

Franz Berwald

MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

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MONUMENTA MUSICAE SVECICA

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FRANZ BERWALD

Klavierkonzert in D
Piano Concerto in D Major

Herausgegeben von / Edited by

Bonnie Hammar



BÄRENREITER KASSEL · BASEL · TOURS · LONDON

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Solostimme des Klavierkonzertes / Solo part of the Piano Concerto

ZUR AUSGABE

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

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

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

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

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

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

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

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

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

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

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

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

Berwald-Komitee

EDITORIAL NOTE

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

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

The edition is based mainly on Berwald's autographs.

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

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

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

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

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

Editorial additions to or deviations from the text of the primary sources are indicated according to the following rules: letters

(including translations of the vocal text) and figures are printed in italics; ornaments, dashes, dots, accents, 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 are indicated by means of broken lines; other additions such as clefs and all kinds of notes are given within [].

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

Alterations from the original text are accounted for in the preface and the critical commentary for the volume concerned. In the preface are mentioned among other things all the particular technical problems encountered in the editing of the compositions included in the volume, together with any deviations from the abovementioned 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

Der vorliegende Band enthält Franz Berwalds Konzert für Klavier und Orchester in D-dur sowie das Fragment eines Konzerts für die gleiche Besetzung. Das vollständige Konzert liegt in autographischer Partitur und abschriftlicher Solostimme vor. In der Partitur ist die Datierung ausradiert (s. u.); doch läßt sich die letzte Ziffer der Jahreszahl als eine 5 erkennen. In Mathilde Berwalds Verzeichnis der hinterlassenen Kompositionen ihres Gatten steht als Nr. 20 *Piano concert. Partitur* und danach, vom Sohne Hjalmar Berwald hinzugesetzt: *Stockholm Novemb 1855*¹.

Die Solostimme des Konzerts ist formal recht ungewöhnlich: Der Spieler ist das ganze Werk hindurch ohne Pause beschäftigt. Einen Kommentar dafür hat Berwald auf den Titelseiten der Partitur und der Solostimme gegeben, wo er bemerkt, daß das Werk auch ohne Orchesterbegleitung ausgeführt werden könne. (Weiteres s. Critical Commentary.) Dadurch wird auch die Tatsache erhellt, daß das Orchester in so anspruchsloser Weise behandelt ist. Die Solostimme ist als Beilage dieses Bandes gesondert mitgegeben.

Das Fragment besteht aus den Schlußtaktten eines langsamen Satzes und einem vollständigen Finalsatz; es liegt vor in autographischer Partitur (vgl. Anhang I) und abschriftlicher Solostimme. Inhaltlich ist das Fragment mit dem vollständigen Konzert verwandt: Die vier Schlußtaktte in der Partitur des langsamen Satzes stimmen mit den entsprechenden Taktten des Konzerts fast völlig überein, und die 22 Takte der Solostimme aus demselben Satz (vgl. Anhang II) sind so gut wie identisch mit T. 10 ff. bzw. 57 ff. im langsamen Satz des Konzerts. Auch die beiden Finalsätze zeigen eine Anzahl motivischer Ähnlichkeiten. In Mathilde Berwalds Verzeichnis steht das Fragment unter Nr. 43 als *Delar af en Pianoconcert* („Teile eines . . .“), aber ohne Datierung².

In der Partitur des vollständigen Werkes ist das Konzert mit № 1 bezeichnet. Franz Berwalds Enkelin, die Pianistin Astrid Berwald, wies indessen mündlich darauf hin, daß das Fragment vor dem Konzert geschrieben sei und daß der Schlußsatz des Fragments die ursprüngliche Fassung des dritten Satzes des Konzerts darstelle³.

Das Fragment besteht aus einer Anzahl zusammengehefteter Blätter: 25 für die Partitur und 6 für die Solostimme (s. Critical Commentary). In der Partitur des Konzerts beginnt der Finalsatz auf S. 90 und im Fragment auf S. 89. Somit dürften die nicht mehr vorhandenen Teile des Fragments den fast gleichen Umfang wie die entsprechenden Partien des Konzerts gehabt haben. Der im Fragment noch erhaltene Teil des langsamen Satzes zeigt, wie oben gesagt, augenfällige Ähnlichkeiten mit Teilen des langsamen Satzes im vollständigen Konzert. Dieser Umstand sowie die Tatsache, daß Berwald anscheinend nur in Ausnahmefällen Material aufgehoben hat, welches zu einer ausgeführten Komposition verwendet worden war, lassen vermuten, daß die dem Fragment vorausgehenden Teile mehr oder weniger mit denjenigen des Konzerts übereinstimmten. Vorgenommene Untersuchungen des Papiers und der Handschrift stützen die Auffassung, daß das Fragment dem Konzert zeitlich voranging, und zeigen ferner, daß zwischen beiden höchstens ein paar Jahre liegen können.

¹ FamA: *Förteckning öfver Franz Berwalds efterlemnade Compositioner*.

² Nr. 43 bezieht sich aber nur auf die Einzelstimme des Pianoforte zum Fragment, nicht auf die Partitur (s. Critical Commentary).

³ Im FamA befindet sich ein Arrangement des Finalsatzes des Fragments für Klavier allein von Astrid Berwald. Im Untertitel dieses Arrangements ist zu lesen, daß der Satz „einst in vollständiger Gestalt als dritter Satz des Klavierkonzerts gedacht war“.

Nach einer mündlichen Äußerung Astrid Berwalds ist das Klavierkonzert für Berwalds Klavierschülerin Hilda Thegerström geschrieben⁴. Es gibt freilich kein Zeugnis darüber, ob diese das Werk bei irgendeiner Gelegenheit zu Gehör gebracht hat.

1872, vier Jahre nach Berwalds Tod, wurde das Konzert beim jährlichen Wettbewerb der Musikaliska konstföreningen in Stockholm eingereicht⁵. Da die Werke — unter Beifügung eines versiegelten Namenszettels — anonym vorgelegt werden mußten, ist der Name des Komponisten und das Datum ausradiert worden. Weiter sollten die Werke mit einem Motto versehen sein; in diesem Fall wurde *Animus et mens* gewählt. Das Motto ist von Hjalmar Berwalds Hand geschrieben; man kann daher wohl annehmen, daß dieser das Konzert auch eingereicht hat⁶.

Die Jury, welche die eingesandten Beiträge prüfen sollte, bestand aus Julius Rietz, Niels W. Gade und Albert Rubenson⁷. Die beiden Erstgenannten gaben ihre Beurteilungen ab, während August Söderman die Stelle Rubensons vertrat. In einem Brief vom 14. Juli 1873 schreibt Rietz über das Konzert: „*Es ist frisch und lebendig gedacht und ausgeführt, ganz interessant in den Motiven und dabei sehr dankbar für den Spieler. Zu bedauern bleibt freilich, daß die Cantilene etwas vernachlässigt ist und namentlich in den beiden schnellen Sätzen das Figuren- und Passagewerk zu sehr dominirt. In formeller Beziehung gibt das Werk überhaupt zu manchen Bedenken Veranlassung.*“ Rietz meint weiter, daß sich das Orchester allzu passiv verhalte und schließt mit den Worten: „*Ohne allen Zweifel ist sie aber würdig veröffentlicht zu werden.*“

Gade sagt über das Klavierkonzert im Zusammenhang mit zwei anderen eingereichten Werken, es seien „wohlgeordnete und mit Tüchtigkeit ausgeführte Musikstücke“ und schreibt, auch das Klavierkonzert „deutet auf mehr als gewöhnliche Entwicklung und Reife und ist gleichzeitig gut instrumentiert“. Söderman schreibt ganz kurz: „*. . . nach Ansicht des Unterzeichneten ist ke i n e s d e r W e r k e geeignet, von der Musikaliska konstföreningen zum Druck befördert zu werden.*“

Im Herbst 1873 wurde die Angelegenheit in der Musikaliska konstföreningen behandelt, und im Protokoll vom 20. August steht, daß nach Meinung der Direktion nur das Klavierkonzert von der Vereinigung angekauft werden solle. „Aber, da sich beim Öffnen der Namenszettel herausstellte, daß die Arbeit von dem verstorbenen Franz Berwald herrührte, und nach Auslegung des § 6 der Statuten seitens der Direktion die Arbeiten verstorbener Tonsetzer nicht in der Weise, wie es hier geschehen, der Vereinigung eingereicht werden können, sah sich die Direktion nicht imstande, die Arbeit anzukaufen.“

⁴ Hilda Aurora Thegerström (1838—1907) war Schülerin Berwalds und studierte dann bei A. F. Marmontel in Paris und bei Liszt in Weimar. Berwald widmete ihr sein c-moll-Klavierquintett.

