

SECOND EDITION.

THEORETICAL & PRACTICAL

ESSAY.

ON THE

Boehm Flute,

as Manufactured by Messrs. Rudall & Rose.

Intended for those who have a

PREVIOUS KNOWLEDGE OF THE OLD FLUTE.

Written & Dedicated

TO THE

Academy.

By

JOHN CLINTON.

(PROFESSOR OF THE FLUTE AT THE ROYAL ACADEMY OF MUSIC.)

Ent. Sta. Hall



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QUEEN VICTORIA I.

Where may be had by the above Author
ELEMENTARY INSTRUCTIONS FOR THE BOEHM FLUTE, INTENDED FOR BEGINNERS

DEDICATION

TO

THEOBALD BOEHM, ESQ.

(*Of Munich.*)

MY DEAR SIR,

When, in after ages, the future historian of the Flute, in tracing its progress from infancy to maturity, shall enumerate those whose talents and exertions have successfully contributed to its perfect development, your name will stand conspicuously prominent in the list. He will point, with peculiar satisfaction, to your achievements, and this our day will be characterised by him as the commencement of a new era in the history of the instrument. And when he shall contrast the capabilities of the Flute, in his time, with the recorded imperfections of that of former generations, the name of *Boehm* will be transmitted in grateful remembrance to posterity, as the originator of the wondrous and triumphant change.

To whom, then, can I, with equal propriety, dedicate a work, the object of which is, to introduce to English Flute Players, this monument of your genius, already so fully appreciated by the great body of Continental Professors and Amateurs?

Wishing you many years of health and happiness, in the enjoyment of that fame which is so justly your due,

I have the honor to subscribe myself,

Your very obedient and faithful servant,

J. CLINTON.

London, May 1843.

PREFACE TO THE SECOND EDITION.

PERHAPS there is no undertaking more difficult of accomplishment than that of bringing about a radical change in the principle of any art or science; but my own thorough conviction of the truth of Boehm's system, induced me to entertain a hope, that, when the nature and advantages of that system should be fully explained, the public would not be reluctant to acknowledge its merits.

It is a source of pride and pleasure to me, to find that, so far from my hope being disappointed, it has been realized to the fullest extent; and the success which has hitherto attended my efforts, yields me the gratifying assurance of having now established the new system upon such a solid foundation, as will, ere long, ensure its general adoption.

Since my Essay was published, I have been constantly employed in teaching the Boehm Flute; and, in every instance, I have rigidly adhered to the gradus and contents of this work, and with the most satisfactory results.

It is therefore with the utmost confidence I venture to assure performers on the old flute, that the contents of the following pages will enable them to obtain a speedy and certain mastery over the Boehm Flute, and that the longer the instrument is played upon, the more will the practiser be pleased with it. I may with truth declare that the testimony to the merits of the Boehm Flute, which I have received from all quarters, has been uniformly of the highest and most flattering character. With these few observations, and with increasing confidence, I now submit this edition of my Essay to the Flute-playing Public.

J. CLINTON.

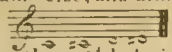
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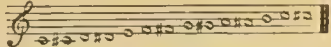
A THEORETICAL AND PRACTICAL ESSAY ON THE BOHEM FLUTE.

BY JOHN CLINTON.

The Flute, one of the most ancient of musical Instruments, had, for Centuries, but one key; and many of the present generation remember the gradual addition of the others, which, although a great improvement, met with much opposition at first; arising partly from a doubt of any advantage being gained, and partly from prejudice, or a fear to encounter the trouble of acquiring their use; their utility however was so manifest, in as much as the semitones were rendered better in tune, and greater scope was afforded for the execution of brilliant passages, that their superiority was ultimately acknowledged, and they were generally adopted. The Flute has since however undergone various alterations, such as the holes being enlarged, to increase the power of tone, and to render the Harmonic fingerings more available. The size, form, and situation of the keys, have also been altered, to accommodate the size of the Performers hands, and duplicate keys on various plans have been added; but the only alteration that could render the Instrument perfect, appears to have been neglected, although it has been a subject of speculation and attempt for many years, viz, in respect of the situation and size of the holes, which is the basis of Intonation.

Previous to the following critical examination of the old flute, it may not be superfluous to remind the reader, of the well known fact, that, the larger the hole, and the nearer it approaches to the top (or Embouchure) the sharper the note is rendered, and vice versa.

The three lowest holes, that is, the holes covered by the two C keys, and the D \sharp key are nearly the same size, and almost at equal distances, consequently the following notes are tolerably correct  The fourth hole, which when open gives E \sharp , is nearly double the distance from the 3rd hole in proportion to the others, and considerably smaller; the result is, E \sharp is much too sharp, because the hole is too high, and extremely weak, because the hole is too small. On the old system, there is no remedy for this defect, as if the hole were put in its proper position, the finger could not reach it; and if it were made as large as the others, it would be still sharper, and yield F \sharp .

We will now take the primitive notes, which are as follow 

The above semitones, are (in the system of equal temperament, as in a well tuned Piano forte) nearly at equal distances apart; it necessarily follows, that to produce them upon any Instrument, a just equality must be observed. If they were produced by 14 Organ Pipes, each pipe would gradually, and in equal proportion, decrease in length and diameter; to produce them upon a string of the Guitar, each Fret, would be arranged in proportionate gradations; if played upon one string of a Violin, a similar equality would be observed in the movement of the fingers; and to render them perfect on the Flute, a corresponding equality must be observed in the arrangement of the holes; thus, they should gradually and in equal proportion, decrease a little in size and distance, as they approach the widest, or top part; but the basis of the arrangement should be, equality in size and distance.

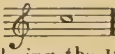
¹ In speaking of the holes, it is to be understood, that those covered by the keys are included (except the duplicate key for F \sharp) the number is reckoned from the lowest key upwards.

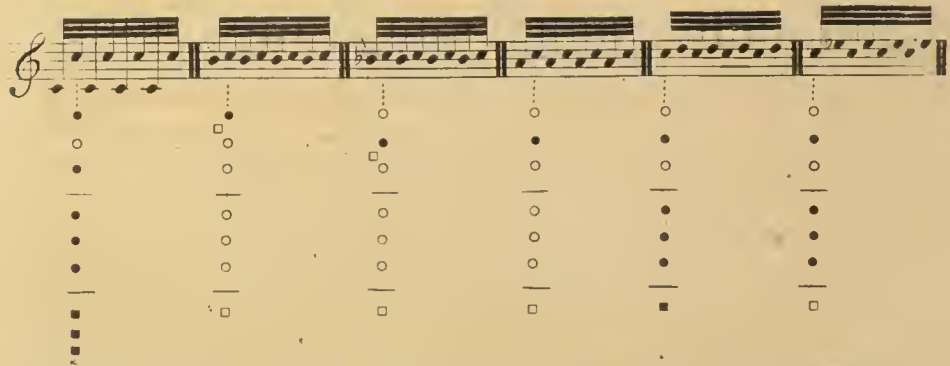
² It is scarcely necessary to observe, that the Second and third Octaves of the Flute, are merely Harmonics of the first.

A reference to the old flute, will be sufficient to prove, how much this natural law has been violated; all the holes, whether for the fingers, or keys, being of different sizes, and placed at unequal distances, and the upper holes larger, than some of the holes lower down.

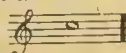


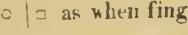
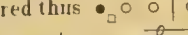
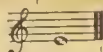

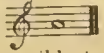
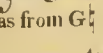
I will now point out some of the defects in the machinery, commonly known by the name of "the keys." It being found impossible to pass to $F\sharp$ (in a slur) from any note which required the third finger on the hole below it, a second key has been applied, called the long $F\sharp$ key, and that certainly removed the obstacle, although its use demanded much practice, and gave an extra office to the fourth finger of the left hand, already no more than sufficiently strong to manage the $G\sharp$ key; but this did not provide for passages like the following:



Let us now take the following note  The natural fingering for this note, is by opening the 12th hole (at the same time closing the 13th) but as that is done by the first finger of the right hand acting upon the key, called the shake key, it is rendered unavailable for general purposes. We are therefore compelled to adopt a false fingering, thus $\circ \circ \circ | \bullet \bullet \bullet | \square$ which is little better than the fingering of the one keyed Flute for $B\flat$, thus $\circ \circ \circ | \circ \circ \circ | \square$ or $F\sharp$, thus $\bullet \bullet \bullet | \bullet \circ \circ | \square$ besides which, it undergoes constant alteration, as seen in the following passages, if played rapidly and legato.



Each of the notes produced by the above fingerings, is different in pitch, strength, and quality of tone, and they would be intolerable if sounded together; it must therefore be evident, that some, at least, can not be true when used separately.

There are many other notes in a similar predicament, too well known to require further comment. The unreflecting may meet these incontrovertible assertions, by saying, that the performer should "*blow the notes in tune*;" now although I conceive this would be an acknowledgement, that the old flute is in itself, as an Instrument, *out of tune*, and consequently requires reformation, let us for a moment consider this point a little further. If the performer possess an acute Ear, and flexibility of Lip, the notes may, *after long practice*, be played in tune, but the unnatural distribution of the holes, causes the notes, if sounded in "tune", to be still imperfect in quality, somewhat like the notes on a false string of a Violin. Assuming, then, that talent and perseverance, could render the notes perfect as regards tune, there is yet another difficulty. If the Player use precisely the same force of breath, he cannot then render the notes equal in strength; that is, as full a tone cannot be produced from C:  when fingered thus  or thus  as when fingered thus  or thus  nor can as full a tone be produced from E:  as from E \flat  neither can as full a tone be produced from A:  as from G: 

In short, the situation and size of the holes, render it impossible to have any two notes exactly alike in strength or quality of tone; or, as the French say, "there are not two notes upon the old Flute, which appear to belong to the same family."* We have now offered to us, a Flute, invented by Boehm (of Munich) Manufactured by Mess^{rs} Rudall & Rose, which is in accordance with the principles of acoustics, having the size and situation of the holes arranged in their natural order. This demanded a new system of machinery, in lieu of the former keys, and by which system, each finger is enabled to act simultaneously upon two or more holes, and whereby we obtain "Perfection of Tune" "Increase of Power" "Superior quality of Tone" "Greater susceptibility of sweetness" "Equal strength upon every note" "A very considerable increase of facility in producing all the sounds" Much less extension of the Fingers, and perfect controul over all the keys &c. &c. I am well aware how reluctant some persons will be to acknowledge, or if not to acknowledge, to adopt, these improvements; because many years of habit, often reconciles to imperfections, and create an unwillingness to depart from them, although we may be fully sensible of their existence; besides which, there is frequently a spirited (shall I add too, an interested?) opposition to all great inventions, especially where they are likely to supplant any established system, they are looked upon as mere innovations, infringing upon vested rights; I would therefore venture to suggest the propriety of a dispassionate consideration, whether or not, the improvement when tested, does not offer more than an equivalent, for the small portion of trouble its adoption and use will occasion.

* With the report made, from the result of a critical examination of the old and new Flutes, at the Royal Academy of Music, in Paris, by Mess^{rs} Cherubini, Paërs, Aulor, Halévy, Carafa, &c. &c.

* In saying "Perfection of Tune," I must be understood to imply, as far as a wind Instrument can be made perfect.

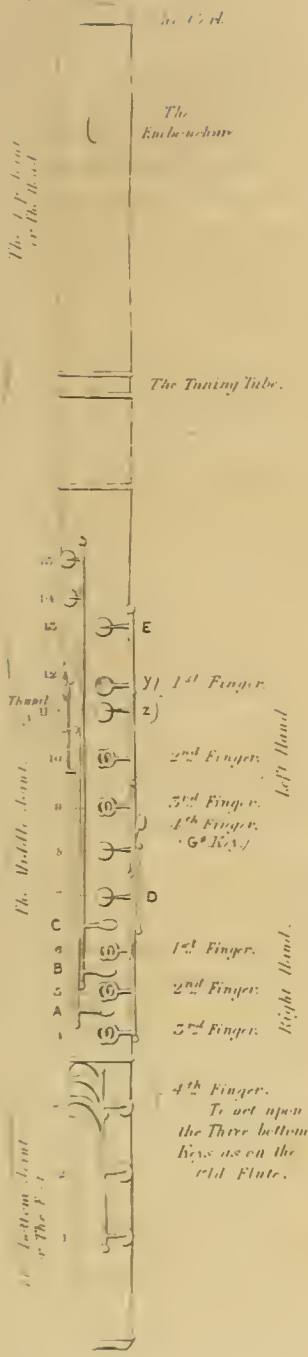
If it were possible for any Flautist, to have the perfections of Boehm's system, applied to the Flute he has been accustomed to play upon, without causing any change of fingering, he would be astonished and delighted, because he would as if by magic, find himself possessed of a full, rich, and mellow tone, with facility of producing it, and every note alike in strength and quality, in addition to the Instrument being rendered perfectly in tune, and affording the means of executing with facility, passages which under the old system, would, by reason of its imperfections, be most difficult; it may therefore be reasonably supposed, that no consideration would induce him to relinquish those advantages, and, by a parity of reasoning, that no *prejudice* should prevent their acquirement. As the appearance and structure of the new Flute, might induce many to imagine, that it requires a totally different system of fingering, and that its adoption would involve the trouble of recommencing, I have, in order to remove this erroneous impression, composed the first Six exercises in this work, so that they *must* be *fingered precisely as on the old Flute*; the altered fingerings I have introduced gradually, so that with a moderate share of Industry and Patience, a perfect controul over the new flute, may be obtained in a short space of time.

