



ADOLF FREDRIK  
LINDBLAD

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1801–1878

Uvertyr till Frondörerna  
*Overture to Frondörerna*

Källkritisk utgåva av/Critical edition by Andreas Edlund

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## **Orkesterbesättning/Orchestra**

Flauto I, II

Oboe I, II

Clarinetto I, II in A

Fagotto I, II

Corno I, II in D

Tromba I, II in D

Trombone I, II, III

Timpani

Violini I

Violini II

Viole

Violoncelli

Contrabassi



# Ouverture

ur Komedien "Fronddörerne"  
eller "En Dag under Partistriderna i Paris 1649"

Adolf Fredrik Lindblad  
(1801-1878)

**Adagio**

2 Flauti  
2 Oboi  
2 Clarinetti in A  
2 Fagotti  
2 Corni in D  
2 Trombe in D  
Tromboni { Alto  
Tenore  
Basso  
Timpani in A, D

**Adagio**

Violino I  
Violino II  
Viola  
Violoncello  
Basso

This musical score page contains measures 6 through 11. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), and Trombone (Tbn.). The percussion section includes Timpani (Timp. (A, D)). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Basses (Bassi). The score features various dynamics such as *p*, *p cresc.*, and *dim.*, as well as articulation like *pizz.* and *arco*. The woodwinds have first fingerings (I.) indicated. The strings play pizzicato (pizz.) in measures 7-9 and arco in measures 10-11. The bassoon part has a *p* dynamic in measure 6. The violin parts have a *p* dynamic in measure 6. The cello part has *p cresc.* and *dim.* markings in measures 7-9. The basses have *pizz.* in measure 7 and *arco* in measure 10.

12 **Allegro molto**

Fl. *p*

Ob. I. *p* *cresc.*

Cl. (A) *p*

Fag. *p*

Cor. (D) *p*

Tr. (D)

Tbn.

Timp. (A, D) *pp*

**Allegro molto**

Vl. I *p* *cresc.*

Vl. II *p* *cresc.*

Vla *p* *cresc.*

Vc. *p* *cresc.*

Bassi *arco* *p*

18

Fl. *sf* *poco f* *f*

Ob. *poco f* *f*

Cl. (A) *sf* *poco f* *f*

Fag. I. a 2. *sf* *poco f* *f*

Cor. (D) *poco f* *fz*

Tr. (D) *poco f* *fz*

Tbn.

Timp. (A, D)

Vl. I *sf* *poco f* *f* *f*

Vl. II *sf* *poco f* *f*

Vla *sf* *poco f* *f*

Vc. *poco f* *f*

Bassi *poco f* *f*



24

Fl. *sf* *poco f*

Ob. *p* *poco f*

Cl. (A) *p* *sf* *poco f*

Fag. *p* *sf* *poco f* a 2

Cor. (D) *poco f*

Tr. (D) *poco f*

Tbn.

Timp. (A, D) *f*

Vl. I *p* *cresc.* *sf* *poco f*

Vl. II *p* *cresc.* *sf* *poco f*

Vla *p* *cresc.* *sf* *poco f*

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

Bassi *poco f*

30

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*f*

*p*

*a 2*

36

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

VI. I

VI. II

Vla

Vc.

Bassi

*cresc.*

*f*

*sf*

II.

I.

41

Fl. *ff*

Ob. *ff* I. II.

Cl. (A) *ff*

Fag. *ff*

Cor. (D) *ff* a 2

Tr. (D) *ff* a 2

Tbn. *ff*

Timp. (A, D)

Vl. I *ff*

Vl. II *ff*

Vla *ff*

Vc. *ff*

Bassi *ff*

A

47

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

*ff*  
*pp*  
*cresc.*

A

Vl. I  
Vl. II  
Vla  
Vc.  
Bassi

*p*  
*pp*  
*cresc.*

53

Fl. *f* solo

Ob. *f* solo

Cl. (A) *f* solo

Fag. *f* solo

Cor. (D) *f* a 2

Tr. (D) *f* a 2

Tbn.

Timp. (A, D) *f*

Vl. I *f* *ff*

Vl. II *f* *ff* pizz.

Vla. *f* *ff* pizz.

Vc. *f* *ff* pizz.

Bassi *f* *ff* pizz.

59

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

solo

solo

solo

solo

p

p

p

p

p

arco

arco

arco

p

p

p

p

p

66

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

VI. I

VI. II

Vla

Vc.

Bassi

*p*

*a 2*

*p*

*cresc.*

*cresc.*

*pp*

*pp*



73 **B**

Fl. *f* *dim.*

Ob. *solo* *cresc.* *f* *dim.*

Cl. (A) *cresc.* *f*

Fag. *f* *dim.*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 73. The Flute part has a dynamic of *f* and then *dim.*. The Oboe part is marked *solo*, with dynamics *cresc.*, *f*, and *dim.*. The Clarinet in A part has dynamics *cresc.* and *f*. The Bassoon part has dynamics *f* and *dim.*. The Trombones and Trumpets (D) are mostly silent. The Timpani part has a tremolo pattern in the first two measures.

**B**

VI. I *cresc.* *f* *dim.*

VI. II *cresc.* *f* *dim.*

Vla. *cresc.* *f* *dim.*

Vc. *f* *dim.*

Bassi *arco* *f* *dim.*

Detailed description: This block contains the musical score for the string section. The Violin I and II parts have dynamics *cresc.*, *f*, and *dim.*. The Viola part has dynamics *cresc.*, *f*, and *dim.*. The Violoncello part has dynamics *f* and *dim.*. The Basses part is marked *arco* and has dynamics *f* and *dim.*.

79

Fl. *p* *cresc.*

Ob. *p* *cresc.*

Cl. (A) *p* *cresc.*

Fag. *p* *cresc.*

Cor. (D) *p* *cresc.*

Tr. (D)

Tbn.

Timp. (A, D)

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vla *p* *cresc.*

Vc. *p* *cresc.*

Bassi *pizz.* *p* *cresc.*

85

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

Ob. *f* *sf* *p* *cresc.*

Cl. (A) *f* *sf* *p* *cresc.*

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

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

Tr. (D) *f*

Tbn.

Timp. (A, D)

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

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

Vla *f* *sf* *p* *cresc.*

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

Bassi *f* *pizz.* *cresc.*



95

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

VI. I

VI. II

Vla

Vc.

Bassi

*ff* *sf* *sf* *p*

*ff* *sf* *sf* *p*

*ff* *sf* *sf*

*ff* *sf* *sf*

arco *ff* *sf* *sf*

C

101

Fl. *p cresc.*

Ob. *p cresc.*

Cl. (A) *p cresc.*

Fag. *p p*

Cor. (D) *a 2 p*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *cresc.*

Vl. II *p cresc.*

Vla *p cresc.*

Vc. *p cresc.*

Bassi *p cresc.*

Detailed description: This page of a musical score covers measures 101 to 105. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Basses) all play melodic lines that begin at measure 101 and continue through measure 105. The woodwinds and strings are marked with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The Flute and Oboe parts are marked with a first ending (*I.*). The Clarinet in A part also has a first ending. The Bassoon part has two first endings, with the second ending starting at measure 104. The Cor Anglais (D) part has a first ending and is marked with a piano (*p*) dynamic and a second ending (*a 2*). The Trumpet (D) and Trombone parts are silent throughout. The Timpani (A, D) part is also silent. The Violin I part has a first ending and is marked with a crescendo (*cresc.*). The Violin II part has a first ending and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The Viola part has a first ending and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The Violoncello part has a first ending and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*). The Basses part has a first ending and is marked with a piano (*p*) dynamic and a crescendo (*cresc.*).

