

Franz Berwald

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FRANZ BERWALD

Sinfonie
singulière

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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 25 Bänden erscheinen:

- 1–10 Orchesterwerke
- 11–16 Kammermusikwerke
- 17–24 Vokalwerke
- 25 Supplement

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 Abbreviaturen, die mit der heutigen Notierungsweise übereinstimmen, werden der Vorlage gemäß wiedergegeben oder nach dem Ermessen des Bandbearbeiters ausgestochen. Triolen-, 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 $\ddot{\text{J}}$ 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 Vokaltexten) und Ziffern durch Kursivdruck; Verzierungen, Striche, Punkte, Fermaten, kleinere Pausenwerte (ausgenommen Ganztaktpausen), Akzidenzen, 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 Akzidenzen ist zuweilen uneinheitlich. Besonders läßt sich das bei Oktavsprüngen oder Oktavversetzungen einer Tonfolge, bei Tonleiterbewegung und bei Wiederholung der Akzidenzen nach dem Taktstrich feststellen. Die vorliegende Ausgabe folgt dem jetzt allgemein gültigen Prinzip, nach dem Akzidenzen 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 offensichtlicher 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 25 volumes as follows:

- 1–10 Orchestral Works
- 11–16 Chamber Music
- 17–24 Vocal Music
- 25 Supplement

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 as regards the titles of works and the names of instruments and voices, also as regards tempo indications (the sources exhibit considerable divergencies in respect of spelling and abbreviations), dynamics and other words in the text. The score has been laid out according to present-day usage. 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 which occur in the primary sources and agree with modern practice are given as in the original version 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 to the notation used in the primary source. In cases where Berwald writes short appoggiaturas in various ways, obviously without intending any difference, the present edition employs a standard form: . 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 and accents are indicated by broken lines; other additions such as clefs and all kinds of notes are given within square brackets.

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 scalic progressions and also as regards the repetition of accidentals after bar lines. In this edition the currently accepted principle is followed, viz: accidentals apply only to 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

Franz Berwalds bedeutende Orchesterwerke entstanden sämtlich während der Jahre 1841–45, in einer Zeit, als sein Leben von intensivem Schaffen und Konzertieren erfüllt war. Damals wurden u. a. die vier erhaltenen Sinfonien und sechs Tongemälde komponiert. Die dritte der Sinfonien, die *Sinfonie singulière*, welche einen Höhepunkt dieses Schaffens darstellt, trägt das Datum *Stockholm, März 1845*.

Über die Entstehungsgeschichte der Sinfonie ist nichts näheres bekannt. Es existieren keine Skizzen und ebensowenig frühe briefliche oder andere Äußerungen über das Werk. Der Niederschrift dürften indes gründliche Vorarbeiten vorangegangen sein, da das Autograph kaum eine Korrektur aufweist und wie eine Reinschrift wirkt. Bereits einen Monat nach der Niederschrift, im April 1845, lag außerdem die Es-dur-Sinfonie in einer genau so sorgfältig geschriebenen Partitur vor.

Der Name „*Sinfonie singulière*“ findet sich schon auf der Skizze der *Sinfonie capricieuse* (MAB) mit dem Datum *Nyköping den 18. Juni 1842*. Auf der ersten Seite dieser Skizze steht am Rande mit Tinte: *Sinfonie singulière*, eine Benennung, die einstweilen nicht zur Verwendung kam, bis Berwald sie als Titel der hier vorliegenden Sinfonie in C wählte.

Das Wort „*singulière*“ bedeutet u. a. eigenartig, originell. Was Berwald unter diesem Ausdruck verstand, wird auch in einem Abschnitt seiner „Einleitung zur Kompositonslehre“ von etwa 1867 angedeutet¹. Dort heißt es u. a.: „Um dem Schüler eine positive Anleitung zur Beurteilung seiner Kompositionen zu geben, bitte ich ihn, folgende Untersuchung über den Inhalt des Erzeugnisses anzustellen, nämlich:

Liegt ein eigentümlicher Hauch darin?	Nein!
Ist das melodische Element selbständiger Art?	Nein!
Hat vielleicht der Rhythmus irgend ein eigenständliches Gepräge?	Nein!
Oder ist in der harmonischen Einkleidung etwas neues?	Nein!
Vielleicht gibt es Abschnitte, die sich in polyphoner Hinsicht auszeichnen?	Nein!

Dann nimm das ganze Produkt und wirf es in das alles verschlingende Meer der Vergessenheit.“

Daß Berwalds eigene *Sinfonie singulière* sowohl „eigenständig“ als auch „selbständig“ ist, kann unmöglich bestritten werden; sie blieb aber trotzdem volle sechzig Jahre lang im „alles verschlingenden Meer der Vergessenheit“ liegen. Der Komponist scheint keinen Versuch unternommen zu haben, die Sinfonie zur Aufführung zu bringen oder zu veröffentlichen, sondern ließ sie ihre Zeit im Notenschrank erwarten. Der Musikverleger Julius Schuberth schreibt 1856 im Vorwort zu seiner Ausgabe des Klavierquintetts c-moll, „Op. 5“, von Berwald, daß dem Autor von mehreren Seiten höchst ehrenvolle Anträge gemacht worden seien, Berwald es jedoch gleichwohl abgelehnt habe, seine Werke erscheinen zu lassen. „Der Grund seiner Weigerung war einfach dieser: daß er sich vornahm alle seine Compositionen reifen zu lassen. Berwald verstand aber unter ‚reifen‘: seine Manuskripte jahrelang ruhig im Pulte liegen zu lassen, und nach vieljähriger Frist (einige davon ruheten 25 Jahre) dieselben nochmals zu prüfen. Konnten dann solche mit den in der verflossenen Zeit gewonnenen Ansichten noch Stand halten – nur dann erst hielt er den Zeitpunkt für geeignet die Veröffentlichung seiner Werke durch den Druck zu veranstalten.“²

¹ MAB. Franz Berwald, *Inledning till Kompositionsläran*. Handschrift.

² Das Vorwort ist datiert: Hamburg im July 1856. In nur geringfügig

Hinter diesem Verfahren liegt indes nicht bloß strenge Selbstkritik, sondern sicherlich auch ein Gefühl dafür, daß das zeitgenössische Musikpublikum, zum mindesten in Schweden, nicht bereit war, Berwalds sinfonische Werke zu akzeptieren. Der Meister hatte die völlige Verständnislosigkeit, auf die seine *Sinfonie sérieuse* bei der Stockholmer Aufführung 1843 gestoßen war, in trüber Erinnerung. Die *Sinfonie singulière* hätte seine Mitwelt zweifellos noch mehr verwirrt. Die thematische Knappeit im ersten Satz, die jähnen dynamischen Wechsel in den übrigen Sätzen, die Einfügung des Scherzo in das Adagio, das Zitat aus dem Adagio im Finale, die Wahl der Molltonalität für den Schlussatz in einer Dur-Sinfonie — dies alles würde vielleicht zu den auffallendsten Überraschungen gehört haben.

Das Manuskript der *Sinfonie singulière* wurde 1870 von der *Musikaliska Akademien* gekauft. Erst 1905 wurde die Sinfonie durch ein von der Konsertföreningen in Stockholm gegebenes Konzert aus ihrem Dornröschenschlaf erweckt; die Uraufführung fand am 10. Januar 1905 im großen Saal der *Musikaliska Akademien* statt. Das Verdienst, dieses Meisterwerk schwedischer Sinfonik der Vergessenheit entrissen und zur ersten Darbietung gebracht zu haben, gebührt Tor Aulin, dem damaligen Ersten Dirigenten der Konzertvereinigung.

Presse und Publikum nahmen das Werk begeistert auf. Im *Svenska Dagbladet* faßte Eugène Flahlstedt zusammen: „Diese 60jährige Sinfonie scheint ganz modern zu sein, aber die meisterhafte Instrumentierung wirkt nicht hypermodern-virtuos oder zerplückt, sondern ist aus einheitlichem Guß, und die Gediegenheit der thematischen Arbeit, die Breite und Sicherheit der Form erinnern angenehm an das große Zeitalter der Musik.“³ Der Komponist Wilhelm Peterson-Berger huldigte Berwald als „unserm originellsten und modernsten Orchesterkomponisten“. Besonders pries er das Adagio als „etwas ganz Wunderbares in seiner lieblichen und doch unsentimentalen Schönheit“. Aber er machte auch gewisse Vorbehalte. Das Scherzo fand er „lebendig, aber trocken und nicht besonders reich an Erfahrung“ und konnte „das Gefühl nicht vermeiden, die Sequenzen und Wiederholungen des ersten Satzes als Schwächen der Erfahrung zu empfinden“.⁴ Gewisse Punkte der Stockholmer Kritik aus den 1840er Jahren kehrten ebenfalls wieder, z. B. wenn ein Rezensent die vielen überraschenden Forte-Einsätze „mehr als bizarre Einfälle, denn als Ausdruck eines sinnvollen Gedankens“ auffaßte.⁵

Tor Aulin setzte energisch seinen Kampf für die Verbreitung von Berwalds Werk fort. So wurde die *Sinfonie singulière* schon in den nächsten Jahren in mehreren deutschen Städten aufgeführt, wie 1906 in Karlsruhe, 1909 in Berlin und 1912 in Leipzig und Dortmund. Die Berliner Aufführung fand mit dem Blüthner-Orchester unter Aulins Leitung statt. Darüber schrieb die *Vossische Zeitung*: „Die Symphonie erregt durch die Fülle origineller poetischer Gedanken, die sich bei seltener Kraft des Ausdrucks zu einer musterhaften Knappeit der Form verdichten. Die stilistische Einheit in den drei Sätzen ist einzige, die polyphone, durdisiditige Behandlung des Orchesters bewundernswert“⁶. Der Kritiker des *Lokal-Anzeigers* fand, daß das Werk „die untrüglichen Zeichen des Genies“ trüge.⁷ Der Komponist und Dirigent Dr. Georg Göhler

abweichender Fassung wurde dieses Vorwort schon 1852 im Schuberth-Druck des f-moll-Trios „Op. 2“ verwendet.

³ Svenska Dagbladet, Stockholm, 11. Januar 1905.

⁴ Dagens Nyheter, Stockholm, 11. Januar 1905.

⁵ Social-Demokraten, Stockholm, 11. Januar 1905.

⁶ Vossische Zeitung, Berlin, 7. Oktober 1909.

⁷ Lokal-Anzeiger, Berlin, 7. Oktober 1909.

schrieb im *Kunstwart*: „[Die Sinfonie] ist von einer Prägnanz der Themen, einer Kunst des Aufbaues, einer Kraft der Stimmung, einer Originalität der Dynamik und Harmonik, daß sie zum Allerbesten gehört, was wir seit Beethoven an Sinfonien haben“⁸.

Im Jahre 1905 beschloß die Musikaliska Konstföreningarna in Stockholm, die *Sinfonie singulière* in einer von Karl Valentin besorgten Bearbeitung für Klavier zu 4 Händen drucken zu lassen, aber es sollte noch eine Zeitlang dauern, bis die Partitur im Druck erschien. 1909 wurde auf Veranlassung von u. a. Henri Marteau eine Franz-Berwald-Gesellschaft in Stockholm gegründet, deren vornehmstes Ziel die Herausgabe sämtlicher Kompositionen Berwalds war⁹. Am 30. Dezember des gleichen Jahres wurde ein Vertrag mit dem Musikverleger Wilhelm Hansen in Kopenhagen über die Herausgabe der *Sinfonie singulière* unterzeichnet. Dieser erste und bislang einzige Druck der Sinfonie erschien 1911 mit der Verlagsnummer 14 924¹⁰. Der Ausgabe lag wahrscheinlich eine handschriftliche Kopie des Berwaldschen Autographs zugrunde, die mit GFR 4/2 03 bezeichnet ist und sich jetzt in der MAB befindet. Diese Kopie enthält nämlich eine Menge mit Blaustift ausgeführter Abänderungen und Zusätze, die sich auch in der Hansenschen Ausgabe finden. Ferner stehen in regelmäßigen Abständen Bleistiftziffern: 15/3, 30/4, 30/5 usw., welche der Anzahl der Systeme pro Seite und den Seitenzahlen des Drucks entsprechen. Da die Partitur den Stempel der Konstföreningarna trägt, ist sie zweifellos mit derjenigen identisch, die Tor Aulin bei der Uraufführung 1905 in Stockholm benutzt hat.

EDITIONSTECHNISCHE BEMERKUNGEN

Die Partituraufstellung des Autographs wird im Kritischen Bericht dieses Bandes beschrieben. Jedes Bläserpaar ist auf einem gemeinsamen System notiert und Unisonospiel wird mit doppelten Notenhälzen oder mit α bezeichnet. In der vorliegenden Ausgabe wird das Unisono durch das heute gebräuchliche $a\,2$ angezeigt. Bei Zweistimmigkeit werden im Autograph doppelte Notenhälze verwendet, bei Parallelführungen dagegen in der Regel nur gemeinsame Hälse. Die vorliegende Ausgabe folgt diesem Prinzip. Violoncelli und Kontrabässe erhalten zwei getrennte Systeme, obwohl im Autograph nur ein System steht. (Wenn nur Violoncelli zu spielen haben, schreibt Berwald *Cello* vor; beim Wiedereintritt der Kontrabässe *CB:*)

Transponierende Notierung kommt in den Hörnern, Trompeten und Pauken vor. Interessanterweise hat Berwald zu Beginn des Finale bei den B-Trompeten *ottava bassa* angegeben. Die Trompeten werden also — wie in moderner Praxis — eine Sekunde tiefer transponiert und nicht, wie in hoher B-Stimmung, eine Septime nach oben.

Die Paukenstimme ist in dieser Ausgabe nach moderner Gepflogenheit umgeschrieben worden, da Berwalds Notierung sehr merkwürdig ist und leicht verwirren kann. Notierung des Autographs und wirklicher Klang verhalten sich folgendermaßen zueinander:

		Notierung	Klang
Allegro fuocosco	in C—G:		
	in F—C:		
Adagio	in D:		

⁸ Zitiert aus Göhlers Aufsatz über die Sinfonie singulière im Festbuch / I. Schwedisches Musikfest, Dortmund 1912.

⁹ Dokumente in MAB und MM. Siehe auch *Hvar & Dag*, Stockholm, vom 24. April 1909.

24. April 1909.
10 Nach Angabe des Verlages.

		Notierung	Klang
Finale: Presto	in F-B:		
	in D-G:		
	in C-G:		

Wie man sieht, könnte sich Berwald mehrfach einen G-Schlüssel vor den Noten gedacht haben und eine dementsprechende Transponierung.

Paukenwirbel bezeichnet Berwald durch ~~die~~. Im letzten Takt des Wirbels endet die Zickzacklinie deutlich vor dem nächsten Taktstrich. (Siehe z. B. das Faksimile der S. 130 des Autographs am Anfang dieses Bandes.) Wenn der Wirbel auch die erste Note des folgenden Taktes einbegreifen kann, geht die Zickzacklinie stets deutlich über den Taktstrich hinaus. Bisweilen reicht sie auch bis zur nächsten Note oder gar noch über diese hinweg. So geht in T. 94 und 244 des ersten Satzes und T. 142 des Finales die Zickzacklinie bis oder über die ersten Note nach dem Taktstrich; bei den Parallelstellen T. 92 und 242 im ersten Satz und T. 279 im Finale gelangt sie dagegen kaum bis zur Note. Die BwGA hat in allen solchen Fällen die deutlichere lange Form als verbindlich angesehen, mit Einbeziehung der Note nach dem Taktstrich.

Artikulationszeichen bestehen aus Punkten und Bogen. Die Punkte gehen häufig in senkrechte Striche über, je nachdem, ob die Hand es so bequem fand. Ein konsequenter Wechsel ist nirgends festzustellen. In dieser Ausgabe sind daher durchweg Punkte angewendet. Bei längeren, sequenzartigen Partien werden im Autograph zumeist nur die ersten Noten mit Punkten versehen; danach wird *simile*-Ausführung stillschweigend vorausgesetzt. Diese Ausgabe folgt, mit wenigen Ergänzungen in kleinerem Druck, der gleichen Praxis.

