



BERNHARD CRUSELL

1775-1838

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Den lilla slavinnan

Sångspel i tre akter

*Die kleine Sklavin*

*Romantisches Schauspiel in drei Akten*

Källkritisk utgåva av/Critical edition by Jani Kyllönen

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## Personer/Cast

Ali, vedhuggare/woodcutter	bas/bass
Sadi, hans brorson/his nephew	tenor
Massur, rövare-anförare/robber, leader	bas/bass
Nurmahl, under-anförare/sub-leader	bas/bass
Hassan, under-anförare/sub-leader	talroll
Hirzagar, rövare/robber	talroll
Urkan, rövare/robber	talroll
Morgiana, Alis syster/Ali's sister	alt/alto
Zetulbé, Alis slavinna/Ali's slave	sopran/soprano
En röst ur ett valv/A voice from the vault	tenor

Soldater, folk, bayadèrer, jonglörer, slavar, rövare/Soldiers, people, bayadèrs, jugglers, slaves, robbers.

Scenen är Bagdad och i en närgränsande skog/The scene is Baghdad and in a nearby forest.

## Orkester/Orchestra

Flauto piccolo

Flauto

2 Oboi

2 Clarinetti in B, A, C

2 Fagotti

2 Corni in C, Es, F, E, D, A, B

2 Corni in A

2 Trombe in C, Es, D, B

Trombone

Timpani (E, B)

Triangolo

Piatti

Gran Cassa

Violino I

Violino II

Viola

Violoncello

Contrabbasso



# Den lilla slafvinnan

## Overture

Bernhard Henrik Crusell  
(1775-1838)

**Largo**

Flauto piccolo

Flauto

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in C

2 Trombe in C

Trombone

Timpani (C, G)

Triangolo

Piatti

Gran Cassa

**Largo**

Violino I

Violino II

Viola

Violoncello

Contrabbasso

This page of a musical score contains measures 7 through 10. The instruments are arranged as follows:

- Flute (Fl.):** Measures 7-8 feature a triplet of eighth notes starting on G4, marked *p*, *sf*, and *p*. Measure 9 has a whole rest, and measure 10 has a half note G5, marked *p* and *cresc.*
- Oboe (Ob.):** Measures 7-8 feature a triplet of eighth notes starting on G4, marked *p*, *sf*, and *p*. Measure 9 has a whole rest, and measure 10 has a half note G5, marked *p* and *cresc.*
- Clarinet in Bb (Cl. (B)):** Measures 7-8 feature a triplet of eighth notes starting on G4, marked *p*, *sf*, and *p*. Measure 9 has a whole rest, and measure 10 has a half note G5, marked *p* and *cresc.*
- Bassoon (Fag.):** Measures 7-8 feature a triplet of eighth notes starting on G4, marked *p*. Measure 9 has a whole rest, and measure 10 has a half note G5, marked *p* and *cresc.*
- Cor Anglais (Cor. (C)):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p*. Measure 10 has a whole rest.
- Trumpet (Tr. (C)):** Measures 7-10 have whole rests.
- Tuba (Tbne):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p*. Measure 10 has a whole rest.
- Timpani (Timp.):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p*. Measure 10 has a whole rest.
- Triangle (Tri.), Percussion (Ptti), and Grand Cymbal (Gr. C.):** Measures 7-10 have whole rests.
- Violin I (VI. I):** Measures 7-8 feature a triplet of eighth notes starting on G4, marked *p*, *sf*, and *p*. Measure 9 has a half note G5, marked *dolce* and *pp*. Measure 10 has sixteenth notes G5, marked *cresc.*
- Violin II (VI. II):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p* and *pp*. Measure 10 has sixteenth notes G5, marked *cresc.*
- Viola (Vla):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p* and *pp*. Measure 10 has sixteenth notes G5, marked *cresc.*
- Violoncello (Vc.):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p*. Measure 10 has sixteenth notes G5, marked *cresc.*
- Double Bass (Cb.):** Measures 7-8 have whole rests. Measure 9 has a half note G5, marked *p*. Measure 10 has sixteenth notes G5, marked *cresc.*

12

Fl. *sf* *p* *ff* *p*

Ob. *sf* *p* *ff* *p* *sf* *p*

Cl. (B) *sf* *p* *ff* *p* *sf* *p*

Fag. *sf* *p* *ff* *p* *sf* *p*

Cor. (C) *sf* *ff* *p* *sf*

Tr. (C) *sf* *ff* *sf*

Tbne *sf* *ff* *sf*

Timp. *sf* *ff* *sf*

Tri.

Ptti

Gr. C.

VI. I *sf* *p* *ff* *p* *sf* *p*

VI. II *sf* *p* *ff* *p* *sf* *p*

Vla. *sf* *p* *ff* *p* *sf* *p*

Vc. *sf* *p* *ff* *p* *sf* *p*

Cb. *sf* *p* *ff* *p* *sf* *p*





18

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

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

Cl. (B) *cresc.* *f* *p*

Fag. *f*

Cor. (C) *f* *p dim.*

Tr. (C) *f*

Tbne *f*

Timp. *f* *p*

Tri. *f*

Ptti *f*

Gr. C. *f*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

22 **Allegro assai**

Fl. *dim.* *pp* solo *p*

Ob. solo *p* *p*

Cl. (B) *p*

Fag. *p dim.* *pp* *a 2* *p*

Cor. (C) *p*

Tr. (C)

Tbne

Timp. *dim.* *pp*

Tri.

Ptti

Gr. C.

**Allegro assai**

VI. I *dim.* *pp* *f*

VI. II *dim.* *pp* *f*

Vla. *p dim.* *pp* *f*

Vc. *p dim.* *pp* *f*

Cb. *p dim.* *pp* *f*

29

Fl. picc. *p scherzando*

Fl.

Ob.

Cl. (B)

Fag. (a 2)

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri. *p*

Ptti *p*

Gr. C. *p*

VI. I *p scherzando*

VI. II *p*

Vla *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

35

Fl. picc.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.



40

Fl. picc.

VI. I

VI. II

Vla

Vc.

Cb.

arco

arco

45

Fl. picc. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (C) *f*

Tr. (C) *f*

Tbn *f*

Timp. *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

Vl. I *f*

Vl. II *f*

Vla *f*

Vc. *f*

Cb. *f*





63

Fl. picc.

Ob.

Cl. (B)

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.

The musical score for page 12, starting at measure 63, features a variety of instruments. The woodwind section (Fl. picc., Ob., Cl. (B), Fag.) and brass section (Cor. (C), Tr. (C), Tbne) play sustained chords and rhythmic patterns. The percussion section (Timp., Tri., Ptti, Gr. C.) provides a rhythmic accompaniment. The string section (VI. I, VI. II, Vla, Vc., Cb.) plays a melodic line with a piano (*p*) dynamic in measures 68-70. The score is written in a common time signature and includes various musical notations such as notes, rests, and dynamic markings.



70

Fl. picc. *ff*

Ob. *ff* a 2

Cl. (B) *ff* I.

Fag. *f* a 2

Cor. (C) *ff*

Tr. (C) *f*

Tbn *ff*

Timp. *ff*

Tri. *ff*

Pti *f*

Gr. C. *f*

Vl. I *ff*

Vl. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

77

Fl. *p espressivo*

Ob. *(a 2)*

Cl. (B) *I. solo p espressivo*

Fag. *(a 2) p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



84

Fl.

Ob. *I. solo p*

Cl. (B) *p*

Fag. *p*

VI. I

VI. II

Vla.

Vc.

Cb.

91

Fl.

Ob.

Cl. (B)

Fag.

VI. I

VI. II

Vla

Vc.

Cb.

I. solo

*p*

98

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

105

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f* a 2

Cor. (C) *f*

Tr. (C) *f*

Tbne *f*

Timp. *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

VI. I *f*

VI. II *f*

Vla *f*

Vc. *f*

Cb. *f*



117

Fl.

Ob. (a 2)

Cl. (B) (a 2)

Fag. (a 2)

Cor. (C) a 2 ff

Tr. (C) a 2 ff

Tbne

Timp.

Tri. f

Ptti f

Gr. C. f

VI. I p cresc.

VI. II p cresc.

Vla p cresc.

Vc. p cresc.

Cb. p cresc.

Detailed description: This page of a musical score covers measures 117 to 122. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.), each with a doubling of parts (a 2). The brass section consists of Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), and Trombone (Tbne). Percussion includes Timpani (Timp.), Triangle (Tri.), Snare Drum (Ptti), and Gong/Cymbal (Gr. C.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *ff* (fortissimo) and *p* (piano), and *cresc.* (crescendo) markings. The woodwinds and strings play sustained chords and moving lines, while the brass instruments play rhythmic patterns. The percussion instruments provide rhythmic support.

123

Fl. *p cresc.* *ff* *ff* *p* solo

Ob. (a 2) *ff* *p* *ff* *p* soli

Cl. (B) (a 2) *ff* *p* *ff* *p* soli

Fag. *ff* *p* *ff* *p* *p* solo

Cor. (C) *ff* *p*

Tr. (C) *ff* *ff*

Tbne *ff* *ff*

Timp. *ff* *ff*

Tri. *f*

Ptti *f*

Gr. C. *f*

VI. I *ff* *ff*

VI. II *ff* *ff*

Vla *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

Detailed description: This page of a musical score covers measures 123 to 128. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) has complex melodic and harmonic parts with dynamic markings ranging from *p* to *ff*. The brass section (Trumpets, Trombones) provides a strong harmonic foundation with *ff* dynamics. The percussion section (Timpani, Triangle, Snare, Gong) adds rhythmic texture. The string section (Violins I & II, Viola, Violoncello, Contrabass) supports the overall texture with *ff* dynamics. The score includes various performance instructions such as *p cresc.*, *ff*, *p*, *soli*, and *p solo*. The key signature has one sharp (F#) and the time signature is 4/4.

130

Fl. *dim.*

Ob. *dim.*

Cl. (B) *dim.*

Fag. *dim.*

Cor. (C) *dim.*

VI. I *dim.* *p*

VI. II *dim.* *p*

Vla. *dim.* *p*

Vc. *dim.* *p*

Cb. *dim.* *p*

137

Fl. *p dolce*

Ob. I. *p dolce*

Cl. (B) I. *p*

Fag. I. *p*

Cor. (C) *p*

VI. I

VI. II

Vla.

Vc.

Cb.





151

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

Tr. (C) (a 2)

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*p*

*p*

*p*

157

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (C) *f*

Tr. (C) *f* a 2

Tbne *f*

Timp. *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

Vl. I *f* *decresc.*

Vl. II *f* *decresc.*

Vla *f* *decresc.*

Vc. *f* *decresc.*

Cb. *f*

Detailed description: This page of a musical score, numbered 157, contains measures 157 through 162. The score is arranged in a standard orchestral format with woodwinds, brass, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (C)), and Trumpet in C (Tr. (C)). The brass section includes Trombone (Tbne), Triangle (Tri.), Snare Drum (Ptti), and Gong/Cymbal (Gr. C.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Violoncello (Vc.), and Double Bass (Cb.). The score begins with a dynamic marking of *f* (forte) in measure 157. The woodwinds and strings play rhythmic patterns, while the brass instruments provide harmonic support. The strings (Vl. I, Vl. II, Vla, Vc.) are marked with *f* and *decresc.* (decrescendo) in measure 162. The Flute part features some technical markings, including a 'V' symbol and a 'V' with a vertical line through it. The Trumpet part has an 'a 2' marking. The overall texture is dense and rhythmic.

164

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*p*

*p*

*p*

170

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

Tbne

VI. I

VI. II

Vla

Vc.

Cb.

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

176

Fl. *f* *ff*

Ob. *f* *ff*

Cl. (B) *f* *ff*

Fag. *f* *ff*

Cor. (C) *f* *ff* *decresc.*

Tr. (C) *f* *ff*

Tbne *f* *ff*

Timp. *f* *ff*

Tri. *f* *ff*

Ptti *f* *ff*

Gr. C. *f* *ff*

VI. I *f* *ff* *decresc.*

VI. II *f* *ff* *decresc.*

Vla *f* *ff* *decresc.*

Vc. *f* *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score, numbered 176, contains 15 staves for various instruments. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet in C, Trumpet in C, Trombone) are marked with *f* (forte) and *ff* (fortissimo) dynamics. The strings (Violins I and II, Viola, Violoncello, and Contrabass) also feature *f* and *ff* markings. The percussion section includes Triangles, Snare Drum, and Cymbals. The Timpani part has a *f* to *ff* dynamic shift. The Flute part has a *f* to *ff* shift and a *decresc.* (decrescendo) marking in the final measure. The Oboe, Clarinet, Bassoon, and Trombone parts have *ff* markings. The Coronet, Trumpet, and Viola parts have *f* and *ff* markings, with the Coronet also having a *decresc.* marking. The Violin I and II parts have *f* and *ff* markings, with both also having *decresc.* markings. The Cymbal part has *f* and *ff* markings. The Snare Drum and Triangles parts have *f* and *ff* markings. The Viola part has *f* and *ff* markings, with a *decresc.* marking. The Violoncello part has *f* and *ff* markings. The Contrabass part has *f* and *ff* markings. The Flute part has a *f* to *ff* shift. The Oboe, Clarinet, and Bassoon parts have *f* and *ff* markings. The Coronet, Trumpet, and Trombone parts have *f* and *ff* markings. The Timpani part has a *f* to *ff* shift. The Triangles, Snare Drum, and Cymbals parts have *f* and *ff* markings. The Violin I and II parts have *f* and *ff* markings, with both also having *decresc.* markings. The Viola part has *f* and *ff* markings, with a *decresc.* marking. The Violoncello part has *f* and *ff* markings. The Contrabass part has *f* and *ff* markings.

183

Cor. (C)

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*f*

*f*

*f*

*f*



189

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

Tr. (C)

Timp.

VI. I

VI. II

Vla.

Vc.

Cb.

solo

*p*

*p*

*p*

a 2

*p*

*pp*

*pp*

195

Fl. picc. *p scherzando*

Ob.

