



Antonio

Romero y Andía

(1815-1886)

Primer solo original

(1856)

Clarinete y Cuarteto de clarinetes

Clarinet and Clarinet Quartet



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Primer solo original. Antonio Romero y Andía
Versión para clarinete y Cuarteto de clarinetes
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Primer solo original

(1856)

Versión para clarinete y cuarteto de clarinetes

Antonio Romero y Andía

(1815-1886)

Arr. Pedro Rubio

Andante sostenuto

Clarinete solo en Si \flat

Clarinete 1 $^{\circ}$ en Si \flat

Clarinete 2 $^{\circ}$ en Si \flat

Clarinete 3 $^{\circ}$ en Si \flat

Clarinete bajo

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

Cl. solo

Cl. 1 $^{\circ}$

Cl. 2 $^{\circ}$

Cl. 3 $^{\circ}$

Cl. bajo

f

f

f

f

7

Cl. solo

p < >

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

9

a tempo

Cl. solo

p dolce e legato >

Cl. 1°

pp *p*

Cl. 2°

pp

Cl. 3°

pp

Cl. bajo

pp

13

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

pp

17

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

21

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f

rall.

col canto e rall.

col canto e rall.

col canto e rall.

col canto e rall.

24

a tempo

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f

f

f

f

28

Cl. solo

p dolce *cresc.*

Cl. 1°

p *cresc.*

Cl. 2°

p *cresc.*

Cl. 3°

p *cresc.*

Cl. bajo

p *cresc.*

31

Cl. solo

f *p*

Cl. 1°

f *p* *mf*

Cl. 2°

f *p*

Cl. 3°

f *p*

Cl. bajo

f *p*

34

Cl. solo *sf* *rall.* *a tempo* *f*

Cl. 1° *p* *col canto e rall.* *a tempo* *f*

Cl. 2° *col canto e rall.* *mf*

Cl. 3° *col canto e rall.* *mf*

Cl. bajo *col canto e rall.* *f*

37

Cl. solo *p* *affretando e crescendo*

Cl. 1° *pp* *affretando e crescendo*

Cl. 2° *pp* *affretando e crescendo*

Cl. 3° *pp* *affretando e crescendo*

Cl. bajo *pp* *affretando e crescendo*

40

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

43

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

tr

a tempo

p

rall.

p dolce

a tempo

p

rall.

pp

p

rall.

pp

p

rall.

pp

47

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

50

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

53

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

Detailed description: This system covers measures 53, 54, and 55. The solo part (Cl. solo) begins in measure 53 with a melodic line featuring slurs and trills (tr). In measure 54, it continues with a similar melodic pattern. In measure 55, it features a series of trills. The first three clarinets (Cl. 1°, 2°, 3°) and the bass clarinet (Cl. bajo) play a rhythmic accompaniment of eighth notes in measures 53 and 54, followed by quarter notes in measure 55. The bass clarinet part includes a low register line in measure 55.

56

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

Detailed description: This system covers measure 56. The solo part (Cl. solo) has a complex melodic line with many slurs and ties. The other parts (Cl. 1°, Cl. 2°, Cl. 3°, Cl. bajo) are mostly empty staves, with only a few notes in the first part of the system.

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

57

Allegro

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

pp

f

pp

f

pp

pp

60

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f *ff* *ff* *ff* *f*

63

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

ff *ff* *ff* *ff* *ff*

67

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

69 **Moderato**

Cl. solo

p dolce

Cl. 1°

f *p*

Cl. 2°

f *p*

Cl. 3°

f *p*

Cl. bajo

f *p*

72

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

mf

p

75

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

mf

78

Cl. solo *f energico* *pp dolce*

Cl. 1° *f* *pp*

Cl. 2° *f* *pp*

Cl. 3° *f* *pp*

Cl. bajo *f* *pp*

81

Cl. solo *ritard.* *a tempo* *p* *f* *pp*

Cl. 1° *col canto* *a tempo* *p* *f* *pp*

Cl. 2° *col canto* *p* *f* *pp*

Cl. 3° *col canto* *p* *f* *pp*

Cl. bajo *col canto* *p* *f* *pp*

84

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f

f

ff

f

ff

f

ff

87

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

Poco meno

p

p

p

p

Poco meno

90

Cl. solo *p dolce*

Cl. 1° *p* *dolce*

Cl. 2°

Cl. 3°

Cl. bajo *p*

94

Cl. solo *pp*

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

98

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

p

p

p

p

p

101

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

risoluto

f

pp

104

Cl. solo

rall. *a tempo* *p* *delicato* *f*

Cl. 1°

col canto e rall. *p*

Cl. 2°

col canto e rall. *p*

Cl. 3°

col canto e rall. *p*

Cl. bajo

col canto e rall. *p*

107

Cl. solo

p *delicato* *f*

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

109

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

rall.