Bogen behandelt Berwald recht frei. Oft kommt ein langer Bogen über 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, so z. B. bei Hörnern und Posaune im ersten Satz T. 13–16 und 309–312. In der vorliegenden Ausgabe gelangt überall die modernere Schreibweise |  | ohne weiteren Kommentar zur Anwendung. Bogen, bei Bläserstimmen, die auf einem System paarweise notiert sind, stehen im Autograph meistens nur zur Oberstimme; sie wurden stillschweigend ergänzt. Berwald lässt ferner oft einen und denselben Bogen als Binde- und als Artikulationsbogen dienen, z. B. bei den Oboen im ersten

Satz, T. 13–16:

Um Mißverständnisse auszuschließen, wurden in dergleichen Fällen ergänzend punktierte Bogen zwischen die Noten derselben Tonhöhe gesetzt¹¹. Das Autograph weist indes auch ein Beispiel der moderneren, unzweideutigen Schreibart mit doppeltem Bogen auf, nämlich bei den Holzbläsern im ersten Satz, T. 106—107 und an der Parallelstelle T. 256—257. Im übrigen wird auf das Faksimile der S. 130 des Autographs als Beispiel von Berwalds Anwendung verschiedener Bogen verwiesen.

Als Abkürzungen kommen S , J , J , J , J für 8, 6, 4, 3, bzw. 2 gleiche Achtel vor. Wenn es sinnvoll erschien, sind die Abbreviaturen ausgeschrieben. Dasselbe gilt bei $\text{J} \text{ J} \text{ J}$ und $\text{J} \text{ J} \text{ J}$ für 8, sowie bei $\text{J} \text{ J}$ für 6 gleiche Achtel. Unisono- und Oktaven-

¹¹ In T. 195–202 und 357–364 des Finale sind die Bogen mit Rücksicht auf die Imitationen in den Mittelstimmen jedoch nicht ergänzt worden. Ein gewisses Schwanken liegt auch bei Stellen wie z. B. T. 202 ff. im Scherzo vor, wo jedoch kleine Bogen hinzugefügt wurden.

führungen verschiedener Stimmen sind häufig durch *colla parte*-Bezeichnungen gefordert, wie z. B. *col Viol.* 1^o, *col Flauti* in 8^{va} oder *col Basso* nebst dem Zeichen % für jeden folgenden Takt. Sämtliche Stellen dieser Art sind im Notentext ausgeschrieben, werden aber nicht im Kritischen Bericht angeführt. Wenn die Viola *col Basso* geführt wird, ist Oktavierung immer vorausgesetzt, was teils aus dem nach unten begrenztem Umfang der Bratsche, teils aus dem Zusammenhang hervorgeht; im Autograph ist außerdem meistens die Anfangs- oder Schlußnote in der richtigen Oktavlage ausgeschrieben.

Von dynamischen Bezeichnungen kommen *ppp*, *pp*, *p*, *f*, *ff*, *fff*, *fp* und *fpp* vor. Sie sind mit Genauigkeit und Konsequenz gesetzt. Nur an wenigen Stellen schien die Hinzufügung verdeutlichender Zeichen (in Kursivschrift) angebracht zu sein.

Die heute nicht mehr gebräuchlichen Schreibweisen *J|J*, *cresc.*, *dimin.*, *rallent.*, *1^{ma}*, *1^o*, *prima volta*, *seconda volta* sind durch die entsprechenden modernen Formen ersetzt worden.

AUFFÜHRUNGSPRAXIS

Die Ornamentik ist sparsam und besteht aus Trillern und Vorschlägen. Die Triller beginnen und enden, soweit nicht anders angegeben, mit der Hauptnote. Etwa beabsichtigte Nachschläge sind im Autograph ausgeschrieben. Von Vorschlägen kommen vor: teils die üblichen kurzen Vorschläge, notiert *J*, teils eine Zweitongruppe, notiert *JJ* oder *JJJ*. In dieser Ausgabe ist die Originalnotierung beibehalten; in Zweifelsfällen wird die mögliche Ausführung in Klammern angegeben¹². Solche Stellen werden auch im Kritischen Bericht besprochen. Kleine Bogen vom Vorschlag zur Hauptnote sind, falls sie fehlen, stets ergänzt.

Fingersätze stehen im Autograph hier und da in den Stimmen der Violinen und der Viola. Da sie, nach Tinte und Schrift zu urteilen, von Berwald selber stammen, sind die Ziffern in den Notentext mit aufgenommen. Sie stehen übrigens nicht bei technisch schwierigen Partien und können eher als Ausdrucksanweisungen gelten¹³.

Über das Tempo macht Berwald eine Andeutung u. a. dadurch, daß er nach jedem Satz die ungefähre Spieldauer angibt. (Diese Angaben stehen in der vorliegenden Ausgabe — dem Autograph entsprechend — am Schluß der einzelnen Sätze.) Da die *Sinfonie singulière* nicht zu Lebzeiten des Komponisten gespielt wurde, kann es sich nicht um die Minuten einer Aufführung handeln. Vielmehr wird Berwald die Partitur durchgelesen und danach die Zeit notiert haben; vielleicht hat er die Spieldauer auch nach der Taktzahl berechnet. Taktzahlen sind nämlich ebenfalls am Schluß der Sätze notiert. Irgendeine „Feineinstellung“ des Tempos ist selbstverständlich anhand dieser Zeitangaben nicht möglich.

Was die Aufführungspraxis im übrigen betrifft, so ist es hier am Platze, einige Worte über die 1911 bei Wilhelm Hansen in Kopenhagen erschienene Ausgabe zu sagen, welche in mehreren Punkten vom Text des Autographs abweicht. Diese z. T. recht eingreifend revidierte Ausgabe ist bisher die einzige existierende gewesen und hat daher die Spieltradition während der sechzig Jahre seit der ersten Aufführung 1905 geprägt.

Hinter dem revidierten Text des Hansenschen Druckes steht wahrscheinlich Tor Aulin, der die Uraufführung dirigierte. Mehrere Eingriffe stellen lediglich kleinere „Kapellmeisterretuschen“ dar, die auch heutigen Interpreten als verdienstvoll erscheinen können. Andere sind dagegen von solcher Art, daß sie ein

¹² Vgl. z. B. Louis Spohr, *Violinschule*, Wien 1832, S. 154 f. und 174.

¹³ Berwald war 1812–1828 Geiger und Bratschist in der Stockholmer Hofkapelle gewesen.

ganz anderes Bild als das vom Komponisten beabsichtigte vermitteln¹⁴. Die wichtigsten Abweichungen sind folgende (Parallelstellen werden nicht angeführt): Hinzugesetzte Akzente im ersten Satz T. 73–88 (Viertel im Blech), T. 151–153 (Clar., 3. Note eines jeden Taktes), T. 155–158 (V. II, 10. Note jeden Taktes), T. 175–182 (V. II, Va., 1. und 7. Note jeden Taktes); ferner im Adagio T. 17 (Ob., Clar., 2. Note) und T. 35–36 (V. II, Va., 2. Note jeden Taktes). — Hinzugefügte Bogen im ersten Satz T. 89–94 (Trbni., anal. Vc.). — Die Dynamik ist geändert im ersten Satz T. 175 (*cresc.* nach T. 179 versetzt), im Adagio T. 45 (V. I, *fp* zur 1. Note), im Scherzo T. 142–143 (Violinfiguren *J|J*, bezeichnet *ff*), im Finale T. 135 (*cresc.* nach T. 137 versetzt), T. 401 (*cresc.* nach T. 405 versetzt) und T. 494 (Vc./Cb., *mf*). — Im ersten Satz T. 219 haben Fl. und V. I h statt b und im Scherzo T. 151 Fl., Ob., und Fag. cis statt c. — Im ersten Satz steht T. 296 *rallent.* — Das Finale erhielt als Taktangabe Allabreve (φ) und in T. 329 die in Klammer gesetzte Tempo-Anweisung (*poco tranquillo*). Da an der letztgenannten Stelle ein direktes Zitat der Takte 28 ff. des Adagio beginnt, sollte hier eine Rückkehr ins Tempo des Adagio angedeutet werden. Das erscheint an und für sich natürlich, widerspricht aber der Notierung des Komponisten. Im Autograph steht nichts, was auf ein neues Tempo an dieser Stelle hinweist — außer der Musik selbst. Die Wahl, jene Partie als ein treues Zitat oder als eine hinsichtlich des Tempo freiere Erinnerung an das Adagio aufzufassen, muß deshalb dem Dirigenten überlassen bleiben.

Schließlich kommen Stellen mit veränderter Instrumentation vor. Im ersten Satz T. 174 ist *arco* nach T. 175 versetzt. Im Scherzo T. 130–131 und an den folgenden Parallelstellen sind Fl., Ob. und Clar. in dieser Weise geändert:



Der Herausgeber möchte allen denen danken, die ihm bei der Vorbereitung zu diesem Band beigestanden haben. Der Bibliothekar an der MAB, Herr Åke Lellky, war bezüglich des Quellenmaterials in freundlicher Weise behilflich. Wertvolle Auskünfte konnten Franz Berwalds Enkel, Fräulein Astrid und Dr. Ragnar Berwald, Stockholm, geben, sowie der Dirigent Prof. Tor Mann und der Assistent bei der Konsertföreningen in Stockholm, Herr Åke Pihlblad. Herr Lennart Reimers, Direktor der Stockholmer Filiale des Wilhelm Hansen-Verlages, hat ebenfalls interessante Mitteilungen für die vorliegende Ausgabe beigesteuert.

Verantwortlich für die Übersetzung ins Deutsche und Englische: Dr. Friedrich Schnapp, Hamburg, und Brian Willson, B. Mus., Stockholm.

Stockholm, im Juni 1965

Herbert Blomstedt

¹⁴ Wie große Freiheiten sich Aulin bisweilen erlaubte, geht daraus hervor, daß er bei der Uraufführung die beiden ersten Takte der Sinfonie von den Pauken (an Stelle von Vc. und Cb.) spielen ließ — ein Eingriff, auf den er späterhin glücklicherweise verzichtete. Vgl. die Rezension im *Svenska Dagbladet*.

PREFACE

Franz Berwald's main works for orchestra were all composed between 1841 and 1845, a period filled with intensive creative work and concerts. It was then that he composed amongst other things all the four extant symphonies and six tone-poems. The third of the symphonies, *Sinfonie singulière*, pre-eminent in this group, is dated *Stockholm, März 1845*.

No details concerning the composition of the symphony are known. There are no sketches remaining, nor letters or other early pronouncements about the work. However, thorough preparatory work must have preceded the final written version, as the autograph contains hardly a single correction and appears to be a fair copy. As early as the following month, April 1845, the E-flat symphony was produced in a manuscript no less neat.

The name "Sinfonie singulière" can be found in a source to an earlier work, however: the sketch, to be found in MAB, for the *Sinfonie capricieuse*, dated Nyköping, 18th June 1842. On the first page of this work we find the words *Sinfonie singulière* written in ink in the margin, a title rejected on that occasion, only to return as the title of the present C-major symphony.

The word "singulière" means, among other things, peculiar, original. Further light can be thrown on what Berwald meant by this expression by a passage from his "Introduction to Composing" dating from about 1867.¹ We read there among other things: "In order to give the pupil some practical assistance in judging his compositions, I would like him to ask himself the following questions concerning their content, namely:

Does the work contain an individual touch?	No!
Is it melodically independent?	No!
Does the rhythm have a characteristic turn, perhaps?	No!
Or the harmonic dress contain something new?	No!
Perhaps there are some portions remarkable for polyphonic treatment?	No!

In that case take the whole product and throw it into the all-engulfing ocean of oblivion."

It is undoubtedly true that Berwald's own *Sinfonie singulière* is both "individual" and "independent", but in spite of this it was left to lie in the "all-engulfing ocean of oblivion" for no less than sixty years. The composer does not seem to have tried to have the symphony performed or published, but simply let it bide its time in his music cupboard. In the preface to his edition of Berwald's piano quintet in C minor, "op. 5", in 1856, the music publisher Julius Schuberth writes that the composer had received many advantageous offers but in spite of that had refused to publish his works. "Der Grund seiner Weigerung war einfach dieser: daß er sich vornahm alle seine Compositionen reifen zu lassen. Berwald verstand aber unter ‚reifen‘: seine Manuskripte Jahrelang ruhig im Pulte liegen zu lassen, und nach vieljähriger Frist (einige davon ruheten 25 Jahre) dieselben nochmals zu prüfen. Konnten dann solche mit den in der verflossenen Zeit gewonnenen Ansichten noch Stand halten – nur dann erst hielt er den Zeitpunkt für geeignet die Veröffentlichung seiner Werke durch den Druck zu veranstalten." ("The reason for his refusal was simply that: he was determined to let all his compositions 'ripen'. By 'ripen' however, Berwald understood letting his manuscripts lie in his desk for years, and after a long period [some were left 25 years] examining them once more. If they could then withstand his

scrutiny, with the insights won during the period which had elapsed—only then would he agree that the time had come for publishing his works").²

Behind this course of action lies not merely stringent self-criticism, however, but certainly in addition a feeling that the contemporary musical public, at any rate in Sweden, was not ready to accept his symphonic works. Berwald remembered only too well the complete lack of understanding with which his *Sinfonie sérieuse* had been received at the performance in Stockholm in 1843. The *Sinfonie singulière* would certainly have puzzled his contemporaries even more. The thematic tersity of the first movement, the abrupt dynamic changes in the others, the fact that the scherzo lies embedded in the slow movement, the fact that the finale includes a quotation from a part of the adagio, the choice of a minor key for the finale of a symphony in the major—these would perhaps have been some of the most notable surprises.

In 1870 the manuscript of the *Sinfonie singulière* was bought by the *Musikaliska Akademien*. Not before 1905 was it awoken to life at concert given by the *Konsertföreningen* (Concert Society) in Stockholm. The first performance took place in the large concert hall of the *Musikaliska Akademien* on 10th January 1905. The credit for resurrecting and first performing this masterpiece of Swedish symphonic music goes to Tor Aulin, at that time the chief conductor of the *Konsertföreningen*.

Both press and public received the work enthusiastically. The reaction is summarised in the newspaper *Svenska Dagbladet* by Eugène Fahlstedt as follows: "This sixty-year-old symphony makes a completely modern impression, but the masterly instrumentation is not of the hypermodern virtuoso kind, that is a hotchpotch, but on the contrary all of a piece, and the sterling qualities of the thematic work, the breadth and the assurance of form are pleasingly reminiscent of the great period of music."³ The composer Wilhelm Peterson-Berger hailed Berwald as "our most original and most modern orchestral composer". He praised the adagio especially as "something absolutely wonderful in its lovely albeit unsentimental beauty". But he also had certain reservations. He found the scherzo to be "lively, but dry and not especially rich in invention" and could "not avoid feeling the sequences and repetitions in the first movement to be weaknesses of invention".⁴ Moreover, certain points raised in reviews in Stockholm from the 1840's recur here, such as for instance when a reviewer takes the many startling forte interruptions "more as bizarre whims than representative of thought or meaning".⁵

Tor Aulin continued to do his utmost to make Berwald's works known. The *Sinfonie singulière*, for example, was performed in many German towns during the next few years, e.g. in Karlsruhe (1906), in Berlin (1909) and in Leipzig and Dortmund (1912). The performance in Berlin was given by the Blüthner orchestra conducted by Aulin. The *Vossische Zeitung* writes as follows about this latter performance: "The symphony is notable for its wealth of original poetic ideas, combined with exceptional expressive power to produce an exemplary economy of form. The stylistic unity of the three movements is unique, the polyphonic, trans-

² Preface dated: Hamburg im July 1856. A slightly diverging version of this preface was published already 1852 in the Schuberth edition of the f minor trio "op. 2".

³ Svenska Dagbladet, Stockholm, 11th January, 1905.

⁴ Dagens Nyheter, Stockholm, 11th January, 1905.

⁵ Social-Demokraten, Stockholm, 11th January, 1905.