⁵ Die Musikaliska konstföreningen wurde am 15. November 1859 zu dem Zweck gegründet, durch Ankauf und Drucklegung noch unveröffentlichter wertvoller Kompositionen schwedische und norwegische Tonkunst zu fördern. Weiteres s. Nils Castegren, *Musikaliska konstföreningen och Franz Berwald* in STM 35 (1953), S. 131—144, und Åke Lellky, *Musikaliska konstföreningen 1859—1959*, Stockholm 1959, S. 25.

⁶ Astrid Berwald gibt ebenfalls an, daß dies der Fall war.

⁷ Zum Ausschuß und seiner Arbeit sowie den im Folgenden zitierten Äußerungen vgl. das Protokoll der Musikaliska konstföreningen vom 20. April 1873 nebst Beilagen (MAB).

So unterblieb die Herausgabe des Konzerts, und das Werk wurde erst im Jahre 1904 öffentlich aufgeführt, als Astrid Berwald es in einem Schülerkonzert in Stockholm spielte. Das Orchester wurde bei dieser Gelegenheit durch ein zweites Klavier ersetzt⁸. Die erste Aufführung mit Orchester fand vier Jahre später durch dieselbe Solistin unter Leitung von Tor Aulin statt⁹.

EDITIONSTECHNISCHE BEMERKUNGEN

1. Artikulation

In Berwalds Autographen kommen an Parallelstellen oft gewisse Unregelmäßigkeiten vor, hauptsächlich bezüglich der Artikulation. Ob Berwald damit bewußt Unterschiede beabsichtigt hat, oder ob es sich um unvollständige Notierungen handelt, ist sehr schwer zu entscheiden. Die Herausgeberin dieses Bandes ist deshalb mit Artikulationszutaten sehr vorsichtig gewesen.

Artikulationsbogen sind in Berwalds Autographen gewöhnlich verhältnismäßig vollständig gezogen, wenn auch nicht immer ganz konsequent. Besonders schwierig kann es sein, das Ende eines Bogens festzustellen; Berwald neigt bisweilen dazu, Bogen zu weit nach rechts zu ziehen. In vorliegender Ausgabe ist meistens Vereinheitlichung nach unzweifelhaften Parallelstellen vorgenommen worden. Ein Kommentar wird im Critical Commentary nur in Zweifelsfällen gegeben.

In der Solostimme kann man sich einen Legatobogen, der über bzw. unter einem Abschnitt mit mehrstimmigem Notenbild steht, oft für mehrere oder alle Stimmen dieses Abschnitts geltend denken (auch wenn an solchen Stellen ein eigentliches Legatospield technisch unausführbar ist). In der Regel hat die Herausgeberin Bogen für die übrigen Stimmen des Klavierparts nicht ergänzt. Doch hat sie in Ausnahmefällen einen Ergänzungsbogen hinzugesetzt, wenn dies durch Parallelstellen in den Autographen gestützt wird.

Bogen über Triolen, Sextolen usw. finden sich in den Quellen häufig, meist mit einer Triolen- (Sextolen- usw.) Ziffer am Bogen. Wenn dergleichen Bogen Artikulationsbogen bedeuten können, wurden sie ohne Kommentar von der Ziffer getrennt.

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 Bogen fehlen. In solchen Fällen sind in dieser Ausgabe in der unteren Stimme ohne typographische Kennzeichnung Bogen hinzugefügt.

⁸ MAB: KMA, Konservatoriet. Offentliga uppvisningar, 14. Dezember 1904. Die Klavier-Transkription des Orchesterparts ist von Gustaf Heintze ausgeführt, der auch bei dieser Gelegenheit die Solistin begleitete.

⁹ Das Konzert, das Richard Andersson veranstaltete, wurde am 27. April 1908 im großen Saal der KMA gegeben. Vgl. *Svensk musiktidning*, Stockholm 1908, Nr. 9, S. 68.

Wo ein Bogen die doppelte Funktion von Halte- und Artikulationsbogen hat, sind im vorliegenden Band gestrichelte Bogen zwischen Noten gleicher Tonhöhe hinzugesetzt.

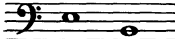
2. Sonstiges

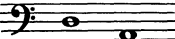
Im Klavierpart dieses Bandes hat Berwald an vielen (mehrstimmigen) Stellen unterlassen, nach dem „Aufhören“ einer Stimme in einem Takt die zur Taktfüllung erforderliche(n) Pause(n) zu notieren. Solche fehlenden Pausen sind von der Herausgeberin nicht ergänzt worden, u. a. deswegen nicht, weil es manchmal schwer zu entscheiden ist, ob nach Berwalds Vorstellung die „aufhörende“ Stimme in eine andere übergehen sollte oder nicht.

Ein grundsätzliches Problem in Berwalds Klaviersatz ist die häufig vorkommende „stimmige“ Notation. Da diese Notierungsweise nicht überall konsequent erscheint und außerdem das Notenbild bisweilen unnötig kompliziert, hat die Herausgeberin in Fällen, in denen polyphone Stimmführung nicht gegeben zu sein scheint, getrennte in einfache Behaltung abgeändert. Dieses Verfahren wird im Critical Commentary nicht erwähnt.

Die Notierung der Paukenstimme ist folgendermaßen normalisiert:

Timpani in Re-La/D-A

Original: 

BwGA: 

Um ein leichter lesbares Notenbild zu erhalten, ist an einzelnen Stellen entgegen dem Quellentext Schlüsselwechsel vorgenommen worden. Aus gleichem Grunde, und falls keine Mißdeutung der Quellen erfolgen kann, sind einige Balken geändert. Keine dieser Abänderungen wird im Critical Commentary vermerkt.

Die Pedal-Bezeichnungen hat Berwald zwischen die Systeme der Solostimme geschrieben; sie sind in dieser Ausgabe unter das zweite System gesetzt worden. Berwalds Pedalisierung ist ohne Ergänzungen beibehalten worden, auch wenn es — wenigstens auf den heutigen Instrumenten — notwendig erscheint, das Pedal häufiger als angegeben zu wechseln.

*

Die Herausgeberin schuldet Fräulein Astrid Berwald, Stockholm, für das erwiesene freundliche Entgegenkommen wärmsten Dank.

Verantwortlich für die Übersetzung ins Deutsche und Englische: Dr. Friedrich Schnapp, Hamburg, und Stanley Bloom, B. Sc., Stockholm.

Stockholm, 1972

Bonnie Hammar

PREFACE

The present volume contains Franz Berwald's concerto for piano and orchestra in D Major, together with a fragment of a concerto for the same instruments. The complete concerto has been preserved in an autograph score and a copy of the solo part. The date has been erased in the score (see below), although a 5 can be discerned as the final figure. No. 20 in Mathilde Berwald's catalogue of the works left by her husband is *Piano concert. Partitur* followed by the words *Stockholm Novemb 1855* added by their son, Hjalmar Berwald.¹

The solo part has an unusual form, the pianist playing throughout the work without a break. Berwald commented on this on the title page of both the score and the solo part, stating that the work can also be performed without orchestral accompaniment (see also Critical Commentary). This throws light on the fact that the orchestral part is so unpretentious. The solo part is given separately in a supplement to this volume.