108

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*p*

*a 2*

The musical score is written for measures 108 to 113. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) are active throughout. The brass section (Trumpets in D, Trombones, Timpani) is mostly silent. The score includes dynamic markings of *p* and an *a 2* marking for the Cor Anglais. The woodwinds play melodic lines with various articulations and slurs, while the strings provide harmonic support with sustained notes and rhythmic patterns. The Flute part starts with a melodic line in measure 108, followed by a series of notes in measures 109 and 110, and a final melodic phrase in measure 111. The Oboe and Clarinet in A parts have similar melodic lines, often in harmony with the Flute. The Bassoon part has a more rhythmic and harmonic role, often playing sustained notes. The Cor Anglais part has a single note in measure 109, marked *a 2*, and another in measure 113. The strings play sustained notes in the lower register, with some rhythmic patterns in the Violin I and II parts. The Viola and Violoncello parts have sustained notes, while the Basses have a more active role in the lower register.

**D**

114

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

**D**

Vl. I

Vl. II

Vla

Vc.

Bassi

This musical score page contains two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The second system includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Violoncello (Vc.), and Basses (Bassi). The music is in D major and 3/4 time. The first system starts with a dynamic of *f* and *sf* in measures 114-118. The second system starts with a dynamic of *f* and *sf* in measures 114-118. The score includes various musical notations such as notes, rests, slurs, and dynamics.



120

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

VI. I

VI. II

Vla

Vc.

Bassi

*p* *f* *sf* *a 2* *pizz.* *arco*

127

Fl. *sf*

Ob. *sf*

Cl. (A) *sf* *p*

Fag. *f* *p*

Cor. (D) I. *p*

Tr. (D) *sf*

Tbn.

Timp. (A, D)

Vl. I *sf* *p* >

Vl. II *sf* *p*

Vla *f* *p* >

Vc. *f* *p*

Bassi *f* *p* pizz.

133

Fl. *p cresc.*

Ob. *p cresc.*

Cl. (A) *cresc.*

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

Cor. (D) *p cresc.*

Tr. (D)

Tbn.

Timp. (A, D)

VI. I *cresc.* *f* *sf*

VI. II *cresc.* *f* *sf*

Vla. *cresc.* *f* *sf*

Vc. *cresc.* *f* *sf*

Bassi *cresc.* *f* *sf* arco

Detailed description: This page of a musical score, numbered 133, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), and Cor Anglais (Cor. (D)). The next three staves are for brass: Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The bottom five staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The score begins with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play sustained notes with various dynamics including *p*, *cresc.*, *f*, and *sf*. The bassoon part includes a second ending marked 'a 2'. The basses part includes the instruction 'arco'.

139

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fag. *sf* *sf* *sf*

Cor. (D) *f* a 2

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *sf* *sf* *sf*

Vl. II

Vla. *sf* *sf* *sf*

Vc. *sf* *sf* *sf*

Bassi *sf* *sf* *sf*

E

144

Fl. *ff sf sf sf*

Ob. *ff sf sf sf*

Cl. (A) *ff sf sf sf*

Fag. *ff*

Cor. (D) *ff sf sf sf f* a 2

Tr. (D) *ff sf sf sf f* a 2

Tbn. *ff sf sf sf*

Timp. (A, D) *ff*

Detailed description: This block contains the musical score for measures 144 through 149. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The key signature is one sharp (F#) and the time signature is 3/4. The score shows a dynamic progression from fortissimo (ff) to sforzando (sf) and back to fortissimo (ff) in measures 144-148, followed by a change to forte (f) in measure 149. The woodwinds and percussion parts are mostly sustained notes or simple rhythmic patterns, while the Cor Anglais and Trumpet parts have a melodic line in measure 149 marked 'a 2'.

VI. I *sf ff*

VI. II *ff*

Vla. *ff*

Vc. *ff*

Bassi *ff*

E

Detailed description: This block contains the musical score for measures 144 through 149 for the string section. The instruments are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The key signature is one sharp (F#) and the time signature is 3/4. The strings play a rhythmic accompaniment of eighth notes. Violin I starts with a sforzando (sf) dynamic in measure 144 and moves to fortissimo (ff) in measure 145. Violin II, Viola, Violoncello, and Basses all play fortissimo (ff) throughout the measures. In measure 149, there is a large 'E' marking above the staff, indicating a section change or a specific performance instruction.

150

Fl. *f* *p*

Ob. *f* *p* *p*

Cl. (A) *f* *p*

Fag. *f* *p*

Cor. (D) *sf*

Tr. (D) *sf*

Tbn.

Timp. (A, D)

Vl. I *f* *p*

Vl. II *f*

Vla. *f* *p*

Vc. *f* *p*

Bassi *f* *p*

Detailed description: This page of a musical score covers measures 150 to 154. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) by measure 154. The woodwinds also feature melodic lines with dynamic markings of *f* and *p*. The brass section (Trumpets in D, Trombones) plays a sustained chord in the first measure with a *sf* (sforzando) dynamic, then rests. The timpani (Timp.) has a single note in measure 152. The score is written in a key signature of one sharp (F#) and a common time signature.

156

Fl. *f* *ff*

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

Cl. (A) *f* *p*

Fag. *f* *p*

Cor. (D) *f* *a 2* *sf*

Tr. (D) *f* *a 2* *sf*

Tbn.

Timp. (A, D) *f*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score, numbered 156, contains measures 156 through 160. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet in D (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from piano (*p*) to fortissimo (*ff*). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play sustained chords. The Flute and Oboe parts include an 'a 2' marking, likely indicating a second octave. The score is written in a clean, professional style with clear notation and dynamic markings.

162

Fl. *p* *pp*

Ob. *pp*

Cl. (A) *sf* *pp*

Fag. *pp*

Cor. (D) *psf* *pp*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *p* *sf* *pp*

Vl. II *p* *sf* *pp*

Vla *p* *sf* *pp*

Vc. *p* *sf* *pp*

Bassi *p* *sf* *pp*

Detailed description: This page of a musical score covers measures 162 to 166. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet in D (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Violoncello (Vc.), and Basses (Bassi). The score features various dynamics such as *p* (piano), *sf* (sforzando), and *pp* (pianissimo). The woodwinds and strings play melodic lines with some sustained notes, while the violins play a rhythmic pattern. The bassoon has a first ending marked 'I.' in measure 165.



168

Fl. *p* *cresc.* I.

Ob. *p* *cresc.* I.

