

PROPIEDAD  
DEL  
*Conservatorio de Música y Declamación*  
DE  
*Maria Cristina.*  
L. N.

*Cuad. no 50*

*Inventario 47*



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M E T O D O

DE

« *Suave* »

*o'*  
*Clarín de Flabes*

Compuesto

POR

A. CULET.

*Parte.*

*Precio*

*Madrid*

*Depositado en el R.<sup>l</sup> Conservatorio de música M. C.*

*Se hallara en los almacenes de música de Hermoso y Carraja.*

*Calcografía de L. Lobre.*

DE T. D. D.



A. C. E. F. E. T.

# TABLATURA

## DE BUGLE Ó CLARIN DE LLAVES.

The diagram illustrates the fingering for a bugle or key clarinet. On the left, a detailed drawing of the instrument is shown, with the right hand labeled 'Mano Derecha' and the left hand labeled 'Mano Izquierda'. The main part of the diagram is a grid of 24 horizontal lines, each representing a finger on a specific key. The lines are numbered 1 through 24 from top to bottom. To the right of this grid is a musical staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, 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Handwritten musical notation on a page with a grid background. The notation is arranged in two main sections, each consisting of a grid of notes. To the right of the grids are two musical staves with notes and clefs. The handwriting is in an old script, likely from the 18th or 19th century.

REALLI DE MÚSICA DE MADRID  
AÑO 1774

## ADVERTENCIA ÚTIL.

Los que se dediquen á este instrumento deben acostumbrarse en un principio á picar todas las notas, pues que por este medio adquirirán una asombrosa facilidad en la egecucion, llegarán á hacer con limpieza los pasages que se encuentran en las respectivas piezas, y no contraeran el vicio intolerable de tocar lo que se llama á gargüero.

### DE LA MANERA DE TOMAR EL INSTRUMENTO.

Se coge el instrumento con la mano derecha por su parte anterior que es la mas gruesa y con la izquierda por la posterior, asegurandole con el dedo de medio respectivo de una y otra mano en la media lunita y ganchito que á este efecto tiene en cada una de las piezas.

En la mano derecha, el dedo pulgar sirve para mover las dos llaves que estan debajo mientras que los otros dedos, fuera del de medio que sostiene el instrumento, sirven para mover respectivamente las demas llaves.

En la mano izquierda, que se coloca detras casi enfrente de la derecha, el dedo pulgar y el índice sirven para mover las dos llaves que respectivamente les corresponden, mientras que fijándose el de medio en el ganchito, contribuye juntamente con el anular y el pequeño ó meñique á sostener el instrumento.

La parte inferior de la boca ó campana del instrumento, debe estar á la distancia de un pie del cuerpo, de manera que la muñeca de la mano izquierda caiga á siete ú ocho pulgadas del pecho.

### DE LA EMBOCADURA.

No es posible determinar fijamente, cual sea la embocadura que mejor convenga á cada uno pues que su mayor ó menor anchura ó ahuecamiento depende del mayor ó menor grueso de los labios de cada uno.

### DE LA MANERA DE SACAR EL SONIDO.

Sirviéndonos de la lengua para articular y herir las notas que se quieran expresar en el instrumento, conviene acostumbrarse á prolongar los sonidos en un aire lento para conseguir que salgan perfectamente llenos y bien sostenidos.

LECCIONES SIN NECESIDAD DE EMPLEAR LLAVES .

Fin de estas lecciones .

El picado se egecuta hiriendo ligeramente con la lengua las notas que se marcan.

EXEMPLO 1º

EXEMPLO 2º

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El Ligado se egecuta hiriendo unicamente la primera nota.

EXEMPLO.

Musical notation for the 'EXEMPLO' section, consisting of two staves. The first staff contains a sequence of notes with slurs and ties, demonstrating the technique of 'Ligado'. The second staff continues the sequence with similar notation.

Signo para disminuir progre-  
sivamente el sonido

Signo para irle aumentando

Doble signo para aumentarle  
hasta la mitad y disminuir.  
le despues

Musical notation for dynamic markings, showing three examples of crescendo and decrescendo symbols. The first is a simple wedge, the second is a double wedge, and the third is a more complex shape.

Notas pequenas ó de adorno.

Musical notation for 'Notas pequenas ó de adorno', showing various ornamental patterns. It consists of five systems, each with two staves. The first system shows a single staff with a complex pattern. The second system shows two staves with a complex pattern. The third system shows two staves with a complex pattern. The fourth system shows two staves with a complex pattern. The fifth system shows two staves with a complex pattern.