The fragment comprises only the concluding bars of a slow movement and a complete final movement; it is preserved in an autograph score (cf. Appendix I) and a copy of the solo part. The fragment has points of contact with the complete concerto; the last four bars in the score of the slow movement are virtually identical with the corresponding bars of the concerto and the 22 bars in the solo part of the same movement (cf. Appendix II) are practically identical with the bars 10 ff. and 57 ff. respectively in the slow movement of the concerto. Also both the final movements display a number of similarities of motive. The fragment is entered in Mathilde Berwald's catalogue under no. 43 as *Delar af en Pianoconcert* ("Parts of a . . ."), but is undated.²

In the score of the complete work, the concerto is given as *Nº 1*. However, Franz Berwald's niece, the pianist Astrid Berwald, has stated orally that the fragment was written earlier than the concerto and that its final movement was an original version of the third movement of the concerto.³

The fragment comprises the last 25 (score) and 6 (solo part) of a number of sheets stitched together (see Critical Commentary). In the concerto's score the last movement begins on page 90, in that of the fragment on page 89. The parts of the fragment which were removed would thus appear to be of almost the same extent as corresponding parts of the concerto. As mentioned above, the remaining part of the slow movement in the fragment shows considerable similarities to parts of the slow movement of the complete concerto. This, together with the fact that Berwald seems to have saved material used in a completed composition only in exceptional cases, makes it reasonable to assume that the parts preceding the fragment were more or less identical to corresponding parts of the concerto. Paper and handwriting studies give further support to the view that the fragment was written before the concerto and show in addition that the time difference was probably about a year at most.

¹ FamA: *Förteckning öfver Franz Berwalds efterlemnade Compositioner*.

² No. 43 refers, however, only to the separate piano part of the fragment, not the score (see Critical Commentary).

³ In FamA there is an arrangement of the final movement of the fragment for solo piano by Astrid Berwald. The subtitle given to this piece is "once, in complete form, conceived as the third movement of the piano concerto".

According to Astrid Berwald the piano concerto was written for the composer's piano student Hilda Thegerström.⁴ There is no evidence, however, that she ever performed the work.

In 1872, four years after Berwald's death, the concerto was entered in the annual competition of Musikaliska konstföreningen in Stockholm.⁵ As the entries had to be anonymous, accompanied by a sealed slip containing the composer's name, Berwald's signature and the date were erased. The works also had to be provided with a motto; in this case *Animus et mens*. As the motto is in Hjalmar Berwald's handwriting, there is strong reason to suppose that he was also responsible for submitting the concerto.⁶

The committee that was to examine the entries consisted of Julius Rietz, Niels W. Gade and Albert Rubenson.⁷ The first two expressed opinions on the work, while August Söderman took over Rubenson's task. In a letter dated 14th July 1873 Rietz writes of the concerto that "*Es ist frisch und lebendig gedacht und ausgeführt, ganz interessant in den Motiven und dabei sehr dankbar für den Spieler. Zu bedauern bleibt freilich, daß die Cantilene etwas vernachlässigt ist und namentlich in den beiden schnellen Sätzen das Figuren- und Passagewerk zu sehr dominirt. In formeller Beziehung gibt das Werk überhaupt zu manchen Bedenken Veranlassung.*" Rietz goes on to say that the orchestra is much too passive, and he concludes, "*Ohne allen Zweifel ist sie aber würdig veröffentlicht zu werden.*"

Gade says of the piano concerto and the other two entries that they are "well-arranged and skilfully executed pieces of music" and writes that the piano concerto too, "indicates more than the customary development and maturity and in addition, is well instrumented." Söderman writes quite briefly, ". . . the undersigned considers none of them to be suitable for publication by Musikaliska konstföreningen."

The matter was dealt with by Musikaliska konstföreningen in the autumn of 1873 and its minutes of 20th August state that in the opinion of the Board, only the piano concerto should be purchased. "But as on opening the sealed slip it was found that the work was composed by the late Franz Berwald and, according to the Board's interpretation of § 6 of the regulations, the works of deceased composers cannot be submitted to the Society in the form used in the present case, the Board considered itself unable to purchase the work."

Thus the concerto was not published and did not reach the public until 1904 when it was performed for the first time by Astrid Berwald at a students' concert in Stockholm. A transcrip-

⁴ Hilda Aurora Thegerström (1838—1907) was a student of Berwald's and later studied under A. F. Marmontel in Paris and Liszt in Weimar. Berwald devoted his piano quintet in C Minor to her.

⁵ Musikaliska konstföreningen was founded on 15th November, 1859, with the aim of furthering Swedish and Norwegian music by purchasing and printing previously unpublished compositions of special merit. See also Nils Castegren, *Musikaliska konstföreningen och Franz Berwald in STM 35* (1953), pp. 131—144, and Åke Lellky, *Musikaliska konstföreningen 1859—1959*, Stockholm 1959, p. 25.

⁶ Astrid Berwald too, states that it was Hjalmar Berwald that submitted the work to Musikaliska konstföreningen.

⁷ With regard to the committee and its work as well as the opinions quoted below, see the minutes of Musikaliska konstföreningen, MAB: 20th April 1873 plus appendices.

tion of the orchestral part was played on the piano.⁸ The first performance with an orchestra took place four years later with the same soloist and Tor Aulin conducting.⁹

EDITORIAL COMMENTS

1. Articulation

In Berwald's autographs, there are often certain irregularities in parallel passages, mainly concerning the articulation. Whether Berwald intended a conscious differentiation between the parallel passages, or whether these are cases of imperfect notation, can be very difficult to decide. The editor of the present volume has therefore been very reticent in adding to the articulation.

Slurs are usually shown relatively completely in Berwald's autographs, but are not always fully consistent. It can be particularly difficult to decide where a slur finishes; Berwald tends occasionally to continue slurs too far to the right. In the present edition, such slurs have been adapted to correspond with unequivocal parallel passages. Such adjustments are taken up in the Critical Commentary only in dubious cases.

In the piano part, legato slurs over or under a section written in voices often refer to several or all voices in the section (even where a genuine legato would be technically impossible). As a rule, the editor has not added slurs in the remaining voices of the piano part. However, in exceptional cases the editor has added such extra slurs if they can be justified by parallel passages in the autographs.

Slurs over triplets, sextuplets etc., are found in the sources in a number of places, with a triplet (or sextuplet etc.) number by the slur. When such slurs are to be considered as articulation slurs, they are separated from the number without comment.

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

⁸ MAB: KMA. *Konservatoriet. Offentliga uppvisningar*, 14th December 1904. The piano transcription was by Gustaf Heintze, who also accompanied the soloist.

⁹ The concert, arranged by Richard Andersson, took place on 27th April 1908 in KMA's main hall. See *Svensk musiktidning*, Stockholm 1908, No. 9, p. 68.

In cases where slurs have the double function of ties and articulation marks, broken lines have been added between notes of the same pitch.

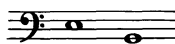
2. Miscellaneous

The piano part in this volume contains many places where Berwald has refrained from completing the bar, after a voice in a polyphonic structure has been "concluded", with the necessary rest or rests. Such missing rests have not been added by the editor, one reason being that it can occasionally be difficult to decide whether Berwald has regarded the "concluding" voice as really concluding or as continuing in another voice.

A fundamental problem as regards Berwald's piano writing is his frequent use of "part-writing" notation. As this way of writing does not always appear consistent, and as it also often gives the part an unnecessarily complicated appearance, the editor has altered separate stems to single stems in cases where polyphonic part-writing has not seemed called for. This procedure is not mentioned in the Critical Commentary.

The timpani part has been normalized in the following way:

Timpani in Re-La/D-A

Original notation: 

BwGA: 

To improve the legibility of the music text, the clef has been changed as against the sources in some places. For the same reason, where no risk of misunderstanding the sources exists, beams have occasionally been altered. Neither of these procedures is mentioned in the Critical Commentary.

The pedal marks have been placed by Berwald between the staves in the piano part, but have in this edition been placed under the lower staff. Berwald's pedal marks have been retained without additions, even in cases where—at least on modern instruments—it would appear necessary to change more often than indicated.

*

The editor would like to extend her warmest appreciation to Miss Astrid Berwald, Stockholm, for her great kindness.

Translations into German and English have been made by Dr. Friedrich Schnapp, Hamburg, and Stanley Bloom, B. Sc., Stockholm.

Stockholm, 1972

Bonnie Hammar

Piano-Forte Concert
N. 1.

mit Begleitung von
2 Violinen, Alto, Basso, 1 Flöte, 2 Clarinetten,
2 Waldhörner, 2 Fagotten, 1 Trompete
und Pauken

Reinhold

von
Franz Beethoven

Anmerkung

Das Concert kann nicht allein nur mit
Begleitung von Streichinstrumenten sondern
auch Solo gespielt werden und bildet doch
ein zusammenhängendes Musikstück. Es
enthält die sämmtlichen Orchesterstimmen.
Man ersieht die verschiedenen Theile der Composition und
kann dieselben ohne vollständige Begleitung
dieselben, um einen richtigen Begriff von
dem Concerte zu erhalten vollkommen hören.