Cl. (A) *p* *cresc.*

Fag. *p* *p*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

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

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

Vla *p* *cresc.* *f*

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

Bassi *p* *cresc.* *f*

174

Fl. *sf*

Ob. *sf*

Cl. (A) *f* *sf* a 2

Fag. *f* *sf* a 2

Cor. (D) *f* *sf* a 2

Tr. (D) *f* a 2

Tbn. *sf* *sf*

Timp. (A, D) *f*

Vl. I *sf*

Vl. II *f*

Vla *f* *sf* *sf*

Vc. *f* *sf* *sf*

Bassi *f* *sf* *sf*

Detailed description: This page of a musical score covers measures 174 through 178. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon, Cor Anglais, and Trumpet in D) features melodic lines with dynamic markings of *sf* and *f*. The brass section (Tuba) has chords with *sf* dynamics. The string section (Violins I and II, Viola, Violoncello, and Basses) provides a rhythmic accompaniment with *f* and *sf* dynamics. The score includes various musical notations such as slurs, accents, and dynamic markings.

180

Fl. *sf* *ff* *fp* I.

Ob. *sf* *ff* I.

Cl. (A) *sf* *ff* *fp* I.

Fag. *sf* *ff* *fp* I.

Cor. (D) *sf* *ff*

Tr. (D) *ff*

Tbn. *sf* *ff* *f*

Timp. (A, D) *ff*

VI. I *ff*

VI. II *ff*

Vla *sf* *ff*

Vc. *sf* *ff*

Bassi *sf* *ff*

187 **F**

Fl. *p*

Ob. *p* I.

Cl. (A) *p*

Fag. *p*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Detailed description: This block contains the musical score for woodwinds and percussion. It starts at measure 187. The Flute (Fl.) part features a melodic line with slurs and a dynamic marking of *p*. The Oboe (Ob.) part has a single note with a first fingering (I.) and a dynamic marking of *p*. The Clarinet in A (Cl. (A)) and Bassoon (Fag.) parts have melodic lines with slurs and a dynamic marking of *p*. The Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)) parts are marked with rests.

**F**

Vl. I *p*

Vl. II *p*

Vla *p*

Vc. *p*

Bassi pizz. *p*

Detailed description: This block contains the musical score for the string section. The Violin I (Vl. I) part has a melodic line with a dynamic marking of *p*. The Violin II (Vl. II) and Viola (Vla) parts play a rhythmic pattern of eighth notes with a dynamic marking of *p*. The Violoncello (Vc.) part plays a similar rhythmic pattern with a dynamic marking of *p*. The Basses (Bassi) part has a single note with a dynamic marking of *p* and the instruction 'pizz.' (pizzicato).

194

Fl. *sf* > *poco f* *f*

Ob. *poco f* *f*

Cl. (A) *sf* > *poco f* *f*

Fag. *sf* > *poco f* *f*

Cor. (D) *poco f* *f*

Tr. (D) *poco f* *f*

Tbn.

Timp. (A, D)

Vl. I *sf* > *poco f* *f*

Vl. II *sf* > *poco f* *f*

Vla *sf* > *poco f* *f*

Vc. *poco f* *f*

Bassi *poco f* *f* arco

Detailed description: This page of a musical score covers measures 194 to 198. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) are active. The brass section (Coronet in D, Trumpet in D) has rests in measures 194-195 and enters in measure 196. Dynamics range from *sf* (sforzando) to *f* (forte). The woodwinds and strings play melodic lines with various articulations, while the brass provides harmonic support. The score is written in a key with one sharp (F#) and a common time signature.

Musical score for page 34, measures 200 to 204. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (A) (Cl. (A)), Bassoon (Fag.), Cor (D), Trumpet (D) (Tr. (D)), Trombone (Tbn.), Timpani (A, D) (Timp. (A, D)), Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi).

The key signature is D major (two sharps: F# and C#). The score begins at measure 200.

Instrument parts and dynamics:
 

- Fl.:** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *sf*.
- Ob.:** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *p*.
- Cl. (A):** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *p*, *sf*.
- Fag.:** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *p*, *sf*.
- Cor. (D):** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *p*, *sf*.
- Tr. (D):** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord.
- Tbn.:** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord.
- Timp. (A, D):** Measures 200-201 have a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Dynamics: *f*.
- Vl. I:** Measures 200-201 have a whole note chord. Measure 202 has a whole note chord. Measure 203 has a whole note chord. Measure 204 has a whole note chord. Dynamics: *p*, *sf*.
- Vl. II:** Measures 200-201 have a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Dynamics: *p*, *sf*.
- Vla.:** Measures 200-201 have a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Dynamics: *p*, *sf*, *f*.
- Vc.:** Measures 200-201 have a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Dynamics: *p*, *f*.
- Bassi:** Measures 200-201 have a quarter note. Measure 202 has a quarter note. Measure 203 has a quarter note. Measure 204 has a quarter note. Dynamics: *f*.

206

Fl. *a 2* *sf* *G*

Ob. *a 2* *sf*

Cl. (A) *sf*

Fag.

Cor. (D) *sf*

Tr. (D) *sf*

Tbn. *sf*

Timp. (A, D)

*G*

Vl. I *f* *pp*

Vl. II *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Bassi *f*

212

Fl. I. *p sf* H

Ob. I. *p sf p p*

Cl. (A) *p*

Fag. *a 2 p p*

Cor. (D) I. *p*

Tr. (D)

Tbn.

Timp. (A, D)

VI. I. H *p*

VI. II *p*

Vla. *pizz. p arco p*

Vc. *pizz. p arco p*

Bassi *pizz. p p*



218

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*sf*

*cresc.*

*f*

*arco*

*a 2*

*I.*

*8*

Detailed description: This page of a musical score covers measures 218 to 223. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and brass section (Cornet in D, Trumpet in D, Trombone) play sustained chords, with dynamic markings of *sf* (sforzando) and accents. The string section (Violins I & II, Viola, Violoncello, Basses) features a rhythmic accompaniment of eighth notes, with dynamics ranging from *cresc.* (crescendo) to *f* (forte). The Basses are marked *arco* (arco). The Flute and Bassoon parts include fingerings (I., a 2) and a measure rest of 8. The score is in a key with one sharp (F#) and a common time signature.

**J**

224

Fl. *sf*

Ob. *sf*

Cl. (A) *sf*

Fag. *sf* a 2

Cor. (D) *sf*

Tr. (D) *sf*

Tbn. *sf*

Timp. (A, D)

**J**

VI. I *f* *pp*

VI. II *f* *pp*

Vla *pp*

Vc. *pp*

Bassi

229

Fl. I. *p*

Ob. I. *p sf p sf*

Cl. (A) *p sf*

Fag. *p a 2 p*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla. *pizz. p*

Vc. *pizz. p*

Bassi *pizz. p*

Detailed description: This page of a musical score covers measures 229 to 232. The woodwind section includes Flute I, Oboe I, Clarinet in A, and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Basses. The brass section includes Cor Anglais, Trumpet in D, Trombone, and Timpani in A and D. The score features various dynamics such as *p* (piano), *sf* (sforzando), and *a 2* (second octave). Performance markings include accents and first endings. The woodwinds have melodic lines, while the strings play a pizzicato accompaniment.

