



BERNHARD CRUSELL

1775–1838

Concertante

pour Clarinette, Cor et Basson

Opus 3

Version för blåsinstrument

Version for wind instruments

Källkritisk utgåva av/Critical edition by Anders Wiklund

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

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Concertante

I

Bernhard Crusell
(1775–1838)

Allegro

Clarinetto solo *in B*

Fagotto solo

Corno solo *in Ess*

Flauto

Clarinetto I *in Ess*

Clarinetto II *in Ess*

Clarinetto I *in B*

Clarinetto II *in B*

Clarinetto III *in B*

Kenthorn

Clarino I *in B*

Clarino II *in B*

Corni I-II *in Ess*

Corni I-II *in B basso*

Fagotto I

Fagotto II

Serpent (Fagotto III)

Trombone alto

Trombone tenore

Trombone basso

Tambouro grande

7

This musical score page contains 21 staves, each with a specific instrument name and key signature.

- Cl.solo in B:** Treble clef, no key signature.
- Fag.solo:** Bass clef, one flat key signature.
- Cor.solo in Ess:** Treble clef, one sharp key signature.
- Fl.:** Treble clef, one flat key signature.
- Cl.I in Ess:** Treble clef, one sharp key signature.
- Cl.II in Ess:** Treble clef, one sharp key signature.
- Cl.I in B:** Treble clef, no key signature.
- Cl.II in B:** Treble clef, no key signature.
- Cl.III in B:** Treble clef, no key signature.
- Kth.:** Treble clef, one flat key signature.
- Clar.I in B:** Treble clef, no key signature.
- Clar.II in B:** Treble clef, no key signature.
- Cor.I-II in Ess:** Treble clef, one sharp key signature.
- Cor.I-II in B basso:** Treble clef, one sharp key signature.
- Fag.I:** Bass clef, one flat key signature.
- Fag.II:** Bass clef, one flat key signature.
- Serp. (Fag.III):** Bass clef, one flat key signature.
- Trbn. alto:** Bass clef, two flats key signature.
- Trbn. ten.:** Bass clef, two flats key signature.
- Trbn. basso:** Bass clef, two flats key signature.
- Tamb.gr.:** No clef or key signature indicated.

The score includes a dynamic marking *p* above the Fl. staff in measure 7. Measures 1 through 6 are mostly blank, with the first six measures of the Fl. part consisting of single vertical dashes.

12

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Flute, Clarinet I (in E), Clarinet II (in E), and Clarinet III (in B). The next three staves show brass instruments: Trombone I, Trombone II, and Trombone III (Serpentine). The bottom three staves are for brass instruments: Trombone Alto, Trombone Tenor, and Trombone Bass. The bottom staff is for the Tambourine. Measure 12 begins with a dynamic of *p*. Measures 13-14 show the woodwinds playing eighth-note patterns. Measures 15-16 show the brass instruments playing eighth-note patterns. Measures 17-18 show the woodwinds playing eighth-note patterns. Measures 19-20 show the brass instruments playing eighth-note patterns. Measures 21-22 show the woodwinds playing eighth-note patterns. Measures 23-24 show the brass instruments playing eighth-note patterns. Measures 25-26 show the woodwinds playing eighth-note patterns. Measures 27-28 show the brass instruments playing eighth-note patterns. Measures 29-30 show the woodwinds playing eighth-note patterns. Measures 31-32 show the brass instruments playing eighth-note patterns. Measures 33-34 show the woodwinds playing eighth-note patterns. Measures 35-36 show the brass instruments playing eighth-note patterns. Measures 37-38 show the woodwinds playing eighth-note patterns. Measures 39-40 show the brass instruments playing eighth-note patterns. Measures 41-42 show the woodwinds playing eighth-note patterns. Measures 43-44 show the brass instruments playing eighth-note patterns. Measures 45-46 show the woodwinds playing eighth-note patterns. Measures 47-48 show the brass instruments playing eighth-note patterns. Measures 49-50 show the woodwinds playing eighth-note patterns. Measures 51-52 show the brass instruments playing eighth-note patterns. Measures 53-54 show the woodwinds playing eighth-note patterns. Measures 55-56 show the brass instruments playing eighth-note patterns. Measures 57-58 show the woodwinds playing eighth-note patterns. Measures 59-60 show the brass instruments playing eighth-note patterns. Measures 61-62 show the woodwinds playing eighth-note patterns. Measures 63-64 show the brass instruments playing eighth-note patterns. Measures 65-66 show the woodwinds playing eighth-note patterns. Measures 67-68 show the brass instruments playing eighth-note patterns. Measures 69-70 show the woodwinds playing eighth-note patterns. Measures 71-72 show the brass instruments playing eighth-note patterns. Measures 73-74 show the woodwinds playing eighth-note patterns. Measures 75-76 show the brass instruments playing eighth-note patterns. Measures 77-78 show the woodwinds playing eighth-note patterns. Measures 79-80 show the brass instruments playing eighth-note patterns. Measures 81-82 show the woodwinds playing eighth-note patterns. Measures 83-84 show the brass instruments playing eighth-note patterns. Measures 85-86 show the woodwinds playing eighth-note patterns. Measures 87-88 show the brass instruments playing eighth-note patterns. Measures 89-90 show the woodwinds playing eighth-note patterns. Measures 91-92 show the brass instruments playing eighth-note patterns. Measures 93-94 show the woodwinds playing eighth-note patterns. Measures 95-96 show the brass instruments playing eighth-note patterns. Measures 97-98 show the woodwinds playing eighth-note patterns. Measures 99-100 show the brass instruments playing eighth-note patterns.