Those who have already adopted it, feel its superiority in a much greater degree than would be experienced in playing upon an Eight keyed Flute, after an Instrument with but one key. To cause the addition of keys only *improved*, but the system of Boehm *perfects* the Instrument. I myself practised upon the old Flute, from Boyhood, yet when I became acquainted with Boehm's system, I was so struck with its advantages, that I eagerly adopted it; and as I am neither the Inventor nor Maker of the new Flute, I trust I shall not be considered as actuated by any selfish motive, in recommending its trial, which I feel persuaded will lead to its adoption as eagerly by others. As a sincere lover of the Art of which I am a Professor, I conceive it to be a duty, to make known publicly, a system which tends so materially to the advancement of that art, and thereby to dispense to others, the means of a pleasure and gratification, similar to that which I have derived from the study of it.

How far I may have succeeded in demonstrating that system, and affording those means of gratification, will be judged of by the following pages; and should my humble efforts realize my sanguine expectations, a still greater source of pleasure will be opened to me; I feel convinced, that Boehm's system, will cause the Flute to hold a much higher rank in the estimation of Professors and Amateurs, than it has hitherto, and that the Art itself will be benefitted.

The utility of the new system, may possibly be as much doubted at first, as was the addition of keys to the old Flute, but the present invention being so strictly consonant in its properties, with Musical principles, must ultimately prevail against all attempts at opposition. Some experiments have been made here, and on the Continent, as an alteration of Boehm's system, the professed object being the acquirement of greater simplicity; but the theoretical and practical experience of the Inventor, and the principal Continental Professors and Instrument Makers, has abundantly proved that it will allow of no compromise without losing its best qualities, namely *Tone* and *Intonation*, and I therefore conceive that Messrs Rudall & Rose, have wisely determined to preserve the perfection of the system in their manufactures.

The annexed plate points out to the Student, where the fingers are to be placed &c &c.



The *Flute* is constructed as follows:—
 The keys marked *A B C* which govern the 12th or 13th or 14th *Movements* are acted upon by the *Thumb* of the *Right Hand*, thus the *third* *Thumb* acts upon *A* which is a duplicate of the *Thumb* Key, to avoid it is typically shaking with the *Left Hand*, *Thumb*, the 2nd *Thumb* acts upon *B*, and the 1st *Thumb* upon *C*.
 The key marked *D*, is acted upon simultaneously by the 1st *Finger* of the *Right Hand* and the 1st *Finger* of the *Left Hand* are employed.
 The key marked *Z*, is acted upon simultaneously, when the 2nd *Finger* of the *Left Hand*, or the 1st *Finger* of the *Right Hand* is employed.
 The key marked *E*, is acted upon by the 1st *Finger* of the *Left Hand* upon *y*, which is a fictitious Note *E* being out of reach.
 The Explanation of *y z*, joined by the *Thumb*, will be found subsequently.
 The *Fingering* will be marked as follows, this mark, denoting the *Stile* to be closed, and this *o* that the *Stile* is to be open, for Example, the *Fingering* of *A* which is the same as the *Old Flute* will be marked thus:—

- | | | |
|---|-------------------------|---------------|
| • | 1 st Finger. | } Left Hand |
| • | 2 nd Finger. | |
| • | 3 rd Finger. | |
| — | | |
| o | 1 st Finger. | } Right Hand. |
| o | 2 nd Finger. | |
| o | 3 rd Finger. | |
| □ | D # Key to be opened. | |

The *Thumb* Key the *G # Key*
 the *Keys A. B. C.* and the *bottom*
C Key, will be marked only when they are required,
 thus, □ *Thumb Key* to be opened,

- | | |
|---|-----------------------|
| • | |
| • | |
| □ | G # Key to be opened. |
| B | to be opened. |
| o | |
| o | |
| — | |
| — | |
| — | |

The Three bottom Keys to be what

In putting the Instrument together, the middle joint should be grasped near the top, to avoid an unnecessary pressure upon the machinery. It is held like the old Flute, except that the left hand Thumb must be placed upon the Key, to keep it shut. As this thumb has been always placed against the Instrument (being one of its supports) it can make no difference to the player, to place it upon the key, instead of the side of the Flute; but in the *action* of the key, we gain an important advantage, having now merely to detach the Thumb, whereas it formerly required *Two* movements, viz. one to detach it from the Flute, and the other, to open the B \flat key. This point requires constant attention, for if the key be open, the proper sound cannot be produced.

Undue pressure upon the Rings, should be avoided, as it would retard the neatness and rapidity of execution. In stopping the holes for the Right hand, be careful not to touch the shake keys, which are placed between them, particularly that which is situated where the former F \sharp key was placed.

The Instrument is perfectly in tune in every key, with one fingering for each note; this, I shall call, the *Natural* fingering; still to facilitate some passages, it (like every other Musical Instrument of any pretensions) sometimes requires a change, which I shall call, *Exceptions*. The tone is produced upon precisely the same principle as the old Flute, covering the Embouchure less than half; but ere the Student commences to blow, he should fix upon his mind, one main point of difference between the two Instruments, namely this, the notes of the old Flute, varied so much in Pitch and strength, that performers were obliged to alter the direction of the stream of air, as well as to increase and decrease its velocity; but as all the notes of the Boehm flute, are pure and equal, they necessarily demand equal blowing. Although this is an obvious advantage, it requires practice, or rather *Habit*; the notes which were formerly too flat, will very probably be considered too sharp, at first, and *vice versa*; the Student must learn to play them in tune, by simply *blowing equally*, and without any exertion, and then they will be found perfect.

These changes, added to the somewhat different feel of the Instrument in the hands, by having the fingers intercepted by the Rings, and the left hand thumb kept steadily upon the key, may be rendered quite familiar by the following exercises, the fingering of which will be found to correspond with the natural or common fingering of the old Flute, using the D \sharp key as usual, for all the notes, except the lowest and middle D \sharp , and the two lowest notes. The D \sharp key may be forsaken (as on the old flute) in passages like the following:

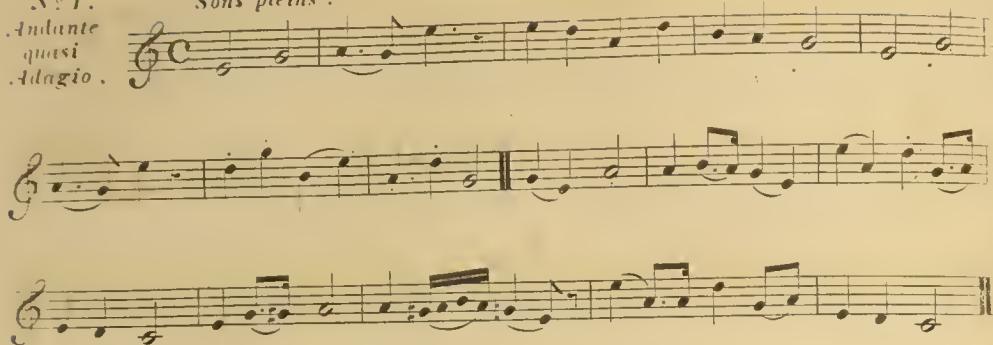


Note. To prevent the possibility of an error, perhaps it would be as well, if the student were at first to practice the notes in N $^{\circ}$ 1, without any reference to time, but merely as a first step, towards blowing into the Flute properly.

Do not forget to keep the thumb key shut .

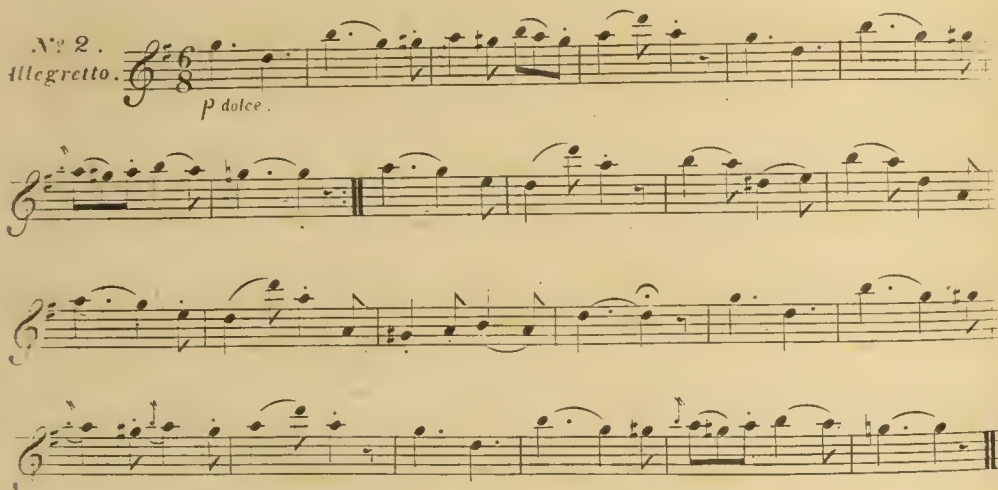
N^o 1.
Andante
quasi
Adagio .

Sons pleins .

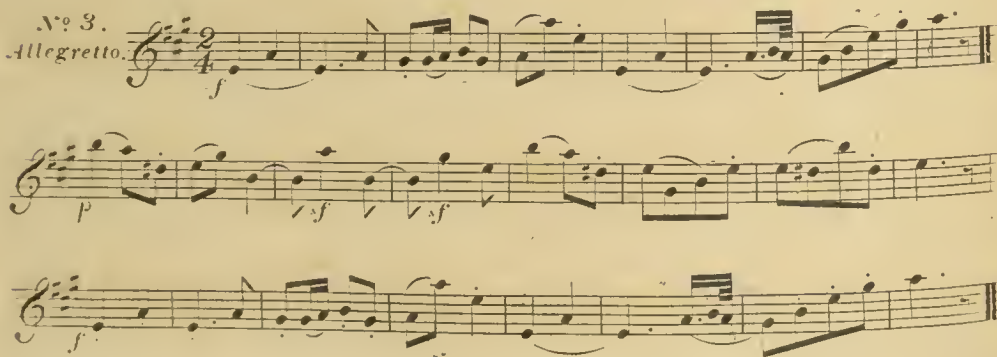


N^o 2.
Allegretto .

p dolce .



N^o 3.
Allegretto .



N^o 4.
Andante
con
espressione.

N^o 5.
Allegro.

N^o 6.
Moderato.

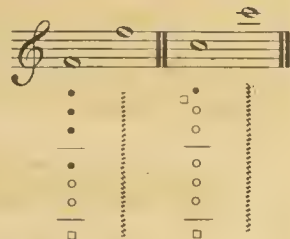
The first is F^\sharp , and by this alteration we at once rid ourselves of *all* its former difficulties .

The second altered fingering (C^\sharp) the most imperfect and difficult of all the notes on the old Flute, is now placed on an equality with the others . Need I say what a decided advantage is derived from these alterations ? Two of the greatest difficulties and imperfections removed . We now have splendid notes, in lieu of the most imperfect ; and settled fingerings, instead of constant alterations .

The acquirement of the new fingering for F^\sharp , is a mere matter of memory, but the new fingering for C^\sharp , demands a little practice and patience .

The Student should not feel discouraged, if he can not immediately conquer it ; I know by experience, that it soon becomes perfectly easy . When we reflect, that the difficulty of this fingering, is occasioned by using the thumb key, with a novel (although much easier) movement, and by its yielding C^\sharp , instead of B^\flat as formerly, our reason will dictate, that it only requires a little time and habit, to render it quite familiar .

