

Franz Berwald

MONUMENTA MUSICAE SVECICAE

Unter dem Protektorat von Kungliga Musikaliska Akademien

FRANZ BERWALD

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FRANZ BERWALD

Sinfonie sérieuse

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Ingmar Bengtsson, Nils Castegren, Hans Eppstein, Folke Lindberg, Stig Walin, Hans Åstrand
Editionsassistenten/Editorial Assistants: Bonnie Hammar, Margareta Svensson

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ZUR AUSGABE

Die vorliegende Ausgabe *Sämtlicher Werke* Franz Berwalds, die anlässlich der 100. Wiederkehr seines Todestages (3. April 1968) veranstaltet wird, soll ebenso kritisch-wissenschaftlichen wie praktischen Anforderungen genügen. Sie wird in 24 Bänden erscheinen:

- 1— 9 Orchesterwerke
- 10—15 Kammermusikwerke
- 16—23 Vokalwerke
- 24 Supplement (möglicherweise 2 Bände)

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

Jeder Band enthält außer dem Notentext ein Vorwort mit Angaben über die betreffenden Werke, ihre Quellen etc. und einen Kritischen Bericht. Mehrere Werke innerhalb eines Bandes werden, soweit möglich, nach ihrer Entstehungszeit angeordnet. Im Notentext werden die Werke in der Gestalt wiedergegeben, die als die endgültige anzusehen ist. Frühere oder Alternativ-Fassungen werden in einem Anhang des betreffenden Bandes mitgeteilt. Skizzen und Fragmente finden im Supplementband Platz; sie sind dort nach Werkgruppen eingeteilt und innerhalb dieser nach Möglichkeit ebenfalls chronologisch geordnet. Nachweislich verschollene Kompositionen werden jeweils in den Vorworten der für sie in Frage kommenden Bände behandelt.

Die Werke Berwalds werden in der vorliegenden Ausgabe nicht durchgehend gezählt; jedoch wird immer dann — z. B. innerhalb einer bestimmten Gruppe — numeriert, wenn Zahlen in den Hauptquellen auftreten.

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

Werktitel, die grundsätzlich in Kursivdruck wiedergegebenen Bezeichnungen der Instrumente und Stimmen, ferner Tempoangaben (in den Vorlagen unter Umständen abgekürzt und häufig voneinander abweichend geschrieben), dynamische Vorschriften und sonstige Worte innerhalb des Notentextes werden normalisiert; die Partituranordnung ist dem heutigen Gebrauch angepaßt. Die alten Schlüssel sind durch die heute üblichen ersetzt worden; bei Abänderung der originalen Schlüssel werden diese jedoch zu Beginn der ersten Akkolade im Vorsatz angegeben. Die originale Schreibweise transponierend notierter Instrumente ist beibehalten; Ausnahmen werden jeweils vermerkt. In den Hauptquellen auftretende Abkürzungen, die mit der heutigen Notierungsweise übereinstimmen, werden der Vorlage gemäß wiedergegeben oder nach dem Ermessen des Bandbearbeiters ausgestochen. Trio-

len-, Sextolen- und ähnliche Ziffern werden nur bei den ersten Notengruppen gesetzt, sofern kein Mißverständnis möglich ist, und zwar ohne Rücksicht auf etwaige andere Notierung in der Vorlage. Kurze Vorschläge, die Berwald zum Teil, offenbar ohne unterschiedliche Bedeutung, auf verschiedene Weise notiert, sind in der vorliegenden Ausgabe durch ♩ normalisiert. Bögen bei Verzierungsnoten werden ohne besondere typographische Kennzeichnung oder Bemerkung im Kritischen Bericht hinzugefügt.

Ergänzungen des Bandbearbeiters, die entweder über die Hauptquellen hinausgehen oder diesen widersprechen, sind in folgender Weise kenntlich gemacht: Buchstaben (einschließlich der Übersetzung von Vokaltexen) und Ziffern durch Kursivdruck; Verzierungen, Striche, Punkte, Fermaten, kleinere Pausenwerte (ausgenommen Ganztaktpausen), Akzidenzien, ferner (kursive) Ziffern zur Bezeichnung von Triolen, Sextolen usw. durch Kleinstich; Bögen, Crescendo- und Diminuendozeichen sowie Akzente durch Strichelung; alle übrigen Zusätze wie Schlüssel und Notenzeichen jeder Art durch eckige Klammern.

Berwalds Notierung der Akzidenzien ist zuweilen uneinheitlich. Besonders läßt sich das bei Oktavsprüngen oder Oktavversetzungen einer Tonfolge, bei Tonleiterbewegung und bei Wiederholung der Akzidenzien nach dem Taktstrich feststellen. Die vorliegende Ausgabe folgt dem jetzt allgemein gültigen Prinzip, nach dem Akzidenzien nur für eine Oktavlage und nur innerhalb eines Taktes gelten, wenn es sich nicht um einen Ton handelt, der durch Haltebogen über den Taktstrich mit einem gleichen Ton des vorhergehenden Taktes verbunden ist und somit liegen bleibt: Hier gilt das Vorzeichen so lange wie die Bindung.

Über Abweichungen vom originalen Notentext wird im Vorwort und im Kritischen Bericht des betreffenden Bandes genau berichtet. Im Vorwort werden auch besondere editionstechnische Probleme behandelt, die bei den Werken des betreffenden Bandes auftreten; ebenso auch etwaige sich als notwendig erweisende Abweichungen von den oben genannten allgemeinen Editionsprinzipien.

Der Kritische Bericht verzeichnet neben den Lesarten der verschiedenen Quellen auch alle Änderungen und Ergänzungen innerhalb des Notentextes, soweit diese nicht — entsprechend den oben wiedergegebenen allgemeinen Editionsprinzipien — ohne weiteres aus dem Text selbst zu erkennen sind. Durch den Notentext unmittelbar gestützte Änderungen per analogiam wie z. B. bei Sequenzen, parallel geführten Stimmen u. ä., ferner Korrekturen offener Schreibfehler in den Hauptquellen werden stillschweigend vorgenommen.

Berwald-Komitee

EDITORIAL NOTE

This edition of Franz Berwald's *Complete Works*, published for the centenary of his death (April 3, 1968) is intended to satisfy both musicological and practical requirements, and will be issued in 24 volumes as follows:

- 1— 9 Orchestral Works
- 10—15 Chamber Music
- 16—23 Vocal Music
- 24 Supplement (possibly 2 volumes)

The edition is based mainly on Berwald's autographs.

Apart from the musical text, each volume contains introductory notes on the works included, the sources, etc., and a critical commentary. In volumes containing more than one work, the contents are arranged as far as possible according to date of composition. The text gives what can be considered the final version of the work. Earlier versions or alternatives are to be found in an appendix to the volume concerned. Sketches and fragments are included in the supplementary volume, arranged in groups according to the type of work, and if possible in chronological order within each group. In

the preface to the appropriate volume, reference is made to compositions no longer extant.

Continuous numbering of Berwald's compositions is not used in this edition; however, numbering of individual compositions—e. g. within a particular group—is given if it occurs in the primary sources.

The following general principles have been applied in the work of editing:

Standardization has been carried through in the music text with regard to the titles of works and the names of instruments and other parts, also in the question of tempo indications (abbreviations and spelling), dynamics and other words in the text. The score has been laid out according to present-day customs. Clefs are used according to modern practice; the original clefs are indicated on prefatory staves when there is a difference. As regards transposing instruments, the original notation is as a rule retained. Exceptions are dealt with explicitly. Those abbreviations in the music text occurring in the primary sources which agree with modern practice are given according to the original or written out in full according to the editor's choice. When no misunderstanding can arise, figures indicating triplets, sextolets etc. are given only for the first groups of notes, without regard for the notation used in the primary source. Berwald writes short appoggiaturas in various ways, apparently without intending any difference in performance. In this edition, ♯ has been used in all places. Slurs in embellishments have been added without special typographical differentiation or commentary.

Editorial additions to or deviations from the text of the primary sources are indicated according to the following rules: letters (including translations of the vocal text) and figures are printed in italics; ornaments, dashes, dots, pauses

(fermatas) and signs for rests shorter than a whole bar, accidentals together with figures (in italics) showing triplets, sextolets etc., are indicated by means of smaller type; slurs and ties, crescendo and diminuendo signs as well as accents are indicated by means of broken lines; other additions such as clefs and all kinds of notes are given within [].

As to accidentals, Berwald's notation vacillates in certain situations. This is true particularly in connection with octave leaps or octave transpositions of a group of notes, in scalar progressions and also as regards the repetition of accidentals after bar lines. In this edition the principle is followed which is nowadays widely accepted, viz: accidentals apply only for a single octave and inside a single bar, except when notes are continued across bar lines by means of ties, in which case the accidentals are valid as long as the ties.

Alterations from the original text are accounted for in the preface and the critical commentary for the volume concerned. In the preface are mentioned among other things all the particular technical problems encountered in the editing of the compositions included in the volume together with any deviations from the above-mentioned general rules which have been found necessary in that particular volume.

In the critical commentary are brought up variants in the sources, together with those alterations introduced into the text which are not sufficiently explained by the music text itself with reference to the editorial rules given above. Alterations by analogy, justified directly by the musical text, e. g. in sequences, voices in parallel and the like, and correction of obvious slips of the pen in the primary sources have been made without comment.

Berwald Committee

VORWORT

Die vier vollständigen, erhaltenen Sinfonien Franz Berwalds sind in den 1840er Jahren entstanden. Von ihnen hat Berwald nur die *Sinfonie sérieuse* bei ihrer ersten Aufführung in einer *Musikalisk Representation* („Musikalischen Veranstaltung“) am 2. Dezember 1843 zum Vorteil des Komponisten im Kgl. Theater zu Stockholm gehört. (Eine Jugendsinfonie in A-dur, von welcher nur ein Bruchstück des 1. Satzes erhalten ist, stammt aus dem Jahre 1820 und wurde am 3. März 1821 in einem Konzert in Stockholm gespielt.) Allem Anschein nach war die Aufführung der *Sinfonie sérieuse* unter Leitung Johan Fredrik Berwalds, eines Vetters des Komponisten, schlecht vorbereitet und wurde von Presse und Publikum sehr kühl aufgenommen. Dies dürfte dazu geführt haben, daß Berwald nicht geneigt war, eine weitere Sinfonie in Stockholm zur Aufführung zu bringen.

Aus einer Aufzeichnung seiner Gattin Mathilde in ihrem Tagebuch (FamA) vom 25. Juni 1842 geht hervor, daß sich Franz seit dem Herbst des vorhergehenden Jahres, d. h. während seines Aufenthalts in Wien 1841 und nach seiner Rückkehr nach Schweden am 6. April 1842, u. a. mit der Komposition von Sinfonien beschäftigte. Die Werke, um die es sich hier handelt, waren die *Sinfonie capricieuse* und die *Sinfonie sérieuse*; Mathilde Berwald nennt sie in dieser Reihenfolge¹. In einem Brief an Mathilde mit dem Schlußdatum Wien, den 25. April 1841 (FamA), schildert Berwald seiner damals noch in Berlin weilenden Braut seinen Arbeitstag und schreibt, daß er sich täglich zwischen 1/2 8 und 12 Uhr vormittags und etwa von 2 bis 1/2 6 Uhr nachmittags der Komposition widme: „Es wird an der Oper, an der Sinfonie, an neuen Entwürfen gearbeitet“. Man hat angenommen, daß hier von der *Sinfonie sérieuse* die Rede sei, doch kann Mathildes Tagebuchaufzeichnung so gedeutet werden, daß es sich vielmehr um die *Sinfonie capricieuse* handelt².

Die autographe Partitur der *Sinfonie sérieuse* trägt das Datum 1842. Wien. Schrift und Tinte lassen indes eine spätere Hinzufügung dieser Angabe erkennen. Eine Schriftuntersuchung hat ergeben, daß die Partitur vermutlich erst Anfang 1844, also nach der ersten Aufführung, ins reine geschrieben wurde. Außer der autographen Partitur ist noch eine unvollständige Corno II-Stimme von Kopistenhand erhalten. Diese Stimme, die Berwald selbst durchgesehen hat (siehe Critical Commentary), gehörte höchstwahrscheinlich zum Material der Uraufführung. Der Finalsatz ist ein anderer als der in der Partitur, was darauf hindeutet, daß ein neues Finale zwischen Dezember 1843 und dem Datum der Partitur-Reinschrift entstanden sein wird.

Das Finale umfaßt in der Hornstimme 497 Takte, in der Partitur 371 Takte. In der Stimme steht das Horn in G und Es; in der Partitur in B. Die langsame Einleitung des endgültigen

Finale und deren Verbindung mit dem Adagio-Satz fehlt in der Stimme. Hier ist ferner das ganze Finale als *Presto* im *alla breve* mit einer gewissen Temposteigerung gegen Schluß bezeichnet; einige *meno mosso*-Partien — entsprechend dem Partitur-Finale T. 107 ff., 259 ff. und 307 ff. — gibt es offenbar nicht. Dagegen entsprechen T. 147–161 der Stimme den Partiturtakten 128–135 (allerdings wegen des *alla breve* in doppelt so großen Notenwerten). Ebenso wie in dem endgültigen Finale kommen auch in der Stimme einige Generalpausen im Verlauf des Satzes vor. Die Hornstimme der ersten Fassung des Finale wird im Anhang vorliegender Ausgabe (S. 170–173) faksimiliert wiedergegeben.

Bei der ersten Aufführung der *Sinfonie sérieuse* standen noch andere Kompositionen Berwalds auf dem Programm: die beiden Tongemälde *Erinnerung an die norwegischen Alpen* und das *Bayaderen-Fest*, eine Arie aus der Operette *Modehandlerskan* und die vollständige Operette *Jag går i kloster*. Der Anschlagzettel gibt an: *Sinfonie sérieuse komponerad för Musikföreningen i Wien* („komponiert für den Musikverein in Wien“)³. Auf dem Exemplar des Anschlagzettels im FamA steht folgende Bemerkung Hjalmar Berwalds, des Sohnes des Komponisten: „Eine Rezension dieser Aufführung, bei welcher das Orchester nach Aussage meines Vaters sehr schlecht spielte, weil Kapellmeister Berwald nur ein paar Proben (oder eine Probe) zugestanden hatte (dies aus Neid und um der Sinfonie zu schaden), findet sich im 1^{sten} Buch mit Artikeln von und über Fz. Berwald“⁴.

