



ANDREAS
RANDEL
1806-1864

Konsert nr 1 i d-moll
för violin och orkester

Concerto No. 1 in D minor
for Violin and Orchestra

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
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Textredaktör/Text editor: Erik Wallrup

Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 578/Edition No. 578
2014
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-053-8

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

Concerto no 1, d-moll

för violin och orkester

Andreas Randel
(1806-1864)

Allegro maestoso

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in F

Timpani

Violino principale

Allegro maestoso

Violini I

Violini II

Viole

Violoncelli

Bassi

* se kritiska kommentaren

7

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

p dolce

solo

14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

19

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (C) *ff* *mf*

Fag. *ff* *mf*

Cor. (F) *ff*

Timp. *ff*

Vl. pr. *ff*

Vl. I *ff*

Vl. II *ff* *mf*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff*

Detailed description: This system covers measures 19 through 23. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon, and Cor Anglais) play sustained notes with dynamic markings of *ff* and *mf*. The strings (Violins I & II, Viola, Violoncello, and Basses) play a rhythmic accompaniment with dynamic markings of *ff* and *mf*. The Violin I part features a melodic line with triplets and trills. The Violin II part plays chords. The Viola, Violoncello, and Basses provide harmonic support with sustained notes and some rhythmic patterns.

24

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. (C) *mf* *ff* *mf*

Fag. *mf* *ff*

Cor. (F) *mf* *ff*

Timp. *ff*

Vl. pr.

Vl. I *tr* *p*

Vl. II *ff* *mf* *p*

Vle. *ff* *mf* *p*

Vc. *ff* *mf* *p*

Bassi *ff* *mf* *p*

Detailed description: This system covers measures 24 through 28. The woodwinds continue with their parts, with dynamic markings of *ff* and *mf*. The strings maintain their accompaniment, with dynamic markings of *ff*, *mf*, and *p*. The Violin I part has a melodic line with trills and a dynamic marking of *p*. The Violin II part plays chords with dynamic markings of *ff*, *mf*, and *p*. The Viola, Violoncello, and Basses provide harmonic support with sustained notes and some rhythmic patterns.

29

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *con espressione* *poco a poco cresc.*

Vl. I *con espressione* *poco a poco cresc.*

Vl. II *poco a poco cresc.*

Vle. *poco a poco cresc.*

Vc. *poco a poco cresc.*

Bassi *poco a poco cresc.*

34

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (F) *f*

Timp. *f*

Vl. pr. *f*

Vl. I *f*

Vl. II *f*

Vle. *f*

Vc. *f*

Bassi *f*

39

Fl. *p*

Ob.

Cl. (C) *p* #8

Fag.

Cor. (F) *p* solo

Timp.

Vl. pr. *p dolce*

Vl. I *p dolce*

Vl. II *p dolce*

Vle. *p dolce*

Vc. *p dolce*

Bassi *p dolce*

46

Fl. *ff* *mf*

Ob. solo *p dolce* *ff*

Cl. (C) *ff* *mf*

Fag. *ff* *mf*

Cor. (F) *ff*

Timp.

Vl. pr. *ff*

Vl. I *ff*

Vl. II *ff*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff* *mf*

51

Fl. *mf* *ff* *mf*

Ob. *mf* *ff* *mf*

Cl. (C) *mf* *ff* *mf*

Fag. *mf* *ff* *mf*

Cor. (F) *mf* *ff* *mf*

Timp. *ff*

Vl. pr. *tr*

Vl. I *tr*

Vl. II *ff* *mf*

Vle. *ff* *mf*

Vc. *ff* *mf*

Bassi *ff* *mf*

Detailed description: This block contains the musical score for measures 51 through 55. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon, and Cor Anglais) have melodic lines with dynamic markings of *mf*, *ff*, and *mf*. The strings (Violins I and II, Viola, Violoncello, and Basses) provide harmonic support, with the Violins I and II playing a rhythmic pattern and the other strings playing sustained chords. The Timpani part has a *ff* dynamic. Trills (*tr*) are indicated for the Violins I and II in measures 53 and 54.

