



PER AUGUST ÖLANDER

1824-1886

Symfoni i Ess

Symphony in E-flat major

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande muskarv och Kungl. Musikaliska akademien

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Orkesterbesättning/Orchestra

Flauto

Oboe I, II

Clarinetto I, II in B

Fagotto I, II

Corno I, II in Es

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Symfoni i Ess

I.

Per August Ölander
(1824-1886)

Adagio con moto *

Flauto

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in Ess

Timpani

Violini I

Violini II

Viole

Violoncelli

Bassi

* "con moto" tillagt av annan hand

5

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p* a 2

Cor. (Ess) *p*

Timp.

Vl. I *f* div.

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

10

Fl.

Ob. *f*

Cl. (B) *f* *p*

Fag. *f* *p*

Cor. (Ess) *f*

Timp.

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi *p*

15

Musical score for measures 15-20. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is two flats (B-flat major or D minor). The dynamic markings are *f* (forte) and *p* (piano). The Flute part starts with a *f* dynamic and has a *p* dynamic later. The Oboe part has *f* and *p* dynamics. The Clarinet in B-flat part has *f* and *p* dynamics. The Bassoon part has *f* and *p* dynamics. The Cor Anglais part has *f* and *p* dynamics. The Timpani part has *f* dynamics. The Violin I part has *f* and *pp* (pianissimo) dynamics. The Violin II part has *f* and *pp* dynamics. The Viola part has *f* and *pp* dynamics. The Violoncello part has *f* and *pp* dynamics. The Basses part has *f* dynamics.

21

Musical score for measures 21-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is two flats (B-flat major or D minor). The dynamic markings are *p* (piano). The Flute part has a *p* dynamic. The Oboe part has a *p* dynamic. The Clarinet in B-flat part has a *p* dynamic. The Bassoon part has a *p* dynamic. The Cor Anglais part has a *p* dynamic. The Timpani part has a *p* dynamic. The Violin I part has a *p* dynamic. The Violin II part has a *p* dynamic. The Viola part has a *p* dynamic. The Violoncello part has a *p* dynamic. The Basses part has a *p* dynamic.

42

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

f

Detailed description: This system of musical notation covers measures 42 through 47. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is two flats (B-flat and E-flat). The Flute part begins with a melodic line in measure 42, while other instruments provide harmonic support. A dynamic marking of *f* (forte) is present in the Violin I part starting at measure 45. The system concludes with a double bar line.

48

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 48 through 53. It features the same ten instruments as the previous system. The Flute part continues its melodic line. The Violin I part maintains the *f* dynamic. The system concludes with a double bar line.

54

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

a 2

60

A

Fl. *p*
Ob.
Cl. (B) *fz* *p*
Fag. *fz* *fz* *p* *p*
Cor. (Ess) *fz* *fz* *p*
Timp.
Vl. I *fz* A
Vl. II *fz*
Vle *fz*
Vc. *fz*
Bassi *fz*

68

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

75

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

82

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (Ess) *f* a 2

Timp.

Vl. I *f* *fz*

Vl. II *f* *fz*

Vle. *f* *fz*

Vc. *f* *fz*

Bassi *f* *fz*

Detailed description: This system covers measures 82 to 85. The Flute and Violin I parts feature rapid sixteenth-note passages. The Oboe, Clarinet in B, Bassoon, and Viola parts provide harmonic support with sustained notes and chords. The Violin II and Violoncello parts play a steady eighth-note accompaniment. The Bassoon part includes a section marked 'a 2' in measure 84. The score is marked with a forte (*f*) dynamic throughout.

86

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f* a 2

Cor. (Ess) *f*

Timp. *f* *p*

Vl. I *f* *p*

Vl. II *f* *p*

Vle. *f* *p*

Vc. *f* *p*

Bassi *f* *p*

Detailed description: This system covers measures 86 to 93. The Flute, Oboe, Clarinet in B, and Bassoon parts play a rhythmic pattern of eighth notes. The Bassoon part includes a section marked 'a 2' in measure 87. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Bass parts play a steady eighth-note accompaniment. The score is marked with a forte (*f*) dynamic in measures 86-89 and a piano (*p*) dynamic in measures 90-93. A section marked 'B' is indicated in measures 86 and 89.

94

Fl. *p*

Ob.

Cl. (B) *p*

Fag. *p*

Cor. (Ess) *p*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This system of musical notation covers measures 94 through 102. It includes staves for Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais (Ess), Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats (B-flat and E-flat). The flute part begins in measure 94 with a series of rests, followed by a melodic line starting in measure 100. The clarinet (B) part has a melodic line starting in measure 98. The bassoon part has a melodic line starting in measure 100. The Cor Anglais part has a melodic line starting in measure 102. The strings (Violin I, Violin II, Viola, Violoncello, Basses) play a rhythmic accompaniment of eighth and sixteenth notes throughout the system. Dynamics include piano (*p*) and crescendo markings.

103

Fl. *p* 8va

Ob. I. *p*

Cl. (B) I. *p*

Fag. *p*

Cor. (Ess) *p*

Timp.

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi *p*

Detailed description: This system of musical notation covers measures 103 through 111. It includes staves for Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais (Ess), Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats (B-flat and E-flat). The flute part begins in measure 103 with a melodic line that continues through measure 111, marked with an octave sign (8va) in measure 111. The oboe part has a melodic line starting in measure 105. The clarinet (B) part has a melodic line starting in measure 103. The bassoon part has a melodic line starting in measure 103. The Cor Anglais part has a melodic line starting in measure 103. The strings (Violin I, Violin II, Viola, Violoncello, Basses) play a rhythmic accompaniment of eighth and sixteenth notes throughout the system. Dynamics include piano (*p*) and crescendo markings.

