

Franz Berwald

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MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

Tongemälde II
Symphonic Poems II

Erinnerung an die norwegischen Alpen
Reminiscence of the Norwegian Mountains

Bayaderen-Fest · Festival of the Bayadères
Wettlauf · Racing

Herausgegeben von / Edited by
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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. Die originale Schreibweise transponierend notierter Instrumente ist beibehalten; Ausnahmen werden jeweils vermerkt. In den Hauptquellen auftretende Abkürzungen, die mit der heutigen Notierungsweise übereinstimmen, werden der Vorlage gemäß wiedergegeben oder nach dem Ermessen des Bandbearbeiters ausgestochen. 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. Wo Berwald kurze Vorschläge offenbar ohne unterschiedliche Bedeutung auf ver-

schiedene Weise notiert, sind sie in der vorliegenden Ausgabe durch  normalisiert. Bögen bei Verzierungsnoten werden ohne besondere typographische Kennzeichnung oder Bemerkung im Kritischen Bericht hinzugefügt. Im Vokaltext werden die originalen Schreibweisen hinsichtlich Rechtschreibung und Interpunktion beibehalten; Legatobögen im Notentext werden stillschweigend den Textsilben angepaßt.

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), Akzidenzien, ferner (kursive) Ziffern zur Bezeichnung von Triolen, Sextolen usw. durch Kleinstich; Bögen, Crescendo- und Diminuendozeichen sowie Akzente durch Strichelung; alle übrigen Zusätze wie Schlüssel und Notenzeichen jeder Art durch eckige Klammern.

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

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

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

Berwald-Komitee

EDITORIAL NOTE

This edition of Franz Berwald's *Complete Works*, published for the centenary of his death (April 3, 1968) is intended to satisfy both musicological and practical requirements, and will be issued in 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. 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. In the vocal text, the punctuation and spelling of the original have been retained; legato slurs in the music text have been adjusted without comment to fit the syllables of the text.

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 scalar 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 of 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 sechs erhaltene sogenannte Tongemälde für Orchester erscheinen in Band 8 und 9 der Ausgabe *Franz Berwald, Sämtliche Werke* in chronologischer Ordnung, die aus den Angaben des Komponisten auf den Originalen klar hervorgeht¹. Band 8 enthält das Frühwerk *Slaget vid Leipzig* sowie die beiden während seines Aufenthalts in Wien 1841—42 entstandenen *Elfenspiel* und *Ernste und heitere Grillen*. Im vorliegenden Band 9 sind die drei übrigen veröffentlicht; *Erinnerung an die norwegischen Alpen* entstammt ebenfalls der produktiven Wiener Periode, während *Bayaderen-Fest* und *Wettlauf* nach Berwalds Rückkehr nach Schweden im Sommer 1842 entstanden sind. Über ein weiteres, jetzt aber verschollenes Werk dieser Art, das 1841 entstandene *Humoristische Capriccio*, siehe das Vorwort zu Band 8.

Erinnerung an die norwegischen Alpen trägt die Beischrift *Wien. Febr. 1842*. Der Titel läßt an die Reise nach Norwegen denken, die Berwald im Sommer 1827 zusammen mit dem Pianisten Jan van Boom unternahm und bei der die beiden in Christiania und Bergen Konzerte gaben². Über diese Reise ist leider nicht viel bekannt, und was die Berührung mit norwegischer Volksmusik oder den „norwegischen Alpen“ betrifft, so fehlt es an sicheren Belegen. Eine interessante, vielleicht vom Komponisten selbst inspirierte Nachricht findet sich jedoch in einer Notiz in *Die Gegenwart* vom 26. Januar 1847: „Die Erinnerung an die ‚Norwegischen Alpen‘ besteht aus einem Andante, in welchem ein Thema vorgeführt wird, das Berwald auf einer Reise über die ‚Fille Fjellen‘ von einem Postillon singen hörte.“³ Der von Berwald gerade im Andanteteil der Introdutione des Werks angeschlagene Tonfall gibt unzweifelhaft den überraschenden Eindruck echter norwegischer Volksmusik, und dieser bestätigt sich beim Vergleich mit gewissen *springarar* in der unter der Redaktion von Olav Gurvin herausgegebenen

¹ Zum Begriff „Tongemälde“ vgl. Vorwort zu Band 8 der BwGA.

² Berwald selbst fügt zu einer Sammlung von Konzertprogrammen im FamA die Bemerkung: „Außer obenstehenden Konzerten wurden von mir solche . . . 1827 in Christiania und Bergen gegeben.“ Diese Angabe bestätigt sich durch Konzertanzeigen (in denen allerdings Berwalds Vorname fehlt) in *Christiania Intelligentssedler*, Oslo, vom 28. Juni und 5. Juli 1827 für Konzerte in Christiania am 28. Juni und 9. Juli sowie in *Bergens Adresse-Contoires-Efterretninger*, Bergen, vom 18. August 1827 für ein Konzert in Bergen am folgenden Tag. Jan van Boom (1807—1872), gebürtiger Holländer, Schüler von Hummel und Moscheles, kam 1825 nach Stockholm, wo er von 1848 an Klavierlehrer am Konservatorium war.

³ *Die Gegenwart*, Wien, 26. Januar 1847. Mit „Fille Fjellen“ ist das Gebirgsmassiv Fillefjell zwischen Valdres und Laerdal gemeint, über das einer der ältesten Hauptverbindungswege zwischen Ost- und Westnorwegen führt. Versuche, dem Postillonslied auf die Spur zu kommen, blieben leider ohne Ergebnis. Der Volksmusikspezialist Rolf Myklebust am norwegischen Rundfunk, der dem Herausgeber bei seiner Untersuchung bereitwilligst geholfen hat, schreibt: „Ich glaube nicht, daß das zweite Motiv bei Berwald [= die Andantepartie der Introdutione] eine norwegische Melodie ist, es kann aber möglicherweise unter dem Eindruck einer Begegnung mit norwegischer Volksmusik komponiert sein, z. B. von folgendem *springleik* aus dem Gudbrandstal. Dr. O. M. Sandvik hatte den gleichen Eindruck.“ Das gemeinte *springleik* zitiert Myklebust nach L. M. Lindeman, *Aeldre og nyere Norske Fjeldmelodier*, Christiania [1853], Nr. 27. Er bemerkt weiter, daß es von dem Verfasser Edvard Storm (1749—1794) als Melodie zu dem Lied *Skogmøte hos Torgjer Skjelle* verwendet und daß eine Variante in J. B. de Labordes *Essai sur la musique ancienne et moderne*, Paris 1780, wiedergegeben ist.

Sammlung *Hardingfeleslåtтар*, denn hier zeigen sich gewisse melodische Ähnlichkeiten⁴.

Die Bedeutung dieser Anklänge darf jedoch nicht überbewertet werden. Wo diese volkstanzmäßige Melodie zum erstenmal in Berwalds Musik auftaucht, ist keine Beziehung zu Norwegen feststellbar. Dies geschieht in der Oper *Leonida*, einem der Werke, an denen Berwald 1829—30, zu Beginn seiner Berliner Jahre, arbeitete; es handelt sich hierbei um ein Lied für Sopran im ersten Teil eines Finales mit der Nummernbezeichnung 21. Das Stück wird hier im Anhang (S. 171 ff.) mitgeteilt.

Von der genannten Oper sind nur Fragmente erhalten, und ihre Geschichte liegt ebenso sehr im Dunkel wie die anderer Opernwerke Berwalds aus der gleichen Zeit⁵. Sein Sohn Hjalmar Berwald berührt das Problem in einem Brief vom 15. Juli 1922 an Professor Olallo Morales: „Bei Angaben darüber, was mein Vater komponiert hat, liegt eine Schwierigkeit in seiner Ansicht, ein Verfasser oder Komponist dürfe nur das hinterlassen, was er selbst für bemerkenswert und gut hält. Infolgedessen revidierte er seine Werke, verwarf, was ihm ungenügend erschien und verwandte das übrige zu neuen Kompositionen. Daher kommt es, daß die Angaben über die Opern ‚Leonida‘ und ‚Der Verräter‘ teilweise irreführend sind, da die erstere wohl in die letztere hineingenommen worden und diese ganz sicher in ‚Estrella‘ aufgegangen ist. Evtl. kann auch das eine oder andere aus den beiden erstgenannten in ‚Modehandlerskan‘ und ‚Jag går i kloster‘ vorkommen.“⁶

Das erwähnte Lied befand sich unter dem, was von *Leonida* noch übrig war, als Berwald nach geeignetem Material für seine *Erinnerung* suchte, und erhielt in diesem Werk seine definitive Gestalt. Das Tempo wurde hierbei von *Andantino* zu *Andante* gedämpft, und die erste Violine hat elegant gerundete Schlußwendungen erhalten.

Die Uraufführung der im Februar 1842 entstandenen *Erinnerung an die norwegischen Alpen* fand schon am 6. März des gleichen Jahres bei einem Wohltätigkeitskonzert in Wien „im k.k. großen Redouten-Saale, zum Vortheile des Spitals zu St. Elisabeth“ statt, wobei Berwald selbst das Werk sowie die gleichfalls neuen Stücke *Humoristisches Capriccio* und *Elfenspiel* dirigierte⁷. Die *Erinnerung an die norwegischen Alpen* stand auch auf dem Programm des Konzerts in der Stockholmer Ladugårdslandskirche vom 19. Mai 1842, mit dem Berwald nach dreizehnjähriger Abwesenheit erstmals wieder dem heimischen Publikum gegenübertrat⁸. Sowohl Zuhörer wie Kritik fanden an dem Werk Gefallen, das während seiner Lebenszeit sein meistgespieltes wurde⁹. Mathilde Berwald, die Witwe des Komponisten,

⁴ Olav Gurvin, *Norsk Folkemusikk. Serie I. Hardingfeleslåtтар. Band IV. Springarar i 3/4 takt*, Oslo 1963. Vgl. z. B. *Olav Okshovd's Springar* (S. 159).

⁵ Vgl. Einar Sundström, *Franz Berwalds operor*, STM 1947, S. 16 ff. Mit Hilfe von Angaben in dort zitierten Briefen, teils von Berwald, teils von dem schwedischen Gesandten in Berlin Genserik Brandel, stellt Sundström dar, daß Berwald im Januar 1830 eine Oper „von über zwanzig Nummern“ abgeschlossen hatte und daß diese „*Leonida*, in 2 Akten“ hieß.

⁶ Brief im Besitz des Herausgebers.

⁷ FamA. Gedrucktes Programmplakat.

⁸ FamA. Gedrucktes Programmplakat. Die Ladugårdslandskirche heißt jetzt Hedvig Eleonora- oder Östermalmskirche.

⁹ Vgl. Berwalds eigene Notizen in der Originalpartitur über Aufführungen des Werks, wiedergegeben in der Quellenbeschreibung des vorliegenden Bandes.

konnte also mit Fug am 15. November 1874 an den Hamburger Musikverleger Julius Schubert, der bereits mehrere von Berwalds Kammermusikwerken veröffentlicht hatte, schreiben: „Diese sehr schöne Komposition wird hier unaufhörlich gespielt und ist eine Lieblingsouvertüre der Schweden.“¹⁰ Der interessante Brief, der Angaben über eine Reihe von veröffentlichungs-bereiten Werken Berwalds enthält, stellt eine Antwort auf dies-bezügliche Fragen Schuberts in einem Brief vom 6. November dar. Der Schriftwechsel führte indessen zu keiner weiteren Herausgabe, vermutlich infolge von Schuberts Tod am 5. Juni des folgenden Jahres.

Unter dem schwedischen Titel *Hugkomst från Norrska Fjellen* liegt das Werk in einer Bearbeitung für Orgel zu vier Händen vom Komponisten selbst vor. In dieser Form wurde es in Storkyrkan in Stockholm am 5. April 1866 von Gustav Mankell und Carl Torsell bei einem von Berwald veranstalteten Konzert — seinem letzten in eigener Regie — gespielt¹¹.

Diese vierhändige Fassung erschien im Druck schon wenige Jahre nach Berwalds Tod, während die für Orchester erst 1948 in der Edition Suecia in Stockholm herauskam.

Das Werk existiert indessen noch in einer weiteren interessanten Fassung. Im Berwaldschen Familienarchiv ist nämlich der Programmzettel zu „Abschlußübung der Musikeleven der Zweiten Leibgarde für das Frühjahrshalbjahr am 20. Mai 1867“ erhalten, bei der als Einleitungsnummer *Hågkomst från Norska Fjellen* vorkam. Die Bearbeitung für Militärorchester stammt von Fredrik Sjöberg, dem damaligen Musikdirektor der Garde; die Partitur trägt das Datum 20. August 1866¹².

Bayaderen-Fest ist datiert *Nyköping Juli 1842*. Diese Angabe dürfte für den Abschluß der Partitur gelten, da das Werk schon am 25. Juni in Mathilde Berwalds Tagebuch genannt wird¹³. Von der Originalpartitur sind nur die Seiten 1—14 und 49—60 erhalten; dagegen existiert ein komplettes Stimmenmaterial. Die fehlenden Partiturseiten hat wahrscheinlich Berwald selbst zerstört, wie es nach den weiter oben zitierten Mitteilungen Hjalmar Berwalds seiner Arbeitsweise entsprach. Ein Teil des thematischen Materials ist nämlich in späteren Werken erneut zur Verwendung gekommen. Das prägnante Thema, das

¹⁰ Brief im Besitz von Dr. Friedrich Schnapp, Hamburg, der den Herausgeber darauf aufmerksam gemacht und liebenswürdigerweise eine Abschrift zur Verfügung gestellt hat.

¹¹ FamA. Gedrucktes Programmplakat. Gustaf Mankell (1812—1880), ab 1835 Organist der Jakobskirche, ab 1853 Lehrer in Orgelspiel am Konservatorium in Stockholm. Carl Torsell (1808—1872), 1827 Organist der Deutschen Kirche, ab 1830 an Storkyrkan in Stockholm; 1825—1862 in der Hofkapelle angestellt, zuerst als Cellist, später als Kontrabassist.

Die vierhändige Fassung, die auf dem erwähnten Plakat den Titel *Hugkomst af Norska Fjällen* hat, wird in BwGA Band 25 veröffentlicht werden.

¹² FamA. Gedruckter Programmzettel. Die in Stockholm stationierte Zweite Garde (Andra gardet), von 1894 an Göta livgarde genannt, wurde 1939 aufgelöst, wobei ihre Musikalien an die Musikkapelle von Svea Livgarde übergangen, wo die erwähnte Partitur sowie das zugehörige zeitgenössische Stimmenmaterial jetzt verwahrt werden. Fredrik Sjöberg (1824—1885) war außerdem seit 1851 Klarinetist in der Hofkapelle.

¹³ FamA. Die Eintragung vom 25. Juni hat folgenden Wortlaut: „Folgende Orchester-Compositionen hat mein Mann seit vorigem Herbst geschrieben:

- 1, *Humoristisches Capriccio.*
- 2, *Elfen-Spiel.*
- 3, *Ernste und heitere Grillen.*
- 4, *Erinnerung an die Norwegischen Alpen.*
- 5, *Bayaderen-Fest.*
- 6, *Sinfonie capricieuse.*
- 7, *Sinfonie sérieuse.*
- 8, *Wettlauf: Etude für großes Orchester.**

zum erstenmal in Takt 173 ff. erscheint, findet sich praktisch unverändert in der Overture zu *Drottningen av Golconda*¹⁴. Dagegen ist das ins Finale des Klavierquintetts A-dur übernommene Material überarbeitet und gibt zu interessanten Vergleichen Anlaß¹⁵.

Unter dem schwedischen Titel *Bajaderfesten* wurde das Werk unter Berwalds eigener Leitung bei seinem Konzert im Großen Börsensaal in Stockholm am 6. Dezember 1842 zum erstenmal aufgeführt. Es wurde auch bei seinem Benefizkonzert in der Königl. Oper am 2. Dezember des folgenden Jahres gespielt, bei dem außerdem seine Operette *Jag går i kloster* mit Jenny Lind in der Hauptrolle uraufgeführt wurde¹⁶. Weitere Aufführungen während der Lebenszeit des Komponisten lassen sich nicht nachweisen.

Nach Berwalds Tod ist das Werk nur vereinzelt gespielt worden, so z. B. 1874 und 1875 in Berns salong in Stockholm, wo Kapellmeister August Meissner mehrere Jahre lang viel beachtete Symphoniematinee veranstaltete¹⁷. Handschriftliche, auf die erhaltenen Stimmen gegründete Partituren finden sich u. a. in MAB und in der Bibliothek von Göteborgs Orkesterförening; dagegen ist das Werk bisher nicht gedruckt worden.

Wettlauf ist datiert *Nyköping August 1842*, aber ebenso wie *Bayaderen-Fest* schon am 25. Juni in Mathilde Berwalds Tagebuch genannt. Das angegebene Datum dürfte sich also auch hier auf den Abschluß der Instrumentierung beziehen.


Auch aus diesem Werk hat Berwald thematisches Material später wiederverwendet, nämlich im Finale des Klavierquintetts c-moll¹⁸. Zum Glück hat er aber in diesem Fall die ältere Partitur dann nicht vernichtet, was um so erfreulicher ist, als diese in ihrer außerordentlich sorgfältigen und klaren Ausführung eines der schönsten Autographe Berwalds darstellt.

Das Werk wird selten gespielt und ist bisher nicht gedruckt worden. Anlässlich des Berwaldjubiläums 1946 erschienen in Edition Suecia in Stockholm sowohl Stimmen als auch eine Partitur (in Lichtkopie) mit der heute üblichen Anordnung der Instrumente.

EDITIONSTECHNISCHE BEMERKUNGEN

Genauere Angaben über die Partiturgestalt der im vorliegenden Band veröffentlichten Werke werden im Kritischen Bericht gegeben. Wie immer bei Berwald stehen die Violin- und Violastimmen zu oberst, Violoncello und Kontrabaß auf gemeinsamem System zu unterst, sämtliche unbezeichnet — ein Ordnungsprinzip, das der Komponist bis zu seinen letzten Werken beibehalten hat, obwohl damals, also in den 1860er Jahren, in Schweden schon seit langem neuere Partituranordnungen verwendet worden waren, z. B. von Norman, Rubenson und Söderman.

BwGA normalisiert die Partituranordnung und gibt Violoncello und Kontrabaß gewöhnlich getrennte Systeme. Im übrigen folgt sie dem Prinzip des Originals, Holzbläser, Hörner und Trompeten jeweils paarweise auf gemeinsamem System sowie die erste Posaunenstimme für sich (im Altschlüssel), die beiden übrigen auf gemeinsamem System (im Baßschlüssel) zu notieren. Berwalds transponierende Notierung für Hörner und Trompeten wird beibehalten.

Unisonos Spiel, im Autograph durch Doppelstielung bzw. bei Ganzen Noten mit  angegeben, wird in BwGA grund-

¹⁴ BwGA Band 18, S. 7. Die Overture steht auch in Band 10.

¹⁵ BwGA Band 13.

¹⁶ FamA und KB. Gedrucktes Programmplakat.

¹⁷ MM. Programmzettel. August Meissner (1833—1903) war ein lebhafter Bewunderer von Berwalds Musik und führte in seinen Berns-Konzerten außerdem die *Sinfonie sérieuse*, *Elfen spiel* und *Erinnerung an die norwegischen Alpen* auf.

¹⁸ BwGA Band 13.

sätzlich durch *a 2* bezeichnet. In einigen Fällen, wo sich die Stimmen nach einem nicht unisonen Verlauf in einem gemeinsamen Schlußton vereinigen, sind doch im vorliegenden Band Doppelpunkte verwendet. Die Praxis des Originals, zwei Stimmen bei nicht-homophoner Führung mit doppeltem, bei homophoner mit gemeinsamem Stiel zu notieren, ist beibehalten.