56

Fl. *ff* *p*

Ob. *ff* *p*

Cl. (C) *ff* *p*

Fag. *ff* *p*

Cor. (F) *ff* *p*

Timp. *ff* *p*

Vl. pr. *ff* *p* *tr*

Vl. I *ff* *p* *tr*

Vl. II *ff* *p*

Vle. *ff* *p*

Vc. *ff* *p*

Bassi *ff* *p*

Detailed description: This block contains the musical score for measures 56 through 60. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon, and Cor Anglais) play a rhythmic pattern of eighth notes with a *ff* dynamic, which then transitions to a *p* dynamic in measure 59. The strings (Violins I and II, Viola, Violoncello, and Basses) continue with sustained chords, also transitioning from *ff* to *p*. The Violins I and II have trills (*tr*) in measures 58 and 59. The Timpani part has a *ff* dynamic in measure 57 and a *p* dynamic in measure 59.

62

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. (C) *mf* *cresc.* *f*

Fag. *mf* *cresc.* *f*

Cor. (F) *f*

Timp. *f*

Vl. pr. *mf* *cresc.* *f*

Vl. I *mf* *cresc.* *f*

Vl. II *mf* *cresc.* *f*

Vle. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Bassi *mf* *cresc.* *f*

66

Fl. *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

Cl. (C) *mf* *cresc.* *f*

Fag. *mf* *cresc.* *f*

Cor. (F) *f*

Timp. *f*

Vl. pr. *mf* *cresc.* *f*

Vl. I *mf* *cresc.* *f*

Vl. II *mf* *cresc.* *f*

Vle. *mf* *cresc.* *f*

Vc. *mf* *cresc.* *f*

Bassi *mf* *cresc.* *f*

70

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (F) *p*

Timp. *soli p pp*

Vl. pr. *solo f risoluto*

Vl. I *p pp solo* mf*

Vl. II *p pp solo* mf*

Vle. *p pp solo* mf*

Vc. *pp solo* mf*

Bassi *pp solo* mf*

75

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p poussé con espressione*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

79

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

cresc.

f

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

cresc.

mf

86

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

p

con espressione

3a corda

2

4

3

p

p

p

p

p

93

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

99

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

106

Fl. *p* solo

Ob. *p* solo

Cl. (C)

Fag. *p* solo

Cor. (F) *fp*

Timp.

Vl. pr. *con anima* *fz* *tr*

Vl. I *fz*

Vl. II *fz*

Vle. *fz*

Vc. *fz*

Bassi *fz*

114

Fl. *mf*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf*

Timp. *f* *mf*

Vl. pr. *f*

Vl. I *f*

Vl. II *f*

Vle. *f*

Vc. *f*

Bassi *f*

118

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

dim.

2a corda

p

122

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

poco rall.

tempo primo

soli

pp cuivre

poco rall.

tempo primo

poco marcato ma cantabile

p

128

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

133

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

139

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

mf

143

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

p

This musical score page contains two systems of staves, numbered 147 and 151. The first system (measures 147-150) features woodwinds (Flute, Oboe, Clarinet in C, Bassoon, and French Horn) playing sustained chords in a *pp* (pianissimo) dynamic. The strings (Violin I, Violin II, Viola, Violoncello, and Basses) play a rhythmic accompaniment in a *p* (piano) dynamic. A solo Violin part (Vl. pr.) is featured with a complex, fast-moving melodic line that starts in a *f* (forte) dynamic and ends with a trill. The second system (measures 151-154) features the woodwinds playing sustained chords in a *f* (forte) dynamic. The strings continue their accompaniment, with the Violin I and II parts moving to a *p* (piano) dynamic. The solo Violin part continues with a melodic line that starts in a *ff* (fortissimo) dynamic and ends with a trill in a *mf* (mezzo-forte) dynamic.

155

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

mf

158

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

p

162

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *p*

Timp.

Vl. pr. *tr* *martelé*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

166

Fl.

Ob.

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf*

Timp.