Die Kritik, auf welche Hjalmar Berwald verweist, ist mit der nicht identifizierten Signatur —w— versehen, und der Rezensent hatte folgendes über die Sinfonie zu bemerken⁵:

„Diese Komposition ist besonders anspruchsvoll und ihr im ganzen charakteristischstes Merkmal ist ihre Unbegreiflichkeit. Die bizarrsten und ungewöhnlichsten Tonverbindungen jagen einander unaufhörlich, und das Ohr sucht vergebens nach einem einfachen, melodischen Satz, zum Trost und zur Erquickung in all diesem musikalischen oder vielleicht eher unmusikalischen Wirrwarr. Einige Male meinten wir den Anfang oder gleichsam den Entwurf zu einem ruhigeren Satz zu bemerken. Aber ständig täuschten wir uns in unserer Hoffnung auf Ruhe, Vernunft und Klarheit. Denn wenn es schien, als ob die Ideen anfangen wollten sich zu ordnen, wenn eine einfache Melodie aus den stürmischen Tonmassen auftauchte, dann war Hr. B. sogleich bereit sie abzubrechen und seine Zuhörer mit Gewalt wieder in seine große musikalische Wüste zurückzuführen. Man sieht, daß Hr. B., dessen Beherrschung sowohl des musikalischen Satzes als auch des Orchesters im übrigen unbestreitbar ist, alles gewagt hat, um, koste was es wolle, originell zu erscheinen. Nur die alte Aufteilung der Sinfonie in vier verschiedene Sätze hat er mit anderen Tonsetzern gemeinsam; in allem übrigen ist es ihm wirklich geglückt, sich vollkommen von ihnen zu unterscheiden, ohne daß wir zugeben können, daß er deshalb, im ästhetischen Sinne, origineller

¹ Das vollständige Werkverzeichnis dieser Periode wird in Band 9, S. X der BwGA wiedergegeben.

² Der Journalist Moritz Gottlieb Saphir schreibt in der Wiener Zeitschrift *Der Humorist* vom 30. Juli 1841, daß Berwalds Werke in der gelehrten Musikwelt Sensation erregten, und nennt u. a. „eine große ‚Symphonie‘, ein ‚humoristisches Capriccio‘ u.s.w.“ Der Schriftsteller und Lyriker Oscar Sturzen-Becker — mit der Signatur O.O. — gibt Saphirs Äußerung in einer freien Plauderei im Stockholmer *Aftonbladet* vom 23. April 1842 wieder und sagt u. a., daß die Wiener Zeitungen „über eine Menge neuer Kompositionen von seiner [Berwalds] Hand, wie Sinfonien und größere Phantasien für Orchester“ usw. berichtet hätten.

³ Es gibt keine Angaben darüber, ob das Werk in Wien zu Anfang der 1840er Jahre aufgeführt worden sein sollte; nach einem bisher unbestätigten Gerücht soll es dagegen dort in den 1870er Jahren gespielt worden sein.

⁴ Mit dem „1^{sten} Buch“ ist ein Sammelband mit Zeitungsausschnitten im FamA gemeint.

⁵ *Nya Dagligt Allehanda*, Stockholm, 6. Dezember 1843; eine Vorbesprechung war am 4. Dezember erschienen.

ist. Die Gerechtigkeit fordert jedoch, in diesem Falle eine Ausnahme für das *Adagio* zu machen, das einige schöne und klar entwickelte Motive besitzt, sowie und vielleicht besonders für das Trio im Scherzo. Es ist möglich, daß die Sinfonie durch ein erneutes Anhören gewinnt, und vielleicht wurde sie jetzt nicht mit der Genauigkeit und Finesse oder mit der Stärke in der Besetzung, die sich der Komponist gedacht hat, ausgeführt. Niemand könnte sehnlicher als der Ref. wünschen, daß es sich so verhielte, wie auch der Ref. in diesem Falle mit Freuden seinen Irrtum bei der Beurteilung dieser Sinfonie zugeben würde.“

Auch Wilhelm Bauck (1808–1877), mit der Signatur —u—, bestätigte Hjalmar Berwalds Bemerkungen auf dem Anschlagszettel⁶: „Das *Bayaderen-Fest* (Phantasie für Orchester) sowohl, als auch die darauf folgende ‚*Symphonie sérieuse*‘ . . . getraut sich Ref. nicht beurteilen zu können, da die Ausführung dieser Werke allzu wenig sorgfältig war, um einen einigermaßen deutlichen Begriff der damit verbundenen Absichten geben zu können: weder ein exaktes Zusammenspiel noch Nuancen waren zu finden, und mehrmals kamen offenbar falsche Einsätze vor, was in Kompositionen so komplizierter Struktur natürlicherweise große Verwirrung verursachte.“

Ein Kritiker —a— (vermutlich Johan Peter Cronhamn, 1803–1875) wies gleichfalls darauf hin, daß die Aufführung mangelhaft war⁷. Er unterstrich außerdem die technischen Schwierigkeiten des Werkes: „ . . . die Flöten werden bis zum viergestrichenen C hinaufgetrieben, und . . . es kommen solche Triller vor, die zwar zu spielen, aber niemals ungezwungen oder rein wiederzugeben sind. In den übrigen Instrumenten gibt es ebenfalls eine Fülle von schweren Figuren, die nur mit größter Mühe ausgeführt werden können.“

Die weiteren Schicksale der Sinfonie sind in vieler Hinsicht typisch für die Einstellung zu Berwalds Werken im Heimatland des Komponisten. Am 14. April 1868 wurde der zweite Satz der Sinfonie bei der Trauerfeier für Berwald in der Deutschen Kirche in Stockholm gespielt und am 25. April des folgenden Jahres der erste Satz bei einem Wohltätigkeitskonzert im großen Saal der Stockholmer Musikalischen Akademie. Eine vollständige Aufführung der Sinfonie fand erst am 18. November 1871 im Kgl. Theater in Stockholm statt, und nun kann man in den Zeitungskritiken deutlich die veränderte Haltung gegenüber Berwald bemerken: der Erfolg bei der Presse war einhellig. Diesmal wurde die Sinfonie von Ludvig Norman dirigiert⁸. Norman wirkte in verschiedener Weise für seinen verstorbenen Kollegen; u. a. gehörte er zu denen, die Berwalds hinterlassene Manuskripte prüften, bevor die Musikalische Akademie 1869 an des Königs Majestät den Antrag stellte, diese Handschriften ankaufen zu dürfen⁹. Se. Majestät bewilligte aber nur 600 Reichstaler anstelle der beantragten 1000, und ein erneuertes Gesuch erfuhr 1871 eine Ablehnung. So wurde die *Sinfonie sérieuse* von der Musikaliska Konstföreningen in Stockholm angekauft, die alljährlich eine Summe

⁶ *Aftonbladet*, Stockholm, 6. Dezember 1843.

⁷ *Stockholms musiktidning*, 8. Dezember 1843. Eine weitere Rezension des Konzertes findet sich in *Svenska Biet*, Stockholm, 4. Dezember 1843.

⁸ Ludvig Norman (1831–1885) war einer der prominentesten schwedischen Komponisten seiner Zeit und seit 1861 als Dirigent am Kgl. Theater in Stockholm tätig. Die übrigen drei, die von der Musikalischen Akademie den Auftrag zur Prüfung der Manuskripte erhielten, waren Hermann Berens, Wilhelm Bauck und August Söderman.

⁹ Die Angaben über die erste Veröffentlichung der Sinfonie sind N. Castegrens Aufsatz *Musikaliska Konstföreningen och Franz Berwald*, *STM* 35 (1953), S. 131–144, entnommen.

zwecks Veröffentlichung schwedischer und norwegischer Werke zur Verfügung stellte, jedoch nach den Statuten vorzugsweise zugunsten noch lebender Komponisten¹⁰. Auf Normans Vorschlag hin machte man in diesem Fall eine Ausnahme, und in Übereinstimmung mit einem Beschluß des Vorstandes vom 22. November 1874 wurde die Sinfonie 1875 in Partitur, Stimmen und vierhändigem Klavierauszug herausgegeben¹¹. Auf einer Sitzung der Vereinigung am 5. Dezember 1875 wurde auch ein gewisser Verteilungsplan des Notenmaterials beschlossen, welches bald an verschiedene Konzertvereinigungen innerhalb und außerhalb Schwedens gelangte. Eine unmittelbare Folge dieser Aktivität war eine Aufführung des Werkes am 5. März 1876 in Berns salonger in Stockholm unter Leitung von August Meissner¹² sowie eine Aufführung in Helsingfors am 11. Mai desselben Jahres mit Nathan Emanuel als Dirigenten¹³.

Das Verlagsrecht an der Sinfonie ging 1881 durch Kauf an Abraham Hirschs Verlag über (international vertreten durch Breitkopf & Härtel). Ein Neudruck der Partitur erfolgte dann in der Berwald-Serie, die von der Föreningen Svenska Ton-sättare anlässlich des Berwald-Jubiläums 1946 in ihrer eigenen Edition Suecia herausgegeben wurde. Eine Taschenpartitur wurde gleichzeitig von Carl Gehrmans Musikverlag, dem Nachfolger des Verlages Hirsch seit 1943, veröffentlicht.

EDITIONSTECHNISCHE BEMERKUNGEN

Die Partituranordnung des Autographs wird im Critical Commentary dieses Bandes beschrieben. Violoncelli und Kontrabässe erhalten zwei getrennte Systeme, obwohl im Autograph nur ein System steht. (Ausnahmen sind T. 25–32, 109–116 und 417–424 im dritten Satz, wo Berwald zwei Systeme anwendet.) Im übrigen folgt BwGA dem Prinzip des Originals: Holzbläser, Hörner und Trompeten jeweils paarweise auf gemeinsamem System sowie die erste Posaunenstimme für sich (im Altschlüssel), die beiden übrigen auf gemeinsamem System (im Baßschlüssel) zu notieren. Berwalds transponierende Notierung für Klarinetten, Hörner und Trompeten wird beibehalten.

Unisonos Spiel, im Autograph durch Doppelstielung bzw. bei Ganzen Noten mit ∞ angegeben, wird in BwGA grundsätzlich durch *a* 2 bezeichnet. Soll nur die erste bzw. zweite Stimme spielen, verwendet Berwald *1^e* bzw. *2^e* oder auf- bzw. abwärtsgerichtete Stielung und Pausenzeichen in der aussetzenden Stimme. Die Bezeichnungen *1^e* und *2^e* verwendet er in beiden *Corno*-Stimmpaaren. BwGA schreibt *I.* bzw. *II.*, beim zweiten Hörnerpaar jedoch ohne weitere Angabe *III.* bzw. *IV.*

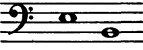
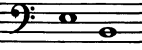
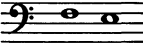
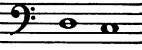
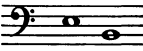


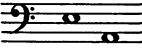
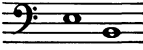
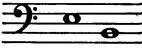
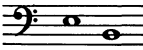
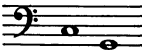
¹⁰ Seit 1906 veröffentlichte die Musikaliska Konstföreningen nur schwedische Werke, nach Auflösung der schwedisch-norwegischen Union im Jahre 1905.

¹¹ Den erwähnten Klavierauszug hat wahrscheinlich Berwald selbst angefertigt. Das Manuskript des Klavierauszuges ist verschollen. In Mathilde Berwalds *Förteckning öfver Franz Berwalds efterlemnade Compositioner* („Verzeichnis der hinterlassenen Kompositionen Franz Berwalds“) heißt es unter Nr. 49: *Sinfonien i G moll arrangerat för quatre mains* („Die Sinfonie in g-moll arrangiert für vier Hände“). Darunter hat Hjalmar Berwald hinzugesetzt: *sannolikt köpt af Musik. Konstf. („wahrscheinlich vom . . . gekauft“)*. Bei der Ziffer 49 steht ein Fragezeichen. Das Verzeichnis im FaMA.

¹² August Meissner (1833–1903), ein großer Bewunderer der Musik Berwalds, brachte in seinen Konzerten bei Berns folgende Werke zu Gehör: *Sinfonie sérieuse*, *Elfenspiel*, *Erinnerung an die norwegischen Alpen* und *Bayaderen-Fest*.

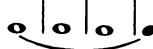



¹³ Nathan Emanuel, Dirigent, Komponist und Pianist. Er war 1870–1878 Dirigent des Theaterorchesters in Helsingfors.

Die Notierung der Paukenstimme ist folgenderweise normalisiert:

| | Original | BwGA |
|-------------------------------|--|---|
| Allegro con energia | in Es-B:  |  |
| | in D-C:  |  |
| Adagio maestoso | in F-C:  |  |
| Stretto | in E-A:  |  |
| Finale: Adagio. Allegro molto | in Es-B:  |  |
| | in C-G:  |  |

Die von Berwald in der *Sinfonie sérieuse* verwendeten Artikulationszeichen sind Punkte und Bogen. Die Punkte gehen in einigen Fällen in senkrechte Striche über (z. B. T. 175 ff. des ersten Satzes in V. I und Vc./Cb. und T. 33 ff. des dritten Satzes in V. I und V. II). Da ein konsequenter Wechsel nicht festzustellen ist, sind in dieser Ausgabe durchweg nur Punkte angewendet.

Berwalds Bogensetzung ist in gewissen Fällen uneinheitlich. Oft kommt ein langer Bogen unter mehreren Noten derselben

Tonhöhe vor:  in der Bedeutung von Bindebogen . Eine Stelle, die wie das erste Beispiel notiert ist, kann als Parallelstelle dem zweiten entsprechend notiert sein. Die vorliegende Ausgabe verwendet die Schreibweise  ohne weiteren Kommentar überall, wo die Bedeutung bloßer Bindebogen kaum zweifelhaft sein kann. In anderen Fällen sind die langen Bogen beibehalten und die Noten derselben Tonhöhe mit punktierten Bogen verbunden .

An Stellen, wo zwei Instrumente auf gemeinsamem System notiert sind und die obere Stimme Bindungen zwischen Tönen gleicher Tonhöhe aufweist, soll für die untere allem Anschein nach oft das Entsprechende gelten, obwohl hier die Bogen fehlen. In solchen Fällen sind in dieser Ausgabe in der unteren Stimme ohne typographische Kennzeichnung Bogen hinzugefügt.

Spielen mehrere Stimmen unisono, ist dies im Original oft durch *col V. 1°*, *col Oboi* etc. sowie das Zeichen \cdot/\cdot in den folgenden Takten angedeutet. Stellen dieser Art sind stillschweigend ausgeschrieben.

Übersetzung ins Deutsche und Englische von Dr. Friedrich Schnapp, Hamburg, und Stanley Bloom, Stockholm.
Stockholm, 1974

Lennart Hedwall

PREFACE

All four of the complete symphonies by Franz Berwald that have been preserved were written during the 1840's. The only one he had the opportunity to hear was *Sinfonie sérieuse*, first performed at a *Musikalisk Representation* ("Musical Representation") for the benefit of the composer at the Royal Opera House in Stockholm on 2nd December 1843. (A symphony from his youth, in A Major, of which only a fragment of the first movement survives, is dated 1820 and was played at a concert in Stockholm on 3rd March 1821.) The performance of *Sinfonie sérieuse*, conducted by the composer's cousin Johan Fredrik Berwald, would seem to have been poorly prepared and was given a cool reception by both press and public. This in turn may have made Berwald disinclined to present any further symphony in Stockholm.