a tempo

p

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

111

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

ff

f

ff

f

ff

f

ff

f

ff

114

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

dolce e p

p

p

p

118

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

p dolce

p

p

p

121

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

mf *p*

124

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

mf

127

Cl. solo *p* *ff* *rall.*

Cl. 1° *f* *rall.*

Cl. 2° *p* *f* *rall.*

Cl. 3° *f* *rall.*

Cl. bajo *f* *rall.*

130 *Piú mosso*

Cl. solo *p* *cresc.* *f* *p* *cresc.*

Cl. 1° *p* *mf* *f* *p*

Cl. 2° *p* *mf* *f* *p*

Cl. 3° *p* *mf* *f* *p*

Cl. bajo *p* *mf* *f* *p*

133

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f *p* *cresc.* *f*

mf *f* *p* *mf* *f*

mf *f* *p* *mf* *f*

mf *f* *p* *mf* *f*

mf *f* *p* *mf* *f*

136

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

p *cresc.* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

p *mf* *f*

138

Cl. solo *ff* *p*

Cl. 1° *ff*

Cl. 2° *ff*

Cl. 3° *ff*

Cl. bajo *ff*

This musical system covers measures 138 to 141. The Cl. solo part starts with a whole rest, followed by a half note G4, and then a melodic phrase starting with a half note F#5. Dynamics include *ff* and *p*. The Cl. 1° and Cl. 2° parts play a rhythmic pattern of eighth notes and quarter notes, both marked *ff*. The Cl. 3° part plays a rhythmic pattern of quarter and eighth notes, also marked *ff*. The Cl. bajo part plays a rhythmic pattern of quarter and eighth notes, marked *ff*.

142

Cl. solo *f*

Cl. 1° *p* *mf*

Cl. 2° *p* *mf*

Cl. 3° *p*

Cl. bajo *p*

This musical system covers measures 142 to 145. The Cl. solo part has a melodic line starting with a half note G4, marked *f*. The Cl. 1° and Cl. 2° parts play a rhythmic pattern of eighth notes, marked *p* in measure 142 and *mf* in measures 143-145. The Cl. 3° part plays a rhythmic pattern of eighth notes, marked *p*. The Cl. bajo part plays a rhythmic pattern of eighth notes, marked *p*.

145

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

148

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

151

Cl. solo

f p *cresc.* *f* *ff*

Cl. 1°

f *mf* *f* *ff*

Cl. 2°

f *mf* *f* *ff*

Cl. 3°

f *mf* *f* *ff*

Cl. bajo

f *mf* *f* *ff*

154

Cl. solo

Cl. 1°

Cl. 2°

Cl. 3°

Cl. bajo

Primer solo original

Clarinete solo en Sib

(1856)

Versión para clarinete y cuarteto de clarinetes

Antonio Romero y Andía

(1815-1886)

Arr. Pedro Rubio

Andante sostenuto

6

p

8 *a tempo*

p dolce e legato

12

17

22 *a tempo*

3

28 *f* *rall.*

p dolce *cresc.* *f*

32 *p* *sf* *rall.*

35 *a tempo*

f *p*

39 *affrettando e crescendo*

42 *a tempo*

p *rall.* *p dolce*

Cl. solo

47

51

54

rinf. *dim.*

56

57

Allegro 9

69

Moderato

p dolce

73

76

f energico

79

pp dolce *ritard.* *a tempo*

82

p *f* *pp* *f*

Cl. solo

86 **3** Poco meno
p dolce

94 *pp*

98 **3** **3**

102 *risoluto* *f* *rall.* *a tempo* *p*

106 *delicato* *f* *p delicato* *f*

109 *rall.* *p* *cresc.* *a tempo*

111 *ff* **5**

119 *p dolce*

122

125 *p*

128 *ff* *rall.* *p* *cresc.* **Piú mosso**

Cl. solo

131 Musical staff 131: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *cresc.*

133 Musical staff 133: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *cresc.*

135 Musical staff 135: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *cresc.*

137 Musical staff 137: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *p*. Includes a trill-like ornament above the staff.