The notes F^\sharp and C^\sharp are fingered alike in both octaves, thus



I must here offer a few words of advice, viz, To progress rapidly, practise slowly; and let no day pass without some practice .

The following scale should be played many times, until a tolerable knowledge of the new fingering is acquired .

Sons pleins .

N^o 7 .
Andante .

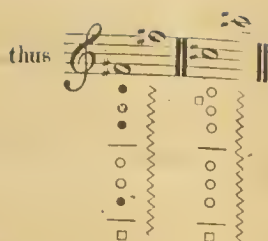
The image shows a musical score for a scale exercise. It consists of three staves of music. The first staff is a treble clef with a key signature of one sharp (F#). It begins with a whole note F# (first line) and a whole note C# (second line). The second staff continues the scale with eighth and sixteenth notes. The third staff continues the scale with eighth and sixteenth notes, including triplets and a final forte (f) dynamic marking. The tempo is marked 'Andante' and the style is 'Sons pleins'.

N^o 8.

Moderato.



The next two altered fingerings are $F\sharp$ and $C\sharp$, fingered alike in both octaves .



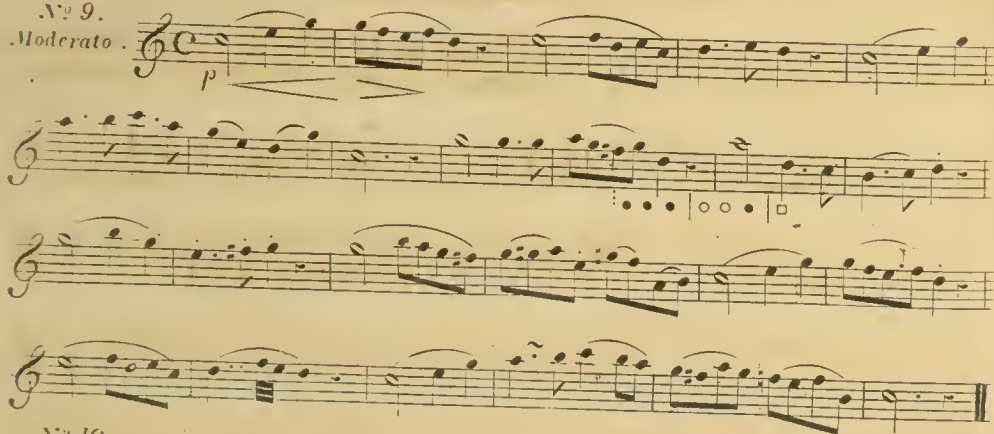
The fingering of $F\sharp$ differs *but little* from the old system , and that of $C\sharp$ *still less*, as were it not for having the thumb key open , it would be precisely similar ; therefore the acquirement of those two , will offer no difficulty .

The new fingering for $C\sharp$ removes the former difficulties of this note , as may be seen by the following example .



Nº 9.

Moderato .

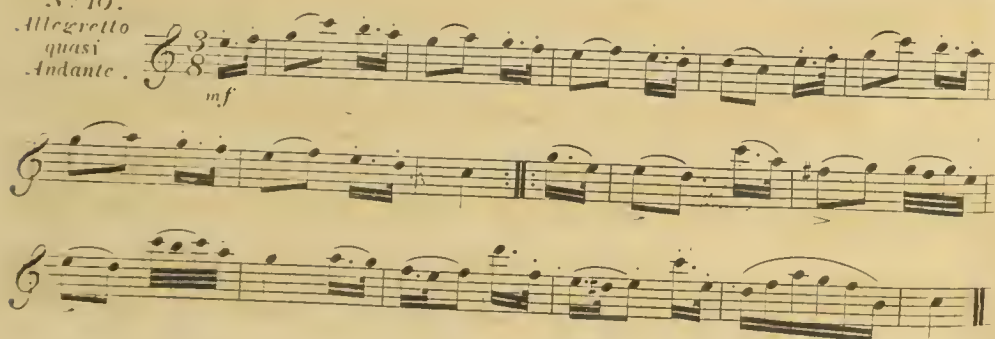


Nº 10.

Allegretto

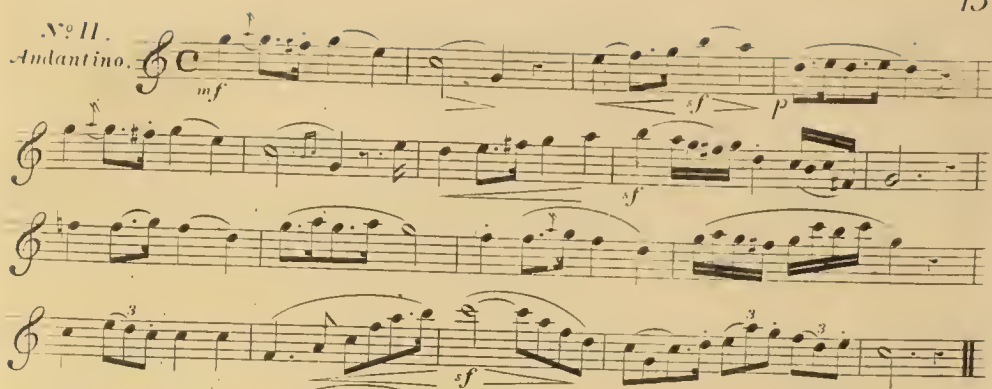
quasi

Andante .



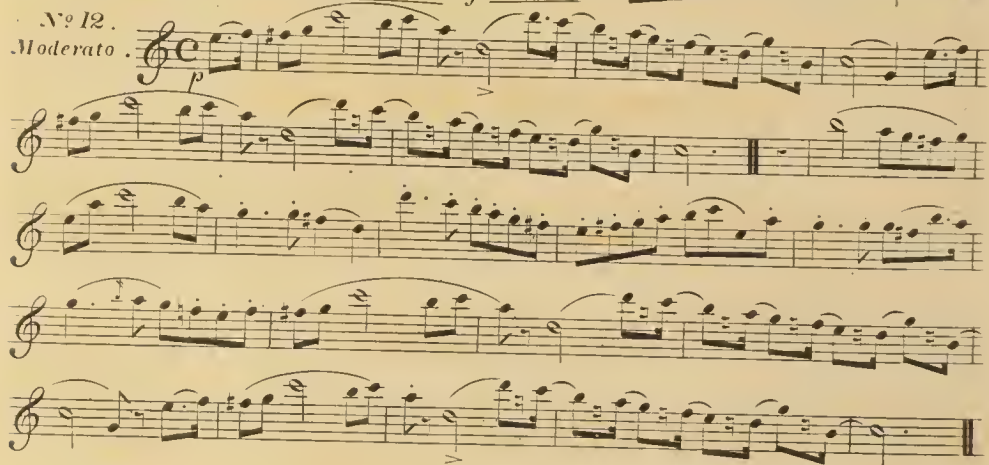
Nº 11.

Andantino.



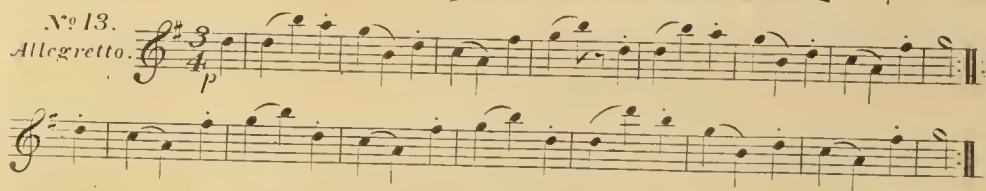
Nº 12.

Moderato.



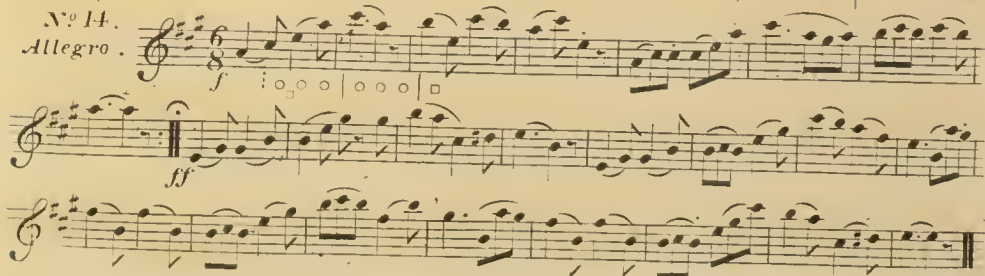
Nº 13.

Allegretto.

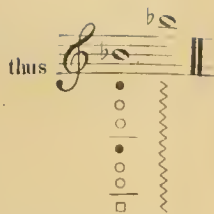


Nº 14.

Allegro.



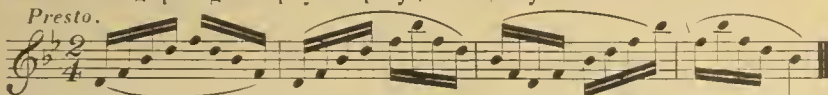
We have now but one more altered fingering to render the ²Two first ¹Octaves complete, namely B^b, fingered alike in both octaves,



This fingering, offers many advantages, although its use requires *habit*, to ensure a simultaneous movement of the fingers. It may be first practised in the following passages, in which some of its facilities are apparent.



If the following passage be played rapidly, the D[#] key should not be used.

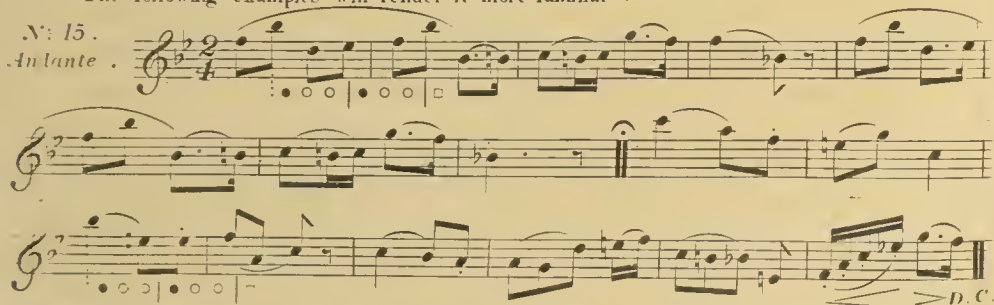


In the following groups, it changes its nature to A^z, but of course, fingered like B^b.

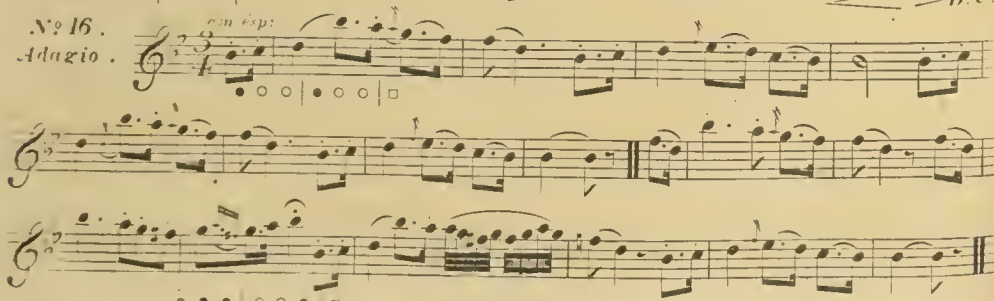


The following examples will render it more familiar.

N^o 15.
Andante.

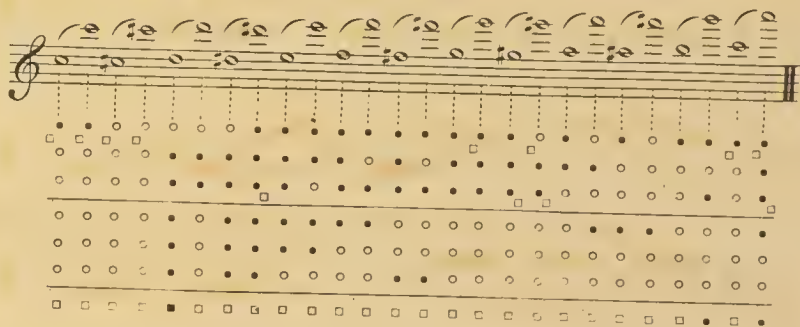


N^o 16.
Adagio.



The fingering of the notes in the third octave may now be learned ; they will be found to differ but slightly from the octave below .

