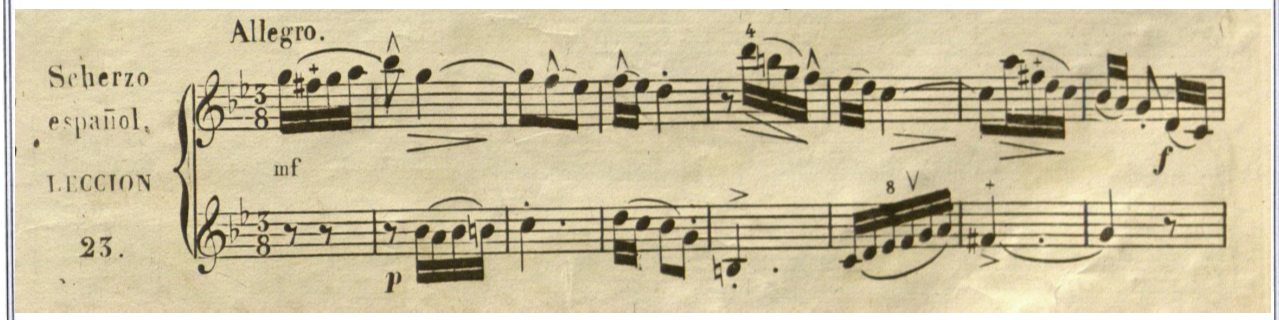
Volumen I
dúos del 1 al 30

Antonio Romero y Andía
(1815-1886)

52 dúos progresivos
(1845-46)

Dos clarinetes
Two Clarinets



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Obras españolas del siglo XIX

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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.

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. 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 (dúos del 1 al 30) y Volumen II (dúos del 31 al 52).
Al tratarse de una edición práctica destinada a los clarinetistas se ha actualizado un aspecto importante de la partitura: 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).

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 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. 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 (duets 1 to 30) and Volume II (duets 31 to 52).
As this is a practical edition for clarinettists, an important aspect of the score has been actualized: articulations. 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).

Pedro Rubio
Madrid, diciembre de 2020

52 dúos progresivos

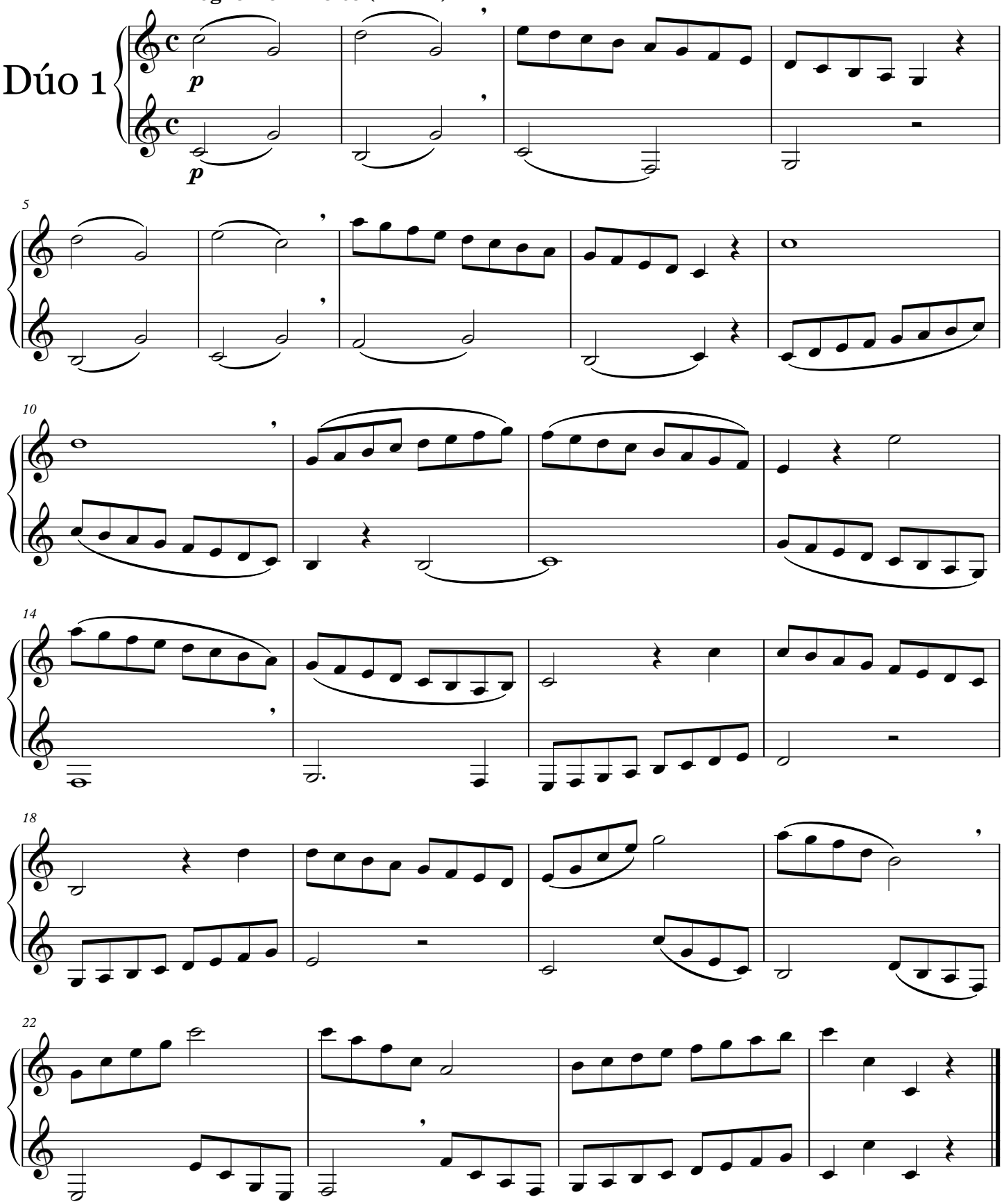
Volumen I

para dos clarinetes
for Two Clarinets
(1845-46)

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

Dúo 1

Allegro non molto (♩ = 120)



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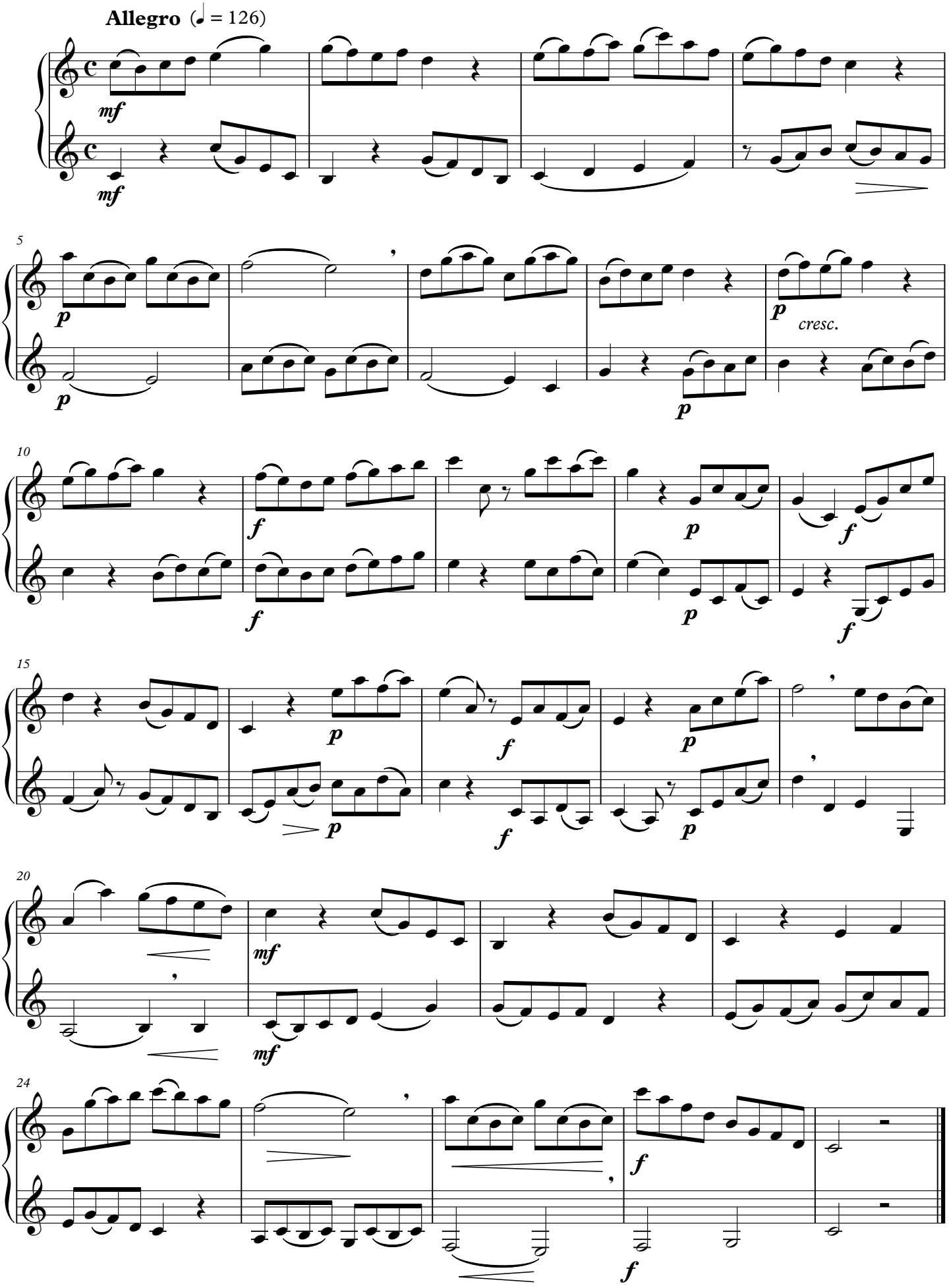
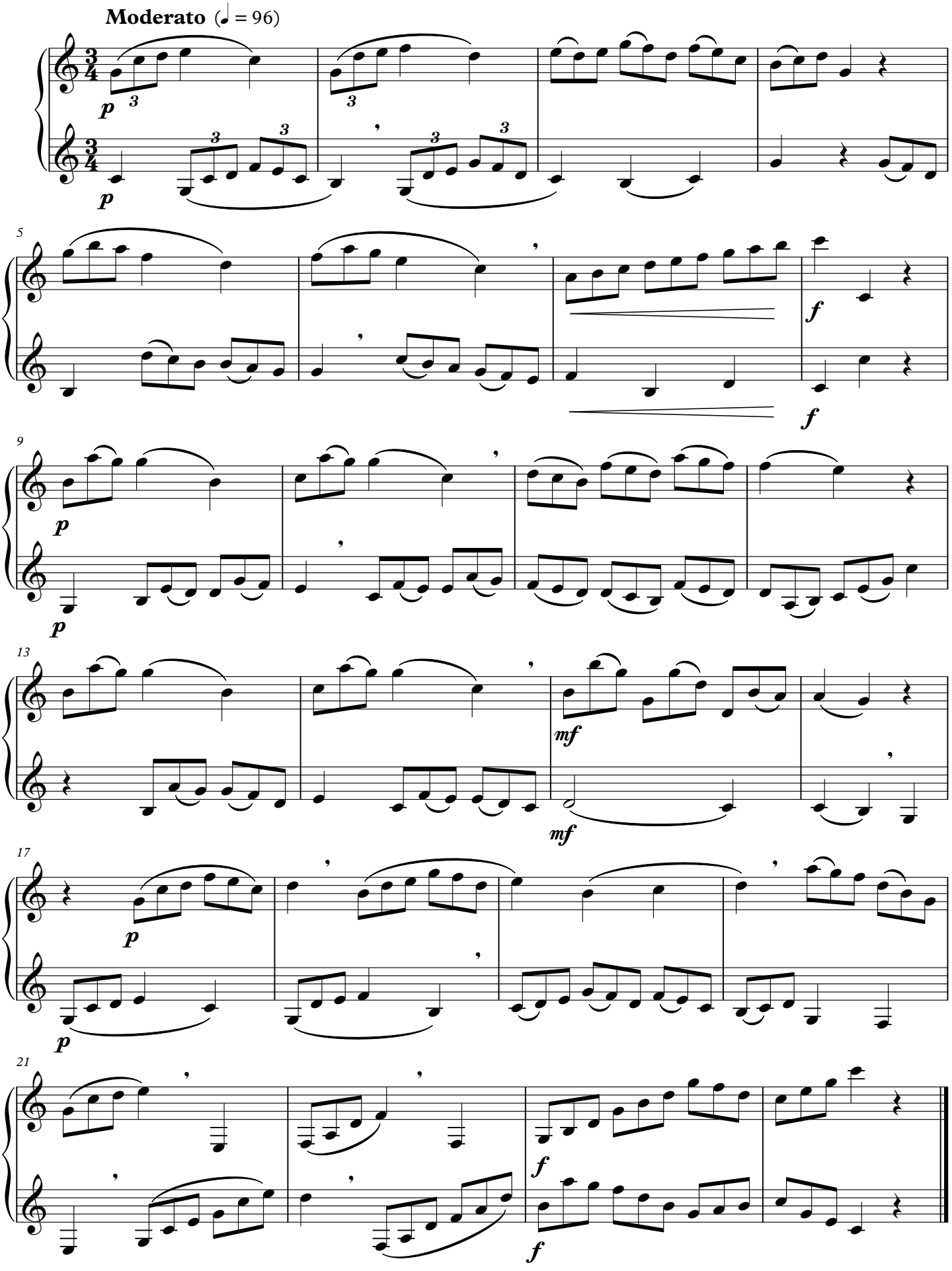
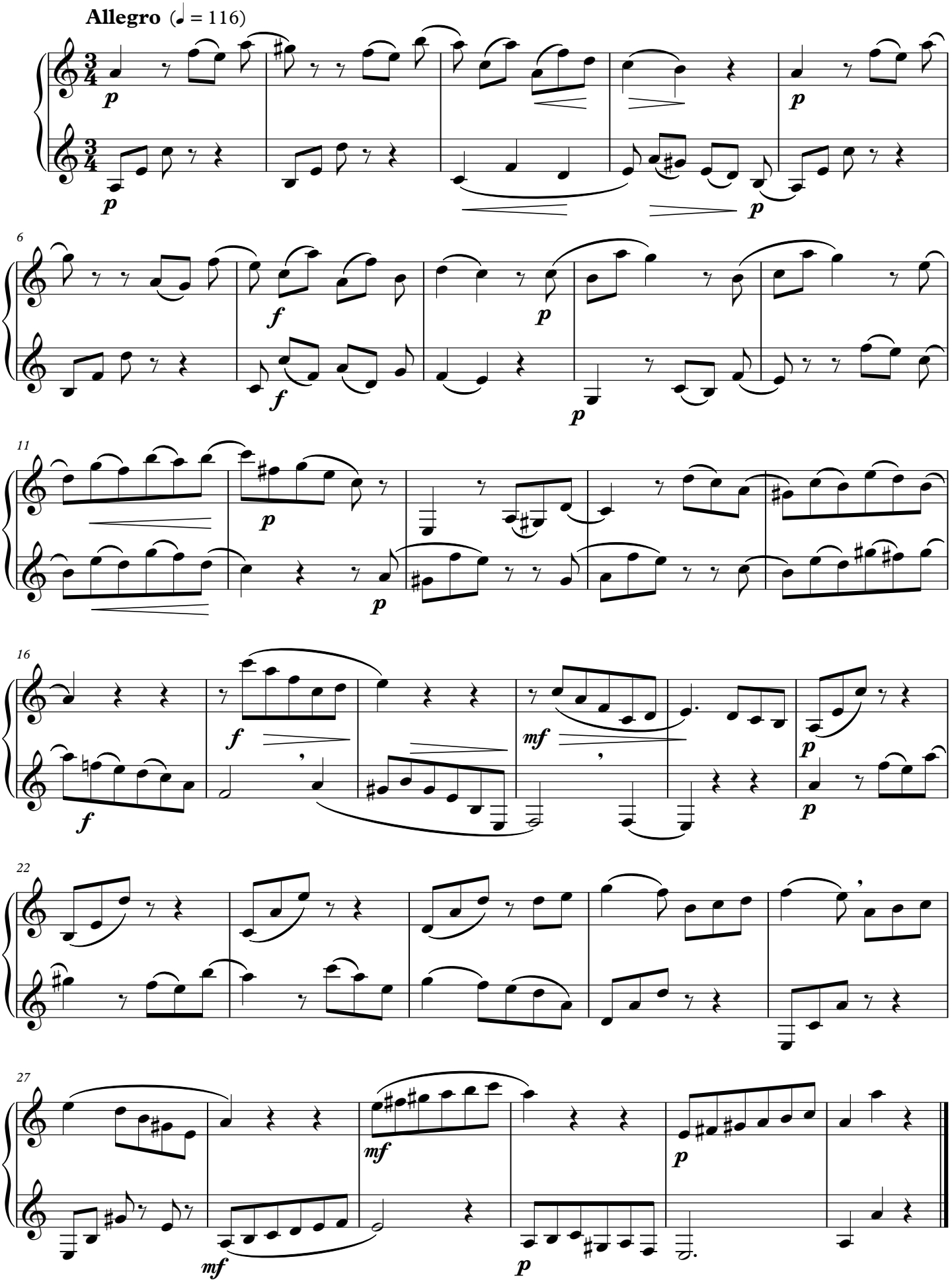
Dúo 2


Allegro (♩ = 126)
mf
mf
5
p
p
p
cresc.
p
10
f
f
p
p
f
f
15
p
p
f
p
f
p
20
mf
mf
24
f
f