142 Musical staff 142: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*.

145 Musical staff 145: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *p*, *cresc.*

148 Musical staff 148: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *cresc.*

151 Musical staff 151: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *f*, *p*, *cresc.*, *f*.

153 Musical staff 153: Treble clef, starting with a half note G4, followed by eighth notes. Dynamics: *ff*.

Clarinete 1° en Sib

Primer solo original

(1856)

Antonio Romero y Andía

Versión para clarinete y cuarteto de clarinetes

(1815-1886)

Arr. Pedro Rubio

Andante sostenuto

p *f* *p* *f*

5 *a tempo* *pp*

11 *p* *pp*

17

23 *a tempo* *col canto e rall.* *f*

28 *p* *cresc.* *f* *a tempo*

32 *p* *mf* *p* *col canto e rall.*

36 *f* *pp* *affretando e crescendo*

41 *f* *p* *rall.* *pp* *a tempo*

46 *p* *pp*

53 *pp*

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BEM-039

Cl. 1°

59 **Allegro**
f

62 *ff*

65 *f* *ff* **Moderato** *f*

70 *p*

74

78 *f* *pp* *col canto* *p* **a tempo**

83 *f* *pp* *f* *ff*

87 **Poco meno** *p*

91 *dolce* *p*

99 *pp* *col canto e rall.* *p* **a tempo**

Cl. 1°

106 *a tempo*
rall. pp cresc.

111 *f ff*

115 *dolce e p p*

121 *mf p*

126 *Piú mosso f rall. p*

131 *mf f p mf f p mf f p*

137 *mf f ff*

140 *p mf*

146 *p cresc. f p cresc.*

151 *f mf f ff*

Detailed description: This is a musical score for Clarinet 1, consisting of ten staves of music. The score begins at measure 106 with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo'. The first staff (measures 106-110) features a rhythmic pattern of eighth and sixteenth notes, with dynamics ranging from *pp* to *cresc.* and a *rall.* marking. The second staff (measures 111-114) continues the rhythmic pattern, reaching a *ff* dynamic. The third staff (measures 115-120) introduces a *dolce e p* dynamic and includes a melodic line with a slur and a *p* dynamic. The fourth staff (measures 121-125) features a *mf* dynamic and a *p* dynamic. The fifth staff (measures 126-130) is marked *Piú mosso* and includes a *f* dynamic and a *rall.* marking. The sixth staff (measures 131-136) consists of a series of eighth notes with alternating dynamics: *mf, f, p, mf, f, p, mf, f, p*. The seventh staff (measures 137-139) features a *mf* dynamic and a *ff* dynamic. The eighth staff (measures 140-145) starts with a *p* dynamic and a *mf* dynamic. The ninth staff (measures 146-150) includes a *p* dynamic, *cresc.*, *f*, *p*, and *cresc.* markings. The final staff (measures 151-155) features a *f* dynamic, *mf*, *f*, and *ff* dynamic.

Clarinete 2° en Si \flat

Primer solo original

(1856)

Antonio Romero y Andía

(1815-1886)

Versión para clarinete y cuarteto de clarinetes

Arr. Pedro Rubio

Andante sostenuto

5 *p* *f* *p* *f* *a tempo*

11 *pp*

18 *col canto e rall.*

24 *a tempo* *f* *p*

29 *cresc.* *f* *p*

34 *a tempo* *col canto e rall.* *mf* *pp* *affretando e crescendo*

41 *f* *p* *rall.* *pp* *a tempo*

46

53 *pp*

Cl. 2°

59 Allegro

Musical staff 59-61: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, with some slurs and accents.

Musical staff 62-64: Treble clef, C major, 2/4 time. Starts with a fortissimo (*ff*) dynamic. The melody continues with eighth and sixteenth notes, featuring slurs and accents.

Musical staff 65-69: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic, then fortissimo (*ff*), and returns to forte (*f*). The tempo changes to Moderato. The melody features slurs and accents.

Musical staff 70-73: Treble clef, C major, 2/4 time. Starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes with slurs.

Musical staff 74-77: Treble clef, C major, 2/4 time. Starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes with slurs.

Musical staff 78-82: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic, then pianissimo (*pp*), *col canto*, and ends with a piano (*p*) dynamic. The tempo changes to *a tempo*. The melody features slurs and accents.

Musical staff 83-86: Treble clef, C major, 2/4 time. Starts with a forte (*f*) dynamic, then pianissimo (*pp*), forte (*f*), and fortissimo (*ff*). The melody features slurs and accents.

Musical staff 87-90: Treble clef, C major, 2/4 time. Starts with a piano (*p*) dynamic. The tempo changes to Poco meno. The melody features slurs and accents.

