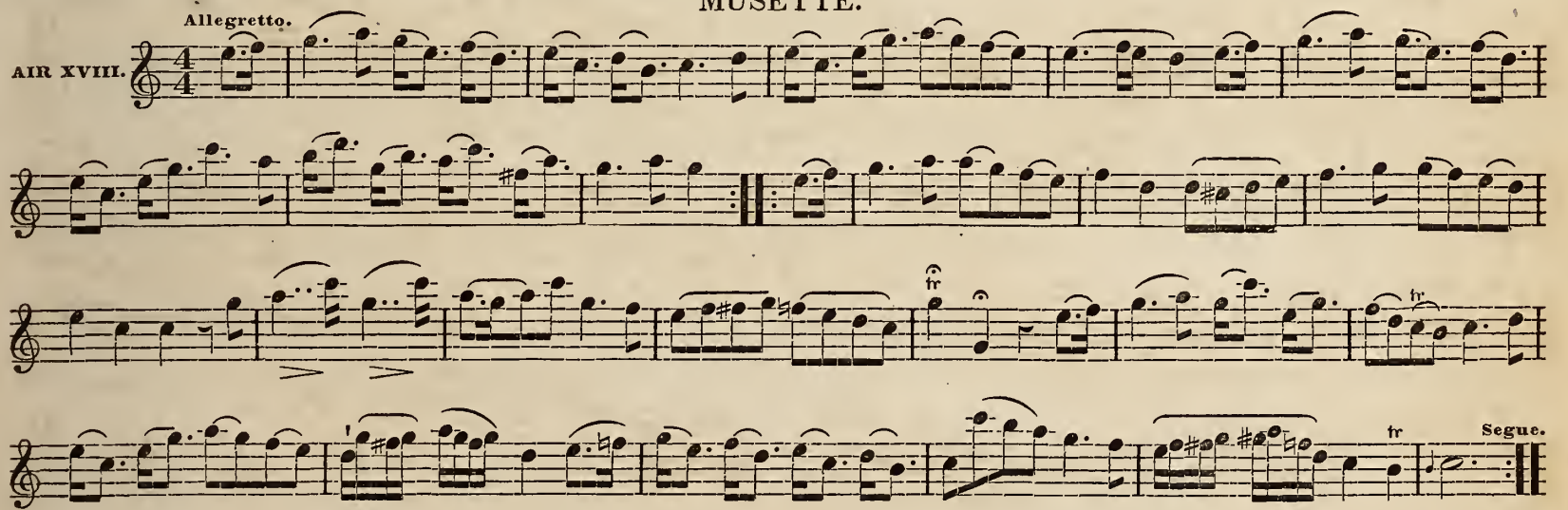


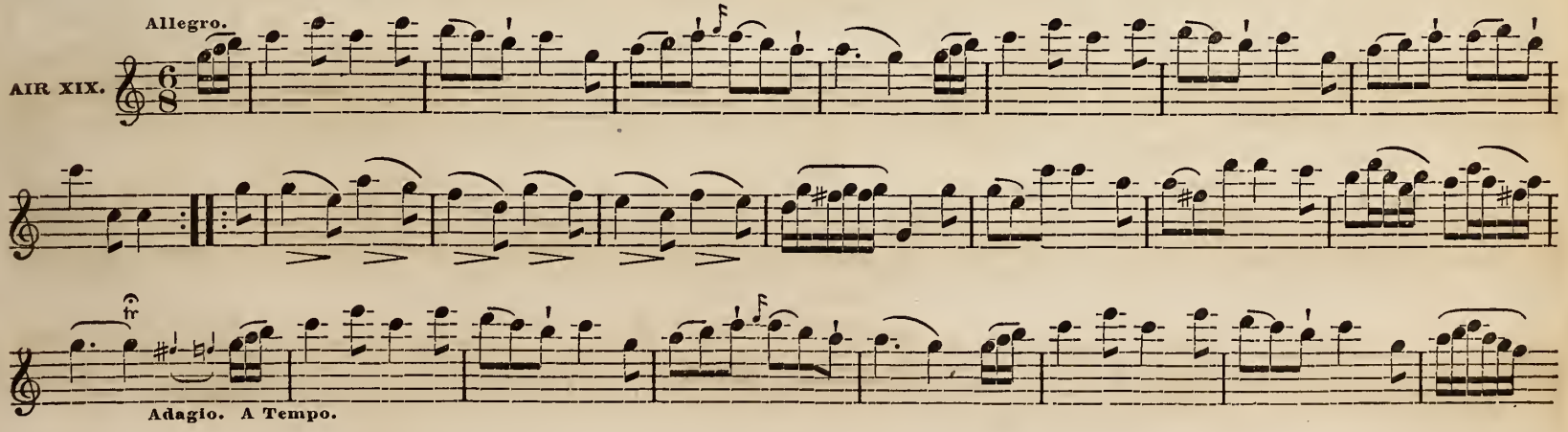
AIR XVII. Allegro.

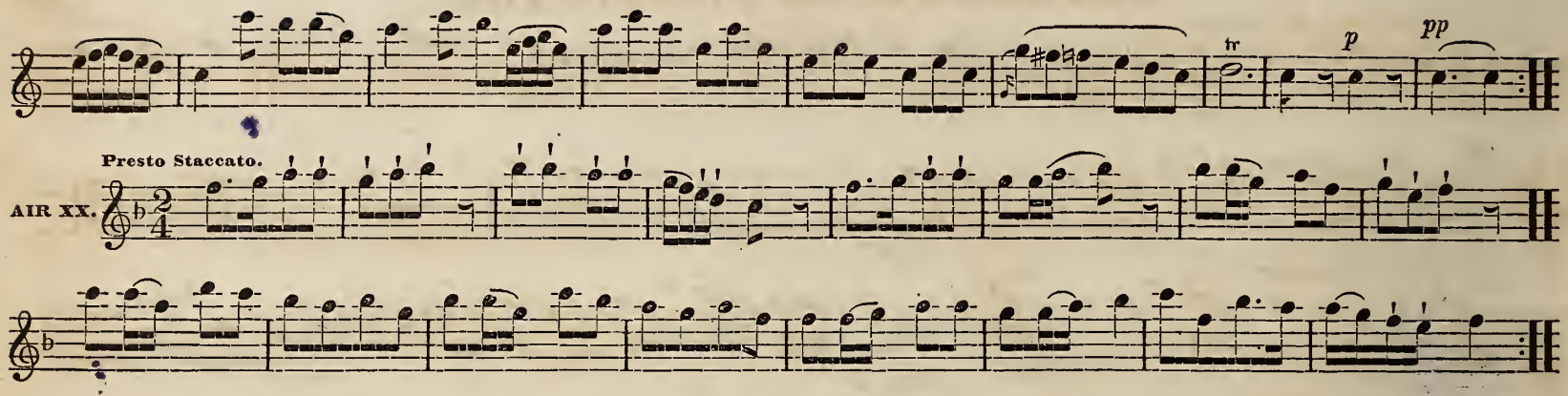
MINOR.


MAJOR.

MUSETTE.


Allegretto.
AIR XVIII.
Segue.


Allegro.
AIR XIX.
Adagio. A Tempo.



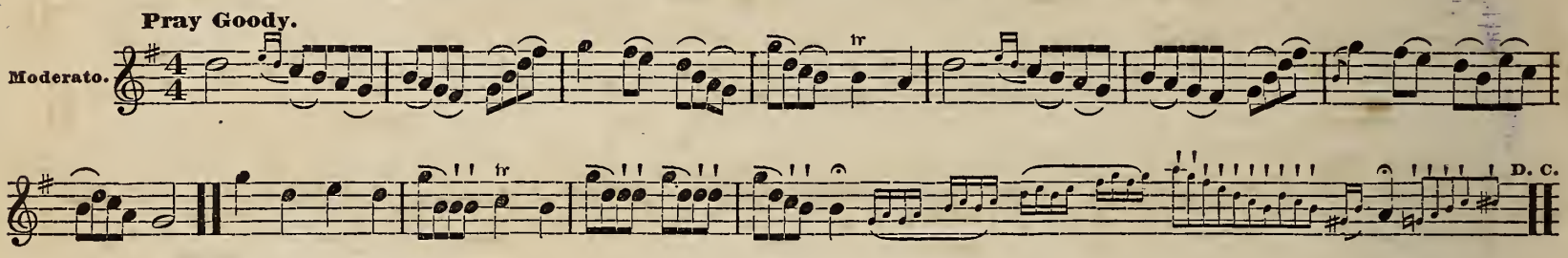
Presto Staccato.

AIR XX.

A COLLECTION OF SCOTTISH AND OTHER AIRS.

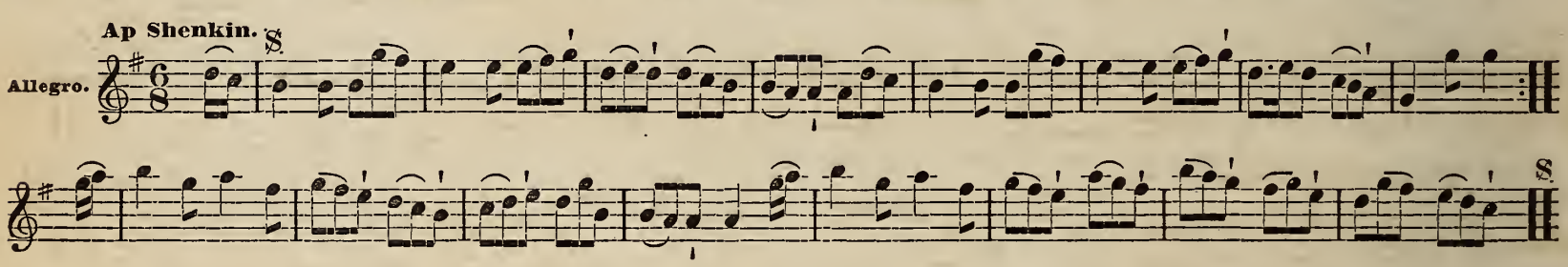
Pray Goody.

Moderato.



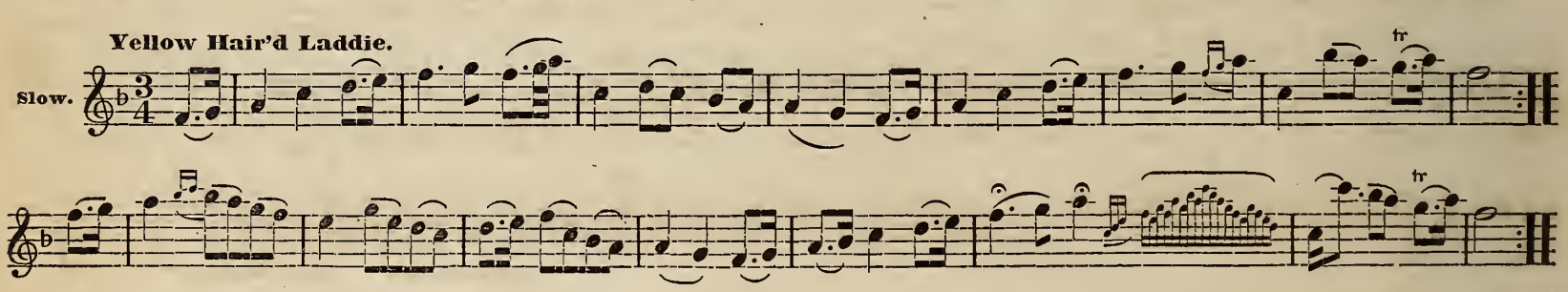
Ap Shenkin.

Allegro.



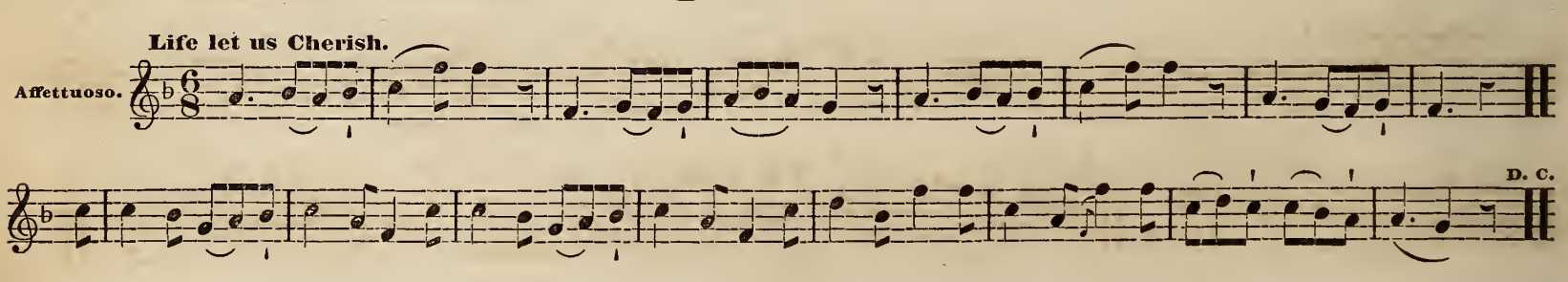
Yellow Hair'd Laddie.

