

PJ 27/47

PJ 27/47

MÉTODO



DE

CLARINETIN

Con 3 pistones ò cilindros.

Y DE

FLISCORNO CONTRALTO

en do ó si b

POR

A. MILPAGHÉER



Depositado.

Propiedad.

Pr. fijo 16 Rs.

MADRID. ANTONIO. ROMERO, EDITOR.

PRECIADOS NUM. 1.

R. 15.30
21-2-69

Antonio Romero

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MÉTODO
DE
LA
MILPAGHER



P.I. 27/47



Remem

MÉTODO

DE

CORNETIN

Con 5 pistones ó cilindros

Y DE

FLISCORNO CONTRALTO.

La posicion del cuerpo mas adecuada para tocar el *Fliscorno* es de pié, la cabeza erguida con naturalidad y adelantando el pecho para que la respiracion séa mas libre.

El instrumento se toma con la mano izquierda, y la derecha se destina á manejar los pistones ó cilindros en la forma siguiente: el 1º con la yema ó primera falange del dedo indice: el 2º con la del dedo medio ó de corazon y el 3º con la del dedo anular, empleandose el pulgar, en sugetar el instrumento y dar apoyo á la mano.

Para producir el sonido se apoya la boquilla del instrumento contra los labios, teniendolos bien tendidos, cubriendo con ellos las dos filas de dientes, y dejando una pequeña abertura por la que se aspira el aire necesario; despues se cierran los labios por los lados colocando entre ellos la punta de la lengua sin que sobresalga de sus bordes, y se impulsa el aire dentro del instrumento, retirando al mismo tiempo la lengua con rapidez, como si se quisiera despedir de la boca una bolita de papel ú otra cosa pequeña.



Ramón

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2. Tabla general de los sonidos que el Fliscorno *Soprano, Contralto, Tenor ó Barítono* producen al aire y con cada piston ó cilindro.

Al aire.	2º piston. ó Cilindro.	1º	3º ó 1º y 2º	2º y 3º	1º y 3º	1º 2º y 3º

EJERCICIOS PRELIMINARES PARA ADQUIRIR EMBOCADURA.

1º

2º

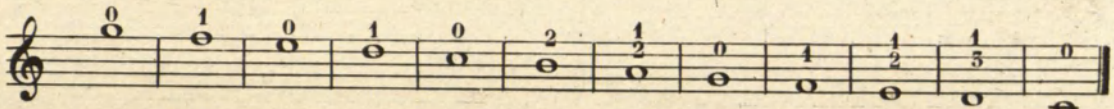
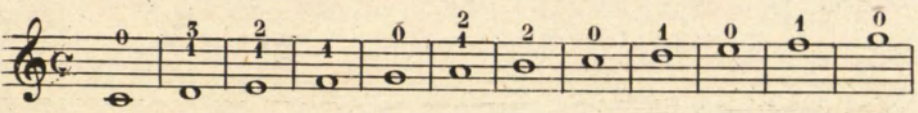
3º

4º

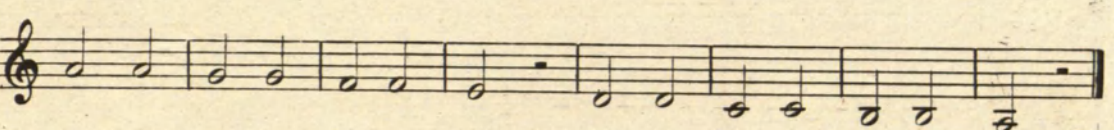
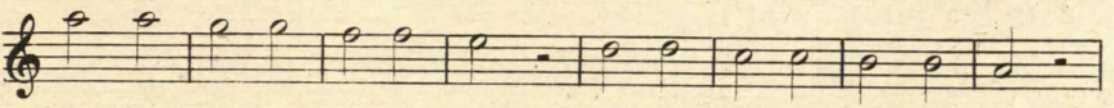
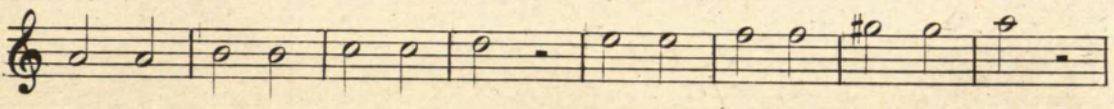
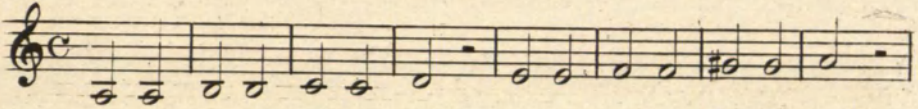
Estos ejercicios deberán estudiarse mucho, haciendo las notas todo lo largas que sea posible. 5

ESCALAS MAYORES Y MENORES.

