



BERNHARD CRUSELL

1775–1838

Concertante

pour Clarinette, Cor et Basson

Opus 3

Version för blåsinstrument

Version for wind instruments

Källkritisk utgåva av/Critical edition by Anders Wiklund

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Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

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Concertante

I

Bernhard Crusell
(1775–1838)

Allegro

Clarinetto solo
in B

Fagotto solo

Corno solo
in Ess

Allegro

Flauto

Clarinetto I
in Ess

Clarinetto II
in Ess

Clarinetto I
in B

Clarinetto II
in B

Clarinetto III
in B

Kenthorn

Clarino I
in B

Clarino II
in B

Allegro
a2

Corni I-II
in Ess

Corni I-II
in B basso

Fagotto I

Fagotto II

Serpent
(Fagotto III)

Trombone
alto

Trombone
tenore

Trombone
basso

Tambouro grande

The score is for a concertante movement in C major, 2/4 time, marked Allegro. It features a large woodwind section with multiple parts for Clarinet (B, E-flat), Flute, Bassoon, and Horn (E-flat, B). The brass section includes Trumpets (E-flat, B), Trombones (alto, tenor, bass), and a large drum. The woodwinds play a rhythmic pattern of eighth notes with triplets, while the brass and drums provide harmonic support. Dynamics range from fortissimo (ff) to piano (p), with some passages marked p dolce. The score includes various articulations such as accents and slurs.

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

p

12

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

23

Cl.solo *in B*

Fag.solo

Cor.solo *in Ess*

Fl.

Cl.I *in Ess*

Cl.II *in Ess*

Cl.I *in B*

Cl.II *in B*

Cl.III *in B*

Kth.

Clar.I *in B*

Clar.II *in B*

Cor.I-II *in Ess*

Cor.I-II *in B basso*

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

33

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

44

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

6

poco a poco

poco a poco

poco a poco

poco a poco

p

poco a poco

poco a poco

poco a poco

57

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.
ff

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess
ff
a2

Cor.I-II
in B basso
ff

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.
f

68

Cl.solo in B Solo *ff sf sf*

Fag.solo Solo *ff sf sf p dolce*

Cor.solo in Ess Solo *ff*

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B *cresc. ff p*

Cl.II in B *cresc. ff p*

Cl.III in B *cresc. ff p*

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I *cresc. ff*

Fag.II *cresc. ff p*

Serp. (Fag.III) *cresc. ff p*

Trbn. alto *cresc. ff*

Trbn. ten. *cresc. ff*

Trbn. basso *cresc. ff*

Tamb.gr.

74

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

79

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

84

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

95

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

101 Solo

Cl.solo *in B*

Fag.solo

Cor.solo *in Ess*

Fl.

Cl.I *in Ess*

Cl.II *in Ess*

Cl.I *in B*

Cl.II *in B*

Cl.III *in B*

Kth.

Clar.I *in B*

Clar.II *in B*

Cor.I-II *in Ess*

Cor.I-II *in B basso*

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

105

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

109

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

114

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

124

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

128 **[Tempo primo]**

Cl.solo in B *p* *rallentando* *p dolce* 3 3 3 3

Fag.solo *rallentando* *p*

Cor.solo in Ess *rallentando* *p*

Fl. *rallentando* **[Tempo primo]**

Cl.I in Ess *rallentando*

Cl.II in Ess *rallentando*

Cl.I in B *rallentando* *p*

Cl.II in B *rallentando* *p*

Cl.III in B *rallentando*

Kth. *rallentando*

Clar.I in B *rallentando*

Clar.II in B *rallentando*

Cor.I-II in Ess *rallentando* **[Tempo primo]**

Cor.I-II in B basso *rallentando*

Fag.I *rallentando* *p*

Fag.II *rallentando* *p*

Serp. (Fag.III) *rallentando*

Trbn. alto *rallentando*

Trbn. ten. *rallentando*

Trbn. basso *rallentando*

Tamb.gr. *rallentando*

133

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

139

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

144

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

148

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.
pp

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B
pp

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

152

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

156

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

160

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb. gr.

