



ANDREAS RANDEL

1806–1864

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Uvertyr till Wermländingarne  
*Overture to Wermländingarne*

Källkritisk utgåva av/Critical edition by Cristian Marina

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# Ouverture

till sångspelet Wermländingarne

Andreas Randel  
(1806-1864)

**Andante sostenuto**

2 Flauti  
2 Oboi  
2 Clarinetti in C  
2 Fagotti  
2 Corni in G  
2 Corni in B basso  
2 Trombe in G  
Trombone Alto  
Trombone Tenore  
Trombone Basso  
Timpani in G, D  
Violini I  
Violini II  
Viole  
Violoncelli  
Bassi

**Andante sostenuto**

7

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*tr*

*tr*

*tr*

13

Fl.

Ob.

Cl. (C)

Fag.

Cor. (G)

Cor. (B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*a 2*

*tr*

*I.*

Detailed description: This page of a musical score covers measures 13 through 18. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section consists of two parts: Cor. (G) and Cor. (B basso). The percussion part features a Timpani (Timp.) instrument. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. Measure 13 is marked with a first ending bracket (I.) and a piano (*p*) dynamic. The woodwinds and strings play melodic lines with various articulations, while the brass and timpani provide harmonic support. The score concludes with a final measure in measure 18.



24

Fl.

Ob.

Cl. (C) a 2

Fag.

Cor. (G)

Cor. (B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*p*

*tr*

*p*

*>*

*>*

*>*

*>*

Detailed description: This page of a musical score covers measures 24 through 28. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C) a 2), and Bassoon (Fag.). The brass section consists of two Horns: Horn in G (Cor. (G)) and Horn in Bb (Cor. (B basso)). The percussion part features a pair of Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of two flats (Bb and Eb) and a common time signature. Measure 24 shows the woodwinds and bassoon with specific notes and rests. The oboe has a melodic line. The clarinet and bassoon have rests. The horns play sustained notes, with the G horn starting in measure 25. The timpani has a trill in measure 25. The strings play a rhythmic accompaniment with various articulations like accents and slurs.

29

Fl.

Ob.

Cl. (C)

Fag.

Cor. (G)

Cor. (B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

I.

*tr*

Detailed description: This page of a musical score covers measures 29 through 34. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.), each with a first ending bracket labeled 'I.' starting at measure 29. The brass section consists of two Horns: Horn in G (Cor. (G)) and Horn in Bb (Cor. (B basso)). The percussion part features a snare drum (Timp.) with a trill (*tr*) in measure 30. The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in a key signature of two flats (Bb and Eb) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.



35 rit. Andante con moto I. *p*

Fl.

Ob.

Cl. (C) I. *p*

Fag. *p*

Cor. (G) I. solo

Cor. (B basso)

Timp. *tr* *p*

rit. Andante con moto *p*

Vl. I *p*

Vl. II *p*

Vle *p*

Vc. *p*

Bassi

Detailed description of the musical score: The score is for page 7, starting at measure 35. The key signature has two flats (B-flat and E-flat). The tempo is initially 'rit.' (ritardando) and changes to 'Andante con moto' at measure 37. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais in G (Cor. (G)), Cor Basso (Cor. (B basso)), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). Measure 35 features a half note G4 with a fermata. Measure 36 has a half note G4 with a fermata. Measure 37 begins the 'Andante con moto' section with a common time signature. The Flute part has a first ending (I.) starting at measure 39 with a half note G4. The Clarinet part has a first ending (I.) starting at measure 37 with a half note G4. The Bassoon part has a first ending (I.) starting at measure 37 with a half note G4. The Cor Anglais part has a first ending (I. solo) starting at measure 37 with a half note G4. The Timpani part has a first ending (I. solo) starting at measure 37 with a half note G4. The Violin I part has a first ending (I.) starting at measure 39 with a half note G4. The Violin II part has a first ending (I.) starting at measure 39 with a half note G4. The Viola part has a first ending (I.) starting at measure 39 with a half note G4. The Violoncello part has a first ending (I.) starting at measure 39 with a half note G4. The Basses part has a first ending (I.) starting at measure 39 with a half note G4. Dynamics include 'p' (piano) and 'I. solo'.

41

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

1.

2. I.

rit.

*p*

Detailed description of the musical score: The score is for measures 41-44 in a 2/4 time signature with a key signature of two flats. Measure 41 is the start of a first ending bracket. Measure 42 is the start of a second ending bracket labeled '2. I.'. Measures 43 and 44 are marked 'rit.' and 'p'. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) have various rhythmic patterns, including eighth and sixteenth notes. The brass parts (Horn G, Horn B basso) have simpler rhythmic patterns. The string parts (Violin I, Violin II, Viola, Violoncello, Basses) have more complex rhythmic patterns, including sixteenth and thirty-second notes. The Viola part has markings '1 volta' and '2 volta' above the first two measures. The Flute and Violin I parts have markings '1.' and '2. I.' above the first and second endings respectively. The Flute and Violin I parts also have a 'rit.' marking above the final measure. The Viola, Violoncello, and Basses parts have a '*p*' marking below the first measure of the second ending.

45 **Poco allegretto**

Fl. *p*

Cl. (C) *p*

Cor. (G) *p*

**Poco allegretto**

VI. I *p* 2<sup>e</sup> corde

VI. II *p*

Vle *p*

Vc. *p*

Bassi *p*

53

Fl.

Cl. (C)

Fag.

Cor. (G) *p*

VI. I *pizz.*

VI. II

Vle

Vc. *pizz.*

Bassi *pizz.*

60

Fl. *mf*

Ob. *mf* *p* I.

Cl. (C) *mf* *p*

Fag. *mf* *p*

Cor. (G) *mf*

Cor. (B basso) *mf* muta in Ess

Timp.

