



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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MONUMENTA MUSICAE SVECICAE 17

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B-dur

Concerto for Clarinet and Orchestra, B-flat Major

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Fabian Dahlström

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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 militärklarinetist 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 klarinetist vid Kungl. hovkapellet och framträdde ofta som klarinetsolist 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. Klarinetisten 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 soloklarinetist 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 möjliga första omnämmandet av en komposition av Crusell: en kvartett för klarinet 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 blåsarkollegor 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.

Från 1818 ledde Crusell sommartid militärörkestrar 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 akademins stora guldmedalj. Han avled i Stockholm den 28 juli 1838.

Crusells klarinetter²

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-klarinet. Senare synes han ha använt endast tyska instrument. Åtminstone på 1810-talet var hans leverantör den framstående instrumentbyggaren Heinrich Grenser i Dresden, vars standardklarinetter 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.

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-mekanismen 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 repertoar⁴

Såvitt man vet introducerades klarinetten på konsertstraden i Stockholm den 28 november 1779 då ”2 nyligen till Staden ankomna och i K. Maj:ts tjänst antagna skickelige Clarinette-blåsar”, 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 inlärd 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 sammanträdde 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 Musikulturens 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 solostämman han själv spelade. De verk som främst kommer ifråga, ifall ordet ”konsert” skall uppfattas bokstavligt i nutida mening, är konsakterna 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 konsakterna 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, konsakterna 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-stämman till konsert Ess-dur op. 1 som transponerats för klarinett i B och återgår sålunda kanske på en andra oboestämman 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 önsknigar”.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 gewöhnlichem 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 Nüancen 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 Erfahrungheit 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 Concertinoforn 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 stilkäntringen 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 betydande 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 uppnått en betydande konsthöjd. Imellertid, hans och flera andra snillens villfarelser måste vi dock hufvudsakligt betrakta såsom en följd af det lysande arvet utaf fransyska brokiga träsor som Gustaf den 3^{de}, 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 hägnen av den autonomi, som givits landet av tsar Alexander I. Finland uppvisar överhuvudtaget ingen tonsättare före slutet av 1700-talet; det är alltså förstaeligt 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 Leipzig-tryckens 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 ri-

solut, VI. I, t. 13 och 15. Takterna har med allra största sannolikhet av Crusell avsetts vara identiska:



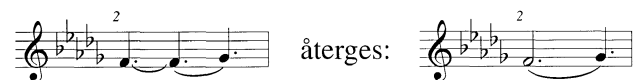
Ett antagande har dessutom tagit form under editionsarbetets förlopp. Det kan tänkas, att de partitur eller stämuppsättningar Crusell sände till Leipzig var sammanställda av material som representerade olika tillblivelsestadiet av respektive verk, utan att en slutlig normaliserande överarbetning företagits. 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 detaljlikhet 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

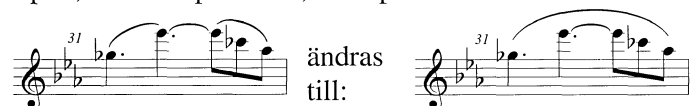
Generellt har modern notskrift eftersträvat, vilket bl.a. innebär att några notvärden omskrivits:

Op. 5, Andante pastorale, VI. I

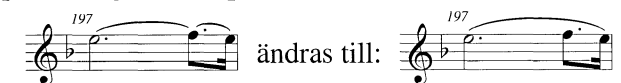


Bågar har omskrivits på nutida sätt. Exempel:

Op. 5, Andante pastorale, Clar. princ.



Op. 1, Allegro, Clar. princ.




Dynamiken


Beteckningen ”*deces.*” 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 \sim .

I några fall har drill över flera takter i Leipzig-trycken noterats med  samt bågar över taktstrecken; bågar 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.-stämma 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.

Divisnotering

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

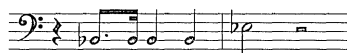
Pukstämman

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 parallellställena 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 iaktogs 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.

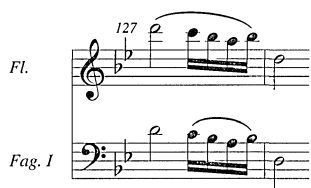
Kil och punkt

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 parallellställena 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 överlänga 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 exemplet 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 överflödigt 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:

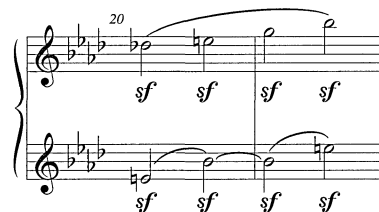


Ibland har bågsluten ersatts av en punkt, medan bågen slutar en not för tidigt. Jämförelser med motivets gestaltning i andra stämmor på flera parallellställen visar att följande takt i Vlc./Cb., op. 1, Allegro



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 samman skrivna 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, staccatopricker, accenttecken, siffror vid trioler etc. och accidentalier 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 battalions. 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 Clarinets²

Crusell's 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 $b\flat$, $d\sharp$ 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 Repertoire⁴

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, respectively⁸) 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 Mu-

sikkulturens 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 tøm* 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 tøm*.

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 Polonaise" 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 *Flyttfågeln* 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, Bärman 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 mag-

nificently 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, VI. I, mm. 13 and 15. In all likelihood Crusell regarded these bars as identical:



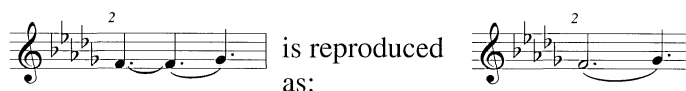
In addition, a hypothesis has emerged in the course of the present editorial work. It is conceivable that the scores or sets of parts that Crusell sent to Leipzig were composites of material representing different stages in the genesis of a given work not subjected to a global normalizing procedure. 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, VI. I



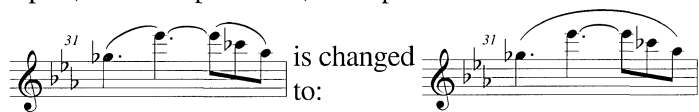
21. *Notices sur la littérature et les beaux-arts en Suède*, 2. Stockholm: Eckstein, 1826, pp. 52-63.

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

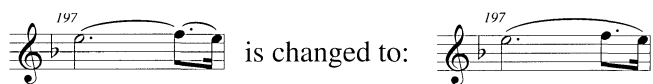
23. Letter from C. Peters to Helmer Winter of August 21, 1925, in Sibeliusmuseum, Åbo ("ebenso wenig besitze ich Manuskripte dieses Autors").

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 *tr* 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

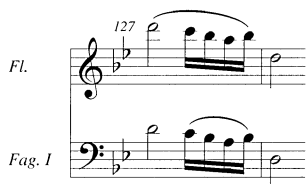
The Leipzig prints use both dot and wedge for non legato notes, even in combination with slur. The dot is the by far more frequently used of these signs. Nevertheless, the wedge makes frequent appearances in op. 1, particularly in forte passages, while being more sparingly used in op. 11 and sporadically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

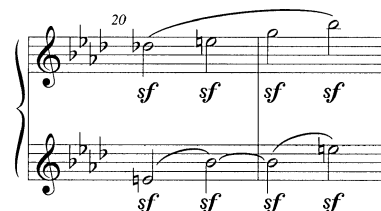


Sometimes the slur ending has been replaced by a dot, while the slur ends a note too soon. Comparison with the pattern of the motif in other parts of several parallel passages shows that the following measure in Vlc./Cb., op. 1, Allegro,



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*)

CONCERTO

pour la

Clarinete

avec l'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. CRUSSELL.

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LEIPZIG

au Bureau de Musique de C. F. Peters.

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

Flauto

Flute, Oboe I, II, and Bassoon parts. The Flute part starts with a forte (*f*) dynamic, followed by sforzando (*sf*) accents. The Oboe and Bassoon parts are marked *f* and include a second octave (*a 2*) and a triplet of eighth notes. The Bassoon part concludes with a first ending (*I.*) and a piano (*p*) dynamic.

Oboe I, II

Fagotto I, II

Corno I, II
in Mi^b

Tromba I, II
in Si^b

Timpani
in Si^b -Fa

Clarinetto
principale in Si^b

Violino I

Violino II

Viola

Violoncello e
Contrabbasso

Horn, Trumpet, Timpani, Clarinet, and String parts. The Horn and Trumpet parts are marked *f* and include a second octave (*a 2*) and a triplet. The Timpani part features a forte (*f*) dynamic and a trill (*tr*) marked *pp*. The Clarinet part is marked *f* and includes a triplet and the instruction *Tutti*. The Violin and Viola parts are marked *f* and include a triplet and a piano (*p*) dynamic. The Violoncello and Contrabasso parts are marked *f* and include a triplet and a piano (*p*) dynamic. The Violoncello and Contrabasso part concludes with a first ending (*Vlc.*) and a piano (*p*) dynamic.

5

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

tr

tr

tr

tr

Solo

p

9

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

Ob. *p* [*sf*]

Fag. *cresc.* *sf*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b - Fa)

Clar. princ. (Si^b) *p* *cresc.* *sf*

Vl. I *cresc.* *sf*

Vl. II *cresc.* *sf*

Vla. *cresc.* *sf*

Vlc. *cresc.* *sf*

13

Fl.
f

Ob.
f

Fag.
f

Cor.
(Mi^b)
f

Tr.
(Si^b)
f

Timp.
(Si^b - Fa)
f

Clar.
princ.
(Si^b)
Tutti

VI. I
f

VI. II
f

Vla.
f

Vlc. e Cb.
f

Detailed description: This page of a musical score covers measures 13 through 16. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), and Trumpet (Tr. Si^b). The percussion section includes Timpani (Timp. Si^b - Fa). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The woodwinds and strings are playing a dynamic of *f* (forte). The Clarinet in B-flat (Clar. princ. Si^b) is marked *Tutti* and is silent in these measures. The Flute part features a melodic line with slurs and accents. The Oboe and Bassoon parts have sustained notes with slurs. The Cor Anglais and Trumpet parts play rhythmic patterns of eighth notes. The Timpani part has a steady eighth-note pulse. The Violin I part has a melodic line with slurs and accents. The Violin II part has a rhythmic pattern of eighth notes. The Viola part has a rhythmic pattern of eighth notes. The Violoncello/Double Bass part has a steady eighth-note pulse.

17

Fl.

Ob.

Fag. a 2

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b)

Vl. I

Vl. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score contains ten staves. The top staff is for Flute (Fl.), starting at measure 17 with a melodic line. The second staff is for Oboe (Ob.), playing a sustained chord with some movement. The third staff is for Bassoon (Fag.), marked 'a 2', playing a rhythmic eighth-note pattern. The fourth staff is for Cor Anglais (Cor. (Mi^b)), which is mostly silent. The fifth staff is for Trumpet (Tr. (Si^b)), playing a few notes. The sixth staff is for Timpani (Timp. (Si^b-Fa)), with a single note. The seventh staff is for Clarinet principal (Clar. princ. (Si^b)), which is silent. The eighth and ninth staves are for Violins I (Vl. I) and Violins II (Vl. II), both playing intricate sixteenth-note passages. The tenth staff is for Viola (Vla.) and Violoncello/Double Bass (Vlc. e Cb.), playing a steady eighth-note accompaniment.

23

Fl. *ff*

Ob. *ff*

Fag. *ff*

Cor. (Mi^b) *ff*

Tr. (Si^b) *ff* a 2

Timp. (Si^b-Fa) *ff* tr

Clar. princ. (Si^b)

VI. I *ff* dolce

VI. II *ff*

Vla. [*ff*]

Vlc. e Cb. *ff*

Detailed description: This page of a musical score covers measures 23, 24, and 25. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), Timpani (Timp. (Si^b-Fa)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). The key signature has two flats (B-flat and E-flat). The score is marked with a forte (*ff*) dynamic throughout most parts. The Flute and Oboe parts feature rapid sixteenth-note passages in measures 23 and 24, followed by sustained notes in measure 25. The Bassoon part has a similar rapid passage in measure 24. The Cor Anglais and Trumpet parts play sustained notes with accents. The Timpani part has a trill in measures 23 and 24. The Clarinet part has sustained notes with accents. The Violin I part starts with a rapid sixteenth-note passage in measure 23, then continues with a melodic line in measure 24, and ends with a *dolce* marking in measure 25. The Violin II part has a similar rapid passage in measure 24. The Viola part has a melodic line with accents in measure 23. The Cello/Double Bass part has a steady eighth-note accompaniment.

26

Fl. *dolce*

Ob. *p*

Fag. *p*

Cor. (Mi^b) *p*

Tr. (Si^b)

Timp. (Si^b - Fa)

Clar. princ. (Si^b)

VI. I

VI. II *p*

Vla. *p*

Vlc. *p*
pizz.

Cb. *p*

Detailed description: This page of a musical score covers measures 26 through 30. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute part (Fl.) begins in measure 26 with a rest, then enters in measure 27 with a melodic line marked *dolce*. The Oboe (Ob.) and Bassoon (Fag.) parts enter in measure 27 with a rhythmic accompaniment of eighth notes, marked *p*. The Horn (Cor. Mi^b) part enters in measure 27 with a melodic line marked *p*. The Trumpet (Tr. Si^b) part has a rest throughout. The Timpani (Timp. Si^b - Fa) part has a rest throughout. The Clarinet (Clar. princ. Si^b) part has a rest throughout. The Violin I (VI. I) part has a melodic line with a sixteenth-note triplet in measure 27. The Violin II (VI. II) part has a melodic line marked *p*. The Viola (Vla.) part has a rhythmic accompaniment of eighth notes marked *p*. The Violoncello (Vlc.) part has a melodic line marked *p* and *pizz.*. The Contrabass (Cb.) part has a rhythmic accompaniment of eighth notes marked *p*. The score concludes in measure 30.

