

*Franz Berwald*



# MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

## Sämtliche Werke Complete Works

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FRANZ BERWALD

Streichquartette  
String Quartets

Herausgegeben von / Edited by

Nils Castegren, Lars Frydén, Erling Lomnäs



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## ZUR AUSGABE

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

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

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

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

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

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

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

liche Ziffern werden nur bei der ersten Notengruppe gesetzt, sofern kein Mißverständnis möglich ist und zwar ohne Rücksicht auf etwaige andere Notierung in der Vorlage. Kurze Vorschläge sind von Berwald — offenbar ohne unterschiedliche Bedeutung — auf verschiedene Weise notiert; sie sind in der vorliegenden Ausgabe grundsätzlich 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 Vokaltexen) und Ziffern durch Kursivdruck; Verzierungen, Striche, Punkte, Akzente, Fermaten, kleinere Pausenwerte (ausgenommen Ganztaktpausen), Akzidenzien, ferner (kursive) Ziffern zur Bezeichnung von Triolen, Sextolen usw. durch Kleinstich; Bögen sowie Crescendo- und Diminuendozeichen 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 offensichtlicher Schreibfehler in den Hauptquellen werden stillschweigend vorgenommen.

Berwald-Komitee

## EDITORIAL NOTE

This Edition of Franz Berwald's *Complete Works*, published for the centenary of his death (April 3, 1968) is intended to satisfy both musicological and practical requirements, and is 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 with regard to the titles of works and the names of instruments and other parts, also in the question of tempo indications (abbreviations and spelling), dynamics and other words in the text. The score has been laid out according to present-day customs. Clefs are used according to modern practice; the original clefs are indicated on prefatory staves when there is a difference. As regards transposing instruments, the original notation is as a rule retained. Exceptions are dealt with explicitly. Those abbreviations in the music text occurring in the primary sources which agree with modern practice are given according to the original or written out in full according to the editor's choice. When no misunderstanding can arise, figures indicating triplets, sextolets etc. are given, only for the first groups of notes, without regard for the notation used in the primary source. Berwald writes short appoggiaturas in various ways, apparently without intending any difference in performance. In this edition, ♭ has been used in all places. Slurs in embellishments have been added without special typographical differentiation or commentary.

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

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

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

Alterations from the original text are accounted for in the preface and the critical commentary for the volume concerned. In the preface are mentioned among other things all the particular technical problems encountered in the editing of the compositions included in the volume, together with any deviations from the abovementioned general rules which have been found necessary in that particular volume. In the critical commentary are brought up variants in the sources together with those alterations introduced into the text, which are not sufficiently explained by the music text itself with reference to the editorial rules given above. Alterations by analogy justified directly by the musical text, e. g. in sequences, voices in parallel and the like, and correction of obvious slips of the pen in the primary sources have been made without comment.

Berwald Committee

## VORWORT

Die drei im vorliegenden Band wiedergegebenen Streichquartette Franz Berwalds — das frühe Quartett in g-moll von 1818 und die beiden Quartette aus dem Jahre 1849 — sind alles von dieser Gattung seines kammermusikalischen Schaffens auf uns Gekommene. Daß außerdem noch ein vollständiges Quartett vorhanden war, ergibt sich aus einem Brief Berwalds an den Musikverleger C. F. Peters in Leipzig, in dem es u. a. heißt<sup>1</sup>:

*Mein Herr!*

*Ich habe durch den hiesigen Musikhandler hier in Stockholm (Herrn Östergren) die Adresse auf Ihnen bekommen, als ein unter Deutschlands besten und acuratesten Verleger, aller Arten Musik, und schreibe ich Ihnen in dieser Hinsicht zu, um Ihnen 2 große Quartetten, für 2 Violinen, Bratsch und Violoncell, anzubieten. Man hatt hier gewollt das ich es auf unsern neuen Steindruck stecken lassen sollte, aber ich will es eben so gut gedruckt haben, als diese Quartetten, hoffe ich, gut und hübsch sind. . . . Man hat sie wohl gehört, und ich darf sagen mit vielen Beifall . . .*

Eines dieser beiden Quartette dürfte aller Wahrscheinlichkeit nach das oben genannte in g-moll sein. Über das andere, verschollene, weiß man leider nichts. Nach Adolf Hillman<sup>2</sup> stand es in B-dur; aber diese Angabe ist durch kein uns bekanntes Dokument zu belegen. Das Werk findet sich z. B. nicht in dem ausführlichen ‚Verzeichnis der nachgelassenen Kompositionen Franz Berwalds‘, das nach dem Tode des Meisters aufgestellt wurde und in der Handschrift seiner Witwe Mathilde Berwald im Archiv der Familie Berwald liegt<sup>3</sup>. Vermutlich ist das Manuskript des Quartetts von Berwald selber vernichtet worden, der ja seinen frühen Werken gegenüber sehr kritisch war. So schrieb er am 20. Dezember 1829 an seine Schwestern in Stockholm: *Af den Musik, som jag lämnadt efter mig i Swerge, så får icke något uppföras deraf, mer än Septetten, och Serenaden, kom väl ihåg det*<sup>4</sup>. („Von der Musik, die ich in Schweden zurückgelassen habe, soll nichts aufgeführt werden, mit Ausnahme des Septetts und der Serenade, denkt daran.“)

Die Aufführungen der beiden frühen Quartette, auf die in dem Brief an C. F. Peters angespielt wird, dürften privater Natur gewesen sein; jedenfalls konnten keine Angaben über öffentliche Darbietungen in zeitgenössischen Blättern ermittelt werden. Sicherlich wurde eine Menge Kammermusik in dem Kreis um Franz Berwald und dessen Bruder August — beide Mitglieder der schwedischen Hofkapelle — gespielt. Daß Franz zu seinen Kollegen gute Beziehungen unterhielt, wird auch dadurch bestätigt, daß er bei seinen öffentlichen Konzerten stets auf die Mitwirkung der vorzüglichsten Solisten aus der Hofkapelle rechnen konnte.

Von der Originalpartitur des Quartetts in g sind nur die Ecksätze erhalten. In dem schon genannten Verzeichnis der nachgelassenen Werke Berwalds trägt das Quartett die Bezeichnung Nr. 34 A und wird beschrieben als *Quartett komp. 1818 med stämmor* („ . . . mit Stimmen“). Ob damals die Partitur vollständig war, ist unbekannt. Man weiß jedoch, daß das Kjellström-Quartett<sup>5</sup> auf seinen Konzertreisen in den 1920er Jahren vom g-moll-Quartett lediglich die beiden Ecksätze gespielt hat.

<sup>1</sup> MAB: *Brevsaml. A: 14*. Der Brief ist datiert: 5. Januar 1819.

<sup>2</sup> Adolf Hillman, *Franz Berwald / En biografisk studie*, Stockholm 1920, S. 169.

<sup>3</sup> FamA. *Förteckning öfver Franz Berwalds efterlemnade Compositioner*.

<sup>4</sup> FamA.

<sup>5</sup> Diese hervorragende schwedische Kammermusikvereinigung, deren Primarius Prof. Sven Kjellström (1875–1950) war, propagierte auf weiten Konzertreisen durch Schweden besonders schwedische Komponisten.

Als die Föreningen Svenska Tonsättare in Stockholm die Neudrucke Berwaldscher Werke in der Edition Suecia in Angriff nahm — anfangs der 1940er Jahre — wurde auch das g-moll-Quartett vorgeschlagen; und bei einer Inventarisierung der handschriftlichen Bestände in der Kungl. Musikaliska Akademiens Bibliotek wurde das Stimmenmaterial zu den Zwischensätzen „wiederentdeckt“. Der schwedische Komponist Hilding Rosenberg erhielt den Auftrag, aus den Stimmen die Partitur zusammenzustellen, und danach wurde dann das vollständige Quartett — revidiert von Sven Kjellström — gedruckt<sup>6</sup>.

Die Quartette in a und Es sind beide 1849 datiert und allem Anschein nach entstanden, als Berwald von Wien nach Stockholm zurückgekehrt war und die Beziehungen zu seinen Freunden unter den Kammermusikern der schwedischen Hauptstadt wieder aufgenommen hatte. Nicht weniger als vier Kammermusikwerke stammen aus dieser Zeit: Außer den beiden Streichquartetten schrieb Berwald das Klaviertrio in Es-dur, datiert Oktober 1849, und schließlich kennen wir noch das umfangreiche Fragment des 1. Satzes eines anderen Klaviertrios in Es-dur mit dem Datum des 15. Oktober 1849.

Die Chronologie der Komposition oder vielmehr der Vollendung der beiden späten Quartette dürfte gesichert sein. Das a-moll-Quartett ist vom 28. Oktober 1849 datiert, während das Es-dur-Quartett höchstwahrscheinlich das Datum des 6. November 1849 trug; die Datierung ist jedoch später ausradiert worden. In Mathilde Berwalds Verzeichnis sind die Werke als Nr. 35 und 36 angeführt. Hier steht ferner beim Es-dur-Quartett die genaue Angabe: *Sign: komp. von Franz Berwald. Stockholm 6 Novemb. 1849*. Auch eine zeitgenössische Abschrift dieses Quartetts von der Hand des Komponisten Jacob Adolf Hägg<sup>7</sup> — eine sehr genaue Kopie des Originals — gibt dasselbe Datum an. Die Versuche, mit verschiedenen technischen Hilfsmitteln die ausradierte Beschriftung wieder lesbar zu machen, um einen unwiderleglichen Beweis für die Datierung zu erhalten, sind leider erfolglos geblieben. Dagegen konnte durch ultraviolette Bestrahlung die ebenfalls ausradierte Angabe Berwalds über die Spieldauer sichtbar gemacht werden. Diese Angabe stimmt genau mit derjenigen in Mathilde Berwalds Verzeichnis überein.

Die Rasur ist jedenfalls im Jahre 1871 vorgenommen worden, als das Quartett zum jährlichen Kompositionswettbewerb der Musikaliska Konstföreningen eingereicht wurde<sup>8</sup>. Die vorgelegten Werke sollten nämlich anonym sein, versehen mit versiegeltem Namenszettel und einem Motto. Hinter dieser Einreichung stand Berwalds Sohn Hjalmar und der Inspektor des Konservatoriums Oscar Byström, Vorsitzender jener Vereinigung während der Jahre 1870–1872. Das von Byström geschriebene Motto *Tanken leder känslan* („Der Gedanke leitet das Gefühl“) rührt aber von Hjalmar Berwald — laut dessen eigener Angabe — her. Auch die Ziffer 4 auf dem Umschlag des Quartetts, welche der Nummer im Verzeichnis der Wettbewerbsbeiträge entspricht, wird bei dieser Gelegenheit geschrieben worden sein.

<sup>6</sup> Hierüber ausführlicher in Kurt Atterbergs Aufsatz *Berwaldsverk i nytryck* [Berwaldwerke in Neudrucken], in: *Röster i Radio*, Stockholm, Jg. 1942, Heft 48, S. 16.

<sup>7</sup> Jacob Adolf Hägg (1850–1928) war Privatschüler Berwalds in Kompositionslehre und studierte weiter bei N. W. Gade in Kopenhagen und Friedrich Kiel in Berlin.

<sup>8</sup> Die Musikaliska Konstföreningen wurde am 15. November 1859 zu dem Zweck gegründet, durch Ankauf und Drucklegung noch unveröffentlichter wertvoller Kompositionen schwedische und norwegische Tonkunst zu fördern.

Die Jury, der die Beurteilung der eingesandten Manuskripte oblag, bestand aus Julius Rietz in Dresden, Nils W. Gade in Kopenhagen und August Söderman in Stockholm. Leider ist das Urteil von Rietz nicht erhalten. Gade schreibt: „er meget dygtigt og ret interessant udarbejdet“ („ist sehr tüchtig und interessant ausgearbeitet“); Söderman bemerkt kurz und knapp: „Bör antagas till utgifvande“ („Soll zur Veröffentlichung angenommen werden“). Im entscheidenden Protokoll vom 6. April 1873 heißt es allerdings: „Men då verket N:o 4 flera gånger under de sednare åren blifvit dels offentligen, dels vid enskilda tillfällen utfördt och man i följd därpå utan att öppna den förseglade namnsedeln hade sig väl bekant att författaren vore den numera aflidne Kompositören Franz Berwald, samt Direktionen ansåg sig af ordalydelsen i § 6 af Föreningens stadgar böra antaga, att endast lefvande tonsättares arbeten finge till pristäflan hos föreningen inlemnas, fann sig på grund härpå Direktionen förhindrad att sist nämnda arbete prisbelöna“<sup>9</sup>.

(„Aber da das Werk No. 4 in den letzten Jahren mehrmals sowohl öffentlich als auch privat gespielt worden ist und man infolgedessen auch ohne Öffnung des versiegelten Namenszettels wohl wußte, daß der Autor der nunmehr verstorbene Komponist Franz Berwald sei, und da sich die Direktion entsprechend dem Wortlaut des § 6 der Statuten der Vereinigung des weiteren zu der Feststellung verpflichtet fühlte, daß nur die Arbeiten lebender Tonsetzer zum Wettbewerb bei der Vereinigung eingereicht werden sollten, so sah sich die Direktion außerstande, der letztgenannten Arbeit einen Preis zuzuerkennen.“)

Die hier angedeutete öffentliche Aufführung des Es-dur-Quartetts dürfte am 2. Februar 1870 stattgefunden haben, als das Werk auf einer Kammermusikmatinee der Herren Fridolf Book, Richard Hagemeyer, Conrad Nordqvist und Fritz Söderman gespielt wurde. Aus der Kritik in der Zeitung *Dagens Nyheter* vom 7. Februar 1870 sei zitiert: „... en på både melodier och idéer särdeles anslående kvartett i Ess-dur af Fr. Berwald; den innehöll 6 satser hvilka voro förenade till ett helt. Matinéen var besökt af så många åhörare som lokalen medgaf och hvarje nummer åtföljdes af lifliga bifall.“ („... ein sowohl in Hinsicht auf Melodien wie auf Gedanken besonders ansprechendes Quartett in Es-dur von Fr. Berwald; es enthielt 6 Sätze, die zu einem Ganzen vereinigt sind. Die Matinee war von so vielen Zuhörern besucht, wie der Raum fassen konnte, und jedes Stück wurde mit lebhaftem Beifall bedacht.“)

Die erste gedruckte Ausgabe des Es-dur-Quartetts erschien 1885 im Verlag von Julius Bagge in Stockholm; eine spätere, redigiert von Sven Kjellström, 1945 in der Edition Suecia.

Was das a-moll-Quartett betrifft, so scheinen Berwald die Erfolgsaussichten dieses Werkes ein wenig zweifelhaft gewesen zu sein. Er benutzte nämlich einen großen Teil des thematischen Materials in seinem Duo für Violoncello und Klavier, das 1858 bei Julius Schubert in Hamburg erschien<sup>10</sup>. Dies wird der Grund dafür sein, daß es kein handschriftliches Stimmenmaterial gibt, welches mit Berwald selbst in Zusammenhang gebracht werden kann; vielleicht auch dafür, daß das a-moll-Quartett mehrere Jahrzehnte lang unbekannt blieb.

Ein Stimmensatz, der vermutlich kurz nach dem Tode des Komponisten geschrieben wurde, befindet sich in der Bibliothek der Kungl. Musikaliska Akademien. Möglicherweise ist dies Material mit demjenigen identisch, das in Lotten Dahlgrens Buch *Lyran* erwähnt wird<sup>11</sup>. Dort wird von der ersten bekannten Aufführung des Quartetts berichtet, die in einer musikalischen Abendunterhaltung

<sup>9</sup> MAB: *Musikaliska Konstföreningens protokoll*, 1873.

<sup>10</sup> BwGA, Bd. 15.

<sup>11</sup> Lotten Dahlgren, *Lyran / Interiörer från 1870- och 80-talens konstnärliga och litterära Stockholm* [Die Lyra. Interieurschilderungen aus dem künstlerischen und literarischen Stockholm der 1870er und 80er Jahre], Stockholm 1913, S. 73–74.

im Hause des Expeditionssekretärs Lars Ludvig Fries<sup>12</sup> stattfand, und zwar am Tage vor Ostern 1871. Frau Fredrika Linnell, deren gastliches Haus im Stockholmer Gesellschaftsleben selbst eine Rolle spielte, schreibt darüber: „Sedan kom en briljant, uppsluppen, språkande kvartett af Franz Berwald, som liknade ett fyrverkeri i all dess gnistrande prakt. Den lär aldrig vara gifven; åtminstone ha aldrig stämmorna förut varit utskrifvna. Det lät Fries göra till denna gång utur partituret, som ej är tryckt.“ („Dann kam ein glänzend mutwilliges, sprühendes Quartett von Franz Berwald, das in all seiner funkelnden Pracht einem Feuerwerk glich. Es soll noch nie gespielt worden sein; wenigstens sind die Stimmen früher noch nie ausgeschrieben worden. Das ließ Fries für diesen Abend aus der ungedruckten Partitur besorgen.“) Das hier genannte Quartett muß das in a-moll gewesen sein, da das Es-dur-Quartett, wie oben erwähnt, schon im Jahre vorher öffentlich gespielt wurde. Fries, ein sehr guter Amateur auf dem Violoncello, hatte oft mit Berwald zusammen musiziert und muß mit dessen Kammermusik wohlvertraut gewesen sein. Für jene Gelegenheit wird er die Partitur des a-moll-Quartetts von Mathilde Berwald entliehen haben; die neu geschriebenen Stimmen hat er vielleicht bei der Rückgabe mitfolgen lassen.

Nach dieser Privataufführung scheint das Werk in völlige Vergessenheit geraten zu sein. Mit dem um die Jahrhundertwende neu erwachten Berwald-Interesse, dessen Initiatoren u. a. Henri Marteau und Tor Aulin waren und das in der bejubelten Erstaufführung der *Sinfonie singulière* kulminierte, kam indes auch das a-moll-Quartett wieder ans Licht und wurde am 15. Oktober 1902 vom Aulin-Quartett öffentlich vorgetragen. Die erste gedruckte Ausgabe erschien im Jahre darauf bei Elkan & Schildknecht in Stockholm. Sie schließt sich dem Original recht getreu an, ist aber seit langem vergriffen. Außerdem liegt auch dieses Quartett, von Sven Kjellström revidiert, in der Edition Suecia vor.

Es dürfte nicht uninteressant sein, darauf hinzuweisen, daß Berwald selbst auf einen ihn so hoch verehrenden Bewunderer wie Tor Aulin, manchmal ein wenig schockierend wirkte. In dem vom Aulin-Quartett benutzten Stimmen-Material (jetzt in der Bibliothek der Orkesterföreningen in Göteborg) findet sich nämlich von Aulins Hand ein Takt eingeschoben, und zwar ein abschließender Pizzicato-Akkord in a-moll zwischen dem ersten und zweiten Satz. Aulin hielt offenbar den Übergang für etwas zu abrupt. Ob dieser später durchstrichene Takt jemals bei öffentlichen Aufführungen gespielt worden ist, läßt sich allerdings nicht entscheiden. Dagegen hat Aulin die höchst eigenartige Stelle im ersten Satz, T. 61 ff., abgeändert, wo Berwald die seltene Bezeichnung *glissicato* anwendet (s. weiter unten) und bestimmten Fingersatz vorschreibt. Aulin notiert hier in seiner Stimme einen ganz traditionellen Fingersatz.

Die Spieldauer des a-moll-Quartetts pflegt heute bei etwa 20 Minuten zu liegen — im Gegensatz zu den von Berwald angegebenen ca. 24–25 Minuten. Eine Aufführung ganz im Sinne Berwalds muß sich also ein wenig Zeit lassen, besonders vielleicht im Adagio. Man weiß andererseits, daß Berwald in den scherzoartigen Sätzen schnelle Tempi liebte.

#### EDITIONSTECHNISCHE BEMERKUNGEN

##### 1. Artikulation

###### ALLGEMEINES

In den Autographen Berwaldscher Werke läßt sich oft eine gewisse Unregelmäßigkeit bezüglich der Artikulation bei Parallel- und anderen vergleichbaren Stellen konstatieren. Das gilt sowohl für größere Abschnitte, die sich nur durch die Artikulation voneinander unterscheiden, als auch für ganz kleine Gruppen, z. B. in

<sup>12</sup> L. L. Fries (1815–1903). Sein ausführlicher Nekrolog in *Kungl. Musikaliska Akademiens protokoll*, 1904, Jahresbericht vom 18. Mai.

durchführungsartigen Partien, wo eine Tongruppe, wie es für Berwald typisch ist, mehrmals wiederholt wird (in verschiedenen Instrumenten, Transpositionen usw.) und dann mit unterschiedlich notierter Artikulation vorkommen kann. Sogar in parallel geführten Stimmen und homophonen Abschnitten findet sich in den verschiedenen Stimmen ungleichartige Artikulation.

Eine solche Verschiedenheit dürfte häufig (wenigstens nach heutigem Notierungsbrauch) nur notationsmäßig bedingt sein (vgl. die späteren Bemerkungen über Berwalds Bogen) doch ist es oft durchaus möglich, daß durch die verschiedene Notierungsweise Varianten der Ausführung beabsichtigt sind.

Gewisse Unterschiede in Berwalds Behandlung der Artikulation bei den verschiedenen Streichinstrumenten sind zweifellos vorhanden; in wieweit sie aber wirklich beabsichtigt sind oder nur in der Notierungsart liegen, läßt sich unmöglich ausmachen. Berwald war selber Geiger und Bratschist, und darum muß seiner Notierung von Streichinstrumentenstimmen besondere Aufmerksamkeit geschenkt werden. Es ist auch wahrscheinlich, daß er selber an dem Durchspielen der Quartette teilgenommen hat. Etwaige von ihm nicht gewünschte Unregelmäßigkeiten in der Artikulation der Streichinstrumente hätten bei solcher Gelegenheit korrigiert werden können. Selbstverständlich ist es auch denkbar, daß gewisse Unregelmäßigkeiten in der Notierung keine Verschiedenheit in der Ausführung mit sich brachten, z. B. aufgrund damaliger Lese- (oder Notierungs-)Gewohnheiten, — oder auch aufgrund der Gewissenhaftigkeit der Spieler. So ist es möglich, daß eine *Simile*-Ausführung (s. weiter unten) lebendige Tradition war, und daß Berwald — ausgehend von seiner Erfahrung im Kammermusikspiel — es für unnötig hielt, die Notierung in unmißverständlicher Weise weiter auszuarbeiten. Andererseits könnte er dergleichen Unregelmäßigkeiten mit der bestimmten Absicht notiert haben, daß diese Verschiedenheiten bei der Ausführung auf eine Weise zur Darstellung kommen sollten, die nur in einem kleinen Ensemble, z. B. einem Streichquartett, möglich ist. Und weil an zahlreichen Stellen der Streichquartette die Möglichkeit absichtlicher Varianten besteht, wurde die Anpassung zwischen Parallelstellen u. ä., bzw. die Anpassung an heutige Notierungsweise äußerst sparsam durchgeführt und nur dann, wenn gute Gründe dafür vorzuliegen schienen. Dadurch, daß in dieser Ausgabe alle Zusätze und Änderungen vermieden sind, die vielleicht im Widerspruch zu Berwalds Intentionen stehen, haben die Herausgeber nicht allein den berechtigten Anforderungen an eine wissenschaftliche Ausgabe zu genügen versucht, sondern auch in ebenso hohem oder noch höheren Maße den „praktischen“ Ansprüchen an ein „reines“, un bearbeitetes Notenbild, wie sie normalerweise von durchgebildeten Berufsmusikern gestellt werden.

Das besondere Problem, welches vorliegt, wenn Berwald eine *simile*-Ausführung bei den Artikulationszeichen Punkt und Strich (• und †) vorausgesetzt haben mag — beispielsweise in sequenzartigen Partien, wo die Artikulationszeichen nur bei den ersten Noten stehen, ferner bei parallel geführten Stimmen und in homophonen Abschnitten — ist in der Art behandelt worden, daß Zusätze und Anpassungen im Notentext nur mit größter Zurückhaltung vorgenommen worden sind. Es muß jedoch betont werden, daß ein *Simile* bei einer ganzen Anzahl Stellen denkbar und bisweilen wahrscheinlich ist. Beispiele von Stellen, bei denen *simile*-Ausführung denkbar ist, sind:

Im g-moll-Quartett

Scherzo, T. 22 ff. (Viol. II, Va., Vc.);

Allegretto, T. 15–16 (alle), 177 ff. (Viol. I), 316–319 (Viol. I, II).

Im a-moll-Quartett

Scherzo, T. 30–39 (Viol. I), 177, 181, 189, 193, 198 ff. (Viol. I);

Finale. Allegro molto, T. 22 ff. (Viol. I, II, Va.), 74 ff. (alle).

Im Es-dur-Quartett

T. 408 ff., 682 ff. (die Viertel in allen Stimmen).

Ein intaktes Notenbild wird indessen hier vorgezogen, und zwar aus denselben Gründen, wie sie weiter unten bei der Behandlung Berwaldscher Bogen angegeben sind.

Lediglich in den Stimmen ist, um praktischen Ansprüchen entgegenzukommen, in sparsamer Weise versucht worden, an solchen Stellen eine über die Autographe hinausgehende Artikulation anzugeben. Diese Ergänzungen sind jedoch nur als Vorschläge der Herausgeber anzusehen und brauchen nicht für die Ausführung verbindlich zu sein.

#### BOGEN

Berwalds Bogen, wie sie in den Autographen stehen, sind im vorliegenden Band ohne Angleichung an moderne Notierungsgewohnheiten beibehalten worden. Bogen über mehrere Takte mit Noten derselben Tonhöhe, in den Autographen z. B. so notiert:



sind nicht in normalisiert worden.

Da diese spätere Schreibweise manchmal auch in den Autographen vorkommt, in welchen Fällen sie natürlich unverändert wiedergegeben wird, entsteht im Notentext eine gewisse Inkonsistenz der Notierung. Die langen Bogen (vgl. erstes Beispiel) lassen sich indes bisweilen als Zusammenfassung von Großtakteten oder als Phrasierungsbogen deuten, und die Herausgeber wünschten daher die verschiedene Notierung beizubehalten. Wenn infolgedessen auch bei Tonwiederholungen lange Bogen stehen und dann nicht unbedingt liegenbleibende Töne bezeichnen, müssen unter Umständen Akzidentien, abgesehen von Warnungszakzidentien, neu hinzugesetzt werden. In dieser Ausgabe gelten somit Akzidentien über den Taktstrich hinweg nur bei originalen Bindebogen zu einem liegenbleibenden Ton.

Wenn hier und da Berwalds Absicht mit diesen langen, mehrtaktigen Bogen insofern unklar bleibt, als man nicht recht weiß, ob die Bogen eine Strichart oder eine Phrasierung oder beides bezeichnen sollen, so sind solche Stellen noch zweifelhafter, die in den Autographen z. B.



notiert sind.

Hier gibt es zwei Deutungsmöglichkeiten, und welche man wählt, beruht auf dem Zusammenhang, formellen Faktoren usw. Zuweilen konnte aus solchen Gründen eine bestimmte Wahl getroffen werden: dann sind Zusätze oder Änderungen im Notentext durchgeführt worden. In anderen Fällen haben die Herausgeber die Interpretation den Spielern überlassen. So sind im obigen Beispiel die

beiden Ausführungsarten (also auftaktig) und



möglich; welche vorzuziehen ist, hängt mit der

Wiedergabe des ganzen Werkes zusammen und muß daher von den Interpreten selbst entschieden werden.

