



# BROR BECKMAN

1866–1929

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## Om lyckan

Opus 10

Källkritisk utgåva av/Critical edition by Cristian Marina

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# Om lyckan

op. 10

Bror Beckman  
(1866–1929)

Andante molto sostenuto

2 Flauti

2 Oboi

Corno Inglese

2 Clarinetti in B

2 Fagotti

I  
II  
III  
IV

4 Corni in F

2 Trombe in F

2 Tromboni Tenori

Trombone Basso  
e Tuba

Timpani

Tam-tam

Arpa

Andante molto sostenuto

Violini I

Violini II

Viole

Violoncelli

Bassi

7

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*p*

*p*

I.

*p*

*p*

15

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

*p*

**A**

22

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

Arpa

*p*

**A**

VI. I

*p*

VI. II

*p*

Vle

div.

*p*

Vc.

*p*

Bassi

*p*

25

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

III.

p

3

7

3

3

3

3

p<sup>3</sup>

p

div.

div.

3

3

3

27

Fl.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn. T.  
Tbn. B. Tuba  
Timp.  
Arpa  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

3

*p*<sup>3</sup>  
*crescendo*

*p*  
*crescendo*

*p*  
*p*<sup>3</sup>

*p*<sup>3</sup>  
*p*<sup>3</sup>  
*p*<sup>3</sup>

*p*<sup>3</sup>  
*p*<sup>3</sup>  
*p*<sup>3</sup>



29

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The second system includes French Horn (Cor. (F)), Trumpet (Tr. (F)), Tenor Trombone (Tbn. T.), and Bass Trombone/Tuba (Tbn. B. Tuba). The third system is for Timpani (Timp.). The fourth system is for Arpa (Arpa). The fifth system includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features various musical notations: rests, notes, triplets, and dynamics such as *p* and *fp*. Specific markings include 'a 2' above a triplet in the Clarinet part and '8vb' below notes in the Arpa part.



accelerando

36

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

Ob.

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

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

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

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

Vle *mf* *mf* *f*

Vc. *mf* *mf* *f*

Bassi

accelerando

41 **B** a tempo

Fl. *ff*

Ob.

Cl. (B) *ff*

Fag.

Cor. (F) *p* I. III. *p*

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa *p*

VI. I *ff* *p*

VI. II *ff* *p* pizz. 3 3

Vle *ff* 3 3 3 3 *p* 3 3

Vc. *ff* 3 3 3 3 *p* pizz. *p*

Bassi *p* pizz. *p*

46

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

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

This page of a musical score, numbered 46, features a variety of instruments. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), and Bassoon (Fag.). The brass section consists of French Horn (Cor. (F)), Trumpet in F (Tr. (F)), Trombone in Tenor (Tbn. T.), Trombone in Bass (Tbn. B.), and Tuba. Percussion includes Timpani (Timp.) and Arpa (Arpa). 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 key signature of one sharp (F#) and a common time signature (C). The flute and oboe parts are mostly rests. The clarinet and bassoon parts have a melodic line starting in the third measure with a dynamic of *p* (piano) that increases to *mf* (mezzo-forte) by the fourth measure. The French horn part has a melodic line starting in the second measure with a dynamic of *mf*. The trumpet part has a melodic line starting in the second measure with a dynamic of *p*. The trombone parts have a melodic line starting in the second measure with a dynamic of *mf*. The timpani part has a melodic line starting in the second measure with a dynamic of *mf*. The arpa part has a melodic line starting in the second measure with a dynamic of *mf*. The violin I part has a melodic line starting in the second measure with a dynamic of *mf*. The violin II part has a melodic line starting in the second measure with a dynamic of *mf*. The viola part has a melodic line starting in the second measure with a dynamic of *mf*. The violoncello part has a melodic line starting in the second measure with a dynamic of *mf*. The basses part has a melodic line starting in the second measure with a dynamic of *mf*.