A note in the diary of the composer's wife Mathilde (FamA) on 25th June 1842 shows that Franz's work since the previous autumn, i. e. during his stay in Vienna in 1841 and after his return to Sweden on 6th April 1842, included symphonic composition. The works produced then were *Sinfonie capricieuse* and *Sinfonie sérieuse*; Mathilde mentions them in that order.¹ In a letter to Mathilde, with a closing date Vienna 25th April 1841 (FamA), when she was his fiancée and still in Berlin, Berwald mentions in writing about his working day, that every morning between 7.30 and 12 and afternoon between about 2 and 5.30 was devoted to composing: „*Es wird an der Oper, an der Sinfonie, an neuen Entwürfen gearbeitet*“. It has been assumed that the symphony referred to here is *Sinfonie sérieuse*, but Mathilde's note can be so interpreted that it was *Sinfonie capricieuse* instead.²

The autograph score of *Sinfonie sérieuse* is dated 1842. *Wien*. The handwriting and ink show, however, that 1842. *Wien*. was added afterwards. A handwriting test shows that a fair copy of the score was probably made as late as the beginning of 1844, after its first performance. A copy of a fragmentary Corno II part has been preserved in addition to the autograph score. In all probability, this part, checked by Berwald himself (see Critical Commentary), was used at the first performance. The last movement in it is different to that of the score, indicating that a new last movement was written between December 1843 and the time when the fair copy of the score was made.

In the horn part the last movement contains 497 bars, in the score 371. In the part, the horn is in G–E flat, as opposed to B flat in the score. The part does not contain the slow introduction to the last movement of the final version, with its connection to the Adagio movement. The whole of the movement is marked *Presto* in *alla breve*, with a certain increase in tempo towards the end; there are clearly no *meno mosso* passages corresponding to bb. 107 ff., 259 ff. and 307 ff. of the last movement in the score. On the other hand, bb. 147–161 in the part correspond to bb. 128–135 in the score (al-

though in accordance with the *alla breve* rule, with double note values). As in the final version of the movement, the part contains a number of general pauses. The horn part in the first version of the movement is reproduced in this edition in facsimile, Appendix pp. 170–173.

When *Sinfonie sérieuse* was first performed there were other Berwald compositions on the programme: the "symphonic poems" *Erinnerung an die norwegischen Alpen* and *Bayaderen-Fest*, an aria from the operetta *Modehandlerskan* and the whole of the operetta *Jag går i kloster*. The programme poster states that *Sinfonie sérieuse* was *componerad för Musikföreningen i Wien* ("composed for the Music Society in Vienna").³ On FamA's copy of the poster there is a note by the composer's son, Hjalmar Berwald, saying, "A review of this representation, at which, according to my father, the orchestra played extremely badly as *Kapellmeister* Berwald permitted only a couple (or one) rehearsal (out of envy and to harm the symphony) can be found in the 1st book with articles by and about Fz. Berwald".⁴

The review Hjalmar Berwald refers to was written by the unidentified —w—, who wrote of the symphony:⁵

"This composition is particularly pretentious and altogether its most distinguishing characteristic is its incomprehensibility. The most bizarre and unusual combinations of notes hurry each other without respite and the ear seeks in vain any simple, melodic passage for comfort and reinvigoration during all this musical, or perhaps unmusical confusion. Occasionally we thought we noticed the beginning, or something like the outline of a calmer passage. But we continually deceived ourselves in our hopes for calm, sense and clarity. For if the ideas seemed to want to order themselves and a simple melody appeared out of the storming tone masses, *herr B.* was soon ready to cut it off and violently return his listeners into his great musical desert. One sees that *herr B.*, whose mastery over both musical composition and the orchestra is otherwise incontestable, has dared all, regardless of cost, in order to appear original. He has only the old division of the symphony into four different movements in common with other writers; in every other respect he has really succeeded in becoming completely different to them without our being able to acknowledge that he is therefore more original in the aesthetic sense. Justice demands, however, that an exception be made in the case of the *Adagio* and partly for the trio in the Scherzo. It is possible that the symphony may gain through renewed listening and it was perchance not executed now with the punctuation and finesse, or with the instrumental strength the composer desired. Nobody would wish this to be so more than this reviewer, in which case he would be the first to admit his mistake in judging this symphony."

Wilhelm Bauck (1808–1877), who signed himself —u—, also confirmed Hjalmar Berwald's notes on the programme poster:⁶ "*Bayaderfesten* (fantasy for orchestra) as well as the sub-

¹ The complete list of works for this period is given in BwGA vol. 9, p. XIV.

² Writing in the Vienna publication *Der Humorist*, 30th July 1841, Moritz Gottlieb Saphir states that Berwald's work was a sensation in the academic music world and the compositions he mentions include "eine große 'Symphonie', ein 'humoristisches Capriccio' u.s.w." Writer and poet Oscar Sturzen-Becker, who signed himself O.O., gives an informal report of the notice in the Stockholm newspaper *Aftonbladet* on 23rd April 1842 and mentions that the Viennese papers had written "about a number of new compositions from his [Berwald's] hand, such as symphonies and large-scale fantasies for orchestra" etc.

³ There is no information that the work was to have been performed in Vienna at the beginning of the 1840's. According to rumour, so far unconfirmed, it was played there, however, during the 1870's.

⁴ The "1st book" is a scrap book in FamA.

⁵ *Nya Dagligt Allehanda*, Stockholm, 6th December 1843; a preview was printed on 4th December.

⁶ *Aftonbladet*, Stockholm, 6th December 1843.

sequent '*Symphonie sérieuse*' . . . the reviewer does not feel able to judge as the performance of these pieces was too careless to give a reasonably clear idea of the intentions behind them: there was neither ensemble nor nuance and several times there were obviously incorrect entries, which in compositions of so complicated a structure naturally caused great confusion."

The pseudonym —a—, presumably Johan Peter Cronhamn (1803—1875), also pointed out that the performance was faulty.⁷ In addition, he emphasized the technical difficulties of the work, ". . . the flutes are chased up to *c*" and . . . there are such trills, which certainly can be played, but never either freely or cleanly. For the other instruments there were also a number of difficult figures which could only be produced with the greatest effort."

The continued fate of the symphony is in many ways typical of the view of Berwald's music in his home country. On 14th April 1868 the second movement was played at Berwald's funeral at the German Church in Stockholm and on 25th April the following year the first movement was played at a charity concert in the large hall of the Royal Academy of Music in the same city. It was not until 18th November 1871 that the whole symphony was performed, at the Royal Opera House in Stockholm, and now the changed attitude to Berwald in press reviews can clearly be noticed; the success was unanimous. The symphony was conducted this time by Ludvig Norman.⁸ He worked in several ways for his deceased colleague; he was one of those who examined the manuscripts Berwald left before the Academy of Music requested funds from the Government in 1869 for their purchase.⁹ The Government, however, granted only 600 of the 1,000 Rd asked for and a renewed application in 1871 was rejected. *Sinfonie sérieuse* was purchased instead by Musikaliska Konstföreningen in Stockholm, which every year made a sum available for the publication of Swedish and Norwegian works, although according to its constitution, primarily by composers still active.¹⁰ At Norman's suggestion an exception was made and following a decision taken on 22nd November 1874 by the society's board, the score, parts and a piano score for four hands were published in 1875.¹¹ A plan for distributing the music was also decided on at a meeting of the society on 5th December 1875, and it was quickly sent out to various concert institutions both in Sweden and beyond. A direct result of this activity was a performance in Stockholm, where August Meissner conducted the work on 5th March

⁷ *Stockholms musiktidning*, 8th December 1843. There is a further review of the concert in *Svenska Biet*, Stockholm, 4th December 1843.

⁸ Ludvig Norman (1831—1885) was one of the most prominent Swedish composers of the time. He was active as a conductor at the Royal Opera House in Stockholm from 1861 onwards. The other three asked by the Academy of Music to examine the manuscripts were Hermann Berens, Wilhelm Bauck and August Söderman.

⁹ The information about the first publication of the symphony is taken from N. Castegren, *Musikaliska Konstföreningen och Franz Berwald*, STM 35 (1953), pp. 131—144.

¹⁰ From the beginning of 1906 Musikaliska Konstföreningen published only Swedish works; the union between Sweden and Norway was dissolved in 1905.

¹¹ The piano score was probably made by Berwald himself. The manuscript of the piano score is missing. In Mathilde Berwald's *Förteckning öfver Franz Berwalds efterlemnade Compositioner* ("Catalogue of the Posthumous Works of Franz Berwald") is written by number 49: *Sinfonien i G Moll arrangerat för quatre mains* ("The symphony in G Minor arranged for four hands"). Beneath it Hjalmar Berwald has added: *sannolikt köpt av Musik. Konstfö.* ("probably bought by the . . ."). There is a question mark by the figure 49. The catalogue is in FamA.

1876 at a concert at Berns Salons¹² and one in Helsinki on 11th May the same year with Nathan Emanuel conducting.¹³

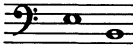
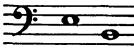

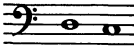
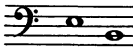

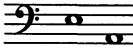

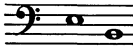
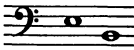
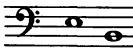
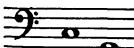
The publishing rights to the symphony were purchased in 1881 by the Abraham Hirsch publishing house (represented internationally by Breitkopf & Härtel). The score was later reprinted in the Berwald series which the Föreningen Svenska Tonsättare published in its own Edition Suecia at the time of the Berwald Jubileum in 1946. A pocket score was published at the same time by the Carl Gehrman company, which took over the Hirsch house in 1943.

EDITORIAL COMMENTS

The arrangements of the score in the autograph is to be seen from Critical Commentary in this volume. The cellos and double basses have been given a stave each, although they are written together in the autograph. (Exceptions are bb. 25—32, 109—116 and 417—424 in the third movement, where Berwald used separate staves.) In other respects the principle employed in the original score has been followed, each pair of woodwind instruments, horns and trumpets being printed on a single stave, the first trombone on a stave of its own in the alto clef and the second and third trombones sharing a stave in the bass clef. Berwald's transposing notation for clarinets, horns and trumpets has been retained.

Unison passages, indicated in the autograph by double stems or in the case of semibreves by ∞ , are in general shown in BwGA by a 2. Berwald indicates passages to be played by the first player and the second player by 1^o and 2^o respectively, or by upward and downward stems respectively and rests for the player who is not playing. In both horn parts he uses 1^o and 2^o. BwGA gives in general I. and II. respectively. However, in the case of the second pair of horns, III. and IV. are used respectively, without further mention in Critical Commentary.


The timpani parts have been normalized in the following way:

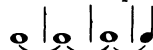
| | Original | BwGA |
|-------------------------------|---|---|
| Allegro con energia | in E \flat -B \flat :  |  |
| | in D-C:  |  |
| Adagio maestoso | in F-C:  |  |
| Stretto | in E-A:  |  |
| Finale: Adagio. Allegro molto | in E \flat -B \flat :  |  |
| | in C-G:  |  |


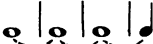
The articulation marks used in *Sinfonie sérieuse* are dots and curved lines. In a few cases the dots turn into vertical dashes (e.g. in bb. 175 ff. of the first movement in V. I and Vc./Cb. and bb. 33 ff. of the third movement in V. I and V. II). As it is not possible to establish any consistency in the change, dots only have been used throughout in this volume.

¹² August Meissner (1833—1903) was a great admirer of Berwald's music, and included the following of his works at his Bern's concerts: *Sinfonie sérieuse*, *Elfenspiel*, *Erinnerung an die norwegischen Alpen* and *Bayaderen-Fest*.

¹³ Nathan Emanuel, conductor, composer and pianist. Between 1870—1878 he was conductor of the Theatre Orchestra in Helsinki.

In some situations Berwald's use of curved lines is not uniform. A long curved line often occurs under several notes of the same pitch,  indicating a set of ties, i. e.

. A passage marked in the first way can later in the parallel passage be marked in the other way. In this

edition the notation  has been employed in all cases without further commentary, where there appears to be no doubt that ties only were meant. In other cases the long curved lines have been retained and the notes of the same pitch have been connected by dotted ties .

Where two instruments sharing a staff have similar parts, i. e. with notes of the same pitch, connected by ties in the upper part, it would in many cases appear that ties should be added in the lower part to correspond. In such cases ties have been added to the lower part in this edition, without typographical differentiation.

When voices are in unison, there occur markings such as *col V. 1^o, col Oboi, etc.*, together with the indication \cdot/\cdot in the following bars. Such places have been written out in full without further commentary.

The translations into German and English are by Dr. Friedrich Schnapp, Hamburg, and Stanley Bloom, Stockholm. Stockholm, 1974

Lennart Hedwall

Allegro con energia

Sinfonie sérieuse, Allegro con energia - 1872. Wien.

Fransz Berwald

Flauto

Oboe

Clarin. b.

Fagot

Violon. I

Violon. II

Viola

Cello

Basson

Timpani

Organo

Allegro con energia

BIBLIOTHEQUE MUSEUM NATIONAL

Sinfonie sérieuse, Allegro con energia: Seite 1 der autographen Partitur.
 Sinfonie sérieuse, Allegro con energia: Page 1 of the autograph score.

This image shows a page of handwritten musical notation for a symphony. The tempo is marked "Adagio maestoso". The score is written on 15 staves, each with a specific instrument or section label below it: Flute, Oboe, Clarinet, Bassoon, Trumpet, Trombone, Horn, Violin I, Violin II, Viola, Cello, Double Bass, and Timpani. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age and wear.

Sinfonie sérieuse, Adagio maestoso: Seite 45 der autographen Partitur.
Sinfonie sérieuse, Adagio maestoso: Page 45 of the autograph score.

SINFONIE SÉRIEUSE

Sinfonie sérieuse

Allegro con energia

Wien, 1842

Flauto I, II

Oboe I, II

Clarinetto I, II
in Sib/B

Fagotto I, II

Corno I, II
in Fa / FCorno III, IV
in Mi^b / EsTromba I, II
in Mi^b / Es

Trombone I

Trombone II, III

Timpani in
Mi^b-Si^b / Es-B

Violino I

Violino II

Viola

Violoncello

Basso

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Bass) are grouped together. The brass section (Horns, Trumpets, Trombones) is also grouped. The timpani part is shown below the brass. The score includes dynamic markings such as *ff* (fortissimo) and *p* (piano). The tempo is indicated as *Allegro con energia*. The location and date are given as *Wien, 1842*. The score shows the first four measures of the movement. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a sustained chord. The timpani play a rhythmic pattern of eighth notes. The violins and violas play a rhythmic pattern of eighth notes, while the cellos and basses play a sustained chord.