Vl. I *arco* *mf* *p*

Vl. II *mf* *p*

Vle *mf* *p*

Vc. *arco* *mf* *p*

Bassi *arco* *mf* *p*

Detailed description: This page of a musical score, numbered 10, contains measures 60 through 67. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), and two Horns (Cor. (G) and Cor. (B basso)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The percussion part includes Timpani (Timp.). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins at measure 60. The Flute, Oboe, Clarinet, and Bassoon parts start with a *mf* dynamic and feature melodic lines with trills. The Oboe part has a first ending bracketed from measure 64 to 67. The Horns play chords, with the Bass Horn part including the instruction "muta in Ess" (change to E-flat major) starting at measure 64. The Violin I part starts with the instruction "arco" and has a *mf* dynamic. The Violin II, Viola, Violoncello, and Basses parts also start with "arco" and *mf* dynamics. Dynamics change to *p* (piano) for most parts starting at measure 64. The score ends at measure 67.

68 *I.* *p* **Andantino**

Fl.  
Ob.  
Cl.  
(C)  
Fag. *a 2*

*I.* *p* **Andantino**

Cor.  
(G) *p*  
Cor.  
(Ess) *p*

*I.* *p* **Andantino**

VI. I  
VI. II  
Vle  
Vc. *trem.*  
Bassi

75 *dim. e rall.*  
*muta in B basso*

Cor.  
(Ess)  
Vc.  
Bassi

**Allegro agitato**

82

Fl. *f* *p*

Ob. *f* *p*

Cl. (C) *f* *p*

Fag. *f* *p*

Cor. (G) *f* *fp*

Cor. (B basso) *f* *fp*

Tr. (G) *f* *fp*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f* *fp*

Detailed description: This block contains the musical notation for woodwind and brass instruments. It starts at measure 82. The Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.) parts begin with a dynamic of *f* and end with *p*. The Horns (Cor.) in G and B bass, Trumpet (Tr.) in G, and Trombones (Tbn. A., Tbn. T., Tbn. B.) all play a sustained chord with a dynamic of *f*. The Trombones A and T play a rhythmic pattern with a dynamic of *f*. The Timpani (Timp.) part features a wavy line indicating a roll, starting with *f* and ending with *fp*.

**Allegro agitato**

VI. I *f* *fp*

VI. II *f* *p*

Vle *f* *p*

Vc. *f* *fp*

Bassi *f* *fp*

Detailed description: This block contains the musical notation for the string section and Violin I. The Violin I (VI. I) part has a dynamic of *f* and ends with *fp*. The Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi) parts all play a sustained chord with a dynamic of *f*. The Basses part ends with *fp*.

87

Fl. *cresc.* *f* *p* *cresc.*

Ob. *mf cresc.* *f*

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

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

Cor. (G) *cresc.* *fp* *cresc.*

Cor. (B basso) *cresc.* *fp* *cresc.*

Tr. (G) *cresc.* *fp* *cresc.*

Tbn. A. *f* *f*

Tbn. T. *f* *f*

Tbn. B. *f* *f*

Timp. *cresc.* *tr* *fp* *cresc.*

VI. I *cresc.* *fp* *cresc.*

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

Vle *cresc.* *f* *p* *cresc.*

Vc. *cresc.* *fp* *cresc.*

Bassi *cresc.* *fp* *cresc.*

92

Fl. *ff*

Ob. *mf cresc.* *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (G) *ff*

Cor. (B basso) *ff*

Tr. (G) *ff*

Tbn. A. *f* *ff*

Tbn. T. *f* *ff*

Tbn. B. *f* *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

a 2



98

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (G)  
Cor. (B basso)  
Tr. (G)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

*fp*

*dim.*

Detailed description: This page of a musical score, numbered 98, contains staves for various instruments. The woodwinds (Flute, Oboe, Clarinet in C, Bassoon) and brass (Horn in G, Horn in Bb, Trumpet in G, Trombone A, Trombone T, Trombone B) parts feature melodic lines with accents and slurs. The strings (Violin I, Violin II, Viola, Violoncello, Basses) provide harmonic support with sustained notes and rhythmic patterns. The Timpani part includes a dynamic marking of *fp* and a trill-like texture. The score is written in a key signature of two flats and a common time signature.

104

Cor. (G)

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*con passione*

*f*

*p*

110

VI. I

VI. II

Vle

Vc.

Bassi

116

Fl.

Cl. (C)

Fag.

Cor. (G)

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*I. >*

*p*

*p*

*p*

122

Fl.

Ob.

Cl. (C)

Fag.

Cor. (G)

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*I. >*

*p*

*p*

*p*

128

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

134 a 2

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (G) *f*

Cor. (B basso) *f*

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f* *tr*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

140

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*tr*

146

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

a 2

a 2

a 2

152

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (G)  
Cor. (B basso)  
Tr. (G)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

Detailed description: This page of a musical score covers measures 152 through 157. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (G)), Cor Basso (Cor. (B basso)), Trumpet (Tr. (G)), Trombone A (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in a key with two flats and a 3/4 time signature. Measure 152 features a complex woodwind and string texture with many sixteenth notes. Measures 153-157 show a more sustained texture with various instruments playing chords and moving lines.



158

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

165 rit.

Fl.

Ob.

Cl. (C)

Fag.

Cor. (G)

Cor. (B basso)

Tr. (G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*dim.*

172 Poco più lento

VI. I  
VI. II  
Vle  
Vc.  
Bassi

*p*  
*pizz.*  
*p*  
*p*

Detailed description: This system of musical notation covers measures 172 to 180. It includes staves for Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats (B-flat and E-flat), and the tempo is marked 'Poco più lento'. The Violin I part features a melodic line with slurs and accents. The Violin II part starts with a piano (*p*) dynamic and includes a sharp sign (#) in the second measure. The Viola part also begins with a piano (*p*) dynamic. The Violoncello part is marked 'pizz.' (pizzicato) and features a rhythmic pattern of eighth notes. The Basses part provides a steady accompaniment with a piano (*p*) dynamic.