51

Fl. I. *p*

Ob.

C. Ingl. *p*

Cl. (B) *p*

Fag. *p*

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa *p*

VI. I. *ppp*

VI. II. *p*

Vle. *p*

Vc. *p*

Bassi *p*

Detailed description: This page of a musical score covers measures 51 through 55. The woodwind section includes Flute I (measures 51-55), Oboe (measures 51-55), Clarinet in G (measures 51-55), Clarinet in Bb (measures 51-55), and Bassoon (measures 51-55). The brass section includes Cor Anglais (measures 51-55), Trumpet in F (measures 51-55), Trombone Tenor (measures 51-55), Trombone Bass/Tuba (measures 51-55), and Timpani (measures 51-55). The string section includes Violin I (measures 51-55), Violin II (measures 51-55), Viola (measures 51-55), Violoncello (measures 51-55), and Basses (measures 51-55). The keyboard section includes Harp (measures 51-55). Dynamics include *p* (piano), *ppp* (pianissimo), and *p* (piano). Performance markings include *I.* (first ending), *3* (triplets), and *p* (piano). The score is written in a key signature of one sharp (F#) and a common time signature (C).

56

Fl. *mf*

Ob.

C. Ingl.

Cl. (B) *mf*

Fag.

Cor. (F) *mf*

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa *mf*

VI. I *mf* arco

VI. II *mf* arco

Vle *mf* arco

Vc. *mf* arco

Bassi *mf*

60

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

*mf*

*crescendo*





68

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

Arpa

*glissando*

Vl. I

Vl. II

Vle

Vc.

Bassi



75 **C**

Fl. *f* a 2

Ob. *f* a 2

C. Ingl. *f*

Cl. (B) *f*

Fag. *f* 3

Cor. (F) *f*

Tr. (F) *f* I.

Tbn. T. *f*

Tbn. B. Tuba *f*

Timp. *f*

Arpa

**C**

VI. I *f* 3

VI. II *f* 3

Vle *f* 3

Vc. *f* 3

Bassi *f* 3



87

Fl. *p*

Ob. *p*

Cl. (B) *p*

Fag. *p*

Cor. (F) *p*

Tr. (F) *p*

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II *pizz.*

Vle

Vc.

Bassi

93

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

*p*

arco

*pp*

div. arco

*pp*

98 **D**

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

**D**

VI. I

VI. II

Vle

Vc.

Bassi



102

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa

VI. I

VI. II

Vle

Vc.

Bassi

3

*p*

*cresc.*

3

3

3

3

3

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

The musical score for page 102 features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ingl.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), and Cor Anglais (Cor. (F)). The brass section includes Trumpet in F (Tr. (F)), Trombone Tuba (Tbn. T.), and Trombone Bass/Tuba (Tbn. B. Tuba). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). Percussion includes Timpani (Timp.) and Harp (Arpa). The score is marked with a tempo of 102. The woodwinds and strings feature a prominent triplet melody. The Cor Anglais and strings include crescendos. The string parts are marked with dynamics such as *p* and *cresc.*

106

Fl. *f* *mf* *mf*

Ob. *mf*

Cl. (B)

Fag.

Cor. (F) *mf* I.

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

Arpa *f* *mf*

VI. I *f* *mf*

VI. II *f* *mf*

Vle *f* *mf*

Vc. *f* *mf*

Bassi *f* *mf*

110

Fl. *f*

Ob. *f*

C. Ingl. *f*

Cl. (B) *f*

Fag. *f*

Cor. (F) *f*

Tr. (F) *f*

Tbn. T. *f*

Tbn. B. Tuba *f*

Timp. *f*

Arpa *f*

VI. I *ff*

VI. II *ff*

Vle *f*

Vc. *f*

Bassi *f*

115

Fl. *ff*

Ob. *ff*

C. Ingl. *ff* *espressivo*

Cl. (B) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr. (F) *ff*

Tbn. T. *ff*

Tbn. B. Tuba *ff*

Timp. *ff* *p* *muta Fiss in F*

T-tam *ff*

VI. I *ff* *p*

VI. II *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Bassi *ff* *p*

123

Fl.