7 *a2*

Fl.

Ob.

Clar. (Sib)

Fag.

This system contains the first six staves of the woodwind section. The Flute (Fl.) and Oboe (Ob.) parts begin at measure 7 with a melodic line marked *a2*. The Clarinet in B-flat (Clar. (Sib)) and Bassoon (Fag.) parts provide harmonic support. The Bassoon part features a prominent sustained note with a dashed line indicating its duration.

Viol.

Va.

Vc.

B.

This system contains the first four staves of the string section. The Violin (Viol.) and Viola (Va.) parts play a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Double Bass (B.) parts play a similar pattern, often in octaves. The music is characterized by sustained notes and melodic lines.

14

Fl.

Ob.

Clar. (Sib)

Fag.

This system contains the first four staves of the woodwind section, starting at measure 14. The Flute (Fl.) and Oboe (Ob.) parts continue their melodic lines. The Clarinet in B-flat (Clar. (Sib)) and Bassoon (Fag.) parts provide harmonic support. The Bassoon part features a prominent sustained note with a dashed line indicating its duration.

Viol.

Va.

Vc.

B.

This system contains the first four staves of the string section, starting at measure 14. The Violin (Viol.) and Viola (Va.) parts play a rhythmic pattern of eighth notes. The Violoncello (Vc.) and Double Bass (B.) parts play a similar pattern, often in octaves. The music is characterized by sustained notes and melodic lines.

19

Fl. poco a poco cresc.

Ob. poco a poco cresc.

Clar. (Sib) poco a poco cresc.

Fag. ^{a2} poco a poco cresc.

(Fa) Cor.

(Mib)

Trbe. (Mib)

Trbni. *p* poco a poco cresc.

Timp.

Viol. poco a poco cresc.

Va. poco a poco cresc.

Vc. poco a poco cresc.

B. poco a poco cresc.

25

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

a2

ff

ff

ff

ff

ff

Viol.

Va.

Vc.

B.

ff

30

Fl.

Ob.

Clar. (Sib)

Fag.

ff

This block contains the woodwind staves for measures 30 through 34. The Flute, Oboe, Clarinet in B-flat, and Bassoon parts are shown. All instruments enter at measure 30 with a forte (*ff*) dynamic. The woodwinds play a melodic line with eighth and sixteenth notes, while the Bassoon has a more rhythmic accompaniment. The music concludes at measure 34 with a whole rest.

Viol.

Va.

Vc.

B.

ff

dimin.

This block contains the string staves for measures 30 through 34. The Violin, Viola, Violoncello, and Double Bass parts are shown. The strings enter at measure 30 with a forte (*ff*) dynamic. The Violin and Viola play a melodic line, while the Cello and Bass provide a harmonic accompaniment. The music concludes at measure 34 with a *dimin.* (diminuendo) marking.

35

Fl.

Ob.

Clar. (Sib)

Fag.

p

This block contains the woodwind staves for measures 35 through 39. The Flute, Oboe, Clarinet in B-flat, and Bassoon parts are shown. The woodwinds enter at measure 35 with a piano (*p*) dynamic. The Flute and Oboe play a melodic line, while the Clarinet and Bassoon provide a harmonic accompaniment. The music concludes at measure 39 with a whole rest.

Viol.

Va.

Vc.

B.

p

This block contains the string staves for measures 35 through 39. The Violin, Viola, Violoncello, and Double Bass parts are shown. The strings enter at measure 35 with a piano (*p*) dynamic. The Violin and Viola play a melodic line, while the Cello and Bass provide a harmonic accompaniment. The music concludes at measure 39 with a whole rest.

41

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Fa)

Cor. (Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

a2

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

a2

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

47

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor.

(Mi \flat)

Trbe. (Mi \flat)

Trbni.

Timp.

Viol.

Va.

Vc.

B.



Musical score for measures 53-60. The score is for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Clar. (Sib)), Bassoon (Fag.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). Measure 53 begins with a dynamic marking of *pp*. The Flute and Clarinet parts feature melodic lines with slurs and breath marks. The Oboe and Bassoon parts provide harmonic support. The strings (Violin, Viola, Vc., B.) play a steady, rhythmic accompaniment, with the Violin and Viola parts marked *simile*. The key signature has two flats, and the time signature is 4/4.



Musical score for measures 61-68. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in Sib (Clar. (Sib)), Bassoon (Fag.), Trumpet (Trbni.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). Measure 61 begins with a dynamic marking of *pp* and includes the instruction *simile* for the strings. The Flute part starts with a melodic line marked *I.*. From measure 62, all woodwind parts (Oboe, Clarinet, Bassoon) and the Trumpet part are marked with *poco a poco cresc.* and *a 2*. The strings continue with their accompaniment, also marked with *poco a poco cresc.* in some parts. Measure 68 features a full orchestral crescendo with a dynamic marking of *a 2*. The key signature has two flats, and the time signature is 4/4.

65

Fl.

Ob.

Clar. (Sib)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

simile

simile

simile

68

Fl.

Ob.

Clar. (Sib)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

a 2

cresc.

71

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (Fa)

Cor. (Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 71, 72, and 73. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Si^b)), and Bassoon (Fag.). The brass section includes two Horns (Cor. (Fa) and Cor. (Mi^b)), Trumpet in B-flat (Trbe. (Mi^b)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). In measure 71, the Flute and Oboe play a melodic line with a slur, while the Clarinet and Bassoon play a similar line. The Bassoon, Trombone, and Timpani play a rhythmic pattern. The strings play a steady accompaniment. In measure 72, the woodwinds continue their melodic lines, and the strings maintain their accompaniment. In measure 73, the woodwinds play a final melodic phrase, and the strings conclude with a few notes.

78

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbc. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

90

Viol.

Va.

Vc.

B.

98

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor.

(Mib)

Viol.

Va.

Vc.

B.

106

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

115 *a 2*

Fl. *p cresc.* *pp*

Ob.

Clar. (Sib) *a 2* *p cresc.* *pp*

Fag. *a 2* *cresc.* *pp*

(Fa)
Cor. (Mib)

Trbe. (Mib)

Trbni. III. *p cresc.*

Timp.

Viol. *cresc.* *pp*

Va. *cresc.* *pp*

Vc. *cresc.* *pp*

B. *cresc.* *pp*

124

Fl.

Ob.

pp

Clar.
(Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbe.
(Mib)

Trbni.

pp

pp

Timp.

Viol.

Va.

Vc.

B.

130

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

a 2

Detailed description of the musical score: The score is for page 20, measures 130-134. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The woodwinds play a melodic line with slurs and accents. The Flute part starts with a dynamic marking of *pp*. The Clarinet and Bassoon parts have an *a 2* marking. The brass section includes Cor Anglais in F major (Fa) and C minor (Mib), Trumpet in B-flat (Trbe. (Mib)), and Trombone (Trbni.). The strings include Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The strings play a rhythmic accompaniment. The score is in 3/4 time and B-flat major.

136

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Fa)
(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

f

a 2

f

a 2

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

III.

Detailed description of the musical score: The page contains a full orchestral score for measures 136 through 141. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with slurs and accents. The brass (Cor Anglais, Trumpet, Trombone) provides harmonic support with rhythmic patterns. The strings (Violin, Viola, Violoncello, Double Bass) play a consistent rhythmic accompaniment. Dynamics are marked with 'f' (forte) throughout. The key signature has one flat (B-flat major or F minor), and the time signature is 3/4. Measure 136 is marked with a first ending bracket. Measure 141 includes a 'III.' marking, likely indicating a third ending or a specific performance instruction.

142

Fl.

Ob.

Clar.
(Sib)

Fag.

Cor.
(Fa)
(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

f

f

148

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)

Cor. (Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

III.

p

p

p

p

Detailed description: This page of a musical score covers measures 148 to 152. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Trumpets in F, Cor Anglais, Trombones, Trumpets in B-flat, Trombones) play melodic and harmonic parts. The string section (Violins, Violas, Cellos, Basses) provides a rhythmic and harmonic foundation. The score includes various musical notations such as notes, rests, dynamics (piano), articulation (accents), and phrasing slurs. A rehearsal mark 'III.' is present in the Trombones part at measure 150. The page number '148' is located at the top left, and the page number '23' is in the top right corner.

155

Fl.

Ob.

Viol.

Va.

Vc.

B.

I. p

Detailed description: This system covers measures 155 to 162. The Flute and Oboe parts are mostly rests, with a first ending (I.) in measure 162 marked with a piano (p) dynamic. The Violin, Viola, Violoncello, and Bassoon parts have active rhythmic patterns, primarily consisting of eighth and sixteenth notes with various rests.

163

Fl.

Ob.

Viol.

Va.

Vc.

B.

Detailed description: This system covers measures 163 to 170. The Flute and Oboe parts are mostly rests. The Violin, Viola, Violoncello, and Bassoon parts have active melodic lines, featuring long phrases with slurs and various note values.

171

Fl. *pp*

Ob.

Clar. (Sib)

Fag. *pp*

(Fa) Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol. *pp* *simile*

Va. *pp* *simile*

Vc. *pp* *simile*

B. *pp* *simile*

179

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Ia)

Cor. (Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

pp

I.

p

III.

p

Detailed description: This page of a musical score covers measures 179 to 183. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) plays a complex, rhythmic pattern of eighth and sixteenth notes, often in chords, with dynamics ranging from *pp* to *p*. The brass section (Cor Anglais, Horns, Trumpets, Trombones) has sparse entries, with the Cor Anglais playing a melodic line in measure 180 and the Horns in measure 183. The string section (Violins, Violas, Cellos, Basses) provides a steady accompaniment with a consistent eighth-note pattern. The score is in a key with two flats and a 3/4 time signature.

184

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Fa)

Cor. (Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

simile

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (Fa)

Cor. (Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

194 a 2

Fl.
cresc.
a 2

Ob.
cresc.
a 2

Clar.
(Sib)
cresc.

Fag.

(Fa)
Cor.
(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

205

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)
Cor.

(Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 205 through 208. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The brass section includes French Horns (Fa and Mi^b), Trumpets (Trbe. (Mi^b)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.). The score is written in a key signature of two flats and a 3/4 time signature. The woodwinds and strings play active parts, while the brass and timpani are mostly silent or have minimal activity.

210

Fl.

Ob.

Clar. (Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

ff tenuto e marcato

tenuto e marcato

tenuto e marcato

tenuto e marcato

216

This page of a musical score, numbered 216, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The brass section consists of French Horns (Fa) and Cor Anglais (Mib), Trumpets in B-flat (Trbe. (Mib)), and Trombones (Trbni). Percussion includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Violoncello (Vc.), and Double Bass (B.). The score is written in a key signature of two flats and a common time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support. The Flute part begins with a measure rest, followed by a melodic line starting in the second measure. The Oboe, Clarinet, and Bassoon parts have similar melodic lines. The Bassoon part features a long, sustained note in the second measure. The French Horns and Cor Anglais parts are mostly rests. The Trumpets and Trombones play sustained notes. The Timpani part is mostly rests. The Violins and Violas play a rhythmic pattern of eighth notes. The Violoncello and Double Bass parts play a simple harmonic line.

This page of a musical score contains measures 223 through 227. The instruments are arranged as follows:

- Flute (Fl.):** Treble clef, playing a melodic line with slurs and accents.
- Oboe (Ob.):** Treble clef, playing a melodic line with slurs and accents.
- Clarinet (Clar. Sib.):** Treble clef, playing a melodic line with slurs and accents.
- Bassoon (Fag.):** Bass clef, playing a melodic line with slurs and accents.
- Cor Anglais (Cor. Fa/Mib):** Treble clef, playing a rhythmic pattern of eighth notes, marked *ff* and *a 2*.
- Trumpet (Trbe. Mib):** Treble clef, playing a rhythmic pattern of eighth notes, marked *ff*.
- Trumpets (Trbni):** Bass clef, playing a melodic line with slurs and accents, marked *a 2*.
- Timpani (Timp.):** Bass clef, playing a rhythmic pattern of eighth notes, marked *ff*.
- Violin (Viol.):** Treble clef, playing a melodic line with slurs and accents.
- Viola (Va.):** Bass clef, playing a melodic line with slurs and accents.
- Violoncello (Vc.):** Bass clef, playing a melodic line with slurs and accents.
- Double Bass (B.):** Bass clef, playing a melodic line with slurs and accents.

The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* and *a 2*. The key signature has two flats, and the time signature is 4/4.

235

Fl.
Ob.
Clar. (Sib)
Fag.
Cor. (Fa)
Cor. (Mib)
Trbe. (Mib)
Trbni.
Timp.
Viol.
Va.
Vc.
B.

fff
fff
fff
fff
fff
fff
f
fff
f
fff
fff
fff
fff
fff

Detailed description: This page of a musical score covers measures 235 to 240. It features a full orchestral ensemble. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass section (Coronet in F, Coronet in B-flat, Trumpet in B-flat, Trombone) all play a melodic line starting in measure 235, marked with a fortissimo (fff) dynamic. The strings (Violins, Violas, Cellos, and Double Basses) provide a rhythmic accompaniment with eighth-note patterns, also marked fff. The percussion section includes a snare drum with a roll in measure 235 and a tom-tom in measure 236, both marked with a forte (f) dynamic. The score is written in a key signature of two flats and a common time signature.

241

Fl.

Ob.

Clar.
(Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

f

Musical score for page 39, featuring woodwinds, brass, and strings. The score is written for the following instruments:

- Fl. (Flute)
- Ob. (Oboe)
- Clar. (Sib) (Clarinet in B-flat)
- Fag. (Bassoon)
- Cor. (Fa) (Trumpet in F)
- Cor. (Mi^b) (Trumpet in E-flat)
- Trbe. (Mi^b) (Tenor Trombone in E-flat)
- Trbni. (Tuba)
- Timp. (Timpani)
- Viol. (Violins)
- Va. (Viola)
- Vc. (Violoncello)
- B. (Bass)

The score begins at measure 253. The woodwind and string parts include dynamic markings such as *cresc.* (crescendo) and *p e cresc.* (piano and crescendo). The brass parts, including the tuba and trombones, also feature *cresc.* markings. The string section (Violins, Viola, Violoncello, and Bass) plays a rhythmic accompaniment with *cresc.* markings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play melodic lines with *cresc.* markings. The brass section (Trumpets, Trombones, Tuba) plays a harmonic accompaniment with *cresc.* markings. The Timpani part is marked with *p e cresc.* markings.

