



CONRAD NORDQVIST
1840–1920

Uvertyrl i d-moll

Overture in D minor

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska Akademien

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

Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 1615/Edition no. 1615
2018
Notbild/Score: Public domain. Texter/Texts: © Levande Musikarv
979-0-66166-391-1

Levande musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska Akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
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Orkesterbesättning/Orchestra

Flauto I, II

Oboe I, II

Clarinetto I, II in B

Fagotto I, II

Corno I, II in D

Tromba I, II in D

Trombone

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi

Ouverture

Conrad Nordqvist
(1840-1920)

Andante con moto

2 Flauti

2 Oboi

2 Clarinetti in B

2 Fagotti

2 Corni in D

2 Trombe in D

Trombone

Timpani

Violini I

Violini II

Viole

Violoncelli

Bassi

7

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Più mosso

Fl.
Ob.
Cl. (B)
Fag.
Cor. (D)
Tr. (D)
Tbn.

Timp.

Più mosso

Vl. I
Vl. II
Vle
Vc.
Bassi

19

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

a 2

21

This musical score page contains two staves of music, labeled 21 and 22, for a full orchestra. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.) in B-flat, Bassoon (Fag.), Cor anglais (Cor.) in D, Trombone (Tr.) in D, Trombone (Tbn.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vcl.), Double Bass (Bassi), and Bassoon (Tbn.). The music consists of two measures. In measure 21, the Flute, Oboe, Clarinet, Bassoon, Cor anglais, Trombone, Trombone, Timpani, Violin I, Violin II, Cello, and Double Bass play sustained notes. The Bassoon and Double Bass play eighth-note patterns. In measure 22, the Flute, Oboe, Clarinet, Bassoon, Cor anglais, Trombone, Trombone, Timpani, Violin I, Violin II, Cello, and Double Bass play eighth-note patterns. The Bassoon and Double Bass play sustained notes.

23

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

marcato

marcato

marcato

diminuendo -----

A *Tempo primo*

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

25

a 2

dim.

pp

p

dim.

pp

pp

p

dim.

pp

pp

p

dim.

pp

p

dim.

pp

p

p

trem.

sempre dim.

pp

p

trem.

pp

p

pp

p

28

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

un poco marcato

trem.

pp

trem.

pp

34

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

p

p

p

p

pp

trem.

molto

molto

molto

molto

p

p

B

41 *poco rit.* *Allegro*

Fl.
Ob.
Cl. (B)
Fag.
Cor. (D)
Tr. (D)
Tbn.
Timp.

B

poco rit. *Allegro*

Vl. I
Vl. II
Vle
Vc.
Bassi

47

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score page contains two systems of music. The first system (measures 47-52) features woodwind instruments: Flute, Oboe, Clarinet (B-flat), Bassoon, and Cor (D). The bassoon and cor play sustained notes with grace notes. The second system (measures 53-58) features brass and percussion: Trombone (D), Tuba, Timpani, and strings: Violin I, Violin II, Viola, Cello, and Bass. The strings play eighth-note patterns, while the bassoon and cor continue their sustained notes with grace notes.

52

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

57

Fl.

Ob. *cresc.* *decresc.*

Cl. (B) *cresc.* *decresc.*

Fag. *cresc.* *decresc.*

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I *cresc.* *decresc.*

Vl. II *cresc.* *decresc.*

Vle *cresc.* *decresc.*

Vc. *cresc.* *decresc.*

Bassi *cresc.* *decresc.*

63

Fl.

Ob.

Cl. (B)

Fag. **ff**

Fag. **ff**

Cor. (D) **ff**

Tr. (D) **ff**

Tbn. **ff**

Timp. **tr ff**

Vl. I

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

Vle

Vc. **ff**

Bassi **ff**

This page contains a musical score for orchestra, specifically measure 63. The score is organized into ten staves, each representing a different instrument or section of the orchestra. The instruments listed from top to bottom are: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Bassoon (Fag.), Cor (D), Trombone (Tr. (D)), Double Bassoon (Tbn.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Cello (Vc.), and Double Bass (Bassi). The music is written in common time. Measure 63 begins with a series of eighth-note rests across all staves. The bassoon (Fag.) has a dynamic marking of ff at the end of the measure. The violin parts (Vl. I and Vl. II) feature eighth-note patterns. The violin II pattern starts at a dynamic of p and crescendos to f. The cello (Vc.) and double bass (Bassi) parts also contain eighth-note patterns, ending with ff dynamics. The score uses standard musical notation with stems, bar lines, and rests. Measure numbers are placed above the staff, and dynamic markings like ff, p, and cresc. are placed near specific notes or groups of notes.