This page of a musical score, numbered 11, contains measures 31 through 35. The score is written for a full orchestra and includes the following parts:

- Fl. (Flute):** Measures 31-35, starting with a dynamic of *p*. It features a melodic line with slurs and accents.
- Ob. (Oboe):** Measures 31-35, starting with a dynamic of *p*. It plays a melodic line with a first ending bracket labeled "I." in measure 32.
- Fag. (Bassoon):** Measures 31-35, starting with a dynamic of *p*. It plays a melodic line with a first ending bracket labeled "I." in measure 32.
- Cor. (Mi^b) (Cor Anglais):** Measures 31-35, playing a sustained chord in the first measure and then moving to a new chord in measure 34.
- Tr. (Si^b) (Trumpet):** Measures 31-35, playing a sustained chord in the first measure and then moving to a new chord in measure 34.
- Timp. (Si^b-Fa) (Timpani):** Measures 31-35, playing a sustained chord in the first measure and then moving to a new chord in measure 34.
- Clar. princ. (Si^b) (Clarinet):** Measures 31-35, playing a sustained chord in the first measure and then moving to a new chord in measure 34.
- VI. I (Violin I):** Measures 31-35, playing a melodic line with slurs and accents.
- VI. II (Violin II):** Measures 31-35, playing a melodic line with slurs and accents.
- Vla. (Viola):** Measures 31-35, playing a melodic line with slurs and accents.
- Vlc. (Violoncello):** Measures 31-35, playing a melodic line with slurs and accents.
- Cb. (Contrabass):** Measures 31-35, playing a melodic line with slurs and accents.

36

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mi^b) *f* *ff* *f*

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b) *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f* arco

Detailed description: This page of a musical score covers measures 36, 37, and 38. The key signature has two flats (B-flat and E-flat). The Flute (Fl.) part starts with a forte (*f*) dynamic and plays a sustained note with a fermata. The Oboe (Ob.) part also plays a sustained note with a fermata. The Bassoon (Fag.) part begins with a forte (*f*) dynamic and plays a rhythmic pattern. The Horn (Cor.) part has a dynamic progression from *f* to *ff* and back to *f*. The Trumpet (Tr.) part plays a rhythmic pattern with a forte (*f*) dynamic. The Timpani (Timp.) part has a forte (*f*) dynamic and plays a rhythmic pattern. The Clarinet (Clar. princ.) part has a forte (*f*) dynamic and plays a sustained note. The Violin I (VI. I) part has a forte (*f*) dynamic and plays a melodic line. The Violin II (VI. II) part has a forte (*f*) dynamic and plays a rhythmic pattern. The Viola (Vla.) part has a forte (*f*) dynamic and plays a rhythmic pattern. The Violoncello and Double Bass (Vlc. e Cb.) part has a forte (*f*) dynamic and plays a rhythmic pattern, with the instruction "arco" above the staff.

39

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

f

pp

dim.

p

p

p

a 2

I.

t

44

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vi. I

Vi. II

Vla.

Vlc.
e Cb.

p cresc.

a 2

p

f

cresc.

div.

cresc.

p cresc.

f

f

f

[f]

f

f

f

49

Fl.
Ob.
Fag. a 2
Cor. (Mi^b)
Tr. (Si^b)
Timp. (Si^b - Fa)
Clar. princ. (Si^b) Solo
VI. I
VI. II
Vla.
Vlc. e Cb.

p *dim.*
p *dim.*
dim. *p* [*dim.*]
p *dim.*
risoluto *f*
dim. *p*
dim. *p*
dim. *p*
dim. *p*

53

This musical score page covers measures 53 through 56. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Silent in measures 53-54, then plays a chord in measure 55 with a forte (*f*) dynamic.
- Bassoon (Fag.):** Silent in measures 53-54, then plays a chord in measure 55 with a forte (*f*) dynamic.
- Cor Anglais (Cor. (Mi^b)):** Silent in measures 53-54, then plays a chord in measure 55 with a forte (*f*) dynamic.
- Trumpet (Tr. (Si^b)):** Remains silent throughout the measures.
- Timpani (Timp. (Si^b-Fa)):** Remains silent throughout the measures.
- Clarinet in Si^b (Clar. princ. (Si^b)):** Plays a melodic line starting in measure 53 with a *cresc.* (crescendo) marking, a sixteenth-note triplet in measure 55, and a forte (*f*) dynamic. The line concludes in measure 56 with a *dolce* (softly) marking.
- Violin I (Vl. I):** Plays a pizzicato (*pizz.*) accompaniment in measures 53-54, then switches to arco (bowed) in measure 55 with a forte (*f*) dynamic, and returns to *p* (piano) in measure 56.
- Violin II (Vl. II):** Plays a pizzicato (*pizz.*) accompaniment in measures 53-54, then switches to arco (bowed) in measure 55 with a forte (*f*) dynamic, and returns to *p* (piano) in measure 56.
- Viola (Vla.):** Plays a pizzicato (*pizz.*) accompaniment in measures 53-54, then switches to arco (bowed) in measure 55 with a forte (*f*) dynamic.
- Violoncello and Contrabass (Vlc. e Cb.):** Plays a pizzicato (*pizz.*) accompaniment in measures 53-54, then switches to arco (bowed) in measure 55 with a forte (*f*) dynamic, and returns to *p* (piano) in measure 56.

57

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p

p

a2

a2

p

arco

6

62

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

66

Fl. *dolce*

Ob.

Fag. I. *dolce*

Cor. (Mi^b) *p*

Tr. (Si^b)

Timp. (Si^b - Fa)

Clar. princ. (Si^b) 3

VI. I *dolce*

VI. II

Vla.

Vlc. e Cb. pizz.

6

Detailed description: This page of a musical score covers measures 66 to 69. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute (Fl.) and Bassoon (Fag.) parts play a melodic line starting in measure 67, marked *dolce*. The Bassoon part includes a first ending bracket labeled 'I.'. The Clarinet in B-flat (Clar. princ.) plays a triplet of eighth notes in measure 66. The Violin I (VI. I) part has a *dolce* marking. The Violin II (VI. II) and Viola (Vla.) parts provide harmonic support. The Violoncello and Contrabass (Vlc. e Cb.) part has a *pizz.* (pizzicato) marking in measure 68. The Cor Anglais (Cor. (Mi^b)) part has a *p* (piano) marking in measure 68. The Trombone (Tr. (Si^b)) and Tympani (Timp. (Si^b - Fa)) parts are silent throughout. Measure numbers 66, 67, 68, and 69 are indicated at the top of the staves.

70

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

pp

p

pp

p

a2

arco

Detailed description: This page of a musical score, numbered 20, contains measures 70 through 73. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Bassoon (Fag.) parts feature melodic lines with accents and slurs. The Oboe (Ob.) and Bassoon (Fag.) parts have chords marked with a piano (*p*) dynamic. The Cor Anglais (Cor.) and Trumpet (Tr.) parts play chords, with the Trumpet part marked *pp*. The Timpani (Timp.) part has a simple rhythmic pattern marked *pp*. The Clarinet (Clar. princ.) part has a complex, fast-moving melodic line. The Violin I (VI. I) and Violin II (VI. II) parts have melodic lines with accents. The Viola (Vla.) part has a melodic line with slurs. The Violoncello and Double Bass (Vlc. e Cb.) part has a melodic line with slurs and is marked *arco* in the final measure.

74

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

tr

3

3

5

cresc.

VI. I

[cresc.]

VI. II

[cresc.]

Vla.

[cresc.]

Vlc.
e Cb.

cresc.

77

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mi^b) *f* a 2

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b) *f* 6

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 77 to 80. The key signature has two flats (B-flat and E-flat). The score is for a full orchestra. The Flute (Fl.) part begins in measure 77 with a whole note G4, followed by a sixteenth-note pattern in measures 78 and 79. The Oboe (Ob.) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Bassoon (Fag.) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Cor Anglais (Cor. (Mi^b)) part has a whole note G4 in measure 77 and rests in the following measures. The Trumpet (Tr. (Si^b)) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Timpani (Timp. (Si^b-Fa)) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Clarinet (Clar. princ. (Si^b)) part has a sixteenth-note pattern in measure 77, a sixteenth-note pattern in measure 78, and rests in measure 79. The Violin I (VI. I) part has a whole note chord in measure 77 and rests in the following measures. The Violin II (VI. II) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Viola (Vla.) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. The Cello and Double Bass (Vlc. e Cb.) part has a whole note chord in measure 77 and a sixteenth-note pattern in measures 78 and 79. Dynamics include *f* (forte) and *ff* (fortissimo).

83

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

p

tr

Detailed description: This page of a musical score covers measures 83 to 86. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Tr., Si^b), Timpani (Timp., Si^b-Fa), Clarinet (Clar. princ., Si^b), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. In measure 83, the Bassoon plays a sustained chord marked *p*. The Clarinet has a trill in measure 85. The Violin II part features a rhythmic pattern of eighth notes with slurs. The Viola and Cello/Double Bass parts provide harmonic support with various rhythmic patterns.

87

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

91

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p

p

cresc.

97

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

ff

ff

ff

ff

f

ff

ff

ff

[div.]

100

Fl.

Ob.

Fag.

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b)

dim. *dolce*

Vl. I

Vl. II

p

Vla.

Vlc. e Cb.

p

104

Fl.
Ob.
Fag.
Cor.
(Mi^b)
Tr.
(Si^b)
Timp.
(Si^b - Fa)
Clar.
princ.
(Si^b)
VI. I
VI. II
Vla.
Vlc.

Detailed description of the musical score: The score is for measures 104 through 107. The key signature has two flats (B-flat and E-flat). The Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani parts are mostly silent, indicated by rests. The Clarinet part (Si^b) begins in measure 104 with a melodic line: a quarter rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4. There are slurs over the first six notes and the last four notes. The Violin I part (VI. I) starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4. The Violin II part (VI. II) starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4. The Viola part (Vla.) is silent. The Violoncello part (Vlc.) starts with a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2. There are slurs over the first six notes and the last four notes. The score is divided into four measures by vertical bar lines.

108

Fl. *mf*

Ob. *p*

Fag. *p*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *sf*

Vl. I *mf*

Vl. II

Vla. *p*

Vlc. e Cb. *p*

111

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

pp

I.

pp

sf

p scherzando

114

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p

p

p

p

p

Detailed description: This page of a musical score, numbered 114, contains staves for Flute, Oboe, Bassoon, Cor Anglais (Mi^b), Trumpet (Si^b), Timpani (Si^b - Fa), Clarinet Principal (Si^b), Violin I, Violin II, Viola, and Violoncello/Double Bass. The woodwinds and strings are mostly silent, with some rests and a few notes in the bassoon and cor parts. The Clarinet Principal plays a rhythmic eighth-note pattern with accents and a dynamic marking of *p*. Violin I has a melodic line with accents and a dynamic marking of *p*. Violin II, Viola, and Cello/Double Bass play sustained chords with a dynamic marking of *p*.

117

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

cresc.

cresc.

f

cresc.

f

mf

sf

sf

sf

sf

Detailed description: This page of a musical score covers measures 117, 118, and 119. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani) is mostly silent, indicated by rests. The Clarinet in B-flat (principal) plays a melodic line with dynamics *cresc.*, *cresc.*, and *f*. The Violin I part has dynamics *cresc.*, *f*, and *mf*. The Violin II, Viola, and Violoncello/Double Bass parts all play a rhythmic accompaniment with dynamics *sf* and *sf*.

120

Fl. *p*

Ob. I. *p*

Fag. I. *p*

Cor. (Mi^b) *p*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *tr*

VI. I *dolce*

VI. II *p*

Vla. *p*

Vlc. e Cb. *p*

Detailed description: This page of a musical score, numbered 120, features ten staves. The top three staves are for Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.), each with a first fingering (I.) and a dynamic marking of *p*. The fourth staff is for Cor Anglais (Mi^b) with a dynamic marking of *p*. The fifth staff is for Trumpet (Tr.) in Si^b. The sixth staff is for Timpani (Timp.) in Si^b-Fa. The seventh staff is for Clarinet principal (Clar. princ.) in Si^b, featuring trills (*tr*). The bottom three staves are for Violin I (VI. I) with a *dolce* marking, Violin II (VI. II) with a *p* marking, and Viola (Vla.) with a *p* marking. The final staff is for Violoncello and Double Bass (Vlc. e Cb.) with a *p* marking. The score is in a key signature of two flats and a 4/4 time signature.

124

Fl. *sf* *p*

Ob. *p*

Fag. *p* a 2

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *sf* *f*

Vl. I *sf* *p*

Vl. II *sf* *p*

Vla. *sf* *p*

Vlc. e Cb. *sf* *p*

127

Fl. *f* *ff*

Ob. *f* *ff*

Fag. *f* *ff* a 2

Cor. (Mi^b) *ff* a 2

Tr. (Si^b) *ff* a 2

Timp. (Si^b-Fa) *ff*

Clar. princ. (Si^b) *ff* Tutti

VI. I *cresc.* *f* *ff*

VI. II *cresc.* *f* *ff*

Vla. *cresc.* *f* *ff*

Vlc. e Cb. *f* *ff*

Detailed description: This page of a musical score covers measures 127 to 130. The key signature has two flats (B-flat and E-flat). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a quarter rest in measure 127, followed by a half rest in 128, and then enters in measure 129 with a forte (*f*) dynamic, playing a half note chord. In measure 130, it plays a sixteenth-note scale starting on G4, with a fortissimo (*ff*) dynamic. The Oboe (Ob.) part has a quarter rest in 127, a half rest in 128, and enters in 129 with a forte (*f*) dynamic, playing a half note chord. In 130, it plays a half note chord with a fortissimo (*ff*) dynamic. The Bassoon (Fag.) part has a half note chord in 127, a half rest in 128, and enters in 129 with a forte (*f*) dynamic, playing a half note chord. In 130, it plays a half note chord with a fortissimo (*ff*) dynamic, marked 'a 2'. The Cor Anglais (Cor.) part has a half rest in 127, a half rest in 128, and enters in 130 with a fortissimo (*ff*) dynamic, playing a half note chord, marked 'a 2'. The Trumpet (Tr.) part has a half rest in 127, a half rest in 128, and enters in 130 with a fortissimo (*ff*) dynamic, playing a half note chord, marked 'a 2'. The Timpani (Timp.) part has a half rest in 127, a half rest in 128, and enters in 130 with a fortissimo (*ff*) dynamic, playing a rhythmic pattern of eighth notes. The Clarinet in B-flat (Clar. princ.) part features trills in measures 127 and 128, followed by a trill in 129, and then a sixteenth-note scale in 130 with a fortissimo (*ff*) dynamic. The word 'Tutti' appears in measure 130. The Violin I (VI. I) part has a sixteenth-note scale in 127, a sixteenth-note scale in 128, and then a sixteenth-note scale in 129 with a forte (*f*) dynamic. In 130, it plays a sixteenth-note scale with a fortissimo (*ff*) dynamic. The Violin II (VI. II) part has a sixteenth-note scale in 127, a sixteenth-note scale in 128, and then a sixteenth-note scale in 129 with a forte (*f*) dynamic. In 130, it plays a sixteenth-note scale with a fortissimo (*ff*) dynamic. The Viola (Vla.) part has a sixteenth-note scale in 127, a sixteenth-note scale in 128, and then a sixteenth-note scale in 129 with a forte (*f*) dynamic. In 130, it plays a sixteenth-note scale with a fortissimo (*ff*) dynamic. The Violoncello and Double Bass (Vlc. e Cb.) part has a quarter rest in 127, a half rest in 128, and enters in 129 with a forte (*f*) dynamic, playing a half note chord. In 130, it plays a half note chord with a fortissimo (*ff*) dynamic.