234

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

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

Cl. (A) *p* *sf* *p* *p* *ff*

Fag. *ff*

Cor. (D) *ff* a 2

Tr. (D) *ff* a 2

Tbn. *f*

Timp. (A, D)

Vl. I *p* *ff*

Vl. II *p* *ff*

Vla. pizz. *p* arco *p* *ff*

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

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

Detailed description: This page of a musical score covers measures 234 to 239. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), and Trombone (Tbn.). The percussion section includes Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The score features dynamic markings such as *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *f* (forte), along with performance instructions like *pizz.* (pizzicato) and *arco* (arco). The woodwinds and strings show a crescendo from *p* to *ff* over the six measures. The brass instruments enter in measure 239 with a fortissimo *ff* dynamic. The Flute and Oboe parts have accents and slurs. The Clarinet part has a first ending bracket in measure 238. The Viola and Violoncello parts switch from *pizz.* to *arco* in measure 238. The Basses part also switches from *pizz.* to *arco* in measure 238.

240

Fl. *p* > *p* > *p* > *ff* *p* >

Ob. *p* > *p* > *p* > *ff* *p* >

Cl. (A) I. *p* > *p* > *p* > *ff* *p* >

Fag. *ff*

Cor. (D) *ff*

Tr. (D) *ff*

Tbn. *ff*

Timp. (A, D) *ff*

Vl. I *p* *ff* *p*

Vl. II *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *p* *ff* *p*

Bassi *ff*

# K

246

Fl. *p* *ff*

Ob. *p* *ff* *p*

Cl. (A) *p* *ff*

Fag. *ff*

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

Tr. (D) *ff* *a 2*

Tbn. *ff*

Timp. (A, D)

# K

Vl. I *ff*

Vl. II *ff* *pp*

Vla. *ff* *pp* *pizz.*

Vc. *ff* *pp* *pizz.*

Bassi *ff* *pp* *pizz.*

Musical score for measures 251-256. The score is arranged in two systems. The top system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor in D (Cor. (D)), Trumpet in D (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The bottom system includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla), Violoncello (Vc.), and Basses (Bassi). The key signature is one sharp (F#) and the time signature is 4/4. The score contains various dynamics such as *pp*, *p*, and *p leggiero*, and performance instructions like *pizz.* and *arco*. The woodwinds play sustained notes with some rhythmic patterns. The strings play a steady accompaniment with some melodic movement. The brass instruments are mostly silent.

257

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

arco

pizz.



263

Fl. *sempre pp*

Ob. *sempre pp*

Cl. (A) *pp*

Fag. *sempre pp*

Cor. (D) *pp*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *sempre pp e leggero*

Vl. II *sempre pp* arco *pp leggero*

Vla *sempre pp* arco *pp*

Vc. *sempre pp* arco *pp*

Bassi *sempre pp* arco *pp*

268

Fl. *cresc.* *f*

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

Cl. (A) *cresc.* *f*

Fag. *a 2* *f* *sf* *sf*

Cor. (D) *ff*

Tr. (D) *ff*

Tbn. *f*

Timp. (A, D) *pp* *f*

Vl. I *cresc.* *fsf*

Vl. II *cresc.* *fsf*

Vla. *cresc.* *fsf*

Vc. *f* *sf* *sf*

Bassi *f* *sf* *sf*

Detailed description: This page of a musical score covers measures 268 to 272. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) plays sustained chords with a crescendo leading to a fortissimo (f) dynamic. The brass section (Coronet in D, Trumpet in D, Trombone) also plays sustained chords, with the Trumpet and Trombone reaching fortissimo (ff) and the Trombone reaching fortissimo (f). The timpani (Timp.) plays a rhythmic pattern starting at measure 269, beginning at a pianissimo (pp) dynamic and reaching fortissimo (f) by measure 272. The string section (Violins I and II, Viola, Violoncello, Basses) plays a rhythmic accompaniment, with the Violins and Viola reaching fortissimo (fsf) and the Violoncello and Basses reaching fortissimo (f) and fortissimo (sf).

274

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*ff*

*a 2*

Detailed description: This page of a musical score covers measures 274 to 278. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I and II, Viola, Violoncello, Basses) play a melodic line with various articulations and slurs. The brass section (Coronet in D, Trumpet in D, Trombone) provides harmonic support, with the Coronet and Trumpet parts marked *ff* (fortissimo) and *a 2* (second octave) starting in measure 276. The percussion part (Timpani in A and D) features a rhythmic pattern of eighth notes. The score is written in a key signature of two sharps (F# and C#) and a common time signature.

L

280

Musical score for woodwinds and percussion. The instruments listed are Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The score shows a crescendo from *pp* to *f* across five measures. The woodwinds play sustained notes with long slurs, while the percussion instruments play rhythmic patterns. The Flute, Oboe, and Bassoon parts have dynamic markings of *pp*, *cresc.*, and *f*. The Cor Anglais and Trumpet parts also show *pp*, *cresc.*, and *f*. The Trombone part is mostly rests. The Timpani part has a tremolo effect in the final two measures, with dynamic markings of *pp*, *cresc.*, and *f*.

L

Musical score for strings. The instruments listed are Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The score shows a crescendo from *p* to *f* across five measures. The Violin I and II parts play melodic lines with dynamic markings of *p*, *pp*, *cresc.*, and *f*. The Viola part plays a rhythmic accompaniment with dynamic markings of *p*, *pp*, *cresc.*, and *f*. The Violoncello and Basses parts play a similar rhythmic accompaniment with dynamic markings of *p*, *pp*, *cresc.*, and *f*.

286

Fl. *p* > a 2

Ob. *p* > I.

Cl. (A) *p* > *p* >

Fag. *p* > I. *p* >

Cor. (D) *pp*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *p*

Vl. II *p*

Vla *p*

Vc. *p* >

Bassi *pizz.* *p*

Detailed description: This page of a musical score covers measures 286 to 291. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) features melodic lines with dynamic markings of *p* and accents. The Flute and Oboe parts include first and second endings. The Clarinet and Bassoon parts also have first endings. The brass section includes Cor Anglais (D), Trumpet (D), and Trombone, with the Cor Anglais playing a sustained chord marked *pp*. The string section (Violins I and II, Viola, Violoncello, Basses) provides harmonic support with various textures, including a pizzicato entry for the Basses. The score is in a key with one sharp (F#) and a 4/4 time signature.

292

Fl. *cresc.* *f* *sf* *a 2*

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

Cl. (A) *cresc.* *f* *sf* *p* I.

Fag. *cresc.* *f* *sf* *p* I.

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

Tr. (D) *ff* *a 2*

Tbn.

Timp. (A, D) *ff*

Vl. I *cresc.* *f* *sf*

Vl. II *cresc.* *f* *sf*

Vla *cresc.* *f* *sf*

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

Bassi *cresc.* *f*

Detailed description: This page of a musical score, numbered 292, contains ten staves for various instruments. The woodwinds (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violin I, Violin II, Viola, Violoncello, Basses) all begin with a *cresc.* marking. The woodwinds and strings play melodic lines with dynamic markings of *f* and *sf*. The Clarinet and Bassoon parts include first endings marked 'I.' and a *p* dynamic. The Trumpet (D) and Trombone parts are mostly silent, with the Trumpet playing a *ff* dynamic starting at measure 295. The Timpani (A, D) part has a *ff* dynamic starting at measure 295. The Violin II and Viola parts play a rhythmic accompaniment of eighth notes. The Basses play a simple bass line. The score is in a key with two sharps (D major) and a common time signature.

