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BERNHARD CRUSELL

1775–1838

Klarinettkonsert i B-dur

Clarinet Concerto in B-flat Major

Opus 11

Källkritisk utgåva av/Critical edition by Fabian Dahlström

Levande Musikarv och Kungl. Musikaliska akademien

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Klarinettkonsert B-dur

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BERNHARD CRUSELL

Konsert för klarinett och orkester B-dur

Concerto for Clarinet and Orchestra, B-flat Major

Op. 11

Utgiven av / Edited by
Fabian Dahlström

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Innehåll / Contents

Inledning vii
Introduction xiv

Konsert för klarinett och orkester, B-dur
Concerto for Clarinet and Orchestra,
B-flat Major 3

Critical Commentary 163

INLEDNING

Bernhard Crusell

Bernhard Henrik Crusell föddes den 15 oktober 1775 i Nystad i nuvarande Finland,[1] vid denna tidpunkt en del av Sverige. Hans far var en fattig bokbindare. Då Crusell var åtta år flyttade familjen till Nurmijärvi nära Helsingfors. Där kom han för första gången i kontakt med klarinetten hos en militärklarinettist och dennes fem söner, alla blivande militärmusiker. Som tolvåring antogs han som volontärmusiker vid änkedrottningens livregemente på fästningen Sveaborg utanför Helsingfors.

1791 förflyttades Crusell tillsammans med en av regementets bataljoner till huvudstaden Stockholm, där han några år verkade som militärmusiker, från 1792 som ledare för sitt regementes musikkår. Från 1793 till 1833 var han anställd som klarinettist vid Kungl. hovkapellet och framträdde ofta som klarinettsolist vid offentliga konserter fram till ca 1820.

På 1790-talet studerade Crusell musikteori för Georg Joseph Vogler, som 1786–1799 periodvis var verksam i Stockholm. Klarinettisten Crusell var i början av sin karriär i hög grad autodidakt och fick först 1798 verkligt kompetent undervisning under en fem månaders sejour hos Franz Tausch i Berlin. Crusell konserterade i samband härmed i Berlin och Hamburg tillsammans med andra musiker; detta förblev hans enda offentliga framträdanden på den europeiska kontinenten.

År 1803 vistades Crusell några månader i Paris för att studera komposition för Henri Montan Berton och François-Joseph Gossec. Han lärde då personligen känna åtskilliga framstående musiker, bland dem Stora operans celebre soloklarinettist Jean-Xavier Lefèvre, konsertmästaren Rodolphe Kreutzer och François Auber, som vid denna tidpunkt ännu inte var känd som tonsättare. I Paris erbjöds Crusell anställning vid italienska operan, men avböjde emedan den erbjudna lönen var lägre än den han väntade sig. Från vistelsen i Paris härstammar det möjligen första omnämnandet av en komposition av Crusell: en kvartett för klarinett och stråkinstrument. Huruvida denna kvartett är en tidig version av någon av de kvartetter vi nu känner (op. 2, op. 4 och op. 7/8) kan inte avgöras.

Efter Parisvistelsen framträdde Crusell också som tonsättare i Stockholm. Mest skrev han under denna period instrumentalmusik för eget bruk men även verk för några framstående blåsarkolleger i hovkapellet. 1811 företog han en resa till Leipzig i avsikt att finna en förläggare. Han inledde nu kontakten med Bureau de Musique, som 1800 hade grundats av Ambrosius Kühnel, och som 1814 skulle övertas av Carl Friedrich Peters.

Fr.o.m 1818 ledde Crusell sommartid militärorkestrar i Linköping och berikade härvid repertoaren inte endast med marscher och allehanda arrangemang för blåsorkester (bl.a. operauvertyrer och -melodier av Weber, Spohr, Rossini och andra), utan även med manskörssånger.

Sin sista längre utrikesresa företog Crusell 1822 till hälsobrunnarna i Karlsbad i sällskap med den berömde kemisten J.J. Berzelius. På återresan lärde han personligen känna förläggaren C.F. Peters i Leipzig och överenskom om utgivningen av några verk.

På 1820-talet komponerade Crusell huvudsakligen solosånger, bl.a. till texter ur *Frithiofs saga* av den svenske nationalskalden Esaias Tegnér. Operan *Lilla slavinnan* hade premiär 1824. Synnerligen uppskattad blev Crusell även som operaöversättare till svenska. Debuten skedde med *Figaros bröllop* 1821. Textens kvalitet anses ha medverkat till att Crusell 1822 invaldes i Götiska förbundet, en ledande litterär krets i Sverige vid denna tid. Crusells översättningar därefter gällde inte dussinrepertoar utan kvalitetsoperor som *Barberaren i Sevilla, Fidelio* och *Fra Diavolo*.

Under sitt sista levnadsår mottog Crusell Svenska akademiens stora guldmedalj. Han avled i Stockholm den 28 juli 1838.

Crusells klarinetter[2]

Den första klarinetten Crusell spelade på i Nurmijärvi hade endast två klaffar. Uppenbarligen användes dock vid de svenska musikkårerna redan på 1780-talet, då Crusell var volontär på Sveaborg, som standardinstrument klarinetten med fem klaffar (e, f♯, g♯, a´, b´). Sannolikt trakterade han ett sådant instrument även under sin första tid i Stockholm.

Senast under sin resa till Paris 1803 lärde Crusell känna klarinettens sjätte klaff (c♯´) hos Jean-Xavier Lefèvre, som anses ha introducerat denna nyhet. Av instrumentbyggaren Baumann – Lefèvres förtrogne – inköpte Crusell åtminstone en C-klarinett. Senare synes han ha använt endast tyska instrument. Åtminstone på 1810-talet var hans leverantör den framstående instrumentbyggaren Heinrich Grenser i Dresden, vars standarklarinetter i början av 1800-talet hade utbytbara stycken för stämning i B eller A samt klaffar för e, f♯, g♯, c♯´, g♯´, a´ och b´ samt drillklaff b´-c´´. Det är rimligt att anta, att Crusell komponerade solostämmorna i de tre klarinettkonserterna för just sådana instrument, som genom bl.a. en sofistikerad gaffelgreppsteknik möjliggör varje passage i principalstämman. Senare tillkommen klarinettmekanik förefaller inte behövas i Crusells klarinettkonserter.

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1. De biografiska uppgifterna bygger på Fabian Dahlström, *Bernhard Henrik Crusell*. Helsingfors, 1976 (Skrifter utgivna av Svenska litteratursällskapet i Finland; 470), s. 25-67.

2. Dahlström, a.a., s. 69-86.

Ännu 1822 diskuterade Crusell i Dresden ytterligare klaffars anbringande på ett av sina instrument hos Gustaf Wiesner, som övertagit Grensers verkstad. Åtminstone en av Crusells klarinetter, kanske till en del ombyggd av Wiesner, har utöver den ovan beskrivna Grenser-mekaniken klaffar för b, d♯´ och f´. Denna klarinett – som Crusell under sin livstid "med varm hand" skänkte åt överstelöjtnant I.F. Heland i Stockholm – förvaras i Musikmuseet i Stockholm (signum N. 43554; se ill. MMS 16).

Franz Tausch, den ledande klarinettvirtuosen i Tyskland som undervisade Crusell i Berlin 1798, och Jean-Xavier Lefèvre som Crusell umgicks med i Paris 1803, spelade klarinett på äldre sätt med rörbladet vänt uppåt. Såvitt man vet gjorde även Crusell detta i början av sin karriär. Huruvida han senare övergick till den nyare tekniken med rörbladet vänt nedåt kan inte fastställas men nog antas. Som argument härför kan bl.a. nämnas att den högsta tonen i Crusells stämmor för klarinett är g´´´, medan Tausch och Lefèvre på det äldre viset använde c´´´´ som högsta ton i sina verk.

I tidningar i Stockholm och i korrespondenser till *Allgemeine musikalische Zeitung* i Leipzig framhålls särskilt Crusells sköna tonbildning och vackra pianissimo. Ett yttrande av Crusells svärson, fagottisten Franz Preumayr, går i samma riktning. Efter en operaföreställning i Paris antecknar han den 30 januari 1830: "jag skänker gärna ett halvdussin av härvarande hela klarinettister emot en enda av Pappas toner".[3] Iakttagelser som dessa är indicier för att Crusell under sin mest fruktbara tid som klarinettvirtuos spelade med rörbladet vänt nedåt, vilket i motsats till den äldre tekniken gynnar kantabelt spel.

Crusells repertoar[4]

Såvitt man vet introducerades klarinetten på konsertestraden i Stockholm den 28 november 1779 då "2 nyligen till Staden ankomna och i K. Maj:ts tjänst antagna skickelige Clarinette-blåsare", Chr. T. Schlick och Aug. Henrich Davidsson, framträdde.[5] Därefter gavs klarinettkonserter då och då, bl.a. verk av Johan Fredrik Grenser, Georg Joseph Vogler, Edouard Du Puy och Franz Anton Hoffmeister. Dock var det först i och med Crusells framträdanden från ca 1793, som klarinetten i större skala kom till heders i den svenska huvudstaden. Han uppträdde med flera av tidens tekniskt mest krävande verk (Yost, Tausch) redan före avresan 1798 till Tausch i Berlin.

Under det decennium som följde efter sejouren i Berlin utökades Crusells repertoar med verk av Peter von Winter, Ludwig August Lebrun, Louis-Emanuel Jadin, Franz Krommer, W.A. Mozart och andra. Ofta saknas emellertid uppgift om tonsättare i de tidningsnotiser, där Crusells solistframträdanden omnämns. De klarinettkonserter av anonym tonsättare Crusell framförde före Parisresan är knappast av honom själv, medan några likaledes anonyma konserter, variationsverk m.m. som spelades efter hans hemkomst mycket väl kan vara hans egna.

På 1810-talet höll sig Crusell vid åtskilliga framträdanden till den redan inlärda repertoaren, som omfattade även kompositioner av honom själv. Av utländska verk synes endast en konsert av Philipp Jakob Riotte (uppförd 1810) och ett potpurri av Franz Danzi (uppfört 1816) ha tillkommit. Man söker på Crusells repertoar förgäves de konsertanta verk som komponerades av Ludwig Spohr och Carl Maria von Weber. Att Crusell 1815 hos Peters beställde Webers Variationer för klarinett och piano (över ett tema ur *Silvana* op. 33, 1811) är känt,[6] men något framförande har inte noterats. Rätt förvånande är att Crusell, då han enligt sin resedagbok den 5 juli 1822 i Dresden sammanträffade med Weber själv, antecknade att denne skrivit "6 operor hvaraf den sista der Freischütz", medan hans klarinettmusik totalt förbigås.[7]

Kammarmusik, klarinettobligati i operaarior m.m. kompletterade Crusells repertoar. Särskilt populär i Stockholm var Beethovens Septett op. 20 fr.o.m 1805. Crusell medverkade även vid framföranden av Franz Berwalds Septett.

Crusells klarinettkonserter

Tre klarinettkonserter av Crusell är kända: Ess-dur op. 1, f-moll op. 5 och B-dur op. 11. Opusordningen avser ordningsföljden för trycken i Leipzig. Ingen källa från Crusells tid rättfärdigar numreringen 1–3 som ibland påträffas på 1900-talet.

Tillkomsttiden

Crusells två egna verkförteckningar (i de korta självbiografierna 1825 resp. 1837)[8] saknar kompositionsår för de verk som nämns, alltså även för klarinettkonserterna. Ej heller föreligger andra källor med datering av Crusell själv.

I sin resedagbok 1803 berör Crusell inte någon klarinettkonsert som han själv skulle ha komponerat. Som ovan nämnts är det möjligt att någon av de konserter av anonym tonsättare han uppträdde med efter Parisresan var av honom själv. Dock är det först 1807 som en skriftlig källa (*Dagligt Allehanda*)[9] klart nämner Crusell som upphovs-

3. Franz Preumayr, *Rese-Journal* [10 Okt. 1829 - 4 Dec. 1830], Skma (hdskr. 329 a-d).

4. Dahlström, a.a., s. 87-96, 242-262.

5. Patrik Vretblad, *Konsertlivet i Stockholm under 1700-talet*. Stockholm: Norstedt, 1918, s. 207.

6. Brev från Crusell till Peters 10.2.1815, Stiftelsen Musikkulturens främjande, Stockholm (publ. Dahlström, a.a., s. 239 f.).

7. *Crusells resedagböcker*, utg. F. Dahlström, i *Bernhard Crusell: tonsättare, klarinettvirtuos*. Stockholm, 1977 (Kungl. Musikaliska akademiens skriftserie; 21), s. 24-166.

8. *Några biografiska anteckningar. Tvänne redaktioner* [1825, 1837], KB. Båda förteckningarna återges i Dahlström, a.a., s. 32-34.

9. Notis 20.3.1807.

man till en konsert, vars solostämma han själv spelade. De verk som främst kommer ifråga, ifall ordet "konsert" skall uppfattas bokstavligt i nutida mening, är konserterna op. 1 och 11; som nedan framgår uppgavs op. 5 vara "ny" år 1817.

Konserten op. 11 trycktes visserligen först i slutet av 1820-talet, men detta utesluter inte att den skulle ha komponerats tidigt; först i detta sena skede trycktes även variationerna op. 12 över Åhlströms visa *Goda gosse glaset töm,* ett verk som hade förekommit på konsertprogrammen i Stockholm i tidiga versioner från ca 1804. Vilkendera av de två konserterna op. 1 och op. 11 som komponerats och framförts först kan inte fastställas. Ej heller kan man bortse från möjligheten att ytterligare någon tidig klarinettkonsert existerat men gott förlorad.[10]

Möjligen har satserna Adagio och Rondo ur **Konsert i Ess-dur op. 1** tillkommit först, och det inledande allegrot i ett senare skede. Fr.o.m. 1803 uppträdde Crusell med *Adagio och Rondo* av Johan Fredrik Grenser (d. 1795);[11] ett lika benämnt verk av Edouard Du Puy (1770–1822) stod på repertoaren 1813.[12] Crusell uppträdde med satsparet "Adagio och Rondo" av egen komposition åtminstone 1814 och 1815,[13] troligen redan tidigare. Detta satspar nämns inte i hans verkförteckningar, däremot har en avskrift bevarats, där dessa satser ur op. 1 (kanske i en rätt tidig version) bildar en fristående helhet (se Critical Commentary, källa **B** i MMS 15).

I varje fall förevisade Crusell enligt sin resedagbok Ess-durkonserten, säkerligen komplett i tresatsig form, jämte andra kompositioner för bl.a. förläggaren Kühnel i Leipzig den 25 juli 1811. Crusell antecknade "stark approbation av både honom och Schicht". J.G. Schicht var vid denna tidpunkt Thomaskantor i Leipzig. Följande dag presenterade Crusell ytterligare verk för Kühnel, och den 28 besökte han såväl denne som förläggaren Gottfried Christoph Härtel. Slutligen antog Kühnel den 29 juli 1811 konserten i Ess-dur och kvartetten i Ess-dur op. 2 till tryckning. Den 1 juli mottog Crusell 70 Rd. som honorar, och verken utgavs snart därefter.

Konsert i f-moll op. 5. I en notis den 17 mars 1815 i *DA* nämns bland programnumren vid en konsert följande dag: "Ny klarinett-konsert, komponerad av och exequeras af Crusell". De verk som kan komma ifråga är, såvida den omnämnda konserten hör till de tryckta verken, konserterna i f-moll och B-dur (eventuellt i en omarbetning; "ny" behövde inte betyda ett i alla avseenden nykomponerat verk). I ett par bevarade brev från Crusell till C.F. Peters 1815 och 1816 omnämns f-moll-konserten inte, men däremot i ett brev den 25 april 1817, varvid han kallar den "mein neuester grand Concerto pour la Clarinette, in F-moll".[14] Säkerställt är sålunda att f-moll-konserten existerade 1817, sannolikt dock redan 1815. Konserten annonserades av Peters 1818.

Konsert i B-dur op. 11. Då Crusell den 16 augusti 1822 personligen sammanträffade med C.F. Peters i Leipzig förevisade han enligt resedagboken några verk: konserten i B-dur, variationerna i B-dur (op. 12), en samling militärmusik samt ett arrangemang för blåsare av Beethovens Septett op. 20. Avtal om tryckning av bl.a. konserten träffades, varpå Crusell enligt anteckning den 17 augusti lovade sända denna samt andra kompositioner "i vinter". Formuleringarna i dagboken säger ingenting om konsertens tillkomsttid och omständigheterna utesluter inte en omarbetning efter sommaren 1822. Det är inte känt när konserten i B-dur slutligen avsändes från Stockholm; den trycktes av Peters, jämte op. 12, först ca 1828.

Dedikationen

Op. 11 har tillägnats kronprins Oscar (1799–1859), son till Carl XIV Johan. Oscar, som skulle ärva kronan 1844, kallades till ledamot av Kungl. Musikaliska akademien redan 1813. Såsom synnerligen musikintresserad trakterade han pianot med framgång, men framträdde dessutom som tonsättare med en efterhand rätt omfattande produktion: marscher, manskörssånger, pianostycken, romanser m.m.

I samband med studier i Uppsala kom Oscar i kontakt med den krets kulturvänner, som uppstått där kring Malla Silfverstolpe och Erik Gustaf Geijer. Den 29 oktober 1819 hörde han hos general Lagerbring i Uppsala Crusells *Flyttfåglarna* för fyra röster och piano till text av Tegnér, sången behagade honom mycket.[15]

Om det rykte Oscars komponistbegåvning åtnjöt vittnar det brev Beethoven avsände från Wien till Carl XIV Johan den 1 mars 1823. Beethoven sade sig ha hört att tronföljaren "har en utpräglad talang för musiken. Måhända kunde jag öka hans lust härför och hjälpa till att utveckla hans begåvning". Planen förverkligades likväl inte; ej heller komponerade Beethoven något verk dedicerat till Oscar, efter att i brevet ha efterhört "vilken art av musik som bäst

10. Endast avskrifter av ett par fragment ur konsertanta verk som möjligen komponerats av Crusell är kända:

a) Clarinetto principale-stämman till en Concertino (Adagio, tema och variationer), i Svenska litteratursällskapet i Finland (hdskr. 275, s. 90- 94; publ. Dahlström, a.a., s. 263-267). Ett verk kallat "Adagio och variationer" av Crusell framfördes enligt tidningsnotiser i Stockholm av honom själv åtminstone 1805, 1812 och 1814. Verktiteln "Variationer" nämns åtskilliga gånger fr.o.m. 1804. Givetvis kan såväl "Adagio och variationer" som *Introduction et air suédois* op. 12 , med variationer över Åhlströms *Goda gosse glaset töm*, härvid avses.

b) Orkesterstämman Clarinetto secondo in B till Introduzione (Adagio) och Polonaise, Skma; fragmentet ingår i en Oboe II-stämma till konsert Ess-dur op. 1 som transponerats för klarinett i B och återgår sålunda kanske på en andra oboestämma till Introduzione och Polonaise. Crusell uppträdde enligt konsertnotiser med "Adagio och Polonoise" av egen komposition åtminstone 1810, 1811 och 1815.

11. Notiser i *DA*, 19.11.1803, 7.4.1804 m.fl.

12. Notis i *DA*, 13.10.1813.

13. Notiser i *DA*, 8.1.1814 och 9.11.1815.

14. Brev till Peters, Skma (publ. Dahlström, a.a., s. 240).

15. Alma Söderhjelm & Carl-Fredrik Palmstierna, *Oscar I.* Stockholm: Bonnier, 1944, s. 60.

kunde motsvara Eders Majestäts och herr Kronprinsens önskningar".[16] Den mest observerade musikaliska insatsen av Oscar ("en Musik-Älskare") var måhända, att han komponerade en del av musiken till Bernhard von Beskows skådespel Ryno, som ett tjugotal gånger uppfördes på operan 1834–1838.[17]

Om receptionen

Crusells europeiska ryktbarhet under hans livstid byggde på de tre klarinettkonserterna och hans övriga i Leipzig tryckta instrumentalverk, d.v.s. tre kvartetter för klarinett, violin, viola och cello op, 2, 4 och 7/8, Concertante för klarinett, horn, fagott och orkester op. 3, tre duor för två klarinetter op. 6, Divertimento för oboe och stråkkvartett op. 9 samt variationerna op. 12. Mycket få personer utanför Sverige hade hört honom spela; trots detta nämndes han bland de stora virtuoserna såsom Hermstedt, Bärmann o.s.v.

Konserten i B-dur recenserades i *AmZ* först 1830,[18] ett par år efter att den hade tryckts:

> "Ref. hatte öfters Gelegenheit, die Werke Crusells, dessen künstlerische Thätigkeit sich ausschliesslich nur seinem Instrumente, worauf er selbst als Virtuos glänzt, widmet, anzuhören und dabey zu bemerken, dass des Componisten Bestreben mehr dahin geht, durch anmuthige, seelenvolle und kräftige Melodieen[!] das Gemüth des Zuhörers anzusprechen, als durch schwieriges Passagenwerk zur blossen Bewunderung hinzureissen. Es fehlt zwar auch nicht in seinen Werken an glänzenden Passagen, aber ihre Ueberwindung ist darum leichter, da sie in dem gewöhnlichern Umfange und den natürlicheren Tonarten des Instruments bleiben; und wenn sie desshalb auch nicht so auffallend sind, wie viele in den Werken manches andern Componisten für dieses Instrument, so ist dafür ihr Gelingen und damit ihre Wirkung desto sicherer, da sie gut in den Fingern liegen. Doch der melodische Theil ist ihm die Hauptsache, wesswegen seine Adagios auch als vorzüglich gelungen gelten können.
>
> Vorliegendes Concert in B dur ist von derselben Beschaffenheit. Der erste Satz Allegro risoluto C Tact, kündigt sich durch kräftiges Unisono im Ritornelle grossartig an, worauf bald das Soloinstrument einen ähnlichen Aufschwung nimmt in einer Tirade, durch deren gelungene Ausführung der Zuhörer sicherlich für die ganze Folge aufmerksam gemacht wird. Durch mehre[re] Zwischenspiele des Orchesters, als wohl sonst gewöhnlich ist, wird es dem Solospieler leicht gemacht, seine Kraft zur Entfaltung aller Nüançen eines schönen Tons im Adagio (Es Dur C Tact) und zum brillanten Vortrage der Polonoise zu erhalten. Dieser Kunstgriff ist ein tüchtiger Beweiss von der Erfahrenheit des Meisters. Der erste Satz scheint der Tactzahl nach, als Composition für ein Blasinstrument, etwas zu lang zu seyn, doch beym Anhören möchte diess wohl kaum bemerkt werden, eben weil das Orchester durch kräftige Tutti's das Soloinstrument fleissig ablöst, auch die wohl angebrachten kleinen Solo's der übrigen Blasinstrumente dem Satze Mannigfaltigkeit geben.
>
> Die Wahl dieses Concerts zu einer öffentlichen Aufführung wird jedem Solospieler auf der Clarinette Ehre machen; jedoch wollte sich Hr. Crusell vielleicht entschliessen, auch in der für Blasinstrumente jetzt mehr beliebten kürzern Concertinoform zu schreiben, so würde er dadurch die Zahl seiner Freunde noch vermehren."

Recensionen vittnar om att Crusells musikaliska stil började betraktas som passé nu då concertinon och de rena virtuosstyckena hade slagit igenom. Snart var Crusell bortglömd på det internationella planet.

I Sverige var Crusells position stark i början av 1800-talet. En skribent i *AmZ* utropar 1827 Crusell till "der beliebteste schwedische Componist",[19] säkerligen ingen överdrift med tanke på den oerhörda popularitet som t.ex. hans sånger ur *Frithiofs saga* (Tegnér) då åtnjöt. Men även instrumentalverken utfördes. Concertante för klarinett, horn och fagott hörde sålunda länge till repertoaren, likaså klarinettkonserterna, inte minst tack vare Crusells elever, bland vilka man särskilt noterar Andreas Addner, som sedermera skulle kallas till förste klarinettist vid Kejserliga operan i Petersburg.

Likväl märktes den musikaliska stilkantringen efterhand även i Sverige, något som accentuerades av att nya tonsättare trädde fram: Adolf Fredrik Lindblad (1801–1878) och framför allt Franz Berwald (1796–1868) vilken, mycket belysande för den nya smaken, efter Crusells död 1838 skrev:

> "Hade han lefvad på en annan tid och under andra förhållanden så hade han också troligen uppnått mer än de första stegen till sångmöns tempel. [– – –] Skada, mer än skada om så mycken talent att den icke blef bättre adlad. Med något mindre talent och med något mera alvar för saken hade säkert Crusell uppnådt en betydande konsthöjd. Imellertid, hans och flera andra snillens villfarelser måste vi dock hufvudsakligt betrakta såsom en följd af det lysande arfvet utaf fransyska brokiga trasor som Gustaf den 3dje, salig i åtankan efterlemnade åt Sverge."[20]

Klarinettkonserterna av Crusell uppfördes fr.o.m. 1820-talet även i Finland, där ett allt starkare nationalmedvetande började utvecklas i hägnet av den autonomi, som givits landet av tsar Alexander I. Finland uppvisar överhuvudtaget ingen tonsättare före slutet av 1700-talet; det är alltså förståeligt att Crusells minne började vårdas också där, även om hans livsverk var förlagt till Stockholm. Det skall nämnas, att Crusell under sitt sista levnadsår komponerade och lät trycka tre sånger till texter av den finländske nationalskalden Johan Ludvig Runeberg.

Den första levnadsteckningen över Crusell publicerades, utgående från hans självbiografi 1825, redan under hans livstid på franska av Marianne d'Ehrenström.[21] Men den första kortfattade svenskspråkiga biografiska framställningen tillkom 1853 i Finland som ett kapitel i historikern

16. A.a., s. 233 f.

17. Frithiof Cronhamn, *En furstlig tonsättare*, i *Svensk musiktidning 5* (1885), s. 146. Musiken till Ryno är utgiven i Anders Wiklund, *Eduard Brendlers opera Ryno*, 1-2. Göteborg, 1991 (Skrifter från Musikvetenskapliga institutionen, Göteborg; 25).

18. Nr 27, spalt 447 f.

19. Nr 29, s. 242.

20. Brev 21.8.1838 till vinhandlaren Ernst Leonard Schlegel, i Berwaldska familjearkivet, Skma. Publ. i *Franz Berwald. Die Dokumente seines Lebens*. Kassel etc.: Bärenreiter, 1979, s. 186 f.

21. *Notices sur la littérature et les beaux-arts en Suède*, 2. Stockholm: Eckstein, 1826, s. 52-63.

H. Reinholms biografisamling *Finlands minnesvärde män*.[22] Därefter har Crusells position som "finländsk" tonsättare ofta överbetonats, särskilt på 1920- och 1930-talen.

I vår tid har Crusell på ett internationellt plan upplevt en renässans som gäller just de verk som ursprungligen gjorde hans namn känt utanför Sverige: de instrumentalkompositioner som trycktes i Leipzig under hans livstid. Crusell framstår i vår tid på klarinettkonsertens område som en fullvärdig generationskamrat till Weber och Spohr.

Generella kommentarer till editionen

Allmänt

Den grundläggande svårigheten beträffande editionen av Crusells klarinettkonserter är avsaknaden av primärkällor. Crusells handskrifter har gått förlorade. De påträffas varken i svenska bibliotek eller hos förlaget i Leipzig.[23]

De viktigaste sekundära källorna är de stämmor som trycktes under Crusells livstid i Leipzig (inget partitur utgavs i detta skede). Ehuru Leipzig-trycken uppvisar åtskilliga brister, har de lagts till grund för nu föreliggande utgåva – andra möjligheter står inte till buds med nuvarande källäge. Ingenting tyder på att Crusell skulle ha läst korrektur eller på annat sätt godkänt dessa tryck; de representerar sålunda sannolikt endast notstickarens tolkning, som ofta är alltför bristfällig.

Endast beträffande op. 1 föreligger svenska avskrifter från 1800-talets första hälft (se Critical Commentary i MMS 15). Dessa ger i viss mån kompletterande information, men kan inte betraktas som normgivande. De återspeglar sannolikt beträffande några detaljer traditionen i Stockholm och hovkapellet, men att avvikelserna gentemot Leipzig-trycken skulle vara sanktionerade av Crusell själv kan inte visas.

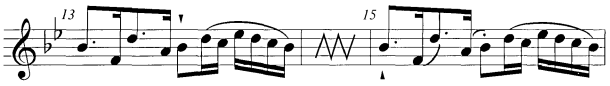
Flera omständigheter kan ha medverkat till Leipzigtryckens brister:

1) Crusells egen handstil är ofta otydlig beträffande bågars sträckning, tecknen punkt, kil och lodrätt streck och andra detaljer (t.ex. i manuskriptet till Concertino för fagott, Skma).

2) Förlagorna kan ha innehållit förkortad notering av okänd art och omfattning, något som kunnat leda till oklarheter.

3) Notstickarens förlaga kan även i övrigt ha varit oklar; möjligen avsände Crusell till Leipzig noter som varit i praktiskt bruk i Stockholm och som därvid fått olika ändringar och tillägg.

4) Notstickaren förefaller inte ens ha eftersträvat konsekvens. Ett exempel av många ingår i op. 11, Allegro risoluto, Vl. I, t. 13 och 15. Takterna har med allra största sannolikhet av Crusell avsetts vara identiska:



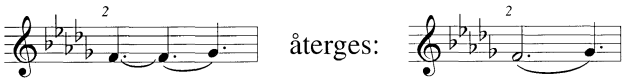
Ett antagande har dessutom tagit form under editionsarbetets förlopp. Det kan tänkas, att de partitur eller stämuppsättningar Crusell sände till Leipzig var sammanställda av material som representerade olika tillblivelsestadier av respektive verk, utan att en slutlig normaliserande överarbetning företagits. Flera olikheter mellan parallellställen som normalt brukar utformas identiskt skulle härigenom få sin förklaring. Det måhända tydligaste exemplet på sådana olika utformade parallellställen återfinns i op. 5, Allegro, t. 64 ff. och 249 ff., där differenser (som i denna utgåva försiktigt retuscherats, men som diskuteras i Critical Commentary; se MMS 16) bl.a. återfinns i Clar. Princ. och Vlc./Cb.; flera andra exempel skulle kunna nämnas.

Utgivaren har på grund av källmaterialets brister ofta tvingats välja mellan flera rimliga alternativ, om vilka en slutlig visshet f.n. inte kan nås. Att ge en fullständig redovisning för varje detaljolikhet mellan sekundärkällorna och föreliggande utgåva är därför meningslöst. I Critical Commentary behandlas sålunda huvudsakligen endast svårare problem, mest sådana som kan ha inverkan på utförandet, närmast fraseringen.

Genomgående principer

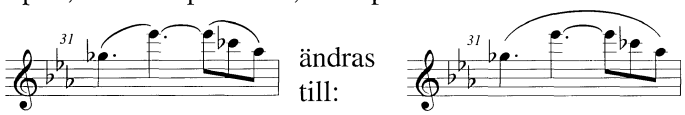
Generellt har modern notskrift eftersträvats, vilket bl.a. innebär att några notvärden omskrivits:

Op. 5, Andante pastorale, Vl. I

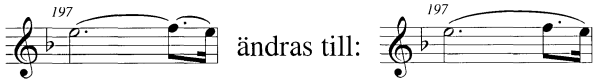


Bågar har omskrivits på nutida sätt. Exempel:

Op. 5, Andante pastorale, Clar. princ.



Op. 1, Allegro, Clar. princ.



Dynamiken

Beteckningen "*decres.*" har ersatts av "*dim.*". Pizzicato i stråkstämmorna förefaller implicera svag nyans. Därför har, där detta förefallit nödvändigt, *p* tillagts inom klammer.

22. Vol. 1. Helsingfors, 1853, s. 208-236, 478.

23. Brev från C. Peters till Helmer Winter 21.8.1925, i Sibeliusmuseum, Åbo ("ebenso wenig besitze ich Manuskripte dieses Autors").

Ornamenten
Förslagen är oenhetligt noterade i Leipzig-trycken och har i föreliggande utgåva normaliserats till 𝅘𝅥𝅯. Uppenbarligen avses av Crusell ofta korta förslag, dock ej alltid. Leipzig-tryckens notering av dubbelslag saknar konsekvens. I ett par fall har därför med noter utskrivet dubbelslag ersatts med tecknet ∾.

I några fall har drill över flera takter i Leipzig-trycken noterats med *tr*~~~~ samt bågar över taktstrecken; bågarna har nu utelämnats.

"Solo", "Tutti"
"Solo" (även "S") förekommer i Leipzig-trycken i följande situationer, dock ej helt konsekvent:

1) i Clar. princ. då stämman spelar solistiskt
2) i övriga stämmor efter tuttiavsnitt, varvid stämmorna får en ackompanjerande funktion
3) i en orkesterstämma (vanligen ett blåsinstrument) då denna har en solistisk replik
4) i enstaka fall i Vlc./Cb.-stämman då Cb. pauserar, varvid "Tutti" sammanfaller med att Cb. återinträder.

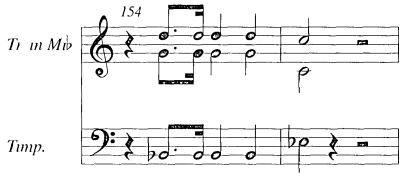
"Tutti" (även "T") markerar i alla stämmor tuttiavsnitten, men ej helt genomgående. I principalstämman förekommer härvid stundom *colla parte*-stämmor eller andra utfyllande passager. Inga uppgifter har bevarats rörande spelpraxis på denna punkt på Crusells tid. Det förefaller likväl osannolikt, att principalstämmans med "tutti" betecknade avsnitt alltid var avsedda att utföras. I ett fall, op. 5, Allegro, t. 41, förekommer tillägget "Oboe solo" för en passage i Clar. princ. inom ett tuttiavsnitt, vilket kan tyda på att det här i själva verket är fråga om sticknoter, ehuru tryckta i normal storlek. I ett annat fall, op. 11, Allegro risoluto, t. 1 ff., t. 23–25 och t. 36 ff., kan det däremot gälla för en solist högst välkomna uppvärmningstoner.

I denna utgåva bibehålls beteckningarna "Solo" och "Tutti" endast för Clar. princ. medan de har avlägsnats i övriga stämmor.

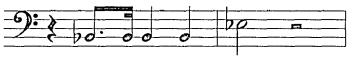
Divisinotering
Den speciellt i Vla. förekommande beteckningen "*a due*" har ersatts med "*div*". I några fall har "*div*". tillagts inom klammer av grepptekniska orsaker.

Pukstämman
Pukan är i Leipzig-trycken noterad transponerande, vilket har ersatts med klingande tonhöjd. Tidsenligt var, att Crusell ofta noterade olika notvärden i frassluten för pukan och trumpeterna, t.ex.:

Op. 1, Allegro



I föreliggande utgåva har pukstämman i sådana fall utan ytterligare kommentar övertagit trumpeternas notvärde och noterats:



Särskilda problem

Accenter och andra tecken för betoning
Accenttecknet och diminuendokilen (ej heller klart differentierade i de exempel på Crusells handstil vi känner) har ofta förväxlats i Leipzig-trycken. Sammanhanget, eventuella parallellställen och beträffande op. 1 de avskrifter som föreligger har beaktats innan utgivaren valt endera tecknet.

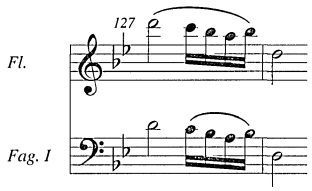
Accenttecknet och *sf* förekommer ibland i Leipzig-trycken dels i onödan dubblerande varandra, dels inkonsekvent så, att > utskrivits i en stämma och *sf* (även *fz* och i några fall – särskilt beträffande korta notvärden – *f* med klart accentuerande funktion) i en annan. Även *rf* förekommer i ett enstaka fall i op. 1. Källorna **B**, **C** och **D** för op. 1 antyder att en enhetlig noteringspraxis beträffande dessa accenter inte iakttogs i Crusells omgivning. Accenterna har av utgivaren förenhetligats med försiktig hand.

Den rätt ovanliga beteckningen *pf* (*poco forte*) som Crusell använder för betoning företrädesvis i op. 1, Rondo, har självfallet bibehållits.

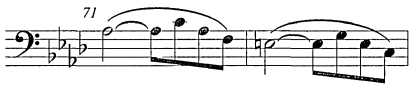
Kil och punkt
I Leipzig-trycken har som tecken för avsatta toner, även i kombination med båge, använts både punkt och kil. Punkten är det ojämförligt mest använda av dessa tecken. Kilen påträffas likväl rätt ymnigt i op. 1, särskilt i forte, medan den använts i mindre utsträckning i op. 11 och dessutom sporadiskt i principalstämman i op. 5. Jämförelser med parallellställen och parallellt förda stämmor visar likväl, att konsekvens i allra högsta grad saknas vid bruket av dessa tecken. Emedan i avskrifterna **B**, **C** och **D** av op. 1 (se Critical Commentary, MMS 15) endast punkten men aldrig kilen eller det lodräta strecket använts – detta vittnar kanske bättre än Leipzig-trycken om sedvänjan i Crusells miljö – har utgivaren konsekvent åtgivit källornas olika tecken med punkt. Möjligt är, att notstickaren i Leipzig utgående från en oklar förlaga eftersträvat en differentiering som i detta sammanhang saknar relevans.

Bågarnas sträckning och placering
Ett av de svåraste problemen beträffande Leipzig-trycken erbjuds av bågarnas ringa precisionsgrad. Deras sträckning har mångenstädes utfallit högst godtyckligt. Några uppenbart överlånga bågar behandlas i Critical Commentary. Bågar med från varandra avvikande sträckning kan finnas påfallande ofta i unisont förda stämmor. Fagottens båge i följande exempel är för kort:

Op. 11, Alla polacca

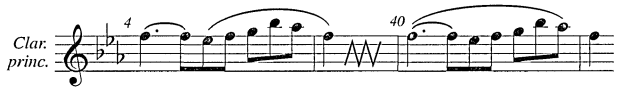


Ett exempel på alltför lång båge är en passage i op. 5, Allegro, cellostämman:



Fraseringen i övriga stämmor visar, att exemplets korta bågar är korrekta, medan de längre bågarna borde sträcka sig över endast tre 8-delar: c´-f resp. g-c.

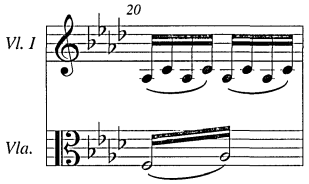
Bågarnas placering är ofta alltför vag, vilket illustreras av följande fras ur op. 5, Andante pastorale, och dess parallellställe:



Den defekt som vidlåder t. 4 – den längre bågen placerad alltför långt åt höger – förekommer särskilt ymnigt i trycket av op. 11.

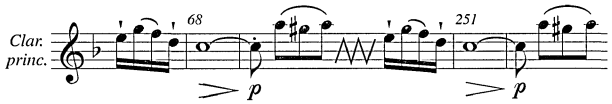
Bågarnas antal kan ge upphov till tvekan. I några fall skall en båge klart läsas som två, särskilt i kombination med abbreviaturer, t.ex.:

Op. 5, Rondo Allegretto

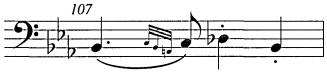


I andra fall – detta framgår av parallellställen – har flera bågar utskrivits i stället för en enda.

Bågsluten är stundom oklara i det avseendet, att en överflödig staccatopunkt utskrivits över bågslutet (kan återgå på Crusells penna). Detta illustreras av en jämförelse ur op. 1, Allegro, där det senare av parallellställena är naturligare ur spelteknisk synpunkt:

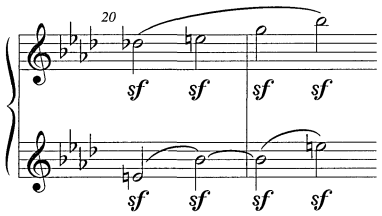


Ibland har bågsluten ersatts av en punkt, medan bågen slutar en not för tidigt. Jämförelser med motivets gestaltning i andra stämmor på flera parallellställen visar att följande takt i Vlc./Cb., op. 1, Allegro



borde ha båge B-dess, men ingen punkt på dess.

Klart överflödiga bågar som grumlar satsen påträffas i stort antal, t.ex. i t. 20 f. i op. 5, Allegro, där halvnoterna i Ob. I och II förenats med en båge över två takter, vilket klart strider mot blåsarens möjligheter att meningsfullt accentuera på angivet sätt:



Även motsatsen förekommer, d.v.s. bågar har i Leipzigtrycken uppenbart utelämnats, vilket visas av tydliga parallellställen.

Beträffande lösningen av problemen med bågarna har utgivaren om möjligt beaktat parallellställen, även besläktade avsnitt i de två andra konserterna, innan avgörandet träffats. Mera problematiska avgöranden, såsom tolkningarna av bågsluten med punkt, redovisas i Critical Commentary. Den exakta placeringen av dynamiska tecken, grupperingen av noter medelst balkar m.m. har likaså anpassats till sammanhanget med hänsyn till övriga stämmor och eventuella parallellställen; svårare avgöranden kommenteras i Critical Commentary.

Uppenbara tryckfel såsom klart felaktiga tonhöjder, noter i stället för pauser o.s.v., har korrigerats stillatigande. Likaså har dynamik och artikulation i de parvis sammanskrivna blåsarstämmorna utan särskild kommentar fått gälla båda stämmorna, i fall där beteckning av den ena stämman är otvetydig och den andra saknar beteckning.

Tillagda bågar liksom crescendo- och diminuendopilar har utförts streckade, staccatoprickar, accenttecken, siffror vid trioler etc. och accidentaler i mindre stil. Alla övriga tillägg har gjorts inom klamrar [ ].

***

Det är för utgivaren en kär plikt att framföra ett hjärtligt tack till Osmo Vänskä, kapellmästare och klarinettist, som genomläst de reviderade partituren och därvid gjort synnerligen värdefulla påpekanden.

Åbo 1995
Fabian Dahlström

PREFACE

Bernhard Crusell

Bernhard Henrik Crusell was born on October 15, 1775, in Uusikaupunki in present-day Finland,[1] which at the time was a part of Sweden. His father was an impoverished bookbinder. When Crusell was eight he moved with his family to Nurmijärvi in the vicinity of Helsinki. There he encountered the clarinet for the first time through a military clarinetist and his five sons, all future military band musicians. At the age of twelve he was accepted as a volunteer musician with the Dowager Queen Guard Regiment at the Sveaborg fortress outside of Helsinki.

In 1791 Crusell was transferred to the capital Stockholm with one of the regiment batallions. There he was active as a military musician, leading the music corps of his regiment from 1792 on. From 1793 to 1833 he was employed as a clarinetist with the Court Orchestra (the Royal Opera orchestra) and frequently performed as a clarinet soloist at public concerts up to about 1820.

In the 1790's Crusell studied music theory under Georg Joseph Vogler, who was intermittently active in Stockholm from 1786 to 1799. At the beginning of his career Crusell was self-taught in the extreme, and received really competent training only in 1798 during a five-month sojourn with Franz Tausch in Berlin. In this connection, Crusell gave concerts in Berlin and Hamburg together with other musicians. These were his only public performances on the European continent.

In 1803 Crusell spent some months in Paris studying composition under Henri Montan Berton and François-Joseph Gossec. This enabled him to get to know a number of outstanding musicians, among them the celebrated clarinet soloist of the Grand Opéra, Jean-Xavier Lefèvre, the leader of its orchestra, Rodolphe Kreutzer, and François Auber, not yet known as a composer. In Paris Crusell was offered a position at the Italian Opera but declined, since the proposed salary did not meet his expectations. The first possible mention of a Crusell composition stems from his Paris sojourn: a quartet for clarinet and strings. It cannot be determined whether this quartet is an early version of one of the quartets we know today (op. 2, op. 4 and op. 7/8).

After his time in Paris Crusell also appeared as composer in Stockholm. At this time he mostly composed instrumental music for his own use, but also works for some outstanding wind instrument colleagues in the Court Orchestra. 1811 he made a trip to Leipzig in order to find a publisher. This launched his contact with the Bureau de Musique, founded in 1800 by Ambrosius Kühnel. It would be taken over by Carl Friedrich Peters in 1814.

From 1818 on Crusell led military orchestras in Linköping in the summer, enriching the repertoire not only with marches and a variety of arrangements for brass band (such as opera overtures and melodies by Weber, Spohr, Rossini and others), but also with pieces for male choir.

Crusell undertook his last major trip abroad in 1822, to the health spas at Karlsbad, in the company of the renowned chemist J.J. Berzelius. On the return journey he made the personal acquaintance of the publisher C.F. Peters in Leipzig, with whom he made an arrangement for the publication of several of his works.

In the 1820's Crusell composed primarily solo songs, among others to texts from *Frithiof's Saga* by the Swedish poet laureate Esaias Tegnér. The opera *Lilla slavinnan* had its first performance in 1824. Crusell was also highly acclaimed as translator of operas into Swedish. His debut was in 1821 with *Le nozze di Figaro*. The quality of the text is presumed to have contributed to Crusell's election to the Geatish League, a leading literary circle in Sweden at this time. From this time on Crusell's translations did not concern routine repertoire but quality operas such as *The Barber of Seville, Fidelio* and *Fra Diavolo*.

In the last year of his life Crusell received the large gold medal of the Swedish Academy. He died in Stockholm on 28 July, 1838.

Crusell's Clarinets[2]

Crusells first clarinet in Nurmijärvi had only two keys. Yet apparently even in the 1780's, when Crusell was a volunteer at Sveaborg, Swedish bands used clarinets with five keys e, f♯, g♯, a′, b♭′ as their standard instrument. In all likelihood he also played upon such an instrument early on in Stockholm.

At the latest during his Paris sojourn in 1803 Crusell encountered the sixth clarinet key (c♯′) through Jean-Xavier Lefèvre, who is regarded as the originator of this novelty. Crusell purchased at least one C clarinet from the instrument maker Baumann, Lefèvre's confidant. Later he seems to have used only German instruments. At least in the 1810's his supplier was the outstanding instrument maker Heinrich Grenser in Dresden, whose standard clarinets in the early nineteenth century had removable joints for tuning in B flat or A and keys for e, f♯, g♯, c♯′, g♯′, a′ and b♭′ as well as a trill key b♭′-c′′. It is reasonable to assume that Crusell composed the solo parts of the three clarinet concertos for exactly such instruments, on which a sophisticated fork fingering technique makes every passage in the solo part possible. The mechanics of later clarinets

1. Biographical information relies on Fabian Dahlström, *Bernhard Henrik Crusell*. Helsingfors, 1976 (Skrifter utgivna av Svenska litteratursällskapet i Finland; 470), pp. 25-67.

2. Dahlström, op. cit., pp. 69-86.

appear not to be needed for Crusell's clarinet concertos.

As late as 1822 Crusell discussed the application of additional keys on one of his clarinets with Gustav Wiesner (who had taken over Grenser's workshop) in Dresden. At least one of Crusell's clarinets, perhaps in part modified by Wiesner, has keys for b♭´, d♯´ and f´ in addition to the Grenser mechanics described above. This clarinet–which Crusell at some point presented to lieutenant colonel I.F. Heland in Stockholm "with a warm hand"–is kept in the Stockholm Music Museum (inventory no. N. 43554; see ill. MMS 16).

Franz Tausch, who was the leading clarinet virtuoso in Germany at the time and taught Crusell in Berlin in 1798, and Jean-Xavier Lefèvre with whom Crusell kept company in Paris in 1803, both played the clarinet in the old way, reed turned upwards. As far as is known Crusell did likewise at the beginning of his career. It cannot be said with certainty whether he eventually switched to the newer technique of reed turned downward, but it is a likely assumption. In support, one might mention that the highest note in Crusell's clarinet parts is g´´´, while Tausch and Lefèvre in the older way made use of c´´´´ as highest note.

Stockholm newspapers and notices in the *Allgemeine musikalische Zeitung* in Leipzig emphasize Crusell's beautiful tone and pianissimo in particular. A statement by Crusell's son-in-law Franz Preumayr, a bassoonist, tends in the same direction. After a Paris opera performance he made the following note on January 30, 1830: "I would gladly give half a dozen whole clarinetists here for a single one of Dad's notes."[3] Observations such as these indicate that during his most productive time as clarinet virtuoso Crusell played with the reed turned downward, which in contrast to the older technique favors cantabile playing.

Crusell's Repertoire[4]

As far as is known, the clarinet was introduced to the concert stage in Stockholm on 28 November, 1779, when "2 recently arrived expert clarinet-blowers taken into His Majesty's service", Chr. T. Schlick and Aug. Heinrich Davidsson, performed.[5] From that time on, the clarinet occasionally appeared in concerts, including works by Johan Fredrik Grenser, Georg Joseph Vogler, Edouard Du Puy and Franz Anton Hoffmeister. It was, however, only with Crusell's public performances from about 1793 on that the clarinet found more extensive favor in the Swedish capital. He performed some of the technically most demanding works of his time (Yost, Tausch) even before his departure in 1798 to study with Tausch in Berlin.

In the decade following his Berlin sojourn, Crusell's repertoire was enlarged with works by Peter von Winter, Ludwig August Lebrun, Louis-Emanuel Jadin, Franz Krommer, W.A. Mozart and others. The newspaper notices that mention Crusell's performances often do not name the composer, however. The clarinet concertos of unnamed composers performed by Crusell before his stay in Paris are hardly by himself, though some similarly anonymous concertos, variations etc. that he played after his return might very well be his own works.

For many of his performances in the 1810's Crusell kept to his established repertoire, which also included his own works. Of works added from foreign sources there is only a concerto by Philipp Jakob Riotte (performed in 1810) and a medley by Franz Danzi (performed in 1816). One searches in vain in his repertoire for concertante works composed by Ludwig Spohr and Carl Maria von Weber. It is known that Crusell ordered Weber's Variations for clarinet and piano (on a theme from *Silvana* op. 33, 1811) from Peters in 1815,[6] but no public performance has been noted. It is rather surprising that Crusell, when, according to his travel journal,[7] he personally met with Weber on July 5, 1822, in Dresden, made a note of the fact that Weber had written "6 operas of which the last is Der Freischütz," while completely neglecting his clarinet pieces.

Chamber music, clarinet obligati in operatic arias etc. completed Crusell's repertoire. Beethoven's Septet op. 20 was particularly popular in Stockholm beginning in 1805. Crusell also took part in performances of Franz Berwald's Septet.

Crusell's Clarinet Concertos

Three clarinet concertos by Crusell are known: in E-flat major op. 1, in F minor op. 5 and in B-flat major op. 11. The opus numbering refers to the Leipzig printing sequence. No source from Crusell's time justifies a 1–3 numbering sometimes encountered in the twentieth century.

Time of origin

Crusell's own two listings of his works (in the short autobiographies of 1825 and 1837, respectively[8]) lack dates for the compositions mentioned, and this includes the clarinet

3. Franz Preumayr, *Rese-Journal* [10 Oct. 1829 - 4 Dec. 1830], in Skma (ms. 329 a-d).

4. Dahlström, op. cit., pp. 87-96, 242-262.

5. Patrik Vretblad, *Konsertlivet i Stockholm under 1700-talet.* Stockholm: Norstedt, 1918, p. 207.

6. Letter from Crusell to Peters of February 10, 1815, in Stiftelsen Musikkulturens främjande, Stockholm (also published in Dahlström, op. cit., pp. 239 f.).

7. *Crusells resedagböcker,* ed. F. Dahlström in *Bernhard Crusell: tonsättare, klarinettvirtuos.* Stockholm, 1977 (Kungl. Musikaliska akademiens skriftserie; 21), pp. 24-166.

8. *Några biografiska anteckningar. Tvänne redaktioner* [1825, 1837], KB. Both listings are reproduced in Dahlström, op. cit., pp. 32-34.

concertos. No other sources are available with datings by Crusell himself.

In his travel journal of 1803 Crusell does not mention any clarinet concerto of his own hand. As already mentioned, it is possible that one of the anonymous concertos he subsequently performed was his own. It is, however, only in 1807 that a written source (the Stockholm newspaper *Dagligt Allehanda*[9]) clearly indicates Crusell as the composer of a concerto whose solo part he played himself. If the word "concerto" is taken literally in its modern sense, this pertains primarily to the concertos op. 1 and 11; as detailed below, op. 5 was said to be "new" in 1817.

The concerto op. 11 was not printed until the end of the 1820's, but this does not exclude an early date of composition. The variations op. 12 on Åhlström's song *Goda gosse glaset töm* were also printed only at this late stage, though they had figured in early versions on Stockholm concert programs from about 1804. It cannot be determined which of the two concertos op. 1 and op. 11 was composed first. The possibility that some additional early clarinet concerto might have existed and been lost also cannot be discounted.[10]

Possibly the movements Adagio and Rondo of **Concerto in E-flat major op. 1** were composed first, and the introductory Allegro only later. From 1803 on Crusell performed *Adagio and Rondo* by Johan Fredrik Grenser (d. 1795),[11] and a homonymous work by Edouard Du Puy (1770–1822) was in his repertoire in 1813.[12] Crusell performed his own pair of movements named "Adagio and Rondo" at least in 1814 and 1815,[13] and probably even earlier. This pair of movements is not mentioned in his listings of his works. However, a copy in which this pair of movements from op. 1 (perhaps in a rather early version) form an independent unit has been preserved (see Critical Commentary in MMS 15, source **B**).

Be that as it may, Crusell, according to his travel journal, showed the E-flat major concerto, in all probability complete in three movements, along with other compositions to among others the publisher Kühnel in Leipzig on 25 July, 1811. Crusell made a note of "strong approbation from both him and Schicht". J.G. Schicht was at the time Thomas cantor in Leipzig. The next day Crusell introduced Kühnel to additional works, and on the 28th he visited both him and the publisher Gottfried Christoph Härtel. Finally Kühnel, on 29 July, 1811, undertook to publish the concerto in E-flat major and the quartet in E-flat major op. 2. On 1 July Crusell received 70 *Riksdaler* (former Swedish currency) in payment, and the works were published soon thereafter.

Concerto in F minor op. 5. In a notice of March 17, 1815, in *DA* the program items of a concert scheduled for the following day are said to include: "New clarinet concerto, composed and executed by Crusell." If the concerto in question belongs among the printed works, this may pertain to the concerto in F minor or B flat-major (perhaps revised; "new" need not refer to an altogether newly composed work). In a couple of preserved letters from Crusell to C.F. Peters of 1815 and 1816 the F minor concerto is not mentioned. It is, however, mentioned in a letter of April 25, 1817, in which he calls it "mein neuester grand Concerto pour la Clarinette, in F-moll."[14] Thus we know that the F minor concerto existed in 1817, but probably already in 1815. The concerto was offered for sale by Peters in 1818.

Concerto in B-flat major op. 11. When Crusell, according to his travel journal, met with C.F. Peters in Leipzig on August 16, 1822, he showed him the following works: the concerto in B-flat major, the variations in B-flat major (op. 12), a collection of military music and an arrangement for winds of Beethoven's Septet op. 20. They reached agreement on the printing of the concerto among other items, upon which Crusell, according to a note he made, promised to send that work and other compositions "this winter." The phrasing in the diary says nothing about the time of composition of the concerto, and the circumstances do not exclude a revision after the summer of 1822. It is not known when the concerto in B-flat major finally was dispatched from Stockholm; it, along with op. 12, was not printed by Peters until around 1828.

The dedication

The concerto op. 11 is dedicated to Crown Prince Oscar (1799–1859), the son of Carl XIV Johan. Oscar, who would inherit the crown in 1844, was made a member of the Royal Academy of Music already in 1813. He was intensely interested in music, and was accomplished on the piano. In addition he was active as a composer with an eventually rather extensive production: marches, pieces for male choir as well as piano, romances, etc.

9. Notice of March 20, 1807.

10. Only copies of a few fragments of concertante works possibly composed by Crusell are known:

a) The clarinetto principale part to a Concertino (Adagio, theme and variations), Svenska litteratursällskapet i Finland, ms. 275, pp. 90-94 (published in Dahlström, op. cit., pp. 263-267). A work called "Adagio and variations" by Crusell was according to newspaper notices in Stockholm performed by himself at least in 1805, 1812 and 1814. The work title "Variations" is repeatedly mentioned from 1804 on. This may of course refer to either "Adagio and variations" or *Introduction et air suédois* op. 12, with variations on Åhlström's *Goda gosse glaset töm*.

b) The orchestral part Clarinetto Secondo in B flat to Introduzione (Adagio) and Polonaise (in Skma); the fragment is part of an Oboe II part of the concerto in E-flat major op. 1 transposed for B-flat clarinet, and thus may be traceable to a second oboe part of Introduzione and Polonaise. According to concert notices Crusell performed his own "Adagio and Polonoise" at least in 1810, 1811 and 1815.

11. Notices in *DA*, November 19, 1803, April 7, 1804 and others.

12. Notice in *DA*, October 13, 1813.

13. Notices in *DA*, January 8, 1814, and November 9, 1815.

14. Letter to Peters, in Skma (published in Dahlström, op. cit., p. 240).

In the course of his studies at Uppsala, Oscar established contact with the cultural circle which had grown there around Malla Silfverstolpe and Erik Gustaf Geijer. On October 29, 1819, he heard, at general Lagerbring's in Uppsala, Crusell's *Flyttfåglarna* for four voices and piano to words by Tegnér. The song pleased him greatly.[15]

A letter Beethoven sent from Vienna to Carl XIV Johan on 1 March, 1823, bears witness to the high repute of Oscar's talent as a composer. Beethoven states that he has heard that the heir to the throne "has a marked talent for music. Perhaps I could increase his urge in this regard and help develop his talent." Nothing came of the plan, however, nor did Beethoven compose any work dedicated to Oscar, though in his letter he inquired "what kind of music best would meet the wishes of Your Majesty and the Crown Prince."[16] The most noted musical accomplishment by Oscar ("a music-lover") was perhaps that he composed part of the music to Bernhard von Beskow's play *Ryno*, performed some twenty times at the Opera from 1834 to 1838.[17]

Reception

During his lifetime Crusell's European reputation was based on the three clarinet concertos and the rest of his instrumental works printed in Leipzig, that is, three quartets for clarinet, violin, viola and cello op. 2, 4 and 7/8, Concertante for clarinet, horn, bassoon and orchestra op. 3, three duos for two clarinets op. 6, Divertimento for oboe and string quartet op. 9, and the variations op. 12. Few people outside of Sweden had heard him play; even so he was mentioned among the great virtuosos such as Hermstedt, Bärmann and the like.

The concerto in B-flat major was reviewed in *AmZ* only in 1830,[18] a couple of years after its printing:

> "The reviewer has had repeated opportunities to hear the works of Crusell, who devotes his creativity exclusively to the instrument on which he shines as a virtuoso. This has disclosed that the composer's efforts are turned more to addressing the emotions of the listener through evocative, soulful and powerful melodies, than to excite mere admiration through difficult passages. Not that there is a dearth of brilliant passages in his works, but their mastery is facilitated by their remaining within the natural range and tonalities of the instrument; and should they therefore not be as conspicuous as those of the works of some composers for this instrument, their execution and their effect is the more secure, since they fit the fingers. Yet the melodic aspect is for him the first priority, for which reason his Adagios can be esteemed as exemplary.
>
> The concerto in B-flat major we have before us is of the same nature. The first movement, Allegro risoluto in 4/4 time, announces itself magnificently through a powerful unisono in the ritornello. Soon a similar surge is produced by a run of the solo instrument, whose felicitous execution surely alerts the listener to the entire sequel. Through several interludes by the orchestra–something not in itself unusual–the soloist is enabled to gather his strength for unfolding all the nuances of a beautiful tone in the Adagio (E-flat major in 4/4 time) and for the brilliant execution of the polonaise. This approach is a good proof of the master's experience. From the number of measures the first movement would seem to be a bit too long for a composition for a wind instrument, though in listening this might hardly be noticed, just because the orchestra relieves the soloist through powerful tuttis, and the well placed small solos of the other wind instruments lend variety to the movement.
>
> The choice of this concerto for a public performance will resound to the credit of every clarinet soloist; still I would encourage Mr. Crusell to write in the shorter concertino form, which now is in favor also for wind instruments. This would even further increase the number of his friends."

The review indicates that Crusell's musical style began to be regarded as passé now that the concertino and purely virtuoso pieces had become popular. Internationally, Crusell was soon forgotten.

In Sweden Crusell's position was strong in the early nineteenth century. In 1827 a writer in the *AmZ* declared Crusell to be "the most beloved Swedish composer,"[19] hardly an exaggeration considering the enormous popularity at the time of, for example, his *Frithiof's Saga* songs. But his instrumental works, too, were performed. Thus his Concertante for clarinet, horn and bassoon remained on the repertoire for a long time, as did his clarinet concertos, not least through the efforts of his pupils. Among them one notes in particular Andreas Addner, who eventually assumed the position of first clarinetist with the Imperial Opera in Petersburg.

Nevertheless, the musical change of style gradually made its impact felt in Sweden as well, a trend reinforced by the emergence of new composers: Adolf Fredrik Lindblad (1801–1878) and above all Franz Berwald (1796–1868). Revealing much about the new taste, the latter, after Crusell's death in 1838, wrote:

> "Had he lived in another time and under other circumstances he would probably have reached more than the first steps of the temple of the muse. [---] A pity and worse that so much talent was not refined in a better way. With somewhat less talent and more seriousness in the matter, Crusell would certainly have attained to a far higher level of art. We must, however, regard his and several other talents' vagaries as a consequence, in the main, of the shining inheritance of gaudy French rags bequeathed Sweden by Gustavus III, blessed be his memory."[20]

From the 1820's on Crusell's clarinet concertos were also performed in Finland, where a growing national consciousness was developing in the context of the autonomy

15. Alma Söderhjelm & Carl-Fredrik Palmstierna, *Oscar I.* Stockholm: Bonnier, 1944, p. 60.

16. Op. cit., pp. 233 f.

17. Frithiof Cronhamn, *En furstlig tonsättare,* in *Svensk musiktidning 5* (1855), p. 146. The music of *Ryno* has been edited in Anders Wiklund, *Eduard Brendlers opera Ryno,* 1-2. Göteborg, 1991 (Skrifter från musikvetenskapliga institutionen, Göteborg; 25).

18. No. 27, col. 447 f. For the German original, see p. x.

19. No. 29, p. 242.

20. Letter of August 21, 1838, to the wine merchant Ernst Leonard Schlegel, in the Berwald family archives, Skma. Published in *Franz Berwald. Die Dokumente seines Lebens*. Kassel etc.: Bärenreiter, 1979, pp. 186 f.

which had been given the country by Czar Alexander I. There simply is no Finnish composer before the end of the eighteenth century; thus it is understandable that Crusell's memory should be cultivated there too, even though his career unfolded in Stockholm. It should be mentioned that in the last year of his life, Crusell composed and had printed three songs to words by the Finnish national poet Johan Ludvig Runeberg.

The first Crusell biography, based on his autobiography of 1825, was published in French by Marianne d'Ehrenström, already during his lifetime.[21] Yet the first short biographical presentation in Swedish appeared in 1853 in Finland as a chapter in the collection of biographies entitled *Finlands minnesvärde män* by the historian H. Reinholm.[22] Since then Crusell's role as "Finnish" composer has often been exaggerated, particularly in the 1920's and 1930's.

In our own time Crusell has had a renaissance internationally, and this through the very works that originally carried his name beyond the borders of Sweden: the instrumental works printed in Leipzig during his lifetime. In the area of the clarinet concerto, Crusell today appears as a full-fledged generational peer of Weber and Spohr.

General Comments on the Edition

General

The fundamental editorial difficulty connected with the clarinet concertos is the lack of primary sources. Crusell's manuscripts have been lost. They are to be found neither in Swedish libraries nor at the publisher in Leipzig.[23]

The principal secondary sources are the parts printed during Crusell's lifetime in Leipzig (no full score was issued at that time). Though the Leipzig prints exhibit considerable deficiencies, they form the basis of the present edition–the present state of the source materials offers no alternative. Nothing indicates that Crusell might have proof-read or in any other way approved these prints; in all likelihood they represent the interpretation of the engraver only, often all too deficient.

Only in the case of op. 1 do we have Swedish copies from the first half of the nineteenth century (see Critical Commentary of MMS 15). These provide a certain amount of complementary information, but should not be regarded as normative. In some details they are likely to reflect tradition in Stockholm and the Court Orchestra, but there is no evidence that deviations from the Leipzig prints were sanctioned by Crusell himself.

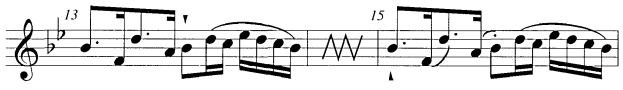
A number of circumstances may have contributed to the defects of the Leipzig prints:

1) Crusell's hand is often vague on matters such as the extent of slurs, the signs dot, wedge and vertical dash, and other details (e.g. in the manuscript of Concertino for bassoon, Skma).

2) The originals may have contained shorthand notations of unknown type and extent as sources of ambiguity.

3) The exemplars from which the engraver worked might have been unclear in other respects; it is possible that Crusell sent scores to Leipzig that had seen use in Stockholm in the course of which they had received various emendations and addenda.

4) The engraver does not even seem to have aimed at consistency. One example among many is found in op. 11, Allegro risoluto, Vl. I, mm. 13 and 15. In all likelihood Crusell regarded these bars as identical:



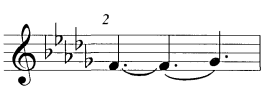
In addition, a hypothesis has emerged in the course of the present editorial work. It is conceivable that the scores or sets of parts that Crusell sent to Leipzig were composits of material representing different stages in the genesis of a given work not subjected to a global normalizing procedure. This would explain differences between parallel passages that normally would receive identical notation. Perhaps the clearest example of such parallel passages with divergent notation is to be found in op. 5, Allegro, mm. 64 ff. and 249 ff., where differences (which have been cautiously retouched in this edition, as discussed in the Critical Commentary of MMS 16) appear, inter alia, in Clar. princ. and Vlc./Cb; several other examples might be cited.

Because of the deficiencies of the source materials the editor has repeatedly been forced to choose between several plausible alternatives, concerning which no final certainty is to be had in the present state of the sources. Therefore it would hardly be meaningful to give a full account of each detailed difference between the secondary sources and this edition. Accordingly, the Critical Commentary concentrates on the more difficult problems, in particular those that may influence execution, particularly phrasing.

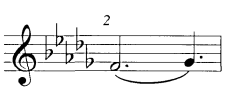
Principles

Generally the aim has been to employ contemporary notation. Among other things this has meant rewriting some note values:

Op. 5, Andante pastorale, Vl. I



is reproduced as:



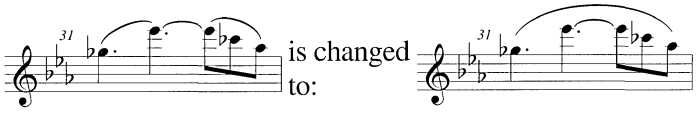
21. *Notices sur la littérature et les beaux-arts en Suède*, 2. Stockholm: Eckstein, 1826, pp. 52-63.

22. Vol. 1. Helsingfors 1853, pp. 208-236, 478.

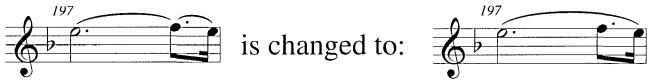
23. Letter from C. Peters to Helmer Winter of August 21, 1925, in Sibeliusmuseum, Åbo ("ebenso wenig besitze ich Manuskripte dieses Autors").

Slurs are rendered in the modern manner, for example:

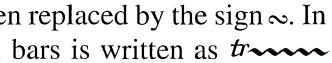
Op. 5, Andante pastorale, Clar. princ.



Op. 1, Allegro, Clar. princ.



Dynamics
"*Decres.*" has been normalized to "*dim.*". Pizzicato in string parts appears to imply a soft nuance. Where it appeared necessary, *p* has therefore been added within square brackets.

Embellishments
Appoggiaturas are inconsistently notated in the Leipzig prints, and have been normalized to in this edition. It seems evident that Crusell often intends short appoggiaturas, but not always. The notation of turns lacks consistency in the Leipzig prints. In a couple of cases a turn written out in notes has therefore been replaced by the sign ∾. In a few cases a trill over several bars is written as  with ties bridging the measures; here the ties have been omitted.

"Solo", "Tutti"
"Solo" (or "S") is written out in the Leipzig prints in the following situations, though not with full consistency:

1) in Clar. princ. when the part is played as solo

2) in other parts after tutti passages, giving the parts accompaniment function

3) in an orchestral part (usually a wind instrument) when it has a soloistic contribution

4) on rare occasions in the Vlc./Cb.-part when Cb. pauses and "Tutti" coincides with the re-entry of Cb.

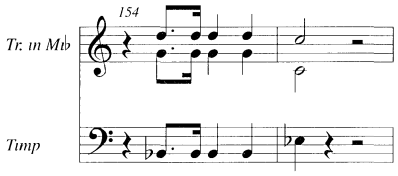
In all parts "Tutti" (or "T") indicates tutti passages, but not entirely consistently. Here the principal part occasionally plays colla parte or other filling passages. No indications have come down to us from the time of Crusell concerning performance practice in this regard. All the same it appears unlikely that passages marked "tutti" in the principal part always were meant to be executed. In one case, op. 5, Allegro, m. 41, there is the addition "Oboe solo" to a Clar. princ. passage in a tutti section, which might indicate that we actually are dealing with cue notes, though engraved in normal size. In another case, op. 11, Allegro risoluto, mm. 1 ff., 23–25 and 36 ff. it might on the other hand be a matter of warm-up notes, most welcome to a soloist.

In this edition the designations "Solo" and "Tutti" are retained only for Clar. princ. They have been discarded in all other parts.

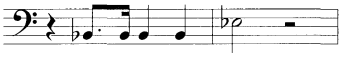
Divisi notation
The designation "*a due*", particularly frequent in Vla., has been replaced by "*div*". In some cases "*div.*" has been added within square brackets for reasons of fingering technique.

The timpani part
The Leipzig prints render the timpani part transposing, for which sounding pitch has been substituted here. According to contemporaneous practice Crusell often wrote different note values in phrase endings for timpani and trumpets, for example:

Op. 1, Allegro



In such cases the present edition lets the timpani take over the note value of the trumpets, without further comment:



Special problems

Accents and other indications of emphasis
The accent mark > and the diminuendo wedge (also not clearly differentiated in the examples of Crusell's hand we know) are often confused in the Leipzig prints. The context, possible parallel passages and, in the case of op. 1, available copies have been taken into account in the editor's choice between these signs.

In the Leipzig prints the accent mark > and *sf* sometimes occur with unnecessary redundancy, and also inconsistently, in that > may occur in one part and *sf* (or *fz* and in some cases–in particular at short note values–*f* with clearly accentuating function) in another. *Rf*, too, occurs in one instance in op. 1. Sources **B, C** and **D** for op. 1 indicate that no uniform notational convention was observed for these accents in Crusell's surroundings. The accents have been cautiously regularized by the editor.

The rather unusual designation *pf (poco forte)* used by Crusell for emphasis primarily in op. 1, Rondo, has naturally been retained.

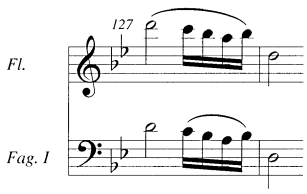
Wedge and dot
The Leipzig prints use both dot and wedge for non legato notes, even in combination with slur. The dot is the by far more frequently used of these signs. Nevertheless, the wedge makes frequent appearances in op. 1, particularly in forte passages, while being more sparingly used in op. 11 and sporadically in op. 5. Comparison with parallel passa-

ges and parts nevertheless shows a marked absence of consistency in the use of these signs. Since only the dot but never the wedge or the vertical dash occurs in copies **B, C** and **D** of op. 1 (see Critical Commentary of MMS 15)–perhaps a better indication of usage in Crusell's milieu than the Leipzig prints–the editor has consistently rendered the various signs with a dot. It is possible that the Leipzig engraver, faced with an unclear original, attempted a differentiation which in this case is irrelevant.

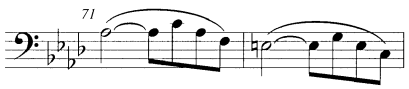
The length and placement of slurs

One of the most difficult problems connected with the Leipzig prints concerns the low precision of slurs. Their length is in many places arbitrary. Some obviously overly long slurs are dealt with in the Critical Commentary. Slurs with divergent extent can appear conspicuously often in unison parts. The slur of the bassoon in the following example is too short:

Op. 11, Alla polacca

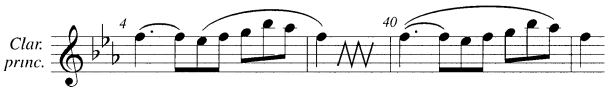


An example of too long a slur occurs in the cello part of a passage in op. 5, Allegro:



The phrasing in other parts shows that the slurs ought to cover only three eighths: c´-f and g-c respectively.

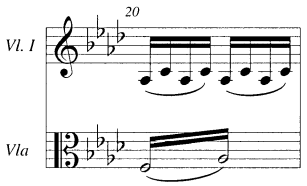
The placement of slurs is often too vague, as shown by a passage from op. 5, Andante pastorale, and its parallel:



The defect in m. 4–the slur placed too far to the right–is particularly common in the print of op. 11.

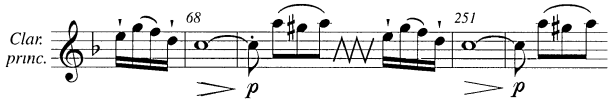
The number of slurs can cause hesitation. In some cases one slur ought clearly to be read as two, particularly in combination with abbreviations, for example:

Op. 5, Rondo Allegretto

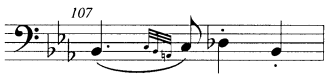


In other cases–as becomes evident from parallel passages–several slurs have been written out instead of a single one.

Slur endings are occasionally unclear in the sense that a superfluous staccato dot occurs over the slur end (perhaps traceable to Crusell's pen). This is illustrated by a comparison from op. 1, Allegro, where the second of the two parallel passages is the more natural from the point of view of execution:

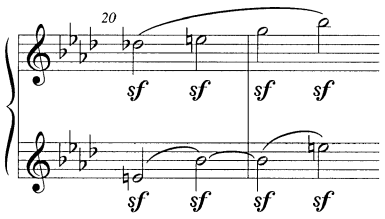


Sometimes the slur ending has been replaced by a dot, while the slur ends a note too soon. Comparison with the pattern of the motif in other parts of several parallel passages shows that the following measure in Vlc./Cb., op. 1, Allegro,



ought to have a slur from B flat to d flat, but no dot on d flat.

Obviously redundant slurs which obscure the movement are numerous, for example in mm. 20 f. of op. 5, Allegro, where the half notes in Ob. I and II have been joined by a slur over two bars, clearly violating the ability of the performers to accentuate meaningfully in the manner indicated:



The opposite also occurs: obvious omission of slurs in the Leipzig prints, as determined by clear parallel passages.

To solve the problems posed by slurs the editor has as far as possible taken parallel passages into account, including related sections in the two other concertos, before reaching a decision. More difficult cases, such as the interpretation of slur endings with a dot, are accounted for in the Critical Commentary. The exact placement of dynamic marks, the grouping of notes with the help of beams etc. have likewise been undertaken with reference to other parts and available parallel passages, but in such a way that more difficult decisions are accounted for in the Critical Commentary.

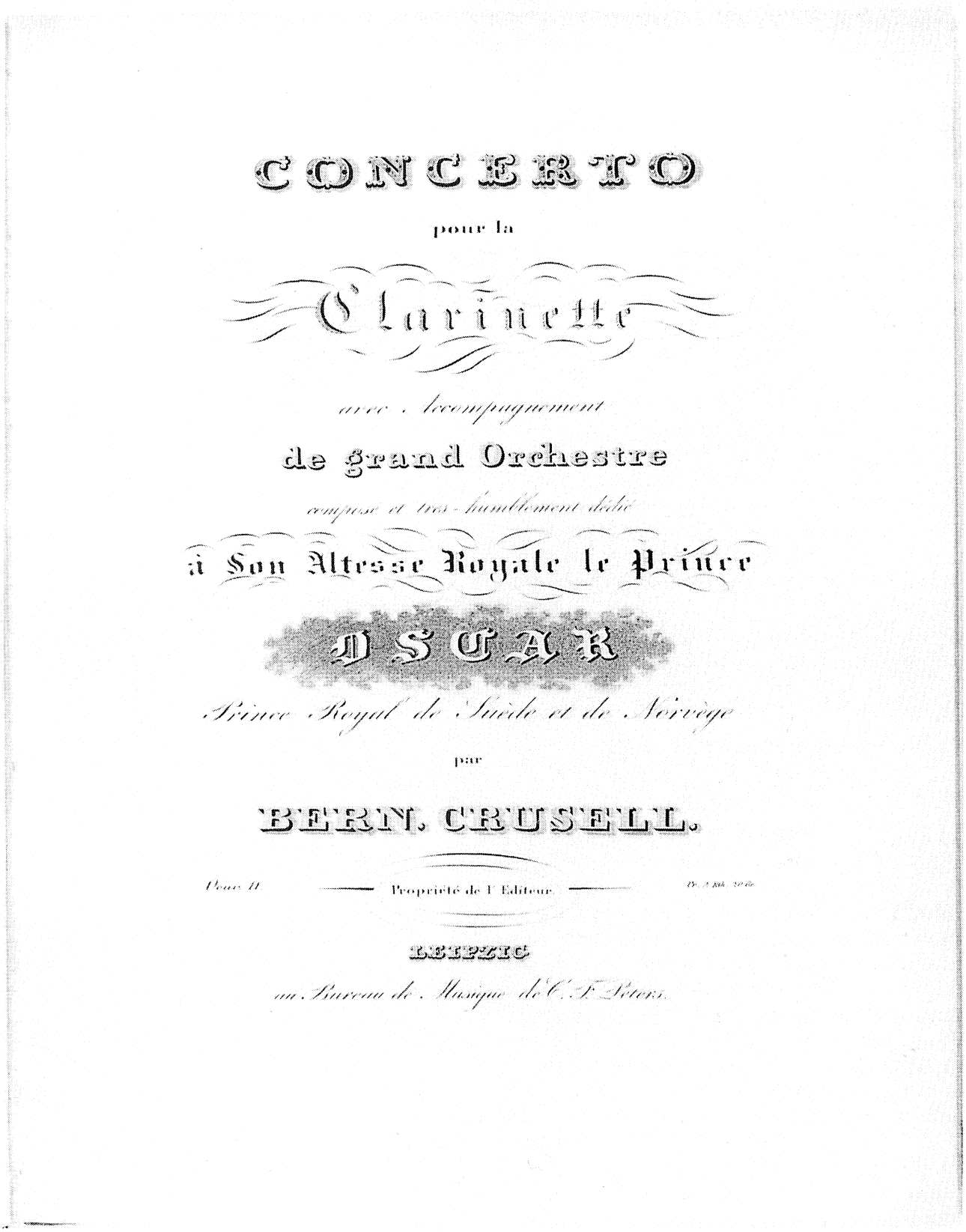
Obvious misprints, such as manifestly wrong pitches, notes instead of rests and the like, have been corrected without commentary. Likewise, dynamic designations and articulation in pairs of winds have been applied to both parts without special mention in cases where one part has unambiguous designations while the other one is undesignated.

Added slurs and ties as well as crescendo och diminuendo signs are shown dashed and staccato dots, accents, numbers at triplets etc. and accidentals in small type. All other additions are given within square brackets [ ].

***

The editor takes pleasure in extending heartfelt thanks to Osmo Vänskä, Kapellmeister and clarinetist, who read the revised score, and offered exceedingly valuable comments.

Åbo 1995
Fabian Dahlström
(Translation: Björn Merker)



Titelbladet till klarinettkonserten B-dur, tryckt hos C.F. Peters i Leipzig ca 1828. / The title page of the clarinet concerto in B-flat major, printed by C.F. Peters, Leipzig, around 1828.

