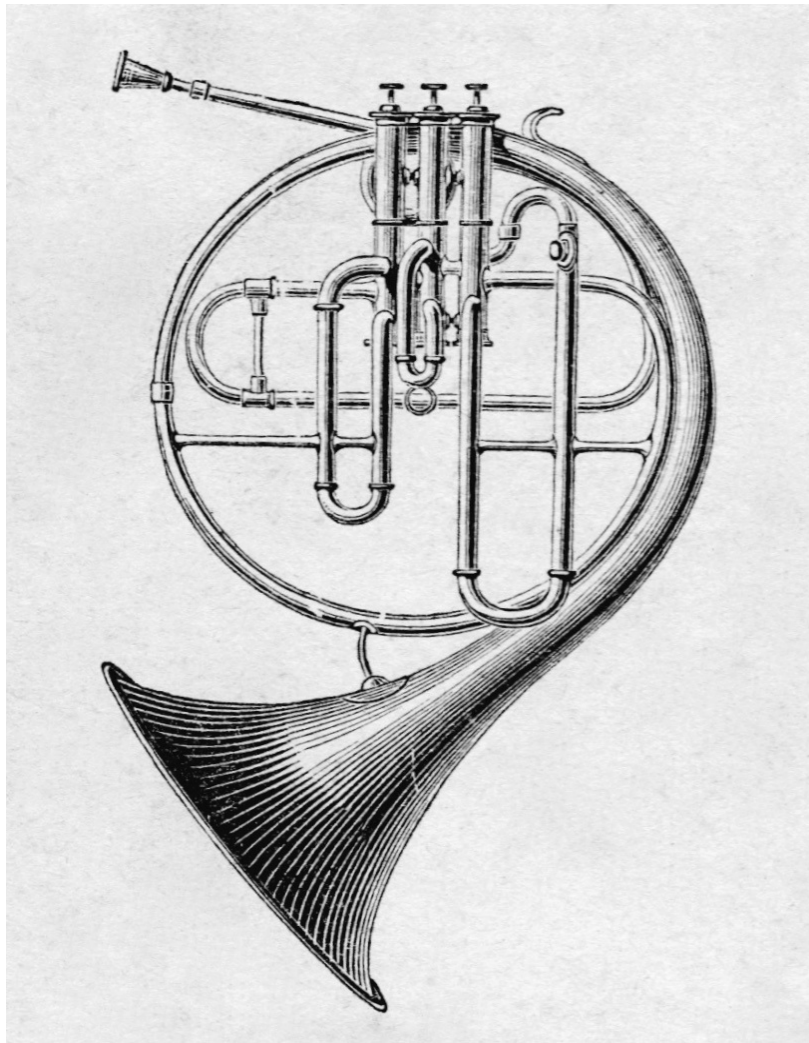


Antonio Romero y Andía
(1815-1886)

17

pequeños estudios para trompa
Short Studies for French Horn
(1871)



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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 *17 pequeños estudios para trompa* forman parte del *Método de trompa* que Antonio Romero publicó en 1871. Al tratarse de una edición práctica destinada a los trompistas he optado por actualizar 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 las he adaptado según los usos actuales. El significado de las cuatro articulaciones mencionadas anteriormente es prácticamente el mismo en los métodos escritos para instrumentos de viento 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), 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.

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 *17 Short Studies for French Horn* are part of the *French Horn Method* that Antonio Romero published in 1871. As this is a practical edition for French horn players, I have opted to actualize two important aspects of the score: 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”. I have adapted these two articulations according to the current uses. The meaning of the four articulations mentioned beforehand is essentially the same in all the methods written 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), Bass Tuba, applicable to all low instruments (Beltrán, 1864), Euphonium and Trombone (Funoll, 1862), Oboe (Marzo, 1870), Flute (González, 1870), 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.

Pedro Rubio
Madrid, junio de 2020

17

pequeños estudios

para trompa
for French Horn
(1871)

Antonio Romero y Andía
(1815-1886)
Ed. P. Rubio

All° Moderato

1

f *p* *f* *p* *f*

Maestoso

2

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

Andante mosso

3

Musical score for 'Andante mosso' in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p dolce*. The music features a mix of quarter, eighth, and sixteenth notes, often grouped in pairs or small groups. There are several slurs and accents throughout. The second staff has a dynamic marking of *f* at the end. The third staff has *p* and *f* markings. The fourth staff has *f* and *p* markings. The fifth staff has *f* and *p* markings. The sixth staff has a *p* marking and ends with a double bar line.

Andante sostenuto

4

Musical score for 'Andante sostenuto' in 3/4 time. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a dynamic marking of *mf*. The music features a mix of quarter, eighth, and sixteenth notes, with some triplet markings. There are several slurs and accents throughout. The second staff has a *dol.* marking. The third staff has *f* markings. The fourth staff has *p* and *f* markings. The fifth staff has *p* and *f* markings. The sixth staff has a *p* marking and ends with a double bar line.

Andantino

5

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

Allegretto

6

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

Allegro tranquillo

Musical score for measures 7-12. The music is in G major and 2/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, often beamed together. Dynamics range from piano (*p*) to forte (*f*). There are several slurs and accents throughout the passage.

Andantino

Musical score for measures 8-13. The music is in B-flat major and 3/8 time. It begins with a *p dolce* marking. The score includes triplet markings (3) and a *cresc.* (crescendo) marking. Dynamics include *f* (forte) and *dol.* (dolce). The piece concludes with a double bar line.

Largo

9 *p* *f* *dol.*

p *f*

dol. *f*

Allegretto

10

mf *f* *p* *cresc.* *f* *mf* *f* *ritard. e diminuendo*

Andantino

11

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

Larghetto

12 *mf* <> <> <> <>

f *rallentando* >

a tempo

p *mf* *p*

This section contains six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 9/8 time signature. It starts with a mezzo-forte (*mf*) dynamic and includes accents (< >) and slurs. The second staff continues with a forte (*f*) dynamic and a *rallentando* marking. The third staff is marked *a tempo* and features piano (*p*) and mezzo-forte (*mf*) dynamics. The fourth and fifth staves contain complex rhythmic patterns with slurs and accents. The sixth staff concludes the section with a final note and a fermata.

Andante mosso

13 *f* *p* *f*

p *f* *dolce*

f

p *cresc.* *f*

f *cresc.*

f *p* *f*

This section contains six staves of music. The first staff begins with a treble clef, a key signature of two flats, and a 9/8 time signature. It starts with a forte (*f*) dynamic, followed by piano (*p*) and forte (*f*) dynamics. The second staff includes piano (*p*), forte (*f*), and dolce dynamics. The third staff features a forte (*f*) dynamic. The fourth staff includes piano (*p*), crescendo (*cresc.*), and forte (*f*) dynamics. The fifth staff features forte (*f*) and crescendo (*cresc.*) dynamics. The sixth staff concludes with forte (*f*), piano (*p*), and forte (*f*) dynamics.

Adagio

14 *p dol.*

f

f

dolce

Andantino

15 *mf*

dol.

p

dolce

f

Allegro

16

Musical score for exercise 16, measures 1-4. It consists of five staves of music in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the piece.

Allegro

17

Musical score for exercise 17, measures 1-4. It consists of five staves of music in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music features a mix of eighth and sixteenth notes, often beamed together in groups. There are several slurs and accents throughout the piece.



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