BERNHARD CRUSELL

1775-1838

Concertino för fagott och orkester B-dur

Concertino for bassoon and orchestra in B-flat major

Källkritisk utgåva av/Critical edition by Julia Lockhart

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Concertino

pour le Basson

Bernhard Crusell
(1775–1838)

Allegro brillante

Flauto

2 Oboi

2 Clarinetti in B

2 Fagotti

a 2

2 Corni in B basso

2 Trombe in B

Timpani

Fagotto principale

Violini I

Violini II

Viole

Violoncelli e Contrabbassi

Kritisk utgåva av/Critical edition by Julia Lockhart
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4

Fl.

Ob.

Cl.
(B)

Fag.

a 2

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

sf

sf

sf

sf

7

1

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

f

ff

cresc.

tr

11

Fl.

Ob.

Cl.
(B)

Fag.

a 2

a 2

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

sf

tr

Vl. II

Vle.

Vc, Cb.

14

2

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

2

Vl. I

Vl. II

Vle.

Vc, Cb.

18

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

a 2

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

21

3

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

II.

Tr.
(B)

Timp.

Fag. pr.

3

Vl. I

diminuendo

espressivo

Vl. II

Vle.

Vc.

Vc, Cb.

ff

p

28

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

solo

soli

soli

soli

Tutti

p

34

Fl.

Ob.

Cl.
(B)

Fag.

a 2

Cor.
(B basso)

a 2

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

38

4

Solo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

dolce

p

f

risoluto

43

Cl. (B)

Cor. (B basso)

Fag. pr.

Vl. I

Vl. II

Vle.

Vc.

Vc, Cb.

p

48

5

dolce

Tutti

53

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

f

p

cresc.

Vl. I

sf

p

cresc.

Vl. II

sf

p

cresc.

Vle.

sf

Vc, Cb.

Vc.

sf

p

cresc.

57

6

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

6

Vl. I

Vl. II

Vle.

Vc, Cb.

Tutti

61 Tutti

Fl.
Ob.
Cl. (B)
Fag.
Cor. (B basso)
Tr. (B)
Timp.
Fag. pr.
Vl. I
Vl. II
Vle.
Vc, Cb.

div.

7

64 **Solo**

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

mf *largamente*

scherzando

7

Solo

Vl. I

Vl. II

Vle.

Vc, Cb.

p

69

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

72

8

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

8

Vl. I

Vl. II

Vle.

Vc, Cb.

75

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

crescendo

78

Cor. (B basso)

Tr. (B)

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

soli

a 2

9

82

Fl.

Ob.

Cl.
(B)

Fag.

a 2

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

f *fp* *p* *cresc.*

86

Fl.

Ob.

Cl.
(B)

Fag.

a 2

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

f

ff

10

90

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

dolce

10

Vl. I

Vl. II

Vle.

Vc, Cb.

p

11

96

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

solo

dolce

soli

p

Vc.

Tutti

101

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p

fp

105

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p

p

fp

fp

108

12

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

cresc.

f

sf

111

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

Vc.

Cb.

115

13

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

13

Vl. I

Vl. II

Vle.

Vc, Cb.

Vc.

119

poco a poco rall.

Cadenza

Fl.

dolce

Ob.

rallentando

Fag. pr.

dolce

poco a poco rall.

Cadenza

Vl. I

dolce

Vl. II

Vle.

p

Vc, Cb.

rall.

Fag. pr.

Fag. pr.

Allegro moderato di Boieldieu

124

Fag. pr.

p *dolce*

Vl. I

pp

Vl. II

pp

Vle.

pp

Tutti

Vc, Cb.

pp

14

131

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

Vc.

138

15

Fl.

Cl.
(B)

Cor.
(B basso)

Fag. pr.

3

cresc.

15

Vl. I

Vl. II

Vle.

Vc, Cb.

cresc.

cresc.

cresc.

cresc.

Vc.

Tutti

Tutti

p

pp

pp

pp

p

p

p

p

145

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

rallent.

Vl. I

Vl. II

Vle.

Vc, Cb.

Cb.

Vc.

pp

tr

16

Variation 1

152

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

16

Variation 1

Vl. I

Vl. II

Vle.

Vc, Cb.

156

Ob.

Cor.
(B basso)

Fag. pr.

cresc.

3

con grazia

Vl. I

cresc.

Vl. II

cresc.

Vle.

cresc.

Vc, Cb.

cresc.

17

160

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

164

Fag. pr.

cresc.

Vl. I

Vl. II

Vle.

Vc.

Vc, Cb.

18

167

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

Tutti

171

Fl.

Ob.

pp

pp

Cl.
(B)

Fag.

Cor.
(B basso)

pp

Tr.
(B)

Timp.

Fag. pr.

sf

f

Vl. I

dolce

f

Vl. II

dolce

f

Vle.

dolce

f

Vc, Cb.

pp

f

175

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

Cb.

Vc.

19

Variation 2

179

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

181

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

20

183

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

20

Vl. I

Vl. II

Vle.

Vc, Cb.

185

Ob.

Cl.
(B)

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

187

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

189

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

21

191

Fag. pr.

Vl. I

cresc.

Vl. II

cresc.

Vle.

pizz.

Vc, Cb.

193

Fl.

Ob.

solo

p

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

3 3 3 3 3 3 3 3 3 3

Vl. I

Vl. II

Vle.

Vc, Cb.

195

solo

Fl.

p

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

sf *sf* *sf* *sf*

Vl. I

Vl. II

Vle.

Vc, Cb.

197

22

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

22

Vl. I

Vl. II

Vle.

arco

Vc, Cb.

200

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

rallent.

ritard.

Vl. I

Vl. II

Vle.