111 (8^{va})

1. 2.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

118

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

124

Fl. *f*

Ob. *f* a 2

Cl. (B) *f*

Fag. *f* a 2

Cor. (Ess) *f*

Timp. *f*

Vl. I *f* arco *fz*

Vl. II *f* arco

Vle *f* arco

Vc. *f* arco

Bassi *f* arco

131

Fl. *p* *f*

Ob. *p* *f*

Cl. (B) *p* *f* *fz*

Fag. *p* *f* *fz*

Cor. (Ess) *f*

Timp. *f*

Vl. I *pizz.* *p* *f* arco

Vl. II *pizz.* *p* *f* arco

Vle *pizz.* *p* *f* arco

Vc. *pizz.* *p* *f* arco

Bassi *pizz.* *p* *f* arco

138

Fl. -
Ob. -
Cl. (B) -
Fag. -
Cor. (Ess) -
Timp. -
Vl. I -
Vl. II -
Vle -
Vc. -
Bassi -

Detailed description: This system contains measures 138 through 142. The Flute part is mostly silent. The Oboe and Clarinet (B) parts play sustained chords with some dynamics like *fz*. The Bassoon part has a melodic line with eighth notes. The Violin I and II parts play a rhythmic eighth-note pattern. The Viola part plays chords. The Violoncello and Basses parts play a steady eighth-note accompaniment.

143

Fl. -
Ob. -
Cl. (B) -
Fag. -
Cor. (Ess) -
Timp. -

Detailed description: This system contains measures 143 through 147. A double bar line with a repeat sign is at the beginning. A circled 'C' indicates a new section. The Flute part has a melodic line starting in measure 143. The Oboe, Clarinet (B), and Bassoon parts play chords with *f* dynamics. The Bassoon part has a '2' above it in measure 143. The Horns part plays chords with *f* dynamics. The Timpani part is silent.

Vl. I -
Vl. II -
Vle -
Vc. -
Bassi -

Detailed description: This system contains measures 148 through 152. A circled 'C' is at the beginning. The Violin I and II parts play chords with *f* dynamics. The Viola part plays chords with *f* dynamics. The Violoncello and Basses parts play eighth-note accompaniment with *f* dynamics.

150

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess) a 2
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p

156

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess) I.
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p

pizz.

163

Fl. *p*

Ob. *p* I.

Cl. (B) *p*

Fag. *p*

Cor. (Ess)

Timp. *p*

Vl. I

Vl. II

Vle *arco*

Vc. *p* *arco*

Bassi *p*

Detailed description: This system of musical notation covers measures 163 through 170. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is B-flat major. The flute part begins in measure 163 with a series of eighth notes, marked *p*. The oboe enters in measure 165 with a melodic line, also marked *p*. The clarinet and bassoon play chords, with the bassoon marked *p*. The cello and bass parts are marked *p* and include the instruction *arco*. The violin parts play sustained notes. The timpani has a single roll in measure 170, marked *p*. The cor anglais part has a few notes in measure 170. A double bar line is present at the end of measure 170.

171

Fl.

Ob. *I.*

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This system of musical notation covers measures 171 through 178. It features the same ten staves as the previous system. The flute part continues with melodic lines. The oboe part has a melodic line starting in measure 171, marked *I.*. The clarinet and bassoon play chords. The cello and bass parts continue with sustained notes. The violin parts play sustained notes. The timpani has a single roll in measure 178. The cor anglais part has a few notes in measure 178. A double bar line is present at the end of measure 178.

178

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

D

p

186

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz.

arco

p

194

Fl. *b_e.*

Ob.

Cl. (B)

Fag. *a 2*

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle *arco*

Vc. *arco*

Bassi *arco*

f

Detailed description: This system of musical notation covers measures 194 to 198. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is two flats (B-flat and E-flat). The flute part begins with a flat (b_e) and a fermata. The bassoon part has a second octave marking (a 2). The strings (Vle, Vc., Bassi) are marked 'arco'. A forte dynamic (f) is indicated at the start of measure 198. The woodwinds and strings play sustained chords and rhythmic patterns, while the violins play melodic lines with some sixteenth-note passages.

199

Fl. *f*

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This system of musical notation covers measures 199 to 203. It features the same ten staves as the previous system. The key signature remains two flats. The flute part starts with a forte dynamic (f) and plays a melodic line. The oboe, clarinet, and bassoon parts play sustained chords. The cor anglais part plays a rhythmic pattern. The timpani part has a simple rhythmic accompaniment. The violin I and II parts play melodic lines with some sixteenth-note passages. The viola, cello, and bass parts play sustained chords and rhythmic patterns. The dynamics are generally forte (f).

205

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 205 to 208. The key signature is two flats (B-flat and E-flat). The Flute (Fl.) part has rests in measures 205-206 and 208, with a single eighth note in measure 207. The Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Trombones (Cor. (Ess)) parts play chords, with the Cor. (Ess) part having a melodic line in measure 207. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violin I (Vl. I) part features a complex melodic line with many sixteenth notes and slurs. The Violin II (Vl. II) part has a similar melodic line. The Viola (Vle) part has a simple chordal accompaniment. The Violoncello (Vc.) and Basses (Bassi) parts have simple rhythmic accompaniment.