131

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

134

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

dim.

p

[*p*]

The musical score for measures 134-136 is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), and Clarinet in B-flat (Clar. princ. (Si^b)). The brass section includes Trombones (VI. I, VI. II) and Violoncello/Double Bass (Vlc. e Cb.). The percussion section includes Timpani (Timp. (Si^b-Fa)). The string section includes Violins (VI. I, VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The woodwinds and strings play a melodic line that begins in measure 134 and continues through measure 136. The brass section provides harmonic support with chords and rhythmic patterns. The woodwinds and strings play a melodic line that begins in measure 134 and continues through measure 136. The brass section provides harmonic support with chords and rhythmic patterns. The woodwinds and strings play a melodic line that begins in measure 134 and continues through measure 136. The brass section provides harmonic support with chords and rhythmic patterns.

137

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

cresc. — — — — — *poco* — — — — — *a* — — —

p cresc. — — — — —

cresc. — — — — — *poco* — — — — — *a* — — —

cresc. — — — — — *poco* — — — — — *a* — — —

cresc. — — — — — *poco* — — — — — *a* — — —

140

Fl.
cresc.
f

Ob.
cresc.
f

Fag.
poco
f

*Cor.
(Mi^b)*
cresc.
a 2

*Tr.
(Si^b)*
f

*Timp.
(Si^b - Fa)*
tr
f

*Clar.
princ.
(Si^b)*
f

VI. I
poco
f

VI. II
poco
f

Vla.
poco
f

*Vlc.
e Cb.*
poco
f

147

Fl. *p*

Ob. *p* I.

Fag. *pp* I. *p*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b)

VI. I *dim.* *p*

VI. II *p*

Vla. *p*

Vlc. e Cb.

152

Fl. *cresc.* *f* *tr*

Ob. *cresc.* *f* *tr*

Fag. *cresc.* *f* a2

Cor. (Mi^b) *f*

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b)

VI. I *cresc.* *f* *tr*

VI. II *cresc.* *f*

Vla. *div.* *cresc.* *f*

Vlc. *cresc.* *f* *Vlc. e Cb.*

156

Fl. *p dim.*

Ob. *p dim.*

Fag. *dim. p [dim.]*

Cor. (Mi^b) *p dim.*

Tr. (Si^b)

Timp. (Si^b-Fa) *tr dim. p [dim.]*

Clar. princ. (Si^b) *Solo p dolce tr 3 3*

VL. I *dim. p*

VL. II *dim. p*

Vla. *dim. p*

Vlc. e Cb. *dim. p*

160

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

p
p
p
p

tr
tr

2
3
3
3
3

p

p

p

p

Detailed description: This page of a musical score covers measures 160 to 163. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), Timpani (Timp. (Si^b-Fa)), Clarinet Principal (Clar. princ. (Si^b)), Violins I (Vl. I), Violins II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Measures 160 and 161 are mostly rests for the woodwinds and strings. The Clarinet Principal part begins in measure 160 with a melodic line, including a triplet in measure 161 and a trill in measure 162. The strings (Vl. I, Vl. II, Vla., Vlc. e Cb.) play a sustained accompaniment, with dynamics marked *p* (piano) starting in measure 162. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

164

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

Score for measures 164-167:

- Flute: Rests in all measures.
- Oboe: Measures 165-166 have a phrase starting with a *p* dynamic, including a trill (*tr*) in measure 166. Measure 167 has a rest.
- Bassoon: Measures 165-166 have a phrase starting with a *p* dynamic, including a trill (*tr*) in measure 166. Measure 167 has a rest.
- Cor Anglais: Measures 165-166 have a phrase starting with a *p* dynamic, including a trill (*tr*) in measure 166. Measure 167 has a rest.
- Trumpet: Rests in all measures.
- Timpani: Rests in all measures.
- Clarinet: Measures 165-166 have triplets with trills (*tr*) and accents (*>*). Measure 167 has a sixteenth-note run with a *p* dynamic and a trill (*tr*).
- Violin I: Measure 165 has a rest. Measure 166 has a phrase with a trill (*tr*) and a *p* dynamic. Measure 167 has a rest.
- Violin II: Measures 165-166 have a phrase with a *p* dynamic. Measure 167 has a rest.
- Viola: Measures 165-166 have a phrase with a *p* dynamic. Measure 167 has a rest.
- Violoncello/Double Bass: Measures 165-166 have a phrase with a *p* dynamic. Measure 167 has a rest.

168

Fl.
Ob.
Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

tr

p

leggiermento

Detailed description: This page of a musical score covers measures 168, 169, and 170. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, and Trombone) is mostly silent, indicated by rests. The Clarinet in B-flat has a prominent solo in measure 168, featuring a trill (tr) and a series of sixteenth-note runs. The string section (Violins I and II, Viola, and Violoncello/Double Bass) provides harmonic support with sustained notes and some rhythmic patterns. The Clarinet part includes dynamic markings for piano (*p*) and the instruction *leggiermento* (lighter). The woodwind parts are marked with rests throughout the measures.

171

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Fag. *[p] cresc.*

Cor. (Mi^b)

Tr. (Si^b) a 2 *f*

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *tr* *f*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

Detailed description: This page of a musical score contains measures 171, 172, and 173. The instruments and their parts are as follows: Flute (Fl.) starts in measure 171 with a half note G4, marked *p*, and continues with a crescendo through measure 173. Oboe (Ob.) starts in measure 171 with a half note G4, marked *p*, and continues with a crescendo through measure 173. Bassoon (Fag.) starts in measure 172 with a half note G3, marked *[p] cresc.*, and continues with a crescendo through measure 173. Trumpet (Tr.) and Trombone (Cb.) are silent until measure 173, where they play a half note G4, marked *f*, with a second octave (a 2) indicated. Clarinet (Clar. princ.) has a trill (tr) in measure 171, followed by a sixteenth-note pattern in measure 172, and a sixteenth-note pattern in measure 173, marked *f*. Violin I (VI. I) and Violin II (VI. II) play a sixteenth-note pattern in measure 171, marked *cresc.*, and continue with a sixteenth-note pattern in measure 172, marked *f*. Viola (Vla.) plays a sixteenth-note pattern in measure 171, marked *cresc.*, and continues with a sixteenth-note pattern in measure 172. Cello and Double Bass (Vlc. e Cb.) play a sixteenth-note pattern in measure 171, marked *cresc.*, and continue with a sixteenth-note pattern in measure 172.

174 *rall.*

Fl. *f*

Ob. *f*

Fag. *a 2* *f*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *p* *rallentando un poco*

Vl. I *dim.* *pp*

Vl. II *dim.* *pp*

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

Vlc. e Cb. *f* *dim.* *pp*

178 a tempo

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

pp

pp

pp

pp

pizz.

a tempo

6

6

Detailed description: This page of a musical score covers measures 178 to 181. The tempo is marked 'a tempo'. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Si^b), Timpani (Timp., Si^b-Fa), Clarinet Principal (Clar. princ., Si^b), Violins I and II (VI. I, VI. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). The woodwinds (Ob., Fag., Cor) play a *pp* (pianissimo) accompaniment of chords in measures 178 and 181. The Clarinet Principal has a melodic line with sixteenth-note patterns and slurs, marked 'a tempo'. The Violins I and II play a rhythmic accompaniment of eighth notes. The Viola plays a long note with a slur. The Cello/Double Bass part includes a *pizz.* (pizzicato) instruction in measure 179. The page number '51' is in the top right corner.

182

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

dolce

[simile]

[simile]

[simile]

Detailed description: This page of a musical score covers measures 182 to 186. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, with rests. The Bassoon (Fag.) plays a long, sustained note that changes pitch from G2 to F2 over the measures. The Cor Anglais (Cor.) and Trumpet (Tr.) parts are also silent. The Timpani (Timp.) part has a single note in the first measure. The Clarinet Principal (Clar. princ.) plays a melodic line with grace notes and slurs, marked *dolce*. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic pattern of eighth notes, marked [simile]. The Viola (Vla.) part plays a similar rhythmic pattern, also marked [simile]. The Violoncello and Double Bass (Vlc. e Cb.) part plays a bass line with eighth notes.

187

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

sf

p

p

I.

tr

tr

tr

sf

sf

sf

sf

p

p

[p]

sf

p

191

Fl. *f* 3

Ob. *cresc.* *f*

Fag. *cresc.* *f* a2 3

Cor. (Mi^b)

Tr. (Si^b) *f* 3

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *f*

VI. I *cresc.* *f* 3

VI. II *cresc.* *f* 3

Vla. *f* 3

Vlc. e Cb. *cresc.* *f* arco

194

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

dim.

p

I.

tr.

div.

198

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

Detailed description: This page of a musical score covers measures 198, 199, and 200. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Tr., Si^b), and Trombone (Timp., Si^b - Fa). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Clarinet in B-flat (Clar. princ. Si^b) has a prominent role in measure 198, playing a complex triplet-based melody with various articulations like accents and slurs. The woodwinds and brass are mostly silent, indicated by rests. The strings provide a harmonic foundation with sustained notes and some melodic movement, particularly in the Viola and Cello/Double Bass parts.

201

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p

p

Vlc.

Vlc. e Cb.

206

Fl.
Ob.
Fag.
Cor. (Mi^b)
Tr. (Si^b)
Timp. (Si^b - Fa)
Clar. princ. (Si^b)
VI. I
VI. II
Vla.
Vlc. e Cb.

I.
cresc.
mf
p
mf
p
cresc.
mf
p
cresc.
f
p
cresc.
f
p
cresc.
f
p
cresc.
mf
p

f con anima

f
p
f
p
f
p
mf
p

211

Fl.

Ob.

Fag.

mf *p*

Cor.
(Mi^b)

Tr.
(Si^b)

mf *p*

Timp.
(Si^b-Fa)

mf *p*

Clar.
princ.
(Si^b)

f *p* *f*

Vl. I

f *p* *sf*

Vl. II

f *p* *sf*

Vla.

f *p* *sf*

Vlc.
e Cb.

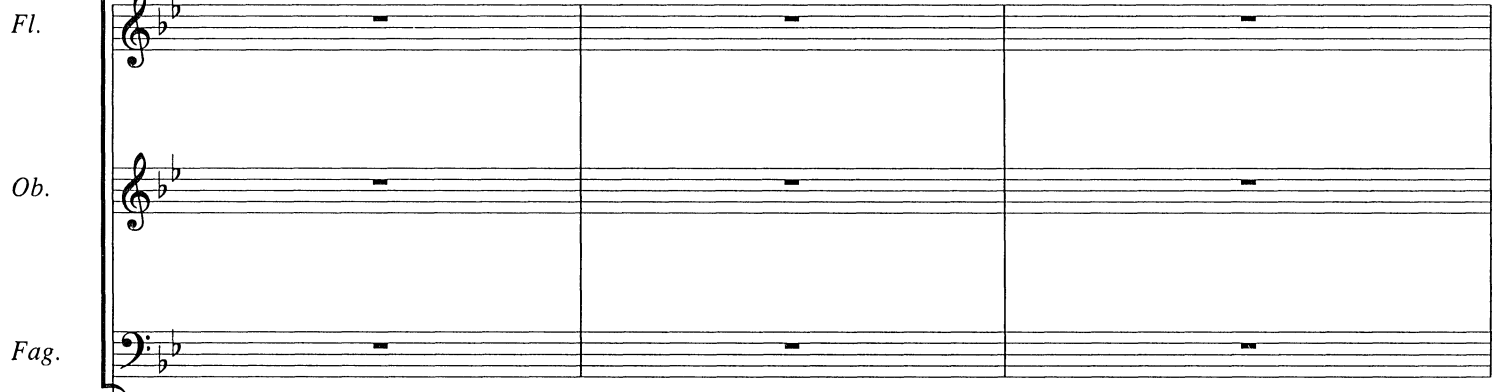
mf *p* *sf*

215

Fl.

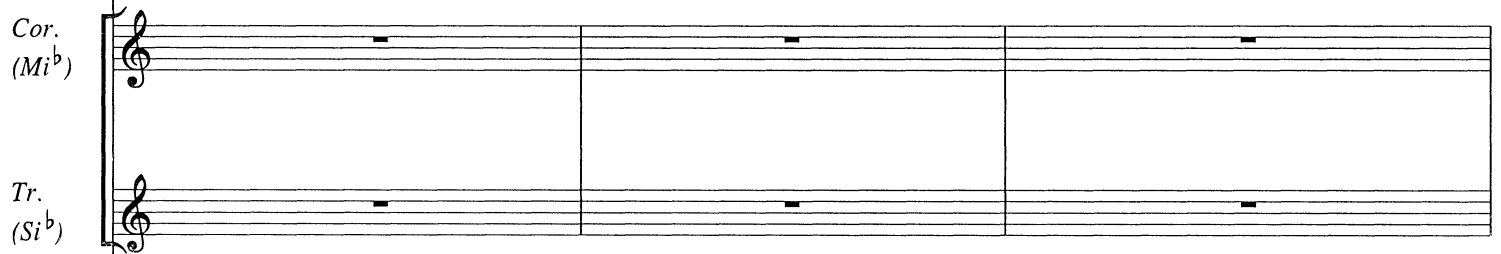
Ob.

Fag.

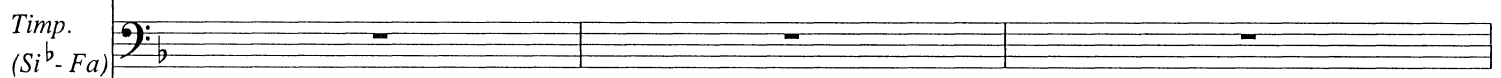


Cor.
(Mi^b)

Tr.
(Si^b)



Timp.
(Si^b-Fa)



Clar.
princ.
(Si^b)

p

cresc.