Soll nur die erste bzw. zweite Stimme spielen, so schreibt Berwald gewöhnlich *1^a* bzw. *2^a*, ausnahmsweise mit auf- bzw. abwärtsgerichteter Stielung und Pausenzeichen in der aussetzenden Stimme. Die Bezeichnungen *1^a* und *2^a* verwendet er in beiden *Corno*-Stimmpaaren. BwGA schreibt grundsätzlich *I.* bzw. *II.*, beim zweiten Hörnerpaar jedoch ohne besondere Angabe im Kritischen Bericht *III.* bzw. *IV.*

Die Notierung der Paukenstimmen ist folgendermaßen normalisiert:

Erinnerung an die norwegischen Alpen:

Timpani in Fa-Do/F-C

Original:  BwGA: 

Bayaderen-Fest:

Timpani in Mi-Si/E-H, ab Takt 493 in Mi-La/E-A

Original¹⁹:  BwGA: 

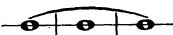
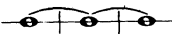


Wettlauf:

Timpani in Do-Sol/C-G

Original:  BwGA: 

In *Wettlauf* notiert Berwald inkonsequent, da die langen Paukenwirbel in Takt 49 ff. und 135 ff. im Autograph auf der fünften Linie stehen, so wie hier oben (dritte Note) angedeutet.

Als Artikulationszeichen sind Punkt und Bogen verwendet. Gelegentlich gehen die Punkte ohne erkennbares System in Striche über, was in der Ausgabe zur ausschließlichen Verwendung von Punkten vereinheitlicht ist. Bei längeren sequenzähnlichen Partien stehen im Autograph gewöhnlich nur auf den ersten Notenpunkte, während sich im weiteren *simile*-Ausführung versteht. Die Ausgabe schließt sich, abgesehen von wenigen (in Kleinstich ausgeführten) Ergänzungen, dieser Praxis an.

Berwalds Bogensetzung ist uneinheitlich. Haltebögen sind anscheinend willkürlich entweder  oder  geschrieben. BwGA vereinheitlicht stillschweigend zur letzteren Schreibweise. An Stellen, wo zwei Instrumente auf gemeinsamem System notiert sind und die obere Stimme Überbindungen zwischen Tönen gleicher Tonhöhe aufweist, soll für die untere allem Anschein nach oft das Entsprechende gelten, obwohl hier die Bögen fehlen. In solchen Fällen (jedoch nur dann, wenn die musikalische Situation keine Zweifel zuläßt) sind in BwGA in der unteren Stimme ohne typographische Kennzeichnung Bögen hinzugefügt. Beispiele dieses Verfahrens: *Wettlauf*, T. 49—72, Trbni. II, III; T. 215—218, Ob. I, II; T. 219—222, Clar. I, II. Wo ein Bogen im Autograph die doppelte Funktion von Halte- und Artikulationsbogen hat, sind im vorliegenden Band gestrichelte Bögen zwischen Noten gleicher Tonhöhe zugesetzt. Akzidenzen innerhalb von Haltebögen, , sind ohne besondere Angabe zur nächsten entsprechenden alleinstehenden Note versetzt: .

Spielen mehrere Stimmen unisono, ist dies im Original oft durch *col V. 1^a*; *col Oboi* etc. sowie das Zeichen \surd in den folgenden Takten angedeutet. Stellen dieser Art sind ausgeschrieben, wobei die Originalschreibart im Kritischen Bericht angegeben wird. Veraltete Wortformen wie *cres.*, *dimin.* usw. sind modernisiert.

¹⁹ Der Begriff „Original“ schließt hier auch die Quelle C ein; siehe S. 181.

In zahlreichen von Berwalds schnellen Orchestersätzen — darunter sämtlichen Stücken des vorliegenden Bandes — trifft der Dirigent auf zwei einander offenkundig widersprechende Angaben: eine für die Spieldauer, die auf ein lebhaftes Tempo weist, und andererseits das Taktzeichen C anstelle eines nach heutiger Praxis zu erwartenden C . Als bezeichnendes Beispiel sei *Wettlauf* angeführt. Die Tempobezeichnung ist *Allegro quasi presto*, die Taktart aber C . Da das Tempo hier im ganzen Stück so gut wie unverändert beibehalten wird, läßt es sich ziemlich genau festlegen. Berwald gibt eine Spielzeit von ungefähr $8\frac{1}{2}$ Minuten an, was einer Metronomisierung von $\text{♩} = 150$ entspricht. Bemerkenswert ist hierbei, daß das Stück auch die „historische“ Qualifikation für C hat, nämlich Achtel als kürzeste Notenwerte.

Der Herausgeber kennt keinen Fall, wo Berwald in raschen Orchestersätzen das Zeichen C gesetzt hätte. Folgende, von Berwald sämtlich mit C bezeichnete Orchestersätze haben alle einen Pulsschlag entsprechend ♩ , werden im Zweischlag taktiert und erfordern nach heutiger Praxis die Taktart C :

Werk	Tempobezeichnung	Ungefähre Metronomisierung (soweit mit Hilfe von Spielzeitangabe im Autograph berechenbar)
<i>Sinfonie sérieuse</i>		
Satz I	Allegro con energia	$\text{♩} = 96$
Satz IV	Allegro molto	
<i>Sinfonie singulière</i>		
Satz IV	Presto	$\text{♩} = 134$
<i>Estrella de Soria</i>		
Ouverture	Allegro assai	
<i>Drottningen av Golconda</i>		
Ouverture	Allegro molto	
<i>Jag går i kloster</i>		
Ouverture	Allegro quasi presto	
<i>Ernste und heitere Grillen</i>		
Ouverture	Allegro molto	
<i>Erinnerung an die norwegischen Alpen</i>		
Ouverture	Allegro con fuoco	
<i>Bayaderen-Fest</i>		
Ouverture	Allegro molto	
<i>Wettlauf</i>		
Ouverture	Allegro quasi presto	$\text{♩} = 150$

Der Herausgeber schließt hieraus, daß Berwald bei der Taktangabe C meint, daß der Interpret nicht notwendig von einem Pulsschlag in Vierteln ausgehen muß, sondern ebenso gut in Halben denken kann. Für Berwald scheint das Wesentlichste die Tempoangabe selbst zu sein; zur Vermeidung einer unrichtigen Tempoauffassung hat er aber außerdem meistens angegeben, welche Spielzeit er sich gedacht hat.

Der Herausgeber hat, wenn auch nicht ohne gewisse Bedenken, den Ausweg gewählt, bei den Werken dieses Bandes der Klarheit halber nach dem originalen C in Klammern ein C beizufügen.

Ornamentik ist in den vorliegenden Kompositionen nur sparsam verwendet. Alle Triller beginnen und schließen auf der Hauptnote. Vorschläge kommen im Original in den Notierungen ♯ und ♭ vor; in *Erinnerung an die norwegischen Alpen* sind beide beibehalten, da es nicht unwahrscheinlich erscheint, daß

Berwald hier zwei verschiedene Ausführungsarten beabsichtigt hat. In *Bayaderen-Fest* finden sich außerdem zweitönige Gruppen. Soweit Bögen vom Vorschlag zur Hauptnote fehlen, wurden sie ergänzt.

Der Herausgeber fühlt sich allen, die ihn mit Rat und Tat unterstützt haben, zu Dank verpflichtet. In erster Linie gilt dieser Dank Chef und Beamten an Kungl. Musikaliska Akademiens Bibliotek, die das Quellenmaterial zur Verfügung gehalten haben und mit unermüdlicher Bereitwilligkeit auf seine beschwerlichsten Fragen eingegangen sind. Die Familie Berwald mit Dr. Rag-

nar Berwald an der Spitze hat wie gewöhnlich liebenswürdiges Entgegenkommen gezeigt, und der bedeutendste Verwalter der schwedischen Aufführungstradition für Berwalds Musik, Professor Tor Mann, hat seine reichen Erfahrungen zur Verfügung gestellt. Auch den Beamten von Musikhistoriska Muséet und der Musikabteilung von Svea Livgarde sei hiermit gedankt.

Verantwortlich für die Übersetzung ins Deutsche und Englische: Hans Eppstein, Universitätsdozent, Stocksund, und Brian Willson, B. Mus., Stockholm.

Lidingö, 1967

Nils Castegren

PREFACE

Franz Berwald's six extant *Tongemälde* ("tone paintings", though the expression "symphonic poems" has been preferred in this edition) for orchestra, in volumes 8 and 9 of Franz Berwald's *Complete Works*, have been arranged in chronological order, this being easily ascertained from the composer's dates on the original scores.¹ Volume 8 contains the early work *Slaget vid Leipzig* together with two works composed in 1841—1842, during Berwald's stay in Vienna: *Elfenspiel* and *Ernste und heitere Grillen*. The present volume, volume 9, presents the remaining three; *Erinnerung an die norwegischen Alpen* also dates from the productive Vienna period, while *Bayaderen-Fest* and *Wettlauf* are dated Summer 1842, after Berwald's return to Sweden. A further work of this type, *Humoristisches Capriccio*, composed in 1841, has since been lost; see the preface to volume 8 for further details.

Erinnerung an die norwegischen Alpen is dated *Wien. Febr. 1842*. The title reminds us of the Norwegian trip made in the summer of 1827 by Franz Berwald and Jan van Boom, during which they gave concerts in Christiania and Bergen.² Unfortunately we know very little about this journey, and there is no certain evidence of contacts with either Norwegian folk-music or Norwegian alps. However, an interesting piece of information, perhaps inspired by the composer himself, is to be found in a review in *Die Gegenwart* on 26th January 1847: "The *Erinnerung an die norwegischen Alpen* consists of an Andante, in which a theme is introduced which Berwald heard on a journey across the Fille Fjellen sung by a coachman."³ And it is certainly true that the style of the Andante section of the introduction to the work sounds surprisingly like that of authentic Norwegian folk-music. This is also borne out by a comparison with certain *springar* tunes in the collection of *Hardingfele-*

slåttar, edited by professor Olav Gurvin, where melodic similarities can be established.⁴

The importance of these similarities must not be exaggerated, however. On its first appearance in Berwald's output, this folk-dance style melody has no connection with Norway. It occurs in the opera *Leonida*, which Berwald worked on during the first years in Berlin, in 1829—30; where it is included in the form of a song for soprano in the first part of a Finale numbered 21. The song is published in the appendix, page 171 ff.

We possess only fragments of the opera now; there are still many unsolved problems connected with this and other operatic works from the same period.⁵ Berwald's son Hjalmar touches on the matter in a letter to professor Olallo Morales, dated 15th July 1922: "One difficulty encountered in describing what father composed has to do with his opinion that an author and composer should only leave behind them such works which they themselves consider outstanding and good. Because of this, he revised his works, discarding what he considered inferior and used what remained in new compositions. This means that statements concerning the operas 'Leonida' and 'Der Verräter' are probably partly misleading, as the former has probably been included in the latter. And the latter has quite certainly been incorporated in 'Estrella'. And, of course, parts of both may well appear in 'Modehandlerskan' and 'Jag går i kloster'."⁶

The song previously referred to was among the remains of *Leonida* when Berwald was searching for material suitable for his *Erinnerung*, and it was as part of this latter it received its final form. The tempo has been slowed down from *Andantino* to *Andante* and the first violin part has been given an elegant concluding cadence.

The first performance of the *Erinnerung an die norwegischen Alpen*, dated February 1842, took place already on 6th March the same year at a charity concert in Vienna "in the great Royal Imperial Redouten-Saale, for the benefit of St. Elisabeth's Hospital", with Berwald himself conducting; two other newly completed works, the *Humoristisches Capriccio* and *Elfenspiel*, were also on the programme.⁷ The work also formed part of the concert in Ladugårdslandskyrkan in Stockholm on 19th May 1842, at which Berwald renewed contact with the audiences in his native country after an absence of 13 years.⁸ Both the audience and the critics expressed their appreciation of *Erinnerung*, which became the most-performed of his works during his life-time.⁹ Thus Mathilde Berwald, his widow, is justified in making the following statement in a letter dated 15th November 1874 to Julius Schuberth, the music publisher in Hamburg, who had earlier published a number of Berwald's chamber works:

¹ Regarding the expression "Tongemälde", see the preface to volume 8 of BwGA.

² In connection with a collection of concert programmes in FamA, Berwald himself has remarked in a note: "In addition to the above mentioned concerts, I have given similar ones . . . in 1827 in Christiania and Bergen". This is confirmed by announcements, in which, however, Berwald's Christian names are missing, in *Christiania Intelligentsedler*, Oslo, on 28th June and 5th July 1827 concerning concerts in Oslo on 28th June and 9th July respectively, and in *Bergens Adresse-Contoires-Efterretninger*, Bergen, on 18th August 1827, concerning the concert in Bergen the following day.

Jan van Boom (1807—1872), of Dutch birth, a pupil of Hummel and Moscheles. In 1825, he moved to Stockholm, where he was a piano teacher at the Conservatoire from 1848 onwards.

³ *Die Gegenwart*, Vienna, 26th January 1847. Fille Fjellen refers to Fillefjell between Valdres and Laerdal, on one of the oldest main routes between East and West Norway. Attempts to trace the coachman's song have unfortunately led to nothing. Rolf Myklebust, the expert on folk-music at the Norwegian Broadcasting Corporation, who has given the editor the benefit of his help in the search, writes: "In my opinion Berwald no. 2 [= Andante-section in the *Introduzione*] is not a Norwegian tune, but it can conceivably have been composed under the impression of an encounter with Norwegian folk-music, e.g. this *springleik* from Gudbrandsdal. Dr. O. M. Sandvik had the same impression of no. 2". The *springleik* in question is quoted by Myklebust from L. M. Lindeman, *Aeldre og nyere Norske Fjeldmelodier*, Christiania [1853], where it is no. 27. He points out that it has been employed by Edvard Storm, the author (1749—1794), as the tune of a song, *Skogmøte hos Torgjer Skjelle*, and that a variant is printed in J. B. de Laborde, *Essai sur la musique ancienne et moderne*, Paris 1780.

⁴ Olav Gurvin, *Norsk Folkemusikk. Serie I. Hardingfeleslåttar. Band IV. Springarar i 3/4 takt*, Oslo 1963. Cf. from this collection, *Olav Okshovd's Springar*, p. 159, for example.

⁵ Cf. Einar Sundström, *Franz Berwalds operor*, STM 1947, pp. 16 ff. From the information in letters quoted in this work from Berwald and Genserik Brandel, the Swedish minister in Berlin, Sundström infers that in January 1830 Berwald completed an opera "consisting of something over twenty numbers", and that this opera was "*Leonida* in 2 acts".

⁶ This letter is in the possession of the editor.

⁷ FamA. Printed concert poster.

⁸ FamA. Printed concert poster. Ladugårdslandskyrkan is now called Hedvig Eleonora or Östermalm's church.

⁹ Cf. Berwald's own notes in the original score as to the performance of the work, cited in the source description in this volume.

"This very beautiful composition is continuously played here and is a favourite overture among the Swedes."¹⁰ This interesting letter, which contains information on a number of Berwald's works available for publication, is in answer to an inquiry in this connection by Schuberth in a letter to Berwald's widow dated 6th November. However, no additional works were printed as a result of this correspondence, presumably due to Schuberth's death on 5th June the following year.

With the Swedish title *Hugkomst från Norrska Fjellen*, the work exists in a duet version for organ by Berwald himself. This version was performed in Storkyrkan in Stockholm on 5th April 1866 by Gustaf Mankell and Carl Torsell at a concert given by Berwald—the last he arranged on his own account.¹¹

The four-handed arrangement was printed only a few years after Berwald's death, while the orchestral version did not appear until 1948, in Edition Suecia, Stockholm.

A further version of interest is in existence. In the archives of the Berwald family, there is preserved a programme of "the final practice with the music students of the 2nd Life Guards, Spring term 1867", in which "*Hågkomst från Norska fjellen*" appears as opening number. The arrangement for military band was made by the then director of music of the Life Guards, Fredrik Sjöberg, and the score is dated 20th August 1866.¹²

Bayaderen-Fest is dated *Nyköping Juli 1842*. This probably refers to the completion of the score, as the work is already mentioned in Mathilde Berwald's diary in an entry dated 25th June.¹³ Only pages 1—14 and 49—60 of the original score have come down to us, but a complete set of parts has been preserved. The missing pages in the score have presumably been destroyed by Berwald himself, in accordance with his methods of working as cited above in Hjalmar Berwald's letter. Part of the thematic material has namely been used in later works. The pregnant theme which appears for the first time in bars 173 ff. has been taken over in almost unaltered form in the overture to *Drottningen av Golconda*.¹⁴ On the other hand, the material

transferred to the finale of the piano quintet in A Major has been revised, allowing interesting comparisons.¹⁵

With the Swedish title *Bajaderfesten*, the work was performed for the first time at Berwald's concert in Stora Börssalen in Stockholm on 6th December 1842, with Berwald himself conducting. It was also played at his benefit concert at the Royal Theatre on 2nd December the following year, when the operetta *Jag går i kloster* received its first performance, with Jenny Lind in the leading part.¹⁶ There is no record of any further performances during the composer's lifetime.

After Berwald's death the work was performed only sporadically, e. g. in 1874 and 1875 at Bern's restaurant in Stockholm, where August Meissner held his much frequented symphonic matinees for a number of years.¹⁷ Scores based on the set of parts are to be found i. a. in MAB and in the library of Gothenburg's Orchestral Society. However, the work has never been printed.

Wettlauf is dated *Nyköping August 1842*, but, as was the case with *Bajaderen-Fest*, it is mentioned in Mathilde Berwald's diary as early as 25th June. Thus, this date, too, would appear to refer to the completion of the work of orchestration.

In the case of *Wettlauf*, too, Berwald has made use of some thematic material in a later work, namely in the finale of the piano quintet in C Minor.¹⁸ Fortunately this has not led him to destroy the former, which is all the more gratifying as the unusually fine and clear handwriting gives it a claim to be one of Berwald's most beautiful scores.

The work is seldom played, and has never been printed. Photostat parts, together with a normalized score, were produced by Edition Suecia, Stockholm, in connection with the Berwald jubileum in 1946.

EDITORIAL COMMENTS

A detailed account of the order of the instruments in the original scores of the works included in this volume is given in the critical commentary. As always with Berwald, the violin and the viola parts, undesignated, are placed at the top, while violoncello and double-bass, also undesignated, share a stave at the bottom—a principle which the composer never departed from, not even in his last works from the eighteen-sixties, when more modern ways of setting out the score had long been used in Sweden, by Norman, Rubenson and Söderman amongst others.

BwGA normalizes the score, and the violoncello and the double-bass are normally given individual staves. In other respects the principle employed in the original scores has been followed, each pair of wood-wind, horns and trumpets being printed on a single stave, the first trombone on a stave of its own in the alto clef and the second and third trombones sharing a stave in the bass clef. Berwald's transposing notation for horns and trumpets has been retained.

Unison passages, indicated in the autograph by double stems or in the case of semibreves by || , are generally speaking shown in BwGA by *a* 2. However, in a small number of cases, when, after a non unison passage, the voices play the same final note, a double stem has been used in the present volume. The method

¹⁰ The letter is in the possession of Dr. Friedrich Schnapp, Hamburg, who has drawn the editor's attention to this letter, and kindly provided a copy.

¹¹ FamA. Printed concert poster. Gustaf Mankell (1812—1880), from 1835 organist in St. Jacob's church in Stockholm, from 1853 organ teacher at the Conservatoire. Carl Torsell (1808—1872), organist in Stockholm at the German Church in 1827 and in the Storkyrkan from 1830. A member of the Royal Court Orchestra from 1825 to 1862, first as a cellist, later as a double-bass player.

The four-handed version, which on the above-mentioned poster has the title *Hugkomst af Norska Fjällen*, will be published in BwGA, volume 25.

¹² FamA. Printed programme. The Second Life Guards, based in Stockholm, called Göta livgarde as from 1894, was disbanded in 1939, and its collection of music, including the above-mentioned score with contemporary parts to match, was passed on to the band of the Svea Life Guards. Fredrik Sjöberg (1824—1885) apart from his position as conductor at the Life Guards, was also clarinetist in the Royal Court Orchestra as from 1851.

¹³ FamA. A note written on 25th June runs as follows: "My husband has written the following orchestral works since last autumn:

- 1, *Humoristisches Capriccio*.
- 2, *Elfen-Spiel*.
- 3, *Ernste und heitere Grillen*.
- 4, *Erinnerung an die Norwegischen Alpen*.
- 5, *Bayaderen-Fest*.
- 6, *Sinfonie capricieuse*.
- 7, *Sinfonie sérieuse*.
- 8, *Wettlauf: Etude für großes Orchester*."

¹⁴ BwGA, volume 18, p. 7. The overture is also to be found in BwGA, volume 10.

¹⁵ BwGA, volume 13.

¹⁶ FamA and KB. Printed concert poster.