18

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

This musical score page contains eight staves of music. The instruments and their parts are as follows:

- Top Staff:** Clarinet solo in B (Cl.solo in B).
- Second Staff:** Bassoon solo (Fag.solo).
- Third Staff:** Clarinet solo in E major (Cor.solo in Ess).
- Fourth Staff:** Flute (Fl.).
- Fifth Staff:** Clarinet I in E major (Cl.I in Ess).
- Sixth Staff:** Clarinet II in E major (Cl.II in Ess).
- Seventh Staff:** Clarinet I in B (Cl.I in B).
- Eighth Staff:** Clarinet II in B (Cl.II in B).
- Ninth Staff:** Clarinet III in B (Cl.III in B).
- Tenth Staff:** Trombone (Kth.).
- Eleventh Staff:** Clarinet I in B (Clar.I in B).
- Twelfth Staff:** Clarinet II in B (Clar.II in B).
- Thirteenth Staff:** Clarinet I-II in E major (Cor.I-II in Ess).
- Fourteenth Staff:** Clarinet I-II in B basso (Cor.I-II in B basso).
- Fifteenth Staff:** Bassoon I (Fag.I).
- Sixteenth Staff:** Bassoon II (Fag.II).
- Seventeenth Staff:** Serpent or Bassoon III (Serp. (Fag.III)).
- Eighteenth Staff:** Alto Trombone (Trbn. alto).
- Nineteenth Staff:** Tenor Trombone (Trbn. ten.).
- Twenty-First Staff:** Bass Trombone (Trbn. basso).
- Twenty-Second Staff:** Tambourine group (Tamb.gr.).

The score includes dynamic markings such as **ff** (fortissimo) and **f** (forte). Measure 18 concludes with a repeat sign and the instruction "I" above the staff.

23

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

The musical score page contains ten staves of music. The instruments and their parts are as follows:

- Cl.solo in B:** Solo Clarinet in B part.
- Fag.solo:** Solo Bassoon part.
- Cor.solo in Ess:** Solo Horn in E major part.
- Fl.:** Flute part.
- Cl.I in Ess:** First Clarinet in E major part.
- Cl.II in Ess:** Second Clarinet in E major part.
- Cl.I in B:** First Clarinet in B part.
- Cl.II in B:** Second Clarinet in B part.
- Cl.III in B:** Third Clarinet in B part.
- Kth.:** Bassoon part.
- Clar.I in B:** First Clarinet in B part.
- Clar.II in B:** Second Clarinet in B part.
- Cor.I-II in Ess:** First Horn in E major part.
- Cor.I-II in B basso:** Second Horn in E major part.
- Fag.I:** Bassoon part.
- Fag.II:** Second Bassoon part.
- Serp. (Fag.III):** Bassoon part (labeled as Fag.III).
- Trbn. alto:** Alto Trombone part.
- Trbn. ten.:** Tenor Trombone part.
- Trbn. basso:** Bass Trombone part.
- Tamb.gr.:** Tambourine part.

Measure 23 consists of four measures of music. The instrumentation includes solo parts for Clarinet, Bassoon, and Horn, along with ensemble parts for Clarinets, Bassoon, Trombones, and Tambourine. Dynamics such as *f* (fortissimo) are indicated at the end of the section.

28

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

The musical score page 28 consists of 16 staves of music. The instruments and their parts are as follows:

- Top Row:** Clarinet solo in B (Cl.solo in B), Bassoon solo (Fag.solo), Clarinet solo in E flat (Cor.solo in Ess).
- Second Row:** Flute (Fl.), Clarinet I in E flat (Cl.I in Ess), Clarinet II in E flat (Cl.II in Ess).
- Third Row:** Clarinet I in B (Cl.I in B), Clarinet II in B (Cl.II in B), Clarinet III in B (Cl.III in B).
- Fourth Row:** Kithara (Kth.), Clarinet I in B (Clar.I in B), Clarinet II in B (Clar.II in B).
- Fifth Row:** Clarinet I-II in E flat (Cor.I-II in Ess), Clarinet I-II in B basso (Cor.I-II in B basso).
- Sixth Row:** Bassoon I (Fag.I), Bassoon II (Fag.II), Bassoon III (Serp. (Fag.III)).
- Bottom Row:** Bassoon alto (Trbn. alto), Bassoon tenor (Trbn. ten.), Bassoon basso (Trbn. basso), Tambourine (Tamb.gr.).

Dynamic markings include *f* (fortissimo) placed above the first three staves and below the fourth staff. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8.

33

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

38

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

44

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

The musical score page 44 consists of 14 staves of music. The top section (measures 1-7) features woodwind parts: Flute, Clarinet I (in E), Clarinet II (in E), Clarinet I (in B), Clarinet II (in B), Clarinet III (in B), Bassoon, Horn, Trombone I, Trombone II, Trombone III, and Tambourine. Measures 1-3 show mostly rests. Measures 4-7 feature rhythmic patterns with sixteenth-note figures and slurs. Measure 8 begins a new section with sustained notes and eighth-note patterns. Measures 9-11 continue with sustained notes and eighth-note patterns. Measure 12 concludes the section with sustained notes.

