



JOSEPH DENTE
1838-1905

Symfoni-Allegro
Symphony-Allegro

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande muskarv och Kungl. Musikaliska akademien

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Orkesterbesättning/Orchestra

Flauti I, II

Oboi I, II

Clarinetti I, II in B

Fagotti I, II

Corni I, II in Es

Trombe I, II in Es

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Symfoni-Allegro

Joseph Dente
(1838-1905)

Allegro molto

2 Flauti
ff *fp*

2 Oboi
ff *fp*

2 Clarinetti in B
ff *fp* a 2

2 Fagotti
ff *fp* a 2

Corni in Ess I II
ff *p*

Trombe in Ess I II
ff *p*

Timpani
tr *ff*

Violini I
ff *fp*

Violini II
ff *fp*

Viole
ff *fp*

Violoncelli
ff *fp*

Bassi
ff

7

Fl. *a 2*
cresc. *f*

Ob. *a 2*
cresc. *f*

Cl. (B)
cresc. *f*

Fag. *a 2*
cresc. *f*

Cor. (Ess)
cresc. *f*

Tr. (Ess)
cresc. *f*

Timp.

Vl. I *cresc.* *f*

Vl. II *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Bassi *p* *cresc.* *f*

13

Fl. *fp* *f* **A**

Ob. *fp* *f*

Cl. (B) *fp* *f*

Fag. *fp* *f* a 2

Cor. (Ess) *f* *p* *f*

Tr. (Ess) *f* *p* *f*

Timp. *f* *f* *tr*

Vl. I *f* *p* *cresc.* *f* **A**

Vl. II *f* *p* *cresc.* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Bassi *f* *p* *f*

27

Fl. *f*

Ob. *f*

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

Fag. *f* *p* *f*

Cor. (Ess) *f* *p* *f*

Tr. (Ess) *f*

Timp. *f*

Vl. I *f* *p* *f*

Vl. II *f* *p* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 27 through 31. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet, Trumpet) play sustained chords in measures 27-28, then move to rhythmic patterns in measures 29-31. The strings (Violins I & II, Viola, Violoncello, Basses) play a rhythmic accompaniment, with the Violins and Viola playing sixteenth-note patterns and the Violoncello and Basses playing eighth-note patterns. Dynamic markings include *f* (forte) and *p* (piano). The score is in a key signature of two flats and a common time signature.

45 **B**

Fl. *pp* *cresc. poco a poco*

Ob. *a 2* *pp* *cresc. poco a poco*

Cl. (B) *pp* *cresc. poco a poco*

Fag. *pp* *cresc. poco a poco*

Cor. (Ess) *pp* *cresc. poco a poco*

Tr. (Ess)

Timp. *pp* *cresc. poco a poco*

Vl. I *dim.* *pp* *cresc. poco a poco*

Vl. II *pp* *divisi* *cresc. poco a poco*

Vle *pp* *divisi* *cresc. poco a poco*

Vc. *pp* *cresc. poco a poco*

Bassi *pp* *cresc. poco a poco*

72

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

pp

83

I.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

pizz.

93

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

D

arco

pp

mf

D

arco

pp

Detailed description: This page of a musical score, numbered 14, contains measures 93 through 100. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Trumpet (Ess) (Tr. (Ess)), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is B-flat major (two flats). The Flute part features a melodic line with slurs and a dynamic marking of *mf* at the end of the section. The Clarinet and Bassoon parts provide harmonic support with chords and slurs. The Violin I and II parts have a dynamic marking of *pp* and are marked *arco* for the final two measures. The Viola, Violoncello, and Basses parts have a more active rhythmic pattern. A boxed 'D' indicates a specific measure or section. The score is written in a standard orchestral format with multiple staves per instrument.

