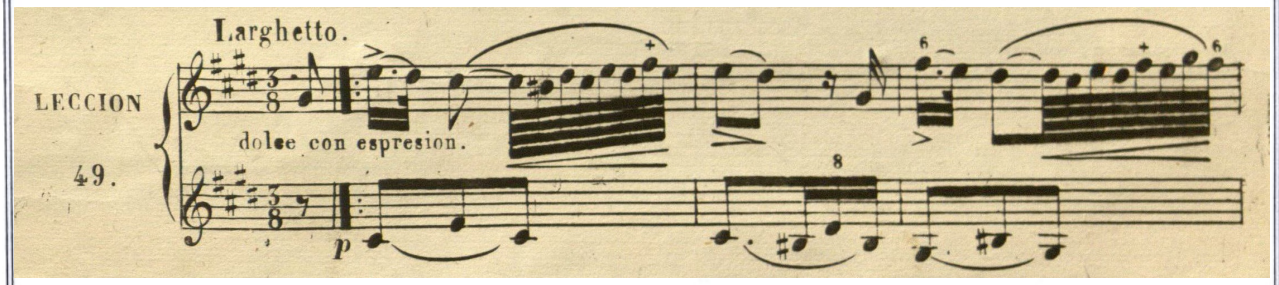
Volumen II
dúos del 31 al 52

Antonio Romero y Andía
(1815-1886)

52 dúos progresivos
(1845-46)

Dos clarinetes
Two Clarinets



Obras españolas del siglo XIX

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52 dúos progresivos para dos clarinetes. Antonio Romero y Andía.
Volumen II
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Antonio Romero y Andía

(1815-1886)

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Obras españolas del siglo XIX

Antonio Romero y Andía (1815-1886) comienza a estudiar clarinete a los once años y tres años después ya se ganaba la vida como músico profesional. En 1844 entra a formar parte de la Real Capilla y de la banda de música del Real Cuerpo de Alabarderos. En 1849 es nombrado profesor de clarinete del Conservatorio de Madrid. Fue primer clarinete del Teatro Real y de la Orquesta del Teatro del Circo, donde también se hizo cargo del papel de oboe y corno inglés. En 1854 Romero funda un almacén de instrumentos militares y dos años después comienza su actividad editorial con la que llegó a publicar más de 9.000 partituras. Antonio Romero está considerado como el editor más importante de la España del siglo XIX.

Los ***52 dúos progresivos*** forman parte del método para clarinete que Antonio Romero publicó por entregas en su primera edición entre diciembre de 1845 y septiembre de 1846. Para la realización de la presente partitura se ha tenido en cuenta sobre todo la tercera edición del método de 1886, la última hecha en vida del autor. Se han respetado todas las indicaciones de Romero (tiempos de metrónomo y marcas de respiración incluidas) y solo se han subsanado los errores evidentes de impresión. Para dichas correcciones se ha acudido a la primera edición de 1845-46 y la segunda de 1860. Las sugerencias de interpretación han sido mínimas y siempre se encuentran entre paréntesis o, en el caso de las ligaduras, en línea discontinua. Antonio Romero comienza a utilizar matices en su método a partir del dúo 7. Los matices de los dúos 1 al 6 están basados en los de la edición de Julián Menéndez de 1958. Los dúos se han organizado en dos volúmenes: Volumen I (del 1 al 30) y Volumen II (del 31 al 52). En este segundo volumen se incluye el dúo que Antonio Romero tuvo que realizar como parte de sus ejercicios de oposición a profesor de clarinete del Conservatorio de Madrid en 1849. Romero nunca lo retomó para su publicación, seguramente por formar parte de la documentación oficial. Este dúo (nº 52), publicado por primera vez, conserva su carácter de borrador y lo incluimos tal como lo dejó su autor, junto a las imágenes del manuscrito, por su interés para la historia de nuestro instrumento.

Al tratarse de una edición práctica destinada a los clarinetistas se han actualizado dos aspectos importantes referidos a la notación. El primero, las articulaciones. Romero en su método habla de cuatro tipos de articulaciones de duración: picado, ligado, staccato y picado-ligado. El ligado y el picado-ligado vienen a significar lo mismo que hoy en día, pero en cuanto al picado y al staccato hay una importante diferencia entre lo que actualmente entendemos y el significado de entonces: "El picado se indica con puntitos encima o debajo de las notas y se ejecuta dando un golpe de lengua en cada una y prolongando el sonido en toda la duración correspondiente a su figura". Y del staccato nos dice "Se indica con puntos largos encima o debajo de las notas, y se ejecuta dando en cada una un golpe de lengua más seco que el del picado, resultando un sonido cortado y de solo la mitad de la duración correspondiente a la figura, pasando la otra mitad en silencio". Estas dos articulaciones se han adaptado según los usos actuales. El significado de las cuatro articulaciones mencionadas anteriormente es prácticamente el mismo en todos los métodos escritos para instrumentos de viento en España y publicados por Antonio Romero (este listado es solo una parte de los publicados): Clarinete (Romero, 1845-46, 1860 y 1886), Cornetín y Fliscorno (Beltrán, 1862), Bombardino y Trombón (Funoll, 1862), Tuba, aplicable a todos los instrumentos graves (Beltrán, 1864), Oboe (Marzo, 1870), Flauta (González, 1870), Trompa (Romero, 1871), Saxofón (Beltrán, 1871) y Fagot (Romero, 1873). El segundo aspecto son las apoyaturas. Al contrario que las articulaciones, no comportan dificultad añadida en su interpretación, pero al ser una grafía que en nuestros días ha caído en desuso he decidido trasladarlas directamente a la escritura moderna siguiendo las indicaciones de Romero (dúos 43, 44, 45, 47 y 49).

Pedro Rubio
Madrid, febrero de 2021

Antonio Romero y Andía (1815-1886). When he was eleven years old he began to study clarinet and at the age of fourteen he already made a living as a musician. In 1844 he joined the Royal Chapel and the band of the Real Cuerpo de Alabarderos. In 1849 he was appointed Professor of Clarinet at the Madrid Conservatory. He was first clarinet at the Teatro Real and at the Orchestra of the Teatro del Circo, where he also took over the role of oboe and English horn. In 1854 Romero founded a store of military instruments and, two years later, began his publishing activity. He published over 9,000 scores and he is considered to be the most important publisher of 19th century Spain.

The ***52 Progressive Duets*** are part of the *Clarinet Method* that Antonio Romero published in instalments in his first edition between December 1845 and September 1846. The third edition of 1886, which was the last made during the author's lifetime, has been taken into account for the realization of this score. All instructions by Romero has been respected, including metronome and breath marks, and only obvious printing errors have been corrected. To make these corrections, the first edition of 1845-46 and the second of 1860 has been used. Suggestions for interpretation have been minimal and are always found in parentheses or, in the case of ligatures, in a dashed line. In his method, Romero begins to use dynamics from duet 7. Those of duets 1 to 6 are based on the Julián Menéndez edition (1958). The duets have been organized in two volumes: Volume I (1 to 30) and Volume II (31 to 52). This second volume includes the one that Antonio Romero had to write as part of his open competition exercises for being clarinet professor at the Madrid Conservatory in 1849. Romero never took it up for publication, probably because it was part of the official documentation. This duet (nº 52), published for the first time, retains its draft character and we include it, just as its author left it and together with the images of the manuscript, due to its interest in the history of our instrument.

As this is a practical edition for clarinettists, two important aspects of the score has been actualized: articulations and appoggiaturas. Romero describes four types of articulations in his method: *picado*, *ligado*, *staccato* and *picado-ligado*. The *ligado* (slurred) and the *picado-ligado* (mezzo-staccato) both have the same meaning that it does today. The other two have a slightly different meaning nowadays. In Romero's words: "*Picado* (marked with a dot) is indicated by dots above or below the notes, tonguing each one and prolonging the sound in all its duration". About the *staccato* he writes: "The *Staccato* is indicated by wedges above or below the notes. It is played by giving a quick and energetic stroke of the tongue, resulting in a short sound with only half the duration corresponding to the figure, the other half becomes a rest". These two articulations has been adapted according to the current uses. The meaning of the four articulations mentioned beforehand is essentially the same in all the methods written in Spain for wind instruments and published by Antonio Romero (this listing is only a part of those published): Clarinet (Romero, 1845-46, 1860 and 1886), Bugle and Flugelhorn (Beltrán, 1862), Euphonium and Trombone (Funoll, 1862), Bass Tuba, applicable to all low instruments (Beltrán, 1864), Oboe (Marzo, 1870), Flute (González, 1870), French Horn (Romero, 1871), Saxophone (Beltrán, 1871), and Bassoon (Romero, 1873). Regarding the appoggiaturas, being a writing that has fallen into disuse in our days, I have decided to transfer them directly to modern writing but always following Romero's instructions (duets 43, 44, 45, 47 and 49).

Pedro Rubio
Madrid, February 2021

52 dúos progresivos

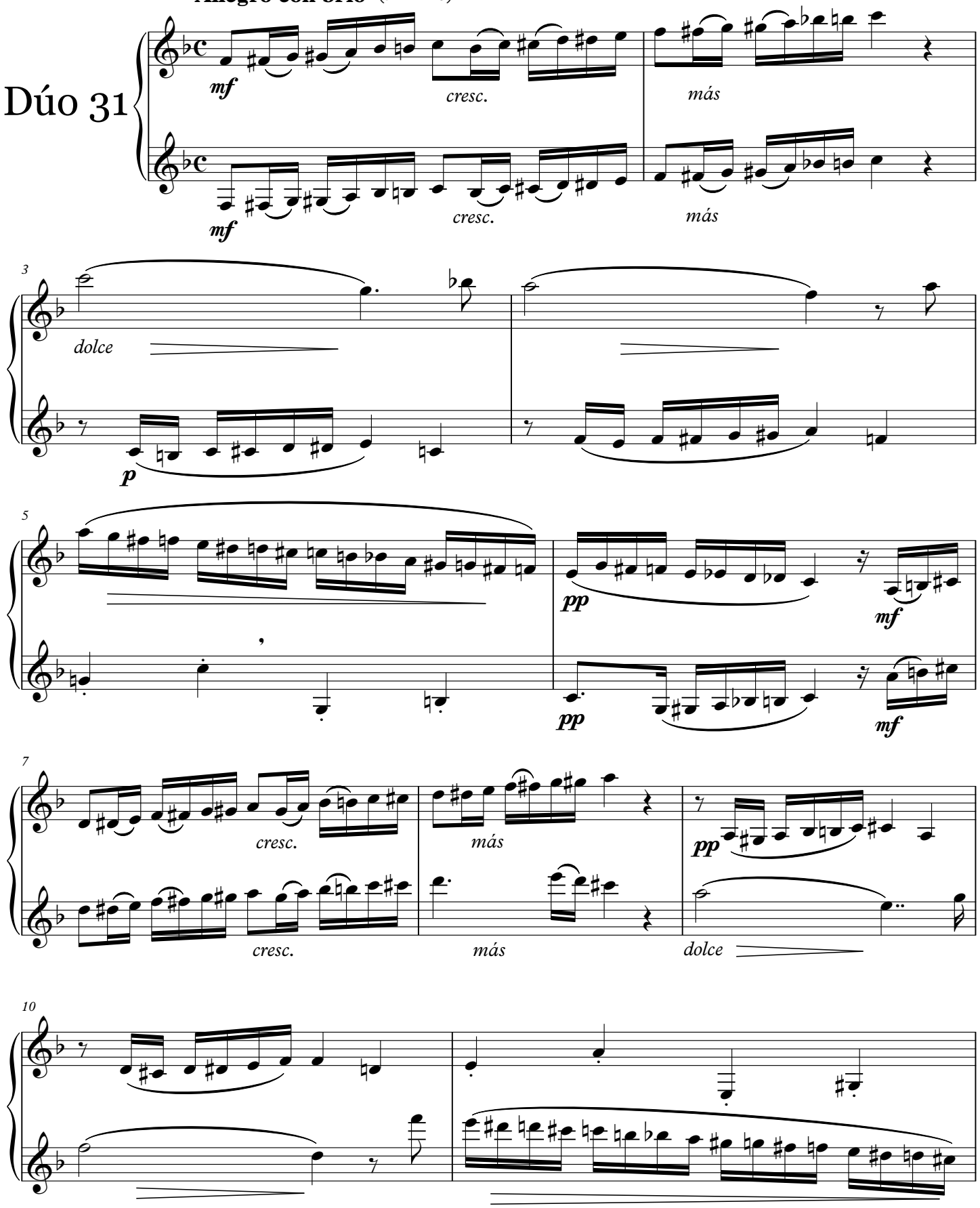
Volumen II

para dos clarinetes
for Two Clarinets
(1845-46)

Antonio Romero y Andía
(1815-1886)
Revisión y edición de
Pedro Rubio

Dúo 31

Allegro con brio (♩ = 126)



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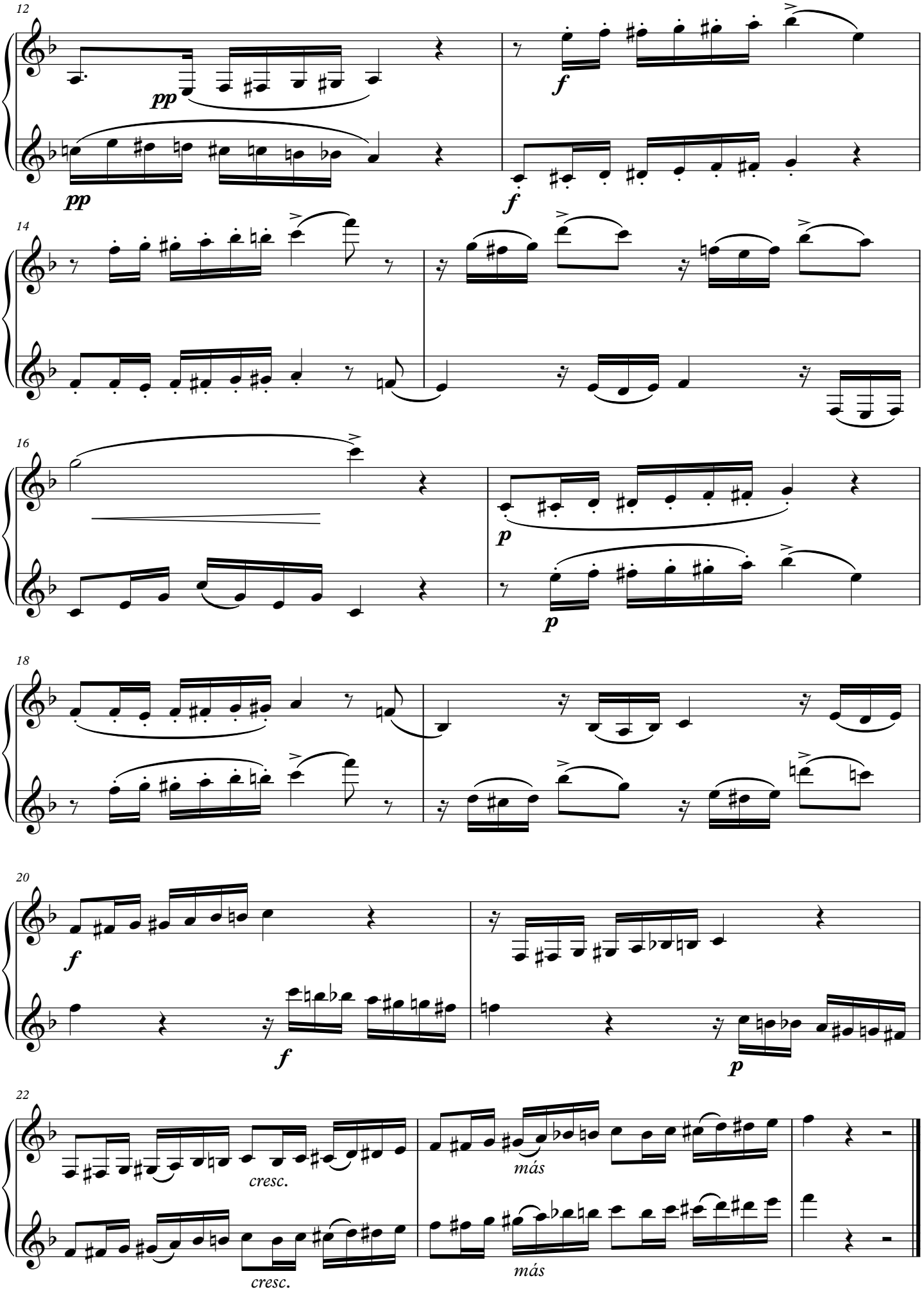
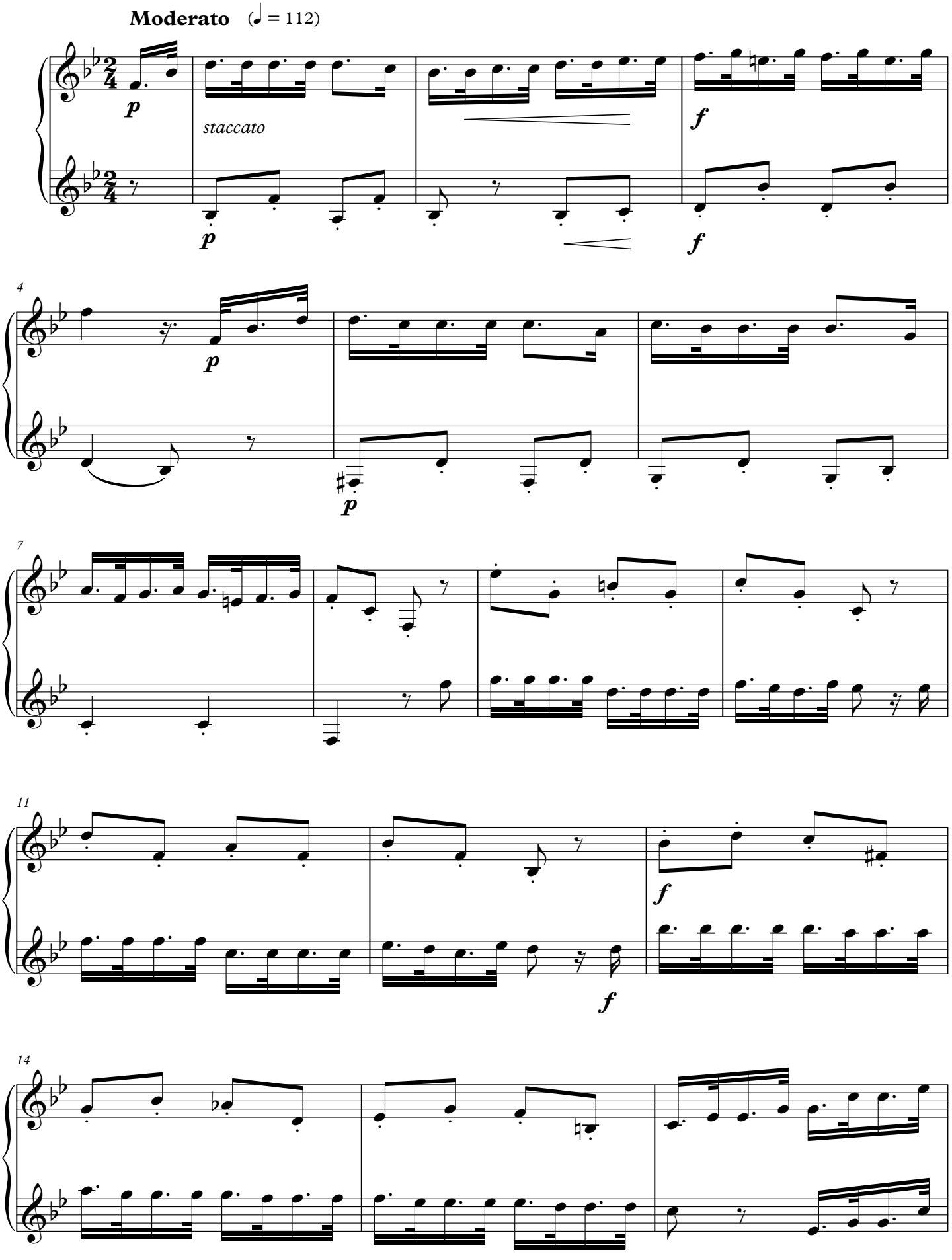
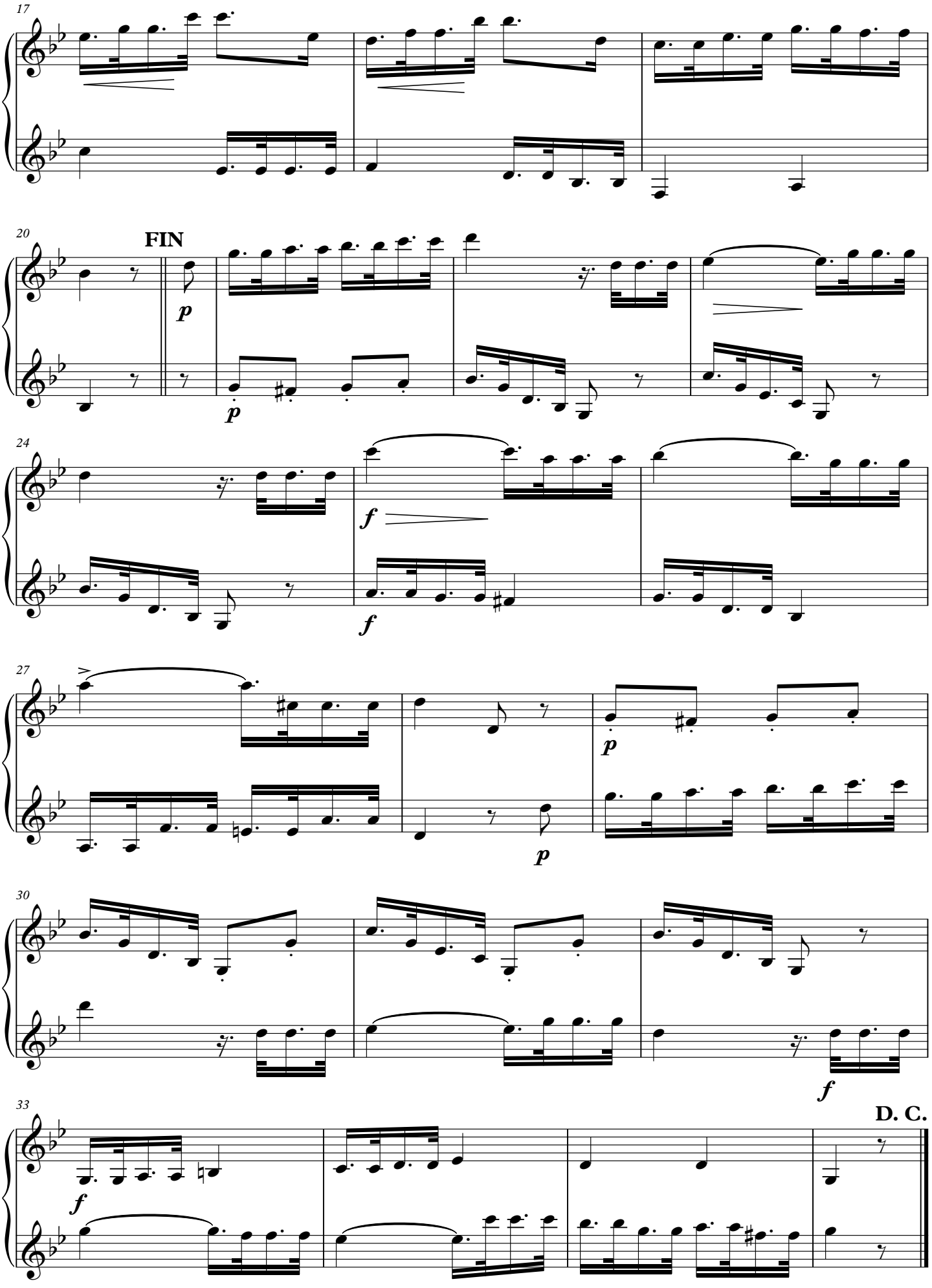
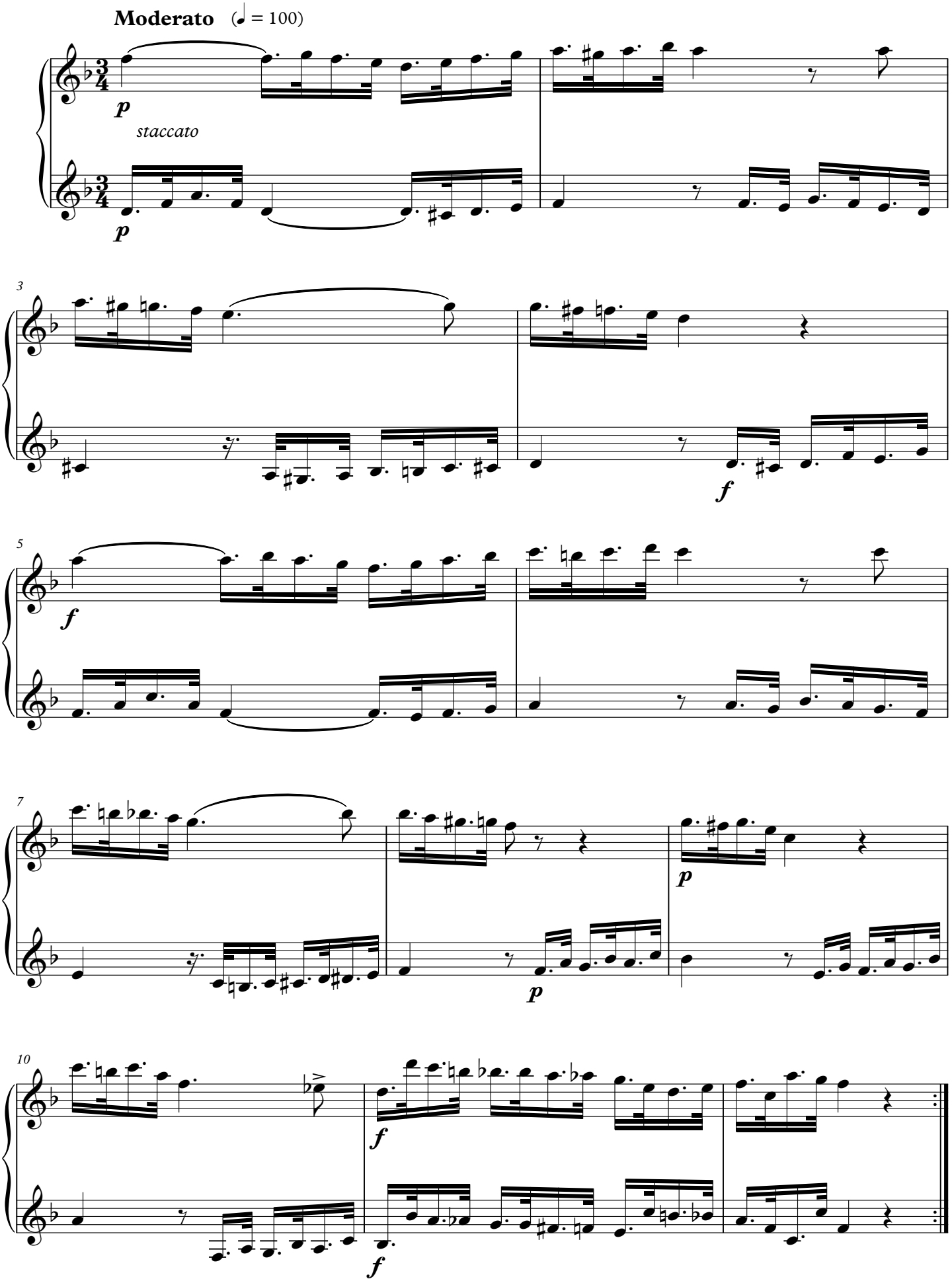

12
pp
pp
f
f
14
16
p
p
18
20
f
f
p
22
cresc.
más
cresc.
más

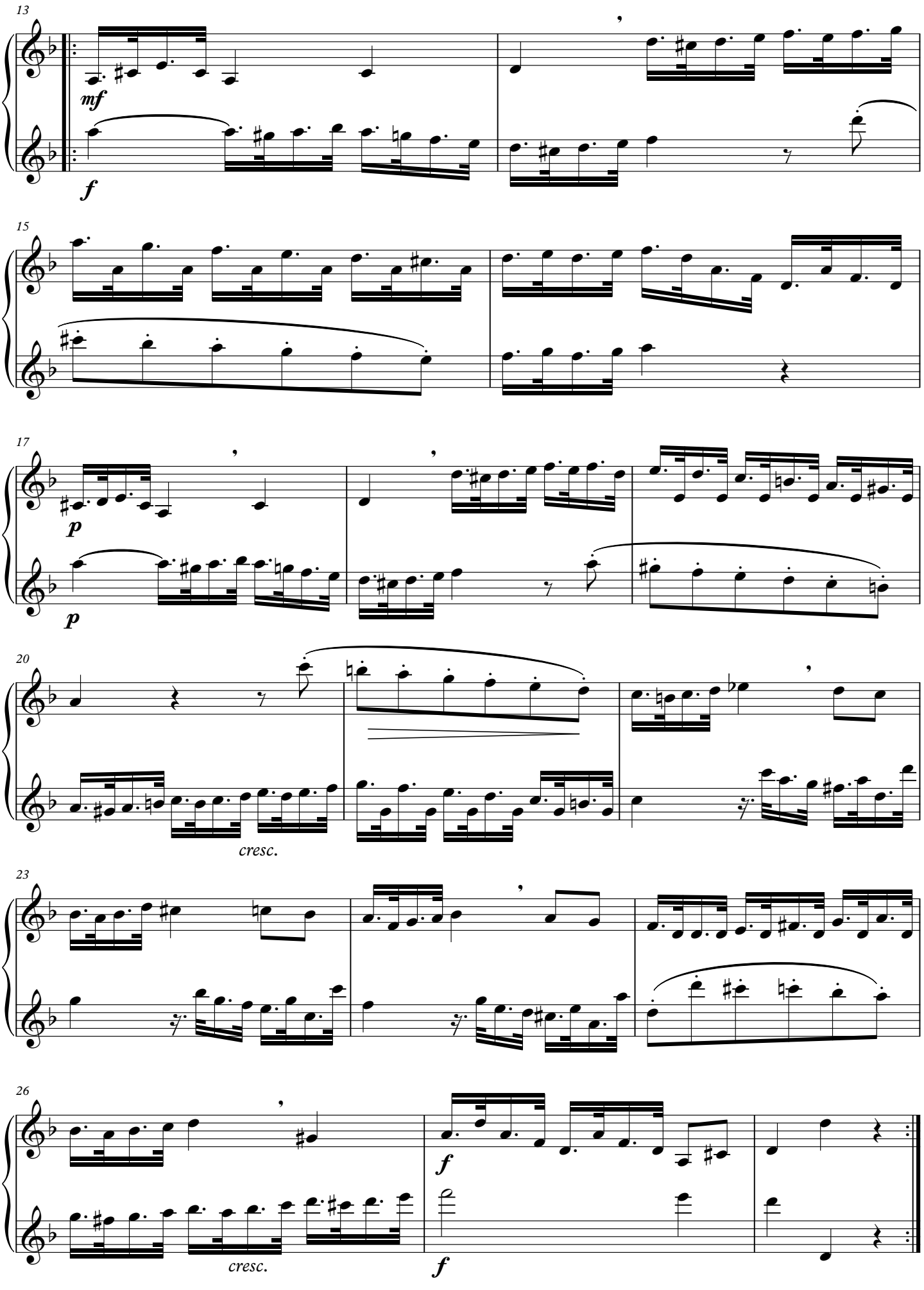
Dúo 32



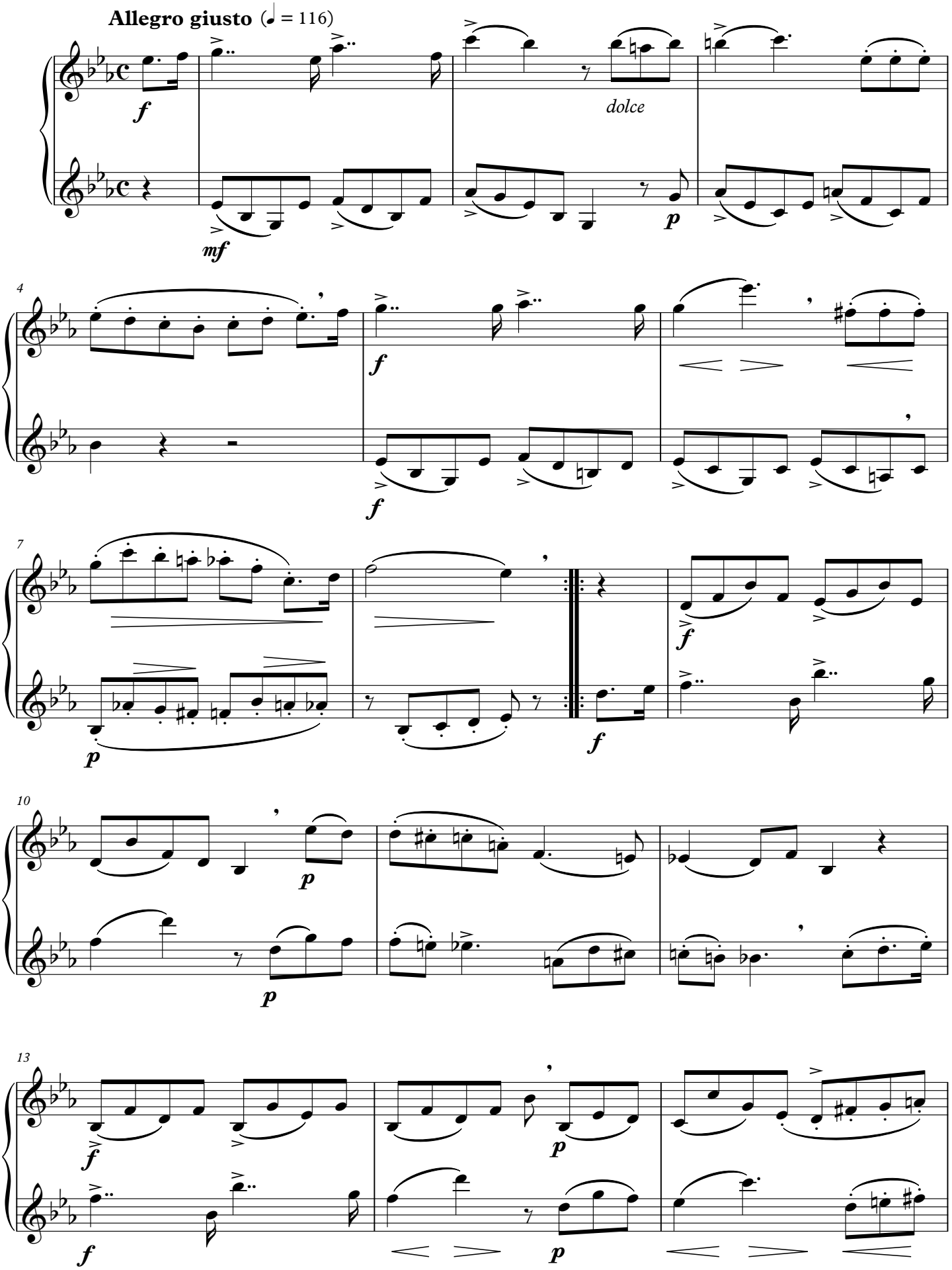

17
20
FIN
p
p
24
f
f
27
p
p
30
f
33
f
D. C.

