

*Bernhard Henrik*

**CRUSELL**

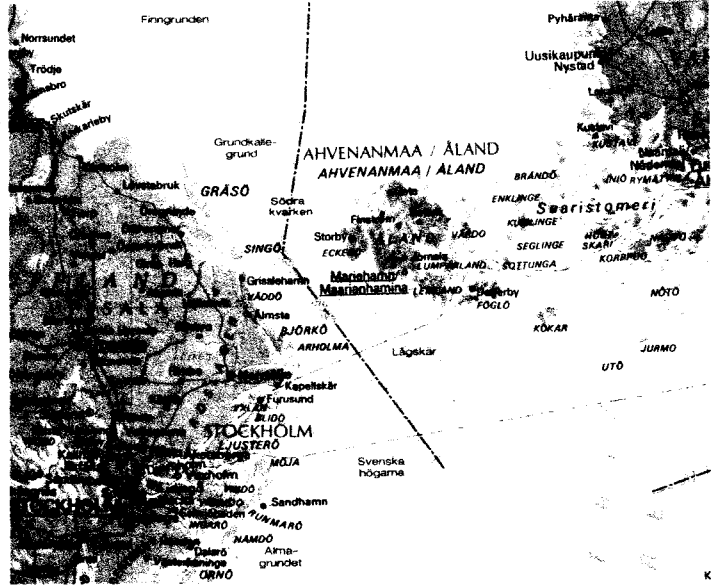
**CONCERTANTE in Bb Major**

**Opus 3**

*for Clarinet, Bassoon, Horn  
and  
Orchestra*

# Preface

Bernhard Henrik Crusell was born 15 October, 1775 in the village of Nystad, Finland (today Uusikaupunki), about 250 km northeast of Stockholm across the gulf of Bothnia, to a family which had been in the bookbinding trade for several generations. Although there seems not to have been any distinguishing musical encouragement in his early familial environment, around the age of four little Bernt picked up a primitive two-key clarinet and began to impress friends and family with a surprising proficiency. At the age of 8 he received some instruction from a clarinetist in the Nyland regimental band; at 13 a local landowner noticed the boy's



talent and took him to the garrison at Sveaborg to hear the military band. Likely at the behest of this neighbor, Crusell was encouraged to play for the officers who recommended that he immediately enroll in the band as a volunteer musician. At 16 the band was transferred across the gulf to Stockholm where Crusell's talents were exposed to a broader audience and at the age of 18 he became a musician in the Royal Court Orchestra where he was employed for the next 40 years, except for periodic leaves to study clarinet with Franz Tausch in Berlin and with Jean Xavier Lefèvre in Paris. In Stockholm he studied music theory and composition with Britz, Vogler, Berton and Gossecily. During his career he became a respected composer and one of the finest clarinet soloists of his time. It is said that he was the outstanding Finnish composer before Sibelius. Although he is best known for this

Sinfonia Concertante, his three clarinet concertos and the "Introduction et Air suédois" for clarinet and orchestra (opus 12), he composed other concertante works. Entirely lost works include a set of variations for horn and orchestra and two movements of an unfinished horn concerto composed in the first decade of the 19<sup>th</sup> century. This Concertante in Bb major was performed in Leipzig and London and during Crusell's life in Stockholm it remained his most-played work.

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Oliver Seely  
Lakewood, California  
May 27, 2009

# Violin 1

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

I. Allegro

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Violin I

1 *f* *sfz* *sfz* *p dolce*

6

11

17 *f*

22

25

29

33 *sfz* *sfz*

37 *ff* *cresc.*

42 *p*

47 *p*

51

54

57 *ff*

60

64 *f*

68 *sfz* 2

73 *p*

78

Detailed description: This musical score consists of ten staves of music in a single melodic line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a variety of dynamics and articulations. It begins with a forte-sforzando (*sfz*) dynamic, followed by a crescendo leading to fortissimo (*ff*). There are several passages marked piano (*p*), some with sixteenth-note runs. The score includes numerous slurs, accents, and dynamic markings such as *f* and *sfz*. A fermata is present at the end of the first measure of the eighth staff. The piece concludes with a final flourish.

84

90 *f* *tr* *tr* *p*

95

101

107

113 *p* *p*

118

124 *Tutti* *Tutti* 3 *rall.*

131

139 *sfz* *p* 3 3 3 3

145 *pp*

155 *p* 3

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 84 to 155. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into ten systems. The first system (measures 84-89) features a melodic line with a triplet of eighth notes at the end. The second system (measures 90-94) includes trills (tr) and dynamic markings of forte (f) and piano (p). The third system (measures 95-100) shows a melodic line with a long slur. The fourth system (measures 101-106) continues the melodic line with eighth notes. The fifth system (measures 107-112) features a melodic line with a long slur. The sixth system (measures 113-117) contains a series of eighth notes with a piano (p) dynamic. The seventh system (measures 118-123) shows a melodic line with a long slur. The eighth system (measures 124-130) is marked 'Tutti' and features a series of eighth notes with a piano (p) dynamic. The ninth system (measures 131-138) continues the melodic line with a piano (p) dynamic. The tenth system (measures 139-144) includes triplets (3) and a fortissimo (sfz) dynamic. The eleventh system (measures 145-154) features a melodic line with a piano (p) dynamic. The final system (measures 155-159) ends with a triplet of eighth notes.