Ob.

C. Ingl.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

I.

*f*

3

III.

*f*

3

div.

*f*

pizz.

*f*

pizz.

*f*

132

Fl.

Ob.

C. Ingl.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

muta C in D

VI. I

VI. II

Vle

Vc.

Bassi

*mf*

*mf*

*mf*

arco

pizz.

arco

pizz.

*mf*

*mf*

139 E

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

E

*p*

148

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*espressivo*

*p*

*mf*

*f*

*a 2*

*arco*





162

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

168

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

**F**

*ff*

*ff sempre*

*ff sempre*

*ff sempre*

*ff sempre*

**F**

174

Fl.  
Ob.  
C. Ingl.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn. T.  
Tbn. B. Tuba  
Timp.  
VI. I  
VI. II  
Vle  
Vc.  
Bassi

*ff*

3

5

I.

*ff*

5

5

*ff*

*ff*



186

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

G

I.

*p*

*p*

*f*

*p sempre*

*p sempre*

*p sempre*

div.

192

Fl. *p* 3

Ob. *p*

C. Ingl. *p*

Cl. (B) *p* 3

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I *p* 3 3

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 192 through 197. The woodwind section includes Flute (Fl.), Oboe (Ob.), Cor Anglais (C. Ingl.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes two parts of Cor Anglais (Cor. (F)), Trumpet in F (Tr. (F)), Tenor Trombone (Tbn. T.), and Bass Trombone/Tuba (Tbn. B. Tuba). 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 Flute part begins in measure 192 with a piano (*p*) dynamic and a triplet of eighth notes. The Oboe part has a melodic line starting in measure 193. The Cor Anglais part has a melodic line starting in measure 193. The Clarinet in B-flat part has a melodic line starting in measure 192 with a piano (*p*) dynamic and a triplet of eighth notes. The Bassoon part is silent. The Trumpet in F part is silent. The Tenor Trombone part is silent. The Bass Trombone/Tuba part is silent. The Timpani part is silent. The Violin I part has a melodic line starting in measure 192 with a piano (*p*) dynamic and a triplet of eighth notes. The Violin II part is silent. The Viola part has a sustained chordal texture. The Violoncello part has a steady eighth-note accompaniment. The Basses part has a steady eighth-note accompaniment.

198

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p* *crescendo* *mf* *mf* *mf* *p* *mf* *I.* *mf*



204

H

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

The musical score is written for a full orchestra. It begins at measure 204. A rehearsal mark 'H' is placed above the first staff (Flute). The woodwind section (Flute, Oboe, Cor Anglais, Clarinet in B, Bassoon) and brass section (Trumpets in F, Trombones, Tuba) all play a melodic line starting at measure 204. The woodwinds are marked with dynamics *f* and *ff*. The brass section is marked with *mf cresc* and *ff*. The strings (Violins I and II, Viola, Violoncello, Basses) play a rhythmic accompaniment, marked with *cresc.* and *ff*. The score includes various musical notations such as triplets, accents, and dynamic markings.

210

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*sf*

*f*

*mf*

*div.*

I.

3

218

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

3

div.

3/4

228 **I**

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*pp*

*p*

3

3

3

234

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

I. solo

*p*

con sord.

8<sup>va</sup>

div.

*pp*

3

3

3

3

3

div.

con sord.

*pp*

240

Fl. *I. solo*  
*p*

Ob.  
3

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

4 Vc. soli  
*p*  
III.  
*p*

Bassi

247

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

4 Vc. soli

Bassi

senza sord.  
*mf*<sup>3</sup>







260

Fl. *p* *mf* I.

Ob.

Cl. (B) *p* *mf*

Fag. *p*

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I *p* *mf*

VI. II

Vle unite

Vc.