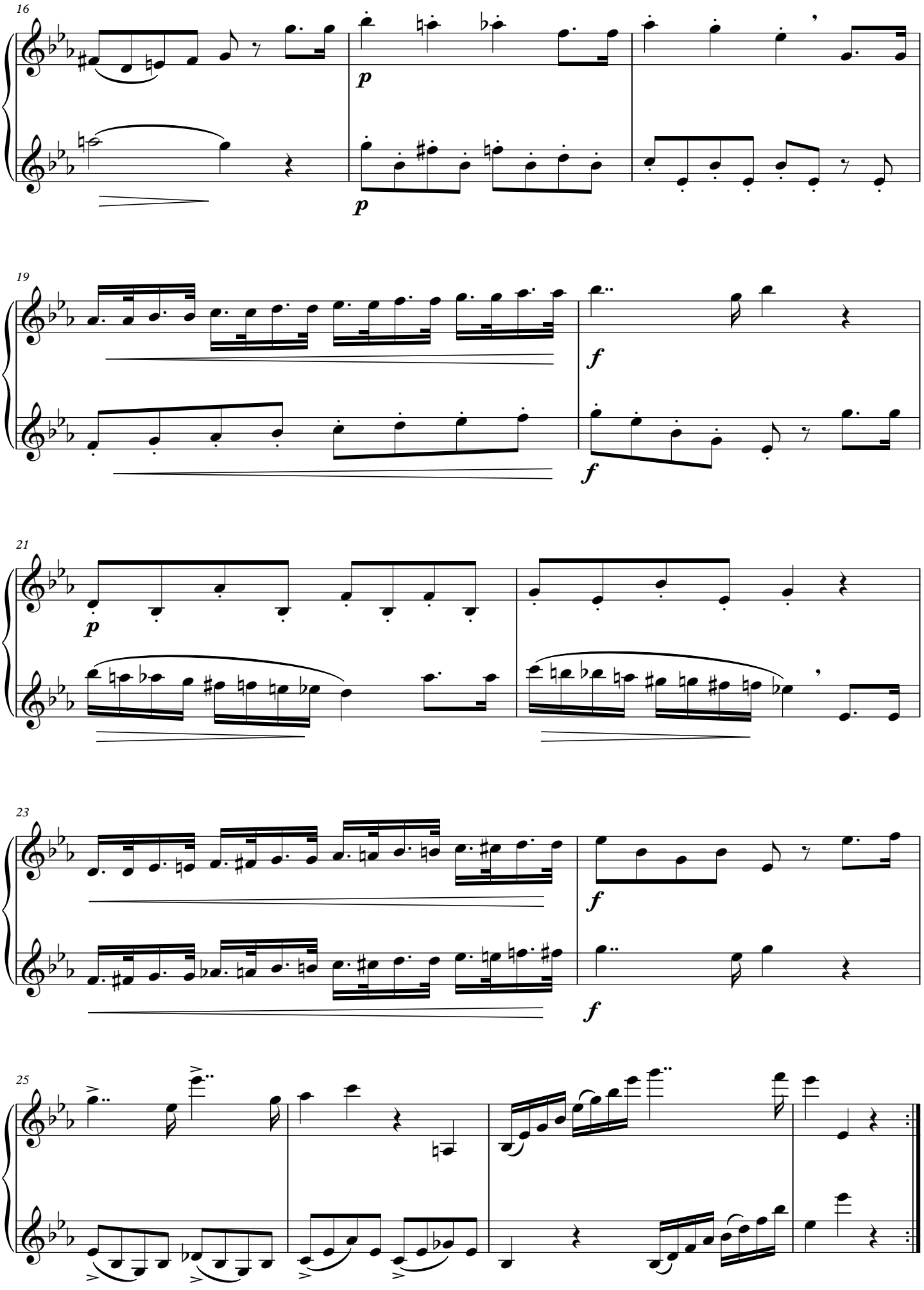
Dúo 33



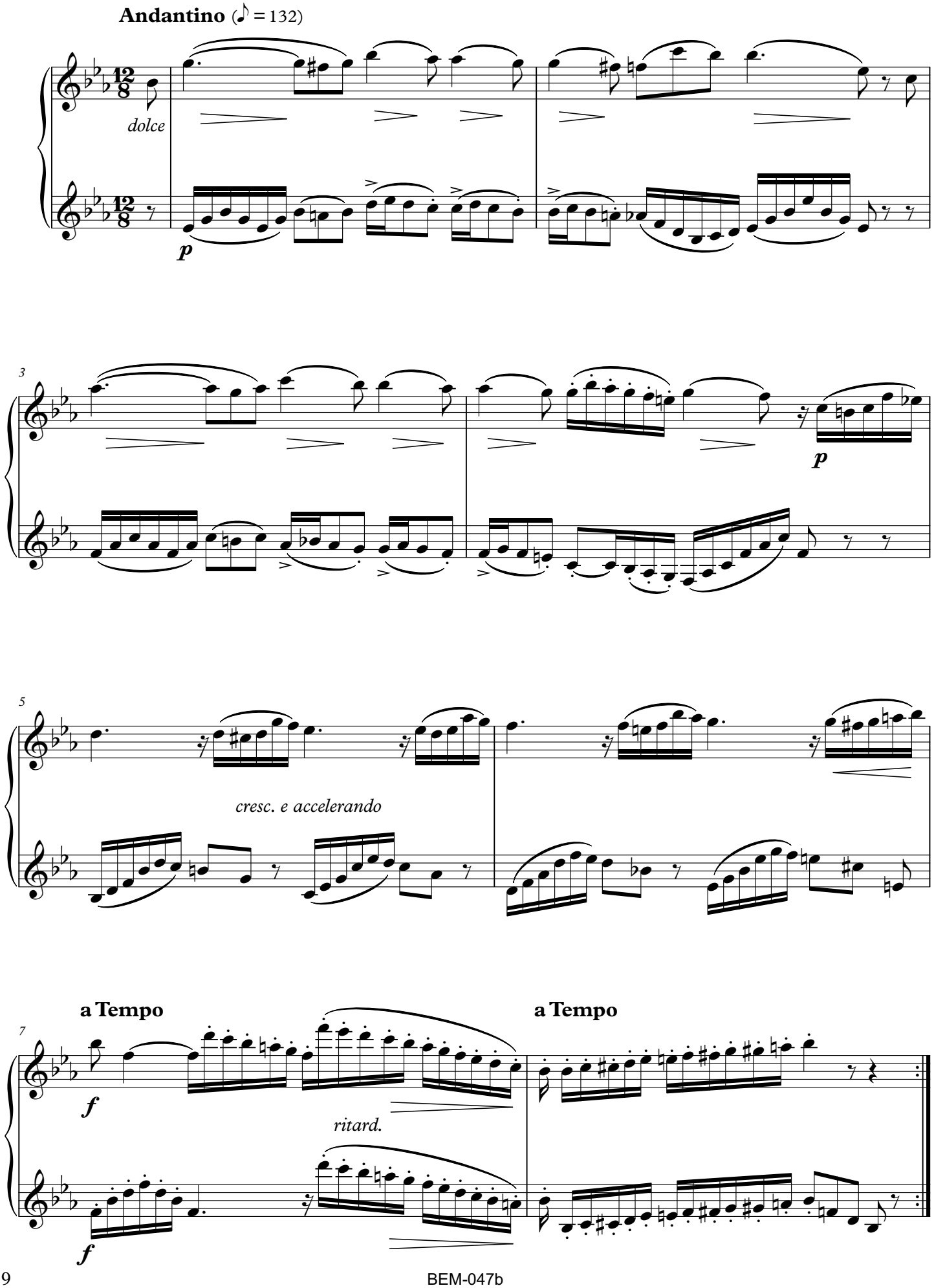

13
mf
f
15
17
p
p
20
cresc.
23
26
f
cresc.
f

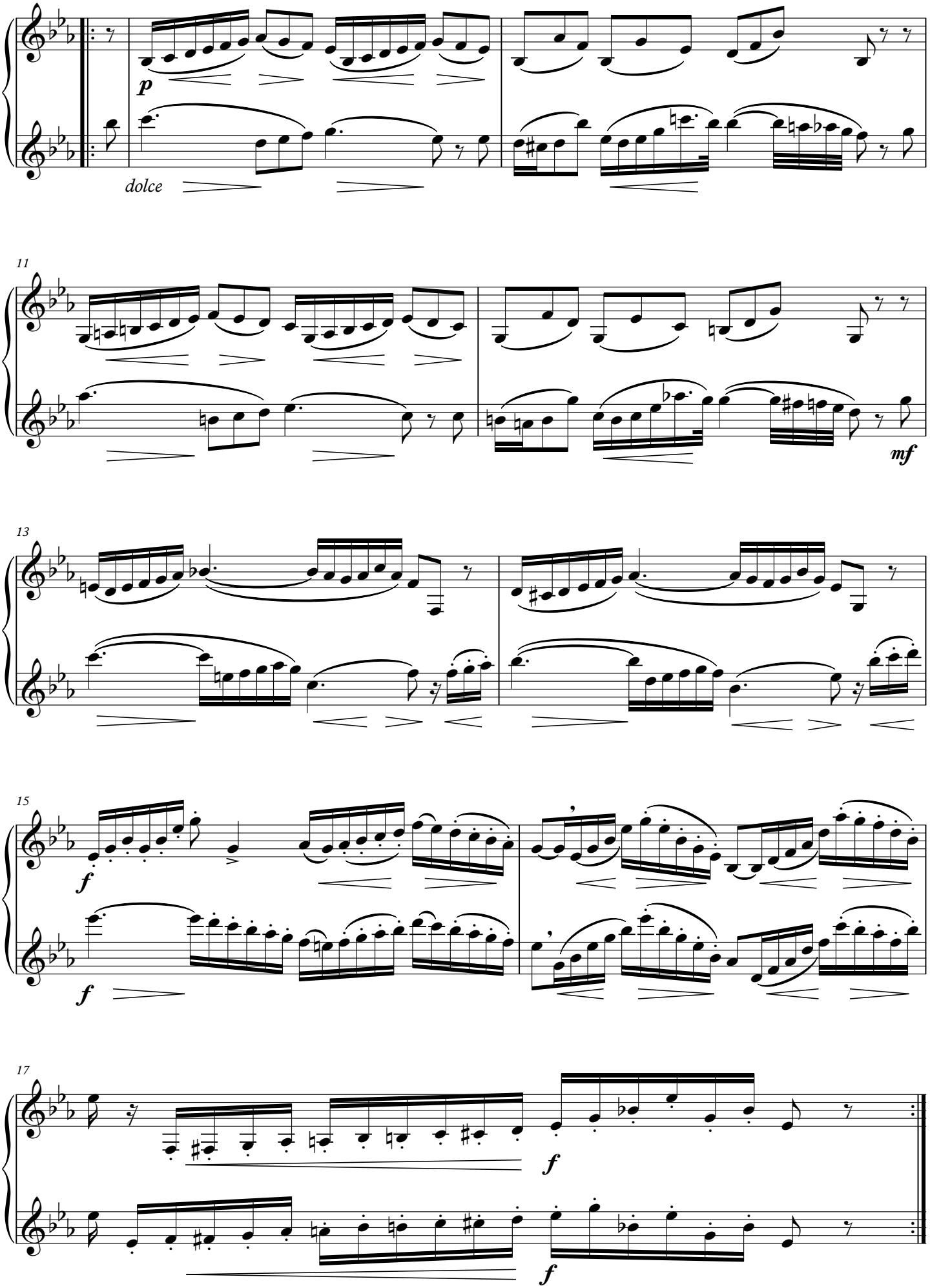
Dúo 34



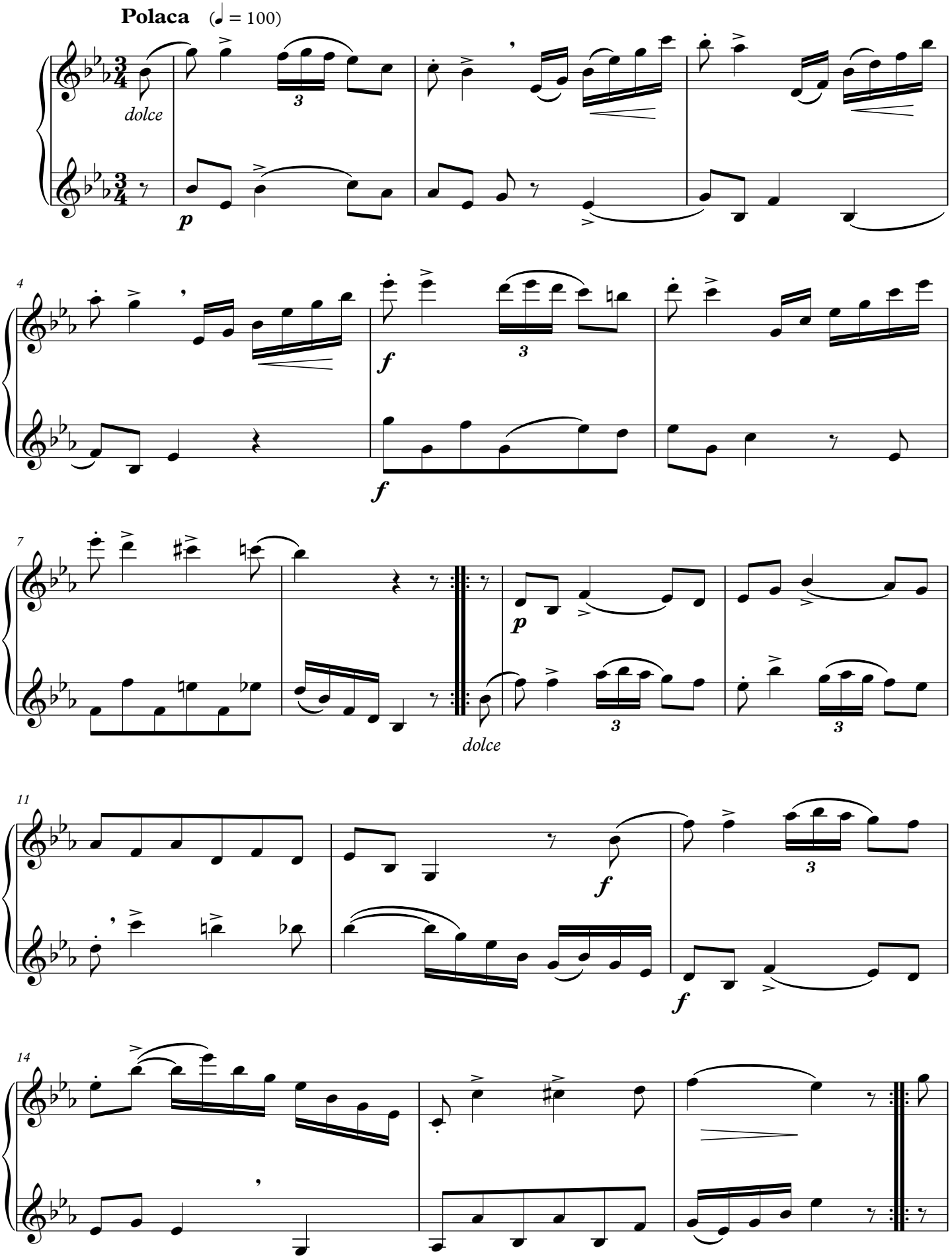

16
p
p
19
f
f
21
p
23
f
f
25

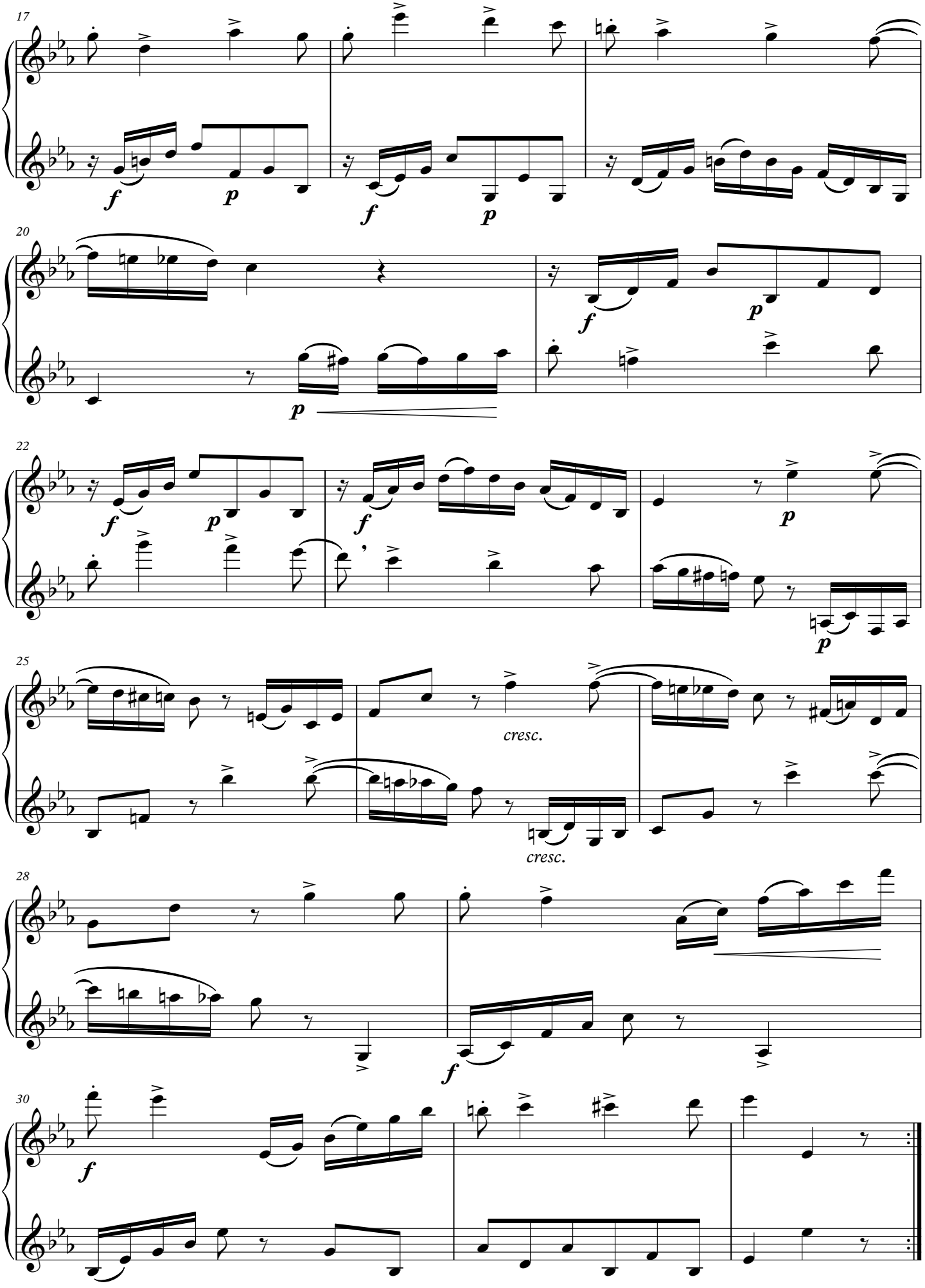
Dúo 35


Andantino (♪ = 132)
dolce
p
3
p
5
cresc. e accelerando
a Tempo
f
ritard.
a Tempo
f