At first they may be considered too sharp, especially $D\sharp$ and $E\sharp$, for as the Notes of the third octave on the old Flute, were very flat, and demanded great pressure of the lips to produce them, the Student may not be enabled to divest himself immediately of his former habits . It should be remembered, that they yield freely, *without* exertion . The $D\sharp$ key being required for all of them, (except the two highest,) they will hereafter be found much easier of execution, than the third octave on the old Flute .



Although the Student has now learned every note upon the Instrument, he should diligently study the general Scale of fingering, page 64 where he will find them under different names . It is printed on a Fly leaf, so that in subsequent study, it may be opened, and appear to view at every exercise, in case the memory should fail . This may appear a recapitulation, but many years experience as a Teacher, convinces me how indispensable it is, that the fingering of each note, should be known without reference to, or association with any other; for example; the fingering of $G\flat$, should present itself to the mind, without thinking that it is fingered like $F\sharp$, for although their *sound*, is (in modern practice) the same, their *nature* is entirely different, as $F\sharp$ cannot exist in a Scale which requires $G\flat$, and vice Versà .

Neglect of this system of study leads Amateurs into innumerable errors .

When a tolerable knowledge of the fingering is established, the following lessons may be practised, in which the altered fingerings are employed indiscriminately, and in different Major and Minor keys, so as to afford the Student a general knowledge of the natural fingering . The greater part of all the subsequent exercises, will be found to consist of favourite melodies, and selections from the most esteemed works for the old Flute .

Nº 17.

Andante

Grazioso .



Nº 18.

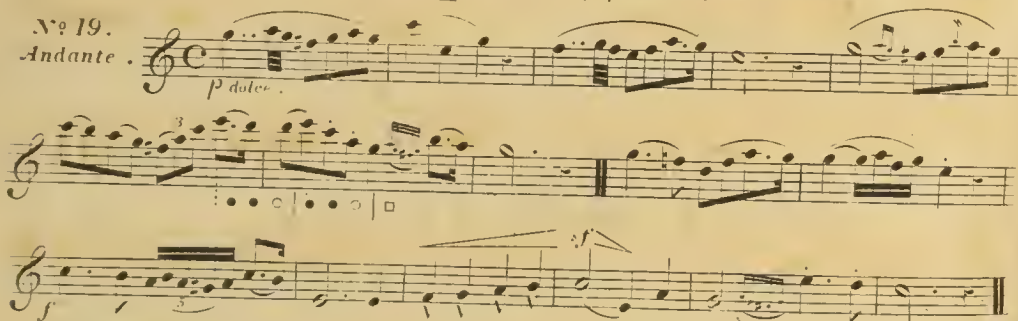
Andante

Grazioso .



Nº 19.

Andante .

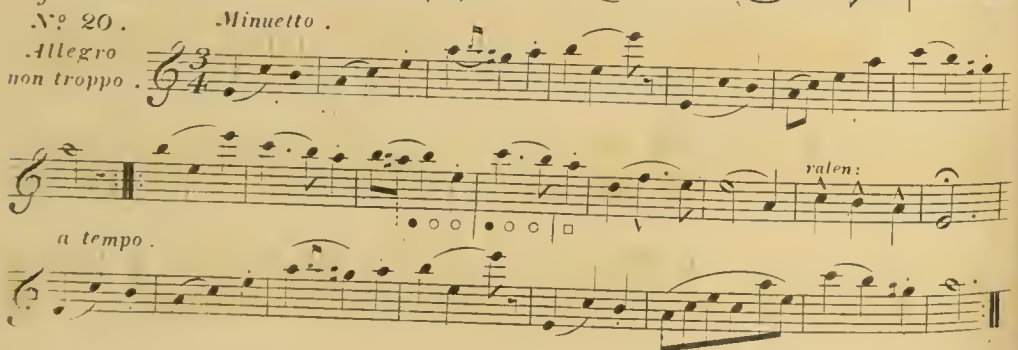
p dolce .

Nº 20.

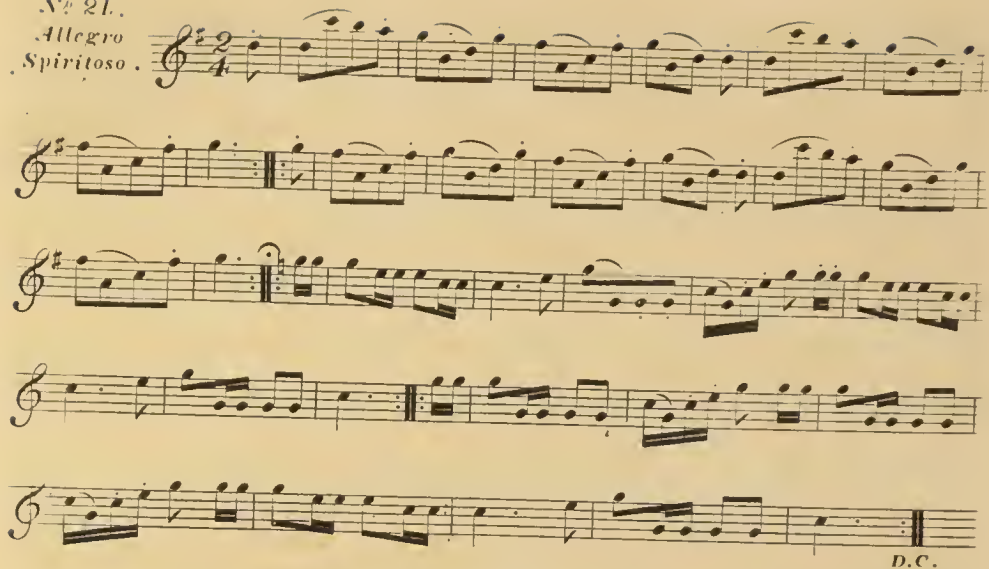
Minuetto .

Allegro

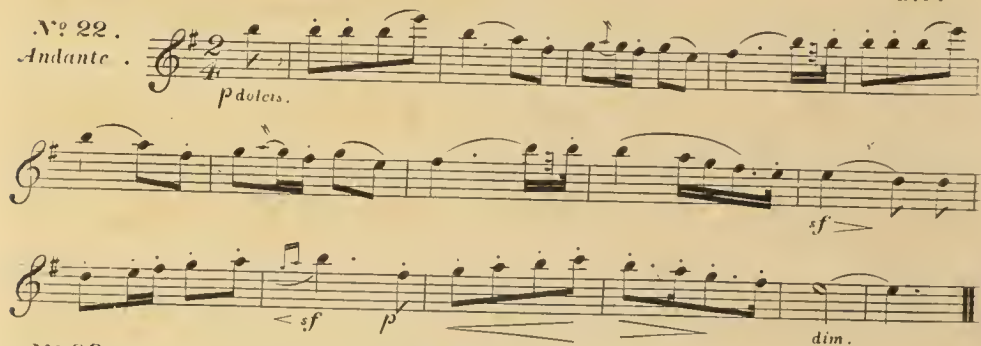
non troppo .



Nº 21.
Allegro
Spiritoso.



Nº 22.
Andante.

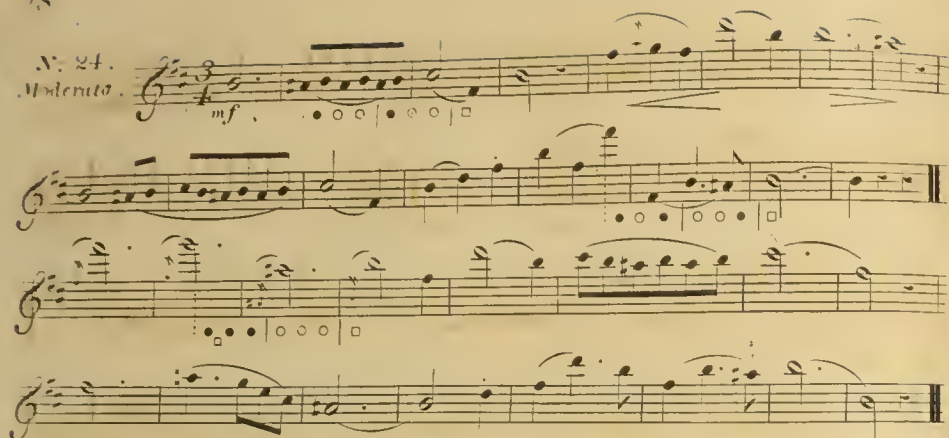


Nº 23.

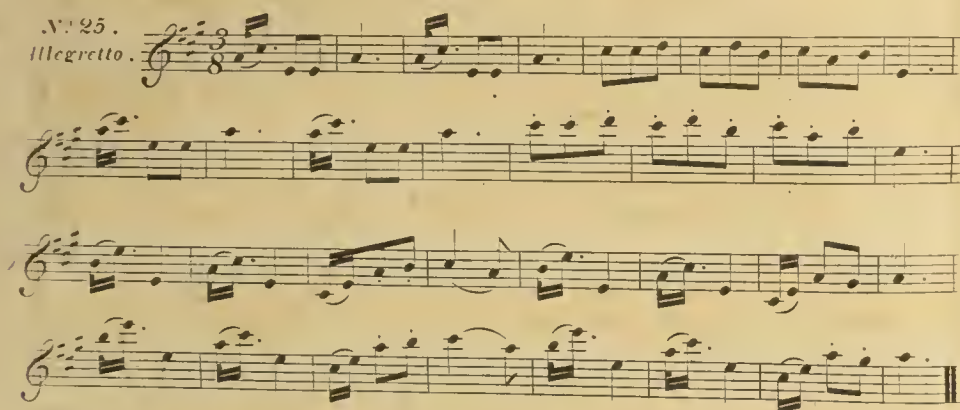
Quasi
Andante.



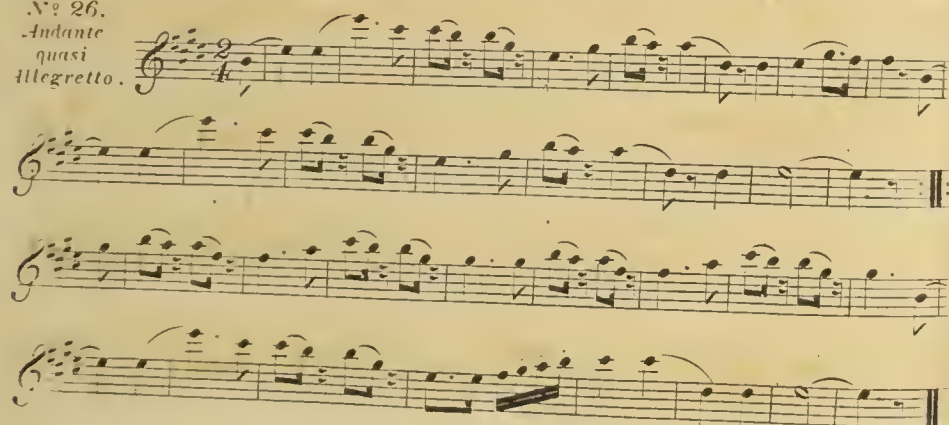
N.º 24.
Moderato.



N.º 25.
Allegretto.

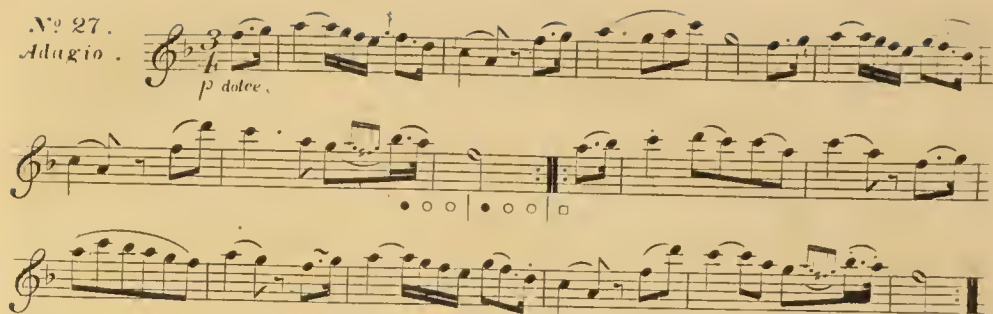


N.º 26.
Andante
quasi
Allegretto.



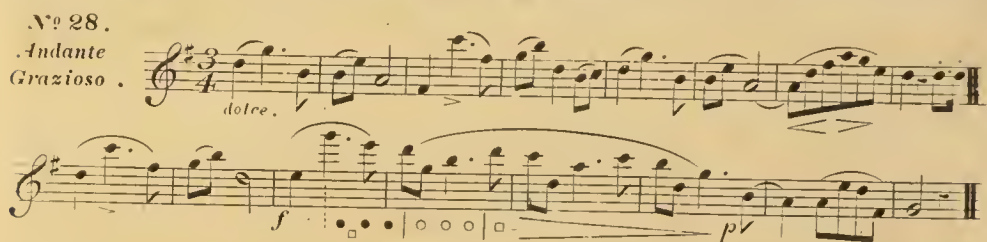
N^o 27.