Dúo 3

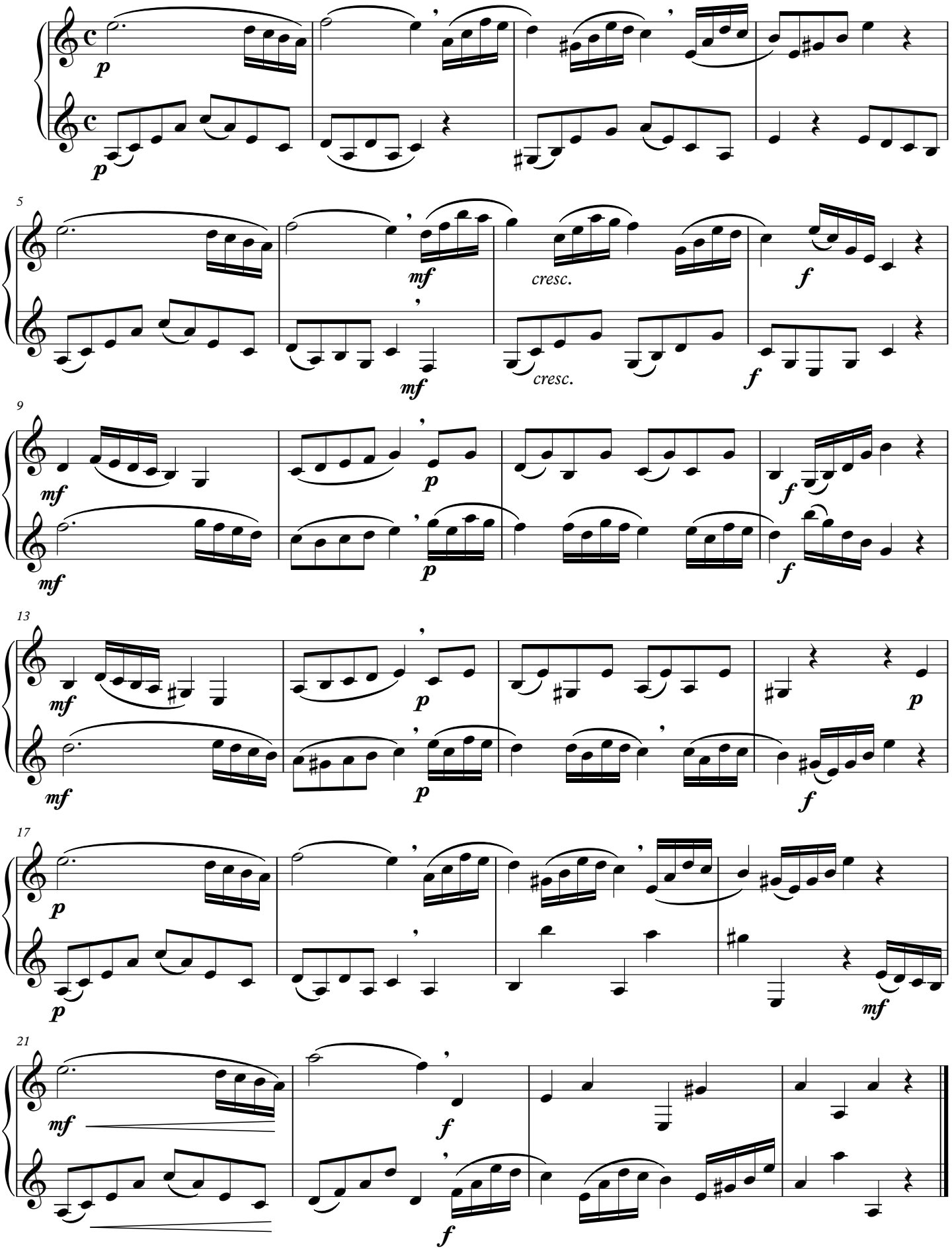


Dúo 4

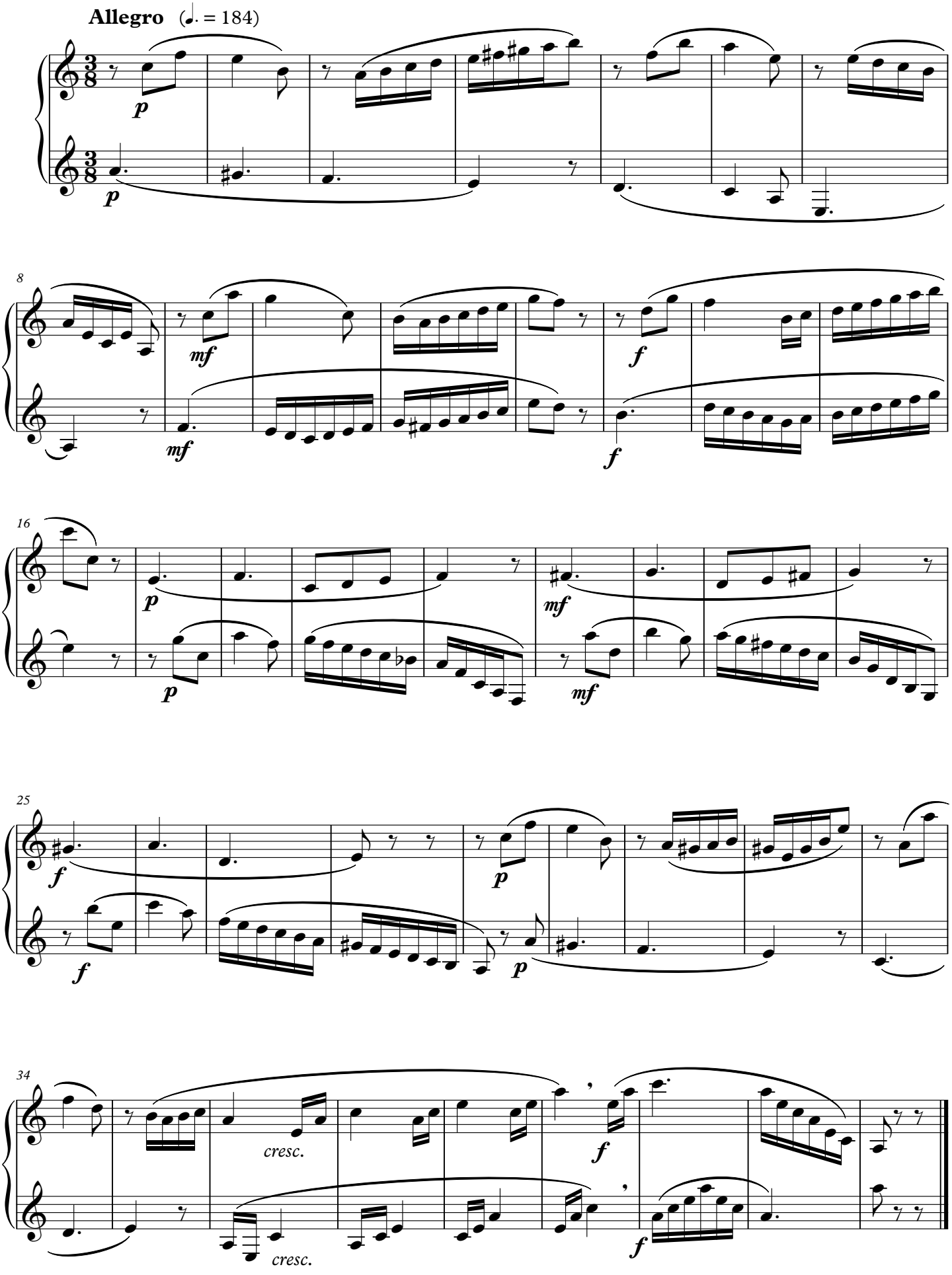


Dúo 5

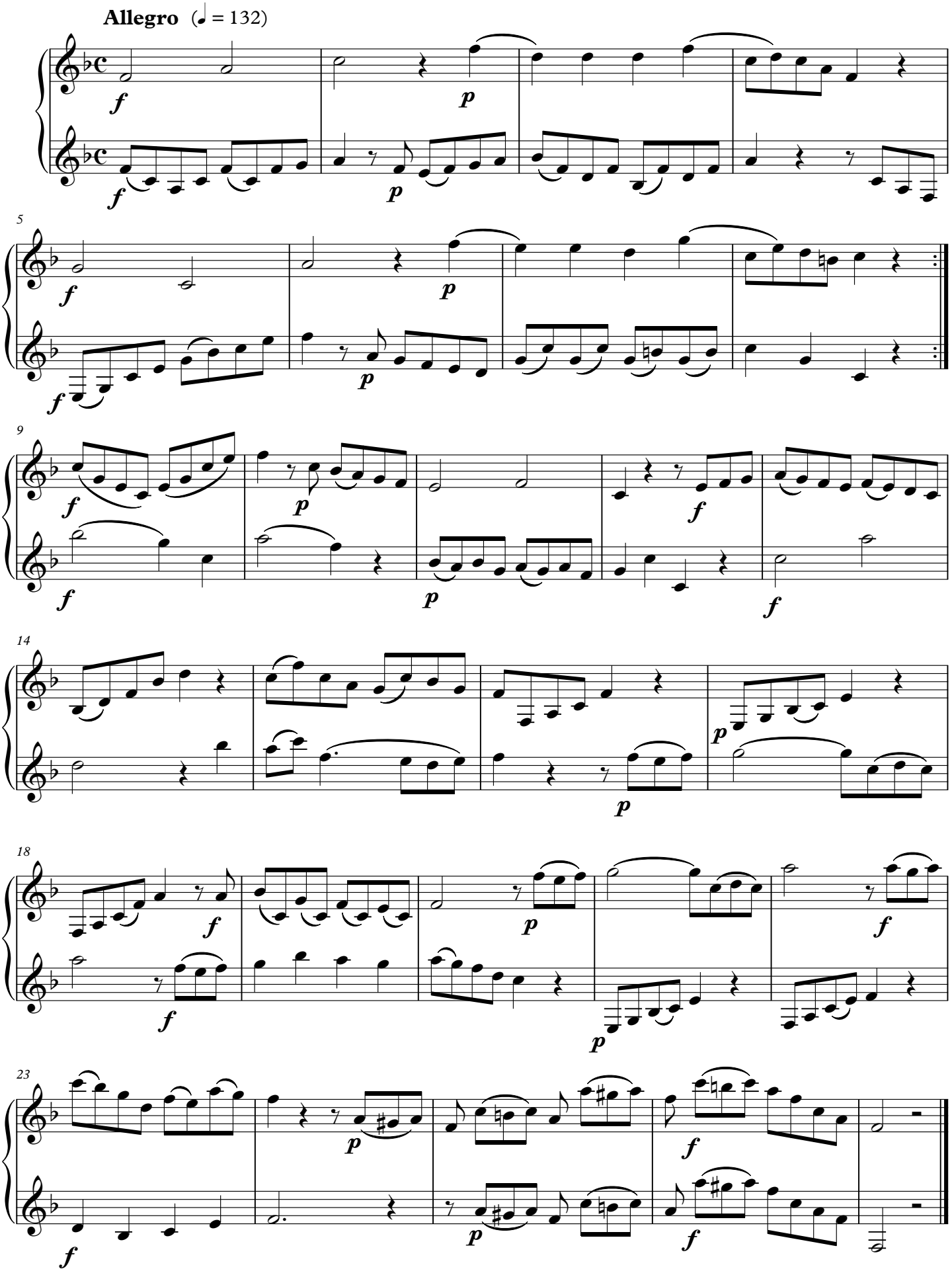
Allegro moderato (♩ = 104)



