



EDUARD  
BRENDLER  
1800-1831

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Serenad

för flöjt, 2 oboer, 2 klarinetter, 2 horn, 2 fagotter och bastrumpet

*Serenade*

*for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons and bass trumpet*

Källkritisk utgåva av/Critical edition by Andreas Edlund

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# Serenad

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Eduard Brendler  
(1800-1831)

**Introduzione**  
**Lento**

Flauto  
2 Oboi  
2 Clarinetti in B  
2 Corni in F  
2 Fagotti  
Tromba di Basso

*p* < *sf* *p* *sf* > *mf* *sf* > *p* < *sf* > *fp*

*p* < *fp* *sf* > *f* > *p* < *sf* > *f*

*p* < *fp* *sf* > *f* > *p* < *sf* > *fp*

*p* < *fp* *sf* > *f* > *p* < *sf* > *fp*

*mf* *fp* *sf* > *f* > *p* < *sf* > *fp*

*p* < *fp* *sf* > *f* > *p* < *sf* > *fp*

*p* < *fp* *sf* > *f* > *p* < *sf* > *fp*

*p* < *fp* *sf* > *f* > *p* < *sf* > *fp*

10

Fl.  
Ob.  
Cl. (B)  
Cor. (F)  
Fag.  
Tr. B.

*fp* *fp* *fp* *fp*

*sf* *sf* *sf* *sf*

*fp* *fp* *fp* *fp*

*f* *p* *sf* *sf*

*sf* *p* *fp* *sf*

*fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp*

15 *rallentando* *Allegro moderato*

Fl. *fp* *ff* *a piacere*

Ob. *sf* *ff* colla parte

Cl. (B) *fp* *ff* colla parte

Cor. (F) *fp* *ff* colla parte

Fag. *sf* *ff* colla parte

Tr. B. *fp* *ff* colla parte

*solo*  
*f risoluto*

20

Fl.

Ob.

Cl. (B) *f*

Cor. (F) *fp* *fp* *fp* *p* *fp* *fp* *fp* *fp*

Fag. *fp* *fp* *fp* *p* *fp* *fp* *fp* *fp*

Tr. B. *fp* *fp* *fp* *p* *fp* *fp* *fp* *fp*

26

Fl. *pp* *sf* *f*

Ob. *f pp* *sf* *f* *p*

Cl. (B) *mf* *sf* *mf* *sf* *f*

Cor. (F) *p* *pp* *pp* *sf* *f* *p*

Fag. *p* *pp* *sf* *sf* *f*

Tr. B. *p* *sf* *sf* *f* *p*

32

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

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

Cl. (B) *f* *f* *p* *f* *f* *f*

Cor. (F) *f* *p* *f* *f* *fp* *fp*

Fag. *f* *p* *f* *fp* *fp*

Tr. B. *f* *p* *f* *f* *fp* *fp*

37

Fl. *f f p f f f sf*

Ob. *f f p f f f sf*

Cl. (B) *f f p f f f sf*

Cor. (F) *fp fp p fp fp fp f*

Fag. *fp fp p fp fp fp f*

Tr. B. *fp fp p fp fp fp f*

Detailed description: This block contains the musical score for measures 37 through 42. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute, Oboe, and Clarinet in B-flat parts are marked with dynamics *f*, *p*, and *f* in the first three measures, and *sf* in the last measure. The Cor Anglais and Bassoon parts are marked with *fp* and *p* dynamics. The Trombone part is marked with *fp* and *f* dynamics. The music includes various rhythmic patterns and dynamic markings.

43

Fl. *p p p p p*

Ob. *p p p p p*

Cl. (B) *f f f f*

Cor. (F) *p p p p p bene marcato*

Fag. *p f p f p bene marcato*

Tr. B. *mf f p bene marcato*

Detailed description: This block contains the musical score for measures 43 through 48. It features the same seven staves as the previous block. The Flute and Oboe parts are marked with *p* dynamics. The Clarinet in B-flat part is marked with *f* dynamics. The Cor Anglais and Bassoon parts are marked with *p* dynamics and include the instruction *bene marcato*. The Trombone part is marked with *mf*, *f*, and *p* dynamics, and also includes the instruction *bene marcato*. The music includes various rhythmic patterns and dynamic markings.

49

Fl. *f*

Ob. *ff* *f con espr.* *solo* *sf*

Cl. (B) *f* *ff* *pp*

Cor. (F) *f* *f* *pp* *f* *p*

Fag. *f* *pp*

Tr. B. *f* *pp*

55

Fl. *p*

Ob. *sf* *f* *2* *p*

Cl. (B) *sf* *p* *p*

Cor. (F) *f* *p* *sf* *p* *f* *p*

Fag. *sf* *p* *p*

Tr. B. *sf* *p* *p*

61

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f* *sf* *p*

Detailed description: This system of musical notation covers measures 61 through 64. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part begins with a melodic line in measure 61, marked with a forte (*f*) dynamic. The Oboe and Bassoon parts have a similar melodic line, with the Oboe marked *sf* and the Bassoon *f*. The Clarinet and Cor Anglais parts play sustained notes, with dynamics ranging from *sf* to *p*. The Trombone part has a sustained note marked *sf*. The system concludes with a double bar line.

