



TOR AULIN

1866-1914

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Mäster Olof

Orkestersvit

*Orchestral Suite*

Källkritisk utgåva av/Critical edition by Cristian Marina

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Huvudredaktör/Editor-in-chief: Anders Wiklund  
Notgrafisk redaktör/Score layout editor: Anders Högstedt  
Textredaktör/Text editor: Erik Wallrup

Levande Musikarv/Swedish Musical Heritage  
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music  
Utgåva nr 1594/Edition No. 1594  
2017  
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv  
ISMN 979-0-66166-370-6

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.  
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## **Orkesterbesättning/Orchestra**

Flauto I, II (Piccolo)

Oboe I, II

Clarinetto I, II in C

Fagotto I, II

Corno I, II, III, IV in F

Tromba I, II in C

Trombone I, II

Trombone Basso

Timpani

Tam-tam, triangolo, piatti, tamburo, campanelli, gran cassa

Violini I

Violini II

Viole

Violoncelli

Contrabassi



# Mäster Olof

Der Reformator  
(Reformatorn)

Tor Aulin  
(1866-1914)

Moderato (♩ = 66)

2 Flauti

2 Oboi

2 Clarinetti in C

2 Fagotti

I  
II  
4 Corni in F

III  
IV

2 Trombe i C

2 Tromboni

Trombone Basso

in C - G

Timpani

Tam-tam

Moderato (♩ = 66)

Violini I

Violini II

Viola

Violoncelli

Bassi

*p*, *mf*, *a 2*, *tr*, *I. solo*, *III.*, *V.*

7

Fl. *p* *a 2*

Ob. *I. solo* *p* *a 2*

Cl. (C) *p*

Fag. *p*

Cor. (F) *p*

Tr. (C)

Timp.

Vl. I *p* *div.*

Vl. II *p* *div.*

Vle *p* *div.*

Vc. *p*

Bassi *p* *non div.*

Detailed description: This page of a musical score, numbered '2' at the top left, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The brass section includes Trumpet in C (Tr. (C)). 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 score begins at measure 7. The Flute and Oboe parts feature a dynamic marking of *p* (piano) and a performance instruction *a 2*. The Oboe part is marked *I. solo*. The Clarinet in C part also has a *p* marking. The Bassoon part has a *p* marking. The Cor Anglais part has a *p* marking. The Violin I part has a *p* marking and a *div.* (divisi) instruction. The Violin II part has a *p* marking and a *div.* instruction. The Viola part has a *p* marking and a *div.* instruction. The Violoncello part has a *p* marking. The Basses part has a *p* marking and a *non div.* (non divisi) instruction. The score is written in a common time signature and features various musical notations including notes, rests, slurs, and dynamic markings.

**A** molto energico

12

Fl. *f* molto marcato *8va*

Ob. *f* molto marcato *8va*

Cl. (C) *f* molto marcato *a 2*

Fag. *f* molto marcato

Cor. (F) *f* molto marcato

Tr. (C)

Timp. *fff*

**A** molto energico

Vl. I *f* marcato non div. *ff* div.

Vl. II *f* marcato non div. *ff* div.

Vle *f* marcato non div. *ff*

Vc. *f* marcato *ff*

Bassi *f* marcato *ff*

17 *a 2*

Fl. *ff p f*

Ob. *ff p f*

Cl. (C) *ff p*

Fag. *ff p*

Cor. (F) *ff p f*

Tr. (C)

Timp. *tr*

Vl. I *div. p f*

Vl. II *div. p f*

Vle *p*

Vc. *p*

Bassi *non div. p*

molto energico

8<sup>va</sup>

22

a 2

Fl. *f marcato* *ff* *fff*

Ob. *f marcato* *ff* *fff*

Cl. (C) *f marcato* *ff* *fff*

Fag. *f marcato* *ff* *fff*

Cor. (F) *f marcato* *ff* *fff*

Tr. (C) *fff*

Timp. *f* *ff*

molto energico

VI. I *f marcato* *ff* *fff*

VI. II *f marcato* *ff* *fff*

Vle *f marcato* *ff* *fff*

Vc. *f marcato* *ff* *fff*

Bassi *f marcato* *ff* *fff*

**B**

**molto pesante**

(8<sup>va</sup>)

27

Fl.

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

marcat.

a 2

Timp.

*fff*

*ff*

**molto pesante**

Vi. I

Vi. II

Vle

Vc.

Bassi

*ff sempre*

div.

**B**

32

Fl. a 2

Ob. a 2

Cl. (C)

Fag.

Cor. (F) I. solo

Cor. (F) IV. solo

Tr. (C)

Timp. *fff* 3 *dim.*

Vl. I *dim.* *p*

Vl. II *dim.* *p*

Vle *dim.* *p*

Vc. *dim.* *p*

Bassi *dim.* *p*

39

**C** Tempo I.

Fl.

Ob. I. *p dolce*

Cl. (C) *p* *fp* *fp* *p marc.* a 2

Fag. *p marc.*

Cor. (F)

Tr. (C)

Timp. *p*

**C** Tempo I.

Vl. I *p* *marcat.*

Vl. II *p* *marcat.*

Vle *p* *marcat.*

Vc. *p* *div.* *marcat.*

Bassi

allargando

45

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(F)

Tr.  
(C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p* *ff* *ff marcato* *ff*

*a 2* *tr* *a 2* *a 2*

*allargando*

*div.*

*ff*

The musical score for page 10, measures 50 to 53, features a variety of instruments with dynamic markings and performance instructions. **Flutes (Fl.)**: Flute I plays a melodic line with accents, while Flute II switches to Piccolo (Flauto II muta in Piccolo) at measure 52, playing a sustained chord marked *ff*. **Oboe (Ob.)**: Oboe I plays a melodic line with accents, and Oboe II plays a sustained chord marked *ff*. **Clarinets (Cl. (C))**: Clarinet in C plays a melodic line with accents, marked *ff*. **Bassoon (Fag.)**: Bassoon plays a melodic line with accents, marked *ff*. **Cornets (Cor. (F))**: Both Cornet I and Cornet II play sustained chords marked *ff*. **Trumpets (Tr. (C))**: Trumpet in C plays a melodic line with accents, marked *ff*. **Timpani (Timp.)**: The timpani part consists of four whole rests, one in each measure. **Violins (Vl. I, Vl. II)**: Violin I and Violin II play melodic lines with accents. **Viola (Vle)**: Viola plays a melodic line with accents. **Violoncello (Vc.)**: Violoncello plays a melodic line with accents, marked *div.* (divisi). **Basses (Bassi)**: Basses play a melodic line with accents.

54 **D**

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. (C) *p ff p ff p ff*

Fag. *p ff p ff p ff*

Cor. (F) *p ff p ff p ff*

Tr. (C) *p ff p ff p ff*

Timp. *fff f pp*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *pizz. p ff p pizz. p ff p pizz. p ff*

Bassi *pizz. p ff p pizz. p ff p pizz. p ff*

*tr.*

*3*

*a 2*

*arco*

*pizz.*

59

Picc. *ff* 7 *tr*

Fl. I *ff* 7 *tr*

Ob. *ff* a 2 *tr*

Cl. (C) *ff* 7 *tr*

Fag. *ff* *tr* *ff* *ff*

Cor. (F) *ff* a 2 3 *ff* 3

Tr. (C) *ff* a 2 3 *ff* 3

Timp. *fff* 3 3

Vl. I *ff* 7 *tr* V 3

Vl. II *ff* 7 V

Vle *ff* 7 *tr* V

Vc. *ff* 7 *div.* *div.* V

Bassi *ff* *ff* *ff*

63

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

**E**

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff marcato*

*tr*

*a 2*

*3*

*div.*

*v*

68

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score contains measures 68 through 71. The instrumentation includes Piccolo, Flute I, Oboe, Clarinet in C, Bassoon, Cor Anglais (F), Trumpet in C, Trombone, Trombone Bass, Timpani, Tam-tam, Violin I, Violin II, Viola, Violoncello, and Basses. The score is written in a common time signature. The woodwinds and strings play complex rhythmic patterns, often with accents. The brass section features sustained notes with accents and some melodic lines. The percussion parts provide a steady rhythmic accompaniment.

72

Picc.  
Fl. I  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Tr. (C)  
Tbn.  
Tbn. B.  
Timp.  
T-tam  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

Detailed description: This page of a musical score, numbered 72, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (F)), Trumpet in C (Tr. (C)), Trombone (Tbn.), and Bass Trombone (Tbn. B.). The percussion section includes Timpani (Timp.) and Tam-tam (T-tam). 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 common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents and hairpins. The woodwinds and strings play melodic and harmonic lines, while the brass and percussion provide rhythmic support and texture. The page concludes with a double bar line and repeat signs.