¹⁷ MM. Programme. August Meissner (1833—1903) was a great admirer of Berwald's music, and included the following at his Bern's concerts: *Sinfonie sérieuse*, *Elfen-Spiel* and *Erinnerung an die norwegischen Alpen*.

¹⁸ BwGA, volume 13.

used in the original of indicating two non-homophonic voices with double stems has been retained, as has that of using single stems for homophonic passages.

As a rule, Berwald indicates passages to be played by the first player and the second player by 1^a and 2^a respectively, also in some cases by upward and downward stems respectively and rests for the player who is not playing. In both horn parts he uses the indications 1^a and 2^a. BwGA gives in general *I.* and *II.* respectively. However, in the case of the second pair of horns, *III.* and *IV.* respectively is used, without further mention in the critical commentary.

The timpani parts have been normalized in the following way:
Erinnerung an die norwegischen Alpen:

Timpani in Fa-Do/F-C

Original notation: BwGA:

Bayaderen-Fest:

Timpani in Mi-Si/E-H, from b. 493 Mi-La/E-A

Original notation:¹⁹ BwGA:

Wettlauf:

Timpani in Do-Sol/C-G

Original notation: BwGA:

In *Wettlauf*, Berwald's notation is inconsistent, in that the autograph gives the long timpani rolls in bars 49 ff. and 135 ff. on the fifth line, as shown above (third note).

Signs of articulation consist of dots and slurs. The dots occasionally have a tendency to turn into dashes, without any apparent consistency. These have therefore been normalized to dots throughout. In longer sequential passages, the autograph has as a rule only dots on the first notes, *simile* being then assumed. This edition follows the same principle, apart from unimportant cases where marks have been added in small type.

Berwald's use of curved lines is not uniform. He indicates ties in a seemingly arbitrary manner, either thus or . In BwGA the second alternative has been adopted in all cases without comment. Where two instruments sharing a staff have similar parts, i. e. with notes of the same pitch, connected by ties in the upper part, it would in many cases appear that ties should be added in the lower part to correspond. In such cases (but only where the musical situation admits of no doubt) ties have been added to the lower part in BwGA, without typographical differentiation; e. g. in *Wettlauf*, bb. 49—72, Trbn. II, III; bb. 215—218, Ob. I, II; bb. 219—222, Clar. I, II. In cases where the slurs in the autograph have the double function of ties and phrasing marks, broken slurs have been added in this volume between notes of the same pitch. Accidentals inside ties: have been moved without comment to the nearest corresponding note:

When voices are in unison, there occur markings such as *col V. 1^a*, *col Oboi*, etc., together with the indication \surd in the following bars. Such places have been written out in full and are referred to in the critical commentary. Older forms, such as *cres.*, *dimin.*, etc., have been modernized.

NOTES ON PERFORMANCE

When performing fast orchestral movements by Berwald, e. g. all three works in the present volume, conductors are often confronted by two apparently contradictory indications—a per-

¹⁹ The term „original notation“ includes the notations in source C, see p. 189.

formance time which would seem to suggest a lively tempo, but a time signature of \mathbb{C} instead of the \mathbb{C} which one would expect according to contemporary practice. *Wettlauf* provides a good illustration. The tempo indication is *Allegro quasi presto*, but the time signature is \mathbb{C} . Here the tempo can be calculated precisely, as it is constant almost throughout. Berwald gives a performance time of roughly 8¹/₂ minutes, which corresponds to $\text{♩} = 150$. In addition, it is interesting to observe that the piece has the “historical” qualification for \mathbb{C} , the shortest note value being a quaver.

The editor has not been able to find a single case where Berwald has used the sign \mathbb{C} in a quick orchestral work. The following movements which Berwald writes with a \mathbb{C} all have a pulse corresponding to ♩ , are beaten in two and would according to modern usage be written in \mathbb{C} :

Work	Tempo indication	Approximate metronome mark (in cases in which it has proved possible to calculate it from Berwald's indication of performance time in the autograph)
<i>Sinfonie sérieuse</i>		
1st movement	Allegro con energia	$\text{♩} = 96$
4th movement	Allegro molto	
<i>Sinfonie singulière</i>		
4th movement	Presto	$\text{♩} = 134$
<i>Estrella de Soria</i>		
overture	Allegro assai	
<i>Drottningen av Golconda</i>		
overture	Allegro molto	
<i>Jag går i kloster</i>		
overture	Allegro quasi presto	
<i>Ernste und heitere Grillen</i>		
	Allegro molto	
<i>Erinnerung an die norwegischen Alpen</i>		
	Allegro con fuoco	
<i>Bayaderen-Fest</i>		
	Allegro molto	
<i>Wettlauf</i>		
	Allegro quasi presto	$\text{♩} = 150$

The editor believes himself justified in drawing the conclusion that Berwald, when indicating \mathbb{C} , does not mean to imply that interpreters are to envisage a pulse in crotchets: minims are just as likely. For Berwald, the important point seems to have been the actual tempo indication; in addition he has usually given the performance time as he has imagined it, to avoid a wrong tempo.

In the case of the three works included in the present volume, the editor, although hesitantly, has contented himself with adding for the sake of clarity a \mathbb{C} in brackets after the \mathbb{C} of the original.

Ornaments occur rather sparingly in the present works. All trills begin and end on the main note. Appoggiaturas are written both ♯ and ♮ in the autographs; in *Erinnerung an die norwegischen Alpen* both versions have been retained as it seems not unlikely that Berwald here intended two different ways of execution. In *Bayaderen-Fest* there are also double-note ornaments. Small slurs between the ornament and the main note have been added where lacking.

The editor would like to express his gratitude to all those who have given assistance and advice: in the first place the director of the Kungl. Musikaliska Akademiens Bibliotek and his assistants, who have supplied source material and answered the most intricate questions with never-failing courtesy. The members of the Berwald family, Dr. Ragnar Berwald in particular, have been as agreeable and considerate as ever, and the main custodian of the Swedish Berwald tradition, professor Tor Mann,

has placed his great experience at my disposal. I would also like to express my thanks to the staff of the Musikhistoriska Muséet and to the Music Department of the Svea Livgarde.

The translations into German and English have been made by Hans Eppstein, Dr. phil., Stocksund, and Brian Willson B. Mus., Stockholm.

Lidingö, 1967

Nils Castegren

This image shows a page of handwritten musical notation, likely a score for a piece titled "Reminiscence of the Norwegian Mountains". The score is written on multiple staves, with some sections enclosed in large, hand-drawn brackets. The notation includes various musical symbols such as notes, rests, and dynamic markings like "cresc." and "f". The handwriting is clear and legible, characteristic of a composer's autograph. The page is numbered "20" in the top right corner.

Erinnerung an die norwegischen Alpen: Seite 20 der autographen Partitur. — "Reminiscence of the Norwegian Mountains":
Page 20 of the autograph score.

This image shows a page of handwritten musical notation, likely a score for a ballet or opera. The page is oriented vertically but contains musical staves arranged horizontally. The notation includes various musical symbols such as notes, rests, and dynamic markings. A prominent feature is a large, dense block of notes in the lower right quadrant, which appears to be a complex rhythmic or melodic passage. The handwriting is clear and professional, typical of a composer's autograph. The page is numbered 'XVIII' in the top left corner.

Bayadere-Fest: Seite 6 der autographen Partitur. — "Festival of the Bayadères": Page 6 of the autograph score.

Wettlauf - *Concerto für großes Orchester* - *Komponiert von Franz Berwald*
Nyköping August 1842

Allegro quasi Presto

Flauto
 Oboi
 Clarinetto C.
 Fagotti
 Corni I
 Trombe
 Tromboni
 Clarinetto B.
 Fagotti
 Timpani C. & B.

Allegro quasi Presto

Wettlauf: Seite 1 der autographen Partitur. — "Racing": Page 1 of the autograph score.

Finale der Leonida von Franz Berwald.

No. 2. Finale.
Andantino.

Viol. I
Viol. II
Alto
Flauto
Clarinetti B.
Fagotti
Organi
Prose
Basso

Violone: C₃
Andantino.

*Sturmwind raucht im nächtigen
Sturmen gütig, heftig*

Finale aus der Oper *Leonida*: Seite 397 der fragmentarischen autographen Partitur. — Finale from the opera *Leonida*:
Page 397 of the fragmentary autograph score.

TONGEMÄLDE II
SYMPHONIC POEMS II

Erinnerung an die norwegischen Alpen
Tongemälde für großes Orchester

Reminiscence of the Norwegian Mountains
Symphonic poem for large orchestra

Introduzione

Wien, Februar 1842

Adagio

The musical score is arranged in a standard orchestral format. It features the following parts from top to bottom:

- Flauto I, II
- Oboe I, II
- Clarinetto I, II in Si^b/B
- Fagotto I, II
- Corno I, II in La^b/As
- Corno III, IV in Fa/F
- Tromba I, II in Fa/F
- Trombone I
- Trombone II, III
- Timpani in Fa-Do/F-C
- Violino I
- Violino II
- Viola
- Violoncello
- Basso

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Adagio'. The dynamic marking 'p' (piano) is used throughout. The woodwinds and strings play a melodic line, while the brass and timpani provide harmonic support. The score is divided into measures by vertical bar lines.

7

Fl.

Clar. (Si^b)

Viol.

Va.

Vc. e B.

p

15

Andante

Fl.

Clar. (Si^b)

Cor. (Fa)

Trbn.

Viol.

Va.

Vc. e B.

p

III.

23

Viol.

Va.

Vc. e B.

pizz.

arco

Tempo I
31

Andante

Fl.
Ob.
Clar. (Sib)
Fag.

Viol.
Va.
Vc. e B.

38

Fl.
Ob.
Clar. (Sib)
Fag.

Viol.
Va.
Vc. e B.

45 *rit.* **Allegro con fuoco**

Fl.

Ob.

Clar. (Sib)

Fag.

Viol.

Va.

Vc. e B.

pizz. *arco* *rit.* *p*

51 *a 2* *ff*

Fl.

Ob.

Clar. (Sib)

Fag.

(La^b)

Cor. (Fa)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

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

*) Vgl. Vorwort. - Cf. Preface.

57 I. *p*

Fl.

Ob.

Clar. (Si^b)

Fag.

Viol.

Va.

Vc. e B.

a 2

63 *a 2* *ff*

Fl.

Ob.

Clar. (Si^b)

Fag.

(La^b)

Cor.

(Fa)

Tybe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

69

Fl.

Ob.

Clar. (Si^b)

Fag.

(La^b)

Cor.

(Fa)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

sf

75

Fl. p

Ob. p

Clar. (Si^b) p

Fag. I. ppp

Cor. (La^b) p

Cor. (Fa) p

Trbni. p

Viol. p ppp

Va. p ppp

Vc. e B. p ppp

a 2 ppp

I. ppp

80

Fl. cresc.

Ob. a 2 cresc.

Clar. (Si^b) cresc.

Fag. a 2 cresc.

Viol.

Va.

Vc. e B.

85

Fl. *f* *dim.*

Ob. *f* *dim.*

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

Fag. *f* *dim.*

Cor. (La^b) *a 2* *f* *dim.*

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

Trbni. *f* *dim.*

Viol. *f* *dim.* *p*

Va. *f* *dim.* *p*

Vc. e B. *f* *dim.*

92 poco a poco rit.

Fl. *p* I.

Ob. poco a poco rit.

Clar. (Si^b) poco a poco rit. I. *p*

Fag. poco a poco rit. I. *p*

Viol. poco a poco rit. *a tempo*

Va. poco a poco rit. *a tempo*

Vc. e B. poco a poco rit. *p* *a tempo*

99

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Viol.

Va.

Vc.

B.

107

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Viol.

Va.

Vc.

B.

114 **Andante** *a 2*

Fl. *p*
Ob. *I. p*
Clar. (Si^b)
Fag.

Viol. *poco a poco rit.*
Va. *poco a poco rit.*
Vc. *poco a poco rit.*
B. *poco a poco rit.*

120 *a tempo*

Fl. *a tempo*
Ob. *a tempo* *poco a poco cresc.*
Clar. (Si^b) *a tempo* *poco a poco cresc.*
Fag. *a tempo* *poco a poco cresc.*

Trbn. *a tempo* *pp* *II. a tempo* *pp*

Viol. *a tempo* *p* *poco a poco cresc.*
Va. *a tempo* *pp* *a tempo* *poco a poco cresc.*
Vc. e B. *a tempo* *pp* *poco a poco cresc.*

126

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Trbni.

Viol.

Va.

Vc. e B.

cresc.

I.

p

pp

pp

132

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Trbni.

Viol.

Va.

Vc. e B.

poco a poco cresc.

poco a poco cresc.

pp

II.

pp

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

138

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Trbni.

Viol.

Va.

Vc. e B.

cresc.

I.

p

pp

pp

144

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Viol.

Va.

Vc. e B.

a 2

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

149

Fl.

Ob.

Clar. (Si^b)

Fag.

Viol.

Va.

Vc.

B.

cresc.

a 2

cresc.

cresc.

a 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

154

Fl.

Ob.

Clar. (Si^b)

Fag.

Viol.

Va.

Vc.

B.

159

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbe. (Fa)

Trbni.

Viol.

Va.

Vc. e B.

a 2

marcato

ff

pp

166

Fl.

Ob.

Clar. (Si^b)

Fag.

Viol.

Va.

Vc. e B.

I.

3

3

3

a 2

marc.

181

Fl. I. p

Ob.

Clar. (Sib) p

Fag. I. p

Cor. (La^b)

Cor. (Fa)

Trbe. (Fa)

Trbni. p

Timp. *ff*

Viol.

Va. p

Vc.

B.

Detailed description: This page of a musical score covers measures 181 through 184. The woodwind section includes Flute I, Oboe, Clarinet in B-flat, and Bassoon I, all playing a melodic line starting in measure 183. The brass section consists of two Cor Anglais (one in A-flat, one in F), Trumpet in F, and Trombone, which provide harmonic support. The percussion section features a snare drum with a *ff* dynamic and a cymbal. The string section (Violins, Violas, Cellos, and Basses) provides a steady accompaniment with long notes and some melodic movement.

189

Fl. I.

Ob. I. *p*

Clar. (Si^b)

Fag. I.

Cor. (Fa) III.

Viol.

Va.

Vc.

B.

196

Fl. I.

Ob. I.

Clar. (Si^b) *a 2* *p*

Fag. II. *p* I.

Cor. (Fa)

Viol.

Va.

Vc. *pp*

B. *pp*

Andante

poco a poco rit.

204

Fl. a tempo I. pp

Ob. a tempo I. pp

Clar. (Si^b) a tempo a 2 pp

Fag. a tempo a 2 pp

Trbni. II. pp a tempo

Viol. poco a poco rit. a tempo

Va. poco a poco rit. a tempo

Vc. e B. poco a poco rit. pp a tempo

209

Fl. cresc.

Ob. cresc.

Clar. (Si^b) cresc.

Fag. cresc.

Trbni.

Viol. cresc.

Va. cresc.

Vc. e B. cresc.

214

Fl.
Ob.
Clar. (Si^b)
Fag.
Cor. (Fa)
Trbni.
Viol.
Va.
Vc. e B.

pp
pp
pp
pp
cresc.
III. cresc. II.
pp
pp
pp
pp

III. IV.

This system contains measures 214 through 218. It features woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), horns (Coronet in F, Trumpets in B-flat), and strings (Violins, Violas, Violoncello and Double Bass). The woodwinds play a rhythmic pattern of eighth notes with slurs. The horns play sustained notes with dynamics ranging from *pp* to *cresc.*. The strings play a steady accompaniment of quarter notes.

219

Fl.
Ob.
Clar. (Si^b)
Fag.
Cor. (Fa)
Trbni.
Viol.
Va.
Vc. e B.

This system contains measures 219 through 223. The instrumentation remains the same. The woodwinds continue their rhythmic pattern. The horns play sustained notes. The strings continue their accompaniment. The overall texture is consistent with the previous system.

224

Fl. *cresc.*

Ob. *cresc.*

Clar. (Sib) *cresc.*

Fag. *cresc.*

Cor. (Fa) *III. cresc.*

Trbnt. *III. cresc.*

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

229

Fl. *pp*

Ob. *pp*

Clar. (Sib) *pp*

Fag. *pp*

Cor. (Fa) *IV. pp*

Trbnt. *II. pp*

Viol. *pp* *mf*

Va. *pp* *mf*

Vc. e B. *pp* *mf*

234 *a 2*

Fl. *cresc.* *p* *mf*

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

Clar. (Si^b) *cresc.* *p* *mf*

Fag. *cresc.* *p* *mf* *a 2*

Cor. (La^b) *a 2* *fp*

Cor. (Fa) *a 2* *fp*

Trbni. *fp* *p*

Viol. *cresc.* *fp*

Va. *cresc.* *fp*

Vc. e B. *cresc.* *fp*

240

Fl. *cresc.* *p*

Ob. *cresc.* *p*

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

Fag. *cresc.* *p*

Cor. (La^b) *fp*

Cor. (Fa) *fp*

Trbni. *fp* *p*

Viol. *mf* *cresc.* *fp*

Va. *mf* *cresc.* *fp*

Vc. e B. *mf* *cresc.* *fp*

245

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbni.

Viol.

Va.

Vc. e B.

ppp

I.

ppp

ppp

ppp

250

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbni.

Viol.

Va.

Vc. e B.

ppp

a 2

ppp

a 2

ppp

a 2

ppp

a 2

ppp

ff

poco string.

ff poco string.

a 2

ff poco string.

ff poco string.

a 2

ff

poco string.

poco string.

poco string.

poco string.

255

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbni.

Viol.

Va.

Vc. e B.

261

Fl.

Ob.

Clar. (Si^b)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbni.

Viol.

Va.

Vc. e B.

266

Fl.

Ob.

Clar. (Sib)

Fag.

(Lab)
Cor.

(Fa)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Andante

273

Fl. I. *pp*

Ob.

Clar. (Sib) *a 2* *mf*

Fag.

Cor. (Fa)

Viol. *p* *pizz.*

Va. *p* *pizz.*

Vc. e B. *p* *pizz.* *arco* *pizz.*

278

Fl.

Ob.

Clar. (Sib) *a 2*

Fag. *p*

Cor. (Fa) *p*

Viol. *arco*

Va.

Vc. e B.

284

Fl.

Ob.

Clar. (Sib)

Fag.

Cor. (La^b)

Cor. (Fa)

Trbe. (Fa)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

I.

a 2

pp

III. Solo marcato

arco

*)

*) Im Autograph: „Die Nummer dauert ungef: 9 Min.“ - In the autograph: „The piece lasts approx: 9 min.“

Bayaderen - Fest
 Fantasiestück für großes Orchester

Festival of the Bayadères
Fantasia for large orchestra

Tempo di Marcia non molto

Nyköping, Juli 1842

Flauto I, II

Oboe I, II

Clarinetto I, II
 in La/A

Fagotto I, II

Corno I, II
 in Mi/E

Corno III, IV
 in Re/D

Tromba I, II
 in Mi/E

Trombone I

Trombone II, III

Timpani in
 Mi-Si/E-H

Violino I

Violino II

Viola

Violoncello

Basso

7

(Mi)
Cor.
(Re)

Viol.

Va.

Vc. e B.

a due tr

tr

pizz.

ten.

pizz.
p

arco tr

arco

ten.

13

Fl.

Ob.

Clar.
(La)

Fag.

p

tr

p

p

(Mi)
Cor.
(Re)

Viol.

Va.

Vc. e B.

a 2

arco

tr

tr

tr

tr

18

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Viol.

Va.

Vc. e B.

23

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Timp.

Viol.

Va.

Vc. e B.

39

Fl. *pp* *a2*

Ob. *pp*

Clar. (La)

Fag. *pp*

Timp.

Viol. *pp*

Va. *pp*

Vc. e B. *pp*

41

Fl.

Ob.

Clar. (La) *pp*

Fag.

Timp.

Viol. *pp*

Va. *pp*

Vc. e B. *pp*

43

Fl.

Ob.

Clar. (La)

Fag.

Timp.

Viol.

Va.

Vc. e B.

p

a 2

cresc.

f *p*

Andante

48

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

p

54

Fl. I. p

Ob. I. p

Clar. (La) a 2 p

Fag. p

Cor. (Mi) I. p

Viol. ritard. a tempo pizz.

Va. ritard. a tempo pizz.