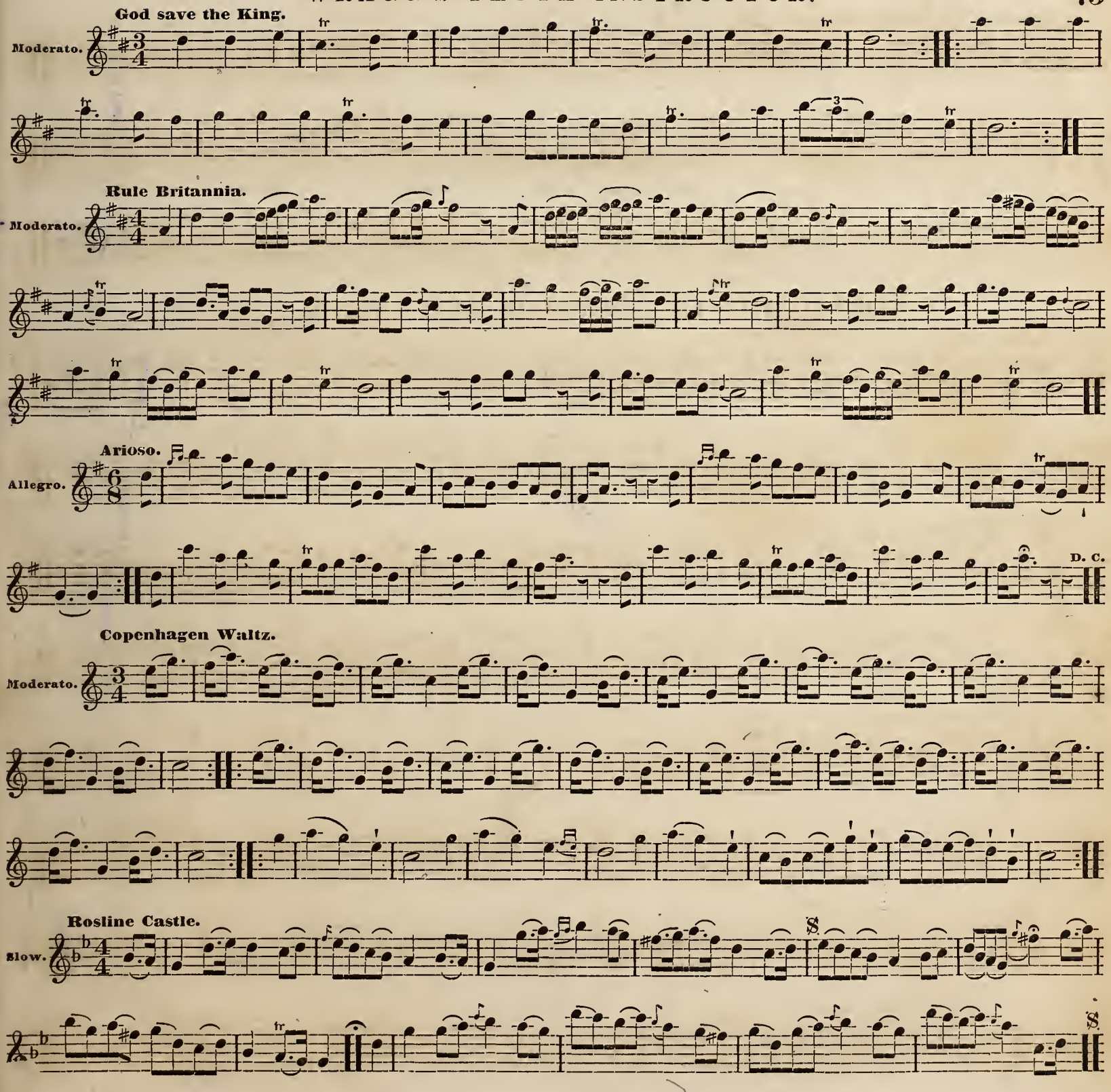
Slow.



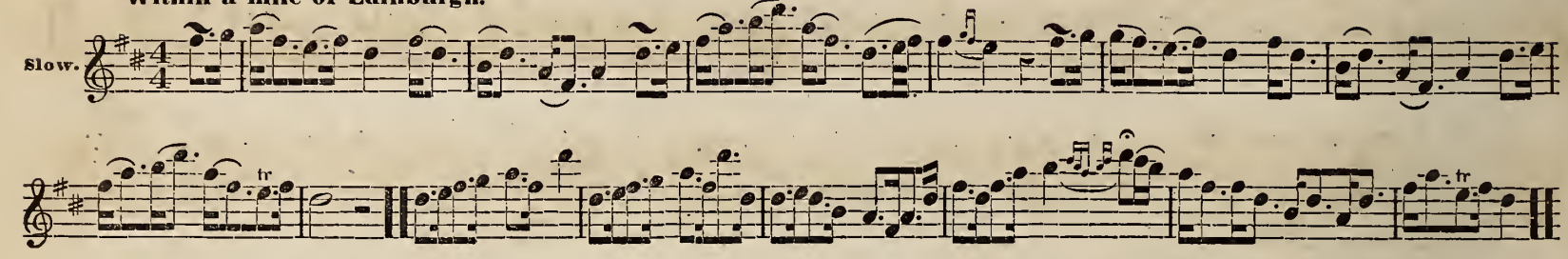
Life let us Cherish.

Affettuoso.

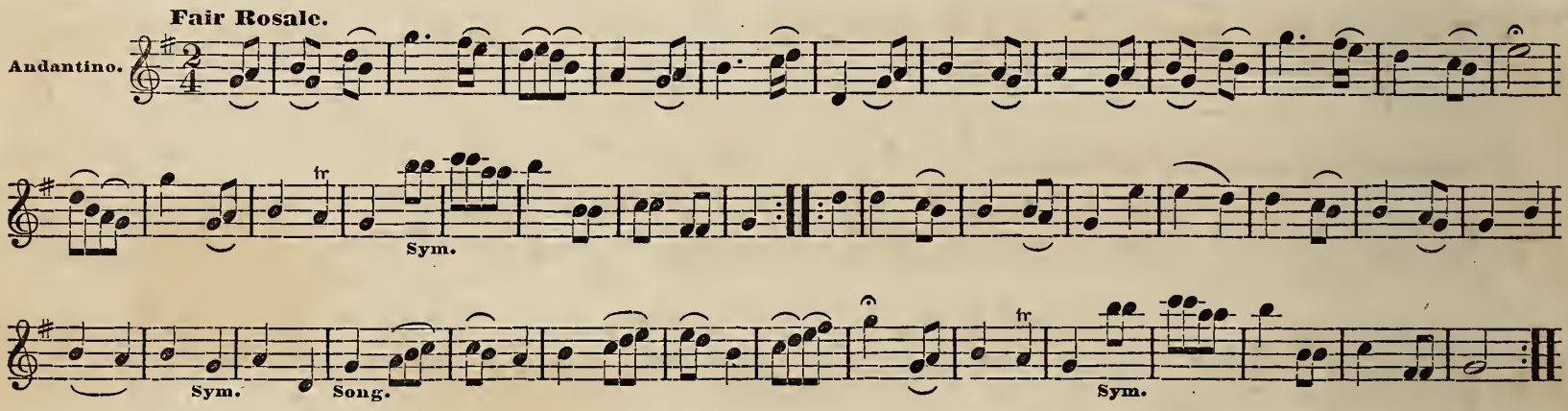



God save the King.
Moderato.
Rule Britannia.
Moderato.
Arioso.
Allegro.
D. C.
Copenhagen Waltz.
Moderato.
Rosline Castle.
Slow.

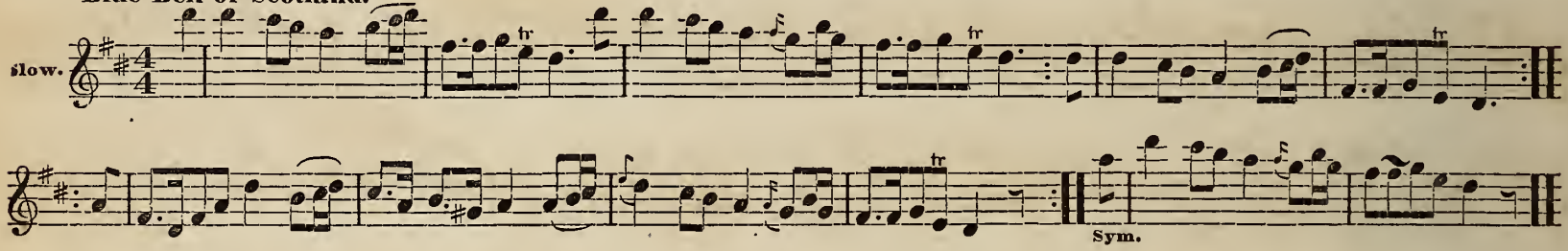
Within a mile of Edinburgh.



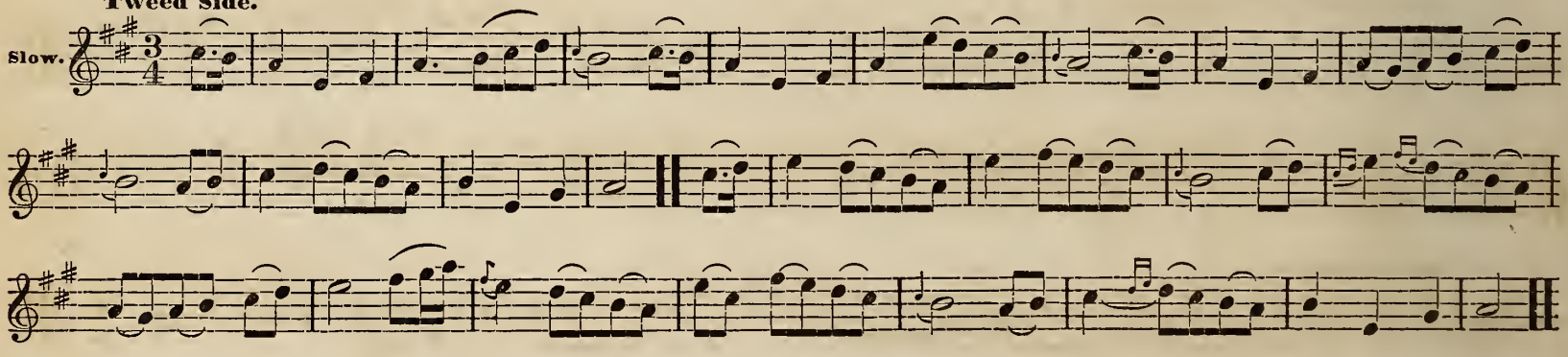
Fair Rosalc.



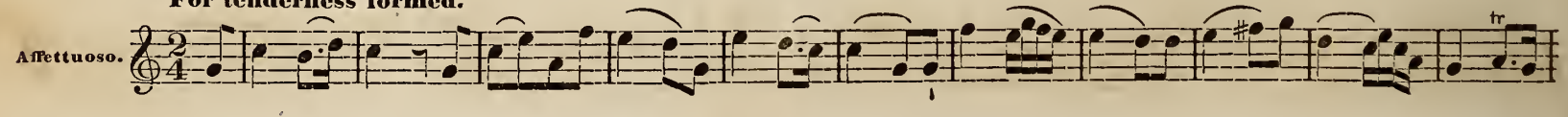
Blue Bell of Scotland.



Tweed Side.

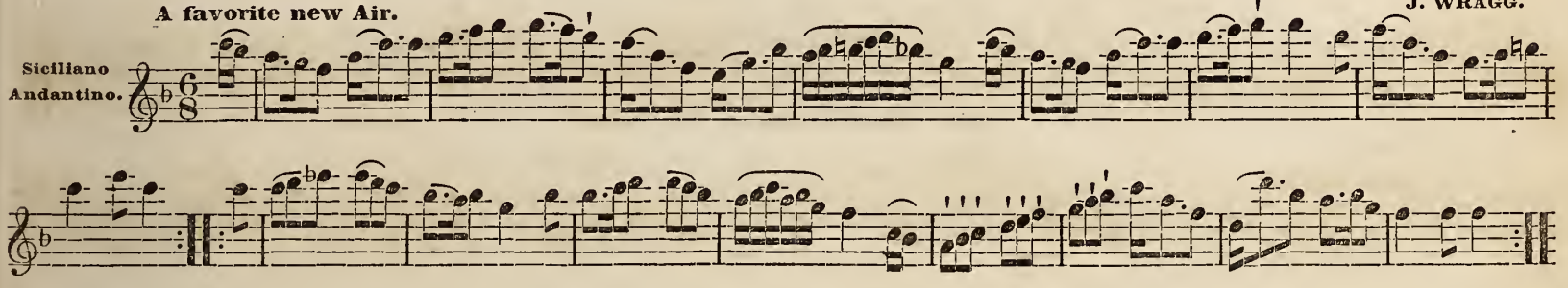


For tenderness formed.



