



BERNHARD CRUSELL

1775–1838

Klarinettkonsert i Ess-dur

Clarinet Concerto in E-flat Major

Opus 1

Källkritisk utgåva av/Critical edition by Fabian Dahlström

Levande Musikarv och Kungl. Musikaliska akademien

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MONUMENTA MUSICAE SVECICAE 15

BERNHARD CRUSELL

Konsert för klarinett och orkester
Ess-dur

Concerto for Clarinet and Orchestra, E-flat Major

Op. 1

Utgiven av / Edited by

Fabian Dahlström

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Margareta Rörby

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Innehåll / Contents

Inledning	vii	
Introduction	xiv	
Konsert för klarinett och orkester, Ess-dur Concerto for Clarinet and Orchestra, E-flat Major		3
Critical Commentary	153	

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 klarinettsolist vid offentliga konserter fram till ca 1820.

På 1790-talet studerade Crusell musikteori för Georg Joseph Vogler, som 1786–1799 periodvis var verksam i Stockholm. 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 möjligen 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 blåsarkolleger i hovkapellet. 1811 företog han en resa till Leipzig i avsikt att finna en förläggare. Han inledde nu kontakten med Bureau de Musique, som 1800 hade grundats av Ambrosius Kühnel, och som 1814 skulle övertas av Carl Friedrich Peters.

Fr.o.m 1818 ledde Crusell sommartid 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 klarinetstens 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-mekani-ken klaffar för b, d \sharp 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-blåsare”, Chr. T. Schlick och Aug. Henrich Davidsson, framträdde.⁵ Därefter gavs klarinettkonserter då och då, bl.a. verk av Johan Fredrik Grenser, Georg Joseph Vogler, Edouard Du Puy och Franz Anton Hoffmeister. Dock var det först i och med Crusells framträdanden från ca 1793, som klarinetten i större skala kom till heders i den svenska huvudstaden. Han uppträdde med flera av tidens tekniskt mest krävande verk (Yost, Tausch) redan före avresan 1798 till Tausch i Berlin.

Under det decennium som följde efter sejouren i Berlin utökades Crusells repertoar med verk av Peter von Winter,

Ludwig August Lebrun, Louis-Emanuel Jadin, Franz Krommer, W.A. Mozart och andra. Ofta saknas emellertid uppgift om tonsättare i de tidningsnotiser, där Crusells so-listframträdanden 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 inlärdare repertoaren, som omfattade även kompositioner av honom själv. Av utländska verk synes endast en konsert av Philipp Jakob Riotte (uppförd 1810) och ett potpurri av Franz Danzi (uppfört 1816) ha tillkommit. Man söker på Crusells repertoar förgäves de konsertanta verk som komponerades av Ludwig Spohr och Carl Maria von Weber. Att Crusell 1815 hos Peters beställde Webers Variationer för klarinett och piano (över ett tema ur *Silvana* op. 33, 1811) är känt,⁶ men något framförande har inte noterats. Rätt förvånande är att Crusell, då han enligt sin resedagbok den 5 juli 1822 i Dresden sammanträffade med Weber själv, antecknade att denne skrivit ”6 operor hvaraf den sista der Freischütz”, medan hans klarinettmusik totalt förbigås.⁷

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

Crusells klarinettkonserter

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

Tillkomsttiden

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

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

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

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

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

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

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

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

9. Notis 20.3.1807.

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

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

Möjligen har satserna Adagio och Rondo ur **Konsert i Ess-dur op. 1** tillkommit först, och det inledande allegrot i ett senare skede. Fr.o.m. 1803 uppträdde Crusell med *Adagio och Rondo* av Johan Fredrik Grenser (d. 1795);¹¹ ett lika benämnt verk av Edouard Du Puy (1770–1822) stod på repertoaren 1813.¹² Crusell uppträdde med satsparet ”Adagio och Rondo” av egen komposition åtminstone 1814 och 1815,¹³ troligen redan tidigare. Detta satspar nämns inte i hans verkförteckningar, däremot har en avskrift bevarats, där dessa satser ur op. 1 (kanske i en rätt tidig version) bildar en fristående helhet (se Critical Commentary, källa B).

I 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 klarinettkonsert, komponerad av och exequeras af Crusell”. De verk som kan komma ifråga är, såvida den omnämnda konserten hör till de tryckta verken, konserterna i f-moll och B-dur (eventuellt i en omarbetning; ”ny”

behövde inte betyda ett i alla avseenden nykomponerat verk). I ett par bevarade brev från Crusell till C.F. Peters 1815 och 1816 omnämns f-moll-konserten inte, men däremot i ett brev den 25 april 1817, varvid han kallar den ”mein neuester grand Concerto pour la Clarinette, in F-moll”.¹⁴ Säkerställt är sålunda att f-moll-konserten existerade 1817, sannolikt dock redan 1815. Konserten annonserades av Peters 1818.

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

Dedikationen

Konserten i Ess-dur op. 1 är tillägnad greve Gustaf Trolle-Bonde (1773–1855). Denne var känd som en framstående konstkännare och en betydande mecenat och utnämndes 1800 till kammarherre hos drottning Fredrika, blev hovmarskalk 1816, överste kammarjunkare 1823 och en av rikets herrar med titeln Excellens 1826. Han innehade flera kända herresäten i Sverige, bl.a. Sävstaholm. Musiken hörde till hans intressen, och 1850 uppges att han

”framskridit ganska långt, ehuru han på senare tid lagt ned det blåsinstrument, varpå han så ofta, äfven som äldre man, utfört sina nummer tillhopa med den namnkunnige Crusell och andra tonkonstens idkare af första ordningen i Sverige. Med Crusell umgicks han på den aldraförtröligaste fot i många år och sörjde denne vid dess död som en broder.”¹⁵

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

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 konserten 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 Polonaise” 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. *Svenskt biografiskt lexikon*, 18. Uppsala: N. M. Lindh, 1850, s. 343.

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.

Ingen recension över trycket av konserten op. 1 är känd. Men Crusells samtidigt utgivna kvartett i Ess-dur op. 2 (någon annan Crusell-kvartett fanns inte tryckt vid denna tidpunkt) kom rentav att spela en roll som katalysator i Michail Glinkas (1804–1857) liv. Denne skrev senare om den situation, som ledde till att han kom att ställa musiken i förgrunden:

”Once (I remember it was in 1814 or 1815...) they played a clarinet quartet by Crusell. This music produced an incomprehensible, new, and delightful impression upon me. Thereafter I remained for the whole day in a sort of feverish condition, was submerged in an inexplicable, sweetly lethargic state, and next day during my drawing lesson I was inattentive. In the course of the next lesson my inattentiveness had become even greater, and the teacher, noticing that I was not drawing with enough care, repeatedly reprovved me. Finally, however, having guessed what was the matter, he told me that he noticed I was thinking all the time only of music. ‘What can I do about it?’ I replied: ‘Music is my soul.’ And, indeed, from that time I passionately loved music.”¹⁶

I Sverige var Crusells position stark i början av 1800-talet. En skribent i AmZ utropar 1827 Crusell till ”der beliebteste schwedische Componist”,¹⁷ 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 Kejsarliga 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 belysande för den nya smaken, efter Crusells död 1838 skrev:

”Hade han lefvad på en annan tid och under andra förhållanden så hade han också troligen uppnått mer än de första stegen till sångmöns tempel. [---] Skada, mer än skada om så mycken talent att den icke blef bättre adlad. Med något mindre talent och med något mera alvar för saken hade säkert Crusell 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 trasor som Gustaf den 3^{de}, salig i åtankan efterlemnade åt Sverige.”¹⁸

Klarinettkonserterna av Crusell uppfördes fr.o.m. 1820-talet även i Finland, där ett allt starkare nationalmedvetande började utvecklas i hägnet av den autonomi, som givits landet av tsar Alexander I. Finland uppvisar överhuvudtaget ingen tonsättare före slutet av 1700-talet; det är alltså 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.¹⁹ Men den första kortfattade svenskspråkiga biografiska framställningen tillkom 1853 i Finland som ett kapitel i historikern H. Reinholms biografisamling *Finlands minnesvärde män*.²⁰ 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.²¹

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).

16. David Brown, *Michail Glinka: a Biographical and Critical Study*. London: Oxford University Press, 1974, s. 15.

17. Nr 29, s. 242.

18. 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.

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

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

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

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



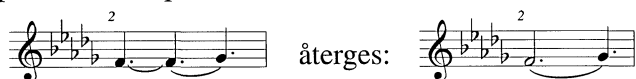
Ett antagande har dessutom tagit form under editionsarbetets förlopp. Det kan tänkas, att de partitur eller stämuppsättningar Crusell sände till Leipzig var sammanställda av material som representerade olika tillblivelsestadier av respektive verk, utan att en slutlig normaliserande överarbetning företagits.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

Utgivaren har på grund av källmaterialets brister ofta tvingats välja mellan flera rimliga alternativ, om vilka en slutlig visshet f.n. inte kan nås. Att ge en fullständig redovisning för varje 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

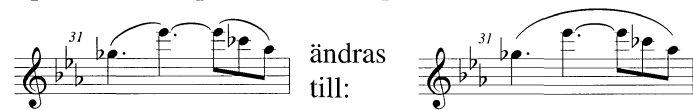
Generellt har modern notskrift eftersträvats, vilket bl.a. innebär att några notvärden omskrivits:

Op. 5, Andante pastorale, VI. I

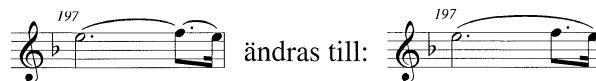


Bågar har omskrivits på nutida sätt. Exempel:

Op. 5, Andante pastorale, Clar. princ.



Op. 1, Allegro, Clar. princ.



Dynamiken

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

Ornamenten

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

I några fall har drill över flera takter i Leipzig-trycken noterats med $\text{tr} \sim \sim \sim$ 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.-stämmorna 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 principalstämman med "tutti" betecknade avsnitt alltid var avsedda att utföras. I ett fall, op. 5, Allegro, t. 41, förekommer tillägget "Oboe solo" för en passage i Clar. princ. inom ett tuttiavsnitt, vilket kan tyda på att det här i själva verket är fråga om sticknoter, ehuru tryckta i normal storlek. I ett annat fall, op. 11, Allegro risoluto, t. 1 ff., t. 23–25 och t. 36 ff., kan det däremot gälla för en solist högst välkomna uppvärmningstoner.

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

Divisinotering

Den speciellt i Vla. förekommande beteckningen ”*a due*” har ersatts med ”*div*”. I några fall har ”*div*”. tillagts inom klammer av grepp tekniska 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 stämman 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 Cri-

tical Commentary) endast punkten men aldrig kilen eller det lodräta strecket använts – detta vittnar kanske bättre än Leipzig-trycken om sedvänjan i Crusells miljö – har utgivaren konsekvent åtgivit källornas olika tecken med punkt. Möjligt är, att notstickaren i Leipzig utgående från en oklar förlaga eftersträvat en differentiering som i detta sammanhang saknar relevans.

Bågarnas sträckning och placering

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

Op. 11, Alla polacca

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

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

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

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

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

Op. 5, Rondo Allegretto

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

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

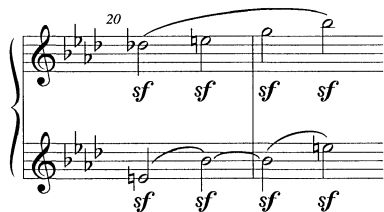


Ibland har bågsloten ersatts av en punkt, medan bågen slutar en not för tidigt. Jämförelser med motivets gestaltning i andra stämmor på flera parallellställena visar att följande takt i Vlc./Cb., op. 1, Allegro



borde ha både 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 parallellställena.

Beträffande lösningen av problemen med bågar har utgivaren om möjligt beaktat parallellställena, även besläktade avsnitt i de två andra konserterna, innan avgörandet träffats. Mera problematiska avgöranden, såsom tolkningarna av bågsloten 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 parallellställena; 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 accidentaler i mindre stil. Alla övriga tillägg har gjorts inom klamrar [].

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

Åbo 1995
Fabian Dahlström

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 bb'-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

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.

the solo part possible. The mechanics of later clarinets 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 concertos. No other sources are available with datings by Crusell himself.

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 (publ. 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.

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, 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 in E-flat major op. 1 is dedicated to count Gustaf Trolle-Bonde (1773–1855), known as an outstanding connoisseur and patron of the arts. In 1800 he was appointed chamberlain to Queen Fredrika, became marshal of the court in 1816, lord chamberlain in 1823 and one of the notables of the realm with the title Excellency in 1826. He owned several well-known manors in Sweden, among

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).

them Sävstaholm. One of his interests was music, and from 1850 we have the statement that he

“had advanced rather far, though lately he has given up the wind instrument on which he so often, even as an older man, performed his pieces together with the renowned Crusell and other first rank practitioners of the art of music. He was on the most intimate terms with Crusell for many years and mourned his death as if he had been a brother.”¹⁵

Reception

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

No review of the print of the concerto op. 1 is known. But Crusell's quartet in E-flat major, published at the same time (no other Crusell quartet had been printed at this time), was to play a role as katalyst in the life of Michail Glinka (1804–1857). Looking back at the event which made him favor music he wrote:

“Once (I remember it was in 1814 or 1815 . . .) they played a clarinet quartet by Crusell. This music produced an incomprehensible, new, and delightful impression upon me. Thereafter I remained for the whole day in a sort of feverish condition, was submerged in an inexplicable, sweetly lethargic state, and next day during my drawing lesson I was inattentive. In the course of the next lesson my inattentiveness had become even greater, and the teacher, noticing that I was not drawing with enough care, repeatedly reprovved me. Finally, however, having guessed what was the matter, he told me that he noticed I was thinking all the time only of music. ‘What can I do about it?’ I replied: ‘Music is my soul.’ And, indeed, from that time I passionately loved music.”¹⁶

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,”¹⁷ 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.”¹⁸

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 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.¹⁹ 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.²⁰ 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.

15. *Svenskt biografiskt lexikon*, 18. Uppsala: N. M. Lindh, 1850, p. 343.

16. David Brown, *Michail Glinka: a Biographical and Critical Study*. London: Oxford University Press, 1974, p. 15.

17. No. 29, p. 242.

18. 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.

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

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

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.²¹

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). These provide a certain amount of complementary information, but should not be regarded as normative. In some details they are likely to reflect tradition in Stockholm and the Court Orchestra, but there is no evidence that deviations from the Leipzig prints were sanctioned by Crusell himself.

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

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

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

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

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



In addition, a hypothesis has emerged in the course of the present editorial work. It is conceivable that the scores or sets of parts that Crusell sent to Leipzig were 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 pas-

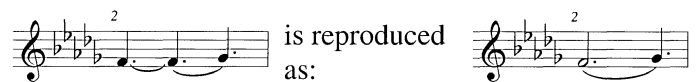
sages that normally would receive identical notation. Perhaps the clearest example of such parallel passages with divergent notation is to be found in op. 5, Allegro, mm. 64 ff. and 249 ff., where differences (which have been cautiously retouched in this edition, as discussed in the Critical Commentary of MMS 16) appear, inter alia, in Clar. princ. and Vlc./Cb; several other examples might be cited.

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

Principles

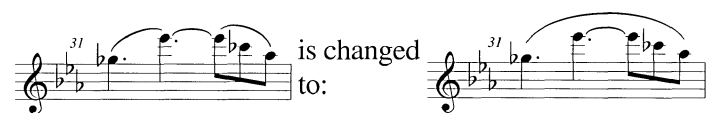
Generally the aim has been to employ contemporary notation. Among other things this has meant rewriting some note values:

Op. 5, Andante pastorale, Vl. I

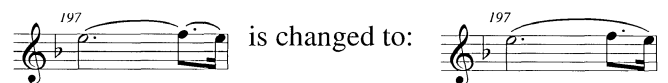


Slurs are rendered in the modern manner, for example:

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

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

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 passages 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) 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:

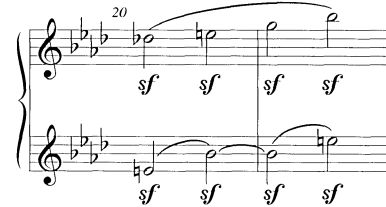


Sometimes the slur ending has been replaced by a dot, while the slur ends a note too soon. Comparison with the pattern of the motif in other parts of several parallel passages shows that the following measure in Vlc./Cb., op. 1, Allegro,



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 and 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)

Rondo [Eos-Dun]
Allegretto.

Flauto
Oboes
Fagottas
Corni in E♭
Trumpettes in E♭
Clarinetto
Violino 1^{mo}
2^{do}
Alto
Violoncello
A. Bassa.