49

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

62

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

a2

68

Solo

ff *solo* **ff** *sf* **ff** *sf* **ff** *sf*

ff *sf* **ff** *sf* **ff** *sf* **ff** *p dolce*

ff *sf* **ff** *sf* **ff** *sf* **ff** *sf*

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

cresc.

Cl.II
in B

cresc.

Cl.III
in B

cresc.

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

cresc.

Fag.II

cresc.

Serp.
(**Fag.III**)

cresc.

Trbn.
alto

cresc.

Trbn.
ten.

cresc.

Trbn.
basso

cresc.

Tamb.gr.

74

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

p dolce

p

This musical score page contains ten staves of music. The top staff is for 'Cl.solo in B' on soprano clef, which remains silent throughout the measure. The second staff is for 'Fag.solo' on bass clef, featuring eighth-note patterns with grace notes. The third staff is for 'Cor.solo in Ess' on soprano clef, also silent. The fourth staff is for 'Fl.' on soprano clef, silent. The fifth staff is for 'Cl.I in Ess' on soprano clef, silent. The sixth staff is for 'Cl.II in Ess' on soprano clef, silent. The seventh staff is for 'Cl.I in B' on soprano clef, showing eighth-note patterns with grace notes. The eighth staff is for 'Cl.II in B' on soprano clef, showing eighth-note patterns with grace notes. The ninth staff is for 'Cl.III in B' on soprano clef, showing eighth-note patterns with grace notes. The tenth staff is for 'Kth.' (Klarinet) on soprano clef, silent. The eleventh staff is for 'Clar.I in B' on soprano clef, silent. The twelfth staff is for 'Clar.II in B' on soprano clef, silent. The thirteenth staff is for 'Cor.I-II in Ess' on soprano clef, silent. The fourteenth staff is for 'Cor.I-II in B basso' on soprano clef, showing eighth-note patterns with grace notes. The fifteen staff is for 'Fag.I' on bass clef, silent. The sixteen staff is for 'Fag.II' on bass clef, showing eighth-note patterns with grace notes. The seventeen staff is for 'Serp. (Fag.III)' on bass clef, showing eighth-note patterns with grace notes. The eighteen staff is for 'Trbn. alto' on bass clef, silent. The nineteen staff is for 'Trbn. ten.' on bass clef, silent. The twenty staff is for 'Trbn. basso' on bass clef, silent. The bottom staff is for 'Tamb.gr.' on bass clef, silent. Measure 74 begins with a dynamic of **p dolce**. In measure 75, the dynamic changes to **p**.

79

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

84

Cl.solo
in B

Fag.solo

Cor.solo
in E flat

Fl.

Cl.I
in E flat

Cl.II
in E flat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in E flat

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

mf

mf

mf

mf

mf

mf

p

mf

mf

mf

a2

95

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

101 Solo

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

This musical score page contains 18 staves of music. The top three staves feature solo parts for Clarinet (in B), Bassoon, and Cor (in E-flat). The subsequent staves group by instrument family: woodwinds (Flute, Clarinets I & II, Clarinets I & II in B, Clarinet III in B, Bassoon, Trombones I & II, Trombone III (Serpent), and Trombone Bass), brass (Trombone Alto, Trombone Tenor, Trombone Bass), and Percussion (Tambourine). The music consists of measures of rests and specific note patterns, such as sixteenth-note figures for the solo parts and sustained notes for the bassoon and trombones. Measure numbers 101 and 102 are indicated at the top of the page.

105

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

109

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

114

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

This musical score page contains ten staves of music. The instruments and their parts are as follows:

- Top Staff:** Clarinet solo in B (Cl.solo in B).
- Second Staff:** Bassoon solo (Fag.solo).
- Third Staff:** Solo Cor anglais in E major (Cor.solo in Ess), with a melodic line consisting of eighth and sixteenth notes.
- Fourth Staff:** Flute (Fl.).
- Fifth Staff:** Clarinet I in E major (Cl.I in Ess), with dynamics marked *pp*.
- Sixth Staff:** Clarinet II in E major (Cl.II in Ess), with dynamics marked *pp*.
- Seventh Staff:** Clarinet I in B (Cl.I in B), playing eighth-note patterns.
- Eighth Staff:** Clarinet II in B (Cl.II in B), playing eighth-note patterns.
- Ninth Staff:** Clarinet III in B (Cl.III in B), playing eighth-note patterns.
- Tenth Staff:** Kithara (Kth.).
- Eleventh Staff:** Clarinet I in B (Clar.I in B).
- Twelfth Staff:** Clarinet II in B (Clar.II in B).
- Thirteenth Staff:** Cor anglais I-II in E major (Cor.I-II in Ess).
- Fourteenth Staff:** Cor anglais I-II in B basso (Cor.I-II in B basso).
- Fifteenth Staff:** Bassoon I (Fag.I), with dynamics marked *p*.
- Sixteenth Staff:** Bassoon II (Fag.II), with dynamics marked *p*.
- Seventeenth Staff:** Serpent (Serp.) or Bassoon III (Fag.III), playing eighth-note patterns.
- Eighteenth Staff:** Alto Trombone (Trbn. alto).
- Nineteenth Staff:** Tenor Trombone (Trbn. ten.).
- Twenty-First Staff:** Bass Trombone (Trbn. basso).
- Bottom Staff:** Tambourine group (Tamb.gr.).