Detailed description: This page of a musical score, numbered 33, begins at measure 160. It features a variety of instruments. The Clarinet soloist (*Cl. solo in B*) and Bassoon soloist (*Fag. solo*) have active parts, with the bassoon playing a complex, fast-moving line. The Cor Anglais soloist (*Cor. solo in Ess*) has a few notes. The Flute (*Fl.*) is silent. The Clarinet section includes three parts: *Cl. I in Ess*, *Cl. II in Ess*, and three parts in *B* (*Cl. I in B*, *Cl. II in B*, *Cl. III in B*). The Clarinet in *B* parts have some activity. The Trombones (*Trbn.*) are divided into alto, tenor, and basso parts, all of which are silent. The Trombone soloist (*Tamb. gr.*) is also silent. The woodwind section includes the Oboe (*Kth.*), Clarinets (*Clar. I in B*, *Clar. II in B*), Cor Anglais (*Cor. I-II in Ess*, *Cor. I-II in B basso*), Bassoons (*Fag. I*, *Fag. II*), and Serpent (*Serp. (Fag. III)*). The Serpent and one of the Bassoon parts have some activity.

164

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

168

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

tr

sf

p

172

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

p

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

176

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

181

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.
ff

Cl. I
in Ess
ff

Cl. II
in Ess
ff

Cl. I
in B
ff

Cl. II
in B
ff

Cl. III
in B
ff

Kth.
ff

Clar. I
in B
ff

Clar. II
in B
ff

Cor. I-II
in Ess
ff

Cor. I-II
in B basso
ff

Fag. I
ff

Fag. II
ff

Serp.
(Fag. III)
ff

Trbn. alto
ff

Trbn. ten.
ff

Trbn. basso
ff

Tamb. gr.
f

185

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

a 2

194

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.
ff sf p

Cl. I
in Ess
ff sf p

Cl. II
in Ess
ff sf p

Cl. I
in B
ff sf p

Cl. II
in B
ff sf p

Cl. III
in B
ff sf p

Kth.
ff

Clar. I
in B
ff p

Clar. II
in B
ff p

Cor. I-II
in Ess
a2 p

Cor. I-II
in B basso
p

Fag. I
p

Fag. II
p

Serp.
(Fag. III)

Trbn.
alto
ff

Trbn.
ten.

Trbn.
basso

Tamb. gr.

214

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

231

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

p *sf* *p* *sf* *f* *f* *sf* *f* *sf* *f* *sf* *f*

236

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

240

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

244

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

Solo

p dolce

ff

pp

f

254

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

267

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

p dolce

p

p

p

271

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

p dolce

p

276

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

280

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb. gr.

p

p

v

v

v

v

284

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

288

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

293

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

298

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

307

Cl. solo
in B

Fag. solo

Cor. solo
in Ess

Fl.

Cl. I
in Ess

Cl. II
in Ess

Cl. I
in B

Cl. II
in B

Cl. III
in B

Kth.

Clar. I
in B

Clar. II
in B

Cor. I-II
in Ess

Cor. I-II
in B basso

Fag. I

Fag. II

Serp.
(Fag. III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb. gr.

p

a2

3

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

317

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

Solo

f

sf

p

cresc.

sf

3

329

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

334

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

339

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

tr

p dolce

ff

mf

a2

p

f

344

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

p dolce

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

p

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

350

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

360

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

364

[Tempo primo]

Cl.solo
in B

Musical staff for Cl.solo in B. The staff shows a melodic line starting with a *rallentando* marking, followed by a *p dolce* section with triplet figures.

Fag.solo

Musical staff for Fag.solo. The staff shows a melodic line starting with a *rallentando* marking, followed by a *p dolce* section with triplet figures.

Cor.solo
in Ess

Musical staff for Cor.solo in Ess. The staff shows a melodic line starting with a *rallentando* marking.

[Tempo primo]

Fl.

Musical staff for Flute (Fl.). The staff shows a *rallentando* marking.

Cl.I
in Ess

Musical staff for Cl.I in Ess. The staff shows a *rallentando* marking.

Cl.II
in Ess

Musical staff for Cl.II in Ess. The staff shows a *rallentando* marking.

Cl.I
in B

Musical staff for Cl.I in B. The staff shows a *rallentando* marking and a melodic line starting with a *p* dynamic.

Cl.II
in B

Musical staff for Cl.II in B. The staff shows a *rallentando* marking and a melodic line starting with a *p* dynamic.

Cl.III
in B

Musical staff for Cl.III in B. The staff shows a *rallentando* marking and a melodic line starting with a *p* dynamic.

Kth.

Musical staff for Kth. The staff shows a *rallentando* marking.