Första sidan av Rondot i ett partitur omfattande satsparet Adagio-Rondo (Skma, källa B; se inledningen s. ix). / The first page of the Rondo in a score containing the movements Adagio-Rondo (Skma, Source B; cf. Introduction, p. xvi).

Konsert för klarinett och orkester, Ess-dur

Concerto for Clarinet and Orchestra, E-flat Major

Konsert för klarinett och orkester, Ess-dur

Bernhard Crusell
Op. 1

Allegro

Flauto

Oboe I, II

Fagotto I, II

Corno I, II in Mi \flat

Tromba I, II in Mi \flat

Timpani in Mi \flat - Si \flat

Clarinetto principale in Si \flat

Violino I

Violino II

Viola

Violoncello e Contrabbasso

3

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)
a 2

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

VI. I

VI. II

Vla.

Vlc. e
Cb.

Detailed description: This page of a musical score contains ten staves. The Flute (Fl.) staff begins with a triplet of eighth notes (F \flat , G \flat , A \flat) marked 'p', followed by a melodic line with slurs and a trill. The Oboe (Ob.) staff has a similar melodic line with slurs. The Bassoon (Fag.) staff plays a lower melodic line with slurs. The Cor Anglais (Cor.) staff provides harmonic support with chords. The Trumpet (Tr.) staff has a melodic line starting with a dynamic marking 'a 2'. The Timpani (Timp.) staff has a rhythmic pattern of eighth notes. The Clarinet (Clar. princ.) and Violin I (VI. I) staves have melodic lines with trills. The Violin II (VI. II) staff plays a continuous eighth-note accompaniment. The Viola (Vla.) and Cello/Double Bass (Vlc. e Cb.) staves provide harmonic support with chords and a walking bass line.

This page of a musical score contains measures 6, 7, and 8. The score is written for a symphony orchestra. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The instruments and their parts are as follows:

- Fl.** (Flute): Starts measure 6 with a sixteenth-note triplet and a slur over the next two notes. Measure 7 continues the melodic line with slurs. Measure 8 has a whole note with a breath mark and a slur over the next two notes.
- Ob.** (Oboe): Provides harmonic support with chords in measures 6 and 7, and a whole note in measure 8.
- Fag.** (Bassoon): Plays a low register line with a slur over measures 6 and 7, and a whole note in measure 8 with a dynamic marking of *a 2*.
- Cor. (Mib)** (Cor Anglais): Plays chords in measures 6 and 7, and a whole note in measure 8.
- Tr. (Mib)** (Trumpet): Plays chords in measures 6 and 7, and a whole note in measure 8.
- Timp. (Mib-Sib)** (Timpani): Plays a rhythmic pattern of eighth notes in measures 6 and 7, and rests in measure 8.
- Clar. princ. (Sib)** (Clarinet): Mirrors the flute's line in measure 6, then continues in measure 7, and has a whole note in measure 8.
- VI. I** (Violin I): Mirrors the flute's line in measure 6, then continues in measure 7, and has a whole note in measure 8.
- VI. II** (Violin II): Plays a rhythmic accompaniment of eighth notes with slurs in measures 6 and 7, and continues in measure 8.
- Vla.** (Viola): Provides harmonic support with chords in measures 6 and 7, and a whole note in measure 8.
- Vlc. e Cb.** (Violoncello and Contrabass): Plays a rhythmic accompaniment of eighth notes in measures 6 and 7, and continues in measure 8.

9

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

tr

a 2

[simile]

Detailed description: This page of a musical score covers measures 9, 10, and 11. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). Measure 9 begins with a measure rest for the Flute. The Oboe and Clarinet in B-flat play a melodic line starting with a trill (tr) and a dynamic marking of *v.* (forte). The Bassoon plays a steady eighth-note accompaniment. The Cor Anglais plays a sustained chord. The Trumpet plays a simple harmonic accompaniment. The Timpani plays a steady eighth-note accompaniment. The Violin I part has a trill (tr) and a dynamic marking of *v.*. The Violin II part plays a continuous eighth-note accompaniment, with a *[simile]* marking in measure 10. The Viola and Cello/Double Bass parts play a steady eighth-note accompaniment. Measure 10 features a dynamic marking of *a 2* (piano) for the Oboe and Cor Anglais. Measure 11 continues the melodic and accompanimental patterns.

12

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

f

sf

tr

a 2

15

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

19

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vlc. e
Cb.

p

a 2 *3*
p

8
p

a 2
p

p *3*

p *3*

p *3*

p *3* *cresc.*

cresc.

p *3* *cresc.*

23

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vlc. e Cb.

f

cresc.

p

a 2

3

tr

[f]

3

Detailed description: This page of a musical score, numbered 10, contains measures 23 through 25. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) part begins with a fermata on a whole note in measure 23, followed by a dynamic shift to *f* in measure 24. The Oboe (Ob.) and Bassoon (Fag.) parts feature a *cresc.* marking in measure 23, reaching *f* in measure 24. The Bassoon part includes a triplet of eighth notes in measure 24, marked 'a 2' and '3'. The Cor Anglais (Cor.) and Trumpet (Tr.) parts start in measure 24 with a dynamic of *f*. The Timpani (Timp.) part has a trill (*tr*) in measure 23, followed by a dynamic shift to *f* in measure 24. The Clarinet (Clar. princ.) part has a *cresc.* marking in measure 23 and a dynamic of *[f]* in measure 24. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic pattern of eighth notes, with a dynamic of *f* in measure 24. The Viola (Vla.) part plays a similar rhythmic pattern, also with a dynamic of *f*. The Violoncello and Double Bass (Vlc. e Cb.) part has a triplet of eighth notes in measure 24, marked '3'. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

26

Fl. *sf* *sf*

Ob. *sf* *sf*

Fag. *sf* *sf*

Cor. (Mib) *a 2*

Tr. (Mib)

Timp. (Mib-Sib)

Clar. princ. (Sib)

VI. I *sf* *sf* *tr*

VI. II *sf* *sf*

Vla. *sf* *sf*

Vlc. e Cb. *sf* *sf*

Detailed description of the musical score: The page contains eight staves of music for measures 26 through 29. The top staff is for Flute (Fl.) in treble clef, starting with a whole rest and a dynamic marking of *sf*. The Oboe (Ob.) staff has a whole rest with an *8* above it, followed by a dynamic marking of *sf*. The Bassoon (Fag.) staff features a triplet of eighth notes in measure 26 and a dynamic marking of *sf*. The Cor Anglais (Cor. (Mib)) staff has a melodic line starting in measure 27 with a dynamic marking of *a 2*. The Trumpet (Tr. (Mib)) staff has a melodic line starting in measure 27. The Tympani (Timp. (Mib-Sib)) staff has a melodic line starting in measure 27. The Clarinet (Clar. princ. (Sib)) staff is empty. The Violin I (VI. I) and Violin II (VI. II) staves have complex melodic lines with dynamic markings of *sf*. The Viola (Vla.) staff has a melodic line with dynamic markings of *sf*. The Violoncello and Contrabass (Vlc. e Cb.) staff has a melodic line with a triplet of eighth notes in measure 26 and dynamic markings of *sf*.

30

Fl. *sf*

Ob. *sf* [f] a 2

Fag. [*sf*] *f* a 2

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

VI. I *sf* *f*

VI. II *sf* *f*

Vla. [div.] [*sf*] *f*

Vlc. e Cb. [*sf*] [*f*]

Detailed description: This page of a musical score covers measures 30 to 34. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins at measure 30 with a dynamic of *sf* (sforzando) and features a melodic line with accents. The Oboe (Ob.) and Bassoon (Fag.) parts also start at measure 30 with *sf*. The Oboe has a second ending marked 'a 2' starting at measure 33. The Bassoon has a second ending marked 'a 2' starting at measure 34. The Cor Anglais (Cor. (Mib)) and Trumpet (Tr. (Mib)) parts enter at measure 34 with a dynamic of *f*. The Timpani (Timp. (Mib-Sib)) part has a rhythmic pattern starting at measure 34 with a dynamic of *f*. The Clarinet in B-flat (Clar. princ. (Sib)) is silent throughout. The Violin I (VI. I) and Violin II (VI. II) parts have a dynamic of *sf* at measure 30 and *f* at measure 33. The Viola (Vla.) part has a dynamic of [*sf*] at measure 30 and *f* at measure 33, with a 'div.' (divisi) instruction at measure 31. The Violoncello and Double Bass (Vlc. e Cb.) part has a dynamic of [*sf*] at measure 30 and [*f*] at measure 34. The score includes various musical notations such as slurs, accents, and dynamic markings.

35

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

dim.

p

dolce

pp

[div.]

pp

pp

pp

I.

41

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vi. I

Vi. II

Vla.

Vlc. e
Cb.

Detailed description: This page of a musical score covers measures 41 to 45. The key signature is three flats (B-flat, E-flat, A-flat). The score is arranged in a standard orchestral format. The Flute and Oboe parts are mostly silent, indicated by rests. The Bassoon part has a melodic line starting in measure 42. The Cor Anglais and Trumpet parts also have rests. The Timpani part is silent. The Clarinet part is silent. The Violin I part features a complex melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part has a melodic line with slurs. The Cello and Double Bass part has a melodic line with slurs.

46

Fl.

Ob.

Fag.

Cor. (Mib)

Tr. (Mib)

Timp. (Mib-Sib)

Clar. princ. (Sib)

Vl. I

Vl. II

Vla.

Vlc. e Cb.

50

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

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

Detailed description of the musical score: The score is for measures 50, 51, and 52. The key signature has three flats (B-flat, E-flat, A-flat). The Flute part has a whole rest in measure 50 and a melodic line starting in measure 51. The Oboe part has a melodic line starting in measure 50. The Bassoon part has two half notes in measure 50 and a melodic line in measure 51. The Cor Anglais and Trumpet parts have a chord in measure 50 and a melodic line in measure 51. The Timpani part has a rhythmic pattern of quarter notes. The Clarinet part has a whole rest. The Violin I part has a melodic line starting in measure 50. The Violin II part has a rhythmic pattern of eighth notes. The Viola and Violoncello/Double Bass parts have two half notes in measure 50 and a melodic line in measure 51. Dynamics include *sf* (sforzando) and *p* (piano).

53

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Fag. *cresc.* *f*

Cor. (Mib)

Tr. (Mib) *f*

Timp. (Mib-Sib) *cresc.* *f*

Clar. princ. (Sib)

Vl. I *cresc.* *sf* *f*

Vl. II *cresc.* *f*

Vla. *cresc.* *f*

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

56

Fl. *p*

Ob. *p*

Fag. *p*

Cor. (Mi^b) *p*

Tr. (Mi^b)

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

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

VI. I *p*

VI. II *p*

Vla. *p* [*p*]

Vlc. e Cb. *pizz.* [*p*]

Detailed description: This page of a musical score covers measures 56 to 60. The key signature is three flats (B-flat major or D-flat minor). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 56 with a half note G4, followed by a whole note G4 in measure 57, and a half note G4 in measure 58. In measure 59, it plays a half note G4 and a half note A4, and in measure 60, it plays a whole note G4. The Oboe (Ob.) and Bassoon (Fag.) parts enter in measure 57 with a half note G4, followed by a half note A4 in measure 58. They play a series of chords in measures 59 and 60. The Cor Anglais (Cor. (Mi^b)) part enters in measure 57 with a half note G4, followed by a half note A4 in measure 58. It plays a series of chords in measures 59 and 60. The Trumpet (Tr. (Mi^b)) part plays a half note G4 in measure 56, followed by a half note A4 in measure 57, and a half note G4 in measure 58. The Timpani (Timp. (Mi^b-Si^b)) part plays a half note G4 in measure 56, followed by a half note A4 in measure 57, and a half note G4 in measure 58. The Clarinet (Clar. princ. (Si^b)) part enters in measure 57 with a half note G4, followed by a half note A4 in measure 58. It plays a series of chords in measures 59 and 60. The Violin I (VI. I) part plays a sixteenth-note figure in measure 56, followed by a half note G4 in measure 57, and a half note A4 in measure 58. The Violin II (VI. II) part plays a quarter-note figure in measure 56, followed by a half note G4 in measure 57, and a half note A4 in measure 58. The Viola (Vla.) part plays a quarter-note figure in measure 56, followed by a half note G4 in measure 57, and a half note A4 in measure 58. The Cello and Double Bass (Vlc. e Cb.) part plays a quarter-note figure in measure 56, followed by a half note G4 in measure 57, and a half note A4 in measure 58. Dynamics include *p* (piano) and *f* (forte). Performance instructions include *pizz.* (pizzicato) and [*p*] (piano).

61

Fl. *p* *f*

Ob. a 2 *f*

Fag. a 2 *f*

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib) *f* Solo *f*

VI. I [*p*] *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. arco *f* *)

*) Cf. Crit. Commentary.

65

This musical score page contains measures 65 through 69. 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. (Mib) (Cor Anglais):** Rests in all measures.
- Tr. (Mib) (Trumpet):** Rests in all measures.
- Timp. (Mib-Sib) (Timpani):** Rests in all measures.
- Clar. princ. (Sib) (Principal Clarinet):** Active in measures 65-69. Measure 65 features a melodic line with a trill. Measure 66 contains a complex sixteenth-note passage. Measure 67 has a long note with a trill. Measure 68 features a melodic line with a trill. Measure 69 has a melodic line with a trill. Dynamics include *p* (piano) in measures 66, 67, 68, and 69.
- Vl. I (Violin I):** Active in measures 65-69. Measure 65 has a rhythmic pattern. Measure 66 has a melodic line with a trill. Measure 67 has a melodic line with a trill. Measure 68 has a melodic line with a trill. Measure 69 has a melodic line with a trill. Dynamics include *p* (piano) in measures 66, 67, 68, and 69.
- Vl. II (Violin II):** Active in measures 65-69. Measure 65 has a rhythmic pattern. Measure 66 has a melodic line with a trill. Measure 67 has a melodic line with a trill. Measure 68 has a melodic line with a trill. Measure 69 has a melodic line with a trill. Dynamics include *p* (piano) in measures 66, 67, 68, and 69.
- Vla. (Viola):** Active in measures 65-69. Measure 65 has a rhythmic pattern. Measure 66 has a melodic line with a trill. Measure 67 has a melodic line with a trill. Measure 68 has a melodic line with a trill. Measure 69 has a melodic line with a trill. Dynamics include *p* (piano) in measures 66, 67, 68, and 69.
- Vlc. e Cb. (Violoncello e Contrabasso):** Active in measures 65-69. Measure 65 has a rhythmic pattern. Measure 66 has a melodic line with a trill. Measure 67 has a melodic line with a trill. Measure 68 has a melodic line with a trill. Measure 69 has a melodic line with a trill. Dynamics include *p* (piano) in measures 66, 67, 68, and 69.

70

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

75

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

f

f

p

f

f

cresc.

sf

p

sf

p

sf

p

sf

Detailed description: This page of a musical score covers measures 75 through 79. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Mi^b)). The percussion section includes Timpani (Timp. (Mi^b-Si^b)). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The Clarinet in B-flat (Clar. princ. (Si^b)) has a melodic line starting in measure 75 with a *p* dynamic, marked *cresc.* through measure 78, and *sf* in measure 79. The woodwinds (Ob., Fag., Tr., Timp.) and strings (Vla., Vlc. e, Cb.) play chords in measure 79 with a *f* dynamic. The Flute and Cor Anglais are silent throughout the passage.

80

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

sf

fp

p

cresc.

a 2

83

Fl.

f

Ob.

f

Fag.

f

*Cor.
(Mib)*

f

*Tr.
(Mib)*

f

*Timp.
(Mib-Sib)*

f

*Clar.
princ.
(Sib)*

f

6

6

VI. I

f

VI. II

f

f

f

Vla.

f

f

*Vlc. e
Cb.*

f

f

87

Fl. *p [dolce]*

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

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

Vl. I *p sf p dolce*

Vl. II *p sf p*

Vla. *p sf*

Vlc. e
Cb. *p sf p*

Detailed description: This page of a musical score covers measures 87 to 91. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Measures 87-90 are mostly rests for the woodwinds and strings, with some rhythmic patterns in the lower strings. Measure 91 features a melodic entry for the Flute, marked *p [dolce]*, and a final chord for the strings.

