

Franz Berwald

MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

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Complete Works

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MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

Tongemälde I
Symphonic Poems I

Slaget vid Leipzig

Die Schlacht bei Leipzig · The Battle of Leipzig

Ernste und heitere Grillen · Serious and Merry Whims

Elfenspiel · Play of the Elves

Herausgegeben von / Edited by

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ZUR AUSGABE

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

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

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

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

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

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

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

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

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

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

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

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

Berwald-Komitee

EDITORIAL NOTE

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

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

The edition is based mainly on Berwald's autographs.

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

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

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

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

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

Editorial additions to or deviations from the text of the primary sources are indicated according to the following rules: letters (including translations of the vocal text) and figures are printed in italics; ornaments, dashes, dots, 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 as well as accents 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 above-mentioned general rules which have been found necessary in that particular volume.

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

Berwald Committee

VORWORT

In den Bänden 8 und 9 der Berwald-Gesamtausgabe werden die als Tongemälde bezeichneten sechs erhaltenen Kompositionen Berwalds in chronologischer Folge herausgegeben. (je drei pro Band): Band 8 enthält *Slaget vid Leipzig* („Die Schlacht bei Leipzig“) von 1828 und die beiden während Berwalds Aufenthalt in Wien 1841–42 entstandenen Werke *Elfenspiel* und *Ernste und heitere Grillen*, Band 9 (BA 4909, 1970) schließt an mit *Erinnerung an die norwegischen Alpen* (Wien 1842) sowie *Bayaderen-Fest* und *Wettlauf*, die Berwald beide im Sommer 1842 nach seiner Rückkehr nach Schweden schrieb. Ein weiteres, der gleichen Werkgruppe zugehöriges Werk, *Humoristisches Capriccio*, entstand 1841 in Wien und wurde dort 1842 aufgeführt, ist aber seither verschollen (hinsichtlich eventueller Rekonstruktionsmöglichkeiten vgl. weiter unten).

Die Gattungsbezeichnung „Tongemälde“ (*tonmålning*) wählte Berwald sowohl für einige ausgesprochen illustrative Kompositionen – *En lantlig bröllopsfest* („Ein ländliches Hochzeitsfest“) für Orgel zu vier Händen, *Nordiska fantasibilder* („Nordische Phantasie-Bilder“), Kantate für Solostimmen, Chor, Blasinstrumente und Orgel, *Ein ländliches Verlobungsfest in Schweden*, „*Nationelles Tongemälde*“ für drei Solostimmen, Chor und Orchester, sowie *Gustaf Wasas färd till Dalarne* („Gustaf Wasas Fahrt nach Dalarna“), „romantisches Tongemälde“ für Solostimmen, Chor und Orgel)¹ – wie auch für drei der in diesen Bänden vorgelegten Werke, nämlich *Elfenspiel*, *Erinnerung an die norwegischen Alpen* und *Bayaderen-Fest*. *Slaget vid Leipzig* trägt im Autograph die Bezeichnung „musikalisches Gemälde“ (*musikalisk målning*), die auch bei *Bayaderen-Fest* in einer einzelnen Stimme vorkommt. *Ernste und heitere Grillen* sowie *Bayaderen-Fest* hat Berwald in der autographen Partitur „Fantasiestück“ genannt, und *Wettlauf* trägt den Untertitel „Etüde“.

Die parallele Verwendung der Benennungen „Fantasiestück“ und „Tongemälde“ ist wohl so zu deuten, daß Berwald vermeiden wollte, die letztere nur mit dem landläufigen Begriff „Tonmalerei“ zu verknüpfen. In der Terminologie des 19. Jahrhunderts, wie sie u. a. aus Musiklexika der Zeit, z. B. Gustav Schillings *Encyclopädie* (1835–38) hervorgeht, war ein „Tongemälde“ das Ergebnis von „Tonmalerei“, auch wenn diese „Malerei“ alles von direkter Abbildung bis zur Vertonung von Phantasievorstellungen und reinem Gefühlsausdruck umfassen konnte. Hermann Mendel (*Musikalisches Conversations-Lexikon*, 1877) wandte die Bezeichnungen „Tonbild“ und „Tonmalerei“ u. a. auf Mendelssohns Konzertouvertüren an, und Hugo Botstiber (*Geschichte der Ouvertüre und der freien Orchesterformen*, 1913) meint in Verfolg dieser Ansicht, daß in einer Fantasie oder in einem Tongemälde der Inhalt die Form bestimmt, während die Konzertouvertüre eine besondere „Ouvertürenform“ hat, inhaltlich aber ein Tongemälde darstellt. In dem ältesten schwedischen Musiklexikon, in dem das Wort „*tonmålning*“ vorkommt, J. Leonard Höijers *Musik-Lexikon* (1864), wird dieses Stichwort folgendermaßen definiert:

„Darstellung von Gegenständen aus der Sinnenwelt mittels Tönen. Benennung eines Musikstücks, in welchem Szenen aus dem Leben der Natur oder Situationen im menschlichen Leben in Tönen geschildert werden, z. B. mehrere Stellen in Joseph Haydns Oratorium ‚Die Schöpfung‘, in Beethovens Pastoralsymphonie etc.“²

Höijers Definition ist zu eng, um auf Berwalds kürzere Orchesterstücke angewandt werden zu können. Wenn es seit langem üblich ist, sie als Tongemälde zu bezeichnen, so bedeutet dies nicht, daß man die äußerlichen „tonmalerischen“ Züge hervorheben, sondern das Phantasiemäßige in ihnen unterstreichen wollte, da sie nicht so aufgebaut sind, daß man sie beispielsweise als Konzertouvertüren bezeichnen könnte. Sie entsprechen weitgehend Beethovens bekannter Äußerung „Mehr Ausdruck der Empfindung als Malerei“, doch erlebten u. a. Wiener Rezensenten insbesondere *Elfenspiel* als direkte Schilderung ätherischer und grotesker Naturwesen. Diese Deutung findet sich auch in Aufzeichnungen von Berwalds Frau, die sicherlich (zumindest teilweise) durch ihn selbst inspiriert sein dürften (vgl. weiter unten). *Slaget vid Leipzig* ist darüber hinaus ein wirkliches „musikalisches Gemälde“ in der Tradition der lange Zeit verbreiteten und beliebten Gattung *Battaglia*, für die in den Jahrzehnten um 1800 Werke wie J. F. Klöfflers *Bataille-Musique* für zwei Orchester (1782 in Stockholm und Göteborg aufgeführt), Neubauers *La Bataille*, Koczwars *The Battle of Prague* sowie Beethovens bekannte Symphonie *Wellingtons Sieg oder Die Schlacht bei Vittoria* (1813) zu nennen sind; letztere wurde vor der Komposition von Berwalds *Slaget vid Leipzig* in Stockholm 1818, 1819 und 1823 aufgeführt.

Slaget vid Leipzig entstand 1828 und wurde erstmals in Berwalds Konzert am 18. November des gleichen Jahres in der Ladugårdslandskirche in Stockholm aufgeführt, danach nochmals am 6. Dezember 1828 im Börsensaal, seinem letzten Konzert vor einer Auslandsreise, die fast dreizehn Jahre, von Juni 1829 bis März 1842, währen sollte. Beim erstgenannten Konzert kamen außer Werken von Beethoven und Crusell Abschnitte aus Berwalds Neuvertonung von J. H. Kellgrens Operntext *Gustaf Wasa* und sein Konzertstück für Fagott und Orchester zur Aufführung. Das Orchester, das zumeist aus Hofkapellisten bestand, wurde von dem Hofkapellmeister Johan Fredrik Berwald, einem Vetter des Komponisten, geleitet. Dieser dirigierte auch das Konzert im Dezember, bei dem von Berwald wiederum das genannte Konzertstück sowie ein „neues“ Septett aufgeführt wurden; außerdem spielte man Kompositionen von Beethoven und Spohr sowie *Thema med Variationer och Rondoletto* von Berwalds jüngerem Bruder August.

Das erste der beiden Konzerte wurde nur in *Heimdall* (29. November 1828) ausführlicher besprochen. Der Absatz über *Slaget vid Leipzig* lautete folgendermaßen:

„Das Divertissement oder, wie man es nannte, das ‚musikalische Gemälde‘ *Slaget vid Leipzig*, besaß eine gewisse Lebhaftigkeit und Beweglichkeit des Gedankens, und das Bestreben, das man bei Hrn B. zu finden glaubt, nämlich die Instrumente zur Erzielung eines glanzvollen Effekts aufs Reichlichste zu verwenden, kam ihm bei dieser Gelegenheit mehr als sonst zustatten. Die gleichen Ideen wiederholten sich in dem Stück ein wenig zu oft. Um etwas über diese Art von Musik zu formulieren, wo Trompeten, Pauken und Trommeln gewissermaßen das Wesentliche ausmachen, möchten wir sagen, daß sie ein Abirren von der wahren Kunst darstellt, und wir bezweifeln, daß die Beschäftigung mit dergleichen Dingen vorteilhaft auf die Ausbildung eines jungen Komponisten einwirken kann.“³

¹ *En lantlig bröllopsfest* ist in BwGA Band 15 (BA 4915, 1977) herausgegeben. Die übrigen genannten Werke werden in BwGA Band 21–22 (BA 4921–22) publiziert.

² A. a. O., S. 508f.

³ Die (anonyme) Rezension vollständig auf Schwedisch in S. Walin, *Franz Berwalds offentliga konsertverksamhet . . .*, STM 28 (1946), S. 59f.; ein längerer Ausschnitt in deutscher Übersetzung in *Berwald Dokumente*, S. 117f.

Heimdall kommt in seinem Bericht über das zweite Konzert am 13. Dezember 1828 auf das Werk zurück, sagt aber lediglich, daß es „ohne Zweifel zu seinen [d.h. Berwalds] besten Arbeiten gehört“.⁴ In dem einzigen weiteren Konzertbericht, der auf einzelne Werke eingeht, in *Nya Argus* vom 10. Dezember 1828, findet sich hinsichtlich Berwalds Kompositionen lediglich eine allgemein gehaltene positive Beurteilung.⁵

Slaget vid Leipzig kam während Berwalds Abwesenheit von Schweden in Stockholm mindestens fünfmal zur Aufführung: 1835 bei einem von dem Hofkapellflötisten Carl Friedrich Bock im Börsensaal veranstalteten Konzert, 1838 bei einem von J.F. Berwald geleiteten Konzert in der Oper, 1839 bei einem weiteren Konzert am gleichen Ort und 1841 bei zwei „Concerts à la Musard“ (eine nach einem populären Pariser Tanzkomponisten benannte Konzertform im Cafémilieu) in einem Saal der Trädgårdsföreningen (Gartenvereinigung) an Drottninggatan.⁶ Bei den beiden letztgenannten Aufführungen erklang wahrscheinlich ein Arrangement für Blasorchester, das anscheinend nicht erhalten geblieben ist; bei beiden war Berwalds Werk mit einem großen Feuerwerk verbunden!

Die wenigen Reaktionen in der Tagespresse auf diese Aufführungen von Berwalds „Schlachtmusik“ zeigen eigentlich nur, daß man dem Genre als solchem skeptisch gegenüberstand; man fand, daß der Komponist letzten Endes „eine Untat gegen sich selbst“ begangen habe, als er mit diesem Werk „die Tonkunst übergab“.⁷

Bei Berwalds erstem großen Konzert nach seiner Rückkehr nach Schweden am 19. Mai 1842 in der Ladugårdskyrka wurde erneut *Slaget vid Leipzig* (nach dem Programm „auf Begehren“) gespielt. *Dagligt Allehanda* vom 21. Mai 1842 ist die einzige Tageszeitung, die in einer (anonymen) Rezension das Werk nennt (siehe unten). Danach scheint es zu Berwalds Lebzeiten nur noch zweimal aufgeführt worden zu sein, nämlich in zwei „Concerts à la Musard“ in Göteborg am 6. bzw. 13. Juli 1842 unter Leitung von Fr. Steude, einem Mitglied der Hofkapelle in Stockholm.⁸ In einer Besprechung schreibt Göteborgs Handels- och Sjöfartstidning am 9. Juli 1842:

„Unter mehreren schönen Musikstücken, die dabei gespielt wurden, zeichnete sich besonders *Slaget vid Leipzig* durch lebhaft musikalische Malerei sowohl der Bataille als auch der schönen Siegeshymne aus; es bleibt zu hoffen, daß dieses Stück bald wieder und dann für ein zahlreicheres Auditorium gegeben wird.“

Während seines Aufenthalts in Wien 1841–42 schrieb Berwald, wie bereits erwähnt, die vier „Tongemälde“ *Humoristisches Capriccio*, beendet an seinem Hochzeitstag 18. Juli 1841, *Elfenspiel*, „Dezember 1841“, *Ernste und heitere Grillen*, „Januar 1842“ und *Erinnerung an die norwegischen Alpen*, „Februar 1842“. Das *Capriccio* ist in einer Notiz über Berwald in der Wiener Zeitschrift *Der Humorist* vom 30. Juli 1841 erwähnt.⁹ Bei einem Wohltätigkeitskonzert am 6. März 1842 im Großen Redouten-Saal in Wien konnte der „königl. schwedische Musikdirector“ Berwald selbst die Aufführung von drei „seiner bisher noch nicht veröffentlichten Compositionsstücke“ leiten,¹⁰ nämlich das *Capriccio*, *Elfenspiel* und *Erinnerung an die norwegischen Alpen*. Über dieses Ereignis

schreibt seine Gattin Mathilde am gleichen Tag in ihrem Tagebuch:

„Den 6^{ten} März 1841 reiste mein Mann aus Berlin fort, und heute, ein Jahr darauf trat er zum erstenmal öffentlich vors große Publikum. Es wurde im K.K. großen Redouten-Saale eine musikalische Akademie gegeben, wobei ‚humoristisches Capriccio‘; ‚Elfenspiel‘; und ‚Erinnerung an die Norwegischen Alpen‘; von meinem Mann komponirt, aufgeführt wurden. Die erste Nummer ist heiter, gefiel darum dem Publikum, für mich hat sie noch einen besondern Werth, weil sie an unserm Hochzeitstage beendet wurde. Die zweite Nummer ‚Elfenspiel‘ ist nach der Äußerung Musik-Verständigern eins der genialsten Werke das je geschrieben ist; doch um es zu verstehen muß man die Poesie zur Hülfe nehmen, und keinen Augenblick vergessen, daß es kleine ätherische Wesen sind, die durch Töne representirt werden. Bald hört man eins auf den Violinen tanzen; bald spielt eins in den Flöten, dort hüpfst eins auf den Bässen, hier jagen sie sich auf den Clarinetten und Fagotten; dann hört man inzwischen die Posaunen wie zur Zusammenkunft blasen; auf einige Stellen klingt das Orchester wie eine Orgel; kurz dies ist ein Werk, das in dieser Art nicht seinesgleichen hat. Sogar die durch ewigen Walzern und Donizettischer Musik verwöhnten Wiener nahmen diese Composition mit Entusiasmus auf. Obgleich es nicht ganz gut gespielt wurde, verkannte Niemand den künstlerischen Werth der musikalischen Schöpfung. Große Freude gewährte sie Grillparzer der sich unter den Zuhörern befand. Die dritte Nummer ‚Erinnerung an den Norwegischen Alpen‘ ist ein kleines, gemüthliches zum Herzen sprechendes Musikstück; das ganz den nordischen Charakter an sich trägt, der stark an das melancholische streift. Die drei Compositionen meines Mannes, wurden (auf Verlangen) von ihm selbst dirigirt, und bemühte sich das Orchester auf eine höchst lobenswerthe Weise, die Execution nach möglichsten Kräften zu vollziehen – ja, die Contra-Bassisten hatten sogar ihre Stimmen, wegen den darin vorkommenden Schwierigkeiten zu üben, mit nach Hause genommen.“¹¹

Drei ziemlich ausführliche Rezensionen berichten über dieses Konzert, bei dem auch konzertante Werke von Storch, Ludwig Maurer, Felix Godefrid und Reuther sowie eine Arie von Donizetti unter der Leitung von Joseph Hellmesberger d.Ä. zur Aufführung kamen. Die erste, erschienen in der *Allgemeinen Theaterzeitung* vom 8. März 1842 und von einem bisher nicht identifizierten „Arnold K.“ unterzeichnet, urteilte über Berwalds Kompositionen:

„Das Concert bot jedenfalls sehr viel Abwechslung, absolut betrachtet muß man mit den vorgeführten Piecen, und der Wahl derselben zufrieden sein; ein bedeutendes Interesse hatten schon die drei Compositionen des königlich schwedischen Musikdirectors Hr. Dr. F. Berwald, welche zunächst durch eine doppelte Originalität bemerkbar werden, die der Materie, des Gedankens, des zu Grunde gelegten Elementes, und die der Behandlung in Ausprägung der Formen, und in der Benützung der mannigfachen Hilfsmittel, und der Kräfte des Orchesters. Wenn schon dieser Umstand für ihren Werth spricht, so nimmt die lebendige Charakteristik, die Gedankenverbindung an sich, die Motivierung der zu Grunde gelegten Richtung unsere Aufmerksamkeit vielfältig in Anspruch. Das humoristische Capriccio ist eine gute Composition, scheint uns jedoch den Humor nicht recht getreu abzuspiegeln, was ihr jedoch deshalb nicht zum Präjudiz gerechnet werden kann, weil der Humor, als ein Gebilde, welches durch Vereinigung zweier, anscheinend widersprechender Geistesrichtungen entstanden ist, keine fest ausgeprägte, völlig bestimmte Färbung hat, und

⁴ Die (anonyme) Rezension vollständig auf Schwedisch in S. Walin, a. a. O., S. 61f.; ein Abschnitt in deutscher Übersetzung in *Berwald Dokumente*, S. 119f.

⁵ Die (anonyme) Besprechung vollständig auf Schwedisch in S. Walin, a. a. O. S. 61; deutsche Übersetzung in *Berwald Dokumente*, S. 119.

⁶ *Berwald Dokumente*, S. 171, 185, 191 und 208.

⁷ *Dagligt Allehanda* 27. April 1838.

⁸ *Berwald Dokumente*, S. 225f.

⁹ *Berwald Dokumente*, S. 207.

¹⁰ Die Zitate nach dem in *Berwald Dokumente* S. 210 reproduzierten Programmplakat.

¹¹ Das Tagebuch in FamA; der zitierte Abschnitt in *Berwald Dokumente*, S. 209f.

daher immer von der Subjectivität wesentlich bedingt ist. Das Tongemälde ‚Elfenspiel‘ ist ein sehr gelungenes, wahrhaft poetisches Werk; zwar tritt uns im Allgemeinen eine Fremdheit der Ideen, eine von der unsern völlig verschiedene Welt entgegen, aber darin liegt der ganze Liebreiz der nordischen Märchen- und Sagenwelt, die Zartheit, gepart mit unbeugsamer Kraft, und man wird unwillkürlich eingelullt in süße Träume, denen das halbdunkle Alterthum Skandinaviens duftige Gestalten leiht; wohingegen in dem Fantasiestück: ‚Erinnerung an die Norwegischen Alpen‘, die Schätze und Reize des Nordens in der Gegenwart geboten werden sollen, doch will uns bedünken, als ob hierin keine allseitige Motivierung, nicht die consequente Durchführung wäre, sondern mancher Gedanke auf einen kleinen Raum zurückgedrängt würde. Alle drei Compositionen, besonders die zweite, wurden sehr beifällig aufgenommen.“¹²

Einige Tage später, am 12. März, schrieb der Schriftsteller und Sänger Carl Kunt in seiner Rezension in der Wiener Zeitschrift für Kunst, Literatur, Theater und Mode:

„Der Mann – königl. schwedischer Musikdirector – weilt bereits seit längerer Zeit in Wien, und war so bescheiden, noch keinen Schritt in die Öffentlichkeit zu thun. Zu viel der Rücksichten. Wo ein Stärkerer spricht, da werden sich die Hörer immer mit Vergnügen hinwenden. Er arbeitet emsig an der Composition einer Oper von Prechtler, ließ auch sein gar gut bekanntes Meisterspiel auf der Violine darüber ruhen, und wollte durchaus stumm für uns bleiben. Endlich ermunterte ihn ein Wohlthätigkeitsconcert mehrere seiner noch nicht veröffentlichten Orchestercompositionen zur Aufführung zu bringen. Wir haben sie gehört und mit wahrer Freude in deren Schöpfer einen satzfesten, phantasievollen Meister erkannt. Lebendigkeit der Anschauung, romantische Fülle, Kühnheit in Anordnung der Phrasen und Wendung der Harmonie spricht aus denselben. Er spielt auf seinem Orchester gleichwie auf einem Tasteninstrumente, und handhabt die Form mit der Leichtigkeit eines Improvisatoren. Die vollkommene Beherrschung der einzelnen Tonwerkzeuge führt ihn zu eben so originellen als bezeichnenden Verbindungen derselben. Namentlich gründet sich dieses Urtheil auf das Tongemälde ‚Elfenspiel‘.

Recht eigentlich paßt die Musik zur Darstellung dieses massen- und gruppenhaft umherschwärmenden Geistervölkchens der nordischen Mythologie, dessen Grundwesen: Bewegung. Mit den schwarzen Schatten, die der Meister in seinem sonnigluftigen Bilde anbrachte, wollte er vielleicht die Abart dieser Wesen, die ihren Sitz unter der Erde haben, und Sinnbild des Garstigen, Bösen (Schwartzalfar) sind, andeuten; zum Unterschiede von jenen dem Schönen, dem Guten, dem Himmel entstammten (Livsalfar), die eben das bunteste Spiel in seinem Phantasiestücke treiben. Je märchenhafter das Object, und je weiter dem Kreise des Natursinnlichen entrückt, desto glücklicher fällt auch die Tonmalerei mit dem romantischen Grundstoffe aller Musik zusammen; daher denn auch dieses Orchesterstück durch das Totale sowohl, wie auch durch den lebhaften Wechsel seiner kleinen, eben so geistreichen als ergötzlichen Details die Phantasie mit einem bestimmten und anziehenden Bilde erfüllet, und wohl als eines der gelungensten Werke dieser Art anzusehen ist, in welchem selbst das Schwankende, Unruhige und Fremdartige, das darin herrscht, für wahrhaft künstlerische Objectivierung der poetischen Idee gelten muß. – Das ‚humoristische Capriccio‘ versäumte ich leider; dagegen überzeugte mich das Phantasiestück: ‚Erinnerung an die norwegischen Alpen‘, von des Meisters glücklichem Idealisierungsvermögen, durch die ganz entgegengesetzte, auf lyrische Innigkeit basirte Haltung, die er diesem Tonstücke gab. Es mögen wohl nationale Gebirgsweisen seyn, durch welche er uns hier in die

nordische Alpenwelt einführt; wo nicht, so sind es die eigenen sehnsüchtig-klagenden Melodien des begabten Componisten, aus welchem die Laute einer fernen idyllischen Region zu uns herüber-tönen.“¹³

Die dritte, kürzer gehaltene und unsigned Besprechung folgte am 13. März 1842 in den Sonntags-Blättern für heimatliche Interessen, wobei es über Berwald und seine Stücke heißt:

„In einem Concerte zum Vortheile des Spitals zu St. Elisabeth am 6. d. M. wurden drei neue Orchester-Kompositionen des königl. schwedischen Musikdirectors Herrn Dr. F. Berwald aufgeführt, nämlich: ein humoristisches Kapriccio, ein Tongemälde ‚Elfenspiel‘ und ein Fantasiestück ‚Erinnerung an die norwegischen Alpen‘. – Alle drei, ganz besonders aber die zweite, zeigen von einem eigenthümlichen, geistreichen und vollkommen ausgebildeten Talente, das durchaus berechtigt ist, die Aufmerksamkeit der musikalischen Welt auf sich zu ziehen. Als kenntnißreicher Musiker ist Herr Berwald, der kein junger Mann mehr ist, schon längst bekannt; hier aber erscheint er als mit einer wirklichen Produktionsgabe ausgerüstet, die sich nicht bloß dem Bestehenden anzuschließen nöthig hat, sondern befähigt ist, Eigenartiges hervorzu-rufen, und einen selbständigen Weg zu gehen. – Glückauf zu der neuen Erscheinung!“¹⁴

Berwalds Rückkehr nach Schweden war Gegenstand eines Artikels in Aftonbladet am 23. April 1842 aus der Feder von O. O. („Orvar Odd“), dem bekannten Dichter und Publizisten Oskar Patrik Sturzen-Becker.¹⁵ Er ging besonders auf Berwalds Aufenthalt in Wien ein und nannte hierbei den oben erwähnten Artikel in Der Humorist und die freundliche Kritik nach seinem Concert.

