

Antonio
Romero y Andía
(1815-1886)



26 dúos

para dos
clarinetes bajos
corno di bassetto o clarinete contrabajo

*for two
bass clarinets*
Basset horn or Contrabass clarinet

Dúos para el estudio de los sistemas francés y alemán de escritura
Duets to practice the French and German notation systems



BASSUS
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26 dúos para dos clarinetes bajos. Antonio Romero y Andía
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Clarinete bajo sistema Boehm, Catálogo comercial, Lefèvre (Thibouville-Creutzer), París, 1903

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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 y uno de los más destacados de Europa.

Los **26 dúos para dos clarinetes bajos** fueron originalmente escritos para dos fagotes y forman parte del *Método de fagot* que Antonio Romero publicó en 1873. Esta versión para dos clarinetes bajos la he utilizado durante años en mis clases en el Real Conservatorio Superior de Música de Madrid como complemento a los *25 estudios progresivos para el primer registro hasta el Do grave*, los *30 estudios progresivos en sistema alemán de escritura* (Ed. Música Didáctica) y las *6 Sonatas* de J. B. de Boismortier para dos clarinetes bajos (Ed. Bassus Ediciones).

Además de revelarse como un excelente material para iniciar las clases y trabajar a primera vista, los dúos de Romero son apropiados para el estudio de los cuatro semitonos “extra” hasta el Do grave y, sobre todo, como introducción a los sistemas de escritura utilizados hoy día en el clarinete bajo. Cada dúo está escrito en los dos sistemas más comunes: los marcados con la letra A están en *sistema francés* y los que tienen la B, en *sistema alemán*. Una vez adquirida la práctica en el *sistema alemán*, el *sistema mixto* se lee y entiende sin dificultad (ver Tabla comparativa). Todos los dúos están escritos para dos clarinetes bajos hasta el Do grave.

Esta edición está dedicada a mis alumnos de clarinete bajo. La forma definitiva de estos dúos no hubiera sido posible sin su participación.

Pedro Rubio
Madrid, abril de 2020

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 thought to be the most important publisher of the 19th century in Spain, and one of the most relevant in Europe.

The **26 Duets for Two Bass Clarinets** were originally written for two bassoons and are part of the *Bassoon Method* that Antonio Romero published in 1873. I have used these duets for years in my classes at the Real Conservatorio Superior de Música of Madrid. They were a complement to the study books that I wrote for the publisher Música Didáctica (*25 progressive studies for the first register down to low C* and *30 progressives studies in the German Notation System*), and the *6 Sonatas* by J. B. Boismortier for two bass clarinets that were published by Bassus Ediciones.

Soon the duets proved to be an excellent warm-up and sight-reading material, but, besides, I have used them to practice the first register, with special attention to the four “extra” semitones that take the limit of the instrument down to low C. And, specially, to introduce the notation systems of the bass clarinet in use today. Each duet has been written in the two most common systems. Those marked with the letter A are in *French system* and those with B, in *German system*. Once the practice has been acquired in the *German system*, the *Mixed system* is easily read and understood (see *Comparison chart*). All duets are written for two bass clarinets with a range to low C.

This publication is dedicated to my bass clarinet students. The final version of these duets would not have been possible without their participation.

Pedro Rubio,
Madrid, April 2020

Tabla comparativa. Los tres sistemas de escritura más usados en el clarinete bajo
Comparison chart. The three most commonly used notation systems of the bass clarinet

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Sistema francés: se escribe siempre en clave de Sol. Con respecto a los sonidos reales, las notas suenan una novena mayor grave a lo escrito. Dos ejemplos: *Don Quixote* de R. Strauss y *Metamorfosis sinfónicas* de P. Hindemith.

Sistema alemán: se escribe en clave de Sol y Fa. Siempre suena una segunda mayor a lo escrito. Así, cuando aparece la clave de Sol, hay que digitar una octava alta al sonido escrito. Dos ejemplos: *Tristán e Isolda* de R. Wagner y *El aprendiz de brujo* de P. Dukas.

Sistema mixto: se escribe en clave de Sol y Fa. En clave de Sol las notas suenan una novena mayor grave a lo escrito. Sin embargo, en clave de Fa suenan una segunda mayor grave. Es una mezcla de los dos sistemas anteriores. Dos ejemplos: *La consagración de la primavera* de I. Stravinsky y *Sinfonía nº 2* de S. Rachmaninov.

