

*Franz Berwald*

# MONUMENTA MUSICAE SVECICAE

Under the patronage of Kungliga Musikaliska Akademien

FRANZ BERWALD

## Sinfonie capricieuse

Realisierung eines vollständigen Partiturentwurfs

Realization of a completed sketch

Herausgegeben von / Edited by

Nils Castegren



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### Anlage · Supplement

Faksimile des autographen Partiturentwurfs / Facsimile of the autograph sketch



## ZUR AUSGABE

Die vorliegende Ausgabe *Sämtlicher Werke* Franz Berwalds, die anlässlich der 100. Wiederkehr seines Todestages (3. April 1968) veranstaltet wird, soll ebenso kritisch-wissenschaftlichen wie praktischen Anforderungen genügen. Sie wird in 25 Bänden erscheinen:

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

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

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

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

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

Werktitel, die grundsätzlich in Kursivdruck wiedergegebenen Bezeichnungen der Instrumente und Stimmen, ferner Tempoangaben (in den Vorlagen unter Umständen abgekürzt und häufig voneinander abweichend geschrieben), dynamische Vorschriften und sonstige Worte innerhalb des Notentextes werden normalisiert; die Partituranordnung ist dem heutigen Gebrauch angepaßt. Die alten Schlüssel sind durch die heute üblichen ersetzt worden; bei Abänderung der originalen Schlüssel werden diese jedoch zu Beginn der ersten Akkolade im Vorsatz angegeben. Die originale Schreibweise transponierend notierter Instrumente ist beibehalten; Ausnahmen werden jeweils vermerkt. In den Hauptquellen auftretende 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  $\text{♩}$  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 Vokaltextrn) und Ziffern durch Kursivdruck; Verzierungen, Striche, Punkte, Fermaten, kleinere Pausenwerte (ausgenommen Ganztaktpausen), Akzidenzien, ferner (kursive) Ziffern zur Bezeichnung von Triolen, Sextolen usw. durch Kleinstich; Bögen, Crescendo- und Diminuendozeichen sowie Akzente durch Strichelung; alle übrigen Zusätze wie Schlüssel und Notenzeichen jeder Art durch eckige Klammern.

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

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

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

Berwald-Komitee

## EDITORIAL NOTE

This edition of Franz Berwald's *Complete Works*, published for the centenary of his death (April 3, 1968) is intended to satisfy both musicological and practical requirements, and will be issued in 25 volumes as follows:

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


The edition is based mainly on Berwald's autographs.

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

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

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

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

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

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

(including translations of the vocal text) and figures are printed in italics; ornaments, dashes, dots, pauses (fermatas) and signs for rests shorter than a whole bar, accidentals together with figures (in italics) showing triplets, sextolets etc., are indicated by means of smaller type; slurs and ties, crescendo and diminuendo signs and accents are indicated by broken lines; other additions such as clefs and all kinds of notes are given within square brackets.

As to accidentals, Berwald's notation vacillates in certain situations. This is true particularly in connection with octave leaps or octave transpositions of a group of notes, in 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 from the original text are accounted for in the preface and the critical commentary for the volume concerned. In the preface are mentioned among other things all the particular technical problems encountered in the editing of the compositions included in the volume, together with any deviations from the above-mentioned general rules which have been found necessary in that particular volume.

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

Berwald Committee

## VORWORT

Franz Berwalds vier Sinfonien — diese Anzahl gab er selber an — gehören sämtlich zu seiner Produktion der 1840er Jahre und geben, jede auf ihre persönliche Weise, ein charakteristisches Bild seiner originellen Schöpferkraft<sup>1</sup>. Etwas von einem stolzen Programm kann man in den Titeln *Sinfonie sérieuse*, *Sinfonie capricieuse*, *Sinfonie singulière* und *Sinfonie naïve* ahnen; aber bekanntlich stieß Berwald auf keine verständnisvolle Resonanz bei Publikum und Presse. Die einzige seiner Sinfonien, die er selbst hören konnte, war die *Sérieuse* — und diese in einer Darbietung, die dem Werk keineswegs gerecht wurde<sup>2</sup>. Die Es-dur-Sinfonie, deren Benennung *naïve* er angesichts einer geplanten Aufführung in Paris im Winter 1846—47 durch *Nr. 4* ersetzt, mußte bis 1878 warten, und die erste Aufführung der *Singulière* sogar bis 1905<sup>3</sup>. Die *Sinfonie capricieuse* erlebte ein Schicksal anderer Art: die Originalpartitur, die laut der Überlieferung der Berwald-Familie existiert hatte, verschwand auf ungeklärte Weise.

Zum erstenmal kommt der Name *Sinfonie capricieuse* im Juni 1842 vor, einerseits als zentraler, eingerahmter Titel auf einer in Skizze vorliegenden D-dur-Sinfonie, datiert *Nyköping 18 Juni 1842*, andererseits in einer entsprechenden Aufzeichnung im Tagebuch der Gattin Mathilde Berwald vom 25. Juni des gleichen Jahres, wo sie das ruhige Dasein in der schwedischen Kleinstadt schildert: „Still und friedlich vergeht uns hier der Sommer. Ein Tag verstreicht wie der andere, ohne andere Abwechslung als die, welche Gottes schöne Natur jedem darbietet, dessen Herz empfänglich ist für Eindrücke dieser Art. Franz ist den Tag über fleißig bei seinen Compositionen und des Abends machen wir regelmäßig Promenaden nach der Umgegend. — Folgende Orchester-Compositionen hat mein Mann seit vorigem Herbst geschrieben: . . . 6. *Sinfonie capricieuse* . . .“<sup>4</sup>

Die nächste Anspielung auf die Sinfonie findet sich erst nach dem Tode des Komponisten in Mathildes *Förteckning öfver Franz Berwalds efterlemnade Compositioner* („Verzeichnis der hinterlassenen Compositionen Franz Berwalds“), worin als Nr. 97 *Skizz till Sinfonie capricieuse Nr. 3* angegeben wird. Über eine Orchesterpartitur liegt keine Aufzeichnung vor<sup>5</sup>.

Daß eine solche mit dem Namen *capricieuse* existiert hat, wird jedoch mit Bestimmtheit in einer Notiz in der *Svensk Musiktidning*

von 1910 geltend gemacht. Darin teilt die neugebildete Franz-Berwald-Stiftung unter der Überschrift *Ett efterlyst Berwaldpartitur* („Eine gesuchte Berwaldpartitur“) mit: „Nach dem Tode des Komponisten Franz Berwald im Jahre 1868 wurde unter seinen Arbeiten die handschriftliche Partitur einer Sinfonie mit Namen *Symphonie Capricieuse* vermißt. Die Partitur war ursprünglich in einen hellblauen Band mit Leinenrücken eingebunden; der Titel stand außen auf dem Einband. Das Format war Querformat. Wer das genannte Werk dem Vorstand der Franz-Berwald-Stiftung unter der Adresse Oberdirektor John May, Stockholm, übergibt, erhält 400 Kronen Belohnung“<sup>6</sup>.

Diese Nachforschung blieb leider ergebnislos. Die Berwald-Stiftung gab daraufhin dem Kompositionslehrer am Stockholmer Konservatorium, dem späteren Professor Ernst Ellberg, den Auftrag, auf Grund der oben genannten Sinfonieskizze in D-dur von 1842 eine vollständige Orchesterpartitur auszuarbeiten, um eine Aufführung zu ermöglichen. In dieser Form und unter dem Namen *Sinfonie capricieuse* wurde das Werk am 9. Januar 1914 in einem Sinfoniekonzert im Kgl. Theater zu Stockholm unter Armas Järnefelt aufgeführt, und eben diese Sinfonie ist seitdem als *Sinfonie capricieuse* bekannt geworden<sup>7</sup>.

In Berwalds eigener Orchestrierung ist die *Sinfonie capricieuse* also verlorengegangen. Inwieweit die vorliegende Skizze möglicherweise die Vorlage zur endgültigen Partiturniederschrift des Komponisten gewesen ist, läßt sich wahrscheinlich nicht mehr feststellen. Leider findet sich kein Anzeichen dafür, daß die Franz-Berwald-Stiftung eine solche Ermittlung vorgenommen hat, was um so beklagenswerter ist, als u. a. der Berwaldschüler Hofkapellmeister Conrad Nordqvist († 1920) vermutlich gewichtige Gesichtspunkte dazu hätte beitragen können<sup>8</sup>.

Die Frage nach einem etwaigen Zusammenhang der Skizze mit der *Capricieuse*-Partitur wurde öffentlich zuerst in einer unsignierten Anzeige im Programmheft des Kgl. Theaters zum oben genannten Konzert vom 9. Januar 1914 gestellt, in dem einleitend über die bekannten Sinfonien und das Verschwinden der Partitur der *Capricieuse* berichtet wurde: „Außer diesen Sinfonien fand sich indessen ein vollständig abgeschlossener und fast ganz ausgearbeiteter Entwurf zu noch einer Sinfonie, fast durchweg auf vier Notensystemen geschrieben und Nyköping 1842 datiert . . .“

<sup>1</sup> Außerdem befindet sich in der MAB der fragmentarische erste Satz einer Sinfonie in A-dur, datiert 1820. Diese Sinfonie wurde zuerst am 3. März 1821 gespielt.

<sup>2</sup> Am 2. Februar 1843 im Kgl. Theater zu Stockholm unter Leitung des Veters Johan Fredrik Berwald. Ingvar Andersson hat als „Versuch einer Identifizierung“ der Signatur -w- in der Zeitung *Dagligt Allehanda* — nämlich der des Verfassers einer oft zitierten kritischen Besprechung der Sinfonie — den Publizisten Nils Arfwidson (1802—1880) genannt. Vgl. Ingvar Andersson, *Franz Berwald*, Stockholm 1970, S. 128 und 155—156.

<sup>3</sup> Die Es-dur-Sinfonie im Konzert der Musikaliska Konstföreningen in Stockholm am 9. April 1878 unter Ludvig Norman. Vgl. Nils Castegren, *Musikaliska Konstföreningen och Franz Berwald*, in *STM* 1953, S. 139. Die *Sinfonie singulière* in Stockholms Konsertförening am 10. Januar 1905 unter Tor Aulin. Vgl. BwGA Bd. 3.

<sup>4</sup> FamA. Das vollständige Kompositionsverzeichnis s. BwGA Bd. 9, S. X.  
<sup>5</sup> FamA. Der Grund zur Numerierung ist unklar. Es wäre denkbar, daß Mathilde Berwald von den drei bei Abfassung des Verzeichnisses vorliegenden eingebundenen Sinfonien ausging und die Skizze als Nr. 3 rechnete, eingeordnet zwischen den beiden mit Beinamen versehenen Sinfonien und der Es-dur-Sinfonie, welche mit *Nr. 4* bezeichnet war. Es ist nicht ganz ausgeschlossen, daß die Numerierung authentisch ist; in diesem Falle aber würde nur eine Sinfonie mit dem Namen *Capricieuse* existiert haben.

<sup>6</sup> *Svensk Musiktidning*, Stockholm 1910, Nr. 18, S. 143. Die Detailangaben dürften ausschließlich auf den Sohn des Komponisten, Hjalmar Berwald (1848—1930), zurückgehen. Vgl. *Vad Franz Berwalds barnbarn tro sig veta rörande försvinnandet av farfaderns „Sinfonie capricieuse“ m.m.* („Was Franz Berwalds Enkel über das Verschwinden der ‚Sinfonie capricieuse‘ ihres Großvaters zu wissen glauben usw.“), Exemplar in Schreibmaschinenschrift im MAB, datiert Januar 1936 und signiert Fz. R. Berwald. Nach dieser Quelle waren die Partituren aller vier Sinfonien gleichmäßig eingebunden: die Beschreibung in der Nachforschung stimmt mit der Gestaltung der erhaltenen Partituren gut überein. — John May (1860—1935), Chef der Riksförsäkringsanstalten, war 1902—1921 Vorsitzender der Konsertföreningen in Stockholm und eine der führenden Persönlichkeiten der Franz-Berwald-Stiftung.

<sup>7</sup> Leider konnten keine Dokumente aufgefunden werden, welche die Abmachungen zwischen der Franz-Berwald-Stiftung und Ernst Ellberg betreffen. Neben Ellbergs Partitur, die im April 1913 der Stiftung übergeben wurde, und die sich jetzt im Archiv der Stockholmer Konsertförening befindet, ist im Ellberg-Depot auf der MAB eine Niederschrift in Kladder mit verschiedenen Ausführungsvorschlägen zu mehreren Stellen vorhanden.

<sup>8</sup> Conrad Nordqvist (1840—1920), Hofkapellmeister und Opernchef, einer der fünf Berwaldschüler am Konservatorium 1867—1868. Ein anderer Schüler war der spätere Hofkapellmeister Joseph Dente (1838—1905), seit 1862 Konzertmeister der Hofkapelle.

Auf der ersten Seite stehen mehrere Titelvorschläge, wie *singulière*, *pathétique* und *capricieuse*, der letztgenannte an der Spitze. Es ist jedoch fast sicher, daß diese Sinfonie mit der verschwundenen nicht identisch ist. Es gibt nämlich kein Beispiel dafür, daß Berwald die Skizze zu einem seiner Werke aufgehoben hat, vielmehr wurde sofort nach dessen Vollendung und Reinschrift der Entwurf vernichtet. Dagegen ist es keineswegs unmöglich, daß die beiden Sinfonien in größeren oder kleineren Teilen identisch sein könnten. In solchem Fall ist der Entwurf wegen der bei der endgültigen Vollendung unbenutzt gebliebenen Teile aufbewahrt worden“<sup>9</sup>. Diese Formulierung wurde praktisch unverändert in dem Programmheft wiederholt, als die Sinfonie am 20. März 1919 unter Georg Schnéevoigt zum erstenmal in der Stockholmer Konsertförening aufgeführt wurde.

Adolf Hillman wählt in seiner im folgenden Jahre erschienenen Berwald-Biographie der Skizze gegenüber eine negativere Formulierung: „Eine vierte Sinfonie (richtiger die dritte) *Sinfonie capricieuse* ist verschollen. Endlich lag bei Berwalds Tod noch eine fünfte Sinfonie fast fertig vor; sie ist seitdem durch Professor E. Ellberg abgeschlossen und von ihm *Sinfonie capricieuse* benannt worden . . . Es dürfte fast als sicher anzusehen sein, daß diese mit der Bezeichnung ‚*capricieuse*‘ versehene Sinfonie mit der gleichnamigen verschollenen nicht identisch ist. Berwald scheint nicht bestimmt zu haben, wie er diese Sinfonie nennen sollte, denn auf dem Originalmanuskript . . . hat der Komponist eigenhändig drei Namen notiert: *capricieuse*, *pathétique*, *singulière*“<sup>10</sup>.

Die Titel greift auch Sten Broman in seinem Aufsatz *Franz Berwalds symfonier* im Programmheft der Stockholmer Konsertförening vom 6. April 1938 auf: „Es erscheint unglaublich, daß Berwald hier Namensvorschläge aufgezeichnet haben sollte, die er bereits bei früheren Werken verwendet hatte. Eine ‚*capricieuse*‘- oder ‚*singulière*‘-Sinfonie dürfte es also nicht gegeben haben, als der Komponist die oben genannten Namen als Titel seiner D-dur-Sinfonie versuchte.“

Nach Broman erscheint es auch unglaublich, daß Berwald den eingerahmten Namensvorschlag *capricieuse* für das vorliegende Werk benutzt haben sollte. „Geht man indessen von den Zeugnissen aus, daß die verschwundene Sinfonie wirklich den Namen ‚*capricieuse*‘ s c h o n v o r B e r w a l d s T o d getragen hat, daß dieses Werk vollendet war und als solches eingebunden neben den drei Sinfonien in g-moll, C-dur und Es-dur stand, so muß man daraus den Schluß ziehen, daß die ursprüngliche ‚*capricieuse*‘-Sinfonie mit der damals ‚unvollendeten‘ D-dur-Sinfonie n i c h t identisch war, welche erst 1914 unter dem gleichen, von Ellberg gewählten Namen vorgestellt wurde“<sup>11</sup>.

<sup>9</sup> Der Artikel dürfte ganz auf Angaben Hjalmar Berwalds beruhen. Die Behauptung, daß Franz Berwald keine Skizzen fertig geschriebener Werke aufgehoben habe, hat sich als voreilig erwiesen. Vgl. z. B. das in der MAB erhaltene Skizzenmaterial zur Oper *Slottet Lochleven* („Das Schloß Lochleven“), das teilweise für die Oper *Drottningen av Golconda* („Die Königin von Golconda“) Verwendung gefunden hat.

<sup>10</sup> Adolf Hillman, a. a. O., S. 162 und 166. Die hier und später des öfteren aufgestellte Behauptung, daß es Ellberg gewesen sei, welcher der nach der Skizze ausgeführten Sinfonie den Namen *Capricieuse* gegeben habe, muß als unbewiesen betrachtet werden. Es erscheint dem Herausgeber unglaubwürdig, daß Ellberg, der im Auftrage der Berwald-Stiftung arbeitete, ohne deren Zustimmung das Werk benannt haben sollte.

<sup>11</sup> Sten Bromans Artikel hat den Untertitel *En kronologisk översikt* („Eine chronologische Übersicht“) und mündet in den Vorschlag, Berwalds Sinfonien folgendermaßen zu numerieren:

- Sinfonie Nr. 1 A-dur („1<sup>ière</sup> Sinfonie“: unvollständig),
- Sinfonie Nr. 2 g-moll („*Sinfonie sérieuse*“),
- Sinfonie Nr. 3 D-dur („*Sinfonie capricieuse*“; so genannt von E. Ellberg),
- Sinfonie Nr. 4 (?) („*Sinfonie capricieuse*“; verschollen),
- Sinfonie Nr. 5 C-dur („*Sinfonie singulière*“),
- Sinfonie Nr. 6 Es-dur.

Die von der Edition Suecia im Jahre 1945 gedruckte *Sinfonie capricieuse* entspricht im Prinzip der Partitur Ellbergs, hat aber die Notation der transponierenden Instrumente normalisiert. Außerdem finden sich in den Hörner- und Posaunenstimmen Einzeichnungen für kleinere Orchesterbesetzung. Auch eine Studienpartitur mit kleineren Korrekturen der obigen Ausgabe liegt vor<sup>12</sup>.

#### EDITIONSTECHNISCHE BEMERKUNGEN

Im Hinblick darauf, daß unsere Ausgabe die Ausführung eines als Skizze vorliegenden Autographs darstellt, wurde es als weniger ratsam angesehen, die in gewissen Fällen recht umfassenden Zusätze des Herausgebers zum ursprünglichen Notenbild durch besondere Typographie zu kennzeichnen. Statt dessen ist als Vergleichsmaterial eine vollständige faksimilierte Wiedergabe der Skizze beigefügt. Der kritische Bericht konnte daher auf die Einzelheiten beschränkt werden, welche nach Ansicht des Herausgebers einen Kommentar erforderten, insbesondere wenn Ergänzungen der Skizze notwendig waren. Weiter sind durch die Angabe „Ellberg“ alle die Fälle bezeichnet, in denen die Ausführung der in der Skizze zwar angegebenen, im einzelnen aber nicht weitergeführten Stimmen aus Ellbergs Partitur übernommen wurde; in erster Linie gilt dies für Hörner, Trompeten und Posaunen, und zwar auch dann, wenn die Ausführung sich von selbst verstand.