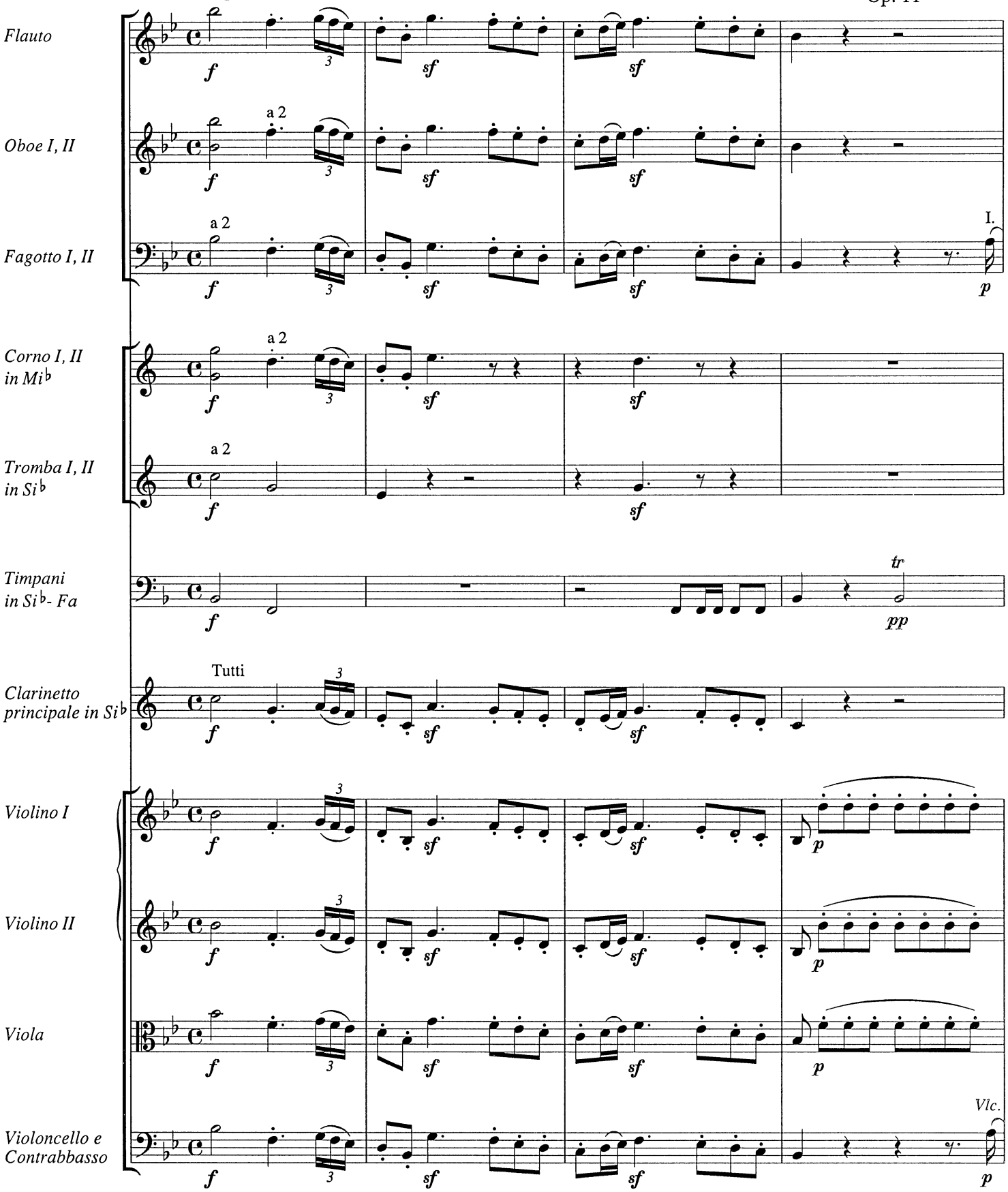
Konsert för klarinett och orkester, B-dur

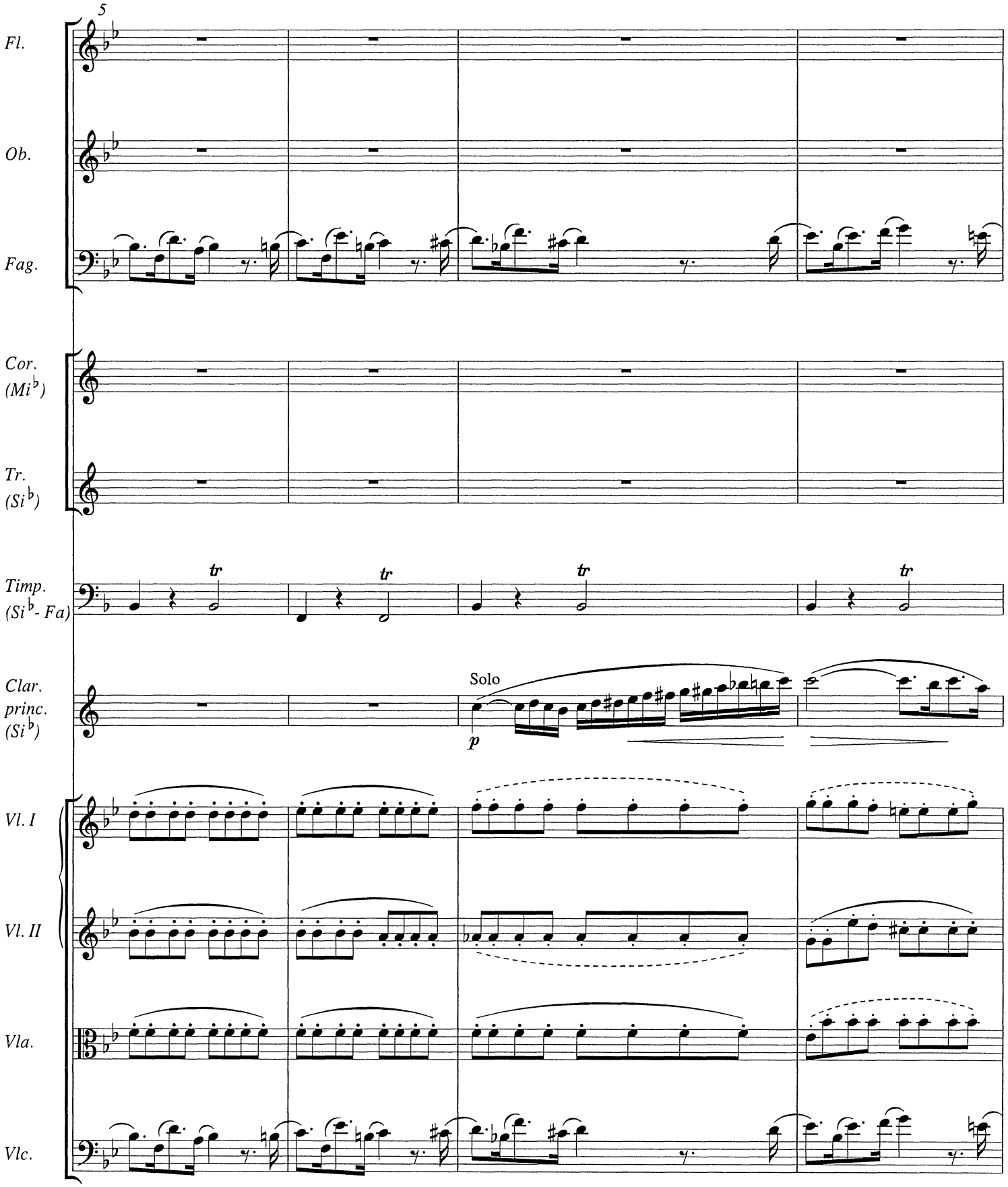
Concerto for Clarinet and Orchestra, B-flat Major

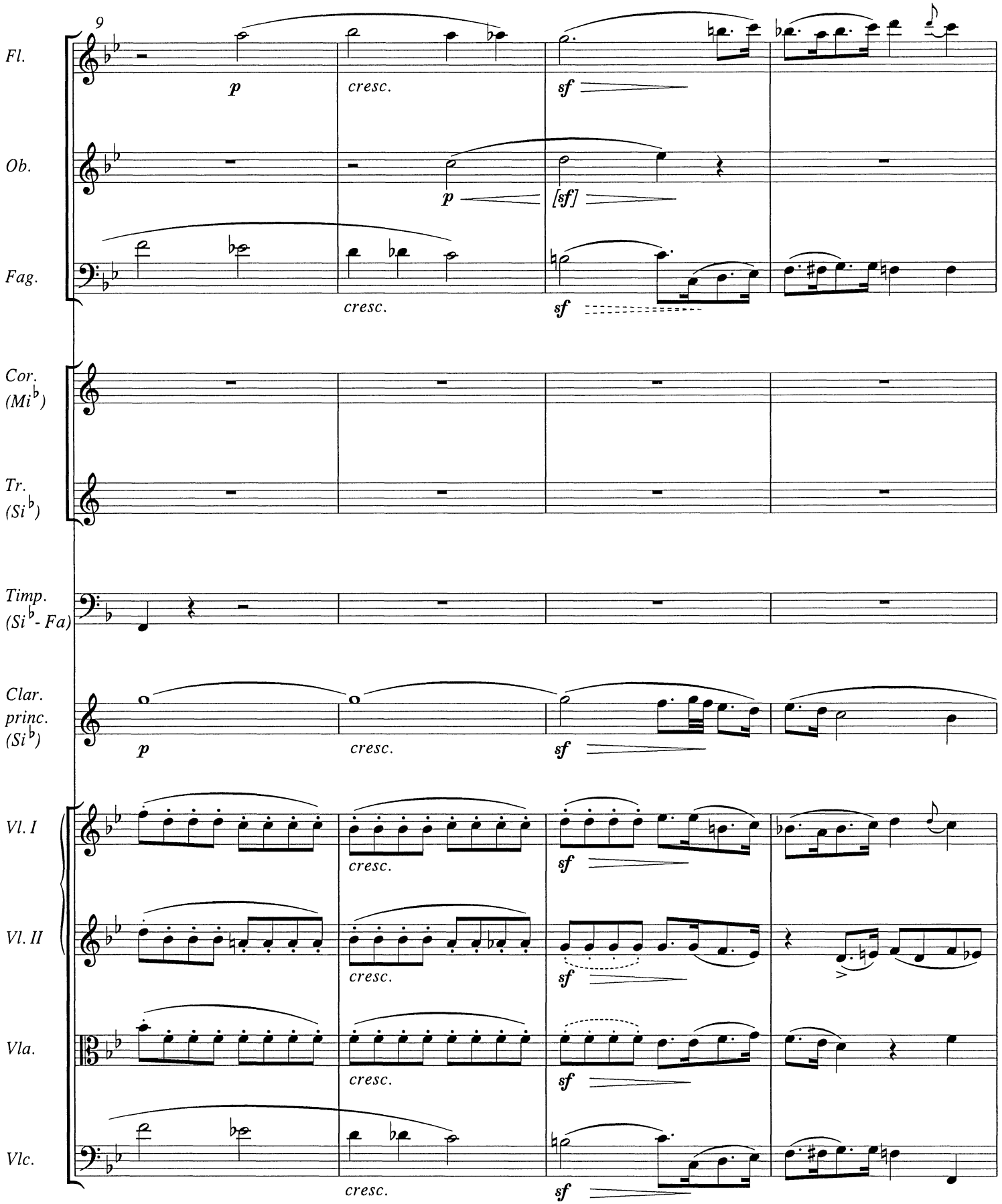
Konsert för klarinett och orkester, B-dur

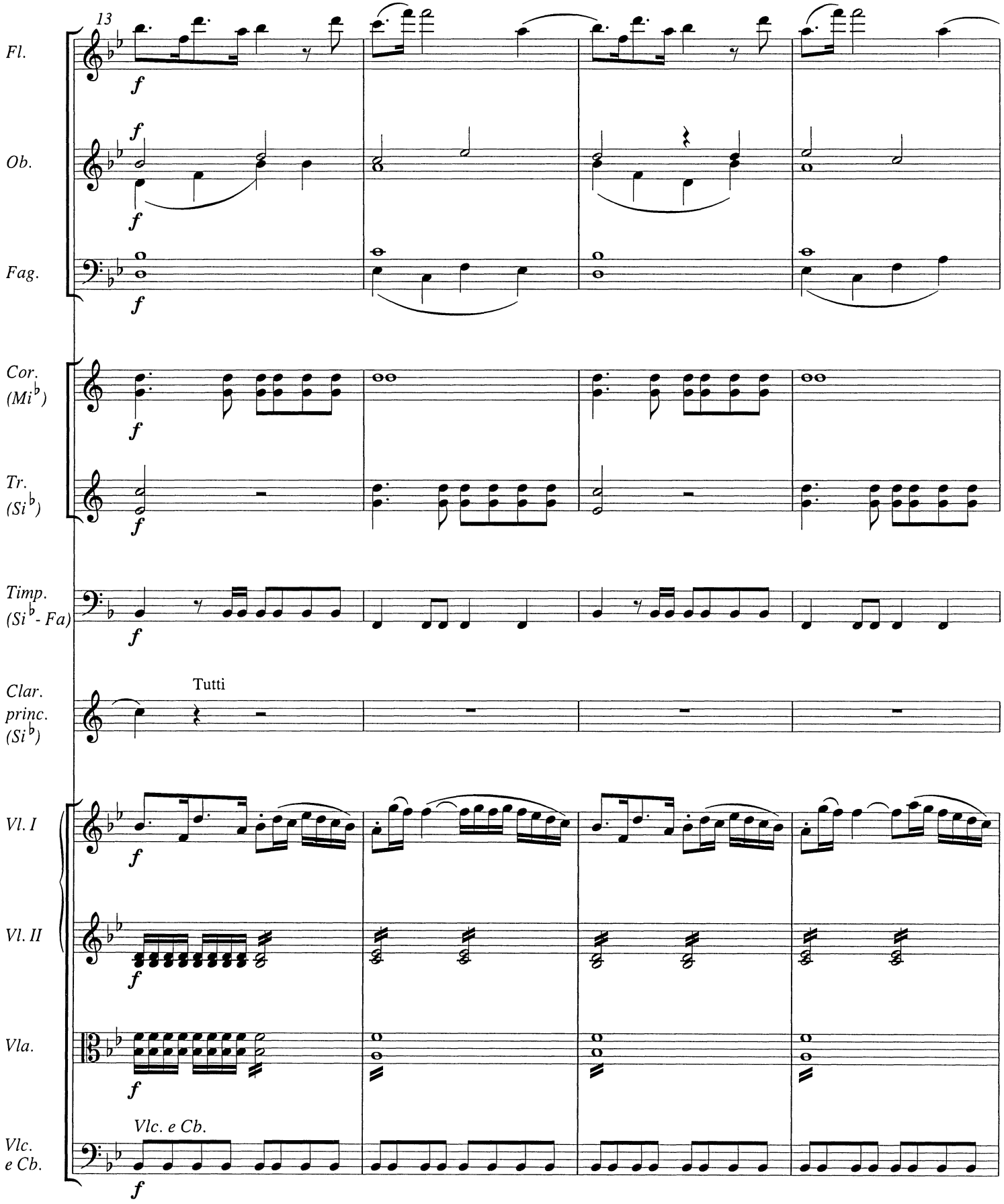
Bernhard Crusell
Op. 11

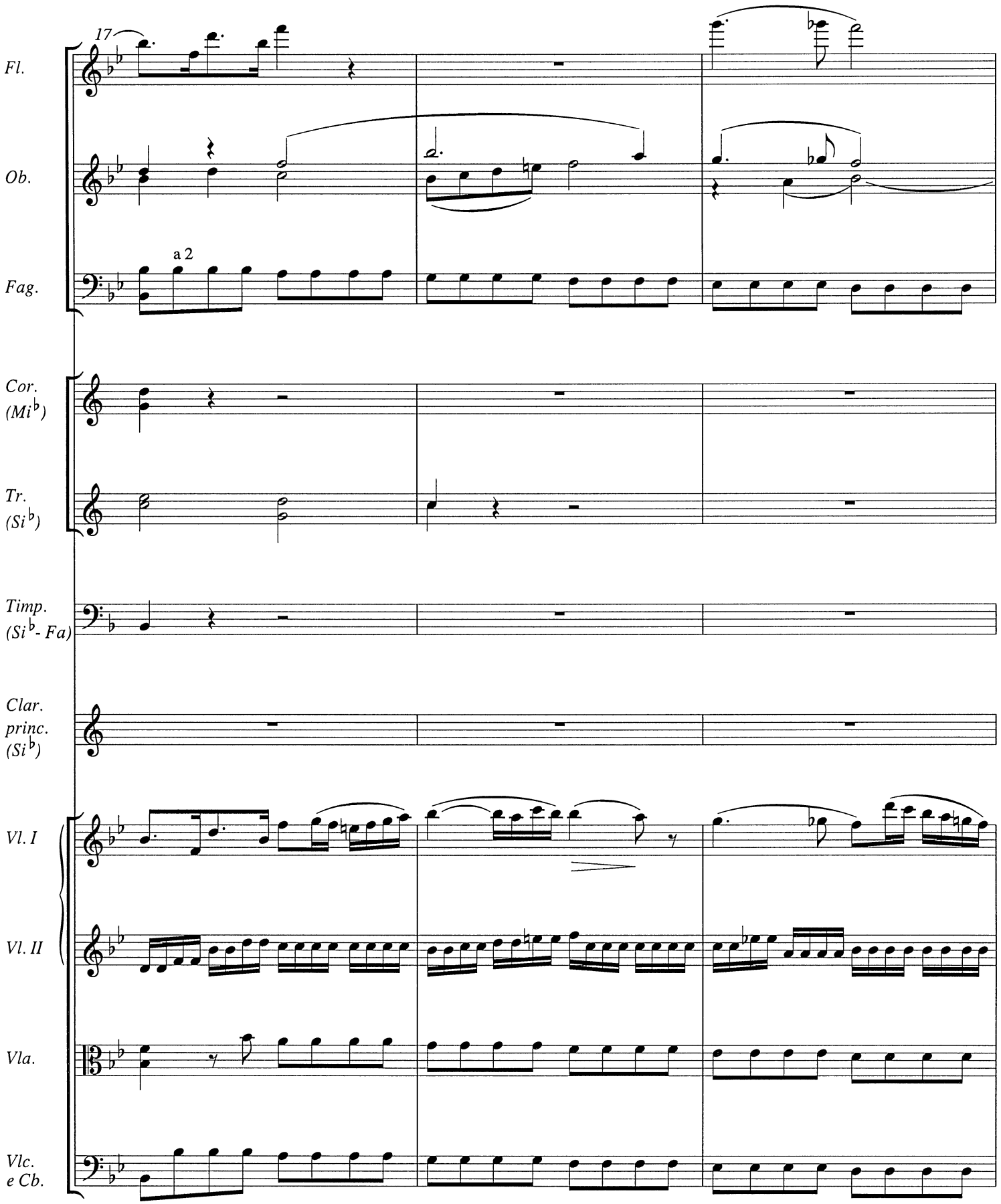
Allegro risoluto

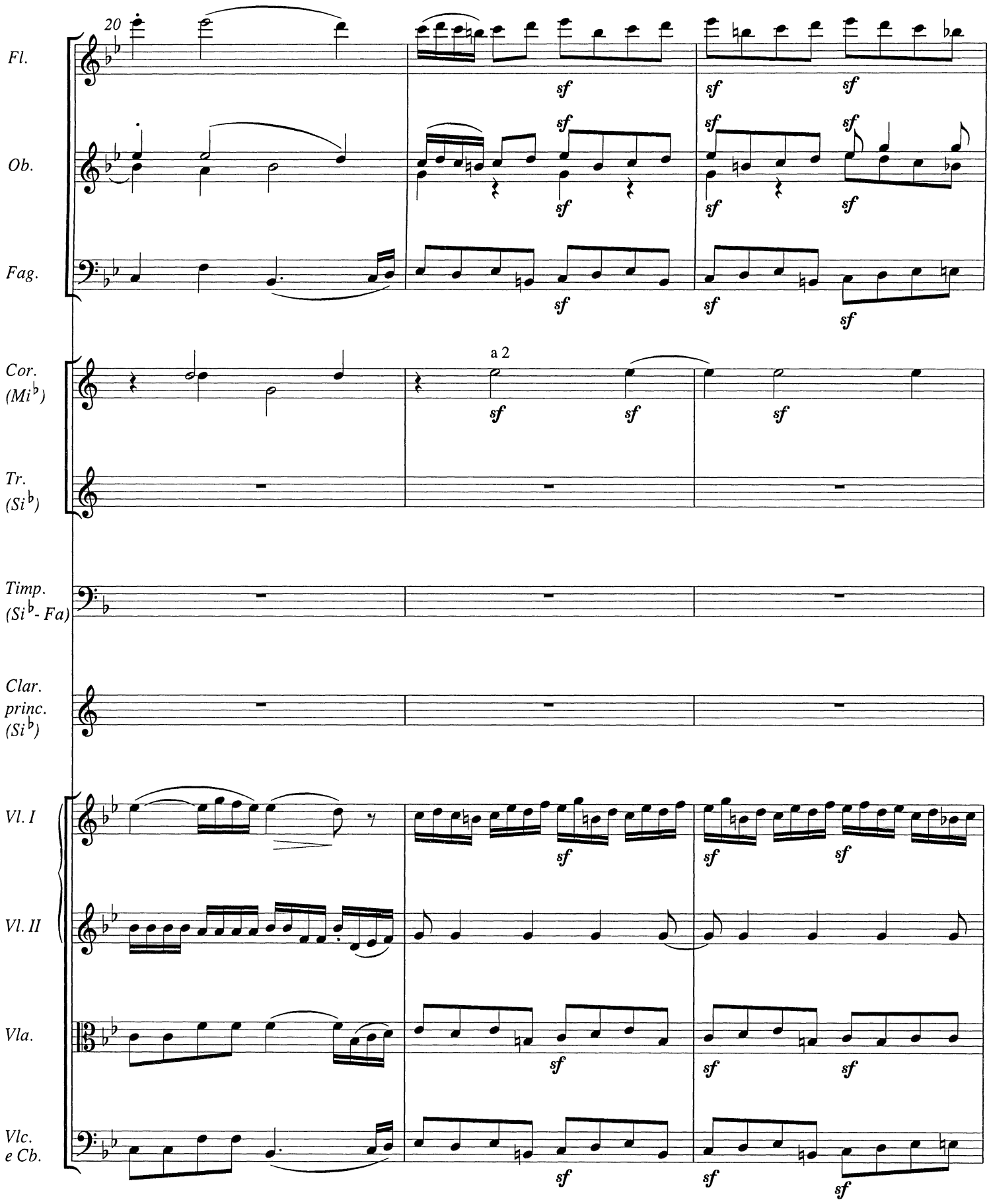


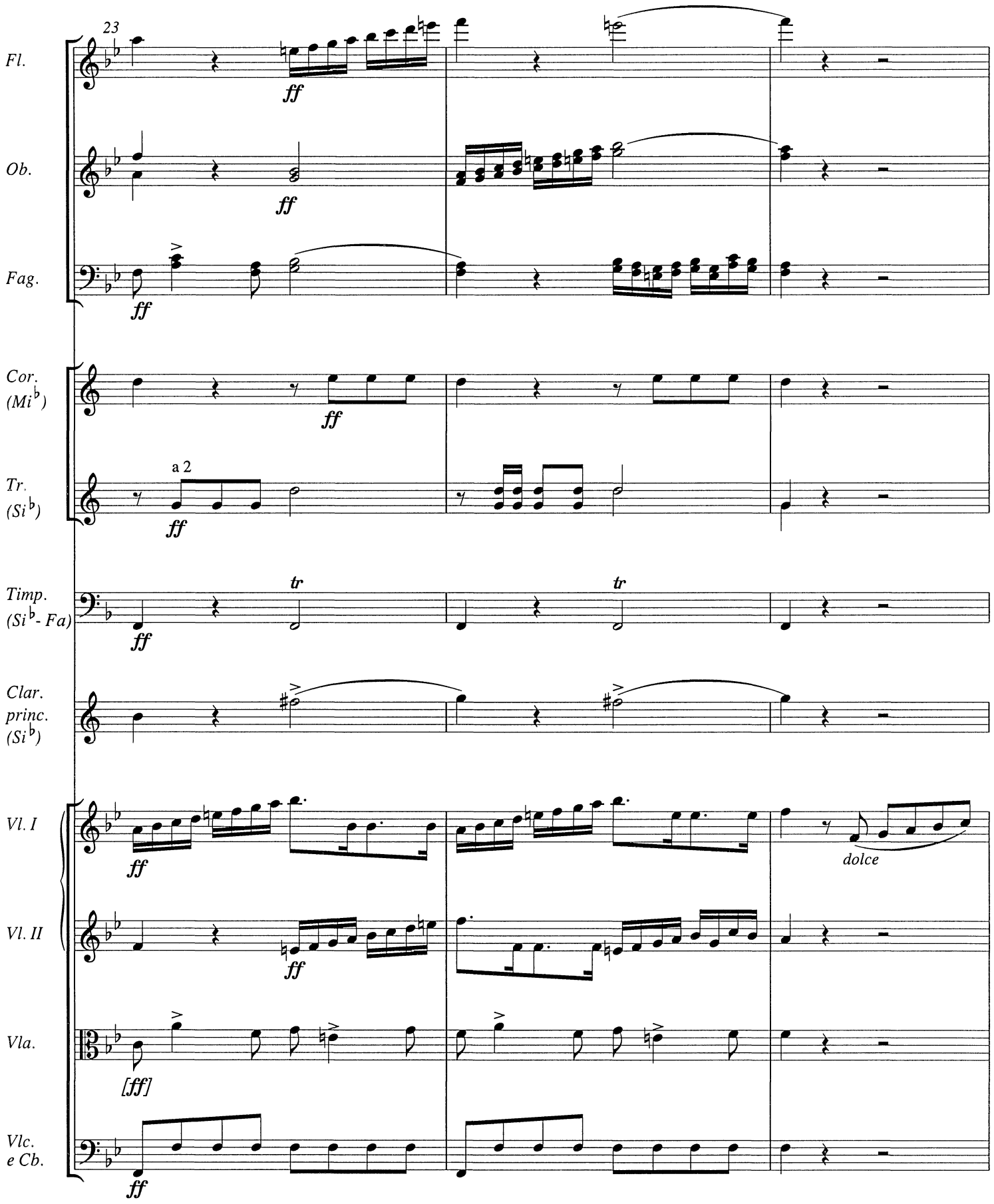

5
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Solo
p
Vl. I
Vl. II
Vla.
Vlc.

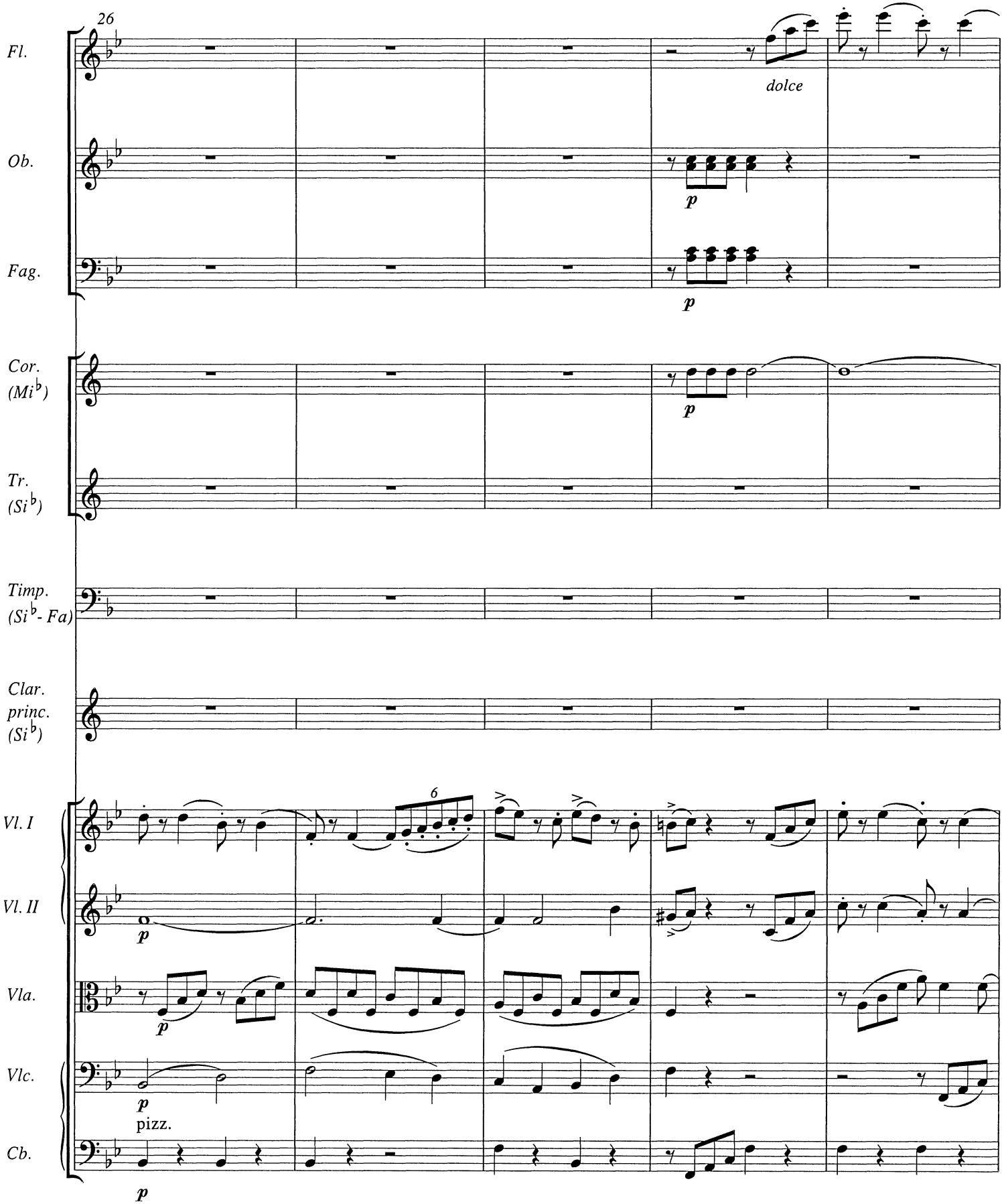

9
Fl.
p
cresc.
sf
Ob.
p
[sf]
Fag.
cresc.
sf
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭ - Fa)
Clar. princ. (Si♭)
p
cresc.
sf
Vl. I
cresc.
sf
Vl. II
cresc.
sf
Vla.
cresc.
sf
Vlc.
cresc.
sf

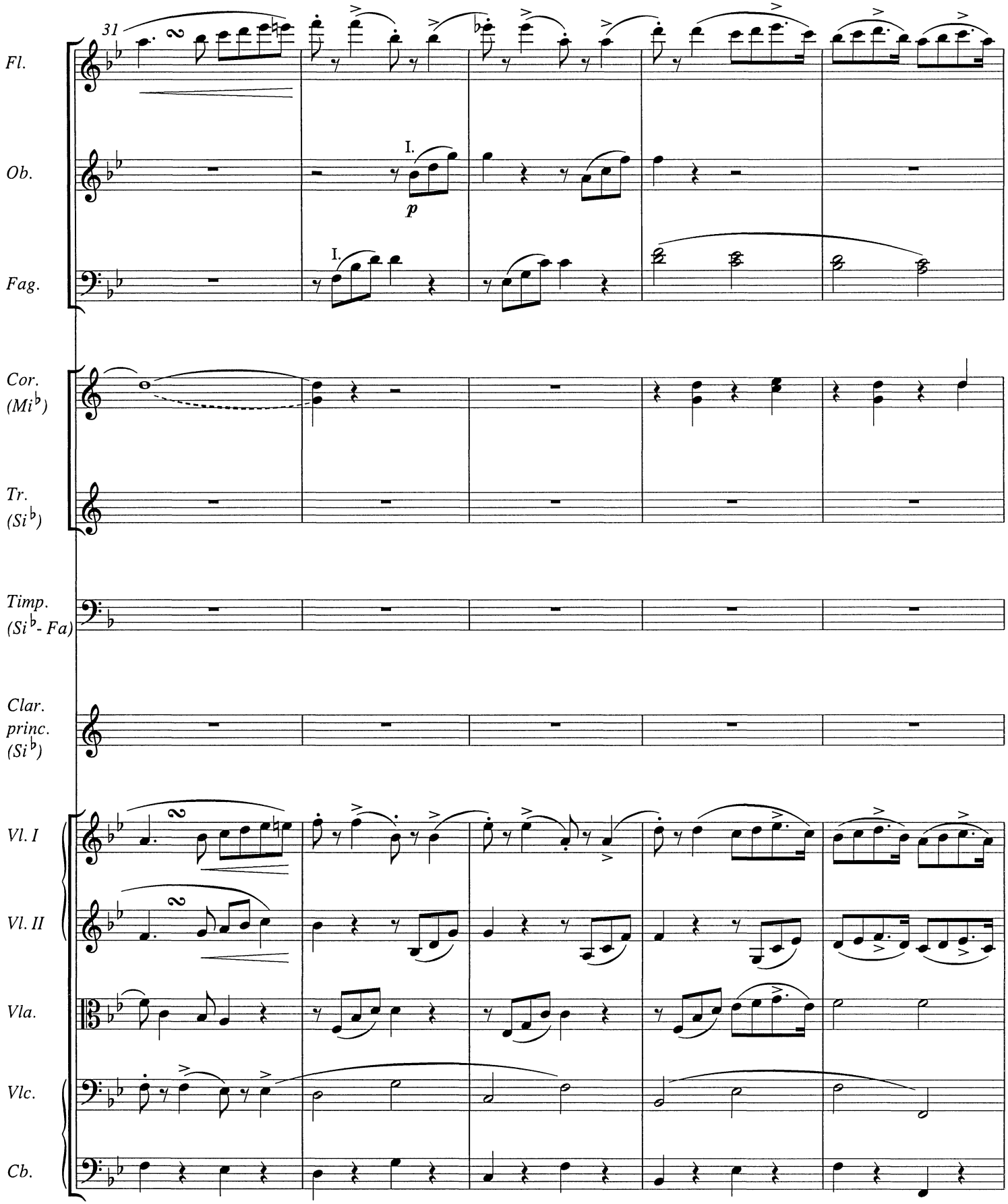

13
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Tutti
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Vlc. e Cb.
f

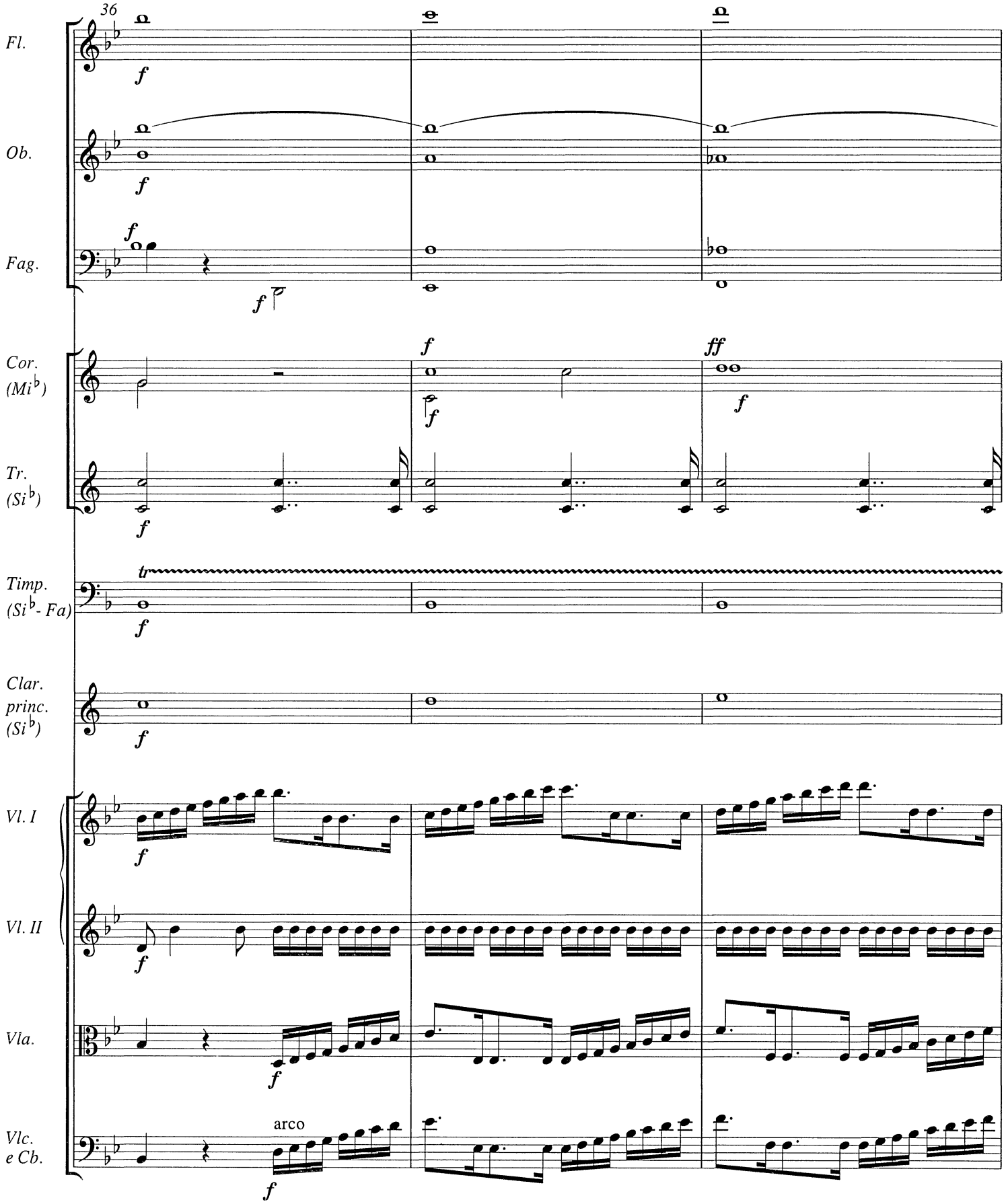

17
Fl.
Ob.
a 2
Fag.
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

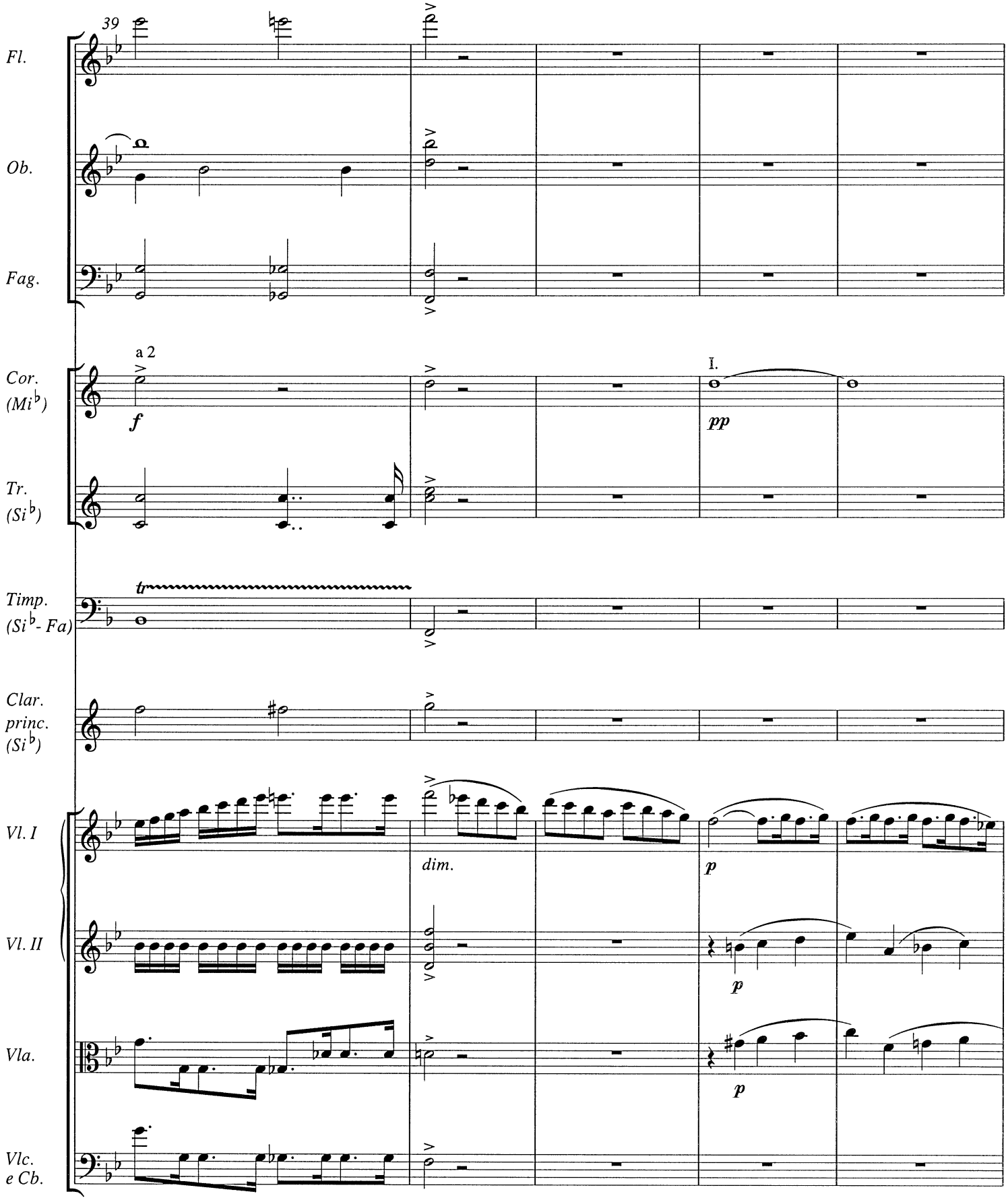

20
Fl.
Ob.
Fag.
Cor. (Mi♭)
a 2
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf

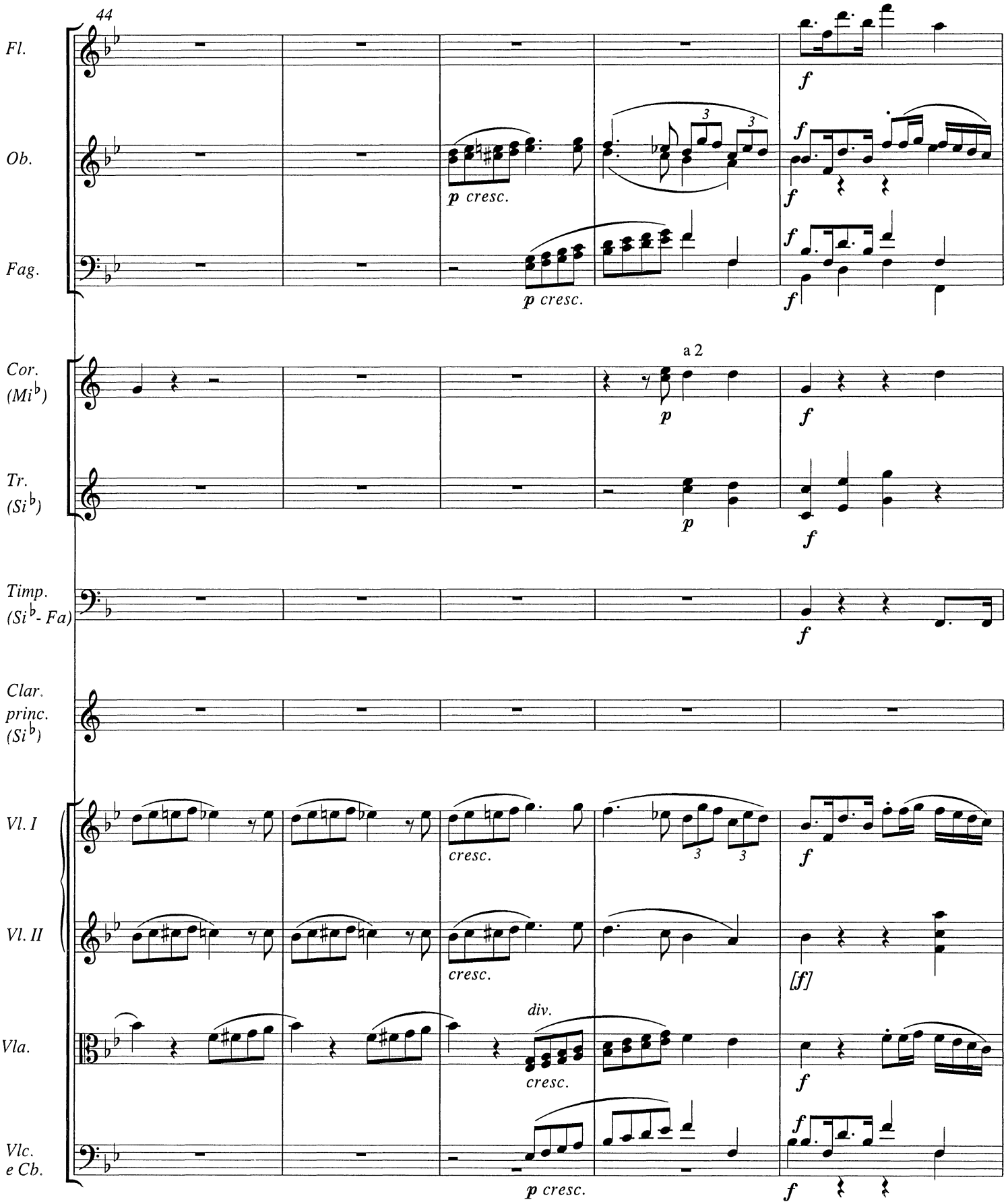

23
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
a 2
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
ff
tr
dolce
[ff]

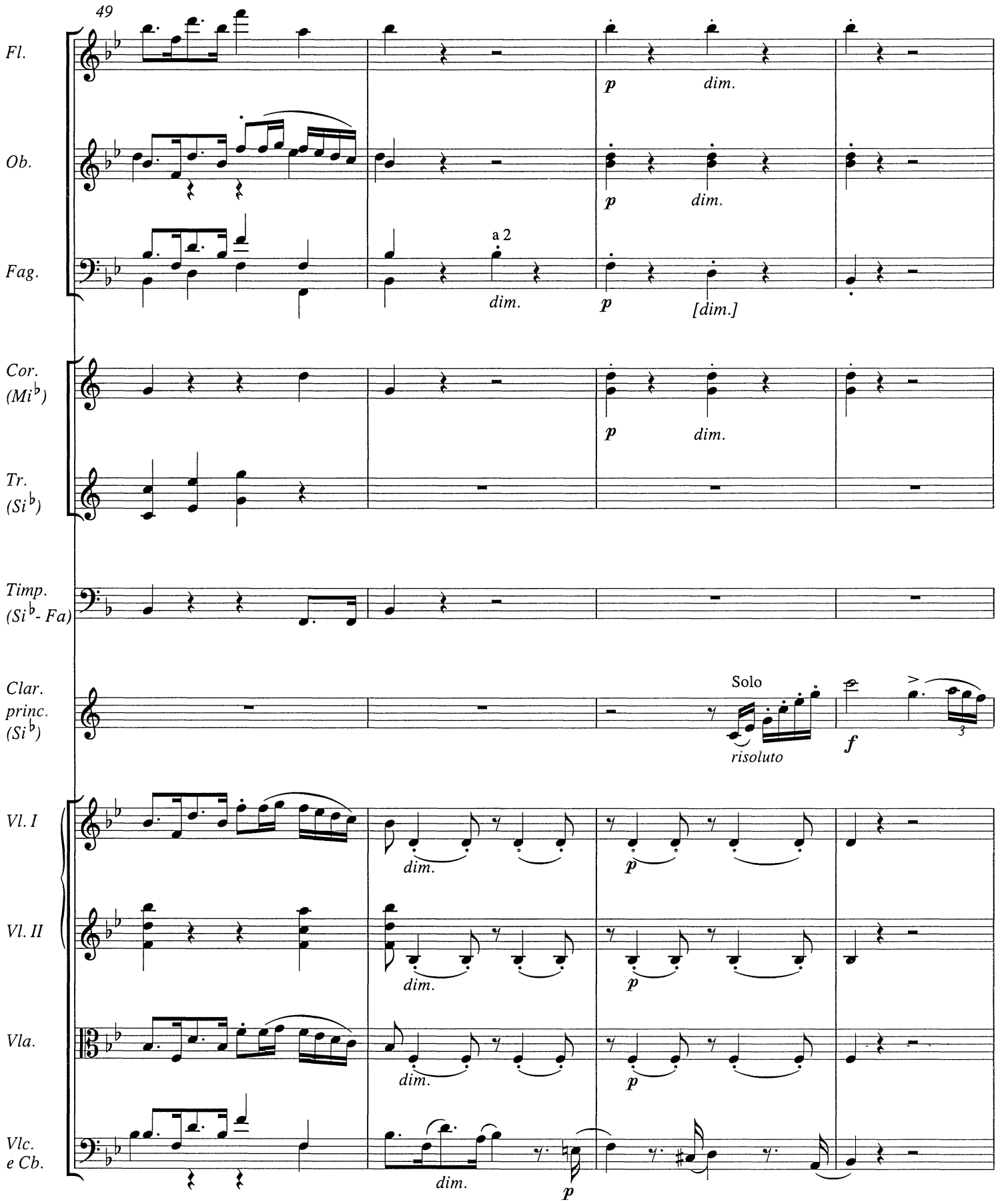

26
Fl.
dolce
Ob.
p
Fag.
p
Cor.
(Mi♭)
p
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
6
Vl. II
p
Vla.
p
Vlc.
p
pizz.
Cb.
p

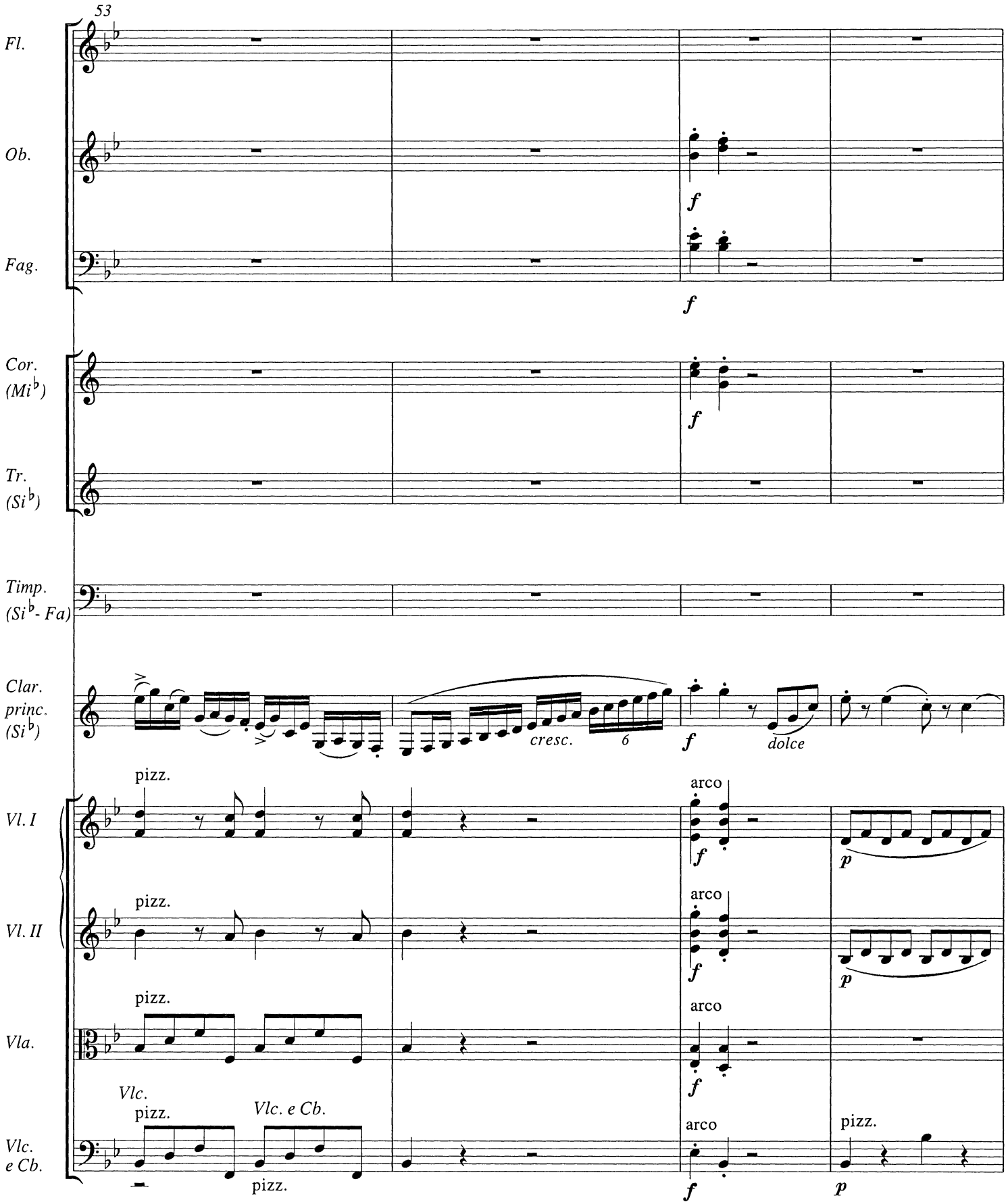

31
Fl.
Ob.
I.
p
Fag.
I.
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.

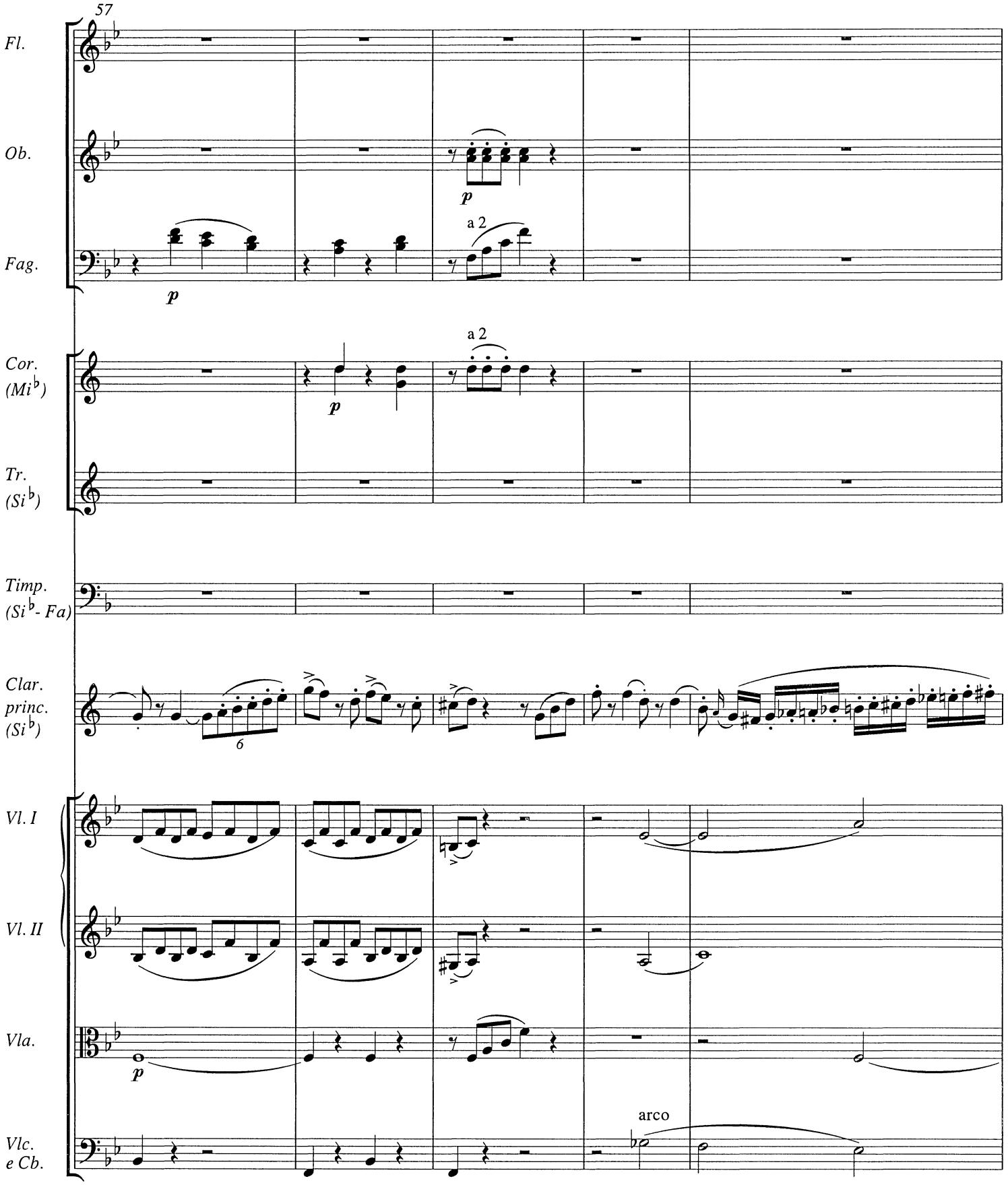

36
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco

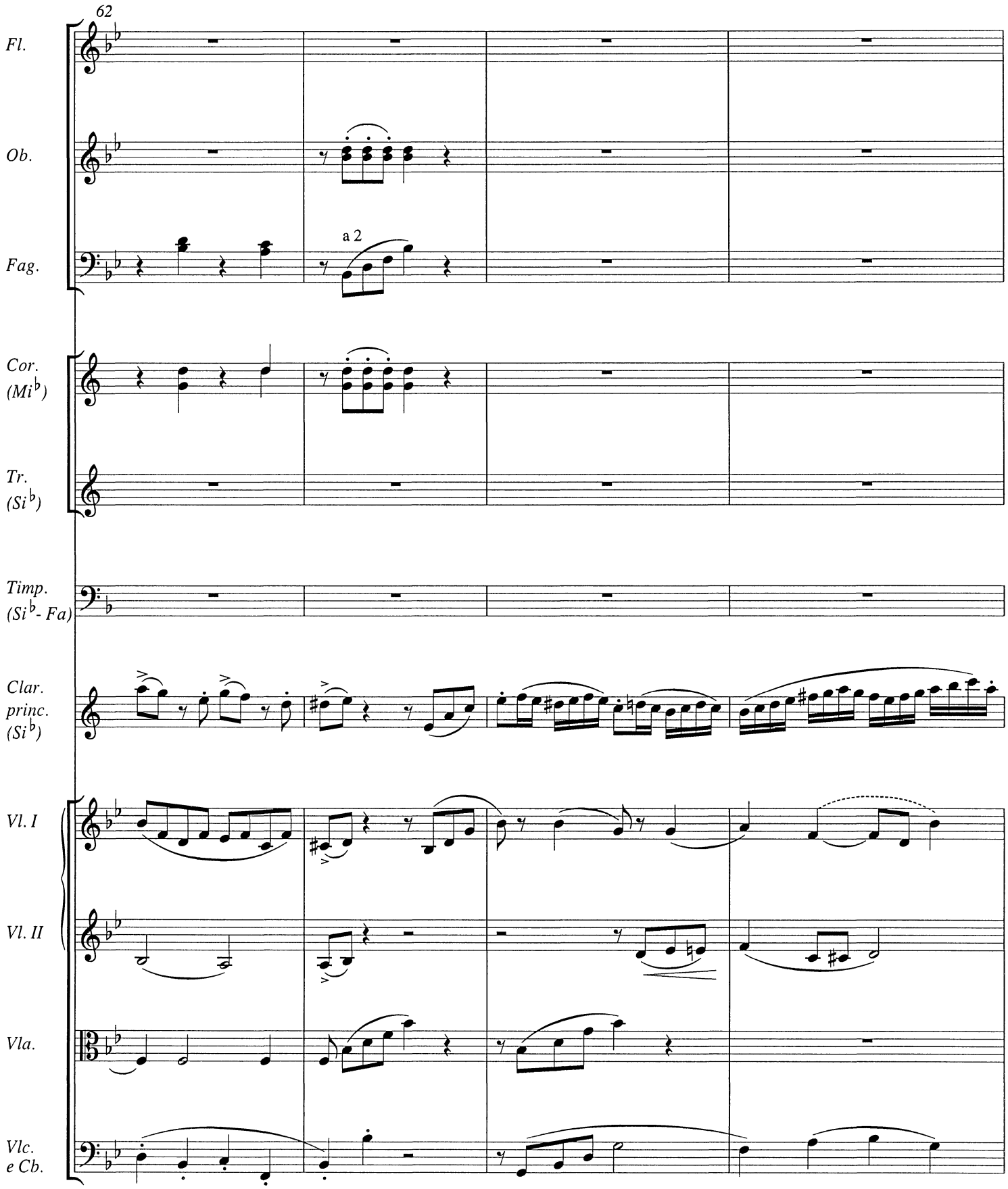

39
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
f
I.
pp
Tr. (Si♭)
Timp. (Si♭- Fa)
tr
Clar. princ. (Si♭)
Vl. I
dim.
p
Vl. II
p
Vla.
p
Vlc. e Cb.

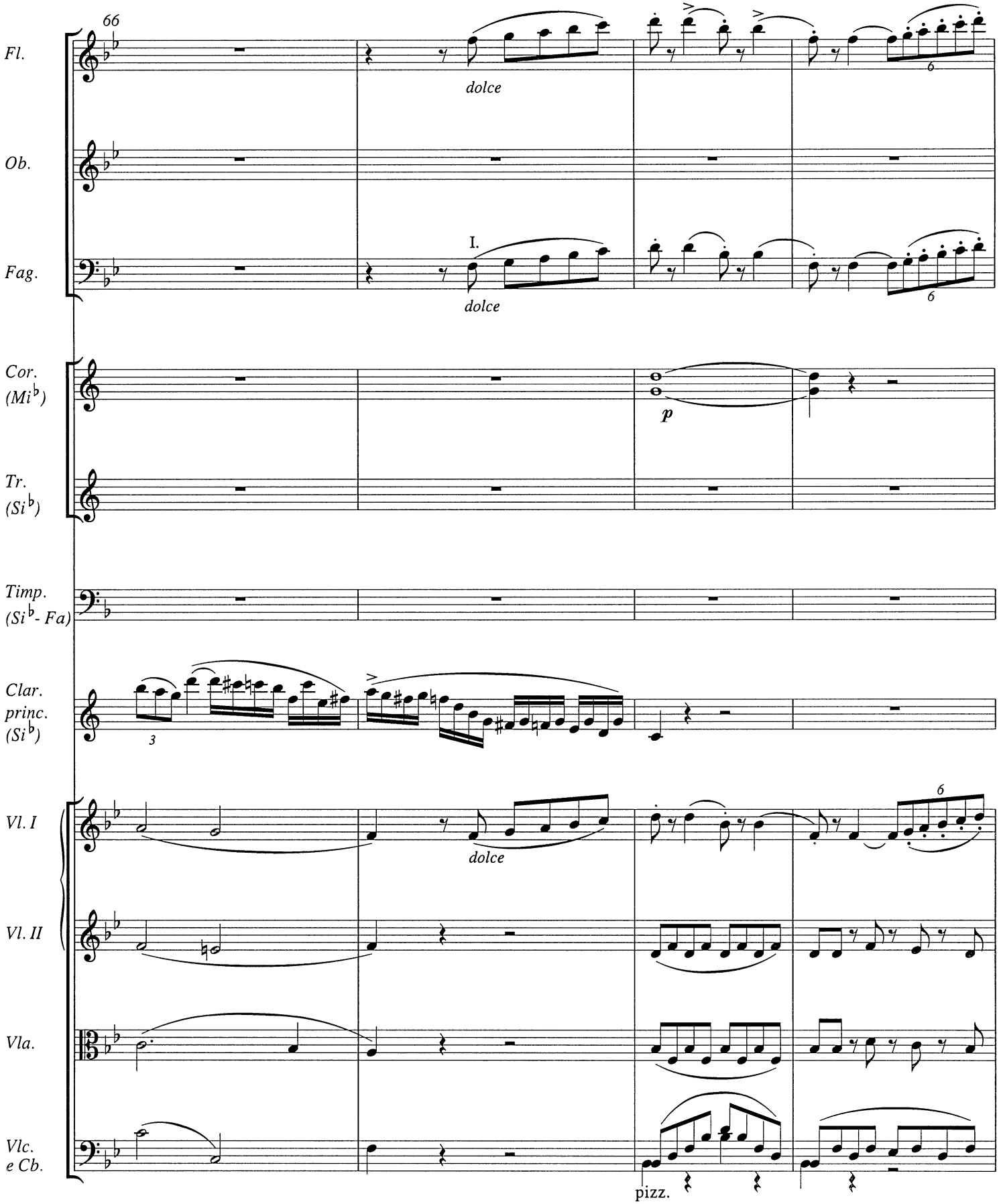

44
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p cresc.
f
a 2
p
cresc.
div.
[f]

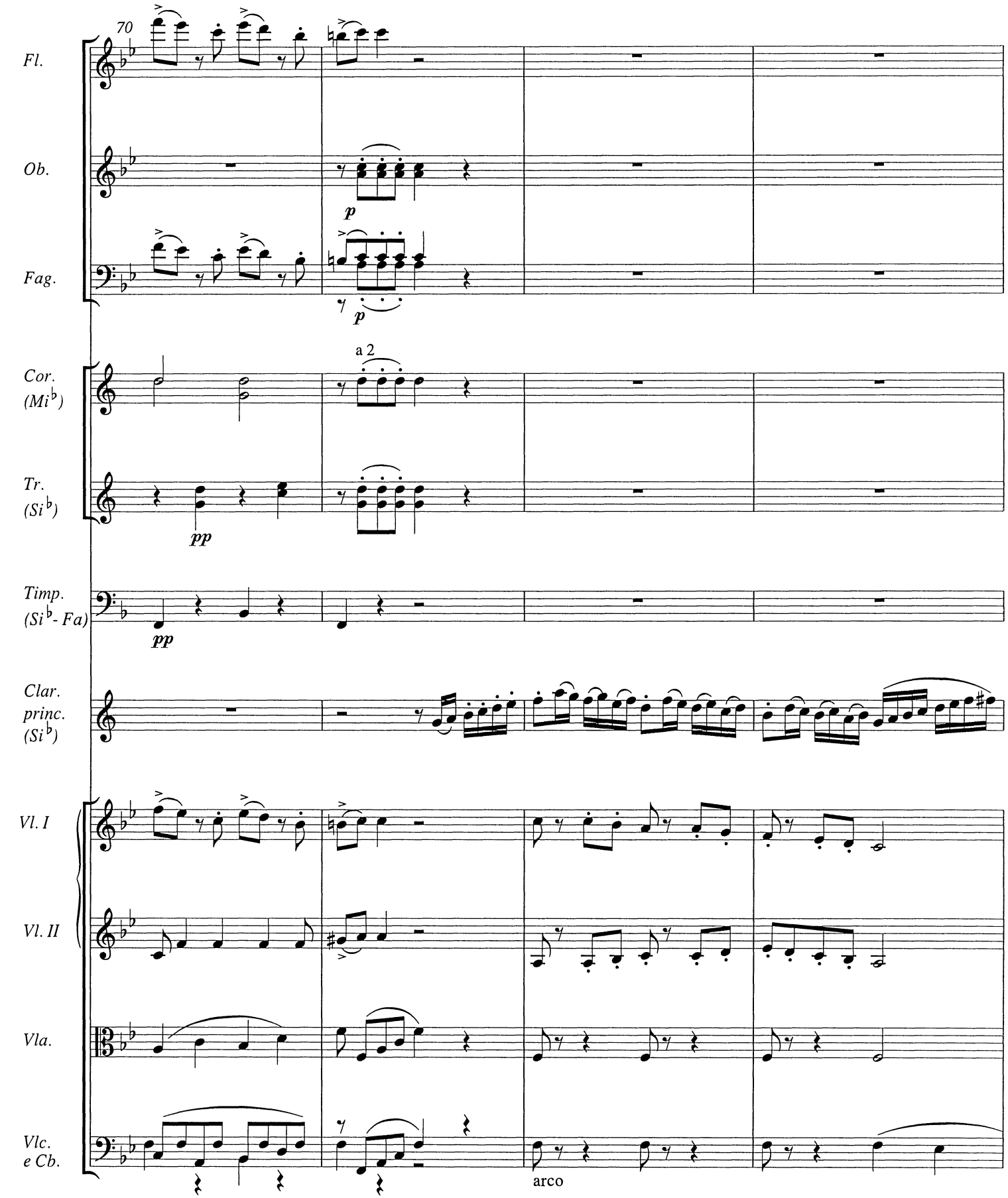

49
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
dim.
p
[dim.]
Solo
risoluto
f
3

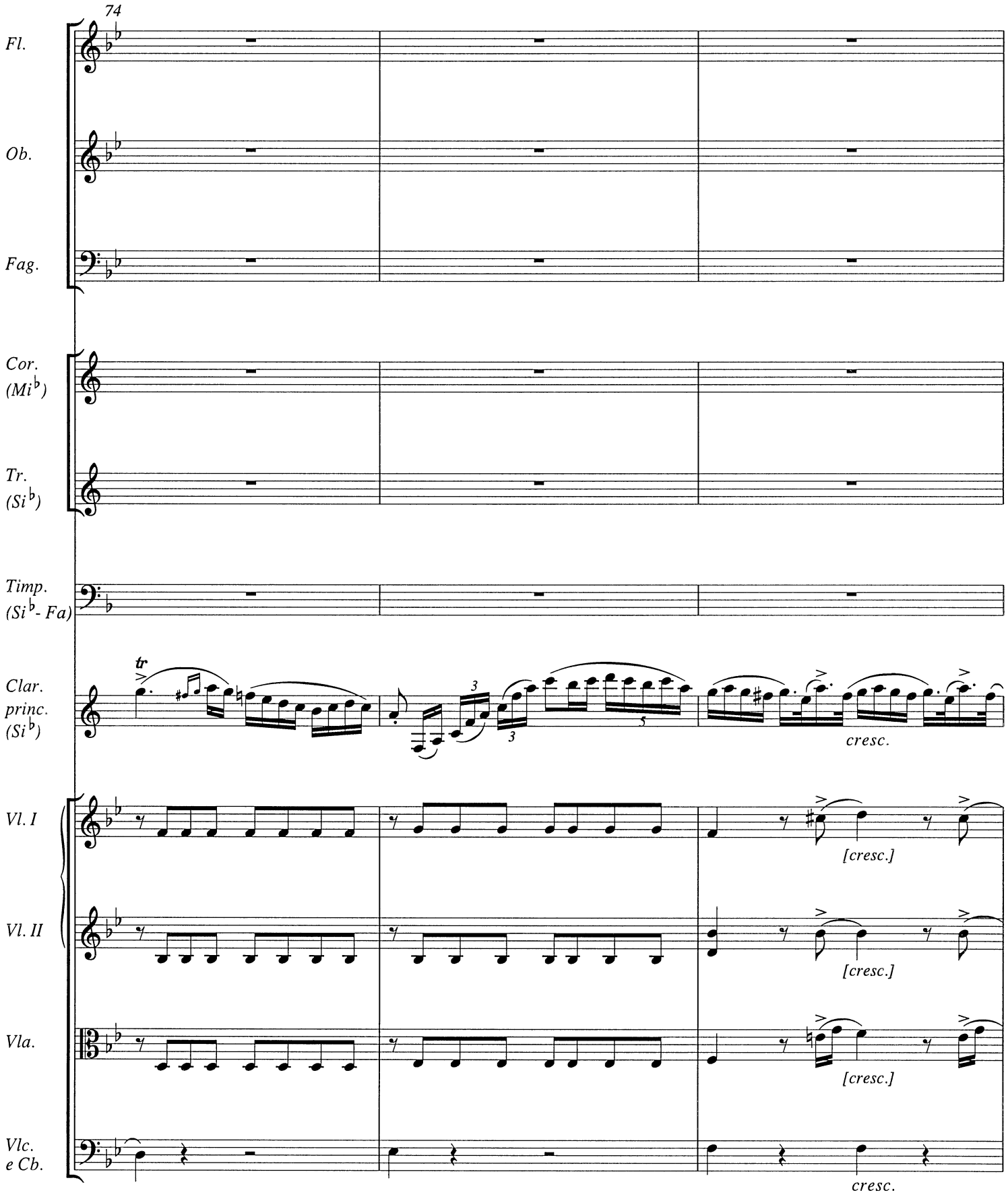

53
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
cresc.
6
dolce
p
pizz.
arco
Vlc.
Vlc. e Cb.

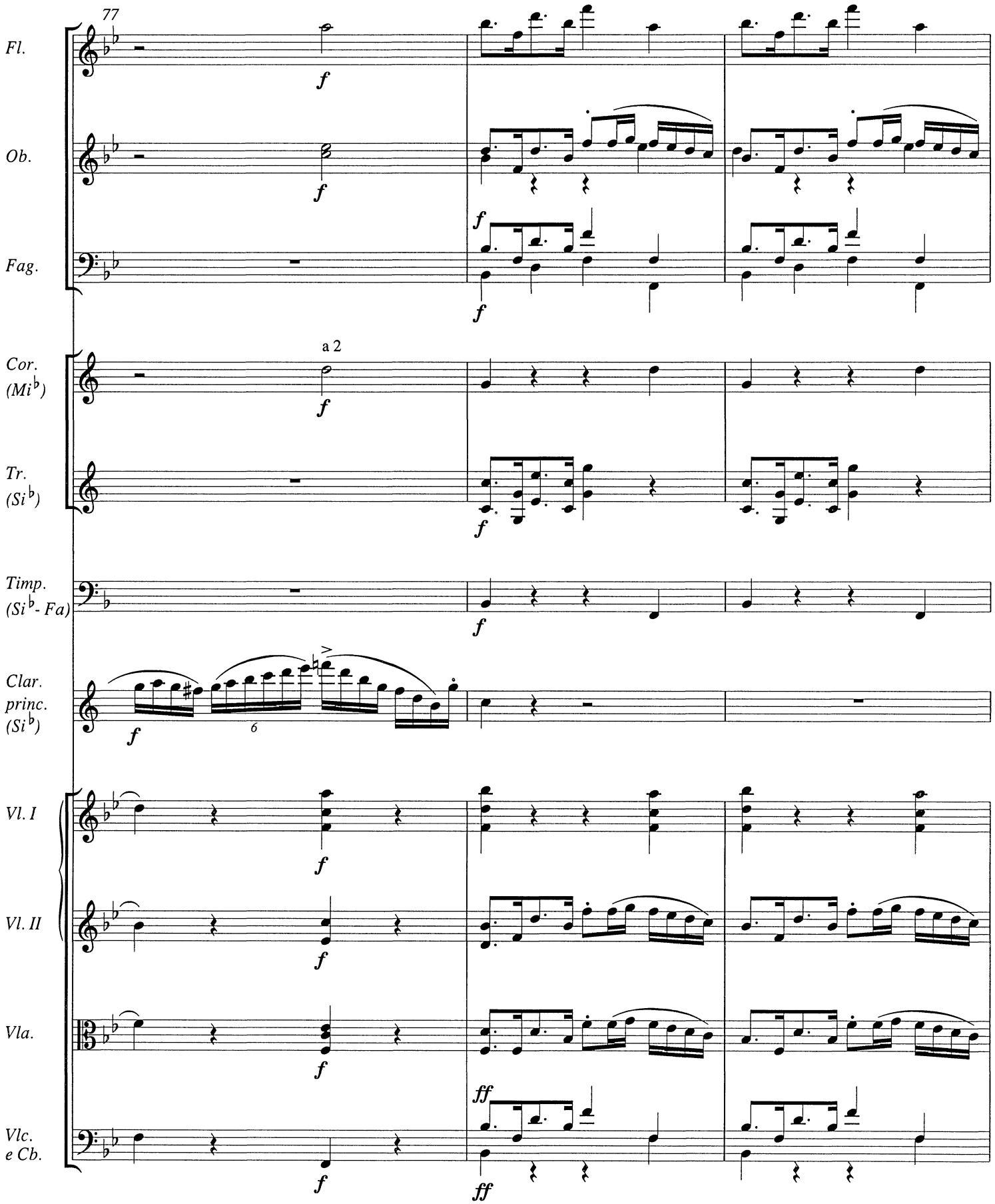

57
Fl.
Ob.
Fag.
a 2
p
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
6
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco

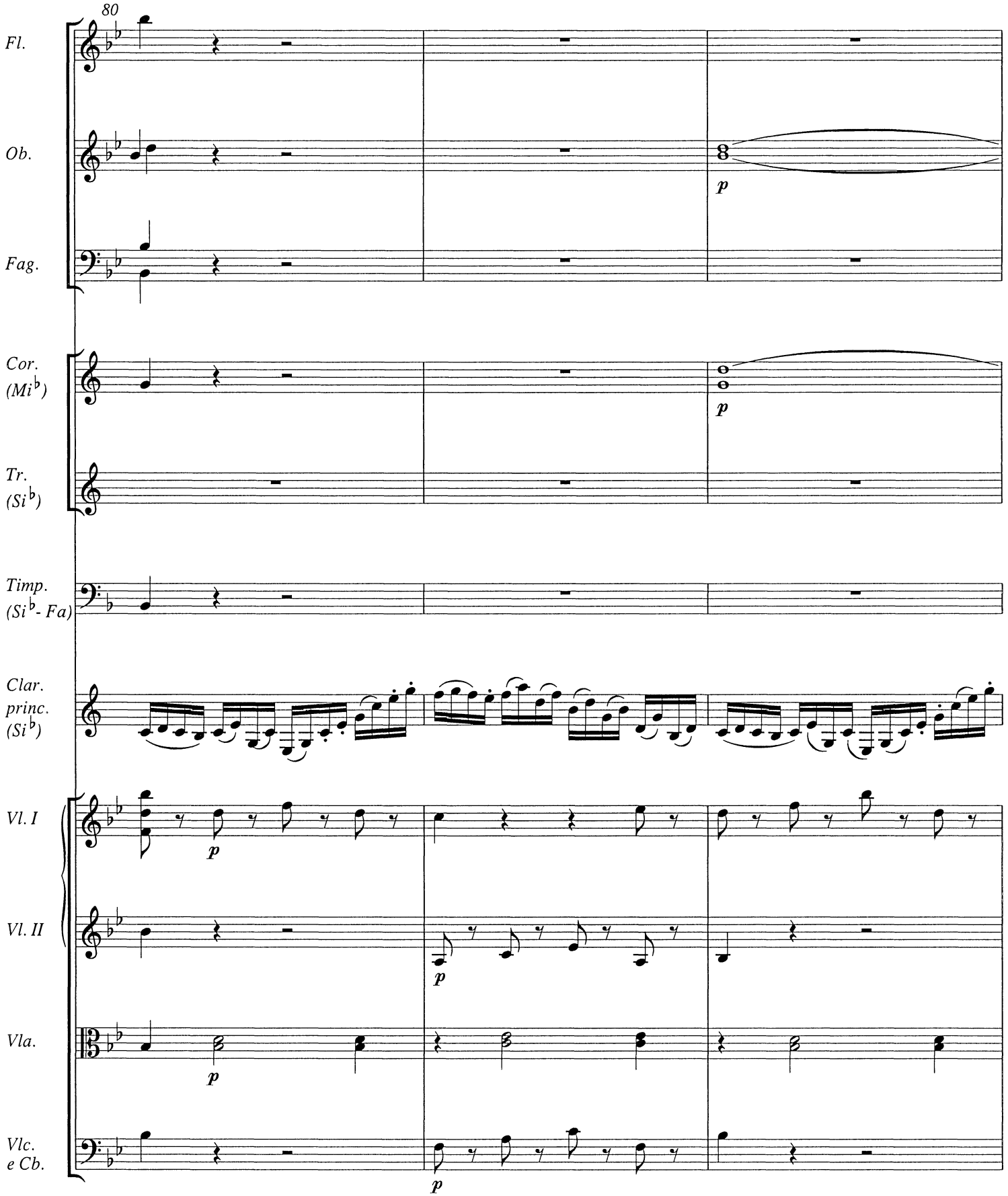

62
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

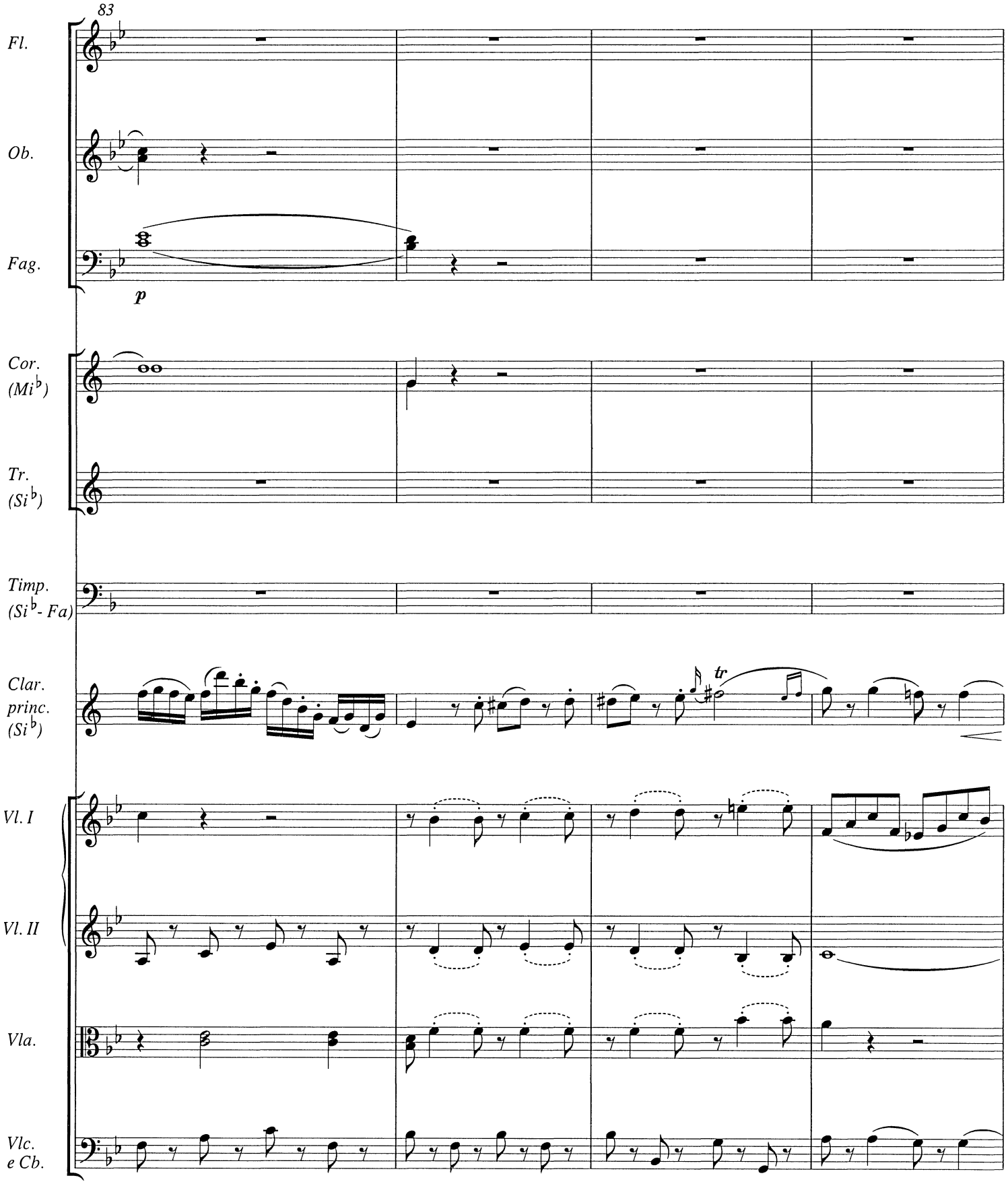

66
Fl.
dolce
Ob.
I.
Fag.
dolce
Cor. (Mi♭)
p
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
dolce
Vl. II
Vla.
Vlc. e Cb.
pizz.

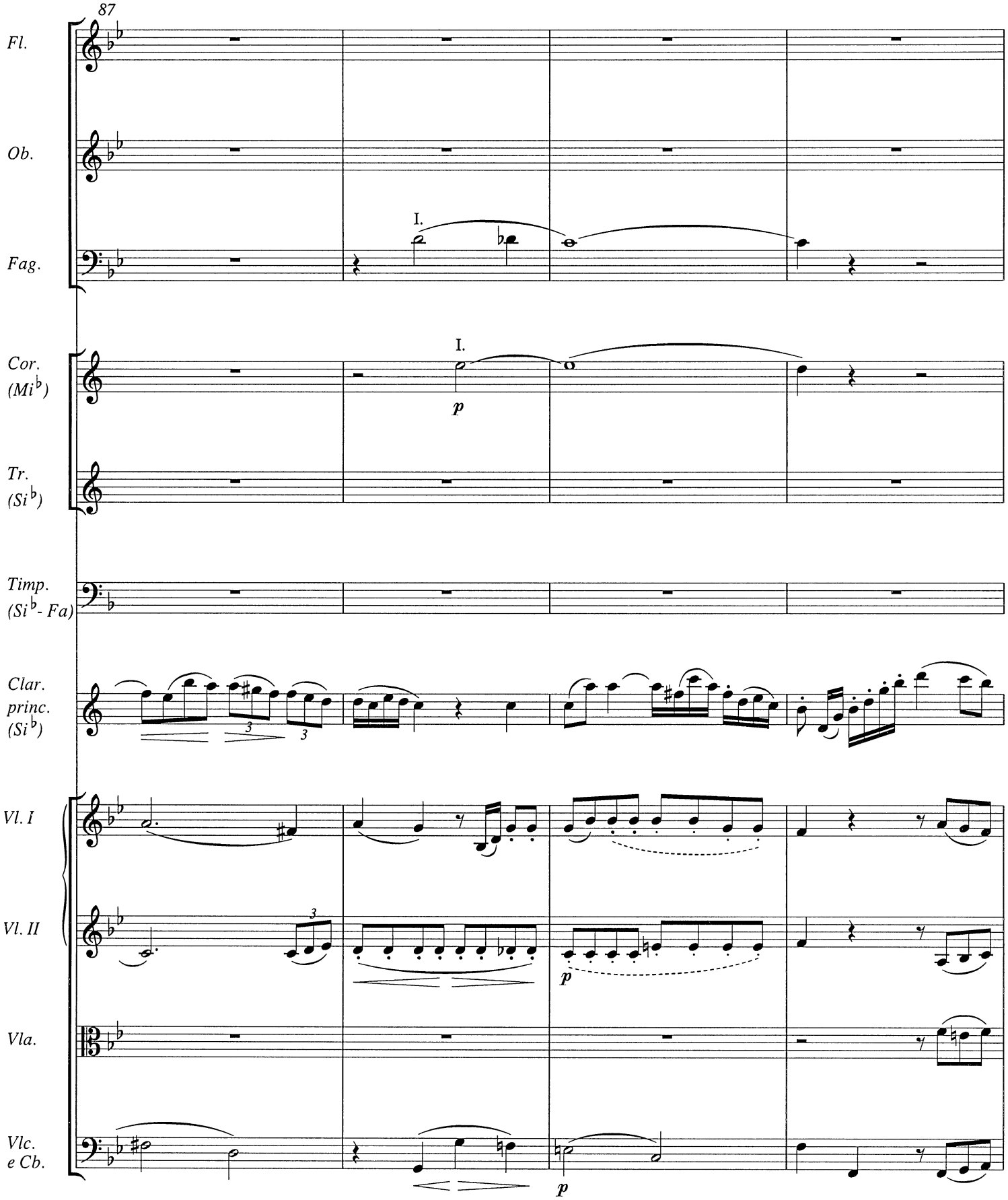

70
Fl.
Ob.
p
Fag.
p
a 2
Cor.
(Mi♭)
Tr.
(Si♭)
pp
Timp.
(Si♭- Fa)
pp
Clar.
princ.
(Si♭)
Vl. I
Vl. II
Vla.
Vlc.
e Cb.
arco

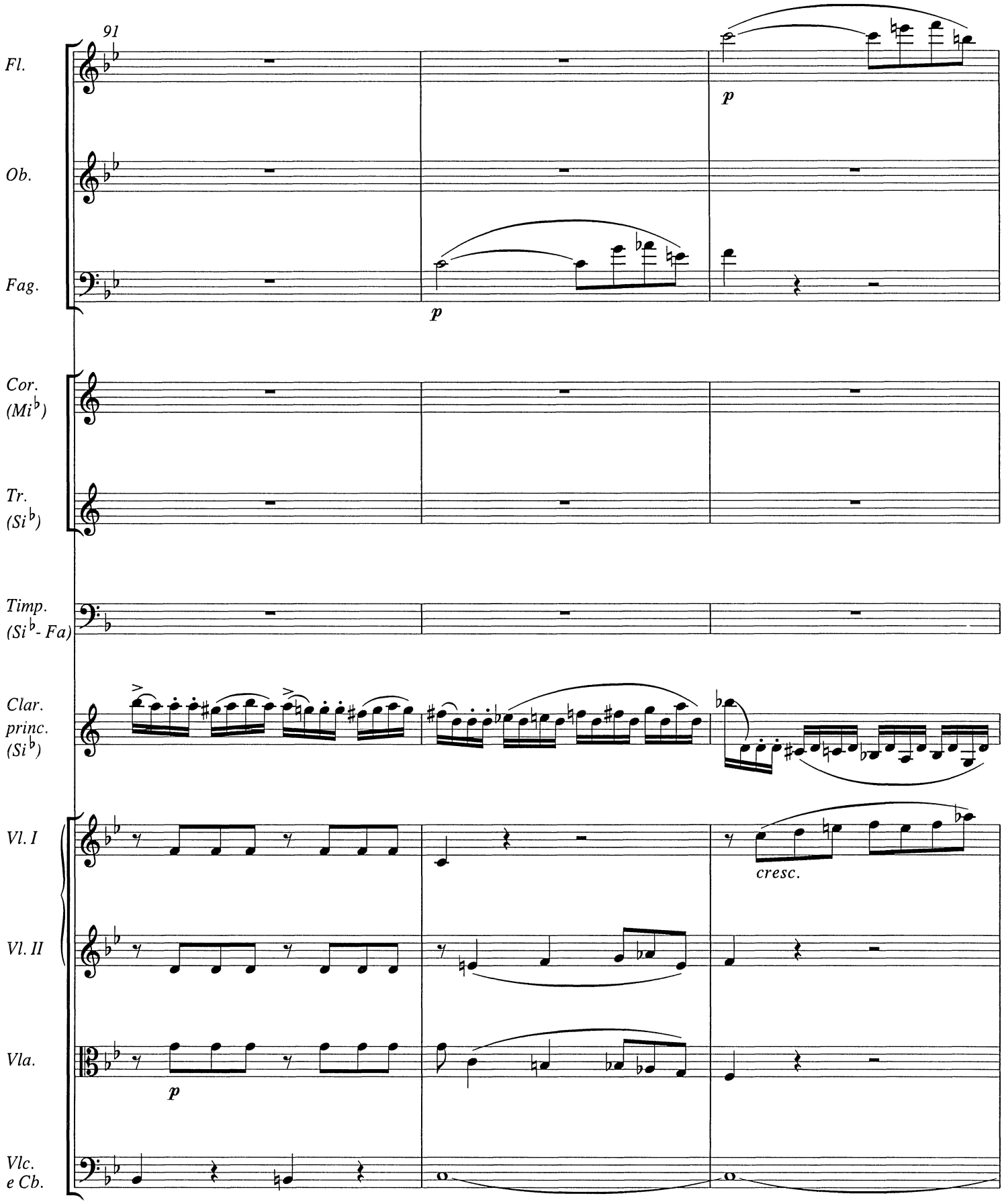

74
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
tr
3
3
5
cresc.
Vl. I
[cresc.]
Vl. II
[cresc.]
Vla.
[cresc.]
Vlc. e Cb.
cresc.