French notation: it is always written in treble clef, sounding a major ninth lower than written. Two examples would be: *Don Quixote* by R. Strauss and *Symphonic Metamorphosis* by P. Hindemith.

German notation: it is written in bass and treble clef, sounding always a major second lower than written. Thus, when the treble clef appears, the notes must be played an octave higher than written. Two examples would be: *Tristan and Isolde* by R. Wagner and *The Sorcerer's Apprentice* by P. Dukas.

Mixed notation: it is written in bass and treble clef. In bass clef sounds a major second lower than written, but in treble clef sounds a major ninth lower. It is a mixture of the two previous systems. Two examples would be: *The Rite of Spring* by I. Stravinsky and *Symphony No. 2* by S. Rachmaninoff.

26 dúos

Dos clarinetes bajos
Two Bass Clarinets

Antonio Romero y Andía
(1815-1886)
Arr. Pedro Rubio

Dúo 1

Allegro Moderato

The musical score consists of eight staves of music for two bass clarinets. The top staff is labeled 'A' and the bottom staff is labeled 'B'. The music is in common time. The key signature changes throughout the piece, indicated by various sharps and flats. Dynamics are marked with 'f' (forte) and 'p' (piano). Measure numbers 1 through 17 are visible on the left side of the staves. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and includes several fermatas.

Dúo 1

Allegro Moderato

B

The musical score consists of six staves of music for two bassoon parts (B). The top staff begins with a dynamic *f*. The second staff begins with a dynamic *f*. The third staff begins with a dynamic *p*. The fourth staff begins with a dynamic *f*. The fifth staff begins with a dynamic *p*. The sixth staff begins with a dynamic *f*. The score includes measure numbers 1, 5, 9, 13, and 17.

Dúo 2

Allegro deciso

A

6

11

16

20

Allegro deciso

Dúo 2

B

1

6

11

16

20

Allegro Giusto

Dúo 3

A {

9

18

25

32

40

Dúo 3

Allegro Giusto

B

9

18

25

32

40

Dúo 4

Allegro Comodo

A

BEM-043

7

Dúo 4

Allegro Comodo

B

1

9

17

24

31

39

p

f

p

f

p

ff

ff

Andante

Dúo 5

A

8

13

19

24

28

9

f

Dúo 5

Andante

B

8

13

19

24

28

Allegretto

Dúo 6

A

1

6

11

15

18

21

Dúo 6

Allegretto

B

1

6

11

15

18

21

Dúo 7

A *Andante*

dolce

p

5

mf

p

mf

14

mf

p

19

This musical score is for two voices, labeled 'A'. The tempo is 'Andante'. The key signature changes between G minor (indicated by a single flat) and C major (indicated by a sharp sign). The time signature is 3/8 throughout. The score is divided into five systems, each containing four measures. Measure 1 starts with a melodic line in G minor, followed by a harmonic line in C major. Measures 2-4 continue the melodic line in G minor. Measures 5-8 continue the melodic line in G minor. Measures 9-12 feature dynamic markings 'mf' and 'p'. Measures 13-16 feature dynamic markings 'mf' and 'p'. Measures 17-20 conclude the piece.