68 C

Fl. ff

Ob. ff

Cl. (B) ff

Fag.

Cor. (D)

Tr. (D)

Tbn. ff

Timp. ff tr

Vl. I ff

Vl. II ff

Vle ff

Vc.

Bassi

74

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

a 2

fz

fz

fz

fz

8va-

80

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D) *a 2*

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

fz

tr

Musical score page 17. The score consists of ten staves. The top five staves (Flute, Oboe, Clarinet (B), Bassoon, Cor (D)) play sustained notes with dynamics *p*, *p*, *#p*, *o*, *o*, *p*, *p*, *#p*, *o*, *o*. The bottom five staves (Trombone (D), Tuba, Timpani, Violin I, Violin II) play sustained notes with dynamics *fz*, *fz*, *fz*, eighth-note patterns, and sixteenth-note patterns respectively. The Violin I, Violin II, Viola, Cello, and Bassoon staves play sixteenth-note patterns. Measure 80 ends with a repeat sign and begins a new section labeled *a 2*.

86

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

tr

a 2

v

v

91

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

96

D

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

D

soli

p

102

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

pp

ff

ff

p

110

E Un poco meno mosso

F1.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Flute (F1.): Playing sustained notes (open circles) on the first three staves. Dynamics: **p**.

Oboe (Ob.): Playing sustained notes (open circles) on the first three staves. Dynamics: **p**.

Clarinet (B) (Cl. (B)): Playing sustained notes (open circles) on the first three staves. Dynamics: **p** con espr., **p**.

Bassoon (Fag.): Playing sustained notes (open circles) on the first three staves. Dynamics: **p**.

Horn (D) (Cor. (D)): Playing sustained notes (open circles) on the first three staves.

Trombone (D) (Tr. (D)): Playing sustained notes (open circles) on the first three staves.

Tuba (Tbn.): Playing sustained notes (open circles) on the first three staves.

Timpani (Timp.): Playing sustained notes (open circles) on the first three staves.

Violin I (Vl. I): Playing eighth-note patterns. Dynamics: **p**.

Violin II (Vl. II): Playing sustained notes (open circles) on the first three staves.

Viola (Vle): Playing sixteenth-note patterns. Dynamics: **pizz.**, **p** pizz.

Cello (Vc.): Playing eighth-note patterns. Dynamics: **ff**, **p**.

Double Bass (Bassi): Playing sustained notes (open circles) on the first three staves.

118

poco rit. a tempo

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

pizz.

p

pizz.

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz.

p

con espr.

arco

126

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

134

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

rit. **F a tempo**

p

I.

p

p

pp

142

stringendo

F1. *p*

Ob. *cresc.*

Cl. (B) *cresc.*

Fag. *cresc.*

Cor. (D) I. *cresc.*

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II *cresc.*

Vle *cresc.*

Vc. *cresc.*

Bassi *cresc.*

148

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pizz.

mf

arco

spiccato

p

pp

arco

pp

arco

pp

arco

p

pp

p

mf

155

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

160

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains ten staves of music. The top five staves are woodwind instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B (Cl. (B)), Bassoon (Fag.), and Cor (D) (Cor. (D)). The next three staves are brass instruments: Trombone (D) (Tr. (D)), Tuba (Tbn.), and Timpani (Timp.). The bottom four staves are string instruments: Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), and Cello/Bassoon (Vc./Bassi). The tempo is marked as 160. Dynamics include dynamic markings like *p* (piano) and slurs indicating sustained notes. The bassoon and cor parts have some slurs and grace notes. The strings provide harmonic support with sustained notes and rhythmic patterns.

165

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

p

p

dim.

dim.

dim.

mp

mp

mp

170

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

mp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

a 2

mp

cresc.

a 2

f

cresc.

p

mp

p

cresc.

p

cresc.

p

cresc.

cresc.

f

175

G Fl. Ob. Cl. (B) Fag. Cor. (D) Tr. (D) Tbn. Timp.