Adagio.

N^o 28.

Andante

Grazioso.

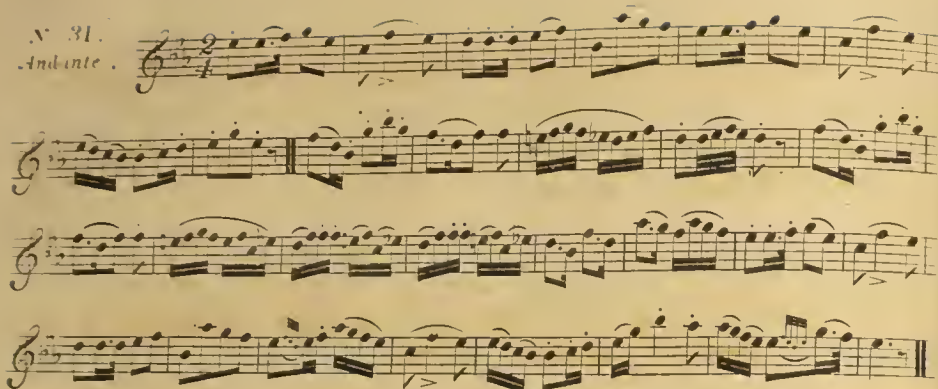
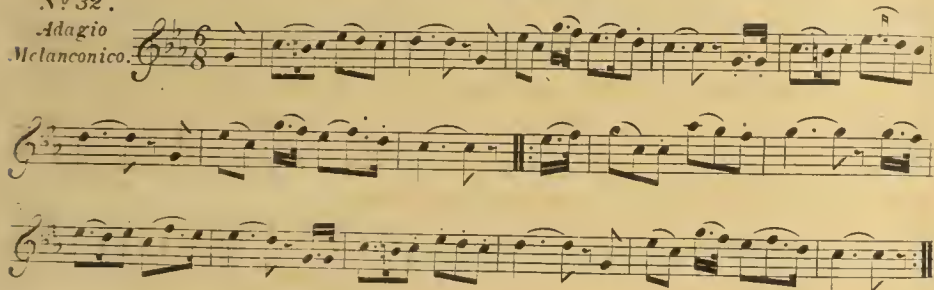
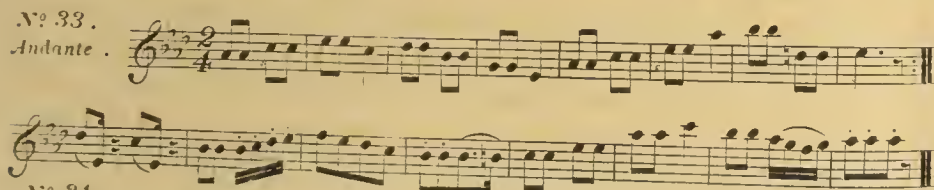
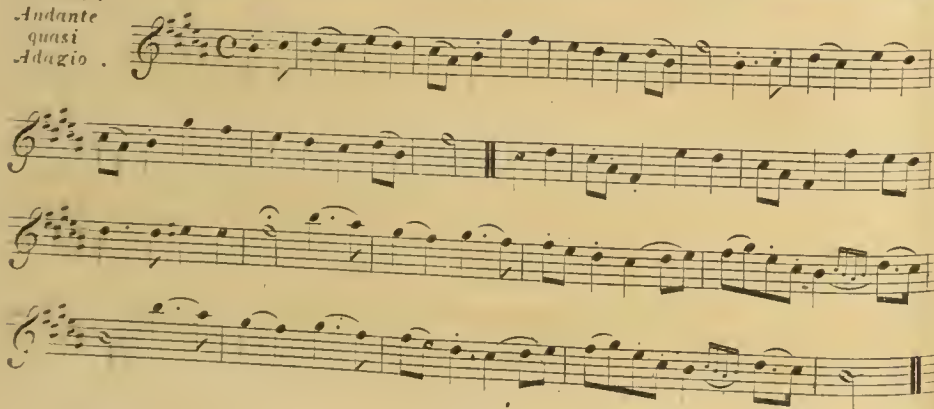
N^o 29.

Moderato.

N^o 30.

Andante.



N^o 31.*Andante*.N^o 32.*Adagio*
McInconico.N^o 33.*Andante*.N^o 34.*Andante**quasi**Adagio*.

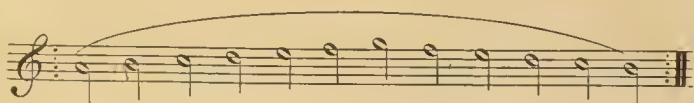
Having obtained a tolerable command of the *Natural* fingering, the Student may now proceed with the "*exceptions*," practising the Scales &c. &c. alternately as written.

It is always difficult to unite, rapidly and legato, all passages of Flute Music, where the break of the Octaves occurs.



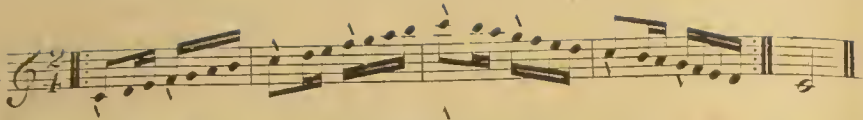
It would be impossible to remove the above difficulties entirely, but they are to a great extent obviated on the New Flute, by Two extra holes at the Top, which are acted upon by the keys for the Right hand, marked in the plate page 6, B. C. Performers should however accustom themselves to unite the above passages, by using the *Natural* fingering, because there are some Passages, in which the keys B. C. can not be made available.

The only *new* difficulty for the Student, on that part of the Boehm Flute, is in passing quickly from C_4^{\sharp} to D_4^{\flat} , but after a little habit, it offers no greater difficulty, than in passing from B_2 to D_4^{\flat} on the old Flute. No person should expect to conquer it immediately, it requires time and patience; because the left hand thumb, has hitherto performed a different office. The following group should be practised, until it can be played *legato*, in about the movement of Semiquavers in an Andante. Subsequent practice will render this fingering quite easy.



The following Scale Exercises should be repeated many times, varying the Articulation, as in the Study of the old Flute. A lesson is given in every key for the *exceptions*, and the letter E marked over those notes, where the exceptions should be employed; in all other cases, the natural fingering should be used. Some of the altered notes require a slight modification of the stream of Air, but it will be found very trifling.

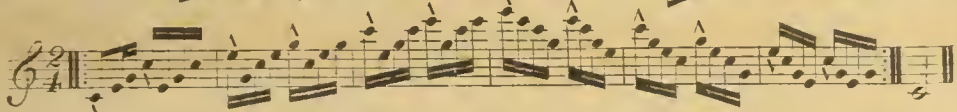
Scale of C.



Exercises
in the Scale.



Exercises
on the
thumb-board.

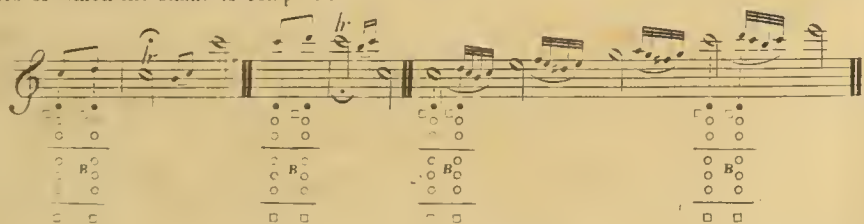


Exercise
in the chord
of the 7th



A rapid succession of C.D. in the second and third octaves, as in a Shake or Turn, or passages of a similar nature, is facilitated by using the key, letter B. The small notes *fingered*, are the notes of which the shake is composed.

Example.



In the third octave, passages like the following, are facilitated by an alteration of fingering.

thus



or thus



Nº 1

Nº 2

In passages like the following, the fingering of F^{\sharp} in the three octaves is greatly facilitated by taking it thus:

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains three octaves of a scale starting on D4. The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The notes F# are marked with a sharp sign. Below the staff, there are four sets of fingering diagrams, each corresponding to one of the four F# notes in the scale. Each diagram shows the fingers (1-5) and the thumb (T) for each note. The diagrams are arranged in a grid-like fashion, with the first set for the first F# (F#4), the second for the second F# (F#5), the third for the third F# (F#6), and the fourth for the fourth F# (F#7). The diagrams show the following fingerings: F#4 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5), F#5 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5), F#6 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5), and F#7 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5).

The Practical use of the above exceptions, is exemplified in the following lesson.

N^o 36.
Moderato

The image shows a musical score for Lesson No. 36, Moderato. The score is in 2/4 time and consists of four staves. The first staff starts with a treble clef and a key signature of one sharp (F#). The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. The notes F# are marked with a sharp sign. The second staff continues the scale. The third staff continues the scale. The fourth staff continues the scale and ends with a double bar line. The score is marked with 'N^o 1.' and 'N^o 2.' at the beginning of the second and fourth staves respectively. The notes F# are marked with a sharp sign. The score is marked with 'sf' (sforzando) at the end of the fourth staff.

In the key of D, the octaves may be united more legato by a change,

thus:

The image shows a musical staff with a treble clef and a key signature of two sharps (D major). The staff contains three octaves of a scale starting on D4. The notes are D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D. The notes F# and C# are marked with a sharp sign. Below the staff, there are three sets of fingering diagrams, each corresponding to one of the three D notes in the scale. Each diagram shows the fingers (1-5) and the thumb (T) for each note. The diagrams are arranged in a grid-like fashion, with the first set for the first D (D4), the second for the second D (D5), and the third for the third D (D6). The diagrams show the following fingerings: D4 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5), D5 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5), and D6 (1, 2, 3, 4, 5, T, 1, 2, 3, 4, 5).

The above fingering should be employed only to render passages *legato*, as in the following Scale. In the arpeggio of the Chord of the 7th the *Natural* fingering must be used.

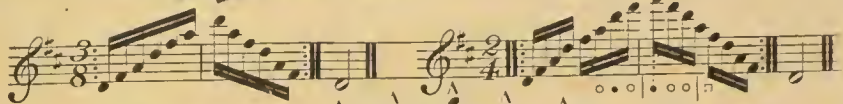
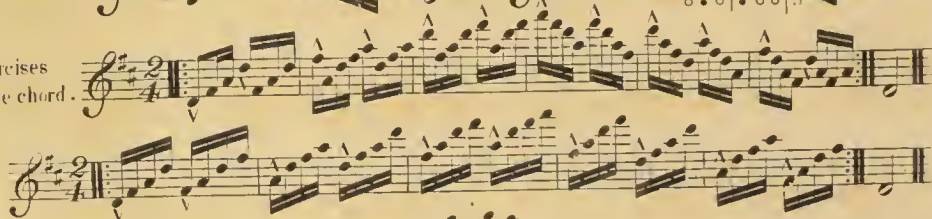
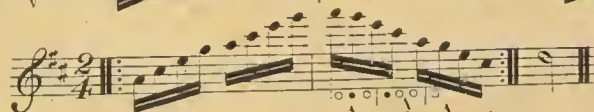
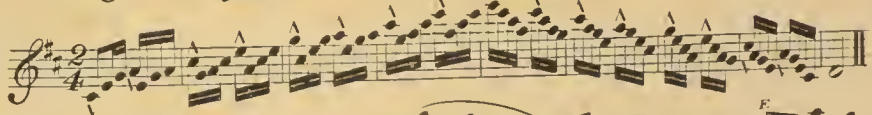
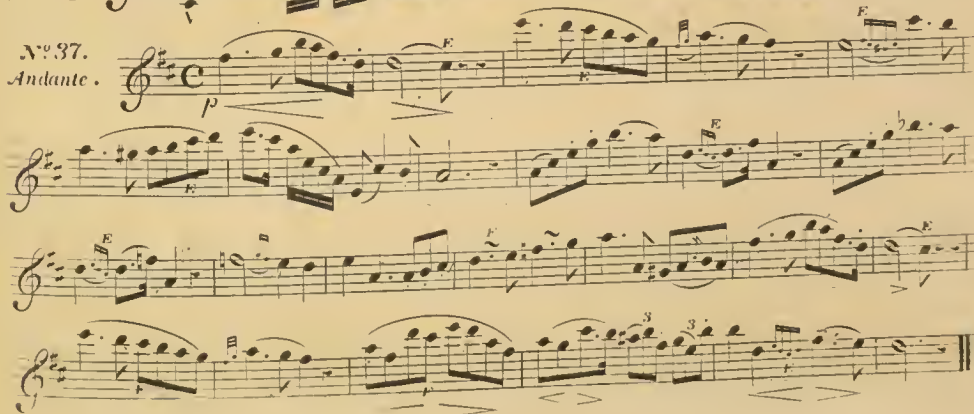
It would be found *improving* to practice the Scale of D, with the *Natural* fingering, as well as the exception, as it would assist in strengthening the fingers in passages like the following.

