



# OSCAR BYSTRÖM

1821–1909

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Symfoni d-moll

*Symphony in D minor*

Källkritisk utgåva av/Critical edition by Cristian Marina

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## **Orkesterbesättning/Orchestra**

Flauto Piccolo

Flauto I, II

Oboe I, II

Clarinetto I, II in B, A

Fagotto I, II

Corno I in F, E

Corno II in D

Corno III in F

Corno IV in D

Tromba I, II in D

Trombone Alto

Trombone Tenore

Trombone Basso

Arpa

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi



# Symfoni

Oscar Byström  
(1821-1909)

Allegro (♩ = 138)

Flauto Piccolo

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

Corno in F

Corno in D

2 Trombe in D

Trombone Basso

Timpani

Allegro (♩ = 138)

Violini I

Violini II

Viole

Violoncelli

Bassi

8

rall. a tempo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

sul G

rall. a tempo

*fpp*

*fpp*

*fpp*

*fpp*

Bassi

15

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Cor.  
(D)

Tr.  
(D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*f*

21

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Cor.  
(D)

Tr.  
(D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

*pp*



27

Fl. *p* *mf*

Ob.

Cl. (B) *p* *mf*

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I *f* *p*

Vl. II *f* *p*

Vle *f* *p*

Vc. *f* *p*

Bassi *f* *p*

33

Fl. *p* *mf*

Ob.

Cl. (B) *p* *mf*

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I *f* *p* *f* 3

Vl. II *f* *p* *f* 3

Vle *f* *p* *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 33 to 37. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (F) (Cor. (F)), Cor Anglais (D) (Cor. (D)), Trumpet in D (Tr. (D)), 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 Flute and Clarinet in B-flat parts feature melodic lines with dynamics ranging from *p* to *mf*. The Violin I, Violin II, and Viola parts play a rhythmic pattern with dynamics from *f* to *p*. The Violoncello and Basses parts provide a harmonic foundation with dynamics from *f* to *p*. The Oboe, Cor Anglais, Trumpet, Trombone, and Timpani parts are marked with rests.

38

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*fp*

*p*

*p*

*p*

3

3

3

Detailed description: This page of a musical score covers measures 38 to 42. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (F) (Cor. (F)), Cor Anglais (D) (Cor. (D)), Trumpet in D (Tr. (D)), and Trombone in B-flat (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 with one flat (B-flat) and a 3/4 time signature. Measures 38-41 show woodwinds and strings with various dynamics and articulations. Measure 42 features a prominent *fp* dynamic in the Cor. (D) part. The woodwinds (Ob. and Fag.) play a melodic line starting in measure 40, marked *p*. The strings play a rhythmic accompaniment with triplets in measures 39 and 40.



49

Fl.

Ob. *a 2* *p* *mf*

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

Fag. *mf*

Cor. (F)

Cor. (D) *p*

Tr. (D)

Tbn. B.

Timp.

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *mf*

Bassi *mf*

Detailed description: This page of a musical score covers measures 49 to 53. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two Cor Anglais (Cor. (F) and Cor. (D)), Trumpet in D (Tr. (D)), 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 score is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. Dynamics range from piano (*p*) to mezzo-forte (*mf*). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The Oboe and Clarinet in B-flat parts include a second octave (*a 2*) marking. The Flute part is mostly silent. The Cor Anglais parts play sustained notes. The Trumpet and Trombone parts are silent. The Timpani part is silent. The Violin I and II parts play a melodic line starting in measure 49. The Viola part enters in measure 51. The Violoncello and Basses parts play a melodic line starting in measure 51.

54

Fl. *f* a 2

Ob. *f* a 2

Cl. (B) *f*

Fag. *f*

Cor. (F) *f*

Cor. (D) *f*

Tr. (D) *f* a 2

Tbn. B. *f*

Timp. *p* *f*

Vl. I *f* *ff* A

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

3

3

3







67

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F) I

Cor. (F) II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

8<sup>va</sup>

3

3

3

3

3

71

Fl.

Ob.

Cl. (B)

Fag.

I  
Cor. (F)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

8<sup>va</sup>

*p*

*p*

*mf*

*mf*

*p*

77

Fl. I.

Ob.

Cl. (B)

Fag. I.

Cor. (F) I

Cor. (F) II

Tr. (D)

Tbn. B.

Timp.

Vl. I *f* *p* *f*<sup>3</sup>

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

Vle *f*<sup>3</sup>

Vc. *f*

Bassi *f*

82 **B**

Fl.

Ob. I. *p*

Cl. (B)

Fag. *p*

Cor. (F) I *p*

II

Tr. (D)

Tbn. B.

Timp.

**B**

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 82 through 87. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)) parts I and II. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. A section marker 'B' is placed above measure 82. The Oboe and Bassoon parts feature melodic lines starting in measure 84, marked with a first ending 'I.' and a piano dynamic 'p'. The Cor Anglais I part also has a melodic line starting in measure 84, also marked 'p'. The string parts provide harmonic support with various rhythmic patterns, including triplets in measures 83 and 84. The Flute, Clarinet, and Trombone parts are mostly silent, indicated by rests.

88

Fl.

Ob.

Cl. (B)

Fag.

I  
Cor. (F)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

II.

*p*

*pizz.*

96

Fl.

Ob.

Cl. (B)

Fag.

I. solo

*p*

*p ben tenuto*

I

Cor. (F)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

C

in F

*p*

C

102

Fl.

Ob. I. solo *p*

Cl. (B)

Fag.

Cor. (F) I

II

Tr. (D)

Tbn. B. *pp tenuto*

Timp.

VI. I

VI. II

Vle

Vc.

Bassi





117

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F) I

Cor. (F) II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p marcato*

*p*

*cresc.*

Detailed description: This page of a musical score covers measures 117 through 122. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of two French Horns (Cor. (F) I and II), Trumpet in D (Tr. (D)), 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 Flute part features a melodic line with a slur over measures 117-122. The Oboe and Clarinet in B-flat parts enter in measure 118 with a melodic line marked *p marcato*. The Bassoon part provides harmonic support with chords. The French Horns I and II play a rhythmic pattern of dotted half notes, with Horn I starting in measure 120 at a *p* dynamic and both parts including a *cresc.* marking. The Violin I and II parts play a rhythmic eighth-note pattern with accents. The Viola and Violoncello parts play a similar rhythmic pattern. The Basses part provides a steady bass line. The score is written in a key signature of one flat (B-flat) and a common time signature.

123

Fl.

Ob.

Cl.  
(B)

Fag.

I  
Cor.  
(F)

II

Tr.  
(D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

arco

*pp*

arco

*pp*

arco

*pp*

arco

*pp*

130

E

Fl.

Ob.

Cl.  
(B)

Fag.

I

Cor.  
(F)

II

Tr.  
(D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*  
a 2

Cor. (F) I *f*

Cor. (F) II *f*

Tr. (D) *f*

Tbn. B. *f*

Timp. *mf*

Vl. I *f*

Vl. II *f*

Vle *f*  
div. unite

Vc. *f*

Bassi *f*  
arco

135

Fl.

Ob.

Cl. (B)

Fag.

I

Cor. (F)

II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*cresc.*

*pizz.*

141 **F** meno mosso (♩ = 126)

a 2

*ff*

Fl.

Ob.

Cl.  
(B)

Fag.

I

Cor.  
(F)

II

Tr.  
(D)

Tbn. B.

Timp.

**F** meno mosso (♩ = 126)

Vl. I

Vl. II

Vle

Vc.

Bassi

Violin I and II parts feature a melodic line with triplets and dynamic markings from *f* to *p*. The Viola and Violoncello parts play a rhythmic accompaniment with triplets, marked *f* and *ff*. The Basses play a simple accompaniment with a *f* dynamic. The strings are marked *arco*.



149

Fl. *f*

Ob.

Cl. (B) I.

Fag.

Cor. (F) I *mf*

II *mf*

Tr. (D) I. *mf*

Tbn. B.

Timp.

VI. I *f* *p*

VI. II *f* *p*

Vle *f* *ff*

Vc. *f*

Bassi *f*

153

Fl.

Ob.

Cl. (B)

Fag. *f*

I. *f*

Cor. (F) II *f*

Tr. (D)

Tbn. B. *f*

Timp.

Vl. I *f* *p*

Vl. II *f* *p*

Vle *ff*

Vc.

Bassi

Detailed description: This page of a musical score covers measures 153 to 156. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two parts of Cor Anglais (Cor. (F)), Trumpet in D (Tr. (D)), and Trombone in B-flat (Tbn. B.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in 3/4 time with a key signature of one flat. Measures 153-154 feature woodwinds and strings playing sustained notes, with the Bassoon and Cor Anglais parts marked *f*. Measures 155-156 show a dynamic shift to *p* for the violins and *ff* for the viola and basses, with the woodwinds and brass playing sustained notes. The string parts include triplets and tremolos.



**G**

157

Fl. *f* *mf*

Ob. *f* *mf*

Cl. (B) *ff* *mf*

Fag. *ff* *mf*

I. Cor. (F)

II

Tr. (D) *f*

Tbn. B.

Timp.

**G**

Vl. I *ff* *mf*

Vl. II *ff*

Vle *ff*

Vc. *mf*

Bassi *mf*



a tempo

165

Fl. *ff* (a 2) I.

Ob. *ff* a 2 I.

Cl. (B) *ff* a 2

Fag. *ff* a 2

Cor. (F) I *ff* muta in B alto

Cor. (F) II *ff* muta in D

Tr. (D)

Tbn. B. *ff*

Timp.

VI. I *ff* a tempo

VI. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*



175

Fl. *p* I.

Ob. *p* I.

Cl. (B) *p* I.

Fag. *mf*

Cor. (B alto)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I *p*

VI. II

Vle *p* *mf*

Vc. *p* *mf* *p*

Bassi *p* *mf* *p*

181

Fl.

Ob. *pp*

Cl. (B)

Fag.