¹ MAB. Franz Berwald, *Inledning till Kompositionsläran*. Manuscript.

parent treatment of the orchestra admirable".⁶ The reviewer in the *Lokal Anzeiger* found that the work bore "the indubitable print of genius".⁷ Dr. George Göhler, the composer and conductor, writes (in the *Kunstwart*) that the "terseness of its themes, the artifice of its construction, the power of its mood painting, and the originality of the harmony and dynamics are such as to assure it a place among the very best of the post-Beethoven symphonies."⁸

In 1905, the *Musikaliska Konstföreningen* (The Association for Musical Art) in Stockholm decided to print an arrangement of the *Sinfonie singulière* for piano 4 hands by Karl Valentin; however, there was to be a long wait before the symphony appeared in score. In 1909, through the initiative of Henri Marteau amongst others, a Franz Berwald Association was formed in Stockholm. Its main purpose was the publication of a complete edition of Berwald's compositions.⁹ On the 30th of December that year, a contract was signed with the music publisher Wilhelm Hansen of Copenhagen regarding the publication of the *Sinfonie singulière*. This, the first and up till now the only printed edition, appeared in 1911 (edition number 14924).¹⁰ The edition was probably based on a handwritten copy (marked GFR 4/2 03, in MAB) of Berwald's autograph. This copy includes a number of alterations and additions in blue pencil, also to be found in Wilhelm Hansen's publication. At regular intervals there are also figures in pencil, 15/3, 30/4, 30/5 etc., corresponding to the number of staves per page and the page number in the printed edition. As the score bears the stamp of the Konsertföreningen, it is undoubtedly the one which Tor Aulin used for the performance in the Konsertföreningen in Stockholm in 1905.

EDITORIAL COMMENTS

The arrangement of the score in the manuscript is to be seen from the critical commentary in this volume. Each pair of wind instruments is written on one stave together, unison passages being indicated by double stems or with . Passages in unison are indicated in this edition by the sign now prevalent: 2. When the instruments are playing in two parts they are indicated in the manuscript with double stems; when they move in similar motion, however, they usually share the same stems; this edition employs the same principle. Here the cellos and the double basses have been given a stave each, although they are written together in the manuscript. When only the cellos are playing, the manuscript has *Cello*; when the double basses re-enter, the manuscript indicates this with *CB*:

The horns, trumpets and timpani are written as transposing instruments. It is interesting in this connection that Berwald has *ottava bassa* at the beginning of the finale for the trumpets in B flat. Thus the trumpets are to transpose a second downwards (as in modern usage) and not a seventh up, as is the case with a high B flat crook.

The timpani part is written out according to modern usage in this edition, since the manuscript uses a very peculiar notation which could easily be a source of confusion. The notation in the autograph and the corresponding actual sounds are as follows:

⁶ *Vossische Zeitung*, Berlin, 7th October, 1909.

⁷ *Lokal Anzeiger*, Berlin, 6th October, 1909.

⁸ Quoted from Göhler's article on *Sinfonie singulière* in *Festbuch / I. Schwedisches Musikfest*, Dortmund 1912.

⁹ Documents in MAB and MM. See also for instance *Hvar 8 Dag*, Stockholm, 24th April, 1909.

¹⁰ According to information from the publisher.

	Notation	Actual sound
Allegro fuocooso	in C—G:	
	in F—C:	
Adagio	in D:	
	Finale: Presto	
	in D—G:	
	in C—G:	

In many cases it seems as though Berwald could possibly have imagined a treble clef in front of the notes and afterwards treated them as transposing in the normal way.

Berwald indicates drum rolls by . In each case, the zig-zag line stops clearly before the next bar line in the last bar of the roll. (See for instance the facsimile of page 130 in the manuscript, at the beginning of this volume.) When the first note of the next bar can be included in the roll, the zig-zag line always crosses the next bar line quite clearly. Sometimes it continues up to the next note as well, or even past it. Thus in b. 94 and 244 in the first movement and the 142 in the finale the zig-zag line continues up to or past the first note after the bar line; in the parallel passages (b. 92 and 242 in the first movement and 279 in the finale), on the other hand, it hardly lasts until the note. BwGA has in all such cases used the clearer long form, which takes in the first note after the bar line. Here, too, additions have been printed in small type.

The articulation marks consist of dots and curved lines. The dots often turn into vertical dashes, depending on which the hand found more convenient; there is no consistent change from the one to the other. In this edition dots have been used throughout. In the case of long sequential passages, the manuscript has usually dots on the first notes only, the dots being thereafter understood. In this edition the same method is adopted, with a few additional marks in small type.

With regard to curved lines, Berwald's usage is rather free. A long tie often occurs over 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, as for example the horn and the trombone parts in the first movement, bb. 13–16 and 309–312. In this edition the modern notation has been employed in all cases without further commentary. Slurs in those wind parts which are written in pairs on one line, as a rule indicated only for the upper voice in the manuscript, have been duplicated without comment. Berwald also often uses one and the same curved line both as slur and tie, as for example in the oboe part in the first movement, bb. 13–16:



To avoid misunderstandings, dotted ties have been added between notes of the same pitch.¹¹ However, the manuscript also provides an example of the more modern, unequivocal way of indicating this with two sets of curved lines, in the woodwind parts in the first movement, bb. 106–107 and in the parallel passage 256–257.

¹¹ Slurs have not been added in the finale, bb. 195–202 and 357–364, because of the imitative work in the middle parts. Certain other passages are also doubtful in this respect, e. g. bb. 202 ff. in the scherzo, where, however, small slurs have been added.

(See the facsimile illustration of page 130 in the manuscript for further instances of Berwald's use of different curved lines.)

The following abbreviations occur: g , f , d , t , z for 8, 6, 4, 3 and 2 quavers respectively. The abbreviated passages have been written out in full in cases where this seemed appropriate. The same applies to $\text{d} \text{ d} \text{ d}$ and $\text{d} \text{ d} \text{ d} /$ for 8 quavers and also to $\text{d} \text{ d} /$ for 6 quavers. Passages in unison and in octaves are often indicated by means of *colla parte* directions, as for example *col Viol. 1 $\ddot{\text{o}}$* , *col Flauti in 8 $\ddot{\text{u}}$* or *col basso* together with the sign / for each of the following bars. All such passages have been written out in full in the text, without being mentioned in the critical commentary. In those cases where the viola is to play *col Basso*, it is always understood to be an octave higher, this following partly from the range of the viola with its lower limit, partly from the context: in many cases the first or last note of the passage is written out in the correct octave in the manuscript.

The following dynamic marks occur: *ppp*, *pp*, *p*, *f*, *ff*, *fff*, *fp* and *fpp*. These are used carefully and consistently. Alterations for the sake of clarity have been felt to be justified only in a few cases, such alterations being written in italics.

The following obsolete signs and terms have been replaced by their modern equivalents $\text{J} \text{ J}$, *cresc.*, *dimin.*, *rallent.*, $1\frac{1}{2}\text{m}$, $1\frac{1}{2}\text{o}$, *prima volta*, and *seconda volta*.

NOTES ON PERFORMANCE

Ornamentation is infrequent and consists of trills and grace notes. The trills begin and end with the main note in all cases where nothing is said to the contrary. Terminating notes are written out in the autograph where required. The grace notes include on the one hand the usual common short grace notes, written J , and on the other a group of two notes written $\text{J} \text{ J}$ or $\text{J} \text{ J}$. The original notation is reproduced here, together with suggestions for performance in cases where doubt might arise.¹² Such cases are also discussed in the Critical Commentary. Small slurs linking the grace note with the main note have been added in those cases where they were missing.

Fingerings occur in the autograph in a number of places in the violin and viola parts. To judge from the ink and hand-writing, they originate from Berwald himself, and have therefore been included in the text. They are not used for technically difficult passages, but are to be understood rather as expression marks.¹³

Regarding the tempo, Berwald gives some indication, e.g. by giving approximate times of performance after each movement. These particulars are reproduced in this edition after each movement, as in the autograph. However, since the *Sinfonie singulière* was not played while the composer was still living, these indications cannot possibly be times taken in actual performance. It is more likely that Berwald timed himself when he read through the score, or worked out the playing time from the number of bars, also to be found noted at the end of the movement. Obviously there can be no question of using these time indications to establish 'exact' tempi.

Regarding other aspects of performance, it is appropriate here to give some consideration to the edition published in Copenhagen in 1911 by the firm of Wilhelm Hansen, the text of which differs in many particulars from that of the autograph. This edition, in places rather extensively revised, has up to now been the only one in existence, and has thus set its stamp on the performing

¹² Cf. for instance Louis Spohr, *Violinschule*, Vienna 1832, pp. 154 f., 174.

¹³ Berwald had been a violinist and viola player in the court orchestra in Stockholm between 1812 and 1828.

tradition during the sixty years which have passed since the symphony was first performed in 1905.

Tor Aulin, who conducted the first performance, is probably responsible for the revision. Many of his alterations represent more or less the sort of touching up often done by conductors, which present-day interpreters can probably also find useful. Others are so sweeping that they give quite a different picture of the composer's intentions.¹⁴ The most important differences are the following (parallel passages not included): Accents are added in the following bars of the first movement: bb. 73–88 (crotchets in the brass), bb. 151–153 (Clar., third note in each bar), bb. 155–158 (V. II, 10th note in each bar), bb. 175–182 (V. II, Va., 1st and 7th notes in each bar); and also in the adagio; b. 17 (Ob., Clar., second note) and bb. 35–36 (V. II, Va., second note in each bar). Slurs are added in the first movement: bb. 89–94 (Trbni., in analogy with Vc.). The dynamics are altered in the first movement: b. 175 (*cresc.* moved forward to b. 179), in the adagio: b. 45 (V. I, *fp* on the first note), in the scherzo: bb. 142–143 (the violin motives $\text{J} \text{ J}$ marked *ff*) and in the finale: b. 135 (*cresc.* moved forward to b. 137), b. 401 (*cresc.* moved forward to b. 405) and b. 494 (Vc./Cb., *mf*). In the first movement, b. 219, the Fl. and V. I have b instead of b flat, and in the scherzo, b. 151, the Fl., Ob. and Fag. have c sharp instead of c. In the first movement there is *rallent.* in b. 296; the finale is marked *f* and in b. 329 (*poco tranquillo*). As this last passage is a direct quotation from the adagio bb. 28 ff., a return to the tempo of the adagio has been suggested. This is actually reasonable enough, but contradicts the composer's indications: in the autograph there is nothing which points to a new tempo — except the music itself. The choice between taking the passage as an exact quotation or as a reminiscence of the adagio, free in respect of tempo, must therefore be left to the conductor.

Lastly, there are also passages in which the instrumentation has been altered. In the first movement, b. 174, *arco* is moved forward to b. 175. In the scherzo, the Fl., Ob. and Clar. are altered in bb. 130–131 and the parallel passages according to the following pattern:

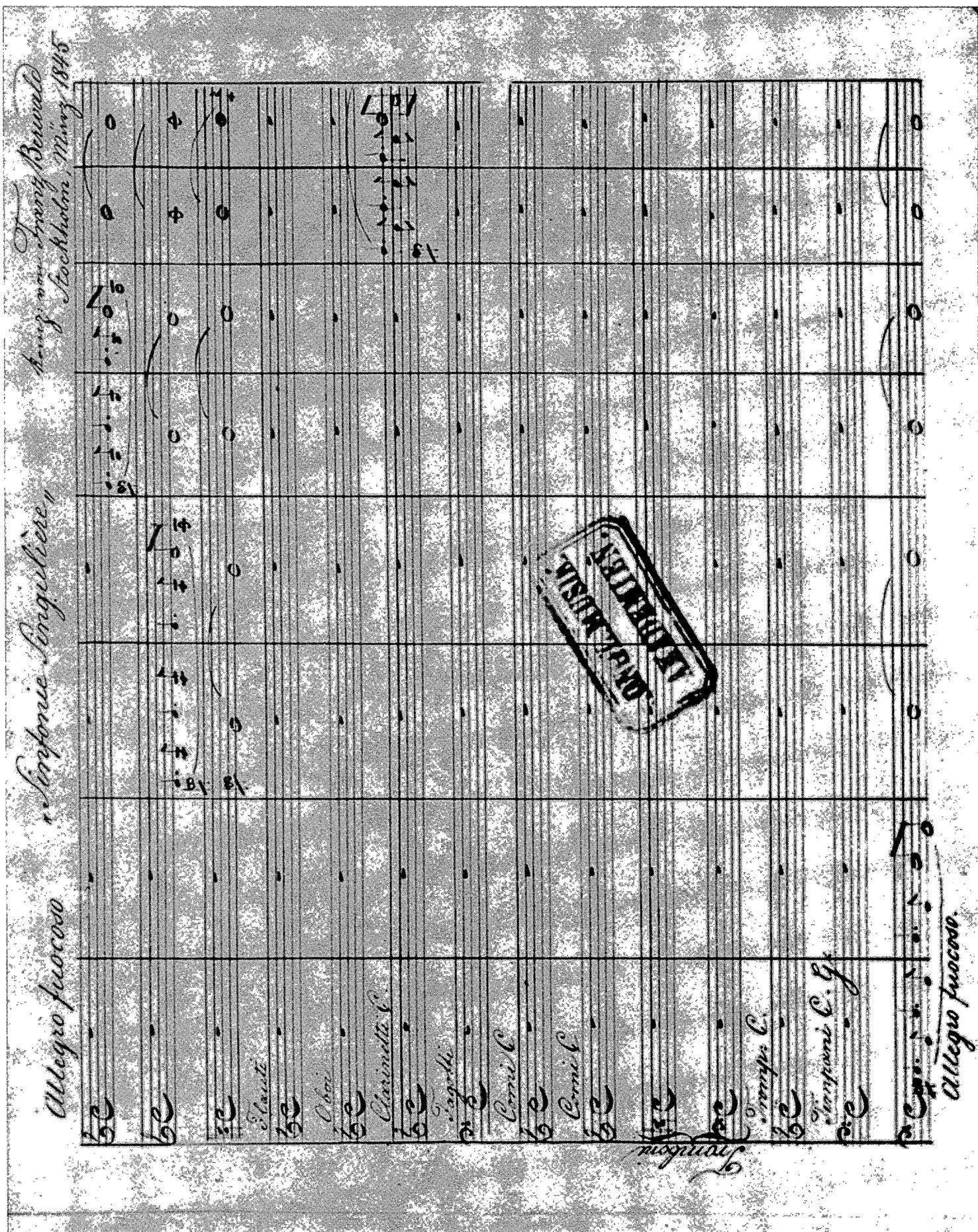


In conclusion, the editor would like to thank here everyone who has contributed advice during preparation of this volume. The librarian at MAB, Åke Lellky, has kindly been of assistance with the source material. Valuable information has been given by Franz Berwald's grandchildren, Miss Astrid Berwald and Dr. Ragnar Berwald of Stockholm, also by Prof. Tor Mann, the conductor, and by Åke Pihlblad, assistant manager of Konsertföreningen in Stockholm. Lennart Reimers, director of Wilhelm Hansen's filial in Stockholm, has also contributed information relevant to this edition. The translations into German and English have been made by Dr. Friedrich Schnapp, Hamburg, and Brian Willson, B. Mus., Stockholm, respectively.