Vl. I

p



Vl. II

p



Vla.

p



Vlc.
e Cb.

p



218

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

p

p

p

p

p

p

cresc.

cresc.

cresc.

cresc.

f

tr

p

p

p

p

221

Fl. *cresc.*

Ob. *p cresc.*

Fag. *cresc.*

Cor. (Mi^b) *cresc.*

Tr. (Si^b) *cresc.*

Timp. (Si^b-Fa) *tr p cresc.*

Clar. princ. (Si^b)

VI. I *cresc.*

VI. II *cresc.*

Vla. *cresc.*

Vlc. e Cb. *cresc.*

224

Fl. *f* *p*

Ob. *f*

Fag. *f* a 2

Cor. (Mi^b) *f* *ff*

Tr. (Si^b) *f* *ff*

Timp. (Si^b - Fa) *tr* *f*

Clar. princ. (Si^b)

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f*

235

Fl. *[f]*

Ob. *f* *ff*

Fag. *f* II. *tr* *ff*

Cor. (Mi^b) *f*

Tr. (Si^b) *a 2* *f*

Timp. (Si^b - Fa)

Clar. princ. (Si^b)

VI. I *f* *ff*

VI. II *f* *ff*

Vla. *f* *ff*

Vlc. e Cb. *f* *tr* *ff*

Detailed description: This page of a musical score, numbered 66, contains staves for various instruments. The Flute (Fl.) part begins at measure 235 with a dynamic of *[f]*. The Oboe (Ob.) part starts with a dynamic of *f* and reaches *ff* later. The Bassoon (Fag.) part features a first ending (I.) with a trill (*tr*) and a second ending (II.) with a trill (*tr*), with dynamics ranging from *f* to *ff*. The Trumpet (Tr.) and Trombone (Cor.) parts play a melodic line starting at *f*. The Violin (VI. I and VI. II) and Viola (Vla.) parts play rhythmic patterns, with the Viola also featuring a trill (*tr*). The Violoncello and Double Bass (Vlc. e Cb.) part includes a trill (*tr*) and reaches a dynamic of *ff*. The Timpani (Timp.) and Clarinet in B-flat (Clar. princ.) parts are currently silent.

239

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

a 2

ff

ff

f

Detailed description of the musical score: This page contains measures 239, 240, and 241 of a symphony. The score is written for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Si^b)). The percussion section includes Timpani (Timp. (Si^b-Fa)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 239 begins with a dynamic of *f*. In measure 240, the Cor Anglais and Trumpet parts enter with a dynamic of *ff* and a first ending bracket labeled 'a 2'. The woodwinds and strings continue with various rhythmic patterns and dynamics.

253

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

The musical score for measures 253-257 is written for a full orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The Flute, Oboe, and Trumpet parts are mostly silent, indicated by rests. The Bassoon part has a melodic line starting in measure 254, marked with a first ending bracket and a fermata. The Clarinet Principal part has a complex melodic line with many slurs and accents. The Violin I and II parts have rhythmic patterns with slurs. The Viola and Violoncello parts have a steady accompaniment with slurs.

258

Fl.

Ob.

Fag.

pp

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

pp

VI. I

pp

VI. II

pp

Vla.

div.

pp

Vlc. e Cb.

pp [arco]

Detailed description: This page of a musical score covers measures 258 to 262. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute (Fl.), Oboe (Ob.), and Trumpet (Tr.) parts are mostly silent, indicated by rests. The Bassoon (Fag.) part begins in measure 258 with a melodic line starting on G2, moving up to B-flat2, then down to G2, and ending with a rest in measure 262. The Clarinet in B-flat (Clar. princ. Si^b) part starts in measure 258 with a melodic line starting on F3, moving up to G3, then down to F3, and ending with a rest in measure 262. The Violin I (VI. I) part starts in measure 258 with a melodic line starting on G3, moving up to A3, then down to G3, and ending with a rest in measure 262. The Violin II (VI. II) part starts in measure 258 with a melodic line starting on G3, moving up to A3, then down to G3, and ending with a rest in measure 262. The Viola (Vla.) part starts in measure 258 with a melodic line starting on G3, moving up to A3, then down to G3, and ending with a rest in measure 262. The Violoncello and Double Bass (Vlc. e Cb.) part starts in measure 258 with a melodic line starting on G2, moving up to A2, then down to G2, and ending with a rest in measure 262. The dynamic marking *pp* (pianissimo) is used throughout the score. The Viola part has a *div.* (divisi) marking in measure 259. The Vlc. e Cb. part has a *[arco]* marking in measure 260.

263

Fl. *p*

Ob.

Fag. *p*

Cor. (Mi^b) *p*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b)

VI. I

VI. II

Vla.

Vlc. e Cb.

268

Fl. *cresc.* *f*

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

Fag. I. *cresc.* *f*

Cor. (Mi^b) *cresc.* *f*

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b) *cresc.*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Vlc. e Cb. *cresc.* *f*

Detailed description: This page of a musical score covers measures 268, 269, and 270. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a system with ten staves. The Flute (Fl.) part begins at measure 268 with a melodic line marked 'cresc.' and 'f'. The Oboe (Ob.) and Bassoon (Fag.) parts also start at measure 268 with similar melodic lines, marked 'p cresc.' and 'f'. The Cor Anglais (Cor. (Mi^b)) part has a sustained note marked 'cresc.' and 'f'. The Trumpet (Tr. (Si^b)) part has a rest in measure 268 and enters in measure 269 with a triplet marked 'f'. The Timpani (Timp. (Si^b-Fa)) part has a rest in measure 268 and enters in measure 269 with a rhythmic pattern marked 'f'. The Clarinet (Clar. princ. (Si^b)) part has a melodic line marked 'cresc.' in measure 268. The Violin I (VI. I) and Violin II (VI. II) parts have melodic lines marked 'cresc.' and 'f'. The Viola (Vla.) part has a melodic line marked 'cresc.' and 'f'. The Cello and Double Bass (Vlc. e Cb.) part has a melodic line marked 'cresc.' and 'f'. The score is divided into three measures by vertical bar lines.

271

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

f *dim.* *dolce*

VI. I

VI. II

Vla.

Vlc.
e Cb.

Detailed description: This page of a musical score, numbered 75, contains measures 271 through 273. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), Timpani (Timp. (Si^b - Fa)), Clarinet (Clar. princ. (Si^b)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Measure 271 begins with a first ending bracket over the first five notes of the Flute part. The Clarinet part has a dynamic marking of *f* at the start of measure 272, which then transitions to *dim.* and *dolce* in measure 273. The Trumpet part has a triplet of eighth notes in measure 271. The Viola and Violoncello/Double Bass parts play a steady eighth-note accompaniment throughout the measures.

274

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

p

p

p

Detailed description: This page of a musical score covers measures 274 to 278. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpani) is mostly silent, indicated by rests. The Clarinet in B-flat (principal) plays a melodic line with eighth-note patterns and a triplet. The string section (Violins I and II, Viola, and Violoncello) provides harmonic support with sustained notes and moving lines, all starting at a piano (*p*) dynamic. The score is in a key with two flats and a common time signature.

279

Fl. *mf*

Ob. *p*

Fag. *p*

Cor. (Mi^b) *p*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *mf*

VI. I *mf*

VI. II

Vla.

Vlc. e Cb. *p* pizz.

283

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

pp

tr

>

The musical score consists of ten staves. The Flute part (Fl.) begins at measure 283 with a rapid sixteenth-note passage, indicated by a dashed line. The Oboe (Ob.) and Bassoon (Fag.) parts play sustained notes with slurs. The Cor Anglais (Cor.) part has a long note with a slur and a *pp* dynamic marking. The Trumpet (Tr.) part is silent. The Timpani (Timp.) part is silent. The Clarinet (Clar. princ.) part features trills (tr) and accents (>). The Violin I (VI. I) part has a melodic line with slurs and accents. The Violin II (VI. II) part plays a rhythmic accompaniment. The Viola (Vla.) part plays a rhythmic accompaniment. The Cello and Double Bass (Vlc. e Cb.) part plays a rhythmic accompaniment.

286

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.**: Flute, rests in all three measures.
- Ob.**: Oboe, rests in measures 1 and 2; plays a half note G4 in measure 3 with a first fingering (I.) and an accent (>).
- Fag.**: Bassoon, rests in measures 1 and 2; plays a half note G3 in measure 3 with a first fingering (I.), an accent (>), and a piano (*p*) dynamic.
- Cor. (Mi^b)**: Horn in B-flat, plays a sustained whole note G4 in all three measures.
- Tr. (Si^b)**: Trumpet in B-flat, rests in all three measures.
- Timp. (Si^b-Fa)**: Timpani, rests in all three measures.
- Clar. princ. (Si^b)**: Clarinet in B-flat, plays a melodic line with eighth and sixteenth notes, including accents and slurs.
- VI. I**: Violin I, plays a melodic line with a slur across the first two measures.
- VI. II**: Violin II, plays a rhythmic accompaniment of eighth notes.
- Vla.**: Viola, plays a melodic line with a slur across the first two measures.
- Vlc. e Cb.**: Violoncello and Double Bass, play a rhythmic accompaniment of eighth notes.

289

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

cresc.

p

Vl. I

tr.

p

Vl. II

p

Vla.

p

Vlc.
e Cb.

arco

p

292

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

cresc.

f

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

295

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Fag. *p* *cresc.*

Cor. (Mi^b) *p* *cresc.*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *cresc.*

VI. I *f* *f*

VI. II *f* *f*

Vla. *f* *f*

Vlc. e Cb. *f* *f*

Detailed description: This page of a musical score covers measures 295 to 300. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais) plays sustained notes with a dynamic of *p* (piano) and a *cresc.* (crescendo) marking. The strings (Violins I & II, Viola, Violoncello & Contrabass) play a rhythmic accompaniment of eighth notes with a dynamic of *f* (forte). The Clarinet in B-flat has a solo part starting in measure 295, marked with a sixteenth-note triplet and a *cresc.* marking. The Trombone and Timpani parts are silent throughout the measures.

298

Fl. *f* *f* *f*

Ob. *f* *f* *f*

Fag. *f* *f* *f*

Cor. (Mi^b) *f* *f* *f*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *sf* *sf* *sf*

Vl. I *f* *f* *f* [*f*]

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

Vla. *f* *f* *f*

Vlc. e Cb. *f* *f* *f*

301

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p *cresc.* *f* *tr*

mf *cresc.* *f* *tr*

p *cresc.* *f*

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

p *sf* *cresc.* *f*

p *sf* *cresc.* *f*

a 2

p cresc. *f*

305

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)
f

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)
Tutti

VI. I

VI. II

Vla.

Vlc.

Cb.

308

Fl. *ff*

Ob. *ff*

Fag. *ff*

Cor. (Mi^b) *ff* a 2

Tr. (Si^b) *ff*

Timp. (Si^b-Fa) *ff* *tr*

Clar. princ. (Si^b) *ff*

VL. I *ff*

VL. II *ff*

Vla. *ff*

Vlc. *ff*

Cb. *ff*

Andante moderato

Fagotto I, II
Corno I, II in Mi^b
Clarinetto principale in Si^b
Violino I
Violino II
Viola
Violoncello
Contrabbasso

f sf p p con espressione pp pizz. pp

Detailed description: This block contains the first system of musical notation, measures 87 through 90. It includes parts for Fagotto I, II; Corno I, II in Mi^b; Clarinetto principale in Si^b; Violino I; Violino II; Viola; Violoncello; and Contrabbasso. The woodwinds and strings play a rhythmic pattern of eighth notes with accents, while the Clarinetto principale has a melodic line with a fermata and the instruction 'p con espressione'. Dynamic markings include *f*, *sf*, *p*, *pp*, and *pizz.*

Fag.
Cor. (Mi^b)
Clar. princ. (Si^b)
VI. I
VI. II
Vla.
Vlc.
Cb.

5 tr.

Detailed description: This block contains the second system of musical notation, measures 91 through 94. It includes parts for Fag., Cor. (Mi^b), Clar. princ. (Si^b), VI. I, VI. II, Vla., Vlc., and Cb. The Clarinetto principale has a melodic line with a trill (tr.) in measure 93. The strings continue with their rhythmic pattern. A double bar line with the number 5 is placed above the Fag. staff at the beginning of the system.

88

9

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

mf

p

pizz.

13

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

pp

p

pp

sf

3

Vlc.
arco

pp

Fag.

Staff 1: Bassoon (Fag.) in bass clef, key signature of two flats. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 contains a whole note chord (F2, C3) with a dynamic marking of *[f]*. A fermata is placed over the measure.

Cor.
(Mi^b)

Staff 2: Cor Anglais (Mi^b) in treble clef, key signature of two flats. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 contains a whole note chord (F2, C3) with a dynamic marking of *f*. A fermata is placed over the measure.

Clar.
princ.
(Si^b)

Staff 3: Principal Clarinet (Si^b) in treble clef, key signature of two flats. Measure 17 contains a sixteenth-note figure. Measure 18 contains a sixteenth-note figure. Measure 19 is a whole rest. A dynamic marking of *p* is present under measure 17.

VI. I

Staff 4: Violin I (VI. I) in treble clef, key signature of two flats. Measure 17 contains a quarter note. Measure 18 contains a quarter note. Measure 19 contains a quarter note with a dynamic marking of *f*. A fermata is placed over the measure.

VI. II

Staff 5: Violin II (VI. II) in treble clef, key signature of two flats. Measure 17 contains a quarter note. Measure 18 contains a quarter note. Measure 19 contains a sixteenth-note figure with a dynamic marking of *f*.

Vla.

Staff 6: Viola (Vla.) in alto clef, key signature of two flats. Measure 17 is a whole rest. Measure 18 contains a quarter note. Measure 19 contains a quarter note with a dynamic marking of *f*.

Vlc.

Staff 7: Violoncello (Vlc.) in bass clef, key signature of two flats. Measure 17 contains a quarter note. Measure 18 contains a quarter note. Measure 19 contains a quarter note with a dynamic marking of *f*. The text "Vlc. e Cb." is written below the staff.

Fag.

Staff 1: Bassoon (Fag.) in bass clef, key signature of two flats. Measure 20 contains a quarter note. Measure 21 contains a quarter note. Measure 22 contains a quarter note with a dynamic marking of *dim.*. A fermata is placed over the measure.