Wie früher schon bemerkt, enthält das Autograph in vielen Fällen so genaue Instrumentationsangaben, daß die Ausführung ganz problemlos ist. So z. B. in dem wirkungsvollen Fortissimo-Abschnitt des zweiten Satzes, T. 57 ff., nebst der Parallelstelle T. 84 ff., der praktisch eine bloße Abschrift des Originals darstellt. Zwischendurch gibt es jedoch Partien, wo die in dieser Ausgabe vorgeschlagene Lesart sich lediglich auf die Annahme größerer oder geringerer Wahrscheinlichkeit stützt.

Die angedeuteten Unvollständigkeiten gelten vornehmlich der Disposition von Blechinstrumenten und Pauken. Wenn es sich um rein harmonische Ausfüllung des Orchestersatzes, besonders in Fortepartien, handelt, begnügt sich Berwald oft damit, beispielsweise *Corni*, *Trompetti* etc. zu schreiben. Daß dergleichen Angaben bisweilen fehlen, hat der Herausgeber indes nicht unkritisch dahin auslegen wollen, daß an diesen Stellen keine Blechbläser vorgesehen sind. In Zweifelsfällen konnte vor allem die ungefähr gleichzeitig geschriebene *Sinfonie sérieuse* als Richtschnur dienen<sup>13</sup>. Wenn es gilt, die oft vorkommenden rhythmischen Effekte im Blech zu markieren, ist Berwald jedoch sehr genau. Die gleiche relative Ausführlichkeit findet sich bei der Notierung der Posaunen; dies offensichtlich mit Rücksicht auf die charakteristischsten Merkmale seines Orchesterbildes. Die geringsten Hinweise werden zur Ausführung der Paukenstimme gegeben. Tatsächlich sind Paukeneinsätze erst in der Schlußpartie des Finales verzeichnet. Einen gewissen Anhaltspunkt bieten indessen die zu Anfang der Sätze notierten Stimmungen der Instrumente. Ein vorzügliches Beispiel

Die Zeugen, auf die sich Broman beruft, um zu bekräftigen, daß eine Sinfonie vorgelegen habe, aber verschollen sei: Adolf Hillman, a. a. O., Tobias Norlind, *Allmänt Musiklexikon*, Artikel *Berwald*, sowie Olallo Morales' Artikel *Franz Adolf Berwald* im *Svenskt biografiskt lexikon*, Stockholm 1923, stammen alle aus der gleichen Quelle, nämlich aus Hjalmar Berwalds oben genannten Angaben. Vgl. auch Fußnote 6.

<sup>12</sup> Seit 1959 enthält die Partitur ein Vorwort, das nach dem Hinweis auf Sten Bromans Numerierung der Berwald-Sinfonien (vgl. Fußnote 11) den Zusatz enthält: „Andererseits hat Intendant Nils Castegren in *Röster i Radio* [Stockholm] Nr. 38, 1954, und in *Stockholms-Tidningen* vom 15. März 1956 gute Gründe für die Wahrscheinlichkeit angeführt, daß die vorliegende D-dur-Sinfonie die wirkliche ‚*Capricieuse*‘ ist, und daß es eine andere Sinfonie dieses Namens nie gegeben hat . . .“

<sup>13</sup> BwGA Bd. 1.

bildet der zweite Satz, wo die Bezeichnung *Timpani in E. Fis* die Verwendung der Pauken in den Fortissimopartien ausschließt, sie aber T. 55–56 nebst Parallelstelle T. 82–83 zu außerordentlicher Wirkung kommen läßt.

Die Ausführung der Streicherstimmen war in den meisten Fällen anhand der Anweisungen in der Skizze leicht zu bewerkstelligen, freilich mit einer bemerkenswerten Ausnahme. Die veränderte Stimme der Viol. I in T. 137–140 des Finales, die Berwald offenbar recht eilig niedergeschrieben hat, läßt die Möglichkeit mehrerer Deutungen zu. Der Herausgeber hat mit einigem Bedenken Ellbergs Lesart angenommen, die einen gewissen stilfremden „solistischen“ Eindruck macht. Beim Durchspielen ist bislang keine ganz zufriedenstellende Staccato-Version zustande gekommen. Es dürfte nicht auszuschließen sein, daß Berwald eine Version ähnlich einer Umkehrung der Viol.-I-Stimme T. 26–29 im I. Satz der *Sinfonie singulière* vorgeschwebt haben mag<sup>14</sup>:



Ein Ausführungsdetail, das eine Diskussion ähnlich der über Mozarts „Dissonanzenquartett“ KV 465 hervorgerufen hat, betrifft T. 111–112 des Finales, wo Berwald mit Bleistift folgendes über der Akkolade eingetragen hat:



Man nahm an, daß die Reibung zwischen dem eis““ in der Hinzufügung und dem e' der Violastimme irgend eine Art Zurechtlegung erfordere, was Ellberg zu folgender Abänderung veranlaßte:



Von besonderem Interesse ist es, daß man in der Skizze mit Hilfe der Taktziffern am seitlichen Rande eine erste Fassung des Finales rekonstruieren kann. Die erste Seite des letzten Satzes mit der ursprünglichen Gestalt des Hauptthemas wird im Anhang (S. 169) wiedergegeben (vgl. Faks. 16). Ausgehend von dieser ersten Seite, erhält man einschließlich der durchstrichenen und überklebten Takte eine Fassung von 436 *takter*, — welche Ziffer auf der letzten Seite der Skizze steht, aber später durchstrichen wurde.

Das Autograph ist auch als einzige erhaltene Skizze zu einem größeren sinfonischen Werk Berwalds bemerkenswert. Die klare und reine Niederschrift seiner Originalpartituren dürfte sich daraus erklären, daß Berwald in der Regel nach Skizzen von gleicher relativer Ausführlichkeit arbeitete.

Die Partituranordnung in vorliegendem Bande schließt sich dem Prinzip des Komponisten an, in seinen Orchesterpartituren Holzbläser, Hörner und Trompeten jeweils paarweise auf gemeinsamem

System sowie die erste Posaunenstimme für sich (im Altschlüssel), die beiden übrigen auf einem gemeinsamen System (im Baßschlüssel) zu notieren. Die bei Berwald normale transponierende Notierung für Hörner und Trompeten ist auch hier angewendet. Bei der Notierung der Paukenstimmen folgt Berwald keinem konsequent durchgeführten Prinzip; hier verwendet BwGA durchweg die Klangnotation, jedoch ohne feste Vorzeichen. Unisonos Spiel wird grundsätzlich durch *a 2* bezeichnet. In einigen Fällen, wo sich die Stimmen nach einem nicht unisonen Verlauf in einem gemeinsamen Schlußton vereinigen, sind Doppelstiele verwendet. Berwalds Praxis, zwei Stimmen bei nicht-homophoner Führung mit doppeltem, bei homophoner mit gemeinsamem Stiel zu notieren, wurde befolgt. Soll nur die erste bzw. zweite Stimme spielen, schreibt BwGA grundsätzlich *I.* bzw. *II.*, beim zweiten Hörnerpaar jedoch *III.* bzw. *IV.*

Als Artikulationszeichen sind im Autograph Punkte und Bogen verwendet. Sehr häufig gehen die Punkte ohne erkennbaren Grund in Striche über, was in der Ausgabe durch ausschließliche Verwendung von Punkten vereinheitlicht ist. Eine Ausnahme bildet T. 39 bis 50 im zweiten Satz, wo der Herausgeber die von Ellberg vorgeschlagenen Zeichen — nämlich Striche — übernommen hat, die, wie sich bei den Aufführungen der Sinfonie herausgestellt hat, eine höchst wirkungsvolle Artikulation ergeben.

Das Faksimile ist nach normalen photographischen Methoden hergestellt. Verschiedene Einzelheiten der Skizze mußten indes bei der Reproduktion vorsichtig retuschiert werden, um auf dem Faksimile erkennbar zu sein. Die Kontraste des Originals zwischen hellerer und dunklerer Schrift sind jedoch möglichst beibehalten. Die Bleistiftnotierungen in der Skizze lassen sich im Faksimile nicht eindeutig von der normalen Notierung mit Tinte unterscheiden, weshalb in den Texten zu den faksimilierten Seiten oder im kritischen Bericht darüber Erläuterungen gegeben werden.

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Zum Schluß möchte der Herausgeber seine große Dankbarkeit zunächst seinem unvergeßlichen verstorbenen Kompositionslehrer Ernst Ellberg bekunden, dessen erste Ausführung der Sinfonie ihm eine unschätzbare Hilfe gewesen ist. Sodann den Kapellmeistern an Sveriges Radio: Stig Rybrant, der die Partitur geprüft und wertvolle Hinweise gegeben hat, und Stig Westerberg, der die Sinfonie zuerst in vorliegender Fassung aufführte und manchen guten Rat erteilte. Desgleichen soll hier mit Dankbarkeit genannt werden fil. kand. Erling Lomnäs, der für die Redaktion der Faksimilebeilage verantwortlich zeichnet und im Laufe der Arbeit viele wesentliche Gesichtspunkte beigetragen hat.

Wie stets haben sich die Mitarbeiter an der Bibliothek der Kungl. Musikaliska Akademien in Stockholm in höchstem Maße hilfreich erwiesen, ebenso wie die Familie Berwald mit dem Enkel des Komponisten, fil. dr Franz Ragnar Berwald, an der Spitze.

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

<sup>14</sup> BwGA Bd. 3.

## PREFACE

All Franz Berwald's symphonies—four in number according to his own calculation—were composed during the 1840's, and each of them presents in its own personal way a characteristic picture of the originality of his creative power.<sup>1</sup> Something of a proud manifesto can be found in the titles: *Sinfonie sérieuse*, *Sinfonie capricieuse*, *Sinfonie singulière* and *Sinfonie naïve*, but, as we know, he met with no understanding response from audiences or press. The only symphony he himself was destined to hear was *sérieuse*, and this in a performance which by no means did it justice.<sup>2</sup> The E flat Major symphony, the name of which, *naïve*, he changed to *Nº 4* before a projected performance in Paris during the winter of 1846–1847, was obliged to wait until 1878, the *singulière* even until 1905 for a performance.<sup>3</sup> *Sinfonie capricieuse* suffered a different fate—the original score, which had existed according to the tradition in the Berwald family, disappeared in a manner which has remained an unsolved mystery.

The first time we meet with the name *Sinfonie capricieuse* is in June 1842, on the one hand as the central, boxed-in name suggested for a symphony in D Major, of which we possess a sketch dated *Nyköping 18 Juni 1842*, on the other in a corresponding note in his wife Mathilde Berwald's diary for 25th June the same year, in which she describes the quiet life they led in this small Swedish town: "We are passing the summer quietly and peacefully here. One day goes like another, without any change apart from that which the loveliness of God's nature brings to the heart of everybody capable of receiving impressions of that kind. Franz is busy the whole day at his compositions, and in the evening we go for regular walks in the surrounding countryside.—My husband has written the following orchestral works since last autumn: . . . 6. *Sinfonie capricieuse* . . ." <sup>4</sup>

The next mention of our symphony occurs after the death of the composer in Mathilde Berwald's *Förteckning öfver Franz Berwalds efterlemnade Compositioner*, ("Catalogue of Franz Berwald's Posthumous Works"), where we find no. 97 *Skizz till Sinfonie capricieuse Nº 3*. No mention is made of an orchestral score.<sup>5</sup> However, that an orchestral score with the name *capricieuse* has existed is maintained in a notice in *Svensk Musiktidsning*, 1910, under the title *Ett efterlyst Berwaldpartitur* ("A wanted Berwald score"), which owes its existence to the newly formed Franz Berwald Stiftelsen, in which we read as follows: "After the death of the composer Franz Berwald in 1868, the score of a symphony

entitled *Symphonie Capricieuse* in manuscript was missing among his works. The score was originally bound in light blue covers and cloth spine, and with the title written on the cover; it was in horizontal format. The person who sends the above-mentioned work to the board of the Franz Berwald Stiftelsen, addressed to John May, director, Stockholm, will receive a reward of 400 crowns."<sup>6</sup>

Unfortunately, this search proved fruitless. The Berwald Stiftelsen then commissioned Ernst Ellberg, at the time teacher, later professor of composition at the music conservatoire in Stockholm, to work out a complete orchestral score based on the sketch of the symphony in D Major from the year 1842 named above, to make a performance possible. In this guise, under the name *Sinfonie capricieuse*, the work was performed for the first time at a symphonic concert at the Royal Theatre in Stockholm on 9th January 1914 conducted by Armas Järnefelt, and has since become known under the name *Sinfonie capricieuse*.<sup>7</sup>

Thus Berwald's own orchestral version of the *Sinfonie capricieuse* is lost to us. To clear out to what extent the existing sketch can be assumed to have provided the basis for the composer's definite score is probably no longer possible. Unfortunately, there is nothing to show that the Berwald Stiftelsen made such an investigation, which is all the more to be regretted as Conrad Nordqvist († 1920), court conductor and pupil of Berwald's, amongst others, might well have been able to contribute important points of view.<sup>8</sup>

The question of the possible connection of the sketch with the score of *capricieuse* was taken up in public for the first time on the occasion of the above mentioned concert on 9th January 1914: a review in the programme started with an account of the extant symphonies and the disappearance of the score of *capricieuse*: "However, apart from these symphonies there existed yet another symphony, in a form of a version sketched from beginning to end, with almost all the details worked out, in general on four staves only, dated Nyköping 1842 . . . On the first page there were several suggestions as to name, such as *singulière*, *pathétique* and *capricieuse*, the latter at the top. However, it is almost certain that this symphony is not identical with the one which has disappeared. There is namely no instance of Berwald's keeping the sketch of one of his works, on the contrary, as soon as they were finished and copied out in the final version, the sketch was

<sup>1</sup> In addition, there is a symphonic fragment in MAB, a movement in A Major, dated 1820; the symphony was first performed 3rd March 1821.

<sup>2</sup> 2nd December 1843 at the Royal Theatre in Stockholm, conducted by his cousin, Johan Fredrik Berwald. In "an attempt to identify" the owner of the signature —w— in *Dagligt Allehanda*, Ingvar Andersson has named the publicist Nils Arfwidsson (1802–1880). Cf. Ingvar Andersson, *Franz Berwald*, Stockholm 1970, pp. 128 and 155–156.

<sup>3</sup> The E flat Major symphony at the concert of the Musikaliska Konstföreningen in Stockholm, 9th April 1878, conducted by Ludvig Norman. Cf. Nils Castegren, *Musikaliska Konstföreningen och Franz Berwald* in *STM* 1953, p. 139. The *Sinfonie singulière* in Stockholm Konsertförening, 10th January 1905, conducted by Tor Aulin. Cf. *BwGA*, vol. 3.

<sup>4</sup> *FamA*. The complete list of compositions is reproduced in *BwGA*, vol. 9, p. XIV.

<sup>5</sup> *FamA*. The background to the numbering is unclear. One possible explanation is that Mathilde Berwald took as her point of departure the three symphonies which were bound at the time the catalogue was compiled, and counted this as no. 3, between the two with titles and the E flat Major symphony, designated *Nº 4*. The numbering could conceivably be authentic. In this case only one symphony by name *capricieuse* would have existed.

<sup>6</sup> *Svensk Musiktidsning*, Stockholm 1910, no. 18, p. 143. The details seem to be almost exclusively based on information given by Hjalmar Berwald, the composer's son (1848–1930). Cf. *Vad Franz Berwalds barnbarn tro sig veta rörande försvinnandet av farfaderns "Sinfonie capricieuse" m.m.* ("What Franz Berwald's grandchildren think they know about the disappearance of their grandfather's 'Sinfonie capricieuse' etc."), typewritten copy in MAB dated January 1936 and signed Fz. R. Berwald. According to this source, the scores of all four symphonies were bound in the same way; the description in the announcement tallies well with the appearance of the remaining scores. John May (1860–1935), the head of Riksförsäkringsanstalten, chairman of Stockholms Konsertförening 1902–1921, one of the leading members of the Franz Berwald Stiftelsen.

<sup>7</sup> Unfortunately, no documents have been found which throw light on the agreement between the Franz Berwald Stiftelsen and Ernst Ellberg. In addition to Ellberg's score, handed over to the foundation in April 1913 and now in the archives of Stockholms Konsertförening, there is Ellberg's deposition in MAB, which includes a rough draft with alternative renderings suggested at various points.

<sup>8</sup> Conrad Nordqvist (1840–1920), conductor of the court orchestra and director of the royal opera house, one of Berwald's five pupils at the Music Conservatoire 1867–1868. Another was Joseph Dente (1838–1905), later court conductor, in charge of the court orchestra from 1862.



destroyed. On the other hand it is far from impossible that greater or lesser parts of the two symphonies could be similar. If this be the case, the sketch has been kept for the sake of the sections which were not used for the final version of the complete symphony."<sup>9</sup> This formulation recurred almost unaltered in the programme when the symphony was first performed by Stockholm's Konserthörsning on 20th March 1919 under Georg Schnéevoigt.

In his biography of Berwald, which appeared the year after, Adolf Hillman chooses a somewhat more negative formulation vis-à-vis the sketch: "A fourth (or rather third) symphony, *Sinfonie capricieuse*, has been lost. Finally, there existed an almost completed fifth symphony at the time of Berwald's death, which has since been completed by professor E. Ellberg and called by him *Sinfonie capricieuse* . . . It is probably certain that this symphony entitled 'capricieuse' is not identical with the lost symphony of the same name. Berwald seems not to have decided on a name for the symphony, for on the original manuscript . . . the composer has in his own hand noted three names: *capricieuse*, *pathétique*, *singulière*."<sup>10</sup>

The titles were also mentioned by Sten Broman in his article *Franz Berwalds symfonier* in the programme for Stockholms Konserthörsning on 6th April 1938: "It would appear improbable that Berwald should write down as suggested titles names which he had already used for earlier works. Thus there was probably no 'capricieuse' or 'singulière' symphony in existence when the composer tried out the names quoted above for his symphony in D Major." It would also seem improbable, according to Broman, that Berwald should use the boxed-in suggestion, *capricieuse*, for the present work. "However, if we take as our point of departure the evidence that the missing symphony had the name 'capricieuse' even before Berwald's death, in fact that that work was completed and as such bound and placed at the side of the three symphonies in G Minor, C Major and E flat Major, one is forced to the conclusion that the original 'capricieuse' symphony can not be identical with the D Major symphony, at that time unfinished, which was not given the name until 1914, chosen by Ellberg."<sup>11</sup>

The *Sinfonie capricieuse* printed in 1945 by Edition Suecia corresponds in principle to Ellberg's score, but the notation of the transposing instruments has been normalized. There are in addition

<sup>9</sup> The article is probably based entirely on information from Hjalmar Berwald. The assertion that Franz Berwald did not keep sketches of completed compositions has proved too hasty. Cf. the extant sketches to the opera *Slottet Lochleven* ("The Castle Lochleven"), for example, partially used in *Drottningen av Golconda* ("The Queen of Golconda"); MAB.