298

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

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

Cl. (A) *cresc.* *f* a 2

Fag. *cresc.* *f* a 2

Cor. (D) *p* *cresc.*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *p* *cresc.* *f*

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

Vla *p* *cresc.* *f*

Vc. *cresc.* *f*

Bassi *p* *cresc.* *f*

304

Fl. *sf* *ff* *sf*

Ob. *sf* *ff* *sf*

Cl. (A) *sf* *ff* *sf*

Fag. *sf* *ff* *sf*

Cor. (D) *ff* *ff* *sf* *sf*

Tr. (D) *ff* *ff* *sf* *sf*

Tbn. *sf* *sf*

Timp. (A, D) *f* *ff* *tr* *tr*

Vl. I *sf* *ff* *sf* *sf*

Vl. II *sf* *ff* *sf* *sf*

Vla. *sf* *ff* *sf* *sf*

Vc. *sf* *ff* *sf* *sf*

Bassi *arco* *ff* *sf* *sf*

Detailed description: This page of a musical score covers measures 304 to 308. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) plays melodic lines with dynamic markings of *sf* and *ff*. The brass section (Coronet, Trumpet, Trombone) provides harmonic support with *ff* and *sf* dynamics. The percussion section includes Timpani with *f* and *ff* dynamics and snare drum rolls. The string section (Violins I & II, Viola, Violoncello, Basses) plays a rhythmic accompaniment with *sf* and *ff* dynamics, and the Basses are marked *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.



# M

310

Fl. *p cresc.*

Ob. I. *p*

Cl. (A) I. *p*

Fag. *p*

Cor. (D) I. *p*

Tr. (D)

Tbn.

Timp. (A, D)

Detailed description: This system of musical notation covers measures 310 to 315. It includes staves for Flute, Oboe I, Clarinet in A I, Bassoon, Cor Anglais (D) I, Trumpet (D), Trombone, and Timpani (A, D). The Flute part begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. It starts with a whole rest in measure 310, followed by a half rest in 311, and then a series of eighth notes in 312, 313, 314, and 315, marked with a piano (*p*) dynamic and a crescendo hairpin. The Oboe I part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Clarinet in A I part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Bassoon part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Cor Anglais (D) I part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Trumpet (D), Trombone, and Timpani parts have whole rests throughout the entire system.

# M

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

Bassi *p*

Detailed description: This system of musical notation covers measures 310 to 315 for string instruments. It includes staves for Violin I, Violin II, Viola, Violoncello, and Basses. The Violin I part starts in measure 310 with a treble clef, a key signature of two sharps, and a common time signature. It plays a continuous eighth-note pattern throughout the system, marked with a piano (*p*) dynamic. The Violin II part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Viola part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Violoncello part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic. The Basses part has a whole rest in 310 and 311, then enters in 312 with a half note, followed by quarter notes in 313, 314, and 315, marked with a piano (*p*) dynamic.

317

The musical score is arranged in two systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor in D (Cor. (D)), Trumpet in D (Tr. (D)), Trombone (Tbn.), and Timpani (A, D) (Timp. (A, D)). The second system includes Violin I (VI. I), Violin II (VI. II), Viola (Vla), Violoncello (Vc.), and Basses (Bassi). The score is in 2/4 time with a key signature of one sharp (F#). Dynamics include *sf* (sforzando) and *p* (piano). The woodwinds play melodic lines with various articulations and slurs. The strings provide harmonic support with sustained notes and rhythmic patterns.

Fl.  
Ob.  
Cl. (A)  
Fag.  
Cor. (D)  
Tr. (D)  
Tbn.  
Timp. (A, D)  
VI. I  
VI. II  
Vla  
Vc.  
Bassi

*sf* *p* *p* *sf* *p* *sf* *p*

N

323

Fl. *p* *f*

Ob. *p* *f*

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

Fag. *p*

Cor. (D) *p* *f*

Tr. (D) *f*

Tbn. *sf*

Timp. (A, D)

N

Vl. I *p* *f*

Vl. II *f*

Vla *p* *f* *sf*

Vc. *f* *sf*

Bassi *f* *sf*

329

Fl. *sf*

Ob. *sf*

Cl. (A)

Fag. *f* a 2 *pp* *f* a 2

Cor. (D) *sf* I. *pp*

Tr. (D) *sf*

Tbn.

Timp. (A, D)

VI. I *sf* *p* >

VI. II *sf* *p* >

Vla. *f* *p* > *f*

Vc. *f* *p* *f*

Bassi *f* pizz. arco *f*

335

Fl. *f sf*

Ob. *f sf*

Cl. (A) *f p*

Fag. *sf f p*

Cor. (D)

Tr. (D)

Tbn. *sf*

Timp. (A, D)

Vl. I *f sf p >*

Vl. II *f p pizz.*

Vla. *sf f p >*

Vc. *sf f p*

Bassi *sf f p pizz.*

Detailed description: This page of a musical score covers measures 335 to 340. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The score is in a key with one sharp (F#) and a common time signature. Dynamics range from fortissimo (f) and sforzando (sf) to piano (p). The woodwinds and strings play sustained notes with various articulations, while the strings also feature pizzicato passages. The Flute and Oboe parts have dynamic markings of *f* and *sf*. The Clarinet in A part has *f* and *p*. The Bassoon part has *sf*, *f*, and *p*. The Trombone part has *sf*. The Violin I part has *f*, *sf*, and *p >*. The Violin II part has *f* and *p pizz.*. The Viola part has *sf*, *f*, and *p >*. The Violoncello part has *sf*, *f*, and *p*. The Basses part has *sf*, *f*, and *p pizz.*

341

Fl. *p cresc.*

Ob. *p* *cresc.* a 2

Cl. (A) *p* *cresc.*

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

Cor. (D) *p cresc.* a 2

Tr. (D)

Tbn.

Timp. (A, D)

VI. I *cresc.* *f sf*

VI. II *p* *cresc.* *f sf* arco

Vla. *cresc.* *f sf*

Vc. *cresc.* *f sf* arco

Bassi *cresc.* *f sf*

348

Fl. *f*

Ob. *f*

Cl. (A) *f*

Fag. *sf* *sf* *sf*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *sf* *sf* *sf*

Vl. II *sf*

Vla. *sf* *sf* *sf*

Vc. *sf* *sf* *sf*

Bassi *sf* *sf* *sf*

Detailed description: This page of a musical score, numbered 59, covers measures 348 to 352. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (D)), Trumpet (Tr. (D)), Trombone (Tbn.), and Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds and strings play sustained notes with dynamic markings of *f* (forte) and *sf* (sforzando). The bassoon part features a more active rhythmic pattern. The brass instruments are mostly silent, indicated by rests.