209

Fl.
Ob.
Cl. (B)
Fag. a 2
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 209 to 212. The key signature remains two flats. The Flute (Fl.) part has rests throughout. The Oboe (Ob.) and Clarinet in B-flat (Cl. (B)) parts play sustained chords with slurs. The Bassoon (Fag.) part has a melodic line starting in measure 209, marked 'a 2'. The Trombones (Cor. (Ess)) part has a simple chordal accompaniment. The Timpani (Timp.) part has a rhythmic pattern. The Violin I (Vl. I) part has a melodic line with slurs. The Violin II (Vl. II) part has a simple chordal accompaniment. The Viola (Vle) part has a simple chordal accompaniment. The Violoncello (Vc.) and Basses (Bassi) parts have simple rhythmic accompaniment.

215

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
VI. I
VI. II
Vle
Vc.
Bassi

fz

E

p

fz

fz

fz

fz

fz

223

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
VI. I
VI. II
Vle
Vc.
Bassi

p

p

p

p

p

229

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

236

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

240

Fl. *fz* **F** *f*

Ob. *fz* *f*

Cl. (B) *fz* *f*

Fag. *fz* *f* *fz* *fz* *fz* *fz*

Cor. (Ess) *fz* *f*

Timp. *f*

Vl. I *fz* **F** *f*

Vl. II *fz* *f*

Vle. *fz* *f* *fz* *fz* *fz* *fz*

Vc. *fz* *f* *fz* *fz* *fz* *fz*

Bassi *fz* *f* *fz* *fz* *fz* *fz*

246

Fl.

Ob.

Cl. (B)

Fag. *fz*

Cor. (Ess)

Timp.

Vl. I *p*

Vl. II *p*

Vle. *fz* *p*

Vc. *fz* *p*

Bassi *fz*

253

Fl. *p*

Ob. *p* *poco cresc.*

Cl. (B) *p* *poco cresc.*

Fag. *p* *poco cresc.*

Cor. (Ess) *p*

Timp.

Vl. I *cresc.*

Vl. II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Bassi *p* *cresc.*

261

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. (Ess) *f*

Timp.

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

267

Fl. *fz* *fz*

Ob. *fz* *fz*

Cl. (B) *fz* *fz*

Fag. *fz* *fz*

Cor. (Ess) *fz* *fz*

Timp. *f*

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This system of musical notation covers measures 267 to 274. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature has two flats (B-flat and E-flat). The flute and oboe parts are marked with *fz* (forzando) in measures 267 and 268. The timpani part is marked with *f* (forte) in measure 268. The strings (Vl. I, Vl. II, Vle, Vc., Bassi) play a rhythmic accompaniment of eighth notes. The woodwinds and brass play sustained chords and melodic lines. A double bar line is present at the end of measure 274.

275

Fl.

Ob. *f* a 2

Cl. (B) *f* a 2

Fag. *f*

Cor. (Ess) *f*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This system of musical notation covers measures 275 to 282. It features the same ten staves as the previous system. The key signature remains two flats. The flute part is silent in measures 275-278 and then enters in measure 279. The oboe and clarinet parts are marked with *f* (forte) and *a 2* (second octave) in measures 279-282. The bassoon part is marked with *f* in measures 279-282. The Cor Anglais part is marked with *f* in measures 279-282. The timpani part continues with its rhythmic accompaniment. The strings (Vl. I, Vl. II, Vle, Vc., Bassi) continue with their eighth-note accompaniment. A double bar line is present at the end of measure 282.

Andante

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Andante

VI. I

VI. II

Vle

Vc.

Bassi

6

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

VI. I

VI. II

Vle

Vc.

Bassi

11

Fl. *fz*

Ob.

Cl. (B) *tr*

Fag.

Cor. (Ess)

VI. I *fz*

VI. II *fz* *p*

Vle *fz* *p*

Vc. *fz* *p*

Bassi *fz* *p*



16

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. (Ess)

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

22 A

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

VI. I

VI. II

Vle

Vc.

Bassi

27

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

VI. I

VI. II

Vle

Vc.

Bassi

31

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

35

B

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

p
fz
p
fz
p
fz
p
fz
p
fz

tr

41

Fl. Ob. Cl. (B) Fag. Cor. (Ess) Vl. I Vl. II Vle Vc. Bassi

p *p* *p* *p* *p* *p*

48

Fl. Ob. Cl. (B) Fag. Cor. (Ess) Vl. I Vl. II Vle Vc. Bassi

p *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

53

Fl. Ob. Cl. (B) Fag. Cor. (Ess) Vl. I Vl. II Vle Vc. Bassi

p *a 2* *p* *p* *p*

This musical system covers measures 53 to 56. It features ten staves: Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (Ess), Violin I, Violin II, Viola, Violoncello, and Basses. The key signature is three flats (B-flat major/D minor) and the time signature is 3/4. Measures 53 and 54 contain melodic lines for Flute, Oboe, Clarinet, and Bassoon, with Cor Anglais playing sustained chords. Measures 55 and 56 are characterized by a rhythmic pattern of eighth-note triplets in Violin II, Viola, Violoncello, and Basses, with a piano (*p*) dynamic. The Bassoon part includes a 'a 2' marking. Flute and Oboe parts also have melodic lines with slurs.