Sein Weib und Kind  
(Hustrun och barnet)

Andantino

2 Flauti  
2 Oboi  
2 Clarinetti in B  
2 Corni in F  
Triangolo

Andantino

Violini I  
Violini II  
Viole  
Violoncelli  
Bassi

5  
Fl.  
Ob.  
Clar. (B)  
Cor. (F)  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

10 1. 2. A

Fl.

Ob. *mf*

Clar. (B) *mf* I.

Cor. (F) *pp*

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf* pizz.

Bassi *mf*

Detailed description: This block contains the first system of a musical score, measures 10 through 13. It features staves for Flute, Oboe, Clarinet in B, Cor Anglais in F, Violin I, Violin II, Viola, Violoncello, and Basses. The music is in 3/4 time with a key signature of one flat. Measure 10 has two first endings. Measure 11 is marked with a box 'A'. Dynamics include *mf* and *pp*. The Cor Anglais part has a first ending in measure 13.

14

Fl.

Ob. *mf*

Clar. (B) *pp* II.

Cor. (F) *pp*

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Bassi

Detailed description: This block contains the second system of a musical score, measures 14 through 17. It features the same instruments as the first system. Measure 14 is marked with a box 'A'. Dynamics include *mf* and *pp*. The Cor Anglais part has a second ending in measure 17.

19

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

24

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

29 **B** poco rall. a 2

Fl. mf

Ob. mf

Clar. (B) I. p

Cor. (F) molto espressivo

**B** poco rall.

VI. I

VI. II

Vle

Vc.

Bassi arco

33

Fl. espressivo

Ob. espressivo

Clar. (B) mf

Cor. (F) mf

Tri. mf

VI. I div. mf

VI. II div. mf

Vle div. mf

Vc. mf pizz.

Bassi mf

37

Fl.

Ob.

Clar. (B)

Cor. (F)

Tri.

VI. I

VI. II

Vle

Vc.

Bassi

41 **C** poco animato e cresc.

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I **C** arco *p* poco animato e cresc.

VI. II *p* arco

Vle *p* arco

Vc. *p*

Bassi

*cresc.* *f* con fantasia

46 **a tempo**

Fl.

Ob. *I.*  
*p dolce espress.*

Clar. (B)  
*p dolce espress.*

Cor. (F)  
*pp*

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Bassi

51 **poco animato e cresc.**

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I *cresc.* *f espress. molto*

VI. II *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Bassi

56 **rall.** **a tempo**

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

Ob. I. *p*

Clar. (B) I. *p*

Cor. (F) II. *p*

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

VI. I *p* pizz.

VI. II *p* pizz.

Vle *p* pizz.

Vc. *p* pizz. div.

Bassi *p* pizz.

61

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

Ob. I. *mf*

Clar. (B) II. *mf*

Cor. (F) I. *pp*

VI. I

VI. II

Vle

Vc. *arco*

Bassi *p* pizz.

65

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*I. p molto espress.*

*arco*

*p*

70

Fl.

Ob.

Clar. (B)

Cor. (F)

VI. I

VI. II

Vle

Vc.

Bassi

*poco rall.*

*a 2*

*mf*

*espress.*

*a tempo*

*mf*

*espress.*

*mf*

*poco rall.*

*a tempo*

*div.*

*mf*

*div.*

*mf*

*div.*

*mf*

*mf*

*mf*

74 *poco sostenuto*

Fl. *p*

Ob.

Clar. (B) *mf*

Cor. (F) *mf*

Tri. *mf*

VI. I *p dolce arco*

VI. II *p dolce arco*

Vle *p dolce*

Vc. *p dolce* div. arco

Bassi *p*

79 *poco lento* *rall.*

Fl. *p*

Ob.

Clar. (B) *p* *p* *pp*

Cor. (F)

VI. I *p con sord.* *pp*

VI. II *p con sord.* *pp*

Vle *p con sord.* *pp*

Vc. *p con sord.* *pp*

Bassi *p > pp*

*con sord. rall.*

In der Stadtkirche  
(I Storkyrkan)

Allegro molto agitato (♩ = 108)

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

I  
II  
4 Corni in F

III  
IV

2 Trombe in C

2 Tromboni

Trombone Basso

Timpani  
in C - G  
*ppp*

Piatti

Violini I

Violini II

Viola  
senza sord.  
*pp*

Violoncelli  
senza sord.  
*pp*

Bassi  
*pp*

8

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

*p*

I.

*p*

III.

*p*

I.

*p*

senza sord.

*pp*

Detailed description: This page of a musical score, numbered 26, contains measures 8 through 14. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (F) (Cor. (F)), Trumpet in C (Tr. (C)), Trombone (Tbn.), and Trombone in B-flat (Tbn. B.). 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 is B-flat major (two flats). The time signature is common time (C). The score begins with measure 8, marked with a 'p' (piano) dynamic. The woodwinds and strings play a melodic line, while the brass and timpani provide harmonic support. The score concludes with measure 14, marked with a 'pp' (pianissimo) dynamic and the instruction 'senza sord.' (without mutes).

15

Fl. *a 2*  
*p cresc.* *f*

Ob. *a 2*  
*cresc.* *f*

Clar. (B) *a 2*  
*cresc.* *f*

Fag. *a 2*  
*cresc.* *f*

Cor. (F) *a 2*  
*cresc.* *f*

Tr. (C) *a 2*  
*cresc.* *f*

Tbn.

Tbn. B.

Timp. *cresc.* *f*

VI. I *senza sord.*  
*p cresc.* *f*

VI. II *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f*

Bassi *cresc.* *f*

20

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

A

*mf*

*p*

*cresc.*

This musical score page, numbered 28, contains 13 staves for various instruments. The woodwind section includes Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais in F, and Trumpet in C. The brass section includes Trombone and Trombone in Bass. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Basses. The score is in a key with two flats and a common time signature. A section labeled 'A' begins at measure 20. The woodwinds play a rhythmic eighth-note pattern. The bassoon, Cor Anglais, and Trumpet have melodic lines with *mf* dynamics. The strings play a steady accompaniment, with the Basses and Violoncello starting *p* and the Violins starting *p* and increasing to *cresc.* The Timpani has a simple rhythmic pattern with *mf* dynamics.

25

Fl. *ff* *a 2* *f*

Ob. *ff* *a 2* *f*

Clar. (B) *ff* *a 2* *f*

Fag. *ff* *a 2* *mf* *mf* *f* *f*

Cor. (F) *ff* *a 2* *mf* *mf* *f* *f*

Tr. (C) *ff* *a 2* *f*

Tbn.

Tbn. B.

Timp. *ff* *mf* *mf* *ff* *ff*

VI. I *f* *p* *f* *f*

VI. II *f* *p* *f* *f*

Vle *f* *p* *f* *f*

Vc. *ff* *div.* *p* *f* *f*

Bassi *ff* *p* *f* *f*

30

1. 2. **B** Animato

Fl. *ff*

Ob. *ff* a 2

Clar. (B) *ff*

Fag. *ff* a 2

Cor. (F) *ff* a 2

Tr. (C) *ff* a 2

Tbn. *f* *ff*

Tbn. B. *f* *ff*

Timp. *ff* *ff*

**B** Animato

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

34

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score, numbered 34, contains parts for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (F) (Cor. (F)), Trumpet in C (Tr. (C)), Trombone (Tbn.), and Trombone in Bass (Tbn. B.). 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 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 mostly sustained notes with dynamic markings. The strings play a rhythmic pattern of eighth notes, with the first and second violins featuring triplets and the cellos and basses featuring triplets. The timpani part consists of rhythmic patterns of eighth notes.

40

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 40 through 45. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (B)), Bassoon (Fag.), Cor Anglais in F (Cor. (F)), Trumpet in C (Tr. (C)), Tenor Trombone (Tbn.), and Bass Trombone (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwinds and brass play mostly quarter and eighth notes, often with slurs. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' and a bracket. The timpani part consists of a series of rhythmic pulses.

46

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

52

Flauto II muta in Piccolo **C** Tempo I.

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Picc.** (Piccolo): Treble clef, dynamic markings *p* and *f*.
- Fl. I** (Flute I): Treble clef, dynamic markings *p* and *f*.
- Ob.** (Oboe): Treble clef, dynamic markings *p* and *f*.
- Clar. (B)** (Clarinet in B): Treble clef, dynamic markings *p* and *f*.
- Fag.** (Bassoon): Bass clef, dynamic markings *p* and *f*.
- Cor. (F)** (Cor Anglais): Treble clef, dynamic markings *p* and *f*.
- Tr. (C)** (Trumpet in C): Treble clef, dynamic markings *p* and *f*.
- Timp.** (Timpani): Bass clef, includes the instruction "muta in B - F".
- Pt.** (Percussion): Bass clef, includes the instruction "Piatto mit Paukenstock".
- VI. I** (Violin I): Treble clef, dynamic markings *p* and *f*.
- VI. II** (Violin II): Treble clef, dynamic markings *p* and *f*.
- Vle** (Viola): Bass clef, dynamic markings *p* and *f*.
- Vc.** (Violoncello): Bass clef, dynamic markings *p* and *f*.
- Bassi** (Basses): Bass clef, dynamic markings *p* and *f*.