<sup>10</sup> Adolf Hillman, *op. cit.*, pp. 162 and 166. The assertion, made here and often later, that it was Ellberg who gave the name *capricieuse* to the symphony realized according to the sketch, must be regarded as unproven. It would appear to the editor unlikely that Ellberg, commissioned as he was by the Berwald Stiftelsen, would have endowed the work with a name without the latter's approval.

<sup>11</sup> Sten Broman's article has the subtitle *En kronologisk översikt* ("A chronologic survey"), and it ends with a suggested numbering of Berwald's symphonies as follows:

- Symphony no. 1 A Major ("1<sup>ière</sup> Sinfonie"; unfinished),
- Symphony no. 2 G Minor ("*Sinfonie sérieuse*"),
- Symphony no. 3 D Major ("*Sinfonie capricieuse*"; entitled thus by E. Ellberg),
- Symphony no. 4 (?) ("*Sinfonie capricieuse*"; lost),
- Symphony no. 5 C Major ("*Sinfonie singulière*"),
- Symphony no. 6 E flat Major.

The evidences called by Broman to support his assertion that a symphony has existed but has been lost, Adolf Hillman, *op. cit.*, Tobias Norlind, *Allmänt Musiklexikon*, article *Berwald*, and Olallo Morales' article *Franz Adolf Berwald* in *Svenskt biografiskt lexikon*, Stockholm 1923, are all based on the same source, Hjalmar Berwald's statements mentioned above. Cf. also note 6.

cues in the horn and trombone parts allowing for performance with a smaller orchestra. There is also a pocket score, which includes minor corrections of the above-mentioned edition.<sup>12</sup>

#### EDITORIAL COMMENTS

Owing to the fact that the present edition consists of a realization of an autograph in the form of a sketch, it was felt to be undesirable to indicate the in certain cases quite extensive editorial additions by using special type. Instead, a facsimile of the sketch in its entirety is included as material for comparison. In this way it has been possible to limit the Critical Commentary to those details which the editor feels need special comment, in the first place where the incompleteness of the sketch has rendered additions necessary. Furthermore, the reference "Ellberg" has been used to indicate all cases in which the realization of parts indicated but not worked out in detail in the sketch have been taken over from Ellberg's score, mainly in the horns, trumpets and trombones, even in such cases where the realization has been completely obvious.

As pointed out earlier, in many cases the autograph gives such reliable indications as to instrumentation that the realization is not in the least problematical. This is true, e.g., of the effective fortissimo section in the second movement, bb. 57 ff., and the parallel bb. 84 ff., which in practice amounts to simply copying out the original. However, between such passages there are sections where it has only been possible to base the version suggested in this edition on more or less likely assumptions.

The incomplete indications hinted at have in the main to do with the disposition of the brass and timpani. In cases of purely harmonic filling out, especially in forte sections, Berwald is often content to write *Corni*, *Trompetti*, etc. However, the publisher has not wished to conclude from the fact that such annotations are missing in places that the brass has not been intended in these passages. In cases of doubt, the main source of comparison and criteria has been the *Sinfonie sérieuse*, written at approximately the same time.<sup>13</sup> On the other hand, Berwald is most exact in his notation of the frequent rhythmic effects in the brass. He is just as explicit in his notation of the group of trombones, this naturally because of the fact that they form one of the most characteristic colours on his orchestral palette. The least help is provided for writing out the timpani parts. In fact the timpani entries are not given until the last section of the finale. However, a certain indication is given by the tuning noted at the beginning of each movement. A nice example is to be found in the second movement, where the annotation *Timpani in E. Fis* excludes the drums in the fortissimo section but places them with special effect in bb. 55–56, and in the parallel bb. 82–83.

The realization of the strings has in most cases been easy from the indications provided by the sketch, with, however, one noticeable exception. The altered Viol. I part in bb. 137–140 of the finale, written by Berwald rather hastily, can be interpreted in several different ways. Somewhat reluctantly the editor has decided to keep Ellberg's version, which gives a certain foreign "soloistic" impression. But practical experiments have so far failed to produce a satisfactory staccato version. It is not completely impossible

<sup>12</sup> As from 1959, the score contains a preface, which after stating Sten Broman's numbering of Berwald's symphonies (cf. note 11) adds the following: "On the other hand, Nils Castegren in *Röster i Radio* [Stockholm] no. 38, 1954, and in *Stockholms-Tidningen* 15th March 1956, has brought forward good reasons for presuming that the present D Major symphony is the real 'capricieuse', and that no other symphony of that name has ever existed . . ."

<sup>13</sup> BwGA, vol. 1.

that Berwald may have been thinking of a version reminiscent of the reversal of bb. 26–29 in Viol. I in the first movement of *Sinfonie singulière*:<sup>14</sup>



A detail of the realization which has led to controversy reminiscent of that over Mozart's "dissonance quartet" K.V. 465 has to do with bb. 111–112 in the finale, where Berwald has added the following in pencil over the accolade:



It was felt that the collision between this added e# "" and the e' in the viola part required some sort of correction; this led Ellberg to alter the passage as follows:



Of particular interest in the sketch is the fact that the numbers in the margins of the pages, which indicate the total numbers of bars, make it possible to reconstruct the original version of the finale; its first page with the original form of the main theme is reproduced in the appendix (p. 169); cf. facs. 16. Taking this first page as our point of departure, and including the deleted and stuck-overs bars, we arrive at a version which has the number of bars noted on the last page, 436 *takter*, later crossed out.

The autograph is also worthy of note as being the only remaining sketch by Berwald of a large-scale symphonic composition. The clear and clean copy in the composer's original scores is presumably to be explained by the fact that he worked with sketches as relatively explicit as the present one.

The layout of the score in the present volume is taken over from the composer's normal practice: the woodwind, horns and trumpets being in each case written in pairs together on one system, the first trombone part being written alone (in the alto clef), the other two on one system in common (in the bass clef). The transposing notation normal for Berwald is used for horns and trumpets. As regards the notation of the timpani parts, where Berwald has no consistent principle, BwGA employs a notation at the

<sup>14</sup> BwGA, vol. 3.

sounding pitch throughout, albeit without key signature. Two parts playing in unison are generally written *a 2*. In some cases, where the parts have the final note of a non-unison passage in common, double stems are used. We adopt Berwald's practice of writing two parts moving non-homophonically with double stems, homophonically with single ones. If only the first or second player is to play, BwGA writes as a rule *I.*, *II.* respectively, or in the case of the second pair of horns *III.*, *IV.* respectively.

The articulation marks consist of dots and curved lines in the autograph. Very often the dots turn into vertical dashes, with no consistent system; in this edition dots are used exclusively. Bb. 39–50 in the second movement form an exception, where the editor has retained the dashes suggested by Ellberg, the resultant articulation having proved unusually effective in performances of the work.

The facsimiles have been made by the normal photographic technique. However, several details in the sketches have had to be touched up carefully in order to make them discernible in the facsimiles. But the contrast between the lighter and darker writing of the original has been retained as far as possible. Pencil annotations in the sketch cannot be clearly differentiated in the facsimiles from the normal ink notation, and therefore described in commentaries to the facsimiles or in the Critical Commentary.

\*

Finally, the editor would like to express his heartfelt thanks in the first place to his unforgettable deceased composition teacher professor Ernst Ellberg, whose original realization of the symphony has been of invaluable aid to him. Further to two conductors employed by Sveriges Radio: Stig Rybrant, for scrutinizing the score and making valuable comments, and Stig Westerberg, who conducted the first performance of the symphony in this version, for his good advice. Erling Lomnäs, fil. kand., who is responsible for the editing of the facsimile supplement and who has contributed important points of view during the course of the work also deserves grateful mention here.

As always, the staff of MAB has been of the greatest assistance, as have the Berwald family, the composer's grandson Franz Ragnar Berwald, fil. dr, in particular.

Translations into German and English have been made by Dr. Friedrich Schnapp, Hamburg, and Brian Willson, B. Mus., Stockholm.

Lidingö, 1970

Nils Castegren



SINFONIE CAPRICIEUSE

# Sinfonie capricieuse

Nyköping, 18. Juni 1842

**Allegro**

Flauto I, II

Oboe I, II

Clarinetto I, II  
in La / A

Fagotto I, II

Corno I, II  
in La / A

Corno III, IV  
in Re / D

Tromba I, II  
in Mi / E

Trombone I

Trombone II, III

Timpani  
in Mi - La / E - A

Violino I

Violino II

Viola

Violoncello

Basso

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flauto I, II; Oboe I, II; Clarinetto I, II in La / A; and Fagotto I, II. The middle section contains brass: Corno I, II in La / A; Corno III, IV in Re / D; Tromba I, II in Mi / E; Trombone I; and Trombone II, III. Below the brass is the Timpani part in Mi - La / E - A. The bottom section contains the string quartet: Violino I, Violino II, Viola, Violoncello, and Basso. The score is in 3/4 time with a key signature of one sharp (F#). The first violin part begins with a forte (ff) dynamic and a melodic line, while the other instruments have rests. A trill is indicated above the first violin staff in the third measure. Dynamics change from ff to pp in the fourth measure.

Viol.

Va.

Vc.

B.

9

ff

Viol.

Va.

Vc.

19

pp

Fl.

Clar. (La)

28

a2

pp

a2

pp

Viol.

Va.

Vc.

35 2<sup>a</sup> volta tacet  
Fl.  
Clar. (La) 2<sup>a</sup> volta tacet  
Fag. a2 2<sup>a</sup> volta tacet  
pp

Viol. ff  
Va. ff  
Vc. ff  
B. ff

44  
Fl.  
Ob.  
Fag. sf p

(La)  
Cor. a2 sf p  
(Re) a2 sf p  
Trbe. (Mi) a2 sf p

Viol. fp  
Va. fp  
Vc. fp marcato  
B. fp marcato

50

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

p

a2

a2

p

poco cresc.

poco cresc.

p

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

56

I.

Fl. poco cresc.

Ob. I. poco cresc.

Clar. (La)

Fag. ff

Cor. (La)

Cor. (Re) a2 ff

Trbe. (Mi)

Trbni. II. ff

Timp.

Viol.

Va.

Vc. ff

B. ff

62

Fl. *f* *decresc.*

Ob. *f*

Clar. (La) *p*

Fag. *p* I. *decresc.*

Cor. (La) *p*

Cor. (Re) *p*

Trbe. (Mi)

Trbni. *p*

Timp.

Viol. *fp* *decresc.*

Va. *f* *decresc.*

Vc. *p* *decresc.*

B. *p* *decresc.*

Detailed description: This page of a musical score covers measures 62 through 68. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (La)), Cor in Re (Cor. (Re)), Trumpet in E-flat (Trbe. (Mi)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score begins at measure 62 with a dynamic of *f* for the Flute and Oboe. The Clarinet and Bassoon play *p*. The strings play *p*. The woodwinds and strings conclude the passage with a *decresc.* (decrescendo) in measure 68. The Bassoon part includes a first ending bracket labeled 'I.'.

69

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

ff

ff

ff

ff

ff

ff

III.

ff

ff

ff

ff

ff

ff

ff



75

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)  
Cor.

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

p

pp

81

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

pp

p

a2 pp

pp

a2 marc.

p

III.

ff

p

p

p

ff

ff

88

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

a2

a2

a2

pp

ff

ff

ff

ff

pp

marc.

ff

ff

95

Fl.

Ob.

Clar.  
(La)

Fag.

(La)

Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

marc.  
p

pp

a2

ff

ff

marc.  
p

ff

ff

102

Fl. a2 ff pp I. v

Ob. a2 b $\flat$  ff pp

Clar. (La) ff pp I. v

Fag. pp

Cor. (La) a2 ff

Cor. (Re) a2 ff

Trbe. (Mi)

Trbni. II. ff III. ff

Timp. pp

Viol. ff

Va. ff

Vc. ff pp

B. ff pp

Detailed description: This page of a musical score covers measures 102 through 107. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (La) and (Re)), Trumpet in E-flat (Trbe. (Mi)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). Dynamics range from fortissimo (ff) to pianissimo (pp). The score features various articulations such as accents and slurs, and includes first and second endings for the woodwinds. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments have more melodic lines.

110

Fl. *a2* *ff*

Ob. *ff*

Clar. (La) *a2* *ff*

Fag. *a2* *ff*

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni. III. *ff*

Timp. *cresc.* *ff*

Viol. *p* *cresc.* *ff*

Va. *ff*

Vc. *f* *ff*

B. *f* *ff*

116

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

122

Fl.

Ob.

Clar.  
(La)

Fag.

Cor.  
(La)  
(Re)

Trbe.  
(Mi)

Trbni.  
II.  
f

Timp.

Viol.

Va.

Vc.

B.

128

Fl.

Ob.

Clar.  
(La)

Fag.

(La)

Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

III.  
ff

Viol.

Va.

Vc.

B.



134

The musical score consists of the following parts and their characteristics:

- Fl.**: Flute part, measures 134-137, dynamics *ff*.
- Ob.**: Oboe part, measures 134-137, dynamics *ff*.
- Clar. (La)**: Clarinet in A part, measures 134-137, dynamics *ff*, includes *a2* marking.
- Eag.**: Bassoon part, measures 134-137, dynamics *ff*, includes *a2* and triplet markings.
- Cor.**: Horns, split into *(La)* and *(Re)* parts, measures 134-137, dynamics *ff*, includes *a2* marking.
- Trbe. (Mi)**: Trumpet in D part, measures 134-137, rests.
- Trbni.**: Trombone part, measures 134-137, rests.
- Timp.**: Timpani part, measures 134-137, dynamics *ff*.
- Viol.**: Violin part, measures 134-137, dynamics *ff*.
- Va.**: Viola part, measures 134-137, dynamics *ff*.
- Vc.**: Violoncello part, measures 134-137, dynamics *ff*, includes triplet markings.
- B.**: Bass part, measures 134-137, dynamics *ff*, includes triplet markings.

140

Fl.

Ob.

Clar.  
(La)

Fag.

Cor.  
(La)  
(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

tenuto

ff

a2

tenuto

tenuto

147

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This page of a musical score contains measures 147 through 154. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (La), Cor Anglais (Re), Trumpet in D (Trbe. (Mi)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The key signature is one sharp (F#) and the time signature is 3/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The flute part features a prominent melodic line with slurs and accents. The oboe and clarinet parts have more sustained, melodic lines. The bassoon part provides a steady accompaniment. The brass parts are mostly sustained notes, and the timpani part has a simple rhythmic pattern.

154

*Fl.*  
decesc.

*Ob.*  
decesc.

*Clar.  
(La)*  
decesc.

*Fag.*  
decesc.

*(La)*  
*Cor.*

*(Re)*

*Trbc.  
(Mi)*

*Trbni.*

*Timp.*

*Viol.*  
decesc.

*Va.*  
decesc.

*Vc.*  
decesc.

*B.*  
decesc.

*I.*

*2.*

Detailed description: This page of a musical score, numbered 154, features a woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and a string section (Violins, Violas, Cellos, Basses). The woodwinds and strings are marked with a decrescendo. The brass section (Cori, Trbcmi, Trbnni, Timpani) is present but has no notation. The Flute part includes first and second endings. The score is in a key with one sharp (F#) and a common time signature.

162

Fl.

Ob.

Clar.  
(La)

Fag.

(La)

Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

169

Fl.

Ob.

Clar. (La)

Fag.

p

a 2

p

a 2

p

I.

p

(La)

Cor.

(Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

175

Fl. *mf* decresc. *a2*

Ob. I. *p*

Clar. (La) I. *p*

Fag. *mf* decresc.

Cor. (La) *mf* decresc. *a2*

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol. *sf* *sf* *sf* *sf*

Va. *sf* *sf* *sf* *sf*

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

B. *sf* *sf* *sf* *sf*

Detailed description: This page of a musical score covers measures 175 to 180. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (La) and (Re)), Trumpet (Trbe. (Mi)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The score is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The woodwinds and strings play a melodic line starting at measure 175, marked with a first ending bracket and a dynamic of *mf* decresc. The strings play a rhythmic accompaniment of eighth notes. The woodwinds have a *p* dynamic in measure 180. The strings play a *sf* dynamic throughout the passage.

181

Fl. *p*

Ob. *p* *pp*

Clar. (La)

Fag. *p* *pp*

Viol. *pp*

Va. *pp*

Vc. *pp*

B. *pp*

187

Fl.

Ob. *mf*

Clar. (La) *pp* *mf*

Fag. *pp* *a2* *mf*

Viol.

Va.

Vc.

B.



192

*Fl.*

*Ob.*

*Clar. (La)*

*Fag.*

*Cor. (La)*

*Cor. (Re)*

*Trbe. (Mi)*

*Trbni.*

*Timp.*

*Viol.*

*Va.*

*Vc.*

*B.*

I. *p* poco a poco cresc.

I. *p* poco a poco cresc.

I. *p* poco a poco cresc.

*a2* *p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

*p* poco a poco cresc.

198

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

cresc.

ff

ff

ff

tenuto

ff

ff

III. tenuto

ff

tr

ff

ff

ff

tenuto

ff

tenuto

ff

cresc.

cresc.

ff

ff

204

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

211

This musical score page contains measures 211 through 216. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with eighth-note patterns and slurs.
- Ob.** (Oboe): Melodic line with slurs and dynamic markings.
- Clar. (La)** (Clarinet in A): Melodic line with slurs.
- Fag.** (Bassoon): Bass line with slurs.
- Cor. (La)** (Coronet in A): Melodic line starting at measure 213 with a *ff* dynamic.
- Cor. (Re)** (Coronet in D): Melodic line starting at measure 213 with a *ff* dynamic.
- Trbe. (Mi)** (Trumpet in C): Melodic line starting at measure 213 with a *ff* dynamic and a *a2* marking.
- Trbni.** (Trumpets): Bass line for the trumpet section.
- Timp.** (Timpani): Bass line with rhythmic patterns.
- Viol.** (Violins): Melodic line with slurs.
- Va.** (Violas): Melodic line with slurs.
- Vc.** (Violoncello): Bass line with slurs.
- B.** (Bass): Bass line with slurs.

The score is written in a key signature of two sharps (D major) and a common time signature. It includes various musical notations such as slurs, ties, and dynamic markings like *ff*.

219

Fl.

Ob. a2

Clar. (La) a2

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

1. 2.

p.

p.

Detailed description: This page of a musical score, numbered 219, contains ten staves of music. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), and Bassoon (Fag.). The middle four staves are for brass: Cor Anglais (Cor. (La)), Cor Anglais (Cor. (Re)), Trumpet (Trbe. (Mi)), and Trombone (Trbni.). The bottom two staves are for strings: Violin (Viol.) and Viola (Va.), and Violoncello (Vc.) and Bass (B.). The score is in 2/4 time and features a key signature of one sharp (F#). It includes first and second endings, marked with '1.' and '2.'. The woodwinds and strings play melodic lines, while the brass and timpani provide harmonic support. The piece concludes with a piano (p) dynamic marking.