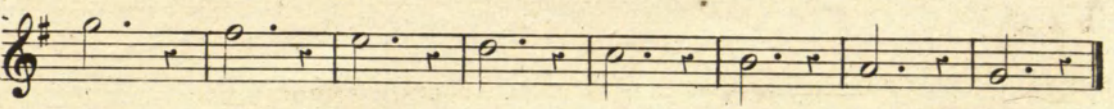
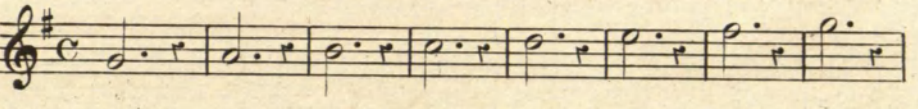
ESCALA.
DE DO MAYOR.



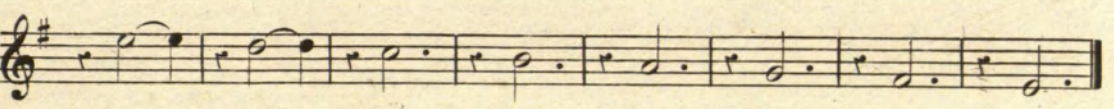
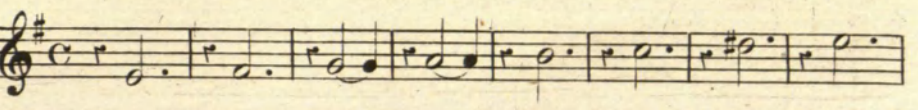
LA MENOR.



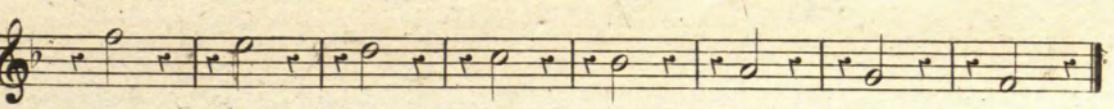
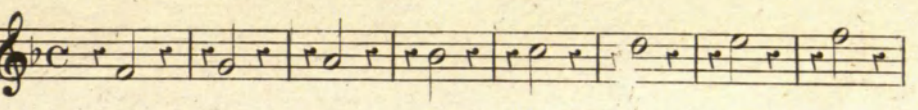
SOL MAYOR.



MI MENOR.

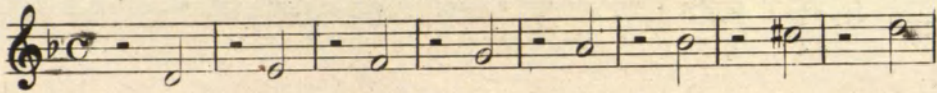


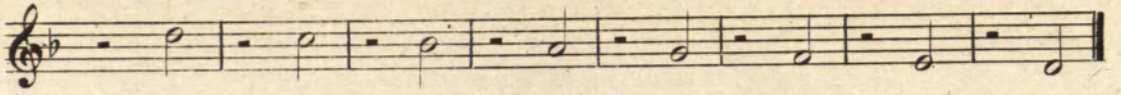
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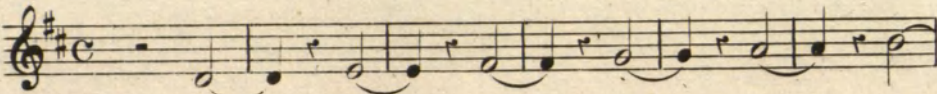


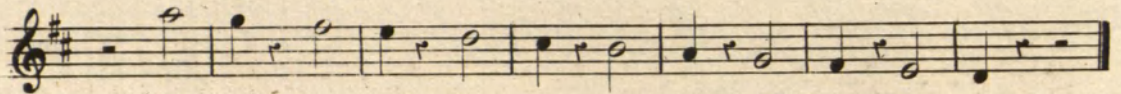
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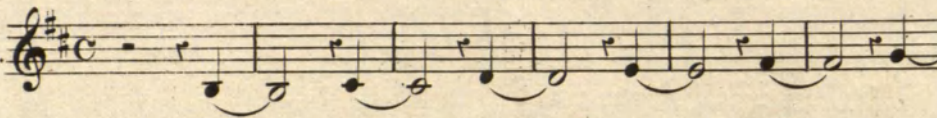
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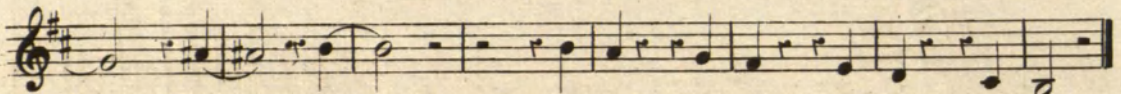
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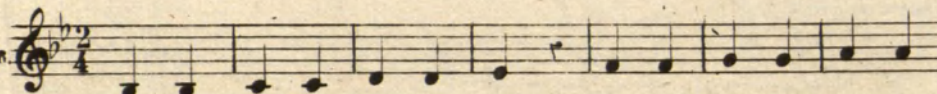