25

29

34

38

42

46

Dúo 7

Andante

B

dolce

p

5

p

9

mf

p

14

p

19

p

25

29

34

38

42

46

Allegro moderato

Dúo 8

A

3

f

f

4

f

f

3

p

p

11

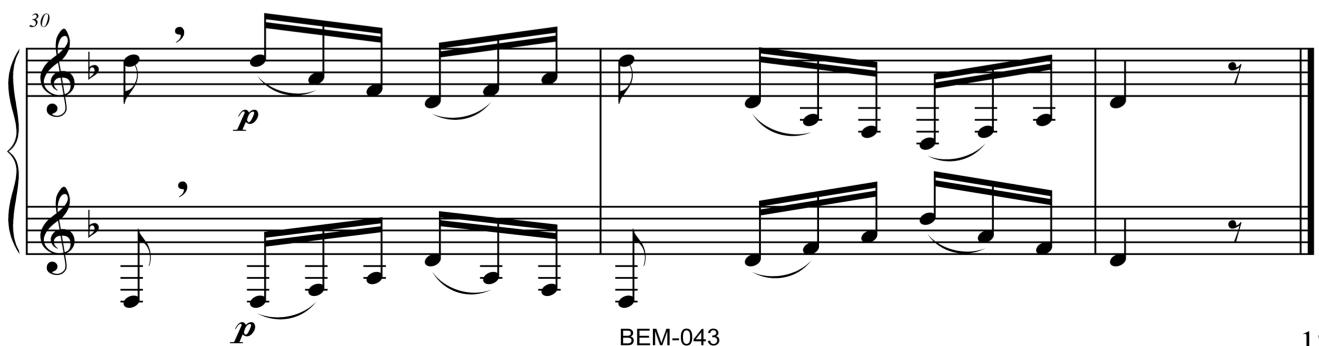
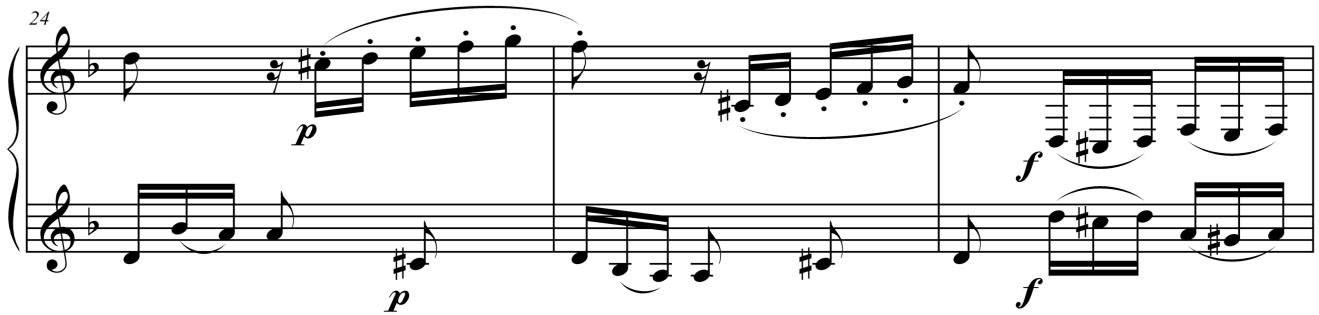
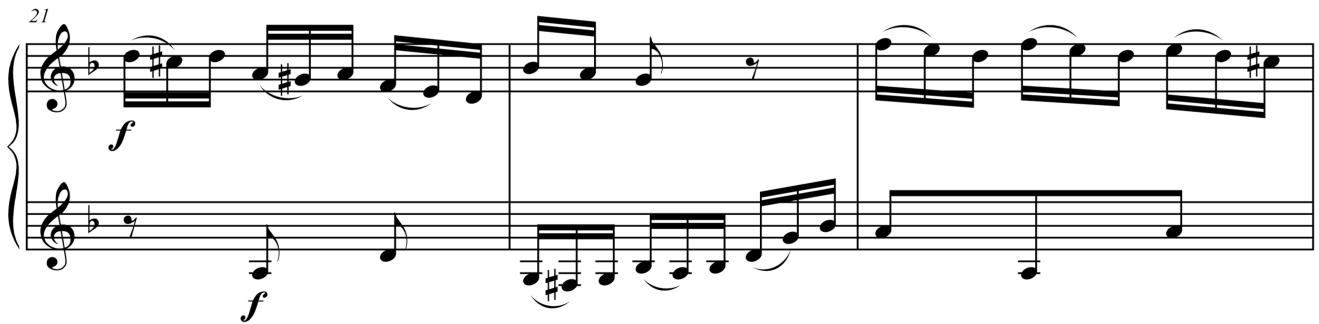
mf

f

mf

f

14



Dúo 8

Allegro moderato

B

The musical score consists of five systems of music for two bass instruments (B). The key signature is one flat. The time signature is 3/8 throughout. The score includes dynamic markings such as *f*, *p*, *mf*, and *3* (indicating triplets). Articulation marks like dots and dashes are present on many notes. Measure numbers 1 through 14 are indicated above the staves.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

17

p

f

21

f

f

24

p

f

27

30

p

p

Dúo 9

Adagio

A

1

5

9

13

17

p

mf

f

cresc.

p

mf

p

mf

2.

1.

p

mf

f

f

cresc.

f

Dúo 9

Adagio

B

1

5

9

13

17

Dúo 10

Allegretto

A

4

p

8

mf

mf

11

f

f

14

Dúo 10

Allegretto

B {

1

2

3

4

5

6

7

8

9

10

11

12

13

14

Dúo 11

Andantino

A

mf

p

3

mf

p

5

p

cresc.

p

cresc.