92

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

dolce

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

p

[p]

I.

p

p

p

p

98

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

Detailed description of the musical score: The score is for measures 98-101. The key signature has two flats (B-flat and E-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), and Trumpet (Tr. Mi^b). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The percussion section includes Timpani (Timp. Mi^b-Si^b). In measure 98, the Bassoon and Clarinet play a melodic line with a slur and a fermata. The Bassoon has a dynamic marking of *p*. The Clarinet has a dynamic marking of *f*. In measure 99, the Bassoon and Clarinet continue their melodic line. The Bassoon has a dynamic marking of *p*. The Clarinet has a dynamic marking of *f*. In measure 100, the Bassoon and Clarinet continue their melodic line. The Bassoon has a dynamic marking of *p*. The Clarinet has a dynamic marking of *f*. In measure 101, the Bassoon and Clarinet continue their melodic line. The Bassoon has a dynamic marking of *p*. The Clarinet has a dynamic marking of *f*.

102

Fl. *mf* *f*

Ob. *mf* *f*

Fag. *mf* *f*

Cor. (Mi^b) *mf* [*f*]

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

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

VI. I *sf* *mf* *f*

VI. II *sf* *mf* *f*

Vla. *sf* *mf* *f*

Vlc. e Cb. *sf* *f*

Detailed description: This page of a musical score covers measures 102 to 105. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), 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.). Measure 102 shows the Flute and Bassoon with *mf* dynamics, while the Clarinet and Violins play *sf*. Measure 103 features the Oboe and Bassoon with *mf* dynamics, and the Cor Anglais with *mf*. Measure 104 has the Flute and Bassoon at *mf*, the Cor Anglais at *f*, and the Violins at *mf*. Measure 105 is dominated by the strings (Violins, Viola, Cello/Double Bass) playing *f*, with the Flute and Bassoon also at *f*. The Cor Anglais plays *[f]* in this measure. Various musical notations such as slurs, accents, and dynamic markings are used throughout.

106

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

a 2

pp

p

p

p

110

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)
dolce

Vl. I

Vl. II

Vla.

Vlc.
pp

Cb.
pp
pizz.
[arco]

I.
[p]

Detailed description: This page of a musical score covers measures 110 to 113. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.).
- Flute and Oboe: Rests in all measures.
- Bassoon: Rests in measures 110-112; enters in measure 113 with a first ending (I.) marked *[p]*.
- Cor Anglais and Trumpet: Rests in all measures.
- Timpani: Rests in all measures.
- Clarinet: Starts in measure 110 with a *dolce* marking, playing a melodic line with slurs and accents.
- Violins: Violin I and II play a rhythmic pattern of eighth notes in pairs, with some slurs and ties.
- Viola: Rests in measures 110-112; enters in measure 113 with a melodic line.
- Violoncello: Starts in measure 110 with a *pp* marking, playing a melodic line with slurs.
- Contrabass: Starts in measure 110 with a *pp* marking and a *pizz.* marking, playing a rhythmic pattern of eighth notes; enters in measure 113 with a melodic line marked *[arco]*.

114

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vi. I

Vi. II

Vla.

Vcl.

Cb.

pp

sf

5

118

Fl. *f*

Ob. *f*

Fag. *f* a 2

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

VI. I *p* *f*

VI. II *p* *f*

Vla. *f*

Vlc. e Cb. *p* *f*

Detailed description: This page of a musical score covers measures 118 to 121. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, with a forte (*f*) dynamic marking in measure 121. The Bassoon (Fag.) part has a forte (*f*) dynamic and a second ending ('a 2') in measure 121. The Cor Anglais (Cor. (Mib)) and Trumpet (Tr. (Mib)) parts play a rhythmic pattern of eighth notes, with a forte (*f*) dynamic in measure 121. The Timpani (Timp. (Mib-Sib)) part plays a rhythmic pattern of eighth notes, also with a forte (*f*) dynamic in measure 121. The Clarinet in B-flat (Clar. princ. (Sib)) part has a melodic line in measures 118-120. The Violin I (VI. I) and Violin II (VI. II) parts play a melodic line, with a piano (*p*) dynamic in measure 118 and a forte (*f*) dynamic in measure 121. The Viola (Vla.) part plays a rhythmic pattern of eighth notes, with a forte (*f*) dynamic in measure 121. The Cello and Double Bass (Vlc. e Cb.) part plays a melodic line, with a piano (*p*) dynamic in measure 118 and a forte (*f*) dynamic in measure 121.

122

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

f

f

f

a 2

p

f

f

125

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

tr

pizz.
[*p*]

pizz.
[*p*]

p

p

128

The musical score consists of ten staves, each representing a different instrument or section. The key signature has three flats (B-flat, E-flat, A-flat).

- Fl. (Flute):** Measure 128: rest; Measure 129: rest; Measure 130: eighth-note triplet (G4, A4, B4) with dynamics *f*.
- Ob. (Oboe):** Measure 128: rest; Measure 129: rest; Measure 130: whole note chord (G4, A4, B4) with dynamics *f*.
- Fag. (Bassoon):** Measure 128: rest; Measure 129: rest; Measure 130: quarter note G3 with dynamics *f*.
- Cor. (Mib) (Trumpet in B-flat):** Measure 128: rest; Measure 129: rest; Measure 130: quarter note G3 with dynamics *f*, marked *a 2*.
- Tr. (Mib) (Trumpet in B-flat):** Measure 128: rest; Measure 129: rest; Measure 130: quarter note G3 with dynamics *f*, marked *a 2*.
- Timp. (Mib-Sib) (Timpani):** Measure 128: rest; Measure 129: rest; Measure 130: quarter note G3 with dynamics *f*.
- Clar. princ. (Sib) (Principal Clarinet in B-flat):** Measure 128: eighth-note triplet (G4, A4, B4) with dynamics *f*; Measure 129: quarter note G4; Measure 130: quarter note G4.
- Vl. I (Violin I):** Measure 128: quarter note G4; Measure 129: quarter note G4; Measure 130: eighth-note triplet (G4, A4, B4) with dynamics *f*, marked *arco*.
- Vl. II (Violin II):** Measure 128: quarter note G4; Measure 129: quarter note G4; Measure 130: eighth-note triplet (G4, A4, B4) with dynamics *f*, marked *arco*.
- Vla. (Viola):** Measure 128: quarter note G4; Measure 129: quarter note G4; Measure 130: quarter note G4 with dynamics *f*.
- Vlc. e Cb. (Violoncello and Double Bass):** Measure 128: quarter note G3; Measure 129: quarter note G3; Measure 130: quarter note G3 with dynamics *f*, marked with a triplet '3'.

131

Fl. *[p]* *f* *[p]*

Ob. *p* *f* *p*

Fag. *p* *f* *p*

Cor. (Mib) *p* *f* *p* a 2

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib) *f*

Vl. I *p* *f* *p*

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

Vla. *p* *f* *p*

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

Detailed description: This page of a musical score covers measures 131, 132, and 133. The key signature is three flats (B-flat major or D-flat minor). The score is arranged in a standard orchestral format. The Flute part (Fl.) begins in measure 131 with a piano (*p*) dynamic, followed by a forte (*f*) passage in measure 132, and returns to piano (*p*) in measure 133. The Oboe (Ob.) and Bassoon (Fag.) parts play sustained chords in measure 131, move to forte (*f*) in measure 132, and return to piano (*p*) in measure 133. The Cor Anglais (Cor. (Mib)) part has a piano (*p*) chord in measure 131, a forte (*f*) chord in measure 132, and a piano (*p*) chord in measure 133, with a first ending bracket labeled 'a 2' above the final measure. The Trumpet (Tr. (Mib)) part has a forte (*f*) chord in measure 132. The Timpani (Timp. (Mib-Sib)) part has a forte (*f*) chord in measure 132. The Clarinet in B-flat (Clar. princ. (Sib)) part has a forte (*f*) melodic line in measure 131 and a piano (*p*) melodic line in measure 133. The Violin I (Vl. I) part has a piano (*p*) chord in measure 131, a forte (*f*) melodic line in measure 132, and a piano (*p*) chord in measure 133. The Violin II (Vl. II) part has a piano (*p*) chord in measure 131, a forte (*f*) chord in measure 132, and a piano (*p*) chord in measure 133. The Viola (Vla.) part has a piano (*p*) chord in measure 131, a forte (*f*) chord in measure 132, and a piano (*p*) chord in measure 133. The Cello and Double Bass (Vlc. e Cb.) part has a piano (*p*) chord in measure 131, a forte (*f*) melodic line in measure 132, and a piano (*p*) chord in measure 133. A triplet of eighth notes is marked with a '3' in measure 132 of the Cello/Double Bass part.

134

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

Detailed description: This page of a musical score covers measures 134, 135, and 136. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The Flute (Fl.), Oboe (Ob.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), and Timpani (Timp. (Mi^b-Si^b)) parts are mostly silent, indicated by rests. The Bassoon (Fag.) part begins in measure 134 with a first ending (I.) marked above the first note, consisting of a dotted quarter note followed by a half note. The Clarinet (Clar. princ. (Si^b)) part has a melodic line starting in measure 134, featuring eighth-note patterns with slurs and ties. The Violin I (Vl. I) part has a dotted quarter note in measure 134, followed by a half note in measure 135, and a dotted quarter note in measure 136. The Violin II (Vl. II) part has a dotted quarter note in measure 134, followed by a half note in measure 135, and a dotted quarter note in measure 136. The Viola (Vla.) part has a dotted quarter note in measure 134, followed by a half note in measure 135, and a dotted quarter note in measure 136. The Cello and Double Bass (Vlc. e Cb.) part has a dotted quarter note in measure 134, followed by a half note in measure 135, and a dotted quarter note in measure 136.

137

Fl.

Ob.

Fag.

Cor. (Mib)

Tr. (Mib)

Timp. (Mib-Sib)

Clar. princ. (Sib)

VI. I

VI. II

Vla.

Vlc. e Cb.

The musical score for measures 137-140 includes the following parts and markings:

- Flute (Fl.):** Measure 137 is a whole rest. Measure 138 begins with a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a whole rest.
- Oboe (Ob.):** Measure 137 is a whole rest. Measure 138 begins with a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a whole rest.
- Bassoon (Fag.):** Measure 137 is a whole rest. Measure 138 begins with a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a whole rest.
- Coronet (Cor. (Mib)):** Measure 137 is a whole rest. Measure 138 begins with a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a whole rest.
- Trumpet (Tr. (Mib)):** Measure 137 is a whole rest. Measure 138 is a whole rest. Measure 139 is a whole rest.
- Timpani (Timp. (Mib-Sib)):** Measure 137 is a whole rest. Measure 138 is a whole rest. Measure 139 is a whole rest.
- Clarinet (Clar. princ. (Sib)):** Measure 137 is a quarter note G4, followed by a triplet of quarter notes A4, B4, and C5. Measure 138 is a quarter note G4, followed by a triplet of quarter notes A4, B4, and C5. Measure 139 is a quarter note G4, followed by two eighth notes A4 and B4, and a quarter note C5. Measure 140 is a quarter note G4, followed by a triplet of eighth notes A4, B4, and C5. Trills (*tr*) are marked above the notes in measures 139 and 140. A *cresc.* marking is present at the end of measure 140.
- Violin I (VI. I):** Measure 137 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 138 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a half note G4 (marked *p*), followed by quarter notes A4 and B4, and a half note C5. Measure 140 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5.
- Violin II (VI. II):** Measure 137 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 138 is a half note G4 (marked [*sf*]), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a half note G4 (marked *p*), followed by quarter notes A4 and B4, and a half note C5. Measure 140 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5.
- Viola (Vla.):** Measure 137 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 138 is a half note G4 (marked [*sf*]), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5. Measure 140 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5.
- Violoncello and Double Bass (Vlc. e Cb.):** Measure 137 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 138 is a half note G4 (marked *sf*), followed by quarter notes A4 and B4, and a half note C5. Measure 139 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5. Measure 140 is a half note G4 (marked *cresc.*), followed by quarter notes A4 and B4, and a half note C5.

141

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vlc. e
Cb.

p

sf

pp

15

Detailed description: This page of a musical score covers measures 141, 142, and 143. The key signature is B-flat major (two flats). The flute, oboe, and bassoon parts are mostly silent, indicated by horizontal lines. The cor Anglais (E-flat) plays a rhythmic pattern of eighth notes in measure 141, followed by a rest in measure 142, and a final chord in measure 143. The trumpet (E-flat) is also silent. The timpani part is silent. The principal clarinet (B-flat) plays a melodic line with eighth notes in measure 141, a dynamic marking of *sf* (sforzando) in measure 142, and a rapid sixteenth-note scale in measure 143. The first violin (VI. I) plays a rhythmic pattern of eighth notes, with a dynamic marking of *p* (piano) in measure 142. The second violin (VI. II) plays a similar rhythmic pattern, also with a dynamic marking of *p*. The viola (Vla.) plays a rhythmic pattern of eighth notes, with a dynamic marking of *p*. The cello and double bass (Vlc. e Cb.) play a rhythmic pattern of eighth notes, with a dynamic marking of *p*. A rehearsal mark '15' is placed above the clarinet staff in measure 143. The page number '141' is at the top left.

144

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

cresc.

sf

p

cresc.

cresc.

cresc.

cresc.

Detailed description: This page of a musical score covers measures 144, 145, and 146. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, and Trumpet) is mostly silent, with the Oboe playing a short melodic phrase in measure 145. The Clarinet in B-flat has a prominent solo in measure 145, starting with a fortissimo (sf) dynamic and a long, sweeping melodic line that ends in measure 146 with a piano (p) dynamic. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides harmonic support, with all parts marked with a crescendo (cresc.) dynamic throughout the measures.

147

This musical score page contains measures 147, 148, and 149. The instruments and their parts are as follows:

- Flute (Fl.):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Oboe (Ob.):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Bassoon (Fag.):** Bass clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G2, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148. An "a 2" marking is present above the staff in measure 148.
- Cor Anglais (Cor. (Mib)):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Trumpet (Tr. (Mib)):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Timpani (Timp. (Mib-Sib)):** Bass clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G2, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Clarinet in B-flat (Clar. princ. (Sib)):** Treble clef, B-flat major key signature. This instrument has a continuous melodic line across all three measures, starting with a quarter note G4 and featuring various ornaments and articulations. Dynamics: *f* starting in measure 148.
- Violin I (Vl. I):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Violin II (Vl. II):** Treble clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Viola (Vla.):** Alto clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G4, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.
- Violoncello and Contrabass (Vlc. e Cb.):** Bass clef, B-flat major key signature. Measure 147 is a whole rest. Measure 148 begins with a quarter note G2, followed by a quarter rest. Measure 149 is a whole rest. Dynamics: *f* starting in measure 148.

150

Fl. *[cresc.]* *f*

Ob. *cresc.* *f*

Fag. *cresc.* *f*

Cor. (Mib) *a 2* *cresc.* *f*

Tr. (Mib) *a 2* *f*

Timp. (Mib-Sib)

Clar. princ. (Sib) *tr*

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

VI. II *p* *cresc.* *f* *[simile]*

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

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

153

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

156

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

3

a 2

8

Detailed description: This page of a musical score covers measures 156, 157, and 158. The key signature is three flats (B-flat, E-flat, A-flat). The score is arranged in a standard orchestral layout. The Flute (Fl.) part begins in measure 156 with a melodic line, featuring a triplet in measure 157. The Oboe (Ob.) part has a melodic line with a long note in measure 157. The Bassoon (Fag.) part is mostly silent, with a low note in measure 158. The Cor Anglais (Cor.) part has a rhythmic pattern of eighth notes, with a dynamic marking of 'a 2' in measure 157. The Trumpet (Tr.) part is silent. The Timpani (Timp.) part is silent. The Clarinet (Clar.) part is silent. The Violin I (Vl. I) part has a melodic line with a triplet in measure 157. The Violin II (Vl. II) part has a rhythmic pattern of eighth notes. The Viola (Vla.) part has a rhythmic pattern of eighth notes. The Cello and Double Bass (Vlc. e Cb.) part has a rhythmic pattern of eighth notes. The page number '44' is in the top left corner. The measure number '156' is at the start of the first staff. The measure number '3' is under the triplet in the Flute and Violin I parts. The measure number 'a 2' is above the Cor Anglais part. The measure number '8' is in the Bassoon part.

159

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

The musical score is written for measures 159, 160, and 161. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Mi^b)). The percussion section includes Timpani (Timp. (Mi^b-Si^b)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.).

Measure 159: Flute and Bassoon play a melodic line starting with a quarter note G4, followed by eighth notes. Oboe plays a block chord. Bassoon has a second octave marking 'a 2'. Cor Anglais and Trumpet are silent. Timpani and Clarinet are silent. Violin I and II play a rhythmic pattern. Viola and Cello/Double Bass play a steady eighth-note accompaniment.

