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1288

METODO
DE
CLARIN

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Metodo de Clarin

Para

La enseñanza

del

Real Conservatorio de Musica -

Maria Cristina

Compuesto por el M.^{to} del mismo

Jose de Juan, y

Martinez.



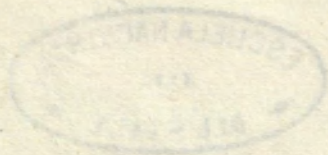
Biblioteca del Real Conservatorio de Música y Declamación.

Jose de Juan Martinez

año 1830.

R. 27.615

Al doctor de Belarín



1814

Real Conservatorio de Música

Comisión Gestora

Real de Pinar y

Real de Pinar y

Primera parte

El Clarín es decir si un instrumento duro y muy desagradable, pero el trabajo y la práctica de los que se dedican a él podrá darles la perfección de que es susceptible.

Es menester advertir que como hasta ahora no se ha visto ninguna obra fundamental sobre este punto, escribir un método para su enseñanza es exponerse a la crítica, pero mi mira no es solo de hacer menos penoso el trabajo de los que se dedican a él estudio del Clarín; y así he tratado de facilitar las dificultades más penosas que han detenido hasta aquí los progresos de la mayor parte de los que se han dedicado a él, y que he creído a demostrar la verdadera manera de estudiarlo, por breves progresos para formar la entredadura e indicar el verdadero modo de dar fuertemente todos los golpes de lengua, y débiles golpes de lengua.

Los golpes del Clarín son proporcionados a su extensión, las personas que se dedican a él de alguna corta extensión no tienen sino un corto espacio, y ejecutándole, están obligados a hacer del punto más grave, al punto más agudo, y así es necesario que el clarín de alguna parte con facilidad esta extensión.

El Clarín de Carollina varia del de Orquesta. En la Carollina hay cuatro partes que por su carácter particular se hallan siempre juntas en un baxo, y resulta que el que debe hacer la parte cantante no debe ejercitarse sino en los puntos agudos y no hacer estudio particular en los puntos bajos, afin de tener la misma flexibilidad en los baxos, y la misma igualdad en el tono.

El primer Clarín en esta clase de trabajo, necesita la facilidad de subir más que los Clarines de armonía, y es menester hacer los baxos a este ejercicio habitual, pero también es muy esencial que la naturaleza facilite fuerza y facilidad en los baxos.

Hay cuatro partes de Clarines en las fajas, que el que está dispuesto hacer la-

primera parte, debe subir sin trabajo afin de hacer el canto con facilidad, la 2.^a debe sostener al
primera con un tono bueno e igual, y ponerse a marcar bien los intervalos, la 3.^a llamada
búlgaramente principal debe ser desempeñada con delicadeza, y el que se dedique hacer esta parte
debe tener mucha ligereza en la articulación, y ejecutarla en los dobles golpes de lengua; La 4.^a
parte o bajo ofrece muchas menos dificultades que las otras, en razón del mucho menor estu-
dio que necesita, y que no conviene sino en simples notas, y en los quintos graves del instrumento,
de modo que esta parte puede ser desempeñada por cualquier Clarín, aun de los menos exercitados,
pero es necesario sacar un tono largo y marcar con firmeza

La manera de executar bien la parte de Clarín de fagot, depende un poco del ge-
nero de embocadura; La primera parte debe tener una boquilla con el grave un poco mas
peguado que para las otras partes, y tiene la gran ventaja de esta manera, de subir mas facil-
mente y disminuir la fatiga que sufren los labios.

La 2.^a, 3.^a, y 4.^a partes deberán tener a Correspondencia la misma embocadura,
y de este modo el que se dedique a tocar la 1.^a parte en el fagot, debe absolutamente dedicarse
a su parte, en cuanto a las otras partes de fagot pueden ser desempeñadas por cualquier Cla-
rín bien exercitado.

Explicacion de escribir las partes de Clarín

Es en el Clarín la llave de Sol la que se usa en cualquier tono que se
escribe, pues la parte de Clarín se escribe siempre en Do, por hallarse el instrumento dis-
puesto de manera que cada tono llena en su escala natural los sustitidos y semoles que les son
necesarios, y es preciso tambien poner al principio de cada pieza en el tono que debe ser tratado
sin poner en la llave ni sostenido ni bemol.

Explicacion de la extension del Clarín


La extension del Clarín se halla segun sus diferentes tonos, los tonos de La.


bajo Si. bemol, bajo Do y Re, son los que llegan á las mas agudas y las mas agradables por su sonido, el exemplo siguiente dará una idea de la extension propia de cada tono, empezando por el mas grave, y existien los tonos de La. y Si bemol alto que no son de un sonido sino muy duro, y no son susceptibles de un buen efecto sino en la Musica Militar, pues su extension es la misma que en el tono de Sol.

Exemplo de la extension de cada tono del Clarin

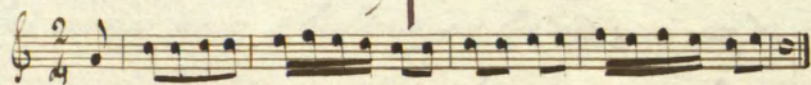
Tono de La. b.
 id Si. b. bajo
 Do.
 Re.
 Mi. bemol
 Fa. nat.
 Fa.
 Sol.
 La. b. 8^a
 Si. b. 8^a

The musical score consists of ten staves, each representing a different tone of the clarinet. Each staff begins with a treble clef and a common time signature (C). The notes are written as whole notes, and the range of each tone is indicated by a vertical line with a dot at the top and bottom. The tones are: La. b., Si. b. bajo, Do., Re., Mi. bemol, Fa. nat., Fa., Sol., La. b. 8^a, and Si. b. 8^a. The notes are arranged in a sequence that shows the relative positions of the tones on the staff.

El *Si bemol*  que se halla en la extensión de cada tono, es naturalmente un que bajo, y así es menester formar esta nota más que las otras para que salga justa.

El *Fa*  que se halla en la extensión de cada tono, es necesario tocar con la mano el Pavillon para que salga justa, sin embargo hay casos donde se debe dispensar el hacer el *Fa*, según es el Pavillon y principalmente en un movimiento vivo.

Exemplo.

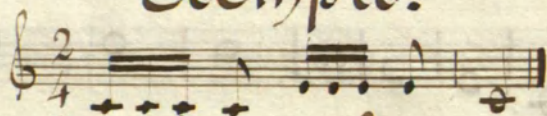


Explicac^on

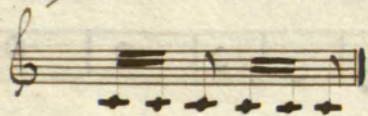
Del golpe de lengua del Clarín

El Clarín tiene su golpe de lengua particular que es vulgarmente llamado golpe de lengua, y que se hace en Trécullos.

Exemplo.



Efecto del golpe de lengua en el Clarín
en Comparacion con el de Trompa



Es menester cambiar el golpe de lengua en los movimientos vivos, sin embargo, cuando las partes de Clarín se hallan escritas para la articulación como las de la Trompa, y qualquiera de los instrumentos ejecuten el mismo pasage, es menester hacer el golpe de lengua simple para correspondar á la articulación de cada nota de la Trompa.

Explicacion

Para sacar los puntos Claros y llenos,

Es con la lengua y los labios con lo que se debe articular los puntos que salen del Clarín. y de esta manera se obtiene una facilidad que disminuye la fatiga que puede dar este instrumento.

Explic.ⁿ de la extension de las 4. partes de Clarines de fanfara

1.^o en Mi.b.

2.^o en Mi.b.

3.^o en Mi.b.

4.^o en Mi.b.

Explicacion como se debe poner la boquilla.

Es necesario que la boquilla este puesta en medio de la boca, y que entre algo mas sobre la parte del labio superior, y as sobre ella se debe poner que hacer toda la fuerza de la embocadura, y de esta manera tener la extension del instrumento, desde los puntos quales, al bajar cada el apretar los labios se van subiendo, y al irse bajando proporcionalmente al bajar van apretando de la boquilla.

Explicacⁿ como se debe poner el Clarin

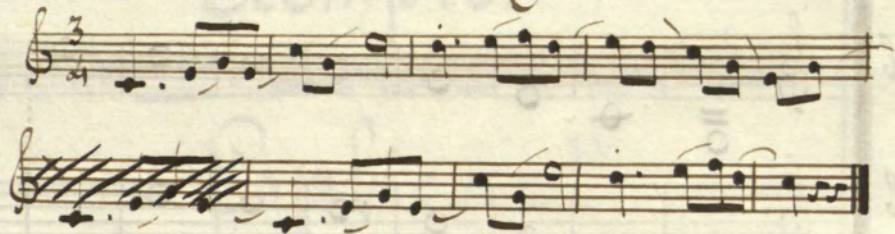
Se debe de poner el Clarin como la trompa, pues su forma es un Diapentaton, es decir que la mano izquierda debe tener el instrumento volviendo el Pabellon hacia el lado derecho, la mano derecha debe colocarse casi ala entrada del Pabellon, para modificar los puntos; el Clarin de ordenanza o Capellania que es de una forma larga, se tiene en la mano derecha sin estar obligado a poner la mano izquierda en el Pabellon, pues la ordenanza y los fingidos no son compuestos sino de los puntos naturales del instrumento, sin embargo hay clarines de armonia que tienen la misma forma que los clarines de ordenanza, y que casi no se hacen sino en algunas musicas Militares.

Explicacion de la articulacion.

Hay tres clases de articulacion que son: Ligada, Destacada y Picada, todas tres son producidas por una accion particular de la lengua, se pone el clarin sobre por el ligado, pues este instrumento siendo demasiado duro de tocar, y el grave estrecho de la boquilla que necesita tener afin de subir con mas Co.

medidad, no puede jugar con facilidad el ligado, el destacado, y el picado sin las mas reglas, sin embargo hay ocasiones donde se puede suplir favorablemente el ligado.

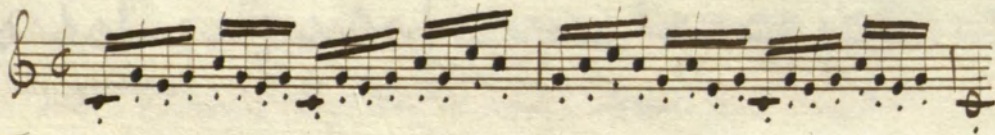
Exemplo. Ligado.



Destacado.



Picado.

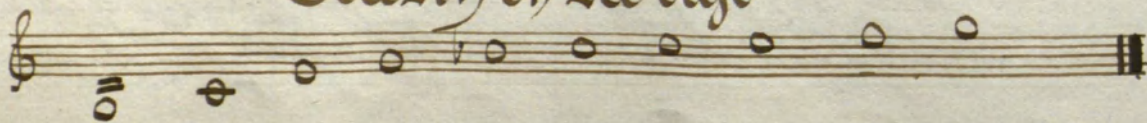


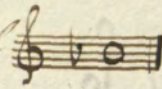
Es necesario tener mucha Cuidado de no contrair ningun mal vicio, tal como encorvarse, inclinar la Cabeza de algun lado, sacar las Carrillas &c. Es la lengua la que debe hacer la articulacion, producir el tono y reunir el aire, es necesario al dar el golpe de lengua pronunciar „Tu“ sin cantar pero tocando. Todas las notas se hacen con la misma pronunciacion y una deben de hacer con el pecho, pues resultaria el no poder sacar los puntos, claros, y llenos, por este medio se hace con facilidad las cosas dificultosas de este instrumento.


Explicacion de la estension de cada tono del Clarin de armonia, y de las reglas que se deben de observar para escribir para este instrumento.

El tono mas grave del Clarin es La, y el mas agudo Sol, sin embargo existen los tonos de La, y Si, bemol 3.^a; mas estos dos tonos no son de un buen efecto por su sonido, sino en las Musicas Militares.

Clarin en La bajo

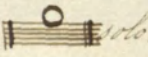


El si bemol  es una nota llana, pero un poco baja, y es necesario forzarla algo para que salga justa

El Fa  no se puede hacer bien exacto sino con el auxilio de la mano, sino ser que este despues de otros puntos, y en medio de otros

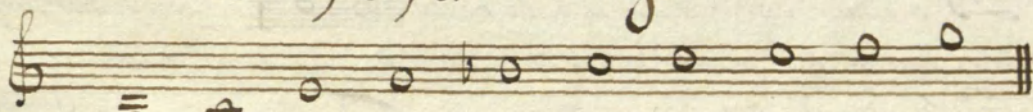
Exemplo.




Es necesario evitar de hacer este punto  solo, sino ser despues de otros puntos, pues es difícil de hacerlo solo

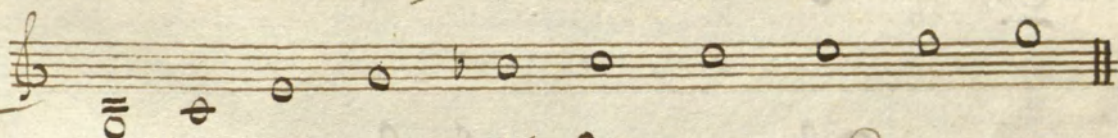
El tono de La. bajo es de muy buen efecto para acompañar en cualquiera pieza de Argueda que se necesaria la gravedad, pues es dulce y conmovido


Clarin en Si b. bajo.



Nota. Sepasen las mismas observaciones para el Si b. y el Fa, que se hallan casi en todas las tonas. Es necesario evitar hacer el Sol  solo sino ser despues de otros puntos, pues es difícil de hacerlo solo.

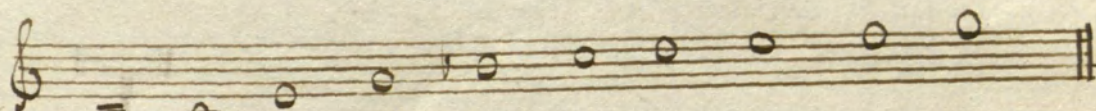
Clarin en Do.



Es necesario el evitar hacer solo el Sol  como no sea precedido por otros puntos, pues es difícil de hacerlo solo.

El Clarin en Do tiene la misma extension que el Clarin en Si b. y puede igualmente tener el mismo efecto, y el tono salira algo mas brillante


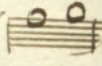
Clarin en Re.



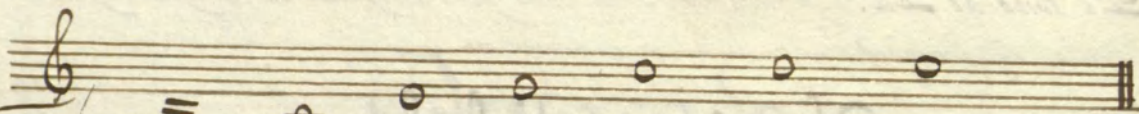
El tono de Re, es un poco mas duro de oír que los anteriores y es necesario el evitar hacer solo el Sol, como no sea precedido por otros puntos, pues es difícil de hacerlo solo. El tono de Re es el tono justo del Clarin, pues es buen tono y sobesaliente, sin ser chillón, y puede ser de un buen efecto en todas las piezas donde se quiera emplear


Clarin en Mi. b.



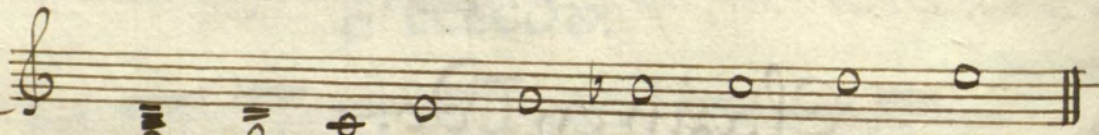
Es necesario evitar hacer solo el Mi  como no sea preparadas por otros anteriores, pues este tono es mas duro de tocar que el tono de Re, el Fa y el Sol  que se hallan en esta extension pueden hacerse pero con mucha dificultad, y es necesario emplearles lo menos posible.


Clarin en Mi natural



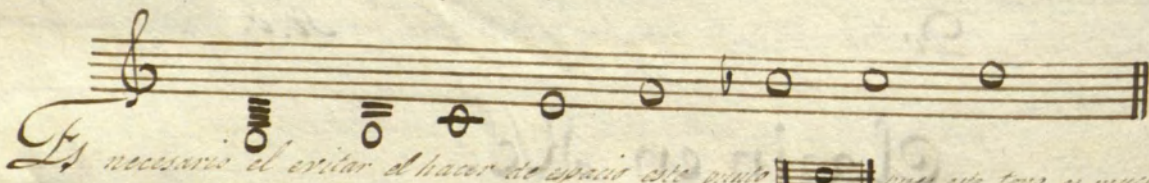
Es necesario evitar el dar estos dos puntos  de espacio asi ser preparadas por otros anteriores, pues este tono es mas duro de tocar que el de Mi bemol, y se debe evitar el escribir el escribir solos para este tono.



Clarin en Fa



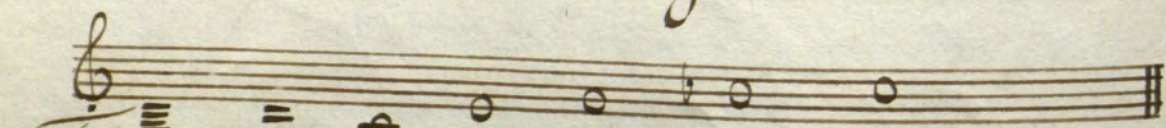
Es necesario evitar el hacer de espacio estos dos puntos  que ser preparadas por otros anteriores pues este tono es mas duro de tocar que el de Mi natural, y se debe de evitar el escribir solos para este tono.

Clarin en Sol.



Es necesario el evitar el hacer de espacio este punto  pues este tono es mucho mas duro de tocar que el tono de Fa, y es necesario no ponerlo sino en gas fuerte, pues es necesario hacer mucha fuerza en la boquilla para que salga bien claro, este Do  puede hacerse en este tono mucho mejor que en todos los anteriores, y se hace mas facilmente en clarinet. Ejemplo.

Clarin en La y Si. b. 8ª



El Clarin en La y Si. b. 8ª tienen casi la misma extension y la misma Ca-

suavidad que el Clarín en Sol, solamente que tiene el Sonido aun mas agudo

2ª Parte.

Será muy esencial que hontes de sacar ningun punto del instrumento se escriba en la boquilla los golpes de lengua marcados por esta señal *g* y empezar por darlos con levedad, apu de penetrarse bien del modo de articular, esta es la primera leccion, dela que se gunderá el sacar con ligereza la Escala.

Todos los demas golpes de lengua se derivan de este, y despues por los labios siguen bien? simultaneamente los golpes de lengua en Corcheas, se guas a escribirlos en semi Corcheas y Ternas, y despues se tomara el instrumento y se para el mismo exercicio, y se continuara con las lecciones siguientes:

Se debira empezar hacer en Re, o Mi bemol las primeras estudios de este instrumento, y como se debira de preferir el tono de Mi bemol para estudiar las lecciones siguientes, como el mas facil de tener la embocadura

1ª Leccion.

The musical score consists of seven staves of music, each with a treble clef and a common time signature (C). The exercises are as follows:

- Staff 1:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" (for tongue stroke) and "3" (for triplet). The notes are: "Eu, Eu, gu, du.", "Eu, Eu, gu, du.", and "Eu, Eu, gu, du.".
- Staff 2:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".
- Staff 3:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".
- Staff 4:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".
- Staff 5:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".
- Staff 6:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".
- Staff 7:** A single melodic line with notes and rests. Below the staff are three groups of notes with the label "g" and "3". The notes are: "Eu, Eu, Eu, gu, du.", "Eu, Eu, Eu, gu, du.", and "Eu, Eu, Eu, gu, du.".