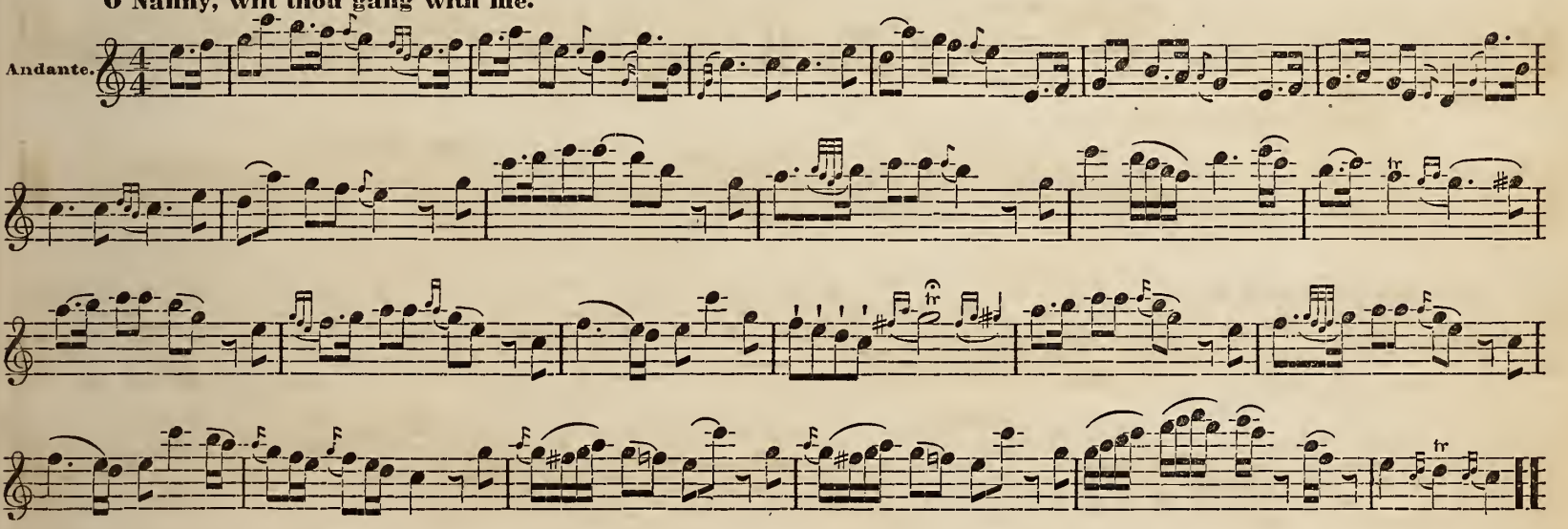
A favorite new Air. J. WRAGG.

Siciliano Andantino.



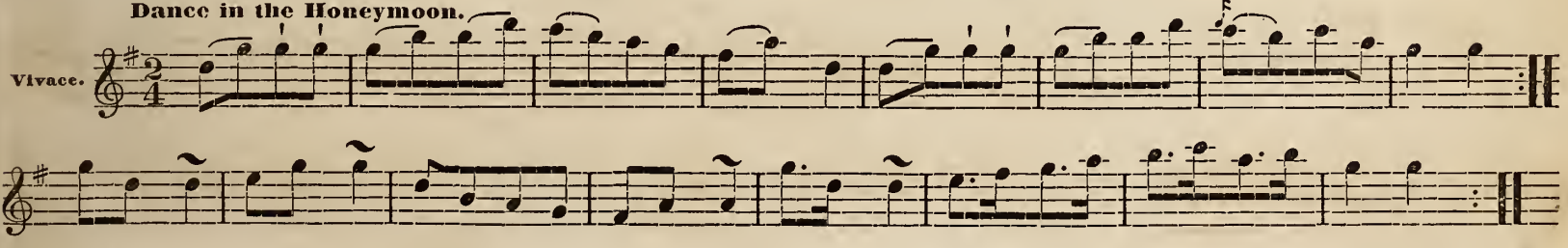
O Nanny, wilt thou gang with me.

Andante.



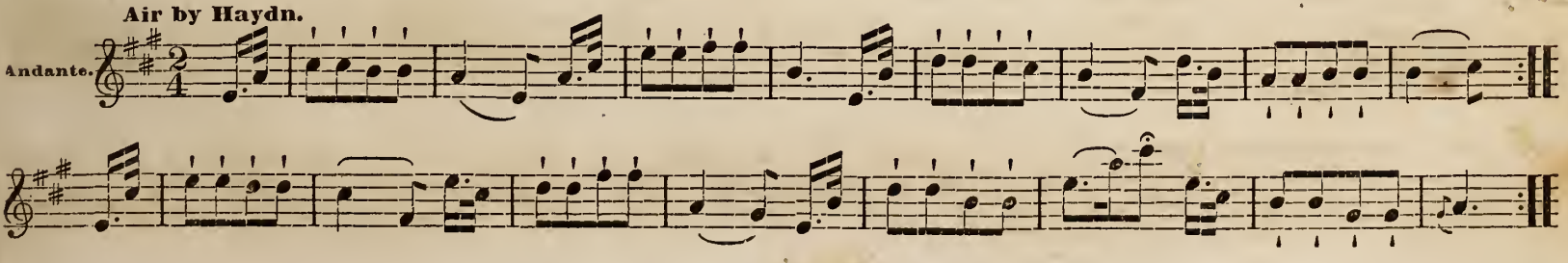
Dance in the Honeymoon.

Vivace.



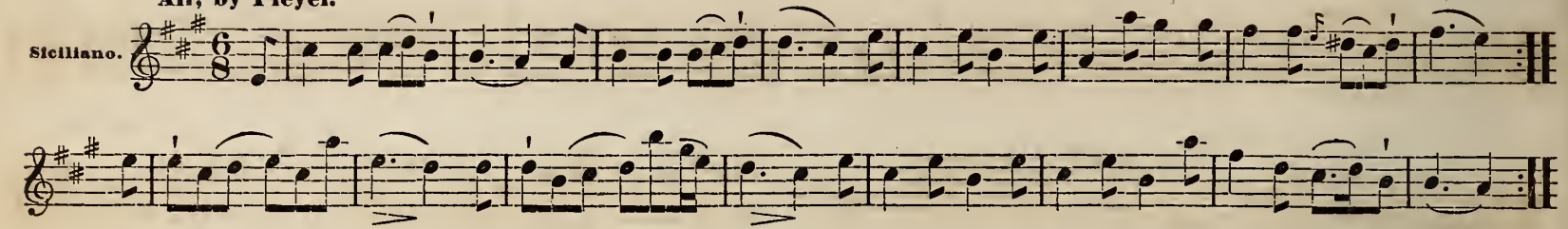
Air by Haydn.

Andante.



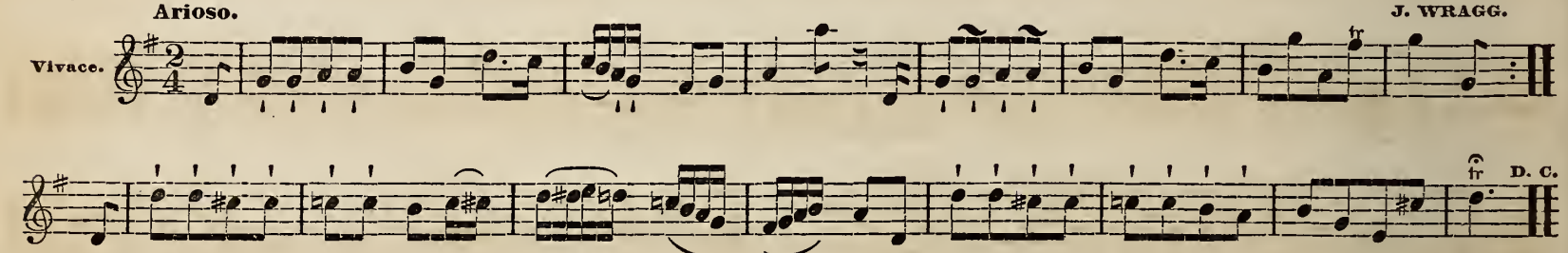
Air, by Pleyel.

Siciliano.



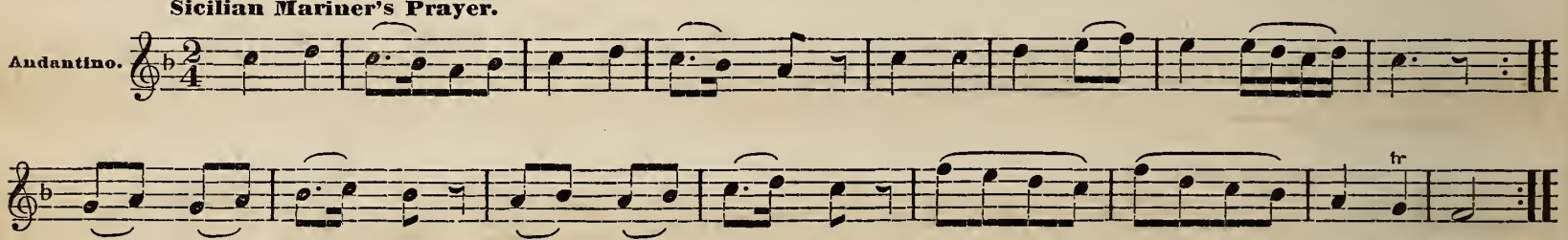
Arioso. J. WRAGG.

Vivace.



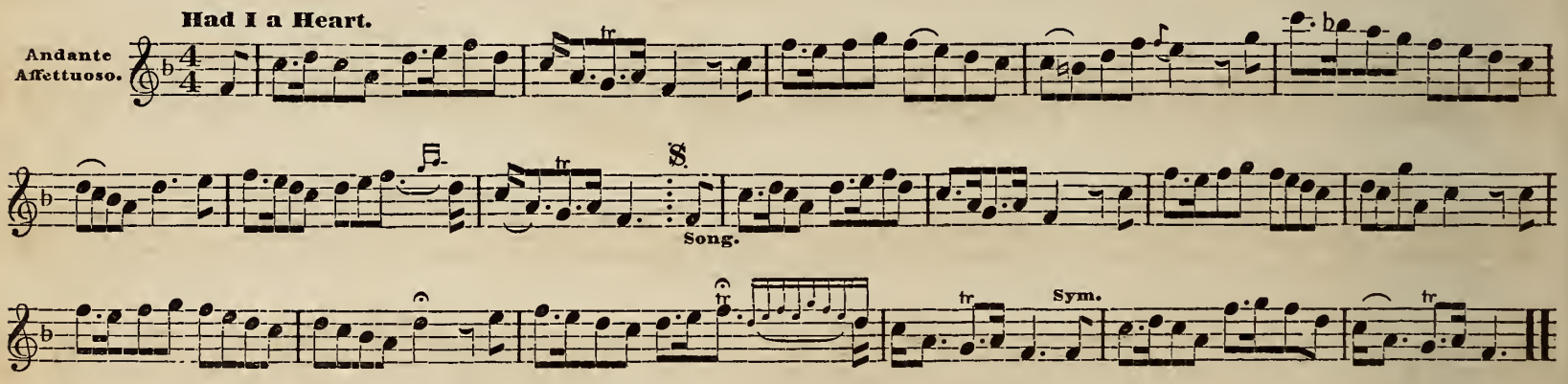
Sicilian Mariner's Prayer.

Andantino.



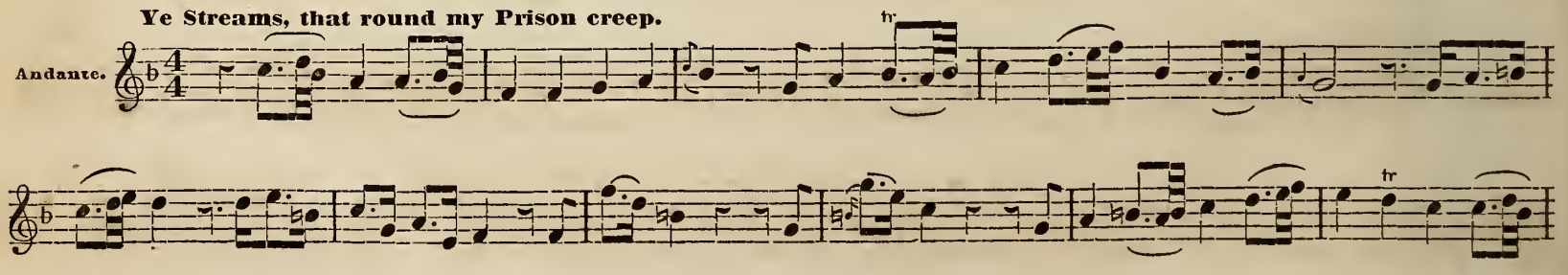
Had I a Heart.