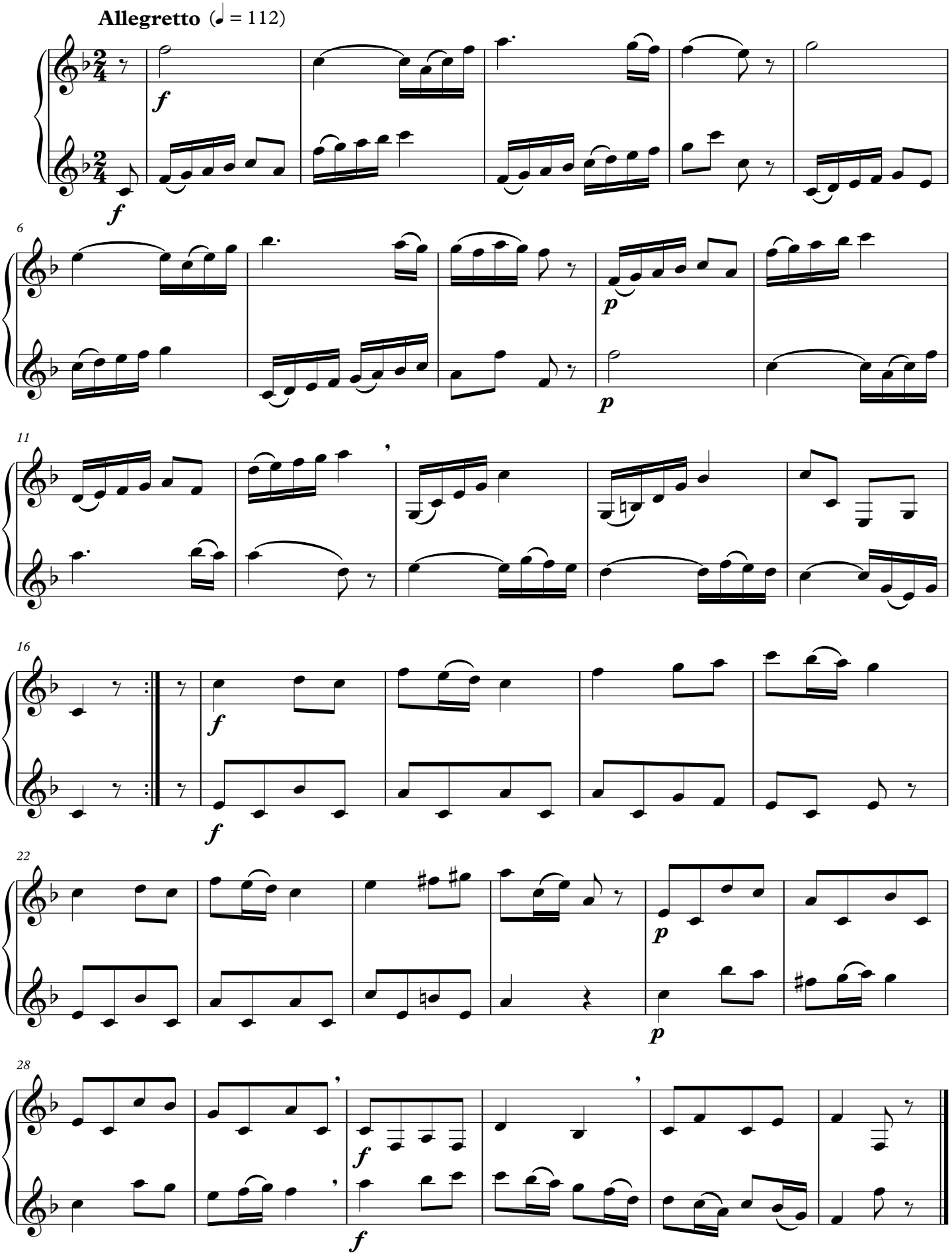
Dúo 6



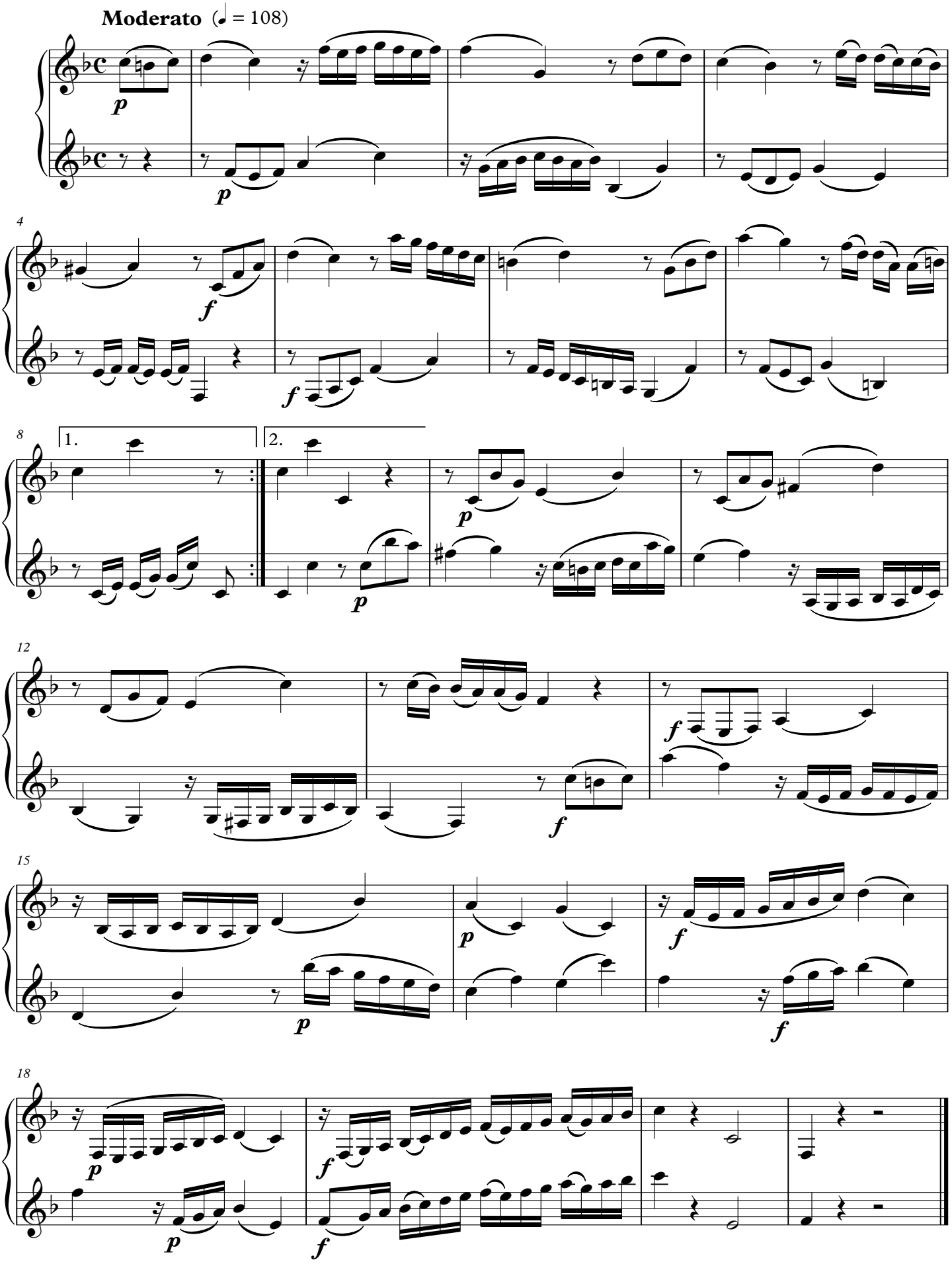
Dúo 7



Dúo 8

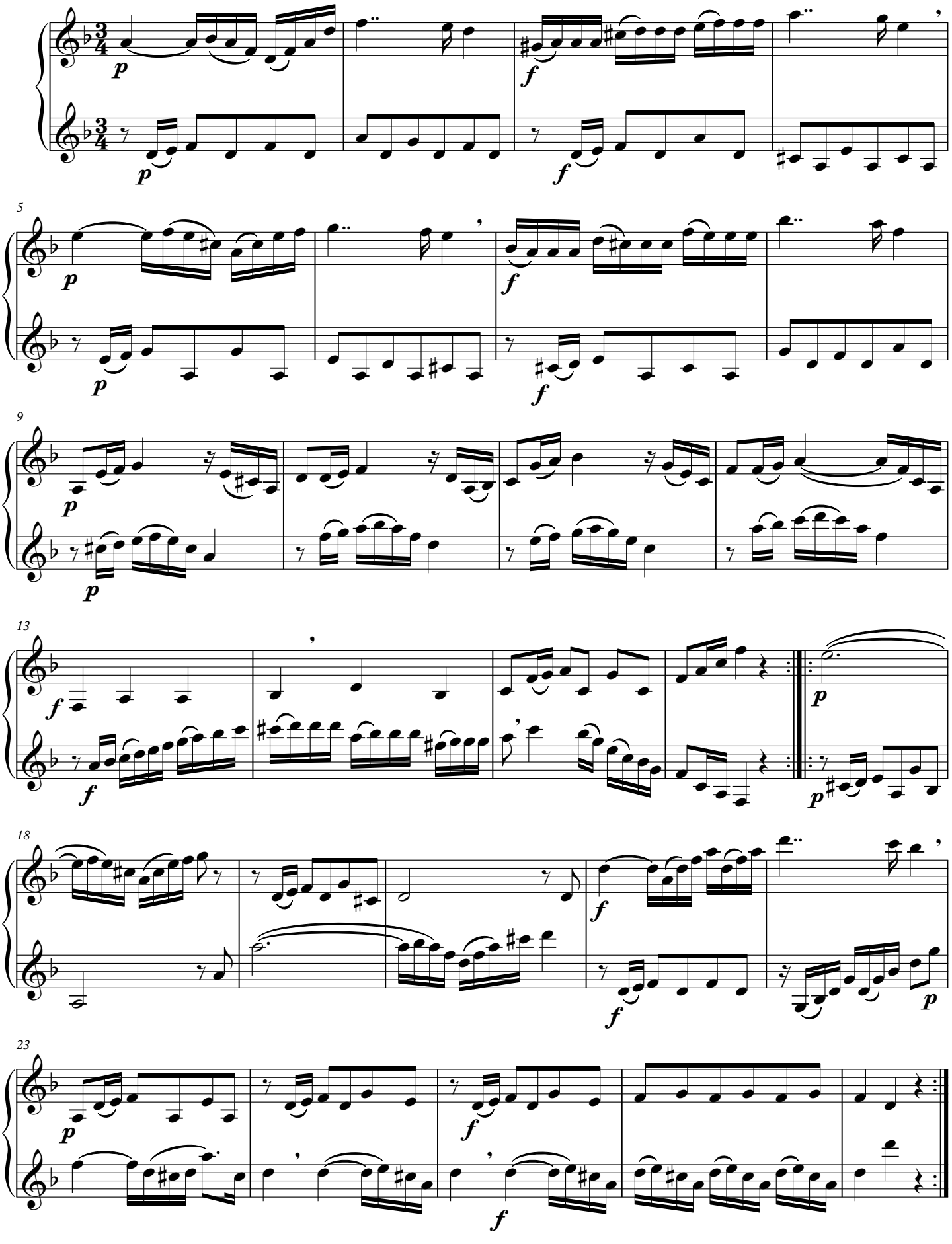


Dúo 9

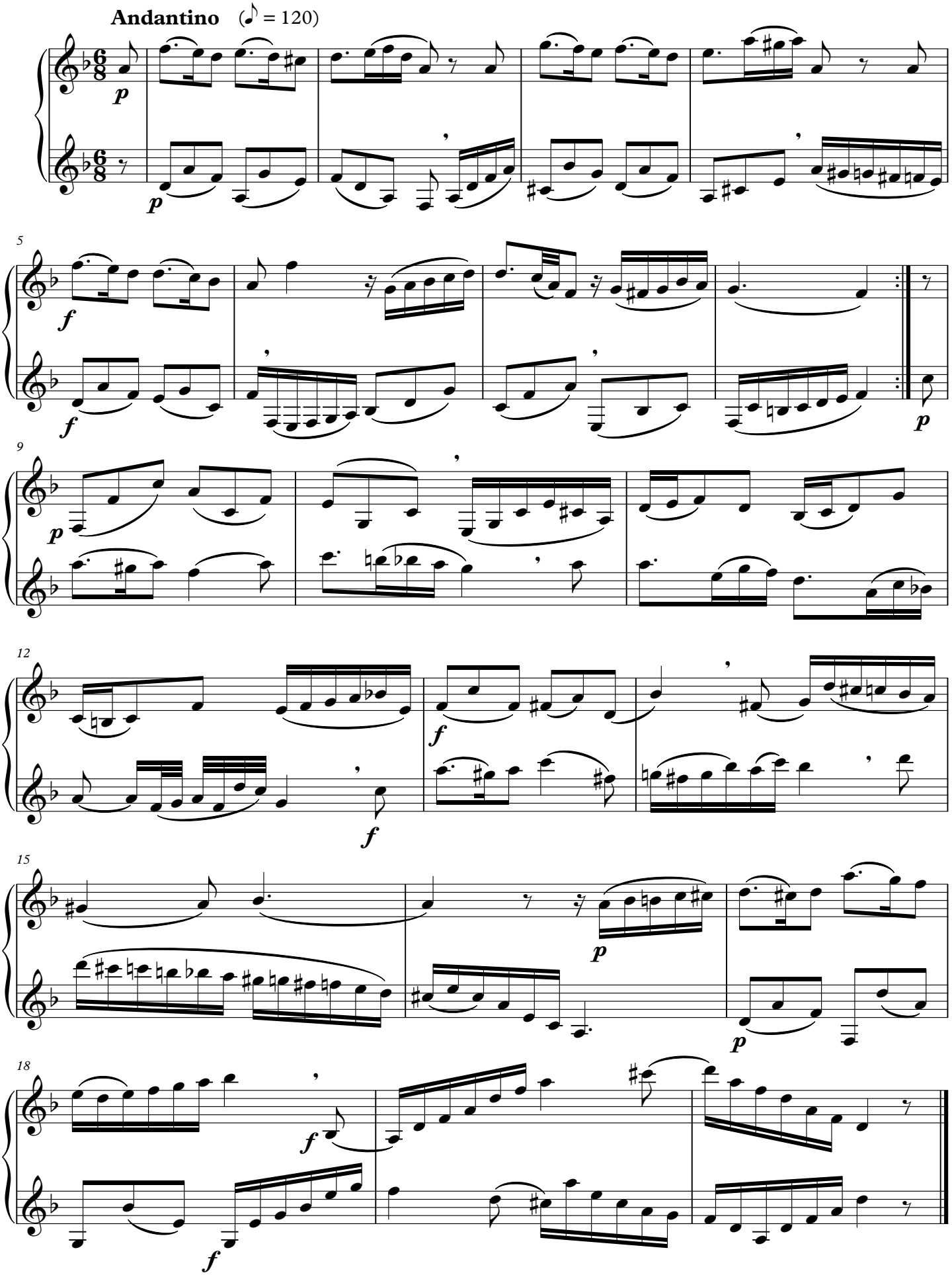


Dúo 10

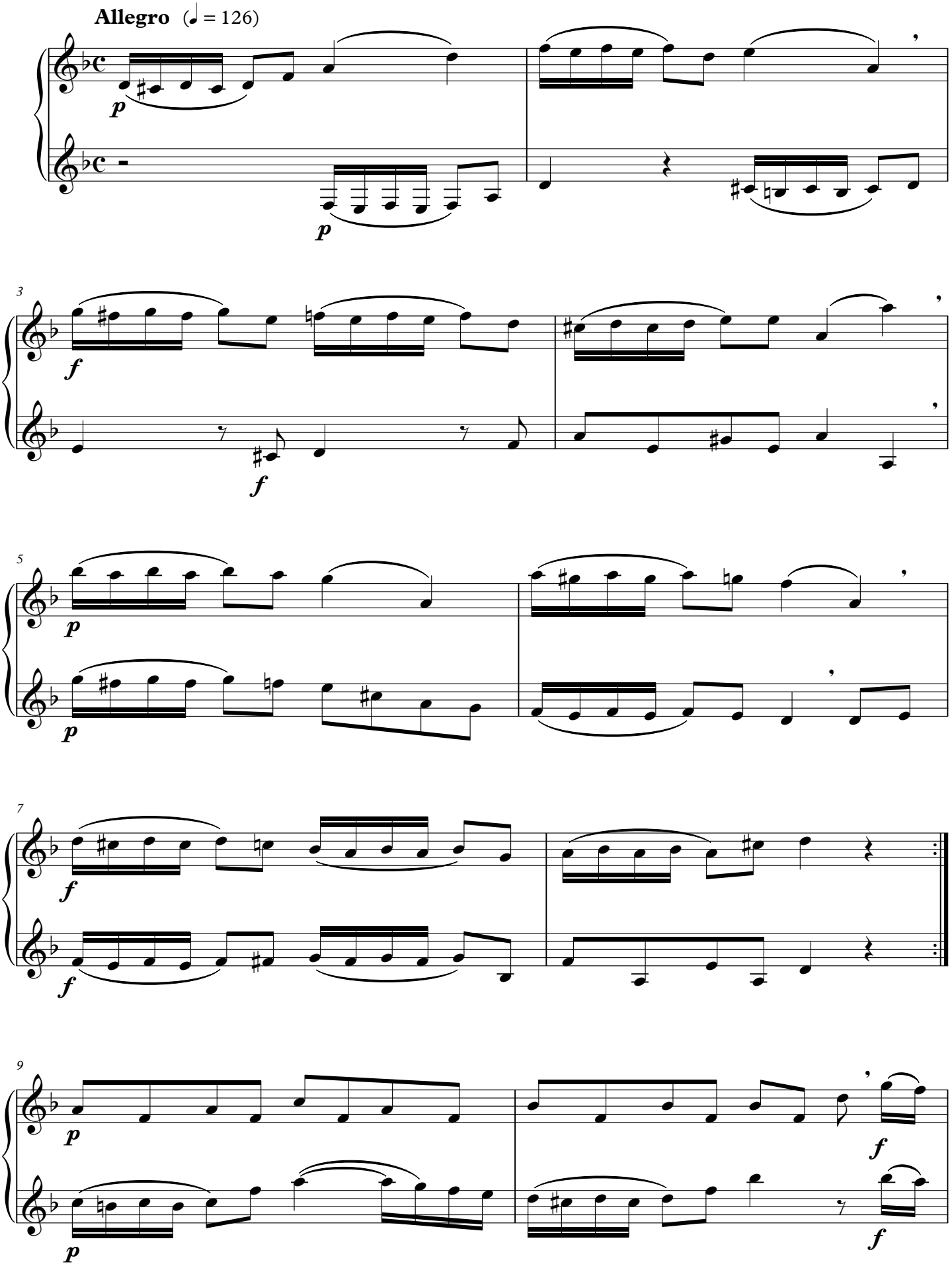
Allegro moderato (♩ = 112)