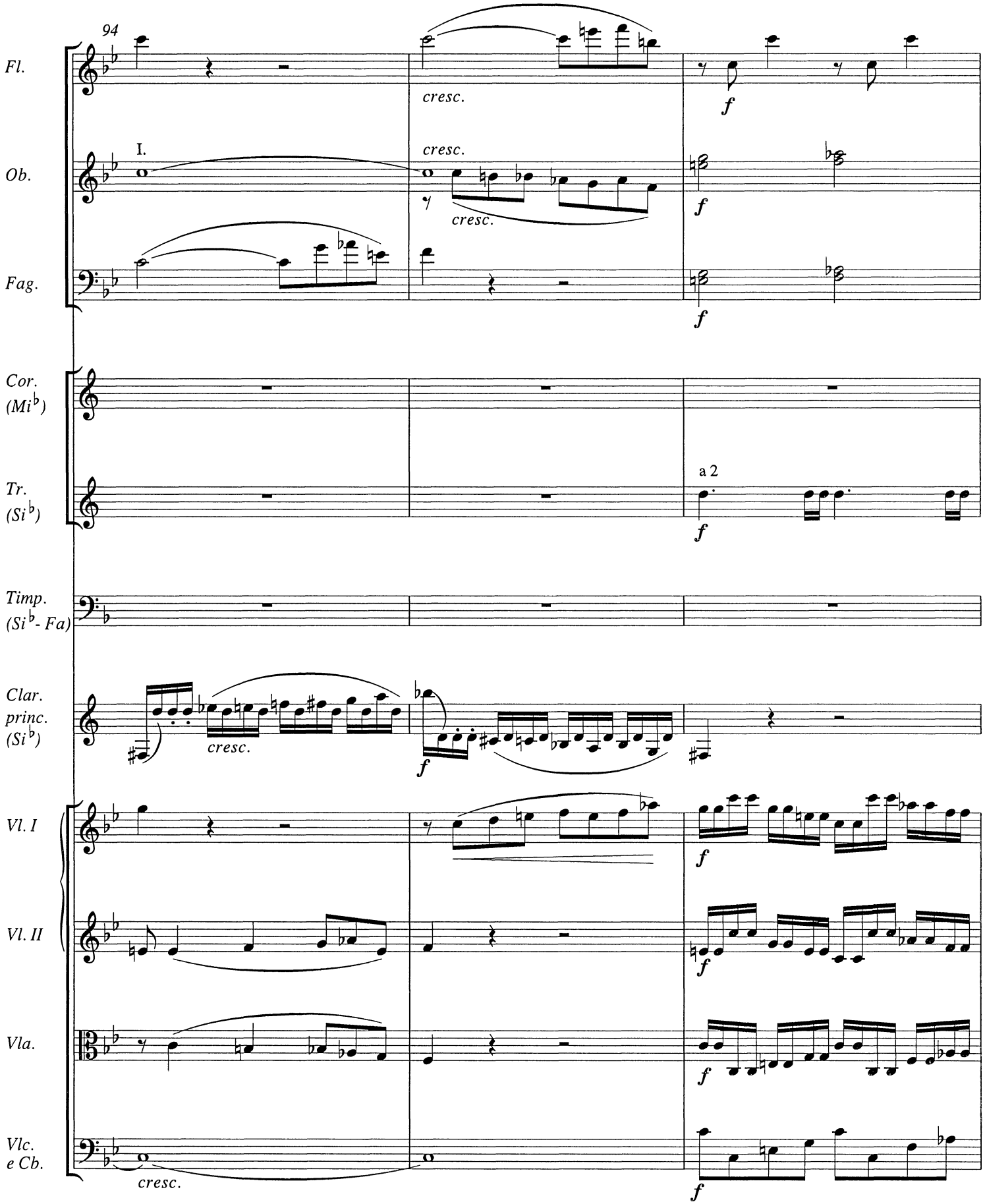

77
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
ff
6

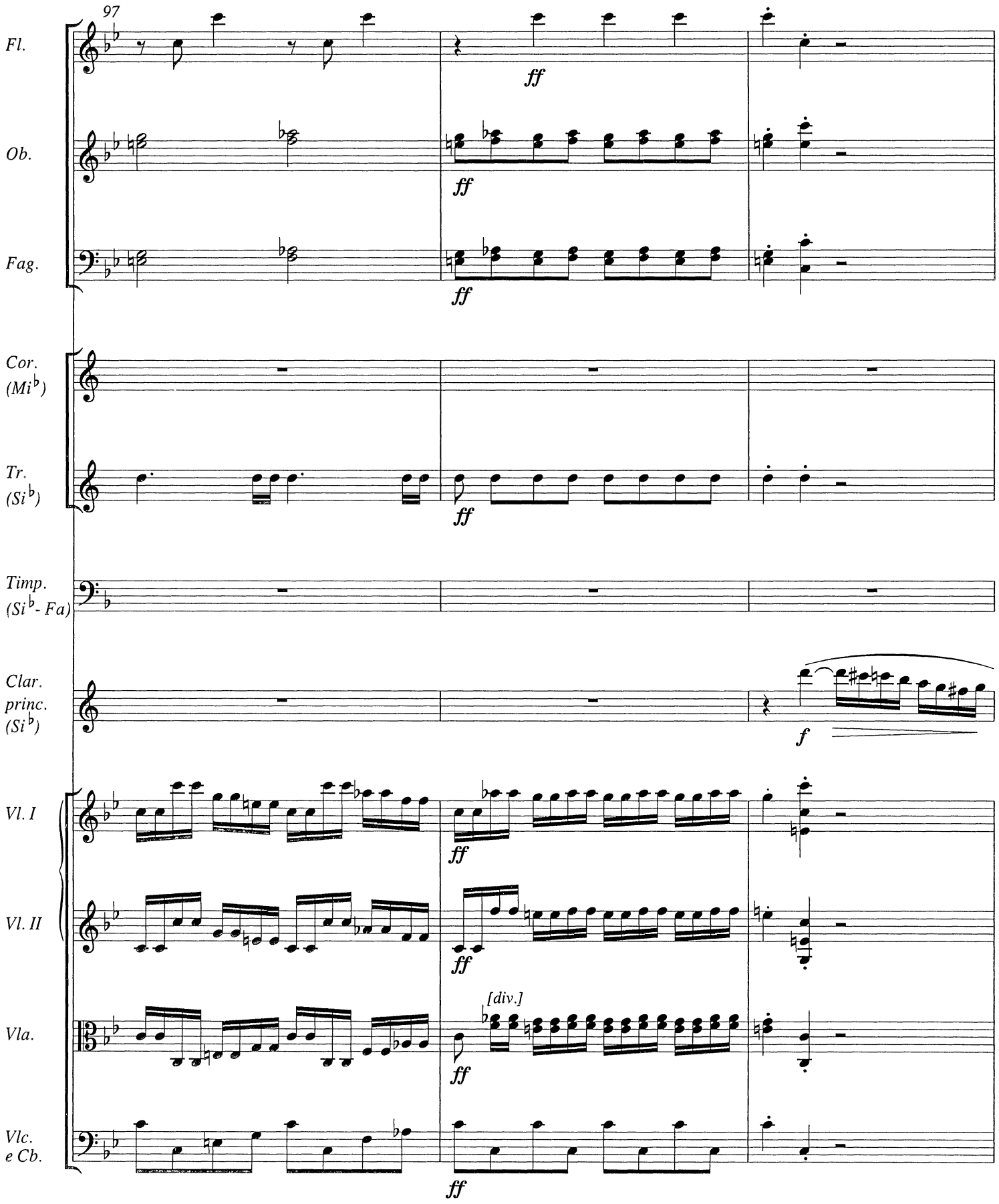

80
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p

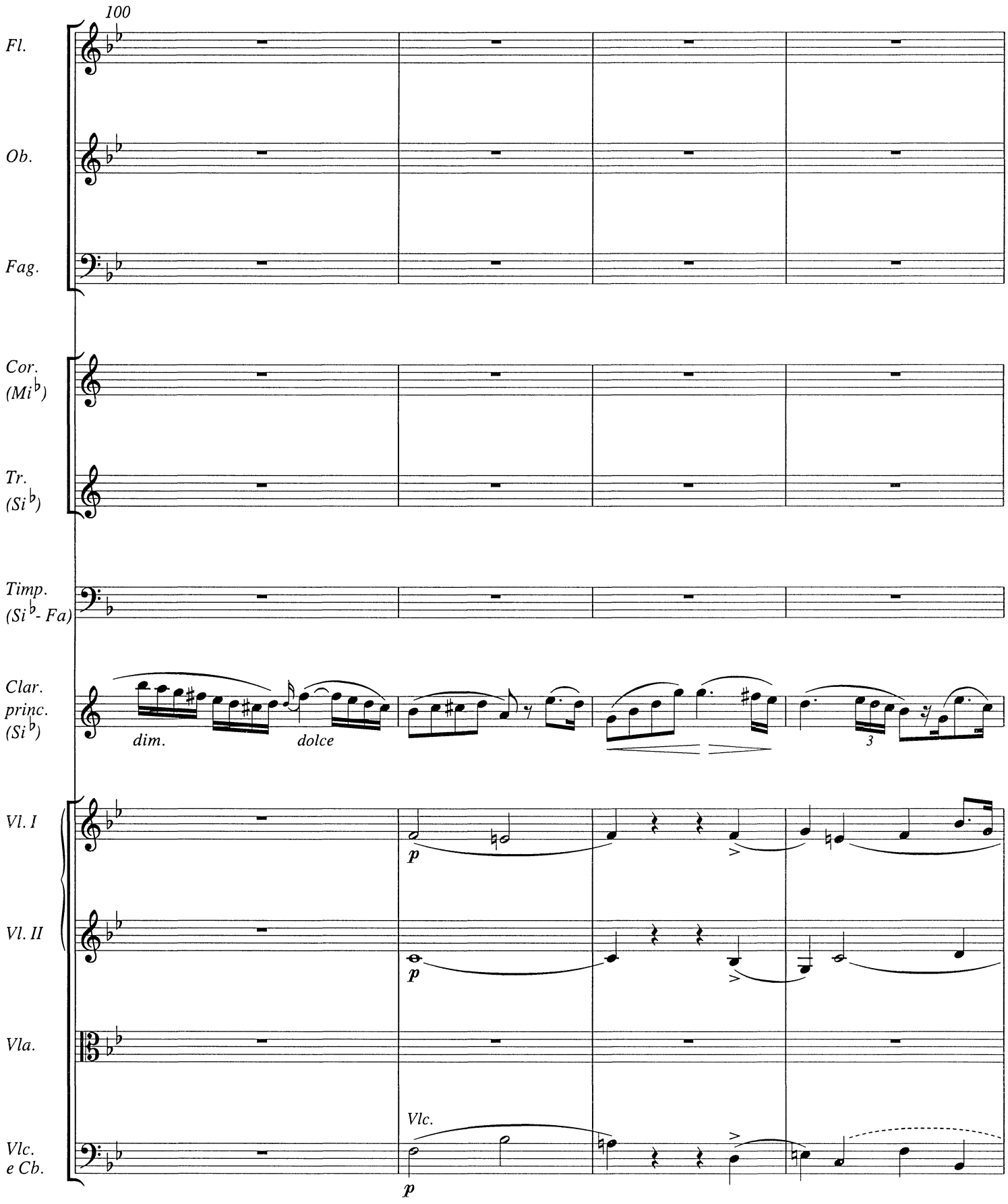

83
Fl.
Ob.
Fag.
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
tr
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

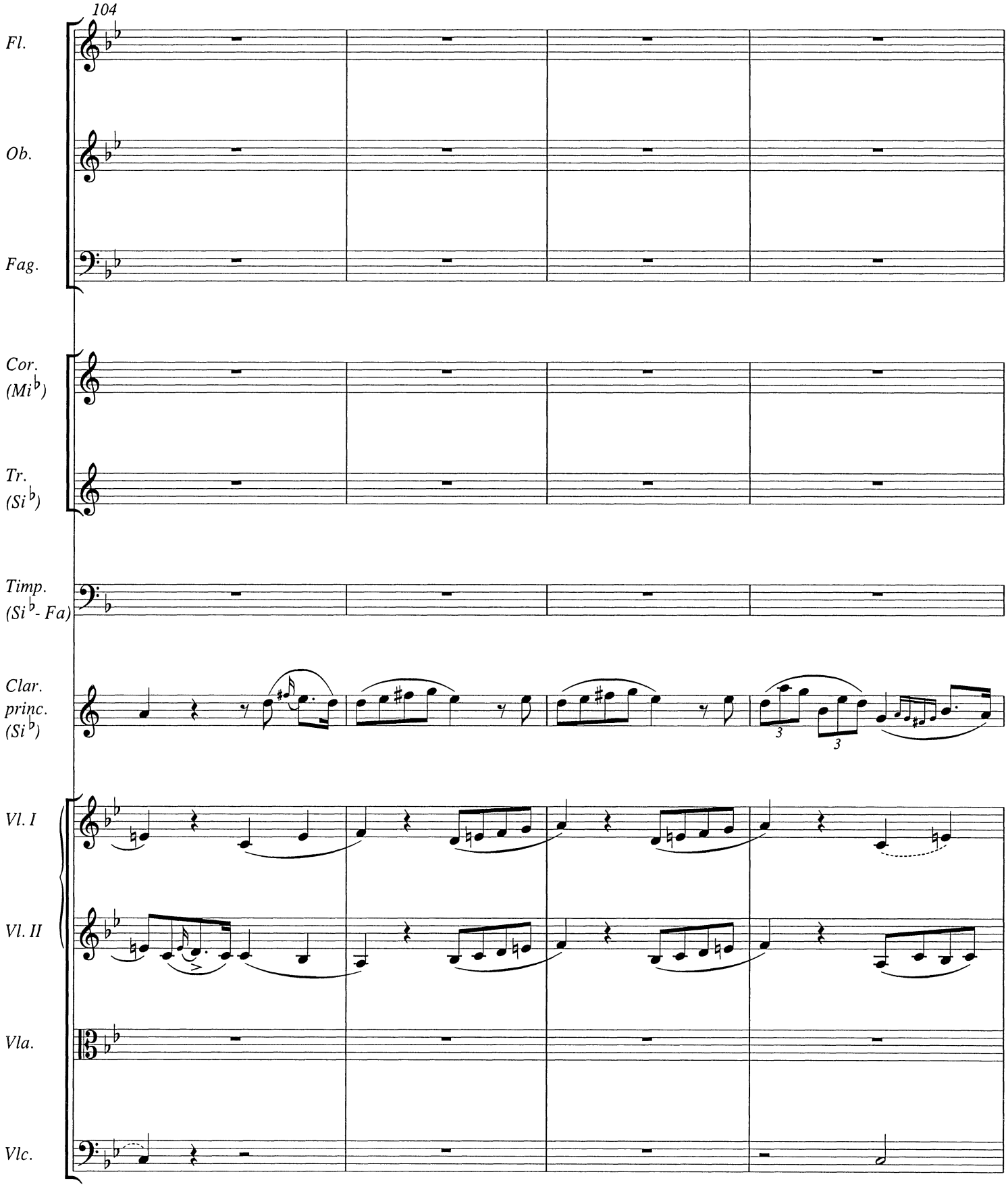

87
Fl.
Ob.
I.
Fag.
I.
Cor. (Mi♭)
p
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
3
3
Vl. I
Vl. II
3
p
Vla.
Vlc. e Cb.
p

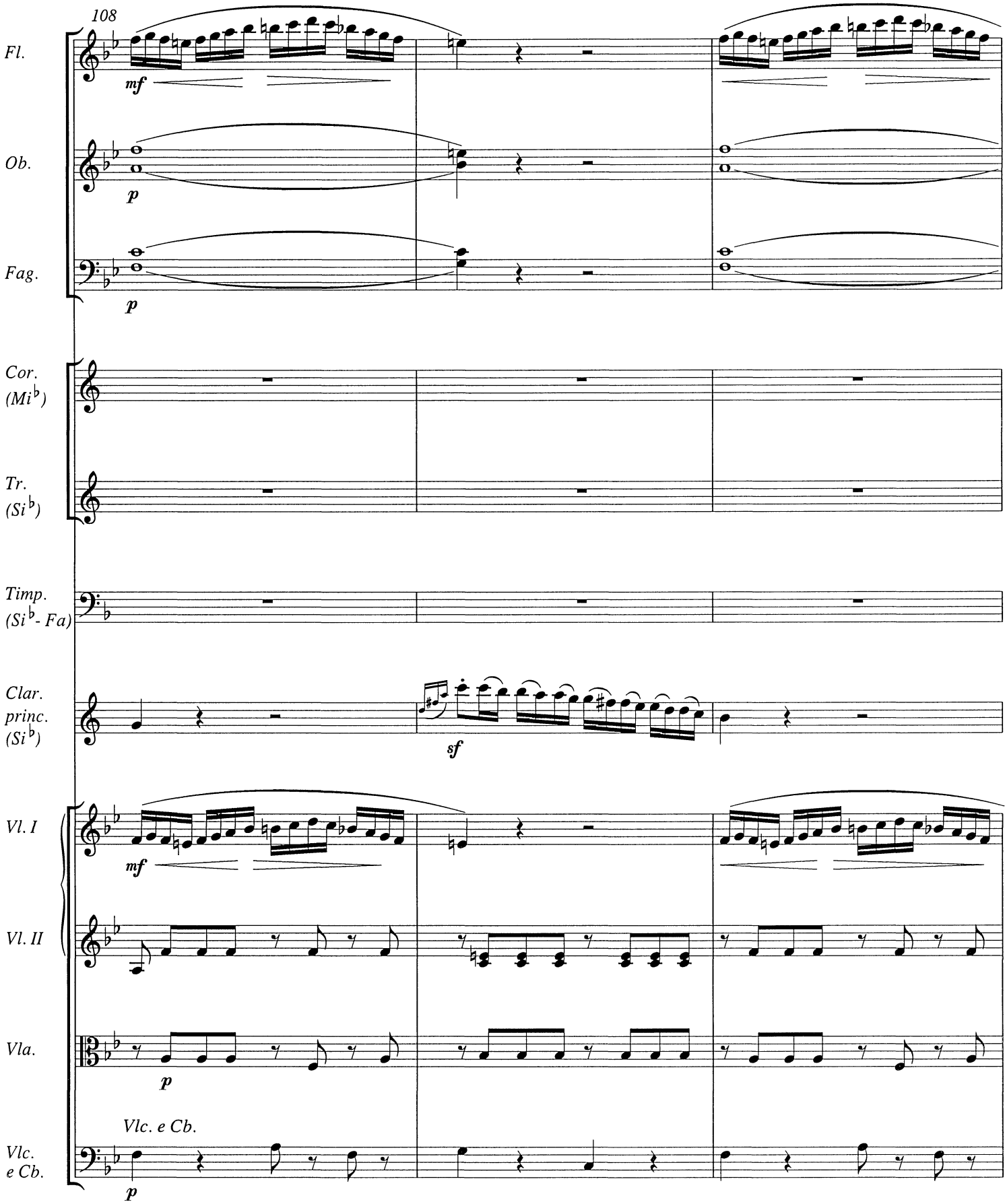

91
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
p
p
cresc.

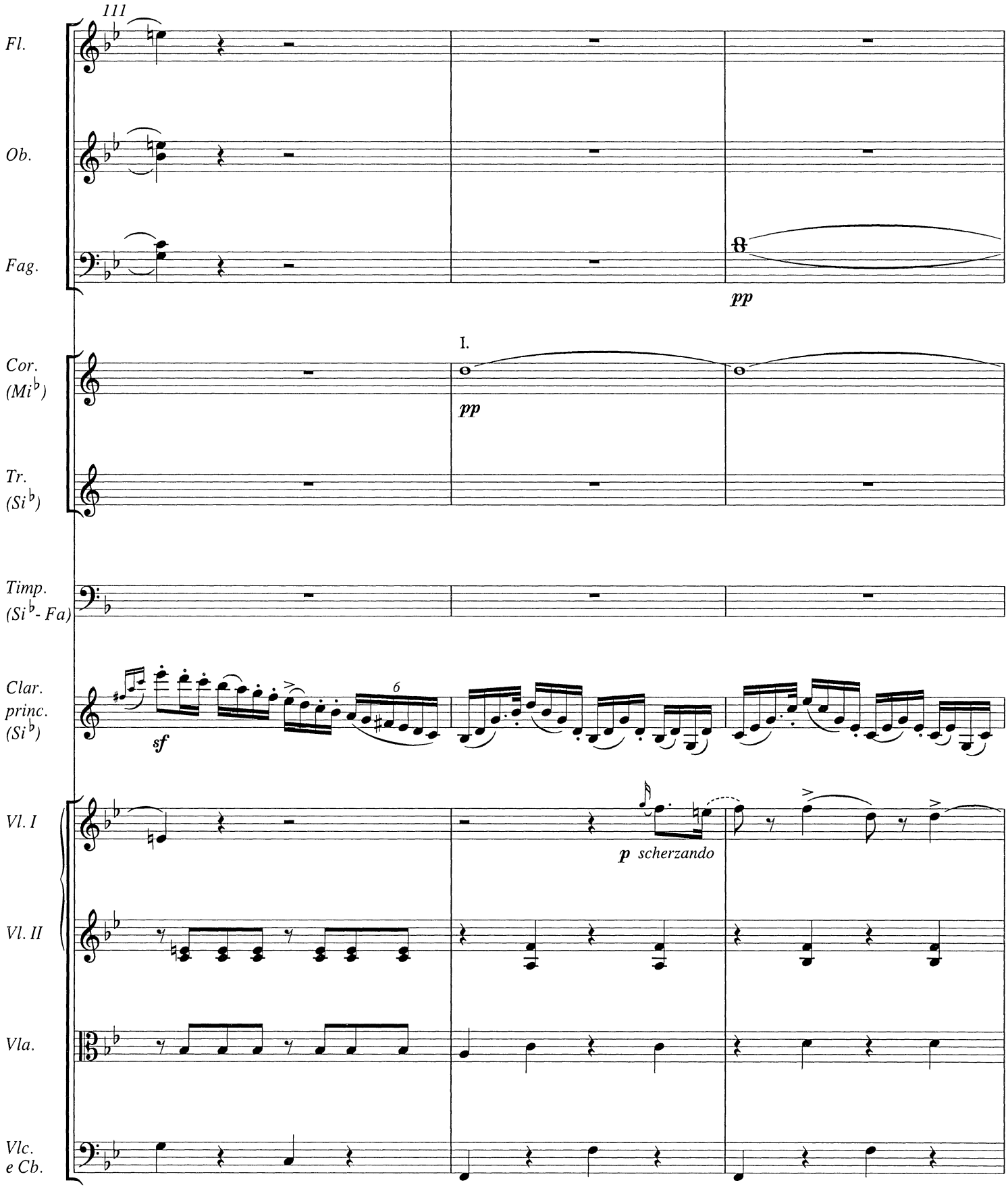

94
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
I.
cresc.
f
a 2

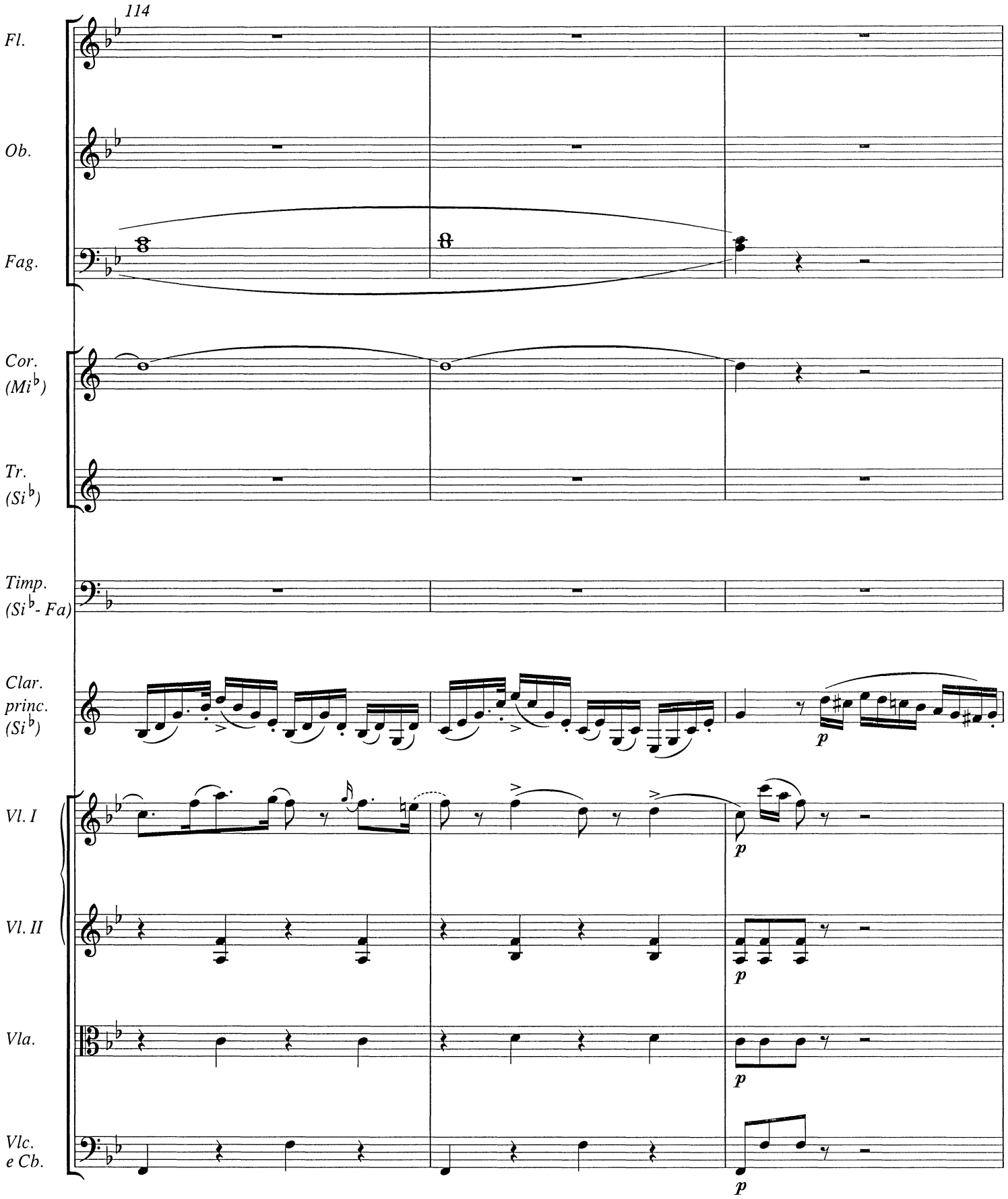

97
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
ff
f
[div.]

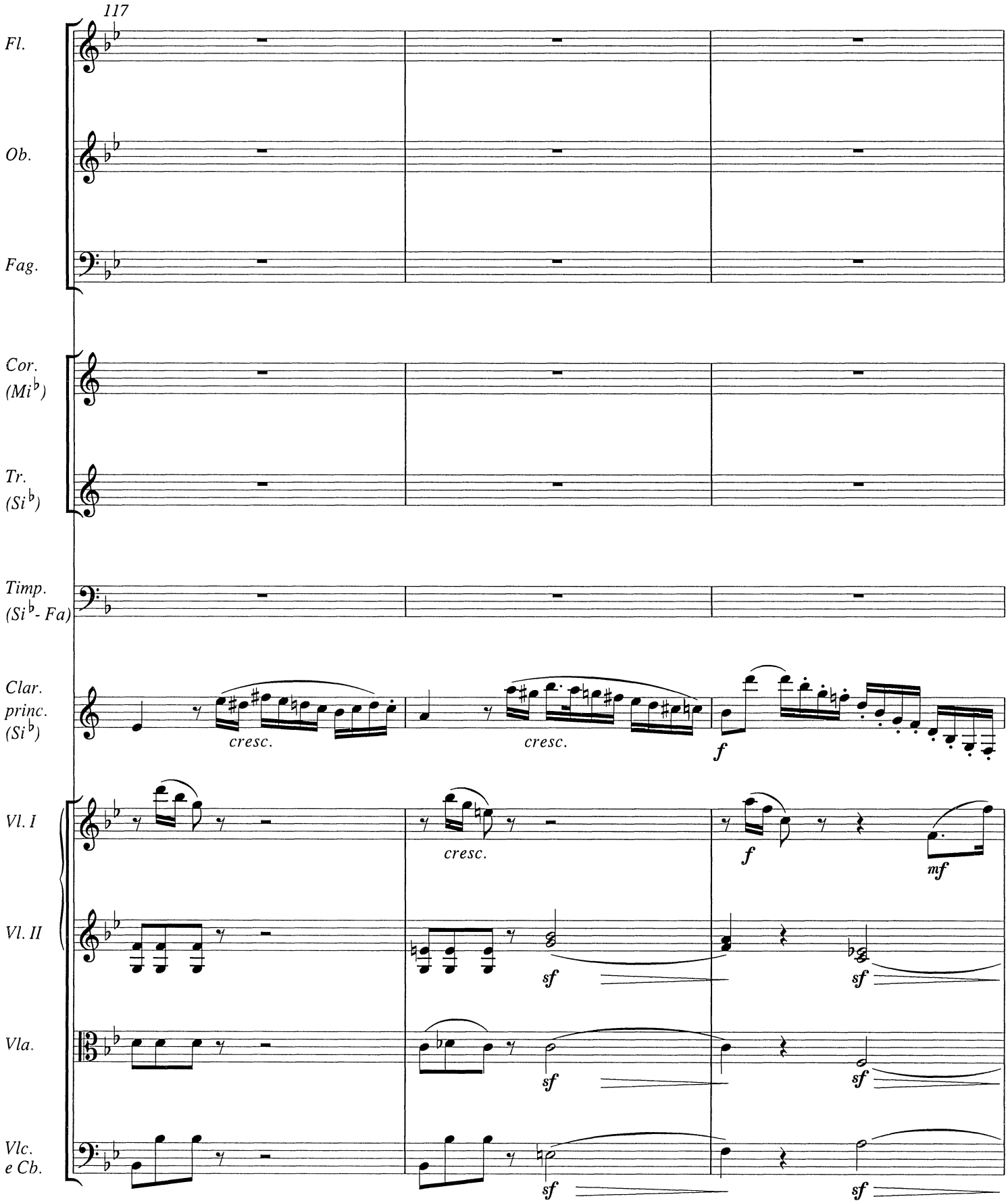

100
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
dolce
3
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Vlc.
p
p
p

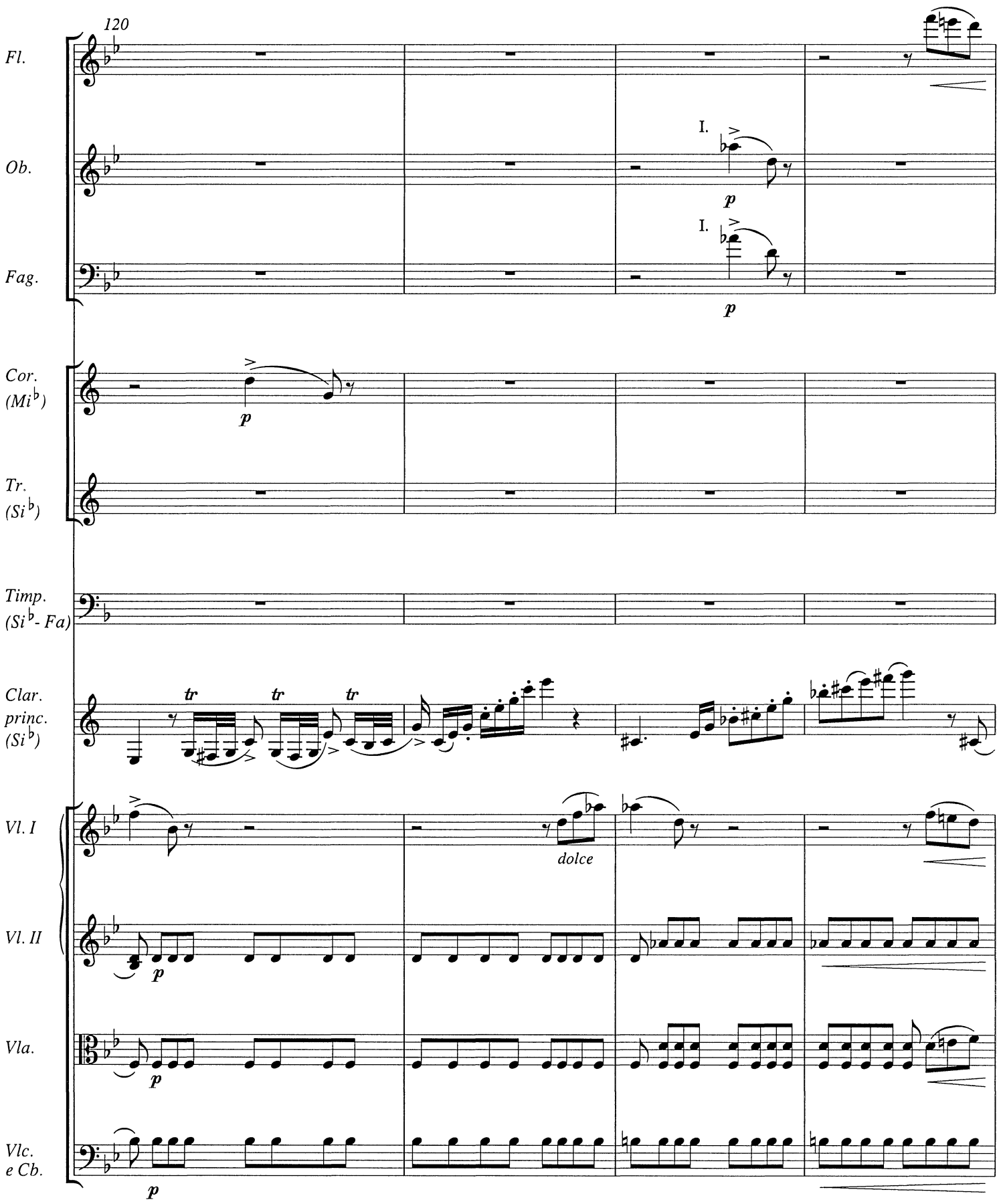

104
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
3
3

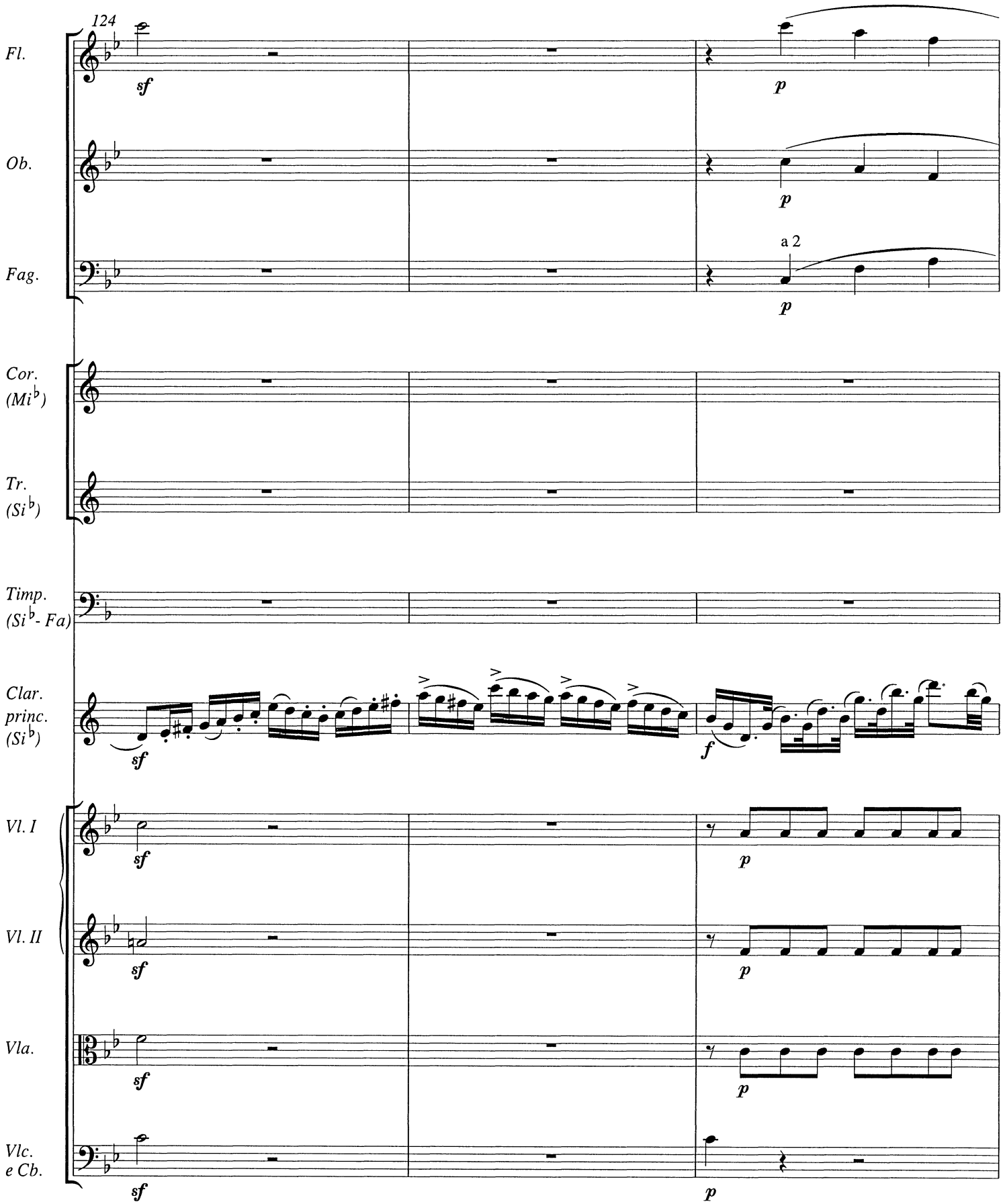

108
Fl.
mf
Ob.
p
Fag.
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
sf
Vl. I
mf
Vl. II
Vla.
p
Vlc. e Cb.
Vlc.
e Cb.
p

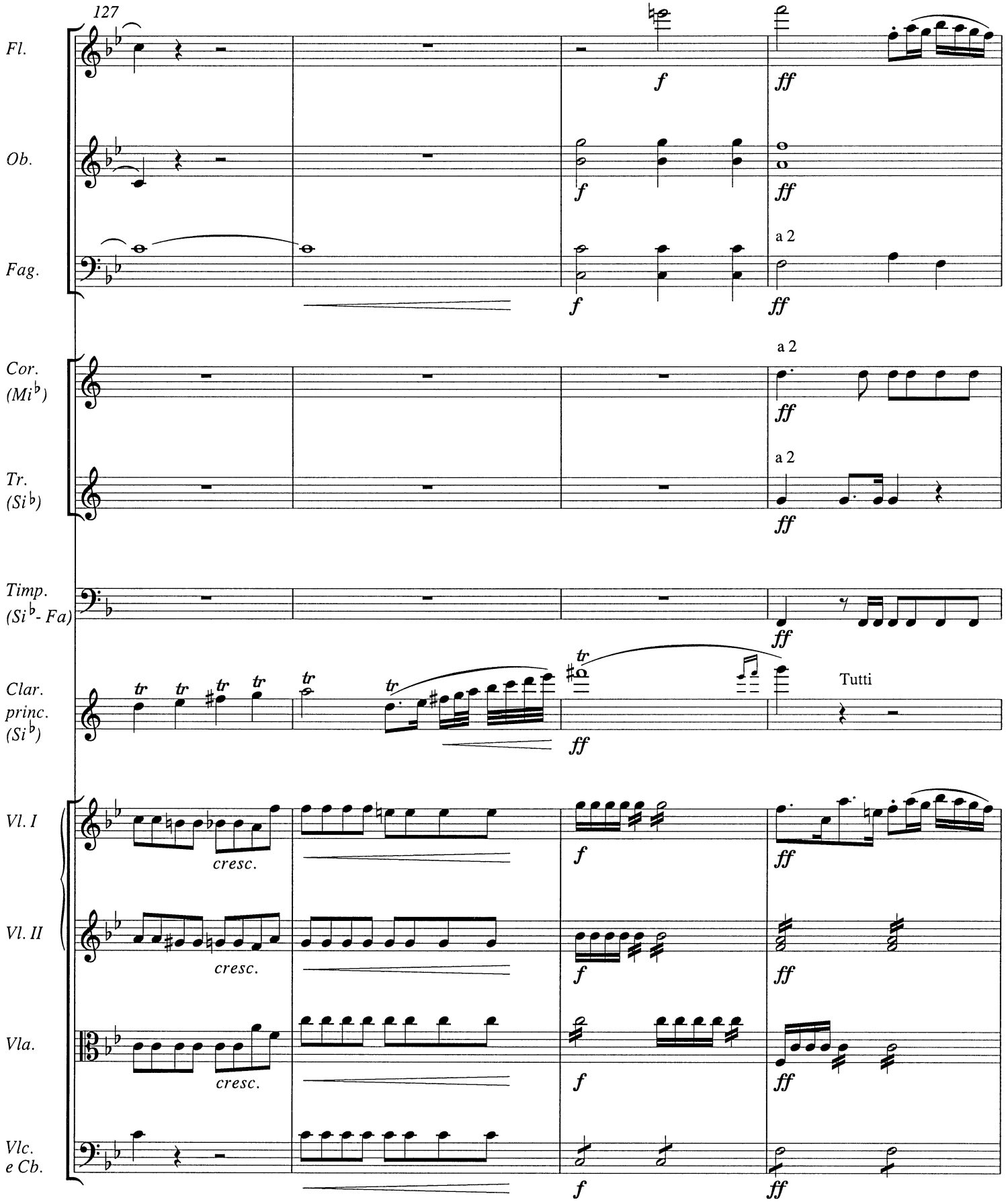

111
Fl.
Ob.
Fag.
pp
I.
Cor. (Mi♭)
pp
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
6
sf
Vl. I
p scherzando
Vl. II
Vla.
Vlc. e Cb.

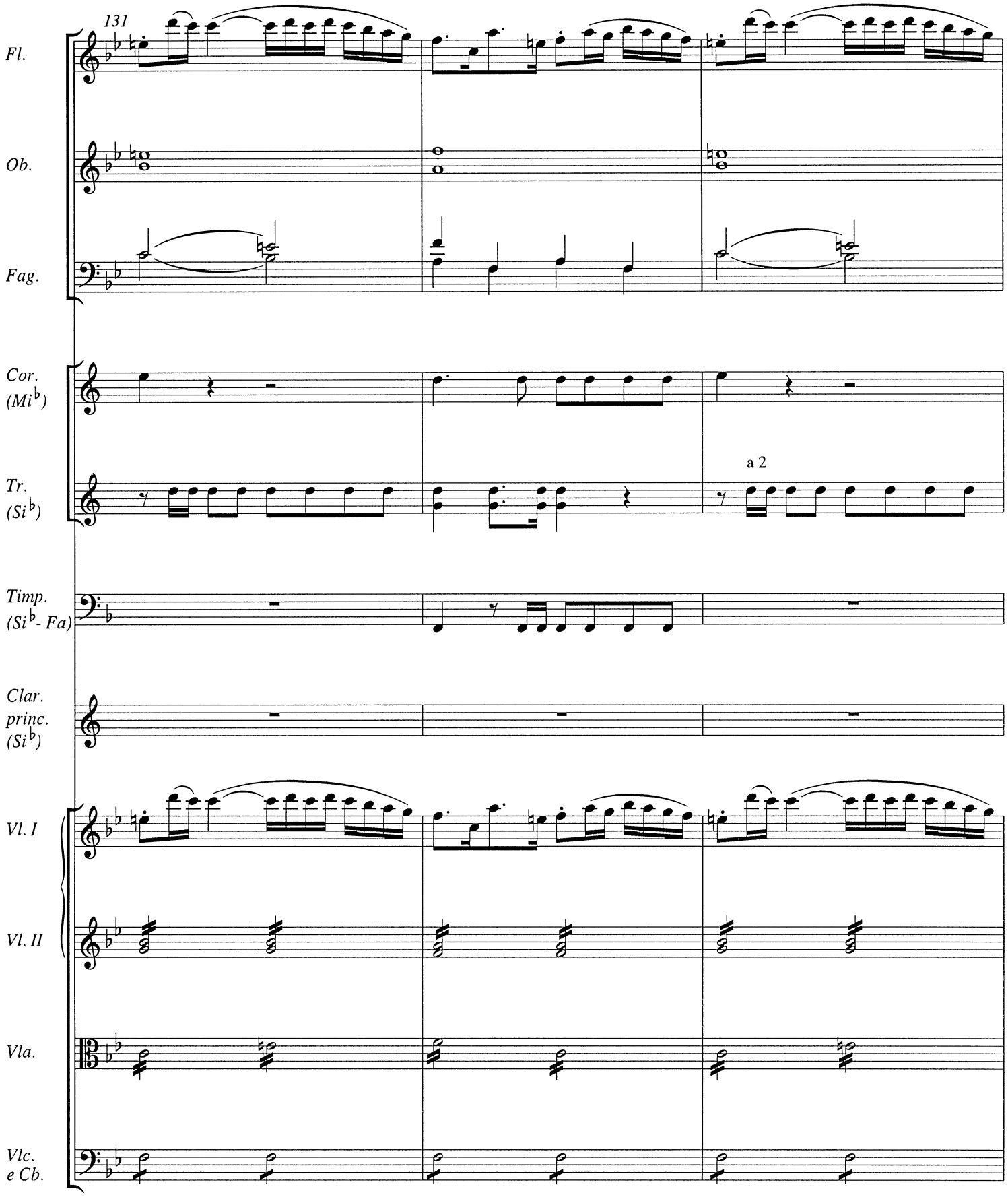

114
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
p
p
p
p

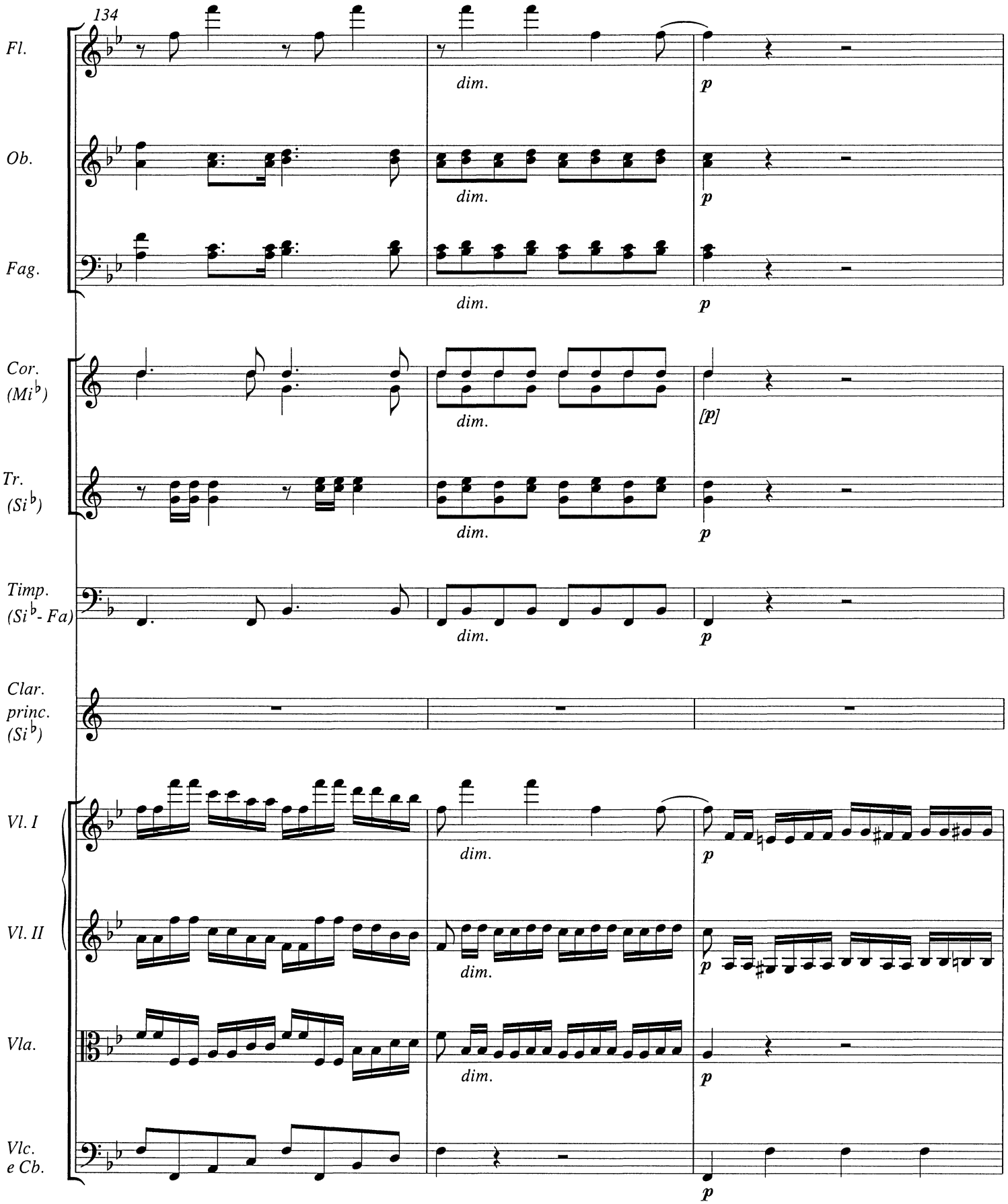

117
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
cresc.
cresc.
f
Vl. I
cresc.
f
mf
Vl. II
sf
sf
Vla.
sf
sf
Vlc. e Cb.
sf
sf

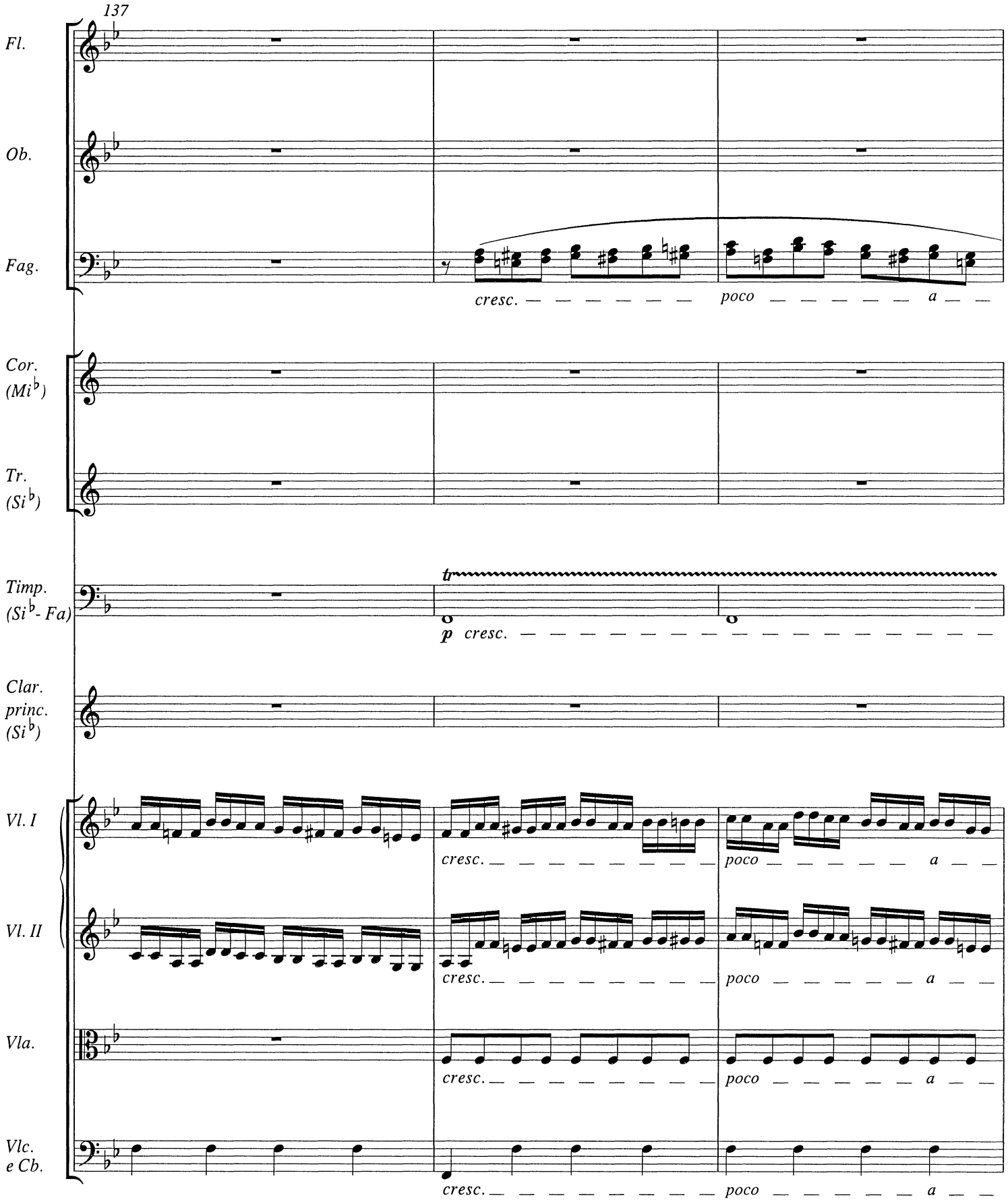

120
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
I.
p
tr
dolce

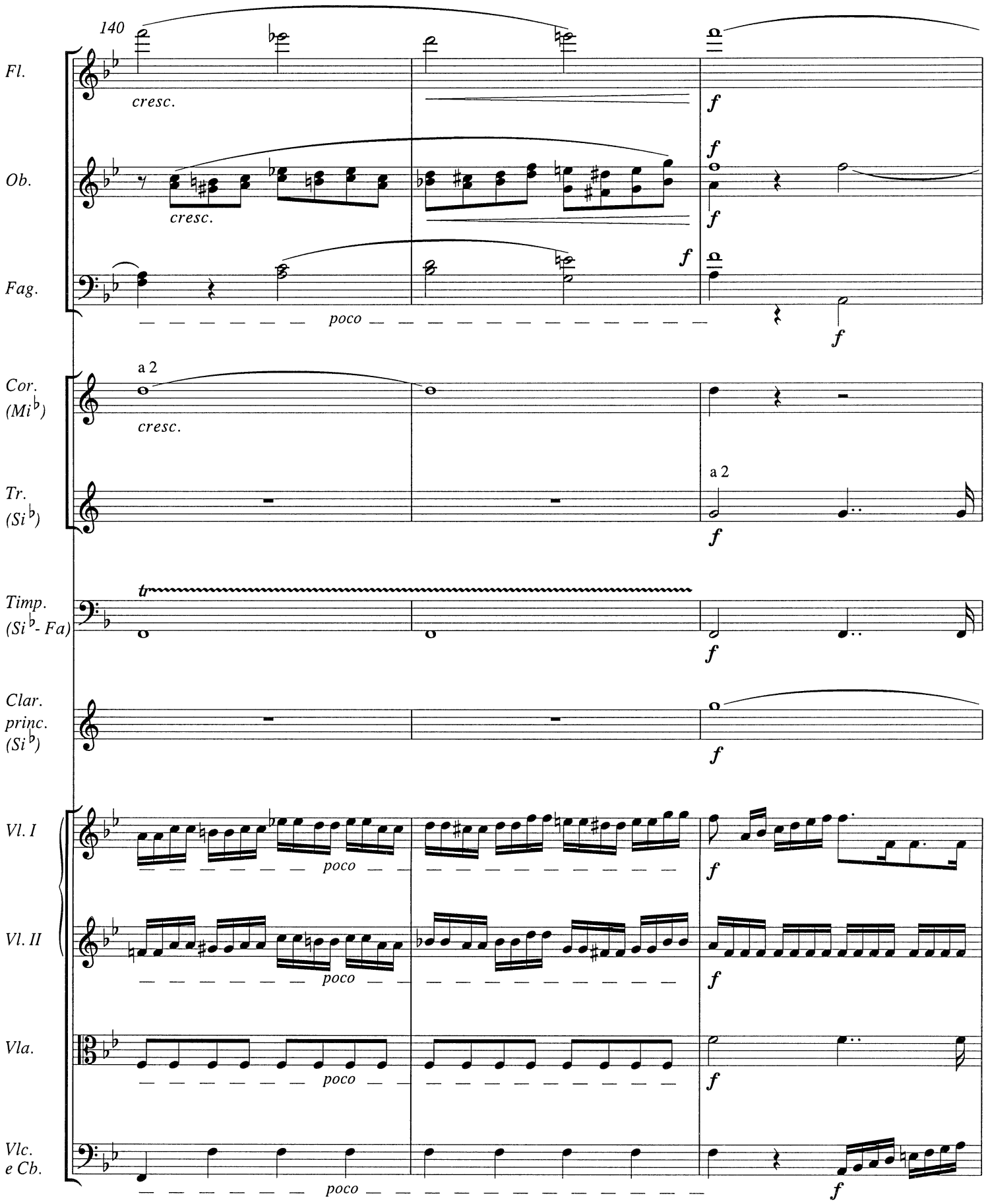

124
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
p
f

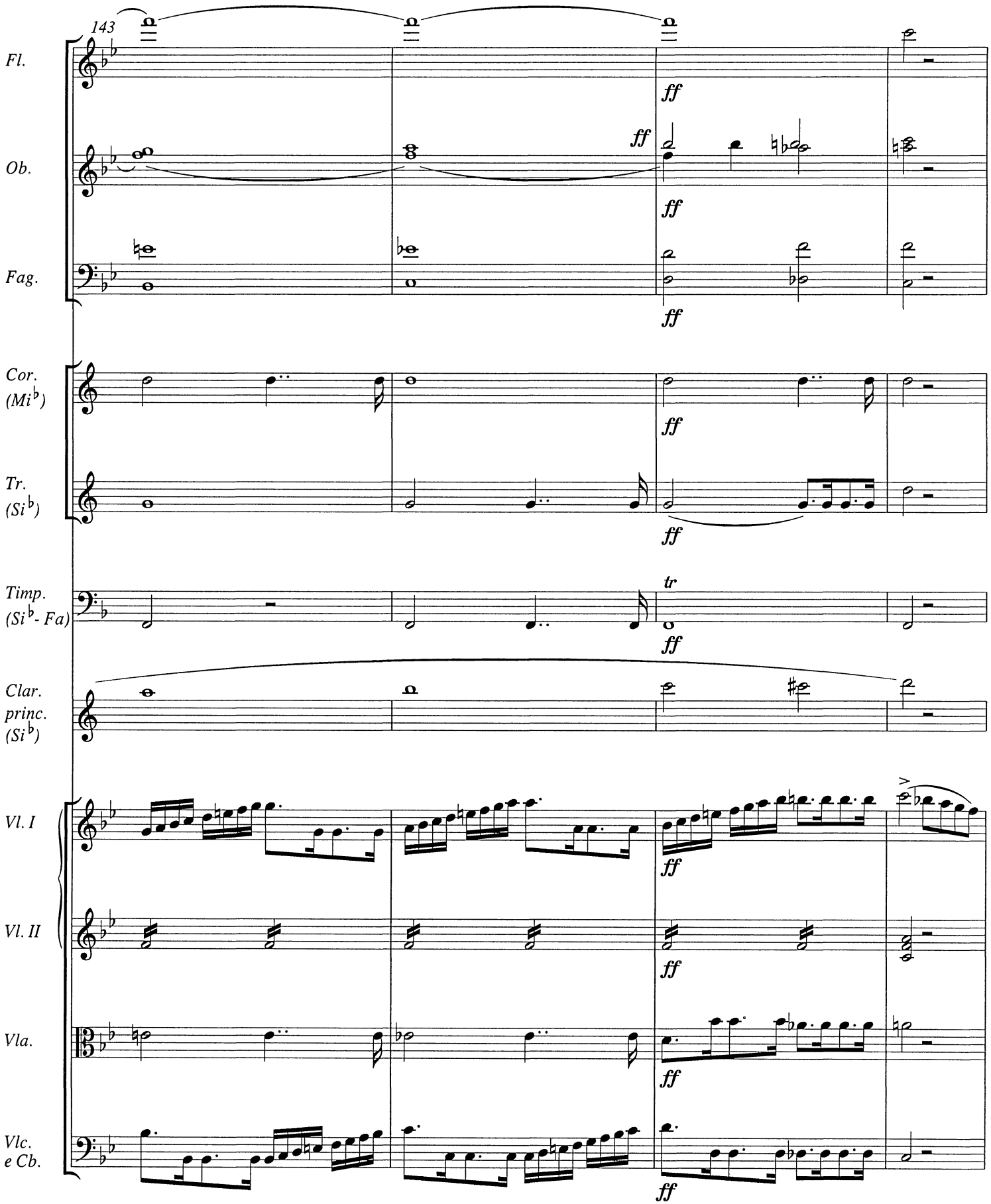

127
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
Tutti
cresc.
f
ff
tr

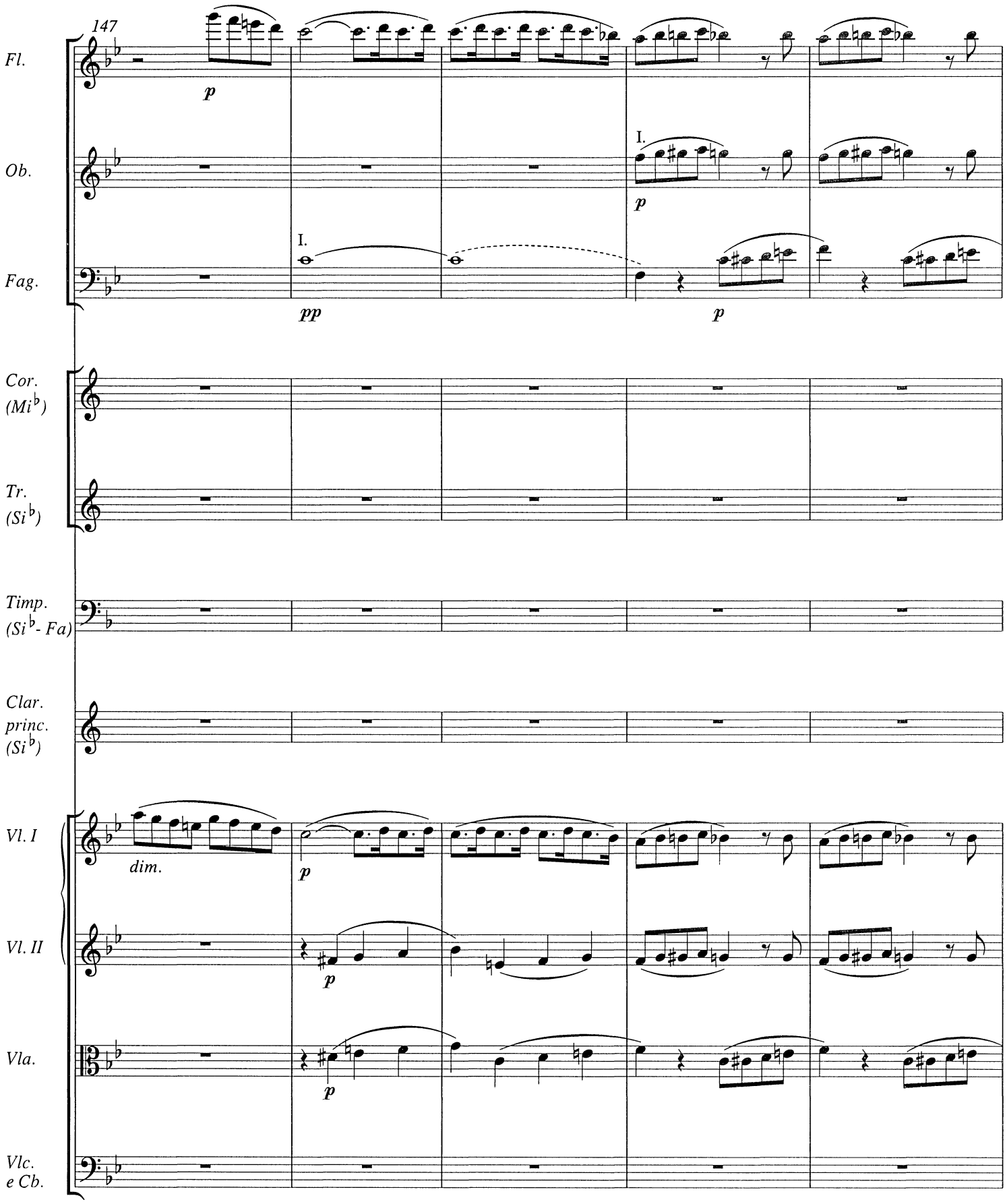

131
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
a 2
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

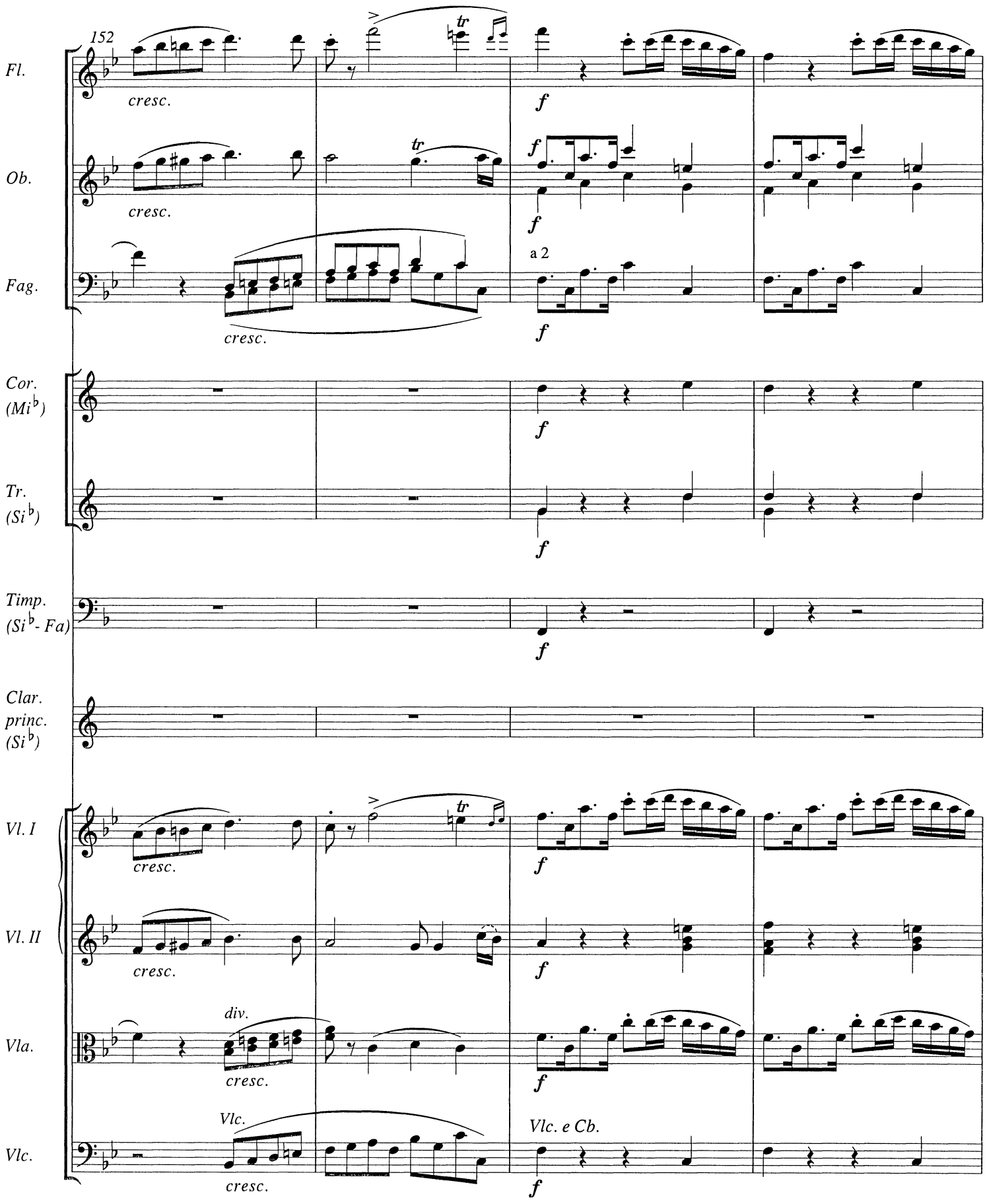

134
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dim.
p
[p]

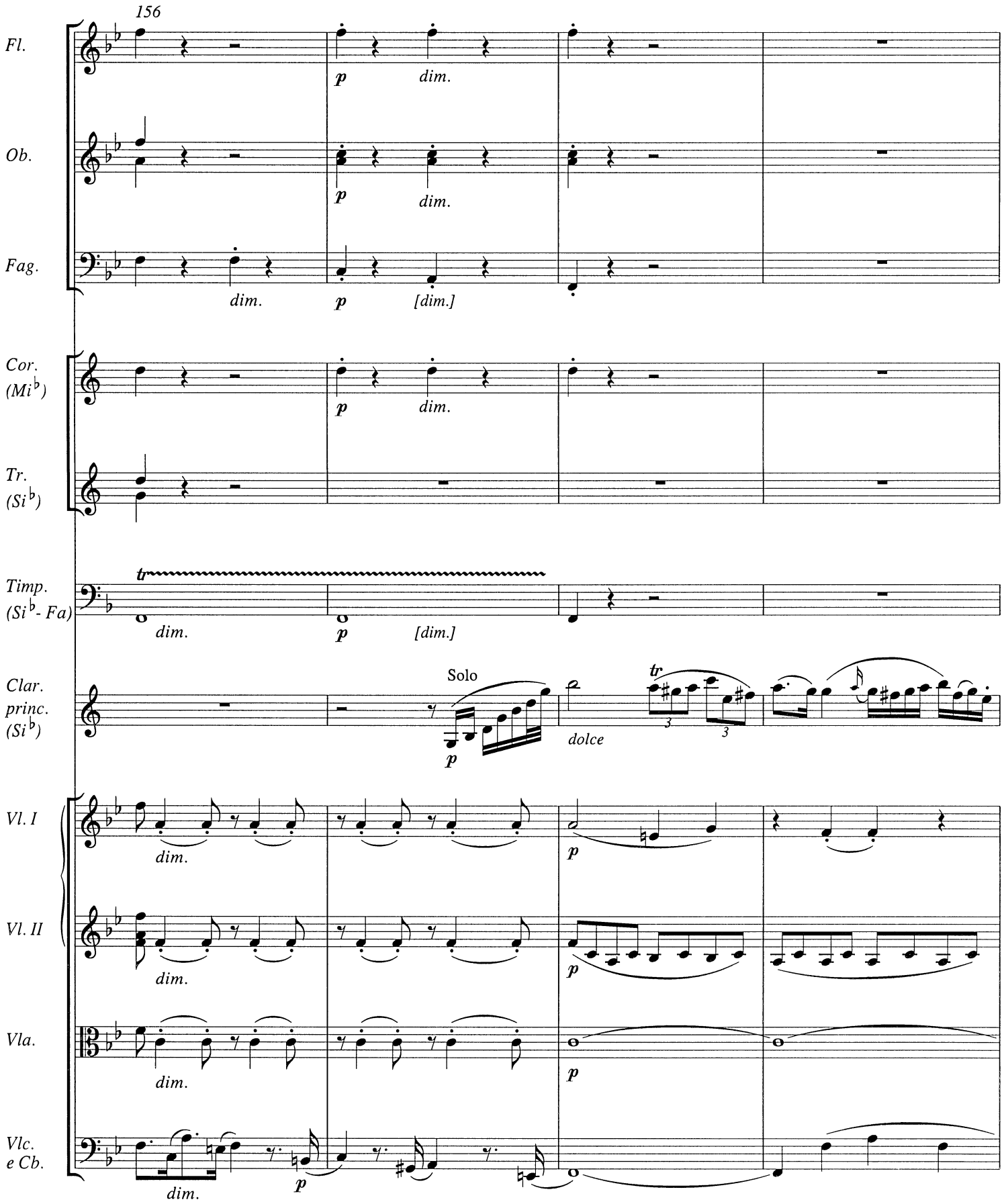

137
Fl.
Ob.
Fag.
cresc. poco a
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
tr
p cresc.
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc. poco a

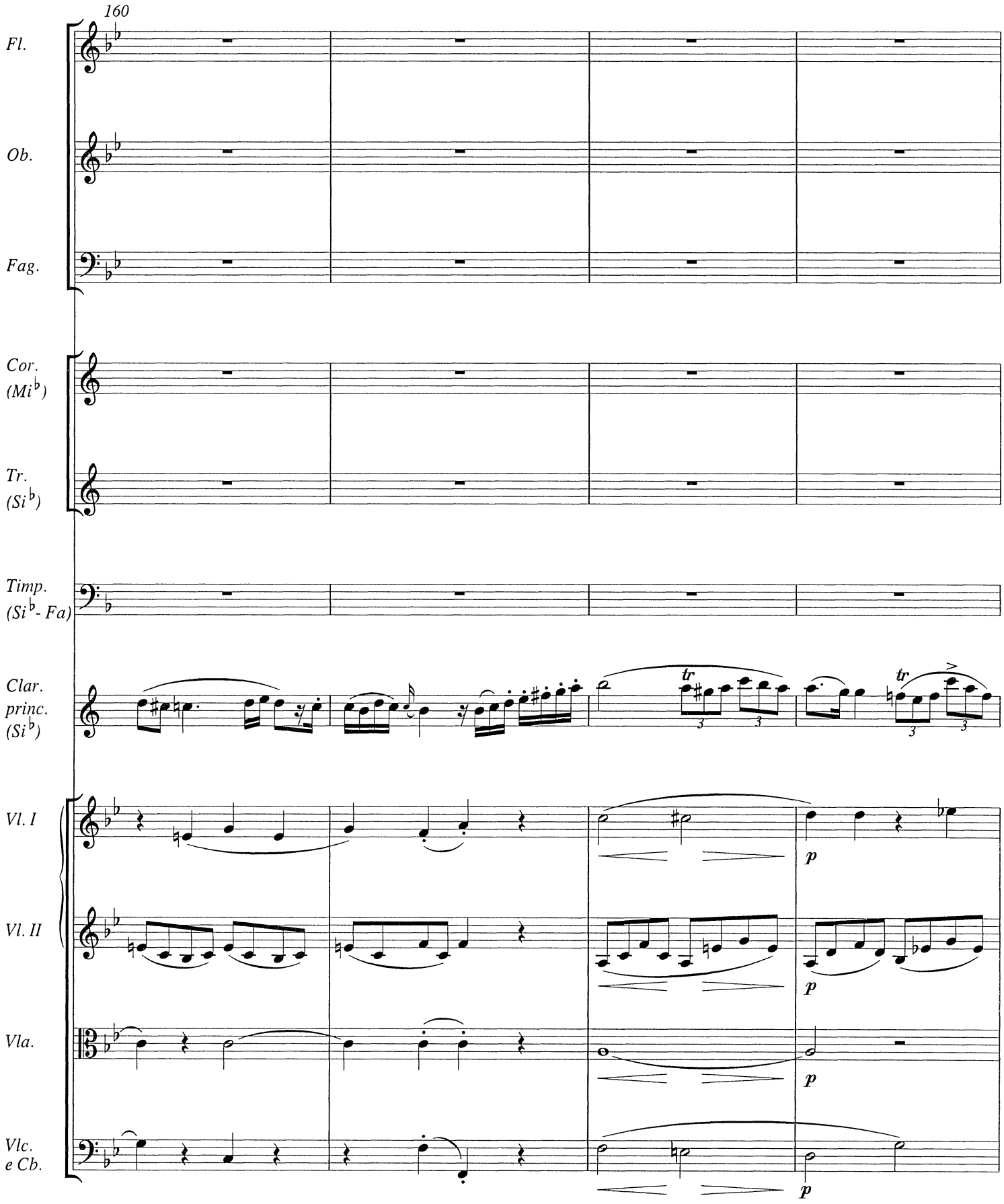

140
Fl.
cresc.
f
Ob.
cresc.
f
f
Fag.
f
poco
f
a 2
Cor.
(Mi♭)
cresc.
Tr.
(Si♭)
a 2
f
Timp.
(Si♭- Fa)
tr
f
Clar.
princ.
(Si♭)
f
Vl. I
poco
f
Vl. II
poco
f
Vla.
poco
f
Vlc.
e Cb.
poco
f

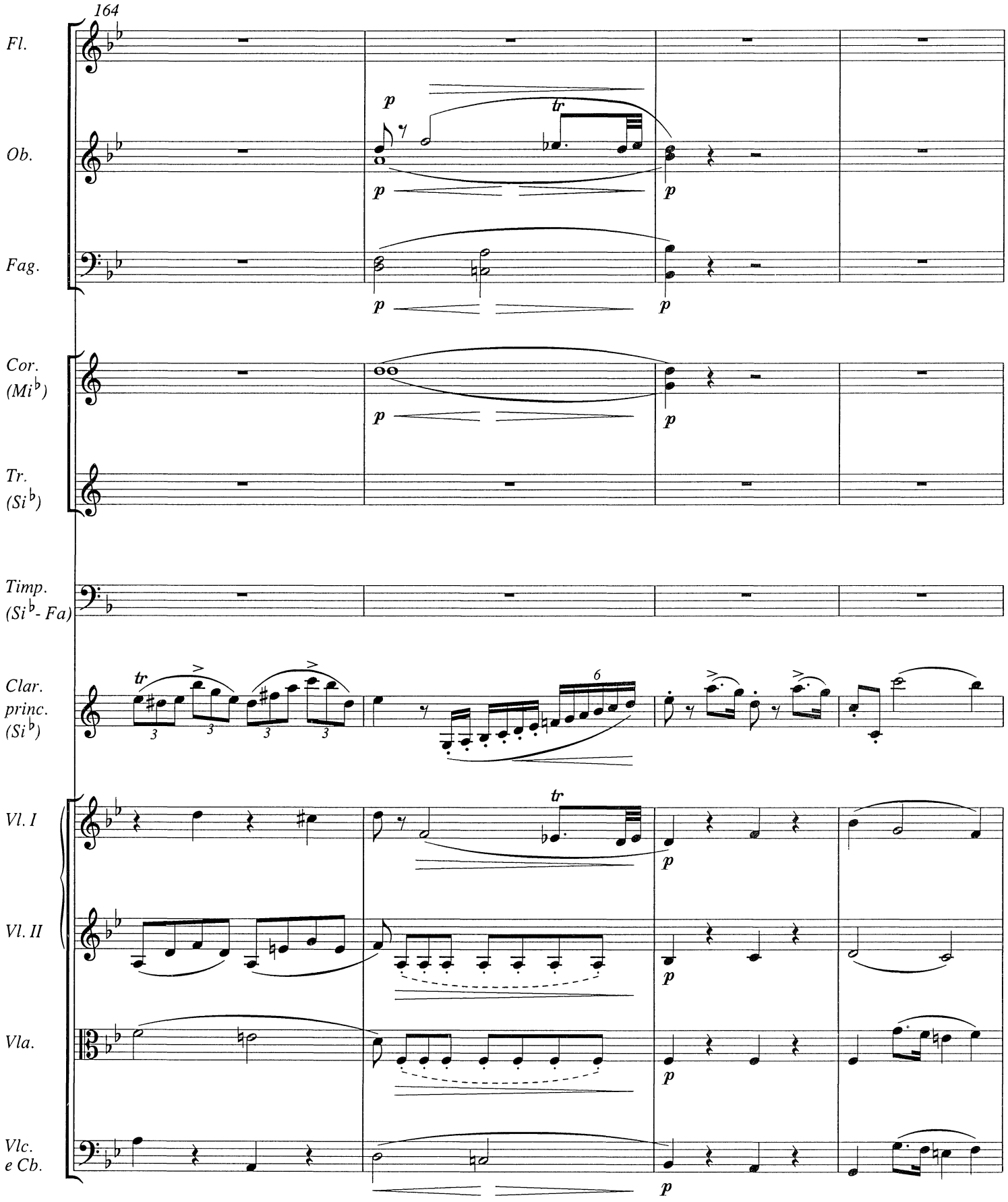

143
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
ff
tr

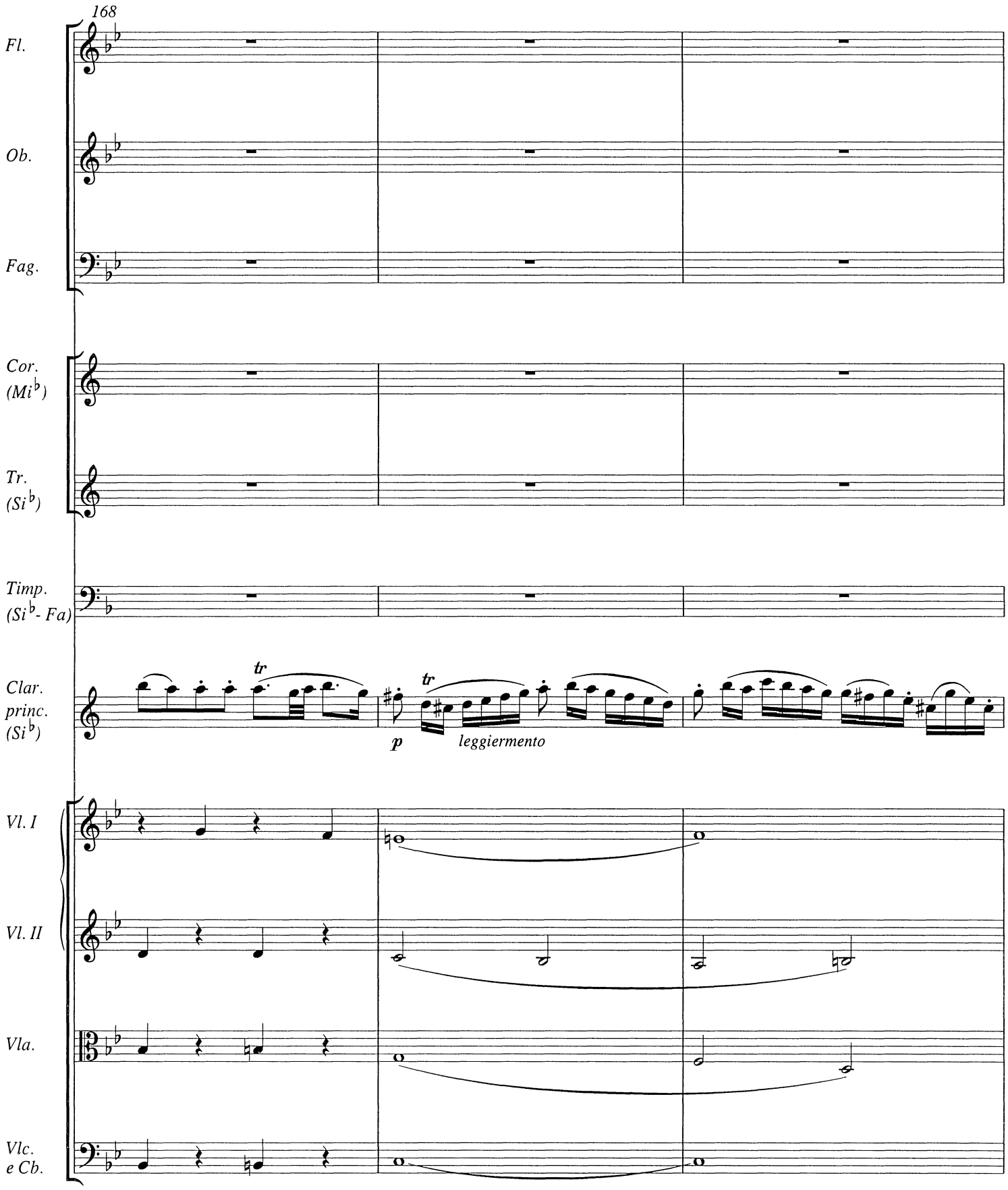

147
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
I.
pp
dim.

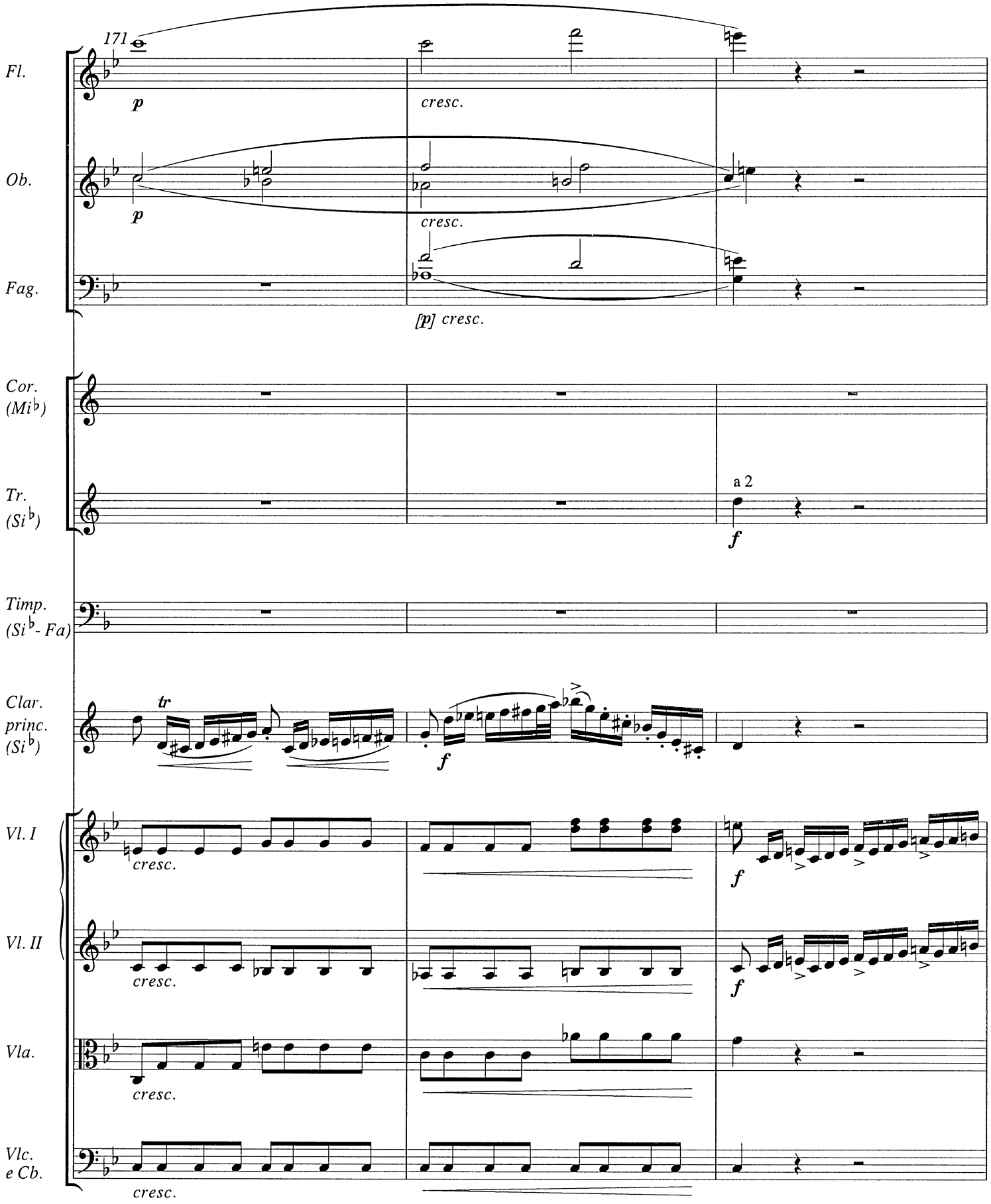

152
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
cresc.
tr
f
a 2
div.
Vlc.
Vlc. e Cb.