270

Fl.

Ob.

Clar. (Sib)

Fag.

I.

a 2

pp marcato

Viol.

Va.

Vc.

B.

277

Fl.

Ob.

Clar. (Sib)

Fag.

I.

Viol.

Va.

Vc.

B.

297

Fl. *p* *I.*

Ob. *p* *I.*

Clar. (Sib)

Fag.

Viol. *p*

Va.

Vc.

B.

304 a 2

Fl. *p cresc.* *a 2*

Ob. *p cresc.* *a 2*

Clar. (Sib) *cresc.*

Fag. *a 2* *cresc.*

Trbni. *p cresc.*

Viol. *cresc.* *una corda*

Va. *cresc.*

Vc. *cresc.*

B. *cresc.*

310

Fl.

Ob.

Clar. (Sib)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

pp

pp

pp

pp

pp

fp

fp

fpp

fpp

fpp

fpp

fpp

simile

simile

simile

simile

316

Fl.

Ob.

Clar. (Sib)

Fag.

Viol.

Va.

Vc.

B.

a 2

pp

pp

pp

323 I.

Fl. poco a poco cresc.

Ob. *a 2* poco a poco cresc.

Clar. (Si^b) *a 2* poco a poco cresc.

Fag. *a 2* poco a poco cresc.

(Fa)
Cor.
(Mi^b)

Trbe. (Mi^b)

Trbni. III. poco a poco cresc.

Timp.

Viol. poco a poco cresc.

Va. poco a poco cresc.

Vc. poco a poco cresc.

B. poco a poco cresc.

327

Fl.

Ob.

Clar.
(Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

simile

simile

simile

simile

simile

330

Fl.

Ob.

Clar.
(Si^b)

Fag.

(Fa)
Cor.

(Mi^b)

Trbe.
(Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

cresc.

333

Fl.

Ob.

Clar.
(Sib)

Fag.

(Fa)
Cor.

(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

336 *a 2*

Fl. *ff*

Ob. *ff*

Clar. (Sib) *ff*

Fag. *ff*

Cor. (Sol) Corno I, II in Sol / G

Cor. (Re) Corno III, IV in Re / D *a 2* *ff*

Trbe. (Do) Tromba in Do / C *a 2* *ff*

Trbni. *ff*

Timpani in Re - Do / D - C

Viol. *ff*

Va. *ff*

Vc. *ff*

B. *ff*

341

Fl.

Ob.

Clar.
(Sib)

Fag.

(Sol)
Cor.

(Re)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score contains measures 341 through 345. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The brass section includes Horns in F (Cor. (Sol) and Cor. (Re)), Trumpets in D (Trbe. (Do)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support with sustained notes and some rhythmic patterns. The timpani part is mostly rests with occasional accents.

346

Fl.

Ob.
dimin.

Clar.
(Sib)
dimin.

Fag.
dimin.

(Sol)
Cor.

(Re)
dimin.

Trbe.
(Do)

Trbni.
dimin.

Timp.

Viol.
dimin.

Va.
dimin.

Vc.
dimin.

B.
dimin.

353

Viol.

Va.

Vc.

B.

361

Fl.

Ob.

Clar. (Sib)

Fag.

(Sol)

Cor.

(Re)

Viol.

Va.

Vc.

B.

369

Fl.

Ob.

Clar. (Sib)

Fag.

(Sol)
Cor.

(Re)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

a 2

cresc.

a 2

cresc.

III.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

378

Fl.

Ob.

Clar.
(Sib)

Fag.

(Sol)
Cor.

(Re)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

a 2

I.

387

Fl.

Ob.

Clar. (Sib)

Fag.

(Sol)
Cor.

(Re)

Trbe. (Do)

Trbni. pp

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score, numbered 55, contains measures 387 through 391. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The brass section includes Trumpets in C (Trbe. (Do)), Trombones in C (Trbni.), and Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.). The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support. The dynamic marking 'pp' (pianissimo) is indicated for the trombones in measure 387.

392

Fl.

Ob.

Clar.
(Sib)

Fag.

(Sol)

Cor.

(Re)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

397

Fl.

Ob.

Clar. (Sib)

Fag.

(Sol)

Cor.

(Re)

Trbe. (Do)

Trbni.

Timp.

a 2

f

f

III.

f

Viol.

Va.

Vc.

B.

f

f

f

f

403

Fl.

Ob.

Clar.
(Sib)

Fag.

(Sol)

Cor.

(Re)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 403-406 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) and string section (Violin, Viola, Violoncello, Bass) are in the upper part of the page, while the brass section (Trumpet in G, Trombone in D, Trumpet in B-flat, Trombone in C) and percussion (Timpani) are in the lower part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'a 2'. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns.

408

Fl.
Ob.
Clar.
(Sib)
Fag.
(Sol)
Cor.
(Re)
Trbe.
(Do)
Trbni.
Timp.
Viol.
Va.
Vc.
B.

III.

p

415

Fl. *Fl.*

Ob. *Ob.*

Clar. (Si^b) *Clar. (Si^b)*

Fag. *Fag.*

(Sol) *(Sol)*

Cor. (Re) *Cor. (Re)*

Trbe. (Do) *Trbe. (Do)*

Trbni. *Trbni.*

Timp. *Timp.*

Viol. *Viol.*

Va. *Va.*

Vc. *Vc.*

B. *B.*

423 *Stringendo*

Fl. *p* cresc.

Ob. *p* cresc.

Clar. (Sib) *p* cresc.

Fag. *a 2* *p* cresc.

(Sol) *p* cresc.

Cor. (Re) *p* cresc.

Trbe. (Do) *p* cresc.

Trbni. *p* cresc.

Timp. *p* cresc.

Viol. *cresc.*

Va. *cresc.*

Vc. *cresc.*

B. *cresc.*

*) T./Bb. 423ff., Corno II: Cf. Crit. Commentary.

428

Fl.

Ob.

Clar.
(Sib)

Fag.

(Sol)
Cor.

(Re)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

*)

Detailed description: This page of a musical score covers measures 428 to 432. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Clar. (Sib)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sol), Horn in C (Re), Trumpet in D (Trbe. (Do)), Trombone (Trbni.), and Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line is present at the end of measure 432, followed by an asterisk. The number '428' is written above the first measure.

*) Im Autograph vermerkt Berwald nach dem Schlußstrich. „432 Takte / Das Allegro spielt ungef: 12¹/₂ Min.“. – In the autograph, after the final double bar, Berwald prescribes: 432 bars. The Allegro plays ca 12¹/₂ minutes.

Adagio maestoso

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Fa / F

Corno III, IV
in Do / C

Tromba I, II
in Fa / F

Trombone I

Trombone II, III

Timpani in
Fa - Do / F - C

Violino I

Violino II

Viola

Violoncello

Basso

T. / Bb. 1 ff.: cf. Crit. Commentary.

Fl. *I.* *a 2* *cresc.* *f*

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

Clar. (Do) *a 2* *cresc.* *f*

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

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

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

Trbn. *f*

Timp.

Viol. *cresc.* *f* *p*

Va. *cresc.* *f* *p*

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

B. *cresc.* *f* *p*

15

Fl.
I. *cresc.* *f*

Ob.
cresc. *f*

Clar. (Do)
cresc. *f*

Fag.
cresc. *f*

Cor. (Fa)
cresc.

Cor. (Do)
cresc. *f*

Trbe. (Fa)
a 2
poco a poco cresc.

Trbni.
f

Timp.
poco a poco cresc. *pp*

Viol.
cresc. *f* *pp*

Va.
cresc. *f* *pp*

Vc.
cresc. *f* *pp*

B.
cresc. *f* *pp*

a 2 *b* *b*

23

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor. (Do)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

p

a 2

p

I.

p

II.

p

mf

p

p

p

30

Fl. *cresc.*

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

Clar. (Do) *cresc.*

Fag. *p* *cresc.*

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

Cor. (Do) *a 2* *cresc.*

Trbe. (Fa) *a 2* *p poco a poco*

Trbni. *p*

Timp. *p* *poco a poco*

Viol. *cresc.*

Va. *cresc.*

Vc. *cresc.*

B. *p* *cresc.*

I.

This musical score page, numbered 68, covers measures 37 through 42. It is arranged in a standard orchestral format with the following parts and staves:

- Flute (Fl.):** Measures 37-42. Starts with a treble clef and a key signature of one flat. Measure 37 is marked with a first ending bracket and a *f* dynamic. Measure 38 has a *b*2 fingering above the staff.
- Oboe (Ob.):** Measures 37-42. Measure 38 has a *f* dynamic.
- Clarinet (Do):** Measures 37-42. Measure 38 has a *f* dynamic and a *a*2 fingering above the staff.
- Bassoon (Fag.):** Measures 37-42. Measure 38 has a *f* dynamic and a *a*2 fingering above the staff.
- Cor Anglais (Fa):** Measures 37-42. Measure 38 has a *f* dynamic.
- Cor Anglais (Do):** Measures 37-42. Measure 38 has a *f* dynamic.
- Trumpet (Trbe. Fa):** Measures 37-42. Measure 37 has a *cresc.* marking.
- Trumpet (Trbni):** Measures 37-42. Measure 38 has a *f* dynamic.
- Timpani (Timp.):** Measures 37-42. Measure 37 has a *cresc.* marking. Measure 38 has a *pp* dynamic.
- Violin (Viol.):** Measures 37-42. Measure 37 has a *f* dynamic. Measure 38 has a *pp* dynamic.
- Viola (Va.):** Measures 37-42. Measure 37 has a *f* dynamic. Measure 38 has a *pp* dynamic.
- Violoncello (Vc.):** Measures 37-42. Measure 37 has a *f* dynamic. Measure 38 has a *pp* dynamic.
- Bass (B.):** Measures 37-42. Measure 37 has a *f* dynamic. Measure 38 has a *pp* dynamic.

The score includes various musical notations such as dynamics (*f*, *pp*, *cresc.*), articulation marks (accents, slurs), and fingering indications (*a*2, *b*2).

45

Fl. *ff* *p* *pp* I.

Ob. *ff* *p* *pp* II.

Clar. (Do) *ff* *p* *pp* *a 2*

Fag. *ff* *p* *pp* *a 2*

Cor. (Fa) *ff* *pp*

Cor. (Do) *ff*

Trbe. (Fa) *ff*

Trbni. *ff* *pp*

Timp. *ff*

Viol. *ff* *p* *pp*

Va. *ff* *p* *pp*

Vc. *ff* *p* *pp*

B. *ff* *p* *pp*

This page of a musical score, numbered 70, contains the following instruments and parts:

- Fl.** (Flute): Starts at measure 50, playing a melodic line with a *pp* dynamic. It features a *ff* dynamic and a *a 2* (second ending) at the end of the page.
- Ob.** (Oboe): Plays a melodic line with a *pp* dynamic, mirroring the flute's texture. It also has a *ff* dynamic and a *a 2* ending.
- Clar. (Do)** (Clarinet in D): Provides harmonic support with a melodic line, marked *ff* at the end.
- Fag.** (Bassoon): Provides harmonic support with a melodic line, marked *ff* at the end.
- Cor.** (Cor Anglais): Two parts, (Fa) and (Do), both marked *ff* at the end.
- Trbe. (Fa)** (Trumpet in F): Marked *ff* at the end.
- Trbni.** (Trumpet in B-flat): Two parts, both marked *ff* at the end.
- Timp.** (Timpani): Marked *ff* at the end, with a trill (*tr*) indicated.
- Viol.** (Violin): Two parts, both marked *ff* at the end.
- Va.** (Viola): Marked *ff* at the end.
- Vc.** (Violoncello): Marked *ff* at the end.
- B.** (Bass): Marked *ff* at the end.

The score includes various musical notations such as dynamics (*pp*, *ff*), articulation (*a 2*), and performance markings like hairpins and slurs. The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support.

55

Fl.

Ob.

Clar. (Do)

Fag. *a 2*

Cor. (Fa)

Cor. (Do)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

p *pp* *p* *pp* *p* *pp* *p* *pp*

60

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor.

(Do)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

pp

cresc.

dimin.

dimin.

pizz.

pizz.

pizz.

pizz.

pizz.

III.

Detailed description: This page of a musical score, numbered 72, contains measures 60 through 63. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes French Horn (Fa), Cor Anglais (Do), Trumpet in F (Trbe. (Fa)), Trombone (Trbni.), and Timpani (Timp.). The third system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The Flute part features a melodic line with slurs and a *pp* dynamic marking. The Oboe part has a single note with a first fingering (I.) and a *pp* dynamic. The Clarinet and Bassoon parts have melodic lines with *cresc.* and *dimin.* markings. The Trombone part has a *III.* marking. The Violin, Viola, Violoncello, and Bass parts have *pizz.* markings. The score is in a key with one flat and a 4/4 time signature.

64

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor.

(Do)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score is organized into several systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Do), and Bassoon (Fag.). The second system includes Cor (Fa and Do), Trumpets (Trbe. Fa), Trombones (Trbni.), and Timpani (Timp.). The third system includes Violins (Viol.), Violas (Va.), Cellos/Bass (Vc. and B.).

Key markings and dynamics include:

- Flute (Fl.):** *a2*, *cresc.*
- Oboe (Ob.):** *I.*, *a2*, *cresc.*
- Clarinet (Do):** *cresc.*
- Bassoon (Fag.):** *a2*, *cresc.*
- Cor (Fa):** *a2*, *pp cresc.*
- Cor (Do):** *a2*, *pp cresc.*
- Trumpets (Trbe. Fa):** *a2*, *pp cresc.*
- Trombones (Trbni.):** *pp cresc.*
- Timpani (Timp.):** *pp cresc.*
- Violins (Viol.):** *arco*, *cresc.*
- Violas (Va.):** *arco*, *cresc.*
- Cellos/Bass (Vc. and B.):** *arco*, *cresc.*

Measure numbers 67, 68, and 69 are indicated at the beginning of the first system.

This musical score page, numbered 75, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section consists of two Horns (Fa) and two Trumpets (Trbni). The percussion part includes Timpani (Timp.). The string section is represented by Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score is divided into four measures. The first measure starts at measure 70. The second measure is marked with a forte (*f*) dynamic. The third measure is marked with a piano (*p*) dynamic. The fourth measure is marked with a piano (*p*) dynamic and includes the instruction *a 2*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support. The Flute and Oboe parts feature melodic lines with some grace notes. The Clarinet and Bassoon parts have more rhythmic, chordal textures. The Horns and Trumpets play sustained notes or chords. The Timpani part has a rhythmic pattern in the first measure. The Violin and Viola parts have melodic lines with some grace notes. The Viola and Violoncello parts have more rhythmic, chordal textures. The Double Bass part has a rhythmic pattern in the first measure.