#### PUNKTE UND STRICHE

In Berwalds Manuskripten kommen die Artikulationszeichen Punkt und Strich in einer Fülle von ungleichen Formen vor. Manchmal sind sie ganz eindeutig geschrieben, aber oft gibt es Zwischenformen, bei denen eine Deutung (ob Punkt oder Strich) stets unsicher bleiben wird. In solchen unklaren Fällen galt es eine Wahl zu treffen; wobei teils der dominierende Zeichentyp innerhalb von Notengruppen, parallele Stimmen und dgl. zu berücksichtigen, teils analoge oder doch ähnliche Abschnitte zu vergleichen waren, die im Manuskript evtl. deutlicher bezeichnet sind. Andere Quellen als die Autographe konnten hier nur ausnahmsweise benutzt werden



(wenn Berwald die Stimmen durchgesehen hat), weil sich Abschriften in dieser Beziehung als besonders unzuverlässig erwiesen haben. Alle unklaren Fälle wurden im Kritischen Bericht verzeichnet. Es ist versucht worden, unter allen Umständen eine möglichst korrekte Differenzierung durchzuführen, selbst wenn die Unsicherheit in Bezug auf die Deutung dieser Zeichen und auf die möglicherweise beabsichtigten spieltechnischen Unterschiede weiterhin groß ist.

## 2. Sonstiges

Berwald verwendet in seinen früheren eigenhändigen Niederschriften ein besonderes dynamisches Zeichen, welches äußerlich gesehen ein Mittelding zwischen einem Akzent- und Diminuendo-Zeichen darstellt, nämlich  $\text{>}$  von unterschiedlicher Länge. Vermutlich ist damit eine seufzerähnliche Dynamik gemeint, die zwischen Akzent und Diminuendo liegt, d. h. eine Art weicher Betonung mit unmittelbar folgendem kurzen Diminuendo. Das Zeichen wird in dieser Ausgabe den Autographen entsprechend wiedergegeben.

Im g-moll-Quartett kommt die Notierung  $\text{♩} \text{♩}$  in einer Stimme gleichzeitig mit  $\text{♩} \text{♩}$  in einer anderen Stimme vor, wie z. B. im Allegro moderato, T. 32 u. a. Es ist wahrscheinlich, daß Berwald hier entsprechend der älteren Praxis  $\text{♩} \text{♩}$  in der Bedeutung von  $\text{♩} \text{♩}$  notiert hat. An der originalen Notierung ist nichts geändert worden.

Berwalds Art, lange Triller zu notieren, teils  $\text{tr} \text{p} \text{p} \text{p}$ , teils  $\text{tr} \text{p} \text{p} \text{p}$ , wird in dieser Ausgabe beibehalten. Inwiefern ein Unterschied in der Ausführung beabsichtigt sein mag, ist zweifelhaft.

Alle in dieser Ausgabe enthaltenen Fingersätze stammen von Berwald selbst und sind dem Quellenmaterial entnommen. (Besonders beachtenswert ist, worauf Dr. Sten Broman aufmerksam gemacht hat, der Fingersatz im ersten Satz des a-moll-Quartetts, Viol. I, T. 61/62 — nebst Parallelstelle T. 150/51 — in Verbindung mit der eigentümlichen Bezeichnung *glissicato*: also einen Glissando, das hier mit einer tenuto-artigen Zurückhaltung des Tempos kombiniert ist, — was sowohl ein von Berwald gewünschter Effekt, als auch eine spieltechnische Notwendigkeit für ihn gewesen sein kann.) In den Stimmen ist auf die Eintragung dieser Original-Fingersätze verzichtet worden, da sie überwiegend der heutigen Praxis nicht mehr entsprechen.

\*

Der wärmste Dank der Herausgeber gilt Fr. Astrid Berwald und Herrn Dr. Franz Ragnar Berwald in Stockholm für die Zugänglichmachung des Familienarchivs, Herrn Dr. Sten Broman in Lund für das zur Verfügung gestellte Quellenmaterial, der Bibliothek der Kungl. Musikaliska Akademien Stockholm für die bereitwillige Beschaffung der Berwaldschen Autographe sowie dem Statens Kriminaltekniska Laboratorium, Solna, für die Untersuchung radiierter Stellen in den Handschriften.

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

Stockholm, 1965/66

Nils Castegren / Lars Frydén / Erling Lomnäs

## PREFACE

The three string quartets by Franz Berwald published in the present volume—the early work in G minor from the year 1818 and the two from the year 1849—are all which have come down to us. However, a letter to the music publisher C. F. Peters of Leipzig, dated 5th January, 1819, furnishes proof of the existence of another completed quartet; Berwald writes as follows<sup>1</sup>:

*Mein Herr!*

*Ich habe durch den hießigen Musikhandler hier in Stockholm (Herrn Östergren) die Adresse auf Ihnen bekommen, als ein unter Deutschlands besten und acuratesten Verleger, aller Arten Musik, und schreibe ich Inen in dieser Hinsicht zu, um Ihnen 2 große Quartetten, für 2 Violinen, Bratsch und Violoncell, anzubieten. Man hatt hier gewollt das ich es auf unsern neuen Steindruck stecken lassen sollte, aber ich will es eben so gut gedruckt haben, als diese Quartetten, hoffe ich, gut und hübsch sind. . . . Man hat sie wohl gehört, und ich darf sagen mit vielen Beifall . . .*

("Dear Sir, I have received your address from Mr. Östergren, the owner of the music business here in Stockholm. He recommends you as one of the best and most accurate publishers in Germany of all kinds of music, and I am writing to offer you two grand quartets for two violins, viola and violoncello. People have tried to persuade me to have them printed by means of our new technique, Steindruck, but I would like to have the quartets printed as well as I hope the music itself is good and beautiful. They are well-known here, and if I may say so, have been received with acclamation . . .")

We can be almost certain that the above-mentioned quartet in G minor is one of these two. Unfortunately, we know nothing about the other, which has been lost. Adolf Hillman<sup>2</sup> tells us that it was in B flat major, but it has proved impossible to obtain documentary evidence of this. For instance, the work is not included in the extensive 'Catalogue of the Posthumous Works of Franz Berwald' in the handwriting of his widow, Mathilde Berwald<sup>3</sup>, compiled after the composer's death and kept in the family archives. The manuscript was probably destroyed by Berwald himself, who was as we know very critical of his earlier productions. Typical of his attitude is a passage in a letter written from Berlin to his sisters in Stockholm on 20th December 1829: *Af den Musik, som jag lämnadt efter mig i Swerge, så får icke något uppföras deraf, mer än Septetten, och Serenaden, kom väl ihåg det*<sup>4</sup>. ("Of the music which I left behind in Sweden, nothing is to be performed, apart from the septet and the serenade; remember that.")

The performances of the two early quartets mentioned in the letter to C. F. Peters were almost certainly of a private nature; at all events, no information concerning public performances has been found in the contemporary press. A great deal of chamber music was certainly played in the circles around Franz Berwald and his brother August, who were both employed in the Swedish court orchestra. The assumption that contact was good between Franz and his colleagues is also supported by the fact that he could

reckon with the co-operation of the most distinguished soloists from the orchestra in his public concerts.

Only the first and the last movements of the G minor quartet have come down to us in score. In the catalogue of Berwald's compositions previously mentioned, the quartet is described as *Nr. 34 A. Quartett komp. 1818 med stämmor* (" . . . with parts"). It is not known whether the score was complete at that time. However, we do know that the Kjellström quartet<sup>5</sup> performed only the first and last movements when touring in the nineteen-twenties.

When compositions by Berwald were being re-issued at the beginning of the nineteen-forties by the Föreningen Svenska Ton-sättare (Society of Swedish Composers) in Edition Suecia, the G minor quartet was suggested for inclusion, and the parts of the middle movements were "discovered" during stock-taking at the Kungl. Musikaliska Akademiens Bibliotek (Library of the Swedish Royal Academy of Music). The Swedish composer Hilding Rosenberg was commissioned to construct a score from these parts, and the complete quartet was thereupon printed in a version revised by Sven Kjellström<sup>6</sup>.

Both the A minor and the E flat major quartets are dated 1849. Most probably they were composed after Berwald had returned to Stockholm from Vienna and had resumed contact with his friends among the chamber music players in the Swedish capital. No fewer than four chamber music works were composed during this period: apart from the two string quartets, he wrote the piano trio in E flat major, dated October, 1849, and we possess in addition a long fragment of a first movement for a further piano trio in E flat major, dated 15th October, 1849.

The chronology of the composition, or rather of the completion, of the two later quartets is reasonably clear. The A minor quartet is dated 28th October, 1849, while the E flat major quartet almost certainly carried the date 6th November, 1849 originally; this was afterwards erased, however. In Mathilde Berwald's catalogue the compositions are numbered 35 and 36 respectively. In addition there is the following precise statement concerning the E flat major quartet: *Sign: komp. von Franz Berwald, Stockholm 6 Novemb. 1849*. A contemporary copy of the same quartet by the composer Jacob Adolf Hägg<sup>7</sup>, which is very true to the original, also gives the same date. Attempts to restore or otherwise clarify the erased inscription with various techniques in order to secure cogent proof of the date have unfortunately been unsuccessful. On the other hand, ultraviolet light has been used to render legible the composer's note on the duration of the work, which had also been erased; it follows exactly the formulation used in Mathilde Berwald's catalogue.

At all events the erasure occurred in 1871, when the quartet was entered for the annual competition arranged by Musikaliska Konstföreningen (The Association for Musical Art)<sup>8</sup>; the compet-

<sup>1</sup> MAB: *Brevsaml. A: 14*.

<sup>2</sup> Adolf Hillman, *Franz Berwald / En biografisk studie*, Stockholm 1920, p. 169.

<sup>3</sup> FamA. *Förteckning öfver Franz Berwalds efterlemnade Compositioner*.

<sup>4</sup> FamA.

<sup>5</sup> One of Sweden's best known chamber music ensembles, which, under its leader, Professor Sven Kjellström (1875—1950), toured extensively throughout the Swedish provinces and contributed greatly to the propagation of Swedish chamber music.

<sup>6</sup> Further details are given in Kurt Atterberg, *Berwaldsverk i nytryck*, in *Röster i Radio*, Stockholm, 1942, no. 48, p. 16.

<sup>7</sup> Jacob Adolf Hägg (1850—1928) was a private composition pupil of Berwald's. Later on he studied with N. W. Gade in Copenhagen and Friedrich Kiel in Berlin.

<sup>8</sup> Musikaliska Konstföreningen was founded on 15th November, 1859, with the aim of furthering Swedish and Norwegian music by purchasing and printing previously unpublished compositions of special merit.







ing works were to be anonymous, provided with a motto and a sealed slip of paper bearing the composer's name. Behind the entry stood Berwald's son Hjalmar and Oscar Byström, inspector of the Conservatoire, who was chairman of the association between 1870 and 1872. The added motto: *Tanken leder känslan* ("Thought guides feeling") is in Byström's handwriting, but according to Hjalmar Berwald emanates from him, the son. The figure 4 on the cover of the quartet, which agrees with the number in the catalogue of competition entries, was also probably written on the same occasion.

The jury which judged the entries was made up of Julius Rietz in Dresden, Nils W. Gade in Copenhagen and August Söderman in Stockholm. Unfortunately, Rietz' verdict has not come down to us. Gade writes: "*er meget dygtigt og ret interessant udarbejdet*" ("is very well done and interestingly worked out"), and Söderman, concisely enough: "*Bör antagas till utgifvande*" ("Should be accepted for publication"). However, in the decisive protocol, dated 6th April, 1873, we find the following: "*Men då verket N:o 4 flera gånger under de sednare åren blifvit dels offentligen, dels vid enskilda tillfällen utfördt och man i följd därpå utan att öppna den förseglade namnsedeln hade sig väl bekant att författaren vore den numera aflidne Kompositören Franz Berwald, samt Direktionen ansåg sig af ordalydelsen i § 6 af Föreningens stadgar böra antaga, att endast lefvande tonsättares arbeten finge till pristäflan hos föreningen inlemnas, fann sig på grund härpå Direktionen förhindrad att sist nämnda arbete prisbelöna*"<sup>9</sup>. ("... whereas composition No. 4 has been performed many times both publicly and privately during recent years, and whereas as a result of this it was well-known, without opening the sealed envelope with the paper bearing the name, that the author was in fact Franz Berwald, the recently deceased composer; whereas, according to the contents of paragraph 6 of the regulations of the association, the board of directors feels obliged to promulgate that only the works of living composers be accepted for inclusion in the competitions of the association, the board of directors is unable to award a prize to the latter work"). The public performance of the E flat major quartet referred to here probably took place on 2nd February, 1870, when the work was played at a chamber music concert by Fridolf Book, Richard Hagemeister, Conrad Nordqvist and Fritz Söderman. We quote from the review in the newspaper *Dagens Nyheter* of 7th February: "*. . . en på både melodier och idéer särdeles anslående kvartett i Ess-dur af Fr. Berwald; den innehöll 6 satser hvilka voro förenade till ett helt. Matinéen var besökt af så många åhörare som lokalen medgaf och hvarje nummer åtföljdes af lifliga bifall*" ("... a quartet in E flat major by Fr. Berwald, singularly effective in respect of both melodies and ideas; it consisted of six movements combined to form a whole. The concert was attended by as many people as could be accommodated and each number was followed by lively acclamation.")

The first printed edition of the E flat major quartet was published in 1885 by Julius Bagge in Stockholm; a further edition, with Sven Kjellström as editor, appeared in Edition Suecia in 1945.

As regards the A minor quartet, it seems as though Berwald was just a little dubious regarding its chances, for he used a great deal of the quartet's thematic material in his duo for violoncello and piano, published in 1858 by Julius Schuberth in Hamburg<sup>10</sup>. This can be considered the reason for the fact that no parts exist which can be proved to have any connection with the composer, and perhaps also for the fact that the quartet remained unknown for many decades.

<sup>9</sup> MAB: *Musikaliska Konstföreningens protokoll, 1873*.

<sup>10</sup> BwGA, vol. 15.

A set of parts possibly originating shortly after the composer's death is in the library of the Kungl. Musikaliska Akademien. It is possible that this material is identical with that mentioned in Lotten Dahlgren's book *Lyran* ("The Lyre") which contains the first known information about a performance of the quartet<sup>11</sup>. This took place during a musical evening at the house of Lars Ludvig Fries<sup>12</sup> on Easter Saturday, 1871, and is described by Mrs. Fredrika Limnell, herself one of the most hospitable hostesses in the social life of the capital, as follows: "*Sedan kom en briljant, uppsluppen, sprakande kvartett af Franz Berwald, som liknade ett fyrverkeri i all dess gnistrande prakt. Den lär aldrig vara gifven; åtminstone ha aldrig stämmorna förut varit utskrifvna. Det lät Fries göra till denna gång utur partituret, som ej är tryckt.*" ("Afterwards there was a brilliantly high-spirited, sparkling quartet by Franz Berwald, which with all its effervescent magnificence was reminiscent of a firework display. It seems never to have been performed before, at all events the parts have never been written out. Fries had them done for this occasion from the score, which is not printed.") The quartet referred to must be the A minor quartet, as the E flat major quartet had already been played in public the year before, as has been shown above. Fries, who was a very good amateur cellist, had often played with Berwald and was probably well acquainted with his chamber music. On this occasion he must have borrowed the score of the A minor quartet from Mathilde Berwald, and he may have sent the newly written parts when returning the score.

It appears that the work was completely neglected after this private performance. However, in the wave of interest for Berwald around the turn of the century — with amongst others Henri Marteau and Tor Aulin taking the lead in activities which culminated in the triumphant resurrection of the *Sinfonie singulière* — the A minor quartet began to attract attention again, and was played in public by the Aulin Quartet on the 15th October, 1902. The first printed edition appeared during the following year, published by Elkan & Schildknecht in Stockholm. It agrees rather well with the original, but has now been out of print for a long time. This quartet, too, has also been edited by Sven Kjellström and published by Edition Suecia.

It is perhaps interesting to know that Berwald could sometimes give even his devoted admirer Tor Aulin rather a shock. In the parts used by the Aulin Quartet, which are now kept in the library of Göteborgs Orkesterförening (the Gothenburg Orchestral Society), there is an extra bar in Aulin's handwriting, with a concluding pizzicato chord of A minor added between the first and the second movement. Aulin obviously felt the transition to be a little abrupt. Of course it is not possible to say whether this bar, which was afterwards crossed out, was ever played in a public performance. On the other hand, Aulin has "corrected" the very peculiar passage in the first movement, bars 61 ff. where Berwald used the rare expression *glissicato* (see below), and indicated special fingering. In his part, Aulin has written in wholly traditional fingering.

Nowadays, the A minor quartet usually takes about 20 minutes to perform, as compared with the 24/25 minutes which Berwald prescribes. To obtain a performance in accordance with the composer's intentions, modern players should therefore take their time, especially perhaps in the Adagio movement. It is well-known, on the other hand, that Berwald liked fast tempi in his movements of a scherzo character.

<sup>11</sup> Lotten Dahlgren, *Lyran/Interiörer från 1870- och 80-talens konstnärliga och litterära Stockholm* (Artistic and Literary Interiors from the Stockholm of the 1870's and 80's), Stockholm 1913, p. 73—74.

<sup>12</sup> A detailed obituary notice for Lars Ludvig Fries (1815—1903) is to be found in the *Kungl. Musikaliska Akademiens protokoll, 1904*, annual report, 18th May, 1904.

EDITORIAL COMMENTS

1. Articulation

GENERAL

In the autographs of Franz Berwald's compositions there are often certain irregularities in the articulation of parallel passages and other comparable places. This can be true both of large portions deviating from each other solely in the articulation and of very small motives, e. g. in development, in which a group of notes may be repeated many times in a way typical of Berwald (on various instruments, transposed, etc.), these repetitions occurring with different types of articulation prescribed. Even in passages in parallel thirds and sixths and homophonic sections, the different voices can have differing articulation.

This variation in articulation often appears to be purely a matter of notation, in any case according to current conventions (c. f. the following notes on Berwald's slurs), but it is often quite reasonable — and indeed likely — that the different notations indicate intentional differences in performance.

Certain differences in Berwald's treatment of the articulation when writing for the various members of the string quartet are very apparent, but it is impossible to decide to what extent these differences are actually intentional and to what extent they are mere habits of notation. Berwald was himself a violinist and viola player, and his notation of string parts must therefore be treated with great respect. It is also likely that he himself took part when the quartets were played through. Any unwanted discrepancies between the parts as regards phrasing marks could have been removed on those occasions. Of course, it is quite possible that certain irregularities in notation did not lead to irregularities in performance, because of the conventions of reading and notation appertaining at that time, for example, or by virtue of the degree of exactitude used by the performers in following the indications. So that it is possible that the *simile* technique mentioned below was still a living tradition, and that Berwald, judging from his experience of chamber music playing, was of the opinion that any further work on the notation, designed to remove irregularities, was unnecessary. On the other hand, it is conceivable that Berwald used differing notations on purpose, and that he meant the resulting irregularities to be heard in performance in a way that is possible only with a small ensemble, a string quartet for example. Since it is often difficult to decide definitely what his intentions were when using notation which leads to irregularities, and as it is possible or even probable that many places in the string quartets are so written intentionally, parallel passages have been adapted to correspond with each other only with the greatest reticence and only in cases where there seemed good reason to do so. The same applies to alterations to correspond with modern notational practice. By thus avoiding all those additions and alterations which might possibly deviate from Berwald's intentions, the editors have sought to fulfill not only reasonable musicological requirements but also to the same or an even greater extent the practical demands for a clean, uninterpreted text normally made on the part of qualified professional executants.

A particular problem is presented by those places where Berwald may have taken a *simile* interpretation for granted in respect of dots and dashes (· and †): in sequential passages, where the articulation marks are indicated only for the first notes, in passages with voices in parallel and in homophonic sections, for instance. In these cases, additions and alterations in the *music text* have been made only with the greatest reticence. However it must be pointed out that *simile* is conceivable and occasionally even probable in many places. The following can be quoted as examples of cases where *simile* might operate:

Quartet in G minor

Scherzo: bb. 22 ff. (Viol. II, Va., Vc.).

Allegretto: bb. 15–16, (all parts) 177 ff. (Viol. I) 316–319 (Viol. I, II).

Quartet in A minor

Scherzo: bb. 30–39 (Viol. I), 177, 181, 189, 193, 198 ff. (Viol. I).

Finale, Allegro molto: bb. 22 ff. (Viol. I, II, Va.), 74 ff. (all parts).

Quartet in E flat major

Bb. 408 ff., 682 ff. (the crotchets in various parts).

Nevertheless, the editors have preferred to leave the music text intact, for the same reasons as those mentioned below with regard to certain of Berwald's slurs. Only in the parts, with a view to meeting practical requirements, has phrasing been added sparingly in such places, over and above that of the autograph. These additions are to be regarded solely as suggestions of the editors and need not be considered binding for performance.

SLURS AND TIES

The slurs and ties of Berwald's autographs have been retained in this volume: no attempt has been made to bring them into conformity with modern conventions of notation. Thus, slurs over several bars of notes at the same pitch, in the autographs, e. g.



have not been normalised to

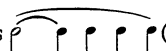



As this latter notation occasionally occurs in the autographs too, and is in such cases naturally reproduced unaltered in this edition, certain inconsistencies of notation arise in the text. On the other hand, the long slurs (first example) can occasionally be read as indicating larger bar units or as "phrasing marks", and the editors have therefore wished to retain the difference in notation. In view of the fact that long slurs have been retained also in cases where a single note is repeated, and that in such cases they do not necessarily imply tied notes, accidentals (where they occur) with the exception of warning accidentals, had to be indicated in each bar separately. This means that in this edition the effect of accidentals continues beyond the bar line only in those cases where the original consists of a long note written as a series of notes tied together.

It is thus apparent that doubts can arise as to Berwald's intentions in respect of these long slurs over several bars, doubts as to whether they are to function as bowing marks or phrasing marks or as both combined; an even greater source of uncertainty is provided by those passages which appear in the autographs as in the following example:



There are two possible interpretations here; the choice depends on the context and on questions of form, etc. In some passages the editors have been able to make a choice based on such factors, and additions and alterations have in those cases been made in the musical text; however, in certain passages the editors have considered the interpretation to be a matter for the ensemble studying the work. Such is the case in the example above. The

interpretations  (as an upbeat), and 





are both equally reasonable for strings; the question as to which should be chosen depends very much on the interpretation in general, and should therefore be left to the performers themselves.

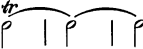

## DOTS AND DASHES

Dots and dashes occur in a variety of different forms in Berwald's manuscripts. Occasionally they are written in an unequivocal way, but often intermediate forms occur, where it will remain a matter of doubt as to which is to be chosen, dots or dashes. In such dubious cases the editors had to make their choice partly with reference to the type of mark which is dominant within the group of notes, parallel voices and the like, partly by considering analogous passages which may be clearer in the manuscript. Only in exceptional cases (that is if Berwald checked the parts) has assistance been sought from sources other than the autograph, since copies have been shown to be particularly unreliable in this matter. All unclear cases are listed in the critical commentary. The differentiation has been made as correctly as possible in the circumstances, even in those cases where the interpretation of these marks and the resultant, possibly intentional, differences in performance are still open to grave doubt.

### 2. Miscellaneous

In Berwald's earlier manuscripts there occurs a special expression mark, a cross between an accent and a diminuendo (⇒varying somewhat in length), which probably indicates something like a sigh, between accent and diminuendo, i. e. a sort of soft stress immediately followed by a short diminuendo. The sign is reproduced in this edition in accordance with the autographs.

In the G minor quartet  occurs in one part simultaneously with  in another (Allegro moderato, b. 32 etc.). It appears probable that Berwald wrote  instead of  in accordance with older practice; the notation has not been altered here.

Berwald's methods of writing long trills, either  or , are retained in this edition. It is uncer-

tain to what extent the two notations are meant to indicate a difference in performance.

All fingerings given in this edition are Berwald's own from the source material in question. (Of particular interest is, Berwald's fingering in the first movement of the A minor quartet as Dr. Sten Broman has pointed out, bb. 61/62, Viol. I, and also in the parallel passage bb. 150/51 in combination with the unusual indication *glissicato* implying a kind of glissando in combination with a tenuto-like retardation of the tempo; this may have been either a musical effect required by Berwald, or a technical necessity for him.) These original fingerings have not been included in the parts, as most of them do not correspond to modern practice.

\*

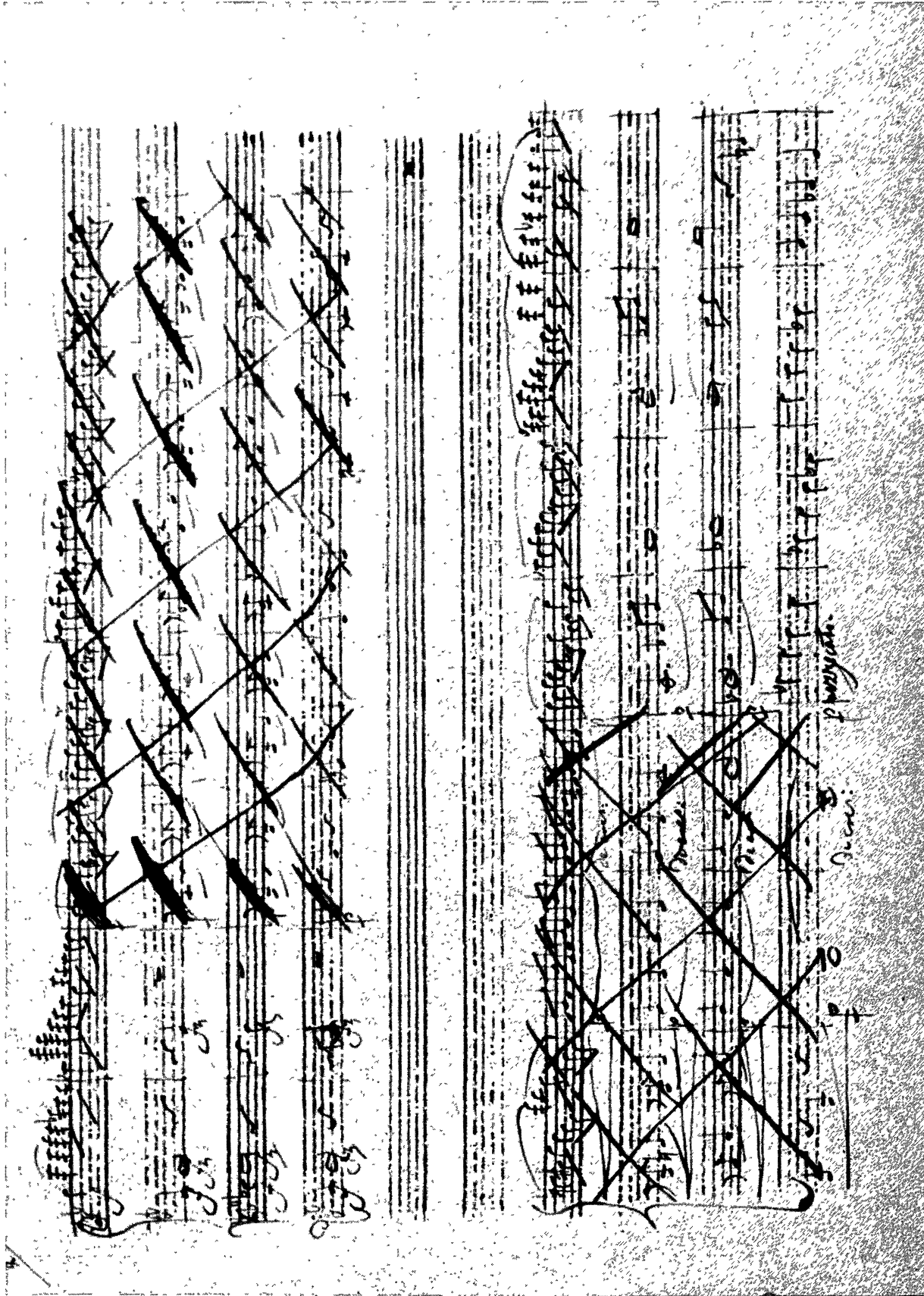
The editors would like to extend their warmest appreciation to Miss Astrid Berwald and Dr. Franz Ragnar Berwald, Stockholm, for allowing them access to the family archives; also to Dr. Sten Broman of Lund for supplying source material; to the Kungl. Musikaliska Akademiens Bibliotek, Stockholm, for willing assistance with source material and to the Statens Kriminaltekniska Laboratorium, Solna, for examination of the erased passages in the source material.