226

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

233

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

239

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

245

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

\*) T. / Bb. 242 / 43, Clar., Fag.: Cf. Crit. Commentary.

251

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

pp

pizz.

mf

p

arco

pp

258

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

pp

III.

II.

pp

arco

a due

p

pizz.

mf

arco

p

pp

pp



265

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

pizz.

mf

arco

p

pp

pp

pp

III.

271

Fl.

Ob.

Clar. (La)

Fag.

Trbni.

Viol.

Va.

Vc.

B.

a2

II.

pp

III.

pizz.

pizz.

pizz.

277

Fl.  
Ob.  
Clar. (La)  
Fag.  
Cor. (La)  
Cor. (Re)  
Trbe. (Mi)  
Trbni.  
Timp.  
Viol.  
Va.  
Vc.  
B.

II.  
III.

Detailed description: This page of a musical score, numbered 277, contains measures 277 through 281. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais in La (Cor. (La)), Cor Anglais in Re (Cor. (Re)), Trumpet in E-flat (Trbe. (Mi)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play active parts, while the brass instruments are mostly silent. The Trombone part features two distinct passages labeled 'II.' and 'III.'. The key signature has two sharps (F# and C#), and the time signature is 2/4.

283

Fl. *a2* *ff*

Ob. *a2* *ff*

Clar. (La) *a2* *ff*

Fag. *ff*

Cor. (La) *cresc.* *f*

Cor. (Re) *p cresc.*

Trbe. (Mi)

Trbni. *ff*

Timp. *p cresc.* *f*

Viol. *cresc.* *ff*

Va. *arco* *cresc.* *ff*

Vc. *arco* *cresc.* *ff*

B. *arco* *cresc.* *ff*

289

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 289-294 features a complex orchestration. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and strings (Violin, Viola, Violoncello, Bass) play a rhythmic pattern of eighth notes, often grouped in triplets. The brass section (Cor Anglais in A and E, Trumpet in D, Trombone) has long, sustained notes with accents and dynamic markings such as 'f' and 'a2'. The timpani part is mostly silent. The score is written in a key signature of one sharp (F#) and a 3/4 time signature.

295 a2

Fl.

Ob. a2

Clar. (La) a2

Fag. a2

Cor. (La)

Cor. (Re)

Trbe. (Mi) a2

Trbni. III.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 295 to 300. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and the brass section (Trumpet in Mi, Trombone I, Trombone II) all play a melodic line starting in measure 295, marked with a first ending bracket and 'a2'. The strings (Violins, Violas, Cellos, Basses) play a rhythmic accompaniment of eighth-note triplets. The Trombone II part includes a 'III.' marking in measure 300. The score is written in a key with two sharps (F# and C#) and a common time signature.

301

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)

Trbe.  
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 307 through 311. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and accents. A dynamic marking of *a2* is present in measure 309.
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and accents. A dynamic marking of *a2* is present in measure 309.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of one flat (Bb). Measures 307-311 show a melodic line with slurs and accents. A dynamic marking of *a2* is present in measure 309.
- Fag.** (Bassoon): Bass clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and accents. A dynamic marking of *a2* is present in measure 309.
- Cor.** (Cor Anglais): Two staves, Treble clef, key signature of one sharp (F#). Both staves are marked with a flat line, indicating they are silent.
- Trbe. (Mi)** (Trumpet in D): Treble clef, key signature of one sharp (F#). The staff is marked with a flat line, indicating it is silent.
- Trbni.** (Trumpet in B): Bass clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and accents. A dynamic marking of *III.* is present in measure 309.
- Timp.** (Timpani): Bass clef, key signature of one sharp (F#). The staff is marked with a flat line, indicating it is silent.
- Viol.** (Violin): Two staves, Treble clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and triplets. A dynamic marking of *3* is present in measure 309.
- Va.** (Viola): Bass clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and triplets. A dynamic marking of *3* is present in measure 309.
- Vc.** (Violoncello): Bass clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and triplets. A dynamic marking of *3* is present in measure 309.
- B.** (Bass): Bass clef, key signature of one sharp (F#). Measures 307-311 show a melodic line with slurs and triplets. A dynamic marking of *3* is present in measure 309.

313

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score, numbered 41, contains measures 313 through 318. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais in A (Cor. (La)), Cor Anglais in D (Cor. (Re)), Trumpet in D (Trbe. (Mi)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is one sharp (F#), and the time signature is 3/4. The woodwinds and strings play melodic lines with various articulations, including slurs and triplets. The brass instruments are mostly silent, with some activity in the Trombone part in the later measures. The Flute and Oboe parts feature prominent melodic lines with slurs and triplets. The Clarinet and Bassoon parts provide harmonic support with slurs and triplets. The Violin and Viola parts play a rhythmic pattern of eighth notes. The Viola and Cello parts play a rhythmic pattern of eighth notes. The Double Bass part plays a rhythmic pattern of eighth notes. The Trombone part plays a rhythmic pattern of eighth notes. The Timpani part is silent.



319

Fl. *ff* a2

Ob. *ff* a2

Clar. (La) *ff* a2

Fag. *ff* a2

Cor. (La) *ff* a2

Cor. (Re) *ff* a2

Trbne. (Re) *ff* a2

Trbni.

Timp. *ff* Timp. in Re - La / D - A

Viol. *ff*

Va. *ff*

Vc. *ff*

B. *ff*

Detailed description: This page of a musical score, numbered 42 and 319, features a woodwind and brass section. The woodwinds include Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section consists of Cor Anglais (Cor. (La) and (Re)), Trumpets in Re (Trbne. (Re)), and Trombones (Trbni.). The percussion part includes Timpani (Timp.) with the instruction 'Timp. in Re - La / D - A'. The string section (Viol., Va., Vc., B.) is also present. The score is written in a key with two sharps (F# and C#) and a 2/4 time signature. The woodwinds and strings play a complex, rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The brass parts are mostly rests, with some playing chords or short phrases. Dynamics are marked as *ff* (fortissimo) throughout. The woodwinds and strings are marked with 'a2', indicating a second octave. The bassoon part has a '3' marking, likely for a triplet. The timpani part has a '3' marking, likely for a triplet. The string parts have '3' markings, likely for triplets.

325

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

ff

III.

ff

Detailed description: This is a page of a musical score for an orchestra, numbered 325. The score is arranged in systems. The first system contains Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The second system contains Cor Anglais (Cor.) in A and E, Trumpet in E (Trbe. (Re)), Trombone in E (Trbni.), and Timpani (Timp.). The third system contains Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ff' (fortissimo) and 'a2' (second octave). The Trombone part has a 'III.' marking, likely indicating a third horn. The Cor Anglais part has a 'ff' marking and an 'a2' marking above it. The Flute, Oboe, Clarinet, and Bassoon parts have similar melodic lines. The Violin and Viola parts have similar melodic lines. The Viola part has a '15' marking, likely indicating a 15th measure. The Bass part has a similar melodic line. The Timpani part has a simple rhythmic pattern.

333

Fl.

Ob.

Clar.  
(La)

Fag.

(La)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 333 through 340. The instruments and their parts are as follows:

- Flute (Fl.):** Melodic line with eighth-note patterns and slurs.
- Oboe (Ob.):** Melodic line with quarter and eighth notes.
- Clarinet (La):** Melodic line with quarter and eighth notes.
- Bassoon (Fag.):** Bass line with quarter notes.
- Cor Anglais (La):** Treble clef, mostly rests.
- Cor Anglais (Re):** Treble clef, mostly rests.
- Trumpet (Trbe. Re):** Treble clef, mostly rests.
- Trumpets (Trbni.):** Treble and Bass clefs, mostly rests.
- Timpani (Timp.):** Bass clef, mostly rests.
- Violin (Viol.):** Melodic line with eighth-note patterns and slurs.
- Viola (Va.):** Melodic line with quarter and eighth notes.
- Violoncello (Vc.):** Bass line with quarter notes.
- Bass (B.):** Bass line with quarter notes.

The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written in a standard orchestral format with a brace on the left side of each instrument group.

341

Fl. *decresc.*

Ob. *decresc.*

Clar. (La) *decresc.*

Fag. *decresc.*

Cor. (La)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *decresc.*

Va. *decresc.*

Vc. *decresc.*

B. *decresc.*

349

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

357

Fl. *p*

Ob. *I. p*

Clar. (La) *I. p*

Fag. *I. p*

(La) *mf* *decresc.*

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *pizz.* *arco* *sf* *sf*

Va. *pizz.* *arco* *sf* *sf*

Vc. *pizz.* *arco* *sf* *sf*

B. *pizz.* *arco* *sf* *sf*

364 a2

Fl. *mf* decresc. *p*

Ob. *p*

Clar. (La) I. *mf* decresc. *p*

Fag. I. *mf* decresc. *p*

Cor. (La) (Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *sf sf pp*

Va. *sf sf*

Vc. *sf sf pp*

B. *sf sf pp*

Detailed description: This page of a musical score covers measures 364 to 367. The key signature is one sharp (F#) and the time signature is 3/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (La)), Trumpet in E-flat (Trbe. (Re)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The score features dynamic markings such as *mf* decresc., *p*, *sf*, and *pp*. A first ending bracket (I.) spans measures 365-366 for the Clarinet and Bassoon. A second ending bracket (II.) spans measures 366-367 for the Clarinet and Bassoon. A third ending bracket (III.) spans measures 366-367 for the Cor Anglais. The Flute part begins with a trill marked 'a2' in measure 364. The strings play a rhythmic accompaniment of eighth notes.

371

I.

Fl.

pp

Ob.

pp

a2

Clar. (La)

pp

Fag.

pp

(La)

Cor.

pp

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

pp

Vc.

B.



377

Fl. *p* I.

Ob. *p* I.

Clar. (La) *p* I.

Fag.

Cor. (La)

Cor. (Re) *a2* *p*

Trbe. (Re)

Trbni.

Timp.

Viol. *poco a poco cresc.*

Va. *poco a poco cresc.*

Vc.

B.

383

Fl.

Ob.

Clar. (La)

Fag.

cresc.

a2

poco a poco cresc.

(La)

Cor.

(Re)

Trbe. (Re)

Trbni.

poco a poco cresc.

Timp.

p poco a poco cresc.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

389

This musical score page contains measures 389 through 395. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of two sharps. Measures 389-395 feature a melodic line with eighth-note patterns and slurs.
- Ob.** (Oboe): Treble clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of one flat. Measures 389-395 feature a melodic line with quarter notes and slurs.
- Fag.** (Bassoon): Bass clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.
- Cor. (La)** (Cor Anglais): Treble clef, key signature of two sharps. Measures 389-395 are mostly rests.
- Cor. (Re)** (Cornet in E): Treble clef, key signature of two sharps. Measures 389-395 are mostly rests.
- Trbe. (Re)** (Trumpet in E): Treble clef, key signature of two sharps. Measures 389-395 feature a rhythmic pattern of eighth notes.
- Trbni.** (Trumpet in B): Bass clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Measures 389-395 feature a rhythmic pattern with a fermata in measure 389.
- Viol.** (Violin): Treble clef, key signature of two sharps. Measures 389-395 feature a melodic line with eighth-note patterns and slurs.
- Va.** (Viola): Bass clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.
- Vc.** (Violoncello): Bass clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.
- B.** (Bass): Bass clef, key signature of two sharps. Measures 389-395 feature a melodic line with quarter notes and slurs.

Dynamic markings include *ff* (fortissimo) and *f* (forte) throughout the score.

396

Fl.

Ob.

Clar. (La)

Fag.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (La), and Bassoon (Fag.). The Flute part features a melodic line with eighth-note patterns and slurs. The Oboe and Clarinet parts have a similar melodic line with slurs. The Bassoon part provides a harmonic accompaniment with a low register. The key signature is one sharp (F#) and the time signature is 3/4.

(La) Cor.

(Re) Cor.

Trbe. (Re)

Trbni.

Musical score for Cor Anglais (La), Cor Anglais (Re), Trumpet (Trbe. (Re)), and Trombone (Trbni.). The Cor Anglais parts play a sustained, powerful chord marked *ff* (fortissimo) starting in the fifth measure. The Trumpet and Trombone parts provide a harmonic accompaniment with a low register. The key signature is one sharp (F#) and the time signature is 3/4.

Timp.

Musical score for Timpani (Timp.). The part consists of a simple rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 3/4.

Viol.

Va.

Vc.

B.

Musical score for Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The Violin and Viola parts feature a melodic line with eighth-note patterns and slurs. The Violoncello and Double Bass parts provide a harmonic accompaniment with a low register. The key signature is one sharp (F#) and the time signature is 3/4.

403

This musical score page, numbered 403, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), and Cor Anglais (Cor. (La) and (Re)). The brass section consists of Trumpet in E-flat (Trbe. (Re)) and Trombones (Trbni). The percussion part includes Timpani (Timp.). The string section (Viol. and B.) is represented by two staves. The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The bassoon part includes dynamic markings 'a2' in two measures. The strings play a rhythmic accompaniment with eighth notes and rests.

411

This page of a musical score, numbered 55 and marked with rehearsal number 411, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (La), and Bassoon (Fag.). The brass section consists of Cor Anglais (La/Re), Trumpet (Trbe. (Re)), and Trombone (Trbni.). The percussion part includes Timpani (Timp.). The string section is represented by Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play melodic lines, while the brass instruments provide harmonic support. The bassoon part includes a dynamic marking 'a2' in the fourth measure. The string parts feature rhythmic patterns and melodic lines. The woodwinds have some rests in the first three measures before entering in the fourth measure.

418

This musical score page contains measures 418 through 423. The instruments and their parts are as follows:

- Fl.**: Flute, starting with a dynamic marking of *ff* and playing a melodic line with some rests.
- Ob.**: Oboe, playing a melodic line with some rests.
- Clar. (La)**: Clarinet in A, playing a melodic line with some rests.
- Fag.**: Bassoon, playing a melodic line with some rests.
- Cor. (La)**: Cor Anglais in A, playing a rhythmic pattern of eighth notes.
- Cor. (Re)**: Cor Anglais in E, playing a rhythmic pattern of eighth notes.
- Trbe. (Re)**: Trumpet in E, playing a rhythmic pattern of eighth notes.
- Trbni:**: Trombones, playing a melodic line with some rests.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Viol.**: Violins, playing a melodic line with some rests.
- Va.**: Violas, playing a melodic line with some rests.
- Vc.**: Violas, playing a melodic line with some rests.
- B.**: Basses, playing a melodic line with some rests.

Dynamic markings include *ff* at the beginning of measure 418 and *a2* (accrescendo) in measures 420, 421, and 422. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This page of a musical score, numbered 424, features a variety of orchestral instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (La), and Bassoon (Fag.). The brass section consists of Cor (La) and (Re), Trb. (Re), and Trbni. The percussion section includes Timp. The string section includes Viol. (Violin), Va. (Viola), Vc. (Violoncello), and B. (Bass). The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwinds and strings play a melodic line, while the brass and percussion provide harmonic support. The bassoon part includes a dynamic marking of *a2*. The timpani part features a roll starting in the fourth measure. The string parts are divided into Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.).



430

a2

\*)

Fl.

Ob.

Clar.  
(La)

Fag.

(La)

Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

\*)

The musical score consists of 10 systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais (Cor. (La)) and Cor Anglais (Cor. (Re)). The third system includes Trumpet (Trbe. (Re)). The fourth system includes Trumpets (Trbni.). The fifth system is for Timpani (Timp.). The sixth system includes Violins (Viol.). The seventh system is for Viola (Va.). The eighth system includes Violoncello (Vc.). The ninth system is for Bass (B.). The score is in G major and 3/4 time. Measure 430 is marked with '430'. A first ending bracket labeled 'a2' spans measures 433-439. The score ends with a double bar line and a first ending bracket labeled '\*').

\*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „Mit Reprise ungefähr 12 Minuten“. – In the autograph, after the final double bar, Berwald prescribes: With repeat ca. 12 minutes.

Andante

Flauto I, II

Oboe I, II

Clarinetto I, II  
in La / A

Fagotto I, II

Corno I, II  
in Sol / G

Corno III, IV  
in Re / D

Tromba I, II  
in Sol / G

Trombone I

Trombone II, III

Timpani  
in Mi - Fa# / E - Fis

Violino I

Violino II

Viola

Violoncello

Basso

The musical score for page 59 is arranged in a standard orchestral format. The top section contains woodwinds: Flauto I, II; Oboe I, II; Clarinetto I, II in La / A; and Fagotto I, II. The middle section contains brass: Corno I, II in Sol / G; Corno III, IV in Re / D; Tromba I, II in Sol / G; Trombone I; and Trombone II, III. Below the brass is the Timpani part, marked in Mi - Fa# / E - Fis. The bottom section contains the string ensemble: Violino I and II; Viola; Violoncello; and Basso. The score is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The woodwind and brass parts are mostly silent, indicated by rests. The string parts begin with a piano (p) dynamic and feature melodic lines with slurs and ties.

7

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

7

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

p

14

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

14

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

22

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

I.

p

Detailed description: This system covers measures 22 to 28. The Flute part has a first ending (I.) starting at measure 24. The Oboe part also has a first ending (I.) starting at measure 24 and a dynamic marking 'p' at measure 24. The Bassoon part has a first ending (I.) starting at measure 24. The Violin, Viola, Violoncello, and Bass parts are written in a more active, rhythmic style with various articulations and dynamics.

29

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

a2

p

I.

Detailed description: This system covers measures 29 to 35. The Flute part has a second ending (a2) starting at measure 32. The Oboe part has a second ending (a2) starting at measure 32 and a dynamic marking 'p' at measure 32. The Clarinet (B-flat) part has a first ending (I.) starting at measure 32. The Bassoon part has a first ending (I.) starting at measure 32. The Violin, Viola, Violoncello, and Bass parts continue with their active, rhythmic patterns.

36

Fl.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

marc.

marc.

marc.

marc.

42

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

I.

I.

I.

marc.

marc.

marc.

marc.

48

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)

Trbe.  
(Sol)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I. marc. marc. marc.

marc. marc. marc.



59

Fl.  
Ob.  
Clár. (La)  
Fag.

decresc.  
decresc.  
decresc.  
decresc.

Detailed description: This block contains the first four staves of the musical score. The Flute (Fl.) staff has a treble clef and a key signature of two sharps (F# and C#). It features a melodic line with eighth-note patterns and accents. The Oboe (Ob.) staff also has a treble clef and two sharps, mirroring the flute's melodic line. The Clarinet (Clár. (La)) staff has a treble clef and two sharps, with a similar melodic line. The Bassoon (Fag.) staff has a bass clef and two sharps, playing a lower, sustained line with long notes and slurs. All four staves end with a 'decresc.' (decrescendo) marking.

(Sol)  
Cor.  
(Re)  
Trbe. (Sol)  
Trbni.  
Timp.

decresc.  
decresc.