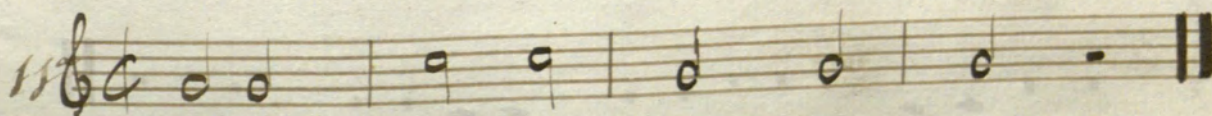
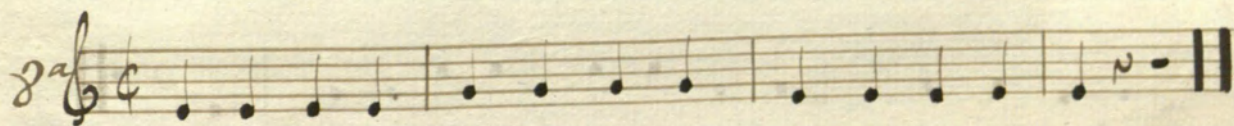
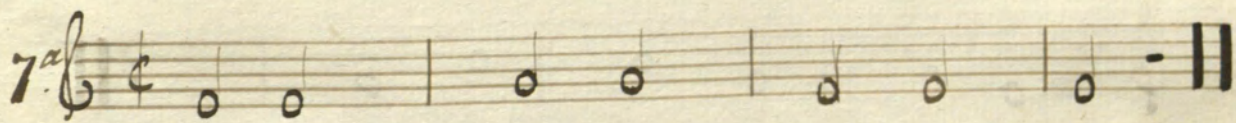
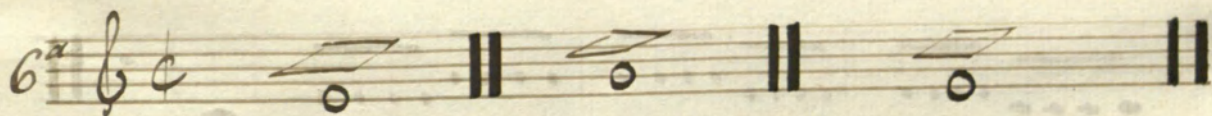
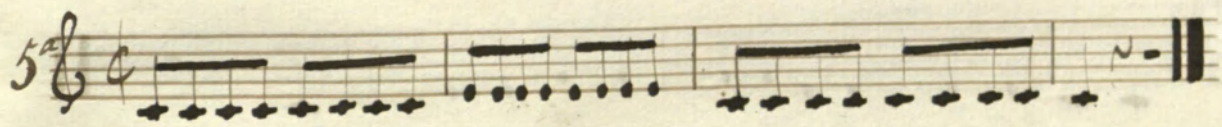
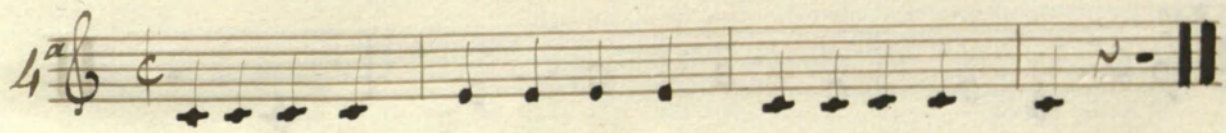
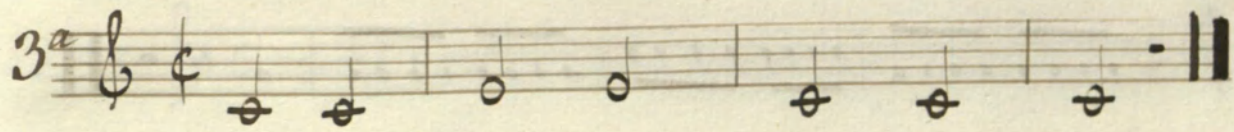
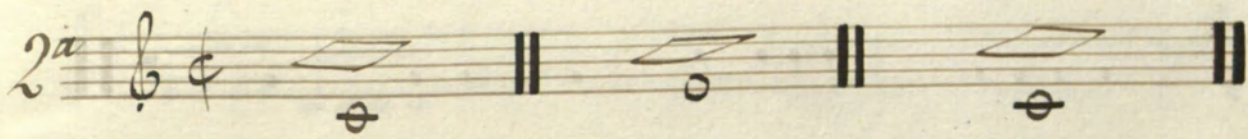
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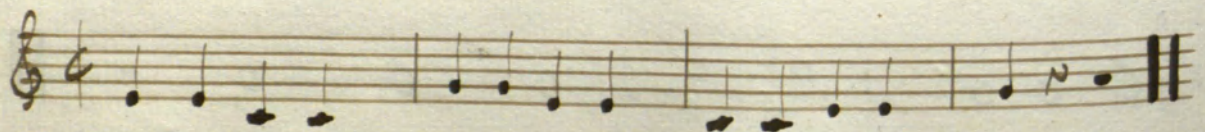
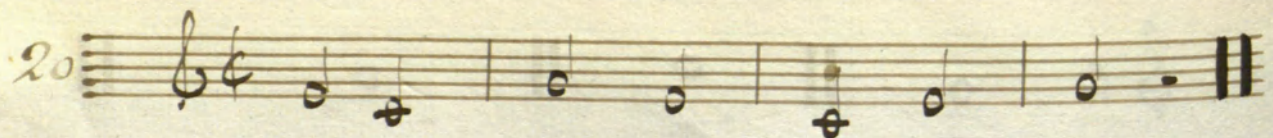
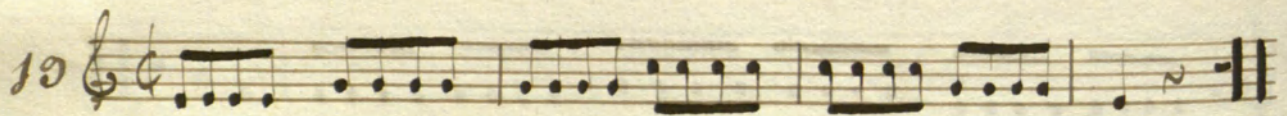
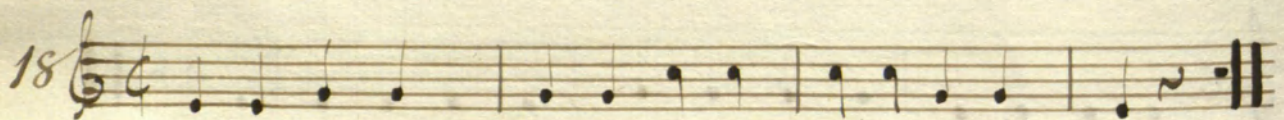
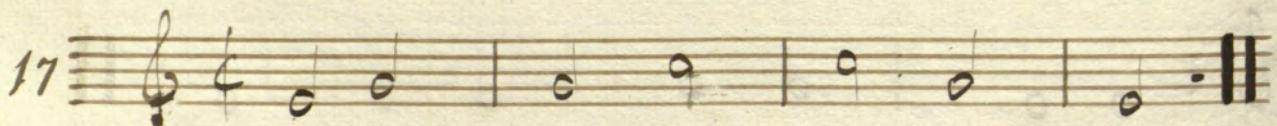
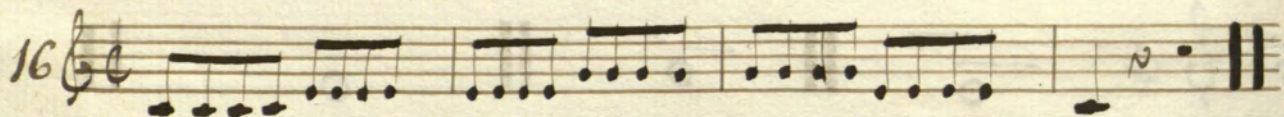
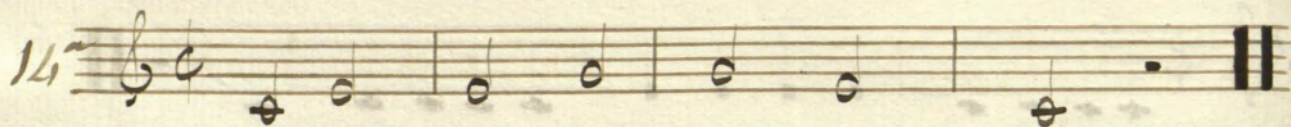
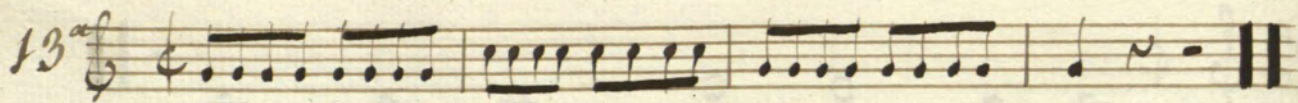
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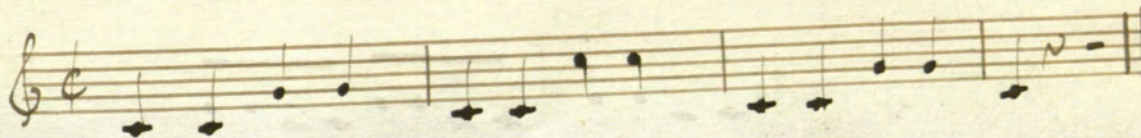
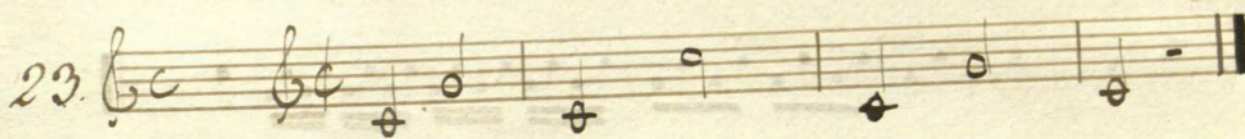
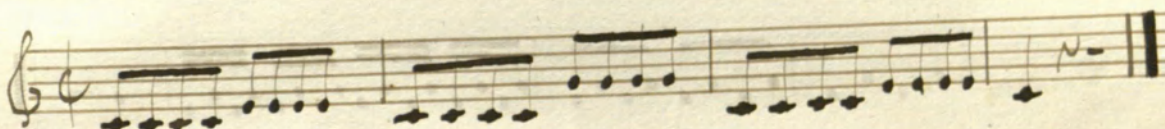
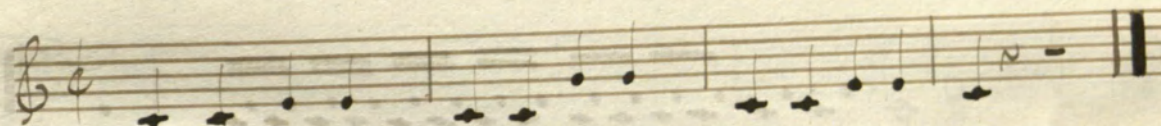
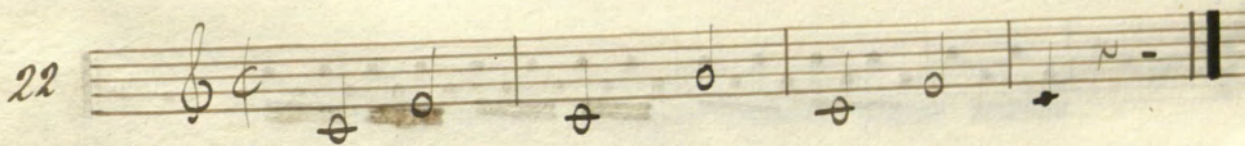
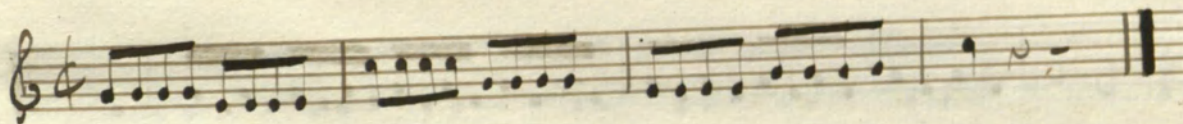
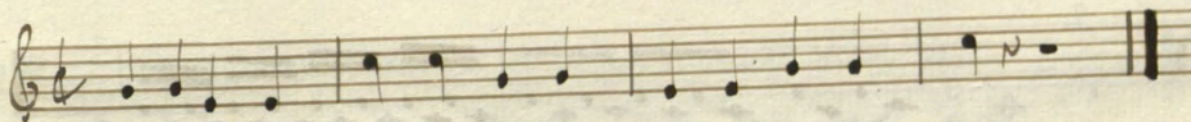
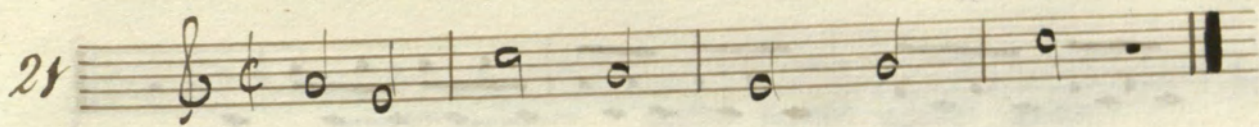
Andante

Andante

A handwritten musical score on aged, yellowed paper. The score consists of seven staves. The top two staves contain faint, illegible handwritten notes and markings. The bottom five staves contain more distinct musical notation, including rhythmic patterns and what appears to be a sequence of notes or chords. The paper shows signs of age, including discoloration and some smudges.







24 Musical staff 24, first system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

Musical staff 24, second system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

25 Musical staff 25, first system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

Musical staff 25, second system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

Musical staff 25, third system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

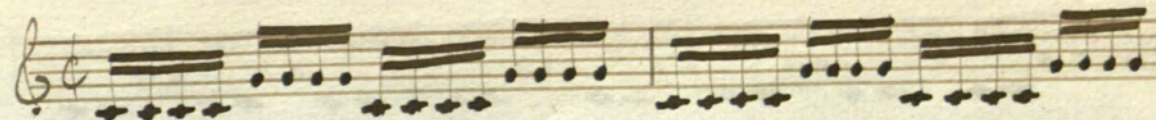
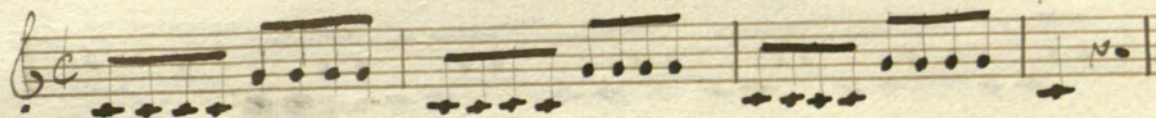
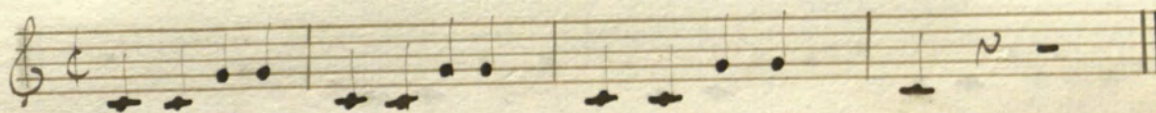
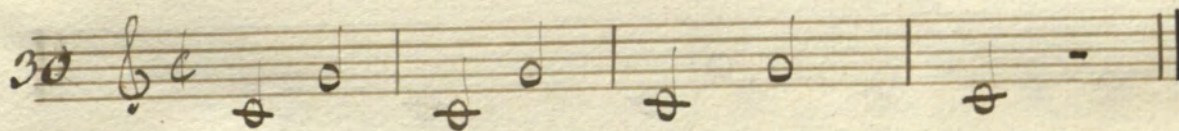
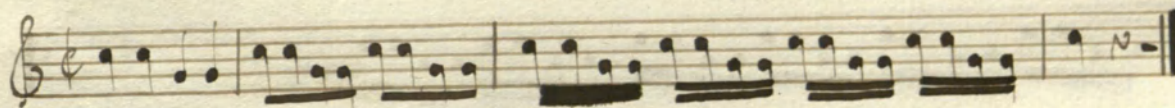
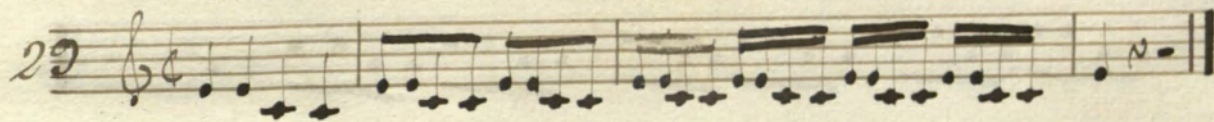
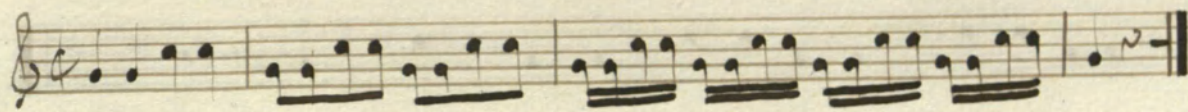
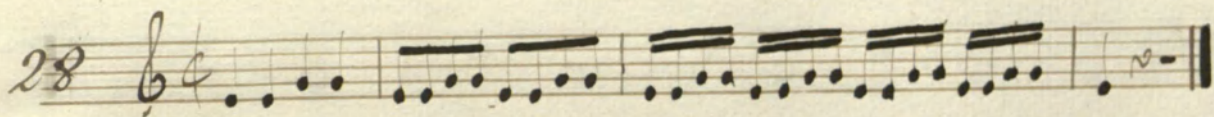
26 Musical staff 26, first system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