Vc, Cb.

sf

p

23

202 **Più mosso**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p *cresc. poco a poco*

I.

a 2

Vc.

Cb.

209

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

cresc.

Vl. I

Vl. II

Vle.

Vc, Cb.

24

216

Fl.

Ob.

Cl.
(B)

a 2

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Cadenza
ad libitum

24

Vl. I

Vl. II

Vle.

Vc.

Vc, Cb.

Tutti

ff

223 **Polacca**

Fag. pr.

dolce

cresc.

Vl. I

Vl. II

Vle.

Vc.

Vc, Cb.

pizz.

228

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

25

232

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p

pizz.

Tutti

236

Cor.
(B basso)

pp

poco rall.

Fag. pr.

p

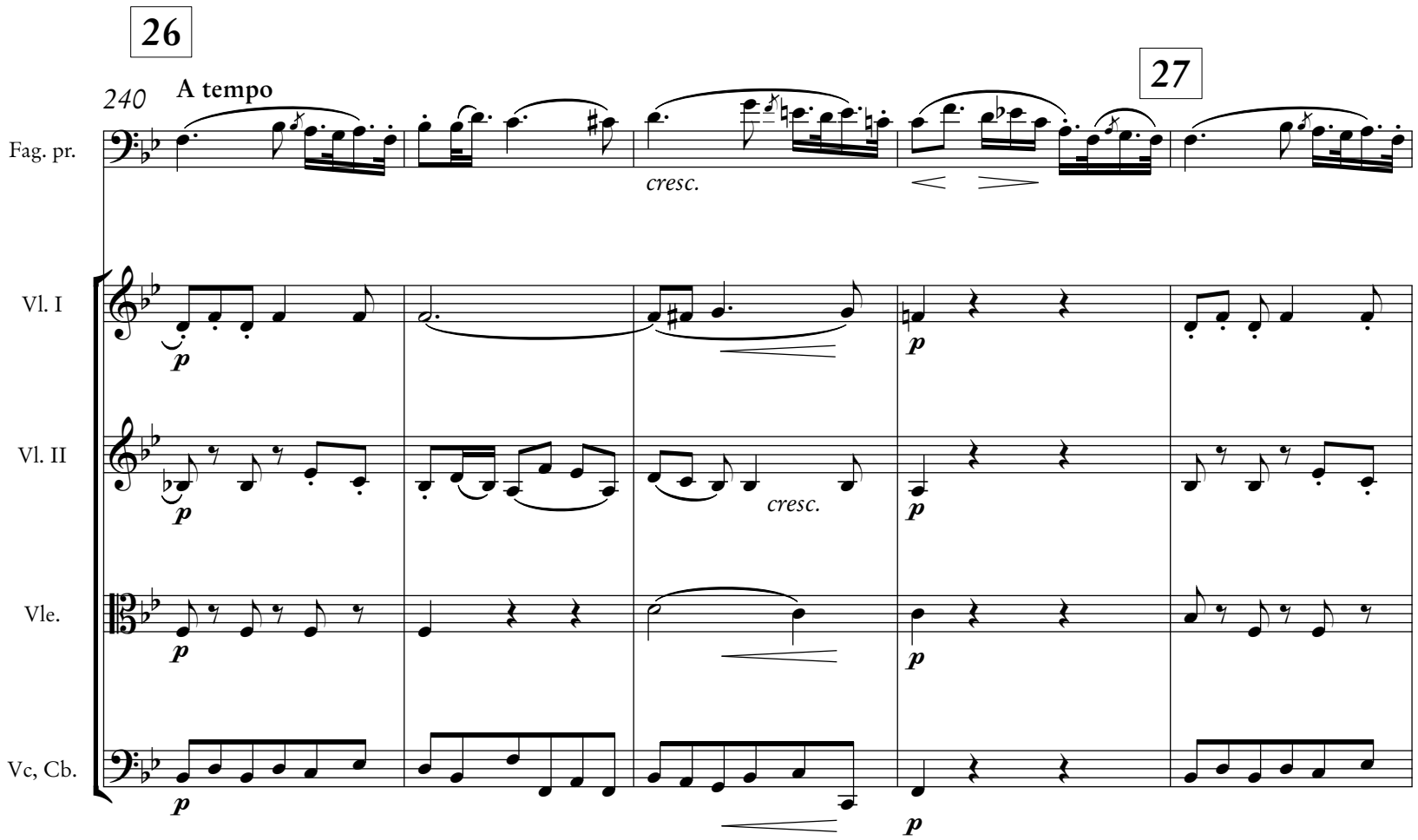
poco rall.