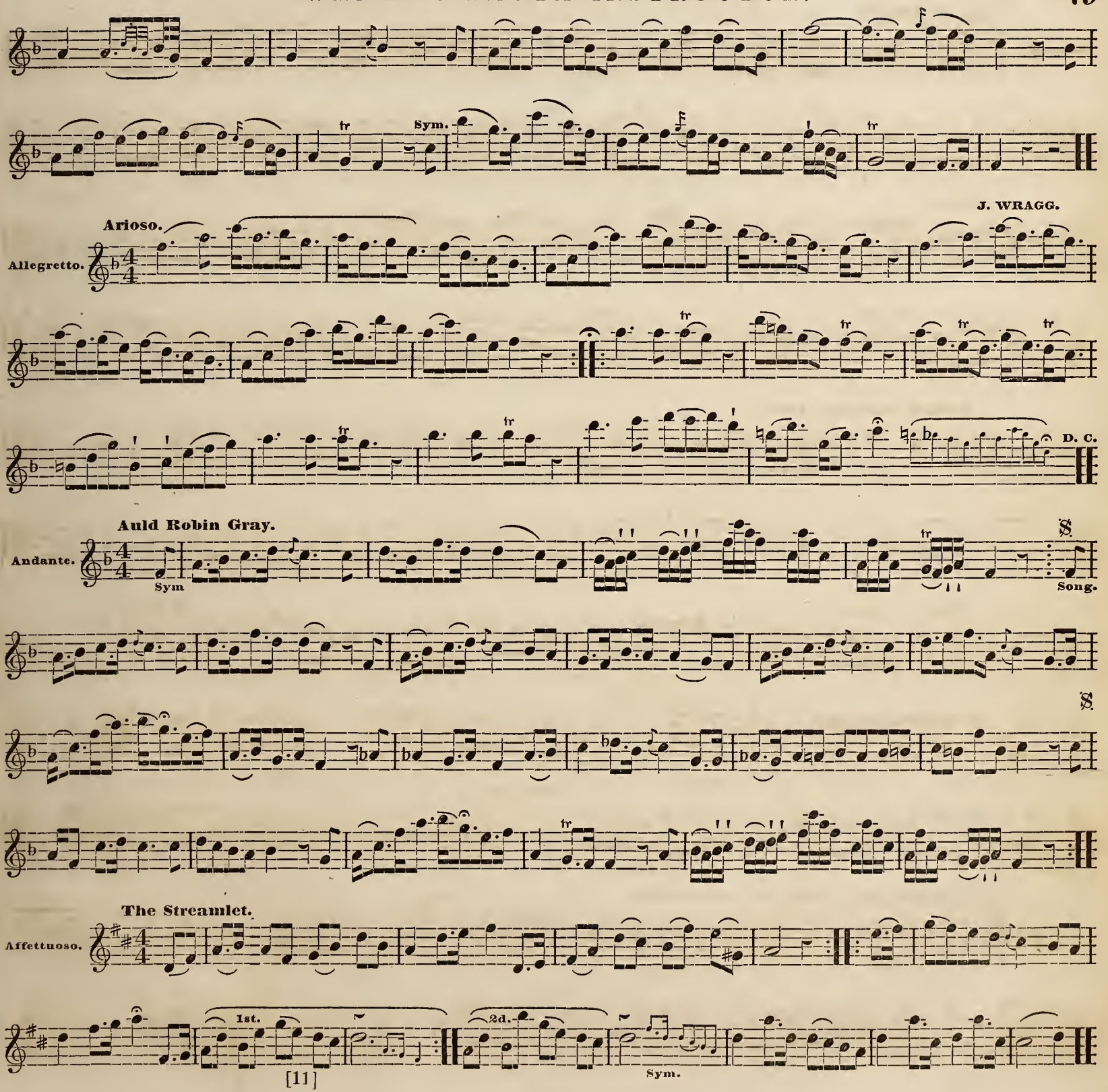
Andante Affettuoso.



Ye Streams, that round my Prison creep.

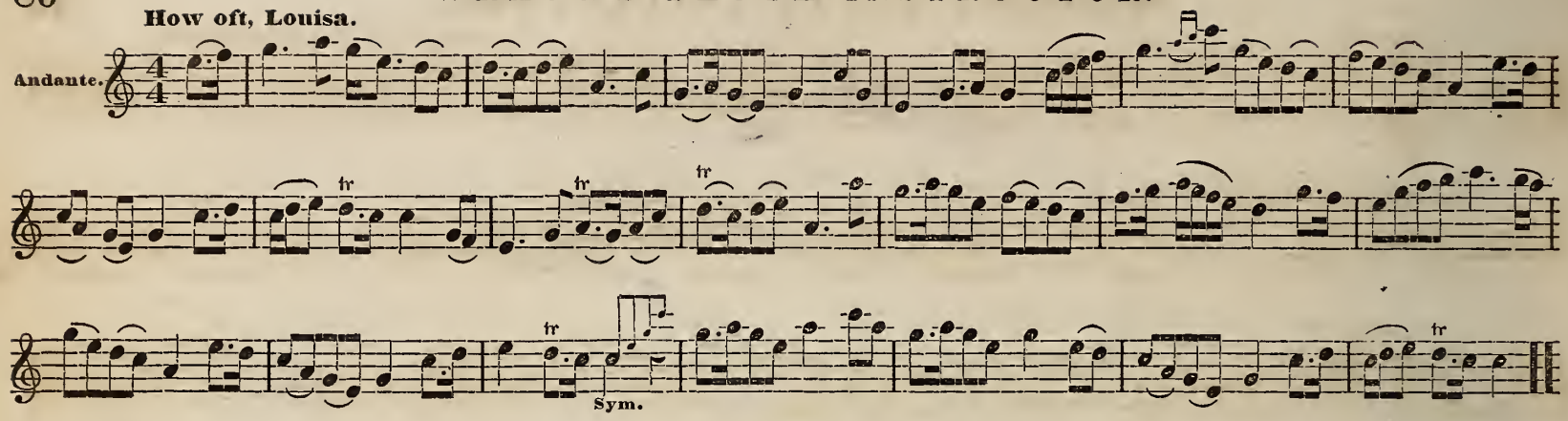
Andante.




tr
Sym.
tr
J. WRAGG.
Arioso.
Allegretto.
tr
tr
tr
tr
tr
D. C.
Auld Robin Gray.
Andante.
Sym
tr
Song.
The Streamlet.
Affettuoso.
1st.
2d.
Sym.

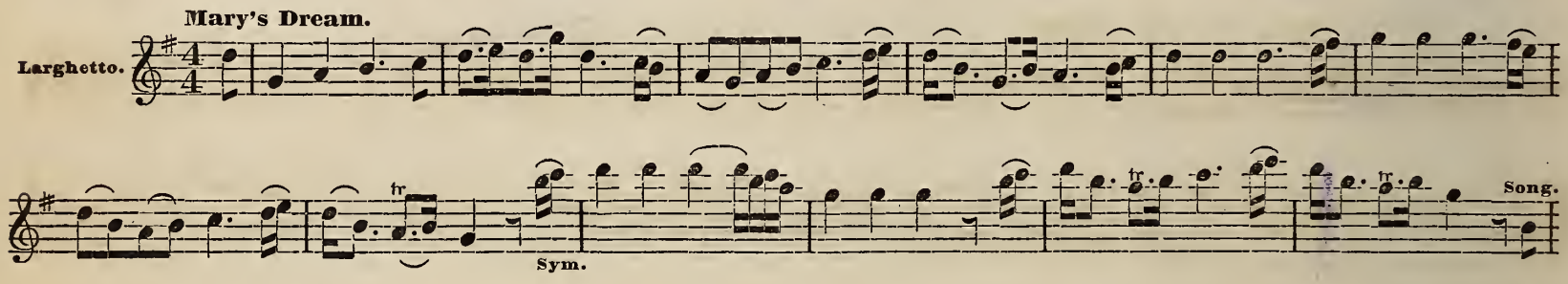
How oft, Louisa.

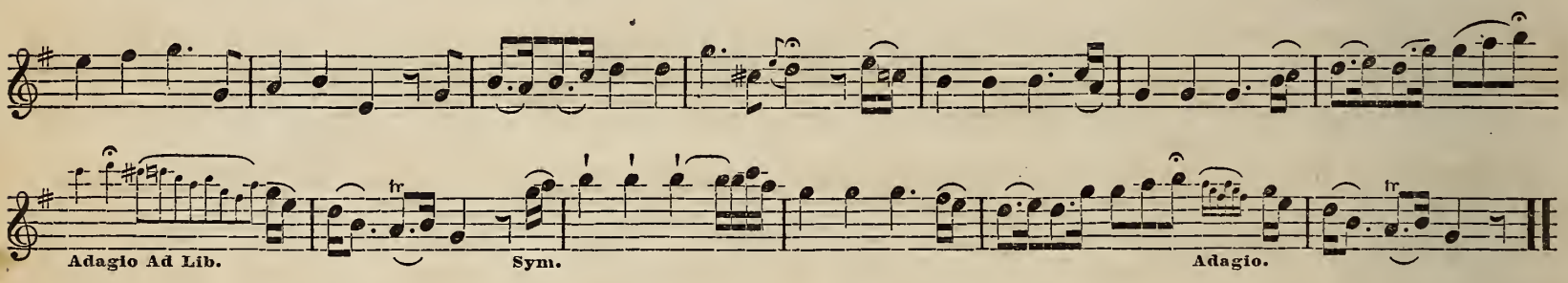
Andante.



Mary's Dream.

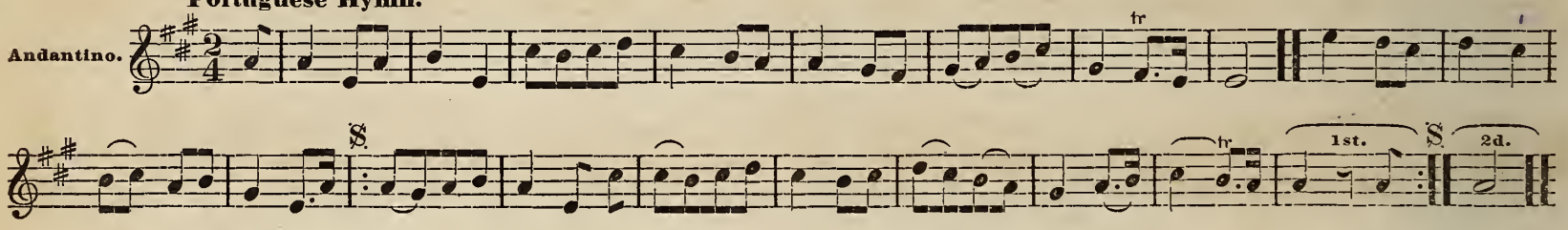
Larghetto.





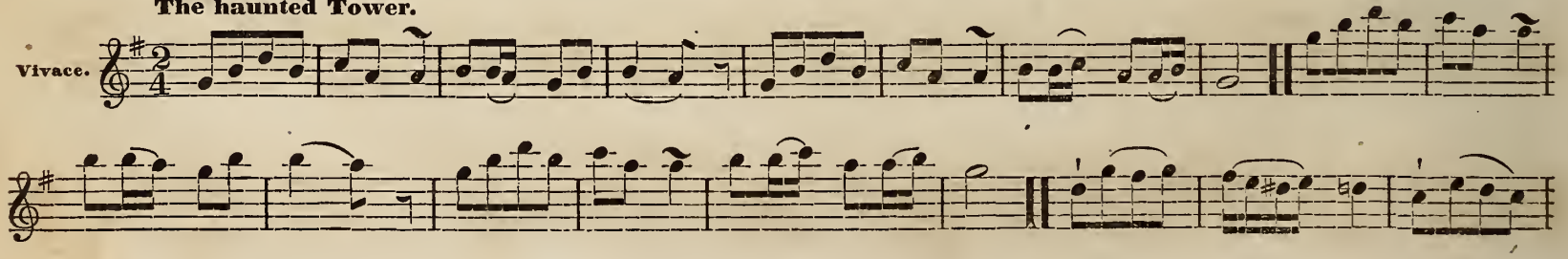
Portuguese Hymn.

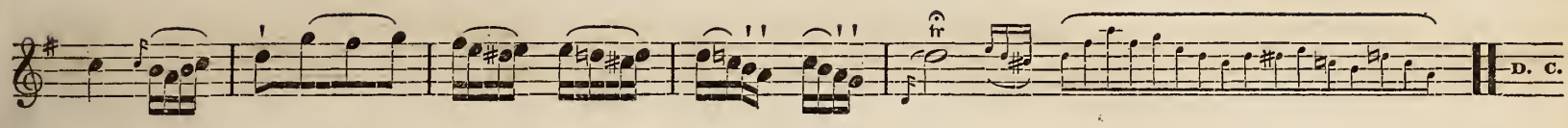
Andantino.



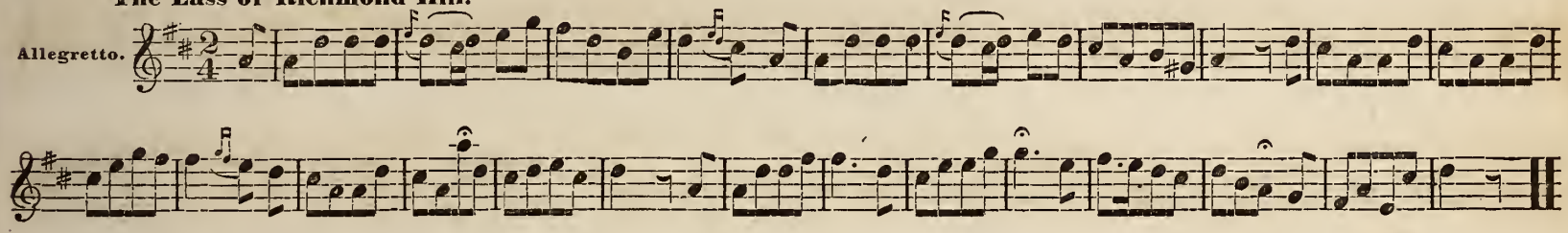
The haunted Tower.

Vivace.