181

Fl.  
Ob.  
Cl.  
(C)  
Fag.

*p*  
*p*  
*p*  
*p*  
*a 2*  
*p*

Detailed description: This system of musical notation covers measures 181 and 182. It includes staves for Flute, Oboe, Clarinet (C), and Bassoon. The key signature remains two flats. The Flute part has a first ending bracket labeled 'I.' with an accent (>) over the final notes. The Oboe, Clarinet (C), and Bassoon parts all begin with a piano (*p*) dynamic in measure 182. The Bassoon part includes the marking 'a 2' (second octave) for the final notes.

VI. I  
VI. II  
Vle  
Vc.  
Bassi

*arco*  
*pizz.*

Detailed description: This system of musical notation covers measures 183 and 184. It includes staves for Violin I, Violin II, Viola, Violoncello, and Basses. The key signature has two flats. The Violin I part features a triplet of eighth notes in measure 183. The Violoncello part is marked 'arco' (arco) and features a triplet of eighth notes in measure 184. The Basses part is marked 'pizz.' (pizzicato) and features a rhythmic pattern of eighth notes in measure 184.

189

Fl.

Ob.

Cl. (C)

Fag.

Cor. (B basso)

Vc.

Bassi

a 2

p

195

Fl.

Ob.

Cl. (C)

Fag.

Cor. (B basso)

VI. I

VI. II

Vle

Vc.

Bassi

I.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

201

Ob.  
Fag.  
Cor. (B basso)  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

3  
a 2  
dim.  
p  
dim.  
dim.  
dim.  
dim.  
dim.

Detailed description: This system of musical notation covers measures 201 to 205. The woodwinds (Ob., Fag., Cor., Vl. I, Vl. II, Vle) and strings (Vc., Bassi) are active, with many parts featuring triplets and dynamic markings such as *dim.* and *p*. The Cor. (B basso) part is mostly silent, with a few notes in measure 205. The bassoon part includes a marking 'a 2' in measure 202.

206

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (B basso)  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

8va  
dim.  
p  
a 2  
dim.  
dim.  
dim.  
dim.  
dim.

Detailed description: This system of musical notation covers measures 206 to 210. The Flute part has a '8va' marking in measure 206. The Clarinet (C) part has a triplet in measure 209. The Cor. (B basso) part has a marking 'a 2' in measure 206. The woodwinds and strings continue with their respective parts, including triplets and dynamic markings like *dim.* and *p*.

212 **Tempo primo**  
(8<sup>va</sup>) -

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (G)

Cor. (B basso) *f*

Tr. (G)

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp.

Detailed description: This block contains the musical score for woodwinds and brass instruments. The Flute part (Fl.) starts at measure 212 with a dynamic of *f* and includes a trill marked 'a 2'. The Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), and Trombones A, T, and B (Tbn. A., Tbn. T., Tbn. B.) all play sustained chords with a dynamic of *f*. The Horns (Cor. (G) and Cor. (B basso)) also play sustained chords with a dynamic of *f*. The Trumpet (Tr. (G)) and Timpani (Timp.) parts are silent in this section.

**Tempo primo**

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This block contains the musical score for the string section. The Violin I (VI. I) and Violin II (VI. II) parts play melodic lines with a dynamic of *f*. The Viola (Vle), Violoncello (Vc.), and Basses (Bassi) parts play sustained chords with a dynamic of *f*.

218

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*f*

*a2*

224

Fl. *p* *cresc.*

Ob.

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

Fag. *p* *cresc.*

Cor. (G) *fp* *cresc.*

Cor. (B basso) *fp* *cresc.*

Tr. (G) *fp* *cresc.*

Tbn. A.

Tbn. T.

Tbn. B.

Timp. *tr* *fp* *cresc.*

Vl. I *fp* *cresc.*

Vl. II *p* *cresc.*

Vle *p* *cresc.*

Vc. *fp* *cresc.*

Bassi *fp* *cresc.*

Detailed description of the musical score: This page, numbered 224, contains the orchestral score for a section of a symphony. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Horn in G (Cor. (G)), Horn in B-flat (Cor. (B basso)), Trumpet in G (Tr. (G)), Trumpet in A (Tbn. A.), Trumpet in F (Tbn. T.), Trombone in B-flat (Tbn. B.), Timpani (Timp.), Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is written in 3/4 time and features a variety of dynamics and articulations. The flute and clarinet parts start with a piano (*p*) dynamic and gradually increase (*cresc.*). The woodwinds (oboe, bassoon, horn, trumpet) play sustained notes with varying dynamics, including fortissimo-piano (*fp*). The brass section (trumpets and trombones) also plays sustained notes. The timpani part includes a trill (*tr*) and a fortissimo-piano (*fp*) dynamic. The string sections (violin I and II, viola, cello, and bass) play sustained notes with varying dynamics, including fortissimo-piano (*fp*).



230

Fl. *p* *cresc.*

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

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

Fag. *p* *cresc.*

Cor. (G) *fp* *cresc.*

Cor. (B basso) *fp* *cresc.*

Tr. (G) *fp* *cresc.*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *fp* *cresc.*

Vl. I *fp* *cresc.*

Vl. II *p* *cresc.*

Vle *p* *cresc.*

Vc. *fp* *cresc.*

Bassi *fp* *cresc.*

236

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (G) *ff*

Cor. (B basso) *ff*

Tr. (G) *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *ff*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

*a<sup>2</sup>*

242

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*fp*

*dim.*

*f*

248

Fl.

Ob.

Cl.  
(C)

Fag.

VI. I

VI. II

Vle

Vc.

Bassi

*p*

*dolce*

*p*

254

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

VI. I

VI. II

Vle

Vc.