Cor.
(Mi^b)

Staff 2: Cor Anglais (Mi^b) in treble clef, key signature of two flats. Measure 20 contains a whole note chord (F2, C3) with a dynamic marking of *dim.*. A fermata is placed over the measure. Measure 21 contains a whole note chord (F2, C3) with a dynamic marking of *dim.*. A fermata is placed over the measure. Measure 22 contains a whole note chord (F2, C3) with a dynamic marking of *dim.*.

Clar.
princ.
(Si^b)

Staff 3: Principal Clarinet (Si^b) in treble clef, key signature of two flats. Measure 20 is a whole rest. Measure 21 is a whole rest. Measure 22 is a whole rest.

VI. I

Staff 4: Violin I (VI. I) in treble clef, key signature of two flats. Measure 20 contains a quarter note with a dynamic marking of *dim.*. Measure 21 contains a quarter note with a dynamic marking of *dim.*. Measure 22 contains a quarter note with a dynamic marking of *dim.*.

VI. II

Staff 5: Violin II (VI. II) in treble clef, key signature of two flats. Measure 20 contains a sixteenth-note figure. Measure 21 contains a sixteenth-note figure. Measure 22 contains a sixteenth-note figure with a dynamic marking of *dim.*.

Vla.

Staff 6: Viola (Vla.) in alto clef, key signature of two flats. Measure 20 contains a quarter note with a dynamic marking of *dim.*. Measure 21 contains a quarter note with a dynamic marking of *dim.*. Measure 22 contains a quarter note with a dynamic marking of *dim.*.

Vlc.
e Cb.

Staff 7: Violoncello (Vlc. e Cb.) in bass clef, key signature of two flats. Measure 20 contains a quarter note. Measure 21 contains a quarter note. Measure 22 contains a quarter note with a dynamic marking of *dim.*.

90 23

Fag. *p* *p*

Cor. (Mi^b) *pp*

Clar. princ. (Si^b) *p* *tr* *sf* *p*

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

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

Vla. *p* *sf* *p*

Vlc. *p* *Vlc.* *tr* *[sf]* *p*

26

Fag. *pp*

Cor. (Mi^b)

Clar. princ. (Si^b) *pp*

VI. I *pp*

VI. II *pp* *simile*

Vla. *pp* *simile*

Vlc. *pp* *pizz.*

Cb. *pp*

30

Musical score for measures 30-33. The score includes parts for Fag. (Bassoon), Cor. (Mi^b) (Trumpet in B-flat), Clar. princ. (Si^b) (Clarinet in B-flat), Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), Vlc. (Violoncello), and Cb. (Contrabasso). The key signature is B-flat major. The Fag. part has a dynamic of *f*. The Cor. part has a dynamic of *f*. The Clar. princ. part has a dynamic of *f* and a trill (*tr*) in measure 33. The Vl. I and Vl. II parts have a dynamic of *f* and a *cresc.* marking. The Vla. part has a dynamic of *f* and a *cresc.* marking. The Vlc. part has a dynamic of *f* and a *cresc.* marking. The Cb. part has a dynamic of *f* and a *cresc.* marking, and is marked *arco* in measure 30.

34

Musical score for measures 34-37. The score includes parts for Fag., Cor. (Mi^b), Clar. princ. (Si^b), Vl. I, Vl. II, Vla., Vlc. e Cb. The key signature is B-flat major. The Fag. part has a dynamic of *ff*. The Cor. part has a dynamic of *ff*. The Clar. princ. part has a dynamic of *f*. The Vl. I part has a dynamic of *sf* in measures 34-35 and *ff* in measure 37. The Vl. II part has a dynamic of *ff* in measure 37. The Vla. part has a dynamic of *ff* in measure 37. The Vlc. e Cb. part has a dynamic of *ff* in measure 37.

Cadenza

92

36

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

Presto. Cadenza

f

dim.

ritardando

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

37 Tempo I

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

Tempo I

p

pp

Vl. I

Vl. II

Vla.

Vlc.

pizz.

Cb.

pp

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

Cb.

f

pp

cresc.

f

f

cresc.

f

p cresc.

f

f

f

arco

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

sf

3

p

p

p

p

94

48

a 2

Fag. *p*

Cor. (Mi^b) *p*

Clar. princ. (Si^b) *pp*

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vlc. e Cb. *pp*

50

Fag. *pp*

Cor. (Mi^b) *pp*

Clar. princ. (Si^b) *cresc.* *f*

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vlc. *f* *p*

Cb. *f* *p*

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

Cb.

cantabile

p

pizz.

pp

[*simile*]

[*simile*]

pizz.

pizz.

Fag.

Cor.
(Mi^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

Cb.

pp

pp

96

59

Fag. *pp*

Cor. (Mi^b)

Clar. princ. (Si^b) *dolce*

VI. I *dolce* *arco*

VI. II *dolce*

Vla. *dolce* *arco*

Vlc. *p*

Cb.

63

Fag. *p* *pp* *smorzando*

Cor. (Mi^b) *pp* *pp* *smorzando*

Clar. princ. (Si^b) *p* *smorzando* *pp*

VI. I *smorzando* *pp*

VI. II *smorzando* *pp*

Vla. *smorzando* *pp*

Vlc. *pp* *arco* *pizz.*

Cb. *pp* *arco* *pizz.*

Alla polacca

Flauto

Flauto: *ff*, 3

Oboe I, II: *ff*, a 2, 3

Fagotto I, II: *ff*, a 2, 3

Corno I, II
in Mi^b

Corno I, II in Mi^b : *ff*, a 2

Tromba I, II in Si^b : *ff*

Timpani
in Si^b - Fa

Timpani in Si^b - Fa: *ff*, 3

Clarinetto
principale in Si^b

Clarinetto principale in Si^b : *ff*, Tutti 3, Solo *p*

Violino I

Violino I: *ff*, 3, *p*, 3, 3, 3

Violino II

Violino II: *ff*, 3, 3, *p*, 3, 3, 3

Viola

Viola: *ff*, 3, 3, *p*

Violoncello e
Contrabbasso

Violoncello e Contrabbasso: *ff*, 3, 3, *p*, Vlc. pizz.

4

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.

7

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.

Detailed description of the musical score: The score is for page 99, measures 7 through 10. It features a woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and a string section (Violin I, Violin II, Viola, Violoncello). The Clarinet in B-flat (princ.) has a melodic line starting in measure 7 with a piano (*p*) dynamic. The woodwinds and strings have rests in measure 7. In measure 8, the strings enter with a piano (*p*) dynamic. The Clarinet continues its melodic line with various articulation marks. The woodwinds and strings continue their parts through measures 9 and 10.

11

Fl.
mf

Ob.
mf

Fag.
mf

Cor.
(Mi^b)

Tr.
(Si^b)
p

Timp.
(Si^b-Fa)

Clar. princ.
(Si^b)
p

VI. I
mf

VI. II
mf

Vla.
mf

Vlc. e Cb.
mf
pizz.

Detailed description: This page of a musical score, numbered 100, contains measures 11 through 14. The score is for a symphony orchestra. The Flute (Fl.) part begins with a melodic line marked *mf* and includes accents and slurs. The Oboe (Ob.) and Bassoon (Fag.) parts provide harmonic support with sustained chords and some movement in the fourth measure. The Trumpet (Tr.) part has a single note in the third measure marked *p*. The Clarinet in B-flat (Clar. princ. Si^b) has a short melodic phrase in the fourth measure marked *p*. The Violin I (VI. I) part mirrors the Flute's melody. The Violin II (VI. II) part plays a rhythmic accompaniment of eighth notes. The Viola (Vla.) part plays a rhythmic accompaniment of quarter notes. The Violin and Cello/Double Bass (Vlc. e Cb.) part plays a rhythmic accompaniment of quarter notes marked *mf* and *pizz.* (pizzicato).

15

Fl.

Ob.

Fag. I.
p

Cor. (Mi^b)
p a 2

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b)
tr
sf

Vl. I
p

Vl. II
p

Vla.
p

Vlc. e Cb.
p arco *p* arco

The musical score for page 102, measures 19 through 22, features the following instruments and dynamics:

- Flute (Fl.):** Measures 19-20 are rests. Measure 21 begins with a *cresc.* marking and continues to measure 22 with a *f* dynamic. The line includes slurs and accents.
- Oboe (Ob.):** Measures 19-20 are rests. Measure 21 begins with a *p* dynamic and *cresc.* marking, leading to a *f* dynamic in measure 22. Includes slurs and accents.
- Bassoon (Fag.):** Measures 19-20 are rests. Measure 21 begins with a *p* dynamic and *cresc.* marking, leading to a *f* dynamic in measure 22. Includes an *a2* marking, slurs, and accents.
- Cor Anglais (Cor. (Mi^b)):** Measures 19-20 are rests. Measure 21 begins with a *cresc.* marking, leading to a *f* dynamic in measure 22. Includes slurs.
- Trumpet (Tr. (Si^b)):** Measures 19-20 are rests. Measure 21 is a rest. Measure 22 begins with a *f* dynamic. Includes slurs.
- Timpani (Timp. (Si^b-Fa)):** Measures 19-20 are rests. Measure 21 is a rest. Measure 22 begins with a *f* dynamic. Includes slurs.
- Clarinet (Clar. princ. (Si^b)):** Measures 19-20 are rests. Measure 21 begins with a *cresc.* marking. Measure 22 begins with a *f* dynamic and includes trills (*tr*) and accents.
- Violins I (VL. I):** Measure 19 has a *cresc.* marking. Measure 22 begins with a *f* dynamic and includes triplets (*3*) and accents.
- Violins II (VL. II):** Measure 19 has a *cresc.* marking. Measure 22 begins with a *f* dynamic and includes triplets (*3*) and accents.
- Viola (Vla.):** Measure 19 has a *cresc.* marking. Measure 22 begins with a *f* dynamic and includes triplets (*3*) and accents.
- Cello/Double Bass (Vlc. e Cb.):** Measure 19 has a *cresc.* marking. Measure 22 begins with a *f* dynamic and includes accents.

23

v

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

dim.

VI. I

p

VI. II

p

Vla.

p

Vlc.
e Cb.

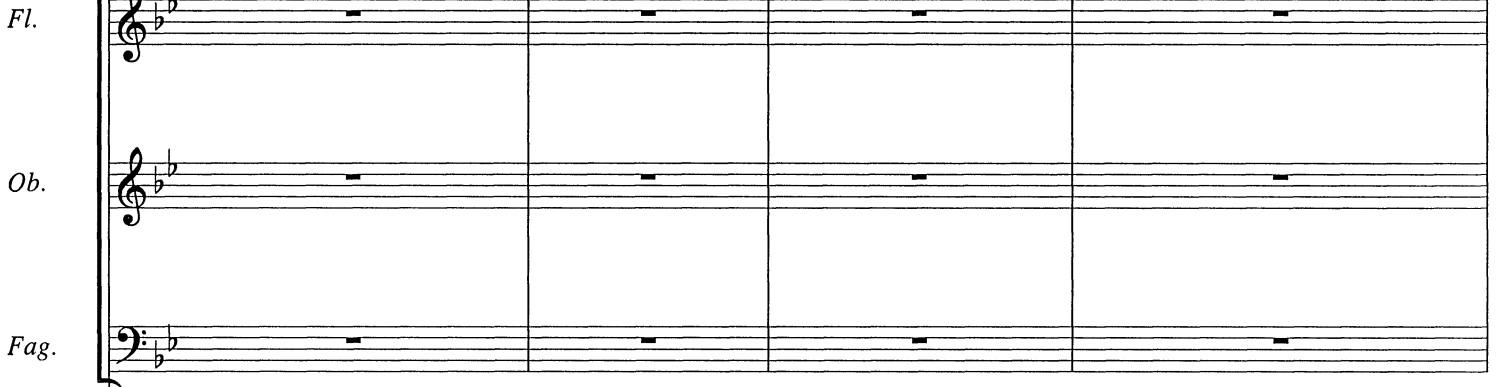
p

27

Fl.

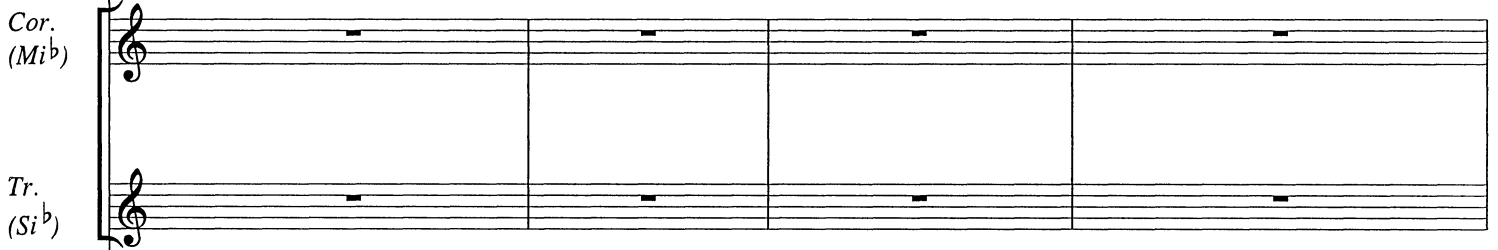
Ob.

Fag.

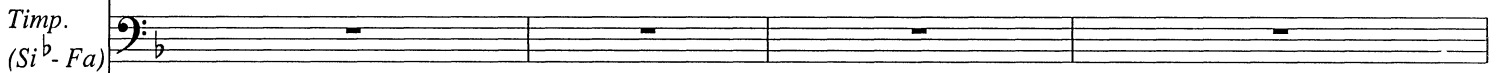


Cor.
(Mi^b)

Tr.
(Si^b)



Timp.
(Si^b-Fa)



Clar.
princ.
(Si^b)



Vl. I



Vl. II



Vla.



Vlc.
e Cb.

Vlc. pizz.



31

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
prinç.
(Si^b)

VL I

VL II

Vla.

Vlc.

p

f

p

p

p

35

Fl. *f dolce*

Ob. *f dolce* I.

Fag. *f dolce* a2 I.

Cor. (Mi^b) *f* a2

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b)

Vl. I *f*

Vl. II *f* tr

Vla. *f*

Vlc. e Cb. arco *f*

39

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

a 2

p

cresc.

p

cresc.

p

cresc.

pizz.

arco

p

cresc.

dolce

cresc.

p

cresc.

p

cresc.