The score is divided into four measures. The first measure is marked *p* (piano) and the second and fourth measures are marked *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked "Tempo I".

56

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Clar. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr. (C) *f* *ff*

Tbn. *f*

Tbn. B. *f*

Pt. *f*

Vl. I *f* *ff*

Vl. II *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Bassi *f* *ff*

60

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

VI. I

VI. II

Vle

Vc.

Bassi

64

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Clar. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr. (C) *f* *ff*

Tbn. *f* *ff*

Tbn. B. *f* *ff*

Pt. *f*

Vl. I *f* *ff*

Vl. II *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Bassi *f* *ff* non div.

68

This musical score page (numbered 68) is for a symphony, featuring a variety of instruments. The score is organized into systems. The first system includes Picc., Fl. I, Ob., Clar. (B), and Fag. The second system includes Cor. (F), Tr. (C), Tbn., and Tbn. B. The third system includes Pt. The fourth system includes Vl. I, Vl. II, Vle, Vc., and Bassi. The music is in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features dynamic markings of *p* (piano) and *f* (forte), and includes articulation marks such as accents and slurs. The Picc. part has rests in the first and third measures and melodic lines in the second and fourth. Fl. I, Ob., Clar. (B), and Fag. have melodic lines with accents and slurs, alternating between *p* and *f* dynamics. Cor. (F), Tr. (C), and Tbn. have sustained chords that alternate between *p* and *f*. Vl. I, Vl. II, Vle, Vc., and Bassi have melodic lines with accents and slurs, also alternating between *p* and *f*. The Vl. II and Vle parts have a more rhythmic, sixteenth-note pattern. The Bassi part has a steady eighth-note accompaniment.

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

72

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Clar. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr. (C) *f* *ff*

Tbn. *f*

Tbn. B. *f*

Pt.

VI. I *f* *ff*

VI. II *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Bassi *f* *ff*

*tr*

76

Picc. *f*

Fl. I *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Clar. (B) *p* *f* *p* *f*

Fag. *p* *f* *p* *f*

Cor. (F) *p* *f* *p* *f*

Tr. (C) *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

Tbn. B. *p* *f* *p* *f*

Pt. *p* *f* *p* *f*

VI. I *p* *f* *p* *f*

VI. II *p* *f* *p* *f*

Vle *p* *f* *p* *f*

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

Bassi *p* *f* *p* *f*

Detailed description: This page of a musical score covers measures 76 through 79. It features a variety of instruments including woodwinds, brass, percussion, and strings. The woodwinds (Piccolo, Flute I, Oboe, Clarinet B, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Basses) play a melodic line that alternates between a soft *p* dynamic and a loud *f* dynamic. The brass section (Cor F, Tr. C, Tbn., Tbn. B.) provides harmonic support with sustained chords, also alternating between *p* and *f*. The Percussion (Pt.) part features a simple rhythmic pattern. The score includes dynamic markings, articulation marks like accents and slurs, and some triplets in the woodwind and string parts.

80

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. *f* *ff*

Clar. (B) *f* *ff*

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr. (C) *f* *ff*

Tbn. *f*

Tbn. B. *f*

Pt. *f*

Vl. I *f* *ff*

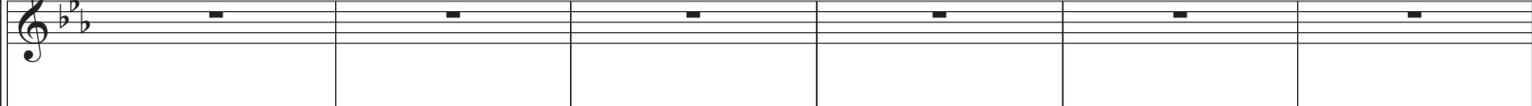
Vl. II *f* *ff*

Vle *f* *ff*

Vc. *f* *ff*

Bassi *f* *ff*

84 **D** accel. poco a poco

Picc. 

Fl. I   
*p*

Ob.   
*p*

Clar. (B)   
a 2  
*p*

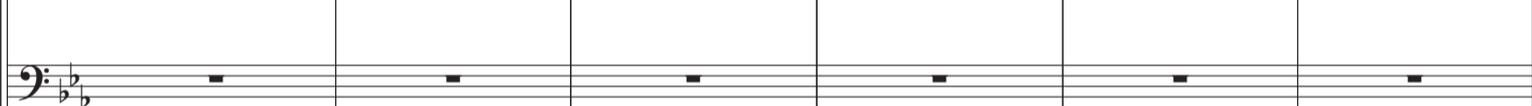
Fag.   
a 2  
*p*

Cor. (F)   
*p*

Tr. (C) 

Tbn. 

Tbn. B. 

Pt. 

**D** accel. poco a poco

VI. I   
*p*

VI. II   
*p*

Vle   
*p*

Vc.   
*p*

Bassi   
*p*

90

**Picc.** *p cresc.*  
**Fl. I** *cresc.*  
**Ob.** *cresc.*  
**Clar. (B)** *cresc.*  
**Fag.** *cresc.*  
**Cor. (F)** *cresc.*  
**Tr. (C)** *p cresc.*  
**Tbn.**  
**Tbn. B.**  
**Pt.**  
**VI. I** *cresc.*  
**VI. II** *cresc.*  
**Vle** *cresc.*  
**Vc.** *cresc.*  
**Bassi** *cresc.*

The musical score consists of 17 staves for various instruments: Piccolo, Flute I, Oboe, Clarinet in B, Bassoon, Cor Anglais (F), Trumpet in C, Trombone, Trombone B, Percussion, Violin I, Violin II, Viola, Violoncello, and Basses. The score is written in a key signature of two flats (B-flat major/D minor) and includes dynamic markings such as *p* (piano) and *cresc.* (crescendo). The tempo is not explicitly stated but the notation features a steady rhythmic pulse.

Animato

Musical score for page 44, measures 96-100. The score includes parts for Piccolo, Flute I, Oboe, Clarinet Bb, Bassoon, Cor F, Trumpet C, Trombone, Trombone Bass, Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The tempo is marked "Animato". Dynamics range from piano (p) to fortissimo (ff).  
Measures 96-97: Picc., Fl. I, Ob., Clar. (B), Fag., Cor. (F), Tr. (C), Tbn., Tbn. B. play a rhythmic pattern of eighth notes. Tbn. and Tbn. B. are marked *p*.  
Measure 98: Picc., Fl. I, Ob., Clar. (B), Fag., Cor. (F), Tr. (C), Tbn., Tbn. B., and Timpani (labeled "in B - F Timpani") play a more complex rhythmic pattern. Cor. (F), Tr. (C), Tbn., Tbn. B., and Timpani are marked *ff*.  
Measures 99-100: Picc., Fl. I, Ob., Clar. (B), Fag., Cor. (F), Tr. (C), Tbn., Tbn. B., and Timpani continue with the complex rhythmic pattern. Cor. (F), Tr. (C), Tbn., Tbn. B., and Timpani are marked *ff*.  
Violin I, Violin II, Viola, Violoncello, and Basses play a steady eighth-note accompaniment throughout all measures.



Tempo I.

106 **E**

Piccolo muta in Flauto II

Fl. I. *p* *ff* *p*

Ob. I. *p* *ff* *p*

Clar. (B) *p* *ff* *p*

Fag. *p* *ff* *p*

Cor. (F) *p* *ff* *p*

Tr. (C) *ff*

Tbn.

Tbn. B.

Timp.

**E** Tempo I.

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vle *p* *f* *p*

Vc. *p* *ff* *p*

Bassi pizz. *ff* arco *pizz.*

111

Fl. *ff* *a2* *p*

Ob. *ff* *a2* *p*

Clar. (B) *ff* *p*

Fag. *ff* *a2* *fp* *fp*

Cor. (F) *ff* *I.* *fp* *fp*

Tr. (C) *ff* *a2* *fp* *fp*

Tbn.

Tbn. B.

Timp.