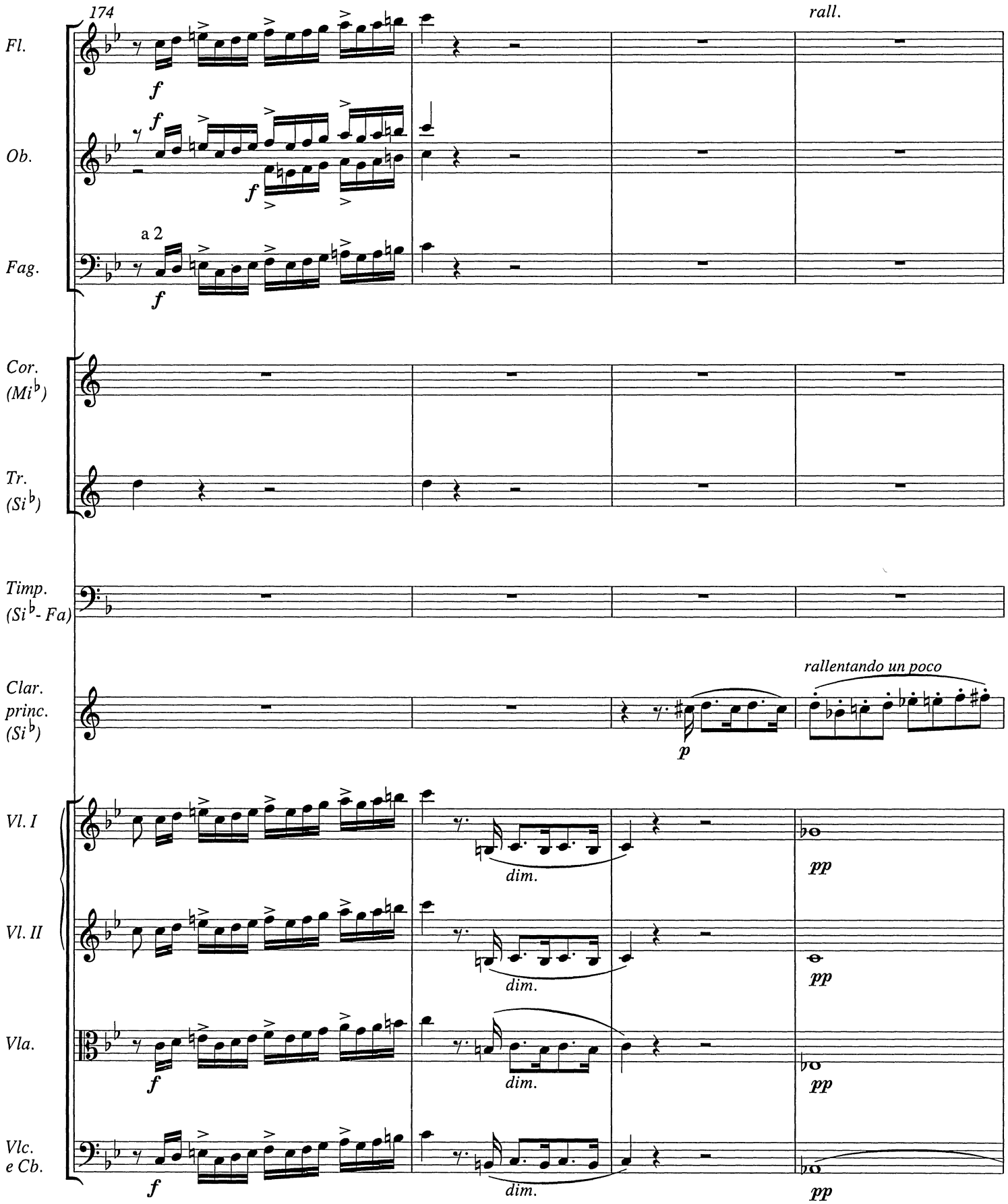

156
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
dim.
[dim.]
tr
Solo
dolce
3

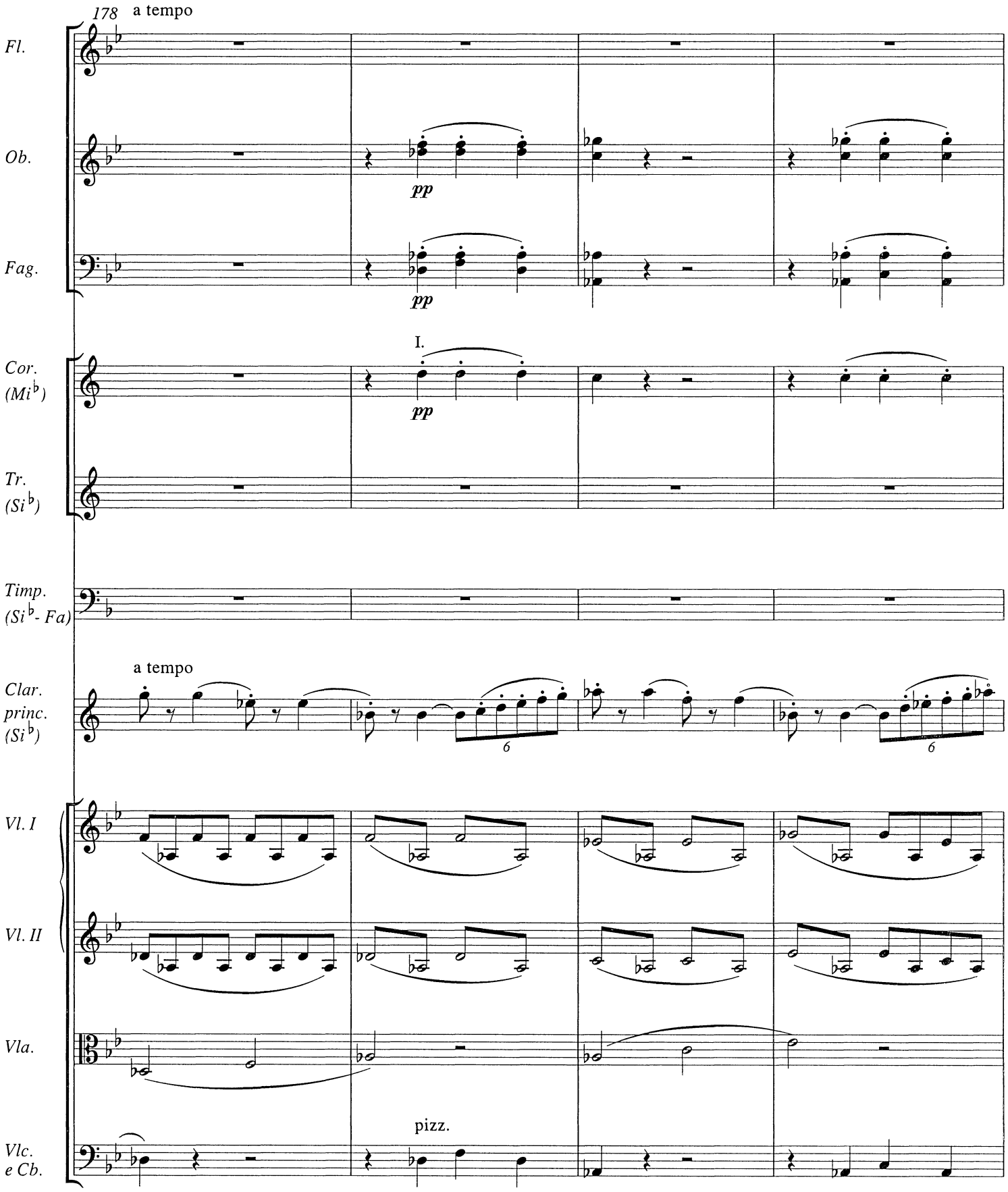

160
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
tr
tr
p
p
p
p

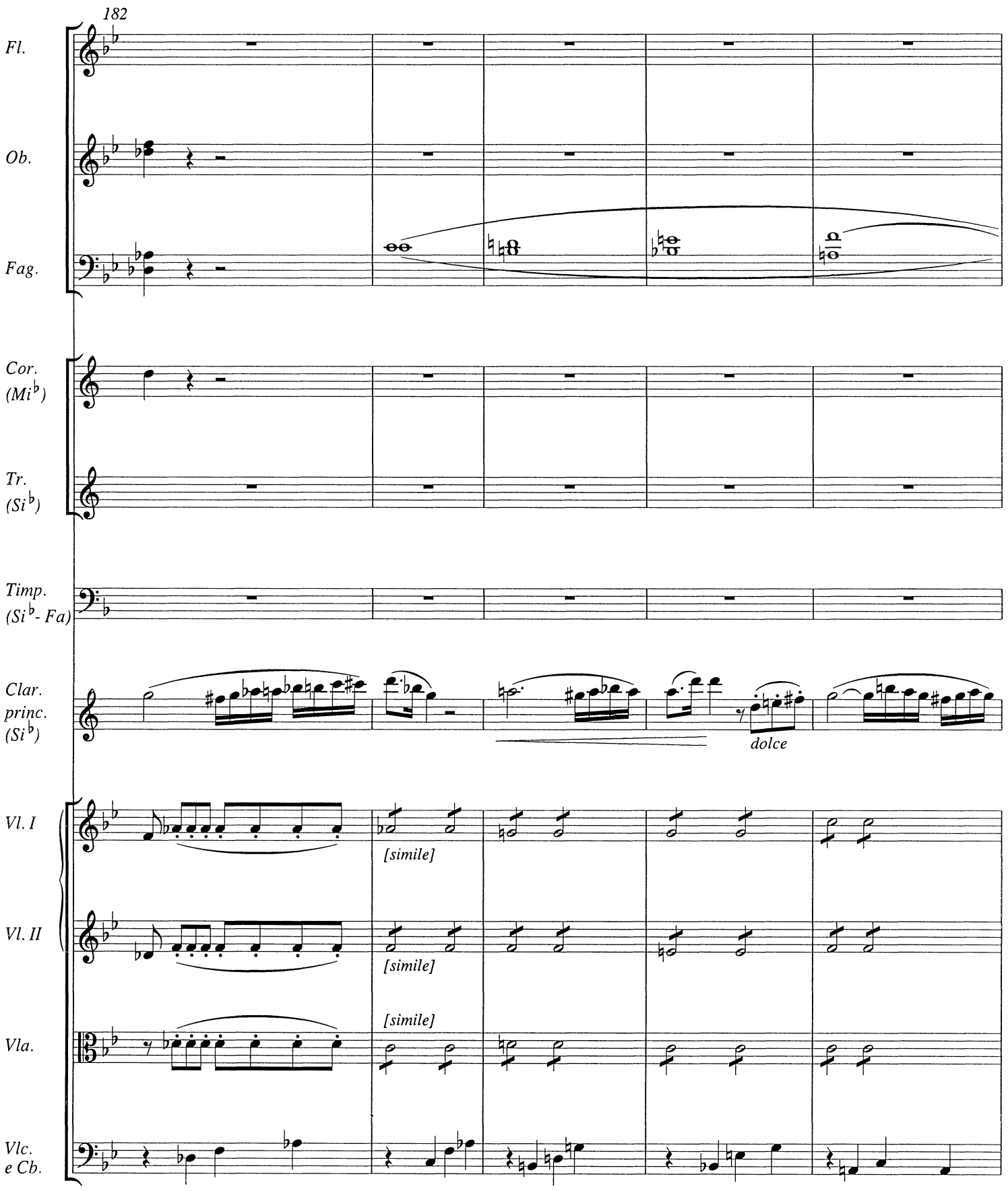

164
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
tr
6
3

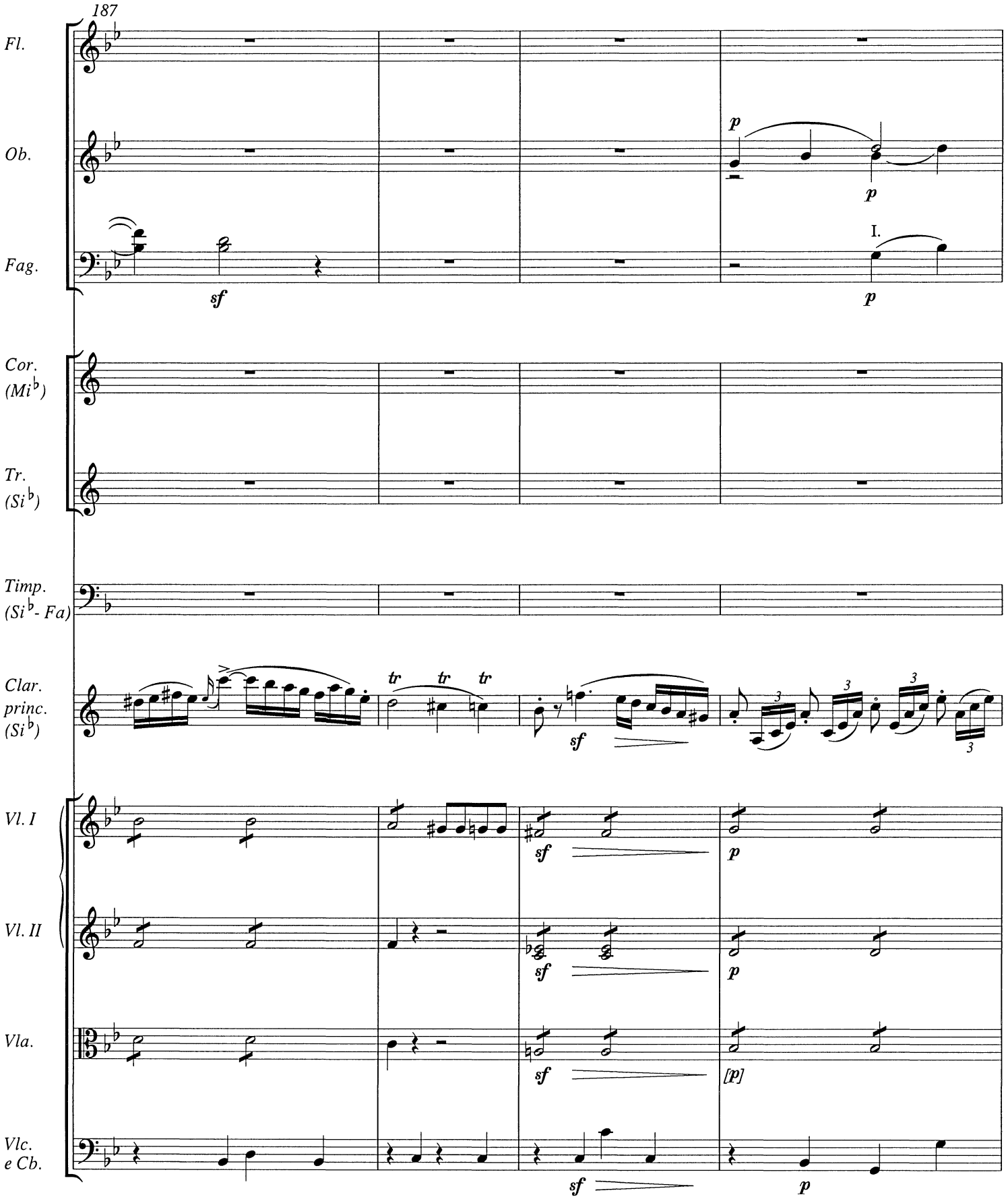

168
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
tr
tr
p
leggiermento
Vl. I
Vl. II
Vla.
Vlc. e Cb.

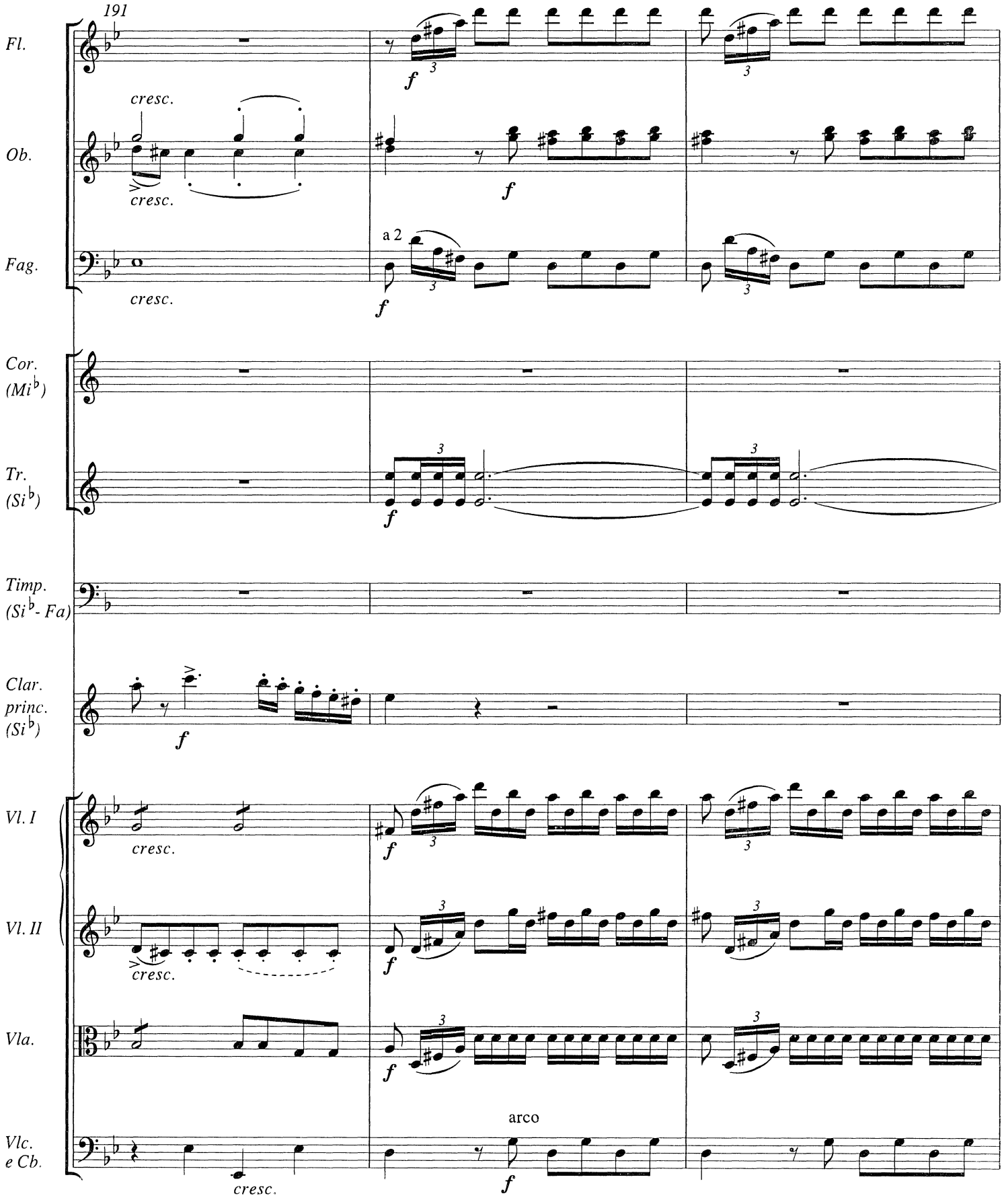

171
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
cresc.
[p] cresc.
a 2
f
tr

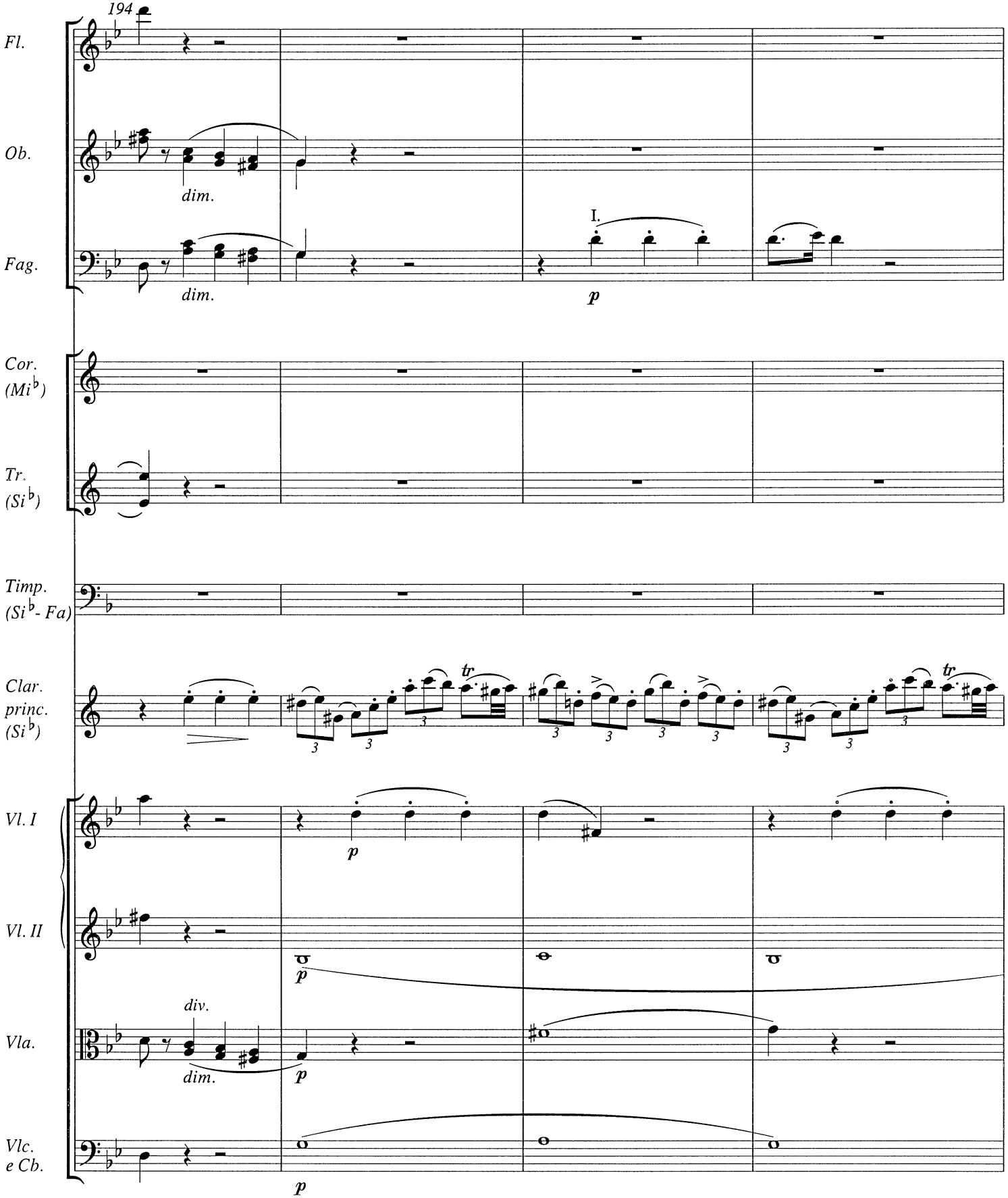

174
rall.
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
rallentando un poco
Vl. I
Vl. II
Vla.
Vlc. e Cb.
dim.
f
p
pp

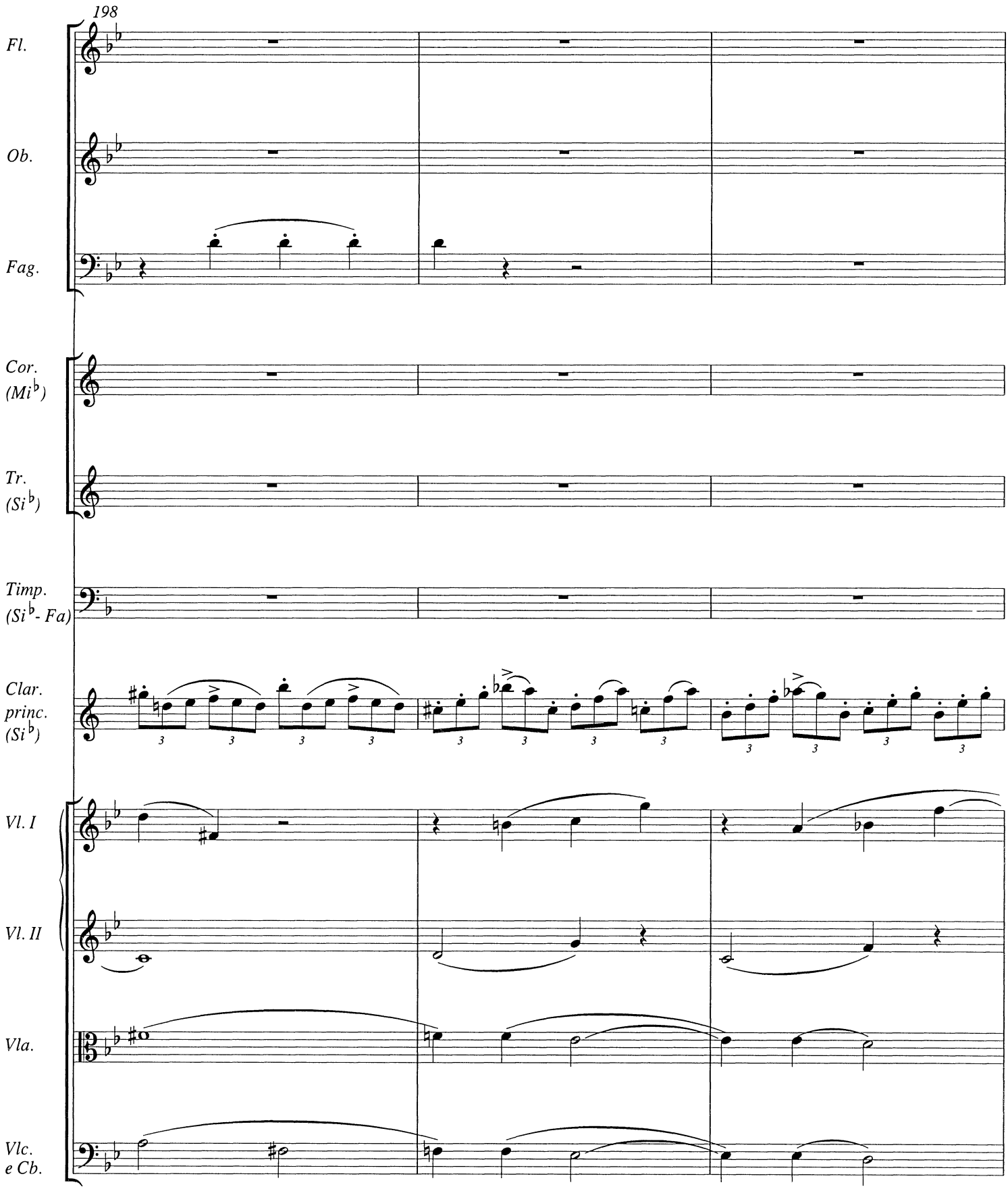

178
a tempo
Fl.
Ob.
pp
Fag.
pp
I.
Cor.
(Mi♭)
pp
Tr.
(Si♭)
Timp.
(Si♭- Fa)
a tempo
Clar.
princ.
(Si♭)
6
6
Vl. I
Vl. II
Vla.
pizz.
Vlc.
e Cb.

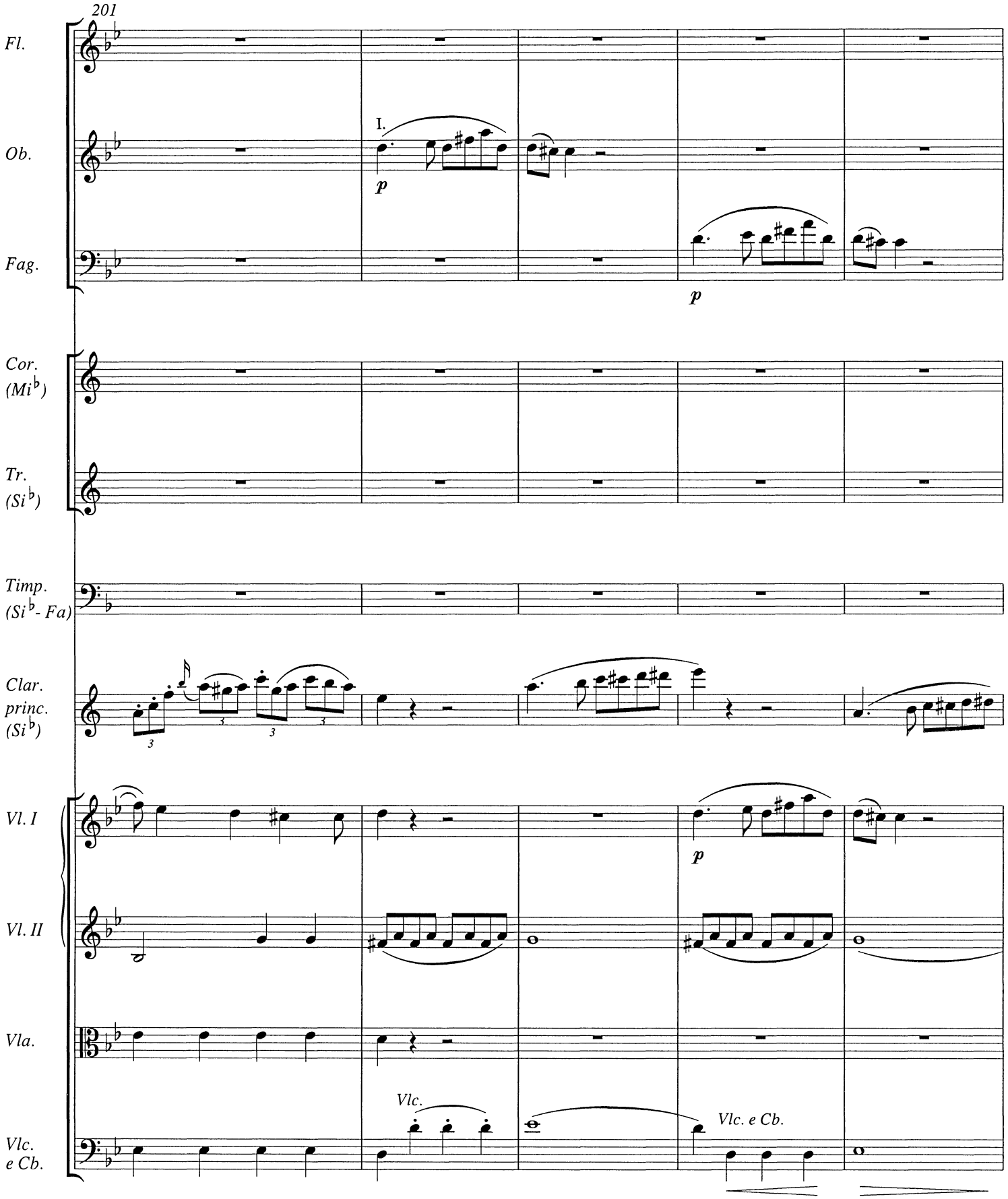

182
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dolce
Vl. I
[simile]
Vl. II
[simile]
[simile]
Vla.
Vlc. e Cb.

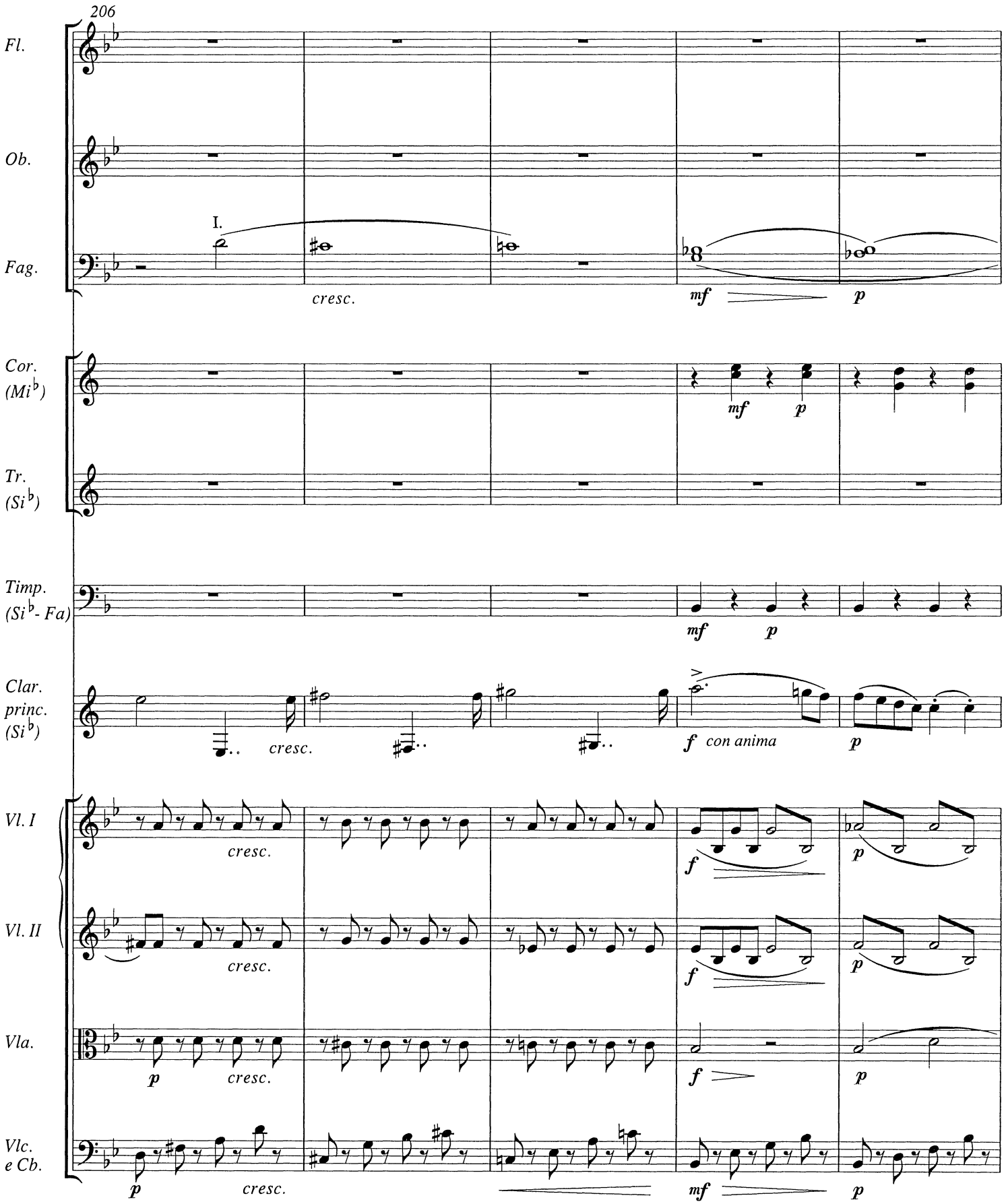

187
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
p
I.
tr
[p]

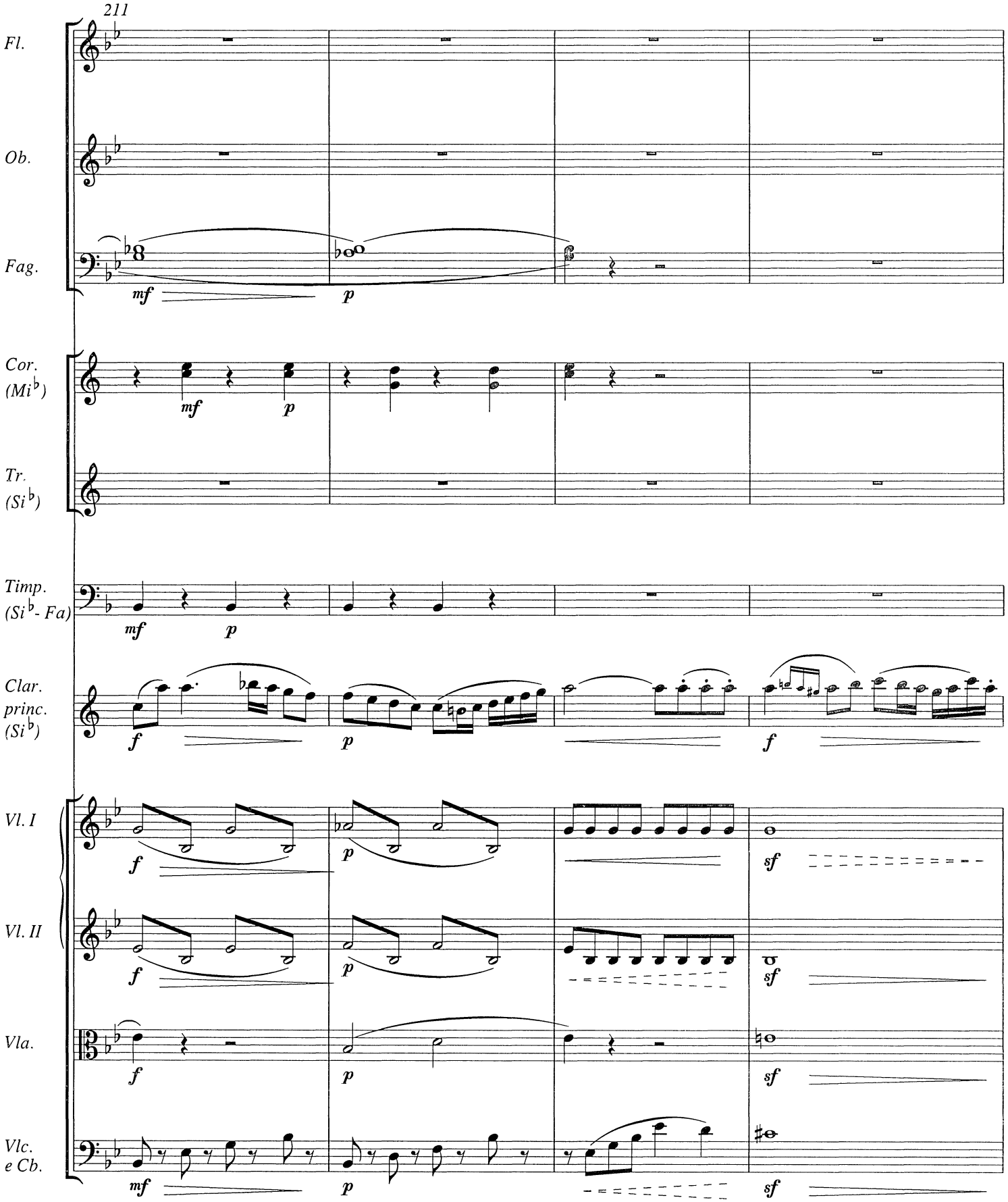

191
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
a 2
arco
f

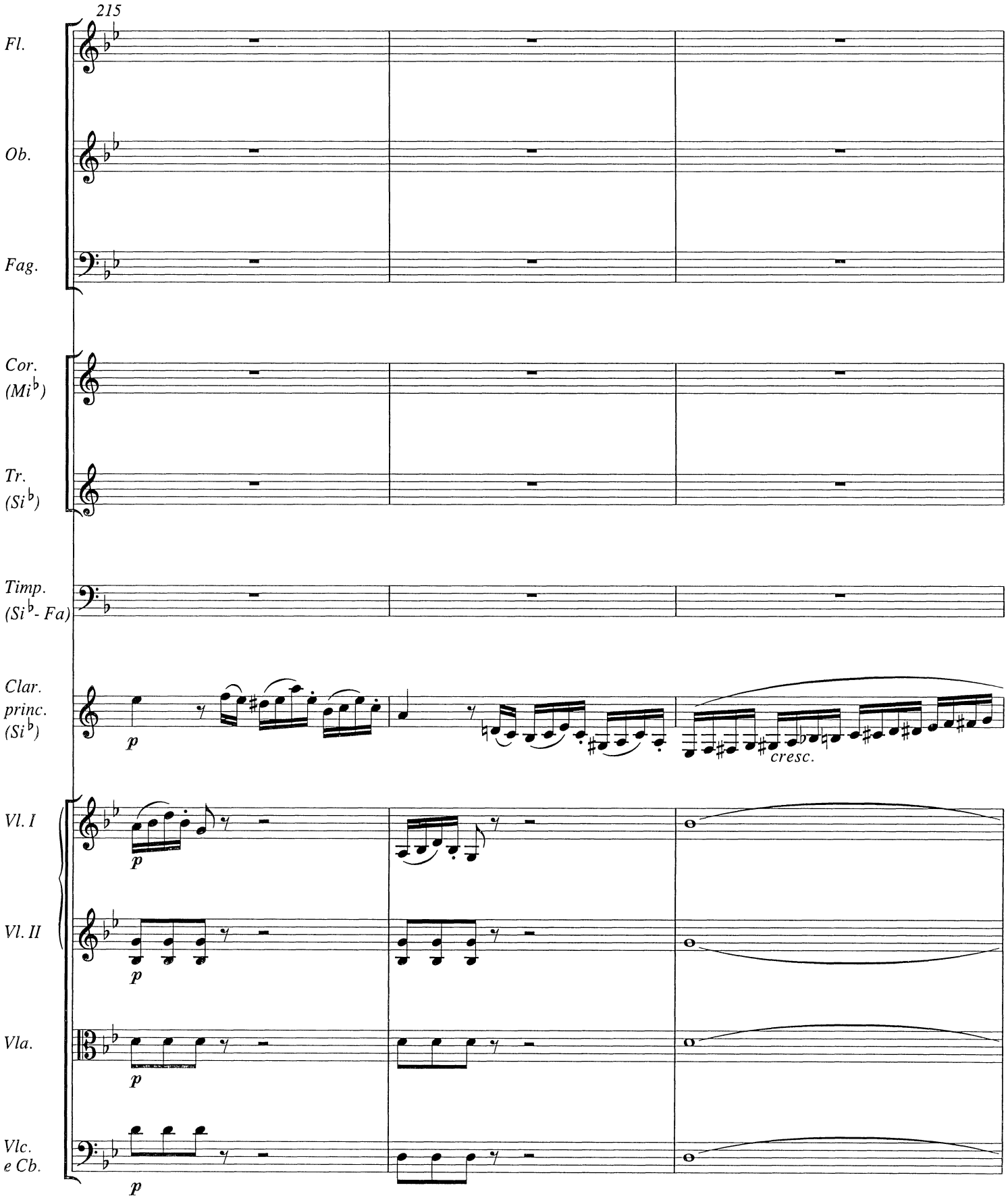

194
Fl.
Ob.
dim.
I.
Fag.
dim.
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
tr
tr
Vl. I
p
Vl. II
p
div.
Vla.
dim.
p
Vlc.
e Cb.
p

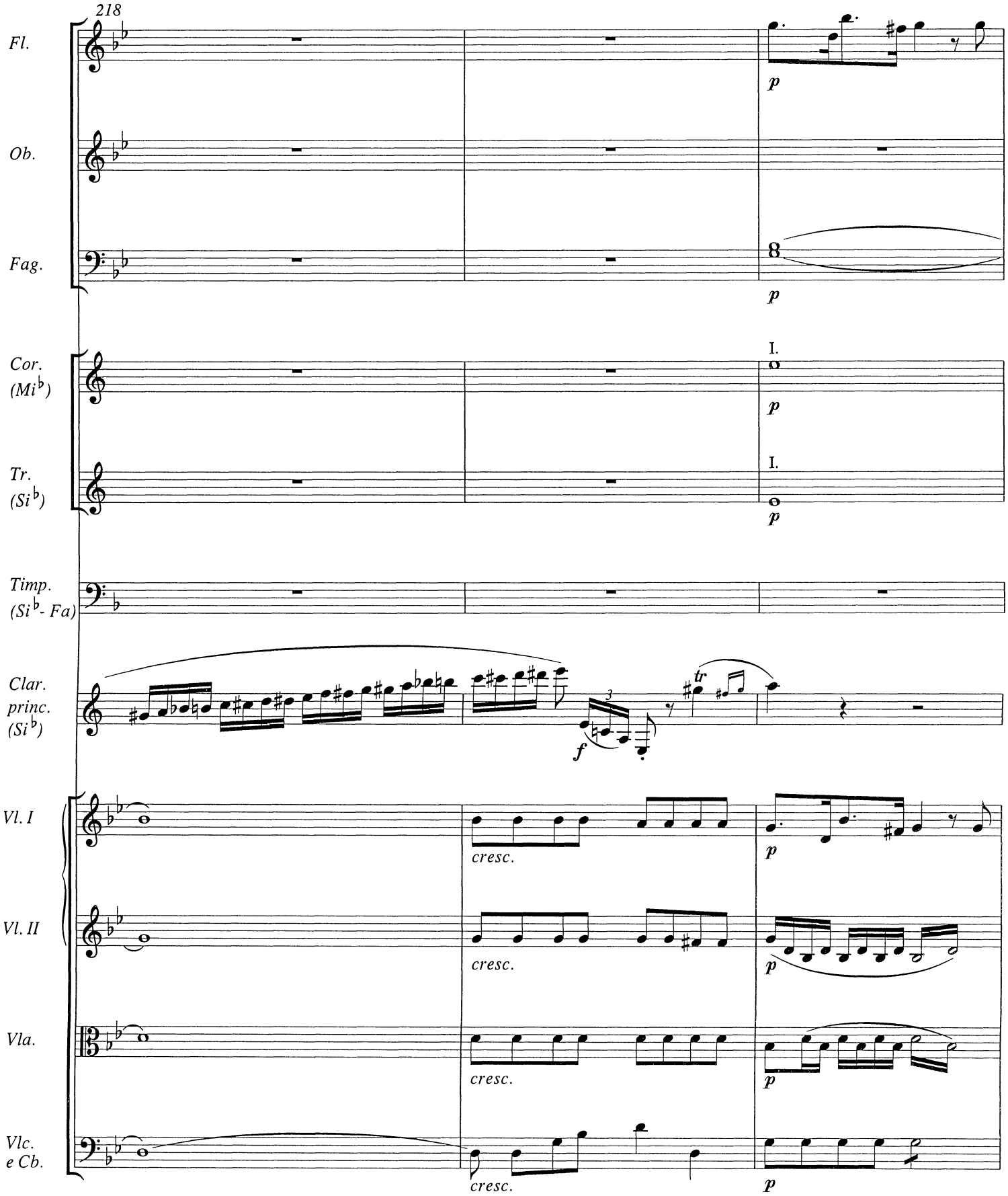

198
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

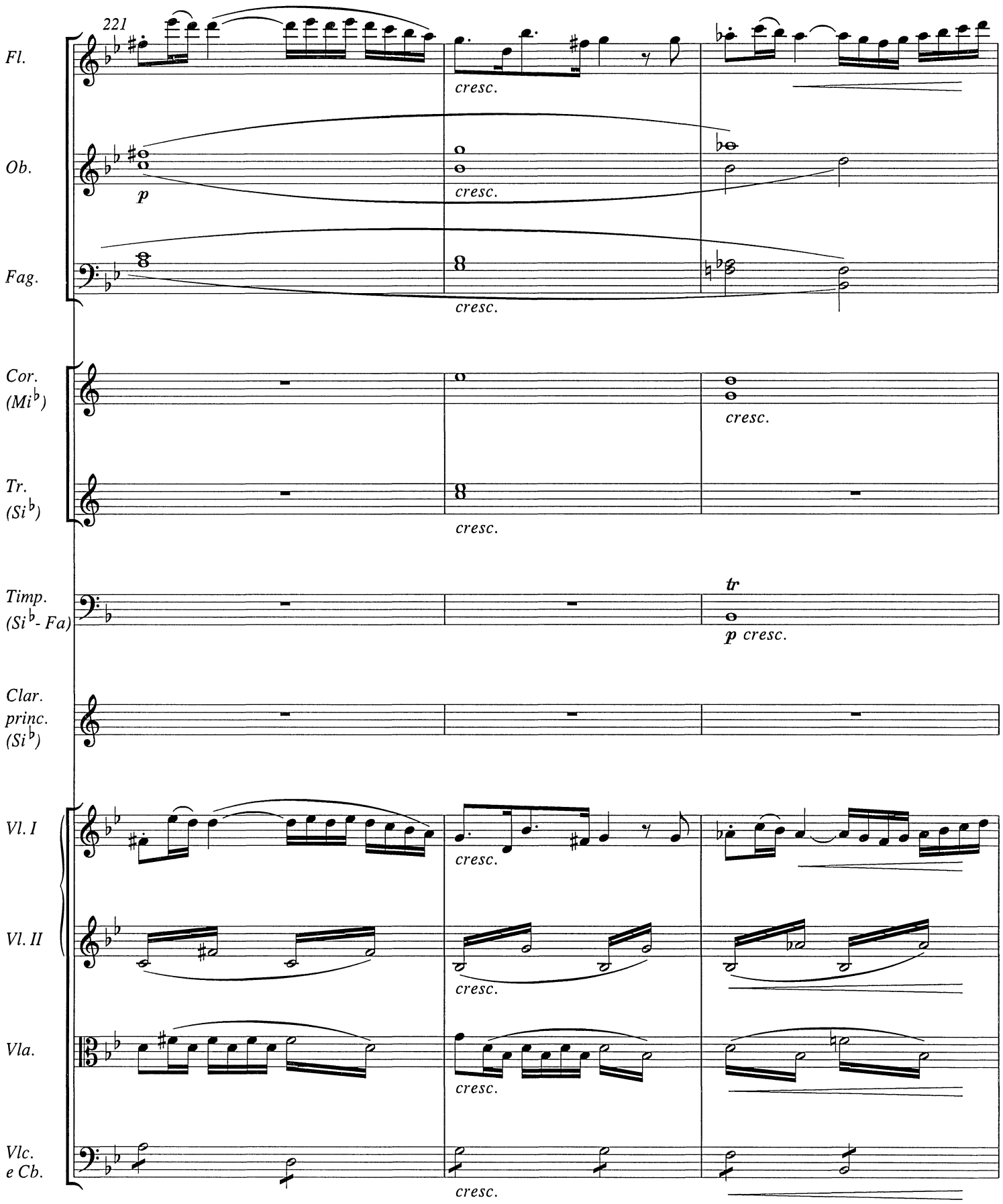

201
Fl.
Ob.
I.
p
Fag.
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
3
3
3
3
Vl. I
p
Vl. II
Vla.
Vlc.
Vlc. e Cb.
Vlc.
e Cb.

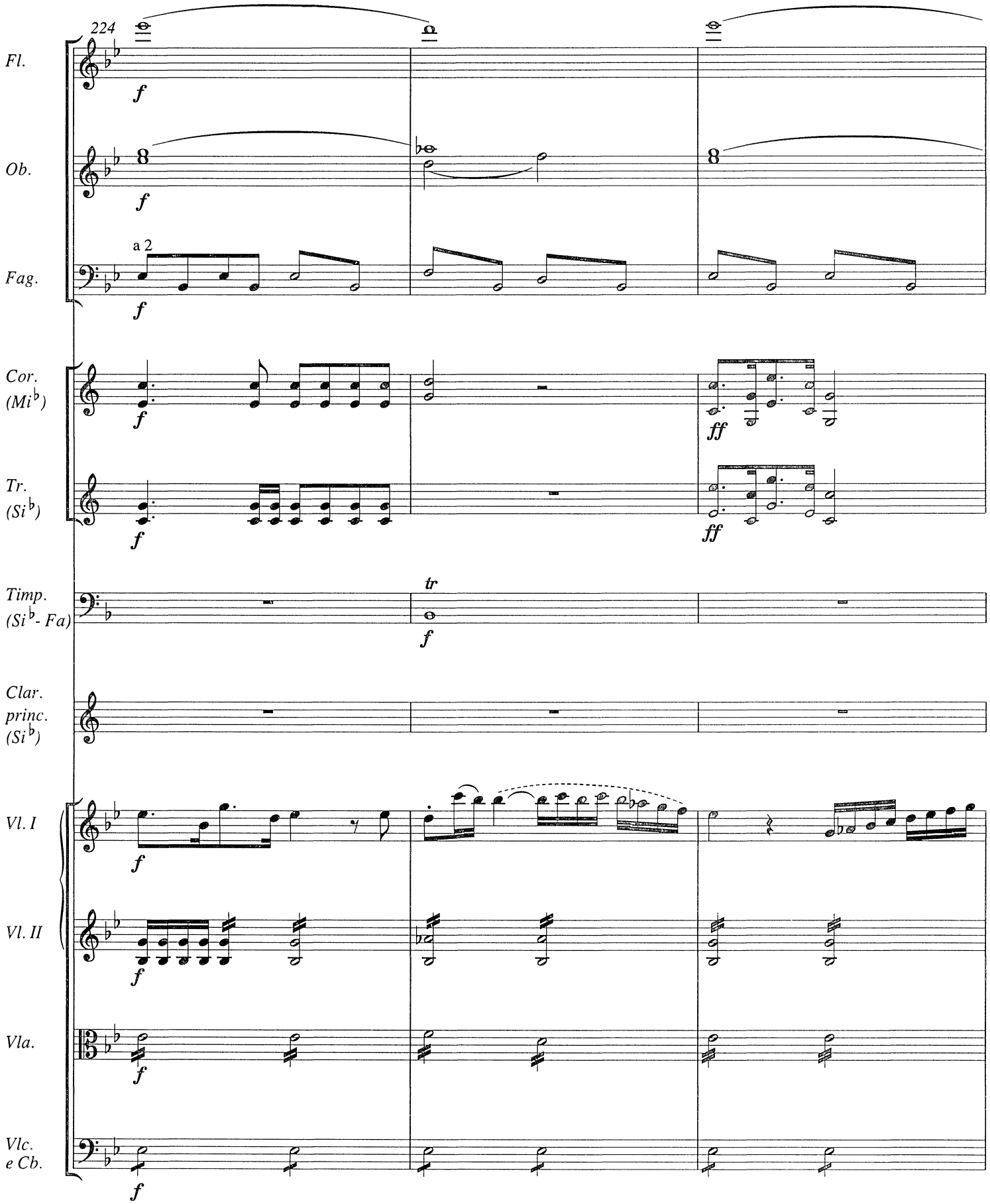

206
Fl.
Ob.
Fag.
I.
cresc.
mf
p
Cor. (Mi♭)
Tr. (Si♭)
mf
p
Timp. (Si♭- Fa)
mf
p
Clar. princ. (Si♭)
cresc.
f con anima
p
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
f
p

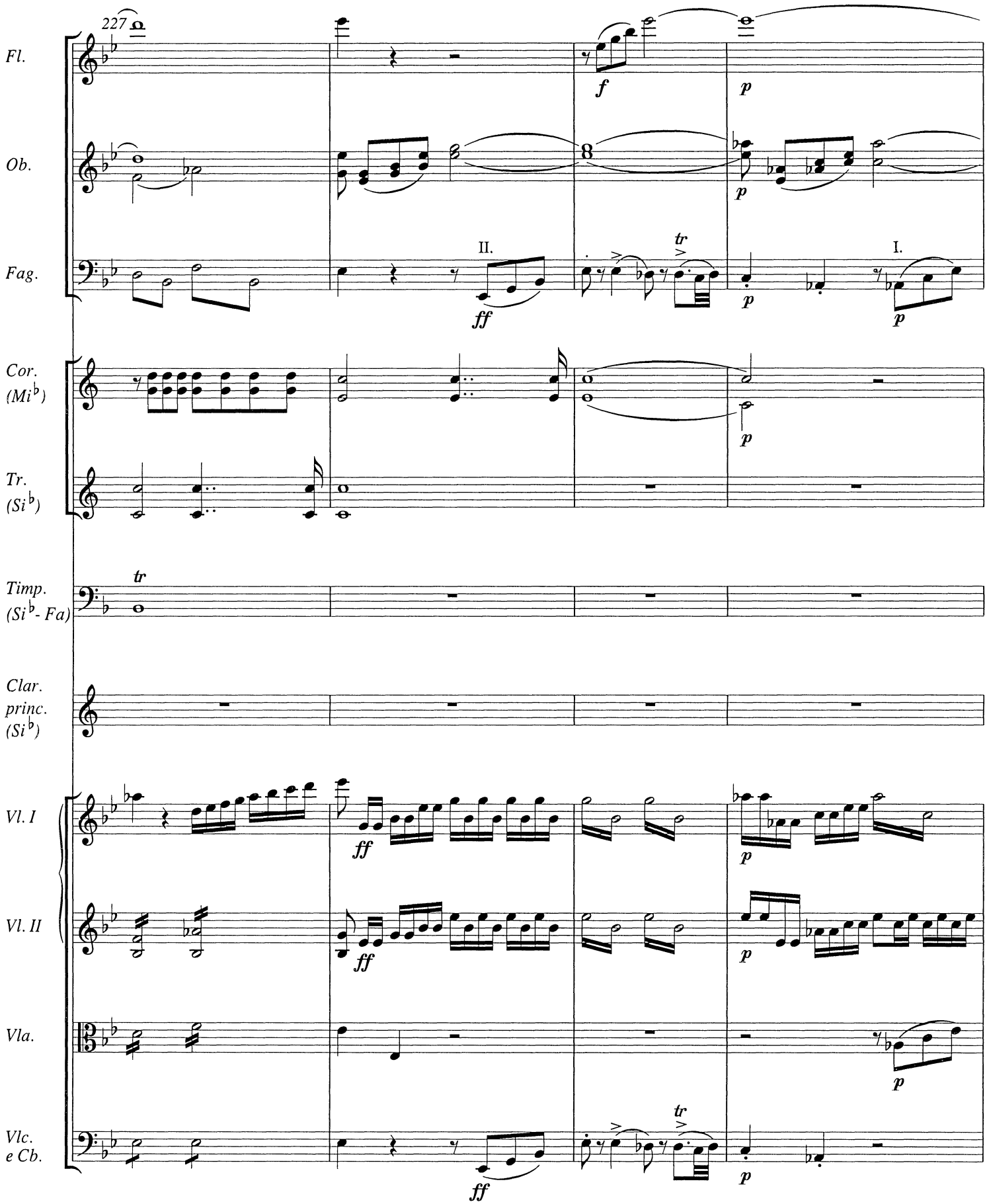

211
Fl.
Ob.
Fag.
mf
p
Cor. (Mi♭)
mf
p
Tr. (Si♭)
Timp. (Si♭- Fa)
mf
p
Clar. princ. (Si♭)
f
p
f
Vl. I
f
p
sf
Vl. II
f
p
sf
Vla.
f
p
sf
Vlc. e Cb.
mf
p
sf

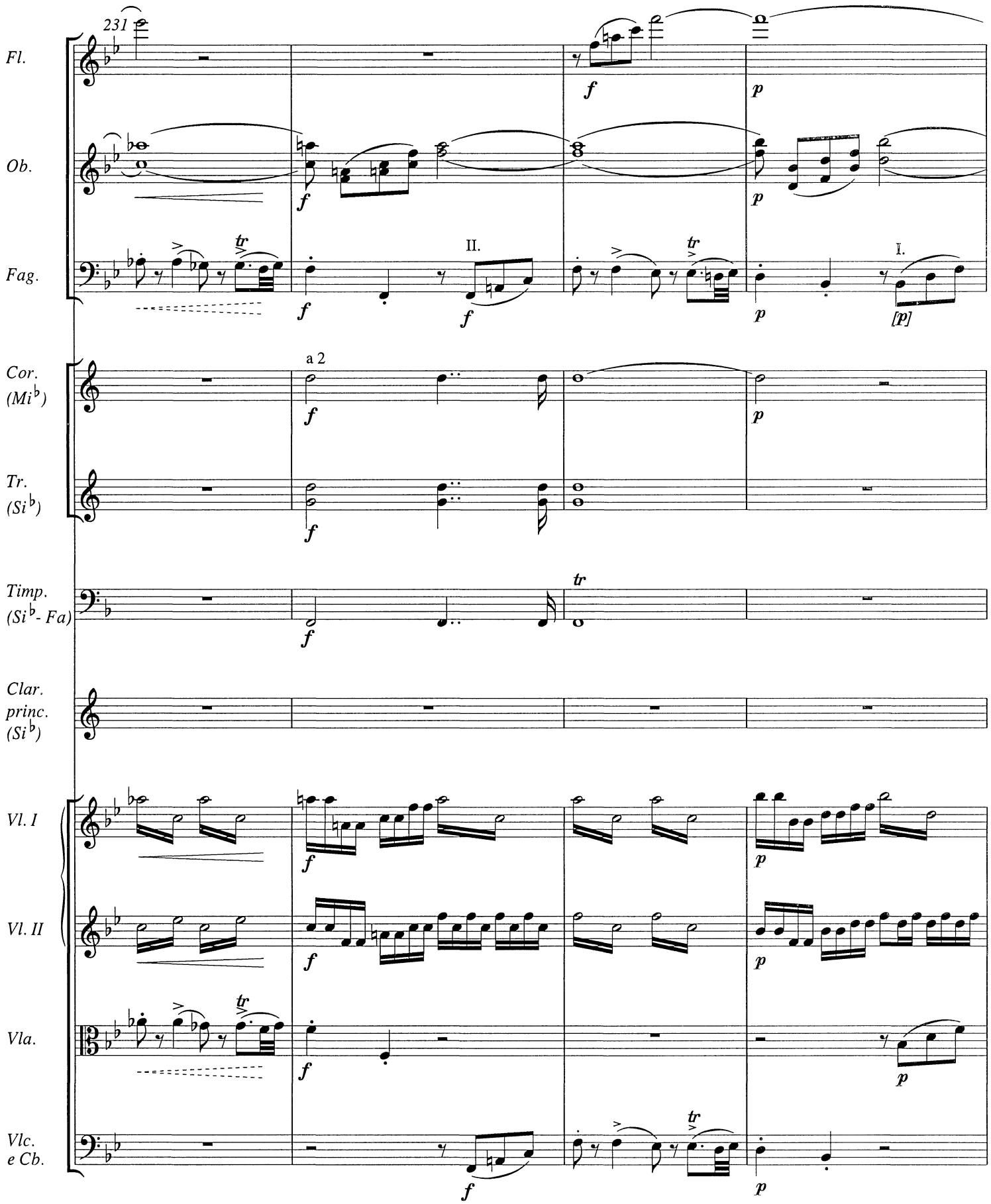

215
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
p
cresc.
Vl. I
Vl. II
Vla.
Vlc. e Cb.

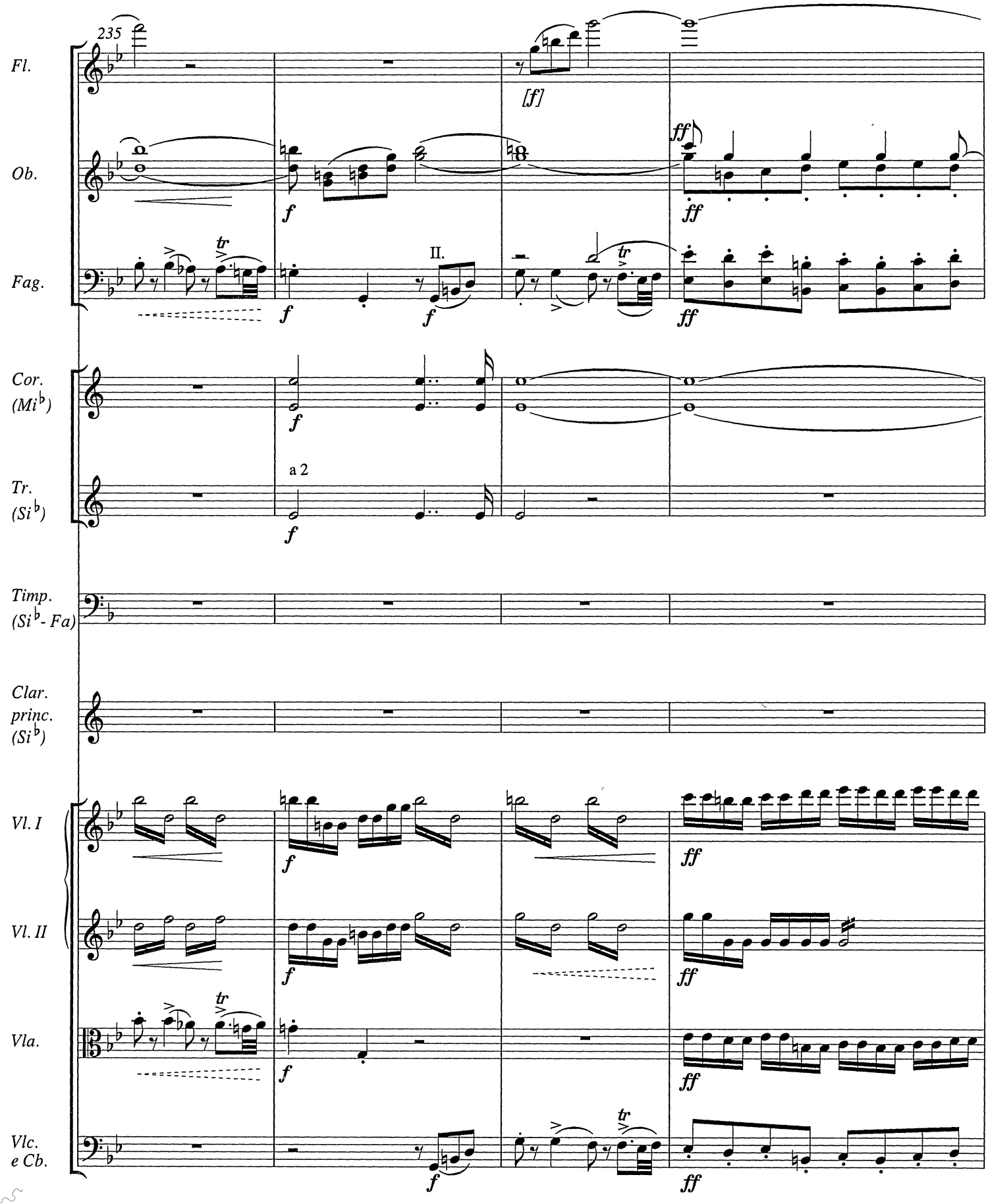

218
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
I.
f
tr
cresc.

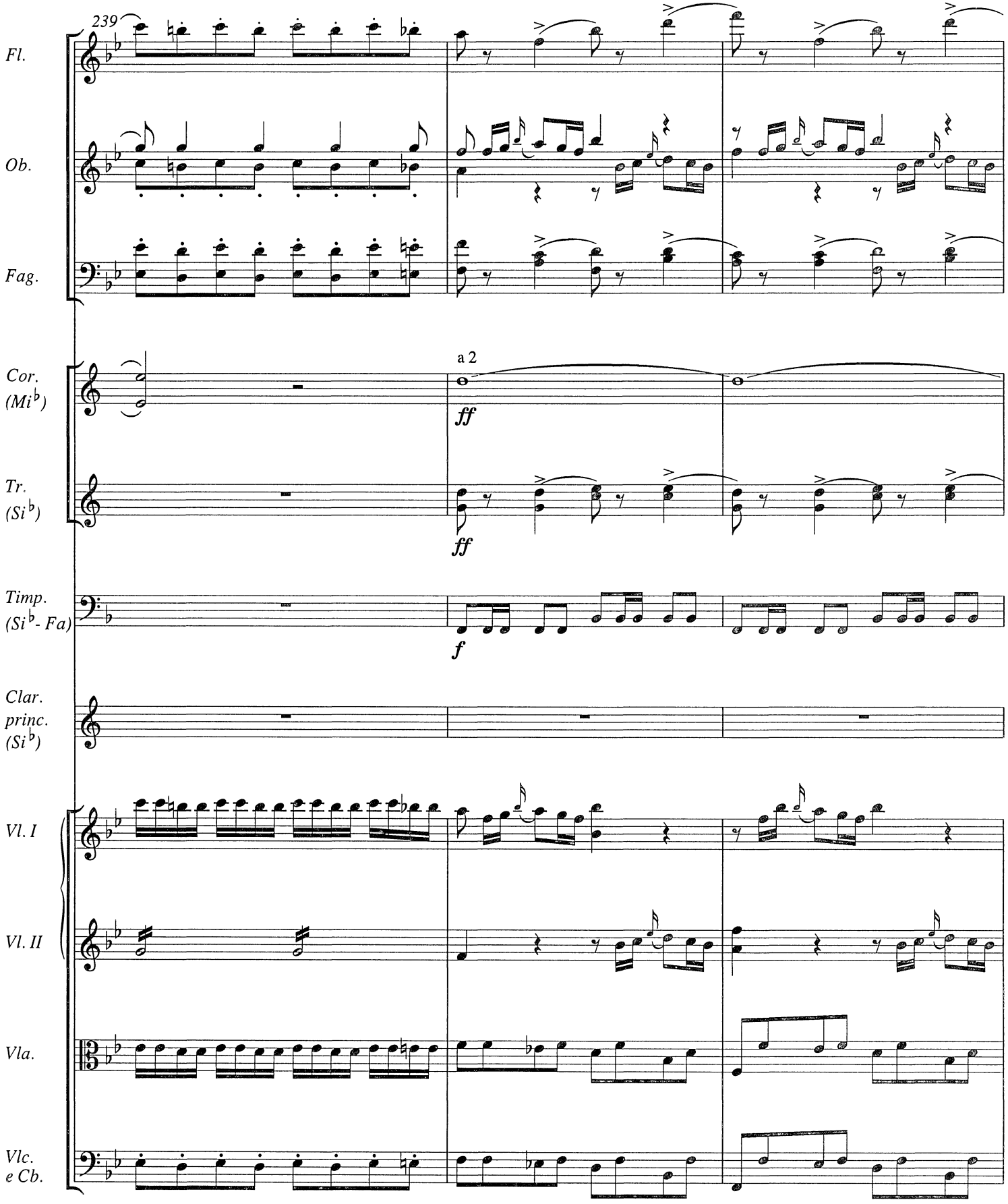

221
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
cresc.
tr
p cresc.

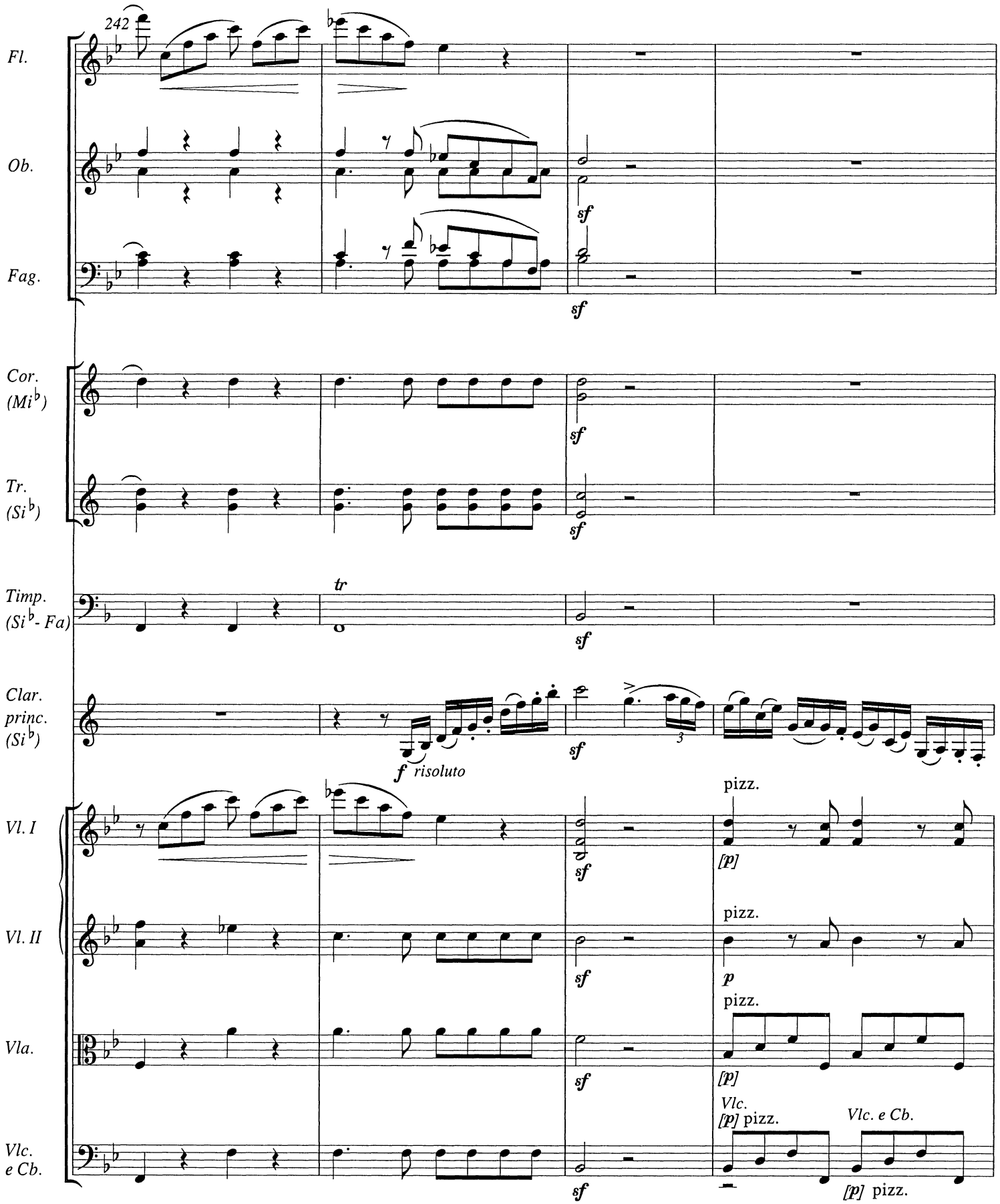

224
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
ff
tr

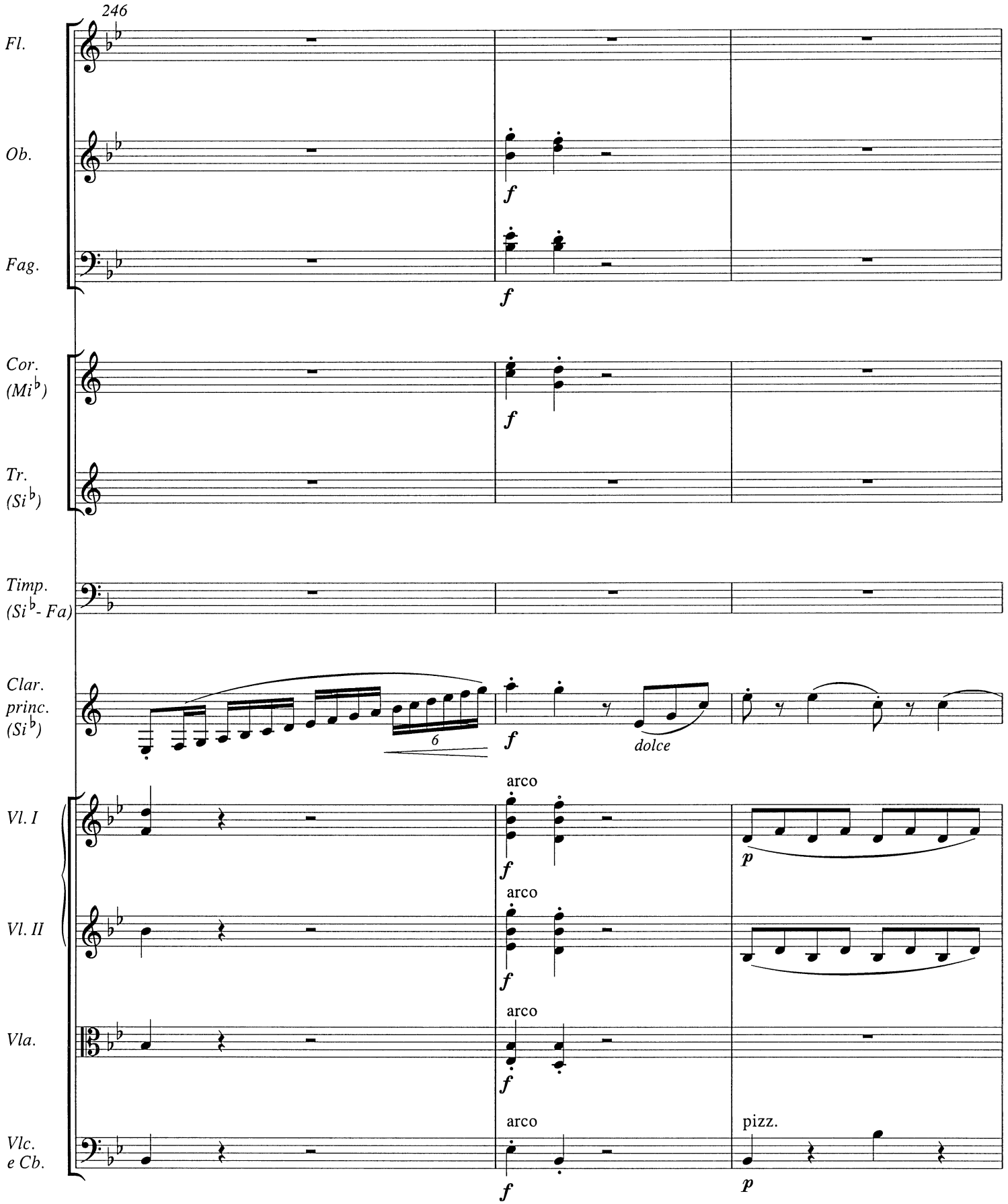

227
Fl.
Ob.
Fag.
II.
I.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
p
ff
tr

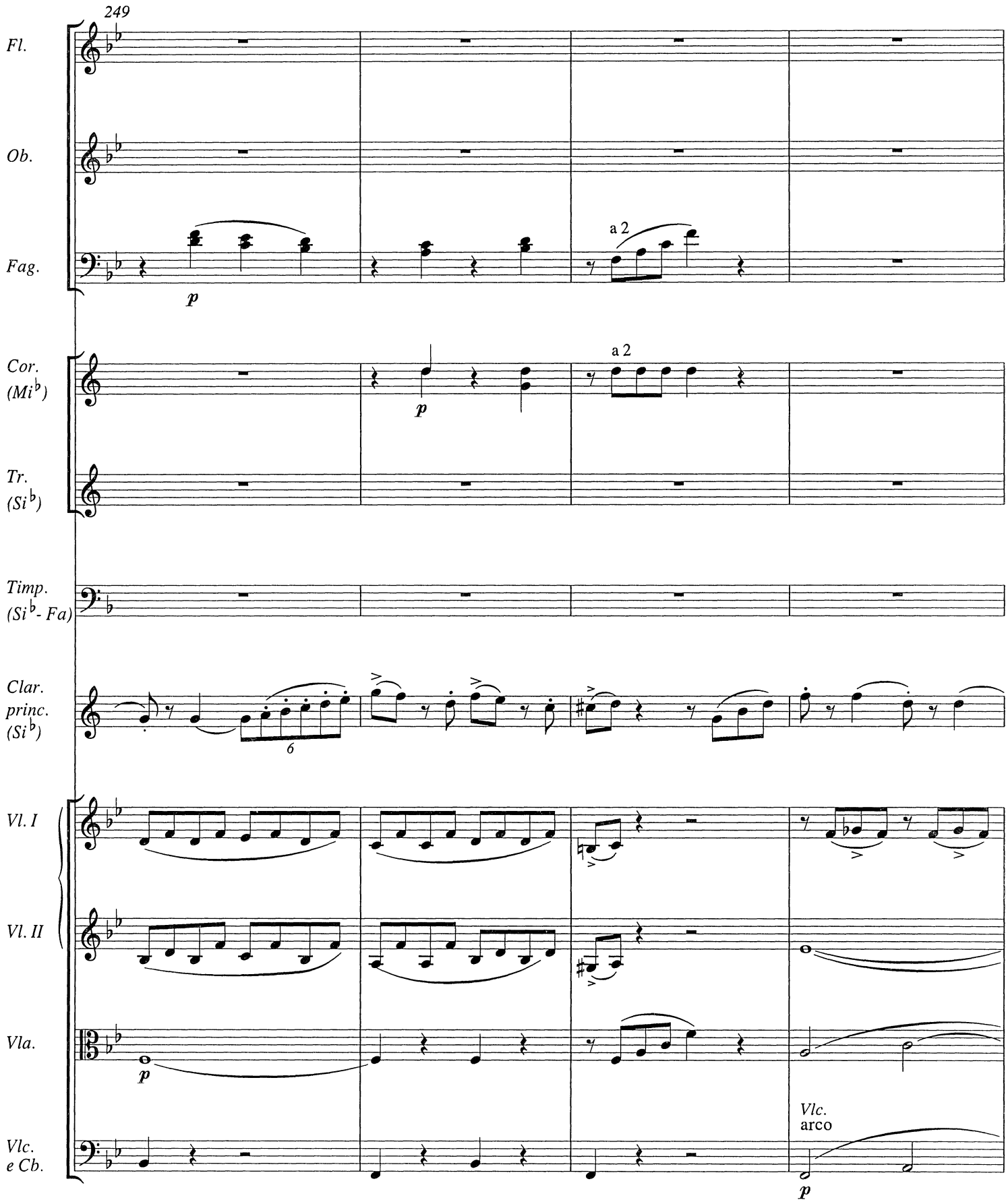

231
Fl.
Ob.
Fag.
II.
I.
[p]
Cor. (Mi♭)
a 2
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

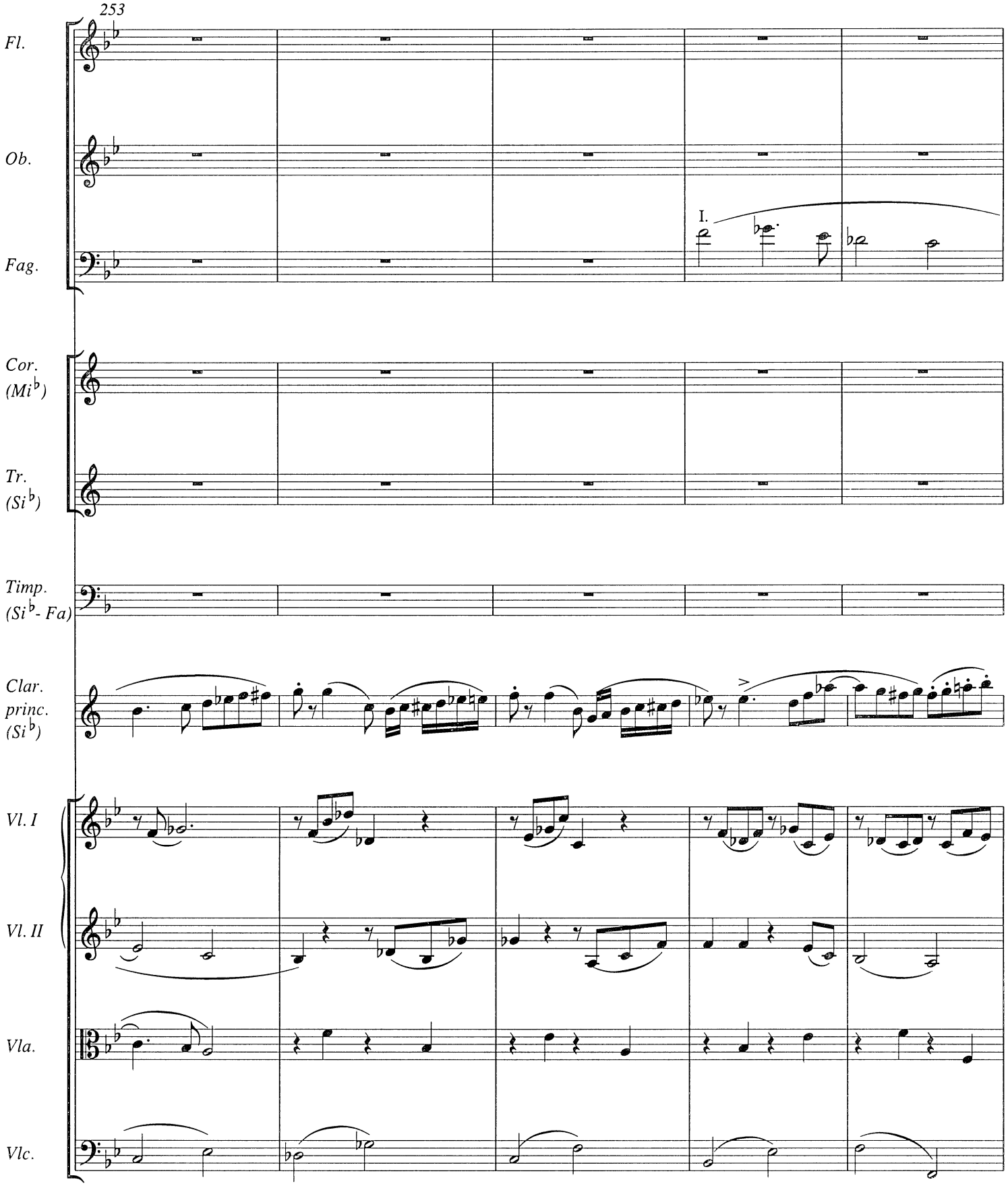

235
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
[f]
ff
f
II.
a 2
tr

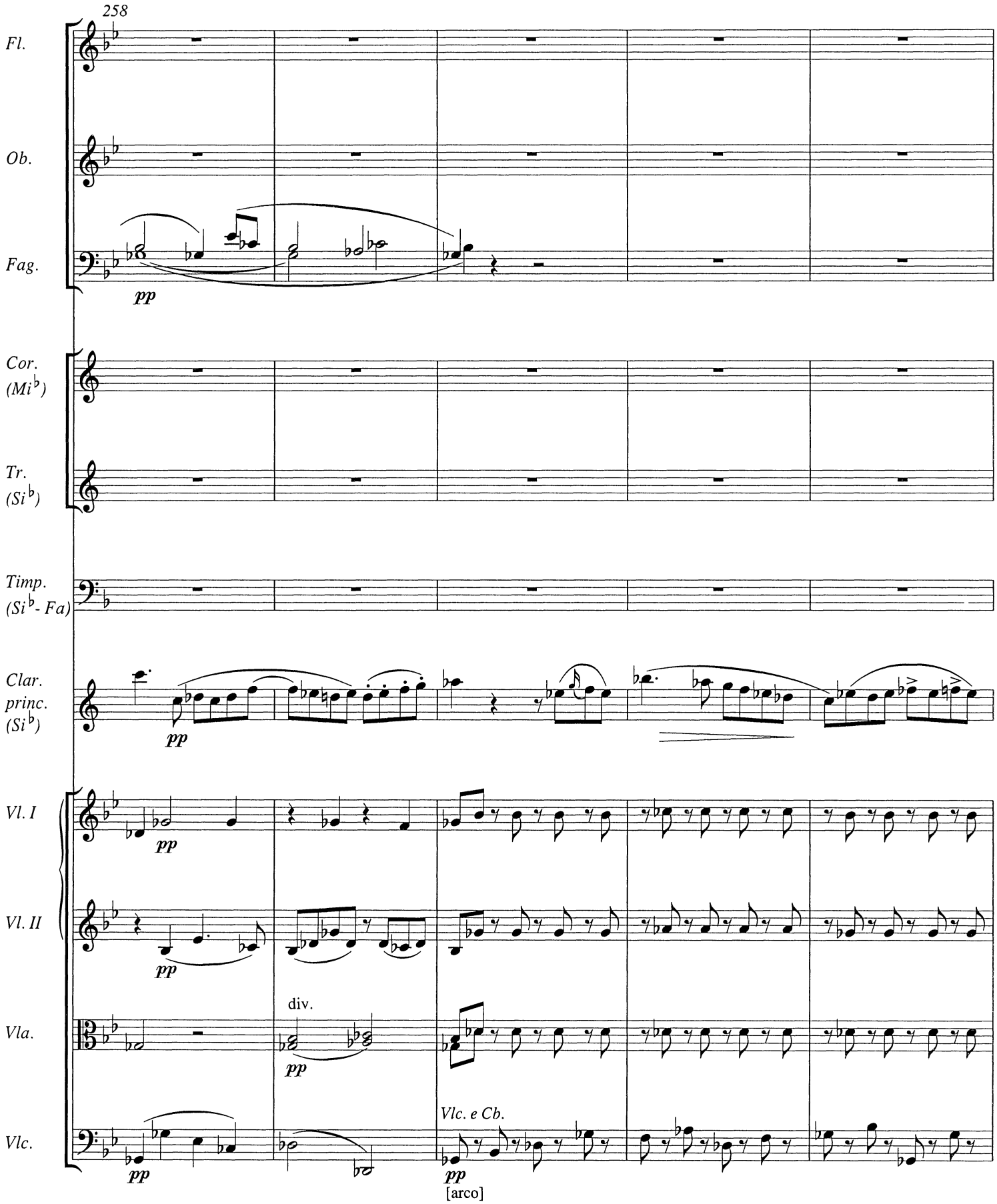

239
Fl.
Ob.
Fag.
Cor. (Mi♭)
a 2
ff
Tr. (Si♭)
ff
Timp. (Si♭- Fa)
f
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

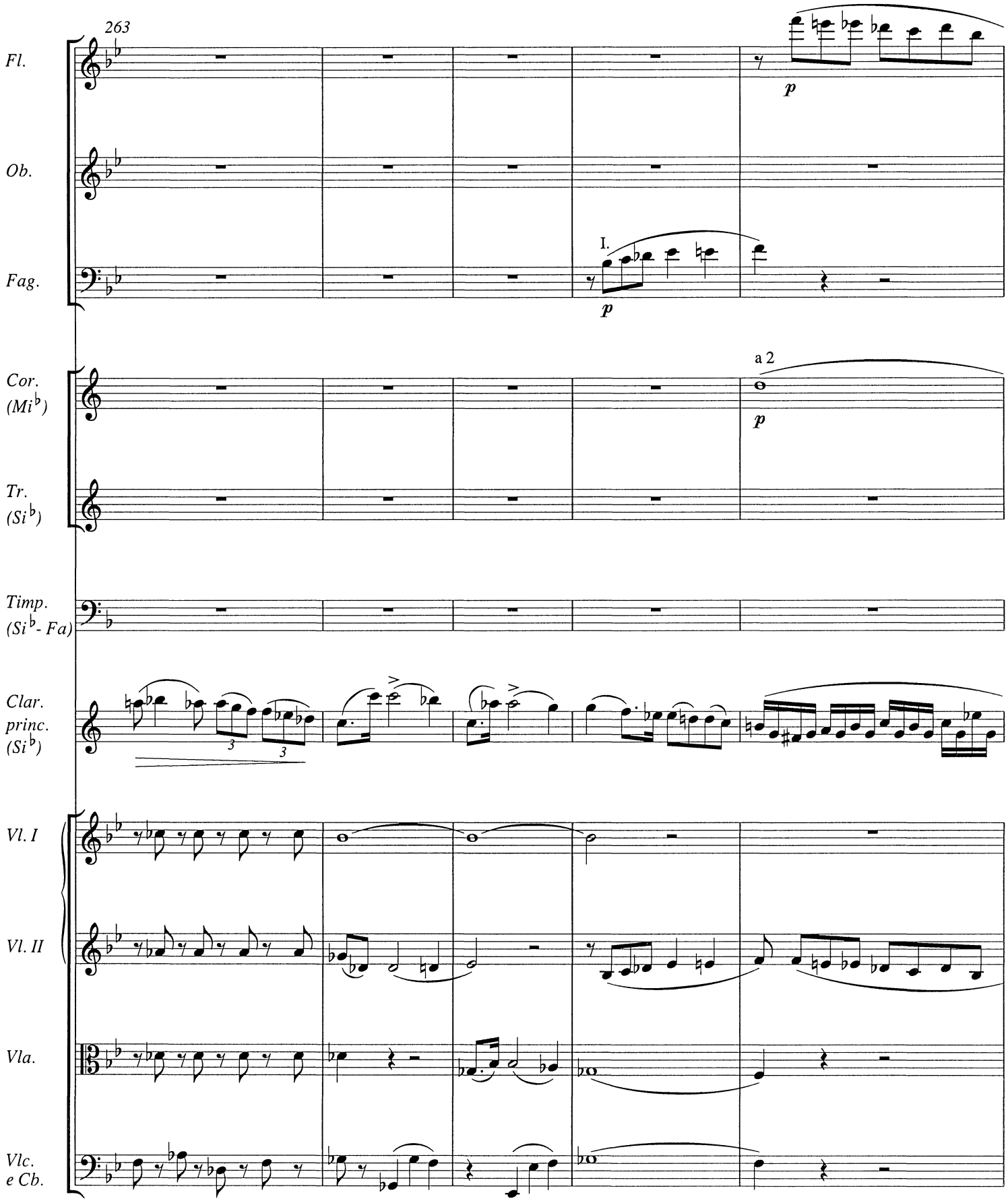

242
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
tr
f risoluto
pizz.
[p]
p
Vlc.
[p] pizz.
Vlc. e Cb.
[p] pizz.