*Piano - Forte = Concert
Allegro con brio N.º 1.*

The image shows a page of handwritten musical notation for a piano concerto. At the top, the title reads "Piano - Forte = Concert Allegro con brio N.º 1." The score is arranged in a system of staves. From top to bottom, the staves are labeled: Flauto, 2 Clarinetti, 2 Fagotti, 2 Trombe in D, Tromboni in D. A., Violini I, Violini II, Oboe, Piano-Forte, and Basso. The Piano-Forte part includes a section marked "Tutti" with the instruction "All.º con brio. poco a poco cresc." and a dynamic marking of "Piano-Forte". The tempo "Allegro con brio" is written at the bottom of the Basso staff.

Klavierkonzert in D, Allegro con brio Seite 1 der autographen Partitur — Piano Concerto in D Major, Allegro con brio Page 1 of the autograph score

[Liszt, Fr., Fragment on manuscript.] *Fragment of Piano concerto 2* 89
Allegro vivace

Allegro vivace
Allegro vivace

Fragment einer fruheren Fassung des Konzertes Seite 89 der autographen Partitur — Fragment of an earlier version of the concerto Page 89 of the autograph score

KLAVIERKONZERT IN D
PIANO CONCERTO IN D MAJOR

Klavierkonzert in D

Piano Concerto in D Major

Stockholm, November 1855

Allegro con brio

Flauto
Clarinetto I, II in Do / C
Fagotto I, II
Corno I, II in Re / D
Tromba in Re / D
Timpani in Re - La / D - A
Pianoforte
Violino I
Violino II
Viola
Violoncello e Basso

Tutti
p poco a poco cresc.

3

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

6

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

cresc.

cresc.

9

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Solo

f

p

f

p

Viol.

Va.

Vc. e B.

p

12

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

tr

8va

fp

fp

fp

fp

Red.

Red.

Red.

Red.

15

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

cresc.

p cresc.

gva

cresc.

p

cresc.

cresc.

cresc.

cresc.

18

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

p

p

p

21

Fl. *pp*

Clar. (Do)

Fag. *pp*

Pfte. *grazioso* *cresc.*

Viol. *pizz.*

Va. *pizz.*

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

24

Fl.

Clar. (Do)

Fag.

Pfte. *ff*

Viol. *arco* *ff*

Va. *ff*

Vc. e B. *ff*

27

Fl. *f* *dim.*

Clar. (Do) *f* *dim.*

Fag. *f* *dim.*

Pfte. *8 va ad lib.* *dim.* *p*

Viol. *dim.*

Va. *dim.*

Vc. e B. *dim.*

30

Fl.

Clar. (Do)

Fag.

Pfte. *8 va.....*

Viol.

Va.

Vc. e B.

33

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pizz.
p
pizz.
p

37

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pizz.
p
pizz.
p

40

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

43

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

46

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

sva..... rit. molto allegro poco a poco rit.

Pfte.

Viol.

Va.

Vc. e B.

47

Fl.

Clar. (Do)

Fag.

pp

pp

pp

a tempo I

sva.....

pizz.

pizz.

pizz.

Viol.

Va.

Vc. e B.

50

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pizz.

arco

Detailed description: This system covers measures 50 to 52. The Flute part has a melodic line with a slur over measures 50-51. The Clarinet (D) part has a similar melodic line. The Bassoon part has a low, sustained accompaniment. The Piano part features a complex texture with rapid sixteenth-note passages in the right hand and a more active bass line. The Violin and Viola parts have a rhythmic accompaniment. The Cello and Double Bass part starts with a pizzicato (pizz.) section in measure 50 and switches to arco (arco) in measure 51.

53

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

l.

p

arco

arco

pizz.

Detailed description: This system covers measures 53 to 55. The Flute part has a melodic line with a slur over measures 53-54. The Clarinet (D) part has a similar melodic line. The Bassoon part has a low, sustained accompaniment. The Horn (C) part has a long, sustained note in measure 54, marked with a first ending bracket (l.) and a piano (p) dynamic. The Piano part features a complex texture with rapid sixteenth-note passages in the right hand and a more active bass line. The Violin and Viola parts have a rhythmic accompaniment. The Cello and Double Bass part starts with a pizzicato (pizz.) section in measure 53 and switches to arco (arco) in measure 54.

56

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

pp

sva

59

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

f

arco

62

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

dim.

64

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

66

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

69

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

72

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

pp

pp

pp

cresc.

arco

arco

75

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

8va

rit.

molto allegro

f

10

77

Fl. p

Clar. (Do) p

Fag. p

Pfte. poco a poco rit. a tempo I

Viol. p

Va. p

Vc. e B. p

79

Fl.

Clar. (Do)

Fag.

Pfte. *sva.....* cresc.

Viol.

Va.

Vc. e B.

82

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

85

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

88

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

fp

arco

pizz.

arco

pizz.

pizz.

pizz.

sva...

sva.....

91

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva...

sva...

cresc.

fp

poco a poco cresc.

arco

arco

arco

arco

94 *sva.....*

Pfte.

Viol.

Va.

Vc. e B.

97 *sva.....*

Pfte. *fp* *cresc.* *fp*

Viol.

Va.

Vc. e B.

100 *sva.....*

Pfte. *cresc.* *fp poco a poco cresc.* *sva.....*

Viol.

Va.

Vc. e B.

103

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

106

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

109

Pfte. rit. tempo ad lib. *p*

Viol. tempo ad lib.

Va. tempo ad lib. *p*

Vc. e B. tempo ad lib. *p*

112

Pfte.

Viol. *p*

Va. *p*

Vc. e B.

115

Pfte. *sf sf*

Viol.

Va. pizz.

Vc. e B. pizz.

118

Pfte.

Viol.

Va.

Vc. e B.

6

10

3

arco

arco

120

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

8va.....

rit.

a tempo I

giocosio

a tempo I

a tempo I

a tempo I

p

p

p

124

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

127

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

130

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

sva.....

Red.

3

3

3

132

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

pp

sva.....

sva.....

Red.

Red.

3

3

pizz.

arco

134

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

gva.....

gva.....

Red. * *Red.* *

pizz.

arco

136

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

gva.....

gva.....

Red. * *Red.* *

pizz.

arco

138

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

8va.....

red. * *red.* *

pizz.

pizz.

pizz.

arco

140

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

p

pp

8va.....

pizz.

pizz.

143

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B. arco

146

Fl.

Clar. (Do)

Fag.

Cor. (Re) l. p

Pfte. poco cresc. arco

Viol. arco

Va. arco

Vc. e B. pizz.

149

Fl. *cresc.*

Clar. (Do)

Fag.

Pfte. *sva.....*

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

151

Fl. *f*

Clar. (Do) *f*

Fag. *f*

Pfte. *f*

Viol. *f*

Va. *f*

Vc. e B. *f*

153

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

155

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

164

Cor.
(Re)

Trba.
(Re)

Pfte.

Viol.

Va.

Vc. e B.

167

Fl.

Clar.
(Do)

Fag.

Cor.
(Re)

Trba.
(Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

170

Fl.

Clar. (Do)

Fag.

Timp.

Pfte.

Viol.

Va.

Vc. e B.

p

p

p

p

p

173

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

grazioso

pizz.

pizz.

pizz.

176

Fl. *pp*

Clar. (Do)

Fag. *pp*

Pfte. *cresc.*

Viol.

Va. *arco*

Vc. e B.

179

Fl. *f*

Clar. (Do) *f*

Fag. *f*

Pfte. *ff* *8va ad lib.* *Red.*

Viol. *arco* *ff* *Red.* *8va ad lib.* *Red.*

Va. *ff*

Vc. e B. *ff*

182

Fl. dim.

Clar. (Do) dim.

Fag. dim.

Pfte. dim. p

Viol. dim.

Va. dim.

Vc. e B. dim.

185

Fl.

Clar. (Do)

Fag.

Pfte. *8va*.....

Viol.

Va.

Vc. e B. p

188

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

Red. pizz. p

pizz. p

191

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

p

p

pp

pp

pp

cresc.

arco

arco

194

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

f

rit.

8va

196

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

molto allegro

8va

poco a poco rit.

a tempo I

fp

pizz.