Detailed description: This block contains the next four staves of the musical score. The Horns (Cor.) are split into two parts: (Sol) in the treble clef and (Re) in the bass clef, both playing sustained notes. The Trumpets (Trbe. (Sol)) are in the treble clef, playing sustained notes. The Trumpets (Trbni.) are in the bass clef, playing a melodic line with slurs. The Timpani (Timp.) staff is in the bass clef and shows a series of rhythmic pulses. The Horns and Trumpets staves end with a 'decresc.' marking.

Viol.  
Va.  
Vc.  
B.

decresc.  
decresc.  
decresc.  
decresc.  
decresc.

Detailed description: This block contains the final four staves of the musical score. The Violin (Viol.) staff has a treble clef and two sharps, playing a melodic line with eighth notes and accents. The Viola (Va.) staff has an alto clef and two sharps, mirroring the violin's line. The Violoncello (Vc.) staff has a bass clef and two sharps, playing a lower, sustained line. The Double Bass (B.) staff has a bass clef and two sharps, also playing a lower, sustained line. All four staves end with a 'decresc.' marking.



64

FL.

Ob.

Clar. (La)

Fag.

(Sol) Cor.

(Re)

Trbe. (Sol)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

*p*

*I.*

*tr*

Detailed description: This page of a musical score covers measures 64, 65, and 66. The key signature is two sharps (F# and C#), and the time signature is 2/4. The woodwind section includes Flute (FL.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Sol) and Cor Anglais (Re), Trumpets in Sol (Trbe. (Sol)), and Trombones (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The score features various musical notations such as rests, notes, slurs, and trills. Dynamics include piano (*p*) and first endings (*I.*). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support.

67

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

ppp

ppp

tr

a2

p

I.

ppp

ppp

ppp

p

ppp

p

ppp

70

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

73

Fl.

Ob.

Clar. (La)

Fag.

(Sol)

Cor.

(Re)

Trbe. (Sol)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

8va

ff

ff

ff

a2

a2

f

ff

ff

ff

p

ff

p

p

ff

76

Fl. *ff* *ff* *p* *a2*

Ob. *ff* *ff* *p* *a2*

Clar. (La) *ff* *ff*

Fag. *ff* *p* *ff* *p* *a2*

(Sol) Cor.

(Re) *p* III. *a2*

Trbe. (Sol)

Trbni. *ff* *ff*

Timp.

Viol. *ff* *ff* *p*

Va. *ff* *p* *ff* *p*

Vc. *ff* *p* *ff* *p*

B. *ff* *p* *ff*

82

Fl. *fp* *ff*

Ob. *fp* *ff*

Clar. (La) *ff* *a2*

Fag. *fp* *ff* *a2*

Cor. (Sol) *ff* *a2*

Cor. (Re)

Trbe. (Fa) Tromba I, II in Fa F *ff*

Trbni. *ff*

Timp. *fp*

Viol. *fp* *ff*

Va. *fp* *ff*

Vc. *fp* *ff*

B. *fp* *ff*

87

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

decresc.  
decresc.  
decresc.  
decresc.  
decresc.  
decresc.  
decresc.  
decresc.

92

Fl. p

Ob. I. p

Clar. (La) I. p

Fag.

(Sol) Cor.

(Re)

Trbe. (Fa)

Trbni.

Timp.

Viol. p

Va. p

Vc. p

B. p

Detailed description: This page of a musical score, numbered 92, contains measures 92, 93, and 94. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Sol)), Cor in C (Cor. (Re)), Trumpet in F (Trbe. (Fa)), Trombone (Trbni.), and Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play a melodic line with trills and slurs, while the brass and timpani are mostly silent. Dynamics are marked 'p' (piano) throughout.

95

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

ppp

ppp

ppp

p

ppp

ppp

ppp

98

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.



This musical score page, numbered 101, is arranged in a standard orchestral format. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), Bassoon (Fag.), Horns (Sol. and Re), Trumpets (Trbe. (Fa)), Trombones (Trbni.), Timpani (Timp.), Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.). The score is written in a key signature of two sharps (D major or F# minor) and a 2/4 time signature. The woodwind section (Fl., Ob., Clar., Fag.) and strings (Viol., Va., Vc., B.) play a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The brass section (Horns, Trbni.) provides harmonic support with sustained notes and dynamic markings. The Flute and Oboe parts feature a melodic line with a prominent trill in the second measure. The score is marked with various dynamics including fortissimo (ff), piano (p), and pianissimo (pp). The page concludes with a double bar line.

105

Fl. I. pp

Ob. I. pp

Fag. p

Timp. pp

Viol. p

Va. p

Vc. p

B. p

112

Fl.

Ob.

Fag.

Viol.

Va.

Vc.

B.

119

Fl. *poco rit.* *p* \*)

Ob.

Clar. (La) *poco rit.* I. *p*

Fag. *poco rit.* *p*

(Sol) Cor.

(Re) *a2* *p* *poco rit.*

Trbe. (Fa)

Trbni

Timp.

Viol. *poco rit.*

Va. *poco rit.*

Vc. *poco rit.*

B. *poco rit.*

Attacca Finale \*)

\*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „125 Takter. – Das Andante dauert ungefähr 8 Minuten“. – In the autograph, after the final double bar, Berwald prescribes: 125 bars. – The Andante lasts ca. 8 minutes.

**FINALE**  
**Allegro assai**

Flauto I, II

Musical staff for Flauto I, II. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Oboe I, II

Musical staff for Oboe I, II. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Clarinetto I, II  
in La / A

Musical staff for Clarinetto I, II in La / A. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Fagotto I, II

Musical staff for Fagotto I, II. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Corno I, II  
in Mi / E

Musical staff for Corno I, II in Mi / E. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Corno III, IV  
in Re / D

Musical staff for Corno III, IV in Re / D. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Tromba I, II  
in Re / D

Musical staff for Tromba I, II in Re / D. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Trombone I

Musical staff for Trombone I. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Trombone II, III

Musical staff for Trombone II, III. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Timpani  
in Mi-La / E-A

Musical staff for Timpani in Mi-La / E-A. The staff is in bass clef with a common time signature (C). It contains rests for the first two measures and a note in the third measure marked with a dynamic of *p* and a breath mark *a2*.

Violino I

Musical staff for Violino I. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a melodic line in the third measure marked with a dynamic of *p*.

Violino II

Musical staff for Violino II. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains rests for the first two measures and a melodic line in the third measure marked with a dynamic of *p*.

Viola

Musical staff for Viola. The staff is in alto clef with a key signature of one sharp (F#) and a common time signature (C). It contains a triplet of eighth notes in the first measure, marked with a dynamic of *pp* and a triplet bracket *3*.

Violoncello

Musical staff for Violoncello. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a triplet of eighth notes in the first measure, marked with a dynamic of *pp* and a triplet bracket *3*.

Basso

Musical staff for Basso. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a triplet of eighth notes in the first measure, marked with a dynamic of *pp* and a triplet bracket *3*.

This page of a musical score, numbered 78, contains the following parts and measures:

- Fl.** (Flute): Measures 4, 5, 6, 7. Includes an *a2* dynamic marking in measure 5.
- Ob.** (Oboe): Measures 4, 5, 6, 7. Includes an *a2* dynamic marking in measure 6.
- Clar. (La)** (Clarinet in A): Measures 4, 5, 6, 7.
- Fag.** (Bassoon): Measures 4, 5, 6, 7. Includes an *a2* dynamic marking in measure 5.
- Cor.** (Cornets):
  - (Mi)** (Cornet in E-flat): Measures 4, 5, 6, 7.
  - (Re)** (Cornet in B-flat): Measures 4, 5, 6, 7.
- Trbe. (Re)** (Trumpet in B-flat): Measures 4, 5, 6, 7.
- Trbni.** (Trumpets in B-flat): Measures 4, 5, 6, 7.
- Timp.** (Timpani): Measures 4, 5, 6, 7.
- Viol.** (Violins): Measures 4, 5, 6, 7.
- Va.** (Violas): Measures 4, 5, 6, 7. Features triplet markings in measures 4, 5, 6, and 7.
- Vc.** (Violoncellos): Measures 4, 5, 6, 7. Features triplet markings in measures 4, 5, 6, and 7.
- B.** (Double Basses): Measures 4, 5, 6, 7. Features triplet markings in measures 4, 5, 6, and 7.

8 I.

Fl.

Ob.

Clar. (La)

Fag.

(Mi)  
Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

13

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

18

Fl. a2

Ob. a2

Clar. (La)

Fag. a2

I.

(Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va. 3

Vc. 3

B. 3



Fl.

Ob.

Clar.  
(La)

Fag.

a2

pp

a2

pp

a2

pp

(Mi)

Cor.

(Re)

Trbe.  
(Re)

Trbni.

III.

Timp.

Viol.

Va.

Vc.

B.

pp

pp

pp

pp

pp

This musical score page, numbered 83, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The brass section consists of Trumpets in C (Trbn. (Mi)), Trumpets in E-flat (Trbn. (Re)), Trumpets in B-flat (Trbn. (Bb)), and Trombones (Trbn. (Bb)). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.).

The score begins at measure 28. The woodwinds (Fl., Ob., Clar., Fag.) play a melodic line with a dynamic marking of *pp* (pianissimo) and a first fingering (I.). The brass section (Trbn. (Bb)) provides a harmonic accompaniment with a dynamic marking of *pp* and a third fingering (III.). The strings play a rhythmic accompaniment consisting of eighth notes.

This musical score page, numbered 84, features a woodwind section at the top and a string section at the bottom. The woodwind section includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), and Cor Anglais (Cor. (Re)). The brass section includes parts for Trumpet in B-flat (Trbni.), Trumpet in E-flat (Trbe. (Re)), and Trombone in E-flat (Trbn. (Re)). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.).

The score begins at measure 32. The woodwinds play sustained notes with various articulations and dynamics. The Flute and Oboe parts have a dynamic marking of *p* and include the instruction *a2*. The Clarinet and Bassoon parts have a dynamic marking of *p* and include the instruction *b*. The Cor Anglais part has a dynamic marking of *p* and includes the instruction *a2*. The Trumpet in B-flat part has a dynamic marking of *p*. The Trombone in E-flat part has a dynamic marking of *p*. The string section plays a rhythmic pattern of eighth notes, with a dynamic marking of *p*.

36

Fl.

Ob.

Clar. (La)

Fag.

(Mi)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

a2

a2

III.

40

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

pp

Detailed description: This page of a musical score, numbered 86, contains measures 40 through 43. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Mi)), Cor Anglais (Cor. (Re)), Trumpet in E-flat (Trbe. (Re)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section is mostly silent, with the Trombone playing a sustained note in the final measure marked *pp*. The score is written in a key with one sharp (F#) and a common time signature.

44

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)

Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

48

Fl.

Ob.

Clar. (La)

Fag.

(Mi) Cor.

(Re)

Trbe. (Re)

Trbni. II. pp

Timp.

Viol.

Va.

Vc.

B.

a2

tr

Detailed description: This is a page of a musical score for an orchestra, page 88. The score is arranged in systems. The top system contains four staves for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The second system contains three staves for brass: Horns in C (Mi) and Horns in F (Re), Trumpet in E-flat (Trbe. (Re)), and Trombones (Trbni.), with the second trombone part (II.) starting at a piano (pp) dynamic. The third system contains two staves for percussion: Timpani (Timp.) and a grand staff for strings (Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.)). The woodwinds and strings play melodic lines with various articulations and dynamics. The brass parts are mostly rests, with the second trombone playing a rhythmic pattern. The percussion parts are mostly rests. The score is in a key signature of one sharp (F#) and a common time signature (C).

52

Fl.

Ob.

Clar. (La)

Fag.

(Mi)

Cor.

(Re)

Trbe. (Re)

Trbni.

pp

pp

III.

pp

Timp.

Viol.

Va.

Vc.

B.



56

Fl.

Ob.

Clar. (La)

Fag.

a2

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

60

Fl.

Ob.

Clar. (La)

Fag.

(Mi)

Cor.

(Re)

Trbc. (Re)

Trbni.

a2

pp

II.

Timp.

Viol.

Va.

Vc.

B.

64

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Trhe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

a2

p cresc.

3

68

Fl.

Ob.

Clar. (La)

Fag.

(Mi)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

72

Fl.

Ob.

Clar. (La)

Fag.

p

This block contains the woodwind staves for measures 72 through 75. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds play a melodic line starting on a whole note in measure 72, followed by eighth notes in measures 73 and 74, and ending with a quarter note in measure 75. The dynamic marking 'p' (piano) is indicated below the first staff in measure 73.

Viol.

Va.

Vc.

B.

pp

This block contains the string staves for measures 72 through 75. The instruments are Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The strings play a rhythmic accompaniment of eighth notes. The dynamic marking 'pp' (pianissimo) is indicated below the first staff in measure 72.

76

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

a2

p

This block contains the woodwind and horn staves for measures 76 through 79. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), and Horn in C (Cor. (Re)). The key signature is two sharps (F# and C#), and the time signature is 4/4. The woodwinds play a melodic line starting on a whole note in measure 76, followed by eighth notes in measures 77 and 78, and ending with a quarter note in measure 79. The dynamic marking 'p' (piano) is indicated below the first staff in measure 79. The horn part has a dynamic marking 'a2' in measure 79.

Viol.

Va.

Vc.

B.

This block contains the string staves for measures 76 through 79. The instruments are Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The strings play a rhythmic accompaniment of eighth notes.

80

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Viol.

Va.

Vc.

B.

I.

a2

84

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Re)

Viol.

Va.

Vc.

B.

III.

a2

sf

90

Fl.

Ob.

Clar. (La)

Fag.

(Mi) Cor.

(Re) Cor.

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

sf sf sf sf sf

a2 ff ff ff ff

96 a2

Fl. *ff*

Ob. *ff*

Clar. (La) *ff*

Fag.

(Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *ff*

Va. *ff*

Vc.

B.



103

This musical score page, numbered 103, contains measures 103 through 106. The instrumentation includes:

- Flute (Fl.):** Treble clef, playing eighth-note patterns.
- Oboe (Ob.):** Treble clef, playing eighth-note patterns.
- Clarinet (La):** Treble clef, playing eighth-note patterns.
- Bassoon (Fag.):** Bass clef, playing eighth-note patterns.
- Cor Anglais (Cor. (Mi) and (Re)):** Treble clef, playing eighth-note patterns, marked *f* and *a2*.
- Trumpet (Trbe. (Re)):** Treble clef, playing eighth-note patterns, marked *f* and *a2*.
- Trumpet (Trbni):** Bass clef, playing eighth-note patterns, marked *f*.
- Timpani (Timp.):** Bass clef, playing eighth-note patterns, marked *f*.
- Violin (Viol.):** Treble clef, playing sixteenth-note triplets.
- Viola (Va.):** Bass clef, playing sixteenth-note triplets.
- Violoncello (Vc.):** Bass clef, playing sixteenth-note triplets.
- Bass (B.):** Bass clef, playing sixteenth-note triplets.

The score is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The woodwinds and brass play eighth-note patterns, while the strings play sixteenth-note triplets. Dynamics include *f* (forte) and *a2* (second octave).

107

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

pp

I.

pp

II.

pp

III.

pp

pp

pp

pp

pp

112

This musical score page contains measures 112 through 115. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 112-113 are marked with a slur. Measures 114-115 are marked *pp* and include the dynamic marking *a2*.
- Oboe (Ob.):** Measures 114-115 are marked *pp*.
- Clarinet (Clar. (La)):** Measures 112-113 are marked with a slur. Measures 114-115 are marked *pp*.
- Bassoon (Fag.):** Measures 114-115 are marked *pp* and include the dynamic marking *I.*
- Cor Anglais (Cor. (Mi) / (Re)):** Measure 112 has a slur. Measure 113 has a slur and the dynamic marking *p*.
- Trumpet (Trbe. (Re)):** No notation is present.
- Trumpet (Trbni):** No notation is present.
- Timpani (Timp.):** No notation is present.
- Violin (Viol.):** Measures 114-115 are marked *pp*.
- Viola (Va.):** Measures 114-115 are marked *pp*.
- Violoncello (Vc.):** Measures 114-115 are marked *pp*.
- Bass (B.):** Measures 114-115 are marked *pp*.

117

Fl. I.

Ob.

Clar. (La) I.

Fag.

Cor. (Mi) II. I.

Cor. (Re) pp p

Trbe. (Re)

Trbni. pp

Timp.

Viol.

Va.

Vc.

B.

122

a2

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)  
Cor.

(Re)

Trbc.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 122 through 125. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Cor. (Mi)), Trumpet in E-flat (Trbc. (Re)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds and strings play active parts, while the brass and percussion are mostly silent. A dynamic marking of 'a2' is present above the woodwind staves. A rehearsal mark '123' is located at the end of the woodwind section.

127

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)  
Cor.

(Ré)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

132

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

**Ob.**

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

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

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

**Trbe. (Re)**

**Trbni.**  
**fp**  
**fp**

**Timp.**

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

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

**Vc.**  
*cresc.*  
**fp**

**B.**  
*cresc.*  
**fp**

137

I.

Fl. *pp* *fpp* *a2*

Ob. *fpp* *a2*

Clar. (La) *pp* *fpp* *a2*

Fag. *pp* *fpp* *a2*

Cor. (Mi) *pp*

Cor. (Re) *fpp*

Trbe. (Re)

Trbni.

Timp. *pp*

Viol. *pp* *fpp*

Va. *pp* *fpp*

Vc. *pp* *fpp*

B. *pp* *fpp*

\*) T. / Bb. 137ff., Violino I: Cf. Vorwort / Preface.



142

Fl. *fpp*

Ob. *fpp*

Clar. (La) *fpp*

Fag. *fpp*

(Mi) *a 2*

Cor. *fpp*

(Re) *fpp*

Trbe. (Re)

Trbni.

Timp.

Viol. *fpp*

Va. *fpp*

Vc. *fpp*

B. *fpp*

148.

Fl.

Ob.

Clar. (La)

Fag.

ff

ff

ff

ff

(Mi)

Cor.

(Re)

a2

ff

ff

a2

ff

Trbni.

Timp.

Viol.

Va.

Vc.

B.

ff

ff

ff

ff

154

FL

Ob.

Clar. (La)

Fag.

(Mi) Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

159

This musical score page contains measures 159 through 162. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: quarter rest.
- Ob.** (Oboe): Treble clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: quarter rest.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: quarter rest.
- Fag.** (Bassoon): Bass clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: quarter rest.
- Cor. (Mi)** (Cornet in E): Treble clef, key signature of two sharps. Measures 159-162: quarter rest.
- Cor. (Re)** (Cornet in B): Treble clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale, marked *f*. Measure 162: eighth-note ascending scale.
- Trbe. (Re)** (Trumpet in B): Treble clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: eighth-note ascending scale.
- Trbni.** (Trumpet in A): Bass clef, key signature of two sharps. Measures 159-160: quarter rest. Measure 161: eighth-note ascending scale. Measure 162: eighth-note ascending scale.
- Timp.** (Timpani): Bass clef. Measures 159-162: quarter rest.
- Viol.** (Violin): Treble clef, key signature of two sharps. Measures 159-162: eighth-note ascending scale.
- Va.** (Viola): Bass clef, key signature of two sharps. Measures 159-162: eighth-note ascending scale.
- Vc.** (Violoncello): Bass clef, key signature of two sharps. Measures 159-162: eighth-note ascending scale.
- B.** (Double Bass): Bass clef, key signature of two sharps. Measures 159-162: eighth-note ascending scale.