Clar.I
in B

Musical staff for Clar.I in B. The staff shows a *rallentando* marking.

Clar.II
in B

Musical staff for Clar.II in B. The staff shows a *rallentando* marking.

[Tempo primo]

Cor.I-II
in Ess

Musical staff for Cor.I-II in Ess. The staff shows a *rallentando* marking.

Cor.I-II
in B basso

Musical staff for Cor.I-II in B basso. The staff shows a *rallentando* marking.

Fag.I

Musical staff for Fag.I. The staff shows a *rallentando* marking and a melodic line starting with a *p* dynamic.

Fag.II

Musical staff for Fag.II. The staff shows a *rallentando* marking.

Serp.
(Fag.III)

Musical staff for Serp. (Fag.III). The staff shows a *rallentando* marking.

Trbn.
alto

Musical staff for Trbn. alto. The staff shows a *rallentando* marking.

Trbn.
ten.

Musical staff for Trbn. ten. The staff shows a *rallentando* marking.

Trbn.
basso

Musical staff for Trbn. basso. The staff shows a *rallentando* marking.

Tamb.gr.

Musical staff for Tamb.gr. The staff shows a *rallentando* marking.

370

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

376

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

381

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

385

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

389

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

393

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

401

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess
pp

Cl.II
in Ess
pp

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess
pp

Cor.I-II
in B basso

Fag.I
pp

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

405

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

410

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

415

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

p

p

Solo

p

cresc.

f

cresc.

f

cresc.

421

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

427

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.
ff

Cl.I
in Ess
ff

Cl.II
in Ess

Cl.I
in B
ff

Cl.II
in B
ff

Cl.III
in B
ff

Kth.
ff

Clar.I
in B
ff

Clar.II
in B
ff

Cor.I-II
in Ess
ff

Cor.I-II
in B basso
ff

Fag.I
ff

Fag.II
ff

Serp.
(Fag.III)
ff

Trbn.
alto
ff

Trbn.
ten.
ff

Trbn.
basso
ff

Tamb.gr.
f

II

Andante sostenuto

Clarinetto solo *in B*

Fagotto solo

Corno solo *in Ess*

Andante sostenuto

Flauto

Clarinetto I *in Ess*

Clarinetto II *in Ess*

Clarinetto I *in B*

Clarinetto II *in B*

Clarinetto III *in B*

Clarino I *in Ess*

Clarino II *in Ess*

Andante sostenuto

Corni I-II *in Ess*

Corni I-II *in B*

Fagotto I

Fagotto II

Serpent (Fagotto III)

Trombone alto

Trombone tenore

Trombone basso

8

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

The musical score for page 92 features a variety of woodwind instruments. The top staves are for solo parts: Clarinet in B (Cl.solo), Bassoon (Fag.solo), and Cor Anglais in E-flat (Cor.solo). Below these are the main sections: Flute (Fl.), Clarinets in E-flat (Cl.I and Cl.II), Clarinets in B (Cl.I, Cl.II, and Cl.III), Clarinets in E-flat (Clar.I and Clar.II), Cor Anglais in E-flat (Cor.I-II) and Cor Anglais in B (Cor.I-II), Bassoon I (Fag.I), Bassoon II (Fag.II), and Saxophone (Serp. / Fag.III). The bottom staves are for Trumpets: alto (Trbn. alto), tenor (Trbn. ten.), and basso (Trbn. basso). The score includes dynamic markings such as *p* (piano) and rests for many instruments. The key signature is B-flat major (two flats), and the time signature is 4/4. The page number 8 is written at the beginning of the first staff.

12

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

30

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

34

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

38

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.
f

Cl.I
in Ess
f

Cl.II
in Ess
f

Cl.I
in B
f

Cl.II
in B
f

Cl.III
in B
f

Clar.I
in Ess
f

Clar.II
in Ess
f

Cor.I-II
in Ess
f

Cor.I-II
in B
f

Fag.I
f

Fag.II
f

Serp.
(Fag.III)
f

Trbn.
alto
f

Trbn.
ten.
f

Trbn.
basso
f

53

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

p

p

p

57

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

sostenuto

pp

63 68

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

smorz.

pp

Detailed description: This page of a musical score covers measures 63 to 68. The top three staves feature solo parts for the Clarinet in B, Bassoon, and Cor Anglais in E-flat. Each solo part begins with a *smorz.* (ritardando) marking and concludes with a *pp* (pianissimo) dynamic. The woodwind section below includes parts for Flute, Clarinets in E-flat and B, Clarinet in B (III), Clarinets in E-flat (I and II), Clarinets in B (I and II), Bassoons (I and II), and Serpente (Bassoon III). The brass section at the bottom consists of parts for Trumpets in alto, tenor, and bass. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The woodwind parts in B and E-flat have active melodic lines, while the other instruments are mostly silent, indicated by rests.