198

Fl. *pp*

Clar. (Do)

Fag. *I. pp*

Pfte. *8va.....;*
8va...; *cresc.*

Viol. *arco*

Va. *arco*

Vc. e B. *arco*

201

Fl.

Clar. (Do)

Fag.

Pfte. *fp* *8va.....;*
8va...;

Viol. *pizz.*

Va. *pizz.* *arco*

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

204

Fl.

Clar.
(Do)

Fag.

Pfte.

cresc.

fp

poco a poco cresc.

arco

arco

Va.

Vc. e B.

207

Pfte.

8va.....

8va.....

fp

Viol.

Va.

Vc. e B.

210

Pfte.

8va.....

cresc.

fp

Viol.

Va.

Vc. e B.

212 *8va*.....

Pfte. *cresc.* *fp* poco a poco *cresc.*

Viol.

Va.

Vc. e B.

215

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte. *f* *ff* *8va...* *8va...*

Viol.

Va.

Vc. e B.

218

Fl. *sf sf*

Clar. (Do) *sf sf*

Fag. *sf sf*

Cor. (Re) *sf sf*

Pfte. *8va...* *8va...* *dim.*

Viol. *sf sf*

Va. *sf sf*

Vc. e B. *sf sf*

221

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

Andantino

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

molto allegro

Pfte.

Viol.

Va.

Vc. e B.

8

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

8va....

f

p

arco

arco

arco

arco

pp

13

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

l.

p

8va....

pizz.

pizz.

15

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

arco

arco

pizz.

8va.....

cresc.

ff

Red.

*

18

Fl.

Clar. (Do)

Fag.

Timp.

Pfte.

Viol.

Va.

Vc. e B.

mf

mf

mf

mf

arco

mf

pp

8va.....

8va...

p

pizz.

pizz.

p

p

pizz.

p

22

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

cresc.

ff

arco

mf

arco

mf

mf

arco

mf

24

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva...

pp

pp

pp

pp

pp

L'istesso tempo

27

Fl.

Clar. (Do)

Fag.

pp

Pfte.

Viol.

Va.

Vc. e B.

pizz.

31

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

35

Fl. *pp*
1.

Clar. (Do) *pp*

Fag.

Pfte. *8va...*
10

Viol. *arco*

Va. *arco*

Vc. e B. *arco*

37

Fl.

Clar. (Do)

Fag. *pp*

Cor. (Re) *pp*

Timp. *pp*

Pfte.

Viol.

Va.

Vc. e B.

39

Fl.

Clar.
(Do)

Fag.

Cor.
(Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

41

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

43

Fl. *pp*

Clar. (Do) *pp*

Fag.

Pfte. *sva...*

Viol.

Va.

Vc. e B.

45

Fl. *cresc.*

Clar. (Do) *a 2 cresc.*

Fag. *cresc.*

Cor. (Re) *cresc.*

Timp. *cresc. sva.....*

Pfte. *cresc.*

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

47

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

fp

rit.

a tempo I

pizz.

p

pizz.

p

pizz.

p

pizz.

p

51

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

f

p

Sva

f

f

Rea

54

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

molto allegro

8va

rit.

p

55

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

8va

f

p

pp

arco

arco

arco

arco

58

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

61

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

63

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

arco

pp arco

pp arco

pp arco

pp

Allegro molto

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

f

p

p

p

5

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

p

p

f

10

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

15

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p e staccato

20

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

8va.....

sf

pizz.

25

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

a 2

f

f

8va.....

ff

f

f

f

arco

f

30

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

f

f

f

8va.....

ff

8va.....

ff

ff

ff

ff

ff

35

Fl. *p* *f*

Clar. (Do) *p* *f*

Fag. *f*

sua *sua* *sua*

Pfte. *p* *ff*

Viol.

Va.

Vc. e B. *f*

39

Fl. *p*

Clar. (Do) *p*

Fag.

Pfte. *p*

Viol.

Va.

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

43

Fl.

Clar. (Do)

Fag.

Timp.

Pfte.

Viol.

Va.

Vc. e B.

pp

tr*)

pp

pizz.

p pizz.

p

47

Fl.

Clar. (Do)

Fag.

Timp.

Pfte.

Viol.

Va.

Vc. e B.

tr

tr

gva.....

f

p

arco

p

arco

p arco

p

*) Zu T. 45 - 48, Timpani, vgl. Critical Commentary. – For bb. 45 - 48, Timpani, cf. Critical Commentary.

51

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

56

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

61

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva

sf *sf* *sf* *sf* *ff*

pizz.

66

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

f *f* *f*

sva *sva*

p *p* *p*

grazioso

arco

71

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

sva.....

poco cresc.

75

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

pp

sva.....

p

79

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

poco cresc.

83

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

pp

8va.....

p

86

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

8va

poco cresc.

cresc.

cresc.

cresc.

cresc.

90

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

simile

ped.

94

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

f

98

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

sva.....

a 2

f

102

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

sva.....

pizz.

mf

107

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

f

111

Fl.

Clar. (Do)

Fag.

Pfte.

p *grazioso*

arco

arco

p

arco

p

arco

p

8va.....

8va.....

115

Fl.

Clar. (Do)

Fag.

Pfte.

poco a poco rit.

8va.....

119

Fl.

Clar. (Do)

Fag.

Pfte.

a tempo

marcato

8va.....

Red. *

pizz.

Viol.

Va.

Vc. e B.

123

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

I

128

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

132

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

136

Fl.

Clar. (Do)

Fag.

Musical score for measures 136-139. The Flute (Fl.), Clarinet (Do), and Bassoon (Fag.) parts are shown. The key signature is one sharp (F#) and the time signature is 3/4. The Flute part has a long note in measure 139. The Clarinet and Bassoon parts are mostly rests with some notes in measure 139.

Pfte.

Viol.

Va.

Vc. e B.

sva.....

Musical score for measures 136-139. The Piano (Pfte.) and String (Viol., Va., Vc. e B.) parts are shown. The Piano part features a complex texture with arpeggiated chords and melodic lines. The strings play a steady accompaniment. A dynamic marking *sva.....* is present above the piano part. There are asterisks under some notes in the piano part.

140

Fl.

Clar. (Do)

Fag.

Musical score for measures 140-143. The Flute (Fl.), Clarinet (Do), and Bassoon (Fag.) parts are shown. The Flute and Clarinet parts have long notes in measures 141 and 142. The Bassoon part is mostly rests.

Pfte.

Viol.

Va.

Vc. e B.

Musical score for measures 140-143. The Piano (Pfte.) and String (Viol., Va., Vc. e B.) parts are shown. The Piano part continues with complex textures. The strings play a steady accompaniment.

145

Fl.

Clar. (Do)

Fag.

pp

Pfte.

fp

Viol.

Va.

Vc. e B.

149

Fl.

Clar. (Do)

Fag.

8va...

fp *sf* *p* *poco a poco cresc.*

arco

arco

arco

arco

Viol.

Va.

Vc. e B.

153

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

157

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

161

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

cresc.

cresc.

cresc.

cresc.

165

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

cresc.

169

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

173

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Pfte.

Viol.

Va.

Vc. e B.

177

Fl. *p e cresc.*

Clar. (Do) *p e cresc.*

Fag. *p e cresc.*

Cor. (Re) *p e cresc.*

Trba. (Re) *p e cresc.*

Timp. *p e cresc.*

Pfte. *Tutti p e cresc.*

Viol. *p e cresc.*

Va. *p e cresc.*

Vc. e B. *p e cresc.*

181

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte. *Solo*

Viol. *p*

Va. *p*

Vc. e B. *p*

185

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

189

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

p

p

p e staccato

193

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva

sf

sf

pizz.

197

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sf

sf

ff

sva

207

Fl.

Clar.
(Do)

Fag.

Pfte.
fp

Viol.

Va.

Vc. e B.

Detailed description: This system covers measures 207 to 209. The flute part begins with a melodic line in measure 207. The piano part features a dense, rhythmic accompaniment with a forte-piano (*fp*) dynamic. The strings play a sustained harmonic accompaniment.

210

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

pp

pp

pp

sva

p

pizz.

Detailed description: This system covers measures 210 to 212. Measures 210 and 211 are marked with piano-piano (*pp*) dynamics. The piano part has a dynamic marking of *p* and includes the instruction *sva* (sustained) with a dotted line. The double bass part is marked *pizz.* (pizzicato).