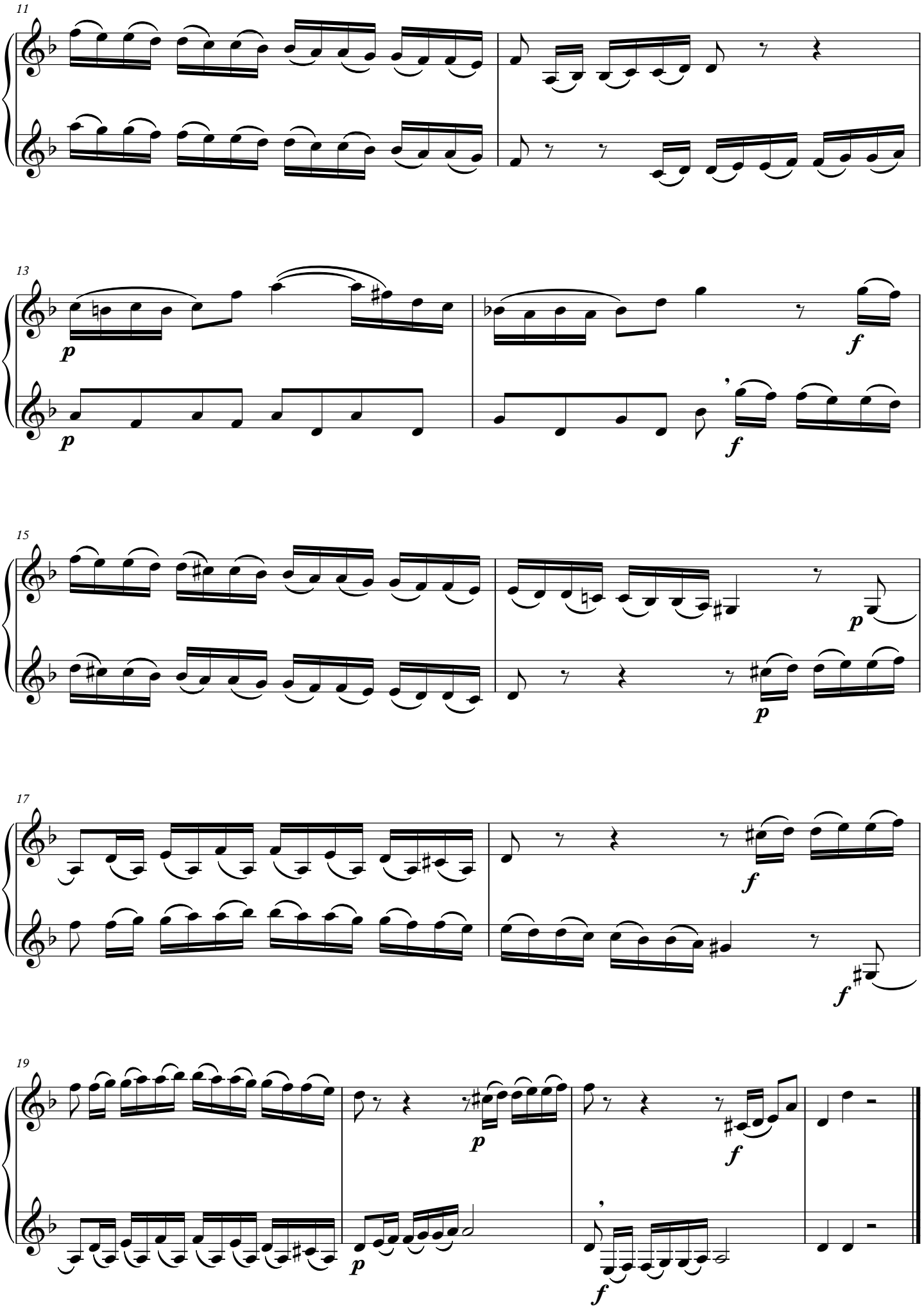


Dúo 11

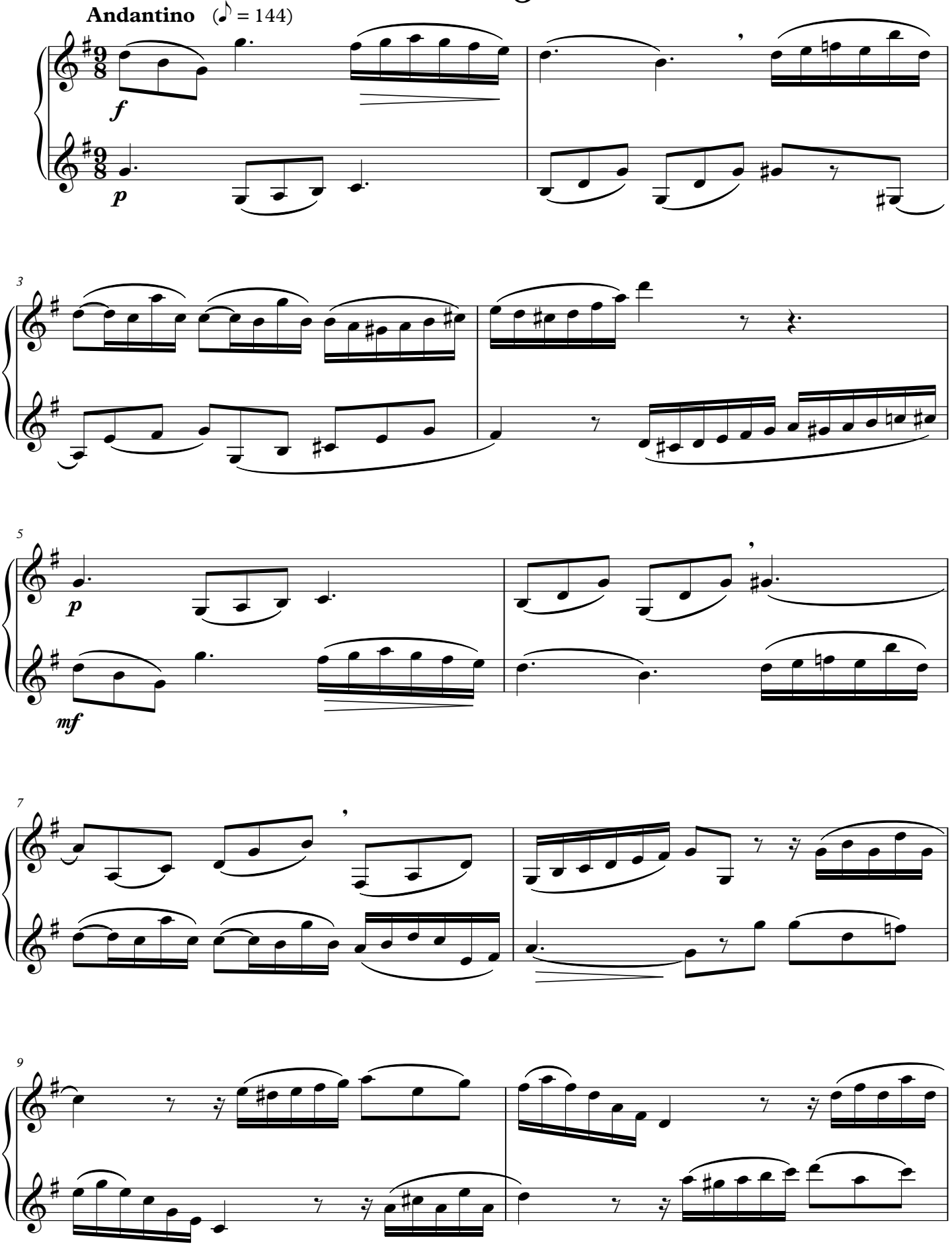


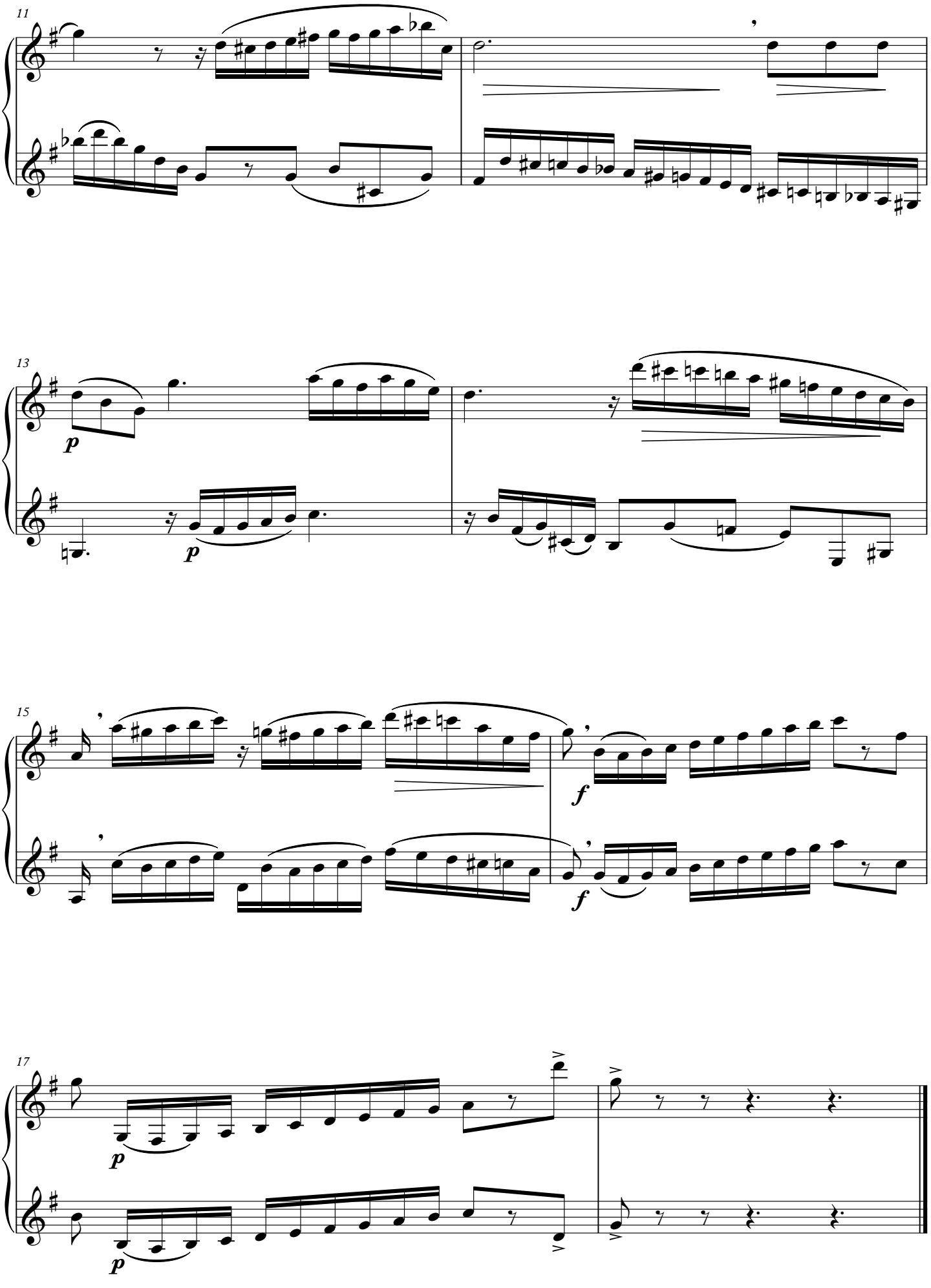
Dúo 12



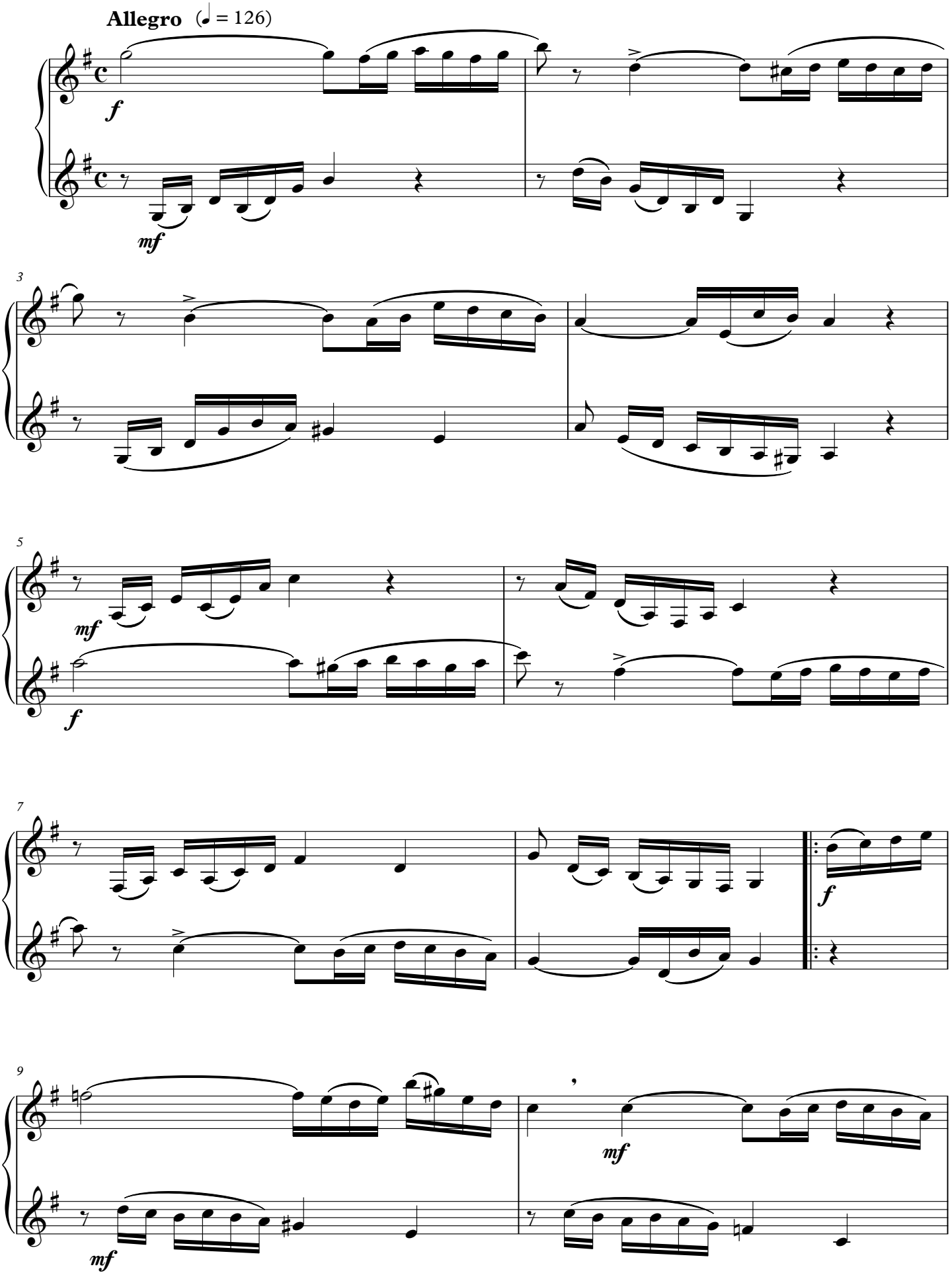

11
13
p
p
f
f
15
p
p
17
f
f
19
p
f
p
f

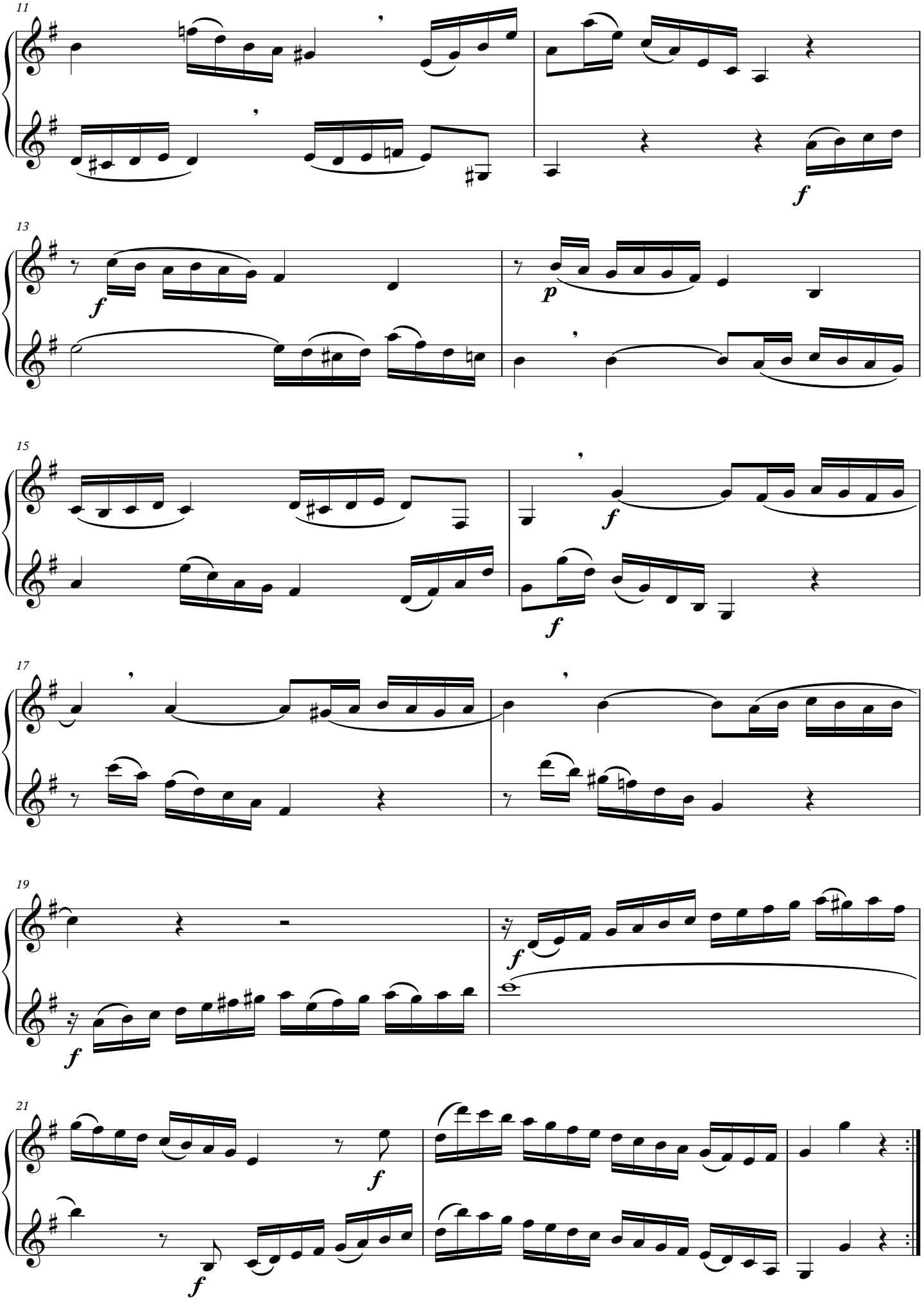
Dúo 13



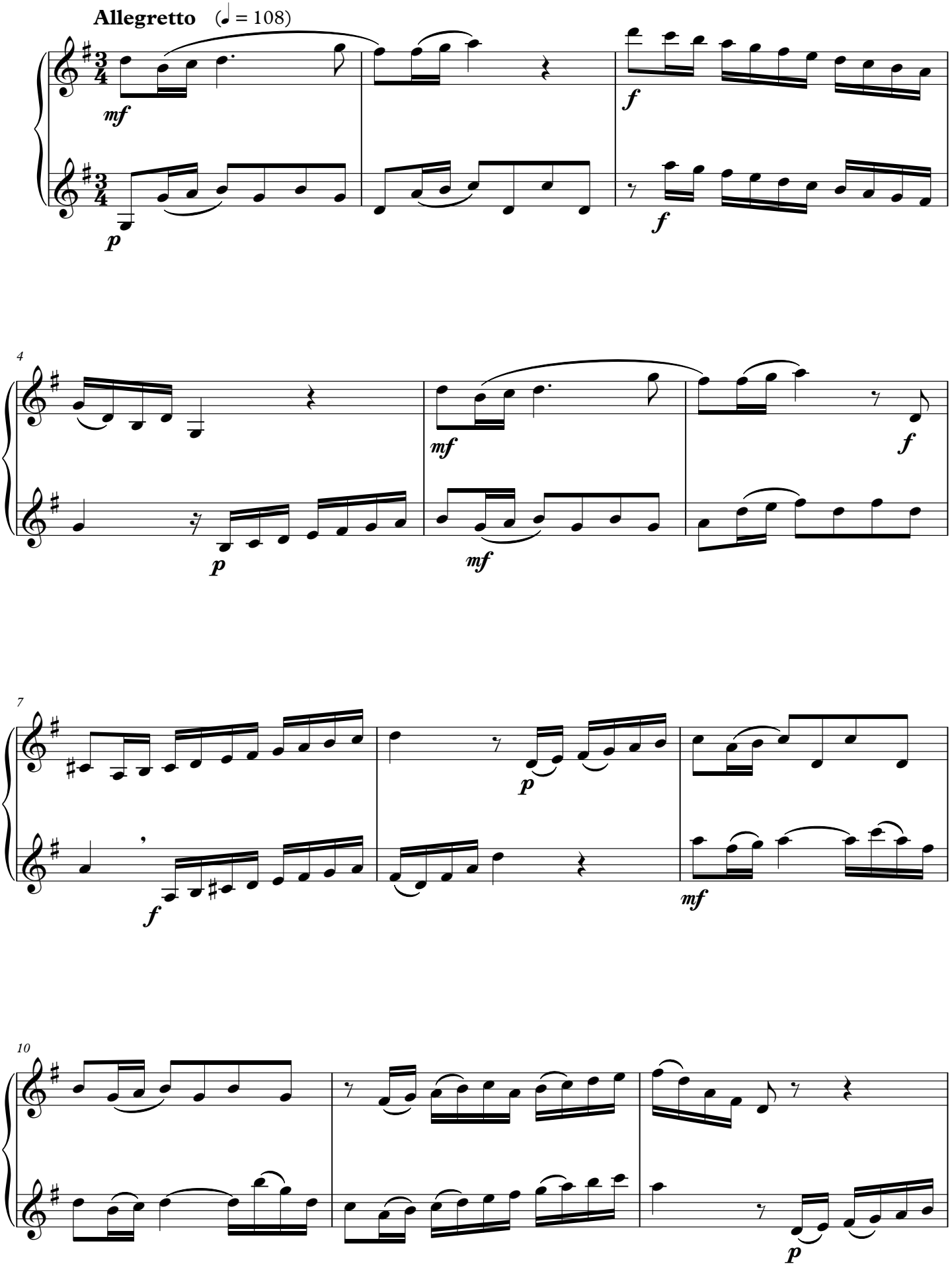

11
13
p
p
15
f
f
17
p
p

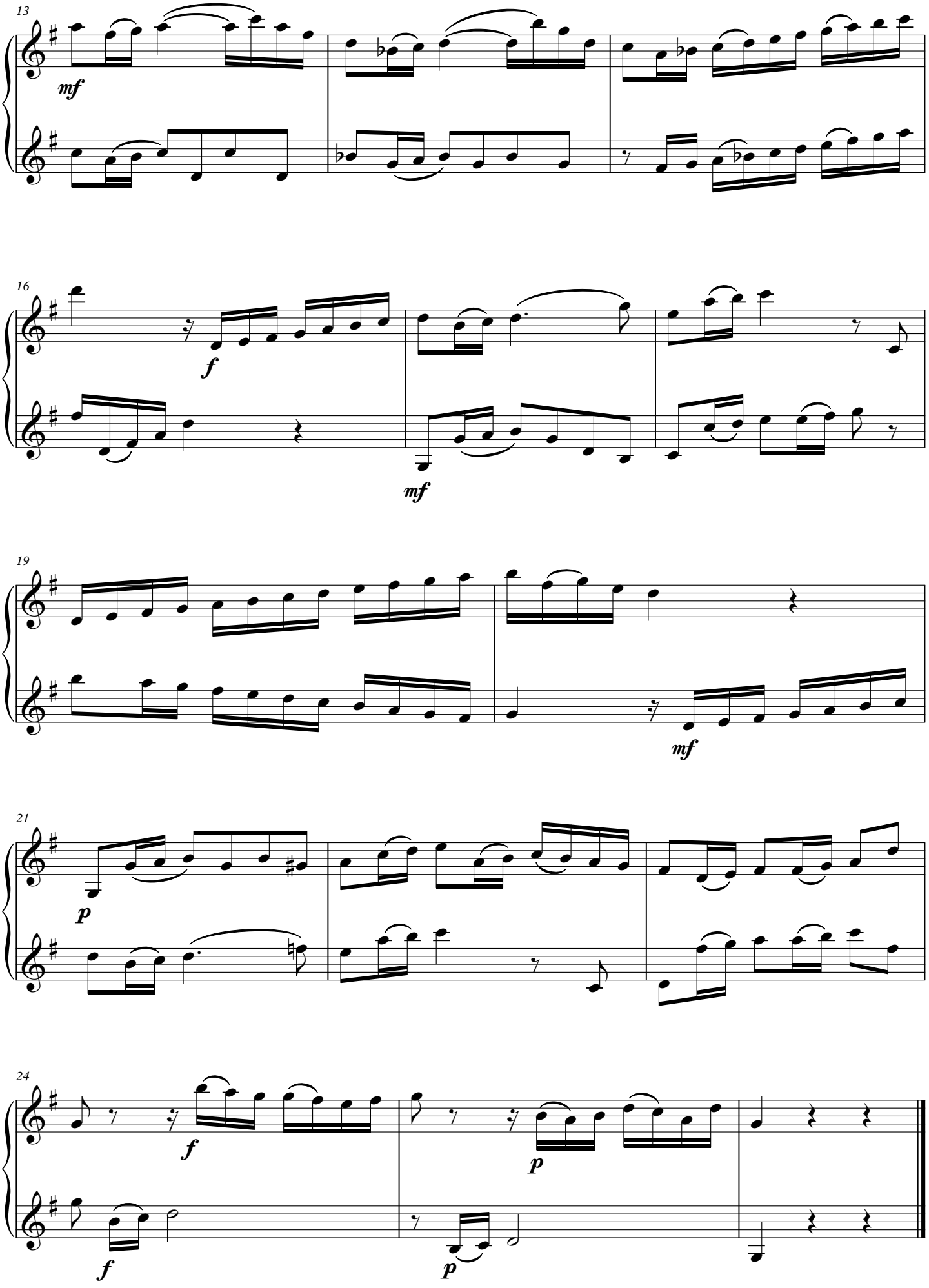
Dúo 14




11
f
13
f
p
15
f
f
17
19
f
f
21
f
f

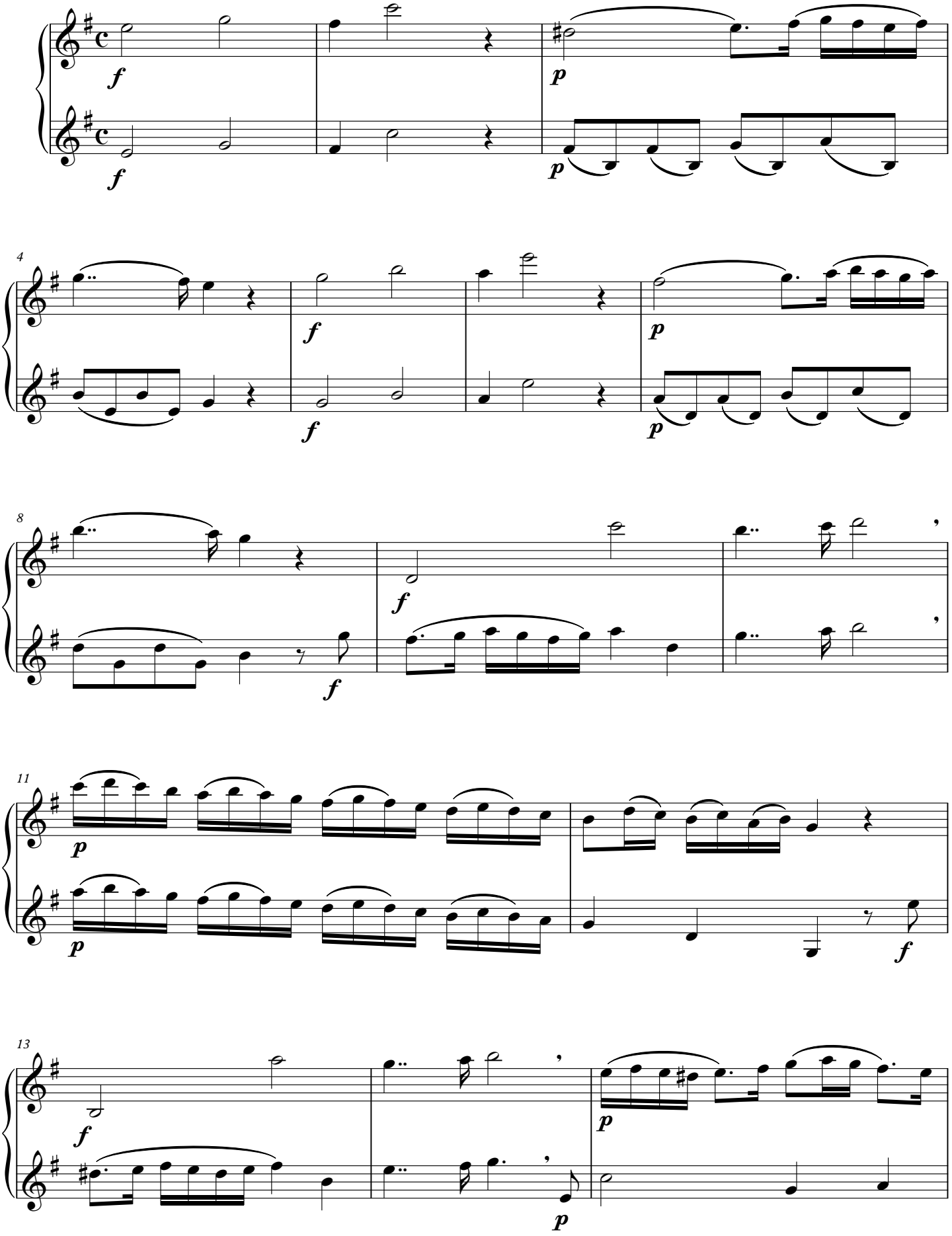
Dúo 15