Musical staff 91-94: Treble clef, C major, 2/4 time. The melody consists of eighth notes with slurs.

Musical staff 95-98: Treble clef, C major, 2/4 time. Starts with a piano (*p*) dynamic. The melody consists of eighth notes with slurs.

Cl. 2°

101 *a tempo*

106 *col canto e rall.* *a tempo*
rall. *pp* *cresc.*

111 *f* *ff*

116 *p* *p*

121

125 *mf* *p* *f* *rall.*

130 **Piú mosso**
p *mf* *f* *p* *mf* *f* *p* *mf* *f*

136 *p* *mf* *f* *ff*

140 *p* *mf*

146 *p* *cresc.* *f* *p* *cresc.*

151 *f* *mf* *f* *ff*

Clarinete 3º en Si \flat

Primer solo original

(1856)

Antonio Romero y Andía

Versión para clarinete y cuarteto de clarinetes

(1815-1886)

Arr. Pedro Rubio

Andante sostenuto

5 *p* *f* *p* *f*

11 *a tempo* *pp*

18 *col canto e rall.*

24 *a tempo* *f* *p*

30 *cresc.* *f* *p* *col canto e rall.*

35 *a tempo* *mf* *pp* *affretando e crescendo* *f*

42 *a tempo* *p* *rall.* *pp*

48

53 *pp*

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Cl. 3°

59 **Allegro**

63

66 **Moderato**

71

76

81 *a tempo*

col canto

85 **Poco meno**

90

94

99

Cl. 3°

103 *a tempo*

col canto e rall. *p*

108 *a tempo*

rall. *pp* *cresc.* *f*

113 *ff* *p* *p*

120

125

129 *Piú mosso*

f *rall.* *p* *mf* *f* *p* *mf* *f*

134 *p* *mf* *f* *p* *mf* *f* *ff*

140 *p*

146 *p* *cresc.* *f* *p* *cresc.*

151 *f* *mf* *f* *ff*

Primer solo original

Clarinete bajo

(1856)

Antonio Romero y Andía

Versión para clarinete y cuarteto de clarinetes

(1815-1886)

Arr. Pedro Rubio

Andante sostenuto

The musical score is written for Bass Clarinet in 3/8 time. It consists of ten staves of music. The tempo is marked 'Andante sostenuto'. The score includes various dynamics: *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), *affretando e crescendo*, and *col canto e rall.* (with cantabile and rallentando). Tempo markings include *a tempo* and *rall.* (rallentando). The key signature has one sharp (F#). The score ends with a double bar line and a common time signature (C).

Cl. bajo

59 **Allegro**

f *ff*

Musical staff 59-63, starting with a treble clef and common time signature. The music begins with a rest, followed by a series of eighth and sixteenth notes. Dynamics range from *f* to *ff*. There are accents and slurs throughout the passage.

64

ff

Musical staff 64-68, continuing the previous passage. It features a series of sixteenth notes and rests. The dynamic is *ff*. There are accents and slurs.

69 **Moderato**

f *p*

Musical staff 69-75, starting with a treble clef and common time signature. The music consists of quarter notes and rests. Dynamics range from *f* to *p*.

76

f *pp*

Musical staff 76-80, continuing the previous passage. It features eighth notes and rests. Dynamics range from *f* to *pp*. There are accents and slurs.

81 *a tempo*

col canto *p* *f* *pp* *f* *ff*

Musical staff 81-87, continuing the previous passage. It features eighth notes and rests. Dynamics range from *p* to *ff*. There are accents and slurs.

88 **Poco meno**

p

Musical staff 88-96, starting with a treble clef and common time signature. The music consists of quarter notes and rests. The dynamic is *p*.

97

p

Musical staff 97-103, continuing the previous passage. It features quarter notes and rests. The dynamic is *p*.

104 *a tempo*

col canto e rall. *p* *rall.*

Musical staff 104-109, continuing the previous passage. It features eighth notes and rests. Dynamics range from *p* to *rall.*. There are accents and slurs.

110 *a tempo*

pp *cresc.* *f* *ff*

Musical staff 110-115, continuing the previous passage. It features eighth notes and rests. Dynamics range from *pp* to *ff*. There are accents and slurs.

Cl. bajo

115

p

120

125

Piú mosso

f *rall.* *p*

131

mf *f* *p* *mf* *f* *p* *mf* *f*

136

p *mf* *f* *ff*

142

p

147

cresc. *f* *p* *cresc.*

151

f *mf* *f* *ff*



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