213

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

I.

cresc.

pizz.

arco

216

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva

f

arco

sf

arco

sf

sf

sf

219

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

sva

sva

p

p grazioso
p molto staccato

sf

sf

sf

sf

sf

ppp

222

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc. e B.

p

p

225

Fl. *cresc.*

Clar. (Do) *cresc.*

Fag. *cresc.*

Pfte. *cresc.* *sua*

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

228

Fl. *f*

Clar. (Do) *f*

Fag. *f*

Pfte. *f* *sua*

Viol. *f*

Va. *f*

Vc. e B. *f*

231

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

sva

f

234

Fl.

Clar.
(Do)

Fag.

Cor.
(Re)

Trba.
(Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

This musical score page contains measures 234, 235, and 236. The instruments and their parts are as follows:

- Flute (Fl.):** Rests in all three measures.
- Clarinet (Do) (Clar.):** Rests in all three measures.
- Bassoon (Fag.):** Rests in all three measures.
- Coronet (Cor. (Re)):** Plays a half note G4 in measure 234, a quarter rest in 235, and a half note G4 in 236.
- Trumpet (Trba. (Re)):** Plays a half note G4 in measure 234, a quarter rest in 235, and a half note G4 in 236.
- Timpani (Timp.):** Rests in all three measures.
- Piano (Pfte.):** Features a complex rhythmic pattern with sixteenth and thirty-second notes. It includes dynamic markings like *pp* and *mf*, and articulation marks such as *acc* and *stacc*.
- Violin (Viol.):** Plays a sixteenth-note figure in measures 234 and 236, with a quarter rest in measure 235.
- Viola (Va.):** Plays a half note G4 in measure 234, a quarter rest in 235, and a half note G4 in 236.
- Violoncello and Double Bass (Vc. e B.):** Plays a half note G4 in measure 234, a quarter rest in 235, and a half note G4 in 236.

237

Fl. *p*

Clar. (Do) *p*

Fag. *p*

Cor. (Re) *pp*

Trba. (Re) *pp*

Timp. *pp*

Pfte. *poco a poco dim.* *sva*

Viol. *pizz.* *p*

Va. *pizz.* *p*

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

243

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc. e B.

ANHANG
APPENDIX

I

Fragment einer früheren Fassung des Konzertes*)
Fragment of an earlier version of the concerto*)

Entstehungszeit ca. 1854
Date of composing ca. 1854

[64] **Allegro vivace** 1

Fl.
Clar. (Do)
Fag.
Cor. (Re)
Trba. (Re)
Timp. (Re - La)
Pfte.
Viol.
Va.
Vc.
B.

arco
pp
arco
pp
arco
pp
arco
pp
arco
pp

*) Vgl. Vorwort.- Cf. Preface.

4

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

9

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

14

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pizz.

pizz.

p

19

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

arco

arco

arco

24

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

p
arco

29

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pp

sua

sf

34

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

39

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

8va

pizz.

pizz.

44

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pizz. pp

49

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pp
1.
pp

pizz.

54

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

arco

arco

arco

59

Fl.

Clar.
(Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

p

arco

64

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

8va

Viol.

Va.

Vc.

B.

pp

pp

pp

pp

70

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

p

gua...

pp

pizz.

76

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

poco cresc.

p

80

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

8va

p

84

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva^{ri}

sva^{ri}

sva^{ri}

sva^{ri}

poco cresc.

88

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva^{ri}

p³grazioso

pizz.

pizz.

pizz.

ppp

ppp

93

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

p cresc.

p poco cresc.

p poco cresc.

cresc.

arco

cresc.

arco

cresc.

arco

cresc.

cresc.

cresc.

cresc.

98

Fl. *cresc.*

Clar. (Do) *a 2 cresc.*

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte. *simile*

Viol.

Va.

Vc.

B.

103

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

The musical score for measures 103-106 is written for a full orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into systems for woodwinds, brass, percussion, strings, and piano. The woodwinds (Flute, Clarinet in D, Bassoon) and strings (Violin, Viola, Violoncello, Bass) play a melodic line with a dynamic marking of *f* (forte) starting in measure 104. The Clarinet in D and Bassoon parts include slurs and accents. The Bassoon part has a *ff* marking in measure 104. The strings play a sustained harmonic accompaniment. The piano part features a rhythmic pattern in the right hand and a harmonic accompaniment in the left hand, with a *f* marking in measure 104. The Cor Anglais and Trumpet parts are silent throughout the measures. The Timpani part has a *ff* marking in measure 103 and a sustained roll. The Violin and Viola parts have a *f* marking in measure 104. The Viola part has a *ff* marking in measure 104. The Violoncello and Bass parts have a *f* marking in measure 104. The score includes various musical notations such as slurs, accents, and dynamic markings.

108

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

113

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

117

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva.....
sva.....
sva.....
sva.....

cresc.
p

121

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva.....
sva.....
sva.....
sva.....

cresc.

125 *gva*

Pfte. *ff* *p* *ff* *p*

Viol. *f*

Va. *f*

Vc. *f*

B. *pizz.* *p*

130

Pfte. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *dolce*

Viol. *pp*

Va. *pp*

Vc. *pp*

B. *pp* *arco*

135 *gva* *poco a poco rit.*

Pfte.

Viol.

Va.

Vc.

B.

140 a tempo I

Pfte.

Viol.

Va.

Vc.

B.

pizz.

pizz.

p

p

146

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

p

I.

p

p

arco

p

arco

p

152

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pp

pp

sva...

157

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

pp

pizz.

pizz.

163

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

poco a poco cresc.

arco

168

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

I.

173

Fl.

Clar.
(Do)

Fag.

Cor.
(Re)

Trba.
(Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

sva

sva

p

p

Detailed description: This page of a musical score covers measures 173 through 176. The score is for a full orchestra and piano. The woodwinds (Flute, Clarinet in D, Bassoon) and strings (Violins, Violas, Cellos, Basses) play melodic lines with slurs and accents. The piano part features a complex texture with many sixteenth notes. The percussion (Timpani) has a simple accompaniment. The brass (Horns, Trumpets) are mostly silent, with a final measure showing a sustained note in the Horns. Dynamics include piano (*p*) and accents.

178

Cor. (Re)

Trha. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

183

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

189

Fl. *pp*

Clar. (Do) *pp* 1.

Fag.

Pfte. *gva*

Viol.

Va.

Vc.

B.

194

Fl.

Clar. (Do) *pp* 1.

Fag.

Pfte. *sf*

Viol.

Va.

Vc.

B.

200

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

205

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva

pizz.

pp

210

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

215

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

220

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

arco

225

Fl.

Clar. (Do)

Fag.

Pfte.

Viol.

Va.

Vc.

B.

sva

p

arco

pp

230

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

p

pp

pp

Detailed description: This page of a musical score covers measures 230 to 234. The key signature is one sharp (F#) and the time signature is 3/4. The instruments are arranged in a standard orchestral layout. The Flute (Fl.) and Clarinet (Clar. (Do)) parts have melodic lines starting in measure 230. The Bassoon (Fag.) part is mostly silent. The Cor Anglais (Cor. (Re)) and Trumpet (Trba. (Re)) parts play sustained notes, with the Cor Anglais marked *p* in measure 233. The Timpani (Timp.) part has a rhythmic pattern starting in measure 233, also marked *p*. The Piano (Pfte.) part features a complex texture with arpeggiated chords and melodic fragments. The Violin (Viol.) and Viola (Va.) parts have melodic lines with some triplets. The Violoncello (Vc.) and Bass (B.) parts play a steady eighth-note accompaniment, marked *pp* in measure 233.

236 L'istesso tempo

Fl. *p* *simile*

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

Fag. *a 2* *p* *simile*

Cor. (Re) *f*

Trba. (Re) *f*

Timp. *f*

Pfte. *sva:* *fp* *fp* *fp*

Viol. *fp* *fp* *fp* *fp*

Va. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

B. *fp* *fp* *fp*

242

Fl.
Clar. (Do)
Fag.
Cor. (Re)
Trba. (Re)
Timp.
Pfte.
Viol.
Va.
Vc.
B.

pp
I.
pp
pp
fp
dolce
Red.
fp
pp
pp
pp
pp

247

Fl.
Clar. (Do)
Fag.
Cor. (Re)
Trba. (Re)
Timp.
Pfte.
Viol.
Va.
Vc.
B.

f
f
ff
Red. * *Red.*
f
f
f
f

Detailed description: This page of a musical score covers measures 247 to 251. It features a woodwind section with Flute, Clarinet (D), and Bassoon; a brass section with Cor Anglais (D) and Trombone (D); a percussion section with Timpani and Piano/Contra Bass; and a string section with Violin, Viola, Violoncello, and Double Bass. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments enter in measure 249 with a sustained chord marked 'f'. The piano part features a complex texture with arpeggiated chords and a melodic line, marked 'ff' and including 'Red.' (ritardando) markings with asterisks.