166 *f* *mf* *p* 2

173 *sfz* *p*

179 *cresc.* *f*

183

186 Solo Tutti *f*

190 Solo Tutti

194 *sfz* *sfz* *sfz* *tr* *ff* 3 3 3

199 *sfz* *sfz* *p* 3

202 *cresc.*

204 *ff*

207 *p*

211 *tr* 5 *p*

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute, spanning measures 166 to 211. The music is in a minor key, indicated by the two flats in the key signature. The score is divided into systems of five staves each. Measure 166 begins with a forte (*f*) dynamic, followed by a half note rest, then a second measure with a mezzo-forte (*mf*) dynamic and a half note rest, and a third measure with a piano (*p*) dynamic and a half note rest. A fermata is placed over the first two measures. The piece continues with a series of eighth and sixteenth notes, with dynamics ranging from *sfz* (sforzando) to *p*. A crescendo (*cresc.*) is marked at measure 179, leading to a forte (*f*) dynamic. The score includes various articulations such as slurs, accents, and trills (*tr*). There are also dynamic markings for *ff* (fortissimo) and *p*. The piece concludes with a trill (*tr*) and a five-measure rest (*5*) in the final measure, ending with a piano (*p*) dynamic.

220

226

231

237

244

250

256

263

269

274

279

285

*p*

*sfz*

*f*

*pp*

*p dolce*

*cresc.*

*pizz.*

*arco* 41

*fp*

2

Detailed description: This is a page of musical notation for a single melodic line, spanning measures 220 to 285. The music is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 7/8. The score includes various dynamic markings such as *p* (piano), *sfz* (sforzando), *f* (forte), *pp* (pianissimo), *p dolce*, *cresc.* (crescendo), *pizz.* (pizzicato), and *arco* (arco). There are also performance instructions like "arco 41" and "2" indicating a second ending. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and slurs. The piece concludes with a final cadence in measure 285.

292 *cresc.* *sfz*

297 *cresc.* *f* Tutti

301

304 *sfz* *sfz*

307 *sfz* *p* *cresc.*

312 *cresc.*

317 *p* *cresc.*

320 *sfz* *p* 2

326

331

337 *mf* *f* *tr*

342 *tr* Solo *p* *f*

Detailed description: This page of a musical score contains eleven staves of music, numbered 292 to 342. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings such as *cresc.*, *sfz*, *f*, *p*, *mf*, and *Solo*. It also features performance instructions like *Tutti* and *Solo*, and technical markings including triplets and trills (*tr*). The notation includes eighth and sixteenth notes, rests, and slurs. The page number 8 is centered at the bottom.



348 *pp*

355 *Tutti*  
*cresc.* *p*

361 *Tutti*  
*f* *rall.* *p* *a tempo* *p*

371 *sfz* *p*

377 *pp*

387

394 *f* *mf* *p* *pizz.*

403 *f* *Tutti*

410 *arco* *41* *sfz* *sfz* *sfz* *sfz* *ff* *Tutti*

415 *Solo* *f* *ff* *Tutti*

429 *p* *tr*

433 *f*

# Violin 1

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### II. Andante sostenuto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Andante sostenuto  $\text{♩} = 36$

Violin 1

1 *f* *p* *f*

6

12 *f* *f* *f* *p* *Solo*

18 *pp*

23 *cresc.*

27 *p* *mf* *p*

31 *cresc.*

35 *sfz* *pp* *cresc.*

38 *f* *Tutti*

42 *cresc.* *ff*

45 *p*

50

*p* *p*

56

pizz.

62

smorz. smorz.

Detailed description: This image shows a musical score for three staves. The first staff begins at measure 50 and contains six measures of music. It features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. Dynamic markings *p* (piano) are placed under the first and third measures. The second staff begins at measure 56 and contains six measures. It continues the melodic and bass lines. A *pizz.* (pizzicato) marking is placed under the second measure. The third staff begins at measure 62 and contains six measures. It concludes the piece with a final cadence. *smorz.* (ritardando) markings are placed under the fourth and fifth measures. A fermata is placed over the final note of the piece.

# Violin 1

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### III. Allegro ma non tanto

Allegro ma non tanto

♩ = 96

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Violin 1

1 *p*

6 *cresc.*

12 *p*

18 *cresc.* Tutti

24 Solo *p*

30

36 *cresc.* *f*

42 *mf*

55 *cresc.*

61 *dim.* *p*

67 rall.

Andantino di Cherubini  $\text{♩} = 68$

73



Musical staff 73-78: Treble clef, key signature of two flats, 3/4 time. Measures 73-78. Measure 73 starts with a fermata over a half note. Measure 74 has a sixteenth-note triplet. Measure 75 has a sharp sign above a sixteenth note. Measure 76 has a fermata over a half note. Measure 77 has a fermata over a half note. Measure 78 has a fermata over a half note.

79



Musical staff 79-84: Treble clef, key signature of two flats, 3/4 time. Measures 79-84. Measure 79 has a piano (*p*) dynamic. Measures 79-84 consist of a series of eighth notes with slurs.

85



Musical staff 85-90: Treble clef, key signature of two flats, 3/4 time. Measures 85-90. Measure 85 has a piano (*p*) dynamic. Measures 85-90 consist of a series of eighth notes with slurs.

91



Musical staff 91-96: Treble clef, key signature of two flats, 3/4 time. Measures 91-96. Measures 91-96 consist of a series of eighth notes with slurs.

97



Musical staff 97-102: Treble clef, key signature of two flats, 3/4 time. Measures 97-102. Measure 97 has a fermata over a half note. Measure 98 has a fermata over a half note. Measure 99 has a fermata over a half note. Measure 100 has a fermata over a half note. Measure 101 has a fermata over a half note. Measure 102 has a fermata over a half note. Dynamics: *cresc.* (between 97-98), *f* (at 100), *p* (at 102).