Vl. pr. *con fuoco*

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Bassi *mf*

170

Fl. _____

Ob. _____

Cl. (C) _____

Fag. _____

Cor. (F) _____

Timp. _____

Vl. pr. *cresc.* δ^{va} *f*

Vl. I *cresc.* *f*

Vl. II *cresc.* *f*

Vle. *cresc.* *f*

Vc. *cresc.* *f*

Bassi *cresc.* *f*

175

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. (C) *ff* *mf* *ff*

Fag. *ff* *mf* *ff*

Cor. (F) *ff* *mf* *ff*

Timp. _____

Vl. pr. tutti δ^{va} *ff* *mf* *ff*

Vl. I tutti *ff* *mf* *ff*

Vl. II tutti *ff* *mf* *ff*

Vle. tutti *ff* *mf* *ff*

Vc. tutti *ff* *mf* *ff*

Bassi tutti *ff* *mf* *ff*

181

Fl. *mf* *cresc.*

Ob. *a 2* *mf* *cresc.*

Cl. (C) *mf* *cresc.*

Fag. *mf* *cresc.*

Cor. (F) *mf* *cresc.*

Timp.

Vl. pr. *cresc.*

Vl. I *cresc.*

Vl. II *mf* *cresc.*

Vle. *mf* *cresc.*

Vc. *mf* *cresc.*

Bassi *mf* *cresc.*

187

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (F) *ff*

Timp.

Vl. pr. *ff* *tr*

Vl. I *ff* *tr*

Vl. II *ff*

Vle. *ff*

Vc. *ff*

Bassi *ff*

193

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *dim.* *p* solo *f risoluto*

Vl. I *dim.* *p* solo *mf* *p*

Vl. II *dim.* *p* solo *mf* *p*

Vle. *dim.* *p* solo *mf* *p*

Vc. *dim.* *p* solo *mf* *p*

Bassi *dim.* *p* solo *mf* *p*

200

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *mf* *p* *tr* *3a e 4a corda*

Vl. I *mf* *p*

Vl. II *mf* *p*

Vle. *mf* *p*

Vc. *mf* *p*

Bassi *mf* *p*

207

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *con espressione*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *solo* *p*

Bassi *solo* *p*

214

Fl.

Ob.

Cl. (C)

Fag. *p dolce*

Cor. (F) *pp*

Timp.

Vl. pr. *legato e affettuoso*

Vl. I *dolce*

Vl. II *dolce*

Vle. *rinf.* *dolce*

Vc. *dolce*

Bassi *dolce*

218

Fl. *pp dolce*

Ob. *pp*

Cl. (C) *pp dolce*

Fag. *pp*

Cor. (F) *pp* muta in D

Timp.

Vl. pr.

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

222

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

226

Fl. *mf*

Ob.

Cl. (C) *mf*

Fag. *mf*

Cor. (D)

Timp.

Vl. pr. 4a corda

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Bassi *mf*

230

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (D)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

rall. dim.

cadenza

234

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *2a corda*
dolce con espressione

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *pizz.*
p

240

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *4a corda*
p

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *arco*
pizz.
p

246

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

rall. *in tempo*

dim. *rall.* *in tempo*

dim. *dim.* *dim.* *dim.* *dim.*

arco

252

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

I. solo *mf* *I. solo* *mf*

f con fuoco

mf *mf* *mf* *mf* *mf*

tr *tr*

256

Fl. *solo*

Ob. *I. solo*

Cl. (C)

Fag.

Cor. (D) *Corni in D*

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

p *mf* *mf* *mf*

260

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

pp *pp* *pp* *pp* *pp* *pp*

264

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

268

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

poco rall.

pp

sol

con espr.

poco rall.

272 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *poco marcato ma cantabile* *p sostenuto*

Vl. I *tempo primo* *p*

Vl. II *p*

Vle. *p*

Vc. *tutti* *p*

Bassi *p*

277

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

282

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

con molto espressione

rinf.

p dolce

rinf.

p dolce

rinf.

p dolce

rinf.

p dolce

rinf.

p dolce

rinf.

p dolce

soli

287

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

mf

mf

mf

mf

mf

292

Fl. *p*

Ob. *p*

Cl. (C) *p*

Fag. *p*

Cor. (D) *p*

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

296

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (D) *pp*

Timp.