252

Fl. *p* *a 2* *simile*

Clar. (Do) *p* *simile*

Fag. *p* *a 2* *simile*

Cor. (Re)

Trba. (Re)

Timp. *f*

Pfte. *fp* *fp* *fp*

Viol. *fp* *fp* *fp* *fp*

Va. *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

B. *fp* *fp* *fp*

Detailed description: This page of a musical score, numbered 119, contains measures 252 through 256. The score is arranged in a standard orchestral format. The top three staves are for the woodwinds: Flute (Fl.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The woodwinds play a melodic line starting in measure 252, marked *p* (piano). The Clarinet and Bassoon parts are marked *a 2* (second ending). The Flute part is marked *simile* (simile) in measure 254. The next two staves are for the brass: Horns in E-flat (Cor. (Re)) and Trumpets in E-flat (Trba. (Re)), both of which play a rhythmic accompaniment of quarter notes. The Timpani (Timp.) part plays a rhythmic pattern of quarter notes, marked *f* (forte). The Percussion (Pfte.) part features a complex rhythmic pattern with various instruments, marked *fp* (fortissimo-piano) in measures 252, 254, and 256. The bottom five staves are for the strings: Violins (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The string parts are marked *fp* (fortissimo-piano) in measures 252, 254, and 256. The score is in the key of D major and 4/4 time.

258

Fl. *pp*

Clar. (Do) *pp* I.

Fag. *pp* I.

Cor. (Re)

Trba. (Re)

Timp.

Pfte. *fp* dolce

Viol. *fp* *pp*

Va. *fp* *pp*

Vc. *fp* *pp*

B. *fp* *pp*

Detailed description: This page of a musical score, numbered 120, contains measures 258 through 262. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.), all playing a melodic line with dynamics ranging from *pp* to *fp*. The brass section consists of Horns (Cor. (Re)) and Trumpets (Trba. (Re)), which are mostly silent. The percussion section includes Timpani (Timp.) and Percussion (Pfte.), with the Pfte. part featuring a complex rhythmic pattern and dynamics from *fp* to *dolce*. The string section, including Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.), provides harmonic support with dynamics from *fp* to *pp*. The score is written in a key with one sharp (F#) and a 4/4 time signature.

263

Fl.
Clar. (Do)
Fag.
Cor. (Re)
Trba. (Re)
Timp.
Pfte.
Viol.
Va.
Vc.
B.

f
ff
f
f
f
f
f
f

Red. *

Detailed description: This page of a musical score contains measures 263 through 266. The score is for a full orchestra. The woodwinds (Flute, Clarinet in D, Bassoon) play a melodic line in the first two measures, which then continues in the strings (Violin, Viola, Violoncello, Bass) from measure 264 onwards. The brass instruments (Horn in E-flat, Trumpet in E-flat) play sustained chords starting in measure 264. The percussion section (Timpani and Percussion) provides rhythmic support. The Percussion part includes a section marked 'Red.' with an asterisk, indicating a reduction in volume or a specific performance instruction. Dynamics range from *f* (forte) to *ff* (fortissimo).

268

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

The musical score for measures 268-271 is arranged in a standard orchestral format. The woodwind section (Flute, Clarinet in D, Bassoon) plays a melodic line starting in measure 268, marked with a forte *f* dynamic and a *a 2* (second octave) instruction. The strings (Violins, Violas, Cellos, Basses) provide a rhythmic accompaniment of eighth notes. The percussion (Timpani) plays a steady pattern of eighth notes. The piano (Pfte.) has a complex, rhythmic accompaniment with various articulations and dynamics. The score is in a key with one sharp (F#) and a 4/4 time signature.

272

Fl.
Clar. (Do)
Fag.
Cor. (Re)
Trba. (Re)
Timp.
Pfte.
Viol.
Va.
Vc.
B.

f

ff

Red. * *Red.* * *Red.* * *Red.* *

Detailed description: This page of a musical score covers measures 272 to 275. The score is for a full orchestra. The woodwinds (Flute, Clarinet in D, Bassoon, Horns in C, and Trumpets in C) play melodic lines with various articulations. The strings (Violins, Violas, Cellos, and Basses) provide harmonic support with sustained chords and rhythmic patterns. The piano part features a complex texture with rapid sixteenth-note passages in both hands, marked with a forte dynamic and a 'Red.' (Reduction) instruction. The timpani part has a rhythmic pattern marked with a fortissimo dynamic. The score is in a key with two sharps (D major) and a common time signature.

277

Fl.

Clar. (Do)

Fag.

Cor. (Re)

Trba. (Re)

Timp.

Pfte.

Viol.

Va.

Vc.

B.

Red.

*

Detailed description: This page of a musical score covers measures 277 to 281. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged in a standard orchestral format. The Flute (Fl.) part features a melodic line with eighth-note patterns. The Clarinet (Do) and Bassoon (Fag.) parts provide harmonic support with similar rhythmic patterns. The Cor Anglais (Re) and Trumpet (Re) parts play a steady eighth-note accompaniment. The Timpani (Timp.) part has a simple bass line. The Piano (Pfte.) part is a grand staff with a complex texture of chords and moving lines. The Violin (Viol.) and Viola (Va.) parts play a melodic line with eighth notes. The Violoncello (Vc.) and Bass (B.) parts provide a solid bass line. A 'Red.' marking is present in the piano part at measure 278, and an asterisk (*) is in the piano part at measure 279. A wavy line above the Timpani staff in measure 277 indicates a roll.

II

Schlußabschnitt des langsamen Satzes in der früheren Fassung (Solostimme*)
 The last part of the slow movement in the earlier version (solo part)*

First system of the musical score, measures 1-4. The right hand features a melodic line with a long slur, while the left hand provides a rhythmic accompaniment with eighth notes.

Second system of the musical score, measures 5-8. Measure 5 is marked with a bracket [5]. The right hand has a complex, rapid passage, and the left hand has a more melodic line. Dynamics include *pp*.

Third system of the musical score, measures 9-11. Measure 8 is marked with a bracket [8]. The right hand has a melodic line with a *pp* dynamic, followed by a *ff* section. The left hand has a rhythmic accompaniment. The system ends with the marking *8va...*.

Fourth system of the musical score, measures 12-15. Measure 11 is marked with a bracket [11]. The right hand has a melodic line with *8va...* markings and a *ff* dynamic. The left hand has a rhythmic accompaniment with *p* and *pp* dynamics. A fermata is present over measure 14.

Fifth system of the musical score, measures 16-19. Measure 15 is marked with a bracket [15]. The right hand has a melodic line with a *p* dynamic and a fermata. The left hand has a rhythmic accompaniment with a *6* (sextuplet) marking.

Sixth system of the musical score, measures 20-24. Measure 19 is marked with a bracket [19]=64. The right hand has a melodic line with a fermata. The left hand has a rhythmic accompaniment with a *tr* (trill) marking.

*) Vgl. Vorwort und Anhang I. – Cf. Preface and Appendix I.

CRITICAL COMMENTARY

Abbreviations

b., bb.	=	bar, bars
B.	=	Basso
BwGA	=	Berwald Complete Edition
Cb.	=	Contrabasso
Clar.	=	Clarinetto
Cor.	=	Corno
Fag.	=	Fagotto
FamA	=	Archives of the Berwald family, since 1969 in MAB
Fl.	=	Flauto
KMA	=	Kungl. Musikaliska Akademien, Stockholm
L. H.	=	left hand
MAB	=	Library of Kungl. Musikaliska Akademien, Stockholm
Pfte.	=	Pianoforte
R. H.	=	right hand
STM	=	<i>Svensk tidskrift för musikforskning</i> , Stockholm
Timp.	=	Timpani
Trba.	=	Tromba
V. (Viol.)	=	Violino
Va.	=	Viola
Vc.	=	Violoncello
128th	=	semihemidemisemi-quaver

I. Sources

A MAB. Autograph score, 1 fly-leaf + title page + 74 sheets + 1 fly-leaf. Pagination 1–144 by Berwald. Sheets 73 and 74 only ruled. Format: ca 32.5 by 25.5 and 33.6 by 25.5 cm (paper of varying size). No watermark. Music text and all inscriptions in ink.