Cor. (B alto) *pp* in B alto muta in E

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I *pp* *p*

VI. II *p*

Vle *p*

Vc. *pp*

Bassi *pp*

187

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(E)

Cor.  
(D)

Tr.  
(D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

191

This musical score page contains measures 191 through 194. The instruments are arranged as follows:

- Fl.** (Flute): Treble clef, key signature of one flat. Contains rests in all four measures.
- Ob.** (Oboe): Treble clef, key signature of one flat. Contains rests in all four measures.
- Cl. (B)** (Clarinet in B): Treble clef, key signature of one sharp. Contains rests in all four measures.
- Fag.** (Bassoon): Bass clef, key signature of one flat. Contains rests in all four measures.
- Cor. (E)** (Cornet in E): Treble clef, key signature of one flat. Contains rests in all four measures.
- Cor. (D)** (Cornet in D): Treble clef, key signature of one flat. Contains rests in all four measures.
- Tr. (D)** (Trumpet in D): Treble clef, key signature of one flat. Contains rests in all four measures.
- Tbn. B.** (Tuba): Bass clef, key signature of one flat. Contains rests in all four measures.
- Timp.** (Timpani): Bass clef, key signature of one flat. Contains rests in all four measures.
- VI. I** (Violin I): Treble clef, key signature of one flat. Features a melodic line with slurs and accents.
- VI. II** (Violin II): Treble clef, key signature of one flat. Features a melodic line with slurs.
- Vle** (Viola): Bass clef, key signature of one flat. Features a melodic line with slurs.
- Vc.** (Violoncello): Bass clef, key signature of one flat. Features a melodic line with slurs.
- Bassi** (Bass): Bass clef, key signature of one flat. Contains rests in all four measures.



195

Fl.  
Ob.  
Cl.  
(B)  
Fag.  
Cor.  
(E)  
Cor.  
(D)  
Tr.  
(D)  
Tbn. B.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

199

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(E)

Cor.  
(D)

Tr.  
(D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

203 **I**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (E)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*f*

*mf*

*f*

*mf*

207

Fl.

Ob.

Cl. (B)

Fag.

Cor. (E) in E

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

*f*

*p*

*mf*

*f*

3

Detailed description: This page of a musical score covers measures 207 to 211. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais in E (Cor. (E) in E), Cor Anglais in D (Cor. (D)), Trumpet in D (Tr. (D)), 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 Flute and Oboe parts are mostly rests. The Clarinet in B-flat part features a melodic line starting in measure 208 with a *mf* dynamic, including a triplet in measure 210. The Bassoon part provides harmonic support with chords and a melodic line in measure 208, also marked *mf*. The Cor Anglais in E part has a melodic line starting in measure 208 with a *f* dynamic, marked *mf* in measure 209, and *f* in measure 211. The Violin I part has a melodic line starting in measure 207 with a *p* dynamic, marked *mf* in measure 209, and *p* in measure 211. The Violin II part has a single note in measure 207. The Viola and Violoncello parts have single notes in measure 207. The Basses part is mostly rests.



216

I.

Fl. *mf* *f*

Ob. *f* a 2

Cl. (B)

Fag. *f* a 2

Cor. (E)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f* 3

Bassi

220

Fl.

Ob.

Cl. (B)

Fag.

Cor. (E)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*f*

I.

*ff*

*ff*

*ff*

223 **L**

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B) *ff*

Fag. *ff*

Cor. (E) *f* muta in F

Cor. (D)

Tr. (D)

Tbn. B. *f* 3

Timp.

VI. I *ff* **L**

VI. II *ff*

Vle 3

Vc. 3

Bassi 3

Detailed description: This page of a musical score, numbered 44, covers measures 223 to 225. It features a full orchestral ensemble. The woodwinds (Flute, Oboe, Clarinet in B, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) play a complex melodic line with triplets and slurs. The brass section includes Horns in E and D, and a Trumpet in D. The Trombone part features a triplet. The Timpani part is silent. Dynamics range from *f* to *ff*. A first ending bracket labeled 'L' spans measures 223 and 224. A 'muta in F' instruction is present for the Horn in E. The score is written in a key signature of one flat and a common time signature.



226

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

230

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D) *in D*

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

234

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

238 **M**

Picc. *mf*

Fl. *mf* a 2

Ob. *mf*

Cl. (B) *mf*

Fag. *mf*

Cor. (F) *mf* in F

Cor. (D) *mf*

Tr. (D)

Tbn. B.

Timp.

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Bassi *mf*







252

Picc.

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 252, 253, and 254. The instrumentation includes Piccolo, Flute, Oboe, Clarinet in B-flat, Bassoon, Cor Anglais (F), Cor Anglais (D), Trumpet (D), Trombone B, Timpani, Violin I, Violin II, Viola, Violoncello, and Basses. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. Measures 252 and 253 are marked with a first ending bracket. Measure 254 is marked with a second ending bracket. The Piccolo and Flute parts play a rhythmic pattern of eighth notes. The Oboe part has a melodic line with slurs. The Clarinet and Bassoon parts play sustained chords. The Cor Anglais parts have melodic lines with slurs. The Trumpet and Trombone parts play rhythmic patterns. The Timpani part has a wavy line indicating a roll. The Violin and Viola parts play triplet patterns. The Viola and Violoncello parts play melodic lines with slurs. The Basses part plays a simple harmonic line.



255

Fl. *mf* *p* I.

Ob. *mf*

Cl. (B) *p* I.

Fag. *p* I.

Cor. (F) *p* muta in D

Cor. (D)

Tr. (D)

Tbn. B. *p* *p* *pp*

Timp. *p*

Vl. I *f* *p*

Vl. II *f* *p*

Vle *p*

Vc. *p*

Bassi *p*

259

Fl.

Ob. II. *p* I. *p*

Cl. (B) *p*

Fag. *p*

Cor. (D) I II

Tr. (D)

Tbn. B.

Timp.

Vl. I *p*

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 259 to 262. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), two parts of Cor Anglais (Cor. (D) I and II), Trumpet in D (Tr. (D)), Trombone in B-flat (Tbn. B.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature has one flat (B-flat major or D minor). The time signature is 4/4. The Flute part has a melodic line with some rests. The Oboe and Clarinet parts have melodic lines with dynamics marked *p*. The Bassoon part has a melodic line with dynamics marked *p*. The Violin I part has a melodic line with dynamics marked *p*. The Violin II and Viola parts play a rhythmic pattern of eighth notes in triplets. The Violoncello and Basses parts play a simple harmonic accompaniment. The Timpani part has a steady rhythmic pattern. The Cor Anglais, Trumpet, and Trombone parts are mostly silent, indicated by rests.

263 *rallentando poco a poco a lento*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I

II

Tr. (D)

Tbn. B.

Timp.

*pp* *ppp*

*rallentando poco a poco a lento*

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*



273

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I

Cor. (D) II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

*f* >

279

Fl.

Ob.

Cl. (B)

Fag.

I  
Cor. (D)

II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

*pp*

285

Fl. I. *p*

Ob. I. *p*

Cl. (B) *p*

Fag. *p*

Cor. (D) I

Cor. (D) II

Tr. (D)

Tbn. B.

Timp.

VI. I *f* *mf*

VI. II *f* *mf*

Vle *f* *mf*

Vc. *f* *mf*

Bassi *f* *mf*

291

Fl. *f* *p* a 2

Ob. *f* *p*

Cl. (B) *f*

Fag. *f* *p*

I Cor. (D)

II

Tr. (D)

Tbn. B.

Timp.

VI. I *f* *mf* *f* 3

VI. II *f* *mf* *f* 3

Vle *f* *mf* *f*

Vc. *f*

Bassi *f*



296

Fl.

Ob.

Cl.  
(B)

Fag.

I  
Cor.  
(D)

II

Tr.  
(D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*fp*

3

3

3



305

Fl.

Ob.

Cl. (B)

Fag.

I Cor. (D)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*mf*

*p*

*a 2*

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score, numbered 305, contains ten staves. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The next three staves are for brass: Horn I (I Cor. (D)), Horn II (II), and Trumpet in D (Tr. (D)). The Tuba (Tbn. B.) and Timpani (Timp.) staves are present but contain rests. The bottom three staves are for strings: Violin I (VI. I), Violin II (VI. II), and Viola (Vle). The Violoncello (Vc.) and Basses (Bassi) staves also contain rests. The woodwinds and strings play melodic lines with various dynamics including *mf* and *p*. The Oboe and Clarinet parts include an *a 2* marking. The score is in a key with one flat and a common time signature.

310

Fl.

Ob.

Cl. (B)

Fag.

I Cor. (D)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

**N**

rall.

*f*

*mf*

*f*

*ff*

*f*

*mf*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*ff*

*mf*

*f*

*ff*



323

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) I

Cor. (D) II

Tr. (D)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*mf*

*p*

*tr*

Detailed description: This page of a musical score covers measures 323 to 328. The key signature is two sharps (F# and C#). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two parts of the Cor Anglais (Cor. (D) I and II), Trumpet in D (Tr. (D)), and Trombone in B-flat (Tbn. B.). The percussion section features the Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The flute part is mostly silent, indicated by rests. The oboe plays a melodic line with eighth and sixteenth notes. The bassoon plays a rhythmic accompaniment of eighth notes. The timpani plays a steady eighth-note pattern starting in measure 324, marked with a trill (tr) and piano (p). The strings play a melodic line in measures 324-328, marked mezzo-forte (mf). The Cor Anglais and Trumpet parts have rests in measures 323-324, with the Cor I part playing a dotted half note in measures 325-326.



a tempo (♩ = 138)

336

Fl. *8va*  
*a 2*  
*f*

Ob. *a 2*  
*f*

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

Fag. *p*  
*f*

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

Cor. (D) *f*

Tr. (D) *f*

Tbn. B. *f*

Timp. *mf*

VI. I *p < f*  
*a tempo (♩ = 138)*

VI. II *p < f*

Vle *p < f*

Vc. *p < f*

Bassi *p < f*



341 (8<sup>va</sup>) meno mosso (♩ = 126)

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (D) muta in Ess

Tbn. B.

Timp.

meno mosso (♩ = 126)

VI. I

VI. II

Vle

Vc.

Bassi

*f*

*f*

*p*

*p*

*p*

*p*

*p*

*p*

347 **a tempo** (♩ = 138)

Fl. *f* a 2

Ob. II. *f*

Cl. (B) *f*

Fag. *f*

Cor. (F) *ff*

Cor. (D)

Tr. (Ess) *mf* in Ess I.