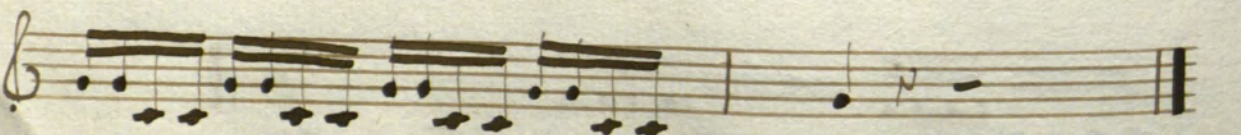
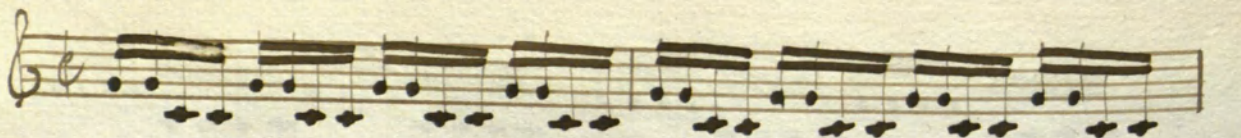
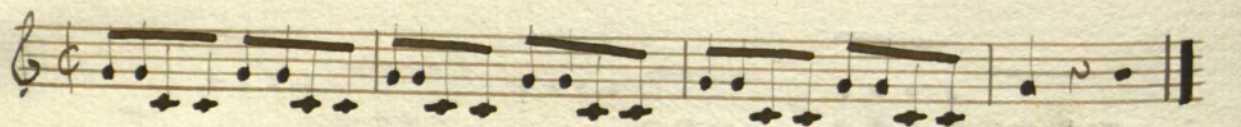
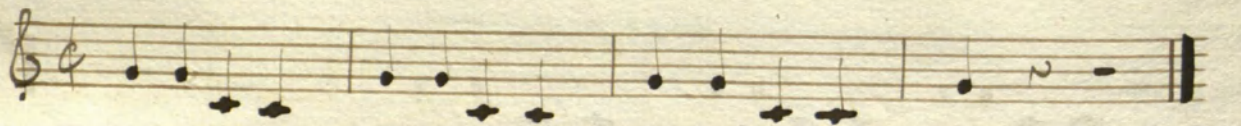
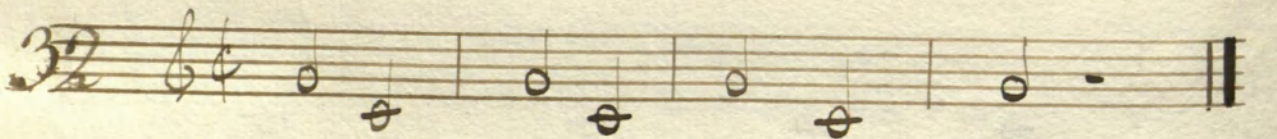
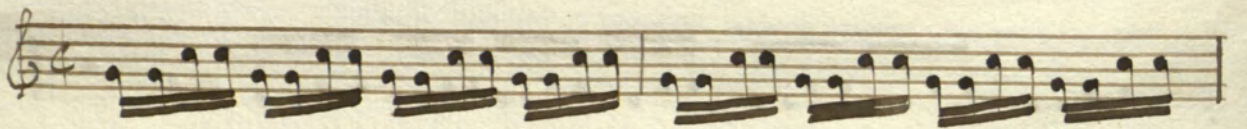
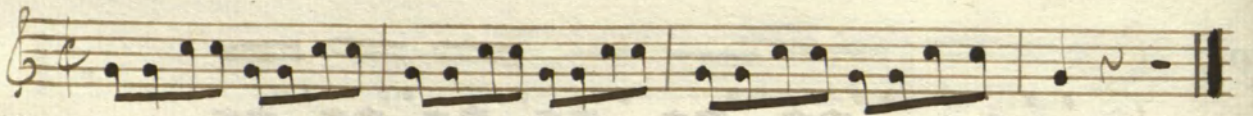
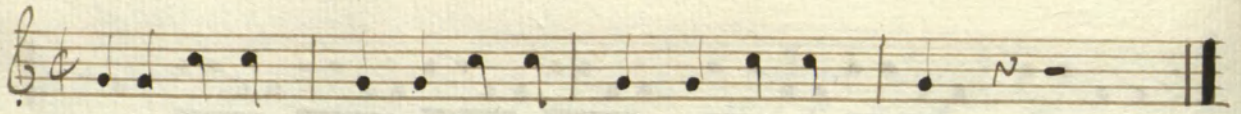
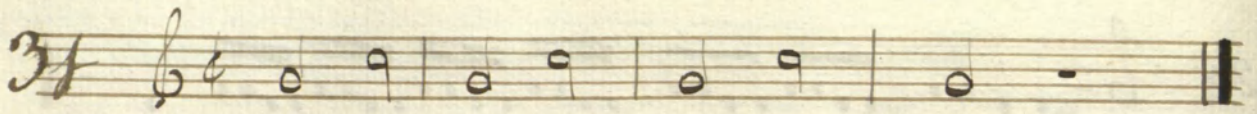
Musical staff 26, second system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

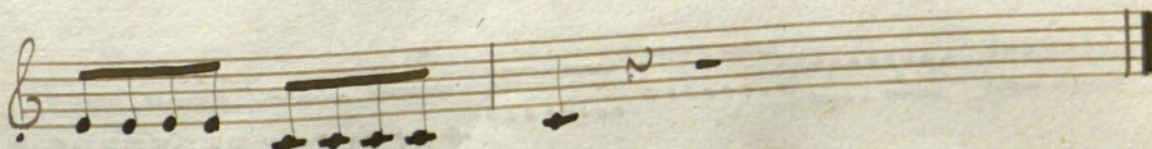
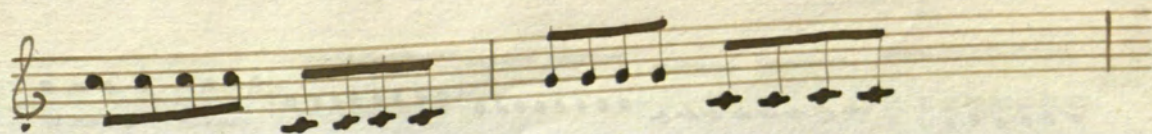
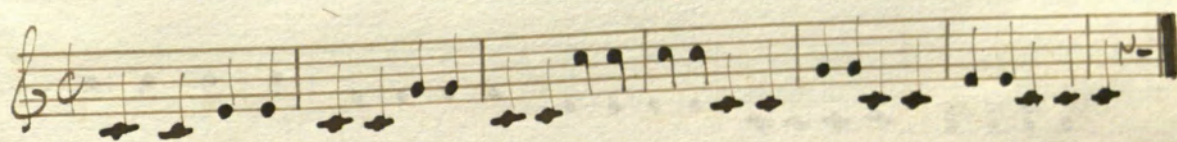
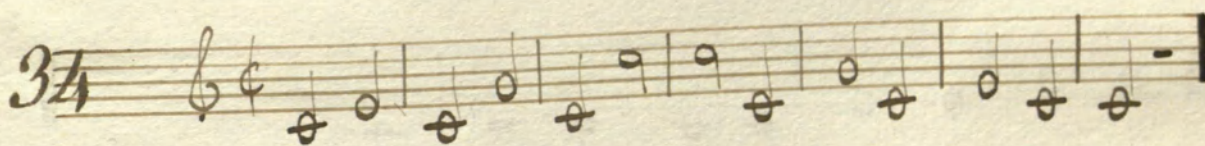
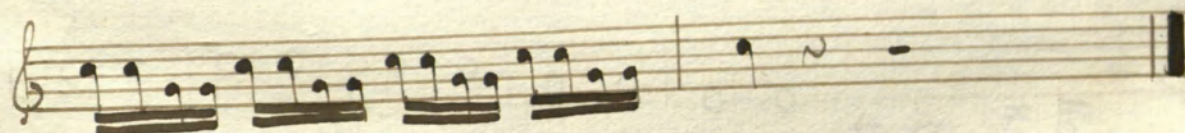
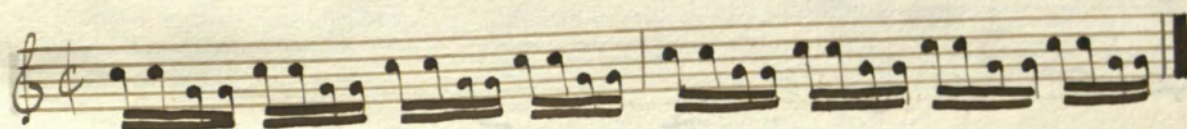
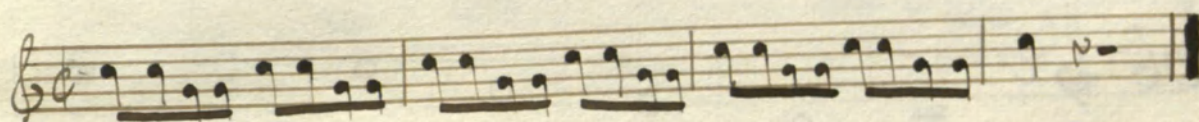
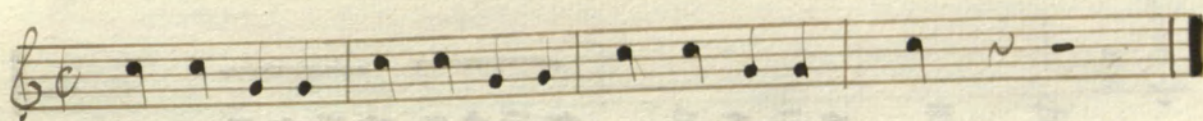
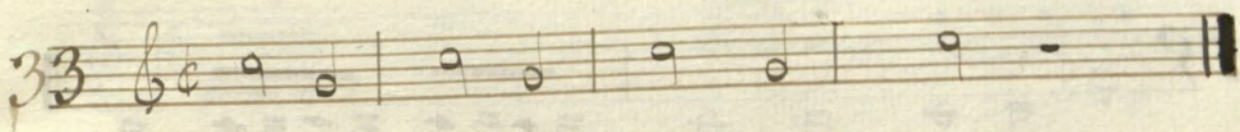
Musical staff 26, third system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

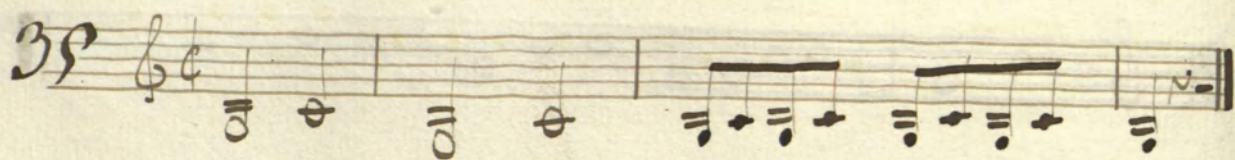
27 Musical staff 27, first system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

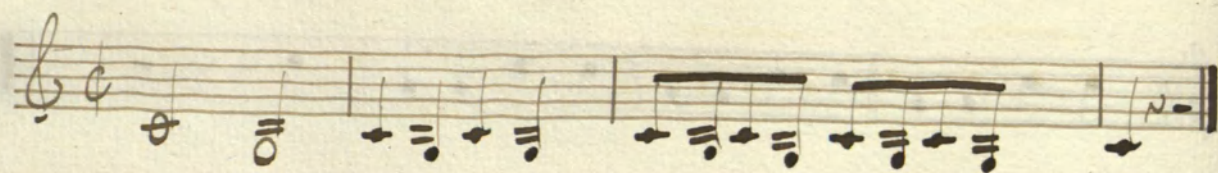
Musical staff 27, second system. Treble clef, common time signature. The staff contains a sequence of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4.

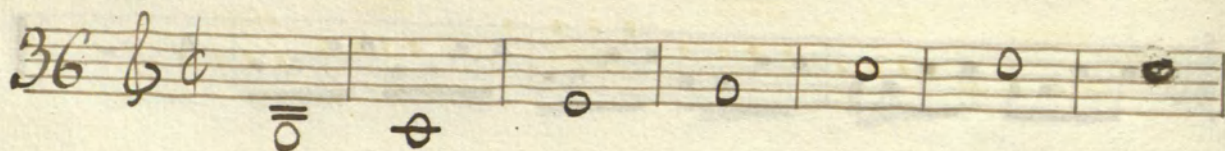


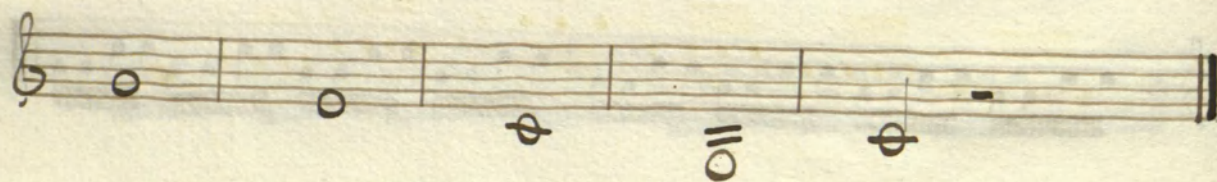


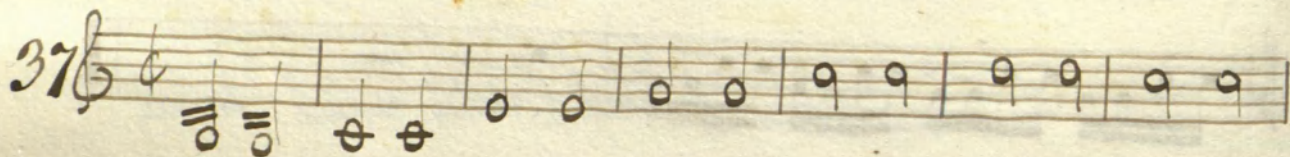


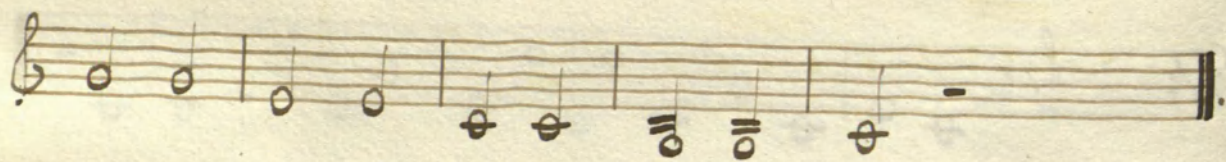
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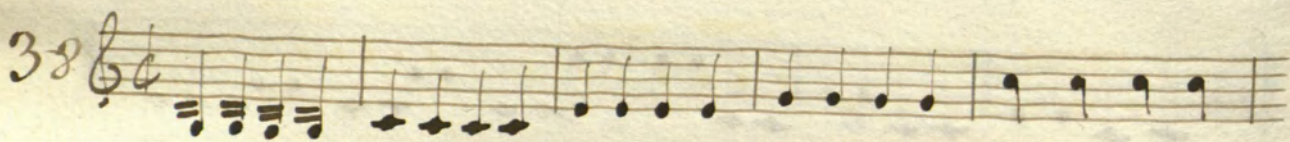


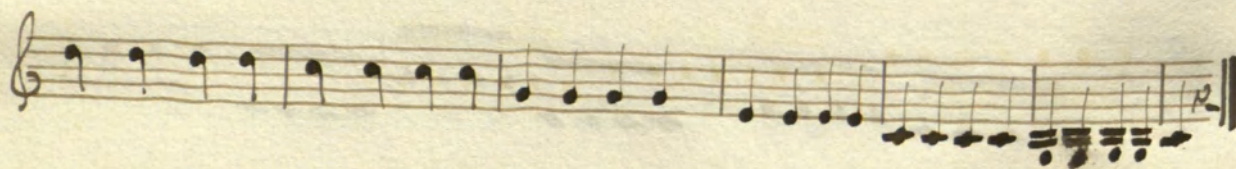
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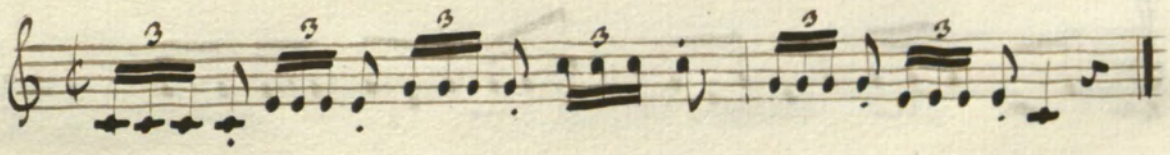
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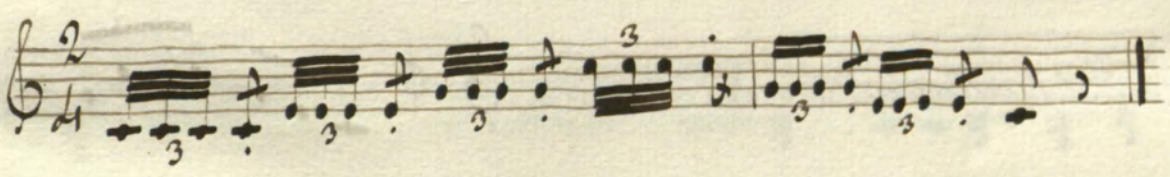


Estudios para articular el golpe de Lengua


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3 3
Eu, Eu, gu, du. Eu, Eu, gu, du. 

3 3 3 3 3 3


2
3 3 3 3 3 3


3 3
Eu, Eu, Eu, gu, du. Eu, Eu, Eu, gu, du. Eu, Eu, Eu, gu, du. Eu, Eu, Eu, gu, du.

3 3
Eu, Eu, Eu, gu, du. Eu, Eu, Eu, gu, du. 

3 3 3 3
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3 3 3 3

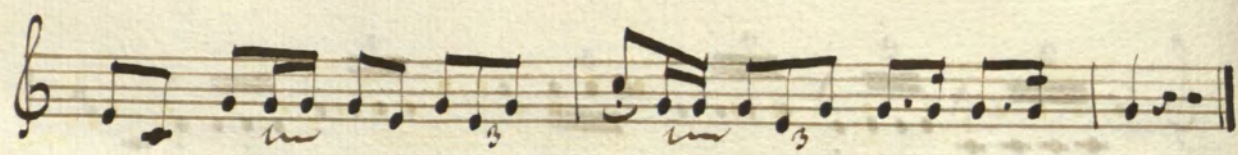

3 3
Eu, Eu, Eu, gu, du, du, gu, du. Eu, Eu, Eu, gu, du, du, gu, du.

3 3
Eu, Eu, Eu, gu, du, du, gu, du. Eu, Eu, Eu, gu, du, du, gu, du.