103



Musical staff 103-108: Treble clef, key signature of two flats, 3/4 time. Measures 103-108. Measure 103 has a piano (*p*) dynamic. Measure 104 has a piano (*p*) dynamic. Measure 105 has a piano (*p*) dynamic. Measure 106 has a piano (*p*) dynamic. Measure 107 has a piano (*p*) dynamic. Measure 108 has a piano (*p*) dynamic. Dynamics: *Tutti* (above 103), *f* (below 103), *Solo* (above 105), *f* (below 105), *pp* (below 108).

109



Musical staff 109-114: Treble clef, key signature of two flats, 3/4 time. Measures 109-114. Measure 109 has a piano (*p*) dynamic. Measure 110 has a piano (*p*) dynamic. Measure 111 has a piano (*p*) dynamic. Measure 112 has a piano (*p*) dynamic. Measure 113 has a piano (*p*) dynamic. Measure 114 has a piano (*p*) dynamic. Dynamics: *Variation 1* (above 109), *f* (below 114).

115



Musical staff 115-120: Treble clef, key signature of two flats, 3/4 time. Measures 115-120. Measure 115 has a piano (*p*) dynamic. Measure 116 has a piano (*p*) dynamic. Measure 117 has a piano (*p*) dynamic. Measure 118 has a piano (*p*) dynamic. Measure 119 has a piano (*p*) dynamic. Measure 120 has a piano (*p*) dynamic. Dynamics: *p* (below 115), *cresc.* (below 120).

121



Musical staff 121-126: Treble clef, key signature of two flats, 3/4 time. Measures 121-126. Measure 121 has a piano (*p*) dynamic. Measure 122 has a piano (*p*) dynamic. Measure 123 has a piano (*p*) dynamic. Measure 124 has a piano (*p*) dynamic. Measure 125 has a piano (*p*) dynamic. Measure 126 has a piano (*p*) dynamic. Dynamics: *Variation 2* (above 121), *p* (below 121), *p* (below 123).

127



Musical staff 127-132: Treble clef, key signature of two flats, 3/4 time. Measures 127-132. Measure 127 has a piano (*p*) dynamic. Measure 128 has a piano (*p*) dynamic. Measure 129 has a piano (*p*) dynamic. Measure 130 has a piano (*p*) dynamic. Measure 131 has a piano (*p*) dynamic. Measure 132 has a piano (*p*) dynamic. Dynamics: *f* (below 127), *p* (below 129).

Variation 3, Più vivo  $\text{♩} = 78$

133 *f* *p*

139 *pp*

145 *cresc.*

151 *p* *f*

157 Solo *p* 3 17

181 *p* 5 *p*

191 Tutti *f* *p* *f* Tutti

197 *p* *p* a tempo  $\text{♩} = 96$

203 *cresc.* *p*

209

215 *cresc.* *f* Tutti

221 *sfz*

226 *sfz* *sfz*

231 *cresc.* *ff* *mf* 8

244 2

251 *Tutti* *cresc.* *sfz* *sfz* *p* -100

257 *dim.* *pp* *cresc.*

263

269 *dim.* *pp*

275 *cresc.* *f*

281 *sfz*

287 *p* *sfz* *p* *cresc.*

293 *ff*

*Bernhard Henrik*

**CRUSELL**

**CONCERTANTE in Bb Major**

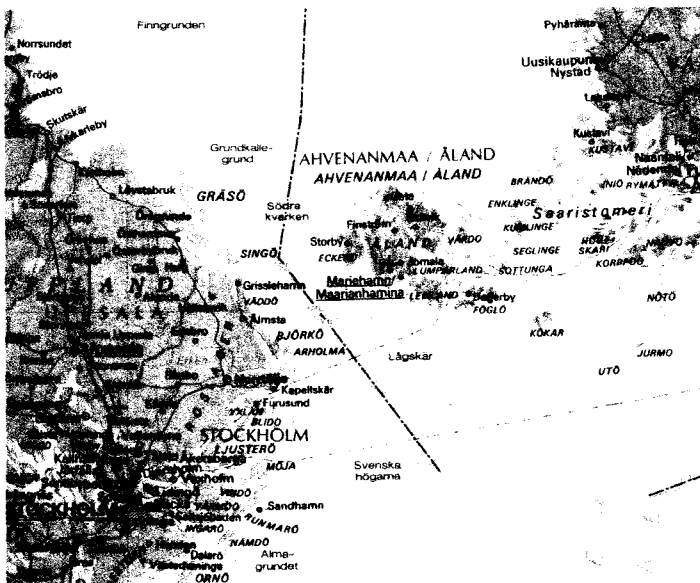
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*for Clarinet, Bassoon, Horn  
and  
Orchestra*



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Oliver Seely  
Lakewood, California  
May 27, 2009

# Violin 2

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

I. Allegro

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Violin 2

Allegro

*f* *sfz* *sfz* *p*

1 5 10 15 21 23 26 30 35 40 46

*cresc.* *p* *tr* *f* *ff*

52

55

58

61

66

69

75

81

87

93

99

105

*sfz*

*f*

*ff*

*p*

*f*

*tr*

*3*

*p*

Detailed description: This is a musical score for a single melodic line, spanning measures 52 to 105. The music is written in a single system on a grand staff (treble clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into systems of five measures each. Measure numbers are placed at the beginning of each system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by *ff* (fortissimo), *f* (forte), *sfz* (sforzando), and *p* (piano). There are also trills (*tr*) and a triplet (*3*) in measure 87. The piece concludes with a final whole note chord in measure 105.