57

Fl. Ob. Cl. (B) Fag. Cor. (Ess) Vl. I Vl. II Vle Vc. Bassi

This musical system covers measures 57 to 60. It features the same ten staves as the previous system. The key signature and time signature remain the same. Measures 57 and 58 continue the melodic lines for Flute, Oboe, Clarinet, and Bassoon. Measures 59 and 60 are dominated by the rhythmic triplet pattern in Violin II, Viola, Violoncello, and Basses, with a piano (*p*) dynamic. The Flute part has melodic lines with slurs. The Cor Anglais part continues with sustained chords.

61 C

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff* *p*

Cor. (Ess) *ff* *p*

Vl. I *ff* *p* C *dolce*

Vl. II *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Bassi *ff* *p*



68

Fl. *p*

Ob.

Cl. (B) *p* I.

Fag. *p*

Cor. (Ess) *p* I.

Vl. I *ff*

Vl. II

Vle

Vc.

Bassi

85 D

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

p

p

p

p

tr

90

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

95

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. (Ess) *p*

VI. I

VI. II *p*

Vle *p*

Vc. *p*

Bassi

Detailed description: This system of musical notation covers measures 95 through 98. It features ten staves for various instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is three flats (B-flat, E-flat, A-flat). The flute and oboe parts have melodic lines with slurs and accents. The bassoon and cor anglais parts play sustained chords. The violin II, viola, and cello parts feature triplet patterns. The dynamic marking *p* (piano) is used throughout. A double bar line is present at the end of measure 98.

99

Fl. *fz*

Ob. I. *fz*

Cl. (B) *fz*

Fag. *fz*

Cor. (Ess) *fz*

VI. I

VI. II

Vle

Vc. *p*

Bassi

Detailed description: This system of musical notation covers measures 99 through 102. It features the same ten staves as the previous system. The key signature remains three flats. The flute, oboe, clarinet, and bassoon parts are marked *fz* (forzando), indicating a strong accent. The cor anglais part also has a *fz* marking. The violin II, viola, and cello parts continue with their triplet patterns, with the cello part marked *p*. The violin I part has a triplet in measure 102 marked *p*. A double bar line is present at the end of measure 102.

103

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

p

This musical score covers measures 103 to 107. The Flute, Oboe, Clarinet (B), Bassoon, and Basses parts are mostly silent, indicated by horizontal lines. The Cor Anglais (Ess) part features a melodic line starting in measure 105 with a *p* dynamic. The Violin I part begins with a triplet of eighth notes in measure 103. The Violin II part has a melodic line starting in measure 104. The Viola part has a melodic line starting in measure 104. The Violoncello part has a melodic line starting in measure 104. The dynamic *p* is marked in measures 104, 105, and 106.

108

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

p

I.

This musical score covers measures 108 to 112. The Flute part has a melodic line starting in measure 108 with a *p* dynamic. The Oboe part has a melodic line starting in measure 108. The Clarinet (B) part has a melodic line starting in measure 108. The Bassoon part has a melodic line starting in measure 108. The Cor Anglais (Ess) part has a melodic line starting in measure 108. The Violin I part has a melodic line starting in measure 108. The Violin II part has a melodic line starting in measure 108. The Viola part has a melodic line starting in measure 108. The Violoncello part has a melodic line starting in measure 108. The dynamic *p* is marked in measures 108, 109, and 110. The first ending bracket labeled 'I.' is present in measure 110.

115 **E**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

VI. I

VI. II

Vle

Vc.

Bassi

121

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

VI. I

VI. II

Vle

Vc.

Bassi

126

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

132

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Vl. I
Vl. II
Vle
Vc.
Bassi

III.

Scherzo. Presto

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Scherzo. Presto

Vl. I

Vl. II

Vle

Vc.

Bassi



11

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

21 **A**

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. (Ess)

Timp.

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi *p*

31

Fl. *fz*

Ob. *fz*

Cl. (B) *fz*

Fag. *fz*

Cor. (Ess) *fz*

Timp.

Vl. I *fz*

Vl. II *fz*

Vle *fz*

Vc. *fz*

Bassi *fz*

41 2. B

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

B

Vl. I

Vl. II

Vle

Vc.

Bassi

51 C

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

C

Vl. I

Vl. II

Vle

Vc.

Bassi

61

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

fz

fz

fz

fz

fz

71

D

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

f

f

f

f

f

solo

p

81 **E**

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f* a2

Cor. (Ess) *f*

Timp.

Vl. I *f* **E**

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This block contains the musical score for measures 81 through 90. It features ten staves: Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais (Ess), Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats (B-flat and E-flat). A dynamic marking of *f* (forte) is present in the Flute, Oboe, Clarinet, Bassoon, Cor Anglais, and Basses parts. A first ending bracket is shown above the Flute staff at the end of measure 90. A rehearsal mark 'E' is placed above the Violin I staff at the beginning of measure 81. The Bassoon part includes a 'a2' marking.

91

Fl. 1.

Ob. *fz*

Cl. (B) *fz*

Fag. *fz*

Cor. (Ess) *fz*

Timp. *f*

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This block contains the musical score for measures 91 through 100. It features the same ten staves as the previous block. The dynamic marking *fz* (fortissimo) is present in the Oboe, Clarinet, Bassoon, Cor Anglais, and Timpani parts. The Flute part includes a first ending bracket labeled '1.' above the staff at the end of measure 91. A dynamic marking of *f* (forte) is present in the Timpani part. The Violin I part has a *fz* marking. The Viola part has a *fz* marking. The Violoncello part has a *fz* marking. The Basses part has a *fz* marking. A double bar line is present at the end of measure 100.