The page number 114 is at the top left. Measure lines are present across all staves.

119

Cl.solo in B Fag.solo Cor.solo in Ess

Fl. Cl.I in Ess Cl.II in Ess

Cl.I in B Cl.II in B Cl.III in B

Kth. Clar.I in B Clar.II in B

Cor.I-II in Ess Cor.I-II in B basso

Fag.I Fag.II Serp. (Fag.III)

Trbn. alto Trbn. ten. Trbn. basso

Tamb.gr.

124

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

26

128

[Tempo primo]

Cl.solo in B Fag.solo Cor.solo in Ess

Fl. Cl.I in Ess Cl.II in Ess

Cl.I in B Cl.II in B Cl.III in B

Kth. Clar.I in B Clar.II in B

Cor.I-II in Ess Cor.I-II in B basso

Fag.I Fag.II Serp. (Fag.III)

Trbn. alto Trbn. ten. Trbn. basso

Tamb.gr.

133

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

139

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

This musical score page contains ten staves of music. The top staff is for the Trombone Alto, followed by the Trombone Tenor, Trombone Bass, Tambourine, Serpent (Bassoon III), Bassoon I, Bassoon II, Clarinet II in B, Clarinet I in B, and Clarinet III in B. The bottom staff is for the Trombone Bass. The music consists of measures 139 through 144. Measure 139 starts with a dynamic of *sf* for the Bassoon and *p* for the Trombones. Measures 140-141 show various dynamics including *p*, *sf*, and *p*. Measures 142-143 continue with similar patterns. Measure 144 concludes the section.

144

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

148

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

152

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

156

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

160

Cl.solo
in B

Fag.solo

Cor.solo
in E flat

Fl.

Cl.I
in E flat

Cl.II
in E flat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in E flat

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

164

Cl.solo
in B

Fag.solo

Cor.solo
in E flat

Fl.

Cl.I
in E flat

Cl.II
in E flat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in E flat

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

168

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

172

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

176

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

181

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

185

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

190

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

194

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

198

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp.(Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

203

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

208

Cl.solo in B Solo *p*

Fag.solo Solo *p*

Cor.solo in Ess Solo *p*

Fl. *p*

Cl.I in Ess *p*

Cl.II in Ess

Cl.I in B *p*

Cl.II in B *p*

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess *a2*

Cor.I-II in B basso *a2*

Fag.I 3 *p*

Fag.II 3 *p*

Serp. (Fag.III) 3 *p*

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

214

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

The musical score page 214 consists of ten staves of music. The top staff features solo parts for Clarinet I (in E), Clarinet II (in E), Clarinet III (in B), Bassoon (in B), Trombone Alto, Trombone Tenor, Trombone Bass, Bassoon Solo (in B), Flute, and Cor Anglais Solo (in E). The middle section contains groups for Clarinet I (in B), Clarinet II (in B), Clarinet I-II (in E) and its basso part, Bassoon I, Bassoon II, Serpent (Bassoon III), Trombone Bassoon, Trombone Tenor, Trombone Alto, and Tambourine. Measure 214 begins with dynamic markings *sforzando* (*sf*) followed by *pianissimo* (*p*). The bassoon solo part ends with a dynamic *pianissimo* (*p*).

220

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

226

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

231

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

This musical score page contains 21 staves of music. The instruments listed from top to bottom are: Clarinet solo in B (Cl.solo in B), Bassoon solo (Fag.solo), Horn solo in E major (Cor.solo in Ess), Flute (Fl.), Clarinet I in E major (Cl.I in Ess), Clarinet II in E major (Cl.II in Ess), Clarinet I in B (Cl.I in B), Clarinet II in B (Cl.II in B), Clarinet III in B (Cl.III in B), Kithara (Kth.), Clarinet I in B (Clar.I in B), Clarinet II in B (Clar.II in B), Horn I-II in E major (Cor.I-II in Ess), Horn I-II in B basso (Cor.I-II in B basso), Bassoon I (Fag.I), Bassoon II (Fag.II), Serpent (Bassoon III) (Serp. (Fag.III)), Trombone alto (Trbn. alto), Trombone tenor (Trbn. ten.), Trombone basso (Trbn. basso), and Tambourine (Tamb.gr.). The score includes dynamic markings such as *p*, *sf*, and *f*. Measure 231 begins with a forte dynamic in the woodwind section, followed by a transition to a more sustained and rhythmic pattern involving the woodwind section and the brass section. The bassoon and serpent provide harmonic support throughout the section.

236

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

240

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

244

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Solo
p dolce

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

249

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

254

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

259

This musical score page contains 21 staves of music, each with a specific instrument name and key signature. The instruments are grouped into sections by vertical braces.