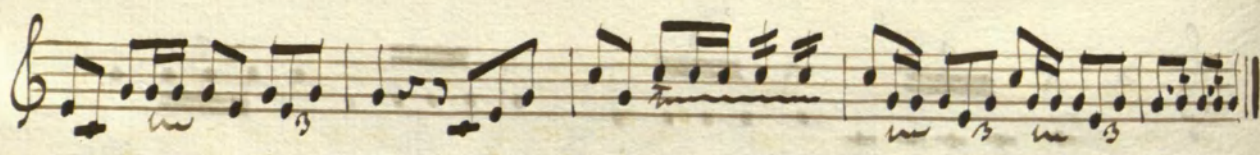
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Exercicios progresivos en los 32 Logues de la Ordenanza de Caballeria

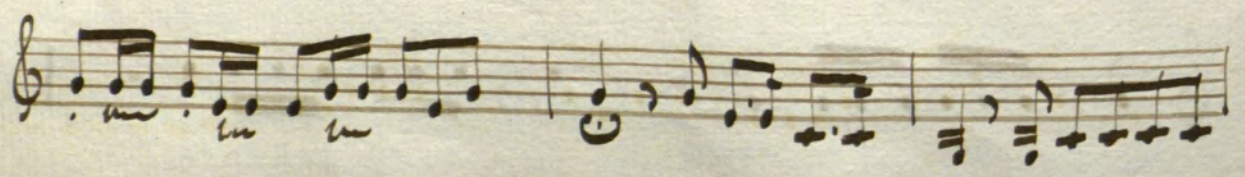
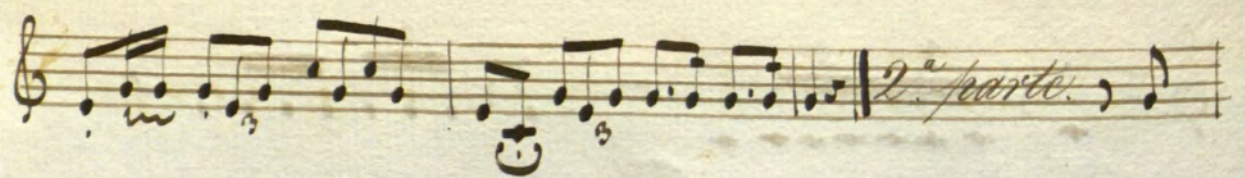
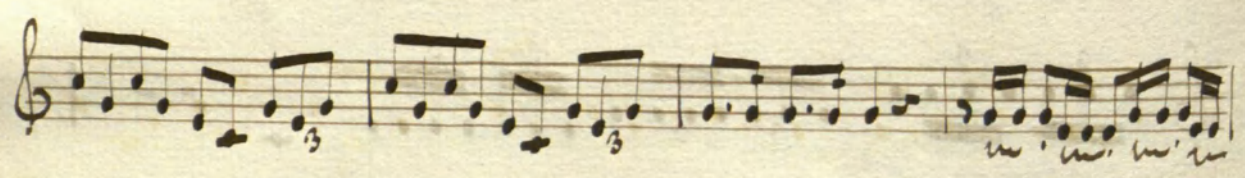
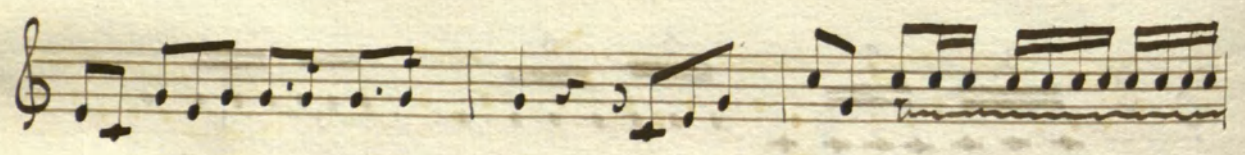
1.^a llamada de cuartel

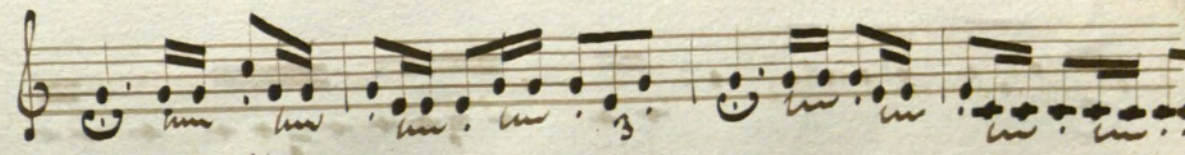
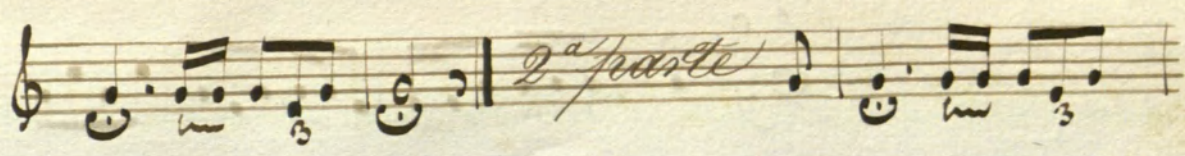
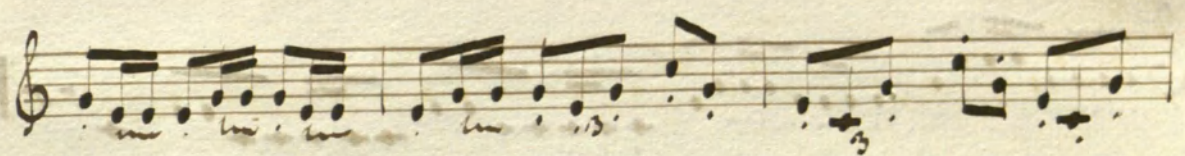
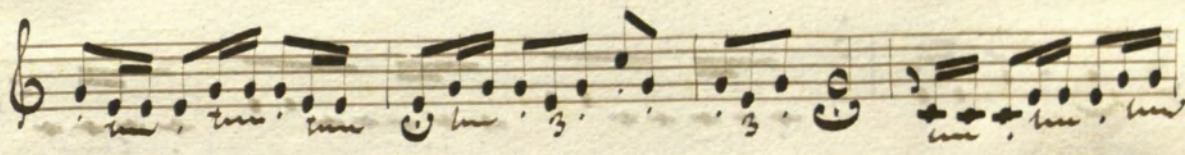
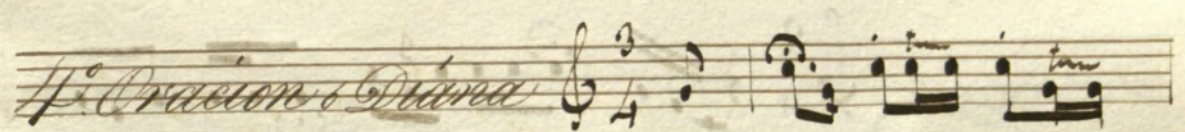
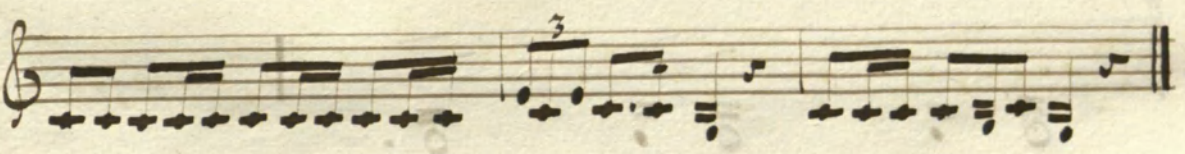
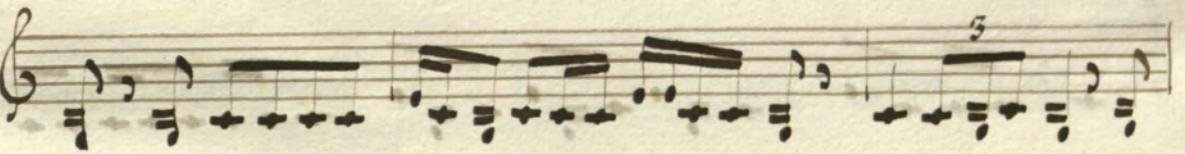
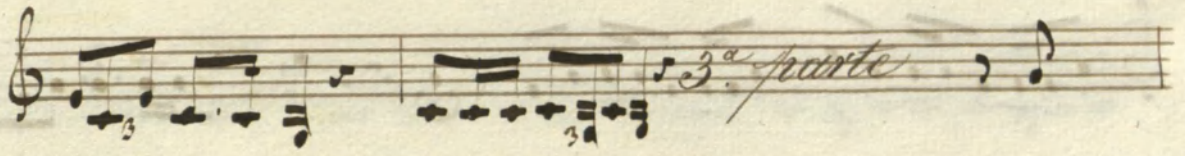
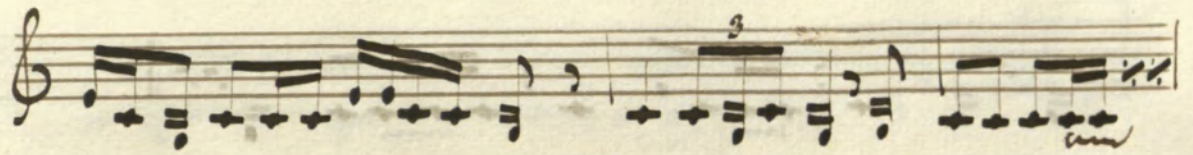


2.^a llamada para los honores



3.^a Bota-silla y coronada

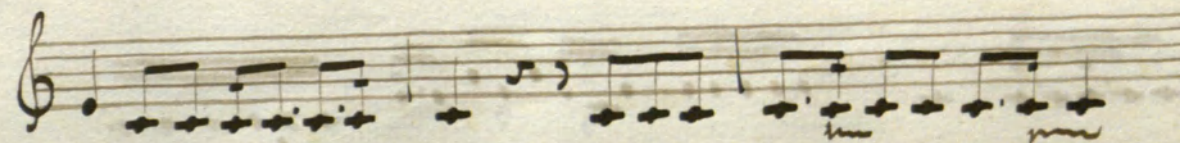
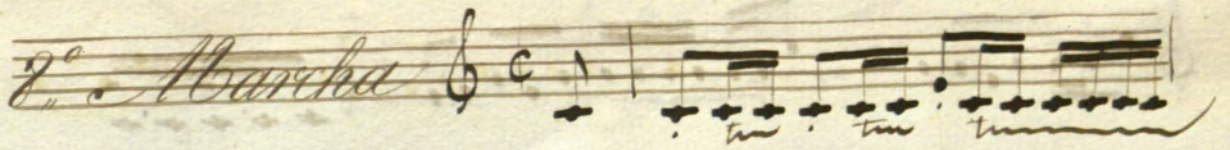
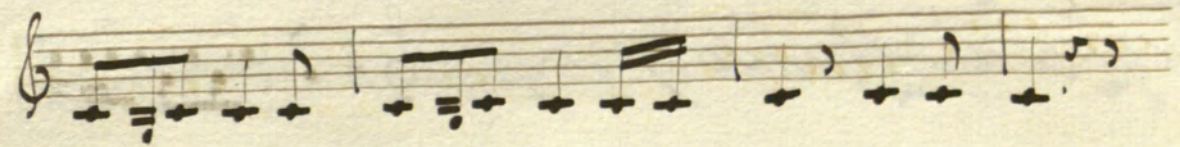
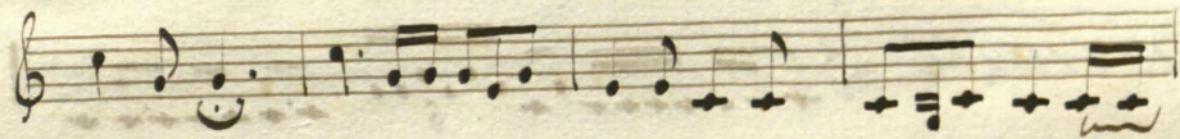
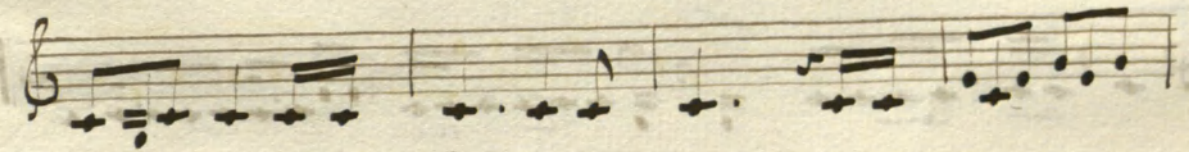
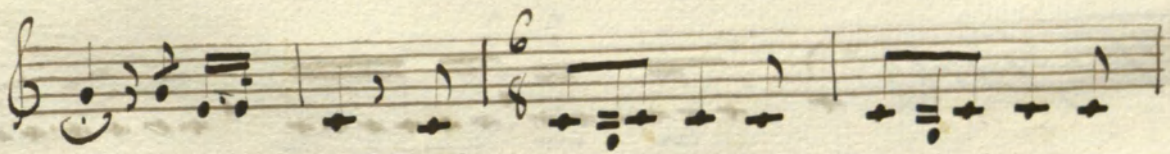
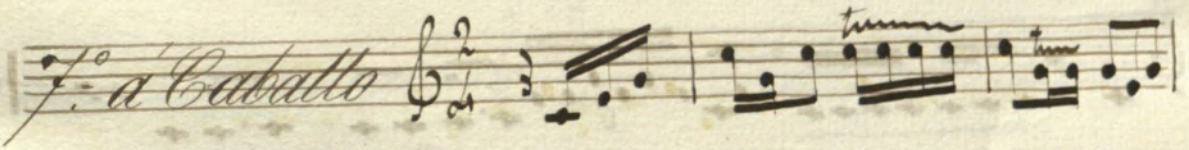
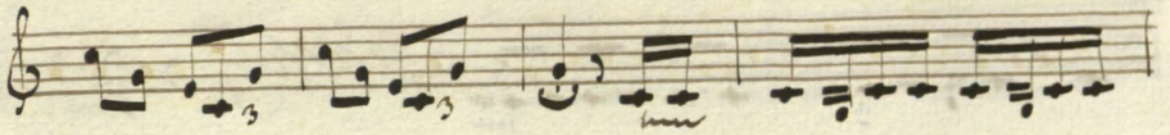
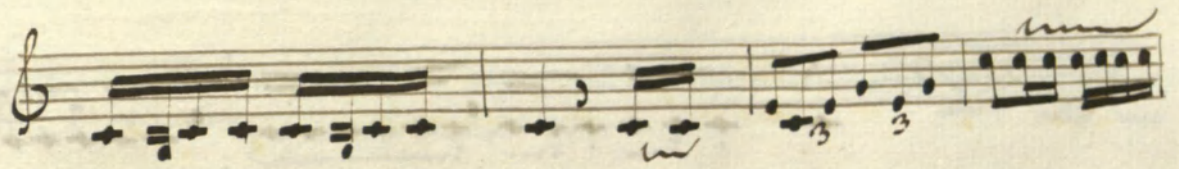




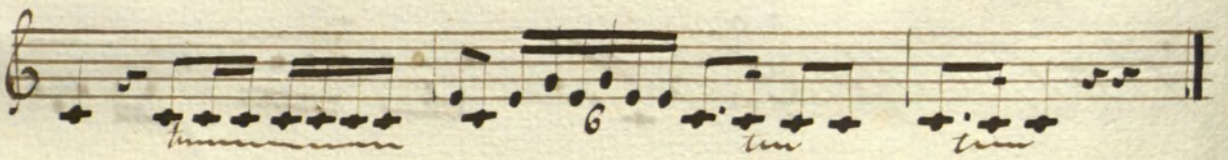
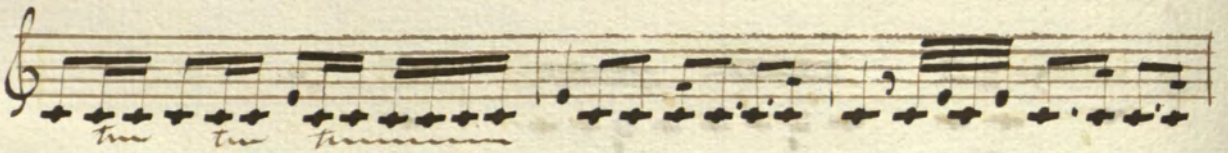
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5.º *Propias.*

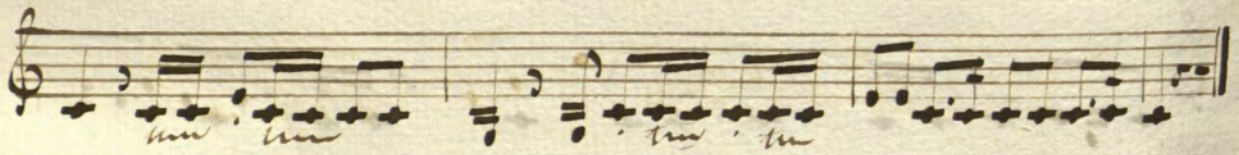
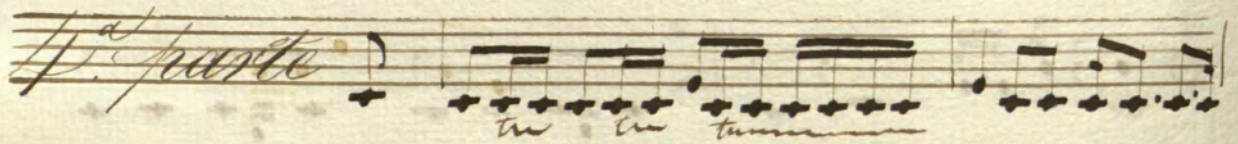
6.º *Asamblea*



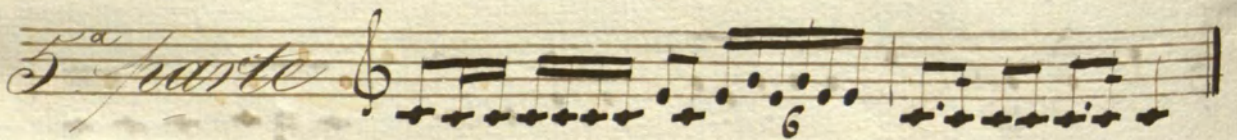
2ª parte




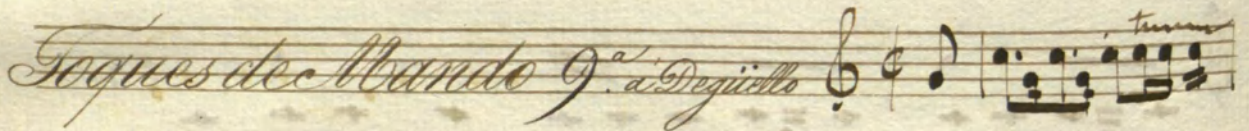
4ª parte



5ª parte



Toques de Bando 9ª a Diqueillo



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Handwritten musical notation on a single staff, featuring a treble clef and a common time signature. The piece is marked "2^a parte" and includes the instruction "tr." (trill) above the final notes.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature. The piece includes the instruction "tr." (trill) above the first notes.

Handwritten musical notation on a single staff, featuring a treble clef and a common time signature.

10. *Atencion* $\frac{2}{4}$ Treble clef, 2/4 time signature.

11. *Derecha* $\frac{2}{4}$ Treble clef, 2/4 time signature.

12. *Quiquerta* $\frac{2}{4}$ Treble clef, 2/4 time signature.

13. *Basguardia* $\frac{2}{4}$ Treble clef, 2/4 time signature.

14. *Petuardia* $\frac{2}{4}$ Treble clef, 2/4 time signature.

15. *Columna* $\frac{2}{4}$ Treble clef, 2/4 time signature.

16. *Batalla* $\frac{2}{4}$ Treble clef, 2/4 time signature.