VI. I *f* *p*

VI. II *f* *p*

Vle *f* *p*

Vc. *ff* *fp* *fp*

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

116

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*fp*

*f* *p*

*cresc.*

*arco*

Detailed description: This page of a musical score covers measures 116 to 120. It features a variety of instruments including Flute, Oboe, Clarinet (B), Bassoon, Cor Anglais (F), Trumpet (C), Trombone, Trombone Bass, Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The woodwinds and strings play melodic lines with dynamic markings such as *fp* (fortissimo piano) and *cresc.* (crescendo). The basses play a rhythmic pattern of eighth notes, alternating between *f* (forte) and *p* (piano). The Viola part includes a *div.* (divisi) marking. The Trombone and Trombone Bass parts are mostly silent, indicated by a horizontal line. The score is written in a key signature of two flats and a common time signature.

121

1. 2. a 2 8<sup>va</sup>

Fl. *ff* *fff* *ff*

Ob. *ff* *fff* *ff*

Clar. (B) *ff* *fff* *ff* a 2

Fag. *ff* *fff* *ff* a 2

Cor. (F) *ff* *fff* *ff* a 2

Tr. (C) *ff* *fff* *ff* a 2

Tbn. *ff* *fff*

Tbn. B. *ff* *fff*

Timp. *fff*

VI. I *ff* *fff* *ff*

VI. II *ff* *fff* *ff*

Vle *ff* *fff* *ff*

Vc. *ff* *fff* *ff*

Bassi *ff* *fff* *ff*

stringendo

127

Fl.

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*cresc.*

a 2

stringendo

Molto allegro e furioso

F

132

Picc. *fff*

Fl. I *fff*

Ob. *fff*

Clar. (B) *fff*

Fag. *fff*

Cor. (F) *fff*

Tr. (C) *fff*

Tbn. *fff*

Tbn. B. *fff*

Timp. *fff*

Pt. *fff*

ohne Paukenstock

Molto allegro e furioso

F

f

Vi. I *fff*

Vi. II *fff*

Vle *fff*

Vc. *fff* div.

Bassi *fff*

137

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

VI. I

VI. II

Vle

Vc.

Bassi

animando poco a poco

141

Picc. *p*

Fl. I *p*

Ob. *f*

Clar. (B) *f*

Fag. *f*

Cor. (F) *f*

Tr. (C) *f*

Tbn. *f*

Tbn. B. *f*

Timp. *ff* *p*

Pt.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

animando poco a poco



150

Picc. *ff* *p* *ff*

Fl. I *f* *f* *f*

Ob. *f* *f* *f*

Clar. (B) *f* *f* *f*

Fag. *f* *f* *f*

Cor. (F) *f* *f* *f*

Tr. (C) *f* *f* *f*

Tbn. *f* *f* *f*

Tbn. B. *f* *f* *f*

Timp. *f*

Pt.

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score, numbered 150, contains 18 staves for various instruments. The Piccolo part starts with a dynamic of *ff*, then *p*, and then *ff* again. The Flute I, Oboe, Clarinet (B), Bassoon, Cor (F), Trumpet (C), Trombone, and Trombone (B) parts all maintain a consistent *f* dynamic throughout. The Timpani part has a *f* dynamic starting in the fourth measure. The Percussion part is silent. The Violin I, Violin II, Viola, Violoncello, and Basses parts all maintain a consistent *f* dynamic throughout. The score is written in a key signature of two flats and a common time signature.

155 **G** Presto

Picc.  
Fl. I  
Ob.  
Clar. (B)  
Fag.  
Cor. (F)  
Tr. (C)  
Tbn.  
Tbn. B.  
Timp.  
Pt.

**G** Presto

VI. I  
VI. II  
Vle  
Vc.  
Bassi

160

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

VI. I

VI. II

Vle

Vc.

Bassi

*ff*

165

Picc. *fff*

Fl. I *fff*

Ob. *fff*

Clar. (B) *fff*

Fag. *fff*

Cor. (F) *fff*

Tr. (C) *fff*

Tbn. *fff*

Tbn. B. *fff*

Timp. *fff* *ff*

Pt. *fff*

VI. I *fff* div.

VI. II *fff*

Vle *fff*

Vc. *fff*

Bassi *fff*

170

Picc.

Fl. I

Ob.

Clar. (B)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Pt.

Vl. I

Vl. II

Vle

Vc.

Bassi

Am Todesbette der Mutter  
(Margaretas död)

Molto lento e funebre (♩ = ca 60)

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

4 Corni in F

2 Trombe in C

Timpani

Tam-tam

Violini I

Violini II

Viole

Violoncelli

Bassi

*pp*

*pp*

*pp*

*pp*

*ppp*

con sord.

*pp*

con sord.

*pp*

*ppp*

Detailed description of the musical score: The score is for a full orchestra. It begins with a tempo and mood marking of 'Molto lento e funebre' and a metronome marking of quarter note = ca 60. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system includes woodwinds (Flutes, Oboes, Clarinets in A, Bassoons), brass (4 Horns in F, 2 Trumpets in C), and percussion (Timpani, Tam-tam). The second system includes strings (Violins I and II, Violas, Violoncellos, Basses). The woodwinds and percussion parts are mostly rests, with some activity in the bassoon and tam-tam parts. The strings play a slow, somber melody. The basses play a low, sustained accompaniment. Dynamics range from *ppp* to *pp*. There are markings for 'con sord.' (con sordina) for the violas and violoncellos.

8

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(F)

Tr.  
(C)

Timp.

T-tam

Vi. I

Vi. II

Vle

Vc.

Bassi

*molto rubato*

*mf*

*f*

a 2

3

3

3

3

3

#8

*pp*

#8

*ppp*

#8

*ppp*

#8

*ppp*

∨ con sord.

∨ con sord.

∨

*ppp*

#8

*ppp*

#8

*ppp*

14 A

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

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

*misterioso e pesante* sul G

*misterioso e pesante* sul G

*misterioso e pesante*

*misterioso e pesante* div.

*misterioso e pesante*

20

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(F)

Tr.  
(C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

*molto rubato*  
a 2

*mf*

*mp*

26

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(F)

Tr.  
(C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

*f*

*mf*

*pp*

*p*

30

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

**B**<sub>a 2</sub>

*mp*

*f*

*mf*

*pp*

*p*

*p*

*p*

*p*

35 a 2

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 35 through 38. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais in F (Cor. (F)), Trumpet in C (Tr. (C)), Timpani (Timp.), Tam-tam (T-tam), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Flute part begins with a dynamic marking of *a 2*. The Clarinet and Cor Anglais parts feature complex triplet patterns. The Bassoon part includes a triplet in measure 38. The strings (Violins, Viola, Cello, and Basses) play a rhythmic accompaniment with triplets in the later measures. The woodwinds (Oboe, Trumpet, and Flute) have rests in measures 35 and 36, and play chords in measures 37 and 38. The percussion parts (Timp. and T-tam) are silent throughout this section.

39

Fl. *f* a 2

Ob. *f* a 2

Cl. (A) *f*

Fag. *f* a 2

Cor. (F) *p* *f* *molto*

Tr. (C) *f*

Timp. *p* *molto cresc.* *f*

T-tam

VI. I *f* senza sord. div.

VI. II *f* senza sord. div.

Vle *pp* *f* senza sord.

Vc. *pp* *molto* senza sord.

Bassi *pp* *molto*

43 **C**

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(F)

Tr.  
(C)

Timp.

T-tam

Vl. I

Vl. II

Vle

Vc.

Bassi

*f*

47

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

51

Fl. *dim.*

Ob. *dim.* I. *p*

Cl. (A) *dim.* *p* *fp*

Fag. *dim.*

Cor. (F) *dim.* *p*

Tr. (C) *dim.*

Timp. *dim.*

T-tam

VI. I *dim.* *p* *uniti*

VI. II *dim.* *p* *fp*

Vle *dim.* *p* *fp*

Vc. *dim.* *p*

Bassi *dim.* *p*

55

Fl. *f con dolore* **D** a 2

Ob. *f con dolore*

Cl. (A) *fp* *f*

Fag. *f* 3 3 3 3 3 3 3 3

Cor. (F) *f con dolore* *f*

Tr. (C)

Timp.

T-tam

VI. I *f con dolore* **D** 3 V 2 3 V 3

VI. II *fp* *f con dolore*

Vle *fp* *f*

Vc. *f*

Bassi *f*

59 **rall.**

Fl. *f* *p*

Ob. *a 2* *f* *p*

Cl. (A) *a 2* *ff* *p* *poco rubato* *mf* *f* *3*

Fag. *3* *3* *3* *ff* *p* *3* *p*

Cor. (F) *3* *3* *3* *ff* *p* *3*

Tr. (C) *a 2* *ff* *p*

Timp.

T-tam *p*

**rall.**

Vl. I *3* *V* *1* *2* *4* *ff* *p*

Vl. II *V* *2* *2* *ff* *p*

Vle *V* *ff* *p* *con sord.* *p*

Vc. *ff* *p* *div.* *p*

Bassi *ff* *p* *pp*

63

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

VI. I

VI. II

Vle

Vc.