Bassi

264

Fl. *f*

Ob.

Cl. (B) *f*

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

268 **L**

Fl. *pp*

Ob. I. *pp*

Cl. (B) a 2 *p*

Fag. *pp*

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I *pp* *pizz.* *div.*

VI. II *pp* *pizz.* *div.*

Vle *pp* 6

Vc. *p* *pp* 6

Bassi *p* *pizz.*

271

Fl.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p* *3*

*p* *3*

*mf*

*mf*

*mf*

*p*

*mf*

*p* *6*

*mf*

*p* *6*

*mf*

*p* *6*

*mf*

*p*

*mf*

273

Fl.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 273 and 274. The woodwind section (Flute, Oboe, Clarinet in B, Bassoon) features triplet patterns in measures 273 and 274. The string section (Violins I and II, Viola, Violoncello, Basses) features sixteenth-note patterns with sixteenth rests, marked with a '6' for sixteenth notes. The brass section (Coronet in F, Trumpet in F, Trombones Tenor and Bass, Tuba, Timpani) is mostly silent, indicated by rests. The score is written in a key with one sharp (F#) and a 3/4 time signature.



280 M a 2

Fl. a 2

Ob.

C. Ingl.

Cl. (B)

Fag. I.

Cor. (F)

Tr. (F)

Tbn. T. *p*

Tbn. B. Tuba *p*

Timp.

VI. I M *p* 3 3 3 3

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

Detailed description: This page of a musical score covers measures 280 to 285. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in G (C. Ingl.), Clarinet in B (Cl. (B)), and Bassoon (Fag. I.). The brass section includes Cor Anglais (Cor. (F)), Trumpet (Tr. (F)), Trombone (Tbn. T.), Tuba (Tbn. B.), and Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features a dynamic marking of *p* (piano) and a tempo marking of M (Moderato). The woodwinds and strings play a rhythmic accompaniment, while the brass instruments provide harmonic support. The Flute and Oboe parts have a '2' above them, indicating a second ending or a specific performance instruction. The Violin I part features a triplet of eighth notes in measures 282 and 283.



286

Fl. *f*

Ob. *f*

C. Ingl. *f*

Cl. (B) *f*

Fag.

Cor. (F) *f*

Tr. (F) *mf* *p*

Tbn. T. *f* *mf*

Tbn. B. Tuba *f*

Timp.

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

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

Vle *f* *mf* *p*

Vc. *f* *mf* *p*

Bassi *f* *p*

Detailed description: This page of a musical score covers measures 286 to 291. The instrumentation includes Flute, Oboe, Cor Anglais, Clarinet in B, Bassoon, Horn in F, Trumpet in F, Trombone (Tenor and Bass), Timpani, Violin I and II, Viola, Violoncello, and Basses. The score is written in a key with one sharp (F#) and a common time signature. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support with chords and sustained notes. Dynamic markings range from fortissimo (f) to piano (p), with mezzo-forte (mf) used for the Trombone and Viola parts. The Flute and Oboe parts feature intricate melodic patterns with slurs and accents. The Bassoon part is mostly silent, indicated by rests. The Horn in F part has a sustained note in the first measure. The Trumpet in F part has a melodic line with a dynamic shift from mf to p. The Trombone parts have sustained notes and chords. The Timpani part is silent. The Violin and Viola parts have melodic lines with dynamic shifts. The Violoncello part has a sustained note and a melodic line. The Basses part has a sustained note.

292

Fl. *f* *ff* **N**

Ob. *f* *ff*

C. Ingl. *ff*

Cl. (B) *ff*

Fag. *ff*

Cor. (F) *ff*

Tr. (F) *ff*

Tbn. T. *p* *ff*

Tbn. B. Tuba *p* *ff*

Timp.

VI. I *f* *ff* **N**

VI. II *f* *ff*

Vle. *ff*

Vc. *ff*

Bassi *ff*

297

a2

Fl.