Bei dem bereits erwähnten Concert in der Ladugårdslandskirche in Stockholm am 19. Mai bot Berwald außer Abschnitten aus den Opern Estrella de Soria und Der Verräter und der Battaglia Slaget vid Leipzig sämtliche vier neu geschriebene Tongemälde. Außerdem enthielt das Programm Werke von Mendelssohn und Donizetti, die „unter freundlicher Mitwirkung des Königlichen Hofkapellmeisters Herrn Berwald, der Königlichen Hofkapelle und einiger Musikliebhaber“ aufgeführt wurden; die Leitung des Orchesters hatte also auch bei dieser Gelegenheit der Vetter Johan Fredrik. Nur zwei Berichte erschienen über dieses Concert, beide unsigned. Der Referent in Aftonbladet vom 20. Mai 1842 fand, daß von Berwalds neuen Werken ein Chor aus Der Verräter und Erinnerung an die norwegischen Alpen dem Publikum am meisten zugesagt hätten, die ungünstige Akustik der Kirche aber die guten Eigenschaften der übrigen Stücke nicht zu ihrem Recht habe kommen lassen; schließlich erwähnte er auch das geringe Interesse des Publikums: nur 300 bezahlende Zuhörer.¹⁶ Der Artikel in Dagligt Allehanda vom folgenden Tag dagegen bringt eine ausführliche Rezension:

„Herrn Franz Berwalds musikalische Akademie.

Das erste, was dem Referenten bei seinem Eintritt in die ‚Akademie‘ ins Auge fiel, war der ungewöhnlich geringe Publikumszustrom. Herr B. ist doch ein angesehener schwedischer Künstler; er hat während der 13 Jahre seines Auslandsaufenthaltes in mehr als einer Hinsicht dem schwedischen Namen Ehre gemacht; er hat in der Hauptstadt zahlreiche Freunde und Bekannte; er kann zuverlässigere Zeugnisse seiner hohen Verdienste als Musiker als die meisten hier gastierenden ausländischen Künstler aufweisen; er hat mit seinen Compositionen in Deutschlands bedeutendster Stadt Furore gemacht; er genießt hier die

¹² Berwald Dokumente, S. 211.

¹³ Berwald Dokumente, S. 211f.

¹⁴ Berwald Dokumente, S. 212f.

¹⁵ Der Artikel findet sich vollständig (auf Schwedisch und Deutsch) in Berwald Dokumente, S. 215ff.

¹⁶ Die Rezension in deutscher Übersetzung in Berwald Dokumente, S. 221.

Mitwirkung von sowohl Fachmusikern wie Amateuren; er begnügt sich mit einem ungewöhnlich bescheidenen Eintrittspreis – und *all dies* lockt nach dem, was wir gehört haben, nicht mehr als etwa 300 bezahlende Zuhörer an, so daß, da seine Unkosten mindestens 500 Rd. Bko betragen dürften, der Konzertgeber (von seinen Mühen und Ausgaben für seine Reise hierher ganz abgesehen) eine Kontribution von 200 Rd. erlegen muß – nur um in seinem Vaterland seine Werke zu Gehör zu bringen. Fürwahr wenig aufmunternd für *schwedische* Künstler, besonders da ausländische Künstler und Kunstschaffende hierzulande unschwer zu Ansehen und Geld kommen.

Indessen war die geringe Zuhöreranzahl für den Konzertgeber nicht nur in finanzieller sondern auch in musikalischer Hinsicht unerfreulich – für den Typus von Musikstücken, wie sie in Herrn B.s Akademie ausgeführt wurden, ist ein ungünstigeres Lokal als eine beinahe leere Kirche nahezu undenkbar. Es ist darum auch für Ref., nachdem er die genannten Kompositionen nur auf *diese* Weise gehört hat, unmöglich, ein ins Einzelne gehendes und zuverlässiges Urteil darüber auszusprechen. Sogar die bekannte, herrliche Mendelssohnsche Ouvertüre zum ‚Sommernachts Traum‘ ging dem Ohr größtenteils verloren. Ihr luftiges und quecksilbrig-Wesen ließ sich kaum erkennen und das Ganze ergab kein klares Bild. Dasselbe war meistens der Fall in Herrn Berwalds berühmten ‚Elfen spiel‘ und seinen ‚munteren und ernsten Einfällen‘. Besser kam sein ‚Capriccio‘ zur Geltung. Das Stück ist stark instrumentiert und weniger auf ‚Einfälle‘ als auf klar durchgeführte und schöne musikalische Gedanken angelegt. Dies gilt auch für die ‚Erinnerung an die norwegischen Alpen‘, die durch ihren einfachen, melodischen Rhythmus und die Feinheit, mit der der Komponist das Thema behandelt, für sich einnahm. Der Schluß wirkte doch auf Ref. etwas unvermittelt und er erhielt den Eindruck, daß der Gedanke gleichsam aus Mutwillen an seiner Weiterentwicklung verhindert wird. Die Arie aus einer von Herrn B.s Opern schien wie auch die Chöre äußerst schwierig und in jedem Fall (wie es ja auch sein soll) mehr für das Theater als für die Kirche geschaffen. Insbesondere gilt dies für die Chöre, die beide dramatische Situationen malen und im Grunde eine Theaterszene verlangen, um zum mindesten bei einer *ersten* Aufführung richtig ausgeführt und aufgenommen werden zu können. Herrn B.s *Slaget vid Leipzig* ist, wenn wir nicht unrichtig orientiert sind, vor 25 Jahren entstanden und also das Werk eines 20jährigen Jünglings; aus *diesem* Gesichtswinkel wird es immerzu einen Wert behalten.

Wenn man so nach diesem Konzert den eigentlichen Wert von Herrn B.s zur Rede stehenden Kompositionen nicht beurteilen kann, so dürfte doch die Konstatierung nicht voreilig sein, daß sie ihrem Urheber Klarheit, Scharfsinnigkeit und gründliche musikalische Schulung bezeugen; daß er im Orchester und allen seinen Instrumenten sich mit außerordentlicher Leichtigkeit bewegt und daß die Form in seinen Kompositionen sich mehr an seriöse klassische Muster als an leichtfertige moderne Modelle anlehnt. Wir beklagen es mithin aufrichtig, daß wir keine Gelegenheit hatten, Herrn B.s Kompositionen in einem Lokal zu hören, wo sie sich in allen Einzelheiten auffassen lassen.¹⁷

Zu Berwalds Lebzeiten kam von den beiden im vorliegenden Band enthaltenen Tongemälden nur *Elfen spiel* 1847 bei zwei Konzertabenden in Österreich zur Aufführung. Bei dem ersten, am 26. Januar im Theater an der Wien in Wien, war die Hauptnummer *Ein ländliches Verlobungsfest in Schweden* mit Jenny Lind in der Sopranpartie; außerdem stand *Erinnerung an die norwegischen Alpen* auf dem Programm. Über das Konzert erschienen drei Rezensionen, wobei die in der *Allgemeinen Theaterzeitung* vom

28. Januar 1847 namentlich nur *Elfen spiel* anführt, während diejenige in *Der Wiener Zuschauer* am folgenden Tag starke Kritik an Berwalds Werken übt und sie weitgehend als phantasielos und sowohl rhythmisch wie harmonisch monoton bezeichnet. Über *Elfen spiel* sagt der Rezensent („W“): „Anfangs kalt und frostig, artete zuletzt in ein ohrzerreißendes Chaos von Tönen aus und wurde zu einem wahren Elfengeheul“, was möglicherweise auf eine unzulängliche Wiedergabe schließen läßt.¹⁸ In *Die Gegenwart* vom 28. Januar ist der Berichterstatter bedeutend gemäßigter und bespricht gerade dieses Werk ausführlich:

„Man muß Hr. Berwald das Kompliment machen, daß er für den Effekt gar nichts gethan hat – seine einfachen Weisen sind auf eine ganz ausgezeichnete ökonomische Art instrumentirt, mit Vermeidung aller bizarren Kontraste; es paßt Alles so schön zusammen, und geht ganz zart und natürlich vorwärts; es bekundet sich in jedem Takte der tiefe durchgebildete Musiker, die tüchtige Bearbeitung zeigt sich auch in der feingegliederten Kette die alle Gedanken eines ganzen Tonwerkes verbindet und als leitender Faden durch das Ganze geht – aber dieses alles ist errungen, erworben, erlernt, höchst anerkennenswerth, aber die Erfindung, Großartigkeit der Ideen, schöne neue Wendungen, endlich alles was Effekt macht, ist nicht zu finden in diesen Werken. Es ist um so schwerer, jetzt durchzugreifen, mit dieser einfachen bescheidenen Kompositionsweise, als wir in einer Überschwenglichkeitsperiode leben, in der sowol von exekutiven als schaffenden Künstlern alles für den Effekt gethan wird – häufig auf Kosten des wahren Werthes. Es möge den Hr. Berwald der geringe Eindruck den er auf das Publikum mit seinen Kompositionen machte, nicht unangenehm berühren – sie können ihren Werth haben, auch ohne effektvoll zu sein.

Von den vorgeführten Piecen ist das ‚Elfen spiel‘ und das ‚ländliche Verlobungsfest‘ besonders hervorzuheben. In dem ‚Elfen spiele‘ finden sich namentlich die oben gerühmten Vorzüge des Komponisten, der uns ein wahres Bild von den luftigen, fast durchsichtigen Elfen gibt, deren Körper so zart ist, daß ein Thautropfen, wenn sie darauf springen, zwar zittert, aber nicht auseinander rinnt‘.

Wir sehen sie alle, die guten und bösen, diese vom Himmel gestoßenen Engel, die nicht bis zur Hölle gesunken sind, diese Zwitternaturen, die in Erinnerung des ursprünglichen Lichtes wohlwollend und freundlich und vermöge ihres bösen Elementes heimtückisch und verderblich wirken, wie sie ihre lustigen Tänze halten, und ihren Spuk treiben, hieher und dahin fliegen, lustig und guter Dinge, plötzlich wieder in der Ungewißheit über ihr Schicksal am jüngsten Tage in Trauer und Verzweiflung – es ist ein veranschaulichendes Bild aller der Sagen von dem Elfen- und Feenwesen in Schweden, und ist mit sehr einfachen Mitteln gearbeitet – indessen braucht man Anderes um einen Theatereffekt hervorzubringen – wie oben auseinandergesetzt worden.

Das ‚ländliche Vermählungsfest in Schweden‘ enthält eine Reihe schwedischer Nationalmelodien, die in einem uns neuen Genre geschrieben, mitunter recht interessant sind, wenn auch so viele, in einem Genre komponirte, unmittelbar aufeinander folgende Lieder leicht monoton werden. – – –

Die Chöre sangen leider bisweilen wie ‚leiergewordene Menschen‘ und auch das Orchester (vorzüglich die Blasinstrumente) ließ manches zu wünschen übrig, was vielleicht an einem durch die Umstände unvermeidlich gewordenen Mangel an Proben liegen mag, immerhin aber dem Reussiren der vorgetragenen Stücke mit Eintrag that.“¹⁹

¹⁷ Der Artikel im schwedischen Original und deutscher Übersetzung in *Berwald Dokumente*, S. 221 ff.

¹⁸ Die Besprechungen finden sich in *Berwald Dokumente*, S. 356 f. bzw. 358 f.

¹⁹ *Berwald Dokumente*, S. 357 f.

Über das andere Konzert, auf dessen Programm *Elfenspiel* stand, weiß man kaum mehr als daß es als „Museums-Concert“ am 21. Dezember 1847 in Salzburg stattfand und daß Berwald seine „Phantasie für Orchester“, wie das Stück hier hieß, selbst dirigierte wie auch eine Sopranarie aus *Ein ländliches Verlobungsfest in Schweden*, die hier Fanny von Stewar sang. Ein paar Wochen danach wurde er zum Ehrenmitglied des Mozarteums ernannt.

Im Hinblick darauf, daß *Elfenspiel* anscheinend allgemein als ein Werk mit nordischer Atmosphäre und als Darstellung nordischer Naturgeister aufgefaßt wurde, dürfte es nicht ohne Interesse sein, daß auf einem Skizzenblatt Berwalds (vgl. das Faksimile S. XX), das einen Entwurf zum Hauptthema des Allegro-Teils enthält, auch eine Notiz über ein geplantes Werk mit dem Titel *Der Hexen-Tanz in Macbeth* und einige weitere auf Shakespeare bezogene Eintragungen zu finden sind.

Wie bereits erwähnt, scheint alles Material zu *Humoristisches Capriccio* verschollen zu sein. Denkbar wäre, daß Berwald Themen oder ganze Abschnitte des Werkes in spätere Kompositionen übernommen hat – eine Arbeitsweise, die er in anderem Zusammenhang mehrfach angewandt hat. Der Berwald-Forscher Nils Castegren hat mit guten Argumenten die Hypothese aufgestellt, daß Berwald für die Ouvertüre zur Oper *Drottningen av Golconda* zum größten Teil Material aus dem *Humoristischen Capriccio* verwendet hat.

Von den drei Werken im vorliegenden Band wird *Slaget vid Leipzig* hier erstmals publiziert. Für *Elfenspiel* existiert eine von Professor Ernst Ellberg 1925 angefertigte Partiturabschrift, die ihrerseits den Ausgangspunkt für die gleichfalls handgeschriebenen Stimmen darstellt. Das Werk ist seitdem vereinzelt im Rundfunk und bei öffentlichen Konzerten gespielt worden. Von *Ernste und heitere Grillen* – mit dem Einleitungsteil in revidierter Fassung (siehe Critical Commentary) – wurden 1951 von Edition Suecia sowohl Partitur als auch Stimmen herausgegeben, und zwar im Rahmen einer Aktion zur Förderung von Berwalds Musik zur Zeit des Zweiten Weltkrieges und in den folgenden Jahren, die von der schwedischen Komponistenvereinigung (*Föreningen Svenska Tonsättare*) ausging. In dieser Partitur hat der (unbenannte) Herausgeber sich dafür entschieden, die meisten der Änderungen und Zusätze aufzunehmen, die Berwald in einem späteren Stadium in sein Manuskript eingefügt hat. Für die vorliegende Ausgabe wurden sowohl die ursprüngliche als auch die revidierte Fassung beachtet; der Einleitungsteil wird in beiden Fassungen wiedergegeben.

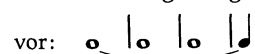
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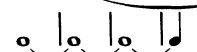
Die autographe Partituranordnung wird im Critical Commentary im einzelnen beschrieben. Wie immer stehen bei Berwald Violinen und Violastimmen zuoberst, Violoncello und Kontrabaß zuunterst, alle unbezeichnet, ein Prinzip, dem der Komponist bis in seine letzten Werke treu blieb. BwGA normalisiert die Partituranordnung und gibt in der Regel Violoncello und Kontrabaß auf getrennten Systemen wieder. Im übrigen ist Berwalds Prinzip beibehalten, Holzbläser, Hörner und Trompeten paarweise in einem gemeinsamen System wiederzugeben, die erste Posaune in eigenem System mit Altschlüssel und die beiden übrigen im gemeinsamen System mit Baßschlüssel. (Eine teilweise abweichende Partituranordnung kommt in *Slaget vid Leipzig* vor; vgl. Critical Commentary.) Berwalds transponierende Notierung für Klarinetten, Hörner und Trompeten ist beibehalten. Die Pauken-

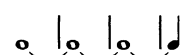
stimme ist in allen drei Werken verschieden notiert und wird hier in Klangnotation wiedergegeben; vgl. die Kommentare zu jedem Werk im Critical Commentary.

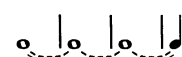
Unisonos Spiel, im Autograph durch Doppelstielung bzw. bei Ganzen Noten mit  angegeben, wird in BwGA grundsätzlich durch *a2* bezeichnet. Soll nur die erste bzw. zweite Stimme spielen, verwendet Berwald 1° bzw. 2° oder auf- bzw. abwärtsgerichtete Stielung und Pausenzeichen in der aussetzenden Stimme. Die Bezeichnungen 1° und 2° verwendet er in beiden *Corno*-Stimmpaaren. BwGA schreibt I. bzw. II., beim zweiten Hörnerpaar entsprechend III. bzw. IV.

Berwalds Bogensetzung ist in gewissen Fällen uneinheitlich. Oft kommt ein langer Bogen unter mehreren Noten derselben Tonhöhe

vor:  in der Bedeutung von Bindebogen

. Eine Stelle, die wie das erste Beispiel notiert ist, kann als Parallelstelle dem zweiten entsprechend notiert sein. Die

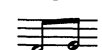
vorliegende Ausgabe verwendet die Schreibweise  ohne weiteren Kommentar überall, wo die Bedeutung bloßer Bindebogen kaum zweifelhaft sein kann. In anderen Fällen sind die langen Bogen beibehalten und die Noten derselben Tonhöhe mit

punktierten Bogen verbunden: 

An Stellen, wo zwei Instrumente auf gemeinsamem System notiert sind und die obere Stimme Bindungen zwischen Tönen gleicher Tonhöhe aufweist, soll für die untere allem Anschein nach oft das Entsprechende gelten, obwohl hier die Bogen fehlen. In solchen Fällen sind in dieser Ausgabe in der unteren Stimme ohne typographische Kennzeichnung Bogen hinzugefügt.

Als Artikulationszeichen werden im Autograph Punkte und Striche verwendet. Sehr oft gehen die Punkte ohne erklärbaren Anlaß in Striche über; in der vorliegenden Ausgabe wird durchgehend in Punkte vereinheitlicht.

Berwald verwendet in seiner Notierung oft übliche Abkürzungen und Vereinfachungen. So notiert er mit V.I identische Abschnitte der V.II-Stimme oft als „*col V.I*“ und sowohl taktweise wie längere Wiederholungen mit „*segue*“ und Wiederholungszeichen. Eine häufig vorkommende Vereinfachung ist

 anstelle von . Entsprechend den Grundregeln der BwGA werden solche Notierungsweisen bzw. ihre Auflösungen nicht kommentiert.

Für geteilte Streicherstimmen gebraucht Berwald verschiedenerlei Notierungen, teils deutliche Unterscheidung durch Auf- bzw. Abwärtsstielung, teils Doppelgriffschreibung ohne Kommentar, und beide Schreibarten können sogar innerhalb eines Taktes vorkommen. Bei Doppelgriffnotierung wird in unzweideutigen Fällen die Anweisung „*div.*“ mit typographischer Differenzierung zugesetzt. Mehrere Stellen in *Slaget vid Leipzig*, meist in der Va.-Stimme, sind unbezeichnet geblieben, da sowohl Doppelgriff- wie Divisi-Ausführung möglich ist; hier wird überall Berwalds Originalnotierung beibehalten. Auch bei Streicherakkorden in diesem Werk ist Divisi-Ausführung oft eine spieltechnisch geeignete Ausführung.

Verantwortlich für die Übersetzung ins Deutsche und Englische: Hans Eppstein und Björn Merker, Stockholm.

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Lennart Hedwall

PREFACE

Volumes 8 and 9 of this edition contain Berwald's six extant symphonic poems – "tone paintings" – in chronological sequence, three to a volume. The present volume (8) accordingly contains *Slaget vid Leipzig* ("The Battle of Leipzig") of 1828 as well as *Elfenspiel* ("Play of the Elves") and *Ernste und heitere Grillen* ("Serious and Merry Whims"), both created during the composer's Vienna sojourn in 1841–42. Volume 9 (BA 4909, 1970) continues with *Erinnerung an die norwegischen Alpen* ("Reminiscence of the Norwegian Mountains"), also from the stay in Vienna 1842, as well as *Bayaderen-Fest* ("Festival of the Bayadères") and *Wettlauf* ("Racing"), composed in the summer of 1842 upon Berwald's return to Sweden. An additional work in the same category, *Humoristisches Capriccio*, was written in Vienna in 1841 and was performed there in 1842, but has been lost. (Perhaps it is possible to reconstruct it; see below.)

Berwald used the genre designation "tone painting" for a number of compositions with a primarily illustrative orientation: *En lantlig bröllopsfest* ("A Rustic Wedding") for four-hand organ; *Nordiska fantasibilder* ("Nordic Portraits"), cantata for solo voices, choir, winds and organ; *Ein ländliches Verlobungsfest in Schweden, Nationelles Tongemälde* ("A Rustic Engagement Festivity in Sweden, National Tone Painting") for three solo voices, choir and orchestra, and *Gustaf Wasas färd till Dalarne* ("Gustaf Wasa's journey to Dalarna"), "romantic tone painting" for solo voices, choir and organ.¹ He also used it for several of the present works, that is, for *Elfenspiel*, *Erinnerung an die norwegischen Alpen* and *Bayaderen-Fest*. *Slaget vid Leipzig* is called "a musical painting" in the autograph score, a designation also present on one of the parts of the *Bayaderen-Fest*. A couple of the works – *Ernste und heitere Grillen* and *Bayaderen-Fest* – bear the subtitle "Fantasiestück" ("fantasia") in the autograph scores; the corresponding title of *Wettlauf* is "Etüde".

The parallel use of the words "fantasia" and "tone painting" is interpretable to the effect that Berwald wanted to avoid tying the latter expression only to "tone painting" in the conventional sense. According to nineteenth-century terminology, documented in contemporaneous dictionaries such as Gustav Schilling's *Encyclopädie* (1835–1838), a "tone painting" was first and foremost regarded as the result of just that, "tonal painting", though this kind of "painting" might include everything from direct representation to depiction of both fantasy and feelings. Hermann Mendel, a later authority (*Musikalisches Conversations-Lexikon*, 1877), used the designations "Tonbild" and "Tonmalerei" for, among other works, Mendelssohn's concert overtures, and Hugo Bötstiber (*Geschichte der Ouvertüre und der freien Orchesterformen*, 1913) in a similar vein maintains that in a fantasia or tone painting it is the content which determines the form, while the concert overture has a specific "overture form" but a content like that of a tone painting. In the earliest Swedish dictionary of music listing the word "*tonmålning*", namely J. Leonard Höijer's *Musik-Lexikon* (1864), this entry is defined as follows:

"Portrayal of objects of perception through notes. Name of a musical piece in which scenes of nature or situations of human life are described by means of notes, for example, several passages in Joseph Haydn's *The Creation*, in Beethoven's *Pastoral Symphony*, etc."²

Höijer's definition seems too narrow to encompass Berwald's shorter orchestral pieces. The long since well established designation "tone painting" for these compositions thus is presumably meant to emphasize not those of their features which in a superficial sense "paint tonally" but rather their fantasy aspect, perhaps because these works hardly can be said to possess the outer form that might make them, say, concert overtures. Beethoven's famous utterance "Mehr Ausdruck der Empfindung als Malerei" is thus applicable to these pieces. The Vienna critics, on the other hand, understood *Elfenspiel* in particular as a direct portrayal of ethereal and grotesque creatures, and this interpretation is supported by notes made by the composer's wife, notes presumably in part inspired by her husband (see below). And in the case of *Slaget vid Leipzig* we are moreover dealing with a veritable "musical painting" along the lines of the broad and popular genre of "battle paintings", which in the decades around the year 1800 is represented by works such as J. F. Klöffler's *Bataille-Musique* for two orchestras (performed in both Stockholm and Gothenburg in 1782), Neubauer's *La Bataille*, Koczwara's *The Battle of Prague* and even by Beethoven's well known *Wellingtons Sieg oder Die Schlacht bei Vittoria* (1813), performed in Stockholm in 1818, 1819 und 1823, that is, before *Slaget vid Leipzig* was composed.