111 *p*

116 *p*

120 Tutti

126 Tutti 3 *rall.* *p*

135 *sfz* *p*

143 *pp*

153 2 *p*

162 3 2 *f* *mf* *p*

171 *sfz*

177 *p* *cresc.* *f*

182

185

Detailed description: This page of a musical score contains ten staves of music, numbered 111 to 185. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The score includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *sfz* (sforzando), *f* (forte), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions include *Tutti*, *rall.* (rallentando), and *cresc.*. There are also numerical markings (2, 3) above some notes, likely indicating fingerings or articulation. The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and rests, with some passages marked with slurs and accents.

189 Tutti  
*f*

193 Tutti

197  
*ff* *sfz* *p*

201  
*cresc.*

204  
*ff*

207  
*p*

211  
*p* 5

220

225  
*p*

230  
*sfz* *p*

235  
*f* *pp* *sfz* *sfz*

241  
*f* *p*

248 *sfz* *sfz* *p*

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

259 *p* 2 *pizz.* *pp*

266 *arco* 41 *p*

272

277 *sp*

283

289 *cresc.* *sfz*

295 *cresc.* *f* **Tutti**

300

303 *sfz* *sfz* *sfz*

306

Detailed description: This page of a musical score contains ten staves of music, numbered 248 to 306. The music is written in a single melodic line on a treble clef staff with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are prominent, including *sfz* (sforzando), *p* (piano), *pp* (pianissimo), *cresc.* (crescendo), *sfz* (sforzando), and *f* (forte). Performance instructions like *pizz.* (pizzicato) and *arco* (arco) are also present. A section starting at measure 295 is marked **Tutti**. The score concludes with a double bar line at measure 306.

310 *cresc.*

315 *cresc.*

319 *p* *cresc.* *sfz* 2

324

330 *p*

336 *mf* *f* 3

341 *f* *tr* *p*

346

351 *pp*

356 *cresc.* *Tutti* *fp* *f*

361 *Tutti* *f* 3 *rall.* *p* *a tempo*

368

374 *sfz* *p*

380 *pp*

386

392 3 2 *f* *mf* pizz.

401 2

408 Tutti arco 41 *f* *sfz* *sfz* *sfz* *sfz* *ff*

414 11 *f* *ff* Tutti

429 *p*

434 *f*

Detailed description: This is a page of musical notation for a string instrument, likely a violin or viola, in a key with two flats (B-flat major or D-flat minor). The score consists of eight staves of music, numbered 374 to 434. The notation includes various dynamics such as *sfz* (sforzando), *p* (piano), *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also performance instructions like 'arco' (bowed) and 'pizz.' (pizzicato). The music features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. Some measures contain rests or specific articulation marks like accents.



# Violin 2

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

II. Andante sostenuto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Andante sostenuto  $\text{♩} = 36$

Violin 2

1

6

12 Tutti

18

23

27

32

36

39

43

45

*f* *p* *f* *p* *pp* *cresc.* *p* *mf* *p* *cresc.* *sfz* *pp* *cresc.* *f* *ff* *p*

50 *f* *p*

56 *pizz.*

62 *smorz.* *smorz.*

# Violin 2

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### III. Allegro ma non tanto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Violin 2

1 Allegro ma non tanto  $\text{♩} = 96$

6

12 *p*

18 *cresc.*

24 *p*

31 *cresc.*

39 *f*

43 *ff* *mf* 8

55 *cresc.* *f* *dim.*

64 *p* *rall.*

73 *f* *p*

Andantino di Cherubini  $\text{♩} = 68$

79 *p*

91 *cresc.* *f* *p*

103 *Tutti* *p* *pp*

109 Variation 1 *f*

115 *cresc.*

121 Variation 2 *p*

127 *f* *p*

133 Variation 3, Più vivo  $\text{♩} = 78$  *p*

139 *pp*

145 *cresc.* *f*

151 *p* *f* *p*

157 *Solo* *p* 3 17

181 *p* 5

191 *Tutti* *f* *p* *Tutti* *f* *p*

197 *p* *a tempo* -96 *p*

203 *cresc.* *p*

209

215 *Tutti*

220

224

228 *sfz* *sfz* *cresc.*

232 *ff* 8 *mf*

245 *Tutti* *p*

251 *cresc.* *sfz* *sfz* *p*

♩-100

257 *dim.* *pp* *cresc.*

Musical staff 257-262: Treble clef, key signature of two flats. Measures 257-262 contain a melodic line with slurs and dynamic markings: *dim.* (measures 257-260), *pp* (measure 261), and *cresc.* (measures 261-262).

263

Musical staff 263-268: Treble clef, key signature of two flats. Measures 263-268 contain a melodic line with slurs and accents.

269 *dim.* *pp*

Musical staff 269-274: Treble clef, key signature of two flats. Measures 269-274 contain a melodic line with slurs and dynamic markings: *dim.* (measures 270-273) and *pp* (measures 273-274).

275 *cresc.* *f*

Musical staff 275-280: Treble clef, key signature of two flats. Measures 275-280 contain a melodic line with slurs, a fortissimo (*f*) section with sixteenth-note chords, and a final measure with a quarter rest.

281 *sfz* *p*

Musical staff 281-287: Treble clef, key signature of two flats. Measures 281-287 contain a melodic line with slurs, a sforzando (*sfz*) marking, and a piano (*p*) marking.