Vl. I Vl. II Vle Vc. Bassi

ff *decresc.* *p*

ff *decresc.*

f

f

f

180

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score page contains ten staves of music. The top section (measures 1-5) includes Flute, Oboe, Clarinet (B-flat), Bassoon, Cor (D), Trombone (D), Tuba, and Timpani. The Flute, Oboe, and Clarinet play eighth-note patterns. The Bassoon, Cor, Trombone, and Tuba provide harmonic support. The bottom section (measures 6-10) features Violin I, Violin II, Viola, Cello, and Bass. Violin I has sixteenth-note patterns. Violin II and Viola play eighth-note patterns with dynamic markings *p* and *f*. The Cello and Bass provide harmonic support. Measure 10 concludes with a dynamic *p*.

185

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

190

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

195

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

200

F1.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

205

H

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Detailed description: This is a page from a musical score. The top section contains six staves for woodwind instruments: Flute, Oboe, Clarinet in B-flat, Bassoon, Horn in D, and Trombone in D. The bassoon has a melodic line with grace notes and dynamic marks like *p* and *pp*. The middle section contains three staves: Bass Trombone, Timpani, and another set of woodwinds. The bottom section contains five staves: Violin I, Violin II, Cello, Bassoon, and Bass. The bassoon in the bottom section has a melodic line with grace notes and dynamic marks like *p* and *pp*. The score is numbered 205 and includes a rehearsal mark **H**.

212

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

fp

fp

fp

fp

p

f

f

f

fp

218

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

224

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

fp

fp

fp

fp

pp

pp

fp

fp

pp

p

p

p

p

232

I

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

pp

sul D

p

ff

240

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

The musical score page contains two systems of music. The first system (measures 1-5) features woodwind instruments (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass instruments (Trombone in D, Tuba). The Flute and Oboe play eighth-note patterns, while the Clarinet and Bassoon provide harmonic support. The second system (measures 6-10) shifts focus to the strings (Violin I, Violin II, Viola, Cello, Bass) and timpani. The Violins play eighth-note patterns, the Viola provides harmonic support, the Cello and Bass play sustained notes, and the Bassoon continues its rhythmic pattern. Dynamics include **p** (piano) and **pizz.** (pizzicato).

245

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

250

Fl.

Ob. *cresc.* *decresc.*

Cl. (B) *cresc.* *decresc.*

Fag. *cresc.* *decresc.*

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I *cresc.* *decresc.*

Vl. II *cresc.* *decresc.*

Vle *cresc.* *decresc.*

Vc. *cresc.* *decresc.*

Bassi *cresc.* *decresc.*

256

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

ff

ff

f

ff

ff

cresc.

f

p

cresc.

f

ff

ff

261 **J**

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

267

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

272

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bass.

277

Fl.

Ob.

Cl. (B)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

283

Fl.

Ob.

Cl. (B)

Clar. in A

muta in Clar. in A

Fag.

C. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

f

pp

p

f

pp

tr

p

p

p

p

p

291 **K**

Fl.

Ob.

Cl. (A)

Clar. in A

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

K

sul G

pizz.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

poco rit. a tempo

298

F1.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

sempre pp

arco

sempre pp

303

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Vc.

Bassi

308

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Tim.

Vl. I

Vl. II

Vle

Vc.

Bassi

p rit.

p pp

p pp

p

p pp

I.

p pp

rit.

*)
L a tempo

315

Fl. *con espr.* *cresc.*

Ob. *con espr.* *cresc.*

Cl. (A) *cresc.*

Fag. *cresc.*

Cor. (D) *cresc.*

Tr. (D)

Tbn.

Timp.

Vl. I *cresc.*

Vl. II *cresc.*

Vle

Vc. *con espr.* *cresc.*

Bassi *cresc.*

322

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

cresc.

I.

pizz.

pizz.

pizz.

The musical score page contains ten staves of music. The top section (measures 1-6) includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A), Bassoon (Fag.), Cor (D), Trombone (Tr. D), Bassoon (Tbn.), and Timpani (Timp.). The Flute, Oboe, and Clarinet play eighth-note patterns with grace notes. The Bassoon provides harmonic support. The Cor and Trombone play sustained notes. The Bassoon and Timpani provide rhythmic patterns. The bottom section (measures 7-12) includes parts for Violin I (Vl. I), Violin II (Vl. II), Cello (Vle), Bassoon (Vc.), Bass (Bassi), and Bassoon (Bassi). The Violins play eighth-note patterns with grace notes. The Cello and Bassoon provide harmonic support. The Bassoon and Bass play sustained notes. The Cello and Bassoon play pizzicato patterns indicated by 'pizz.' markings. The Bassoon and Bass provide rhythmic patterns.