Slaget vid Leipzig was composed in 1828 and had its premier performance at Berwald's concert in the Ladugårdsland Church in Stockholm on 18 November of the same year. It was performed once more at the composer's concert in the Stock Exchange Hall on December 6, 1828. This was Berwald's last concert before a foreign sojourn that was to last almost 13 years, from June 1829 to March 1842. The concert of 18 November, 1828, also included, besides works of Beethoven and Crusell, parts of Berwald's new composition of J. H. Kellgren's operatic text *Gustaf Wasa* and his concert piece for bassoon and orchestra. The orchestra, which consisted largely of the Royal (Opera House) Orchestra, was conducted by Berwald's cousin, Royal Kapellmeister Johan Fredrik Berwald. The latter also conducted the December concert, and the program at that time again included the concert piece for bassoon and "a new septet" by Franz Berwald, compositions by Beethoven and Spohr and "Theme with Variations and Rondoletto" by Franz's younger brother August.

The first of the two concerts was reviewed in some detail only in *Heimdall*, November 29, 1828. The critic has the following to say about *Slaget vid Leipzig*:

"The divertissement, or as it was called, the 'musical painting' *Slaget vid Leipzig*, moved with a certain liveliness and swiftness of thought, and here more than elsewhere Mr. B.'s apparent desire to rely even excessively on the instruments to create a shining effect was put to good use. The same ideas recur a bit often in the piece. Concerning this kind of music, in which trumpets, timpani and drums play a central and essential role, as it were, we would like to say that this constitutes a departure from true art, and we doubt that preoccupation with such topics can have a favorable influence on the development of a young composer."³

Heimdall returns to this work in its issue of December 13, 1828, reviewing the second concert, but confines its comments to saying

¹ *En lantlig bröllopsfest* has been published in BwGA Vol. 15 (BA 4915, 1977). The remaining works named in the text will be published in BwGA Vols. 21–22 (BA 4921–22).

² Op. cit., pp. 508f.

³ The review, which is anonymous, is reproduced in its entirety (in Swedish) in S. Walin, *Franz Berwalds offentliga konsertverksamhet . . .*, STM 28 (1946), pp. 59f.; a substantial excerpt in German translation in *Berwald Dokumente*, pp. 117f.

that it “without doubt belongs among his finest works”.⁴ In the only other review which comments on individual works of the composer, in *Nya Argus* of December 10, 1828, the composer is accorded only a rather general positive judgement on his works.⁵

During Berwald’s absence from Sweden, *Slaget vid Leipzig* was performed on at least five occasions in Stockholm: 1835 at a concert arranged in the Stock Exchange Hall by the Royal Orchestra flutist Carl Friedrich Bock, 1838 at a concert in the Royal Opera conducted by J. F. Berwald, 1839 at another concert in the same theatre, and in 1841 at two “Concerts à la Musard” (a concert form in café setting named after a popular Parisian dance composer) at the Trädgårdsföreningen (“Garden Club”) premises on Drottninggatan.⁶ At the latter two performances it is likely that a now apparently lost arrangement for brass band was used, and massive fireworks accompanied Berwald’s piece both times!

The few press reactions to these performances of Berwald’s battle painting really only reflect scepticism regarding the genre, and the opinion is expressed that with this work the composer had, if anything, “committed a crime against himself” in thus “abandoning the art of music”.⁷

Slaget vid Leipzig was included in Berwald’s first major concert on his return to Sweden in 1842, in the Ladugårdsland Church on 19 May, and the program lists it as a “request”. *Dagligt Allehanda* of 21 May, 1842, is the only paper which mentions the work in a review (unsigned, see below). Subsequently the work seems to have been performed only two more times, at two “Concerts à la Musard” in Gothenburg on 6 and 13 July, 1842. Fr. Steude of the Royal Orchestra in Stockholm conducted.⁸ In a review of 9 July, 1842, *Göteborgs Handels- och Sjöfartstidning* writes:

“Among the several beautiful pieces of music performed, *Slaget vid Leipzig* particularly distinguished itself, both by its lively musical depiction of the battle itself and through its beautiful victory hymn; it is to be hoped that this piece soon is performed again, and then before a more numerous audience.”

As already mentioned, Berwald composed four symphonic poems during his stay in Vienna in 1841–1842: *Humoristisches Capriccio*, bearing the final date of his wedding day July 18, 1841, *Elfenspiel*, “Decemb: 1841”, *Ernste und heitere Grillen*, “Januar 1842” and *Erinnerung an die norwegischen Alpen*, “Febr: 1842”. *Humoristisches Capriccio* received notice in the Vienna journal *Der Humorist*, July 30, 1841.⁹ At a benefit concert on 6 March, 1842, in the Grosser Redouten-Saal in Vienna, “the Royal Swedish Musikdirektor” Berwald had the opportunity of personally conducting three of his “compositions, so far not publicly presented”,¹⁰ namely *Humoristisches Capriccio*, *Elfenspiel* and *Erinnerung an die norwegischen Alpen*. About this event his wife Mathilde tells us the following in her diary entry for this day:

“On March 6, 1841, my husband left Berlin, and today, a year later, he made his first public appearance before a large audience. A ‘musical academy’ was staged in the Grosser Redouten-Saal, in which my husband’s compositions ‘*Humoristisches Capriccio*’, *Elfenspiel* and *Erinnerung an die Norwegischen Alpen* were performed. The first piece is merry and therefore pleased the

public. For me it has particular significance since it was finished on our wedding day. The second piece ‘*Elfenspiel*’ is, according to connoisseurs of music, one of the most brilliant works ever written; yet in order to understand this one must take the help of poetry and never for a moment forget that the sounds portray ethereal beings. Now one of them dances on the violins, then another plays the flutes, there one skips about on the double basses, here they chase one another on the clarinets and bassoons; in the meanwhile the trombones are heard issuing a summons as if to a gathering; in some places the orchestra sounds like an organ; it simply is a work without parallel in kind. Even the Viennese, spoiled with endless waltzes and Donizetti music, took with enthusiasm to this composition. Though it was not played altogether well, the artistic value of the musical creation escaped no one. It gave much joy to Grillparzer, who was in the audience. The third piece ‘*Erinnerung an die Norwegischen Alpen*’ is a small, genial piece of music which speaks to the heart. It altogether bears the nordic character, with its strong touch of melancholy. According to request it was my husband who himself conducted the three compositions, and the orchestra strove in a most praiseworthy manner to accomplish the execution according to utmost ability – indeed, the bassists had even taken their parts with them home in order to practice its difficult passages.”¹¹

There were three rather extensive reviews of this concert, which also included concertante works by Storch, Ludwig Maurer, Felix Godefroid and Reuther as well as an aria by Donizetti, all conducted by Joseph Hellmesberger Sr. The first review appeared in the *Allgemeine Theaterzeitung*, 8 March, 1842. It was signed by the as yet unidentified “Arnold K.” and had the following to say about Berwald’s work:

“In any case, the concert offered much variety, and in absolute terms one must be satisfied with the chosen pieces. For one thing, the three compositions by the Royal Swedish Musikdirektor, Dr. F. Berwald, carry significant interest, and distinguish themselves by a double originality, for one thing in the material conception and basic elements and for another in the shaping of forms as well as in the use of a variety of aids and the powers of the orchestra. If this circumstance itself attests to their worth, our attention is further multiply engaged by the life-like characterizations, the thought connections themselves and the motivation of the basic chosen direction. The humorous *Capriccio* is a good composition, though it would not seem to reflect the comical with full fidelity. This should, however, not be held against it, since humor, as a product of the joining of two apparently contradictory mental orientations, is not possessed of fixed and unequivocal coloration, and thus always has an essentially subjective conditioning. The symphonic poem ‘*Elfenspiel*’ is a very successful, truly poetic work; though in it we generally meet with a foreignness of ideas, a world altogether different from our own, this is the whole charm of that Nordic world of fairytale and saga, tenderness coupled with unbending power, and one is inexorably lulled into sweet dreams peopled by airy figures of the semidarkness of Scandinavian antiquity. By contrast, the fantasia ‘*Erinnerung an die Norwegischen Alpen*’, is meant to treat us to the treasures and charms of the north of today. Here, however, the motivation would seem not to be comprehensive, the realization not consistent. Rather, many a thought appears to be pressed back to a small space. All three compositions, and the second in particular, were received with great approval.”¹²

⁴ The review (anonymous) is reproduced unabridged in Swedish in S. Walin, op. cit., pp. 61f.; an excerpt in German translation in *Berwald Dokumente*, pp. 119f.

⁵ The review (anonymous) is reproduced unabridged in Swedish in S. Walin, op. cit., p. 61; German translation in *Berwald Dokumente*, p. 119.

⁶ *Berwald Dokumente*, pp. 171, 185, 191 and 208.

⁷ *Dagligt Allehanda*, April 27, 1838.

⁸ *Berwald Dokumente*, pp. 225f.

⁹ The notice is reproduced in *Berwald Dokumente*, p. 207.

¹⁰ Quotes from the poster announcing the concert (reproduced in *Berwald Dokumente*, p. 210).

¹¹ The diary in FamA; the passage quoted is reproduced in *Berwald Dokumente*, pp. 209f.

¹² *Berwald Dokumente*, p. 211.

A few days later, on March 12, 1842, the writer and singer Carl Kunt, in a review in the *Wiener Zeitschrift für Kunst, Literatur, Theater und Mode*, wrote:

"For quite a while the man – Royal Swedish *Musikdirektor* – has been residing in Vienna and has been too modest to present himself to the public. Enough consideration. Where a stronger soul speaks, there listeners turn with pleasure. He is assiduously at work composing an opera by Prechtler, even has allowed his well known virtuosity on the violin to rest, and meant to remain altogether mute amongst us. Finally a benefit concert encouraged him to stage a performance of several of his as yet unpublished orchestral compositions. On hearing them we were truly pleased to recognize in their creator a solid, imaginative master. They breathe a vividness of outlook, romantic fullness, as well as daring in the arrangement of phrases and harmonic progressions. He plays upon his orchestra as if it were a keyboard, and manages the form with the ease of an improviser. The fullest mastery of the individual musical tools lands him in combinations which are as original as they are characteristic. This judgement is primarily based on the symphonic poem 'Elfenspiel'.

Music, of course, is rather well suited to portray swarming masses and groups of the Nordic mythological spirit creatures, whose basic element is that of movement. With the dark shadows introduced by the master into his airy, sunny scene he meant, perhaps, to allude to those of these creatures which live beneath the earth, and are an image of malice and evil (*Schwartalfar* ['black elves']); by contrast to those sprung from the beautiful, the good, from Heaven (*Livsalfar* ['life elves']), engaging in the most colorful play in his fantasia. The more fairytale-like the object, and the farther removed from the naturalistic domain, the more happily does tone painting coincide with the basic romantic substance of all music. Thus this orchestral piece, as a whole as well as in the lively interplay of its both ingenious and amusing little details, fills the imagination with a distinct and appealing picture, and so, it would seem, should be regarded as one of the most successful works of this kind. In it even its unstable, agitated and strange aspects must be regarded as truly artistic objectification of poetic ideas. – Unfortunately I missed the 'Humoristische[s] Capriccio'; but I was convinced by the fantasia 'Erinnerung an die norwegischen Alpen', by the master's fortunate ability to idealize, through the altogether contradictory attitude, based on lyrical devotion, that he lent this piece. Perhaps it is national mountain songs through which he here introduces us to the world of the Nordic alps; if not, then it is the wistful-lamenting melodies of the gifted composer himself through which the sounds of a distant idyllic region carry over to us."¹³

One more review followed on 13 March, 1842, in *Sonntags-Blätter für heimatliche Interessen*. It is short and unsigned, and contains the following words about Berwald and his pieces:

"Three new orchestral compositions by the Royal Swedish *Musikdirektor* Dr. F. Berwald were performed at a benefit concert for St. Elisabeth Hospital on the 6th of this month, namely: a humorous capriccio, a symphonic poem 'Elfenspiel' and a fantasia 'Erinnerung an die norwegischen Alpen'. – All three, but the second in particular, give evidence of a strange, ingenious and fully developed talent, with every right to draw the attention of the musical world to himself. Mr. Berwald, who is not a young man any more, has long since been known as an expert musician; here, however, he gives proof of a real creative gift which is not limited to following the beaten path, but is capable of bringing forth the singular, and to steer an independent course. Godspeed to the new arrival!"¹⁴

Berwald's return to Sweden was noted in an article in *Aftonbladet* of 23 April, 1842, signed O. O., that is, "Orvar Odd", the well known poet and journalist Oskar Patrik Sturzen-Becker.¹⁵ He covers in particular Berwald's stay in Vienna, the article in *Der Humorist* and the good reviews of the concerts there.

At his already mentioned concert in the Ladugårdsland Church in Stockholm of 19 May Berwald presented, in addition to parts of the operas *Estrella de Soria* and *Der Verräter* and the battle painting *Slaget vid Leipzig*, all four of his new symphonic poems. The program also included works of Mendelssohn and Donizetti, performed "with the kind assistance of Royal *Kapellmeister* Hr. Berwald, the Royal Orchestra and music lovers". This time too, in other words, it was Berwald's cousin Johan Fredrik who led the orchestra. The concert received only two reviews, in *Aftonbladet* of 20 May, 1842, and in *Dagligt Allehanda* of 21 May, both unsigned. The former is of the opinion that of the new works presented by Berwald the public showed its greatest appreciation for a chorus from *Der Verräter* and *Erinnerung an die norwegischen Alpen*, and that the unfavorable acoustics of the church in no small measure prevented the good qualities of the other pieces from coming into their own; finally the low level of public interest is mentioned: a paying audience of only 300.¹⁶ The article in *Dagligt Allehanda*, on the other hand, amounts to a regular review:

"Mr. Franz Berwald's musical academy.

The first impression that struck the reviewer on entering the 'Academy' was the unusually sparse audience. Mr. B. is after all a famous *Swedish* artist; during the thirteen years of his foreign sojourn he has honored Sweden in more than one respect; he possesses numerous friends and acquaintances in the capital; more than many a foreign visiting artist he comes equipped with reliable testimonials to his excellent qualities as a musician; his compositions have been a success in Germany's most distinguished city; he is assisted by both professionals and amateurs; he is content with an unusually modest price of admission – and *all this* is capable of attracting no more than some 300 paying listeners, according to our information. Since expenses probably amount to at least 500 *Rd. banco*, the man behind the concert will have had to contribute 200 *Rd. banco* (not counting his effort and travel expenses) in order to have his compositions heard in his fatherland. This in truth is no great encouragement for *Swedish* artists, considering how easily foreign artists win both reputation and remuneration here in Sweden.

However, the small audience was not only an inconvenience to the concert's arranger financially, it was so musically as well – because a less suitable location than an almost empty church would be hard to find for the kind of compositions that were offered at Mr. B's academy. Thus it is not possible for the present reviewer to pass a full and reliable judgement on the mentioned compositions after having heard them only in *this* way. Even the well known, marvellous Mendelssohn overture to 'A Midsummer Night's Dream' was lost to the ear. Its airy, vibrant spirit could hardly be perceived and no clear picture emerged. *That* could also be said, on the whole, about Mr. Berwald's famous 'Play of the Elves' and his 'Merry and Serious Whims'. Mr. B's 'Capriccio' on the other hand fared better. It was strongly orchestrated and less aiming at 'whims' than at cleanly executed, beautiful musical thoughts. So also 'Reminiscence of the Norwegian Mountains', which impressed through its simple, melodic rhythm and the noble manner in which the composer dealt with his theme. The ending, however, appeared a bit truncated to this reviewer, who came

¹³ Berwald Dokumente, pp. 211f.

¹⁴ Berwald Dokumente, pp. 212f.

¹⁵ The article is reproduced unabridged (in German and Swedish) in *Berwald Dokumente*, pp. 215ff.

¹⁶ The review in German in *Berwald Dokumente*, p. 221.

away with the impression that the thought, as if on a whim, had been arrested in its further development. The aria of one of Mr. B's operas, as well as the choruses, seemed exceedingly difficult to perform and, in any case, more suitable for the theatre than the church (as, of course, is only right). This pertains particularly to the choruses, both of which portray dramatic situations that presuppose a 'stage' in order to be correctly performed and received, at least when they are *new*. Mr. B's '*Slaget vid Leipzig*' is, if we are correctly informed, a work of 25 years ago, and thus the product of a 20-year-old youth and in *that* sense always possesses a value.

If one thus, on the basis of this concert, cannot rightly appreciate the full worth of Mr. B's compositions, it is not premature to conclude that they give evidence of clarity, penetration and a thorough musical grounding on the part of the composer: that he moves about the orchestra and all its instruments with extraordinary ease, and that the form of his compositions rather seems patterned on serious classical models than on facile modern models. Thus it is a matter of sincere regret that we were not able to hear Mr. B's compositions in a forum allowing their details to be perceived."¹⁷

Of the two symphonic poems included in this volume, only *Elfenspiel* received additional performances in the composer's lifetime, namely at two evening concerts in Austria in 1847. On the first occasion, in Theater an der Wien on 26 January, the feature piece was his *Ein ländliches Verlobungsfest in Schweden* with Jenny Lind as soprano, and *Erinnerung an die norwegischen Alpen* also was on the program. The concert occasioned three reviews, of which that in *Allgemeine Theaterzeitung* of 28 January, 1847, only mentions *Elfenspiel* by name, while that of *Der Wiener Zuschauer* of 29 January, 1847, is highly critical of Berwald's contributions, by and large finding them to be, both rhythmically and harmonically, monotonous and lacking in imagination. Reviewer "W" says about *Elfenspiel*: "Opening cold and frosty, finally degenerated into an ear piercing tonal chaos and became a true howling of elves", which might indicate that the performance was not optimal.¹⁸ In *Die Gegenwart* of 28 January, 1847, the reviewer is far more temperate and ventures upon a considerable digression about this very piece:

"It is necessary to accord Mr. Berwald the compliment that he does nothing for the effect alone – his ingenuous melodies are orchestrated in the most excellent economical manner, avoiding all bizarre contrasts; it all fits together so beautifully, and moves forward with such natural tenderness; every measure announces the deep and well rounded musician. The thorough treatment also is evident in the finely worked chain which links up all the ideas of a complete composition and runs like an Ariadne's thread through the whole. All this, however, is achievement, acquisition, learned, most praiseworthy, but creativity, the grandeur of ideas, beautiful new turns, and all that makes an impact, are not to be found in these works. It is all the more difficult to make an impression today with this plain and modest manner of composition since we live in a period of grandiosity, in which both performing and creative artists do all for the effect – often to the detriment of true value. May Mr. Berwald not be discouraged by the slight impression he made on the audience with his compositions – they can possess value even without that kind of impact.

Of the pieces performed special mention must be made of the '*Elfenspiel*' and the '*ländliche[s] Verlobungsfest*'. Those qualities of the composer that were praised above are to be found especially

in '*Elfenspiel*'. There he gives us a true picture of the airy, almost transparent elves, 'whose bodies are so delicate that a dew drop upon which they alight merely quivers, but does not break'.

We see them all, the good and the evil, these angels expelled from heaven who have not sunk all the way to hell, these double natures, who are benevolent and friendly in reminiscence of the original light but devious and destructive in their evil aspect. We see them tread their amusing dances, stage their mischief, fly here and there, in merriment and good spirits, then suddenly again grieving and despairing in uncertainty about their fate on Judgment Day – it is a perspicuous picture of all the Swedish tales of elves and fairies, conveyed through very simple means, as already discussed above. However, a theatrical effect has other requisites."¹⁹

About the second concert where *Elfenspiel* was performed, not much more is known than that it took place as a "museum-concert" in Salzburg on 21 December, 1847, and that Berwald himself conducted his "Orchestral fantasia", as the piece was called on this occasion. He also conducted a soprano aria from *Ein ländliches Verlobungsfest in Schweden*, this time sung by Fanny von Stewar. About a week later Berwald was made an honorary member of the Mozarteum.

Considering that *Elfenspiel* generally seems to have been understood as a piece with Nordic atmosphere and as a painting of Nordic nature spirits, it is interesting to note that, on a draft of the main theme of the allegro found on one of Berwald's sketch sheets (cf. facsimile, p. XX), there is a notation about a planned work entitled "The Witches' Dance in Macbeth" and another few Shakespeare annotations.

As mentioned, all materials related to *Humoristisches Capriccio* appear to be lost. This may indicate that Berwald made use of ideas or sections from it in later works, an approach adopted by the composer in several other instances. An appealing hypothesis proposed by Berwald expert Nils Castegren is that the overture to the opera *Drottningen av Golconda* largely consists of fragments of *Humoristisches Capriccio*.

Of the three works in this volume *Slaget vid Leipzig* has not been previously published, and *Elfenspiel* has been accessible in the form of a copy of the score made by professor Ernst Ellberg in 1925. This in turn has served as source for further manuscript parts, and the work has been performed on the radio and in concert on a few occasions since then. *Ernste und heitere Grillen* – with the introductory part in a revised version (see Critical Commentary) – was published in 1951 by Edition Suecia in full score and parts. This formed part of a Berwald project conducted during and after the Second World War at the initiative of the Society of Swedish Composers. In that score the anonymous editor chose to include the greater part of changes and revisions entered, at a later stage, by Berwald on his own autograph of the work. For the present edition both the original and the revised version have been used, and the introductory section is printed in both versions in its entirety.

EDITORIAL COMMENTS

A more detailed description of the layout of the autograph score will be found in the Critical Commentary. In keeping with Berwald's usual practice, the violin and viola parts are written uppermost and the cello and double bass parts at the bottom, all of these being unlabelled. Berwald adhered to this practice even in his very last works. BWGA standardizes the score arrangement and, as a general rule, separates the cello and bass parts. Otherwise the

¹⁷ The article in the Swedish original (and German translation) in *Berwald Dokumente*, pp. 221 ff.

¹⁸ The reviews can be found in *Berwald Dokumente*, pp. 356 f. and pp. 358 f. respectively.

¹⁹ *Berwald Dokumente*, pp. 357 f.

editor adheres to the composer's practice of writing the woodwind, horn and trumpet parts together in pairs, giving the first trombone a staff of its own with an alto clef and the other two parts a single line with a bass clef. (However, Berwald has adopted a partly different layout of the score for *Slaget vid Leipzig*; cf. Critical Commentary.) Berwald's transposing notation for clarinets, horns and trumpets has been retained. The timpani notation is different for all three works, and is here given in its sounding form. Cf. commentary to each individual piece.

Unison passages, indicated in the autograph by double stems or in the case of semibreves by , are in general shown in BwGA by a 2. Berwald indicates passages to be played by the first player and the second player by 1° and 2° respectively, or by upward and downward stems respectively and rests for the player who is not playing. In both horn parts he uses 1° and 2°. BwGA uses I. and II. respectively. However, in the case of the second pair of horns, III. and IV. are used respectively, without further mention in the Critical Commentary.