Cl. (B)

Fag.

Cor. (C)

Tri. *p*

Pti *p*

Gr. C. *p*

VI. I *p scherzando*

VI. II *p*

Vla *p pizz.*

Vc. *p pizz.*

Cb. *p*



201

Fl. picc.

VI. I

VI. II

Vla

Vc.

Cb.

206

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f* a<sup>2</sup>

Cor. (C) *f*

Tr. (C) *f*

Tbnc *f*

Timp. *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. *f* arco

Cb. *f* arco

Detailed description: This page of a musical score covers measures 206 to 210. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), and Trombone (Tbnc). Percussion includes Timpani (Timp.), Triangle (Tri.), Snare Drum (Ptti), and Gong/Cymbal (Gr. C.). The string section features Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a forte (*f*) dynamic throughout. The woodwinds and strings play melodic lines with various articulations, while the brass and percussion provide harmonic support. The Flute and Oboe parts feature long, sustained notes with breath marks. The Bassoon part includes a second octave (*a<sup>2</sup>*) marking. The strings play a rhythmic pattern, with the Violoncello and Contrabass parts marked *arco*.



212

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (C) *ff*

Tr. (C) *ff*

Tbne *ff*

Timp. *ff*

Tri. *ff*

Ptti *ff*

Gr. C. *ff*

VI. I *ff*

VI. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

(a 2)

Detailed description: This page of a musical score covers measures 212 to 216. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), and Trombone (Tbne). The percussion section includes Timpani (Timp.), Triangle (Tri.), Snare Drum (Ptti), and Gong/Cymbal (Gr. C.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a forte (*ff*) dynamic throughout. The key signature has one sharp (F#) and the time signature is 3/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The Flute and Bassoon parts have accents and slurs. The Oboe part has a long note with a slur. The Clarinet part has a long note with a slur. The Bassoon part has a long note with a slur. The Cor Anglais and Trumpet parts play chords. The Trombone part has a long note with a slur. The Timpani part plays a rhythmic pattern. The Triangle, Snare Drum, and Gong/Cymbal parts play rhythmic patterns. The Violin I and II parts play melodic lines. The Viola part has a long note with a slur. The Violoncello and Contrabass parts play rhythmic patterns.

219

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.

(a 2)

The image shows a page of a musical score for measures 219 through 224. The score is arranged in a system with 14 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), Trombone (Tbne), Timpani (Timp.), Triangle (Tri.), Percussion (Ptti), Grand Cymbal (Gr. C.), Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4. The woodwinds and strings have melodic lines with various articulations like accents and slurs. The brass instruments provide harmonic support with sustained notes and chords. The percussion parts are mostly rhythmic patterns. The page number '30' is in the top left, and the measure number '219' is at the start of the first staff.

226

Fl.

Ob.

Cl. (B)

Fag.

VI. I

VI. II

Vla

Vc.

Cb.

*f*

*a 2*

*f*

*a 2*

*f*

*a 2*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*f*

233

Fl.

Ob.

Cl. (B)

Fag.

Cor. (C)

VI. I

VI. II

Vla

Vc.

Cb.

*solo*

*decresc.*

*(a 2)*

*(a 2)*

*(a 2)*

*I. solo*

*p dolce*

*I. solo*

*p dolce*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

240

Fl.

Ob. (I.)

Cl. (B)

Fag. I. solo

Cor. (C)

VI. I

VI. II

Vla

Vc.

Cb.

*p dolce*

*p*

247

Fl.

Ob. (I.)

Cl. (B)

Fag. (I.)

Cor. (C)

VI. I

VI. II

Vla

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

254

Fag. *p* *cresc. poco a poco*

Cor. (C) *cresc. poco a poco*

VI. I *cresc. poco a poco*

VI. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

261

Fl. *p* *cresc. poco a poco*

Ob. *p* *cresc. poco a poco*

Cl. (B) *p* *cresc. poco a poco*

Fag. a 2

Cor. (C) *p* *cresc. poco a poco*

Timp. *p* *cresc. poco a poco*

Tri. *p* *cresc. poco a poco*

VI. I

VI. II

Vla.

Vc.

Cb.

268

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. (a 2) *f*

Cor. (C) *f*

Tr. (C) *f*

Tbne *f*

Timp. *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

VI. I *f*

VI. II *f*

Vla *f*

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 268 to 273. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag. (a 2)), Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), Trombone (Tbne), Timpani (Timp.), Triangle (Tri.), Percussion (Ptti), Grand Cassin (Gr. C.), Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature. The dynamic marking *f* (forte) is consistently used across all parts. The Flute part features a melodic line with slurs and ties. The Oboe, Clarinet, and Cor Anglais parts play sustained chords with slurs. The Bassoon, Trombone, and Contrabass parts have a rhythmic pattern of eighth notes. The Violin I and II parts play a similar rhythmic pattern. The Viola and Violoncello parts have a melodic line with slurs and ties. The Percussion parts play a rhythmic pattern of eighth notes. The Grand Cassin part plays a rhythmic pattern of eighth notes.

275

Fl. *ff*

Ob. *p* *cresc.* *ff*

Cl. (B) *ff*

Fag. (a 2) *p* *cresc.* *ff*

Cor. (C) *ff*

Tr. (C) *ff* *f* *f* *f* *f*

Tbne *ff* *f* *f* *f* *f*

Timp. *ff*

Tri. *ff*

Ptti *f*

Gr. C. *f*

VI. I *p* *cresc.* *ff*

VI. II *p* *cresc.* *ff*

Vla. *p* *cresc.* *ff*

Vc. *p* *cresc.* *ff*

Cb. *p* *cresc.* *ff*

282

Fl. *ff* *ff*

Ob. *ff* *ff*

Cl. (B) *ff* *ff*

Fag. *ff* *ff*

Cor. (C) *ff* *ff*

Tr. (C) *ff* *ff*

Tbne *ff* *ff*

Timp. *ff*

Tri. *ff* *ff*

Ptti *ff* *ff*

Gr. C. *ff* *ff*

VI. I *ff* *ff*

VI. II *ff* *ff*

Vla *ff* *ff*

Vc. *ff* *ff*

Cb. *ff* *ff*

*a 2*





296

Fl.

Ob. (a 2)

Cl. (B) (a 2)

Fag. a 2

Cor. (C)

Tr. (C) (a 2)

Tbne *ff*

Timp. *ff*

Tri.

Ptti

Gr. C.

Vl. I *ff*

Vl. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

# Första akten

## No. 1 Chor

*Allegro molto e risoluto*

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in Es

2 Trombe in Es

Trombone

Timpani (Es, B)

EN RÖST  
UR HVALFVET

NURMAHAL

CORO

Violino I

Violino II

Viola

Violoncello

Contrabbasso

*Allegro molto e risoluto*

*f*

*f*

*f*

*f*

*f*

6

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

RÖFVARE  
Tenore 1mo

Tenore 2do

Basso

CORO

Nej, ing - en för- sko - ning! Pro -

Nej, ing - en för- sko - ning! Pro -

Nej, ing - en för- sko - ning! Pro -

VI. I

VI. II

Vla

Vc.

Cb.

11

Ob.

Cl. (B)

Fag. (a 2)

Cor. (Es)

Tr. (Es)

Tbne

Timp.

fe - ten det bjöd: Nej, brotts - ling - ens död är brot - tets för -

CORO

fe - ten det bjöd: Nej, brotts - ling - ens död är brot - tets för -

fe - ten det bjöd: Nej, brotts - ling - ens död är brot - tets för -

Vl. I

Vl. II

Vla

Vc.

Cb.

*p* *sf* *p* *sf* *p* *p* *sf* *p* *p* *p*



22

Ob.

Cl. (B)

Fag.

Cor. (Es) <sup>a 2</sup>

Tr. (Es) <sup>a 2</sup>

Tbne

Timp.

so - ning. Ja skyn - da, var snar! Ja skyn - da, var snar, var snar, var

CORO

so - ning. Ja skyn - da, var snar! Ja skyn - da, var snar, var snar, var

so - ning. Ja skyn - da, var snar! Ja skyn - da, var snar, var snar, var

VI. I

VI. II

Vla

Vc.

Cb.





33

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

blindt öf - ver - lå - ter vårt gods, vå - - ra dar. Vet, om du för -

CORO

blindt öf - ver - lå - ter vårt gods, vå - - ra dar, om du för - lå - -

blindt öf - ver - lå - ter vårt gods, vå - - ra dar. Vet, om du för -

Vl. I

Vl. II

Vla

Vc.

Cb.

39

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

lå - ter, du blindt öf - ver - låt - er, du blindt öf - ver - låt - er vårt gods,

CORO

ter, du blindt öf - ver - låt - er, du blindt öf - ver - låt - er vårt gods,

lå - ter, du blindt öf - ver - låt - er, du blindt öf - ver - låt - er vårt gods,

VI. I

VI. II

Vla

Vc.

Cb.

45

Ob. *soli* *p*

Cl. (B)

Fag. *I. solo* *p*

Cor. (Es) *soli* *decresc.* *p*

EN RÖST *En röst ur hvalfvet*  
Ack! vår - des un - na mig för -

CORO  
vå - - ra dar!  
vå - - ra dar!  
vå - - ra dar!

VI. I *p*

VI. II *p*

Vla *p*

Vc. *p*

Cb. *p*

52

Cl. (B) *calmo* *p*

Fag. *I. b.* *p*

EN RÖST  
sko - ning! Ej vil - jans öf - ver - tänk - ta råd, ej

VI. I

VI. II

Vla

Vc.

Cb.

58

Ob. *p* *cresc.*

Cl. (B)

Fag. (I.) *p* *cresc.*

EN RÖST  
 nå - got brotts - ligt öf - ver - dåd har fört mig hit i dö - dens

VI. I *cresc.*

VI. II *cresc.*

Vla *cresc.*

Vc. *cresc.*

Cb. *cresc.*

65

Ob. I. solo *p*

Fag. (I.) solo *p*

EN RÖST  
 bo - ning. Ack vår - des un - na mig för - sko - ning nåd, i Pro - fe - tens

VI. I *f p*

VI. II *f p*

Vla *f p*

Vc. *f p*

Cb. *f p*

72

Ob. (I.) *p*

Cl. (B)

Fag. *p*

Cor. (Es)

Tr. (Es)

Tbne *f*

Timp.

EN RÖST  
namn! Ack nåd! Må lif - - vet, en - dast lif - vet sko - nas!

CORO  
Nej! Nej!  
Nej! Nej!  
Nej! Nej!

VI. I *f p*

VI. II *f p*

Vla *f p*

Vc. *f p*

Cb. *f p*



83

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

EN RÖST

CORO

VI. I

VI. II

Vla

Vc.

Cb.

a 2

*ff*

*ff*

Må lif - vet, en - dast lif - vet sko - nas, ack  
 so - nas! Nej, ing-en nåd, nej, ing-en nåd, nej, in - gen nåd.  
 so - nas! Nej, ing-en nåd, nej, ing-en nåd, ing - en för - skon - - ing. Nej, ing-en  
 so - nas! Nej, ing-en nåd, nej, ing-en nåd, ing - en för - skon - - ing. Nej, ing-en





93

Recitativo

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tbne

NURMAHAL

NUR.

Af ö - det förd till dö - dens bo - ning, en främ - ling up - täckt

nej!

CORO

nej!

nej!

Recitativo

VI. I

VI. II

Vla

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*

*fp*



97

NUR.

har vår dy - ra hem - lig - het, för - gäf - ves hop - pas han för - sko - ning, hvad är ett en - da lif mot al - las sä - ker -

VI. I

VI. II

Vla

Vc.

Cb.

*fp*

*fp*

*fp*

*fp*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

*f* *p*

101 A tempo

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (Es) *f*

Tr. (Es) *f*

Tbne *f*

Timp. *f*

NUR. *f*  
het?

CORO *f*  
Nej, ing - en för

VI. I *f* A tempo

VI. II *f*

Vla *f*

Vc. *f*

Cb. *f*

106

Ob.

Cl. (B)

Fag. *a 2*

Cor. (Es)

Tr. (Es)

Tbne

Timp.

skö - ning! Pro - fe - ten det bjöd: Nej, brotts - ling - ens död är

CORO

skö - ning! Pro - fe - ten det bjöd: Nej, brotts - ling - ens död är

VI. I

VI. II

Vla

Vc.

Cb.

*sf* *p* *sf* *p*

*sf* *p* *sf* *p*

*p* *sf* *p*

*p*

*p*

111

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*a 2*

*cresc.*

*sf*

*p*

*cresc.*

brot - tets för - so - ning, nej, brotts - ling - ens död är brot - tets för - so - ning, är

brot - tets för - so - ning, nej, brotts - ling - ens död är brot - tets för - so - ning, är

brot - tets för - so - ning, nej, brotts - ling - ens död är brot - tets för - so - ning, är

*sf* *p* *cresc.*

*sf* *p* *cresc.*

*sf* *p* *cresc.*

*sf* *p* *cresc.*

*sf* *p* *cresc.*

117

Ob. *ff*

Cl. (B) *ff* (a 2)

Fag. *ff* (a 2)

Cor. (Es) *ff* a 2

Tr. (Es) *ff* a 2

Tbne *ff*

Timp. *ff*

brot - tets för - so - ning. Ja skyn - da, var snar! Ja skyn - da, var  
 brot - tets för - so - ning. Ja skyn - da, var snar! Ja skyn - da, var  
 brot - tets för - so - ning. Ja skyn - da, var snar! Ja skyn - da, var

VI. I *ff*

VI. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

122

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

snar, var snar, var snar! Vet, om du för - lå - ter, du blindt öf - ver -

CORO

snar, var snar, var snar! Vet, om du för - lå - - ter, du blindt öf - ver -

snar, var snar, var snar, var snar! Vet, om du för - lå - ter, du blindt öf - ver -

VI. I

VI. II

Vla

Vc.

Cb.