The image shows a musical staff with a treble clef and a key signature of two sharps (D major). The staff contains a scale starting on D4. The notes are D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D, E, F#, G, A, B, C#, D. The notes F# and C# are marked with a sharp sign. The scale ends with a double bar line.

Scale of D.

Exercise
in the Scale.

Common chord.

Exercises
in the chord.Chord
of the 7thExercise
in the chord
of the 7thN^o 37.
Andante.

Scale of F.

Exercises in the Scale.

Common chord.

Exercise on the common chord.

Chord of the 7th

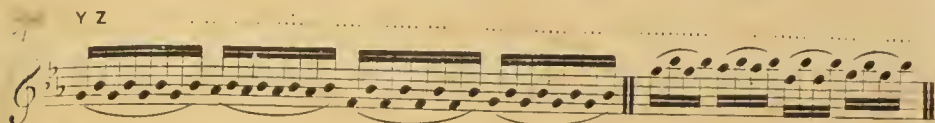
Exercise in the chord of the 7th

The following exception, is very useful in many cases.

N^o 38. *Allegro*.

There is another means of taking B \flat , which is extremely useful in many passages, viz., by sliding the first finger of the left hand on to the key, marked Z in the plate, page 6, stopping both Y and Z at the same time, and with the same finger.

In passages like the following, the first finger should be placed upon Y, Z, at the commencement, and remain upon them during the whole of the passage; it then becomes needless to employ the first finger of the Right hand, as the act of shutting the holes Y and Z, makes B \flat .



To obtain a judicious and ready use of the above fingering, requires practice and *EXPERIENCE*.

In a legato passage like the following, the first finger of the left hand may be raised for the middle E \flat , but it should return to Y, Z, at the next note. If the passage be played rapidly, the first finger need not be moved.

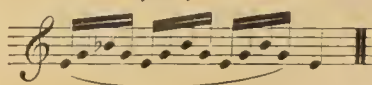


A better idea of the use of this fingering, may be obtained by comparing the following passages, which are both alike, but differently fingered.

Natural fingering, very difficult.



Y Z, very easy.



I would here advise the Student to practice the following Major and Minor Scales, and Arpeggios of Chords (slowly at first) until he obtains a command of the Natural fingering, as the best means of ultimately establishing a perfect Mastery, over what might be termed, the *Ground Work* of fingering.

The exceptions facilitate the passages, so palpably, that their acquirement will present no difficulty. However as scale practice only, is rather uninteresting, the examples from page 31 to page 48 may be advantageously studied, in conjunction with the Scales.

The Natural fingering must be employed, except when marked otherwise.

Some pieces for Flute and Piano-forte might also be studied, but not without the superintendence of a Master, as passages might be met with, appearing insurmountable, although very easy, if taken with the proper fingering.

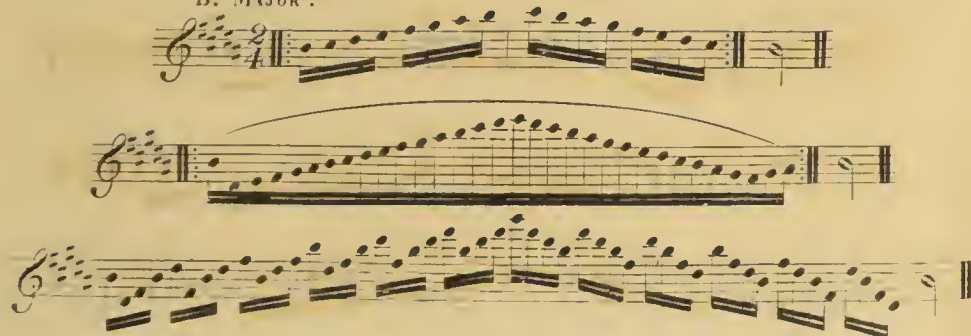
A MAJOR

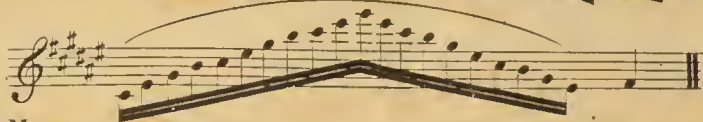
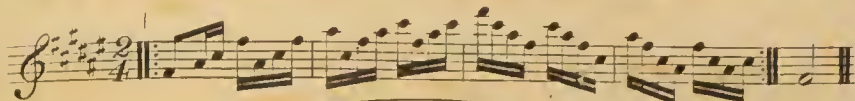
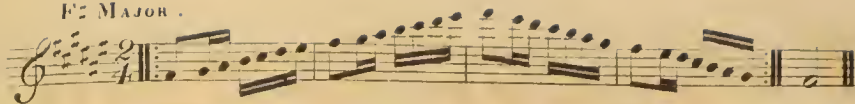
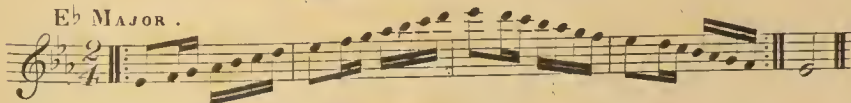


E: MAJOR.



B: MAJOR.



F[♯] MAJOR.C[♯] MAJOR.B[♭] MAJOR.E[♭] MAJOR.

A² MAJOR .

D² MAJOR .

G² MAJOR .

C² MAJOR .

A MINOR.



E MINOR.



B \flat MINOR.



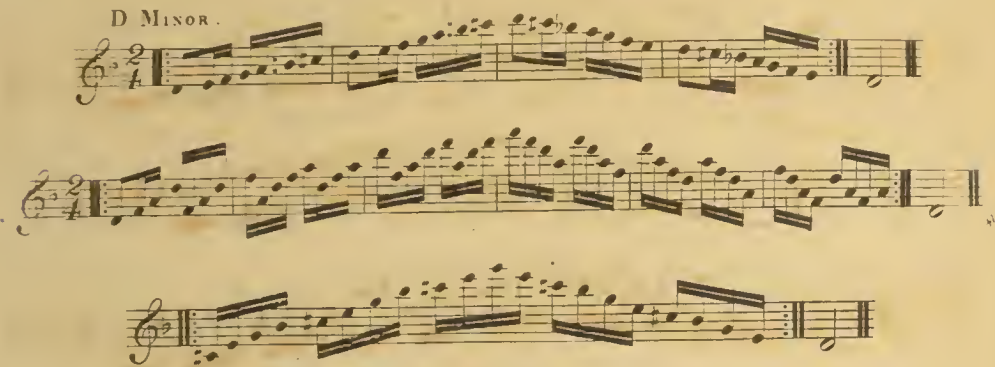
F \sharp MINOR.



C MINOR.



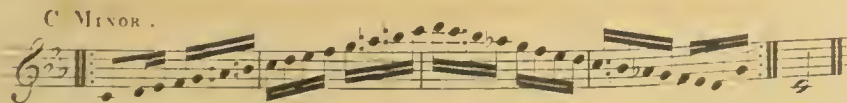
D MINOR.



G MINOR.

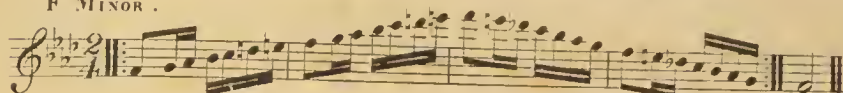


C MINOR.





F MINOR .



Bb MINOR .



CHROMATIC SCALE .



The 3rd Octave should be practised separately, and very slowly .



In a subsequent page, fingering will be given to render the preceding octave legato , and easier of execution .

From N. 2 of Dronet's Recollections of Italy.

N. 39.
Allegretto.

dolce.

dolce. *dim.*

morendo

From N. 1 of Kummer's Caprices Op. 12.

N. 40.
Adagio.

f *p* *f* *p* *cres* *cen*

do *f* *fp* *mf*

From Ribas's "Studio di Modulazione."

25

Nº 41.

Largo.

From Kummer's 6th Caprice Op. 12.

Nº 42.

Allegro

un tanto.

From N^o 2 of Berbiguier's Studies .

N^o 43.
Allegro .

ff

p

f

fz

fz

From Kuhlau's Grand Solo Op: 54 .

N^o 44.
Andantino
quasi
Larghetto.

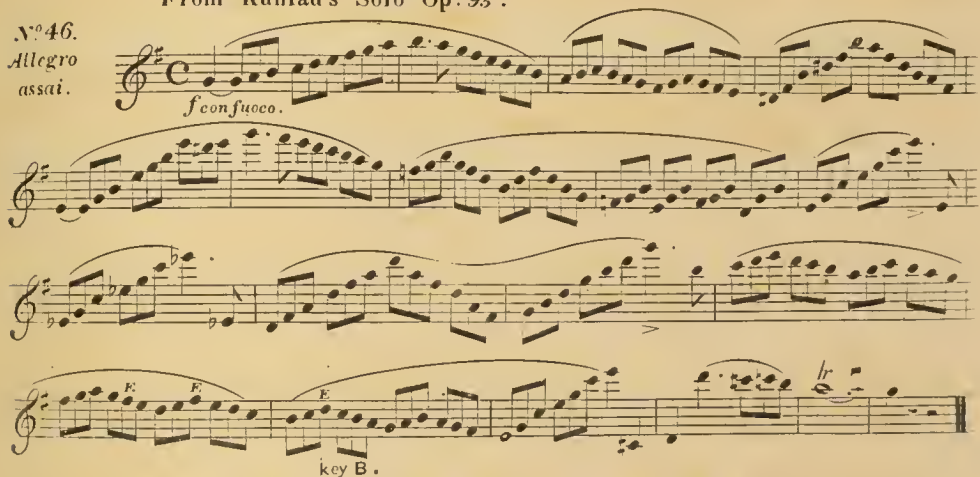
From Kuhlau's Grand Solo Op: 57.

N. 15.
Allegro
a passione.



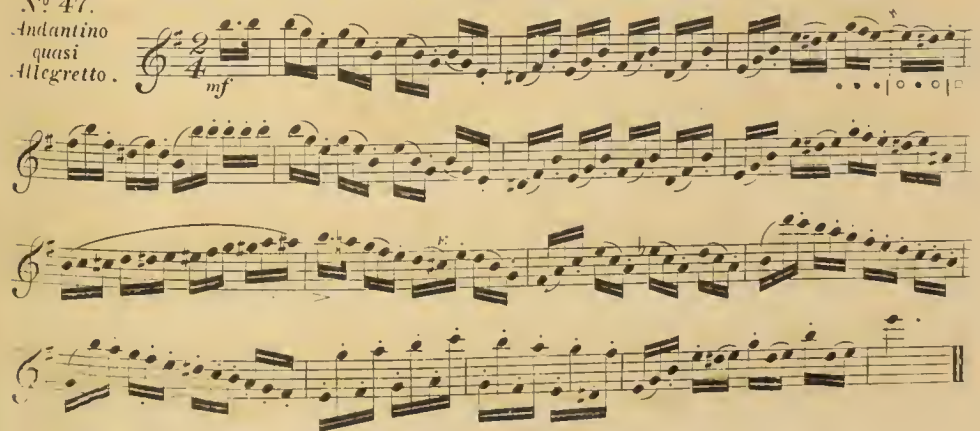
From Kuhlau's Solo Op: 95.

N. 46.
Allegro
assai.



From Kuhlau's Grand Duo: (Flute & Piano) Op: 83.

N. 47.
Andantino
quasi
Allegretto.



From Berbiguier's Duo: (Two Flutes Op: 28.

N. 48.
Allegro
Grave

From Berbiguier's Duo: (Two Flutes) Op: 29.

N. 49.
Moderato

From Ribas's Studio di Modulazione.

N. 50.
Allegro

mf *pmo* *mf* *pmo*

marcato.

From N^o 2 of Furstenau's exercises Op. 15.

N^o 51.
Moderato.

cres.

mf *pmo* *mf*

From ... keep down the first
p. ...