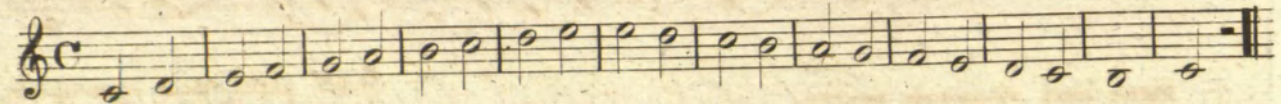
ESCALA por semitonos con Sustenidos y Bemoles.

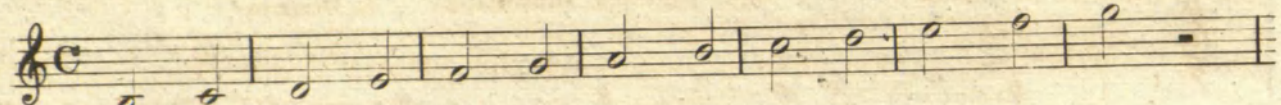
Musical notation for the 'ESCALA por semitonos' section, showing a chromatic scale. It consists of two staves, each with a sequence of notes and accidentals.

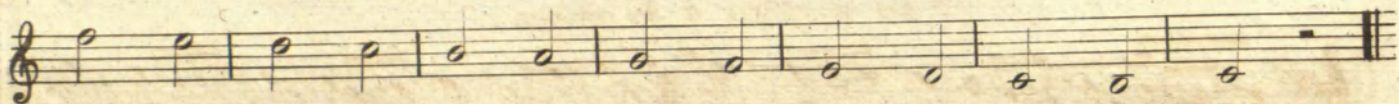
# PRIMERA PARTE.

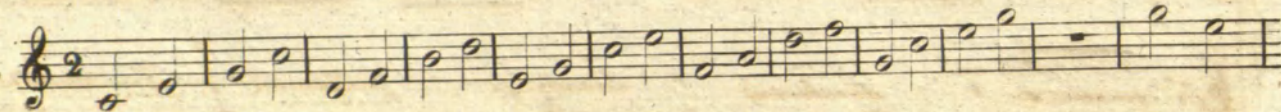
## Lecciones preliminares.

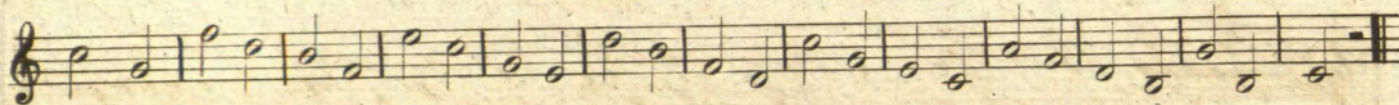
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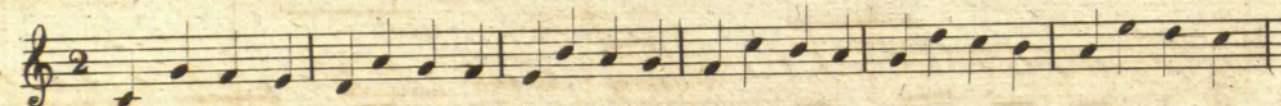
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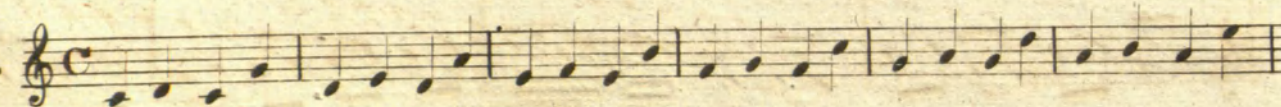


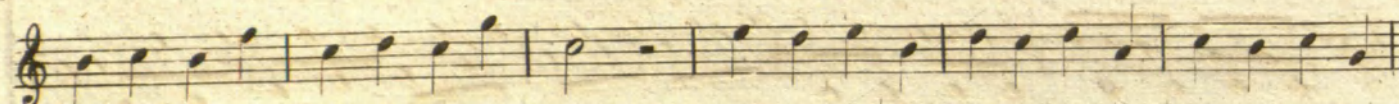
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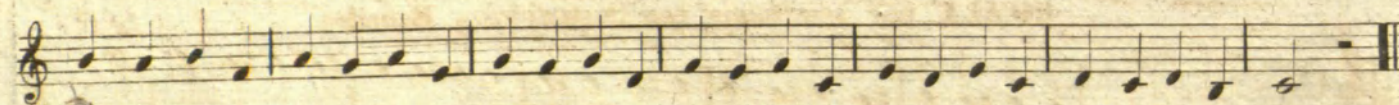