100 2.

poco ritardando Meno mosso

Fl. I. solo

Ob. *f* *p*

Cl. (B) *f*_{a2}

Fag. *f*_{a2}

Cor. (Ess) *f*_{a2}

Timp.

poco ritardando Meno mosso

Vl. I *p* *pp*

Vl. II *p* *pp*

Vle *p* *pp*

Vc. *p* *pp*

Bassi *p* *pp*

111

Fl.

Ob. *pp*

Cl. (B) *p* I.

Fag. *p* I.

Cor. (Ess) *pp*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

121

Fl. *p*

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

VI. I *pp*

VI. II *pp*

Vle

Vc.

Bassi *pp*

131

Fl.

Ob. *p* I.

Cl. (B)

Fag. *p* I.

Cor. (Ess)

Timp.

VI. I *f*

VI. II *f*

Vle

Vc.

Bassi

141 G

Fl.

Ob. *fz* *diminuendo* (I.)

Cl. (B)

Fag. *fz* *diminuendo*

Cor. (Ess)

Timp.

Vl. I *diminuendo* G

Vl. II

Vle *ffz* *fz* *diminuendo*

Vc. *ffz* *fz* *diminuendo*

Bassi *ffz* *fz* *diminuendo*

151

Fl. *p*

Ob. *sempre dim. e morendo*

Cl. (B) *p* I.

Fag. *sempre dim. e morendo*

Cor. (Ess)

Timp.

Vl. I *sempre dim. e morendo*

Vl. II

Vle

Vc. *sempre dim. e morendo*

Bassi *sempre dim. e morendo*

161

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

171

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

H

ppp

pp

pp

pp

pp

181

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi



191

Scherzo D.C. Coda

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp. solo
Vl. I
Vl. II
Vle
Vc.
Bassi

201

Fl. *f* *fz*

Ob. *f* *fz*

Cl. (B) *f* *fz*

Fag. *f* *fz*

Cor. (Ess) *f* *fz*

Timp.

VI. I

VI. II

Vle

Vc.

Bassi



IV.

Finale. Allegro vivace ed energico *

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp. *p*

Finale. Allegro vivace ed energico *

VI. I *f* *mf*

VI. II *f*

Vle *f* *mf*

Vc. *f* *pizz.* *p*

Bassi *f* *pizz.* *p*

* "e(d) energico" tillagt av annan hand

9

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

17

A

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

25

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 25 through 32. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.), a brass section with Cor Anglais (Cor. (Ess)), and a string section with Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The woodwinds and strings play sustained chords and melodic lines, while the brass and timpani provide rhythmic support. The key signature has two flats, and the time signature is 4/4.

33

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 33 through 40. It features the same instrumentation as the previous system. The woodwinds and strings continue their melodic and harmonic roles. The Oboe, Clarinet in B-flat, and Bassoon parts include dynamic markings such as *a 2* (accrescendo). The brass and timpani parts remain active, contributing to the overall texture. The key signature and time signature are consistent with the previous system.

40

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

41

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

48

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

49

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

58



Fl. *p*

Ob.

Cl. (B) *p*

Fag. *p*

Cor. (Ess) *p*

Timp.

Vi. I *p*

Vi. II *p*

Vle *p*

Vc. *p*

Bassi *p*

C

68



Fl. *gua*

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp. *p*

Vi. I *mf*

Vi. II

Vle

Vc. *fz*

Bassi *fz*

76

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

fz

p

p

p

p



83

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

fz

fz

f

f

p

p

p

fz

fz

f

f

f

f

f

f

f

90

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (Ess) *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

Detailed description: This block contains the musical score for measures 90 through 96. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are playing a rhythmic pattern of eighth notes. The brass (Coronet/Ess) and Timpani are playing a similar rhythmic pattern. The dynamic marking *ff* (fortissimo) is indicated for all parts. The key signature has two flats (B-flat and E-flat).

97

Fl. *mf* I. *dim.*

Ob. *mf* *dim.*

Cl. (B) *mf* *dim.*

Fag. *mf* *dim.*

Cor. (Ess) *dim.*

Vl. I *mf* *dim.*

Vl. II *mf* *dim.*

Vle *mf* *dim.*

Vc. *mf* *dim.*

Bassi *mf* *dim.*

Detailed description: This block contains the musical score for measures 97 through 103. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are playing a melodic line. The dynamic marking *mf* (mezzo-forte) is indicated for all parts. The dynamic marking *dim.* (diminuendo) is indicated for all parts. The key signature has two flats (B-flat and E-flat).

127

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

mf
f

136

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p
pizz.

147 **E**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

E *ben marcato*

Vl. I *mf*

Vl. II

Vle *mf*

Vc.

Bassi

155

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

162

Fl. -

Ob. -

Cl.
(B) -

Fag. -

Cor.
(Ess) -

Timp. -

Vl. I

Vl. II

Vle

Vc.

Bassi

mf

marcato

169

Fl. **F**

Ob. **f**

Cl.
(B) **f**

Fag. **f** a 2

Cor.
(Ess) **f** a 2

Timp. **f**

Vl. I **f**

Vl. II **f**

Vle **f**

Vc. **f**

Bassi **f**

176

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 176 through 182. The Flute part begins with a melodic line, followed by a sixteenth-note flourish. The Oboe, Clarinet (B), and Bassoon parts provide harmonic support with sustained notes and chords. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola, Violoncello, and Basses parts provide a steady bass line with eighth-note accompaniment. The Cor Anglais and Timpani parts are mostly silent during this section.