III

Allegro non tanto

Clarinetto solo
in B

Musical staff for Clarinetto solo in B, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Fagotto solo

Musical staff for Fagotto solo, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Corno solo
in Ess

Musical staff for Corno solo in Ess, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Allegro non tanto

Flauto

Musical staff for Flauto, showing a rest for the duration of the measure.

Clarinetto I
in Ess

Musical staff for Clarinetto I in Ess, showing a rest for the duration of the measure.

Clarinetto II
in Ess

Musical staff for Clarinetto II in Ess, showing a rest for the duration of the measure.

Clarinetto I
in B

Musical staff for Clarinetto I in B, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Clarinetto II
in B

Musical staff for Clarinetto II in B, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Clarinetto III
in B

Musical staff for Clarinetto III in B, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Clarino I
in B

Musical staff for Clarino I in B, showing a rest for the duration of the measure.

Clarino II
in B

Musical staff for Clarino II in B, showing a rest for the duration of the measure.

Allegro non tanto

Corni I-II
in Ess

Musical staff for Corni I-II in Ess, showing a rest for the duration of the measure.

Corni I-II
in B

Musical staff for Corni I-II in B, showing a rest for the duration of the measure.

Fagotto I

Musical staff for Fagotto I, showing a melodic line starting with a rest, followed by a series of eighth notes and sixteenth notes, marked with a *p* dynamic.

Fagotto II

Musical staff for Fagotto II, showing a rest for the duration of the measure.

Serpent
(Fagotto III)

Musical staff for Serpent (Fagotto III), showing a rest for the duration of the measure.

Trombone
alto

Musical staff for Trombone alto, showing a rest for the duration of the measure.

Trombone
tenore

Musical staff for Trombone tenore, showing a rest for the duration of the measure.

Trombone
basso

Musical staff for Trombone basso, showing a rest for the duration of the measure.

Tambouro grande

Musical staff for Tambouro grande, showing a rest for the duration of the measure.

8

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

cresc.

p

mf

p

p

15

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

28

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

48

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

55

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

70 **Andantino** Solo

Cl.solo in B *rallent.* *f* *p* *p*

Fag.solo *rallent.* *f* *p*

Cor.solo in Ess *rallent.* *f* *p*

Andantino

Fl.

Cl.I in Ess *f* *p*

Cl.II in Ess *f* *p*

Cl.I in B *f* *p*

Cl.II in B *f* *p*

Cl.III in B *f* *p*

Clar.I in B *p*

Clar.II in B *p*

Andantino

Cor.I-II in Ess *f* *p* I

Cor.I-II in B *p* I

Fag.I *f* *p*

Fag.II *f* *p*

Serp. (Fag.III) *f* *p*

Trbn. alto *f*

Trbn. ten. *f*

Trbn. basso *f*

Tamb.gr *f*

79

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

89

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

115

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

122 Variation 2

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

131

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

cresc.

f

Variation 3
Più vivo

135

Cl.solo in B

Fag.solo

Cor.solo in Ess

Variation 3
Più vivo

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Variation 3
Più vivo

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

141

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

155 **Più stretto**

Cl.solo in B *p*

Fag.solo *p*

Cor.solo in Ess *p*

Più stretto

Fl.