101

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

pp

arco

arco

The musical score for page 101 is arranged in a system of ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The next two staves are for brass: Cor Anglais (Cor. (Ess)) and Trumpet in E-flat (Tr. (Ess)). The fifth staff is for Timpani (Timp.). The bottom five staves are for strings: Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature is B-flat major (two flats). The Flute, Oboe, Clarinet, Bassoon, and Trumpet parts are mostly silent, indicated by rests. The Cor Anglais part has a few notes in the first and last measures, with a *pp* dynamic marking in the final measure. The Timpani part is silent. The Violin I and II parts play a continuous sixteenth-note tremolo. The Viola and Violoncello parts play a long, sustained note with a *pp* dynamic and are marked *arco*. The Basses part is silent.

109

Fl.

Ob.

Cl.
(B)

Fag.
pp

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

117

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

124

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

E

p dolce

p

p dolce

p

p

p

pizz.

p

142

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (Ess) *ff*

Tr. (Ess) *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

Detailed description: This page of a musical score covers measures 142 to 145. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet in E-flat, Trumpet in E-flat) play sustained chords with a forte (*ff*) dynamic. The strings (Violins I and II, Viola, Violoncello, and Basses) play a rhythmic accompaniment of eighth notes, also marked *ff*. The timpani part features a trill in measures 143 and 145. The score is written for a full orchestra.

149

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score is for measures 149 through 154. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). A brass section includes Cor Anglais (Cor. (Ess)), Trumpet (Tr. (Ess)), and Timpani (Timp.). The string section consists of Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The woodwinds and brass play sustained chords with some movement in the first three measures, while the strings play a rhythmic accompaniment. The score is in a key with two flats and a common time signature.

155 **F** a 2

Fl. *ff*

Ob. *ff*

Cl. (B) a 2 *ff*

Fag. *ff*

Cor. (Ess) *ff*

Tr. (Ess) *ff*

Timp. *ff*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

Detailed description: This page of a musical score covers measures 155 to 160. The key signature is two flats (B-flat major or D-flat minor). The score is arranged in a system with ten staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Ess)), Trumpet in E-flat (Tr. (Ess)), and Trombones (Bassi). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Double Bass (Bassi). The Flute, Oboe, Clarinet, Bassoon, and Violoncello parts feature melodic lines with slurs and accents, starting on a half note F4. The Oboe and Cor Anglais parts play sustained chords. The Trumpet part includes trills. The Timpani part plays a rhythmic pattern of eighth notes and rests. The Violin I part has a melodic line similar to the flute. The Violin II part plays a sixteenth-note figure. The Viola part plays a sixteenth-note figure. The Double Bass part plays a rhythmic pattern of eighth notes and rests. The dynamic marking *ff* (fortissimo) is present at the beginning of each staff.

162

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

a 2

Detailed description: This page of a musical score, numbered 162, features a woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and a brass section (Cornet in E-flat, Trumpet in E-flat). The woodwinds play melodic lines with various articulations and slurs. The brass section provides harmonic support with sustained chords and melodic fragments. The percussion section includes a snare drum (Timp.) with a rhythmic pattern of eighth notes. The string section (Violin I, Violin II, Viola, Violoncello, Basses) provides a rhythmic and harmonic foundation with patterns of eighth and sixteenth notes, and sustained chords. The score is written in a key signature of two flats and a common time signature. The woodwinds and strings are marked with 'a 2' in the later measures, indicating a second ending or a specific performance instruction.

169

Fl.

Ob.

Cl. (B)

Fag. *a 2*

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 169 to 175. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet/E-flat, Trumpet/E-flat) play sustained chords, with some woodwinds using slurs. The strings (Violins I and II, Viola, Violoncello, Basses) play a rhythmic pattern of eighth notes, with the lower strings (Vc. and Bassi) also featuring slurs. The percussion part (Timp.) is marked with dashes, indicating a specific rhythmic pattern. The key signature is B-flat major, and the time signature is 4/4.