Bassi

260

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*cresc.*

*f*

*a 2*

*tr*

266

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

The image shows a page of a musical score for measures 266 through 271. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (G)), Cor Basso (Cor. (B basso)), Trumpet in G (Tr. (G)), Trombone A (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (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 key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features various musical notations such as slurs, accents, and dynamic markings. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

272

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

a 2

*tr*

278

Fl. *f* *a2*

Ob. *f* *a2*

Cl. (C) *f*

Fag. *f*

Cor. (G) *f* *a2*

Cor. (B basso) *f* *a2*

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f*

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

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

Vle *p* *cresc.* *f*

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

Bassi *p* *cresc.* *f*

Detailed description: This page of a musical score covers measures 278 to 282. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais (Cor. (G)), and Bassoon in B-flat (Cor. (B basso)). The brass section includes Trumpet in G (Tr. (G)), Trombone A (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score is in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The dynamics range from piano (*p*) to fortissimo (*f*), with a crescendo (*cresc.*) leading to the fortissimo section. The woodwinds and strings play sustained notes with accents, while the strings have a rhythmic pattern of eighth notes. The Flute and Oboe parts include a second octave (*a2*) marking.



284

Fl.

Ob.

Cl. (C)

Fag.

Cor. (G)

B♭ Cl.

Tr. (G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

VI. I

VI. II

Vle

Vc.

Bassi

*rit.*

*dim.*

*p*

290 Poco più lento

VI. I dolce

VI. II p

Vle p

Vc. pizz. p

Bassi arco p

299

Fl. I. > p

Ob. p > p

Cl. (C) p > p

Fag. a 2 p

VI. I 3

VI. II

Vle

Vc. arco 3 3

Bassi pizz.



318 I.

Ob. *cresc.* *dim.*

Cl. (C)

Fag. *dim.* a 2

Vl. I *dim.*

Vl. II *dim.*

Vle *dim.*

Vc. *dim.*

Bassi *dim.*

323 I. >

Fl. *dim.*

Ob. *dim.*

Fag. *dim.*

Cor. (G) *dim.*

Vl. I *dim.*

Vl. II *dim.*

Vle *dim.*

Vc. *dim.*

Bassi *dim.*

328 **Tempo primo** a 2

Fl. *f* a 2

Ob. *f* a 2

Cl. (C) *f* a 2

Fag. *f*

Cor. (G) *f*

Cor. (B basso)

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f* tr

**Tempo primo**

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score, numbered 43, covers measures 328 to 331. The tempo is marked 'Tempo primo'. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (G)), Trombone (Tr. (G)), Trumpet A (Tbn. A.), Trumpet Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The key signature has one sharp (F#). The score features various musical notations such as triplets, dynamics (p, f), articulation (tr), and performance instructions (a 2). The woodwinds and strings play complex rhythmic patterns, while the brass and timpani provide a strong harmonic and rhythmic foundation.



339

Fl. *a 2* *f*

Ob. *a 2* *f*

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

Fag. *f*

Cor. (G) *p* *f*

Cor. (B basso)

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f* *tr*

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*





349

Fl. *f* a 2

Ob. I. *p* *cresc.* *f* a 2

Cl. (C) *f* a 2

Fag. *f* a 2

Cor. (G) *p* *f*

Cor. (B basso) *f*

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f*

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

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

Vle. *p* *cresc.* *f*

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

Bassi *p* *cresc.* *f*

Detailed description: This page of a musical score covers measures 349 to 353. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (G)), Cor Basso (Cor. (B basso)), Trumpet in G (Tr. (G)), Trombone A (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (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 features a dynamic crescendo from *p* to *f* across the measures. The Flute part has a first ending bracketed over measures 350-351. The Oboe part has a first ending bracketed over measures 351-352. The woodwinds and strings play a melodic line with a crescendo, while the brass and timpani provide harmonic support with a strong *f* dynamic.

## Tempo di Pollacca

354

Fl. *f*

Ob. *f*

Cl. (C) *f*

Fag. *f*

Cor. (G) *f*

Cor. (B basso)

Tr. (G) *f*

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

1. 2.

Detailed description: This system contains the first nine staves of the score. The Flute (Fl.) part starts at measure 354 with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with triplets and accents, marked *f*. The Oboe (Ob.) part has a similar melodic line with a slur and accents, also marked *f*. The Clarinet in C (Cl. (C)) and Bassoon (Fag.) parts play a rhythmic accompaniment of eighth notes with triplets, marked *f*. The Horn in G (Cor. (G)) part has a sustained chord with a slur and accents, marked *f*. The Horn in B (Cor. (B basso)) part is silent. The Trumpet in G (Tr. (G)) part has a rhythmic accompaniment of eighth notes with accents, marked *f*. The Trombone parts (Tbn. A., Tbn. T., Tbn. B.) and the Timpani (Timp.) part are silent. The system concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs and a final double bar line.

## Tempo di Pollacca

Vl. I *f*

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This system contains the last five staves of the score. The Violin I (Vl. I) part has a melodic line with triplets and accents, marked *f*. The Violin II (Vl. II) part has a rhythmic accompaniment of eighth notes with accents, marked *f*. The Viola (Vle) part has a rhythmic accompaniment of eighth notes with accents, marked *f*. The Violoncello (Vc.) part has a sustained chord with a slur and accents, marked *f*. The Basses (Bassi) part has a rhythmic accompaniment of eighth notes with accents, marked *f*. The system concludes with a first ending (1.) and a second ending (2.), both marked with repeat signs and a final double bar line.