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

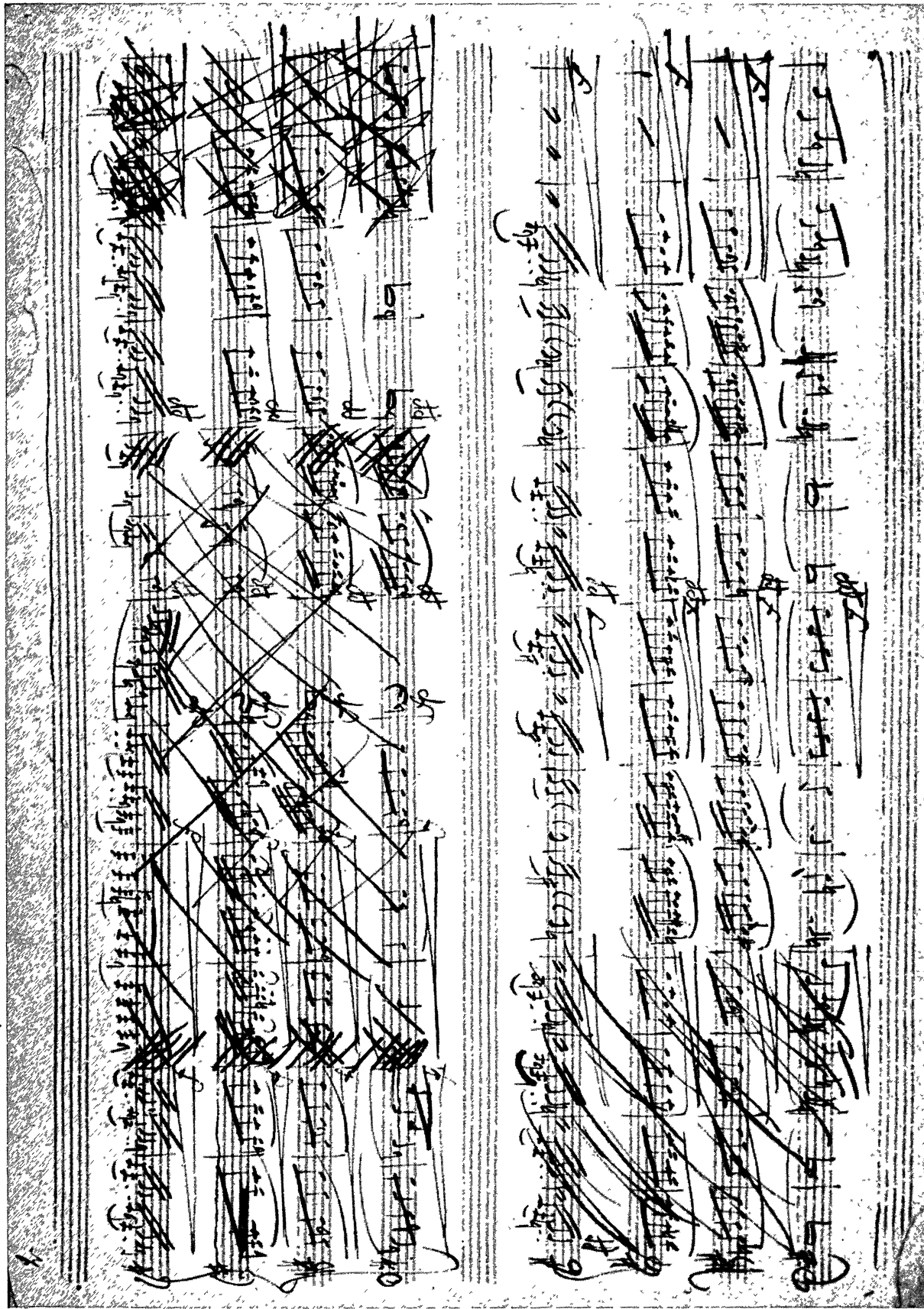
Stockholm, 1965/66

Nils Castegren / Lars Frydén / Erling Lomnäs

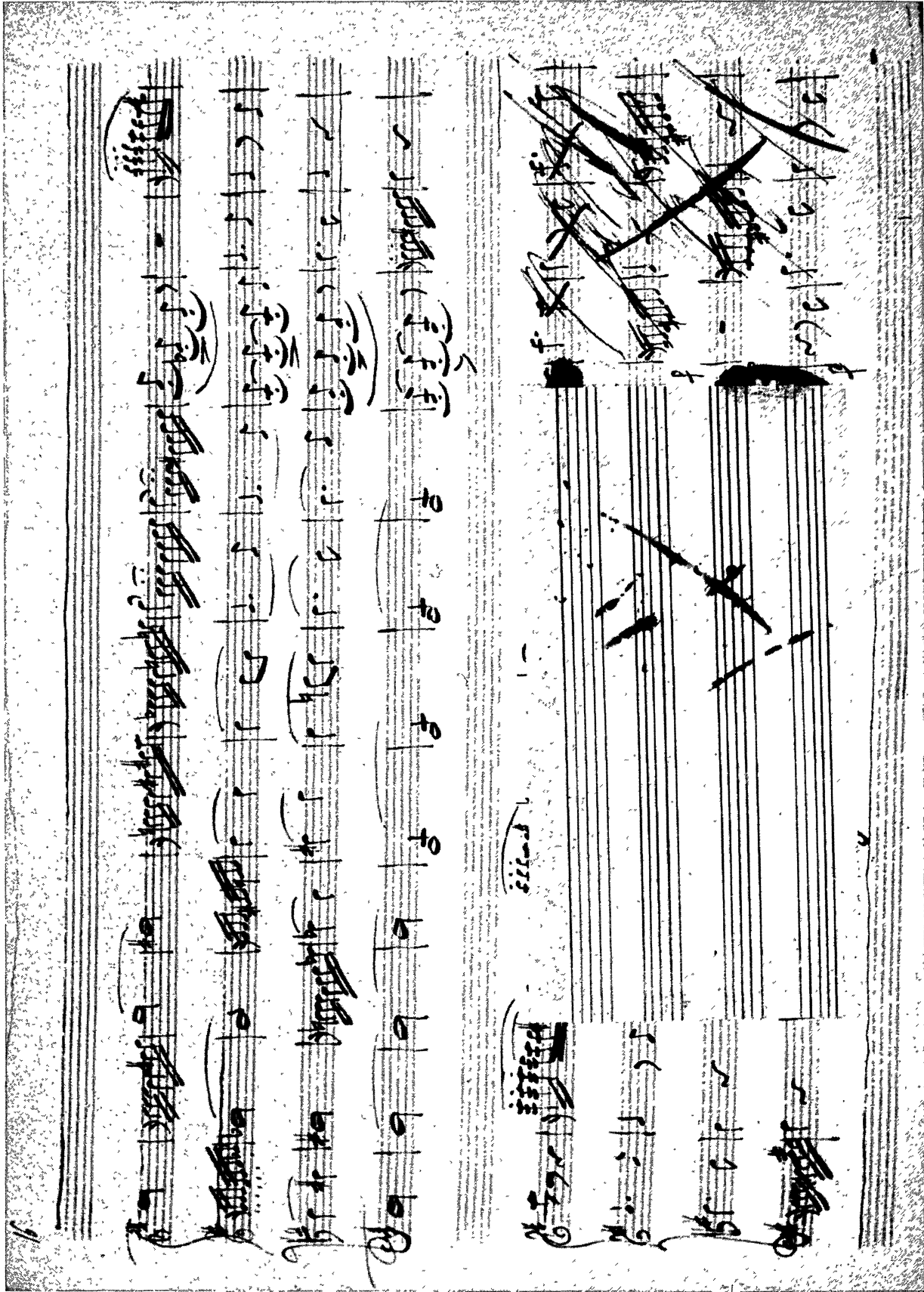




Quartett in g. Allegro moderato: Seite 2 der autographen Partitur mit Durchstreichungen. — Quartet in G minor, Allegro moderato: Page 2 of the autograph score with crossings out.



Quartett in g, Allegretto: Seite 2 der autographen Partitur mit Durchstreichungen. — Quartet in G minor.  
Allegretto: Page 2 of the autograph score with crossings out.



Quartett in g, Allegretto: Seite 16 der autographen Partitur mit durchstrichenen und überdeckten Takten. — Quartet in G minor, Allegretto: Page 16 of the autograph score with bars crossed out and covered over.





con poco meno All.  
glucato

con poco meno All.  
poco rit.  
poco rit.  
poco rit.  
arco

tempo 1mo

tempo 1mo

Quartett in a, Allegro: Blatt 2<sup>v</sup> der autographen Partitur. — Quartett in A minor, Allegro: Fol. 2<sup>v</sup> of the autograph score.



STREICHQUARTETTE  
STRING QUARTETS







20 \*)

p

p

p

pizzicato

\*)

24

\*\*)

\*\*\*)

p

p

p

28

\*\*)

arco

31

fz

p

fz

fz

fz

p

\*) Zu acht zwischen T. 19 und 20 gestrichenen Takten in allen Stimmen vgl. Krit. Bericht.— For eight bars, crossed out in all parts, between b. 19 and 20. cf. Crit. Commentary.

\*\*) T. 24, Viola: Zur letzten Note vgl. Krit. Bericht.— B. 24, Viola: For the last note, cf. Crit. Commentary.

\*\*\*) T. 25, Violino I: Zur 6. Note vgl. Krit. Bericht.— B. 25, Violino I: For the sixth note, cf. Crit. Commentary.

34 *poco rallentando* - - - - *a tempo*

*pp* *poco rallentando* - - - - *a tempo*

*pp* *poco rallentando* - - - - *a tempo*

*pp* *poco rallentando* - - - - *a tempo*

*pp* *poco rallentando* - - - - *a tempo*

39

*fz* *fz* *fz* *fz* *fz*

44

*f* *p* *f* *p*

*f* *fp* *f* *fp*

*f* *fp* *f* *fp*

*f* *fp* *f* *fp*

48

*f* *fp* *f* *fp*

52

ff p ff p ff p ff p

This system contains measures 52 through 55. It features four staves: two treble clefs and two bass clefs. The music is in a minor key, indicated by a flat sign. The first two staves have a melodic line with a series of eighth notes, while the last two staves have a bass line with a similar rhythmic pattern. Dynamic markings of *ff* and *p* are placed below the notes in each measure.

56

pp pp pp pp

This system contains measures 56 through 59. The first two staves continue with the melodic line, while the last two staves have a bass line. Dynamic markings of *pp* are placed below the notes in each measure. The music concludes with a final chord in the first two staves.

60

f f f f

This system contains measures 60 through 64. The first two staves have a melodic line with a series of eighth notes, while the last two staves have a bass line. Dynamic markings of *f* are placed below the notes in each measure. The music concludes with a final chord in the first two staves.

65

p p p p

This system contains measures 65 through 68. The first two staves have a melodic line with a series of eighth notes, while the last two staves have a bass line. Dynamic markings of *p* are placed below the notes in each measure. The music concludes with a final chord in the first two staves.

71

mf p rall.

mf p rall.

mf p rall.

mf p

Detailed description: This system contains measures 71 through 75. It features four staves: two treble clefs and two bass clefs. The key signature has one flat. Measures 71-72 show triplets in the upper staves, with dynamics *mf* and *p*. Measures 73-75 show a *rall.* (ritardando) marking. The bass line is active throughout, with some rests in measures 71-72.

76

a tempo

*p* *f* *fp* *p*

*a tempo* *p* *f* *fp* *p*

*a tempo* *p* *f* *fp*

*a tempo* *p* *f* *fp*

*p* *f* *fp*

Detailed description: This system contains measures 76 through 80. It features four staves. Measures 76-77 are marked *a tempo*. Measure 78 has a key signature change to two flats and a *tr* (trill) marking. Dynamics include *p*, *f*, *fp*, and *p*. The music is more rhythmic and includes some rests in the upper staves.

81

Detailed description: This system contains measures 81 through 85. It features four staves. The music is characterized by continuous eighth-note patterns in the upper staves and bass line. The key signature remains two flats. There are some rests in the middle staves.

86

Detailed description: This system contains measures 86 through 90. It features four staves. The music continues with eighth-note patterns and some rests. The key signature remains two flats. The dynamics are not explicitly marked in this system.

91

\*)

*fz* *ff* *pp*

100

marqué

*p*

107

*p*

110

*cresc.* *a* *poco* *a* *po-*

*cresc.*

*cresc.*

*cresc.*

\*) T. 93 ff., Violine I: Zur Ausführung des Bogens über mehrere Takte bei Tonwiederholungen hier und im ganzen vorliegenden Band vgl. Vorwort.—  
B. 93 ff., Violino I: For interpretation of a slur over several bars with repeated notes both here and in the whole volume, cf. Preface.

113

Violin I: *f* *co*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *f*

116

Violin I: *f*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *f*

119

Violin I: *f* *p* \*)

Violin II: *f* *p*

Viola: *f* *p*

Cello/Double Bass: *f* *p*

122

Violin I: *f*

Violin II: *f*

Viola: *f*

Cello/Double Bass: *f*

\*) T. 121, Violine II: Zur letzten Note vgl. Krit. Bericht.— B. 121, Violino II: For the last note, cf. Crit. Commentary.

125

*fz* *p* diminuendo

*fz* *p* diminuendo

*fz* *p* diminuendo

*fz* *p* diminuendo

128

133

*pizz.* *arco*

*pizz.* *arco*

*pizz.* *arco*

140

*pizz.* *arco* 1. 2.

*pizz.* *arco* *arco*

*pizz.* *arco* *arco*



145

cresc. fpp

cresc. fpp

cresc. fpp

cresc. fpp

152

3 3

156

3 3

160

3 3

164

Musical score for measures 164-167. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 164 starts with a treble clef staff containing a half note G4 with a flat and a dotted half note G4 with a flat. The bass clef staff contains a half note G2 with a flat and a dotted half note G2 with a flat. Measures 165-167 continue with similar melodic lines and accompaniment.

168

Musical score for measures 168-171. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 168 starts with a treble clef staff containing a half note G4 with a flat and a dotted half note G4 with a flat, marked *pp*. The bass clef staff contains a half note G2 with a flat and a dotted half note G2 with a flat, also marked *pp*. Measures 169-171 continue with similar melodic lines and accompaniment.

172

Musical score for measures 172-176. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 172 starts with a treble clef staff containing a half note G4 with a flat and a dotted half note G4 with a flat, marked *fp*. The bass clef staff contains a half note G2 with a flat and a dotted half note G2 with a flat, also marked *fp*. Measures 173-176 continue with similar melodic lines and accompaniment.

177

Musical score for measures 177-180. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. Measure 177 starts with a treble clef staff containing a half note G4 with a flat and a dotted half note G4 with a flat, marked *fp*. The bass clef staff contains a half note G2 with a flat and a dotted half note G2 with a flat, also marked *fp*. Measures 178-180 continue with similar melodic lines and accompaniment.

181

Musical score for measures 181-184. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The first three staves have dynamics of *f* and *p* alternating. The bottom staff has a constant eighth-note accompaniment. The music consists of flowing melodic lines with some slurs and ties.

185

Musical score for measures 185-188. The score continues with four staves. Dynamics include *p* and *pp*. The bottom staff continues with eighth-note accompaniment. The upper staves show more complex melodic patterns with some slurs and ties.

189

Musical score for measures 189-193. The score continues with four staves. Dynamics include *mf* and *p*. The bottom staff continues with eighth-note accompaniment. The upper staves show more complex melodic patterns with some slurs and ties.

194

Musical score for measures 194-198. The score continues with four staves. Dynamics include *mf* and *p*. The bottom staff continues with eighth-note accompaniment. The upper staves show more complex melodic patterns with some slurs and ties.

200

Musical score for measures 200-204. The system consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with slurs and a fermata over the final measure. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The third staff is in bass clef with a key signature of two flats and a common time signature, also containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a bass line. A 'tr' (trill) marking is present above the final measure of the top staff.

205

Musical score for measures 205-210. The system consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a fermata over the final measure. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The third staff is in bass clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a bass line. A 'tr' (trill) marking is present above the first measure of the top staff.

211

Musical score for measures 211-214. The system consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a fermata over the final measure. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The third staff is in bass clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a bass line. A 'f' (forte) dynamic marking is present in the second measure of the top staff. Triplet markings (3) are present in the second and fourth measures of the top staff.

215

Musical score for measures 215-218. The system consists of four staves. The top staff is in treble clef with a key signature of two flats and a common time signature, featuring a melodic line with slurs and a fermata over the final measure. The second staff is in treble clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The third staff is in bass clef with a key signature of two flats and a common time signature, containing a rhythmic accompaniment. The bottom staff is in bass clef with a key signature of two flats and a common time signature, containing a bass line. A 'pizz.' (pizzicato) marking is present in the first measure of the third staff. A 'p' (piano) dynamic marking is present in the first measure of the top staff. An 'arco' (arco) marking is present in the third measure of the third staff. Triplet markings (3) are present in the second and fourth measures of the top staff.

219

ffz pp fz p

This system contains measures 219 through 226. It features four staves: two treble clefs and two bass clefs. The music is in a minor key. The first staff has a dynamic marking of *ffz* at the beginning, which changes to *pp* in the second measure, and then *fz* and *p* in the final two measures. The other staves follow a similar dynamic progression.

227

*tr*

This system contains measures 227 through 233. It features four staves. A trill (*tr*) is indicated above the first note of the first staff in measure 227. The music continues with various rhythmic patterns across all staves.

234

rallentando

This system contains measures 234 through 240. It features four staves. The word *rallentando* is written above the first staff in measure 234 and below the other three staves in the final measure (240). The music shows a clear deceleration in tempo.

241

a tempo ffz

This system contains measures 241 through 248. It features four staves. The word *a tempo* is written above the first staff in measure 241 and below the other three staves in the first measure. The word *ffz* is written below the first staff in measure 248. The music returns to the original tempo and features a strong dynamic.

246

Musical score for measures 246-250. The score is in 3/4 time and features four staves. The key signature has one flat. Measure 246 starts with a treble clef and a bass clef. Dynamics include *fz*, *f*, and *fp*. There are triplets in measures 247 and 249.

251

Musical score for measures 251-254. The score continues with four staves. Dynamics include *f*, *fp*, and *p*. There are triplets in measures 252 and 254.

255

Musical score for measures 255-259. The score continues with four staves. Dynamics include *f*, *fp*, and *pp*. There is a triplet in measure 255.

260

Musical score for measures 260-264. The score continues with four staves. Dynamics include *cresc.*, *f*, and *p*. The first three staves have a *cresc.* marking across measures 260-262.

265

Musical score for measures 265-270. The score is in 3/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music includes various dynamics such as *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The piece concludes with a double bar line.

271

Musical score for measures 271-275. The score is in 3/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music includes trills (*tr*) and triplets. Dynamics include *f* (forte) and *p* (piano). The piece concludes with a double bar line.

276

Musical score for measures 276-280. The score is in 3/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music is marked *rallentando* and includes triplets. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

281

Musical score for measures 281-285. The score is in 3/4 time and features four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat. The music is marked *a tempo* and includes triplets. Dynamics include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

285

ff = pp

ff = pp

ff = pp

ff = pp

297 *marqué*

p

p

300

cresc.

a

cresc.

cresc.

cresc.

cresc.

303

po - - co

a

po - co





318

pp p p p

This system contains measures 318 through 321. It features four staves. The first staff has a melodic line starting with a piano-piano (pp) dynamic and a slur over a series of eighth notes. The second and third staves have a sustained bass line with a piano (p) dynamic. The fourth staff continues the bass line with a piano (p) dynamic. There are accents (>) on some notes in the second and third staves.

322

pizz. arco arco arco

This system contains measures 322 through 326. It features four staves. The first staff has a melodic line with a pizzicato (pizz.) dynamic. The second and third staves have a sustained bass line with a pizzicato (pizz.) dynamic. The fourth staff continues the bass line with an arco dynamic. There are accents (>) on some notes in the second and third staves.

327

p pizz. pizz. pizz. arco p

This system contains measures 327 through 331. It features four staves. The first staff has a melodic line starting with a piano (p) dynamic. The second and third staves have a sustained bass line with a pizzicato (pizz.) dynamic. The fourth staff continues the bass line with a pizzicato (pizz.) dynamic. There are accents (>) on some notes in the second and third staves.

332

arco f f f f p pizz. pizz. pizz. arco p

This system contains measures 332 through 336. It features four staves. The first staff has a melodic line starting with an arco dynamic and a forte (f) dynamic. The second and third staves have a sustained bass line with a forte (f) dynamic. The fourth staff continues the bass line with a forte (f) dynamic. There are accents (>) on some notes in the second and third staves.

Poco Adagio

This musical score is arranged in four staves. The first system (measures 1-7) begins with a piano (*p*) dynamic across all staves. The second system (measures 8-13) features a fortissimo (*fz*) dynamic. The third system (measures 14-19) includes both *fz* and forte (*f*) dynamics. The fourth system (measures 20-24) starts with piano (*p*) dynamics and concludes with *fz* dynamics. The score includes various musical notations such as slurs, ties, and rests, and ends with a key signature change to three flats.

26

pp

pp

pp

pp

30

pp

pp

pp

pp

34

f

pp

f

pp

f

pp

f

fp

\*)

38

pp

pp

pp

pp

\*) T. 37, Violoncello: Vorschlag zur Ausführung:  . — B. 37, Violoncello: Suggestion for execution: 

42

Musical score for measures 42-44. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of four staves: two treble clefs and two bass clefs. The music is characterized by rhythmic patterns of eighth and sixteenth notes, with some measures containing triplets. The dynamics are generally moderate.

45

Musical score for measures 45-46. The score continues in the same key signature and time signature. Measures 45 and 46 feature a prominent forte (*f*) dynamic. Trills (*tr*) are indicated above several notes in measures 45 and 46. The texture is dense with multiple voices.

47

Musical score for measures 47-48. The score continues with a forte-piano (*fp*) dynamic. Trills (*tr*) are present above notes in measures 47 and 48. The music features complex rhythmic patterns and a dense texture.

49

Musical score for measures 49-50. The score begins with a *rallentando* marking, which is lifted in measure 50 to *tempo I*. The key signature changes to two flats (B-flat, E-flat) in measure 50. The score consists of four staves, with the first three staves in treble clef and the fourth in bass clef. The music features a mix of rhythmic patterns and dynamics.

51

54

57

60

\*) T. 54, Violine I: Zur 11. Note (a<sup>u</sup>) vgl. Krit. Bericht. — B. 54, Violino I: For the 11th note (a<sup>u</sup>), cf. Crit. Commentary.

Musical score for measures 63-67. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte).

Musical score for measures 68-72. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *mf* (mezzo-forte) and *p* (piano).

SCHERZO  
Allegro

Musical score for measures 73-78. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *ff* (fortissimo).

Musical score for measures 79-84. The score is written for four staves (treble and bass clefs). The key signature is one flat (B-flat). The time signature is 3/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics include *p* (piano).

16

Musical score for measures 16-22. The score is in 4/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and sixteenth notes, with some slurs and accents. Dynamic markings include *fz* (forzando) in measures 18, 19, 20, 21, and 22.

23

Musical score for measures 23-29. The score is in 4/4 time and B-flat major. It features four staves. The music consists of eighth and sixteenth notes, with some slurs and accents. Dynamic markings include *fz* (forzando) and *cresc.* (crescendo) in measures 23, 24, 25, 26, 27, and 28. The piece concludes with two measures of *ff* (fortissimo) in measures 29 and 30.

30

Musical score for measures 30-37. The score is in 4/4 time and B-flat major. It features four staves. The music consists of eighth and sixteenth notes, with some slurs and accents. Dynamic markings include *p* (piano) in measures 31, 32, 33, 34, 35, 36, and 37.

38

Musical score for measures 38-44. The score is in 4/4 time and B-flat major. It features four staves. The music consists of eighth and sixteenth notes, with some slurs and accents.



44

pp

pp

pp

pp

This system contains measures 44 through 49. It features four staves: two treble clefs and two bass clefs. The key signature has two flats. Measures 44-45 show a melodic line in the first treble staff and a bass line in the first bass staff. Measures 46-49 feature a sustained piano texture with 'pp' markings in the first three staves and a rhythmic accompaniment in the fourth staff.

50

f

f

f

f

This system contains measures 50 through 55. It features four staves. Measures 50-54 continue the melodic and bass lines from the previous system. Measure 55 introduces a dynamic shift to 'f' (forte) in the first three staves, with a corresponding change in the bass line.

56

This system contains measures 56 through 61. It features four staves. Measures 56-61 show a complex melodic and bass line with various articulations and dynamics, including accents and slurs.

62

p

p

p

p

This system contains measures 62 through 67. It features four staves. Measures 62-67 show a melodic and bass line with various articulations and dynamics, including accents and slurs. The dynamic 'p' (piano) is marked in the first three staves.

72

Musical score for measures 72-81. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The music features a complex texture with various note values, rests, and ties. The bass line is particularly active with many sixteenth notes.

82

Musical score for measures 82-89. The system consists of four staves. The key signature changes to one flat. The music includes dynamic markings such as *pizz.* (pizzicato) and *arco* (arco). The bass line features a prominent sixteenth-note pattern.

90

Musical score for measures 90-95. The system consists of four staves. The key signature changes to no sharps or flats. The music continues with a similar texture to the previous system, featuring active bass lines and melodic lines in the treble.

96

Musical score for measures 96-105. The system consists of four staves. The key signature changes to one flat. The music includes a dynamic marking of *f* (forte). The bass line continues with its characteristic sixteenth-note pattern.