Bassi

a 2

*poco rubato*

*p*

*pp*

con sord.

V

68 *rall.*

Fl.

Ob.

Cl. (A)

Fag.

Cor. (F)

Tr. (C)

Timp.

T-tam

*ppp*

*p*

*pp*

*rall.*

VI. I

VI. II

Vle

Vc.

Bassi

Das Fest am Norreport  
(Festen vid Norreport)

Allegro vivo (♩ = 138)

Piccolo

Flauto I

2 Oboi

2 Clarinetti in C

2 Fagotti

4 Corni in F

2 Trombe in C

2 Tromboni

Trombone Basso

Timpani

Triangolo

Tamburo

Campanelli

Piatti

Gran Cassa

Violini I

Violini II

Viole

Violoncelli

Bassi

7

Picc.

Fl. I

Ob.

Cl. (C)

Fag. *p*

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score for page 76 consists of 11 staves. The instruments are: Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), Clarinet (C) (Cl. (C)), Bassoon (Fag.), Horn (F) (Cor. (F)), Trumpet (C) (Tr. (C)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in 2/4 time. The Piccolo, Flute I, Oboe, Clarinet (C), and Trumpet (C) staves contain whole rests. The Bassoon (Fag.) staff begins with a *p* dynamic and plays a sequence of chords and eighth notes. The Horn (F) staff has rests until measure 5, where it plays a triplet of eighth notes marked *p*. The Timpani (Timp.) staff plays a rhythmic pattern of eighth notes. The Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi) staves contain whole rests.

13

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

I.

19 **accelerando**

**Picc.** *p cresc.* *mf*

**Fl. I** *p cresc.* *mf*

**Ob.** *p cresc.* *mf*

**Cl. (C)** *p cresc.* *mf*

**Fag.** *p cresc.* *mf*

**Cor. (F)** *cresc.* *mf*

**Tr. (C)** *cresc.* *f*

**Timp.** *cresc.* *mf* **accelerando**

**Vl. I** *mf*

**Vl. II** *mf*

**Vle** *mf*

**Vc.** *f*

**Bassi** *f*

23

Picc. *f* *ff*

Fl. I *f* *ff*

Ob. *f* *ff* a 2

Cl. (C) *f* *ff* a 2

Fag. *f* *ff*

Cor. (F) *f* *ff*

Tr. (C) *f marcato* *ff*

Timp.

VI. I *f* *ff*

VI. II *f* *ff*

Vle *f* *ff*

Vc. *f marcato* *ff*

Bassi *f marcato* *ff*

26

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Vl. I

Vl. II

Vle

Vc.

Bassi

29

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

*f* *dim.* *p*

Vl. I

Vl. II

Vle

Vc.

Bassi

35 Allegro marziale (♩ = 126)

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

*p*

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Allegro marziale (♩ = 126)

VI. I

VI. II

Vle

Vc.

Bassi

40

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

45

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*f* 3

*f* 3

3

*cresc.*

*f*

*a* 2

*f* 3

*f*

*f* 3

*f* 3

*cresc.*

*cresc.*

*f* 3

*f* 3

*f* 3

*f*

*cresc.*

Tamb. *f*

*f*

*f*

*f* 3

*f* 3

*f* 3

*f* 3

*f*

*f*

*f*

*f*

*f*



53

Picc. *f* 3 *ff*

Fl. I *f* 3 *ff*

Ob. *cresc.* *ff*

Cl. (C) *f* 3 *ff*

Fag. *f* 3 *ff*

Cor. (F) *cresc.* *ff*

Tr. (C) *cresc.* *f* 3 *ff*

Timp.

Tri. Tamb. Camp. *cresc.*

Pt. G.C. *f*

Vl. I *f* 3 *ff*

Vl. II *f* 3 *ff*

Vle *f* 3 *ff*

Vc. *f* 3 *ff*

Bassi *f* *ff*

57

Picc. *p*

Fl. I *p*

Ob.

Cl. (C) *p*

Fag. *p*

Cor. (F) II. *p* IV. *p*

Tr. (C)

Timp. *ff*

Tri. Tamb. Camp. Tamb. *pp* Piatti

Pt. G.C. *pp*

VI. I *pizz.* *mf*

VI. II *pizz.* *mf*

Vle *pizz.* *mf*

Vc. *pizz.* *p*

Bassi *pizz.* *p*

62

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

pp

p

p

p

II.

IV.

arco

mf

arco

mf

67

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz. *mf*

pizz. *mf*

pizz. *mf*

arco *mf*

arco *mf*

*p*

72

Picc. *mf*

Fl. I *mf*

Ob. *p* *mf*

Cl. (C)

Fag. *mf*

Cor. (F) I. *p*

Tr. (C) *mf*

Timp.

Tri. Tamb. Camp. *p* Triangolo

Pt. G.C.

VI. I *mp*

VI. II *pizz.* *mp*

Vle *pizz.* *mp*

Vc. *mp*

Bassi *p*

77

Picc. *mf*

Fl. I *mf*

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C) *mf*

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I arco *p*

VI. II arco *p*

Vle arco *p*

Vc. arco div. *p*

Bassi *p*

The score is for measures 77-80. It features a woodwind section with Piccolo, Flute I, Oboe, Clarinet (C), Bassoon, Cor (F), and Trumpet (C). The woodwinds play a melodic line starting in measure 77, marked *mf*. The strings (Violin I, Violin II, Viola, Violoncello, Basses) play a harmonic accompaniment, marked *p*. The strings are playing arco. The percussion section includes Timpani, Triangle/Cymbal/Camp, and Percussion (Pt. G.C.). The time signature changes from 2/4 to 4/4 and back to 2/4.

82

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc. div.

Bassi

*p*

*mf*

*arco*

*p*

86

Picc. *p cresc.* *f*

Fl. I *p cresc.* *f*

Ob. *cresc.* *f*

Cl. (C) *cresc.* *f*

Fag. *cresc.* *f* a 2 3 3 3 3

Cor. (F) *p cresc.* *f*

Tr. (C) *p cresc.* *f* 3 3 3 3 3 3 3 3

Timp. *cresc.*

Tri. Tamb. Camp.

Pt. G.C.

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vle. *cresc.* *f* 3 3 3 3

Vc. *cresc.* *f* 3 3 3 3

Bassi *cresc.* *f*

90

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr. (C) *ff*

Timp. *ff* *ff* *fff*

Tri. Tamb. Camp. *f* 3 3 3 3

Pt. G.C. *ff* *f*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

94

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI I

VI II

Vle

Vc.

Bassi

*f*

*a 2*

*II.*

*IV.*

*II.*

*fff*

*p* *f*

*non div.*

*non div.*

poco rall.

100

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

*dim.*

*dim.*

*dim.*

*dim.*

*p*

poco rall.

poco rall.

Poco meno allegro (♩ = 116)

106

Picc. *mp* *ff* *p*

Fl. I *ff*

Ob. *mp* *ff* *mp*

Cl. (C) *p* *ff*

Fag. *mp* *ff*

Cor. (F) *p* *ff*

Tr. (C) *mp* I. con sord. *ff* *mp*

Timp.

Tri. *p* Campanelli

Tamb. *f* Tamb.

Camp. *p* Camp.

Pt. G.C.

Poco meno allegro (♩ = 116)

VI. I *ff*

VI. II *ff*

Vle. pizz. arco *ff*

Vc. pizz. arco *ff*

Bassi *ff*

110

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *f*

Cor. (F) *p* *f*

Tr. (C) *f*

Timp.

Tri. Tamb. Camp. *f* Tamb.

Pt. G.C. *f*

Vl. I *ff*

Vl. II *ff*

Vle *pizz.* *p* *arco* *ff*

Vc. *pizz.* *p* *arco* *ff*

Bassi *ff*

Detailed description: This page of a musical score covers measures 110, 111, and 112. The score is for a full orchestra. The Piccolo (Picc.) and Flute I (Fl. I) parts begin in measure 110 with a melodic line. The Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.) parts also start in measure 110. The Horns (Cor. (F)) and Trumpets (Tr. (C)) have rests until measure 111. The Triangle, Tom-tom, and Cymbal (Tri. Tamb. Camp.) parts enter in measure 112 with a rhythmic pattern. The Violins (Vl. I and Vl. II) and Violas (Vle and Vc.) parts have rests until measure 111. The Basses (Bassi) part has a rest until measure 112. Dynamics range from piano (*p*) to fortissimo (*ff*). Performance markings include *pizz.* (pizzicato) and *arco* (arco) for the strings.



115

1.

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

116 | 2.

Picc. *ff*

Fl. I *ff*

Ob. *ff*  
I.