Measure 160: Flute and Bassoon continue their melodic line. Oboe remains silent. Bassoon continues with 'a 2'. Cor Anglais and Trumpet are silent. Timpani and Clarinet are silent. Violin I and II continue their rhythmic pattern. Viola and Cello/Double Bass continue their accompaniment.

Measure 161: Flute and Bassoon play a melodic line with a dynamic marking of *sf* (sforzando). Oboe plays a block chord with a dynamic marking of *sf*. Bassoon continues with 'a 2'. Cor Anglais and Trumpet are silent. Timpani and Clarinet are silent. Violin I and II continue their rhythmic pattern. Viola and Cello/Double Bass continue their accompaniment.

162

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

d.

a 2

a 2

a 2

I.

p

p

p

p [dolce]

p

p

p

166

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

The musical score for measures 166-170 is written in a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The Flute part (Fl.) begins in measure 166 with a rest, followed by a triplet of eighth notes (G4, A4, B4) in measure 167, marked with a piano (*p*) dynamic. The Oboe (Ob.) and Bassoon (Fag.) parts have rests in measures 166-167. The Oboe enters in measure 168 with a half note G4. The Cor Anglais (Cor.) and Trumpet (Tr.) parts have rests throughout. The Timpani (Timp.) part has rests. The Clarinet (Clar.) part has rests. The Violin I (Vl. I) part begins in measure 166 with a half note G4, followed by a triplet of eighth notes (G4, A4, B4) in measure 167. The Violin II (Vl. II) part begins in measure 166 with a half note G4. The Viola (Vla.) part begins in measure 166 with a half note G4. The Violoncello and Double Bass (Vlc. e Cb.) part begins in measure 166 with a half note G4. The score includes various musical notations such as slurs, accents, and dynamic markings.

171

Fl.

Ob.

Fag. *a 2*

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vl. I

Vl. II

Vla.

Vlc. e Cb.

The musical score for measures 171-174 is written in a key signature of three flats (B-flat, E-flat, A-flat). The score includes parts for the following instruments:

- Flute (Fl.):** Measures 171-172 are rests. In measure 173, it plays a sixteenth-note ascending scale starting on G4, marked *f*. In measure 174, it plays a sixteenth-note descending scale starting on E5, marked *f*.
- Oboe (Ob.):** Measures 171-172 are rests. In measure 173, it plays a half note G4, marked *sf*. In measure 174, it plays a half note G4, marked *sf*. A slur spans both measures.
- Bassoon (Fag. a 2):** Measures 171-172 play a sixteenth-note ascending scale starting on G3, marked *f*. In measure 173, it plays a half note G3, marked *sf*. In measure 174, it plays a half note G3, marked *sf*.
- Cor Anglais (Cor. (Mi^b)):** Measures 171-172 are rests. In measure 173, it plays a half note G4, marked *sf*. In measure 174, it plays a half note G4, marked *sf*. A slur spans both measures.
- Trumpet (Tr. (Mi^b)):** Measures 171-172 are rests. In measure 173, it plays a half note G4, marked *sf*. In measure 174, it plays a half note G4, marked *sf*. A slur spans both measures.
- Timpani (Timp. (Mi^b-Si^b)):** Measures 171-172 are rests. In measure 173, it plays a half note G4, marked *sf*. In measure 174, it plays a half note G4, marked *sf*.
- Clarinet principal (Clar. princ. (Si^b)):** Measures 171-174 are rests.
- Violin I (Vl. I):** Measures 171-172 are rests. In measure 173, it plays a sixteenth-note ascending scale starting on G4, marked *f*. In measure 174, it plays a sixteenth-note descending scale starting on E5, marked *f*.
- Violin II (Vl. II):** Measures 171-172 are rests. In measure 173, it plays a sixteenth-note ascending scale starting on G4, marked *f*. In measure 174, it plays a sixteenth-note descending scale starting on E5, marked *f*.
- Viola (Vla.):** Measures 171-172 play a sixteenth-note ascending scale starting on G3, marked *f*. In measure 173, it plays a half note G3, marked *sf*. In measure 174, it plays a half note G3, marked *sf*.
- Violoncello/Euphonium/Contrabass (Vlc. e Cb.):** Measures 171-172 play a sixteenth-note ascending scale starting on G3, marked *f*. In measure 173, it plays a half note G3, marked *sf*. In measure 174, it plays a half note G3, marked *sf*.

174 *)

Fl. *p cresc.*

Ob. *p cresc.*

Fag. *p cresc.*

Cor. (Mi^b) *[pp] cresc.* a 2

Tr. (Mi^b) *pp cresc.*

Timp. (Mi^b-Si^b) *pp cresc.*

Clar. princ. (Si^b)

VL. I *p cresc.*

VL. II *p cresc.*

Vla. *p cresc.*

Vlc. e Cb. *p cresc.*

*) Cf. Crit. Commentary.

177

Fl.

Ob. [*sf*]

Fag. *f* *p*

Cor. (Mib) *sf* *a 2* *p*

Tr. (Mib) *sf* *a 2*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

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

VI. II *f* *p*

Vla. *f* *p*

Vlc. e Cb. *f* *p*

Detailed description: This page of a musical score, numbered 50, covers measures 177 through 180. The score is written for a full orchestra. 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.), Horns in E-flat (Cor. (Mib)), Trumpets in E-flat (Tr. (Mib)), Timpani (Timp. (Mib-Sib)), Clarinet in B-flat (Clar. princ. (Sib)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various dynamics including *sf* (sforzando), *f* (forte), and *p* (piano). There are also performance markings such as *a 2* (second ending) and *p* with a hairpin. The Flute part begins with a fermata on a dotted quarter note in measure 177. The Oboe part has a *[sf]* marking in measure 177. The Bassoon part starts with a *f* dynamic in measure 178. The Horn and Trumpet parts have *sf* markings in measure 177 and *a 2* markings in measure 179. The Timpani part has a *f* dynamic in measure 178. The Violin I part has *sf* in measure 177 and *f* in measure 178. The Violin II part has *f* in measure 178. The Viola part has *f* in measure 178. The Cello/Double Bass part has *f* in measure 178. The score concludes with a *p* dynamic in measure 180 for several instruments.

181

Fl. *p* *f* [p] *f*

Ob. *p* *f* a 2

Fag. *p* *f* a 2

Cor. (Mib) *p* *f* a 2

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

Vi. I [p] *f*

Vi. II *p* *f*

Vla. *p* *f*

Vcl. *f*

Cb. pizz. arco *f*

Detailed description: This page of a musical score covers measures 181 to 184. 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 (Cor. (Mib)), and Trumpet (Tr. (Mib)). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Cb.). The percussion section includes Timpani (Timp. (Mib-Sib)). The score features dynamic markings such as *p* (piano) and *f* (forte), and performance instructions like *pizz.* (pizzicato) and *arco* (arco). The Flute part has a breath mark [p] in measure 182. The Oboe and Bassoon parts have an 'a 2' marking in measure 184. The Violin I part has a breath mark [p] in measure 182. The Double Bass part has a *pizz.* marking in measure 182 and an *arco* marking in measure 184. The score is written in a grand staff format with multiple staves for each instrument.

185

Fl.

Ob.

Fag.

Cor.
(Mib) a 2

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib) *f*

VI. I *p*

VI. II *p*

Vla. *p*

Vlc. e
Cb. *p*

188

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

191

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.

Detailed description: This page of a musical score covers measures 191, 192, and 193. The key signature is three flats (B-flat major or D-flat minor). The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, and Trumpet) is mostly silent, indicated by rests. The Clarinet in B-flat has a melodic line starting in measure 191 with a long note, followed by eighth-note patterns. The string section (Violins I and II, Viola, and Violoncello) provides harmonic support with sustained notes and rhythmic patterns. The Viola part is in alto clef. The Violoncello part has a melodic line with eighth notes and slurs.

194

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mib) *f* a 2

Tr. (Mib) *f* a 2

Timp. (Mib-Sib)

Clar. princ. (Sib) *dolce*

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Vlc. e Cb. *f* *p*

Detailed description: This page of a musical score, numbered 194, contains ten staves for various instruments. The Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), and Trumpet (Tr. (Mib)) parts begin with a forte (*f*) dynamic. The Bassoon part features a complex rhythmic pattern of sixteenth notes. The Cor Anglais and Trumpet parts play a melodic line with a second ending marked 'a 2'. The Timpani (Timp. (Mib-Sib)) part has a simple rhythmic pattern. The Clarinet in B-flat (Clar. princ. (Sib)) part starts with a melodic line and then plays a sustained note with a *dolce* marking. The Violin I (Vl. I) and Violin II (Vl. II) parts play a rhythmic pattern of eighth notes, starting with *f* and moving to *p*. The Viola (Vla.) part plays a rhythmic pattern of eighth notes, starting with *f* and moving to *p*. The Violoncello and Double Bass (Vlc. e Cb.) part plays a rhythmic pattern of eighth notes, starting with *f* and moving to *p*.

198

Fl.
Ob.
Fag.
Cor. (Mib)
Tr. (Mib)
Timp. (Mib-Sib)
Clar. princ. (Sib)
VI. I
VI. II
Vla.
Vlc. e Cb.

p
pp
p
p
p
p
I.
I.

Detailed description: This page of a musical score covers measures 198 to 202. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), Trumpet (Tr. (Mib)), Timpani (Timp. (Mib-Sib)), Clarinet in B-flat (Clar. princ. (Sib)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is three flats (B-flat major/D minor). The score shows various dynamics such as *p* (piano) and *pp* (pianissimo). The Flute and Bassoon parts have melodic lines starting in measure 200. The Cor Anglais part has a sustained note in measure 201. The Violin and Viola parts feature rhythmic patterns of eighth notes. The Clarinet part has a melodic line with some chromaticism. The Violoncello/Double Bass part has a melodic line with some chromaticism.

203

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

Detailed description of the musical score for measures 203-207. The score is written for a full orchestra. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The measures are as follows:
- Measure 203: Flute has a whole rest. Oboe has a quarter rest, followed by a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bassoon has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Clarinet in B-flat has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violin I and II have quarter notes G2, A2, B2, and C3, marked *p*. Viola has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violoncello and Double Bass have a quarter note G2, quarter note F2, and quarter note E2, marked *p*.
- Measure 204: Flute has a whole rest. Oboe has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bassoon has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Clarinet in B-flat has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violin I and II have quarter notes G2, A2, B2, and C3, marked *p*. Viola has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violoncello and Double Bass have a quarter note G2, quarter note F2, and quarter note E2, marked *p*.
- Measure 205: Flute has a whole rest. Oboe has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bassoon has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Clarinet in B-flat has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violin I and II have quarter notes G2, A2, B2, and C3, marked *p*. Viola has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violoncello and Double Bass have a quarter note G2, quarter note F2, and quarter note E2, marked *p*.
- Measure 206: Flute has a whole rest. Oboe has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bassoon has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Clarinet in B-flat has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violin I and II have quarter notes G2, A2, B2, and C3, marked *p*. Viola has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violoncello and Double Bass have a quarter note G2, quarter note F2, and quarter note E2, marked *p*.
- Measure 207: Flute has a whole rest. Oboe has a quarter note G4, quarter note A4, quarter note B4, and quarter note C5, marked *p*. Bassoon has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Clarinet in B-flat has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violin I and II have quarter notes G2, A2, B2, and C3, marked *p*. Viola has a quarter note G2, quarter note F2, and quarter note E2, marked *p*. Violoncello and Double Bass have a quarter note G2, quarter note F2, and quarter note E2, marked *p*.

208

Fl. *p*

Ob. *pp*

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

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

Vl. I *fp*

Vl. II *fp*

Vla. [*fp*]

Vlc. e Cb. *fp*

Detailed description: This page of a musical score covers measures 208, 209, and 210. The key signature is three flats (B-flat major or D-flat minor). The Flute part (Fl.) begins in measure 208 with a half note G4, followed by a whole rest in measure 209 and another half note G4 in measure 210. The Oboe part (Ob.) has whole rests in measures 208 and 209, then plays a half note G4 in measure 210. The Clarinet in B-flat (Clar. princ. (Si^b)) plays a complex rhythmic pattern of eighth and sixteenth notes with triplets in measures 208, 209, and 210. The Violin I (Vl. I) and Violin II (Vl. II) parts play a steady eighth-note accompaniment. The Viola (Vla.) part has a whole rest in measure 208 and 209, then a half note G4 in measure 210. The Violoncello and Double Bass (Vlc. e Cb.) part plays a steady eighth-note accompaniment. Dynamics include *p* for Flute, *pp* for Oboe, *f* for Clarinet, and *fp* for Violins and Cello/Double Bass.

211

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

I.

p

p

Detailed description: This page of a musical score covers measures 211, 212, and 213. The key signature is three flats (B-flat, E-flat, A-flat). The Flute part begins in measure 211 with a quarter note G4, followed by a whole rest. The Oboe part has a whole note G4 in measure 211, a whole rest in 212, and a half note G4 in 213. The Bassoon part has whole rests in 211 and 212, and a half note G2 in 213. The Clarinet part plays a rhythmic eighth-note pattern throughout. The Violin and Viola parts play a steady eighth-note accompaniment. The Viola and Cello/Double Bass parts play a half-note accompaniment. Dynamics include *p* (piano) for the Bassoon and Viola parts.

214

Fl.

Ob. I.

Fag.

Cor. (Mib) *pp*

Tr. (Mib)

Timp. (Mib-Sib)

Clar. princ. (Sib)

VI. I

VI. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 214, 215, and 216. The key signature is three flats (B-flat major or D-flat minor). The Flute (Fl.) part is mostly silent with rests. The Oboe (Ob.) and Bassoon (Fag.) parts feature long, sustained notes with slurs, marked with a first fingering (I.) and a flat (b). The Cor Anglais (Cor. (Mib)) plays a *pp* (pianissimo) sustained note. The Trumpet (Tr. (Mib)) is silent. The Timpani (Timp. (Mib-Sib)) is silent. The Clarinet in B-flat (Clar. princ. (Sib)) has a complex, rhythmic line with many sixteenth notes and slurs. The Violin I (VI. I) and Violin II (VI. II) parts play a steady eighth-note accompaniment. The Viola (Vla.) and Cello/Double Bass (Vlc. e Cb.) parts play a similar eighth-note accompaniment with some slurs.

217

Fl. [p]

Ob.

Fag. *p*

Cor. (Mib) I. *p*

Tr. (Mib)

Timp. (Mib-Sib)

Clar. princ. (Sib) *sf*

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 is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), Trumpet (Tr. (Mib)), Timpani (Timp. (Mib-Sib)), Clarinet in B-flat (Clar. princ. (Sib)), Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). In measure 217, the Flute and Bassoon have rests, while the Clarinet plays a rhythmic pattern. In measure 218, the Flute and Bassoon have rests, and the Clarinet continues its pattern. In measure 219, the Flute and Bassoon play a melodic line marked *p*, the Cor Anglais plays a single note marked *p*, and the Clarinet plays a melodic line marked *sf*. The Violin I part has a melodic line, Violin II has a melodic line, Viola has a melodic line, and Violoncello/Double Bass has a melodic line.

220

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

Detailed description: This page of a musical score covers measures 220, 221, and 222. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet in B-flat (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Double Bass (Vlc. e Cb.). In measure 220, the Flute and Bassoon play a rhythmic pattern of eighth notes. The Oboe has a whole rest. The Clarinet in B-flat plays a melodic line. In measure 221, the Oboe plays a sustained note marked *p* (piano). The Flute and Bassoon continue their rhythmic pattern. The Clarinet in B-flat continues its melodic line. In measure 222, the Flute and Bassoon have whole rests. The Oboe has a whole rest. The Clarinet in B-flat continues its melodic line. The Violin I and II parts play sustained notes, and the Viola and Cello/Double Bass parts play sustained notes.

223

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

p [*cresc.*]

f

f

f

f

f

f

a 2

f

f

f

f

a 2

f

tr

3

3

226

Fl. *f*

Ob.

Fag. *f*

Cor.
(Mi^b)

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

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

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb. *f*

Detailed description of the musical score: The score is for measures 226, 227, and 228. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The Flute part (Fl.) starts with a forte (f) dynamic and features a melodic line with a triplet of eighth notes in measure 227. The Oboe part (Ob.) has a sustained note in measure 226 and a melodic phrase in measure 227. The Bassoon part (Fag.) has a triplet of eighth notes in measure 227. The Trumpet part (Tr.) has a melodic line starting in measure 226. The Timpani part (Timp.) has a rhythmic pattern of eighth notes starting in measure 226. The Clarinet part (Clar.) is mostly silent. The Violin I part (Vl. I) has a sustained note in measure 226 and a melodic phrase in measure 227. The Violin II part (Vl. II) has a sustained note in measure 226 and a melodic phrase in measure 227. The Viola part (Vla.) has a sustained note in measure 226 and a melodic phrase in measure 227. The Violoncello/Double Bass part (Vlc. e Cb.) has a melodic line with a triplet of eighth notes in measure 227.