105

fp

fp

fp

fp

This system contains measures 105 through 114. It features four staves: two treble clefs and two bass clefs. The music is in a key with two flats and a 3/4 time signature. The first two staves have a dynamic marking of *fp* (fortissimo piano) starting in measure 108. The third and fourth staves also have *fp* markings starting in measure 110. The notation includes various note values, rests, and accidentals.

115

ff

ff

ff

ff

ff

ff

ff

ff

This system contains measures 115 through 122. It features four staves. The first two staves have a dynamic marking of *ff* (fortissimo) starting in measure 115. The third and fourth staves also have *ff* markings starting in measure 117. The notation includes various note values, rests, and accidentals.

123

p

cresc.

p

cresc.

p

cresc.

p

cresc.

This system contains measures 123 through 129. It features four staves. The first two staves have a dynamic marking of *p* (piano) starting in measure 123, with a *cresc.* (crescendo) marking in measure 127. The third and fourth staves also have *p* markings starting in measure 123, with *cresc.* markings in measure 127. The notation includes various note values, rests, and accidentals.

130

poco

a

poco

This system contains measures 130 through 135. It features four staves. The first two staves have dynamic markings of *poco* (poco) in measure 130 and *a* (allegretto) in measure 132. The third and fourth staves have *poco* markings in measure 130. The notation includes various note values, rests, and accidentals.

136

Musical score for measures 136-141. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two treble clefs and two bass clefs. The music is characterized by dense, flowing eighth-note passages in the upper staves and more rhythmic, eighth-note patterns in the lower staves. Dynamic markings include *f* (forte) and *ff* (fortissimo) throughout the system.

142

Musical score for measures 142-150. The score continues in the same 4/4 time and key signature. It features four staves. The music shows a dynamic contrast, with *ff* (fortissimo) markings in the first half of the system and *p* (piano) markings in the second half. The upper staves continue with melodic lines, while the lower staves provide a rhythmic accompaniment.

151

Musical score for measures 151-160. The score continues in the same 4/4 time and key signature. It features four staves. The music maintains the dynamic contrast established in the previous system, with *ff* (fortissimo) markings in the first half and *p* (piano) markings in the second half. The melodic lines in the upper staves are more active, while the lower staves provide a steady rhythmic accompaniment.

161

Musical score for measures 161-170. The score continues in the same 4/4 time and key signature. It features four staves. The music maintains the dynamic contrast established in the previous system, with *ff* (fortissimo) markings in the first half and *p* (piano) markings in the second half. The melodic lines in the upper staves are more active, while the lower staves provide a steady rhythmic accompaniment.

171

Musical score for measures 171-176. The score is in 4/4 time with a key signature of one flat (B-flat). It consists of four staves: two treble clefs and two bass clefs. The music features a rhythmic pattern of eighth notes. Dynamic markings include *fz* (forzando) and *cresc.* (crescendo). The *fz* markings appear in measures 171, 172, 174, 175, and 176. The *cresc.* markings appear in measures 173, 174, and 175.

177

Musical score for measures 177-182. The score is in 4/4 time with a key signature of one flat. It consists of four staves. The music features a rhythmic pattern of eighth notes. Dynamic markings include *fz*, *f*, and *ff* (fortissimo). The *fz* markings appear in measures 177, 178, and 180. The *f* markings appear in measures 179 and 181. The *ff* markings appear in measures 180 and 182.

183

Musical score for measures 183-190. The score is in 4/4 time with a key signature of one flat. It consists of four staves. The music features a rhythmic pattern of eighth notes. Dynamic markings include *ff*. The *ff* markings appear in measures 183, 184, 185, 186, 187, 188, 189, and 190.

191

poco rallentando - - - - -

Musical score for measures 191-196. The score is in 4/4 time with a key signature of one flat. It consists of four staves. The music features a rhythmic pattern of eighth notes. Dynamic markings include *fp* (fortissimo piano) and *pp* (pianissimo). The *fp* marking appears in measure 191. The *pp* markings appear in measures 192, 193, 194, 195, and 196. The instruction *poco rallentando* is written above the staves in measures 191, 192, 193, and 194. The word *Fine* is written at the end of the score in measure 196.

199

Musical score for measures 199-204. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 199-200 are marked with a piano (*p*) dynamic. The Treble 1 staff features a melodic line with a slur over measures 199-200 and a fermata over measure 201. The Treble 2 staff has a continuous eighth-note accompaniment. The Bass 1 staff has a simple harmonic accompaniment. The Bass 2 staff has a simple harmonic accompaniment.

205

Musical score for measures 205-210. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 205-210 are marked with a piano (*p*) dynamic. The Treble 1 staff features a melodic line with a slur over measures 205-206 and a fermata over measure 207. The Treble 2 staff has a continuous eighth-note accompaniment. The Bass 1 staff has a simple harmonic accompaniment. The Bass 2 staff has a simple harmonic accompaniment.

211

Musical score for measures 211-216. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 211-216 are marked with a piano (*p*) dynamic. The Treble 1 staff features a melodic line with a slur over measures 211-212 and a fermata over measure 213. The Treble 2 staff has a continuous eighth-note accompaniment. The Bass 1 staff has a simple harmonic accompaniment. The Bass 2 staff has a simple harmonic accompaniment.

217

Musical score for measures 217-222. The score is in G major (one sharp) and 4/4 time. It consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 217-222 are marked with a mezzo-forte (*mf*) dynamic. The Treble 1 staff features a melodic line with a slur over measures 217-218 and a fermata over measure 219. The Treble 2 staff has a continuous eighth-note accompaniment. The Bass 1 staff has a simple harmonic accompaniment. The Bass 2 staff has a simple harmonic accompaniment.

223

Violin I:  $p$ ,  $pp$

Violin II:  $p$ ,  $pp$

Viola:  $p$

Cello/Double Bass:  $p$ ,  $pp$

230

Violin I

Violin II

Viola

Cello/Double Bass: 4 2 3

236

Violin I

Violin II

Viola

Cello/Double Bass:  $p$

242

Violin I

Violin II

Viola

Cello/Double Bass

Da capo al Fine

\* ) T. 239-240, Viola: Zum Zeichen  $\longleftarrow$  vgl. Krit. Bericht.— B. 239-240, Viola: For the sign  $\longleftarrow$ , cf. Crit. Commentary.

Allegretto

Musical score system 1, measures 1-7. The score is in 2/4 time with a key signature of one sharp (F#). It features four staves: two treble clefs and two bass clefs. The first staff begins with a piano (*p*) dynamic. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Musical score system 2, measures 8-15. This system starts at measure 8. The dynamics are marked *fz* (forzando) in the first three measures, followed by a *p* (piano) dynamic in measure 10. The notation includes eighth notes, sixteenth notes, and some rests.

Musical score system 3, measures 16-23. This system starts at measure 16. It features a variety of dynamics including *fz*, *pp* (pianissimo), and *p*. The music continues with eighth and sixteenth notes, some with slurs and accents.

Musical score system 4, measures 24-31. This system starts at measure 24. The dynamics include *fz* and *pp*. The notation shows a continuation of the eighth and sixteenth note patterns, with some slurs and accents.



29

fp

f

pp

fp

f

pp

fp

f

pp

fp

f

\*) pp

34

\*)

f

f

f

\*)

f

39

pp

pp

pp

pp

pp

pp

pp

44

f

pp

ff

f

pp

ff

f

pp

ff

f

pp

ff

\*) Zu je sechs zwischen T. 32 und 33 sowie T. 34 und 35 gestrichenen Takten in allen Stimmen vgl. Krit. Bericht.—For six bars between b. 32 and 33 and six bars between b. 34 and 35, crossed out in all parts, cf. Crit. Commentary.

49

pp

pp

pp

pp

Detailed description: This system contains measures 49 through 53. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is characterized by intricate, flowing lines with many slurs and ties. The dynamic marking 'pp' (pianissimo) is present at the end of each staff in the final measure of the system.

54

pizz.

arco

pizz.

arco

Detailed description: This system contains measures 54 through 61. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex textures. Dynamic markings include 'pizz.' (pizzicato) and 'arco' (arco) in the second and fourth staves. The music is marked with accents and slurs.

62

fx

fx

fx

fx

Detailed description: This system contains measures 62 through 68. It features four staves: two treble clefs and two bass clefs. The key signature changes to one flat (Bb). The music is marked with accents and slurs. Dynamic markings include 'fx' (forzando) in the second, third, and fourth staves. The texture is dense and rhythmic.

69

Detailed description: This system contains measures 69 through 73. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex textures and slurs. The dynamics are not explicitly marked in this system.

74

Musical score for measures 74-78. The system consists of four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 74 starts with a whole rest in the Treble staff and a half note in the other staves. Measures 75-78 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* (forte) and *fp* (fortissimo piano).

79

Musical score for measures 79-83. The system consists of four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 79-83 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* (forte) and *fp* (fortissimo piano).

84

Musical score for measures 84-87. The system consists of four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 84-87 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *pp* (pianissimo) and *f* (forte).

88

Musical score for measures 88-91. The system consists of four staves: Treble, Violin, Viola, and Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 88-91 feature complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *f* (forte).

92

pizz. arco tr pizz. pizz. arco tr pizz. pizz. arco tr pizz.

96

f f f f ff tr tr arco f f f f ff pp pp' pp' tr pp

101

tr tr tr tr tr arco arco arco arco arco

108

arco arco arco arco arco arco arco arco arco arco

115

Musical score for measures 115-120. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include *fz* (forzando) and accents (>). The first staff has a *fz* marking in measure 116 and 119. The second staff has *fz* markings in measures 116, 117, and 119. The third staff has *fz* markings in measures 116, 117, and 119. The fourth staff has *fz* markings in measures 116 and 119.

121

Musical score for measures 121-126. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. There are rests in the first two staves in measures 121, 122, and 123. The third and fourth staves continue with rhythmic accompaniment.

127

Musical score for measures 127-132. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features complex rhythmic patterns. There are *tr* (trills) markings above notes in the first staff in measures 127 and 128. The first staff has *tr* markings in measures 127 and 128. The second staff has *tr* markings in measures 127 and 128. The third and fourth staves continue with rhythmic accompaniment.

133

Musical score for measures 133-138. The score is in 3/4 time and consists of four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with complex rhythmic patterns. The first staff has a *tr* marking above a note in measure 133. The first staff has *tr* markings in measures 133 and 134. The second staff has *tr* markings in measures 133 and 134. The third and fourth staves continue with rhythmic accompaniment.

140

Musical score for measures 140-147. The score is written for four staves (two treble clefs and two bass clefs) in a key signature of one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamic markings include accents (>) and fortissimo (fz) starting at measure 147.

148

Musical score for measures 148-154. The score continues with the same four-staff format. It includes various rhythmic figures and rests. Dynamic markings include fortissimo (fz) and accents (>).

155

Musical score for measures 155-159. The score continues with the same four-staff format. It features more complex rhythmic patterns and rests. Dynamic markings include mezzo-forte (mf) and accents (>).

160

Musical score for measures 160-167. The score continues with the same four-staff format. It features complex rhythmic patterns and rests. Dynamic markings include fortissimo (f) and accents (>).

165

Dynamic: *p*

This system contains measures 165 through 169. It features four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a time signature of 3/4. The first staff has a complex rhythmic pattern of eighth and sixteenth notes. The second staff has a more melodic line with some rests. The third and fourth staves provide harmonic support with chords and moving lines. A dynamic marking of *p* (piano) is present in the first staff of this system.

170

Dynamic: *f*

This system contains measures 170 through 175. It features four staves. The music continues with similar rhythmic and melodic patterns. A dynamic marking of *f* (forte) is present in the first staff of this system.

176

Dynamic: *p*

This system contains measures 176 through 181. It features four staves. The music continues with similar rhythmic and melodic patterns. A dynamic marking of *p* (piano) is present in the first staff of this system.

182

Dynamic: *cresc.*, *fp*

This system contains measures 182 through 186. It features four staves. The music continues with similar rhythmic and melodic patterns. Dynamic markings include *cresc.* (crescendo) and *fp* (fortissimo) across the staves.

188

Musical score for measures 188-193. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef with a key signature of one flat (Bb). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the system.

194

Musical score for measures 194-199. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef with a key signature of one flat (Bb). The music continues with complex rhythmic patterns, including some measures with rests in the upper staves.

200

Musical score for measures 200-205. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef with a key signature of one flat (Bb). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the system.

206

Musical score for measures 206-211. The system consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#). The second and third staves are in alto clef (C4). The bottom staff is in bass clef with a key signature of one flat (Bb). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the system.



213

Measures 213-216. The score is in G major (one sharp) and 3/4 time. Measure 213 starts with a treble clef, a key signature of one sharp, and a common time signature. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte) and *f* (forte). There are also some accidentals like flats and sharps.

217

Measures 217-220. The score continues in G major and 3/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *f* (forte) and *f* (forte). There are also some accidentals like flats and sharps.

221

Measures 221-224. The score continues in G major and 3/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fp* (fortissimo piano) and *fp* (fortissimo piano). There are also some accidentals like flats and sharps.

225

Measures 225-228. The score continues in G major and 3/4 time. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *fp* (fortissimo piano) and *fp* (fortissimo piano). There are also some accidentals like flats and sharps. The instruction "una corda" is written in the bottom right corner.

229

poco adagio

tempo I  
marqué

fx

poco adagio

fx

poco adagio

fx

poco adagio

fx

una corda

235

marqué

241

marqué

246

marqué

251

mf

mf

mf

mf

This system contains measures 251 through 255. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music is marked with a mezzo-forte (mf) dynamic. The first staff has a melodic line with some grace notes. The second staff has a more active melodic line. The third staff provides harmonic support with chords and moving lines. The fourth staff has a rhythmic bass line with eighth and sixteenth notes.

256

This system contains measures 256 through 260. The notation continues with similar textures to the previous system, featuring melodic lines in the upper staves and a rhythmic bass line in the lower staves. The key signature remains one sharp.

261

p

p

p

This system contains measures 261 through 266. The dynamics change to piano (p). The music becomes more delicate, with lighter textures and more frequent rests in the upper staves. The bass line continues to provide a steady rhythmic foundation.

267

f

f

f

f

This system contains measures 267 through 271. The dynamics change to forte (f). The music becomes more intense and energetic, with more active melodic lines and a more pronounced bass line. The key signature remains one sharp.

273

Musical score for measures 273-277. The score is written for four staves (two treble clefs and two bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. Measure 273 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The score continues with various rhythmic patterns and dynamics, including a *b.* dynamic marking in measure 274.

278

Musical score for measures 278-282. The score is written for four staves. Measure 278 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The score continues with various rhythmic patterns and dynamics, including a *p* dynamic marking in measure 279.

283

Musical score for measures 283-287. The score is written for four staves. Measure 283 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The score continues with various rhythmic patterns and dynamics, including a *f* dynamic marking in measure 284.

288

Musical score for measures 288-292. The score is written for four staves. Measure 288 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4. The bass clef staff contains a half note G2, a quarter note A2, and a quarter note B2. The score continues with various rhythmic patterns and dynamics, including a *fz* dynamic marking in measure 289.

293

Musical score for measures 293-298. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 7/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *fz* (forzando) in the bass line and *fz* in the alto line. The piece concludes with a double bar line.

299

Musical score for measures 299-304. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 7/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *ffp* (fortissimo piano) in the treble and bass lines, and *fz* (forzando) in the alto line. The piece concludes with a double bar line.

305

Musical score for measures 305-310. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 7/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *ffp* (fortissimo piano) in the treble and bass lines, and *pp* (pianissimo) in the alto line. The piece concludes with a double bar line.

311

Musical score for measures 311-316. The score is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#). The time signature is 7/8. The music features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings include *fp* (fortissimo piano) in the treble and bass lines, and *pp* (pianissimo) in the alto line. The piece concludes with a double bar line.

317

pp

This system contains measures 317 through 323. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 317 starts with a piano (*pp*) dynamic and includes a fermata. The music consists of intricate melodic lines and rhythmic patterns, including sixteenth-note runs and slurs.

324

p

This system contains measures 324 through 329. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 324 starts with a piano (*p*) dynamic. The music continues with complex melodic and rhythmic textures, including slurs and various note values.

330

ff

This system contains measures 330 through 335. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 330 starts with a fortissimo (*ff*) dynamic. The music is characterized by powerful, rhythmic patterns and slurs across all staves.

336

pp

This system contains measures 336 through 341. It features four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). Measure 336 starts with a piano (*pp*) dynamic. The music features complex melodic lines and rhythmic patterns, including slurs and various note values.

342

348

354

360

\*) Zu vier nach T. 358 gestrichenen Takten in allen Stimmen vgl. Krit. Bericht.— For four bars after b. 358 crossed out in all parts, cf. Crit. Commentary.

366 *pressé*  
*ff* *ff* *ff* *ff* *ff* *ff*  
*pressé* *ff* *ff* *ff* *ff* *ff* *po -*  
*pressé* *ff* *ff* *ff* *ff* *ff* *po -*  
*pressé* *ff* *ff* *ff* *ff* *ff* *ff*

371 *po -* *- co* *a* *poco*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*- co* *a* *ff* *poco* *ff* *ff* *ff* *ff*  
*- co* *a* *ff* *poco* *ff* *ff* *ff* *ff*  
*po -* *- co* *a* *ff* *ff* *ff* *ff* *ff* *poco*

376  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

381 *tempo I*  
*ff* *ff* *pp* *tempo I*  
*ff* *ff* *pp* *tempo I*  
*ff* *ff* *pp* *tempo I*  
*ff* *ff* *pp* *tempo I*



# Quartett in a

Stockholm, 28. X. 1849

## INTRODUZIONE

Adagio

Violino I  
Violino II  
Viola  
Violoncello

pp  
arco  
pp  
arco  
pp  
arco  
pp  
arco

pizz.  
arco  
pizz.  
pp  
arco  
pp  
arco  
pp  
arco

pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.  
pizz.

\*) T. 1-2, Viola: Zur Bogensetzung und entsprechenden Artikulation vgl. Vorwort.—B. 1-2, Viola: For slurs as articulation marks, cf. Preface.

Allegro  
arco 21

Musical score for measures 21-25. The score consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. All parts are marked 'arco'. The music features a steady eighth-note accompaniment in the lower strings and a more active melody in the upper strings. Dynamic markings include 'cresc.' (crescendo) and 'fp' (fortissimo piano) at the end of the section.

Musical score for measures 26-29. The score consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. The music continues with the eighth-note accompaniment. Measure 26 features a prominent crescendo in the Violin I part. Dynamic markings include 'cresc.' and 'fp'.

Musical score for measures 30-33. The score consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. Measure 30 features a triplet in the Violin I part. The music is marked with 'tr' (trill) above the first three measures. Dynamic markings include 'cresc.' and 'fp'.

Musical score for measures 34-37. The score consists of four staves. The first staff is the Violin I part, the second is Violin II, the third is Viola, and the fourth is Cello/Double Bass. The music is marked with 'tr' (trill) above the first measure. Dynamic markings include 'pp' (pianissimo) throughout the section.

38 poco a poco ritard. stringendo

poco a poco ritard. stringendo

poco a poco ritard. stringendo

poco a poco ritard. stringendo

42 a tempo

a tempo

a tempo

a tempo pizz.

46 ten.

poco cresc.

poco cresc.

poco cresc.

arco poco cresc.

50 f

f

f ten.



72

Musical score for measures 72-74. The score is written for four staves: two treble clefs and two bass clefs. Measure 72 features a melodic line in the upper treble staff with a slur and a fermata. The lower treble staff has a whole note chord. The upper bass staff has a melodic line with a slur and a fermata. The lower bass staff has a rhythmic pattern of eighth notes. Measure 73 shows a dynamic change to *p* in the upper treble staff and a slur in the upper bass staff. Measure 74 features a dynamic change to *f* in the upper bass staff.

75

Musical score for measures 75-77. The score is written for four staves. Measure 75 features a melodic line in the upper treble staff with a slur and a fermata. The lower treble staff has a whole note chord. The upper bass staff has a melodic line with a slur and a fermata. The lower bass staff has a rhythmic pattern of eighth notes. Measure 76 shows a dynamic change to *f* in the upper treble staff and a slur in the upper bass staff. Measure 77 features a dynamic change to *p* in the upper treble staff and a slur in the upper bass staff.

78

Musical score for measures 78-80. The score is written for four staves. Measure 78 features a melodic line in the upper treble staff with a slur and a fermata. The lower treble staff has a whole note chord. The upper bass staff has a melodic line with a slur and a fermata. The lower bass staff has a rhythmic pattern of eighth notes. Measure 79 shows a dynamic change to *cresc.* in the upper treble staff and a slur in the upper bass staff. Measure 80 features a dynamic change to *f* in the upper treble staff and a slur in the upper bass staff.

81

Musical score for measures 81-83. The score is written for four staves. Measure 81 features a melodic line in the upper treble staff with a slur and a fermata. The lower treble staff has a whole note chord. The upper bass staff has a melodic line with a slur and a fermata. The lower bass staff has a rhythmic pattern of eighth notes. Measure 82 shows a dynamic change to *f* in the upper treble staff and a slur in the upper bass staff. Measure 83 features a dynamic change to *f* in the upper treble staff and a slur in the upper bass staff.

84

Musical score for measures 84-86. The score is written for four staves (two treble clefs and two bass clefs). The key signature has one sharp (F#). The music consists of continuous sixteenth-note patterns in the upper staves and eighth-note patterns in the lower staves.

87

pizz. p pizz. p pizz. p

arco f arco p f

Musical score for measures 87-90. The score is written for four staves. Measures 87-88 feature a *pizz.* (pizzicato) section with a *p* dynamic. Measures 89-90 feature an *arco* (arco) section with a *f* dynamic. The music includes sixteenth-note runs and rests.

91

p dolce p dolce p dolce p dolce

Musical score for measures 91-94. The score is written for four staves. Measures 91-92 feature a *p* dynamic. Measures 93-94 feature a *dolce* dynamic. The music includes sixteenth-note patterns and longer note values.

98

p pp p pp p pp

Musical score for measures 98-101. The score is written for four staves. Measures 98-99 feature a *p* dynamic. Measures 100-101 feature a *pp* (pianissimo) dynamic. The music includes sixteenth-note patterns and rests.

103

ad lib.

ad lib.

ad lib.

ad lib.

107

string.

string.

string.

string.

tempo I

pp

tempo I

pp

tempo I

pp

tempo I

pp

112

p

pp

p

pp

p

p

117

pp

cresc.

cresc.

cresc.

cresc.

122

Musical score for measures 122-125. The score is written for four staves: two treble clefs and two bass clefs. The key signature has two flats. Measure 122 starts with a forte (*f*) dynamic. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and ties across measures.

126

Musical score for measures 126-128. The score continues with four staves. The music is characterized by long, sweeping melodic lines in the upper staves and more rhythmic accompaniment in the lower staves. The dynamics are not explicitly marked in this section.

129

Musical score for measures 129-131. The score continues with four staves. The music features a series of descending melodic lines. The dynamic marking *decresc.* (decrescendo) is written above the first staff in measures 130 and 131, and below the second and third staves in measure 131. The notation includes many slurs and ties.

132

Musical score for measures 132-134. The score continues with four staves. The music is marked *ppp* (pianissimo) in the first staff of measure 132. The second staff has a *ten.* (tension) marking. The music features a dense texture with many sixteenth notes and slurs. The key signature remains two flats.



135

ten.

ten.

This system contains measures 135 through 138. It features a complex texture with multiple voices. The upper staves have melodic lines with various accidentals and slurs. The lower staves have a more rhythmic accompaniment. The word 'ten.' appears twice, indicating tenor parts. There are also some dynamic markings like 'p' and 'f'.

139

cresc.

cresc.

cresc.

cresc.

This system contains measures 139 through 141. The music continues with a similar texture. The word 'cresc.' is used four times, indicating a crescendo in different parts of the score. There are also some dynamic markings like 'p' and 'f'.

142

fp

fp

fp

fp

This system contains measures 142 through 144. The music continues with a similar texture. The word 'fp' is used four times, indicating a fortissimo piano dynamic. There are also some dynamic markings like 'p' and 'f'.

145

fp

fp

fp

fp

fp

fp

fp

fp

This system contains measures 145 through 148. The music continues with a similar texture. The word 'fp' is used eight times, indicating a fortissimo piano dynamic. There are also some dynamic markings like 'p' and 'f'.

un poco meno Allegro

150

pp

pp

pp

pizz.

pp

154

pp

pp

pp

pizz.

pp

poco rit.

poco rit.

poco rit.

poco rit. arco

Silence

Silence

Silence

Silence

tempo I

dolce

tempo I

dolce

tempo I

dolce

tempo I

dolce

tempo I

dolce

159

164

168

Musical score for measures 168-171. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music features a complex rhythmic pattern with many eighth and sixteenth notes. There are dynamic markings *tr* above the first and third measures of the second staff. The piece concludes with a double bar line.

172

Musical score for measures 172-176. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Dynamic markings *p* are present in the second, third, and fourth staves at the end of the system. The piece concludes with a double bar line.

177

Musical score for measures 177-181. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Dynamic markings *pp* are present in the first, second, and third staves. The piece concludes with a double bar line.

182

Musical score for measures 182-185. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one sharp (F#). The music continues with a complex rhythmic pattern. Dynamic markings *cresc.* are present in the first, second, and third staves. A dynamic marking *f* is present in the fourth staff at the end of the system. The piece concludes with a double bar line.

186

fp fp p

This system contains measures 186, 187, and 188. It features four staves: two treble clefs and two bass clefs. The first two staves are marked *fp* (fortissimo piano). The third staff is marked *p* (piano). The music consists of complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system.

189

f p

This system contains measures 189, 190, and 191. It features four staves. The first staff has a *f* (forte) dynamic marking. The second staff has a *p* (piano) dynamic marking. The music continues with intricate rhythmic figures and slurs.

192

p cresc. cresc. cresc. p cresc. f

This system contains measures 192, 193, and 194. It features four staves. The first staff starts with a *p* (piano) dynamic. The second, third, and fourth staves each have a *cresc.* (crescendo) marking. The first staff ends with a *f* (forte) dynamic. The music is highly rhythmic and dynamic.

195

f

This system contains measures 195, 196, and 197. It features four staves. The first staff has a *f* (forte) dynamic marking. The music continues with complex rhythmic patterns and slurs.

198

*f*

*f*

*f*

*f*

201

*dim.*

*dim.*

*dim.*

*dim.*

204

*pp*

*pp*

*pp*

*pp*

208

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

*pizz.* *arco* *pizz.* *arco*

214

arco  
ppp arco  
ppp  
arco  
ppp arco  
ppp

218

arco  
ppp arco  
ppp  
arco  
ppp arco  
ppp

222

poco string.

poco string.  
poco string.  
poco string.  
poco string.  
f  
f  
f  
f

Adagio

p  
p  
p  
p

6

System 1 (measures 6-9): Four staves of music. The top staff features a complex melodic line with many sixteenth notes and slurs. The other staves provide harmonic support with various note values and rests.

10

System 2 (measures 10-14): Four staves of music. The top staff continues the melodic development with more intricate patterns. The bass line shows a steady rhythmic accompaniment.