- Top Section:** Cl.solo in B (G clef), Fag.solo (B bass clef), Cor.solo in Ess (G clef).
- Middle Section (Cl. I, II, III in B):** Fl. (G clef), Cl.I in Ess (G clef), Cl.II in Ess (G clef), Cl.I in B (G clef), Cl.II in B (G clef), Cl.III in B (G clef). Dynamics include *p* and *ff*.
- Section Kth. (Klarinette):** Kth. (G clef).
- Section Clar. I, II in B:** Clar.I in B (G clef), Clar.II in B (G clef).
- Bottom Section (Cor. I-II, Fag. I, II, Serp., Trbn., Tamb.):** Cor.I-II in Ess (G clef), Cor.I-II in B basso (G clef), Fag.I (B bass clef), Fag.II (B bass clef), Serp. (Fag.III) (B bass clef), Trbn. alto (B bass clef), Trbn. ten. (B bass clef), Trbn. basso (B bass clef), Tamb.gr. (Bass clef).

Dynamics and performance instructions are present in some staves, such as *p* (piano), *ff* (fortissimo), and slurs.

263

Cl.solo
in B

Fag.solo

Cor.solo
in E flat

Fl.

Cl.I
in E flat

Cl.II
in E flat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in E flat

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

267

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

271

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

p dolce

p

This musical score page contains 18 staves of music. The instruments listed from top to bottom are: Clarinet solo in B (Cl.solo in B), Bassoon solo (Fag.solo), Oboe solo in E major (Cor.solo in Ess), Flute (Fl.), Clarinet I in E major (Cl.I in Ess), Clarinet II in E major (Cl.II in Ess), Clarinet I in B (Cl.I in B), Clarinet II in B (Cl.II in B), Clarinet III in B (Cl.III in B), Kithara (Kth.), Clarinet I in B (Clar.I in B), Clarinet II in B (Clar.II in B), Oboe I-II in E major (Cor.I-II in Ess), Oboe I-II in B basso (Cor.I-II in B basso), Bassoon I (Fag.I), Bassoon II (Fag.II), Serpent (Bassoon III) (Serp. (Fag.III)), Trombone alto (Trbn. alto), Trombone tenor (Trbn. ten.), Trombone basso (Trbn. basso), and Timpani (Tamb.gr.). The score includes dynamic markings such as **p dolce** and **p**.

276

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

280

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

284

This musical score page contains 21 staves of music for a large orchestra. The instruments listed on the left are:

- Cl.solo in B
- Fag.solo
- Cor.solo in Ess
- Fl.
- Cl.I in Ess
- Cl.II in Ess
- Cl.I in B
- Cl.II in B
- Cl.III in B
- Kth.
- Clar.I in B
- Clar.II in B
- Cor.I-II in Ess
- Cor.I-II in B basso
- Fag.I
- Fag.II
- Serp. (Fag.III)
- Trbn. alto
- Trbn. ten.
- Trbn. basso
- Tamb.gr.

The score includes dynamic markings such as p (piano), f (forte), and $\text{f} \text{ f}$ (double forte). Measure 284 features a solo for Flute (Fl.) and Clarinet I (Cl.I) in B. Measures 285-286 show a transition where the Flute and Clarinet I play eighth-note patterns while others remain silent. Measures 287-288 feature a solo for Bassoon I (Fag.I) with a melodic line. Measures 289-290 show a continuation of the bassoon solo. Measures 291-292 show a return to a more active texture with sustained notes and eighth-note patterns from various instruments. Measures 293-294 show a final section with sustained notes and eighth-note patterns.

288

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

293

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

298

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

302

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

307

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

312

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

cresc.

Cl.II
in Ess

Cl.I
in B

p

Cl.II
in B

cresc.

Cl.III
in B

cresc.

cresc.

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

cresc.

p

Fag.II

Serp.
(Fag.III)

p

cresc.

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

This musical score page contains ten staves of music. The top four staves feature woodwind instruments: Clarinet I (in E), Clarinet II (in E), Clarinet I (in B), and Clarinet II (in B). The middle section includes a Flute, Bassoon, Horn, Trombone, and Trombone Bass. The bottom section consists of a Tambourine. Measure 312 begins with a dynamic of **p**. The woodwind entries are punctuated by crescendos and decrescendos, particularly in the middle section where the bassoon and trombones play sustained notes. The bassoon and trombone parts also include dynamic markings like **p** and **cresc.**

317

Cl.solo in B Solo *f* *sf*

Fag.solo Solo *f* *sf*

Cor.solo in Ess Solo *f* *sf*

Fl.

Cl.I in Ess cresc. *sf*

Cl.II in Ess cresc. *sf*

Cl.I in B *p* cresc. *sf*

Cl.II in B *p* cresc. *sf*

Cl.III in B *p* cresc. *sf*

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I *p* cresc. *sf*

Fag.II *p* cresc. *sf*

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

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

323

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

329

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

334

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

339

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

344

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

p dolce

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

p

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

350

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

355

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

pp

sf

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

cresc.

Cl.II
in B

cresc.