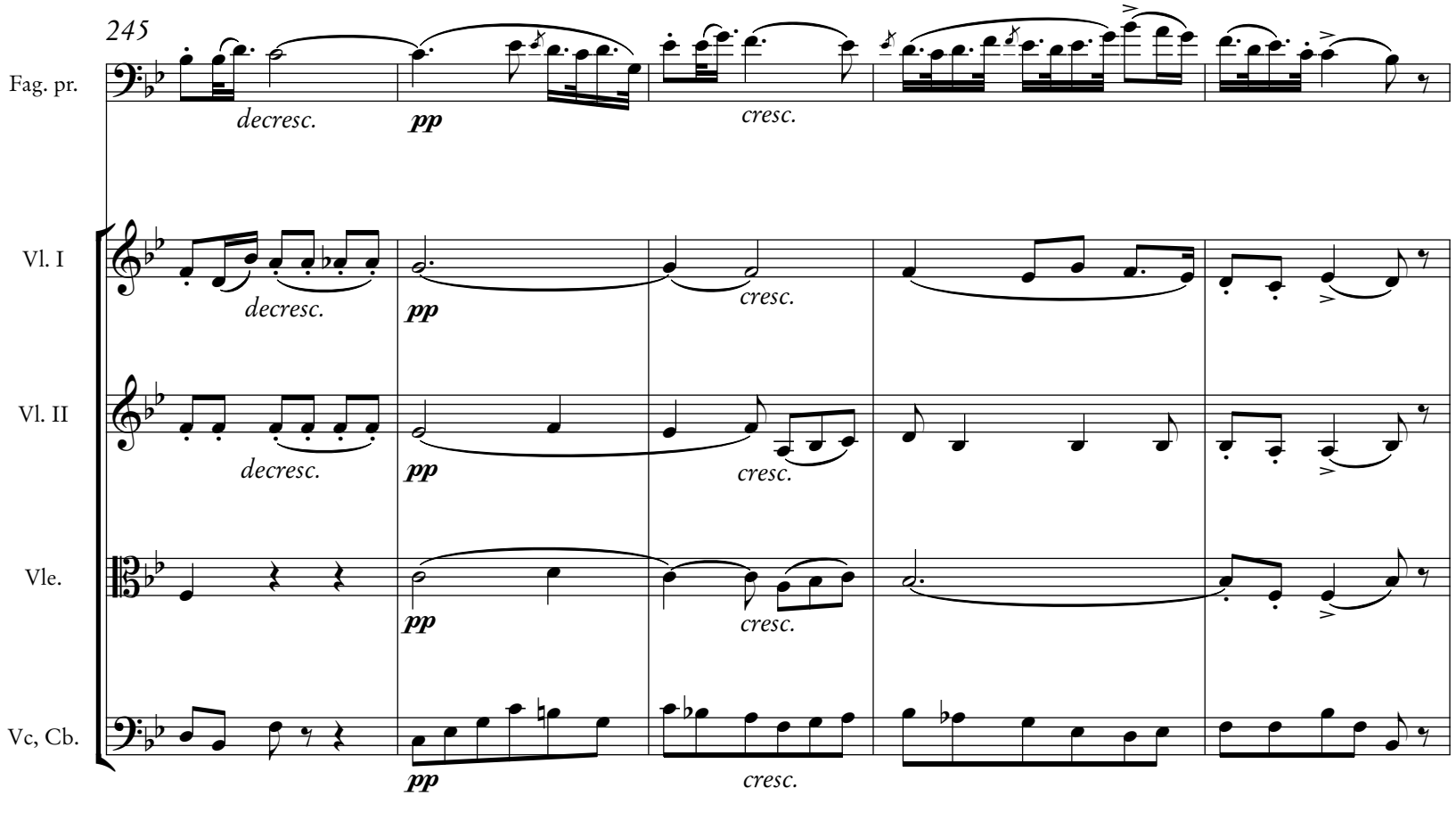
Vl. I

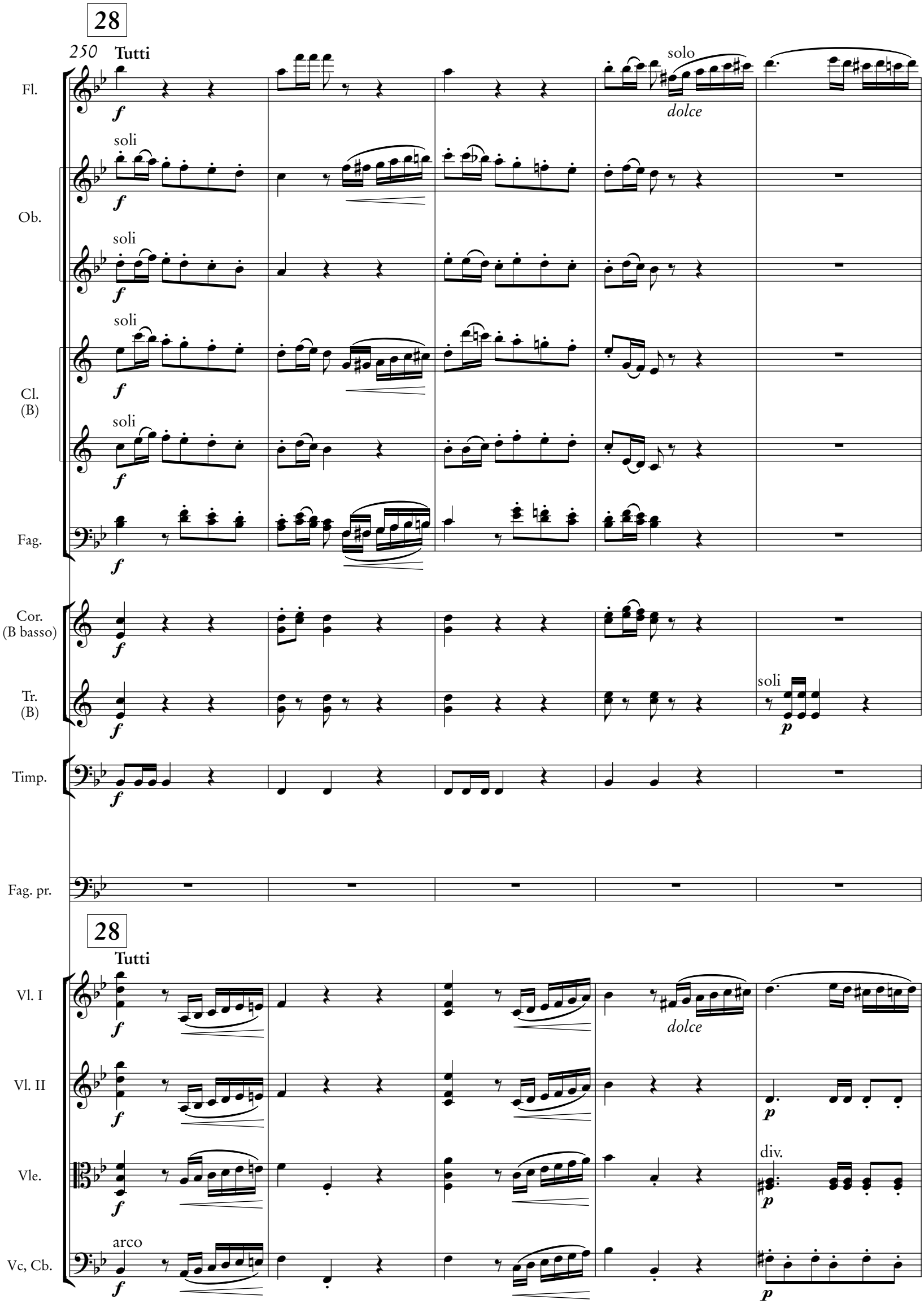
Vl. II

Vle.

Vc, Cb.


26
27
240
A tempo
Fag. pr.
Vl. I
Vl. II
Vle.
Vc, Cb.
cresc.
cresc.
p
p
p
p
p


245
Fag. pr.
Vl. I
Vl. II
Vle.
Vc, Cb.
decresc.
pp
cresc.
decresc.
pp
cresc.
decresc.
pp
cresc.
pp
cresc.
pp
cresc.


28
250
Tutti
Fl.
solo
dolce
soli
Ob.
soli
soli
Cl.
(B)
soli
Fag.
Cor.
(B basso)
Tr.
(B)
soli
Timp.
Fag. pr.
28
Tutti
Vl. I
dolce
Vl. II
Vle.
div.
arco
Vc, Cb.

29

255

Fl.

Ob.

Cl.
(B)

soli

soli

Fag.

Cor.
(B basso)

soli

Tr.
(B)

Timp.

Fag. pr.

29

Vl. I

Vl. II

Vle.

Vc, Cb.

260

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

cresc.

sf

f

264

Solo

30

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Solo

30

Vl. I

Vl. II

Vle.

Vc, Cb.

269

31

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

31

Vl. I

Vl. II

Vle.

Vc, Cb.

p *sf* *cresc.*

275

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

I.

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

279

32

Fl.

Ob.

p

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

3 3 3 3 3 3 3 3 3 3

32

Vl. I

Vl. II

Vle.

Vc, Cb.

p

Vc.

Tutti

283

Fl.

Ob.

soli

soli

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

286

un poco rallent.

Fag.

Fag. pr.

decresc.

Vl. I

p

cresc.

Vl. II

p

cresc.

Vle.

Vc, Cb.

p

33

289 A tempo

Fag. pr.

cresc.

Vl. I

p

Vl. II

p

Vle.

p

Vc.

Vc, Cb.

pizz.

293

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

f

f

p

p

p

f

34

297 Tutti

Fl.

Ob.

Cl. (B)

Fag.

a 2

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

34

Tutti

Vl. I

Vl. II

Vle.

Tutti arco

Vc, Cb.

cresc.

f

sf

35

302

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

35

Vl. I

Vl. II

Vle.

Vc, Cb.

decresc. ***pp*** *cresc.* ***f*** *tr*

Vc.

Tutti

308

Solo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

Solo

Vl. I

Vl. II

Vle.

Vc, Cb.

312

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

36

316

Fag. pr.

cresc.

sf

Vl. I

fp