163

*Fl.*  
*Ob.*  
*Clar. (La)*  
*Fag.*  
*Cor. (Mi)*  
*(Re)*  
*Trbe. (Re)*  
*Trbni.*  
*Timp.*  
*Viol.*  
*Va.*  
*Vc.*  
*B.*

*a2*  
*a2*  
*a2*  
*a2*  
*a2*  
*ff*  
*ff*  
*a2*  
*a2*  
*a2*  
*a2*

168

Fl.  
Ob.  
Clar. (La)  
Fag.

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Clar. (La)), and Bassoon (Fag.). The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinet and Bassoon parts provide harmonic support with sustained notes and some melodic movement.

(Mi)  
Cor.  
(Re)  
Trbe. (Re)  
Trbni.

Musical score for Horns (Mi, Re), Trumpets (Trbe. (Re)), and Trombones (Trbni.). The Horns (Mi) part has a dynamic marking of *ff* and an *a2* marking. The Trumpets and Trombones parts are mostly silent, with some sustained notes in the Trumpets part.

Timp.

Musical score for Timpani (Timp.), which is mostly silent in this section.

Viol.  
Va.  
Vc.  
B.

Musical score for Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The Violin and Viola parts have melodic lines with slurs and accents. The Violoncello and Double Bass parts provide harmonic support with sustained notes and some melodic movement.

174

*F.*  
*Ob.*  
*Clar. (La)*  
*Fag.*  
*Cor. (Mi)*  
*Cor. (Re)*  
*Trbe. (Re)*  
*Trbni.*  
*Timp.*  
*Viol.*  
*Va.*  
*Vc.*  
*B.*

*f*

*f*

Detailed description: This page of a musical score covers measures 174 through 177. The score is arranged in systems. The first system includes Flute (F.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais (Mi) and Cor Anglais (Re), Trumpet in B-flat (Trbe. (Re)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is two sharps (F# and C#), and the time signature is 7/8. The woodwinds and strings play rhythmic patterns, while the brass instruments play sustained notes. Dynamics include a forte (f) marking. The score concludes with a double bar line at the end of measure 177.

179

The musical score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais (Cor. (Mi)), Cor Anglais (Cor. (Re)), Trumpet in E-flat (Trbe. (Re)), and Trumpets in B-flat (Trbni.). The third system is for Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.).

Dynamic markings: *p* (piano), *ff* (fortissimo).  
Mood markings: *a2* (second ending).

Measure 179: Flute, Oboe, Clarinet, and Bassoon play a sixteenth-note pattern starting on G4. Flute and Oboe are marked *p*. Clarinet and Bassoon are marked *p*.  
Measure 180: Flute, Oboe, Clarinet, and Bassoon continue the pattern. Flute and Oboe are marked *ff*. Clarinet and Bassoon are marked *ff*.  
Measure 181: Flute, Oboe, Clarinet, and Bassoon continue the pattern. Flute and Oboe are marked *ff*. Clarinet and Bassoon are marked *ff*.  
Measure 182: Flute, Oboe, Clarinet, and Bassoon continue the pattern. Flute and Oboe are marked *p*. Clarinet and Bassoon are marked *p*.  
Measure 183: Flute, Oboe, Clarinet, and Bassoon continue the pattern. Flute and Oboe are marked *p*. Clarinet and Bassoon are marked *p*.



185

This musical score page contains measures 185 through 189. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. A first ending bracket labeled "I." spans measures 187-189.
- Oboe (Ob.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. A second ending bracket labeled "a2" spans measures 187-189.
- Clarinet (La):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. A second ending bracket labeled "a2" spans measures 187-189.
- Bassoon (Fag.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. A second ending bracket labeled "a2" spans measures 187-189.
- Cor Anglais (Cor. (Mi) and (Re)):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*.
- Trumpet (Trbe. (Re)):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*.
- Trumpet (Trbni.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. A third ending bracket labeled "III." spans measures 187-189.
- Timpani (Timp.):** Measures 185-189 are marked *pp*.
- Violin (Viol.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. The part consists of a continuous eighth-note triplet pattern.
- Viola (Va.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. The part consists of a continuous eighth-note triplet pattern.
- Violoncello (Vc.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. The part consists of a continuous eighth-note triplet pattern.
- Bass (B.):** Measures 185-186 are marked *ff*. Measures 187-189 are marked *pp*. The part consists of a continuous eighth-note triplet pattern.

190

Fl.

Ob.

Clar. (La)

Fag.

(Mi)  
Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

194

Fl.

Ob.

Clar. (La)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

b<sup>b</sup>

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and brass section (Trumpets in Re, Trombones in Re, Horns in Mi and Re) are in the upper half. The string section (Violins, Violas, Violas, Cellos, and Basses) is in the lower half. The score is in 4/4 time with a key signature of one sharp (F#). Measure 194 features a melodic line in the woodwinds, with the Flute and Oboe playing a similar line, and the Clarinet and Bassoon playing a lower, more sustained line. The brass section is mostly silent, with the Horn in Re playing a single note in measure 195. The string section provides a rhythmic accompaniment with a steady eighth-note pattern. The score includes various musical notations such as slurs, accents, and dynamic markings like 'a2' and 'b<sup>b</sup>'.

198

Fl.

Ob. a2

Clar. (La)

Fag. a2

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni. III.

Timp.

Viol.

Va.

Vc.

B.

Detailed description: This page of a musical score covers measures 198 to 201. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.), with dynamic markings 'a2' for the Oboe and Bassoon. The brass section includes Cor Anglais (Cor. (Mi)), Cor Anglais (Cor. (Re)), Trumpet in E-flat (Trbe. (Re)), and Trombone (Trbni.), with a 'III.' marking for the Trombone. The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Cellos (Vc.), and Basses (B.), all playing a rhythmic accompaniment of eighth notes. The score is in 2/4 time and the key signature has one sharp (F#).

202

Fl.

Ob.

Clar.  
(La)

Fag.

(Mi)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

pp

p

p

Timp.

Viol.

Va.

Vc.

B.

\*) T. / B. 203, Clar., Fag.: Cf. Crit. Commentary.

206

Fl.

Ob.

Clar. (La)

Fag.

Corno I, II in Sol / G

(Sol)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

210

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

pp

II

III.

pp

Timp.

Viol.

Va.

Vc.

B.

214

This page of a musical score covers measures 214 to 217. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), Bassoon (Fag.), Horn in Sol (Cor. (Sol)), Horn in Re (Cor. (Re)), Trumpet in Re (Trbe. (Re)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.).

Measure 214: Flute and Oboe play a melodic line with a trill (tr) on the second measure. Clarinet and Bassoon play a similar melodic line. Horn in Sol and Trombone play a sustained chord. The string section (Violin, Viola, Violoncello, Bass) plays a rhythmic accompaniment of eighth notes.

Measure 215: The melodic lines continue. Horn in Sol and Trombone play a sustained chord. The string section continues with eighth notes.

Measure 216: The melodic lines continue. Horn in Sol and Trombone play a sustained chord. The string section continues with eighth notes.

Measure 217: The melodic lines conclude. Horn in Sol and Trombone play a sustained chord. The string section continues with eighth notes.



218

Fl.

Ob.

Clar. (La)

Fag.

(Sol) Cor.

(Re)

Trbe. (Re)

Trbni.

III.

Timp.

Viol.

Va.

Vc.

B.

222

Fl.

Ob.

Clar. (La)

Fag.

(Sol) Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

226

Fl. *cresc.* 3

Ob. *cresc.* 3

Clar. (La) *cresc.* 3

Fag. *cresc.* a2

(Sol) *p cresc.*

Cor. (Re) *p cresc.*

Trbc. (Re) *p cresc.* 3

Trbni. *p cresc.*

Timpani in Re - La / D - A *p cresc.*

Viol. *cresc.*

Va. *cresc.*

Vc. *cresc.*

B. *cresc.*

230

Fl.

Ob.

Clar. (La)

Fag.

(Sol)  
Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 230 through 233. The woodwind section (Flute, Oboe, Clarinet in B-flat, Bassoon) plays a melodic line with triplets in measures 230 and 231, followed by a sustained note in measure 232 and a melodic phrase in measure 233. The brass section (Trumpets in G and D, Trombones in E-flat and F) provides harmonic support with sustained notes and a melodic line in the trombones. The percussion section (Timpani) features a rhythmic pattern of eighth notes. The string section (Violins, Violas, Cellos, Basses) plays a rhythmic accompaniment of eighth notes. Dynamics include *ff* (fortissimo) and *ff* *mp* (fortissimo mezzo piano).

234

This musical score page contains measures 234 through 237. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of one sharp (F#). Measures 234-235 feature a melodic line with eighth notes and quarter notes. Measures 236-237 feature a melodic line with quarter notes and half notes, including a slur over the first two measures.
- Ob.** (Oboe): Treble clef, key signature of one sharp (F#). Measures 234-235 feature a melodic line with eighth notes and quarter notes. Measures 236-237 feature a melodic line with quarter notes and half notes, including a slur over the first two measures.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of one sharp (F#). Measures 234-235 feature a melodic line with eighth notes and quarter notes. Measures 236-237 feature a melodic line with quarter notes and half notes, including a slur over the first two measures.
- Fag.** (Bassoon): Bass clef, key signature of one sharp (F#). Measures 234-235 feature a melodic line with eighth notes and quarter notes. Measures 236-237 feature a melodic line with quarter notes and half notes.
- Cor. (Sol)** (Cor Anglais): Treble clef, key signature of one sharp (F#). Measures 234-235 are silent. Measure 236 has a whole note. Measure 237 has a whole note.
- Cor. (Re)** (Cornet in E): Treble clef, key signature of one sharp (F#). Measures 234-235 are silent. Measure 236 has a whole note. Measure 237 has a whole note.
- Trbe. (Re)** (Trumpet in E): Treble clef, key signature of one sharp (F#). Measures 234-235 are silent. Measure 236 has a whole note. Measure 237 has a whole note, marked with *a2*.
- Trbni.** (Trumpets in B): Bass clef, key signature of one sharp (F#). Measures 234-235 feature a melodic line with eighth notes and quarter notes. Measures 236-237 feature a melodic line with quarter notes and half notes.
- Timp.** (Timpani): Bass clef. Measures 234-237 are silent.
- Viol.** (Violins): Treble clef, key signature of one sharp (F#). Measures 234-237 feature a melodic line with eighth notes and quarter notes.
- Va.** (Violas): Bass clef, key signature of one sharp (F#). Measures 234-237 feature a melodic line with eighth notes and quarter notes.
- Vc.** (Violoncello): Bass clef, key signature of one sharp (F#). Measures 234-237 feature a melodic line with eighth notes and quarter notes.
- B.** (Double Bass): Bass clef, key signature of one sharp (F#). Measures 234-237 feature a melodic line with eighth notes and quarter notes.

238

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

Detailed description: This page of a musical score covers measures 238 to 241. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Trumpet in A (Trbe. (Re)), Trombone (Trbni.), and Timpani (Timp.). The string section consists of Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The woodwinds play melodic lines with various articulations and slurs. The strings play a rhythmic accompaniment of eighth notes. The score is in a key with two sharps (F# and C#) and a common time signature.

242

This page of a musical score, numbered 128, contains measures 242 through 245. The score is arranged in a standard orchestral format with the following parts and staves:

- Flute (Fl.):** Treble clef, key signature of two sharps (F# and C#). Features a melodic line with a long slur across measures 242 and 243.
- Oboe (Ob.):** Treble clef, key signature of two sharps. Mirrors the flute's melodic line with a similar slur.
- Clarinet (La):** Treble clef, key signature of two sharps. Mirrors the flute and oboe parts.
- Bassoon (Fag.):** Bass clef, key signature of two sharps. Provides a harmonic accompaniment.
- Cornets (Cor.):** Treble clef, key signature of two sharps. Includes parts for (Sol) and (Re) horns.
- Trumpets (Trbe.):** Treble clef, key signature of two sharps. Includes a part for (Re) trumpet.
- Trombones (Trbni):** Bass clef, key signature of two sharps. Includes parts for three trombone positions.
- Timpani (Timp.):** Bass clef, key signature of two sharps. Shows a series of rests.
- Violins (Viol.):** Treble clef, key signature of two sharps. Two staves showing a rhythmic accompaniment.
- Viola (Va.):** Bass clef, key signature of two sharps. Shows a rhythmic accompaniment.
- Violoncello (Vc.):** Bass clef, key signature of two sharps. Shows a rhythmic accompaniment.
- Bass (B.):** Bass clef, key signature of two sharps. Shows a rhythmic accompaniment.

The key signature for the entire score is two sharps (F# and C#). The notation includes various note values, rests, and slurs, indicating a complex orchestral texture.

246

Fl.

Ob.

Clar.  
(La)

Fug.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.



250

Fl. poco a poco dim.

Ob.

Clar. (La)

Fag. a2 poco a poco dim.

(Sol)  
Cor.  
(Re)

Trbe. (Re)

Trbni.

Timp.

Viol. poco a poco dim.

Va. poco a poco dim.

Vc. poco a poco dim.

B. poco a poco dim.

254

Fl.

Ob.

Clar. (La)

Fag.

(Sol)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

dim.

pp

p dim.

pp

pp

pp

pp

258

This musical score page contains measures 258 through 262. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 258-260 play a sixteenth-note melodic line. Measures 261-262 are silent.
- Ob.** (Oboe): Measures 258-260 play a sixteenth-note accompaniment. Measures 261-262 are silent.
- Clar. (La)** (Clarinet in A): Measures 258-260 play a sixteenth-note accompaniment. Measures 261-262 are silent.
- Fag.** (Bassoon): Measures 258-260 play a sixteenth-note melodic line. Measures 261-262 are silent.
- Cor.** (Cor Anglais): Measures 258-262 are silent.
- Trbe. (Re)** (Trumpet in D): Measures 258-262 are silent.
- Trbni.** (Trumpets in B): Measures 258-262 are silent.
- Timp.** (Timpani): Measures 258-262 are silent.
- Viol.** (Violins): Measures 258-260 play a sixteenth-note accompaniment. Measures 261-262 play a melodic line.
- Va.** (Violas): Measures 258-260 play a sixteenth-note accompaniment. Measures 261-262 play a melodic line.
- Vc.** (Violoncello): Measures 258-260 play a melodic line with a triplet in measure 261. Measures 261-262 play a melodic line.
- B.** (Bass): Measures 258-260 play a melodic line with a triplet in measure 261. Measures 261-262 play a melodic line.

Dynamic markings include *pp* (pianissimo) for the woodwinds in measures 258-260. The string parts feature a triplet of eighth notes in measures 261 and 262.

263

Fl.

Ob.

Clar. (La)

Fag.

a2

poco a poco cresc.

poco a poco cresc.

(Sol)

Cor.

(Re)

Trbe. (Re)

Trbni.

III.

p poco a poco cresc.

Timp.

Viol.

Va.

Vc.

B.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

268

Fl. *a2*  
cresc.

Ob.

Clar. (La)  
cresc.

Fag.

(Sol)  
Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

273

*Fl.*

*Ob.*

*Clar. (La)*

*Fag.*

ff

#B

#B

#B

#B

#B

##B

##B

##B

*(Sol) Cor.*

*(Re) Cor.*

*Trbe. (Re)*

*Trbni.*

a2

ff

a2

ff

a2

ff

ff

#B

##B

##B

##B

*Timp.*

ff

*Viol.*

*Va.*

*Vc.*

*B.*

ff

ff

ff

ff

ff

278

This musical score page contains measures 278 through 282. The instruments and their parts are as follows:

- Fl.**: Flute, playing a sustained note with a *dim.* marking.
- Ob.**: Oboe, playing a sustained note with a *dim.* marking.
- Clar. (La)**: Clarinet in A, playing a sustained note with a *dim.* marking.
- Fag.**: Bassoon, playing a sustained note with a *dim.* marking.
- Cor. (Sol)**: Cor Anglais (Soprano), playing a rhythmic eighth-note pattern with a *dim.* marking.
- Cor. (Re)**: Cor Anglais (Alto), playing a rhythmic eighth-note pattern with a *dim.* marking.
- Trbe. (Re)**: Trumpet in D, playing a rhythmic eighth-note pattern with a *dim.* marking.
- Trbni.**: Trombone, playing a sustained note with a *dim.* marking.
- Timp.**: Timpani, playing a rhythmic eighth-note pattern with a *dim.* marking.
- Viol.**: Violins, playing a rhythmic eighth-note pattern with a *dim.* marking.
- Va.**: Violas, playing a rhythmic eighth-note pattern with a *dim.* marking.
- Vc.**: Violas, playing a rhythmic eighth-note pattern with a *dim.* marking.
- B.**: Cellos, playing a rhythmic eighth-note pattern with a *dim.* marking.

The score includes dynamic markings (*dim.*) and articulation marks (accents) for the woodwinds and brass. The woodwinds and brass parts feature sustained notes, while the strings and percussion play rhythmic patterns. The overall texture is dense and rhythmic.

283

I.

This musical score page contains measures 283 through 287. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 283-287, starting with a *pp* dynamic and a first ending bracket at the end.
- Ob.** (Oboe): Measures 283-287, starting with a *pp* dynamic and a first ending bracket at the end.
- Clar. (La)** (Clarinet in B-flat): Measures 283-287, starting with a *pp* dynamic and a first ending bracket at the end.
- Fag.** (Bassoon): Measures 283-287, starting with a *pp* dynamic and a first ending bracket at the end.
- Cor.** (Cor Anglais):
  - (Sol)**: Measures 283-287, rests.
  - (Re)**: Measures 283-287, rests.
- Trbe. (Re)** (Trumpet in C): Measures 283-287, rests.
- Trbni.** (Trumpets in B-flat): Measures 283-287, starting with a *pp* dynamic.
- Timp.** (Timpani): Measures 283-287, rests.
- Viol.** (Violins): Measures 283-287, starting with a *pp* dynamic.
- Va.** (Viola): Measures 283-287, starting with a *pp* dynamic and a *marc.* marking in measure 287.
- Vc.** (Violoncello): Measures 283-287, starting with a *pp* dynamic and a *marc.* marking in measure 287.
- B.** (Bass): Measures 283-287, starting with a *pp* dynamic and a *marc.* marking in measure 287.



288

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

\*)

marc.

293

Fl.

Ob.

Clar. (La)

Fag.

Viol.

Va.

Vc.

B.

marc.

\*) T. / B. 289, Violino I: Cf. Crit. Commentary.

298

Fl.

Ob.

Clar. (La)

Fag.

This block contains the woodwind staves for measures 298 through 302. The Flute (Fl.) part begins with a rest in measure 298, followed by a melodic line starting in measure 299. The Oboe (Ob.) and Bassoon (Fag.) parts have similar melodic lines. The Clarinet in A (Clar. (La)) part has a more rhythmic, eighth-note pattern. The key signature is one sharp (F#) and the time signature is 4/4.