Vc. e B. ritard. a tempo

61

Fl. I. a tempo

Ob. ritard. a tempo

Clar. (La) ritard. a tempo

Fag. ritard. a tempo

Cor. (Mi) a 2 p

Viol. ritard. a tempo arco

Va. ritard. a tempo arco

Vc. e B. ritard. a tempo

67

Fl. *f* *p* *pp* *a2*

Ob. *a2*

Clar. (La) *f* *p* *pp* *a2*

Fag. *f* *p* *pp*

Cor. (Mi)

Timp.

Viol. *f* *p* *pp* *pizz.*

Va. *f* *p* *pp* *pizz.*

Vc. *f* *p* *pp* *pizz.*

B. *f* *p* *pp* *pizz.*

Allegro molto

73 *)

Fl. *a2* *tr* *pp*

Ob. *a2* *tr* *pp*

Clar. (La) *tr* *pp* *tr*

Fag. *tr* *pp* *tr*

Cor. (Mi) *a2* *pp* *tr*

Timp. *pp*

Viol. *pp* *arco* *pp*

Va.

Vc. e B. *)

*) Vgl. Vorwort. - Cf. Preface.

78

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Mi)
(Re)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.e B.

85 *a2*

Fl.

Ob.

Clar. (La)

Fag.

(Mi)

Cor.

(Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc. e-B.

91

Fl.

Ob.

Clar.
(La)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.
arco
pp

Vc.
arco
pp

B.

96

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

arco

101

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

106

Fl.

Ob.

Clar. (La)

Fag.

This system contains the woodwind parts for measures 106 through 110. The Flute part is mostly silent. The Oboe part features a melodic line with a long slur and a dashed line indicating a breath mark. The Clarinet (La) and Bassoon parts provide harmonic support with block chords and some movement.

Viol.

Va.

Vc.

B.

This system contains the string parts for measures 106 through 110. The Violins play a rhythmic eighth-note pattern. The Violas play a similar pattern. The Cellos and Double Basses play a slower, more melodic line with some rests.

111

Fl.

Ob.

Clar. (La)

Fag.

a2

This system contains the woodwind parts for measures 111 through 115. The Flute part has a short melodic phrase at the end. The Oboe part has a melodic line with a slur and a dashed line. The Clarinet (La) and Bassoon parts have some movement, with the Bassoon marked 'a2'.

Viol.

Va.

Vc.

B.

This system contains the string parts for measures 111 through 115. The Violins play a rhythmic eighth-note pattern. The Violas play a similar pattern. The Cellos and Double Basses play a slower, more melodic line with some rests.

116

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

121

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

126

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

Detailed description: This system of musical notation covers measures 126 to 130. The key signature is two sharps (F# and C#), and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) has sparse entries with rests. The string section (Violin, Viola, Violoncello, Bass) is more active, with the Violin and Viola playing sixteenth-note patterns, the Violoncello playing eighth-note patterns, and the Bass providing a steady accompaniment. A double bar line is present at the end of measure 130.

131

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

Detailed description: This system of musical notation covers measures 131 to 135. The key signature remains two sharps (F# and C#), and the time signature is 3/4. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) continues with sparse entries. The string section (Violin, Viola, Violoncello, Bass) shows more complex textures, with the Violin and Viola playing sixteenth-note patterns and the Violoncello and Bass playing sustained notes with long slurs. A double bar line is present at the end of measure 135.

*) Vgl. Krit. Bericht.- Cf. Crit. Commentary.

136

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

a2

sf

sf

sf

sf

141

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

pp

III.

pp

sf

sf

sf

sf

sf

146

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

151

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

156

Fl.

Ob.

Clar.
(La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

161

Fl.

Ob.

Clar.
(La)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

166

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

171

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

177

Fl. *fp* *f*

Ob. *f* *a2*

Clar. (La) *f* *a2*

Fag. *fp* *f*

Cor. (Mi) *fp* *f*

Cor. (Re) *fp*

Trbe. (Mi) *fp* *f*

Trbni. *fp* *f*

Timp. *f*

Viol. *fp* *f*

Va. *fp* *f*

Vc. e B. *fp* *f*

183

Fl. *fp*

Ob. *pp*

Clar. (La) *pp*

Fag. *a2* *fp*

Cor. (Mi) *fp*

Cor. (Re) *fp*

Trbe. (Mi) *fp*

Trbni. *fp*

Timp.

Viol. *fp*

Va. *fp*

Vc. e B. *fp*

189

Fl. *f* *fp*

Ob. *f* *fp* *a2*

Clar. (La) *f* *fp* *a2*

Fag. *f* *fp* I. *3*

Cor. (Mi) *f* *fp*

Cor. (Re)

Trbe. (Mi) *f* *fp*

Trbni. *f* *fp*

Timp.

Viol. *f* *fp* *3* *2* *3* *2*

Va. *f* *fp* *3*

Vc. e B. *f* *fp*

201

Fl.

Ob.

Clar. (La)

Fag.

This section of the score covers measures 201 to 205. It features four staves for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). Each instrument has a long, sustained note with a slur over it, starting at measure 201 and ending at measure 205. The notes are: Flute (G4), Oboe (F#4), Clarinet (B3), and Bassoon (B2). The key signature has two sharps (F# and C#).

Viol.

Va.

Vc. e B.

This section of the score covers measures 201 to 205. It features three staves for strings: Violins (Viol.), Violas (Va.), and Violas and Cellos (Vc. e B.). The Violins and Violas play a rhythmic pattern of eighth notes with slurs. The Viola and Vc. e B. parts play a similar rhythmic pattern but with a different melodic line. The key signature has two sharps (F# and C#).

206

Fl.

Ob.

Clar. (La)

Fag.

This section of the score covers measures 206 to 210. It features four staves for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). Each instrument has a long, sustained note with a slur over it, starting at measure 206 and ending at measure 210. The notes are: Flute (G4), Oboe (F#4), Clarinet (B3), and Bassoon (B2). The key signature has two sharps (F# and C#). The word "dim." is written below each staff at measure 209, indicating a dynamic change.

Viol.

Va.

Vc. e B.

This section of the score covers measures 206 to 210. It features three staves for strings: Violins (Viol.), Violas (Va.), and Violas and Cellos (Vc. e B.). The Violins and Violas play a rhythmic pattern of eighth notes with slurs. The Viola and Vc. e B. parts play a similar rhythmic pattern but with a different melodic line. The key signature has two sharps (F# and C#). The word "dim." is written below each staff at measure 209, indicating a dynamic change.

211

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Viol.

Va.

Vc. e B.

219

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Viol.

Va.

Vc. e B.

poco rit.

a piacere

228

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Mi)

Viol.

Va.

Vc. e B.

237

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Mi)

Trbni.

Viol.

Va.

Vc. e B.

245

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Viol.

Va.

Vc. e B.

253

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Trbn.

Timp.

Viol.

Va.

Vc. e B.

261

Fl. a tempo pp

Ob.

Clar. (La) a 2 a tempo pp a tempo

Fag. pp

Cor. (Mi) a 2 p

Trbni.

Timp. a tempo pp

Viol. a tempo, con leggerezza pp a tempo, con leggerezza

Va. a tempo pizz. pp

Vc. e B. a tempo pizz. pp

268

Fl. a 2 mf pp

Ob. a 2 pp

Clar. (La) mf pp

Fag. mf pp

Cor. (Mi) mf

Viol. mf

Va. mf

Vc. e B. mf

275

Fl.

Ob.

Clar. (La)

Fag. *a 2* *mf*

Cor. (Mi) *mf*

Viol. *cresc.*

Va. *cresc. arco*

Vc. e B. *cresc.*

282

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

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

Clar. (La) *cresc.* *f* *p*

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

Cor. (Mi) *f* *p*

Trbe. (Mi) *f* *p*

Trbni. *f* *p*

Timp. *f* *p*

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

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

Vc. e B. *f* *p* *cresc.*

288

Fl. cresc. f p

Ob. cresc. f p

Clar. (La) cresc. f a² p

Fag. cresc. f a² p

Cor. (Mi) f p

Trbe. (Mi) f p

Trbni. f p

Timp. f p

Viol. f p

Va. f p

Vc. e B. f p

Detailed description: This block contains the musical score for measures 288 through 293. The score is for a full orchestra. The woodwinds (Flute, Oboe, Clarinet in La, Bassoon) and brass (Trumpet in Mi, Trombone, Tuba) sections all have dynamic markings of *cresc.* (crescendo) leading to *f* (forte) and then *p* (piano). The strings (Violin, Viola, Violoncello and Double Bass) also have *f* and *p* markings. The Flute part has a *p* marking at the end. The Clarinet in La part has a *a²* marking. The Bassoon part has a *a²* marking. The Tuba part has a *p* marking. The Timp. part has a *f* marking. The Violin part has a *f* marking. The Viola part has a *f* marking. The Violoncello and Double Bass part has a *f* marking.

294

Fl.

Ob.

Clar. (La) I.

Fag. I.

Cor. (Mi)

Viol. pizz.

Va. pizz.

Vc. e B. pizz.

Detailed description: This block contains the musical score for measures 294 through 300. The woodwinds (Flute, Oboe, Clarinet in La, Bassoon) and brass (Trumpet in Mi) sections are mostly silent. The strings (Violin, Viola, Violoncello and Double Bass) are playing a pizzicato (*pizz.*) accompaniment. The Clarinet in La part has a *I.* marking. The Bassoon part has a *I.* marking. The Violin part has a *pizz.* marking. The Viola part has a *pizz.* marking. The Violoncello and Double Bass part has a *pizz.* marking.

302

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Viol.

Va.

Vc. e B.

pp

a2

arco

pp

arco

pp

310

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Viol.

Va.

Vc.

B.

I.

pp

pp

a2

pp

arco

pp

arco

pp

315

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Viol.

Va.

Vc.

B.

320

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Viol.

Va.

Vc.

B.

325 *a2*

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Trbni.

Viol.

Va.

Vc.

B.

III.
p

330

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Trbni.

Viol.

Va.

Vc.

B.

marcato

arco

a due

335

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Re)

Trbni.

Viol.

Va.

Vc. e B.

marcato

340

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(Mi)
(Re)

Viol.

Va.

Vc. e B.

a2
marcato

345

Fl.

Ob.

Clar.
(La)

Fag.

(Mi)
Cor.

(Re)

Viol.

Va.

Vc. e B.

350

Fl.

Ob.

Clar.
(La)

Fag.

(Mi)
Cor.

(Re)

Viol.

Va.

Vc. e B.

365

Fl.

Ob.

Clar.
(La.)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Muta in La/A

Muta in Re/D

Muta in Mi-La/E-A

pp

pp

marc.

p

3

pp

Detailed description: This page of a musical score, numbered 66, covers measures 365 through 370. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La.)), and Bassoon (Fag.). The brass section consists of Cornets in Mi (Cor. (Mi)), Cornets in Re (Cor. (Re)), Trumpets in Mi (Trbe. (Mi)), and Trombones (Trbni.). The percussion section features Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), and Violoncello and Double Bass (Vc. e B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score contains several dynamic markings: *pp* (pianissimo) in measures 369 and 370 for the Violins and Violas; *pp* in measure 370 for the Viola; *marc.* (marcato) in measure 370 for the Viola; and *p* (piano) in measure 370 for the Viola. There are also three triplet markings (*3*) in measure 370 for the Viola. Three rehearsal marks are present: *Muta in La/A* in measure 368 for the Cornets in Re and Trumpets in Mi; *Muta in Re/D* in measure 369 for the Trumpets in Mi; and *Muta in Mi-La/E-A* in measure 370 for the Timpani. The Flute part begins with a complex rhythmic figure in measure 365, while the other instruments provide harmonic support with sustained notes and chords.

372

Fl.

Ob.

Clar.
(La)

Fag.

Viol.

Va.

Vc. e B.

marc.

pp

marc.

marc.

p

pp

379

Fl.

Ob.

Clar.
(La)

Fag.

Viol.

Va.

Vc. e B.

pp

pp

marc.

386

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

I.

pp

a2

a2

a2

3

393

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

400

Fl. *ppp*

Ob. *ppp*

Clar. (La) *ppp*

Fag. *a2 marc.*

Viol.

Va. *marc.*

Vc. e B.

407

Fl.

Ob.

Clar. (La)

Fag. *marc.*

Viol.

Va. *marc.*

Vc. e B.

414

Fl.

Ob.

Clar (La)

Fag.

Trbni. III. pp

Viol.

Va.

Vc. e B. pizz. marcato

421

Fl.

Ob. I. marcato

Clar (La)

Fag. II.

Trbni.

Viol.

Va.

Vc. e B. arco marcato

428

Fl. marcato

Ob.

Clar. (La) a2 marcato marcato

Fag.

Viol. marcato marcato

Va. marcato

Vc. e B. marcato

435

Fl. poco a poco ritard.

Ob.

Clar. (La) poco a poco ritard. marcato poco a poco ritard.

Fag. a2 marcato 8

Viol. poco a poco ritard. marcato poco a poco ritard.

Va. poco a poco ritard.

Vc. e B. poco a poco ritard.

442

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

a2

449

Fl.

Ob.

Clar. (La)

Fag.

(Mi) Cor.

(La) Cor.

Trbni.

Viol.

Va.

Vc. e B.

tempo I

a2

Muta in La/A

pp

III.

pp

sf

sf

sf

sf

454

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (La)

Trbni.

Viol.

Va.

Vc. e B.

I.

in La

in La a2

pp

sf

459

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (La)

Trbni.

Viol.

Va.

Vc. e B.

sf

464

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (La)

Trbni.

Viol.

Va.

Vc. e B.

sf

a 2

tr

469

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (La)

Trbni.

Viol.

Va.

Vc. e B.

a 2

tr

474

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(La)
Cor.

Trbni.

Viol.

Va.

Vc. e B.

479

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(La)
Cor.

Trbni.

Viol.

Va.

Vc. e B.

484

Fl. *a2* *fp*

Ob. *a2* *pp*

Clar. (La) *a2* *pp*

Fag. *a2* *fp*

Cor. (La) *a2* *fp*

Trbe. (Re) *in Re* *a2* *fp*

Trbni. *fp*

Timp.

Viol. *fp*

Va. *fp*

Vc. e B. *fp*

490

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

fp

pp

a2

in Mi-La

496

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 78, measures 496-500, is arranged in a standard orchestral format. The top system contains the woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The middle system contains the brass: Cor in La (Cor. (La)), Trumpet in Re (Trbe. (Re)), and Trombone (Trbni.). The bottom system contains the strings: Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is in the key of D major (two sharps) and 4/4 time. Measures 496 and 497 feature a dynamic of *fp* (fortissimo piano) for the woodwinds and brass, with the flute and bassoon playing a melodic line with triplets. Measures 498 and 499 continue this texture. Measure 500 features a dynamic of *f* (forte) for the woodwinds and brass, with the flute and bassoon playing a melodic line with triplets. The string parts provide a steady accompaniment throughout the measures.

507

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(La)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 507-511 features a woodwind section with Flute, Oboe, Clarinet (La), and Bassoon. The woodwinds play a melodic line starting in measure 507, marked with 'a2'. The brass section (Cor (La), Trbe. (Re), Trbni.) enters in measure 510 with a chordal accompaniment. The string section (Viol., Va., Vc. e B.) provides harmonic support throughout. Dynamics range from forte (f) to fortissimo (fp). Performance instructions include 'a2' and '3'.

512

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

517

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc. e B.

523

Fl.

Ob.

Clar. (La)

Fag.

pp

Viol.

Va.

Vc. e B.

533

Fl.

Ob.

Clar. (La)

Fag.

poco rit.

poco rit.

poco rit.

Viol.

Va.

Vc. e B.

a piacere

a piacere

a piacere

a piacere

543

Fl.

Ob.

Clar.
(La)

Fag.

Viol.

Va.

Vc. e B.

551

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(La)
Trbni.

Viol.

Va.

Vc. e B.

558

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

cresc.

I.

cresc.

cresc.

cresc.

cresc.

cresc.

566

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Trbni.

Trbe. (Re)

Timp.

Viol.

Va.

Vc. e B.

ppp

a 2

cresc.

574

Fl. a tempo

pp

Ob.

Clar. (La) pp

Fag. a tempo pp

Cor. (La)

Trbe. (Re) p

Trbni.

Timp. a tempo

Viol. a tempo, con leggerezza pp

a tempo, con leggerezza

Va. pp a tempo pizz.

Vc. e B. pp a tempo pizz.

580 *a2*

Fl.
Ob.
Clar. (La)
Fag.
Cor. (La)
Trbni.
Timp.
Viol.
Va.
Vc. e B.

mf *mf* *mf* *pp* *pp*

586

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

pp

a 2

mf

mf

592

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Clar. (La) *cresc.* *f*

Fag. *mf* *cresc.* *f*

Cor. (La) *f*

Cor. (La) *f*

Trbe. (Re) *f* *a2*

Trbni. *f*

Timp. *f*

Viol. *cresc.* *f*

Va. *arco* *cresc.* *f*

Vc. e B. *arco* *f*

Detailed description: This page of a musical score, numbered 592, contains measures 592 through 595. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section consists of two Horns in La (Cor. (La)), Trumpet in Re (Trbe. (Re)), and Trombones (Trbni.). The percussion part (Timp.) features a snare drum roll in measure 595. The string section (Viol., Va., Vc. e B.) includes Violins, Viola, and Violoncello/Double Bass. Dynamics range from mezzo-forte (mf) to fortissimo (f). Performance instructions such as 'cresc.' (crescendo) and 'arco' (arco) are present. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots in measure 595.

598

The musical score for measures 598-602 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor in La (Cor (La)), Trumpet in Re (Trbe. (Re)), and Trombone (Trbni.). The percussion section features Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.).

Measure 598 begins with a dynamic of *p* (piano) for all instruments. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments play a sustained chord. The timpani has a roll. The dynamic *cresc.* (crescendo) is marked for the woodwinds and strings, while the brass and timpani remain at *p*. By measure 600, the woodwinds and strings reach a dynamic of *f* (forte). The brass and timpani also reach *f* by measure 602. The score concludes with a repeat sign at the end of measure 602.

604

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(La)

Trbe.
(Re)

Trbni.

a 2

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 604 to 608. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes two Cor Anglais (Cor. (La)), Trumpet in E-flat (Trbe. (Re)), and Trombone (Trbni.), with the second trombone part marked 'a 2'. The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The flute and oboe parts feature melodic lines with slurs and accents. The clarinet and bassoon parts provide harmonic support with chords and moving lines. The brass parts consist of sustained chords and rhythmic patterns. The timpani part has a specific roll indicated by a wavy line. The string parts provide a steady accompaniment with various rhythmic figures and slurs.

610

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Ob.** (Oboe): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*. Includes a *a 2* marking.
- Fag.** (Bassoon): Bass clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Cor. (La)** (Coronet in A): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*. Includes a *a 2* marking.
- Trbe. (Re)** (Trumpet in D): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Trbni.** (Trumpet in B): Bass clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Timp.** (Timpani): Bass clef. Dynamics: *fp*, *cresc.*, *f*. Includes a trill marking.
- Viol.** (Violins): Treble clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Va.** (Viola): Bass clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.
- Vc. e B.** (Violoncello and Double Bass): Bass clef, key signature of two sharps. Dynamics: *fp*, *cresc.*, *f*.

Wettlauf

Etüde für großes Orchester

Racing

Etude for large orchestra

4/18:
S. 154 + 156
ritardo 2/3
4/7-95

Allegro quasi presto

Nyköping, August 1842

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do/C

Fagotto I, II

Corno I, II
in Fa/F

Corno III, IV
in Do/C

Tromba I, II
in Do/C

Trombone I

Trombone II, III

Timpani in
Do-Sol/C-G

Violino I

Violino II

Viola

Violoncello
e Basso

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) and the brass section (Horns, Trumpets, Trombones) are the primary melodic and harmonic drivers in this piece. The strings (Violins, Viola, Cello/Double Bass) provide a steady accompaniment. The score includes various musical notations such as rests, notes, and dynamic markings like 'p' (piano) and 'cresc.' (crescendo). The woodwinds and brass parts also feature 'a 2' markings, indicating a second ending or a specific articulation. The overall tempo is marked 'Allegro quasi presto'.

*) Vgl. Vorwort.-Cf. Preface.

6

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

p

fp

III.

12

a 2

p

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

17

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

*) Vgl. Krit. Bericht.- Cf. Crit. Commentary.