328

F1.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

M Più mosso

333

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

cresc.

M Più mosso

ff

ff

ff

ff

ff

ff

p

a 2

ff

ff

ff

ff

cresc.

ff

ff

ff

ff

cresc.

ff

338

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

343

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

p

cresc.

p cresc.

mf

f

a 2

p

cresc.

f

f

f

f

p

cresc.

cresc.

mf

f

mf

f

349

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vcl.

Bassi

354

359

Fl. ff Ω

Ob. ff Ω

Cl. (A) ff Ω

Fag. ff Ω

Cor. (D) 8 ff

Tr. (D) ff Ω

Tbn. ff Ω

Timp. tr ff

Vl. I ff

Vl. II ff

Vle ff

Vc. ff Ω

Bassi ff Ω

364

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (tr)

Vl. I

Vl. II

Vle

Vc.

Bassi

This musical score page contains six systems of music. The first system (measures 1-5) features woodwind instruments: Flute, Oboe, Clarinet (A), Bassoon, Cor (D), Trombone (D), and Tuba. The Flute, Oboe, and Clarinet play sustained notes with slurs. The Bassoon, Cor, Trombone, and Tuba provide harmonic support with sustained notes and rhythmic patterns. The second system (measures 6-10) shows the same instrumentation continuing their sustained notes. The third system (measures 11-15) introduces the Timpani, which plays a rhythmic pattern of eighth-note pairs. The fourth system (measures 16-20) features the strings: Violin I, Violin II, Cello, and Double Bass. The Violins play eighth-note patterns, while the Cello and Double Bass provide harmonic support with sustained notes and rhythmic patterns. Measure 21 concludes the page.

369

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

Conrad Nordqvist

Tonsättaren, dirigenten och organisten Conrad Nordqvist föddes den 11 april 1840 i Vänersborg där hans far var oboist vid Västgöta-Dals regemente. Han utbildade sig så småningom vid Kungl. Musikaliska akademiens undervisningsverk och utexaminerades i mitten av 1860-talet som organist, musiklärare och militär musikdirektör. Hans lärare i komposition var Franz Berwald och Ludvig Norman. Redan under studietiden påbörjade Nordqvist sin bana som dirigent och det var också som sådan han huvudsakligen kom att verka.

År 1885 utnämndes Nordqvist till förste kapellmästare och hovkapellmästare vid Kungliga Teatern. I befatningen ingick komponerandet av tillfällighetsmusik till pjäser, baletter och operor, men även ceremonimusik vid kungliga tilldragelser. Vid sidan av en festkantat till Oscar II:s kungajubileum 1897 är Nordqvists mest kända verk *Sorgmarschen till Karl XV:s begravning* 1872 som utgavs i ett flertal arrangemang.

Under fyrtio år arbetade han som kormästare, instuderare och dirigent vid Kungliga Teatern. Han introducerade under denna tid en mängd nya verk, bland andra Jacques Offenbachs "Hoffmanns äventyr", Pietro Mascagnis "På Sicilien" och Giuseppe Verdis "Otello".

Conrad Nordqvist var även organist i Storkyrkan i Stockholm åren 1872-1915 samt lärare i harmonilära vid Kungliga Musikkonservatoriet. Hans syn på det samtida musiklivet var i vissa stycken radikal: han hävdade konsten som ett behov för människan snarare än en lyx.

Conrad Nordqvist avled den 16 april 1920 i Snårestad i Skåne.

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Ouverture i d-moll

Conrad Nordqvist (1840-1920) hör till de många tonsättare som blivit allmänt kända genom ett enda verk, i hans fall *Sorgmarsch till Karl XV:s begravning* 1872. Stycket kom länge att användas av de flesta organister och militärorkestrar vid liknande förfällningar. I sin roll som operakapellmästare komponerade Nordqvist även en mängd teatermusik, bland annat samarbetade han med Ivar Hallström i två baletter för Kungl. Teatern, *En dröm* och *Ett äventyr i Skottland*, samt fick kungligt uppdrag att skriva sorgmusik också vid drottning Josephinas och kung Oskar II:s frånfallen. Hans opuslista innehåller ytterligare en handfull sorgmarscher – men bara en bröllopsmarsch, inlagd i Herman Sätherbergs skådespel *Ur förtryckets natt* – och i övrigt smärre piano-stycken och sånger.