Viol.

Va.

Vc.

B.

marc.

This block contains the string staves for measures 298 through 302. The Violin (Viol.) and Viola (Va.) parts feature a melodic line with a 'marcato' (marc.) dynamic marking. The Violoncello (Vc.) and Double Bass (B.) parts provide a harmonic accompaniment with sustained notes. The key signature is one sharp (F#) and the time signature is 4/4.

303

Fl.

Ob.

Clar. (La)

Fag.

This block contains the woodwind staves for measures 303 through 307. The Flute (Fl.) part continues its melodic line. The Oboe (Ob.) and Bassoon (Fag.) parts have similar melodic lines. The Clarinet in A (Clar. (La)) part has a more rhythmic, eighth-note pattern. The key signature is one sharp (F#) and the time signature is 4/4.

Viol.

Va.

Vc.

B.

marc.

This block contains the string staves for measures 303 through 307. The Violin (Viol.) and Viola (Va.) parts feature a melodic line with a 'marcato' (marc.) dynamic marking. The Violoncello (Vc.) and Double Bass (B.) parts provide a harmonic accompaniment with sustained notes. The key signature is one sharp (F#) and the time signature is 4/4.

308

The musical score is arranged in two systems. The first system includes the woodwind section (Flute, Oboe, Clarinet in La, Bassoon) and the brass section (Cor Anglais (Sol), Cor Anglais (Re), Trumpet in Re, Trombone, and Timpani). The second system includes the string section (Violin, Viola, Violoncello, and Bass). The woodwinds and strings play a melodic line with triplets in the final measure, while the brass and timpani are silent.

**Fl.**  
**Ob.**  
**Clar. (La)**  
**Fag.**

**(Sol)**  
**Cor.**  
**(Re)**  
**Trbe. (Re)**  
**Trbni.**  
**Timp.**

**Viol.**  
**Va.**  
**Vc.**  
**B.**

*marc.*

*p*

312

Fl. *a2* *p*

Ob. *p* *a2*

Clar. (La) *p*

Fag. *a2* *p* *a2*

(Sol) *Cor.*

(Re) *a2* *p*

Trbe. (Re)

Trbni.

Timp.

Viol. *p*

Va. *p*

Vc.

B.

317

Fl.

Ob.

Clar. (La)

Fag.

(Sol)  
Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

I.

I.

III.

322

This musical score page contains measures 322 through 326. The instruments and their parts are as follows:

- Flute (Fl.):** Remains silent throughout the measures.
- Oboe (Ob.):** Enters in measure 322 with a melodic line marked *fpp* and *a2*. It continues to play in measures 323, 324, and 325.
- Clarinet (La):** Enters in measure 322 with a melodic line marked *fpp* and *a2*. It continues to play in measures 323, 324, and 325.
- Bassoon (Fag.):** Enters in measure 322 with a bass line marked *fpp*. It continues to play in measures 323, 324, and 325.
- Solo Horn (Sol):** Remains silent throughout the measures.
- Cor (Re):** Enters in measure 322 with a melodic line marked *fpp* and *a2*. It continues to play in measures 323, 324, and 325.
- Trumpet (Trbe. Re):** Remains silent throughout the measures.
- Trumpet (Trbni):** Remains silent throughout the measures.
- Timpani (Timp.):** Remains silent throughout the measures.
- Violin (Viol.):** Enters in measure 322 with a melodic line marked *fpp*. It continues to play in measures 323, 324, and 325.
- Viola (Va.):** Enters in measure 322 with a melodic line marked *fpp*. It continues to play in measures 323, 324, and 325.
- Violoncello (Vc.):** Enters in measure 322 with a melodic line marked *fpp*. It continues to play in measures 323, 324, and 325.
- Bass (B.):** Enters in measure 322 with a melodic line marked *fpp*. It continues to play in measures 323, 324, and 325.

328

Fl. *fpp* *ff* a2

Ob. *fpp* *ff*

Clar. (La) *fpp* *ff*

Fag. *fpp* *ff* a2

(Sol) *fpp* *ff* a2

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *fpp* *ff*

Va. *fpp* *ff*

Vc. *fpp* *ff*

B. *fpp* *ff*

334

Fl.

Ob.

Clar.  
(La)

Fag.

This section of the score covers measures 334 to 339. The Flute part features a melodic line with slurs and accents. The Oboe, Clarinet (La), and Bassoon parts provide harmonic support with various rhythmic patterns and slurs.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

This section of the score covers measures 334 to 339. The Horns (Sol and Re), Trumpet (Re), and Trombones parts are mostly silent, indicated by rests on their respective staves.

Timp.

The Timpani part consists of rests throughout measures 334 to 339.

Viol.

Va.

Vc.

B.

This section of the score covers measures 334 to 339. The Violin and Viola parts have melodic lines with slurs. The Violoncello and Double Bass parts feature a rhythmic accompaniment with triplets in the later measures.



340

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)  
Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

345

Fl. I. *pp*

Ob.

Clar. (La) I. *pp*

Fag.

(Sol) Cor. (Re) IV. *pp* III. *p*

Trbe. (Re)

Trbni. III. *pp*

Timp.

Viol. *pp*

Va. *pp*

Vc. *pp*

B. *pp*

350

a2

Fl.

pp

Ob.

pp

Clar. (La)

pp

Fag.

pp

(Sol)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

355

Fl.

Ob.

Clar. (La)

Fag.

(Sol)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

a2

IV. pp

III. p

360

This musical score page contains measures 360 through 365. The instruments and their parts are as follows:

- Fl.** (Flute): Measures 360-361 have a melodic line of eighth notes. Measures 362-365 are silent.
- Ob.** (Oboe): Measures 360-361 have a melodic line of eighth notes. Measures 362-365 are silent.
- Clar. (La)** (Clarinet in A): Measures 360-361 have a melodic line of eighth notes. Measures 362-365 are silent.
- Fag.** (Bassoon): Measures 360-361 have a melodic line of eighth notes. Measures 362-365 are silent.
- Cor. (Sol)** (Cor Anglais): Silent throughout.
- Cor. (Re)** (Cornet in E-flat): Silent throughout.
- Trbe. (Re)** (Trumpet in E-flat): Silent throughout.
- Trbni.** (Trumpets in B-flat): Silent throughout.
- Timp.** (Timpani): Silent throughout.
- Viol.** (Violins): Measures 360-361 are silent. Measures 362-365 play a rhythmic pattern of eighth notes.
- Va.** (Violas): Measures 360-361 are silent. Measures 362-365 play a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Measures 360-361 are silent. Measures 362-365 play a rhythmic pattern of eighth notes.
- B.** (Bass): Silent throughout.

366

This musical score page contains measures 366 through 370. The instruments and their parts are as follows:

- Fl.** (Flute): Rests in measures 366-369; enters in measure 370 with a melodic line starting on G4, marked *p cresc.*
- Ob.** (Oboe): Rests in measures 366-369; rests in measure 370.
- Clar. (La)** (Clarinet in A): Rests in measures 366-369; enters in measure 370 with a melodic line starting on G3, marked *a 2* and *p cresc.*
- Fag.** (Bassoon): Rests in measures 366-369; enters in measure 370 with a rhythmic accompaniment of eighth notes, marked *p cresc.*
- Cor. (Sol)** (Cor Anglais in G): Rests in measures 366-369; rests in measure 370.
- Cor. (Re)** (Cornet in E-flat): Rests in measures 366-369; rests in measure 370.
- Trbe. (Re)** (Trumpet in E-flat): Rests in measures 366-369; rests in measure 370.
- Trbni.** (Trumpets in B-flat): Rests in measures 366-369; rests in measure 370.
- Timp.** (Timpani): Rests in measures 366-369; rests in measure 370.
- Viol.** (Violins): Play a melodic line with a *cresc.* marking in measure 370.
- Va.** (Violas): Play a melodic line with a *cresc.* marking in measure 370.
- Vc.** (Violoncello): Play a melodic line with a *cresc.* marking in measure 370.
- B.** (Bass): Play a melodic line with a *cresc.* marking in measure 370.

371

Fl. *f*

Ob. I. *pp*

Clar. (La) *f* *pp*

Fag. *f* *pp*

(Sol) *pp*

Cor. (Re) *pp*

Trbe. (Re)

Trbni. *fp* *fp*

Timp. *tr* *pp*

Viol. *fp* *pp* \*)

Va. *fp* *pp*

Vc. *fp* *pp*

B. *fp* *pp*

\*) T. / Bb. 373 ff., Violino I: Cf. Crit. Commentary.

376

This musical score page contains measures 376 through 380. The instruments and their parts are as follows:

- Flute (Fl.):** Features a melodic line with slurs and accents, marked *fpp* in measures 377, 378, and 379.
- Oboe (Ob.):** Provides harmonic support with sustained notes, marked *fpp* and *a2* in measures 377, 378, and 379.
- Clarinet (La):** Plays a sustained harmonic line, marked *fpp* and *a2* in measures 377, 378, and 379.
- Bassoon (Fag.):** Plays a sustained harmonic line, marked *fpp* and *a2* in measures 377, 378, and 379.
- Cor Anglais (Sol):** Enters in measure 377 with a note marked *fpp* and *a2*.
- Cor Anglais (Re):** Enters in measure 379 with a note marked *fpp* and *a2*.
- Trumpet (Trbe. Re):** Remains silent throughout the measures.
- Trumpet (Trbni):** Remains silent throughout the measures.
- Timpani (Timp.):** Features a roll in measure 376, followed by a steady pulse in measures 377-380.
- Violin (Viol.):** Features a melodic line with slurs and accents, marked *fpp* in measures 377, 378, and 379.
- Viola (Va.):** Provides harmonic support with sustained notes, marked *fpp* in measures 377, 378, and 379.
- Violoncello (Vc.):** Provides harmonic support with sustained notes, marked *fpp* in measures 377, 378, and 379.
- Bass (B.):** Provides harmonic support with sustained notes, marked *fpp* in measures 377, 378, and 379.



382

Fl.

Ob.

Clar. (La)

Fag.

(Sol)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

*fpp*

*ff*

388

This musical score page contains measures 388 through 393. The instrumentation includes:

- Flute (Fl.):** Treble clef, playing eighth-note patterns with slurs.
- Oboe (Ob.):** Treble clef, playing eighth-note patterns with slurs.
- Clarinet (La):** Treble clef, playing eighth-note patterns with slurs.
- Bassoon (Fag.):** Bass clef, playing eighth-note patterns with slurs.
- Cor Anglais (Sol):** Treble clef, mostly rests.
- Cor Anglais (Re):** Treble clef, playing a sustained note with a slur.
- Trumpet (Trbe. Re):** Treble clef, playing a sustained note with a slur.
- Trumpets (Trbni):** Two staves, both mostly rests.
- Timpani (Timp.):** Bass clef, playing a steady eighth-note pattern.
- Violins (Viol.):** Two staves, playing eighth-note patterns with slurs.
- Viola (Va.):** Alto clef, playing eighth-note patterns with slurs.
- Violoncello (Vc.):** Bass clef, playing eighth-note patterns with slurs.
- Bass (B.):** Bass clef, playing eighth-note patterns with slurs.

The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play a rhythmic eighth-note pattern, while the brass instruments play sustained notes. The strings feature triplet markings in the final two measures.

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

398

Fl.

Ob.

Clar. (La)

Fag.

(Sol)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a2

ff

ff

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet in A, Bassoon) and string section (Violin, Viola, Violoncello, Bass) are positioned at the top. The brass section (Cor Anglais, Cor Anglais, Trumpet in E-flat, Trombones) and percussion (Timpani) are positioned in the middle. The score consists of six measures of music. The woodwinds and strings play a melodic line with eighth and sixteenth notes, often beamed together. The brass and percussion parts are mostly rests, with some sustained notes in the horns and timpani.

409

This musical score page, numbered 159, contains measures 409 through 412. The instrumentation includes:

- Flute (Fl.):** Features a melodic line with grace notes and slurs.
- Oboe (Ob.):** Plays a rhythmic pattern of eighth notes.
- Clarinet (La):** Provides harmonic support with chords and slurs.
- Bassoon (Fag.):** Mirrors the Clarinet's harmonic support.
- Horns (Cor.):** The (Sol) part is silent, while the (Re) part plays eighth notes starting in measure 410.
- Trumpets (Trbe. (Re)):** Play eighth notes starting in measure 410, marked with a forte (*f*) dynamic.
- Trombones (Trbni.):** Play eighth notes starting in measure 410.
- Timpani (Timp.):** Remains silent throughout these measures.
- Violins (Viol.):** Play a triplet eighth-note pattern.
- Violas (Va.):** Play a triplet eighth-note pattern.
- Violoncellos (Vc.):** Play a triplet eighth-note pattern.
- Basses (B.):** Play a triplet eighth-note pattern.

The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The woodwind and brass parts feature various articulations such as grace notes, slurs, and accents.

Fl. *a2*  
Ob. *a2*  
Clar. (La)  
Fag. *a2*  
Cor. (Sol)  
Cor. (Re)  
Trbe. (Re)  
Trbni.  
Timp.  
Viol.  
Va.  
Vc.  
B.

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

Detailed description: This page of a musical score, numbered 413, features 14 staves for various instruments. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), and Horns (Cor. (Sol) and Cor. (Re)). The middle section includes Trumpets (Trbe. (Re)), Trombones (Trbni.), and Timpani (Timp.). The bottom section includes Violins (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). The score is written in a key signature of two sharps (F# and C#). The Flute, Oboe, and Bassoon parts feature a melodic line with a dynamic marking of *p* (piano) and a first overtone marking of *a2*. The Clarinet part has a similar melodic line with *p* dynamics. The Horns, Trumpets, and Trombones parts consist of sustained notes with a dynamic marking of *ff* (fortissimo). The Violin and Viola parts play a rhythmic pattern with a dynamic marking of *p*. The Viola, Violoncello, and Bass parts play sustained notes with a dynamic marking of *p*. The Timpani part is marked with a *p* dynamic. The overall dynamic range is from *p* to *ff*.

419

This musical score page, numbered 419, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section consists of three Horns (Cor. (Sol), (Re), (Re)), Trumpets (Trbe. (Re)), and Trombones (Trbni.). Percussion includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), Violas (Vc.), and Basses (B.). The score is divided into five measures. The first measure shows the woodwinds and strings playing a rhythmic pattern of eighth notes, with dynamics marked *p*. The second and third measures show a dynamic shift to *ff*. The fourth and fifth measures show a further increase to *fff*, with some instruments playing triplets. The Flute, Oboe, and Clarinet parts include *a2* markings. The Bassoon part includes an *a2* marking and a *p* marking in the first measure. The Horns, Trumpets, and Trombones play sustained notes in the second and third measures, with *a2* markings for the Horns and Trumpets. The Timpani part features a roll in the fifth measure. The Violins, Violas, and Basses play triplets in the fifth measure.



Fl.

Ob.

Clar.  
(La)

Fag.

This section contains the staves for the Flute (Fl.), Oboe (Ob.), Clarinet in La (Clar. (La)), and Bassoon (Fag.). The Flute part features a melodic line with slurs and accents. The Oboe and Clarinet parts have similar melodic lines with slurs. The Bassoon part provides a harmonic accompaniment with a steady eighth-note pattern.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

This section contains the staves for the Horns and Trombones. It includes parts for the Horn in Sol (Sol), Horn in Re (Re), Trombone in Re (Trbe. (Re)), and Trombone in Bb (Trbni.). The Horn parts are mostly rests with some notes in the later measures. The Trombone parts have a rhythmic accompaniment with slurs and accents. The Trombone in Re part has a marking 'a2' in the third measure.

Timp.

This section contains the staff for the Timpani (Timp.). It features a rhythmic accompaniment with slurs and accents, primarily consisting of eighth notes.

Viol.

Va.

Vc.

B.

This section contains the staves for the Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.). All string parts feature a rhythmic accompaniment with slurs and accents, primarily consisting of eighth notes. The Violin parts have a marking '3' above the first measure of each staff.

428

This musical score page, numbered 428, features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section consists of a Solo Horn (Cor. (Sol)), a Horn in E-flat (Cor. (Re)), Trumpet in E-flat (Trbe. (Re)), and Trombones (Trbni.) in E-flat, F, and B-flat. The percussion part includes Timpani (Timp.). The string section (Viol., Va., Vc., B.) is written in a grand staff. The score is in the key of D major and 2/4 time. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass section has a more melodic line, with the Trombones playing a prominent part. The Timpani part has a specific rhythmic pattern. The Solo Horn and Horn in E-flat parts are mostly rests. The Trombone parts have dynamic markings of *fff* and *ff*. The string parts have a consistent rhythmic pattern. The score is divided into four measures. The first measure shows the woodwinds and strings starting their pattern. The second measure shows the woodwinds and strings continuing their pattern. The third measure shows the woodwinds and strings continuing their pattern. The fourth measure shows the woodwinds and strings continuing their pattern. The brass section has a melodic line that starts in the second measure and continues through the fourth measure. The Timpani part has a rhythmic pattern that starts in the second measure and continues through the fourth measure. The Solo Horn and Horn in E-flat parts are mostly rests. The Trombone parts have dynamic markings of *fff* and *ff*. The string parts have a consistent rhythmic pattern. The score is divided into four measures. The first measure shows the woodwinds and strings starting their pattern. The second measure shows the woodwinds and strings continuing their pattern. The third measure shows the woodwinds and strings continuing their pattern. The fourth measure shows the woodwinds and strings continuing their pattern. The brass section has a melodic line that starts in the second measure and continues through the fourth measure. The Timpani part has a rhythmic pattern that starts in the second measure and continues through the fourth measure. The Solo Horn and Horn in E-flat parts are mostly rests. The Trombone parts have dynamic markings of *fff* and *ff*. The string parts have a consistent rhythmic pattern.

432

Fl.

Ob. *a2*

Clar. (La)

Fag.

(Sol) Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

fff fff fff fff

fff fff fff fff

fff fff fff fff

fff

tr

fff

436

This musical score page contains measures 436 through 439. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, key signature of two sharps. Features a long melodic line with a slur across measures 436-437 and a fermata in measure 438.
- Ob.** (Oboe): Treble clef, key signature of two sharps. Mirrors the flute's line, with a dynamic marking of *a2* in measure 437.
- Clar. (La)** (Clarinet in A): Treble clef, key signature of one flat. Features a long melodic line with a slur across measures 436-437 and a fermata in measure 438.
- Fag.** (Bassoon): Bass clef, key signature of two sharps. Features a long melodic line with a slur across measures 436-437 and a fermata in measure 438.
- Cor. (Sol)** (Cornet in G): Treble clef, key signature of two sharps. Plays a sustained note with a fermata in measure 438.
- Cor. (Re)** (Cornet in F): Treble clef, key signature of one flat. Plays a sustained note with a fermata in measure 438.
- Trbe. (Re)** (Trumpet in F): Treble clef, key signature of one flat. Plays a sustained note with a fermata in measure 438.
- Trbni.** (Trumpets in B): Treble clef, key signature of two sharps. Features a melodic line with a dynamic marking of *a2* in measure 437.
- Timp.** (Timpani): Bass clef, key signature of two sharps. Features a rhythmic pattern of sixteenth notes in measure 436, followed by a sustained note with a fermata in measure 438.
- Viol.** (Violins): Treble clef, key signature of two sharps. Play a rhythmic pattern of eighth notes.
- Va.** (Violas): Bass clef, key signature of two sharps. Play a rhythmic pattern of eighth notes.
- Vc.** (Violoncello): Bass clef, key signature of two sharps. Play a rhythmic pattern of eighth notes.
- B.** (Bass): Bass clef, key signature of two sharps. Play a rhythmic pattern of eighth notes.