229

Fl.

Ob.

Fag.

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vi. I

Vi. II

Vla.

Vlc. e Cb.

p

mf

sf

sf

sf

sf

232

Fl. *ff*

Ob. *ff*

Fag. *sf sf sf sf ff*

Cor. (Mi^b) *ff*

Tr. (Mi^b) *ff*

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

Clar. princ. (Si^b)

VI. I *ff*

VI. II [*ff*]

Vla. [*sf sf sf sf ff*]

Vlc. e Cb. *sf sf sf sf ff*

Detailed description: This page of a musical score covers measures 232, 233, and 234. The key signature is B-flat major (two flats). The score is for a full orchestra. The Flute (Fl.) part begins at measure 232 with a melodic line of eighth notes, marked *ff* from measure 234. The Oboe (Ob.) part has a sustained chord in measure 232, followed by a melodic line in measure 234, also marked *ff*. The Bassoon (Fag.) part plays a rhythmic pattern of eighth notes, marked *sf* in measures 232-233 and *ff* in measure 234. The Cor Anglais (Cor. (Mi^b)) and Trumpet (Tr. (Mi^b)) parts play chords, with the Trumpet marked *ff* in measure 234. The Timpani (Timp. (Mi^b-Si^b)) part has a rhythmic pattern, marked *ff* in measure 234. The Clarinet in B-flat (Clar. princ. (Si^b)) part is silent. The Violin I (VI. I) part has a melodic line, marked *ff* in measure 234. The Violin II (VI. II) part has a chordal accompaniment, marked [*ff*] in measure 234. The Viola (Vla.) part has a chordal accompaniment, marked [*sf sf sf sf ff*] in measures 232-234. The Violoncello and Double Bass (Vlc. e Cb.) part has a chordal accompaniment, marked *sf sf sf sf ff* in measures 232-234.

235

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

238

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

dim.

pp

pp

pp

Vlc.

pp

Detailed description: This page of a musical score covers measures 238 to 242. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Timpale) and Clarinet parts are mostly silent, indicated by rests. The string section (Violins I and II, Viola, Violoncello, and Contrabass) is active. Violin I plays a melodic line starting with a *dim.* (diminuendo) marking and moving to *pp* (pianissimo) by measure 240. Violin II, Viola, and Cello/Double Bass all play accompanimental patterns, with the latter three marked *pp*. The score is in a key with two flats and a 4/4 time signature.

243

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vcl.

Cb.

p

[cresc.]

p

cresc.

p

f

mf

p

cresc.

f

mf

p

cresc.

f

mf

p

[cresc.]

f

mf

p

[cresc.]

f

pizz.

arco

248

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

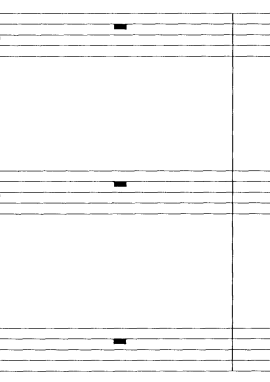
The score is written for measures 248 through 252. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, Trumpet, and Clarinet) is mostly silent, with only the Clarinet playing a melodic line starting in measure 249. The string section (Violins I and II, Viola, and Cello/Double Bass) provides harmonic support with rhythmic patterns of eighth and sixteenth notes, often marked with a piano (*p*) dynamic. The Clarinet part includes a 7-measure rest in measure 249 and a dynamic marking of *p* in measure 251.

258

Fl.

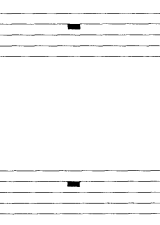
Ob.

Fag.




Cor.
(Mi^b)


Tr.
(Mi^b)



Timp.
(Mi^b-Si^b)




Clar.
princ.
(Si^b)




Vl. I



Vl. II



Vla.



Vlc. e
Cb.



262

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mi^b) *f*

Tr. (Mi^b) *f*

Timp. (Mi^b-Si^b)

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

VI. I *f*

VI. II *f*

Vla. *f*

Vlc. e Cb. *f*

Detailed description: This page of a musical score covers measures 262, 263, and 264. The key signature is three flats (B-flat major or D-flat minor). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 262 with a whole rest, then plays a series of eighth notes in measure 263 and 264, marked *f*. The Oboe (Ob.) and Bassoon (Fag.) parts also have whole rests in measure 262, then play sustained chords in measures 263 and 264, marked *f*. The Cor Anglais (Cor. (Mi^b)) and Trumpet (Tr. (Mi^b)) parts have whole rests in measure 262, then play sustained notes in measures 263 and 264, marked *f*. The Timpani (Timp. (Mi^b-Si^b)) part has whole rests throughout. The Clarinet in B-flat (Clar. princ. (Si^b)) part has a half note in measure 262, a half note with a trill in measure 263, and a whole rest in measure 264, marked *sf*. The Violin I (VI. I) part plays a continuous sixteenth-note figure, marked *f*. The Violin II (VI. II) part plays a continuous eighth-note figure, marked *f*. The Viola (Vla.) part plays a series of quarter notes, marked *f*. The Violoncello and Double Bass (Vlc. e Cb.) part plays a series of quarter notes, marked *f*.

265

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

dolce

Vl. I

p

Vl. II

p

Vla.

p

Vlc. e
Cb.

pp

270

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

pp

p

pp

[sf]

p

[sf]

p

[sf]

p

[sf]

p

[sf]

p

[sf]

p

274

Fl. *[p] dolce*

Ob.

Fag.

Cor. (Mi^b) a 2

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vl. I *dolce*

Vl. II

Vla.

Vlc. e Cb.

277

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vcl.

Cb.

p

I.

p

p

p

pizz.

p

pizz.

p

281

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vi. I

Vi. II

Vla.

Vlc.

pp

tr

arco

Detailed description: This page of a musical score covers measures 281 to 284. The key signature is B-flat major (two flats). The flute, oboe, bassoon, cor anglais, and trumpet parts are mostly silent, indicated by horizontal lines. The timpani part plays a rhythmic pattern of quarter notes on the notes Mi^b and Si^b, starting in measure 282, with a *pp* dynamic marking. The principal clarinet part features a melodic line with trills (*tr*) in measures 282 and 283. The string section includes Violin I with long notes, Violin II with a rhythmic eighth-note pattern, Viola with a melodic line, and Violoncello with a steady eighth-note accompaniment, marked *arco*.

285

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. [e Cb.]*
[arco]
f

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

a 2

3

3

3

*) Cf. Crit. Commentary.

288

Fl. *f* *p* 3

Ob. *f* *p*

Fag. *f* *p* 3

Cor. (Mib) *f* *p*

Tr. (Mib) *mf* *p*

Timp. (Mib-Sib) *mf* *p*

Clar. princ. (Sib)

VI. I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

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

Detailed description: This page of a musical score covers measures 288, 289, and 290. The key signature is three flats (B-flat major or D-flat minor). The score is for a full orchestra. The Flute part (Fl.) begins in measure 288 with a whole rest, then plays a triplet of eighth notes in measure 289, and a quarter note in measure 290. The Oboe (Ob.) plays a sustained chord of two notes (F and C) from measure 288 to 290. The Bassoon (Fag.) plays a quarter note in measure 288, followed by a triplet of eighth notes in measure 289, and quarter notes in measure 290. The Cor Anglais (Cor. (Mib)) plays a sustained chord of two notes (F and C) from measure 288 to 290. The Trumpet (Tr. (Mib)) plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Timpani (Timp. (Mib-Sib)) plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Clarinet (Clar. princ. (Sib)) plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Violin I (VI. I) part plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Violin II (VI. II) part plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Viola (Vla.) part plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. The Cello and Double Bass (Vlc. e Cb.) part plays a quarter note in measure 288, followed by a quarter note in measure 289, and a quarter note in measure 290. Dynamics range from *f* (forte) to *p* (piano). A triplet of eighth notes is marked in measures 289 for Flute, Bassoon, and Cello/Double Bass. A *pizz.* (pizzicato) marking is present in measure 290 for the Cello/Double Bass.

291

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

pp

294

Fl. *p*

Ob.

Fag.

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

cresc. *sf* *tr*

Vl. I *cresc.* *sf* *p*

Vl. II *cresc.* *sf* *p*

Vla. *sf* *p*

Vlc. e Cb. *cresc.* *arco* *sf* *p*

298

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

sf

p

p

p

tr

tr

sf

sf

sf

sf

[sf]

302

Fl. *cresc.* *ff*

Ob. *cresc.* *ff* a 2

Fag. *sf* *cresc.* *ff* a 2

Cor. (Mib) *cresc.* *ff*

Tr. (Mib) [*p*] *cresc.* *ff*

Timp. (Mib-Sib) *tr* [*p*] *cresc.* *ff*

Clar. princ. (Sib) *tr*

Vl. I *cresc.* *ff*

Vl. II *cresc.* *ff* [*simile*]

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

Vlc. e Cb. *sf* *cresc.* *ff*

Detailed description: This page of a musical score covers measures 302 to 305. The key signature has two flats (B-flat and E-flat). The score is for a full orchestra. The Flute (Fl.) part starts with a whole rest in measure 302, then enters in measure 303 with a half note, followed by a crescendo leading to fortissimo (ff) in measure 305. The Oboe (Ob.) and Bassoon (Fag.) parts have long, sustained notes in measure 302, with the Bassoon marked *sf* (sforzando). Both instruments crescendo and reach *ff* in measure 305. The Cor Anglais (Cor. (Mib)), Trumpet (Tr. (Mib)), and Timpani (Timp. (Mib-Sib)) parts enter in measure 303 with chords, marked [*p*] *cresc.*, and reach *ff* in measure 305. The Clarinet in B-flat (Clar. princ. (Sib)) has a trill (tr) in measure 303. The Violin I (Vl. I) and Violin II (Vl. II) parts play sixteenth-note patterns, with Vl. II marked [*simile*] in measure 305. The Viola (Vla.) and Cello/Double Bass (Vlc. e Cb.) parts play half notes, marked *sf* in measure 303 and reaching *ff* in measure 305.

306 *p*

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

[Tutti]

p

VI. I

VI. II

Vla.

Vlc. e
Cb.

a 2

I.

p

p

p

p

310

Fl. *p* *f* [*p*]

Ob. *p* *f* a 2

Fag. *p* *f* a 2

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib) *f*

VI. I *p* *f*

VI. II *p* *f*

Vla. *p* *f*

Vlc. e Cb. *pizz.* *p* *arco* *f*

Detailed description of the musical score: The score is for measures 310-313. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute part (Fl.) starts with a rest in measure 310, then plays a melodic line in measure 311, and has a dynamic change from *p* to *f* in measure 312. The Oboe (Ob.) and Bassoon (Fag.) parts play chords in measure 310, then move to a more active line in measure 311, and have a dynamic change from *p* to *f* in measure 312. The Cor Anglais (Cor.) part plays chords in measure 310 and has a dynamic change from *p* to *f* in measure 312. The Trumpet (Tr.) part has a rest in measure 310 and enters in measure 312 with a dynamic of *f*. The Timpani (Timp.) part has a rest in measure 310 and enters in measure 312 with a dynamic of *f*. The Clarinet (Clar. princ.) part plays a melodic line in measure 310 and has a dynamic change from *p* to *f* in measure 312. The Violin I (VI. I) and Violin II (VI. II) parts play a melodic line in measure 310 and have a dynamic change from *p* to *f* in measure 312. The Viola (Vla.) part plays a melodic line in measure 310 and has a dynamic change from *p* to *f* in measure 312. The Cello and Double Bass (Vlc. e Cb.) part plays a bass line in measure 310, marked *pizz.* and *p*, and switches to *arco* and *f* in measure 312.

Adagio

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Mi \flat

Tromba I, II
in Mi \flat

Timpani
in Mi \flat - Si \flat

Clarinetto
principale in Si \flat

Violino I

Violino II

Viola

Violoncello

Contrabbasso

f

con espressione *sf* *p*³

fp *sf* *p* *pizz.*

fp *sf* *p* *[pp]* *pizz.*

fp *sf* *p* *pp*

fp *sf* *[p]* *pp*

fp *sf* *[p]* *[pp]* *pizz.*

7

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vlc.

Cb.

arco

p *pf* *p*

[*pf*] *p* [*pf*] *p*

rf *rf* [*p*]

[*rf*] [*rf*] [*p*]

[*rf*] [*rf*] [*p*]

[*p*]

[arco]

12

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

This musical score page contains measures 12 through 16. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Measures 12-13 feature a tremolo of sixteenth notes starting with a *[p]* dynamic. Measures 14-15 have a sustained *f* dynamic. Measure 16 has a melodic line.
- Bassoon (Fag.):** Mirrors the Oboe's tremolo in measures 12-13 and has a sustained *f* dynamic in measures 14-15.
- Cor Anglais (Cor. (Mib)):** Measures 14-15 have a sustained *f* dynamic. Measure 16 has a melodic line marked *a 2*.
- Trumpet (Tr. (Mib)):** Remains silent.
- Timpani (Timp. (Mib-Sib)):** Remains silent.
- Clarinet in B-flat (Clar. princ. (Sib)):** Measures 12-13 have a melodic line. Measures 14-15 are silent. Measure 16 has a melodic line.
- Violin I (Vl. I):** Measures 12-13 are silent. Measure 14 starts with *arco* and *f* dynamic. Measure 15 has *sf* dynamic. Measure 16 has *p* dynamic.
- Violin II (Vl. II):** Measures 12-13 have a tremolo. Measures 14-15 have a sustained *f* dynamic. Measure 16 has *p* dynamic.
- Viola (Vla.):** Measures 12-13 have a tremolo. Measures 14-15 have a sustained *f* dynamic. Measure 16 has a melodic line.
- Violoncello and Double Bass (Vlc. e Cb.):** Measures 12-13 are silent. Measure 14 starts with *arco* and *f* dynamic. Measures 15-16 have a melodic line.

17

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

pp

sf

p

pp

sf

fp

Detailed description: This page of a musical score covers measures 17 through 21. The key signature is three flats (B-flat, E-flat, A-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mib)), and Trumpet (Tr. (Mib)). The percussion section includes Timpani (Timp. (Mib-Sib)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The score features various dynamics such as *pp* (pianissimo), *sf* (sforzando), and *p* (piano). The woodwinds and strings play melodic and rhythmic lines, while the brass instruments provide harmonic support and accents. The Flute and Oboe parts are mostly rests, with the Oboe playing a few notes in measures 19 and 21. The Bassoon plays a few notes in measure 21. The Cor Anglais and Trumpet parts are mostly rests, with the Cor Anglais playing a few notes in measures 18 and 21. The Timpani part is mostly rests. The Clarinet part plays a melodic line with various dynamics. The Violin I and II parts play rhythmic patterns with various dynamics. The Viola part plays a melodic line with various dynamics. The Violoncello/Double Bass part plays a melodic line with various dynamics.

22

Fl.
Ob.
Fag.
fp *sf* *pp*
Cor. (Mib)
sf *pp*
Tr. (Mib)
Timp. (Mib-Sib)
Clar. princ. (Sib)
p *sf* *pp*
VI. I
p *fp* *p* *sf* *pp*
VI. II
p *fp* *p* *sf* *pp*
Vla.
p *fp* *p* *sf* *pp*
Vlc. e Cb.
p *sf* *p* *sf* *pp*

a 2
tr
[4]

27

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

VI. I

VI. II

Vla.

Vlc. e
Cb.

p dim.

p

[p]

a 2

p

p

[p]

dolce

p

pp

[p]

[pp]

32

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

pp

cresc.

sf \rightrightarrows *p*

pp

pp

pp

sf \rightrightarrows *p*

sf \rightrightarrows *p*

sf \rightrightarrows *p*

sf \rightrightarrows [*p*]

43

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vi. I

Vi. II

Vla.

Vlc. e
Cb.

sf *p*

[*p*]

pp

p

pp

p

dim. *pp*

sf *p*

dim. *pp*

arco

pp

[*sf*] [*p*]

arco

pp

[*sf*] [*p*]

p *dim.* *pp*

RONDO
Allegretto

Flauto

Oboe I, II

Fagotto I, II

Corno I, II
in Mi^b

Tromba I, II
in Mi^b

Timpani
in Mi^b - Si^b

Clarinetto
principale in Si^b

Violino I

Violino II

Viola

Violoncello e
Contrabbasso

[*p*]

pp

[*simile*]

pf

pp

[*simile*]

pp

[*simile*]

pp

[*simile*]

pp

pf

pf

pf

dim.