Ob.

C. Ingl.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*f*

301

Fl. *mf* I. 3

Ob. *mf* I. 3

C. Ingl. *mf* 3

Cl. (B) *mf* I. 3

Fag.

Cor. (F) *p* 3

Tr. (F)

Tbn. T.

Tbn. B. Tuba

Timp.

VI. I *p* 3

VI. II *p* 3

Vle *p* 3

Vc. *p* div.

Vc. *p* div.

Bassi *p*





316

Fl. *mf* *ff*

Ob. *mf* *ff*

C. Ingl. *mf* *ff*

Cl. (B) *mf* *ff*

Fag. *mf* *ff*

Cor. (F) *p* *ff*

Tr. (F) *p* *ff*

Tbn. T. *ff sempre*

Tbn. B. Tuba *ff*

Timp. *ff*

VI. I *ff sempre*

VI. II *ff sempre*

Vle *p* *ff sempre*

Vc. *p* *ff sempre*

Bassi *ff*





328

Fl.

Ob.

C. Ingl.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn. T.

Tbn. B.  
Tuba

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*pp*

*pizz.*

*p*

*pp*

*div. a 3*

*solo arco*

*p*

*pizz. gli altri*

## Bror Beckman

Bror Beckman (1866–1929) är en i raden av personer som utfört en mångsidig insats i svenskt musikliv, där kompositionsarbete utgjort en del. Bror Beckman hade en framgångsrik karriär som administratör i musiklivets mitt, men hann därutöver skriva musik. Hans tonspråk är lyriskt och formsäkert, inte de stora gesternas nationalromantik som präglar musiken hos flera av hans samtida kolleger.

Bror Beckman fick en uppväxt i musikens tecken. Fadern var militär musikanförare, musiklärare och tonsättare, farfadern präst och hymnolog. Starten på hans egen bana i musiken innebar arbete i Julius Bagges musikhandel, parallellt med studier i kontrapunkt och komposition för Johan Lindegren 1885–90. Under en tid var han både tjänsteman på ett försäkringsbolag och lärare i harmonilära vid Sigrid Carlheim-Gyllenskölds musikinstitut. Tack vare ett tonsättarstipendium kunde han vistas i Berlin för fördjupade musikstudier 1894. Under en följd av år gav han privatlektioner i musikämnen.

1909 blev han kamrer vid Kungl. Musikaliska akademien, för att året därefter utnämnas till Musikkonservatoriets direktör, en post som han hade till sin bortgång. I den rollen gjorde han bestående insatser: införde bland annat en dirigentklass och undervisning i Jaques-Dalcroze-metoden.

Bror Beckmans komponerande kom inte oväntat på undantag, när hans administrativa talanger alltmer togs i anspråk. Men detta var å andra sidan före den reglerade upphovsrättens tid, då praktiskt taget ingen kunde försörja sig enbart som tonsättare. Merparten av Beckmans musikaliska verk stammar därför från yngre år.

I hans oeuvre är verk i större former ovanliga: en symfoni (F-dur, 1895, uruppförd 1902), den symfoniska dikten *Om lyckan* (utgiven av Musikaliska konstföreningen 1904) samt *Flodsånger* och *Gambla gäst* för röst och orkester (båda 1897). Kammarmusik, i första hand pianostycken, och sånger för röst och piano dominerar hans ändå relativt omfattande produktion. Mest spelade verket är en violinsonat (1891, utgiven av Musikaliska konstföreningen 1893).

En speciell ingrediens är hans många kompositioner för orgelharmonium, ett instrument som intresserade Beckman så mycket att han också skrev en introducerande bok (1907).

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## Om lyckan

*Om lyckan* är ett ensatsigt orkesterverk i fri form. Man kan tänka sig en litterär inspirationskälla, men någon sådan har inte angetts av tonsättaren. Tillkomsthistorien är oklar, men Beckman har antagligen börjat arbeta på verket redan under sin studietid på 1890-talet. En version för två pianon är daterad 1898; orkesterversionen förelåg troligen 1902.