In some situations Berwald's use of curved lines is not uniform. A long curved line often occurs under several notes of the same pitch,  indicating a set of ties,  i.e. A passage marked in the first way can in a parallel passage be marked in the other way. In this edition the notation

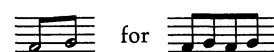
 has been employed in all cases without further comment, where there appears to be no doubt that ties only were meant. In other cases the long curved lines have been retained and the notes of the same pitch have been connected by dotted ties



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

The autograph score employs both dots and vertical dashes as signs of articulation. Very often the dots give way, for no apparent reason, to dashes. In the present edition these signs have been consistently reproduced as dots.

In his notation Berwald often employs contemporaneous abbreviation and shorthand conventions. Thus he often writes "col V. I" for V. II in shorter as well as longer sections and indicates repeated bars with "segue" and repeat signs. The simplified notation



is also frequently used. According to the general principles of BwGA such notations have been left without special mention in the Critical Commentary.

Berwald uses different notations for *divisi* string parts, sometimes making a clear distinction through double stems and sometimes employing double stop notation without commentary. The two notations may occur in the same bar. In uncontroversial cases we have here added the indication "div." with typographic differentiation. Several passages in *Slaget vid Leipzig* (especially the Va. part) have been left unmarked, since either double stop or *divisi* are possible alternatives. In all these cases Berwald's original notation has been retained. Even for the string chords of this work, *divisi* is often a suitable performance alternative.

Translations into German and English have been made by Hans Eppstein and Björn Merker, Stockholm.

Stockholm 1995

Lennart Hedwall

Adagio.

Bw 6A

Handwritten musical score for two pieces. The first piece, 'Laren = Tanz', is in 3/4 time and consists of two staves. The second piece, 'Pimbelin von Shakespeare', is in 4/4 time and also consists of two staves. The notation includes various musical symbols such as notes, rests, and accidentals.

85.

86.

Laren = Tanz

Pimbelin von Shakespeare

Der Hexen = Tanz ~~in~~ Macbeth Fantasie für großes Orchester

19 April 1841. Lysich Beethoven's Room

19 April 1841. *Liedt Neethowens Ruum*

Andante

Southampton

Shakespeare in 125 ft.

88.

89.

xx

This image shows a page from a handwritten musical score, identified as page 15 (bb. 84-91) of the autograph score for 'Play of the Elves'. The score is written on ten staves. The first five staves contain musical notation for voices or instruments, with various notes, rests, and dynamic markings. The notation is in a historical style, likely from the 19th century. The last five staves are mostly empty, with some faint markings at the bottom. The paper is aged and shows some wear.

This image shows a handwritten musical score on page 4 of an autograph. The score is written on ten staves, organized into five systems of two staves each. The notation is in black ink on aged, slightly textured paper. The first system begins with a treble clef and a key signature of one sharp (F#). The music is characterized by frequent use of slurs, ties, and various dynamic markings. The second system includes the marking 'marcato' above the first staff and 'pizz.' below the second. The third system features 'pizz.' and 'marcato' markings. The fourth system has 'marcato' and 'pizz.' markings. The fifth system includes 'pizz.' and 'marcato' markings. The notation is dense and expressive, with many slurs and ties indicating phrasing and articulation. The handwriting is fluid and characteristic of a composer's autograph.

Ernste und heitere Grillen: Seite 4 der autographen Partitur. – "Serious and Merry Whims": Page 4 of the autograph score.

Ernste und heitere Grillen: Seite 5 der autographen Partitur. – "Serious and Merry Whims": Page 5 of the autograph score.

This image shows a handwritten musical score on a single page, identified as page 23 of an autograph score. The score is written on ten staves, arranged in two systems of five staves each. The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. The first system includes a key signature change to one flat (B-flat) and a time signature of 3/4. The second system begins with a repeat sign and a first ending bracket. The score concludes with a final cadence on the tenth staff. The handwriting is in dark ink on aged paper.

24

U. 125 25 27 28 29 30 31 32

The image shows a handwritten musical score on a single page. The score is written on ten staves. The first five staves contain dense, complex musical notation, including many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The notation is written in a cursive, handwritten style. Above the first staff, there are handwritten numbers: 'U. 125' followed by a sequence of measures numbered '25 27 28 29 30 31 32'. The notation includes various musical symbols such as clefs, key signatures (one sharp), and dynamic markings. The bottom five staves are mostly empty, with only a few notes and rests visible, indicating that the main body of the piece is on the first five staves. The paper appears aged and slightly discolored.

TONGEMÄLDE I
SYMPHONIC POEMS I

Slaget vid Leipzig
Musikalisk målning

Die Schlacht bei Leipzig
Tongemälde

The Battle of Leipzig
Symphonic Poem

Introduzione
Adagio

1828

Flauto Piccolo

Flauto

Oboe I, II

Clarinetto I, II
in La / A

Fagotto I, II

Corno I, II
in La / A

Corno III, IV
in Re / D

Tromba in
Mi $\flat$ / Es

Tromba in
Re / D

Trombone I

Trombone II, III

Timpani in
Re - La / D - A

Tamburo
e Gran Cassa

Violino I

Violino II

Viola

Violoncello

Basso

The musical score is for the introduction of 'Die Schlacht bei Leipzig'. It is in 2/4 time, marked 'Adagio'. The key signature has one sharp (F#). The score is for a full orchestra. The woodwinds (Flauto Piccolo, Flauto, Oboe I, II, Clarinet I, II in A, Bassoon I, II) and brass (Horn I, II in A, Horn III, IV in D, Trumpet in E-flat, Trumpet in D, Trombone I, Trombone II, III, Timpani in A, D, E, and Snare Drum/Cymbal) play sustained notes, mostly half notes or whole notes, with some dynamics like 'p' (piano) and 'I.' (first ending). The strings (Violin I, Violin II, Viola, Violoncello, Bass) play a more active role, with Violin I and II having melodic lines, and the lower strings providing a harmonic foundation with sustained notes and some movement. The score is written for five systems of staves.

6

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi**b**)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

mf

I.

p

Detailed description of the musical score: The score is for page 4, measures 6 through 12. It features a variety of orchestral instruments. The woodwinds (Fl. Picc., Fl., Ob., Clar. (La), Fag.) and brass (Cor. (La, Re, Mi b), Trbe. (Re), Trbni.) parts are mostly silent, indicated by whole rests. The percussion section (Timp., Tamb. e Gr.C.) has some activity, with the Timpani playing a rhythmic pattern in measures 8-10. The strings (Viol., Va., Vc. e B.) are more active, with the Violins and Viola playing a melodic line that includes pizzicato and arco passages. The Violoncello and Double Bass play a supporting bass line. Dynamic markings include mf for the Timpani and p for the Clarinet in measure 6. Performance instructions like 'pizz.' and 'arco' are used for the strings. A first ending bracket is present in the Clarinet part in measure 6.

Poco Allegro

[illegible]

20 **ad libitum** **Tempo**

Fl. Picc. *cresc.* *f*

Fl. *cresc.* *f*

Ob. *cresc.* *f*

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

Fag. *cresc.* *f*

(La) *cresc.* *f*

Cor. (Re) *cresc.* *f*

(Mib)

Trbe. (Re) *cresc.* *f*

Trbni. *cresc.* *f*

Timp. *cresc.* *f*

Tamb. e Gr.C.

Viol. *cresc.* *f*

Va. *cresc.* *f*

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

24 *ad lib.*

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mib)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol.

Va.

Vc. e B.

p *sf* *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

a 2 *cresc.* *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

p *sf* *cresc.* *f*

p *sf* *cresc.* *f*

p *sf* *cresc.* *f*

sf *cresc.* *f* *p*

29 **Tempo**

Fl. Picc. *Fl.* *Ob.* *Clar. (La)* *Fag.* *Cor. (La)* *Cor. (Re)* *Trbe. (Mi♭)* *Trbe. (Re)* *Trbni.* *Timp.* *Tamb. e Gr.C.* *Viol.* *Va.* *Vc. e B.*

I. *p* *fp* *a 2* *p* *p* *III.* *p cresc.* *fp* *fp* *tr* *fp* *p* *div.* *p* *sfp* *fp* *fp* *fp* *fp*

The musical score is written for measures 29 through 35. The key signature is one sharp (F#). The tempo marking 'Tempo' is placed above measure 29. The woodwind section includes Flute Piccolo, Flute, Oboe, Clarinet in A, and Bassoon. The brass section includes Coronet in A, Coronet in D, Trumpet in B-flat, Trumpet in D, and Trombone. The percussion section includes Timpani, Snare and Cymbal. The string section includes Violin, Viola, Violoncello and Double Bass. The score features a variety of musical notations, including rests, eighth notes, quarter notes, half notes, and a trill. Dynamics such as piano (p), fortissimo (fp), and sforzando (sfp) are indicated throughout the piece.

36

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

Detailed description of the musical score: The score is for measures 36 through 41. The key signature has one sharp (F#). The time signature is 4/4. Measures 36-40: Fl. Picc. and Fl. play a rhythmic pattern of eighth notes with a sharp. Ob. is silent until measure 41, where it plays a descending eighth-note pair. Clar. (La) and Fag. play a descending eighth-note pair. Measures 41-42: Fl. Picc. and Fl. continue their pattern. Ob. plays a descending eighth-note pair. Clar. (La) and Fag. play a descending eighth-note pair. The Cor Anglais section (La, Re, Mi♭) and Trbni. are silent. Timp. plays a sustained note. Tamb. e Gr.C. is silent. Viol. and Va. play a rhythmic pattern of eighth notes. Vc. e B. play a rhythmic pattern of eighth notes.

42

Fl. Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Clar. (La) *cresc.*

Fag. *cresc.* *a 2*

Cor. (La) *cresc.* *a 2*

Cor. (Re)

Trbe. (Mib)

Trbe. (Re)

Trbni. *a 2*

Timp. *cresc.*

Tamb. e Gr.C.

Viol. *cresc.*

Va. *cresc.*

Vc. e B. *cresc.*

This musical score page contains measures 42 through 46 of a symphonic work. The instrumentation includes Piccolo Flute, Flute, Oboe, Clarinet in A, Bassoon, Cor Anglais (La and Re), Trumpet (Mib and Re), Trombone, Timpani, Tambourine and Gong/Cymbal, Violin, Viola, and Violoncello/Double Bass. The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 42-44 feature a crescendo in the woodwinds and strings, while measures 45-46 reach a fortissimo (ff) dynamic. The woodwinds and strings play sustained notes or chords, while the brass and percussion have more active parts. The Cor Anglais (La) part includes a 'cresc.' marking and a 'a 2' (second ending) bracket. The Trombone part also has a 'a 2' bracket. The Timpani part has a 'cresc.' marking and a 'ff' dynamic. The Violoncello/Double Bass part has a 'cresc.' marking and a 'ff' dynamic. The Violin part has a 'cresc.' marking and a 'ff' dynamic. The Viola part has a 'cresc.' marking and a 'ff' dynamic. The Clarinet in A part has a 'cresc.' marking and a 'ff' dynamic. The Bassoon part has a 'cresc.' marking and a 'ff' dynamic. The Oboe part has a 'cresc.' marking and a 'ff' dynamic. The Flute part has a 'cresc.' marking and a 'ff' dynamic. The Piccolo Flute part has a 'cresc.' marking and a 'ff' dynamic.

Hymn
Adagio

11

48

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

55

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mib)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol.

Va.

Vc. e B.

p

f

pp

f

[illegible]

69

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc.

B.

I.

p

a 2

I.

p

a 2

a 2

tr

p

75

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

(Re)

(Mi $\flat$)

Trbe.
(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

p

f

a 2

div.

tr

88

Fl. Picc. *f*

Fl. *f*

Ob. *f* *a 2*

Clar. (La) *f* *a 2*

Fag. *f* *a 2*

Cor. (La) *f* *a 2*

Cor. (Re) *f*

Trbe. (Mi♭)

Trbe. (Re) *f*

Trbni. *f* *a 2*

Timp. *f*

Tamb. e Gr.C.

Viol. *f*

Va. *f*

Vc. e B. *f*

[illegible]

102

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)
Trbe.

(Mib)
Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

The musical score for page 21, measures 102-105, is written for a full orchestra. The key signature is one sharp (F#). The score is divided into four systems. The first system (measures 102-105) includes parts for Flute Piccolo, Flute, Oboe, Clarinet (La), Bassoon, Cor Anglais (La), Trumpet (Re), Trombone (Mib), Trombone (Re), Trumpet (Re), Timp., Tambourine and Grand Cymbal, Violin, Viola, and Violoncello/Double Bass. The second system (measures 106-109) includes parts for Cor Anglais (La), Trumpet (Re), Trombone (Mib), Trombone (Re), Trumpet (Re), Timp., Tambourine and Grand Cymbal, Violin, Viola, and Violoncello/Double Bass. The third system (measures 110-113) includes parts for Cor Anglais (La), Trumpet (Re), Trombone (Mib), Trombone (Re), Trumpet (Re), Timp., Tambourine and Grand Cymbal, Violin, Viola, and Violoncello/Double Bass. The fourth system (measures 114-117) includes parts for Cor Anglais (La), Trumpet (Re), Trombone (Mib), Trombone (Re), Trumpet (Re), Timp., Tambourine and Grand Cymbal, Violin, Viola, and Violoncello/Double Bass. The score features various dynamics such as *f* (forte), *pp* (pianissimo), and *fz* (forzando). The instrumentation includes woodwinds, brass, percussion, and strings.

106

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Cor.
(Re)

Trbe.
(Mib)

Trbe.
(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

This musical score page contains measures 106 through 109. The instruments are arranged in five systems. The first system includes Flute Piccolo, Flute, Oboe, Clarinet (La), and Bassoon. The second system includes Cor Anglais (La), Cor Anglais (Re), Trumpet (Mib), Trumpet (Re), and Trombone. The third system includes Timpani, Tambores and Gong/Cymbals, Violin, Viola, and Violoncello/Double Bass. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass instruments provide harmonic support with sustained notes and dynamic markings. The percussion section includes a steady timpani pattern and occasional tambores and gong/cymbal sounds.

a 2
pp
f
a 2
f
f
f
f
f
f
f
pp
f
pp
pp
f
p

110

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol.

Va.

Vc. e B.

a 2

a 2

a 2

a 2

III.

II.

III.

I

*) T.110-113 in Quelle A gestrichen, vgl. Crit. Commentary. - Bb.110-113 crossed out in source A; cf. Crit. Commentary.

127

Allegro con spirito

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

pp

pp

sim.

sim.

sim.

134

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

[illegible]

158

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)

(Mi b)
Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

164

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol.

Va.

Vc. e B.

a 2

a 2

Gr.C.

sf

sf

sf

sf

170

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

a 2

Timp.

*Tamb.
e Gr.C.*

Viol.

Va.

Vc. e B.

The image shows a musical score for three instruments: Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is written for measures 1 through 6. The key signature is one sharp (F#) and the time signature is 4/4. The Violin part starts with a forte (sf) dynamic and features a melodic line with eighth and sixteenth notes. The Viola part also starts with a forte (sf) dynamic and plays a similar melodic line. The Violoncello/Double Bass part starts with a forte (sf) dynamic and plays a bass line with eighth and sixteenth notes. The score is written on a grand staff with three staves.

[illegible]

182

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

(Re)

(Mib)

Trbe.
(Re)

Trbni

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc.

B.

p

p

Un poco stringendo

197

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

a 2

div.

Gr.C.

tremolo

203 **il Tempo**

Fl. Picc. *p* poco cresc.

Fl. *p* poco cresc.

Ob. *p* poco cresc.

Clar. (La) *a 2* poco cresc.

Fag. *I.* poco cresc.

Cor. (La) *p*

Cor. (Re)

Trbe. (Mib)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol. *p* poco cresc.

Va. *p* poco cresc.

Vc. *p* poco cresc.

B. *p* poco cresc.

209

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Cor.
(Re)

Trbe.
(Mi $\flat$)

Trbe.
(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc.

B.

[illegible]

The first system of the musical score for 'The Rose Tree' features five staves. The top four staves are for the vocal parts: Soprano (Soprano), Alto (Alto), Tenor (Tenor), and Bass (Bass). The fifth staff is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts enter in the second measure with the lyrics 'The rose tree, the rose tree'. The piano accompaniment begins in the second measure with a series of eighth notes. The system concludes with a repeat sign.

Timp.

*Tamb.
e Gr.C.*

Viol.

p

poco cresc.

Va.

p

poco cresc.

Vc. e B.

p

poco cresc.

227

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

a 2

The first system of the musical score for 'The Rose Tree' features five staves. The top staff is for the Soprano voice, marked with a treble clef and a key signature of one sharp (F#). The second staff is for the Cor Anglais, marked with a treble clef and a key signature of one sharp. The third and fourth staves are for the Trumpets, marked with a treble clef and a key signature of one sharp. The fifth staff is for the Trombones, marked with a bass clef and a key signature of one sharp. The music begins with a 4-measure rest for the voice and woodwinds, followed by a 4-measure rest for the brass. The melody for the Cor Anglais and Trumpets is a half note G4, followed by a half note A4, and then a half note B4. The Trombones play a half note G2, followed by a half note A2, and then a half note B2. The music is marked with a forte dynamic (ff) and a tempo of quarter note = 120.

Timp.

*Tamb.
e Gr.C.*

Tamb. *tr*

tr

Viol.

Va.

Vc. e B.

The image shows a musical score for three instruments: Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The score is written in G major (one sharp, F#) and 4/4 time. The Violin part features a melodic line with eighth and sixteenth notes, including a trill in the fifth measure. The Viola part provides harmonic support with a steady eighth-note pattern. The Violoncello/Double Bass part plays a bass line with a mix of eighth and sixteenth notes. The score is divided into six measures, with a key signature change to F major (one flat, Bb) indicated in the fifth measure for all parts.

233

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)
(Re)

Trbe.
(Mib)
(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

a 2

III.

mf tr

ff

sfp

Detailed description of the musical score: The score is for measures 233 to 238. Measures 233 and 234 feature woodwinds (Fl. Picc., Fl., Ob., Clar. (La), Fag.) and strings (Viol., Va., Vc. e B.) with various melodic and harmonic lines. Measures 235-238 are dominated by a powerful brass and percussion section. The Trombones (Trbni.) play a prominent role with a melody marked *III.* and *ff*. The Trumpets (Trbe.) and Cor Anglais (Cor.) also contribute to the texture. The Timpani (Timp.) and Tambourine/Gong/Cymbal (Tamb. e Gr.C.) provide a rhythmic foundation. The Violins (Viol.) and Violas (Va.) play a fast, rhythmic pattern marked *sfp*. The Violoncello/Double Bass (Vc. e B.) plays a steady bass line. The overall dynamic is *ff* (fortissimo) for the brass and percussion, and *sfp* (sforzando piano) for the strings.

This page contains musical staves for measures 245 through 250. The instruments listed are:

- Fl. Picc.**: Flute Piccolo
- Fl.**: Flute
- Ob.**: Oboe
- Clar. (La)**: Clarinet in A
- Fag.**: Bassoon
- (La) Cor.**: Horn in F
- (Re) Cor.**: Horn in C
- (Mib) Trbe.**: Trumpet in B-flat
- (Re) Trbni.**: Trombone in C
- Timp.**: Timpani
- Tamb. e Gr.C.**: Tam-tam and Grand Cauldron
- Viol.**: Violin
- Va.**: Viola
- Vc. e B.**: Violoncello and Double Bass

The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *ff* (fortissimo) and *a 2* (second ending). The key signature has one sharp (F#), and the time signature is common time (C).

[illegible]

255

Fl. Picc.

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

*Cor.
(Re)*

*Trbe.
(Mi♭)*

*Trbe.
(Re)*

Trbni.

Timp.

*Tamb.
e Gr.C.*

Viol.

Va.

Vc. e B.

The musical score for measures 255-258 is organized into five systems. The first system features five staves: Fl. Picc., Fl., Ob., Clar. (La), and Fag. Measures 255-258 show rests for all instruments, with a dynamic marking of *p* at the start of each staff. The second system includes Cor. (La), Cor. (Re), Trbe. (Mi♭), Trbe. (Re), and Trbni. Measures 255-258 show rests for all instruments, with a dynamic marking of *p* at the start of the Trbe. (Mi♭) staff. The third system includes Timp. and Tamb. e Gr.C. Measures 255-258 show rests for both instruments. The fourth system includes Viol., Va., and Vc. e B. Measures 255-258 show active musical notation for all three instruments, including various note values, rests, and dynamic markings.

259

Fl. Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Clar. (La) *cresc.*

Fag. *cresc.*

(La)
 Cor.
 (Re)
 (Mib)
 Trbe.
 (Re)
 Trbni.

Timp.

*Tamb.
e Gr.C.*

The image shows a musical score for two instruments: Timp. (Timpani) and Tamb. e Gr.C. (Tambourine and Grand Cymbal). Both instruments are in the bass clef. The Timp. part has a sustained note (indicated by a horizontal line) for the first four measures, followed by a trill (indicated by a wavy line) in the fifth measure. The Tamb. e Gr.C. part has a sustained note for the first four measures, followed by a trill in the fifth measure. The trill is marked with a 'tr' and a wavy line. The dynamic marking 'ff' (fortissimo) is present at the start of the trill in the fifth measure.

Viol.

cresc.

cresc.

Va.

cresc.

Vc. e B.

cresc.

ff

ff

ff

271

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

p cresc.

a 2

cresc.

a 2

p cresc.

cresc.

a 2

p cresc.

ff

tr

ff

tr

ff

cresc.

cresc.

f

p cresc.

ff

fp cresc.

277 **Poco stringendo**

Fl. Picc.
f

Fl.
f

Ob.
f

Clar. (La)
f

Fag.
f

Cor. (La)

Cor. (Re)
f

Trbe. (Mib)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.
fp

Viol.
fp
poco cresc.

Va.
fp
poco cresc.

Vc. e B.
fp
poco cresc.

283

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Tamb.
e Gr.C.

Viol.

Va.

Vc. e B.

cresc.

cresc.

I.

cresc.

The musical score for page 53, measures 283-288, is presented below. The score is written for a full orchestra. Measures 283-287 are mostly rests for the woodwinds and percussion, while the strings play a rhythmic pattern. In measure 288, the woodwinds enter with a crescendo and a half-note melody. The strings continue their pattern.

Più presto

289

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mib)

Trbe. (Re)

Trbni.

Timp.

Tamb. e Gr.C.

Viol.

Va.

Vc. e B.

a 2

a 2

a 2

fpp

fpp

fpp

fpp

Tacento al Fine

The musical score for page 54, measures 289-294, is written for a full orchestra. The tempo is marked 'Più presto'. The score is divided into five systems. The first system includes Fl. Picc., Fl., Ob., Clar. (La), and Fag. The second system includes Cor. (La), Cor. (Re), Trbe. (Mib), Trbe. (Re), and Trbni. The third system includes Timp. and Tamb. e Gr.C. The fourth system includes Viol., Va., and Vc. e B. The score begins with a double bar line and a repeat sign. The woodwinds and brass play a melodic line, while the percussion and strings provide a rhythmic foundation. The score ends with a 'Tacento al Fine' instruction.

296

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

(Re)

Trbe.
(Mib)

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

a 2

[illegible]

319

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)
Trbe.

(Mi♭)
Trbni.