7

f

f

9

dolce

p

11

13

f

p

f

p

15

17

,

f

,

f

Dúo 11

Andantino

B

Measures 1-2: The score consists of two staves. The top staff, labeled 'B', starts with a dynamic *mf*. The bottom staff starts with a dynamic *p*. Both staves feature eighth-note patterns with slurs and grace notes.

3

Measures 3-4: The top staff continues its eighth-note pattern. The bottom staff begins with a sustained note followed by eighth-note patterns. Measure 4 includes a key change indicated by a sharp sign.

5

Measures 5-6: The top staff starts with a dynamic *p* and leads into a crescendo. The bottom staff also starts with a dynamic *p* and leads into a crescendo. Both staves show eighth-note patterns with slurs.

7

Measures 7-8: The top staff starts with a dynamic *f*. The bottom staff starts with a dynamic *f*. Both staves continue their eighth-note patterns with slurs.

9

 11

 13

 15

 17

Dúo 12

Allegro

A {

6

11

16

21

29

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26

31

36

41

46

52

Dúo 12

Allegro

Musical score for Dúo 12, Allegro. The score consists of two staves, both in common time (indicated by '8'). The top staff is labeled 'B' and has a dynamic of *f*. The bottom staff also has a dynamic of *f*. The music features eighth-note patterns with various slurs and grace notes.

Continuation of the musical score. Measure 6 starts with a dynamic of *f*. Measures 7-10 show a continuation of the eighth-note patterns with slurs and grace notes.

Continuation of the musical score. Measure 11 starts with a dynamic of *p*. Measures 12-15 show a continuation of the eighth-note patterns with slurs and grace notes.

Continuation of the musical score. Measure 16 starts with a dynamic of *p*. Measures 17-20 show a continuation of the eighth-note patterns with slurs and grace notes.

Continuation of the musical score. Measure 21 starts with a dynamic of *p*, followed by a crescendo. Measures 22-25 show a continuation of the eighth-note patterns with slurs and grace notes, ending with a dynamic of *p*.

26

31

36

41

46

52

Dúo 13

Largo

A

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

Dúo 13

Largo

B { *p* *dolce espressivo*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Dúo 14

Allegro

A

1

5

9

13

17

Dúo 14

Allegro

B

1

5

9

13

17

Allegro Giusto

Dúo 15

A

The musical score consists of two staves of music for two voices, labeled 'A'. The top staff begins with a dynamic of *mf*, followed by a series of eighth and sixteenth notes. The bottom staff begins with a dynamic of *mf*, followed by a series of eighth and sixteenth notes. The music continues with various dynamics and note patterns. Measure numbers 5, 9, 13, and 16 are visible on the left side of the score.

5

9

13

16

19

mf

f

p

f

f

f

cresc.

Dúo 15

Allegro Giusto

B

1

mf

5

f

9

p

13

f

16

f

19

cresc.

>>

Dúo 16

Andante

A

6

12

18

24

30

39

BEM-043

The musical score for Dúo 16, Andante, is composed of two staves for piano. The score begins with a dynamic of *p*. Measure 6 features a dynamic of *f*. Measure 12 includes dynamics of *p*, *f*, and *dol.*. Measure 18 includes dynamics of *f*, *p*, and *f*. Measure 24 includes dynamics of *dim.*, *p*, and *p*. Measure 30 includes dynamics of *f*, *p*, *f*, and *cresc.*. Measure 39 concludes with a dynamic of *f*.