Y Z

...

* Change to the natural ...

11)

From Furstenau's Op: 30.

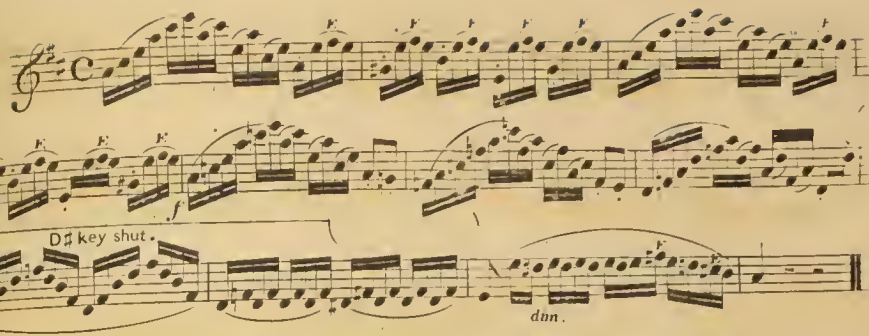
N^o 52.

Var: I, from C. Keller's Divertissement (Flute & Piano) Op: 18.

N^o 53.

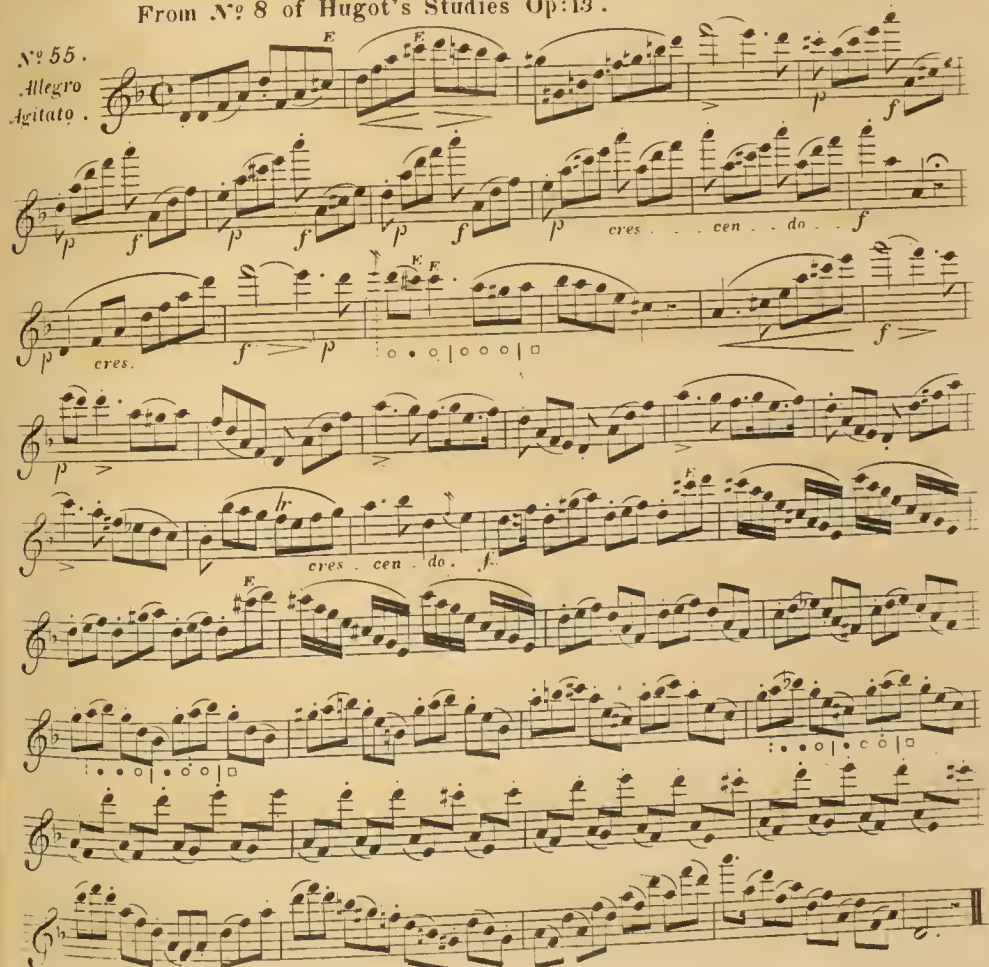
con fuoco.

N^o 54.
Allegro.



From N^o 8 of Hugot's Studies Op: 13.

N^o 55.
Allegro
Agitato.



From N^o 17 of Hugot's Studies Op. 43.

N^o 56.

*Allegro
poco
vivace.*

f

p

p

f

p

dolce

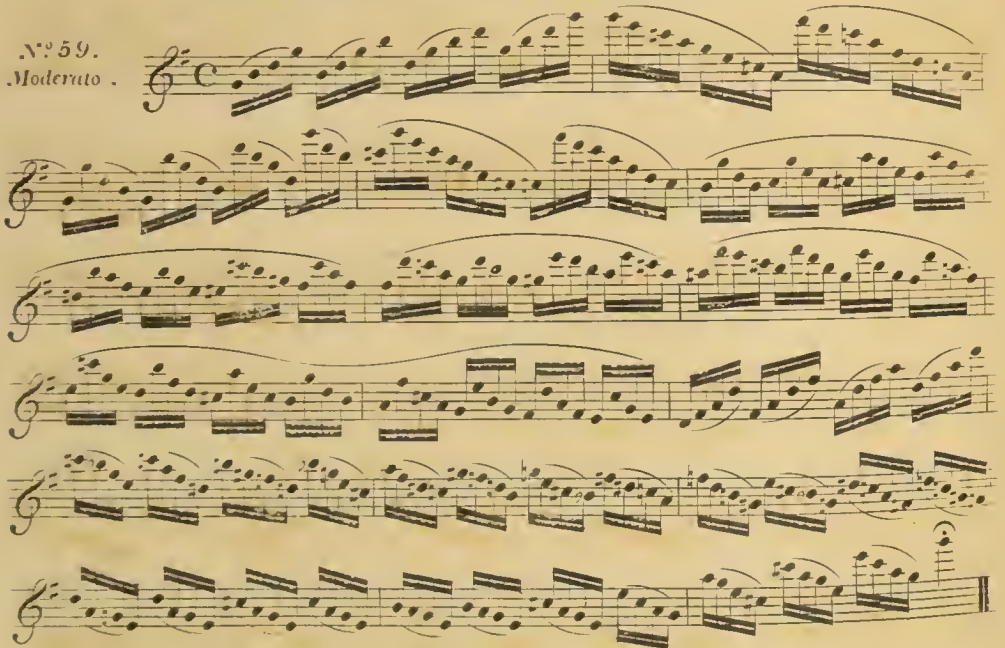
f



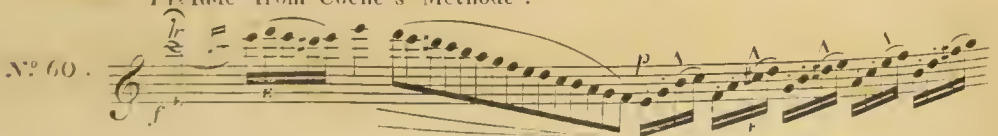
Nº 57.
Allegro
Moderato.

From one of Four Fantasias by Jo^s Fahrbach Op. 19.N^o 58.
Allegretto.

Another Exercise from the above Fantasia.

N^o 59.
Moderato.

Prelude from Coche's Méthode.

N^o 60.



From Coche's Methode .

Nº 61 .

p Delicatamente leggiero .

p poco a poco . animato .

f

p ben tenuto .

crescendo .

p'sante .

From Coche's Méthode

deceissimo espressivo.

N. 62.

*Allegro
Moderato.*

a passionato.

From Kuhlau's Trio N.º 3 Op. 96.

N.º 63.

*Allegro
n tanto.*

From Weiss' 200 Studios .

47

N^o 64.
Minuetto
3^{ta} Mod^o

Original key, G .

*Da Capo
Senza replica .*

From Nicholson's O Dolce Concerto .

N^o 65.
Allegro .

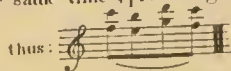
Sempre Staccato .

From Nicholson's 13th Fantasia .*Sempre Staccato .*N^o 66.
con Brio .

The musical score is written for a single melodic line in 2/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and character are indicated by 'con Brio'. The performance instruction 'Sempre Staccato' is written above the first staff. The score is divided into ten staves. The first staff starts with a piano (*p*) dynamic and features a series of ascending sixteenth-note runs. The second staff includes a repeat sign with first and second endings. The third staff marks a change to forte (*f*). The fourth staff ends with a double bar line. The fifth staff begins with piano (*p*) and ends with forte (*f*). The sixth staff also transitions from piano to forte. The seventh staff includes a ritardando (*rit.*) marking. The eighth staff begins with piano (*p*). The ninth and tenth staves continue the rapid, staccato melodic lines. The piece concludes with a final double bar line on the tenth staff.

We now arrive at the study of the fingering known by English flautists , as "**Harmonics** ." In this , the **Boehm Flute** offers resources hitherto unknown , for the execution of passages in the third octave .

Many of our best Artistes have rejected this fingering on the old flute , because the *primitive sounds* , were frequently heard at the same time , producing the effect of consecutive fifths ,



The unnatural distribution of the holes , affected the **Harmonics** in the third octave , even more than the other notes , as it not only caused the effect of the *double sounds* in the above example , but rendered many others entirely unavailable .

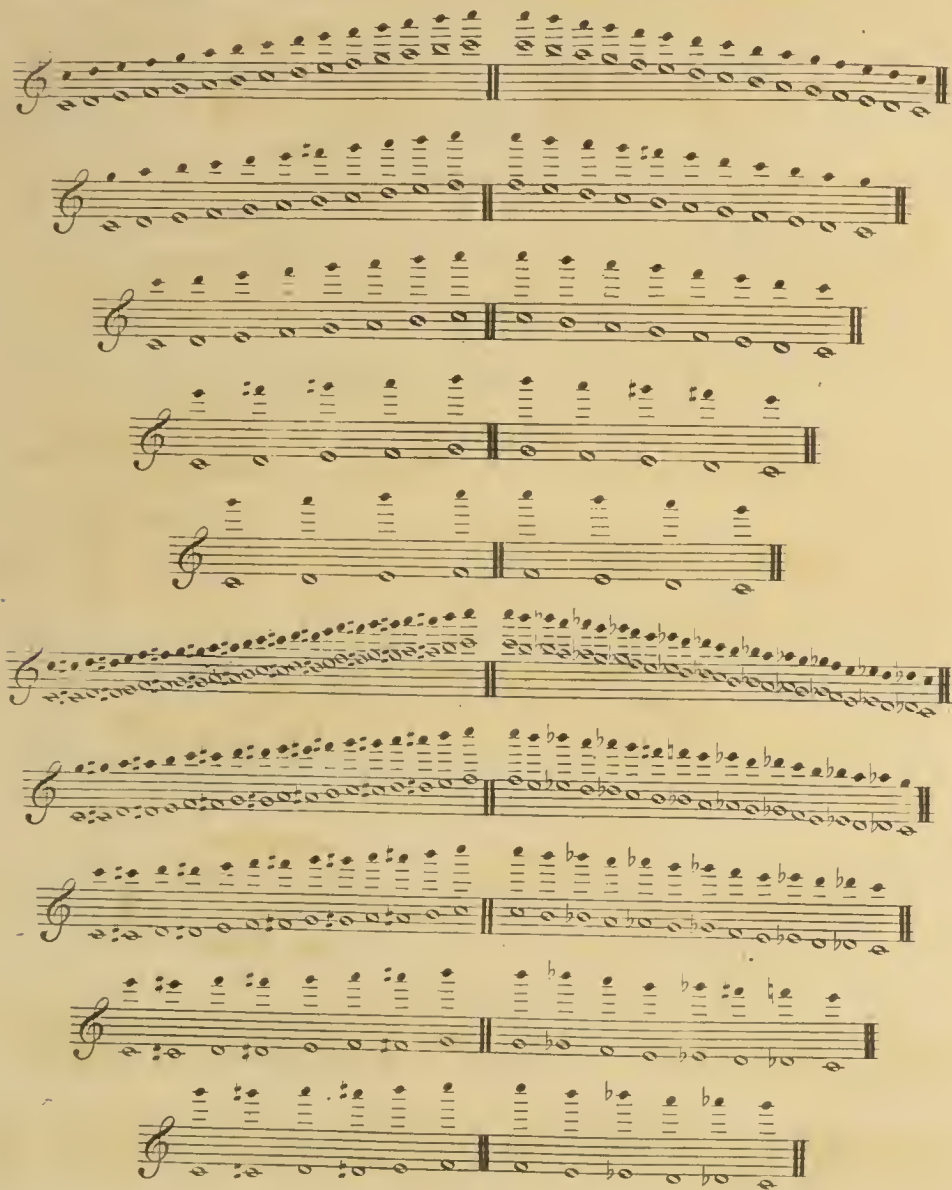
That **Harmonics** are indispensable , I have ever felt thoroughly convinced ; as a proof of their being so , I may mention that there are some passages in my own works for the flute , which cannot be played with any other fingering ; still I do not advocate their employment , where the passage can be played legato , with the Natural fingering , because I conceive the quality of Tone (produced by the **Harmonics**) to be inferior ; somewhat of a smothered nature , not unlike the sound of a Human Voice , if shut up in a Box . This defect , although considerably lessened on the **Boehm flute** , exists to a trifling extent ; performers however may avail themselves of a judicious use of the **Harmonics** , without offending the most refined Ear , because the equality of the holes in size and distance , which renders the *primitive sounds* perfect , extends its influence to all *derivative sounds* . As the third octave , was , at first , considered too Sharp , the **Harmonics** may be thought too flat .