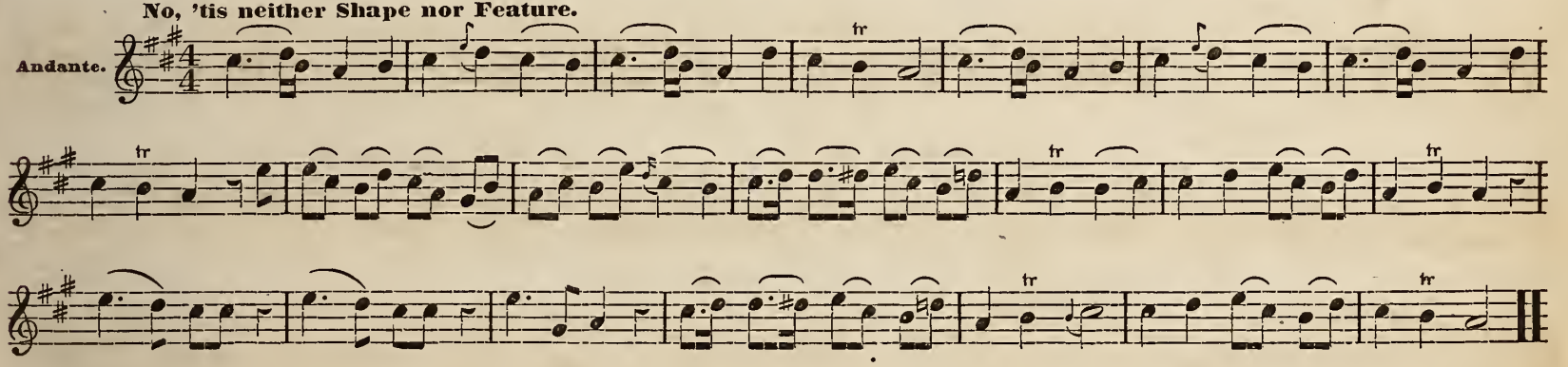




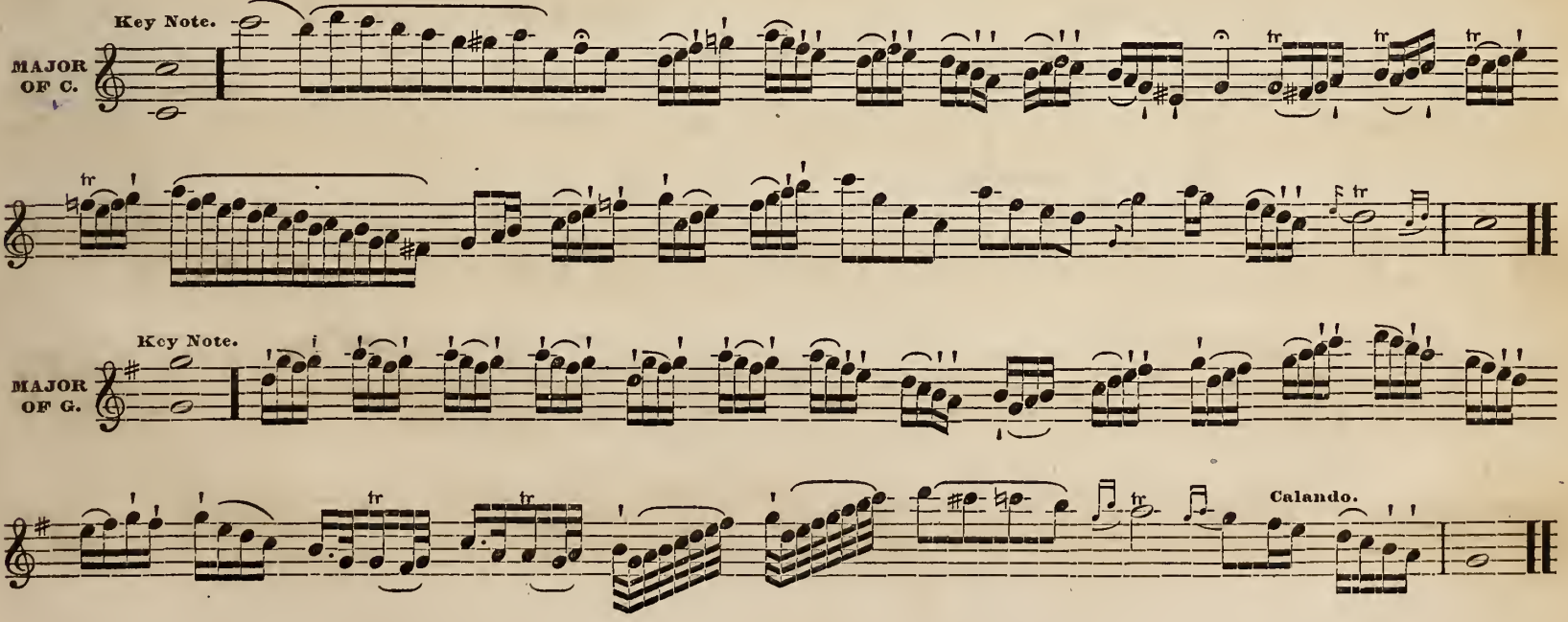
The Lass of Richmond Hill.

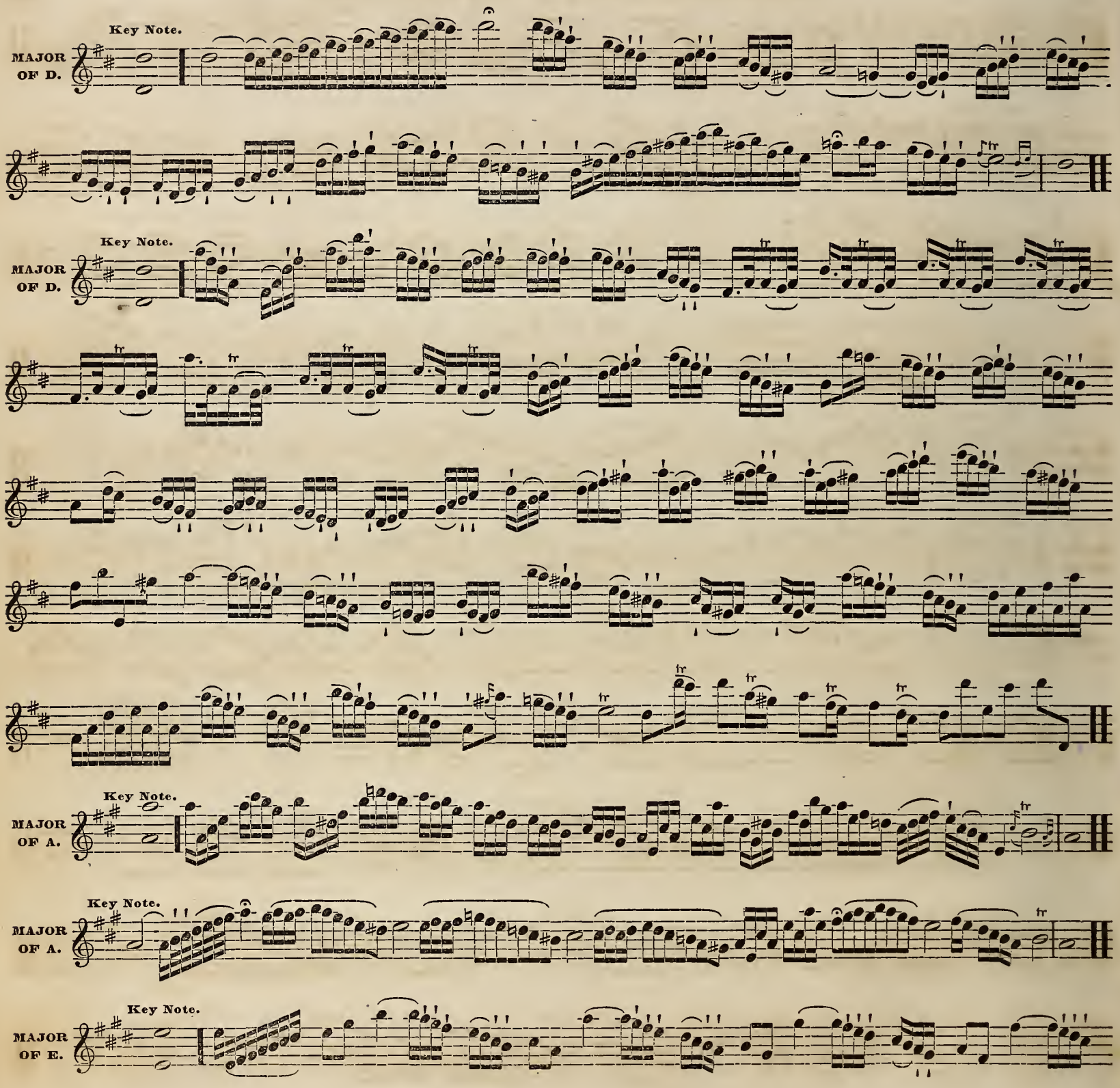


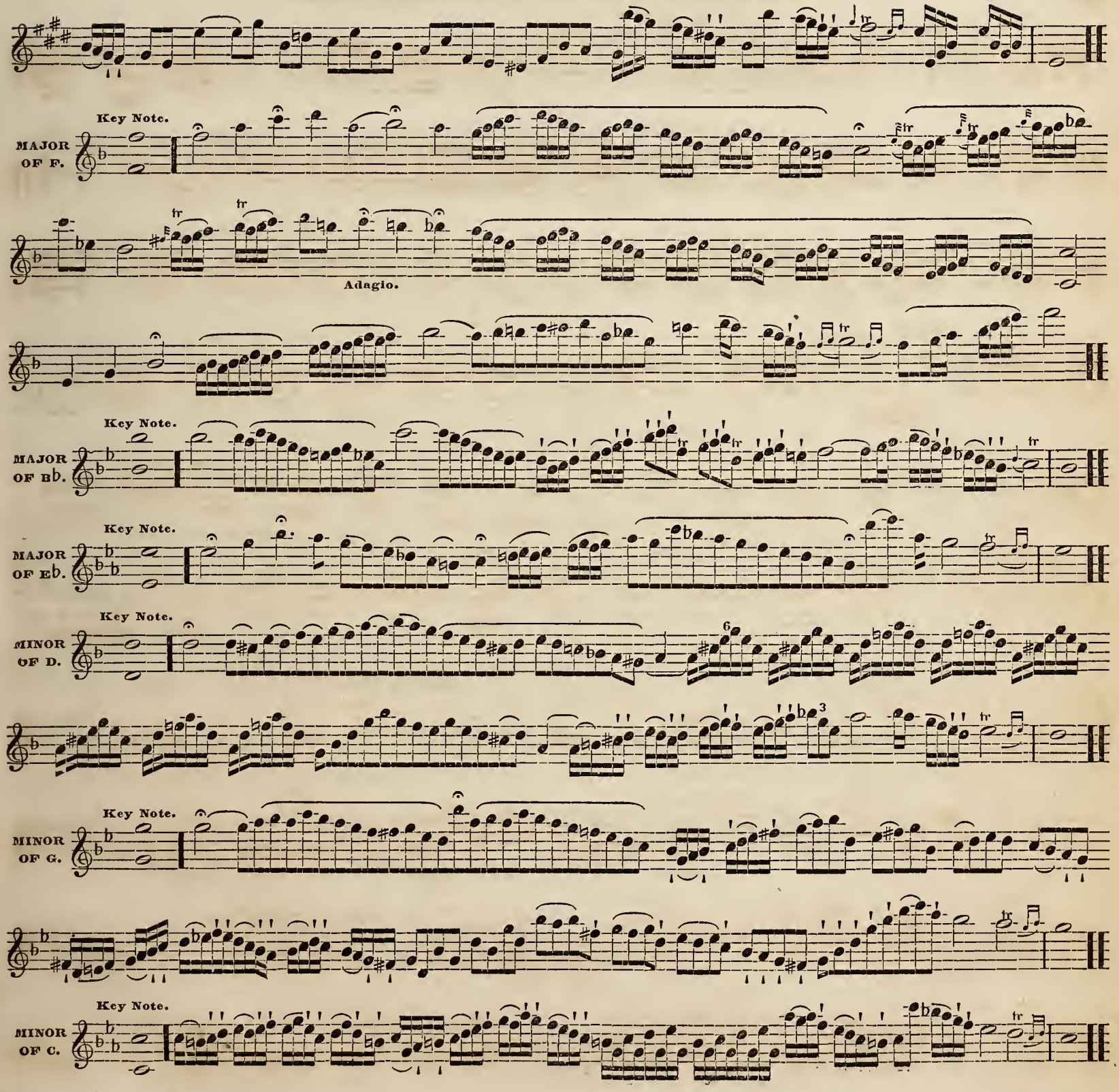
No, 'tis neither Shape nor Feature.

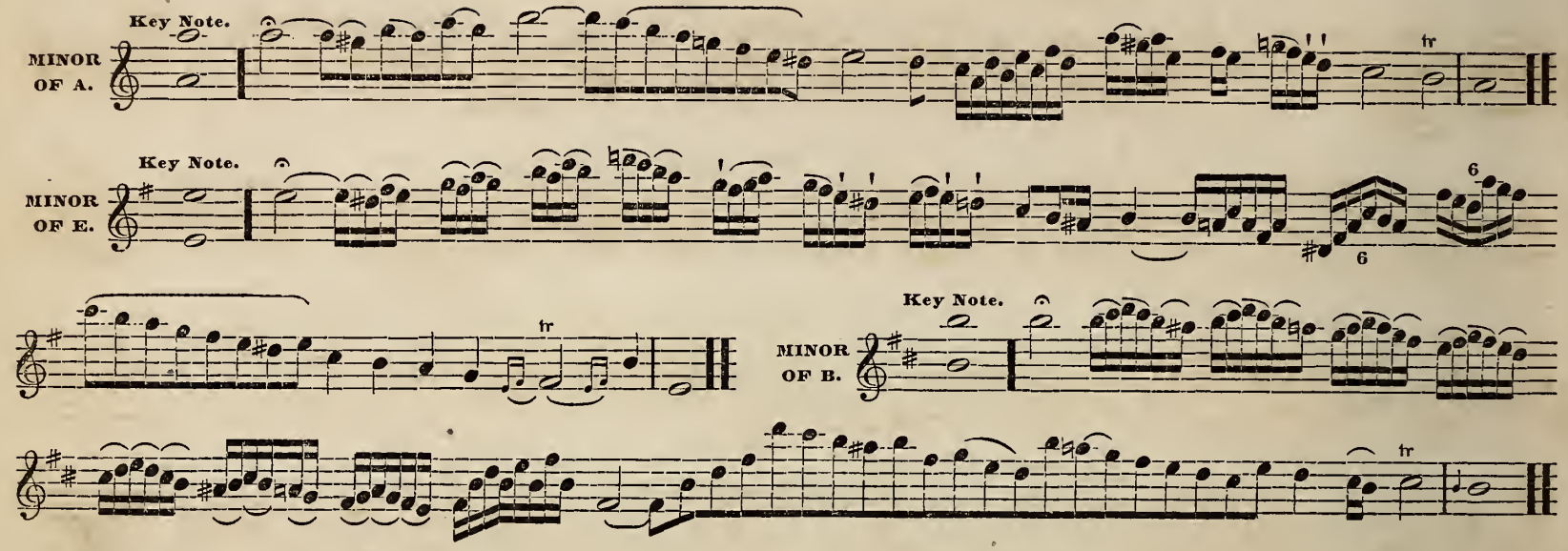


A SET OF PRELUDES IN THE MOST USEFUL MAJOR AND MINOR KEYS.