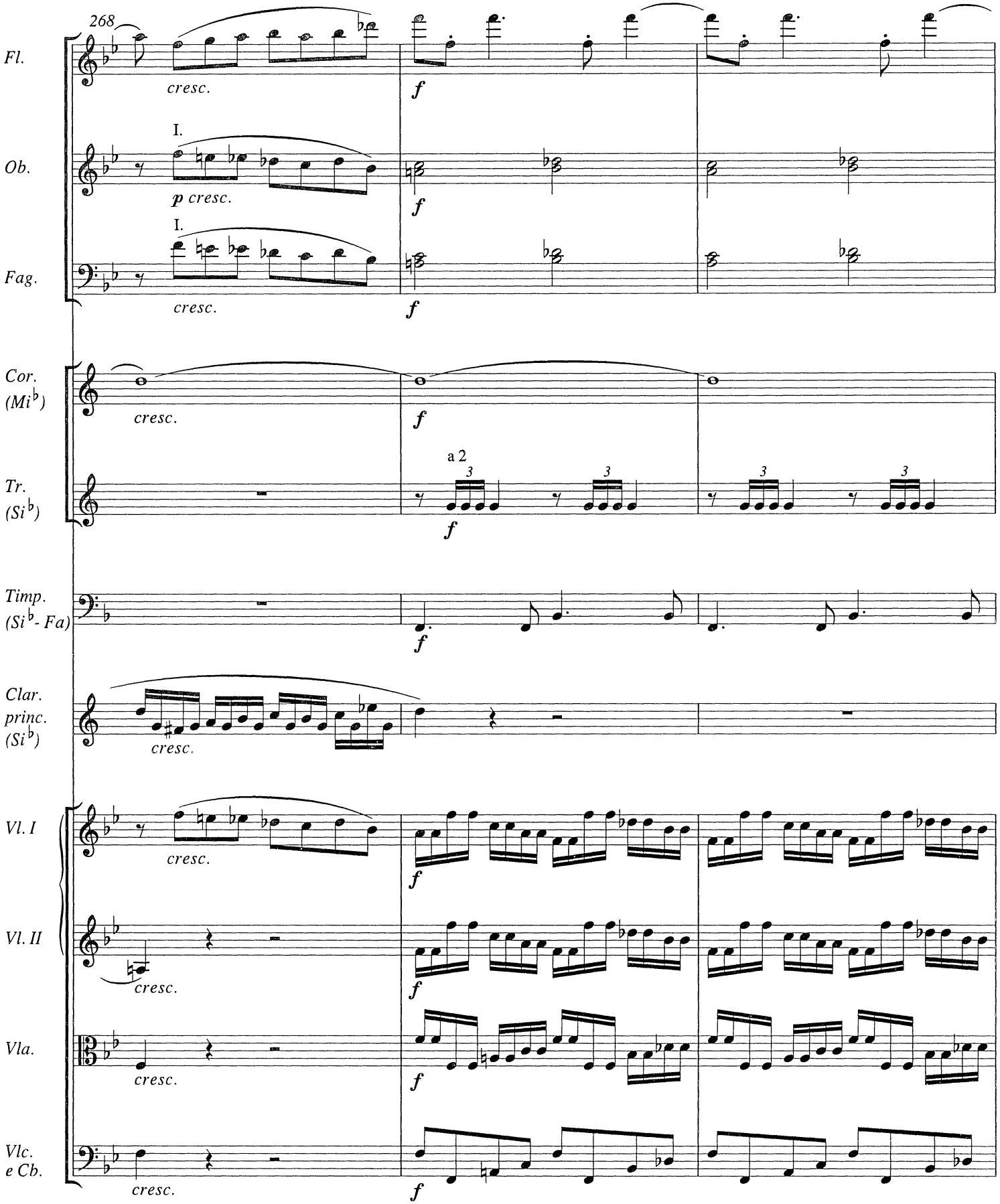

246
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
6
dolce
arco
p
pizz.

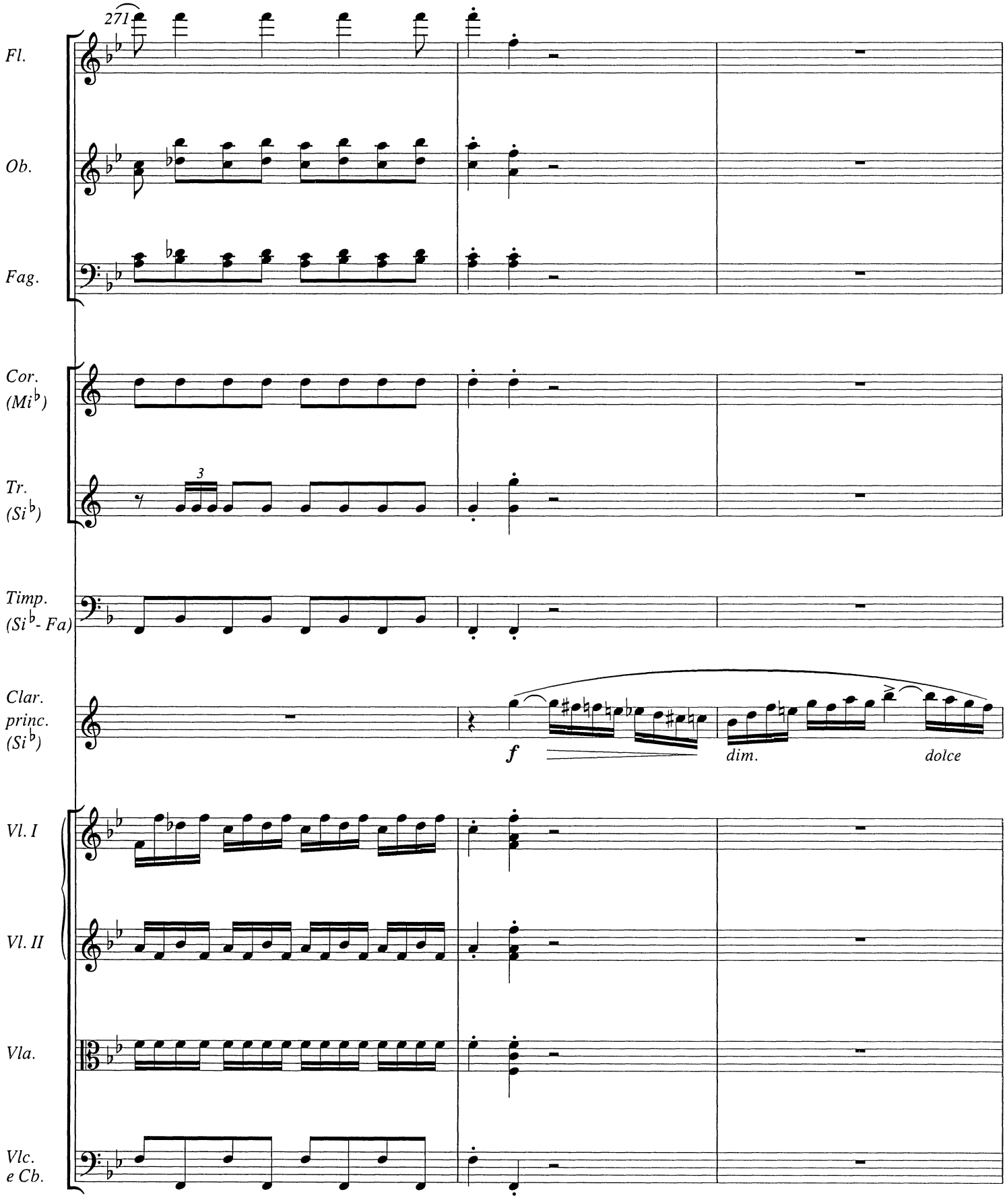

249
Fl.
Ob.
Fag.
a 2
p
Cor. (Mi♭)
a 2
p
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
6
Vl. I
Vl. II
Vla.
p
Vlc. e Cb.
Vlc.
arco
p

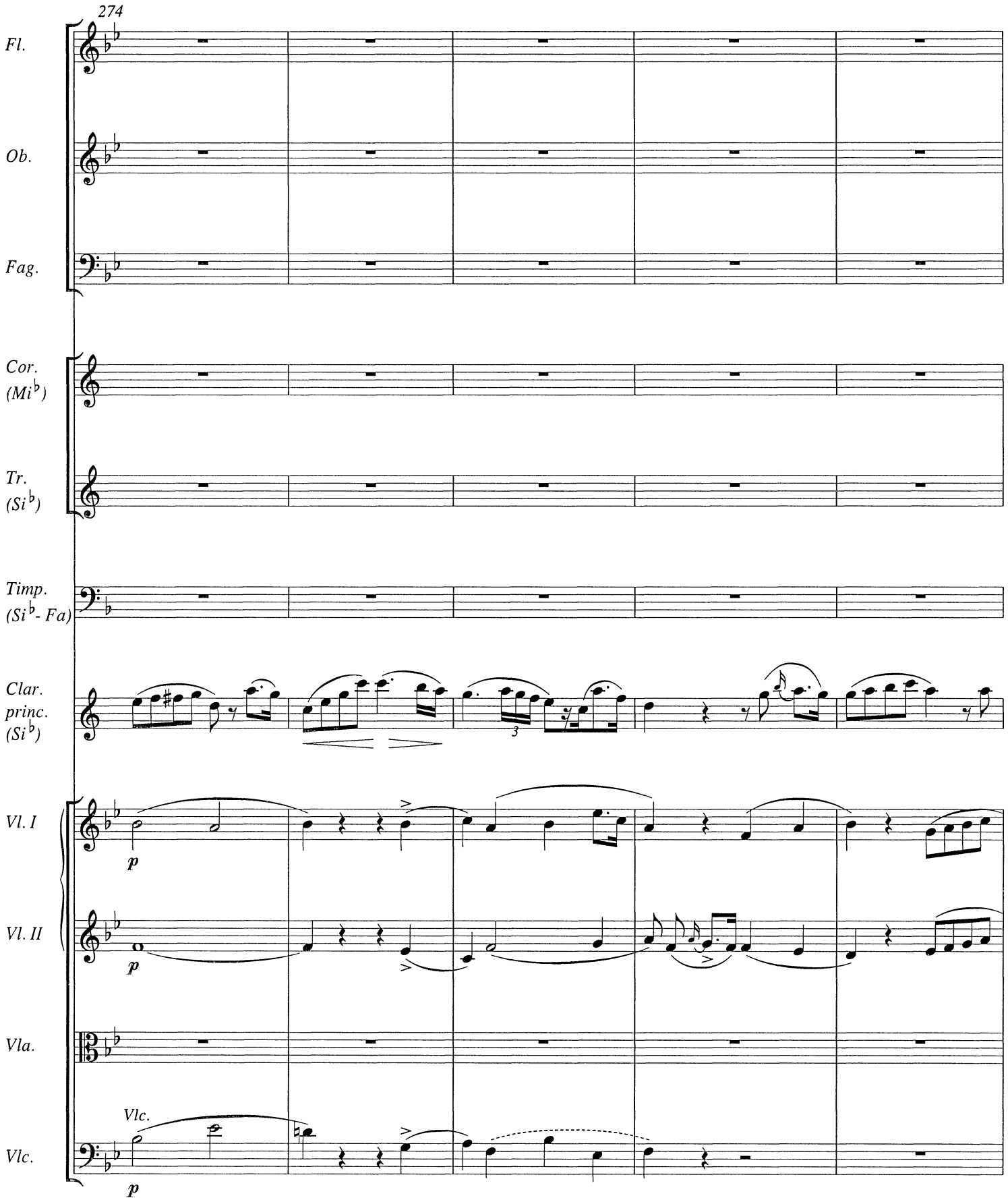

253
Fl.
Ob.
I.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.

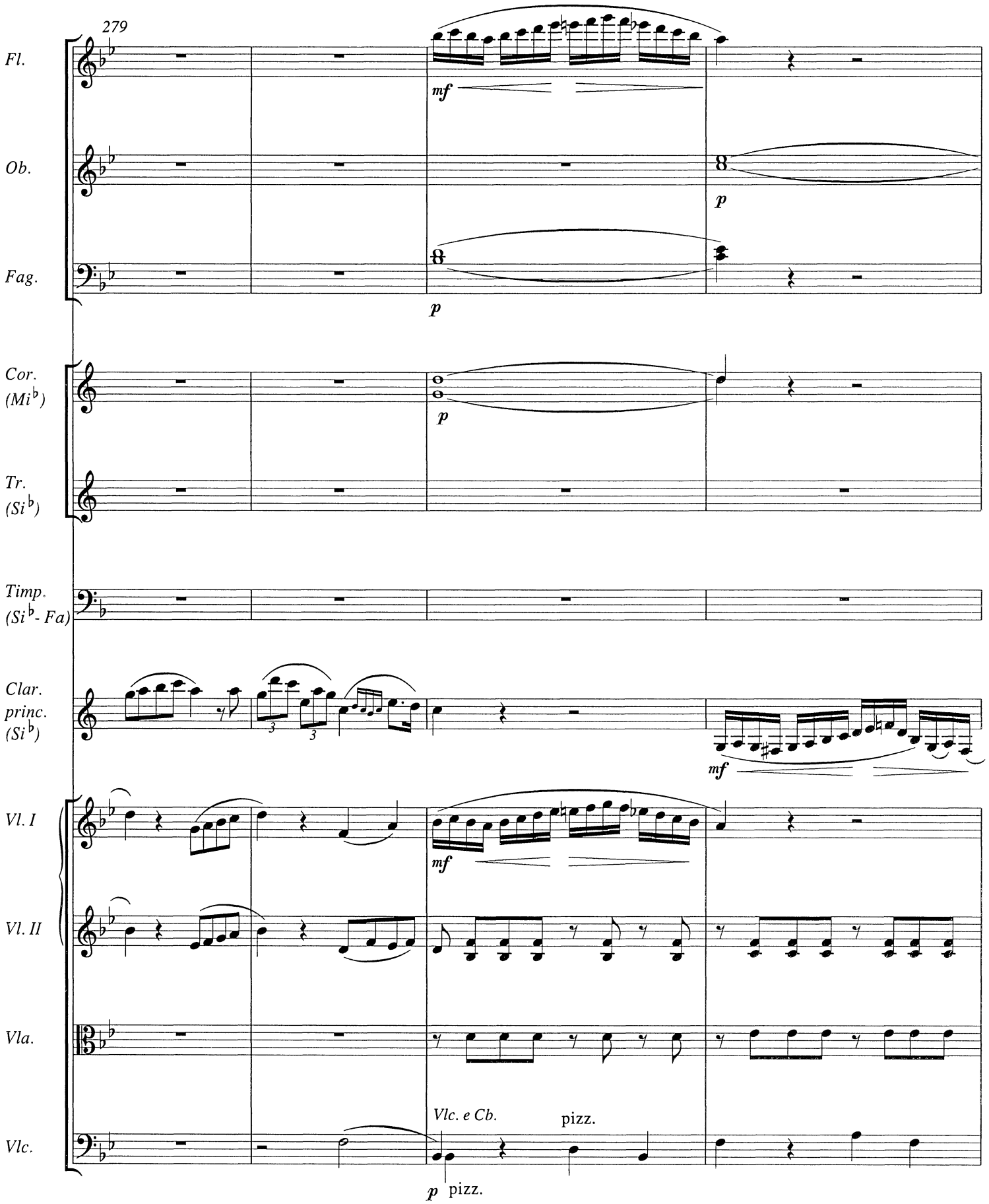

258
Fl.
Ob.
Fag.
pp
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
pp
Vl. I
pp
Vl. II
pp
Vla.
div.
pp
Vlc.
pp
Vlc. e Cb.
pp
[arco]

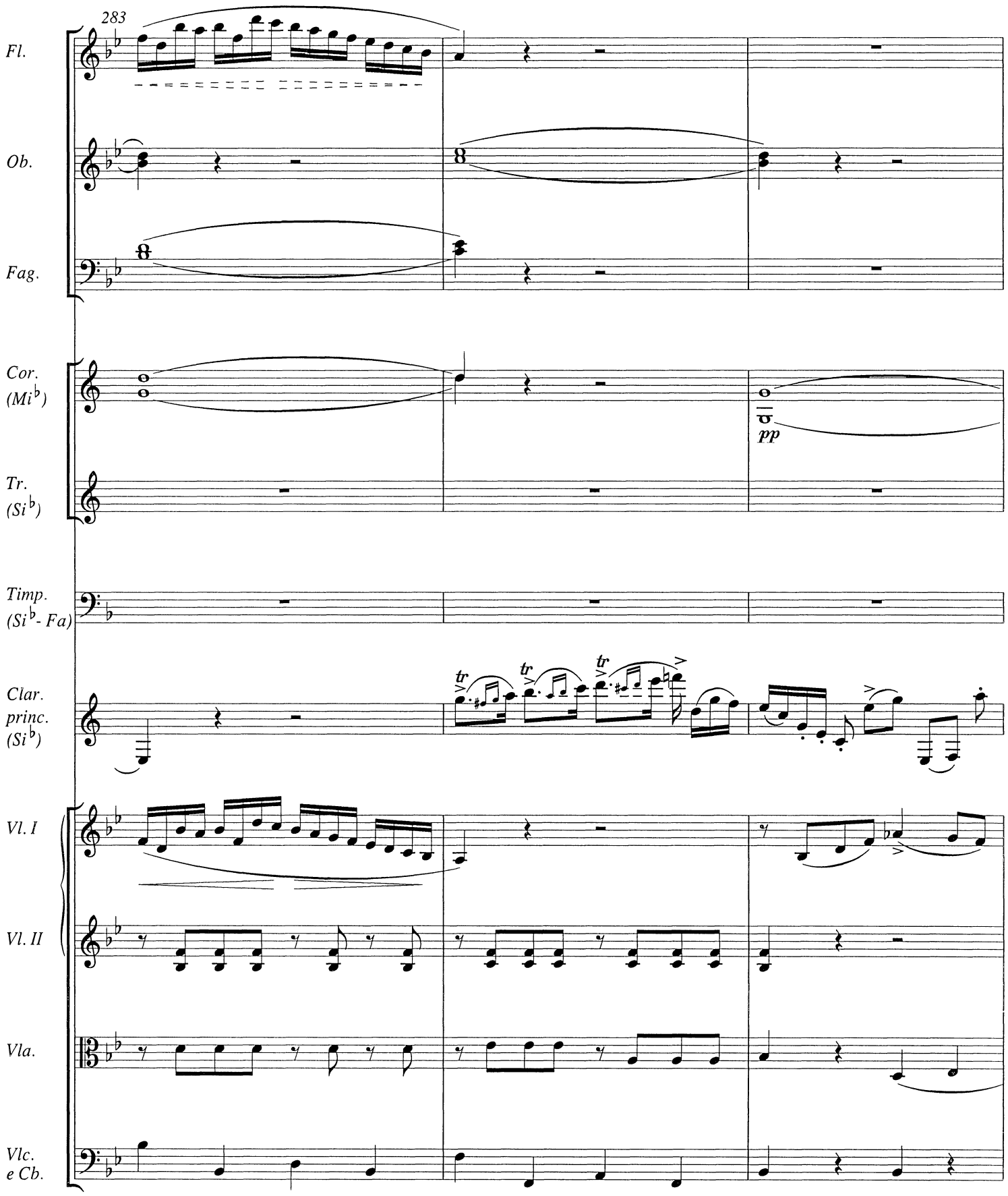

263
Fl.
Ob.
Fag.
I.
p
p
Cor. (Mi♭)
Tr. (Si♭)
a 2
p
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
3
3
Vl. I
Vl. II
Vla.
Vlc. e Cb.

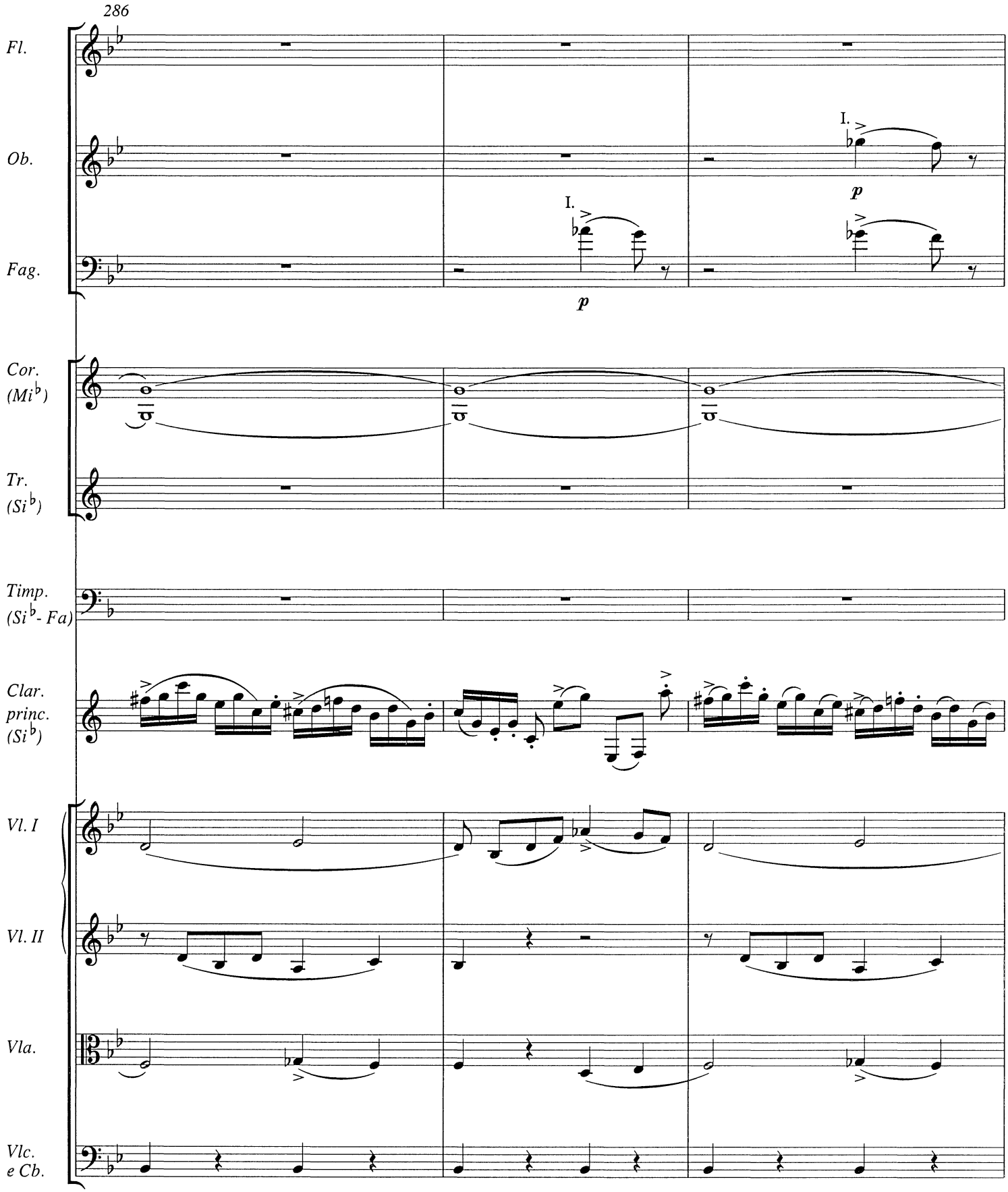

268
Fl.
cresc.
f
I.
Ob.
p cresc.
f
I.
Fag.
cresc.
f
Cor. (Mi♭)
cresc.
f
a 2
Tr. (Si♭)
f
Timp. (Si♭- Fa)
f
Clar. princ. (Si♭)
cresc.
Vl. I
cresc.
f
Vl. II
cresc.
f
Vla.
cresc.
f
Vlc. e Cb.
cresc.
f

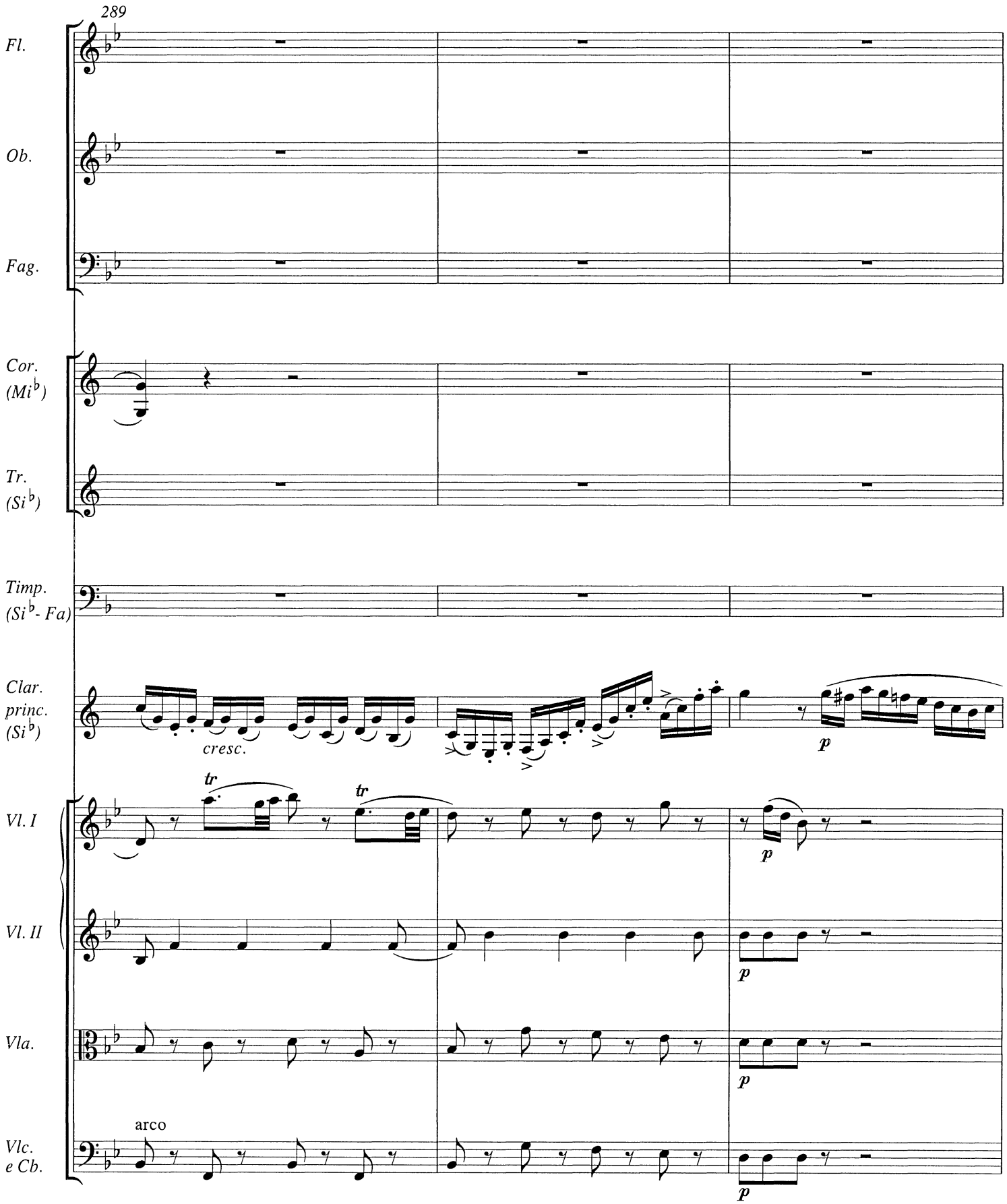

271
Fl.
Ob.
Fag.
Cor.
(Mi♭)
Tr.
(Si♭)
3
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
f
dim.
dolce
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

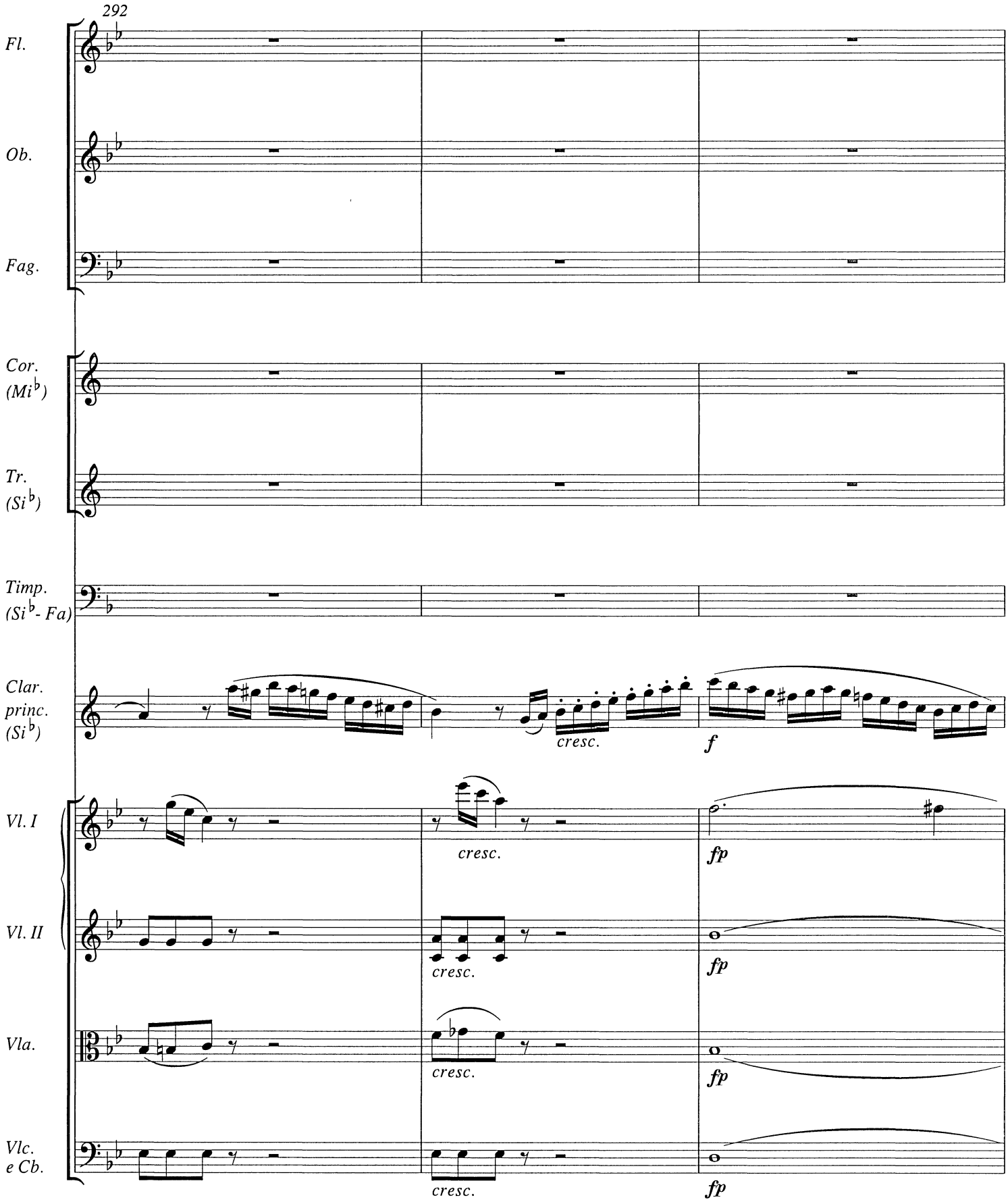

274
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Vlc.
p
p
p
3

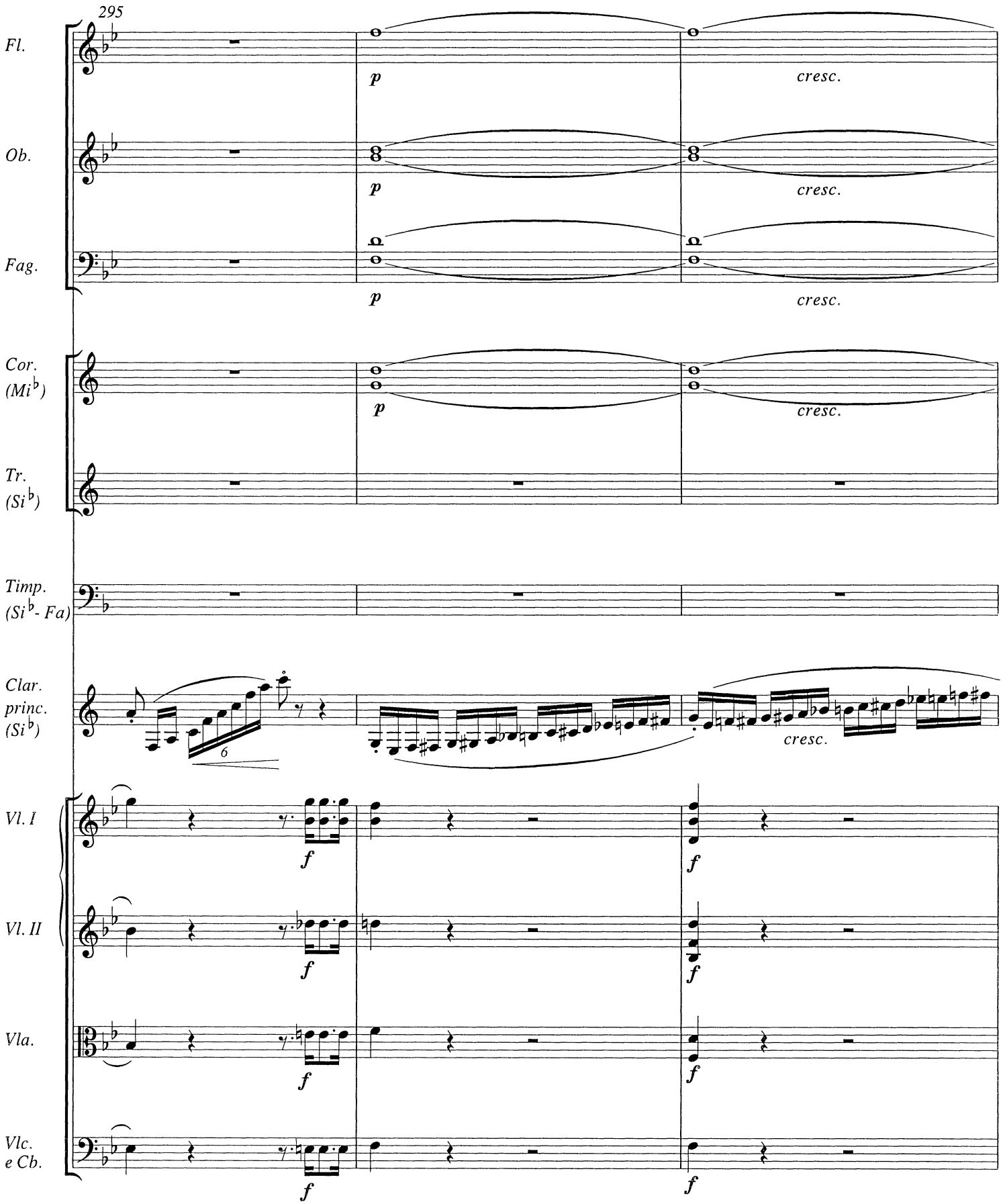

279
Fl.
mf
Ob.
p
Fag.
p
Cor. (Mi♭)
p
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
3
3
mf
Vl. I
mf
Vl. II
Vla.
Vlc. e Cb.
pizz.
Vlc.
p
pizz.

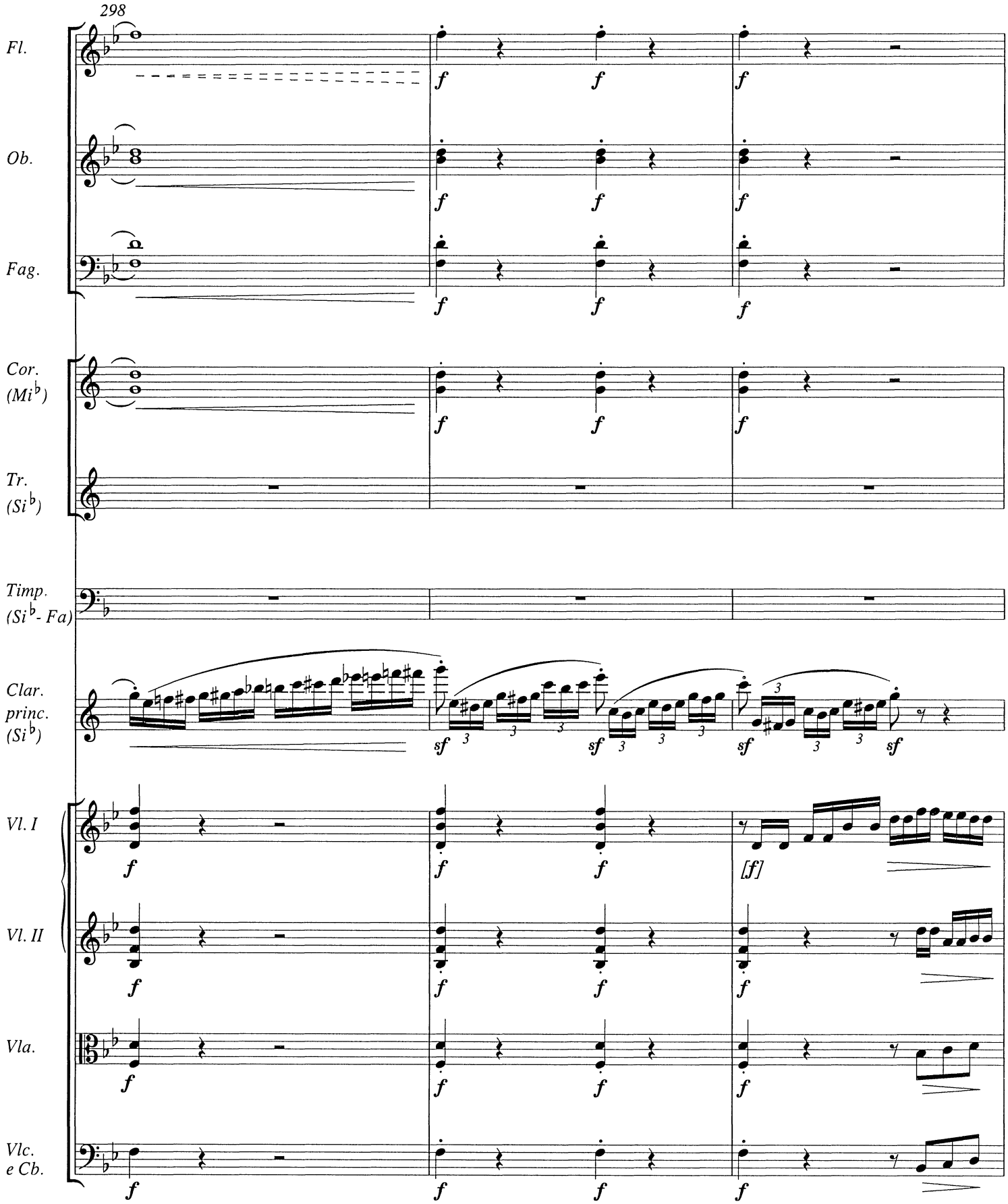

283
Fl.
Ob.
Fag.
Cor. (Mi♭)
pp
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
tr
tr
tr
Vl. I
Vl. II
Vla.
Vlc. e Cb.

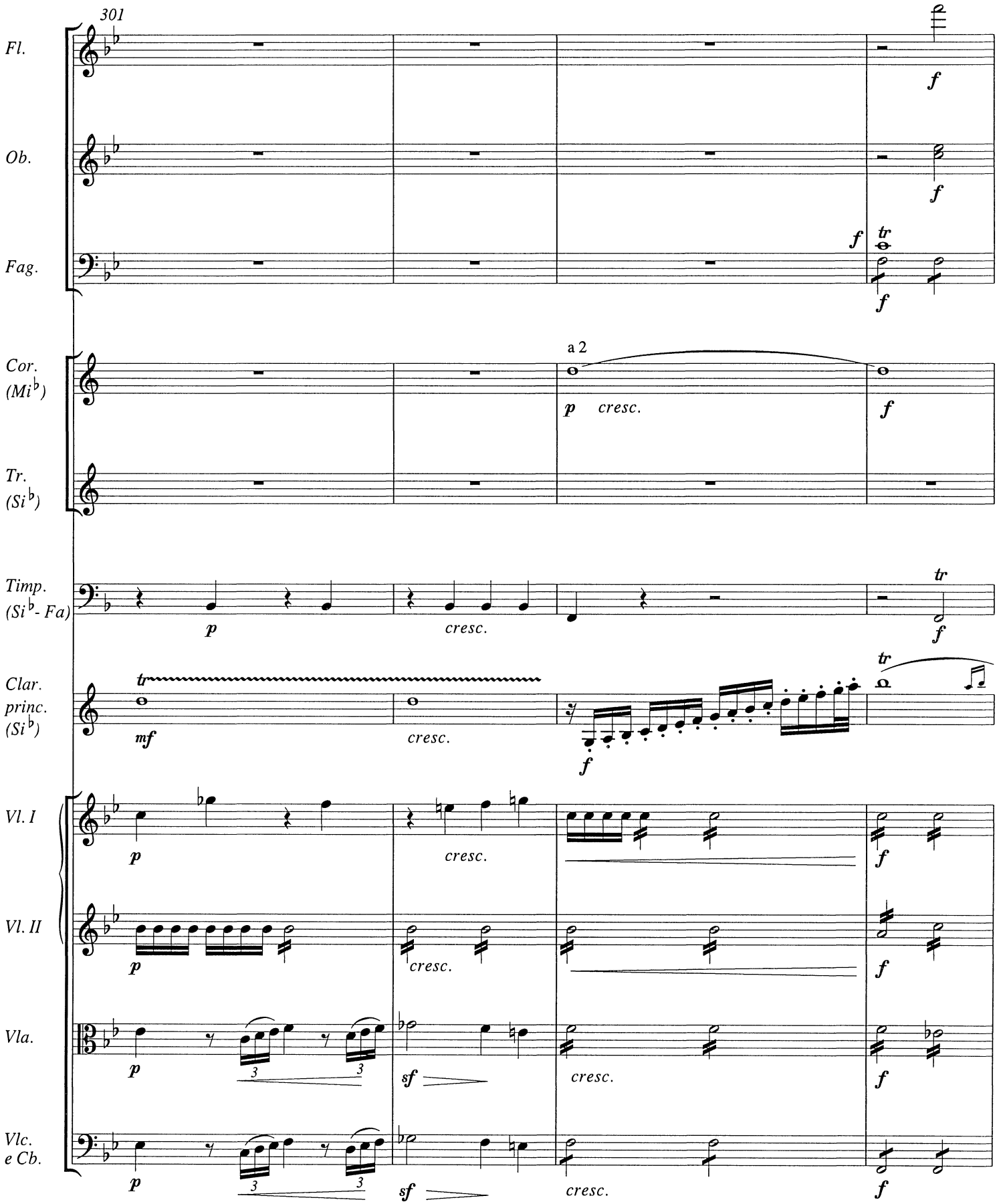

286
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
I.
p

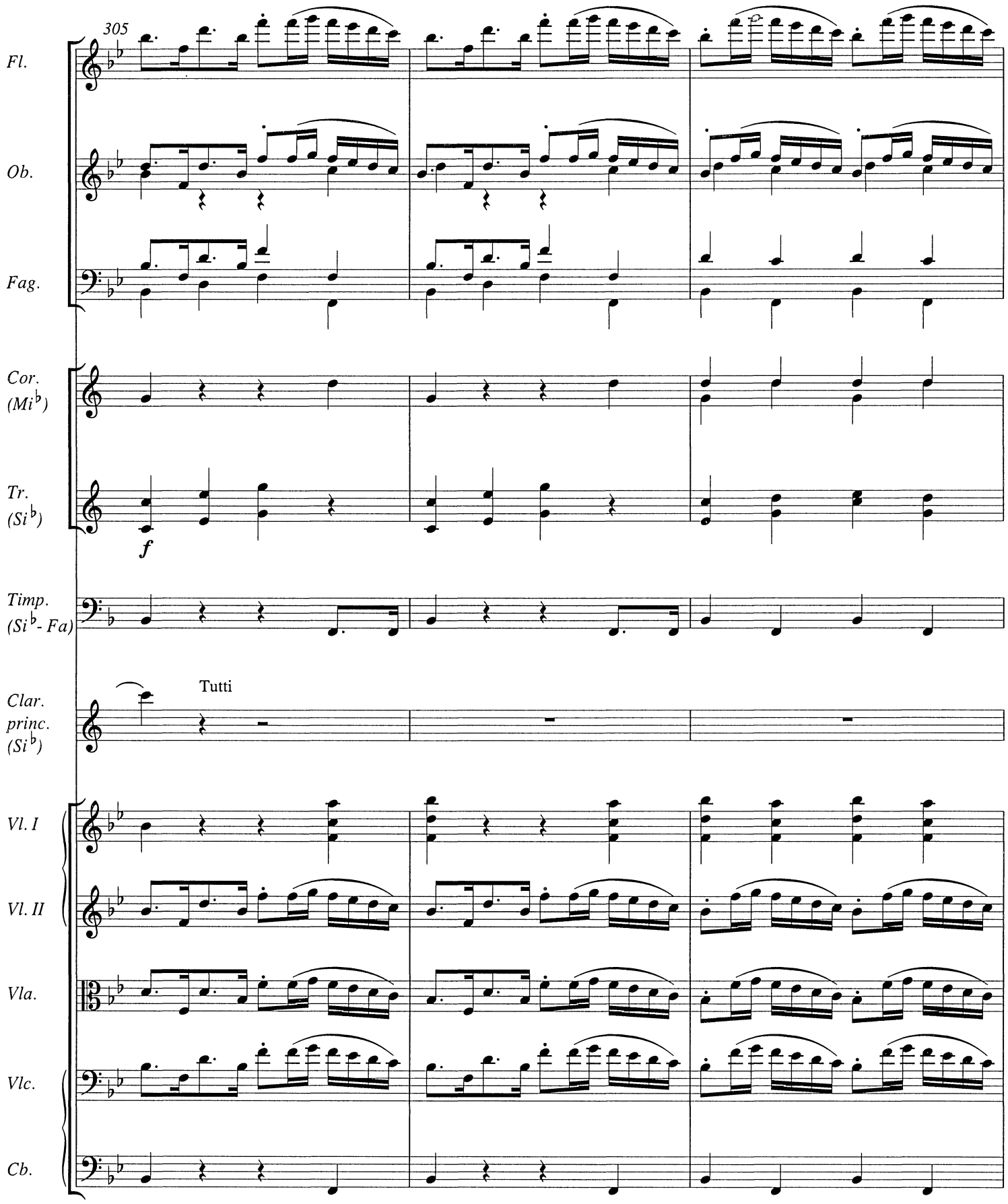

289
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
cresc.
tr
tr
p
Vl. I
Vl. II
Vla.
arco
Vlc. e Cb.

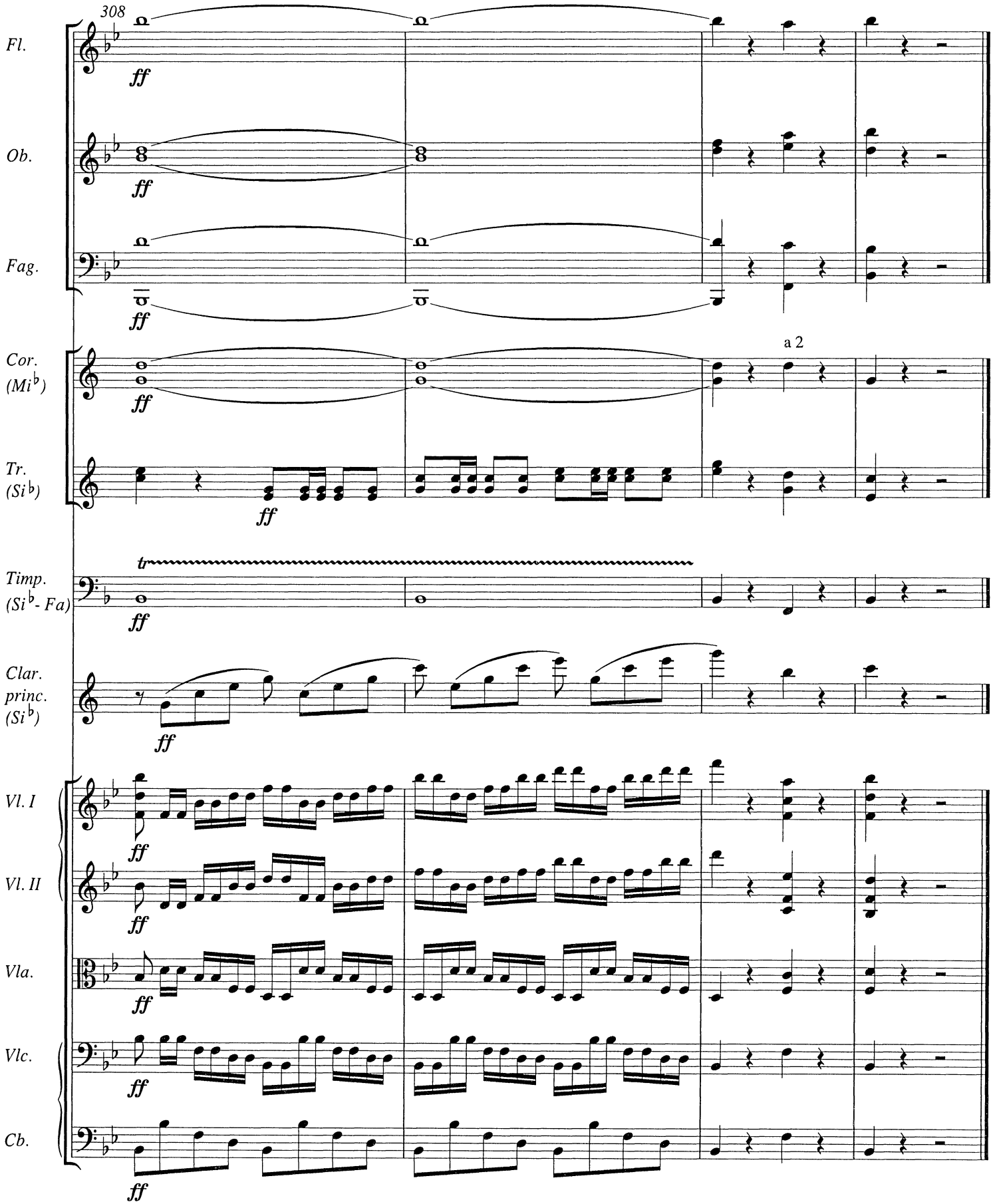

292
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
cresc.
f
Vl. I
cresc.
fp
Vl. II
cresc.
fp
Vla.
cresc.
fp
Vlc. e Cb.
cresc.
fp


295
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
cresc.
6
f

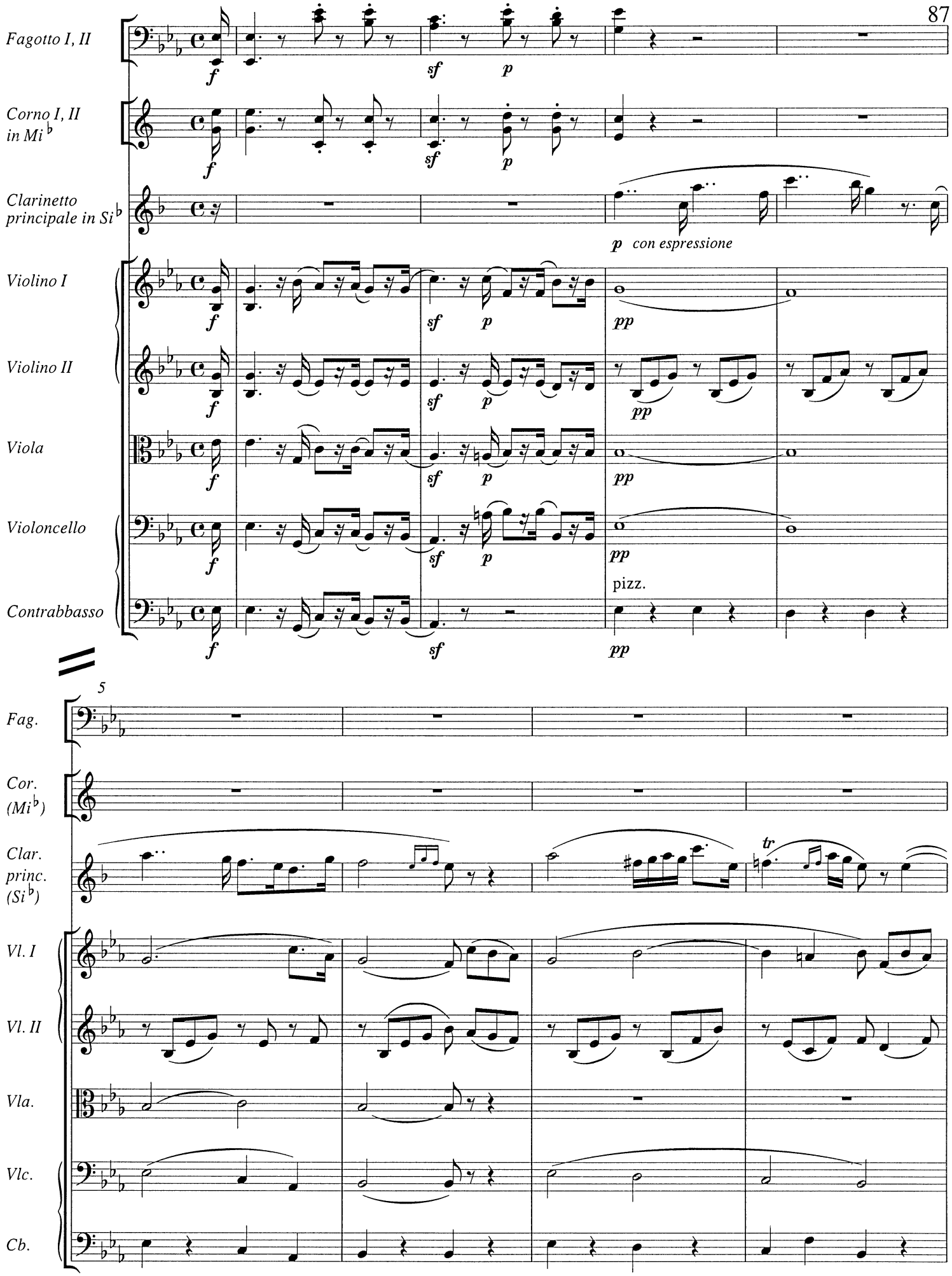

298
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
sf
[f]

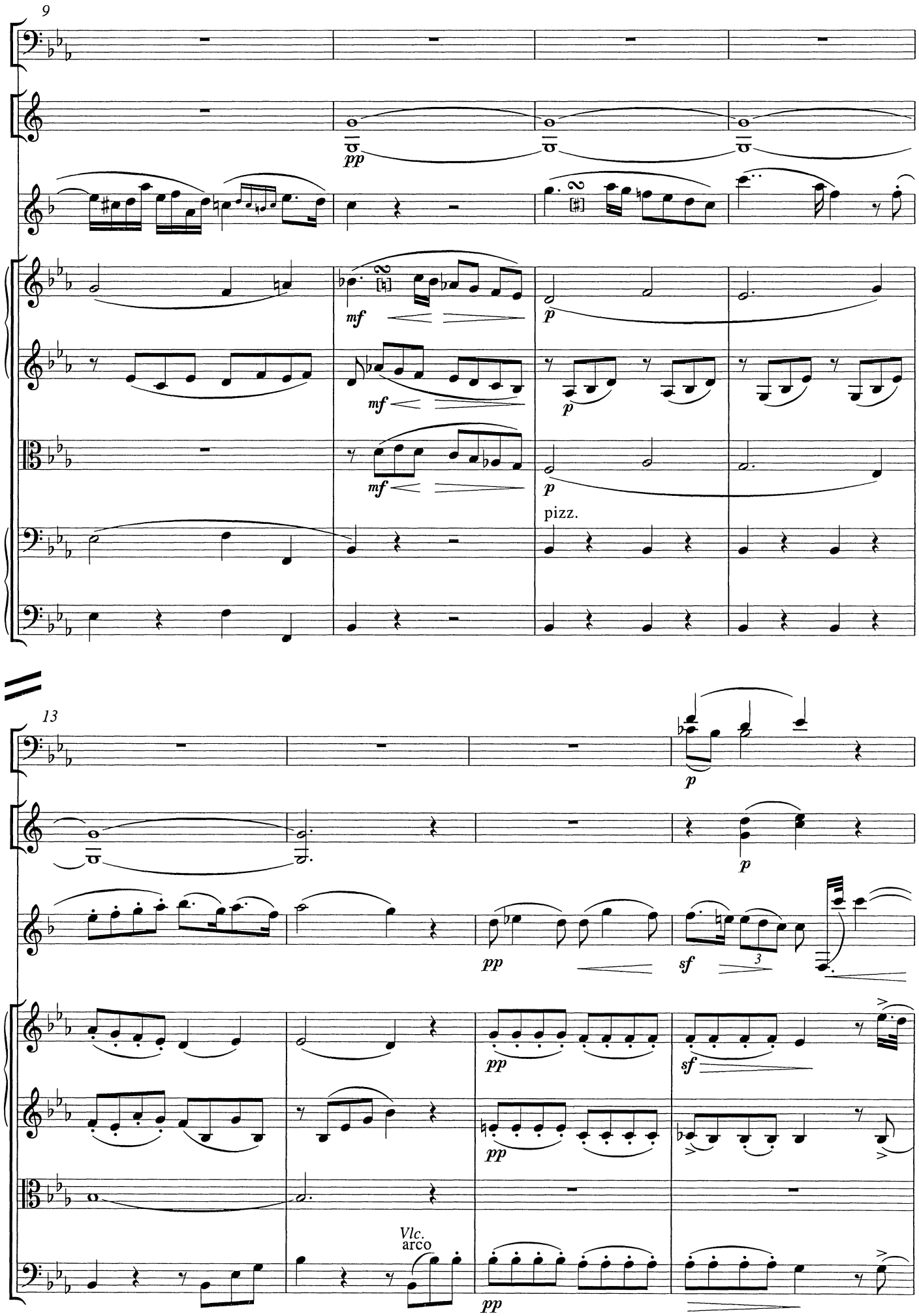

301
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
p cresc.
cresc.
mf
sf
tr

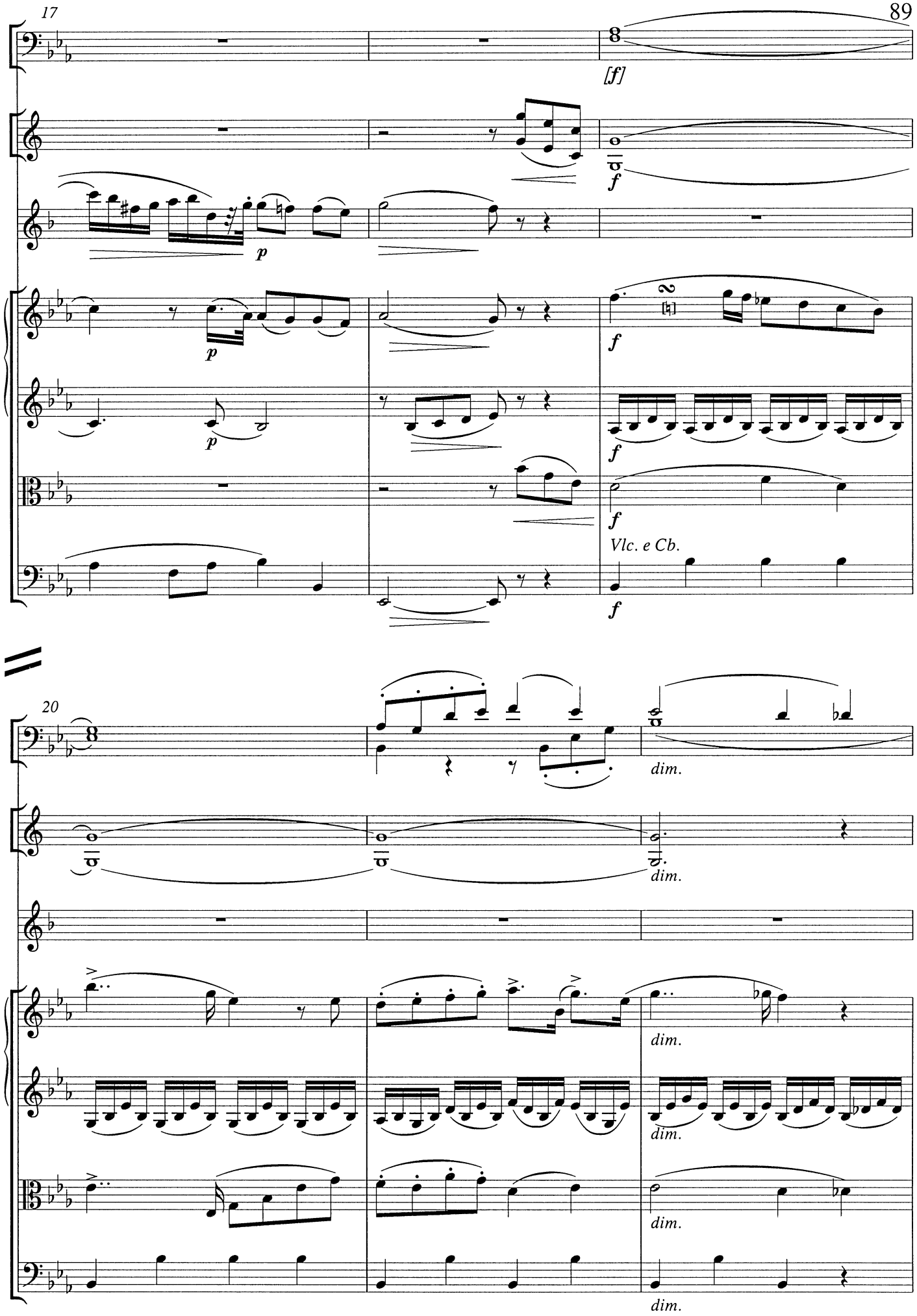

305
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
f
Timp. (Si♭- Fa)
Tutti
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.

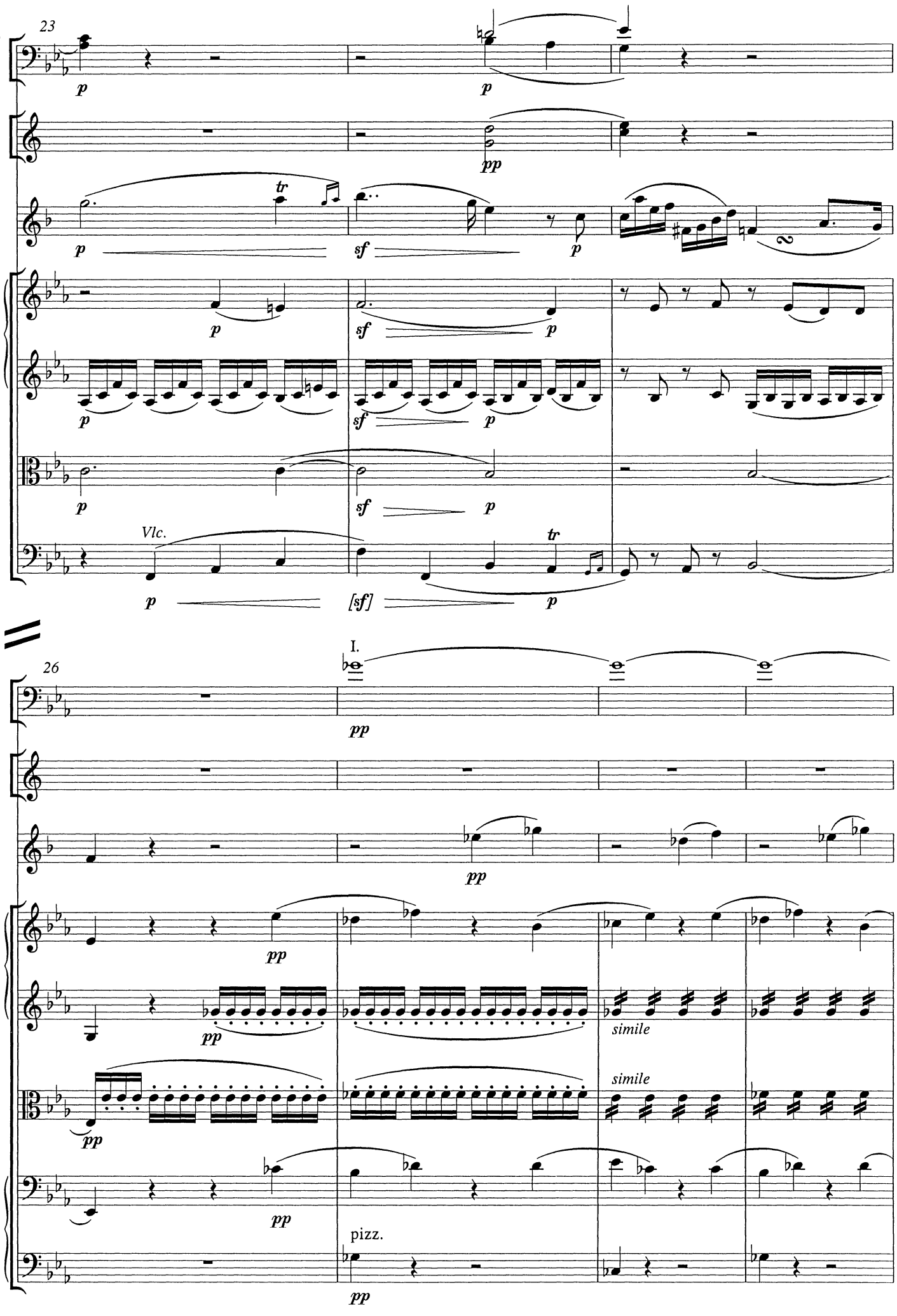

308
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
ff
tr
a 2

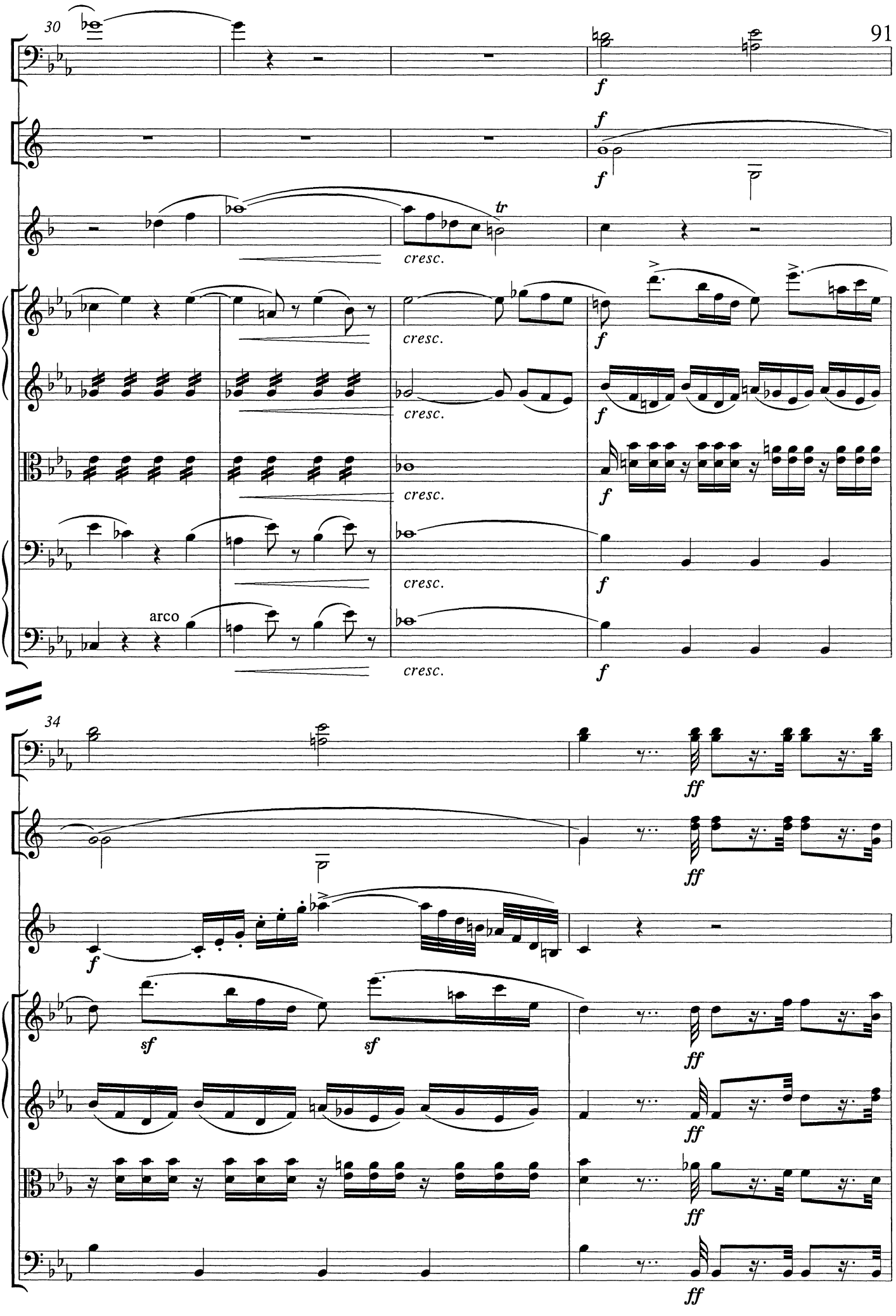
Andante moderato

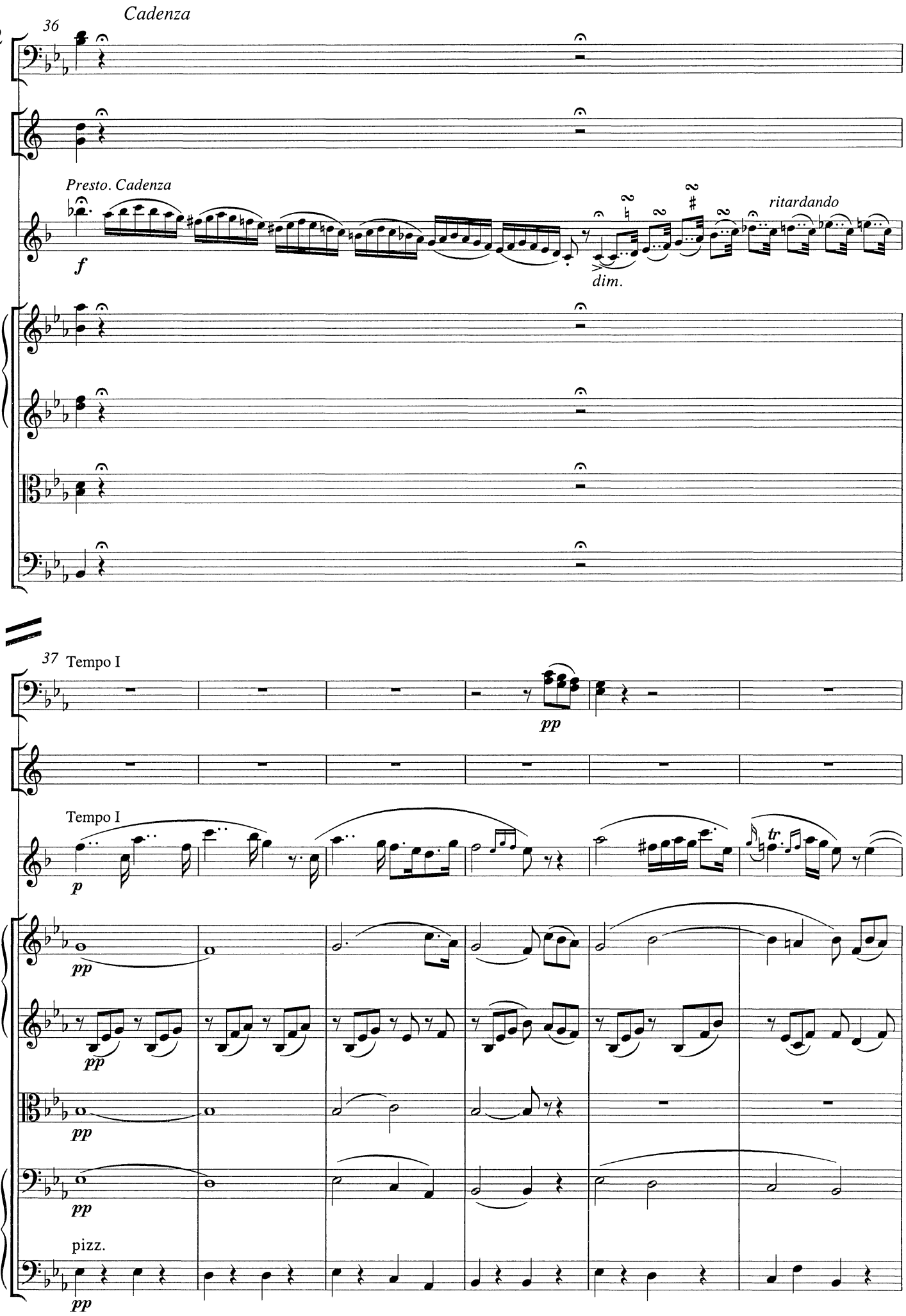


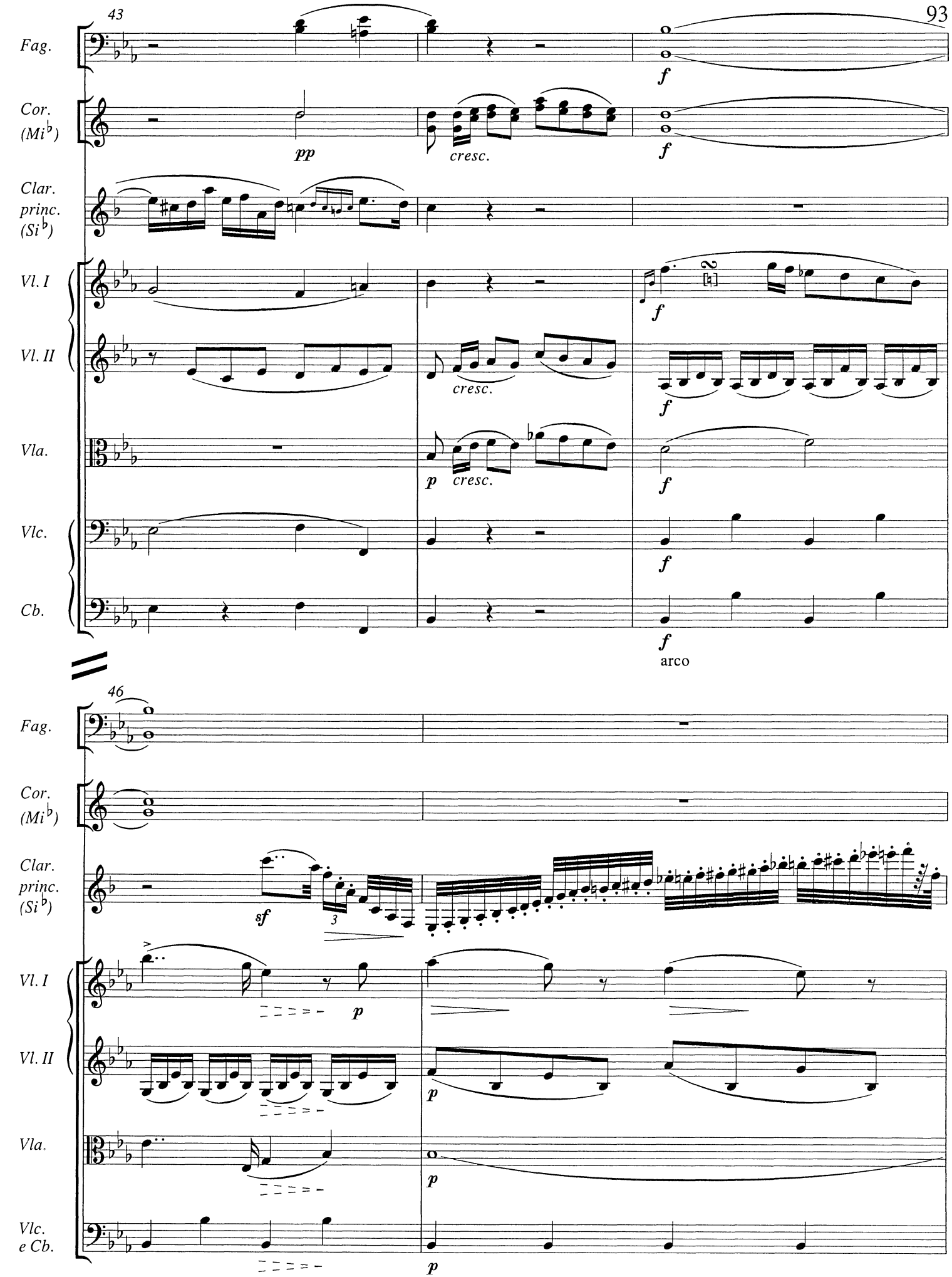

9
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pp
mf
p
pizz.
13
sf
3
Vlc. arco
e Cb.


17
Fag.
[f]
Cor. (Mi♭)
f
Clar. princ. (Si♭)
p
Vl. I
p
f
Vl. II
p
f
Vla.
f
Vlc. e Cb.
Vlc.
f
20
Fag.
dim.
Cor. (Mi♭)
dim.
Clar. princ. (Si♭)
Vl. I
dim.
Vl. II
dim.
Vla.
dim.
Vlc. e Cb.
dim.


23
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Vlc.
p
pp
tr
sf
[sf]
26
I.
simile
pizz.
Cb.


30
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
arco
tr
cresc.
f
34
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
ff


Cadenza
36
Fag.
Cor. (Mi♭)
Presto. Cadenza
Clar. princ. (Si♭)
f
dim.
ritardando
Vl. I
Vl. II
Vla.
Vlc. e Cb.
37 Tempo I
pp
Tempo I
p
tr
pizz.


43
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.
pp
cresc.
f
p
arco
46
sf
3

48

a 2

Fag.

Cor. (Mi♭)

Clar. princ. (Si♭)

Vl. I

Vl. II

Vla.

Vlc. e Cb.

Vlc.

50

Fag.

Cor. (Mi♭)

Clar. princ. (Si♭)

cresc.