183

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

Detailed description: This system of musical notation covers measures 183 through 189. The Flute part continues with a melodic line. The Oboe, Clarinet (B), and Bassoon parts are marked with 'a 2', indicating a second ending or a specific articulation. The Violin I and II parts continue with their rhythmic pattern. The Viola, Violoncello, and Basses parts provide a steady bass line. The Cor Anglais and Timpani parts remain silent.

190

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

p

p

p

199

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

p

p

p

209

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p

Detailed description: This system of musical notation covers measures 209 to 217. It includes staves for Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais, Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats (B-flat and E-flat). The music is primarily in a piano (*p*) dynamic. The woodwinds and strings play sustained notes and moving lines, while the brass and timpani are mostly silent. The bassoon part features a prominent melodic line with slurs and accents.

218

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

p

fz

Detailed description: This system of musical notation covers measures 218 to 226. It includes the same instruments as the previous system. The key signature remains two flats. The dynamics are varied, with a shift to *fz* (forzando) in the lower strings and bassoon. The woodwinds continue with sustained notes, while the strings play a rhythmic pattern of eighth notes. The bassoon part has a melodic line with slurs and accents. The Cor Anglais and Timpani parts are mostly silent.

225

Fl.
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I
Vl. II
Vle
Vc.
Bassi

231

Fl. **G**
Ob.
Cl. (B)
Fag.
Cor. (Ess)
Timp.
Vl. I **G**
Vl. II
Vle
Vc.
Bassi

f *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*
f *cresc.*

237

Musical score for measures 237-244. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)) a 2, Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is three flats. Dynamic markings include *ff* and *f sempre*. The Flute part begins with a whole note E₄. The Oboe, Clarinet, and Bassoon parts have *ff* markings. The Violin and Viola parts have *ff* markings. The Bassoon and Bass parts have *f sempre* markings. The Timpani part has *ff* markings. The Cor Anglais part has *f sempre* markings. The Flute part has *f sempre* markings. The Oboe part has *f sempre* markings. The Clarinet part has *f sempre* markings. The Bassoon part has *f sempre* markings. The Cor Anglais part has *f sempre* markings. The Violin I part has *f sempre* markings. The Violin II part has *f sempre* markings. The Viola part has *f sempre* markings. The Violoncello part has *f sempre* markings. The Basses part has *f sempre* markings. The Flute part has *f sempre* markings. The Oboe part has *f sempre* markings. The Clarinet part has *f sempre* markings. The Bassoon part has *f sempre* markings. The Cor Anglais part has *f sempre* markings. The Violin I part has *f sempre* markings. The Violin II part has *f sempre* markings. The Viola part has *f sempre* markings. The Violoncello part has *f sempre* markings. The Basses part has *f sempre* markings.

245

Musical score for measures 245-252. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is three flats. The Flute part is mostly silent. The Oboe, Clarinet, and Bassoon parts have melodic lines. The Cor Anglais part has a few notes. The Violin and Viola parts have melodic lines. The Violoncello and Bass parts have melodic lines. The Flute part is mostly silent. The Oboe part has melodic lines. The Clarinet part has melodic lines. The Bassoon part has melodic lines. The Cor Anglais part has a few notes. The Violin I part has melodic lines. The Violin II part has melodic lines. The Viola part has melodic lines. The Violoncello part has melodic lines. The Basses part has melodic lines.

253

Fl. *f*

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

261

Fl.

Ob. I.

Cl. (B)

Fag.

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

dim.

dim.

dim.

dim.

p

dim.

dim.

dim.

dim.

dim.

269

Fl. *f*

Ob. *ff*

Cl. (B) *f*

Fag. *f* a 2

Cor. (Ess) *f*

Timp.

Vl. I *ff* *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This block contains the musical score for measures 269 through 277. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are active. The Flute part has a dynamic marking of *f*. The Oboe part has a dynamic marking of *ff*. The Clarinet in B-flat part has a dynamic marking of *f*. The Bassoon part has a dynamic marking of *f* and a first ending bracket labeled 'a 2'. The Cor Anglais part has a dynamic marking of *f*. The Violin I part has dynamic markings of *ff* and *f*. The Violin II part has a dynamic marking of *f*. The Viola part has a dynamic marking of *f*. The Violoncello and Basses parts have a dynamic marking of *f*. The score is in a key signature of two flats and a common time signature.

278

Fl.

Ob. a 2

Cl. (B) a 2

Fag. a 2

Cor. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This block contains the musical score for measures 278 through 286. The score is for a full orchestra. The woodwinds (Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are active. The Oboe part has a first ending bracket labeled 'a 2'. The Clarinet in B-flat part has a first ending bracket labeled 'a 2'. The Bassoon part has a first ending bracket labeled 'a 2'. The Cor Anglais part is present. The Violin I and Violin II parts are present. The Viola, Violoncello, and Basses parts are present. The score is in a key signature of two flats and a common time signature.

Per August Ölander

Per August Ölander (1824–1886) tillhör den långa raden av tonsättare som komponerat parallellt med yrkesutövning inom ett helt annat område. Efter kameralexamen i Uppsala 1847 arbetade Ölander inom tullverket, först som kammarskrivare, från 1867 som kontrollör. I Uppsala undervisades han också i musikämnen av Johan Erik Nordblom, universitetets *director musices* och domkyrkoorganist. Nordbloms dotter, Johanna (Hanna), sångerska och sångpedagog, blev Ölanders maka 1853.