Vl. II

fp

Vle.

fp

Vc, Cb.

f *p*

322

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p

I.

cresc.

sf

tr

325

37

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

sf

dolce

decresc.

p

Vc.
pizz.

329

cresc.

332

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

38

336 **Tutti**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (B basso)

Tr. (B)

Timp.

Fag. pr.

38

Tutti

Vl. I

Vl. II

Vle.

Vc, Cb.

f

soli

arco

solo

dolce

340

Fl.

Solo

Cor.
(B basso)

soli

Tr.
(B)

soli

Fag. pr.

Vl. I

Solo

Vl. II

Vle.

Vc, Cb.

39

344

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

348

Fl.
Ob.
Cl. (B)
Fag.
Cor. (B basso)
Tr. (B)
Timp.
Fag. pr.
Vl. I
Vl. II
Vle.
Vc, Cb.

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

40

352

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

pp

Tr.
(B)

Timp.

pp

Fag. pr.

3 3 3 3 3

40

Vl. I

Vl. II

Vle.

Vc, Cb.

355

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

41

360

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

41

Vl. I

Vl. II

Vle.

Vc, Cb.

solo

dolce

solo

dolce

soli

p

f

f

f

p

f

p

f

p

f

p

364

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

pp

42

Più stretto

367

Fag. pr.

f

Vl. I

Vl. II

Vle.

pizz.

Vc, Cb.

370

Fag.

soli

Cor.
(B basso)

p

Fag. pr.

Vl. I

pizz.

arco

Vl. II

pizz.

arco

Vle.

Vc, Cb.

arco

375

Fl.
Ob.
Cl. (B)
Fag.
Cor. (B basso)
Tr. (B)
Timp.
Fag. pr.
Vl. I
Vl. II
Vle.
Vc, Cb.

cresc.

380

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

p

cresc.

Ossia

383

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(B basso)

Tr.
(B)

Timp.

Fag. pr.

Vl. I

Vl. II

Vle.

Vc, Cb.

ff

p

cresc.

pizz.

arco

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 Suèdois varié*. Ett av hans mest uppskattade verk är *Concertante* för klarinett, horn, fagott och orkester, uruppfört 1808. Också i verk av det mindre formatet hade klarinetten en framskjuten position, så i tre kvartetter för klarinett, violin, viola och cello.