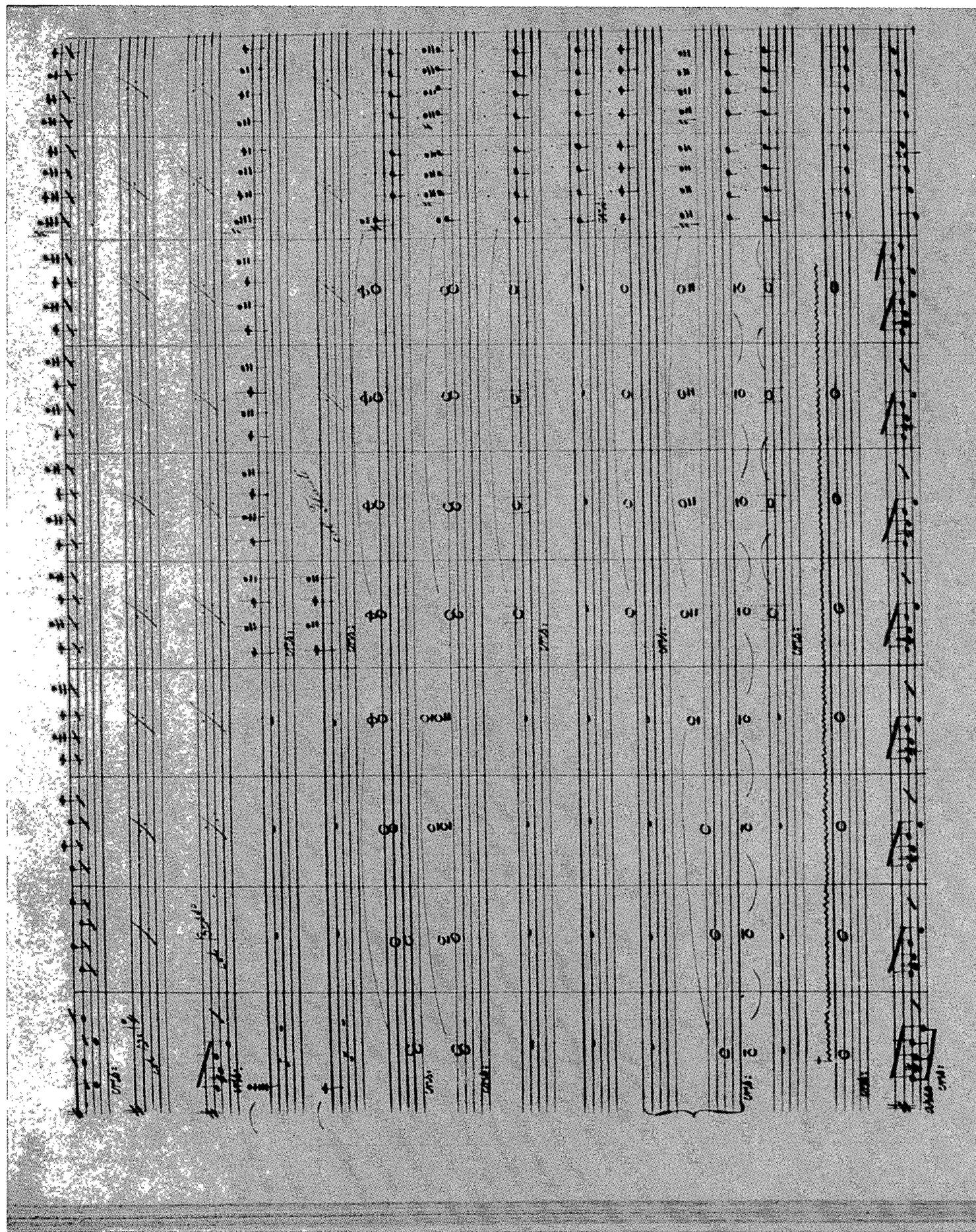
Stockholm, June 1965

Herbert Blomstedt

¹⁴ Aulin could take very great liberties, which is exemplified by the fact that, at the première, he had the first two bars of the symphony played on the timpani instead of by the basses—an alteration which he luckily desisted from later. Cf. the review in *Svenska Dagbladet*.



Sinfonie singulière, Allegro fuoco: Seite 1 der autographen Partitur. — *Sinfonie singulière*, Allegro fuoco: Page 1 of the autograph score.



Symphonie singulière, Finale. Presto: Seite 130 der autographen Partitur. — Symphonie singulière, Finale.
Presto: Page 130 of the autograph score.

SINFONIE SINGULIÈRE

Sinfonie singulière

Stockholm, März / March 1845

*) Allegro fuocoso

Flauto I, II

Oboe I, II

Clarinetto I, II in Do/C

Fagotto I, II

Corno I, II in Do / C

Corno III, IV in Do / C

Tromba I, II in Do / C

Trombone I

Trombone II, III

Timpani in Do-Sol / C-G

Violino I

Violino II

Viola

Violoncello

Basso

*) Zur Artikulation (Bögen, Punkte usw.) in allen Sätzen der Sinfonie vgl. Vorwort.— Regarding curved lines, dots, etc., see Preface.

Musical score page 4, featuring four systems of music for five staves. The staves are grouped by a brace on the left.

System 1: Treble clef staff (7). Dynamics: *pp*, *a 2*, *pp*, *cresc.*, *cresc.*, *cresc.*, *pp cresc.*

System 2: Treble clef staff (13). Dynamics: *pp cresc.*

System 3: Bass clef staff. Dynamics: *pp cresc.*

System 4: Treble clef staff (13). Dynamics: *cresc.*, *cresc.*, *cresc.*, *cresc.*, *cresc.*

Musical score page 5, featuring three staves of music. The top staff consists of five treble clef lines. The middle staff consists of four treble clef lines. The bottom staff consists of two bass clef lines. Measure 14 begins with dynamic **f**. The first measure of the top staff contains eighth-note patterns. The second measure of the top staff contains sixteenth-note patterns. The third measure of the top staff contains eighth-note patterns. The fourth measure of the top staff contains sixteenth-note patterns. The fifth measure of the top staff contains eighth-note patterns. The sixth measure of the top staff contains sixteenth-note patterns. The seventh measure of the top staff contains eighth-note patterns. The eighth measure of the top staff contains sixteenth-note patterns. The ninth measure of the top staff contains eighth-note patterns. The tenth measure of the top staff contains sixteenth-note patterns. The eleventh measure of the top staff contains eighth-note patterns. The twelfth measure of the top staff contains sixteenth-note patterns. The thirteenth measure of the top staff contains eighth-note patterns. The fourteenth measure of the top staff contains sixteenth-note patterns. The fifteenth measure of the top staff contains eighth-note patterns. The sixteenth measure of the top staff contains sixteenth-note patterns. The seventeenth measure of the top staff contains eighth-note patterns. The eighteenth measure of the top staff contains sixteenth-note patterns. The nineteenth measure of the top staff contains eighth-note patterns. The twentieth measure of the top staff contains sixteenth-note patterns. The twenty-first measure of the top staff contains eighth-note patterns. The twenty-second measure of the top staff contains sixteenth-note patterns. The twenty-third measure of the top staff contains eighth-note patterns. The twenty-fourth measure of the top staff contains sixteenth-note patterns. The twenty-fifth measure of the top staff contains eighth-note patterns. The twenty-sixth measure of the top staff contains sixteenth-note patterns. The twenty-seventh measure of the top staff contains eighth-note patterns. The twenty-eighth measure of the top staff contains sixteenth-note patterns. The twenty-ninth measure of the top staff contains eighth-note patterns. The thirtieth measure of the top staff contains sixteenth-note patterns. The thirty-first measure of the top staff contains eighth-note patterns. The thirty-second measure of the top staff contains sixteenth-note patterns. The thirty-third measure of the top staff contains eighth-note patterns. The thirty-fourth measure of the top staff contains sixteenth-note patterns. The thirty-fifth measure of the top staff contains eighth-note patterns. The thirty-sixth measure of the top staff contains sixteenth-note patterns. The thirty-seventh measure of the top staff contains eighth-note patterns. The thirty-eighth measure of the top staff contains sixteenth-note patterns. The thirty-ninth measure of the top staff contains eighth-note patterns. The四十th measure of the top staff contains sixteenth-note patterns. The四十-onest measure of the top staff contains eighth-note patterns. The四十-second measure of the top staff contains sixteenth-note patterns. The四十-third measure of the top staff contains eighth-note patterns. The四十-fourth measure of the top staff contains sixteenth-note patterns. The四十-fifth measure of the top staff contains eighth-note patterns. The四十-sixth measure of the top staff contains sixteenth-note patterns. The四十-seventh measure of the top staff contains eighth-note patterns. The四十-eighth measure of the top staff contains sixteenth-note patterns. The四十-nineth measure of the top staff contains eighth-note patterns. The四十-thousandth measure of the top staff contains sixteenth-note patterns. The四十-onest measure of the middle staff contains eighth-note patterns. The四十-second measure of the middle staff contains sixteenth-note patterns. The四十-third measure of the middle staff contains eighth-note patterns. The四十-fourth measure of the middle staff contains sixteenth-note patterns. The四十-fifth measure of the middle staff contains eighth-note patterns. The四十-sixth measure of the middle staff contains sixteenth-note patterns. The四十-seventh measure of the middle staff contains eighth-note patterns. The四十-eighth measure of the middle staff contains sixteenth-note patterns. The四十-nineth measure of the middle staff contains eighth-note patterns. The四十-thousandth measure of the middle staff contains sixteenth-note patterns. The四十-onest measure of the bottom staff contains eighth-note patterns. The四十-second measure of the bottom staff contains sixteenth-note patterns. The四十-third measure of the bottom staff contains eighth-note patterns. The四十-fourth measure of the bottom staff contains sixteenth-note patterns. The四十-fifth measure of the bottom staff contains eighth-note patterns. The四十-sixth measure of the bottom staff contains sixteenth-note patterns. The四十-seventh measure of the bottom staff contains eighth-note patterns. The四十-eighth measure of the bottom staff contains sixteenth-note patterns. The四十-nineth measure of the bottom staff contains eighth-note patterns. The四十-thousandth measure of the bottom staff contains sixteenth-note patterns.

21

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I 2 2

Viol. II

Va.

Vc.

B.

I.

p

I.

p

p

28

pp

#8

pp

pp

pp

pp

pp

35

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

a 2

pp

42

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Trbne. I

Trbne. II, III

Viol. I

Viol. II

Va.

Vc.

B.

a 2

pp

cresc.

f

pp cresc.

f

pp cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

49

Fl. I, II

I. ♪ ♪ ♯♩

pp

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

p

Viol. II

Va. p

Vc.

p

B.

pp

2

2

Violin score for measures 49-50. Measure 49 starts with woodwind entries (Flute I & II, Oboe I & II, Clarinet I & II, Bassoon I & II) followed by strings (Violin I, Violin II, Viola, Cello). Measure 50 begins with a dynamic of pp and features eighth-note patterns in the lower strings (Violin II, Viola, Cello) and eighth-note patterns in the upper strings (Violin I, Cello).

56

p

I.

p

Violin score for measure 56. The section begins with a dynamic of p. The first violin (Violin I) plays eighth-note patterns, while the second violin (Violin II), viola, and cello provide harmonic support with sustained notes and eighth-note patterns.

Musical score for orchestra and piano, page 10, measures 62-67.

The score consists of six staves:

- Staff 1 (Piano):** Treble clef, 62. Dynamics: pp . Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.
- Staff 2 (Orchestra):** Treble clef, 62. Dynamics: pp . Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.
- Staff 3 (Orchestra):** Bass clef, 62. Dynamics: pp . Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.
- Staff 4 (Orchestra):** Treble clef, 63. Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.
- Staff 5 (Orchestra):** Bass clef, 63. Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.
- Staff 6 (Orchestra):** Bass clef, 63. Measure 62: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 63: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 64: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 65: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 66: $\text{F} \# \text{A} \text{C} \text{E}$. Measure 67: $\text{F} \# \text{A} \text{C} \text{E}$.

Dynamics: pp throughout most of the score, except for measure 67 where it is f .

74

ff

f

ff

ff

Musical score page 12, measures 78-81. The score consists of five staves. Measures 78 and 79 begin with treble clef staves, followed by bass clef staves in measure 80, and conclude with bass clef staves in measure 81. Measure 78 starts with a dynamic f . Measure 79 begins with a dynamic p , followed by a melodic line with grace notes and a dynamic a^2 . Measure 80 begins with a dynamic f . Measure 81 begins with a dynamic p .

Measure 78:

- Treble clef staff: Dynamic f , note A^1
- Treble clef staff: Note C^2
- Treble clef staff: Note E^2
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$

Measure 79:

- Treble clef staff: Dynamic p , note E^1
- Treble clef staff: Note G^2
- Treble clef staff: Note B^2
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$

Measure 80:

- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Note B
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$

Measure 81:

- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Treble clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$
- Bass clef staff: Notes $\text{B}, \text{D}, \text{F}$

A page from a musical score, page 82, featuring four systems of music. The top system consists of five staves: soprano, alto, tenor, bass, and basso continuo. The soprano and alto staves begin with a rest followed by a single note. The tenor staff has a continuous eighth-note pattern. The bass staff has a continuous sixteenth-note pattern. The basso continuo staff has a continuous eighth-note pattern. The middle system consists of five staves: soprano, alto, tenor, bass, and basso continuo. The soprano and alto staves begin with a rest followed by a single note. The tenor staff has a continuous eighth-note pattern. The bass staff has a continuous sixteenth-note pattern. The basso continuo staff has a continuous eighth-note pattern. The bottom system consists of five staves: soprano, alto, tenor, bass, and basso continuo. The soprano and alto staves begin with a rest followed by a single note. The tenor staff has a continuous eighth-note pattern. The bass staff has a continuous sixteenth-note pattern. The basso continuo staff has a continuous eighth-note pattern.

86

3 3 3 3

3 3 3 3

3 3 3 3

A page from a musical score featuring six staves of music for orchestra. The top three staves are treble clef, and the bottom three are bass clef. Measure 90 begins with a dynamic of ff . The first staff has a melodic line with grace notes. The second staff features eighth-note chords. The third staff has eighth-note chords with sharp symbols. The fourth staff has eighth-note chords. The fifth staff has eighth-note chords. The sixth staff has eighth-note chords. Measures 91-92 show eighth-note chords in various positions across all staves. Measures 93-94 show eighth-note chords. Measures 95-96 show eighth-note chords.

Musical score page 94, featuring four systems of music for a string quartet (two violins, viola, and cello/bass). The score is in common time and consists of 12 measures per system.

System 1: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 2: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 3: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 4: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 5: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 6: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 7: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 8: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 9: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 10: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 11: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

System 12: Violin 1 and Violin 2 play eighth-note patterns. The Cello/Bass provides harmonic support with sustained notes and eighth-note patterns.

101
Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

I.

pp

I.

pp

pp

105

This musical score page contains two systems of music. The top system (measures 101-104) includes parts for Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, Violin I, Violin II, Viola, Cello, and Bass. The bottom system (measure 105) includes parts for Violin I, Violin II, Viola, Cello, and Bass. Measure 101 starts with Flutes I & II playing eighth-note chords. Measures 102-104 show various melodic lines for Flutes, Oboes, Clarinets, Bassoons, and strings. Measure 105 begins with a dynamic of 105.

109

a 2
p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

116

117

119

123 poco string.
Fl. I, II

Musical score for Flute I, II, Oboe I, II, Clarinet I, II, and Bassoon I, II. The score consists of five staves. The top staff (Flute I, II) starts with a dynamic *p*. The second staff (Oboe I, II) has a dynamic *p* and is labeled "cresc.". The third staff (Clarinet I, II) has a dynamic *p* and is labeled "cresc.". The fourth staff (Bassoon I, II) has a dynamic *p* and is labeled "cresc.". The fifth staff (Bassoon I, II) has a dynamic *p* and is labeled "cresc.". The bassoon staff also features a melodic line with eighth-note patterns.

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

poco string.
Viol. I

Musical score for orchestra showing measures 1-6 of section B. The score includes parts for Violin I, Violin II, Viola, Cello, and Bass. The instrumentation is as follows:

- Violin I:** Playing sustained notes on the G string.
- Violin II:** Playing sustained notes on the A string.
- Viola:** Playing sustained notes on the D string.
- Cello:** Playing eighth-note patterns on the C string.
- Bass:** Playing eighth-note patterns on the F# string.

The dynamics are marked "cresc." at the end of each measure. The key signature changes from no sharps or flats to one sharp (F#) by the end of the section.

A musical score page featuring three staves of music. The top staff uses treble clef and has a key signature of one sharp. The middle staff uses treble clef and has a key signature of one sharp. The bottom staff uses bass clef and has a key signature of one sharp. The page is numbered 130 at the top left. The music consists of measures separated by vertical bar lines. In the first measure, the top staff has a dynamic marking 'ff' above the notes. In the second measure, the middle staff has a dynamic marking 'ff' above the notes. In the third measure, the bottom staff has a dynamic marking 'ff' above the notes. The fourth measure continues the pattern. The fifth measure shows a change in dynamics, with 'ff' markings appearing again in the middle and bottom staves. The sixth measure concludes the section with 'ff' markings in all three staves.

