



BERNHARD CRUSELL

1775-1838

Tre kvartetter för fyra valthorn

Three quartets for four horns

Källkritisk utgåva av/Critical edition by Julia Lockhart

Levande musikarv och Kungl. Musikaliska akademien

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Huvudredaktör/Editor-in-chief: Anders Wiklund
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Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 1598, 1599, 1600 /Edition no. 1598, 1599, 1600
2018
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
ISMN 979-0-66166-374-4, 979-0-66166-375-1, 979-0-66166-376-8

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
Samarbetspartners/Partners: Musik- och teaterbiblioteket, Svensk Musik och Sveriges Radio.

3 Quartetter för fyra Waldhorn

No. 1
Andantino

Bernhard Crusell
(1775–1838)

The musical score is arranged in four systems, each with four staves representing the four horns (I, II, III, and IV in F). The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Andantino'. The score begins with a first ending bracket over measures 1-4, followed by a second ending bracket over measures 5-8. A first ending bracket covers measures 9-12, and a second ending bracket covers measures 13-16. The score includes dynamic markings such as *p* (piano) and *Ad lib.* (ad libitum). There are also performance instructions like 'Text' and 'Ad lib.' with corresponding musical notation. The score is written in treble clef for all parts.

Musical score for measures 20-26. The score consists of four staves. Measure 20 is marked with a repeat sign. Measures 21-22 are marked with *sf* and *p*. Measures 23-24 are marked with *pp* and "sordini". Measures 25-26 are marked with *f* and "senza".

Musical score for measures 27-32. The score consists of four staves. Measures 27-28 are marked with "sord.". Measures 29-30 are marked with "senza". Measures 31-32 are marked with *sf* and "sord.". Dynamics include *p* and *pp*.

Musical score for measures 33-38. The score consists of four staves. Measures 33-34 are marked with "senza". Measures 35-36 are marked with "sord.". Measures 37-38 are marked with "senza" and *sf*. Dynamics include *p* and *sf*.

41 sord. senza sord. senza sord.

sord. senza sord. senza sord.

sord. senza sord. senza sord.

sord. senza sord. senza sord.

sord. senza sord. senza sord.

No. 2

Andante pastorale

p sord. senza sord.

p sord. senza sord.

p sord. senza sord.

p sord. senza sord.

7 senza sord. senza

p *f* *p* *f* senza

senza *p* sord. senza

senza *p* *f* sord. senza

senza *p* sord. senza

Musical score for measures 12-17, featuring four staves. The notation includes dynamic markings (*f*, *p*, *cresc.*) and performance instructions (*sord.*, *senza*). The first staff begins with *f* and *sord.*, followed by *p*. The second staff starts with *f* and *sord.*, then *p*. The third staff starts with *f* and *sord.*, then *p*. The fourth staff starts with *f* and *sord.*, then *p*. The score is divided into two systems by a double bar line. The first system covers measures 12-15, and the second system covers measures 16-17. Dynamics include *f*, *p*, *cresc.*, and *sord.*. Performance instructions include *senza* and *sord.*.

Musical score for measures 18-22, featuring four staves. The notation includes dynamic markings (*sf*, *f*, *p*, *cresc.*) and performance instructions (*sord.*, *senza*). The first staff begins with *sf* and *sord.*, followed by *p*. The second staff starts with *sf* and *sord.*, then *f*. The third staff starts with *sf* and *sord.*, then *f*. The fourth staff starts with *sf* and *sord.*, then *f*. The score is divided into two systems by a double bar line. The first system covers measures 18-20, and the second system covers measures 21-22. Dynamics include *sf*, *f*, *p*, and *cresc.*. Performance instructions include *sord.* and *senza*.

Musical score for the Coda section, featuring four staves. The notation includes dynamic markings (*p*, *pp*) and performance instructions (*sord.*, *senza*). The first staff begins with *p* and *sord.*. The second staff starts with *senza* and *p*. The third staff starts with *sord.* and *p*. The fourth staff starts with *senza* and *p*. The score is divided into two systems by a double bar line. The first system covers measures 23-24, and the second system covers measures 25-26. Dynamics include *p* and *pp*. Performance instructions include *sord.* and *senza*.