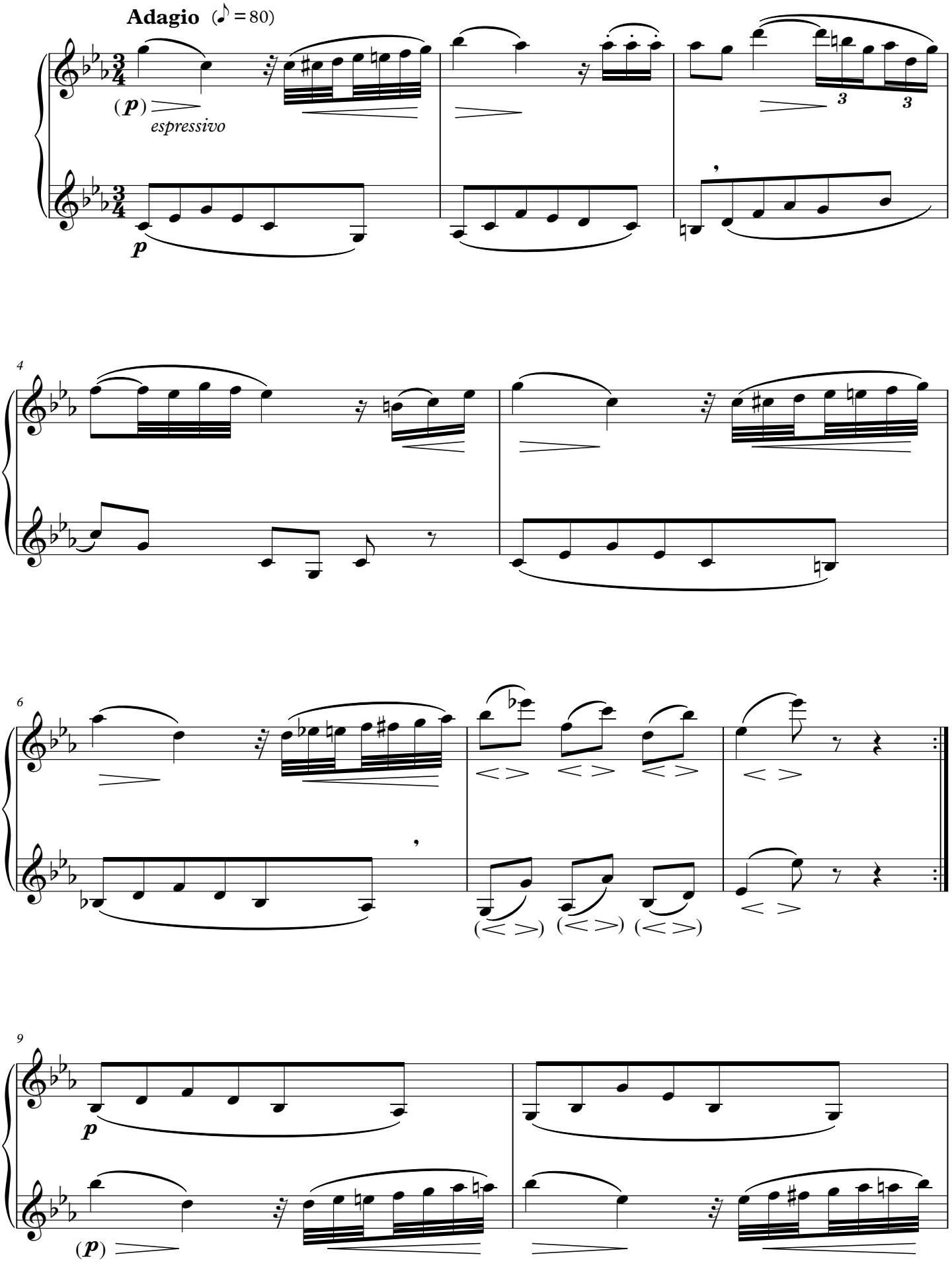

p
dolce
11
mf
13
15
f
f
17
f
f

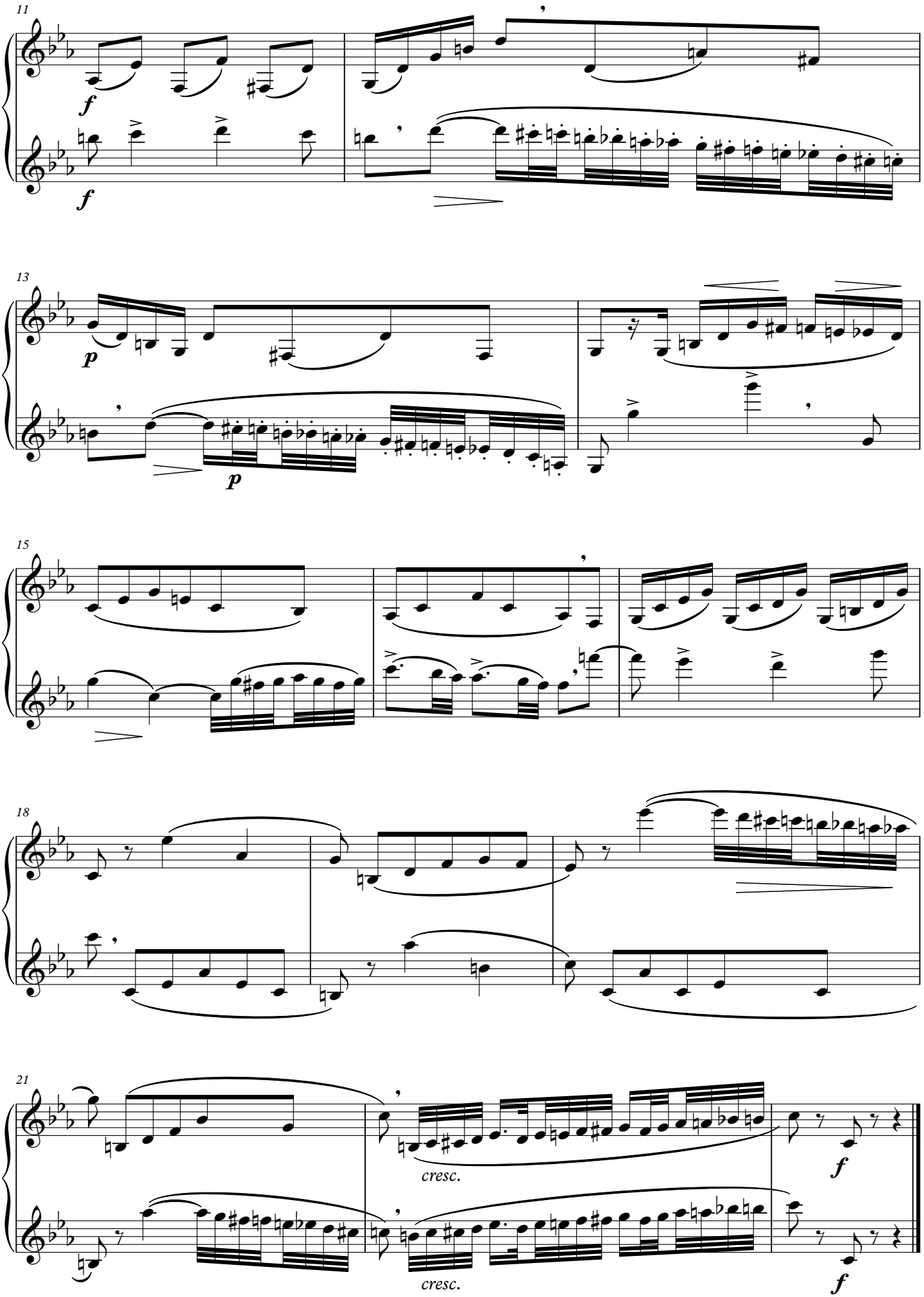
Dúo 36



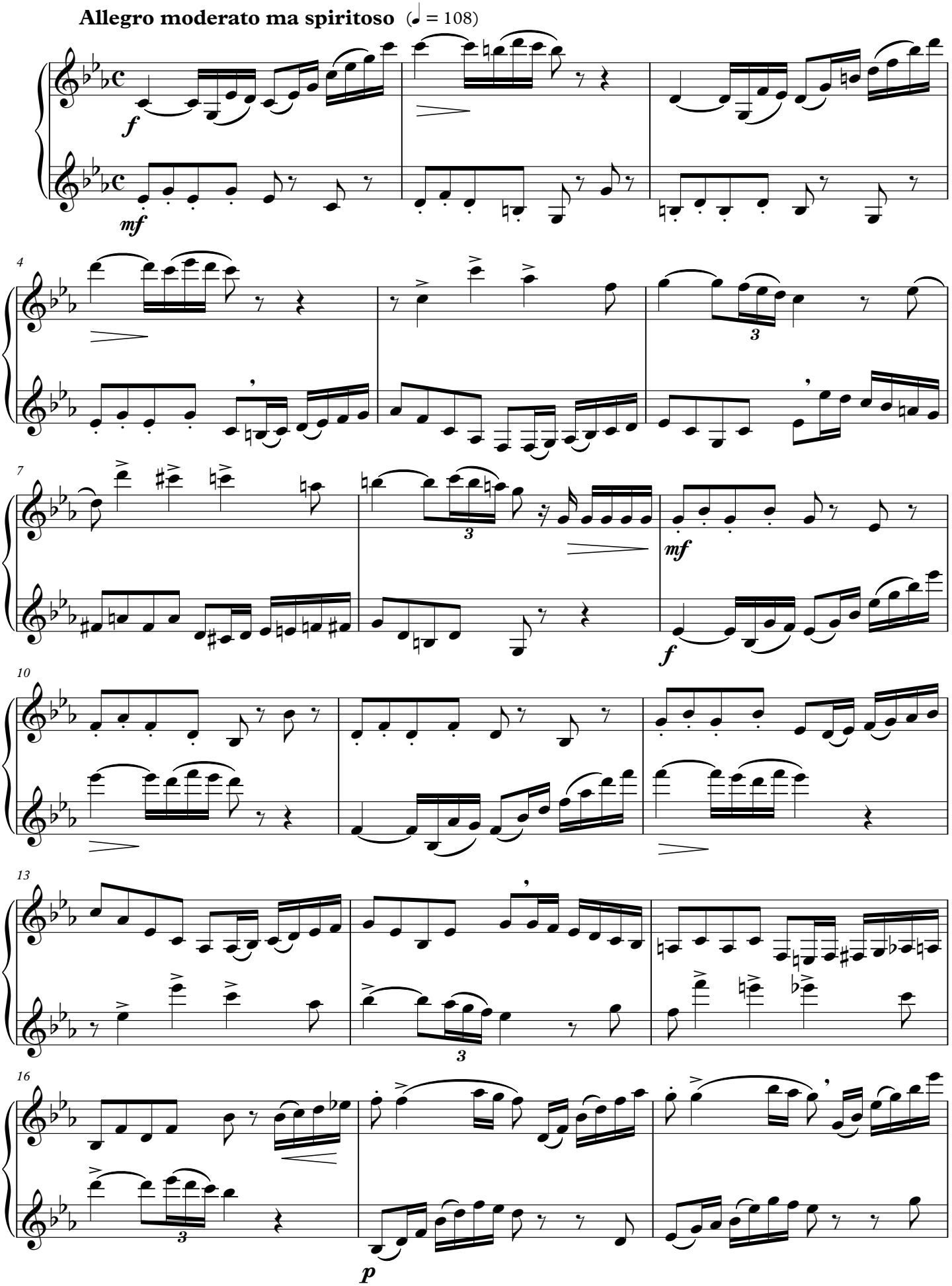

17
f
p
f
p
20
p
f
p
22
f
p
f
p
25
cresc.
cresc.
28
f
30
f

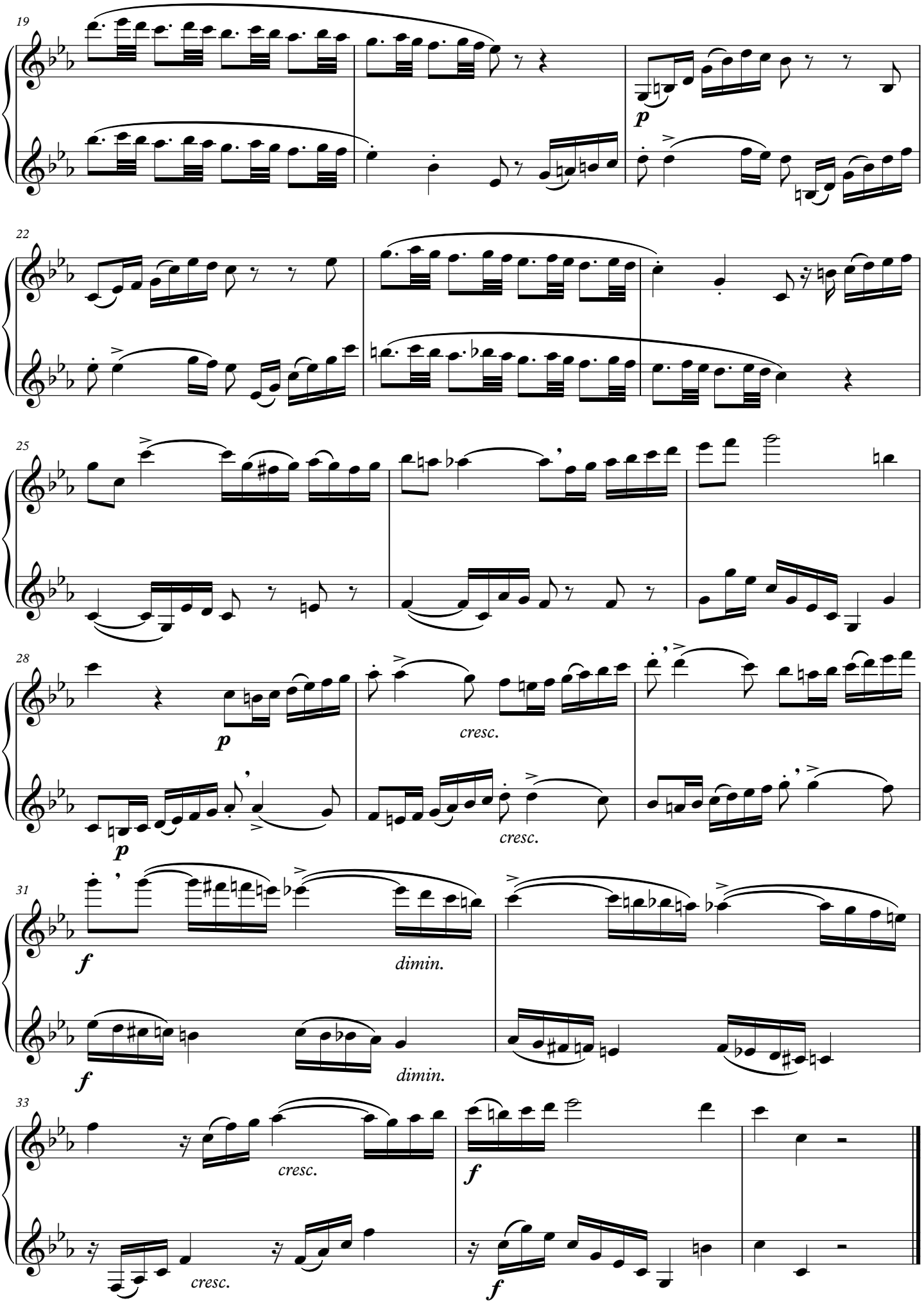
Dúo 37



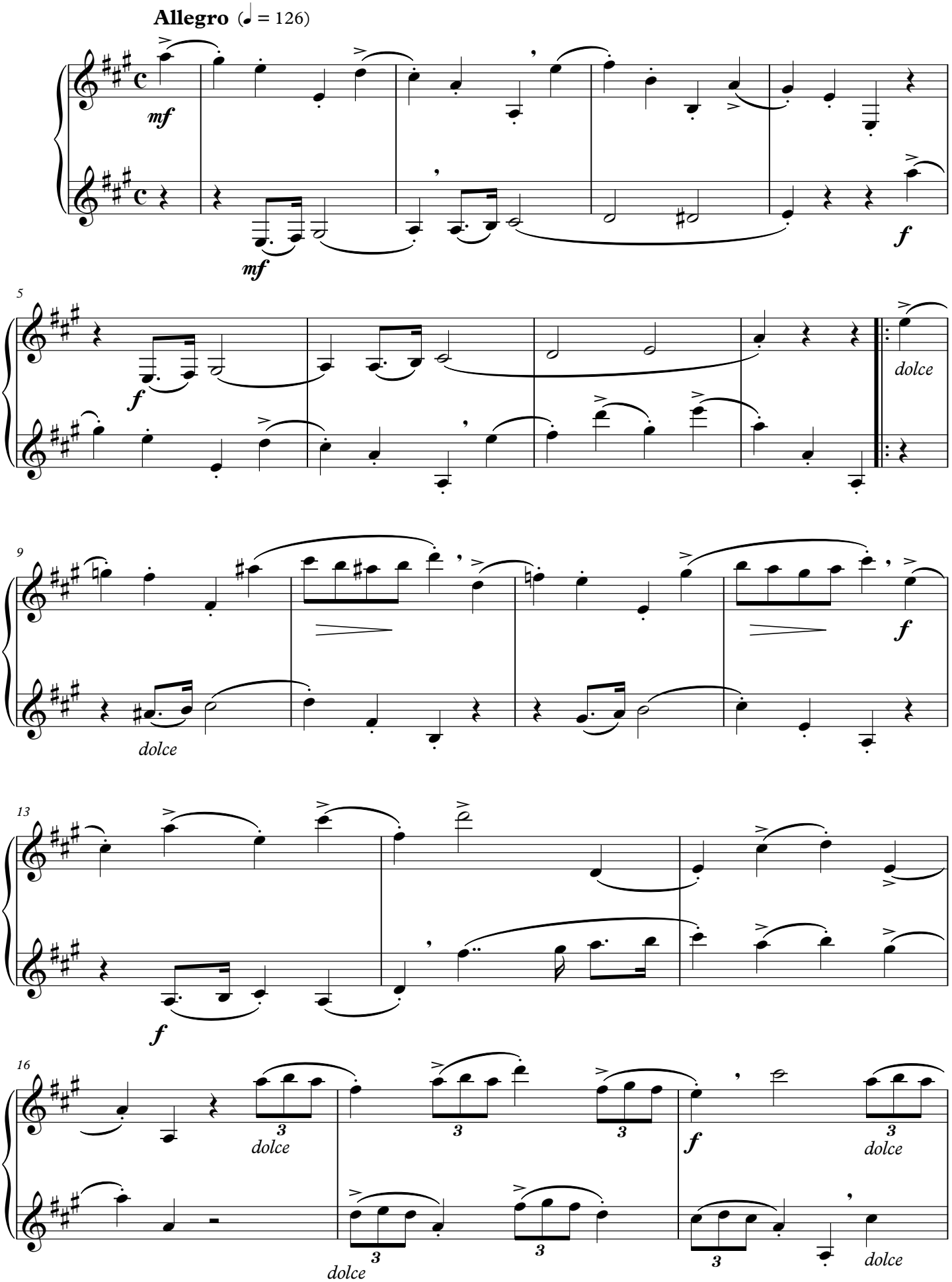

11
f
f
13
p
p
15
18
21
cresc.
f
cresc.
f

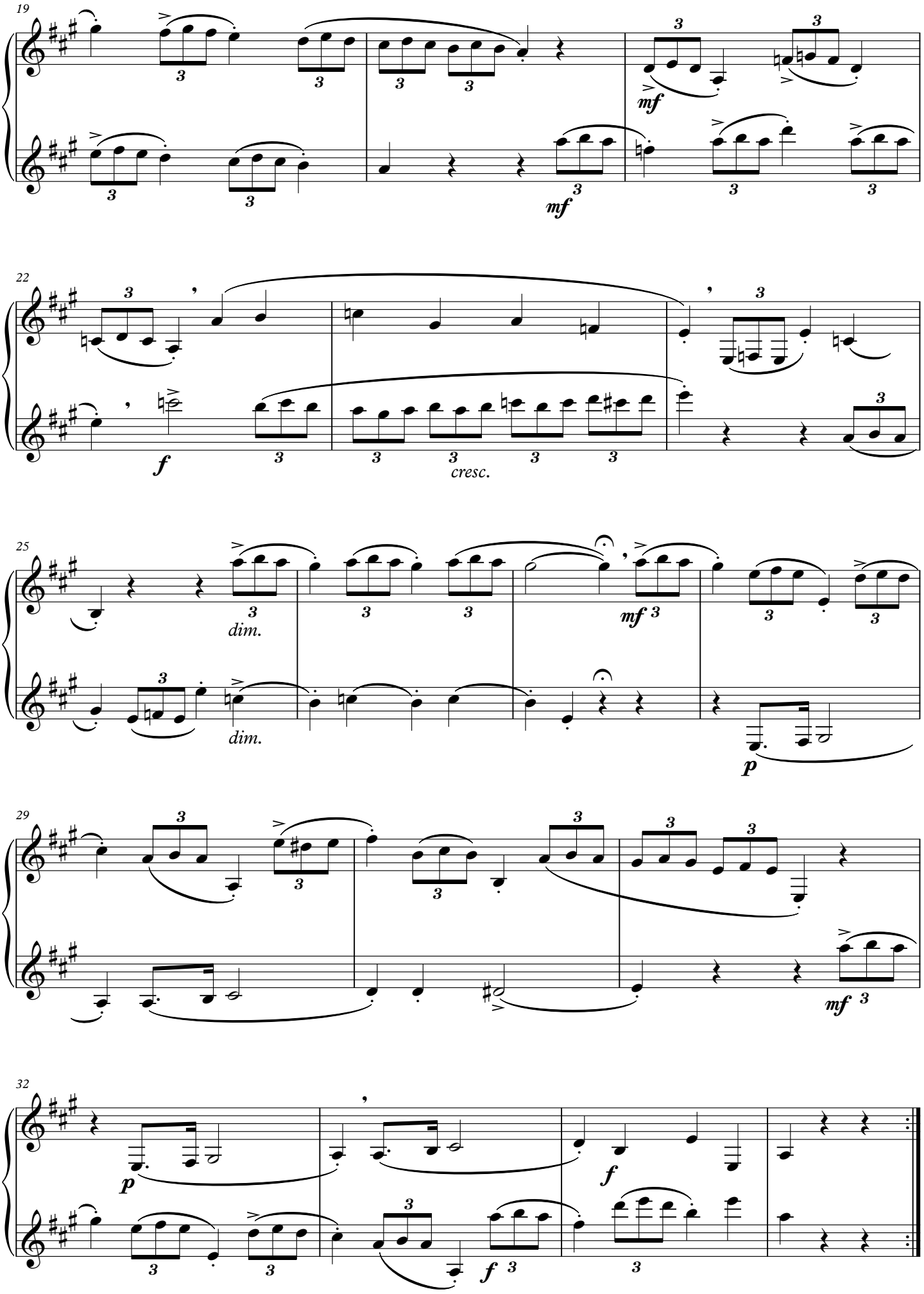
Dúo 38



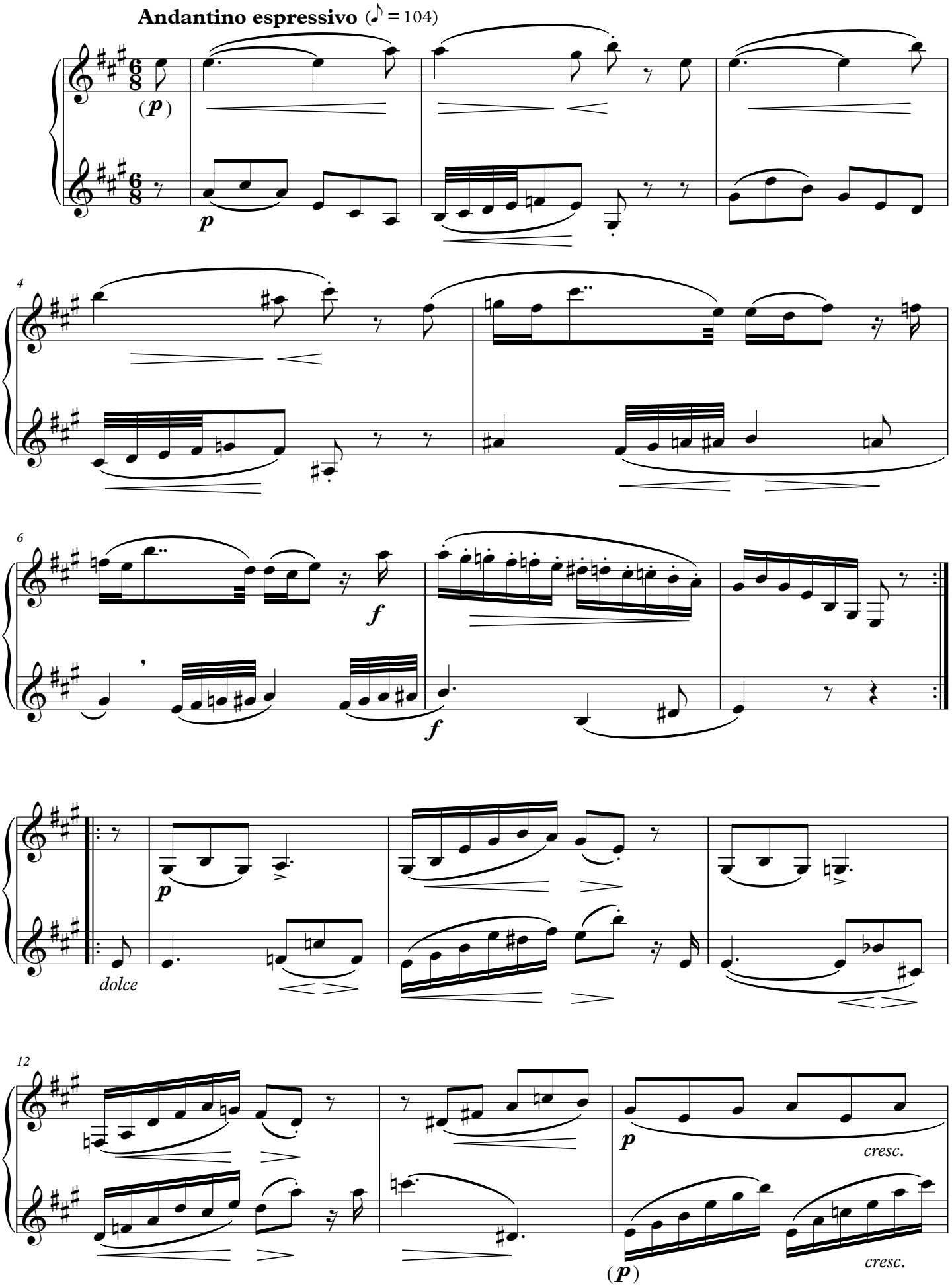

19
p
22
25
28
p
cresc.
p
cresc.
31
f
dimin.
f
dimin.
33
cresc.
f
cresc.
f

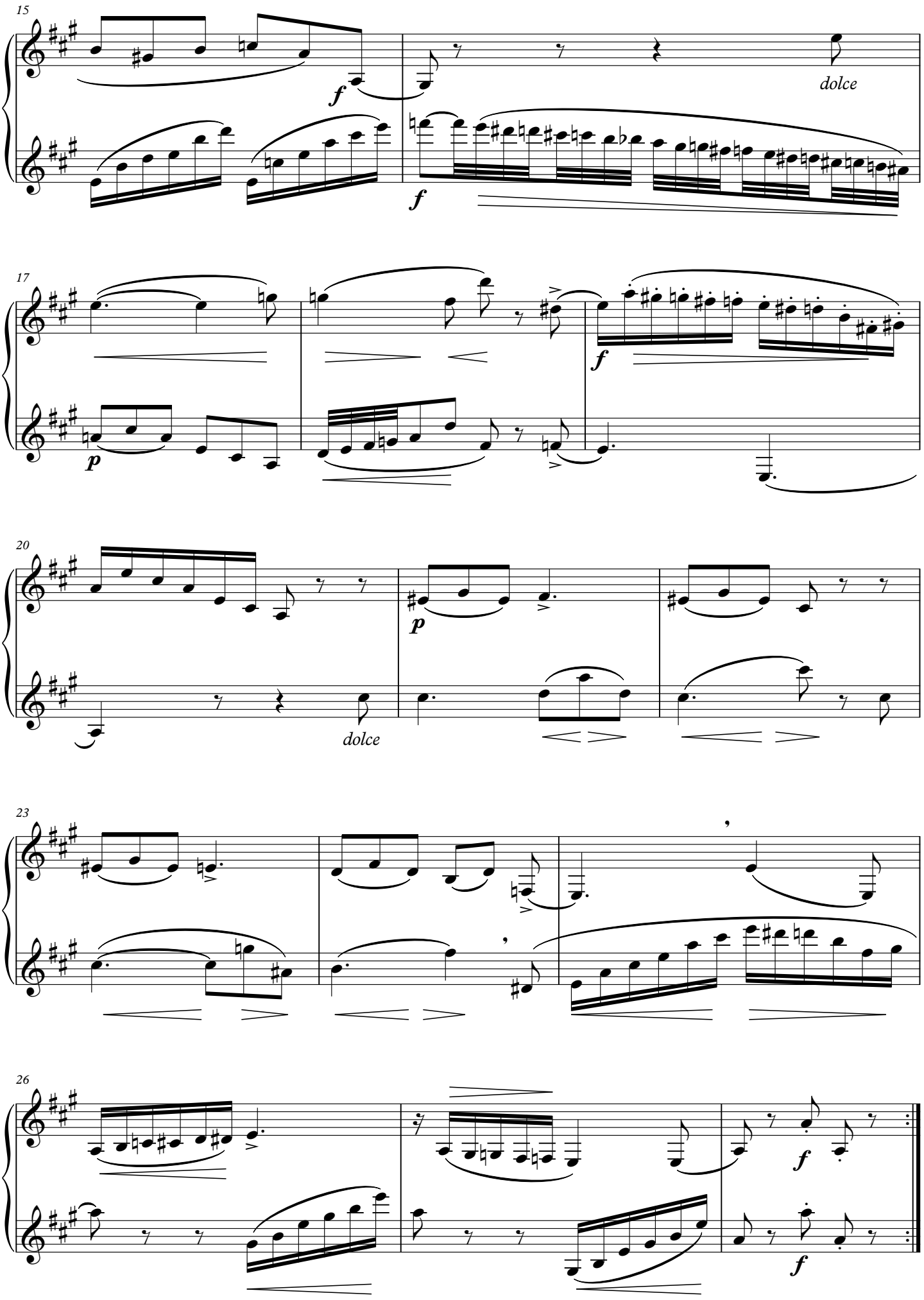