Vl. pr. *f*

Vl. I

Vl. II

Vle.

Vc.

Bassi

300

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

303

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

307

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

pp

pp

pp

pp

pp

p

tr

311

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

martelé

315

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

320

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

325

Fl. *f* *mf* *cresc.*

Ob. *f* *mf* *cresc.*

Cl. (C) *f* *mf* *cresc.*

Fag. *f* *mf* *cresc.*

Cor. (D) *f* *mf* *cresc.* *f*

Timp. *f* *f*

Vl. pr. *f* *mf* *cresc.*

Vl. I *f* *mf* *cresc.*

Vl. II *f* *mf* *cresc.*

Vle. *f* *mf* *cresc.*

Vc. *f* *mf* *cresc.*

Bassi *f* *mf* *cresc.*

329

Fl. *f* *ff* *ff*

Ob. *f* *ff* *ff*

Cl. (C) *f* *ff* *ff*

Fag. *f* *ff* *ff*

Cor. (D) *f* *soli ff* *ff*

Timp. *f* *soli p ff* *p ff*

Vl. pr. *f* *ff* *ff*

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

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

Vle. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Bassi *f* *ff* *ff*

Adagio

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in F

Timpani in D

Violino principale

Violini I

Violini II

Viole

Violoncelli

Bassi

f *p* *tutti* *Adagio*

7

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f *p* *soli* *p dolce* *solo*

14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *con espr.* 2a corda

Vl. I solo

Vl. II solo

Vle. solo

Vc. solo

Bassi solo

20

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. 4a corda

Vl. I

Vl. II

Vle.

Vc.

Bassi

26

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

31

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

38

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

poco accelerando

43

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

47

Fl.

Ob.

Cl. (C)

Fag. *p*

Cor. (F) *p*

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi *arco*

51 *rallentando*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *cresc.* *rallentando*

Vl. I *cresc.* *mf*

Vl. II *cresc.* *mf*

Vle. *cresc.* *mf*

Vc. *cresc.* *mf*

Bassi *mf*

55 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *2a corda*

Vl. I *tempo primo*
p

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

61

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *4a corda*
mf

Vl. I

Vl. II

Vle.

Vc.

Bassi

67

Fl. *solo*
p

Ob.

Cl. (C)

Fag.

Cor. (F) *a 2*
p *cresc.*

Timp.

Vl. pr. *cresc.* *f*

Vl. I *mf*

Vl. II *cresc.* *mf*

Vle. *cresc.* *mf*

Vc. *cresc.* *mf*

Bassi *cresc.* *mf*

74

Fl. *mf* *cadenza*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf* *a 2*

Timp. *mf* *p*

Vl. pr. *tutti* *p* *dim.* *cadenza*

Vl. I *tutti* *p* *dim.* *cadenza*

Vl. II *tutti* *p* *dim.*

Vle. *tutti* *p* *dim.*

Vc. *tutti* *p* *dim.*

Bassi *tutti* *p* *dim.*

attaca subito il Rondo

Rondo à l'Espagnole

Flauto

2 Oboi

2 Clarinetti in C

2 Fagotti

2 Corni in F

Timpani in D

Violino principale

solo 4a corda

4

2a corda

1

2

con espr.