44

Fl. *sf*

Ob. *sf*

Fag. *sf* a 2 I. *p*

Cor. (Mi^b) I. *pp*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *dolce*

Vl. II *sf* *p*

Vl. II *sf* *p*

Vla. *sf* *p*

Vlc. e Cb. *sf* *p*

Detailed description: This page of a musical score covers measures 44 to 48. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 44 with a forte (*sf*) dynamic and a melodic line. The Oboe (Ob.) and Bassoon (Fag.) parts also start in measure 44 with *sf* dynamics. The Bassoon part includes a second ending marked 'a 2' and a first ending marked 'I.' starting in measure 47. The Cor Anglais (Cor. (Mi^b)) has a first ending marked 'I.' starting in measure 47 with a pianissimo (*pp*) dynamic. The Trumpet (Tr. (Si^b)) part is silent throughout. The Timpani (Timp. (Si^b-Fa)) part is silent throughout. The Clarinet in B-flat (Clar. princ. (Si^b)) enters in measure 45 with a *dolce* dynamic. The Violin II (Vl. II) parts have two staves, both starting in measure 44 with *sf* dynamics and moving to *p* in measure 47. The Viola (Vla.) part starts in measure 44 with *sf* and moves to *p* in measure 47. The Violoncello and Double Bass (Vlc. e Cb.) part starts in measure 44 with *sf* and moves to *p* in measure 47. The score includes various musical notations such as slurs, accents, and dynamic markings.

49

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

[p]

p

cresc.

cresc.

cresc.

cresc.

cresc.

54

Fl. *mf*

Ob. *mf*

Fag. *mf* *p*

Cor. (Mi^b)

Tr. (Si^b) *p*³

Timp. (Si^b-Fa)

Clar. princ. (Si^b)

Vl. I *mf*

Vl. II *mf* *p*

Vla. *mf* *p*

Vlc. e Cb. *mf* *p*

58

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p*

The musical score for page 111, measures 58-61, features the following details:

- Flute (Fl.):** Measures 58-61 are mostly rests, with a long note in measure 60.
- Oboe (Ob.):** Measures 58-61 are mostly rests, with a long note in measure 60.
- Bassoon (Fag.):** Measure 58 has a sixteenth-note pattern. Measures 59-61 have long notes with dynamics *mf* and *p*.
- Cor Anglais (Cor. (Mi^b)):** Measures 58-61 are rests.
- Trumpet (Tr. (Si^b)):** Measures 58-61 are mostly rests, with a long note in measure 60.
- Timpani (Timp. (Si^b-Fa)):** Measures 58-61 are rests.
- Clarinet (Clar. princ. (Si^b)):** Measures 58-61 feature a sixteenth-note pattern.
- Violin I (VI. I):** Measures 58-61 feature a sixteenth-note pattern with dynamics *mf* and a trill in measure 60.
- Violin II (VI. II):** Measures 58-61 feature a sixteenth-note pattern with dynamics *mf* and *p*.
- Viola (Vla.):** Measures 58-61 feature a sixteenth-note pattern with dynamics *mf* and *p*.
- Violoncello/Double Bass (Vlc. e Cb.):** Measures 58-61 feature a sixteenth-note pattern with dynamics *mf* and *p*.

62

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

p

cresc.

sf

f

a 2

tr

mf

p

f

mf

cresc.

f

p

mf

cresc.

f

p

mf

cresc.

f

p

66

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
prinç.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

f risoluto

f p

f p

f p

f p

f p

70

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

The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). Measures 70-72 are shown. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) and Timpani are silent. The Clarinet Principal (Si^b) plays a complex sixteenth-note pattern with trills and accents. The strings (Violins I & II, Viola, Violoncello & Contrabass) play a rhythmic accompaniment of eighth notes.

73

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

f

a 2

cresc.

f

cresc.

f

cresc.

f

cresc.

f

tr

6

77

Fl. *f* *p* *f*

Ob. *f* *f*

Fag. *f* *p* *f*

Cor. (Mi^b) *f* *f* a 2

Tr. (Si^b) *f* *f*

Timp. (Si^b-Fa) *f* *f*

Clar. princ. (Si^b) *f* *tr* *tr*

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

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

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

Vlc. e Cb. *f* *p* *f* *p*

Detailed description of the musical score: The score is for measures 77, 78, 79, and 80. The woodwinds (Flute, Oboe, Bassoon, Cor Anglais, Trumpet) play sustained notes with dynamics *f* and *p*. The strings (Violins I & II, Viola, Violoncello & Contrabass) play a rhythmic pattern of eighth notes with dynamics *f* and *p*. The Clarinet Principal (Si^b) has a solo in measure 77, featuring sixteenth-note runs with trills (*tr*) and sixteenth-note groups (*6*). The Clarinet solo continues in measure 80. The Flute and Bassoon have a dynamic change from *f* to *p* in measure 78 and back to *f* in measure 79. The Cor Anglais has a dynamic change from *f* to *f* a 2 in measure 79. The Trumpet and Timpani parts are relatively simple, with the Timpani playing a rhythmic pattern of eighth notes.

80

Fl. *p*

Ob.

Fag. *p*

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

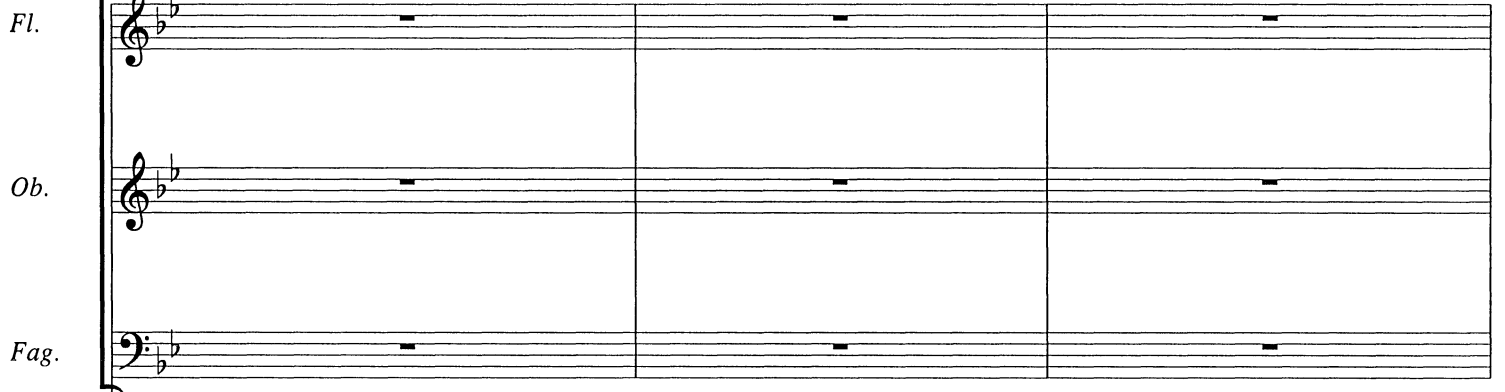
Detailed description of the musical score: The score is for page 117, starting at measure 80. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Si^b)). The Flute and Bassoon parts are marked with a piano (*p*) dynamic. The Clarinet Principal (Clar. princ. (Si^b)) part is more active, featuring sixteenth-note runs with trills (tr) and sixteenth-note groupings (6). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The strings play a rhythmic pattern of eighth notes with rests. The overall tempo and mood are indicated by the piano (*p*) dynamic and the rhythmic patterns.

83

Fl.

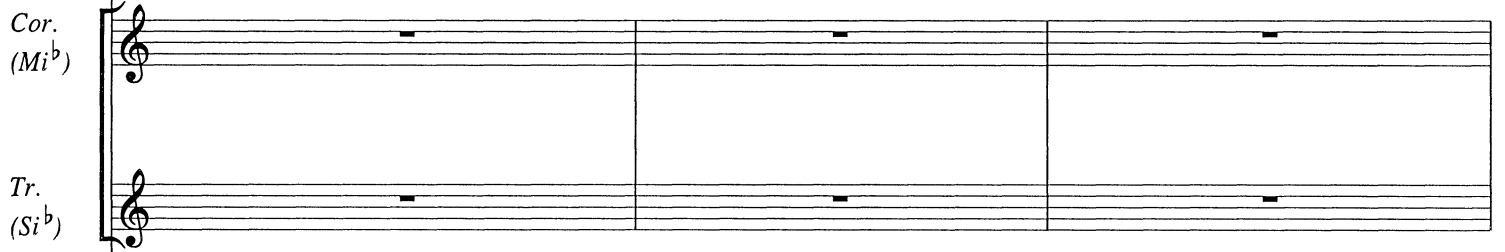
Ob.

Fag.

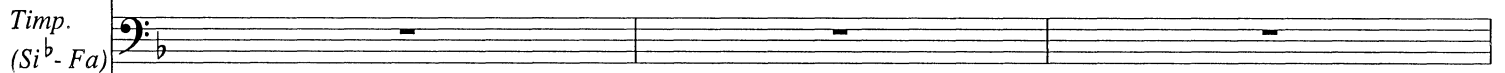


Cor.
(Mi^b)

Tr.
(Si^b)



Timp.
(Si^b-Fa)



Clar.
princ.
(Si^b)



Vl. I



Vl. II



Vla.



Vlc.
e Cb.



86

The musical score consists of ten staves for measures 86 through 89. The key signature has two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Fl. (Flute):** Measures 86-89, starting with a rest, then playing a melodic line with accents and a forte (*f*) dynamic.
- Ob. (Oboe):** Measures 86-89, playing sustained chords with a forte (*f*) dynamic.
- Fag. (Bassoon):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic. Includes a *a 2* marking.
- Cor. (Mi^b) (Cor Anglais):** Measures 86-89, playing sustained chords with a forte (*f*) dynamic. Includes a *a 2* marking.
- Tr. (Si^b) (Trumpet):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic. Includes a *a 2* marking.
- Timp. (Si^b-Fa) (Timpani):** Measures 86-89, playing a rhythmic pattern with a forte (*f*) dynamic.
- Clar. princ. (Si^b) (Clarinet):** Measures 86-89, playing a melodic line with a sixteenth-note figure in measure 86, marked with a *6* (sixteenth notes) and a forte (*f*) dynamic.
- VL. I (Violin I):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic.
- VL. II (Violin II):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic.
- Vla. (Viola):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic.
- Vlc. e Cb. (Violoncello/Double Bass):** Measures 86-89, playing a melodic line with accents and a forte (*f*) dynamic.

90

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VL I

VL II

Vla.

Vlc.
e Cb.

a 2

Detailed description: This page of a musical score contains measures 90 through 93. The key signature has two flats (B-flat and E-flat). The score is arranged in a system with ten staves. The Flute (Fl.) and Violin I (VL I) parts play a melodic line starting in measure 90 with a grace note and a dynamic marking of *mf*. The Oboe (Ob.) and Bassoon (Fag.) parts provide harmonic support with chords and moving lines. The Cor Anglais (Cor.) and Trumpet (Tr.) parts have rests in measures 90 and 91, with the Cor Anglais playing a chord in measure 92. The Timpani (Timp.) part has a rhythmic pattern of quarter notes. The Clarinet (Clar. princ.) part has rests. The Violin II (VL II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.) parts play a rhythmic accompaniment. Measure 92 features a dynamic marking of *a 2* (crescendo) and a *mf* marking. Measure 93 continues the melodic and harmonic development.

94

Fl.

Ob.

Fag.

*Cor.
(Mi^b)*

*Tr.
(Si^b)*

*Timp.
(Si^b-Fa)*

*Clar.
princ.
(Si^b)*

Vl. I

Vl. II

Vla.

*Vcl.
e Cb.*

98

Fl. *p*

Ob. *p*

Fag. *p*

Cor. (Mi^b) *f*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *cresc.* *f* *p* *sf* *p* *sf*

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

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

Vla. *f* *p* *p*

Vlc. e Cb. *f* *p* *p*

102

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

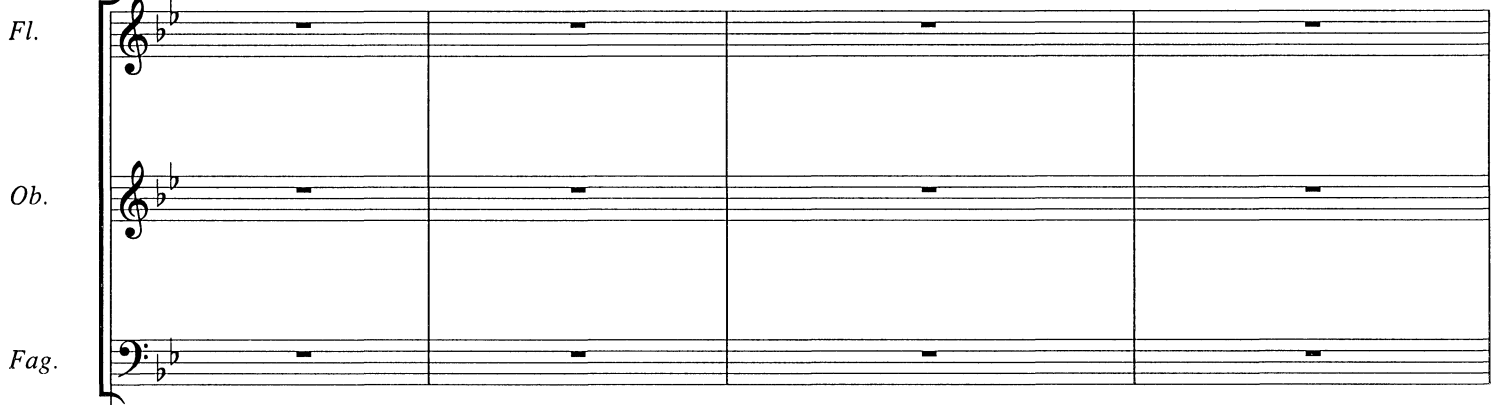
Vlc.
e Cb.

105

Fl.