In practising them , the Student must propel the stream of Air , with increased Velocity , by giving much greater pressure to the Lips than he was accustomed to do , for the **Harmonics** on the old flute ; this will render them in Tune , and almost entirely obviate that smothered quality of Tone (which I conceive to be so objectionable) and will place them nearly on an equality with the sounds produced from the Natural fingering . The following Table exhibits the **Harmonics** (or derivative sounds) of the twelve semitones in the first octave (or primitive sounds) , their practical use is exemplified in subsequent exercises .

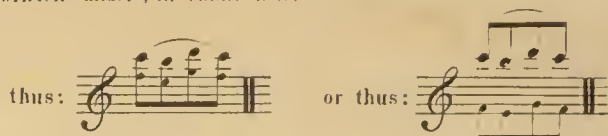
HARMONICS .

Primitive Sounds .

From the preceding Table, the following Scales are deduced. Some of them will be found difficult to produce; those however which are required to facilitate passages, are easy of production, after a little practice; the others, I conceive to be more curious, than useful.



When the Harmonic fingering can be made available, it will be denoted, by the primitive sounds being written under, in small notes



which will imply, that the large notes are to be fingered like the small notes, but the sound of the large note, is to be produced, by pressure of the lip, as before stated. I would advise the Student to practice the fingering of the Harmonics in the subsequent exercises, *Mentally*, before he attempts to produce the sounds, in order that his undivided attention may be given to the *Tone and Intonation*.

Flute Solo in the Overture to La Gazza Ladra.



From Mehul's Overture "Les deux Aveugles."



From Cherubini's Overture to Anacreon.



From the Overture to Tancredi.



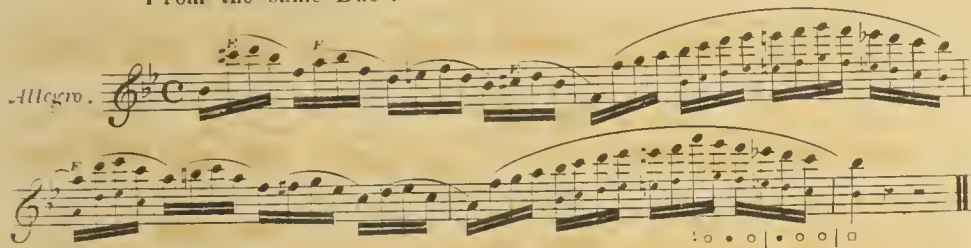
From Kuhlau's Duo: Op: 51 .



From Kuhlau's Duo. Op: 39 .



From the same Duo .



From the same Duo .

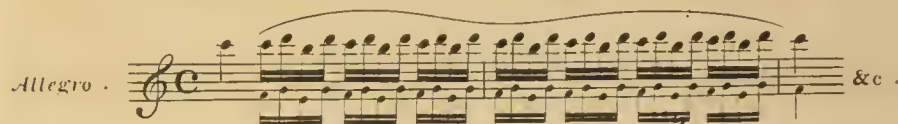


From the same Duo .



The Harmonic fingerings in N^o 65, are marked as they used to be for the old Flute, but need not now be employed, as the natural fingering offers no difficulty in that situation .

In the Introduction of the Fantasia from which N^o 65 is taken, there is a passage of a similar nature in which the Harmonic fingering is indispensable ; it runs thus ,

From Nicholson's 12th Fantasia .

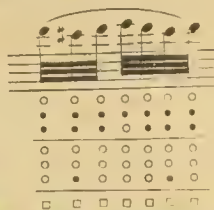
N^o 65 .

Sempre Staccato .

f

In passages like the following, the Harmonic fingering might be used, but I cannot recommend it, nor would I use it myself, because, by employing the exception for C# thus $\circ \circ \circ | \circ \circ \circ |$ the other parts become easy.

It might be rendered still easier, by the following fingering,



Var: 8, from Drouet's God save the Queen.

Nº 66.

When the Chromatic Scale is played *rapidly*, the Harmonies might be advantageously employed, as in the following example



A little practice will render the above Scale, very easy.

Should the *two highest* notes be required, they may be fingered as under



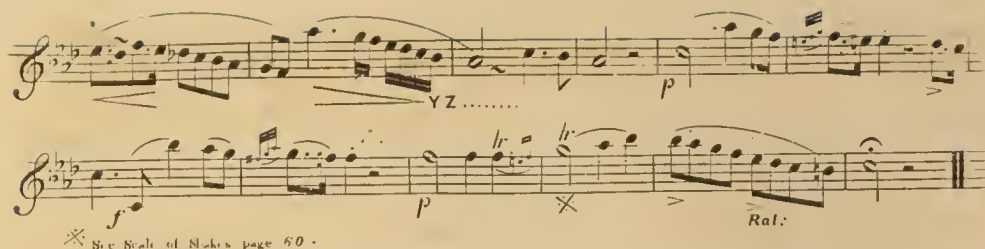
When the Student has acquired a tolerable facility of the above, the following exercise from Nicholson's 2nd Fantasia may be practised, the 2nd and 6th Bar of which are alike, but differently fingered.


The fingering of the 6th Bar, is preferable.

From Nicholson's 2nd Fantasia .

No. 67.
Allegro
con Brio .

The musical score is written for a single melodic line on a grand staff (treble clef). It begins with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Allegro con Brio'. The score is characterized by rapid sixteenth-note passages, often grouped in triplets. Dynamic markings include *fz* (forzando), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *crs.* (crescendo) and *dim.* (diminuendo). The piece concludes with a final cadence marked 'YZ'.



There is another way of fingering some notes, viz, by placing the finger upon the outer or inner edge of the Ring, without stopping the hole *under* the Ring; for example, if any of the Rings for the right hand be acted upon in this manner, it shuts the 7th hole, and (with the finger of the left hand down as in playing G \sharp) makes F \sharp ^{*}; when this fingering is required it will be denoted by having a cut through the hole, thus • • • |  which implies, that the finger is to act upon the outer or inner edge of the Ring, instead of stopping the Hole, as hitherto.

The Variety of passages in Music being almost infinite, an Instrumentalist cannot be possessed of too many fingerings, or in other words, "should be thoroughly familiar with all the resources of his Instrument", in order that he may be prepared for every style of passage. The Natural fingerings, and the exceptions already given, will serve for ordinary purposes; still I would advise the Student to peruse attentively, the fingerings in the following passages, for even if their use be of infrequent occurrence, it is possible, that the perfect performance of some passages, might be marred in their absence. I do not mean it to be inferred that a thorough knowledge of them is indispensable, but I offer them, as additional resources, hitherto unknown on the old flute, as an amusing study, as a means to heighten the effect of Flute music generally, consequently to elevate the character of the Instrument, and as an inducement to the Studios and Talented Flautist, to explore still further, the vast resources offered in Boehm's system.

Some of them must be employed in Piano passages only, and others, in Forte passages, consequently they will require an alteration of the lip, as on the old Flute.

The notes which are not fingered, are to be taken with the Natural fingering, and in every case, the first and last note of each group, are to be fingered alike.

* This is precisely the same fingering for F \sharp as the old Flute, in respect to the number of holes acted upon.

* When the Ring is acted upon instead of the hole, it causes the Note to be a little sharper. The following passages contain examples for its use, likewise some other novel fingerings, and a few exceptions before given, but in a somewhat different manner.

Musical score for a piano piece, page 58. The score consists of four staves of music with corresponding fingerings and articulations. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The score includes various dynamics (*pp*, *p*, *ff*, *f*, *or ff*, *or if Slow and pp*, *ff*) and articulations (accents, slurs, staccato). Fingerings are indicated by numbers 1-5 and dots. The score is divided into measures by bar lines.

The page contains four systems of musical notation, each consisting of a treble staff and a corresponding lower staff with rhythmic markings. The notation includes various dynamic markings and articulations:

- System 1:**
 - Staff 1: *pp*, *p*, *pp*, *or*, *f*, *b*
 - Staff 2: *pp*, *or if*, *f and presto*, *pp*
- System 2:**
 - Staff 1: *pp*, *ff*, *pp*, *pp*
 - Staff 2: *pp*, *ff*, *pp*, *pp*
- System 3:**
 - Staff 1: *pp*, *ff*, *p*
 - Staff 2: *pp*, *ff*, *p*
- System 4:**
 - Staff 1: *pp*, *ff*, *p*
 - Staff 2: *pp*, *ff*, *p*

The lower staff of each system contains rhythmic markings, including dots, lines, and symbols such as *or*, *if*, *f*, and *pp*, which likely represent specific performance techniques or articulations.

The following Scale of Shakes should now be studied; it will be found to contain a shake for every note upon the Instrument, whether to the full tone or semitone.

Where a choice is available, the student should select that which is most convenient to himself, but with a due consideration of the style, or nature of the passage in which the shake is introduced, as some of them will be found servicable in *forte* passages only, and others, in *piano* passages. Those which may (from their novelty) present a difficulty, should be practised a little every day, until an equal and brilliant movement of the fingers be established. The *first* fingering of each, is the most approved.

It is my intention to write studies for every major and minor key; the shakes; the staccato &c &c &c, in which the various fingerings will be introduced, and marked.

They will be published in Two Books, and entitled "*Etudes Caractéristiques.*"

SCALE OF SHAKES.

The musical score is divided into three systems, each containing five scales (C, D, E, F, G) and their corresponding fingering diagrams. The scales are written in treble clef with a key signature of one flat (Bb). The fingering diagrams use various symbols: dots for finger placement, 'hr' for half rest, 'y' for thumb, 'z' for index, 'o' for open circle, and '□' for square. Some diagrams also include 'Rhr' and 'Ch' symbols.

System 1: Scales C, D, E, F, G. Fingering diagrams below.

System 2: Scales A, B, C, D. Fingering diagrams below.

System 3: Scales E, F, G, A. Fingering diagrams below.

B C D E F G A B C

* Strike the key A, with the second finger of the Right hand.
 If needed.

N^o 68.
Moderato

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music is characterized by a dense, flowing texture of eighth and sixteenth notes, with frequent accidentals (sharps, flats, and naturals) indicating chromatic movement. The piece is divided into measures by vertical bar lines, with some measures containing multiple beams connecting the notes. The notation is typical of 19th-century piano studies, with a focus on technical facility and finger dexterity.

A handwritten musical score on ten staves, likely for a piano or organ. The notation is in a single system, with each staff containing a melodic line. The music is written in a style characteristic of the 18th or 19th century, featuring a key signature of one flat (B-flat) and a common time signature. The notation includes various note values, rests, and accidentals, with some notes marked with 'x' or 'h'. The staves are numbered 1 through 10 at the bottom right of each staff. The paper is aged and yellowed, with some staining and wear visible.

GENERAL SCALE OF FINGERING.

The image displays a musical exercise titled "GENERAL SCALE OF FINGERING." It consists of two systems of musical notation, each with a treble clef and a key signature of one flat (B-flat). The first system shows a scale of notes with fingerings indicated by dots and squares. The second system shows a more complex scale with fingerings indicated by dots and squares. The notation is arranged in two systems, each with a treble clef and a key signature of one flat. The first system shows a scale of notes with fingerings indicated by dots and squares. The second system shows a more complex scale with fingerings indicated by dots and squares.

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