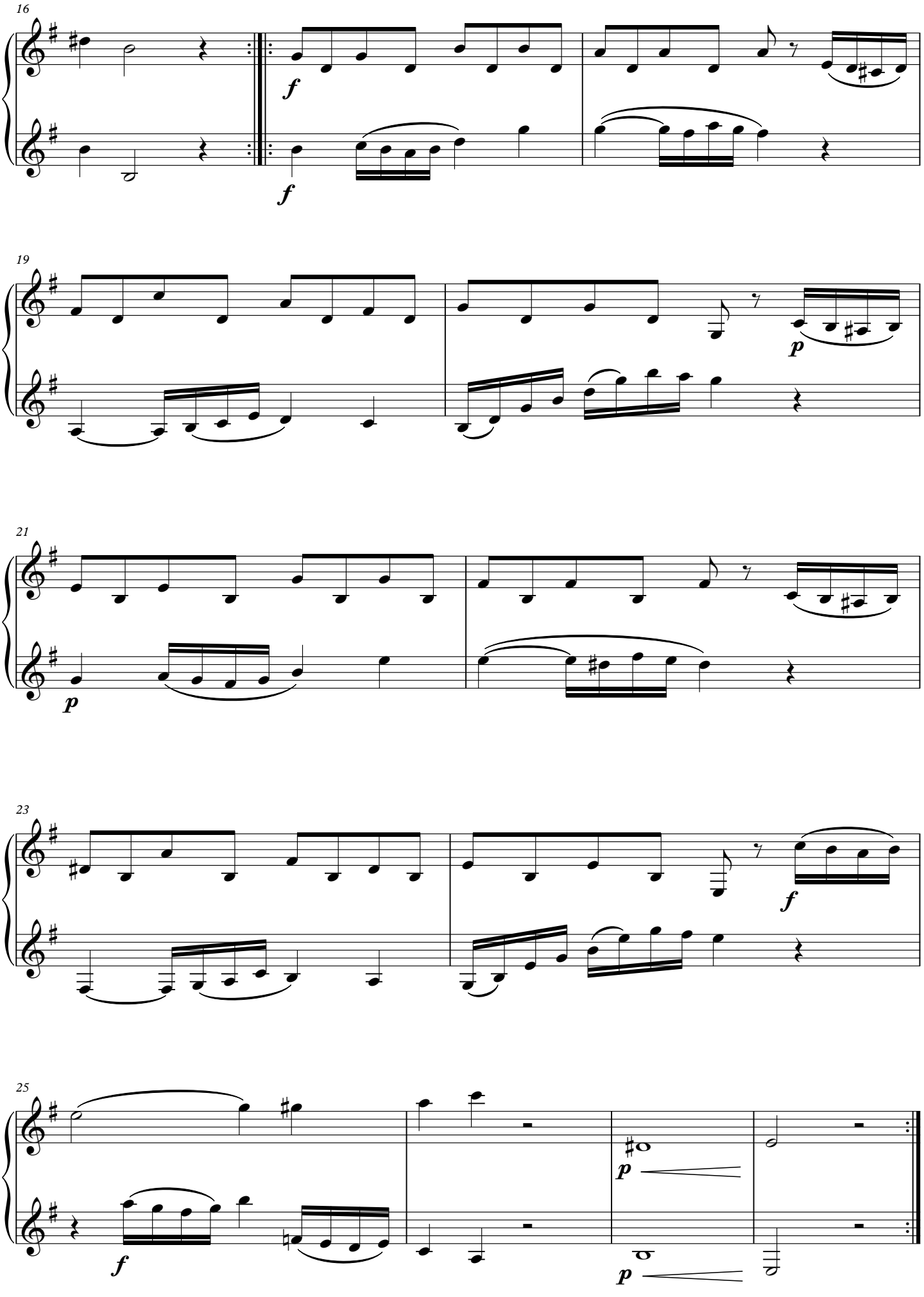



13
mf
16
f
mf
19
mf
21
p
24
f
p
f
p

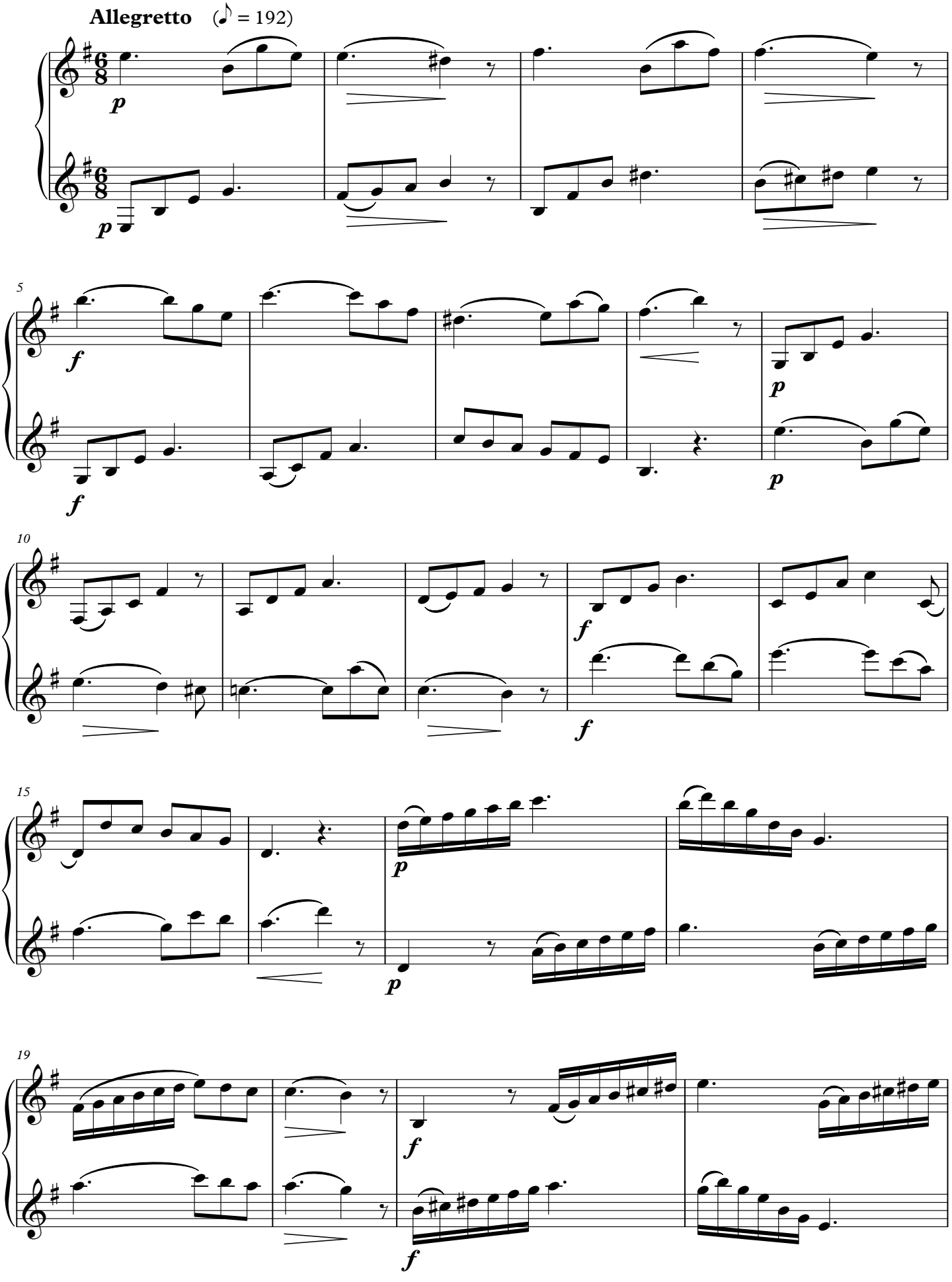
Dúo 16

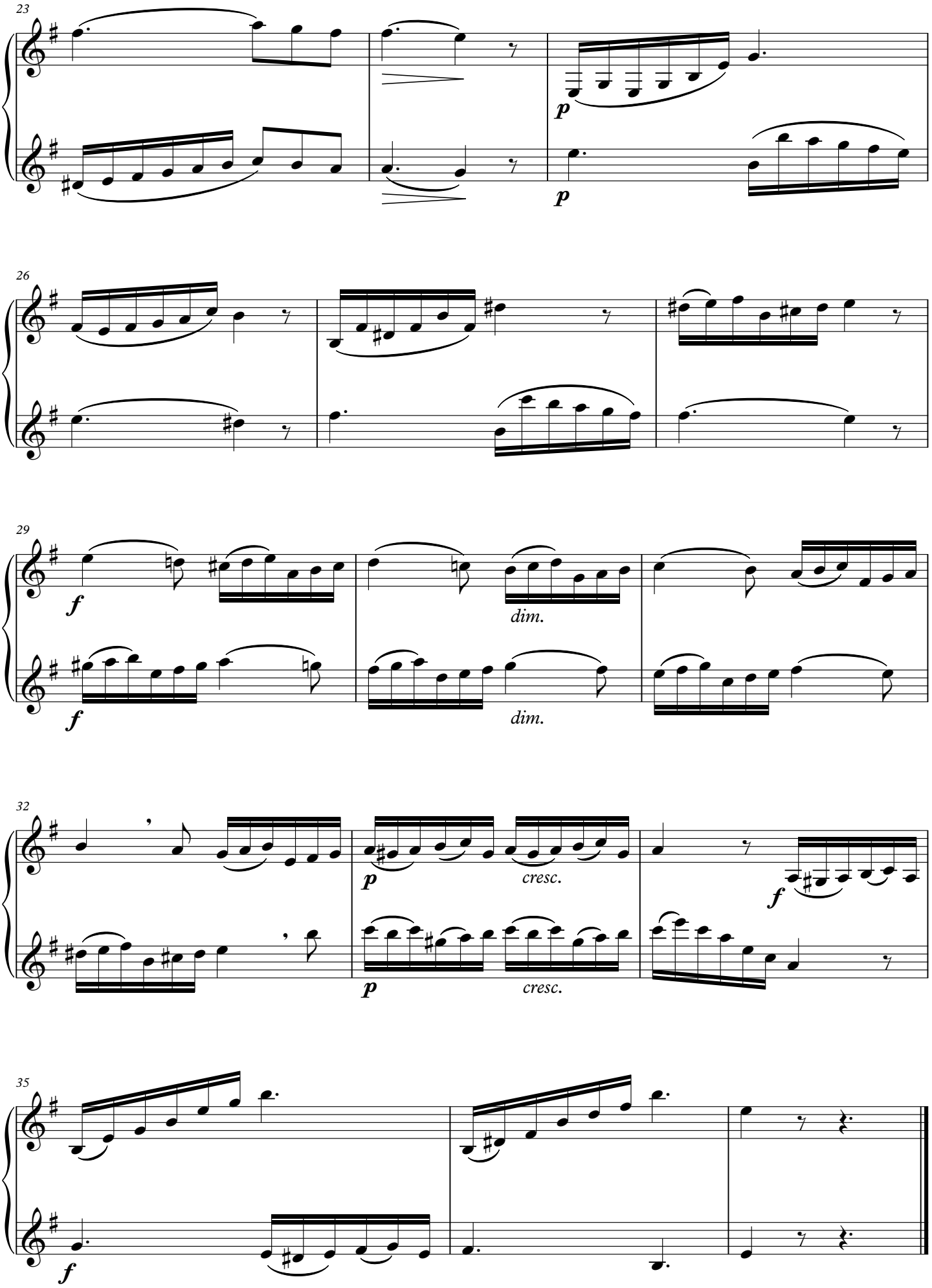
Allegro con brio (♩ = 126)




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

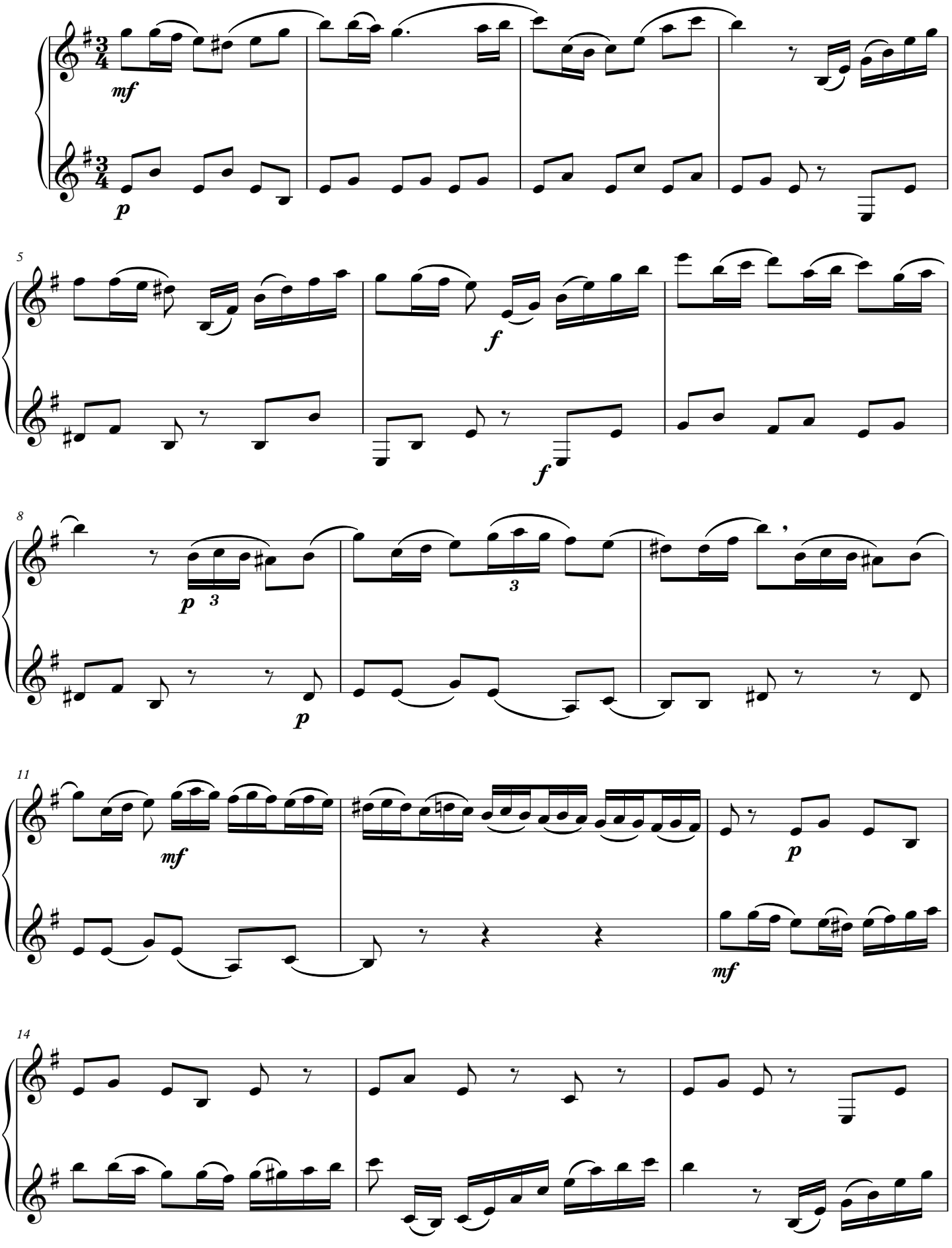
Dúo 17

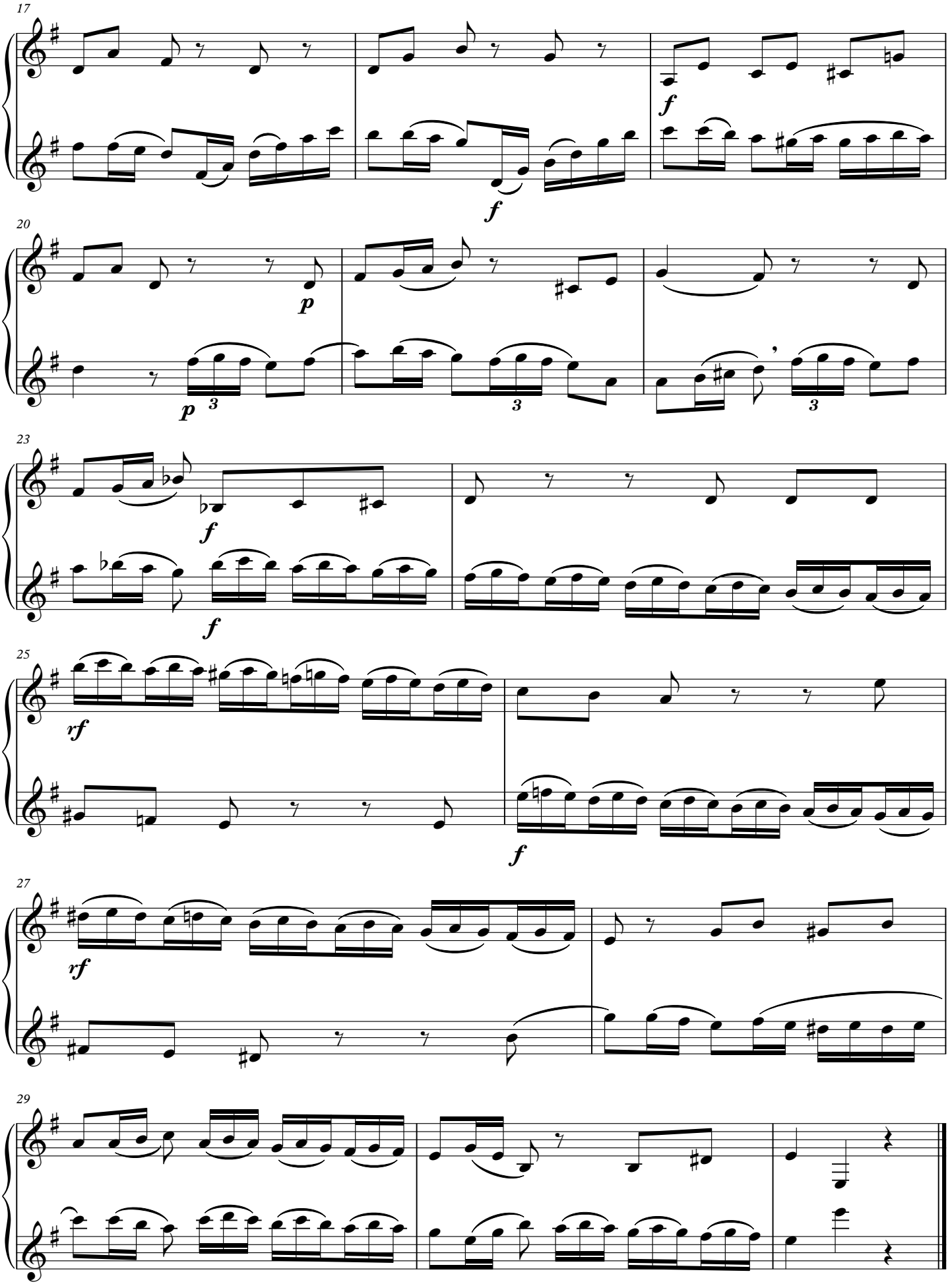



23
p
p
26
29
f
dim.
f
dim.
32
p
cresc.
f
p
cresc.
35
f

Dúo 18

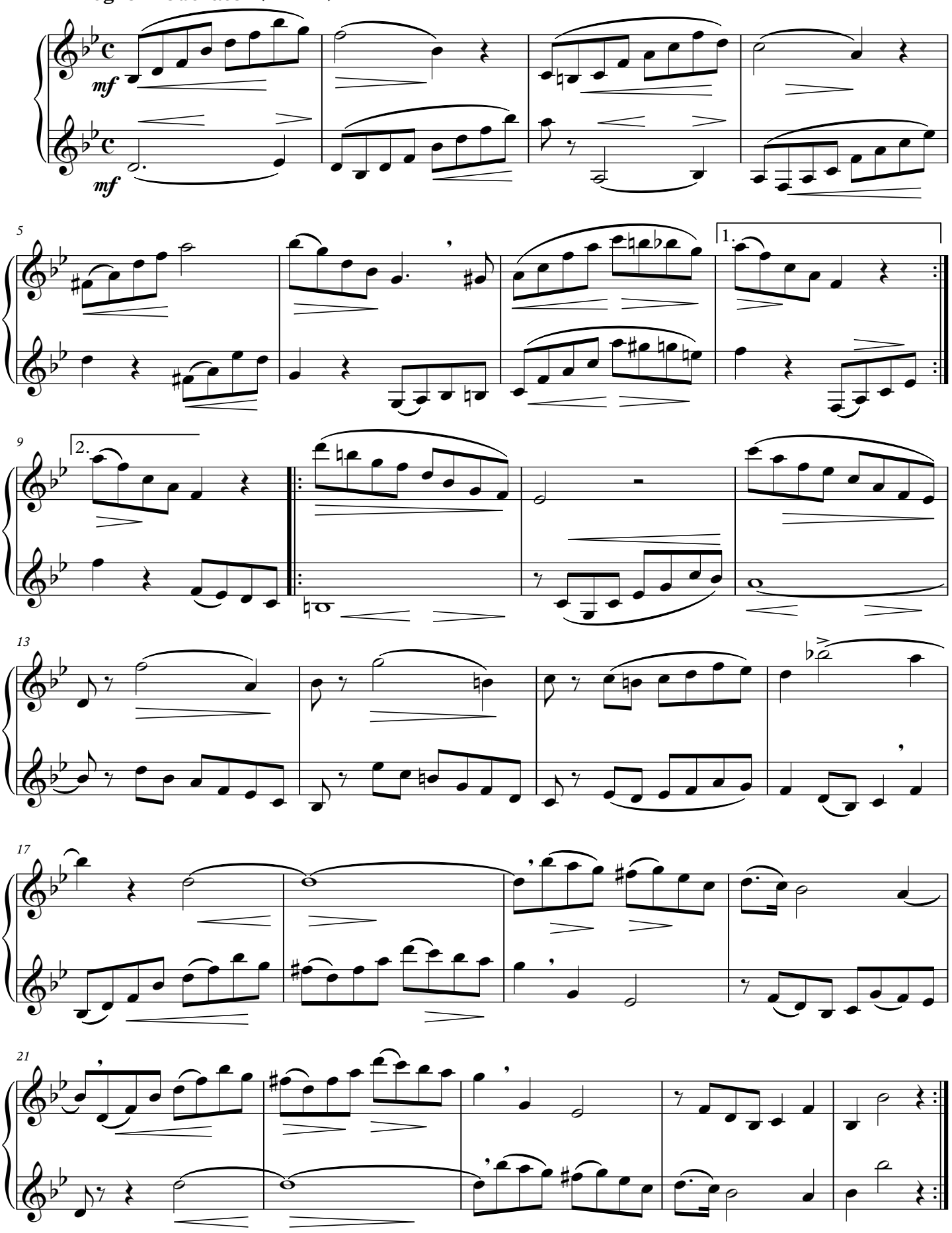
Allegro moderato (♩ = 100)