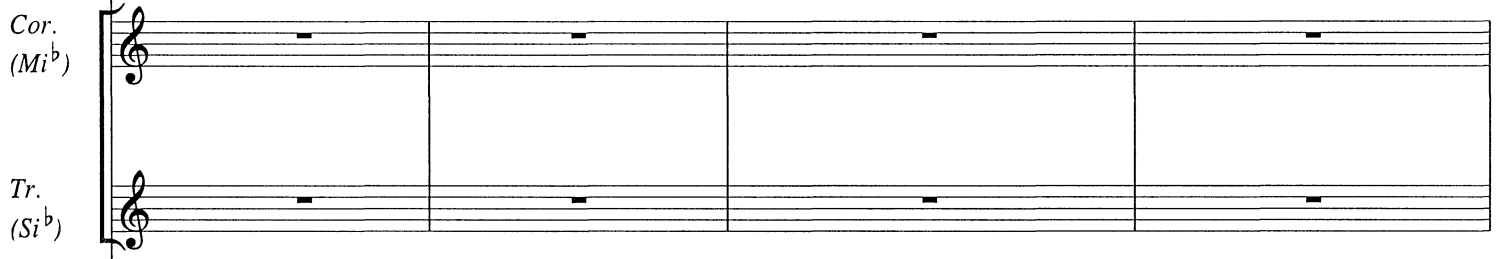
Ob.

Fag.



Cor.
(Mi^b)

Tr.
(Si^b)



Timp.
(Si^b - Fa)



Clar.
princ.
(Si^b)

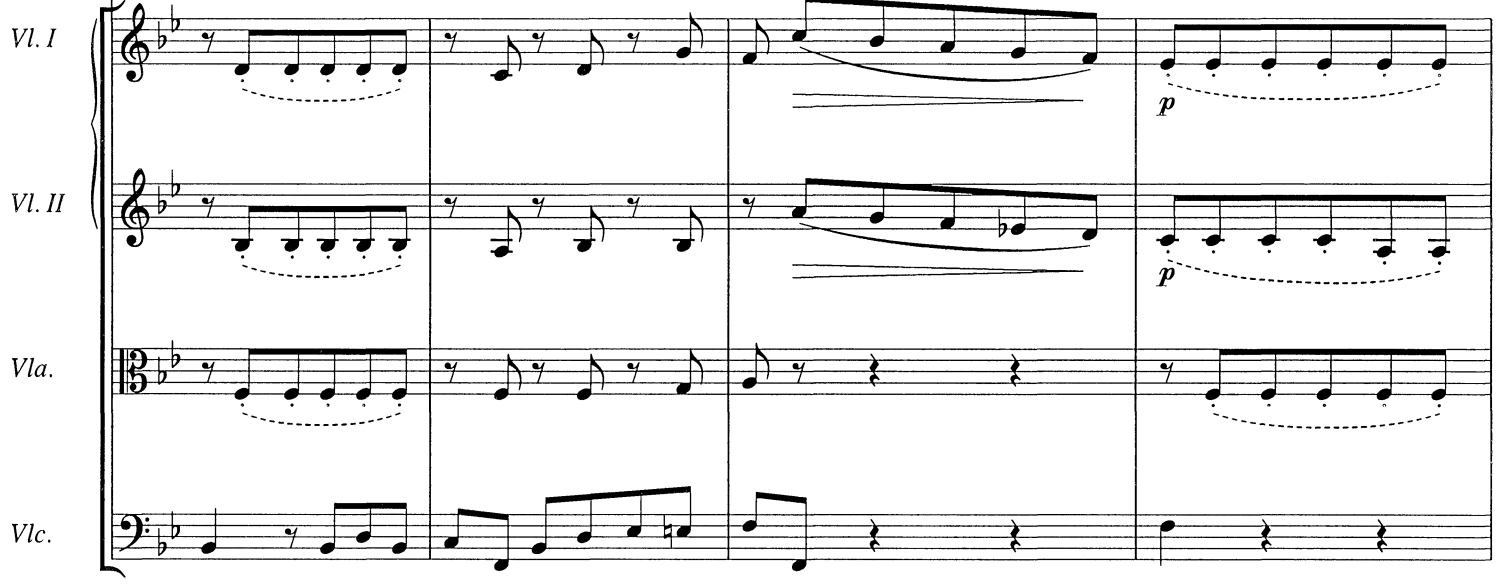


VI. I

VI. II

Vla.

Vlc.



109

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b -Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

ff

a 2

f

ff

ff

ff

ff

*Vlc. e Cb.
arco*

113

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

espressivo

VI. I

VI. II

p

Vla.

p

Vlc.
e Cb.

p

Vlc.
pizz.

118

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

p

Detailed description: This page of a musical score covers measures 118 to 121. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Oboe (Ob.), Cor Anglais (Mi^b), Trumpet (Tr., Si^b), and Timpani (Timp., Si^b - Fa) parts are mostly silent, indicated by whole rests. The Bassoon (Fag.) part begins in measure 118 with a piano (*p*) dynamic, playing a sequence of chords: a half note chord of G[#] and B, followed by a quarter rest, then a half note chord of G[#] and B, and finally a whole rest. The Clarinet (Clar. princ., Si^b) part features a melodic line with slurs and accents, starting with a half note G[#] and moving through various intervals. The Violin I (VI. I) part has a long, sweeping line that spans across measures 118 and 119. The Violin II (VI. II) part plays a rhythmic pattern of eighth and quarter notes. The Viola (Vla.) part has a long, sustained note in measure 118, followed by chords in measures 120 and 121. The Violoncello (Vlc.) part plays a rhythmic pattern of eighth and quarter notes, mirroring the Violin II part.

122

Fl.
Ob.
Fag.
Cor.
(Mi^b)
Tr.
(Si^b)
Timp.
(Si^b-Fa)
Clar.
princ.
(Si^b)
VI. I
VI. II
Vla.
Vlc.

p
p
cresc.

Detailed description: This page of a musical score covers measures 122 to 125. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Si^b)) parts are mostly silent, indicated by rests. The Clarinet in B-flat (Clar. princ. (Si^b)) plays a complex, rhythmic pattern of eighth and sixteenth notes with slurs and accents. The Violin I (VI. I) and Violin II (VI. II) parts play a melodic line with slurs and accents. The Viola (Vla.) part plays a similar melodic line in the bass clef. The Violoncello (Vlc.) part plays a rhythmic accompaniment. Dynamics include piano (*p*) for the Oboe and Bassoon in measure 125, and a crescendo (*cresc.*) starting in measure 124 and continuing through measure 125.

126

Fl. *dolce*

Ob.

Fag. *dolce* I. *p*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *dolce*

Vl. I *p*

Vl. II *p*

Vla. *p*

Vlc. e Cb. arco *p* pizz.

131

Fl. *p*

Ob.

Fag. *p* a 2

Cor. (Mi^b) *p* I.

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *sf*

VL. I

VL. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 131 to 134. The key signature is B-flat major (two flats). The score is arranged in a system with ten staves. The Flute (Fl.) part begins in measure 131 with a whole note chord (F4, C5) marked *p*. The Oboe (Ob.) and Trumpet (Tr.) parts are silent throughout. The Bassoon (Fag.) part has a whole note chord (F2, C3) in measure 131, followed by a whole note chord (F2, C3) in measure 132, and a half note chord (F2, C3) in measure 133, marked *p* and *a 2*. The Cor Anglais (Cor. (Mi^b)) part is silent until measure 134, where it plays a half note chord (F4, C5) marked *p* and *I.*. The Timpani (Timp. (Si^b-Fa)) part is silent throughout. The Clarinet Principal (Clar. princ. (Si^b)) part has a melodic line starting in measure 131, marked *sf* in measure 134. The Violin I (VL. I) part has a melodic line starting in measure 131. The Violin II (VL. II) part has a melodic line starting in measure 131. The Viola (Vla.) part has a melodic line starting in measure 131. The Violoncello and Double Bass (Vlc. e Cb.) part has a melodic line starting in measure 131.

135

Fl. *f*

Ob. *p* *f*

Fag. *cresc.* *f*

Cor. (Mi^b) *p* *cresc.*

Tr. (Si^b) *f*

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *cresc.*

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *f*

Vlc. e Cb. *cresc.* *arco* *f*

139

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

142

This musical score page contains measures 142 through 145. The instruments and their parts are as follows:

- Fl.**: Flute, rests in all measures.
- Ob.**: Oboe, rests in all measures.
- Fag.**: Bassoon, rests in all measures.
- Cor. (Mi^b)**: Cor Anglais (E-flat), rests in all measures.
- Tr. (Si^b)**: Trumpet (B-flat), rests in all measures.
- Timp. (Si^b-Fa)**: Timpani (B-flat-F), rests in all measures.
- Clar. princ. (Si^b)**: Clarinet in B-flat, plays a melodic line starting with a *dim.* marking, followed by a *p* marking, and ending with a grace note.
- VI. I**: Violin I, plays a melodic line starting with a *dim.* marking, then a *pp* marking, and ending with a grace note.
- VI. II**: Violin II, plays a melodic line starting with a *dim.* marking, then a *pp* marking, and ending with a grace note.
- Vla.**: Viola, rests in measures 142 and 143, then plays a *pp* line in measures 144 and 145.
- Vlc.**: Violoncello, plays a melodic line starting with a *dim.* marking, then a *pp* marking, and ending with a *pizz.* (pizzicato) marking.

146

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

p

p

Detailed description: This page of a musical score covers measures 146 through 149. The score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bassoon (Fag.), all in treble clef with a key signature of two flats. The next three staves are for brass: Cor Anglais (Mi^b) in treble clef, Trumpet (Tr., Si^b) in treble clef, and Timpani (Timp., Si^b-Fa) in bass clef. The bottom four staves are for strings: Clarinet in B-flat (Clar. princ., Si^b) in treble clef, Violin I (VI. I) in treble clef, Violin II (VI. II) in treble clef, Viola (Vla.) in alto clef, and Violoncello (Vlc.) in bass clef. The woodwind parts are mostly rests. The Clarinet part features a melodic line with slurs and accents, ending with a dynamic marking of *p*. The Violin I and II parts play a rhythmic pattern of eighth notes, with a dynamic marking of *p* and a dashed line indicating a slur. The Viola and Violoncello parts play a similar rhythmic pattern, with the Viola part also marked *p*.

150

Fl. *f*³

Ob. *f*

Fag. *f* a 2

Cor. (Mi^b) *f* a 2

Trbe. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b)

Vl. I *f*³

Vl. II *f*

Vla. *f*

Vlc. e Cb. *f* Vlc. e Cb. arco

154

Fl. *f dolce*

Ob. *f dolce* I.

Fag. *f dolce* a 2 I.

Cor. (Mi^b) *f* a 2 *p*

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f* *p*

Clar. princ. (Si^b)

Vl. I *f* *p*

Vl. II *f* *p* *tr*

Vla. *f* *p*

Vlc. e Cb. *f* *p*

163

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

f risoluto

p

p

p

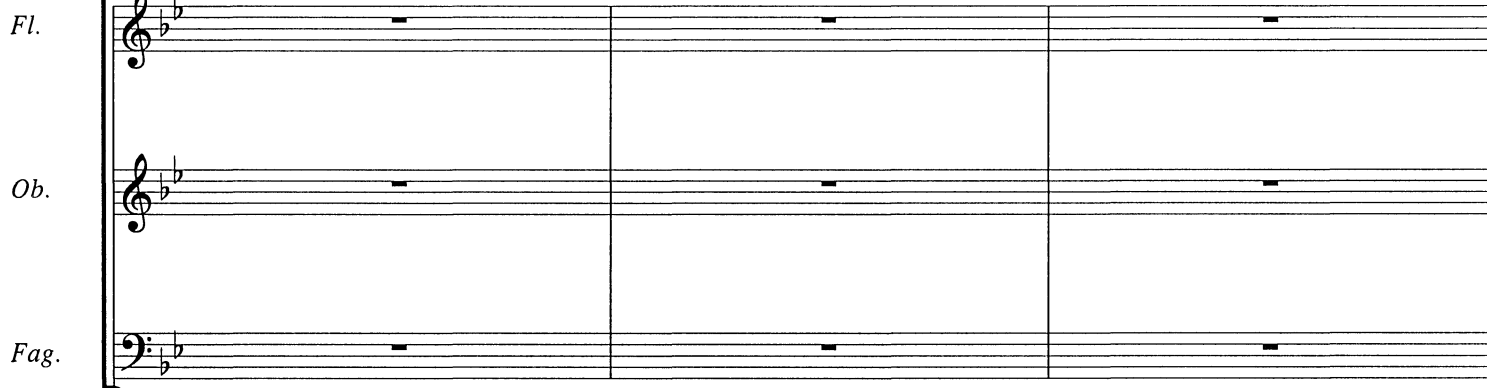
p

166

Fl.

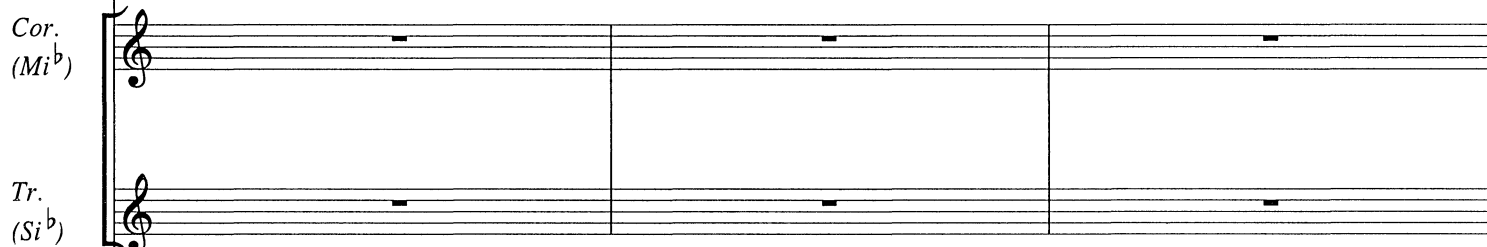
Ob.

Fag.

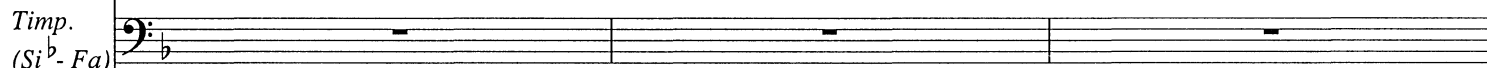


Cor.
(Mi^b)

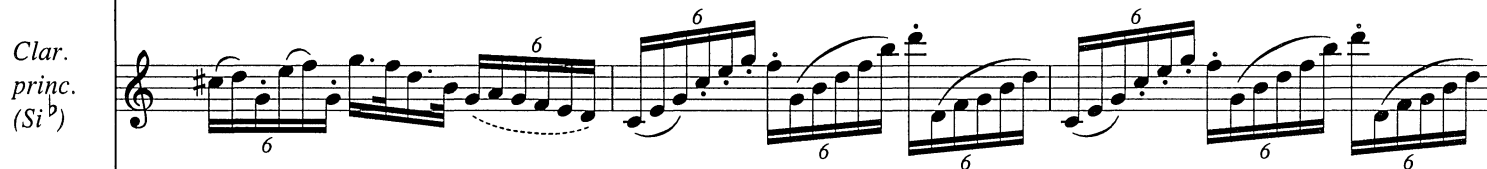
Tr.
(Si^b)



Timp.
(Si^b - Fa)



Clar.
princ.
(Si^b)



VI. I

VI. II

Vla.