Rondo à l'Espagnole

Violini I

Violini II

Viole

Violoncelli

Bassi

solo

fp

solo

fp

solo

fp

solo

fp

solo

fp

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

7

4

tr

4a corda

2a corda

1

f

fp

f

fp

f

fp

f

fp

f

fp

14

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

tiré

20

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

I.
pp

p legato
ten.

pp

pp

pp

pp

25

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *ten.*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

31

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *o* *2* *2* *4a corda* *2* *4* *2a corda* *1*

Vl. I *fp*

Vl. II *fp*

Vle. *fp*

Vc. *fp*

Bassi *fp*

37

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

43

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

49

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

This section of the score covers measures 49 through 54. The Flute and Oboe parts feature intricate sixteenth-note passages with trills. The Clarinet in C and Bassoon parts provide harmonic support with sustained notes and chords. The French Horn part has a steady eighth-note accompaniment. The Timpani part has a simple rhythmic pattern. The Violin parts play a melodic line with trills, while the Viola part has a more rhythmic accompaniment. The Violoncello and Bass parts provide a solid harmonic foundation with sustained notes.

55

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

This section of the score covers measures 55 through 60. The Flute and Oboe parts are mostly silent, with trills in measures 55 and 56. The Clarinet in C and Bassoon parts continue with their harmonic support. The French Horn part remains steady. The Timpani part has a simple rhythmic pattern. The Violin parts play a melodic line with trills, while the Viola part has a more rhythmic accompaniment. The Violoncello and Bass parts provide a solid harmonic foundation with sustained notes.

62

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

69

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

77

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

soli

mf

p

83

89

Fl.

Ob. *I. solo*
p

Cl. (C)

Fag. *I. solo*
p

Cor. (F)

Timp.

Vl. pr. *con espr.*

Vl. I

Vl. II

Vle.

Vc.

Bassi

99

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *pp*

Timp.

Vl. pr. *mf dolce e affettuoso*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

105

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

110

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

114

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

118

Fl.
Ob.
Cl. (C)
Fag.
Cor. (F)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

122

Fl. *pp*

Ob. *pp*

Cl. (C) *pp*

Fag. *pp*

Cor. (F) *pp* *soli*

Timp.

Vl. pr. *mf* *tr*

Vl. I *pp*

Vl. II *pp*

Vle. *pp*

Vc. *pp*

Bassi *pp*

127

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p* *tr* *3* *3* *3*

Vl. I

Vl. II

Vle.

Vc.

Bassi

Detailed description: This page of a musical score covers measures 122 to 127. The score is for a full orchestra. Measures 122-127 are marked with a double bar line at the beginning of the section. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) play sustained chords, mostly in the piano (*pp*) dynamic. The French Horn (Cor. (F)) has a solo part starting in measure 122, marked *pp*. The Timpani (Timp.) is silent. The Violin Principal (Vl. pr.) has a melodic line starting in measure 122, marked *mf*, featuring a trill (*tr*) in measure 124. In measure 127, the Violin Principal plays a triplet of eighth notes marked *p*. The woodwinds and strings have long notes with slurs, indicating sustained sounds.

132

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

pp

mf

pp

mf

pp

mf

pp

mf

pp

mf

pp

137

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f con fuoco

mf

mf

mf

mf

mf

141

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

145

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

150

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

p

pizz.

pizz.

155

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

solo

4a corda

solo *fp*

solo *fp*

solo *fp*

solo arco

solo arco

fp

176

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

pp

pp

p legato

ten.

182

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

p

p

p

p

188

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *4a corda*

Vl. I *fp*

Vl. II *fp*

Vle. *fp*

Vc. *fp*

Bassi *fp*

194

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

199

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

204

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

209

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *solo*
risoluto *tiré*

Vl. I *solo*
mf *p*

Vl. II *solo*
mf *p*

Vle. *solo*
mf *p*

Vc. *solo*
mf *p*

Bassi *solo*
mf *p*

216

Fl.

Ob.

Cl. (C)

Fag. *solo*
p dolce

Cor. (F)

Timp.

Vl. pr. *dolce con anima*

Vl. I *mf* *p*

Vl. II *mf* *p*

Vle. *mf* *p*

Vc. *mf* *p*

Bassi *mf* *p*

223

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

poco rall. e con exp.

230 *tempo primo*

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

mf

f

tempo primo

mf

mf

mf

mf

mf

mf

234

Fl. *p*

Ob.

Cl. (C) *p*

Fag. *p*

Cor. (F) *p*

Timp.