128

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

lâ - ter, du blindt öf - ver - lâ - ter vårt gods, vå - - ra

CORO

lâ - ter, du blindt öf - ver - lâ - ter vårt gods, vå - - ra

lâ - ter, du blindt öf - ver - lâ - ter vårt gods, vå - - ra

VI. I

VI. II

Vla

Vc.

Cb.

133

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

CORO

VI. I

VI. II

Vla

Vc.

Cb.

dar. Vet, om du för - lå - ter, du blindt öf - ver - lå - ter, du blindt öf - ver -

dar, om du för - lå - - ter, du blindt öf - ver - lå - ter, du blindt öf - ver -

dar. Vet, om du för - lå - ter, du blindt öf - ver - lå - ter, du blindt öf - ver -



139 Più stretto

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (Es)

Tr. (Es) *ff*

Tbne *ff*

Timp. *ff*

CORO

lâ - ter vårt gods, vå - - ra dar! Om du för -

lâ - ter vårt gods, vå - - ra dar! Om du för -

lâ - ter vårt gods, vå - - ra dar! Om du för - lâ - ter, du

Più stretto

VI. I *ff*

VI. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

144

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbn

Timp.

8  
lå - - - ter, du blindt öf - ver - lå - ter vårt gods

CORO

8  
lå - - - ter, du blindt öf - ver - lå - ter vårt gods

blindt öf - ver - lå - ter, du blindt öf - ver - lå - ter vårt gods

VI. I

VI. II

Vla

Vc.

Cb.

149

Ob.

Cl. (B)

Fag.

Cor. (Es)

Tr. (Es)

Tbne

Timp.

CORO

Vl. I

Vl. II

Vla

Vc.

Cb.

vå - - ra dar. Ja skyn-da, var snar, ja skyn-da, var

vå - - ra dar. Ja skyn-da, var snar, ja skyn-da, var

vå - - ra dar. Ja skyn-da, var snar, ja skyn-da, var

a 2

154

Ob.  
Cl. (B)  
Fag. (a 2)  
Cor. (Es)  
Tr. (Es)  
Tbne  
Timp.  
CORO  
VI. I  
VI. II  
Vla  
Vc.  
Cb.

snar! var snar, var snar, var snar!  
snar! var snar, var snar, var snar!  
snar! var snar, var snar, var snar!

Detailed description: This page of a musical score, numbered 64 and starting at measure 154, features a variety of instruments and a choir. The woodwinds (Ob., Cl. (B), Fag. (a 2)) and brasses (Cor. (Es), Tr. (Es), Tbne) play chords and melodic lines. The percussion (Timp.) provides a rhythmic accompaniment. The strings (VI. I, VI. II, Vla, Vc., Cb.) play chords and triplets. The choir (CORO) sings the lyrics "snar! var snar, var snar, var snar!". The score is written in a key with two flats and a common time signature.

**Allegretto**

Flauto solo  
*p*  
I. solo

2 Fagotti  
*p*

ZETULBÉ

SADI

Violino I  
*p*

Violino II  
*p*

Viola  
*p*

Violoncello  
*p*

Contrabbasso  
*p*

*sf* *p* *sf* *p* *sf* *p* *sf* *p*



7

Fl.  
*p* *sf*

Fag.  
*p*

ZET.  
1. Snart da'n full - än - dat. har sitt lopp, och må-nen tind - rar\_ opp,  
3. Nej, da'n full - än - dat. har sitt lopp, och må-nen tind - rar\_ opp,

SADI  
2. När\_ da'n full - än - dat. har sitt lopp, och må-nen tind - rar\_ opp,

VI. I  
*p* *sf* *p*

VI. II  
*p* *sf* *p*

Vla  
*p* *sf* *p*

Vc.  
*p* *sf* *p*

Cb.  
*p* *sf* *p*

14

Fl.

Fag.

ZET.

SADI

VI. I

VI. II

Vla

Vc.

Cb.

Kom, hvis - ka Saa - di, låt oss rå - kas, och gläd - tigt  
Mot af - ton vå - dor - na för - sto - ras: mig a - nar

då skim - rar hop - pet i sin - ljus - ning, och ljuf är

20

Fl.

Fag.

ZET.

SADI

VI. I

VI. II

Vla

Vc.

Cb.

colla parte

joll - ra, vän - ligt språ - kas, när da'n full - än - dat har sitt lopp och må - nen tind - rar opp, när  
hvad som kan för - lo - ras sen da'n full - än - dat har sitt lopp och må - nen tind - rat opp, sen

äls - ka - rens för - tjus - ning, sen da'n full - än - dat har sitt lopp och må - nen tind - rar opp, sen

colla parte

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

26 Allegro

Fl. *f*

Fag. *f*

ZET.  
da'n full - än - dat\_ har\_ sitt\_ lopp och\_ må - nen tind - rar opp.  
da'n full - än - dat\_ har\_ sitt\_ lopp och\_ må - nen tind - rat opp.

SADI  
da'n full - än - dat\_ har\_ sitt\_ lopp och\_ må - nen tind - rar opp.

Allegro

VI. I *p* *f*

VI. II *p* *f*

Vla *p* *f*

Vc. *p* *f*

Cb. *p* *f*



31 *p* *f* Da capo al segno

Fl. *f*

Fag. *f* a 2

VI. I *p* *f* Da capo al segno

VI. II *p* *f*

Vla *p* *f*

Vc. *p* *f*

Cb. *p* *f*

# No. 3 Pantomime

Andante sostenuto

Flauto solo

2 Fagotti

2 Corni in F

Timpani (F, C)

Violino I

Violino II

Viola

Violoncello

Contrabbasso

I. solo

*p*

*pp* — *p*

*p*

*p*

*p*

*p*



5

Fag.

Cor. (F)

Timp.

VI. I

VI. II

Vla

Vc.

I. solo

*p*

*pp* — *p*

*pp*

*pp*

*pp*

*pp*



8

Fag.

VI. I

VI. II

Vla

Vc.

(I.)

*sf*



11 (I.)

Fag. *p*

VI. I

VI. II

Vla

Vc.



14 (I.)

Fag.

VI. I

VI. II

Vla

Vc.



17

Fl. solo dolce

Fag. (I.)

Cor. (F) *p*

VI. I *p*

VI. II *p*

Vla pizz. *p*

Vc. pizz. *p*

Cb. pizz. *p*



# No. 4 Romance

Corno solo in Es

*dolce*

SADI

1. Lång - e har jag flytt be - hän - digt kär - le - ken och  
 2. Men när jag såg sis - ta gång - en Ze - tul - bé och  
 3. Fri blir jag ej för'n i graf - ven, men den gyll - ne

Violino I

Violino II

Viola

*p*

Violoncello

Contrabbasso

*pizz.*

*pizz.*

*pizz.*

*pizz.*

33

Cor. (Es)

SADI

Ze - tul - bé, tyck - te mig lik - väl - bä - stän - digt bå - des bil - der  
 kär - le - ken, jus - te flyg - ten blef jag fång - en och är fång - en  
 fri - he - ten sak - nas mind - re när åt slaf - ven skän - kes säll - he -

VI. I

VI. II

Vla

Vc.

Cb.

37

Cor. (Es)

SADI

se, \_\_\_\_\_ tyck - te mig lik - väl be - stän - digt bå - - das bil - der  
 än, \_\_\_\_\_ just i flyg - ten blef jag fång - en och \_\_\_\_\_ är \_\_\_\_\_ fång - en  
 ten, \_\_\_\_\_ sak - nas mind - re när åt slaf - ven skän - kes säll - he -

VI. I

VI. II

Vla

Vc.

Cb.



42

Cor. (Es)

SADI

se.  
 än.  
 ten.

arco

arco

arco

arco

arco

arco

Da capo al Segno

Da capo al Segno

VI. I

VI. II

Vla

Vc.

Cb.

No. 5 Marcia

**Vivace**

Flauto piccolo

2 Oboi

2 Fagotti

2 Corni in E

Trombone

Timpani (E, B)

Triangolo

Violino I

Violino II

Viola

Violoncello

Contrabbasso

**Marcia da capo**

9

Fl. Picc.

Ob.

Fag.

Cor. (E)

Tbne

Timp.

Tri.

VI. I

VI. II

Vla

Vc.

Cb.

## Andra akten

## No. 6

2 Flauti piccoli

2 Oboi

2 Clarinetti in A

2 Fagotti

2 Corni in D

Triangolo

Piatti

Gran Cassa

NURMAHAL

Violino I

Violino II

Viola

Violoncello

Contrabbasso

7

Cl. (A)

Fag.

Cor. (D)

NUR.

1. Slån ring om mig go' vän - ner och lyss - nen till\_ mitt ljud! Den

2. En högt be - dröf - vad en - ka be - höf - ver trös - ta - re; en

3. Ful, gam - mal, ond - sindt ma - ka, blef Os - mins plå - go - ris: "Säg,

VI. I

VI. II

Vla

Vc.

Cb.

13 (I.)

Cl. (A)

Fag.

Cor. (D)

NUR.

VI. I

VI. II

Vla

Vc.

Cb.

dol - da konst jag kän - ner att tol - ka ö - dets bud, sig lyck - ans hjul må vän - da till  
 flick - a öns - kar skän - ka sig åt sin äls - ka - re, jag lå - ter hop - pets stjer - na be -  
 mån' hon snart får sma - ka de trog - nas Pa - ra - dis?" Från bo - jor - na dig tryck - a var

19

Cl. (A)

Fag.

Cor. (D)

NUR.

VI. I

VI. II

Vla

Vc.

Cb.

öm - som ondt och godt; af allt hvad som skall hän - da jag spår det gu - da - blott, af  
 strå - la kär - le - ken; man miss - tros in - te ger - na, när man spår säll - he - ten, man  
 fri och tag en ann! Det kal - lar jag spå lyck - a åt minst hva - ran - nan man, det

## (Grotesk dans af Zigenare)\*

25

Fl. Picc.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tri.

Ptti

Gr. C.

NUR.

allt hvad som skall hän - da jag spår det gu - da blott.  
miss-tros in - te ger - na, när man spår säll - he - ten.  
kal - lar jag spå lyck - a åt minst hva - ran - nan man.

VI. I

VI. II

Vla

Vc.

Cb.

The musical score is for a piece titled '(Grotesk dans af Zigenare)\*'. It features a full orchestral arrangement with woodwinds, brass, strings, and a vocal soloist (NUR.). The score is in G major and 3/4 time. The woodwinds (Fl. Picc., Ob., Cl. (A), Fag., Cor. (D)) and strings (Tri., Ptti, Gr. C., VI. I, VI. II, Vla, Vc., Cb.) play a rhythmic accompaniment of eighth notes, often with triplets and accents. The vocal soloist (NUR.) has a melodic line with lyrics in Swedish. The score includes dynamic markings such as *f* (forte) and *arco* (arco). The piece is marked with a tempo of 8.

\*) A: in pencil. K: *Tanz von Grotesken*. L: *Vid riturnellen och refrängen dansa de fyra Röfvare i groteskt manér.*



31

Fl. Picc.

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D)

Tri.

Ptti

Gr. C.

Vl. I

Vl. II

Vla

Vc.

Cb.



**Larghetto** **Recitativo**

Flauto

2 Clarinetti in B

2 Fagotti

2 Corni in Es

ZETULBÉ

MORGIANA

SADI

ALI BABA

CORO

**Larghetto** **Recitativo**

Violino I

Violino II

Viola

Violoncello

Contrabbasso

I sva - ge län - kar af dem ked - ja hvars läng - dan ska - pars hem - lig -

6

ALI

het! Till stof - det fal - len för att bed - ja, och hö - ren Ma - ho - met! Den e - vi - ges Pro - fet!

VI. I

VI. II

Vla

Vc.

Cb.

**Larghetto**

Fl. *solo*  
*dolce*

Cl. (B) *solo*  
*dolce*

Fag. *p*

Cor (Es) *p*

ALI

Hvad i ö - dets bok står skrif - vet, är en

16

Fl.

Cl. (B) *f* *p* *cresc.* *sf* *p*

Fag. *f* *p* *cresc.* *sf* *p*

Cor (Es) *f* *p* *cresc.* *sf* *p*

ALI

o - för-gång - lig lag, plå-gan gläd-jen, dö- den, lif - vet, allt har sin be-stäm-da dag. Höjd af ef - ter-ti - dens

23

Fl.

Cl. (B) *cresc.*

Fag.

Cor (Es)

ALI

dim-ma, re-dan nal - kas ö - dets tim - ma, väl då den som i sitt bröst sen - ner Tå - la-mo-dets

29

Fl.

Cl. (B)

Fag.

Cor (Es)

*soli*  
*p*

ZET.

MOR.

SADI

ALI

Höjd af ef - ter - ti - dens dim - ma, re - dan nal - kas ö - dets tim - ma, väl då

Höjd af ef - ter - ti - dens dim - ma, re - dan nal - kas ö - dets tim - ma, väl då

Höjd af ef - ter - ti - dens dim - ma, re - dan nal - kas ö - dets tim - ma, väl då

tröst. Höjd af ef - ter - ti - dens dim - ma, re - dan nal - kas ö - dets tim - ma,

SLAFVAR

CORO

Al - lah! Il - lah! Al - lah! Il - lah!

Al - lah! Il - lah! Al - lah! Il - lah!

Al - lah! Il - lah! Al - lah! Il - lah!

VI. I

VI. II

Vla

Vc.

Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

*pizz.*

34

Fl.

Cl. (B)

Fag.

Cor (Es)

ZET.

MOR.

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*p*

*p*

*p*

*p*

den, som i sitt bröst fin - ner tå - la - mo - dets tröst! Al - lah! Il -

den, som i sitt bröst fin - ner tå - la - mo - dets tröst! Al -

den, som i sitt bröst fin - ner tå - la - mo - dets tröst! Al - lah! Il -

väl då den, som i sitt bröst fin - ner tå - la - mo - dets tröst! Al -

lah! Al - lah! Il - lah! Al - lah!

lah! Al - lah! Il - lah! Al - lah!

lah! Al - lah! Il - lah! Al - lah!