Att Crusell genom Hovkapellet fick en stark relation till operakonsten speglas i sångproduktionen, inte minst i de möjligheter till replikväxlingar som uppstår då fler än en sångare medverkar. En särställning intar hans sånger ur Esaias Tegnérs *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.

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Concertino för fagott och orkester B-dur

Redan 1791 kom den på nuvarande finsk mark födde Bernhard Crusell (1775–1838) till Stockholm som regementsmusiker. Han uppmärksammades ett par år senare av hovkapellmästaren abbé Vogler, som engagerade 18-åringen som klarinettist i Kungl. Hovkapellet. Hovkapellet rymde vid denna tid ett flertal ypperliga musiker med europeiskt ryktbarhet, däribland fagottisten Frans Preumayr – som med tiden också blev Crusells svärson. Preumayr bad Crusell skriva en concertino för fagott och orkester som han kunde ta med sig på en årslång europeisk turné till Köpenhamn, Hamburg, London, Paris, Haag, Leipzig, Dresden och Berlin. Uruppförandet ägde emellertid rum strax dessförinnan, den 24 september 1829, i Ladugårdslandskyrkan i Stockholm (nuvarande Hedvig Eleonora kyrka).

Concertinon är skriven för att framhålla solistens skicklighet, och utnyttjar instru-

mentets hela omfång på ett briljant och för solisten krävande sätt. Sådana drag utmärker speciellt första satsen, Allegro brillante, med sitt utåtriktade och festliga orkesterförspel, innan solisten ensam presenterar en först trånande, senare mer lekfullt musik. Mellandelen är ett vackert Poco adagio.

I den korta mellansatsen, Allegro moderato (di BoyelDieu), varieras ett tema som måste ha fått publiken att spetsa öronen: det är ett örhänge hämtat ur en då mycket populär opera av den franske tonsättaren François-Adrien Boieldieu. Denne franske tonsättare var ofta spelad på Kungl. Teatern i Stockholm, och under 1820-talet fanns fyra av dennes operor på repertoaren samtidigt. Den mest kända och oftast spelade operan är *Vita frun*, med premiär på Stockholmsoperan den 31 januari 1827. Frans Preumayrs bror Carl sjöng en av rollerna (Mac-Irton) och Crusell satt i orkestern. Den melodi Crusell utgått ifrån hittar man i andra aktens sjätte scen där officeren Georges sjunger en cavatina, vars text i Crusells egen översättning av Scribes libretto börjar med orden ”Kom, tjusande Sköna, min djerfhet belöna!”

Finalen är en rytmiskt livfull och melodisk Polacca, en ursprungligen polsk dansform på modet, som också visar tonsättarens eminenta orkestreringsförmåga.

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Bernhard Crusell

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

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

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

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

The clarinet occupied a central position for most of his main compositions, including three extant clarinet concertos (in E-flat major, F minor and B-flat major). His first piece for clarinet solo, however, was a set of variations on Åhlström’s song ‘Goda gosse glaset töm’ (‘Good lad, drain your glass’) – performed first in 1804 and later published in revised form in 1829 as *Introduction et Air Suèdois 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 scored in Danish and German. Through his membership of the Par Bricole

society, Crusell received a new aesthetic impetus in his composition of vocal music, a quality which can also be observed in a number of works for male chorus. The comic opera *Den lilla slavinnan* is another expression of this. The piece received its premiere in Stockholm in 1824. Further performances followed both elsewhere in Sweden and in Finland.

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

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Trans. *Guy Dammann*

Bernhard Crusell: Concertino for bassoon and orchestra in B-flat major

Bernhard Crusell (1775–1838), a son of what is now Finnish soil (but was then part of Sweden), arrived in Stockholm in 1791 at the relatively tender age of 16 as a regimental musician. He was noticed a couple of years later by court chief conductor (Abbé) Georg Joseph Vogler, who recruited the young clarinettist into the Royal Court Orchestra. At the time, the orchestra boasted many first-rate musicians of continent-wide repute, such as bassoonist Frans Preumayr – who eventually became Crusell's son-in-law. Preumayr asked Crusell to compose a concertino for bassoon and orchestra for him to take on a year-long European tour of Copenhagen, Hamburg, London, Paris, the Hague, Leipzig, Dresden and Berlin. It had its premiere, however, shortly beforehand on 24 September 1829 in Stockholm's Ladugårdsland Church (now Hedvig Eleonora Church).

The concertino is written to showcase the soloist's virtuosity and exploits the instrument's entire register in a way that is both dazzling and demanding. Such features are especially evident in the first movement, Allegro brillante, with its extroverted and festive orchestral introduction to the initially pining then playful solo music. The mid-section is a pretty Poco adagio.

The short middle movement, Allegro moderato (di BoyelDieu), varies a theme that was bound have made audiences sit up and listen: it is a catchy piece from a highly popular opera by the French composer François-Adrien Boieldieu. This Frenchman's music was often performed at Stockholm's Royal Opera and during the 1820s four of his operas were on the repertoire at the same time, the best-known and most frequently performed being *The White Lady*, which premiered at the Royal Opera on 31 January 1827. Frans Preumayr's brother Carl sang one of the roles (Mac-Irton) and Crusell sat in the orchestra. The tune Crusell borrowed comes from scene 6 of Act 2, when the officer Georges sings a cavatina, the lyrics of which, in Crusell's own translation of Scribe's libretto, begin with the words 'Kom, tjusande Sköna, min djerfhet belöna!' ('Come, enchanting Beauty, my boldness reward!')

The finale is a rhythmically animated and melodic Polacca, an originally Polish dance that was all the rage at the time and that demonstrates the composer's eminent talent for orchestration.