Musical score page 136, featuring three systems of music for a multi-instrument ensemble. The score includes parts for woodwind instruments (flute, oboe, bassoon), brass instruments (trumpet, tuba), and strings (violin, viola, cello). The notation consists of standard musical staffs with various note heads, stems, and rests. Dynamic markings such as *ff* (fortissimo) and *p* (pianissimo) are placed above specific measures. The first system begins with a forte dynamic (*ff*) and includes a measure with a single note head. The second system features sustained notes with horizontal dashes above them, followed by a forte dynamic (*ff*). The third system concludes with a forte dynamic (*ff*). The fourth system starts with a piano dynamic (*p*), followed by a forte dynamic (*ff*). The fifth system begins with a piano dynamic (*p*), followed by a forte dynamic (*ff*). The sixth system concludes with a forte dynamic (*ff*). The score is divided into measures by vertical bar lines.

142a

1. poco a poco rall. I.

tempo I

I.

I.

I.

I.

poco a poco rall.

tempo I

24

142b

Fl. I, II
poco a poco rall.

I. $\frac{2}{2}$

Ob. I, II

Clar. I, II

Fag. I, II

tempo I
a 2

p

pp I.

pp a 2

pp I.

pp

Viol. I
poco a poco rall.

Viol. II

Va.

Vc.

B.

tempo I

p

p

p

p

pp

pp

149b

I. $\frac{2}{2}$

a 2

a 2

pp

pp

pp

pp

155

pizz.

I.

a 2

I.

a 2

I.

arco

165

169

pizz.

173

173

a 2

poco a poco cresc.

b 8

poco a poco cresc.

b 8

poco a poco cresc.

poco a poco cresc.

b 3 3 3 3

poco a poco cresc.

b 3 3 3 3

poco a poco cresc.

arco

arco

poco a poco cresc.

poco a poco cresc.

177

a 2

cresc.

b 8

181

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

Timp.

Viol. I

Viol. II

Vcl.

Vc.

B.

185

Musical score page 189, measures 8-10. The score consists of six staves. Measures 8 and 9 show melodic lines in the upper voices with various dynamics (p, f) and articulations (staccato dots). Measure 10 begins with a rest followed by a melodic line in the upper voices, continuing the dynamic and articulation patterns from the previous measures.

A page from a musical score, page 193, featuring three systems of music for a six-part composition. The top system consists of two staves: the soprano (G clef) and alto (C clef). The middle system consists of two staves: the tenor (F clef) and bass (C clef). The bottom system consists of two staves: the bass (C clef) and double bass (C clef). The music is written in common time. Measure 193 begins with a dynamic of 8^b. The first system has a measure of rests followed by a measure of eighth-note patterns. The second system has a measure of rests followed by a measure of eighth-note patterns. The third system has a measure of rests followed by a measure of eighth-note patterns. Measure 194 begins with a dynamic of f. The first system has a measure of rests followed by a measure of eighth-note patterns. The second system has a measure of rests followed by a measure of eighth-note patterns. The third system has a measure of rests followed by a measure of eighth-note patterns. Measure 195 begins with a dynamic of ff. The first system has a measure of rests followed by a measure of eighth-note patterns. The second system has a measure of rests followed by a measure of eighth-note patterns. The third system has a measure of rests followed by a measure of eighth-note patterns.

197

197

Musical score page 201, featuring three systems of music. The top system consists of four staves: Treble, Bass, Alto, and Tenor. The Tenor staff contains dynamic markings "dim." and "p". The middle system has two staves: Bass and Tenor. The Tenor staff contains dynamic markings "dim." and "pp". The bottom system consists of four staves: Treble, Bass, Alto, and Tenor. The Tenor staff contains dynamic markings "dim.", "3", and "pp". The score is written in a musical notation style with various clefs, key signatures, and time signatures.

205

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va. pp

Vc. pp

B. ppp

210

215

A musical score for six staves. Measures 215-218 show various patterns of eighth and sixteenth notes. Measure 215 starts with two pairs of eighth notes in the first two staves, followed by a measure of rests. Measures 216-218 feature eighth-note patterns with some sixteenth-note grace-like figures. Measure 218 ends with a repeat sign.

219

A musical score for six staves. Measures 219-222 show eighth-note patterns with dynamic markings like "cresc." and key changes indicated by "I." and Roman numerals (I, II, III). Measures 220-221 feature sustained notes with dynamic markings "cresc." and "dimin." (diminuendo). Measures 222-223 show eighth-note patterns with dynamic markings "cresc." and "dimin."

222

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II in Fa/F

Cor. III, IV in Fa/F

Trba. I, II in Fa/F

Trbne. I

Trbne. II, III

Timp. in Fa-Do/F-C

Viol. I

Viol. II

Va.

Vc.

B.

A page from a musical score containing four systems of music. The top system features five staves: soprano, alto, tenor, bass, and basso continuo. The soprano and alto staves begin with rests. The tenor staff has a single note followed by a sustained line. The bass staff has a single note followed by eighth-note pairs. The basso continuo staff has a single note followed by eighth-note pairs. The middle section contains four systems of music for three voices (soprano, alto, tenor) and basso continuo. The soprano and alto staves begin with rests. The tenor staff has a single note followed by eighth-note pairs. The basso continuo staff has a single note followed by eighth-note pairs. The bottom section contains four systems of music for three voices (soprano, alto, tenor) and basso continuo. The soprano and alto staves begin with rests. The tenor staff has a single note followed by eighth-note pairs. The basso continuo staff has a single note followed by eighth-note pairs.

Musical score page 38, system 1:

- Top staff: Treble clef, 4 measures. Dynamics: f , f .
- Second staff: Treble clef, 4 measures.
- Third staff: Treble clef, 4 measures.
- Bass staff: Bass clef, 4 measures.

Musical score page 38, system 2:

- Top staff: Treble clef, 4 measures.
- Second staff: Treble clef, 4 measures.
- Third staff: Treble clef, 4 measures.
- Bass staff: Bass clef, 4 measures. Dynamics: ff .

Musical score page 38, system 3:

- Top staff: Treble clef, 4 measures.
- Second staff: Treble clef, 4 measures.
- Third staff: Treble clef, 4 measures.
- Bass staff: Bass clef, 4 measures.

Musical score page 38, system 4:

- Top staff: Treble clef, 4 measures.
- Second staff: Treble clef, 4 measures.
- Third staff: Treble clef, 4 measures.
- Bass staff: Bass clef, 4 measures.

234

235

α^2

The musical score is divided into two systems. The first system (measures 234) features five staves. The top three staves begin with a rest, followed by eighth-note patterns. The bottom two staves begin with eighth-note patterns. The second system (measure 235) features five staves. The top three staves begin with sixteenth-note patterns. The bottom two staves begin with eighth-note patterns. Measure 235 includes a label α^2 above the third staff.

Musical score for orchestra and piano, page 10, measures 8-12. The score consists of eight staves. Measures 8-9 show woodwind entries with grace notes. Measure 10 begins with a forte dynamic for the piano. Measure 11 features a sustained note over a bassoon line. Measure 12 concludes with a piano dynamic.

242 8

8

f trill

dim.

dim.

dim.

dim.

dim.

247

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

I.

p

253

I.

p

p

258

262

265

a 2

poco cresc.

a 2

poco cresc.

268

268

pp

I.

3 b 3 b 3 b

3 b 3 b 3 b

3 b 3 b 3 b

3 b 3 b 3 b

pp

pp

pp

pp

pp

282

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II in Do/C

Cor. III, IV in Do/C

Trba. I, II in Do/C

Trbne. I

Trbne. II, III

Timp.

Viol. I

Viol. II

Va.

Vc.

B.

294

I. tempo I

pizz. tempo I

arco
pp
arco
pp

301

a 2

pp

arco

pp

307

Fl. I, II
a2.

pp

Ob. I, II

Clar. I, II

Fag. I, II

pp cresc.

cresc.

cresc.

f

cresc.

f

f

Cor. I, II

pp cresc.

pp cresc.

f

Trbne. I

Trbne. II, III

pp cresc.

f

Viol. I

#

Viol. II

Va.

Vc.

B.

cresc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

313

poco a poco ritard.

Viol. I

p

Viol. II

Va.

Vc.

B.

2

ppp

ppp

ppp

ppp

ppp

318
Fl. I, II

*)

tempo I

a 2.

Ob. I, II

Fag. I, II

Clar. I, II

ff
a 2.

ff
a 2.

ff
a 2.

ff

Cor. I, II

Cor. III, IV

Trba. I, II

ff
a 2.

ff
a 2.

ff
a 2.

ff

Trbne. I

ff
a 2.

ff
a 2.

ff

Timp.

ff

Viol. I

Viol. II

Vn.

Vc.

B.

tempo I

ff

ff

ff

ff

ff

ff

*)

*⁾ Im Autograph vermerkt Berwald nach dem Schlußstrich: „331 Takte./ Das Allegro spielt ungef. 11 Minuten.“ — In the autograph, after the final double bar, Berwald prescribes: 331 bars. The Allegro plays ca. 11 minutes.

Adagio

Flauto I, II

Oboe I, II

Clarinetto I, II in Do / C

Fagotto I, II

Corno I, II in Re / D

Timpano in Re / D

Violino I

Violino II

Viola

Violoncello

Basso

7

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

Musical score for orchestra and piano, page 15, measures 15-22.

Measure 15: The score consists of six staves. The top three staves (two violins, viola) play eighth-note patterns. The bottom three staves (cello, double bass) play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 16: The top three staves continue their eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 17: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 18: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 19: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 20: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 21: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

Measure 22: The top three staves play eighth-note patterns. The bottom three staves play sustained notes. Dynamics: *f*, *p*, *pp*. Articulation: *a 2*.

tr.

Viol. I
Viol. II
Va.
Vc.
B. *ppp*

ppp

a 2

36 *Fl. I, II* *pp* *poco cresc.* *dim.*
Ob. I, II *pp* *poco cresc.* *dim.*
Clar. I, II *pp* *poco cresc.* *dim.*
Fag. I, II *pp* *poco cresc.* *dim.*
Cor. I, II *a 2*
Cor. I, II *pp* *poco cresc.* *dim.*

Timpani *tr.*

poco cresc. *dim.*

Viol. I
Viol. II
Va.
Vc.
B.

poco cresc. *f* *f* *dim.*
poco cresc. *dim.*
poco cresc. *dim.*
poco cresc. *dim.*

Musical score for measures 44-55. The score includes parts for Flute I, II; Oboe I, II; Clarinet I, II; Bassoon I, II; Violin I; Violin II; Viola; Cello; Double Bass; and Bassoon. Measure 44 starts with a melodic line in the upper voices. Measures 45-55 feature rhythmic patterns with dynamic markings like f, p, and fff, and performance instructions such as "pizz.".

SCHERZO*)
Allegro assai

Musical score for the Scherzo section, starting at measure 51. The instrumentation includes Flute I, II; Oboe I, II; Clarinet I, II; Bassoon I, II; Violin I; Violin II; Viola; Cello; Double Bass; and Bassoon. The score shows a rhythmic pattern with dynamic markings pp, a2, and pizz., and performance instructions like "arco".

*) Vermerk Berwalds im Autograph: „(Das Scherzo muß ungewöhnlich schnell und leicht ausgeführt werden).“ — In the autograph Berwald prescribes: (The Scherzo is to be performed unusually quickly and lightly).

57



Musical score page 57, measures 57-58. The score consists of six staves. Measures 57 begin with rests. Measure 58 starts with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 59 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 60 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices.



Musical score page 64, measures 64-65. The score consists of six staves. Measures 64 begin with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices. Measure 65 begins with eighth-note patterns in the upper voices, followed by sixteenth-note patterns in the lower voices.

Musical score for orchestra, page 57, measures 71-78.

Measure 71: The score consists of five staves. The top staff (treble clef) has a fermata over the first note. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 71 ends with a repeat sign and a double bar line.

Measure 72: The score continues with five staves. The top staff (treble clef) has a sixteenth-note pattern. The second staff (treble clef) has a eighth-note pattern. The third staff (bass clef) has a sixteenth-note pattern. The fourth staff (bass clef) has a eighth-note pattern. The bottom staff (bass clef) has a sixteenth-note pattern. Measure 72 ends with a repeat sign and a double bar line.

Measure 73: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 73 ends with a repeat sign and a double bar line.

Measure 74: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 74 ends with a repeat sign and a double bar line.

Measure 75: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 75 ends with a repeat sign and a double bar line.

Measure 76: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 76 ends with a repeat sign and a double bar line.

Measure 77: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 77 ends with a repeat sign and a double bar line.

Measure 78: The score continues with five staves. The top staff (treble clef) has a eighth-note pattern. The second staff (treble clef) has a sixteenth-note pattern. The third staff (bass clef) has a eighth-note pattern. The fourth staff (bass clef) has a sixteenth-note pattern. The bottom staff (bass clef) has a eighth-note pattern. Measure 78 ends with a repeat sign and a double bar line.

Musical score for orchestra, page 106. The score consists of two systems of music. The top system starts at measure 99 and continues through measure 106. The bottom system begins at measure 106 and continues through measure 113. The score includes multiple staves for different instruments, with dynamics such as *p*, *pp*, and *a due*. Measure 99 shows six measures of music with various note heads and stems. Measures 100-101 show six measures of music with sixteenth-note patterns. Measures 102-103 show six measures of music with eighth-note patterns. Measures 104-105 show six measures of music with sixteenth-note patterns. Measures 106-107 show six measures of music with eighth-note patterns. Measures 108-109 show six measures of music with sixteenth-note patterns. Measures 110-111 show six measures of music with eighth-note patterns. Measures 112-113 show six measures of music with sixteenth-note patterns.

113

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

fp

fp

fp

fp

fp

fp

fp

120 I.

pp

pp

pp

pp

pp

Musical score for orchestra and piano, featuring six staves. The top two staves are for the piano (treble and bass clef), followed by four staves for the orchestra (two violins, cello/bass, and a woodwind instrument like oboe or flute). The score includes dynamic markings such as *pp*, *marcato*, *I.*, and *a2*. Measure numbers 127 and 134 are indicated at the beginning of each section. The music consists of complex rhythmic patterns and harmonic changes throughout the pages.

141

I. >

I. >

I. b.

marcato

I. b.

I. b.

147

a2

cresc.

cresc.

a2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

153

f

fp

fp

fp

160

I. tr

a2 tr

pp

pp

pp

pp

pp

pp

167 I.

I.

a 2

p

174

I.

I.

pp

pp

b.p.

pp

181

dim.

dim.

dim.

dim.

dim.

dim.

188

dim.

dim.

dim.

dim.

195

Musical score page 66, measures 195-196. The score consists of six staves. The top two staves are mostly blank. The third staff has a melodic line with eighth-note patterns. The fourth staff has a sustained note. The fifth staff has a melodic line with eighth-note patterns. The bottom staff has a sustained note.

202

Musical score page 66, measures 202-203. The score consists of six staves. The top two staves show sustained notes with dynamic markings: 'ppp' and 'ppp'. The third staff has a melodic line with sustained notes. The fourth staff has a melodic line with sustained notes. The fifth staff has a melodic line with sustained notes. The bottom staff has a melodic line with sustained notes. Measure 203 begins with a dynamic 'ff'.

209

209

ff

ff

ff

216

216

ff

ff

ff

223

8:

b:

bb:

b:

p.

p.

p.

p.

230 a²

a²

p.

p.

p.

a²

a²

b:

b:

p.

p.

p.

p.

p.

p.

pp

pp

237

pp
I

pp

244

pp
a2

pizz.

251

I.

258

Musical score for orchestra, page 12, measures 266-267. The score consists of five staves. Measures 266 begin with a dynamic of p . The first three staves play eighth-note patterns with grace notes. The fourth staff has a sustained note. The fifth staff has a bassoon solo. Measure 267 begins with a dynamic of p . The first three staves continue their eighth-note patterns. The fourth staff has a sustained note. The fifth staff has a bassoon solo.

274

A musical score page featuring two systems of six staves each. The top system is in common time, G major, and includes six voices: soprano, alto, tenor, bass, and two basses. The bottom system begins with common time and G major, but the third staff from the top changes to 3/4 time. The vocal parts are labeled "a due" above the first two staves of each system. The notation includes various note heads, stems, and rests.