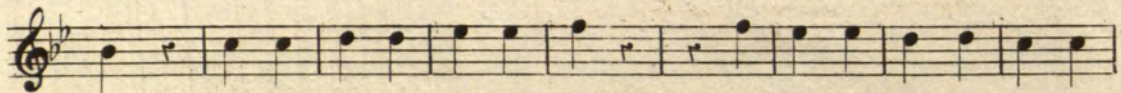
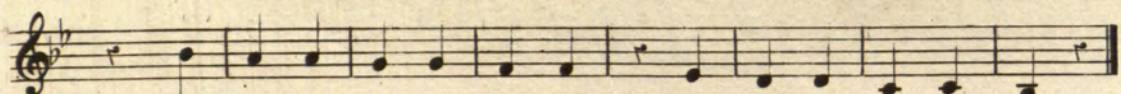
RE MAYOR. 

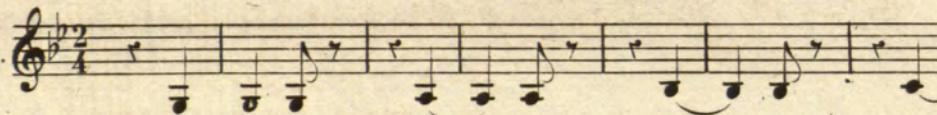



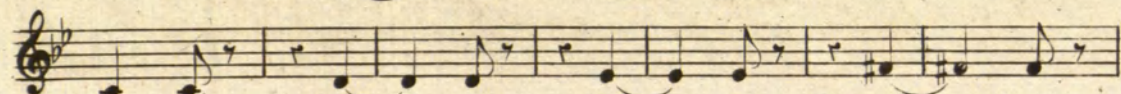
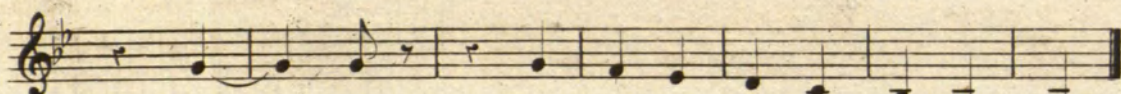
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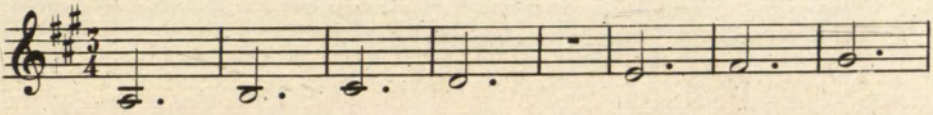


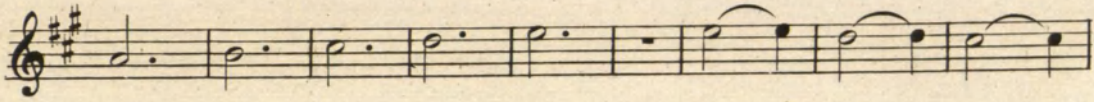
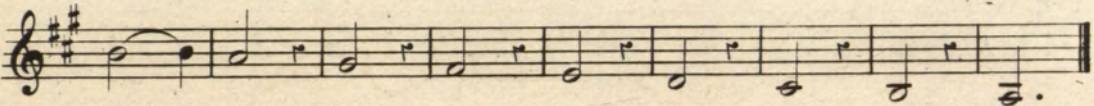
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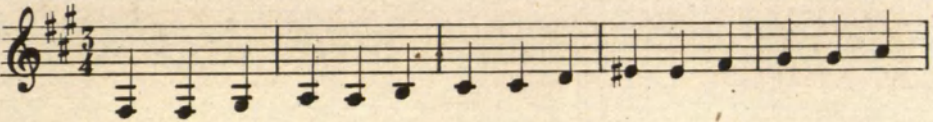