Tbn. B. *ff*

Timp. *p*

**a tempo** (♩ = 138)

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f* *ff*

Bassi *f* *ff*

352

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Cor. (D)

Tr. (Ess)

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

II.

*f*

*tr*

*p*

*ff*

*fp*

*mf*

Detailed description: This page of a musical score covers measures 352 to 356. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are active throughout. The brass section (Coronet F, Coronet D, Trumpet E-flat, Trombone B) has rests in measures 352-354. The Timpani part has rests in measures 352-354 and a trill in measure 355. Dynamics include *ff* (fortissimo) and *fp* (fortissimo piano) for the strings, and *f* (forte) and *mf* (mezzo-forte) for the woodwinds and strings. A second ending (II.) is marked for the Oboe in measure 355.







Tempo primo (♩ = 138)

371

Picc. *f*

Fl. *mf* *f*

Ob. *f* a 2

Cl. (B) *f* a 2

Fag. *f* a 2 3

Cor. (D) I *f* 3

Cor. (D) II *f* 3

Tr. (D)

Tbn. B.

Tempo primo (♩ = 138)

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

374

Picc.

Fl.

Ob.

Cl. (B)

Fag.

I  
Cor. (D)

II

Tr. (D)

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

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

*a* *2* *3* *3*

*f* *f* *f* *f*



Andante (♩ = 50)

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

Corno in E

Andante (♩ = 50)

Violini I

Violini II

Viole

Violoncelli

Bassi

5

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

*pp*

*pp*

*p*

*p*

*sf*

*p*

9

Fl. I. *f*

Ob. I. *p*

Clar. (A)

Fag.

Cor. (E)

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 9 through 12. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a system with ten staves. The Flute I part has rests in measures 9-11 and a forte (*f*) note in measure 12. The Oboe I part has rests in measures 9-10 and a piano (*p*) melodic line in measure 11, followed by a rest in measure 12. The Clarinet (A) and Bassoon parts play a complex, rhythmic pattern of eighth and sixteenth notes with slurs and ties across all four measures. The Cor Anglais (E) part plays a steady eighth-note accompaniment. The Violin I, Violin II, Viola, Violoncello, and Basses parts have rests in measures 9-11 and enter in measure 12 with a forte (*f*) note.



17

Fl. I. *mf*

Ob.

Clar. (A)

Fag. II. *f*

Cor. (E) *f*

Vl. I sul D *f* *ben tenuto*

Vl. II sul D *f* *ben tenuto*

Vle sul G *f* *ben tenuto*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 17 through 20. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is arranged in a standard orchestral layout. Flute I (Fl. I.) is silent in measures 17-19 and enters in measure 20 with a half note G5, marked *mf*. Oboe (Ob.) plays a rhythmic pattern of eighth notes and quarter notes. Clarinet (A) (Clar. (A)) plays a melodic line with slurs. Bassoon (Fag.) II. plays a similar rhythmic pattern to the oboe, marked *f*. Cor Anglais (Cor. (E)) plays a steady eighth-note accompaniment, marked *f*. Violin I (Vl. I.) and Violin II (Vl. II.) play a triplet of eighth notes (F#, G#, A) in measures 17-19, then a half note G5 in measure 20, marked *f* and *ben tenuto*. Viola (Vle) plays the same triplet pattern, marked *f* and *ben tenuto*. Violoncello (Vc.) and Basses (Bassi) play the same triplet pattern, marked *f*.

21

Fl. *mf*

Ob. *mf* *p* *mf*

Clar. (A) *mf* *p*

Fag. *ben tenuto*

Cor. (E) *ben tenuto*

Vl. I *sf*

Vl. II *sf*

Vle *sf*

Vc. *f*

Bassi *f*



29 Più mosso (♩ = 58)

Fl.  
Ob.  
Clar. (A)  
Fag.  
Cor. (E)  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

*pp*  
*p marcato*  
*pp*  
*pp*

Detailed description: This page of a musical score, numbered 84, contains measures 29 through 33. The tempo is marked 'Più mosso' with a quarter note equal to 58 beats per minute. The score is for a full orchestra, including woodwinds, brass, and strings. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and the Cor Anglais part are currently silent, indicated by whole rests. The string section is active: Violin I has a melodic line starting with a piano-piano (*pp*) dynamic and becoming *p marcato* in the fourth measure; Violin II and Viola also play with *pp* dynamics; the Violoncello (Vc.) enters in the fourth measure with a *pp* dynamic. The Basses (Bassi) remain silent with whole rests.



34

Fl.

Ob.

Clar.  
(A)

Fag.

Cor.  
(E)

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*mf*

*mf marcato*

39

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

Vl. I

Vl. II

Vle

Vc.

Bassi

I. solo

*mf*

*f*

44

Fl. *mf* I.

Ob. *p*

Clar. (A)

Fag.

Cor. (E)

Vl. I

Vl. II

Vle

Vc.

Bassi

49

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*f*

*f marcato*

*f*

*f*

54 **rall.** **a tempo più vivo**

Fl. I. *mf* *p*

Ob. I. *mf*

Clar. (A) I. *mf* *p*

Fag. *mf* *p*

Cor. (E)

**rall.** **a tempo più vivo**

VI. I. *marcato* *p marcato*

VI. II. *marcato* *p marcato*

Vle. *marcato* *p*

Vc. *marcato* *p*

Bassi *p*

59 **rall.** **a tempo**

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

VI. I **rall.** **a tempo** *pp* *marcato*

VI. II *pp*

Vle *pp* *marcato*

Vc. *pp* *marcato*

Bassi *pp*

Detailed description of the musical score: The score is for measures 59 to 63. Measure 59 is marked 'rall.' and contains a few notes in the Flute and Bassoon parts. Measures 60-63 are marked 'a tempo'. The Violin I part has a 'rall.' marking in measure 59, followed by 'a tempo' in measure 60. Dynamics include 'pp' (pianissimo) in measures 60-61 and 'marcato' in measures 62-63. The Viola, Violoncello, and Basses parts also feature 'pp' and 'marcato' markings. The Flute, Oboe, Clarinet (A), Bassoon, and Cor Anglais parts are mostly silent, indicated by rests.

64

Fl. I. *pp* *ppp*

Ob. I. solo *pp*

Clar. (A) I. solo *pp*

Fag. I. solo *pp* 3

Cor. (E) solo *pp*

VI. I. *ppp* 3

VI. II. *marcato*

Vle. *marcato*

Vc. *marcato* *p*

Bassi *marcato* *p*

68

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

VI. I

VI. II

Vle

Vc.

Bassi

Clar. II muta in B

muta in Ess

3

3

Detailed description: This page of a musical score covers measures 68 to 71. The Flute (Fl.) part has a simple melodic line with rests. The Oboe (Ob.) part features a triplet of eighth notes in measure 68, followed by a melodic line with slurs. The Clarinet (A) part has a melodic line with a slur and a dynamic marking of *mf*. The Bassoon (Fag.) part has a melodic line with a slur and a triplet of eighth notes in measure 70. The Cor (E) part has a melodic line with a slur and a dynamic marking of *mf*. The Violin I (VI. I) part has a melodic line with a slur and a dynamic marking of *mf*. The Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi) parts have a simple melodic line with rests and a dynamic marking of *mf*.



71 **Tempo primo** (♩ = 50)

Fl. *pp*

Ob.

Cl. (B) *pp* II. solo in B muta in A

Fag. *pp*

Cor. (Ess) in Ess muta in E *pp*

**Tempo primo** (♩ = 50)

VI. I

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score, numbered 93, contains measures 71 through 75. The tempo is marked 'Tempo primo' with a quarter note equal to 50 beats per minute. The score is for a full orchestra. The Flute I part has a melodic line starting on G4, moving to F#4, E4, D4, and then a long note on C4. The Clarinet in B part has a solo starting on G3, moving to F3, E3, D3, and then a long note on C3. The Bassoon part has a melodic line starting on G2, moving to F2, E2, D2, and then a long note on C2. The Cor Anglais part has a melodic line starting on G3, moving to F3, E3, and then a long note on C3. The Violin I part has a melodic line starting on G4, moving to F#4, E4, D4, and then a long note on C4. The Violin II, Viola, Violoncello, and Basses parts are mostly silent, with some notes at the end of the page.

76

Fl. *f* a 2

Ob.

Clar. (A) *pp* I. solo in A *f* a 2

Fag. *pp* *f*

Cor. (E) in E *f*

Vl. I *f* tenuto

Vl. II *f* tenuto

Vle *f* tenuto

Vc. *f*

Bassi *f*

81 **A**

Fl.

Ob. *a 2*  
*f*

Clar. (A)

Fag.

Cor. (E)

Vl. I **A**  
*ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

84

Fl. *p* *pp* I.

Ob.

Clar. (A) *p*

Fag. *p*

Cor. (E) *p*

Vl. I *v*

Vl. II *v*

Vle *v*

Vc. *v*

Bassi *v*



90

Fl. *mf* > *p* I. *p*

Ob. *mf* > *p*

Clar. (A) *mf* > *p*

Fag. *mf* > *p*

Cor. (E) *mf* > *p*

Vl. I *f* > *p*

Vl. II *f* > *p*

Vle *f* > *p*

Vc. *f* > *p*

Bassi *f* > *p*

Detailed description: This page of a musical score covers measures 90, 91, and 92. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon, and Cor Anglais) plays a rhythmic pattern of eighth notes in measures 90 and 91, which then changes to a more complex pattern in measure 92. The strings (Violins I and II, Viola, Violoncello, and Basses) play a sustained harmonic accompaniment, with dynamics ranging from forte (f) to piano (p). The score includes dynamic markings such as *mf* > *p* and *f* > *p*, and a first ending bracket labeled 'I.' in the flute part of measure 92.



95

Fl. *ff* *p*

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

Clar. (A) *ff* *pp* I.

Fag. *ff*

Cor. (E) *ff* *pp*

Vl. I *ff* *pp*

Vl. II *ff* *pp*

Vle *ff* *pp*

Vc. *ff* *pp*

Bassi *ff* *pp*

Detailed description: This page of a musical score covers measures 95 to 98. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (E) (Cor. (E)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). Dynamics range from fortissimo (ff) to pianissimo (pp). The score features various articulations such as accents, slurs, and hairpins. The Oboe and Clarinet in A parts include first fingerings (I.) in measures 96 and 97. The strings play a rhythmic accompaniment of eighth notes, with the basses and cellos playing a more active line.