*) Cf. Crit. Commentary.

7

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p *rf* *dim.*

p *rf* *p*

p *rf* *p*

p *rf* *p*

p *rf* *p*

13

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

The musical score for measures 13-18 is as follows:

- Flute:** Rests in all measures.
- Oboe:** Rests in all measures.
- Bassoon:** Rests in all measures.
- Cor Anglais (Mi \flat):** Rests in all measures.
- Trumpet (Mi \flat):** Rests in all measures.
- Timpani (Mi \flat -Si \flat):** Rests in all measures.
- Clarinet in B \flat :** Measure 13: Rest. Measure 14: *p* quarter note G \flat . Measure 15: *p* quarter note A \flat , quarter note B \flat , quarter note C \sharp . Measure 16: *p* quarter note D \sharp , quarter note E \sharp , quarter note F \sharp . Measure 17: *p* quarter note G \sharp , quarter note A \sharp , quarter note B \sharp . Measure 18: *p* quarter note C \sharp , quarter note D \sharp , quarter note E \sharp , quarter note F \sharp , quarter note G \sharp , quarter note A \sharp , quarter note B \sharp , quarter note C \sharp .
- Violin I:** Measure 13: *p* quarter note G \flat , quarter note A \flat . Measure 14: *p* quarter note B \flat , quarter note C \flat . Measure 15: *p* quarter note D \flat , quarter note E \flat . Measure 16: *p* quarter note F \flat , quarter note G \flat , quarter note A \flat , quarter note B \flat . Measure 17: *p* quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \flat . Measure 18: *p* quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \flat , quarter note G \flat .
- Violin II:** Measure 13: *p* quarter note G \flat , quarter note A \flat . Measure 14: *p* quarter note B \flat , quarter note C \flat . Measure 15: *p* quarter note D \flat , quarter note E \flat . Measure 16: *p* quarter note F \flat , quarter note G \flat , quarter note A \flat , quarter note B \flat . Measure 17: *p* quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \flat . Measure 18: *p* quarter note G \flat , quarter note A \flat , quarter note B \flat , quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \flat , quarter note G \flat .
- Viola:** Measure 13: *p* quarter note G \flat . Measure 14: *p* quarter note A \flat . Measure 15: *p* quarter note B \flat . Measure 16: *p* quarter note C \flat . Measure 17: *p* quarter note D \flat . Measure 18: *p* quarter note E \flat .
- Violoncello/Double Bass:** Measure 13: *p* quarter note G \flat . Measure 14: *p* quarter note A \flat . Measure 15: *p* quarter note B \flat , quarter note C \flat . Measure 16: *p* quarter note D \flat , quarter note E \flat . Measure 17: *p* quarter note F \flat , quarter note G \flat , quarter note A \flat , quarter note B \flat . Measure 18: *p* quarter note C \flat , quarter note D \flat , quarter note E \flat , quarter note F \flat .

19

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

Vl. I *cresc.* *f*

Vl. II *cresc.* *f*

Vla. *cresc.* *f*

Vlc. e Cb. *f*

Detailed description: This page of a musical score, numbered 100, covers measures 19 through 23. The score is for a full orchestra. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 19 is marked with a first ending bracket. The Flute (Fl.) part begins in measure 20 with a forte (*f*) dynamic. The Oboe (Ob.) and Bassoon (Fag.) parts play sustained notes from measure 20 onwards, also marked *f*. The Cor Anglais (Cor. (Mib)) and Trumpet (Tr. (Mib)) parts play chords from measure 20, marked *f*. The Timpani (Timp. (Mib-Sib)) part plays a rhythmic pattern from measure 20, marked *f*. The Clarinet in B-flat (Clar. princ. (Sib)) has a melodic line from measure 19 to 20, then rests. The Violin I (Vl. I) and Violin II (Vl. II) parts play a rhythmic pattern from measure 19 to 20, marked *cresc.*, and then a melodic line from measure 21 to 23, marked *f*. The Viola (Vla.) part plays a rhythmic pattern from measure 19 to 20, marked *cresc.*, and then a melodic line from measure 21 to 23, marked *f*. The Violoncello and Double Bass (Vlc. e Cb.) part plays a sustained note from measure 20 onwards, marked *f*.

24

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

p *fp* *fp*

p

p

p *fp* *fp*

p *fp* *fp*

p *fp* *fp*

I.

p

p

34

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Solo

f

6

tr

Vl. I

p

Vl. II

p

Vla.

Vlc. e
Cb.

p

39

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

pp

a 2

pp

44

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

[p] dolce

f

a 2

f

[Tutti]

f

p dolce

p

p

f

f

p

ten.

ten.

49

Fl.

Ob.

Fag.

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vi. I

Vi. II

Vla.

Vlc. e Cb.

ten.

f

a 2

dim.

p

f

6

f

ten.

ten.

dim.

dim.

dim.

dim.

54

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

Solo *f* 6

VI. I

VI. II

Vla.

Vlc. e
Cb.

p

59

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

The musical score for measures 59-62 is written for a full orchestra. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems for woodwinds, brass, timpani, and strings. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Clarinet in B-flat (Clar. princ. (Sib)), and Cor Anglais (Cor. (Mib)). The brass section includes Trumpet in B-flat (Tr. (Mib)) and Trombone in B-flat (Timp. (Mib-Sib)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score begins with a rest for measures 59 and 60. In measure 61, the woodwinds and brass play a series of chords, marked with a forte (*f*) dynamic. The Clarinet in B-flat has a melodic line starting in measure 61, featuring a triplet of eighth notes, followed by sixteenth-note runs, and a trill (*tr*) in measure 62. The strings play a rhythmic pattern of eighth notes, also marked with a forte (*f*) dynamic. The score ends in measure 62 with a final chord and a fermata.

64

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

pp

[mf]

[dim.]

[p]

dim.

p

pp

pp

pp

pp

70

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

VI. I

VI. II

Vla.

Vlc. e
Cb.

[*mf*] [*dim.*] *p*

[*simile*] [*mf*] [*dim.*] *p*

[*simile*] [*mf*] [*dim.*] *p*

simile [*mf*] [*dim.*] *p*

77

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

[*pf*] \rightrightarrows [*dim.*] *p*

Vl. I

pf \rightrightarrows *dim.* *p*

Vl. II

pf \rightrightarrows *dim.* *p*

Vla.

pf \rightrightarrows *p*

Vlc. e
Cb.

pf \rightrightarrows *dim.* *p*

83

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

cresc.

cresc.

cresc.

Detailed description: This page of a musical score covers measures 83 to 87. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, and Trumpet) is mostly silent, with rests. The Clarinet in B-flat has a melodic line starting in measure 83, marked with accents and a crescendo. The string section (Violins I and II, Viola, Violoncello, and Contrabass) provides accompaniment. Violins I and II play rhythmic patterns, with a crescendo starting in measure 85. The Viola enters in measure 85 with a melodic line, also marked with a crescendo. The Violoncello and Contrabass play a steady bass line.

88

Fl. *f* *p*

Ob. *f*

Fag. *f*

Cor. (Mib) *f*

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Vlc. e Cb. *f*

Detailed description: This page of a musical score covers measures 88 to 92. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute (Fl.) part begins in measure 88 with a forte (*f*) dynamic, playing a melodic line with eighth notes and sixteenth notes. In measure 92, it switches to a piano (*p*) dynamic. The Oboe (Ob.) and Bassoon (Fag.) parts play sustained chords, marked forte (*f*). The Cor Anglais (Cor. (Mib)) and Trumpet (Tr. (Mib)) parts play chords, also marked forte (*f*). The Timpani (Timp. (Mib-Sib)) part plays a rhythmic pattern of eighth notes, marked forte (*f*). The Clarinet in B-flat (Clar. princ. (Sib)) is silent throughout. The Violin I (Vl. I) part plays a melodic line, marked forte (*f*) in measure 88 and piano (*p*) in measure 92. The Violin II (Vl. II) part plays chords, marked forte (*f*) in measure 88 and piano (*p*) in measure 92. The Viola (Vla.) part plays chords, marked forte (*f*) in measure 88 and piano (*p*) in measure 92. The Violoncello and Double Bass (Vlc. e Cb.) part plays a rhythmic pattern of eighth notes, marked forte (*f*).

93

Fl. *fp* *fp* *f*

Ob. I. *pp* *f*

Fag. *p* *f* a 2

Cor. (Mib) *pp* *f* a 2

Tr. (Mib) *f*

Timp. (Mib-Sib) *f*

Clar. princ. (Sib)

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

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

Vla. *fp* *fp* *f*

Vlc. e Cb. *f*

Detailed description: This page of a musical score covers measures 93 to 96. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Flute (Fl.) part begins in measure 93 with a forte-piano (*fp*) dynamic, playing a sixteenth-note pattern. In measure 94, it continues with *fp*. In measure 95, the dynamic changes to forte (*f*). The Oboe (Ob.) part is silent in measures 93 and 94, then enters in measure 95 with a first ending (I.) marked *pp* (pianissimo), playing a half note. In measure 96, it plays a half note marked *f* (forte). The Bassoon (Fag.) part is silent in measures 93 and 94, then enters in measure 95 with a half note marked *p* (piano). In measure 96, it plays a half note marked *f* (forte) with a second ending (a 2) above it. The Cor Anglais (Cor.) part is silent in measures 93 and 94, then enters in measure 95 with a half note marked *pp* (pianissimo). In measure 96, it plays a half note marked *f* (forte) with a second ending (a 2) above it. The Trumpet (Tr.) part is silent in measures 93 and 94, then enters in measure 95 with a half note marked *f* (forte). The Timpani (Timp.) part is silent in measures 93 and 94, then enters in measure 95 with a half note marked *f* (forte). The Clarinet (Clar. princ.) part is silent throughout. The Violin I (Vl. I) part begins in measure 93 with a forte-piano (*fp*) dynamic, playing a sixteenth-note pattern. In measure 94, it continues with *fp*. In measure 95, the dynamic changes to forte (*f*). The Violin II (Vl. II) part begins in measure 93 with a forte-piano (*fp*) dynamic, playing a quarter-note pattern. In measure 94, it continues with *fp*. In measure 95, the dynamic changes to forte (*f*). The Viola (Vla.) part begins in measure 93 with a forte-piano (*fp*) dynamic, playing a quarter-note pattern. In measure 94, it continues with *fp*. In measure 95, the dynamic changes to forte (*f*). The Cello and Double Bass (Vlc. e Cb.) part is silent in measures 93 and 94, then enters in measure 95 with a half note marked *f* (forte).

98

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

I.

p

a 2

Solo

dolce

ten.

105

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p dolce

ten.

p

p

p

p

113

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e Cb.

sf

p

sf

sf

f

fp

fp

fp

fp

p

117

Fl.

Ob.
sf

Fag.
sf

Cor.
(Mi \flat)
fp

Tr.
(Mi \flat)
sf

Timp.
(Mi \flat -Si \flat)
sf

Clar.
princ.
(Si \flat)

Vl. I
sf \rightarrow *p*

Vl. II
fp

Vla.
fp

Vcl. e
Cb.
fp

121

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

sf

p

sf

[p]

sf

127

Fl. -

Ob. -

Fag. -

Cor. (Mi^b) -

Tr. (Mi^b) -

Timp. (Mi^b-Si^b) -

Clar. princ. (Si^b) [*p*] [*cresc.*]

Vl. I [*p*] [*cresc.*] [*f*] *tr.*

Vl. II [*p*] [*cresc.*] [*f*]

Vla. [*f*]

Vlc. e Cb. [*p*] [*f*]

Detailed description: This page of a musical score, numbered 120, covers measures 127 through 132. The score is arranged in a standard orchestral format with staves for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet principal (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature is B-flat major (two flats). The Flute, Oboe, and Trumpet parts are mostly silent in this section. The Bassoon part features a melodic line in measures 127-130, followed by a rest in measure 131 and a final chord in measure 132. The Cor Anglais part has a sustained chord in measures 127-130 and a final chord in measure 132. The Clarinet part plays a melodic line starting in measure 127, marked with a piano [*p*] dynamic and a crescendo [*cresc.*] leading to a forte [*f*] dynamic in measure 132, ending with a trill (*tr.*). The Violin I and II parts play a rhythmic accompaniment, starting piano [*p*] and crescendoing [*cresc.*] to forte [*f*] by measure 132. The Viola part enters in measure 132 with a forte [*f*] dynamic. The Cello and Double Bass part plays a melodic line, starting piano [*p*] and crescendoing [*f*] to forte [*f*] by measure 132.

133

Fl. *[p]*

Ob. *[f]*

Fag. *p f p*

Cor. (Mib) *p f p*

Tr. (Mib)

Timp. (Mib-Sib) *pp*

Clar. princ. (Sib) *sf sf p*

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

VI. II *p f p [p] dim. pp*

Vla. *p f p p dim. pp*

Vlc. e Cb. *p f p [p] dim. pp*

Detailed description: This page of a musical score covers measures 133 through 138. The key signature is three flats (B-flat, E-flat, A-flat). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 133 with a dynamic of *[p]* and features a melodic line with accents. The Oboe (Ob.) part enters in measure 134 with a dynamic of *[f]*. The Bassoon (Fag.) part has a sustained chord in measure 133, followed by a dynamic change to *f* in measure 134 and back to *p* in measure 135. The Cor Anglais (Cor. (Mib)) part has a sustained note in measure 133, followed by a dynamic change to *f* in measure 134 and back to *p* in measure 135. The Trumpet (Tr. (Mib)) part is silent throughout. The Timpani (Timp. (Mib-Sib)) part has a rhythmic pattern starting in measure 137, with a dynamic of *pp*. The Clarinet in B-flat (Clar. princ. (Sib)) part has a melodic line with accents, starting in measure 133 with a dynamic of *sf*, changing to *sf* in measure 134, and then *p* in measure 135. The Violin I (VI. I) part has a melodic line with trills, starting in measure 133 with a dynamic of *p*, changing to *f* in measure 134, back to *p* in measure 135, and then *p* in measure 136, *dim.* in measure 137, and *pp* in measure 138. The Violin II (VI. II) part has a rhythmic pattern, starting in measure 133 with a dynamic of *p*, changing to *f* in measure 134, back to *p* in measure 135, and then *[p]* in measure 136, *dim.* in measure 137, and *pp* in measure 138. The Viola (Vla.) part has a rhythmic pattern, starting in measure 133 with a dynamic of *p*, changing to *f* in measure 134, back to *p* in measure 135, and then *p* in measure 136, *dim.* in measure 137, and *pp* in measure 138. The Violoncello and Double Bass (Vlc. e Cb.) part has a rhythmic pattern, starting in measure 133 with a dynamic of *p*, changing to *f* in measure 134, back to *p* in measure 135, and then *[p]* in measure 136, *dim.* in measure 137, and *pp* in measure 138.

139

Fl. *[p]*

Ob.

Fag.

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

Tr. (Mi^b)

Timp. (Mi^b-Si^b) *[simile]* *[rf]* *[dim.]*

Clar. princ. (Si^b) *rf* *dim.* *[p]*

Vl. I *[simile]* *rf* *dim.* *p*

Vl. II *[simile]* *rf* *dim.* *p*

Vla. *[simile]* *rf* *dim.* *p*

Vlc. e Cb. *[simile]* *rf* *dim.* *p*

145

Fl.

Ob.

Fag.

Cor.
(Mi \flat)

Tr.
(Mi \flat)

Timp.
(Mi \flat -Si \flat)

Clar.
princ.
(Si \flat)

VI. I

VI. II

Vla.

Vlc. e
Cb.

pp

p

pp

mf

dim.

p

mf

dim.

p

mf

dim.

p

mf

dim.

p

Detailed description: This page of a musical score covers measures 145 to 150. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi \flat)), and Trumpet (Tr. (Mi \flat)). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). The percussion section includes Timpani (Timp. (Mi \flat -Si \flat)). The Clarinet in B-flat (Clar. princ. (Si \flat)) has a melodic line starting in measure 145 with a *mf* dynamic, gradually *dim.*ing to *p* by measure 148. The strings play a rhythmic accompaniment, with Violin I and II, Viola, and Cello/Double Bass all marked *mf* and *dim.*ing to *p* by measure 148. The Oboe and Bassoon enter in measure 148 with a melodic line marked *p*. The Cor Anglais and Trumpet play a sustained note in measure 150, marked *pp*. The Flute and Timpani are silent throughout the page.

151

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

cresc.

cresc.

cresc.

cresc.