440

This musical score page, numbered 166, covers measures 440 to 443. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais (Sol), Cor Anglais (Re), Trumpet in E-flat (Trbe. (Re)), three Trumpets (Trbni. I, II, III), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.).

The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. Measures 440 and 441 feature woodwinds and brass playing sustained notes with long slurs. The Flute, Oboe, and Clarinet in A parts have triplets in measure 443. The Bassoon part has a triplet in measure 443. The three Trumpets (Trbni. I, II, III) also have triplets in measure 443. The Timpani part has a roll in measure 441 and a triplet in measure 443. The Violin, Viola, Violoncello, and Double Bass parts play a rhythmic pattern of eighth and sixteenth notes throughout the measures.

444

Fl.  
Ob.  
Clar. (La)  
Fag.

(Sol)  
Cor.  
(Re)  
Trbe. (Re)  
Trbni.  
Timp.

Viol.  
Va.  
Vc.  
B.

448

Fl.

Ob.

Clar.  
(La)

Fag.

(Sol)  
Cor.

(Re)

Trbe.  
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

\*) Im Autograph vermerkt Berwald nach dem Schlußstrich: „455 Takte. – Das Finale spielt ungefähr 9 1/2 Min.“. – In the autograph, after the final double bar, Berwald prescribes: 455 bars. – The Finale plays ca. 9 1/2 minutes.

ANHANG  
APPENDIX



**FINALE**  
**Allegro con spirito**

2 Fl.

p

Cl.  
Fag

Ob  
Cl  
Ob  
Fag

pp

4

Ob

Cor

Cor

8

Fl.

Ob.  
C.

Fag

13

18

Musical score for measures 18-22. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a melodic line in the upper treble staff and a rhythmic accompaniment in the lower staves.

23 V.

Musical score for measures 23-27. The system consists of four staves. Measure 23 is marked with a 'V.' (Vivace). The music includes a woodwind section with parts for 2 Cl. 8 and Fag (Bassoon). The bass line features a rhythmic pattern with accents.

28

Musical score for measures 28-31. The system consists of four staves. Measure 28 is marked with 'pp' (pianissimo). The woodwind section includes parts for Ob 1., 2 Cl. 8, Fag. 1., and 2 Fl. Ob 1. The bass line has a rhythmic pattern with accents numbered 1, 2, and 3.

32

Musical score for measures 32-36. The system consists of four staves. Measure 32 is marked with 'pp'. The woodwind section includes parts for Oboi 8., Cltti 8., Fag., and Fag. The bass line has a rhythmic pattern with accents numbered 4, 5, 6, 7, and 8.

# 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, in: MAB                |
| Fl.            | = Flauto   |
| MAB            | = Library of Kungl. Musikaliska Akademien, Stockholm     |
| STM            | = <i>Svensk tidskrift för musikforskning</i> , Stockholm |
| Ob.            | = Oboe   |
| Timp.          | = Timpani  |
| Trba., Trbe.   | = Tromba, Trombe   |
| Trbne., Trbni. | = Trombone, Tromboni                                     |
| V., Viol.      | = Violino  |
| Va.            | = Viola  |
| Vc.            | = Violoncello  |

## I. Source

MAB. Autograph sketch, consisting of 14 sheets grey-yellow paper, partially stitched together with thread. On sheet 8<sup>v</sup>, the original music text of the first 36 bars of the finale (cf. p. 169 and facs. 16) is covered by a stuck-on sheet of manuscript paper containing a newer version. (The verso side is ruled only.) There are similar stuck-on slips covering small sections of sheet 10<sup>v</sup> and sheet 14<sup>r</sup> (cf. facs. 21 f. and 28 f.). On sheet 14, the stuck-on paper also covers valid bars. (In both cases, there is music text on the verso side of the papers, too.) Sheet 13 consists of an addition, with music text only on one side, paginated 23 b. Sheets 1–4 have no watermark; sheets 5, 7, 12 and 14 have the watermarks K & S; sheets 6, 8, 9, 10, 11, 13, the sheet stuck on to sheet 8, the slip stuck on to sheet 10 and probably also the slip stuck on to sheet 14 are of paper with the watermark C & I HONIG.

Horizontal format, c. 26 by 33 cm., sheets 1–4 ruled with 12 systems, the remainder with 14. Pagination in pencil 1–22, 23a, 23b, 24–26. Numbering of the folds in Berwald's handwriting: 2, 3, 4, 5, 6 on pages 5, 9, 13, 17 and 21, resp. Music text on each page, apart from the verso side of sheet 13. Clefs, key signatures and time signatures only on the first accolade in each movement. The music text, in (by now) brownish black ink, is in part clear and easily legible, in part unclear and sketchy. There are a number of deletions and alterations. Certain sections have detailed directions as to instrumentation, while others, especially in the finale, are written in an extremely summary fashion. On p. 1 of the manuscript there are suggestions as to a name for the symphony in Berwald's handwriting: over the middle of the first accolade, in ink, in a box, *Sinfonie capricieuse*; vertically, in the left hand margin, opposite the second accolade, in ink, *Sinfonie singulière*; at the top to the right, in pencil, in brackets and between two horizontal lines, *Sinfonie Pathétique*. In the top left hand corner MAB's stamp and a pencil note in square brackets, *Berwald, F., Sinfonie capricieuse?*; this additional note, the pagination and, on p. 23b, in square brackets, *Inlaga till sid. 23a* by Gösta Morin, retired librarian at MAB.

## II. Notes on the Source and its realization

Cf. Vorwort/Preface and the facsimile supplement, which in the present volume forms an essential complement to this critical commentary.


In all movements the normal order of instruments in the score is: V. I, V. II, Va., Vc./B.—all undesignated, making a total of 4 systems.

*Allegro* (pp. 3–58; cf. facs. 1–11).

At the top of the page, in pencil, the following directions as to instrumentation: *Trompetti E. / sedan D., Corni A. / Corni D.* and *Timpani E. A.* Accolade with 8 systems bb. 62–71, with 2 systems bb. 428–436.

The instrumentation of the realization, in accordance with Berwald's other symphonies and large orchestral works, is as follows: Flauto I, II, Oboe I, II, Clarinetto I, II in La/A, Fagotto I, II, Corno I, II in La/A, Corno III, IV in Re/D, Tromba I, II in Mi/E, Trombone I, Trombone II, III, Timpani in Mi-La/E-A, Violino I, Violino II, Viola, Violoncello, Basso.

| Bar                | Instrument | Note   |
|--------------------|------------|--|
| 1                  |            | tempo indication originally <i>Allegro con molto</i> . The last two words crossed out in pencil. |
| 11–13 }<br>27–29 } | Vc.        | no ties; possibly on purpose.  |

| Bar     | Instrument    | Note  |
|---------|---------------|---|
| 44      | Vc./B.        | the pencilled semiquaver may indicate a grace note. Cf. b. 144.   |
| 50–53   | all           | these bars crossed out but reintroduced. <i>gäller!!</i> ("valid"), in pencil, over the accolade, refers to systems 2–4 (counting from the top).  |
| 61      | Trbne. III    | <i>Bassun</i>   |
| 62–71   | all           | accolade with 8 systems, of which system 1 includes woodwind, 3 Va. (bb. 68–71), 4 Vc./B. and 7–8 V. I and V. II, resp.   |
| 86ff.   | V. I, II      | originally <i>pizz.</i> which is crossed out and replaced by <i>arco</i> .  |
| 104     | V. I, II      | <i>arco</i> ; cf. b. 86.  |
| 104–107 | Cor.          | realization in analogy with bb. 136–137.  |
| 106–107 | Va.           | the last crotchet noted g <sup>4</sup> . The repeated ♯ sign indicates f <sup>4</sup> even if g <sup>4</sup> were possible.   |
| 108–114 | Timp.         | Ellberg (cf. Vorwort/Preface).  |
| 113–121 | Trbne. III    | Ellberg.  |
| 122–125 | Trbne. I, II  | Ellberg, bb. 122–123.   |
| 129     | V. I          | the last semiquaver originally the thematic d <sup>4</sup> . Altered to b <sup>4</sup> possibly due to the false relation with the previous d <sup>4</sup> in Vc./B.  |
| 136ff.  | Timp.         | not in source.  |
| 196–203 | Timp.         | Ellberg bb. 196–199.  |
| 208–213 | Trbni.        | Ellberg.  |
| 225a    |               | annotations (in pencil) by Berwald <i>utan introduction</i> and 225 and (189), which have to do with the number of bars in the exposition with and without the introduction. In the margin, written vertically (in pencil) <i>Andra delen blott utkastadt med 170</i> ("the second part only sketched with 170"). |
| 225a, b | V. I, II, Va. | the written chord may be considered a follow-up of the previous, deleted bar.   |
| 242–243 |               | it is unclear what Berwald meant by the annotation <i>NB mit 6</i> . An interesting possibility would be that the bassoon part was to follow the upper part in sixths:  |
|         |               |    |
| 283–287 | Timp.         | not in source. Ellberg: A / A / E / E / E.  |
| 343ff.  | Fag.          | not in source; completed by analogy with bb. 156ff.   |
| 372     | Ob.           | not in source; completed by analogy with b. 185.  |
| 391–394 | Trbne. II     | Ellberg.  |
| 420–427 | all           | only system 1 written out; completed in accordance with bb. 412–419.  |

Berwald's annotation 2 *Reprisen 211* agrees with the number of bars in the present sketch. Annotation 40 *Takter på Arket* in-

dicates that he calculates 10 bars per page in the final score; cf. *Wettlauf*, which dates from the same year (BwGA, vol. 9, facs. p. XIX).

Andante (pp. 59–76; cf. facs. 12–15).

At the top of the page in pencil the following indication as to instrumentation: *Corni G. / Corni D. Trompetti G. and Timpani E. D. Fis (D. crossed out)*. After *Trompetti G.* in ink: *Ottava Bassa*. Accolade with 5 systems bb. 33–38 and 55–56 and with 6 systems bb. 57–64 and 84–91. Instrumentation (cf. first movement): Flauto I, II, Oboe I, II, Clarinetto I, II in La/A, Fagotto I, II, Corno I, II in Sol/G, Corno III, IV in Re/D, Tromba I, II in Sol/G, Trombone I, Trombone II, III, Timpani in Mi-Fa#/E-Fis, Violino I, Violino II, Viola, Violoncello, Basso.


| Bar     | Instrument        | Note  |
|---------|-------------------|---|
| 33      | V. I              | in the source a diminuendo sign. The editor has preferred to omit this sign in this bar and save the effective general diminuendo until the parallel bb. 114 ff., there being nothing in the notation to contradict such an interpretation. |
| 39–40   | strings           | as to articulation, cf. Vorwort/Preface.  |
| 50      | Vc./B.            | the editor regards it as probable that, contrary to the related bb. 42 and 46, Berwald did not intend to delete the quavers on the fourth beat here.  |
| 55–56   | Timp.             | Ellberg.  |
| 57–62   | strings, woodwind | articulation according to Ellberg, in analogy with Fl. and Clar.  |
| 69      | Fag. I            | in the source <i>Fagotti</i> .  |
| 69–73   | strings, woodwind | as to articulation, cf. Vorwort/Preface.  |
| 82–83   | Timp.             | cf. bb. 55–56.  |
| 96–100  | strings, woodwind | cf. bb. 69–73.  |
| 105     | Timp.             | Ellberg.  |
| 114–119 | strings           | only system 1 written out; completed by analogy with bb. 33–38.   |

Berwald's annotation (in pencil) 125 *Takter* agrees with the music text of the present sketch.

Finale. Allegro assai (pp. 77–168; cf. facs. 17–30).

At the top of the page in ink the following indications as to instrumentation: *Trompetti D. / Timp. E. A., Corni E. / Corni D.* Accolade with 5 systems bb. 50–69, 95–102, 181–186, 205–206, 211–215, 219–223, 283–310, with 2 systems bb. 137–140, 447–451 and with 1 system bb. 373–384. Instrumentation (cf. first movement): 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 Re/D, Trombone I, Trombone II, III, Timpani in Mi-La/E-A, Violino I, Violino II, Viola, Violoncello, Basso.

| Bar     | Instrument       | Note  |
|---------|------------------|---|
| 7       | V. II            | d' by analogy with b. 20.   |
| 28 ff.  | } Trbne. II, III | missing in the source; in the realization added as a pedal as preparation for the trombone entry in bb. 32–33 which is added in the source in pencil. Cf. similar sections in <i>Sinfonie singulière</i> , finale, bb. 82 ff. and 429 ff. (BwGA, vol. 3). |
| 38 ff.  |                  |   |
| 189 ff. |                  |   |
| 199 ff. |                  |   |

| Bar     | Instrument             | Note  |
|---------|------------------------|---|
| 34, 35  | Cor. III, IV           | the pencil marks (cf. facs. 18) may possibly indicate that Berwald had wanted to delete the crotchet rest. The editor feels the chosen interpretation to be the more probable.  |
| 62      | Fag. II                | only crotchet, by analogy with b. 54. The interpretation in the realization is not contradicted by the source, even though the double stems in bb. 62–65 of the latter may indicate unison bassoons.  |
| 66 ff.  | Cor. I, II             | the triplet figure in the realization not present in the source. Cf. also Trba. b. 227.   |
| 72, 73  |                        | over the accolade <i>Themat utarbetad som förr!</i> (“... worked out as before”). Note the interesting deleted version. Berwald writes by mistake b# in V. I as early as b. 73.   |
| 79–86   | all                    | the source is sketchy; completed by analogy with bb. 18–25.   |
| 102     |                        | annotation in the lower right hand corner (in pencil) 110 <i>Takter</i> . Cf. Vorwort/Preface.  |
| 106     | all                    | the source is sketchy; completed in accordance with b. 104.   |
| 111–112 | Fl., Clar.             | the pencil annotations over the accolade displaced in relation to the bar lines; cf. Vorwort/Preface.   |
| 117–124 | all                    | the source is sketchy; completed in accordance with bb. 109–116.  |
| 134     | V. II, Clar.           | in the realization the quaver rest has been allocated to the V. II part for reasons of technique. Cf. also b. 370.  |
| 136     | Trbni.                 | Ellberg:   |
| 137–140 | V. I, Fl., Clar., Fag. | Ellberg. Under the accolade <i>Clarinetti 8 uthållande noter</i> . (“... extended notes”) / <i>Fagott uthållande noter</i> .  |
| 158–180 | all                    | only sketched out, bb. 158–172 on a stuck-in slip covering the original version (cf. facs. 21 f.); completed in accordance with bb. 105 ff. and bb. 149 ff. Berwald's intentions as to bb. 179–180, which are sketched in rough outlines, are apparent partly from the version covered by the slip (facs. 21), partly from bb. 413–414 in the source. |
| 186     |                        | annotation in the lower right hand corner (in pencil) 197 <i>Takter</i> . Cf. Vorwort/Preface.  |
| 203–204 | Fag.                   | it is unclear why Berwald wrote in this way, i.e. a third too low. The editor feels it probable that Berwald intended to orchestrate by analogy with bb. 191–192, and that he hap-  |

| Bar     | Instrument | Note  | Bar     | Instrument | Note   |
|---------|------------|---|---------|------------|--|
|         |            | pened to make a mistake in writing. The note d <sup>4</sup> , difficult on the bassoon, has in the realization been given to the clarinet part. Cf. b. 62.  | 353–360 | all        | the source is sketchy; completed in accordance with bb. 345–352.   |
| 253–256 | all        | the notation of the source provides us with no completely indubitable version. The editor feels his disposition of V. I, V. II and Va., suggested for technical reasons, to be probable, in spite of the fact that the 8va mark in the source applies up to and including b. 257. | 372     | Trbni.     | cf. b. 136.  |
| 282     |            | sign referring to enclosure p. 23b, facs. 27, which contains bb. 283–310.   | 373–384 | all        | sketched on one system. Realized in accordance with bb. 137–140, by analogy with the deleted bars on p. 25 of the autograph, facs. 29. The reference marks show the order of the sections. |
| 289     | V. I       | the thematic figure is missing in the source; added in the realization by analogy with bb. 283, 285 and 287, where it has been added afterwards, in ink, in V. I. The composer presumably intended to add the figure in b. 289 as well, for the sake of symmetry.                 | 393–400 | all        | incompletely written out on a stuck-in slip, covering the original version (cf. facs. 28 f.); completed by analogy with bb. 157–164.   |
| 311–322 | all        | the source is sketchy; completed according to bb. 14–25. Notice that V. I agrees with the original version of the beginning of the movement (cf. facs. 16).   | 401–414 | all        | incompletely written out, completed by analogy with bb. 165–178. Bb. 401–403 hidden under the stuck-in slip on p. 25 of the autograph (cf. facs. 29).                                      |
| 322     |            | in the right hand margin, an annotation (in pencil) 306 <i>Takter</i> . Cf. Vorwort/Preface.  | 419–422 | all        | sketched, realized in accordance with bb. 415–418.   |
| 342–343 | woodwind   | notation missing; completed in accordance with bb. 340–341.   | 437–442 | all        | sketched, realized in accordance with bb. 431–436.   |
| 347ff.  | Fl., Clar. | completed in accordance with bb. 111 ff.  | 443–451 | all        | sketched, realized in accordance with Ellberg.   |

Berwald's annotation 455 *Takter* does not agree with the 451 bars of the realization. However, the editor has not been able to find any section of the sketch, e.g. a group of four bars, which has been omitted. It would seem probable that Berwald has made a mistake in his calculations, made before the writing out of the final score, this being suggested by his estimate of the amount of paper required, at the bottom of p. 26 of the sketch. As to the note 436 *takter*, cf. Vorwort/Preface.

## Appendix

### ORIGINAL VERSION OF THE BEGINNING OF THE FINALE

#### I. Source

Fol. 8<sup>v</sup> of the autograph manuscript (detailed description p. 175) after taking off stuck-on sheet; cf. facs. 16.

#### II. Notes on the source

General notes, cf. p. 175.

At the top of the page, in pencil, indications as to instrumentation: *Trompetti D.*, *Corni E.* / *Corni D*, *Timpani E.* [originally: *D*] *A.*

Tempo indication: *Allegro con spirito.*

The music text of the sketch is reproduced without other corrections or adjustments than the changing of direction of a few note stems and the omission of certain notes in bb. [11 f.] and [23 f.] by Berwald exchanged for others; cf. facs. 16.