

Edvin Kallstenius

Divertimento för blåserkvintett

Op. 29

1943; rev. 1960

ca. 13 min.

SCORE

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Divertimento

Op. 29

Transposed Score

Edvin Kallstenius

1943; rev. 1960

I

Allegro gioioso (♩ = ca. 100)

Flauto

Oboe

Clarinetto in Sib

Corno in Fa

Fagotto

1

2

3

solo

mp

f

mf

p

9

18

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25

mf mp ppp < mp

mf mp mf

mf > mp mf > p mp < mf

mf > p mp mf mp < mf

< mf mp < mf

4

33

solo

f mf mp < solo

f mp p mf < solo

f solo mp <

f p f mp

f mp

5

41

ten.

mf 3 f mp solo > p

f ten. f ten. 3

mf f mp mp

f mp

f mp

58 (7) (solo)

p *pp* *mf* *mp* *p* *mp* *mf* *mp* *mf* *p*

(solo) (solo)

66

p *mp* *mf* *mp* *p*

p *mp* *f* *mp* *p*

f *p* *mp* *f*

solo

p *mp* *p* *mf* *f* *mp*

72

8

mp

p

mp

p

pp

mf

mf

mp

p

pp

p

mf

mf

mf

79

9

f *mf* *f* *f* *ff* *mf* *mp*

mf *mf* *f* *ff* *mf* *mp*

f *mf* *f* *f* *ff* *mf* *mp*

f *mf* *f* *f* *ff* *mf* *mp*

f *mf* *f* *f* *ff* *mf* *mp*

86

10

pp *f* *ff* *p* *mp* *mf* *p* *mp*

94 (tranquillamente)

p *pp* *p < mp*

p *pp* *p < mp*

pp *p* *pp* *mp*

p *pp* *mp*

solo, ma dolce e tranquillamente; poco accel. al Tempo I

102 11 Tempo I

sf *mf* *mf*

sf *p* *mf*

pp *3* *ff* *mp* *mf*

f *p* *mp* *p*

mf *f* *p* *mf*

111 12 solo

f *mf* *f* *mp* *mf* *p*

f *mf* *f* *mp* *mf* *p*

f *mf* *f* *mp* *mf* *p*

f *mp* *mf* *f* *mp* *mf*

f *mp* *f* *mp*

119

13

mp

mp

mp

mp

mf

mp

mf

mp

[illegible]

134

135

136

137

138

ten.

(solo) ten.

ten.

ten.

ten.

152

tr

p

solo

pp *mp*

mf

p *ppp*

pp

p

pp

p *pp*

solo

p *f* *mf*

p *pp*

p *mf* *f*

166

f > *mp* *p* *mp* *mf*
mf *p* *mp* *mf*
f *mf*
pp *mp* *p* *mp*
pp *f* *mp* *p*

173

18

mp *mp* *p* *mf* *mp*
mp *p* *mf* *mp*
p *mf* *mp*
pp *pp* *pp* *pp* *pp*
pp

179

solo

f *mf* (solo) *p* < *mp*
p *mf* < *f* *mp*
mf *f* *mp*
mp (solo) *f*
mp *mf* *f*

19

185

pp *mf* *f* *ff* *p*

192

quasi con moto

p *ff* *mp* *f* *mp* *pp*

197

quasi tempo I

p *mp* *f* *ff* *ff*

Quasi attacca,
ma non subito

II

Andante poco sostenuto (♩ = 60)

Flauto

Oboe

Clarinetto in Sib

Corno in Fa

Fagotto

p *mp* *mp* *p* *p* *mp*

p *mp* *mp* *mf* *p* *mf* *mp*

p *mp* *p* *mf* *p* *f* *p* *mp*

p *p* *p* *p* *pp* *p*

solo *ben sostenuto* *(solo)* *espress.*

20

p *ben sostenuto* *pp* *< p*

p *mp* *mf* *mp* *p* *pp* *mp* *p*

(solo) (solo)

p *mp* *mf* *p* *mp* *mp* *3* *mp*

p *mp* *mf* *p* *espress.* *p* *mp* *p*

p *mp* *mf* *p* *mp* *p* *mp* *p*

p *mp* *mf* *p* *mp* *p* *mp* *p*

mf *p* *mp* *p*

[illegible]

Andante più moto, ma tranquillamente (♩ = 76)

(solo)

22

23

mp *f* *p* *mf* *p* *mf*

[Sotto voce]

f *p* *mf*

mp *f* *p* *rit.* *pp* *p* *mf* *p* *mf*

p *mp* *pp* *mf* *p* *mf*

mf *p* *pp* *mf* *p* *mf*

30

accel. Allegretto tranquillo (Tempo II) (♩ = 92)

23

mp *p* *mp* *p* *mf* *mp* *f* *mf* *mp*

mf *mp* *f* *mp*

solo *f* *p* *mp* *p* *mf* *f* *mf* *mp*

mp *pp* *mp* *f* *mf* *f* *p*

mp *pp* *mp* *mf* *mp* *f* *mf* *p*

mp *pp* *mp* *mf* *mp* *f* *mf* *p*

37

24

tardando, ma acc. al solo

mf solo *mp* *pp* *p*

pp *mp* *mf* *mp* *pp*

solo *f* *mf* *mp* *pp*

mp *p* *mp* *mf* *p* *mp* *p* *mp* *pp*

mp *mf* *mp* *pp*

44 **Tempo II**

mf p mf p mp p mf mp

25 **Largamente, ma poco a poco** **Tempo II** **pochiss. più tranquillo**

ff f mf mp p mf solo

58 **26** **Tempo I (Andante poco sostenuto) (♩ = 60)** **27**

p mp pp p mf solo

29

[illegible]