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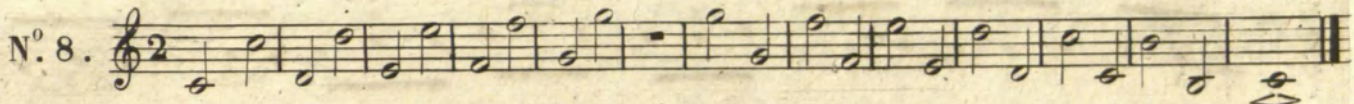
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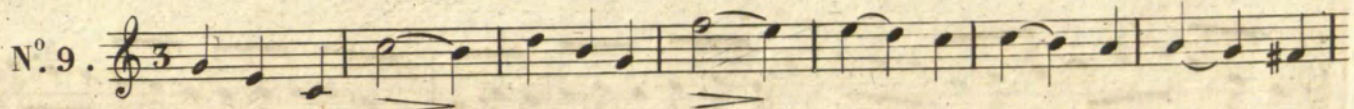


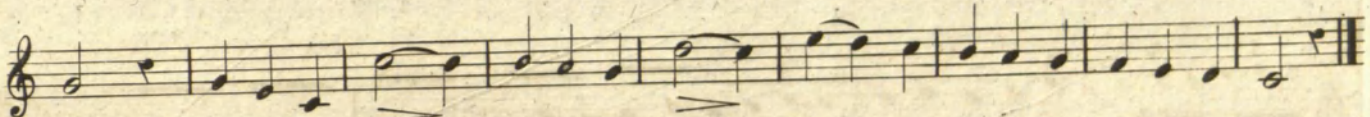


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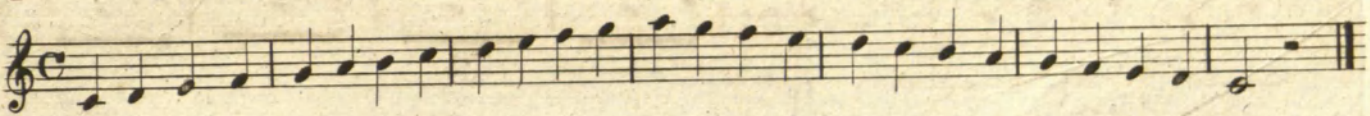


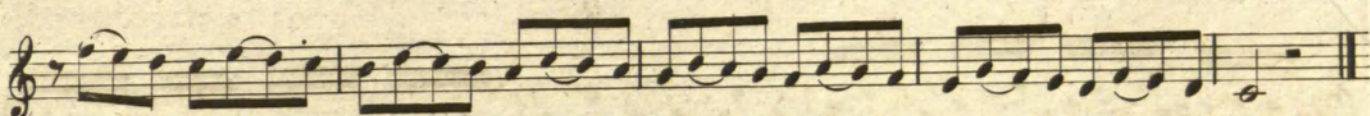
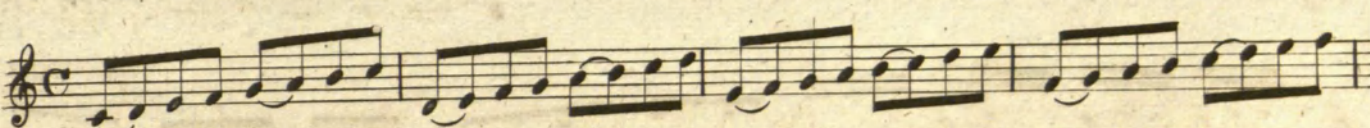
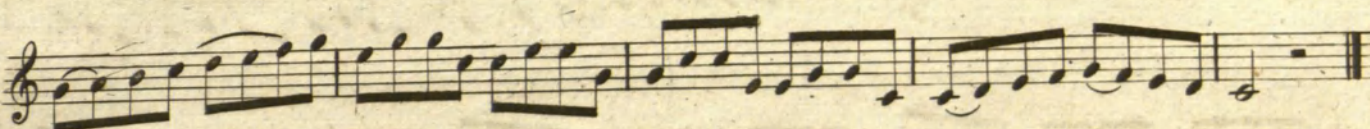
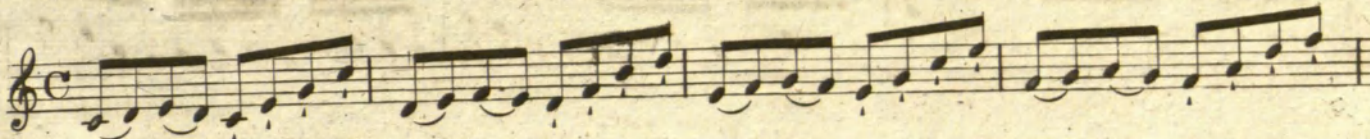
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Nº 8. 