99 **D** (♩ = 58)

Fl.

Ob.

Clar. (A)

Fag.

Cor. (E)

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp* *f* *pp*

*f* *p*

*pp* *f* *pp*

*pp* *f* *pp*

*f*

104

(♩ = 50)

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

Ob. I. *f* *mf* *p* *p*

Clar. (A) *f* *p* *p* I. solo

Fag. *f* *mf* *p* *p* I. solo

Cor. (E) *f* muta in A in A *p*

VI. I. *f* *f* *mf* (♩ = 50) pizz.

VI. II. *f* *f* *mf* pizz.

Vle. *f* *f* *mf* pizz.

Vc. *f* *f* *mf* pizz.

Bassi *f* *f* *mf* pizz.





Allegro molto e Finale (♩ = 112)

2 Flauti  
2 Oboi  
2 Clarinetti in B  
2 Fagotti  
Corno I in F  
Corno II in D  
Corno III in F  
Corno IV in D  
2 Trombe in D  
Trombone Alto e Tenore  
Trombone Basso  
Arpa  
Timpani

This section of the score covers the woodwind and brass parts. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) play a melodic line with a dynamic of *f* and a *a2* marking. The brass instruments (Horns, Trumpets, Trombones) provide harmonic support, with the Trombone Alto and Tenore playing a rhythmic pattern of eighth notes. The Arpa and Timpani parts are currently silent.

Allegro molto e Finale (♩ = 112)

Violini I  
Violini II  
Viole  
Violoncelli  
Bassi

This section of the score covers the string parts. The Violini I and II, Viole, Violoncelli, and Bassi all play a melodic line with a dynamic of *ff*. The strings are playing a melodic line with a dynamic of *ff*.

7

Fl. *mf* *p* I.

Ob. *mf* *p* I.

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

Fag. *mf* *p*

Cor. I (F)

Cor. II (D)

Tr. (D)

Tbn. A. *mf* *p*

Tbn. T. *mf* *p*

Tbn. B. *mf* *p*

Arpa

Timp.

Vl. I *mf* *p*

Vl. II *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

Bassi *mf* *p*

13

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*p*

*p*

*p*

19

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*f*

*a 2*

*p*

*f*

*p*



25

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*f*

*fp*

#8

32 **rall.** **A** **a tempo meno mosso** (♩ = 100)

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Cor. III (F)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vi. I

Vi. II

Vle

Vc.

Bassi

in F

in D

*p*

*ff*

*p*

*f*

*fp*

*pp*

pizz.

39

Fl. I. *p*

Ob.

Cl. (B) *p*

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

Cor. I (F) *mf* muta in Ess

Cor. II (D) *mf*

Cor. III (F) *mf* in F muta in G

Cor. IV (D) *mf* in D

Tr. (D) *p*

Tbn. A. T. *p*

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

45

Fl.

Ob. *p*

Cl. (B) *mf*

Fag.

Cor. II (D) *p*

Cor. IV (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *mf* *p* *mf* *p*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

49 *a 2* **Tempo primo** (♩ = 112)

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. II (D) *f*

Cor. IV (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *ff*

Timp. *mf*

**Tempo primo** (♩ = 112)

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

55

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (Ess)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

B

mf

mf > pp

mf > pp

mf > pp

pp

mf

mf

mf

mf

mf

mf

62

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (Ess)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi





72

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (Ess)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*p*

*p*

*p*

*p*

77

Fl.

Ob. *p*

Cl. (B) *p*

Fag. II. *p*

Cor. I (Ess)

Cor. II (D)

Cor. III (G)

Tr. (D)

Tbn. A. T.

Tbn. B.

Arpa *p*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 77 to 80. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag. II.). The brass section consists of three Cori (Cor. I in E-flat, Cor. II in D, Cor. III in G), Trumpet (Tr. in D), and two Trombones (Tbn. A. and Tbn. B.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Arpa (Harp) and Timp. (Timpani) are also present. The score is in 3/4 time with a key signature of one flat (B-flat). The woodwinds and strings play a melodic line starting in measure 77, while the brass and harp provide harmonic support. Dynamics include piano (*p*) for the woodwinds and harp.

81 **C**

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

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

Fag. *p* *mf* *f*

Cor. I (Ess) *mf* *f*

Cor. II (D) *mf* *f* in G

Cor. III (G) *mf* *f*

Tr. (D) *mf* in D a 2

Tbn. A. *p* *mf*

Tbn. T. *p* *mf*

Tbn. B. *p* *mf*

Arpa

Timp.

VI. I *p* **C** *8va*

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*





93 **meno mosso** (♩ = 100)

Fl. *pp* I.

Ob.

Cl. (B) *pp* a 2

Fag. *pp* a 2

Cor. I (F)

Cor. II (D) *pp* muta in A

Tr. (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

**meno mosso** (♩ = 100)

Vl. I *pp*

Vl. II *pp*

Vle *pp*

Vc. *pp*

Bassi *pp*

99

Tempo primo (♩ = 112)

Fl.

Ob. I. *pp*

Cl. (B) *p*

Fag. II. *mf*

Cor. I (F)

Cor. II (A)

Tr. (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Flute part is mostly silent. The Oboe I part begins with a *pp* dynamic and a melodic line. The Clarinet in B part has a *p* dynamic. The Bassoon II part has a *mf* dynamic. The strings (Cor. I, Cor. II, Tr., Tbn. A, Tbn. B, Arpa, Timp.) are silent in this section.

Tempo primo (♩ = 112)

Vl. I *mf*

Vl. II *mf*

Vle *mf*

Vc. *mf*

Bassi *mf*

Detailed description: This block contains the musical notation for string instruments. The Violin I and II parts have a *mf* dynamic. The Viola part has a *mf* dynamic. The Violoncello and Bass parts have a *mf* dynamic. All string parts show a *cresc.* dynamic marking.











125 D meno mosso

Fl. I.

Ob.

Cl. (B) *p*

Fag. *p*

Cor. I (F) *f* muta in A

Cor. III (D) *f* muta in F

Cor. IV (G) *f* muta in C

Tr. (D) *f*

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *ff* *pp*

Timp.

D meno mosso

VI. I *pp*

VI. II *pp* pizz.

Vle *pp* pizz.

Vc. *pp* pizz.

Bassi *ff* *pp*

130

I.

Fl. *pp*

Ob. *pp*

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle *arco* *mf*

Vc. *arco*

Bassi *arco*

Tempo primo

135

Fl. *a 2* *mf*

Ob. *mf*

Cl. (B)

Fag. *mf*

Cor. I (A)

Cor. II (A)

Tr. (D)

Tbn. A. *p* *mf*

Tbn. T. *p* *mf*

Tbn. B. *p* *mf*

Arpa

Timp.

Tempo primo

VI. I *mf* *f*

VI. II *mf* *f*

Vle *mf* *f*

Vc. *mf* *f*

Bassi *mf* *f*



143

Fl. *f*

Ob. *f*

Cl. (B) *f*

Fag. *f*

Cor. I (A)

Cor. II (A)

Tr. (D) *mf* in G

Tbn. A. *p* *mf* *f*

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

Arpa

Timp. *f*

Vl. I *mf* *f* *ff* *8va*

Vl. II *mf* *f* *ff*

Vle *mf* *f* *ff*

Vc. *mf* *f* *ff*

Bassi *mf* *f* *ff*



147

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Tr. (D) muta in C

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

VI. I (8va)

VI. II

Vle

Vc.

Bassi

152

Fl.

Ob.

Cl. (B)

Fag.

Cor. III (F)

Cor. IV (C)

Tr. (C)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p* *f* *mf*

Detailed description: This page of a musical score covers measures 152 through 157. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of Cor. III (F), Cor. IV (C), Trumpet (Tr. (C)), and three Trombone parts (Tbn. A., Tbn. T., Tbn. B.). The string section includes Arpa (harp), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The woodwinds and strings play a melodic line starting in measure 152, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). The brass and percussion parts are mostly silent, indicated by rests.



163

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Cor. III (F)

Cor. IV (C)

Tr. (C)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*mf*

*a 2*

rit.

**F** Tempo primo (♩ = 112)

168

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Cor. III (F)

Cor. IV (C)

Tr. (C)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

**F** Tempo primo (♩ = 112)

rit.

VI. I

VI. II

Vle

Vc.

Bassi

171

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Cor. III (F)

Cor. IV (C)

Tr. (C)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

muta in F

muta in D

meno mosso e ad libitum

175

Fl. *decresc.* *p*

Ob. *decresc.* *p*

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

Fag. *decresc.* *mf* *p*

Cor. I (A) muta in D

Cor. II (A)

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa *p* solo

Timp.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

meno mosso e ad libitum

179

Fl.

Ob. I. *p*

Cl. (B)

Fag.

Cor. I (D) *in D*

Cor. II (A)

Tr. (F) (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *p* *cresc.*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 179 to 182. The woodwind section includes Flute (Fl.), Oboe (Ob. I), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor. I (D), Cor. II (A), Trumpet (Tr. (F) (D)), and three Trombone parts (Tbn. A., Tbn. T., Tbn. B.). The string section consists of Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Arpa (Harp) part features a descending scale with a 5-measure slur and a 7-measure slur, marked *p* and *cresc.*. The woodwinds and strings play sustained notes with various articulations and dynamics. The score is in a key with one flat and a 4/4 time signature.



183

Fl. *f* *a 2* *decresc.*

Ob. *f* *a 2* *decresc.*

Cl. (B) *f* *decresc.*

Fag. *f* *decresc.*

Cor. I (D) *muta in A*

Cor. II (A) *in A*

Cor. III (F) *in F* *mf* *decresc.*

Cor. IV (C) *in C* *mf* *decresc.*

Tr. (F) *mf* *decresc.*

Tr. (D) *mf* *decresc.*

Tbn. A. *mf*

Tbn. T. *p*

Tbn. B. *p*

Arpa *f*

Timp.