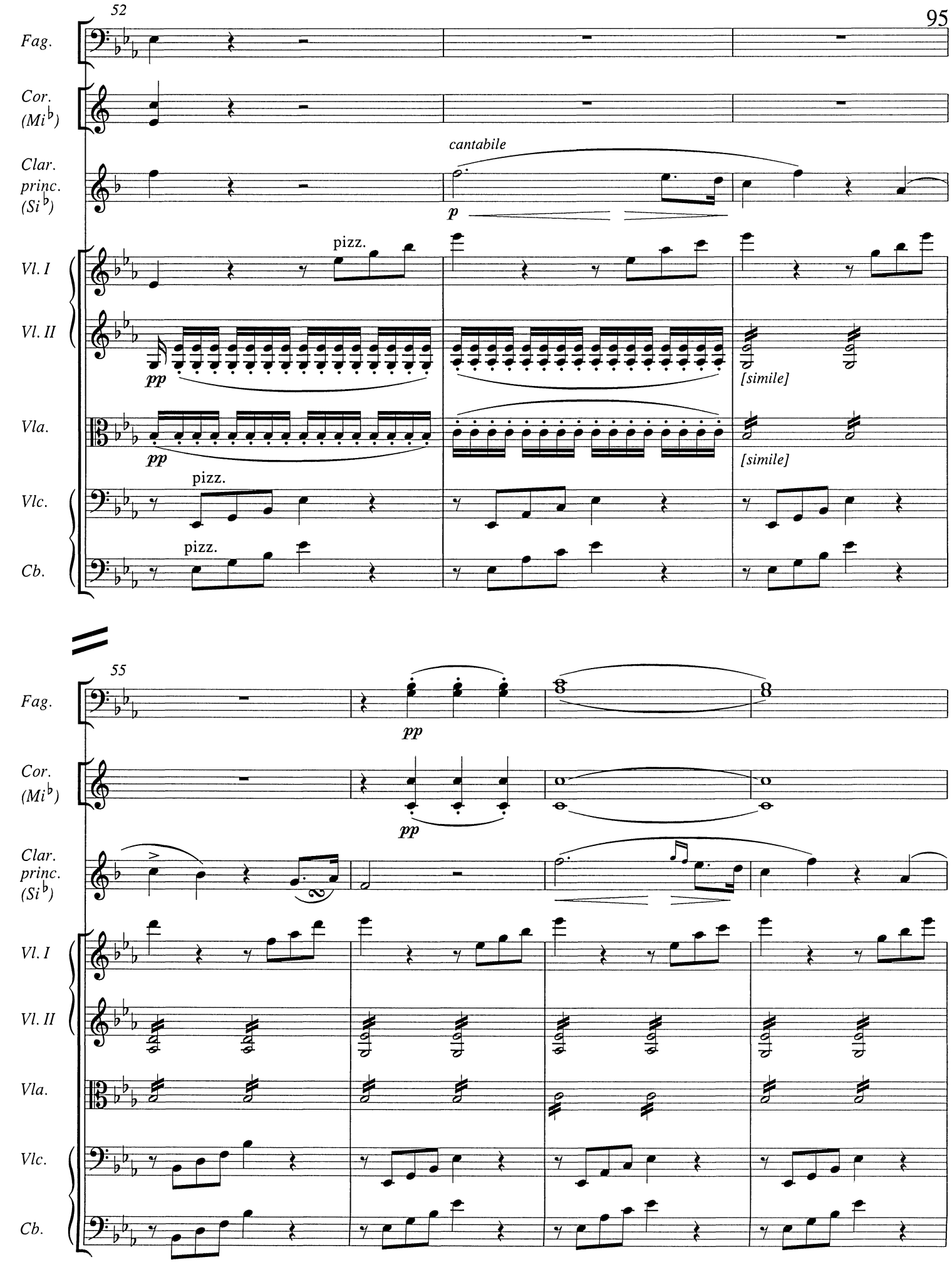
Vl. I

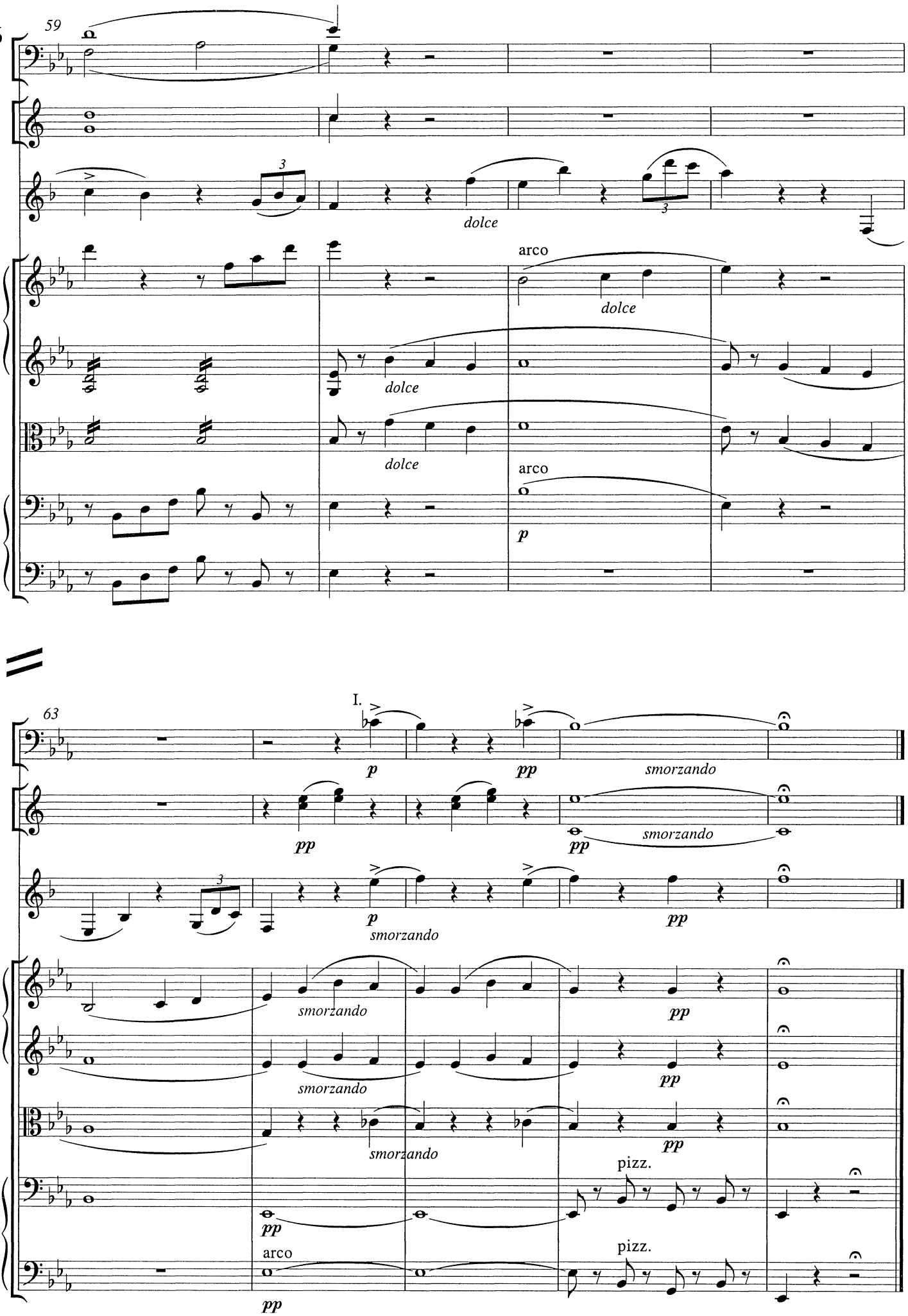
Vl. II

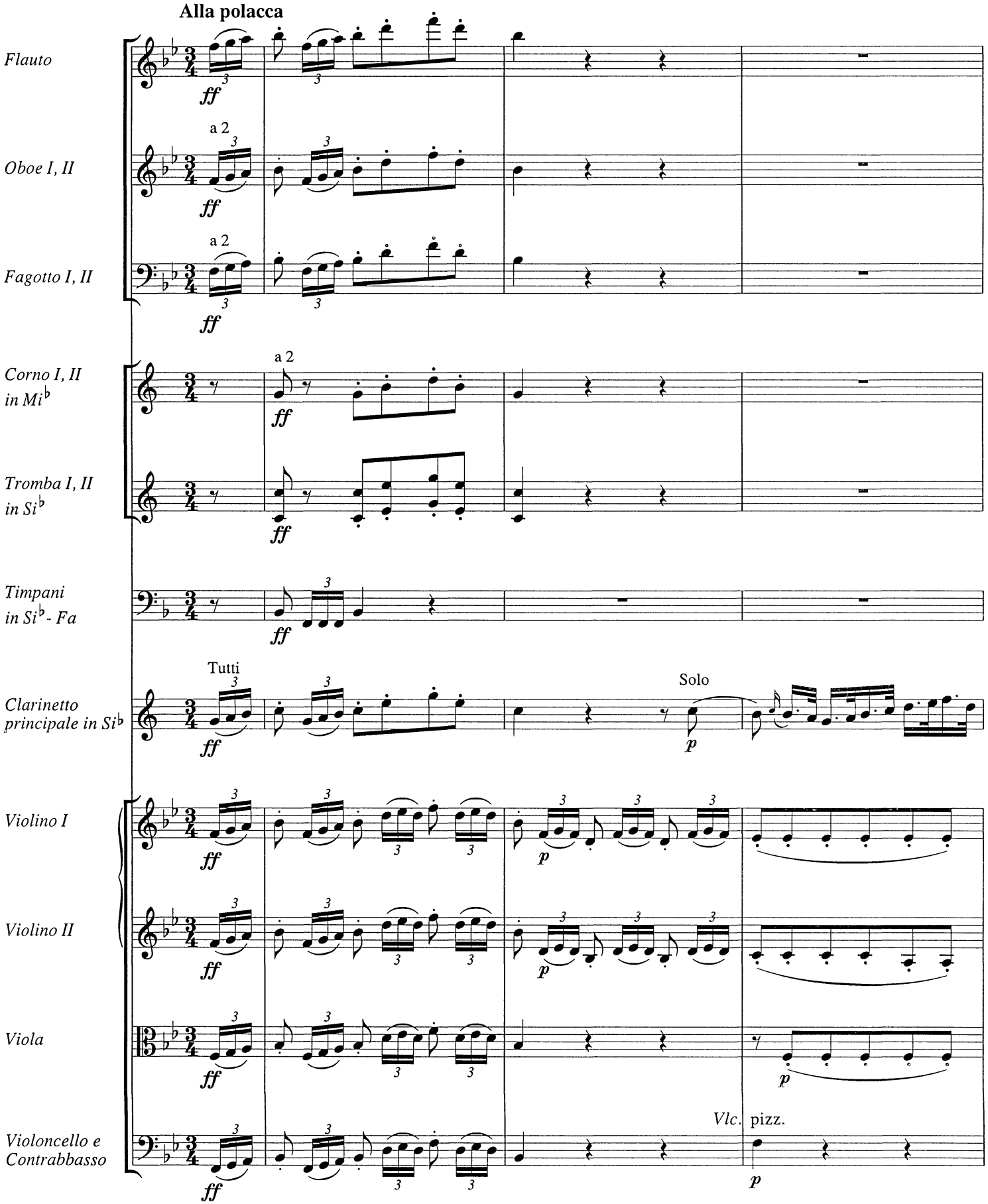
Vla.

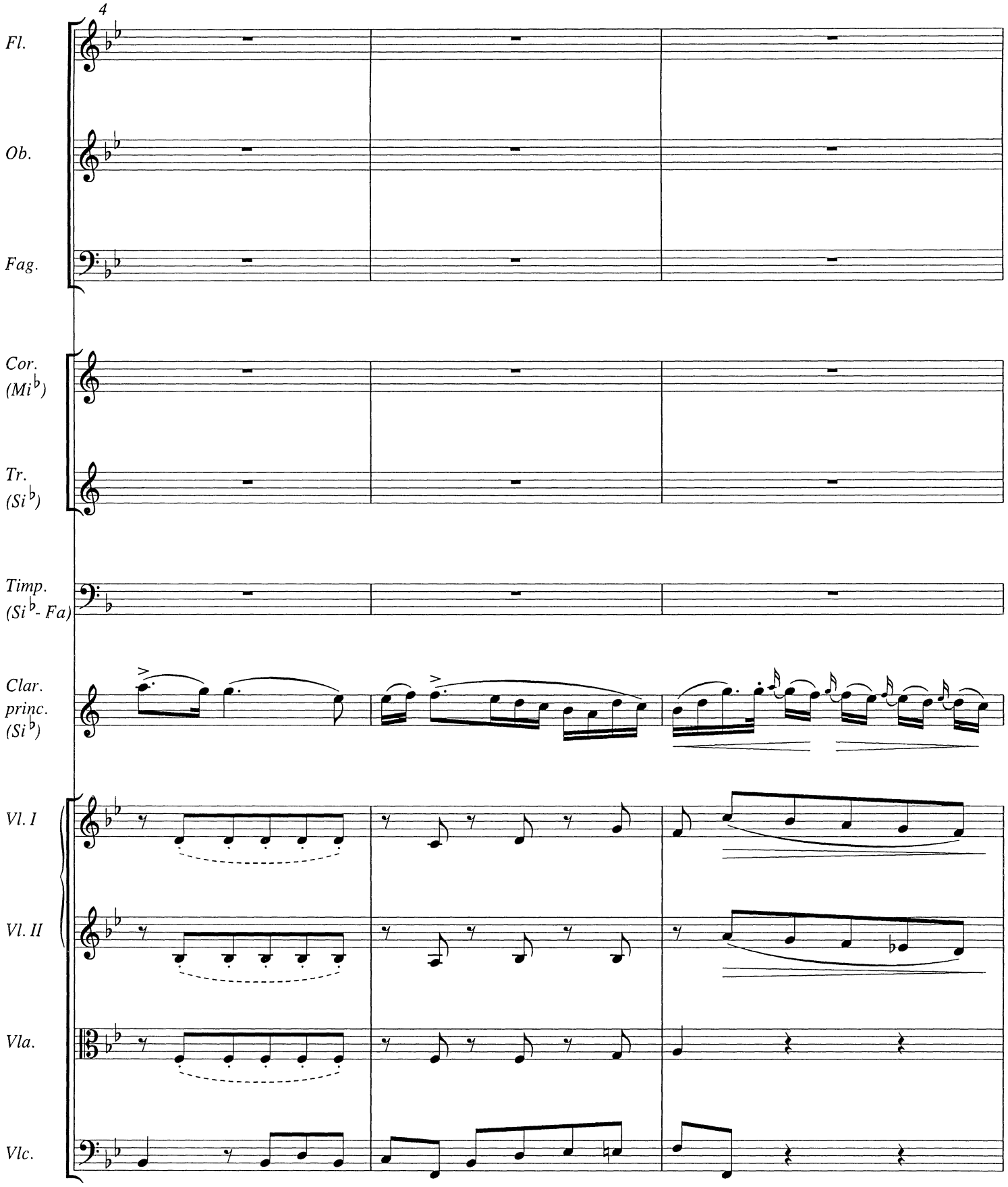
Vlc.

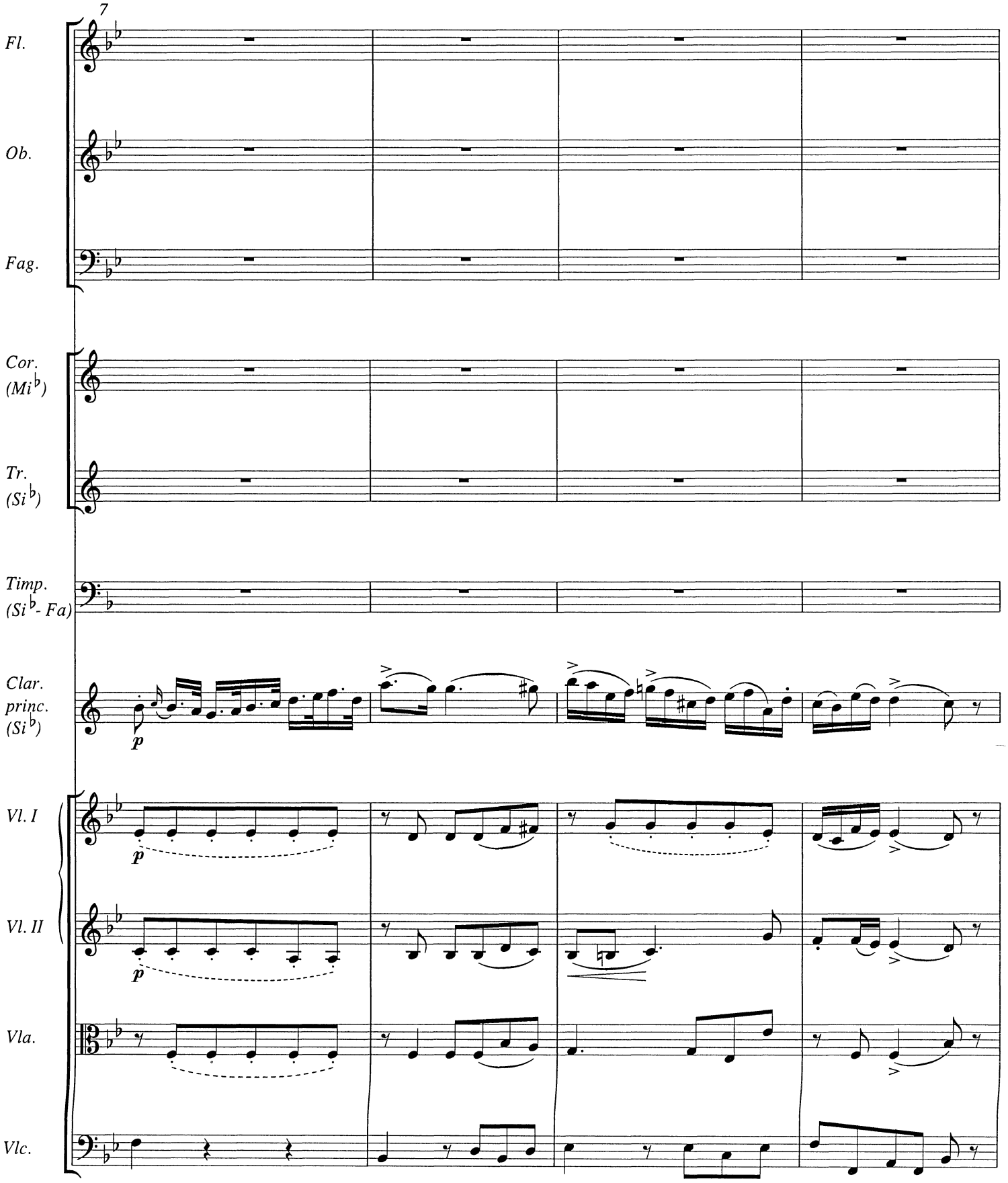
Cb.

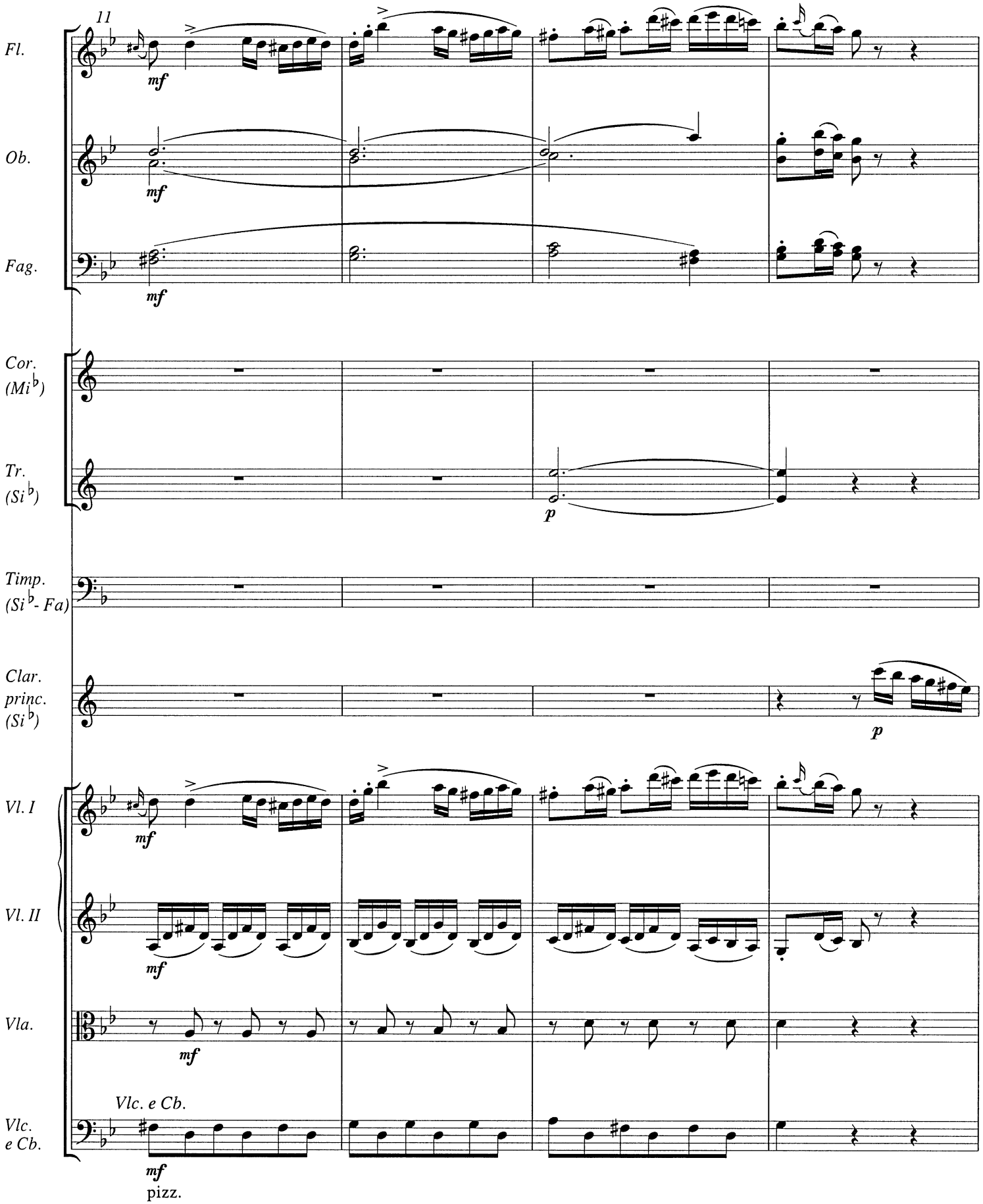

52
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
cantabile
p
Vl. I
pizz.
Vl. II
pp
[simile]
Vla.
pp
[simile]
Vlc.
pizz.
Cb.
pizz.
55
Fag.
pp
Cor. (Mi♭)
pp
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Cb.

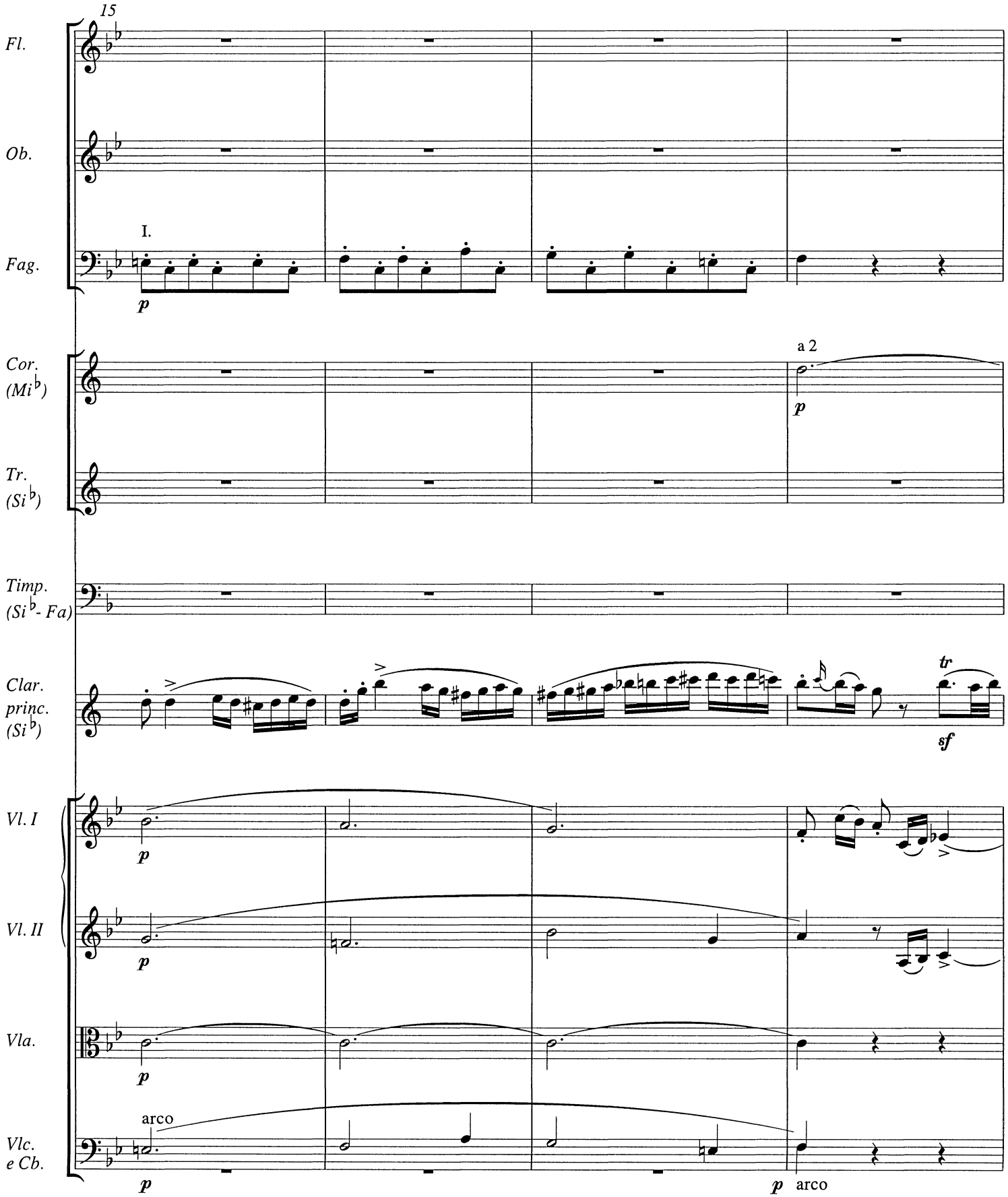

59
Fag.
Cor. (Mi♭)
Clar. princ. (Si♭)
dolce
Vl. I
arco
dolce
Vl. II
dolce
Vla.
dolce
Vlc.
arco
p
Cb.
63
I.
Fag.
p
pp
smorzando
Cor. (Mi♭)
pp
pp
smorzando
Clar. princ. (Si♭)
p
smorzando
pp
Vl. I
smorzando
pp
Vl. II
smorzando
pp
Vla.
smorzando
pp
Vlc.
pizz.
pp
Cb.
arco
pizz.
pp

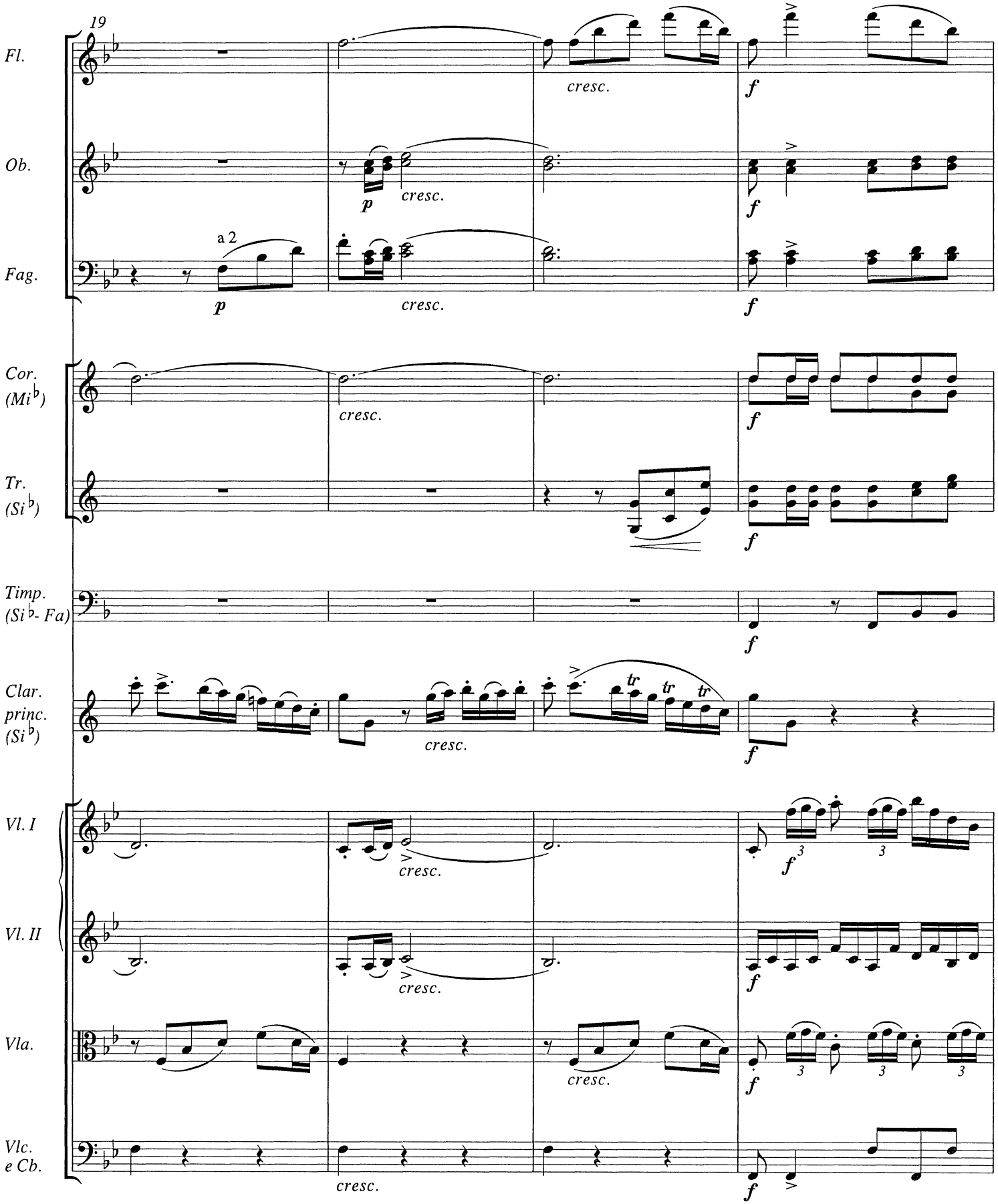

Alla polacca
Flauto
Oboe I, II
Fagotto I, II
Corno I, II in Mi♭
Tromba I, II in Si♭
Timpani in Si♭ - Fa
Clarinetto principale in Si♭
Violino I
Violino II
Viola
Violoncello e Contrabbasso
a 2
Tutti
Solo
Vlc. pizz.
ff
p

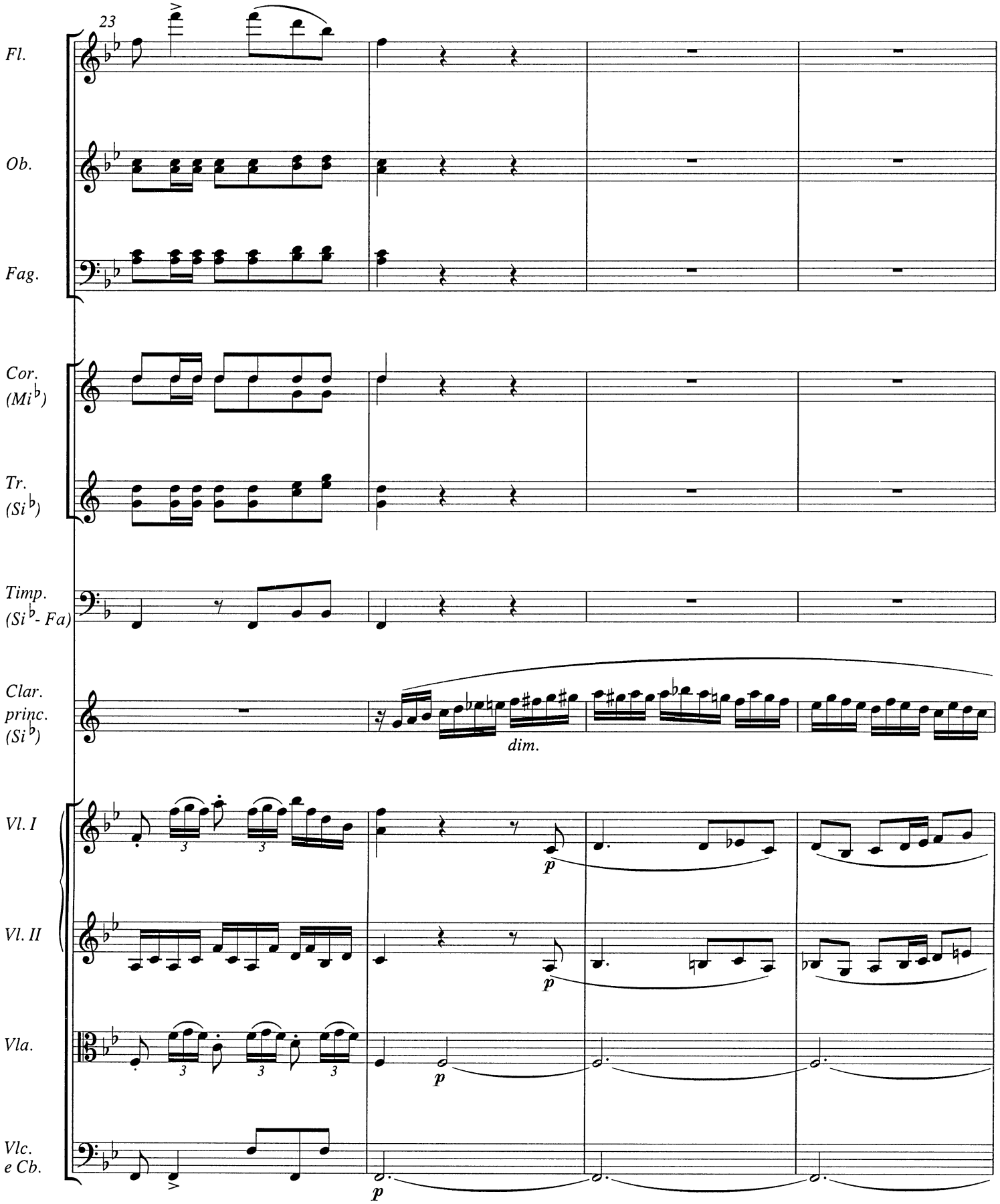

4
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.

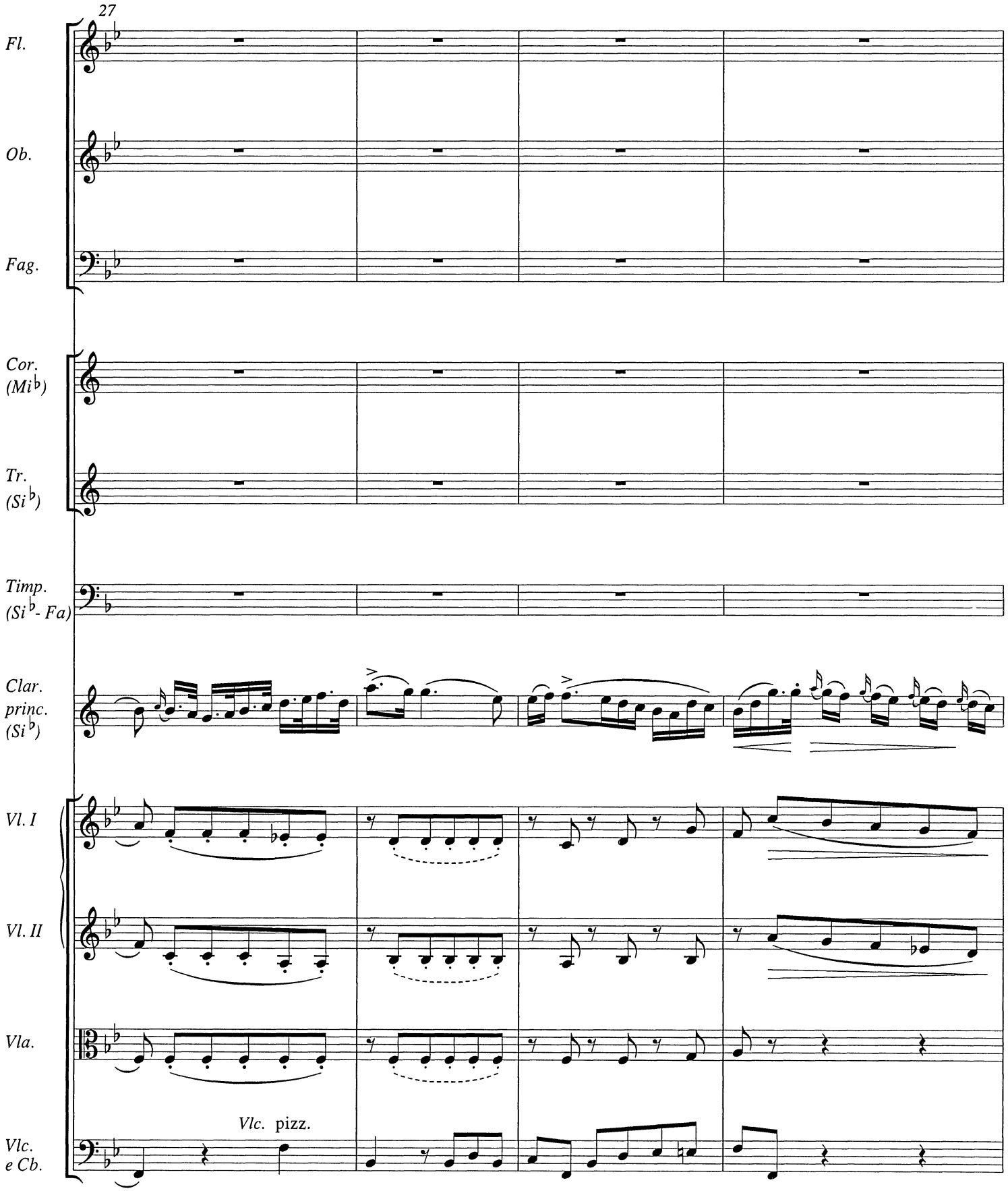

7
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
p
p
p

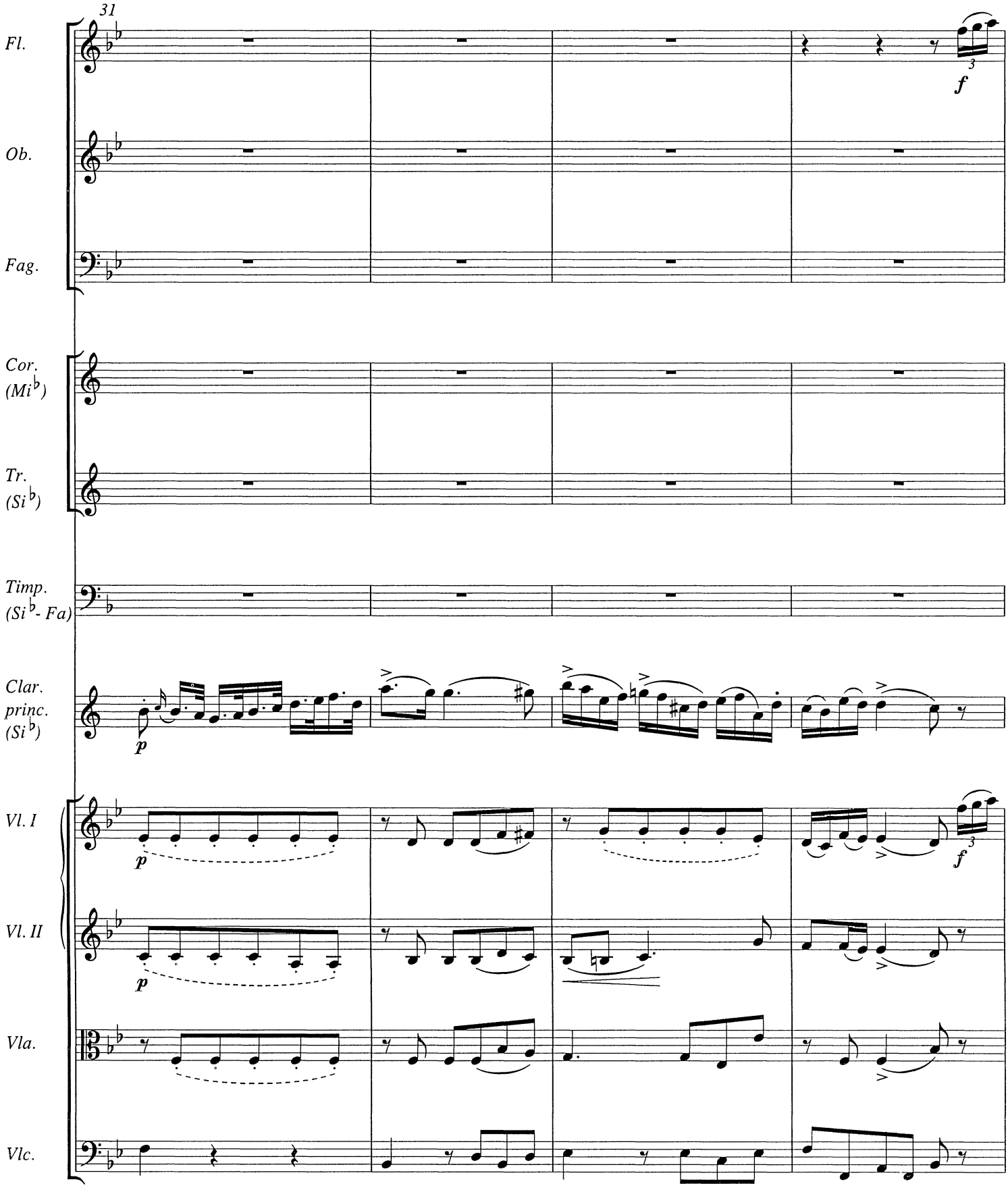

11
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Vlc. e Cb.
mf
p
mf
pizz.

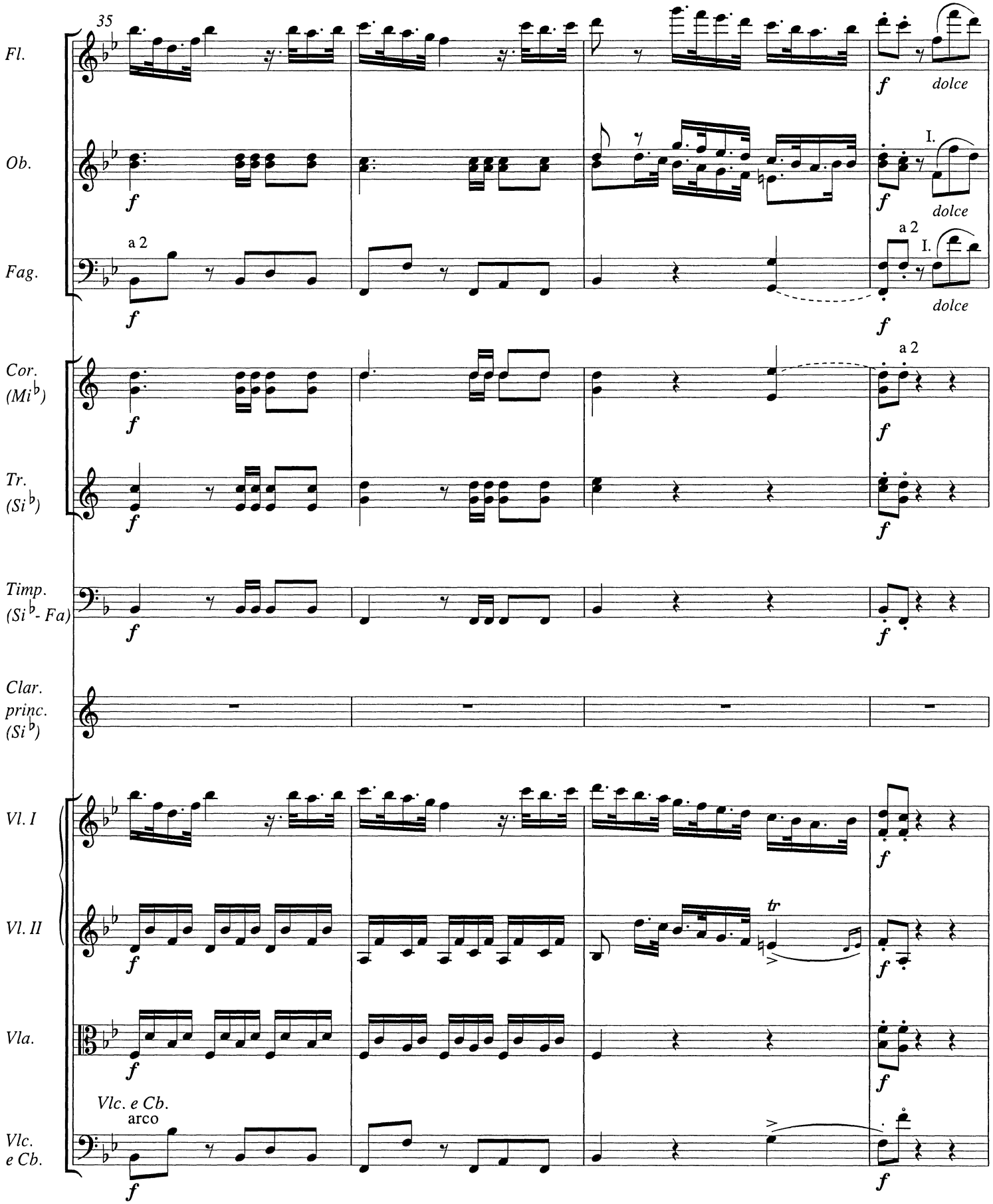

15
Fl.
Ob.
I.
Fag.
p
Cor. (Mi♭)
a 2
p
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
tr
sf
Vl. I
p
Vl. II
p
Vla.
p
arco
Vlc. e Cb.
p
p arco

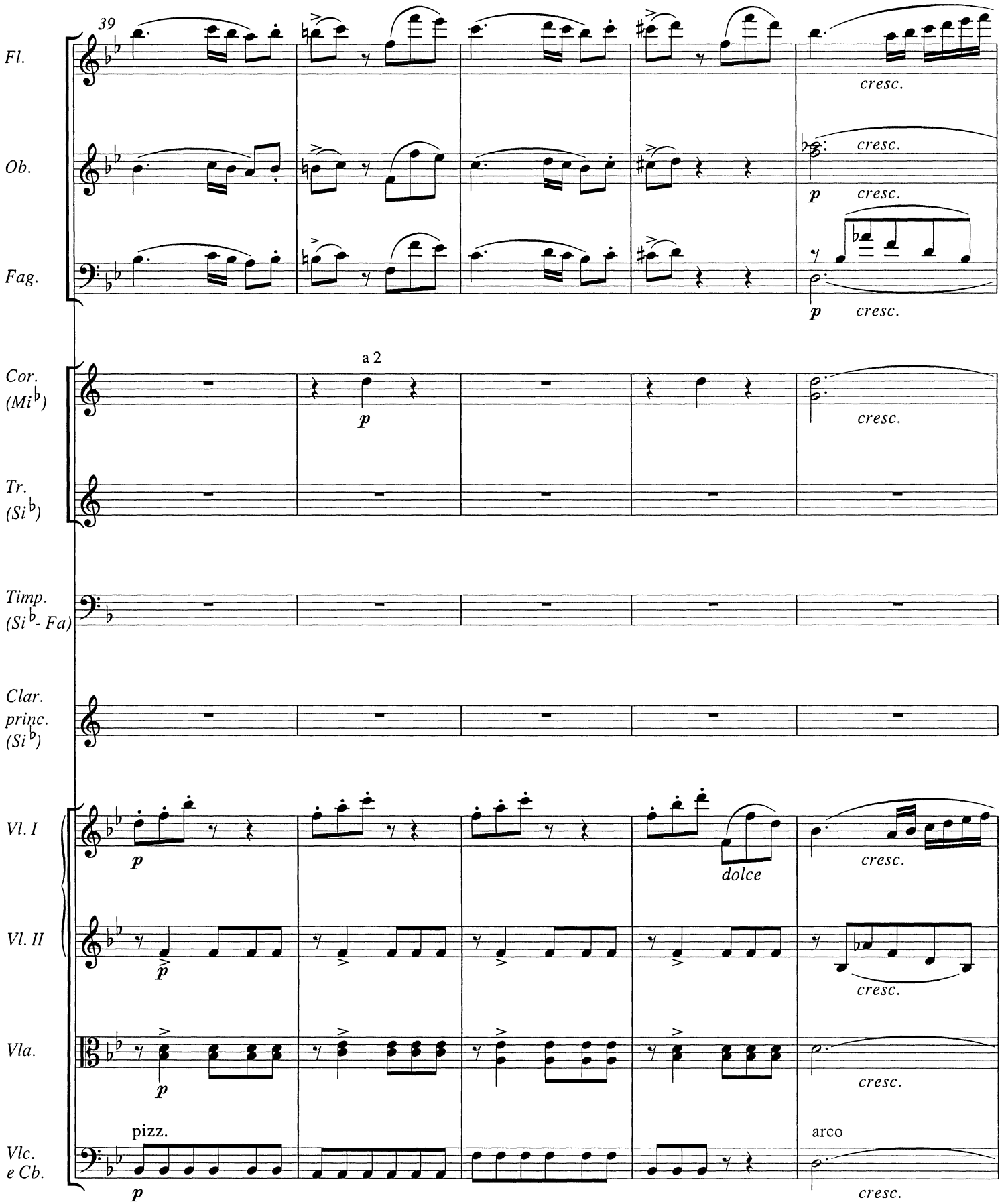

19
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
cresc.
f
tr

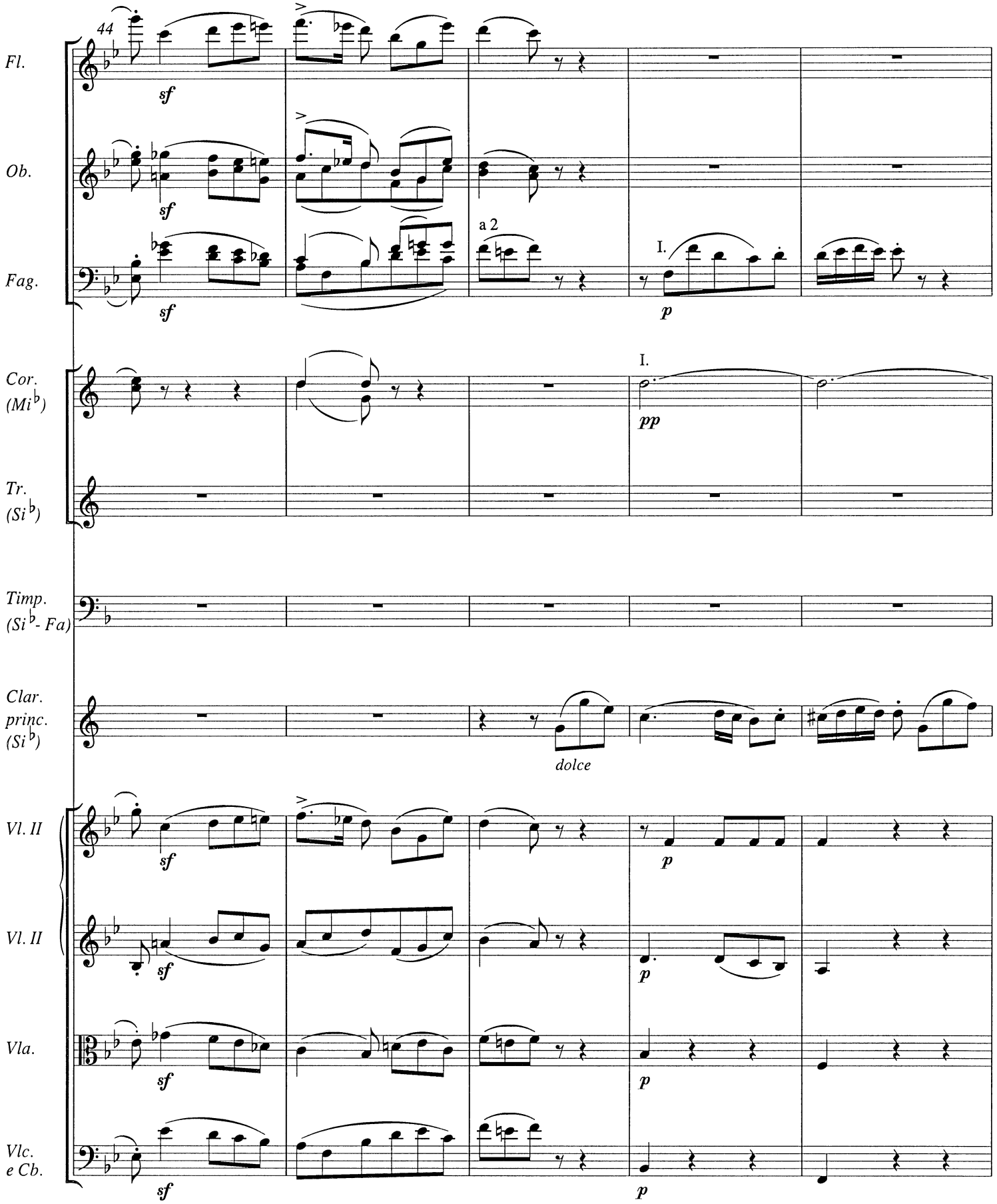

23
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
p
p
p

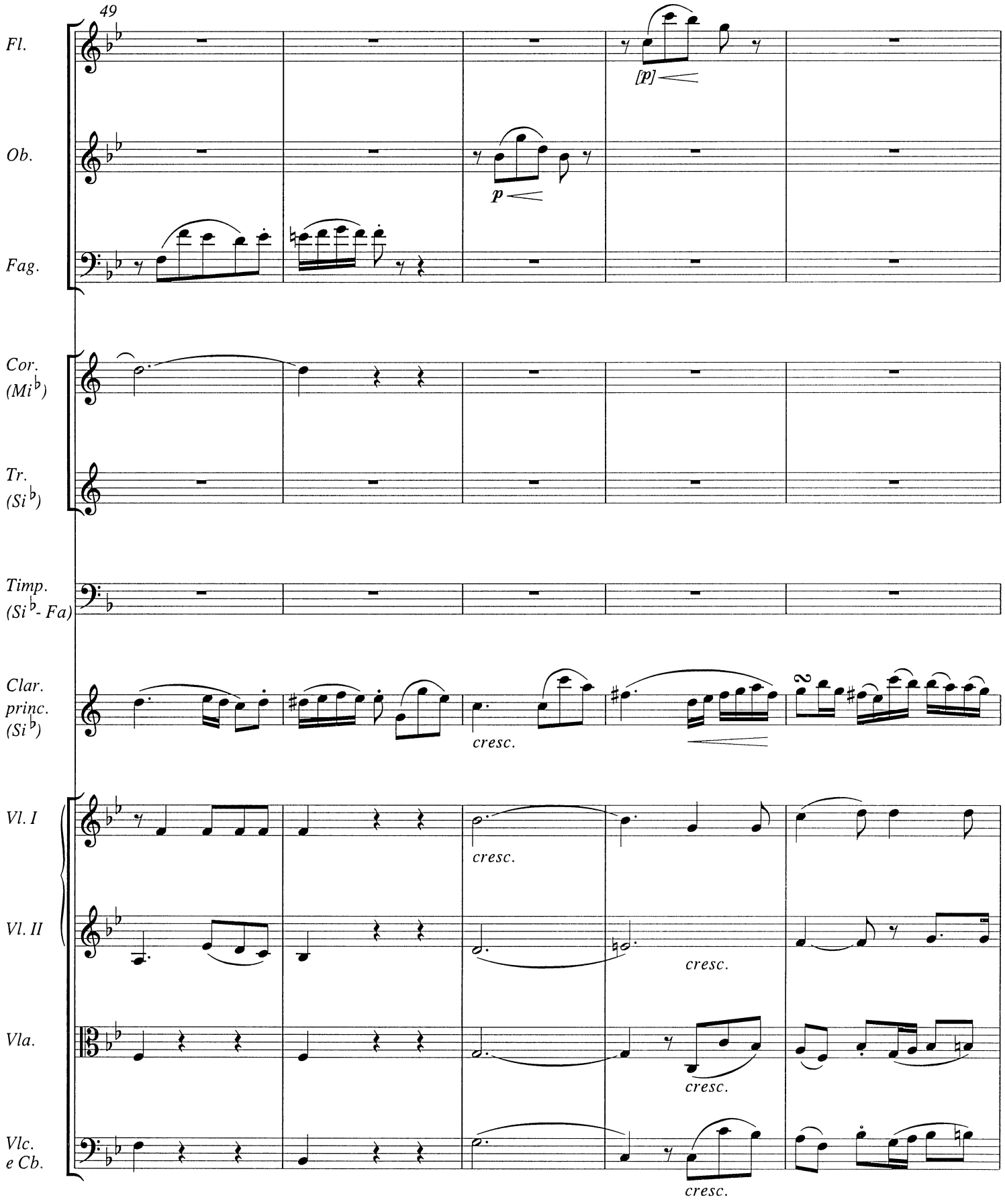

27
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. pizz.
Vlc. e Cb.

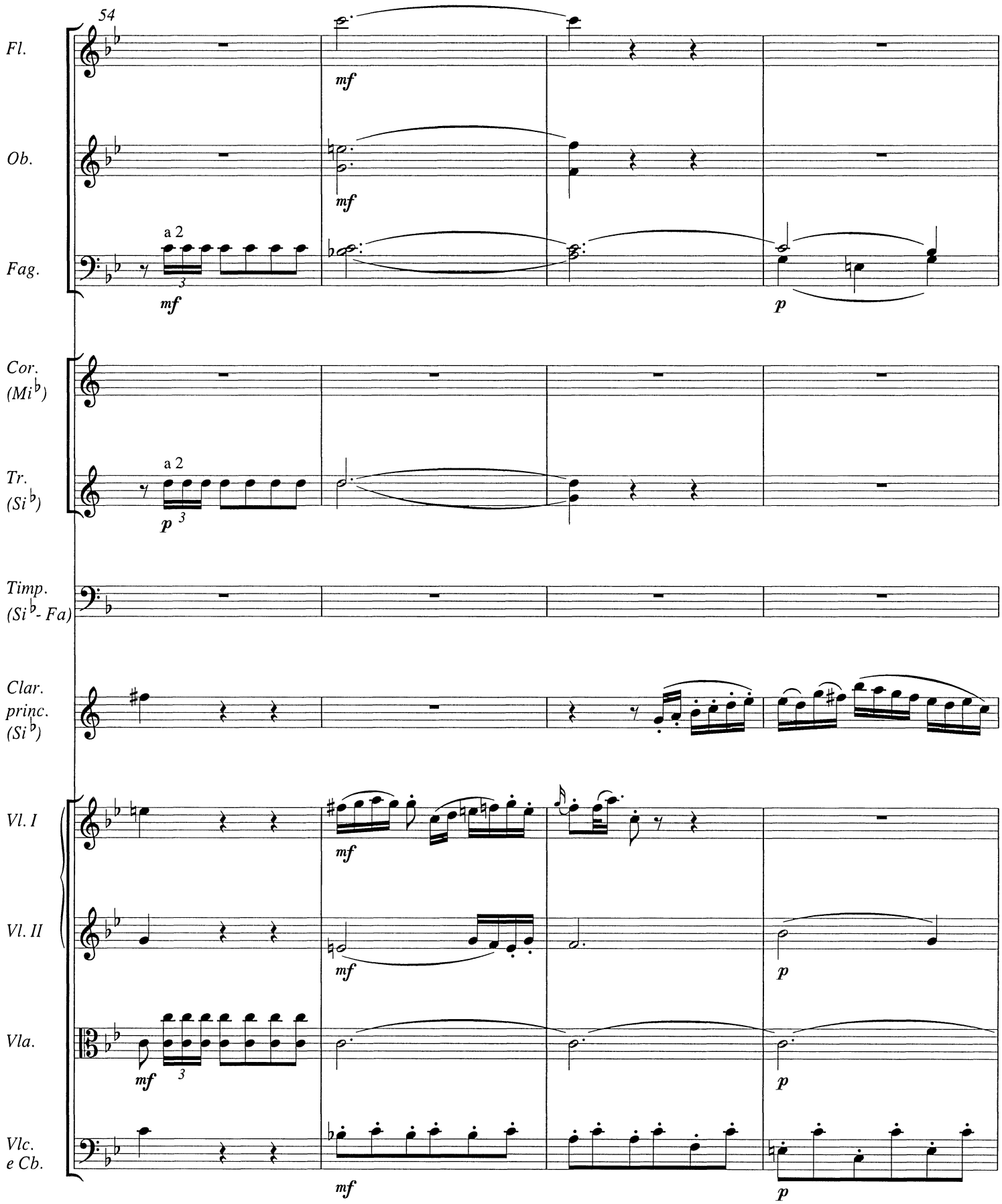

31
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
p
f
3

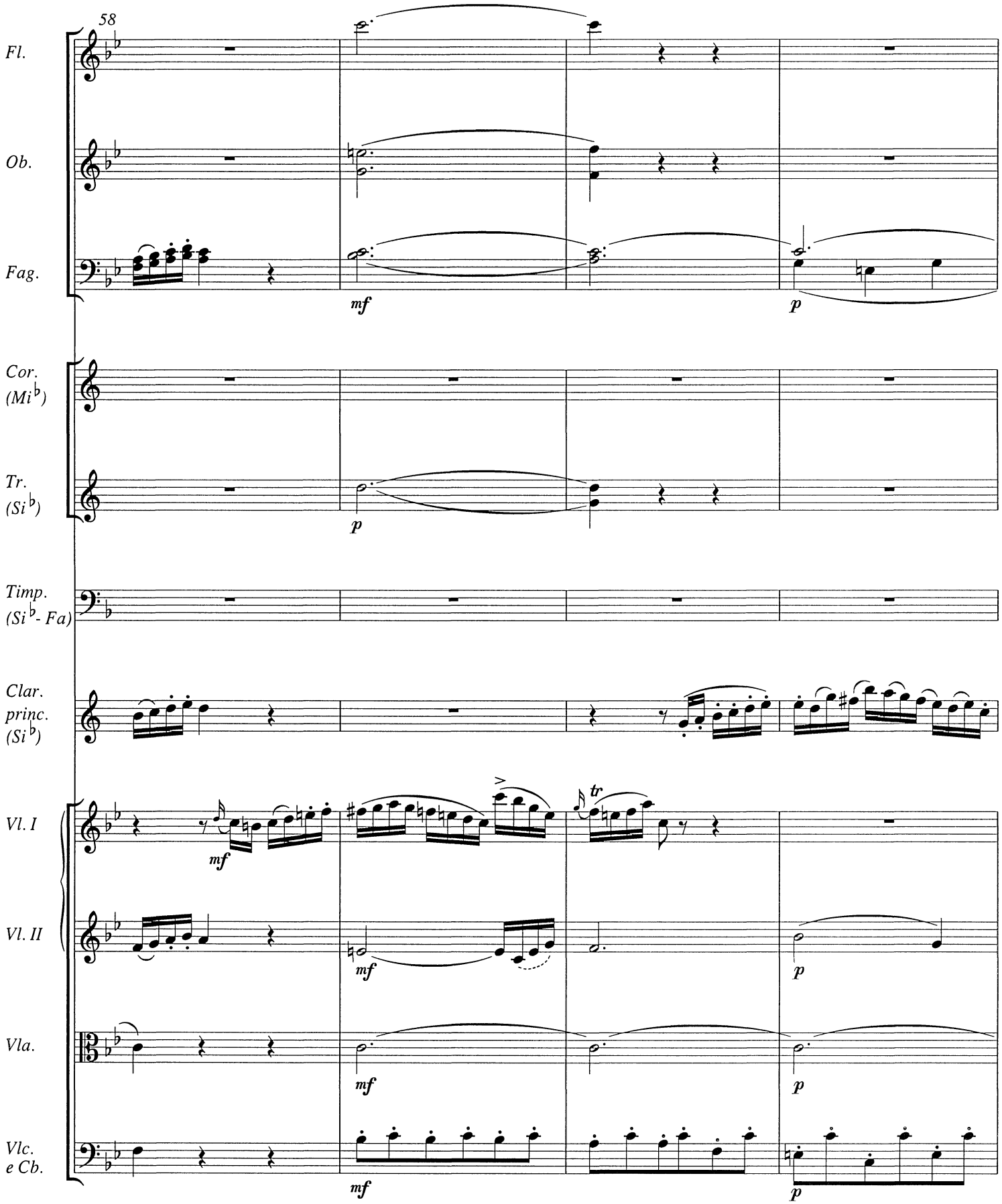

35
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
Vlc. e Cb.
f
dolce
I.
tr

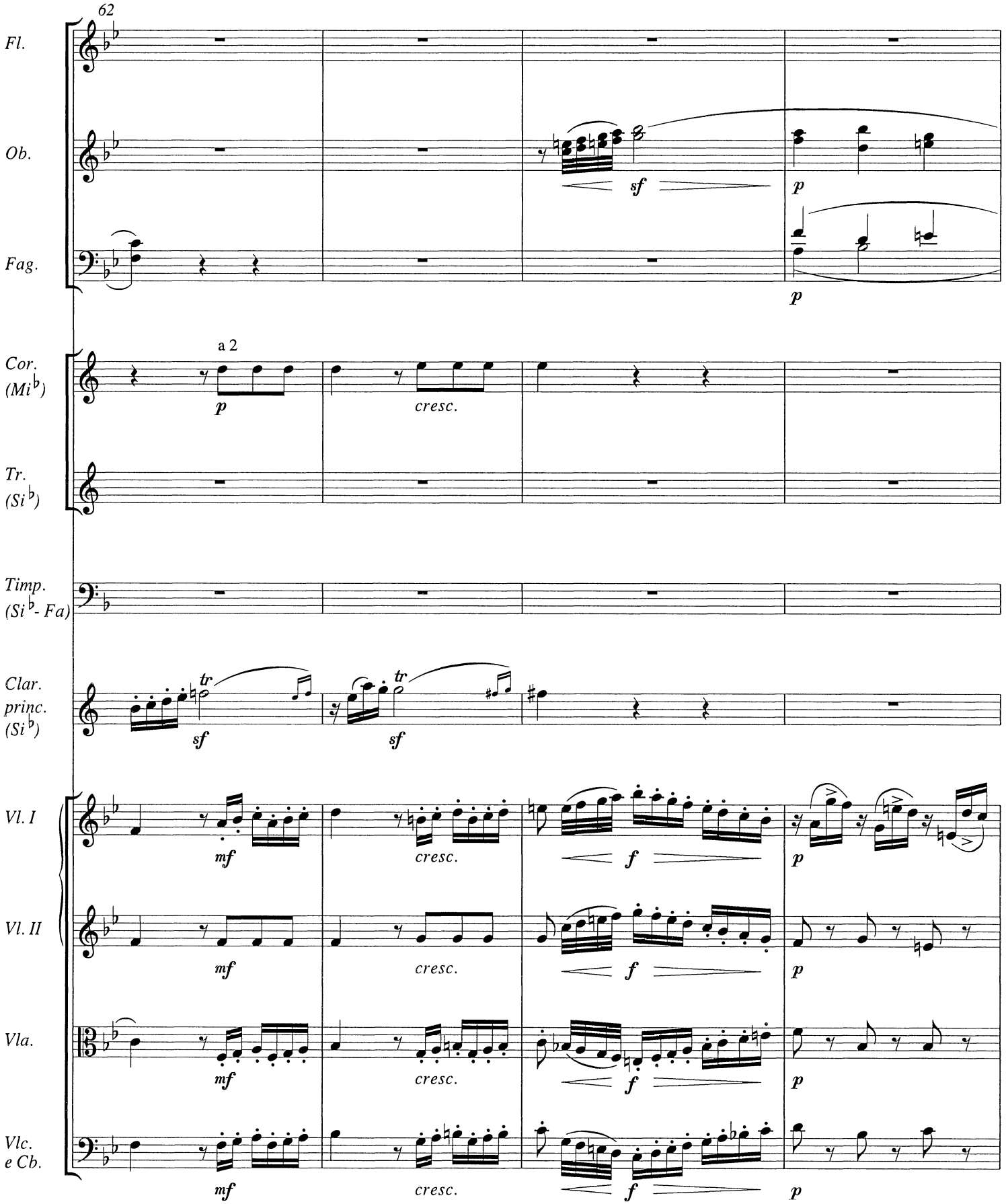

39
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
p
a 2
dolce
pizz.
arco

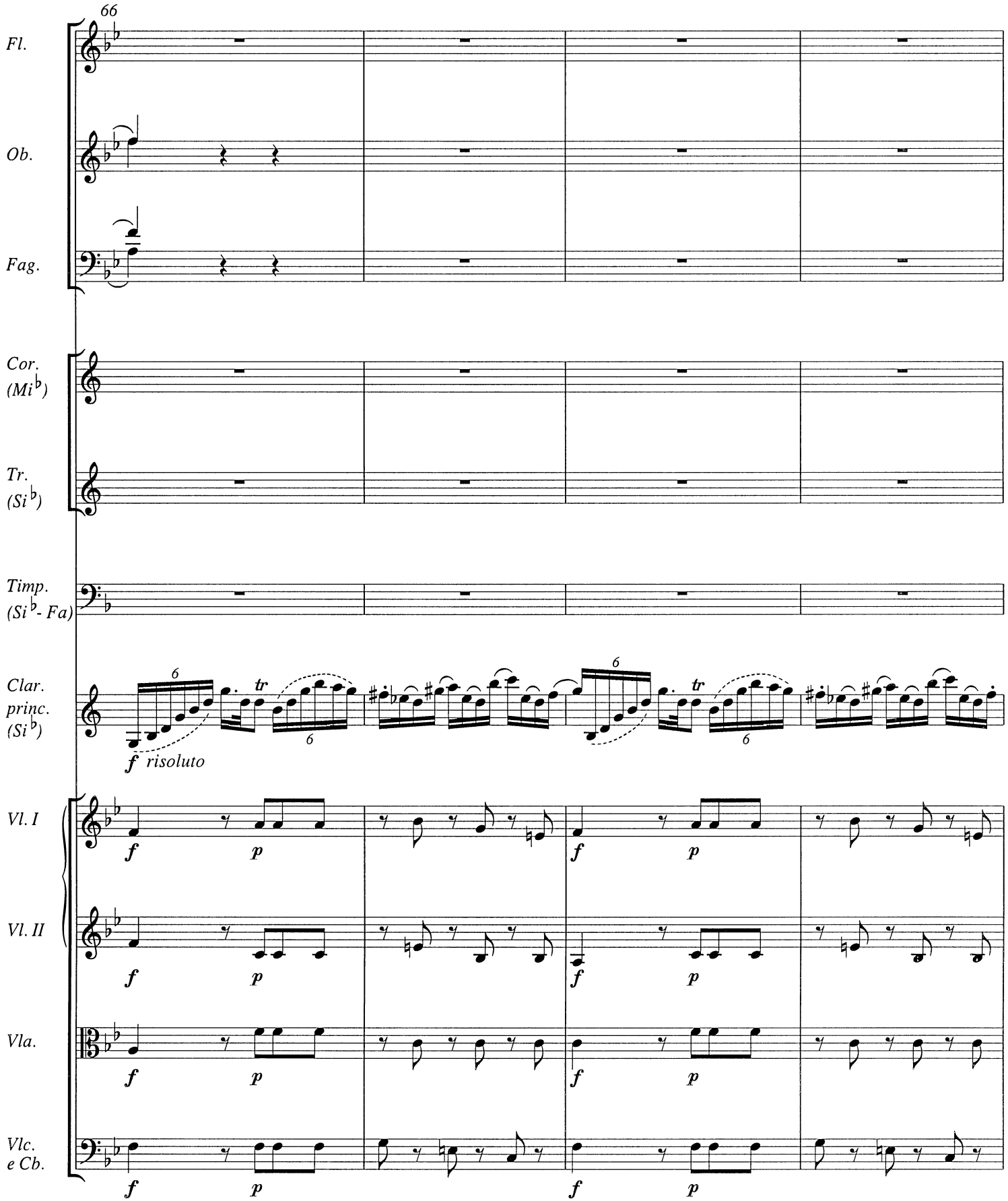

44
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. II
Vl. II
Vla.
Vlc. e Cb.
sf
a 2
I.
p
pp
dolce

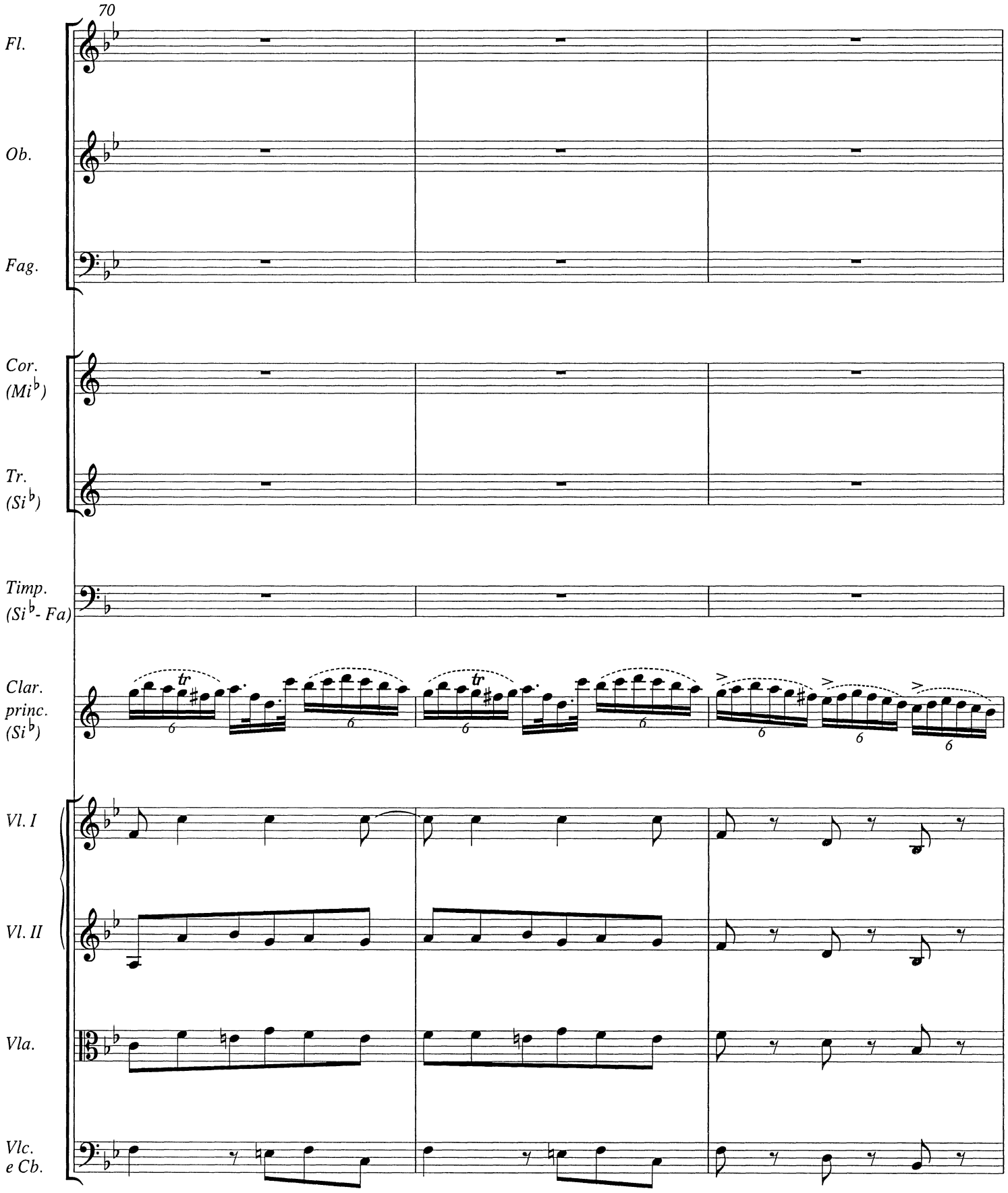

49
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
[p]
p
cresc.
cresc.
cresc.
cresc.
cresc.

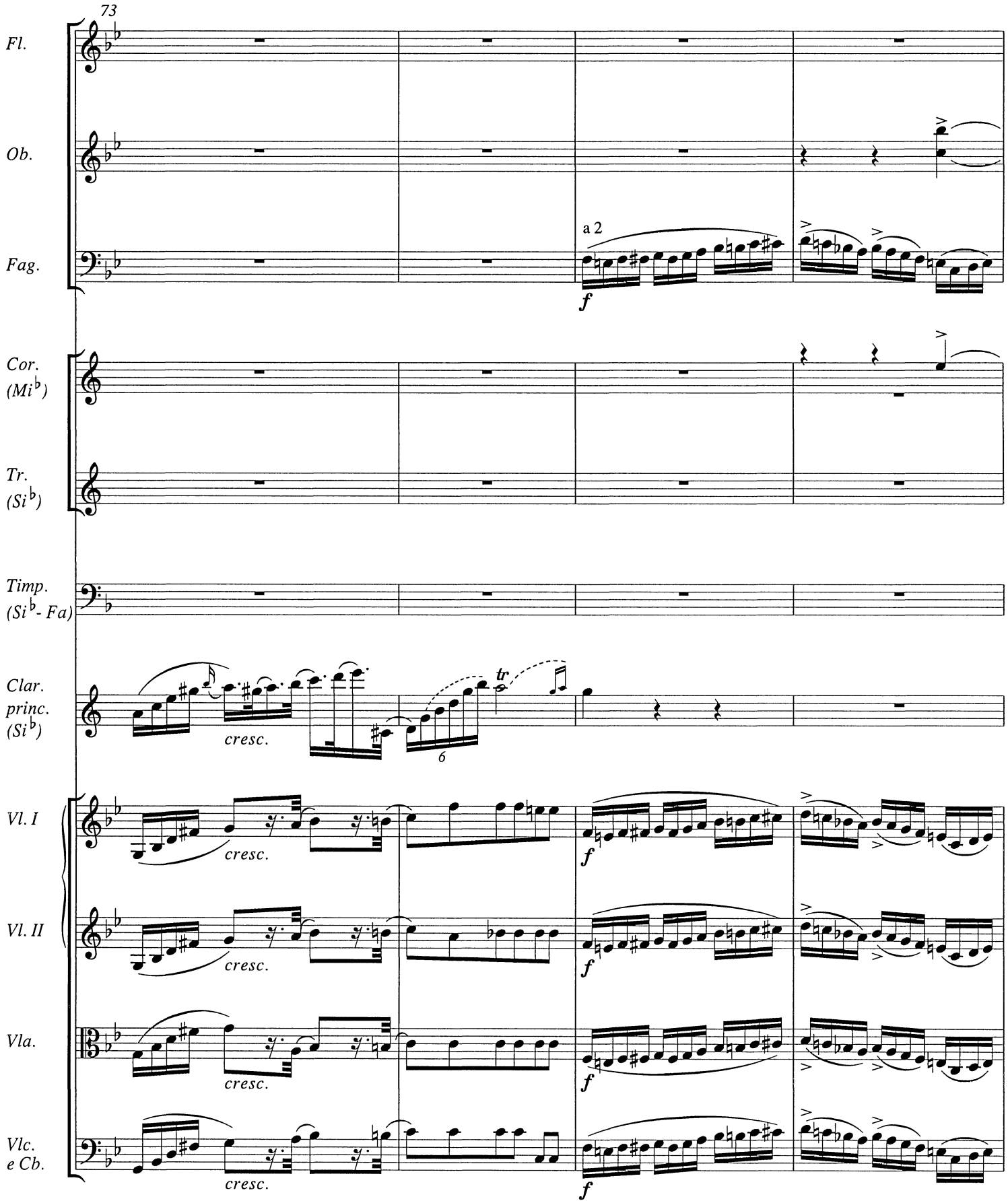

54
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
a 2
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
mf
p

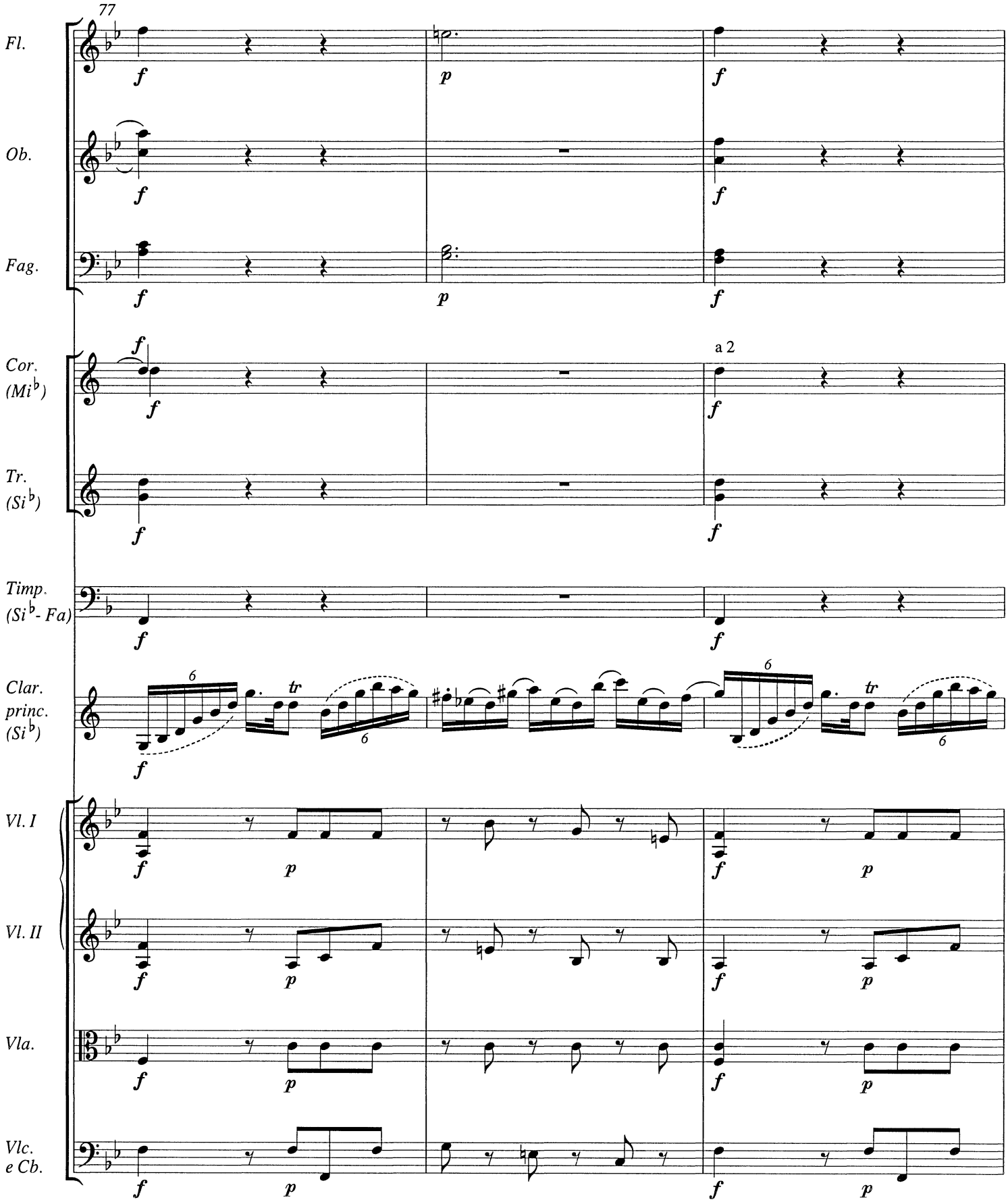

58
Fl.
Ob.
Fag.
mf
p
Cor. (Mi♭)
Tr. (Si♭)
p
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
mf
tr
Vl. II
mf
p
Vla.
mf
p
Vlc. e Cb.
mf
p

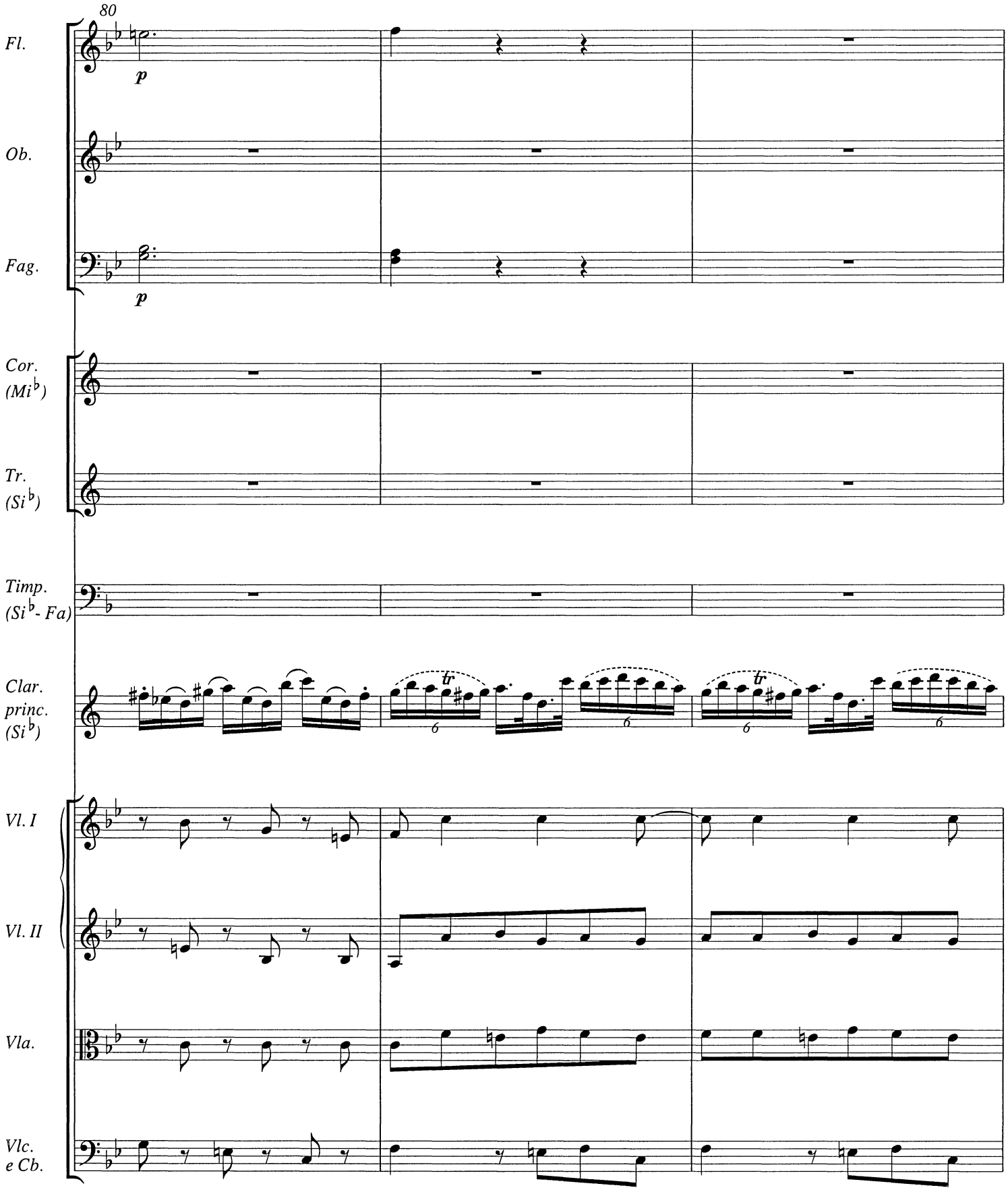

62
Fl.
Ob.
Fag.
Cor. (Mi♭)
a 2
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
sf
p
cresc.
tr
mf
f

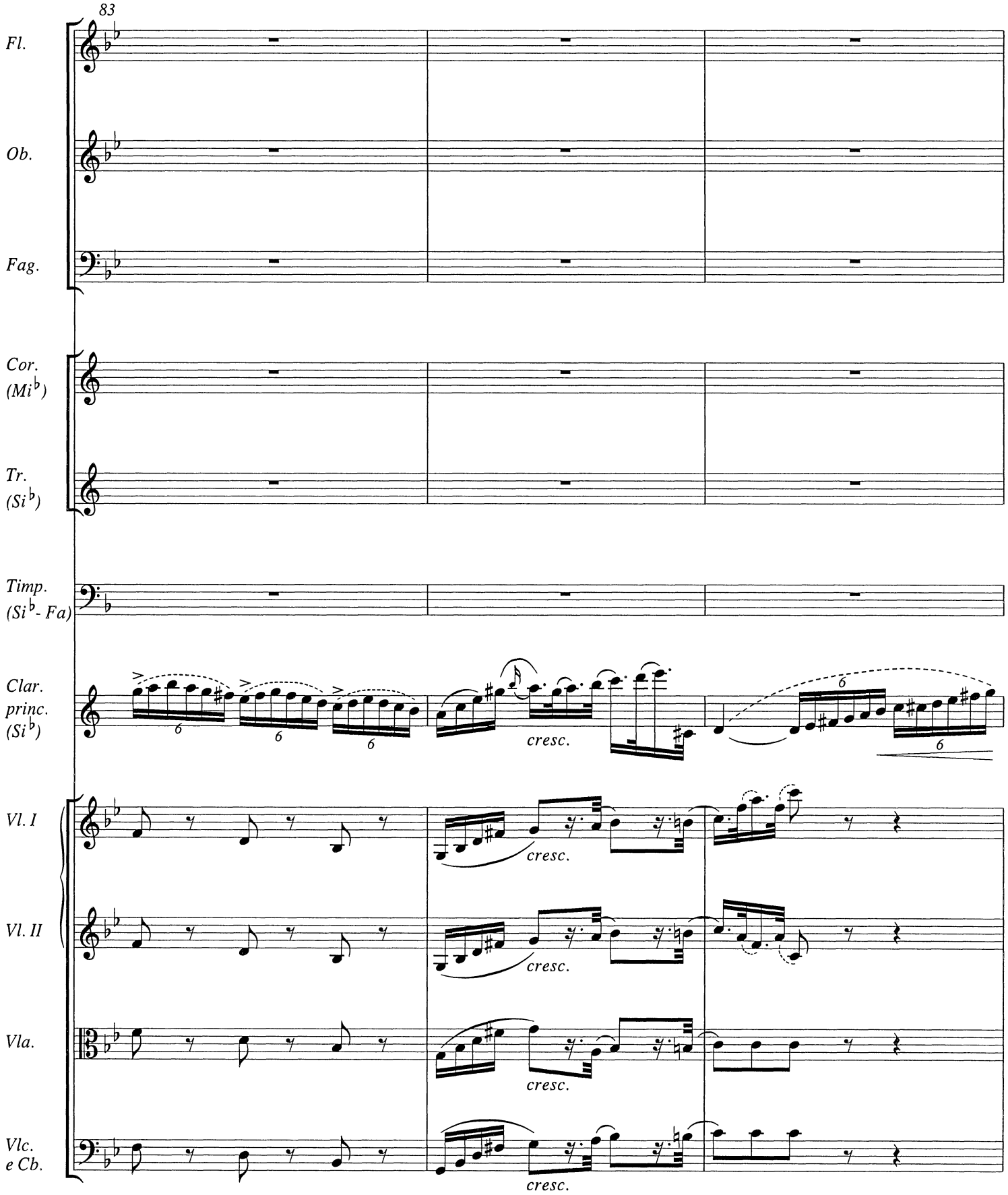

66
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
f risoluto
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
p
tr
6