65

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f* *sf* *p* *mf*

Detailed description: This system of musical notation covers measures 65 through 68. It features the same six staves as the previous system. The Flute part continues with a melodic line, marked with a forte (*f*) dynamic. The Oboe and Bassoon parts have a similar melodic line, with the Oboe marked *sf* and the Bassoon *f*. The Clarinet and Cor Anglais parts play sustained notes, with dynamics ranging from *sf* to *p*. The Trombone part has a sustained note marked *sf*. The system concludes with a double bar line.



70

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f* *ff* *ff* *f* *pp*

*f* *fp* *fp* *fp* *fp* *pp*

*f* *fp* *fp* *fp* *fp* *mf*

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

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

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

Detailed description: This block contains the musical score for measures 70 through 75. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part is mostly silent, with a *pp* dynamic at the end of measure 75. The Oboe and Clarinet parts have dynamics of *f* and *ff*. The Cor Anglais part has dynamics of *f* and *fp*. The Bassoon part has dynamics of *f*, *fp*, and *ff*. The Trombone part has dynamics of *f* and *fp*. A double bar line with repeat dots is at the end of measure 75.

76

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*fp* *fp*

*fp* *fp*

*fp* *fp*

*fp* *fp*

*ff* *fp*

*fp* *fp*

*fp* *fp*

Detailed description: This block contains the musical score for measures 76 through 81. It features the same six staves as the previous block. The Flute part has dynamics of *fp*. The Oboe and Clarinet parts have dynamics of *fp*. The Cor Anglais part has dynamics of *fp* and *ff*. The Bassoon part has dynamics of *ff* and *fp*. The Trombone part has dynamics of *fp* and *fp*.

81

Fl. *fp fp sf fp fp*

Ob. *fp fp sf fp fp*

Cl. (B) *fp fp sf f*

Cor. (F) *fp fp sf fp fp*

Fag. *fp sf f*

Tr. B. *fp sf fp fp*

Detailed description: This block contains the musical score for measures 81 through 84. It features seven staves for woodwinds and brass: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trumpet in B-flat (Tr. B.). The music is in 2/4 time. Measures 81-82 show a rhythmic pattern of eighth notes with dynamics *fp*. Measure 83 features a *sf* dynamic and a melodic line in the Clarinet. Measure 84 continues with *fp* dynamics and a melodic line in the Flute.

85

Fl. *f sf mf dolce sf*

Ob. *f sf f sf*

Cl. (B) *f sf f p sf*

Cor. (F) *f sf f fp fp*

Fag. *f sf f p*

Tr. B. *f sf f p bene marcato f*

Detailed description: This block contains the musical score for measures 85 through 88. It features the same seven staves as the previous block. Measure 85 has dynamics *f* and *sf*. Measure 86 has *mf dolce*. Measure 87 has *sf*. Measure 88 has *f*. The Clarinet and Bassoon parts have a *p* dynamic in measure 86. The Bassoon and Trumpet parts have *p bene marcato* in measure 86.

89

Fl. *mf* *sf* *f*

Ob. *p* *sf* *f*

Cl. (B) *p* *sf* *f*

Cor. (F) *fp* *fp* *f* *f*

Fag. *p* *sf* *f* *f*

Tr. B. *f* *f* *f*

Detailed description: This block contains the musical score for measures 89 through 92. It features a woodwind and brass section. The Flute (Fl.) part starts with a mezzo-forte (*mf*) dynamic, moving to sforzando (*sf*) and then fortissimo (*f*). The Oboe (Ob.) part begins piano (*p*), then moves to *sf* and *f*. The Clarinet in B-flat (Cl. (B)) part starts piano (*p*), then *sf* and *f*. The French Horns (Cor. (F)) part starts fortissimo-piano (*fp*), then *fp* and *f*. The Bassoon (Fag.) part starts piano (*p*), then *sf* and *f*. The Trombone (Tr. B.) part starts fortissimo (*f*) and remains at that level. The score includes various articulations such as accents and slurs, and dynamic markings are clearly indicated throughout.

93

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This block contains the musical score for measures 93 through 95. The woodwind and brass parts continue with complex rhythmic patterns. The Flute (Fl.) part features a series of sixteenth-note runs with accents. The Oboe (Ob.) and Clarinet in B-flat (Cl. (B)) parts also have intricate sixteenth-note passages. The French Horns (Cor. (F)) part has a more sparse texture with occasional accents. The Bassoon (Fag.) part continues with its sixteenth-note runs and includes trills. The Trombone (Tr. B.) part has a steady bass line with occasional accents. The score is marked with numerous accents and dynamic markings, including fortissimo (*f*) and trills (*tr*).