Beckman arbetar med två kontrasterande melodiska huvudmotiv, som under verkets gång modifieras och bearbetas rytmiskt, harmoniskt och kontrapunktiskt. Motiv A börjar med ett karaktäristiskt stigande oktavsprång som följs av en stegvis fallande, lamentoso-liknande rörelse. Motiv B är en rytmiskt pregnant och energisk figuration i 2/4-takt.

I de första takterna presenteras motiv A som en oboe-kantilena; i t.13 träder flöjten i dialog med oboen och spinner diskursivt vidare. Det brutala B-motivet dyker först upp i t. 154 och presenteras då unisono i klarinett, fagott och viola. I t. 186 introduceras ett kort sidomotiv, som en förberedelse för A-motivets återinträde på scenen några takter senare.

Efter en cesur i t. 228 bereds mark för ett expressivt flöjtsolo, och efter en gradvis stegring av orkesterklängen återkommer motiv A i t. 293. Efter en expressiv kulmen i t. 319-327 följer så en coda i 2/4, där fagotten återkommer med det dystra B-motivet. Stycket demonstrerar Beckmans kontrapunktiska handlag, men instrumentationen saknar inte heller raffinemang. Särskilt den känsliga behandlingen av harpan kan framhållas.

Det ligger nära tillhands att tolka *Om lyckan* som ett försök av Beckman att ge-

stalta sin egen livssituation som homosexuell i det oscarianska Sverige. Möjligen kan ett studium av Beckmans omfattande och delvis mycket personliga korrespondens med tonsättaren Carl Nielsen ge ytterligare upplysningar om detta.

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## Bror Beckman

Bror Beckman (1866-1929) belongs to a succession of manifold contributors to Swedish music for whom composing was just one of several activities. He had a successful administrative career at the centre of Swedish music, but still found time for composing. His tonal language is lyrical and comes with a confident grasp of form – not for him the grandiloquent national romanticism which informs the work of several contemporaries.

Beckman had a musical upbringing. His father was a director of music, music teacher and composer, his paternal grandfather a priest and hymnologist. The musical career started in Julius Bagge's music store, concurrently with counterpoint and composition studies under Johan Lindegren (1885–90). At one point he combined an insurance clerkship with teaching harmony at Sigrid Carlheim-Gyllenskiöld's Music Institute. A composer fellowship in 1894 enabled him to pursue advanced music studies in Berlin. For a number of years he gave private lessons in musical subjects.

In 1909 he became Treasurer to the Royal Swedish Academy of Music, and the following year he was made Director of the Royal Conservatory of Music, remaining so until his death. He took a number of lasting initiatives in this capacity, such as introducing a conducting class and instruction in the Jacques Dalcroze method.

Not surprisingly, with progressively greater demands being made on his administrative talents, Bror Beckman's composing was relegated to the back burner. But on the other hand, this being before the advent of statutory copyright, hardly anyone in those days could make a living solely as a composer. Most of Beckman's compositions, consequently, date from early years.

Large-scale forms are few and far between in his compositions, but we do have a symphony (F major, 1895, premiered in 1902), the symphonic poem *Om lyckan* (published by the Swedish Art Music Society, 1904) and *Flodsånger* and *Gambla gastar* for voice and orchestra (both 1897). Chamber music, primarily piano pieces, and songs for solo singer and piano, dominate what is in fact a relatively copious output. His most-played work is a violin sonata (1891, published in 1893 by the Swedish Art Music Society). One curious element is his many compositions for the harmonium, an instrument he was so taken with that he wrote an introductory book about it (1907).