The score bound in a mottled cardboard cover in brown and yellow; spine and corners in green cloth. On the brown label in autograph: *Piano-Forte-Concert/ Partitur/ Franz Berwald* [the name written by Hjalmar Berwald; underneath there is an erasure.] At the top of the recto of the first fly-leaf in unknown hand and crossed out: *N^o 1 inlemnadt i Okt. 1872.* (“No. 1 submitted . . .”) [To the right in Hjalmar Berwald’s handwriting, underlined and crossed out:] *Motto:* [by the same hand and partially erased:] “*Animus et mens*” [Underneath Hjalmar Berwald’s stamp.]

On the recto of the title page in autograph: *Piano-Forte Concert/ N^o 1./ mit Begleitung von/ 2 Violinen, Alto, Basso, 1 Flöte, 2 Clarinetten,/ 2 Waldhörner, 2 Fagotten, 1 Trompette/ und Pauken* [underneath the word *komponirt* in autograph almost erased. The following four words in Hjalmar Berwald’s handwriting:] *komponiert/ von/ Franz Berwald.* [underneath is *Franz Berwald* in autograph almost erased.]

The following annotation, also on the recto of the title page, in autograph: *Anmerkung.* [the word underlined with a wavy line/] *Das Concert kann nicht allein nur mit/Begleitung von Streichinstrumenten sondern/ auch Solo gespielt werden und bildet doch/ ein zusammenhängendes Musikstück. Da/indessen die sämtlichen Orchester-Stim-/men wesentliche Theile der Composition aus/machen dürfte eine vollständige Besetzung/derselben, um einen richtigen Begriff von/dem Tonwerke zu erhalten nothwendig sein.* Title and annotation in a mixture of Latin and German handwriting.

Autograph heading at the top of p. 1: *Piano-Forte-Concert / N^o 1.* In the top right-hand corner some words are erased; only a 5 can be discerned as the final figure in a date.

The music text of the source consists of: *Allegro con brio* pp. 1–70, *Andantino* pp. 70–90 and *Allegro molto* pp. 90–144.

In the source there are remarks and rehearsal letters in pencil, made later by unknown hand.

B MAB. Copy of a piano part in unknown hand. 20 sheets paginated 1–39. Sheet 20^o contains only musical sketches in pencil by unknown hand. Format: ca 34.7 by 26.6 cm. No watermark. Music text and all inscriptions in ink.

The part stitched in a grey cover. On the front of this in autograph: *Piano-Forte-Concert.*

P. 1, the title page, has in autograph: *Piano-Forte-Concert/ mit Begleitung/ von/ 2 Violinen, Alto, Basso, 1 Flöte, 2 Clarinetten, 2 Fagotten, 2 Waldhörner,/ 1 Trompette und Pauken/ komponirt* [the next word, *von,* in autograph almost erased]/ *von/ Franz Berwald.*

The lower half of the title page contains the same autograph annotation as the title page of the autograph score.

Title and annotation in a mixture of Latin and German handwriting.

In the source there is fingering in pencil, added later by unknown hand.


The present edition is based on source A, the autograph score. Source B has been made use of only in the matter of accidentals and triplet, sextuplet etc. numbers, which were lacking in the score.

II. Notes on the Sources

The designations of the instruments and the layout of the score from the top: *Flauto, 2. Clarinetten, 2 Fagotten, 2 Waldhörner in D., 1. Trompette in D., Pauken in D. A., Viol: 1^{mo}, Viol: 2^{do}, Alto, Piano-Forte, Basso*; in all 12 staves.

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

Allegro con brio

Bar	Instrument	Note
18–19, 172–173	Pfte. L. H.	the last slur crosses the barline (bb. 18/19 and 172/173 respectively) but no continuation in the following bar (change of page).
29, 30, 183, 184	Pfte. R. H.	in each case the slur does not reach the following bar.
51–52, 143–144	Pfte. R. H.	bb. 51–52: the slur ends at the last note in b. 51. Bb. 143–144: the slur ends at the penultimate note in b. 143.
55, 149, 150	Pfte. R. H.	b. 55: all grace notes written as semiquavers. Bb. 149 and 150: the last two grace notes written as semiquavers.
83	Pfte. R. H.	double sharp for the third semiquaver in both sources.
118–119	V. I, V. II	slur from the semibreve in b. 118 lacking in both parts, but continuation found in b. 119 (change of page).
127–129	Fag.	the reading in the source:
		
129	Pfte. R. H.	7 under the last group (c“ sharp–d“ sharp) in both sources.
212	Pfte. L. H.	the dot under the seventh third only in source B.

Andantino

10, 57	Pfte. L. H.	d written as a semibreve.
25	Pfte. R. H.	hemidemisemiquavers, not 128ths, in the group.
28	Pfte. R. H.	the grace notes written as semiquavers, not demisemiquavers.
44	Pfte. R. H.	demisemiquavers, not hemidemisemiquavers, in the group g“ sharp–f“.

Allegro molto

45–48	Timp.	possible that restriking of the drum at the beginning of each bar is meant.
89	Va.	<i>cresc.</i> under the first note in b. 90.
224–225	Va.	slur from b. 224, but no continuation in b. 225 (change of page).
241	Fag.	in the source only <i>col Basso</i> . The Clar. part written with double stems.

Appendix

I. Sources

A MAB. Fragment of an autograph score, 25 sheets paginated 89–137 by Berwald. Sheet 25^v only ruled. Format: ca 32.9 by 26.0 cm. No watermark.

No cover, but remains of binding.

The music text in the source, written in ink, consists of: the last four bars of a slow movement p. 89 and *Allegro vivace* pp. 89–137 (see Appendix I).

On pp. 94, 100, 121 and 127 of the piano part, slips of paper with music text have been stuck in autograph. See further below.

B MAB. Fragment of a piano part. Copy written in unknown hand. 6 sheets paginated 17–27 + 1 fly-leaf. Sheet 6^v only ruled. Format: ca 32.6 by 25.9 cm. No watermark.

The part bound in a blue cardboard cover. On the white label in ink in autograph: *Piano-Forte-Concert*.

On the inside of the cover there is a red label with the following in ink in Mathilde Berwald's handwriting: № 43.

The music text of the source, written in ink, consists of: the last 22 bars of a slow movement p. 17 (see Appendix II) and *Allegro vivace* pp. 18–27.

In the source there is fingering in pencil and ink and remarks in pencil, all made later by unknown hand.

In the present edition of Appendix I, the music text is based on the autograph score (source A). Source B has been made use of only in the matter of accidentals and triplet, sextuplet etc. numbers, which were lacking in the score.

II. Notes on the Sources

Appendix I

The layout of the score from the top; all instruments undesignated: Fl., 2 Clar., 2 Fag., 2 Cor., Trba., Timp., V. I, V. II, Va., Pfte., Vc./Cb. on the same stave; 12 staves in all.

Allegro vivace

Bar	Instrument	Note
7, 27, 63, 191, 227	Pfte.	these bars written over an erasure in A; divergent reading in B:



29–30, 65–66, 193–194, 229–230	Pfte.	piece of paper stuck over these bars in A. The original version:
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88–89	Vc./Cb.	The music text in B (identical with that on the slips of paper stuck in A) written over an erasure. the slur goes right through b. 88 and out at the right hand side, but no continuation in b. 89 (change of page).
114, 119	Pfte. R. H.	the first two slurs only in source B.
157	Fl.	dot over the crotchet.
253	Pfte.	<i>piu mosso</i> , written by Berwald and almost erased, between the staves in A. Remark missing in B.

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Durch einen technischen Fehler ist die Klavierstimme zu „Franz Berwald · Sämtliche Werke“, Band 6: „Klavierkonzert in D“ (BA 4906) verdruckt. Ein einwandfreies Exemplar dieser Stimme wird den Subskribenten hiermit kostenlos nachgeliefert.

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