176

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

ff

ff

p

ff

p

a 2

ff

a 2

p

a 2

ff

f

ff

ff

ff

ff

183

Fl. *ff*

Ob. *ff*

Cl. (B) *ff* *pp*

Fag. *ff* *pp*

Cor. (Ess) *ff*

Tr. (Ess) *a 2* *ff*

Timp. *f*

G

Vl. I *ff* *pp*

Vl. II *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Bassi *ff* *pizz.*

Detailed description: This page of a musical score covers measures 183 to 188. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet in E-flat, Trumpet in E-flat) play a series of chords, starting with a fortissimo (*ff*) dynamic and transitioning to pianissimo (*pp*) in measure 186. The timpani (Timp.) plays a rhythmic pattern starting in measure 185 with a forte (*f*) dynamic. The string section (Violin I, Violin II, Viola, Violoncello, Basses) features a melodic line in the upper voices, starting with *ff* and moving to *pp* in measure 186, and a bass line that includes a pizzicato (*pizz.*) instruction in measure 186. A rehearsal mark 'G' is placed at the beginning of measure 186.

191

Fl. *pp* *p*

Ob.

Cl. (B) *pp*

Fag. *p*

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I *p* pizz.

Vl. II *p* pizz.

Vle *p* pizz.

Vc. pizz.

Bassi

198

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

pp

arco

arco

arco

arco

pizz.

p

207

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

p

pp

pizz.

arco

H

p

pp

pizz.

arco

pizz.

pizz.

226

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess) I.

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

f

p

pp

234 I

Fl.

Ob. *I.*
p

Cl.
(B)

Fag.
pp

Cor.
(Ess)
pp

Tr.
(Ess)

Timp.

I

Vl. I
pp

Vl. II
pp

Vle
pp

Vc.
p *pp*

Bassi
pizz.
pp

243

Fl. *p* I.

Ob.

Cl. (B) *p*

Fag. *p* I.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I *p* pizz.

Vl. II *p* pizz.

Vle *p* pizz.

Vc. *pizz.*

Bassi

250

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

pp

pp

pizz.

p

arco

arco

arco

arco

I.

Detailed description: This page of a musical score covers measures 250 to 257. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Cor. (Ess)), Trumpet (Tr. (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 (two flats). The score features several dynamic markings: *p* (piano) for the Oboe and Basses, *pp* (pianissimo) for the Bassoon and Cor Anglais, and *pizz.* (pizzicato) for the Basses. The string section (Vl. I, Vl. II, Vle, Vc.) is marked *arco* (arco). The Oboe part includes a first ending bracket labeled *I.* in measure 251. The woodwinds (Fl., Cl. (B), Fag., Cor. (Ess), Tr. (Ess)) and Timpani (Timp.) parts are mostly silent, indicated by rests. The Basses (Bassi) play a rhythmic pattern of eighth notes starting in measure 251. The string parts have long, sweeping lines with many ties across measures.

258

Fl. *p* *p*

Ob. *p*

Cl. (B) *p*

Fag. *p* *pp*

Cor. (Ess) *p*

Tr. (Ess) *pp*

Timp.

Vl. I *pizz.* *p* *arco* *pp*

Vl. II *pizz.* *p* *arco* *pp*

Vle *pizz.* *p* *arco* *pp*

Vc. *pizz.* *pp* *pizz.*

Bassi *pizz.* *pp*

266 J

Fl. *p* *pp*

Ob. *p* *pp*

Cl. (B) I. *p* *p* *pp*

Fag. *p* *p* *p*

Cor. (Ess)

Tr. (Ess)

Timp.

VI. I J *f*

VI. II *f*

Vle

Vc.

Bassi

275

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

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

Fag. *a 2 p poco a poco cresc.*

Cor. (Ess) *p poco a poco cresc.*

Tr. (Ess)

Timp.

VI. I *pp p*

VI. II *pp p*

Vle

Vc. *arco p poco a poco cresc.*

Bassi *arco p poco a poco cresc.*

283

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

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

Fag. *poco a poco cresc.*

Cor. (Ess) *poco a poco cresc.*

Tr. (Ess) *p poco a poco cresc.*

Timp.