Ouverture i d-moll är Nordqvists enda fristående orkesterverk och närmast ett slags mästarprov. Stycket tillkom under den korta tid Berwald fick verka som kompositions-lärare vid konservatoriet 1867-68. Denne hade föreslagits som lärare inför en nyinrättad "högre kompositionsklass" av flera redan verksamma tonsättare, men utmanövrerats till förmån för Hermann Berens. Denna ofta relaterade konflikt utmynnade i att Berens avsade sig uppdraget med hänsyn till bristande tid – han var då anställd som kapellmästare vid Kungl. Teatern – därtill manad efter påtryckning av Kungl. Musikaliska Akademiens preses, hertig Oscar Fredrik (sedermera Oskar II). Berwald fick våren 1867 fyra elever, utom Nordqvist Johan Alfred Ahlström, Joseph Dente och Marie Louise Öberg; den sistnämnda ersattes på hösten av Oscar Hylén. Berwald måste dock kämpa för att få ge dem två timmars undervisning per vecka, då akademien endast hade beviljat en timma! Snart kunde de var och en visa upp tämligen anspråksfulla verk, och Nordqvist skrev under våren en stråkkvartett som emellertid inte kom till offentligt framförande. Däremot blev tre av elevernas stycken framförda av konservatoriets orkester på akademiens högtidsdag den 14 december 1867, ett *Symfoni-allegro* av Dente, ett Offertorium för tenorsolo, kör och orkester av Ahlström samt Nordqvists *Concertouverture* som titeln lyder på det tryckta programmet. De tre verken fick korta lovord i *Post- och Inrikes Tidningar* den 16 december, som upplyser om att "de unga

tonsättarna dirigerade sina nummer själva”, och Nordqvists uvertyr sägs vara ”hållen i ren stil och god form med vackra motiv”. Vid en konsertmatiné som akademien anordnade för riksdagens ledamöter den 1 mars 1868 upprepades i stort den föregående högtidsdagens program.

Det bevarade partituret till uvertyren är daterat 10/11 1867, och det innehåller spänande nog några rättelser och förtydliganden av läraren Berwald. Uvertyren är säkert och konsekvent formad med en långsam introduktion och en snabb huvuddel med en anläggning i sonatform, där inledningsmotivet fungerar som huvudtema. Mot detta enkelt visartade motiv ställs i introduktionen en dramatisk episod med energiska sträcklöpningar och i den snabba delen efter en kraftfull urladdning ett sidotema i F-dur som också kan sägas vara visartat men äger en mer svärmlisk ton. I genomföringen som bygger i lika delar på kontrapunktiska och harmoniska bearbetningar förs även sidotemata upp till en stålig kulmination. När temat återkommer i återtagningsdelen blir det i D-dur, och det lämnar sedan plats för en effektfull coda i klaraste dur. Instrumentationen är säkert genomförd både i mer sångbara avsnitt och i tutti-partier. Även om denna uvertyr inte avslöjar någon distinkt personlig egenart, står den sig väl mot samtida motsvarigheter som exempelvis *Södermans Konsertuvertyr*.

Studietiden för Berwald avbröts genom dennes plötsliga bortgång den 3 april 1868. Bland Nordqvists efterlämnade papper finns en skiss till *Sorgtoner comp. i anledning af Frantz Berwalds död*, daterad den 6 april 1868. Det har sagts att stämningen i denna skiss förebådar Nordqvists kända sorgmarsch till Karl XV, och i noterna har han senare tillagt: ”att begagnas vid min egen likfärd”. Nordqvist, som också hade spelat kammarmusik tillsammans med Berwald, blev sedermera den kanske viktigaste länken i en autentisk Berwald-tradition.

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Kritisk kommentar

Källmaterial

Utgåvan baserar sig på partituret i autograf (A).

Kommentarer

Tydliga nyansbeteckningar saknas det på vissa ställen i A därför har dessa kompletterats enligt rådande dynamik.
Repetitionsmarkeringar tillagda.