Dúo 39


Allegro (♩ = 126)
mf
mf
f
5
f
dolce
9
dolce
f
13
f
16
dolce
dolce
f
dolce
dolce

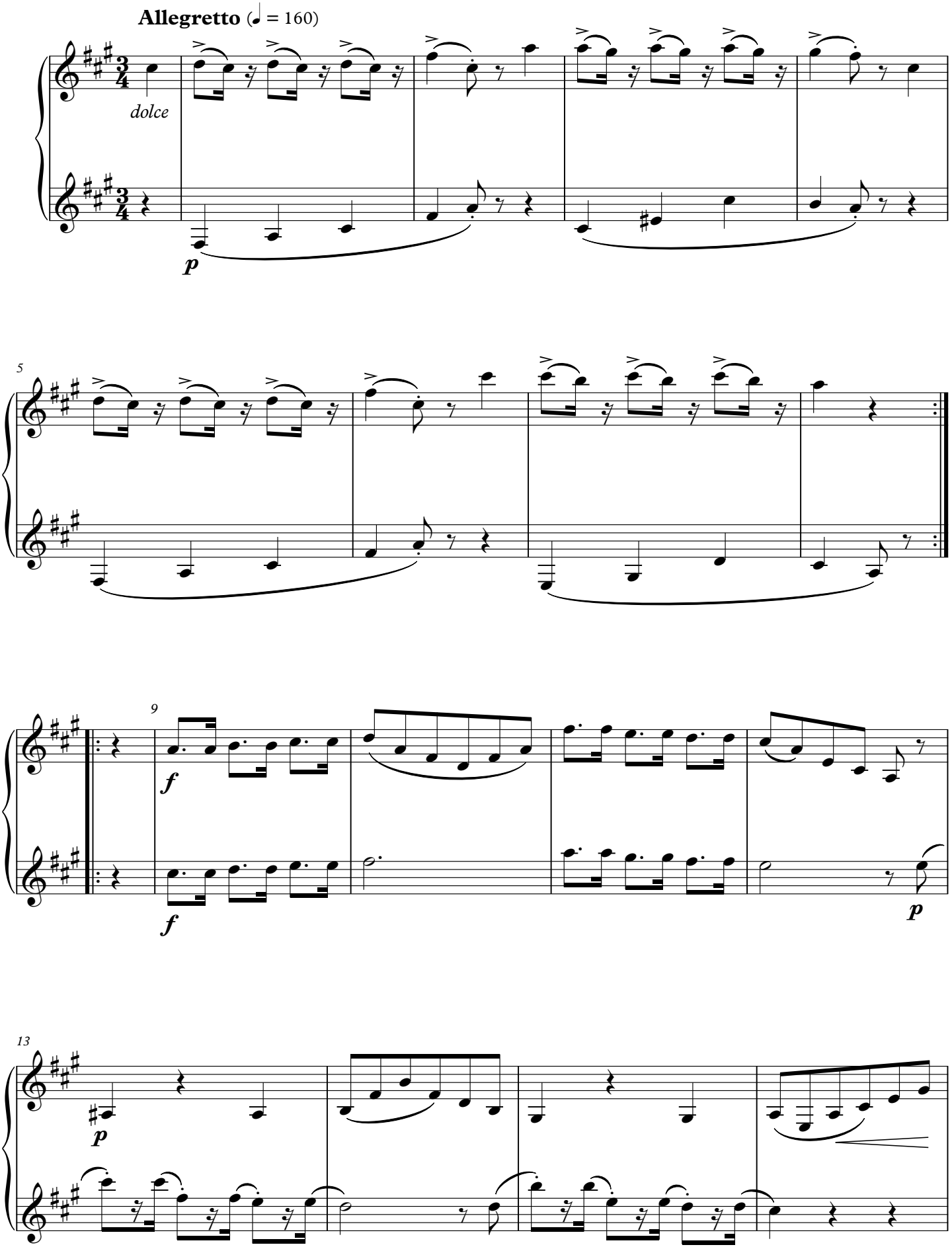

19
mf
mf
22
f
cresc.
25
dim.
dim.
mf
p
29
mf
32
p
f
f

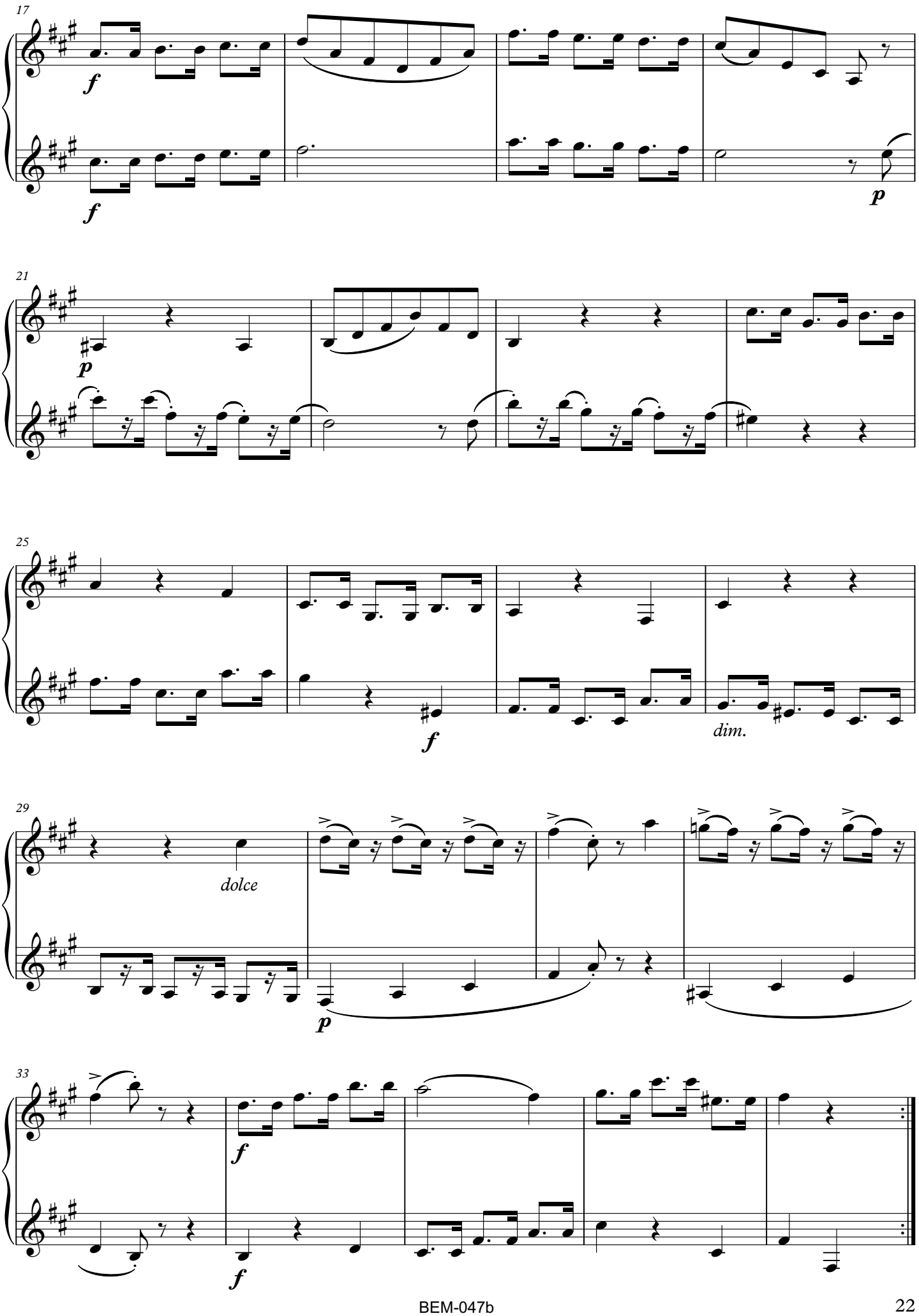
Dúo 40



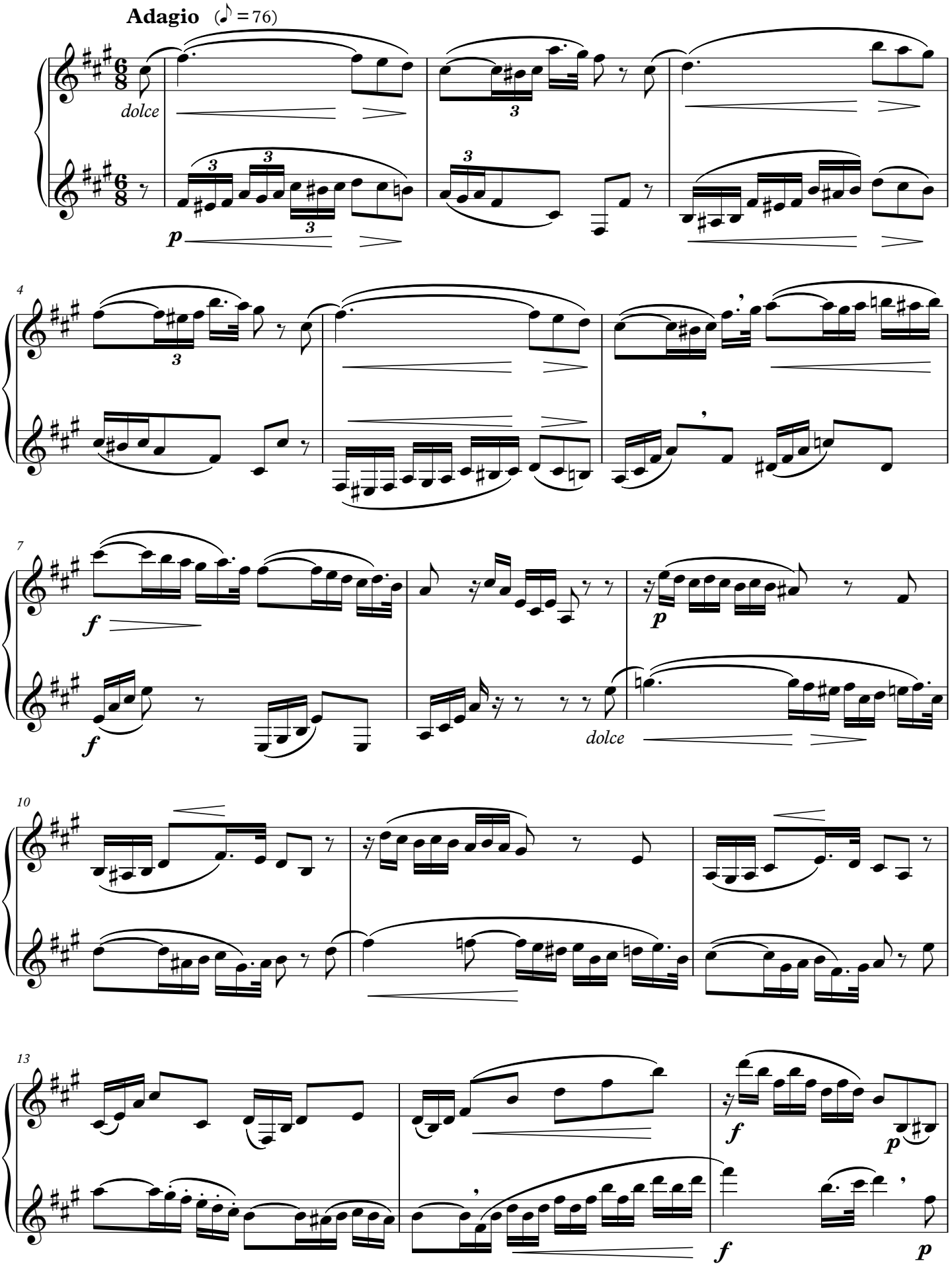

15
f
dolce
f
17
p
f
20
p
dolce
23
26
f
f

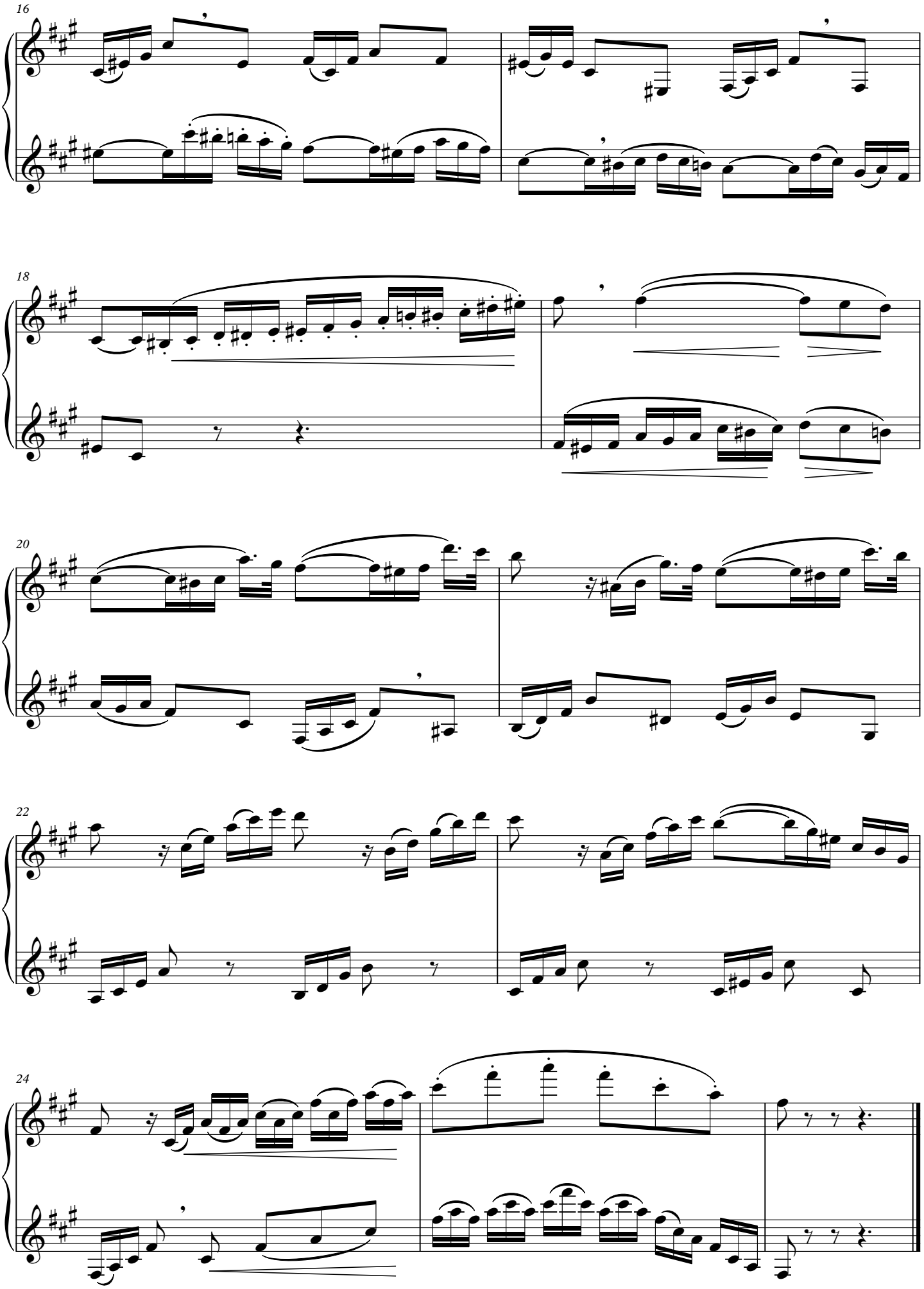
Dúo 41



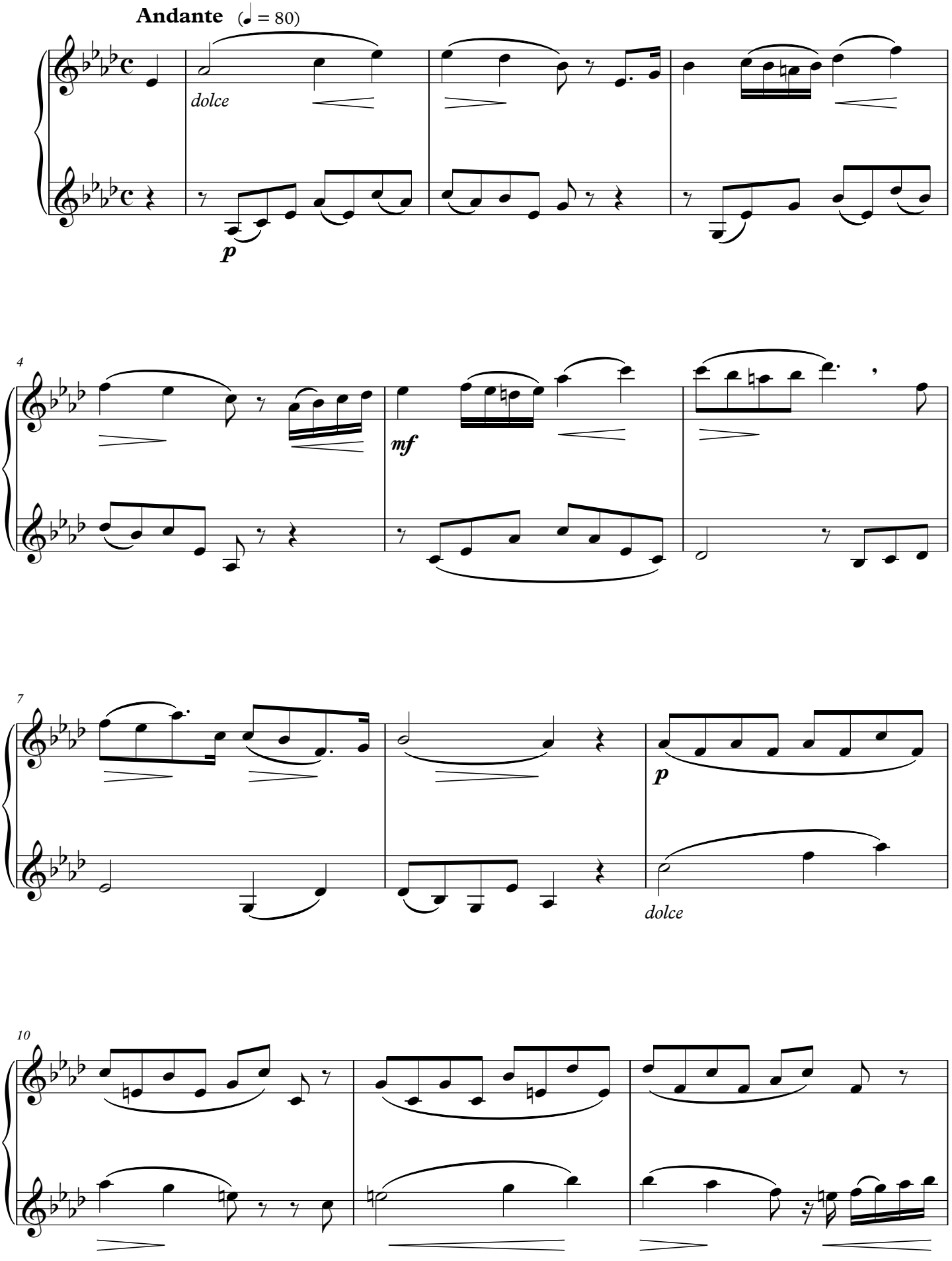

17
f
f
p
21
p
25
f
dim.
29
dolce
p
33
f
f

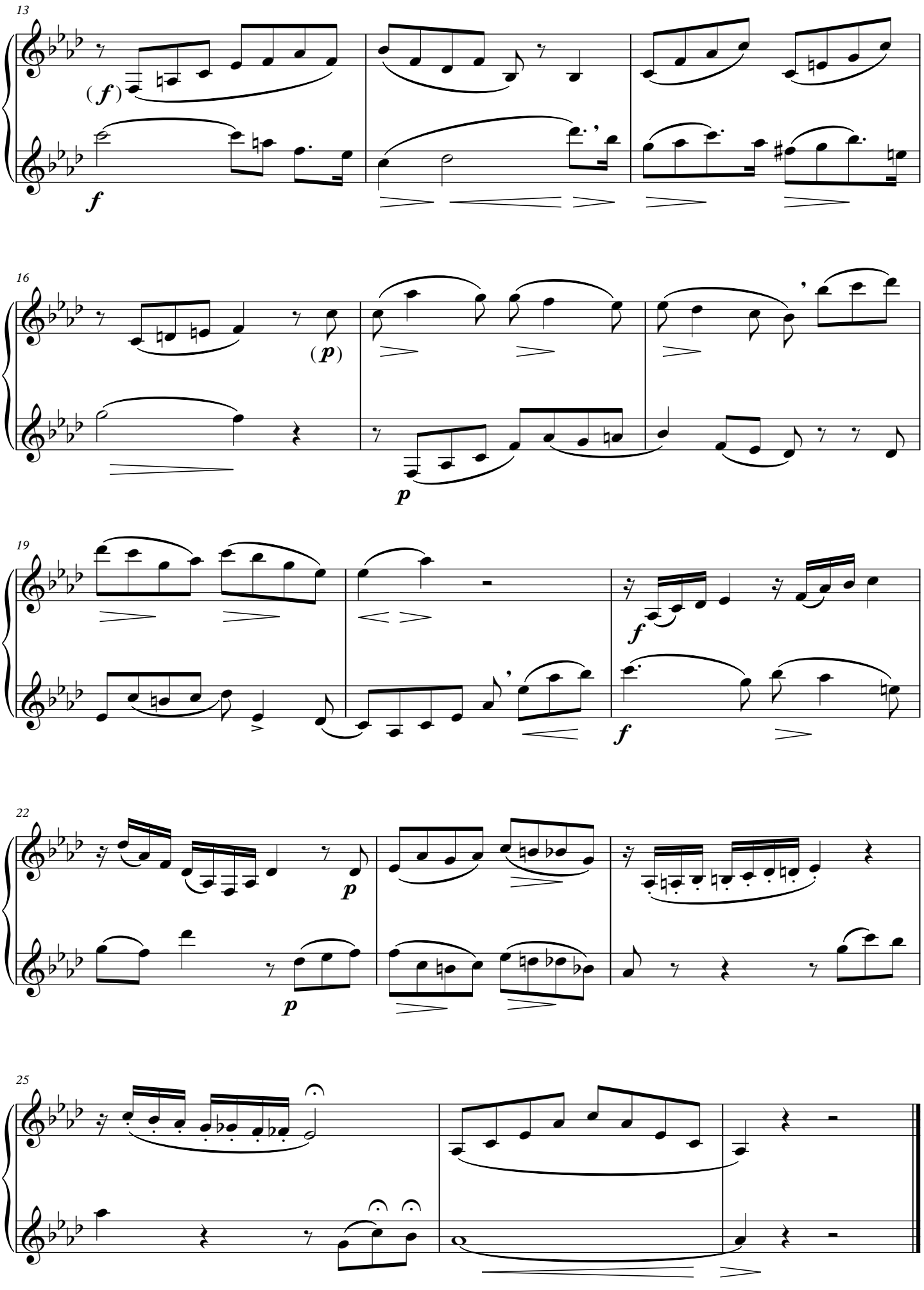
Dúo 42



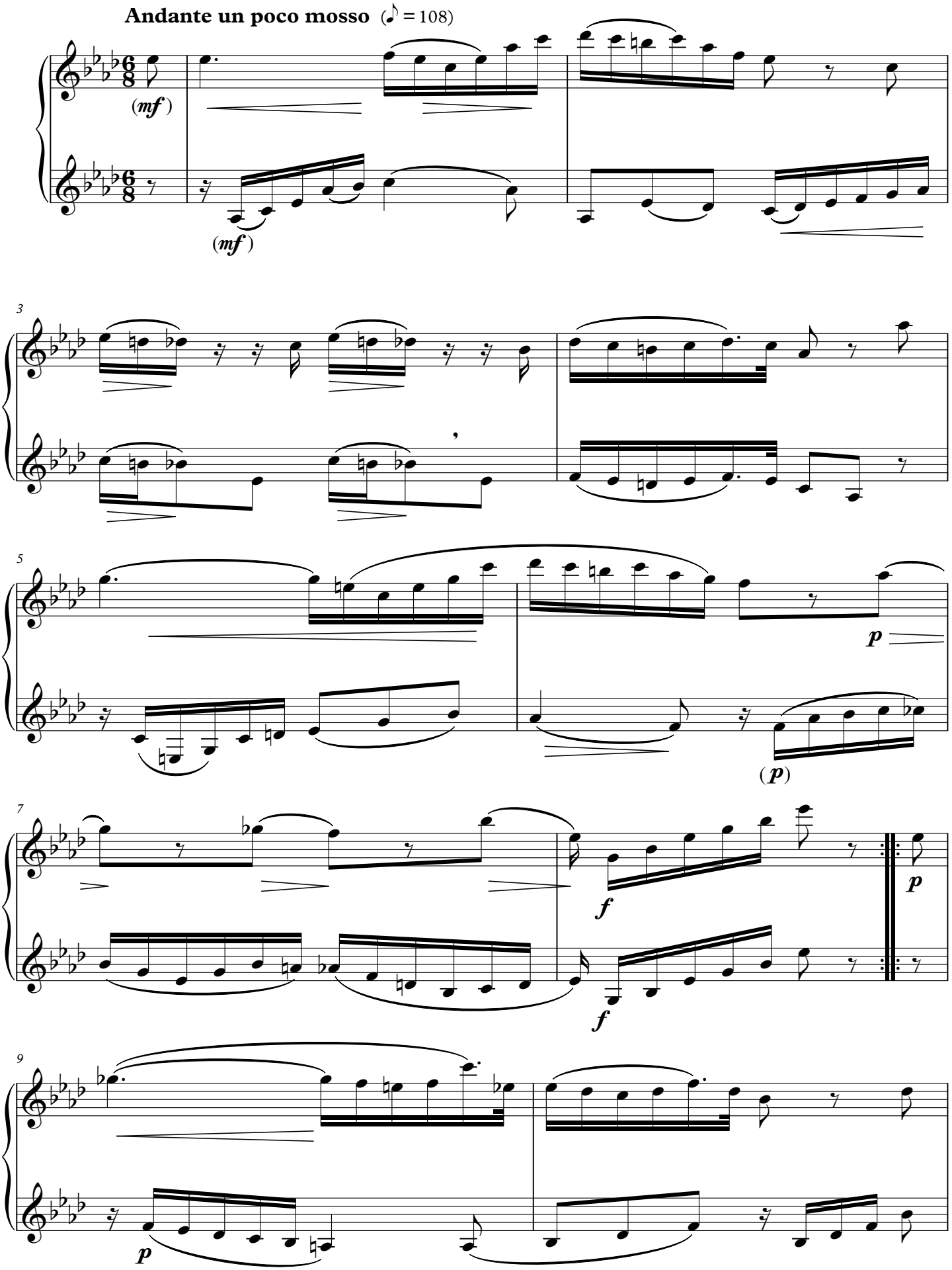

16