Key Note.
MAJOR OF D.
Key Note.
MAJOR OF D.
Key Note.
MAJOR OF A.
Key Note.
MAJOR OF A.
Key Note.
MAJOR OF E.


Key Note.
MAJOR OF F.
Adagio.
Key Note.
MAJOR OF Bb.
Key Note.
MAJOR OF Eb.
Key Note.
MINOR OF D.
Key Note.
MINOR OF G.
Key Note.
MINOR OF C.

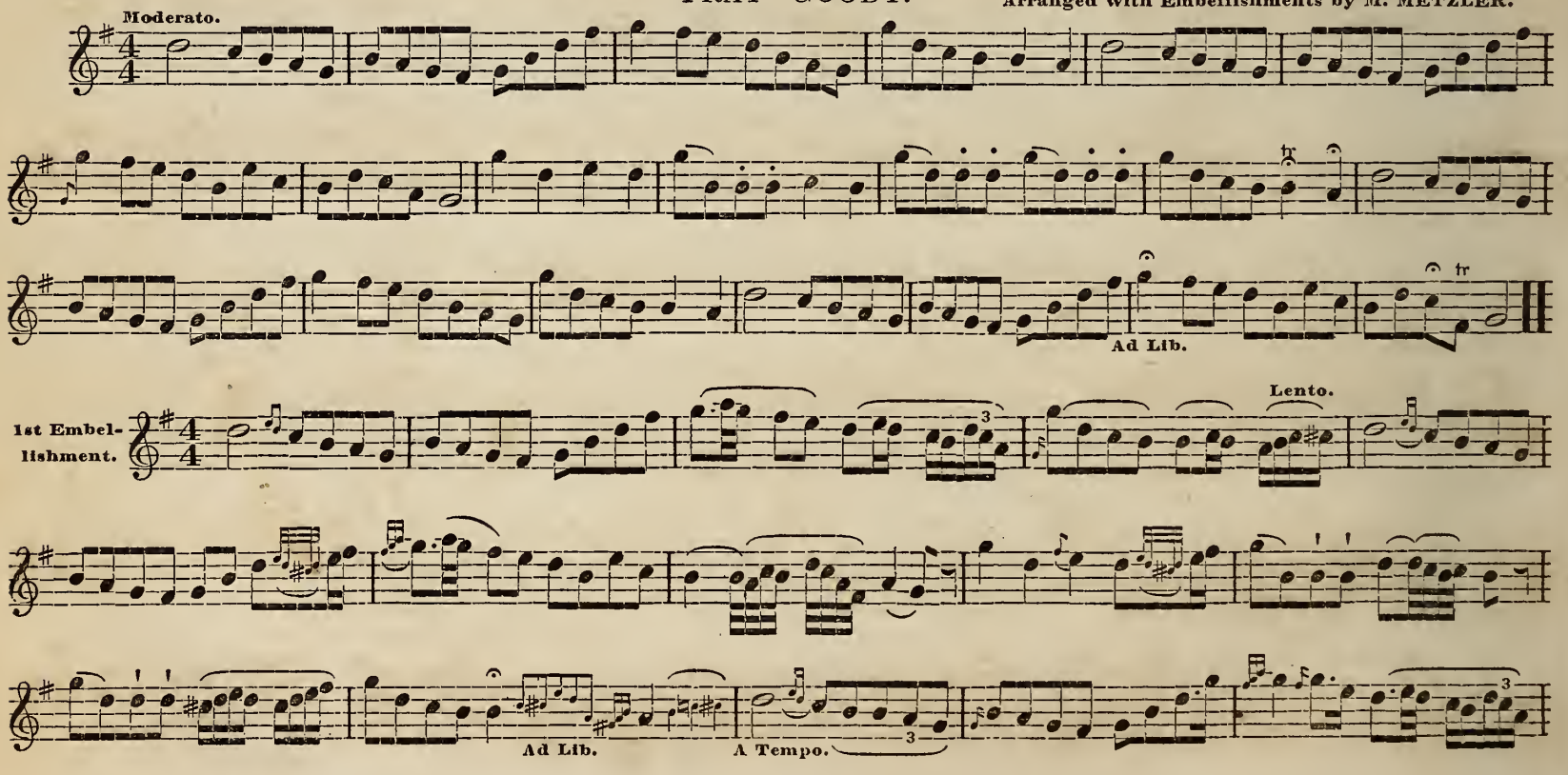


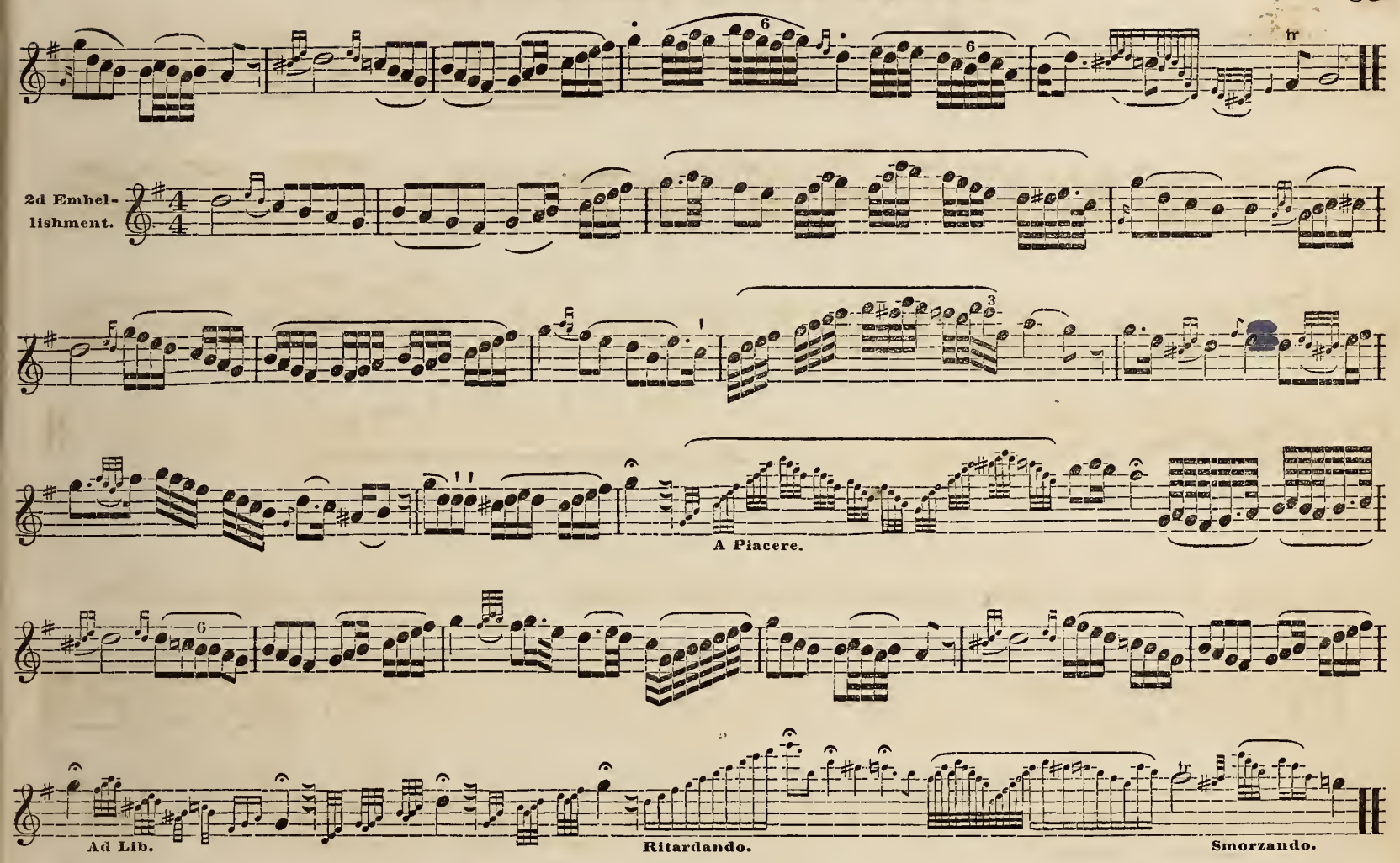
FINISHING EXERCISES,

CONSISTING OF ELEGANT EXTRACTS FROM CELEBRATED AUTHORS, ARRANGED WITH EMBELLISHMENTS.

PRAY GOODY.

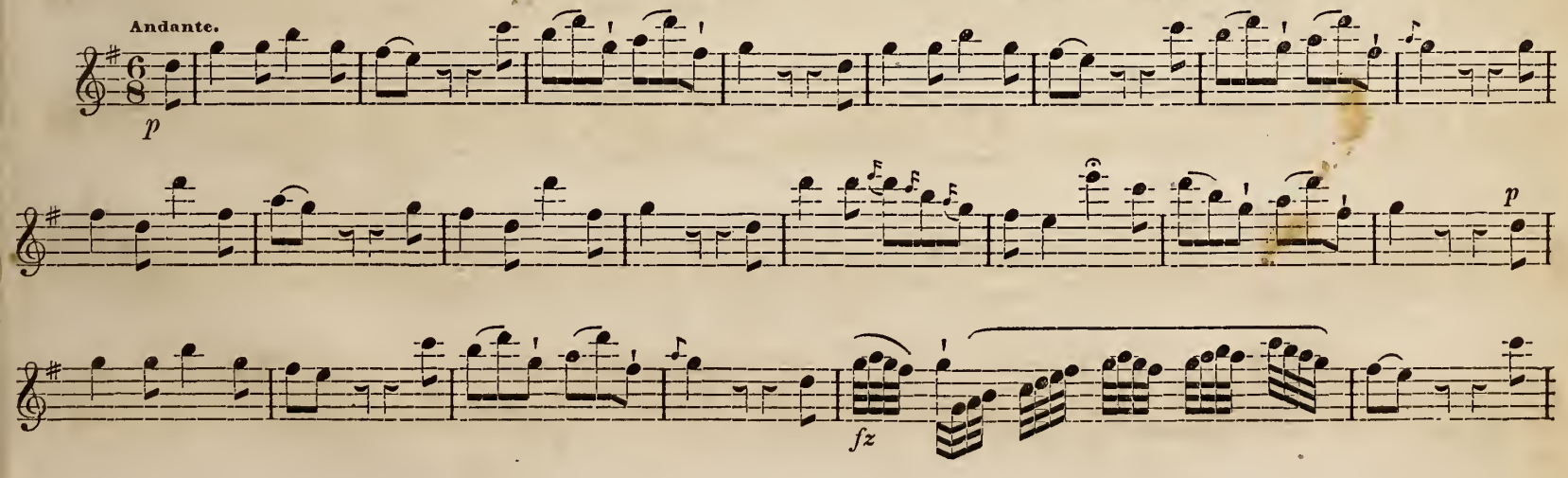
Arranged with Embellishments by M. METZLER.