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Trans. *Neil Betteridge*

Source Material

This critical edition of the Concertino for Bassoon is based on several sources: an autograph score, a copyist's solo bassoon part, and a copyist's set of orchestral parts (2nd trumpet and timpani are missing). The score is referred to as **A**, and all separate parts are referred to as **St** Fag. Pr., **St** Vl. I, **St** Vl. II, et cetera.

There are several general items of note in this edition.

In any discrepancies between the score and orchestral parts, such as the exact length of slurs, the score has been used as the authoritative source. Any extra markings found in the parts have been noted below, as they could be additions from the first performance.

The solo bassoon part seems to have had the input of the bassoonist for whom it was written, Crusell's son-in-law Franz Preumayr. It has some notable differences from the score, and frequently has more detail. There are two cadenzas in the solo part that are not in the score, and there are occasional measures where the bassoon line has been rewritten to be more idiomatic to the instrument. In such instances, the solo part is used as the primary source.

The original score order lists the solo bassoon at the top, followed by the upper strings, woodwinds, brass, timpani, and low strings. This edition uses modern score order: woodwinds, brass, timpani, solo bassoon, strings.

There are two cuts in the autograph and parts. The score has slashes in pencil across all cut pages, the instruction 'Vi-[…]-de' in what appears to be Crusell's writing, and a pencilled circle around the measure the piece resumes. The sections that have been cut in the parts have been scratched out in heavy ink crosshatch markings, or blocked out with paper glued to the page. The irreversible treatment of the parts is strong evidence that the cuts were intended to be permanent, and that is the reason they have been observed in this edition.

Rehearsal numbers are found in the score in pencil, and their locations have been retained here.

All dynamics, note beam groupings and directions, and other stylistic markings, are original. Any that have been added by the editor are to match the markings found in other instruments.

Crusell's slur markings are frequently inconsistent between instruments and thematic statements, especially in the opening theme of the *Allegro Brillante*: its motif of a dotted quarter and four 32nd notes occurs numerous times with distinctly different slurs. In an effort to preserve the original markings as much as possible, the editor has adjusted slurs only in instances where the instruments are playing simultaneous or imitative passages.

The staccato markings in the *Allegro Brillante* and the Polacca are also inconsistent, and have been added by the editor sparingly; the editor has duplicated the staccato among instruments that are playing together, and matched Crusell's markings in the opening theme to its recurrences. The editor recommends that all 8ths in these movements be played in a detached manner unless marked otherwise.

Although all indications are that the piece is to be played in one continuous movement, the commentary will separate the distinct sections for the convenience of the reader.

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Commentary

Allegro Brillante

B. 1, 35. Slur in Fl. has been extended to the first note of beat 2 to match Vl. I.

B. 2. Cl. I, Tr: slur extended to beat 3 to match woodwinds and horns.

B. 4. Ob. II: slur extended to beat 3 to match Ob. I and Cl.

B. 9–12. Vl. II, Vle: Crusell indicates staccato on 16th notes only after the first two notes are slurred. Rather than interpret this literally, the editor recommends that all 16ths in the strings be played the same length.

B. 10, 12. Fag. and Cor.: accent added on beat 3 to match upper woodwinds.

B. 10, 12. Cor., Tr: staccato markings added to match woodwinds. The editor recommends playing the 8ths staccato throughout this movement, as Crusell's markings are minimal for these instruments.

B. 9–19, 21–23. Fag. Pr.: **A** indicates a continuation of its *col B[assi]* marking of bar 7, while **St** Fag. Pr. has rests. In bar 21, **A** again says *col B* while the solo part has rests. The Vc./Cb. line has been provided in small notes.

B. 14. Vl. I: Slur shortened to match bar 13.

B. 19. Ob. and Cl. II slurs do not match. Clarinet slur length has been chosen by analogy with bars 5 and 6 (Fl.).

B. 19. Vl. I beats 3, 4: slur added to match Cl. I.

B. 20. Vc./Cb: beat 4, e♮' accidental added to match lower octave in beat 3.

B. 32. Fl. marking of *solo* taken from **St** Fl.

B. 33. Va: accent added.

B. 34. Vl. I, Fl: beat 1 slur taken from Fl. Turn on beat 3 taken from **St** Vl. I and **St** Fl.

B. 34. The last bar before the larger cut. In **A** and all parts, a section of 41 bars has been definitively removed at the end of bar 34. The material that has been cut consists of 14 bars of the Allegro, followed by a cadenza; 25 bars of *Poco Adagio* in 9/8, and two bars of recapitulation of the Allegro (this time in G minor).

B. 35. The first bar after the cut. The harmony in **A** was originally G minor, but a small note scrawled at the top (barely legible) contains the words *B-Dur*. All orchestral parts originally containing a G in beat 1 have been rewritten or altered by the copyist to create a B♭ major chord (**St** Ob. I, **St** Fag. II, **St** Va, **St** Vc./Cb.).

B. 35. Vc./Cb.: The first four 8th notes in **A** are a G minor arpeggio: G-b♭-d-g. In **St** Vc./Cb., we have b♭-d-f-b♭'. The latter version has been chosen here, as it creates the B♭ major chord as described above.