Cl.III
in B

cresc.

sf

f

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

cresc.

sf

f

Fag.II

sf

f

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

360

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

364 [Tempo primo]

Cl.solo in B Fag.solo Cor.solo in Ess

rallentando p dolce rallentando

[Tempo primo]

Fl. Cl.I in Ess Cl.II in Ess Cl.I in B Cl.II in B Cl.III in B Kth. Clar.I in B Clar.II in B

rallentando rallentando rallentando rallentando rallentando p rallentando p rallentando p rallentando

[Tempo primo]

Cor.I-II in Ess Cor.I-II in B basso Fag.I Fag.II Serp. (Fag.III)

rallentando rallentando p rallentando rallentando

Trbn. alto Trbn. ten. Trbn. basso Tamb.gr.

rallentando rallentando rallentando rallentando

370

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

376

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

381

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

385

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

389

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

393

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

397

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

401

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

405

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

410

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

The musical score page 410 contains five systems of music. The first system starts with a rest for the Clarinet solo in B, followed by the Bassoon solo, and then the Cor anglais solo in E major. The second system begins with a dynamic ff for the Flute. The third system starts with dynamics ff for the Clarinets I and II in E major, followed by ff for the Clarinets I and II in B, and ff for the Clarinet III in B. The fourth system starts with ff for the Klarinette (Kth.) in B, followed by ff for the Clarinet I in B, ff for the Clarinet II in B, and ff for the Bassoon I-II in E major. The fifth system starts with ff for the Bassoon I-II in B basso, followed by ff for the Bassoon II, ff for the Bassoon III (Serp.), and ff for the Bassoon IV (Trbne. alto). The sixth system starts with ff for the Bassoon V (Trbne. ten.), followed by ff for the Bassoon VI (Trbne. basso), and ends with ff for the Tambourine group (Tamb.gr.). The score uses a mix of common time and measures with a single bar line, and includes various dynamics like ff, sf, and f, as well as slurs and grace notes.

415

Cl.solo
in B

Fag.solo

Cor.solo
in E flat

Fl.

Cl.I
in E flat

Cl.II
in E flat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in E flat

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

421

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Kth.

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B basso

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr.

433

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Kth.

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B basso

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr.

438

II

Andante sostenuto

Clarinetto solo
in B

Fagotto solo

Corno solo
in Ess

Flauto

Clarinetto I
in Ess

Clarinetto II
in Ess

Clarinetto I
in B

Clarinetto II
in B

Clarinetto III
in B

Clarino I
in Ess

Clarino II
in Ess

Andante sostenuto

Corni I-II
in Ess

Corni I-II
in B

Fagotto I

Fagotto II

Serpent
(Fagotto III)

Trombone alto

Trombone tenore

Trombone basso

8

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

p

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

p

Fag.II

p

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

12

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

21

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

pp

Trbn.
alto

Trbn.
ten.

Trbn.
basso

25

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

cresc.

p

mf

p

mf

p

mf

p

mf

p

mf

p

a2

mf

mf

mf

p

30

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

34

Cl.solo
in B

Fag.solo

Cor.solo
in Eflat

Fl.

Cl.I
in Eflat

Cl.II
in Eflat

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Eflat

Clar.II
in Eflat

Cor.I-II
in Eflat

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

38

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

43

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in Ess

Clar.II in Ess

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

47

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in Ess

Clar.II in Ess

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

This musical score page contains six systems of staves, each with multiple voices. The instruments listed on the left are: Clarinet I in E♭, Clarinet II in E♭, Bassoon I in B, Bassoon II in B, Bassoon III in B, Trombone (Alto), Trombone (Tenor), and Trombone (Bass). The measures shown are 47 through 50. The score includes dynamic markings such as *p*, *f*, and *cresc.*. Measure 47 starts with a forte dynamic in the Bassoon I and Bassoon II parts. Measure 48 shows a transition with dynamics changing from *p* to *f*. Measure 49 features a crescendo followed by a forte dynamic. Measure 50 concludes with a forte dynamic in the Trombone (Bass) part.

53

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

p

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

p

Serp.
(Fag.III)

p

Trbn.
alto

Trbn.
ten.

Trbn.
basso

57

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

pp

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

pp

Trbn.
alto

Trbn.
ten.

Trbn.
basso

63

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in Ess

Clar.II
in Ess

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

68

III

Allegro non tanto

Clarinetto solo
in B

Fagotto solo

Corno solo
in Ess

Allegro non tanto

Flauto

Clarinetto I
in Ess

Clarinetto II
in Ess

Clarinetto I
in B

Clarinetto II
in B

Clarinetto III
in B

Clarino I
in B

Clarino II
in B

Allegro non tanto

Corni I-II
in Ess

Corni I-II
in B

Fagotto I

Fagotto II

Serpent
(Fagotto III)

Trombone alto

Trombone tenore

Trombone basso

Tamburo grande

8

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

15

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

28

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

35

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

41

Cl.solo in B Fag.solo Cor.solo in Ess

Fl. Cl.I in Ess Cl.II in Ess

Cl.I in B Cl.II in B Cl.III in B

Clar.I in B Clar.II in B

Cor.I-II in Ess Cor.I-II in B

Fag.I Fag.II

Serp. (Fag.III)

Trbn. alto Trbn. ten. Trbn. basso

Tamb.gr

48

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

55

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

62

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

70 **Andantino**

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

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

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

Andantino

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B *f* *p*

Clar.I in B

Clar.II in B *p*

Andantino

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso *f*

Tamb.gr *f*

79

Cl.solo
in *B*

Fag.solo

Cor.solo
in *E*flat

Fl.

Cl.I
in *E*flat

Cl.II
in *E*flat

Cl.I
in *B*

Cl.II
in *B*

Cl.III
in *B*

Clar.I
in *B*

Clar.II
in *B*

Cor.I-II
in *E*flat

Cor.I-II
in *B*

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

cresc.

p

Solo

p

cresc.