18
20
22
24

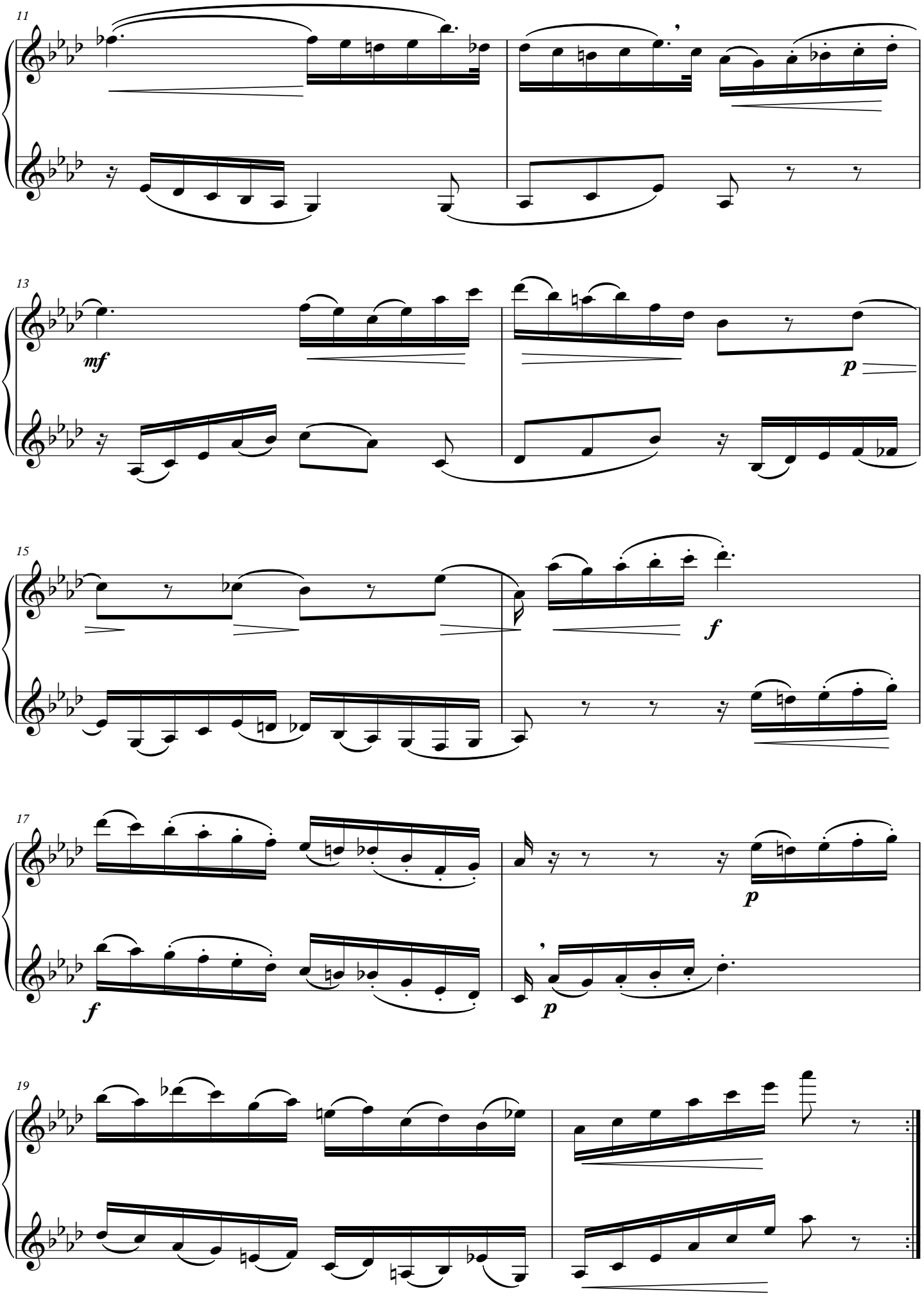
Dúo 43



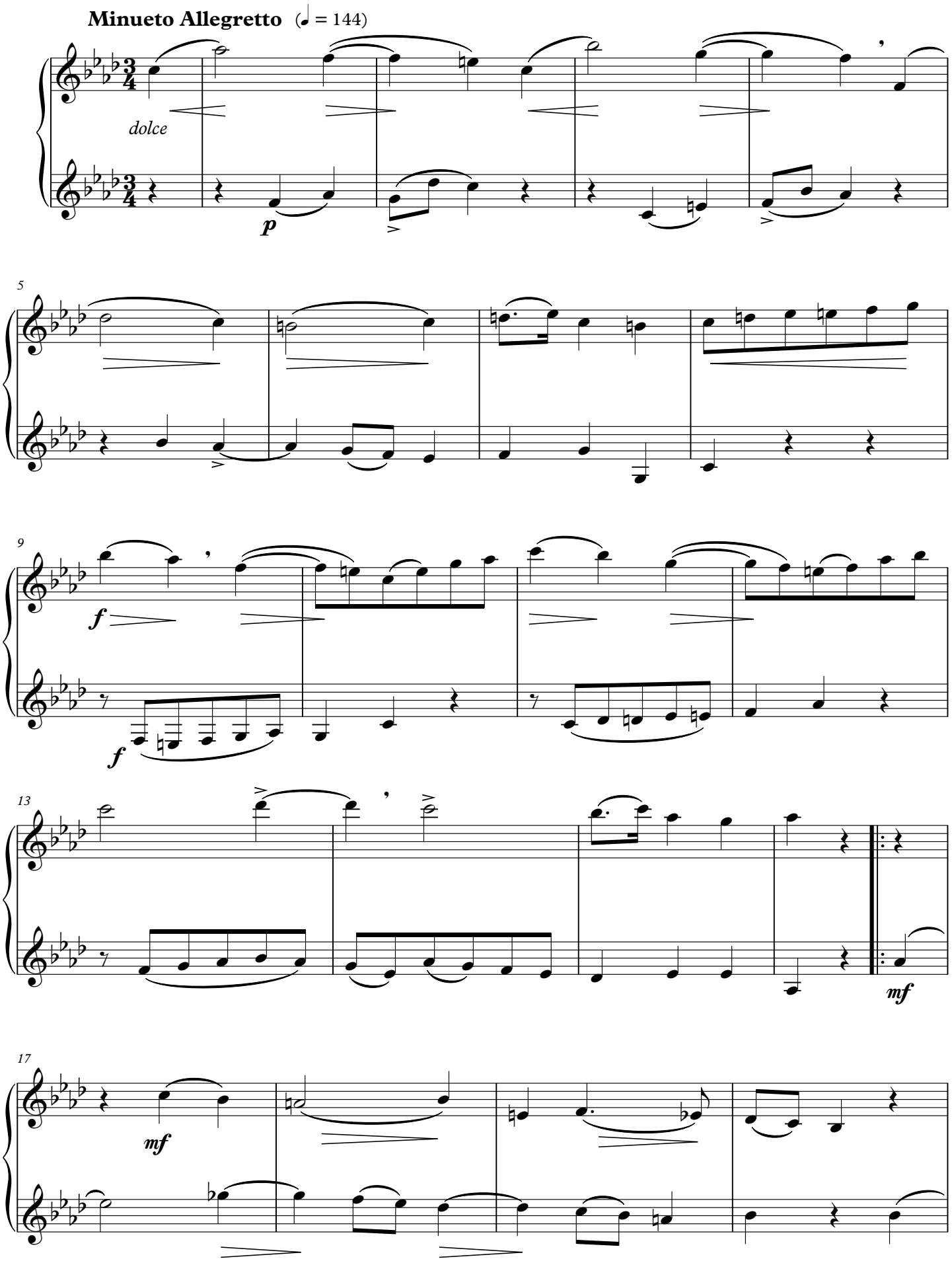

13
(f)
f
16
(p)
p
19
f
f
22
p
p
25

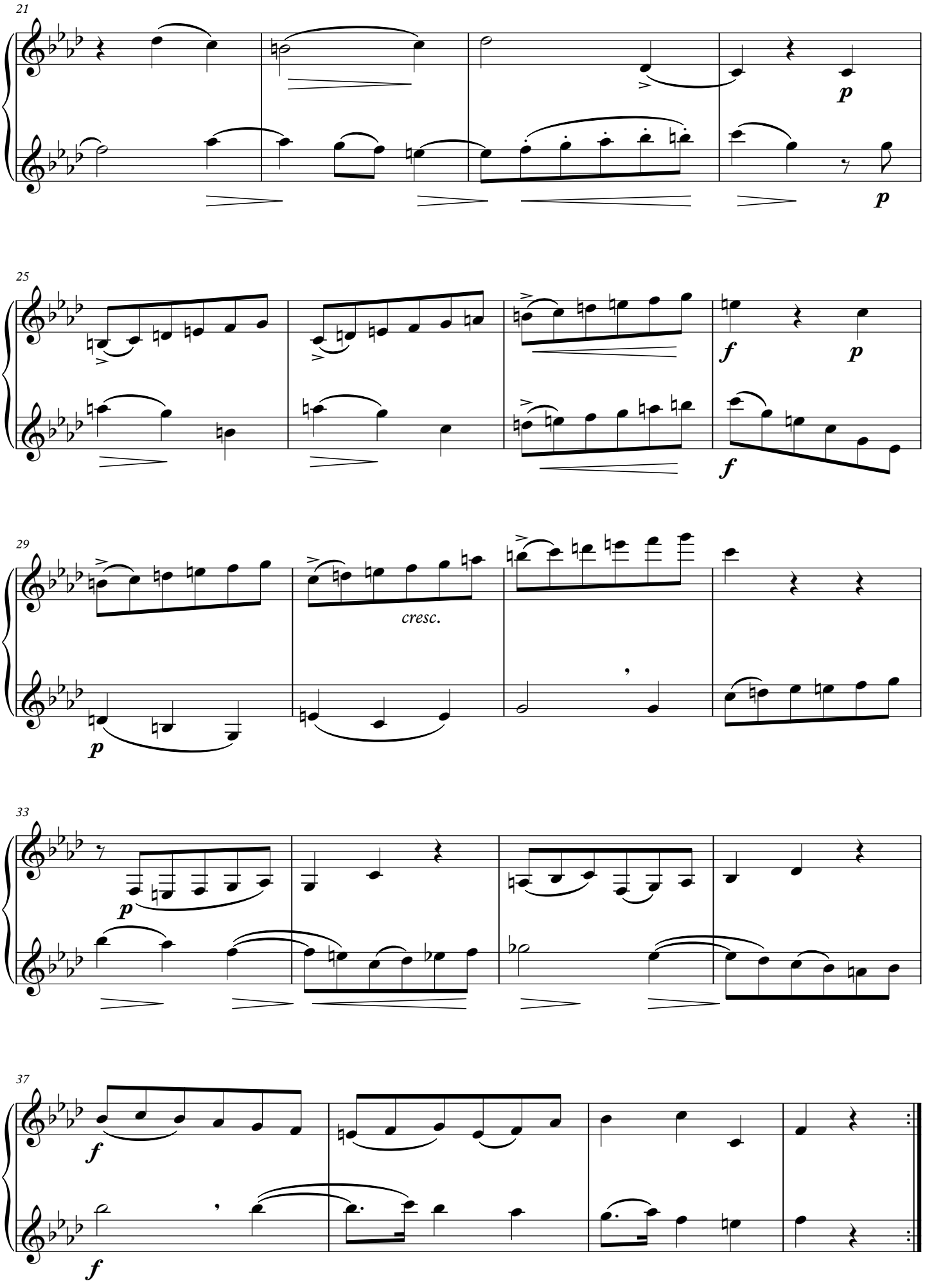
Dúo 44



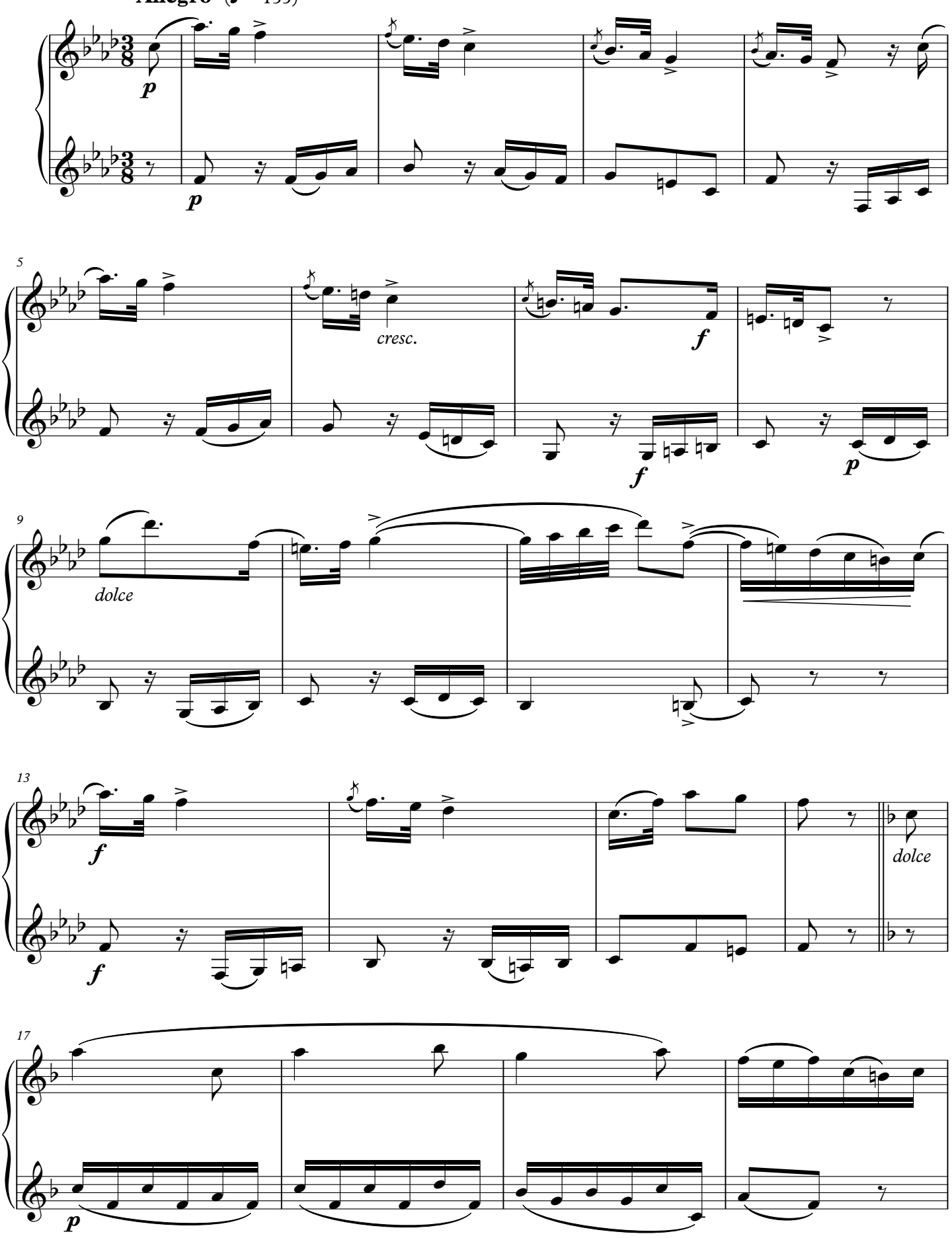

11
13
mf
p
15
f
17
p
f
p
19

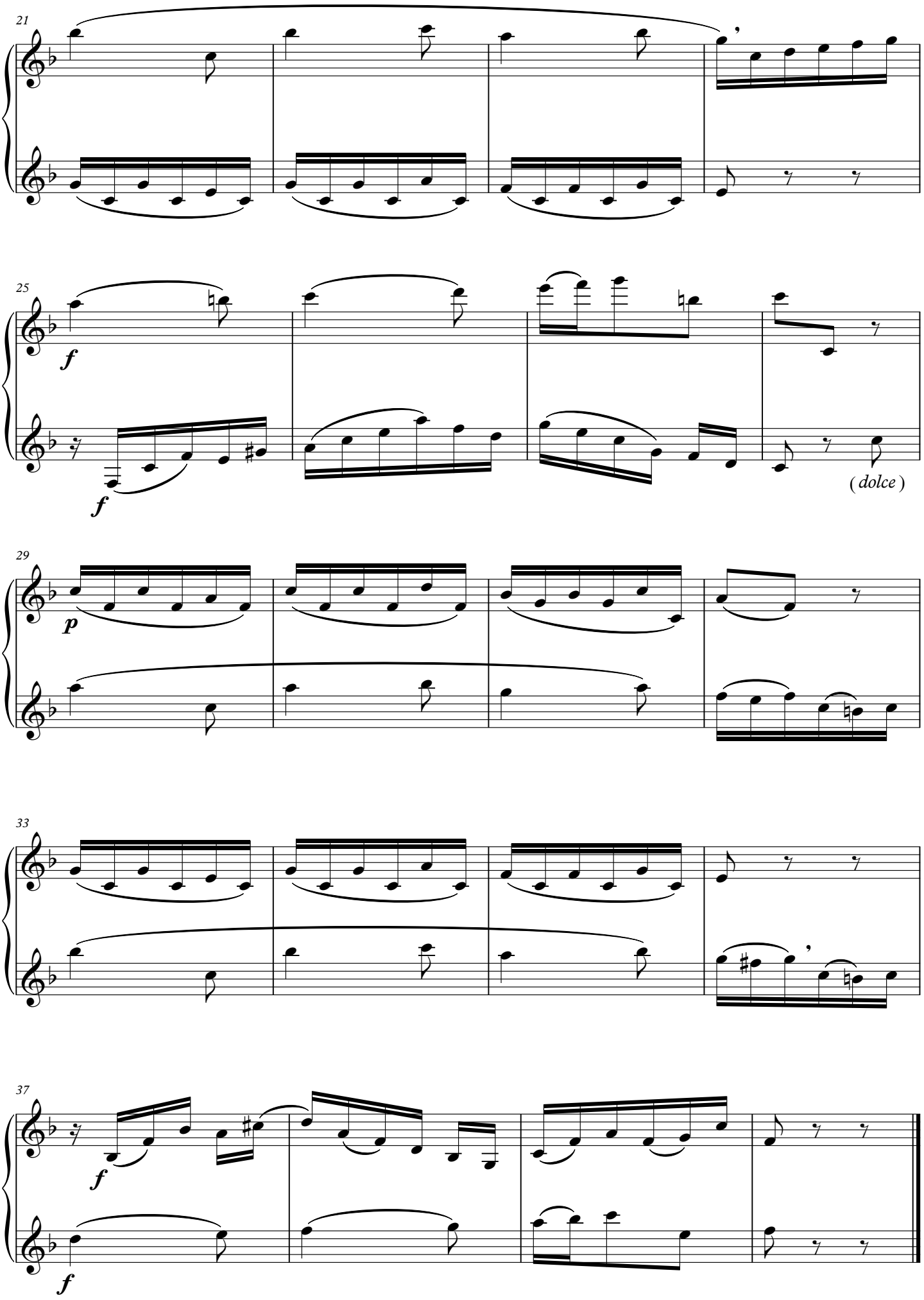
Dúo 45



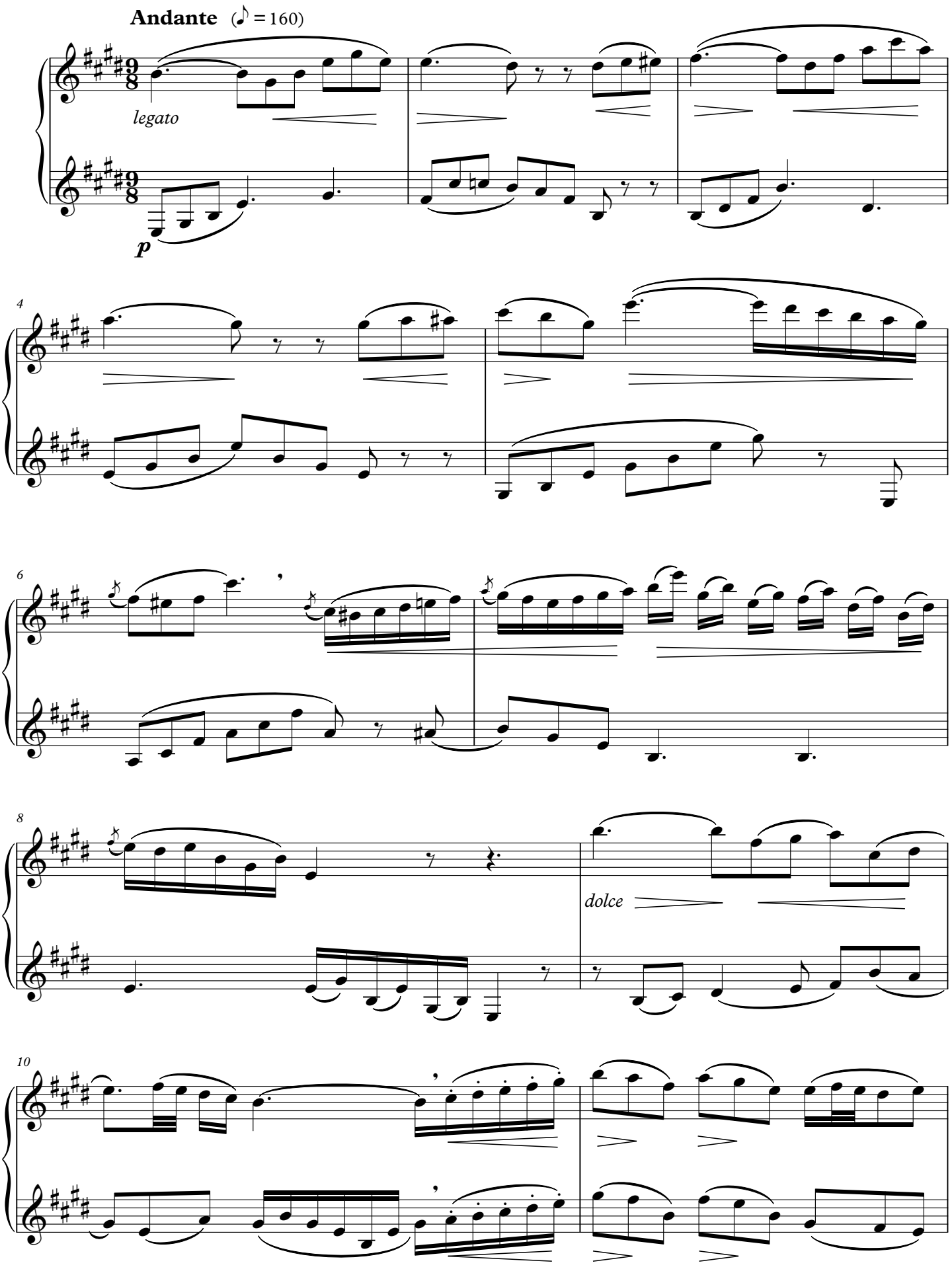

21
p
p
25
f
p
f
29
cresc.
p
33
p
37
f
f

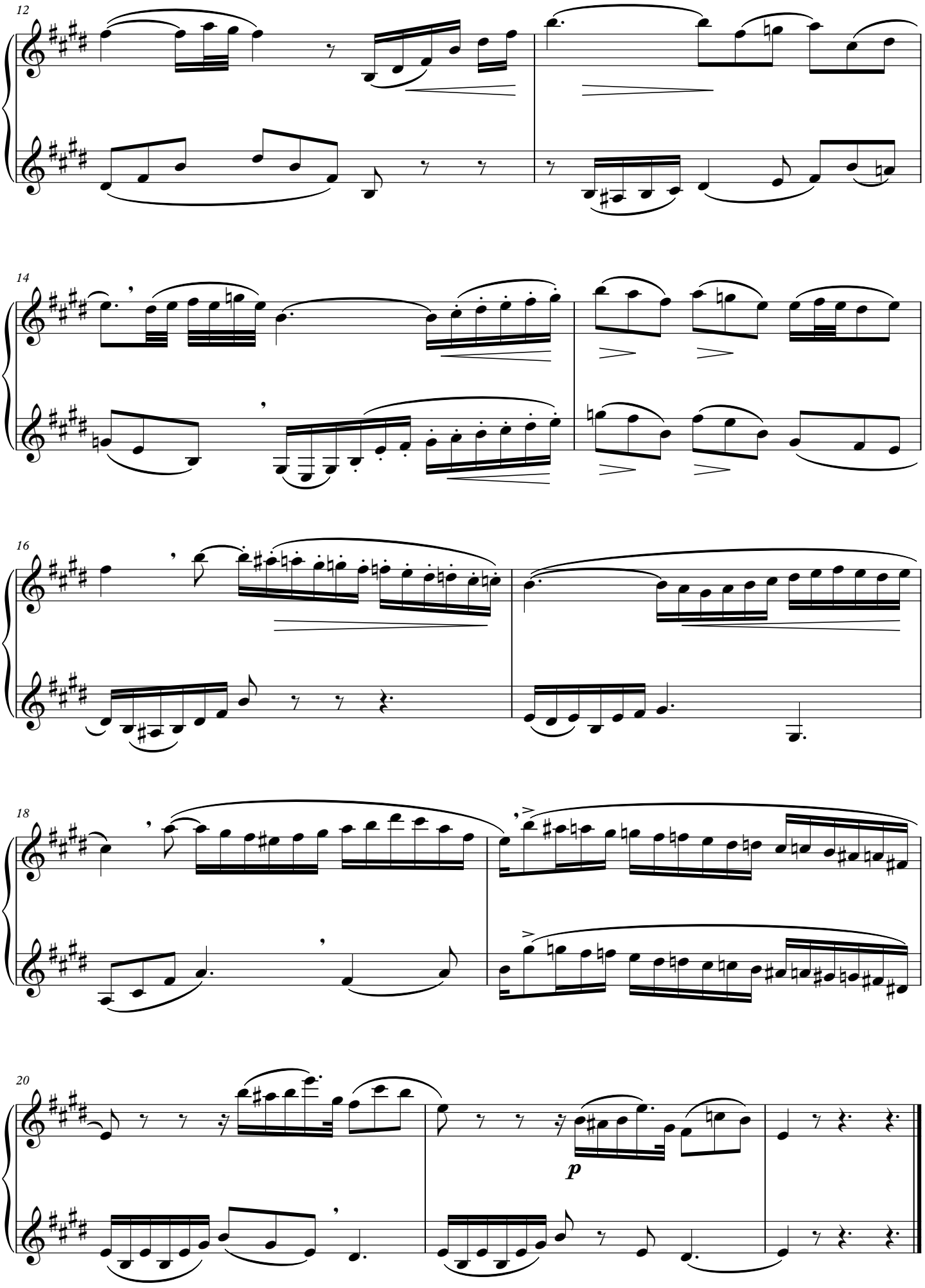
Dúo 46



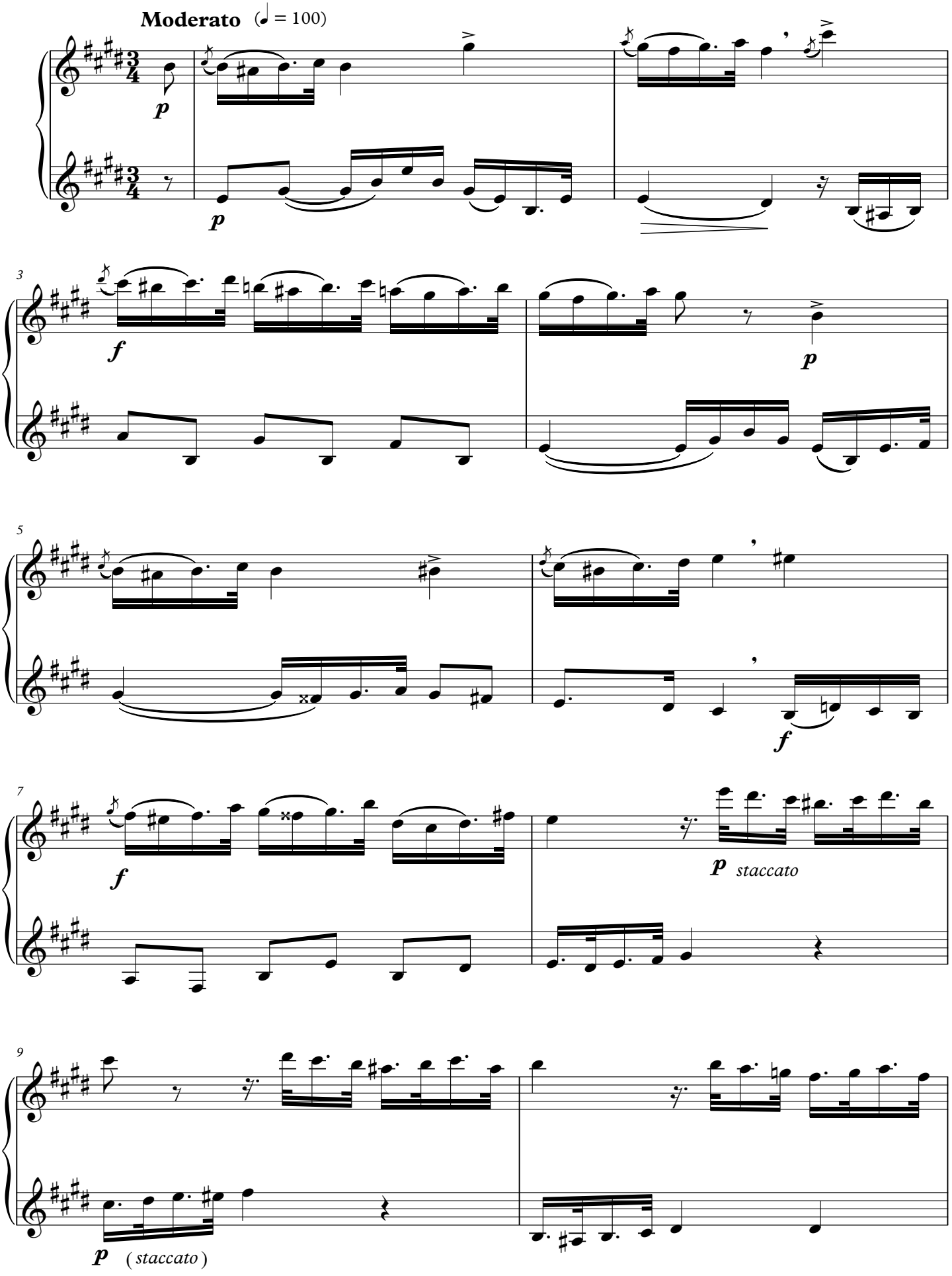

21
25
f
f
(dolce)
29
p
33
37
f
f

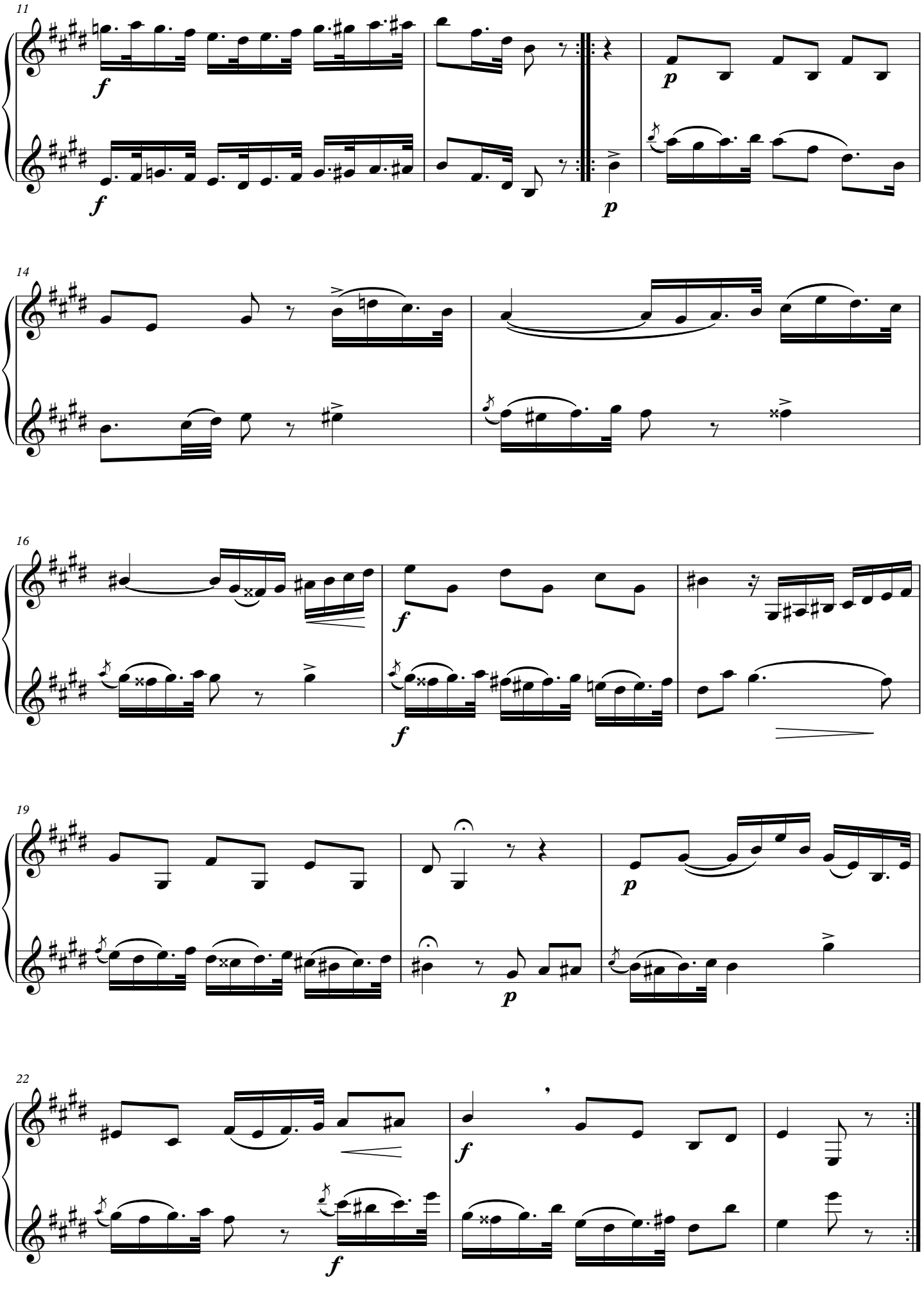