VI. I *cresc.*

VI. II *cresc.*

Vle *p poco a poco cresc.*

Vc. *poco a poco cresc.*

Bassi *poco a poco cresc.*

Detailed description: This page of a musical score covers measures 283 to 288. It features ten staves for various instruments. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) all play a melodic line that gradually increases in volume, marked with 'poco a poco cresc.'. The Trumpet in E-flat and Trombone in E-flat (Tr. (Ess)) play a similar melodic line starting in measure 284, marked with 'p' and 'poco a poco cresc.'. The Timpani (Timp.) staff is empty. The Violins I and II (VI. I and VI. II) play a rhythmic pattern of eighth notes, marked with 'cresc.'. The Viola (Vle) plays a melodic line starting in measure 284, marked with 'p' and 'poco a poco cresc.'. The Violoncello (Vc.) and Basses (Bassi) play a melodic line starting in measure 284, marked with 'poco a poco cresc.'. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

300

Fl. *fp* *cresc.* a 2

Ob. *fp* *cresc.* a 2

Cl. (B) *fp* *cresc.* a 2

Fag. *fp* *cresc.*

Cor. (Ess) *p* *cresc.*

Tr. (Ess) *p* *cresc.*

Timp. *tr*

Vl. I *fp* *cresc.*

Vl. II *fp* *cresc.*

Vle *fp* *cresc.*

Vc. *fp* *cresc.*

Bassi *p* *cresc.*

306

Fl. *f* *fp*

Ob. *f* *fp*

Cl. (B) *f* *fp*

Fag. ^{a 2} *f* *fp*

Cor. (Ess) *f* *f*

Tr. (Ess) *f* *f*

Timp. *f*

VI. I *f* *f*

VI. II *f* *f*

Vle *f* *f*

Vc. *f* *f*

Bassi *f* *f*

313

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

ff

ff

ff

ff

p < *f*

p < *f*

f

p < *ff*

p < *ff*

p < *ff*

p < *ff*

p < *ff*

tr

tr

L

320

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

327

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

p

espress.

334

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

pp

346 **M**

Fl.

Ob. I. *p*

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

VI. I **M** *pizz.* *p*

VI. II *pizz.* *p*

Vle *pizz.* *p*

Vc. *pizz.* *p*

Bassi

356

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

mf

pp

pp

pp

arco

arco

arco

arco

364 N

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

pp

pp

371

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

378

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

The musical score is for measures 378-384. The key signature is two flats (B-flat major or D-flat minor). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Ess)), Trumpet in E-flat (Tr. (Ess)), and Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Oboe and Clarinet in B-flat parts feature a *p* dynamic marking with a hairpin crescendo. The Viola and Violoncello parts also feature a *p* dynamic marking with a hairpin crescendo. The Flute, Bassoon, Cor Anglais, Trumpet, and Timpani parts are mostly silent, indicated by rests. The Violin I and II parts play a rhythmic pattern of eighth notes.

385

Fl. *ff*

Ob. *p* *cresc.* *ff*

Cl. (B) *ff*

Fag. *molto cresc.* *ff*

Cor. (Ess) *ff*

Tr. (Ess) *ff*

Timp. *ff*

Vl. I *molto cresc.* *ff*

Vl. II *molto cresc.* *ff*

Vle *divise* *molto cresc.* *ff*

Vc. *molto cresc.* *ff*

Bassi *molto cresc.* *ff*

○

392

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 392 to 398. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) plays a melodic line with slurs and ties. The brass section (Cornet in E-flat, Trumpet in E-flat) provides harmonic support with sustained notes and accents. The timpani part features a rhythmic pattern of eighth notes. The string section (Violins I and II, Viola, Violoncello, Basses) plays a rhythmic accompaniment of eighth notes, with the lower strings (Viola, Cello, Basses) playing a more active line.

399

Fl.

Ob.

Cl.
(B)

Fag.