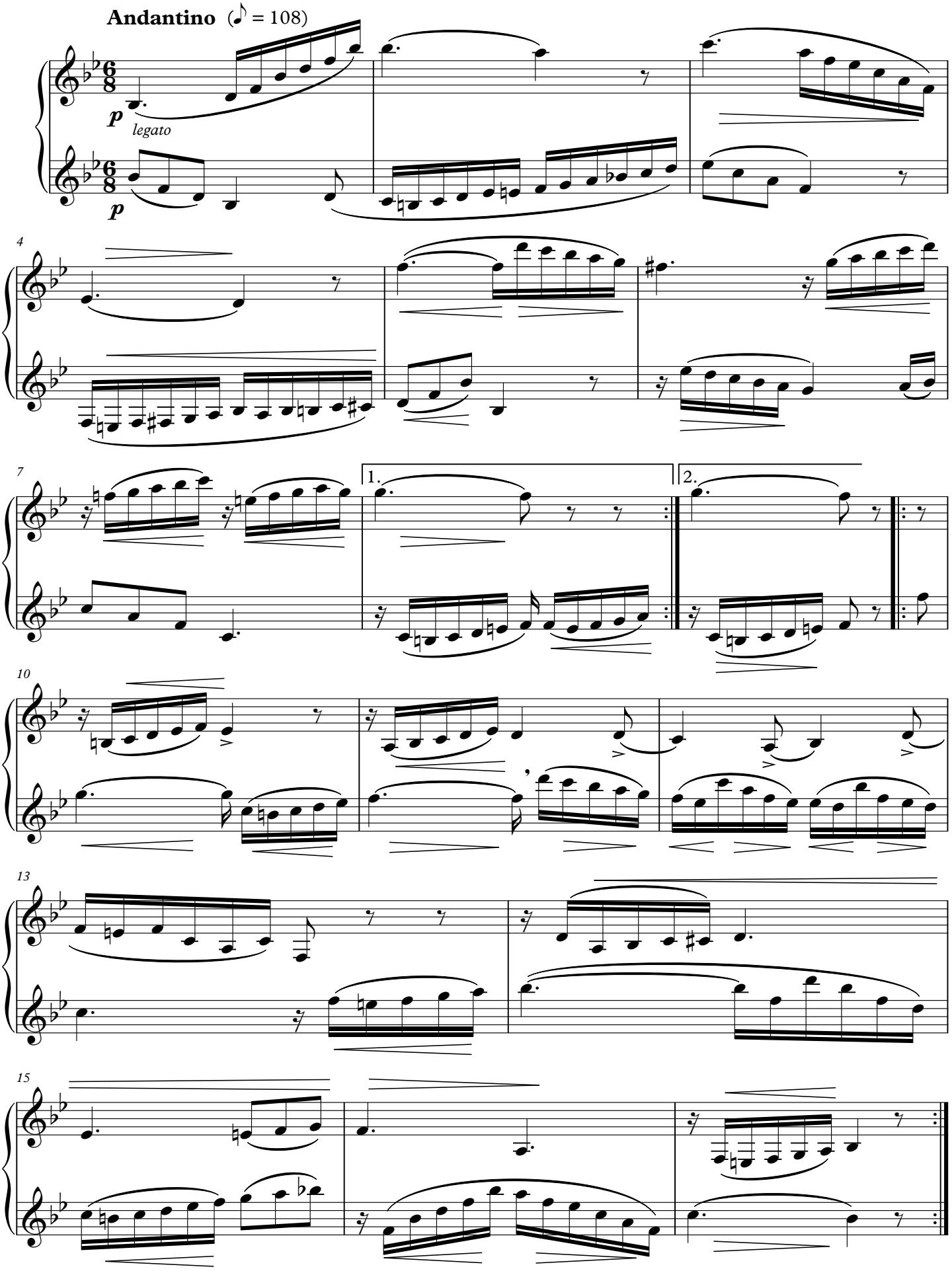

17
f
f
20
p
p
3
3
3
23
f
f
25
rf
f
27
rf
29

Dúo 19

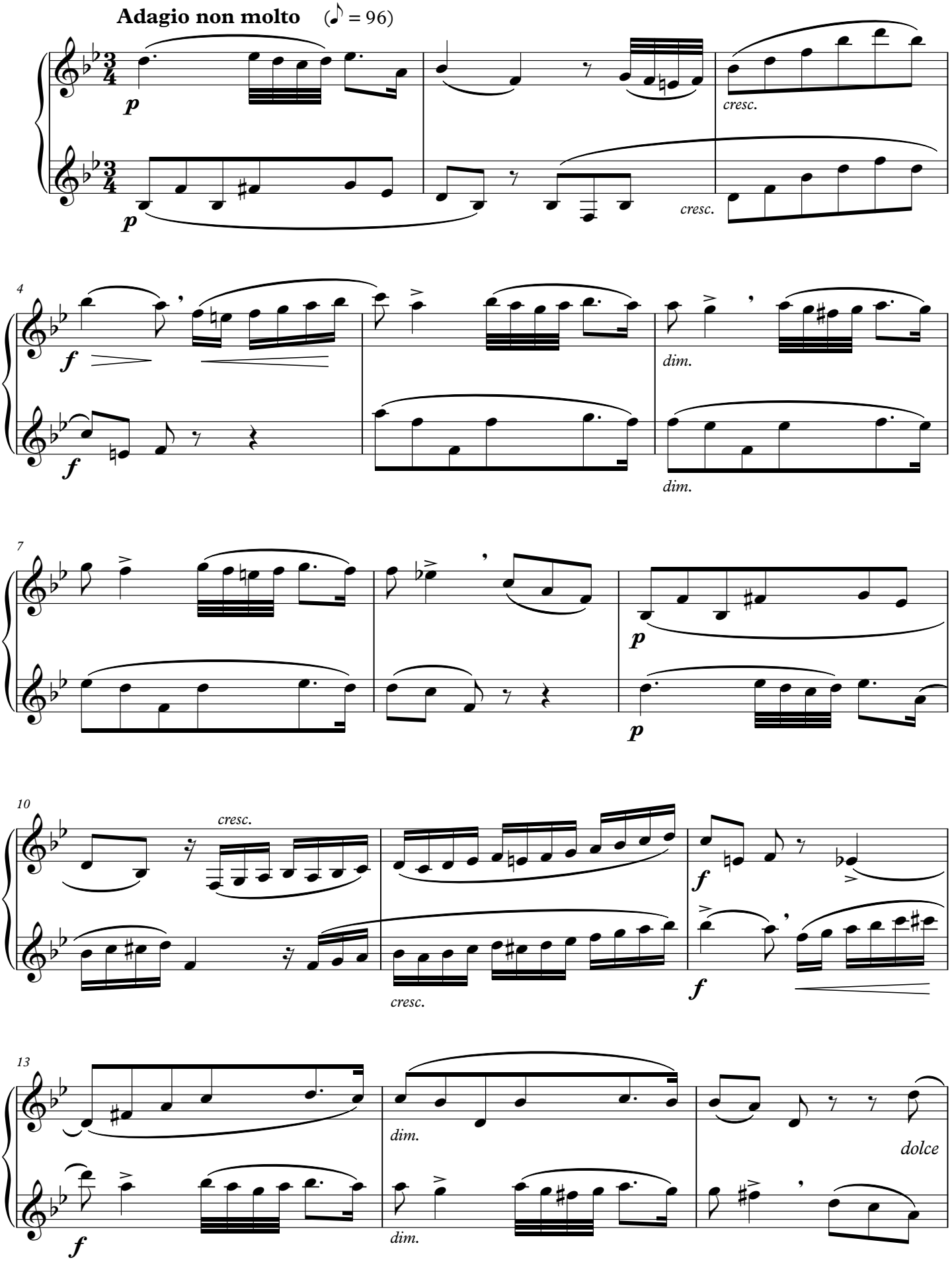
Allegro moderato (♩ = 100)

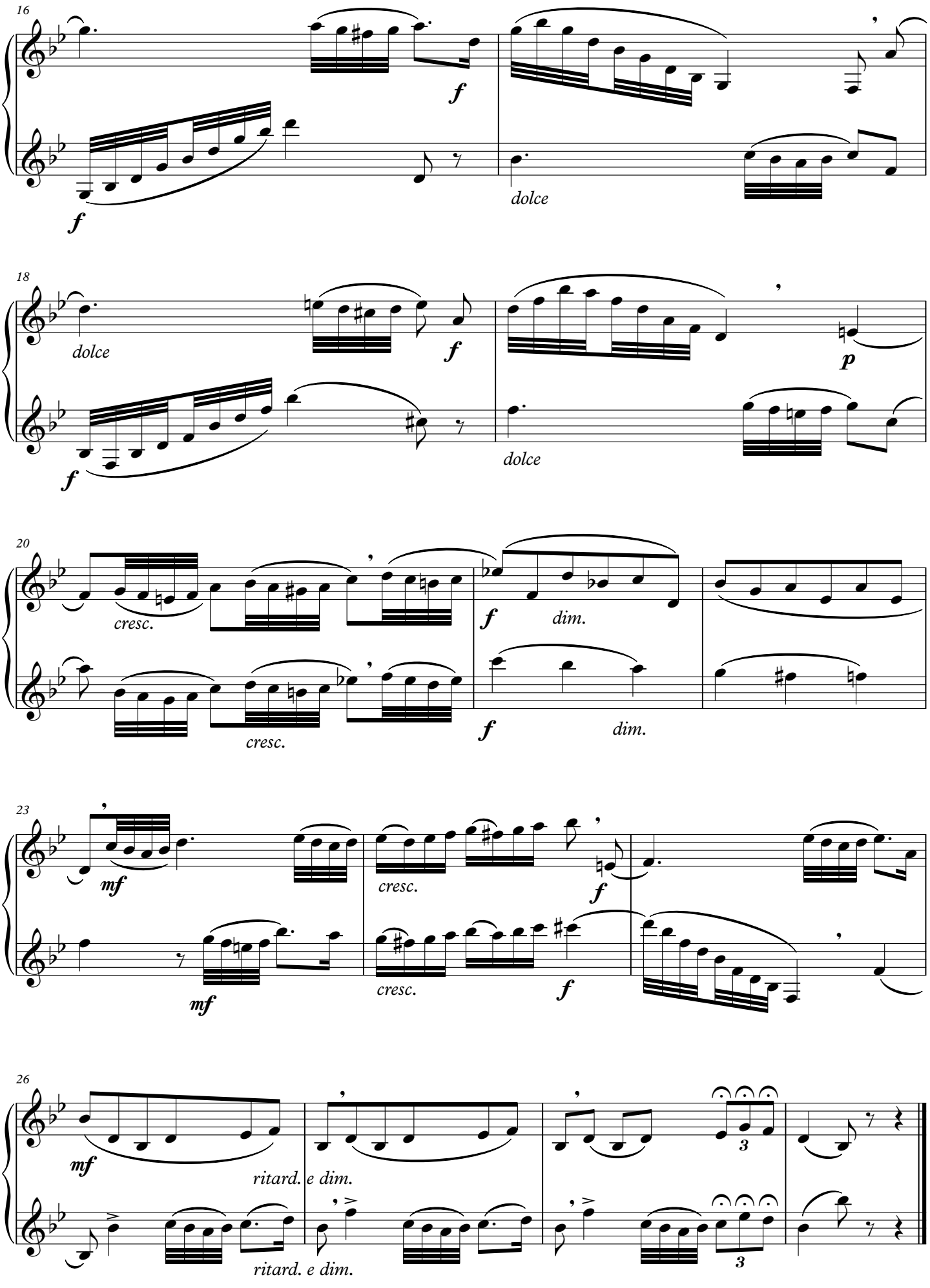


Dúo 20



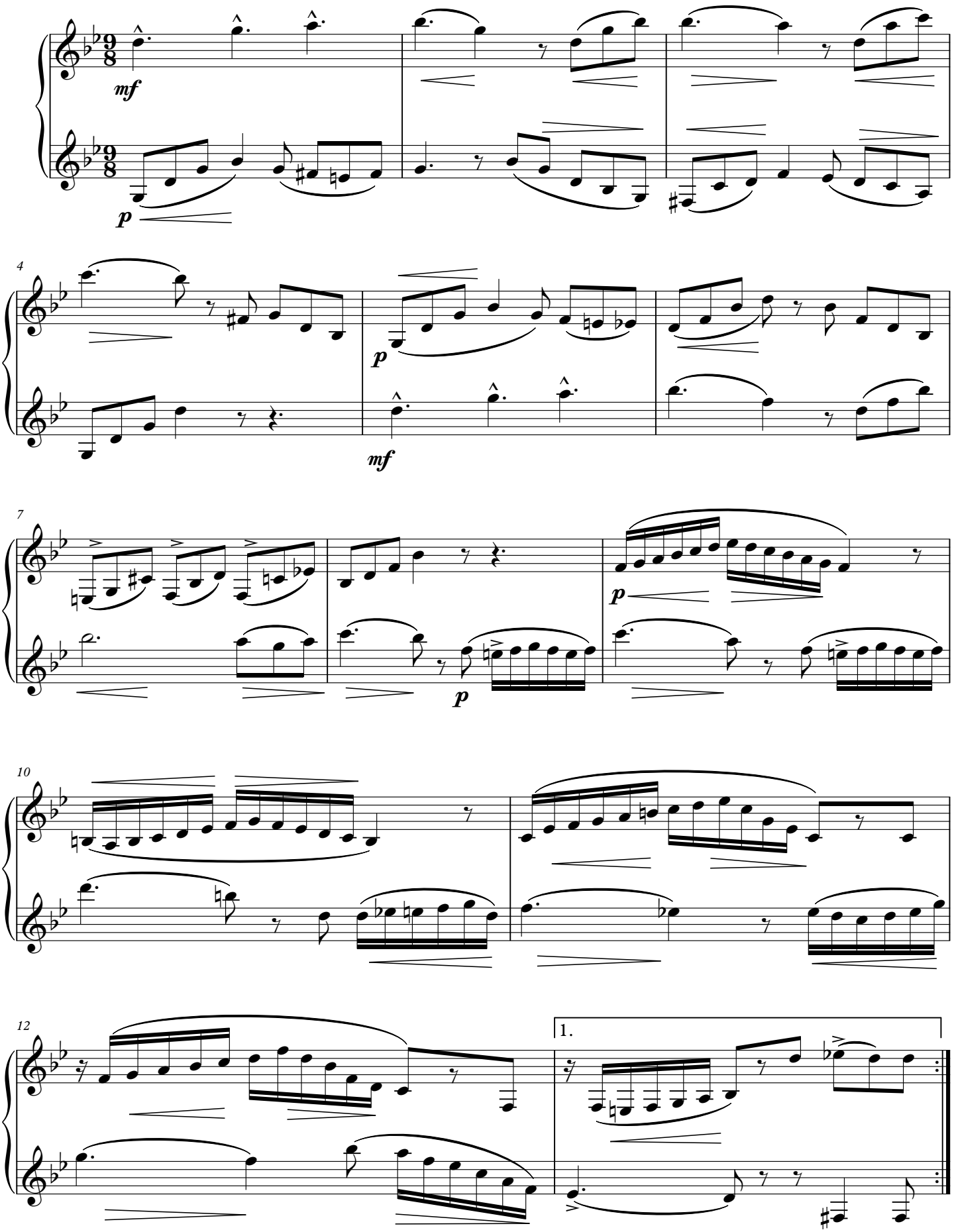
Dúo 21

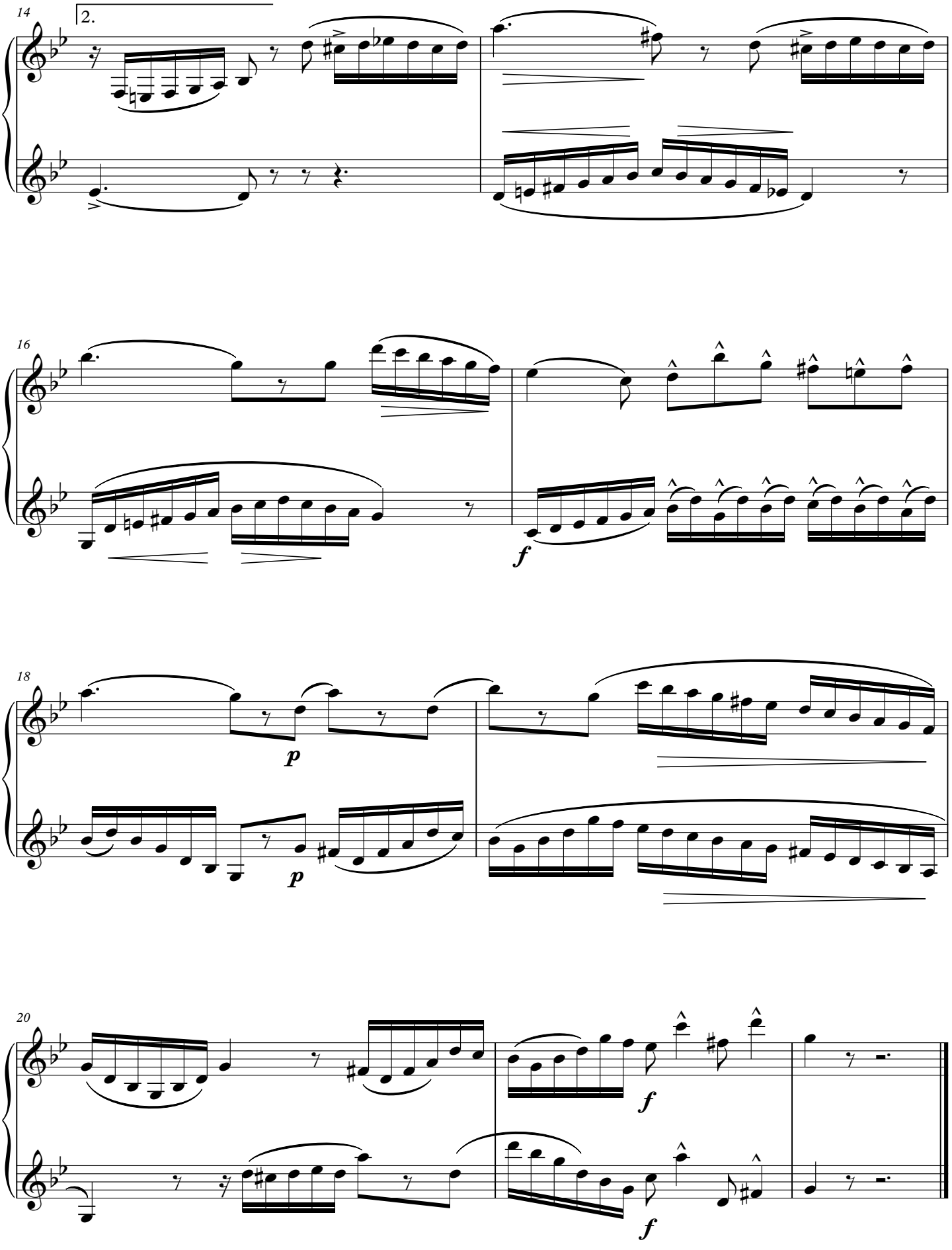

Adagio non molto (♪ = 96)
p
cresc.
p
cresc.
4
f
dim.
f
dim.
7
p
p
10
cresc.
cresc.
f
f
13
dim.
dim.
dolce
f


16
f
f
dolce
18
dolce
f
f
dolce
p
20
cresc.
cresc.
f
dim.
f
dim.
23
mf
mf
cresc.
f
cresc.
f
26
mf
ritard. e dim.
ritard. e dim.
3
3

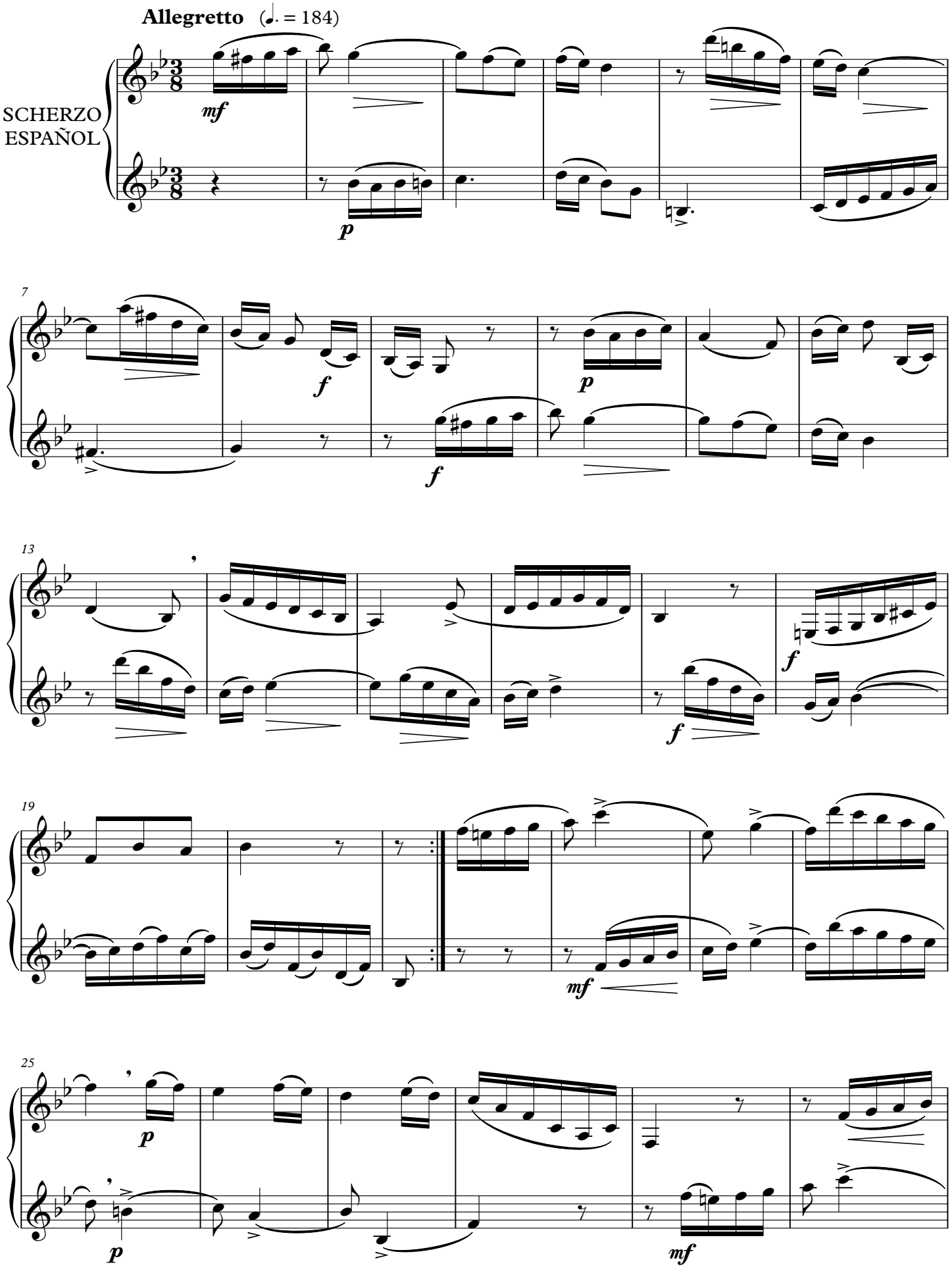
Dúo 22

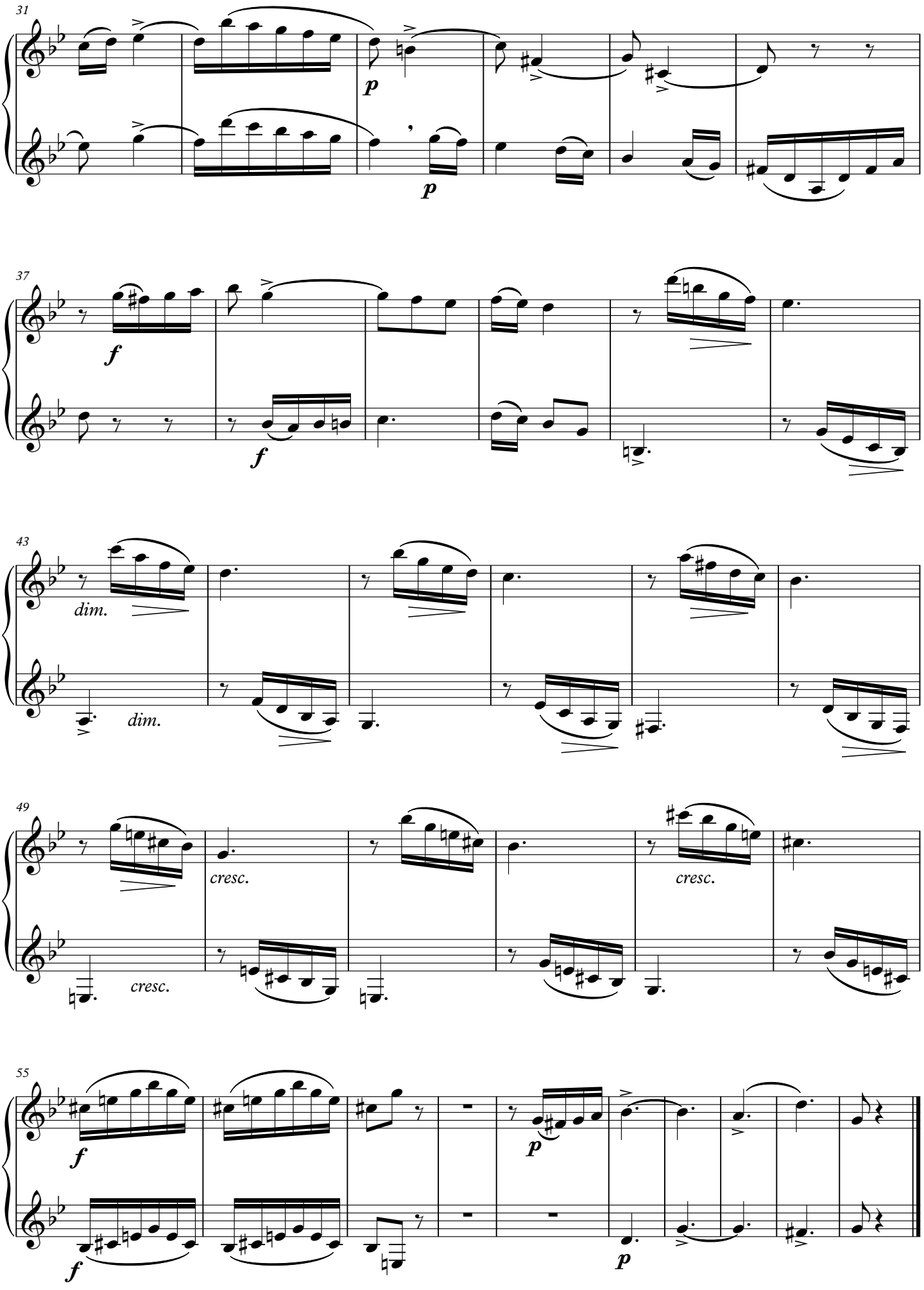
Andante mosso (♩. = 54)