Dúo 47



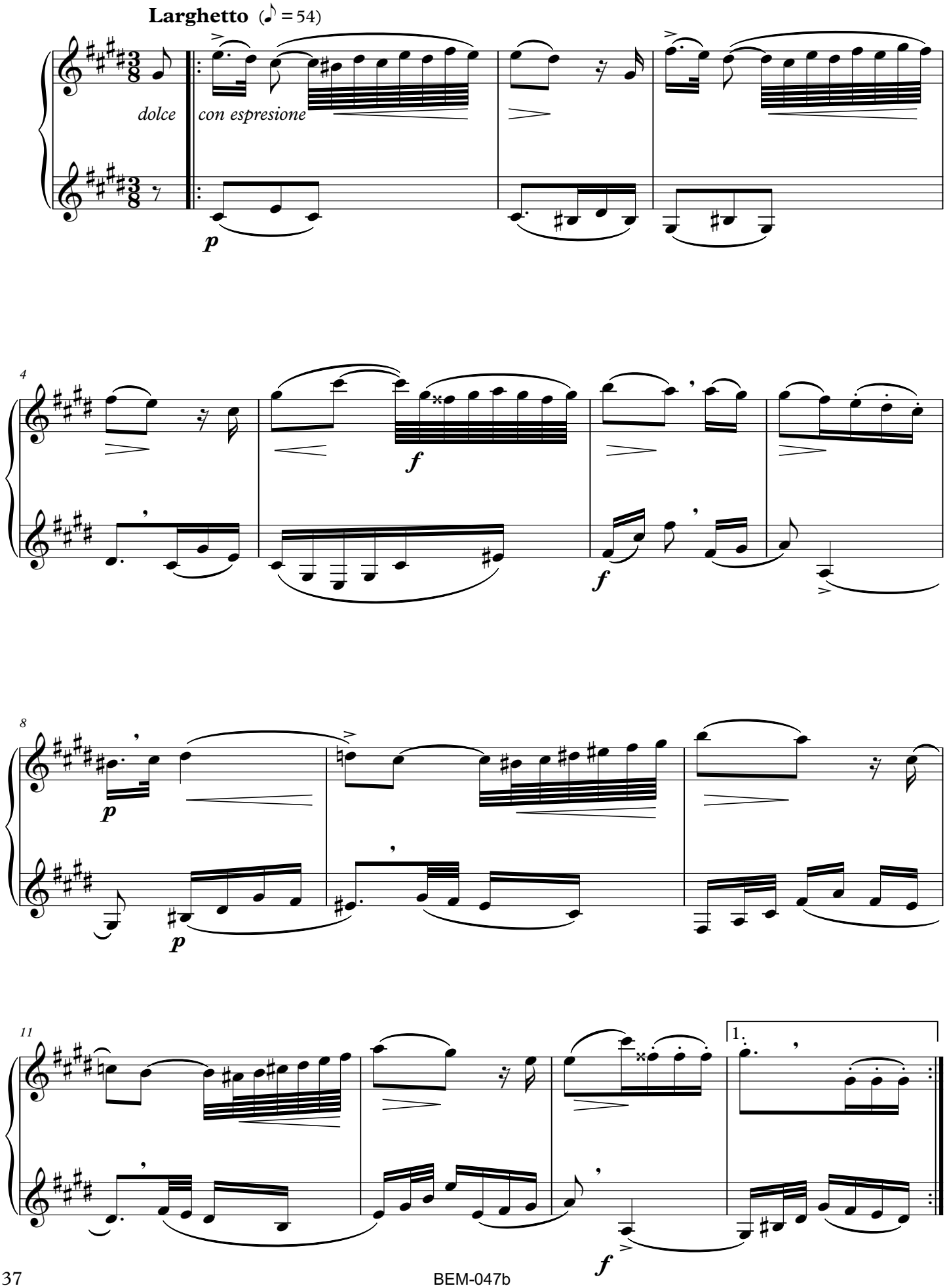

12
14
16
18
20
p

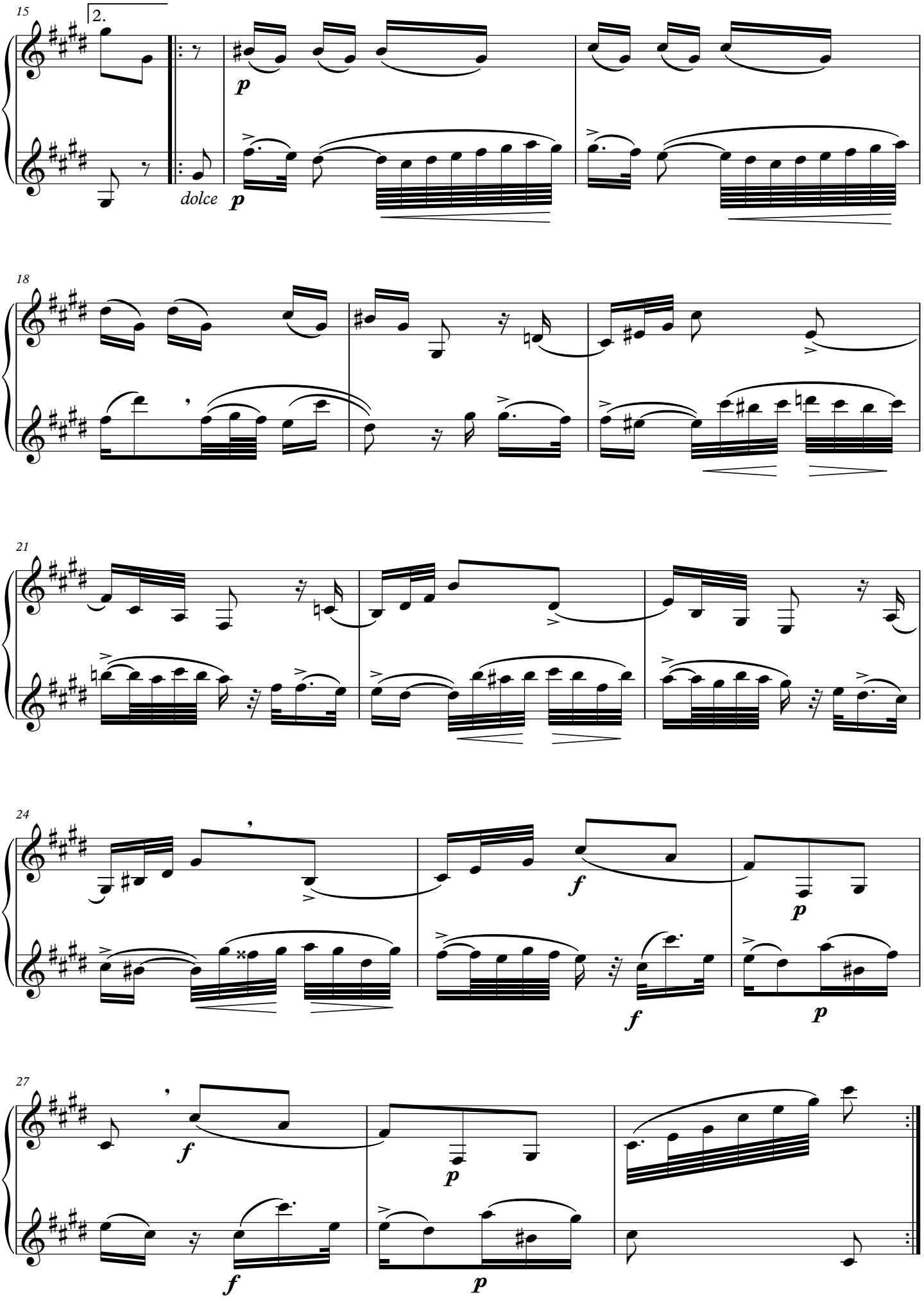
Dúo 48



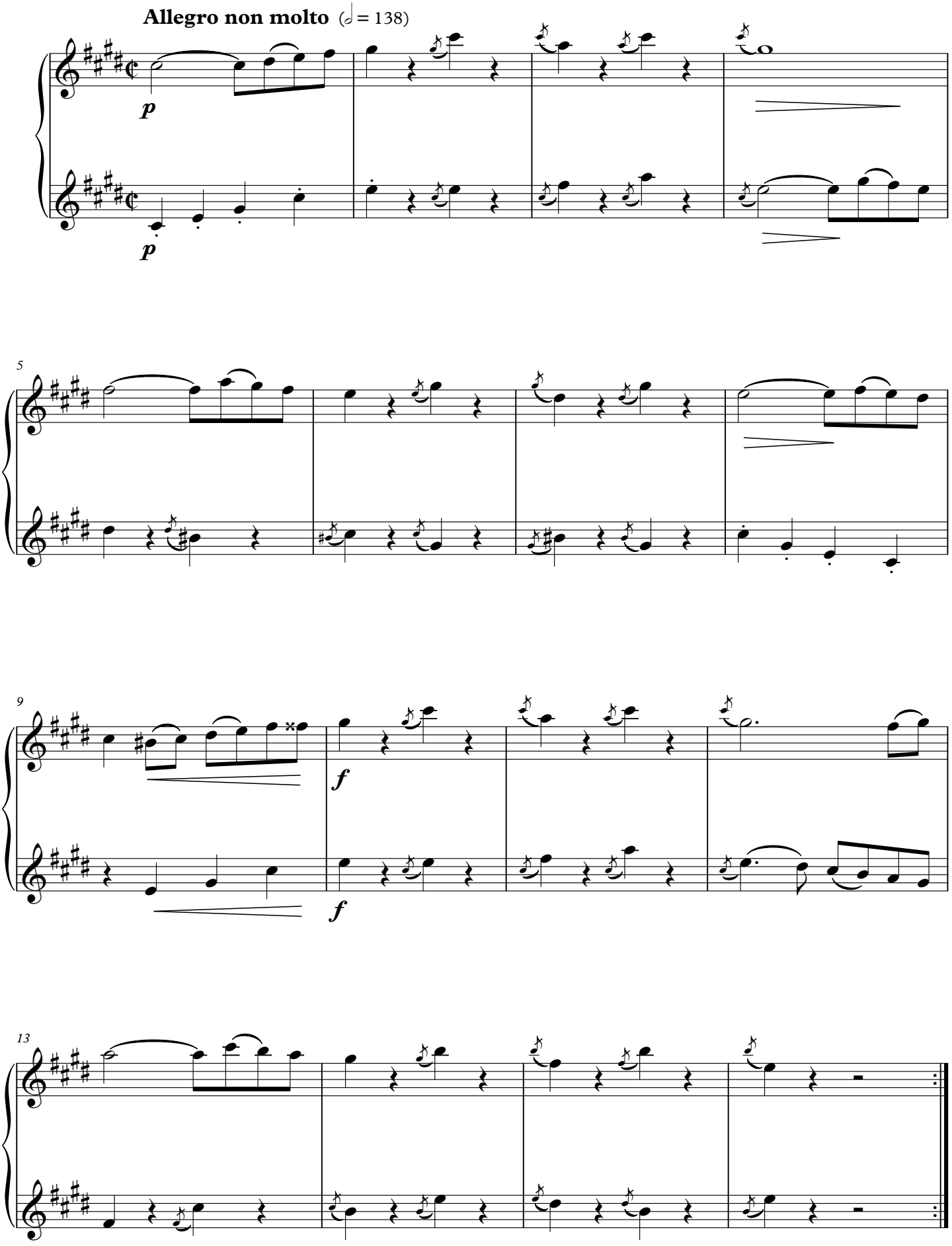

11
14
16
19
22

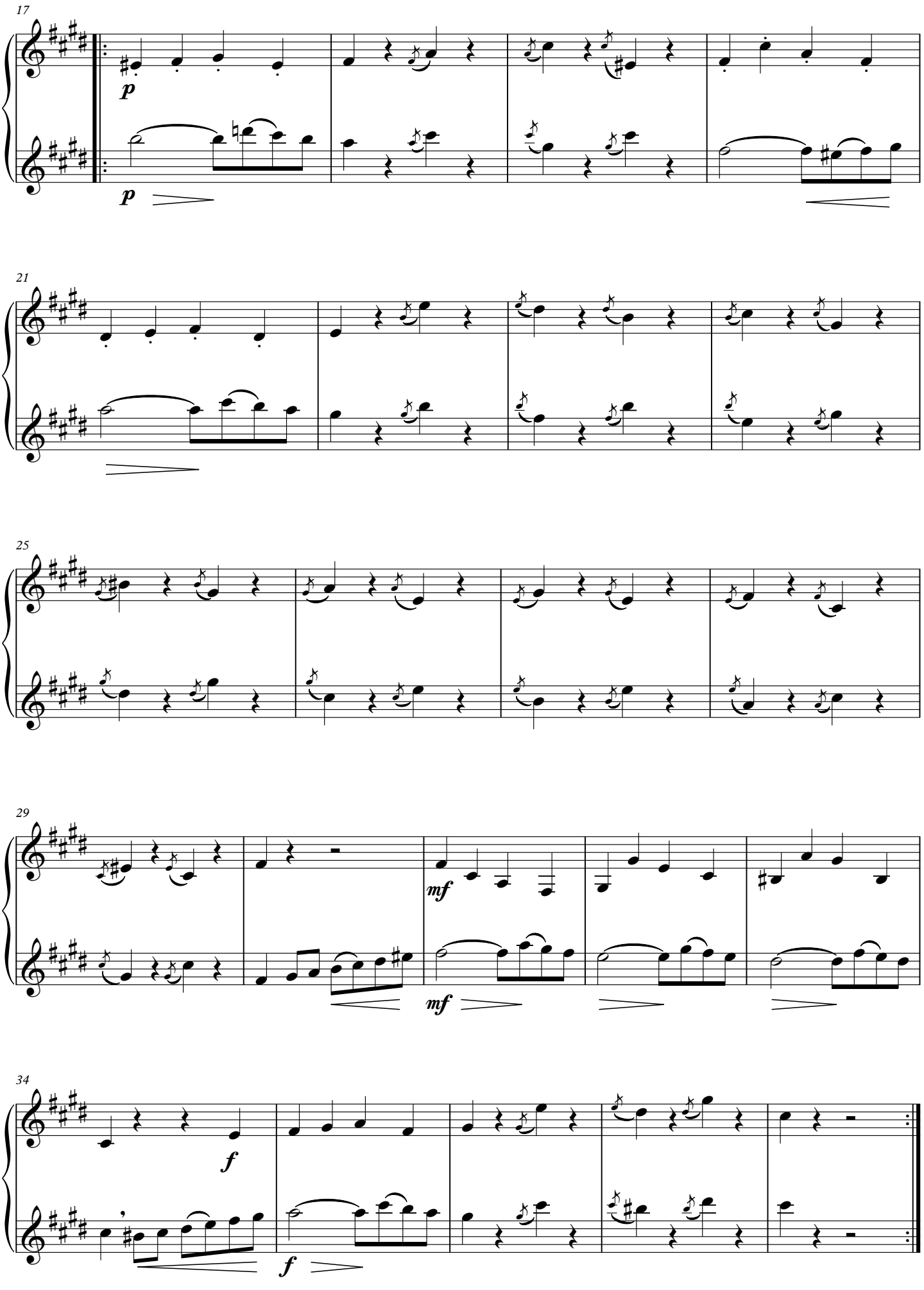
Dúo 49




15
2.
p
dolce
p
18
21
24
f
p
f
p
27
f
p
f
p

Dúo 50

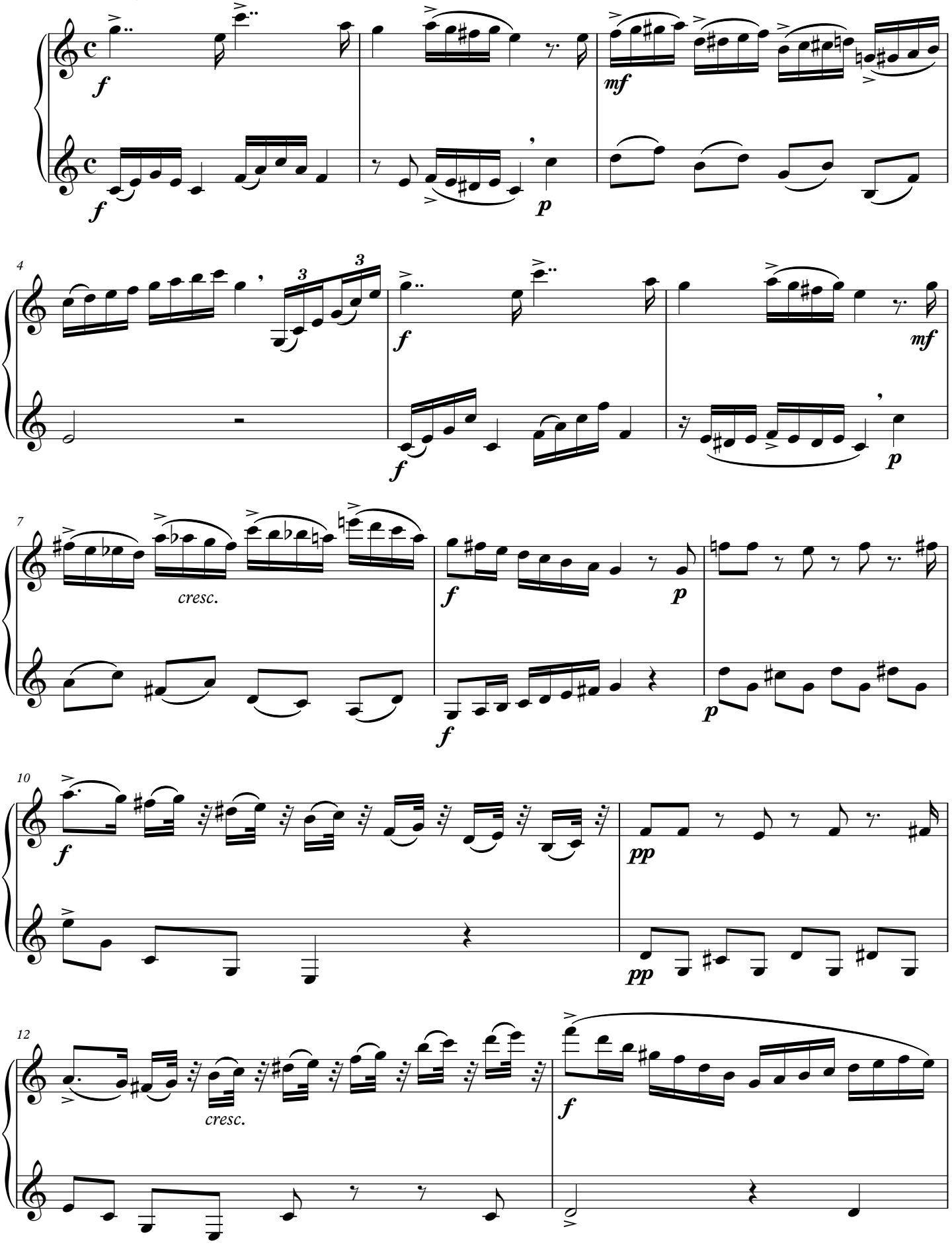


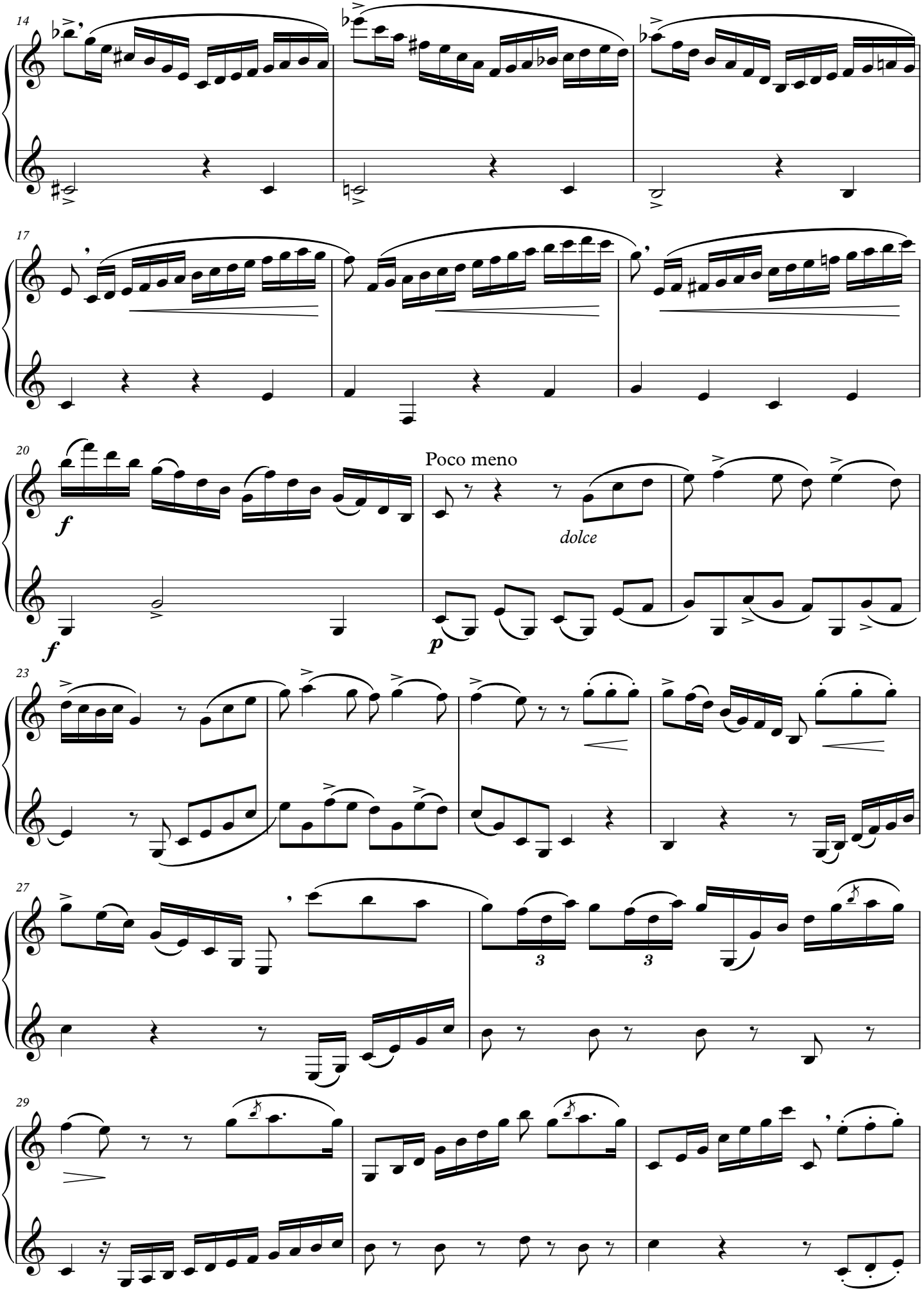

17
p
p
21
25
29
mf
mf
34
f
f

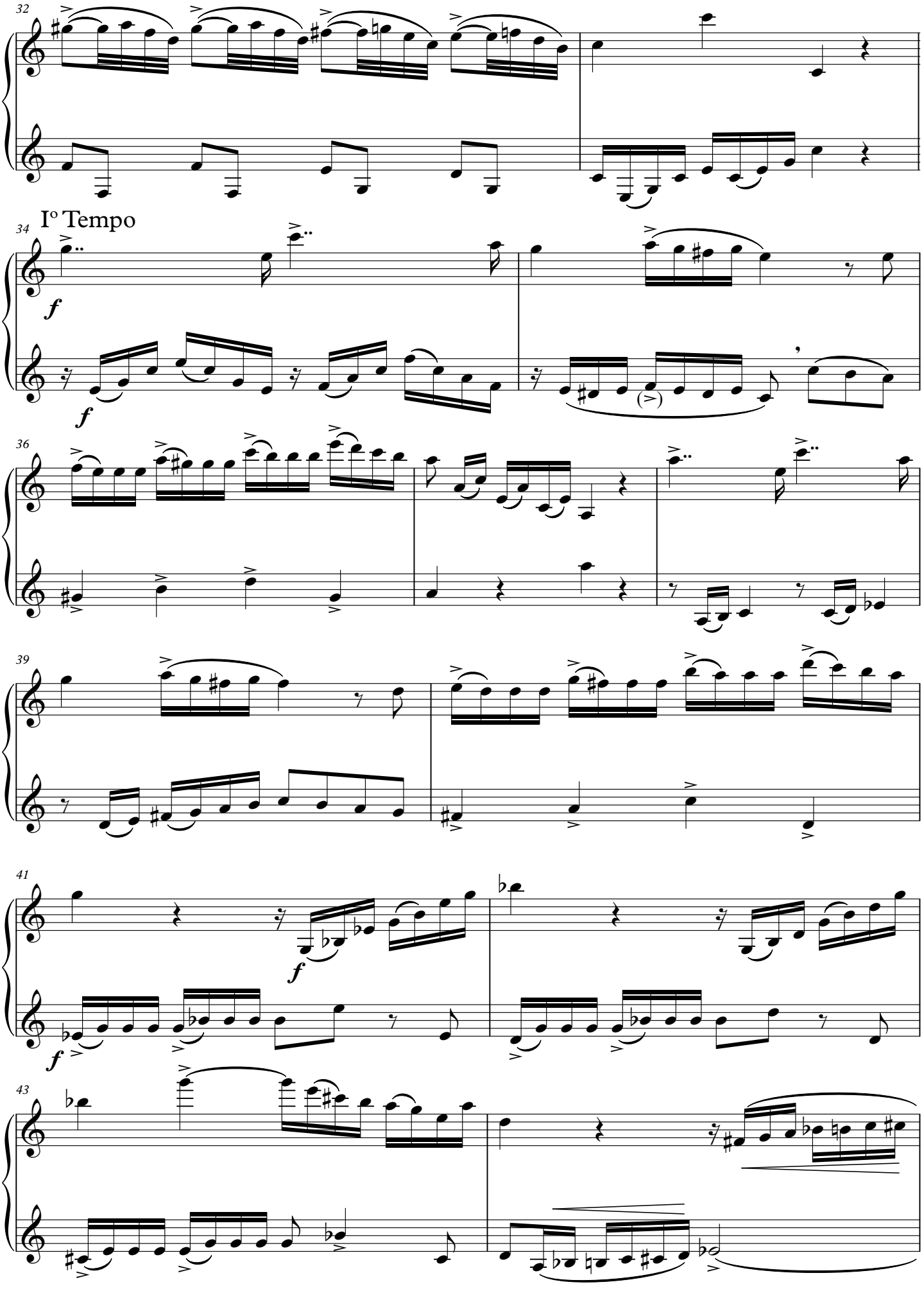
Dúo 51

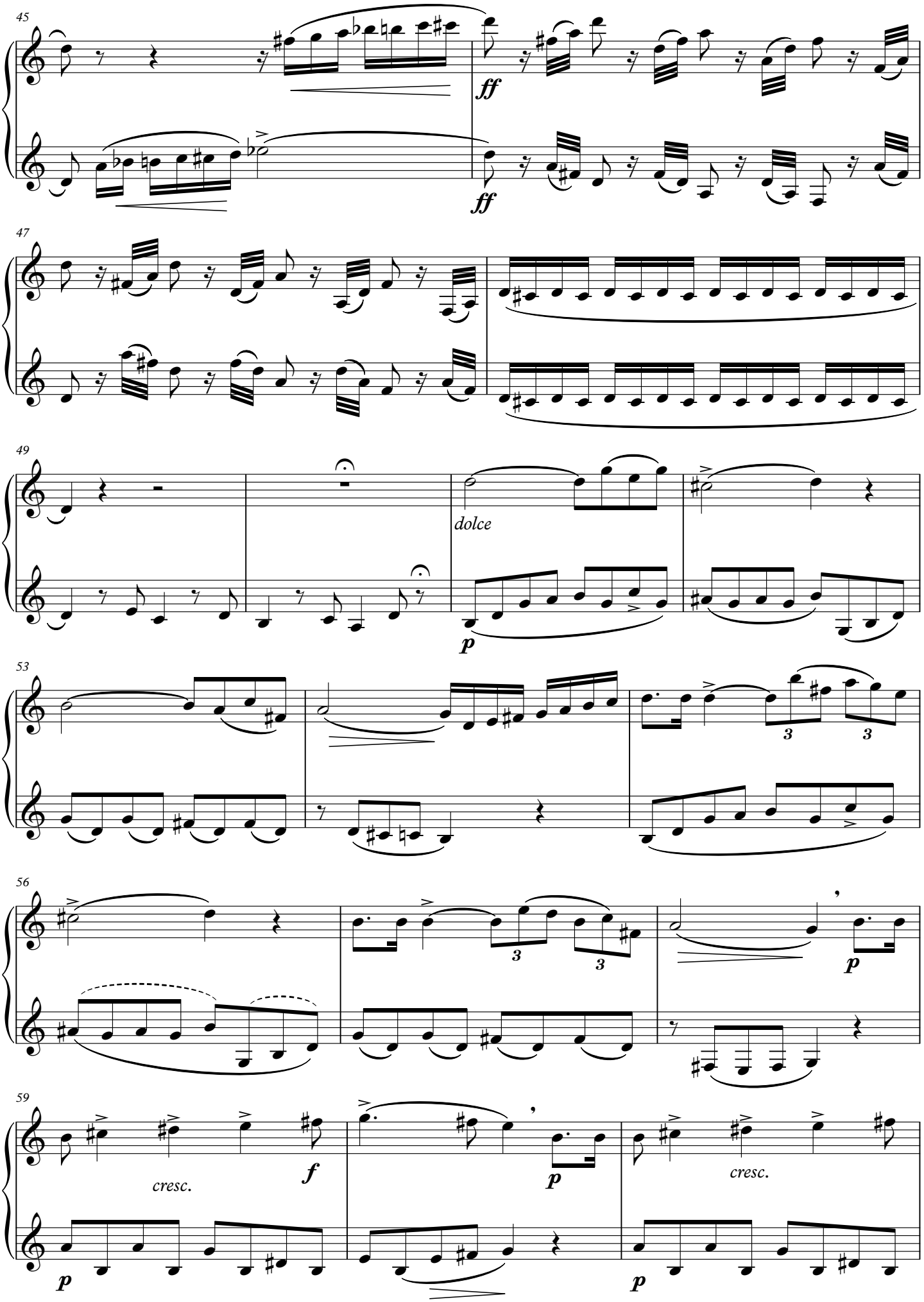
I

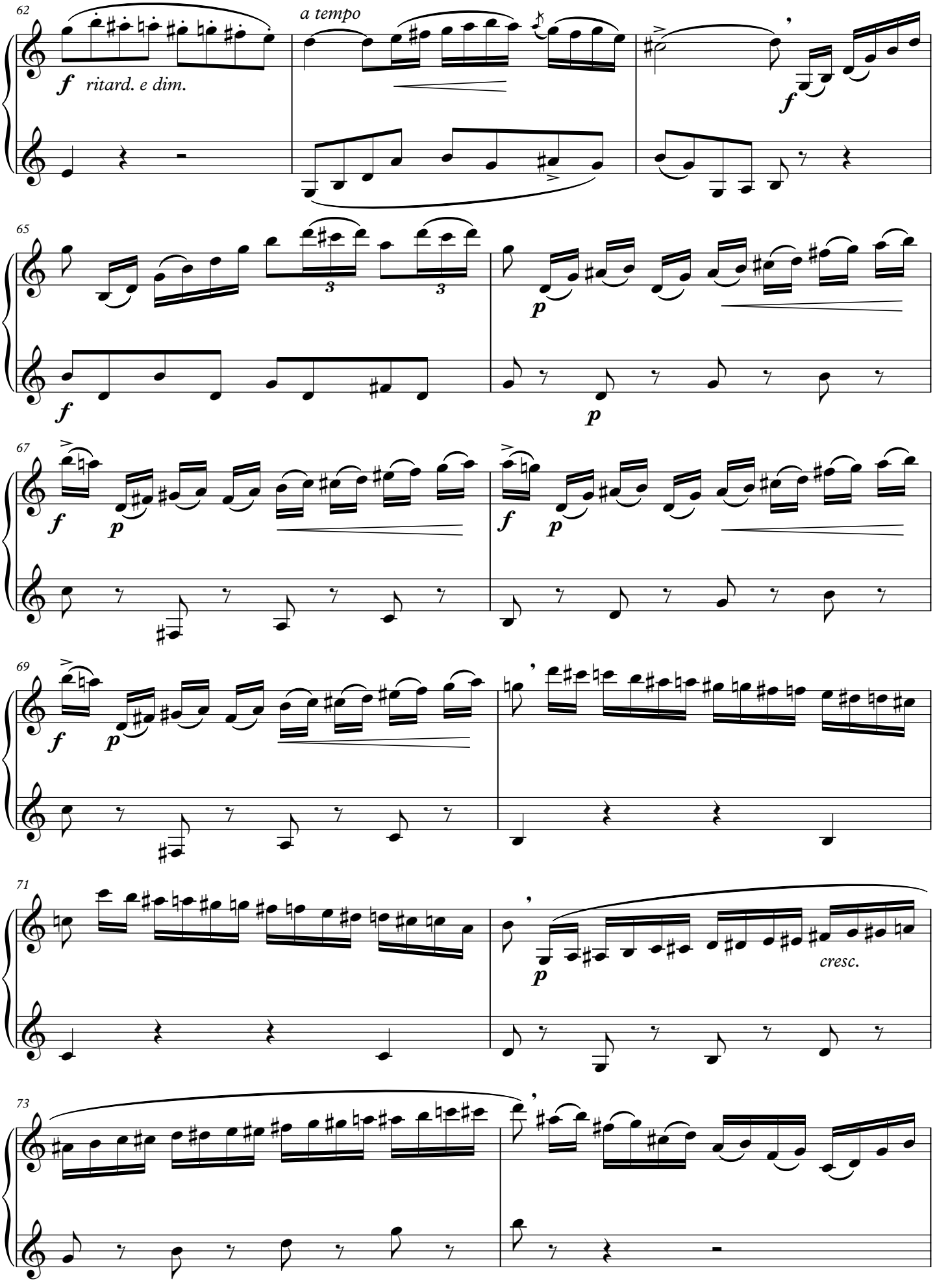
Allegro risoluto (♩=112)