Cor.
(Ess)

Tr.
(Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

a 2

406

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score, numbered 406, contains ten staves. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Trumpet in E-flat, Trombone in E-flat) play sustained chords with some melodic movement. The strings (Violins I and II, Viola, Violoncello, and Basses) provide a rhythmic accompaniment with a mix of chords and moving lines. The timpani part features a series of sustained notes with a tremolo effect. The key signature has two flats, and the time signature is 4/4.

412 **P**

Fl. *f*

Ob. *f*

Cl. (B) *p* *a 2* *f* *p* *f*

Fag. *f*

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

Tr. (Ess) *f*

Timp. *f*

P

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score, numbered 412, contains measures 412 through 415. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (Ess)). The brass section includes Trumpet in E-flat (Tr. (Ess)). The percussion section includes Timpani (Timp.). The string section includes 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 time signature is 4/4. The score is marked with a 'P' (Piano) dynamic at the beginning of measure 412. The woodwinds and strings play sustained notes, while the brass and timpani play rhythmic patterns. The woodwinds and strings have dynamic markings of *f* (forte) and *p* (piano). The brass and timpani play *f* (forte). The woodwinds also have 'a 2' markings, indicating a second octave. The string section has a 'P' marking at the beginning of measure 412.

420

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

tr

Detailed description: This page of a musical score covers measures 420 to 426. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Ess)), Trumpet in E-flat (Tr. (Ess)), and Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Flute part starts with a whole rest in measure 420, followed by a series of chords in measures 421-426. The Oboe and Clarinet in B-flat parts feature sustained chords, with the Clarinet in B-flat having a *a 2* marking in measure 421. The Bassoon part has a *a 2* marking in measure 421 and a *tr* marking in measure 422. The Cor Anglais part has sustained chords. The Trumpet in E-flat part has a melodic line with slurs. The Timpani part has a rhythmic pattern with a *tr* marking. The Violin I part has a sixteenth-note pattern. The Violin II part has a sixteenth-note pattern. The Viola part has a sixteenth-note pattern. The Violoncello and Basses parts have a melodic line with slurs.

427

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 427 through 433. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (Ess)), Trumpet in E-flat (Tr. (Ess)), and Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and brass play sustained notes, often with slurs and ties. The strings play rhythmic patterns, with the violins and violas playing sixteenth-note figures and the cellos and basses playing quarter notes. The timpani part features a series of wavy lines indicating rolls.

434

Fl.

Ob.

Cl. (B)

Fag.

Cor. (Ess)

Tr. (Ess)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 434 through 439. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor Anglais (Ess), and Trumpet in E-flat (Tr. (Ess)). The brass section includes Trombones (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features a variety of rhythmic patterns, including eighth-note runs in the strings and woodwinds, and sustained notes in the brass and bassoon. A wavy line above the timpani part indicates a tremolo effect. The page concludes with a double bar line at the end of measure 439.

Joseph Dente

Joseph Dente (1838–1905) är en av den svenska musikens många gestalter vars betydelse i deras samtid inte motsvaras av deras plats i historieskrivningen. Under sina verkssamma år hade Dente således en aktad ställning som violinist, dirigent, tonsättare och inte minst pedagog. Sin inledande skolning som violinist fick Dente av fadern som var musikalisk ledare vid Första livgrenadjärregementet i Linköping. Han studerade därefter violin för Eduard d’Aubert i Stockholm och för den inflytelserike Hubert Léonard i Bryssel. Kompositionsstudier tog han för bl.a. Franz Berwald.

Joseph Dente anställdes som violinist i Hovkapellet 1853 och blev konsertmästare 1868, underkapellmästare 1872, efter Ludvig Normans avgång förste hovkapellmästare 1879–85. Parallellt med tjänstgöringen i orkestern framträdde han som violinist i Sverige, Tyskland och Frankrike. Dente var lärare i komposition och instrumentation vid Musikaliska akademiens konservatorium 1882–1903.