VI. I *f* *3* *mf* *3*

VI. II *f* *3* *mf* *3*

Vle *f* *3* *mf*

Vc. *f* *3* *decresc.*

Bassi *f* *3* *decresc.*

187

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (A)

Cor. II (A)

Cor. III (F)

Cor. IV (C) muta in E

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

193

Fl. *ff* a 2

Ob. *ff* a 2

Cl. (B) *ff* a 2

Fag. *f*

Cor. I (A)

Cor. II (A)

Tr. (F) (D)

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Arpa

Timp.

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

199 G

**Fl.** *mf* *p* *pp*

**Ob.** *mf* *p* *pp*

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

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

**Cor. I (A)**

**Cor. II (A)**

**Tr. (F) (D)**

**Tbn. A.** *mf* *p* *pp*

**Tbn. T.**

**Tbn. B.** *mf* *p* *pp*

**Arpa** *p*

**Timp.**

G

**VI. I** *mf* *p* *pp*

**VI. II** *mf* *p* *pp*

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

**Vc.** *mf* *p* *pp*

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

204

Fl.

Ob.

Cl.  
(B)

Fag.

Cor. I  
(A)

Cor. II  
(A)  
in A

Tr. (F)  
(D)  
*p*

Tbn. A.  
T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

209

Fl.

Ob.

Cl. (B) *muta in A*

Fag.

Cor. I (A)

Cor. II (A)

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

215

Fl. I. *p*

Ob. I. *p*

Clar. (A)

Fag. *p*

Cor. I (A)

Cor. II (A)

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa *p*

Timp.

Vl. I. *p*

Vl. II. *p*

Vle. *p*

Vc. *p*

Bassi *p*

220

Fl. *mf*

Ob. *mf*

Clar. (A)

Fag. *mf*

Cor. I (A) *f* in A

Cor. II (A) *mf*

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I *f* pizz.

Vl. II *f* pizz.

Vle *mf*

Vc. *mf*

Bassi *mf*



226

Fl.

Ob.

Clar. (A)

Fag.

Cor. I (A)

Cor. II (A)

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

in A

*mf*

*p*

*p*

*pizz.*

*pizz.*

Detailed description: This page of a musical score covers measures 226 to 230. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (A)), and Bassoon (Fag.). The brass section consists of two Cornets in A (Cor. I and II), Trumpets in F and D (Tr. (F) and (D)), and two Trombones in A and B (Tbn. A. T. and B.). The string section includes Violins I and II (Vl. I and II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The percussion section includes Arpa (Harp) and Timp. (Timpani). The score features various dynamics such as *mf* (mezzo-forte) and *p* (piano), and articulations like *pizz.* (pizzicato). The Clarinet in A part includes a key signature change to A major, indicated by "in A". The Oboe part has triplet markings in measures 228 and 229. The Bassoon part has a measure rest in measure 228. The strings play a melodic line with some pizzicato passages in the later measures.

231

Fl.

Ob. *mf*

Clar. (A)

Fag. *mf*

Cor. I (A) *mf*

Cor. II (A) *mf*

Tr. (F) (D)

Tbn. A. T.

Tbn. B. *mf*

Arpa

Timp.

Vi. I

Vi. II

Vle *arco* *mf*

Vc. *arco* *mf*

Bassi *mf*

Detailed description: This page of a musical score covers measures 231 to 235. The instrumentation includes Flute, Oboe, Clarinet (A), Bassoon, Cor Anglais I and II, Trumpet (F and D), Trombone (A and B), Harp, Timpani, Violin I and II, Viola, Violoncello, and Basses. The score is written in a key signature of one sharp (F#) and a common time signature. The woodwinds and brass sections have various melodic and harmonic parts, with some instruments playing triplets. The strings play a steady accompaniment, with the violoncello and basses playing in arco. The dynamic marking *mf* (mezzo-forte) is used throughout the score. The page number 150 is in the top left corner, and the measure number 231 is at the top left of the first staff.

236

Fl. I. *p*

Ob. *mf* *p*

Clar. (A)

Fag. *mf*

Cor. I (A) *p* muta in F

Cor. II (A) *p*

Cor. IV (E) in E *p*

Tr. (F) (D)

Tbn. A. T.

Tbn. B. *p*

Arpa

Timp.

VI. I arco

VI. II arco

Vle pizz.

Vc. pizz.

Bassi



247

Fl.

Ob.

Clar. (A)

Fag.

Cor. I (F)

Cor. II (A)

Tr. (F) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*a 2*

*mf*

Tbn. T.

*mf*

*f*

*f*

*f*



257 **H** <sup>a 2</sup>

Fl. *ff*

Ob. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. I (F) *ff*

Cor. II (D) *ff*

Cor. III (F) *ff*

Cor. IV (Ess)

Tr. (F) (D) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Arpa

Timp. *f*

**H**

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

260

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Cor. III (F)

Cor. IV (Ess)

Tr. (F) (D) I. muta in D II. in D

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 260, 261, and 262. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of four horns (Cor. I-F, Cor. II-D, Cor. III-F, Cor. IV-E-flat), Trumpets (Tr. (F) and (D)), and two Trombones (Tbn. A. T. and B.). The string section includes Violins I and II (Vl. I, Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The percussion section features Arpa (Harp) and Timp. (Timpani). The woodwinds and strings play sustained notes with various articulations. The trumpets have specific instructions: 'I. muta in D' and 'II. in D'. The strings feature prominent triplet patterns in the Violins, Viola, and Cello parts. The basses play a long, sustained note across the measures.



263

Fl. *mf*

Ob. *mf*  
a 2

Cl. (B) *mf*  
a 2

Fag. *mf*

Cor. I (F) *p*

Cor. II (D) *p*

Cor. III (F) *p*

Cor. IV (Ess) *p*

Tr. (D)

Tbn. A. *mf*

Tbn. T. *mf*

Tbn. B. *mf*

Arpa

Timp.

Vi. I *mf*

Vi. II *mf*

Vle *mf*

Vc. *mf*

Bassi *mf*

Detailed description: This page of a musical score, numbered 157, covers measures 263 to 265. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of four Cornets (Cor. I-F, II-D, III-F, IV-Ess), Trumpet in A (Tbn. A.), Trumpet in Tenor (Tbn. T.), and Trumpet in Bass (Tbn. B.). The string section includes Violin I (Vi. I), Violin II (Vi. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Arpa (Harp) and Timp (Timpani) parts are also present. The key signature has one flat (B-flat), and the time signature is 3/4. The score features several triplets in the woodwinds and strings. Dynamics include *mf* (mezzo-forte) and *p* (piano). The woodwinds and strings play sustained notes with some melodic movement, while the brass and percussion provide harmonic support.

266

Fl.  
Ob.  
Cl. (B)  
Fag.  
Cor. I (F)  
Cor. II (D)  
Cor. III (F)  
Cor. IV (Ess)  
Tr. (D)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Arpa  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

*p*

3

Detailed description: This page of a musical score covers measures 266, 267, and 268. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of four horns (Cor. I (F), Cor. II (D), Cor. III (F), Cor. IV (Ess)), Trumpet in D (Tr. (D)), and three tubas (Tbn. A., Tbn. T., Tbn. B.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Arpa (Harp) and Timp. (Timpani) parts are also present. The score is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. Measures 266 and 267 feature woodwinds and strings playing eighth-note patterns, often in triplets. Measure 268 shows a change in the woodwind and string parts, with some instruments playing sustained notes. A dynamic marking of *p* (piano) is present in measure 267 for the Cor. IV part. The number '266' is written at the top left of the first staff.

269

Fl.

Ob.

Cl. (B)

Fag. *a 2*

Cor. I (F)

Cor. II (D)

Cor. III (F)

Cor. IV (Ess) *muta in D*

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 269, 270, and 271. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.) with a second part marked 'a 2'. The brass section consists of four horns: Cor. I (F), Cor. II (D), Cor. III (F), and Cor. IV (Ess) which changes to D ('muta in D'). There are also Trumpets (Tr. (D)), Trombones A and Tenor (Tbn. A., Tbn. T.), and Trombone B (Tbn. B.). The keyboard section includes Arpa (harp) and Timp. (timpani). The string section features Violins I and II (Vl. I, Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The woodwinds and strings play sustained notes with some phrasing. The strings play a rhythmic pattern of eighth notes in triplets, marked with a '3' above the notes.







285

Fl.

Ob. *p*

Cl. (B)

Fag. *p*

Cor. I (F)

Cor. II (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *f*

Timp.

Vl. I *fp*

Vl. II *fp*

Vle *fp*

Vc. *fp*

Bassi *fp*

Detailed description: This page of a musical score covers measures 285 to 290. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.), with dynamic markings of *p*. The brass section consists of Cor. I (F), Cor. II (D), Trumpet (Tr. (D)), and three Trombone parts (Tbn. A., Tbn. T., Tbn. B.), all of which are silent in this passage. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi), all playing a melodic line with dynamic markings of *fp* and *f*. The Arpa (harp) and Timp. (timpani) parts are also present, with the harp playing a melodic line marked *f*. The score is written in a key signature of one flat and a common time signature.

I

291 **rall.** **a tempo meno mosso** (♩ = 100)

Fl.

Ob.

Cl. (B)

Fag. (I.) (II.) #8 (I.) (II.) *mf*

Cor. I (F) *p* *mf* in F

Cor. II (D) *p* *mf* in D in F

Cor. III (F) *mf*

Cor. IV (D) *mf*

Tr. (D)

Tbn. A. T.

Tbn. B.

Arpa *f* *p*

Timp.

I

**rall.** **a tempo meno mosso** (♩ = 100)

Vl. I *pp*

Vl. II *pp*

Vle *pp*

Vc. *pp*

Bassi *pp*



296

I.

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (F)

Cor. II (D)

Cor. III (F)

Cor. IV (D)

Tr. (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*mf*

*p*

*mf*

in D

*p*

301

Fl.

Ob. *mf*

Cl. (B) *mf*

Fag. *p*

Cor. II (D) *p* in D

Cor. IV (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *mf* *p* *mf* *p*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 301 to 305. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The Oboe and Clarinet in B-flat parts feature melodic lines with slurs and dynamic markings of *mf*. The Bassoon part has a lower melodic line with a dynamic marking of *p*. The brass section consists of two Cor Anglais (Cor. II and Cor. IV) in D major, both playing sustained notes with a dynamic marking of *p*. The Trumpet (Tr.) and Trombone (Tbn. A., Tbn. T., Tbn. B.) parts are currently silent. The Arpa (Harp) part provides accompaniment with chords and arpeggiated figures, alternating between *mf* and *p* dynamics. The string section (Vl. I, Vl. II, Vle, Vc., Bassi) and Timpani (Timp.) parts are also silent in this passage.