74

Fl. *cresc.* *a 2* *I.*

Ob. *cresc.* *a 2*

Clar. (Do) *a 2* *cresc.* *a 2*

Fag. *cresc.* *a 2*

Cor. (Fa) *p cresc.*

Cor. (Do) *a 2* *cresc.*

Trbe. (Fa) *a 2* *p poco a poco cresc.*

Trbni.

Timp. *poco a poco cresc.*

Viol. *cresc.*

Va. *cresc.*

Vc. *cresc.*

B. *cresc.*

Detailed description: This page of a musical score, numbered 76, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.), each with a *cresc.* marking and a *a 2* dynamic. The brass section includes Cor Anglais (Cor. (Fa) and (Do)), Trumpet in F (Trbe. (Fa)), and Trombones (Trbni.), with dynamics ranging from *p* to *a 2* and *p poco a poco cresc.*. The percussion section features Timpani (Timp.) with a *poco a poco cresc.* marking. The string section (Viol., Va., Vc., B.) is marked with *cresc.* throughout the passage. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

80

Fl. *f* *pp* I. *)

Ob. *f* *pp* I.

Clar. (Do) *f*

Fag. *f* *pp*

(Fa) Cor.

(Do) *f*

Trbe. (Fa)

Trbni. *f*

Timp. *pp*

Viol. *f* *pp*

Va. *f* *pp*

Vc. *f* *pp*

B. *f* *pp* *)

*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „86 Takte / Das Adagio dauert ungef: 7¹/₂ Min.“. – In the autograph, after the final double bar, Berwald prescribes: 86 bars. The Adagio lasts ca 7¹/₂ minutes.

Sretto

Flauto I, II

Oboe I, II

*Clarinetto I, II
in Do / C*

Fagotto I, II

*Corno I, II
in Si^b/B
ottava alta*

*Corno III, IV
in Fa / F*

*Tromba I, II
in Do / C*

Trombone I

Trombone II, III

*Timpani in
Mi - La / E - A*

Violino I

Violino II

Viola

Violoncello

Basso

8

Fl.

Ob.

Clar.
(Do)

Fag.

Viol.

Va.

Vc.

B.

17

Cor.
(Sib)

Viol.

Va.

Vc.

B.

a 2

p

marcato

simile

22

Fl.

Fag.

Cor. (Sib)

Viol.

Va.

Vc.

B.

a 2

p

pizz.

28

Fl.

Fag.

Cor. (Sib)

Viol.

Va.

Vc.

B.

simile

33

Fl.

Ob.

Clar. (Do)

Fag.

cresc.

a 2

p cresc.

a 2

p cresc.

cresc.

cresc.

(Si b)

Cor.

(Fa)

Trbe. (Do)

Trbni.

Timp.

mf

mf

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

arco

cresc.

This musical score page, numbered 82, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (Si b)), Cor in F (Cor. (Fa)), Trumpet in D (Trbe. (Do)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The score is written in a key signature of two flats and a 2/4 time signature. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and percussion provide harmonic support. The woodwinds and strings are marked with *ff* (fortissimo) and *a 2* (second ending) at the end of the page. The brass and percussion parts are mostly rhythmic accompaniment.

51 *a 2*

Fl. *ff*

Ob. *ff* *a 2*

Clar. (Do)

Fag.

(Si^b)

Cor.

(Fa)

Trbe. (Do)

Trbni. *ff* *a 2*

Timp.

Viol. *ff*

Va.

Vc.

B.

61

Fl. *dimin.*

Ob.

Clar. (Do) *dimin.*

Fag. *dimin.*

Viol. *dimin.* *p*

Va. *dimin.* *p*

Vc. *dimin.* *p*

B. *dimin.* *p*

71

Fl. *p* *I.*

Ob. *p* *I.*

Clar. (Do) *a 2* *p*

Fag. *p*

Viol. *p*

Va. *p*

Vc. *p*

B. *p*

81

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

sf

simile

89

Fl.

Ob.

Clar. (Do)

Fag.

p

Viol.

Va.

Vc.

B.

sf

96

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

a 2

a 2

sf

sf

marcato

marcato

103

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Viol.

Va.

Vc.

B.

a 2

p

109

a 2

Fl.

Fag.

Cor.
(Fa)

Viol.

Va.

Vc.

B.

pizz.

simile
simile

115

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

arco

121

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor.

(Fa)

Trbe. (Do)

Trbni.

mf

mf

Timp.

Viol.

Va.

Vc.

B.

140

Fl.

Ob.

Clar. (Do)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

150

Fl.

Viol.

Va.

Vc.

B.

p

p

p

160

Fl. *I.* *p*

Ob. *I.* *p*

Clar. (Do) *a 2* *p*

Fag. *p*

Viol.

Va.

Vc.

B. *p*

170

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

180

Fl.

Ob.

Clar. (Do)

Fag.

a2

p

Viol.

Va.

Vc.

B.

187

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

193

Fl.

Ob.

Clar. (Do)

Fag.

This system contains the woodwind parts for measures 193 through 198. The Flute (Fl.) part begins with a melodic line in measure 193, which is sustained through measure 194 and then rests. The Oboe (Ob.) part has a melodic line starting in measure 195. The Clarinet in D (Clar. (Do)) and Bassoon (Fag.) parts have melodic lines starting in measure 193 and 194 respectively. The key signature is one flat (B-flat major or D minor).

Viol.

Va.

Vc.

B.

This system contains the string parts for measures 193 through 198. The Violin (Viol.) part has a melodic line starting in measure 193. The Viola (Va.) part has a melodic line starting in measure 193. The Violoncello (Vc.) and Double Bass (B.) parts have melodic lines starting in measure 193. The key signature is one flat (B-flat major or D minor).

199

Fl.

Ob.

Clar. (Do)

Fag.

This system contains the woodwind parts for measures 199 through 204. The Flute (Fl.) part has a melodic line starting in measure 199. The Oboe (Ob.) part has a melodic line starting in measure 199. The Clarinet in D (Clar. (Do)) and Bassoon (Fag.) parts have melodic lines starting in measure 199. The key signature is one flat (B-flat major or D minor).

Viol.

Va.

Vc.

B.

This system contains the string parts for measures 199 through 204. The Violin (Viol.) part has a melodic line starting in measure 199. The Viola (Va.) part has a melodic line starting in measure 199. The Violoncello (Vc.) and Double Bass (B.) parts have melodic lines starting in measure 199. The key signature is one flat (B-flat major or D minor).

205

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

211

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

217

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

p

223

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

229

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

237

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

a 2

pp

247 *a 2*

Fl.
Ob.
Clar. (Do)
Fag.
Trbe. (Do)
Viol.
Va.
Vc.
B.

257

Fl.
Ob.
Clar. (Do)
Fag.
Viol.
Va.
Vc.
B.

267

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

277

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

287

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

297

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

307

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

fp

317

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

a 2

pp

327

a 2

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Viol.

Va.

Vc.

B.

338

Fag.

Trbe. (Do)

Timp.

Viol.

Va.

Vc.

B.

a 2

pp

348

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Si^b)

Cor. (Fa)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 348 to 357. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais in B-flat (Cor. (Si^b)), Horn in F (Cor. (Fa)), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The percussion section features Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score is in a key with two sharps (F# and C#) and a 2/4 time signature. The woodwinds and strings play sustained notes with various articulations and slurs. The brass instruments play rhythmic patterns, with the trumpets and trombones playing eighth notes. The timpani plays a steady eighth-note pulse. The strings play a mix of quarter and eighth notes, often with slurs.

359

This musical score page, numbered 103, covers measures 359 to 368. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Sib), Horn in F (Fa), Trumpet in D (Trbe. (Do)), Trombone (Trbni), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.).

The score is written in a key signature of two sharps (D major) and a common time signature. The woodwind section (Fl., Ob., Clar., Fag.) features melodic lines with slurs and accents. The brass section (Sib, Fa, Trbe., Trbni) provides harmonic support with sustained notes and rhythmic patterns. The percussion section (Timp.) has a steady, rhythmic accompaniment. The string section (Viol., Va., Vc., B.) plays a melodic line with slurs and accents, mirroring the woodwind parts.

371

Fl. *pp*

Ob. *pp*

Clar. (Do) *a 2 pp*

Fag. *pp*

(Sib) Cor.

(Fa)

Trbe. (Do) *pp*

Trbni. *pp*

Timp. *pp*

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 371 to 376. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.), all playing sustained notes with a *pp* dynamic. The Clarinet part includes a second staff labeled *a 2*. The brass section consists of two Cor Anglais parts (Sib and Fa), Trumpets in D (Trbe. (Do)), and Trombones (Trbni.), all playing sustained notes with a *pp* dynamic. The percussion section features a Timpani (Timp.) part with a *pp* dynamic. The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.), all playing sustained notes with a *pp* dynamic. The score is written in a key signature of two sharps (F# and C#) and a common time signature.

382 a 2

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor.

(Fa)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

Detailed description: This page of a musical score covers measures 382 to 385. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is arranged in a standard orchestral layout. The Flute (Fl.) part has a rest in measure 382 and enters in measure 383 with a melodic line. The Oboe (Ob.) part has a rest in measure 382 and enters in measure 383 with a melodic line. The Clarinet (Do) and Bassoon (Fag.) parts have rests in measure 382 and enter in measure 383 with a melodic line. The Cor Anglais (Si^b) and Cor (Fa) parts have rests in measure 382 and enter in measure 383 with a melodic line. The Trumpet (Do) and Trombone (Trbni.) parts have rests in measure 382 and enter in measure 383 with a melodic line. The Timpani (Timp.) part has a rest in measure 382 and enters in measure 383 with a melodic line. The Violin (Viol.) part has a rest in measure 382 and enters in measure 383 with a melodic line. The Viola (Va.) part has a rest in measure 382 and enters in measure 383 with a melodic line. The Violoncello (Vc.) and Bass (B.) parts have rests in measure 382 and enter in measure 383 with a melodic line. The score includes various musical notations such as rests, notes, beams, and slurs. A dynamic marking of *pp* (pianissimo) is present in the Cor (Fa) part in measure 383. The page number 105 is in the top right corner, and the measure number 382 is in the top left corner. A rehearsal mark 'a 2' is in the top right corner.

393

Fl.

Ob.

Clar.
(Do)

Fag.

Viol.

Va.

Vc.

B.

402

Fl.

Ob.

Clar.
(Do)

Fag.

Viol.

Va.

Vc.

B.

411 *a 2*

Cor. (Si^b) *p*

Viol. *simile*

Va.

Vc.

B.

417 *a 2*

Fl. *p*

Ob.

Clar. (Do)

Fag.

Cor. (Si^b)

Viol.

Va.

Vc. *simile*

B. *pizz.*

431

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor.

(Fa)

Trbe. (Do)

Trbni.

mf

mf

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 431 through 438. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.), all playing melodic lines with slurs. The brass section includes Trumpets in B-flat (Trbni.) and Trombones in F (Trbe. (Do)), with the trumpets playing a rhythmic pattern marked *mf*. The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.), providing harmonic support with sustained notes and rhythmic patterns. The score is in a key with one flat and a 3/4 time signature.

451

Fl.

Ob.

Clar. (Do)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

461

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

I.

p

p

a 2

p

p

p

p

471

Fl.
Ob.
Clar. (Do)
Fag.
Viol.
Va.
Vc.
B.

a 2
sf
sf

Detailed description: This system of musical notation covers measures 471 through 478. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Violin (Viol.), Viola (Va.), and Bass (B.). The Flute part has a long melodic line with a slur over measures 471-474 and a second ending marked 'a 2' starting at measure 475. The Oboe part has a similar melodic line with slurs. The Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Violin and Viola parts have a steady eighth-note accompaniment. The Bass part has a simple, rhythmic line. Dynamics include *sf* (sforzando) in measures 475 and 476.

479

Fl.
Ob.
Clar. (Do)
Fag.
Viol.
Va.
Vc.
B.

p
I.
simile
sf
sf

Detailed description: This system of musical notation covers measures 479 through 486. It features the same seven staves as the previous system. The Flute part has a long, sustained note with a slur and a dynamic marking of *p* (piano) at measure 479. The Oboe part has a similar sustained note with a slur and a dynamic marking of *p*. The Clarinet part has a sustained note with a slur and a dynamic marking of *I.* (first ending) at measure 479. The Bassoon part has a sustained note with a slur and a dynamic marking of *p*. The Violin and Viola parts have a steady eighth-note accompaniment with a dynamic marking of *sf* (sforzando) at measure 479. The Bass part has a simple, rhythmic line with a dynamic marking of *sf* at measure 479. The word *simile* is written below the Violin and Viola staves, indicating that they should play in a similar style to the previous section.

485

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

491

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

510

Fl.
Ob.
Clar.
(Do)

Viol.
Va.
Vc.
B.

517

Fl.
Ob.
Clar.
(Do)

Viol.
Va.
Vc.
B.

Attacca Finale *)

*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „524 Takte / Das Stretto dauert ungef: 5 Min:“. – In the autograph, after the final double bar, Berwald prescribes: 524 bars. The Stretto lasts ca 5 minutes.

FINALE

Adagio

Flauto I, II
 Oboe I, II
 Clarinetto I, II in Do / C
 Fagotto I, II
 Corno I, II in Sib / B ottava alta
 Corno III, IV in Mi \flat / Es
 Tromba I, II in Mi \flat / Es
 Trombone I
 Trombone II, III
 Timpani in Mi \flat -Si \flat / Es - B
 Violino I
 Violino II
 Viola
 Violoncello
 Basso

I. *cresc.* *a 2* *f*

cresc. *a 2* *f*

cresc. *a 2* *f*

cresc. *a 2* *f*

a 2 *cresc.* *f*

a 2 *cresc.* *f*

cresc. *f*

III. *cresc.* *f*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

cresc. *f* *pp*

T./ Bb. 1 ff.: Cf. Crit. Commentary.

Allegro molto

7

Fl.

Ob.

Viol.

Va.

Vc.

B.

I.

p

13

Fl.

Ob.

Clar. (Do)

Fag.

(Sib) Cor.

(Mib)

Viol.

Va.

Vc.

B.

III.

a 2

p

I.

p

18

Fl.

Ob.

Clar.
(Do)

Fag.

(Si^b)
Cor.