B. 36. Vl. I, Fl. slur added by analogy with bar 2.

B. 37. Fl. grace note added to match Vl. I and Ob. II.

B. 38. Tr: Staccato dots added to echo horns in the previous two beats.

B. 41. Staccato dots added to upper strings and solo bassoon.

B. 46, 47. Fag. Pr. articulations taken from **St** Fag. Pr. as they are smoother to play on the bassoon.

B. 68. Fag. Pr. *scherzando* marking taken from **St** Fag. Pr.

B. 71. Fag. Pr.: the editor has used tenor clef.

B. 75. Vc./Cb. slur added to match upper strings.

B. 77, 78. Vl. II staccato dot added to match Vl. I.

B. 79. Vl. I and II, Vc./Cb., Fag, Pr.: *f* added to match Va and brass.

B. 81. Va beat 1: e♮ accidental added to match Vl. I.

B. 84, 86. Fag. Pr.: the editor used tenor clef.

B. 103. Fag. Pr.: A♭ accidental applied to downbeat to carry over from the pickup 8th note.

B. 117. Beats 1 and 2: Staccato dots found in Fl. and Ob. I. Applied to all others.

B. 118. Vl. I: staccato dots added to last three 8th notes to match bar 117.

B. 123. Fag. Pr.: Beat 4 in **A** is two straight 8ths, in **St** Fag. Pr. it is a dotted 8th plus a 16th.
The latter version has been chosen, as it is followed immediately by a cadenza that is not found in **A**.

Allegro Moderato di Boieldieu

B. 124. Spelling in **A** of 'Boyeldieu' corrected, as the melody is by French opera composer François-Adrien Boieldieu (1775-1834).

B. 124. Fag. Pr.: Sources differ on the inclusion of the downbeat F. It appears to be written in **A** (although in blotchy ink that may be a crossed-out note). It is written at the end of the cadenza sketch in **St** Fag. Pr., but not at the proper beginning of the Allegro Moderato section. It has been included here, but the performer may opt to leave it out to create a moment of suspense.

B 135. Fag. Pr. beat 3 rhythm: two 8ths in **A**, a dotted 8th and 16th in **St** Fag. Pr. The latter has been chosen here.

B. 135. All strings: staccato dots added to match bars 124-134.

B. 142. Vc./Cb. *cresc.* added to match upper strings.

B. 145, 146. Vl. II: accent and staccato dot added to match Vl. I.

B. 146. The fermata and *rallentando* (Fag. Pr.) and the fermata over beat 3 (orchestra) are from the parts, but not **A**. The editor suggests that bar 148 be A Tempo.

B. 146. Cor. I and II beat 1: staccato dot added.

B. 147. Fag. Pr. accents on beats 3 and 4 are from **St** Fag. Pr.

B. 148, 149. Fag. I: Slur extended over both bars to match all other instruments. Written as one slur per bar, but there does not appear to be a cause for the discrepancy.

B. 150. Beats 3 and 4: slurs inconsistent. Vl. I, Fl., Ob. I slurs have been adjusted to match Vl. II and clarinets, by analogy with bar 177.

Variation 1

B. 154. Fag. Pr. trill and articulation over beat 2 taken from **St** Fag. Pr.

B. 155. Fag. Pr. beats 3 and 4: articulation taken from **A**. **St** Fag. Pr. contains just a slur.

B. 157. Fag. Pr. trills taken from **St** Fag. Pr.

B 158. Fag Pr. staccato dots taken from **St** Fag. Pr.

B. 159. Fag. Pr. *con grazia* taken from **St** Fag. Pr.
Staccato note at the end of beat 4 taken from **A**.

B. 162. Fag. Pr. beats 3 and 4: a different passage between **A** and **St** Fag. Pr. The notes in **A** are c♯'-d'-a'-b♭'-c♯'-d-c♮'-b♭'. The variant from **St** Fag. Pr. is much less awkward on the instrument, and has been chosen here.

B. 163. Fag. Pr. articulations taken from **St** Fag. Pr. as they are also somewhat smoother to play. **A** has slurs in groups of two over the last six notes.

B. 164. Fag. Pr. *crescendo* taken from **St** Fag. Pr.

B. 171, 172. Vl. II: slurs extended by one note to match Vl. I and Va, as well as all strings in bar 167.

B. 172. Fag. Pr. beats 2-4 has different notes between the two sources. In **A**, the passage is identical to the previous bar, except that the final two 16ths are c'- b♭'. The variant found in **St** Fag. Pr. has been chosen here, as it is more idiomatic.

B. 173. Cor. I and II beat 1: staccato dot added.

B. 174. Upper strings beat 1: staccato dot added to match Vc./Cb.

B. 175, 176. Ob. I, Fag. I and II, Va: slurs extended to cover both bars, to match Cl. and Vc./Cb; also by analogy with bars 148-149.

B. 175. Cor.: *p* added.

Variation 2

B. 179. **St** Vl. I and II have the marking *poco lento*. It has not been included here, but is a reasonable suggestion for accommodating the 16th note triplets in the solo bassoon.

B. 186-89. Fag. Pr.: articulations are very similar, but more detailed in **St** Fag. Pr. than in **A**. The former has been chosen here.

B. 192. Fag. Pr. beat 3: staccato dot is from **A**, slur length is from **St** Fag. Pr.

B. 197. Vl. I and II: staccato dots added to match Va and lower strings.

B. 198. Cl. II slurs go over the bar line in **A**. They have been matched here to Cl. I.

B. 199. Fl. tie is taken from **St** Fl. and matches Ob. II.

B. 200. Beat 1 staccato dot added to Fl, Ob., Vc./Cb.
Beat 2 *sf* added to Fl.

B. 201. Fag. Pr. beat 3: inserted small cadenza found in **St** Fag. Pr.

B. 207. Fag. I and II slur ending ambiguous in **A**; matched to Vc./Cb.

B. 209. Fl. and Ob. I: *[cresc.] poco a poco* added to match tutti.

B. 212, 213. Fl. and Ob. II *diminuendo* markings added to match other woodwinds and brass.

B. 215. Fl. *diminuendo* marking added to match Ob. I.

B. 218. Ob. II, Fag. slur shortened by one note to match Fl., Ob. I, Cl.

B. 219. Ob. I slur in **A** starts on beat 2, but has been edited here to match the other woodwinds.

B. 222. Vl. I, Fl.: e♭''' accidental added to carry over from the 16th note pickup.

B. 222. Fag. Pr.: *Cadenza ad libitum* is written in pencil in **A**, but not found in **St** Fag. Pr.

Polacca

B. 223, 289, 328. Crusell consistently does not give a dynamic marking to the vc. whenever they are marked *pizzicato*. The editor suggests *p* or *mp* to balance well with the upper strings.