Vl. pr. *p* *mf* *p* *mf*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

238

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

242

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

mf

246

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

con forza

mf

250

Fl. *p*

Ob.

Cl. (C) *p*

Fag. *p*

Cor. (F) I. *mf*

Timp.

Vl. pr. *p*

Vl. I *p*

Vl. II *p*

Vle. *p*

Vc. *p*

Bassi *p*

254

Fl.

Ob. I.

Cl. (C) I.

Fag. I.

Cor. (F) I. *p*

Timp.

Vl. pr. *p*

Vl. I

Vl. II

Vle.

Vc.

Bassi

258

Fl. *mf*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (F) *mf*

Timp.

Vl. pr. *f*

Vl. I *mf*

Vl. II *mf*

Vle. *mf*

Vc. *mf*

Bassi *mf*

262

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Timp.

Vl. pr. *f* tutti

Vl. I *f* tutti

Vl. II *f* tutti

Vle. *f* tutti

Vc. *f* tutti

Bassi *f*

266

Fl. *f*

Ob. *f* *dim.*

Cl. (C) *f* *dim.*

Fag. *f* *dim.*

Cor. (F) *f* *dim.* muta in D

Timp.

Vl. pr. *dim.* *p*

Vl. I *dim.* *p*

Vl. II *dim.*

Vle. *dim.*

Vc. *dim.* pizz.

Bassi *dim.* pizz.

273 VI[a 282]-

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. solo *p* 4a corda

Vl. I solo *fp*

Vl. II solo *fp*

Vle. solo *fp*

Vc. solo arco *fp*

Bassi solo arco *fp*

278

Fl.
Ob.
Cl. (C)
Fag.
Cor. (D)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

283

Fl.
Ob.
Cl. (C)
Fag.
Cor. (D)
Timp.
Vl. pr.
Vl. I
Vl. II
Vle.
Vc.
Bassi

289

Fl.

Ob. I. *p*

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. 2

Vl. I

Vl. II

Vle.

Vc.

Bassi

294

Fl.

Ob.

Cl. (C)

Fag. *pp*

Cor. (D) Corni in D *p colla parte*

Timp.

Vl. pr. *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.* *tr.*

Vl. I *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.*

Vl. II *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.*

Vle. *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.*

Vc. *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.*

Bassi *p* poco *a* poco *ral.* *len.* *tan-* do e *dim.*

299 *tempo primo*

Fl. *mf*

Ob. *mf*

Cl. (C) *mf*

Fag. *mf*

Cor. (D) *mf*

Timp.

Vl. pr. *mf p* *f* *p* *f*

tempo primo

Vl. I *p* *mf* *p* *mf*

Vl. II *p* *mf* *p* *mf*

Vle. *mf* *mf*

Vc. *mf* *mf*

Bassi *mf* *mf*

303

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. *mf p* *f* *p* *f*

Vl. I *p* *mf* *p* *mf*

Vl. II *p* *mf* *p* *mf*

Vle. *mf* *mf*

Vc. *mf* *mf*

Bassi *mf* *mf*

307

Fl. *mf* *mf*

Ob. *mf* *mf*

Cl. (C) *mf* *mf*

Fag. *mf* *mf*

Cor. (D) *mf* *mf*

Timp.

Vl. pr. *p* *f* *p* *f*

Vl. I *p* *mf* *p* *mf*

Vl. II *p* *mf* *p* *mf*

Vle. *mf* *mf*

Vc. *mf* *mf*

Bassi *mf* *mf*

311

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr. 3 6 3 3 6 3 3 6

Vl. I

Vl. II

Vle.

Vc.

Bassi

315

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

321

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

326

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

cresc.

330

Fl.

Ob.

Cl. (C)

Fag.

Cor. (D)

Timp.

Vl. pr.

Vl. I

Vl. II

Vle.

Vc.