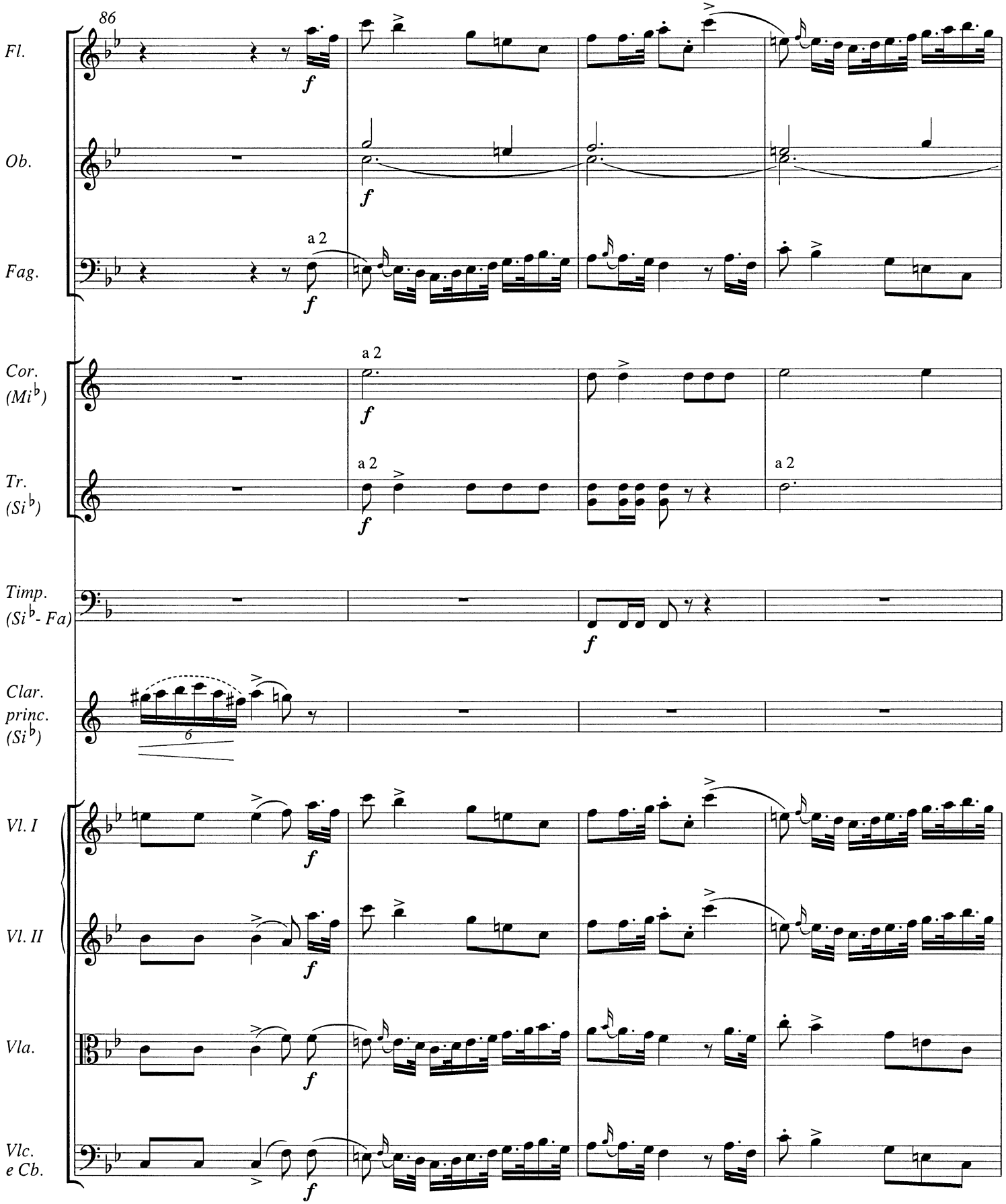

70
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

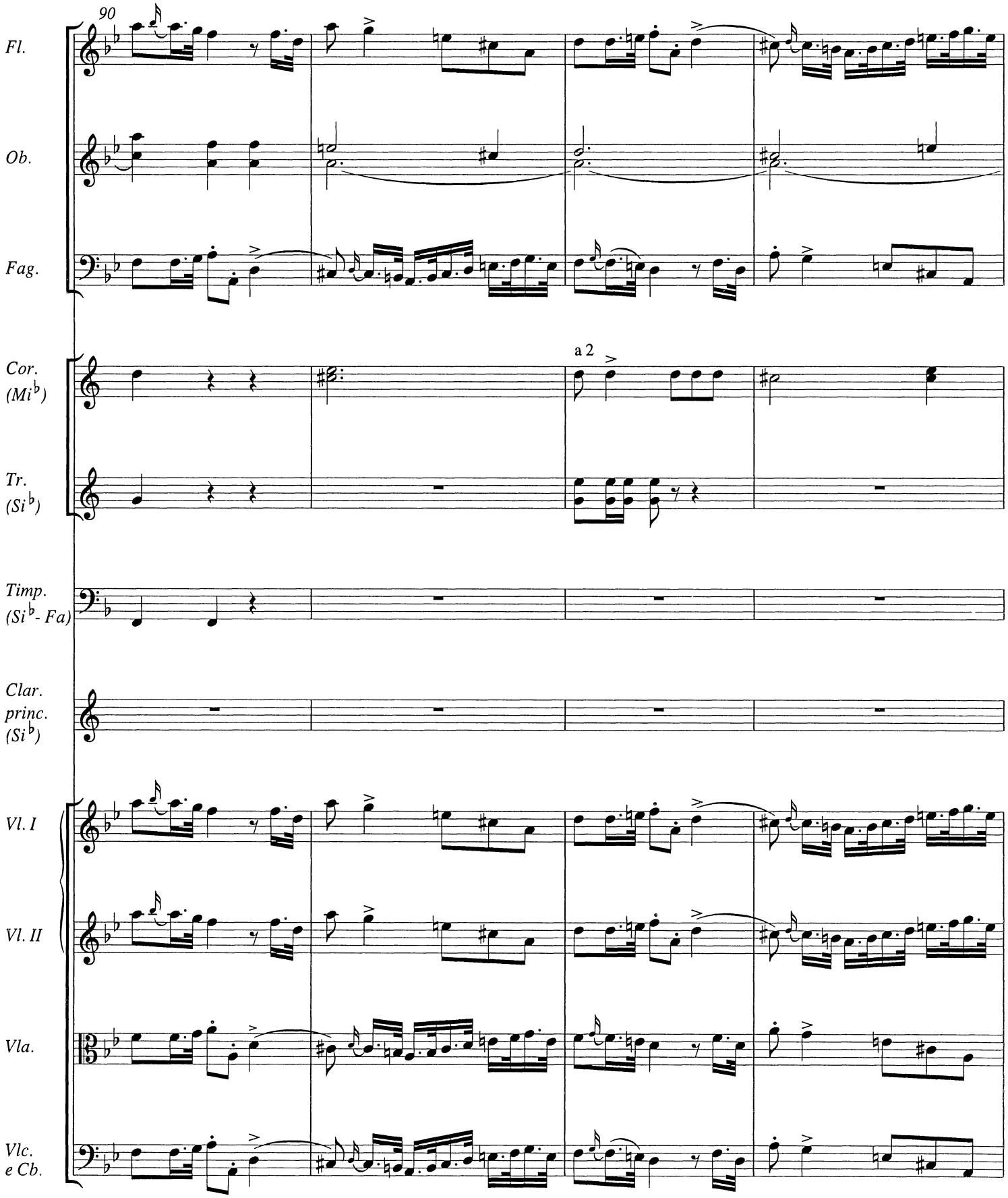

73
Fl.
Ob.
Fag.
a 2
f
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
cresc.
6
tr
Vl. I
Vl. II
Vla.
Vlc. e Cb.

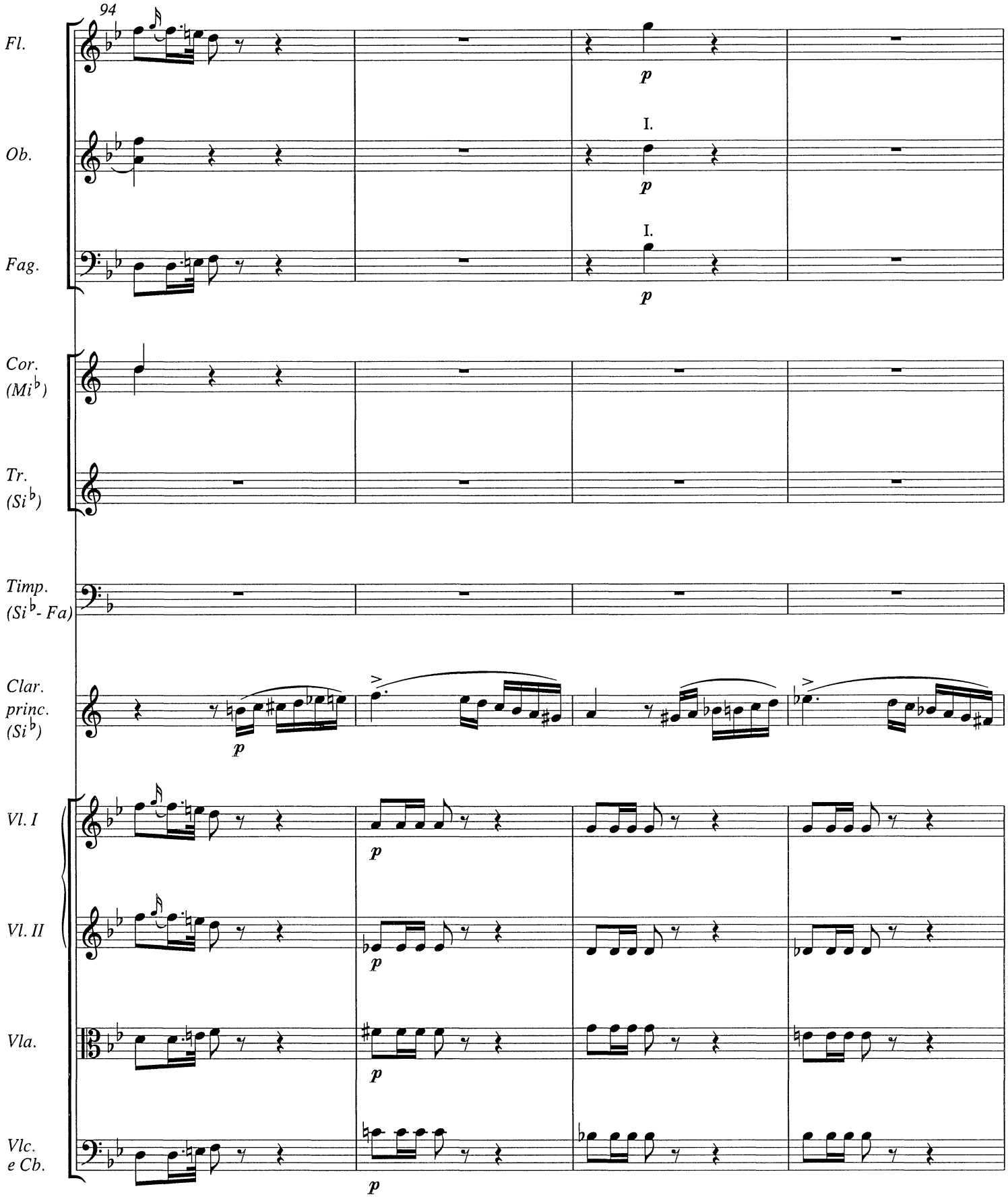

77
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
f
p
tr
6

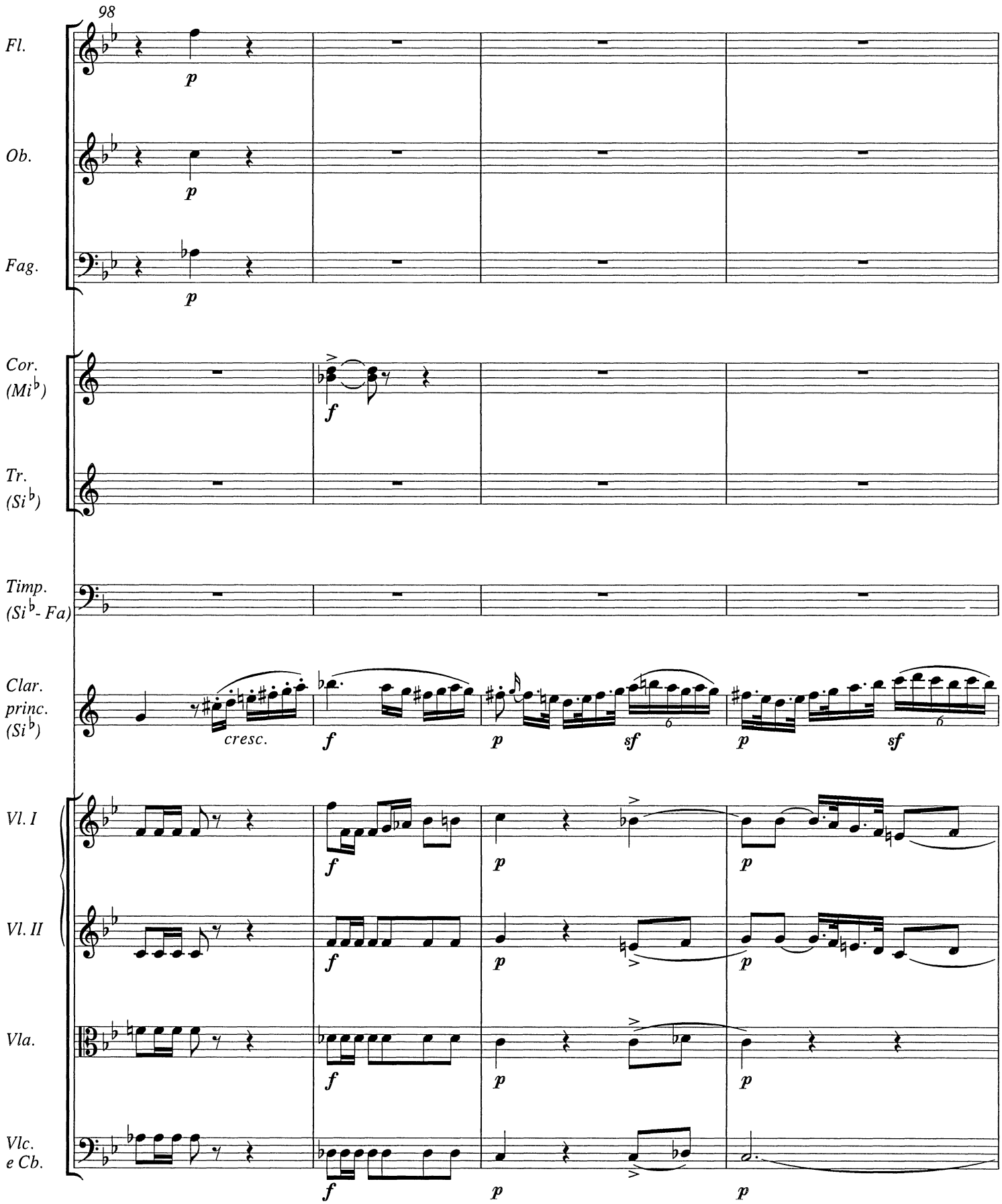

80
Fl.
p
Ob.
Fag.
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
tr
6
tr
6
6
Vl. I
Vl. II
Vla.
Vlc.
e Cb.

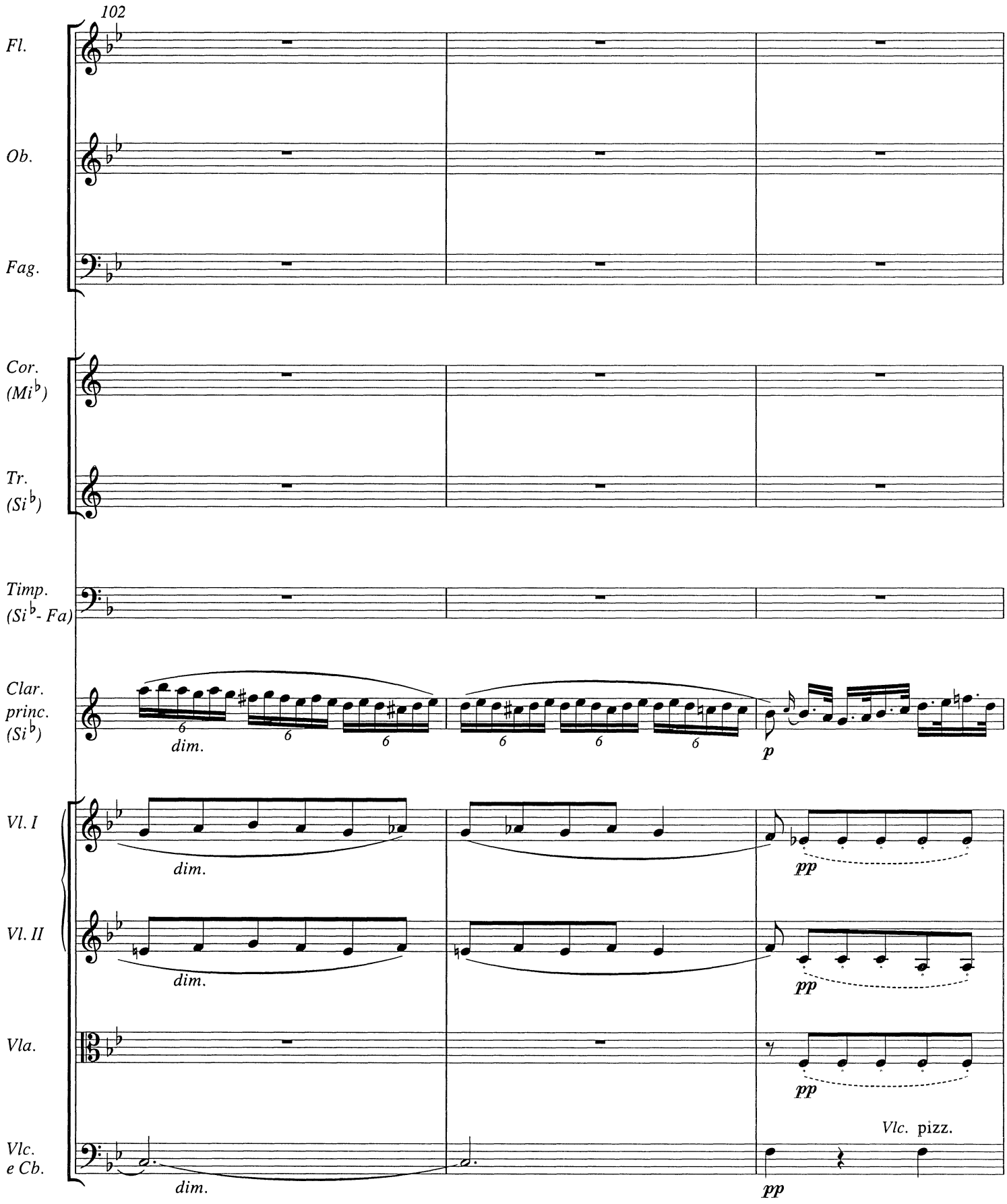

83
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
6

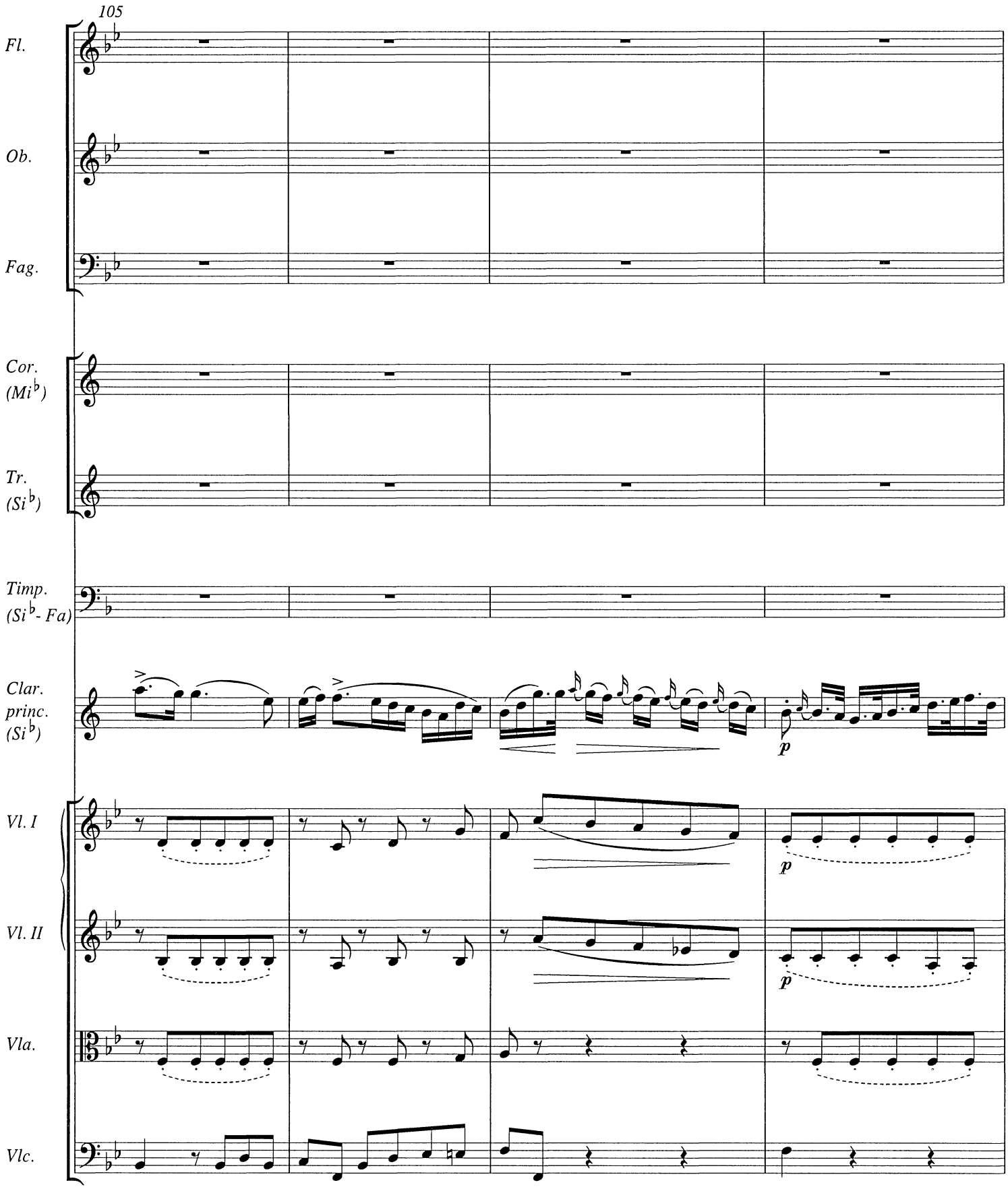

86
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
6

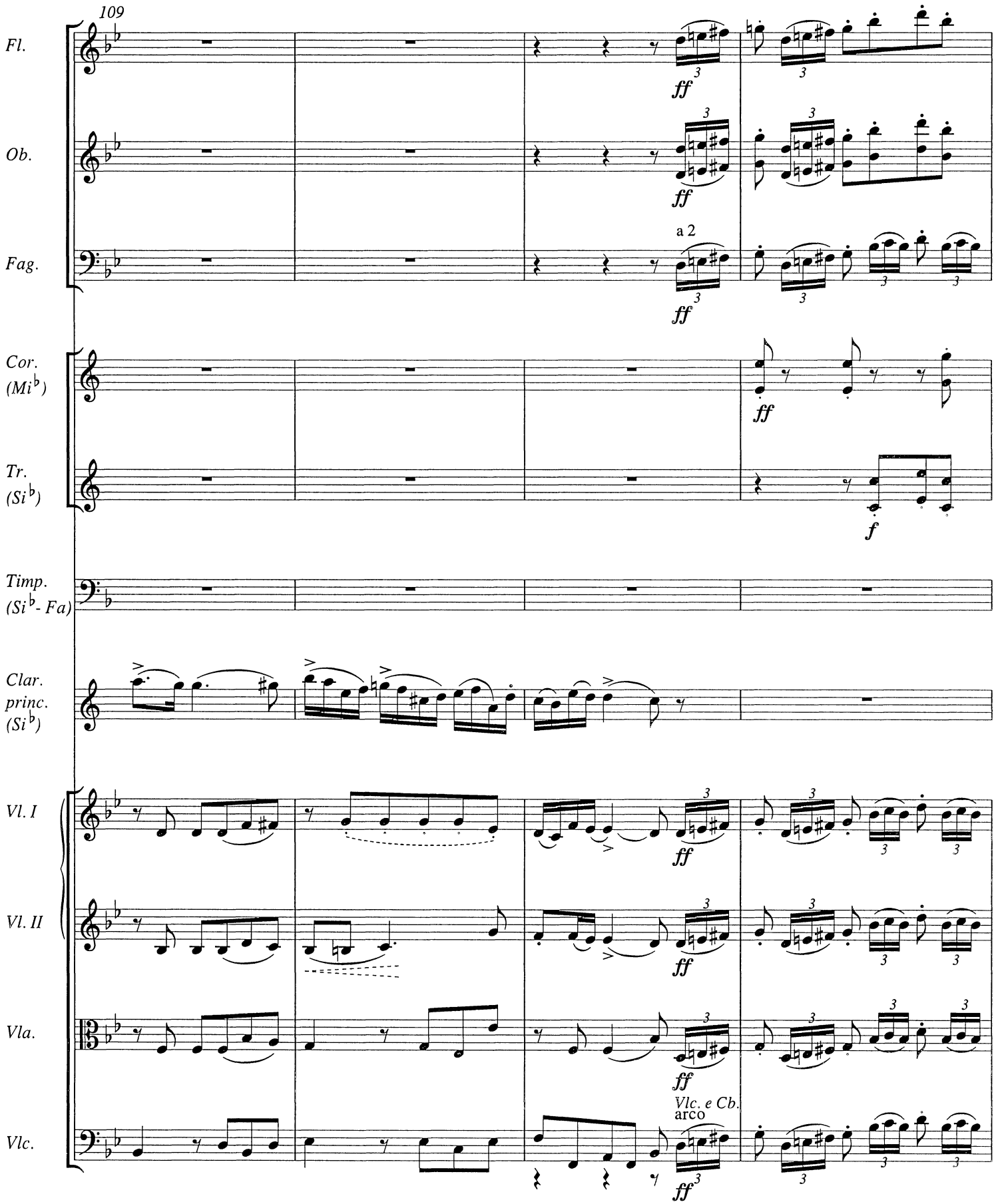

90
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

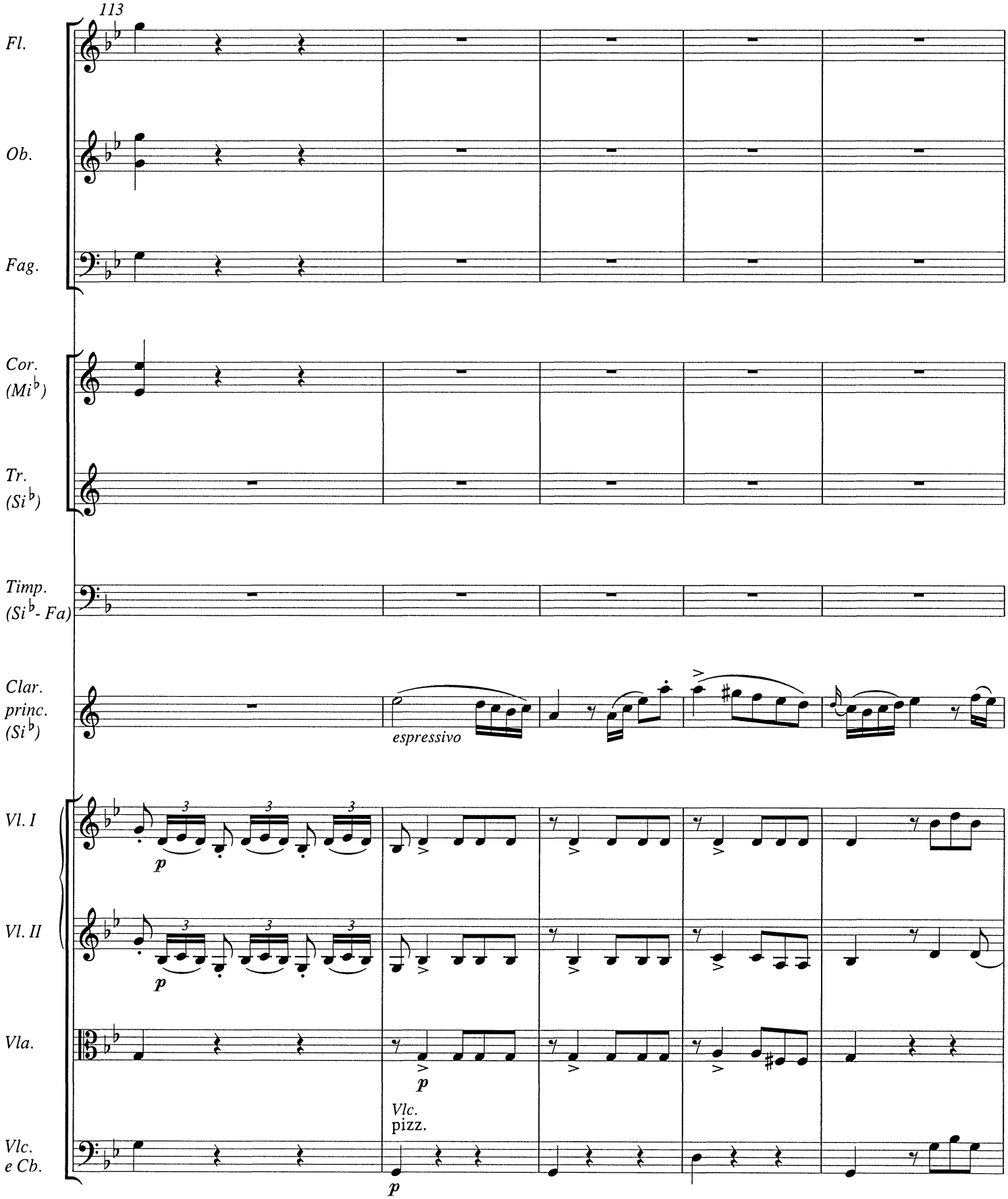

94
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
I.
I.
p

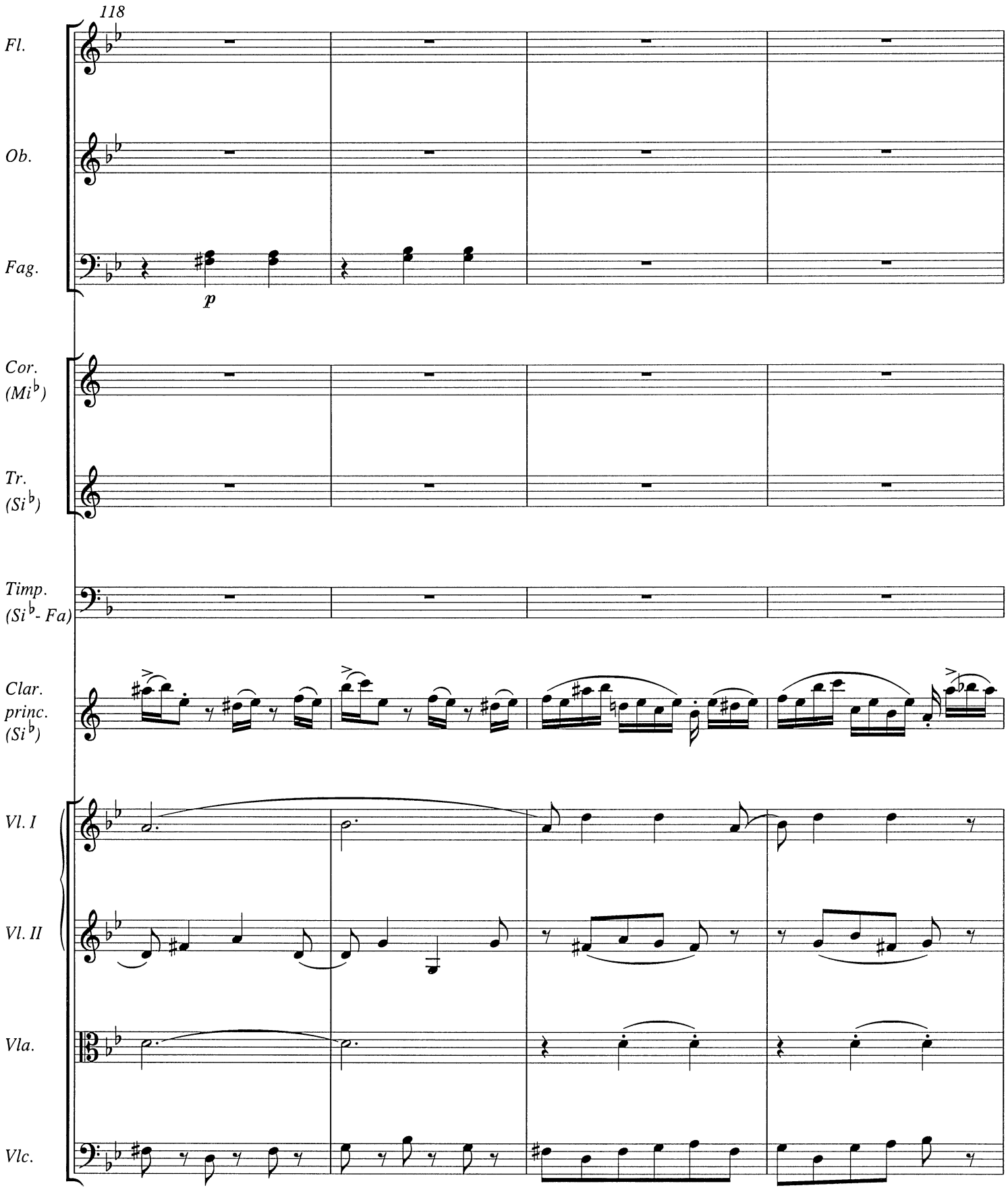

98
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
f
sf
cresc.
6

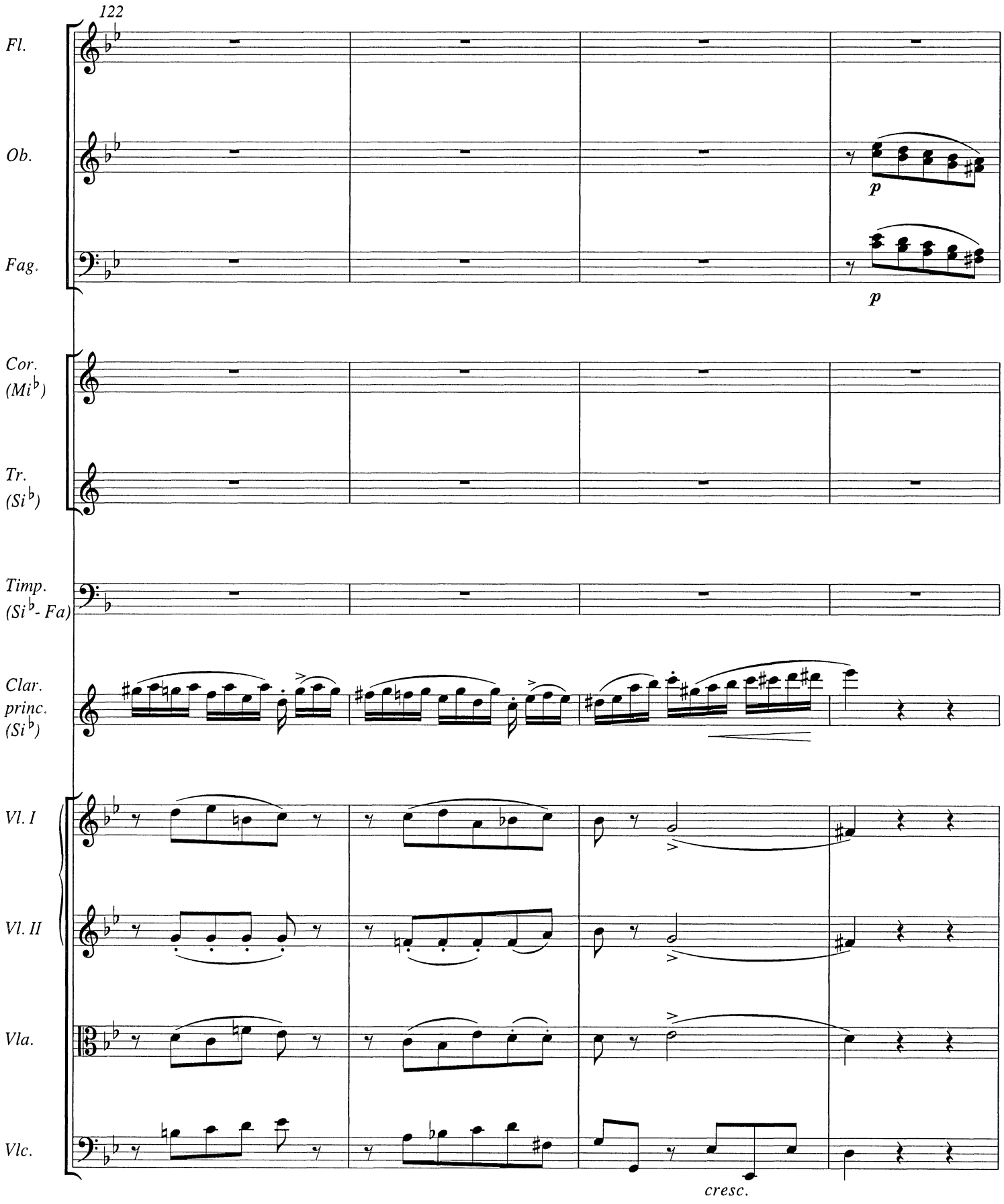

102
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
p
Vl. I
Vl. II
Vla.
Vlc. e Cb.
pp
Vlc. pizz.

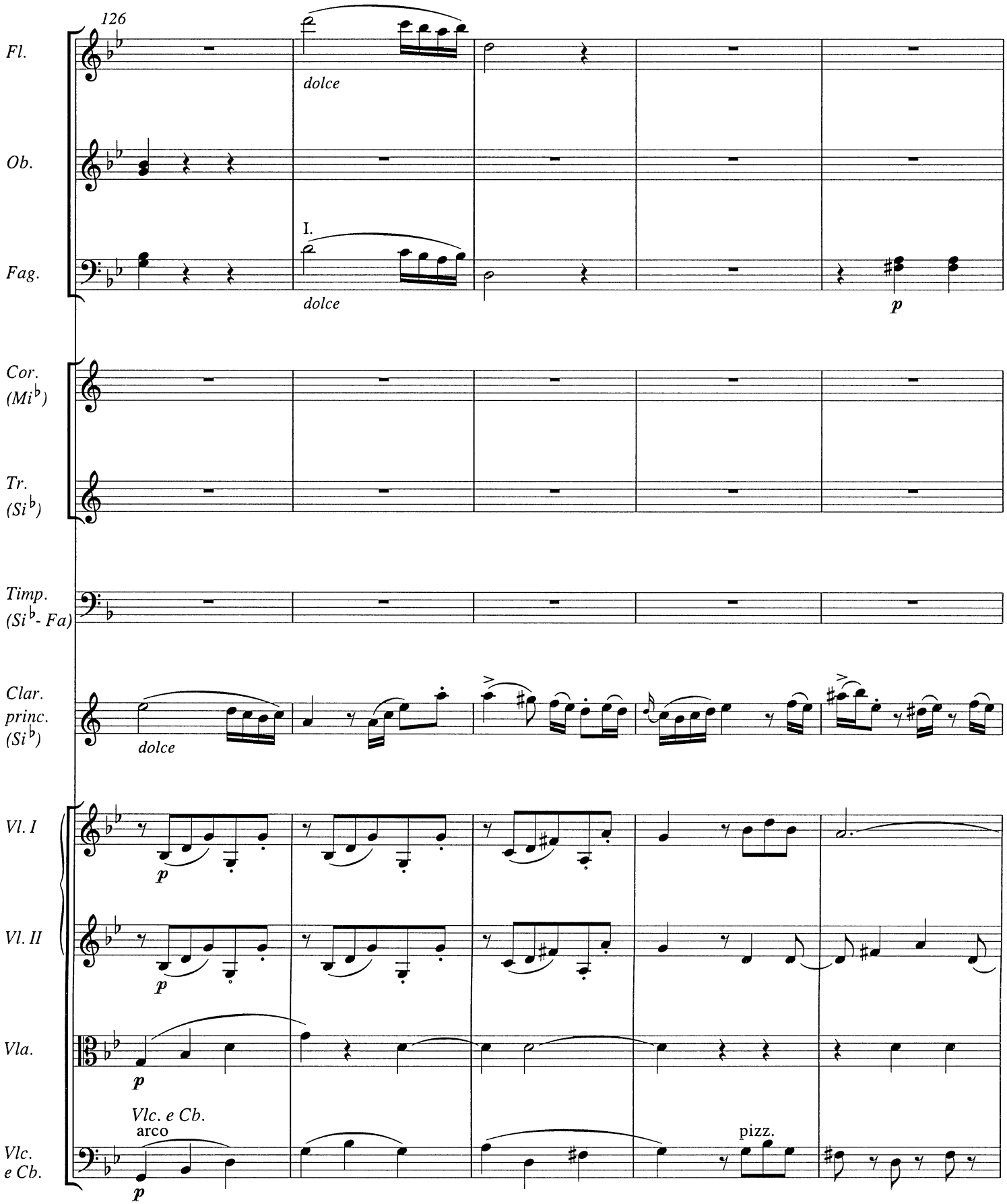

105
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
p
Vl. I
p
Vl. II
p
Vla.
Vlc.

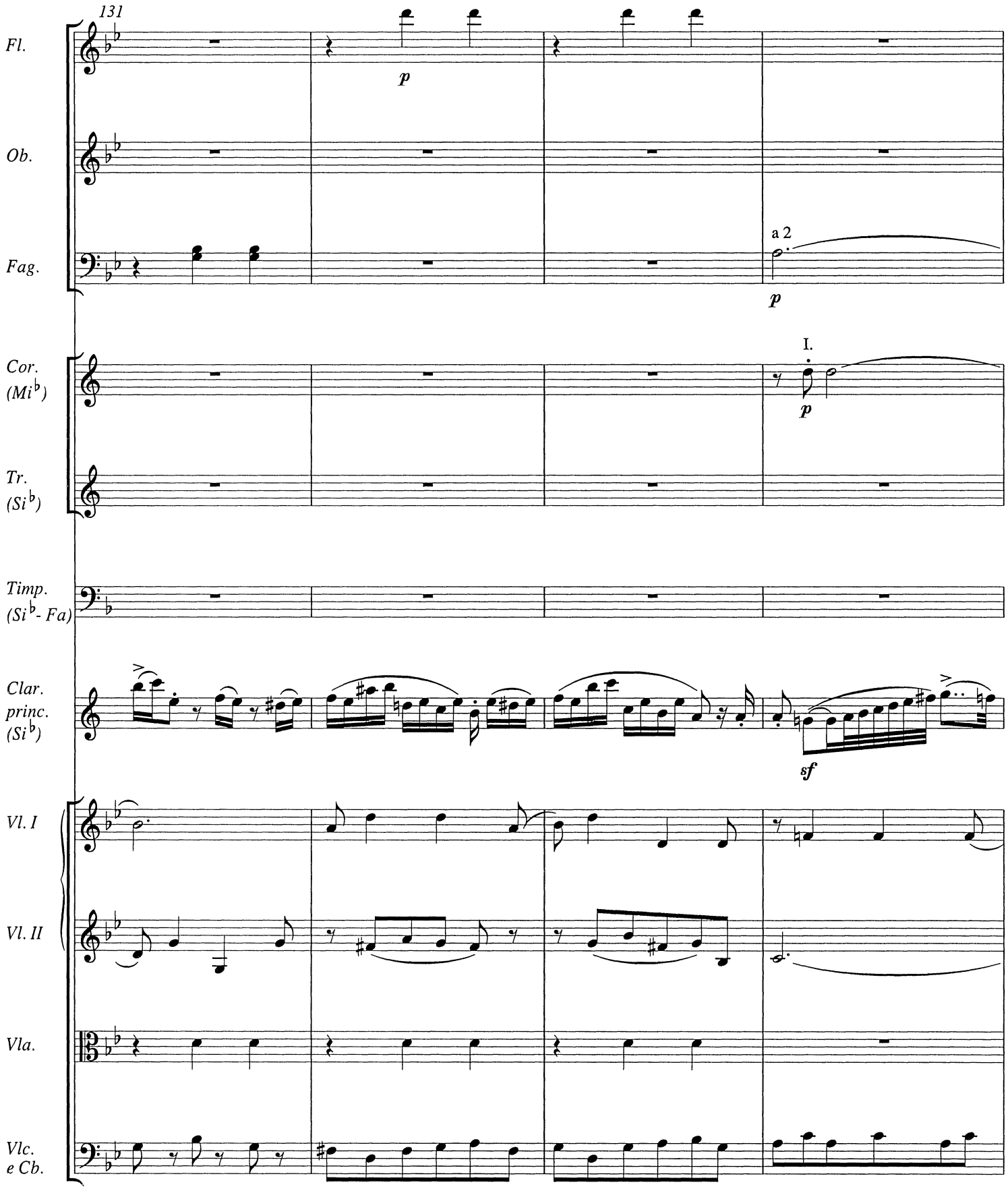

109
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Vlc. e Cb.
arco
ff
f

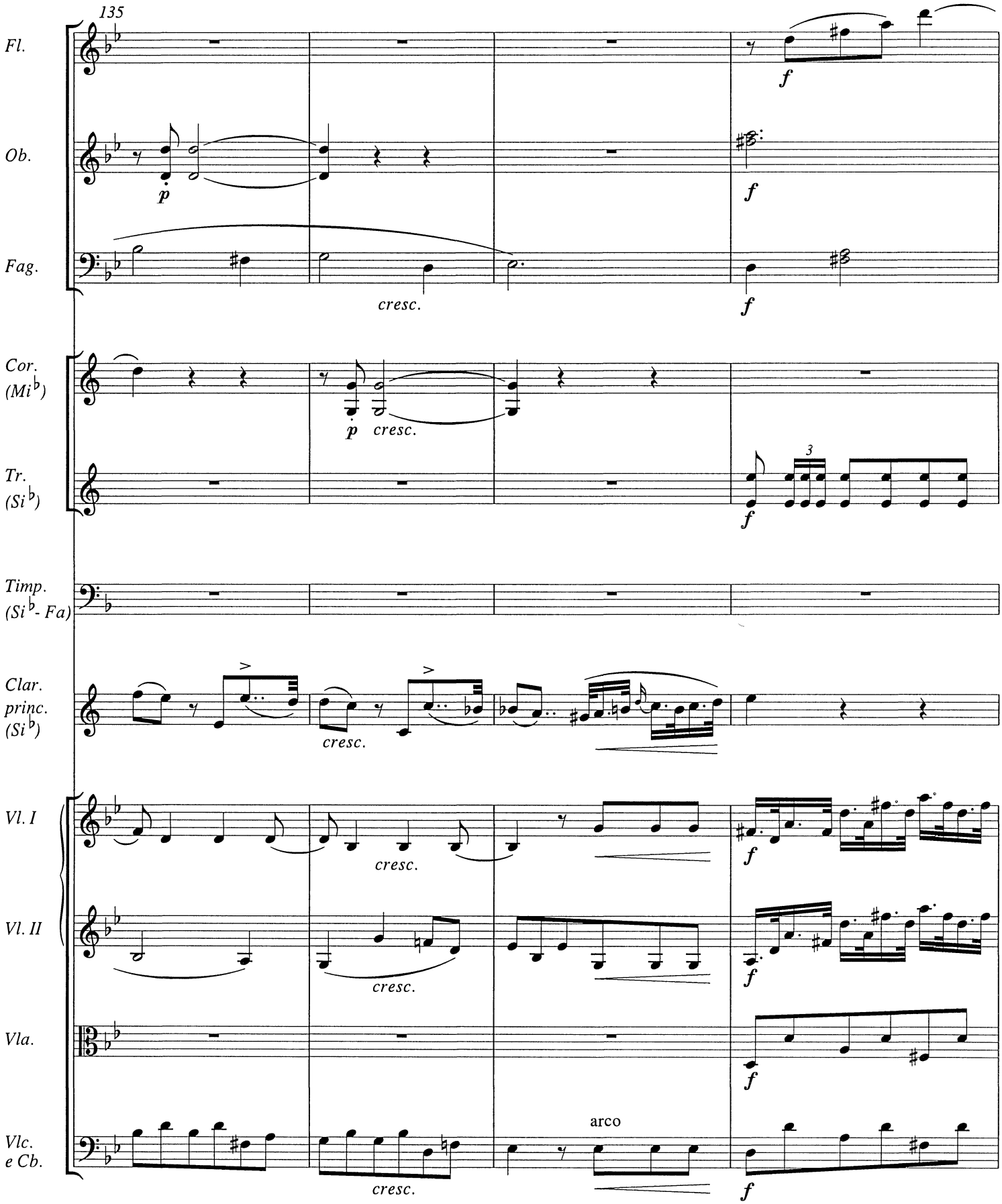

113
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
espressivo
Vl. I
Vl. II
Vla.
Vlc. pizz.
Vlc. e Cb.
p

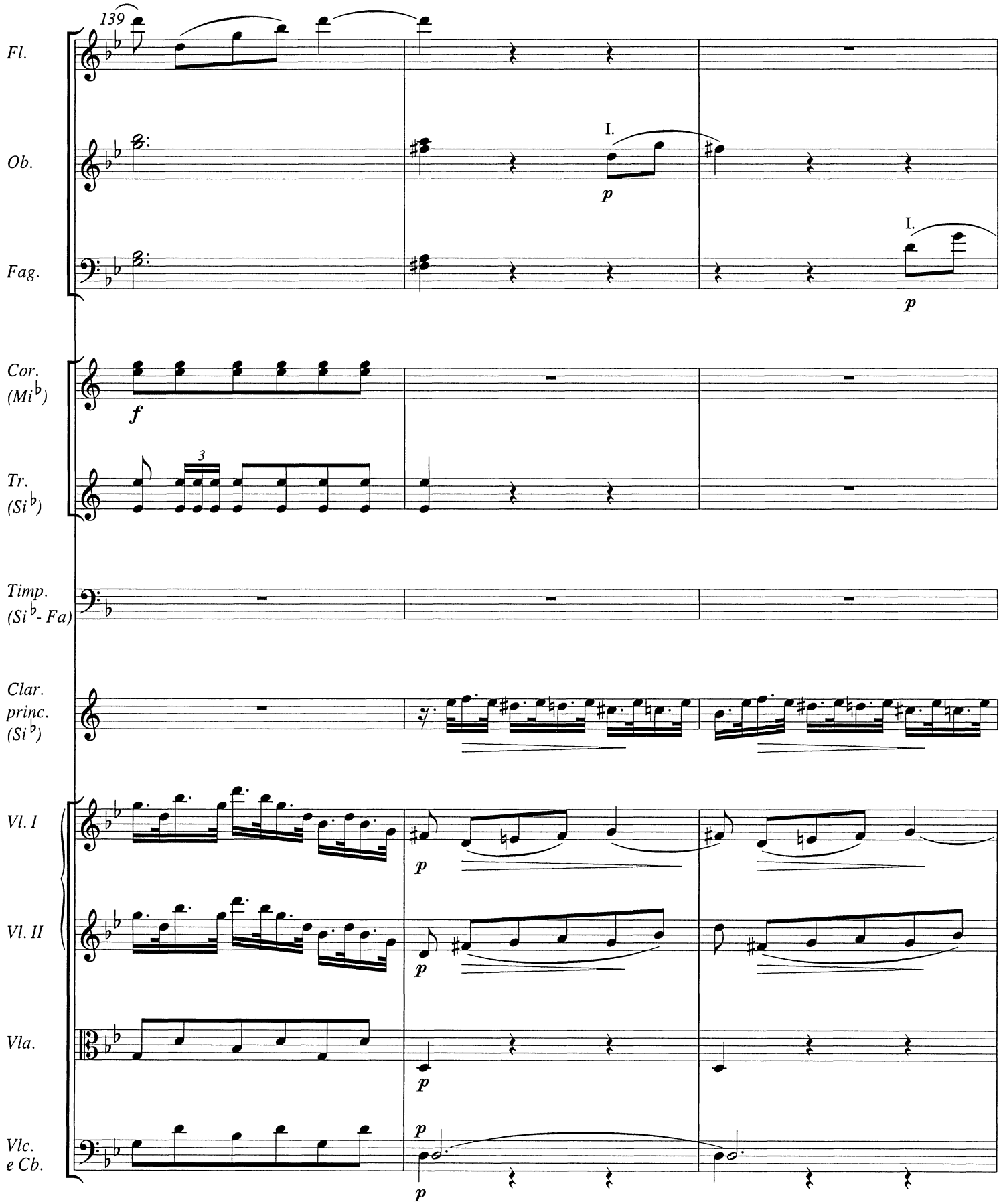

118
Fl.
Ob.
Fag.
p
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.

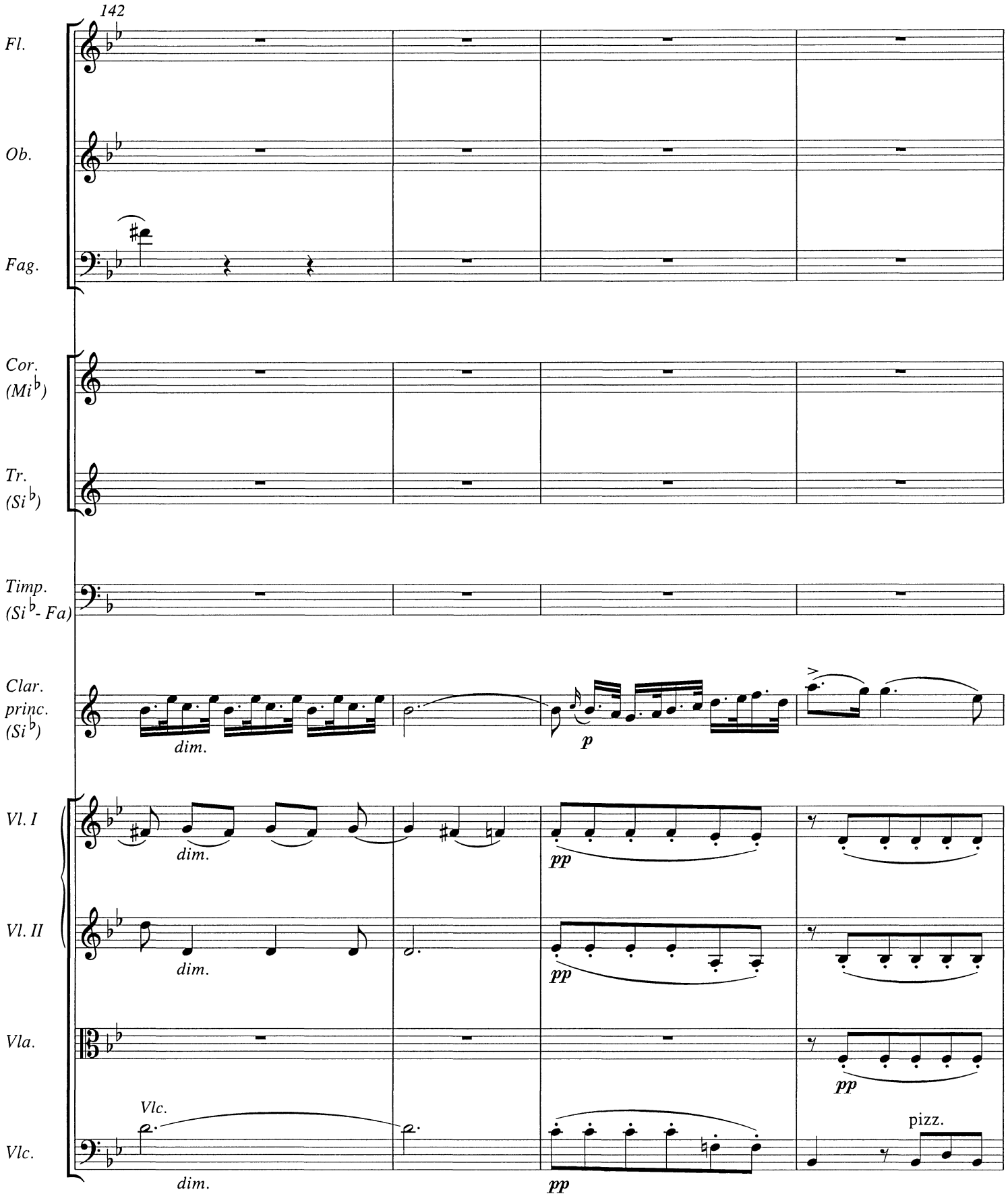

122
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
p
p
cresc.

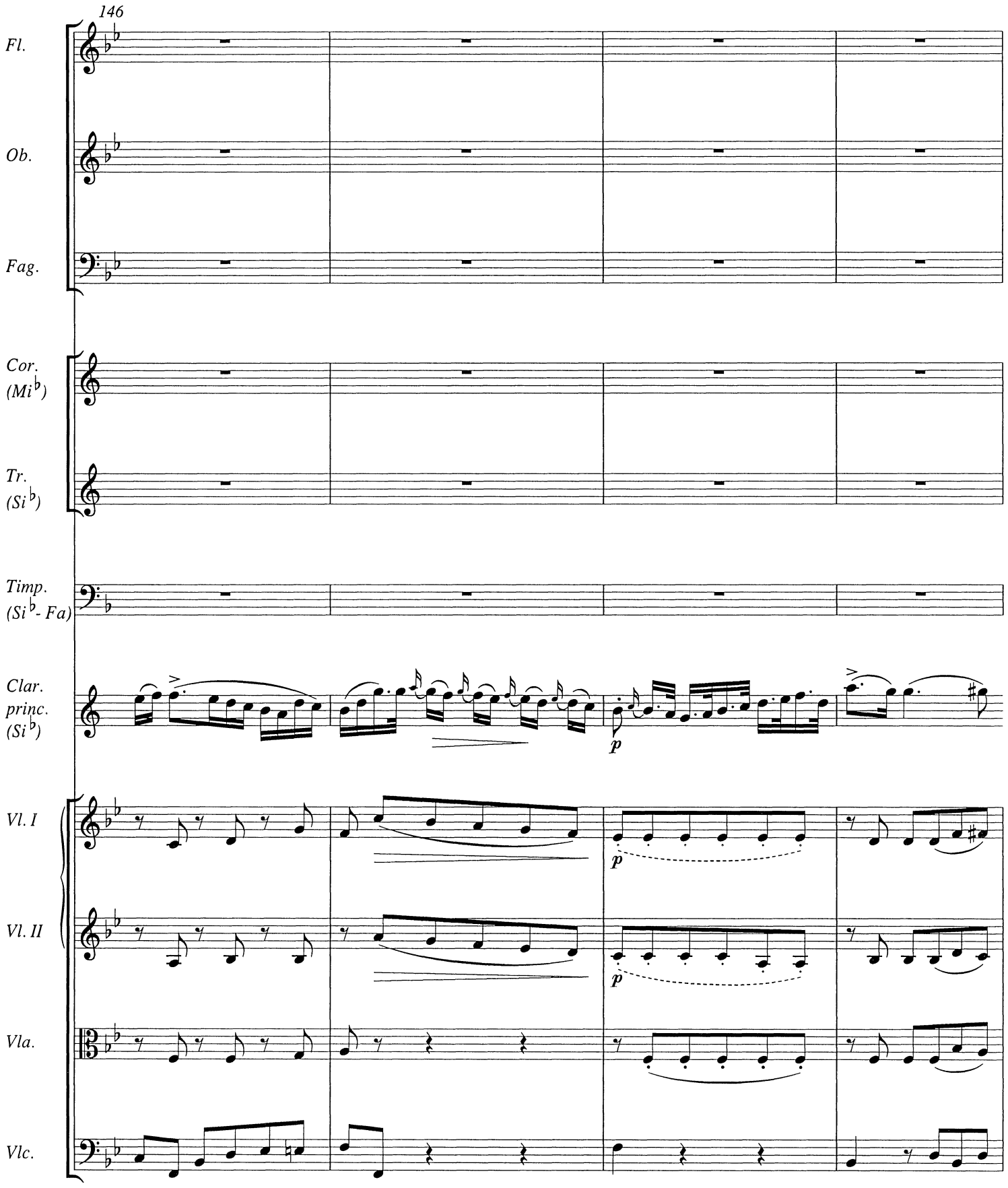

126
Fl.
dolce
Ob.
I.
Fag.
dolce
p
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
dolce
Vl. I
p
Vl. II
p
Vla.
p
Vlc. e Cb.
arco
Vlc.
e Cb.
p
pizz.

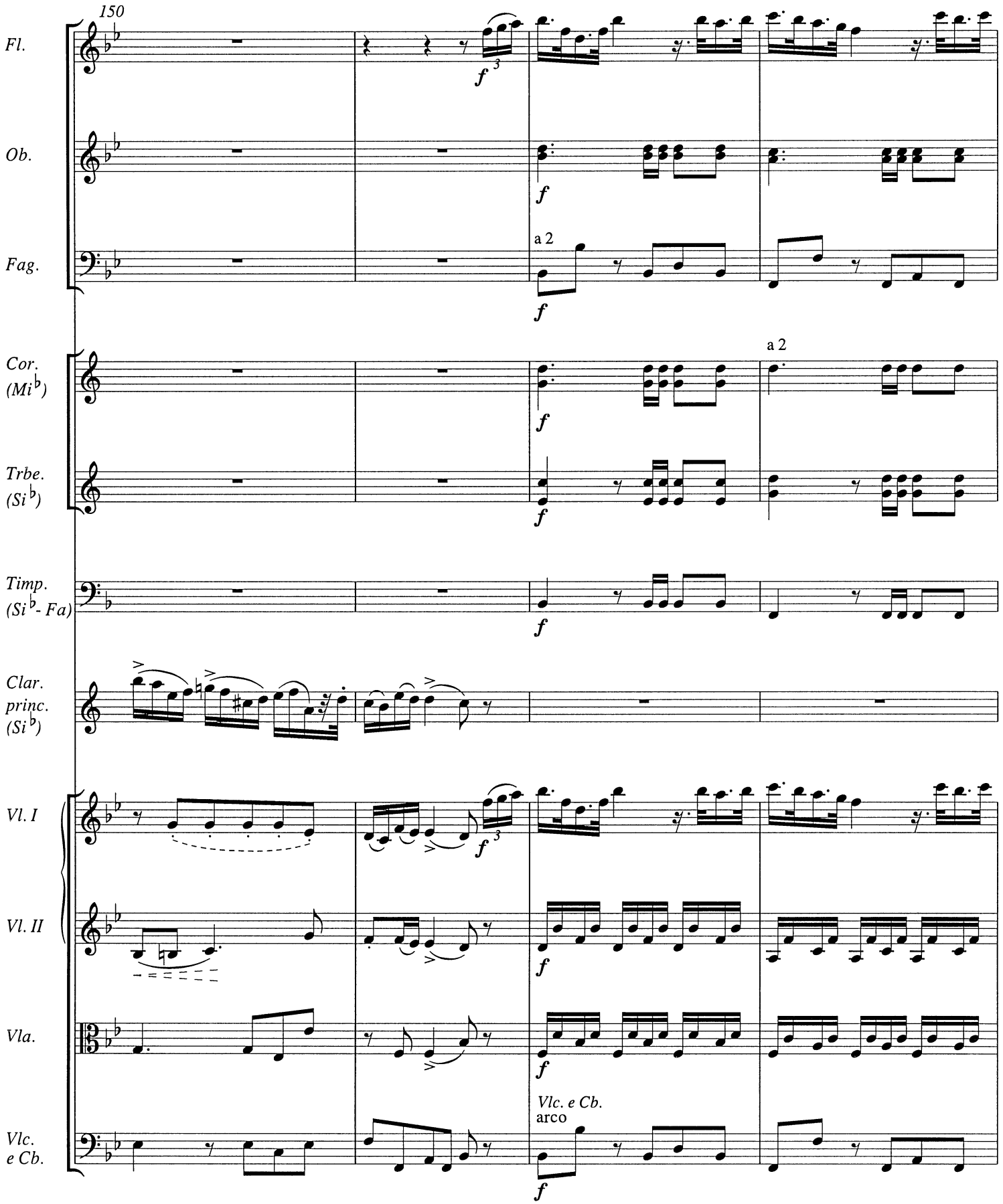

131
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
I.
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
sf

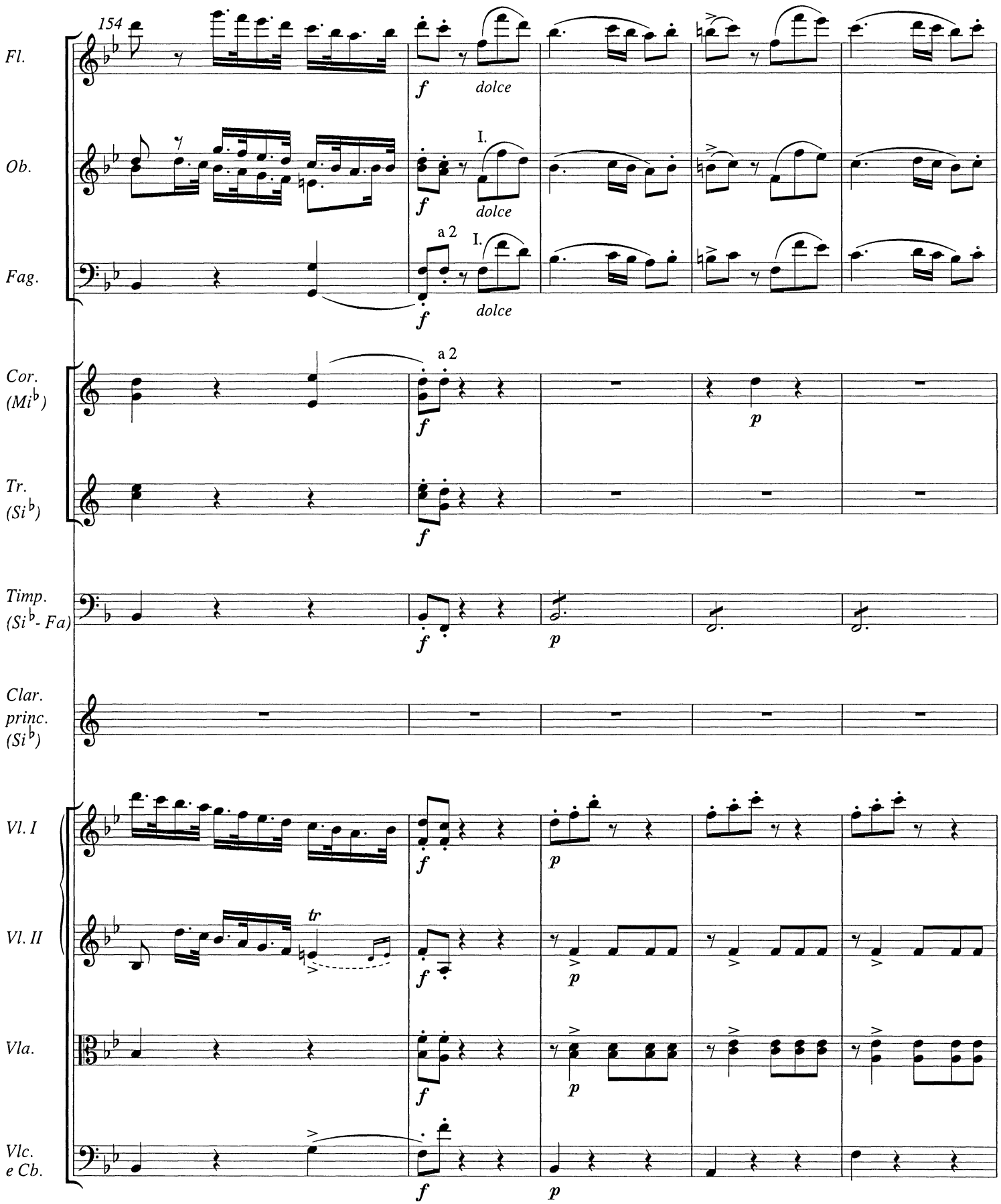

135
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
f
cresc.
3
arco

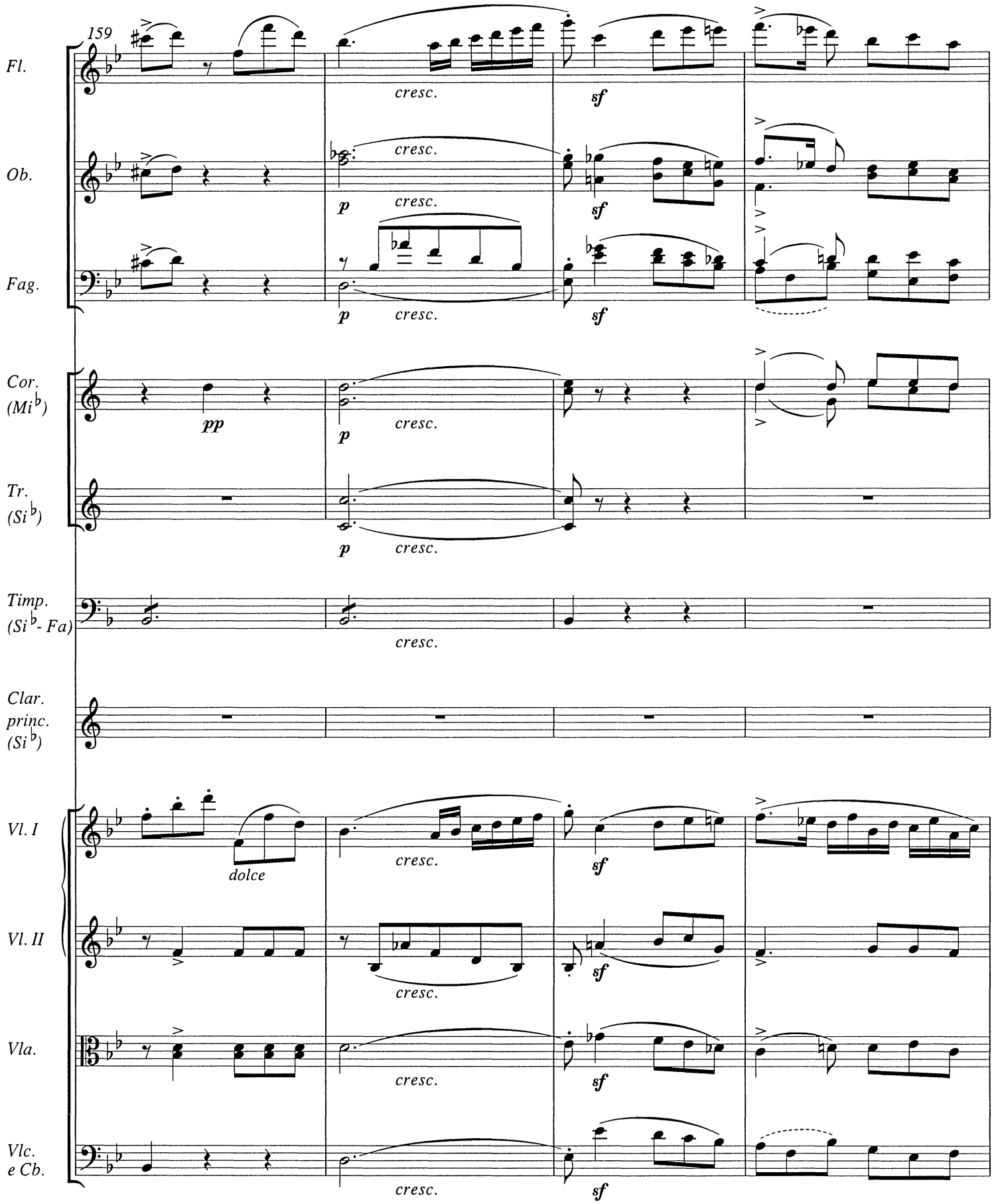

139
Fl.
Ob.
I.
p
Fag.
I.
p
Cor.
(Mi♭)
f
Tr.
(Si♭)
3
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
p
Vl. II
p
Vla.
p
Vlc.
e Cb.
p
p

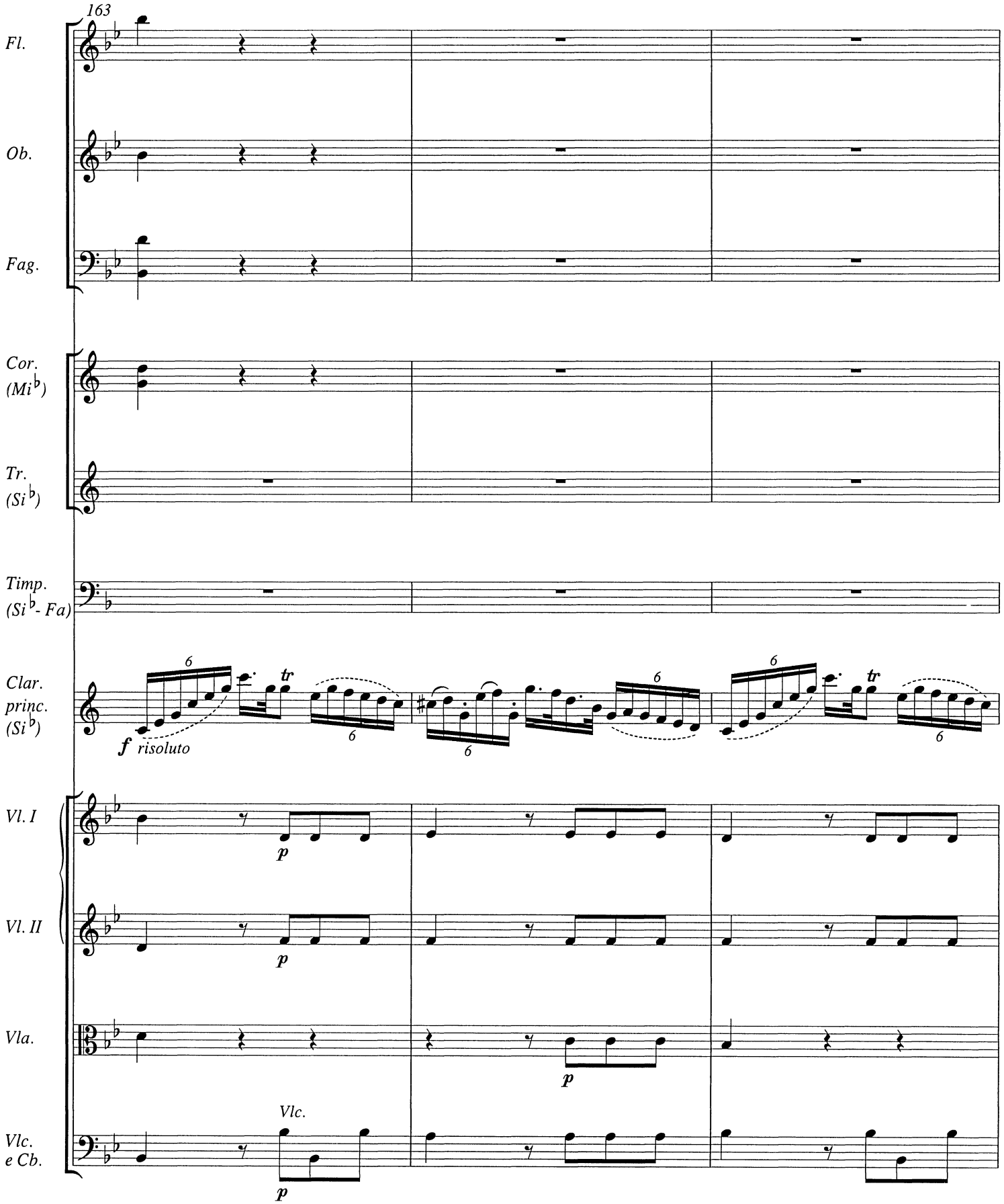

142
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
p
Vl. I
dim.
pp
Vl. II
dim.
pp
Vla.
pp
Vlc.
Vlc.
dim.
pp
pizz.