281

Musical score for orchestra, page 72, measures 281-288. The score consists of eight staves. Measures 281-284 show sustained notes and eighth-note patterns. Measures 285-288 show sixteenth-note patterns.

289

Musical score for orchestra, page 72, measures 289-296. The score consists of eight staves. Measures 289-292 show sustained notes. Measures 293-296 show sixteenth-note patterns.

297

Musical score page 297. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 297 starts with a rest followed by a dynamic *pp*. The vocal line features eighth-note patterns with grace notes. The piano accompaniment has eighth-note chords.

marcato

Continuation of the musical score from measure 297. The vocal line continues with eighth-note patterns. The piano accompaniment provides harmonic support with eighth-note chords. The dynamic *marcato* is indicated above the piano part.

305

Musical score page 305. The vocal line begins with a dynamic *pp*. The piano accompaniment features eighth-note chords. The vocal line includes sustained notes and eighth-note patterns. The dynamic *pp* is repeated. The vocal line concludes with a dynamic *pp*.

marcato

Continuation of the musical score from measure 305. The vocal line begins with a dynamic *pp*. The piano accompaniment features eighth-note chords. The vocal line includes sustained notes and eighth-note patterns. The dynamic *marcato* is indicated above the piano part.

312

319

I.

a2

b2

pp

marcato

326

8

a 2

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

334

I. *tr*

a 2 tr

pp

tr

pp

pp

pp

pp

pp

pp

Adagio

Timp.

342

ppp [dotted eighth note - sixteenth note] [dotted eighth note - sixteenth note] [dotted eighth note - sixteenth note]

Viol. I *Viol. II* *Va.* *Vc.* *B.*

Fl. I, II *Ob. I, II* *Clar. I, II* *Fag. I, II* *Cor. I, II*

pp *pp* *pp* *pp* *pp*

poco cresc. *poco cresc.* *poco cresc.* *pp poco cresc.* *a 2*

dim. *dim.* *dim.* *dim.* *dim.*

pp poco cresc. *pp poco cresc.* *pp poco cresc.* *pp poco cresc.* *pp poco cresc.*

Timp. *poco cresc.* *f* *f* *dim.*

Viol. I *Viol. II* *Va.* *Vc.* *B.*

poco cresc. *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.*

dim. *dim.* *dim.* *dim.* *dim.*

poco cresc. *poco cresc.* *poco cresc.* *poco cresc.* *poco cresc.*

dim. *dim.* *dim.* *dim.* *dim.*

355

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

I. f

I. tr. [—]

f p

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp

*)

*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „370 [Takte]. / Adagio und Scherzo spielen ungef. 10 Minuten.“ – In the autograph, after the final double bar, Berwald prescribes: 370 [bars]. Adagio and Scherzo play ca. 10 minutes.

FINALE

Presto

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 Mi♭/Es

Tromba I, II in Sib/B

Trombone I

Trombone II, III

Timpani in Fa-Sib/F-B

Violino I

Violino II

Viola

Violoncello

Basso

Musical score page 79, featuring three systems of music for five staves. The key signature is one flat (B-flat), and the time signature is common time (indicated by a 'C'). The score consists of five staves, each with a different clef: Treble Clef (G-clef) for the top two staves, Bass Clef (F-clef) for the third staff, Alto Clef (C-clef) for the fourth staff, and another Bass Clef (F-clef) for the bottom staff. The music includes various note heads, stems, and bar lines. Measure numbers 6 and 8 are visible above the staves. The first system starts with a measure of eighth-note pairs followed by sixteenth-note patterns. The second system begins with a measure of eighth-note pairs followed by sixteenth-note patterns. The third system begins with a measure of eighth-note pairs followed by sixteenth-note patterns.

Musical score page 8, measures 12-15. The score consists of five staves. Measures 12 and 13 show the top three staves with various dynamics (p, f, ff) and articulations (staccato dots). Measures 14 and 15 show the bottom two staves with sustained notes and rhythmic patterns. Measure 15 concludes with a final dynamic marking.

22

I.

pp

ff

ff

ff

27

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

32

a2

ff *p* *a2* *p* *p* *p*

ff *p* *a2* *p* *p* *p*

a2 *ff* *p* *p* *ff* *p*

a2 *ff* *p* *f* *ff* *ff*

a2 *ff* *p* *f* *ff* *ff*

ff *p* *f* *ff* *ff*

ff *p* *ff* *ff* *ff* *p*

38

p ff ff ff
ff ff ff ff
ff ff ff ff
ff ff ff ff

p ff
ff ff ff ff

ff ff ff ff
ff ff ff ff
ff ff ff ff
ff ff ff ff

ff ff ff ff
ff ff ff ff
ff ff ff ff
ff ff ff ff

44

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

I. $\flat\text{B}$ $\sharp\text{E}$

p

8 $\flat\text{A}$ $\flat\text{G}$

pp

Trbne. I

dim.

Trbne. II, III

dim.

pp

Viol. I

pp

Viol. II

pp marc.

Va.

Vc. dim.

pp

marc.

B. dim.

pp

50

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

I. $\flat\text{B}$ $\sharp\text{E}$

8 $\flat\text{A}$ $\flat\text{G}$

marc.

Viol. I

Viol. II

Va. marc.

Vc.

marc.

B.

marc.

I.

56

ppp

p

ppp

8

I.

ppp

ppp

marc.

ppp marc.

ppp

marc.

marc.

61

*a*²

ppp

8

*a*²

marc.

8

marc.

marc.

marc.

66

cresc.

cresc.

I. cresc.

cresc.

cresc.

cresc.

tr

cresc.

tr

cresc.

cresc.

marc.

cresc.

72

*a*2

p cresc.

fp

p cresc.

*a*2

cresc.

fp

fp

cresc.

fp

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

fp

78

Fl. I, II

Flute I, II play eighth-note patterns. Oboe I, IIa2 enters with a sustained note. Clarinet I, II plays eighth-note patterns. Bassoon I, II plays eighth-note patterns. Trombone I enters with eighth-note patterns. Trombones II, III play sustained notes. Violin I and II play eighth-note patterns. Cello and Double Bass play eighth-note patterns.

I.

pp

Violin I and II continue eighth-note patterns. Trombone I continues eighth-note patterns. Trombones II, III play sustained notes. Cello and Double Bass play eighth-note patterns.

I.
pp

Trombone I continues eighth-note patterns. Trombones II, III play sustained notes. Cello and Double Bass play eighth-note patterns.

89
Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

cresc.

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

Timp.

Viol. I

cresc.

Viol. II

cresc.

Va.

cresc.

Vc.

cresc.

B.

cresc.

95

A musical score page featuring five staves. The top staff is soprano clef, the second is alto clef, the third is bass clef, the fourth is tenor clef, and the bottom is bass clef. The key signature is three flats. The score consists of two systems of music. In the first system, dynamic markings 'ff' (fortissimo) are placed above the first, second, and fourth staves. In the second system, dynamics 'p' (pianissimo) are placed above the second, third, and fourth staves. Measures 1-4 are followed by a repeat sign with a 'ff' marking above it. Measures 5-8 are followed by another repeat sign with a 'p' marking above it.

Musical score page 101, featuring three systems of music for multiple staves. The score includes parts for various instruments, with dynamics such as *p*, *ff*, and *a2* indicated. The first system starts with a dynamic of *ff*. The second system begins with a dynamic of *p*. The third system begins with a dynamic of *ff*.

107

I.

p

dim.

pp

dim.

pp

2

pp

dim.

pp marc.

pp

dim.

pp

pp

112

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc. marc.

B.

117

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc. marc.

B.

122

ppp

ppp

8 8 8 8

ppp

ppp

marc.

ppp marc.

marc.

marc.

ppp

ppp

127

a2

marc.

marc.

marc.

marc.

132

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

Timp.

Viol. I

Viol. II

Va.

Vc.

B.

a2

ppp cresc.

a2

cresc.

ppp cresc.

cresc.

cresc.

cresc.

138

A page from a musical score for orchestra, page 138. The score consists of six staves, each with a different clef (G, C, C, B-flat, C, bass) and key signature (two flats). The music is divided into measures by vertical bar lines. The first staff features a dynamic marking of ff at the end of the fourth measure. The second staff has ff markings at the ends of the third and fourth measures. The third staff has ff markings at the ends of the second and fourth measures. The fourth staff has ff markings at the ends of the second and fourth measures. The fifth staff has ff markings at the ends of the second and fourth measures. The sixth staff has ff markings at the ends of the second and fourth measures. The bassoon part in the fourth staff includes a trill instruction. The score is written in a clear, professional musical notation style.

144

This musical score page contains three systems of music. The top system starts at measure 144 with a key signature of two flats. It features four staves: Treble, Alto, Bass, and a lower Bass staff. The middle system begins at measure 150 with a key signature of one flat, indicated by a 'a2' above the staff. It also has four staves: Treble, Alto, Bass, and a lower Bass staff. The bottom system continues from the middle system, maintaining the same key signature and staff arrangement. The music consists primarily of eighth-note patterns, with some sixteenth-note figures and occasional rests.

157

Fl. I, II *a2*

Ob. I, II *I.*

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

162

f

p *a2*

p *a2*

ff

ff

ff

ff

167 *a*²

I. *a*²

p

p marc.

172

Musical score for Flute I, II, Oboe I, II, Clarinet I, II, Bassoon I, II. The score consists of four staves. The first staff (Flute I, II) has a treble clef, two flats, and a tempo of 177. It starts with a rest followed by a dynamic ff. The second staff (Oboe I, II) has a treble clef, two flats, and a tempo of 177. It starts with a dynamic ff. The third staff (Clarinet I, II) has a treble clef, two flats, and a tempo of 177. It starts with a dynamic ff. The fourth staff (Bassoon I, II) has a bass clef, two flats, and a tempo of 177. It starts with a dynamic ff.

Musical score for Horn I, II, Horn III, IV, Trombone I, Trombone II, III. The score consists of five staves grouped by a brace. The first staff (Horn I, II) has a treble clef, one flat, and a tempo of 177. It starts with a rest. The second staff (Horn III, IV) has a treble clef, one flat, and a tempo of 177. It starts with a rest. The third staff (Trombone I) has a treble clef, one flat, and a tempo of 177. It starts with a rest. The fourth staff (Trombone II, III) has a bass clef, one flat, and a tempo of 177. It starts with a rest.

Musical score for Timpani. The score consists of one staff with a bass clef, one flat, and a tempo of 177. It starts with a rest.

Musical score for Violin I, Violin II, Viola, Cello, Double Bass. The score consists of five staves grouped by a brace. The first staff (Violin I) has a treble clef, one flat, and a tempo of 177. It starts with a dynamic ff. The second staff (Violin II) has a treble clef, one flat, and a tempo of 177. It starts with a dynamic ff. The third staff (Viola) has a bass clef, one flat, and a tempo of 177. It starts with a dynamic ff. The fourth staff (Cello) has a bass clef, one flat, and a tempo of 177. It starts with a dynamic ff. The fifth staff (Double Bass) has a bass clef, one flat, and a tempo of 177. It starts with a dynamic ff.

182

p cresc.

cresc.

p cresc.

p cresc.

fp

cresc.

fp

fp

fp

a2

p cresc.

a2

p cresc.

p cresc.

fp

dr

p cresc.

fp

cresc.

cresc.

cresc.

cresc.

fp

fp

fp

fp

p cresc.

fp

188

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

196

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

202

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Viol. I

Viol. II

Va.

Vc.

B.

pp

III.

pp

pizz.

pizz.

208

Fl. I, II

a2

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

pp

4

4

213

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

Timp.

Viol. I

Viol. II

Va.

Vc. arco

B. arco

220

ppp
ppp
a2
a2 ppp
ppp

a2

pp

tr.

pizz.
pp
pizz.
pp

108

230

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va. pizz.

Vc. pp

B.

237

244

I.

pp

arco

marc.

250

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

a 2

Cor. III, IV

pp

Tim.

Viol. I

fff fff

Viol. II

Va.

fpp

Vc.

B.

fpp

arco

fpp

256

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Cor. I, II

Cor. III, IV

Trba. I, II

Trbne. I

Trbne. II, III

Timp.

Viol. I

Viol. II

Va.

Vc.

B.

I.

262

ff
a2
ff
a2
ff
ff
ff
ff

pp

fff fff

fpp

fpp

269

ff ff ff

pp pp pp

poco a poco cresc.

poco a poco cresc.
a²

pp

poco a poco cresc.

pp pp
poco a poco cresc.

pp

pp poco a poco cresc.

fpp

poco a poco cresc.

fpp

poco a poco cresc.

275

Music score for orchestra, 4 systems.

System 1: Treble clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

System 2: Treble clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes. Dynamics: cresc., a2.

System 3: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes. Dynamics: cresc.

System 4: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

System 5: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

System 6: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

System 7: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

System 8: Bass clef, B-flat key signature. Measures 1-4. Bassoon part has sustained notes. Measures 5-8 show a melodic line with grace notes and sustained notes.

281

The musical score consists of four systems of staves, each representing a different instrument or group of instruments. The top system starts with a dynamic marking of **ff** and a tempo marking of **a2**. The second system begins with a dynamic marking of **ff** and a tempo marking of **a2**. The third system begins with a dynamic marking of **ff** and a tempo marking of **a2**. The fourth system begins with a dynamic marking of **ff** and a tempo marking of **a2**.

286

A page from a musical score, page 292, featuring four systems of music. The score is written for a large orchestra with multiple staves per system. The top system includes staves for Flute, Clarinet, Bassoon, Trombone, and Double Bass. The middle system includes staves for Oboe, Bassoon, Trombone, and Double Bass. The bottom system includes staves for Trombone, Trombone, Trombone, and Double Bass. The notation includes various dynamic markings such as f (fortissimo), p (pianissimo), and ff (fississimo). Measures 1 through 4 are shown, with measure 5 indicated by a repeat sign and a bass clef. Measure 6 begins with a forte dynamic.

298

a 2

p

I.

p

p marc.

304

Fl. I, II

Flute parts (Fl. I, II) play eighth-note patterns. Oboe (Ob. I, II), Clarinet (Clar. I, II), and Bassoon (Fag. I, II) provide harmonic support with sustained notes and eighth-note chords. Violin I (Viol. I) plays eighth-note patterns with grace notes. Violin II (Viol. II) and Cello (Vc.) play eighth-note patterns. Double Bass (B.) provides harmonic support with sustained notes.

310

Violin I (Viol. I) and Violin II (Viol. II) play eighth-note patterns with grace notes. Cello (Vc.) and Double Bass (B.) provide harmonic support with sustained notes. The section concludes with a dynamic marking of $\frac{8}{8}$.

316

Fl. I, II

p cresc. *fp*

Ob. I, II *cresc.* *fp*

Clar. I, II *cresc.* *fp*

Fag. I, II *p cresc.* *fp*

*Cor. I, II**p cresc.* *fp**Cor. III, IV**Trba. I, II**p cresc.* *fp**Trbne. I**p cresc.* *fp**Trbne. II, III**p cresc.* *fp**Timp.*
*Viol. I**cresc.* *fp**Viol. II**cresc.* *fp**Va.**cresc.* *fp**Vc.**cresc.* *fp**B.**p cresc.* *fp*

322

322

Timp. in Re-Sol/D-G

ppp

pp

ppp

pp

ppp

332

The musical score consists of six systems of music, each with multiple staves. The instruments include woodwind (piccolo, flute, oboe, bassoon), brass (trumpet, tuba), strings (violin, viola, cello, double bass), and percussion (timpani, xylophone, marimba). The score is in common time, with a key signature of one sharp. Measure numbers 1 through 12 are present above the first system. Dynamics such as *p*, *pp*, and *ppp* are indicated throughout the score. Articulation marks like short vertical dashes and horizontal dashes are also visible.