353

Fl. *ff sf sf sf*

Ob. *ff sf sf sf*

Cl. (A) *ff sf sf sf*

Fag. *sf ff sf sf sf*

Cor. (D)

Tr. (D)

Tbn. *ff sf sf sf*

Timp. (A, D)

Vl. I *sf ff sf sf sf*

Vl. II *ff sf sf sf*

Vla. *sf ff sf sf sf*

Vc. *sf ff sf sf sf*

Bassi *sf ff sf sf sf*

Detailed description: This page of a musical score covers measures 353 to 357. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and the brass section (Trumpets, Trombones) play sustained notes with dynamic markings of *ff* and *sf*. The string section (Violins I & II, Viola, Violoncello, Basses) features a rhythmic pattern of eighth notes, with dynamic markings of *sf* and *ff*. The Flute and Oboe parts have a fermata over the first measure. The Bassoon part has a fermata over the first measure and a 'a 2' marking in the second measure. The Trombone part has a fermata over the first measure. The Violin I part has a fermata over the first measure. The Violin II part has a fermata over the first measure. The Viola part has a fermata over the first measure. The Violoncello part has a fermata over the first measure. The Basses part has a fermata over the first measure.



O

359

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. (A) *f* *ff* *p*

Fag. *f* *ff* *p*

Cor. (D) *f* *sf* *ff*

Tr. (D) *f* *sf* *ff*

Tbn.

Timp. (A, D) *ff*

O

Vl. I *f* *ff* *p*

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

Vla *f* *ff* *p*

Vc. *f* *ff* *p*

Bassi *f* *ff* *p*

366

Fl. *f* *ff* *p*

Ob. *f* *ff* *p*

Cl. (A) *f* *ff* *p*

Fag. *f* *ff* *p*

Cor. (D) *f* *sf* *ff*

Tr. (D) *f* *sf* *ff*

Tbn.

Timp. (A, D) *ff*

Vl. I *f* *ff*

Vl. II *f* *ff*

Vla *f* *ff*

Vc. *f* *ff*

Bassi *f* *ff*

Detailed description: This page of a musical score covers measures 366 to 370. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violins I & II, Viola, Violoncello, Basses) all play a similar melodic line starting in measure 367, marked with a first octave (a 2). The woodwinds and strings are marked *f* (forte) at the start of the line and *ff* (fortissimo) as it progresses. The Oboe and Bassoon parts include a *p* (piano) dynamic marking in measure 370. The Trumpet in D and Trombone parts are marked *f* and *sf* (sforzando) in measure 367, and *ff* in measure 368. The Timpani (A, D) part has a *ff* marking in measure 369. The Violin I and II parts are marked *f* and *ff* in measure 367. The Viola, Violoncello, and Basses parts are marked *f* and *ff* in measure 367. The score is in a key with one sharp (F#) and a common time signature.

372

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

VI. I

VI. II

Vla

Vc.

Bassi

*cresc.*

*sf*

*pp*

*p*

*sf*

*pp*

*p*

*sf*

*pp*

*p*

*sf*

*pp*

*p*

*sf*

*pp*

I.

378

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

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

Cl. (A) *p* *cresc.*

Fag. *p*

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

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

VI. II *p* *cresc.*

Vla *p* *cresc.*

Vc. *p* *cresc.*

Bassi *p* *cresc.*

384

Fl. *sf*

Ob. *sf*

Cl. (A) *f* *sf*

Fag. *f* *sf* a 2

Cor. (D) *f* *sf*

Tr. (D) *ff*

Tbn. *sf*

Timp. (A, D) *f*

Vl. I *sf*

Vl. II *f* *sf*

Vla. *f*

Vc. *f*

Bassi *f*

Detailed description: This page of a musical score covers measures 384 to 388. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Cl. (A)), Bassoon (Fag.), Cor Anglais (Cor. (D)), and Trumpet in D (Tr. (D)). The brass section includes Trombone (Tbn.). The percussion section includes Timpani (Timp. (A, D)). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), Violoncello (Vc.), and Basses (Bassi). The score is in a key with one sharp (F#) and a common time signature. Dynamics range from *f* (forte) to *sf* (sforzando) and *ff* (fortissimo). The woodwinds and strings play sustained notes with various articulations, while the brass and timpani provide rhythmic support.

390

Fl. *sf* *ff* *fp* I.

Ob. *sf* *ff* I.

Cl. (A) *sf* *ff* *fp* I.

Fag. *sf* *ff* *fp* I.

Cor. (D) *sf* *ff*

Tr. (D) *ff*

Tbn. *sf* *ff*

Timp. (A, D) *ff*

Vl. I *sf* *ff*

Vl. II *sf* *ff*

Vla *ff*

Vc. *ff*

Bassi *ff*

Detailed description: This page of a musical score covers measures 390 to 395. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) plays a melodic line with dynamics *sf*, *ff*, and *fp*. The brass section (Coronet in D, Trumpet in D, Trombone, Timpani) provides harmonic support with *sf* and *ff* dynamics. The string section (Violins I & II, Viola, Violoncello, Basses) features a rhythmic accompaniment with *sf* and *ff* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

397

Fl.

Ob.

Cl. (A)

Fag.

Cor. (D)

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi

*pp*

*pp*

*pp*

*pp*

403

Fl.

Ob.

Cl.  
(A)

Fag.

Cor.  
(D)

Tr.  
(D)

Tbn.

Timp.  
(A, D)

Vl. I

Vl. II

Vla

Vc.

Bassi



Adagio

409

Fl. *p* *solo* *ff* a 2

Ob. *p* *solo* *ff* a 2

Cl. (A) *p* *solo* *ff* a 2

Fag. *p* *solo* *ff* a 2

Cor. (D) *mf* *f* a 2

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

Tbn.

Timp. (A, D) *pp*

Adagio

Vl. I *p* *mf* *ff*

Vl. II *p* *mf* *ff*

Vla *p* *mf* *ff*

Vc. *p* *mf* *ff*

Bassi *mf* *ff*

414 Ω

Fl. *p*

Ob.

Cl. (A)

Fag.

Cor. (D) *p*

Tr. (D)

Tbn.

Timp. (A, D)

Vl. I *p con espressione* *p*

Vl. II *p* *pizz.* *p*

Vla *p* *pizz.* *p*

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

Bassi *pizz.* *p*

## Adolf Fredrik Lindblad

Adolf Fredrik Lindblad hade en komplicerad uppväxt och en lika ombytlig tid som ung vuxen. Född 1801 i Skänninge av en ogift mor kom han vid ett års ålder till en fosterfamilj, där hustrun var moderns moster. Efter inledande skolgång i Östergötland fortsatte han från 1809 i Stockholm, där modern då bodde och var gift med en skådespelare vid Kungl. Teatern. Efter styvfaderns död 1813 fick Adolf Fredrik Lindblad återvända till fosterföräldrarna som snart flyttade till Norrköping. Där fick han sin första skolning i musik: piano och flöjt.

Fosterfadern som var handlare styrde Adolf Fredrik Lindblad mot sitt eget yrke. Efter några år i fosterfaderns affär fick han 1818–19 arbeta vid ett skeppsklareringskontor i Hamburg. I denna stad fick Adolf Fredrik Lindblad viktiga impulser av tysk litteratur och musik.

Sommaren 1822 kom han till Bleckenstad utanför Mjölby för att undervisa gårdens döttrar i pianospel. En av dem, Sophie Kernell, skulle bli hans hustru. Där lärde han också känna en kusin till husets syskonskara, Per Daniel Amadeus Atterbom, en livsavgörande vänskap för Lindblad.