15

System 3 (measures 15-17): Four staves of music. Dynamic markings include *cresc.* and *p* (piano). The top staff has a dense texture of sixteenth notes. The middle staves have more spaced-out notes.

18

System 4 (measures 18-21): Four staves of music. Dynamic markings include *cresc.* and *f* (forte). The top staff features a very active melodic line with many sixteenth notes. The other staves provide a solid harmonic foundation.

21

ppp f

f marc. e sosten.

This system contains measures 21 and 22. It features four staves. Measures 21-22 are marked with *ppp* in the first three staves and *f* in the fourth. Measure 22 includes the instruction *f marc. e sosten.* There are triplets in measures 21 and 22.

23

p ppp

dim. f ppp

This system contains measures 23, 24, and 25. It features four staves. Measure 23 is marked *p* in the first two staves and *ppp* in the third and fourth. Measure 24 has *dim.* in the first staff and *f* in the fourth. Measure 25 has *ppp* in all four staves. There are triplets in measures 24 and 25.

27

f p

f p

f dim.

This system contains measures 27, 28, and 29. It features four staves. Measure 27 is marked *f* in the first and third staves. Measure 28 has *f* in the second and fourth staves. Measure 29 has *p* in the first and second staves and *dim.* in the fourth. There are triplets in measures 27 and 28.

30

dolce dolce dolce

p

This system contains measures 30, 31, 32, and 33. It features four staves. Measures 30-33 are marked *dolce* in the first three staves. The first staff of measure 30 has a *p* dynamic. The fourth staff has a *p* dynamic in measure 30.



35

pp

pp

pp

pp

This system contains measures 35 through 38. It features four staves: two treble clefs and two bass clefs. The music is in a minor key with a key signature of two flats. The first staff has a melodic line with slurs and accents. The second and third staves provide harmonic support with sustained notes and chords. The fourth staff has a rhythmic accompaniment with eighth notes. The dynamic marking 'pp' (pianissimo) is indicated on the right side of each staff.

39

This system contains measures 39 through 41. The first staff continues the melodic line with slurs and accents. The second and third staves have sustained notes. The fourth staff has a rhythmic accompaniment with eighth notes and rests. The key signature remains two flats.

42

p

p

p

p

This system contains measures 42 through 44. The first staff features a dense, sixteenth-note melodic texture. The second and third staves have chords and sustained notes. The fourth staff has a rhythmic accompaniment with eighth notes. The dynamic marking 'p' (piano) is indicated on the right side of each staff.

45

cresc.

cresc.

cresc.

cresc.

f

pp

f

pp

f

pp

f

pp

This system contains measures 45 through 48. The first staff has a melodic line with slurs and accents, marked with 'cresc.' (crescendo). The second and third staves have chords and sustained notes, also marked with 'cresc.'. The fourth staff has a rhythmic accompaniment with eighth notes, marked with 'cresc.'. The dynamic markings 'f' (forte) and 'pp' (pianissimo) are indicated on the right side of each staff.

49

54

SCHERZO  
Allegro assai

8

\*) T. 55, Violoncello: ∞, Interpretation vgl. T. 37, Violine I.— B. 55, Violoncello: ∞, interpretation cf. b. 37, Violino I

15

Musical score system 15, measures 15-21. The system consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a complex texture with overlapping melodic lines and chords. Measure 15 starts with a treble clef staff playing a sequence of eighth notes, while the bass clef staff provides a steady accompaniment. The system concludes with a final chord in measure 21.

22

Musical score system 22, measures 22-28. The system consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music continues with intricate melodic patterns and harmonic support. Measure 22 shows a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The system ends with a final chord in measure 28.

29

Musical score system 29, measures 29-35. The system consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a prominent melodic line in the upper treble clef staff, supported by a bass clef staff. Measure 29 begins with a treble clef staff playing a sequence of eighth notes, while the bass clef staff provides a steady accompaniment. The system concludes with a final chord in measure 35.

36

Musical score system 36, measures 36-42. The system consists of four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a prominent melodic line in the upper treble clef staff, supported by a bass clef staff. Measure 36 begins with a treble clef staff playing a sequence of eighth notes, while the bass clef staff provides a steady accompaniment. The system concludes with a final chord in measure 42, marked with *fp* (fortissimo piano).

43

System 1 (measures 43-49): This system contains six measures of music. The top staff (treble clef) features a melodic line with eighth-note patterns and some accidentals. The middle staff (treble clef) has a more rhythmic accompaniment with eighth notes and rests. The bottom two staves (alto and bass clefs) provide harmonic support with sustained notes and moving bass lines.

50

System 2 (measures 50-56): This system contains seven measures of music. The top staff continues the melodic development with more complex rhythmic figures. The middle staff maintains its accompaniment role. The bottom two staves show a steady bass line with some chromatic movement.

57

System 3 (measures 57-63): This system contains seven measures of music. It includes dynamic markings: *sf* (sforzando) in measures 57, 58, 61, and 62, and *pp* (pianissimo) in measures 60, 61, 62, and 63. The top staff has a more active melodic line, while the bottom staves provide a solid harmonic foundation.

64

System 4 (measures 64-69): This system contains six measures of music. The top staff features a melodic line with some chromaticism. The middle staff has a more active accompaniment with eighth notes. The bottom two staves provide a steady bass line with some chromatic movement.

71

Musical score for measures 71-77. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth notes and slurs. Dynamic markings include *cresc.* in the Treble 1, Treble 2, Bass 1, and Bass 2 staves.

78

Musical score for measures 78-84. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music continues with similar rhythmic patterns and slurs.

85

Musical score for measures 85-91. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth notes and slurs. Dynamic markings include *sf* in the Treble 1 staff and *dim.* in the Treble 2, Bass 1, and Bass 2 staves.

92

Musical score for measures 92-98. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The music features a complex texture with many sixteenth notes and slurs. Dynamic markings include *pp* in the Treble 1, Treble 2, Bass 1, and Bass 2 staves.

99

pizz. arco

This system contains measures 99 through 105. It features four staves: two treble clefs and two bass clefs. The music is in a minor key. The first two staves have a melodic line with various rhythmic patterns, including eighth and sixteenth notes. The third staff has a bass line with some rests. The fourth staff has a bass line with a 'pizz.' (pizzicato) marking in measure 99 and an 'arco' (arco) marking in measure 100. The music concludes with a fermata in measure 105.

106

This system contains measures 106 through 112. It features four staves: two treble clefs and two bass clefs. The music continues with a melodic line in the first two staves and a bass line in the last two staves. The bass line consists of a steady eighth-note pattern. The system ends with a fermata in measure 112.

113

sf sf sf sf

This system contains measures 113 through 119. It features four staves: two treble clefs and two bass clefs. The music is marked with 'sf' (sforzando) in measures 113, 114, 116, and 117. The first two staves have a melodic line with some rests, and the last two staves have a bass line with a steady eighth-note pattern. The system ends with a fermata in measure 119.

120

This system contains measures 120 through 125. It features four staves: two treble clefs and two bass clefs. The music continues with a melodic line in the first two staves and a bass line in the last two staves. The bass line consists of a steady eighth-note pattern. The system ends with a fermata in measure 125.

127

Musical score for measures 127-132. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Dynamic markings include *fp* (fortissimo piano) in measures 127, 128, 129, 130, 131, and 132. The notation includes eighth and sixteenth notes, rests, and slurs.

133

Musical score for measures 133-139. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature is 4/4. The music continues with similar textures and dynamics. Dynamic markings include *fp* (fortissimo piano) in measures 133, 134, 135, 136, 137, 138, and 139. The notation includes eighth and sixteenth notes, rests, and slurs.

140

Musical score for measures 140-146. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Dynamic markings include *sf* (sforzando) in measures 140, 141, 142, 143, 144, 145, and 146. The notation includes eighth and sixteenth notes, rests, and slurs.

147

Musical score for measures 147-152. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The key signature has one flat (B-flat). The time signature is 4/4. The music features a complex texture with multiple voices. Dynamic markings include *sf* (sforzando) in measures 147, 148, 149, 150, 151, and 152, and *pp* (pianissimo) in measures 147, 148, 149, 150, 151, and 152. The notation includes eighth and sixteenth notes, rests, and slurs.

154

Musical score for measures 154-160. The system consists of four staves: two treble clefs and two bass clefs. The music is in a minor key. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line. The third staff has a bass line with quarter notes. The fourth staff has a bass line with eighth notes. The piece concludes with a double bar line.

161

Musical score for measures 161-167. The system consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a melodic line with quarter notes. The third staff has a bass line with quarter notes. The fourth staff has a bass line with eighth notes. The word "cresc." is written above the first staff in measures 164, 165, and 166, and below the fourth staff in measure 167. The piece concludes with a double bar line.

168

Musical score for measures 168-174. The system consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a melodic line with quarter notes. The third staff has a bass line with quarter notes. The fourth staff has a bass line with eighth notes. The word "p" is written below the first staff in measure 171, and below the second, third, and fourth staves in measure 172. The piece concludes with a double bar line.

175

Musical score for measures 175-181. The system consists of four staves. The first staff has a melodic line with eighth notes. The second staff has a melodic line with eighth notes. The third staff has a bass line with quarter notes. The fourth staff has a bass line with eighth notes. The piece concludes with a double bar line.



182

188

195

201

poco a poco ritard.

lento

## FINALE

Allegro molto

Musical score for the Finale, page 76. The score is in 3/4 time, key of D major, and consists of four systems of staves. The first system (measures 1-6) features a violin part starting with a piano (*p*) dynamic, followed by a forte (*sf*) dynamic with a trill (*tr*) in measure 6. The cello part starts with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) section. The second system (measures 7-12) shows the violin part continuing with a melodic line, while the cello part plays *arco*. The third system (measures 13-18) features a forte (*sf*) dynamic in the violin part and a pizzicato (*pizz.*) section in the cello part. The fourth system (measures 19-24) shows the violin part with a melodic line and the cello part with a rhythmic accompaniment.

\*) T. 1-3, Violoncello: kurzer Vorschlag, vgl. Vorwort.—B. 1-3, Violoncello: Appoggiatura, cf. Preface.

25

Musical score for measures 25-29. The system consists of four staves. The top staff (treble clef) features a continuous eighth-note pattern. The second staff (treble clef) has a melodic line with rests. The third staff (bass clef) has a melodic line with rests. The bottom staff (bass clef) has a rhythmic accompaniment with dotted notes. A dynamic marking 'sf' is present in the second staff at measure 29.

30

Musical score for measures 30-34. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) has a melodic line with slurs. The bottom staff (bass clef) has a melodic line with slurs.

35

Musical score for measures 35-39. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs and an accent (>) over a note in measure 37. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) has a melodic line with slurs. The bottom staff (bass clef) has a melodic line with slurs.

40

Musical score for measures 40-44. The system consists of four staves. The top staff (treble clef) has a melodic line with slurs. The second staff (treble clef) has a melodic line with slurs and dynamic markings 'fp' in measures 41 and 43. The third staff (bass clef) has a melodic line with slurs and dynamic markings 'fp' in measures 41 and 43. The bottom staff (bass clef) has a melodic line with slurs and dynamic markings 'fp' in measures 41 and 43.

45

pp f pp f

This system contains measures 45 through 52. It features four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music consists of rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) and *f* (forte). There are also some fermatas and slurs.

53

pp sf

This system contains measures 53 through 56. It features four staves. The key signature has two sharps. The music includes triplet markings (indicated by a '3' over a group of notes) and dynamic markings of *pp* and *sf* (sforzando). There are also slurs and accents.

57

pp sf

This system contains measures 57 through 60. It features four staves. The key signature has two sharps. The music includes triplet markings and dynamic markings of *pp* and *sf*. There are also slurs and accents.

61

sf

This system contains measures 61 through 64. It features four staves. The key signature has two sharps. The music includes dynamic markings of *sf* and accents. There are also slurs and fermatas.

65

Musical score for measures 65-68. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It contains a melodic line with slurs and accents. The second staff has a treble clef and contains a more active melodic line with slurs. The third staff has a bass clef and contains a bass line with slurs. The fourth staff has a bass clef and contains a bass line with slurs. The music is in a 4/4 time signature.

69

Musical score for measures 69-73. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. It features a melodic line with slurs and dynamic markings: *cresc.*, *f*, and *pp*. The second staff has a treble clef and contains a melodic line with slurs and dynamic markings: *cresc.*, *f*, and *pp*. The third staff has a bass clef and contains a bass line with slurs and dynamic markings: *cresc.*, *f*, and *pp*. The fourth staff has a bass clef and contains a bass line with slurs and dynamic markings: *cresc.*, *f*, and *pp*. The music is in a 4/4 time signature.

74

Musical score for measures 74-78. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. It contains a melodic line with slurs. The second staff has a treble clef and contains a melodic line with slurs. The third staff has a bass clef and contains a bass line with slurs. The fourth staff has a bass clef and contains a bass line with slurs. The music is in a 4/4 time signature.

79

Musical score for measures 79-83. The system consists of four staves. The top staff has a treble clef and a key signature of two sharps. It contains a melodic line with slurs. The second staff has a treble clef and contains a melodic line with slurs. The third staff has a bass clef and contains a bass line with slurs. The fourth staff has a bass clef and contains a bass line with slurs. The music is in a 4/4 time signature.

84

Musical score for measures 84-88. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 84 starts with a whole rest in the top staff and a half note in the bottom staff. The music continues with various rhythmic patterns and melodic lines across the four staves.

89

Musical score for measures 89-93. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 89 starts with a half note in the top staff and a half note in the bottom staff. The music continues with various rhythmic patterns and melodic lines across the four staves.

94

Musical score for measures 94-100. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 94 starts with a half note in the top staff and a half note in the bottom staff. The music continues with various rhythmic patterns and melodic lines across the four staves.

101

Musical score for measures 101-105. The system consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). Measure 101 starts with a half note in the top staff and a half note in the bottom staff. The music continues with various rhythmic patterns and melodic lines across the four staves. The word "pizz." is written above the bass staff in measures 102 and 103, and above the treble staff in measure 104.

108

116

ppp

arco

ppp

121

poco cresc.

poco cresc.

poco cresc.

poco cresc.

126

fp

fp

fp

fp

132

sf

pizz.

arco

Detailed description: This system of music covers measures 132 to 138. It features a treble clef staff with a melodic line starting with a half note G4, followed by eighth notes. A dynamic marking of *sf* (sforzando) is placed above the first measure. The piano accompaniment consists of a bass line with a *pizz.* (pizzicato) marking and a middle line with a *arco* (arco) marking. The key signature has two sharps (F# and C#).

139

Detailed description: This system covers measures 139 to 143. The treble staff continues with a melodic line of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and a more melodic line in the middle staff. The key signature remains two sharps.

144

fp

Detailed description: This system covers measures 144 to 149. The treble staff has a melodic line with a dynamic marking of *fp* (fortissimo piano) above the first measure. The piano accompaniment also features a *fp* marking. The music is characterized by a rhythmic pattern of eighth notes in both the treble and bass staves. The key signature is two sharps.

150

pp

f

Detailed description: This system covers measures 150 to 155. The treble staff has a melodic line with a dynamic marking of *pp* (pianissimo) above the first measure. The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and a more melodic line in the middle staff. The key signature is two sharps.



158

ppp

ppp

ppp

ppp

This system contains measures 158 through 161. It features four staves: Treble, Treble, Bass, and Bass. The key signature is two sharps (F# and C#). The music is marked *ppp* (pianissimo) throughout. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

162

ppp

This system contains measures 162 through 166. It features four staves: Treble, Treble, Bass, and Bass. The key signature is two sharps. The music is marked *ppp*. The notation includes various rhythmic values and rests.

167

ppp

This system contains measures 167 through 171. It features four staves: Treble, Treble, Bass, and Bass. The key signature is two sharps. The music is marked *ppp*. The notation includes various rhythmic values, rests, and trills (tr).

172

f

f

f

f

This system contains measures 172 through 176. It features four staves: Treble, Treble, Bass, and Bass. The key signature is two sharps. The music is marked *f* (forte) throughout. The notation includes various rhythmic values, rests, and trills (tr).

178

pp

pp

pp

pp

This system contains measures 178 through 188. It features four staves: two treble clefs and two bass clefs. The key signature has three sharps (F#, C#, G#). The music is marked *pp* (pianissimo) in all four staves. The upper staves contain melodic lines with various note values and rests, while the lower staves provide harmonic support with sustained notes and chords.

189

This system contains measures 189 through 199. It continues the four-staff arrangement. The melodic lines in the upper staves show more rhythmic activity, including some sixteenth-note passages. The lower staves maintain a steady harmonic accompaniment with long note values.

200

staccato

This system contains measures 200 through 205. The first staff is marked *staccato* and features a rapid, repetitive sixteenth-note pattern. The other three staves (two treble and one bass) consist of long, sustained notes, creating a stark contrast between the busy upper voice and the static accompaniment.

206

*f*

*f*

*f*

*f*

This system contains measures 206 through 211. The first staff continues with a sixteenth-note pattern. The other staves show a shift in dynamics, with the *f* (forte) marking appearing in the second, third, and fourth staves, indicating a significant increase in volume and intensity in the accompaniment.

# Quartett in Es

Stockholm, 6. XI. 1849

**Allegro con brio**

Violino I

Violino II

Viola

Violoncello

4

pp

fp

ad lib.

a tempo

pp

f

pp

f

pp

f

p

8

f

f

cresc.

f

cresc.

f

13

pp

fp

p

pp

f

p

pp

f

p

a tempo

pp

fp

ad lib.

18

Musical score for measures 18-22. The score is in 3/4 time with a key signature of two flats. It features four staves: Violin I, Violin II, Cello, and Bass. Dynamics include 'f' (forte) and 'cresc.' (crescendo).

Musical score for measures 23-28. The score is in 3/4 time with a key signature of two flats. It features four staves: Violin I, Violin II, Cello, and Bass. Dynamics include 'pp' (pianissimo) and asterisks (\*) indicating specific performance instructions.

Musical score for measures 29-35. The score is in 3/4 time with a key signature of two flats. It features four staves: Violin I, Violin II, Cello, and Bass. The tempo is marked 'Allegro di molto'. Dynamics include 'f' (forte), 'p' (piano), and 'fp' (fortissimo).

Musical score for measures 36-40. The score is in 3/4 time with a key signature of two flats. It features four staves: Violin I, Violin II, Cello, and Bass. Dynamics include 'p' (piano) and 'pizz.' (pizzicato).

\*) T. 25-29, Violine II, und T. 27, alle Stimmen: vgl. Krit. Bericht. — B. 25-29, Violino II, and b. 27, all parts: cf. Crit. Commentary.

44

cresc.

cresc.

arco

tr

cresc.

50

pp

mezza voce

56

tr

tr

62

pizz.

arco

p

p

69

Musical score for measures 69-74. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "cresc." is written above the first two staves and below the last two staves in measures 71, 72, 73, and 74.

75

Musical score for measures 75-79. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. The word "f" is written below the second and third staves in measures 77, 78, and 79.

80

Musical score for measures 80-84. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests. The number "3" is written above the second and third staves in measures 81, 82, and 83, indicating a triplet.

85

Musical score for measures 85-89. The system consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has two flats. The music features a variety of note values, including eighth and sixteenth notes, and rests.

90

Musical score for measures 90-94. The system consists of four staves. The top staff is in treble clef with a key signature of two flats. The second staff is also in treble clef. The third and fourth staves are in bass clef. The music features a melodic line in the top two staves and a rhythmic accompaniment in the bottom two staves. The accompaniment includes triplet patterns. Dynamic markings include *sf* (sforzando) and *b* (basso).

95

Musical score for measures 95-99. The system consists of four staves. The top staff is in treble clef with a key signature of two flats. The second staff is also in treble clef. The third and fourth staves are in bass clef. The music continues with melodic and rhythmic elements. Dynamic markings include *sf* (sforzando).

100

Musical score for measures 100-103. The system consists of four staves. The top staff is in treble clef with a key signature of two flats. The second staff is also in treble clef. The third and fourth staves are in bass clef. The music features a melodic line in the top two staves and a rhythmic accompaniment in the bottom two staves. The accompaniment includes triplet patterns. Dynamic markings include *sf* (sforzando).

104

Musical score for measures 104-108. The system consists of four staves. The top staff is in treble clef with a key signature of two flats. The second staff is also in treble clef. The third and fourth staves are in bass clef. The music features a melodic line in the top two staves and a rhythmic accompaniment in the bottom two staves. The accompaniment includes triplet patterns. Dynamic markings include *sf* (sforzando), *ff* (fortissimo), and *p* (piano).

110

pp

pp

pp

This system contains measures 110 through 115. It features four staves: Treble, Violin, Viola, and Bass. The music is in a minor key with a 2/4 time signature. Measures 110-111 are marked *pp*. The notation includes various note values, rests, and slurs.

116

This system contains measures 116 through 121. It features four staves: Treble, Violin, Viola, and Bass. The music continues in the same key and time signature. Measures 116-117 are marked *pp*. The notation includes various note values, rests, and slurs.

122

*fp*

*fp*

*fp*

*fp*

*fp*

This system contains measures 122 through 128. It features four staves: Treble, Violin, Viola, and Bass. The music continues in the same key and time signature. Measures 122-123 are marked *fp*. The notation includes various note values, rests, and slurs.

129

*poco ritard.*

*poco ritard.*

*poco ritard.*

*poco ritard.*

This system contains measures 129 through 134. It features four staves: Treble, Violin, Viola, and Bass. The music continues in the same key and time signature. Measures 129-130 are marked *poco ritard.*. The notation includes various note values, rests, and slurs.



138 tempo I

pp tempo I cresc.

pp tempo I cresc.

pp tempo I cresc.

pp tempo I cresc.

pp cresc.

Detailed description: This system contains measures 138 through 145. It features four staves. The top staff is in treble clef with a key signature of two flats and a tempo marking of 'tempo I'. The second and third staves are also in treble clef, with the second staff having a 'pp' dynamic and 'tempo I' marking. The bottom staff is in bass clef with a 'pp' dynamic and 'tempo I' marking. All staves show a gradual increase in volume, indicated by 'cresc.' markings. The music consists of flowing eighth and sixteenth notes with various phrasing slurs.

146

pp cresc.

pp ppp cresc.

pp cresc. pizz.

pp cresc.

Detailed description: This system contains measures 146 through 152. It features four staves. The top staff is in treble clef with a key signature of two flats and a 'pp' dynamic. The second staff is in treble clef with a key signature of two flats, a 'pp' dynamic, and a 'ppp' dynamic marking. The third staff is in bass clef with a key signature of two flats, a 'pp' dynamic, and a 'pizz.' marking. The bottom staff is in bass clef with a key signature of two flats, a 'pp' dynamic, and a 'tr' (trill) marking. All staves show a gradual increase in volume, indicated by 'cresc.' markings.

153

pp cresc.

pp cresc.

pp arco cresc.

pp cresc.

Detailed description: This system contains measures 153 through 158. It features four staves. The top staff is in treble clef with a key signature of two flats and a 'pp' dynamic. The second staff is in treble clef with a key signature of two flats and a 'pp' dynamic. The third staff is in bass clef with a key signature of two flats, a 'pp' dynamic, and an 'arco' marking. The bottom staff is in bass clef with a key signature of two flats and a 'pp' dynamic. All staves show a gradual increase in volume, indicated by 'cresc.' markings.

159

p p p pp

Detailed description: This system contains measures 159 through 165. It features four staves. The top staff is in treble clef with a key signature of two flats and a 'p' dynamic. The second staff is in treble clef with a key signature of two flats and a 'p' dynamic. The third staff is in bass clef with a key signature of two flats and a 'p' dynamic. The bottom staff is in bass clef with a key signature of two flats and a 'pp' dynamic. The music features various phrasing slurs and rests.

164

pp

pp

mezza voce

This system contains measures 164 to 168. It features four staves: vocal line, piano, and two bass lines. The music is in a minor key with a 3/4 time signature. The vocal line begins with a rest in measure 164 and enters in measure 165. The piano accompaniment starts in measure 164 with a series of eighth notes. Dynamic markings include *pp* in measures 165 and 166. The instruction *mezza voce* is placed at the end of the system.

169

pp

This system contains measures 169 to 173. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. A *pp* dynamic marking is present in measure 173.

174

mezza voce

This system contains measures 174 to 178. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. The instruction *mezza voce* is placed at the end of the system.

179

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

This system contains measures 179 to 183. The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes. The instruction *poco a poco cresc.* is repeated four times, once for each of the piano, vocal, and two bass lines.

184

Musical score for measures 184-188. The system consists of four staves: two treble clefs and two bass clefs. The key signature is two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth notes and rests. The first two staves have a melodic line with frequent rests, while the last two staves provide a more active accompaniment.

189

Musical score for measures 189-193. The system consists of four staves. The key signature remains two flats. The first staff has a melodic line with a *ff* dynamic marking. The second and third staves feature triplet patterns, with a '3' above the notes. The fourth staff has a bass line with a *ff* dynamic marking. The music is more rhythmic and textured than the previous system.

194

Musical score for measures 194-198. The system consists of four staves. The key signature is two flats. The first staff has a melodic line with a *ff* dynamic marking. The second and third staves have a more active accompaniment with many sixteenth notes. The fourth staff has a bass line with a *ff* dynamic marking. The music is more rhythmic and textured than the previous system.

199

Musical score for measures 199-203. The system consists of four staves. The key signature is two flats. The first staff has a melodic line with a *ff* dynamic marking. The second and third staves have a more active accompaniment with many sixteenth notes. The fourth staff has a bass line with a *ff* dynamic marking. The music is more rhythmic and textured than the previous system.

203

Musical score for measures 203-207. The system consists of four staves. The key signature has two flats (B-flat and E-flat). Measure 203 starts with a treble clef and a half note G4. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *sf* (sforzando) in measures 204, 205, 206, and 207. There are also *fz* (forzando) markings in measures 203 and 204. Trills are present in measures 204 and 205. Measure 207 contains a triplet of eighth notes in the bass staff.

208

Musical score for measures 208-211. The system consists of four staves. The key signature has two flats. Measure 208 starts with a treble clef and a half note G4. The music continues with eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) in measures 208, 209, 210, and 211. Measure 211 features a half note G4 in the treble staff.

212

Musical score for measures 212-215. The system consists of four staves. The key signature has two flats. Measure 212 starts with a treble clef and a half note G4. The music features eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) in measures 212, 213, 214, and 215. Measure 214 contains a triplet of eighth notes in the bass staff.

216

Musical score for measures 216-220. The system consists of four staves. The key signature has two flats. Measure 216 starts with a treble clef and a half note G4. The music features eighth and sixteenth notes. Dynamic markings include *sf* (sforzando) in measures 216, 217, 218, and 219. Measure 220 features a half note G4 in the treble staff and a *dim.* (diminuendo) marking. Measure 219 contains a triplet of eighth notes in the bass staff.

222

222

*p*

*p*

*p*

*p*

Musical score for measures 222-228. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The music is characterized by long, flowing lines with many ties. The dynamic marking *p* (piano) is present in all four staves.

229

229

*marc.*

Musical score for measures 229-234. The score continues with four staves. The dynamic marking *marc.* (marcato) is introduced in the second staff. The music maintains its melodic and harmonic complexity with frequent ties.