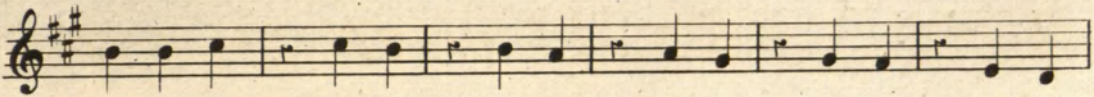
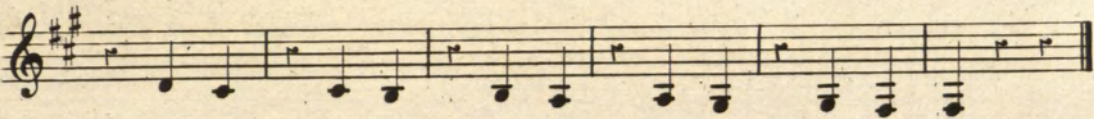
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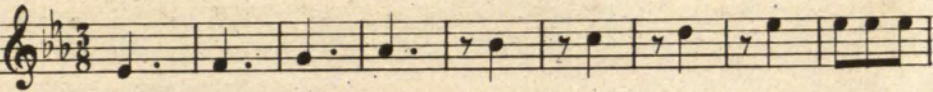



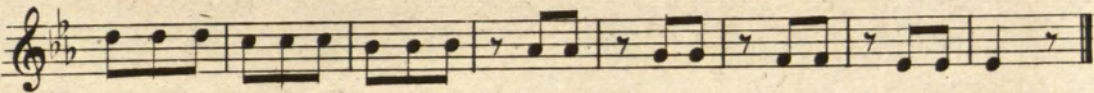
LA MAYOR 

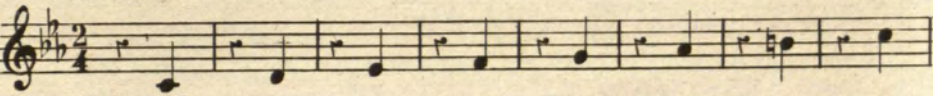



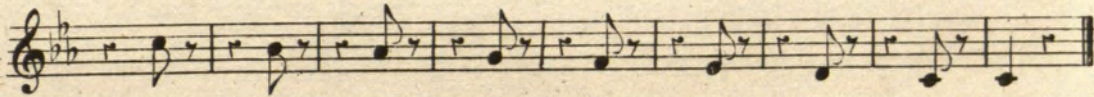
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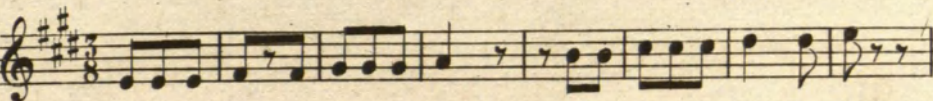



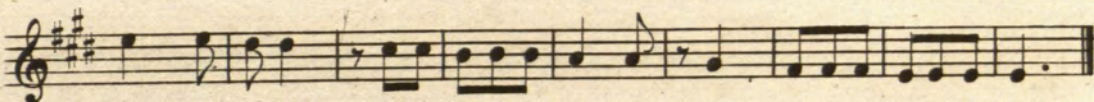
MI b MAYOR 



DO MENOR 



MI MAYOR 



Ruiz

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Do # MENOR.

First system of musical notation for Do # MENOR, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/4 time signature. The melody consists of quarter and eighth notes.

La b. MAYOR.

First system of musical notation for La b. MAYOR, featuring a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a 6/8 time signature. The melody consists of quarter and eighth notes.

FA MENOR.

First system of musical notation for FA MENOR, featuring a treble clef, a key signature of three flats (Bb, Eb, and Ab), and a common time signature. The melody consists of quarter and eighth notes.

SI b MAYOR.

First system of musical notation for SI b MAYOR, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The melody consists of quarter and eighth notes.

SOL #. MENOR.

First system of musical notation for SOL #. MENOR, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/4 time signature. The melody consists of quarter and eighth notes.

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RE b. MAYOR.

SI b. MENOR.

ESCALA CROMÁTICA EN TODA LA ESTENSION DEL FLISCORNO.(1)

Los números que hay sobre las notas indican los pistones ó cilindros que deben emplearse para cada una y los ceros denotan que no debe emplearse ninguno.

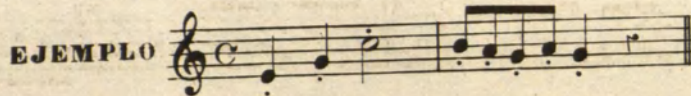
(1) De las distintas posiciones que tienen algunas notas se usará generalmente la primera, y las demas solo cuando conenga para facilitar la egecucion.

Primera

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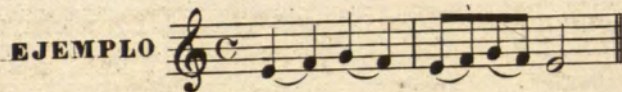
DE LAS ARTICULACIONES.