17. *Alto* $\frac{2}{4}$

18. *Quelcum caras* $\frac{2}{4}$

19. *Final de Tercer* $\frac{2}{4}$

20. *Final de Comp.* $\frac{2}{4}$

21. *Marcha de frente* $\frac{2}{4}$

22. *Trote* $\frac{2}{4}$

23. *Galope* $\frac{2}{4}$

24. *Escuadra* $\frac{2}{4}$

25. *Escuadras en Batalla* $\frac{2}{4}$

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26. Escuadron en Columna ala Derecha

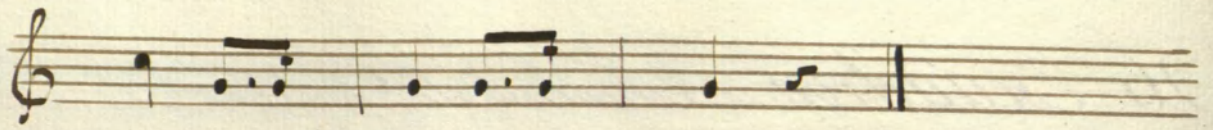
atencion

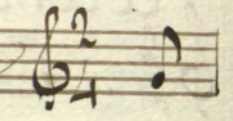
27. Columna

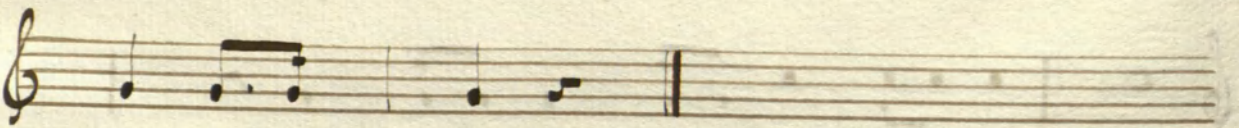
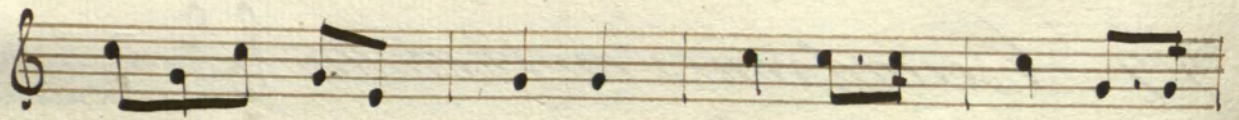
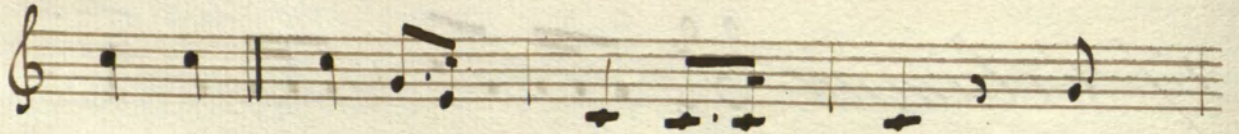
28. Escuadrones en Batalla

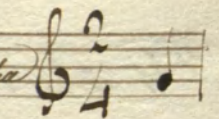
29. Escuadrones en Columna ala izquierda

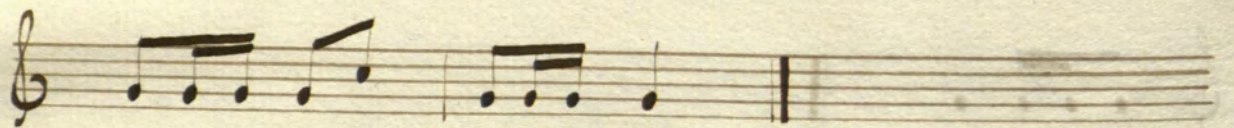
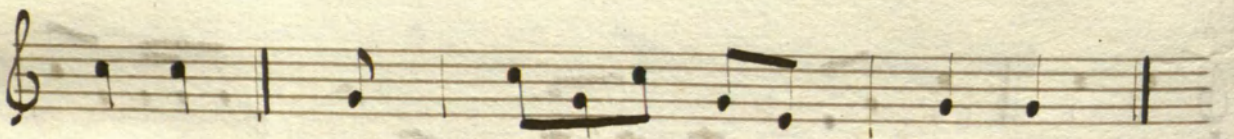
30. Escuadrones en Batalla al Pie por la derecha

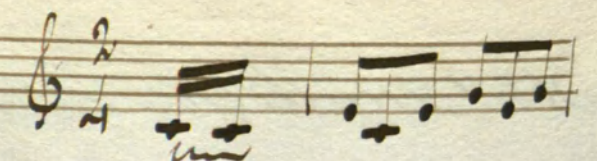


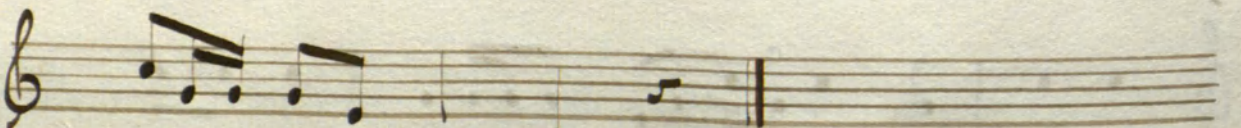
34. Escuadrones en Batalla al frente por la izquierda 



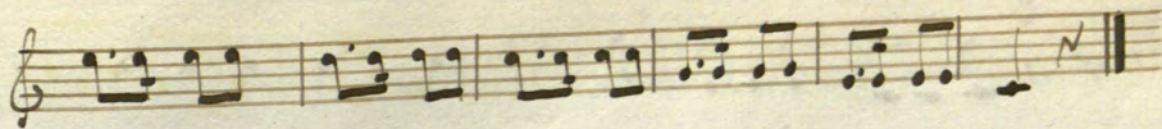
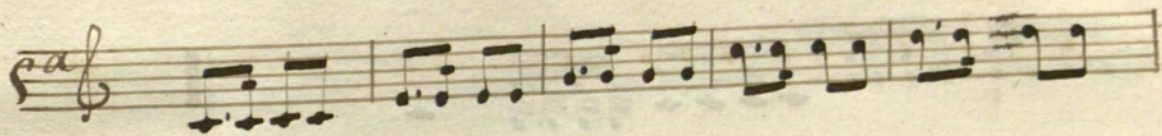
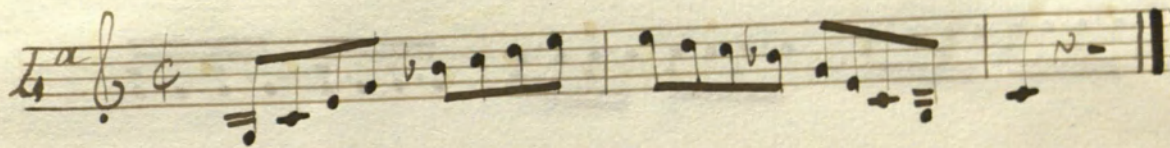
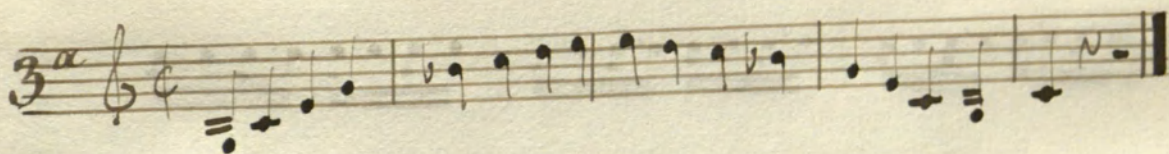
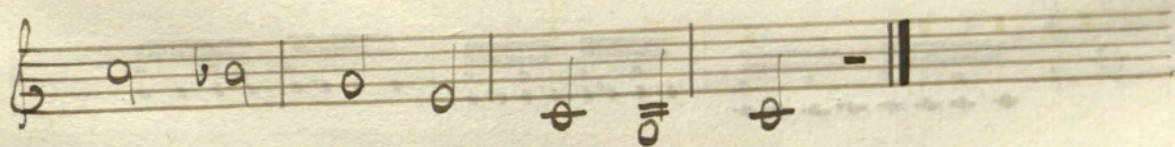
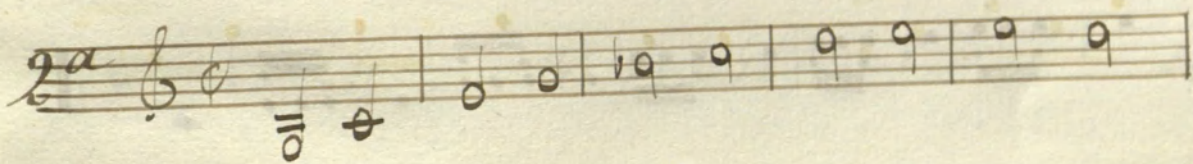
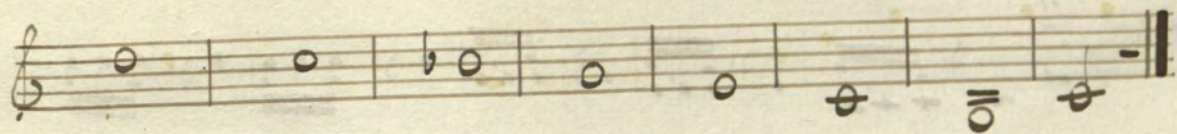
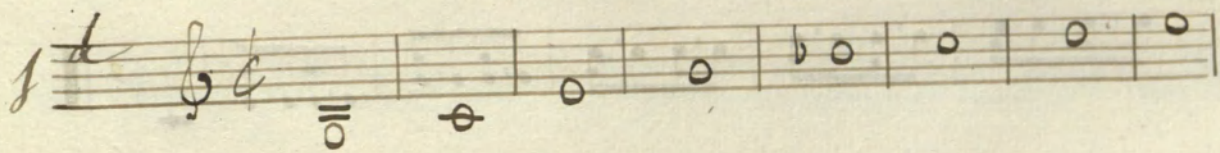
39. Escuadrones en Columna al frente por la izquierda 

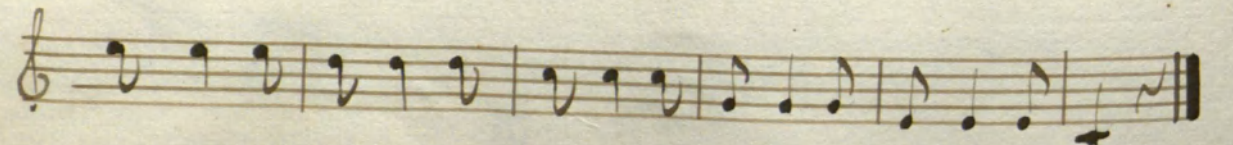
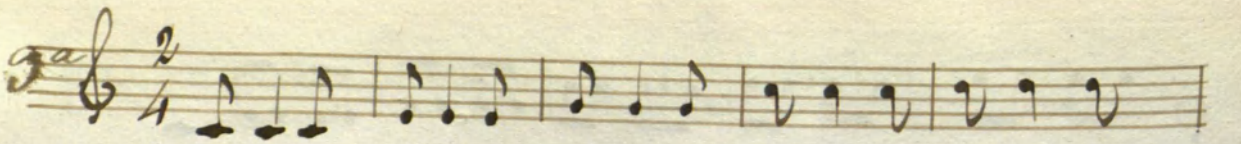
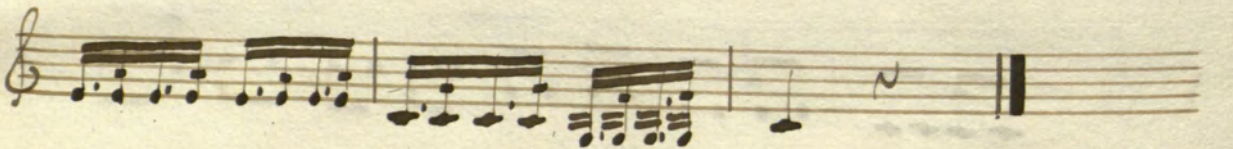
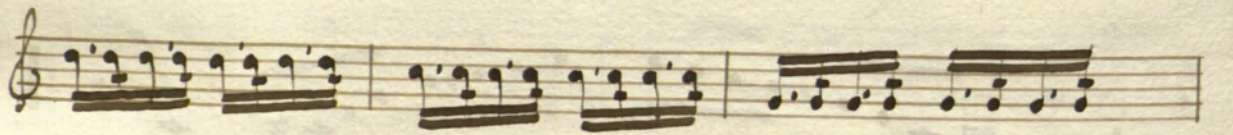
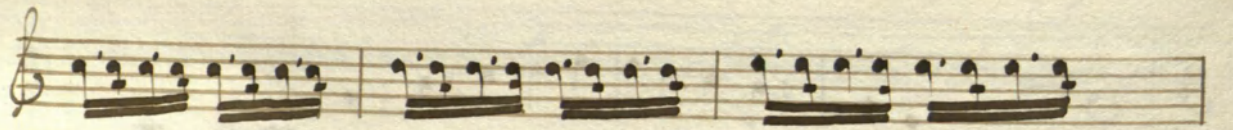
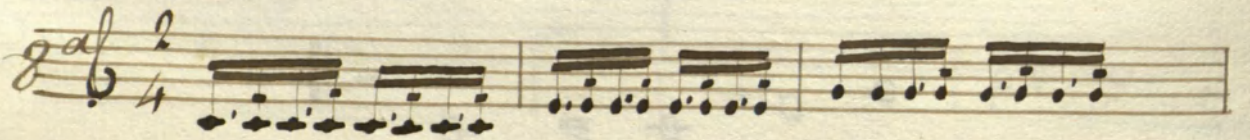
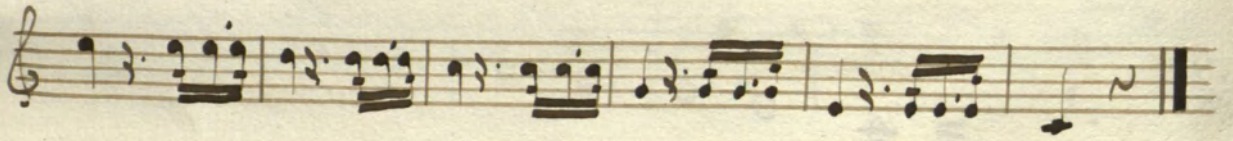
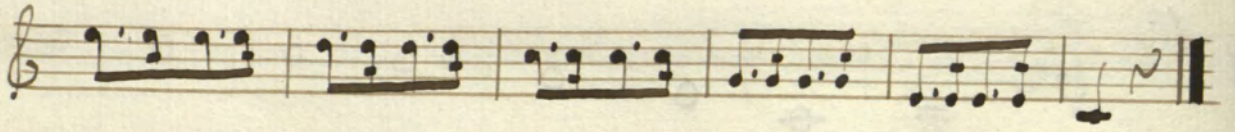
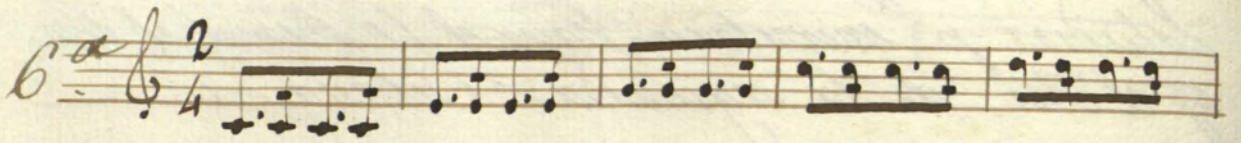


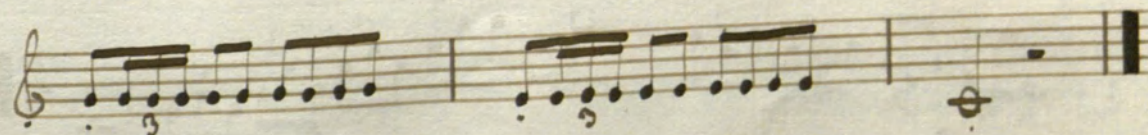
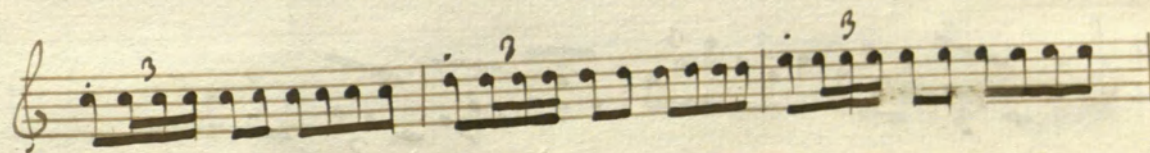
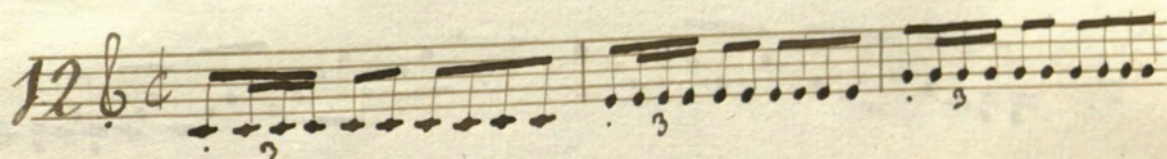
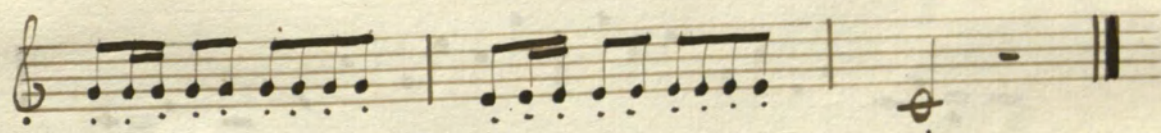
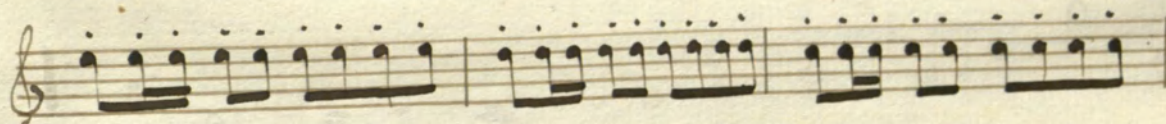
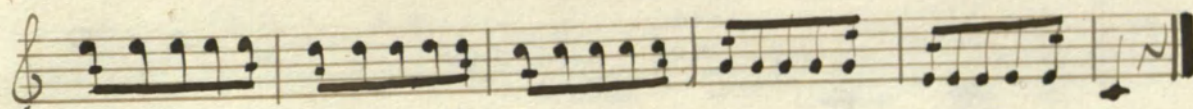
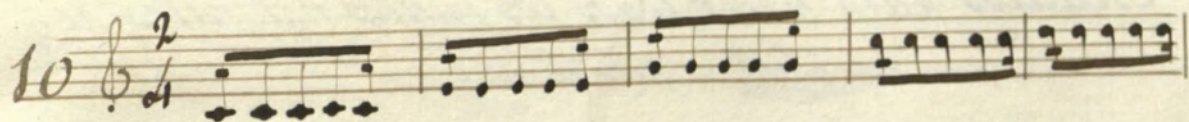
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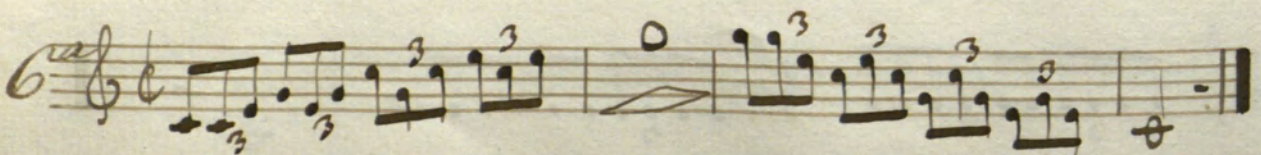
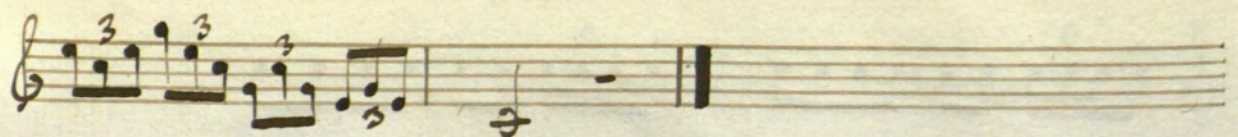
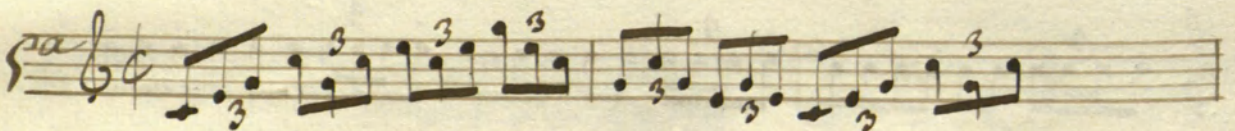
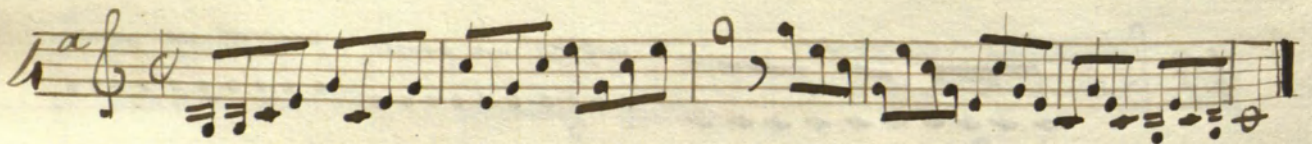
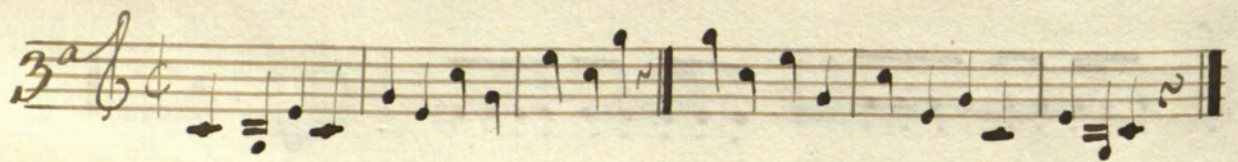
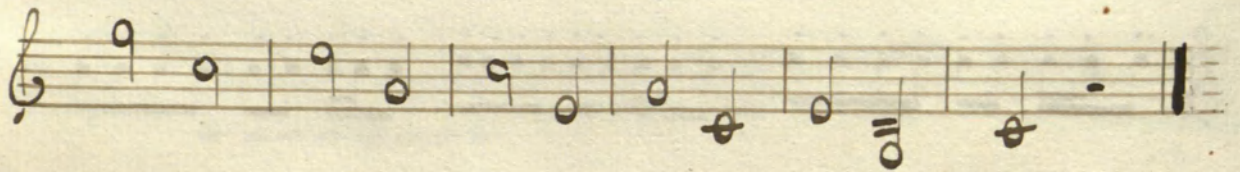
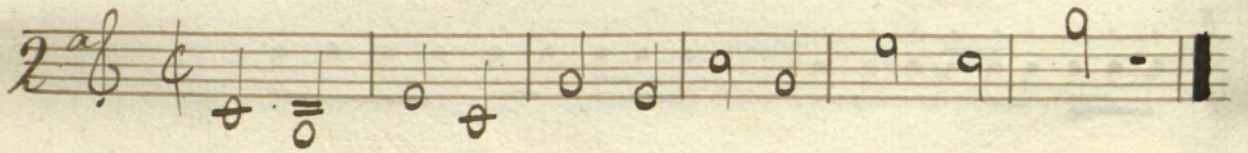
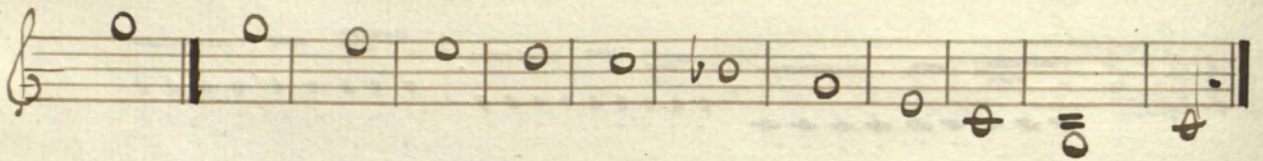
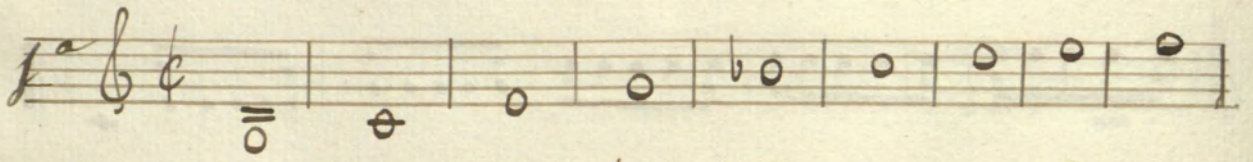
*Estudios p.^a exercitarse hacer el Si Bemol, el Me,
y el Mi, de la segunda Octava rearm*