343

pp

353

I.

pp

367

The musical score consists of four systems of music for string instruments, spanning five staves. The top system starts with a treble clef, a key signature of one sharp, and a tempo marking of f . It features six measures of rhythmic patterns, with the third measure containing a bassoon-like note. The fourth measure includes a dynamic instruction pp and a melodic line labeled "I.". The second system begins with a treble clef and a key signature of one sharp, continuing the melodic line from the first system. The third system starts with a bass clef and a key signature of one sharp, followed by a treble clef and a key signature of one sharp. The fourth system starts with a bass clef and a key signature of one sharp, followed by a treble clef and a key signature of one sharp. Measure numbers 1, 2, 3, and 4 are placed above the first four measures of the fourth system. In the middle of the fourth system, there are two instances of "pizz." (pizzicato) markings.

Musical score page 374, featuring three systems of music. The top system consists of four staves: Treble, Alto, Bass, and a fourth staff starting with a bass clef. The middle system consists of five staves: Treble, Alto, Bass, a bass clef staff, and another bass clef staff. The bottom system consists of five staves: Treble, Alto, Bass, a bass clef staff, and another bass clef staff. Various dynamics and performance instructions are included, such as ff, a2, pp, f, pp, p, f, farco, and f.

380

tr.

pizz.

pp pizz.

pp

Musical score page 389, featuring three systems of music. The top system consists of six staves: Treble, Alto, Bass, Tenor, Bassoon, and Double Bass. The bassoon and double bass play eighth-note patterns. The bottom system consists of four staves: Treble, Alto, Bass, and Double Bass. The double basses play sustained notes. The third system consists of four staves: Treble, Alto, Bass, and Double Bass. The double basses play eighth-note patterns.

396

cresc.

cresc.

cresc.

cresc.

tr.

cresc.

cresc.

cresc.

cresc.

arco
cresc.

407

a²

cresc.

tr.

A page from a musical score containing six systems of music. The top system starts with a dynamic of ff. The second system begins with ff and includes a rehearsal mark 'a 2'. The third system starts with ff. The fourth system begins with ff. The fifth system starts with ff. The sixth system starts with ff. The score consists of multiple staves for different instruments, with some staves grouped by braces.

420 8

8

427

I.

pp

pp

pp

pp

433

L.

pp

Musical score for orchestra and piano, page 10, measures 445-450.

Measure 445: The score consists of five staves. The top three staves (two violins and cello) play eighth-note patterns with dynamic *p*. The fourth staff (double bass) has a sustained note with dynamic *p*. The fifth staff (piano) has a sustained note with dynamic *ff*. Measure number 445 is indicated above the first staff.

Measure 446: The dynamics remain the same as in measure 445. The piano's dynamic changes to *p* at the end of the measure.

Measure 447: The dynamics remain the same as in measure 445. The piano's dynamic changes to *p* at the end of the measure.

Measure 448: The dynamics remain the same as in measure 445. The piano's dynamic changes to *p* at the end of the measure.

Measure 449: The dynamics remain the same as in measure 445. The piano's dynamic changes to *p* at the end of the measure.

Measure 450: The dynamics remain the same as in measure 445. The piano's dynamic changes to *p* at the end of the measure.

457

457

463

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

Viol. I

Viol. II

Va.

Vc.

B.

469

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

Viol. I

Viol. II

Va.

Vc.

B.

Viol. I

Viol. II

Va.

Vc.

B.

474

48 8 8 8

ppp
I.
ppp
ppp
ppp

poco cresc.
poco cresc.

48 8 8 8

ppp
ppp marc.
marc.
marc.
marc.
marc.

ppp
ppp

480

480

marc.
marc.
marc.
marc.

marc.
marc.

486

ppp
a2
ppp
ppp

496

poco a poco cresc.
a2
poco a poco cresc.
poco a poco cresc.

poco a poco cresc.
poco a poco cresc.
poco a poco cresc.
poco a poco cresc.

504

509

a²

cresc.

514

Fl. I, II

Ob. I, II

Clar. I, II

Fag. I, II

ff *ff* *ff* *ff* *ff* *ff*

Cor. I, II in Sol/G

a2

ff *ff* *ff* *ff* *ff* *ff*

Cor. III, IV in Do/C

a2

ff *ff* *ff* *ff* *ff* *ff*

Trba. I, II in Do/C

a2

ff *ff* *ff* *ff* *ff* *ff*

ff marcato

Trbne. I

ff *ff* *ff* *ff* *ff* *ff*

Trbne. II, III

ff *ff* *ff* *ff* *ff* *ff*

ff *ff* *ff* *ff* *ff* *ff*

Timp. in Do-Sol/C-G

ff

Viol. I

ff

Viol. II

Va.

ff

Vc.

ff

B.

ff

520

ff ff

ff ff

ff ff

ff ff

ff ff

ff ff

525

1 2 3 4 5

a²

a²

Bass continuo

530

*¹⁾ Im Autograph vermerkt Berwald nach dem Schlußstrich: „538 [Takte]. / Das Finale spielt ungef. 8 Minuten und die ganze Sinfonie 29-30 Minuten.“ — In the autograph, after the final double bar, Berwald prescribes: 538 [bars]. The Finale plays ca. 8 minutes and the whole symphony 29-30 minutes.

KRITISCHER BERICHT

Abkürzungen

B.	= Basso
Bbl.	= Blechbläser
Bg.	= Bogen
Bl., Blt.	= Blatt, Blätter
BwGA	= Berwald-Gesamtausgabe
Cb.	= Contrabasso
Clar.	= Clarinetto
Cor.	= Corno
erg.	= ergänzt
Fag.	= Fagotto
Fl.	= Flauto
ganzt.	= ganztaktig
MAB	= Bibliothek der Kungl. Musikaliska Akademien, Stockholm
MM	= Musikhistoriska Muséet, Stockholm
Ob.	= Oboe
Pkt., Pkte.	= Punkt, Punkte
S.	= Seite(n)
Str.	= Streicher
T.	= Takt(e)
Timp.	= Timpani
Trba., Trbe.	= Tromba, Trombe
Trbne., Trbni.	= Trombone, Tromboni
Tstr.	= Taktstrich
V. (Viol.)	= Violino
Va.	= Viola
Vc.	= Violoncello
4tel	= Viertel-Note
8tel	= Achtel-Note

I. Quelle

MAB. Eigenhändige, mit Tinte geschriebene Partitur. Die Partitur besteht aus einem unlinierten Vorsatzblatt nebst 72 Blättern mit je 14 gleichmäßig gezogenen Systemen (von dunkelgrauer Farbe); alle Seiten mit Ausnahme von [144] sind beschrieben (schwarz bis braunschwarz).

Querformat 23,2 x 30 cm. Starkes, sehr gut erhaltenes Papier ohne Wasserzeichen.

Das Autograph befindet sich in einem (etwas beriebenen) Leinenband von der Art, die Berwald für seine Orchesterwerke zu verwenden pflegte. Format des Einbandes: 24,2 x 31,5 cm. Der Rücken, sehr verblichen, ist rotbraun bis hellbraun; die Deckel sind blau. Die Aufschrift auf dem Vorderdeckel, *Sinfonie Singulière*, ist von Berwalds Hand.

Die Notenschrift ist sehr klar, leicht zu lesen und genau. Durchweg ist für jedes Orchesterinstrument ein System reserviert. Selbst die ganztaktigen Pausen sind sämtlich ausgeschrieben, sogar in den Systemen der Hörner und Pauken das ganze Scherzo hindurch. Durchstreichungen kommen nicht vor; Änderungen und Hinzufügungen nur an wenigen Stellen (vgl. unten). Für Titel, Tempoangaben und sonstige Fremdwörter hat Berwald lateinische Schrift verwendet; für den übrigen (deutschen) Text deutsche Schrift. Die Seiten 1–143 sind von Berwald eigenhändig mit Bleistift paginiert; die Ziffern stehen in den oberen äußersten Ecken.

Auf S. 1 oben „*Sinfonie Singulière*“ komp: von Franz Berwald/ Stockholm, März 1845, von Berwalds Hand.

II. Bemerkungen zu der Quelle (vgl. auch Vorwort)

Allegro fuocoso (S. 1–42)

Tempobezeichnung links über dem 1. System (V. I) und unter dem letzten System (Vc./Cb.): *Allegro fuocoso*.

Instrumentenangaben und Partituranordnung: V. I., V. II., Va. – sämtlich unbezeichnet, Flauti, Oboi, Clarinetti C., Fagotti, Corni C., Corni C., Tromboni (2 Systeme, mit Klammer), Tromp: C., Timpani C. G., Vc./Cb. auf einem System, unbezeichnet; insgesamt 14 Systeme.

Takt	System	Bemerkung
95–98	Va.	mit Bleistift, ausgeradiert, aber noch leserlich: 
106	Va.	Die letzte Note unklar. im Autogr. Staccato-Zeichen auf der 1. Note. Das Zeichen fehlt in den übrigen Stimmen und ebenso in allen Stimmen bei der Parallelstelle T. 256, weshalb es hier fortgelassen wurde.
111–113	Clar.	beide Clar. unisono, wahrscheinlich um das obertonschwache Zwischenregister der damaligen Instrumente auszugleichen. Vgl. die höher liegenden Parallelstellen T. 261–263, die a 1 notiert ist. BwGA folgt dem Autogr., wenn auch der Klang des Zwischenregisters auf modernen Instrumenten wesentlich verbessert worden ist. Siehe auch T. 125 ff. (a 2) und T. 275 ff. (a 1).

Takt	System	Bemerkung
142a		über dem ersten und unter dem letzten System: <i>prima volta</i> mit nachfolgendem langgezogenen gestrichelten Bogen bis zum Doppelstrich nach T. 150a. Zwischen den beiden ersten und zwischen den beiden letzten Systemen: <i>poco a poco rallent</i> :
149a		zwischen den beiden ersten und zwischen den beiden letzten Systemen: <i>tempo 1^{mo}</i> .
142b		über dem ersten und unter dem letzten System: <i>seconda volta</i> und gestrichelter Bogen über 2 Takte bis zum Schluß der Seite. Zwischen den beiden ersten und zwischen den beiden letzten Systemen: <i>poco a poco rallent</i> :
147b		über dem ersten System und zwischen den beiden letzten Systemen: <i>tempo 1^{mo}</i> .
156	Va.	im Autograph lautet die 2. Note a. Anal. der transp. Parallelstelle T. 168 in as abgeändert.
162	V. II	im Autograph Staccato-Punkte auf den beiden ersten Noten. Anal. der Parallelstelle T. 150b entfernt.
219	Fl., V. I	die 2. Note lautet im Autograph deutlich b, nicht h, wie man anal. T. 179 hätte erwarten sollen. Der Zusammenhang ist jedoch nicht der gleiche, weshalb die Lesart des Autographs beibehalten wurde.
223	Cor., Trbe., Timp.	vor dem Tstr. zu den betr. Systemen: <i>Corni F, Corni F, Tromp: F, Timp: F. C.</i>
264–265	Fl.	im Autogr. fehlt das bei der Parallelstelle T. 114–115 vorhandene Cresc.-Zeichen. Mit Rücksicht auf die höhere Lage nicht ergänzt.
283	Cor., Trbe.	vor dem Tstr. zu den betr. Systemen: <i>Corni C, Corni C, Tromp: C.</i>
297		über dem ersten und zwischen den beiden letzten Systemen: <i>tempo 1^{mo}</i> .
313		über dem ersten und unter dem letzten System: <i>poco a poco ritard</i> :
321		über dem ersten und unter dem letzten System: <i>tempo 1^{mo}</i> .

Nach dem Schlußstrich, auf der Mitte der Seite, von Berwalds Hand: 331 Takte, und darunter: *Das Allegro spielt ungef: 11 Minuten*. Berwalds Taktzählung stimmt mit derjenigen dieser Ausgabe nicht überein, da er fortlaufend durchgezählt und also auch die 9 Takte der *prima volta* mitgerechnet hat, während diese Takte hier mit 142a–150a beziffert sind, auf welche die Takte 142b bis 150b folgen.

Adagio – Scherzo: Allegro assai – Adagio (S. 43–89)

Tempobezeichnung links über dem ersten System (V. I) und unter dem letzten System (Vc./Cb.): *Adagio*. Spätere Tempoangaben vgl. unten, T. 51 und 342.

Instrumentenangaben und Partituranordnung: V. I., V. II., Va. – sämtlich unbezeichnet, Flauti, Oboi, Clarinetti C., Fagotti, Corni D., Timpano D., Vc./Cb. auf einem System, unbezeichnet; insgesamt

samt 10 Systeme. Von den 14 Systemen des Papiers sind die beiden obersten und die beiden untersten leergelassen.

Takt	System	Bemerkung
10	Ob., Clar.	der Bg. von T. 8 reicht nicht ganz bis T. 10.
	Vc./Cb.	urspr. J. 7 . Die Pizzicato-8tel und die Bezeichnungen <i>pizz.</i> bzw. <i>arco</i> von Berwald später mit bräunlicher Tinte hinzugefügt.
26	Fl., V. I	da die Vorschlagsnoten deutlich rechts vom Tstr. stehen und eine Art Schleifer bilden, werden sie am besten auf den Takschlag gespielt.
30, 32, 34	V. I	die Vorschlagsnoten stehen deutlich links vom Tstr., und zwar in unmittelbarem Anschluß an die Halbe und deren Bg. Hier gehört also die Verzierung zur vorhergehenden und nicht zur folgenden Note. Berwalds Absicht wird übrigens beim Zitat im Finale T. 336, 340 und 344 ganz deutlich.
51		beim Auftakt, über dem System V. I: <i>Scherzo. Allegro assai</i> . Unter dem System Vc./Cb.: <i>Allegro assai</i> . Auf dem obersten, freigebliebenen System, ebenfalls von Berwalds Hand: (<i>Das Scherzo muß ungewöhnlich schnell und leicht ausgeführt werden.</i>) hier auf dem sonst freigebliebenen System gleich unter den Vc. notiert. Von der 3. Note in T. 59 bzw. 79 und 254 an wieder <i>col Cello</i> .
55—59	Cb.	die in diesen Takten vorkommenden Akzentzeichen schwanken in der Länge zwischen 2 und 6 mm und gleichen bisweilen einem Diminuendozeichen. In dieser Ausgabe zu Akzentzeichen normalisiert.
60, 62		der Stacc.-Punkt über der 1. Note fehlt im Autogr. Ergänzt anal. T. 55 und 250. vgl. T. 55—59, Cb.
75	Va., Vc.	zu den beiden letzten Noten T. 78 ein besonderer Bg. In vorliegender Ausgabe über den Tstr. hinausgeführt anal. T. 58—59 und 253—254. vgl. T. 60, 62.
75—79	Cb.	das Diminuendozeichen ist hier verschieden lang. In 15 von 27 Fällen reicht es bis in den folgenden Takt hinein. Diese längere Form wird hier verwendet.
78—79	Vc.	der Aufführungspraxis seiner Zeit entsprechend läßt Berwald Triller mit der Hauptnote beginnen (vgl. Vorwort, S. XI). Die kleine Vorschlagsnote cis scheint hier den Beginn mit der Nebennote anzudeuten. Da aber die Parallelstelle T. 295, 299 keine Vorschlagsnote hat (vgl. auch Satz I, T. 49), ist es auch denkbar, daß das cis hier nur einen Triller mit großer Sekunde bezeichnen soll.
80, 82		
85, 89		
120	Fl. {	
124	Fag. }	

Takt	System	Bemerkung
134	Fl.	auf der 4. Note ein Stacc.-Punkt. Da dieser an sämtlichen Parallelstellen fehlt, wurde er fortgelassen.
	V. I, II	die 1. Note ist ein deutliches 4tel, kein 8tel wie in T. 142 bzw. 317 und 150 bzw. 325. Da das Fag. an den entspr. Stellen T. 138 bzw. 305 und 146 bzw. 313 ebenfalls 4tel hat, wurde in BwGA der Wechsel des Autogr. zwischen 4teln und 8teln beibehalten. vgl. T. 55—59, Cb.
250—254	Cb.	vgl. T. 60, 62.
255, 257		die Akzente der Parallelstellen T. 60, 62 und 80, 82 fehlen hier, vielleicht mit Rücksicht auf die hohe Lage. vgl. T. 85, 89.
255—258	Fl.	die letzte Note ist im Autogr. eine Oktave höher notiert, ohne <i>ottava</i> -Zeichen. vgl. T. 134, V. I, II.
260, 264		beim Auftakt über dem System V. I und unter dem System Vc./Cb.: <i>Adagio</i> . im Auftakt zu T. 342 fehlt — vielleicht nicht ohne Grund — das Cresc.-Zeichen, wie es in T. 28 steht.
306, 322	Fl.	vgl. T. 30, 32, 34, V. I.
309	V. I, II	
342		
	V. I	
343, 345,		Nach dem Schlußstrich, auf der Mitte der Seite, von Berwalds Hand: 370. Darunter: <i>Adagio und Scherzo spielen ungef.: 10 Minuten.</i>
347	V. I	Berwalds Taktzählung stimmt nicht mit BwGA überein, da er die Auftakte zu T. 1 und 342 als selbständige Takte gerechnet hat.