Hay varias clases de articulaciones; las principales son: el *picado* y el *ligado*; de estas se derivan el *stacatto* y el *picado ligado*. El *picado* se indica con unos puntitos colocados encima ó debajo de las notas:

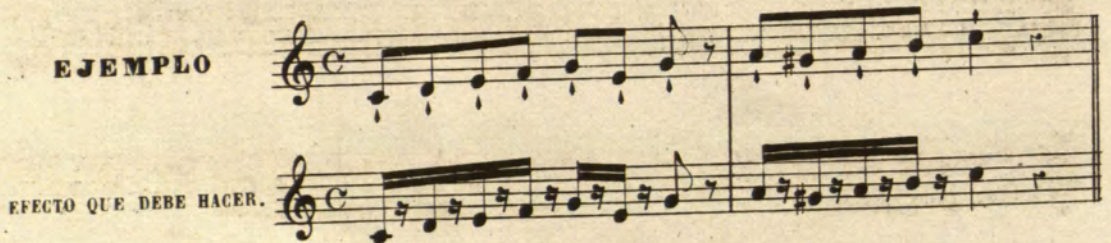


y se ejecuta dando un golpe de lengua á cada nota, del mismo modo que ya se ha hecho en los primeros ejercicios.

El *ligado* se indica con una linea curva que abraza las notas que deben hacerse sin picar mas que la primera de cada grupo y sosteniendo la emision del sonido en todas las demas; debiendo siempre apoyar la primera nota de las ligadas y dando á cada una su valor:

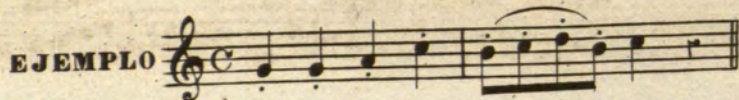


El *stacatto* se indica con unos puntos largos por encima ó por debajo de las notas: se ejecuta dando el golpe de lengua mas seco y con mas rapidez que en el *picado* simple, de lo que resulta que las notas quedan con la mitad menos de su valor:



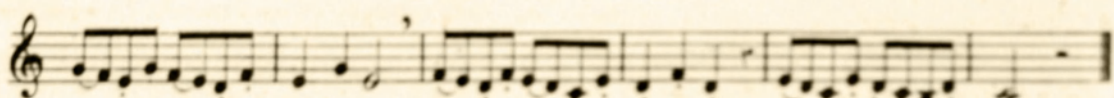
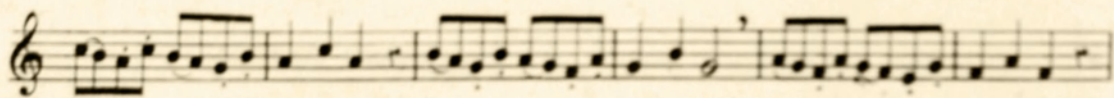
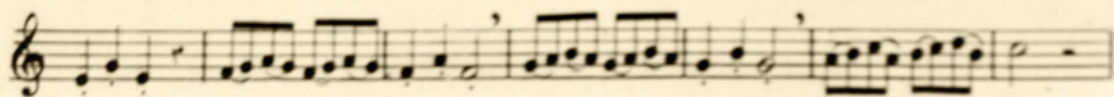
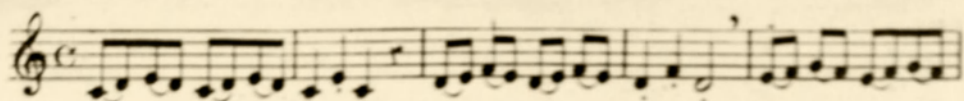
Se usa generalmente la palabra *Stacatto* en lugar de poner los puntos encima ó debajo de las notas. Esta articulacion es de un efecto muy brillante.

El *picado ligado* se indica con puntos como los del *picado* añadiendo la curva del *ligado* por encima de ellos: su ejecucion como ya lo indica es de un *picado* sencillo y suave, cuasi *arrastrando* las notas una con otra pero delicadamente.

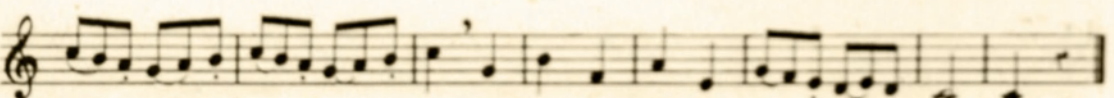
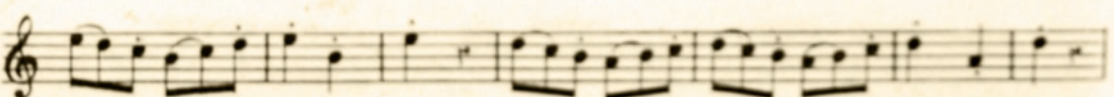
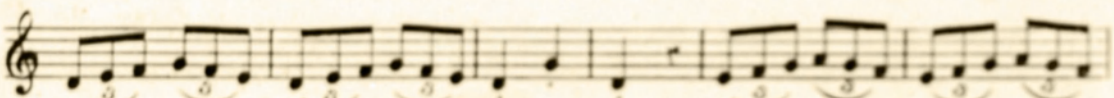
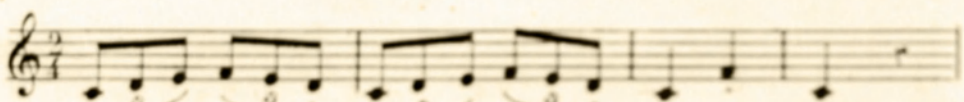