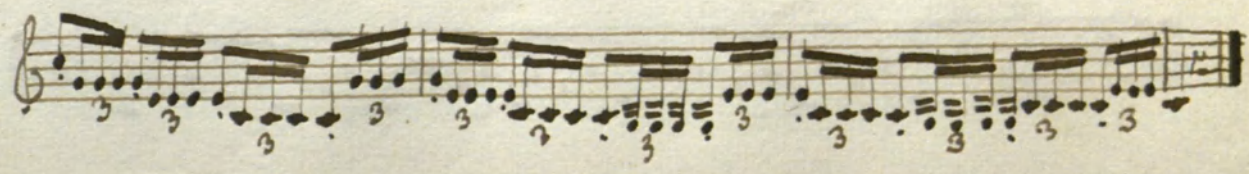
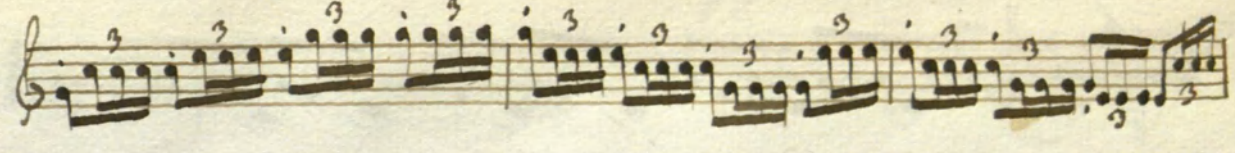
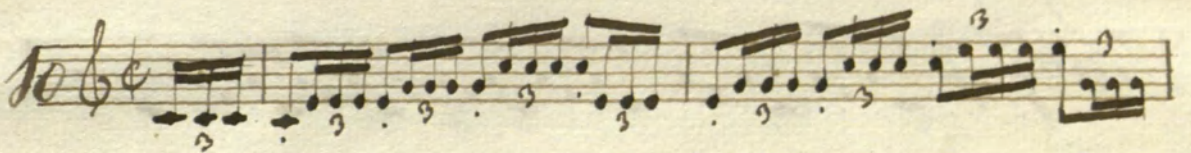
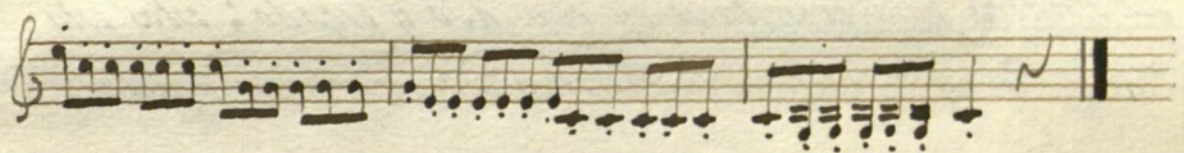
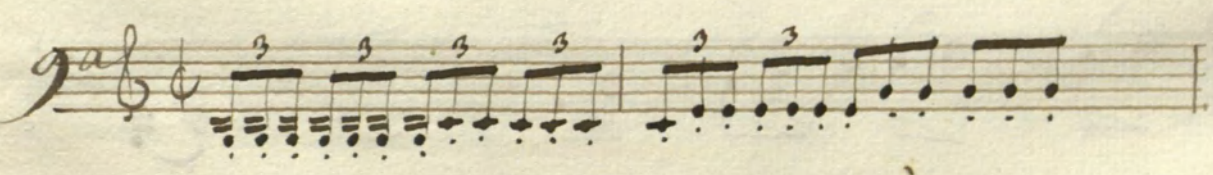
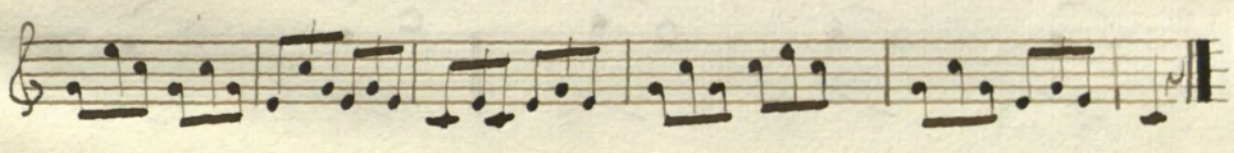
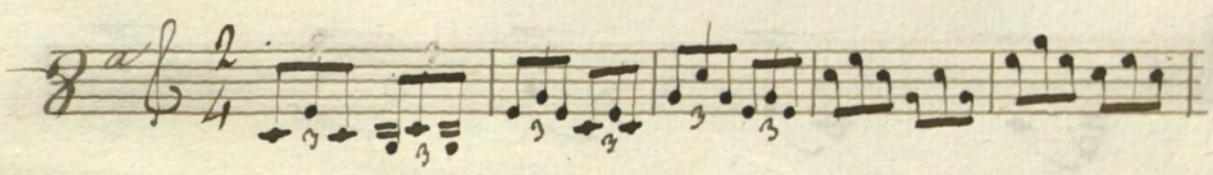
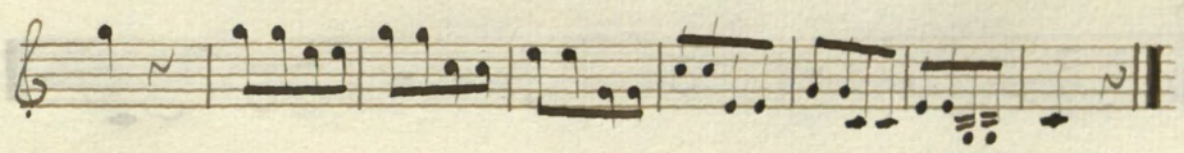
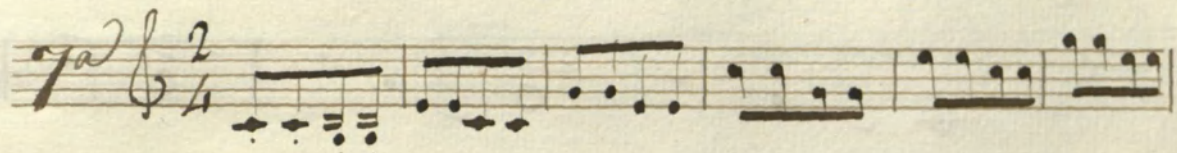




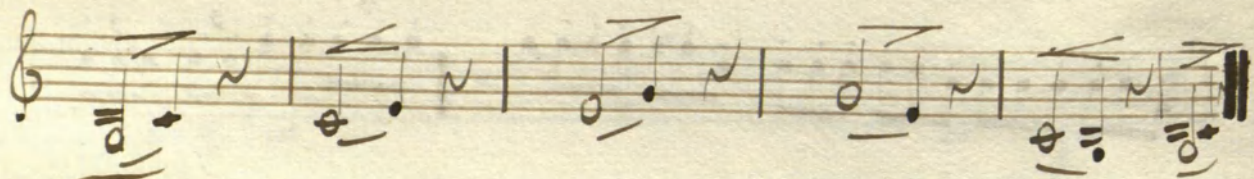
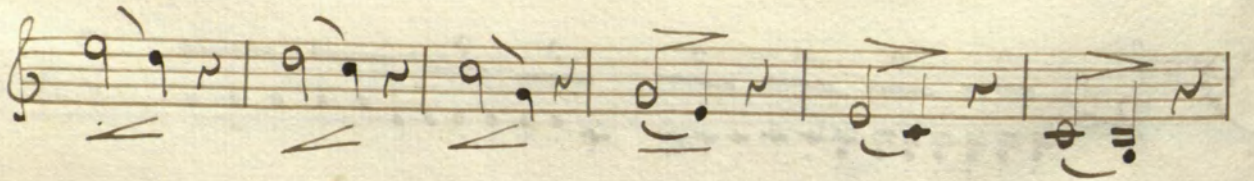
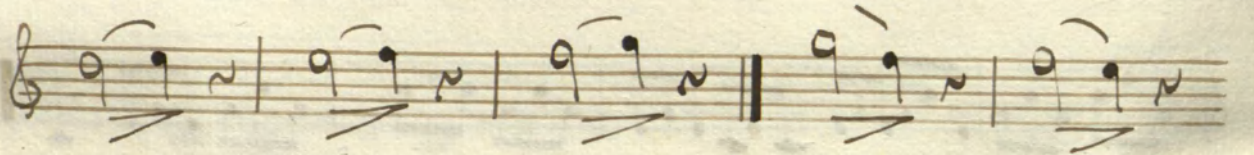
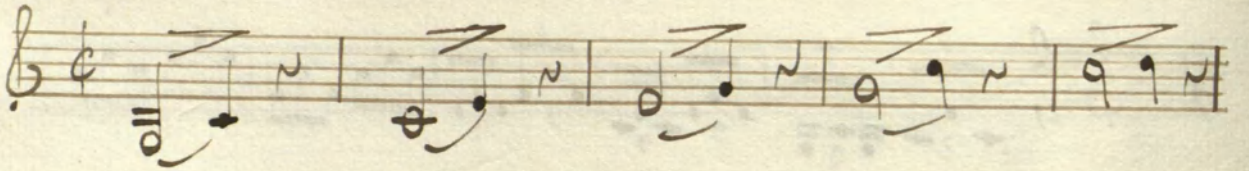
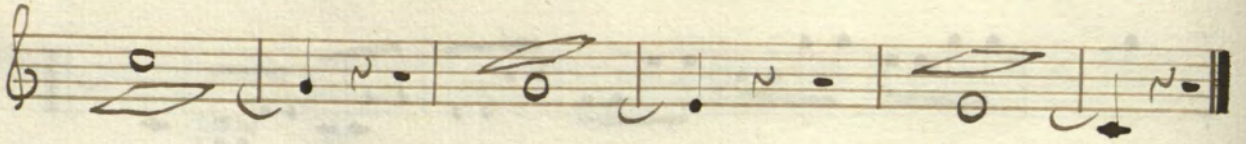
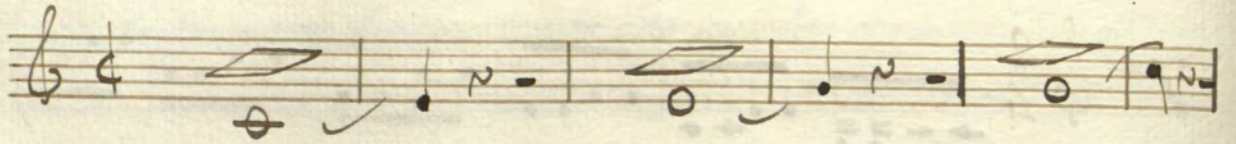


*Estudios para hacer todos los puntos naturales de
la estension del Clarin.*

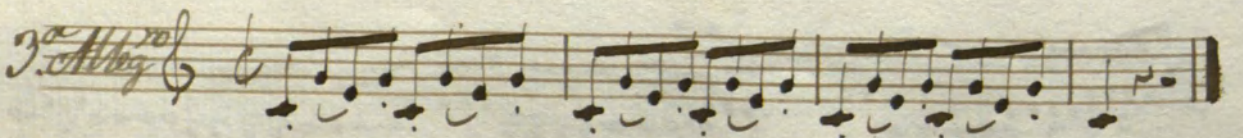
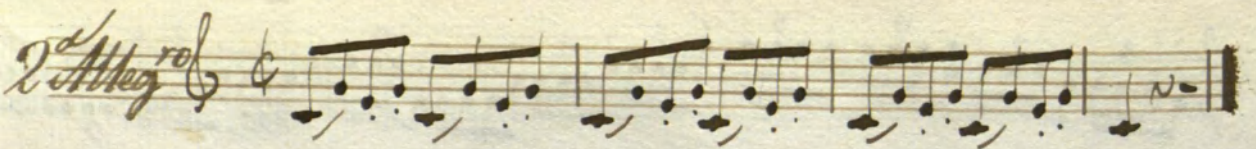
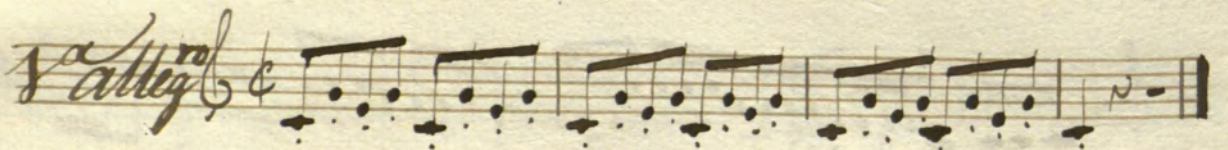




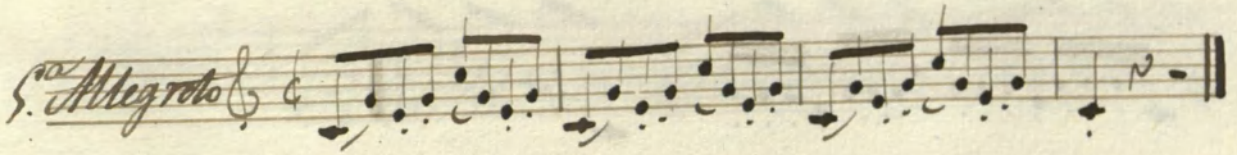
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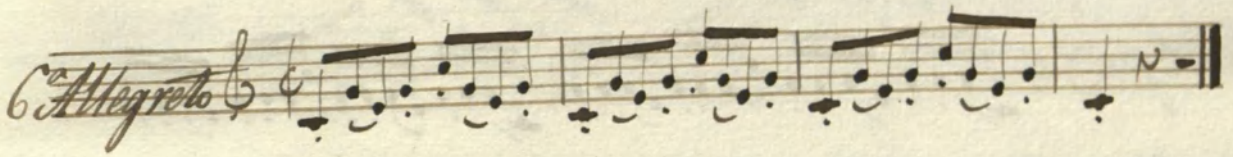


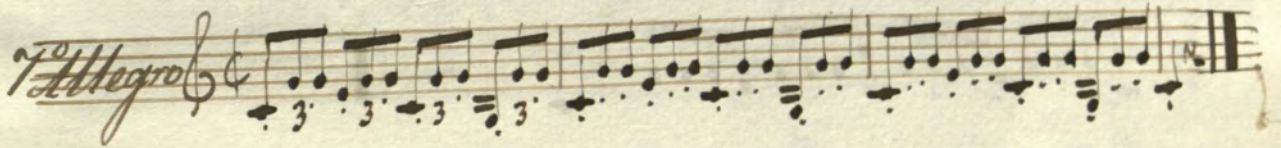
Estudios para ejercitarse en el picado y ligado; estos estudios deben de tocarse en Re. b. ó Do. por ser los mas favorables