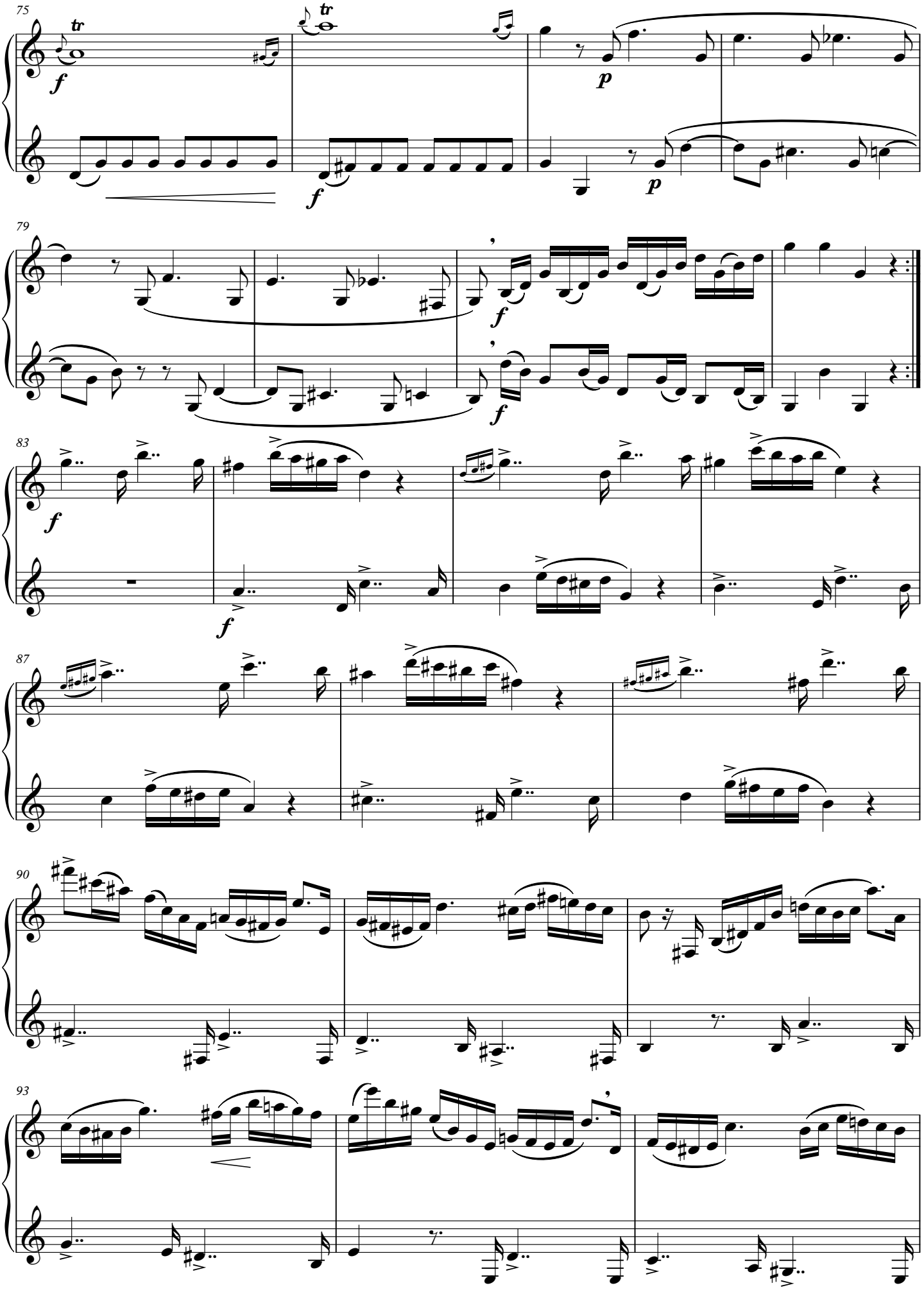


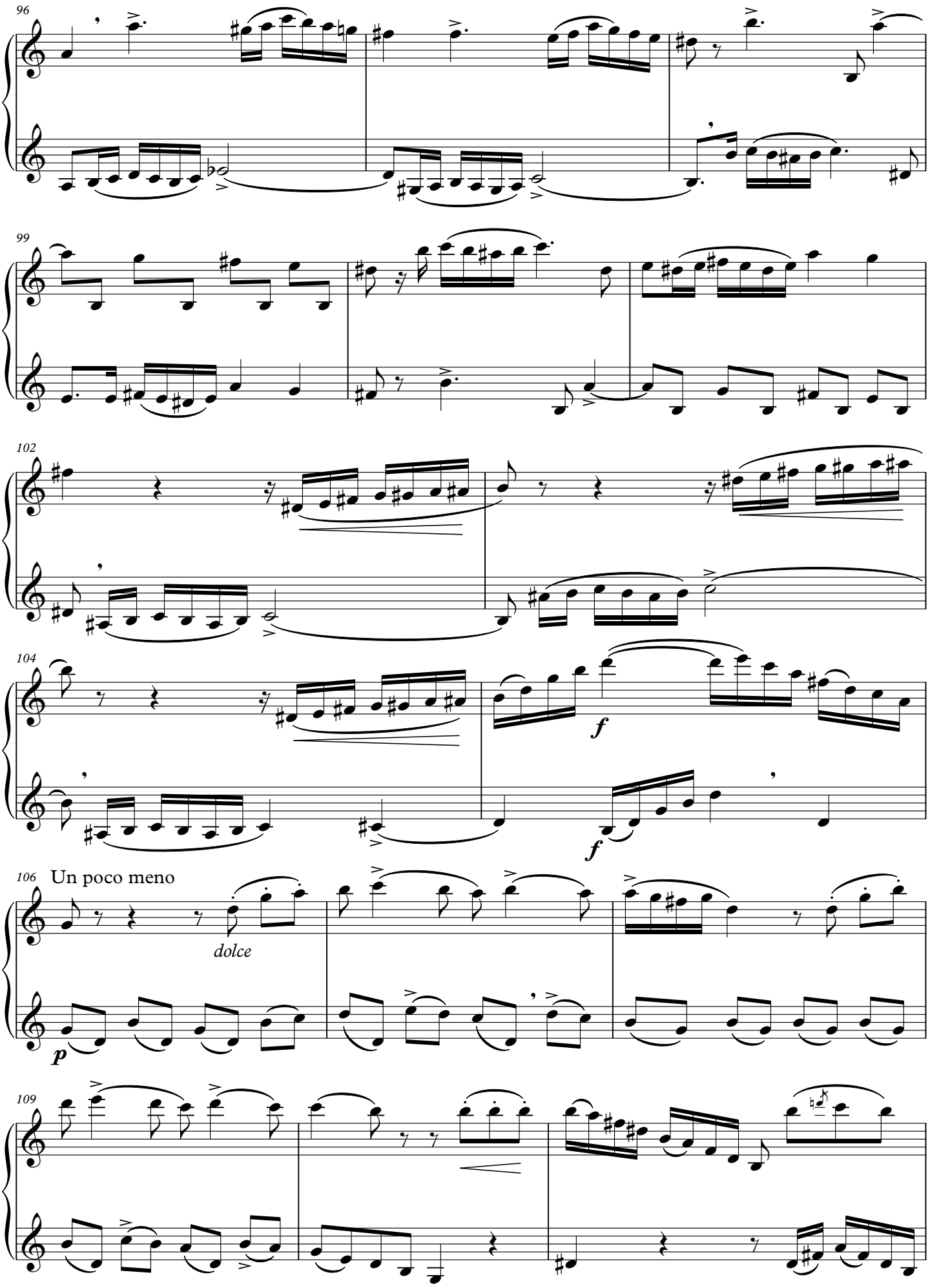

14
17
20
Poco meno
dolce
23
27
29

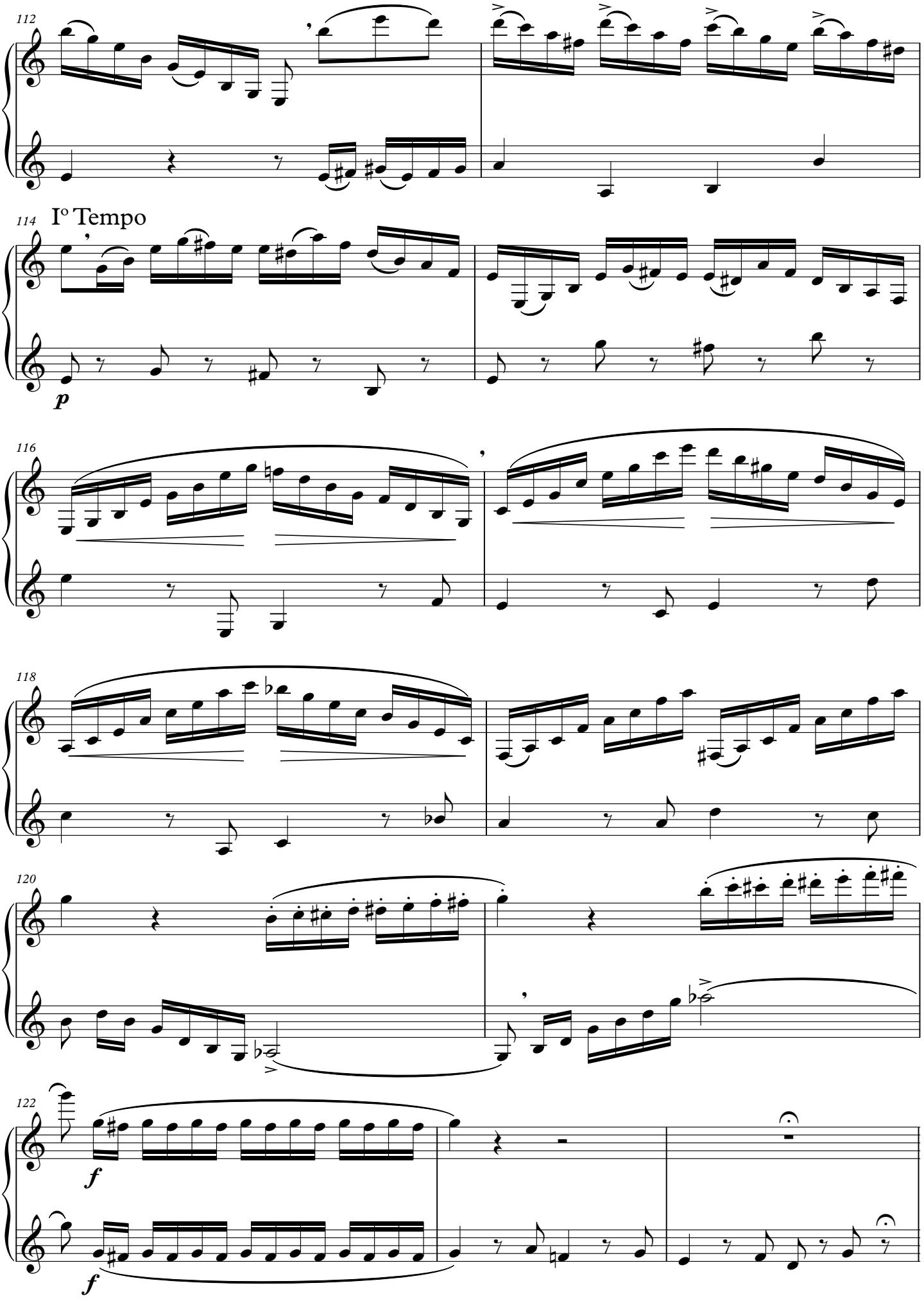

32
I° Tempo
34
f
f
36
39
41
f
f
43

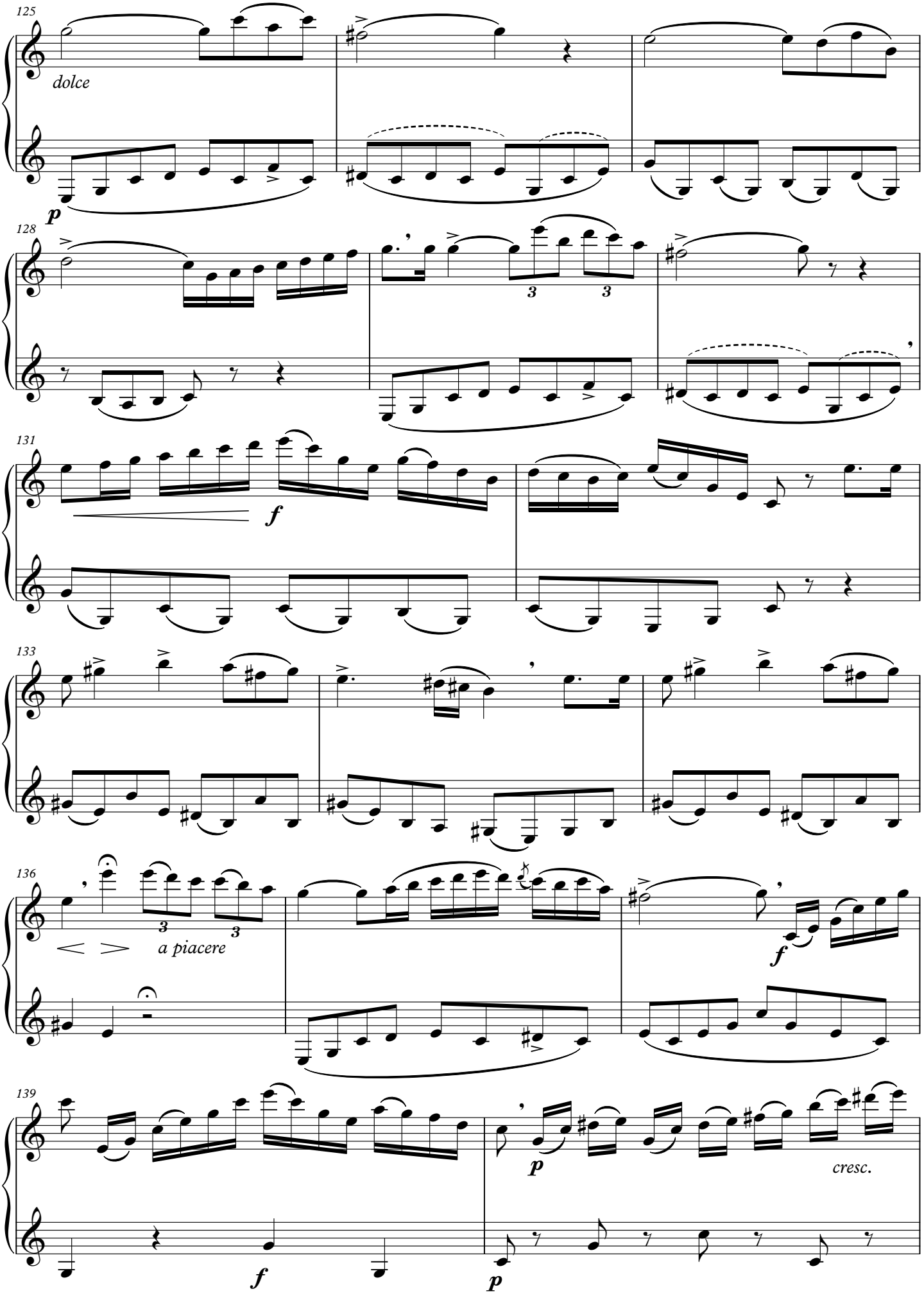

45
ff
ff
47
49
dolce
p
53
3
3
56
3
3
p
59
cresc.
f
p
p
cresc.
p

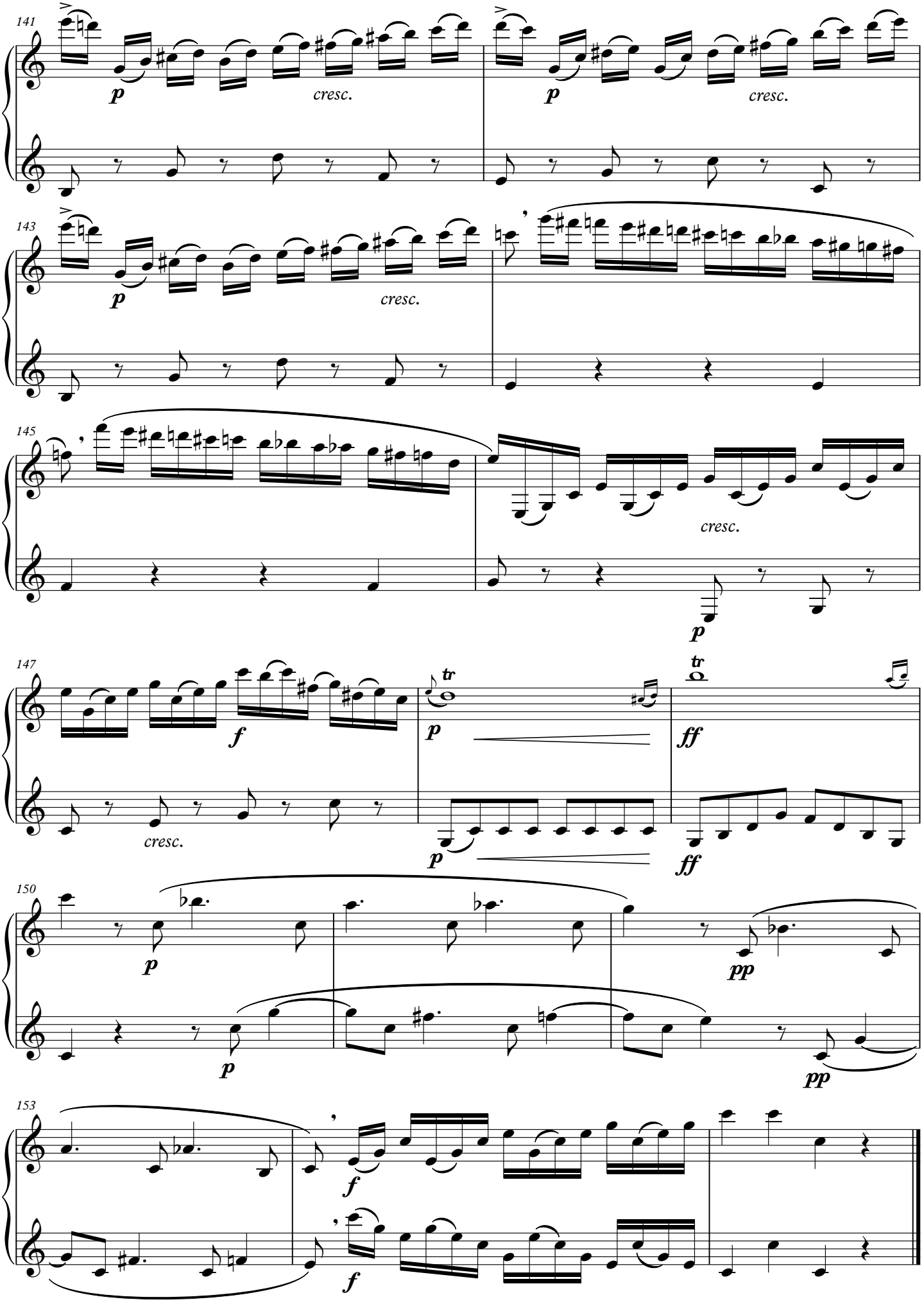

62
a tempo
f ritard. e dim.
f
65
3
3
f
p
67
f
p
f
p
69
f
p
71
p
cresc.
73


75
79
83
87
90
93

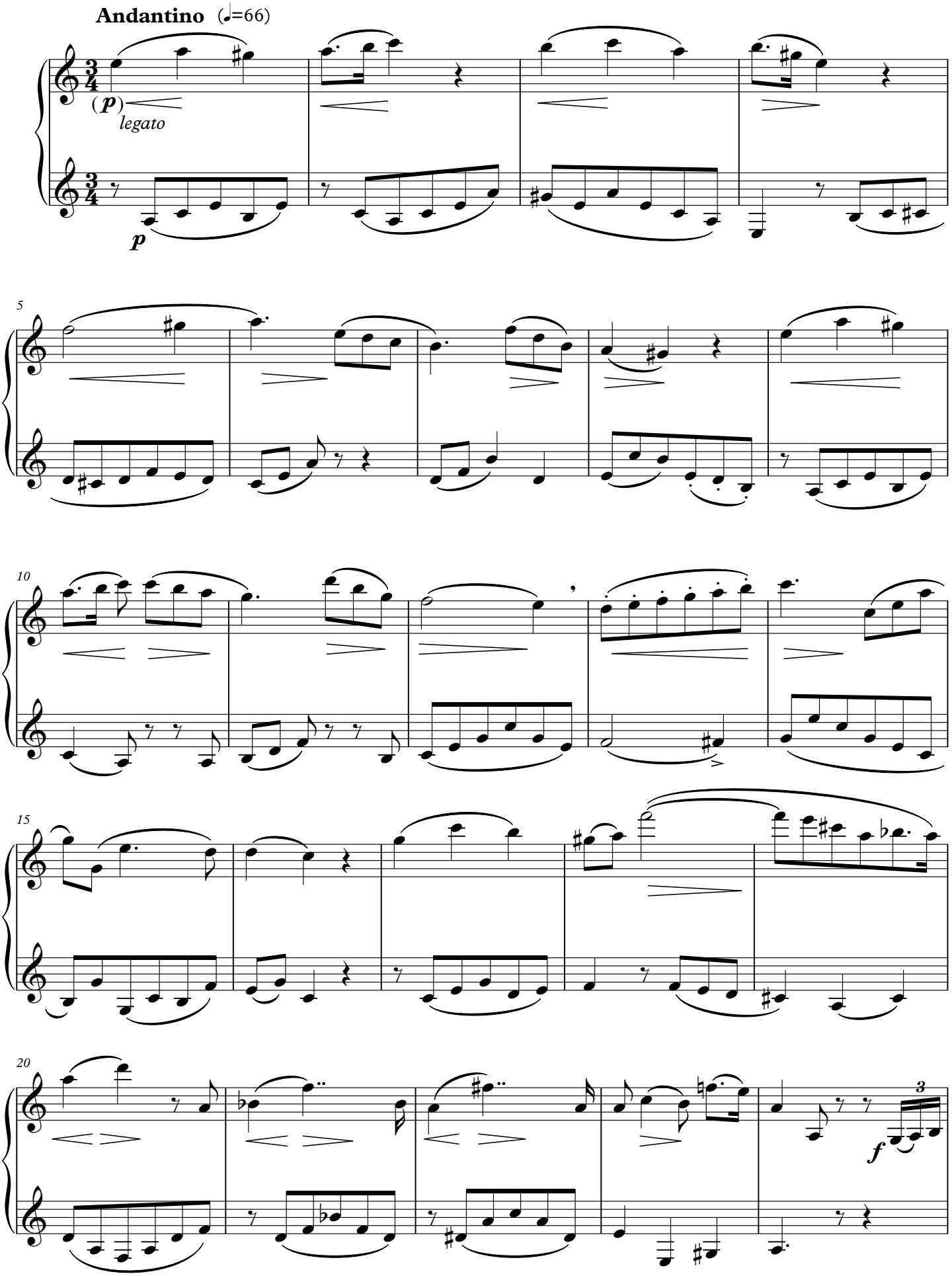

96
99
102
104
106
Un poco meno
dolce
109

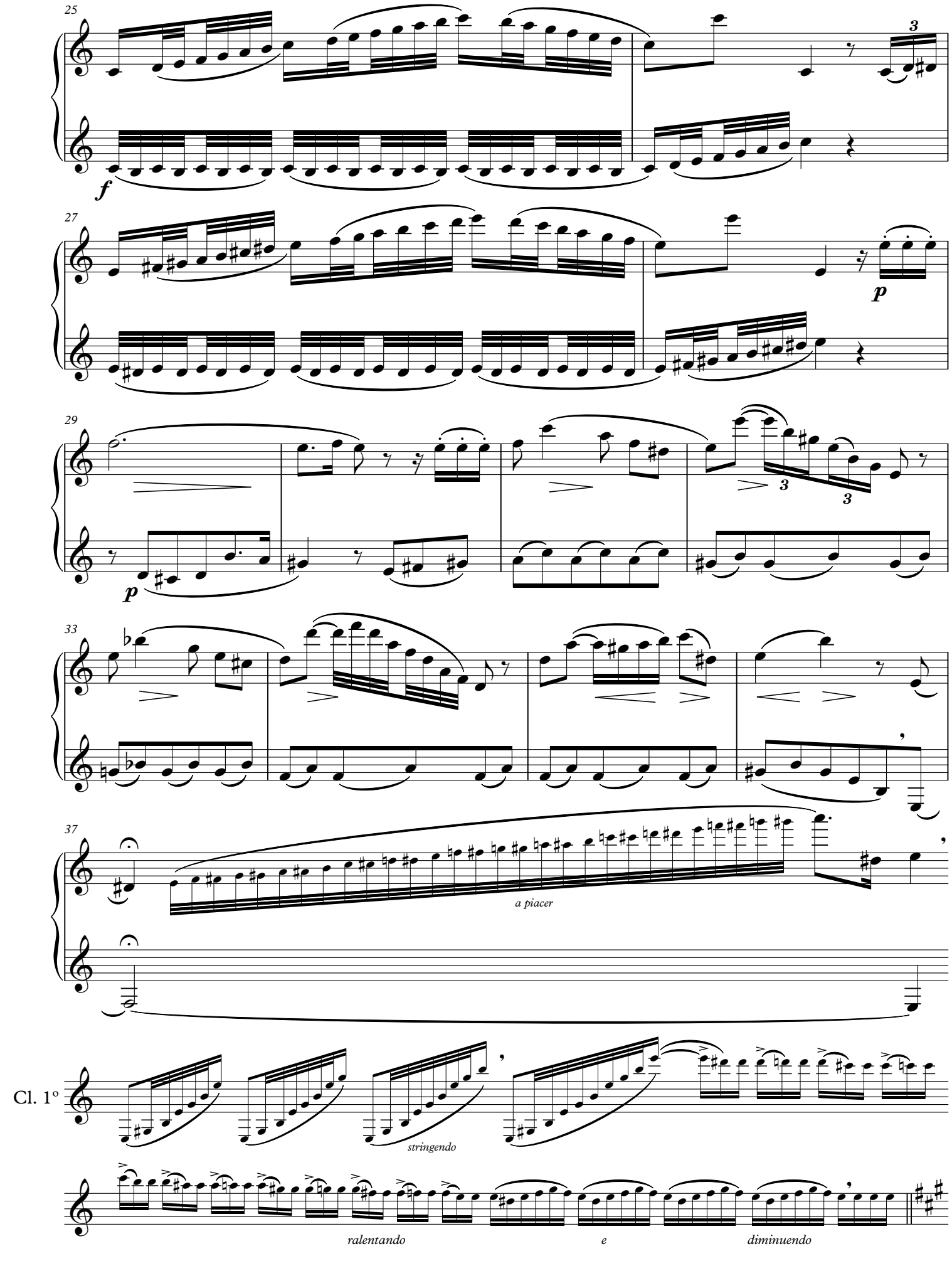

112
114
Iº Tempo
p
116
118
120
122
f
f

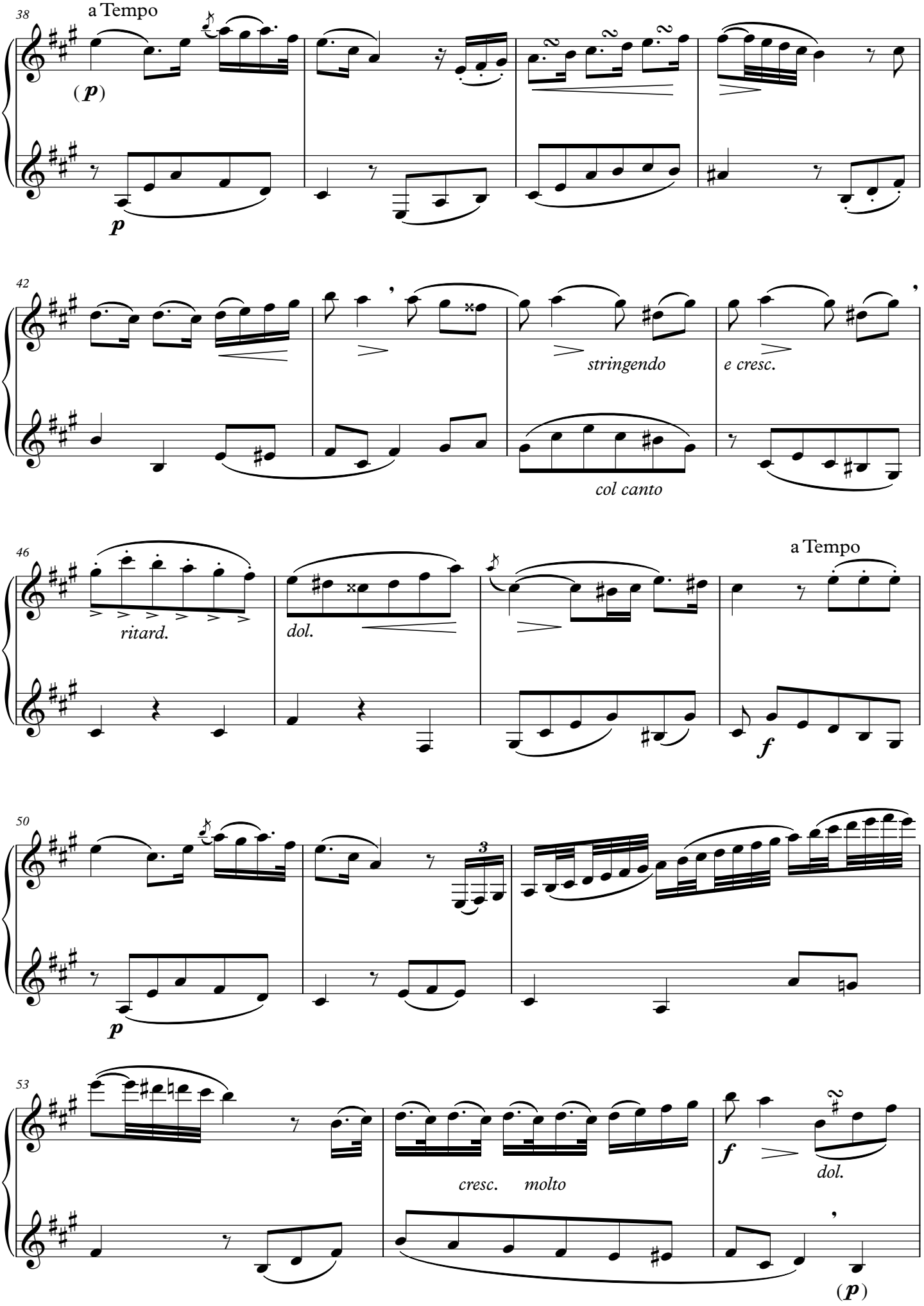

125
dolce
p
128
131
f
133
136
a piacere
f
139
p
cresc.
f
p

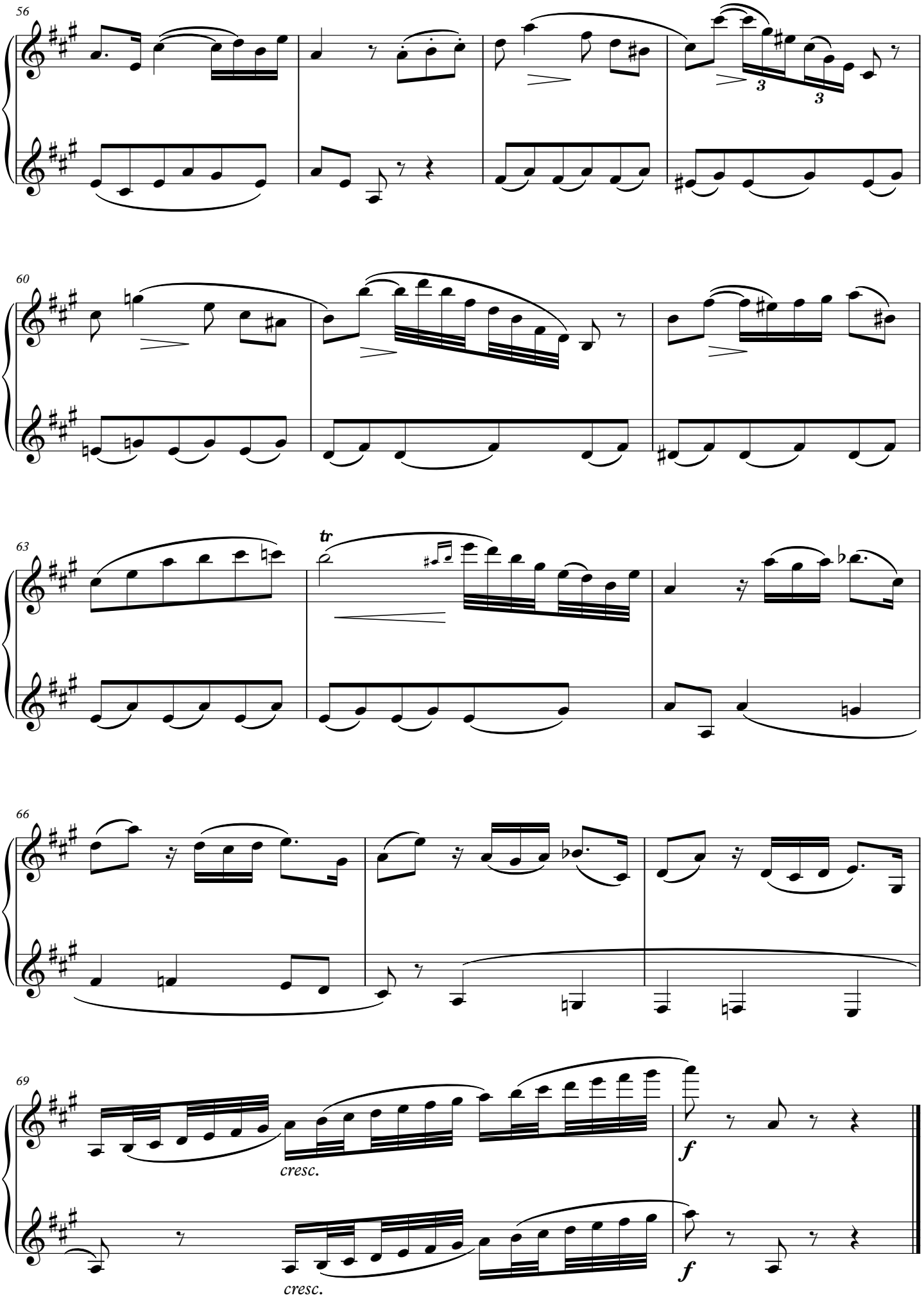

141
p
cresc.
p
cresc.
143
p
cresc.
145
cresc.
p
147
f
cresc.
p
tr
p
tr
ff
ff
150
p
pp
p
pp
153
f
f

II



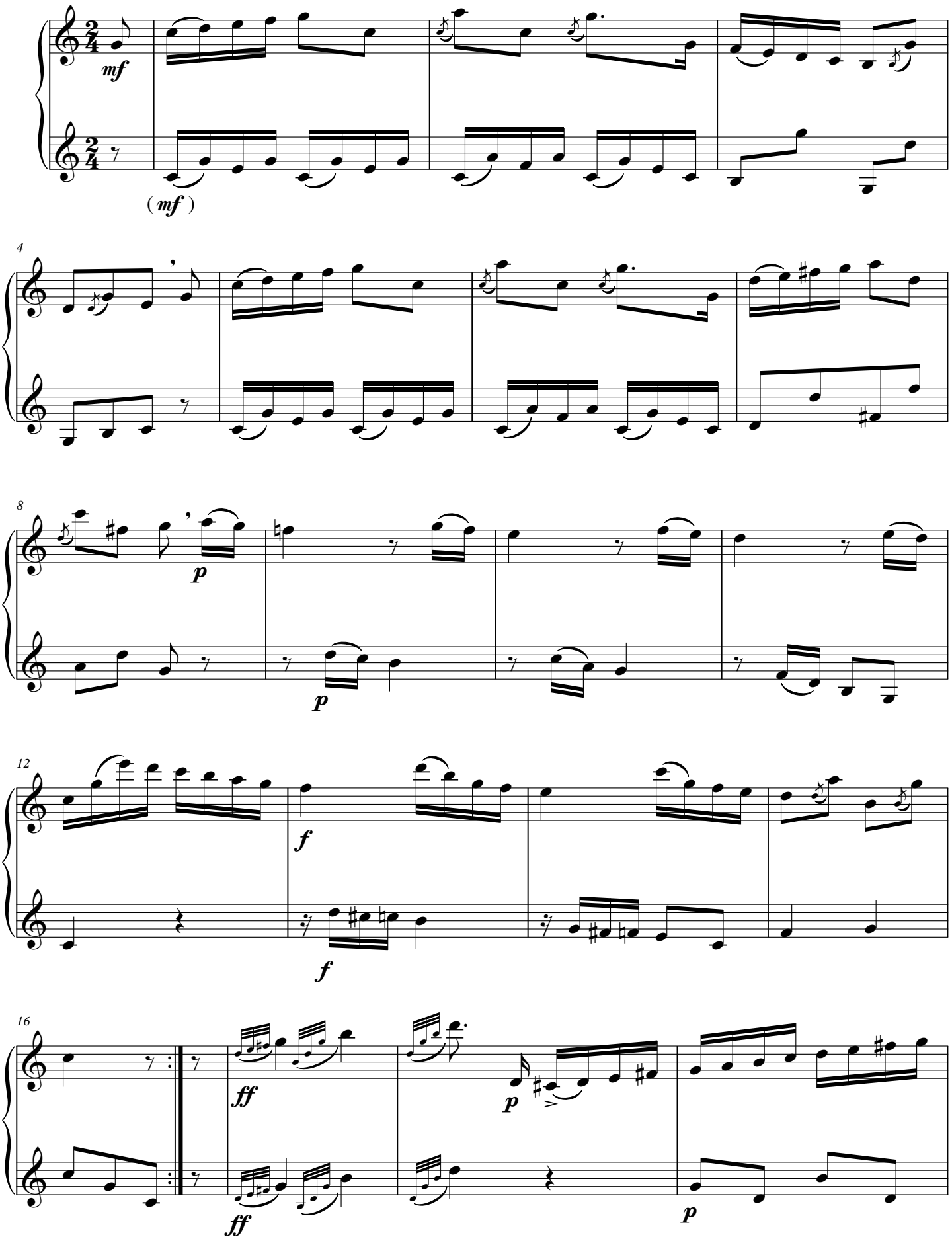

25
f
27
p
29
p
33
37
a piacer
Cl. 1º
stringendo
ralentando
e
diminuendo

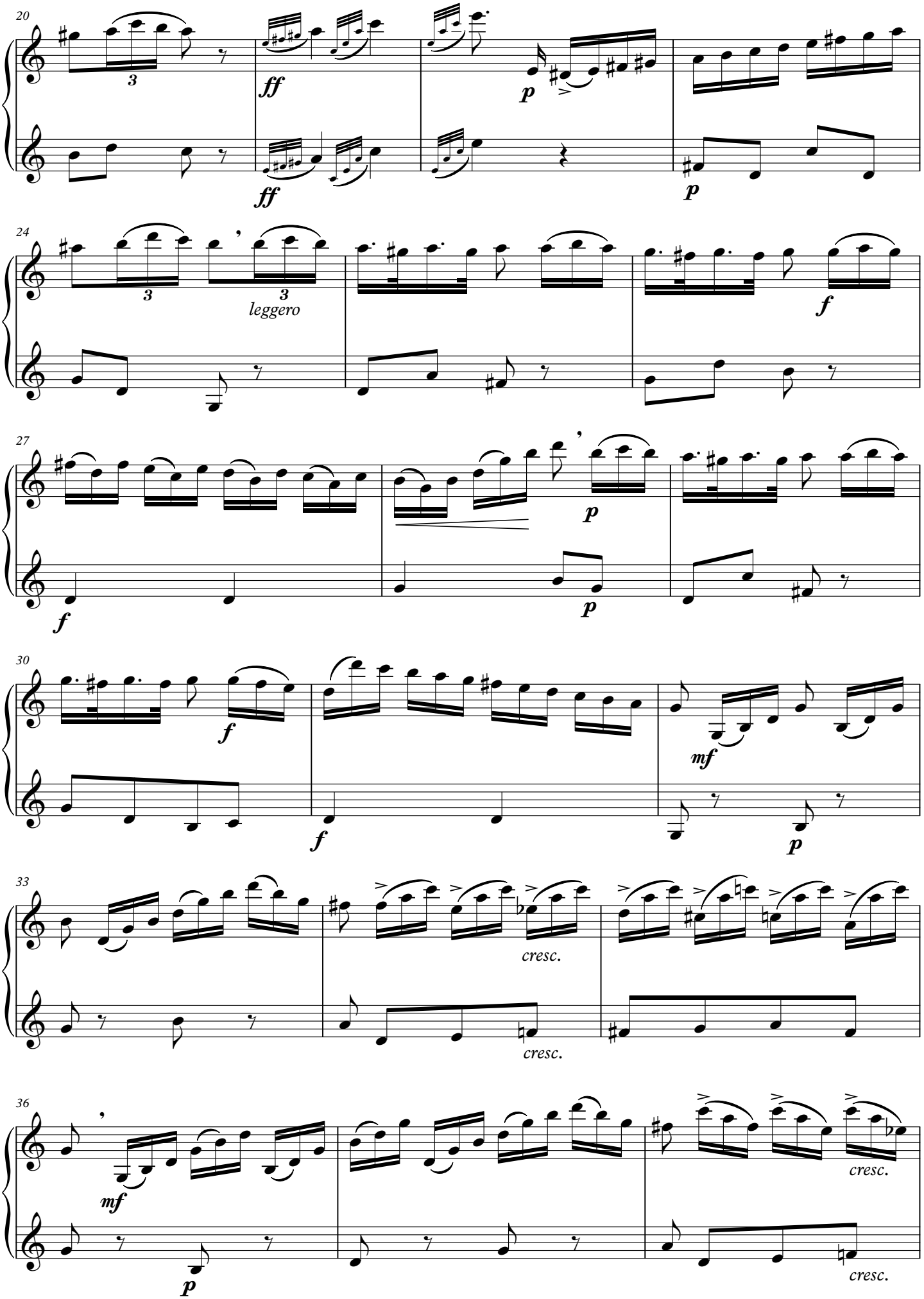

38
a Tempo
(p)
p
42
stringendo
e cresc.
col canto
46
ritard.
dol.
a Tempo
f
50
3
p
53
cresc. molto
f
dol.
(p)