235

235

*marc.*

Musical score for measures 235-240. The score continues with four staves. The *marc.* dynamic is maintained. The music shows a continuation of the melodic and harmonic themes with ties.

241

241

*marc.*

*poco cresc.*

Musical score for measures 241-246. The score continues with four staves. The *marc.* dynamic is still present. The final measure of the system includes the instruction *poco cresc.* (poco crescendo).

247

marc.

251

ritard.

p

ritard.

ritard.

ritard.

258

a tempo

pp

a tempo

pp

a tempo

pp

a tempo

pp

cresc.

cresc.

cresc.

cresc.

266

pp

pp

ppp

pp

tr

pp

cresc.

cresc.

cresc.

pizz.

cresc.

274

pp  
pp  
pp  
arco  
pp  
cresc.  
cresc.  
cresc.  
cresc.

280

fp  
fp  
fp  
fp  
fp

287

fp  
fp  
fp  
fp  
fp

294

poco cresc.  
poco cresc.  
poco cresc.  
poco cresc.  
p  
p  
marcato  
pp

299

pp marcato pp marc. pp marc. pp marc.

This system contains five measures of music. The first measure starts with a piano (*pp*) dynamic and a *marcato* marking. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *marc.*. The fifth measure is marked *pp*. The music features complex rhythmic patterns with many beamed notes and rests.

304

marc. pp cresc. cresc. cresc.

This system contains six measures of music. The first measure is marked *marc.*. The second measure is marked *pp*. The third measure is marked *marc.*. The fourth, fifth, and sixth measures are marked *cresc.*. The music continues with complex rhythmic patterns.

310

f ff f 3

This system contains five measures of music. The first measure is marked *f*. The second measure is marked *ff*. The third measure is marked *f*. The fourth and fifth measures feature a triplet of eighth notes, indicated by a '3' above the notes. The music is characterized by dense, beamed eighth-note passages.

315

sf sf sf

This system contains five measures of music. The first measure is marked *sf*. The second measure is marked *sf*. The third measure is marked *sf*. The fourth and fifth measures feature a triplet of eighth notes, indicated by a '3' above the notes. The music continues with complex rhythmic patterns.





349

Measures 349-351. The score consists of four staves. The first staff has a treble clef and a key signature of three flats. It begins with a forte (f) dynamic and a triplet of eighth notes. The second staff has a treble clef and a key signature of three flats, with a forte (f) dynamic. The third staff has an alto clef and a key signature of three flats, with a forte (f) dynamic. The fourth staff has a bass clef and a key signature of three flats, with a forte (f) dynamic. Dynamics change to piano (p) in measures 350 and 351. A triplet of eighth notes is marked in measure 350.

352

Measures 352-354. The score consists of four staves. The first staff has a treble clef and a key signature of three flats. It begins with a forte (f) dynamic and a triplet of eighth notes. The second staff has a treble clef and a key signature of three flats, with a forte (f) dynamic. The third staff has an alto clef and a key signature of three flats, with a forte (f) dynamic. The fourth staff has a bass clef and a key signature of three flats, with a forte (f) dynamic. Dynamics change to piano (p) in measures 353 and 354. A triplet of eighth notes is marked in measure 353, and a sextuplet of eighth notes is marked in measure 354.

355

Measures 355-358. The score consists of four staves. The first staff has a treble clef and a key signature of three flats, with a piano (p) dynamic. The second staff has a treble clef and a key signature of three flats, with a piano (p) dynamic. The third staff has an alto clef and a key signature of three flats, with a piano (p) dynamic. The fourth staff has a bass clef and a key signature of three flats, with a piano (p) dynamic. The music features a steady eighth-note accompaniment in the second and fourth staves.

359

poco rit. a tempo

Measures 359-362. The score consists of four staves. The first staff has a treble clef and a key signature of three flats. The second staff has a treble clef and a key signature of three flats. The third staff has an alto clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The tempo markings 'poco rit.' and 'a tempo' are repeated for each staff. The music features a steady eighth-note accompaniment in the second and fourth staves.

363

arco

pizz.

p

pizz.

pp

pizz.

This system contains measures 363 through 366. It features a four-staff arrangement. The top staff has a melodic line with a trill in measure 363. The second staff has a complex rhythmic pattern. The third staff has a bass line with a trill in measure 363. The bottom staff has a bass line with a trill in measure 363. Dynamics include *arco*, *pizz.*, *p*, *pp*, and *pizz.*.

367

pizz.

arco

pizz.

arco

arco

cresc. arco

cresc.

cresc.

cresc.

cresc.

This system contains measures 367 through 370. It features a four-staff arrangement. The top staff has a melodic line with a trill in measure 367. The second staff has a complex rhythmic pattern. The third staff has a bass line with a trill in measure 367. The bottom staff has a bass line with a trill in measure 367. Dynamics include *pizz.*, *arco*, *cresc. arco*, and *cresc.*.

371 string.

string.

string.

string.

a tempo

a tempo

a tempo

a tempo

pp

pp

pp

tr

tr

pp

This system contains measures 371 through 374. It features a four-staff arrangement. The top staff has a melodic line with a trill in measure 371. The second staff has a complex rhythmic pattern. The third staff has a bass line with a trill in measure 371. The bottom staff has a bass line with a trill in measure 371. Dynamics include *string.*, *a tempo*, *pp*, and *tr*.

375

tr

tr

pizz.

arco

pizz.

arco

This system contains measures 375 through 378. It features a four-staff arrangement. The top staff has a melodic line with a trill in measure 375. The second staff has a complex rhythmic pattern. The third staff has a bass line with a trill in measure 375. The bottom staff has a bass line with a trill in measure 375. Dynamics include *tr*, *pizz.*, and *arco*.

378

arco

cresc.

pizz.

arco

cresc.

cresc.

Detailed description: This system contains measures 378, 379, and 380. It features four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats, with the instruction 'arco' above it. The third staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats, with 'pizz.' above it. Dynamics include 'cresc.' in the first and third staves, and 'arco' in the second and fourth staves.

381

cresc.

p

p

p

Detailed description: This system contains measures 381, 382, and 383. It features four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats, with 'cresc.' below it. The third staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats, with 'p' below it. Dynamics include 'cresc.' in the second staff and 'p' in the first, third, and fourth staves.

384

Detailed description: This system contains measures 384, 385, and 386. It features four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats. The third staff has a bass clef and a key signature of two flats. The bottom staff has a bass clef and a key signature of two flats. The system concludes with a double bar line and a key signature change to one flat.

SCHERZO

Allegro assai

388

p

fp

fp

fp

fp

Detailed description: This system contains measures 388, 389, 390, and 391. It features four staves. The top staff has a treble clef and a key signature of two flats. The second staff has a treble clef and a key signature of two flats, with 'p' above it. The third staff has a bass clef and a key signature of two flats, with 'fp' below it. The bottom staff has a bass clef and a key signature of two flats, with 'fp' below it. Dynamics include 'p' in the first staff and 'fp' in the second, third, and fourth staves.

394

Musical score for measures 394-400. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: two treble clefs and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *fp* (fortissimo piano) in the bass clef staves.

401

Musical score for measures 401-408. The score continues in the same key signature and time signature. It features four staves. Dynamic markings include *fp* (fortissimo piano) and *sf* (sforzando) in both treble and bass clef staves.

409

Musical score for measures 409-416. The score continues in the same key signature and time signature. It features four staves. Dynamic markings include *sf* (sforzando) and *fp* (fortissimo piano) in both treble and bass clef staves.

417

Musical score for measures 417-424. The score continues in the same key signature and time signature. It features four staves. Dynamic markings include *fp* (fortissimo piano) and *fpp* (fortissimissimo piano) in both treble and bass clef staves.

426

fpp

fpp

fpp

fpp

436

pp

pp

pp

pp

444

cresc.

cresc.

cresc.

cresc.

450

f

p

f

p

fp

f

p

f

p

pp

f

f

p

459

Musical score for measures 459-464. The system consists of four staves: two treble clefs, an alto clef, and a bass clef. The key signature has two flats. The music features a complex texture with multiple voices. Dynamic markings include *fp* (fortissimo piano) and *f* (forte). The notation includes various note values, rests, and slurs.

465

Musical score for measures 465-470. The system consists of four staves: two treble clefs, an alto clef, and a bass clef. The key signature has two flats. The music continues with similar textures and dynamics as the previous system. Dynamic markings include *fp* and *f*.

471

Musical score for measures 471-478. The system consists of four staves: two treble clefs, an alto clef, and a bass clef. The key signature has two flats. The music features a complex texture with multiple voices. Dynamic markings include *fp* and *f*.

479

Musical score for measures 479-484. The system consists of four staves: two treble clefs, an alto clef, and a bass clef. The key signature has two flats. The music features a complex texture with multiple voices. Dynamic markings include *fp* and *f*.

488

Four staves of music in a key with two flats. The first staff is marked *fpp* at the beginning and end. The music features a melodic line in the upper staves and a bass line in the lower staves, with various articulations and dynamics.

497

Four staves of music. The first staff has a *pp* dynamic marking. The music continues with melodic and bass lines, showing a change in dynamics and articulation towards the end of the system.

506

Four staves of music. The first staff features a complex melodic line with a wavy line above it, possibly indicating a tremolo or a specific performance technique. The bass line continues with a steady accompaniment.

514

Four staves of music. The first staff has a melodic line with a slur over several notes. The bass line provides a harmonic foundation with sustained notes and some movement.



522

531

539

548

556

Musical score for measures 556-561. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: Treble, Violin, Viola, and Bass. The music features a melodic line in the Treble staff with various ornaments and a steady accompaniment in the lower staves.

562

Musical score for measures 562-566. This system includes dynamic markings: *f* (forte) and *dim.* (diminuendo). The notation continues across four staves, showing a gradual decrease in volume from measure 562 to 566.

567

Musical score for measures 567-571. This system shows a melodic line in the Treble staff and a bass line in the Bass staff. The middle staves (Violin and Viola) contain rests, indicating they are silent during these measures.

572

Musical score for measures 572-576. This system includes the dynamic marking *fp* (fortissimo piano). The score continues across four staves, featuring a complex melodic texture with many ornaments and slurs.

581

pp

pp

pp

pp

This system contains measures 581 through 588. It features four staves: two treble clefs and two bass clefs. The music is in a key with two flats. Measures 581-584 show a complex melodic line in the upper staves with many slurs and ties. Measures 585-588 show a more rhythmic and harmonic progression in the lower staves. The dynamic marking 'pp' (pianissimo) is present in measures 585, 586, 587, and 588.

590

tr

This system contains measures 590 through 597. It features four staves. Measures 590-593 show a melodic line in the upper staves with a trill (tr) in measure 592. Measures 594-597 show a rhythmic and harmonic progression in the lower staves. The dynamic marking 'pp' is present in measure 594.

598

This system contains measures 598 through 605. It features four staves. Measures 598-602 show a melodic line in the upper staves with a trill (tr) in measure 601. Measures 603-605 show a rhythmic and harmonic progression in the lower staves.

606

ppp

This system contains measures 606 through 613. It features four staves. Measures 606-610 show a melodic line in the upper staves with a trill (tr) in measure 609. Measures 611-613 show a rhythmic and harmonic progression in the lower staves. The dynamic marking 'ppp' (pianississimo) is present in measure 613.

616

Musical score for measures 616-623. The system consists of four staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with dynamic markings *f* and *f*. The second staff is in treble clef with a key signature of two flats, containing a melodic line with dynamic marking *mf*. The third staff is in alto clef with a key signature of two flats, containing a melodic line with dynamic marking *ppp*. The bottom staff is in bass clef with a key signature of two flats, containing a melodic line with dynamic marking *ppp*. A wavy line above the second staff indicates a tremolo effect.

624

Musical score for measures 624-631. The system consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with dynamic marking *mf*. The second staff is in treble clef with a key signature of two flats, containing a melodic line with dynamic marking *ppp*. The third staff is in alto clef with a key signature of two flats, containing a melodic line with dynamic marking *sf*. The bottom staff is in bass clef with a key signature of two flats, containing a melodic line with dynamic marking *f*. A wavy line above the second staff indicates a tremolo effect.

632

Musical score for measures 632-639. The system consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with dynamic marking *ppp*. The second staff is in treble clef with a key signature of two flats, containing a melodic line with dynamic marking *sf*. The third staff is in alto clef with a key signature of two flats, containing a melodic line with dynamic marking *f*. The bottom staff is in bass clef with a key signature of two flats, containing a melodic line with dynamic marking *mf una corda*. A wavy line above the second staff indicates a tremolo effect.

640

Musical score for measures 640-647. The system consists of four staves. The top staff is in treble clef with a key signature of two flats, featuring a melodic line with dynamic marking *sf*. The second staff is in treble clef with a key signature of two flats, containing a melodic line with dynamic marking *f*. The third staff is in alto clef with a key signature of two flats, containing a melodic line with dynamic marking *mf una corda*. The bottom staff is in bass clef with a key signature of two flats, containing a melodic line with dynamic marking *ppp*. A wavy line above the second staff indicates a tremolo effect.

648

fp fp fp fp fp fp fp fp

656

pizz. p pizz. arco fp arco fp fp

665

fp

674

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

683

Musical score for measures 683-689. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of four staves: a treble staff with a melodic line, a second treble staff with a rhythmic accompaniment of eighth notes, a bass staff with a melodic line, and a fourth bass staff with a bass line. The music is characterized by frequent accidentals and a complex harmonic structure.

690

Musical score for measures 690-696. This system continues the piece and includes dynamic markings. The first staff has a *f* marking at the end of the system. The second staff has a *f* marking at the end. The third staff has a *f* marking at the end. The fourth staff has a *f* marking at the end. The music continues with complex harmonic and rhythmic patterns.

697

Musical score for measures 697-702. This system features a *dim.* (diminuendo) marking in the first staff at the beginning. The second staff also has a *dim.* marking. The third staff has a *dim.* marking. The fourth staff has a *dim.* marking. The music is characterized by a gradual decrease in volume and complex harmonic textures.

703

Musical score for measures 703-709. This system features a *fpp* (fortissimopiano) marking in the first staff at the beginning. The second staff has a *fpp* marking. The third staff has a *fpp* marking. The fourth staff has a *fpp* marking. The music is characterized by a very soft dynamic and complex harmonic textures.

712

pp

fpp

fpp

fpp

pp

pp

This system contains five staves of music. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The music features a complex melodic line with many slurs and ties. Dynamics include *fpp* and *pp*. There are some markings that look like *b p* or *b p.* above notes.

721

pp

pp

pp

This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a complex melodic line with many slurs and ties. Dynamics include *pp*. There are some markings that look like *b p* or *b p.* above notes.

729

pp

pp

pp

This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a complex melodic line with many slurs and ties. Dynamics include *pp*. There are some markings that look like *b p* or *b p.* above notes.

737

pp

pp

pp

This system contains three staves of music. The top staff is in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a complex melodic line with many slurs and ties. Dynamics include *pp*. There are some markings that look like *b p* or *b p.* above notes.

746

Musical score for measures 746-755. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two flats. The music features a complex texture with overlapping melodic lines and sustained notes. A large slur covers the first two staves across the first four measures. The bass line is more active, with eighth and sixteenth notes.

756

Musical score for measures 756-767. The system consists of four staves. The music continues with a similar texture to the previous system. A large slur covers the first two staves across the first three measures. The bass line continues with rhythmic patterns.

768

Musical score for measures 768-778. The system consists of four staves. The music continues with a similar texture. A large slur covers the first two staves across the first two measures. The bass line continues with rhythmic patterns.

779 Adagio

Musical score for measures 779-788, marked *Adagio*. The system consists of four staves. The tempo is slower. The music features a more melodic and sustained texture. The first staff has a *mf* dynamic marking. The second staff has a *mf* dynamic marking. The third staff has a *mf* dynamic marking. The fourth staff has a *mf* dynamic marking.



784

pp cresc. pp

pp cresc. pp

pp pizz. cresc. arco pp

pp cresc. pp

Detailed description: This system contains measures 784 through 788. It features four staves. The top staff has a melodic line starting with a piano (pp) dynamic, followed by a crescendo (cresc.) and then returning to piano (pp). The second staff has a similar dynamic progression. The third staff begins with a pizzicato (pizz.) instruction and a piano (pp) dynamic, followed by a crescendo (cresc.) and arco instruction. The bottom staff also starts with pp and cresc., then returns to pp. The key signature has three flats, and the time signature is 3/4.

789

f

f

f

f

Detailed description: This system contains measures 789 through 791. The dynamics are consistently forte (f). The top staff features a complex melodic line with a triplet in measure 791. The second and third staves have accompaniment with various rhythmic patterns. The bottom staff has a bass line with long notes. The key signature has three flats, and the time signature is 3/4.

792

p

p

p

p

Detailed description: This system contains measures 792 through 794. The dynamics are consistently piano (p). The top staff has a melodic line with some slurs. The second and third staves have accompaniment with rhythmic patterns. The bottom staff has a bass line with long notes. The key signature has three flats, and the time signature is 3/4.

795

f

f

f

f

p

p

p

p

Detailed description: This system contains measures 795 through 797. Measures 795 and 796 are marked forte (f), while measures 797 and 798 are marked piano (p). The top staff has a melodic line with a triplet in measure 795. The second and third staves have accompaniment with rhythmic patterns. The bottom staff has a bass line with long notes. The key signature has three flats, and the time signature is 3/4.

798

poco rit.

poco rit.

poco rit.

poco rit.

802

a tempo

a tempo

a tempo

a tempo

806

Allegro di molto

ad lib.

812

819

musical score for measures 819-825. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with various articulations and dynamics. The third staff is marked 'pizz.' and the fourth 'p'. Dynamics include 'cresc.' and 'arco'.

pizz.

p

cresc.

cresc.

arco

cresc.

826

musical score for measures 826-831. The score continues with four staves. The first two staves have a melodic line. The third staff is marked 'tr' and the fourth 'mezza voce'. Dynamics include 'pp'.

tr

mezza voce

pp

832

musical score for measures 832-837. The score continues with four staves. The first two staves have a melodic line. The third staff is marked 'tr'. Dynamics include 'tr'.

tr

838

musical score for measures 838-843. The score continues with four staves. The first two staves have a melodic line. The third staff is marked 'tr'. Dynamics include 'tr'.

tr

843

Musical score for measures 843-847. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The first two staves have a melodic line with slurs and ties. The third staff has a bass line with slurs and ties, including a section marked "pizz." (pizzicato) and another marked "arco" (arco). The fourth staff has a bass line with slurs and ties. A dynamic marking "p" (piano) is present at the beginning.

848

Musical score for measures 848-852. The score is in 3/4 time with a key signature of two flats. It features four staves. The first two staves have a melodic line with slurs and ties, including a section marked "cresc." (crescendo). The third staff has a bass line with slurs and ties, also marked "cresc.". The fourth staff has a bass line with slurs and ties, also marked "cresc.". A dynamic marking "p" (piano) is present at the beginning.

853

Musical score for measures 853-858. The score is in 3/4 time with a key signature of two flats. It features four staves. The first two staves have a melodic line with slurs and ties, including a section marked "f" (forte). The third staff has a bass line with slurs and ties, also marked "f". The fourth staff has a bass line with slurs and ties, also marked "f". A dynamic marking "p" (piano) is present at the beginning.

859

Musical score for measures 859-863. The score is in 3/4 time with a key signature of two flats. It features four staves. The first two staves have a melodic line with slurs and ties, including a section marked "3" (triple). The third staff has a bass line with slurs and ties, also marked "3". The fourth staff has a bass line with slurs and ties. A dynamic marking "p" (piano) is present at the beginning.

863

Musical score for measures 863-866. The system consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a series of eighth notes and quarter notes, some with slurs. The second staff is a treble clef with a key signature of two flats, containing a melodic line with slurs and some rests. The third staff is a bass clef with a key signature of two flats, featuring a rhythmic accompaniment of eighth notes. The bottom staff is a bass clef with a key signature of two flats, containing a melodic line with slurs and rests.

867

Musical score for measures 867-870. The system consists of four staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with slurs and a dynamic marking of *sf* (sforzando). The second staff is a treble clef with a key signature of two flats, containing a melodic line with slurs and rests. The third staff is a bass clef with a key signature of two flats, featuring a rhythmic accompaniment of eighth notes with triplets. The bottom staff is a bass clef with a key signature of two flats, containing a melodic line with slurs and rests.

871

Musical score for measures 871-874. The system consists of four staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with slurs and a dynamic marking of *sf*. The second staff is a treble clef with a key signature of two flats, containing a melodic line with slurs and rests. The third staff is a bass clef with a key signature of two flats, featuring a rhythmic accompaniment of eighth notes with slurs. The bottom staff is a bass clef with a key signature of two flats, containing a melodic line with slurs and rests.

875

Musical score for measures 875-878. The system consists of four staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with slurs and a dynamic marking of *sf*. The second staff is a treble clef with a key signature of two flats, containing a melodic line with slurs and rests. The third staff is a bass clef with a key signature of two flats, featuring a rhythmic accompaniment of eighth notes with slurs. The bottom staff is a bass clef with a key signature of two flats, containing a melodic line with slurs and rests.

879

Musical score for measures 879-882. The score is in 3/4 time and features a key signature of two flats. It consists of four staves: two treble clefs and two bass clefs. The first two staves contain a melodic line with triplets and slurs, marked with *sf*. The last two staves provide a harmonic accompaniment with sustained notes and slurs, also marked with *sf*.

883

Musical score for measures 883-890. The score is in 3/4 time and features a key signature of two flats. It consists of four staves. Measures 883-886 are marked *ff* and feature a melodic line with slurs and a bass line with chords. Measures 887-890 are marked *pp* and feature a melodic line with slurs and a bass line with chords.

891

Musical score for measures 891-897. The score is in 3/4 time and features a key signature of two flats. It consists of four staves. Measures 891-897 feature a melodic line with slurs and a bass line with chords, all marked with *pp*.

898

Musical score for measures 898-905. The score is in 3/4 time and features a key signature of two flats. It consists of four staves. Measures 898-905 feature a melodic line with slurs and a bass line with chords, all marked with *pp*.

ANHANG  
APPENDIX

## I

Skizzen eines zum Streichquartett a-moll verwendeten Satzes  
 Sketches used in the A minor string quartet

[Quelle B1, B2:]  
 Source

Entstehungszeit unbekannt  
 Date unknown

Poco Allegro

8

15

22

Viol.

Bl.

V.

p

p

p

p

cresc.

cresc.

cresc.

fp

fp

fp

fp



Bl. V. B.

29

cresc. fp

cresc. fp

cresc. fp

Viol. V. 2 8.

36

Bassi col

43

Bläs. B. 8.

49

[Nur Quelle  
Only Source B1:]

55

Musical score for measures 55-60. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'cresc.' and 'B. 8.'.

cresc.  
B. 8.  
cresc.  
cresc.  
cresc.

61

Musical score for measures 61-66. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'fp'.

fp  
fp  
fp  
fp

67

Musical score for measures 67-72. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'cresc.'.

cresc.  
cresc.  
cresc.

73

Musical score for measures 73-78. The score consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'fp'.

fp  
fp  
fp  
fp

79

pp

86

[Nur Quelle B2:]  
[Only Source B2:]

55

Da Capo

61

bis

2 gång

71

## II

Streichquartett Es-dur, frühere Fassung\*)  
 String quartet in E $\flat$ , earlier version\*)

Entstehungszeit unbekannt  
 Date unknown

[Abschnitt  
Section 1:]

89 I

Violino I

Violino II

Viola

Violoncello

VI

[Abschnitt  
Section 2:]

190 I

*f*

*f*

*f*

*f*

V

\*) Es werden nur die von der endgültigen Fassung abweichenden Abschnitte wiedergegeben.— Only those portions which differ from the final version are reproduced here.

IX

XIII

[Abschnitt 3:  
Section 3.]

310 I

V

*IX*

*XIII* 318

[Abschnitt  
Section 4:]

866 I

*VI*

# KRITISCHER BERICHT

## Abkürzungen

Bd., Bde.	= Band, Bände
Bg.	= Bogen
Bl., Bl.	= Blatt, Blätter
BwGA	= Berwald-Gesamtausgabe
cresc.	= crescendo
dim.	= diminuendo
FamA	= Archiv der Familie Berwald, Stockholm
krit.	= kritisch
MAB	= Bibliothek der Kungl. Musikaliska Akademien, Stockholm
Part.	= Partitur
Pkt., Pkte.	= Punkt, Punkte
S.	= Seite(n)
St.	= Stimme(n)
T.	= Takt(e)
V. (Viol.)	= Violine
Va.	= Viola
Vc.	= Violoncello
4tel	= Viertel-Note
8tel	= Achtel-Note
16tel	= Sechzehntel-Note
32stel	= Zweiunddreißigstel-Note



Die in den Quellen vorkommenden Bezeichnungen *All<sup>o</sup>* (*Moderato*) *ad.*, *dimin.*, *ralen.*, *ralent.*, *Tempo*, (*a*) *tempo 1<sup>o</sup>*, *tempo 1<sup>mo</sup>* (mit kleinen Varianten in der Orthographie) sind in der vorliegenden Ausgabe normalisiert worden.

#### QUARTETT IN G

##### I. Quellen

**A** MAB. Partitur der Ecksätze im Autograph, mit Tinte geschrieben; zwei Teile (hier mit A<sup>1</sup> und A<sup>2</sup> bezeichnet) in grauem Papierumschlag mit der Aufschrift *quartett / comp.*: 1818 von unbekannter Hand mit Bleistift. Aufgeklebtes rotes Etikett, worauf mit Tinte vermerkt ist: N<sup>o</sup> 34 A.

Querformat ca. 27,0 x 18,8 cm. Wasserzeichen A<sup>1</sup>: „D & C BLAUW“, A<sup>2</sup>: „C & I HONIG“.

A<sup>1</sup> paginierte Seiten 1–23 (die Ziffer 16 fehlt); außerdem eine leere, nur linierte Seite.

Auf S. 1 links oben *Quartetto. 1.*; rechts oben *Stockh. d. 27 Septemb. 1818.* / von Franz Berwald.

Satzbezeichnung: *All<sup>o</sup> Moderato.*, g-moll, c, 338 Takte.

Stimmenbezeichnung: *Violino 1.*; 2.; *Alto.*, Baßo.

Streichungen auf S. 2 (vgl. Faksimile in diesem Band, S. XVII). A<sup>2</sup> paginierte Seiten 1–17; außerdem eine leere, nur linierte Seite. Auf S. 1 links oben abgerissene Aufschrift, anscheinend mit F beginnend. Oben rechts *Quartetto 1.*

Satzbezeichnung: *Allegretto*, G-dur,  $\frac{2}{4}$ , 388 Takte.

Stimmenbezeichnungen fehlen.

Streichungen auf S. 2 und 16 (vgl. Faksimiles, S. XVIII f.). Auf S. 16 ist ein Zettel mit acht Takten über der durchstrichenen Stelle festgenäht.

Sowohl in A<sup>1</sup> als auch in A<sup>2</sup> fehlen häufig Schlüssel und Tonartvorzeichnung zu Beginn der Accoladen. Die Handschrift ist eher skizzenhaft als kalligraphisch.