Solo se tomará respiracion en los silencios y donde se halle este signo: ,

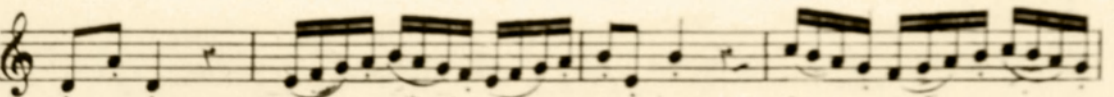
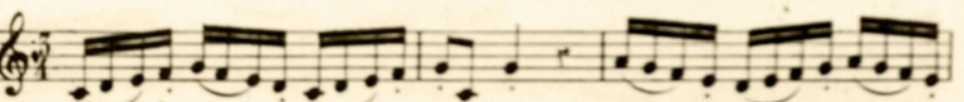
1.º de 3.º



2.º de 4.º



3.º de 5.º



Ant. Trameru

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The first system consists of two staves of music. The top staff begins with a treble clef and contains a series of eighth and sixteenth notes, some beamed together. The bottom staff continues the melodic line with similar rhythmic patterns.

4.º de 6.ª
 The second system is labeled "4.º de 6.ª" and begins with a treble clef and a 6/8 time signature. It features a continuous stream of eighth notes across the first staff, with the second staff providing a more melodic accompaniment.

The third system continues the piece with two staves of music. The top staff has a dense texture of eighth notes, while the bottom staff has a more sparse, melodic line.

The fourth system consists of two staves of music. The top staff features a complex rhythmic pattern with many beamed eighth notes, and the bottom staff provides a supporting melodic line.

The fifth system consists of two staves of music. The top staff has a melodic line with some longer note values, and the bottom staff continues the rhythmic accompaniment.

5.º de 7.ª
 The sixth system is labeled "5.º de 7.ª" and begins with a treble clef and a 2/4 time signature. It features a series of eighth notes with triplet markings (indicated by a '3' over the notes) in the first staff, with the second staff providing a melodic accompaniment.

The seventh system consists of two staves of music. The top staff has a melodic line with some longer note values, and the bottom staff continues the rhythmic accompaniment.

The eighth system consists of two staves of music. The top staff has a melodic line with some longer note values, and the bottom staff continues the rhythmic accompaniment.

The ninth system consists of two staves of music. The top staff has a melodic line with some longer note values, and the bottom staff continues the rhythmic accompaniment.

The tenth system consists of two staves of music. The top staff has a melodic line with some longer note values, and the bottom staff continues the rhythmic accompaniment.

6.º de 8.^{as}

DE LOS AIRES Ó MOVIMIENTOS.

Los grados de lentitud ó de velocidad que debe darse al movimiento del compas se llaman *aires*, y se indican con las palabras italianas siguientes: *Largo* (muy despacio) *Larghetto* (despacio) *Adagio* (poco menos.) *Andantino* (un poco mas movido.) *Andante* (algo mas.) *Allegretto* (mas animado.) *Allegro* (aprisa.) *Vivace* (muy aprisa.) *Presto* (veloz.) *Prestissimo* (muy veloz.) De estos aires principales se derivan las palabras siguientes que los modifican. *Assai* (mucho.) *Accelerando* (apresurando.) *Moderatto* (Moderado.) *Mosso* (móvido.) *Piu* (mas.) *Non troppo* (no demasiado.) *Rallentando* (retrasando poco á poco.) *Ritardando* - (idem.) *Sostenuto* (bien sostenido.) etc.etc.

Ant. Yumore

DE LOS MATICES.