(Mi^b)

Trbe.
(Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

23

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Si^b)

Cor. (Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

28

Fl. *p cresc.* *a 2* *ff*

Ob. *ff*

Clar. (Do) *cresc.* *a 2* *ff*

Fag. *p cresc.* *a 2* *ff*

Cor. (Si^b) *ff* *a 2*

Cor. (Mi^b) *ff* *a 2*

Trbe. (Mi^b) *ff* *a 2*

Trbni. *ff*

Timp. *p cresc.* *ff*

Viol. *cresc.* *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff*

B. *cresc.* *ff*

Detailed description: This page of a musical score, numbered 120, contains measures 28 through 31. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). A brass section includes Cor Anglais (Cor. (Si^b)), Cor Anglais (Cor. (Mi^b)), Trumpet in B-flat (Trbe. (Mi^b)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section consists of Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score is in a key signature of two flats and a 4/4 time signature. Dynamics range from piano (*p*) to fortissimo (*ff*), with crescendos and accents (*a 2*) used for emphasis. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support and rhythmic accents.

35

Fl.
Ob.
Clar. (Do)
Fag.
Cor. (Si^b)
Cor. (Mi^b)
Trbe. (Mi^b)
Trbni.
Timp.
Viol.
Va.
Vc.
B.

a2
pp
ff
a2
pp
ff
a2
pp
ff
pp
ff
pp
ff
pp
ff
pp
ff

The musical score for measures 35-40 is arranged in a multi-staff format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Coronet in B-flat, Coronet in F, Trumpet in F, Trombone) are grouped together. The percussion section includes Timpani. The string section consists of Violins, Violas, Cellos, and Basses. The score features dynamic markings of *pp* (pianissimo) and *ff* (fortissimo), and includes first and second endings (*a2*) for several instruments. The music is in a key with one flat and a 3/4 time signature.

43

Fl. *pp* *a 2*

Ob. *pp*

Clar. (Do) *pp*

Fag. *pp*

Viol. *pp* *simile*

Va. *pp* *simile*

Vc. *pp* *simile*

B. *pp* *simile*

48

Fl. *a 2*

Ob. *a 2*

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

53

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2
p

a 2
p

I.
b

This musical score page contains measures 53 through 57. The instruments are arranged in a standard orchestral layout. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sib), Cor Anglais in B-flat (Cor. (Mib)), Trumpet in B-flat (Trbe. (Mib)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is B-flat major (two flats). The time signature is 4/4. The score features various musical notations, including rests, eighth notes, quarter notes, and half notes. The woodwinds and strings play active parts, while the brass instruments have specific entries in measures 54 and 55. The Flute and Oboe parts have long, arched notes in measures 54 and 55. The Clarinet and Bassoon parts have more rhythmic patterns. The Cor Anglais and Trumpet parts have a specific melodic line starting in measure 54. The Trombone and Timpani parts are mostly silent. The Violin, Viola, Violoncello, and Double Bass parts have a consistent rhythmic pattern throughout the measures.

71

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor.

(Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

fff marc.

a 2

79

Fl.

Ob.

Clar. (Do)

Fag.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Do), and Bassoon (Fag.). The Flute part begins with a measure marked '79' and contains a melodic line with various accidentals. The Oboe part has a measure marked 'a 2'. The Clarinet and Bassoon parts provide harmonic support with rhythmic patterns.

(Sib)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Musical score for Horns (Sib), Horns (Mib), Trumpets (Trbe. Mib), Trumpets (Trbni.), and Timpani (Timp.). The Horns and Trumpets parts are mostly silent, indicated by horizontal lines. The Trumpets (Trbni.) part has a melodic line. The Timpani part is silent.

Viol.

Va.

Vc.

B.

Musical score for Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The Violins and Violas parts have melodic lines. The Cellos and Basses parts provide harmonic support with rhythmic patterns.

88

Fl.

Ob.

Clar.
(Do)

Fag.

(Sib)
Cor.

(Mib)

Trbe.
(Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 88 through 95. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (Sib)), Horn in E-flat (Trbe. (Mib)), Trumpet in B-flat (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings have active parts, while the brass instruments are mostly silent. A performance instruction is placed above the first measure of the Flute part.

*) T. / B. 89, Flauto II: Cf. Crit. Commentary.

96

Fl.

Ob.

Clar. (Do)

Fag.

(Sib) Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

ff

ff

ff

Detailed description: This page of a musical score covers measures 96 to 101. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section consists of Horns in B-flat (Sib) and Horns in E-flat (Mib), Trumpets in E-flat (Trbe. (Mib)), and Trombones (Trbni.). The percussion section features Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The score is in a key with two flats and a 2/4 time signature. Measure 96 begins with a dynamic marking of *f*. Measures 97-98 feature a *ff* dynamic for the brass and timpani. Measure 101 includes a first ending bracket labeled *a 2*. The woodwinds play melodic lines with various articulations, while the brass and strings provide harmonic support with rhythmic patterns.

103 **Un poco meno Allegro**

Fl.
Ob.
Clar. (Do)
Fag.
(Sib)
Cor.
(Mib)
Trbe. (Mib)
Trbni.
Timp.
Viol.
Va.
Vc.
B.

I.
p
I.
p
p
p
p
p

111

Ob.

Fag.

Viol.

Va.

Vc.

B.

119

a 2

Fl.

Ob.

Clar. (Do)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

124

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)
Cor.

(Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

128

Fl.

Ob.

Clar. (Do)

Fag.

poco a poco cresc. e stringendo

(Sib)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

a 2

p poco a poco cresc. e stringendo

p poco a poco cresc. e stringendo

p poco a poco cresc. e stringendo

Viol.

Va.

Vc.

B.

poco a poco cresc. e stringendo

poco a poco cresc. e stringendo

poco a poco cresc. e stringendo

poco a poco cresc. e stringendo

poco a poco cresc. e stringendo

133 **Tempo I** *a 2*

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Cor Anglais (Sib), Cor Anglais (Mib), Trumpet in B-flat (Trbe. (Mib)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.).

Measure 133: Flute and Bassoon are silent. Oboe and Clarinet in D play a melodic line with a *cresc.* marking. Bassoon plays a rhythmic accompaniment. Trombone and Bass play a steady bass line.

Measure 134: Flute and Bassoon are silent. Oboe and Clarinet in D continue their melodic line. Bassoon continues its accompaniment. Trombone and Bass continue their bass line.

Measure 135: Flute and Bassoon are silent. Oboe and Clarinet in D continue their melodic line. Bassoon continues its accompaniment. Trombone and Bass continue their bass line.

Measure 136: Flute and Bassoon are silent. Oboe and Clarinet in D continue their melodic line. Bassoon continues its accompaniment. Trombone and Bass continue their bass line.

Dynamic markings: *ff* (fortissimo) is present in measures 135 and 136 for Flute, Oboe, Clarinet in D, Trombone, Violin, Viola, Violoncello, and Bass. *a 2* (second ending) is marked above the Flute and Bassoon staves in measures 135 and 136.

138 *a 2*

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor. *ff*

(Mib)

Trbe. (Mib) *a 2* *ff*

Trbni. *b*

Timp. *ff*

Viol.

Va.

Vc.

B.

143

Fl.

Ob.

Clar.
(Do)

Fag.

(Si^b)
Cor.

(Mi^b)

Trbe.
(Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

156

Fl. *il.* *p* *a 2* *p*

Ob. *I.* *p*

Clar. (Do) *p*

Fag. *p*

Viol. *pp marcato*

Va. *pp marcato*

Vc. *pp marcato*

B.

164

Fl. *I.* *p*

Ob. *p*

Clar. (Do)

Fag.

Viol. *ff* *pizz.* *p*

Va. *pizz.*

Vc. *pizz.*

B.

171 *a 2*

Fl.

Ob.

Clar. (Do)

Fag.

Trbni. II, III

Viol.

Va.

Vc.

B.

pp

arco

arco

ff

ff

178 *a 2*

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc.

B.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

a 2

poco a poco cresc.

poco a poco cresc.

una corda

ff una corda

ff

pizz.

p

poco a poco cresc.

arco

poco a poco cresc.

poco a poco cresc.

184

Fl.
Ob.
Clar. (Do)
Fag.
Viol.
Va.
Vc.
B.

Detailed description: This system of music covers measures 184 to 189. The woodwinds (Flute, Oboe, Clarinet, Bassoon) play sustained notes with long slurs. The strings (Violin, Viola, Cello, Bass) play a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents. The key signature has two flats, and the time signature is 4/4.

190

Fl.
Ob.
Clar. (Do)
Fag.
Trbni. II, III
Viol.
Va.
Vc.
B.

III.
mf cresc.

Detailed description: This system of music covers measures 190 to 195. The woodwinds continue with sustained notes. The trumpets (II and III) enter in measure 193 with a note marked 'III.' and 'mf cresc.'. The strings continue their rhythmic pattern. The key signature has two flats, and the time signature is 4/4.

196

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Si^b)

Cor. (Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description of the musical score: The score is for page 141, starting at measure 196. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais in B-flat (Cor. (Si^b)), Cor Anglais in E-flat (Cor. (Mi^b)), Trumpet in B-flat (Trbe. (Mi^b)), and Trombone (Trbni.). The percussion section has Timpani (Timp.). The string section consists of Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The woodwinds and strings play sustained notes with various articulations and phrasing. The Flute part starts with a measure rest at 196, then plays a series of notes with slurs and accents. The Oboe and Clarinet parts have similar phrasing. The Bassoon part has a more active line with slurs and accents. The Cor Anglais parts are mostly rests. The Trumpet and Trombone parts have sustained notes with slurs. The Timpani part has a series of notes with slurs. The Violin and Viola parts have a series of notes with slurs and accents. The Violoncello and Bass parts have a series of notes with slurs and accents.

203

Fl. *ff tenuto e marcato*

Ob. *a 2 ff tenuto e marcato*

Clar. (Do) *a 2 ff tenuto e marcato*

Fag. *ff*

Cor. (Sib) *ff tenuto e marcato*

Cor. (Mib)

Trbe. (Mib)

Trbni. *ff tenuto e marcato*

Timp.

Viol. *ff tenuto e marcato*

Va. *ff*

Vc. *ff tenuto e marcato*

B. *ff tenuto e marcato*

Detailed description: This page of a musical score, numbered 142, covers measures 203 through 208. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (Sib)), Cor Anglais (Cor. (Mib)), Trumpet in B-flat (Trbe. (Mib)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature has one flat (B-flat), and the time signature is 3/4. The score features several dynamic markings, including fortissimo (ff) and accents (tenuto e marcato). The woodwinds and strings play complex rhythmic patterns, often in triplets. The brass instruments provide harmonic support with sustained notes and accents. The overall texture is dense and dramatic.

209

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)
Cor.

(Mi^b)

Trbe. (Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

tenuto e marcato

tenuto e marcato

tenuto e marcato

215

Fl.

Ob.

Clar. (Do)

Fag.

tenuto e marcato

(Sib)

Cor.

(Mib)

Trbe. (Mib)

Trbni.

tenuto e marcato

tenuto e marcato

Timp.

Viol.

Va.

tenuto e marcato

Vc.

B.

This musical score page contains measures 215 through 220. The instruments are arranged as follows: Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (Sib)), Cor Anglais in E-flat (Cor. (Mib)), Trumpet in E-flat (Trbe. (Mib)), Trumpets in B-flat (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play a melodic line with triplets and accents, while the brass and timpani provide a rhythmic accompaniment. The tempo and dynamics are marked 'tenuto e marcato'. The key signature has one flat (B-flat), and the time signature is 3/4.

221

Fl.

Ob.

Clar. (Do)

Fag.

(Sib) Cor.

(Mib)

Trbe. (Mib)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

227

Fl.

Ob. *a 2*

Clar. (Do) *a 2*

Fag.

(Sib)
Cor.

(Mib)

Trbe. (Mib)

Trbni. *marc.*

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 227 to 231. The key signature is B-flat major (two flats). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sib), Horn in C (Cor.), Horn in F (Trbe. (Mib)), and Trumpets (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The woodwinds and strings play sustained notes, while the bassoon and cellos/basses have more active parts. The trumpets play a rhythmic pattern marked 'marc.' (marcato). The violins and violas play a melodic line with eighth notes.

232

Fl.

Ob.

Clar.
(Do)

Fag.

(Si^b)

Cor.

(Mi^b)

Trbe.
(Mi^b)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

237

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Si^b)

Cor. (Mi^b)

Trbe. (Mi^b)

Trbni.

Timpani in Do-Sol/C-G

Viol.

Va.

Vc.

B.

Corno III, IV in Do/C

Tromba I, II in Do/C

fff

a 2

fff

fff

fff

fff

244

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

a 2

The musical score for page 149, measures 244-249, is presented in a standard orchestral layout. The score is in 3/4 time and features a key signature of one flat (B-flat). The instruments and their parts are as follows: Flute (Fl.) with a melodic line; Oboe (Ob.) with a melodic line and a second ending marked 'a 2'; Clarinet in D (Clar. (Do)) with a melodic line and a second ending marked 'a 2'; Bassoon (Fag.) with a melodic line and a second ending marked 'a 2'; Cor Anglais in B-flat (Cor. (Sib)) and Cor Anglais in D (Cor. (Do)) with a melodic line; Trumpet in D (Trbe. (Do)) with a melodic line; Trombone (Trbni.) with a melodic line; Timpani (Timp.) with a rhythmic pattern; Violin (Viol.) with a melodic line; Viola (Va.) with a melodic line; Violoncello (Vc.) with a melodic line; and Bass (B.) with a melodic line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

251

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

257

Un poco meno Allegro

Fl. *p* I.

Ob.

Clar. (Do) *p* I.

Fag.

(Si^b)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol. *p*

Va. *p*

Vc. *p*

B. *p*

266

Fl.

Ob.

Clar. (Do)

Fag.

pp

a 2

pp

pp

pp

(Si^b)

Cor.

(Do)

Trbe. (Do)

Trbni.

pp

pp

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score, numbered 152, covers measures 266 through 271. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Cor Anglais (Si^b), Cor Anglais in D (Do), Trumpet in D (Trbe. (Do)), and Trombones (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violins (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The woodwinds and strings play a melodic line with various articulations and dynamics, including *pp* (pianissimo) and *a 2* (second ending). The brass instruments are mostly silent, with some *pp* markings in the Trombone section. The score is written in a key signature of one sharp (F#) and a common time signature (C).

273

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

278

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

a 2

a 2

4 4 1 3

4 4 1 3

7

7

7

Detailed description: This page of a musical score covers measures 278 to 282. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sib), Cor in D (Cor. (Do)), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The score features various dynamics such as *pp* and *a 2*, and includes fingerings like 4 4 1 3 and 7. The woodwinds and strings play melodic lines with slurs and ties, while the brass and percussion provide harmonic support.

283

Tempo I

Fl.

Ob. *cresc.*

Clar. (Do) *cresc.*

Fag. *poco a poco cresc. e string.* *a 2* *ff*

Cor. (Si^b) *a 2* *p* *poco a poco cresc. e string.*

Cor. (Do) *a 2* *p* *poco a poco cresc. e string.*

Trbe. (Do) *a 2* *p* *poco a poco cresc. e string.*

Trbni.

Timp.