Cl. (C)

Fag. *a 2*

Cor. (F) *a 2* *ff*

Tr. (C) *ff*

Timp. *f*

Tri. Tamb. Camp. *f*

Pt. G.C. *f*

VI. I *ff* pizz.

VI. II *ff* pizz.

Vle *ff* pizz.

Vc. *ff* pizz.

Bassi *ff* pizz.

119

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

122

Picc.

Fl. I

Ob.

Cl. (C)

Fag. I.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*p tranquillo*

*p*

Triangolo

125

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

128 a tempo

**Instrumentation and Dynamics:**

- Picc.**: *f*
- Fl. I**: *p*, *cresc.*, *f*
- Ob.**: *p cresc.*, *f*
- Cl. (C)**: *a 2*, *p*, *cresc.*, *f*
- Fag.**: *I.*, *p*, *p cresc.*, *f*
- Cor. (F)**: *a 2*, *ff*
- Tr. (C)**: *a 2*, *f*
- Tri. Tamb. Camp.**: *f* (Campanelli)
- VI. I**: *cresc.*, *f*
- VI. II**: *cresc.*, *f*
- Vle**: *tr*, *f*
- Vc.**: *cresc.*, *f*
- Bassi**: *p cresc.*, *f*

131

Picc. *ff*

Fl. I *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr. (C) *f*

Timp.

Tri. Tamb. Camp. *f* Camp.

Pt. G.C. *f*

VI. I *ff*

VI. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

134 *stringendo*

Picc.  
Fl. I  
Ob. a 2  
Cl. (C) a 2  
Fag. a 2  
Cor. (F) a 2  
Tr. (C) a 2  
Timp.  
Tri. Tamb. Camp.  
Pt. G.C.  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

*f* *stringendo*

Detailed description: This page of a musical score covers measures 134, 135, and 136. The score is for a full orchestra. The woodwind section includes Piccolo, Flute I, Oboe (second), Clarinet in C (second), Bassoon (second), Cor Anglais (second), and Trumpet in C (second), all marked 'a 2'. The percussion section includes Timpani, Triangle, Tambourine, and Cymbals. The string section includes Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 134 with a 'stringendo' marking. The woodwinds play melodic lines with various articulations like accents and slurs. The strings play a rhythmic accompaniment. In measure 136, the timpani and percussion play a strong, accented pattern marked 'f'. The strings also play a more active accompaniment in measure 136, also marked 'stringendo'.

Tempo II. (Allegro marziale)

137

al

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*ff*

*ff*

*ff*

*f*

*mf*

*f*

*al*

*non div.*

*div.*

a 2

a 2

a 2

Tamb.

140

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*marc.*

*marc.*

*marc.*

*marc.*

*marc.*

143 **accelerando**

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

**accelerando**

VI. I

VI. II

Vle

Vc.

Bassi

146

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*fp* *f* *p* *f*

149

poco rall. Poco meno allegro

Picc. *p cresc.* <sup>3</sup> <sup>6</sup> *f*

Fl. I *p cresc.* <sup>3</sup> <sup>6</sup> *f*

Ob. *p cresc.* <sup>3</sup> <sup>6</sup> *f*  
a 2

Cl. (C) *p cresc.* <sup>3</sup> <sup>6</sup> *f*

Fag. *p cresc.* <sup>3</sup> <sup>6</sup> *ff* molto marcato  
a 2

Cor. (F) *p cresc.* <sup>3</sup> <sup>6</sup> *f*  
a 2

Tr. (C) *p cresc.* <sup>3</sup> <sup>6</sup> *f* espress.  
a 2

Timp. *p cresc.* <sup>3</sup> <sup>6</sup> *ff*

Tri. Tamb. Camp. *p cresc.* *f*

Pt. G.C.

poco rall. Poco meno allegro

VI. I *f* *p* *f* div.

VI. II *f* *p* *mf*

Vle *f* *p* *mf*

Vc. *f* *p* *ff* molto marcato

Bassi *f* *p* *ff* molto marcato

152

Picc.  
Fl. I  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Tr. (C)  
Timp.  
Tri. Tamb. Camp.  
Pt. G.C.  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

Detailed description: This page of a musical score, numbered 152, contains staves for various instruments. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais in F (Cor. (F)), and Trumpet in C (Tr. (C)). The percussion section includes Timpani (Timp.), Triangle, Tambourine, and Cymbals (Tri. Tamb. Camp.), and Gong/Cymbal (Pt. G.C.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and dynamic markings.

155

Picc.  
Fl. I  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Tr. (C)  
Timp.  
Tri. Tamb. Camp.  
Pt. G.C.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

The image shows a page of a musical score for orchestra, starting at measure 155. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), and Trumpet in C (Tr. (C)). The brass section includes French Horn in F (Cor. (F)). The percussion section includes Timpani (Timp.), Triangle, Tom-tom, and Cymbals (Tri. Tamb. Camp.), and Gong/Cymbal (Pt. G.C.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features various musical notations such as notes, rests, dynamics (e.g., *mf*), and articulation marks (e.g., *v*). The Piccolo part begins with a measure rest and then enters with a melodic line. The Flute I and Clarinet in C parts have a measure rest followed by a melodic line with a *mf* dynamic and a wavy line indicating vibrato. The Bassoon part has a measure rest followed by a melodic line. The French Horn in F part has a measure rest followed by a melodic line. The Trumpet in C part has a measure rest followed by a melodic line with a *mf* dynamic. The Timpani part has a measure rest followed by a rhythmic pattern. The Triangle, Tom-tom, and Cymbals parts have a measure rest followed by a rhythmic pattern. The Gong/Cymbal part has a measure rest followed by a rhythmic pattern. The Violin I part has a measure rest followed by a melodic line. The Violin II part has a measure rest followed by a rhythmic pattern. The Viola part has a measure rest followed by a rhythmic pattern. The Violoncello part has a measure rest followed by a melodic line. The Basses part has a measure rest followed by a melodic line.

158

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C. Gran Cassa

VI. I

VI. II

Vle

Vc.

Bassi

*ff*

*f*

*ff*

Detailed description: This page of a musical score, numbered 158, contains staves for various instruments. The Piccolo (Picc.), Flute I (Fl. I), Oboe (Ob.), and Clarinet in C (Cl. (C)) parts are mostly silent, indicated by rests. The Bassoon (Fag.) part features a melodic line with slurs and accents. The French Horn (Cor. (F)) and Trumpet in C (Tr. (C)) parts play chords with accents. The Timpani (Timp.) part has a rhythmic pattern with a forte (*f*) dynamic. The Triangle, Tambourine, and Cymbals (Tri. Tamb. Camp.) are silent. The Percussion (Pt. G.C.) part includes Gran Cassa with dynamics *f* and *ff*. The Violin I (VI. I) part plays chords with accents. The Violin II (VI. II) and Viola (Vle) parts play sixteenth-note patterns. The Violoncello (Vc.) and Basses (Bassi) parts play eighth-note patterns with accents.

161

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*ff*

*ff*

164

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Vl. I

Vl. II

Vle

Vc.

Bassi

167

Picc. *f*

Fl. I *f*

Ob. *f*  
a 2

Cl. (C) *f*

Fag. *ff* molto marcato  
a 2

Cor. (F) *f*  
a 2

Tr. (C) *f* espress.  
a 2

Timp. *ff*

Tri. Tamb. Camp. *f*

Pt. G.C.

VI. I *f*  
div.

VI. II *mf*

Vle *mf*

Vc. *ff* molto marcato

Bassi *ff* molto marcato

170

Picc.  
Fl. I  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Tr. (C)  
Timp.  
Tri. Tamb. Camp.  
Pt. G.C.  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

*ff*  
*secco*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*

Detailed description: This page of a musical score covers measures 170, 171, and 172. The woodwind section (Piccolo, Flute I, Oboe, Clarinet in C, Bassoon, Cor in F, Trumpet in C) plays a melodic line with slurs and accents. The strings (Violins I and II, Viola, Violoncello, Basses) provide a rhythmic accompaniment with slurs and accents. The percussion section includes Timpani, Triangle, Tambourine, and Cymbals. The Piano/Guitar part is marked *secco*. Dynamic markings include *ff* and *fff*. Measure numbers 170, 171, and 172 are indicated at the top of the staves.

173

Picc.

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri.

Tamb.

Camp.

Pt.

G.C.

VI. I

VI. II

Vle

Vc.