22

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description of the musical score: The score is for a full orchestra. It begins at measure 22. The Flute part features a melodic line with a slur over measures 22-23 and another slur over measures 24-25. The Oboe, Clarinet (Do), and Bassoon parts have similar melodic lines. The Bassoon part includes a dynamic marking of *pp* and a hairpin crescendo over measures 24-25. The Cor parts (Fa and Do) play a rhythmic pattern of quarter notes with rests. The Trumpet (Do) and Trombone parts play a similar rhythmic pattern. The Timpani part is mostly silent. The Violin and Viola parts play a melodic line with a slur over measures 22-23. The Viola part includes a dynamic marking of *pp* and a hairpin crescendo over measures 24-25. The Violoncello/Double Bass part plays a melodic line with a slur over measures 22-23.

27

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

32

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

p

Detailed description of the musical score: The score is for page 99, starting at measure 32. It features a woodwind section with Flute (Fl.), Oboe (Ob.), Clarinet (Do), and Bassoon (Fag.). The woodwinds play a melodic line in measures 32-35, with the Flute, Oboe, and Clarinet parts being identical. The Bassoon part has a different texture, featuring a melodic line with a grace note and a slur. The brass section includes Cor Anglais (Fa) and (Do), Trumpet (Do), and Trombone (Trbni.). The Cor Anglais (Fa) part has a melodic line starting at measure 32, marked *a 2* and *p*. The Trumpet and Trombone parts are mostly rests. The percussion section includes Timpani (Timp.), which is mostly rests. The string section includes Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The Violin and Viola parts have melodic lines, and the Viola part has a slur in measure 35. The Violoncello/Double Bass part has a melodic line with a slur in measure 35.

37

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score, numbered 100, contains measures 37 through 41. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Horn in F (Fa) and Horn in C (Do), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The woodwind parts (Fl., Ob., Clar., Fag.) feature a melodic line with eighth-note patterns and slurs. The brass parts (Cor., Trbe., Trbni.) play a rhythmic pattern of quarter notes with rests. The string parts (Viol., Va., Vc. e B.) provide harmonic support with various note values and slurs. The number '37' is written above the first measure of the Flute staff.

*) Vgl. Krit. Bericht.- Cf. Crit. Commentary.

42

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

47

Fl. poco a poco cresc.

Ob. poco a poco cresc.

Clar. (Do) poco a poco cresc.

Fag.

(Fa) Cor.

(Do) a 2 poco a poco cresc.

Trbe. (Do)

Trbni. poco a poco cresc.

Timp. poco a poco cresc.

Viol. poco a poco cresc.

Va. poco a poco cresc.

Vc. e B. poco a poco cresc.

52

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

poco a poco cresc.

57

Fl.

Ob.

Clar.
(Do)

Fag.

poco a poco cresc.

(Fa)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 104, measures 57-61, is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and string section (Violin, Viola, Violoncello/Double Bass) play rhythmic patterns. The brass section (Cor Anglais in F and D, Trumpet in D, Trombone) plays sustained notes. The Timpani part features a steady rhythmic pattern. A 'poco a poco cresc.' instruction is placed under the Bassoon part, indicating a gradual increase in volume.

62

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

67

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

*)

*) Vgl. Krit. Bericht.- Cf. Crit. Commentary.

72

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 107, measures 72-75, features the following instruments and dynamics:

- Flute (Fl.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Oboe (Ob.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Clarinet (Do):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Bassoon (Fag.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Cor Anglais (Fa):** Rests throughout.
- Cor Anglais (Do):** Rests throughout.
- Trumpet (Trbe. Do):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Trombone (Trbni.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Timpani (Timp.):** Sustained *ff* throughout.
- Violin (Viol.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Viola (Va.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.
- Violoncello/Double Bass (Vc. e B.):** Measures 72-73: *ff*; Measure 74: *ff*; Measure 75: *p*.

78

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

84

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

90

Fl. I.

Ob. I.

Clar. (Do) a2

Fag.

Viol.

Va.

Vc. e B. Vc.

96

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

102

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

cresc.

cresc.

a 2

cresc.

a 2

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

108

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

pp

a 2

pp

pp

pp

pp

pp

pp

pp

pp

114

Fl.

Ob.

Clar (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 114 through 117. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) features a melodic line starting in measure 114, with a long slur over the first four measures. The brass section includes Cor Anglais (Fa and Do), Trumpet in D, and Trombone, with rhythmic patterns in measures 115-117. The string section (Violin, Viola, Violoncello and Double Bass) provides harmonic support with various rhythmic and melodic figures.

119

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa) *a 2*
pp

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

124

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

Detailed description: This page of a musical score covers measures 124 through 127. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) features melodic lines with slurs and accents. The brass section (Coronet in F, Coronet in D, Trumpet in D, Trombone) has a rhythmic pattern of quarter notes with rests. The string section (Violin, Viola, Violoncello and Double Bass) provides harmonic support with various rhythmic figures. A dynamic marking of *a 2* is present in the second Cor. (Do) staff at measure 126. The page number 113 is in the top right corner, and the measure number 124 is at the top left of the first staff.

129

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score, numbered 114, contains measures 129 through 133. The score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The brass section includes Cor Anglais (Fa), Horn in D (Do), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). Measures 129-130 show the woodwinds and strings with various rhythmic patterns and dynamics. Measures 131-133 feature a prominent melodic line in the Flute, Oboe, Clarinet, and Bassoon, which is supported by the strings. The Cor Anglais and Horns play a steady, rhythmic accompaniment. The Trumpets and Trombones are mostly silent in these measures. The Timpani part is also mostly silent, with a few notes in measure 133. The Violins and Viola play a melodic line, while the Cello and Double Bass play a bass line with some sustained notes.

134

Fl. *cresc.*

Ob. *cresc.*

Clar. (Do) *cresc.*

Fag.

(Fa) Cor.

(Do) *cresc.*

Trbe. (Do)

Trbni. *cresc.*

Timp. *cresc.*

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

139

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.
cresc.

Vc. e B.

Detailed description of the musical score: The score is for measures 139-143. The Flute, Oboe, and Clarinet (Do) parts play a melodic line consisting of eighth notes with slurs and accents. The Bassoon part plays a similar line but with a lower register. The Cor Anglais (Fa), Horn (Do), Trumpet (Do), and Trombone parts play sustained notes, with the Trombone part having a slur. The Timpani part plays a rhythmic pattern of eighth notes. The Violin and Viola parts play a rhythmic accompaniment of eighth notes. The Viola part includes a 'cresc.' marking. The Violoncello/Double Bass part plays a rhythmic accompaniment of eighth notes.

144

Fl.

Ob.

Clar.
(Do)

Fag.
cresc.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 117, measures 144-147, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Do), and Bassoon (Fag.) with a 'cresc.' marking. The brass section consists of Cor (Fa), Cor (Do), Trbe. (Do), and Trbni. The percussion part includes Timp. The string section includes Viol., Va., and Vc. e B. The score is written in a standard musical notation with a key signature of one flat and a 2/4 time signature. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. The bassoon part includes a 'cresc.' marking.

149

The musical score for measures 149-154 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.), each playing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The brass section consists of two French Horns (Fa and Do), Trumpets in D (Trbe. (Do)), and Trombones (Trbni.), all playing a similar eighth-note pattern with a dynamic marking of *f*. The French Horns are marked *a 2*. The Timpani (Timp.) part features a triplet of eighth notes with a dynamic marking of *f*. The string section, including Violins (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.), plays a steady eighth-note accompaniment with a dynamic marking of *f*. The Violins have a dynamic change to *p* starting in measure 153, and the Viola has a dynamic change to *p* in measure 154. The score concludes with rests in measures 153 and 154 for all instruments.

155

Fl.

Ob.

Clar.
(Do)

Fag.

Viol.

Va.

Vc. e B.

161

Fl.

Ob.

Clar.
(Do)

Fag.

Viol.

Va.

Vc. e B.

167

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

173

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Viol.

Va.

Vc. e B.

poco a poco cresc.

179

Fl.

Ob.

Clar. (Do)

Fag.

ff

a 2

ff

a 2

ff

(Fa)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

ff

f

f

f

192

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

199

Fl.

Ob.

Clar. (Do)

Fag.

Trbe. (Do)

Trbni.

Viol.

Va.

Vc. e B.

ff

a 2

206

Fl.

Ob.

Clar. (Do)

Fag.

Trbni.

Viol.

Va.

Vc. e B.

213

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

dim. ppp
dim. ppp
dim. ppp
dim. ppp
dim. ppp

221

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

p
p
p
p

228

Fl. I. p

Ob. I. p

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

235

Fl.

Ob.

Clar. (Do) I. p

Fag. I. p

Viol.

Va.

Vc. e B.

242

Fl.

Ob.

Clar. (Do)

Fag.

This system contains the woodwind parts for measures 242 through 248. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The Flute and Oboe parts feature melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with various note values and rests.

Viol.

Va.

Vc. e B.

This system contains the string parts for measures 242 through 248. It includes staves for Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The Violin and Viola parts have melodic lines with slurs and accents. The Cello and Double Bass parts provide a steady bass line with various note values and rests.

249

Fl.

Ob.

Clar. (Do)

Fag.

This system contains the woodwind parts for measures 249 through 255. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The Flute and Oboe parts have melodic lines with slurs and accents. The Clarinet and Bassoon parts provide harmonic support with various note values and rests.

Viol.

Va.

Vc. e B.

This system contains the string parts for measures 249 through 255. It includes staves for Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The Violin and Viola parts have melodic lines with slurs and accents. The Cello and Double Bass parts provide a steady bass line with various note values and rests.

256

Fl.

Ob.

Clar.
(Do)

Fag.

This system contains the woodwind parts for measures 256 through 262. The Flute (Fl.) and Oboe (Ob.) parts are identical, featuring a melodic line with eighth and sixteenth notes, often beamed together, and some slurs. The Clarinet in D (Clar. (Do)) part is mostly rests. The Bassoon (Fag.) part has a few notes, including a low note with a sharp sign in the final measure.

Viol.

Va.

Vc. e B.

This system contains the string parts for measures 256 through 262. The Violin (Viol.) part has a melodic line with slurs and some ties. The Viola (Va.) part has a few notes, including a low note with a sharp sign in the final measure. The Violoncello and Double Bass (Vc. e B.) part has a melodic line with slurs and some ties.

263

Fl.

Ob.

Clar.
(Do)

Fag.

This system contains the woodwind parts for measures 263 through 269. The Flute (Fl.) and Oboe (Ob.) parts have melodic lines with slurs and some ties. The Clarinet in D (Clar. (Do)) part has a few notes. The Bassoon (Fag.) part has a few notes, including a low note with a sharp sign in the final measure.

Viol.

Va.

Vc. e B.

This system contains the string parts for measures 263 through 269. The Violin (Viol.) part has a melodic line with slurs and some ties. The Viola (Va.) part has a melodic line with slurs and some ties. The Violoncello and Double Bass (Vc. e B.) part has a melodic line with slurs and some ties.

270

Fl.

Ob.

Clar. (Do)

Fag.

This section of the score covers measures 270 to 275 for the woodwind instruments. The Flute (Fl.) and Oboe (Ob.) parts feature a melodic line starting in measure 271 with a slur and a fermata, marked with a '2' above the notes. The Clarinet in D (Clar. (Do)) and Bassoon (Fag.) parts provide harmonic support with sustained notes and slurs.

Viol.

Va.

Vc. e B.

This section of the score covers measures 270 to 275 for the string instruments. The Violin (Viol.) and Viola (Va.) parts have melodic lines with slurs and triplets. The Violoncello and Double Bass (Vc. e B.) part provides a rhythmic and harmonic foundation with slurs and triplets.

276

Fl.

Ob.

Clar. (Do)

Fag.

This section of the score covers measures 276 to 281 for the woodwind instruments. Measures 276 and 277 feature a dynamic marking of 'p' (piano) for the Flute, Oboe, and Clarinet in D. The parts include slurs and fermatas, with the Flute and Oboe parts having a '2' above the notes.

Viol.

Va.

Vc. e B.

This section of the score covers measures 276 to 281 for the string instruments. The Violin (Viol.) and Viola (Va.) parts feature melodic lines with slurs and triplets. The Violoncello and Double Bass (Vc. e B.) part provides a rhythmic and harmonic foundation with slurs and triplets.

282

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

p

marcato

288

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

cresc.

294

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Viol.

Va.

Vc. e B.

300

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

305

Fl.

Ob.

Clar. (Do)

Fag.

Woodwind section score for measures 305-308. The Flute part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 307. The Oboe part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 307. The Clarinet (Do) and Bassoon parts have dynamic markings of *p* and *a2* respectively. The woodwinds play a melodic line with some rests.

Viol.

Va.

Vc. e B.

String section score for measures 305-308. The Violin part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 307. The Viola part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 307. The Violoncello and Double Bass part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 307. The strings play a melodic line with some rests.

311

Fl.

Ob.

Clar. (Do)

Fag.

Woodwind section score for measures 311-314. The Flute part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The Oboe part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The Clarinet (Do) part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The Bassoon part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The woodwinds play a melodic line with some rests.

Viol.

Va.

Vc. e B.

String section score for measures 311-314. The Violin part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The Viola part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The Violoncello and Double Bass part has a dynamic marking of *p* and a first ending bracket labeled "I." starting at measure 313. The strings play a melodic line with some rests.

317

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

Vc.

323

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

cresc.

a 2

cresc.

a 2

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

dim.

dim.

dim.

dim.

335

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)

Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

p

a 2

a 2

p

III.

p

340

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbni.

Viol.

Va.

Vc. e B.

345

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbni.

Viol.

Va.

Vc. e B.

350

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

355

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

cresc.

ff

360

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.
(Do)

Trbni.

Viol.

Va.

Vc. e B.

365

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.
(Do)

Trbni.

Viol.

Va.

Vc. e B.

*) Vgl. Krit. Bericht.-Cf. Crit. Commentary.

370

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor.

(Do)

Trbni.

Viol.

Va.

Vc. e B.

375

This musical score page contains two systems of music, measures 370-375. The first system (measures 370-374) features woodwinds (Flute, Oboe, Clarinet in D, Bassoon), brass (Trumpets in F and D, Trombones), and strings (Violins, Violas, Violoncello and Double Bass). The woodwinds play a melodic line with accents and slurs, while the strings provide a rhythmic accompaniment with triplets and sixteenth-note patterns. Dynamics range from piano (p) to fortissimo (ff). The second system (measures 375-379) continues the woodwind and brass parts, with the strings playing a more active role. The woodwinds and brass play a similar melodic line, and the strings continue their rhythmic accompaniment. Dynamics include piano (p) and fortissimo (ff). The score is written in a key signature of one flat and a common time signature.

391

Fl.

Ob.

Clar. (Do)

Fag.

(Sol) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

in Sol/G

396

Fl.

Ob.

Clar. (Do)

Fag.

(Sol) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

401

Fl.

Ob.

Clar. (Do)

Fag.

(Sol) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

a2

ff

406

Fl.

Ob.

Clar. (Do)

Fag.

(Sol) Cor. (Do)

Trbni.

Viol.

Va.

Vc. e B.

411

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Sol)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

ff

f

Detailed description: This page of a musical score covers measures 411 through 414. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) plays a melodic line with a long slur across measures 411-414. The brass section includes Cor Anglais (Soprano and Alto), Trumpets (D), and Trombones (Bass), with the Trombones playing a sustained harmonic line marked *ff*. The Timpani part has a single roll at the end of measure 414, marked *f*. The string section (Violins, Violas, Violoncello and Double Bass) provides a rhythmic accompaniment with eighth-note patterns.

416

Fl.

Ob.

Clar.
(Do)

Fag.

(Sol)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 416-420 is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) plays a rhythmic pattern of eighth notes with slurs and accents. The brass section (Trumpets in C, Trombones in D) plays sustained notes with slurs. The percussion section (Timpani) plays a steady eighth-note pattern. The string section (Violins, Violas, Violoncello and Double Bass) plays a rhythmic pattern of eighth notes with slurs and accents.

421

Fl.

Ob.

Clar. (Do)

Fag.

(Sol)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 421 to 424. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) has melodic lines with slurs and accents. The brass section (Trumpet in Sol, Cor in D, Trombone in D, Trombones) provides harmonic support with sustained notes and slurs. The percussion section (Timpani) has a steady rhythmic pattern. The string section (Violins, Violas, Violoncello and Double Bass) plays a rhythmic accompaniment with slurs and accents.

426

Fl.

Ob.

Clar.
(Do)

Fag.

(Sol.)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a2

ff

ff

Detailed description of the musical score: The score is for measures 426-430. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) plays a rhythmic pattern of eighth notes, with the first measure featuring a roll. The brass section (Cor Anglais, Cor in D, Trumpet in D, Trombone) plays a sustained chord, with the Trombone part marked with a forte (ff) dynamic. The string section (Violin, Viola, Violoncello/Double Bass) plays a rhythmic pattern of eighth notes. The timpani part has a roll in the first measure. The score is written in a key with one flat (B-flat) and a common time signature. The page number 145 is in the top right corner.

432

Fl.

Ob.

Clar. (Do)

Fag.

(Sol)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

438

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

444

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

451

Fl. *poco a poco cresc.*

Ob. *a2 poco a poco cresc.*

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

Fag. *poco a poco cresc.*

(Sol) *poco a poco cresc.*

Cor. (Do) *a2 poco a poco cresc.*

Trbe. (Do)

Trbni.

Timp.

Viol. *poco a poco cresc.*

Va. *poco a poco cresc.*

Vc. e B. *poco a poco cresc.*

457

Fl.

Ob.

Clar.
(Do)^f

Fag.

(Sol)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Muta in Fa/F

Measures 457-462. The score includes parts for Flute, Oboe, Clarinet (Do), Bassoon, Cor Anglais (Sol and Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass. Measures 457-461 feature woodwinds and Cor Anglais playing triplets. Measure 462 features a dynamic change to forte (f) for the strings and woodwinds. A key signature change to F major is indicated by 'Muta in Fa/F' above the Cor Anglais part in measure 462.

463

Fl. *ff* *a2*

Ob. *ff* *a2*

Clar. (Do) *ff*

Fag. *ff*

Cor. (Fa) *in Fa/F* *ff*

Cor. (Do) *ff*

Trbe. (Do) *ff*

Trbni. *ff* III.

Timp. *ff*

Viol. *ff*

Va. *ff*

Vc. e B. *ff*

470

Fl.

Ob.

Clar. (Do)

Fag. a2

(Fa) Cor. (Do)

Trbe. (Do) a2

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 470 to 475. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.) playing in the second octave (a2), Cor Anglais (Cor.) in F major (Fa) and D major (Do), Trumpet in D (Trbe. (Do)) playing in the second octave (a2), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is written in a common time signature. The Flute part features a melodic line with various ornaments and slurs. The Oboe and Clarinet parts play a similar melodic line. The Bassoon part has a more rhythmic, eighth-note pattern. The Cor Anglais parts provide harmonic support with sustained notes. The Trumpet part has a rhythmic pattern similar to the bassoon. The Trombone part has a melodic line with slurs. The Timpani part has a rhythmic pattern of eighth notes. The Violin and Viola parts play a melodic line with slurs. The Viola part has a melodic line with slurs. The Violoncello/Double Bass part has a melodic line with slurs.

477

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

484

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a2

ff

Detailed description: This page of a musical score, numbered 484, contains eight systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Cor Anglais (Fa) and Cor Anglais in D (Do). The third system includes Trumpet in D (Trbe. (Do)), Trombone (Trbni.), and Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The Flute part features a melodic line with slurs and accents, starting with a natural sign and moving through various intervals. The Oboe part follows a similar melodic contour. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some movement. The Trombone part has a dynamic marking of *ff* (fortissimo) at the beginning. The Violin and Viola parts play sustained notes, while the Violoncello/Double Bass part provides a bass line with some movement. The Cor parts are mostly silent, indicated by rests. The Timpani part is also mostly silent, with some rests.

492 *em. iant.*

Fl. dim. ppp

Ob. dim. ppp

Clar. (Do) dim. ppp

Fag. dim. ppp

(Fa) Cor. (Do) Trb. (Do) Trbni. Timp. Viol. Va. dim. ppp *iant.* Vc. e B. dim. ppp

500

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

508

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

515

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

I.

p

by iant:

523

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

530

Fl.

Ob.

*Clar.
(Do)*

Fag.

Viol.

Va.

Vc. e B.

a2

537

Fl.

Ob.

*Clar.
(Do)*

Fag.

Viol.

Va.

Vc. e B.

545

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

552

Fl.

Ob.

Clar. (Do)

Fag.