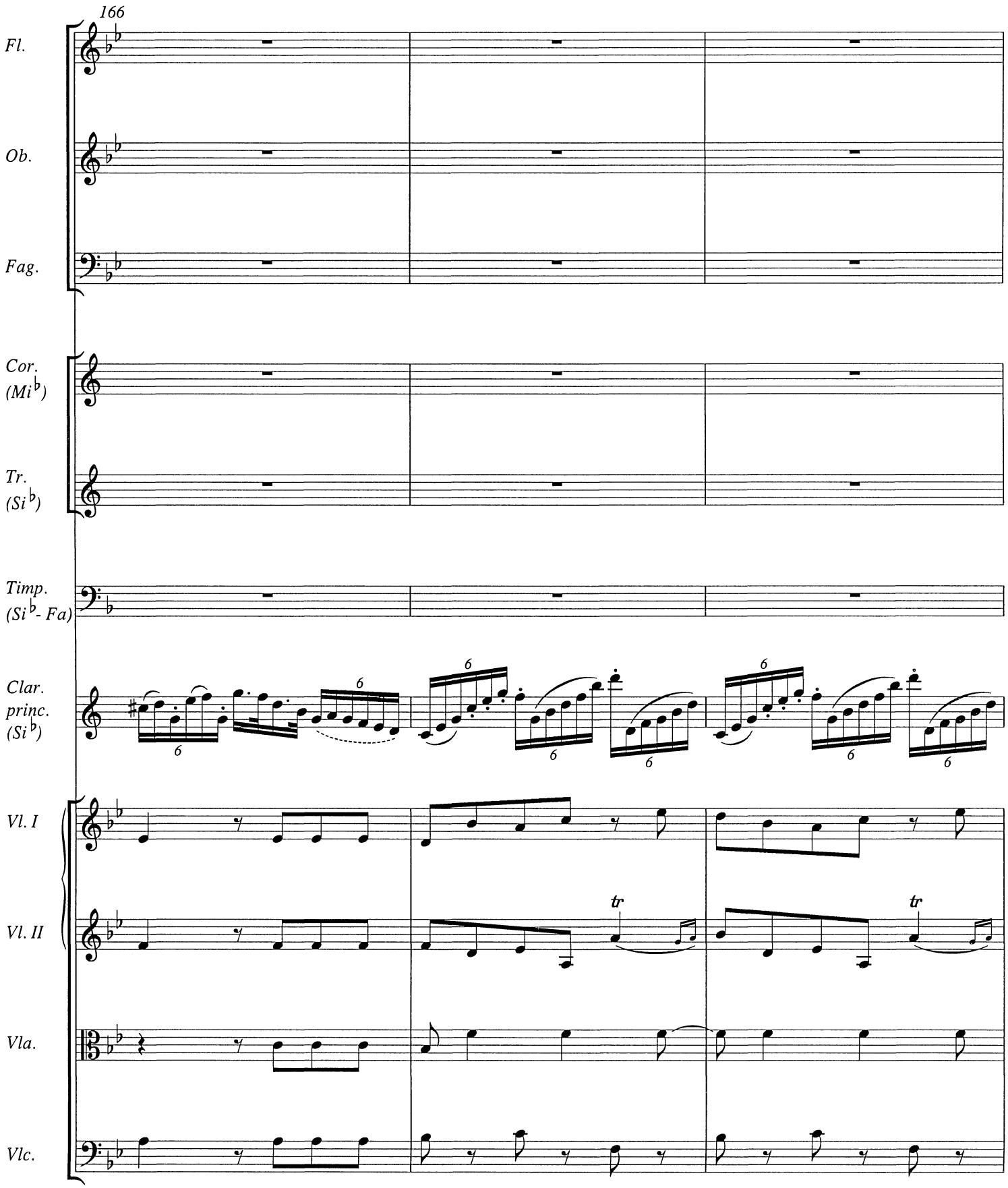

146
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
p
p

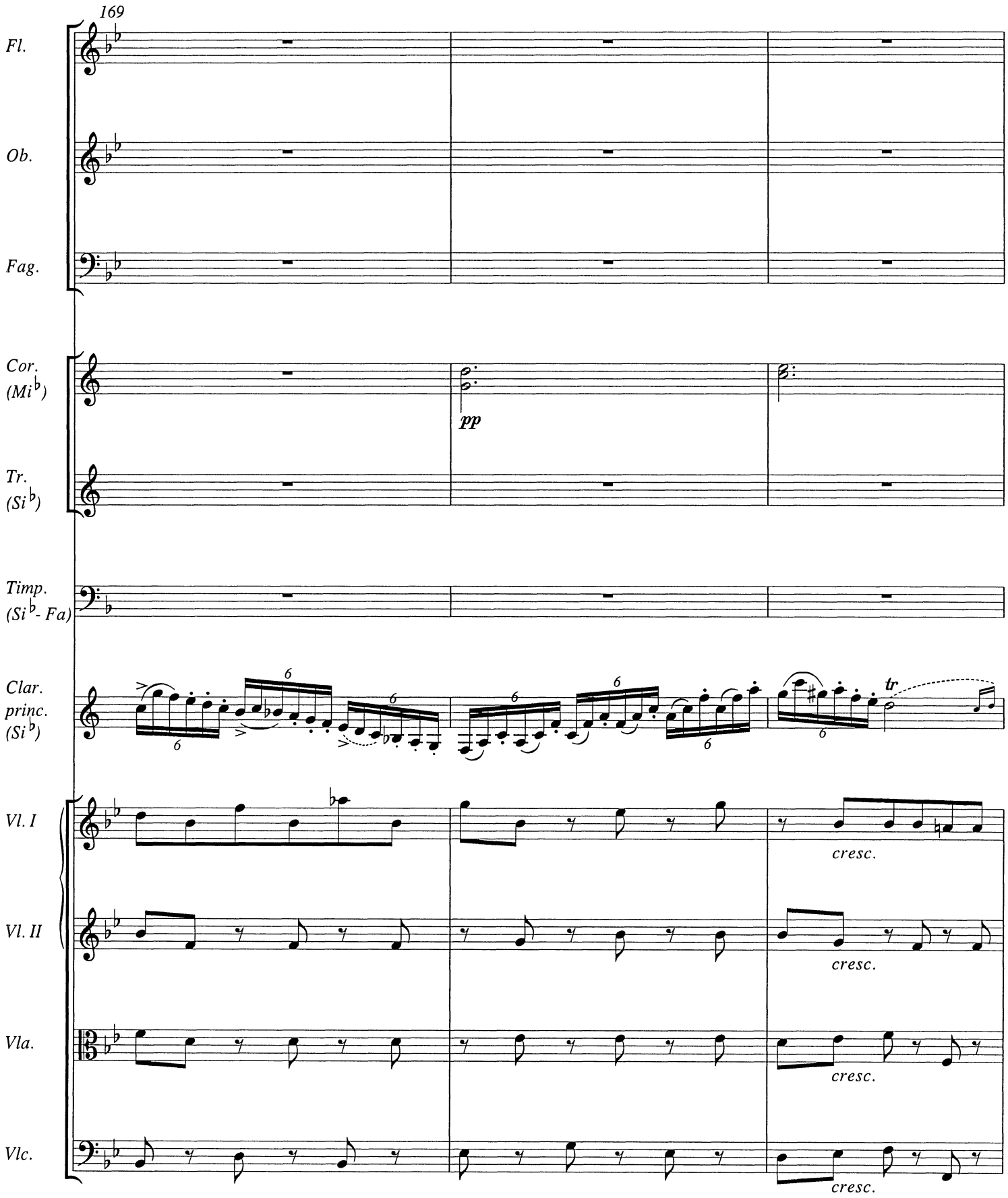

150
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
a 2
Trbe. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
Vlc. e Cb.
f

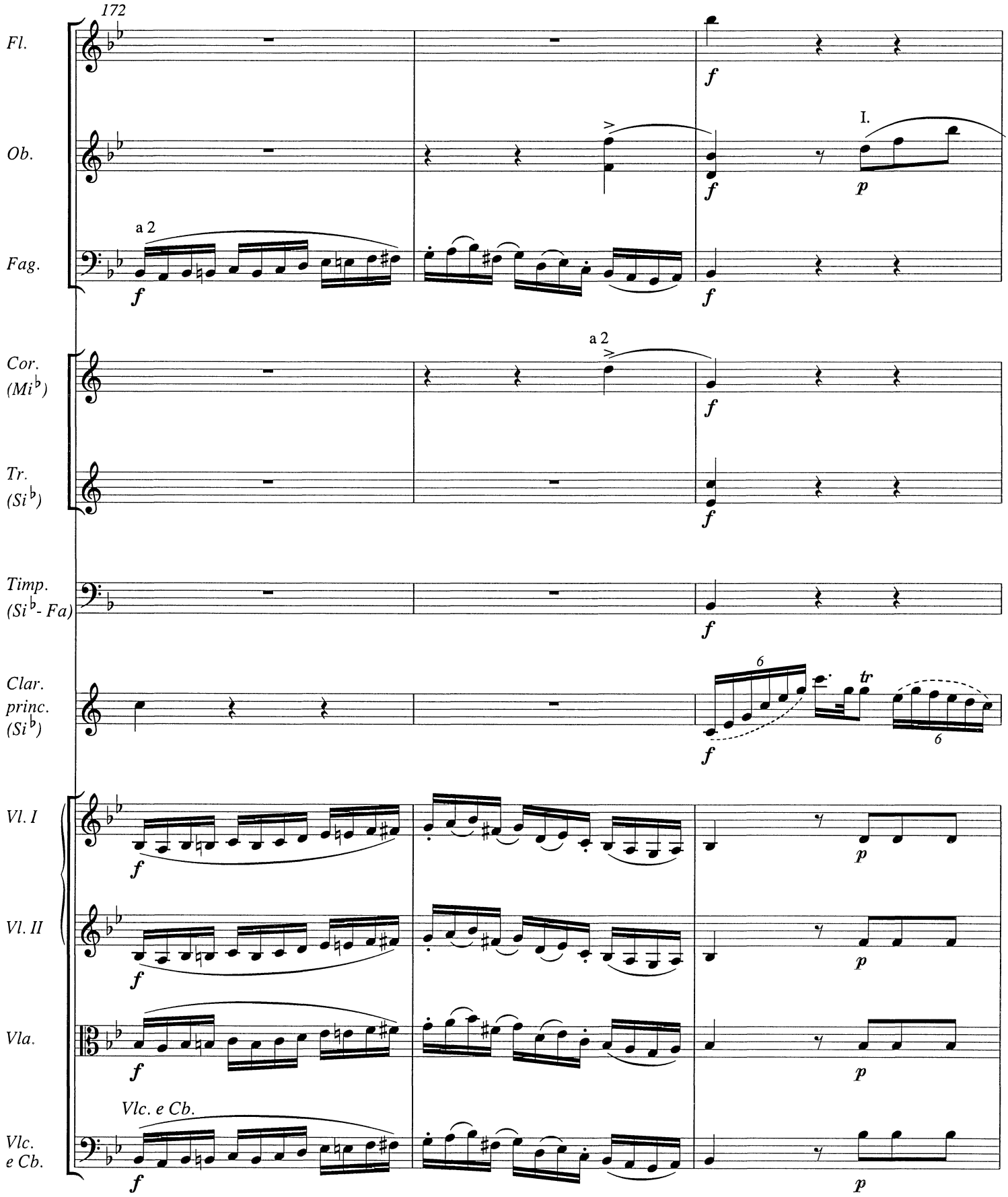

154
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
dolce
I.
a 2
p
tr

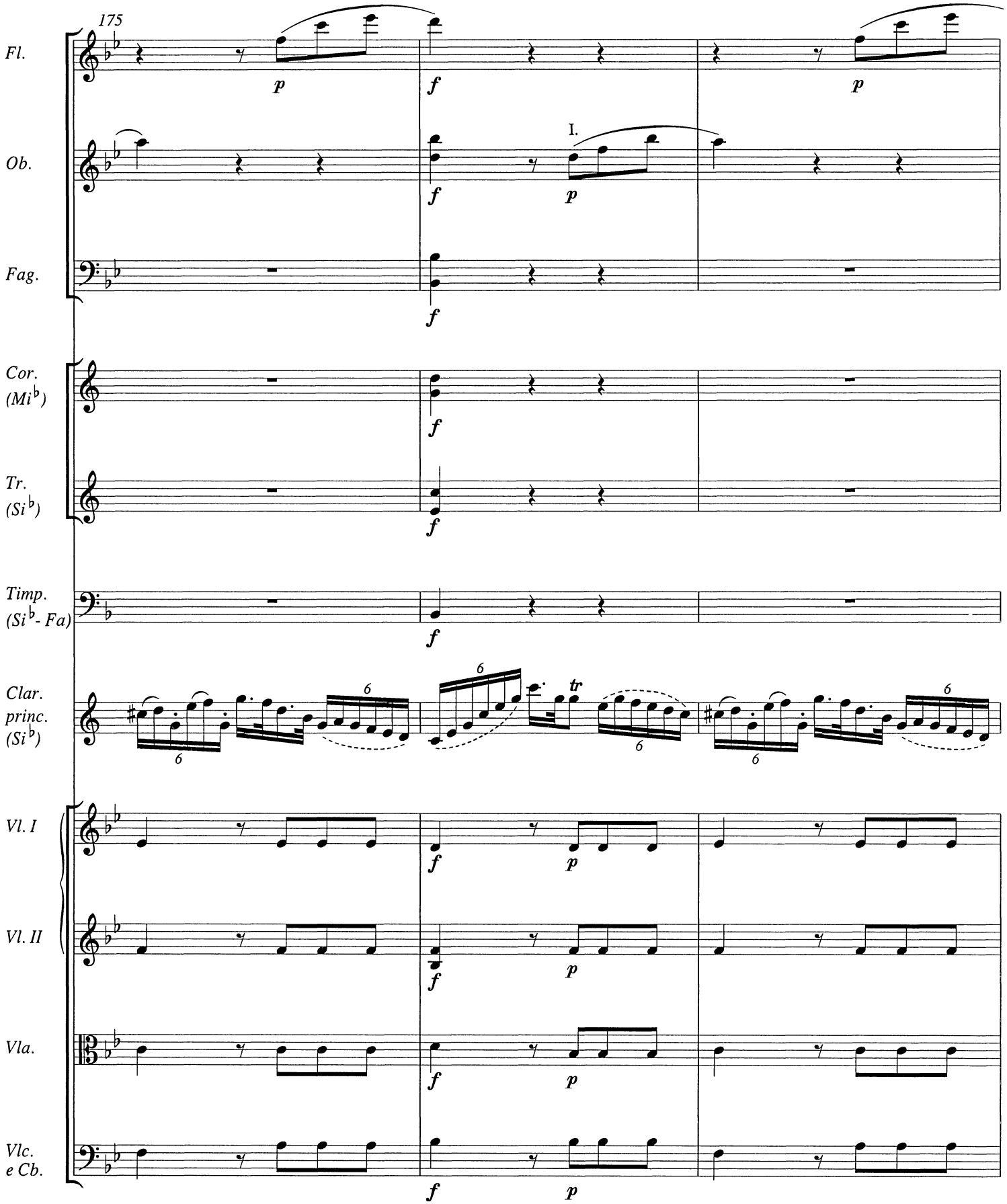

159
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
cresc.
p
pp
sf
dolce

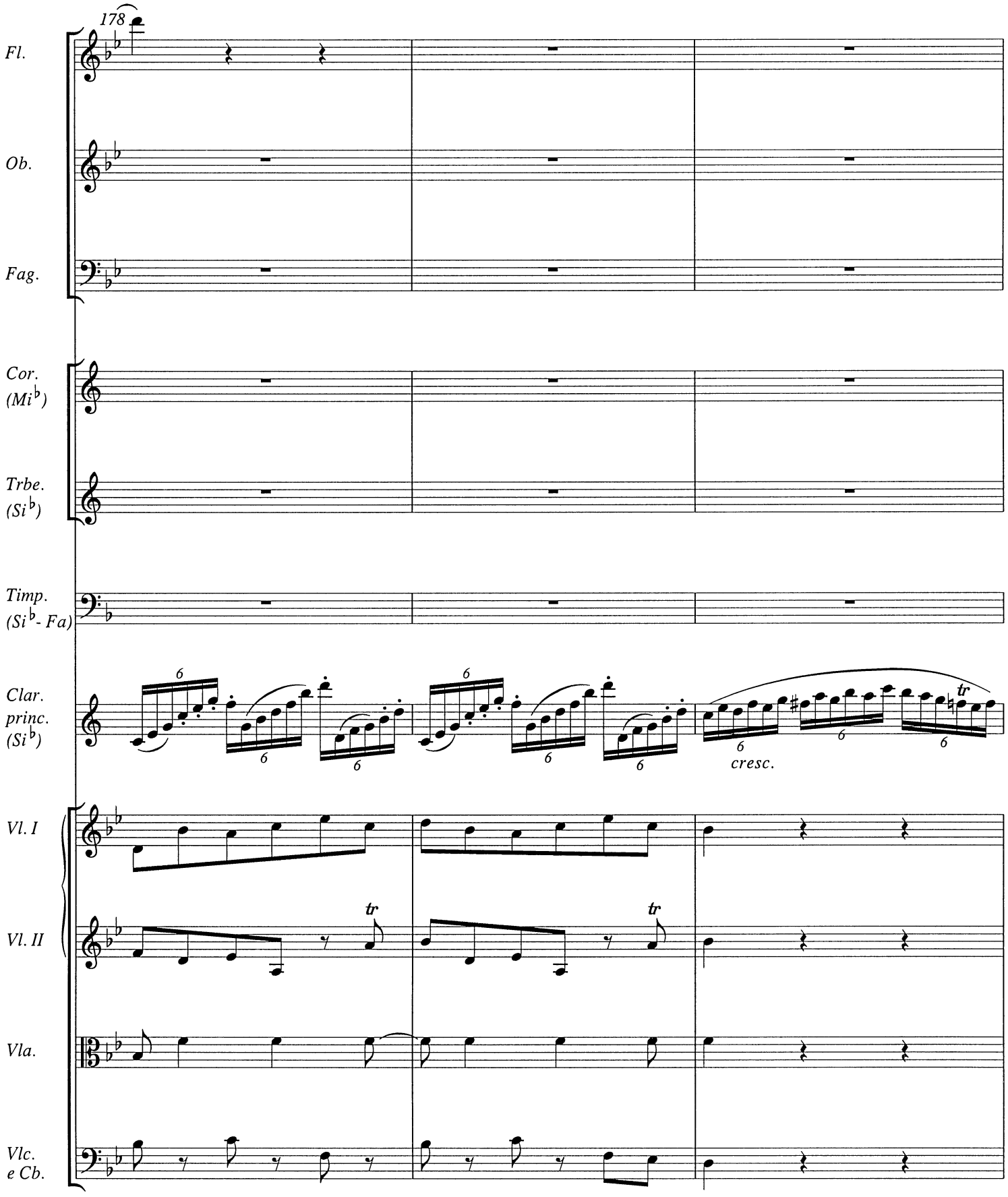

163
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
f risoluto
Vl. I
Vl. II
Vla.
Vlc. e Cb.
Vlc.
p

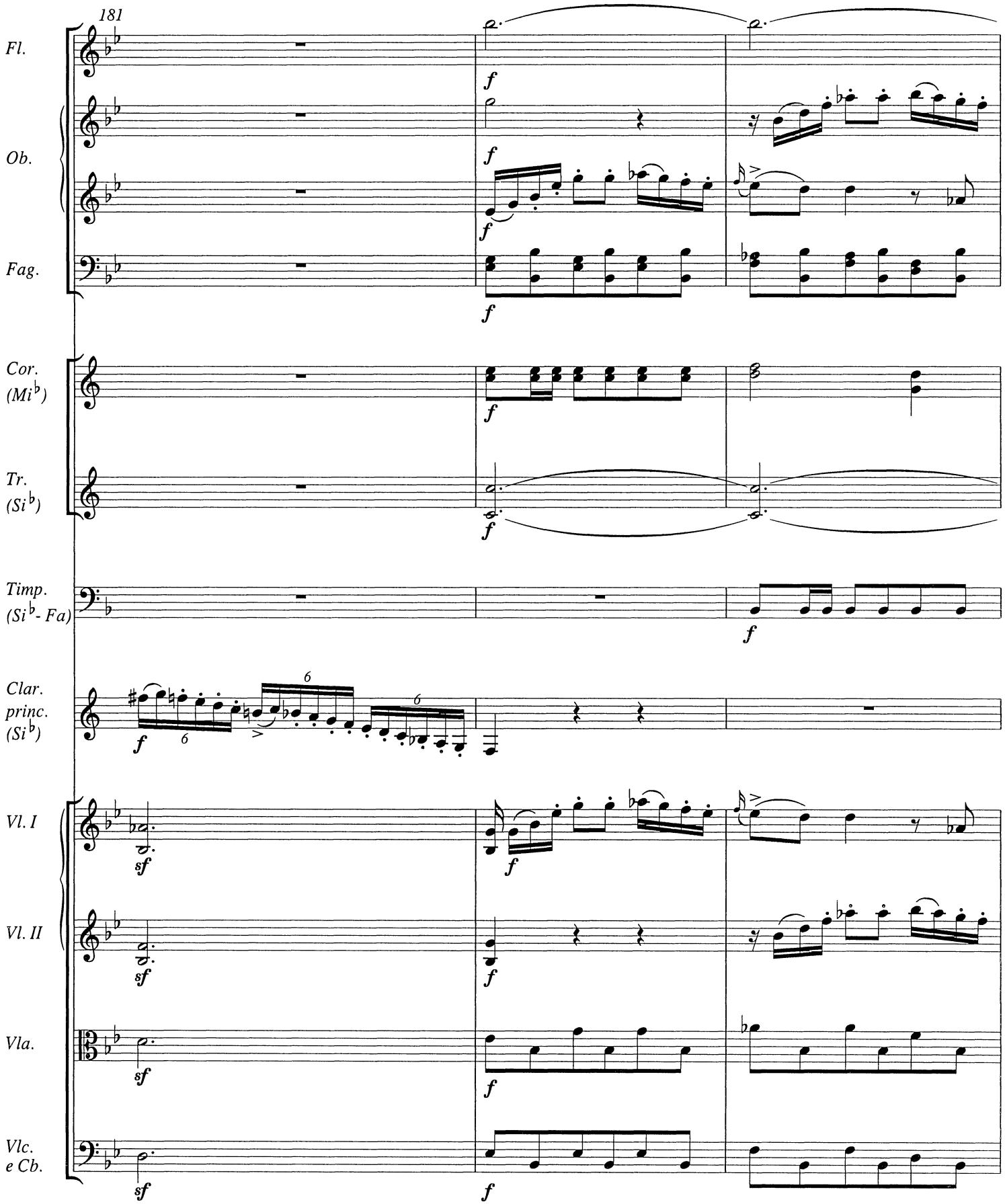

166
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
tr
tr

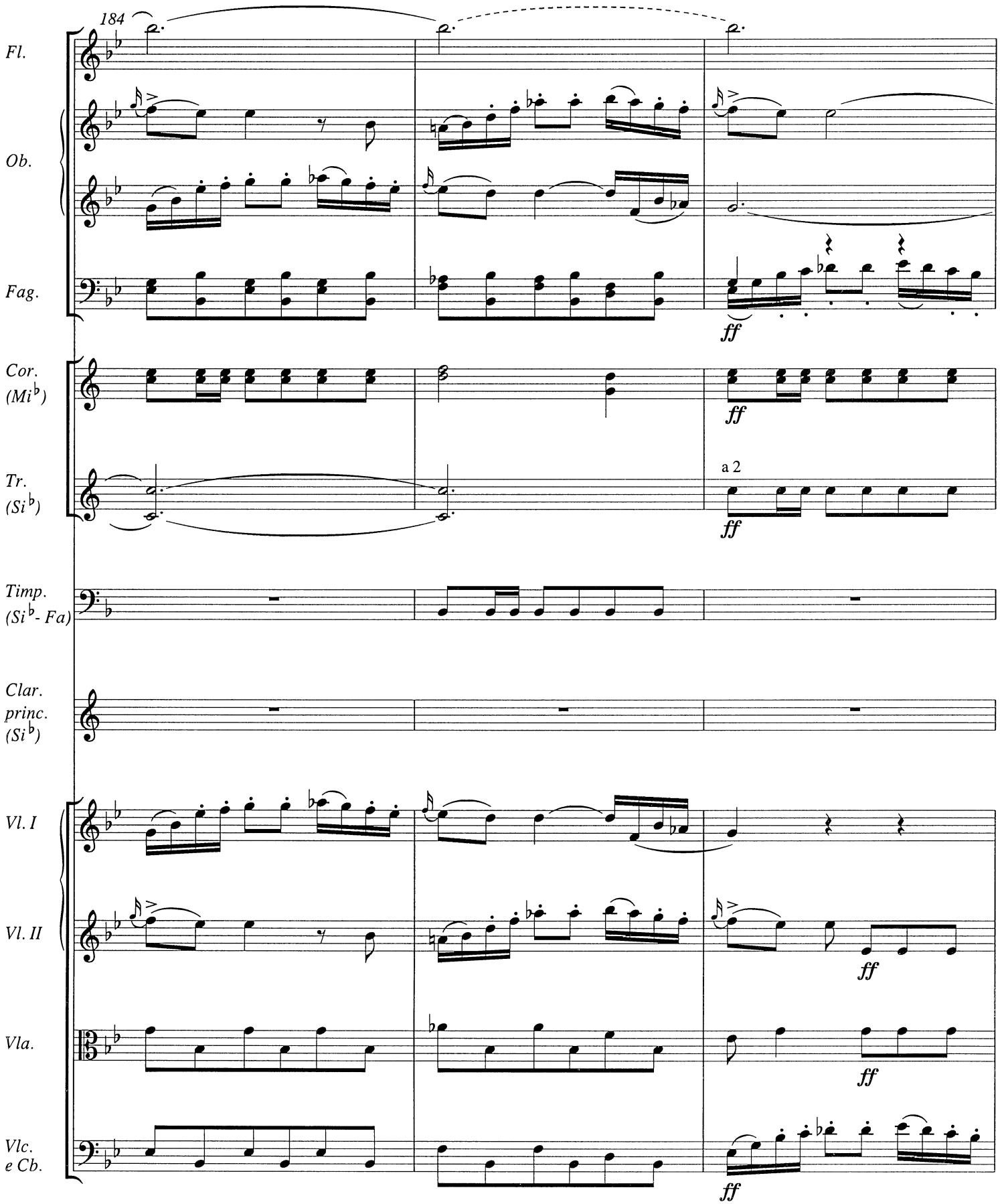

169
Fl.
Ob.
Fag.
Cor. (Mi♭)
pp
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
tr
Vl. I
cresc.
Vl. II
cresc.
Vla.
cresc.
Vlc.
cresc.

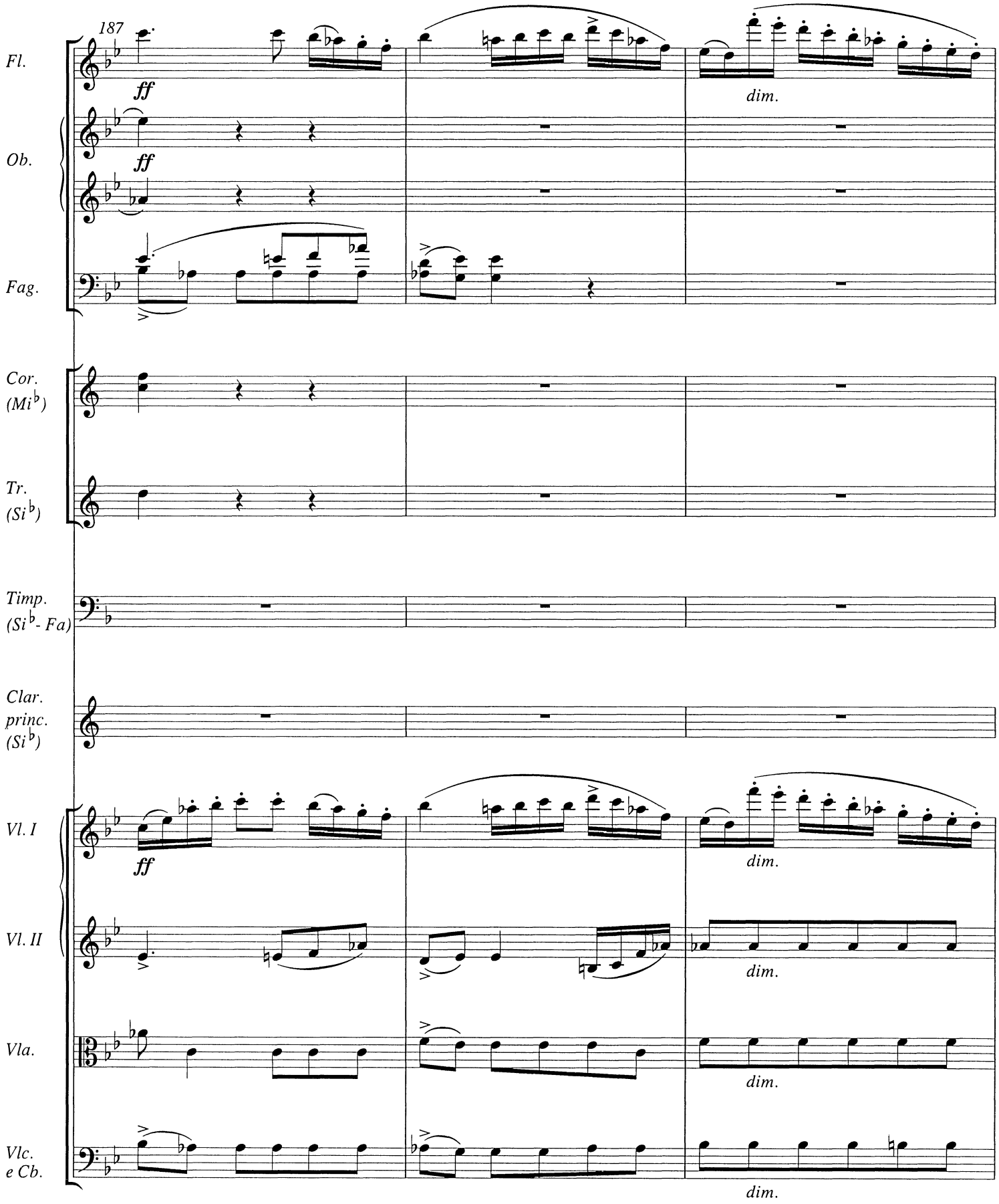

172
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
a 2
I.
tr

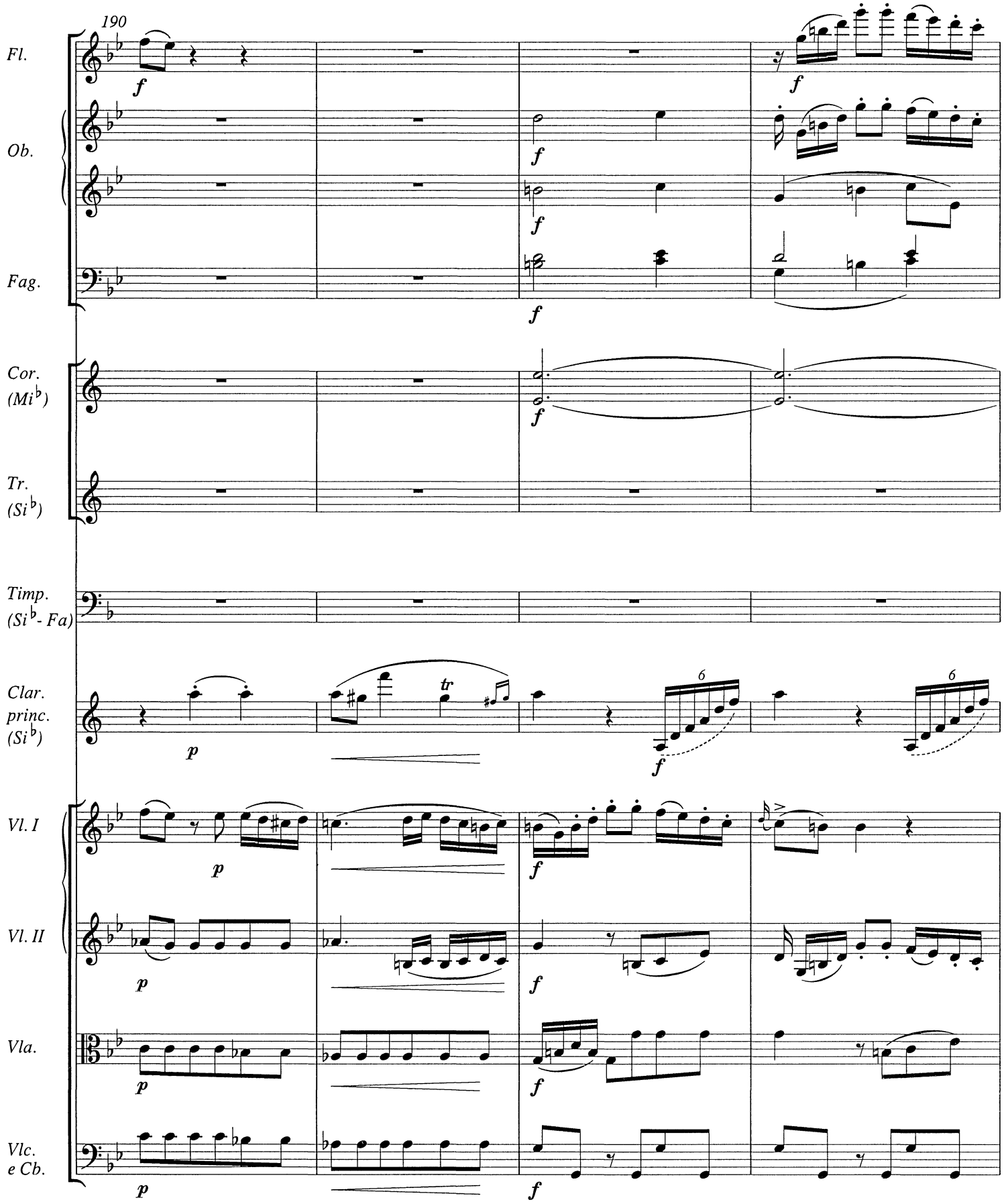

175
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
I.
p
f
tr
6

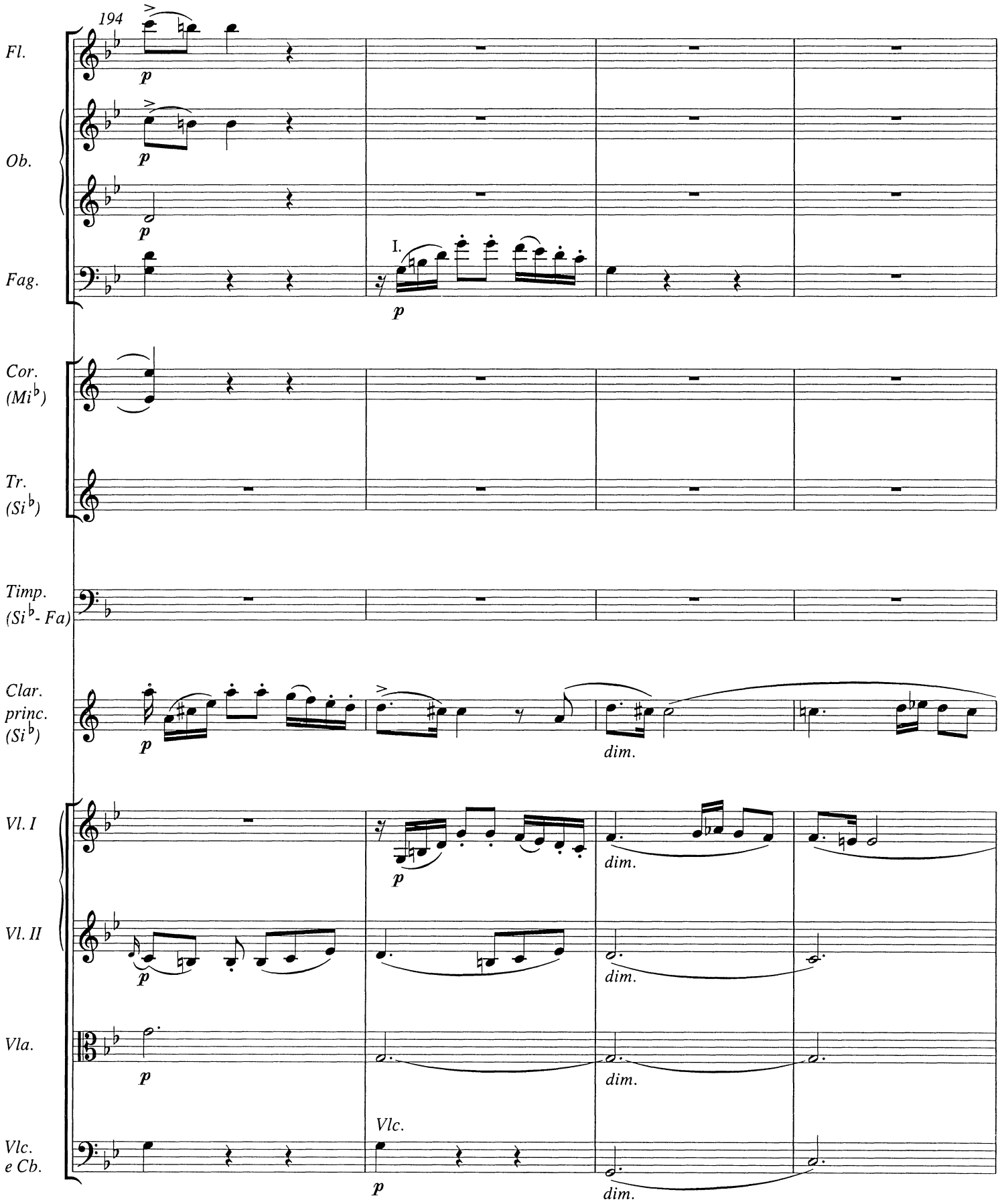

178
Fl.
Ob.
Fag.
Cor. (Mi♭)
Trbe. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
cresc.
Vl. I
Vl. II
Vla.
Vlc. e Cb.

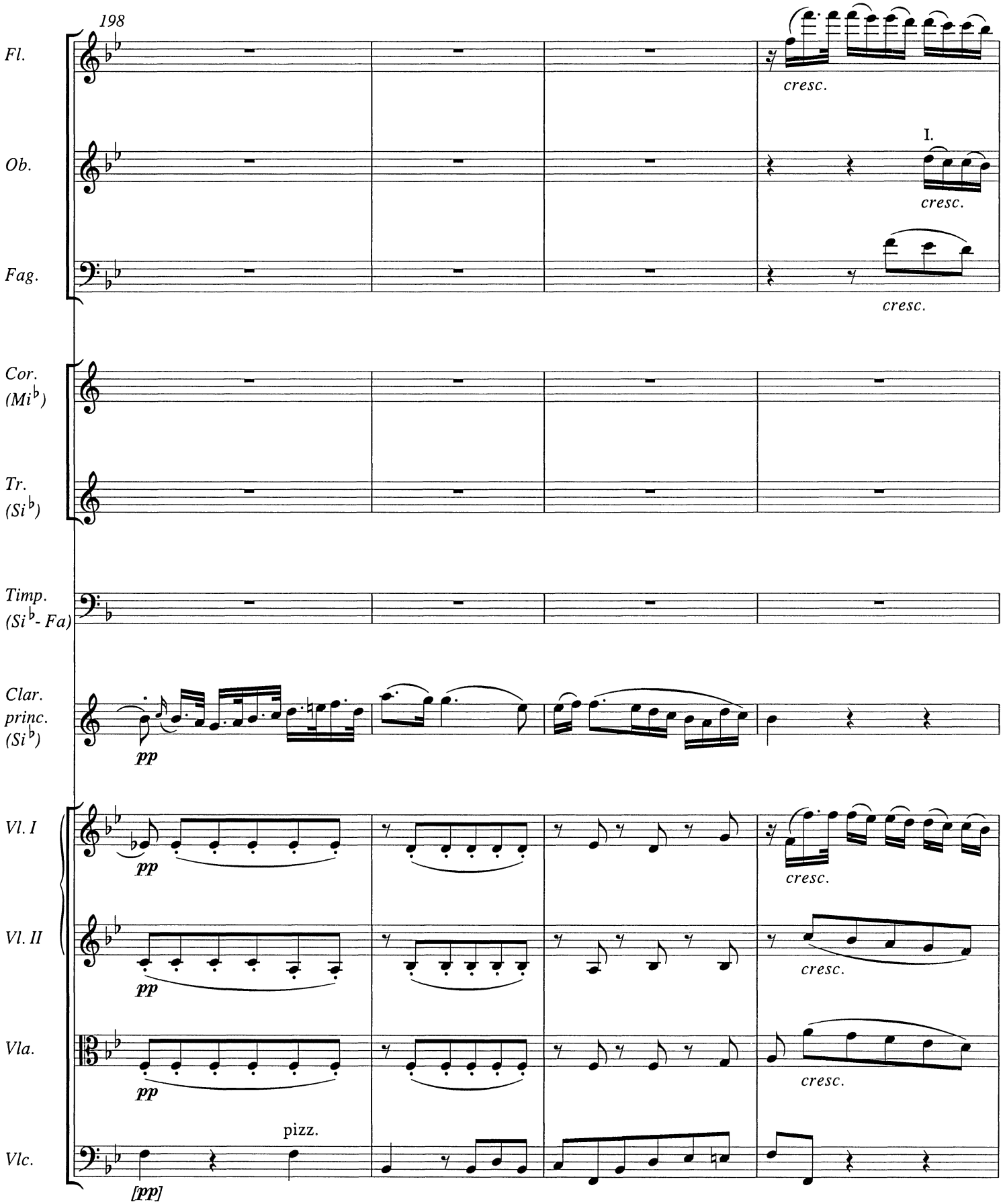

181
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
sf
6

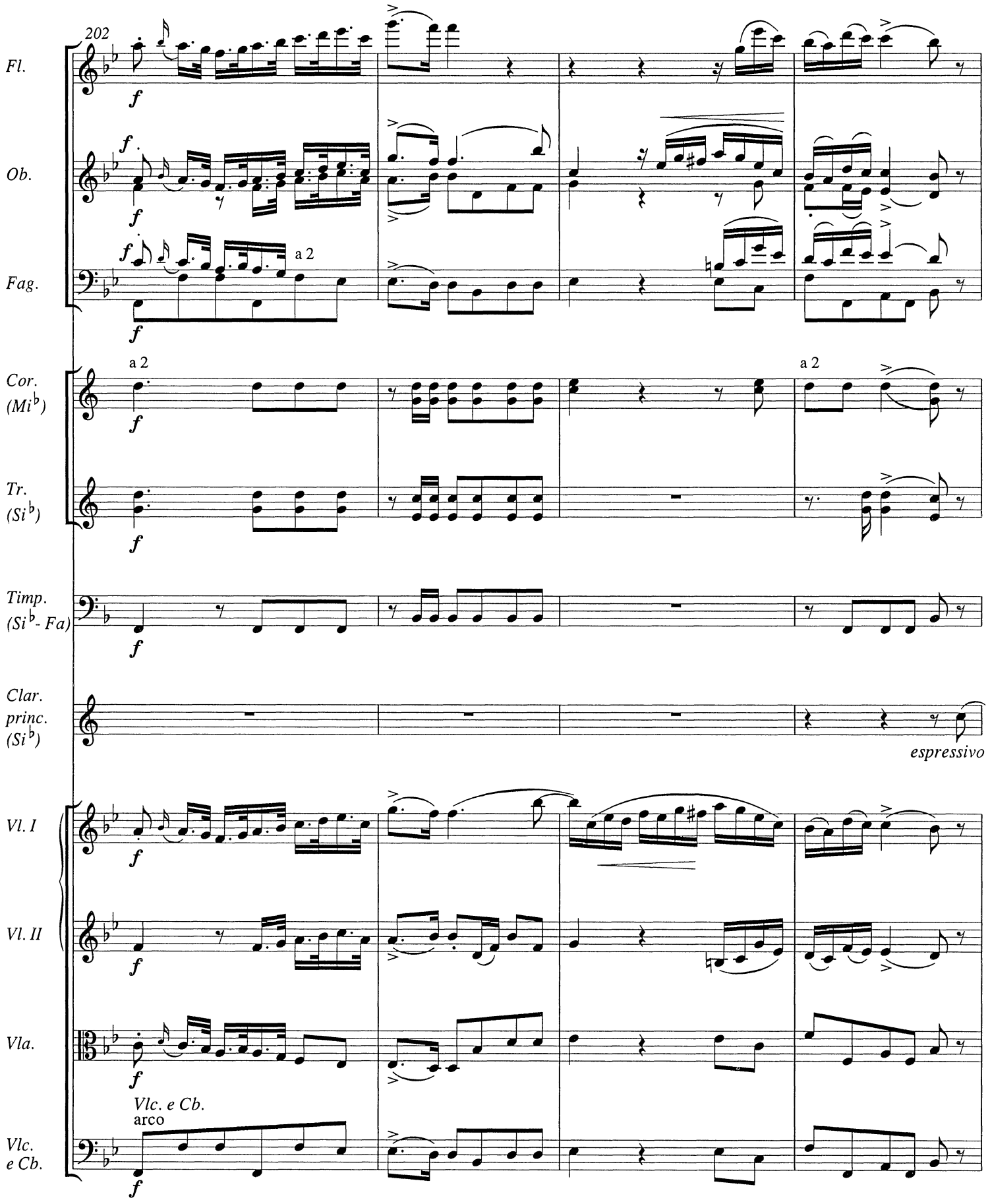

184
Fl.
Ob.
Fag.
ff
Cor.
(Mi♭)
ff
Tr.
(Si♭)
a 2
ff
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
Vl. II
ff
Vla.
ff
Vlc.
e Cb.
ff

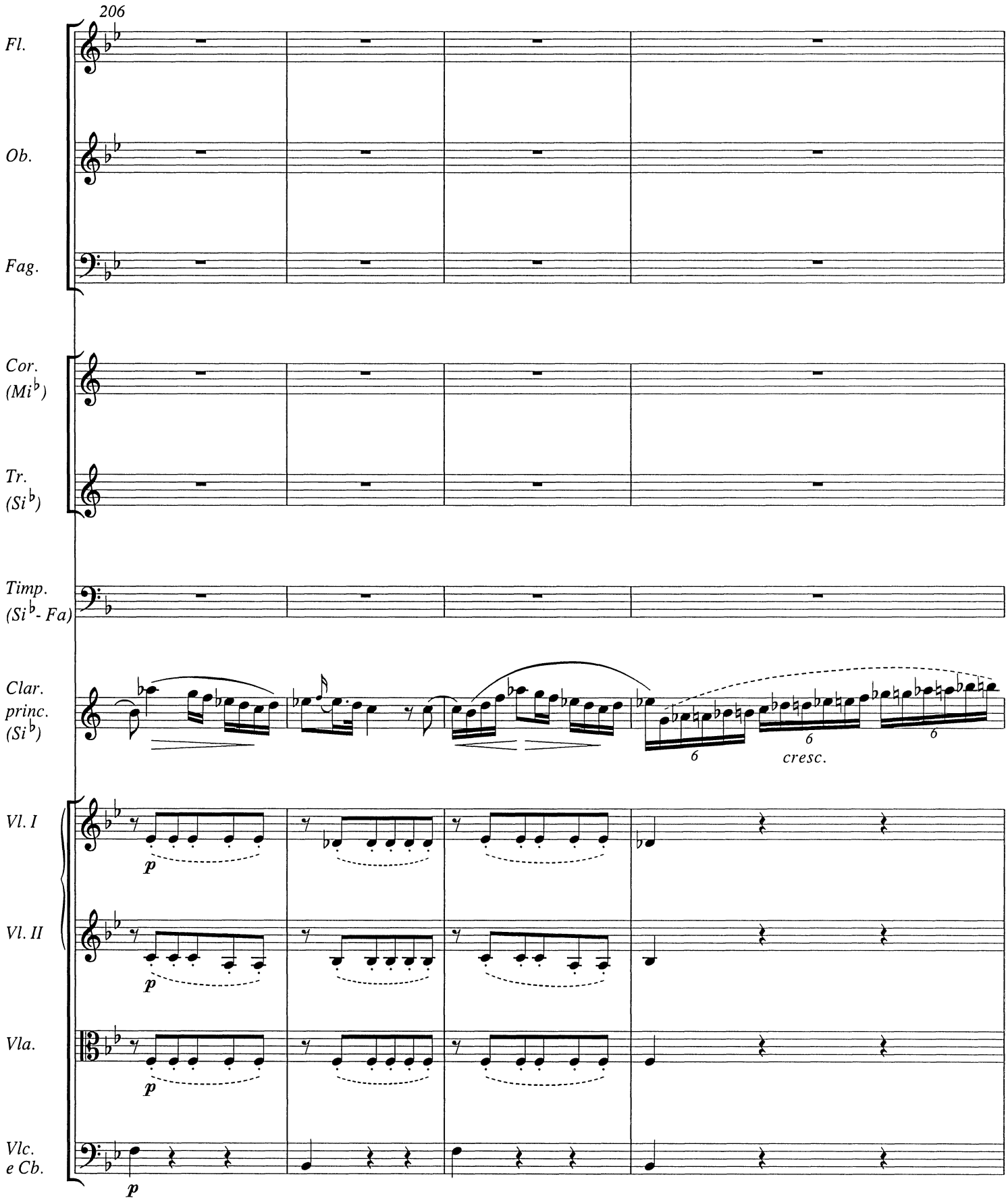

187
Fl.
ff
Ob.
ff
Fag.
Cor.
(Mi♭)
Tr.
(Si♭)
Timp.
(Si♭- Fa)
Clar.
princ.
(Si♭)
Vl. I
ff
Vl. II
Vla.
Vlc.
e Cb.
dim.
dim.
dim.
dim.

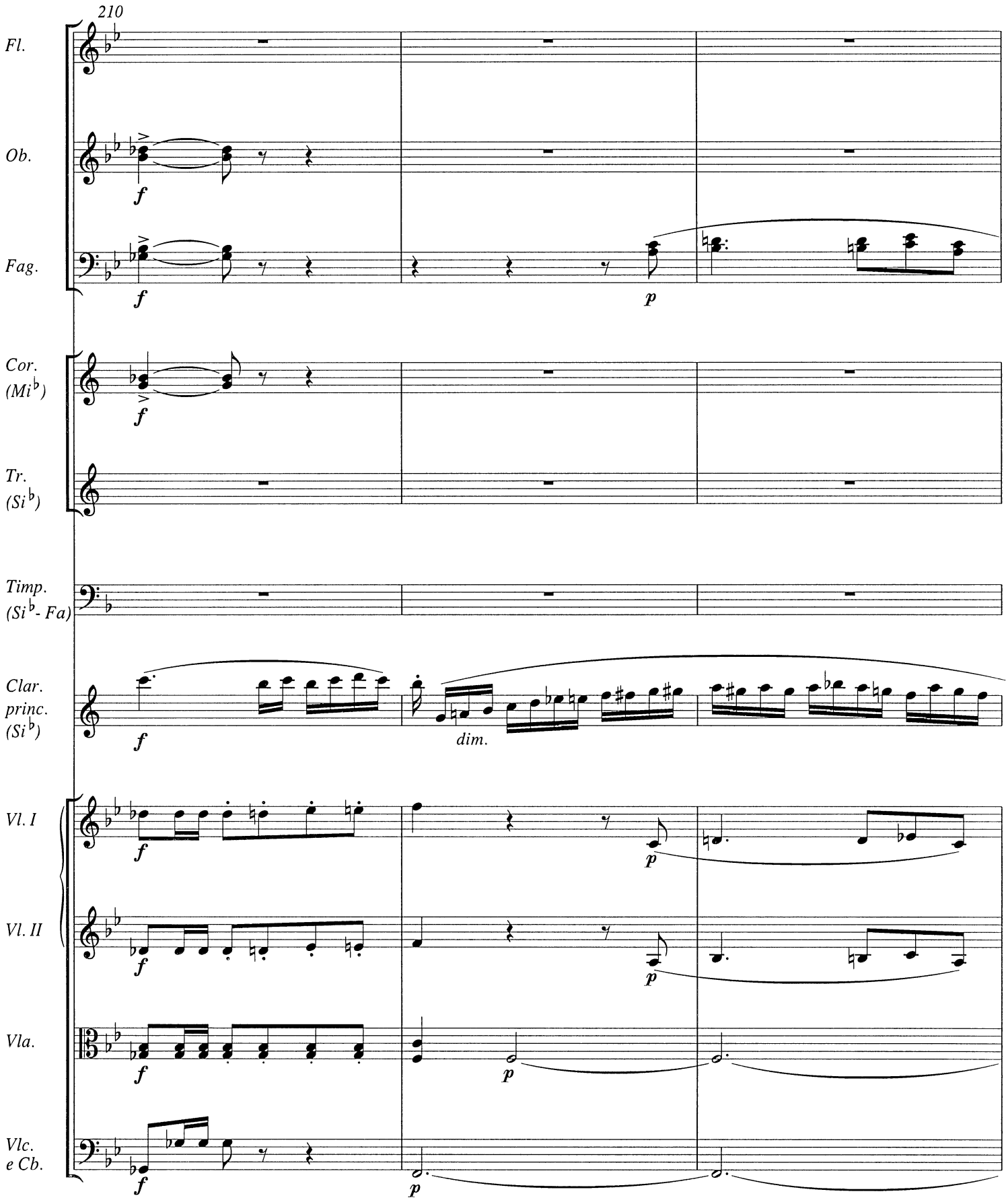

190
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
p
tr
6

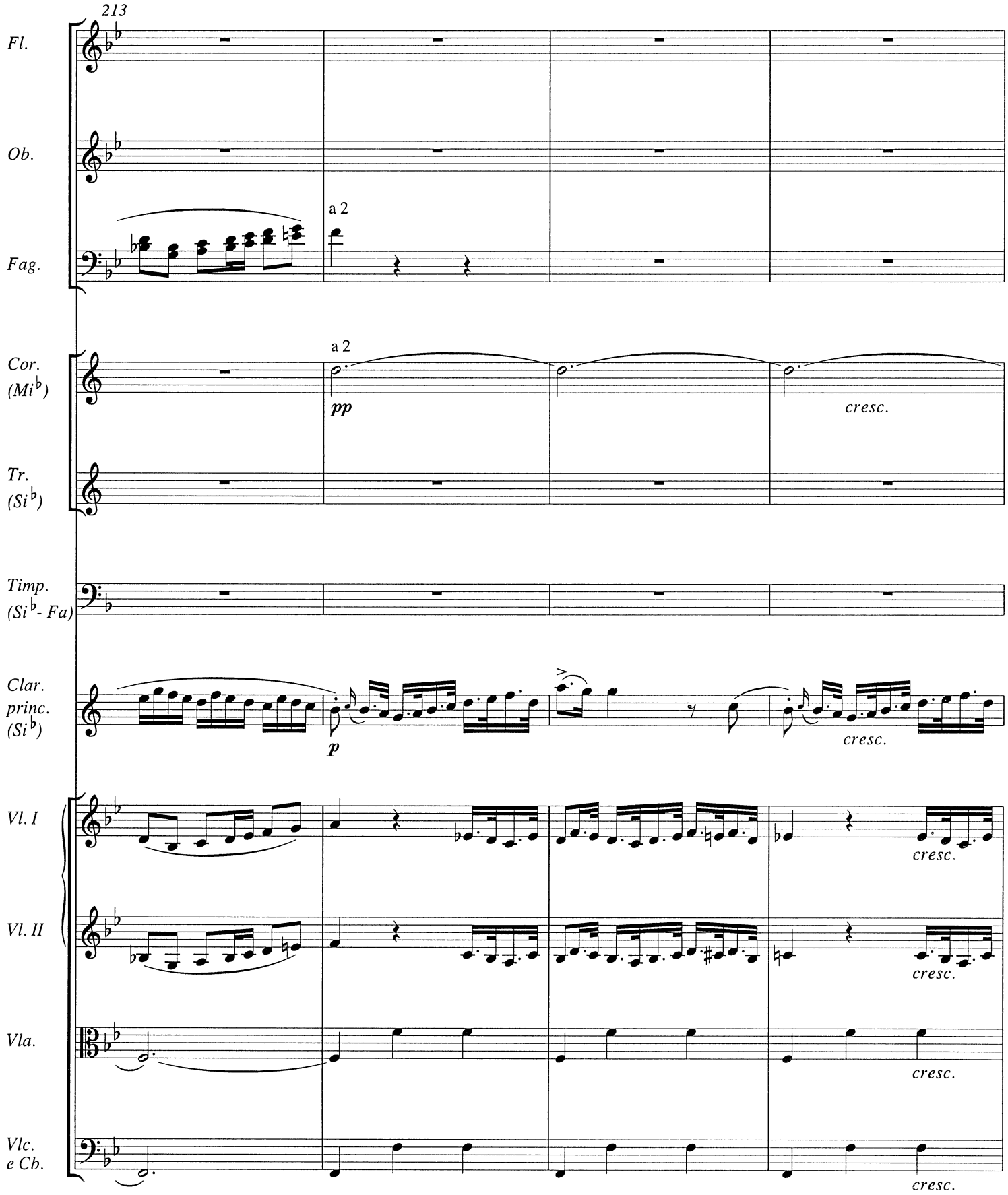

194
Fl.
Ob.
Fag.
I.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
Vl. I
Vl. II
Vla.
Vlc.
Vlc. e Cb.
p

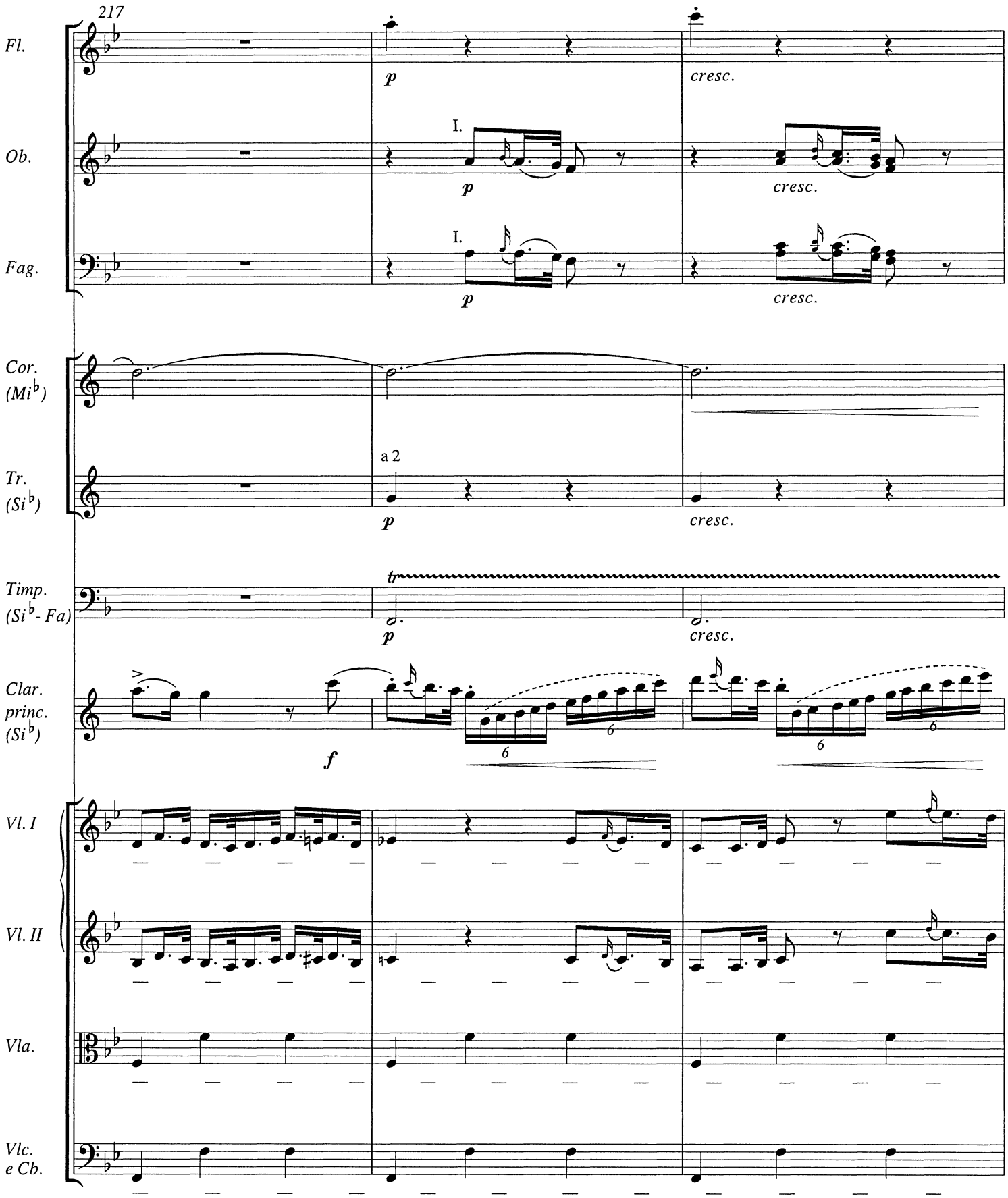

198
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
cresc.
I.
cresc.
cresc.
pp
pp
cresc.
pp
cresc.
pp
cresc.
pizz.
[pp]

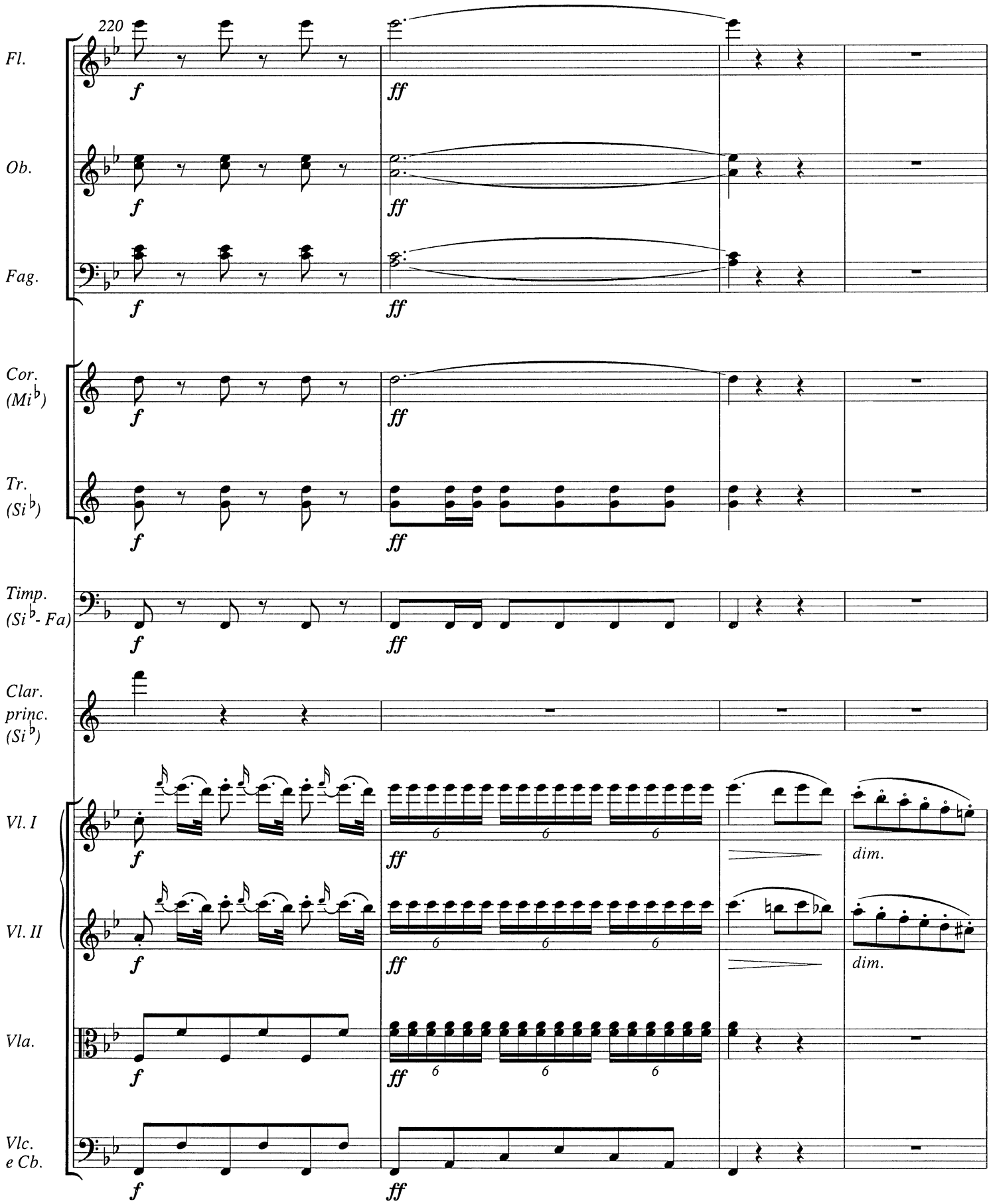

202
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
a 2
a 2
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
espressivo
Vl. I
Vl. II
Vla.
Vlc. e Cb.
arco
Vlc. e Cb.
f

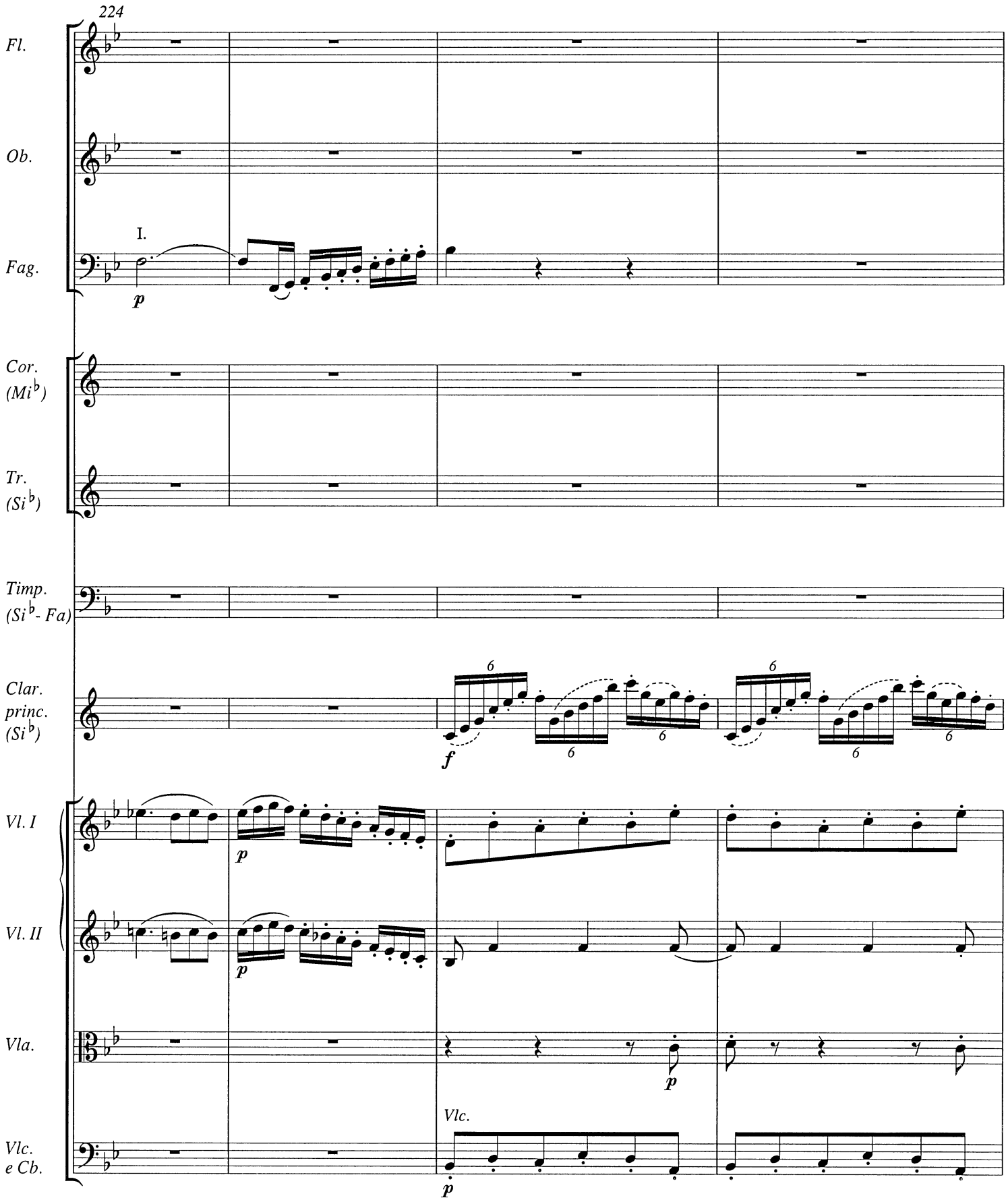

206
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
6
6
6
cresc.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
p
p
p
p

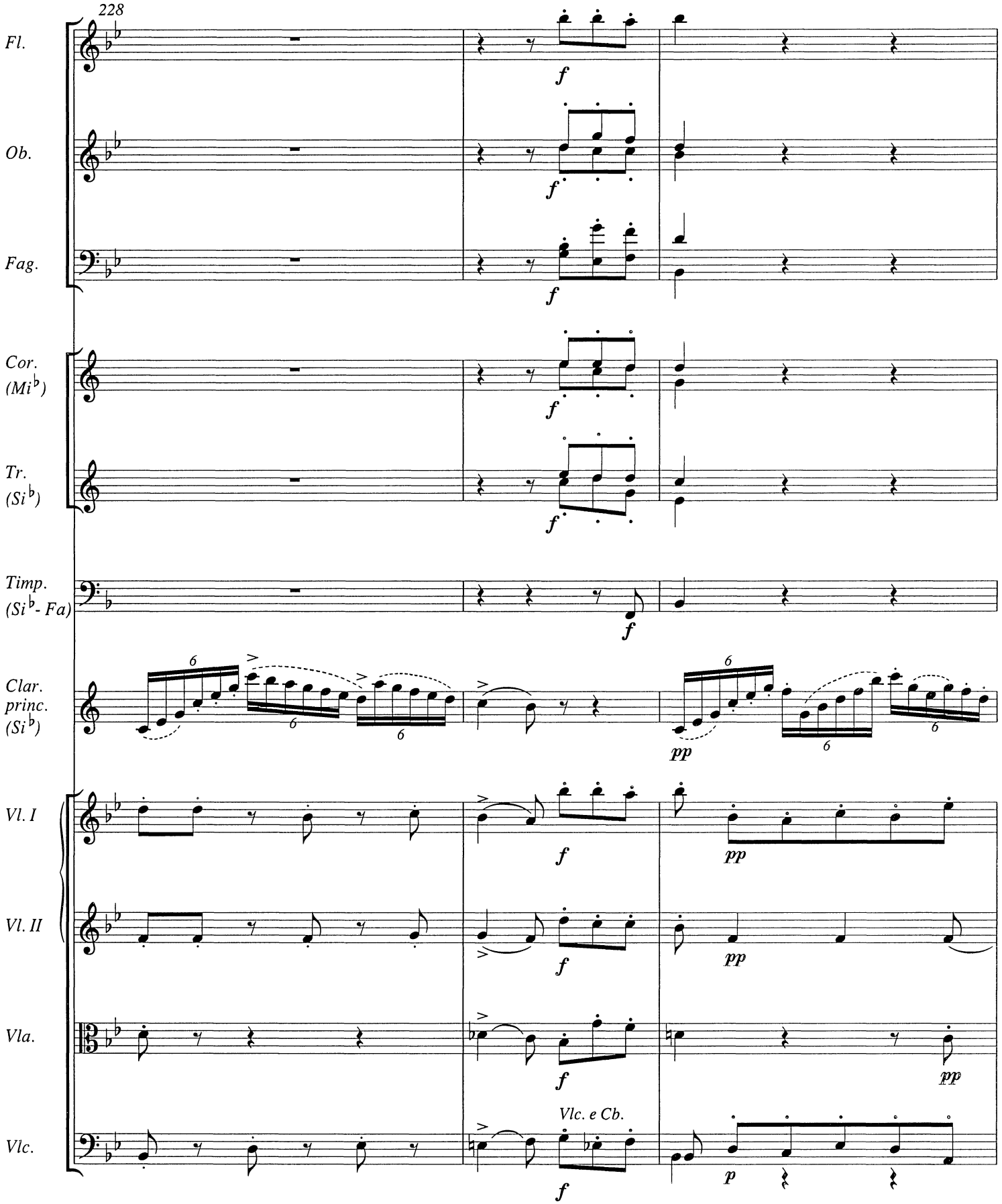

210
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
dim.
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
p

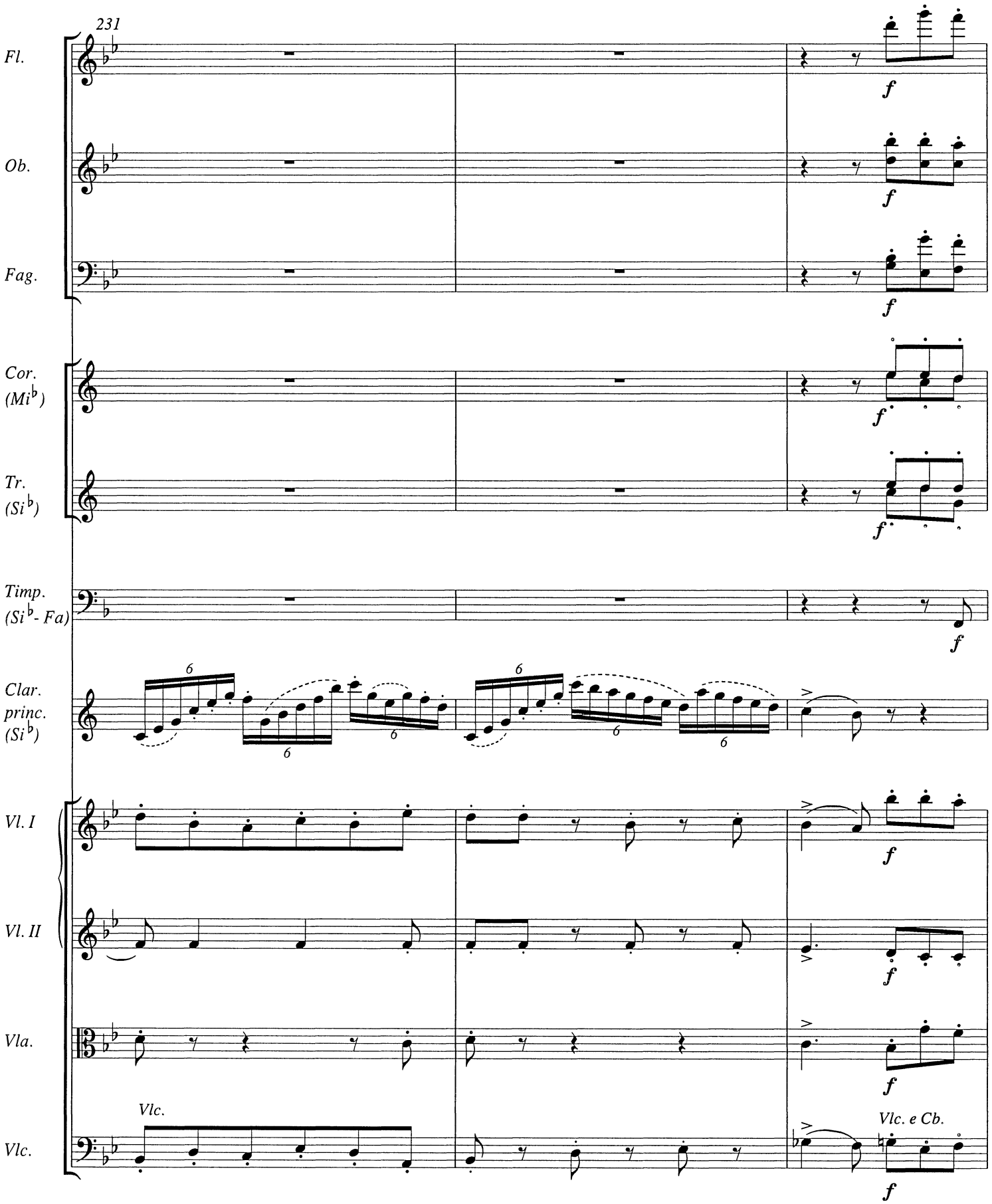

213
Fl.
Ob.
Fag.
a 2
Cor. (Mi♭)
a 2
pp
cresc.
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
p
cresc.
Vl. I
cresc.
Vl. II
cresc.
Vla.
cresc.
Vlc. e Cb.
cresc.

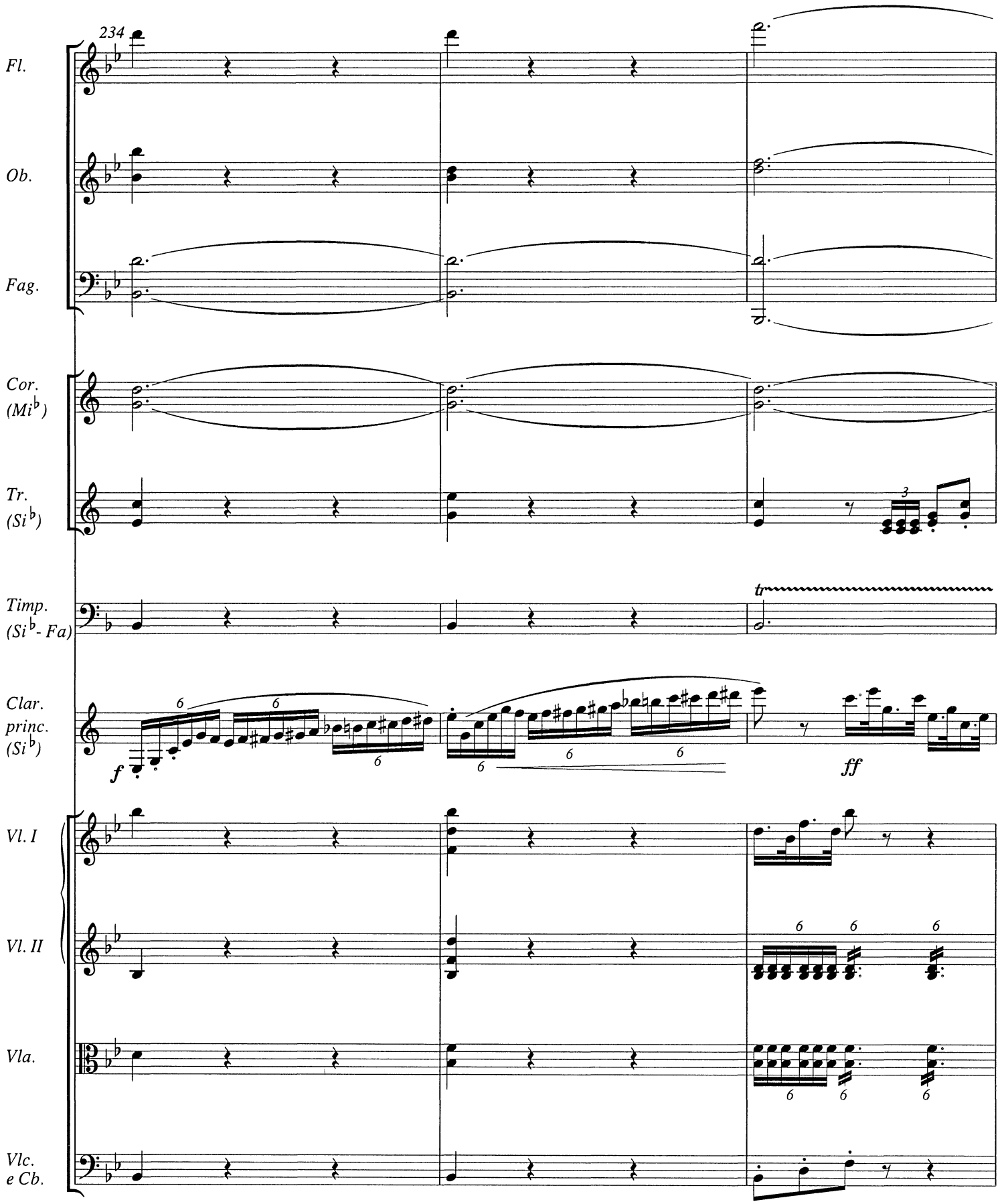

217
Fl.
p
cresc.
Ob.
I.
p
cresc.
Fag.
I.
p
cresc.
Cor. (Mi♭)
Tr. (Si♭)
a 2
p
cresc.
Timp. (Si♭- Fa)
tr
p
cresc.
Clar. princ. (Si♭)
f
6
6
6
Vl. I
Vl. II
Vla.
Vlc. e Cb.

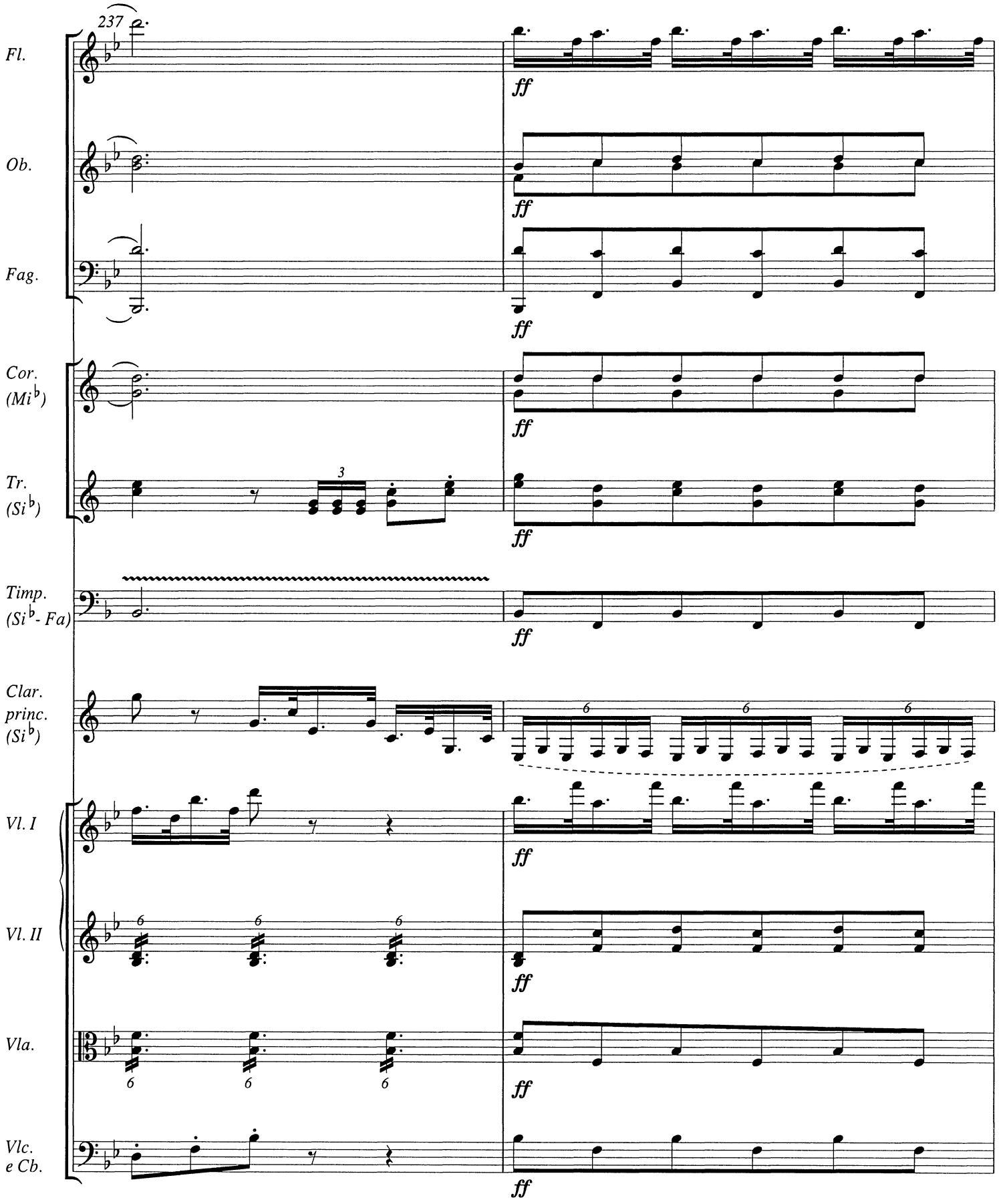

220
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
f
ff
dim.

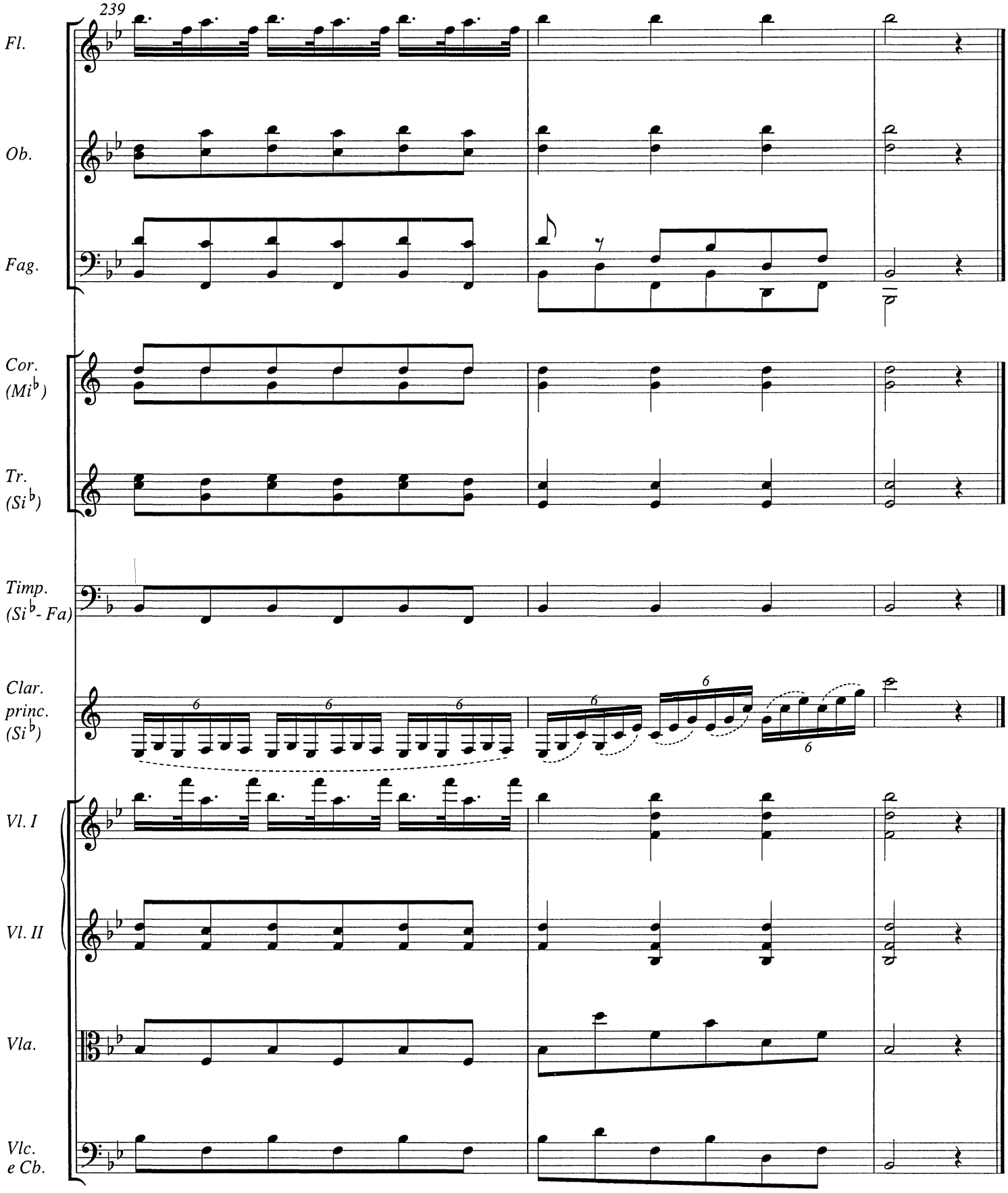

224
Fl.
Ob.
I.
Fag.
p
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
6
f
Vl. I
p
Vl. II
Vla.
Vlc.
Vlc. e Cb.


228
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Vlc. e Cb.
f
pp
p
6


231
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc.
Vlc.
Vlc. e Cb.
f
6


234
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
tr
f
ff


237
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.
ff
3
6


239
Fl.
Ob.
Fag.
Cor. (Mi♭)
Tr. (Si♭)
Timp. (Si♭- Fa)
Clar. princ. (Si♭)
Vl. I
Vl. II
Vla.
Vlc. e Cb.

Critical Commentary

Abbreviations

AmZ	*Allgemeine musikalische Zeitung*
Cb.	Contrabbasso
Clar. princ.	Clarinetto principale
Cor.	Corno
DA	*Dagligt Allehanda*
Fag.	Fagotto
Fl.	Flauto
KB	Kungliga Biblioteket (Royal Library), Stockholm
m., mm.	measure, measures
Skma	Musikaliska akademiens bibliotek (Library of the Swedish Academy of Music), Stockholm
STM	*Svensk tidskrift för musikforskning*
Str.	Strings
Timp.	Timpani
Tr.	Tromba
Vl.	Violino
Vla.	Viola
Vlc.	Violoncello

SOURCE

KB (Musikalier Klar.). A set of printed parts in library binding, consisting of: *CLARINETTO PRINCIPALE in B, VIOLINO PRIMO, VIOLINO SECONDO, VIOLA, VIOLONCELLO e BASSO, FLAUTO, OBOE PRIMO, OBOE SECONDO, FAGOTTO PRIMO, FAGOTTO SECONDO, CORNO PRIMO in Es., CORNO SECONDO in Es., TROMBA PRIMA in B., TROMBA SECONDA in B., TIMPANI in B.F.*

The principale part alone has a title-page, which reads as follows: *CONCERTO pour la Clarinette avec Accompagnement de grand Orchestre composé et très-humblement dédié à Son Altesse Royale le Prince OSCAR Prince Royal de Suède et de Norvège par BERN. CRUSELL. Oeuv. 11. Propriété de l'Editeur. Pr. 2 Rth. 20 Gr. LEIPZIG au Bureau de Musique de C.F. Peters.*

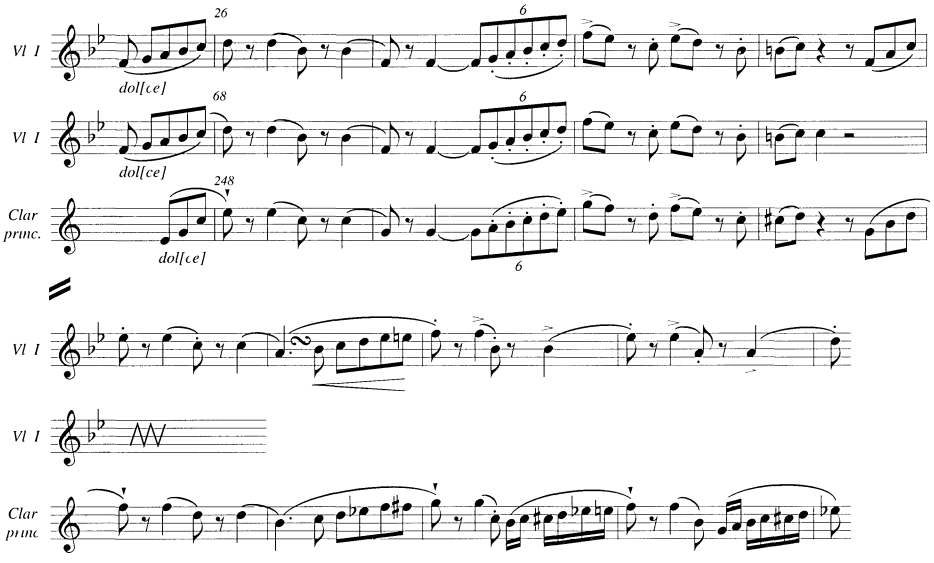
Plate no. *2077* [1828].

In Skma (Ffo/Sv.-R) there is another set of parts of the same print, though the principale part is missing.

Additional sources in Skma (Ffo/Sv.-R) consist of manuscript parts for Vl. I-II and Vlc./Cb. The parts are undated but may date from the first half of the 19th century; the copyist is unknown. As the parts show inconsistencies and obvious errors they have not been considered for this edition.

NOTES ON THE SOURCE

Measure	*Instrument*	*Note*
Allegro risoluto		
9	Vl. II, Vla.	beam and slur starting from second eighth; adjusted to Vl. I
26 ff., 56 ff., 68 ff., 228 ff., 248 ff.		The theme, or parts of it, is found with different articulation, e.g.:



None of the versions can be accepted as a consistently employed "normalized rendering". The form chosen here has been adapted from Vl. I, m. 25 ff. and, among others, Clar. princ., m. 178 ff. Also in Vl. I, m. 31, the slur has been adjusted to end at the bar line in accordance with the flute part.

31–35	Vlc.	one slur last quarter e flat–F
42–43	Vl. I	one slur; adjusted to parallel mm. 148–149
62	Fag. I	rests on second and fourth beat instead of first and third; adjusted to Fag. II and Cor.
66	Vl. I	slur starting at b´ flat, m. 65; adjusted to Vlc./Cb.

Measure	*Instrument*	*Note*
68–70	Vlc.	one slur; divided into three slurs for reasons of playing technique
86	Vl. I	one slur at each group of eighths
87–88	Clar. princ.	slur from beginning m. 87 to first note m. 88; divided for reasons of articulation
88–90	Cor. I	one slur, meaning that tie mm. 88–89 cannot be taken for granted
93, 95 94	Fag. I Fl.	slur to f´ and c´´´ respectively; adjusted to Str.
98, 135	Ob. I–II	staccato dots (in 135, Ob. II only)
100	Clar. princ.	Accent sign, placed above quarter f´´, has been ignored as it seems to conflict with the dolce designation. It has rather been understood as a short diminuendo sign, continuing the diminuendo designation.
107	Clar. princ.	separate slurs for each triplet; adjusted to m. 280
119	Clar. princ.	slur b´ flat–d´´´, which has been ignored for reasons of playing technique
129	Clar. princ.	slur at the grace notes only has been extended to be valid for the whole trill
140–141	Ob. I–II	two slurs, one for each measure; adjusted to Fag. mm. 138–139
145–146	Ob. I	slur b´´ flat–c´´´ has been removed
146–147	Vl. I	one slur; adjusted to mm. 40–41
161	Clar. princ.	appoggiatura b´
179–180	Clar. princ.	slur at sextolet continues over bar line to a´´ flat; adjusted to mm. 177–178
219	Clar. princ.	slur at the grace notes only has been extended to be valid for the whole trill
223	Fl.	slur at the sixteenths in second half of measure; adjusted to Vl. I
228, 230, 232, 234, 236	Ob. I–II	everywhere slur to following half note; adjusted to articulation in Fl.
242–243	Fl.	slur from last f´´ m. 242 to e´´ flat m. 243; adjusted to Vl. I
254, 255	Clar. princ.	slur from preceding measure continues over bar line, ending with a vertical dash on first note
258–259	Vlc./Cb.	one slur
271	Ob. II	staccato dots from first d´´ flat
304	Clar. princ.	slur at the grace notes only has been extended to be valid for the whole trill
Andante moderato		
2–3	Vl. I	slur from last b´ flat m. 2 to g´ m. 3 has been removed in accordance with Vlc.
3–6, 37–40	Vla.	tie b flat–b flat mm. 4–5 and 38–39 and slur mm. 5 and 39 reaching half-note mm. 6 and 40 respectively; adjusted to surrounding instruments
19, 45	Vl. II	the divergent readings according to the source
22	Vl. I	slur only starting from g´´; adjusted to articulation m. 21
33–34	Vl. II	two groups of sixteenths in each slur; adjusted to 19 ff. and 45 f.
38–40	Clar. princ.	slur ending at d´´ and staccato dot at last note m. 39, new slur m. 40; adjusted to parallel mm. 4–6
44	Vla., Cor. I–II	one, long slur instead of two (in Vla. starting from beginning of measure); adjusted to Vl. II
63–64	Vlc.	slur B flat–E flat removed because of the reentering Cb.
Alla polacca		
1	Timp.	the triplet printed in small type, as an appoggiatura, and without triplet number
1–2		Added staccato dots in accordance with parallel mm. 112–113. Furthermore, in Vl. II, Vla., Vlc./Cb. and Fag. II, some slurs at the upbeat are extended to the following eighth.
47, 49	Fag. I	slur including last four eighths of measure; adjusted to Clar. princ.
126–129	Vlc./Cb.	one, long slur; divided for reasons of playing technique
182–185	Fag. I–II	staccato dots have been removed by analogy with articulation in Vla. and Vlc./Cb.
197–198	Clar. princ.	slur only includes m. 197, but has been extended by analogy mm. 2–3, 103–104 and 143–144