Cl.I in Ess *p*

Cl.II in Ess *p*

Cl.I in B *p*

Cl.II in B *p*

Cl.III in B

Clar.I in B

Clar.II in B

Più stretto

Cor.I-II in Ess *p*

Cor.I-II in B

Fag.I *p*

Fag.II *p*

Serp. (Fag.III) *p*

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

165

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

173

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

182

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

190

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

197 **Tempo I°**

Cl.solo in B *rallent.* *p* *sf* *cresc.*

Fag.solo *rallent.*

Cor.solo in Ess *rallent.*

Tempo I°

Fl. *rallent.*

Cl.I in Ess *rallent.*

Cl.II in Ess *rallent.*

Cl.I in B *rallent.* *p*

Cl.II in B *rallent.* *p*

Cl.III in B *rallent.* *p*

Clar.I in B *rallent.*

Clar.II in B *rallent.*

Tempo I°

Cor.I-II in Ess *rallent.*

Cor.I-II in B *rallent.*

Fag.I *rallent.* *p*

Fag.II *rallent.*

Serp. (Fag.III) *rallent.*

Trbn. alto *rallent.*

Trbn. ten. *rallent.*

Trbn. basso *rallent.*

Tamb.gr *rallent.*

205

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

212

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

218

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl. *f*

Cl.I in Ess *f* *sf*

Cl.II in Ess *f*

Cl.I in B *f* *sf*

Cl.II in B *f*

Cl.III in B *f*

Clar.I in B *f*

Clar.II in B *f*

Cor.I-II in Ess *f*

Cor.I-II in B *f*

Fag.I *f*

Fag.II *f*

Serp. (Fag.III) *f*

Trbn. alto *f*

Trbn. ten. *f*

Trbn. basso *f*

Tamb.gr *f*

228

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

Solo *p*

sf

cresc.

ff

a2

243

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

258

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

267

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

276

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

cresc.

f

sf

284

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

291 297

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

Bernhard Crusell

Att Bernhard Crusell (1775–1838) kommit att förknippas med klarinetten är ingenting att förvåna sig över. Han var en av sin tids främsta klarinettister och komponerade för instrumentet konsertanta verk som fick utländska förläggare. Dessutom var han en av de första företrädarna för den svenska romanskonsten, och ett av hans mest populära verk var sångspelet *Den lilla slavinnan*.

Crusell föddes i Nystad i Finland, som då var en del av Sverige. Uppväxten var fattig (fadern var bokbindare) och det omöjliggjorde skolgång. Däremot lärde han sig spela klarinett hos en militärmusiker vid Nylands regemente, och tolv år gammal blev han volontärmusiker placerad på Sveaborg utanför Helsingfors. Banan som militärmusiker fortsatte vid flytten till Stockholm 1791, men två år senare blev han klarinettist i Kungl. Hovkapellet – en plats han behöll ända till 1833. Georg Joseph Vogler, som ledde Hovkapellet, gav honom undervisning i komposition.

Två utlandsvistelser blev viktiga för hans musikaliska utveckling på sitt instrument. 1798 fick han sin första egentliga undervisning i klarinettspel av Franz Tausch i Berlin. 1803 blev han inbjuden till Paris av Jean-François de Bourgoing, franskt sändebud i Stockholm, och under den halvårslånga vistelsen fick han undervisning i komposition av Henri Montan Berton och François Gossec.

Anknytningen till militärmusiken kvarstod: 1819 utnämndes han till ledare för militärmusiken i Linköping, där han sommartid ledde musikkåren. I den tjänsten stannade han till 1836.

Som tonsättare stod klarinetten i centrum för hans störst upplagda verk. Tre klarinettkonserter finns bevarade (i Ess-dur, f-moll och B-dur), men ett första solistiskt verk var variationer över Åhlströms visa ”Goda gosse glasets tön” – framfört 1804 men utgett i reviderad form 1829 som *Introduction et Air Suédois varié*. Ett av hans mest uppskattade verk är Concertante för klarinett, horn, fagott och orkester, uruppfört 1808. Också i verk av det mindre formatet hade klarinetten en framskjutet position, så i tre kvartetter för klarinett, violin, viola och cello.

Att Crusell genom Hovkapellet fick en stark relation till operakonsten speglas i sångproduktionen, inte minst i de möjligheter till replikväxlingar som uppstår då fler än en sångare medverkar. En särställning intar hans sånger ur Esaias Tegnér's *Frithiofs saga*, som fick stor spridning inte bara i Sverige, utan också i utgåvor på danska och tyska. Det var genom att bli upptagen i sällskapet Par Bricole som Crusell stimulerades i sitt komponerande av vokalmusik, vilket också märks i en rad verk för manskör. Sångspelet *Den lilla slavinnan* är en annan utlöpa av detta intresse, uppfört första gången 1824 och därefter framfört både på andra håll i Sverige och i Finland.

Stilistiskt ansluter Crusell till den klassicism som var framträdande under decennierna kring år 1800, men tidigt öppnar sig hans musik också för en gryende romantik (som i den andra klarinettkonserten från 1815). Som ytterligare exempel på hans receptivitet kan nämnas att han också översatte tio operor till svenska. 1801 blev han ledamot av Kungl. Musikaliska akademien.