Vlc.



169

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

pp

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VL I

VL II

Vla.

Vlc.

cresc.

175

Fl. *p* *f* *p*

Ob. *f* *p* I.

Fag. *f*

Cor. (Mi^b) *f*

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b) 6 *tr* 6 6

VL. I *f* *p*

VL. II *f* *p*

Vla. *f* *p*

Vlc. e Cb. *f* *p*

Detailed description: This page of a musical score covers measures 175, 176, and 177. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 175 with a *p* dynamic, playing a melodic line with a slur. In measure 176, it switches to *f*, and in measure 177, it returns to *p*. The Oboe (Ob.) part has a *f* dynamic in measure 176 and a *p* dynamic in measure 177, with a first ending bracket (I.) over the final notes. The Bassoon (Fag.) part plays a *f* dynamic in measure 176. The Trumpet (Tr.) and Trombone (Cb.) parts play a *f* dynamic in measure 176. The Timpani (Timp.) part plays a *f* dynamic in measure 176. The Clarinet in B-flat (Clar. princ.) part features a complex melodic line with sixteenth-note runs, slurs, and a trill (tr) in measure 176. The Violin I (VL. I) and Violin II (VL. II) parts play a rhythmic pattern of eighth notes, with dynamics *f* and *p* alternating in measures 176 and 177. The Viola (Vla.) and Violoncello/Double Bass (Vlc. e Cb.) parts also play a rhythmic pattern of eighth notes, with dynamics *f* and *p* alternating in measures 176 and 177.

178

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Trbe.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

6

6

6

6

6

6

6

6

6

6

6

cresc.

tr

tr

Vla.

Vlc.
e Cb.

181

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

The musical score for page 144, measures 181-183, features the following parts and dynamics:

- Flute (Fl.):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a slur over two notes.
- Oboe (Ob.):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a slur over two notes.
- Bassoon (Fag.):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a slur over two notes.
- Cor Anglais (Cor. (Mi^b)):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a chord.
- Trumpet (Tr. (Si^b)):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a long note with a slur.
- Timpani (Timp. (Si^b-Fa)):** Measures 181-182 are rests. Measure 183 begins with a *f* dynamic and a rhythmic pattern.
- Clarinet Principal (Clar. princ. (Si^b)):** Measures 181-182 feature a sixteenth-note figure with a *f* dynamic and a slur. Measure 183 is a rest.
- Violin I (VI. I):** Measures 181-182 are rests. Measure 183 begins with a *sf* dynamic and a slur over two notes.
- Violin II (VI. II):** Measures 181-182 are rests. Measure 183 begins with a *sf* dynamic and a slur over two notes.
- Viola (Vla.):** Measures 181-182 are rests. Measure 183 begins with a *sf* dynamic and a slur over two notes.
- Violoncello/Double Bass (Vlc. e Cb.):** Measures 181-182 are rests. Measure 183 begins with a *sf* dynamic and a slur over two notes.

187

Fl. *ff* *dim.*

Ob. *ff*

Fag.

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b - Fa)

Clar. princ. (Si^b)

VL. I *ff* *dim.*

VL. II *dim.*

Vla. *dim.*

Vlc. e Cb. *dim.*

190

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mi^b) *f*

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *p* *f* 6

Vl. I *p* *f*

Vl. II *p* *f*

Vla. *p* *f*

Vlc. e Cb. *p* *f*

194

Fl. *p*

Ob. *p*

Fag. *p* I.

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b - Fa)

Clar. princ. (Si^b) *p* *dim.*

VI. I *p* *dim.*

VI. II *p* *dim.*

Vla. *p* *dim.*

Vlc. e Cb. *p* *dim.*

Detailed description: This page of a musical score covers measures 194 to 197. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Tr., Si^b), Timpani (Timp., Si^b - Fa), Clarinet in B-flat (Clar. princ., Si^b), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). Measures 194-195 show the Flute, Oboe, and Bassoon playing a melodic line starting with a dynamic of *p* (piano). The Bassoon part includes a first ending bracket labeled 'I.' in measure 195. The Clarinet in B-flat plays a more active line, starting with *p* and ending with *dim.* (diminuendo). The Violin I and II parts play a rhythmic accompaniment, with Violin I starting in measure 195. The Viola and Cello/Double Bass parts provide harmonic support, with the Cello/Double Bass part starting in measure 195. Dynamics of *p* and *dim.* are indicated throughout the score.

198

Fl. *cresc.*

Ob. *cresc.* I.

Fag. *cresc.*

Cor. (Mi^b)

Tr. (Si^b)

Timp. (Si^b-Fa)

Clar. princ. (Si^b) *pp*

VI. I *pp* *cresc.*

VI. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vlc. *[pp]* pizz.

Detailed description: This page of a musical score covers measures 198 to 201. The key signature has two flats (B-flat and E-flat). The Flute (Fl.) part begins in measure 198 with a rest, then enters in measure 200 with a sixteenth-note pattern that increases in volume, marked *cresc.* The Oboe (Ob.) and Bassoon (Fag.) parts also have rests until measure 200, where they enter with a similar sixteenth-note pattern, also marked *cresc.* The Oboe part includes a first ending bracket labeled 'I.' in measure 201. The Clarinet in B-flat (Clar. princ. (Si^b)) part starts in measure 198 with a *pp* dynamic and plays a melodic line with eighth and sixteenth notes. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic accompaniment of eighth notes, starting at *pp* and increasing to *cresc.* in measure 200. The Viola (Vla.) part follows a similar pattern, also starting at *pp* and increasing to *cresc.* in measure 200. The Violoncello (Vlc.) part starts with a *[pp]* dynamic and a *pizz.* (pizzicato) instruction in measure 198, then plays a melodic line that increases in volume to *cresc.* in measure 200. The Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), and Timpani (Timp. (Si^b-Fa)) parts are silent throughout the page.

202

Fl. *f*

Ob. *f*

Fag. *f* a 2

Cor. (Mi^b) *f* a 2

Tr. (Si^b) *f*

Timp. (Si^b-Fa) *f*

Clar. princ. (Si^b) *espressivo*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vlc. e Cb. arco *f*

206

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.
e Cb.

213

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

217

Fl. *p* *cresc.*

Ob. I. *p* *cresc.*

Fag. I. *p* *cresc.*

Cor. (Mi^b)

Tr. (Si^b) *a 2* *p* *cresc.*

Timp. (Si^b-Fa) *p* *cresc.*

Clar. princ. (Si^b) *f*

VI. I

VI. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 217, 218, and 219. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute (Fl.) part starts with a whole rest in measure 217, then plays a half note G4 in measure 218, and a half note A4 in measure 219. The Oboe (Ob.) and Bassoon (Fag.) parts enter in measure 218 with a first ending (I.) marked *p*, playing a quarter-note G4, followed by eighth-note patterns. The Cor Anglais (Cor. (Mi^b)) part has a long note in measure 217 that continues through measure 218. The Trumpet (Tr. (Si^b)) part has a whole rest in measure 217, then a half note G4 in measure 218, and a half note A4 in measure 219. The Timpani (Timp. (Si^b-Fa)) part has a whole rest in measure 217, then a half note G4 in measure 218, and a half note A4 in measure 219. The Clarinet (Clar. princ. (Si^b)) part has a half note G4 in measure 217, then a half note A4 in measure 218, and a half note B4 in measure 219. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic pattern of eighth notes. The Viola (Vla.) part has a half note G4 in measure 217, then a half note A4 in measure 218, and a half note B4 in measure 219. The Cello and Double Bass (Vlc. e Cb.) part has a half note G4 in measure 217, then a half note A4 in measure 218, and a half note B4 in measure 219.

220

Fl.
f *ff*

Ob.
f *ff*

Fag.
f *ff*

Cor.
(Mi^b)
f *ff*

Tr.
(Si^b)
f *ff*

Timp.
(Si^b - Fa)
f *ff*

Clar.
princ.
(Si^b)

VI. I
f *ff* *dim.*

VI. II
f *ff* *dim.*

Vla.
f *ff*

Vlc.
e Cb.
f *ff*

224

Fl.
Ob.
Fag. I. *p*
Cor. (Mi^b)
Tr. (Si^b)
Timp. (Si^b-Fa)
Clar. princ. (Si^b) *f* 6
VI. I *p*
VI. II *p*
Vla. *p*
Vlc. e Cb. *p*

Detailed description of the musical score: The score is for measures 224-227. The key signature has two flats (B-flat and E-flat). The Flute, Oboe, Cor Anglais, Trumpet, and Timpani parts are mostly silent, indicated by rests. The Bassoon (I) part begins in measure 224 with a *p* dynamic, playing a melodic line with a slur. The Clarinet part begins in measure 225 with a *f* dynamic, playing a sixteenth-note figure with slurs and sixteenth-note groupings. The Violin I and II parts begin in measure 224 with a *p* dynamic, playing a melodic line with slurs. The Viola part begins in measure 225 with a *p* dynamic, playing a melodic line with slurs. The Cello/Double Bass part begins in measure 225 with a *p* dynamic, playing a melodic line with slurs.

228

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VL I

VL II

Vla.

Vlc.
Vlc. e Cb.

This musical score page contains measures 228, 229, and 230. The instruments are arranged vertically: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Si^b), Tympani (Timp., Si^b-Fa), Clarinet Principal (Si^b), Violin I (VL I), Violin II (VL II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.).
- Measures 228-230: Flute, Oboe, Bassoon, Cor Anglais, and Trumpet play a melody of quarter notes, starting with a forte (*f*) dynamic in measure 229. The Bassoon part includes a fermata over the first measure.
- Measure 229: Flute, Oboe, Bassoon, Cor Anglais, and Trumpet play a melody of quarter notes, starting with a forte (*f*) dynamic.
- Measure 230: Flute, Oboe, Bassoon, Cor Anglais, and Trumpet play a melody of quarter notes, starting with a piano-piano (*pp*) dynamic.
- Clarinet Principal (Si^b): Measures 228-230 feature sixteenth-note runs with slurs and accents. Dynamics include *pp* and *f*.
- Violins (VL I, VL II): Measures 228-230 feature quarter-note patterns. VL I dynamics are *f* and *pp*. VL II dynamics are *f* and *pp*.
- Viola (Vla.): Measures 228-230 feature quarter-note patterns. Dynamics are *f* and *pp*.
- Violoncello/Double Bass (Vlc. e Cb.): Measures 228-230 feature quarter-note patterns. Dynamics are *f* and *p*.

231

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b-Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.

Vlc. e Cb.

f

f

f

f

f

f

f

f

f

234

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

237 *f*

Fl. *ff*

Ob. *ff*

Fag. *ff*

Cor. (Mi^b) *ff*

Tr. (Si^b) *ff*

Timp. (Si^b-Fa) *ff*

Clar. princ. (Si^b) *ff*

VI. I *ff*

VI. II *ff*

Vla. *ff*

Vlc. e Cb. *ff*

Detailed description: This page of a musical score, numbered 160, covers measures 237 to 240. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Si^b)), Timpani (Timp. (Si^b-Fa)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Measure 237 begins with a dynamic marking of *f* and a fermata over the first few notes. From measure 238 onwards, the dynamic marking changes to *ff* for all instruments. The Flute part features a rhythmic pattern of eighth notes with accents. The Oboe and Bassoon parts play sustained chords. The Cor Anglais, Trumpet, and Timpani parts provide harmonic support with sustained notes and a rhythmic pattern respectively. The Clarinet part has a melodic line with triplet and sextuplet markings. The Violin I part has a melodic line with accents. The Violin II, Viola, and Violoncello/Double Bass parts play sustained chords with sextuplet markings. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

239

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Si^b)

Timp.
(Si^b - Fa)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc.
e Cb.

Detailed description: This page of a musical score covers measures 239, 240, and 241. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute (Fl.) part in measure 239 features a complex sixteenth-note pattern. The Oboe (Ob.) and Bassoon (Fag.) parts provide harmonic support with sustained chords and moving lines. The Clarinet Principal (Clar. princ.) has a prominent sixteenth-note figure in measure 239, which continues into measure 240. The Violin I (VI. I) and Violin II (VI. II) parts play sustained chords. The Viola (Vla.) and Violoncello/Double Bass (Vlc. e Cb.) parts provide a steady bass line. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Cor Anglais (Cor.) and Trumpet (Tr.) parts also play sustained chords. The score concludes in measure 241 with a final chordal structure.

Critical Commentary

Abbreviations

<i>AmZ</i>	<i>Allgemeine musikalische Zeitung</i>
Cb.	Contrabbasso
Clar. princ.	Clarinetto principale
Cor.	Corno
<i>DA</i>	<i>Dagligt Allehanda</i>
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), Stock- holm
<i>STM</i>	<i>Svensk tidskrift för musikforskning</i>
Str.	Strings
Timp.	Timpani
Tr.	Tromba
VI.	Violino
Vla.	Viola
Vlc.	Violoncello

SOURCE

KB (Musikalien Klar.). A set of printed parts in library binding, consisting of: *CLARINETTO PRINCIPALE in B*, *VIOLINO PRIMO*, *VIOLINO SECONDO*, *VIOLA*, *VOLONCELLO 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
<i>Allegro risoluto</i>		
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.:
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 ^b flat, m. 65; adjusted to Vlc./Cb.

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
68–70	Vlc.	one slur; divided into three slurs for reasons of playing technique
86	VI. 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	Fag. I	slur to f´ and c´´´ respectively; adjusted to Str.
94	Fl.	
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	VI. 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 VI. 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 VI. 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
<i>Andante moderato</i>		
2–3	VI. 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	VI. II	the divergent readings according to the source
22	VI. I	slur only starting from g´´; adjusted to articulation m. 21
33–34	VI. 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 VI. II
63–64	Vlc.	slur B flat–E flat removed because of the reentering Cb.
<i>Alla polacca</i>		
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 VI. 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