Sin grundläggande musikutbildning fick Ölander hemma i Linköping av fadern som var organist i S:t Lars församling, men också skicklig violinist. Efter studierna i Uppsala flyttade Ölander till Stockholm, där han vid sidan av sysslorna i tullverket engagerade sig i musiklivet, först som violinist, snart också som tonsättare, trots att han inte hade någon egentlig skolning i komposition. Ölander medverkade i den Falkenholmska stråkkvartetten (med primarien Jonas Falkenholm som också arbetade inom tullverket) och deltog även i det Mazerska kvartettsällskapet. Under åren 1859–66 var han musikkritiker i *Stockholms Dagblad*.

Per August Ölander skrev musik i många former, således inte bara kammarmusik som låg närmast hans eget musicerande. Han skrev en symfoni, en opera (*Blenda*), en operett (*Mäster Placide och hans elev*) och en *Missa solemnis*.

Per August Ölander invaldes som ledamot nr 392 i Kungl. Musikaliska akademien den 13 maj 1864.

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Symfoni i Ess

Per August Ölanders enda helt bevarade symfoni, en av två i samtiden kända, framfördes ett antal gånger mellan 1869 och 1872, bland annat under de populära symfonikonserterna i Berns salonger.

Första satsen öppnar efter liggande horntoner och dramatiska tuttiackord med frilagda träblåslinjer mot en kuliss av pastorala hornkvinter. Dessa melodier omgestaltas så småningom till snabbare löpningar och leder över till stråkfigurerade allegro-partier utan motsvarande tematiska densitet. Återkommande tuttistötar påminner om att pastoralausnitten inte utgör någon självständig långsam sats. Allegro- och Adagio-partier växlar, och förutom att ett sidotema tillåts ha viss formskapande funktion, har satsen starka drag av operauvertyrt genom sina kontraster och staplade sektioner. Dock framskymtar efter hand (främst i slutpartierna) en Beethovenliknande medvetenhet som ger en imponerande och fullt symfonisk verkan till den formmässigt ovanliga öppningsatsen.

I symfonins långsamma sats (Andante) visar Ölander upp sig som melodiker. Här är det i stor grad orkestrering och faktur som ger satsen ett klassiskt helhetsintryck, då högromantiska inslag även gör sig påminda. Det senare inte minst i den visartade melodiska uppbyggnaden inom ramen för en mellandel i mollvariantens tonart. Få svenska tonsättare i Ölanders samtid torde tekniskt ha kunnat åstadkomma den karaktär av skenbart monotematisk helgjuttenhet som håller dessa helt olika sektioner samman till en övertygande helhet.

Scherzot är strukturellt sett symfonins lättviktigaste sats. Löpningar i *staccato* och lekfullt konverserande inslag mellan orkestergrupper dominerar – här är Ölander som erfaren kammarmusiktonsättare på trygg mark. Endast ett kort överledningsparti och slutackorden ljuder i tutti. Liksom i föregående sats finns här i ett kontrasterande mellanparti med den typ av folktonsallusioner som är så sällsynta i Ölanders i övrigt absoluta instrumentalmusik. En solitär oboemelodi påminner mindre om den folkliga stil vi finner hos Albert Rubenson eller August Söderman, och långt mer om den karaktär av enslighet och distanserat vemod med nedtonat patos, som blev vanlig i den nationalromantiska symfonin och tondikten först runt år 1900.

Finalsatsen har som huvudtema en fugerad öppning i lärd stil, vilket var tämligen ovanligt ur internationell synvinkel vid tidpunkten för dess komponerande, men vilket

understryker Ölanders klassiska grundideal. Kontrasubjektet är rytmiskt kompletmentärt, och satstekniken vittnar om omfattande kontrapunktiska självstudier hos en tonsättare som huvudsakligen var autodidakt. I stället för motivisk bearbetning består finalsatsens genomföringsdel av en ny och större fugerad exposition med huvudtemat, nu i moll. Detta leder över till en modifierad återtagning.

Märkvärdigt nog uppehåller sig Ölander i denna symfoni stilistiskt närmast överallt utom just inom sin samtids huvudsakliga estetik. De klassiska och lärda partierna är klart historiemedvetna, medan symfonins romantiska element skiljer sig från de i samtiden gängse och mer påminner om motsvarigheter i senare svensk nationalromantisk symfonik.

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Källmaterial

Utgåvan baserar sig på partituret i autograf (**A**).

Det exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm under signum Sv.Saml./Orkester/Rar.

Dedikation på försättbladet: "Herr Hermann Berens/ Professor vid Conservatorium i Stockholm och/ Riddare af Kung Wasa Orden/ tillegnas detta förstlings arbete/ högaktningfullt och tacksamligen/ af/signatur (P.A. Ölander).

På sid 63 i **A** (första satsens slut) står det: "Fin. 11/12, 69."

Kommentarer

Timpanistämman är tillagd av en annan hand och placerad under Bassi. Saknas i andra satsen.

Timpani är stämda i ess och B men noteras i **A** som c och G.