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Concertante B-dur op 3

Orkester: Violin 1 och 2, viola, cello unison med kontrabas, flöjt, 2 oboer, 2 horn, 2 fagotter, 2 trumpeter, pukor.

Version för blåskår: flöjt, 5 klarinetter, kenthorn, 2 Clarini (trumpeter), 2 horn, 2 fagotter (+ serpent), 3 tromboner (ATB), stor trumma.

En av anledningarna till att Bernhard Henrik Crusell (1775-1838) skrev sin ”Concertante pour Clarinette, Cor, et Basson principale avec accompagnement de Grand Orchestre” var att tre synnerligen skickliga musiker trakterade dessa instrument i Kungliga Hovkapellet i Stockholm under denna tid: Crusell själv på klarinett, Johann Michael Hirschfeld (1776–1841) på horn och Crusells blivande svärson Frans Preumayr (1782–1853) på fagott. Dessa musiker var inte bara lokala berömdheter, de var även välkända ute i Europa. I Allgemeine musikalische Zeitung kunde man 1812 läsa:

”Blåsinstrumenten är vida bättre än stråkinstrumenten i allmänhet. Herrar Crusell, Hirschfeld och de tre bröderna Preumayr är sedan länge berömda, och förtjänar fullkomligt den uppmärksamhet som visas dem av härvarande konstännare... Denna Concertante hör helt visst till det bästa, som finns för dessa instrument inom denna genre. Huvudinstrumenten träder bra fram, väl avvägda mot varandra, varvid vart och ett av dem behandlas enligt sin natur och sina företräden (endast fagotten framstår något mindre glänsande), och den rika, likväl inte överlastade orkestersatsen är av mycket god verkan”.

Concertante i B-dur blev Crusells mest omfattande instrumentalverk, med en speltid på nära 30 minuter, och den har formen av en sinfonia concertante, det vill säga ett symfoniskt verk med flera solister. Här balanserar han mellan klassicism och tidig romantik. Han hade nyligen återvänt hem från ett besök i Frankrike, och tagit upp stilelement därifrån.

Concertante framfördes första gången den 2 april 1808 på Riddarhuset av de väl samspelade solisterna. I första satsen (*Allegro*), som är längre än de två följande tillsammans, finns en del livfulla, marschartade inslag, men också vackert kantabel musik. Den långsamma satsen (*Andante sostenuto*) står med sina långa melodier i skuld till motsvarande sats i Mozarts klarinettkonsert (och Crusell var den förste som spelade Mozarts verk sedan det kom ut i tryck). Finalen (*Allegro ma non troppo*) är en variationssats. Den kan sägas vara ett rondo, och efter någon minut (takt 73) kommer ett *”Andantino de Chérubini”*, med temat hämtat från brudkören i Luigi Chérubinis då populära opera *Les deux journées* (i Sverige mer känd under namnet *Vattendragaren*). Alldeles i början av tredje akten sjunger byns unga flickor *”Et bergerettes de ce hameau”*, eller i den översättning av Carl Gustaf Nordfors som användes vid framföranden på Arsenalsteatern: *”Alla vi flickor, lifliga, unga i denna ort”*. Föreställningen blev mycket populär och gavs 40 gånger under perioden 1803–09. Crusell var säkerligen med och spelade i orkestern, och tog melodin till sig. Temat presenteras av de tre solisterna i tur och ordning.

Concertante är ”dédiée à Monsieur le Baron Gustave d’Åkerhjelm, Colonel et Chevalier de l’ordre de l’Épée” (överste och riddare av Svärdsorden) och trycktes 1816. Under åren 1808–28 spelades verket minst tolv gånger i Stockholm, och ett okänt antal gånger på kontinenten. Vältummade noter har hittats i flera europeiska bibliotek. Idag finns en handfull versioner på cd, inspelade i Sverige, England och USA.

För att säkra en inkomst även när Hovkapellet hade sommarferier verkade Crusell från 1818 under tre sommarmånader årligen fram till 1837 som ”Directeur för bägge Lif-Grenadiers Regimenternas Musik-Corps” i Linköping. Han märkte ett stort behov av välkända verk och det förde med sig att han arrangerade en hel del musik, egen och andras, för blåskår, däribland även denna Concertante, som enligt bevarade källor framfördes i Linköping åtminstone 1829 och 1836.