288 *sfz* *p* *cresc.* *ff*

Musical staff 288-293: Treble clef, key signature of two flats. Measures 288-293 contain a melodic line with slurs, a sforzando (*sfz*) marking, a piano (*p*) marking, a crescendo (*cresc.*) section, and a fortissimo (*ff*) section with triplets.

294

Musical staff 294-300: Treble clef, key signature of two flats. Measures 294-300 contain a melodic line with slurs and triplets.

*Bernhard Henrik*

# **CRUSELL**

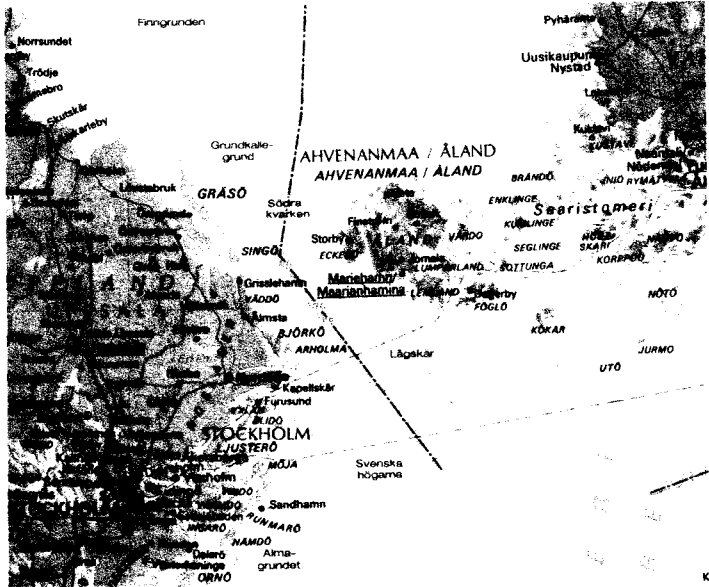
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**Opus 3**

*for Clarinet, Bassoon, Horn  
and  
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# Preface

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Oliver Seely  
Lakewood, California  
May 27, 2009



# Viola

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

I. Allegro

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 *Allegro*

Viola

*f* *sfz* *sfz* *p*

6

11

17

22

25 *f*

29 *f*

33 *sfz* *sfz*

38 *ff* *cresc.* *p*

44 *p*

50 *p*

55 *f* *tr* *ff*

59 *p* *pizz.*

64 *f* *arco 42*

68 *sfz* 2

73 *p*

79 *p*

85 *mf* *f*

91 *p*

97 *mf* 9

111 *p* *Tutti* 5

121

126 *Tutti* 11 *rall.* *sfz* *p*

142

148

154 *p* 7

166 *f* 2 *mf* *p*

173 *sfz* *p*

179 *crest.*

183

186 *Solo*

Detailed description: This is a musical score for a string instrument, likely a double bass, in 2/4 time with a key signature of one flat (B-flat). The score consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic patterns, rests, and dynamic markings. Measure 97 starts with a quarter rest followed by a quarter note, then a half note, and a 9-measure rest. Measure 111 features a piano (*p*) dynamic and a *Tutti* marking. Measure 126 includes a *Tutti* marking, a 11-measure rest, and dynamics of *rall.*, *sfz*, and *p*. Measure 154 has a piano (*p*) dynamic and a 7-measure rest. Measure 166 starts with a forte (*f*) dynamic, followed by a 2-measure rest, and then *mf* and *p* dynamics. Measure 173 features *sfz* and *p* dynamics. Measure 179 includes a *crest.* marking. Measure 186 is marked *Solo*.

189 Tutti *f* Solo

193 Tutti *ff*

198 *sfz* *sfz* *p*

202 *cresc.*

205 *ff* *pizz.* *p*

211 5 arco 42 *p*

221

227 3 *p* *sfz* *p*

235 *f* *pp* *sfz* *sfz*

241 2 *f* *p*

247 *sfz* *sfz*

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

258 *cresc. p* *cresc.*

264 *pp* *p*

273 *fp*

280

287 *cresc.*

294 *sfz* *cresc.*

299 *Tutti* *f*

302 *sfz*

305 *sfz* *sfz*

309 *p* *cresc.*

315 *cresc.*

319 *cresc.* *p* *sfz* 2

324 *p*

330

336 *mf* *f* 3

342 Solo *p*

348 *pp*

354 *cresc.* *fp*

359 Tutti *f* 3  
*rall.*

366 a tempo *p* 2

373 *sfz* *p*

379 *pp*

385 7

397 *f* *mf* *p* 2 8 8

404 *f* *f* Tutti

411 *ff* Solo 11

427 *f* *ff* Tutti *pizz.* *p*

433 *f* arco 42 *tr*

# Viola

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

Andante sostenuto  $\text{♩} = 36$

II. Andante sostenuto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Viola

1 *f* 2 *p* *cresc.* *f* *p*

7 *p* *f* Tutti

13 Solo *f* *p*

19 *pp*

24 *cresc.* *p* *mf*

29 *p*

33 *cresc.* *sfz* *pp*

37 Tutti *cresc.* *f* 6 6 6 6 6 6

42 *cresc.* *ff*

45 6 6 6 2 *p* *cresc.* *f*

51 *p* *p*



57

Musical staff 57-62. The staff is in 3/8 time with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a quarter note G4, a quarter rest, and another quarter rest. From measure 2 to 6, there is a rhythmic pattern of eighth notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The notes are grouped in pairs: (G4, A4), (Bb4, G4), (F4, E4), (D4, C4). The word "pizz." is written below the first measure of this pattern.