Viol.

Va.

Vc. e B.

559

Fl.

Ob. I.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

565

Fl.

Ob.

Clar.
(Do)

Fag.

a2 *3* *3* *3* *3* *3* *b* *3*

a2 *3* *3* *3* *3* *3* *b* *3*

a2 *3* *3* *3* *3* *3* *b* *3*

b *p*

Cor.

Trb. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

marcato

571

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Fa)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a2

p

cresc.

577

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 577-580 is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Cor Anglais in F and D, Trumpet in D, Trombone) all play a melodic line starting in measure 577, marked with a forte (ff) dynamic. The strings (Violin, Viola, Violoncello/Double Bass) provide harmonic support with triplets and sustained notes. The percussion section (Timpani) has a rhythmic pattern. The score includes various musical notations such as slurs, accents, and triplets.

583

Fl.

Ob.

Clar. (Do)

Fag. *a2*

Cor. (Fa) (Do)

Trbe. (Do)

Trbni. *a2*

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score contains measures 583 through 587. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Cor. (Fa) (Do)), Trumpet in D (Trbe. (Do)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass instruments provide harmonic support. The bassoon and trombone parts are marked with *a2*, indicating a second octave. The score is written in a standard musical notation with a common time signature.

590

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

This musical score page contains measures 590 through 595. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Fa) and Cor in D (Do), Trumpet in D (Trbe. (Do)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and rhythmic patterns. The timpani part features a steady rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings like 'a2'.

597

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a2

604

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

611

Fl.

Ob.

Clar. (Do)

Fag.

(Fa)
Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score contains measures 611 through 616. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Fa and Do), Trumpet in D (Trbe. (Do)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The woodwinds and strings play a complex rhythmic pattern, while the brass instruments provide harmonic support. The score is written in a standard musical notation with various clefs and accidentals.

618

Fl.

Ob.

Clar. (Do)

Fag.

(Fa) Cor.

(Do)

Trbe. (Do)

Trbni.

a2

Timp.

Viol.

Va.

Vc. e B.

624

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Fa)

Cor. (Do)

Trbe. (Do)

Trbni. a2

Timp.

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 624 through 628. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and the brass section (Coronet in F, Coronet in D, Trumpet in D, Trombone in A2) play a rhythmic pattern of quarter notes with slurs. The timpani part has a rest for the first four measures and then plays a rhythmic pattern. The string section (Violins, Violas, Violoncello and Double Bass) plays a steady eighth-note accompaniment throughout the measures.

630

Fl.

Ob.

Clar.
(Do)

Fag.

(Fa)
Cor.

(Do)

Trbe.
(Do)

Trbni.

a2

Timp.

Viol.

Va.

Vc. e B.

*)

*) Im Autograph: „635 Takte/ Diese Nummer dauert ungef: 8½ Min.“ - In the autograph: “635 bars. This piece lasts approx. 8½ min.”

ANHANG
APPENDIX

Aus der Oper „Leonida“

From the opera "Leonida"

Nº 21 Finale

Berlin, 1829-1830

Andantino

Flauto

Clarinetto I, II
in Si^b/B

Fagotto I, II

Corno I, II
in Fa/F

ROSE

Violino I

Violino II

Viola

Violoncello
e Basso

Sturm-wind rauch't in nächt'-ge Eu-len-lie-der,

p pp

p pp

p pp

p B. pp

7

Fl.

Clar.
(Si^b)

Fag.

Cor.
(Fa)

ROSE

Viol.

Va.

Vc. e B.

„ein - sam wankst du, schö - ne blas - se Maid! weh!“ „Ach! das Schwert schlug Va - ter mir und Brü - - der,

11

Fl.

Clar. (Si^b)

Fag.

Cor. (Fa)

ROSE

Viol.

Va.

Vc. e B.

den Ge-lieb-ten hüll't des To-des Kleid, weh!" „Tritt her-ein; die Hüt-te

p

I.

pp

pp

I.

pp

Vc.

pizz.

B.

16

Fl.

Clar. (Si^b)

Fag.

Cor. (Fa)

ROSE

Viol.

Va.

Vc. e B.

schat-tet Flie-der, un-ter dem tut träu-mend nicht das Leid weh."

Vc. arco

Vc.

B.

B.

23

ROSE
Sieh, die Lie - ben kehr - ten al - - le wie - der, als des Mor - gens Ro - sen - wel - - le floß, ja!

Viol.

Va.

Vc. e B.

27

ROSE
Nur den Sinn schlug's, nicht das Le - ben nie - - der, nur den Sinn schlug's, nicht das Le - ben nie - - der.

Viol.

Va.

Vc. e B.

Vc.

B.

31

Fl.
pp

Clar. (Si^b)
I.
pp

Fag.
pp

Cor. (Fa)

ROSE
Und der Buh - le naht' auf ro - tem Roß, ja! Nahm die zar - te Braut in

Viol.
pizz.

Va.
pizz.

Vc. e B.
pizz.

a 2

36

Fl.

Clar. (Si b)

Fag.

Cor. (Fa)

ROSE
star - - ke Glie - - der, trug sie fröh - - lich heim auf's ho - - he Schloß, ja trug sie fröh - lich heim auf's

Viol.

Va.

Vc. e B.

arco

arco

arco

40

Fl.

Clar. (Si b)

Fag.

Cor. (Fa)

ROSE
LEON.
ho - - he Schloß, ja trug sie heim auf's ho - - - - - he Schloß. Dei - ne Trost - ge - - - sän - - ge

Viol.

Va.

Vc. e B.

Andante

colla parte

colla parte

colla parte

colla parte

LEONIDA

KRITISCHER BERICHT

;

Abkürzungen

B.	= Basso
Bg.	= Bogen, Bögen
Bl., Bll.	= Blatt, Blätter
BwGA	= Berwald-Gesamtausgabe
Clar.	= Clarinetto
Cor.	= Corno
Fag.	= Fagotto
FamA	= Archiv der Familie Berwald, Stockholm
Fl.	= Flauto
Holzbl.	= Holzbläser
KB	= Königliche Bibliothek, Stockholm
MAB	= Bibliothek der Kungl. Musikaliska Akademien, Stockholm
MM	= Musikhistoriska Muséet, Stockholm
Ob.	= Oboe
Pkt., Pkte.	= Punkt, Punkte
S.	= Seite(n)
STM	= <i>Svensk tidskrift för musikforskning</i> , Uppsala
Str.	= Streicher
T.	= Takt(e)
Timp.	= Timpani
Trba., Trbe.	= Tromba, Trombe
Trbne., Trbni.	= Trombone, Tromboni
V. (Viol.)	= Violino
Va.	= Viola
Vc.	= Violoncello
4tel	= Viertel
8tel	= Achtel

I. Quellen

A MAB. Autographe Orchesterpartitur, in blauen kartonierten Band mit unliniertem Vorsatzblatt und braunviolettem Leinerrücken gebunden. Auf der Vorderseite des Deckels Werkstitel *Erinnerung an die Norwegischen Alpen* in Tintenschrift von Berwalds Hand. Die Partitur ist mit (jetzt braunschwarzer) Tinte auf Papier mit dem Wasserzeichen „C & I HONIG“ geschrieben und besteht aus 19 Bll. in Querformat ca. 24×29,5 cm mit 14 Notensystemen. Bl. 19^v ist liniert, aber unbeschrieben. Paginierung 1—37, von unbekannter Hand.

Über die erste Akkolade hat Berwald mit lateinisch-deutsch gemischter Schreibrift gesetzt: „*Erinnerung an die Norwegischen Alpen*“ Tongemälde für großes Orchester — Komponiert von Franz Berwald. Wien — Febr: 1842. Die Notenschrift ist, wie immer bei Berwald, sehr gut lesbar. Änderungen oder Ausstreichungen kommen nicht vor. Feste Vorzeichen sind nur auf den linken Seiten angegeben. Die in T. 75—79, 144—148 und 256—260 vorkommenden *ppp*-Bezeichnungen sind etwas blasser als die übrige Schrift. An in den weiter unten folgenden Bemerkungen besprochenen Stellen kommen mit Rotstift geschriebene Crescendo- und Diminuendozeichen vor. Nach dem Schlußtakt die übliche Zeitangabe in der Handschrift des Komponisten: *Die Nummer dauert ungef: 9 Min:*

Auf der Versoseite des Vorsatzblatts, gegenüber dem Anfang des Notentextes, sind mit Bleistift Aufführungen des Werkes verzeichnet, die sechs ersten in Berwalds Handschrift:

Uppfördt
Wien Mars 1842 (3^{te} gånge) ¹
Ladugårdslands Kyrka — Maj 1842
Harmoniska Sällskapets Concert 1863 (2^{te} gånge)
Mams: Hebbes Concert Apr: 1865
Mams: Wallins Concert Apr: 1865
I sällskapet N.N. Januari 1866

Anschließend von anderer Hand: *Vid författarens begrafning* („Beim Begräbnis des Verfassers“), 1868. Die Jahreszahl ist durchgestrichen und auf der gleichen Zeile in Oscar Byströms Handschrift hinzugefügt: *uppfördes Adagio ur Fz Berwalds G-moll Symfoni* („wurde das Adagio aus F. Berwalds G-moll-Symphonie aufgeführt“)/ *O. Byström*. Außerdem Angaben über drei weitere Aufführungen vom 5. und 29. Oktober 1868 sowie 11. März 1888.

B MAB. Vollständiges, teilweise datiertes Orchestermaterial eines unbekanntes Kopisten. Sämtliche Stimmen sind auf Papier ohne Wasserzeichen im ungefähren Format 30×27 cm geschrieben und liegen in graublauen Papierumschlägen. V. I: 4 Exemplare, datiert 12., 15. und 19. Oktober bzw. 4. November 1863. V. II: 4 Exemplare; Datierungen wie V. I. Va.: 3 Exemplare, datiert 12. und 20. Oktober bzw. 3. November 1863. Vc./Cb. (*Bassi*): 4 Exemplare, datiert 12. und 20. Oktober (zweimal) bzw. 3. November 1863. Die übrigen Stimmen sind undatiert, außer Clar. I, die mit Bleistift 1863 bezeichnet ist. Die Posaunisten tragen die Bezeichnungen *Alto*, *Tenore*, *Basso* und sind im Alt-, Tenor- bzw. Baßschlüssel notiert. Die Notierung der übrigen Stimmen einschließlich der transponierenden entspricht der Partitur.

¹ Berwald hat hier wahrscheinlich zwei spätere Aufführungen mitgezählt, eine vom 26. 1. 1847 im Theater an der Wien in Wien (siehe *Allgemeine Theaterzeitung*, Wien, 25. 1. 1847) und eine vom 11. 4. 1848 in Salzburg (Programmzettel im FamA). Für 1842 lassen sich in Wien keine Aufführungen außer der vom 6. 3. nachweisen. Eigentümlicherweise hat Berwald die Aufführung vom 6. 12. 1842 bei seinem eigenen Konzert im Großen Börsensaal in Stockholm hier nicht verzeichnet (Programmplakat im Besitz des Herausgebers).

C FamA. Bearbeitung für Orgel vierhändig, Autograph. Siehe BwGA Band 25.

D MAB. Gustaf Mankells Deposition. Handgeschriebener Klavierauszug auf zwei Systemen, ohne Instrumentenangaben; siehe BwGA Band 25. Die Datierung *Maj 1866* läßt auf einen Zusammenhang mit dem im Vorwort genannten Konzert in Storkyrkan am 5. April 1866 schließen, bei dem Mankell mitwirkte; es handelt sich also wahrscheinlich um eine Abschrift nach dem in Mathilde Berwalds Verzeichnis von Berwalds hinterlassenen Werken genannten Klavierauszug².

E Musikbibliothek von Svea livgarde in Stockholm. Bearbeitung für Militärorchester, geschrieben mit (jetzt braunschwarzer) Tinte auf Papier ohne Wasserzeichen. 18 Bll. in Querformat 23,5×30 cm, mit 18 Systemen liniert. Paginierung 1—33. Bl. 18^v liniert, aber unbeschrieben. Auf der Vorderseite in Fredrik Sjöbergs Handschrift: „*Hågkomst från Norska Fjellen*“ *Fantasi af Franz Berwald*. Nach dem letzten Takt: *Stockholm den 20 Augusti 1866. F: Sj*. Die Partitur wurde später in blauen, weich kartonierten Einband gebunden.

F FamA. Abschrift der Originalpartitur von der Hand des Sohnes Hjalmar Berwald. 19 Bll. mit Paginierung 1—37. Bl. 19^v unbeschrieben. Die Abschrift ist nicht überall zuverlässig.

G MAB. Fragmentarische autographe Orchesterpartitur zu einem Finale aus der Oper *Leonida*. Mit (jetzt bräunlicher) Tinte auf Papier ohne Wasserzeichen im Format 32×29 cm geschrieben. 8 Bll., mit 12 Systemen liniert, von Berwald mit 397—412 paginiert. Titelaufschrift: *Nº 21. Finale*. Auf S. 397—407 Gesang einer Sopranpartie *Rose*, 408—409 Sopranpartie *Leonida*, 410 bis 412 Chor; hierbei Notiz: *Rose und Jacob singen mit*.

Text (deutsch) in Berwalds Handschrift. Darunter von unbekanntem Schreiber folgende schwedische Übersetzung:

*Stormen tjuer, hafvets böljor svalla,
”Hvi går du och sörjer bleka mö! ve!”
”Far och bröder äro borta alla
fästman sofver i den djupa sjö, ve.”
”Kom till mig, jag skall dig dotter kalla,
Jag skall värma dina kinders snö, ve.”
Se, hon fick dem alla skåda åter
ryktet falskt förkunnat deras död, ja!
Och den bleka mö ej mera gråter
Och den bleka mö ej mera gråter
fästman kommer hem på gångarn röd, ja!
All sin smärta honom hon förlåter
hon har återfått sitt trogna stöd, ja
hon har återfått sitt trogna stöd, ja
hon har återfått sitt stöd.*

Die vorliegende Ausgabe von *Erinnerung an die norwegischen Alpen* gründet sich auf die Quelle A. Inwieweit die Quellen B—F herangezogen sind, geht aus den Anmerkungen weiter unten hervor.

Roses Lied in der Quelle G ist im Anhang wiedergegeben.

II. Bemerkungen zu den Quellen

Instrumentenangaben und Partituranordnung in der Quelle A, von oben nach unten: V.I, V.II, Va., sämtlich unbezeichnet, *Flauti*, *Oboi*, *Clarinetti B*, *Fagotti*, *Corni As*, *Corni F*, *Tromboni* (auf zwei geklammerten Systemen, das obere im Alt-, das untere im Baßschlüssel), *Clarini F*, *Timpani F. C.*, *Vc./B.*, unbezeichnet, auf gemeinsamem System; zusammen 14 Systeme.

² FamA. Über diesen Klavierauszug sagt eine spätere Notiz in Mathilde Berwalds Verzeichnis: „verkauft an Jacobsson“, d. h. den Musikverleger John Jacobsson (1835—1909) in Stockholm. Der Klavierauszug ist verschollen.

In den Quellen A und B sind mit Rotstift Crescendo- bzw. Diminuendozeichen an folgenden Stellen eingetragen: T. 7, Va., Vc./B.; T. 10, V. I, V. II; T. 20—21, V. I, Va., Vc./Cb.; T. 23, V. I, Va., Vc./B.; T. 27, V. I, V. II, Va.; T. 34, Va., Vc./B.; T. 39—40, V. I, Vc./B.; T. 42, V. I, Vc./B., Fl.; T. 46, V. I, Fl. Diese Anweisungen sind wahrscheinlich noch zu Berwalds Lebzeiten hinzugefügt worden, da sie in der Quelle E schon bei deren Niederschrift 1866 eingetragen wurden. Sie fehlen indessen in den Quellen C und D gänzlich, in F überall außer in T. 10. Der Herausgeber hält für sicher, daß sie in B von anderer Hand als der Berwalds hinzugefügt sind. Außer den roten Crescendo- und Diminuendozeichen findet sich hier nämlich in sämtlichen V. I-Stimmen, ebenfalls in Rotstift, vor den drei Achteln im Auftakt zu T. 49, eine wahrscheinlich von der gleichen Hand geschriebene Achtelpause, und zwar in einer Schrift, die sich stark von der Berwalds unterscheidet. Es erscheint nicht unwahrscheinlich, daß die zugesetzten Zeichen auch in A von der gleichen unbekanntenen Hand ausgeführt sind.

Mit Rücksicht auf das Gesagte betrachtet der Herausgeber diese Zusätze als nichtautograph, findet es aber berechtigt, sie als motivierte Ergänzungen in die vorliegende Ausgabe aufzunehmen.

Die folgenden Bemerkungen beziehen sich, wo nichts anderes genannt wird, auf die Quelle A.

Takt	System	Bemerkung
1		über der Akkolade, links: <i>Introductione</i> . Tempoangabe über und unter der Akkolade: <i>Adagio</i> .
18		Tempoangabe über und unter der Akkolade: <i>Andante</i> .
30		<i>tempo 1^a</i> über und unter der Akkolade.
37		Tempoangabe über und unter der Akkolade: <i>Andante</i> .
38	V. I	zwischen 3. und 4. Note Bg.; hier ausgelassen, da im analogen T. 19 und in den vergleichbaren T. 21, 25, 40 und 44 nicht vorkommend.
46—47	Fl.	zwei Bg.
49		beim Auftakt Tempoangabe über und unter der Akkolade: <i>Allegro con Fuoco</i> . Taktvorschrift: C Vgl. Vorwort, Zur Aufführungspraxis.
51—52	Va.	Länge des Bg. unklar. Hier bis T. 52 gezogen, da er an der analogen Stelle T. 61—62 deutlich in T. 62 schließt.
68	Trbe.	mit Bleistift geschriebenes <i>f</i> ; unsicher, ob von Berwalds Hand. Dieses <i>f</i> auch in E.
69—72	V. II	<i>col V. 1^a</i>
74	V. I, II, Va.	<i>sf</i> entsprechend T. 71—73 hinzugefügt.
85	Va.	Bg. zu T. 86 fehlt.
111—112	Ob.	Bg. zwischen letztem 4tel in T. 111 und erstem in 112; in der Ausgabe weggelassen.
111—113	Cor. I	Bg. von T. 111 bis 1. Note in T. 112 und Bg. von dieser Note bis 3. 4tel in T. 113.
117		Tempoangabe über und unter der Akkolade: <i>Andante</i> .
152—161	V. II	<i>col V. 1^a</i>
152	Vc./B.	Crescendoangabe mitten im Takt im gemeinsamen System.

Takt	System	Bemerkung
175	B.	Angabe <i>CB: solo</i> im gemeinsamen System.
186	Va.	unter der ersten Halben steht 2.; hier weggelassen. Diese Ziffer, die Fingersatzbezeichnung — Vermeidung der leeren a-Saite — bedeuten kann, findet sich in keiner Va.-Stimme von B.
199—200	Clar.	Bg. e'—fis'.
205—206	V. II, Va.	ganztaktige Bg. in T. 205 und 206; zusammengezogen entsprechend T. 117—118 und Vc./B.
208—231	V. II	<i>col V. 1^a</i>
214—217	Vc./B.	an den analogen Stellen T. 126 bis 129 bzw. 138—141 Bg. über je zwei Takte, hier dagegen Viertakt-Bg. wie in Trbne. III. Angleichung infolgedessen nicht vertretbar.
226—229		
220	Cor. III, IV	4tel-Note nur eingestielt.
254		über und unter der Akkolade <i>poco string:</i>
258—261	V. II	<i>col V. 1^a</i>
264—265		
273		<i>Andante</i> über oberstem und unterstem System.
273—275	Fl.	Artikulationspunkte nur bei den fünf ersten Noten; ergänzt nach B, C und E.
286	Fl.	Berwald schreibt auf 6. 8tel verkehrtlich g" statt c"".

BAYADEREN-FEST

I. Quellen

A MAB. Defekte autographe Orchesterpartitur, in blauem Kartonband mit braunvioletttem Leinenrücken gebunden. Auf der Außenseite des Deckels der Titel *Bayaderen-Fest* in Tintenschrift von Berwalds Hand. Die Partitur ist mit (jetzt braunschwarzer) Tinte auf Papier mit dem Wasserzeichen „C & I HONIG“ geschrieben und besteht aus 13 Bll. im Querformat ca. 24 × 29 cm, die mit je 14 Systemen liniert sind. Bleistiftpaginierung 1—14 und 49—60. Auf S. 3, 5, 7 und 9 größere Ziffern zu den ursprünglichen hinzugesetzt. Fehlende Bll. zwischen S. 14 und 49 sowie nach S. 60.