B. 227. Fag. Pr. beat 3: dotted rhythm is taken from **A**; in **St** Fag. Pr., the first two 16ths of beat 3 are straight. In both sources, the dotted version appears in all recurrences of this theme., except for bar 331 of **A**.

B. 227, 331. Vc: *p* added to match upper strings, but as it is pizzicato, slightly louder may be necessary (see note for b. 223).

B. 229. Vl. I beat 1: staccato dots added by analogy with bar 225. Va: staccato dots added to match Vl. I.

B. 229. Fag. Pr. beat 1: staccato dot added by analogy with bars 225 and 241.

B. 236. Fag. Pr. beat 3: b♭' accidental added to fit with B♭ minor chord in strings.

B. 237. Vl. II slur added to match Vl. I.

B. 238. Fag. Pr. and strings: the marking *poco rallent.*, followed by *A tempo* in bar 240, is found in the parts but not in **A**.

B. 242. Vc.: crescendo added by analogy with b. 226.

B. 243. Fag. Pr.: the placement of the hairpin has been taken from **St** Fag. Pr, as the f' is the highest note of the phrase. In **A** it peaks on the e♭' in beat 2.

B. 249. Fag. Pr. beat 1: In **St** Fag. Pr., the slur covers all of beat 1. The slur from **A** has been used here.

B. 250. Cl.: slur and staccato dots added to match Ob.

B. 254. Vle: Crusell's marking of *a due* has been replaced with *divisi.*

B. 254, 255, 258, 259. Vl. II, Va: staccato dots added to match Vc./Cb.

B. 264. Articulations in **A** are very inconsistent. The editor has chosen to use the articulation that the majority has, which is a slur over beats 1 and 2 (omitting any dots on the 16ths), and dots over the 16ths of beat 3.

B. 264. Fag., Vc./Cb. beat 3: e♮' accidental added to match lower octave in scale passage.

B. 269. Vc./Cb. slur has been matched to upper strings, rather than cross over the bar line.

B. 270. Va: *cresc.* added.

B. 278. Fl.: *p* added.

B. 278. The *crescendo* markings occur in instruments with moving 8ths, but not held notes; there is no *cresc.* for Ob. I, Cl. I or Cor. I.

B. 280. Beat 3: *Crescendo* added to Vl. II, Va, Fl., Ob. I, and Cl. I to match Vl. I and Vc./Cb, by analogy with bar 278.

B. 289-296. Vl. I, Vl. II, Va: staccato dots added by analogy with opening statement.

B. 298, 300. The only staccato dots in **A** are found in the oboe: the second 8th note of 298 (Ob. I), and the downbeat of 300 (both parts). They have been omitted here for consistency with the rest of the orchestra, as the dots are not present elsewhere. It was probably assumed by the composer that in any recapitulation of the theme, the underlying accompaniment will be staccato as prescribed in the opening statement.

B. 299. Cl. II: slur added to match Ob. II.

B. 301, 303. Vl. I beat 3: **A** contains a slur marking over the whole beat, but a staccato dot on the final note. As the note value is already a 32nd, the dot has been omitted.

B. 303. Va: *pp* added.

B. 306. Cl. II beat 1 and Vl. II beat 2: staccato dots added.

B. 307. Fl. trill: nachshlag notes added to match Vl. I.

B. 323. Va: *cresc.* added.

B. 329. 'L'accompagnimento Vide Pag. 38' has been written in **A** in place of rewriting the accompaniment of the main theme, which began on page 38 of the source. The editor has duplicated the accompaniment from that section (bars 225-231).

B. 335. The end of 335 is the second of the two cuts in the piece. The material omitted is a repetition of bars 232-249.

B. 339. Fl. marked *solo* by analogy with bar 253.

B. 351, 353. Vl. I and II, Va: staccato dots added on beats 2 and 3 to match Vc./Cb.

B. 356. Woodwinds: as with bar 278, *crescendo* markings occur only where there are moving 8ths. Fl., ob 2, cl 1: *p* added by analogy with b. 278.

B. 358. Vl. I, Va: slur extended over bar line to match Fl., Ob. II, Cl. I.
Vl. I and II, Va: *cresc.* added in beat 3 to match Vc./Cb, Fl., Ob. II, and Cl. I.

B. 369. Vc./Cb. instructed in **A** to play an octave higher than written. It has been transposed up an octave here.

B. 376. Ob. I: **A** has a light marking late in the measure, suggesting a slur to the next bar. It is the only such marking here, and is ambiguous enough in appearance that it has been left out.

B. 377-380. Staccato dots added to Vl. I, Vl. II, Fl., Fag., Cor., Trba; to match Vc./Cb. and the other woodwinds.

B. 378. Fag. Pr. beat 1: the b♭" slurs down the octave in **St** Fag. Pr. The version from **A** has been chosen here, as the score appears to have been corrected to the higher octave.

B. 379. Ob. I: *solo* marking omitted, as all other woodwinds are playing the same passage.

B. 381, 382. Fag. Pr.: the passage found in **A** has been scratched out in **St** Fag. Pr., and replaced with the chromatic scale passage printed here. The editor has included the original passage as an *ossia*, as the performer may prefer one over the other.

B. 384. Va: *cresc.* added.

B. 385. Trba and Timp.: rhythm on beat 3 changed from dotted to double-dotted.

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