Genom Atterboms förmedling flyttade Lindblad till Uppsala, i första hand för studier i harmonilära för universitetets *director musices*, Johann Christian Friedrich Hæffner. Men han kom också in i stadens konstnärliga och litterära kretsar. Där fanns redan Atterbom, men också Erik Gustaf Geijer som skulle bli en annan nära vän. I denna miljö blomnade Lindblad ut som sångtonsättare.

Sångkomponerande var tidigare liktydigt med att skapa sällskapsvisor. Den nyromantiska dikten gav tonsättarna nya utmaningar. Lindblads sånger är texttolkande och låter melodin och pianostämman föra en dialog. Från visans tid stammar dock Lindblads länge utnyttjade praxis att flerstrofiga dikter sjungs till samma ackompanjemang. Adolf Fredrik Lindblad komponerade över 200 sånger, varav en del skrevs för vännen Jenny Lind.

Med salongsvärdinnan Malla Silfverstolpe och Erik Gustaf Geijer for Lindblad 1825–26 via Köpenhamn till Berlin, där han tog lektioner i komposition för Carl Friedrich Zelter och i pianospel för Ludwig Berger. Via Zelter lärde han känna Felix Mendelssohn. Vänskapen med denne blev viktig och varade livet ut.

Tillbaka i Sverige slog han och hustrun Sophie sig ner i Stockholm. Där startade Lindblad 1827 en musikskola, vilken under lång tid skulle bli hans huvudsakliga inkomstkälla. Under Stockholmsåren skrev Lindblad sin enda opera, *Fronddörerna* (1835), som emellertid inte blev någon större framgång. Han komponerade också två symfonier (1832, 1855).

Adolf Fredrik Lindblad tillbringade sina sista år på Lövingsborgs gård strax söder om Linköping, där dottern Lotten bodde. Han avled där 1878.

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## Uvertyren till Fronddörerna

Den 11 maj 1835 hade Adolf Fredrik Lindblads historiska komedi *Fronddörerna* premiär på Kungl. Teatern i Stockholm. Han var 34 år gammal och hade redan vunnit anseende i Stockholm som tonsättare och pedagog. Två år tidigare han tillsammans med kronprins Oscar komponerat de sista avsnitten av Eduard Brendlers ofullbordade operan *Ryno*. Tre år tidigare hade Lindblads första symfoni spelats i Börshuset och framförandet hade väckt uppmärksamhet. Det var den första svenska romantiska symfonin som framfördes och här fanns både nytänkande och moderniteter som ingen annan svensk hade använt sig av. Lägg därtill att Lindblad sedan 1828 var hovets musiklejare och att han mellan 1825 och 1827 hade studerat i Berlin och fått Felix Mendelssohn som sin bästa vän.

Förslaget till den historiska komedin *Fronddörerna eller En Dag under Partistriderna i*

*Paris 1649* kom med största sannolikhet från kronprins Oscar. Drottningen Desideria hade Mélesvilles teaterpjäs *La maison du rempart, ou, Une journée de la Fronde* i sitt bibliotek – och den var färsk, tryckåret för den franska texten var 1829. Säkert hade pjäsen spelats i drottningens salong i sin franska version. Pjäsen översattes till svenska av Nicolaus Johan Cervin-Steenhoff och Lindblad komponerade.

Komedin handlar om de konflikter som utspelade sig kring kardinal Mazarin, som hade makten i Frankrike innan Ludvig XIV blev myndig. Den är förlagd till klädeshandlaren Mathieus hus vid stadsmuren i Paris 1649 och här möts flera rivaliserande fronder. Hertiginnan av Longueville, som tillhör en av fronderna, kommer instörtande i huset och söker skydd; strax därefter kastar sig också markis de Jarsay – Mazarins högra hand – in genom dörren. Andra akten utspelas under en bal, under vilken en representant från den tredje fronden kommer in och tillfångatar Mazarins män. I tredje akten får allt sin upplösning: en frondör kommer in och berättar att striderna är slut och att alla har förenats. Jubel och förbrödning avslutar komedin.

Lindblads historiska komedi fick inte något jublande mottagande. Den speglade den politiska konflikt som fanns i Sverige mellan konservativa (hovet) och liberaler (t.ex. tidningen *Aftonbladet*) och publiken visade sitt missnöje.

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## Adolf Fredrik Lindblad

Adolf Fredrik Lindblad had a complicated childhood and likewise an unsettled period as a young adult. Born in Skänninge in 1801 to an unwed mother he was taken in by a foster family, of which the wife was his mother's aunt, when he was only one year old. After starting school in Östergötland, in 1809 he moved to Stockholm to continue studying near his mother, who was married to an actor at the Royal Opera. After his stepfather's death in 1813, Adolf Fredrik Lindblad returned to live with his foster parents, who soon moved to Norrköping. There he received his first music lessons in piano and flute.

His foster father, who was a merchant, persuaded Adolf Fredrik Lindblad to follow in his footsteps. After several years at his foster father's business, Adolf Fredrik worked from 1818 to 1819 at a shipping discharge office in Hamburg. While working in Hamburg, Adolf Fredrik Lindblad encountered German literature and music, which would prove to be an important influence on his later career as a composer.

The summer of 1882 he arrived in Bleckenstad, on the outskirts of Mjölby, to teach the daughters at a country estate piano. One of the girls, Sophie Kernell, would later become his wife. He also became acquainted with a cousin to the siblings at the estate, Per Daniel Amadeus Atterbom, who would become an important life long friend.

With Atterborn's assistance, Lindblad moved to Uppsala in order to study harmony with the university's *director musices*, Johann Christian Friedrich Hæffner. He also came in contact with the city's artistic and literary circles. Atterbom already lived in Uppsala, as well as Erik Gustaf Geijer, who would become another close friend. Lindblad thrived as an art song composer in this environment.

In earlier times, song composition had been equivalent to writing popular drawing-room ballads. Later, with the advent of the neo-romantic poem, composers were provided with new challenges and opportunities. Lindblad's songs are settings of text to music and provide a dialogue between the vocal melody and the piano. For a long time Lindblad made use of the older ballad praxis of using poems consisting of several stanzas sung to the same accompaniment. Adolf Fredrik Lindblad composed over 200 songs, of which several were written for his friend the singer Jenny Lind.

Together with music salonnière Malla Silfverstolpe and Erik Gustaf Geijer, Lindblad travelled by way of Copenhagen to Berlin, where he took lessons in composition from Carl Friedrich Zelter and studied piano with Ludwig Berger. Through Zelter he got to

know Felix Mendelssohn. This was the beginning of an important friendship which lasted for the rest of his life.

Returning to Sweden, he and his wife Sophie settled down in Stockholm. Lindblad started a music school there in 1827, which for a long time would be his main source of income. During his years in Stockholm Lindblad wrote his only opera, *Fronhöörerna* (1835), which was never successful. He also composed two symphonies (1832, 1855).

Adolf Fredrik Lindblad spend his final years at Lövingsborg's manor, just south of Linköping, where his daughter Lotten resided. He died there in 1878.