63

Musical staff 63-68. The staff continues in 3/8 time with the same key signature. It begins with a quarter note G4, a quarter rest, and another quarter rest. From measure 2 to 6, there is a rhythmic pattern of eighth notes: G4, A4, Bb4, G4, F4, E4, D4, C4. The notes are grouped in pairs: (G4, A4), (Bb4, G4), (F4, E4), (D4, C4). The word "smorz." is written below the first measure of this pattern. The staff ends with a whole rest in measure 7, followed by a double bar line. A fermata is placed over the whole rest.

# Viola

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### III. Allegro ma non tanto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 Allegro ma non tanto ♩=96

Viola

7

16

23 Tutti

29

35

41

54

60

66

72 Andantino di Cherubini ♩=68

*p*

*p*

*p*

*f*

*cresc.*

*mf*

*ff*

*dim.*

*rall.*

78

84 5 3

96

102 *cresc.* **Tutti** *f* **Solo** *f* *p*

108 *pp* **Variation 1** *p*

118 *cresc.* *p* **Variation 2** *p*

124 *f*

130 *f* **Variation 3, Più vivo**  $\text{♩} = 78$   $\frac{6}{6}$

143 *pp* *cresc.*

149 *f* *p* **Solo**

155 *f* *p* *p* **Solo** 3 *p*

163 17 5

189 *Tutti*

195 *Tutti* *a tempo* ♩=96

201 *p* 4

210 2 *p* *cresc.*

217 *Tutti* *f*

223 *sfz*

229 8 *sfz* *cresc.* *ff*

242 *mf* *Tutti*

248 *p* *cresc.*

254 *sfz* *sfz* *dim.*

260 ♩=100 *pp* *cresc.*

266 *dim.*

272 *pp* *cresc.*

278 *f*

284 *sfz* *sfz* *p* *sfz* *p*

290 *cresc.* *ff*

295

*Bernhard Henrik*

# **CRUSELL**

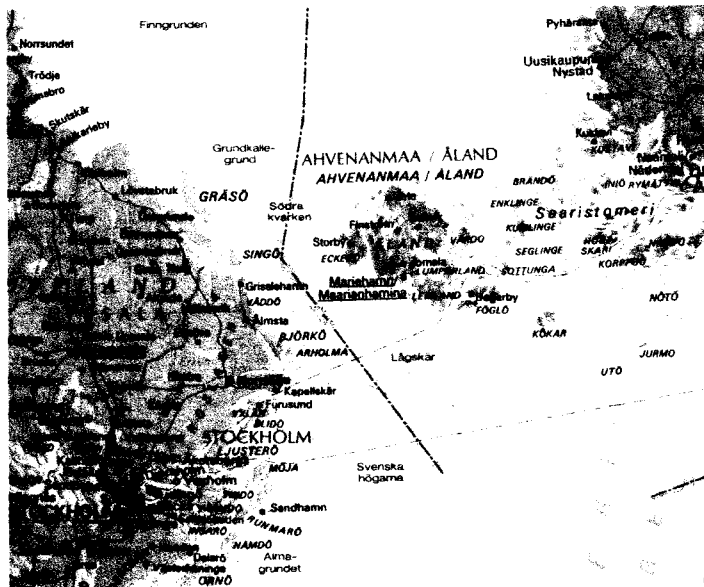
**CONCERTANTE in Bb Major**

**Opus 3**

*for Clarinet, Bassoon, Horn  
and  
Orchestra*

# Preface

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Oliver Seely  
Lakewood, California  
May 27, 2009

# Cello

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

I. Allegro

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 Allegro

8

18

25

31

37

43

49

56

63

68

*f* *sfz* *sfz* *p*

*f*

*f*

*f* *sfz* *sfz*

*ff* *cresc.*

*p* *p*

*p*

*f* *ff*

*pizz.* *f* *arco 43*

*sfz*



72 *pizz.*  
*p*

80 *arco 43*  
*mf*

86  
*f*

92  
*p*

98

104  
*cresc.*

110  
*p*

116

122 *Tutti*  
*Tutti*

127 *rall.*  
*p*

3

135  
*sfz* *p*

141

147

153

159

167

174

180

185

191

197

202

207

211

The musical score consists of ten staves of music for a bass line, numbered 147 to 211. The music is written in a key with one flat (B-flat major or D minor) and a common time signature. The notation includes various rhythmic values, slurs, ties, and dynamic markings. Specific markings include *mf*, *p*, *sfz*, *f*, *ff*, *cresc.*, *pizz.*, and *p*. There are also numerical markings for slurs, such as '2', '3', and '5'. The score shows a progression from a melodic line at the beginning to a more rhythmic and complex texture in the middle, followed by a return to a more melodic and simpler texture towards the end.

219 arco 43  
*p*

227

233  
*sfz* *p* *f* *pp*

239  
*sfz* *sfz* 2

246  
*p* *sfz* *sfz*

252  
*p* *p* *cresc.* *p*

258  
*cresc. p* 2 *pizz.* *pp*

265 arco 43  
*p*

271

277  
*f* *p* 3 *pizz.*

285

291 arco 43  
3 *sfz* *cresc.*

299 *Tutti*  
*f*

304

309  
*sfz*  
*cresc.*

314  
*cresc.*

319  
*cresc.* *sfz* *p* *pizz.* *p*

325

331 *arco* 43  
*mf*

337 *f* Solo

343 *p*

349 *pp*

355 *cresc.* *Tutti* *f*

360 *f* *Tutti* *fp* 3 *rall.*

366 a tempo

366 *p*

374

374 *sfz* *p* *pp*

380

386

392

392 *f* *mf*

401

401 *p*

408

408 *f* *f* Tutti

413

413 *ff* *f* *ff* Solo 11 Tutti

429

429 *p* pizz.