Dúo 16

Andante

B

1 6 12 18 24 30

2 7 13 19 25

3 8 14 20 26

4 9 15 21 27

5 10 16 22 28

Allegro moderato

Dúo 17

A

5

10

15

20

Dúo 18

Larghetto

A

41

BEM-043

4

 7

 10

 13

 16

 19

Allegro moderato

Dúo 17

B

10

15

20

Dúo 18

Larghetto

B

43

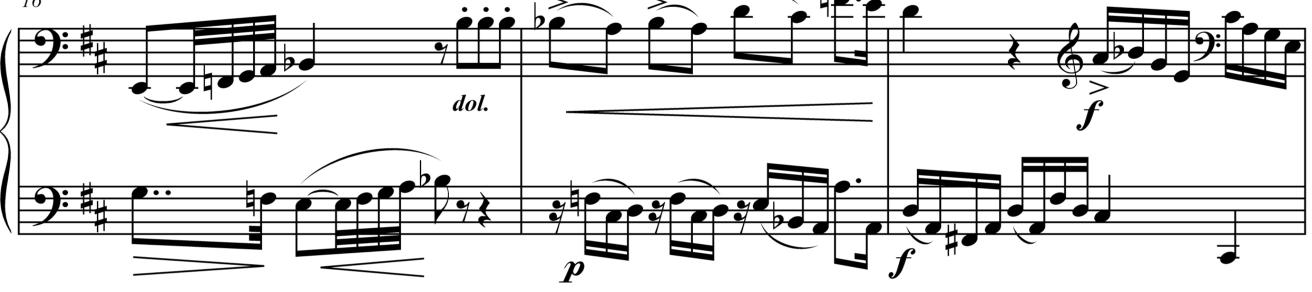
BEM-043

4

 7

 10

 13

 16

 19


Dúo 19

Allegro Risoluto

A

1

2

3

4

5

6

7

8

9

11

Dúo 19

Allegro Risoluto

B

f

f

p

p

f

f

p

p

f

f

11

p *cresc.* *f*

13

p *f*

p *f*

15

dim. *dim.*

dim. *dim.*

17

p *cresc.*

p *cresc.*

19

f *p*

f *p*

21

f *p*

f *p*

Dúo 20

Andantino

A

1

dolce

2

p

3

4

5

6

7

8

f

p

9

 11

 12

 14

 16

 18

Dúo 20

Andantino

B

dolce

p

3

5

7

8

BEM-043

9

p

11

f

12

f

p

p

14

16

cresc.

18

f

f

Dúo 21

Largo

A

1

2

3

4

5

6

7

8

9

11

13

f

f

15

f

17

p

p

20

cresc.

f

cresc.

Dúo 21

Largo

B

1

2

3

4

5

6

7

8

9

11

13

f

15

f

17

p

20

cresc.

f

cresc.

Dúo 22

Tiempo de Bolero

§

A

1

2

3

4

5

6

7

8

9

10

11

12

13

14

17

D.C. al
 hasta el y salta al
 FINAL

FINAL

Dúo 22

Tiempo de Bolero

$\frac{8}{8}$

B

1

4

8

11

14

17

mf

21

f mf p

25

cresc.

f

29

ff 3

f

33

D.C. al §
hasta el Ø
y salta al FINAL

FINAL

36

f 3

f

Dúo 23

Larghetto

A { *dolce*  }

9

dolce

p

11

13

mf

f

p

mf

f

p

15

cresc.

cresc.

17

f

p

f

pp

Dúo 23

Larghetto

dolce

B

p

3

5

mf

mf

7

f

f

This musical score consists of four staves of bassoon music. The first staff begins with a single note followed by a sixteenth-note pattern. The second staff begins with a sustained note. The third staff begins with a sixteenth-note pattern. The fourth staff begins with a sustained note. Measure numbers 3, 5, and 7 are indicated above the staves. Dynamics include *dolce*, *p*, *mf*, and *f*. Articulations include slurs and grace notes.

9

dolce

p

11

p

13

mf

f

p

15

cresc.

cresc.

17

f

p

f

pp

Dúo 24

Allegro vivace

A

1

5

10

15

20

25

decresc.

30

p

p

35

cresc.

f

cresc.

f

40

f

44

p

p

Dúo 24

Allegro vivace

B

10

15

20

25

30

35

40

44

Dúo 25

Allegretto Moderato

A

mf

f

p

cresc.

dim.

ff

ff

69

BEM-043

Allegretto Moderato

Dúo 25

B

The musical score consists of two bass staves, labeled 'B' at the top left. The first staff begins with a dynamic of *mf*. The second staff starts with a rest followed by *mf*. The music continues with a series of eighth and sixteenth-note patterns. Measure 5 begins with *f*, followed by *p*. Measure 10 begins with *f*, followed by *cresc.* Measure 15 begins with *f*, followed by *dim.* Measure 20 begins with *p*, followed by *rf*. Measure 24 begins with *ff*, followed by *ff*.

Dúo 26

POLONESA

A

1 5 10 15 19 23

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Dúo 26

POLONESA

B

mf

p

f

p

cresc.

f

cresc.

f

p

p

f

f

p

p

p

p

p

p



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