Finale: *Presto* (S. 90—143)

Tempobezeichnung links über dem System (V. I): *Finale. Presto*. Unter dem letzten System (Vc./Cb.): *Presto*.
Instrumentenbezeichnung und Partituranordnung: V. I, V. II, Va., Fl., Ob., Clar., Fag. — sämtlich unbezeichnet, *Corni F.*, *Corni Es*, *Trbni.* auf 2 Systemen mit Klammer, unbezeichnet, *Tromp.*: B. *ottava bassa*, *Timp.*: F.B., Vc./Cb. auf einem System, unbezeichnet; insgesamt 14 Systeme. Die Anweisung *ottava bassa* bei den Trb. ist in kleinerer Schrift und unterstrichen.

Takt	System	Bemerkung
11—16	Clar.	<i>col Alto</i> . Die BwGA setzt jedoch die 2taktigen Bg. der T. 9—10 fort und übernimmt nicht die ganzt. Bg. der Va.
13—16	Fl.	<i>col V:</i> 1 $\frac{1}{2}$ bzw. <i>col Viol.</i> 1 $\frac{1}{2}$. BwGA setzt aber die 2taktigen Bg. der T. 9—12 bzw. 421—424 fort und übernimmt nicht die ganzt. Bg. von V. I.
32, 36, 97, 101	V. I, II, Bbl.	das Diminuendozeichen ist hier verschieden lang und reicht manchmal bis in den folgenden Takt.
120—121	Cb.	diese Takte zum Schluß und zum Beginn je einer Seite von S. 101—102. Der Bg. steht nur auf der ersten Seite.

Takt	System	Bemerkung	Takt	System	Bemerkung
203–206	Fag., Cor. III	Spuren von ausradierten ganzt. Pausen.	329	Timp.	vor dem Doppelstrich: <i>Timp</i> : in D.G.
213	Trbne. I	urspr. g' (ausradiert und in b' geändert).	338		das Cresc.-Zeichen für Fl., Clar., Fag., Trbni. und Timp. beginnt erst in diesem Takt, für V. II, Va. und Vc./Cb. schon am Schluß des vorhergehenden Taktes. Vgl. die entspr. Stellen im 2. Satz T. 31 und 344, wo das Crescendo noch etwas früher beginnt.
233–234	Va.	Spuren einer Rasur.	421–428	Clar.	vgl. T. 11–16, Clar.
245–251	Fag.	im Autogr. ein einziger langer Bg. Die BwGA folgt der moderneren Schreibweise, wie sie Berwald bei der Parallelstelle T. 259–265 anwendet.	425–428	Fl.	vgl. T. 13–16, Fl.
262–263	Va.	Bogen zwischen diesen Takten, der jedoch bei der Parallelstelle T. 248 bis 249 fehlt. Hier fortgelassen.	444, 448	V. I, II, Bbl.	vgl. T. 32, 36, 97, 101, V. I, II, Bbl.
271	Cor. III, IV	im Autogr. Seitenwechsel nach T. 270; Bg. bei T. 270 beginnend, aber T. 271 nur ganzt. Pause. Bg. und 4tel T. 271 erg., anal. Cor. I, II T. 256–257.	514	Cor., Trbe., Timp.	vor dem Tstr. zu den betr. Systemen: <i>Corni G., Corni C, Tromp: C, Timp: C.G.</i>
306–311	Fl., Ob., Clar.	die 2. Note in jeder Gruppe deutlich ein 4tel. Vgl. die Parallelstelle T. 172–177, wo deutlich 8tel stehen.			Nach dem Schlußstrich, auf der Mitte der Seite, von Berwalds Hand: 538. Darunter: <i>Das Finale spielt ungef 8 Minuten und die ganze Sinfonie 29–30 Minuten.</i>

CRITICAL COMMENTARY

Abbreviations

b., bb.	= bar, bars
B.	= Basso
br.	= brass
BwGA	= Berwald Complete Edition
Cb.	= Contrabasso
Clar.	= Clarinetto
Cor.	= Corno
Fag.	= Fagotto
Fl.	= Flauto
MAB	= Library of Kungl. Musikaliska Akademien Stockholm
MM	= Musikhistoriska Muséet, Stockholm
Ob.	= Oboe
str.	= strings
Timp.	= Timpani
Trba., Trbe.	= Tromba, Trombe
Trbne., Trbni.	= Trombone, Tromboni
V. (Viol.)	= Violino
Va.	= Viola
Vc.	= Violoncello
vol(s).	= volume(s)

I. Source

MAB. Autograph score, in ink. The score consists of one unruled front fly-leaf plus 72 sheets with 14 evenly ruled staves (in a dark grey colour), with music manuscript (in black to brown-black) on all pages with the exception of page [144]. Horizontal format 23.2 by 30 cm. The paper is of good, thick quality and is very well preserved. There is no watermark. The autograph is bound in cloth (somewhat soiled), a binding of the sort Berwald normally used for his orchestral works. Format 24.2 by 31.5 cm. The spine is red-brown to light brown, very faded; the boards are blue. Title on the front cover: *Sinfonie Singulière*, Berwald's handwriting. Berwald's musical autograph is very clear, easily read and meticulous. There are staves reserved for the entire orchestra throughout: all the whole bar rests are written out as well, even for the horn and timpani parts, which are tacet for the whole of the scherzo. There are no crossings out, and alterations and additions only in a few places. Titles, tempo indications and other foreign words are written in the Latin alphabet, the rest of the text is written in German, with Gothic characters. The pages are numbered by Berwald himself, from 1 to 143 in pencil in the upper outer corners. On p. 1 at the top "Sinfonie Singulière" komp: von Franz Berwald/ Stockholm, März 1845, in Berwald's handwriting.

II. Notes on the Source (cf. Preface)

Allegro fuoco (Pp. 1–42)

Tempo indication to the left over the first (V. I) and under the last (Vc./Cb.) stave: *Allegro fuoco*.

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

Bar	Instrument	Note
95–98	Va.	in pencil, rubbed out but still legible: 
106	Va.	Last note indistinct. the autograph has staccato mark on 1st note: lacking in other parts, and also in all parts in parallel passage b. 256; in consequence omitted here.
111–113	Clar.	both Clar. in unison, probably to compensate for the middle register's paucity of harmonics on the instruments of the period. Cf. the parallel passage bb. 261–263, which lies higher and is written a 1. BwGA follows the autograph, even though the sound of the middle register has been considerably improved on modern instruments. See also bb. 125 ff. (a 2) and 275 ff. (a 1).
142a		over the first and under the last stave: <i>prima volta</i> with a long broken slur afterwards, stretching to the double bar after b. 150a. Between the first two and between the last two staves: <i>poco a poco rallent.</i> between the first two and between the last two staves: <i>tempo 1⁹⁰</i> .
149a		

Bar	Instrument	Note
142b		over the first and under the last staves: <i>seconda volta</i> and a broken slur over two bars to the end of the page.
147b		Between the first two and between the last two staves: <i>poco a poco rallent.</i>
156	Va.	over the first two and between the last two staves: <i>tempo 1⁹⁰</i> .
162	V. II	second note in the autograph a. By analogy with the transposed parallel passage b. 168, BwGA writes a flat. the autograph has staccato dots on the first two notes. By analogy with the parallel passage b. 150b, these have been removed.
219	Fl., V. I	the second note of the autograph clearly b flat, not b which could have been expected by analogy with b. 179. The context, however, is not the same, and for this reason BwGA has kept the version in the autograph.
223	Cor., Trbe., Timp.	before the bar line by the stave concerned: <i>Corni F, Corni F, Tromp: F, Timp: F.C.</i>
264–265	Fl.	the autograph lacks cresc. sign from the parallel passage bb. 114–115. It has been decided to avoid adding the cresc. sign in BwGA in view of the higher pitch.
283	Cor., Trbe.	in front of the bar line by the stave concerned: <i>Corni C, Corni C, Tromp: C.</i>
297		over the first and between the last two staves: <i>tempo 1⁹⁰</i> .
313		over the first and under the last stave: <i>poco a poco ritard.</i>
321		over the first and under the last stave: <i>tempo 1⁹⁰</i> .

After the final double bar, in the middle of the page, in Berwald's writing: 331 Takte ("331 bars") and underneath: *Das Allegro spielt ungef. 11 Minuten.* ("The allegro lasts approx. 11 minutes"). Berwald's bar numbering does not tally with BwGA, since he counted the 9 bars in the *prima volta* continuously, whereas here they have been numbered 142a–150a, followed by 142b–150b.

Adagio—Scherzo: *Allegro assai—Adagio* (Pp. 43–89).

Tempo indication to the left above the first (V. I) and under the last (Vc./Cb.) stave: *Adagio*. For further indications see below, bb. 51 and 342.

Designations of the instruments and their order in the score: V. I., V. II., Va., all undesignated, Flauti, Oboi, Clarinetti C., Fagotti, Corni D., Timpano D., Vc./Cb., undesignated, on one stave, altogether 10 staves. The two highest and two lowest staves on the 14 stave paper have been left blank.

Bar	Instrument	Note
10	Ob., Clar.	the slur from b. 8 does not extend quite to b. 10.
	Vc./Cb.	originally J. v. . The pizzicato quavers and the indications <i>pizz:</i> and <i>arco</i> resp. added later by Berwald with brownish ink.

Bar	Instrument	Note	Bar	Instrument	Note
26	Fl., V. I	as the grace notes are written clearly to the right of the bar line and represent more or less a slide, they are best executed on the beat.	250–254	Cb.	Cf. bb. 55–59, Cb.
30, 32, 34	V. I	the grace notes are written clearly to the left of the bar line and attached to the minim and its slur; the ornament is therefore here assigned to the previous note and not to the following one. That this was Berwald's intention is also clear from the quotation in the finale, bb. 336, 340 and 344.	255, 257		Cf. bb. 60, 62.
51		by the upbeat, over the V. I stave: <i>Scherzo. Allegro assai</i> . Under the Vc./Cb. stave: <i>Allegro assai</i> . On the blank stave at the top, also in Berwald's writing: (<i>Das Scherzo muss ungewöhnlich schnell und leicht ausgeführt werden.</i>) "(The scherzo is to be played unusually fast and lightly.)"	255–258	Fl.	the accents to be found in the parallel passages bb. 60, 62 and 80, 82 are missing here, perhaps in view of the high pitch.
55–59	Cb.	here written on the otherwise empty stave immediately under Vc. From 3rd note in bb. 59 and 79 and 254, resp., <i>col Cello</i> again.	260, 264		Cf. bb. 85, 89.
60, 62		the marks of accentuation which occur in these bars vary in length from 2 to 6 mm and thus resemble occasionally a diminuendo sign. They are here standardised as accents.	306, 322	Fl.	the autograph has the last note an octave higher without the octave sign.
75	Va., Vc.	the autograph lacks staccato dots over the first note. Added here in analogy with bb. 55 and 250.	309	V. I, II	Cf. b. 134, V. I, II.
75–79	Cb.	cf. bb. 55–59, Cb.	342	V. I	at the upbeat, over the V. I stave and under the Vc./Cb. stave: <i>Adagio</i> . The upbeat to b. 342 lacks the <i>cresc.</i> sign of b. 28, perhaps not without reason.
78–79	Vc.	the last two notes in b. 78 written with a slur to themselves. BwGA ties them to the next bar in analogy with bb. 58–59 and 253–254.	343, 345,		Cf. bb. 30, 32, 34, V. I.
80, 82		cf. bb. 60, 62	347	V. I	
85, 89		the diminuendo sign varies in length here. In 15 cases out of 27 it lasts until the following bar. BwGA uses the longer form.			After the final bar line, in the middle of the page, in Berwald's handwriting: 370. and under that: <i>Adagio und Scherzo spielen ungefähr 10 Minuten.</i> ("The adagio and scherzo take approx. 10 minutes".) Berwald's bar numbers do not tally with that of BwGA as he has counted the upbeats before bb. 1 and 342 as independent bars.
120	Fl.	Berwald followed the practice of his time, beginning trills on the main note. (Cf. Preface p. XIV). The small grace note c sharp would seem to imply beginning with the upper note here. As the parallel passage bb. 295, 299 lacks the grace note (see also first movement b. 49), it is also possible that c sharp here merely indicates that the trill is to be a major second one.	11–16	Clar.	Finale: Presto (Pp. 90–143)
124	Fag. }	the 4th note has a staccato dot. Since it is lacking in all the parallel passages, BwGA does not include it.	13–16	Fl.	Tempo indications to the left over the first (V. I) stave: <i>Finale. Presto</i> . Under the last (Vc./Cb.) stave: <i>Presto</i> .
134	Fl.	the 1st note is clearly a crotchet, not a quaver as in bb. 142, 317 and 150, 325. As the Fag. has crotchets in the corresponding passages bb. 138, 305 and 146, 313, BwGA has retained the alternations of the autograph between crotchets and quavers.	97, 101	V. I, II, br.	Designations of the instruments and their order in the score: V. I, V. II, Va., Fl., Ob., Clar., Fag., all undesigned, <i>Corni F.</i> , <i>Corni Es</i> , <i>Trbni.</i> , 2 staves with a brace, undesigned, <i>Tromp</i> : <i>B. ottava bassa</i> , <i>Timp</i> : <i>F. B.</i> , <i>Vc./Cb.</i> , undesigned, on one stave, altogether 14 staves. The direction <i>ottava bassa</i> for Trbe. is written in smaller characters and underlined.
V. I, V. II			120–121	Cb.	
			203–206	Fag., Cor. III	Bar 120 is on p. 101, bar 121 on p. 102. The slur is to be found only on p. 101.
			213	Trbne. I	traces of erased whole-bar rests.
			233–234	Va.	g', erased and altered to b' flat.
			245–251	Fag.	traces of erasure.
			262–263	Va.	one single long slur. BwGA has adopted the modern notation, to be found in the autograph in the parallel passage bb. 259–265.
					slur between these bars. This is missing in the parallel passage bb. 248–249. BwGA has omitted it here.

Bar	Instrument	Note	Bar	Instrument	Note
271	Cor. III, IV	in the autograph, with a change of page at bb. 270–271, there is a slur starting in the former bar, but only a bar's rest in the latter. Revised here in accordance with Cor. I, II bb. 256–257.			Vc./Cb. Cf. the corresponding passages in the second movement, bb. 31 and 344, where the crescendo begins somewhat earlier still.
306–311	Fl., Ob., Clar.	the 2nd note in each group is clearly a crotchet. Cf. the parallel passage bb. 172–177, which has quavers as clearly.	421–428	Clar.	cf. bb. 11–16. Clar.
329	Timp.	before the double bar: <i>Timp: in D.G.</i> the crescendo sign begins in this bar for Fl., Clar., Fag., Trbni., and Timp., and already at the end of the previous bar for V. II, Va. and	425–428	Fl.	cf. bb. 13–16, Fl.
338			444, 448	V. I, II, br.	cf. bb. 32, 36, 97, 101, V. I, II, br.
			514	Cor., Trbni., Timp.	preceding the bar line by the respective stave: <i>Corni G., Corni C, Tromp: C, Timp: C.G.</i>
					After the final bar line, in the middle of the page, in Berwald's writing: 538, and underneath: <i>Das Finale spielt ungefähr 8 Minuten und die ganze Sinfonie 29–30 Minuten.</i> ("The finale takes about 8 minutes and the whole symphony 29–30 minutes.")