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Transl. Roger Tanner

## Om lyckan

*Om lyckan* [*About happiness*] is a one movement orchestral work in free form. One could imagine a literary source of inspiration, but none has been given by the composer. The origins of the work are unclear, but Beckman likely started work on it during his time as a student in the 1890s. A version for two pianos is dated to 1898; the orchestra version was likely completed in 1902.

Beckman works with two contrasting main melodic motives, which are modified and reworked rhythmically, harmonically and contrapuntally as the work progresses. Motive A starts with a characteristic ascending octave leap, which is followed by a stepwise falling, *lamentoso*-like movement. Motive B is a rhythmically pregnant and energetic figuration in 2/4 time.

In the first bars Motive A is presented as an oboe *kantilena*; in bar 13 the flute comes

into dialogue with the oboe and develops further discursively. The brutal B motive shows up first in bar 154 and is presented in unison by the clarinet, bassoon and viola. In bar 186 a short side motive is introduced, in preparation for the return of the A motive a few bars later.

After a caesura in bar 228, the ground is prepared for an expressive flute solo, and after a gradual increase in the orchestral sound Motive A returns in bar 293. After an expressive culmination in bars 319-327 a coda follows in 2/4, where the bassoon returns with the despairing B Motive.

The piece demonstrates Beckman's contrapuntal mastery, but the instrumentation does not lack in refinement either. In particular the sensitive treatment of the harp exemplifies this.

It is not hard to interpret *Om lyckan* as an attempt to express Beckman's own life situation as a homosexual in King Oscar II's Sweden. A study of Beckman's correspondence with composer Carl Nielsen could further enlighten us on that topic.

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Transl. Nicole Vickers

# Kritisk kommentar

## Källmaterial

Utgåvan grundar sig på partitur i autograf (A1).

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

Kompletteringar har hämtats från version för två pianon i autograf (A2).

## Kommentarer

Tempoangivelse, *Andante molto sostenuto*, och opustal, *op. 10*, tillagda enligt A2.

TAKT	INSTR.	ANM.
22-24	vl II	tillagda cresc/delesc.pilar i a m vl I
26	cl	tillagt p i a m tutti
26	vl II	tillagd div. i a m vle och vc
30	ob, c ing	tillagt p i a m övriga instr.
34		tillagt mf tutti i a m vl I
36, 38, 40, 41	fl, cl	i A1, svagt synliga men tydligen suddade legatobågar
36-42	fl, cl	tillagt dynamik i a m vl
49	arpa, vla, bassi	tillagt mf i a m cl, vl II
51-52	cl, fg. archi	tillagt p i a m c.ing, fl
58	tutti	tutti mf i a m vl I
61	vle	legato tillagd i a m vl II
71	fg, ottoni, timp	tillagt f i a m vl t.69
76-78	arpa	i A1, timp felaktigt noterat på arpa-systemet, borttaget i utg.
79	vc	slag 2-3, legato tillagd i a m vl, vle
82	tutti	dim i vl I-II, vle gäller antagligen för tutti, jfr A2
83	fg 2, bassi	antagligen p som cor, vl
90-91	legni	tillagt p i a m cor, vl
105-107	tutti	tillagt cresc, f, mf i a m vl I
148	vc	tillagt arco i a m archi
160	ottoni, vl II	tillagt f i a m övr. instr.
163	vl I-II	legatobåge borttagen i a m t.165 samt jfr. A2
171		i A2 står det Quasi grave på 2:a slaget
184	vc cb	tillagt p, i motsats till f i t.186 samt jfr vl I t.185
209	vle vc	c1/c borttagna, går ej att spela i ackord
215	fiatti	tillagt sf i a m archi
253-255	archi	dynamiska angiv. tillagda i a m vl I
272-275	fl ob	tillagt stacc, forts. som t.268-271
284-286	tutti	tillagt cresc/f i a m vl I
293	vl I-II	tillagt cresc.pil i a m vle, vc
301	cor 1-2	tillagt p i a m archi
308	cor 1	tillagt p i a m archi
333	vc solo	tillagt arco