30

senza sord. senza sord. senza sord. senza sord.

f *f* *f*

cresc. *cresc.* *cresc.*

No. 3 Andante

sord. senza sord. senza sord. senza sord. senza

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

6

sord. senza sord. senza sord. senza sord. senza

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

11

sf sord.
sf sord.
sf sord.
sf sord.

15

senza
senza
senza
senza

pp
pp
pp
f

19

p
f
p
p
f
p
p
f
p

24 *rallentando* *A tempo*

sord. *f* senza sord. *p*

sord. senza *f*

sord. senza *f*

sord. senza *f*

pp *pp*

28 senza sord. senza sord. senza

f *p*

sord. *p* senza sord. senza *p* *cresc.*

sord. *p* senza *f* sord. *p* senza *p* *cresc.*

sord. *p* senza *f* sord. *p* senza *p* *cresc.*

sord. *p* senza *f* sord. *p* senza *p* *cresc.*

32 sord.

fp *p* sord.

fp *p* sord.

fp *p* sord.

fp *p* sord.

Più mosso

36

1. 2.

senza senza senza senza

pp *cresc.* *pp* *cresc.* *p* *cresc.*

40

rallentando

ff *dim.* *p dim.* *p dim.* *p dim.* *sord.* *sord.* *sord.* *sord.*

Bernhard Crusell

Att Bernhard Crusell (1775–1838) kommit att förknippas med klarinetten är ingenting att förvåna sig över. Han var en av sin tids främsta klarinettister och komponerade för instrumentet konsertanta verk som fick utländska förläggare. Dessutom var han en av de första företrädarna för den svenska romanskonsten, och ett av hans mest populära verk var sångspelet *Den lilla slavinnan*.

Crusell föddes i Nystad i Finland, som då var en del av Sverige. Uppväxten var fattig (fadern var bokbindare) och det omöjliggjorde skolgång. Däremot lärde han sig spela klarinett hos en militärmusiker vid Nylands regemente, och tolv år gammal blev han volontärmusiker placerad på Sveaborg utanför Helsingfors. Banan som militärmusiker fortsatte vid flytten till Stockholm 1791, men två år senare blev han klarinettist i Kungl. Hovkapellet – en plats han behöll ända till 1833. Georg Joseph Vogler, som ledde Hovkapellet, gav honom undervisning i komposition.

Två utlandsvistelser blev viktiga för hans musikaliska utveckling på sitt instrument. 1798 fick han sin första egentliga undervisning i klarinettspel av Franz Tausch i Berlin. 1803 blev han inbjuden till Paris av Jean-François de Bourgoing, franskt sändebud i Stockholm, och under den halvårslånga vistelsen fick han undervisning i komposition av Henri Montan Berton och François Gossec.

Anknytningen till militärmusiken kvarstod: 1819 utnämndes han till ledare för militärmusiken i Linköping, där han sommartid ledde musikkåren. I den tjänsten stannade han till 1836.

Som tonsättare stod klarinetten i centrum för hans störst upplagda verk. Tre klarinettkonserter finns bevarade (i Ess-dur, f-moll och B-dur), men ett första solistiskt verk var variationer över Åhlströms visa ”Goda gosse glaset töm” – framfört 1804 men utgett i reviderad form 1829 som *Introduction et Air Suédois varié*. Ett av hans mest uppskattade verk är Concertante för klarinett, horn, fagott och orkester, uruppfört 1808. Också i verk av det mindre formatet hade klarinetten en framskjuten position, så i tre kvartetter för klarinett, violin, viola och cello.

Att Crusell genom Hovkapellet fick en stark relation till operakonsten speglas i sångproduktionen, inte minst i de möjligheter till replikväxlingar som uppstår då fler än en sångare medverkar. En särställning intar hans sånger ur Esaias Tegnér's *Frithiofs saga*, som fick stor spridning inte bara i Sverige, utan också i utgåvor på danska och tyska. Det var genom att bli upptagen i sällskapet Par Bricole som Crusell stimulerades i sitt komponerande av vokalmusik, vilket också märks i en rad verk för manskör. Sångspelet *Den lilla slavinnan* är en annan utlöpa av detta intresse, uppfört första gången 1824 och därefter framfört både på andra håll i Sverige och i Finland.