(Re)

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 319-325 is written for a symphony orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system contains the Flute Piccolo, Flute, Oboe, Clarinet (La), and Bassoon. The second system contains the Cor Anglais (La), Cor Anglais (Re), Trumpet (Mi♭), Trumpet (Re), Trombone, and Timpani. The third system contains the Violin, Viola, and Violoncello/Double Bass. The Oboe, Clarinet (La), and Bassoon parts are active throughout the measures, while the Flute Piccolo and Flute parts are mostly rests. The Cor Anglais and Trumpet parts are also mostly rests. The Trombone, Violin, Viola, and Violoncello/Double Bass parts are active throughout the measures.

326

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)
a 2

(Mi♭)
Trbe.

(Re)
Trbni.

Timp.

Viol.

Va.

Vc. e B.

pp

pp

pp

pp

334

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

The musical score for measures 334-337 is written for a full orchestra. The key signature is one sharp (F#). The woodwinds (Fl. Picc., Fl., Ob., Clar. (La), Fag.) and strings (Viol., Va., Vc. e B.) play sustained chords. The brass (Cor. (La, Re, Mib), Trbe. (Re), Trbni.) and percussion (Timp.) have more active parts. The Flute Piccolo and Flute parts are marked with 'a 2' and 'ff'.

350

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)

(Mi $\flat$)
Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

f

f

a 2

Viol.

Va.

Vc. e B.

357

Fl. Picc.

Fl.

Ob.

*Clar.
(La)*

Fag.

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 63, measures 357-363, is presented in a standard orchestral layout. The key signature is one sharp (F#), and the time signature is 4/4. The score includes parts for the following instruments: Flute Piccolo, Flute, Oboe, Clarinet (La), Bassoon, Cor Anglais (La, Re, Mi♭), Trumpet (Re), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass. Measures 357-363 show various melodic and harmonic developments across these instruments. The Oboe, Clarinet (La), and Bassoon parts feature prominent melodic lines with slurs. The Violin and Viola parts have a more active, rhythmic texture. The Viola and Violoncello/Double Bass parts provide a harmonic foundation with sustained notes and some melodic movement.

364

Fl. Picc.

Fl.

Ob.

*Clar.
(La)*

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

This musical score page contains measures 364 through 371. The instruments are arranged in three systems. The first system includes Piccolo Flute, Flute, Oboe, Clarinet in La, and Bassoon. The second system includes Cor Anglais (La), Cor Anglais (Re), Trumpet in B-flat, Trumpet in Re, and Trombone. The third system includes Timpani, Violin, Viola, and Violoncello/Double Bass. The key signature has two sharps (F# and C#). The time signature is 4/4. Measures 364-367 feature woodwind entries with eighth-note patterns. Measures 368-371 show a transition with sustained notes and rests in the woodwinds and brass, while the strings continue with a rhythmic pattern. Dynamic markings include 'a 2' (fortissimo) for the Oboe and Clarinet in measures 368 and 369. The Timpani part has a trill-like texture in measures 364-367.

372

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Cor.
(Re)

Trbe.
(Mi♭)

Trbni.
(Re)

Timp.

Viol.

Va.

Vc. e B.

fp cresc.

p cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

p poco a poco cresc.

380

Fl. Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

Clar. (La) *a 2* *cresc.*

Fag. *p cresc.*

(La)

Cor.

(Re)

(Mi♭)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

416

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

(Re)

(Mib)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

decresc.

decresc.

decresc.

decresc.

decresc.

I.

p

p

a 2

p

f

f

f

mf

decresc.

decresc.

decresc.

decresc.

426

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Re)
Trbe.

(Mi♭)
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

pp

mf

pp

pp

pp

Detailed description of the musical score: The score is for page 71, measures 426-435. It features a large woodwind section with Fl. Picc., Fl., Ob., Clar. (La), and Fag. in the first system. The second system includes Cor. (La), Cor. (Re), Trbe. (Mi♭), Trbe. (Re), and Trbni. The third system has Timp., Viol., Va., and Vc. e B. Measures 426-435 show various woodwind and string parts. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The key signature is one sharp (F#).

poco a poco
ritardando

436

Fl. Picc. *pp*

Fl. *pp*

Ob.

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

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi♭)

Trbe. (Re)

Trbni.

Timp. *fff*

Viol.

Va.

Vc. e B.

446

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mib)

Trbe.

(Re)

Trbni.

Timp.

mf

Viol.

Va.

Vc. e B.

Detailed description: This page of a musical score covers measures 446 to 455. The woodwind section (Fl. Picc., Fl., Ob., Clar. (La), Fag.) and the Cor Anglais section ((La), (Re)) have rests in measures 446-454. The Trombone section ((Mib), (Re)) also has rests. The Trumpet section (Trbni. in Bb and B) has rests. The Timpani part (Timp.) plays a rhythmic pattern of eighth notes in measures 446-454, marked *mf*. In measure 455, the Violin, Viola, and Violoncello/Double Bass parts enter with a melodic line, while the woodwinds and Cor Anglais remain at rest.

[illegible]

476

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Mi)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

p

f

a 2

f

a 2

f

a 2

f

III.

f

arco

f

arco

f

arco

f

480

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

fp

(La)

Cor.

(Mi)

f

(Mi)

Trbe.

(Re)

Trbni.

III.

Timp.

Viol.

fp

Va.

fp

Vc. e B.

fp

485

Fl. picc.

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

(Mi)

(Mi)

*Trbe.
(Re)*

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

p

f

a 2

f

p

f

a 2

f

p

pp

f

p

f

f

p

f

f

p

f

494

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Mi)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

p

cresc.

a 2

I.

f

p

cresc.

504

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Mi)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

This musical score page contains measures 504 through 507. The woodwind section (Fl. Picc., Fl., Ob., Clar. (La), Fag.) and string section (Viol., Va., Vc. e B.) play a melodic line starting in measure 504, marked with a fermata. The brass section (Cor., Trbe., Trbni.) and percussion (Timp.) provide harmonic support. The woodwinds and strings have a melodic line that is repeated in measure 505 and then continues in measure 506. The brass and percussion play a rhythmic pattern of eighth notes. The woodwinds and strings have a melodic line that is repeated in measure 505 and then continues in measure 506. The brass and percussion play a rhythmic pattern of eighth notes. The woodwinds and strings have a melodic line that is repeated in measure 505 and then continues in measure 506. The brass and percussion play a rhythmic pattern of eighth notes.

508

Fl. Picc.

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Mi)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

tr

pizz.

p

fp

pp

I.

IV. 3

**)*

*) Corno II in Quelle B eine Oktave höher notiert. - Corno II one octave higher in source B.

[illegible]

522

Fl. Picc.

Fl.

Ob.

*Clar.
(La)*

Fag.

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

Trbni.

Timp.

Viol.

Va.

Vc.

B.

f

p

527

poco ritardando

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

(Mi)
Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

simile

simile

simile

simile

simile

533 **Adagio**

Fl. Picc.

Fl.

Ob.
I.
p

*Clar.
(La)*
I.
p

Fag.
p

Cor.
(La)
p

Trbe.
(Mi)
p

Trbni.

Timp.

Viol.
pizz.
pp

Va.
pizz.
pp

Vc.
pp

B.
pizz.
pp

[illegible]

[illegible]

551

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

558

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

(Mi)

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

p

f

l.

a 2

1.

2.

tr

fp

Allegro vivace[illegible]

571

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

a 2

III.

tr

Detailed description of the musical score: The score is for measures 571 to 576. The key signature is one sharp (F#). The instruments and their parts are as follows: Flute Piccolo (Measures 571-576), Flute (Measures 571-576), Oboe (Measures 571-576), Clarinet (La) (Measures 571-576), Bassoon (Measures 571-576, marked 'a 2' in measure 571), Cor Anglais (La) (Measures 571-576), Cor Anglais (Re) (Measures 571-576, marked 'a 2' in measure 571), Cor Anglais (Mi) (Measures 571-576), Trumpet (Re) (Measures 571-576), Trombone (Measures 571-576, marked 'III.' in measure 571), Timpani (Measures 571-576), Violin (Measures 571-576, marked 'tr' in measure 571), Viola (Measures 571-576), and Violoncello/Double Bass (Measures 571-576). The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

577

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Re)

(Mi)

Trbe.

(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

a 2

III.

tr

Detailed description of the musical score: The score is for page 97, starting at measure 577. It features a woodwind section with Flute Piccolo, Flute, Oboe, Clarinet (La), and Bassoon. A brass section includes Cor Anglais (La), Cor Anglais (Re), Trumpet (Mi), Trumpet (Re), and Trombone. The percussion section has Timpani. The string section consists of Violin, Viola, and Violoncello/Double Bass. The woodwinds and strings play melodic lines with various articulations and dynamics. The brass section provides harmonic support. The Timpani part includes a trill (tr) in measure 578. The score ends at measure 582.

[illegible]

602

Fl. picc.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Re)

Trbe. (Mi)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

p

p

p

pizz.

p

609

Fl. Picc.

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)

Cor.
(Re)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

p

a 2

p

pp

p

tr

275

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

280

Fl. *a 2* *cresc.* *ff*

Ob. *a 2* *ff*

Clar. (La) *a 2* *ff*

Fag. *ff*

Cor. *(Lab)* *in Lab/As* *a 2* *ff*

Trbe. (Re) *a 2* *ff*

Trbni. *a 2* *ff*

Timp.

Viol. *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff*

B. *cresc.* *ff*

285

a 2^a 8va

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

div.

292

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

in Re / D

ff

a 2

The musical score for measures 292-298 is written for a symphony orchestra. The key signature is one sharp (F#). The flute and oboe parts feature a melodic line with grace notes. The clarinet and bassoon parts provide harmonic support. The trumpet and trombone parts have a sustained melody. The timpani part is silent. The violin and viola parts have a sustained melody. The violoncello and bass parts have a sustained melody. The score is written in a standard musical notation with various dynamics and articulations.

299

a 2
8va

Fl.

Ob.

Clar.
(La)

Fag.

dim.

dim.

a 2

Cor.
(La $\flat$)

Cor.
(Mi)

Trbe.
(Re)

Trbni.

dim.

dim.

in Fa $\sharp$ -Si / Fis-H

ff

Viol.

div.

Va.

Vc.

B.

dim.

dim.

dim.

dim.

dim.

muta in La / A

306

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

315

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 315-321 features the following details:

- Measures 315-321:** The woodwind section (Flute, Oboe, Clarinet, Bassoon) and Cor Anglais parts are mostly at rest. The Trumpet (Re) part begins in measure 318 with a first ending (I.) marked *pp*, playing a sixteenth-note figure. The string section (Violin, Viola, Violoncello, Bass) enters in measure 315 with a melodic line, marked *pp*. The Viola part has a *pp* marking in measure 318. The Violoncello and Bass parts have *pp* markings in measure 315.

322

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

*Cor.
(Mi)*

*Trbe.
(Re)*

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

pp

I.

pp

328

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)
(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

p

pp

I.

p

I.

pp

a 2

pp

muta in Mi / E

div.

marcato

marcato

334

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 334 through 338. The instruments are arranged in three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The second system includes Cor Anglais in A (Cor. (La)) and Trumpet in D (Trbe. (Mi)). The third system includes Trumpet in B-flat (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). The key signature is one sharp (F#). The woodwinds and strings play melodic lines with various articulations and slurs. The brass instruments are mostly silent, indicated by whole rests. The percussion is also silent.

339

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)
(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

344

Fl. dim. e rit.

Ob. rit. *I.*

Clar. (La) dim. e rit.

Fag. dim. e rit.

Cor. (La) rit.

Cor. (Mi) dim. e rit.

Trbe. (Mi) rit.

Trbni. rit.

Timp. rit.

Viol. dim. e rit.

Va. dim. e rit.

Vc. dim. e rit.

B. dim. e rit.

350 tempo

Fl. *pp* *a 2*

Ob. *I. pp*

Clar. (La) tempo

Fag. tempo

(La) tempo

Cor. tempo

(Mi) tempo

Trbe. (Mi) tempo

Trbni. tempo

Timp. tempo

Viol. tempo

Va. tempo

Vc. tempo pizz.

B. tempo

357

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

p

a 2

sim.

arco

[illegible]

371

Fl. poco a poco cresc.

Ob. cresc.

Clar. (La) poco a poco cresc.

Fag. poco a poco cresc.

Cor. (La)

Cor. (Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol. poco a poco cresc.

Va. poco a poco cresc.

Vc. poco a poco cresc.

B. poco a poco cresc.

377

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

107

392

Fl. *a 2* *sim.* *p marc.* Silence

Ob. *p*

Clar. (La) *a 2* *p marc.* *sim.*

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp. *tr* *pp*

Viol.

Va. *pp*

Vc.

B.

Silence

400 **Più mosso**

Fl. *a 2* marc.

Ob. *a 2* marc.

Clar. (La) *a 2* marc.

Fag.

Cor. (La) *a 2* **pp marcato**

Cor. (Mi) *a 2* **pp marcato**

Trbe. (Mi)

Trbni.

Timp.

Viol. *tr* *simile*

Va. *tr* *simile*

Vc. *tr* *simile*

B. *tr* *simile*

407

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 407-412 is written for a full orchestra and strings. The key signature is one sharp (F#). The time signature is 4/4. The score is divided into two systems. The first system contains the woodwinds (Flute, Oboe, Clarinet in A, Bassoon) and the brass (Coronet, Trumpet in E-flat, Trombone in E-flat, Trombone in B-flat). The second system contains the strings (Violins, Violas, Cellos, Double Basses) and the percussion (Tympani). Measures 407-410 show the woodwinds and strings playing a melodic line with trills. Measures 411-412 show the woodwinds and strings playing a similar melodic line. The percussion section (Timp.) is silent throughout. The string section (Viol., Va., Vc., B.) plays a rhythmic pattern of eighth notes with trills. The woodwind section (Fl., Ob., Clar., Fag.) plays a melodic line with trills. The brass section (Cor., Trbe., Trbni.) is silent throughout.

419

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

tr

a 2

cresc.

in Mi / E

The musical score for measures 419-424 is written for a symphony orchestra. The key signature has one sharp (F#) and the time signature is 4/4. Measures 419-423 show the woodwinds (Flute, Oboe, Clarinet in La, Bassoon) and strings (Violin, Viola, Violoncello, Bass) playing. The woodwinds have various articulations and dynamics. The strings have a consistent pattern of eighth notes. Measure 424 features a crescendo and a change in instrumentation for the Cor and Trbni parts. The Cor (La) and Trbni parts enter with a crescendo and a change in instrumentation. The Trbni part is marked 'in Mi / E' and 'a 2'. The Cor (La) and Trbni parts are marked 'a 2' and 'cresc.'.

425

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

*Cor.
(Mi)*

*Trbe.
(Mi)*

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for page 176, measures 425-428, is presented in a standard orchestral format. The key signature is one sharp (F#), and the time signature is 4/4. Measures 425-427 show a continuous sixteenth-note pattern in the woodwinds and strings. Measure 428 features a dynamic shift to fortissimo (ff) and a change in the woodwind and string parts, with the brass instruments (Cor, Trb, Timp) also playing.

[illegible]

*) Im Autograph: "Adagio 33 / Allegro 407 Takte / Diese Nummer dauert ungef. 9 Min." - In the autograph: Adagio 33 / Allegro 407 bars / This piece lasts approx. 9 min.

Ernste und heitere Grillen
Fantasiestück für Orchester

Serious and Merry Whims
Fantasia for orchestra

Introduzione [Ursprüngliche Fassung / Original Version] *)

Wien - Januar 1842

Largo

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Mi / E

Corno III, IV
in Re / D

Tromba I, II
in Re / D

Trombone I

Trombone II, III

Timpani in
in Mi-Sol / E-G

Violino I

Violino II

Viola

Violoncello

Basso

*) Vgl. / Cf. Crit. Commentary.

Ernste und heitere Grillen

Fantasiestück für Orchester

Serious and Merry Whims

Fantasia for orchestra

Introduzione [Revidierte Fassung / Revised Version] *)

Largo

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Mi / E

Corno III, IV
in Re / D

Tromba I, II
in Re / D

Trombone I

Trombone II, III

Timpani in
in Re-La / D-A

Violino I

Violino II

Viola

Violoncello

Basso

*) Vgl. / Cf. Crit. Commentary.

[Ursprüngliche Fassung / Original Version]

5

Fl.

Ob.

Clar.
(Do)

Fag.

ff

(Mi)

Cor.

(Re)

a 2

ff

decresc.

p

Trbe.
(Re)

a 2

ff

decresc.

Trbni.

ff

Timp.

Viol.

ff

p

p

marcato

Va.

ff

p marcato

Vc. e B.

ff

p

The musical score is written for a full orchestra. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and strings (Violin, Viola, Violoncello/Double Bass) play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (ff) dynamic. The brass (Cor Anglais, Trumpet, Trombone) enters in the second measure with a similar pattern, also marked ff. The timpani is silent. In the third measure, the Cor Anglais (Re) and Trombone parts play a sustained note, marked with a decrescendo (decresc.) and a piano (p) dynamic. The Violin and Viola parts play a sustained note, marked with a piano (p) dynamic. The Violoncello/Double Bass part plays a sustained note, marked with a piano (p) dynamic. In the fourth measure, the Violin and Viola parts play a marcato (marked) pattern, marked with a piano (p) dynamic. The Violoncello/Double Bass part plays a sustained note, marked with a piano (p) dynamic.

[Revidierte Fassung / Revised Version]

[illegible]

[Ursprüngliche Fassung / Original Version]

9

Fl. *a 2* *ff*

Ob. *a 2* *ff*

Clar. (Do) *a 2* *ff*

Fag.

(Mi)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *f*

Va. *f*

Vc. e B. *ff*

[Revidierte Fassung / Revised Version]

9

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

This musical score page contains measures 9, 10, and 11 of a symphony. The instruments are arranged in a standard orchestral layout. Measures 9 and 10 feature a complex woodwind and string texture with many sixteenth-note passages. Measure 11 is primarily a rest for the woodwinds and strings, with the brass and percussion providing the main musical activity. The score includes various dynamic markings such as *ff*, *f*, and *fff*, and articulation like accents and slurs. The woodwinds (Flute, Oboe, Clarinet in D, Bassoon) and strings (Violins, Violas, Violoncello and Double Bass) have dense sixteenth-note patterns in measures 9 and 10. The brass (Cor Anglais, Trumpets in E, Trombones, Trombones in B) and percussion (Timpani) have more sparse, accented notes in measure 11.

[Ursprüngliche Fassung / Original Version]

12

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

p

I.

32

24

Detailed description: This page of a musical score covers measures 12 to 24. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Cornets in E and F, Trumpets in E, Trombones in E and F) have parts starting in measure 12. The strings (Violins, Violas, Violoncello and Double Bass) have parts starting in measure 12. The score includes various musical notations such as notes, rests, dynamics (p, ff), articulation (accents), and fingerings (a 2). The woodwinds and brass play staccato notes, while the strings play sustained notes and some have arpeggiated patterns in measures 32 and 24.

[Revidierte Fassung / Revised Version]

[illegible]

[Ursprüngliche Fassung / Original Version]

15

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

p

I.

marcato

pizz.

Detailed description: This page contains the musical score for measures 15, 16, and 17. The instruments are arranged in a standard orchestral layout. Measures 15 and 16 show woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Cori, Trumpets, Trombones, Trumpets) playing a melodic line marked 'a 2' and 'ff'. Measures 16 and 17 show the woodwinds and brass playing a melodic line marked 'I.' and 'p'. The strings (Violins, Violas, Cellos/Double Basses) play a rhythmic pattern marked 'marcato' and 'pizz.'.

[Revidierte Fassung / Revised Version]

15

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Re)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

ff

p

I.

a 2

a 2

a 2

mf e portamento

mf e portamento

p marcato

p marcato

pizz.

p

pizz.

p

[Ursprüngliche Fassung / Original Version]

18

Fl. *p* poco cresc. *poco rit.*

Ob. poco cresc.

Clar. (Do) poco cresc.

Fag.

Cor. (Mi) *a 2* *ff*

Cor. (Re) *a 2* *p* poco cresc. *ff*

Trbe. (Re) *a 2* *ff*

Trbni.

Timp.

Viol. poco cresc. *ff*

Va. arco poco cresc.

Vc. e B. arco poco cresc. *ff*

Ende der ursprünglichen Fassung
End of the original version

[Revidierte Fassung / Revised Version]

18

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

cresc.

p poco cresc.

p poco cresc.

p poco cresc.

a 2

ff

a 2

ff

ff

ff

tr

p poco cresc.

poco cresc.

poco cresc.

arco

poco cresc.

arco

poco cresc.

ff

poco rit.

Ende der revidierten Fassung
End of the revised version

28

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 28-34 is divided into four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Cor Anglais (Mi), Cor Anglais (Do), Trumpet in D (Trbe. (Do)), and Trombone (Trbni.). The third system includes Timpani (Timp.). The fourth system includes Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The woodwinds and strings play sustained notes with some melodic movement, while the brass section plays sustained notes. The percussion section is silent.

35

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

I.

pp

p marc.

marc.

p

p

p

41

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

marc.

marc.

The musical score for page 193, measures 41-46, is arranged in a system. The top four staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet (Do) (Clar. (Do)), and Bassoon (Fag.). The next four staves are for brass: Cor Anglais (Mi) (Cor. (Mi)), Cor Anglais (Do) (Cor. (Do)), Trumpet (Do) (Trbe. (Do)), and Trombone (Trbni.). The Timpani (Timp.) part is on a single staff. The bottom four staves are for strings: Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). Measures 41-42 show the woodwinds and strings playing. Measures 43-44 are mostly rests for the woodwinds. Measures 45-46 show the woodwinds and strings playing, with 'marc.' markings on the Violin and Viola parts.

48

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

f

a 2

f

a 2

f

a 2

f

a 2

f

s f

cresc.

f

s f

cresc.

f

f

s f

cresc.

s f

cresc.

55

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

p

p

p

p

a 2

fp

III.

fp

fp

fp

f

f

div.

p

p

p

f

f

61

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

a 2

p cresc.

a 2

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

[illegible]

74

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 74-80 is as follows:

- Measure 74:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note G4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note G4. Trumpet (Do) and Trumpet (Bb) play a half note G4. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 75:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note A4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note A4. Trumpet (Do) and Trumpet (Bb) play a half note A4. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 76:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note B4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note B4. Trumpet (Do) and Trumpet (Bb) play a half note B4. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 77:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note C5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note C5. Trumpet (Do) and Trumpet (Bb) play a half note C5. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 78:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note D5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note D5. Trumpet (Do) and Trumpet (Bb) play a half note D5. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 79:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note E5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note E5. Trumpet (Do) and Trumpet (Bb) play a half note E5. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 80:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note F5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note F5. Trumpet (Do) and Trumpet (Bb) play a half note F5. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.
- Measure 81:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note G5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note G5. Trumpet (Do) and Trumpet (Bb) play a half note G5. Timpani plays a half note G2. Violin, Viola, Violoncello, and Double Bass play a half note G2.

81

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

a 2

p

p

p

93

Fl.

p

cresc.

Ob.

a 2

cresc.

Clar.
(Do)

a 2

cresc.

Fag.

a 2

cresc.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

cresc.

cresc.

Va.

cresc.

Vc. e B.

cresc.

100

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

p

a 2

p

f

fp

sf

sim.

fp

sf

sim.

sf

sim.

fp

275

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

280

Fl. *a 2* *cresc.* *ff*

Ob. *a 2* *ff*

Clar. (La) *a 2* *ff*

Fag. *ff*

Cor. *(Lab)* *in Lab/As* *a 2* *ff*

Trbe. (Re) *a 2* *ff*

Trbni. *a 2* *ff*

Timp.

Viol. *ff*

Va. *cresc.* *ff*

Vc. *cresc.* *ff*

B. *cresc.* *ff*

285

a 2^a 8va

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)
Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.
div.