Para designar los diferentes grados de *intensidad*, ó sean los *matices*, se emplean las palabras italianas, abreviaciones y signos siguientes:

PALABRAS ITALIANAS.	VARIACIONES.	SIGNIFICADO.
Pianísimo.....	<i>pp.</i>	Muy suave.
Piano.....	<i>p.</i>	suave.
Mezo forte.....	<i>mf.</i>	Medio fuerte.
Crescendo.....	<i>Cres.</i>	Aumentando la fuerza.
Sforzando.....	<i>sfz.</i>	Esforzando.
Forte.....	<i>f.</i>	Fuerte.
Fortísimo.....	<i>ff.</i>	Muy fuerte.
Diminuendo.....	<i>Dimi.</i>	Disminuyendo la fuerza gradualmente ó apagando el sonido.
Morendo.....	<i>mord.</i>	
Smorzando.....	<i>smorz.</i>	
Forte-Piano.....	<i>fp.</i>	1.ª nota fuerte y las demás piano.
Piano-Forte.....	<i>pf.</i>	al contrario.

El regulador es así \rightrightarrows y colocado de ese modo indica que la nota ó notas que abraza se hagan disminuyendo la intensidad, y cuando está así \leftarrow que se hagan aumentando. Dos reguladores unidos así $\leftarrow \rightarrow$ denotan que primero se debe aumentar y después disminuir la *intensidad* cuidando graduarla bien.

Para denotar el carácter que debe darse á una *melodía*, se usan las palabras italianas siguientes:

Affectuoso, Agitato, Animato, Brillante, Con brio, Con fuoco, Deciso, Lamentabile Scherzando etc etc.

Nº 1. Allegro moderatto.

5

Nº 2. Allegro maestoso.

5

Nº 3. Allegro.

5

Hummer

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f

p *f*

Nº 4. *Andante poco.*

p *mf* *p* *mf* *cres.*

Nº 5. *Allegro.*

f *p* *f* *à tempo.*

morendo.

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Andante.

Nº 6.

Brillante.

Nº 7.

Reinmann

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Allegro Vivace.

Nº 8.

Allegretto.

Nº 9.

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Moderato assai

Nº 10.

Musical score for exercise Nº 10, Moderato assai, in G major, 6/8 time. It consists of five staves of music. The first staff starts with a piano (p) dynamic. The second staff has a piano (p) dynamic. The third staff starts with a forte (f) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff ends with a forte (f) dynamic.

Allegro vivace

Nº 11.

Musical score for exercise Nº 11, Allegro vivace, in G minor, 2/4 time. It consists of six staves of music. The first staff starts with a piano (p) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff ends with a forte (f) dynamic.

Romanos

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Nº 12. Allegretto. *cres.*

Nº 13. And.^{te} maestoso.

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And.^{te} non troppo.

Nº 14. *p*

Moderato.

Nº 15.

Allegretto assai.

Nº 16.

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Turner

Three staves of musical notation in B-flat major. The first staff contains eighth notes and sixteenth notes. The second and third staves continue the melodic and rhythmic patterns with similar note values.

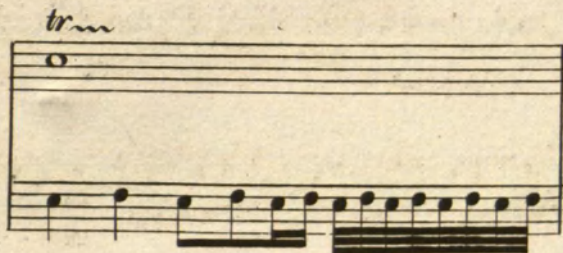
Andante.

Nº 17.
 Musical notation for exercise Nº 17, starting with a 12/8 time signature. The piece is in B-flat major and consists of ten staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *p*, and *mf* are used throughout. The notation includes slurs, accents, and phrasing marks. The exercise concludes with a final cadence.

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NOTAS DE ADORNO.

Se conocen con el nombre de *apoyaturas*, *mordentes*, *grupetos* y *trinos*. *Apoyatura* es una notita sobre la cual se apoya el sonido pasando suavemente á la nota ordinaria siguiente: la apoyatura debe escribirse bien para darla su verdadero valor que generalmente se le dá mitad de la nota ordinaria. Los *mordentes* se compone de una, dos ó tres notitas que se ejecutan con rapidez: es uno de los mas bellos adornos del canto: los mordentes de una notita toman el valor de la nota que les sigue en los aires vivos, excepto cuando la anterior es de mayor duracion, en cuyo caso lo toman de ella. Los de dos y de tres notitas lo toman tambien de la nota que les sigue en los aires vivos y de la anterior en los aires lentos; debiendo tomarlo en la mayor parte de los casos de la de mayor duracion. Los *grupetos* constan de cuatro notas colaterales á la nota ordinaria que los antecede, de la cual se toma el tiempo para ejecutarlos: por abreviacion suelen indicarse los grupetos con uno de estos signos \sim 2 cuya explicacion ya debe ser del dominio del instrumentista. El *trino* se indica con uno de estos signos *trm* y se ejecuta alternando rápidamente la nota sobre que se halla con la superior inmediata, de este modo. (Romero, método de solfeo.)



