



CONCERTO FOR HORN

by

BERNHARD CRUSELL

(1775-1838)

Arrangement for Horn and Piano by
Åke Edenstrand

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BERNHARD CRUSELL (1775-1838) inledder sin professionella musikerbana vid 13 års ålder som klarinettist vid ett regemente i Finland - vid denna tid ännu en del av Sverige. Han överfördes i samma egenskap till Stockholm år 1791 och blev medlem av Kungl hovkapellet 1793, där han var förste klarinettist ca 1800-1833. Dessutom var han militärmusikdirektör i Linköping 1818-1838, en dubbelsyssla som var vanlig för hovkapellister under 1800 talet.

Crusells nutida berömmelse som tonsättare vilar främst på de instrumentalverk som publicerades i Leipzig under hans livstid, bl a tre klarinettkonserter och kammarmusik. Bland opublishede verk finns en KONSERT FÖR HORN OCH ORKESTER, uppförd i Stockholm 1813, som anses ha gått förlorad. 1982 hittade jag dock den första satsen vid en genomgång av Livregementets dragoners musikkårs notarkiv på Krigsarkivet i Stockholm. Den var arrangerad för solohorn och 11 mässingsstämmor (2 kenthorn, 3 valthorn, 2 naturtrumpeter, 3 tromboner och basstämma för något klaffinstrument). Det var alltså inte ursprungsversionen men ändå sannolikt så nära originalet som besättningen medgav, eftersom partituret, från 1840, var signerat Frans Preymayr, som var Crusells svärson, kollega i Hovkapellet och även militärmusikdirektör. Det var Preymayr som skrev de flesta arrangemang som Crusell använde vid militärmusiken i Linköping; i några fall även av Crusells egna kompositioner.

I föreliggande arrangemang har strävan varit att följa det "ställföreträde originalet" från 1840 så nära som möjligt.

Åke Edenstrand

BERNHARD CRUSELL (1775-1838) begann im Alter von 13 Jahren seine berufsmässige Musikerlaufbahn als Klarinetist an einem Regiment in Finnland - zu dieser Zeit noch ein Teil von Schweden. Er wurde in dieser Eigenschaft 1791 nach Stockholm überführt und wurde Mitglied der Königl. Hofkapelle im Jahre 1793, wo er 1800-1833 erster Klarinetist war. Außerdem war er Militärmusikdirektor in Linköping 1818-1838, eine Doppelbeschäftigung, die im 19. Jahrhundert bei den Hofkapellisten häufig vorkam.

Crusells heutiger Ruhm als Komponist ist hauptsächlich auf die Instrumentalwerke zurückzuführen, die in Leipzig während seiner Lebenszeit veröffentlicht wurden, u.a. drei Klarinettenkonzerte und Kammermusik. Unter den nicht veröffentlichten Werken ist ein Konzert für HORN UND ORCHESTER, 1813 in Stockholm aufgeführt, von dem man glaubte, es sei verloren gegangen. Im Jahre 1982 fand ich jedoch den ersten Satz im Kriegsarchiv in Stockholm. Dieser Satz war für Solohorn und 11 Blechstimmen (2 "Kenthörner", 3 Waldhörner, 2 Naturtrompeten, 3 Trombonen und eine Basstimme für irgend ein Ventilinstrument) geschrieben. Es war also nicht die ursprüngliche Version aber wahrscheinlich dem Original so nahe wie es die Besetzung erlaubte, da die Partitur aus dem Jahre 1840 von Frans Preymayr signiert war. Er war der Schwiegersohn von Crusell, sein Kollege in der Hofkapelle und auch Militärmusikdirektor. Preymayr schrieb die meisten Bearbeitungen, die Crusell am Militärmusikcorps in Linköping verwendete.

In der vorliegenden Bearbeitung ist die Bestrebung gewesen, dem "stellvertretenden Original" von 1840 so getreu wie möglich zu folgen.

Åke Edenstrand

BERNHARD CRUSELL (1775-1838) started his professional career at the age of 13 as a clarinetist in a regimental band in Finland - at that time a part of Sweden. In the same capacity he was transferred to Stockholm in 1791, where he became a member of the Royal Court and Opera Orchestra in 1793, as principal clarinet ca 1800-1833. Besides, he was also director of two regimental bands in Linköping 1818-1838, a kind of double employment that was common in the 19th century.