435

435 *f* arco 42 *tr*

# Cello

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

Andante sostenuto  $\text{♩} = 36$

II. Andante sostenuto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 *f*

6 *p*

12 *f* *f* *f* *p* Tutti Solo

18 *p dim.* *pp*

24 *cresc.* *p* *mf* *p*

30 *cresc.* *sfz*

36 *pp* *cresc.* *f* Tutti

41 *f* *cresc.* *ff*

45 *f*

50 *f* *p*

56 *pizz.*

62 *smorz.* *smorz.*

# Cello

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### III. Allegro ma non tanto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 Allegro ma non tanto  96 4

Cello



12 2

19 *p* **Tutti** *f*

25 *cresc.* **Solo** *p*

31

37 *cresc.* *f*

43 *ff* *mf* 8

56 *cresc.* *f*

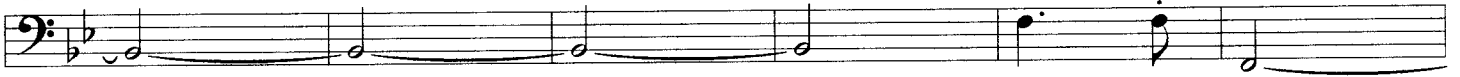
62 *dim.*

68 *p* **Andantino di C** *f*

rall.

74 *p*

80



86



92



98



104



110



117



Variation 2



129



135



143



150



Tutti

Solo

*f*

Variation 1

*pp*

2

*cresc.*

*p*

*p*

*f*

Variation 3, Più vivo = 78  
pizz.

*pp*

arco 43

*cresc.*

Solo

3

*f*

*p*

*f*

*p*



162 *p* *pp* 6

173 *f*

179 *p* 5

189 *p* *f* *p* Tutti

195 *f* *p* *pizz.* *a tempo* ♯ 96

201 *p* 4

210 *p* 2 arco 43 *cresc.*

217 *f* Tutti

223 *sfz*

229 *sfz* *cresc.* *ff* 8

242 *mf* *Tutti*

248 *dim.* *cresc.*

254

*sfz sfz dim.*

260

*♩=100 sfz sfz dim.*

266

*pp cresc. dim.*

272

*pp cresc.*

278

*f*

284

*sfz p p*

290

*cresc. ff*

296

*sfz sfz dim.*

*Bernhard Henrik*

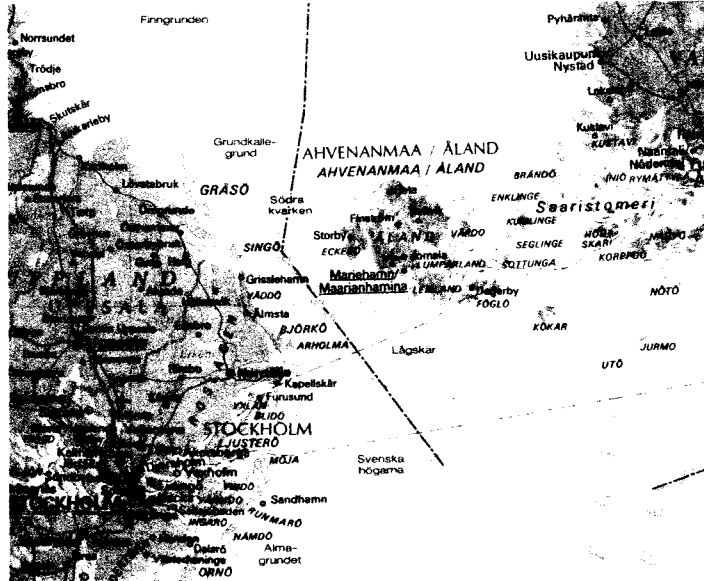
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**Opus 3**

*for Clarinet, Bassoon, Horn*  
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Oliver Seely  
Lakewood, California  
May 27, 2009

# Contrabass

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

I. Allegro

Bernhard Henrik Crusell (1775 - 1838), Opus 3

1 *Allegro*

Contrabass

*f* *sfz* *sfz* *pizz.* *p*

6

12 *f*

25 *f* *f*

32 *sfz* *sfz*

38 *ff* *cresc.* *p*

44 *p*

54 *ff*

59 *pizz.* *p*

65 *f* arco 44

69 *sfz*

72 *pizz.*  
*p*

84 *arco* 44  
*mf* *f*

92  
*p*

98

104  
*cresc.*

110  
*p*

116

122 *Tutti* *Tutti*

127 8  
*rall.* *sfz*

140  
*p*

146 32  
*p* *cresc.* *f*

183

189 Tutti

195

200

208

214

240

247

253

259

268 *p* arco 44 *pp*

278

287

294 arco 44 Tutti

*sfz* *cresc.* *f*

300 *sfz* *sfz* *sfz*

306 8 *p*

318 *cresc.* *sfz* *pizz.* *p*

324

336 arco 44 *mf* *f* 16

359 Tutti *f* Tutti *f* 11

374 *sfz* *p* 7 *pizz.* *pp*

386 18 *f*

409 Tutti *ff*

415 11 Tutti *f* *ff*

431 *pizz.* *p* arco 42 *f* *tr*



# Contrabass

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### II. Andante sostenuto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Andante sostenuto  $\text{♩} = 36$