Vc.

B.

292

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)

Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

in Re / D

ff

a 2

The musical score for measures 292-298 is written for a full orchestra. The key signature is one sharp (F#). The flute and oboe parts feature a melodic line with grace notes. The clarinet and bassoon parts provide harmonic support. The trumpet and trombone parts have a sustained note in measure 292, marked 'ff'. The violin and viola parts have a sustained note in measure 292, marked 'a 2'. The violoncello and bass parts have a sustained note in measure 292, marked 'a 2'.

299

a 2
8va

Fl.

Ob.

Clar.
(La)

Fag.

dim.

dim.

a 2

Cor.
(La $\flat$)

Cor.
(Mi)

Trbe.
(Re)

Trbni.

dim.

dim.

in Fa $\sharp$ -Si / Fis-H

ff

Viol.

div.

Va.

Vc.

B.

dim.

dim.

dim.

dim.

dim.

muta in La / A

306

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

Detailed description of the musical score: The score is for measures 306 through 315. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values.
 - Flute (Fl.): Rests in all measures.
 - Oboe (Ob.): Rests in all measures.
 - Clarinet (La): Measures 306-310 have a melodic line with eighth and sixteenth notes, tied across measures. Measures 311-315 are rests.
 - Bassoon (Fag.): Similar to the Clarinet (La), with a melodic line in measures 306-310 and rests in 311-315.
 - Cor Anglais (La): Rests in all measures.
 - Cor Anglais (Mi): Measures 306-310 have a melodic line, tied across measures. Measures 311-315 are rests.
 - Trumpet (Trbe. Re): Rests in all measures.
 - Trombone (Trbni.): Rests in all measures.
 - Timpani (Timp.): Rests in all measures.
 - Violin (Viol.): Measures 306-310 have a melodic line, tied across measures. Measures 311-315 are rests.
 - Viola (Va.): Measures 306-310 have a melodic line, tied across measures. Measures 311-315 are rests.
 - Violoncello (Vc.): Measures 306-310 have a melodic line, tied across measures. Measures 311-315 are rests.
 - Double Bass (B.): Measures 306-310 have a melodic line, tied across measures. Measures 311-315 are rests.

315

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

I.

pp

pp

pp

pp

pp

Detailed description of the musical score: The score is for measures 315 to 321. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet (La), Bassoon (Fag.), Cor Anglais (La), Cor Anglais (Mi), Trumpet (Trbe. (Re)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Bass (B.). Measures 315-321: Most instruments have whole rests. The Trumpet (Trbe. (Re)) plays a melodic line starting in measure 316 with a dynamic of 'pp' and a first ending bracket labeled 'I.'. The Violin (Viol.) and Viola (Va.) play sustained notes with a dynamic of 'pp'. The Violoncello (Vc.) and Bass (B.) play sustained notes with a dynamic of 'pp'. The Timpani (Timp.) has a whole rest.

322

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

*Cor.
(Mi)*

*Trbe.
(Re)*

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

pp

I.

pp

328

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)
(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

p

pp

I.

p

I.

pp

a 2

pp

muta in Mi / E

div.

marcato

marcato

334

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

This musical score page contains measures 334 through 338. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), Cor Anglais in A (Cor. (La)), Trombone in A (Trbe. (Mi)), Trumpets in A (Trbni.), Timpani (Timp.), Violins (Viol.), Violas (Va.), Cellos (Vc.), and Double Basses (B.). The key signature is one sharp (F#), and the time signature is 4/4. The woodwinds and strings play sustained notes with long slurs, while the brass instruments are mostly silent. The violins and violas have more active parts with some sixteenth-note patterns. The double basses and cellos play a steady bass line with some chromatic movement.

339

Fl.

Ob.

Clar.
(La)

Fag.

Cor.
(La)
(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

The musical score for page 163, measures 339-343, is written for a symphony orchestra. The key signature is one sharp (F#). The score includes parts for Flute, Oboe, Clarinet (La), Bassoon, Cor Anglais (La and Mi), Trumpet (Mi), Trombone, Timpani, Violin, Viola, Violoncello, and Double Bass. The Flute part has a melodic line with slurs and ties. The Oboe part has a single note in the first measure. The Clarinet part has a melodic line with slurs and ties. The Bassoon part has a melodic line with slurs and ties, including a 'a 2' marking. The Cor Anglais parts are mostly rests. The Trumpet part has a single note in the first measure. The Trombone part has a single note in the first measure. The Timpani part has a single note in the first measure. The Violin part has a melodic line with slurs and ties. The Viola part has a melodic line with slurs and ties. The Violoncello part has a melodic line with slurs and ties. The Double Bass part has a melodic line with slurs and ties.

344

Fl. dim. e rit.

Ob. rit. *I.*

Clar. (La) dim. e rit.

Fag. dim. e rit.

Cor. (La) rit.

Cor. (Mi) dim. e rit.

Trbe. (Mi) rit.

Trbni. rit.

Timp. rit.

Viol. dim. e rit.

Va. dim. e rit.

Vc. dim. e rit.

B. dim. e rit.

350 tempo

Fl. *pp* *a 2*

Ob. *I. pp*

Clar. (La) tempo

Fag. tempo

(La) tempo

Cor. tempo

(Mi) tempo

Trbe. (Mi) tempo

Trbni. tempo

Timp. tempo

Viol. tempo

Va. tempo

Vc. tempo pizz.

B. tempo

357

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

p

a 2

sim.

arco

Detailed description of the musical score: The score is for measures 357 to 363. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments and their parts are: Flute (Fl.) has a first ending (I.) in measure 363. Oboe (Ob.) is silent. Clarinet (La) has a first ending (I.) in measure 363. Bassoon (Fag.) has a first ending (I.) in measure 363. Cor Anglais (La) and (Mi) are silent. Trumpet (Trbe. Mi) is silent. Trombone (Trbni.) is silent. Timpani (Timp.) is silent. Violin (Viol.) has a first ending (I.) in measure 363. Viola (Va.) has a first ending (I.) in measure 363. Violoncello (Vc.) has a first ending (I.) in measure 363. Bass (B.) is silent. Dynamic markings include *pp* (pianissimo) and *p* (piano). Performance markings include *a 2* (second ending), *sim.* (simile), and *arco* (arco).

364

Fl.

Ob.

Clar.
(La)

Fag.

(La)

Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

ppp

ppp

ppp

ppp

ppp

Detailed description of the musical score: The score is for measures 364 to 367. Measure 364 starts with a treble clef and a key signature of one sharp (F#). The Flute part has a rest. The Oboe part has a half note G4. The Clarinet (La) part has a rest. The Bassoon part has a half note G2. The Cor (La) part has a rest. The Cor (Mi) part has a rest. The Trumpet (Mi) part has a rest. The Trombone part has a rest. The Timpani part has a rest. The Violin part has a half note G4. The Viola part has a half note G4. The Violoncello part has a half note G2. The Bass part has a half note G2. Measure 365 shows similar notation with some changes in the Flute and Oboe parts. Measure 366 shows a change in the Flute part with a half note G4. Measure 367 shows a change in the Flute part with a half note G4. The dynamic marking *ppp* is present in measures 364, 365, 366, and 367.

371

Fl. poco a poco cresc.

Ob. cresc.

Clar. (La) poco a poco cresc.

Fag. poco a poco cresc.

Cor. (La)

Cor. (Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol. poco a poco cresc.

Va. poco a poco cresc.

Vc. poco a poco cresc.

B. poco a poco cresc.

377

Fl.

Ob.

Clar. (La)

Fag.

(La)

Cor.

(Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

107

392

Fl. *a 2* *sim.* *p marc.* Silence

Ob. *p*

Clar. (La) *a 2* *p marc.* *sim.*

Fag.

(La)

Cor.

(Mi)

Trbe. (Mi)

Trbni.

Timp. *tr* *pp*

Viol.

Va. *pp*

Vc.

B.

Silence

400 **Più mosso**

Fl. *a 2* marc.

Ob. *a 2* marc.

Clar. (La) *a 2* marc.

Fag.

Cor. (La) *a 2* **pp marcato**

Cor. (Mi) *a 2* **pp marcato**

Trbe. (Mi)

Trbni.

Timp.

Viol. *tr* *simile*

Va. *tr* *simile*

Vc. *tr* *simile*

B. *tr* *simile*

407

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)

Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 407-412 is as follows:

- Measure 407:** Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.
- Measure 408:** Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.
- Measure 409:** Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.
- Measure 410:** Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.
- Measure 411:** Full orchestral texture. Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.
- Measure 412:** Flute, Oboe, and Clarinet (La) play a trill. Bassoon, Cor Anglais (La), Cor Anglais (Mi), Trumpet (Mi), Trombone, and Timpani are silent.

419

Fl.

Ob.

Clar.
(La)

Fag.

(La)
Cor.

(Mi)
Trbe.
(Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

cresc.

a 2

cresc.

in Mi / E

a 2

cresc.

cresc.

tr

425

Fl.

Ob.

*Clar.
(La)*

Fag.

*Cor.
(La)*

*Cor.
(Mi)*

*Trbe.
(Mi)*

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for page 176, measures 425-428, is presented in a standard orchestral format. The key signature is one sharp (F#), and the time signature is 4/4. Measures 425-427 show a continuous sixteenth-note pattern in the woodwinds and strings. Measure 428 features a dynamic shift to fortissimo (ff) and a change in the woodwind and string patterns.

432

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La)

Cor. (Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

pp

tr

a 2

ff

*)

*) Im Autograph: "Adagio 33 / Allegro 407 Takte / Diese Nummer dauert ungef: 9 Min." - In the autograph: Adagio 33 / Allegro 407 bars / This piece lasts approx. 9 min.

Ernste und heitere Grillen
Fantasiestück für Orchester

Serious and Merry Whims
Fantasia for orchestra

Introduzione [Ursprüngliche Fassung / Original Version] *)

Wien - Januar 1842

Largo

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Mi / E

Corno III, IV
in Re / D

Tromba I, II
in Re / D

Trombone I

Trombone II, III

Timpani in
in Mi-Sol / E-G

Violino I

Violino II

Viola

Violoncello

Basso

*) Vgl. / Cf. Crit. Commentary.

Ernste und heitere Grillen

Fantasiestück für Orchester

Serious and Merry Whims

Fantasia for orchestra

Introduzione [Revidierte Fassung / Revised Version] *)

Largo

Flauto I, II

Oboe I, II

Clarinetto I, II
in Do / C

Fagotto I, II

Corno I, II
in Mi / E

Corno III, IV
in Re / D

Tromba I, II
in Re / D

Trombone I

Trombone II, III

Timpani in
in Re-La / D-A

Violino I

Violino II

Viola

Violoncello

Basso

decresc. *p*

decresc.

fff

pizz. *p* *arco* *marcato*

p *marcato*

p

p

fff *p*

*) Vgl. / Cf. Crit. Commentary.

[Ursprüngliche Fassung / Original Version]

5

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Re)
Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

ff

a 2

ff

decresc.

p

ff

a 2

ff

decresc.

ff

p

marcato

p marcato

p

[Revidierte Fassung / Revised Version]

5

Fl.

Ob.

Clar.
(Do)

Fag.

ff

(Mi)
Cor.

(Re)

a 2

ff

decresc.

p

Trbe.
(Re)

a 2

ff

decresc.

Trbni.

ff

Timp.

Viol.

ff

pizz.

arco

p

arco

p

marcato

Va.

ff

p marcato

Vc. e B.

ff

p

[Ursprüngliche Fassung / Original Version]

9

Fl. *a 2* *ff*

Ob. *a 2* *ff*

Clar. (Do) *a 2* *ff*

Fag.

(Mi)

Cor.

(Re)

Trbe. (Re)

Trbni.

Timp.

Viol. *f*

Va. *f*

Vc. e B. *ff*

[Revidierte Fassung / Revised Version]

9

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

This musical score page contains measures 9, 10, and 11 of a symphony. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Mi), Cor Anglais (Re), Trumpet in E-flat (Trbe. (Re)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). Measures 9 and 10 feature a complex woodwind and string texture with rapid sixteenth-note passages in the Flute, Oboe, and Clarinet, and a driving timpani pattern. Measure 11 shows a continuation of this texture with a strong emphasis on the brass and woodwinds. Dynamics include fortissimo (ff) and fortissimo-fortissimo (fff). The score is marked with a '9' at the beginning of the first system, indicating the start of measure 9.

[Ursprüngliche Fassung / Original Version]

12

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Re)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

p

I.

32

24

Detailed description: This page of a musical score covers measures 12 to 24. The woodwind section (Flute, Oboe, Clarinet in D, Bassoon) and brass section (Cornets in E and F, Trumpets in E, Trombones in E and F) have parts starting at measure 12. The strings (Violins, Violas, Violoncello and Double Bass) play throughout. Dynamics include *ff* (fortissimo) for the woodwinds and brass, and *p* (piano) for the strings. The score includes various musical notations such as notes, rests, slurs, and articulation marks. The bottom of the page shows measure numbers 32 and 24, likely indicating the end of the section or a specific measure.

[Revidierte Fassung / Revised Version]

[illegible]

[Ursprüngliche Fassung / Original Version]

15

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

p

I.

marcato

pizz.

Detailed description: This page contains a musical score for measures 15, 16, and 17. The instruments are arranged in four systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), and Bassoon (Fag.). The second system includes Cor Anglais in C (Cor. (Mi)), Cor Anglais in F (Cor. (Re)), Trumpet in B-flat (Trbe. (Re)), and Trombone (Trbni.). The third system is for Timpani (Timp.). The fourth system is for Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). In measure 15, the woodwinds and brass play a chord marked *ff* with a *a 2* marking. In measure 16, the Oboe and Clarinet in D play a melodic line marked *p* with a *I.* marking. In measure 17, the woodwinds and brass play a chord marked *ff* with a *a 2* marking. The strings play a rhythmic pattern marked *marcato* in measures 16 and 17, and *pizz.* in measures 15 and 16.

[Revidierte Fassung / Revised Version]

15

Fl. *ff* *a 2* *I.* *p*

Ob. *ff* *I.* *p*

Clar. (Do) *ff*

Fag. *ff*

(Mi) *a 2* *ff*

Cor. (Re) *a 2* *ff*

Trbe. (Re) *a 2* *ff* *mf e portamento*

Trbni. *ff* *mf e portamento*

Timp. *ff*

Viol. *p marcato*

Va. *pizz.* *p* *p marcato*

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

Detailed description: This page of a musical score, page 187, is titled '[Revidierte Fassung / Revised Version]'. It contains measures 15, 16, and 17. The score is for a large orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in D (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Mi), Cor Anglais (Re), Trumpet in E-flat (Trbe. (Re)), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). Measures 15 and 16 feature woodwinds and brass playing fortissimo (ff) with a second ending (a 2). The Flute and Oboe have first endings (I.) marked piano (p) in measure 16. The Trombone and Trombone parts have a mezzo-forte (mf) portamento in measure 17. The Violin and Viola parts have a piano (p) marcato in measure 16. The Viola and Violoncello/Double Bass parts have a pizzicato (pizz.) piano (p) in measure 16. The Timpani part has a fortissimo (ff) in measure 15. The Viola and Violoncello/Double Bass parts have a piano (p) marcato in measure 17.

[Ursprüngliche Fassung / Original Version]

18

Fl. *p* poco cresc. *poco rit.*

Ob. poco cresc.

Clar. (Do) poco cresc.

Fag.

Cor. (Mi) *a 2* *ff*

Cor. (Re) *a 2* *p* poco cresc. *ff*

Trbe. (Re) *a 2* *ff*

Trbni.

Timp.

Viol. poco cresc. *ff*

Va. arco poco cresc.

Vc. e B. arco poco cresc. *ff*

Ende der ursprünglichen Fassung
End of the original version

[Revidierte Fassung / Revised Version]

18

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Mi)

Cor. (Re)

Trbe. (Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

cresc.

p poco cresc.

p poco cresc.

p poco cresc.

a 2

ff

a 2

ff

ff

ff

tr

p poco cresc.

poco cresc.

poco cresc.

arco

poco cresc.

arco

poco cresc.

ff

poco rit.

Ende der revidierten Fassung
End of the revised version

28

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 191, measures 28-33, is presented below. The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The measures are numbered 28 through 33. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line starting in measure 28, with the Oboe and Clarinet marked 'a 2' (second octave). The brass section (Cor Anglais, Trumpet, Trombone) plays a sustained harmonic line, with the Cor Anglais marked 'a 2' and 'ff' (fortissimo). The percussion section (Timpani) is silent. The string section (Violin, Viola, Violoncello/Double Bass) plays a rhythmic pattern of eighth notes, with the Violoncello/Double Bass marked 'ff'.

Measures 28-33:

- Measure 28: Flute, Oboe, Clarinet, and Bassoon enter with a melodic line. Cor Anglais (Mi) and Cor Anglais (Do) enter with a sustained harmonic line. Trumpet (Do) and Trombone enter with a sustained harmonic line. Violin, Viola, and Violoncello/Double Bass enter with a rhythmic pattern of eighth notes.
- Measures 29-33: The woodwind section continues its melodic line. The brass section continues its sustained harmonic line. The string section continues its rhythmic pattern of eighth notes.

35

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

I.

pp

p marc.

marc.

p

p

p

41

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

marc.

marc.

48

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

f

a 2

f

a 2

f

a 2

f

a 2

f

s f

cresc.

f

s f

cresc.

f

f

s f

cresc.

s f

cresc.

55

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

p

p

p

p

a 2

fp

III.

fp

fp

f

f

fp

fp

p

div.

p

p

61

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

a 2

p cresc.

a 2

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

[illegible]

74

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 74-80 is as follows:

- Measure 74:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note G4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note G4. Trumpet (Do) plays a half note G4. Trombone plays a half note G4. Timpani plays a half note G4. Violin, Viola, Violoncello, and Bass play a half note G4.
- Measure 75:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note A4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note A4. Trumpet (Do) plays a half note A4. Trombone plays a half note A4. Timpani plays a half note A4. Violin, Viola, Violoncello, and Bass play a half note A4.
- Measure 76:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note B4. Cor Anglais (Mi) and Cor Anglais (Do) play a half note B4. Trumpet (Do) plays a half note B4. Trombone plays a half note B4. Timpani plays a half note B4. Violin, Viola, Violoncello, and Bass play a half note B4.
- Measure 77:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note C5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note C5. Trumpet (Do) plays a half note C5. Trombone plays a half note C5. Timpani plays a half note C5. Violin, Viola, Violoncello, and Bass play a half note C5.
- Measure 78:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note D5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note D5. Trumpet (Do) plays a half note D5. Trombone plays a half note D5. Timpani plays a half note D5. Violin, Viola, Violoncello, and Bass play a half note D5.
- Measure 79:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note E5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note E5. Trumpet (Do) plays a half note E5. Trombone plays a half note E5. Timpani plays a half note E5. Violin, Viola, Violoncello, and Bass play a half note E5.
- Measure 80:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note F5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note F5. Trumpet (Do) plays a half note F5. Trombone plays a half note F5. Timpani plays a half note F5. Violin, Viola, Violoncello, and Bass play a half note F5.
- Measure 81:** Flute, Oboe, Clarinet (Do), and Bassoon play a half note G5. Cor Anglais (Mi) and Cor Anglais (Do) play a half note G5. Trumpet (Do) plays a half note G5. Trombone plays a half note G5. Timpani plays a half note G5. Violin, Viola, Violoncello, and Bass play a half note G5.

81

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

a 2

p

p

p

93

Fl.

p

cresc.

Ob.

a 2

cresc.

Clar.
(Do)

a 2

cresc.

Fag.

a 2

cresc.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

cresc.

cresc.

Va.

cresc.

Vc. e B.

cresc.

107

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 107-112 is as follows:

- Measures 107-112:** All woodwinds (Fl., Ob., Clar., Fag.) and Cor Anglais (Mi, Do) are silent, indicated by whole rests. The Trombone (Trbni.) part begins in measure 107 with a half note G2, followed by a whole rest in measure 108, and then a half note A2 in measure 109, with whole rests in measures 110-112. The Timpani (Timp.) part is silent throughout.
- Violin (Viol.) and Viola (Va.) parts:**
 - Measure 107:** Violin starts with a forte (*sf*) sixteenth-note ascending scale. Viola has a whole rest.
 - Measure 108:** Violin continues with a sixteenth-note scale. Viola enters with a forte (*sf*) sixteenth-note ascending scale.
 - Measure 109:** Both Violin and Viola continue with sixteenth-note scales. Dynamic markings *poco cresc.* appear above the Violin staff and below the Viola staff.
 - Measure 110:** Continuation of the sixteenth-note scales for both Violin and Viola.
 - Measure 111:** Continuation of the sixteenth-note scales for both Violin and Viola.
 - Measure 112:** Continuation of the sixteenth-note scales for both Violin and Viola.
- Violoncello/Double Bass (Vc. e B.) part:** Silent throughout, indicated by whole rests.

113

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

f

119

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

f

f

f

ff

f

The musical score for measures 119-124 is as follows:

- Measure 119:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).
- Measure 120:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).
- Measure 121:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).
- Measure 122:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).
- Measure 123:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).
- Measure 124:** Flute (F4), Oboe (F4), Clarinet (F4), Bassoon (F3), Cor (Mi) (F4), Cor (Do) (F4), Trumpet (F4), Trombone (F3), Timpani (rest), Violin (F4), Viola (F4), Vc. e B. (F3).

125

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

131

Fl. *fff*

Ob. *fff*

Clar. (Do) *fff*

Fag. *fff*

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni. *a 2* *fff*

Timp.

Viol. *fff*

Va. *fff*

Vc. e B. *fff*

[illegible]

143

Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

Clar. (Do) *pp* *cresc.*

Fag. *pp* *cresc.*

(Mi) Cor. *pp*

(Do) *pp*

Trbe. (Do) *a 2* *p*

Trbni. *pp*

Timp.

Viol. *pp* *cresc.*

Va. *pp* *cresc.* *div.*

Vc. e B. *pp* *cresc.*

155

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for page 211, measures 155-161, is presented in a standard orchestral layout. The measures are numbered 155 through 161. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 155-156 have a melodic line with a slur and a dotted line above it. Measures 157-161 have rests, with a 'p' dynamic marking in measure 157.
- Oboe (Ob.):** Measures 155-156 have a melodic line with a slur and a dotted line above it. Measures 157-161 have rests, with a 'p' dynamic marking in measure 157.
- Clarinet (Do):** Measures 155-156 have a sustained note. Measures 157-161 have rests, with a 'p' dynamic marking in measure 157.
- Bassoon (Fag.):** Measures 155-156 have a sustained note. Measures 157-161 have rests, with a 'p' dynamic marking in measure 157.
- Cor Anglais (Mi):** Measures 155-161 have rests.
- Cor Anglais (Do):** Measures 155-161 have rests.
- Trumpet (Do):** Measures 155-161 have rests.
- Trombone (Trbni.):** Measures 155-161 have rests.
- Timpani (Timp.):** Measures 155-161 have rests.
- Violin (Viol.):** Measures 155-156 have a melodic line with a slur and a dotted line above it. Measures 157-161 have a melodic line with a slur and a dotted line above it, with a 'p' dynamic marking in measure 157.
- Viola (Va.):** Measures 155-156 have a sustained note. Measures 157-161 have a melodic line with a slur and a dotted line above it, with a 'p' dynamic marking in measure 157.
- Violoncello/Double Bass (Vc. e B.):** Measures 155-156 have a sustained note. Measures 157-161 have a melodic line with a slur and a dotted line above it, with a 'p' dynamic marking in measure 157.