89

(solo) *mp* *p* *pp*

pp *mf* *mp* *p* *pp*

pp *p* *mp* *mf* *mp* *p* *pp*

pp *mp* *p* *pp*

pp *mp* *pp* *pp*

III

Allegro giocoso (♩ = 96)

30 solo

Flauto *p*

Oboe *p*

Clarinetto in Sib *p*

Corno in Fa solo *p*

Fagotto solo *p* *< mp* *p*

31

mp *mf* *f* *mp*

mp *mf* *f* *mp*

mp *mf* *f* *mp*

mp *mf* *f* *mp*

mp *mf* *f* *mp*

$$mp \leq mp$$
$$\begin{array}{c} \text{---} \end{array} \begin{array}{c} \text{---} \end{array} f \quad \begin{array}{c} \text{---} \end{array} \begin{array}{c} \text{---} \end{array} p$$

pp

poch. accel.

36

48

36

musical score for 'The Rose Tree' (No. 48). The score is in G major (one sharp) and 2/4 time. It consists of five staves. The first staff is the vocal line, starting with a rest and then singing 'The Rose Tree'. The second staff is the piano accompaniment, starting with a rest and then playing a rhythmic pattern. The third staff is the piano accompaniment, starting with a rest and then playing a rhythmic pattern. The fourth staff is the piano accompaniment, starting with a rest and then playing a rhythmic pattern. The fifth staff is the piano accompaniment, starting with a rest and then playing a rhythmic pattern. The score includes dynamic markings (mp, mf, f, p, pp) and articulation marks (accents, slurs). The tempo is marked 'Allegretto'.

55 solo 37

mf *mp* *pp* *mp* *pp* *mp* *pp* *p* *mp* *pp* *p* *pp*

60 38

p *mp* *mp* *p* *p* *p* *pp* *p* *p*

66 solo

mp *f* *p* *solo* *p* *mp* *p* *p* *mp* *p* *p* *p* *p* *p*

71 39

mp *tr* mf $\text{mf} > p$

mf $\text{mp} < mf$

mp $\text{mf} > p$

p mp

mp $\text{mf} >$

76

mf $\text{mf} > p$

p $\text{mp} < p$ mf p mf

mp $\text{mp} > p$ mp $\text{mp} < mf$

mf $\text{mf} > p$ mf $\text{mf} > f$ solo

p mf p

81 40

f mp mf $\text{mp} < mf$ mf

f mp mf $\text{mp} < mf$ mf

f mp mf $\text{mp} < mf$ mf

mp mf $\text{mp} < mf$ mf

mp mf $\text{mp} < mf$ mf

88 41 solo

mf f p mf f mp mp p

pp < mp mp

94 42 solo

mf solo mf < f ff > mf mp mp mp

f mf ff p p p mf > p

100 43 tranqu. ten. a tempo

mf f f ten. ten. solo pp p solo pp p p

mp < f p p p

44 (quasi con moto)

107

mp solo f mp mf mp mf mp mf p mp p mp mf p mp

114

45 (Tempo I)

mf solo mf solo f mf mf solo f mf mf p p f mf mf p mf

121

(quasi con moto) solo

46 (Tempo I)

f mf f mf f ff f solo mp f mp f mp ff mp f solo mp

128

mf p

solo

mp < f

mp < mf mp

mp < f mp

mf <

47 marcato, in tempo

134

f

mp

f

solo

mp < mf mp

f

mp

p

pp <

< mp >

140

mp pp

p

pp

p

p

pp

p

pp

p < mp >

p < mf > pp

p < pp

p

pp

p < mp >

pp < p > pp

146 48

solo

poco rit.

mp *f* *mp* *f* < *ff*

solo *mp* *f* *ff*

mp *p* *f* *ff*

mp *f* *ff*

mp *f* *ff*

Editorial Notes

Notes provided below summarize the list of changes made when preparing this edition. They follow the format of measure number, instrument/section, and the change along with any relevant commentary.

General Notes

Some editorial simplification of dynamics has been performed to make the piece less visually complex to players, for example suppressing dynamic repetition, standardizing hairpins, and reducing transitory dynamics through crescendo/decrescendi.

Some editorial simplification of rhythms has been performed most notably replacing tied values with dotted ones.

First Movement

m29, oboe: set decrescendo ending dynamic to mezzo piano similar to flute.

m31, clarinet: assumed final eighth note to be a C.

m32, all: normalized crescendo so they run the full length of the measure.

m33, oboe: assumed the first note is an E making it a slur.

m82, bassoon: added on first eighth.

m113, clarinet: added decrescendo on last two eighths.

m166, horn: assumed the second beat to be an E-natural.

m195, flute: assumed the first sixteenth is an F-natural.

m196, clarinet: assumed the third sixteenth is F-natural.

Second Movement

m34, bassoon: added accent to half note.

m65, general: modified the tempo marking from quarter = 76 to quarter = 60 as the parenthetical text "Andante poco sostenuto" appears at the outset as quarter = 60.

m79, all: added fermata to all instruments.

Third Movement

m87, bassoon: added crescendo to compliment clarinet.

m88, bassoon: added crescendo to forte.

m128, clarinet: removed staccato over last eighth and tied to next bar consistent with flute.

m130, clarinet: added staccato to last eighth consistent with flute.

m150, horn: added crescendo to fortissimo to compliment ensemble.