Bassi

*dim.*

*pp*

*a 2*

*p*

*p*

*div.*

*p*

*p*

*p*

*V*

Detailed description: This page of a musical score covers measures 173 to 176. The woodwind section includes Piccolo, Flute I, Oboe, and Clarinet in C. The Oboe and Clarinet in C have melodic lines starting in measure 173, with dynamics *p* and *a 2*. The string section includes Violin I, Violin II, Viola, and Violoncello, all playing a rhythmic accompaniment starting in measure 173 with dynamics *p*. The Basses play a sustained chord. The percussion section includes Timpani, Triangle, Tambourine, and Gong/Cymbal, with the Timpani playing a rhythmic pattern starting in measure 173, marked *dim.* and *pp*. The Brass section (Trumpet in C, Trombone, and Trombone Bass) is silent throughout. The Piccolo and Flute I are also silent.

177

Picc. *p* *cresc.* *ff* *8va*

Fl. I *p* *cresc.* *ff*

Ob. *a 2* *cresc.* *ff* *a 2*

Cl. (C) *a 2* *cresc.* *ff* *a 2*

Fag. *p* *cresc.* *fff* *a 2*

Cor. (F) *p* *cresc.* *ff* *a 2*

Tr. (C) *p* *cresc.* *ff* *a 2*

Tbn. *a 2* *p* *molto* *fff*

Tbn. B. *pp* *p* *molto* *fff*

Timp. *ff*

Tri. Tamb. Camp. *f* *3* *f* *3*

Pt. G.C. *f*

VI. I *cresc.* *ff*

VI. II *cresc.* *ff*

Vle *cresc.* *ff*

Vc. divisi *cresc.* *ff*

Bassi *cresc.* *molto* *ff*

180

Picc. (8va)

Fl. I

Ob. a 2

Cl. (C) a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc. divisi

Bassi

Detailed description: This page of a musical score, numbered 122, covers measures 180 to 182. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo (8va), Flute I, Oboe (a 2), Clarinet in C (a 2), and Bassoon. The brass section consists of French Horn (F), Trumpet in C, Trombone, and Trombone Bass. The percussion section includes Timpani, Triangle/Campbell, and Percussion/Gong/Cymbal. The string section is divided into Violin I, Violin II, Viola, Violoncello (divisi), and Basses. The score features complex rhythmic patterns, including triplets in the Triangle/Campbell and strings, and various articulations like accents and slurs. The key signature has one sharp (F#), and the time signature is 3/4. The page number '122' is located at the top left, and the measure number '180' is at the top left of the first staff.

accel.

182

Picc. (8va)

Fl. I

Ob.

Cl. (C)

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri. Tamb. Camp.

Pt. G.C.

Vl. I

Vl. II

Vle

Vc. divisi

Bassi

accel.

184

Picc. *(8<sup>va</sup>)*

Fl. I

Ob. a 2

Cl. (C) a 2

Fag.

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I

VI. II

Vle

Vc. divisi

Bassi

186 **Poco a poco allargando**

**Instrument List:** Picc., Fl. I, Ob., Cl. (C), Fag., Cor. (F), Tr. (C), Tbn., Tbn. B., Timp., Tri. Tamb. Camp., Pt. G.C., Vl. I, Vl. II, Vle, Vc., Bassi.

**Tempo Marking:** Poco a poco allargando

**Measure 186:** Picc., Fl. I, Ob., Cl. (C), Fag., Cor. (F), Tr. (C), Tbn., Tbn. B., Timp., Tri. Tamb. Camp., Pt. G.C., Vl. I, Vl. II, Vle, Vc., Bassi.

**Performance Instructions:** *uniti* (Violoncello), *div.* (Violoncello)

188

Picc. *marc.*

Fl. I *marc.*

Ob. *marc.*

Cl. (C) *marc.*

Fag. *marc.*

Cor. (F)

Tr. (C)

Tbn.

Tbn. B.

Timp.

Tri. Tamb. Camp.

Pt. G.C.

VI. I *marc.*

VI. II

Vle

Vc. *marc.*

Bassi *marc.*

Detailed description: This page of a musical score covers measures 188 to 191. The woodwind section (Piccolo, Flute I, Oboe, Clarinet in C, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Basses) are marked *marcato* (marc.). The brass section (Coronet in F, Trumpet in C, Trombone, Trombone Bass) has a more active role. Percussion parts for Timpani, Triangle/Tam-tam/Cymbal, and Gong/Cymbal are present but mostly silent. The score is written in a common time signature and features a variety of rhythmic patterns and articulations.

190

Picc.  
Fl. I  
Ob.  
Cl. (C)  
Fag.  
Cor. (F)  
Tr. (C)  
Tbn.  
Tbn. B.  
Timp.  
Tri. Tamb. Camp.  
Pt. G.C.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

*a<sub>2</sub>*  
*non div.*

Detailed description: This page of a musical score covers measures 190 and 191. The woodwind section includes Piccolo, Flute I, Oboe, Clarinet in C, Bassoon, Cor Anglais (F), Trumpet in C, Trombone, and Trombone Bass. The brass section includes Timpani, Triangle, Tambourine, and Cymbals, and Percussion/Gong/Castanets. The string section includes Violin I, Violin II, Viola, Violoncello, and Basses. The score features various musical notations such as slurs, accents, and dynamic markings. A specific dynamic marking *a<sub>2</sub>* is present in the Clarinet in C part at measure 191. The instruction *non div.* is written below the Basses part at the end of measure 191.

192 *rall.* *lunga* **Tempo I.**

Picc. *ff* *lunga* *ff*

Fl. I *ff* *lunga* *ff*

Ob. *ff* *lunga* *ff* *a 2*

Cl. (C) *ff* *pp* *ff* *a 2*

Fag. *ff* *lunga* *ff* *a 2*

Cor. (F) *ff* *pp* *ff* *a 2*

Tr. (C) *ff* *pp* *ff* *a 2*

Tbn. *ff* *lunga* *ff*

Tbn. B. *ff* *pp* *ff*

Timp. *ff* *lunga*

Tri. Tamb. Camp. *pp* *lunga* *molto* *ff*

Pt. G.C. *ff*

*rall.* *lunga* **Tempo I.**

VI. I *pp* *ff*

VI. II *ff* *lunga* *pp* *ff*

Vle *ff* *lunga* *pp* *ff*

Vc. *ff* *pp* *ff*

Bassi *ff* *lunga* *ff*

## Tor Aulin

Tor Aulin (1866–1914) var sin tids ledande svenska violinist – konsertmästare, solist, kammarmusiker och pedagog – men verkade också som dirigent och tonsättare. Aulins mångsidiga insats gjorde honom utan tvekan till en central gestalt i dåtidens musikliv.

Aulins kompositioner är framför allt ägnade hans eget instrument, men sträcker sig å andra sidan från ensatsiga verk för violin och piano till solokonsalter med stor orkester. Stilmässigt tillhör kompositionerna romantiken, inte sällan med inslag av nordisk ton.

Tor Aulin studerade vid musikkonservatoriet i Stockholm 1877–83. Genom en personlig kontakt med Emile Sauret fortsatte han sina violinstudier i Berlin för denne 1884–86 och för Philipp Scharwenka i komposition.

Aulins bana som orkestermusiker omfattade bland annat Dramatiska Teaterns orkester och Kungl. Hovkapellet, där han blev konsertmästare 1899. Själv tog han initiativet till Svenska musikerförbundets orkesterkonsalter i folkbildande anda. Och han var en av dem som 1902 grundade Stockholms konsertförening.

Hans engagemang i kammarmusiken har blivit legendariskt. Han bildade 1887 Aulinska kvartetten som under en följd av år turnerade över hela riket och på många håll introducerade kvartettspel på hög nivå. Vid de tillfällen då kvartetten utökades med en pianist deltog som oftast Wilhelm Stenhammar.

Aulin hann också med att vara dirigent, för Konsertföreningen i Stockholm 1902–09 och för Göteborgs orkesterförening 1909–11.

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## Mäster Olof, orkestersvit

Det var Tor Aulins namn som först föresvävade August Strindberg såsom den som skulle göra operor av några av hans dramer, även om det blev Ture Rangström som först gjorde slag i saken med *Kronbruden* (1916). I planerna för Aulins räkning fanns både *Ett Drömspel* och *Spöksonaten*, men Aulin såg sig inte mäktig uppgifterna. Istället blev hans bestående insats scenmusiken till *Mäster Olof*, komponerad till invigningen av Dramatiska Teaterns nya byggnad 1908, då dramat framfördes i sin ursprungliga versform.

Året innan hade Aulin tillträtt positionen som Dramatiska Teaterns kapellmästare, men han hade redan komponerat för institutionen – dels till Ludvig Josephsons pjäs *En stormig dag* 1892, dels till Tor Hedbergs drama *Giorgione* 1903. 1908 kom ett sista bidrag, till Strindbergs *Siste Riddaren*. Därmed är hela Aulins produktion för teatern nämnd, även om han också skrev ett par sånger till texter ur Strindberg-dramer.