Dentes produktion som tonsättare är inte särskilt omfattande, men ändå aktningsvärd med tanke på hans många övriga sysslor i musiklivet. För scenen skrev han operetten *I Marocco* (uruppförd på Kungl. Teatern 1866). En symfoni (d-moll, 1887) blev en odiskutabel framgång. För sitt eget instrument komponerade han bl.a. en violinkoncert (1883). I övrigt skrev han kammarmusik och sånger.

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Symfoni i Ess

Joseph Dentes *Symfoni-Allegro* i Ess-dur komponerades 1867, då tonsättaren studerade vid den nyinrättade kompositionsutbildningen vid Kungl. Musikkonservatoriet under ledning av Franz Berwald, för vilken Dente tidigare åtnjöt privatundervisning. Verket omnämns indirekt i ett brev från Berwald till Musikaliska akademiens styrelse i mars 1867, då som en ”symphoni för stor orchester”, som uppgavs ”inom kort” vara under arbete. Beteckningen ”symphoni” antyder att Allegrot var avsett att ingå i en fullständig symfoni, vilket dock inte entydigt bekräftas av autografens titel, ”Symfoni All°”; någon fortsättning kom i alla händelser inte till stånd. Partituret är daterat ”5 oct. 67”, och verket uruppfördes vid akademiens årshögtid 14 december samma år.

Verket är, som kan förväntas i ett elevarbete, hållet i strikt sonatform. Orkestersättningen är närmast wienklassisk, med pukor men utan tromboner. Det inledande kraftfulla huvudtemat har påfallande likheter med menuetten i Mozarts symfoni nr 39, K. 543, även utöver tonart (Ess-dur), taktart (3/4) och tempo (Allegro): kombinationen av tuttiackord och pumpande staccatoåttondelar i brutna treklansrörelser, infogad i ett harmoniskt åttataktersschema T–S–D–T (två takter vardera). Efter en stegring fram till en omtagning av de första takterna, lämnar huvudtemat via ett dominantslut över till det kantabla sidotemat, mestadels i halvnoter och punkterade halvnoter, som presenteras i koralartad fyrstämmighet av klarinetter och fagotter. Genomföringen domineras av nya motiv, vid sidan av anspelningar på material från expositionen; instrumentationen är nu mer varierad och uppbruten. I genomföringens senare del ”störs” ett sångbart träblåstema i diskanten av korta bryska *forte*-inpass från stråkarna; här kan Dente ha hämtat inspiration från mellansatsen i läromästarens *Sinfonie singulière*. Efter en förkortad reprisdel följer en effektfull coda krönt av en serie staccatoackord.

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Källmaterial

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

Det exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket*.

På sista partitursidan står det: "Fini den 5 oct. 67".

Kommentarer

I t.13-16 och 308-311 förekommer det en annan hands tillägg med blyerts men saknar grund för tillämpning (se nedan).

Repetitionsmarkeringar tillgda.

TAKT	INSTR.	ANM.
8	vc, cb	<i>cresc.</i> tillagd i analogi med övriga instr.
13, 308	fl, fg	av annan hand tillagd solo i A tillämpas ej
14-17, 309-11	ob, cl	f.o.m. t.14/309, 4:e 8-delen av annan hand bortstrukna noter i A – tillämpas ej
16, 311	fg	av annan hand tillagda pauser och noter - tillämpas ej
26	cl, fg, cor, archi	crescendopil tillagd i analogi med t.18
47	vle	divisi flyttad fr. t.51
48	vl II	divisi tillagd
85,87,89	archi	<i>p</i> tillagd i analogi med fl cl fg
108	cor	<i>pp</i> tillagd i analogi med archi
195	fl 1, cl	<i>pp</i> tillagd i analogi med archi
196	fl 1	<i>p</i> tillagd i analogi med fg 1
200	cb	<i>p</i> tillagd i analogi med archi
222	vc	arco tillagd, saknas i A
240	cb	<i>pp</i> tillagd i analogi med archi
247	cl	<i>p</i> tillagd i analogi med fl 1
248	fg 1	<i>p</i> tillagd i analogi med fl 1
252	cb	<i>p</i> tillagd i analogi med archi
259	fl 1, cl	<i>p</i> tillagd i analogi med fg 1
264	cb	<i>pp</i> tillagd i analogi med archi
284	vle	<i>p</i> tillagd i analogi med övriga instrument
276	cb	arco tillagd, saknas i A
278	vc	arco tillagd, saknas i A
295	ob 2, cl 2	<i>mf</i> tillagd, båda kommer in under en lång <i>cresc.</i> fr. <i>pp</i> till <i>ff</i> (nyans saknas i A)
296	vc	stacc. borttaget i analogi med t.1, t.55
369	cor	<i>pp</i> tillagd i analogi med archi
415-416	vc	legatobåge mellan dessa takter borttaget (i analogi med övriga instrument)