Sats 1, Adagio [con moto] – Allegro [moderato]

Tempobeteckning: "con moto" och "moderato" tillagda av en annan hand

TAKT	INSTR.	ANM.
17	vl.I	i A står det en 4-delspaus i andra stämman; borttagen i utg., tutti gäller
40	fg.1	sista 8-delen ändrad fr. b till ass i a m vla
45	timp.	8-del ändrad till 4-del i a m cor. samt t.203
46, 47	tutti	i A slag 3 av annan hand tillagt fz
120	ob.2, cl., fg. cor.	i A slag 3 av annan hand tillagt fz
126	vc., cb.	arco tillagt i a m vl. I
130	tutti	i A slag 3 av annan hand tillagt fz; det står endast i vl.I
144-147	legni	marcato tillagt i a m t.87-90
152	tutti	i A slag 3 av annan hand tillagt fz
197, 199, 205, 207	timp.	4-del ändrat till 8-del i a m blåsinstr. samt t.41, 43, 49, 51
258, 259	fiatti	p tillagt i a m archi

Sats 2, Andante

54-61	cl.1	i A av annan hand tillagt 8va bassa
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Sats 3, Scherzo. Presto

Repetitionsmarkeringar tillagda.

50	archi	i A av annan hand tillagt p
56	ob. cl. cor. vl. vle	i A av annan hand tillagt f (jfr fg. vc. cb.)
64	archi	i A av annan hand tillagt p
72	ob. cl. cor. vl. vle	i A av annan hand tillagt f (jfr fg. vc. cb.)
80	timp	i A av annan hand tillagd timpanistämman som börjar på 1:a slaget

Sats 4, Finale. Allegro vivace [ed energico]

Tempobeteckning: "e(d) energico" tillagd av en annan hand

7	timp.	p tillagt i a m vc., cb.
15	vc. cb.	arco tillagt – saknas i A
232	vle	d1 ändrat till f1 i a m t.230 samt jfr t.83-86

Per August Ölander

Per August Ölander (1824–1886) belongs to a long line of composers who wrote music in parallel with a completely different profession. After completing academic studies in finance and law (*kamalexamen*) at Uppsala University in 1847, Ölander worked for the customs department first as a clerk and then, beginning in 1867, as an auditor. In Uppsala, he was also taught subjects in music by Johan Erik Nordblom, the university's *director musices* and cathedral organist. Nordblom's daughter, Johanna (Hanna), a singer and voice teacher, became Ölander's wife in 1853.

Ölander received his basic education in music at home in Linköping from his father, who was the organist of St Lars parish as well as a skilled violinist. After studies in Uppsala, Ölander moved to Stockholm, where in addition to his employment at the customs department he became involved in the local music scene, first as a violinist and then soon after as a composer, despite not having a formal training in composition. Ölander performed as a member of the Falkenholm's String Quartet (together with first violinist Jonas Falk Holm, who also worked in the customs department) and with the Mazer String Quartet Society. During the years 1859–66, he was a music critic for the *Stockholms Dagblad* newspaper.

Per August Ölander wrote many forms of music, and not only chamber music, which lay closest to his own music-making. He wrote a symphony, an opera (*Blenda*), an operetta (*Mäster Placide och hans elev*) and a *Missa solemnis*.

Per August Ölander was elected into the Royal Swedish Academy of Music as member no. 392 on 13 May 1864.

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Transl. Thalia Thunander

Symphony in E-flat major

Per August Ölander's only complete extant symphony, one of two known of by his contemporaries, was performed several times between 1869 and 1872, including during the popular symphony concerts in Berns Salonger, Stockholm.

The first movement opens after a horn drone and an explosive tutti chord with exposed woodwind lines against a backdrop of pastoral horn quintets. These melodies are gradually reconfigured into faster runs leading to string-featured allegro sections without the corresponding thematic density. Recurring tutti blasts remind us that the pastoral sections constitute no independent slow movement. Allegro and Adagio sections alternate, and apart from the formative function allowed a secondary theme the movement has pronounced operatic overture-like traits in its contrasts and stacked sections. However, a Beethoven-esque awareness gradually shows through (mainly in the closing sections) that lends an impressive and consummately symphonic effect to the formistically unusual opening movement.

In the symphony's slow movement (Andante) Ölander demonstrates his acumen as a melodist. Here it is very much the orchestration and texture that give the movement an overall classical feel, but there are attributes of the "high" romantic, especially in its folk song-like melodic architecture framed as a mid-section in the minor variant's key. It is unlikely that many Swedish composers of Ölander's day had the technical ability to achieve that kind of illusorily monothematic unity that combines these different sections together into one convincing whole.

Structurally, the scherzo is the symphony's most lightweight movement. The *staccato* runs and playful dialogue between orchestral groups dominate, with Ölander the experienced chamber music composer on safe ground. Only a brief transitional section and the final chords are tutti, and as in the previous movement there is a contrasting mid-section containing the type of folkish allusions that are otherwise rare in Ölander's purely instrumental works. A solitary oboe strain is less reminiscent of the folk style we find in Albert Rubenson or August Söderman, and much more so the mood of solitude

and remote melancholy steeped in muted pathos that only became a common feature of the national romantic symphony and tone poem around 1900.

The final movement has as its principal theme a fugued opening in a scholarly style, which was fairly uncommon from an international perspective at the time of its composition, but which underpins the composer's basic classical values. The countersubject is rhythmically complementary and the compositional technique bears witness to extensive self-study in counterpoint by a composer who was largely an autodidact. Rather than motivic elaboration, the final movement's development section consists of a new and larger fugued exposition with the principal theme, now in minor. This leads to a modified recapitulation.

Oddly enough, stylistically in this symphony Ölander ranges virtually everywhere except within the primary aesthetic territory of his time. The classical and scholarly sections possess a clear awareness of history, while the symphony's romantic elements stand out from what was customary and more call to mind their counterparts in later Swedish national romantic symphonies.

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Transl. *Neil Betteridge*