**B** MAB. Vier Stimmenhefte, teilweise autograph, teilweise von August Berwald und von unbekannter Hand mit Tinte geschrieben; bisweilen zusammengeheftet.

Folio, ca. 35,0 x 25,0 cm. Wasserzeichen: „C & I HONIG“.

Die Stimmenhefte bestehen im einzelnen aus

V. I: 5 Bll. — fol. 1<sup>r</sup>: *Quatuor / pour Deux Violons = Alto & Violoncelle / Composés par Franz Berwald.* Fol. 1<sup>v</sup>: *Quartetto 1. comp.*: 1818: (alles von unbekannter Hand).

V. II: 5 Bll. — fol. 1<sup>r</sup>: *Quartetter / för / Tven[ne] Violiner, Alto, Basso. / Violino Secundo 2<sup>do</sup> / A:[ugust] B:[erwald]* (Handschrift August Berwalds).

Va.: 4 Bll. — fol. 1<sup>r</sup>: *Alto* (von unbekannter Hand).

Vc.: 4 Bll. — fol. 1<sup>r</sup>: *Basso* (desgl.).

Jedes Stimmenheft weist mehrere Handschriften auf, und zwar satzweise in allen Stimmen dieselben.

*All<sup>o</sup> Moderato*: von unbekannter Hand geschrieben; offenbar Abschrift von A<sup>1</sup>.

*poco Adagio*: Schlüssel im ersten System, Tonartbezeichnung, Taktartziffern und Tempoangabe in jeder Stimme von der Hand Berwalds, in der Stimme V. I auch die ersten Noten nebst Schlüssel und Tonartangabe im zweiten System, in der Stimme Vc. gleichfalls Schlüssel, Tonartbezeichnung und Taktangabe im zweiten System. Alles übrige ist von August Berwald geschrieben.

B-dur,  $\frac{2}{4}$ , 73 Takte.

*Scherzo.* / [V. I:] *Allegro.* [V. II, Vc.:] *All<sup>o</sup>*: durchweg Franz Berwalds Handschrift.

g-moll,  $\frac{3}{4}$ , 248 Takte.

*Finale / Allegretto*: ganz von August Berwald geschrieben. Kann Abschrift von A<sup>2</sup> sein, womit Übereinstimmung besteht.

Bleistifteintragen in den Stimmenheften sind nicht von Franz Berwalds Hand.

Die Sätze *poco Adagio* und *Scherzo* sind in allen Stimmenheften auf beiden Seiten ein und desselben Blattes geschrieben, weswegen eine bestimmte Ordnung der Sätze nur durch Zusammenheftung der betreffenden Blätter mit anderen gegeben ist. Da die Zusammenheftung wahrscheinlich bedeutend später, vermutlich nach 1850, erfolgte — vielleicht ohne besondere Anweisung —, kann die Authentizität bezweifelt werden. An und für sich ist es denkbar, daß der Scherzosatz vor dem Adagio gespielt werden sollte: ein Verfahren, dem man schon viel früher z. B. bei Beethoven begegnet. Unsere Ausgabe folgt jedoch der Satzordnung, wie sie durch die Zusammenheftung in den Stimmen vorliegt, da diese Folge aus verschiedenen Gesichtspunkten als die wahrscheinlichste gelten muß.

##### II. Bemerkungen zu den Quellen

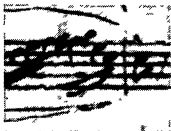
In folgenden Fällen läßt sich nicht mit Sicherheit sagen, ob Punkte oder Striche gemeint sind (vgl. Vorwort, S. XI f.):

*Allegro moderato* T. 4 Vc.; 10 V. II, Vc.; 60 Vc.; 61 V. II; 116 bis 119 V. I; 195 V. II, Va.; 254 V. I; 262 Va.; 264–265 Vc.; 277 bis 278 alle; 279–280 V. I.

*Allegretto* T. 6 V. I; 8 Va., Vc.; 12–13 V. II, Vc.; 12–14 Va.; 48 V. I, 56–57 V. I; 69 Vc.; 71 V. II; 158 Va.; 167 V. II; 167 bis 169 Va.; 169 V. II; 177 V. I; 207 Vc.; 208 V. II; 210 V. II; 211 Va.; 212 V. II; 222 V. II; 225 V. I; 244–245 V. II; 247 Va.; 248 V. II; 249 Va.; 257 V. II; 267 V. I, Va.; 270 V. I; 287 Vc.; 339 V. II; 368 Vc.; 381 V. I.

##### Allegro moderato (A<sup>1</sup>: 1–23)

Takt	System	Bemerkung
2–3	V. II	-/.
10	V. I	Dim.-Zeichen endet beim Taktstrich.
15	V. I	Pkte. statt Striche.
	V. II	Bg. zu den beiden 8tel.
19	alle	nach T. 19 sind acht Takte gestrichen (vgl. Faksimile, S. XVII).
24	Va.	letztes 8tel lautet a. Es ist jedoch nicht ausgeschlossen, daß Berwald as beabsichtigt hat.
25	V. I	sechstes 8tel lautet c'' in A (so auch ursprünglich in B, wo es — wahrscheinlich nicht von Berwald — mit Bleistift in b' geändert ist). In der vorliegenden Ausgabe b' analog T. 20 bis 22, 24 und 26 sowie T. 152–154 und 160–162.
62	Va.	Cresc.-Zeichen beginnt unter der dritten 8tel Note; vgl. T. 266.
75	V. I	der erste Bg. geht bis g''.
79	Va.	Bg. bis zur Halben T. 80 reichend.
85–86	V. I, Vc.	Bg. reicht über den Taktstrich, jedoch nicht bis zum ersten 4tel T. 86.
87–88	V. I	Bg. reicht über den Taktstrich, jedoch nicht bis zum ersten 8tel T. 88.
112	V. II	Bg. reicht bis zum 4tel.
121	V. II	letztes 16tel undeutlich: der Notenkopf steht teils unter, teils auf gleicher Höhe mit der d-Linie des Sy-

Takt	System	Bemerkung
		stems. Es ist nicht ausgeschlossen, daß Berwald d'' beabsichtigt hat:
		
144	V. I	Bg. reicht bis f''.
166–167	alle	Cresc.-Zeichen reicht über den Taktstrich hinaus (Ende der Seite!), ist aber in T. 167 nicht weitergeführt.
186	Vc.	zwei punkt. Halbe mit 8tel-Abkürzung und Sextolenziffer.
225	Vc.	Strich zum ersten 4tel.
235	V. II	Bg. reicht über den Taktstrich.
247–248	Va.	Bg. reicht nicht bis zum 8tel T. 248; geändert analog T. 42–43.
261	V. II	Bg. reicht über den Taktstrich bis zum ersten 4tel T. 262.
266	Va.	Cresc.-Zeichen beginnt unter der ersten 8tel-Note; vgl. T. 62.
276	Va.	Bg. zu den Triolen reicht über den Taktstrich bis T. 277; geändert analog T. 72, V. II.
279	Vc.	Pkte. zu den 8teln.
Poco Adagio (B: Stimmen)		
1	Vc.	<i>pp</i>
2,6	alle	Dim.-Zeichen beginnt und endet in den versch. Stimmen ungleich; in der vorliegenden Ausg. vereinheitlicht.
26–27	alle	Cresc.- und Dim.-Zeichen beginnen und enden ungleich; in der vorliegenden Ausgabe vereinheitlicht.
37	Va.	<i>pp</i> zum punkt. 8tel.
54	V. I	möglicherweise steht unter der elften 32stel-Note noch eine Hilfslinie; statt a'' würde somit c''' gemeint sein.
68	Va.	Bg. beim 16tel e beginnend und bis zum 4tel d reichend.
73	Va. alle	Ganztakt-Bg. Fermaten über und unter den Schlußstrichen.
Scherzo: Allegro (B: Stimmen)		
1	Va.	Tempobezeichnung fehlt.
14–19	V. II	diese Takte mit den Ziffern 1–6 numeriert.
39	V. I	zur auftaktigen Noten-Figur noch ein Bogen.
60	V. I	Bg. beginnt schon beim punkt. 4tel.
62	V. I	<i>p</i> steht schon zum ersten 4tel.
229	V. II	anscheinend <i>pp</i> ; doch ist das erste <i>p</i> durch das Geradeschneiden des Bogens fast ganz entfernt.
239–240	Va.	in der Vorlage Dim.-Zeichen, was möglicherweise beabsichtigt ist, da die Va. stärker als die übrigen Stimmen hervortritt. Wahrscheinlicher jedoch Schreibfehler.

### Allegretto (A<sup>2</sup>: 1–17)

Takt	System	Bemerkung
11	V. I	Bg. reicht über den Taktstrich bis T. 12; geändert analog T. 150.
29	V. I	Bg. zu den beiden 16teln geht über den Taktstrich hinaus.
31–32	V. II, Va., Vc.	Ganztakt-Bg.
33, 35	alle	zwischen T. 32 und 33 sowie T. 34 und 35 sind je sechs Takte gestrichen (vgl. Faksimile, S. XVIII).
43–44	Vc.	Ganztakt-Bg.
65	V. I	Bg. beginnt beim letzten 8tel T. 64; geändert analog T. 6–7 etc.
86–87	} Va.	Bg. reicht nicht über den Taktstrich.
88–90		
116	V. II	Ganztakt-Bg.
167	V. I	<i>piano</i>
197	V. I	Bg. nur zu den vier 16teln.
206–207	Vc.	Bg. von der Halben T. 206 über den Taktstrich reichend (Ende der Seite); in T. 207 nicht weitergeführt.
233–260	alle	die ersten Einsätze der vier Themen sind über der Accolade bezeichnet: 1. Th: (T. 233), 2. (T. 238, 3 (T. 250), 4. (T. 260).
245	Vc.	Pkt. unter der 8tel-Note.
293–294	V. I	Bg. reicht nicht ganz bis zum ersten 16tel T. 294.
315	Va.	Bg. reicht über den Taktstrich bis zur Halben T. 316.
359	alle	T. 359–366 auf festgenähtem Zettel, darunter vier gestrichene Takte (vgl. Faksimile, S. XIX).
368	V. II	<i>ffz</i> zum 4tel.
378	V. I	e' in der ersten, es' in der zweiten 16tel-Gruppe.
383	V. I	Pkt. über e'''.

### QUARTETT IN A

#### I. Quellen

A Autographe Partitur, mit Tinte geschrieben, in grauem Kartonumschlag. Auf der Recto-Seite des vorderen Umschlages mit Tinte: *Quartett / par / Fz: Berwald. / Partitur*; in der oberen rechten Ecke mit Rotstift: *N<sup>o</sup> 35*, und, unmittelbar unter dem oben genannten Titel, mit Bleistift: *Den tryckta kvartetten / i A-moll* (diese sämtlichen Aufschriften von anderer Hand).

Querformat, ca. 30,0 x 25,0 cm. Wasserzeichen: „C & I HONIG“. Vorsatzblatt: oben mit Bleistift von unbekannter Hand *Quartett*; danach *ORIGINALPARTITURET / DONERAT TILL / STEN* 1. Th: (T. 233), 2. (T. 238), 3 (T. 246) / *BROMAN / EFTER / BERWALD-JUBILEET / I STOCKHOLM / 1946 / AV / FAMILJEN BERWALD* („Originalpartitur, geschenkt an Sten Broman nach dem Berwald-Jubiläum in Stockholm 1946 von der Familie Berwald“).

16 Bll., von denen die Verso-Seite des letzten Blattes nur liniert ist. Fol. 1<sup>r</sup> oben: *Quartett* [unterstrichen] *kompon: von Franz Berwald / Stockholm 28 Octob: 1849*.

Fol. 16<sup>r</sup> nach dem Schlußstrich: *Das Quartett / spielt ungef: 24–25 Min:*

Satzeinteilung: *Introduzione / Adagio* (T. 1–20), *Allegro* (T. 21–227), a-moll, c, 227 Takte.

*Adagio*, B-dur, c, 58 Takte.

Scherzo — *Allegro assai*, F-dur,  $\frac{6}{8}$ , 206 Takte.

Finale. *Allegro molto*, A-dur, c, 212 Takte.

Stimmenbezeichnung: *Violino 1.*, *Violino 2.*, *Alto*, *Cello*.

Die Handschrift ist kalligraphisch und für Berwald typisch (vgl. Faksimiles, S. XX f.).

Die Partitur befindet sich (1965) im Privatbesitz von Herrn Dr. Sten Broman, Lund.

**B** MAB. Autographe Skizzen, mit Tinte geschrieben, zum Scherzo-Satz des a-moll-Quartetts benutzt; zwei Teile (hier mit B<sup>1</sup> und B<sup>2</sup> bezeichnet; wiedergegeben und kommentiert im Anhang).

Querformat, ca. 31,0 x 24,5 cm. Ohne Wasserzeichen.

B<sup>1</sup> 2 Bl., von denen die Verso-Seite des zweiten Blattes nur liniert ist.

B<sup>2</sup> 1 Bl. mit beiden Seiten beschrieben.

In beiden Teilen: Tempobezeichnung *poco Allegro* und Accoladen zu je vier Systemen (die letzte Accolade von B<sup>2</sup> nur zu zwei Systemen) mit Violinschlüsseln. Hier und da verstreute Instrumentationsangaben, die auf einen Orchestersatz hindeuten.

## II. Bemerkungen zu den Quellen

Wie schon im Vorwort erwähnt wurde, ist es durchaus denkbar, daß Berwald an mehreren Stellen Artikulationspunkte stillschweigend vorausgesetzt hat, so z. B. im dritten Satz T. 14 Vc.; 30 ff. V. I; 102 Vc.; 107–108 Vc.; 114–115 V. I; 118 ff. V. I; 173–204 V. I, V. II, Vc.

Eine bewußte Artikulationsänderung wäre denkbar im ersten Satz T. 48–49 V. II, Va. und im dritten Satz T. 99 V. I (Punkte fehlen in der Parallelstelle T. 11), sowie — mit größerem Vorbehalt — im vierten Satz T. 39 Va.

Satz- und Tempobezeichnungen stehen im Autograph meist über und unter der Accolade (Ausnahmen s. unten); sie werden aber in dieser Ausgabe — abgesehen vom dritten Satz, T. 205, *lento* — nur über die Accolade gesetzt.

Introduzione: Adagio — Allegro

Takt	System	Bemerkung
1		<i>Introduzione / Adagio</i> nur über der Accolade.
14	V. I	<i>pp</i> im Auftakt (wie gestochen): wahrscheinlich absichtliche Abweichung von den analogen Takten 5–6.
127–128	V. II	Bg. endet in T. 127.
177	V. I	Bg. endet mit dem letzten 8tel (dagegen T. 115 Bg. über den Taktstrich bis zum 8tel T. 116); absichtliche Verschiedenheit nicht ausgeschlossen.
Adagio		
22	V. I V. II, Va.	nur ein Pkt. hinter dem 4tel b". Punkt hinter der letzten 8tel-Pause fehlt.
24–25	Vc.	Bg. reicht nicht über den Taktstrich.
27	V. II, Va.	Pkt. hinter der letzten 8tel-Pause fehlt.
Finale: <i>Allegro molto</i>		
26–28	Vc.	Halbe jeweils nur mit zwei Punkten.

## QUARTETT IN ES

### I. Quellen

**A** MAB. Autographe Partitur, mit Tinte geschrieben; blauer Kartonumschlag. Auf der Recto-Seite des vorderen Umschlags von Franz Berwalds Hand *Quartett* (und die Ziffer 4, wahrscheinlich von der Musikaliska Konstföreningen herrührend, vgl. Vorwort, S. IX).

Querformat, 29,8 x 23,9 cm. Wasserzeichen: „C & I HONIG“. Vorsatzblatt (mit der von Oscar Byström geschriebenen Aufschrift *Tanken leder känslan* [„Der Gedanke leitet das Gefühl“]), 36 teilweise paginierte Seiten mit dem Notentext und einem nur linierten Blatt.

Auf S. 1 oben: *Quartett* [unterstrichen], in der oberen rechten Ecke Rasur. Auf S. 36 nach dem Schlußstrich ist Berwalds Angabe der Spieldauer ausradiert (vgl. Vorwort, S. IX); der ursprüngliche Text lautete: *Das Quartett / spielt ungef: / 20 Min.*

Ohne Satzeinteilung, aber mit Tempo- und Taktart-Angaben: *Allegro con brio*, c, 29 Takte, *Allegro di molto*,  $\frac{3}{4}$ , 308 Takte; *Adagio quasi Andante*, c, 50 Takte; *Scherzo. All<sup>e</sup> assai*,  $\frac{3}{4}$ , 392 Takte; *Adagio*, c, 27 Takte; *Allegro di molto*,  $\frac{3}{4}$ , 101 Takte. Stimmenbezeichnung: *Violino 1<sup>mo</sup>*, *Viol. 2<sup>do</sup>*, *Alto*, *Cello*.

Die Handschrift ist kalligraphisch und für Berwald typisch.

**B** FamA. Vier Stimmenhefte von unbekannter Hand mit verschiedenen eigenhändigen Korrekturen und Zusätzen Berwalds, mit Tinte geschrieben. Jedes Heft für sich in blauem Kartonumschlag mit der Aufschrift auf der Recto-Seite des Vorderumschlages: *Quartett (Es dur) / Violino 1<sup>mo</sup>* [bzw. *Violino 2<sup>do</sup>*, *Alto*, *Cello*] / *komp: af / Franz Berwald* in durchweg kalligraphischer, schwer zu bestimmender Handschrift; wahrscheinlich derjenigen Franz Berwalds. Auf der Verso-Seite des Vorderumschlages ein aufgeklebtes rotes Etikett, darauf mit Tinte: *N<sup>o</sup> 36 B*.

Folio, 33,5 x 26,5 cm. Keine Wasserzeichen.

Sämtliche Stimmenhefte bestehen aus elf mit Bleistift von unbekannter Hand paginierten Seiten; die den Notentext enthalten; danach eine nur linierte Seite.

Auf S. 1 in allen Stimmenheften: *Quartett komp: von Franz Berwald* (unbekannte Handschrift).

Der Notentext stimmt mit A überein, abgesehen von folgenden Takten in den verschiedenen Stimmen:

V. I: T. 92–97, 190–206, 310–318, 869–874;

V. II: T. 89–97, 190–205, 310–317, 866–874;

Va.: T. 90–98, 190–206, 310–317, 867–875;

Vc.: T. 90–97, 190–205, 310–317, 867–874.

Von diesen vier verschiedenen Abschnitten enthalten der erste, zweite und vierte in B die gleiche Taktanzahl wie in A; der dritte ist in B acht Takte länger. Die Version B wird im Anhang (S. 126 bis 128) wiedergegeben. Dort ist jeder Abschnitt für sich mit römischen Ziffern versehen; in untenstehender Tabelle wird auf diese Numerierung verwiesen. In B sind bei den betreffenden Abschnitten Streichungen vorgenommen und Zettel eingeklebt worden, welche, von Franz Berwald geschrieben, die Version A enthalten. Offensichtlich ist also die Lesart B älter als die Lesart A.

Streichungen kommen vor im:

1. Abschnitt: Va. T. II und III, V. I T. IX;

2. Abschnitt: Va. T. I–IV;

3. Abschnitt: V. I T. I, V. II T. I–III, Va. T. I–II und XV–XVI;

4. Abschnitt: Va. T. II und VIII–IX.

An folgenden Stellen ist Lesart B nur durch Rasur und neue Schrift zur Lesart A umgeändert:

1. Abschnitt: Va. T. X;

3. Abschnitt: V. I T. XVII;

4. Abschnitt: Va. T. X.

Die aufgeklebten Zettel enthalten in den verschiedenen Stimmenheften folgende Takte:

- V. I: T. 89–97, 189–206, 310–317, 867–874;  
 V. II: T. 88–101, 190–214, 310–317, 864–875;  
 Va.: T. 90–105, 190–210 (halb), 310–317, 867–874;  
 Vc.: T. 84–100, 187–205, 310–317, 861–874.

Im übrigen Notentext hat Berwald einige Korrekturen und ergänzende Eintragungen gemacht. Seine recht sorgfältige Mitarbeit an diesen Stimmenheften ist somit deutlich. Er hat indessen nicht vermerkt, daß in V. I in der ursprünglichen Fassung ein Takt fehlt (vgl. Anhang), was für die Annahme spricht, daß einerseits diese Fassung nie nach den Stimmenheften gespielt worden ist, und daß andererseits Berwald bei der Durchsicht gerade diese Abschnitte nicht genauer geprüft hat, d. h. daß die Durchsicht erst nach Vorliegen der Lesart der Partitur (A) erfolgt ist. Sämtliche Stimmen enthalten noch spätere, mit Bleistift – wahrscheinlich von Berwald selbst – eingetragene Zusätze (V. II T. 25–29, alle T. 27), die V. II außerdem Fingersätze (s. unten). Diese Ergänzungen fehlen in A und bilden daher möglicherweise nur Varianten, die sich beim Durchspielen des Quartetts ergaben (und die man bei einer Gelegenheit ausprobierte, als Berwald, den Fingersätzen nach zu urteilen, die zweite Violine spielte), die aber nicht sämtlich akzeptiert wurden. Denkbar ist auch, daß die Eintragungen so spät erfolgten, daß Berwald sie nicht mehr in die Partitur aufnehmen konnte. In der vorliegenden Ausgabe wird die Lesart der Partitur – als die wahrscheinlich endgültige – wiedergegeben. Die mit Bleistift in die Vc.-Stimme eingetragenen Fingersätze sind nicht von Berwald geschrieben.

C MAB. Abschrift der Partitur, mit Tinte geschrieben von Jacob Adolf Hägg (wahrscheinlich schon vor 1870).

Folio, 25,5 x 33,2 cm. Kein Wasserzeichen.

Titelblatt, danach zehn Blätter mit teilweise weggeschnittener Paginierung.

Auf dem Titelblatt: *Violin-Quartett / komponirt (6 Nov. 1849) / von / Franz Berwald. / (Nach der Original-Partitur.) / J. Ad. Hägg*; außerdem verschiedene spätere Aufschriften, die jedoch nichts mit der Abschrift zu tun haben. Auf S. 1 oben: *Quartett komp: von Franz Berwald. Stockholm 6 Nov. 1849*; die beiden letzten Ziffern von einer anderen Hand hinzugesetzt, nachdem die Originalziffern beim Beschneiden des Bogens weggefallen waren.

## II. Bemerkungen zu den Quellen

Akzidentien, die in A offenbar unbeabsichtigt fehlen, aber in B stehen, sind im Notentext stillschweigend ergänzt und hier nicht besonders verzeichnet.

Für Tempoangaben gilt dieselbe generelle Bemerkung wie beim Quartett in a. Die Bezeichnungen in T. 6–7 V. I, 15–16 Vc. und 29 V. II finden sich nur in den betreffenden Stimmen. Wenn die Vorschrift *a tempo* oder *tempo I* in A fehlt, in B dagegen verzeichnet ist, wird sie ohne weitere Bemerkung aus B übernommen. In der V. II-Stimme von B stehen Fingersätze, die wahrscheinlich von Berwald selbst geschrieben sind (s. oben). Sie blieben im Notentext unberücksichtigt, seien aber hier mitgeteilt:

- T. 48, vorletztes 8tel 2, letztes 8tel 4  
 71, letztes 4tel 3  
 112, viertes 8tel 1  
 373, zweite Takthälfte, erstes 16tel des' 2  
 790, letztes 16tel ces' 4  
 847, letztes 4tel 2  
 848, letztes 4tel 2  
 852, vorletztes 8tel 2  
 855, d'' 1, h'' 2, fis'' 1

Cresc.- und Dim.-Zeichen beginnen und enden oftmals ungleich; sie werden in der vorliegenden Ausgabe stillschweigend vereinheitlicht.

## Allegro con brio – Allegro di molto

Takt	System	Bemerkung
25–29 27	V. II } alle }	in B mit Bleistift, wahrscheinlich von Berwalds Hand, mittels Streichungen und Hinzufügungen verändert in:

29 30	Va., Vc. alle	In B T. 29, V. II, ist der Bg. jedoch nicht von Berwald geändert. <i>fp</i> – auch in B. $\frac{3}{4}$ steht bereits vor dem letzten 4tel in T. 29; desgl. in T. 807.
76 80–81	V. I V. I, II	$\sharp$ nach B. ob Pkte. oder Striche gemeint sind, läßt sich in A nicht entscheiden; in B stehen Pkte. Bei T. 857–858 ebenfalls Pkte. in B, offensichtlich auch in A.
190 300	Vc. V. I	in B nur <i>f</i> . Pkt. zur ersten 8tel-Note.

## Adagio quasi Andante

344, 345	V. I	der erste Bg. reicht – auch in B – nur bis zum ersten 8tel.
372	V. II	in B von Berwalds Hand: <i>Solo</i> .

## Scherzo: Allegro assai

560 565–569	Va. V. I	in B lautet das 4tel his. ·/. Da der Fingersatz T. 564 strenggenommen nicht zu den Abbrivierungen gehört, wird er hier nicht ausgeschrieben.
575	V. I	Dim.-Zeichen auch in B etwas länger; angepaßt entspr. T. 423, 431 etc.
583	V. I	Dim.-Zeichen etwas länger in A; vgl. T. 575.
734–747 747	V. II Vc.	in A: <i>col V: 1<sup>o</sup> in 8<sup>va</sup></i> . Dim.-Zeichen unter den 8teln nach B.

## Adagio

789 792, 796	V. I V. II	Bg. zur Fermaten-Note nach B. in B stehen Pkte., wie in T. 350 und 354 (vgl. Vorwort, S. Xf.).
797	V. II	der größere Bg. reicht über den Taktstrich; geändert analog T. 355.
806 826–827	V. II V. I	<i>ad lib.</i> nach B. Bg. reicht nicht über den Taktstrich.

## Anhang

### SKIZZEN EINES ZUM QUARTETT A-MOLL BENUTZTEN SATZES

#### I. Quellen

Autographe Skizzen B<sup>1</sup> und B<sup>2</sup>, aus zwei Blättern bzw. einem Blatt bestehend (genaue Beschreibung S. 133).

B<sup>2</sup> ist eine weniger ausgearbeitete, aber — von den unten angegebenen Abweichungen abgesehen — recht treue Version von B<sup>1</sup>.

#### II. Bemerkungen zu den Quellen

In diesem Anhang werden B<sup>1</sup> und B<sup>2</sup> vollständig wiedergegeben, obwohl auch Bd. 25 dieser Ausgabe die Fragmente enthalten wird. Die folgenden Bemerkungen gelten ausschließlich für Quelle B<sup>2</sup>:

Takt	System	Bemerkung
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14	alle	Wiederholungszeichen fehlt (vgl. T. 21–22).
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21–22	alle	nach T. 21 ein Takt eingeschoben:
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(im Original auf vier Systemen notiert, das 3. System hat Pausen). Ursprüngliche Lesart dieses Taktes war:



(im Original vier Systeme, das 3. System unleserlich). Hinter dem Takt steht die Vorschrift *Da Capo*; T. 22 ist in allen Systemen mit 2 bezeichnet.