Crusell's fame in our time rests mainly on the instrumental works that were published in Leipzig during his life-time, inter alia three clarinet concertos and chamber music. Among his unpublished works is a CONCERTO FOR HORN AND ORCHESTRA, performed in 1813, and now commonly regarded as lost. In 1982, however, I was fortunate in discovering its first movement in a military archive in Stockholm. It was arranged for solo horn and 11 brass parts from the pre-valve era (key bugles, hand horns, natural trumpets, trombones and a key bass). Not the original, then, but presumably as near as possible, considering that the score - dating 1840 - was signed by Frans Preymayr, Crusell's son-in-law and close associate.

The present arrangement follows, in its turn, the "substitute original" from 1840 as closely as possible.

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Horn

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CONCERTO FOR HORN by Bernhard Crusell (1775-1838)

Handwritten musical score for violin, page 1. The score consists of ten staves of music. The first staff starts with 'Allegro' and '13' in common time, followed by a measure of 13/8 indicated by a bracket over three measures. The dynamics 'dolce' and '(F N N)' are written above the staff, with '30' below it. The second staff begins with 'f'. The third staff starts with 'mf'. The fourth staff has a tempo marking '45'. The fifth staff starts with 'f'. The sixth staff has a tempo marking '50'. The seventh staff starts with 'dolce mf'. The eighth staff starts with 'p'. The ninth staff starts with 'sf'. The tenth staff starts with 'f'.

3

95

mf

100

P

f

105

tr...

130

>P

135

mp

140

tr...

145

ff

155

ff

160

mf

165

f

tr...

P

185

f

190

mp

195

Musical score page 4, featuring ten staves of handwritten musical notation for a solo instrument. The score includes dynamic markings, tempo changes, and performance instructions.

Staff 1: Measures 200-205. Dynamic *sf*. Measure 205 has a fermata. Measure 215 starts with dynamic *p*.

Staff 2: Measures 215-220. Measure 215 dynamic *sf*, measure 220 dynamic *mf*. Measure 220 contains sixteenth-note patterns with a '3' above each group of three notes.

Staff 3: Measures 225-230. Measure 225 dynamic *mf*. Measure 230 dynamic *f*.

Staff 4: Measures 230-235. Measure 230 dynamic *f*, dynamic *>*. Measure 235 dynamic *mf*.

Staff 5: Measures 240-245. Measure 240 dynamic *mf*. Measure 245 dynamic *mf*.

Staff 6: Measures 250-255. Measure 250 dynamic *f*. Measure 255 dynamic *ff*, dynamic *>*.

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1st MOVEMENT

Allegro

5

10

15

20

A handwritten musical score for Horn in F. The title "Horn in F" is written in large, bold letters at the top center. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth-note patterns followed by a measure with a single eighth note. The number "25" is written above the staff. The bottom staff starts with a bass clef, a key signature of one flat, and a common time signature. It shows a continuation of the eighth-note patterns. Measure numbers "3" and "3" are placed above the notes in both staves. Dynamic markings "mf dolce" and "mf" are written near the end of each staff respectively.

30.

35 dolce

40

45

50

dolce

55

cresc--

60

p

b8

f

cresc..

b8

pp

b8

70

p

b8

sf

p

b8

f

f

Musical score page 6, measures 75-76. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and common time. The bottom staff has a bass clef, a key signature of one sharp, and common time. Measure 75 starts with a whole rest followed by a sixteenth-note pattern. Measure 76 begins with a dynamic *p*, followed by a sixteenth-note pattern, a forte dynamic *ff*, another sixteenth-note pattern, and a dynamic *p*.

80

Musical score page 6, measures 80-84. The top staff continues with sixteenth-note patterns. Measure 80 includes a dynamic *p*. Measure 81 shows a sixteenth-note pattern with a fermata over the first note. Measure 82 features a sixteenth-note pattern with a dynamic *p*. Measure 83 includes a sixteenth-note pattern with a fermata over the first note.

85

Musical score page 6, measures 85-89. The top staff shows eighth-note patterns. Measures 85 and 87 begin with dynamics *mf*. The bottom staff shows eighth-note patterns. Measures 85 and 87 begin with dynamics *mf*.

90

Musical score page 6, measures 90-94. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 91 begins with a dynamic *p*.

Handwritten musical score for two staves. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Measure 94 starts with eighth-note pairs followed by a rest. Measure 95 begins with eighth-note pairs, followed by sixteenth-note patterns, and concludes with a dynamic marking 'P'.

95

Handwritten musical score for two staves. The top staff shows a series of eighth-note pairs. The bottom staff features eighth-note pairs with dynamic markings 'f' and 'p'. The score ends with dynamics 'pp' and 'cresc.'