162

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 162-168 is as follows:

- Flute (Fl.):** Measure 162: Rest. Measure 163: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 164: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 165: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Oboe (Ob.):** Measure 162: Rest. Measure 163: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 164: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 165: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Clarinet (Do):** Measure 162: Rest. Measure 163: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 164: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 165: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Bassoon (Fag.):** Measure 162: Rest. Measure 163: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 164: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 165: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Cor Anglais (Mi):** Rest throughout measures 162-168.
- Cor Anglais (Do):** Rest throughout measures 162-168.
- Trumpet (Trbe. Do):** Rest throughout measures 162-168.
- Trombone (Trbni.):** Rest throughout measures 162-168.
- Timpani (Timp.):** Rest throughout measures 162-168.
- Violin (Viol.):** Measure 162: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 163: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 164: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 165: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Viola (Va.):** Measure 162: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 163: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 164: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 165: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Violoncello (Vc.):** Measure 162: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 163: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 164: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 165: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.
- Bass (B.):** Measure 162: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 163: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 164: Quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 165: Quarter note B4, quarter note A4, quarter note G4, quarter note F4. Measure 166: Rest. Measure 167: Quarter note G4, eighth note A4, eighth note B4, quarter note C5. Measure 168: Quarter note B4, quarter note A4, quarter note G4, quarter note F4.

169

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

I.

sim.

pizz.

arco

The musical score for measures 169-175 is arranged in a system of 12 staves. The first four staves (Fl., Ob., Clar. (Do), Fag.) contain woodwind parts. The next four staves (Cor. (Mi), Cor. (Do), Trbe. (Do), Trbni.) contain brass parts. The fifth staff (Timp.) is for timpani. The last four staves (Viol., Va., Vc. e B.) contain string parts. Measure 169 starts with a treble clef and a key signature of one sharp (F#). The woodwinds and strings play eighth-note patterns. The brass parts are mostly rests. Measure 170 continues the patterns. Measure 171 has a 'a 2' marking above the Clarinet part. Measure 172 has an 'I.' marking above the Clarinet part. Measure 173 has 'sim.' markings above the Violin and Viola parts. Measure 174 has 'pizz.' markings above the Violin, Viola, and Vc. e B. parts. Measure 175 has 'arco' markings above the Violin and Viola parts.

176

Fl.

Ob.

*Clar.
(Do)*

Fag.

(Mi)

*Cor.
(Do)*

*Trbe.
(Do)*

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

I.

arco

Measure 176: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

Measure 177: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

Measure 178: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

Measure 179: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

Measure 180: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

Measure 181: Flute and Oboe play eighth notes. Clarinet and Bassoon play quarter notes. Cor Anglais (Mi) and Cor Anglais (Do) are silent. Trumpet (Do) is silent. Trombone is silent. Timpani is silent. Violin plays a half note. Viola, Violoncello, and Double Bass play quarter notes.

183

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

a 2

sim.

sim.

The musical score is arranged in a system of staves. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and the string section (Violin, Viola, Violoncello, Double Bass) are active throughout the measures. The woodwinds play melodic lines with various articulations, while the strings provide harmonic support. The Cor Anglais and Trumpet/Trombone parts are mostly silent. The Timpani part is also silent. The score includes dynamic markings such as 'a 2' (piano) and 'sim.' (sforzando).

190

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

I.

a 2

marcato

pp

III.

pp

tr

pp

marcato

197

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

trm

a 2

pp

marc.

sf

sim.

ff

marc.

ff

204

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

tr

a 2

pp

poco

sf

sim.

ff

poco

ff

211

Fl.

Ob.

Clar.
(Do)

Fag.

a poco cresc.

a 2
cresc.

a 2
cresc.

(Mi)
Cor.

(Do)

poco a poco cresc.

Trbe.
(Do)

Trbni.

poco a poco cresc.

Timp.

poco a poco cresc.

Viol.

p poco a poco cresc.

p poco a poco cresc.

Va.

a poco cresc.

Vc. e B.

p poco a poco cresc.

*) Cf. Crit. Commentary.

224

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

ff

ff

ff

f

The musical score for measures 224-229 is as follows:

- Measure 224:** Flute, Oboe, and Clarinet (Do) play a half note G4 (flute), G4 (oboe), and G3 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.
- Measure 225:** Flute, Oboe, and Clarinet (Do) play a half note A4 (flute), A4 (oboe), and A3 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.
- Measure 226:** Flute, Oboe, and Clarinet (Do) play a half note B4 (flute), B4 (oboe), and B3 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.
- Measure 227:** Flute, Oboe, and Clarinet (Do) play a half note C5 (flute), C5 (oboe), and C4 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.
- Measure 228:** Flute, Oboe, and Clarinet (Do) play a half note D5 (flute), D5 (oboe), and D4 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.
- Measure 229:** Flute, Oboe, and Clarinet (Do) play a half note E5 (flute), E5 (oboe), and E4 (clarinet) respectively, all marked *ff*. Bassoon, Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, Timpani, Violin, Viola, and Violoncello/Double Bass are silent.

230

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 230-235 is as follows:

- Measure 230:** Flute, Oboe, and Clarinet (Do) play a sixteenth-note figure. Bassoon is silent. Cor Anglais (Mi) and (Do) are silent. Trumpet (Do) is silent. Trumpet (B) is silent. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.
- Measure 231:** Flute, Oboe, and Clarinet (Do) play a sixteenth-note figure. Bassoon is silent. Cor Anglais (Mi) and (Do) are silent. Trumpet (Do) is silent. Trumpet (B) is silent. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.
- Measure 232:** Flute, Oboe, and Clarinet (Do) play a sixteenth-note figure. Bassoon is silent. Cor Anglais (Mi) and (Do) are silent. Trumpet (Do) is silent. Trumpet (B) is silent. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.
- Measure 233:** Flute, Oboe, and Clarinet (Do) are silent. Bassoon is silent. Cor Anglais (Mi) and (Do) play a half note. Trumpet (Do) and Trumpet (B) play a half note. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.
- Measure 234:** Flute, Oboe, and Clarinet (Do) are silent. Bassoon is silent. Cor Anglais (Mi) and (Do) play a half note. Trumpet (Do) and Trumpet (B) play a half note. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.
- Measure 235:** Flute, Oboe, and Clarinet (Do) are silent. Bassoon is silent. Cor Anglais (Mi) and (Do) play a half note. Trumpet (Do) and Trumpet (B) play a half note. Timpani is silent. Violin and Viola play a sixteenth-note figure. Violoncello/Double Bass play a half note.

236

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)
Cor.

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 236-241 is written for a symphony orchestra. The key signature consists of two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Do), Bassoon (Fag.), Cor Anglais (Mi and Do), Trumpet (Do), Trombone (Trbni.), and Timpani (Timp.). The second system includes Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The third system includes the same instruments as the second. The score features various musical notations, including rests, notes, and dynamic markings. The Flute part begins with a rest in measure 236, followed by a note in measure 237. The Oboe part has a rest in measure 236, followed by a note in measure 237. The Clarinet (Do) part has a rest in measure 236, followed by a note in measure 237. The Bassoon part has a rest in measure 236, followed by a note in measure 237. The Cor Anglais (Mi) part has a rest in measure 236, followed by a note in measure 237. The Cor Anglais (Do) part has a rest in measure 236, followed by a note in measure 237. The Trumpet (Do) part has a rest in measure 236, followed by a note in measure 237. The Trombone part has a rest in measure 236, followed by a note in measure 237. The Timpani part has a rest in measure 236, followed by a note in measure 237. The Violin part has a rest in measure 236, followed by a note in measure 237. The Viola part has a rest in measure 236, followed by a note in measure 237. The Violoncello/Double Bass part has a rest in measure 236, followed by a note in measure 237. The score includes dynamic markings such as 'a 2' and 'ff'.

242

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

The musical score for measures 242-247 is presented in a standard orchestral format. The measures are numbered 242 through 247 at the top of the first staff. The instruments are listed on the left: Flute (Fl.), Oboe (Ob.), Clarinet (Do) (Clar. (Do)), Bassoon (Fag.), Cor Anglais (Mi) ((Mi) Cor.), Cor Anglais (Do) ((Do)), Trumpet (Do) (Trbe. (Do)), Trumpet (Bb) (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello/Euphonium (Vc. e B.). The score is written in a key signature of one flat (Bb) and a common time signature (C). The measures show a complex orchestral texture with various melodic and harmonic lines. The Flute, Oboe, and Clarinet (Do) parts feature rapid sixteenth-note passages. The Bassoon part has a more melodic line. The Cor Anglais (Mi) and Cor Anglais (Do) parts are mostly rests. The Trumpet (Do) and Trumpet (Bb) parts have melodic lines. The Timpani part is mostly rests. The Violin, Viola, and Violoncello/Euphonium parts have a rhythmic pattern of eighth and sixteenth notes.

248

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

The musical score for measures 248-254 is arranged in a system of 12 staves. The first four staves (Fl., Ob., Clar. (Do), Fag.) contain woodwind parts. The next four staves (Cor. (Mi), Cor. (Do), Trbe. (Do), Trbni.) contain brass parts. The final four staves (Timp., Viol., Va., Vc., B.) contain percussion and string parts. Measures 248-250 show woodwinds and bassoon playing eighth-note patterns. Measures 251-254 show woodwinds playing quarter-note patterns, with Cor (Do) and Trbni. playing half-note patterns marked 'a 2'. The string section (Violin, Viola, Vc., B.) plays a rhythmic pattern of eighth and sixteenth notes throughout.

255

Fl.

Ob.

Clar.
(Do)

Fag.

pp

pp

pp

pp

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

fpp

fpp

Va.

fpp

Vc.

fpp

B.

fpp

261

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

a 2

262 263 264 265 266

267

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 267-272 is presented in a standard orchestral layout. The instruments are grouped into woodwinds, brass, percussion, and strings. The woodwinds (Flute, Oboe, Clarinet, Bassoon) and brass (Cor Anglais, Trumpet, Trombone) parts feature melodic lines with various accidentals and phrasing marks. The percussion (Timpani) part is a single line with rests. The string section (Violin, Viola, Violoncello, Bass) provides a harmonic foundation with rhythmic patterns and sustained notes. The measure numbers 267-272 are indicated at the top of the first staff.

273

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

The musical score for measures 273-278 is as follows:

- Flute (Fl.):** Measures 273-274 have a whole rest. Measures 275-278 have a whole note G4.
- Oboe (Ob.):** Measures 273-274 have a whole note G4. Measures 275-278 have a whole note G4 with a dynamic marking of *a 2*.
- Clarinet (Clar. (Do)):** Measures 273-274 have a whole note G4. Measures 275-278 have a whole note G4 with a dynamic marking of *a 2*.
- Bassoon (Fag.):** Measures 273-274 have a whole note G4. Measures 275-278 have a whole note G4.
- Cor Anglais (Mi):** Measures 273-278 have a whole rest.
- Cor Anglais (Do):** Measures 273-278 have a whole rest.
- Trumpet (Trbe. (Do)):** Measures 273-278 have a whole rest.
- Trombone (Trbni.):** Measures 273-278 have a whole rest.
- Timpani (Timp.):** Measures 273-278 have a whole rest.
- Violin (Viol.):** Measures 273-278 have a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A

294

Fl.

Ob.

Clar. (Do)

Fag.

dim.

dim.

dim.

dim.

(Mi)

Cor.

(Do)

Trbe. (Do)

Trbni.

fff

dim.

Timp.

Viol.

dim.

dim.

Va.

dim.

Vc. e B.

dim.

dim.

301

Fl.

Ob.

Clar. (Do)

Fag.

(Mi)

Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

a 2

p

pp

pp

cresc.

cresc.

div.

cresc.

pp

cresc.

308

Fl.

Ob.

Clar. (Do)

Fag.

Cor. (Mi)

Cor. (Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

f

f

f

f

cresc.

a 2

a 2

f

f

f

f

div.

f

f

Detailed description of the musical score: The score is for measures 308 to 314. The Flute, Oboe, Clarinet (Do), and Bassoon parts are active throughout, with the Bassoon having a 'a 2' marking in measure 310. The Cor Anglais (Mi) and (Do) parts have long notes in measures 311-312, with the (Do) part marked 'cresc.'. The Trumpet (Do) and Trombone parts have long notes in measures 311-312, with the Trombone marked 'a 2'. The Timpani part is silent. The Violin, Viola, and Violoncello/Double Bass parts are active throughout, with the Viola marked 'div.' in measure 311. Dynamics include fortissimo (f) in measures 311 and 312, and a crescendo in the Cor (Do) part in measure 312.

315

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

I. *p*

pp

a 2 *p*

p

p marc.

p

p

p

323

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.
marc.

Va.

Vc. e B.

330

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

marc.

sf

cresc.

sf

cresc.

sf

cresc.

337

Fl. *a 2* *f* *p*

Ob. *a 2* *f* *p*

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

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

(Mi) *a 2*

Cor. *fp*

(Do)

Trbe. (Do)

Trbni. III. *fp*

Timp.

Viol. *f* *fp* *p*

Va. *f* *fp* *p* *div.*

Vc. *f* *fp* *p*

B. *f* *fp*

344

Fl.

Ob.

Clar.
(Do)

Fag.

Cor.
(Mi)

Cor.
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

cresc.

cresc.

cresc.

cresc.

cresc.

a 2

p cresc.

a 2

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

p cresc.

[illegible]

[illegible]

365

Fl. *p*

Ob. *I.*

Clar. (Do) *p*

Fag. *a 2* *p*

(Mi) Cor.

(Do)

Trbe. (Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

372

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

sim.

a 2

I.

I.

pizz.

arco

pizz.

pizz.

pizz.

379

Fl. *l.*

Ob.

Clar.
(Do)

Fag. *a 2*

Cor.
(Mi)
(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. *arco*

B. *arco*

The musical score for page 244, measures 379-385, is presented in a standard orchestral layout. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Clar. Do), Bassoon (Fag.), Cor Anglais (Cor. Mi/Do), Trumpet (Trbe. Do), Trombone (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), Violoncello (Vc.), and Double Bass (B.). Measures 379-385 show various melodic and harmonic developments across these instruments. The Flute and Bassoon have specific markings 'l.' and 'a 2' respectively. The Violoncello and Double Bass are marked 'arco'.

386

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)

Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc.

B.

a 2

I.

a 2

I.

sim.

Detailed description of the musical score: The score is for measures 386 to 392. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4. The instruments are arranged in three systems. The first system includes Flute, Oboe, Clarinet (Do), and Bassoon. The second system includes Cor Anglais (Mi), Cor Anglais (Do), Trumpet (Do), Trombone, and Timpani. The third system includes Violin, Viola, Violoncello, and Bass. Measures 386-392 show various musical notations including rests, eighth notes, quarter notes, and slurs. Dynamics like 'a 2' and 'I.' are present. A 'sim.' marking appears in measure 390 for the Violin part.

401

Fl.

Ob.

Clar.
(Do)

Fag.

(Mi)
Cor.

(Do)

Trbe.
(Do)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

sim.

sim.

sim.

*) Im Autograph vermerkt Berwald im letzten Takt: "Introd: 20/Al^o 394 Takte/Die Nummer / dauert ungef: /8 1/2 Min: " – In the autograph, in the final bar, Berwald writes: Introduction 20, Allegro 394 bars. The piece plays ca 8 1/2 minutes.

ANHANG APPENDIX

Elfenspiel

Zwischen den Takten 61 und 62
sowie 215 und 216 gestrichener Abschnitt

Play of the Elves

Crossed out section between
bb. 61-62 and bb. 215-216

The musical score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (La) (Clar. (La)), and Bassoon (Fag.). The second system includes staves for Cor Anglais (La/Lab) (Cor. (La/Lab)), Cor Anglais (Mi) (Cor. (Mi)), Trumpet (Mi) (Trbe. (Mi)), Trumpet (Bb) (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello/Double Bass (Vc. e B.). The Flute, Clarinet (La), and Bassoon parts feature a melodic line marked with a first ending bracket (I.) and a repeat sign. The Violoncello/Double Bass part also features a melodic line marked with a first ending bracket (I.) and a repeat sign. The other instruments are marked with rests, indicating they are silent during this section.

Fl.

Ob.

Clar. (La)

Fag.

Cor. (La/Lab)

Cor. (Mi)

Trbe. (Mi)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

Elfenspiel

Zwischen den Takten 267 und 268
gestrichener Abschnitt

Play of the Elves

Crossed out section between
bb. 267 and 268

The musical score is arranged in two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), Bassoon (Fag.), and Trombone in A (Trbni.). The second system includes staves for Cor Anglais (Cor. (Lab)), Cor Anglais in E-flat (Cor. (Mi)), Trumpet in B-flat (Trbe. (Re)), Trombone in B-flat (Trbni.), Timpani (Timp.), Violin (Viol.), Viola (Va.), and Violoncello and Double Bass (Vc. e B.). The Flute and Clarinet in A parts feature complex melodic lines with slurs and fingerings (7, 7) and first/second endings (I., II.). The Oboe, Bassoon, and Trombone parts are mostly silent, indicated by rests. The Violin, Viola, and Violoncello/Double Bass parts provide a rhythmic and harmonic foundation with various note values and rests.

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

Fl.

Ob.

Clar.
(La)

Fag.

(Lab)
Cor.

(Mi)

Trbe.
(Re)

Trbni.

Timp.

Viol.

Va.

Vc. e B.

a 2

I.

div.

This musical score page, numbered 253, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (Clar. (La)), and Bassoon (Fag.). The brass section includes Cor Anglais (Lab), Cor Anglais in D (Mi), Trumpet in B-flat (Trbe. (Re)), and Trombone (Trbni.). The percussion section includes Timpani (Timp.). The string section includes Violins (Viol.), Violas (Va.), and Violoncello/Double Bass (Vc. e B.). The score is written in A major (one sharp) and 2/4 time. The woodwinds and strings have active parts, while the brass and percussion are mostly silent. The Flute and Clarinet in A parts feature dynamic markings 'a 2' and 'I.'. The Violin and Viola parts feature a 'div.' (divisi) marking in the third measure.

CRITICAL COMMENTARY

ABBREVIATIONS

b., bb.	= bar, bars
B.	= Basso
<i>Berwald Dokumente</i>	= Franz Berwald. Die Dokumente seines Lebens, Kassel etc., 1979
BwGA	= Franz Berwald, Sämtliche Werke / Complete Works
Clar.	= Clarinetto
Cor.	= Corno
Fag.	= Fagotto
FamA	= Archives of the Berwald family, since 1969 in MAB
Fl.	= Flauto
Gr. C.	= Gran Cassa
Intr.	= Introduction
MAB	= Library of the Swedish Academy of Music, Stockholm
Ob.	= Oboe
Picc.	= Flauto piccolo
<i>STM</i>	= <i>Svensk tidskrift för musikforskning</i> , Göteborg
Str.	= Strings
Tamb.	= Tamburo
Timp.	= Timpani
Trba., Trbe.	= Tromba, Trombe
Trbne., Trbni.	= Trombone, Tromboni
V. (Viol.)	= Violino
Va.	= Viola
Vc.	= Violoncello

I. Sources

A MAB. Orchestral score in autograph, stitched in coarse, grey paper. On the front cover the following title, in ink in Berwald's handwriting: *Slaget vid Leipzig / Musikalisk Målning*. In upper, left-hand corner a pink label with N^o 14.¹ The score is written in ink on paper with watermark J HONIG & ZOONEN with sword-carrying, crowned lion and consisting of 32 sheets, paginated 1–64 recently, in pencil. Horizontal format approx. 24.6 by 30.8 cm, with 16 staves per page.

Over the first system, in Berwald's handwriting: *Slaget vid Leipzig Musikalisk Målning af Franz Berwald. / 1828*.

B MAB. Orchestral parts, mainly in autograph, in ink on paper with watermark as source A, upright format approx. 30.4 by 24.8 cm. All parts have in ink, in Berwald's handwriting above the first system: *Slaget vid Leipzig*. The material contains one part each for the following instruments: *Violino 1mo* (9 pp.), *Violino 2do* (9 pp.), *Alto* (9 pp.), *Basso* (10 pp.), all of these designated No. 1, *Flauto Piccolo* [sic!], *Flauto*, *Oboe 1mo*, *Oboe 2do*, *Clarinetto 1mo A*, *Clarinetto 2do A*, *Fagotto 1mo*, *Fagotto 2do*, all of these containing 4 pp. each, *Corno 1mo A*, *Corno 2do A*, *Corno 1mo D*, (designated No 1 in pencil), *Corno 2do D* (designated No 2 in pencil), all of these containing 3 pp. each, *Trompett Es* (2 pp.), *Trompett D* (2 pp.), *Trombone alto* (2 pp.), *Trombone Tenor* (2 pp.), *Trombone Basso* (3 pp.), *Timpani D. A.* (3 pp.), *Trumma* (1 p.) and *Bass Trumma* (1 p.). The two drum parts end at b. 289, as they pause for the remainder of the piece. Starting from b. 73, the following parts are no longer autograph: *Fag.* I–II, *Cor.* I–IV, *Trbni.* I–III; *Trbe.* I–II, *Tamb.* and *Timp.* by the same unknown writer from the very beginning. All captions are autograph, however.

Further string parts, by unknown hand and of same format as the above-mentioned and written on the same kind of paper, with some minor, autograph additions: *Violino 1mo*, No 2–3, *Violino II do*, No 2–3, *Alto*, No 2 and *Basso*, No. 2–3.

A cover has been preserved together with the parts, in grey, coarse paper with the inscription, in pencil: *Stämmor / till / Slaget vid Leipzig* ("Parts for . . ."). In lower, left-hand corner a pink label with N^o 103 (cf. footnote 1).

C MAB. Piano score in autograph, bound in mottled blue-lilac cardboard, with unlined fly-leaves and spine and corners in blue cloth. On the front cover a factory-made label with the following inscription by the composer's son Hjalmar Berwald: *Slaget vid Leipzig / Klaverutdrag. / Fz. Berwald*. The score written in ink on paper of the same kind as sources A–B above, and containing 8 sheets paginated 2–14 in pencil by Berwald himself (p. 15 paginated recently), sheet 1^r title-page, sheet 8^v only ruled. Horizontal format approx. 24.6 by 30.4 cm. The title-page has in autograph: *Slaget vid Leipzig / Musikalisk Målning / af / Frz. Berwald / och / Hans Kongl: Majestet / i djupaste underdånighet / tillegnad. / (Claver-Utdrag)* ("... dedicated to His Royal Majesty by his obedient servant . . ."). In the hand of August Berwald, the title page also bears the following list of the material, consistent with the number of parts of source B: *Trumma – Bass Trumma – Timpani – D-A – 2 Trompetti ess-d – 3 Tromboni – 2 D: Corni – 2 – ACorni – 2 Fagotti – 2 – AClarinetti – 2 Oboe – 1 – Flauto – 1 Piccolo* [sic!] *Flauto – 3 – Basso – 2 Alto – 3 – Violino 2do 3 Violino 1mo samt ett Claverutdrag* ("... and a piano score"), all united with a brace and underlined with a wavy line within (: :).

¹ The number refers to Mathilde Berwald's *Förteckning öfver Franz Berwalds efterlemnade Compositioner* ("Catalogue of the Posthumous Works of Franz Berwald"), in *FamA* (also printed in *Berwald Dokumente*, pp. 689 et seq.).

At the bottom of p. 14 the following remark, by Berwald: "NB. här felas några tacter" ("NB. some bars missing here") and the sign §. The missing bars are given at the top of p. 15 in the form of the V. I-part, in the hand of August Berwald. Below, in unknown hand bb. 533–548, the Adagio section (omitted in Berwald's copy).

For this edition source A has been regarded as the primary source, together with B when it clearly contains information missing in A. Such additions have been mentioned in the notes below, while information missing in B but present in A receives no comment. Source C has been treated as a secondary source and has been disregarded.