Viol. *poco a poco cresc. e string.*

Va. *poco a poco cresc. e string.*

Vc. *poco a poco cresc. e string.* *ff*

B. *poco a poco cresc. e string.* *ff*

288

Fl. *ff*

Ob. *ff*

Clar. (Do) *ff*

Fag.

(Sib)

Cor. (Do)

Trbe. (Do)

Trbni. *ff* II.

Timp.

Viol. *ff*

Va. *ff*

Vc.

B.

Detailed description: This page of a musical score covers measures 288 to 292. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sib), Cor in D (Cor. (Do)), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play a complex, rhythmic pattern with many sixteenth and thirty-second notes. The brass section provides a steady accompaniment with some melodic lines. The dynamic marking *ff* (fortissimo) is used throughout. Measure numbers 288, 289, 290, 291, and 292 are indicated at the top of the page. Some woodwind parts have fingerings indicated above the notes.

293 *a 2*

Fl.
Ob.
Clar. (Do)
Fag.
Cor. (Si^b)
Cor. (Do)
Trbe. (Do)
Trbni.
Timp.
Viol.
Va.
Vc.
B.

ff

Detailed description: This page of a musical score covers measures 293 to 296. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into several sections: Woodwinds (Flute, Oboe, Clarinet in D, Bassoon), Brass (Coronet in Bb, Coronet in D, Trumpet in D, Trombone), Percussion (Tympani), and Strings (Violin, Viola, Violoncello, Bass). The woodwinds and strings play active melodic and harmonic lines, while the brass instruments provide harmonic support, with the Trombone and Tympani playing a prominent *ff* (fortissimo) part starting in measure 294. The Flute part begins with a dynamic marking of *a 2*. The score is written in a standard orchestral format with multiple staves for each instrument family.

298 a 2

Fl.
Ob.
Clar. (Do)
Fag.
(Sib)
Cor. (Do)
Trbe. (Do)
Trbni. II.
Timp.
Viol.
Va.
Vc.
B.

Detailed description: This page of a musical score covers measures 298 to 301. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in B-flat (Sib), and Cor Anglais in D (Do). The brass section includes Trumpet in D (Trbe. (Do)) and Trombone II (Trbni. II.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. Measure 298 begins with a dynamic marking of *b*. Measure 301 features a first ending bracket labeled *a 2*. The woodwinds and strings play active parts throughout, while the brass and timpani have more sparse, punctuated parts.

Meno Allegro

303 *poco rit.*

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

pp

pp

pp

pp

pp

poco rit.

p

poco rit.

p

poco rit.

p

poco rit.

p

poco rit.

p

I.

308

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description of the musical score: The score is for measures 308-312. The key signature is one sharp (F#). The time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays sustained notes with various articulations and dynamics. The brass section (Cor Anglais, Horn, Trumpet, Trombone) plays sustained notes. The percussion section (Timpani) plays sustained notes. The string section (Violin, Viola, Violoncello, Bass) plays a rhythmic pattern of eighth notes.

313

Fl.

Ob.

Clar. (Do)

Fag.

(Si^b)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

pp

a 2

a 2

4 4 1

4 4 1

Detailed description of the musical score: The score is for measures 313 to 317. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (Do), Bassoon (Fag.), Cor Anglais (Si^b), Cor Anglais (Do), Trumpet (Trbe. (Do)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The woodwinds (Fl., Ob., Clar., Fag.) play melodic lines with slurs and accents. The brass (Trbni.) plays a rhythmic pattern. The strings (Viol., Va., Vc., B.) play a rhythmic accompaniment. Dynamics include 'pp' (pianissimo) and 'a 2' (second octave). Articulation marks '4 4 1' are present in the violin and viola parts.

318

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

dimin.

pp cresc.

Detailed description of the musical score: The score is for measures 318-321. It features a woodwind section (Flute, Oboe, Clarinet in D, Bassoon), a brass section (Trumpets in D, Trombones in B-flat), a percussion section (Timpani), and a string section (Violins, Violas, Cellos, Basses). The woodwinds and strings play melodic lines with dynamic markings of crescendo and decrescendo. The brass section provides harmonic support with sustained notes. The timpani has a roll in measure 318 and a single note in measure 319. The key signature is one sharp (F#) and the time signature is 4/4.

323

Fl. ppp

Ob. ppp *a 2* cresc. e poco a poco string.

Clar. (Do) ppp *a 2* cresc. e poco a poco string.

Fag. ppp *a 2* cresc. e poco a poco string.

(Sib) Cor. *a 2* ppp cresc. e poco a poco string.

(Do) Cor. *a 2* ppp cresc. e poco a poco string.

Trbe. (Do) *a 2* ppp cresc. e poco a poco string.

Trbni. ppp

Timp.

Viol. ppp *a 2* cresc. e poco a poco string.

Viol. ppp *a 2* cresc. e poco a poco string.

Va. ppp *a 2* cresc. e poco a poco string.

Vc. ppp *a 2* cresc. e poco a poco string.

B. ppp *a 2* cresc. e poco a poco string.

335

Fl.

Ob.

Clar.
(Do)

Fag.

This block contains the first four staves of the musical score. The Flute staff (Fl.) is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with various note values and rests. The Oboe (Ob.) and Clarinet (Do) staves are also in treble clef and follow a similar melodic pattern. The Bassoon (Fag.) staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes.

(Sib)
Cor.

(Do)

Trbe.
(Do)

Trbni.

This block contains the next four staves of the musical score. The Cor Anglais (Sib) and Trumpet (Do) staves are in treble clef and are mostly silent, indicated by horizontal lines. The Trombone (Trbe. Do) staff is in treble clef and has a few notes. The Trumpet (Bb) (Trbni.) staff is in bass clef and plays a rhythmic line similar to the Bassoon.

Timp.

The Timpani (Timp.) staff is in bass clef and is mostly silent, indicated by horizontal lines.

Viol.

Va.

Vc.

B.

This block contains the final four staves of the musical score. The Violin (Viol.) and Viola (Va.) staves are in treble clef and play a melodic line. The Violoncello (Vc.) and Double Bass (B.) staves are in bass clef and play a rhythmic accompaniment.

344

Fl.

Ob.

Clar. (Do)

Fag.

(Sib)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

ff

a 2

ff

a 2

ff

1 3 4 3 4 3 4 3 4 3 4

Detailed description: This page of a musical score, numbered 166, covers measures 344 to 351. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais in B-flat (Cor. (Do)), and Trumpet in B-flat (Trbe. (Do)). The brass section includes Trombone in B-flat (Trbni.) and Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds and strings play a rhythmic pattern of quarter notes and eighth notes. The brass instruments enter in measure 348 with a strong, accented sound, marked with *ff* and *a 2*. The strings play a melodic line with triplets and slurs. The page number 166 is in the top left corner, and the measure number 344 is at the top left of the first staff.

352

Fl.

Ob.

Clar.
(Do)

Fag.

(Si^b)
Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

ff dimin.

ppp

ff

III.

ppp

ppp

ppp

ppp

ppp

Horn II - Stimme der ersten Fassung des Finale *)
Corno II Part in the first version of the Finale *)

The image shows a page of handwritten musical notation for Horn II. It consists of 12 staves of music. The notation is in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a 2/4 time signature. There are several measures of music, with some notes beamed together. The fourth staff contains the handwritten text "Corno II" and "Finale" written across the staff. The sixth staff has the number "16" written at the beginning. The seventh staff has the number "52" written at the end. The eighth staff has the number "12" written below it. The ninth staff has the number "Es. 56" written at the end. The tenth staff has the number "12" written below it. The eleventh staff has the number "12" written below it. The twelfth staff has the number "12" written below it. The page is heavily stained and shows signs of age.

*) Cf. Vorwort / Preface und / and Critical Commentary.

mf

f

Crescendo

G. J.

fr.

15. G. P. In G. 65.

60. Violino 1mo.

Piano.
fr.

fr.

G. P.

2a
Andante.

16.
per questo.



CRITICAL COMMENTARY

Abbreviations

| | |
|----------------|--|
| b., bb. | = bar, bars |
| B. | = Basso |
| BwGA | = Berwald Complete Edition |
| Cb. | = Contrabasso |
| Clar. | = Clarinetto |
| Cor. | = Corno |
| Fag. | = Fagotto |
| FamA | = Archives of the Berwald family, since 1969 in MAB |
| Fl. | = Flauto |
| MAB | = Library of Kungl. Musikaliska Akademien, Stockholm |
| Ob. | = Oboe |
| STM | = <i>Svensk tidskrift för musikforskning</i> , Stockholm |
| str. | = strings |
| Timp. | = Timpani |
| Trba., Trbe. | = Tromba, Trombe |
| Trbne., Trbni. | = Trombone, Tromboni |
| V. (Viol.) | = Violino |
| Va. | = Viola |
| Vc. | = Violoncello |
| vol. | = volume |

I. Sources

A MAB. Autograph score, bound in blue boards with new green cloth spine. On the front cover in ink in Berwald's handwriting: *Sinfonie Sérieuse*.

70 sheets paginated 1–137 by Berwald, sheet 69^v and 70 only ruled.

Format: ca 23.5 by 29 cm. Watermark: C & I HONIG and J HONIG (sheet 63 and 68). Over the first accolade, in a mixture of Latin and German hand, Berwald has written in ink: „*Sinfonie Sérieuse*„, kompon: von Franz Berwald – 1842. Wien. [1842. Wien. written later.]

The music text in the source, written in ink and with very few alterations, consists of: *Allegro con energia* pp. 1–44, *Adagio maestoso* pp. 45–56, *Stretto*. pp. 57–100 and *Finale. Adagio Allegro molto*. pp. 101–137.

B MAB. Fragment of a Corno II part written by unknown hand and stitched in blue boards. On the front cover in ink in autograph: *Corno 2*. [by unknown hand in pencil:]/ *till Sinfonie Sérieuse*. [In the bottom right-hand corner in ink in Berwald's handwriting:] *Colat* = ("checked") / 1³/₄. In the top left-hand corner a red label with ink inscription by Berwald's wife Mathilde: *N^o 107*.

4 sheets, sheet 4^v only ruled. Format: ca 29.5 by 24 cm. No watermark.

In b. 299 of the last movement Berwald has written in pencil: *In G*. (See further the facsimile of this movement, pp. 170–173.)

The music text, written in ink, starts on b. 201 in the first movement (one sheet missing). The other movements are complete, but the last movement is not identical with the *Finale* in source A. The Corno part might have been used in the very first performance of the symphony in Stockholm in 1842 (cf. *Vorwort/Preface*).

II. Notes on the Sources

The following remarks apply to source A in the absence of any statement to the contrary.

Allegro con energia

Designations of the instruments and their order in the score: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarinetto B*, *Fagotti*, *Corni F.*, *Corni Es.*, *Tromboni* (2 staves with a brace), *Tromp: Es.*, *Timp: Es. B.*, *Vc./Cb.*, undesignated, on one stave, altogether 14 staves.

| Bar | Instrument | Note |
|---------------------|--------------------------|---|
| 51 | Ob. | the last note of the phrase missing, perhaps because of change of page (a semibreve rest is written in the bar, however). |
| 107–108, 368–369 | Vc./Cb. | extra slur between the semibreves under the big slur. |
| 140–141 | V. I | slur from c''' in b. 140 crossing the bar-line, but no continuation in b. 141 (change of page). |
| 184 | Clar. | dot also under the first third. |
| 231–233 | Fl. | 8 ^{va} -designation missing (change of page). |
| 337, 340 | Clar. | #, not x. |
| 341 | Clar. | the last crotchet a'' sharp. Cf. Va. and bb. 77, 80, 338. |
| 360–361, 370–371 | Fl., Fag., Cor., str. | only in the former bar, but crossing the bar-line (change of page). Changed according to bb. 99–100. |
| 423–431 | Cor. II | the reading in source B: |



Adagio maestoso

Designations of the instruments and their order in the score: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarinetto C.*, *Fagotti*, *Corni F.*, *Corni C.*, *Tromboni* (2 staves with a brace), *Clarinetto F.*, *Timpani F. C.*, *Vc./Cb.*, undesignated, on one stave, altogether 14 staves.

| Bar | Instrument | Note |
|-------|--------------------------|--|
| 1 ff. | all | in source B the time signature is ϕ . No introductory expression mark in either source; the opening of this movement is usually played with p as the basic indication (cf. bb. 32 and 73 respectively). |
| 50–51 | Fag. | the slur crosses the bar-line, but no continuation in b. 51 (change of page). |
| 54 | Cor. II | c'' in source B. |
| 60–61 | Clar. II, V. I, V. II | cf. bb. 51–52 where the repeated note in Ob. II and Fag. I is tied. |
| 68–70 | Cor. II | B has dots over the last 4 semi-quavers in b. 68 and over the last 7 in bb. 69–70. |
| 73–74 | Va. | the reading in the source (cf. bb. |



Stretto

Designations of the instruments and their order in the score: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarinetto C.*, *Fagotti*, *Corni B. ottava alta*, *Corni F.*, *Tromboni* (2 staves with a brace), *Clarinetto C.*, *Timpani E. A.*, *Vc./Cb.*, undesignated, on one stave, altogether 14 staves.

| Bar | Instrument | Note |
|---------|------------|---|
| 27 | Cor. II | B has dots under the crotchets in this bar. |
| 398 | Cor. II | this bar missing in B (in the V. II cue). |
| 404–405 | V. II | the slur ends before the bar-line. |

Finale

Adagio – Allegro molto

Designations of the instruments and their order in the score: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarinetto C.*, *Fagotti*, *Corni B. ottava alta*, *Corni Es.*, *Tromboni* (2 staves with a brace), *Tromp: Es.*, *Timp: Es. B.*, *Vc./Cb.*, undesignated, on one stave, in all 14 staves.

| Bar | Instrument | Note |
|-------|------------|---|
| 1 ff. | all | opening expression mark missing. Cf. the second movement, bb. 1, 9 etc. |

| Bar | Instrument | Note |
|---------|-------------|---|
| 63 | Ob. II | <i>p</i> , not <i>pp</i> . |
| 89 | Fl. II | written in the flute parts is <i>col Viol. 1^a</i> , causing a step down to <i>a'</i> for Fl. II, for which there is otherwise no reason. The double stopping in V. I, however, was probably written with the instrument's open A-string in mind. |
| 130–131 | V. I, V. II | the slur ends before the bar-line (change of page); cf. bb. 282–283. |
| 209–210 | Ob. | the reading in the source: |



287 Fag. Changed according to surrounding parts.
 324–325 Fl., V. I, V. II the notes marked staccato, starting from the second quaver.
 347 V. I the slur ends before the bar-line; cf. bb. 130–131 and 282–283.
 the beam not broken; made clearer according to V. II and Va.