358

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

Ob. *f* *p*

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

Fag. *f* *p*

Cor. (G) *f* *p*

Cor. (B basso)

Tr. (G) *f* a 2

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

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

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

Vle *p* *f* *p*

Vc. *p* *f* *p*

Bassi *p* *f* *p*

365

Fl. *f* a 2

Ob. *f* a 2

Cl. (C) *f* 3

Fag. *f* 3

Cor. (G) *f*

Cor. (B basso)

Tr. (G) *p* *f* a 2

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I *f* 3

Vl. II *f*

Vle *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 365 to 370. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Bassoon (Fag.), Cor Anglais (Cor. (G)), and Trumpet in G (Tr. (G)). The brass section includes Trumpet in G (Tr. (G)), Trombone Alto (Tbn. A.), Trombone Tenor (Tbn. T.), and Trombone Bass (Tbn. B.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Basses (Bassi). The score features a variety of dynamics, including piano (*p*) and fortissimo (*f*). The woodwinds and strings play complex rhythmic patterns, including triplets and sixteenth-note runs. The brass instruments provide harmonic support with sustained notes and chords. The Flute and Oboe parts are marked with 'a 2', indicating a second ending or a specific articulation. The Clarinet and Bassoon parts feature triplet markings. The Violin I part has a prominent triplet figure. The Viola and Violoncello parts play sustained chords. The Basses part provides a steady bass line with sustained notes.

370 **Molto allegro**

Fl.

Ob.

Cl.  
(C)

Fag.

Cor.  
(G)

Cor.  
(B basso)

Tr.  
(G)

Tbn. A.

Tbn. T.

Tbn. B.

Timp.

Vl. I

Vl. II

Vle

Vc.

Bassi

*f*

*f*

*f*

375

Fl. *f*

Ob. *f* a 2

Cl. (C) *f* a 2

Fag. *f* a 2

Cor. (G)

Cor. (B basso) *f*

Tr. (G) *f*

Tbn. A. *f*

Tbn. T. *f*

Tbn. B. *f*

Timp. *f*

VI. I *f*

VI. II

Vle

Vc.

Bassi

Detailed description: This page of a musical score covers measures 375 to 380. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) play a melodic line starting in measure 375. The brass section (Trumpets in G, Trombones A, T, B, and Timpani) provides a rhythmic accompaniment starting in measure 376. The score includes dynamic markings such as *f* (forte) and *a 2* (second octave). The key signature has two flats, and the time signature is 3/4.

381

Fl. *ff*

Ob. *ff*

Cl. (C) *ff*

Fag. *ff*

Cor. (G) *ff*

Cor. (B basso) *ff*

Tr. (G) *ff*

Tbn. A. *ff*

Tbn. T. *ff*

Tbn. B. *ff*

Timp. *tr*  
*ff*

Vl. I *ff*

Vl. II *ff*

Vle *ff*

Vc. *ff*

Bassi *ff*

387

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (G)  
Cor. (B basso)  
Tr. (G)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Timp.  
Vl. I  
Vl. II  
Vle.  
Vc.  
Bassi

Detailed description: This page of a musical score covers measures 387 to 391. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) features melodic lines with slurs and accents. The brass section (Trumpets in G, Trumpets in B-flat, Trombones A, Tenor, Bass, and Timpani) provides harmonic support with chords and rhythmic patterns. The string section (Violins I and II, Viola, Violoncello, and Basses) plays a rhythmic accompaniment with eighth-note patterns. The score is written in a key signature of two flats and a 3/4 time signature.



392

Fl.  
Ob.  
Cl. (C)  
Fag.  
Cor. (G)  
Cor. (B basso)  
Tr. (G)  
Tbn. A.  
Tbn. T.  
Tbn. B.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Bassi

a 2

*tr*

Detailed description: This page of a musical score covers measures 392 to 395. The score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in C, Bassoon) and brass section (Trumpets in G, Trombones A, Tenor, Bass) play sustained chords with some melodic movement in the later measures. The percussion section features a snare drum pattern with trills. The string section (Violins I and II, Viola, Violoncello, Basses) provides a rhythmic accompaniment with eighth-note patterns. The key signature has two flats, and the time signature is 4/4. The page number 392 is at the top left, and the page number 55 is at the top right. The score ends with a double bar line and repeat dots.

## Andreas Randel

Andreas Randels (1806–1864) karriär speglar den klassiska bildningsgången inom musikens område: från ung gehörsmusicerande spelman till professor i violinspel. Kännetecknande för hans yrkesliv är också mängden av musikaliska fält som han var verksam inom. I och för sig var mångsidighet ett krav för att då kunna leva på musik, men Randels palett var ovanligt varierad.

Andreas Randel föddes i Ramdala socken utanför Karlskrona – han hette ursprungligen Pettersson, men tog sig efternamnet Randel efter födelseorten. Hans förmåga att musicera uppmärksammades tidigt. I 15-årsåldern kom han till Stockholm och fick möjlighet att 1821-28 vistas i Paris för studier vid Musikkonservatoriet (violin för Pierre Baillot och komposition för Luigi Cherubini).

Tillbaka i Stockholm 1828 fick Randel anställning som violinist i Hovkapellet. Han blev 1838 orkesterns 2:e konsertmästare; 1:e konsertmästare blev han 1861. Under tjugo år, 1844–64, var han lärare i violinspel vid Musikkonservatoriet – utnämnd till professor 1859. Ingen av dessa tjänster var emellertid på heltid. Parallellt arbetade han som musikalisk ledare vid Andra Livgrenadjärregementet. Han ledde också Par Bricoles kör 1853-62.

Som tonsättare ägnade sig Andreas Randel mycken kraft åt skådespelsmusik, vilket har sin huvudsakliga förklaring i hans anknytning till Hovkapellet – på operan framfördes vid denna tid också skådespel med musikinslag och rena talpjäser. Han skrev musik till ett 20-tal uppsättningar. Hans allra mest kända musik är utan tvekan den som skrevs till F.A. Dahlgrens skådespel *Värmlänningarna* (1864). Men Randel hann vid sidan av sina andra verksamheter också skriva annat än scenisk musik. Av större verk kan nämnas hans tre violinkonserter, där franska drag påminner om hans studietid i Paris. Randel komponerade också kammarmusik med det egna instrumentet i centrum: tre stråkkvartetter och flera soloverk för violin. Som körledare hade han anledning att skriva verk för manskör. När Oscar I avled 1859, fick Randel det hedrande uppdraget att skriva en sorgmarsch för begravningsgudstjänsten.