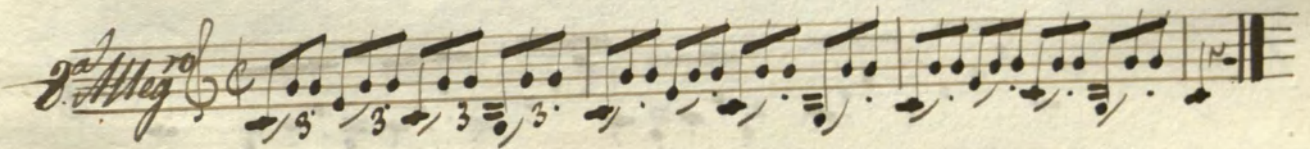


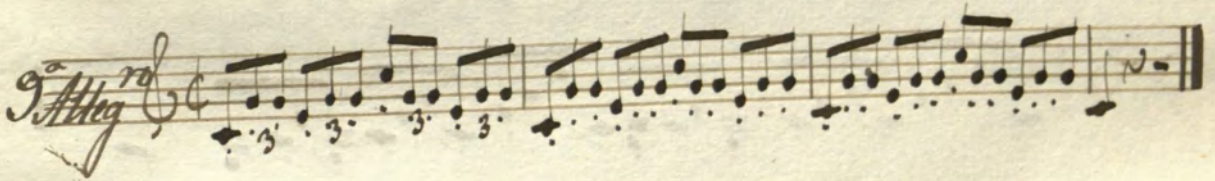
1^a Allegro 

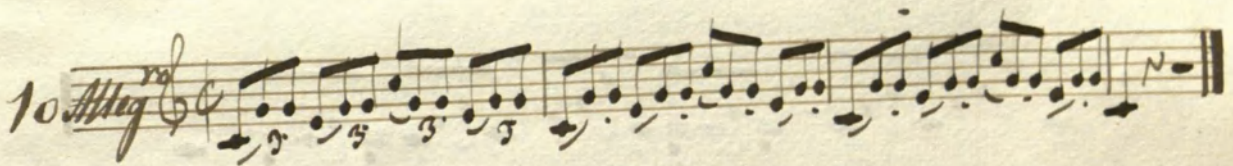
5^a Allegro 

6^a Allegro 

7^a Allegro 


8^a Allegro 

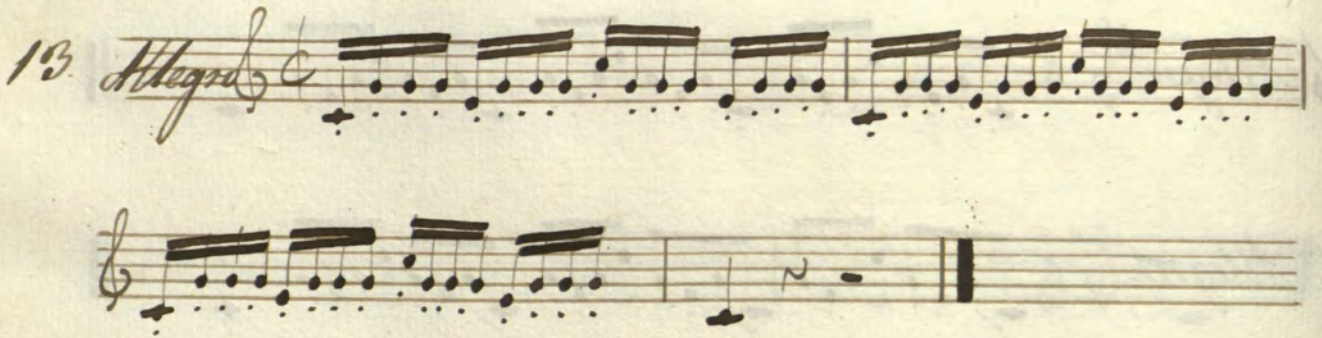
9^a Allegro 

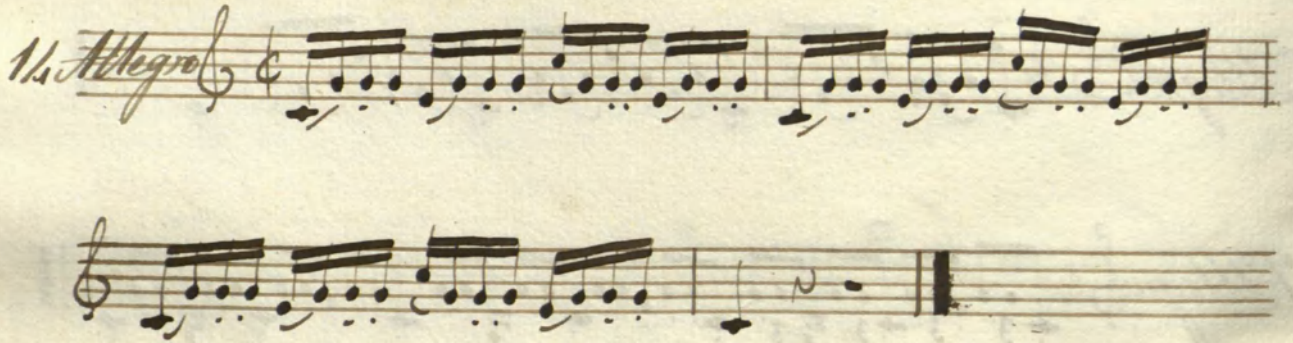
10^a Allegro 

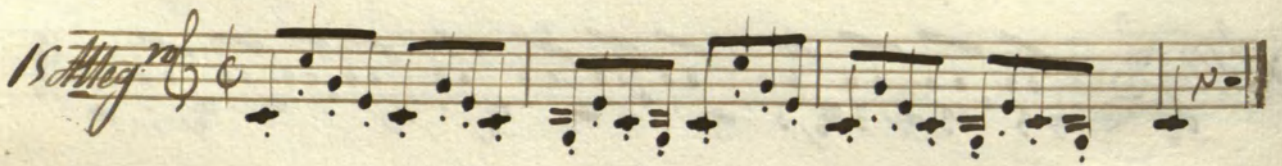
11^a Allegro 

12^a Allegro 

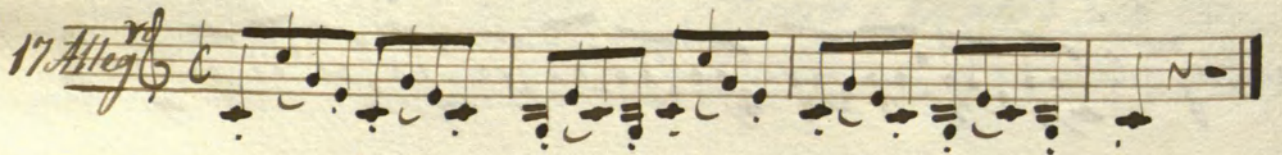


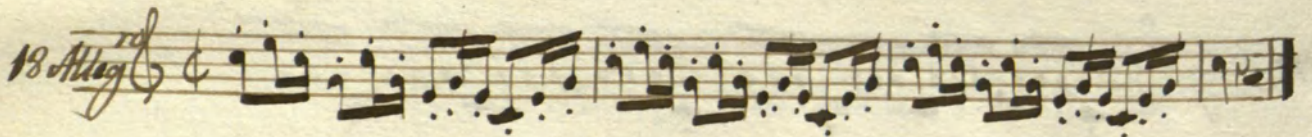
13 Allegro 

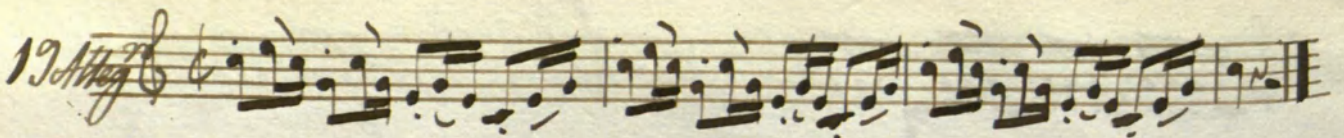
14 Allegro 

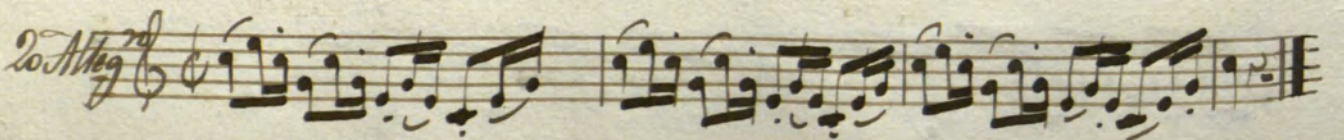
15 Allegro 

16 Allegro 

17 Allegro 

18 Allegro 

19 Allegro 

20 Allegro 

21 Allegro

22 Allegro

23 Allegro

24 Allegro

25 Allegro


26 Allegro

27 Allegro

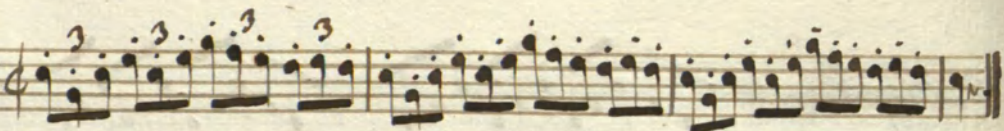
28 Allegro

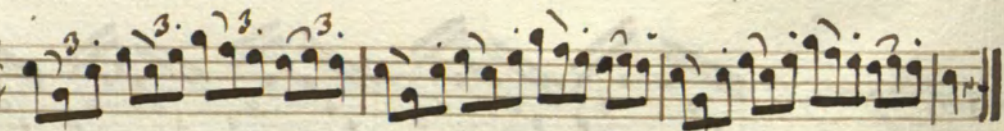
29 Allegro

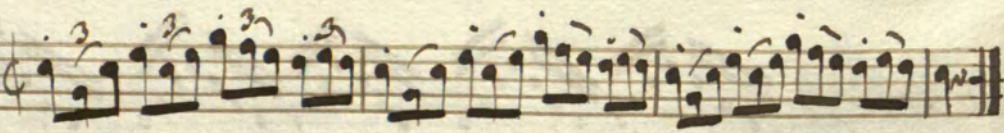
30 Allegro

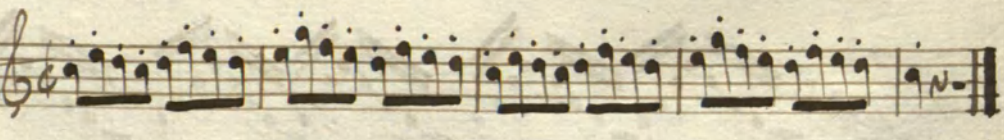
30 *Allegro* 

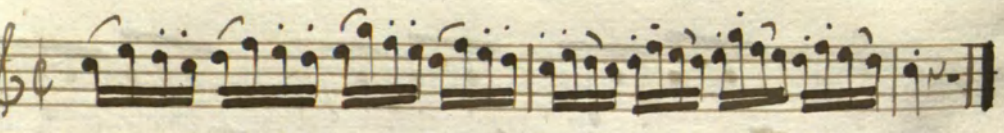
31 *Allegro* 

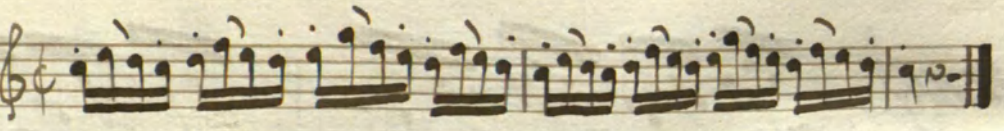
32 *Allegro* 

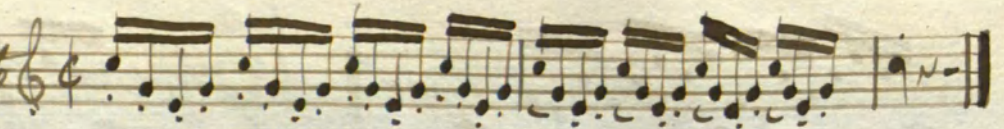
33 *Allegro* 


34 *Allegro* 

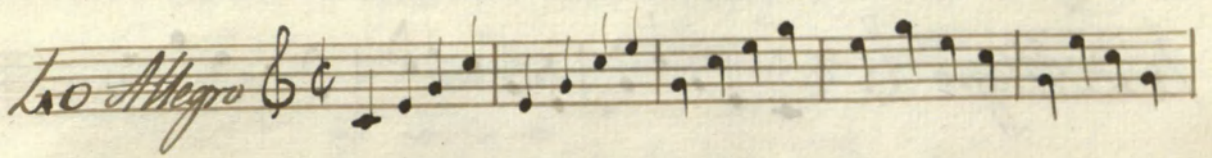
35 *Allegretto* 

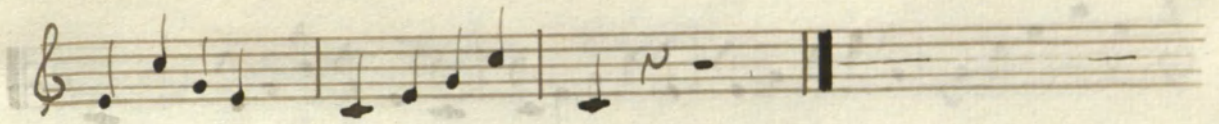
36 *Allegretto* 

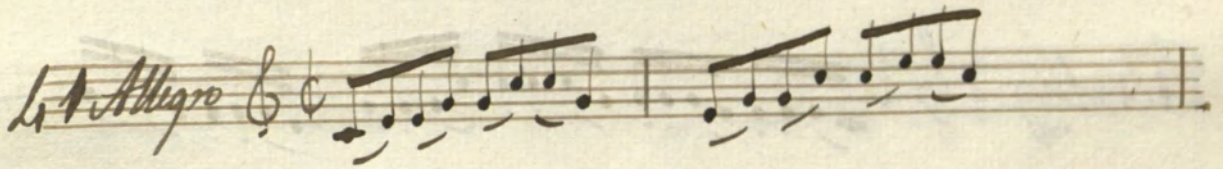
37 *Allegretto* 

38 *Allegretto* 

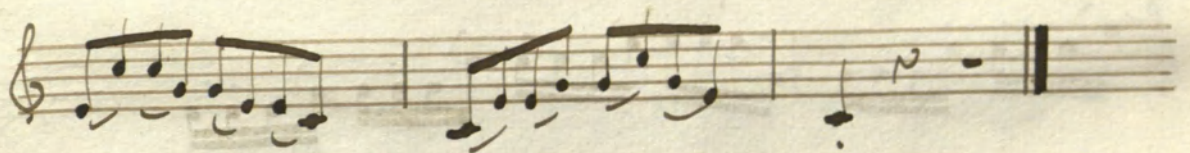
39 *Allegro* 

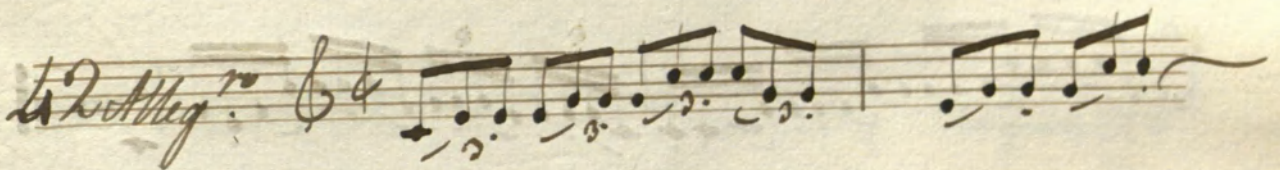
1^o Allegro 

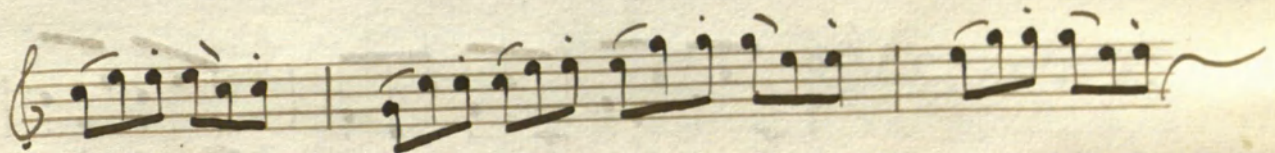


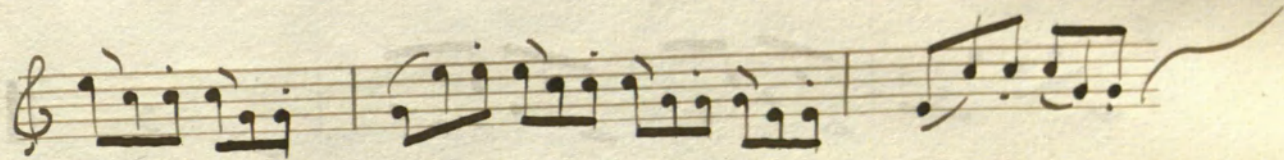
1^a Allegro 

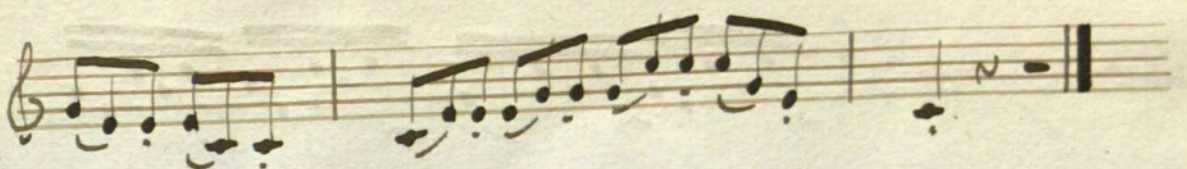




2^o Allegro 

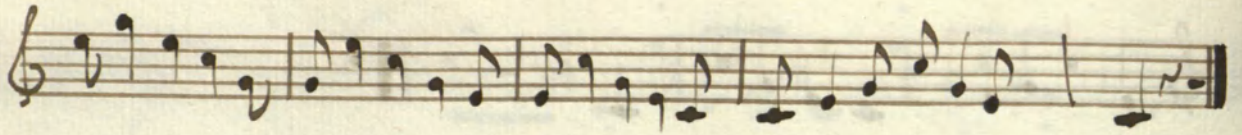






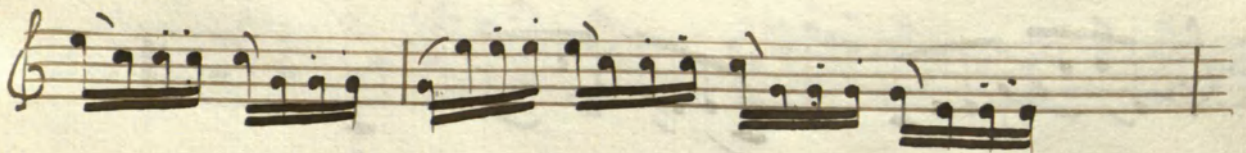


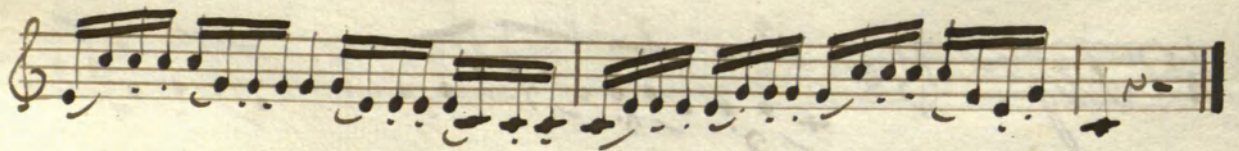
3 *Allegro* 

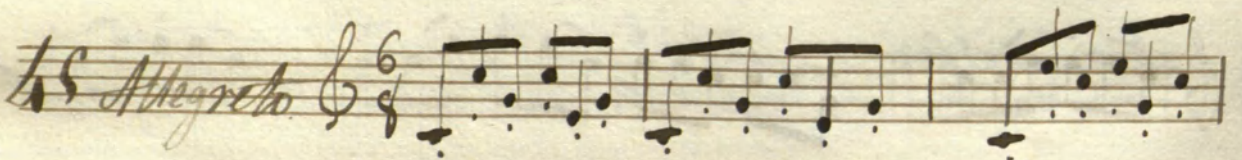


4 *Allegro* 

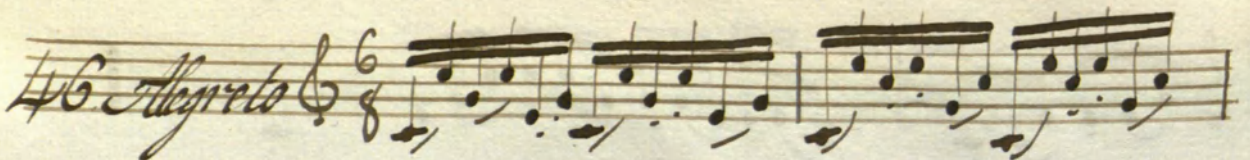







5 *Allegretto* 

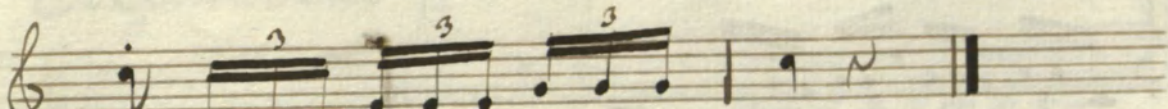


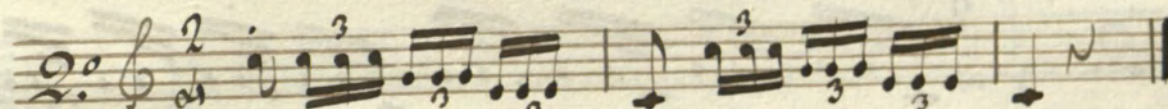
6 *Allegretto* 





Estudios para articular los dobles golpes de lengua

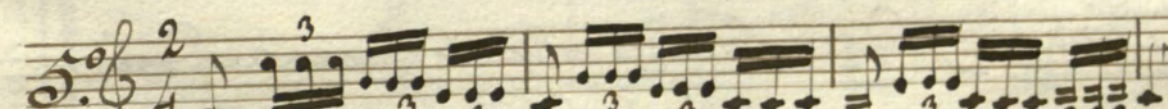
1.^o 
Cu, Cu, Cu, qu. du, Cu, qu. du, Cu, qu.