311

Fl.

Ob.

Cl. (B) muta in A

Fag.

Cor. I (F)

Cor. II (D)

Tr. (D) in D I. *mf* *pp*

Tbn. A. *mf* *pp*

Tbn. T. *mf* *pp*

Tbn. B. *mf* *pp*

Arpa

Timp. *mf* *pp*

Vl. I

Vl. II

Vle

Vc.

Bassi

317 **K**

Fl.

Ob.

Cl.  
(A)

Fag.  
II.  
*mf*

Cor. I  
(F)

Cor. II  
(D)

Tr.  
(D)  
I. muta in B

Tbn. A.  
T.

Tbn. B.

Arpa

Timp.

**K**

Vl. I  
*mf*

Vl. II  
*mf*

Vle  
*mf*

Vc.  
*mf*

Bassi  
*mf*

322

Fl.

Ob.

Cl. (A)

Fag.

Cor. I (F)

Cor. II (D)

Tr. (B) (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*f*

*f*

*f*

*f*

*f*

*f*

327

Fl.  
Ob.  
Cl. (A)  
Fag.

Cor. I (F)  
Cor. II (D)  
Tr. (B) (D)

Tbn. A.  
Tbn. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*f* *ff* *ff* *ff*

3

3

3

3

Detailed description: This page of a musical score covers measures 327 to 330. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and string section (Violins I and II, Viola, Violoncello, Basses) are mostly silent, indicated by rests. The Trombone section (A, Tenor, Bass) plays a rhythmic pattern of eighth notes, starting with a dynamic of *f* and increasing to *ff*. The Trombone A and Tenor parts feature triplet markings. The strings play a steady eighth-note accompaniment, with dynamics ranging from *f* to *ff*. The Violin I part has a melodic line with slurs and dynamics of *ff*. The Viola part plays a rhythmic eighth-note pattern. The Violoncello and Basses play a steady eighth-note accompaniment. The percussion section (Arpa, Timp.) is silent.





335

Fl. I. *p*

Ob. *p*

Cl. (A) in A *p*

Fag. I. *p* II. *p*

Cor. I (F)

Cor. II (D)

Tr. (B) (D)

Tbn. A. T.

Tbn. B.

Arpa *p*

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 335 to 340. The woodwind section includes Flute I (first measure), Oboe (measures 336-340), Clarinet in A (measures 336-340), and Bassoon I and II (measures 336-340). The brass section consists of five staves: Cor. I (F), Cor. II (D), Tr. (B) (D), Tbn. A. T., and Tbn. B., all of which are silent throughout the measures. The string section includes Arpa (measures 336-340), Timp. (measures 336-340), Vl. I, Vl. II, Vle, Vc., and Bassi, all of which have active parts. The score is in a key with two sharps (D major) and a 4/4 time signature. Dynamics are marked with *p* (piano) for several instruments.



344

Fl.

Ob.

Cl. (A)

Fag.

Cor. I (F)

Cor. II (D) in D

Cor. III (F) *mf*

Cor. IV (D) in D *mf*

Tr. I (B) *mf*

Tr. II (D) in D *mf*

Tbn. A. *mf* *p*

Tbn. T. *mf* *p*

Tbn. B. *mf* *p*

Arpa

Timp.

VI. I *p*

VI. II *p*

Vle *p*

Vc.

Bassi

Detailed description: This page of a musical score covers measures 344 to 347. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section consists of four Cornets (Cor. I-F, Cor. II-D, Cor. III-F, Cor. IV-D), two Trumpets (Tr. I-B, Tr. II-D), and three Trombones (Tbn. A, Tbn. T, Tbn. B). The string section includes Viola I (VI. I), Viola II (VI. II), Violoncello (Vc.), and Basses (Bassi). The woodwinds and brass play sustained notes with dynamic markings of *p* (piano) and *mf* (mezzo-forte). The strings play a rhythmic pattern of eighth notes, also marked *p*. The score is in a key with two sharps (D major or F# minor) and a common time signature.



352

**M** meno mosso

This musical score page contains measures 352 through 356. The tempo is marked **M** meno mosso. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor. I (F), Cor. II (D), Cor. IV (D), Trumpet II (Tr. II (D)), Trombone A (Tbn. A.), Trombone B (Tbn. B.), Arpa (Arpa), Timp. (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Bassi (Bassi). The woodwinds (Ob., Fag., Cor. IV, Tr. II) play a melodic line starting in measure 352, marked *pp*. The strings (Vle, Vc., Bassi) play a pizzicato accompaniment starting in measure 354, marked *pizz.*. The Violins (Vl. I, Vl. II) play a melodic line starting in measure 354, marked *ppp*. The Flute (Fl.) and Trombones (Tbn. A., Tbn. B.) are silent throughout the measures shown.

357 Tempo primo *a 2*

Fl. *mf*

Ob.

Cl. (A) *mf* *a 2*

Fag. *mf*

Cor. I (F)

Cor. II (D)

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Tempo primo

Vl. I *f*

Vl. II *f*

Vle

Vc.

Bassi

362

Fl.

Ob.

Cl. (A)

Fag.

Cor. I (F)

Cor. II (D)

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

arco

*f*

arco

*f*

arco

*f*





371

Fl.

Ob.

Cl. (A)  
I.  
3

Fag.

Cor. I (F)

Cor. II (D)

Tr. II (D)

Tbn. A.  
T.

Tbn. B.

Arpa

Timp.

Vl. I  
pp  
3

Vl. II  
pp  
3

Vle  
pp

Vc.  
pp

Bassi  
pp

Detailed description: This page of a musical score covers measures 371 to 375. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section consists of Cor. I (F), Cor. II (D), Tr. II (D), Tbn. A. (T.), and Tbn. B. The string section includes Arpa (harp), Timp. (timpani), Vl. I (Violin I), Vl. II (Violin II), Vle (Viola), Vc. (Violoncello), and Bassi (Bass). The woodwinds and strings play sustained notes, while the Clarinet in A and Violin I/II have melodic lines with triplets. The dynamic marking *pp* (pianissimo) is used for the strings and Violin I/II. The score is in a key with two sharps (D major) and a common time signature.



381

Fl. I. *p* *f*

Ob. *f*

Cl. (A) *p* *f*

Fag. *p* *f*

Cor. I (F) in F

Cor. II (D) in D *p* *mf*

Tr. II (D) *p* *mf*

Tbn. A.

Tbn. T.

Tbn. B.

Arpa *p* *ff*

Timp.

Vl. I *f* *ff*

Vl. II *f* *ff*

Vle *f* *ff*

Vc. *ff*

Bassi *ff*



391

Fl.

Ob. I. *pp*

Cl. (A) *pp*

Fag.

Cor. I (Ess)

Cor. II (D)

Tr. II (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 391 to 394. The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe I (Ob. I.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor. I (Ess), Cor. II (D), Tr. II (D), Tbn. A., Tbn. T., and Tbn. B. The string section includes Arpa (harp), Timp. (timpani), Vl. I and II (violins), Vle (viola), Vc. (violin), and Bassi (bass). The flute part features a melodic line with slurs and accents. The oboe I part has a melodic line starting with a *pp* dynamic. The clarinet in A part has a melodic line with a *pp* dynamic. The bassoon part has a melodic line with slurs. The brass and percussion parts are mostly silent, indicated by rests. The string parts include a harp part with a sustained chord, violin I and II parts with sustained chords and slurs, a viola part with a sustained chord, and violin and bass parts with a rhythmic pattern of quarter notes.

Tempo primo

395

Fl. *a 2* *mf* *f*

Ob. *a 2* *mf* *f*

Cl. (A) *mf* *f*

Fag. *mf* *f*

Cor. I (Ess)

Cor. II (D)

Tr. II (D)

Tbn. A. *p* *mf*

Tbn. B. *p* *mf*

Arpa

Timp.

Tempo primo

Vl. I *mf*

Vl. II *mf*

Vle *f* arco

Vc. *f* arco

Bassi *f*

399

Fl.

Ob.

Cl. (A)

Fag.

Cor. I (Ess) *in Ess*

Cor. II (D)

Cor. III (F) *in F*

Cor. IV (D)

Tr. II (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p* *mf* *p*

*f* *ff* *ff* *ff*

Detailed description: This page of a musical score covers measures 399 to 402. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) play melodic lines, with dynamic markings of *f* and *ff*. The brass section (Cor. I, II, III, IV, Tr. II, Tbn. A, Tbn. T., Tbn. B.) provides harmonic support, with Cor. I and III playing in E-flat and F respectively. The woodwinds and strings use various articulations and slurs. The percussion section (Arpa, Timp.) is mostly silent. The score is in a key with two sharps (D major) and a 2/4 time signature.

403

Fl. *mf* *f*

Ob. *mf* *f*

Cl. (A) *mf* *f*

Fag. *mf* *f*

Cor. I (Ess) *f*

Cor. II (D) *f*

Cor. III (F)

Cor. IV (D) *f*

Tr. II (D)

Tbn. A. *p* *mf*

Tbn. T. *p* *mf*

Tbn. B. *p* *mf*

Arpa

Timp.

Vl. I *mf*

Vl. II *mf*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 403 to 406. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) plays a rhythmic pattern of quarter notes with rests, starting in measure 403 and becoming more active in measure 404. Dynamics range from mezzo-forte (mf) to forte (f). The brass section includes Cor. I (Ess), Cor. II (D), Cor. III (F), Cor. IV (D), Tr. II (D), Tbn. A., Tbn. T., and Tbn. B. Cor. I and II play a melodic line starting in measure 403, while the other brass instruments play chords in measures 404 and 405. Dynamics for brass range from piano (p) to mezzo-forte (mf). The string section (Violins I and II, Viola, Violoncello, Basses) plays a rhythmic accompaniment of eighth notes. Dynamics for strings range from mezzo-forte (mf) to forte (f). The Arpa and Timp. parts are silent throughout these measures.