Über der ersten Akkolade von Berwalds Hand: „*Bayaderen-Fest*“ *Fantasiestück für großes Orchester — kompon: von Franz Berwald / Nyköping Juli 1842*. Auf der Innenseite des Deckels von unbekannter Hand: *Gifwen följande gänger — / å Börs-Salen den 6 December 1842. Componistens Concert — under dess anförande. — / å Kong: Theatern den 2 Decemb. 1843*. Hier außerdem ein eingeklebter Zettel mit der Aufschrift N^o 99 in Mathilde Berwalds Handschrift.

Gelegentlich der Herstellung der weiter unten beschriebenen Quelle D wurden gewisse Seiten in A umpaginiert, wobei S. 49 die Nummer 55 erhielt, S. 51 Nummer 57 und S. 53 Nummer 59. Später wurde diese Änderung übersehen, und in Quelle D² erhielt die erste Seite so die Nummer 61 anstatt 67.

Durch Zusammenstellung der Quellen A und D erhält man eine vollständige Partitur mit folgender Seitenanordnung: Autograph S. 1—14, Rekonstruktion (mit Hilfe von Quelle C, siehe weiter unten) S. 15—54, Autograph S. 49—60 (drei Seiten umpaginiert, wie weiter oben beschrieben), Rekonstruktion S. 61 bis 84.

B Deutsche Staatsbibliothek Berlin. Autographe Partiturseite (voraussichtlich eine „musikalische Visitenkarte“) mit den ersten neun Takten von *Bayaderen-Fest*; Recto-Seite eines Blattes mit 10 Notensystemen, Verso-Seite ohne Notentext. Das Blatt ist in einen Umschlag geheftet, dessen Vorderseite die Aufschrift trägt: *Originalhandschrift / von / Franz Berwald / [. . .]* Zuberst auf der Partiturseite in Berwalds Hand: „*Bayaderen-Fest*“ / *Fantasiestück für großes Orchester von Franz Berwald / 1842.*

Der Notentext entspricht dem in A; als Tempo ist jedoch *Tempo di Marcia* angegeben.

Dem Herausgeber war diese Quelle nur in Photokopie zugänglich.

C MAB. Vollständiges, von unbekannter Hand geschriebenes Orchestermaterial. Sämtliche Stimmen sind auf Papier ohne Wasserzeichen im Format 30 × 27 cm geschrieben und mit Umschlägen von blaugrauem Papier versehen. Auf sämtlichen Titelblättern Aufschrift in gemischt deutsch-lateinischer Schrift: *Bayaderen-Fest / Fantasiestück für großes Orchester / komponiert und seinem Freunde / Johan Andreas Wennberg / gewidmet / von / Franz Berwald.* In einer mit *N^o 1* bezeichneten V. I-Stimme auf der dritten Umschlagseite (ursprünglich Vorderseite) Aufschrift mit Tinte: *Bayader-Festen. / musikalsk målning / af („Tongemälde von“) / Franz Berwald.* Darunter in anderer Schrift: *till („an die“) Kongl: Musik: Ak: Bibliotek / från („von“) John Jacobsson* und über dem Namen: *nu tillhörig („gehört jetzt“)*; hiervon die Worte *John Jacobsson* und *tillhörig* mit Bleistift durchgestrichen. Darunter unvollständig ausgeführte Rasur, die den Namen *Wennberg* sowie *N^o 12—29.b. / Joh And* erkennen läßt³.

Das Stimmenmaterial besteht aus *Violino 1^{mo}, Violino 2^{do}, Alto, Basso, Flauto 1^{mo}, Flauto 2^{do}, Oboe 1^{mo}, Oboe 2^{do}, Clarinetto 1^{mo}, Clarinetto 2^{do}, Fagotto 1^{mo}, Fagotto 2^{do}, Corno 1^{mo}, Corno 2^{do}, Corno 3^{to}, Corno 4^{to}, Tromba 1^{ma}, Tromba 2^{da}, Trombone alto, Trombone tenore, Trombone basso und Timpany.*

Von V. I und Vc./Cb. (*Bassi*) finden sich je 3 Exemplare, von V. II und Va. je 2. Die zweite Posaunenstimme steht im Tenorschlüssel.

In der Fl. I-Stimme hat der Musiker August Edgren notiert: *1874 18 Mars & 1875*, was darauf schließen läßt, daß das Material bei August Meissners im Vorwort genannten Matineen in Berns salon verwendet worden ist. In Fl. II findet sich eine ähnliche Notiz: *Vigo Andersen 18/3 1874.* (Außerdem enthalten einige Stimmen — teilweise scherzhafte — Beischriften, die von Musikern im Stockholmer Rundfunkorchester stammen und bei einer Aufführung 1953 entstanden sind.)

Das Stimmenmaterial läßt sich zwar nicht sicher datieren, stimmt aber weitgehend mit dem Text des erhaltenen Teils des Partiturotographs überein und ist wahrscheinlich das von Berwald selbst verwendete. Die auf den Titelblättern angegebene Widmung dürfte, obwohl sie sich nicht in der Partitur findet, auf Berwald zurückgehen. Die Stimmen müssen geschrieben sein, ehe die Originalpartitur verstümmelt wurde, was möglicherweise schon während Berwalds Arbeit am A-dur-Quintett geschah. Von der Möglichkeit, daß sie ein besonderes, für Wennberg hergestelltes Material darstellen, läßt sich allerdings nicht völlig absehen.

D MAB. Orchesterpartitur, zur Vervollständigung des fragmentarischen Partiturotographs (Quelle A) aus Teilen des Stimmenmaterials (Quelle C) zusammengeschrieben. Sie besteht aus 32 Blättern, ist mit Tinte auf wasserzeichenlosem Notenpapier

³ Johan Anders Wennberg (1798—1886), Großkaufmann in Stockholm; in seinem Heim wurde oft Kammermusik gespielt. Von seinem Freundschaftsverhältnis zu Berwald zeugen Briefe im FamA. Dagegen enthält sein Nachlaßverzeichnis keinerlei Angaben über hinterlassene Musikalien.

mit 20 Systemen im Format 34 × 27 cm geschrieben und setzt sich aus zwei Teilen, die die Lücken im Partiturotograph ausfüllen, zusammen:

D¹, paginiert 15—54, und

D², paginiert 61—84.


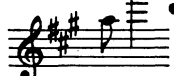
Zu dieser Paginierung vgl. unter A. Die Abschrift ist nicht sehr sorgfältig ausgeführt.

Die vorliegende Ausgabe von *Bayaderen-Fest* gründet sich auf das Partiturotograph (Quelle A), soweit dieses erhalten ist (d. h. T. 1—88 und 361—456), und auf Quelle C, ohne typographische Trennung oder weitere Bemerkung.

II. Bemerkungen zu den Quellen

Instrumentenangaben und Partituranordnung in Quelle A, von oben nach unten: V. I, V. II, Va., alle unbezeichnet, *Flauti, Oboi, Clarinetti A, Fagotti, Corni E, Corni D, Tromboni* (zwei geklammerte Systeme, das obere mit Alt-, das untere mit Baßschlüssel), *Clarini E, Timpani E. A., Vc./B.*, unbezeichnet, auf gemeinsamem System; insgesamt 14 Systeme.

Die folgenden Bemerkungen beziehen sich, wo nicht anders angegeben, auf Quelle A. Hinsichtlich Quelle C wurden alle kleinen Irrtümer, die offensichtlich auf mangelnder Sorgfalt beim Abschreiben beruhen, stillschweigend berichtigt. Das größte Problem in diesen Teilen des Werkes bildet die oft unklar und inkonsequent gehandhabte Bogensetzung. Für die Ausgabe wurden Lösungen angestrebt, die dem, was bei Berwald als normal gelten kann, so nahe wie möglich kommen.

Takt	System	Bemerkung
1		Tempoangabe über und unter der Akkolade: <i>Tempo di Marcia / non molto</i> . Taktart: <i>C</i> .
29	Va.	mit Bleistift, wahrscheinlich von Berwald: <i>arco</i> .
39—47	V. II	<i>col V. 1^o</i>
48		Tempoangabe über und unter der Akkolade: <i>Andante</i> .
56—63	V. II	<i>col V. 1^o</i>
73		Tempoangabe über und unter der Akkolade: <i>Allegro molto</i> , Taktart: <i>C</i> . Vgl. Vorwort (Zur Aufführungspraxis).
73	V. II, Va., Vc./B.	in C mit Bleistift die gleichen Noten wie in T. 71 zum Abschluß der <i>pizz.</i> -Figur eingezeichnet, d. h. 4tel <i>gis', e'</i> bzw. <i>e</i> .
75, 79	V. II	durchgestrichene Bleistiftangabe <i>8 bassa</i> von Berwalds Hand.
80	V. II	schwach erkennbares Zeichen <i>/</i> , das Wiederholung von <i>8 bassa</i> bedeuten könnte.
93 ff.	Holzbl.	Figuren  und  (in verschiedenen Instrumenten und Transpositionen) inkonsequent in den Stimmheften notiert, die in gewissen Fällen verschiedene Notenwerte für die Schlußtöne ergeben.
128	B.	alle drei Stimmen in C haben <i>e</i> anstatt <i>cis</i> .
390—391	Fag.	der Einsatz mit Bleistift schwach durchgestrichen.

Takt	System	Bemerkung
390—391	Vc./B.	NB mit Bleistift von Berwalds Hand, außerdem Andeutung des Fagotteinsatzes, mit halber Note in T. 391 anstatt 4tel.

WETTTLAUF

I. Quelle

MAB. Autographe Orchesterpartitur, in blauen Kartonband mit braunvioletter Leinenrücken und unliniierter Vorsatzblättern gebunden. Auf der Vorderseite des Deckels der Titel *Wettlauf* in Tinte, von Berwalds Hand. Die Partitur ist mit (nunmehr bräunlicher) Tinte auf Papier mit dem Wasserzeichen „C & I HONIG“ geschrieben und besteht aus 32 Bll. in Querformat etwa 24 × 29,8 cm, mit 14 Notensystemen liniert. Paginierung 1—64. Auf dem vorderem Vorsatzblatt Hjalmar Berwalds Stempel.

Über die erste Akkolade hat Berwald geschrieben: „*Wettlauf*“ *Etude für großes Orchester — kompon: von Franz Berwald / Nyköping August 1842*. Die Notenschrift ist besonders schön ausgeführt und leicht lesbar. Kürzungen oder Durchstreichungen kommen nicht vor. Nach dem letzten Takt hat der Komponist notiert: *635 Takte / Diese Nummer dauert ungef: 8¹/₂ Min:*

II. Bemerkungen zur Quelle

Instrumentenangaben und Partituranordnung von oben nach unten: V. I, V. II, Va., sämtliche unbezeichnet, *Flauti*, *Oboi*, *Clarinetti C*, *Fagotti*, *Corni F*, *Corni C*, *Tromboni* (zwei geklammerte Systeme, das obere im Alt-, das untere im Baßschlüssel), *Clarini C*, *Timpani C. G.*, *Vc./B.*, unbezeichnet, auf gemeinsamem System; insgesamt 14 Systeme.

Tempoangabe über und unter der Akkolade *Allegro quasi Presto*. Taktart: C. Vgl. hierzu Vorwort, Zur Aufführungspraxis.

Takt	System	Bemerkung
19	Fag.	8tel in 4tel geändert entsprechend T. 27, 35, 113, 121, 129, 337, 345 und 353.
37	Va.	8tel in 4tel geändert entsprechend T. 21, 29, 115, 123, 131, 339, 347 und 355. Vgl. Fag., T. 19.
51—73	V. II	<i>col V. 1g</i>
51—74	Clar.	<i>col Oboi</i>
71	Trbne. I	der Herausgeber möchte, obwohl keine Ergänzung vorgenommen ist, die Möglichkeit erwähnen, daß Berwald hier vielleicht ein 4tel d' einsetzen wollte als Abschluß der in T. 63 beginnenden, an die Figuren der Holzbläser anknüpfenden abwärtsgehenden Tonfolge, dies aber beim Übergang zu einem neuen Manuskriptblatt vergessen hat.
81, 88	V. I	Artikulationszeichen über dem letzten 4tel eher Strich als Pkt. Angleichung an die Parallelstellen T. 305 und 312, die eindeutig Pkte. aufweisen, vorgenommen.

Takt	System	Bemerkung
101	Clar., Fag.	Bg. unklar. Angleichung an T. 323 bis 327.
103	Va.	undeutliche Fahne bei der Vorschlagsnote; an T. 327 angeglichen.
111	Vc./B.	4tel in 8tel geändert als Angleichung an V. I, II und Va. und analog T. 335, wo alle Str. gleiche Notenwerte haben.
136—150	Clar.	<i>col Oboi</i>
137—150	V. II	<i>col V. 1g</i>
174—183	Clar.	<i>col Oboi</i>
184—196	Va.	Bogenbeginn undeutlich notiert; Angleichung an Vc./B.
239, 241, 243	Fl., Ob.	Bg. undeutlich abgeschlossen, aber deutliche Bogenfortsetzung T. 261 auf neuem Blatt. Angleichung an T. 233—236.
260	Fl., Ob.	das Zeichen <i>p</i> gilt für Ob. II. Artikulationspunkt über 5. Note weggelassen, da an den Parallelstellen T. 83, 90 und 314 nicht vorhanden.
306	Ob.	vgl. T. 111. Keine Analogieänderung vorgenommen, da 4tel als Schlußnoten eine bewußte Veränderung darstellen können.
307	V. I	8tel in 4tel geändert entsprechend Fag., T. 367 und Trbni. II, III, T. 378 und 391.
335	Str.	Berwald notiert versehentlich Ob. II, die T. 385 in der Unteroktav spielt, unisono mit Ob. I auf e''' und h''. Geändert entsprechend T. 378.
367	Trbni. II, III	<i>Corni b.</i>
386	Ob.	<i>col Oboi</i>
394	Cor. I, II	<i>col V. 1g</i>
416—436	Clar.	Berwald schreibt versehentlich in Fag. II als 2.—4. Note d' statt e'.
417—426	V. II	Änderung nach T. 460 und der Parallelstelle T. 181.
454—476	Fag.	<i>Corni F.</i>
461	Fag.	Bg. fehlt.
464	Cor. I, II	abgeschlossener Bg. in T. 514, angefangener in 515. An Fl. angeglichen. Vgl. T. 259—263.
470	Vc./B., Trbne. III	abgeschlossener Bg. in T. 540, Fortsetzungs-Bg. T. 541, Fl., auf neuem Blatt. Geändert entsprechend den Parallelstellen T. 259—263 und 513—516.
514—515	Clar.	<i>col Oboi</i>
539—542	Fl., Clar.	Bg. fehlen. An übrige Stimmen und die analogen T. 584 ff. angeglichen.
581—592	Clar.	<i>col V. 1g</i>
604—607	Trbne. III	<i>col Oboi</i>
618—635	V. II	
621—635	Clar.	

Anhang

ABSCHNITT AUS DER OPER LEONIDA

I. Quelle

Fragment der autographen Orchesterpartitur zu einem Finale in der Oper *Leonida*. Aus S. 397—407 Lied der Sopranpartie *Rose*. Deutscher Text in Berwalds Handschrift. Genauere Beschreibung S. 179, wo auch der in der Partitur hinzugefügte schwedische Text wiedergegeben ist.

II. Bemerkungen zur Quelle

Instrumentenangaben und Partituranordnung von oben nach unten: *Viol. 1.*, *Viol. 2.*, *Alto*, *Flauto*, *Clarinetti B.*, *Fagotti*,

Corni F., *Rose.*, *Bassi*; zusammen 9 Systeme. Tempovorschrift über und unter der Akkolade: *Andantino*. Taktart: $\frac{3}{4}$.

Im Notentext des vorliegenden Bandes sind keinerlei Verbesserungen oder Angleichungen, sondern lediglich Vereinheitlichungen nach Art der im Generalvorwort „Zur Ausgabe“, S. VII, angegebenen vorgenommen.

Takt	System	Bemerkung
5	<i>Rose</i>	statt „rauch't“ vielleicht „rausch't“ gemeint.
30	V. II	vgl. T. 18, wo die 2. Note 8tel-Wert hat.
30	<i>Bassi</i>	vgl. T. 18, wo die 2. Note 4tel-Wert hat. Akzentzeichen fehlt.

CRITICAL COMMENTARY

Abbreviations

b., bb.	= bar, bars
B.	= Basso
BwGA	= Berwald Complete Edition
Clar.	= Clarinetto
Cor.	= Corno
Fag.	= Fagotto
FamA	= Archives of the family Berwald, Stockholm
Fl.	= Flauto
KB	= Royal Library, Stockholm
MAB	= Library of Kungl. Musikaliska Akademien, Stockholm
MM	= Musikhistoriska Muséet, Stockholm
Ob.	= Oboe
STM	= Svensk tidskrift för musikforskning, Uppsala
Timp.	= Timpani
Trba., Trbe.	= Tromba, Trombe
Trbne., Trbni.	= Trombone, Tromboni
V. (Viol.)	= Violino
Va.	= Viola
Vc.	= Violoncello

I. Sources

A MAB. Orchestral score in autograph, bound in blue boards with unlined fly-leaf and brown-violet cloth spine. On the front cover the title of the work, *Erinnerung an die Norwegischen Alpen*, in ink in Berwald's handwriting. The score is written in ink (now brown-black) on paper with the watermark "C & I HONIG" and consists of 19 sheets placed horizontally, ca 24 by 29.5 cm, with 14 staves per page. Sheet 19^v ruled but unused. The pages are numbered 1—37 by an unknown hand.

Over the first accolade, in a mixture of Latin and German handwriting, Berwald has written: "*Erinnerung an die Norwegischen Alpen*" *Tongemälde für großes Orchester — komponiert von Franz Berwald. Wien — Febr: 1842.* As always with Berwald, the score is very legible. There are no alterations or crossings-out. The key-signature is given on the left-hand pages and is missing on the right-hand pages. The *ppp*-marks in bars 75—79, 144—148, 256—260 are in a slightly lighter shade than the rest of the writing. In the places mentioned lower down in the notes, crescendo and diminuendo signs occur, written in red pencil. After the final bar, the usual indication of performance time in the composer's handwriting: *Die Nummer dauert ungef. 9 Min.* ("The piece lasts approx. 9 min.")

On the verso side of the fly-leaf, opposite the beginning of the score, there are pencil notes concerning performances, the first six in Berwald's handwriting:

Uppfördt

*Wien Mars 1842 (3^{te} gånger)*¹

Ladugårdslands Kyrka — Maj 1842

Harmoniska Sällskapets Concert 1863 (2^{de}) gånger

Mams: Hebbes Concert Apr: 1865

Mams: Wallins Concert Apr: 1865

I sällskapet N.N. Januari 1866

Thereafter in a different handwriting: *Vid författarens begrafning, 1868* ("At the composer's funeral, 1868"). The year is crossed out and the following added in Oscar Byström's handwriting on the same line: *uppfördes Adagio ur Fz Berwalds G-moll Symfoni* ("Adagio from F. Berwald's Symphony in G Minor was performed") / *O. Byström*. Three further performances are mentioned, those of 5th and 29th October 1868 and 11th March 1888.

B MAB. Orchestral parts, complete and partially dated, in unknown handwriting. All the parts are written on paper without a watermark, format ca 30 × 27 cm, with a blue-grey paper cover. V. I und V. II, each 4 copies, dated 12th, 15th and 19th October and 4th November, respectively, 1863. Va., 3 copies, dated 12th and 20th October and 3rd November, respectively, 1863. Vc./Cb. (*Bassi*), 4 copies, dated 12th and 20th October (two copies) and 3rd November, respectively, 1863. The other parts are undated, apart from Clar. I, which is labelled 1863 in pencil. The trombone parts are called *Alto*, *Tenore* and *Basso* and are written in the alto, tenor and bass clefs respectively. The other parts, including the transposing ones, are based on the notation of the score.

C FamA. Arrangement for organ, four hands, autograph: see BwGA, vol. 25.