Joseph Dente

Joseph Dente (1838–1905) is one of many figures whose importance in their day is not reflected in music history. In his active years, Dente occupied a respected position as a violinist, conductor, composer and, not least, educator. He received his initial schooling as a violinist from his father, who was musical director at the First Life Grenadier Regiment in Linköping. He later studied violin for Eduard D'Aubert in Stockholm and for the influential Hubert Léonard in Brussels. He also studied composition for Franz Berwald among others.

Joseph Dente was hired as a violinist at the Royal Court Orchestra in 1853 and became leader in 1868, *underkapellmästare* (vice chief conductor) in 1872, and after Ludvig Norman's departure, *hovkapellmästare* (chief conductor) from 1879 to 1885. In tandem with serving in the orchestra, he performed as a violinist in Sweden, Germany and France. Dente was a teacher of composition and instrumentation at the Royal Conservatory of Music from 1882 to 1903.

Dente's production as a composer is not particularly extensive, but is nonetheless respectable given his many other occupations in musical life. For the stage, he wrote the operetta *I Marocco* (first performed at the Royal Opera in 1866). A symphony (D minor, 1887) was an undisputed success. For his own instrument, he wrote a violin concerto (1883), amongst other things. He also wrote chamber music and songs.

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Transl. Martin Thomson

Symphony-Allegro

Joseph Dente's Symphony-Allegro in E-flat Major was composed in 1867, while the composer was studying at the Royal Conservatory of Music as part of its newly inaugurated composition tuition programme. The programme was directed by Franz Berwald, with whom Dente had previously studied as a private pupil. The work is indirectly referred to in a letter from Berwald to the board of the Royal Swedish Academy of Music in March 1867, cited as a "symphony for large orchestra" whose completion would "shortly" be underway. The use of the term "symphony" suggests that the Allegro was intended to be part of a complete symphony, something which is not exactly confirmed by the autograph's title, "Symphony All°"; at any rate, no continuation of the work was ever forthcoming. The score is dated "5 Oct. 67", and the work received its premiere during the Academy's annual ceremony on 14 December the same year.

As might be expected of a student composition, the piece is in strict sonata form. The orchestration is almost standard Viennese classical, with timpani but without trombones. The introductory and commanding first subject demonstrates striking resemblances to the minuet movement of Mozart's Symphony no. 39, K. 543, even in respect of its key (E-flat major), time signature (3/4) and tempo (Allegro); and the combination of tutti chords and pulsating staccato quavers in arpeggiated triads, worked into a harmonic eight-bar scheme I–IV–V–I (two bars on each). After progressing to a repeat of the opening bars the first subject concludes with an imperfect cadence and moves on to the cantabile second subject, mostly in minims and dotted minims which are presented in homophonic four-part harmony, scored for clarinets and bassoons. The development section is dominated by new motifs along with allusions to the exposition material; the instrumentation also becomes more varied and fragmented. Toward the end of the development a songlike descant in the woodwind is harried by short, rough *forte* interruptions from the strings. Dente might have found inspiration for this from the middle movement of his teacher's *Sinfonie singulière*. The abbreviated recapitulation is followed by a striking coda crowned by a series of staccato chords.

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Transl. Guy Dammann