39

Fl.

Cl. (B)

Fag.

Cor (Es)

ZET.

MOR.

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

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

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

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

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

*p* *cresc.*

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

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

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

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

lah! Al - lah! Il - lah! Al - lah! Il - lah! Al - lah! Il - lah! Al -

lah! Il - lah! Al - lah! Al - lah! Il - lah! Al - lah! Il - lah! Al -

lah! Al - lah! Il - lah! Al - lah! Il - lah! Al - lah! Il - lah! Al -

lah! Il - lah! Al - lah! Il - lah! Al - lah! Il - lah! Al -

Al - lah! Il - lah, Al - lah, Il -

Al - lah! Il - lah! Al - lah, Il -

Al - lah! Il - lah, Al -

*arco* *p* *cresc.*

*arco* *p* *cresc.*

*arco* *p* *cresc.*

*arco* *p* *cresc.*

*arco* *p* *cresc.*

46

Fl. *f* *p* *dim.* *pp*

Cl. (B) *f* *dolce* *solo* *p* *dim.* *pp*

Fag. *f* *p* *dolce* *solo* *dim.* *pp*

Cor (Es) *f*

ZET. *f* *p* *dim.* *pp*  
 lah! Il-lah! Al-lah! Al-lah! Il-lah!

MOR. *f* *p* *dim.* *pp*  
 lah! Il-lah! Al-lah! Al-lah! Il-lah!

SADI *f* *p* *dim.* *pp*  
 lah! Il-lah! Al-lah! Al-lah! Il-lah! Al-lah, Il-lah!

ALI *f* *p* *dim.* *pp*  
 lah! Il-lah! Al-lah! Al-lah! Il-lah! Al-lah, Il-lah!

CORO *f* *p* *dim.* *pp*  
 lah, Il-lah! Al-lah! Al-lah! Il-lah! Al-lah, Il-lah!

VI. I *f* *p* *pizz.*

VI. II *f* *p* *pizz.*

Vla *f* *p* *pizz.*

Vc. *f* *p* *pizz.*

Cb. *f* *p* *pizz.*



No. 8 Pantomime

**Larghetto**

Violino solo *dolce*

Violino I ripieno *p* [simile] *cresc.*

Violino II *p* [simile] *cresc.*

Viola *p* [simile] *cresc.*

Violoncello *p*

Contrabbasso *p*

VI. solo *p*

VI. I rip. *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

VI. solo *p*

VI. I rip. *p*

VI. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

10

Vl. solo

Vl. I rip.

Vl. II

Vla

Vc.

Cb.

*p*

14

Vl. solo

Vl. I rip.

Vl. II

Vla

Vc.

Cb.

*[decresc.]*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

Andante maestoso

The musical score is divided into two systems. The upper system includes woodwinds (2 Oboi, 2 Clarinetti in A, 2 Fagotti, 2 Corni in D, 2 Trombe in D, Trombone), percussion (Timpani), and vocal soloists (NURMAHAL, MASSUR). The lower system features a string quartet (Violino I, Violino II, Viola, Violoncello, Contrabbasso). The tempo is marked "Andante maestoso". The woodwinds and brass parts begin with a forte dynamic and a "a 2" marking. The string quartet starts with a forte dynamic and a triplet pattern. The vocal soloists have rests throughout the page. The Tromba part features a "soli" section with a triplet and a "ten." marking.

5

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbne

Timp.

NUR.

MASS.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

NURMAHAL

Ed - ra höf - ding - ar, vän - ner er

MASSUR

Ed - ra hof - ding - ar, vän - ner er kal - la!

10 **Allegro**

Ob. *p*

Cl. (A) *p*

Fag. *a2*

Cor. (D) *p*

Tr. (D) *p*

Tbne

Timp. *p*

NUR. kal - la! Ed - ra höf - ding - ar, vän - ner er kal - la, vid vår hel - ga Pro - fet svär - jen

VI. I *f p*

VI. II *f p*

Vla. *f p*

Vc. *f p*

Cb. *f p*

15

Ob. *p cresc.*

Cl. (A) *a2 p cresc.*

Fag. *a2 p cresc.*

NUR. al - la! Den för - rä - dis - ka släg - ten ska fal - la för er rätt - vi - sa blo - di - ga hämnd! Den för -

VI. I *cresc. fp cresc.*

VI. II *cresc. fp cresc.*

Vla. *cresc. fp cresc.*

Vc. *cresc. fp cresc.*

Cb. *cresc. fp cresc.*

20

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D)

Tr. (D)

Timp.

NUR.

VI. I

VI. II

Vla.

Vc.

Cb.

*f p*

*f p*

*f p*

*f p*

*f p*

*f p*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

rä - dis-ka släg - ten ska fal - la för er rätt - vi-sa blo - di-ga hämnd, vid vår hel - ga Pro-fet svär - jen

25

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D)

Tr. (D)

Tbne

Timp.

NUR.

VI. I

VI. II

Vla.

Vc.

Cb.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc. f*

al - la! Den för - rä - dis-ka släg - ten ska fal - la för er rätt - vi - sa blo - di - ga

29

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D) a 2

Tr. (D)

Tbn. *cresc.*

Timp. *cresc.*

NUR. hämnd! För er rätt - vi - sa blo - di - ga hämnd!

Vl. I

Vl. II

Vla

Vc.

Cb.

33

Ob. *f p f p*

Cl. (A) *f p f p*

Fag. (a 2) *f p f p*

Cor. (D) (a 2)

Tr. (D) (a 2)

Tbn. *f p f p*

NUR. Från de lef - van - des tal må för - svin - na A - li sjelf, och hans lis - ti - ga kvin - na! De - ras

Vl. I

Vl. II

Vla

Vc.

Cb. *f p f p*

38

Ob.

Fag.

Tbne

NUR.

VI. I

VI. II

Vla

Vc.

Cb.

graf in-te ens stå att fin - na, de-ras va - rel-se al-drig bli nämnd! De-ras graf in-te ens stå att

43

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbne

Timp.

NUR.

VI. I

VI. II

Vla

Vc.

Cb.

fin - na, de-ras va - rel-se al - drig bli nämnd! Hämnd, vän - ner, hämnd!



48

Ob. *f* *ff*

Cl. (A) *f* *ff*

Fag. (a 2) *ff*

Cor. (D) *ff*

Tr. (D) *ff*

Tbne *ff* *f* *p*

Timp. *ff*

NUR. *f*  
Hämnd, vän - ner hämnd! Ed - ra höf - ding - ar, vän - ner, er

MASS. *f*  
Ed - ra höf - ding - ar, vän - ner, er

RÖFVARE  
Tenore 1mo  
Vå - ra

Tenore 2do  
Vå - ra

Basso  
Vå - ra

VI. I *f* *ff* *f* *p*

VI. II *f* *ff* *f* *p*

Vla. *f* *ff* *f* *p*

Vc. *ff* *f* *p*

Cb. *ff* *f* *p*

Detailed description: This page of a musical score (page 93) features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag. (a 2)). The brass section consists of Cor Anglais (Cor. (D)), Trumpet in D (Tr. (D)), and Trombone (Tbne). Percussion includes Timpani (Timp.). The vocal parts include a soloist (NUR.), a Massor (MASS.), and three vocal soloists (Tenore 1mo, Tenore 2do, Basso) who are part of a Chorus (CORO). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 3/4 time and features dynamic markings such as *f* (forte), *ff* (fortissimo), *f*, and *p* (piano). The lyrics are in Swedish and include "Hämnd, vän - ner hämnd!" and "Ed - ra höf - ding - ar, vän - ner, er".

54

Ob. *mf*

Cl. (A) *mf*

Fag. (a 2) *mf* *cresc.* *fp*

Cor. (D) *mf*

Tr. (D) *mf*

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

Timp. *mf*

NUR. kal - la! Vid vår hel - ga Pro - fet svär - jen al - la! Den för - rä - dis - ka släg - ten ska fal - la för er

MASS. kal - la! Vid vår hel - ga Pro - fet svär - jen al - la! Den för - rä - dis - ka släg - ten ska fal - la för er

höf - ding - ar, brö - der, oss kal - la! Vid vår hel - ga Pro - fet svär - jen al - la! Den för - rä - dis - ka släg - ten ska

CORO höf - ding - ar, brö - der, oss kal - la! Vid vår hel - ga Pro - fet svär - jen al - la! Den för - rä - dis - ka släg - ten ska

höf - ding - ar, brö - der, oss kal - la! Vid vår hel - ga Pro - fet svär - jen al - la! Den för - rä - dis - ka släg - ten ska

VI. I *f* *p* *cresc.* *fp* *fp*

VI. II *f* *p* *cresc.* *fp* *fp*

Vla *f* *p* *cresc.* *fp* *fp*

Vc. *f* *p* *cresc.* *fp* *fp*

Cb. *f* *p* *cresc.* *fp* *fp*

59

Ob. *p*

Cl. (A)

Fag. (a2) *f*

Cor. (D) *mf*

Tr. (D)

Tbne

Timp.

NUR.  
rätt - vi - sa blo - di - ga hämnd, den för - rä - dis - ka släg - ten ska fal - la för er

MASS.  
rätt - vi - sa blo - di - ga hämnd, den för - rä - dis - ka släg - ten ska fal - la för er

CORO  
fal - la för vår rätt - vi - sa blo - di - ga hämnd, den för - rä - dis - ka släg - ten ska

VI. I *fp fp f fp fp*

VI. II *fp fp f fp fp*

Vla *fp fp f fp fp*

Vc. *fp fp f fp pf*

Cb. *fp fp f fp pf*

63

Ob. *f* *ff*

Cl. (A) *f* *ff*

Fag. (a2) *f* *ff*

Cor. (D) *f* *ff*

Tr. (D) *f* *ff*

Tbne *ff*

Timp. *f* *ff*

NUR. *ff*  
 rätt - vi-sa blo - di-ga hämnd. Hämn, vän - ner, hämn! Hämn, vän - ner,

MASS. *ff*  
 rätt - vi-sa blo - di-ga hämnd. Hämn, vän - ner, hämn! Hämn, vän - ner,

*ff*

CORO *ff*  
 fal - la för vår rätt - vi-sa blo - di-ga hämn! Hämn, brö - der, hämn!

*ff*

*ff*  
 fal - la för vår rätt - vi-sa blo - di-ga hämn! Hämn, brö - der, hämn!

Vl. I *fp* *fp* *fp* *fp* *f* *ff*

Vl. II *fp* *fp* *fp* *f* *ff*

Vla *fp* *fp* *fp* *fp* *f* *ff*

Vc. *fp* *fp* *fp* *fp* *f* *ff*

Cb. *fp* *fp* *fp* *fp* *f* *ff*

68

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. (D) *ff*

Tr. (D) *ff*

Tbne *ff*

Timp. *f*

NUR.  
hämnd! Vid vår hel - ga Pro-fet svär-jen al - la den för-rä - dis-ka släg - ten ska fal -

MASS.  
hämnd! Vid vår hel - ga Pro-fet svär-jen al - la den för-rä - dis-ka släg - ten ska fal -

CORO  
hämnd, brö - der, hämnd! Vid vår hel - ga Pro-fet svär-jen al - la den för - rä - dis-ka släg - ten ska

VI. I *ff*

VI. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score (page 97) features a variety of instruments and vocal parts. The woodwind section includes Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet in D (Tr. (D)), and Trombone (Tbne). The percussion section includes Timpani (Timp.). The vocal parts include a Soprano (NUR.), a Bass (MASS.), and a Chorus (CORO). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time and features a key signature of one sharp (F#). Dynamics range from fortissimo (ff) to sforzando (sf). The lyrics are in Swedish and describe a scene of vengeance.



78

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbne

Timp.

NUR.

MASS.

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*f* *ff* *f*

(a 2) *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

släg - ten ska fal - la för er rätt - vi - sa hämnd för er blo - di - ga hämnd,

släg - ten ska fal - la för er rätt - vi - sa hämnd för er blo - di - ga hämnd,

rä - dis - ka släg - ten ska fal - la för vår rätt - vi - sa hämnd för vår blo - di - ga hämnd,

rä - dis - ka släg - ten ska fal - la för vår rätt - vi - sa hämnd för vår blo - di - ga hämnd,

rä - dis - ka släg - ten ska fal - la för vår rätt - vi - sa hämnd för vår blo - di - ga hämnd,

*f* *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

*f* *ff* *f*

stringendo il tempo

84

Ob. *f* *p cresc.* *a 2* *sf*

Cl. (A) *f* *p cresc.* *a 2* *sf*

Fag. *f* *p cresc.* *a 2* *sf*

Cor. (D) *f*

Tr. (D) *f*

Tbne *f*

Timp. *f*

NUR. *ff*  
hämnd, vän - ner hämnd! Hämnd,

MASS. *ff*  
hämnd, vän - ner hämnd! Hämnd,

*ff*  
hämnd, brö - der hämnd! Hämnd,

CORO *ff*  
hämnd, brö - der hämnd! Hämnd,

*ff*  
hämnd, brö - der hämnd! Hämnd,

VI. I *sf* *p* *cresc.* *ff*

VI. II *sf* *p* *cresc.* *ff*

Vla. *sf* *p* *cresc.* *ff*

Vc. *sf* *p* *cresc.* *ff*

Cb. *sf* *p* *cresc.* *ff*

stringendo il tempo



90

Ob. *ff*

Cl. (A) *ff*

Fag. *ff*

Cor. (D) *ff*

Tr. (D) *ff*

Tbne *ff*

Timp. *ff*

NUR.  
vän - ner hämnd! Hämnd, vän - ner, hämnd!

MASS.  
vän - ner hämnd! Hämnd, vän - ner, hämnd!

CORO  
brö - der hämnd! Hämnd, brö - der hämnd!

brö - der hämnd! Hämnd, brö - der hämnd!

brö - der hämnd! Hämnd, brö - der hämnd!