¹ Presumably Berwald has here included two later performances, viz. that in Vienna, 26/1 1847, at the Theater an der Wien (see *Allgemeine Theaterzeitung*, Wien, 25/1 1847) and in Salzburg 11/4 1848 (programme in FamA). Apart from that of 6/3, no performance in Vienna during 1842 has been documented. Strangely enough, however, Berwald has not included the performance at his own concert in Stora Börssalen in Stockholm 6/12 1842 (poster in the possession of the editor).

D MAB. Deposition by Gustaf Mankell. Piano score, handwritten on two staves, no instrument named, see BwGA, vol. 25. Dated *Maj 1866*, the copy may possibly be connected with the concert named in the preface, in Storkyrkan on 5th April 1866, where Mankell was one of the performers. This is probably a copy of the piano score included in Mathilde Berwald's list of Berwald's posthumous works.²

E Svea Life Guard's music library, Stockholm. Arrangement for military band, written in ink (now brown-black) on paper without watermark. It consists of 18 sheets in horizontal format, 23.5 × 30 cm, with 18 staves on each. Paginated 1—33. Sheet 18^v ruled but unused. On the front, in Fredrik Sjöberg's hand: "*Hågkomst från Norska Fjellen*" *Fantasi af Franz Berwald*. After the final bars: *Stockholm den 20 Augusti 1866. F: Sj.* The score was afterwards bound in soft blue boards.

F FamA. Copy of the original score, made by Berwald's son Hjalmar. It consists of 19 sheets paginated 1—37. Sheet 19^v is unused. The copy contains certain inaccuracies.

G MAB. Fragmentary orchestral score, autograph, of a finale from the opera *Leonida*. It is written in ink (now brownish) on paper without watermark, format 32 × 29 cm, and consists of 8 sheets, ruled with 12 staves, paginated in Berwald's handwriting: 397—412. Title: *Nº 21. Finale*. Pages 397—407 consist of a song for *Rose*, soprano; pages 408—409 a song for *Leonida*, soprano; and pages 410—412 a chorus with the note: *Rose und Jacob singen mit*.

Text in German in Berwald's handwriting. A Swedish translation has been added underneath in an unknown hand and is to be found in this volume, p. 179.

This edition of *Erinnerung an die norwegischen Alpen* is based on source A. Sources B—F have been used to the extent which appears from the remarks below.

Rose's song from source G is reproduced in the appendix to this volume.

II. Notes on the Sources

The instruments in the score in source A are as follows, from the top: V. I, V. II, Va., all undesignated. *Flauti*, *Oboi*, *Clarinetti B*, *Fagotti*, *Corni As*, *Corni F*, *Tromboni* (2 staves with a brace, the upper in the alto clef, the lower in the bass clef) *Clarini F*, *Timpani F. C.*, *Vc./B.*, undesignated, on the same stave, 14 staves in all.

In sources A and B, crescendo and diminuendo signs have been written in with red crayon in the following bars: b. 7 in Va. and Vc./B., b. 10 in V. I and V. II, bb. 20—21 in V. I., Va. and Vc./B., b. 23 in V. I, Va. and Vc./B., b. 27 in V. I, V. II and Va., b. 34 in Va. and Vc./B., bb. 39—40 in V. I and Vc./B., b. 42 in V. I, Vc./B. and Fl. and b. 46 in V. I and Fl. These additions were probably made while Berwald was still alive, as they were made in source E as early as 1866, when it was written out.

However, they are lacking completely in sources C and D, and are present in source F only in b. 10. In the opinion of the editor, it is certain that they have been added to source B by a hand other than Berwald's. For in addition to the red crescendo and diminuendo signs there is to be found in all V. I parts, also in red crayon, added presumably by the same hand, a quaver rest before the upbeat of three quavers before b. 49, in a hand-

² FamA. A note on this piano score has been added afterwards in Mathilde Berwald's list: "Sold to Jacobsson", i.e. John Jacobsson (1835—1909), the Stockholm editor. The piano score has since been lost.

writing completely different from that of Berwald. It seems not improbable that the same unknown hand has made the additions in source A as well.

Bearing in mind what has been stated above, the editor has decided to regard the signs as non-autograph, but to include them in the present edition as justified additions.

In the absence of any statement to the contrary, the following notes refer to source A.

Bar	Instrument	Note
1		over the accolade, on the left: <i>Introductione</i> . Tempo indication above and below the accolade: <i>Andante</i> .
18		above and below the accolade: <i>Adagio</i> .
30		<i>tempo 1$\frac{2}{2}$</i> above and below the accolade.
37		tempo indication above and below the accolade: <i>Andante</i> .
38	V. I	a slur between the 3rd and 4th notes, which has been omitted as it is not to be found in the parallel b. 19 and the comparable bb. 21, 25, 40 and 44.
46—47 49	Fl.	two slurs. at the upbeat, tempo indication above and below the accolade: <i>Allegro con Fuoco</i> . Time signature: C. Cf. Preface, concerning performance.
51—52	Va.	the length of the slur is unclear. It has been prolonged until b. 52, in analogy with the parallel passage bb. 61—62, in which the slur finishes clearly in b. 62.
68	Trbe.	<i>f</i> in pencil, it is uncertain whether written by Berwald. There is an <i>f</i> in source E, too.
69—72 74	V. II V. I, II, Va.	<i>col V. 1$\frac{2}{2}$</i> <i>sf</i> added, by analogy with bb. 71 to 73.
85	Va.	slur lacking to b. 86.
111—112	Ob.	slur between the last crotchet in b. 111 and the first crotchet in b. 112 has been omitted.
111—113	Cor. I	slur from b. 111 to the first note in b. 112 and from this note to the third crotchet in b. 113.
117		tempo indication above and below the accolade: <i>Andante</i> .
152—161 152	V. II Vc./B.	<i>col V. 1$\frac{2}{2}$</i> crescendo sign in the middle of the bar on the common stave.
175	B.	marked <i>CB: solo</i> on the common stave.
186	Va.	marked 2. under the first minim: here omitted. None of the Va. parts in source B give this figure, which can refer to fingering, to avoid the open A string.
199—200 205—206	Clar. V. II, Va.	slur e'—f' sharp. whole bar slurs for bb. 205 and 206, which have been linked, by analogy with the parallel passage bb. 117—118, and in reference to Vc./B.
208—231	V. II	<i>col V. 1$\frac{2}{2}$</i>

Bar	Instrument	Note
214—217 } 226—229 }	Vc./B.	the parallel passages in bb. 126—129 and 138—141 respectively have two-bar slurs, while Berwald has here phrased Vc./B. as Trbne. III, with slurs over four bars. It has not been considered right to make an alteration per analogiam.
220 254	Cor. III, IV	only one stem on the crotchet. above and below the accolade: <i>poco string:</i>
258—261 } 264—265 }	V. II	<i>col V. 1$\frac{2}{2}$</i>
273		<i>Andante</i> above the top and bottom staves.
273—275	Fl.	staccato dots only on the first five notes. Here completed by analogy with sources B, C and E.
286	Fl.	Berwald has written "g" by mistake instead of "c" for the sixth quaver.

BAYADEREN-FEST

I. Sources

A MAB. Orchestral score in autograph, defective, bound in blue boards with brown-violet cloth spine. On the front of the binding the title of the work, *Bayaderen-Fest*, in ink in Berwald's handwriting. The score is written in ink (now brown-black) on paper with watermark "C & I HONIG" and consists of 13 sheets, horizontal format ca. 24 by 29 cm, ruled with 14 staves, paginated in pencil 1—14 and 49—60. Larger figures have been added over the original figures on pages 3, 5, 7 and 9. Sheets are missing between pp. 14 and 49 and after p. 60.

Over the first accolade Berwald has written "*Bayaderen-Fest*" *Fantasiestück für großes Orchester—kompon: von Franz Berwald / Nyköping Juli 1842*. On the inside of the cover an inscription by unknown hand: *Gifwen följande gånger—/å Börs-Salen den 6 December 1842. Componistens Concert—under dess anförande.—/å Kong: Theatern den 2 Decemb. 1843*. In addition a slip has been pasted in with N $\frac{2}{2}$ 99 written on it in Mathilde Berwald's handwriting.

In connection with the writing out of source D mentioned below, certain pages of the autograph score were re-paginated, p. 49 receiving no. 55, p. 51 no. 57 and p. 53 no. 59. However, it was afterwards forgotten that the page numbers had been altered and thus the first page in source D $\frac{2}{2}$ received the number 61 instead of 67.

By combining source A and source D, it is possible to obtain a complete score with the following disposition of pages: autograph pp. 1—14; reconstruction (based on source C, see below) pp. 15—54; autograph pp. 49—60, of which three pages are re-paginated as above; and reconstruction pp. 61—84.

B Deutsche Staatsbibliothek, Berlin. Page of autograph score (probably a "musical visiting card"), consisting of the first 9 bars of *Bayaderen-Fest*. The page is recto of a sheet with 10 staves, the verso being unused. The sheet is bound in a cover, the front of which is inscribed: *Originalhandschrift / von / Franz Berwald / [. . .]* At the top of the page of score in Berwald's hand: "*Bayaderen-Fest*" / *Fantasiestück für großes Orchester von Franz Berwald / 1842*.

The text adheres to that of source A. The tempo indication is *Tempo di Marcia*.

The editor has not had the possibility of examining this source in the original but only in the form of a photographic copy.

C MAB. A full set of orchestral parts in unknown handwriting. All the parts are written on paper without watermark, format 30 by 27 cm, with a blue-grey paper cover. The title page of each part-book bears an inscription in a mixture of Gothic and Roman writing: *Bayaderen-Fest / Fantasiestück für großes Orchester / komponiert und seinem Freunde / Johan Andreas Wennberg / gewidmet* ("composed and dedicated to his friend . . .") / *von Franz Berwald*. On the V. I part, marked *N^o 1*, the following inscription (in ink) on the third page of the cover, which was originally the front cover: *Bayader-Festen. / musikalisk målning / af* ("musical painting by") / *Franz Berwald*. Underneath, in another handwriting: *till Kongl. Musik. Ak. Bibliothek / från John Jacobsson* and above the name: *nu tillhörig* ("now belonging to"); of this, the name *John Jacobsson* and the word *tillhörig* crossed out in pencil. Underneath, an erasure, imperfectly done, so that the name *Wennberg* is to be seen, together with *Joh And / N^o 12—29. b.*³

The set of parts consists of *Violino 1^{mo}*, *Violino 2^{do}*, *Alto*, *Basso*, *Flauto 1^{mo}*, *Flauto 2^{do}*, *Oboe 1^{mo}*, *Oboe 2^{do}*, *Clarinetto 1^{mo}*, *Clarinetto 2^{do}*, *Fagotto 1^{mo}*, *Fagotto 2^{do}*, *Corno 1^{mo}*, *Corno 2^{do}*, *Corno 3^{mo}*, *Corno 4^{mo}*, *Tromba 1^{ma}*, *Tromba 2^{da}*, *Trombone alto*, *Trombone tenore*, *Trombone basso*, *Timpany*.

There are three copies of V. I and Vc./B. (*Bassi*), two of V. II and Va. The second trombone part is written in the tenor clef.

In the Fl. I part there is a note by a musician, August Edgren: *1874 18 Mars & 1875*, which indicates that the parts have been used by August Meissner at the performances at matinees at Bern's named in the preface. There is a similar note in Fl. II: *Vigo Andersen 18/3 1874*. (In addition some parts contain remarks, partially humorous, made by musicians in the Swedish Radio Orchestra in Stockholm on the occasion of a performance in 1953.)

It has not been possible to assign a reliable date to the set of parts, but they correspond almost exactly with the remaining part of the autograph score and are probably identical with the part-books Berwald used. The dedication on the title page is not, it is true, to be found in the source, but is presumably by Berwald. The parts must, in fact, have been written out before the original score was truncated, which may have occurred as early as the time when Berwald was at work on the quintet in A Major. However, the possibility that extra parts were written out for Wennberg can of course not be completely excluded.

D MAB. Orchestral score, copied from sections of the set of parts, source C, is a supplement to the fragmentary autograph score, source A. It consists of 32 sheets, written in ink on 20 stave manuscript paper, without water mark, 34 by 27 cm in format, and, because of the fact that it fills in the two gaps in the autograph score, consists of two parts:

D¹, paginated 15—45, and

D², paginated 61—84.

Concerning pagination, see further source A. The copying is inaccurate.

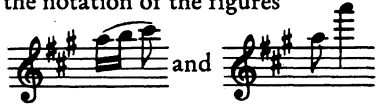
The present edition of *Bayaderen-Fest* is based on the autograph score, source A, to the extent to which it is intact (i.e. bb. 1—88 and bb. 361—456), and on source C, without typographical differentiation or particular mention.

³ Johan Anders Wennberg (1798—1886), a Stockholm wholesaler, who often had chamber music at his home. The friendship between him and Berwald is vouched for by letters in FamA. However, in his personal estate, there is no mention of music.

II. Notes on the Sources

The designations of the instruments and the layout of the score in source A from the top: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarinetti A*, *Fagotti*, *Corni E*, *Corni D*, *Tromboni* (2 staves with a brace, the upper with an alto clef, the lower with a bass clef), *Clarini E*, *Timpani E. A.*, *Vc./B.*, undesignated, on the same stave; in all 14 staves.

The following remarks apply to source A in the absence of any statement to the contrary. As regards source C, all unimportant inadvertences in the parts, obviously resulting from inaccurate copying, have been corrected without comment. The most difficult problem in those portions of the work which are based on source C only, has been the way in which slurs are written, in places both unclearly and inconsistently. The present editor has attempted to give a version which corresponds as closely as possible to Berwald's habits in this respect.

Bar	Instrument	Note
1		tempo indication above and below the accolade: <i>Tempo di Marcia / non molto</i> . Time signature: C.
29	Va.	pencil note <i>arco</i> , probably by Berwald.
39—47 48	V. II	<i>col V. 1^a</i> tempo indication above and below the accolade: <i>Andante</i> .
56—63 73	V. II	<i>col V. 1^a</i> tempo indication above and below the accolade: <i>Allegro molto</i> . Time signature: C. Cf. Preface, regarding performance.
73	V. II, Va., Vc./B.	in source C, the same notes as in b. 71 are added in pencil as conclusion of the <i>pizz.</i> figure, i.e. crotchets g'sharp, e' and e resp.
75, 79	V. II	pencil note, crossed out: <i>8 bassa</i> in Berwald's hand.
80	V. II	the sign / , faintly visible, which may mean a repetition of <i>8 bassa</i> .
93 ff.	woodwind	the notation of the figures  (in different instruments and transpositions) not consistent in the set of parts, which in certain cases give different values to the final notes.
128	B.	all three parts in source C have e instead of c sharp.
390—391	Fag.	the entry has been lightly crossed out in pencil.
390—391	Vc./B.	a penciled note <i>NB</i> in Berwald's hand together with the bassoon's entry with a minim in b. 391 instead of a crotchet.

WETTLAUF

I. Source

MAB. Autograph orchestral score, bound in blue boards with unlined fly-leaves and brown-violet cloth spine. On the front cover the title of the work, *Wettlauf*, written in ink by Berwald. The score is written in ink (now brownish) on paper with the

watermark "C & I HONIG" and consists of 32 sheets, horizontal format, ca. 24 by 29.8 cm, ruled with 14 staves. Pagination 1—64. On the front fly-leaf Hjalmar Berwald's stamp.

Above the first accolade Berwald has written: "Wettlauf" *Etude für großes Orchester* — kompon: von Franz Berwald / Nyköping August 1842. The music handwriting is unusually beautiful and legible. No cancellations or crossings-out. After the final bar, the composer's note: 635 Takte / Diese Nummer dauert ungef: 8¹/₂ Min: ("635 bars. This piece lasts approx. 8¹/₂ min.").

II. Notes on the Source

The designation of the instruments and their order in the score from the top: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarineti C*, *Fagotti*, *Corni F*, *Corni C*, *Tromboni* (2 staves with brace, the upper with an alto clef, the lower with a bass clef), *Clarini C*, *Timpani C. G.*, *Vc./B.*, undesignated, on the same staff, in all 14 staves.

Tempo indication above and below the accolade *Allegro quasi Presto*. Time signature: C . Cf. Preface, concerning performance.

Bar	Instrument	Note
19	Fag.	quaver altered to crotchet by analogy with bb. 27, 35, 113, 121, 129, 337, 345 and 353.
37	Va.	quaver altered to crotchet by analogy with bb. 21, 29, 115, 123, 131, 339, 347 und 355. Cf. Fag., b. 19.
51—73	V. II	<i>col V. 1g</i>
51—74	Clar.	<i>col Oboi</i>
71	Trbne. I	even though no additions have been carried out here, the editor would like to point out the interesting possibility that Berwald meant to insert a crotchet d' in this bar, as a conclusion of the descending passage, which begins in b. 63 and which makes references to the woodwind figures. The fact that this was not done may be due to an oversight when starting a new sheet.
81, 88	V. I	the mark on the last crotchet is more likely to be a dash than a dot. This passage has been altered to conform with the parallel bb. 305 and 312, where the dots are distinct.
101	Clar., Fag.	the slurs are unclear. They have been altered by analogy with the parallel passage bb. 323—327.
103	Va.	indistinct tail to the grace note. Adjusted by analogy with b. 327.
111	Vc./B.	crotchets altered to quavers, to correspond with V. I, II and Va., by analogy with the parallel b. 335, where all the strings have the same values.

Bar	Instrument	Note
136—150	Clar.	<i>col Oboi</i>
137—150 } 174—183 }	V. II	<i>col V. 1g</i>
184—196	Clar.	<i>col Oboi</i>
239, 241, 243	Va.	the beginning of the slurs is indistinct. They have been adjusted to conform with Vc./B.
260	Fl., Ob.	the end of the slur is indistinct but in b. 261 on the new sheet there is a clear continuation. Adjusted here in analogy with bb. 233—236.
306	Ob.	the <i>p</i> refers to Ob. II.
307	V. I	the dot on the fifth note has been omitted as it was lacking in the parallel bb. 83, 90 and 314.
335	strings	cf. b. 111. This passage has not been changed per analogiam, because the final crotchets have been regarded as intentional variation.
367	Trbni. II, III	quaver altered to crotchet by analogy with Fag., b. 367 and Trbni. II, III, bb. 378 and 391.
386	Ob.	Berwald writes Ob. II, which in b. 385 is playing at the octave below, in unison with Ob. I on e''' and b'' by mistake. Altered by analogy with b. 378.
394	Cor. I, II	<i>Corni b.</i>
416—436	Clar.	<i>col Oboi</i>
417—426 } 454—476 }	V. II	<i>col V. 1g</i>
461	Fag.	Berwald writes d' by mistake instead of e' in Fag. II, the second to fourth notes. These have been corrected by analogy with b. 460 and the parallel b. 181.
464	Cor. I, II	<i>Corni F.</i>
470	Vc./B., Trbne. III	slur missing.
514—515	Clar.	slur concluded in b. 514, commenced in b. 515. Adjusted to match Fl. Cf. bb. 259—263.
539—542	Fl., Clar.	slurs concluded in b. 540. Slur continued in Fl. in b. 541 on new sheet. Has been adjusted by analogy with the parallel bb. 259—263 and bb. 513—516.
581—592	Clar.	<i>col Oboi</i>
604—607	Trbne. III	slurs missing; adjusted to conform with the remaining parts, by analogy with bb. 584 ff.
618—635	V. II	<i>col V. 1g</i>
621—635	Clar.	<i>col Oboi</i>

Appendix

PART OF THE OPERA LEONIDA

I. Source

Fragmentary orchestral score in autograph of a finale from the opera *Leonida*. Pages 397—407 contain a vocal number for the soprano *Rose*. The German text is in Berwald's hand. Further details on p. 187; the Swedish text version which has been added in the score is given on p. 179.

II. Notes on the Source

The designation of the instruments and the layout of the score from the top: *Viol. 1.*, *Viol. 2.*, *Alto*, *Flauto*, *Clarinetti B.*, *Fa-*

gotti, *Corni F.*, *Rose.*, *Bassi*, 9 staves in all. Tempo indication above and below the accolade: *Andantino*. Time signature: $\frac{3}{4}$. The music text reproduced in the present volume has been normalized only in accordance with the editorial note, p. VIII. No other corrections or adjustments have been made.

Bar	Instrument	Note
5	<i>Rose</i>	"rausch't", not "rauch't" is possibly intended.
30	V. II	cf. b. 18, in which the second note is a quaver.
30	<i>Bassi</i>	cf. b. 18, in which the second note is a crotchet. The accent is missing.