100

Handwritten musical score for two staves. The top staff includes dynamics 'f' and 'tr'. The bottom staff features eighth-note pairs with dynamics 'f', 'p', and 'cresc.'

105

Handwritten musical score for two staves. The top staff has a single note. The bottom staff starts with a dynamic 'ff' and continues with eighth-note pairs.

110

115

Handwritten musical score page 8, measures 110-115. The score consists of two staves. The top staff has a treble clef, a key signature of one sharp, and common time. It features sixteenth-note patterns with grace notes and dynamic markings like "ff" (fortissimo) and "N". The bottom staff has a bass clef, a key signature of one sharp, and common time. It shows eighth-note patterns with dynamic markings like "N".

120

Handwritten musical score page 8, measures 120-125. The top staff continues with sixteenth-note patterns and dynamic markings like "N" and "pp" (pianissimo). The bottom staff shows eighth-note patterns with dynamic markings like "N" and "pp".

125

Handwritten musical score page 8, measures 125-130. The top staff shows sixteenth-note patterns with dynamic markings like "sf", "mf", "sf", and "N". The bottom staff shows eighth-note patterns with dynamic markings like "N" and "N".

130

Handwritten musical score page 8, measures 130-135. The top staff starts with a dynamic "p" (pianissimo) and a grace note. The bottom staff shows eighth-note patterns with dynamic markings like "N", "P", and grace notes.

135 9


 140 145


 150 155




10

160

165

160

tr

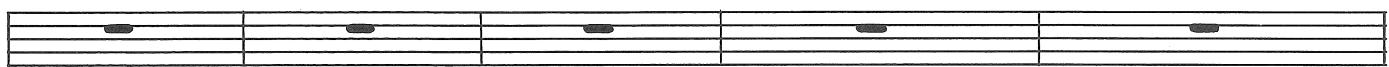
mf

p

f

p

170



175

180

ff

pp

p

185

Musical score page 11, measures 185-200.

The score consists of five staves of music for a wind ensemble. Measure 185 starts with a dynamic *p*. Measure 186 begins with a dynamic *f*. Measure 187 starts with a dynamic *pp*. Measure 188 begins with a dynamic *f*. Measure 189 starts with a dynamic *mp*. Measure 190 begins with a dynamic *cresc.* followed by *sf*. Measure 191 begins with a dynamic *f*.

Measure 185:

Measure 186:

Measure 187:

Measure 188:

Measure 189:

Measure 190:

Measure 191:

Measure 192:

Measure 193:

Measure 194:

Measure 195:

Measure 196:

Measure 197:

Measure 198:

Measure 199:

Measure 200:

Measure 201:

Measure 202:

Measure 203:

Measure 204:

Measure 205:

Measure 206:

Measure 207:

Measure 208:

Measure 209:

Measure 210:

Measure 211:

Measure 212:

Measure 213:

Measure 214:

Measure 215:

Measure 216:

Measure 217:

Measure 218:

Measure 219:

Measure 220:

Measure 221:

Measure 222:

Measure 223:

Measure 224:

Measure 225:

Measure 226:

Measure 227:

Measure 228:

Measure 229:

Measure 230:

Measure 231:

Measure 232:

Measure 233:

Measure 234:

Measure 235:

Measure 236:

Measure 237:

Measure 238:

Measure 239:

Measure 240:

Measure 241:

Measure 242:

Measure 243:

Measure 244:

Measure 245:

Measure 246:

Measure 247:

Measure 248:

Measure 249:

Measure 250:

Measure 251:

Measure 252:

Measure 253:

Measure 254:

Measure 255:

Measure 256:

Measure 257:

Measure 258:

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Measure 261:

Measure 262:

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Measure 264:

Measure 265:

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Measure 371:

Measure 372:

Measure 373:

Measure 374:

Measure 375:

Measure 376:

Measure 377:

Measure 378:

Measure 379:

Measure 380:

Measure 381:

Measure 382:

Measure 383:

Measure 384:

Measure 385:

Measure 386:

Measure 387:

<img alt="Handwritten musical score for staff 1, measure 387. It shows a series of eighth notes with slurs and grace notes, followed by a dynamic instruction

205

210

215

220

225

230

235

240

245

Handwritten musical score for two staves, measures 250-255.

Measure 250: The top staff features sixteenth-note patterns with dynamic markings: *p tr*, *ff*, and a fermata. The bottom staff includes dynamics *p*, *o*, and *f*.

Measure 255: The top staff begins with a dynamic *f*. The bottom staff includes dynamics *f*, *ff*, and a fermata, followed by a repeat sign and the instruction *res.*