VI. I

VI. II

Vla

Vc.

Cb.

96

Ob. *ff* a 2

Cl. (A) *ff*

Fag. *ff* a 2

Cor. (D) *ff*

Tr. (D) *ff* a 2

Tbne *ff*

Timp. *tr*

NUR.

MASS.

CORO

VI. I

VI. II

Vla

Vc.

Cb.

Detailed description of the musical score: The page contains 11 systems of musical notation. The first system includes woodwinds: Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), and Cor Anglais (Cor. (D)). The second system includes Trumpet in D (Tr. (D)) and Trombone (Tbne). The third system is for Timpani (Timp.), showing a trill (tr) on the first measure. The fourth system is for vocal soloists: NUR. (Soprano) and MASS. (Bass). The fifth system is for the Chorus (CORO). The sixth system includes strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is in 2/4 time with a key signature of one sharp (F#). Measures 96-100 are shown. Dynamics include fortissimo (ff) and a second ending (a 2). The woodwinds and strings play a sustained chord with a tremolo effect, while the timpani has a trill. The vocalists and strings have rests.

# Tredje akten

## No. 10 Marcia

Flauto  
*f* *sf*

2 Oboi  
*f* *sf*

2 Clarinetto in C  
*f* *sf*

2 Fagotti  
*f* *p*

2 Corni in C  
*f* *p*

2 Trombe in C  
*f* *a 2 3*

Trombone  
*f*

Timpani (C, G)  
*f*

Triangolo  
*f*

Piatti  
*f*

Gran Cassa  
*f*

Violino I  
*f* *sf* *p*

Violino II  
*f* *sf* *p*

Viola  
*f* *p*

Violoncello  
*f* *p*

Contrabbasso  
*f* *p*

5

Fl. *p* *f*

Ob. *p* *f*

Cl. (C) *tr* *f*

Fag. (a 2) *f*

Cor. (C)

Tr. (C) *p*

Tbne *f*

Timp. *p*

Tri.

Ptti

Gr. C.

VI. I *tr* *f*

VI. II *tr* *f*

Vla *tr* *f*

Vc. *f*

Cb. *f*

9

This musical score page, numbered 9 and 105, contains the following parts:

- Fl. (Flute):** Treble clef, featuring intricate melodic lines with slurs and ties.
- Ob. (Oboe):** Treble clef, playing harmonic support and melodic fragments.
- Cl. (C) (Clarinet C):** Treble clef, playing harmonic support and melodic fragments.
- Fag. (Bassoon):** Bass clef, playing harmonic support with a dynamic marking of '(a 2)'.
- Cor. (C) (Cor Anglais):** Treble clef, playing harmonic support with a dynamic marking of '*f*'.
- Tr. (C) (Trumpet C):** Treble clef, playing harmonic support with a dynamic marking of '*f*'.
- Tbn (Tuba):** Bass clef, playing harmonic support.
- Timp. (Timpani):** Bass clef, playing rhythmic support with a dynamic marking of '*f*'.
- Tri. (Triangle):** Treble clef, playing rhythmic patterns with triplets and a dynamic marking of '*f*'.
- Pti (Snare Drum):** Treble clef, playing rhythmic support with a dynamic marking of '*f*'.
- Gr. C. (Cymbals):** Treble clef, playing rhythmic support with a dynamic marking of '*f*'.
- VI. I (Violin I):** Treble clef, playing melodic lines with slurs.
- VI. II (Violin II):** Treble clef, playing melodic lines with slurs.
- Vla. (Viola):** Alto clef, playing melodic lines with slurs.
- Vc. (Violoncello):** Bass clef, playing melodic and harmonic lines.
- Cb. (Double Bass):** Bass clef, playing melodic and harmonic lines.

The score is written in a single system across 12 staves, with various dynamics and articulations throughout.

13

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*  
a 2

Cor. (C) *ff*

Tr. (C) *ff*

Tbne *ff*

Timp. *ff*

Tri. *ff*

Pti *ff*

Gr. C. *ff*

Vl. I *ff*

Vl. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

17

Fl.

Ob.

Cl. (C)

Fag. (a 2)

Cor. (C)

Tr. (C) a 2 3

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*tr*

*a 2 3*

This page of musical notation, numbered 108, features a variety of instruments across multiple systems. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais (Cor. (C)), Trumpet in C (Tr. (C)), Trombone (Tbne), Timpani (Timp.), Triangle (Tri.), Piccolo (Pti), and Grand Cymbal (Gr. C.). The woodwind and string parts include first and second violins (VI. I, VI. II), Violoncello (Vc.), and Contrabass (Cb.). The percussion section includes Triangle, Piccolo, and Grand Cymbal. The brass section includes Cor Anglais, Trumpet, and Trombone. The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The string section includes Violin I, Violin II, Violoncello, and Contrabass. The percussion section includes Triangle, Piccolo, and Grand Cymbal. The page is marked with a forte (*f*) dynamic throughout. The Flute part begins at measure 22. The page concludes with a **[Fine]** marking. The notation includes various musical symbols such as rests, notes, beams, slurs, and dynamic markings.



27

Fl.

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

Cl. (C) *p* *cresc.* *f* *pp* solo

Fag. *f* *decres.* *pp* I. solo

Cor. (C) *p* *cresc.* *f* a 2

Tr. (C)

Tbne

Timp.

Tri.

Pti

Gr. C.

Vl. I *p* *cresc.* *f* *decres.* *pp*

Vl. II *p* *cresc.* *f* *decres.* *pp*

Vla *p* *cresc.* *f* *decres.* *pp*

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

Cb. *pizz.* *p* *cresc.* *f*

33

Fl.

Ob.

Cl. (C)

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I

VI. II

Vla

Vc.

Cb.

*pp*

*ff*

(I.)

a 2

arco

Detailed description of the musical score: The score is for page 110, starting at measure 33. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violins, Viola, Violoncello, Contrabass) have melodic and harmonic lines. The brass (Cor, Trumpet, Trombone) and percussion (Timp, Tri, Ptti, Gr. C.) provide harmonic support and rhythmic patterns. Dynamics are marked as *pp* (pianissimo) and *ff* (fortissimo). Performance instructions include *(I.)* for the Bassoon and *arco* for the Violoncello and Contrabass. The score is divided into four measures, with a repeat sign at the end of the first measure.

38 *solo* *pp* *Da capo*

Fl.

Ob. *solo* *decresc.* *pp*

Cl. (C) *solo* *pp*

Fag. (a 2)

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

VI. I *decresc.* *pp* *Da capo*

VI. II *decresc.* *pp*

Vla *decresc.* *pp*

Vc.

Cb.

## No. 11 [Ballo]\*

Allegretto

Flauto

2 Clarinetti in A

2 Corni in A

Violino I  
*p dolce*

Violino II  
*p*

Viola  
*p*

Violoncello  
*p*

Contrabbasso  
*p*

9

Fl.

Cl. (A)

Cor. (A)

Vl. I

Vl. II

Vla

Vc.

Cb.

\*) A: no title, K: Tanz der Bayadéren

(16)

Fl. *p* *cresc.* *p* *cresc.*

Cl. (A) *p* *cresc.* *p* *cresc.*

Cor. (A) *p*

VI. I *p* *cresc.* *p* *cresc.* *p*

VI. II *p* *cresc.* *p*

Vla. *p* *cresc.* *p*

Vc. pizz.

Cb. pizz.

25

Fl. *p*

Cl. (A) *p* *cresc.* *p*

Cor. (A) *p* soli

VI. I *p* *cresc.* *p*

VI. II *cresc.* *p*

Vla. *cresc.* *p*

Vc. arco *p*

Cb. arco *p*

33

Fl.

Cl. (A)

Cor. (A)

VI. I

VI. II

Vla.

Vc.

Cb.

41

Fl.

Cl. (A)

Cor. (A)

VI. I

VI. II

Vla.

Vc.

Cb.

*cresc.*

*sf*

*p*

1.

49

Fl.

Cl. (A)

Cor. (A)

Vl. I

Vl. II

Vla

Vc.

Cb.



56

Fl.

Cl. (A)

Cor. (A)

Vl. I

Vl. II

Vla

Vc.

Cb.

*smorzando*

*p*

*pp*

No. 12 Aria\*

**Allegro risoluto**

Flauto

2 Oboi

2 Fagotti

2 Corni in A

Clarinetto obbligato in A

ZETULBÉ

Violino I

Violino II

Viola

Violoncello

Contrabbasso

**Recitativo**

Fl.

Ob.

Fag.

Cor. (A)

ZETULBÉ

Från Gan-gens ri-ka strän-der, i mån, till Ves-terns o - be-kan-ta län-der,

**Recitativo**

VI. I

VI. II

Vla

Vc.

Cb.

**a tempo**

\*) K: Scena ed Aria



10

Fl.

Ob.

Fag.

Cor. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

en Gu-da-magt är all-mänt dyr-kad vor-den; dess namn är

*p*

15

Andante

Fl.

Ob.

Fag.

Cor. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

kär- lek, och dess tem-pel jor - den.

*Andante*

*solo*

*I. solo*

*p*

*f*

*pizz.*

**20 Recitativo**

Fl.

Ob. *sf* *cresc.* *f*

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

Cor. (A)

ZET.  
Om äls-kan-de i å-ren och säll-het öns-ken fin-na, för Ba-ya-

**VI. I VI. II Vla Vc. Cb.**

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

**24 Larghetto**

Fl. *f*

Ob. *f* *a2*

Fag. *f* *a2*

Cor. (A) *f*

Cl. obbl. (A) *f* solo

ZET.  
dè-ren! Hör Shas-tas he-li-ga präs-tin-na!

**VI. I VI. II Vla Vc. Cb.**

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



36

Fl. *f* *ff*  
Ob. *f* *ff*  
Fag. *f* *ff*  
Cor. (A) *f*  
Cl. obbl. (A) *f*  
VI. I *f* *ff*  
VI. II *f* *ff*  
Vla. *f* *ff*  
Vc. *f* *ff*  
Cb. *f* *ff*

40

Fl. *p*  
Ob. *p* *tr*  
Fag. *p*  
Cor. (A) *p*  
Cl. obbl. (A) *p*  
ZET. Gu - din - nan för sin ä - ra kräf - ver ej tro - he - tens plä - gor,  
VI. I *p* *tr* *p*  
VI. II *p* *p*  
Vla. *p* *p*  
Vc. *p* *p*  
Cb. *p* *p*

45

Fl.

Ob.

Fag. *I.*

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*f* *pizz.*

*f* *pizz.*

kräf - ver ej tro - he - tens plå - gor; må

*decesc.*

*p*

*decesc.*

*p*

*p* *arco*

*p* *arco*

*f*

*p*

49

Fl.

Ob.

Fag. *I.*

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

e - vigt sam - ma lå - gor, må e - vigt sam - ma lå - gor ej hen - nes al - ta - re

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

54 **Un poco più mosso**

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.  
nä - ra! Hon äls - kar de lät - ta, de kă - ra de\_ ljuf - va\_ vil - lor - na,

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*pp*

*sf*

*pp*

*sf*

*pp*

*sf*

*pp*

*pp*

59

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.  
de\_ ljuf - va\_ vil - lor - na hon äls - kar de lät - ta, de

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*







82

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

VI. I

VI. II

Vla.

Vc.

Cb.

*fp*

*p*

*arco*

*p cresc.*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

86

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

Följ\_ le - kar\_ och\_ lö - jen som\_ kom - ma\_ och

91

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

fa - ra som - kom - ma - och - fa - ra! Töm

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*a 2*

*pp*

*I.*

*solo*

96

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

kal - ken af nö - jen i - vän - ners gla - da - lag, töm kal - ken af

VI. I

VI. II

Vla

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

101

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

nö - jen, töm kal - ken af nö - jen i vän - ners gla - da lag, töm kal - ken af

Vl. I

Vl. II

Vla

Vc.

Cb.

*p* *cresc.* *sf*

*p* *cresc.* *sf*

*sf* *p* *cresc.* *sf*

*sf* *p* *cresc.* *sf*

*fp* *p* *fp*

*fp* *p* *fp*

107

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

nö - jen i vän - ners gla - da lag!

Vl. I

Vl. II

Vla

Vc.

Cb.

*p* *f*

*p* *f*

*pp* *f* *a2* *f*

*f*

*p* *f*

*p* *f*

*p* *f*

*p* *f*

112

Fl. (solo) *p*

Ob. *pp*

Fag. *pp*

Cor. (A) *pp*

Cl. obbl. (A) *sf*

ZET. Följ le - kar\_ och lö - jen som kom - ma och fa - ra, töm

VI. I *p*

VI. II *p*

Vla *p*

Vc. *p*

Cb. *pizz.* *p*

117

Fl. *sf*

Ob.

Fag. *p*

Cor. (A) *pp*

Cl. obbl. (A) *pp*

ZET. kal - ken af nö - jen i vän - ners gla - da lag, töm\_ kal - ken af\_

VI. I *p*

VI. II *p*

Vla *p*

Vc. *p*

Cb. *p arco* *p*

122

Fl. *fp fp sf*

Ob. *fp pf sf*

Fag. *sf* a 2

Cor. (A)

Cl. obbl. (A) *sf*

ZET.  
nö - jen, tøm kal - ken af nö - jen i vän - ners gla - da lag, tøm

VI. I *fp fp pp*

VI. II *fp fp pp*

Vla. *fp fp pp*

Vc. *fp fp pp*

Cb. *fp fp pp*

127

Fl. *p*

Ob. *p*

Fag. *p* (a 2)

Cor. (A) *p*

Cl. obbl. (A)

ZET.  
kal - - ken af nö - - - jen i vän - ners gla - da lag i

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

131

Fl.

Ob.

Fag.

Cor. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*cresc.*

*f*

*a<sup>2</sup>*

vän - ners gla - da lag!