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Bernhard Crusell

”The name of Bernhard Crusell (1775–1838) remains firmly linked with the clarinet. There is nothing surprising about this: Crusell was one of the outstanding clarinetists of his time, composing many virtuosic pieces for the instrument which were distributed by a number of foreign publishers. At the same time, he was one of the first exponents of the Swedish art song (*romans*), and one of his most popular works was the comic opera, *Den lilla slavinnan* (The Little Slavegirl).

Crusell was born in Nystad in Finland, then a part of Sweden. His childhood was sufficiently poor (his father was a book-binder) that he was unable to attend school. However, he managed to learn the clarinet by taking lessons with a military musician from the Nylund regiment, and at twelve he signed up for voluntary service as a musician, stationed in Sveaborg outside Helsinki. His career as a military musician took him to Stockholm in 1791, where two years later he became clarinetist in the Kungliga Hovkapellet (the Royal Court Orchestra) – a position he held until 1833. Georg Joseph Vogler, then director of the Hovkapellet, provided Crusell with tuition in composition.

Two foreign journeys gained a particular importance for Crusell’s musical development. In 1798 he received his first real tuition on the clarinet from Franz Tausch in Berlin. In 1803 he was invited to Paris by Jean-François de Bourgoing, a French emissary to Stockholm, and under a six-month stay in the French capital he received composition tuition from Henri Montan Berton and François Gossec.

In the meantime, Crusell’s musical military connections remained. In 1819 he was appointed director of military music in Linköping. He led the regimental band during the summer months and remained in the post until 1836.

The clarinet occupied a central position for most of his main compositions, including three extant clarinet concertos (in E-flat major, F minor and B-flat major). His first piece for clarinet solo, however, was a set of variations on Åhlström’s song ‘Goda gosse glaset töm’ (‘Good lad, drain your glass’) – performed first in 1804 and later published in revised form in 1829 as *Introduction et Air Suédois varié*. One of his most successful pieces is the Concertante for clarinet, horn, bassoon, and orchestra, given its premiere in 1808. He also had much success with smaller format works for clarinet, such as three quartets for clarinet, violin, viola and cello.

Through the Hovkapellet Crusell formed a strong stylistic connection to opera, which is reflected in his song compositions, not the least in the songs in two or more parts where the composer makes much of the opportunity for dialogue between voices. A special position among his songs is occupied by the settings from Esaias Tegnér’s *Frithiofs saga*, which was widely circulated not merely in Sweden but also through published scores in Danish and German. Through his membership of the Par Bricole society, Crusell received a new aesthetic impetus in his composition of vocal music, a quality which can also be observed in a number of works for male chorus. The comic opera *Den lilla slavinnan* is another expression of this. The piece received its premiere in Stockholm in 1824. Further performances followed both elsewhere in Sweden and in Finland.

Crusell’s music is connected to the classical style which predominated during the decades surrounding 1800. From early on, however, he was also receptive to a nascent romanticism (heard for example in the second clarinet concerto of 1815). His general artistic flexibility is also attested to by the fact that he translated ten operas into Swedish. In 1801 he became a member of the Kungliga Musikaliska akademien (Royal Academy of Music).

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Trans. Guy Dammann

Concertante in B-flat major, Op.3

Orchestra: Violin 1 and 2, viola, cello unison with double bass, flute, 2 oboes, 2 horns, 2 bassoons, 2 trumpets, timpani.

Version for wind instruments: flute, 5 clarinets, kenthorn, 2 clarini (trumpets), 2 horns, 2 bassoons (plus serpent), 3 trombones (ATB), large drum.

One of the reasons that Bernhard Henrik Crusell (1775 – 1838) wrote his ‘Concertante pour Clarinette, Cor, et Basson principale avec accompagnement de Grand Orchestre’ was that, at the time, three extremely masterful musicians played these instruments in the Kungliga Hovkapellet (Royal Court Orchestra) in Stockholm: Crusell himself on clarinet, Johann Michael Hirschfeld (1776 – 1841) on horn and Crusell’s future son-in-law, Frans Preumayr (1782 – 1853) on bassoon. These musicians were not only local celebrities, but were also well-known in the rest of Europe. In the periodical *Allgemeine musikalische Zeitung* in 1812 one could read: ‘The wind instruments were generally far better than the string instruments. Mr. Crusell, Mr. Hirschfeld and the three Preumayr brothers have long been famous, and they fully deserve the attention given to them by art connoisseurs...this concerto is certainly the best that exists for these instruments within this genre. The main instruments perform well, nicely balanced against each other, each of them being treated according to its nature and preferences (only the bassoon shines a bit less), and the rich, but not overdone orchestral movement is very effective.’