TAKT	INSTR.	ANM.
21-22	fl 1, ob 1	tillagd accent på 3:e slag f3/f2 i.a.m. cor 1
22	cor 1	tillagd accent på 3:e slag f1 i.a.m. t.21
25	cl 1-2	tillagd binde-/legatobåge mellan sista tonen t.25 och första t.26 i.a.m. t.23, 24, 26
27-26	fl, ob, cl, fag	p tillagd på alla insatser för tydlighetens skull
47, 240	fl 1	p tillagd (saknas i A) i.a.m. allmän dynamik
55, 249	ob 2	p tillagd (saknas i A) i.a.m. övrig träblås
97		tillagda accenter, där det saknas, i analogi med t.93
97	cl 2	andra halvnoten, c2 ändrad till ciss2
147	cl 2, fag	tillagd stacc. i.a.m. ob 2
147	vc, cb	tillagd stacc., i.a.m. cb t.145-146
186	fl 1, ob 1	f2/f1 istället för en oktav högre (troligen fel i A p.g.a. bladvändning)
153-54	vl II, vle, vc, cb	tillagd arco, spiccato kräver det (saknas i A)
158	vl I	tillagd accent på e2 i.a.m. t.157
165	vl I	tillagd accent på b2 i.a.m. t.157-158
171	fl, cl, fg	tillagd mp i.a.m. t.169 vle, bassi
214-217	fl 1	8va alta i A borttaget, fl 1 spelar i oktaver med fl 2 i.a.m. oboe 1-2
227-33	fl 2	8va alta i A borttaget, t.227-232 fl 2 transponerad istället en oktav ner, spelar i oktaver med fl 1, i.a.m. oboe 1-2
236	vl I	legatobågen börjar på upptakt till t.237 i.a.m. t.43 (i A på 1:a slag t.327)
262		denna takt är missad i A, men har lagts till eftersom t.44-75 skall upprepas identiskt enligt anvisningen "come sopra"
272	fg 1	i A e1-f1 ändrat i utg. till c1-d1 jfr cl, vl
292	fl 2	8va alta i A borttaget, fr. t.292 2:a slaget t.o.m. t.294 fl 2 transponerad istället en oktav ner, spelar i oktaver med fl 1, i.a.m. t.300-302
299	tutti	a tempo tillagd i.a.m. t.316
316	tutti	ingen nyans angiven i A men rimligast vore det p; t.291-333 nyanser saknas nästan helt, allt tyder på allmän p
328	vc	pizz i A - borttagen, arco forts., jfr t.153
328-329	vl II, vle, cb	pizz i A ersatt med arco, jfr t.153-154
328-329	vl II, vle	arco tillagd (saknas i A) i.a.m. t.153-154
330-32	archi	stacc. tillagd (där det saknas) t.328-335 i.a.m. t.153-158 (och vidare)
338-39	fl 2	legatobåge borttaget, sista/första 4-delen spelas stacc. som fl 1
341-42	enstaka instr.	stacc. forts. på alla 4-delar
343	cl 1	tillagd accent och legatobåge i.a.m. træblås
345	cor	f i A ersatt med p i.a.m. cl, vl
352	tbn	i A, D troligen kvarglömd, ingen analogi m. bassi, följs av paus inästatakt, borttagen i utg.

Conrad Nordqvist

The composer, conductor and organist, Conrad Nordqvist, was born on 11 april 1840 in Vänersborg where his father was the oboist for the Västgöta-Dals regiment. He eventually studied at the educational institution of the Royal Swedish Academy of Music and took his exams in the mid-1860s as an organist, music teacher and military music director. His composition teachers were Franz Berwald and Ludvig Norman. Nordqvist began his career as a conductor already during his studies, and it was mainly in this role he was later active.

In 1885 Nordqvist was named first conductor and chief conductor of the Royal Opera. This role included the composition of incidental music for plays, ballets and operas, but also ceremonial music for royal events. Along with a celebratory cantata for Oscar II's 25th jubilee in 1897, Nordqvist's most known work is the Funeral March for Charles XV's funeral in 1872, which was published in a variety of arrangements.

For forty years he worked as a choir directory, répétiteur and conductor at the Royal Opera. During this time he introduced many new works, including Jacques Offenbach's *The Tales of Hoffman*, Pietro Mascagni's *Cavalleria Rusticana* and Giuseppe Verdi's *Othello*.