415

I.

Fl.

Ob.

Cl. (A)

Fag.

Cor. (G)

Cor. (D)

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp*

420

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(G)

Cor.  
(D)

Tr. II  
(D)

Tbn. A.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*cresc.*

*mf*

*decresc.*

*cresc.*

*mf*

*decresc.*

424

Fl.

Ob.

Cl. (A)

Fag.

Cor. (G)

Cor. (D)

Tr. II (D)

Tbn. A.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*pp*

*mf*

muta in B

428

Fl. I. *p*

Ob. I. *p*

Cl. (B)

Fag.

Cor. (G)

Cor. (D)

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi *p*



436 **Più mosso**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G) I. *in G* a 2

Cor. (D) III. *in D* a 2 II. *f*

Tr. II (D) IV. *f* *in D* *ff*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Arpa

Timp.

**Più mosso**

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi *p*



442

Fl. *a 2*

Ob. *ff a 2*

Cl. (B) *in B ff a 2*

Fag. *ff a 2*

Cor. (G) *ff*

Cor. (D) *ff*

Tr. II (D) *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Arpa

Timp. *tr*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

446

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(G)

Cor.  
(D)

Tr. II  
(D)

Tbn. A.  
T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

I. muta in Ess

IV. muta in Ess

muta in Ess

Flauto Piccolo

rall.

450

*a 2*

*f*

Fl.

(Flauto II)

Ob.

Cl.  
(B)

Fag.

Cor. I  
(Ess)

Cor. IV  
(Ess)

Tr.  
(Ess)

Tbn. A.  
T.

Tbn. B.

Arpa

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score for page 199 is arranged in a standard orchestral format. The woodwind section includes Flute (Piccolo), Oboe, Clarinet (B), and Bassoon. The brass section consists of Cor. I (Ess), Cor. IV (Ess), Tr. (Ess), Tbn. A/T, and Tbn. B. The string section includes Vl. I, Vl. II, Vle, Vc., and Bassi. The percussion section includes Arpa and Timp. The score is in a key with two sharps (D major) and a 3/4 time signature. The tempo is marked 'rall.' and the dynamics include 'f' and 'a 2'. The score is divided into four measures, with a final measure containing a double bar line.



(Wachet auf!)

Flauto Grande I-II

458

(♩ = 75)

Fl. *mf*

Ob. *p* *mf*

Cl. (B) *p* *mf*

Fag. *p* *mf*

Cor. I (Ess) *p* *mf*

Cor. IV (Ess)

Tr. (Ess) *p*

Tbn. A. *p*

Tbn. T. *p*

Tbn. B. *p*

Arpa

Timp. *pp* *p*

(♩ = 75)

Vl. I

Vl. II

Vle

Vc.

Bassi

464

Fl. *a 2*  
Ob.  
Cl. (B)  
Fag.  
Cor. I (Ess)  
Cor. IV (Ess)  
Tr. (Ess)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Arpa  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

*p* *pp* *f*

*a 2* *f*

*p* *pp* *f*

*f* *a 2* *f*

*f*

*p*

*pp* *f*

*f*



476

Fl.

Ob.

Cl. (B)

Fag.

Cor. I (Ess)

Cor. IV (Ess)

Tr. (Ess)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*pp*

*f*

*p*

*mf*



481

Fl. *pp*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. I (Ess) *p*

Cor. IV (Ess)

Tr. (Ess) *pp*

Tbn. A. T.

Tbn. B.

Arpa *p* *f*

Timp.

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

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

Vle *p* *mf* *f*

Vc. *p* *mf* *f*

Bassi *p* *mf* *f*

Detailed description: This page of a musical score covers measures 481 to 485. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of Cor. I (Ess), Cor. IV (Ess), Tr. (Ess), Tbn. A. T., and Tbn. B. The string section includes Arpa, Timp., VI. I, VI. II, Vle, Vc., and Bassi. The score features various dynamics such as *pp*, *p*, *f*, *mf*, and *f*. There are first endings (I.) for the Flute and Bassoon parts. The woodwinds and strings play sustained notes with dynamic markings, while the brass and percussion have more rhythmic patterns.



493

Fl. *pp* (trills)

Ob. *pp* (trills)

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

Fag. *pp*

Cor. (G)

Cor. (D) III. in D *p*

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

VI. I *mf* *p* (trills)

VI. II *mf* *p*

Vle *mf* *p*

Vc. *mf* *p*

Bassi *p*

Detailed description: This page of a musical score, numbered 493, covers measures 493 through 497. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section consists of two Cor Anglais (Cor. (G) and Cor. (D)), Trumpet II (Tr. II (D)), and two Trombones (Tbn. A. T. and Tbn. B.). The string section includes Arpa (Harp), Timpani (Timp.), Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score features various dynamics such as *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). Notable musical elements include trills in the woodwinds and strings, and a specific instruction for the third horn (III. in D) in measure 495. The Flute and Oboe parts have trills marked with '3' and 'pp'. The Clarinet in B-flat has a first ending (I.) marked with 'p'. The Bassoon has a trill marked with 'pp'. The Cor Anglais (D) has a trill marked with 'III. in D' and 'p'. The Violin I, Violin II, Viola, and Violoncello parts have a trill marked with '3' and 'mf'. The Basses have a trill marked with 'p'. The percussion parts (Arpa and Timp.) are mostly silent.

498

Fl. *pp*

Ob. *pp* (I.)

Cl. (B)

Fag. *pp*

Cor. (G) I. in G *mf*

Cor. (D)

Tr. II (D)

Tbn. A.

Tbn. T.

Tbn. B. *pp*

Arpa *mf*

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 498 to 501. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.), all starting with a piano-piano (*pp*) dynamic. The brass section features two Corneilles (Cor. (G) and Cor. (D)), Trumpet II (Tr. II (D)), and three Trombones (Tbn. A., Tbn. T., and Tbn. B.). The Trombone B part begins with a piano-piano (*pp*) dynamic. The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The Arpa (Harp) part enters in measure 501 with a mezzo-forte (*mf*) dynamic. The Timpani (Timp.) part is present but has no notation. The score includes various musical notations such as triplets, slurs, and dynamic markings.

502 **rall.** **Presto** (♩ = 80)

Fl.

Ob.

Cl. (B)

Fag.

Cor. (G)

Cor. (D)

Tr. (D)

Tbn. A.

Tbn. T.

Tbn. B.

Arpa

Timp.

**rall.** **Presto** (♩ = 80)

Vl. I

Vl. II

Vle

Vc.

Bassi

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*pp* *ff*

*ff*

Flauto Piccolo

a 2

*f*  $\underline{\Omega}$

$\underline{\Omega}$

506

Fl. (Flauto II)

Ob.

Cl. (B)

Fag. *f*

Cor. (G)

Cor. (D)

Tr. II (D)

Tbn. A. T.

Tbn. B.

Arpa

Timp.

VI. I

VI. II

Vle

Vc.

Bassi



## Oscar Byström

Oscar Byström föddes i Stockholm den 13 oktober 1821. Han var förutom tonsättare även verksam som pianist, organist, dirigent, skribent och militär. Byström inledde sina musikaliska studier år 1834, varpå han genomgick officersutbildning 1836-1847.

Byström var tidigt verksam som pianist i konsertsammanhang samt vid societetsbaler. Vid sidan av musicerande och komposition var Byström även verksam som pedagog. Han undervisade bland andra prinsessan Eugénie i pianospel och drev ett piano- och sånginstitut i Stockholm, samt var inspektor vid Musikaliska Akademien 1866-72. Han propagerade bland annat för äldre kyrkomusik med gregorianska rötter och folkliga koraler.

Byström var även yrkesmilitär och fick kaptensgrad år 1857. Efter 1872 flyttade han till Finland där han fortsatte sin musikaliska bana, bland annat som kapellmästare vid Nya teatern i Helsingfors åren 1872-1876. Efter hemkomsten från Finland ägnade sig Byström framförallt åt kyrkomusiken. Oscar Byström dog den 22 juli år 1909 på Aspås i Spillersboda.

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## Symfoni d-moll

Oscar Byström skrev sin tresatsiga d-mollsymfoni 1870-72. De två första satserna framfördes av Stockholmskonservatoriets elevorkester den 20 december 1871 i samband med att han lämnade posten som konservatoriets inspektor, en tjänst som han innehavt sedan 1867. Samtidigt avgick han ur aktiv tjänst som militär. Då han inte kunde livnära sig på sin pension, åtog han sig ledarskapet för Musikaliska Sällskapet i Åbo, där han kom att verka de fyra kommande åren. Symfonin uppfördes i sin helhet på en konsert på Kungl. Teatern i Stockholm den 19 oktober 1874, då Byström själv skulle leda orkestern men blev utbytt mot hovkapellmästaren Ludvig Norman. Framförandet blev väl mottaget och verket spelades på nytt redan den 30 oktober.

Byström tog upp verket på en av sina sista större konserter i Åbo våren 1876, men därefter låg det ospelat till 1895, då Kungl. Hovkapellet under Conrad Nordqvist uppförde det med en delvis omarbetad final. I sitt nya skick utgavs nu symfonin i en sättning för fyrehändigt piano av Musikaliska Konstföreningen, men nästa framförande kom att dröja till 1907, då i Göteborg, och året därpå spelades den i Paris. Av okänd anledning deponerades partituret samtidigt i ett Paris-bibliotek och återuppväcktes inte förrän 1935 av Tor Mann i Göteborg. Den väckte då stort intresse och har sedan blivit ett repertoarverk inte minst i radio och finns även på skiva.

Byström är en av de få samtida tonsättare som tog starka intryck av Franz Berwalds musik i framför allt en duo för cello och piano och två stråkkvartetter. Även i symfonin finns drag som i såväl melodik som satsteknik erinrar om denne. Detta gav tillsammans med den något märkliga depositionen av noterna i Paris upphov till en olustig diskussion om verkets äkthet. Det hävdades nämligen av Berwalds efterlevande att symfonin skulle vara identisk med dennes försvunna *Capricieuse*, en komplett symfoni som skulle ha funnits i Berwalds nothylla vid hans död. Berwald och Byström bodde i samma hus, och Byström var en av de få som hade möjlighet att röra sig i Berwalds lägenhet, då han erbjudit sig att hjälpa till med bouppteckningen och anordnandet av en minneskonsert. Att Byström bara några år efter Berwalds död skulle kunna visa upp en i något avseende förfalskad symfoni inför hela det stockholmska musiketablissemangen, är dock en alltför djärv tanke, och de samtida bedömare hade inga liknande misstankar. Symfonin var för övrigt dedicerad till en av Byströms bästa vänner, den välkände sångaren och sångpedagogen Isidor Dannström.