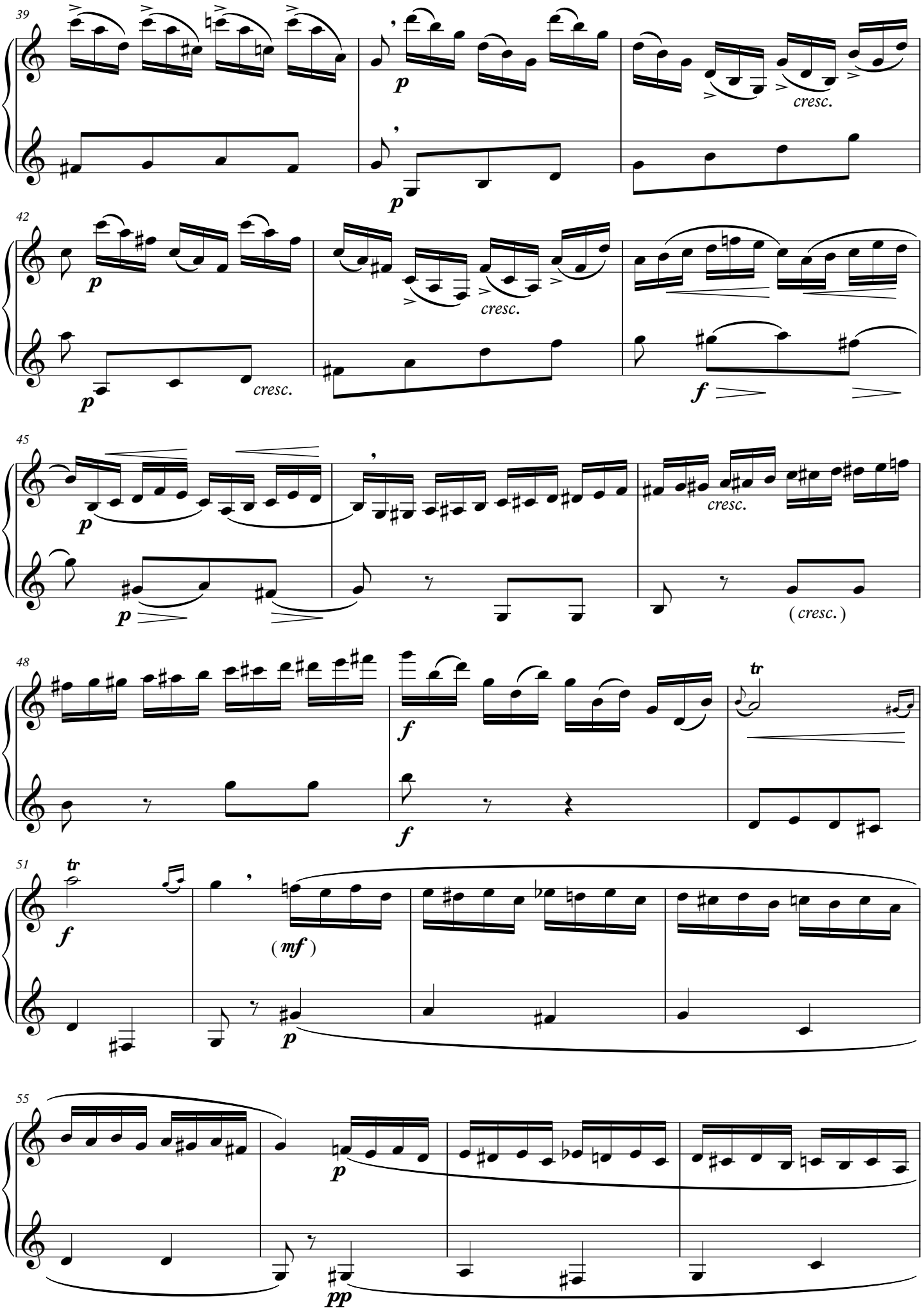

56
60
63
tr
66
69
cresc.
cresc.
f
f

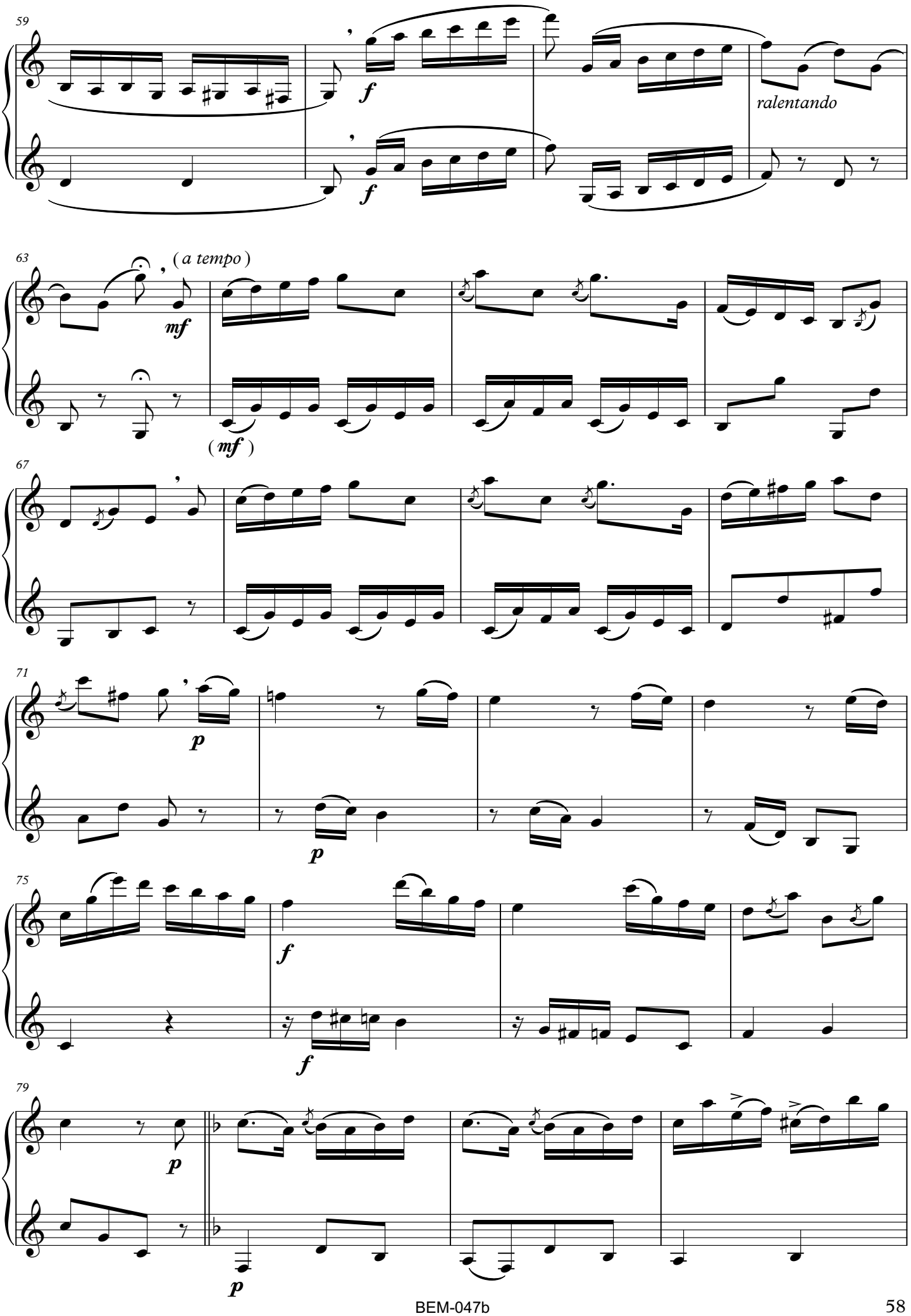
III

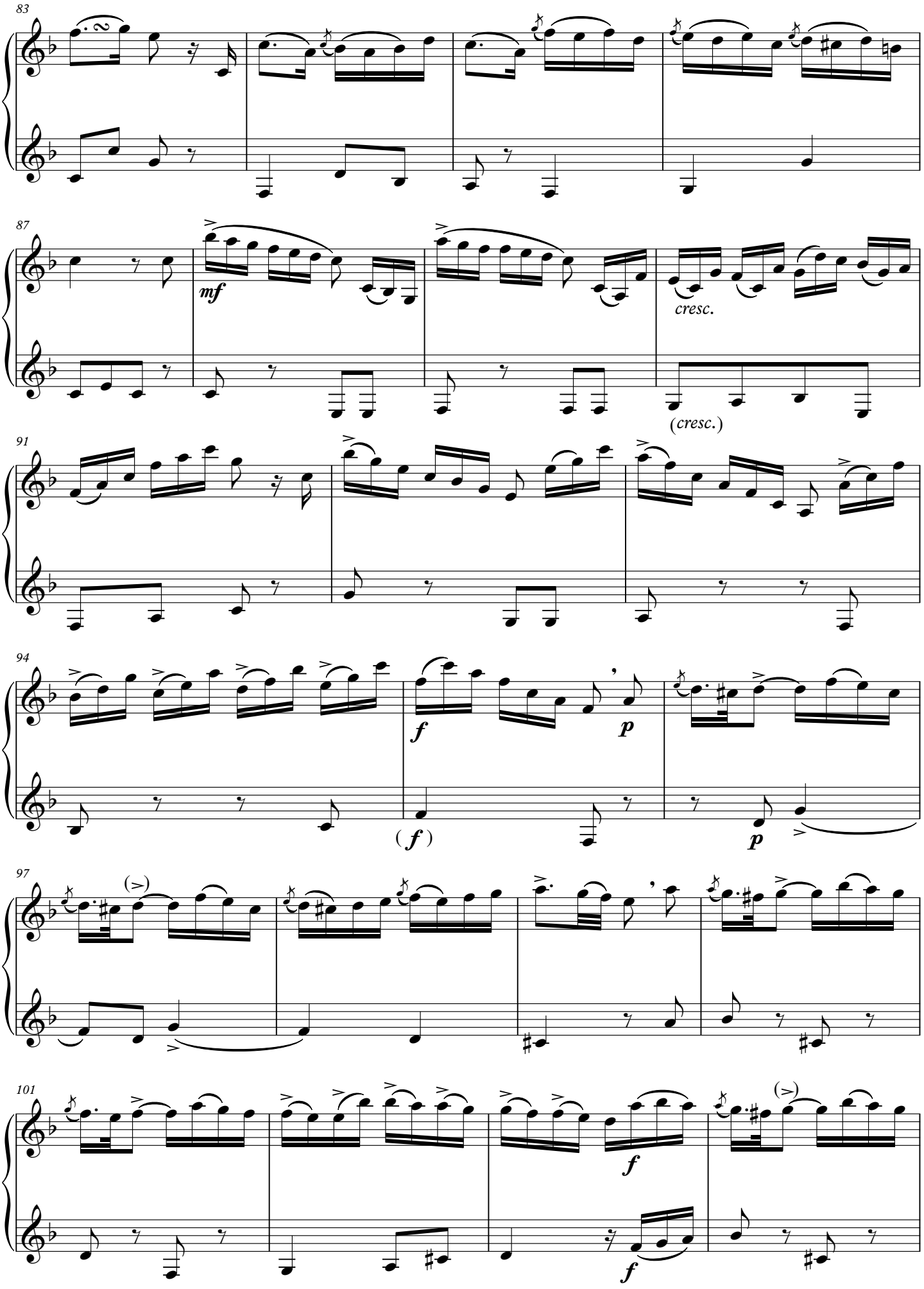
Rondo. Allegretto (♩=108)

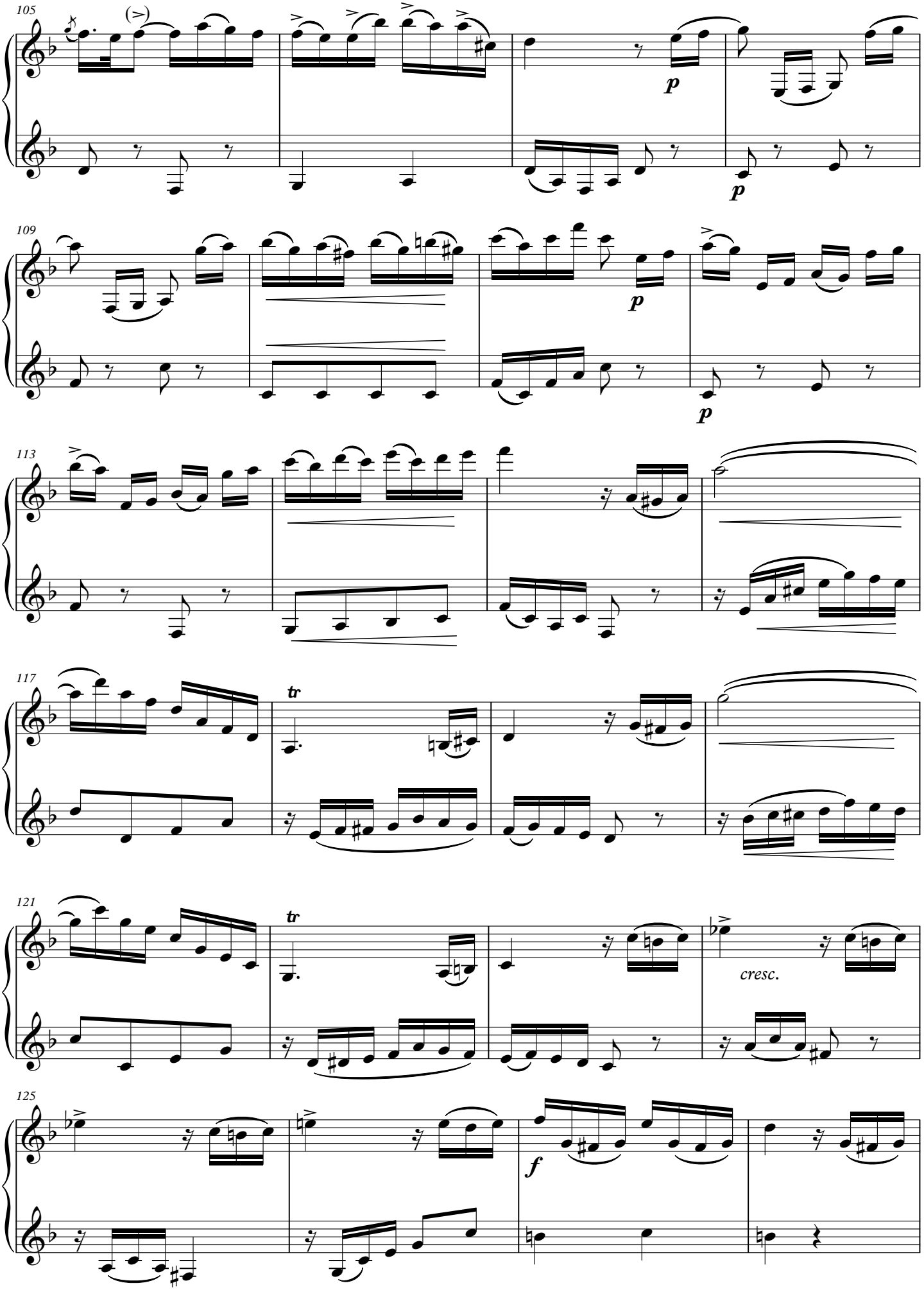


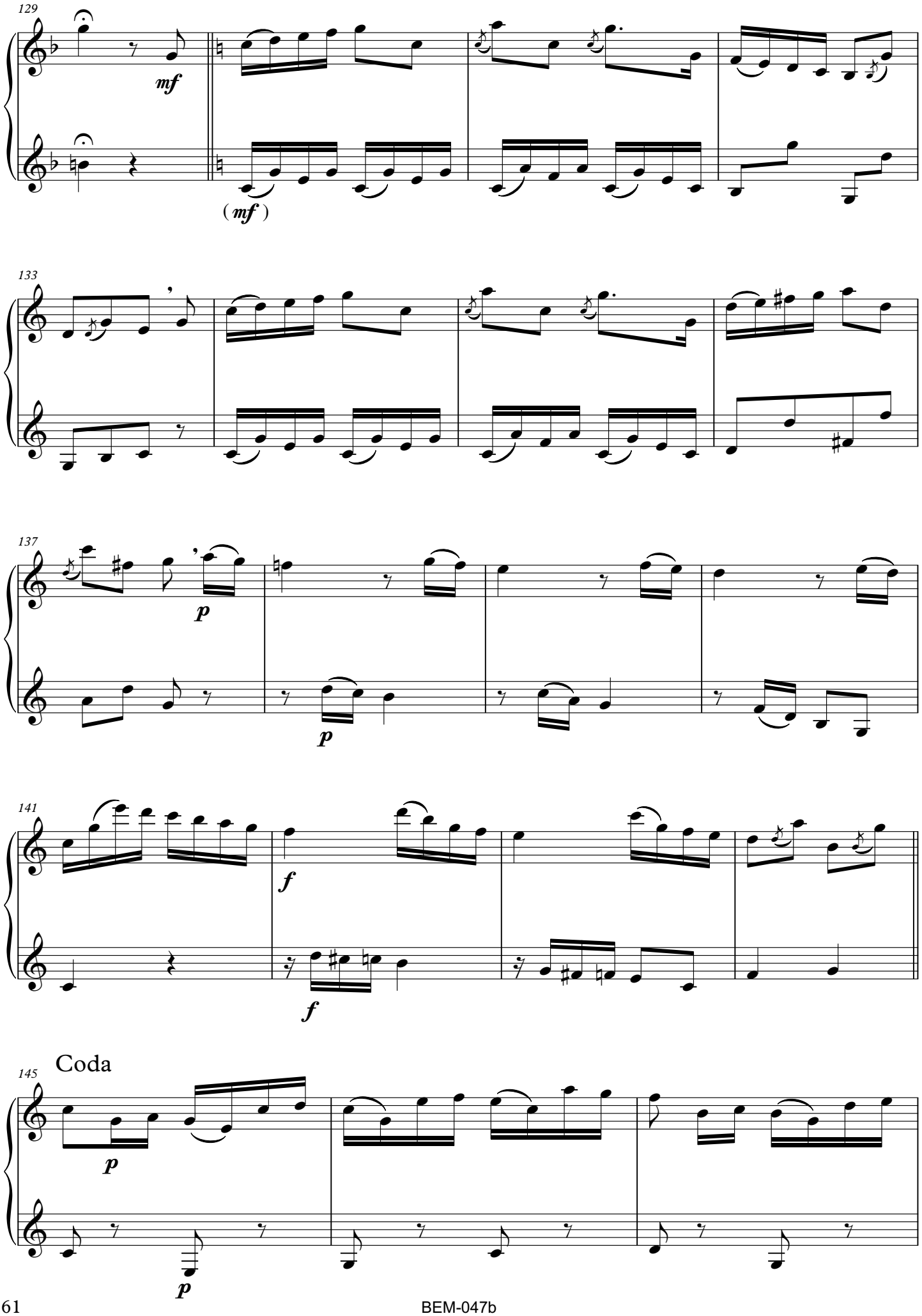

20
ff
p
ff
p
24
leggero
f
27
f
p
p
30
f
mf
f
p
33
cresc.
cresc.
36
mf
p
cresc.
cresc.

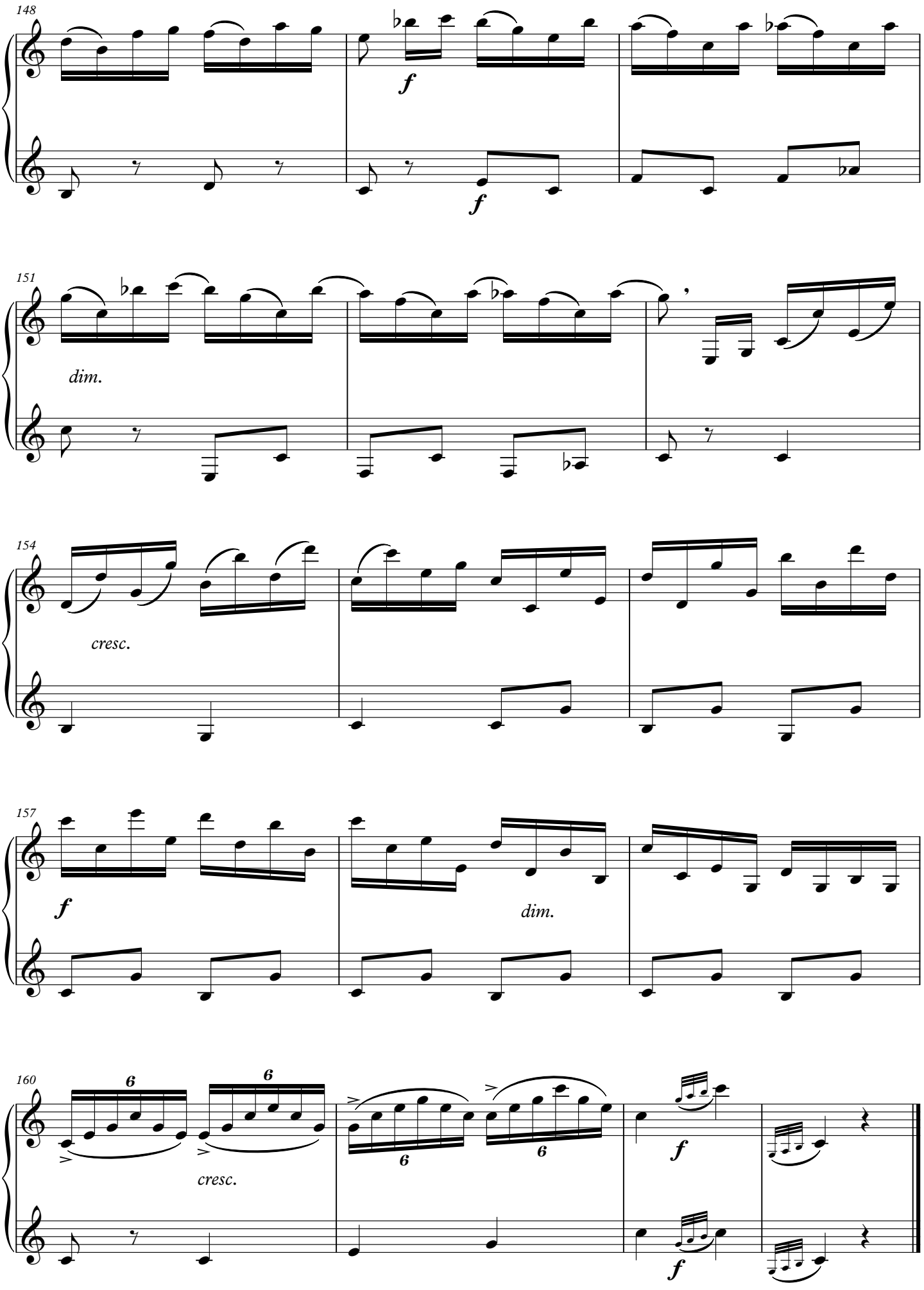

39
p
cresc.
42
p
cresc.
f
45
cresc.
(cresc.)
48
f
tr
51
(mf)
55
pp


59
f
ralentando
63
(a tempo)
mf
(mf)
67
71
p
p
75
f
f
79
p
p


83
87
mf
cresc.
(cresc.)
91
94
f
p
(f)
p
97
(>)
101
f
f

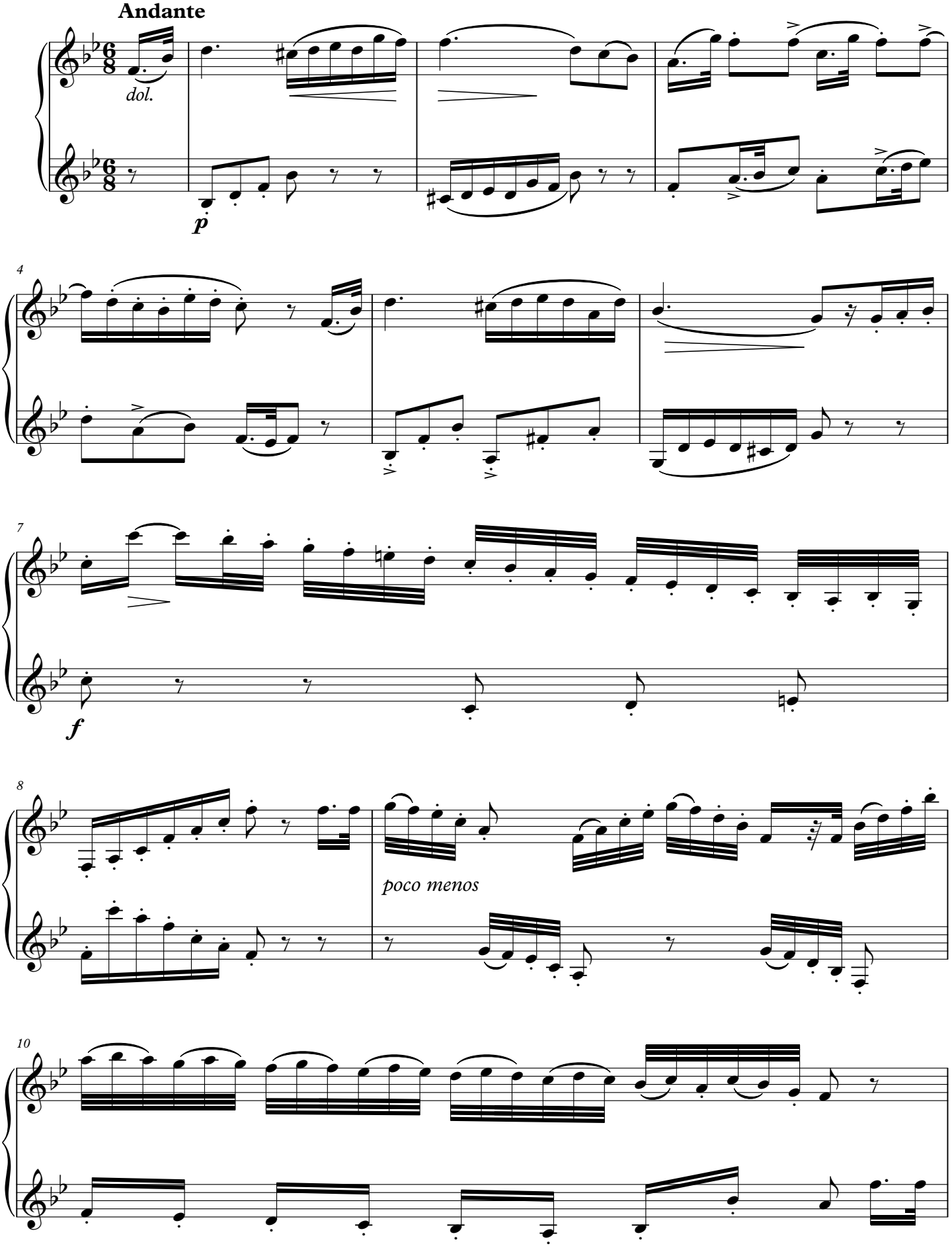

105
109
113
117
tr
121
tr
cresc.
125
f

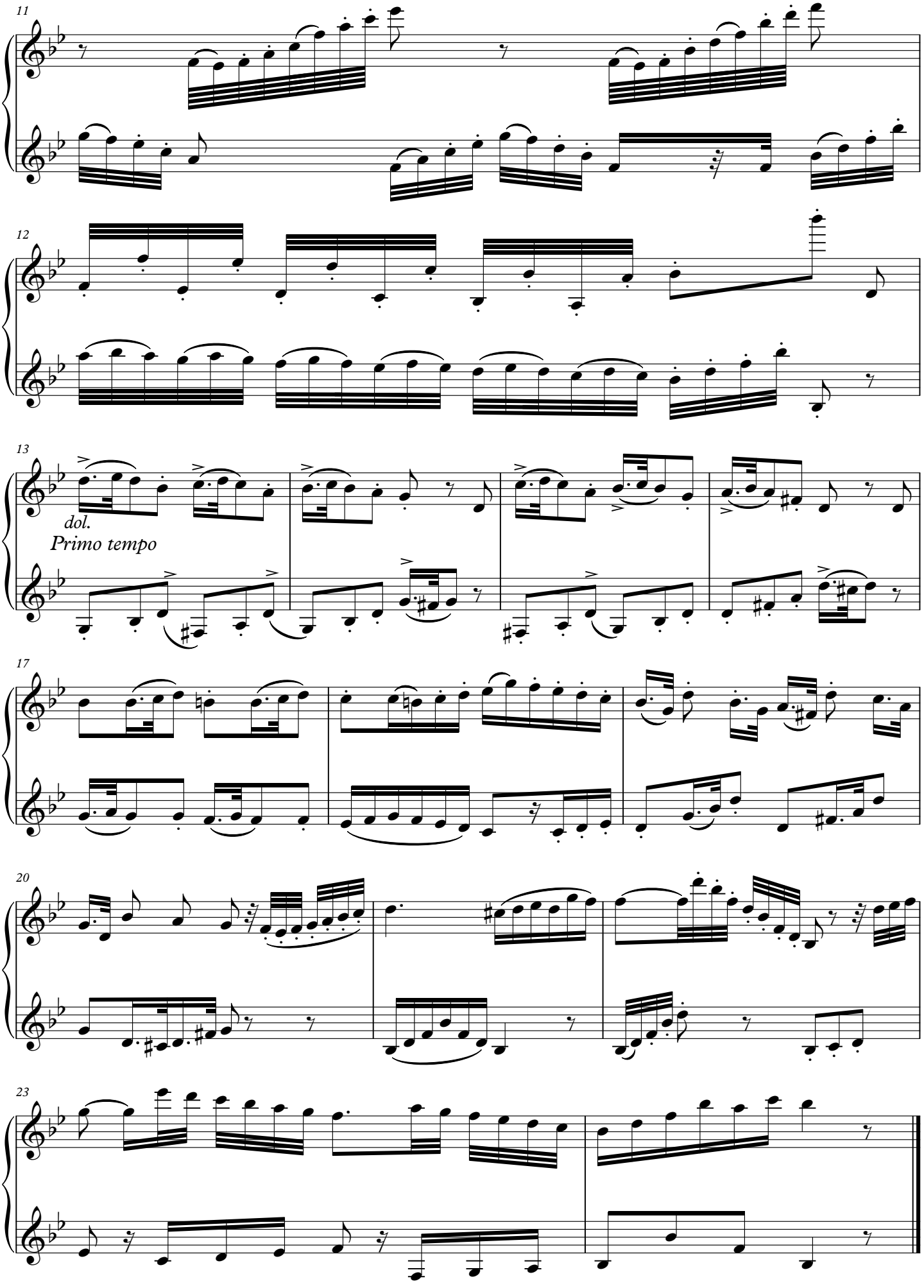

129
mf
(mf)
133
137
p
p
141
f
f
145
Coda
p
p


148
f
f
151
dim.
154
cresc.
157
f
dim.
160
6
6
cresc.
6
6
f
f

Dúo 52

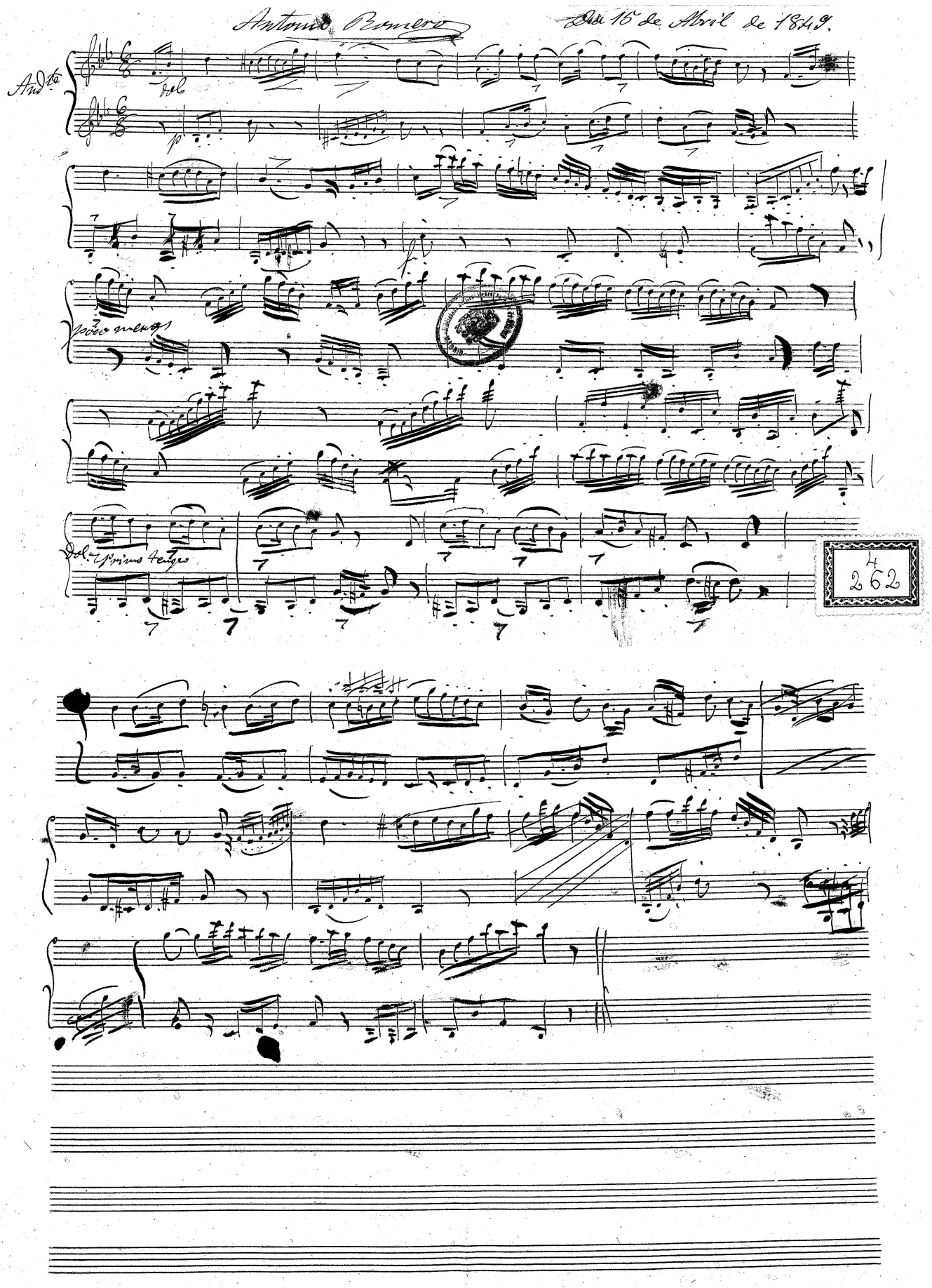
Antonio Romero
Día 15 de Abril de 1849




11
12
13
dol.
Primo tempo
17
20
23

Dúo realizado por Antonio Romero como parte de las oposiciones para profesor de clarinete en el Conservatorio de Madrid

Duet written by Antonio Romero as part of the open competition exercises for being clarinet professor at the Madrid Conservatory



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