156

The score is for measures 156 through 159. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The instruments and their parts are as follows:

- Fl. (Flute):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. The melody consists of eighth-note runs with slurs and accents.
- Ob. (Oboe):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. The melody is similar to the flute but with different articulation.
- Fag. (Bassoon):** Measures 156-159. Starts with a melodic phrase in 156, then rests in 157. In 158 and 159, it plays a sustained chord with a dashed line above it, marked with a forte (*f*) dynamic.
- Cor. (Mib) (Cor Anglais):** Measures 156-159. Plays a sustained chord throughout, marked with a forte (*f*) dynamic.
- Tr. (Mib) (Trumpet):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. Plays a rhythmic pattern of eighth notes, marked "a 2".
- Timp. (Mib-Sib) (Timpani):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. Plays a rhythmic pattern of eighth notes.
- Clar. princ. (Sib) (Clarinet):** Measures 156-159. Starts with a melodic phrase in 156, then rests in 157 and 158, and re-enters in 159.
- VI. I (Violin I):** Measures 156-159. Starts with a melodic phrase in 156, then enters in 157 with a forte (*f*) dynamic. The melody is similar to the flute.
- VI. II (Violin II):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. Plays a rhythmic pattern of eighth notes.
- Vla. (Viola):** Measures 156-159. Starts with a melodic phrase in 156, then enters in 157 with a forte (*f*) dynamic. Plays a rhythmic pattern of eighth notes.
- Vlc. e Cb. (Violoncello/Double Bass):** Measures 156-159. Starts with a rest in 156, then enters in 157 with a forte (*f*) dynamic. Plays a rhythmic pattern of eighth notes.

161

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

f

a 2

a 2

tr

Detailed description: This page of a musical score covers measures 161 to 165. The key signature is three flats (B-flat, E-flat, A-flat). The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), and Trumpet (Tr. (Mi^b)). The percussion section includes Timpani (Timp. (Mi^b-Si^b)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vlc. e), and Contrabass (Cb.). The Flute and Oboe parts feature melodic lines with slurs and accents. The Bassoon part has a dynamic marking of *f* and a *a 2* marking. The Cor Anglais and Trumpet parts have *a 2* markings. The Timpani part has a *7* marking. The Violin II part has a *tr* marking. The score is written in a standard orchestral format with multiple staves per instrument.

167

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Si)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

sf

I. $\#$

[*p*] <

173

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

p
p
p
p
p
p
p
p
pizz.
arco

l.
a 2

Detailed description: This page of a musical score covers measures 173 to 178. The instrumentation includes Flute, Oboe, Bassoon, Cor Anglais (Mi^b), Trumpet (Mi^b), Timpani (Mi^b-Si^b), Clarinet in B^b, Violin I and II, Viola, and Violoncello/Euphonium. The key signature has two flats (B^b, E^b). The score begins with a measure rest in measure 173. In measure 174, the Flute, Oboe (first), and Bassoon enter with a melodic line marked *p*. The Clarinet in B^b plays a rhythmic accompaniment of eighth notes. The Violin I and II parts have melodic lines, with the Violin I part marked *p*. The Viola part has a sustained note marked *p*. The Violoncello/Euphonium part has a rhythmic accompaniment marked *p*. In measure 175, the woodwinds continue their melodic line. In measure 176, the woodwinds continue their melodic line. In measure 177, the woodwinds continue their melodic line. In measure 178, the woodwinds continue their melodic line. The Cor Anglais and Trumpet parts have a measure rest until measure 178, where they play a short melodic phrase marked *p* and *a 2*. The Violoncello/Euphonium part has a melodic phrase marked *p* and *arco*.

180

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

f
f
a 2
f
f
f
f
f
f
f

Detailed description: This page of a musical score covers measures 180 to 184. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is for a full orchestra. The Flute (Fl.) part begins in measure 183 with a forte (*f*) dynamic, playing a melodic line with a slur and a fermata. The Oboe (Ob.) part also starts in measure 183 with a forte (*f*) dynamic, playing a sustained chord. The Bassoon (Fag.) part enters in measure 183 with a forte (*f*) dynamic, playing a rhythmic pattern marked 'a 2'. The Cor Anglais (Cor. (Mi^b)) part plays a rhythmic pattern throughout. The Trumpet (Tr. (Mi^b)) part plays a sustained chord from measure 183. The Timpani (Timp. (Mi^b-Si^b)) part is silent. The Clarinet (Clar. princ. (Si^b)) part plays a melodic line with a slur and a fermata. The Violin I (Vi. I) part plays a melodic line with a slur and a fermata, marked *f*. The Violin II (Vi. II) part plays a rhythmic pattern, marked *f*. The Viola (Vla.) part plays a rhythmic pattern, marked *f*. The Violoncello and Double Bass (Vlc. e Cb.) part plays a rhythmic pattern, marked *f*.

186

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vcl. e
Cb.

tr

p

tr

Tutti

Solo

sf

sf

p

pizz.

[*p*]

pizz.

[*p*]

pizz.

[*p*]

pizz.

[*p*]

191

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

p

I.

a 2

I.

p

dim.

dolce

ten.

Detailed description: This page of a musical score covers measures 191 to 194. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral format. The Flute part begins at measure 191 with a note marked '191'. The Oboe and Bassoon parts have first and second endings. The Clarinet part features dynamic markings of *dim.*, *dolce*, and *ten.* The string parts (Violins I and II, Viola, Cello, and Double Bass) provide harmonic support with sustained notes and rhythmic patterns. The woodwinds and strings are mostly silent in measures 192 and 193, with activity resuming in measure 194.

197

Fl. *p*

Ob.

Fag.

Cor. (Mi^b)

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vl. I *arco* *p* *ten.*

Vl. II *arco* *p*

Vla. *arco* *p*

Vlc. e Cb. *Vlc.* *arco* *p*

204

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc.

p

sf

sf

sf

p

sf

210

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

- Fl. (Flute):** Measure 210 is a whole rest. Measure 211 has a quarter rest followed by a quarter note *f*. Measure 212 has a half note *f*. Measure 213 has a half note *f*.
- Ob. (Oboe):** Measure 210 has a quarter note *p*. Measure 211 has a quarter note *p*. Measure 212 has a quarter note *f*. Measure 213 has a half note *f*.
- Fag. (Bassoon):** Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 has a quarter note *f*. Measure 213 has a quarter note *f*.
- Cor. (Mib) (Cor Anglais):** Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 has a quarter note *f*. Measure 213 has a quarter note *f*.
- Tr. (Mib) (Trumpet):** Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 has a half note *f*. Measure 213 has a half note *f*.
- Timp. (Mib-Sib) (Timpani):** Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 is a whole rest. Measure 213 is a whole rest.
- Clar. princ. (Sib) (Clarinet):** Measure 210 has a quarter note. Measure 211 has a quarter note. Measure 212 has a quarter note. Measure 213 is a whole rest.
- Violins (Vl. I and II):** Measure 210 has a quarter note *p*. Measure 211 has a quarter note *p*. Measure 212 has a quarter note *f*. Measure 213 has a quarter note *f*.
- Viola (Vla.):** Measure 210 is a whole rest. Measure 211 is a whole rest. Measure 212 has a quarter note *f*. Measure 213 has a quarter note *f*.
- Violoncello/Double Bass (Vlc. e Cb.):** Measure 210 has a quarter note *p*. Measure 211 has a quarter note *p*. Measure 212 has a quarter note *f*. Measure 213 has a quarter note *f*.

215

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

tr

tr

T[utti]

[*sf*]

sf

220

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

I.

dim.

Solo

pf

p

pizz.

[p]

arco

pf

p

arco

pf

[p]

arco

pf

p

arco

pf

p

226

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

dolce

dolce

pp

pp

ten.

ten.

[ten.]

230

Fl. *f* *ten.*

Ob. *f* *ten.* *p*

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

Cor. (Mi^b) *p*

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

Vl. I *f* *p*

Vl. II *f* *p*

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

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

Detailed description: This page of a musical score covers measures 230 to 234. The key signature is three flats (B-flat major or D-flat minor). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Mi^b), Trumpet (Tr. Mi^b), Timpani (Timp. Mi^b-Si^b), Clarinet Principal (Clar. princ. Si^b), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.). Measures 230-231 are mostly rests for the woodwinds. In measure 232, the Flute, Oboe, and Bassoon enter with a forte (*f*) dynamic. The Flute and Bassoon parts include 'ten.' (tension) markings. In measure 233, the Flute and Bassoon continue with *f* dynamics, while the Oboe and Clarinet Principal play a rhythmic pattern. In measure 234, the Flute and Bassoon play a phrase with *ten.* markings, while the Oboe, Clarinet Principal, and other instruments play a phrase with a piano (*p*) dynamic. The Violin I and II parts feature a complex rhythmic pattern in measure 232, transitioning to a more melodic line in measure 234. The Viola and Cello/Double Bass parts provide a steady accompaniment throughout.

235

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

242

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

pp

[dim.] *p* *[pf]*

dim. *p* *mf*

dim. *p* *mf*

dim. *p* *mf*

dim. *p* *mf*

Detailed description: This page of a musical score covers measures 242 to 247. The key signature is three flats (B-flat major or D-flat minor). The Flute, Oboe, Cor Anglais, and Trumpet parts are mostly silent, indicated by rests. The Bassoon part has a melodic line starting in measure 243 with a *pp* dynamic. The Clarinet part has a more active line, starting with a *[dim.]* dynamic, moving to *p* in measure 244, and reaching *[pf]* in measure 246. The string section (Violins I and II, Viola, and Violoncello/Double Bass) plays a steady accompaniment of half notes. The dynamics for the strings are *dim.* in measure 242, *p* in measure 243, and *mf* in measure 246. The Viola part has a slight change in rhythm in measure 245, playing quarter notes.

248

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

[*pp*]

pp

[*dim.*]

p

dim.

p

p

p

253

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

VI. I

VI. II

Vla.

Vlc. e
Cb.

I.

cresc.

cresc.

cresc.

cresc.

Detailed description: This page of a musical score, numbered 142, contains measures 253 through 257. The score is for a symphony orchestra. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), 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.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Flute, Oboe, and Trumpet parts are mostly rests. The Bassoon part begins in measure 256 with a first ending (I.) marked 'cresc.'. The Cor Anglais part has a long note in measure 253. The Timpani part is mostly rests. The Clarinet part has a melodic line with accents and slurs. The Violin I and II parts have a rhythmic pattern of eighth notes, with 'cresc.' markings in measures 256 and 257. The Viola part begins in measure 256 with a 'cresc.' marking. The Violoncello/Double Bass part has a rhythmic pattern of eighth notes.

258

Fl.
f

Ob.
f

Fag.
f

Cor.
(*Mi^b*)
f

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

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

Clar. princ.
(*Si^b*)
T[utti]

Vi. I
f

Vi. II
f

Vla.
f

Vlc. e Cb.
f

Detailed description: This page of a musical score covers measures 258 to 261. The key signature is B-flat major (two flats). The score is for a full orchestra. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with slurs and accents, starting with a forte (*f*) dynamic. The Bassoon (Fag.) part provides harmonic support with sustained notes. The Cor Anglais (Cor.) and Trumpet (Tr.) parts play sustained notes, with the Trumpet marked *a 2*. The Timpani (Timp.) part has a rhythmic pattern of quarter notes. The Clarinet (Clar. princ.) part is marked T[utti] and has rests. The Violin I (Vi. I) and Violin II (Vi. II) parts have melodic lines, with the Violin II part starting in measure 260. The Viola (Vla.) part features a triplet pattern of eighth notes. The Violoncello and Double Bass (Vlc. e Cb.) part has a rhythmic pattern of quarter notes. The dynamic *f* is indicated for most parts.

262

Fl.

Ob.

Fag. a 2

Cor. (Mi^b) a 2

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b) tr.

Vl. I tr.

Vl. II

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 262 to 266. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 262 with a quarter rest, followed by a sixteenth-note triplet and a half note. The Oboe (Ob.) part has a similar rhythmic pattern. The Bassoon (Fag.) part is marked 'a 2' and features a continuous sixteenth-note triplet pattern. The Cor Anglais (Cor.) and Trumpet (Tr.) parts are also marked 'a 2' and have rests until measure 264, where they play a half note. The Timpani (Timp.) part has a half note in measure 262 and a quarter note in measure 266. The Clarinet (Clar. princ.) part has a half note in measure 262 and a sixteenth-note triplet in measure 266, marked with a trill (tr.). The Violin I (Vl. I) and Violin II (Vl. II) parts play a sixteenth-note triplet in measure 262 and a sixteenth-note triplet in measure 266, both marked with a trill (tr.). The Viola (Vla.) part has a half note in measure 262 and a sixteenth-note triplet in measure 266. The Cello and Double Bass (Vlc. e Cb.) part has a half note in measure 262 and a sixteenth-note triplet in measure 266.

267

Fl.

Ob.

Fag.

Cor.
(Mi^b)

Tr.
(Mi^b)

Timp.
(Mi^b-Si^b)

Clar.
princ.
(Si^b)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

p

f

Solo

6

6

Detailed description: This page of a musical score covers measures 267 to 270. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Fag.), Cor Anglais (Cor. (Mi^b)), Trumpet (Tr. (Mi^b)), Timpani (Timp. (Mi^b-Si^b)), Clarinet Principal (Clar. princ. (Si^b)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Violoncello/Double Bass (Vlc. e Cb.).
- Flute: Rests in all measures.
- Oboe: Rests in all measures.
- Bassoon: Rests in all measures.
- Cor Anglais: Measures 267-268 play a rhythmic pattern of eighth notes (G⁴, F⁴, E⁴, D⁴), followed by rests in measures 269-270.
- Trumpet: Rests in all measures.
- Timpani: Rests in all measures.
- Clarinet Principal: A solo passage starting in measure 267 with a forte (*f*) dynamic. It features a sixteenth-note scale (G⁴ to D⁵) and a sixteenth-note descending scale (D⁵ to G⁴), with slurs and accents. The passage ends in measure 270.
- Violin I and II: Rests in measure 267. In measures 268-270, they play a sustained chord (G⁴, F⁴) with a piano (*p*) dynamic.
- Viola: Measures 267-268 play a rhythmic pattern of eighth notes (G³, F³, E³, D³), followed by rests in measures 269-270.
- Violoncello/Double Bass: Rests in measure 267. In measures 268-270, they play a sustained chord (G², F²) with a piano (*p*) dynamic.

271

Fl.

Ob.

Fag.

Cor.
(Mib)

Tr.
(Mib)

Timp.
(Mib-Sib)

Clar.
princ.
(Sib)

Vl. I

Vl. II

Vla.

Vlc. e
Cb.

cresc.

cresc.

[cresc.]

Detailed description: This page of a musical score covers measures 271 to 274. The woodwind section (Flute, Oboe, Bassoon, Cor Anglais, and Trumpet) is mostly silent, indicated by rests. The Clarinet in B-flat plays a melodic line with triplet figures. The string section (Violins I and II, Viola, and Violoncello/Double Bass) provides harmonic support with sustained notes and triplet patterns. Dynamic markings include *cresc.* for the strings and *[cresc.]* for the double bass.

280

Fl. *f*

Ob. *f*

Fag. *f*

Cor. (Mi^b) *f*

Tr. (Mi^b) *f*

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

Clar. princ. (Si^b)

Vl. I *f*

Vl. II *f*

Vla. *f* [simile]

Vcl. e Cb. *f*

tr

3

3

3

Detailed description: This page of a musical score covers measures 280 to 283. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The score is arranged in a standard orchestral format. The Flute (Fl.) part begins in measure 280 with a rest, then enters in measure 281 with a sixteenth-note figure, marked *f*. The Oboe (Ob.) part has rests until measure 281, where it plays a sustained chord, also marked *f*. The Bassoon (Fag.) part has rests until measure 281, then plays a rhythmic pattern of eighth notes, marked *f*. The Cor Anglais (Cor. (Mi^b)) and Trumpet (Tr. (Mi^b)) parts have rests until measure 281, then play a rhythmic pattern of eighth notes, marked *f*. The Timpani (Timp. (Mi^b-Si^b)) part has rests until measure 281, then plays a rhythmic pattern of eighth notes, marked *f*. The Clarinet in B-flat (Clar. princ. (Si^b)) part has a wavy line indicating a tremolo in measure 280, then rests in measure 281. The Violin I (Vl. I) part has a wavy line indicating a tremolo in measure 280, then enters in measure 281 with a sixteenth-note figure, marked *f*. The Violin II (Vl. II) part has rests until measure 281, then enters with a rhythmic pattern of eighth notes, marked *f*. The Viola (Vla.) part has rests until measure 281, then enters with a rhythmic pattern of eighth notes, marked *f*, and includes triplets in measures 282 and 283. The Violoncello and Double Bass (Vcl. e Cb.) part has rests until measure 281, then enters with a rhythmic pattern of eighth notes, marked *f*. The score concludes in measure 283.