Solo

p

89

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

99

Cl.solo in B Solo

Fag.solo Solo

Cor.solo in Ess f p

Fl.

Cl.I in Ess f p

Cl.II in Ess f p

Cl.I in B f p f p pp

Cl.II in B f p f p pp

Cl.III in B f p f p pp

Clar.I in B f p

Clar.II in B f p

Cor.I-II in Ess f p a2

Cor.I-II in B f p

Fag.I f p f p

Fag.II f p f p

Serp.(Fag.III) f p

Trbn.alto f

Trbn.ten. f

Trbn.basso f

Tamb.gr f

This musical score page shows a complex arrangement of instruments. The top section features solo parts for Clarinet (in B), Bassoon, and Cor Anglais (in E flat). The middle section includes woodwind groups (Cl. I & II in E flat, Cl. I & II in B, Cl. III in B), brass (Fag. I & II, Serpent/Fag. III), and brass (Trbns. alto, ten., basso). The bottom section consists of a single Tambourine group. The score is marked with dynamic changes (f, p, pp, a2) and includes various performance instructions like slurs and grace notes.

108 Variation 1

Cl.solo in B

Fag.solo

Cor.solo in Ess *p* 3 3

Fl. Variation 1 *pp*

Cl.I in Ess

Cl.II in Ess

Cl.I in B *pp* *f* *pp*

Cl.II in B *f* *pp*

Cl.III in B *f* *pp*

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II *f* *sf* *pp*

Serp. (Fag.III) *f*

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

This musical score page contains ten staves of music. The first three staves feature woodwind solos: Clarinet solo in B, Bassoon solo, and Cor anglais solo in E-flat. The subsequent staves group various clarinets (Cl.I, Cl.II, Cl.III) and bassoons (Fag.I, Fag.II, Serp./Fag.III) into pairs, with some instruments playing eighth-note patterns and others resting. The final four staves consist of three trombones (alto, tenor, basso) and a tambourine, all of which remain silent throughout the measure. The tempo is marked as 108, and the section is labeled 'Variation 1'. Dynamic markings such as piano (*p*), forte (*f*), and pianississimo (*pp*) are present, along with slurs and grace notes.

115

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

cresc. sf

cresc. p

cresc. p

cresc.

122 Variation 2

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

127

This musical score page shows a complex arrangement of instruments. The top section features solo parts for Clarinet (in B), Bassoon (solo), and Cor (solo) in E-flat. The middle section includes Flute, Clarinets I and II (both in E-flat), Clarinets I and II (both in B), and Clarinets III (in B). The bottom section includes Clarinets I and II (both in B), Cor I-II (in E-flat), Cor I-II (in B), Bassoons I and II, Serpent (Bassoon III), Trombones alto, tenor, and basso, and a Tambourine (Tamb.gr). The score uses a mix of treble and bass clefs, with dynamic markings like *f* (fortissimo) and *p* (pianissimo) throughout.

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

131

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

Variation 3
Più vivo

135

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

141

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

pp

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

147

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

155

Più stretto

Cl.solo in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

Più stretto

165

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

182

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

Detailed description: This is a musical score page for orchestra and woodwind ensemble. The top section features three solo parts: Clarinet solo in B (part of the woodwind ensemble), Bassoon solo, and Cor anglais solo in E-flat. The middle section contains six pairs of parts, each pair consisting of two instruments: Clarinet I and II in E-flat, Clarinet I and II in B, and Clarinet III in B. The bottom section contains four pairs of parts: Bassoon I and II in E-flat, Bassoon I and II in B, Trombone alto, Trombone tenor, Trombone basso, and Tambourine group. The score is in common time, with measures numbered 182. Various dynamics are indicated throughout the score, such as *p* (piano) and *f* (forte). Measure 182 shows the woodwind ensemble playing eighth-note patterns, while the brass and percussion provide harmonic support.

190

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

197 **Tempo I°**

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

Fag.solo *rallent.*

Cor.solo in Ess *rallent.*

Fl. *rallent.*

Cl.I in Ess *rallent.*

Cl.II in Ess *rallent.*

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

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

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

Clar.I in B *rallent.*

Clar.II in B *rallent.*

Cor.I-II in Ess *rallent.*

Cor.I-II in B *rallent.*

Fag.I *rallent.* **p**

Fag.II *rallent.*

Serp.(Fag.III) *rallent.*

Trbn.alto *rallent.*

Trbn.ten. *rallent.*

Trbn.basso *rallent.*

Tamb.gr *rallent.*

205

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

212

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

218

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

223

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

This page of musical notation shows a complex arrangement for orchestra and band. The instrumentation includes solo parts for Clarinet (B-flat) and Bassoon, and solo parts for Clarinet (E-flat) and Flute. The main body of the section consists of groups of three Clarinets (E-flat, B-flat, B-flat) and three Bassoons (B-flat, B-flat, B-flat). The bassoon parts feature sustained notes and sixteenth-note patterns. Dynamic markings such as *sf* (fortissimo) are placed at specific points. The score is divided into measures by vertical bar lines, and the overall style is characteristic of a late 19th-century symphonic work.