The Concertante in B-flat major became Crusell’s most extensive instrumental work, with a playing time of thirty minutes, and the form of a sinfonia concertante – in other words, a symphonic work with several soloists. Here, he balances between classicism and early romanticism. He had recently returned home from a visit to France and used stylistic elements from there.

The concertante was first performed on April 2, 1808 at Riddarhuset (the House of Nobility) by the soloists who played so well together. In the first movement (*Allegro*), which is longer than the following two put together, there is a good deal of lively, march-like elements, but also beautiful *cantabile music*. The slow movement, (*Andante sostenuto*), owes its long melodies to the corresponding movement in Mozart’s clarinet concerto (and Crusell was the first to play Mozart’s work when it was given out in print). The finale (*Allegro ma non troppo*) is a movement of variations. It could be called a rondo, and ‘*Andantino de Chérubini*’ comes after several minutes in measure seventy-three, with the theme taken from the bridal chorus in Luigi Chérubini’s popular opera *Les deux journées* (better known in Sweden as *Vattendragaren*). At the very beginning of the third act, the village’s young girls sing ‘Et bergerettes de ce hameau’, or in the translation by Carl Gustaf Nordfors that was used in performances at the Arsenalsteatern, ‘Alla vi flickor, lifliga, unga i denna ort.’ The production became very popular and was performed forty times between 1803 and 1809. Crusell certainly played it in the orchestra and took the melody to heart. The theme is presented by the three soloists each in turn.

The concertante is ‘*dédiée à Monsieur le Baron Gustave d’Åkerhjelm, Colonel et Chevalier de l’ordre de l’Épée*’ (dedicated to Baron Gustave d’Åkerhjelm, Colonel and Knight of the Order of the Sword) and was published in 1816. From 1808 until 1828, the work was played at least twelve times in Stockholm, and an unknown number of times on the European continent. Well-thumbed scores have been found in several European libraries. Today there are a handful of versions found on Compact Disc, recorded in Sweden, England and the USA.

In order to secure a steady income even when the Kungliga Hovkapellet had summer holidays, Crusell worked during the three summer months, from 1818 to 1837, as ‘Directeur för bägge Lif-Grenadiers Regementernas Musik-Corpsen’ (Director for both of the Life Regiment Grenadiers’ music corps) in Linköping. He noticed a great need for well-known works which meant that he arranged a good deal of music, both his own and others’, for wind band, including this concertante, which, according to preserved sources, was performed in Linköping at least from 1829 until 1836.

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Källkommentar

Manuskript

A. Musik- och Teaterbiblioteket, Stockholm, Kungliga Första livgrenadjärregementets arkiv. Kom-plett stämmaterial utfört av kopist, omfattande XX stämmor. Samtliga stämmor har titelhuvud: "Concertante No 22 af B. Crusell/[instrumentnamn]"

Stämuppsättning:

Clarinetto 1mo in B.
Clarinetto 2do in B.
Clarinetto 3o in B.
Clarino 1mo in B.
Clarino 2do in B.
Clarinetto in B. Solo.
Fagotto Solo.
Corno in Es. Solo.
Flauto in [Ess] originalet har "in F", men stämman är noterad i Ess.
Clarinetto 1mo in Es.
Clarinetto 2do in Es.
Kenthorn.
Corni in B.Basso. Stämman innehåller två hornstämmor.
Corno 1mo in Es.
Corno 2do in B.
Fagotto 1mo.
Fagotto 2do. Serpent. Stämman innehåller båda instrumentstämmorna.
Trombone Alto.
Trombone Tenore
Trombone Basso
Tambour Grande

Kommentar

Stämaterialet är i gott skick; innehåller ett fåtal korrigeringar, troligen utförda i samband med framförande."Clarinetto 1mo in B." förefaller vara kapellmästarstämma då detaljerade anvisningar om dynamik, artikulation, frasering etc är noterade här. Stämman har också utgjort primärkälla för ut-gåvan i dess hänseenden.

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