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

Tre kvartetter för fyra valthorn

Det är allmänt bekant att Kungl. Hovkapellet under första hälften av 1800-talet ägde utomordentliga musiker, främst i blåsarstämmorna. Flera av dem var välkända även utomlands: Bernhard Crusell själv på klarinett, Frans Preumayr och hans båda bröder på fagott samt hornisten Johann Michael Hirschfeldt. Crusell komponerade flera tekniskt krävande soloverk till dem, och i en konserttrio fick de spela tillsammans. För Hirschfeldt komponerade Crusell en hornkonsert och variationer över Åhlströms visa ”När jag dricker Snilletts Gud.” Det är sannolikt att Crusell även skrev sina tre korta hornkvartetter (3 Quartetter för fyra Waldhorn) för honom och de övriga medlemmarna i Hovkapellets hornsektion.

Dessvärre ger varken autografen eller självbiografierna någon vink om när eller till vilket sammanhang de tre hornkvartetterna skrevs. Det finns heller inga belägg för att verket förekommit på några konsertprogram. Styckena spelades emellertid i svensk radio mot slutet av 1970-talet av Norrköpings hornkvartett, då i en lätt redigerad edition signerad Stig Rybrant, kallade ”Tre Ekostycken” och med några nya toner som binder samman satserna.

Styckena kan också ha skrivits till regementsmusiken i Linköping. Hovkapellets musiker var säsonganställda och fick på egen hand finna försörjning under sommarmånaderna. Crusell valde då att mellan 1818–36 verka som ”Direktör för bägge Lif-Grenadiers Regimenternas Musik-Corpsen” i Linköping, där han också flitigt ägnade sig åt välbehövlig pedagogisk verksamhet. För dessa blåsare komponerade han en del originalmusik och arrangerade även kända och älskade musikstycken av andra tonsättare, till exempel uvertyrer. Kanske skrev han också dessa hornkvartetter för de militära hornblåsarna som övningsstycken. Klart är att Crusell var väl insatt i hornets egenheter och möjligheter.

Dessa tre kvartetter (Andantino, Andante pastorale och Andante – med en gemensam speltid på strax under tio minuter) är mycket likartade i stämning och struktur. De består av regelbundna fraser, som gör musiken levande och som regelbundet tas i repris. De har en påtaglig folkmusikalisk, nordisk anda, är långsamma och drömskt nostalgiska. Förstahornet är i allmänhet melodibärande. Ett utmärkande gemensamt drag för alla dessa tre stycken är också det flitiga användandet av ekoeffekter, som lämpligen åstadkommes med sordin. Den första kvartettens tema har starka drag av nordisk folkton. Dess första eko kommer inte förrän mot slutet, men klingar ibland i tre steg. Den andra kvartetten har en mer lantlig karaktär, nästan som en fåbods näverlurar. Sista stycket är mer högtidligt och låter praktiskt taget varje fras återkomma som eko.

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Bernhard Crusell

”The name of Bernhard Crusell (1775–1838) remains firmly linked with the clarinet. There is nothing surprising about this: Crusell was one of the outstanding clarinetists of his time, composing many virtuoso pieces for the instrument which were distributed by a number of foreign publishers. At the same time, he was one of the first exponents of the Swedish art song (*romans*), and one of his most popular works was the comic opera, *Den lilla slavinnan* (The Little Slavegirl).

Crusell was born in Nystad in Finland, then a part of Sweden. His childhood was sufficiently poor (his father was a book-binder) that he was unable to attend school. However, he managed to learn the clarinet by taking lessons with a military musician from the Nylund regiment, and at twelve he signed up for voluntary service as a musician, stationed in Sveaborg outside Helsinki. His career as a military musician took him to Stockholm in 1791, where two years later he became clarinetist in the Kungliga Hovkapellet (the Royal Court Orchestra) – a position he held until 1833. Georg Joseph Vogler, then director of the Hovkapellet, provided Crusell with tuition in composition.