Musikhistorikern Martin Tegen pekar på Randels stilistiska anpassningsförmåga som ett kännetecken för hans produktion. Precis som Randel i sitt yrkesliv klarade flera roller, så kunde han rätta sitt komponerande efter de förväntningar som genre och besättningstyp ställde.

© *Gunnar Ternhag*, Levande muskarv

## Uvertyr till *Wermländingarne* (1846)

Det ”sorglustiga tal-, sång- och dansspelet” *Wermländingarne* tillkom under en period, då intresset för svensk folklöre hade en höjdpunkt. Två nationella skådespel hade framförts på Kungl. Teatern i samband med Karl XIV Johans 25-åriga regeringsjubileum 1843, *Ett National-Divertissement* och *En majdag i Varend*. Året därpå firades Oskar I:s trontillträde med August Blanches *Kröningsdagen* som också innehöll folkliga tonfall i både text och musik, och i Blanches *Läkaren* med premiär 1845 skildras ett bondbröllop med inalles 22 danser och visor. Samtidigt hade Richard Dybeck startat sina ”Aftonunderhållningar medelst Nordisk Folkmusik”, där *Wermlands-visan* ingick redan i det första programmet i november 1844. När Fredrik August Dahlgren, då ännu kanslist i kommerskollegiet och e.o. amanuens i riksarkivet, på eget bevåg 1845 började skriva ”en liten nationalpjäs, vars skådeplats skall förläggas i Wermland”, anade nog ändå ingen att pjäsen skulle bli det mest spelade svenska skådespelet, inte bara på Stockholmsoperan, där den i antalet föreställningar bara överträffas av Bizets *Carmen*, utan överhuvudtaget. Den gjorde omedelbar succé och har framförts av stads- och turnéteatrar och i otaliga amatörteaterversioner, samt filmatiserats och framförts i radio och TV, och den spelas ännu årligen i Dahlgrens värmländska hemsocken Ransäter.

*Wermländingarne* stora popularitet har många orsaker, och de väl insatta sång- och dansinslagen är givetvis en av dem. Berättelsen om kärleken mellan bondsonen Erik och torparflickan Anna är en tacksam variant av konflikten ”mannen av börd och kvinnan av folket” med åtföljande komplikationer. Som Shakespeare-kännare har Dahlgren fått med associationer till både *Romeo och Julia* och *Hamlet*, även om Annas

vansinnesscen lär ha varit inspirerad av en sann händelse i Värmland, då egenmäktiga föräldrar skall ha lyst för sonen och en rik flicka. Också andra personer har troligen direkta förebilder, och den lurvige skrävaren Löpar-Nisse skall vara kalkerad på en gårdskar i Ransäter. Dahlgren fick dock skarp kritik för att han inte respekterat den hävdvunna skiljelinjen mellan herrskap och allmoge – det ansågs alltför djärvt att Erik och drängen Anders duade varandra! Men Dahlgrens erfarenhet var att förhållandet mellan de värmländska brukspatronerna och deras underlydande i regel var gott. Han hade därtill en förmåga att servera sina scener så att rätt person dyker upp i rätt ögonblick – han åstadkom verkligen ”une piece bien faite”. Dessutom bryter han ibland hela teaterillusionen genom att låta både orkestern och publiken spela med: under midsommarvakan är orkestern spelmännen och publiken det stockholmsk herrskap som brukspatronen bjuder in! Vidare får drängen Per berätta om sitt besök på Kungliga Teatern, när han var i Stockholm på ”arbetning”.

*Wermländingarne* hade en nära föregångare i den blivande historieförfattaren och Sunne-prosten Anders Fryxells *Wermlandsflickan*, en pjäs på vers med sånginslag som publicerades i Atterboms *Poetisk kalender* 1822. Stycket tycks visserligen bara ha spelats vid ett par amatörföreställningar, men Dahlgren har tydligen känt till det att döma av hans melodival; den kvinnliga huvudpersonen heter även hos Fryxell Anna. Central också för Fryxell var *Värmlandsvisan*, och det är fortfarande hans text som brukar gälla, *Ack, Wermeland, du sköna, du herrliga land*, och inte Dahlgrens, *I Wermeland är lustigt att lefva och bo*.

Musiken till visorna och danserna i *Wermländingarne* är hämtad från de många folkmusiksamlingar som utkom i början av 1800-talet, men ett par är komponerade av Randel, så den välkända *I villande skogen*, och åtminstone en melodi, Anders visa *Och gossen gick sej ut i morgonstund*, har Dahlgren skrivit. Dessutom används Bellmans Fredmans Sång nr 12, *Venus, Minerva*, till kören *Takttu, go vänner*, dvs den melodi som numera förbinds med *Ja, må han leva*. Bland danserna återfinns de värmländska *Jössehäradspolska* och *Halling*. Randel var sedan 1838 andre konsertmästare vid Kungl. Teatern och anlätades ofta för musikinslagen i teaterrepertoaren. Han hade tidigare använt folkligt stoff i sina kompositioner och fick nu i uppdrag att svara för orkesterarrangemangen, som han fullgjorde i enkla men sobert och karakteristiskt formade satser med växlande instrumentbesättningar.