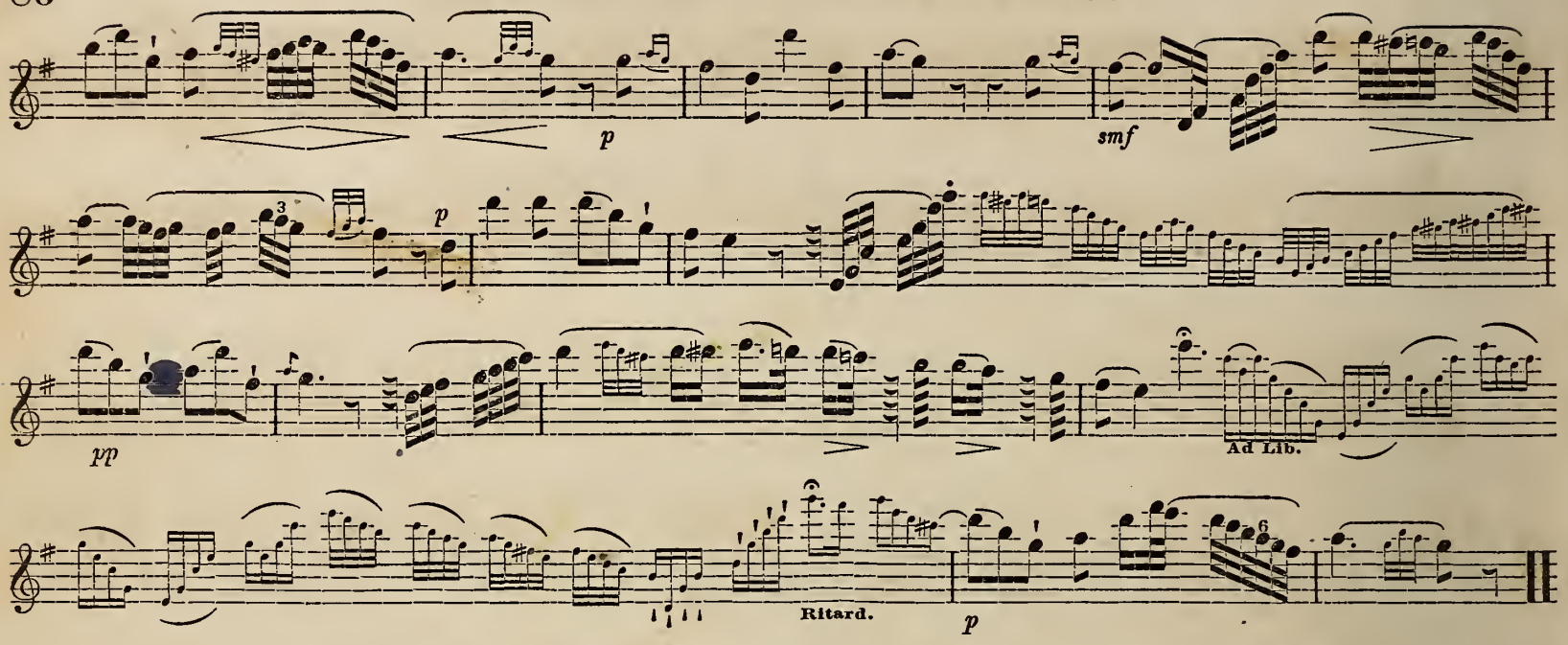




MY HEART WITH LOVE IS BEATING.

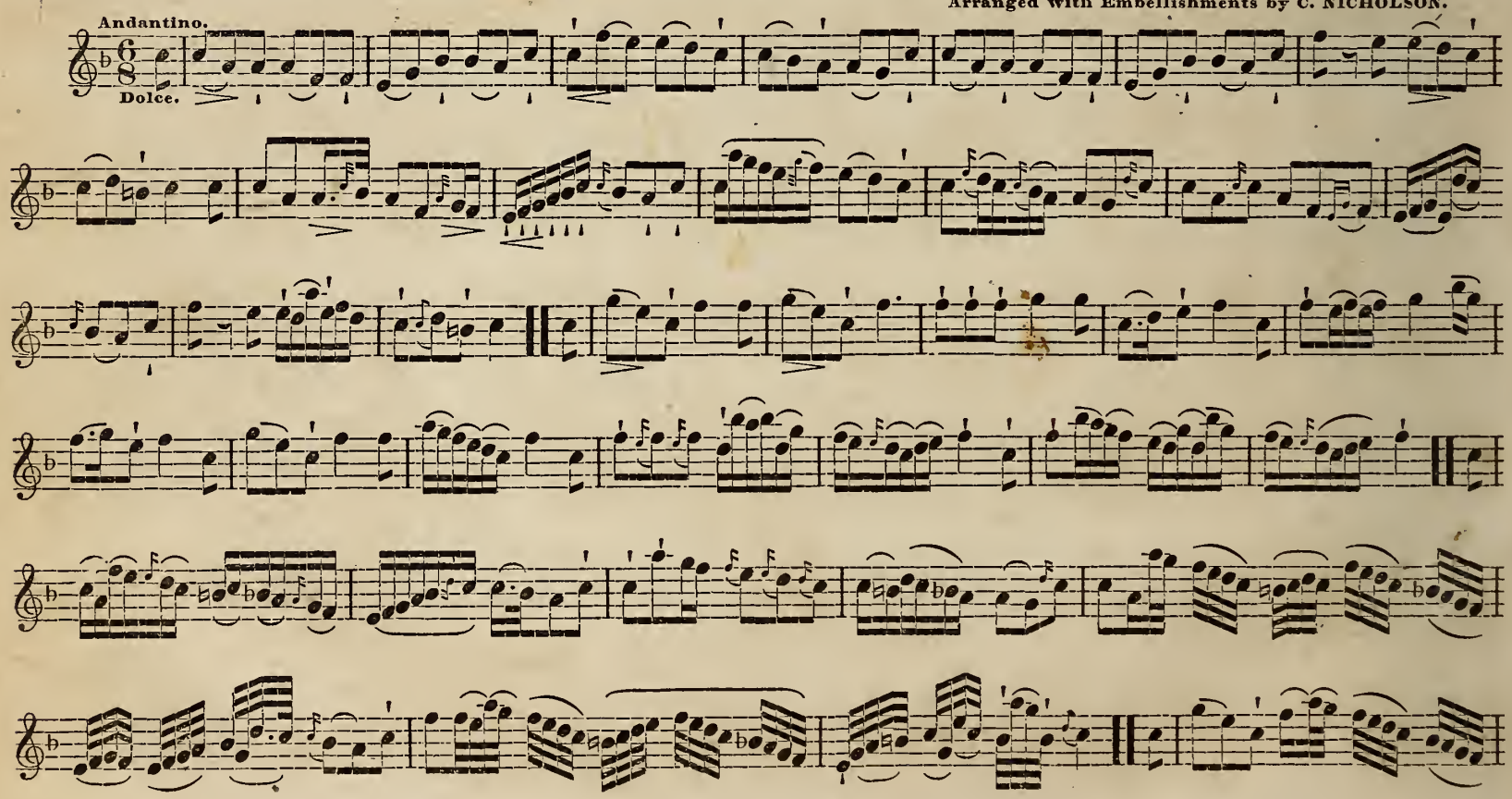
Arranged with Embellishments by I. C. WEIDNER.

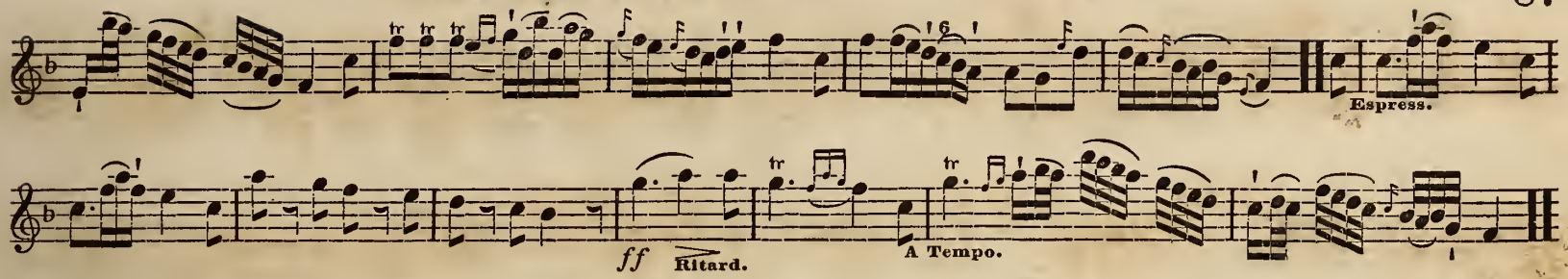




IF E'ER WHEN SOLEMN STILLNESS REIGNS. (FROM MOZART'S REQUIEM.)

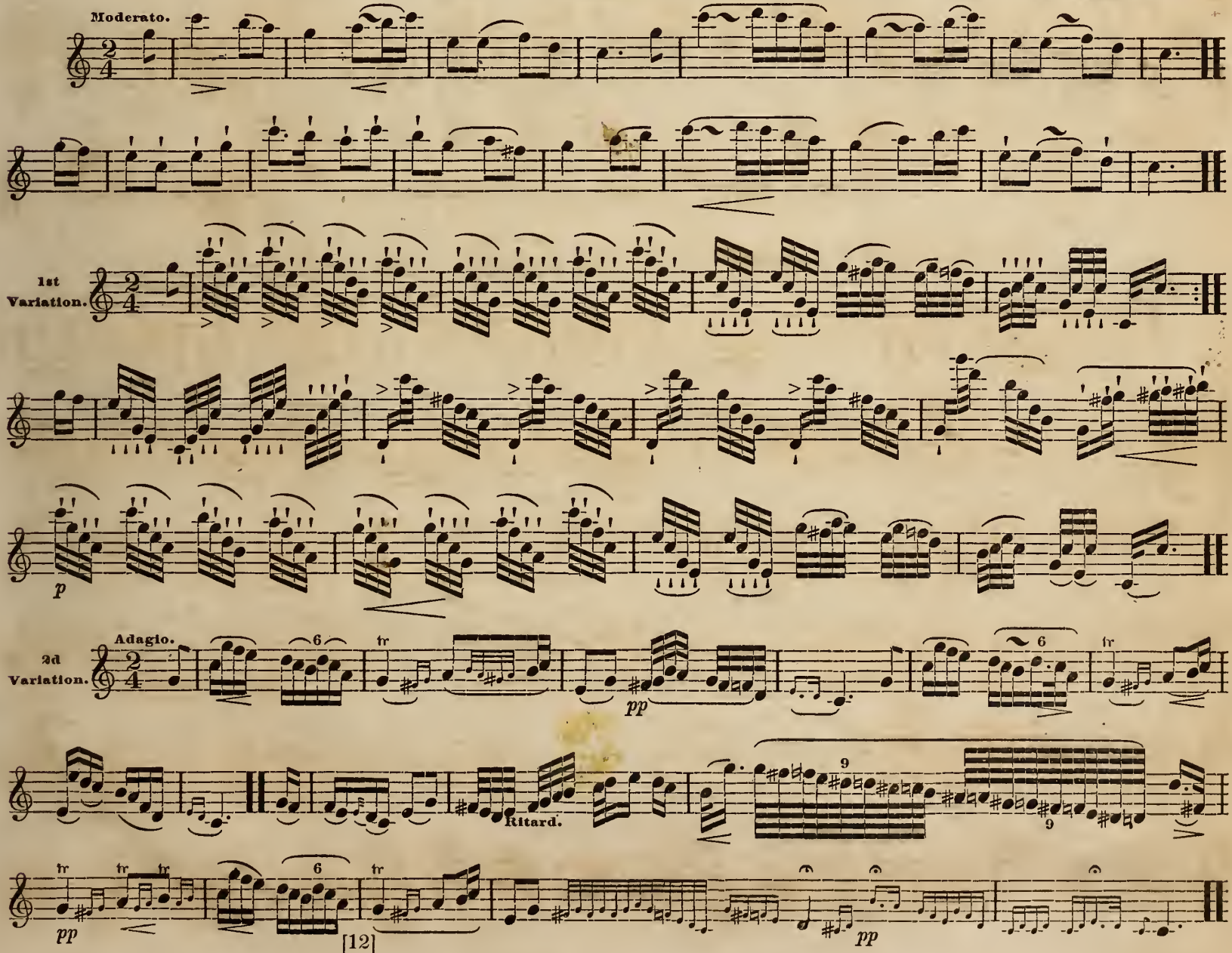
Arranged with Embellishments by C. NICHOLSON.