Two foreign journeys gained a particular importance for Crusell's musical development. In 1798 he received his first real tuition on the clarinet from Franz Tausch in Berlin. In 1803 he was invited to Paris by Jean-François de Bourgoing, a French emissary to Stockholm, and under a six-month stay in the French capital he received composition tuition from Henri Montan Berton and François Gossec.

In the meantime, Crusell's musical military connections remained. In 1819 he was appointed director of military music in Linköping. He led the regimental band during the summer months and remained in the post until 1836.

The clarinet occupied a central position for most of his main compositions, including three extant clarinet concertos (in E-flat major, F minor and B-flat major). His first piece for clarinet solo, however, was a set of variations on Åhlström's song 'Goda gosse glaset töm' ('Good lad, drain your glass') – performed first in 1804 and later published in revised form in 1829 as *Introduction et Air Suédois varié*. One of his most successful pieces is the Concertante for clarinet, horn, bassoon, and orchestra, given its premiere in 1808. He also had much success with smaller format works for clarinet, such as three quartets for clarinet, violin, viola and cello.

Through the Hovkapellet Crusell formed a strong stylistic connection to opera, which is reflected in his song compositions, not the least in the songs in two or more parts where the composer makes much of the opportunity for dialogue between voices. A special position among his songs is occupied by the settings from Esaias Tegnér's *Frithiofs saga*, which was widely circulated not merely in Sweden but also through published scores in Danish and German. Through his membership of the Par Bricole society, Crusell received a new aesthetic impetus in his composition of vocal music, a quality which can also be observed in a number of works for male chorus. The comic opera *Den lilla slavinnan* is another expression of this. The piece received its premiere in Stockholm in 1824. Further performances followed both elsewhere in Sweden and in Finland.

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

Three quartets for four horns

It is widely known that for the first half of the 19th century, the Royal Court Orchestra possessed excellent musicians, particularly in the wind section, many of whom were also famous abroad: Bernhard Crusell himself as a clarinetist, Frans Preumayr and his two brothers on bassoon, and hornist Johann Michael Hirschfeldt. Crusell composed several technically demanding solo works for them, including a concert trio that they played together. For Hirschfeldt Crusell composed a horn concerto and a set of variations on Åhlström's song "När jag dricker Snillet's Gud." It is also likely that Crusell also wrote his three short horn quartets (3 Quartets for four Horns) for him and the other members of the Royal Court Orchestra's horn section.

Regrettably, neither the autograph nor the autobiographies give any hint of when or for what occasion he wrote the three horn quartets. There is also no evidence that the work ever featured on any concert programme. However, the pieces were played on Swedish Radio at the end of the 1970s by the Norrköping Horn Quartet, albeit in a slightly revised edition called "Tre Ekostycken" by Stig Rybrant, who added some new notes to tie the pieces together.

The pieces can also have been composed for the Linköping regiment. The Royal Court Orchestra's musicians were on seasonal contracts and had to find their own means of income during the summer months. So between the years of 1818 and 1836, Crusell opted to work as the "director of the music corps of both Life Grenadier regiments" in Linköping, where he also busied himself with some much-needed teaching. He composed pieces of original music for these wind players and arranged some well-known and much beloved works, such as overtures, by other composers. Perhaps he also composed these horn quartets for the military horn players as études. What is beyond doubt, however, is that Crusell was fully cognisant of the properties and potential of the instrument.

These three quartets (Andantino, Andante pastorale and Andante – with a total playing time of just short of ten minutes) are very similar in mood and structure. They consist of irregular, repeated phrases that breathe life into the music and are slow, dreamily nostalgic and folkishly Nordic in spirit, with the melody generally borne by the first horn. One distinctive feature shared by all three pieces is the repeated use of echo, most effectively executed with a mute. The first quartet's theme has a pronounced Nordic folkness to it and its first echo – a triple one – does not come until the end. The second quartet has a more rural feel reminiscent of a shepherd's birch-bark horn. The last piece is more ceremonious and has virtually every phrase return as an echo.