135

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*ff*

*mf*

*decresc.*

*p*

140

Fl. *pp*

Ob. *pp*

Fag. I. *pp*

Cor. (A)

Cl. obbl. (A)

ZET. Må hjer - tan\_ och\_ sin - nen i dag sig för - kla - ra, må hjer - tan och

VI. I *fp*

VI. II *fp*

Vla *fp*

Vc. *fp*

Cb. *fp*

146

Fl. *p*

Ob. I. *p*

Fag. I. *p*

Cor. (A) *pp*

Cl. obbl. (A) *dolce*

ZET. sin - nen i dag sig för - kla - ra, i dag sig för - kla - ra!

VI. I *sf* *p*

VI. II *fp*

Vla *fp*

Vc. *fp*

Cb. *fp*

152

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

och säll - hets - ri - ka min - nen bli — kvar, bli kvar näs - ta

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*fp*

*fp*

*fp*

*fp*

*fp*

158

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

dag. Må hjer - tan och sin - nen i dag — sig för - kla - ra, må hjer - tan och

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*p*

*f*

*f*

*f*

*f*

*tr*

*tr*

*tr*

*fp*

*fp*

*fp*

*fp*

*fp*



164

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*f*

*f*

*p*

*f*

*p*

*dolce*

sin - nen i dag sig för - kla - - - - - ra!

*tr*

*sf*

*f*

*sf*

*f*

*sf*

*f*

*f*

170

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*fp*

*fp*

*fp*

*fp*

*fp*

Och säll - hets - ri - ka min - nen bli - kvar, bli - kvar näs - ta

*fp*

*fp*

*fp*

*fp*

*fp*

176

Fl.

Ob. *p*

Fag. *p*

Cor. (A) *p* *p* *p* *p* soli

Cl. obbl. (A)

ZET. dag. Må hjer - tan och sin - nen i dag sig för - kla - ra och

Vl. I *pp*

Vl. II *pp*

Vla *pp*

Vc. *pp*

Cb. *pp*

181

Fl.

Ob. *p* I. solo *tr*

Fag. *p*

Cor. (A) *p*

Cl. obbl. (A)

ZET. säll - hets - ri - ka min - nen bli kvar när - ta dag må hjer - tan och

Vl. I *p* *pp*

Vl. II *fp* *pp*

Vla *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

186

Fl. *solo*

Ob. *p*

Fag. *p*

Cor. (A) *soli* *p*

Cl. obbl. (A)

ZET. *p*  
 sin - nen i dag sig för - kla - ra, och säll - hets - ri - ka

VI. I

VI. II

Vla. *p*

Vc. *p*

Cb. *p*

190

Fl. *p*

Ob. *p* *cresc.*

Fag. *p*

Cor. (A) *p* *cresc.*

Cl. obbl. (A) *cresc.*

ZET. *p*  
 min - nen bli kvar näs - ta dag. Må hjer - tan och

VI. I *p* *cresc.*

VI. II *fp* *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *p* *cresc.*

194

Fl. *tr*

Ob. *cresc.*

Fag. *cresc.*

Cor. (A)

Cl. obbl. (A)

ZET.  
sin - nen sig för - kla

Vl. I *tr*

Vl. II *p*

Vla

Vc.

Cb.

199

Fl.

Ob. *pp*

Fag.

Cor. (A)

Cl. obbl. (A) *p* *3*

ZET.  
-ra och säll - hets - ri - ka min - nen bli - kvar näs - ta dag. Må

Vl. I *sf* *p*

Vl. II *sf* *p*

Vla *p*

Vc. *sf* *p*

Cb. *sf* *p*

Più allegro

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

204

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

säll - hets-ri - ka min - nen bli kvar näs - ta dag, mä säll - hets-ri - ka

VI. I

VI. II

Vla.

Vc.

Cb.

*p* *f* *f* *f* *fp*

209

Fl.

Ob.

Fag.

Cor. (A)

Cl. obbl. (A)

ZET.

min - nen bli kvar näs - ta dag, bli kvar näs - ta dag, bli kvar näs - ta

VI. I

VI. II

Vla.

Vc.

Cb.

*p* *cresc.* *p* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *cresc.* *fp* *cresc.*

215

Fl. *f* *ff*

Ob. *f* *ff*

Fag. (a 2) *f* *ff*

Cor. (A) *f* *ff*

Cl. obbl. (A) *f* *ff*

ZET. dag.

Vl. I *f* *ff*

Vl. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

# No. 13 Marcia con coro

Allegro

This musical score is for a march with chorus, titled "No. 13 Marcia con coro". It is in 2/4 time and marked "Allegro". The score is divided into two systems. The first system includes parts for Flauto piccolo, 2 Oboi, 2 Clarinetti in A, 2 Fagotti, 2 Corni in D, Trombone, Triangolo, and Gran Cassa. The second system includes parts for Violino I, Violino II, Viola, Violoncello, and Contrabbasso. The woodwind and string parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. The percussion parts (Triangolo and Gran Cassa) provide a steady, rhythmic accompaniment. The CORO part is currently blank, indicating where the chorus would enter. The score is written in G major and 2/4 time, with a dynamic marking of *f* (forte) throughout.

7

Fl. Picc.

Ob.

Cl. (A)

Fag.

*mf*

*tr*

3 3

a 2

*mf*

Cor. (D)

Tbnc.

*mf*

*mf*

Tri.

Gr. C.

*mf*

*mf*

3

3

Chor af BAYADÈRER

Soprano 1mo

Soprano 2do

Alto

CORO

Shas - tas Pre - stin - nor, vår\_ pligt är kär - le - ken; Bra - mas slaf-

Shas - tas Pre - stin - nor, vår\_ pligt är kär - le - ken; Bra - mas slaf-

Shas - tas Pre - stin - nor, vår\_ pligt är kär - le - ken; Bra - mas slaf-

VI. I

VI. II

Vla.

Vc.

Cb.

*mf*

*tr*

3 3

*mf*

*mf*

*mf*



14

Fl. Picc.

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D)

Tbn

Tri.

Gr. C.

CORO

vin - nor, vår lott är lyd - na - den. den: till hen - nes ä - ra gen - lu - de högt vår

vin - nor, vår lott är lyd - na - den. den: till hen - nes ä - ra gen - lu - de högt vår

vin - nor, vår lott är lyd - na - den. den: till hen - nes ä - ra gen - lu - de högt vår

Vl. I

Vl. II

Vla

Vc.

Cb.

21

Fl. Picc.

Ob.

Cl. (A)

Fag. (a 2)

Cor. (D)

Tbnc

Tri.

Gr. C.

sång! Och må hans lä - ra bli verl-dens tro en gång! Till gång! Ja må hans

CORO

sång! Och må hans lä - ra bli verl-dens tro en gång! Till gång! Ja må hans

sång! Och må hans lä - ra bli verl-dens tro en gång! Till gång! Ja må hans

Vl. I

Vl. II

Vla

Vc.

Cb.

28 Dal segno

Fl. Picc.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tbne

Tri.

Gr. C.

lä - ra bli ver- dens tro en gång, ja, må hans lä - ra bli ver- dens tro en gång!

CORO   
 lä - ra bli ver- dens tro en gång, ja, må hans lä - ra bli ver- dens tro en gång!

lä - ra bli ver- dens tro en gång, ja, må hans lä - ra bli ver- dens tro en gång!

Dal segno

Vl. I

Vl. II

Vla

Vc.

Cb.

No. 14

Tempo di polacca

2 Flauti  
2 Oboi  
2 Clarinetti in B  
2 Fagotti  
2 Corni in B basso  
2 Trombe in B  
Triangolo  
Piatti  
Gran Cassa  
ZETULBÉ  
SADI  
ALI BABA  
NURMAHAL

Tempo di polacca

Violino I  
Violino II  
Viola  
Violoncello  
Contrabbasso

5 (I.)

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

Ob. *f*

Cl. (B) *f* *p*

Fag. *f* *p*

Cor. (B) *f*

Tr. (B) *f*

Tri. *f*

Ptti *f*

Gr. C. *f*

ZET.

VI. I *f* *p* *cresc.*

VI. II *f* *p* *cresc.*

Vla *f* *p* *cresc.*

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

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

Detailed description: This page of a musical score, numbered 145, contains staves for various instruments. The woodwind section includes Flute (I), Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in B-flat, and Trumpet in B-flat. The percussion section includes Triangle, Snare Drum, and Gong/Cymbal. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in a key with two flats and a 3/4 time signature. It features dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). The Flute (I) part has a first ending bracketed with '(I.)' and includes a *cresc.* marking. The strings and lower woodwinds have *cresc.* markings in the final measure of the page.

9

Fl. *f* *dim.*

Ob. *f*

Cl. (B) *f* *dim.*

Fag. *f* *dim.*

Cor. (B) *f* *p dim.*

Tr. (B) *f* *p*

Tri. *f*

Ptti *f*

Gr. C. *f*

ZET. **ZETULBÈ**

1. Skall då för - gäf - ves druf - van  
2. Du del - tog sjelf i y - ra

VI. I *f* *dim.* *p*

VI. II *f* *dim.* *p*

Vla *f* *dim.* *p*

Vc. *f* *dim.* *p*

Cb. *f* *dim.* *p*

14

Fl. *I. solo p cresc.*

Cl. (B)

Fag. *I. solo p cresc.*

ZET.  
 mog - na och vi\_ ej\_ sma - ka få dess saft? Hvad, sko - la\_ di - na gam - la\_ trog - na ej ock - så\_  
 le - kar, sjelf dyr - ka - de du kär - le - ken, men då\_ du\_ väl - lus - ten. ej\_ ne - kar, hvi ne - kar\_

VI. I

VI. II

Vla

Vc.

Cb.

19

Fl. *I. solo p*

Ob. *p*

Cl. (B) (I.)

Fag. (I.) *sf p*

Cor. (B) *p*

ZET.  
 lif - vas\_ af dess kraft? 1.&2. Helgd sto - re Ma - ho - met, din lä - ra! Men  
 du för - fö - rel - sen?

VI. I *p fp*

VI. II *p fp*

Vla *p fp*

Vc. *p fp*

Cb. *p fp*

23 (I.)

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B)

Tr. (B)

ZET.  
upp - häf det - ta grym-ma bud! Och gläd - je - ru - sets skä - ra\_ ljud hvar\_ dag\_ skall hö - jas

SADI

ALI

NUR.

VI. I

VI. II

Vla

Vc.

Cb.



28

Fl. *f* *p*

Ob. *f* *p*

Cl. (B) *f* *p* I. *p*

Fag. *f* *p* a 2 *p*

Cor. (B) *f* *p*

Tr. (B) *f* *p*

ZET. *f*  
till din ä - ra! Helgd, Ma - ho - met, din lä - ra, men upp - häf det - ta bud! Och

SADI *f*  
Helgd, Ma-ho-met, din lä - ra, men upp - häf det - ta bud! Och

ALI *f*  
Helgd, Ma-ho-met, din lä - ra, men upp - häf det - ta bud! Och

NUR. *f*  
Helgd, Ma-ho-met, din lä - ra, men upp - häf det - ta bud! Och

VI. I *f* *p*

VI. II *f* *p*

Vla *f* *p*

Vc. *f* *p*

Cb. *f* *p*



This musical score page, numbered 151, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor in B-flat (Cor. (B)), and Trumpet in B-flat (Tr. (B)). The brass section consists of Trombone (Tri.), Percussion (Ptti), and Gong/Cymbal (Gr. C.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into four measures. The first measure starts at measure 38 and is marked with a piano (*p*) dynamic. The second and third measures are marked with a crescendo (*cresc.*). The fourth measure is marked with a forte (*f*) dynamic. The Flute part has a melodic line with slurs and accents. The Oboe, Clarinet, Bassoon, and Horns parts provide harmonic support with sustained notes and chords. The Trumpets and Trombones play rhythmic patterns. The Percussion and Gong/Cymbal parts play rhythmic patterns. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, Violoncello, and Contrabass parts play rhythmic patterns.

42 *p* *cresc.* *f*

Fl.

Ob. *p cresc.* *f*

Cl. (B) *p cresc.* *f*

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

Cor. (B) *p* *cresc.* *f*

Tr. (B) *f*

Tri.

Ptti

Gr. C.

VI. I *p* *cresc.* *f*

VI. II *p* *cresc.* *f*

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

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

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

46

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B)

Tr. (B)

Tri.

Pti

Gr. C.

Vl. I

Vl. II

Vla

Vc.

Cb.

*f*

*a2*

Detailed description: This page of a musical score covers measures 46 to 50. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor in B-flat (Cor. (B)), Trumpet in B-flat (Tr. (B)), Trombone (Tr.), Percussion (Pti), Triangle (Tri.), Guitar (Gr. C.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Measure 46 features a complex flute melody with many slurs and accents. The woodwinds (Ob., Cl., Fag.) and brass (Cor., Tr.) provide harmonic support with various rhythmic patterns. The strings (Vc., Cb.) play a steady eighth-note accompaniment. Dynamics include a forte (*f*) marking in measure 47 and a fortissimo (*a2*) marking in measure 49. The score concludes with a double bar line at the end of measure 50.

## No. 15

Allegro assai

2 Flauti *f* *ff* a 2

2 Oboi *f* *ff*

2 Clarinetti in C *f* *ff*

2 Fagotti *f* *ff*

2 Corni in D *f* *ff* *f*

2 Corni in A *f* *ff*

2 Trombe in D *f* *ff*

Trombone *f* *ff*

Timpani (D, A) *f* *ff*

Triangolo *f* *ff*

Piatti *f* *ff*

Gran Cassa *f* *ff*

Allegro assai

Violino I *f* *ff*

Violino II *f* *ff*

Viola *f* *ff*

Violoncello *f* *ff*

Contrabbasso *f* *ff*

8

Fl. *p cresc. ff*

Ob. *p cresc. ff*

Cl. *p cresc. ff*

Fag. *p cresc. ff*

Cor. (D) *f p cresc. ff*

Cor. (A) *p cresc. ff*

Tr. (D) *a 2 p cresc. ff*

Tbne *p cresc. ff*

Timp. *p cresc. ff*

Tri. *p cresc. ff*

Ptti *p cresc. ff*

Gr. C. *p cresc. ff*

VI. I *p<sup>3</sup> cresc. ff*

VI. II *p cresc. ff*

Vla. *p cresc. ff*

Vc. *p cresc. ff*

Cb. *p cresc. ff*

# No. 16 Finale

Allegro moderato

Flauto piccolo

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in C

2 Trombe in C

Trombone

Timpani (C, G)

Triangolo

Piatti

Gran Cassa

SADI

ALI BABA

CORO

Allegro moderato

Violino I

Violino II

Viola

Violoncello

Contrabbasso



6 (I.)