Hans uvertyr är dock skriven för stor orkester. Den har ett långt inledningsparti som börjar med en presentation av Annas visa *God natt nu, min väna lilja*, här i långsam tretakt mot jämn taktart inne i pjäsen. Melodin kallas i Geijer-Afzelius folkvisesamling *Oväntad bröllopsgäst* och anses härstamma från Västergötland. Den följs av Eriks visa *Farväl nu med lycka* i en omsorgsfull blåsarsats med hornet som solist. Melodin hade använts redan i *Wermlandsflickan* men finns i något annorlunda form i Geijer-Afzelius som *Vedergällningen*, och även den sägs vara upptecknad i Västergötland. Därefter kommer *Värmlandsvisan* i relativt rörligt tempo, och som en överraskande övergång till den snabba huvuddelen får två valthorn utföra en liten dialog bakom ridån på scenen, där det ”svarande” hornet skall höras på distans som ett eko. Styckets huvuddel, i g-moll, är upplagd som en för tiden typisk sonatsats, där huvudtemat bygger på fallande skalrörelser, förminskade septimackord och känslösamma suckar. Det kan därför upplevas som tämligen schematiskt i sin dramatiskt-intensiva framtoning, men det speglar väl pjäsens sorgespelskaraktär genom att inte tangera det sentimentala. Som välfunnen kontrast står som sidotema Annas visa *Nu jag sjungit har i dagar*, en melodi som troligen är en äkta Värmlandsvisa, då den presenteras så i flera samtida publikationer. I återtagningen avbryts plötsligt satsen, och den mest bekanta av alla Jössehäradspolskor spelas upp. Också den blir abrupt avbruten, och uvertyren slutar effektfullt i snabbt tempo med citat ur *Värmlandsvisan* i höga träblåsare mot violinernas energiska figurationer.

Uvertyren är ett påfallande genomarbetat och anslående stycke, och det sägs att Dahlgren, då han första gången hörde den, sade till komponisten: ”Hör du, bror Randel, detta va’ allt en fasligt sjangtil farstukvest te e så litta uschli stöve!”

Men Randel var minst lika blygsam som Dahlgren och dessvärre även i ekonomiska ting. Han blev erbjuden ett tantiem av teatern för sitt arbete med musiken till *Wermländingarne*, men han avslag förslaget och nöjde sig med 75 riksdaler i ett för allt.

# Kritisk kommentar

## Källmaterial

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

## Kommentarer

Av annan hand tillagda repliker och scenanvisningar förekommer det i **A** f.o.m. sid. 6 *Andantino*.

*Andante sostenuto – Andante con moto – Poco allegretto – Andantino – Allegro agitato – Poco più lento – Tempo primo - Poco più lento – Tempo primo – Tempo di Pollacca – Molto allegro*

TAKT	INSTR.	ANM.
1-2	vl II	tillagda takter – enl. <b>A</b> av annan hand tillagd ”col violino primo”
2	ob, cl	ändrat i a m vl I
29		i <b>A</b> av en annan hand tillagt cresc.
29	vc, cb	legato enligt <b>A</b> , alltså ej identiskt som i t.25, 27
40	cor 1	svårläslig, troligen och rimligast g1
41	fl	i <b>A</b> står det ”obs.”, dvs. observandum (för kopisten) om repriserna som är tillagd senare
46	vl I	i <b>A</b> ”2e corde” tillagt av annan hand
65-66	cl	bindebåge tillagd mellan takterna iam fg
68	fl 1, cor 1	p tillagd iam övr. instr.
82	vc, cb	i <b>A</b> 1:a slaget av annan hand tillagt ”for” (forte)
82	cor 3-4	i <b>A</b> står det “in B”, i utg. ändrat till ”in B basso”, se notation
120-21	fl 1, cl 1, vc	accenter tillagda iam t.118-119
134, 138	vle, cb	accenter tillagda på 2:a slaget iam blåinstr.
147	ob 2	b2 ändrad till d2, fortsätter på samma ton från t.146
156-57	vle	bindebåge tillagd iam vl II, vc
173	vc	cresc tillagt iam vl, vle
173-74, 176-77	cb	legato och cresc/decresc tillagda iam vl, vle
174-175	vl II, vle	legatobåge tillagd iam vl I
176-77		cresc/decresc längd justerad enl. vl I
286-288		nyanser tillagda iam vl I
314	cb	tillagt arco jfr. t.196
333	fl 1	sista 8-delen ändrad fr. e3 till g3 jfr cl 1

## Andreas Randel

The career of Andreas Randel (1806–1864) reflects the classical music-educational advancement: from young fiddler who played by ear to professor of violin. The number of musical fields in which he was active is also characteristic of his professional life. Though versatility was a requirement for making a living in music at the time, the number of strings to his bow was unusually varied.

Randel was born in the parish of Ramdala outside the south-eastern town Karlskrona. His name was originally Pettersson, but he took on the name Randel after his birthplace. His talent for music became evident at an early age. When he was 15 or so he came to Stockholm, and in the years 1821 to 1828 he was given the opportunity to live in Paris to study at the Conservatory (violin for Pierre Baillot and composition for Luigi Cherubini.)

When he returned to Stockholm in 1828, Randel was hired as a violinist at the Royal Court Orchestra. In 1838, he became the orchestra's second concertmaster, and first concertmaster in 1861. For twenty years, from 1844 to 1864, he taught violin at the Royal Conservatory of Music, becoming professor in 1859. However, none of these services was full-time. He also worked as music leader at the Second Life Grenadier Regiment. Moreover, he led the Par Bricole choir from 1853 to 1862.

As a composer, Randel gave much energy to incidental music, mainly owing to his affiliation with the court orchestra: at this time the opera also offered dramatic performances with musical elements and plain spoken plays. He wrote music for some twenty productions. His most famous music is without doubt that which he wrote for F.A. Dahlgren's 1864 drama *Värmlänningarna*. However, Randel also had time to write for more than the stage. Among his greater works one can name his three violin concertos, where some French features are reminiscent of his studies in Paris. Randel also wrote chamber music centred on his own instrument: three string quartets and several solo pieces for violin. As a choral leader, he had reason to write works for male choir. At the death of King Oscar I in 1859, Randel was honoured with the task of writing a funeral march for the burial service.

The music historian Martin Tegen describes Randel's capacity for stylistic adaptation as characteristic of his production. Just as Randel professionally filled several roles, he could adjust his composing to the expectations of the genre and type of commission.