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Transl. *Neil Betteridge*

Commentary

Source Material

The source of this critical edition is an autograph of the score. It will be referred to as **A** in the commentary. The editor has preserved the composer's original markings to every extent possible, and any exceptions have been explained below.

Throughout the piece, Crusell has used an uncommon form of shorthand to indicate muted and open passages: a circle with a cross through it [\oplus] and an open circle. He has written *sordini* and *senza* next to their first occurrences in bar 25 and 26. To make Crusell's intentions easily understandable to modern horn players, the editor has replaced the shorthand with the standard terms *con sordino*, *sord.*, and *senza*.

Also of note is Crusell's use of a common but outdated practice known as old notation: in the 4th horn part, the passages in bass clef are written an octave below what the musician is intended to play; horn in F would therefore sound a 4th above the notated pitch, rather than a 5th below. Although most horn players are accustomed to transposing old notation in other repertoire, the editor has written the bass clef passages in modern notation, one octave up.

Quartet No. 1

- B. 8. Crusell added a repeat sign at bar 8 without rewriting the two 16th pickup notes in Horn I. To incorporate the opening 16th pickup notes into the repeat, first and second endings have been added by the editor.
- B. 8. Horn IV: slur added to match Horns II and III.
- B. 9–11. Dynamics and accent from Horn II have been added to Horns III and IV.
- B. 11. Horn IV: slur added to match Horn III.
- B. 14. Horns III and IV: accents added to match Horns I and II.
- B. 15. Horn IV: *p* added to match Horns I–III.
- B. 25. Marking in **A** of \oplus *sordini* notated by the editor as *con sordino* in the individual horn parts. After bar 25, abbreviated throughout as *sord.*
- B. 39. Decrescendo marking in Horn I added to Horns II–IV.
- B. 41. Horn IV: slur added to match Horns II and III.
- B. 44–47. Horn IV: old notation passage has been transposed one octave up into new notation.
- B. 45. Horn IV: *sord.* marking has been moved from beat 2 back to beat 1 (the second 8th note) to match Horns I, II, and III.

Quartet No. 2

- B. 2. Horn IV: accent added to match Horns I–III.
- B. 5. Horn II: slur added across bar line into bar 6, to match Horn I. In **A** the Horn II slur begins in bar 6.
- B. 9. Horn III: Staccato dots added to match Horns I, II, IV.
- B. 10. Horns III and IV: Staccato dots added to match Horns I and II.
- B. 12. Horn IV: Staccato dots added to match Horns I–III.
- B. 13. Horns II–IV: Staccato dots added to match Horn I.
- B. 14. Horn IV: open note indicated and *crescendo* added to match Horns I–III.
- B. 15. Horn IV: *p* added to in beat 6 match Horns I–III.
- B. 19. Horns II–IV: *p* added to match Horn I.
- B. 20. Horns I–III: *diminuendo* added to match Horn IV.
- B. 20. Horn IV: Accents added to match Horns I–III.
- B. 21, 22. Horns II–IV: *crescendo* and *p* added to match Horn I.
- B. 24–29. Horns I and III: Entrances in this imitative passage have been marked as *p* to match Horns II and IV.
- B. 28–29. Horn III: slur has been added from g1 to e1 to match Horn II b. 29.
- B. 31. Horn IV: *diminuendo* added to match Horns I–III.
- B. 33. Horn IV: staccato dots added in second half of bar, to match first half.

Quartet No. 3

- B. 8. Horn IV: slur added to match Horns I and II.
- B. 15, 16. Horn IV: old notation in bass clef has been transposed one octave up into new notation.
- B. 18. Horn II: dots and slur added to match Horn I.
- B. 19. Horns I and II: dots and slur added on beat 2 to match bar 18.
- B. 24, 42. Horns I–IV: *ralenté* [sic] in **A** has been written here as *rallentando*.
- B. 27, 28. Horn IV: old notation transposed to new notation.
- B. 37–39, 43, 44. Horn IV: old notation transposed to new notation.
- B. 39. Horns I–III: slurs added on each beat to match Horn I in bars 37 and 38.