Omarbetningen 1895 innebar förutom tillägg av två horn och två basuner i finalen att koralen "Höga Majestät, vi alle" infogats i satsens D-durcodan, ogenerat i Ess-dur



och omgiven av harpoklanger! Byström hade nu övergått till att helt ägna sig åt koralstudier, och synbarligen för att understryka sitt nya livsintresse lade han samma år på ett liknande sätt in ett intermezzo över tre äldre kyrkomelodier i sin första stråkkvartett i c-moll och gav den samtidigt namnet *Quartetto svedese*. I båda fallen är ingreppen både främmande och oorganiska, och båda verken mår bäst av att framföras i sina originalversioner.

Då symfonin som det brukar heta "saknar scherzo", ansåg Sten Broman att den lyriskt sjungande mellansatsens något rörligare mellandel, som är överraskande kontrapunktiskt anlagd, skulle motsvara denna "utelämnade" sats och ville därmed lansera ännu en Berwaldanknytning. Tanken är inte helt övertygande, så mycket mer som element ur denna mellandel tas upp i den tredelade satsens slutparti. En hypotes om att ett i Åbo komponerat fristående *Andante* för orkester skulle vara tillkommet som ett alternativ till symfonins mellansats måste också lämnas därhän. Symfonin som sålunda skrevs när Norman endast satsvis presenterat sin första symfoni, står väl på egna ben.

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# Kritisk kommentar

## Källmaterial

Utgåvan baserar sig på en källa: fotokopia av partituret i autograf (**A**).

Det exemplar som använts som förlaga återfinns hos *Conservatoire National de Musique* i Paris.

På försättbladet står det delvis dolt: .....nström/i vänskap och högaktning/tillegnas/Symfonie/af O. Byström/1872./

Offert par Madame Ida Cail,/Née Byström/nièce du Compositeur/Paris le 16 9-bre 1910.

## Kommentarer

Clarini i **A** noteras som trombe (Tr.).

Partiturruppställningen i **A** följer äldre regler således Tr. placeras under Cor.

Flauto Piccolo noteras i en separat stämma.

Repetitionsmarkeringarna i *Sats 1* och *3* saknar bokstaven J.

Tremolo över flera takter i Timp. noteras i **A** både med tr. samt 16-dels trem. på varje skaft.

## *Sats 1, Allegro*

Corni F och D noteras på varsitt system.

TAKT	INSTR.	ANM.
1, 5	cor.1	bindebåge borttagen i a m tr.1
49	ob.	<i>p</i> tillagt i analogi med cl.1 t.50
51	vle.	<i>p</i> tillagt i analogi med vl.I-II t.49
61	cl.	bindebåge borttagen i analogi med fg.1
63	fg.1	bindebågen på 3:e slaget borttagen i analogi med cl.
102	ob.1	<i>p</i> tillagt i analogi med cl.1 t.100
132-133	vle	tillagd div. och unite
218	vc.	sista 16-delen H istället för B
240	cl.	<i>mf</i> tillagt i analogi med övriga instrument
245	ob.	<i>f</i> tillagt i analogi med övriga instrument
256	fg.1	<i>p</i> tillagt i analogi med cor.1 t.255
259	ob.2	<i>p</i> tillagt i analogi med övriga instrument
262	ob.1	<i>p</i> tillagt i analogi med övriga instrument
302, 306	ob., fg.	första 4-delen tillagd stacc. i analogi med t. 44, 48
309	vle.	<i>p</i> tillagt i analogi med vl.I-II t.307
323-329	vc.	i <b>A</b> noterat i oktaverad G-klav
333-334	fg.	tillagt diminuendopil i analogi med cor.1, tbn.b
334	cl., fg.1	tillagt crescendopil i analogi med ob.
338	cb.	tillagt crescendopil i analogi med övriga archi
339	trb.	<i>f</i> tillagt i analogi med övriga instrument

Sats 3, *Allegro molto e Finale*

4 horn i olika och skiftande stämningar noteras på varsitt system.

T.162, 164, 166, 168 samt 178, 180, 182: fermat ovanför systemet borttaget.

Tempoangivelsen är *meno mosso e ad libitum* vilket kan tolkas som att dessa skall framföras något utdraget, rubaterat.

T.169, tempoangivelsen har rättats från  $\text{♩}=100$  till  $\text{♩}=112$ , i analogi med satsens första tempoangivelse.

TAKT	INSTR.	ANM.
20-23, 25-27	tbn.b.	i <b>A</b> 4-del H samt 3 helnoter A ändrat i utg. i analogi med cl.
59	tr.	<i>i D</i> tillagt i analogi med t.83, (det saknas i <b>A</b> )
145	tr.	<i>i G</i> tillagt i analogi med t.121, (det saknas i <b>A</b> )
169	tr.	<i>i C</i> tillagt ; ingen anvisning <i>muta in C</i> föregår, men <i>i C</i> passar best i tonarten – jfr cor.4
175-176	archi	triolerna på slag 1 och 3 har separerats från 8-delsparen på slag 2 och 4 för enklare läsning
229	cl.1	<b>p</b> tillagt i analogi med ob., fg.
249	ob.	<b>mf</b> tillagt i analogi med tbn.t.
383-384	fl. ob.	<i>cresc.</i> tillagt i analogi med cl., fg.
400	fg.1	på 2:a halvnoten tillagt d1 och legatobåge, i analogi med t.408
402	vc., cb.	3:e 8-delen ändrad från fiss till f i analogi med t.410
414	arpa	nyans saknas i <b>A</b> - <b>p</b> tillagt i analogi med cl., fg.
495-498	cor.3	klav oklart, G-klav tillagt; cor.3 spelar i analogi med vle.

## Oscar Byström

Oscar Byström was born in Stockholm on 13 October 1821. Besides composing music, he was active as a pianist, organist, conductor, writer and military officer. Byström began his music education in 1834 and subsequently underwent officer training 1836–1847.

Early on in his career Byström performed as a pianist at concerts as well as society balls. Alongside performing and composing he worked as a teacher, tutoring private students including Princess Eugénie, ran a piano and vocal institute in Stockholm and was the director of the Royal Conservatory of Music 1866–72. He was a proponent for among others, early church music with origins in Gregorian chant and popular chorales.

Byström also had a career in the military and was promoted to the rank of captain in 1857. After 1872 he moved to Finland, where he continued his career in music as conductor at Nya Teatern in Helsinki 1872–1876. Returning to Sweden, Byström focused primarily on church music. Oscar Byström died 22 July 1909 in Aspås, Spillersboda.

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## Symphony in D minor

Oscar Byström wrote his three-movement D minor symphony between 1870 and 72. The first two movements were performed by the student orchestra of the Royal Conservatory of Music in Stockholm on 20 December 1871 to mark his resigning the inspectorship, a post that he had held since 1867. He also left active military service at the same time. Unable to subsist on his pension he took over the directorship of the Åbo Music Society, where he would remain for the next four years. The symphony was performed in its entirety at a concert at the Stockholm Royal Opera on 19 October 1874 under the baton not of Byström, as planned, but of court chief conductor Ludvig Norman. The work was well-received and it was performed for a second time on 30 October.

Byström included the work at one of his last major concerts in Åbo in the spring of 1876, after which it remained unplayed until 1895, when the Royal Court Orchestra performed it under Conrad Nordqvist with a partially reworked finale. In this new form, the symphony was published for piano four hands by the Swedish Art Music Society, but the next outing had to wait until 1907 in Gothenburg, followed the next year by a performance in Paris. For reasons unknown, the score was deposited at this time in a Parisian library, where it remained until revived in 1935 by Tor Mann in Gothenburg. It then garnered much interest and has since become a repertory work, not least on radio, and was recorded on disk.

Byström is one of the handful of contemporary composers to be profoundly influenced by Franz Berwald's music, as evident in, above all, a duo for cello and piano and two string quartets. The symphony, too, contains melodic and compositional elements that are reminiscent of Berwald. This, and the somewhat remarkable depositing of the score in Paris, gave rise to a rather nasty discussion on the genuinity of the work, it having been claimed by Berwald's family that the symphony was identical to his lost *Capricieuse*, a complete symphony that should have been found on his music shelf at his death. Berwald and Byström lived in the same house and Byström was one of the few people with the freedom to roam Berwald's rooms, as he had offered to help with the estate and the arrangement of a memorial concert. The idea that Byström was able to present an, in some respect, counterfeit symphony to the entire music establishment of Stockholm is an overly audacious one, and contemporary critics had no such suspicions. The symphony is dedicated to one of Byström's best friends, the well-known singer and singing teacher Isidor Dannström.

Apart from the addition of two horns and two trombones in the finale, the 1895 revision also inserts the chorale "Höga Majestät, vi alle" in the movement's D major coda, unashamedly in E flat major and surrounded by the tinkling of harps! By now,

Byström had dedicated himself exclusively to chorale studies and, evidently to emphasise his new interest in life, similarly added an intermezzo on three older liturgical tunes to his first string quartet in C minor that same year, dubbing the whole piece *Quartetto svedese*. In both cases the changes are strange and unorganic and best justice is done to both works if played in their original versions.

Since the symphony, as they say, “lacks a scherzo”, Sten Broman felt that the somewhat more nimble mid-section of the lyrical middle movement, which is surprisingly contrapuntal in nature, might correspond to this “omitted” movement and sought therefore to raise yet another Berwald association. The idea is not wholly convincing, particularly as elements from this middle section are taken up in the closing section of the three-part movement. A hypothesis that a freestanding *Andante* for orchestra composed in Åbo was intended as an alternative to the symphony’s middle section must also be left open. The symphony that was thus composed when Norman only presented his first symphony movement by movement stands firmly on its own two feet.

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