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## Overture to *Wermländingarne* (1846)

The "tragi-comic drama of voice, song and dance" *Wermländingarne* was produced during a period when interest in Swedish folklore was at its peak. Two national dramas had been staged at the Royal Stockholm Opera in celebration of King Karl XIV Johan's silver jubilee in 1843, *Ett National-Divertissement* and *En majdag i Värend*. The following year, Oskar I's ascension was celebrated with August Blanche's *Kröningsdagen*, which also contained elements of the folk style in both its lyrics and its music; and Blanche's *Läkaren*, which premiered in 1845, depicted a peasant wedding containing 22 dances and songs. A year before, Richard Dybeck had started his "Evening entertainments by means of Nordic Folk music", where *Wermlands-visan* was included in the first programme in November. When Fredrik August Dahlgren, then still an assistant clerk in the Swedish Judicial Board for Public Lands and Funds and extraordinary amanuensis at the National Archives, started to write "a modest national play set in Wermland" of his own accord in 1845, no one would have guessed that it would be the most performed Swedish theatrical work, not only at the Royal Opera, where in terms of number of performances it is only exceeded by Bizet's *Carmen*, but generally, anywhere. It was an instant hit and has not only been performed by repertory and touring companies and countless amateur troupes but also been adapted for film, radio and TV; it is still staged annually in Dahlgren's Värmland home of Ransäter.

There are many reasons for *Wermländingarne*'s tremendous popularity, and the ne-



atly incorporated song and dance passages are naturally one of them. The story of the love between farmer's son Erik and the crofter's daughter Anna is a pleasant variation on the theme of the "high-born man, low-born woman" conflict with its concomitant predicaments. As an admirer of Shakespeare, Dahlgren managed to bake in associations to both *Romeo and Juliet* and *Hamlet*, even if Anna's madness scene was said to have been inspired by an actual event in Värmland, when high-handed parents announced the wedding of their son to a wealthy girl. Other people are likely also direct inspirations, with the rough braggart Löpar-Nisses kall apparently modelled on an odd-jobs man in Ransäter. Dahlgren was also censured for not respecting the hard won line separating gentry and commoner – it was considered too bold for Erik and the farm-hand Anders to "thee and thou" each other with such familiarity! But Dahlgren's experience was that the relationship between the local industrialists and their subordinates were generally good. On top of this, he had an ability to serve up his scenes so that the right person shows up at the right moment – genuinely achieving "une piece bien faite". Moreover, he sometimes breaks through the illusory fourth wall by having the orchestra and audience play along: during the midsummer vigil, the orchestra are the folk players and the audience the Stockholm gentry that the mill owner invites round! Later, the farm-hand Per gets to tell of his visit to the Royal Opera when he was in Stockholm "a-working".

*Wermländingarne* had an immediate predecessor in the yet-to-be history writer and Sunne pastor Anders Fryxell's *Wermlandsflickan*, a versed play with songs that was published in Atterbom's *Poetisk kalender* of 1822. Admittedly, the piece seems to only have seen a couple of amateur productions, but judging by his melodic choices, Dahlgren clearly knew about it; Fryxell's main female character is also called Anna. Also central to Fryxell was *Värmlandsvisan*, and it is still his lyric – *Ack, Wermeland, du sköna, du herrliga land* – that is normally sung, and not Dahlgren's, *I Wermland är lustigt att lefva och bo*.

The music for the songs and dances in *Wermländingarne* is borrowed from the many folk music anthologies published in the early 1800s, a couple of which were composed by Randel, while the well-known *I villande skogen* and at least one tune, Anders's song *Och gossen gick sej ut i morgonstund*, were composed by Dahlgren. Also used is Bellman's *Venus, Minerva* (Fredman's Song no 12) to the chorus *Takttu, go vänner*, that is to say the melody to which the traditional Swedish birthday song (*Ja, må han leva*) is sung. The dances include the provincial *Jössehäradspolska* and *Halling*. Randel was made second Concert Master at the Royal Opera in 1838, and was often engaged for the incidental music of the theatrical repertoire. He had previously used folk material in his compositions and was now being put in charge of the orchestral arrangements, which he executed in simple but sober and characteristically devised pieces with varying instrumentation.

His overture is, however, composed for large orchestra. It has a long introductory section that starts with a presentation of Anna's song *God natt nu, min väna lilja*, here in a slow triple time as opposed to the common time in which it appears in the play itself. The melody is called *Oväntad bröllopsgäst* in the Geijer-Afzelius folk song collection, and is thought to have originated in Västergötland. It is followed by Erik's song *Farväl nu med lycka* in a tender wind passage with horn soloist. This melody had already been used in *Wermlandsflickan* but exists in a slightly different form in Geijer-Afzelius as *Vedergällningen*, it too thought to have been recorded in Västergötland. After this comes *Värmlandsvisan* in a relatively lively tempo, and as a surprising transition to the fast main section two French horns conduct a brief dialogue behind the curtain on stage in which the "answering" horn is to be heard in the distance like an echo. The main passage of the piece, in G minor, is constructed in period-typical sonata form, where the principal theme is based on descending scales, diminished sevenths and heartfelt sighs. It can therefore be considered rather schematic in its dramatically intense profile, but it reflects well the play's tragi-comic character by steering clear of the sentimental. A pertinent contrast is Anna's song *Nu jag sjungit har i dagar*, a melody that is probably a genuine Värmland folk song, given that it is presented as such in several contemporaneous publications. In the recapitulation, the movement suddenly breaks off to make way for the most familiar of all Jössehärad polskas. This is also abruptly interrupted and the overture ends effectively in a rapid tempo with quotes from *Värmlandsvisan* in loud woodwinds against frenetic figurations provided by the violins.

The overture is a remarkably thorough and attractive piece, and it is said that on hearing it for the first time, Dahlgren said to the composer: “My word, brother Randel, that was a mighty fine portico for such a shabby little hovel!”

But Randel was just as modest as Dahlgren, unfortunately in financial matters as well. He was offered commission by the theatre for his work on the music to *Wermländingarne* but he declined and made do with a lump-sum payment of 75 riksdaler for the lot.

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