14
2.
16
f
18
p
p
20
f
f

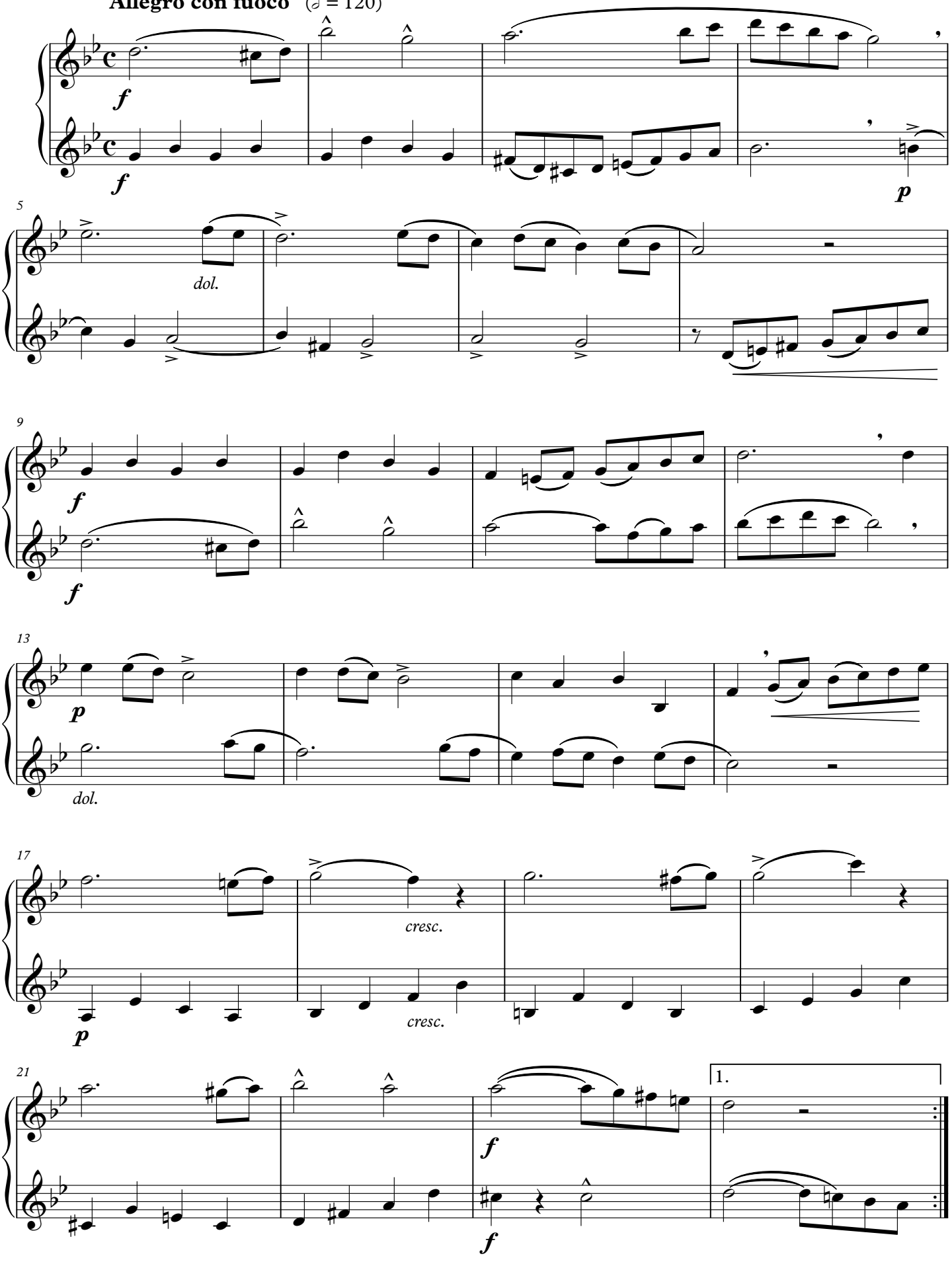
Dúo 23

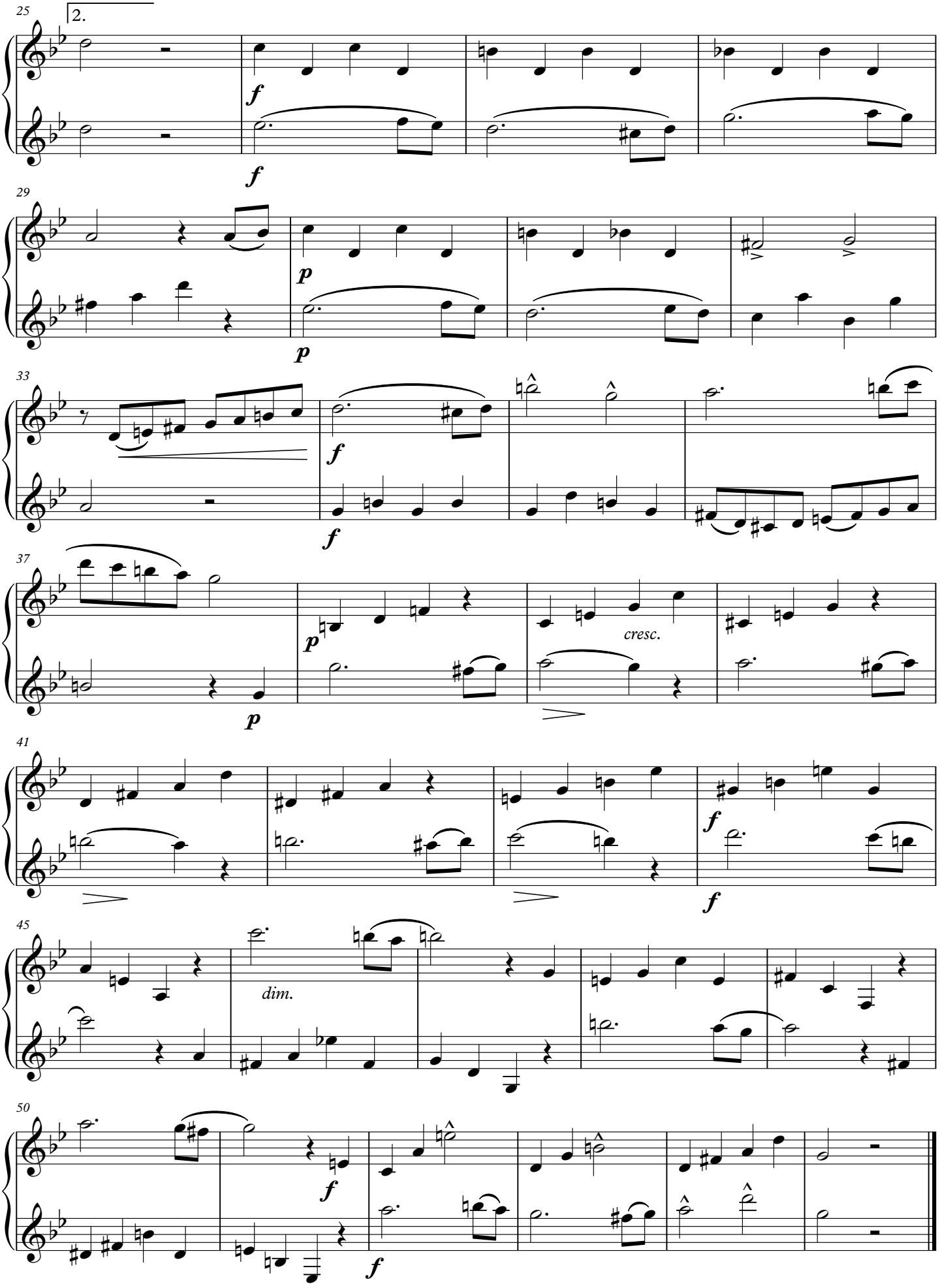



31
p
p
37
f
f
43
dim.
dim.
49
cresc.
cresc.
cresc.
55
f
p
f
p

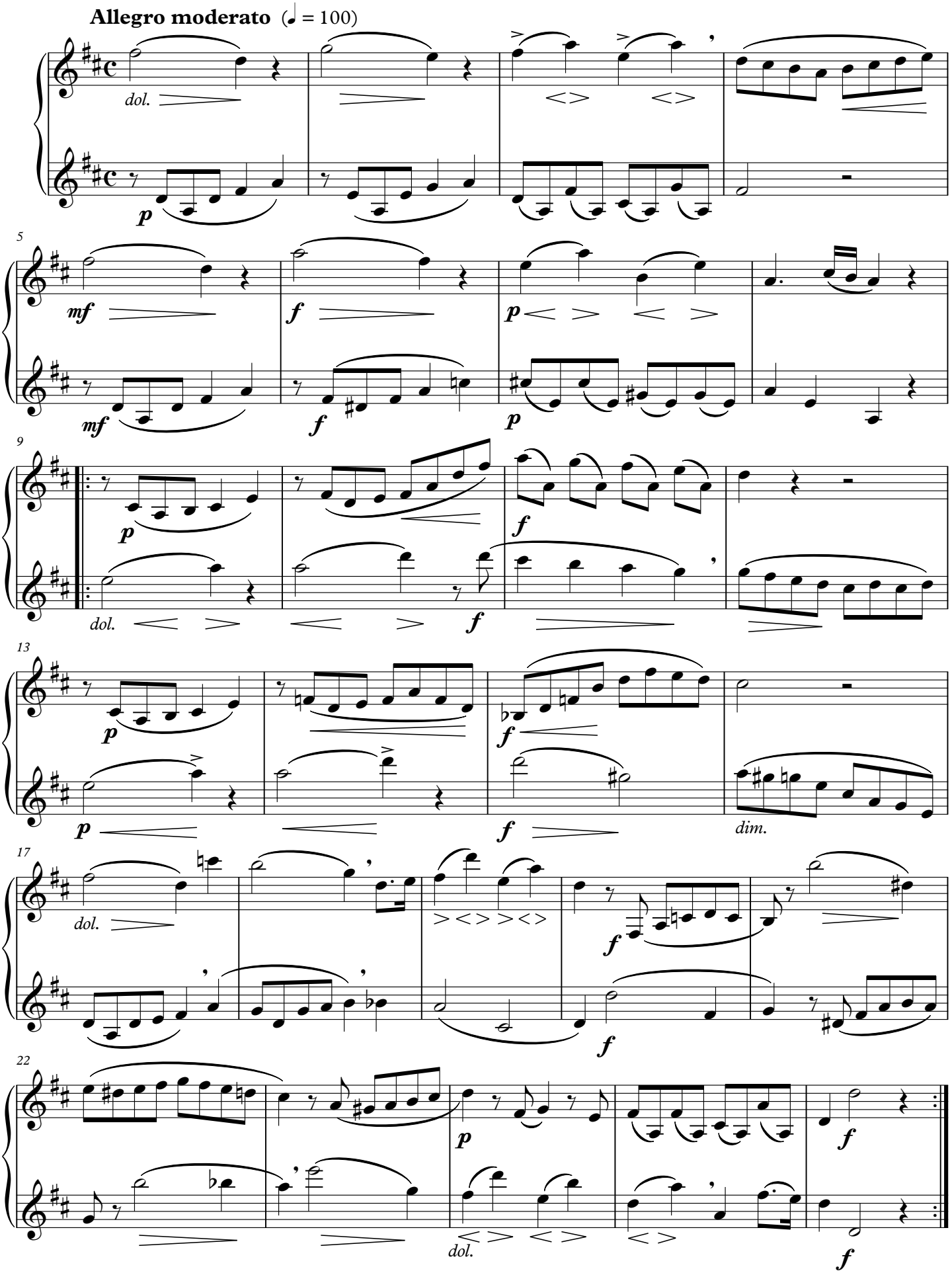
Dúo 24

Allegro con fuoco (𝅗𝅥 = 120)

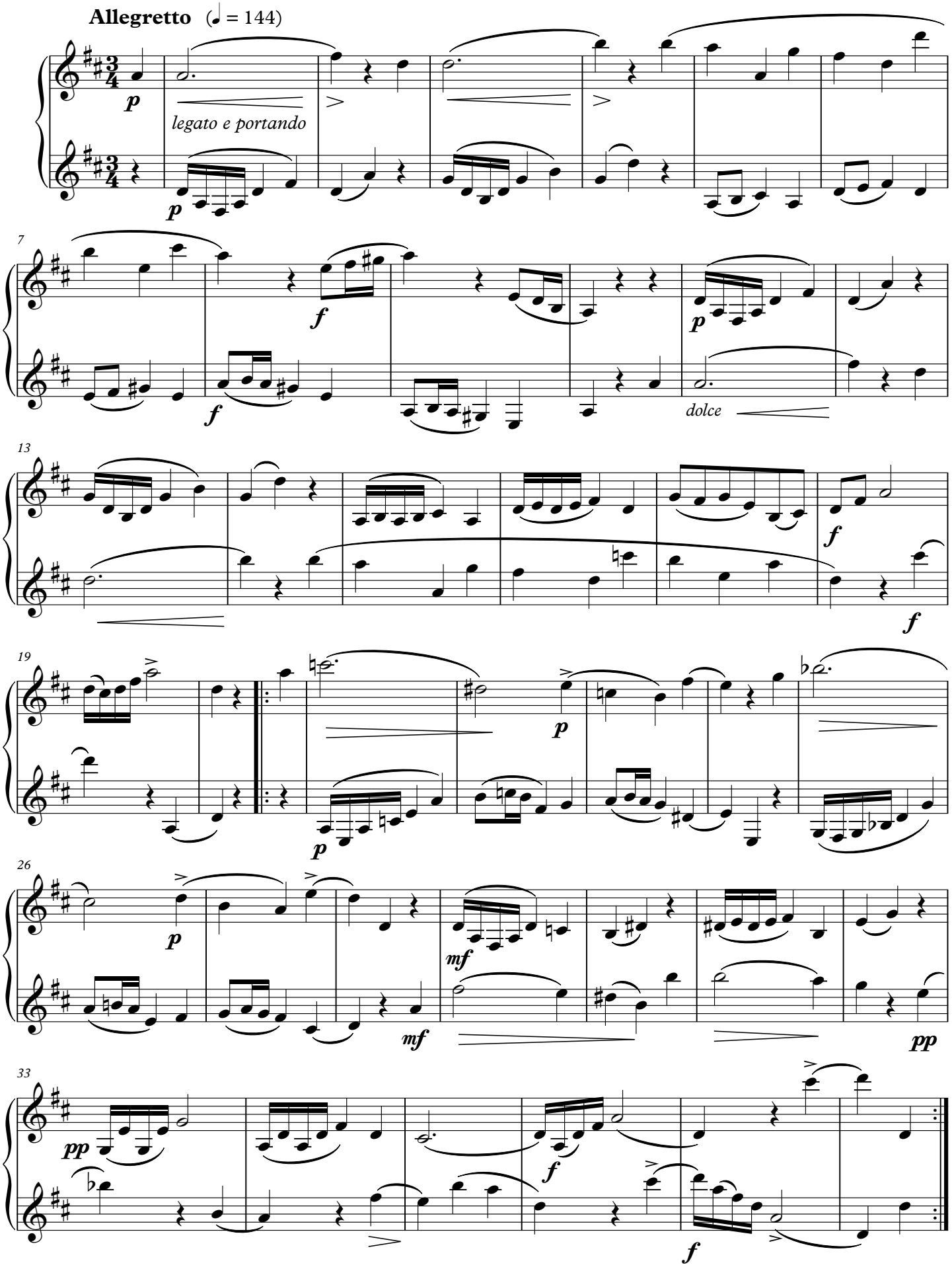



25
2.
f
f
29
p
p
33
f
f
37
p
p
cresc.
41
f
f
45
dim.
50
f
f

Dúo 25

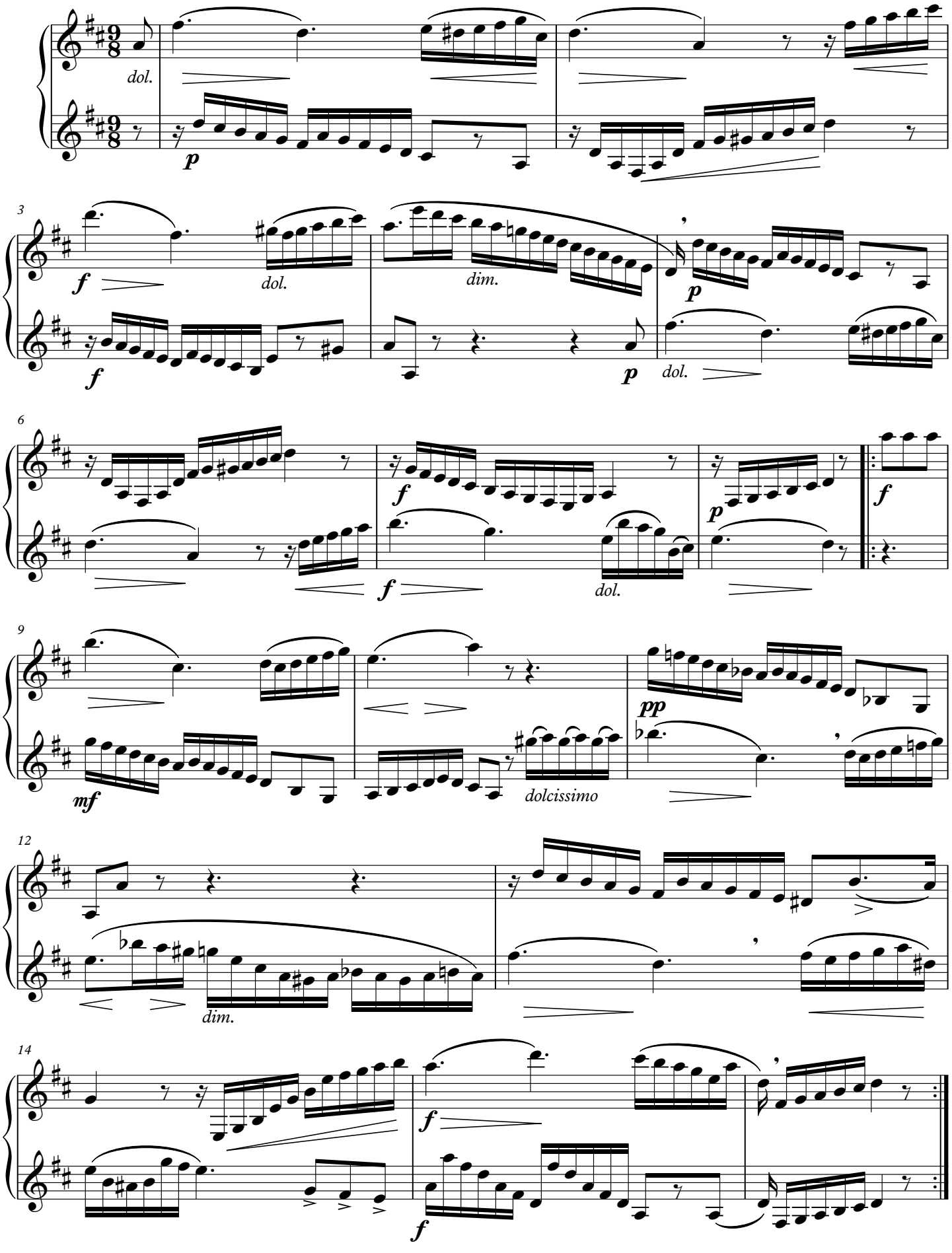


Dúo 26


Allegretto (♩ = 144)
p
legato e portando
p
7
f
f
p
dolce
13
f
f
19
p
p
26
p
mf
mf
pp
33
pp
f
f