Bassi

f

ff

tutti

Andreas Randel

Andreas Randels (1806-1864) karriär speglar den klassiska bildningsgången inom musikens område: från ung gehörsmusicerande spelman till professor i violinspel. Kännetecknande för hans yrkesliv är också mängden av musikaliska fält som han var verksam inom. I och för sig var mångsidighet ett krav för att då kunna leva på musik, men Randels palett var ovanligt varierad.

Andreas Randel föddes i Ramdala socken utanför Karlskrona – han hette ursprungligen Pettersson, men tog sig efternamnet Randel efter födelseorten. Hans förmåga att musicera uppmärksammades tidigt. I 15-årsåldern kom han till Stockholm och fick möjlighet att 1821-28 vistas i Paris för studier vid Musikkonservatoriet (violin för Pierre Baillot och komposition för Luigi Cherubini).

Tillbaka i Stockholm 1828 fick Randel anställning som violinist i Hovkapellet. Han blev 1838 orkesterns 2:e konsertmästare, 1:e konsertmästare 1861. Under tjugo år, 1844-64, var han lärare i violinspel vid Musikkonservatoriet – utnämnd till professor 1859. Ingen av dessa tjänster var emellertid på heltid. Parallellt arbetade han som musikalisk ledare vid Andra Livgrenadjärregementet. Han ledde också Par Bricoles kör 1853-62.

Som tonsättare ägnade sig Andreas Randel mycken kraft åt skådespelsmusik, vilket har sin huvudsakliga förklaring i hans anknytning till Hovkapellet – på operan framfördes vid denna tid också skådespel med musikinslag och rena talpjäser. Han skrev musik till ett 20-tal uppsättningar. Hans allra mest kända musik är utan tvekan den som skrevs till F.A. Dahlgrens skådespel *Värmlänningarna* (1864). Men Randel hann vid sidan av sina andra verksamheter också skriva annat än scenisk musik. Av större verk kan nämnas hans tre violinkonserter, där franska drag påminner om hans studietid i Paris. Randel komponerade också kammarmusik med det egna instrumentet i centrum: tre stråkkvartetter och flera soloverk för violin. Som körledare hade han anledning att skriva verk för manskör. När Oscar I avled 1859, fick Randel det hedrande uppdraget att skriva en sorgmarsch för begravningstjänsten.

Musikhistorikern Martin Tegen pekar på Randels stilistiska anpassningsförmåga som ett kännetecken för hans produktion. Precis som Randel i sitt yrkesliv klarade flera roller, så kunde han rätta sitt komponerande efter de förväntningar som genre och besättningstyp ställde.

Andreas Randel invaldes som ledamot nr 275 i Kungl. Musikaliska akademien den 25/11 1837.

Andreas Randel

The career of Andreas Randel (1806-1864) reflects the classical musical educational cursus: from young fiddler who played by ear to professor of violin. The number of musical fields in which he was active is also characteristic of his professional life. Though versatility was a requirement for making a living in music at the time, the number of strings to his bow was unusually varied.

Randel was born in the parish of Ramdala outside the south-eastern town Karlskrona. His name was originally Pettersson, but he took on the name Randel after his birthplace. His talent for music became evident at an early age. When he was 15 or so, he came to Stockholm and in the years 1821 to 1828 was given the opportunity to live in Paris to study at the Conservatory (violin for Pierre Baillot and composition for Luigi Cherubini.)

When he returned to Stockholm in 1828, Randel was hired as a violinist at the Hovkapellet (The Royal Court Orchestra). In 1838, he became the orchestra's second concertmaster, and first concertmaster in 1861. For twenty years, from 1844 to 1864, he taught violin at the Musikkonservatoriet (the Royal Conservatory of Music), becoming professor in 1859. However, none of these services was full-time. He also worked as music leader at the Andra Livgrenadjärregementet (the Second Life Grenadier Regiment). He also led the Par Bricole choir from 1853 to 1862.