Ob. *cresc.*

Fag. (I.)

Cor. (C)

ALI *p* ALI BABA

Tag mot vår

VI. I *p* *dolce*

VI. II *p*

Vla *p*

Vc. *p*

Cb. *p*

10

Fl. *solo p*

Ob. I. *p*

Cl. *p*

Fag. *p*

Cor. (C) *a 2 p*

ALI hyll - ning äd - la qvin - na, vår för - sta barn - doms vår - da - rin - na, den un - ges

VI. I

VI. II

Vla

Vc.

Cb.

15

Fl.

Ob. (I.) *dolce*

Cl.

Fag. *p*

Cor. (C)

ALI  
gläd - je, man - nens hopp, och gub - bens trog-na le-da - rin - na till grän - sen af\_ dess

VI. I *tr*

VI. II *tr*

Vla.

Vc.

Cb.

20

Fl.

Ob. I. solo *dolce*

Cl.

Fag. *p*

Cor. (C) *p*

SADI  
SADI  
I vå-rens

ALI  
ba - - nas\_ lopp!

VI. I

VI. II

Vla.

Vc.

Cb.

25

Fl.

Ob. (I.)

Cl.

Fag. *p*

SADI  
 gla - da blom - nings da - gar, hur ljuf - va ä - ro di - na la - gar! Och of - ta in - vid lif - vets

VI. I

VI. II

Vla

Vc. *pizz.*

Cb. *pizz.*



30

Fl. *dolce*

Ob.

Cl.

Fag. *p*

Cor. (C) *a 2 p*

SADI  
 höst du herr - skar än, du än be - ha - gar med käns - lans vär - ma i din bröst, med

VI. I

VI. II

Vla

Vc.

Cb.

35

Fl.

Ob.

Cl.

Fag.

Cor. (C)

SADI

ALI

CORO

VI. I

VI. II

Vla.

Vc.

Cb.

*p*

*I. solo*

*dolce*

*p*

*p*

*arco*

*arco*

6

käns - lans ut - tryck i din\_ röst!

Detailed description: This page of a musical score, numbered 160, contains staves for various instruments and vocalists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fag.), and Cor Anglais (Cor. (C)). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). There are also staves for vocalists SADI and ALI, and a Coro section with three staves. The score begins at measure 35. The Flute part features a melodic line with a dynamic marking of *p*. The Oboe part has a solo section marked *I. solo* and *dolce*, with a dynamic of *p* and a fingering of 6. The Bassoon part has a melodic line with a dynamic of *p*. The Cor Anglais part has a melodic line with a dynamic of *p*. The SADI part has the lyrics "käns - lans ut - tryck i din\_ röst!". The ALI part is silent. The Coro section is silent. The Violin I and II parts have melodic lines. The Viola part has a melodic line. The Violoncello and Contrabass parts have a melodic line with a dynamic of *arco*.

40

Fl. *p dolce*

Ob. (I.) *p*

Cl. *p dolce*

Fag. *dolce*

Cor. (C) *p*

SADI  
Tag mot vår hyll - ning, äd - la qvin - na, vår för-sta barn - doms vår - da -

ALI  
Tag mot vår hyll - ning, äd - la qvin - na, vår för-sta barn - doms vår - da -

Tenore  
Tag mot vår hyll - ning, äd - la qvin - na, vår för-sta barn - doms vår - da -

Basso 1mo  
Tag mot vår hyll - ning, äd - la qvin - na, vår för-sta barn - doms vår - da -

Basso 2do  
Tag mot vår hyll - ning, vår hyll - ning, äd - la qvin - na, vår för-sta barn - doms vår - da -

VI. I *p dolce*

VI. II *p*

Vla *p*

Vc. *p*

Cb. *p*

45

Fl.

Ob.

Cl.

Fag.

Cor. (C)

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*I. solo*

*I.*

*a 2*

*tr*

rin - na, den un - ges gläd - je, man - nens hopp, och

rin - na, den un - ges gläd - je, man - nens hopp, och gub - bens trog-na le-da-

rin - na, den un - ges gläd - je, man - nens hopp, och gub - bens trog-na le-da-

rin - na, den un - ges gläd - je, man - nens hopp, och gub - bens trog - na le - da -

50

Fl.

Ob. (I.)

Cl. (I.)

Fag.

Cor. (C)

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

gub - bens trog - na le - da - rin - na till grän - sen af dess ba - - nas lopp, af dess

rin - na till grän - sen af - - dess - - ba - - nas lopp,

rin - na till grän - sen af - - dess - - ba - - nas lopp,

rin - - na till grän - sen af dess ba - - nas lopp,

*tr*

Allegro con brio

54

Fl. Picc.

Ob.

Cl.

Fag.

Cor. (C)

Tr. (C)

Tbne

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*pp*

*f*

*cresc.*

ba - - - nas lopp!

af dess ba - - nas lopp!

af dess ba - - nas lopp!

af dess ba - - nas lopp!

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*



59

Fl. Picc.

Ob.

Cl.

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

SADI

ALI

CORO

Soprano

Alto

Tenore

Basso

Vl. I

Vl. II

Vla

Vc.

Cb.

*f*

*f*

*f*

*f*

Dig på den - na gläd - je

Dig på den - na gläd - je

Dig på den - na gläd - je

Dig på den - na gläd - je

Dig på den - na gläd - je

Dig på den - na gläd - je



69

Fl. Picc.

Ob.

Cl.

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

ten och Ze - tul - bé! Lef - ve snil - let och be - ha - gen, god - he - ten och Ze - tul -

ten och Ze - tul - bé! Lef - ve snil - let och be - ha - gen, god - he - ten och Ze - tul -

ten och Ze - tul - bé! Lef - ve snil - let och be - ha - gen, god - he - ten och Ze - tul -

ten och Ze - tul - bé! Lef - ve snil - let och be - ha - gen, god - he - ten och Ze - tul -

ten och Ze - tul - bé! Lef - ve snil - let och be - ha - gen, god - he - ten och Ze - tul -

74

Fl. Picc. *sf* *p* *sf* *p*

Ob. *sf* *p* *sf* *p*

Cl. *sf* *p* *sf* *p*

Fag. *a2* *sf* *p* *sf* *p*

Cor. (C) *sf* *p* *sf* *p*

Tr. (C) *sf* *p* *a2*

Tbne *sf* *p* *sf* *p*

Timp. *sf* *p*

Tri. *f* *sf*

Ptti *f* *sf*

Gr. C. *f* *sf*

SADI  
bé! Lef - ve snil - let!

ALI  
bé! Lef - ve snil - let!

CORO  
bé! Lef - ve snil - let! Och be - ha - gen, lef - ve  
bé! Lef - ve snil - let! Och be - ha - gen,  
bé! Lef - ve snil - let! Och be - ha - gen,  
bé! Lef - ve snil - let! Och be - ha - gen,

VI. I *sf* *p* *sf* *p*

VI. II *sf* *p* *sf* *p*

Vla *sf* *p* *sf* *p*

Vc. *sf* *p* *sf* *p*

Cb. *sf* *p* *sf* *p*

79

Fl. Picc.

Ob.

Cl.

Fag.

Cor. (C)

Tr. (C)

Tbne

Timp.

Tri.

Ptti

Gr. C.

SADI

ALI

CORO

VI. I

VI. II

Vla

Vc.

Cb.

*p*

*sol*

*cresc.*

snil - let och be -

snil - let och be -

snil - let och be - ha - - - - -

lef - ve snil - let och be -

lef - ve snil - let och be - ha - gen, lef - ve snil - let och be -

lef - ve snil - let och be - ha - gen, lef - ve snil - let och be -

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

84

Fl. Picc. *ff*

Ob. *ff*

Cl. *ff*

Fag. *ff* a2

Cor. (C) *ff*

Tr. (C) *ff*

Tbne *ff*

Timp. *ff*

Tri. *f*

Pti *f*

Gr. C. *f*

SADI  
ha - - - gen god - - he - ten och Ze - tul -

ALI  
ha - - - gen god - - he - ten och Ze - tul -

CORO  
- - - gen, god - - he - ten och Ze - tul -  
ha - - - gen god - - he - ten och Ze - tul -  
ha - - - gen god - - he - ten och Ze - tul -  
ha - - - gen god - - he - ten och Ze - tul -

VI. I *ff*

VI. II *ff*

Vla *ff*

Vc. *ff*

Cb. *ff*

89

Fl. Picc. *sf sf sf sf sf*

Ob. *sf sf sf sf sf*

Cl. *sf sf sf sf sf*

Fag. (a 2) *sf sf sf sf sf*

Cor. (C) *sf sf sf sf ff*

Tr. (C) *ff*

Tbne *sf sf sf sf*

Timp.

Tri. *f*

Ptti *f*

Gr. C. *f*

SADI  
bé, lef - ve Ze - tul - bé, lef - ve Ze - tul - bé!

ALI  
bé, lef - ve Ze - tul - bé, lef - ve Ze - tul - bé!

CORO  
bé, lef - ve Ze - tul - bé, lef - ve Ze - tul - bé!  
bé, lef - ve Ze - tul - bé, lef - ve Ze - tul - bé!  
bé, lef - ve Ze - tul - bé, lef - ve Ze - tul - bé!

VI. I *sf sf sf sf sf*

VI. II *sf sf sf sf sf*

Vla *sf sf sf sf sf*

Vc. *sf sf sf sf sf*

Cb. *sf sf sf sf sf*

94

Fl. Picc. *ff* *f*

Ob. *ff* *f*

Cl. *ff* *f*

Fag. (a 2) *ff* *f*

Cor. (C) *f*

Tr. (C) *f*

Tbne *ff* *f*

Timp. *f*

Tri. *ff*

Ptti *ff*

Gr. C. *ff*

SADI  
Lef - - - - - ve Ze - - - - - tul - - - - - bé!

ALI  
Lef - - - - - ve Ze - - - - - tul - - - - - bé!

CORO  
Lef - - - - - ve Ze - - - - - tul - - - - - bé!

VI. I *ff* *f*

VI. II *ff* *f*

Vla *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*







## 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 glaset töm” – 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 framskjuten 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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## 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 clarinettists of his time, composing many virtuoso 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*

## Den lilla slavinnan

On September 24, 1822 at Théâtre de la Gaité in Paris the play *Ali Baba ou Les quarantes voleurs* was premiered, written by French playwright René Charles Guilbert de Pixérécourt (1773–1844). It was loosely based on the tale of Ali Baba and forty thieves from *One Thousand and One Nights* (in Arabic: *Alf layla wa layla*), a collection that had been popular in France and throughout the Europe since the French orientalist Antoine Galland (1646–1715) published his translation *Mille et une nuits, contes arabes traduits en françois* in 12 volumes that appeared between 1704 and 1717. The Ali Baba story had appeared in 1717 in volume 11 of Galland's translation.

Less than two years after the premiere in Paris, the Pixérécourt's play reached Stockholm as a free translation in Swedish by Ulrik Emanuel Mannerhjerta (1775–1849) and Gustaf Lagerbielke (1777–1837). The Swedish premiere, now titled *Den lilla slavinnan*, was on February 18, 1824, at the Royal Opera House. Music for this Swedish version was written by Bernhard Henrik Crusell (1775–1838). In his autobiography

(*Biografie engenhändig författat af Crusell och lemnad till M. Pollet*), written in 1825 or 1826, Crusell writes that since 1822 he had been suffering from a nervous disease. He even travelled to Karlsbad in June of 1822 to receive treatments to cure this condition. According to the autobiography:

*“Genom sträng diet förbättrades hans tillstånd likväl småningom så att han 1824 kunde återbegynna sin tjänstgörning. En annan omständighet bidrog äfven till detta för honom lyckliga resultat. Man uppdrog honom att för Kongl. Operan skriva Musiken till en Theaterpies: Lilla Slafvinnan. Hans krafter tilltogo med hans intresse för arbetet och då detta var slutadt, kände han sitt tillstånd märkeli-gen förbättradt, ett bevis på nyttan ad interessant sysselsättning för nerfsjuklingar.”*

In a letter written on 17 January 1824 to Carl Friedrich Peters, Crusell wrote:

*Wie ich nach Stockholm zurückkam (meine Tochter starb in Linköping) war ich unfähig meinen Dienst im Orchester anzufangen. Die Direction, um mir eine Zerstreuung zu verschaffen, drang mir eine Composition für das Theater auf. Es ist ein Schauspiel in 3 Aufzügen, welches in wenigen Wochen aufgeführt werden soll im grossen Opern Theater.*

*Das Sujet gefiel mir, und da die dramatische Composition wegen ihrer Neuheit für mich etwas anziehendes hatte, so kam ich almählich hinein und arbeitete einige Stunden des Tages, und zuletzt con amore. Das Werk ist nun vollendet, Gott weiss wie; aber einen wohlthätigen Einfluss hat die Arbeit auf meinem Gemüth geüssert, obschon die Nerven dabei fürchterlich erregt worden sind. Alle andere Arbeit hat nun aber nachstehen müssen, folglich auch die unbedeutende, die Ihnen versprochenen Manuscripte zu redigieren. Nun bin ich aber willens dieses bald vorzunehmen; wegen meinen unstäten Gesundheits-Zustand kan ich aber keine Zeit bestimmen wan ich Ihnen die Manuscr. schicken kan. Genug: es soll die erste Arbeit sein die ich vornehme.*

*Den lilla slavinnan* proved a popular piece at the time, since it had total of 34 performances between its premiere on 18 February 1824 and 28 August 1838 at the Royal Theater (Gustavianska operahuset). The roles in the premiere were played by: J. J. Fahlgren (Ali Baba), P. M. Sällström (Sadi), N. W. Almlöf (Massur), F. Kinmanson (Nurmahal), C. J. Preumayr (Hassan), G. A. Bonn (Hirzagar), W. Svenson (Urkan), S. Strömstedt (Morgiana), E. Lindström (Zetulbé), and G. Lindman (En röst ur ett valv). The music was conducted by Johan Fredrik Berwald and choreography was by Giovanni Battista Ambrosiani.