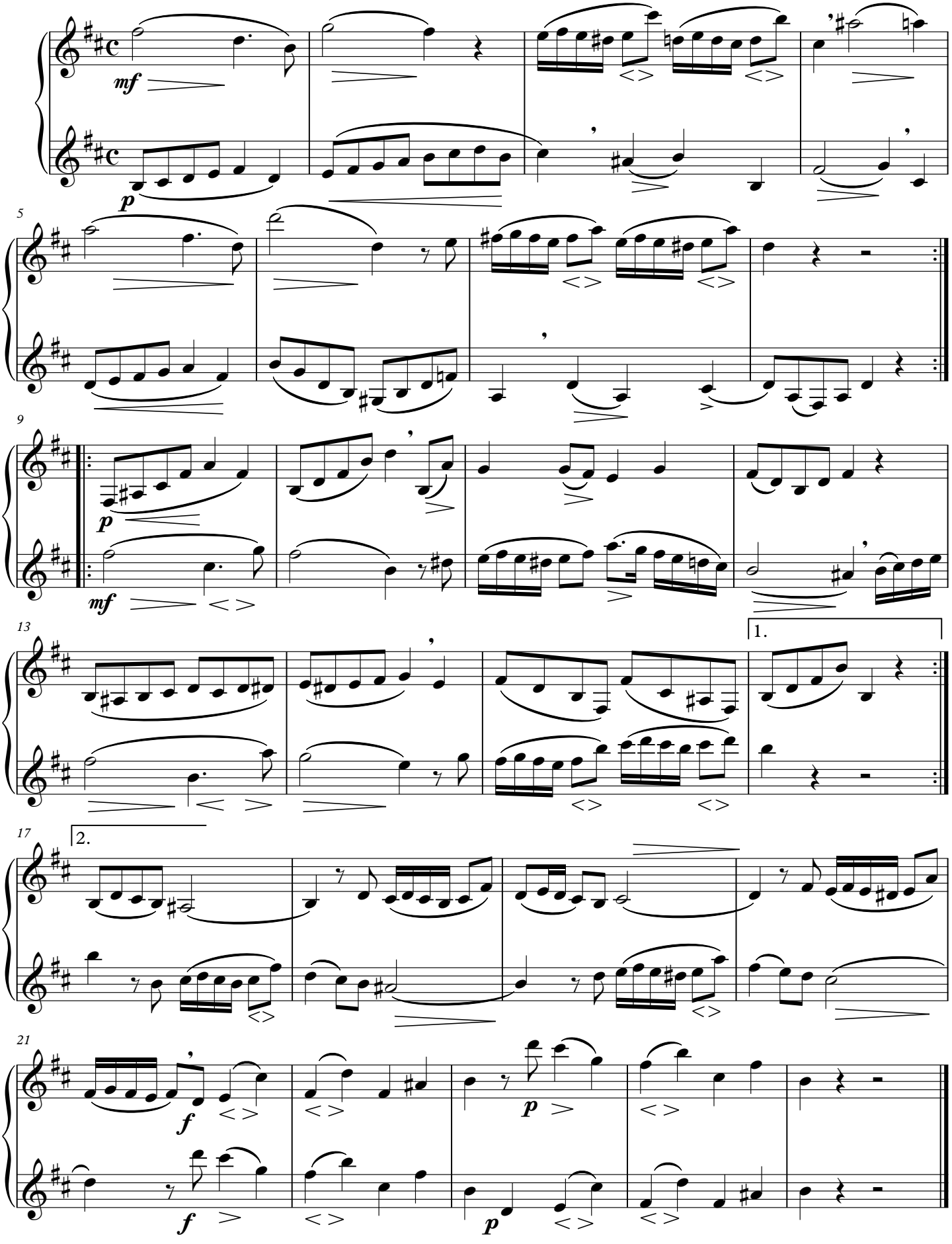
Dúo 27

Andantino (♪= 132)

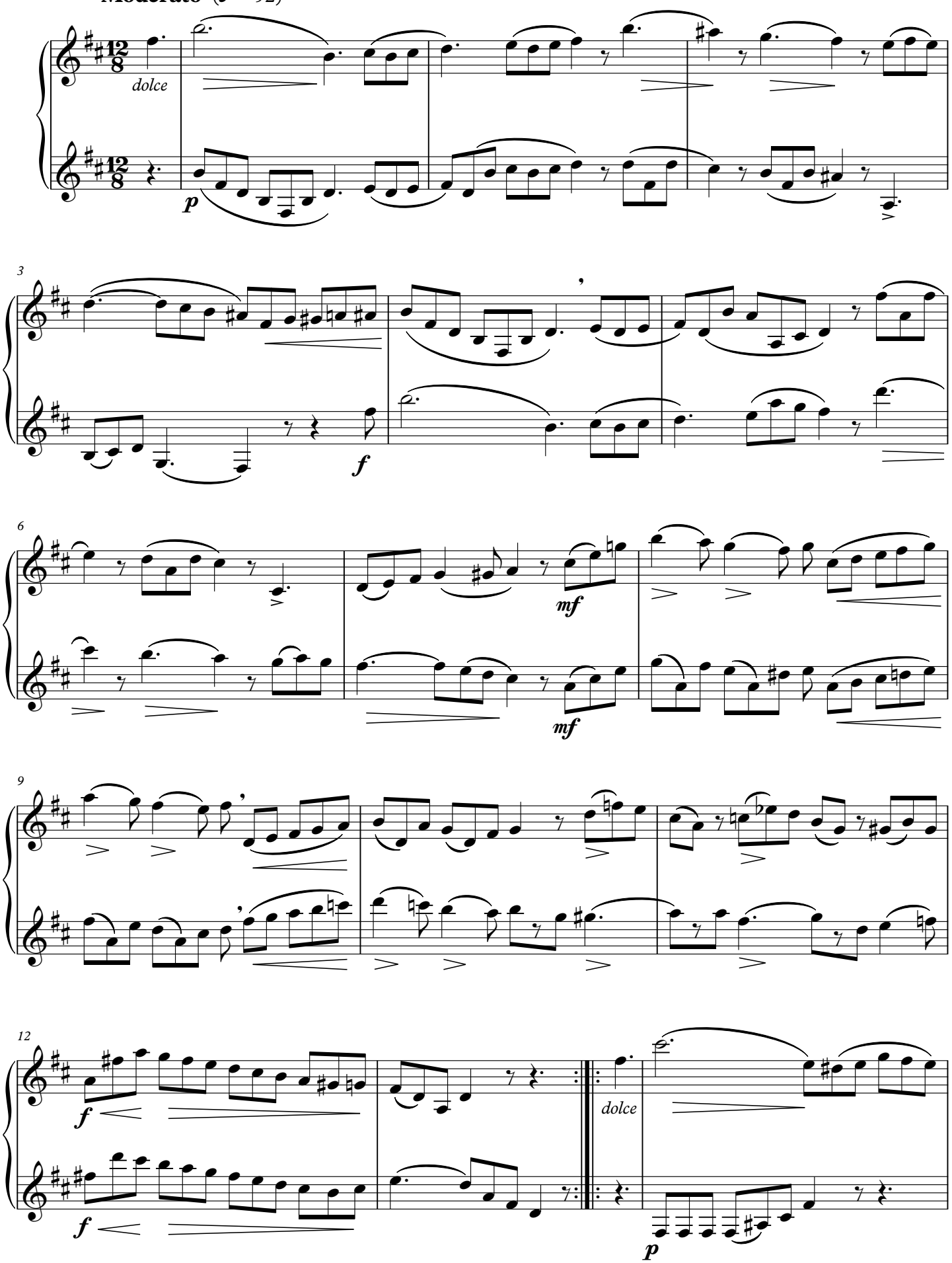


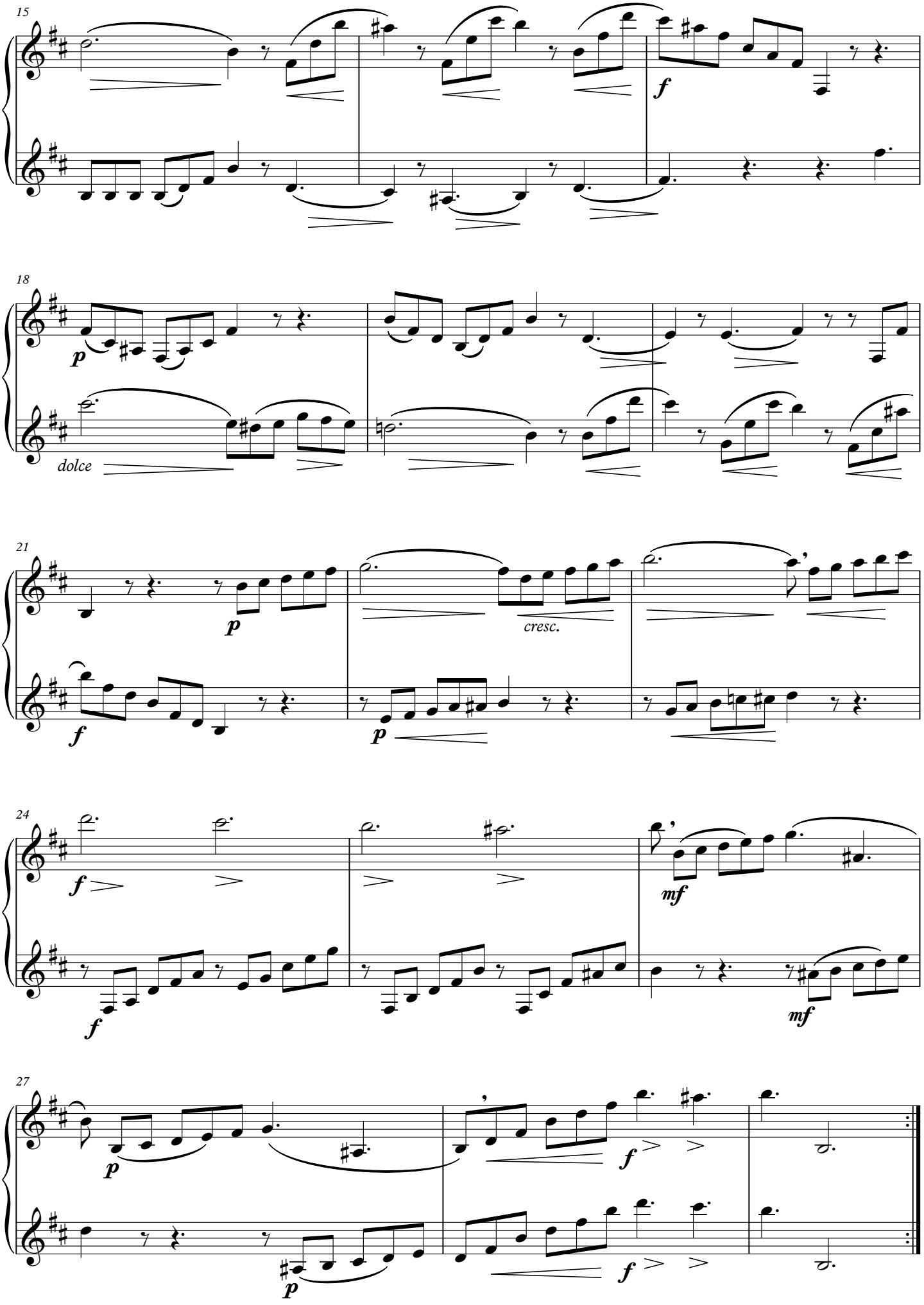
Dúo 28

Allegro moderato (♩ = 112)

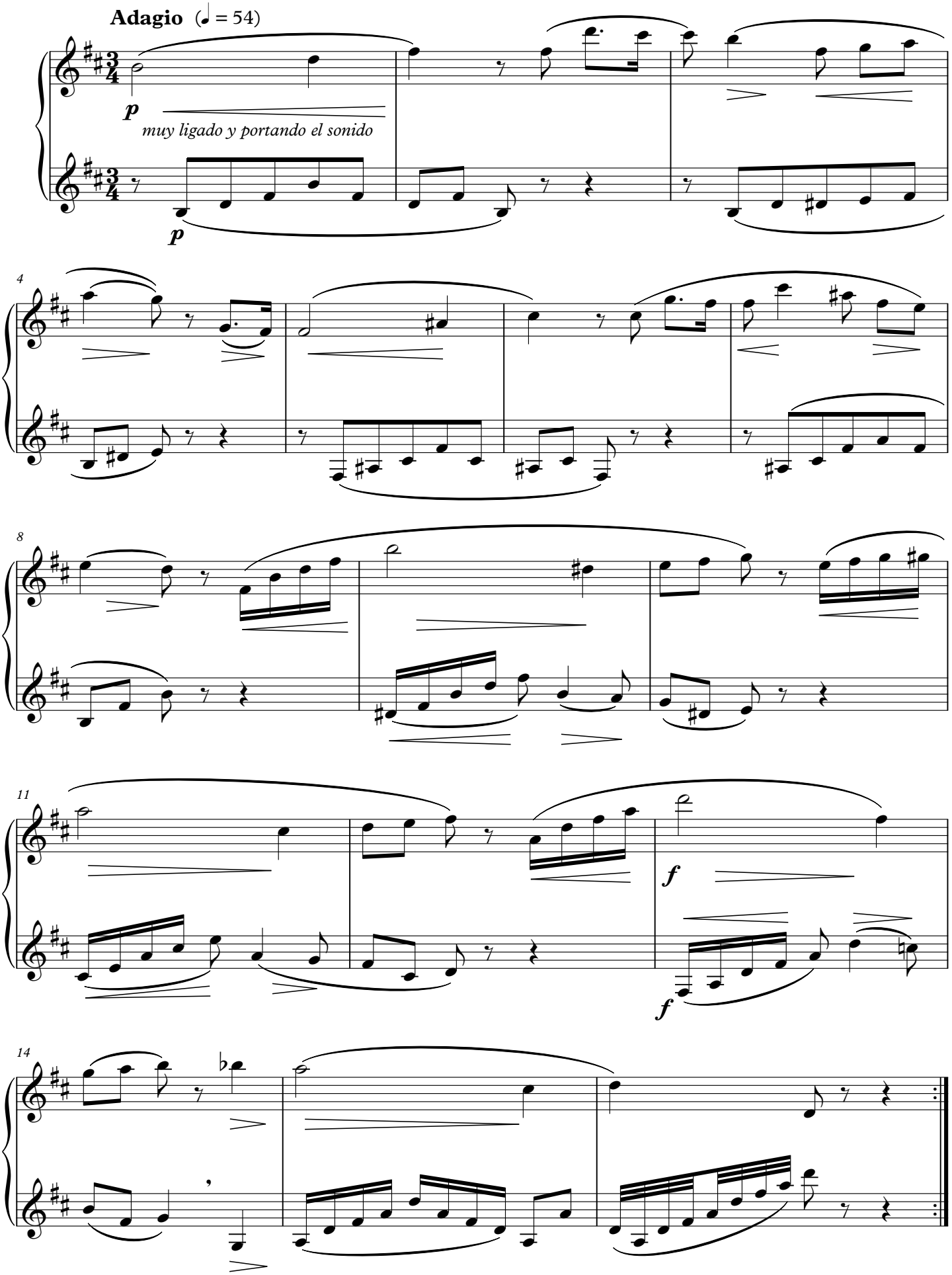


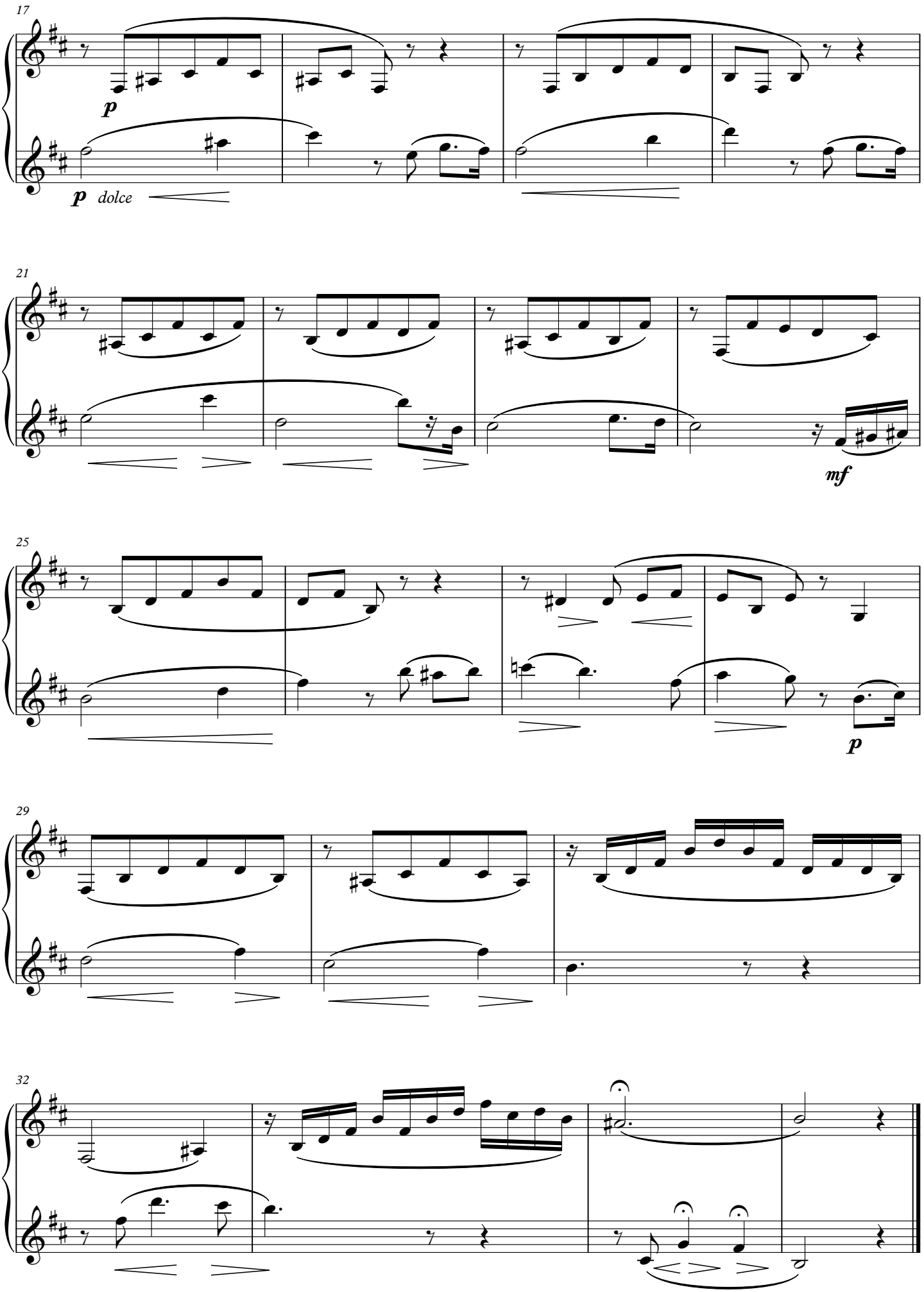
Dúo 29




15
f
18
p
dolce
21
p
f
cresc.
p
24
f
f
mf
mf
27
p
f
f
p

Dúo 30




17
p
p dolce
21
mf
25
p
29
32