Para ejecutar los trinos es necesario que los dedos caigan con soltura sobre los pistones ó cilindros y se levanten del mismo modo, evitando todo movimiento de muñeca y de brazos. (Beltran, método de Fliscorno)

Romero

MELODIAS CÉLEBRES
SONAMBULA (BELLINI)

Nº 1. *Allegro.*

LUCIA (DONIZETTI)

Nº 2. *Moderato.*

a tempo.

rall.

Piu Mosso.

p

cres: e string.

cres.

f

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Allegretto.

Nº 3.

AROLDO (VERDI)

Andante.

Nº 4.

cantabile.

SONAMBULA (BELLINI)

Allº Moderato.

Nº 5.

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Romano

IL CROCIATO (MEYERBEER)

Moderato.

Nº 6.

IL POLIUTTO (DONIZETTI)

Allegro.

Nº 7.

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P
legato.

rit.

A Tempo.

f

MARTA (FLOTOW)

Nº 8. Andante.

f

IL TROVATORE (VERDI)

Nº 9. Allegro.

Pamena

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A musical score for a single melodic line, consisting of six staves. The music is written in treble clef and includes various dynamics such as *f* (forte) and *p* (piano), along with accents and slurs. The piece concludes with a double bar line.

FAUST (GOUNOD)

Nº 10. *Andante.*
P con dulzura.

A musical score for a single melodic line, consisting of four staves. The music is written in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked *Andante.* and the dynamics are *P con dulzura.* The piece concludes with a double bar line.

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DUOS PARA DOS FLISCORNOS
O CORNETIN Y FLISCORNO
NORMA (BELLINI)

Andante.

Nº 1.

Musical notation for the first system of 'Norma', featuring two staves in C major and 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The second staff begins with a bass clef and a key signature of one flat. The music is marked with a piano (*p*) dynamic.

Musical notation for the second system of 'Norma', continuing the piece with two staves. The notation includes various rhythmic values and articulation marks.

FIN.

Musical notation for the third system of 'Norma', ending with a double bar line. The notation includes triplets and other rhythmic patterns.

Musical notation for the fourth system of 'Norma', featuring sixteenth-note passages and slurs. The notation includes a 'D.C.' (Da Capo) instruction with a repeat sign and the text 'hasta el fin.'.

FAUST. (GOUNOD)

Nº 2.

Musical notation for the first system of 'Faust', featuring two staves in B-flat major and 3/4 time. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music is marked with a piano (*p*) dynamic.

Bauer

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First system of musical notation, consisting of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The music features a melodic line in the treble clef and a supporting bass line in the bass clef.

Second system of musical notation, starting with a piano (*p*) dynamic marking. It continues the melodic and bass lines from the first system.

Third system of musical notation, continuing the piece with similar melodic and bass line patterns.

Fourth system of musical notation, showing further development of the musical themes.

Fifth system of musical notation, concluding the page with a final melodic phrase and bass accompaniment.

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D. JUAN (MOZART)

Allegro.

bien picadas.

Nº 3.

p *leggero.*

Bauer

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All^o moderato.

N^o 4.

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, some with accents and slurs. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes, also featuring accents and slurs.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, including some beamed eighth notes. The lower staff continues the bass line with eighth and sixteenth notes.

The third system of musical notation consists of two staves. The upper staff features a triplet of eighth notes and a trill (tr) on a note. The lower staff continues the bass line with eighth and sixteenth notes.

The fourth system of musical notation consists of two staves. The upper staff includes a sixteenth-note triplet and a sixteenth-note sextuplet (6). The lower staff continues the bass line with eighth and sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff features a sixteenth-note sextuplet (6) and a sixteenth-note triplet. The lower staff continues the bass line with eighth and sixteenth notes.

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Purcell

First system of musical notation, consisting of two staves (treble and bass clef). The music is in G major and 3/4 time. It features a complex melodic line in the right hand with sixteenth-note patterns and a more rhythmic accompaniment in the left hand.

Second system of musical notation, continuing the piece. It includes a trill in the right hand and a triplet in the left hand. The notation is dense with sixteenth and thirty-second notes.

Third system of musical notation, starting with the instruction *fmo.* (finito) in both staves. It features trills in both hands and a dynamic marking of *fmo.* in the bass staff. The tempo marking *Poco piu.* is placed above the right staff.

Fourth system of musical notation, showing a continuation of the melodic and harmonic patterns from the previous systems.

Fifth system of musical notation, concluding the piece with a final cadence. The right hand has a melodic flourish, and the left hand provides a steady accompaniment.

FIN DEL METODO.

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