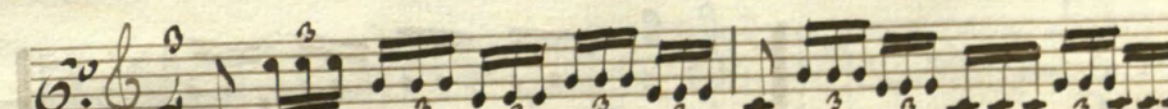

du, Cu, Cu, qu. du, Cu, qu. du, Cu, qu. du

2.^o 

3.^o 

4.^o 

5.^o 

6.^o 

7.^o 

8.^o 

9.^o 

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8. Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

9. Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

9. Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Eu, Eu, qu. du, Eu, qu. du, Eu, qu. du, Eu qu. Eu, Eu, qu. du, tu, qu. du, tu, qu. du, tu, qu. du

10. Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Eu, Eu, qu. du, Eu, qu. du, Eu, qu. du, Eu qu

10. Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Eu, Eu, qu. du, Eu, qu. du, Eu, qu. du, Eu, qu. du

Efectos que producen los dobles golpes de lengua estando bien articulados

Ejemplo 1.^o Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Efecto Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Ejemplo 2.^o Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Efecto Musical staff with treble clef, 2/4 time signature, and a series of eighth notes with triplets.

Estos Duos deben de ser tocados en Re. b. ó Do pues son los tons mas fabmat.^d

Clarín 1.^o N.º 1.

Clarín 2.^o N.º 2.

Marcha.

Clarín 1.º N.º 2

Rondo.

Clarín 2.º N.º 2

Andante

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Clarín 1.º A.º 3

Andante

Clarín 2.º A.º 3

Clarín 1.º G.º 4.

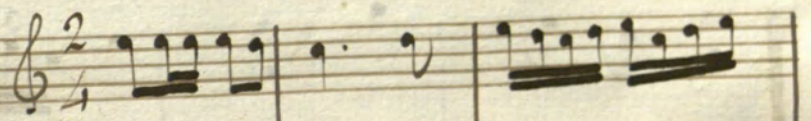
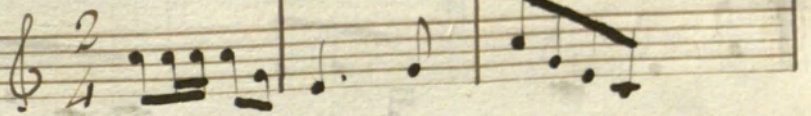
Clarín 2.º G.º 4.

6/8

Handwritten musical notation for the first system, consisting of two staves. The top staff begins with a treble clef and a key signature of one flat. The music features a series of eighth and sixteenth notes, with some rests. The bottom staff continues the melodic line with similar rhythmic values.

Handwritten musical notation for the second system, consisting of two staves. The notation continues from the first system, showing a mix of eighth and sixteenth notes across both staves.

Handwritten musical notation for the third system, consisting of two staves. The notation continues from the second system, showing a mix of eighth and sixteenth notes across both staves.

Clarín 1^{ra} 
Alegro
Clarín 2^{da} 

Handwritten musical notation for the fifth system, consisting of two staves. The notation continues from the fourth system, showing a mix of eighth and sixteenth notes across both staves, ending with a double bar line.

Clarín 1.º No. 6

Wals.

Clarín 2.º No. 6

Clarín 1º

Rondo.

Clarín 2º

Clarín 1.º N.º

Presto.

Clarín 2.º N.º

Clarín 1.º N.º 2.
Polaca

Clarín 2.º N.º 2.

Estos Duos pueden tocarse en los tonos

de La. b. y Sib. y Fa, Sol y Re

Clarín 1.º en Sol

Marcha

idem 2.º en Re

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Handwritten musical notation on a grand staff, first system. The notation includes various note values, rests, and bar lines. The paper shows signs of age and some staining.

Handwritten musical notation on a grand staff, second system. The notation includes various note values, rests, and bar lines. The paper shows signs of age and some staining.

Handwritten musical notation on a grand staff, third system. The notation includes various note values, rests, and bar lines. The paper shows signs of age and some staining.

Handwritten musical notation on a grand staff, fourth system. The notation includes various note values, rests, and bar lines. The paper shows signs of age and some staining.

Handwritten musical notation on a grand staff, fifth system. The notation includes various note values, rests, and bar lines. The paper shows signs of age and some staining.

Clarin 1.º en si bemol 8.ª

allegretto

Clarin 2.º en Fa. N.º 2.

Clarin 1.º en La bemol 3/8

Vals.

Clarin 2.º en Mi bemol 3/8

The first system of musical notation consists of two staves. The top staff is for Clarin 1 in B-flat major, 3/8 time, and the bottom staff is for Clarin 2 in B-flat major, 3/8 time. The music begins with a double bar line. The first measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a whole rest. The second measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The third measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3.

The second system of musical notation consists of two staves. The top staff is for Clarin 1 in B-flat major, 3/8 time, and the bottom staff is for Clarin 2 in B-flat major, 3/8 time. The music begins with a double bar line. The first measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a whole rest. The second measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The third measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The fourth measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The system ends with a double bar line.

The third system of musical notation consists of two staves. The top staff is for Clarin 1 in B-flat major, 3/8 time, and the bottom staff is for Clarin 2 in B-flat major, 3/8 time. The music begins with a double bar line. The first measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a whole rest. The second measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The third measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The fourth measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The system ends with a double bar line.

The fourth system of musical notation consists of two staves. The top staff is for Clarin 1 in B-flat major, 3/8 time, and the bottom staff is for Clarin 2 in B-flat major, 3/8 time. The music begins with a double bar line. The first measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a whole rest. The second measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The third measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The fourth measure shows the Clarin 1 part with a quarter note G4, a quarter note A4, and a quarter note Bb4. The Clarin 2 part has a quarter note G3, a quarter note A3, and a quarter note Bb3. The system ends with a double bar line.

Handwritten musical notation on a two-staff system. The top staff contains a series of beamed eighth notes, followed by a measure with a fermata. The bottom staff contains a few notes, followed by a measure with a fermata.

Handwritten musical notation on a two-staff system. The top staff features a triplet of eighth notes, followed by a measure with a fermata. The bottom staff features a triplet of eighth notes, followed by a measure with a fermata.

Handwritten musical notation on a two-staff system. The top staff features a triplet of eighth notes, followed by a measure with a fermata. The bottom staff features a triplet of eighth notes, followed by a measure with a fermata.

Handwritten musical notation on a two-staff system. The top staff features a triplet of eighth notes, followed by a measure with a fermata. The bottom staff features a triplet of eighth notes, followed by a measure with a fermata.

Handwritten musical notation on a two-staff system. The top staff features a triplet of eighth notes, followed by a measure with a fermata. The bottom staff features a triplet of eighth notes, followed by a measure with a fermata.

Clarín 1.º en mi bemol.
Marcha

Clarín 2.º en mi bemol.

Clarín 3.º en mi bemol.
Marcha

Clarín 4.º en mi bemol.

Musical notation for the first four staves, showing treble clefs and common time signatures. The notation includes rests and rhythmic patterns for the first two staves, and rhythmic patterns for the last two staves.

Musical notation for the first system of the score, consisting of three staves. The notation includes rhythmic patterns and rests.

Musical notation for the second system of the score, consisting of three staves. The notation includes rhythmic patterns and rests.

Handwritten musical score system 1, consisting of four staves. The top staff features a melodic line with eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The third staff contains a dense texture of sixteenth-note runs. The bottom staff provides a bass line with quarter and eighth notes. A double bar line is present at the beginning of the system.

Handwritten musical score system 2, consisting of four staves. The top staff continues the melodic line. The second staff features a more active melodic line with eighth notes. The third staff continues with sixteenth-note textures. The bottom staff provides a bass line with quarter notes and rests. A double bar line is present at the beginning of the system.

Handwritten musical score system 3, consisting of four staves. The top staff continues the melodic line. The second staff features a more active melodic line with eighth notes. The third staff continues with sixteenth-note textures. The bottom staff provides a bass line with quarter notes and rests. The system concludes with a double bar line and several thick vertical lines indicating the end of the page.

Clarin 1^o en Mi b. Vals.

idem 2^o en idem

idem 3^o en idem Vals.

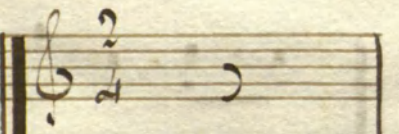
idem 4^o en idem

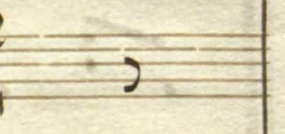
The image displays a handwritten musical score on aged, yellowed paper. The score is organized into three systems, each consisting of four staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first system begins with a double bar line on the left. The second system contains some faint handwritten markings, possibly '1. 2. 3.' and '4. 5. 6.', which may be measure numbers or performance instructions. The third system concludes with a double bar line on the right. The paper shows signs of age, including discoloration and some small stains.


This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into three systems, each consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Bar lines are used to divide the music into measures. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of a historical manuscript.


The first system of the musical score consists of four staves. The top two staves contain melodic lines with eighth and sixteenth notes. The third staff features a more complex rhythmic pattern with triplets and sixteenth notes. The bottom staff provides a bass line with simple rhythmic accompaniment.

The second system continues the musical score with four staves. It includes melodic lines and a triplet in the third staff. The right side of the system features a section with thick vertical bars, likely representing a specific performance instruction or a section of the score that is not fully notated.

Clarín 1.^o en Mib. 

Clarín 2.^o en Mib. 

Clarín 3.^o en Mib. 

Clarín 4.^o en Mib. 

System 1 of a musical score, consisting of three staves. The top staff contains a melodic line with eighth and sixteenth notes. The middle staff contains a complex accompaniment with many beamed notes. The bottom staff contains a simple bass line with whole notes.

System 2 of a musical score, consisting of three staves. The top staff continues the melodic line. The middle staff continues the complex accompaniment. The bottom staff continues the bass line.

System 3 of a musical score, consisting of three staves. The top staff continues the melodic line. The middle staff continues the complex accompaniment. The bottom staff continues the bass line.

The image displays a handwritten musical score on aged, yellowed paper. The score is organized into three systems, each containing four staves. The notation is written in black ink and includes various musical symbols such as notes, rests, and dynamic markings. The first system consists of three measures. The second system also consists of three measures, with a double bar line at the end of the third measure. The third system consists of three measures. The paper shows signs of age, including some staining and discoloration.

First system of a musical score, consisting of four staves. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The music is written in a standard staff format with a key signature of one flat and a common time signature.

Second system of a musical score, consisting of four staves. This system features a double bar line at the end of the second measure, indicating a section break. The notation continues with similar rhythmic patterns as the first system.

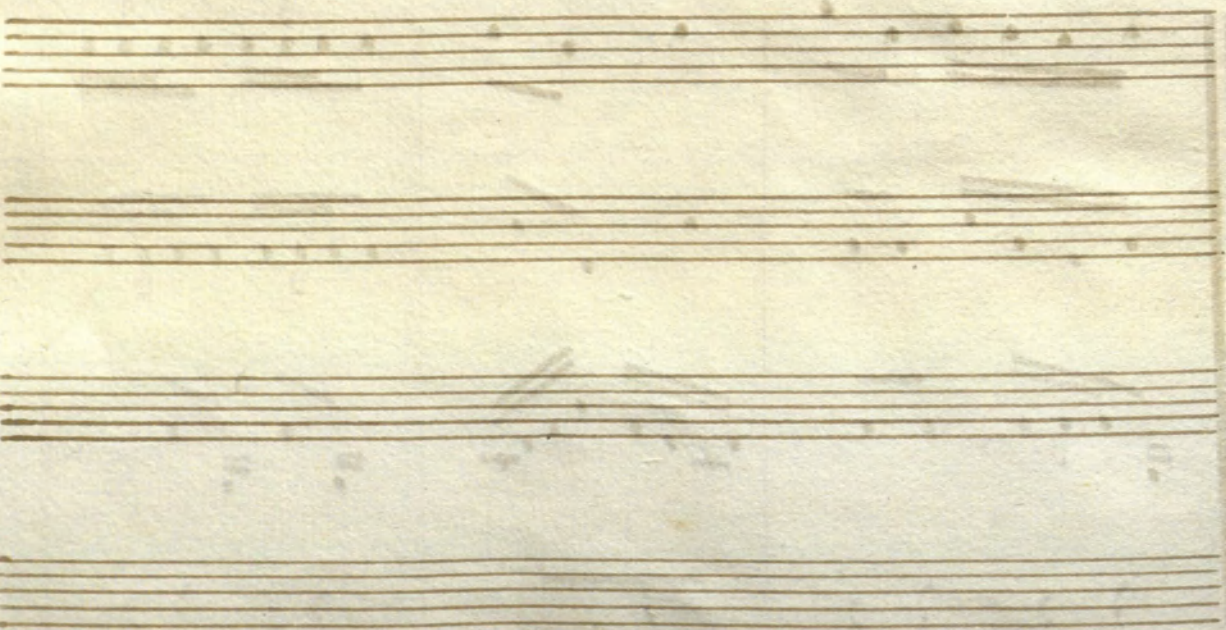
Third system of a musical score, consisting of four staves. This system includes triplet markings (the number '3' above and below groups of notes) in the third measure. The notation continues with various rhythmic values and rests.



The first system of the musical score consists of four staves. The top two staves feature a melodic line with a double line above the notes, indicating a specific performance technique. The bottom two staves provide a harmonic accompaniment with various rhythmic values and rests.



The second system of the musical score also consists of four staves. The top two staves continue the melodic line with a double line above the notes. The bottom two staves provide a harmonic accompaniment. The system concludes with a large, stylized graphic element consisting of many parallel lines that taper to a point on the right side of the page.



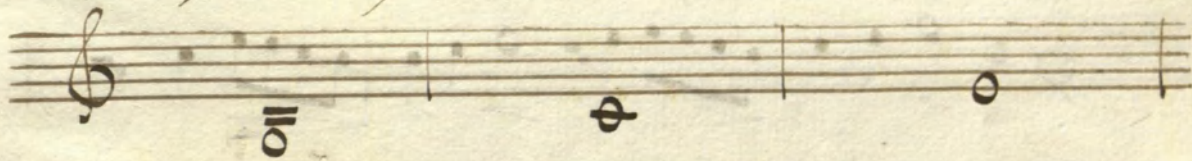
The bottom portion of the page contains several sets of empty musical staves, arranged in pairs, which are not filled with any musical notation.

3.^a parte del método

Explicacion de varios puntos que pueden hacerse con el auxilio de la mano, y exemplo de como debe de meterse la mano en el Pavillon para que salgan con igualdad:

Nota. Es necesario advertir que los puntos que se hacen sin meter la mano en el Pavillon, naturalmente, el tono es mucho mas sonoro que los que se hacen tapandole, y es menester dar indistintamente todos los puntos tapados con mucha igualdad

Exemplo
De los puntos que deben hacerse con la mano



Fa sostenido, se hace tapando la mitad del Pavillon

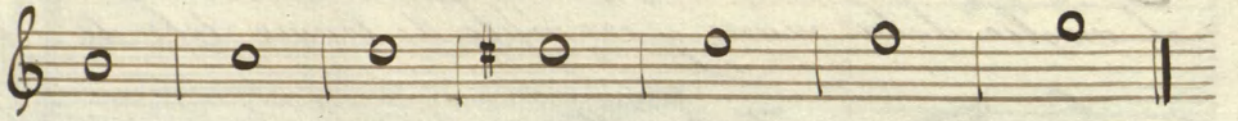
La se hace tapando la mitad del Pavillon

Si natural se hace tapando todo el Pavillon

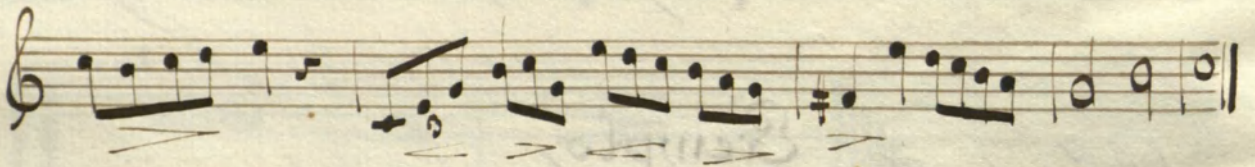
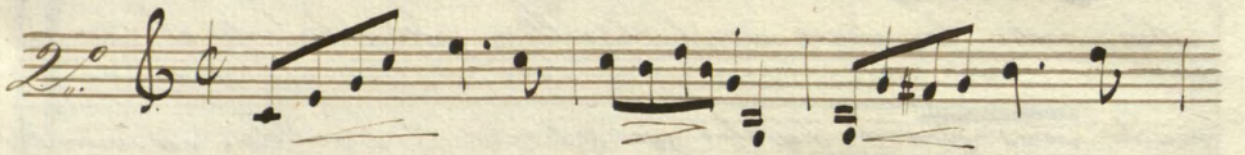
Re sostenido, se hace tapando todo el pavillon

Fa natural, se hace tapando la mitad del Pavillon

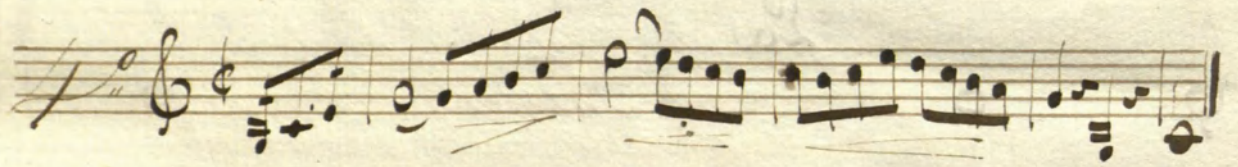
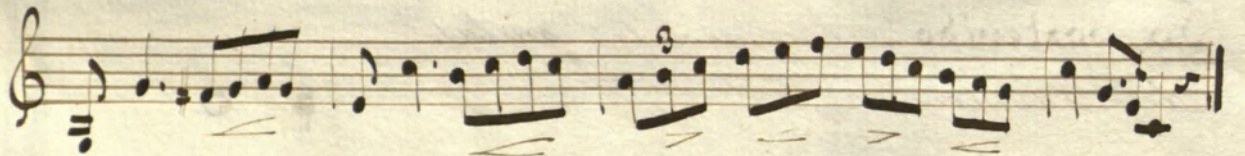
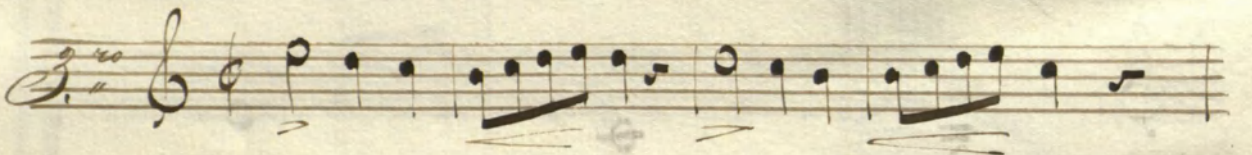
1^o Estudio



2^o



3^o



4^o