Conrad Nordqvist was also organist at Stockholm Cathedral from 1872–1915 and harmony teacher at the Royal Conservatory of Music. His views of contemporary musical life were in some ways radical: he considered art to be a human need rather than a luxury.

Conrad Nordqvist died on 16 April 1920 in Snårestad, Scania.

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Overture in D minor

Conrad Nordqvist (1840–1920) is one of many composers whose public renown is attributable to a single work, in his case his *Funeral March* for Karl XV in 1872, which was long used by the majority of organists and military orchestras for similar ceremonial purposes. In his capacity as chief opera conductor, Nordqvist also composed a good deal of theatre music, including two ballets for the Kungliga Operan (Royal Stockholm Opera), *En dröm* and *Ett äventyr i Skottland*, in collaboration with Ivar Hallström. He also received a royal commission to compose music for the funerals of Queen Josephina and King Oskar II. His oeuvre contains a further handful of funeral marches, but only one wedding march (inserted into Herman Sätherberg's drama *Ur förtryckets natt*) and some minor piano pieces and songs.

The *Overture in D minor* is Nordqvist's only freestanding orchestral work, and is more a kind of master examination than anything else. The piece originated during Berwald's brief stint as a teacher of composition at the Kungliga Musikkonservatoriet (Royal Conservatory of Music) in 1867–68. Berwald's name had been put forward as a teacher of a newly established "higher composition class" by several already active composers, but he was out-manoeuvred in favour of Hermann Berens. This oft-cited conflict ended with Berens stepping down on account of time constraints – he was then chief conductor at the Kungliga Teatern (Royal Opera) – and under pressure from the president of the Kungliga Musikaliska Akademien (KMA, Royal Swedish Academy of Music), Duke Oscar Fredrik (later King Oskar II). In the spring of 1867, Berwald took on four students: Johan Alfred Ahlström, Joseph Dente, Marie Louise Öberg and Nordqvist, Öberg being replaced in the autumn by Oscar Hylén. It was, however, a struggle for Berwald to give them two hours' teaching a week, since the Academy had only granted one. Soon they were all able to show fairly elaborate works, with Nordqvist composing a string quartet the following spring that never made it to public performance. On the other hand, three of their pieces were performed by the Conservatory orchestra on the anniversary of the KMA on 14 December 1867: a *Symfoni-*

allegro by Dente, an *Offertorium* for tenor solo, choir and orchestra by Ahlström, and Nordqvist's *Concertouverture*, as its title appears in the printed programme. The three works earned a brief word of praise in *Post- och Inrikes Tidningar* on 16 December, which informed readers that "the young composers conducted the numbers themselves" and described Nordqvist's overture as "pure in style and solid in form with pretty motifs". The programme was largely reprised at a matinée concert for members of parliament arranged by the Academy on 1 March 1868.

The extant score to the overture is dated 10/11 1867 and contains, fascinatingly, a number of corrections and clarifications by his teacher, Berwald. The overture is confidently and consistently formed with a slow introduction and a pacy main section structured along sonata lines, in which the opening motif serves as the principal theme. Juxtaposed with this simple folk-song-like motif in the introduction is a dramatic episode containing lively string runs, and in the fast part, following a powerful release of energy, a secondary theme in F major, which, despite its more dreamy tone, can also be said to possess a folkish air. In the development, which is based in equal measure on contrapuntal and harmonic manipulation, the secondary theme is also brought up to a stately culmination. When the theme recurs in the recapitulation it appears in D major, which then gives way to an effective coda in the "clearest major". The orchestration is securely executed in both the more lyrical and tutti sections. Even if this overture does not reveal any distinctive personality, it holds its ground against corresponding contemporary pieces like Söderman's *Konsertuverty*.

His studies for Berwald came to an abrupt end with the latter's sudden death on 3 April 1868. Amongst Nordqvist's legacy is a sketch for *Sorgtoner comp. i anledning af Frantz Berwalds död* (funeral music for Frantz Berwald) dated 6 April 1868. The mood in this sketch has been said to foreshadow Nordqvist's famous funeral march for Karl XV, and he later added to his manuscript: "To be employed at my own funeral". Nordqvist, who had also played chamber music with Berwald, later became arguably the most important chain in an authentic Berwald tradition.

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