Nº 9. 



ESCALAS y estudios de los tonos mas usados  
para el BUGLE.

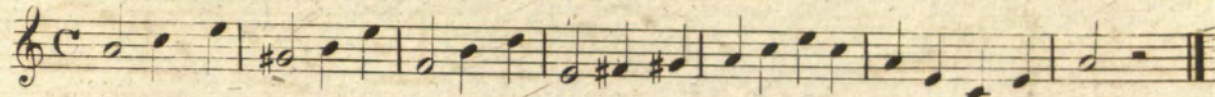








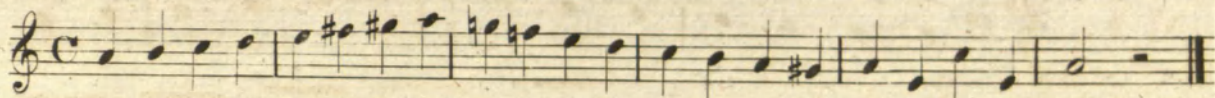

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The musical score consists of ten staves of handwritten notation. The first three staves are in common time (C) and feature a series of triplets. The fourth staff changes to 3/8 time. The fifth and sixth staves return to common time, with the sixth staff containing a key signature change to one sharp (F#). The seventh and eighth staves continue in common time with a key signature of one sharp. The ninth and tenth staves conclude the piece in common time with a key signature of one sharp. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

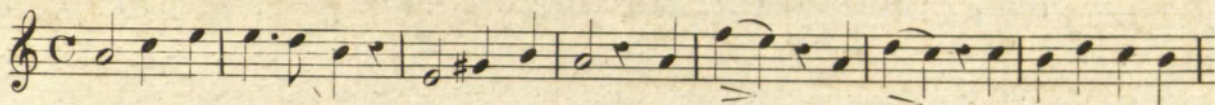
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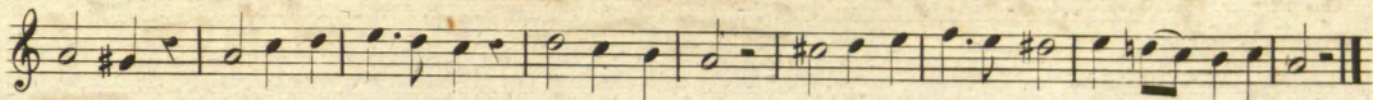
En LA Menor.

Nº 1. 

Nº 2. 

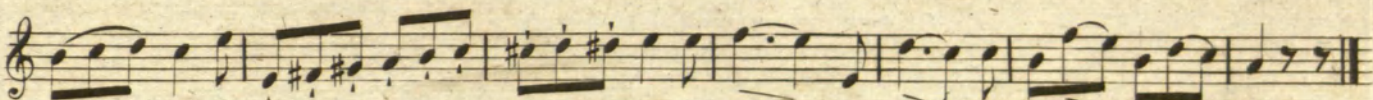
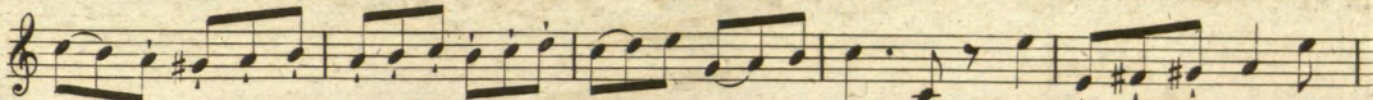
Andante.

Nº 3. 




Allegretto.

Nº 4. 