II. Notes on the Sources

The designation of the instruments and the layout of the score in source A from the top: *Viol. 1*, [Viol.] *2*, *Alto*, *Flauto e Piccolo* [sic!] (in the same stave), *Oboi*, *Clarinetti A*, *Fagotti*, *Corni A*, *Corni D*, *Tromboni* (3 staves, in alto, tenor and bass clefs respectively), *Trompett Es*, *Trompett D*, *Timpani D. A. et Trumma* (in one stave) and *Bassi*; in all 16 staves.

The timpani part is in pitch notation (without key signatures) in both A and B, which has been retained in this edition.

The bass drum, present only in source B, has been added to the edited score in the same stave as the drum, which thus has been separated from its original placement in the timpani stave. In A as well as in B the drum (which should be taken to mean "tamburo militare") is notated in different places of the stave without noticeable consistency, corresponding to A, B, c and d in (the prescribed) bass clef. In the new score, the two drums have been notated as follows: "tamburo militare" as g and "gran cassa" as A in the bass clef.

The Vc./B. parts, normally occurring in a common stave in B as well as in A, have separate staves in B in the following places: bb. 63–72, 208–215, 457–462 and 526–548.

Bb. 110–113 have been crossed out in A, but since they occur in B it has been possible to publish them; however, the cut has been commented on in the music text. Another deviation from A has also been mentioned in the music text: in bb. 510 and 512 *Cor. II* has been altered to play an octave higher in source B. When and by whom this alteration was made cannot be decided, but it was certainly done for practical reasons and could very well have been approved by the composer.

Bar	Instrument	Note
14	Cor. I	<i>p</i> only in B
17	V. I	staccato dots only in B
18	Vc./B.	<i>sf</i> only in B
19	Cor. III	bar missing in B
22	Timp.	wave-line continues in A
22	Vc./B.	<i>f</i> only in B
25	Fag. I	<i>sf</i> only in B
33–34	Fag. I–II, Cor. III	ties and slur missing in A due to change of page 33/34, but clear in B
42–44	Cor. I–II	complete ties only in B (A has part of tie after change of page 43/44)
45–48	Picc., Fl., Ob. II, Clar. I, Trbne. I	ties only in B
55	Va.	in B fz added in pencil in unknown hand
62–63	Fag. I Fag. II	tie only in B slur according to B; in A slur b. 62 only
64–65	Fag. I	slur e' b. 64 –e' b. 65 in B
72	V. II, Vc./B., Fag. I–II	staccato dots only in B

Bar	Instrument	Note	Bar	Instrument	Note
75	Cor. III	staccato dots in B	230	Ob. I	tie to b. 231 in A
77	Timp.	<i>f</i> in B, not <i>ff</i>	231–235	Ob. I–II	one long slur for each part in B (Ob. I only to b. 234); A has ties b'' flat–b'' flat and a''–a''.
82	Ob. I–II, Fag. I–II	slurs not continued in A after change of page b. 81/82	231–235	Clar. I–II	one long slur for each part in A and B
84	Ob. I–II, Clar. I–II, Fag. I, V. I, Va.	sextuplet figure only in B	233–235	Picc., Fl.	slur does not include b. 235 in A; B has slur to b. 235 in Fl. but not in Picc.
93	Clar. II	last note of bar g'' in B	242–243	Cor. I	slur only in B
94	Clar. I	first group of eighths with staccato dots in B	246	Trba. Mi	no dynamic designation in A; in B <i>f</i>
100–101	Cor. IV	d'' in B	249–251	Picc.	slur does not include b. 251 in A or B
103	Trbne. II	staccato dot only in B	251–252	V. I	ties in B only
103–109	Trbne. III	no staccato dot in A or B			
105	Trba. Re	<i>sf</i> instead of <i>f</i> in B	262	Clar. I–II	in A: 
107	Trbne. III	no staccato dot in A or B			
109	Trbne. I–II	staccato dots only in B	267–271, 273–277	Picc.	both slurs end before final bar
110–113	Trbne. II	staccato dot only in B	273	Timp., Tamb.	wave-line continues in A and B
		These four bars have been crossed out in A, but are present in B. If the cut is made, the initial notes b. 114 should be f''' (as stipulated in A), in which case the slurs between 109 und 114 are also valid.	273–276	V. I–II, Va.	one long slur for each part in B
114		Due to the mentioned cut <i>f</i> is prescribed in all parts, which should be neglected if bb. 110–113 are played.	277	Fl., Ob. I–II, Clar. I–II, Fag. I–II	no slurs continue into b. 277 in A, but pass well beyond the bar-line 276/277 (change of page). Most slurs occur in B, however.
115	Picc.	last note c''' sharp in B	281	Vc./B.	dynamic designation only in B
115	Trbne. III	no staccato dot at first a in A or B	289	Tamb./Gr. C.	<i>Truina fine</i> in A, <i>Fine</i> in B (Gr. C.)
115	Timp.	wave-line continues in A and B	312	Vc./B.	<i>ff</i> instead of <i>f</i> in A and B
116	Va.	<i>pp</i> instead of <i>p</i> in A and B	328–329	Trbne. III	tie only in B
122–123	Vc./B.	slur only in B	329	Trba. Re	continuation of tie missing in A (change of page)
127	Ob. I	staccato dots only in B	352–355	Fag. I–II	one slur in A (and B)
128–131	V. I	staccato dots only in B		Cor. II	in B c'' instead of e' and c' respectively
130–131	Fag. I–II	staccato dots only in B	368	Timp.	wave-line continues in A
153–154	Cor. III–IV	tie only in B	374–386	Vc./B.	all staccato dots only in B
154	Cor. IV	c'' in B	391	V. I, Va.	<i>fz</i> in A, <i>sf</i> in B
155	Ob. I–II, Clar. I	slurs 154–155 in B	396	Ob. I–II	<i>f</i> in A
163–164	Picc., Ob. I–II	one slur in B	403–404	Cor. III	tie in B; furthermore, no <i>p</i> (also missing for Cor. IV)
166	Ob. I–II	slur only in B	407/408	Cor. I–II	no ties in B; instead two four-bar slurs 404–411
177–178	Picc., Fl., Ob. I–II	one slur in A and B; in A some slurs seem to have been corrected from original one-bar slurs, which can still be discerned. One-bar slurs has been chosen by analogy with source A bb. 163–164.	412	Ob. I, Clar. II	<i>ff</i> in B
180	Cor. III–IV, Trbne. I–II	slurs to b. 181 only in B	456		indication <i>Appell</i> in B only (Cor. I–II, Trbne. I–III)
184–185	Ob. I–II, Clar. I–II, Fag. I–II	slurs in A, in B only for Clar. I	459	B.	staccato dots only in the separately written double-bass part in B
188–189	Picc., Fl., Ob. I–II, Clar. I–II, Fag. I–II	slurs in A, but not in B	460–461	Vc./B.	slurs only in B (parts in separate staves)
189–192	Cor. IV	g' in B	471	Picc.	wave-line continues in B
202	Timp.	wave-line continues in A und B	474–475	Picc.	b''–e''' b. 475 one octave lower in B
206–207	V. I	slur only in B	482	V. I	last double stop g'' sharp–b' in A
207	Ob. II	A has <i>poco</i> , B has <i>cres</i> :	498	Trba. Mi, Re, Timp.	<i>diminuendo</i> signs in B only
210	Picc., Fl.	slur ending at b'' flat in A and B has been drawn to 211 by analogy with the other woodwinds	498–502	Cor. II	d'' in B, i.e. as Cor. I
214–215	Picc., Fl.	slurs start already b. 213 in B	503–504	Picc., Fl.	slurs only in B
215	Trbne. II	staccato dot and <i>f</i> instead of <i>p</i> in B	507	Picc.	no appoggiatura in B
219–222	Ob. II, Clar. I	all the ties only in B	508–510	Picc., Fl.	This reading according to B. A has:



Since the Picc. is notated beneath Fl. throughout, it would accompany the principal line of the flute in a high

Bar	Instrument	Note
		position. In B, Berwald has replaced this by a unison principal part. Alternatively, Fl. could play the secondary part:
	Picc. Fl.	
510, 512	Cor. II	these solo bars one octave higher in B
514	Clar. I-II	<i>f</i> only in B (and only in Clar. II)
526	Vc.	staccato dots only in the separately written cello part in B
530	Timp.	<i>pp</i> in B; staccato dots only in B
538	Clar. II	diminuendo sign in A could be read as also valid for Clar. II, but no sign in B
540		The mark > is placed below the half-note in all parts in A and B and should thus be understood as an accent. In A the mark is big enough to be read as a diminuendo sign, however.
544	Vc.	slur only in B
545	Fl.	<i>p</i> only in B
549	B.	<i>arco</i> only in B
552	Clar. II	last note <i>a'</i> in B
558	Cor. I	first note <i>c''</i> in A (indistinctly written)
563–564	Clar. I-II	slur including all quarter notes in B
565–567	Vc./B.	ties only in B
570	Cor. III-IV	repeated <i>ff</i> in A
573, 581	Picc., Fl.	slurs only in B
	Ob. II	last note <i>a'</i> in B
581	V. I	second slur in B only; cf. parallel b. 573
582	V. I	first slur only comprising two first sixteenths in A, in B all four
590	V. II	staccato dots only in B
596–599	Fl.	one slur in B
603	Fag. I	slur in B (not autograph)
606	Fl.	slur at sixteenths only in B
613	Picc.	<i>p</i> only in B
613–614	Picc.	one slur instead of two in B; first slur in A passes bar-line but new slur starting b. 614 (change of page 613/614)
615	Picc.	slur <i>a''–e''</i> in A
620	Vc./B.	<i>arco</i> only in B
628–631	Fl.	one slur in B
632	V. I-II	<i>f</i> in A and B
632–633	Fag. II	tie only in B
635	Cor. I-II	<i>f</i> in A (and B)

ELFENSPIEL

I. Sources

A MAB. Orchestral score in autograph, bound in blue-grey boards (binding broken) with unlined fly-leaves and brown, worn cloth spine.

On front cover *Elfenspiel*, in ink in Berwald's handwriting; inside has the following inscription in pencil, in unknown hand: *uppfördt för första gången i Stockholm vid Mindre Teaterns populära Concert den* ("performed for the first time in Stockholm at the popular concert at Mindre Teatern on" [no date is given]). The score, in ink, written on paper with watermarks K & S with lily within crowned shield (sheets 3–4, 7–8, 10, 13–15, 22–24, 27–30) and, for the rest, C & I HONIG, consists of 30 sheets, paginated 1–60 in pencil in unknown hand. Horizontal format approx. 23.3 by 33.2 cm, with 14 staves per page.

Over the first system, in a mixture of Latin and German hand, Berwald has written, in ink: "*Elfenspiel*" *Tongemälde für grosses Orchester – kompon: von Franz Berwald / Wien – Decemb: 1841.*

B MAB. Piano score in unknown hand, bound in blue boards, without spine or corners. Front cover has glued-on label, with inscription by Berwald, in ink: *Elfenspiel arrang: / für / 4 Händer* and on inside, in upper, left-hand corner pink label with inscription, in ink, by Mathilde Berwald: N^o 50 (cf. footnote 1). Score written in ink and consisting of unruled fly-leaves and 12 sheets paginated 1–21 recently, sheets 11^v and all of 12 only ruled. No watermark.

Horizontal format 24 by 32.3 cm, with 12 staves per page. Title page has in upper, right-hand corner *Clavier Auszug / zu 4 Händer*. (in German hand, difficult to decipher), and, placed in the center: *Elfenspiel, / Tongemälde für grosses Orchester / von / fr. Berwald. / für /* [the following possibly by Berwald:] *4 Händer arrangirt / von / Dr Joseph Hauer*. The piano score has most probably served as basis for the printed arrangement à 4 mains published in 1921 by Musikaliska Konstföreningen. Additions (especially as to pedalling) and revisions by Berwald.

C MAB. Autograph sketch in ink, on three staves, giving the main theme of the Allegro section, bearing the title: *Fantasie für grosses Orchester*. Loose sheet on coarse paper without watermark. To the right of the sketch, in pencil: *Använd i Elfenspiel / Anm. af Hjbld* ("Used in *Elfenspiel* / note by Hjbld [= Hjalmar Berwald]). In top of the sheet the date *Wien 18 April 1841*. For further information, cf. Preface p. XVII.

The sketch is reproduced in facsimile on p. XX.

II. Notes on the Sources

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

In source A three sections have been crossed out with dense lines across all 14 staves: 8 bars between bb. 61 and 62 and (the same bars) between bb. 215 and 216; 9 bars between bb. 267 and 268. All these cuts have been carried over in source B. (The original reading is published in the Appendix.)

Source A also contains a number of pencilled annotations in Berwald's hand. Whether these are to be regarded as final alterations or more as jotted-down ideas is impossible to determine, except in b. 29 where a correction has been made that is harmonically correct within the six-four chord. Of all the cases where pencil notes are to be found, this is the only one that has also been carried through in source B. The other annotations are as follows:

- b. 9, V. I first eighth *c''* sharp altered into two sixteenths *b'–a'* sharp (not in source B)
- b. 16, V. I first eighth *f'* sharp altered into *e''* sharp, additionally confirmed by the word "*eis*" above the staff (not in source B)

bb. 84, 86, second half of bar altered through an added movement of sixteenths (though hinted by eighths), giving bb. 84–87 the following appearance:



No corresponding alteration has been suggested for the unisono oboes. Neither has it been carried through in source B.

bb. 85 et seq., in every second bar (85, 87, 89 and 91) the second note has been altered to the closest passing tone in the scale, i. e. in b. 85 f sharp instead of b, in b. 87 e instead of a, in b. 89 d instead of g sharp and in b. 91 c sharp instead of f sharp; cf. facs. p. XXI.

A corresponding adjustment has been made in b. 135, B. and Va., where the middle notes have been altered, from f sharp to e sharp and from d sharp to f sharp (Va. one octave higher). However, no corresponding alterations have been made in the parallel bb. 143 and 231 et seq. and therefore the editor has preferred the original reading (also the case in source B), even if there is a certain logic to the alterations.

b. 134, V. I–II the dotted fourths b'''–a''' and b''–a'' have been altered to dotted fourth a'''/a'', tied-over to three eighths a'''–b'''–a''' and a''–b''–a'' respectively. However, corresponding b. 142 has not been altered, nor has the alteration been carried through in source B, so the editor has preferred the original reading.

bb. 144–147, repeated e has been altered into B.



a melodic line that has not been repeated or developed in the four succeeding bars nor hinted in the repeated notes bb. 152–159 in V. I. Neither has the alteration been carried through in source B. Thus this edition follows the original reading.

bb. 166–167, sustained d' altered into following passage, developed out of the four preceding bars:



Again, this variant has not been carried through in source B, nor in this edition.

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

Bar	Instrument	Note
9, 16	V. I	for pencilled annotation, cf. list above
22	V. I	an earlier version of first half of bar erased and then glued over
29	V. II	first note corrected in pencil, from d'' to b'; cf. above
54–55, 58–59	Fag. I	tr in each bar and no wave-line; adjusted to bb. 208–209 and 212–213 respectively
61–62		The crossed-out eight bars between these bars are published in the

Bar	Instrument	Note
		Appendix. The slurs in the first, crossed-out bar indicate a former upbeat in b. 61, identical to the one four bars later.
62	Str., Fl., Ob.	no new dynamic designations, possibly due to the above-mentioned cut
62–69	Clar., Fag.	earlier version glued-over, probably in connection with the above-mentioned cut:



85 et seq.	B.	Cf. also below, bb. 216–223. see above, for report on annotations in every second bar
91	Clar. I, Fag. I	beginning of ties missing (change of page), but continuation b. 92
98	V. I	natural sign added in pencil in unknown hand
121–124	Fl.	8-va notation by Berwald
134	V. I–II	see above, for possible alteration
135	Va., B.	see above bb. 85 et seq., for possible alteration
144–147	B.	see above, for possible alteration
166–167	V. II	The alteration reported above is quite conceivable as an alternative to the original but has not been carried through in source B.
215–216		The crossed-out bars are identical to the ones between bb. 61 and 62; cf. above and the Appendix.
216	Va., B.	continuation of slur, starting b. 215, missing due to preceding crossing-out
216–223	Clar., Fag.	earlier version, glued-over:



238	Va.	See also 62–69 above. pp in this empty bar moved to b. 239
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Bar	Instrument	Note
266–267	V. I–II	original reading as below, glued over in connection with subsequent crossing-out:
	V. I	
	V. II	
267–268		The crossed-out section between these bars is published in the Appendix. The slurs of Fl. I and Clar. I respectively indicate a former final note of the 16th-note movement which ought to have been f''' sharp in Fl. and a'' in Clar.
287–288	Fl.	8-va notation by Berwald
300–304	Fl.	8-va notation by Berwald
320	Trba. I	staccato dot at final note of the repeated tone in this bar only; same performance is possible in analogous bb. 176, 184, 240, 242 and 328
331	all	continuation of diminuendo sign missing, probably due to change of page 330/331; cf. parallel bb. 186–187
347	V. II	sixteenth and following eighth a'' sharp-g'' sharp
	Ob. I	diminuendo sign could possibly be read as an accent
399	Fl., Clar., Fag.	diminuendo sign could possibly be read as an accent
403	Str.	staccato dots cease, probably due to change of page 402/403

ERNSTE UND HEITERE GRILLEN

I. Source

MAB. Orchestral score in autograph, bound in blue-grey boards, with unruled fly-leaves and brown, worn cloth spine. Binding is of same type as the score of *Elfenspiel*, but not as damaged and less bleached. On the front cover the inscription *Ernste und heitere Grillen*, in ink in Berwald's handwriting. The score is written in ink on paper with watermark C & I HONIG with Strasburg bend and lily and contains 23 sheets paginated 1–46 in pencil in unknown hand. Horizontal format 23.9 by 29.1 cm, with 14 staves per page.

Over the first system, in a mixture of Latin and German handwriting, Berwald has written, in ink: "*Ernste und heitere Grillen*" – *Fantasiestück für Orchester* – *kompon: von Franz Berwald / Wien – Januar 1842*.

II. Notes on the Source

The designations of the instruments and the layout of the score from the top: V. I, V. II, Va., all undesignated, *Flauti*, *Oboi*, *Clarini*: C, *Fagotti*, *Corni E*, *Corni D*, *Tromboni* (two staves with a brace, the upper with an alto clef, the lower with a bass clef), *Clarini D*, *Timp. E. G.*, *Vc./B.*, undesignated; in all 14 staves.

In the autograph the composer himself has entered a number of pencil changes and additions. These must be taken into considera-

tion in publishing an edition of the work, even though it is certain that it was performed in its original version in Vienna and Stockholm in 1842 (see further Preface), and the changes thus were not tried out in practice in the lifetime of the composer. When they were added is impossible to determine, but in all likelihood this occurred immediately after Berwald had heard the work performed or when in later years he worked on reviewing his older works and also planned a textbook in composition.

In the introduction additions and changes have been made to such an extent that it seemed appropriate to publish both the original and revised version. They are reproduced in parallel up to the Allegro. In a couple of cases it has been necessary to decide on the validity of the changes, in that they have not been carried through consistently. As shown in the facsimile p. XXII, the composer has tried a different version of the V. II and I marcato motif in bars 2–3 (the notation for Va. bar 2 must be regarded as a clarification of the change in V. II), but the corresponding change has not been undertaken for Va.–V. II in bars 7–8 (regarding bar 9, see below), and the change has therefore not been included in this edition. Some changes have been made according to verbal indications (see Critical Commentary), for which reason the last two manuscript pages of the introduction (pp. 4–5) are reproduced in facsimile (pp. XXIII–XXIV).

As can be seen in the facsimile p. XXV, in the middle part of the Allegro Berwald has numbered bb. 194–221 from 1 to 24, and this in such a manner as to make it probable that in bb. 195–196 he wants to eliminate the Va. answer to the one-bar bassoon motif in bb. 194–195 or let the identical phrases of the two instruments coincide in bb. 194–195. This would turn bb. 195–196 into one bar, and a similar double numbering recurs in bb. 203–204. The numbering suddenly ends in b. 201 and b. 209, to be resumed in the immediately following bars, which might indicate a similar abbreviated alternative, namely that here the short scale figure for basses and violins in bb. 201–202 and bb. 209–210 should be played in unison, or possibly the violin answer be deleted. These revisions would in other words imply a shortening of the work by 2 or 4 bars, but such a change has not been reckoned with in the composer's final note on the last page of the score ("*Allo 394 Takte*") and accordingly has not been included in this edition.

A further facsimile example (p. XXVI) reproduces a page of the score in which Berwald in bb. 224–227, with continued numbering (25 to 32), has made a draft of eight additional bars following b. 221 in the form of a passage in parallel thirds, intended for "V. 1" and "V. 2". This is probably meant as a harmonic scaffolding for some kind of continuation of the preceding eighth-note movements in these parts. How such a hypothetical continuation would have looked is not evident from the notation, and it is to be assumed that this segment in such a case would have undergone a more substantial revision, which the composer, however, has not undertaken.

No further additions to the Allegro movement are present, except for the addition of bassoon and Va. in b. 218, which has been included in the main text by analogy with subsequent bars.

In the reworking of the Introduction, the timpani part was renoted to "D." and "A.". The present score uses sounding pitch, since Berwald notated them as e and B in the Introduction, but, following his original plan, as e and G in the Allegro.

Bar	Instrument	Note
1		<i>Introductione</i> in autograph
1–20	all (Intr. I–II)	as to the alternative introductions, cf. above
6	Cor. Re I–II	tie to this bar, but not b. 5 (change of page)
9	V. II	c''–b' has been added to initial b', forming a group of 32nds with sub-

Bar	Instrument	Note	Bar	Instrument	Note
		sequent rests. This is the sole indication that the marcato bars 7–8 should be read in a manner similar to bb. 2–3 (cf. facs. p. XXII).	20	all	<i>poco ritard.</i> : at B. only
12	Clar. (Intr. II)	In the indistinctly written pencilled addition, the first four notes of the 64th-note passage may seem to be a third higher, but the passage ends, as in the flute part, with g' sharp–g', and a scale on the upper third would be harmonically unsatisfactory.	109–110	V. II, Va.	<i>poco cresc.</i> in beginning of b. 109 as in V. I
	Vc./B.	abbreviated way of notation (including numbers) is Berwald's own	147–149	Fag. I–II	two slurs: b. 147 and bb. 148–149 respectively
14–15	Clar. (Intr. II)	the added scale has been crossed out, possibly due to the changed Ob. I (one octave lower). It has been retained here by analogy with b. 12 but could alternatively be left out.	156	Timp.	wave-line continues
		an added scale figure (e''–a'') in the middle of the bar has been crossed out (see facs. p. XXIII)	194–221		numbers 1–24 added in pencil; cf. text above and facs. p. XXV
17	Clar. (Intr. II)	these bars have been realized on basis of Berwald's verbal instructions (cf. facs. p. XXIV)	218	Va., Fag. I–II	notes in this bar added in pencil; originally whole note rest
18–19	Fl., Ob., Clar. (Intr. II)		224–227		passage in thirds in V. I–V. II introduced in V. I part as well as numbers 25–32; cf. text above and facs. p. XXVI
			255–278	Vc./B.	written in the same staff but with separate stems, Vc. upwards and B. downwards
			307–308	Fag. I–II	two slurs, one for each bar
			358/359		single bar-line in source
			375–378	Clar. I–II	no indication whether solo or a 2; analogy with corresponding bars (393 and 358–360 respectively) has been chosen
			396	V. I	<i>cresc.</i> in beginning b. 395