Crusell's music to *Den lilla slavinnan* is rare example of Janissary (or *mehter*) style music in Sweden. This so called *alla turca* style, best recognized from its use of piccolo, triangle, cymbals and bass drum, was very popular in Central European theater music from 1780s to 1820s. During that time even Stockholm's Royal Theater produced performances of several operas in *alla turca* style. Besides Crusell, the other Swedish exemple in this style is Joseph Martin Kraus' music to Johan Gabriel Oxenstjerna's play *Soliman II eller De tre Sultarinnorna* (1789). *Soliman II* was revived in the 1800 and 1816/1817 seasons when Crusell was a member of the court orchestra.

For *Den lilla slavinnan* Crusell composed an overture and 16 numbers. Most of the numbers are short and the most notable of these is Zetulbé's aria with clarinet obbligato in the third act (Nr. 12, *Från Gangens rika stränder*). The virtuosic clarinet obbligato was played by Crusell himself in the first performances of the work. Fabian Dahlström in his book *Bernard Henrik Crusell: Klarinetisten och hans större instrumentalverk* (Helsingfors, 1976) mentions Mozart's *Parto, ma tu ben mio* from *La clemenza di Tito* or Paër's *Una voce al cor mi parla* as possible models for this aria. The other numbers are of varied styles from simple verse songs, like Sadi's romance, to operatic scenes with recitatives like the thieves' opening chorus in the first act. There are also two melodramas, titled as pantomimes in the autograph score, as well as marches and dances.

The overture to *Den lilla slavinnan* opens with dramatic *largo* in C minor which is followed by *allegro assai* in C major. The fast section of the overture uses two melodies from the opera: the duet of Zetulbé and Sadi from the first act (no. 2, *Snart da'n fulländat har sitt lopp*) first played by piccolo and violins, and the Finale of the third act

(no. 16, *Tag mot vår hyllning ädla kvinna*), first played by flute and clarinet.

The first act has 5 numbers. It opens with a dramatic chorus of thieves who have discovered that someone has found the hiding place of their treasure (no. 1, *Nej, ingen förskoning!*). The next number is a romantic couplet in three verses by the slave girl Zetulbé and Sadi who is in love with her (no. 2, *Snart då'n fulländat har sitt lopp*). The third number is titled as a pantomime to accompany a short melodramatic scene for Ali's sister Morgiana. It begins with a melancholy bassoon solo in F minor and then turns to an optimistic flute solo in F major. This is one of the numbers in the work where Crusell has written prominent solo parts for wind instruments. Number 4 is the Romance of Sadi (*Länge har jag flytt behändigt kärleken och Zetulbé*) in three verses and with obbligato for solo horn. The first act ends with a short Marcia (no. 5) in E minor.

The second act has 4 numbers. The first one is the song of one of the thieves, Nurmahal (no. 6 *Slån ring om mig go' vänner*). After each verse comes a short interlude, titled in the score as *Grotesk dans av Zigenare* in *alla turca* style. The second number in a religious style is written for the quartet of Zetulbé, Morgiana, Sadi and Ali, with choir (no. 7, *I svage länkar av dem kedja*). After the short recitative, Ali's verse is accompanied only by the woodwinds. The number ends with praise of Allah, which brings strong oriental colour to the scene. Number 8 is the second of the two numbers titled as a *pantomime*, although the libretto suggests that this is also to accompany a melodramatic scene. Here the solo violin is accompanied by strings. The solo violin melody is an embellished version of the melody sung by Ali in number 7. The second act ends with a scene of thieves (no. 9 *Edra hofdingar, vänner, er kalla!*) in D major.

The third act has 7 numbers. The first number, *Marcia* (no. 10) for orchestra is in a festive *alla turca* style according to the libretto, to be played at the arrival of guests in the fifth scene. The second number (no. 11 *Ballo*) is a ballet number for Bayaders. After this comes the previously mentioned Zetulbé's elaborate and virtuosic aria with clarinet obbligato (no. 12, *Från Gangens rika stränder*). After the aria comes the chorus of Bayaders (no 13. *Marcia con coro, Shastas Prästinnor*) which Crusell also has written in *alla turca* style. Number 14 is written in polonaise style and sung by Zetulbé, Sadi, Ali, and Nurmahal (*Skall då förgäves druvan mogna*). The purely orchestral dramatic number 15 is only 14 bars long in A minor. The finale of third act starts with solo of Ali (*Tag mot vår hyllning ädla kvinna*). After solos of Ali and Sadi the number closes with triumphant *allegro con brio* section in 6/8 time for Sadi, Ali, and full choir in *alla turca* style. The clever slave girl Zetulbé has saved her master Ali and his son Sadi from the revenge of the thieves.

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# Critical commentary

## Sources.

**A** Autograph score. Musik- och teaterbiblioteket, Stockholm. Signum 275:1. Kungliga Teaterns Musikalie-Samling. S STOCKHOLM Kungl. Teatern (Operetter L 8). Text in Swedish. From the library of Royal Theater. Oblong volume, measuring ca. 24x29,5cm. Bound in brown cardboard covers with leather strip on the back. On cover: *N<sup>o</sup> 242. Den Lilla Slafvinnan Opert uti 3 Akter. Musiken af B. Crusell.*

**K** Copy of score. Musik- och teaterbiblioteket, Stockholm. Signum: KT Operetter 8a. Text in German. Formerly belonged to Joh[an] Em[anuel] Hoydenreich and was later donated to Royal Theater library. Oblong volume, measuring ca. 28x30cm. Bound, but lacks front and back covers. On first page: *Die kleine Sklavinn. Romantisches Schauspiel in drey Akten mit Musik von Bernhard Crusell.*

**L** Printed libretto. Published by Fr. B. Nestius, Stockolm, in 1824. In Swedish. Title on the cover: *Den lilla slafvinnan. Skådespel i tre akter, bland med Sång och Dans. Fri Öfversättning. Musiken af B. Crusell.*

**S** Set of orchestral parts by unknown copyist. Musik- och teaterbiblioteket, Stockholm. Signum 275:1. Kungliga Teaterns Musikalie-Samling. S STOCKHOLM Kungl. Teatern (Operetter L 8). Complete set of parts, but includes also extra brass parts that are not included in the autograph score: corno 3, corno 4, trombone alto, trombone tenore.

**T1** Piano reduction by Jacob Bernard Struve. Published by Walter, Stockholm. Publishing date unknown. On cover: *Den lilla slafvinnan romantisk opera i 3 akter musiken af B. Crusell Fullständigt klaverutdrag af J. B. Struve.*

**T2** Piano reduction by Edmond Passy. Published by Westerberg, Stockholm. Publishing date unknown. On cover: *Lilla slafvinnan Romantisk Opera i 3 Akter Musiken af B. Crusell Klaverutdrag af E. Passy.*

**Source evaluation.** This edition is based on the autograph score written by Bernhard Henrik Crusell (**A**). The autograph score is undated but it is most likely written in 1823. **K**, **L**, **S**, **T1**, and **T2** were treated as secondary sources. It is interesting to note that both score (**A**) and parts (**S**) include 5 ballet music numbers not written by Crusell in the 3rd act of the piece. This music is bound within the score in form of first violin parts. This music has not been included in this edition and it is not found in **K**, **T1** or **T2**. Parts (**S**) were consulted for missing dynamics, slurs, articulations, and cases where **A** was ambiguous about one or two wind instruments playing. **L**, **T1**, and **T2** were consulted for singing text. **L** differs from **A** in many places. Especially in Zetulbé's aria with clarinet obbligato (no. 12 in this edition) **L** has a different text from **A**. Text in **T1** and **T2** corresponds to the text in **A**.

## Ouverture

1, 6	Vc, Cb	Vc and Cb are written on the same staff in <b>A</b> and <b>S</b> as octaves, and it is not clear if divisi is intended or not. In b.6 <i>Bassi</i> is written by lower note <i>g</i> , which could mean that lower note is to be played by cb and higher by vc. The same principle was also used in b.1.
92	Cl 1	<b>A</b> : last note missing natural.
103	Ob, Cl, Cor	<i>p</i> added to match other instruments
114	Fl, Vno 1	<i>ff</i> added to match other instruments
119	Tr	<i>ff</i> added to match other instruments
123	Fl	<i>p</i> added to match other instruments
138	Fl, Ob 1	<i>p</i> added to match other instruments

138-148	Fag 1	<b>A, K</b> no marking if this is a1 or a2. <b>S</b> has this written only for Fag 1.
158	Vla	missing <i>tenuto</i> added on last note to match vno 2, vc, cb.
174	Cl, Fag, Cor, Cb	<i>p</i> added to match other instruments
238	Ob 1, Cl 1	<i>p</i> added to match other instruments
240	Fag 1	<i>p</i> added to match other instruments
242	Fl	<i>p</i> added to match other instruments
262	Fag	<b>A, K</b> a2 marking missing. <b>S</b> has copied music in both bassoon parts.
<b>No. 1</b>		
24	Coro	<b>T1</b> and <b>T2</b> have <i>gã</i> on the last quarter note instead of <i>Ja</i> in <b>A</b> .
29	Cor, Vc, Cb	<i>f</i> added to match other vno 1-2 and vla
30	Fag 1	<i>f</i> added to match other instruments
31	Ob 1-2	<i>f</i> added to match other instruments
32	Cl 1-2	<i>f</i> added to match other instruments
35-36	Ob 2, Cl 2	slur added to match Fag 1
80	Fag 1-2	<i>p</i> added to match strings
84-86	Cl 1-2	<b>A, K</b> are ambiguous as to whether a1 or a2 is intended. <b>S</b> has these bars in both clarinet parts.
102	Fag 1	<b>A, K</b> natural missing
151	Fag 1-2	<b>A, K</b> a2 marking missing. <b>S</b> has same music in both bassoon parts.
<b>No. 2</b>		
	Tempo	<b>K</b> has Allegro instead of Allegretto
10	Fl	<i>p</i> added to match other instruments
<b>No. 3</b>		
	Title	<b>K</b> and <b>T2</b> labels this number as <i>Melodrame</i> instead of <i>Pantomime</i> in <b>A, T1</b> .
<b>No. 4</b>		
	Key signature	<b>A, T1, T2</b> have this number in E-flat major, but <b>K</b> in E major. In <b>A</b> <i>E dur</i> is written in pencil.
<b>No. 5</b>		
8	Vla	<b>A, K</b> : 2nd note f#, <b>S</b> has originally also f# but is corrected as g#.



**No. 7**

29 Cor 1-2 *p* added to match other instruments

**No. 9**

8-10 Nurmahal, Massur **A:** phrase originally sung by Massur, but changed in pencil to Nurmahal. **T1, T2** has phrase sung by Nurmahal

22 Cl 1-2 *p* added to match other instruments

43 Cl 1-2 *p* added to match other instruments

50-51 ww, brass **A, K:** Ambiguous tie from b.50 whole note to first note in b.51.

**No. 10**

1, 13 Fag **A, K:** a2 marking missing. **S** has same music in both bassoon parts.

8 Vla slur added to two last notes to match other instruments

**No. 11**

11 Fl, Cl, str **A:** ambiguous diminuendo wedge. Vno 1 and fl has one bar long diminuendo. but in cl, vno 2, vla *diminuendo* seems to continue to next bar, but in fact it ends just before the next note which is written in the middle of the bar. Vc and Cb has diminuendo that continues to last eight note in b.12.

28 Cl, Vla *p* added to match other instruments

32 Cor *p* added to match other instruments

49 Fl **A, K, S** has whole bar rest in this bar, it is not clear if a2 has been left out intentionally or is it a mistake.

**No. 12**

11-12 Fag **A, K, S** higher notes are played by fag 2 and lower by fag 1. This has been interpreted as mistake and parts have been reversed.

20 Ob missing *cresc.* has been added to match other instruments

45 Cor missing *diminuendo* wedge has been added to match other instruments

60 Vno 2 slur from 5th note (d<sup>1</sup>) to 6th note (a), 7th and 8th note with staccato dots. Articulation has been changed to correspond to b.56

70 Ob *p* added to match other instruments

72 Cor *f* added to match other instruments

90-91 Vla **A:** 2 bars long slur. Possibly mistake, changed to correspond to slur in vc, cb

100 Cl obbl *pp* added to match other instruments

117	Fl	<i>p</i> added to match other instruments
181	Vla, Vc	<i>p</i> added to match other instruments
182	Vno 1, Fl	<i>p</i> added to match other instruments. <b>A</b> : last two notes written as in Zetulbé's part, but changed to correspond to fl

#### **No. 14**

21	Fl	<i>p</i> added to match other instruments
32	Fag	<b>A, K</b> : a2 marking missing. <b>S</b> has same music in both bassoon parts.

#### **No. 16**

14	Ob	<b>A, K</b> : no marking if this is a1 or a2. <b>S</b> has this only in ob. 1 part.
29	Cl	<i>p</i> added to match other instruments
39-40	Fag	<b>A</b> : <i>p</i> is written in middle of b.40
44	Cl 2	slur between two last notes missing
80	Fag, Cor	<i>p</i> added to match other instruments
104	Ob	slur between first two notes added to match other instruments
107-108	Tbne	<b>A, K, S</b> : written like timp (with 8th note rests), possibly mistake because this part is on a separate page with percussion instruments. Note lengths changed to correspond other wind instruments.