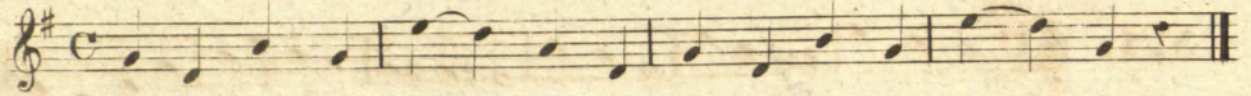


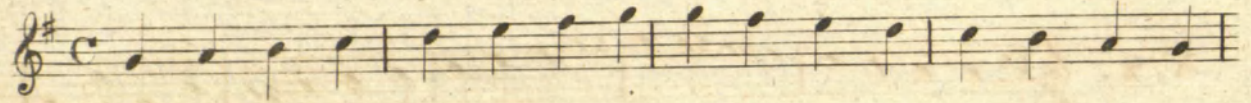
Moderato.

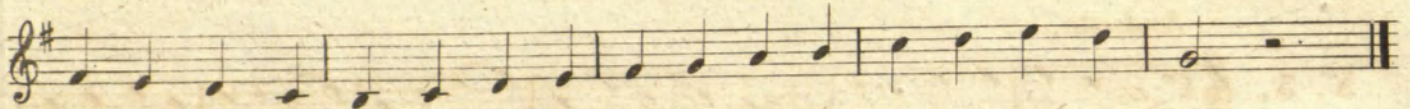
Nº 5. 




En SOL Mayor.

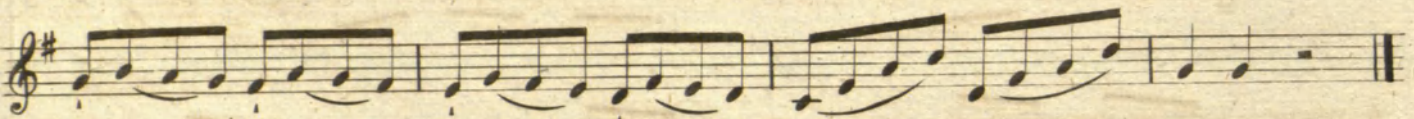
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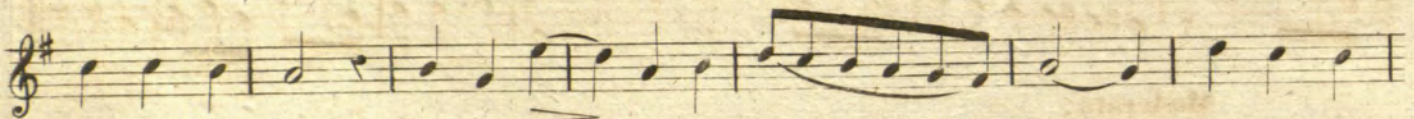


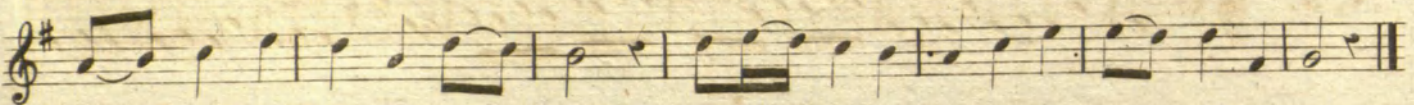
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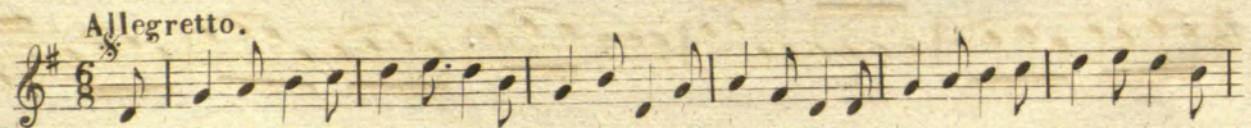


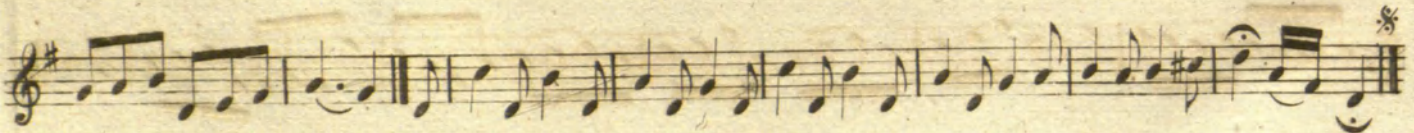


Nº 4. *Andantino.* 





Nº 5. *Allegretto.* 



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