36 ff.	1	von hier an fehlen die Noten, die in den Quellen in kleinerer Schrift geschrieben und im Stich ebenfalls klein wiedergegeben sind; sie stehen lediglich in T. 49–50.
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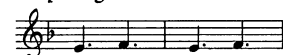
Takt	System	Bemerkung
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51–54	alle	diese Takte lauten:
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(im Original auf vier Systemen, T. 53–54 in allen Systemen ausgeschrieben). Der gedruckte Notentext folgt B<sup>1</sup>.

55	3	Anfang des Taktes unleserlich.
55–56	2	ursprünglich anscheinend:



	4	Durchstreichungen; Deutung unsicher.
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63	2	zweite 8tel-Note undeutlich.
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66 (70)	4	2 <i>gâng</i> = <i>seconda volta</i> .
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71	alle	von hier an aus Platzmangel auf zwei Systeme zusammengezogen.
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### QUARTETT ES-DUR, FRÜHERE FASSUNG

#### I. Quellen

Handschriftliche Stimmenhefte, im Quellenverzeichnis dieses Bandes B genannt, mit autographen Streichungen, Änderungen und aufgeklebten, notenbeschriebenen Streifen (genaue Beschreibung S. 133 f.).

#### II. Bemerkungen zu den Quellen

Im Notentext werden nur die Abschnitte der verschiedenen Stimmen wiedergegeben, die von der endgültigen Partitur (Quelle A) abweichen. Jeder Abschnitt ist mit Taktzahlen in römischen Ziffern versehen; die arabische Taktnumerierung bezieht sich auf die Partiturfassung und wird lediglich am Anfang jedes Abschnitts angeführt.

Der vierte Abschnitt bildet eine genaue Parallele zum ersten, wurde aber vollständigheitshalber in den Notentext mit aufgenommen. Im Notentext hinzugefügte Akzidentien sind durch die heutige Notierungspraxis bedingt und werden hier nicht verzeichnet. Dasselbe gilt für alle ergänzten Bindebogen.

Im dritten Abschnitt unserer Quelle ist T. XV, V. I, übersprungen; er ist analog T. VII, V. II, desselben Abschnitts, dem vergleichbaren T. VIII, Va., des ersten Abschnitts u. a. hinzugefügt worden.



# CRITICAL COMMENTARY

## Abbreviations

b., bb.	= bar, bars
BwGA	= Berwald Complete Edition
cresc.	= crescendo
crit.	= critical
dim.	= diminuendo
FamA	= Archives of the Berwald family, Stockholm
MAB	= Library of Kungl. Musikaliska Akademien, Stockholm
p., pp.	= page, pages
V. (Viol.)	= violin
Va.	= viola
Vc.	= violoncello
vol(s).	= volume(s)



In this edition the following terms occurring in shortened forms and alternative spellings have been altered to the normal forms: *All<sup>o</sup>* (*Moderato*), *ad.*; *dimin.*, *ralen.*; *ralent.*; *Tempo*, (*a tempo* 1<sup>o</sup>, *tempo* 1<sup>mo</sup> (with minor variations in the orthography).

#### QUARTET IN G MINOR

##### I. Sources

**A** MAB. Score of the first and last movements in autograph written in ink; two sheaves (here referred to as A<sup>1</sup> and A<sup>2</sup>) in grey paper cover labelled *quartett / comp: 1818*, in pencil in an unknown hand, and a stuck-on red label, marked in ink № 34 A. Horizontal format c. 27.0 by 18.8 cm. Watermarks A<sup>1</sup>: „D & C BLAUW“, A<sup>2</sup>: „C & I HONIG“.

A<sup>1</sup> paginated 1–23 (number 16 is missing); in addition one page ruled only.

On p. 1 in the top left-hand corner *Quartetto. 1.*; top right-hand corner *Stockh. d. 27 Septemb. 1818. / von Franz Berwald.*

Tempo indication: *All<sup>o</sup> Moderato.*, G minor, c, 338 bars.

Instrumentation: *Violino 1.; 2.; Alto., Baſſo.*

Crossings out on p. 2 (cf. facsimile in this volume, p. XVII).

A<sup>2</sup> paginated 1–17; in addition one page ruled only.

On p. 1 in the top left-hand corner: title torn out, probably beginning with *F.* In the top right-hand corner *Quartetto 1.*

Tempo indication: *Allegretto*, G major,  $\frac{2}{4}$ , 388 bars.

Instrumentation missing.

Crossings out on pp. 2 and 16 (cf. facsimile, pp. XVIII f.). On p. 16 a slip of paper with eight bars sewn on over the part crossed out.

In both A<sup>1</sup> and A<sup>2</sup> clefs and key signatures at the beginning of the accolades are often missing. The handwriting is more sketchy than calligraphical.

**B** MAB. Four part-books, partly in autograph, partly in a copy by August Berwald and by an unknown hand, written in ink; to a certain extent fastened together.

Folio c. 35.0 by 25.0 cm. Watermark: „C & I HONIG“.

The part-books comprise:

V. I: 5 sheets. Fol. 1<sup>r</sup>: *Quatuor / pour Deux Violons = Alto & Violoncelle / Composés par Franz Berwald.* Fol. 1<sup>v</sup>: *Quartetto 1. comp: 1818:* (all in unknown handwriting).

V. II: 5 sheets. Fol. 1<sup>r</sup>: *Quartetter / för / Tven[ne] Violiner, Alto, Basso. / Violino Secundo 2<sup>do</sup> / A:[ugust] B:[erwald]* (August Berwald's handwriting).

Va.: 4 sheets. Fol. 1<sup>r</sup>: *Alto* (unknown hand).

Vc.: 4 sheets. Fol. 1<sup>r</sup>: *Basso* (unknown hand).

Each part-book contains several kinds of handwriting, each movement being in the same hand in all four parts.

*All<sup>o</sup> Moderato*: unknown handwriting; obviously copy of A<sup>1</sup>.

*poco Adagio*: first system's clefs, key signature, time signature and tempo indication in each instrument in Franz Berwald's handwriting, in the V. I part also the first notes together with the clef and key signature on second system, in Vc. part also clef, key signature and time signature on second system; everything else written by August Berwald.

B flat major,  $\frac{2}{4}$ , 73 bars.

*Scherzo.* / [V. I:] *Allegro.* [V. II, Vc:] *All<sup>o</sup>*: all in Franz Berwald's handwriting.

G minor,  $\frac{3}{4}$ , 248 bars.

*Finale / Allegretto*: all in August Berwald's handwriting; possibly a copy of A<sup>2</sup>, with which it is in complete agreement.

Pencil marks in the part-books are not in Franz Berwald's writing. The *poco Adagio* and *Scherzo* movements are written on opposite sides of one and the same sheet in all part-books, which means that a definite order of movements is given only by the way in which the sheets concerned are fastened to the remaining sheets in the part-books. Since the sheets seem to have been fastened

together considerably later, probably after 1850, and possibly without any secure basis for the order, its authenticity is open to doubt. It is possible that the scherzo movement should be played before the adagio, a disposition which we find earlier, in Beethoven, for example. In this edition, however, the order of movements dictated by the fastening together of the part-books is followed, since it is judged from various points of view to be the most likely.

##### II. Notes on the sources

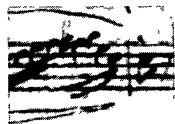
In the cases mentioned below it has not been possible to be certain of the composer's wishes as regards articulation (whether dots or dashes, cf. Preface, p. XV):

*Allegro moderato* b. 4 Vc.; 10 V. II, Vc.; 60 Vc.; 61 V. II; 116–119 V. I.; 195 V. II, Va.; 254 V. I.; 262 Va.; 264–265 Vc.; 277–278 all parts; 279–280 V. I.

*Allegretto* b. 6 V. I.; 8 Va., Vc.; 12–13 V. II, Vc.; 12–14 Va.; 48 V. I.; 56–57 V. I.; 69 Vc.; 71 V. II; 158 Va.; 167 V. II; 167–169 Va.; 169 V. II; 177 V. I.; 207 Vc.; 208 V. II; 210 V. II; 211 Va.; 212 V. II; 222 V. II; 225 V. I.; 244–245 V. II; 247 Va.; 248 V. II; 249 Va.; 257 V. II; 267 V. I, Va.; 270 V. I.; 287 Vc.; 339 V. II; 368 Vc.; 381 V. I.

##### Allegro moderato (A<sup>1</sup>: 1–23)

Bar	Instrument	Note
2–3	V. II	·/.
10	V. I	dim. mark ends at the barline.
15	V. I	dots, instead of dashes.
	V. II	slur over both the quavers.
19	all	after b. 19 eight bars have been crossed out (cf. facsimile, p. XVII).
24	Va.	last quaver a. However, it is not inconceivable that Berwald meant a flat.
25	V. I	sixth quaver c'' in A (and originally also in B, but altered with pencil to b' flat in the latter, this alteration probably not by Berwald). The decision has been made in favour of b' flat in analogy with bb. 20–22, 24 and 26, and the corresponding bb. 152–154 and 160–162.
62	Va.	cresc. mark begins under third quaver; cf. b. 266.
75	V. I	the first slur goes to g''.
79	Va.	the slur lasts until the minim in b. 80.
85–86	V. I, Vc.	the slurs continue across the barline but not as far as the crotchet in b. 86.
87–88	V. I	the slur continues across the barline but not as far as the first quaver in b. 88.
112	V. II	the slur lasts until the crotchet.
121	V. II	the last semiquaver indistinct, with the head of the note below and partly in line with the d-line; it is

Bar	Instrument	Note
		not impossible that Berwald meant d'': 
144	V. I	the slur lasts until f'.
166–167	all	cresc. mark in b. 166 continued across the barline at the end of the sheet but not written in at the beginning of the next sheet.
186	Vc.	two dotted minims each with sextolet number and abbreviation mark indicating quavers.
225	Vc.	dash on the first crotchet.
235	V. II	the slur continues across the barline.
247–248	Va.	the slur does not extend until the quaver in b. 248; altered by analogy with bb. 42–43.
261	V. II	the slur continues across the barline until the first crotchet in b. 262.
266	Va.	the cresc. mark begins under the first quaver; cf. b. 62.
276	Va.	the slur for the triplets extends over the barline until b. 277; altered to correspond with b. 72, V. II.
279	Vc.	dots on the quavers.
Poco Adagio (B: Part-books)		
1	Vc.	<i>pp</i>
2,6	all	the dim. marks begin and end at somewhat different places in the various parts; here adjusted.
26–27	all	the cresc. and dim. marks begin and end at somewhat different places in the various parts; here adjusted.
37	Va.	<i>pp</i> by the dotted quaver.
54	V. I	there are possibly two leger lines for the eleventh demisemiquaver, which would make the note c''' and not a''.
68	Va.	the slur is over the last three notes.
73	Va.	slur over whole bar.
	all	pauses (fermatas) over and under the final barline.
Scherzo: Allegro (B: Part-books)		
1	Va.	tempo indication missing.
14–19	V. II	these bars numbered 1–6.
39	V. I	over the upbeat figure there is another slur.
60	V. I	the slur begins at the dotted crotchet.
62	V. I	<i>p</i> under the first crotchet.
229	V. II	presumably <i>pp</i> but first <i>p</i> almost completely cut away when the edge of the paper was trimmed.
239–240	Va.	dim. mark in the source: possibly

Bar	Instrument	Note
		on purpose, as Va. is playing one degree louder than the other parts; however, more likely a slip of the pen.
Allegretto (A <sup>2</sup> : 1–17)		
11	V. I	the slur extends over the barline until b. 12; altered to correspond with b. 150.
29	V. I	the small slur continues across the barline.
31–32	V. II., Va., Vc.	whole-bar slurs.
33, 35	all	six bars between bb. 32 and 33, and six bars between bb. 34 and 35 are crossed out (cf. facsimile, p. XVIII).
43–44	Vc.	whole-bar slurs.
65	V. I	the slur begins at the last quaver in b. 64; altered by analogy with bb. 6 to 7 etc.
86–87	} Va.	the slur does not extend over the barline.
89–90		
116	V. II	whole-bar slur.
167	V. I	<i>piano</i>
197	V. I	slur only over the four semiquavers.
206–207	Vc.	slur from minim b. 206 extends over the barline (at the end of the page) but is not written in at the beginning of b. 207.
233–260	all	the first entries of the four themes numbered over the staves: 1. <i>Th</i> : (b. 233), 2. (b. 238), 3 (b. 250), 4. (b. 260)
245	Vc.	dot under the quaver.
293–294	V. I	the slur does not quite reach to the semiquaver in b. 294.
315	Va.	the slur extends across the barline until the minim in b. 316.
359	all	bb. 359–366 are on a sewn-on slip of paper covering four bars crossed out (cf. facsimile, p. XIX).
368	V. II	<i>ffz</i> under the crotchet.
378	V. I	e' in the first but e' flat in the second semiquaver group.
383	V. I	dot above the second note (e''').

#### QUARTET IN A MINOR

##### I. Sources

A Score in autograph, in ink; grey cardboard covers. On the front outside cover in ink: *Quartett / par / Fz: Berwald. / Partitur*; in the upper right hand corner in red pencil: *N<sup>o</sup> 35*, and, immediately under the title given above in lead pencil: *Den tryckta kvartetten / i A-moll* (none of these inscriptions in Franz Berwald's handwriting).

Horizontal format c. 30.0 by 25.0 cm. Watermark: "C & I HONIG".

Front fly-leaf: written in pencil at the top by unknown hand *Quartett*; there after ORIGINALPARTITURET / DONERAT TILL / STEN BROMAN / EFTER / BERWALD-JUBILEET / I STOCKHOLM / 1946 / AV / FAMILJEN BERWALD ("Original score presented to Sten Broman after the Berwald Jubilee in Stockholm 1946 by the Berwald family").

16 sheets, of which the opposite side of the last sheet is only ruled. Fol. 1<sup>r</sup> on top: *Quartett* [underlined] *kompon: von Franz Berwald / Stockholm 28 Octob: 1849.*

Fol. 16<sup>r</sup> after the final double bar: *Das Quartett / spielt ungef: 24–25 Min:* (“The quartet plays about 24–25 min.”).

Division into movements: *Introduzione / Adagio* (b. 1–20), *Allegro* (b. 21–227), A minor, c, 227 bars.

*Adagio*, B flat major, c, 58 bars.

*Scherzo* — *Allegro assai*, F major,  $\frac{6}{8}$ , 206 bars.

*Finale. Allegro molto*, A major, c, 212 bars.

Instrumentation: *Violino 1.*, *Violino 2*, *Alto*, *Cello*.

The writing is calligraphical and typical of Berwald (cf. facsimile, pp. XXf.).

The score is now (1965) in the possession of Dr. Sten Broman. Lund.

**B** MAB. Sketches in autograph, in ink, used in the scherzo movement of the A minor quartet; two different scores (here referred to as B<sup>1</sup> and B<sup>2</sup>; reproduced and commented on in the Appendix). Horizontal format c. 31.0 by 24.5 cm. Without watermark.

**B<sup>1</sup>** 2 sheets, of which the last sheet’s opposite side is only ruled.

**B<sup>2</sup>** 1 sheet, with music text on both sides.

In both scores: tempo indication *poco Allegro* and accolades encompassing four systems (the last accolade of B<sup>2</sup> only two systems) with treble clefs.

Certain indications of instrumentation dotted here and there, intimating orchestral setting.

## II. Notes on the sources

As already mentioned in the Preface, it is quite possible that Berwald implied articulation marks in a number of places, as for example in the third movement b. 14 Vc.; 30ff. V. I; 102 Vc.; 107–108 Vc.; 114–115 V. I; 118 ff. V. I; 173–204 V. I, V. II, Vc. However, intentional variation in the articulation has been judged possible in the first movement bb. 48–49 V. II, Va., and in the third movement b. 99 V. I (the corresponding section b. 11 has not dots), but more dubious in the fourth movement b. 39 Va. The names of movements and tempo indications in the original score are given in general over and under the score—exceptions are noted in the following—but are printed in this edition over the score only, or in all parts (cf. third movement, b. 205, *lento*).

### Introduzione: Adagio — Allegro

Bar	Instrument	Note
1		<i>Introduzione / Adagio</i> only over the stave.
14	V. I	<i>pp</i> in the up-beat; probably intentional change from the corresponding bb. 5–6.
127–128	V. II	the slur finishes in b. 127.
177	V. I	the slur finishes in this bar (while the one in b. 115 extends across to the quaver in b. 116); intentional alteration cannot be ruled out.
Adagio		
22	V. I	only one dot after the crotchet b <sup>♭</sup> flat.
	V. II, Va.	the last quaver rest has no dot.
24–25	Vc.	the slur does not extend across the bar line.
27	V. II, Va.	the last quaver rest has no dot.

### Finale: Allegro molto

Bar	Instrument	Note
26–28	Vc.	only two dots after each minim.

## QUARTET IN E FLAT MAJOR

### I. Sources

**A** MAB. Score in autograph, in ink; blue cardboard folder. On the front outside cover in Franz Berwald’s handwriting *Quartett* (and superscription 4, probably originating from the Musikaliska Konstföreningen, cf. Preface, pp. XIII f.).

Horizontal format 29.8 by 23.9 cm. Watermark: “C&IHONIG”. Front fly-leaf (with inscription *Tanken leder känslan* [“Thought leads feeling”] in Oscar Byström’s handwriting), 36 partially paginated pages with music text and one sheet ruled only.

On p. 1 at the top: *Quartett* [underlined]; in the top right hand corner an erasure.

On p. 36 after the final double bar-line Berwald’s indication of performance time has been erased (cf. Preface, p. XIII); the original text was: *Das Quartett / spielt ungef: / 20 Min:* (“The quartet plays approx. 20 min.”).

Without separation into movements but with tempo indications and key signatures as follows:

*Allegro con brio*, c, 29 bars; *Allegro di molto*,  $\frac{3}{4}$ , 308 bars; *Adagio quasi Andante*, c, 50 bars; *Scherzo. All $\underline{e}$  assai*,  $\frac{3}{4}$ , 392 bars; *Adagio*, c, 27 bars; *Allegro di molto*,  $\frac{3}{4}$ , 101 bars.

Instrumentation: *Violino 1 $\underline{mo}$* , *Viol: 2 $\underline{da}$* , *Alto*, *Cello*.

Handwriting calligraphical and typical of Berwald.

**B** FamA. Four part-books in unknown hand with certain corrections and additions in autograph, in ink, each separately in blue cardboard folders with inscription on the outside of the front cover: *Quartett (Es dur) / Violino 1 $\underline{mo}$*  [or *Violino 2 $\underline{da}$* , *Alto*, *Cello* respectively] / *komp: af / Franz Berwald*, written in a strictly calligraphical handwriting and therefore extremely difficult to identify, but presumably Franz Berwald’s. On the inside of the front cover a stuck-on red label with *N $\underline{o}$  36 B* in ink.

Folio 33.5 by 26.5 cm. No watermarks.

All part-books: 11 pp., paginated in pencil (unknown hand), with music text, thereafter one page only ruled.

On p. 1 in all part-books: *Quartett komp: von Franz Berwald* (unknown hand).

The musical text agrees with the text of the original score A, apart from in the following bars in the various parts:

V. I: bb. 92–97, 190–206, 310–318, 869–874;

V. II: bb. 89–97, 190–205, 310–317, 866–874;

Va.: bb. 90–98, 190–206, 310–317, 867–875;

Vc.: bb. 90–97, 190–205, 310–317, 867–874.

In these four different passages the number of bars in B is the same as the number in A, with the exception of the third passage which is eight bars longer in B. The version in B is reproduced in the Appendix (pp. 126–128). The bars reproduced there have been numbered in Roman numerals, each passage separately. The table below refers to these numbers. In B, there are crossings out and slips of paper pasted in at the named passages with version A in Franz Berwald’s handwriting; the version in B is clearly older than that in A.

Crossings out occur in:

1st passage: Va. bb. II and III, V. I b. IX;

2nd passage: Va. bb. I–IV;

3rd passage: V. I b. I, V. II bb. I–III, Va. bb. I–II and XV–XVI;

4th passage: Va. bb. II and VIII–IX.

In the following passages version B has been altered to agree with A by erasure and additions:

1st passage: Va. b. X;

3rd passage: V. I b. XVII;

4th passage: Va. b. X.

The slips of paper stuck in contain the following bars in the various part-books:

V. I: bb. 89–97, 189–206, 310–317, 867–874;

V. II: bb. 88–101, 190–214, 310–317, 864–875;

Va.: bb. 90–105, 190–210 (half), 310–317, 867–874;

Vc.: bb. 84–100, 187–205, 310–317, 861–874.

Berwald has made certain corrections and added cues in the rest of the musical text. Thus it is obvious that he has looked through these parts quite thoroughly. However, he has not indicated that a bar is missing in the earlier version of the first violin part (cf. Appendix) which can be taken to mean both that the version was never played from these parts and also that Berwald did not check these particular passages very closely during the run-through, i. e. that the run-through took place after the appearance of the new version according to score A. There are even later additions in pencil, probably by Berwald himself, in all parts (V. II bb. 25–29, all b. 27); also fingerings in the V. II part (see below). These additions are not included in score A and therefore possibly represent a variant, added and tried out at some run-through or other (with Berwald playing second violin, to judge by the fingerings) but not wholly accepted. It is also possible that they were added so late that Berwald was not able to include them in the score. In this edition the version in the score is reproduced as being in all probability the final one.

The fingerings in pencil in the cello part are not in Berwald's handwriting.

C MAB. A copy of the score in ink, by Jacob Adolf Hägg (very likely dating from before 1870).

Folio 25.5 by 33.2 cm. No watermarks.

Title page plus ten sheets with pagination partially cut away.

On the title page: *Violin-Quartett / komponirt (6 Nov. 1849 / von / Franz Berwald. / (Nach der Original-Partitur.) / J. Ad. Hägg;* in addition, several later inscriptions, which do not concern the copying of the quartet, however. At the top of p. 1: *Quartett komp: von Franz Berwald. Stockholm 6 Nov. 1849;* the last two digits written in in another hand after the original figures had been cut away when the paper was trimmed.

## II. Notes on the sources

Accidentals which have obviously been missed out unintentionally in A but which are found in B have not been commented on separately or differentiated typographically in the music text.

As regards tempo indications, the same general remarks obtain as for the A minor quartet. The marks in bb. 6–7 V. I, 15–16 Vc. and 29 V. II are found only in the parts concerned. When the marking *a tempo* or *tempo I* is missing in A but present in B, it is taken over from the latter without particular mention.

The pencilled fingerings in the V. II part of B, probably by Berwald himself, have not been included in the text but are mentioned B. 48, fifth quaver 2, sixth quaver 4

71, last crotchet 3

112, fourth quaver 1

373, second half of the bar, first semiquaver d' flat 2

790, last semiquaver c'' flat 4

847, last crotchet 2

848, last crotchet 2

852, first quaver f''' sharp 2

855, d''' 1, b'' 2, f'' sharp 1

The cresc. and dim. marks often begin and end at somewhat different places; in this edition adjusted without particular mention.

## Allegro con brio — Allegro di molto

Bar	Instrument	Note
25–29	V. II	in B in pencil, probably Berwald's handwriting, altered by means of crossings out and additions to:
27	all	

The image shows a musical score for four instruments: Violin I (V. I), Violin II (V. II), Violin (Va.), and Cello (Vc.). The score is in 3/4 time and features dynamic markings such as *pp*, *marc:*, *poco cresc:*, *f*, *fp*, and *p*. The V. II part has some markings in pencil. The score is divided into measures, with a specific section from bar 25 to 29 highlighted.

29	Va., Vc.	The slur in B b. 29 V. II has not been altered by Berwald, however.
30	all	<i>fp</i> , also in B.
76	V. I	$\frac{3}{4}$ before the last crotchet in b. 29; the same applies to b. 807.
80–81	V. I, II	$\sharp$ according to B.
190	Vc.	A indistinct, whether dots or dashes cannot be decided on; B has dots. The corresponding section bb. 857–858 has dots in B, clearly in A as well.
300	V. I	B has <i>f</i> .
		dot on the first quaver.

## Adagio quasi Andante

344, 345	V. I	the first slur extends only to the first quaver, also in B.
372	V. II	in B in Berwald's hand: <i>Solo</i> .

## Scherzo: Allegro assai

560	Va.	second note b' sharp in B.
565–569	V. I	$\therefore$ . As the fingering in b. 564 is not included in the abbreviation it is not indicated here.
575	V. I	dim. mark somewhat longer, also in B; altered to correspond with bb. 423, 431 etc.
583	V. I	dim. mark somewhat longer in A; cf. b. 575.
734–747	V. II	in A: <i>col V: 1<sup>o</sup> in 8<sup>va</sup></i> .
747	Vc.	dim. mark under the quavers according to B.

## Adagio

789	V. I	the slur up to the pause (fermata) according to B.
792, 796	V. II	in B dots as in bb. 350 and 354 (cf. Preface, p. XVI).
797	V. II	the long slur extends over the barline; altered by analogy with b. 355.
806	V. II	<i>ad lib.</i> according to B.
826–827	V. I	the slur does not extend across the barline.

## Appendix

### SKETCHES USED IN THE A MINOR QUARTET

#### I. Sources

Autograph sketches B<sup>1</sup>, two sheets, and B<sup>2</sup>, one sheet (detailed description p. 141).

B<sup>2</sup> is a less elaborate but, apart from the deviations given below, a rather faithful copy of B<sup>1</sup>.

#### II. Notes on the sources

In this Appendix B<sup>1</sup> and B<sup>2</sup> are reproduced in their entirety, despite the fact that they are also to be found in vol. 25 of this edition. All notes below apply to source B<sup>2</sup>.

Bar	Instrument	Note
14	all	repeat marks missing (cf. bb. 21–22).
21–22	all	after b. 21 one bar has been inserted:





(originally four systems; the third system has rests). The original reading of this bar was:



(originally four systems; the third system illegible). After the bar is the direction *Da Capo*; b. 22 is designated 2 in all systems.

36 ff. 1

from this point onwards the notes written in the sources in small characters and printed in this edition in small type are missing; they recur only in bb. 49–50.

Bar	Instrument	Note
51–54	all	these bars are as follows:  (originally four systems; bb. 53–54 are written out in all systems). The present text follows B <sup>1</sup> .
55	3	the beginning of the bar illegible.
55–56	2	originally probably written: 
	4	crossings out; reading uncertain.
63	2	second quaver not easily legible.
66 (70)	4	2 <i>gång</i> = <i>seconda volta</i> .
71	all	from here on reduction to two systems because of lack of space.

### STRING QUARTET IN E FLAT MAJOR, EARLIER VERSION

#### I. Sources

Manuscript parts, called B in the source list in this volume, with crossings out, alterations and slips of paper with music text in autograph stuck on (detailed description pp. 141 f.).

#### II. Notes on the sources

Only those sections which differ from the version in the score (source A) are reproduced in the music text. The bars of each section have been numbered separately with Roman numerals. The bar numbers with Arabic numerals refer to the version in the score and are given only at the beginning of each section.

The fourth section is an exact replica of the first section but is included in the text for the sake of completeness.

The accidentals added to the music text are made necessary solely by present-day notation and are therefore not specified here. The same applies to all added ties.

In the third section b. XV, V. I, has been left out in the source; it has been added here by analogy with b. VII, V.II, in the same section and the corresponding passage b. VIII, Va., in the first section etc.