285

Fl. *tr*

Ob.

Fag.

Cor. (Mi^b) a 2

Tr. (Mi^b)

Timp. (Mi^b-Si^b)

Clar. princ. (Si^b)

VI. I *tr*

VI. II *tr*

Vla.

Vlc. e Cb.

Detailed description: This page of a musical score covers measures 285 to 289. The key signature is three flats (B-flat, E-flat, A-flat). The score is arranged in a standard orchestral format. The Flute (Fl.) part begins with a trill (tr) in measure 285. The Oboe (Ob.) part has a long note in measure 285 that is sustained through measure 286. The Bassoon (Fag.) part plays a rhythmic pattern of eighth notes. The Cor Anglais (Cor. (Mi^b)) and Trumpet (Tr. (Mi^b)) parts play a similar rhythmic pattern. The Timpani (Timp. (Mi^b-Si^b)) part plays a steady eighth-note pattern. The Clarinet (Clar. princ. (Si^b)) part is silent. The Violins (VI. I and VI. II) and Viola (Vla.) parts play a rhythmic pattern of eighth notes. The Violoncello and Double Bass (Vlc. e Cb.) part plays a rhythmic pattern of eighth notes. The score includes various musical notations such as trills, slurs, and dynamic markings.

295

Fl.
ff

Ob.
ff

Fag.
ff

*Cor.
(Mi^b)*
ff

*Tr.
(Mi^b)*
ff

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

*Clar.
princ.
(Si^b)*

VI. I
ff

VI. II
ff

Vla.
ff

*Vlc. e
Cb.*
ff

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

SOURCES

A Skma (Ffo/Sv.-R). Two sets of printed parts, each consisting of: *CLARINETTO PRINCIPALE in B.*, *VIOLINO PRIMO*, *VIOLINO SECONDO*, *VIOLA*, *BASSO e VIOLONCELLO*, *FLAUTO*, *OBOE PRIMO*, *OBOE SECONDO*, *FAGOTTO PRIMO*, *FAGOTTO SECONDO*, *CORNO PRIMO in Es.*, *CORNO SECONDO in Es.*, *CLARINO PRIMO in Es.*, *CLARINO SECONDO in Es.*, *TIMPANI in Es. B.*

The principale part alone has a title-page, which reads as follows: *CONCERTO pour la Clarinette avec accompagnement de 2 Violons, Flûte, 2 Hautbois, 2 Bassons, 2 Cors, 2 Trompettes, Timbales Alto et Basse composé et dédié à Mons. le Comte Gustave de Trolle-Bonde par BERNARD CRUSELL, Musicien de la Chambre de S.M. le Roi de Suede Oe. 1. Pr. 2 Rt. 4 G. Chez A. Kühnel, Bureau de Musique à Leipzig.*

Plate no. 907 [1811–1812]. First print.

A reprint by C.F. Peters of the above first print is preserved in the Mazer Collection in Skma (G:V:11, bound together with op. 3 and 5, G:V:12–13). The two prints are practically identical.

B Skma (Ffo/Sv.-R). Manuscript score (copyist unknown), containing the movements Adagio and Rondo, bound in multi-coloured marbled boards. The score consists of fly-leaf + 13 sheets (unpaginated) + fly-leaf, sheets 2^v and 13^v ruled only, of average format 35.6 by 22.7 cm. Watermark: ÖRNSTRÖM / UF. Music text and inscriptions in black ink. No title page. Sheet 1^r has above the music text: *Adagio*, and in the upper right-hand corner: *af Crusell*, sheet 13^r has *Fine* and *2/2 46*. – Cf. facs. p. xxi.

C Skma (Ffo-Sv.-R). A set of manuscript parts (copyist unknown), consisting of: *Clarinetto Principalo* [sic] *i B.* (pp. 1–7), *Violino Primo*. (pp. 1–7), *Violino Secundo*. [sic] (pp. 1–5), *Viola*. (pp. 1–5), *Basso ett* [sic] *Violoncello*. (pp. 1–5), *Contra Basso*. (pp. 1–3), *Flauto in D*. [sic] (pp. 1–4), *Oboe Primo*. (1 sheet), *Oboe Secundo*. [sic] (1 sheet), *Fagotto Primo*. (pp. 1–3), *Fagotto Secundo*. [sic] (pp. 1–3), *Corno 1^{mo} in Es.* (1 sheet), *Corno 2^{do} in Es.* (1 sheet), *Clarino 2^{do} in Es.* (1 sheet), *Timpani in Es. ett* [sic] *B.* Clarino I is missing. The parts in a cover, now broken up, with the following inscription: *Concerto / för Clarinetto Principalo* [sic] *in B. / af / B. Crusell* (underlined with a triple line). Below the line: *Accompagnement* and a specification of the parts. At the bottom of the page: *Örebro d. 14.^{ten} October 1822.* and to the right: *Poss. J.G. Müller.*

The parts have average format 29 by 23.2 cm. Water-

mark: C & I HONIG. Music text and inscriptions in brown ink. The set seems to have belonged to Johan Gustaf Gottfr. Müller (1810–1884), a double bass player in the Court Orchestra in Stockholm 1835–1863. His father (?), Johan David Müller (1785–1834), was a double bass player in the same orchestra 1813–1834 and thus for a long time Crusell's colleague.

D Skma (Ffo/Sv.-R). Another set of manuscript parts (copyist unknown), consisting of: *Clarinetto Principale* (4 sheets), *Violino 1^{mo}* (4 sheets), *Violino 2^{do}* (4 sheets), *Viola* (3 sheets), *Basso et Violoncello* (3 sheets), *Flauto* (2 sheets), *Oboe Primo* (1 sheet), *Oboe Secundo* (1 sheet), *Fagotto Primo* (2 sheets), *Fagotto Secundo* (1 sheet), *Corno 1^{mo} in Es.* (1 sheet), *Corno 2. in Es.* (1 sheet), *Clarino 1^{mo} in Es* (1 sheet), *Clarino 2^{do} in Es* (1 sheet), *Timpani in Es. B.* (1 sheet). The parts in a cover, now broken up, with the following inscription: *Concerto / pour / Clarinetto Prinzipale in B. / avec: Accompag.*, and beneath a specification of the parts. In the bottom right-hand corner: *Poss: / Carl Köbel.*

The parts are written on coarse paper of average format 36.8 by 22 cm and are very worn. Music text and inscriptions in black ink. Watermark: K[???]IGS PAPIER. The timpani part deviates from the other parts as to paper, format and scribe and did not originally belong to this set (also not mentioned in the above cover specification).

The mentioned Carl Köbel (1806–1871) was a pupil of Crusell's and a clarinetist in the Court Orchestra 1834–1868.

The main source for this edition is A above. Source B (cf. Preface, p. xvi, for a discussion on this pair of movements) represents a less finished version of A, with fewer articulation marks, and also without timpani in the Rondo. Like A it displays obvious deficiencies and inconsistencies. Although bearing the date of 1846, B could represent a stage prior to 1811, when the concerto was sent to Kühnel in its final form. However, it has been valuable for comparing numerous details.

Many details lead to the conclusion that sources C and D are copies of the Leipzig print. They have only single string parts, and thus cannot have been in practical use in their present form. Possibly only some of the original parts have been preserved, but both covers mentioned above correspond with the extant parts.



Several readings—as to articulation, for instance, and especially in the principale part—seem more plausible in C



and D than in the print, and several obvious misprints have in fact been corrected in these sources. It can be assumed that these copies were made from prints in practical use, in the course of which they were supplied with corrections and clarifications. These corrections could have been made



by any knowledgeable musician, and there is no evidence for Crusell's participation in this process. Still, many of the inconsistencies in the Leipzig print remain in both C and D, and some copying errors have been added. However, C and D have been useful for comparisons.

NOTES ON THE SOURCES

The notes below apply to source A if not otherwise stated.

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
<i>Allegro</i>		
6, 157	Clar. princ., VI. I, Fl.	second slur comprises the triplet alone, but has been prolonged for phrasing reasons
28, 29	VI. I	slur at turn drawn into following measure to correspond with VI. II and Vlc./Cb.
41–42	Fag. I, Vla.	slur m. 41 to first note m. 42 removed according to Cor. and Vlc./Cb.
55	VI. II	slur from e'' flat; adjusted by analogy m. 178 and source D
64	Cb.	except rests marked in A, separate Cb. part of source C also pauses in following mm.: 64–82, 86–102, 125–151, 197–224, 247–262 and 267–276, possibly reflecting a contemporary performance practice (cf. also Rondo, m. 1, below)
69	Clar. princ.	dot at tied c'' removed by analogy m. 252
70, 253	Clar. princ.	second slur b' flat–g'' and no staccato dot; adjusted to C
71–72	Fag. II	doubling Fag. I; replaced by rests in accordance with parallel mm. 254–255
76	Clar. princ.	dot at phrase ending (a')
79	Clar. princ.	<i>sf</i> at f''' instead of c'; added slur according to C
82	Ob. II	a' flat in all sources; adjusted to Cor. II
88–89	Clar. princ.	slur m. 88 to first note m. 89; adjusted to D, which also has added slur
91–94	VI. I–II	original slurs: 
95–99	Vlc./Cb., Fag. II	Slurs at eighths in VI. II according to D, added slurs follow phrasing in Vlc./Cb. one, long slur c flat–G flat and c' flat–g flat, respectively; adjusted to Vlc./Cb. mm. 91 et seq.
97–99	VI. I–II	original reading 
		has been adjusted to Vla. and Fag. II
101	Clar. princ.	e'' flat quarter instead of eighth, f'' being notated as an appoggiatura; adjustment to m. 102
103	Ob. I–II, VI. II, Vla.	slur only at last four notes; adjusted to mm. 104, 106
107	Vlc./Cb.	slur B flat–c and staccato dot at d flat; adjusted to, e.g., VI. I m. 39 and Clar. princ. m. 110
118–119	Clar. princ.	slur to half note e'' m. 119, which has been adjusted to source D; slur e''–e m. 119 (in A and D) has been eliminated for reasons of playing technique

<i>Measure</i>	<i>Instrument</i>	<i>Note</i>
125, 126	Clar. princ.	original articulation 
		has been adjusted to mm. 282, 283
128	Clar. princ.	original slurs at first seven notes and from b'' to f'' have been united in accordance with C; D, too, has one slur, but only to d''
131	Clar. princ.	last four staccato dots added in accordance with C
142, 144	Clar. princ.	slur starting from first 32nd only, which has been adjusted in accordance with D
145	Clar. princ.	slur starting at a'' has been shortened in consideration of the accent
148	Clar. princ.	staccato dot at first note
165–166	Ob. I	slur from first g'' to third g'' has been removed for reasons of playing technique
167–168	Vla., Vlc./Cb.	one slur containing both measures; changed for phrasing reasons
169	Fl., VI. I	one slur, which has been divided in consideration of the accent
	Vlc./Cb	slur e flat–e moved to correspond with Ob. I–II
174 et seq.		The lack of symmetry between the strings and the woodwinds – especially striking when compared to mm. 51 et seq. – could imply that Crusell at some point adjusted details in the concerto without undertaking a final revision
184–185	Timp.	Original rhythm ♩ ♩ - has been adjusted to mm. 61 et seq. and 313 et seq., respectively. However, it is not possible to get a total correspondence as the key of mm. 184–185 would demand a third Timp. (in Fa).
190	Clar. princ.	slur added in accordance with C
203	Clar. princ.	staccato dot at a'' removed in accordance with D
219	Clar. princ.	one slur for the whole measure in A and C; adjusted to D
223	Vlc./Cb.	<i>sf</i> instead of <i>p</i> in all sources
240	VI. I	slur added by analogy m. 244, Fl. and VI. I
245	VI. I	crescendo and diminuendo signs at last four eighths replaced by <i>cresc.</i>
247, 248	Clar. princ.	slur in second half of measure divided between e and f and between g sharp and a, respectively; adjusted to analogous mm. 64 and 65
259–261	VI. II	one slur instead of two
285	Clar. princ.	slur a''–f''; adjusted to C
286	Cb.	none of the sources mark when Cb. should reenter after "Vcello" m. 281; another possibility would be m. 305, "Tutti"
301	Ob. I–II	<i>pp</i> instead of <i>p</i>
<i>Adagio</i>		
5	Clar. princ.	slur only from f''; adjusted in accordance with B
10–12	VI. II, Vla.	original slurring in A and B respectively: 
13–14	Ob. I	slur at m. 13 only
17	VI. I	slur e' flat to first a' flat; adjusted to Clar. princ. as well as D
19	Clar. princ.	slur to f'', which has been adjusted to B and D
29	VI. I	slurs d'' flat–a' flat and g'–g' respectively; adjusted to VI. II as well as source B
35	Str.	slur from first to second note in each part; adjusted to Clar. princ. as well as source B

39	Clar. princ.	slur only to c ^{'''} and wedge at d ^{'''} , which has been adjusted according to B
44	Ob. I-II, Fag. I	slur ends at bar line; prolonged by analogy Clar. princ. and Fag. II
<i>Rondo. Allegretto</i>		
1	Cb.	except rests marked in A, separate Cb. part of source C pauses in following mm: 1-21, 35-46, 56-61, 69-87, 101-156, 167-182 and 224-229 (cf. also <i>Allegro risoluto</i> , m. 64 above)
5	Clar. princ.	slur c ^{''} -c ^{'''} not present in B, neither here nor in parallel mm. 71, 140 and 241, which might indicate that B represents a stadium of the work before 1811, when it was shown to Kühnel (cf. Preface p. xvi)
9, 75, 144, 245	Clar. princ.	added articulation according to B, m. 144, and C, mm. 9 and 144
21, 87, 156	VI. I	slur e ^{''} flat-d ^{''} removed according to B
257	VI. I-II	
30, 96	Fl., VI. I-II	<i>f</i> at first note of respective measure; moved according to B
35-36	Str.	slurs and dots added in accordance with m. 35 in B
36	Clar. princ.	slur for all of the measure; adjusted according to D
37	VI. I	slur b ['] flat-b ['] flat moved to second half of measure in accordance with B
50	VI. I	slur added according to C as well as m. 231
55, 57	Clar. princ.	original reading
		
		has been simplified according to D, m. 55
103	Clar. princ.	one slur instead of two, which has been adjusted according to m. 196 as well as VI. I, m. 111
113	Cb.	reentering Cb. not marked in A but in B
115	Clar. princ.	staccato dots at last four notes; removed by analogy m. 119 as well as source C
116, 120	VI. I	slur ends preceding measure and staccato dot at initial note; prolongation of slur according to B
125-126	Clar. princ.	slur to initial b ^{''} flat; adjusted according to D
126	VI. I	slur third b flat - a ['] has been understood as a misprint and changed to tie between second and third b flat
130	Clar. princ.	slur at first group of notes removed in accordance with B and C
141	Clar. princ.	<i>p</i> instead of <i>dim.</i> which has been adjusted to parallel m. 6
142, 143	Fl.	accent at initial note removed by analogy Cor. I-II and Ob. I, Fag. I m. 148
155-157, 256-258	Fag. II	written as Fag. I up to first note m. 157, but B has "1mo" which has been followed in this edition; the editor has made the same adjustment of parallel mm. 256-258, although B has "a deux" there
165-166, 266-267	Timp.	rhythm  adjusted to Cor. and Tr.
199-200	Clar. princ.	slurs g ^{''} sharp-b ^{''} and c ^{'''} sharp-b ^{''} respectively; adjusted to mm. 106-107
200-201	Fl., Ob. I	slur ends m. 200; prolongation according to Fag. I-II
204	VI. I	one slur for all of measure; adjusted to m. 111 as well as source C
220	Ob. I	<i>pp</i> instead of <i>p</i> ; adjusted to Fag. I, m. 221
224	Clar. princ.	A and C has <i>rf</i> (B has <i>fz</i> , D <i>sf</i>)
230	Clar. princ.	third triplet has staccato dot at first b flat and slur c ['] -b flat
231	VI. I	slurs b ^{''} flat-a ^{''} flat, g ^{''} -f ^{''} and g ^{''} -b ^{''} flat; adjusted to C
266	Cor. II, Tr. II	initial note quarter; adjusted to parallel m. 165 with two eighths
275-277	Ob. I-II, Fag. I-II	slurs to 277 have been understood as ties 275-276, an interpretation also present in B; cf. also m. 279. C, however, has tie in Ob. II mm. 276-277, too.