As a composer, Randel gave much power to incidental music, mainly owing to his affiliation with the Hovkapellet: at this time the opera also offered dramatic performances with musical elements and simple spoken plays. He wrote music for some twenty productions. His most famous music is without doubt that which he wrote for F.A. Dahlgren's 1864 drama *Värmlänningarna* (The Värmlanders). Nevertheless, Randel also had time to write for more than the stage. Among his greater works, one could name his three violin concertos, which have French features, reminiscent of his studies in Paris. Randel also wrote chamber music centred on his own instrument: three string quartets and several solo pieces for violin. As a choral leader, he had reason to write works for male choir. At the death of King Oscar I in 1859, Randel was honoured with the task of writing a funeral march for the burial service.

The music historian Martin Tegen describes Randel's capacity for stylistic adaptation as characteristic of his production. Just as Randel professionally filled several roles, he could adjust his composing to the expectations of the genre and type of commission.

He was elected to the Kungliga Musikaliska akademien (the Royal Swedish Academy of Music) on November 25 1837, as member no. 275.

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Transl. Martin Thomson

Kritiska kommentarer

Källmaterial

Utgåvan baserar sig på två källor: partituret i autograf (**A**) och den handskrivna solo violinstämman, *violino principale*, **S** (Vp.). Det exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm under signum Sv.Saml./Vl.-konserter/Rar.

På partituromslaget (KMA:s bindning) står det: A. RANDEL/VIOLINKONSERT/No 1/PARTITUR/K.M.A.







Ingen titelsida. Första partitursidan bär titeln: "Concerto [No 1 d-moll]/Randel".

Solo violinstämmans titelsida bär följande text: Concerto/pour le Violon/avec accompagnement de deux Violons, Alto, Violoncelle,/& Basse, Une Flûte, deux hautbois, deux Clarinettes, deux Bassons,/Deux Cors & Timbales,/ Composé/par/ A.Randel/Violino Principale.




Kommentarer

Tutti- och solobeteckningarna i stråkorkestern anger när samtliga- resp. endast ett instrument i stämman spelar. **S** (Vp.) antas ha framställts efter **A** och använts vid framförande således står den till grund för denna utgåva.

Sats 1, *Allegro maestoso*

TAKT	INSTR.	ANM.
141-142, 145-146, 156-157	vl.pr.	16-delsgrupperna på 1:a och 3:e slaget i S (Vp.) avviker i A (Vp.) enligt nedan: 
149-150	vl.pr.	16-delsgrupperna i S (Vp.) ändras i A (Vp.) till följande rytmiska mönster: 
160-161	vl.pr.	16-delsgrupperna på 1:a och 3:e slaget i S (Vp.) avviker i A (Vp.) enligt nedan: 
233	vl.pr	återställningstecken h, hela takten; i analogi med t.230-232
252-254	fag.1/cl.1	<i>mf</i> tillagd i analogi med stråket
258	fag.	<i>p</i> borttaget
281	vl.pr.	femte tonen c3 (ej ciss3), ingår i dominantackord Hb9; melodisk sekvens i analogi med t.280
290-291, 294-295	vl.pr.	16-delsgrupperna på 1:a och 3:e slaget i S (Vp.) avviker i A (Vp.) enligt nedan: 
297	cor.	<i>p</i> ersatt med <i>pp</i> i analogi med t.305-306
298-299	vl.pr.	16-delsgrupperna i S (Vp.) ändras i A (Vp.) till följande rytmiska mönster: 
303-304	vl.pr.	16-delsgrupperna på 1:a och 3:e slaget i S (Vp.) avviker i A (Vp.) enligt nedan: 

Sats 3, Rondo à l'Espagnole

TAKT	INSTR.	ANM.
28	stråket	<i>p</i> i analogi med t.182
132	vl.pr.	<i>cresc</i> ersatt med båge i analogi med stråket
269	stråket	tillagd <i>dim</i> i analogi med t.151
300, 302	vl.pr.	A (Vp.) avviker från S (Vp.) enligt nedan: 
308, 310	vl.pr.	A (Vp.) avviker från S (Vp.) enligt nedan: 
323-328	vl.pr.	A (Vp.) avviker från S (Vp.) enligt nedan: 
329	vl.pr.	2:a slaget, 16-delstriolen, flageoletter på a2 borttagna