228

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

235

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

243

This musical score page shows a complex arrangement for orchestra and solo instruments. The top section features three soloists: Clarinet solo in B (Cl.solo in B), Bassoon solo (Fag.solo), and Cor anglais solo in E-flat (Cor.solo in Ess). They play eighth-note patterns with sixteenth-note subdivisions (indicated by '3'). The bassoon part includes dynamic markings like $b\text{f}$ and f . Below them, a group of woodwind instruments plays sustained notes. This group includes Flute (Fl.), Clarinets I and II in E-flat (Cl.I in Ess, Cl.II in Ess), Clarinets I and II in B (Cl.I in B, Cl.II in B), Clarinets III in B (Cl.III in B), Clarinets I and II in B (Clar.I in B, Clar.II in B), and Clarinets I and II in E-flat (Cor.I-II in Ess, Cor.I-II in B). The bassoon section continues with sustained notes. The bottom section consists of brass instruments: Bass Trombones (Trbn. alto, Trbn. ten., Trbn. basso), and a Tambourine (Tamb.gr). The score uses standard musical notation with five-line staves and includes various dynamics and performance instructions.

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

249

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

258

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

This musical score page contains ten staves of music. The top three staves feature solo parts for Clarinet (in E), Bassoon, and Horn, each with dynamic markings of *p* followed by *cresc.*. The subsequent seven staves are grouped into four pairs by brace lines. The first pair consists of Clarinet I (in E) and Clarinet II (in E). The second pair consists of Clarinet I (in B) and Clarinet II (in B). The third pair consists of Bassoon I and Bassoon II. The fourth pair consists of Bassoon III and Serpent. The bottom three staves represent the bass section, with parts for Trombone Alto, Trombone Tenor, and Trombone Bass. The entire page is set in common time.

267

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp. (Fag.III)

Trbn. alto

Trbn. ten.

Trbn. basso

Tamb.gr

This musical score page contains six systems of music. The first system features solo parts for Clarinet (in B), Bassoon, and Horn (in E flat). The second system includes parts for Flute, Clarinet I (in E flat), Clarinet II (in E flat), and Bassoon I (in B). The third system contains parts for Bassoon II (in B), Bassoon III (in B), Clarinet I (in B), Clarinet II (in B), and Clarinet III (in B). The fourth system includes parts for Clarinet I (in B), Clarinet II (in B), Bassoon I (in E flat), Bassoon II (in E flat), Bassoon III (in E flat), Trombone, Trombone Bass, Trombone Tenor, Trombone Alto, and Serpent (Bassoon III). The fifth system includes parts for Trombone, Trombone Bass, Trombone Tenor, Trombone Alto, and Tambourine.

276

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

cresc.

Cl.II in B

cresc.

Cl.III in B

f

Clar.I in B

Clar.II in B

f

Cor.I-II in Ess

Cor.I-II in B

a2

f

Fag.I

cresc.

f

Serp.(Fag.III)

f

Trbn. alto

Trbn. ten.

f

Trbn. basso

f

Tamb.gr

284

Cl.solo
in B

Fag.solo

Cor.solo
in Ess

Fl.

Cl.I
in Ess

Cl.II
in Ess

Cl.I
in B

Cl.II
in B

Cl.III
in B

Clar.I
in B

Clar.II
in B

Cor.I-II
in Ess

Cor.I-II
in B

Fag.I

Fag.II

Serp.
(Fag.III)

Trbn.
alto

Trbn.
ten.

Trbn.
basso

Tamb.gr

291

Cl.solo in B

Fag.solo

Cor.solo in Ess

Fl.

Cl.I in Ess

Cl.II in Ess

Cl.I in B

Cl.II in B

Cl.III in B

Clar.I in B

Clar.II in B

Cor.I-II in Ess

Cor.I-II in B

Fag.I

Fag.II

Serp.(Fag.III)

Trbn.alto

Trbn.ten.

Trbn.basso

Tamb.gr

297

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 utlandsvisiter 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 halvårlånga 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 "Godas glaset töm" – framfört 1804 men utgett i reviderad form 1829 som *Introduction et Air Suèdois 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 Tegnérss *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 manskörs. Sångspelet *Den lilla slavinnan* är en annan utlöpa av detta intresse, uppfört första gången 1824 och därefter framfört både på andra håll i Sverige och i Finland.

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

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Concertante B-dur op 3

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

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

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

"Blåsinstrumenten är vida bättre än stråkinstrumenten i allmänhet.

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

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

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

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

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

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Bernhard Crusell

"The name of Bernhard Crusell (1775–1838) remains firmly linked with the clarinet. There is nothing surprising about this: Crusell was one of the outstanding 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 clarinettist 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 *Friðhofs saga*, which was widely circulated not merely in Sweden but also through published scores in Danish and German. Through his membership of the Par Bricole society, Crusell received a new aesthetic impetus in his composition of vocal music, a quality which can also be observed in a number of works for male chorus. The comic opera *Den lilla slavinnan* is another expression of this. The piece received its premiere in Stockholm in 1824. Further performances followed both elsewhere in Sweden and in Finland.

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

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Trans. Guy Dammann

Concertante in B-flat major, Op.3

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

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

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

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

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

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

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

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Källkommentar

Manuskript

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

Stämuppsättning:

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

Kommentar

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