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Transl. Thalia Thunander

## Overture to Fronhöörerna

On 11 May 1835, Adolf Fredrik Lindblad's historical comedy, *Fronhöörerna* (The Fronduers), had its premier at the Royal Opera in Stockholm. He was 34 years old and had already won a reputation as a composer and teacher. Two years earlier he had, together with Crown Prince Oscar, composed the final sections of Eduard Brendler's incomplete opera *Ryno*. Three years earlier Lindblad's first symphony had attracted attention when it was performed in the Börshuset (the stock exchange building, also used for social events). It was the first Swedish romantic symphony to be performed and included both a new way of thinking and modernisations that no other Swede had made use of. On top of all this, since 1828 Lindblad had been a music teacher for the royal court and between 1825 and 1827, he had studied in Berlin and become best friends with Felix Mendelssohn.

The idea for the historical comedy *Fronhöörerna eller En Dag under Partistriderna i Paris 1649* came most likely from Crown Prince Oscar. Queen Desideria had Mélesville's theatre play, *La maison du rempart, ou, Une journée de la Fronde*, in her library – and it was fresh, the French text having been published in 1829. The play had quite certainly been performed in the Queen's salon in its French version. The play was translated into Swedish by Nicolaus Johan Cervin-Steenhoff, with Lindblad composing the music.

The comedy is about the conflicts that took place around Cardinal Mazarin, who ruled in France before Louis XIV came of age. It is set at the house of the clothier Mathieus by the Paris city wall in 1649, where several rival frondeurs (rebels) meet. The Duchess of Longueville, who supports one of the rebel groups, rushes into the house seeking shelter and shortly thereafter the Marquis de Jarsay – Mazarin's right hand man – also flings himself through the door. The second act is set during a ball in which a representative of the third rebel group enters and captures Mazarin's men. Everything resolves itself in the third act: a frondeur arrives and explains that the fighting is over and everyone has been united. Amidst jubilation and brotherhood the comedy ends.

Lindblad's historical comedy did not get a jubilant reception. It reflected the political conflict that existed in Sweden between the conservatives (royalists) and the liberals (e.g. the newspaper *Aftonbladet*), and the audience showed its discontent.

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Transl. Jill Ann Johnson

## Källmaterial

Partitur i autograf (A). På försättsbladet står:

Frondeurerna/ eller/ En Dag under Partistriderna i Paris 1649./ Komedi med Sång i 3 Akter/  
Bearbetning af La Maison du Rempart ou unde Journée/ de la Fronde af Melesville/ Musiken af A: F:  
Lindblad

## Kommentarer

Tonsättaren använder verket igenom *sf* eller ibland *fz* för att markera accenter. >-tecknen som finns har en sådan längd att de i utgåvan alltid tolkats som diminuendon, aldrig accent.

Vissa nyanser finns inskrivna med annan penna, kanske har dessa skrivits in vid ett framförande. Somliga är blott kompletterande överföringar av nyanser som finns samtidigt i andra stämmor, andra är tillagda utan förlaga i A. Utgivaren har valt att utelämna dessa tillagda nyanser.

Partituret är skrivet på 12 system, med trombonerna tillagda längst ned på ett trettonde där de är med. Det är inte specificerat vilka tromboner som skall användas, A har blott "Tromboni". I utgåvan har modern partiturordning använts. Blåsarstämmorna är i A genomgående skrivna med notskrift åt två håll även i homofona passager, och oftast är pauserna utskrivna för spelare 2 när spelare 1 spelar. Ett och annat "Solo" eller "Primo Solo" finns också. Utgåvan använder "a 2" samt "I.", och låter homofona passager skrivas med två toner på samma skaft.

*sf* används ofta utan att någon grundnyans är angiven. Detta har behållits i utgåvan.

Takt	Stämman	Anmärkning
4	Stråk, Cor.	Crescendopil överförd från parallellstället i t 412.
6-12	Träblås, Stråk	Nyanser inskrivna med annan penna, ej införda i utgåvan. I utgåvan har <i>p</i> från takt 6 i Fag. och Vl. I förts över till övriga stämmor.
18	Fl., Vl. I-Va	Diminuendot överfört från Cl. och Fag. Även parallellställen senare i satsen.
30	Tutti	Crescendopilar överförda från parallellstället i t 195.
24, 47	Timp.	Nyans överförd från övriga.
41	Tromb.	Nyans överförd från resten av orkestern. Trombonerna saknar nyans för det mesta.
47-48	Fl.	Noterat i 1- och 2-strukna oktaven med 8va-tecken från t47:2. Utgåvan låter både Fl. I och II oktavera.
57u-64	Tutti	Nyanser inskrivna med annan penna: <i>mf</i> i blåset, Vl. II och Va, <i>p</i> i Basso och Vl. I. Ej medtagna i utgåvan.
72	Cl.	A har staccatopunkter med båge. Borttaget i utgåvan.

81, 89	Tutti	Cresc. samt crescendopil från Vl. I-Vla överförda till övriga.
107	Fag.	Bågen ligger från 107:1-108 i Fag I. Ändrat i överensstämmelse med 111.
146-149	Tbn.	<i>sf</i> överförda från Cor. och Tr.
151	Vc., Basso	A har <i>ff</i> ; i utgåvan ändrat till <i>f</i> som övriga har.
155	Vl. I-II	Det är inte helt klart om bågarna i detta motiv skall stå över två eller tre toner. I utgåvan binds genomgående tre.
162, 375	Stråk	<i>p</i> överfört från blåset.
174u	Fl., Ob.	A har unis. Korrigerat till spelare 1 i utgåvan.
174	Fl., Ob.	A har både <i>f</i> och <i>sf</i> i denna takt. <i>f</i> flyttat till upptakten, samt <i>sf</i> i Ob. överfört från Fl.
180	Tbn.	<i>ff</i> överfört från övriga.
215u	Cl.	A har <i>sf</i> , och <i>p</i> på 215:2. Ändrat i utgåvan enligt Fag. 212-213.
219	Vl. II	Första tonen ändrad till två åttondelar som i Va.
221	Basso	<i>arco</i> tillagt.
231	Vlc.	A har stacc, borttaget i utgåvan.
243	Tbn.	A har <i>ff</i> ; ändrat till <i>f</i> i utgåvan.
285-286	Vl. I-II	285:3 och 286:3 saknar båge i A, tillagda i utgåvan.
313	Stråk	Crescendopil överförd från Cl. och Fag.
313	Fl.	A har diminuendopil och <i>p</i> och <i>cresc.</i> Diminuendopilen borttagen i utgåvan.
319-320, 324	Vl. II	Bågar överförda från 323.
330:1	Cor. II	Nedåtriktat notskrift saknas, tillagt i utgåvan.
334	Vc.	Bågen går till 333:4 i A, ändrat till 334:3 i likhet med t.ex. 346.
345-346	Ob.	Unison tillagd i utgåvan.
382	Fl.	382:3 har båge över två 8-delar. Borttagen i utgåvan.
388	Va	I den ursprungliga förkortade notationen finns en båge mellan 388:3-389:1. Borttagen i utgåvan.
390	Träblås	Båge tillagd i enlighet med föregående takter.
391	Va, Vc., Bassi	<i>ff</i> överfört från övriga.