Contrabass

1 *f*

6 *f* *Tutti* 4

20 *p dim.* *pp* *p* 7 7

38 *Tutti* *f* *f*

43 *cresc.* *ff* 6 6 6 6 6 6 6 6 6

46 3 7 *pizz.*

60 *smorz.*

66 *smorz.*

# Contrabass

## Concertante

for Bb Clarinet, Bassoon and Eb Horn

### III. Allegro ma non tanto

Bernhard Henrik Crusell (1775 - 1838), Opus 3

Allegro ma non tanto - 96

1 *p* 15

23 *f* *Tutti* *p*

29

35 *cresc.* *f*

41 *ff* 14

60 *f* *dim.*

66 *p* 5 *p*

76

85 7

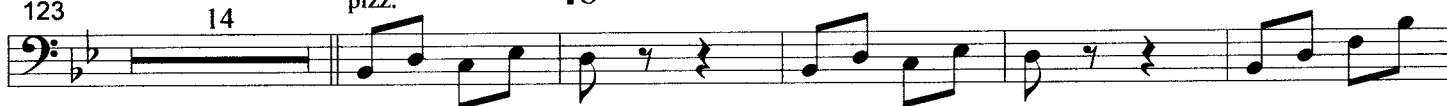
100 *f* *p* *Tutti* *f* *f*

106 *p* *pp* Variation 1 14

Variation 2  
123

Variation 3, Più vivo  $\text{♩} = 78$   
pizz.

14



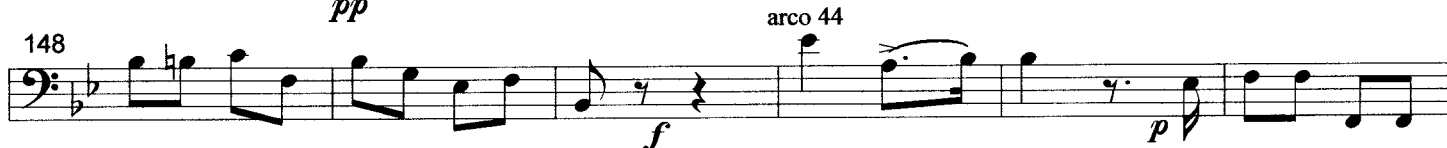
142

*p*



148

*pp* *f* arco 44 *p* *cresc.*



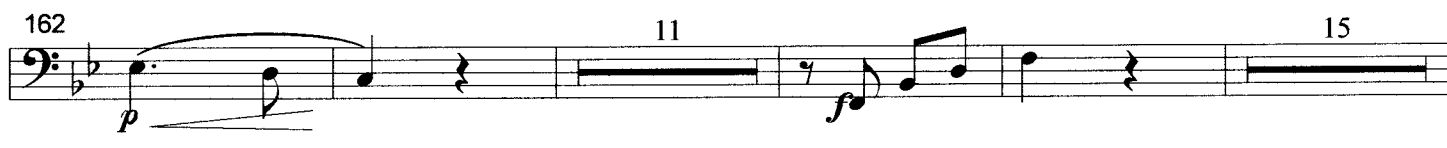
154

*f* *p* Solo 3



162

*p* 11 15



192

*f* *p* Tutti *f* *p*



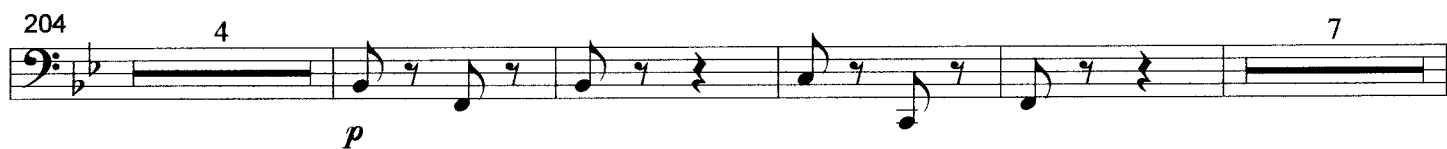
198

*pizz.* a tempo  $\text{♩} = 96$  *p*



204

4 *p* 7



219 arco 44 Tutti

Musical staff 219-225: Bass clef, key signature of two flats. The staff contains six measures of continuous eighth-note patterns. A dynamic marking *f* is placed below the first measure.

Musical staff 225-231: Bass clef, key signature of two flats. The staff contains six measures of eighth-note patterns. Dynamic markings *sfz* are placed below the fourth and fifth measures.

Musical staff 231-244: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are eighth-note patterns with a *cresc.* marking. The third measure has a *ff* marking. The fourth measure has an 8-measure rest. The fifth and sixth measures are quarter notes with a *mf* marking.

Musical staff 244-250: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes. The third and fourth measures are sixteenth-note patterns with a *dim.* marking. The fifth and sixth measures are quarter notes.

Musical staff 250-279: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes with a *cresc.* marking. The third measure has a *Tutti* marking. The fourth measure is a quarter note. The fifth measure has a 24-measure rest. The sixth measure is a quarter note with a *f* marking.

Musical staff 279-285: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes. The third and fourth measures are quarter notes with a *sfz* marking. The fifth and sixth measures are quarter notes.

Musical staff 285-291: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes. The third and fourth measures are quarter notes with a *p* marking. The fifth and sixth measures are quarter notes.

Musical staff 291-297: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes with a *cresc.* marking. The third and fourth measures are quarter notes with a *ff* marking. The fifth and sixth measures are quarter notes.

Musical staff 297-303: Bass clef, key signature of two flats. The staff contains six measures. The first two measures are quarter notes. The third and fourth measures are quarter notes. The fifth and sixth measures are quarter notes.