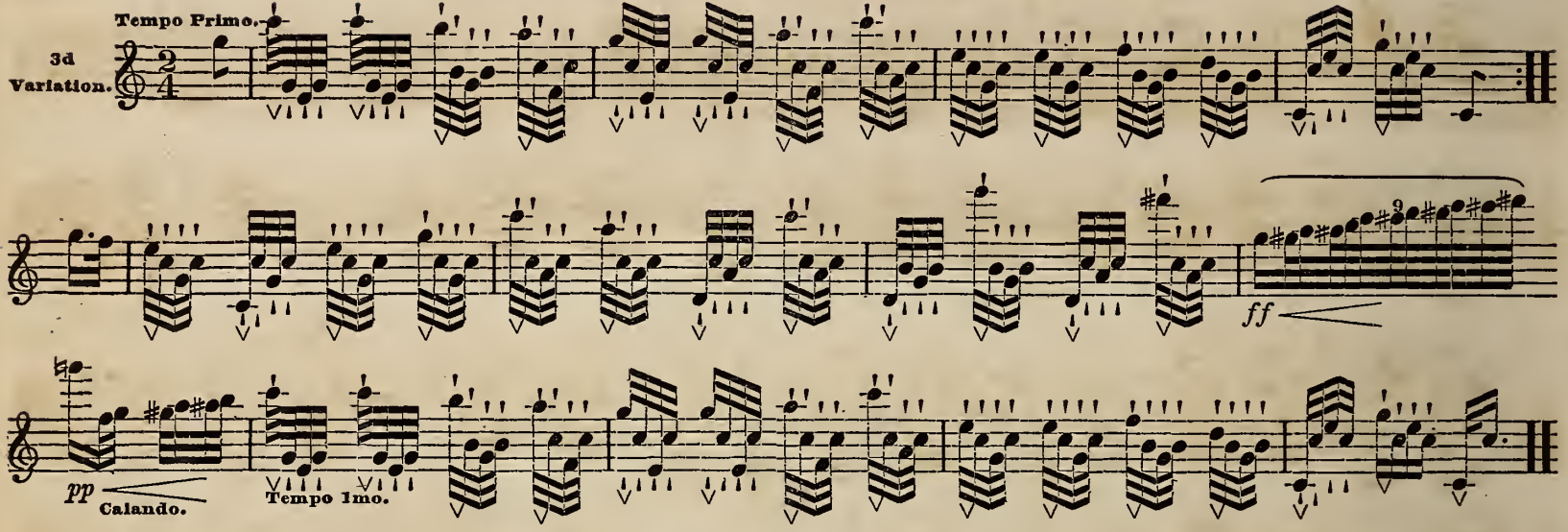




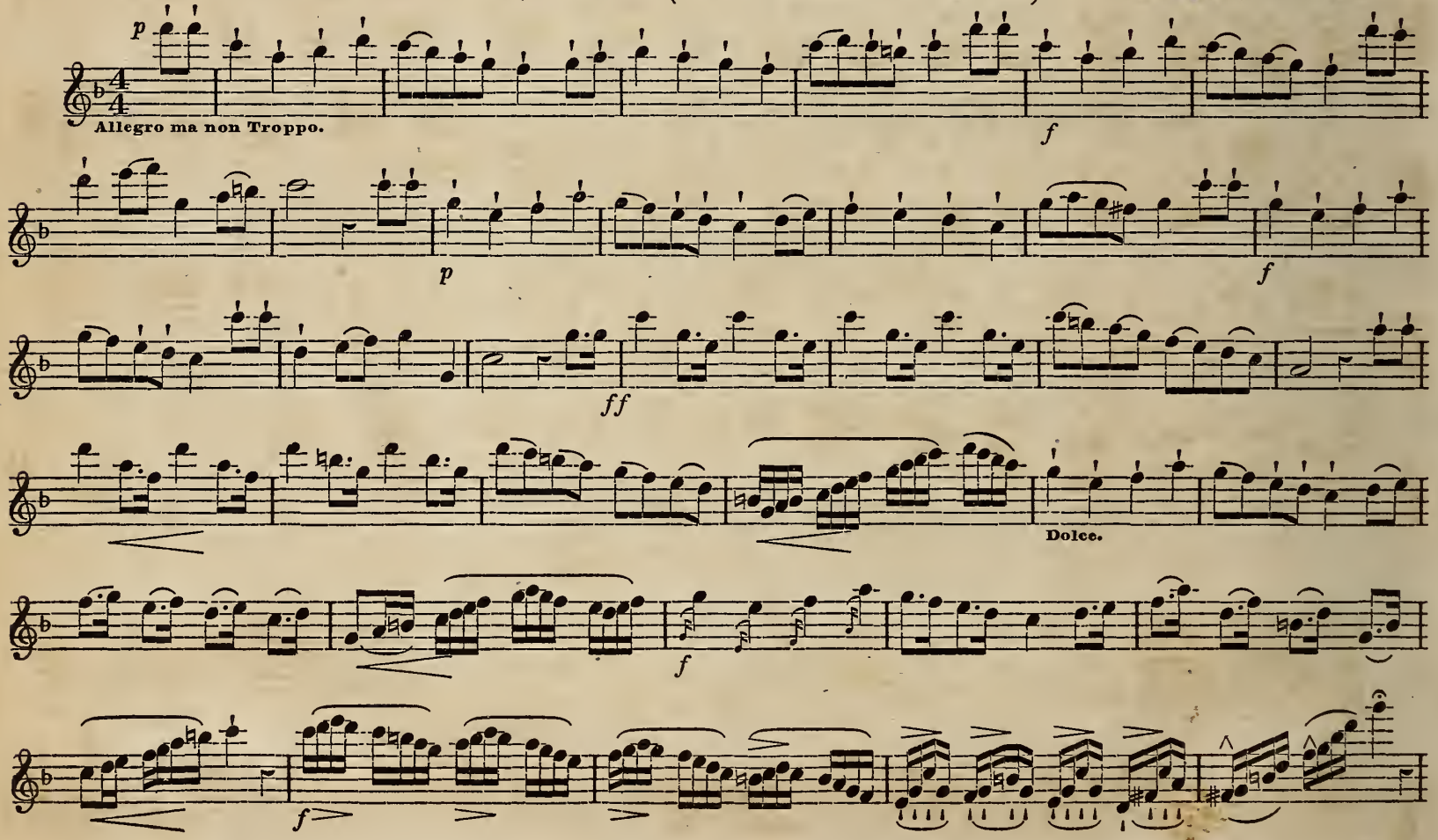
THE BLUE BELLS OF SCOTLAND.

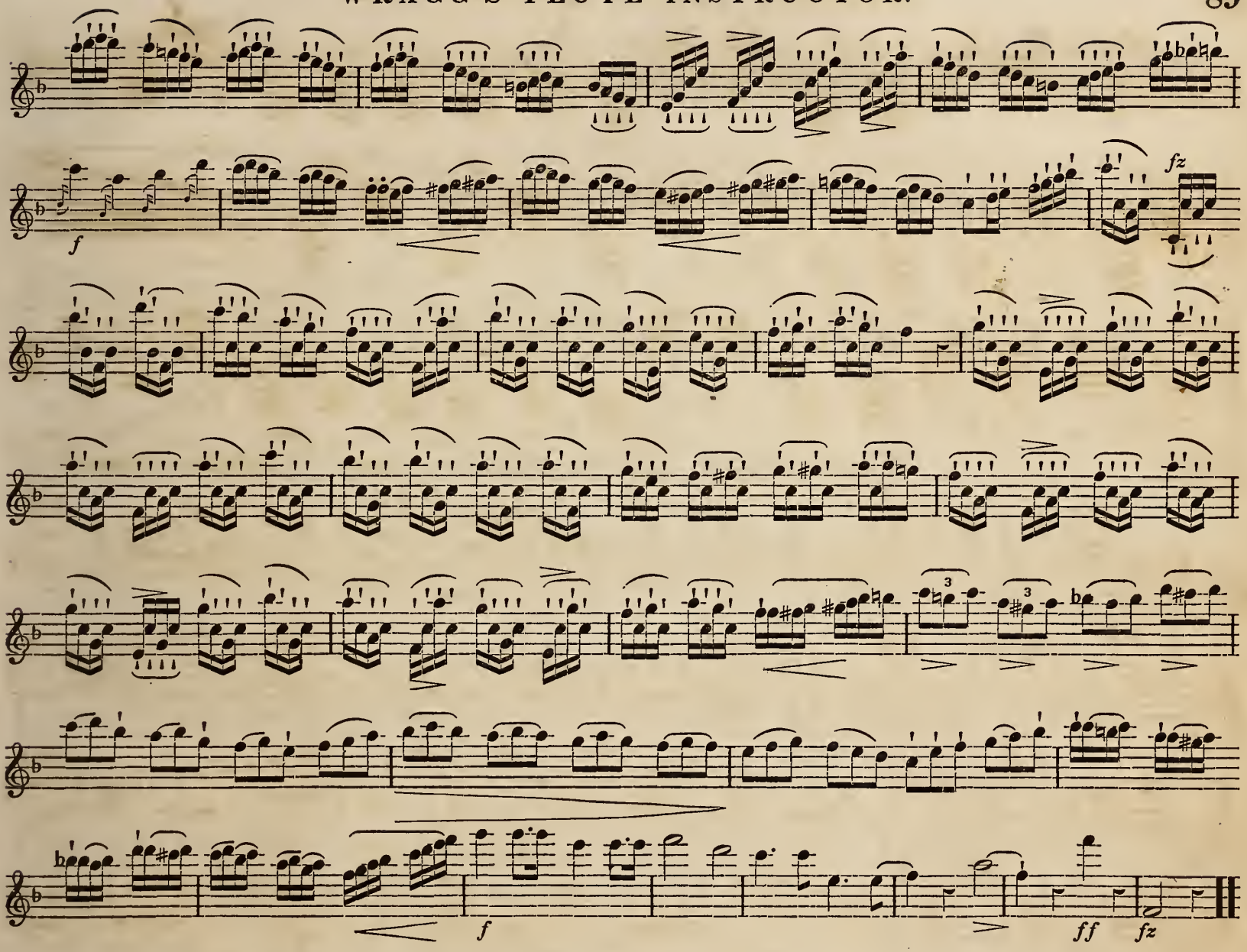
Variations by C. NICHOLSON.



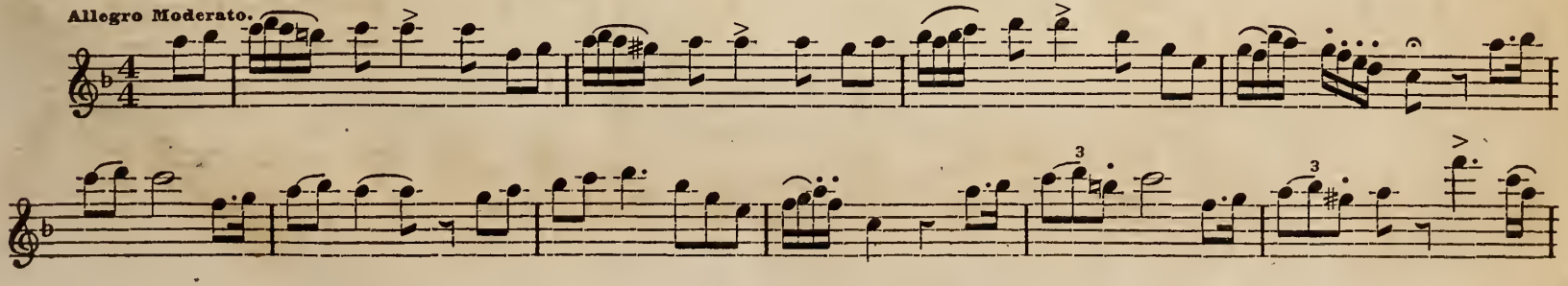


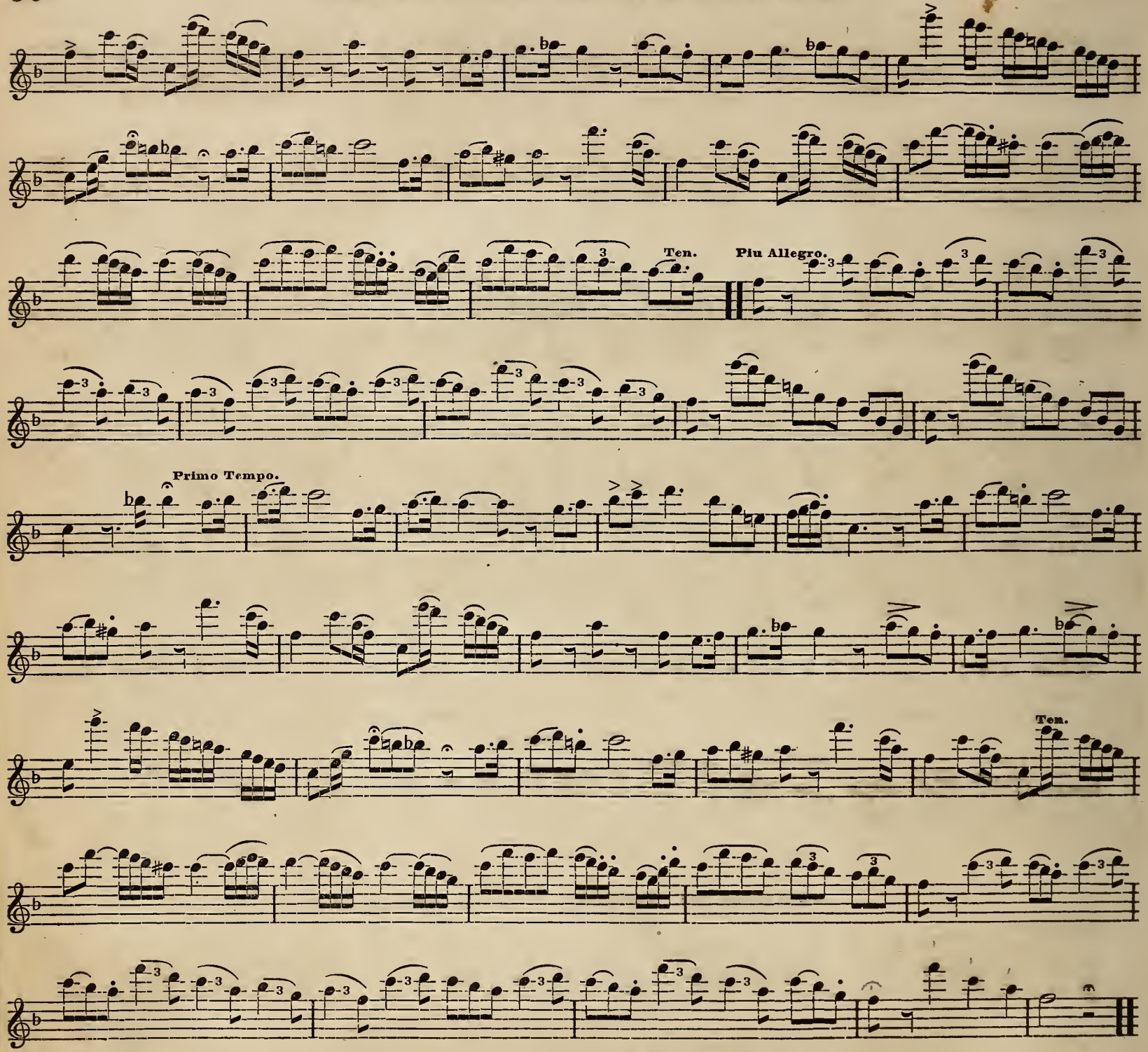
"ZITTI, ZITTI." (FROM THE BARBER OF SEVILLE.) Arranged by T. LINDSAY.





"SOUNDS SO JOYFUL." (FROM LA SONNAMBULA.)




Ten.
Piu Allegro.
Primo Tempo.
Ten.

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