1909 trycktes orkestersviten *Mäster Olof* av Musikverlag Zimmermann i Leipzig, men till denna utgåva hade innehållet förändrats. Några av satserna hade bytt både titel och plats, men av än större vikt hade avslutande "Ave Maria Stella" (förspel till akt 3) ersatts av den färgrika finalsatsen "Festen vid Norreport". Helt nytt var dock inte materialet till slutsatsen, eftersom Aulin grep tillbaka på ett tema ur *En stormig dag* och dessutom förde in den patriotiska folkvisan "Mandom, mod och morske män".

Orkestersviten inleds med satsen "Reformatorn" (ursprungligen "Olof", förspel till akt 1) vars huvudtema hämtar sin kurvatur från Wagners förspel till *Mästersångarna*. Därefter följer "Husfrun och barnet" (tidigare "Christina", förspel till akt 2) som i sin folkviseton i solooboan till pizzicato-ackompanjemang för tankarna till Tjajkovskij. Tredje sats är "I Storkyrkan", dominerad av dramatiserande sekvenser. En hjärtpunkt i verket är "Margaretas död" som för in en variant av Dies iræ i en sorgemusik som får en påtaglig kuslighet. Så följer festmusiken som final.

I sin runa över Tor Aulin framhåller Wilhelm Peterson-Berger att det är "den tredje violinkonserten och 'Mäster Olof'-musiken som hävdade en stadigvarande plats i musikpublikens medvetande. De visa också, liksom flera av hans vackra sånger, hans naturs bästa egenskaper, en frisk uppfinning och känsla med någon dragning åt romantiskt svärmeri och samtidigt åt en levnadsglad klangprakt." Även om framförandena av sviten glesnat ut sedan mitten på 1900-talet håller verket sig kvar på repertoaren.

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# Kritisk kommentar

## Källmaterial

Utgåvan grundar sig på partitur i autograf (**A**).

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

På titelsidan står det: "Dem Dichter gewidmet/ Meister Olof/(Mäster Olof)/ Orchester-Suite/  
nach Aug. Strindbergs gleichnamigem Drama/ von Tor Aulin/ op. 22".

## Kommentarer

*Sats I, Der Reformator (Reformatorn), Moderato*

TAKT	INSTR.	ANM.
5	vl I	stråksättning tillagd av en annan hand
8	vl I-II	legato och stråksättning tillagd av en annan hand
9	cb	legato tillagd i understämman i a m t.10-12
11	cl	legato tillagd i a m vl II
13-15	timp	noterna strukna av en annan hand fr. t.13 t.o.m. 1:a 8-delen i t.15 
32-35	vc	tr. i <b>A</b> ersatt med tremolotecken
63-65	archi	stråkdiragsanvisning tillagd av en annan hand
75	timp	1:a tonen ändras till en punkterad halvnot istället för en helnot

*Sats II, Sein Weib und Kind (Hustrun och barnet), Andantino*

29	cb	arco tillagd, saknas i <b>A</b>
63	vc	pizz tillagd, saknas i <b>A</b>

*Sats III, In der Stadtkirche (I Storkyrkan), Allegro molto agitato*

11-21	timp	tremolo 16-delar ändrat till tremolo 32-delar i a m t.1-10 (jfr även archi)
22-24	cor 3-4	mp i <b>A</b> ändrat till mf i.a.m. fg, cor 1-2
67, 75, 83	picc	ff tillagd i.a.m. t.59
75, 83	tbni	cresc.båge tillagd i.a.m. t.60, 68
84	tutti	accel. poco a poco tillagd av en annan hand
98	tutti	Animato tillagd av en annan hand
106	tutti	Tempo I. tillagd av en annan hand
133	tutti	Molto allegro e (furioso) tillagd av en annan hand
153	timp	f tillagd i.a.m. archi

*Sats IV, Am Todesbette der Mutter (Margaretas död), Molto lento e funebre*

42	timp	f tillagd på 4:e slaget i.a.m. tutti
57	fl, ob, cor 1, vl II	con dolore tillagd i a m vl I

*Sats V, Das Fest am Norreport (Festen vid Norreport), Allegro vivo*

Denna sats saknar repetitionsmarkeringar.

Gran Cassa och Piatti har bytt plats enligt modern notation.

78	vl I-II, vle, vc	arco tillagd, saknas i <b>A</b>
115	tutti	più sostenuto tillagd av en annan hand
133	tutti	a tempo tillagd av en annan hand
167	tamb.	i <b>A</b> , t.167-170 ej utskrivet, anvisning till t.151-154 "come sopra IV" finns; inslaget i t.167 kan ev. uteslutas, kan vara en missad reminiscens fr. t.151

## Tor Aulin

Tor Aulin (1866–1914) was the foremost Swedish violinist of his day – leader, soloist, chamber musician and educator – but also worked as a conductor and composer. Aulin’s versatile contribution certainly made him a central figure in musical life at the time. His compositions are mainly dedicated to his own instrument, but extend from one-movement pieces for violin and piano to solo concerts with large orchestras. Stylistically, these works belong to the late romantic period.

He studied at the Royal Conservatory of Music in Stockholm from 1877 to 1883. Through his personal contact with Emile Sauret, he continued his violin studies in Berlin for him from 1884 to 1886, and for Philipp Scharwenka in composition.

Aulin’s path as an orchestral musician included the Royal Dramatic Theatre’s orchestra and the Royal Court Orchestra, where he became leader in 1899. He himself initiated the Swedish Musician’s Union’s orchestra concerts, in an educational spirit. And he was among the founders of the Stockholm Concert Society in 1902.

His involvement in chamber music has become legendary. In 1887, he formed the Aulin Quartet, which toured across the country for several years, and introduced high-level quartet playing to many areas. On the occasions that the quartet was complemented by a pianist, it was most often Wilhelm Stenhammar.

Aulin also managed to be a conductor, for the Stockholm Concert Society from 1902 to 1909 and the Gothenburg Concert Society from 1909 to 1911.

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Transl. Martin Thomson

## Master Olof, Orchestral Suite

When August Strindberg was selecting a composer to make operas of some of his plays, it was Tor Aulin’s name that suggested itself first. In the event, Ture Rangström was the first to compose a Strindberg opera with *The Crown Bride* (1916). Strindberg’s plans for Aulin included references both to possible adaptations of *A Dream Play* and *Ghost Sonata*, but Aulin evidently didn’t consider himself quite up to the task. It was instead his incidental music to *Master Olaf* which was to become his lasting contribution to theatre music. The score was composed for the inauguration of the of the Royal Dramatic Theatre’s new building in 1908, on which occasion the play was performed in its original verse version.

Aulin had been appointed music director of the Royal Dramatic Theatre the previous year, but already for some time he had been composing music for the institution – in 1892 for Ludvig Josephson’s play, *A Stormy Day*, and 1903, for Tor Hedberg’s *Giorgone*. In 1908 came a final contribution in the form of music to Strindberg’s *The Last of the Knights*. This completes the tally of Aulin’s work for the Royal Dramatic Theatre (though he also composed some songs to texts from Strindberg’s plays).

The orchestral suite from *Master Olaf* was published in 1909 by the Leipzig publishers Zimmermann, but in that edition the content had changed somewhat. A number of the movements had changed title and place. More importantly, the concluding “Ave Maria Stella” (Prelude to Act III) had been replaced by the richly coloured finale, “The Feast at Norreport”. That said, the finale material was not entirely new because Aulin borrowed one of the themes from his score for *A Stormy Day*, and he also inserted into the music the patriotic folksong, “Mandom, mod och morske män” (“Manhood, mettle and courageous kinsmen”).

The suite begins with the “The Reformer” movement (originally “Olof”, prelude to Act 1). The main theme borrows its contours from Wagner’s prelude to *Die Meistersinger*. Next comes “Wife and child” (previously “Christina”, prelude to Act 2) which in its folksong-like melody for solo oboe, accompanied by pizzicato strings, is somewhat redolent of Tchaikovsky. The third movement, entitled “The Cathedral”, is dominated by dramatic sequential progressions. A key moment in the work is “Margareta’s death” which employs a variant of the Dies Irae in this music of mourning that achieves a highly palpable effect of eeriness. The feast music follows as the finale.

In his obituary of Aulin, Willhelm Peterson-Berger concluded that it was primarily “the third violin concerto and the *Master Olaf* music which had secured a lasting place in the audience’s mind. These pieces show, as do several of his beautiful songs, the best qualities of his nature, a

fresh inventiveness and an ability to combine feelings verging on romantic love with the spirit of grandly coloured vivacity.” Although performances of the suite have become less frequent since the middle of the twentieth century, the work still retains a place in the repertoire.

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Transl. Guy Dammann