96

Fl. *crescendo* *ff*

Ob. *crescendo* *ff*

Cl. (B) *crescendo* *ff*

Cor. (F) *crescendo* *ff*

Fag. *crescendo* *ff*

Tr. B. *crescendo* *ff*

99

Fl. *pf*

Ob. *pf*

Cl. (B)

Cor. (F) *f*

Fag. *f*

Tr. B. *f*

102

Fl. *crescendo* *ff* *f*

Ob. *crescendo* *ff* *p*

Cl. (B) *crescendo* *ff* *p*

Cor. (F) *crescendo* *ff* *p*

Fag. *crescendo* *ff* *p*

Tr. B. *ff* *p*

105

Fl. *mf*

Ob. *p* *mf*

Cl. (B) *p* *p*

Cor. (F) *p* *p*

Fag. *mf* *mf*

Tr. B. *p* *p*

108

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*p* *f* *sf*

111

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*p* *f* *sf* *f*

114

Fl. *ff* *ff* *p*

Ob. *f* *ff* *p*

Cl. (B) *f* *ff* *p*

Cor. (F) *f* *ff* *p*

Fag. *f* *ff* *p*

Tr. B. *f* *ff* *p*

117

Fl. *f* *f* *p*

Ob. *f* *f* *p*

Cl. (B) *f* *f* *p*

Cor. (F) *f* *f* *p*

Fag. *f* *f* *p* *crescendo*

Tr. B. *f* *f* *p*

\* Diminuendo endast första gången

121

Fl. *f* *diminuendo*

Ob. *f* *dim.*

Cl. (B) *crescendo* *f* *dim.*

Cor. (F) *crescendo* *f* *dim.*

Fag. *crescendo* *f* *dim.*

Tr. B. *crescendo* *f* *dim.*

124

Fl. *p* *ritard.* *ff* *dim.*

Ob. *p* *ff* *dim.*

Cl. (B) *p* *ff* *dim.*

Cor. (F) *p* *ff* *dim.*

Fag. *p* *ff* *dim.*

Tr. B. *p* *ff* *dim.*



127

Fl. *sf* *p* *sf* *p*

Ob. *sf* *p* *sf* *p*

Cl. (B) *f* *p* *sf* *p*

Cor. (F) *sf* *p* *sf* *p*

Fag. *sf* *p* *f* *p*

Tr. B. *sf* *p* *sf* *p*

130

Fl. *sf* *f*

Ob. *sf* *f*

Cl. (B) *sf* *f*

Cor. (F) *sf* *f*

Fag. *sf* *f*

Tr. B. *sf* *f*



139

Fl. *mf dolce*

Ob. *p* *sf*

Cl. (B) *p* *sf*

Cor. (F) *p* *sf*

Fag. *p bene marcato* *sf p*

Tr. B. *p bene marcato* *sf p*

144

Fl.

Ob. *sf* *p*

Cl. (B) *sf* *p*

Cor. (F) *sf* *p*

Fag. *sf* *p*

Tr. B. *sf* *p*

148

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*fp*

*f*

*p*

*f*

*p*

*p*

*fp*

151

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*p*

*mf dolce*

*p*

*p*

*p*

*p*

*p*

*p*

*sf*

156

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f*

*crescendo*

*f*

*f*

*f*

*f*

*f*

160

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*mf dolce*

*sf*

*sf*

*p*

*f*

*mf*

*p*

*p*

*f*

*mf*

*p*

*p*

165

Fl. *espr.* *f*

Ob. *mf dolce* *fp* *fp*

Cl. (B) *p* *mf* *fp* *fp*

Cor. (F) *p* *mf* *fp* *fp*

Fag. *p* *fp* *fp*

Tr. B. *p* *fp* *fp*

170

Fl. *fp crescendo fp* *ff* *dim.* *p>* *p>*

Ob. *f* *crescendo* *ff* *diminuendo* *dim.* *p>* *p>*

Cl. (B) *fp* *fp crescendo* *fp* *fp* *ff* *dim.* *p>* *p>*

Cor. (F) *fp* *fp crescendo* *fp* *fp* *ff* *dim.* *p>* *p>*

Fag. *fp* *fp crescendo* *fp* *fp* *ff* *diminuendo* *dim.* *p>* *p>*

Tr. B. *fp* *fp crescendo* *fp* *fp* *ff* *dim.* *p>* *p>*

175

Fl. *p* *f* *p* *mf*

Ob. *p* *f* *p* *mf*

Cl. (B) *p* *f* *p* *mf*

Cor. (F) *f* *p* *f* *mf*

Fag. *p* *f* *p* *mf*

Tr. B. *p* *f* *p* *mf*

Detailed description: This block contains the musical score for measures 175 through 178. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trumpet in B-flat (Tr. B.). The Flute, Oboe, Clarinet, and Trumpet parts have dynamic markings of *p*, *f*, *p*, and *mf* respectively. The Cor Anglais part has *f* and *p* markings. The Bassoon part has *p*, *f*, *p*, and *mf* markings. The music includes various rhythmic patterns, including sixteenth-note runs and slurs.

179

Fl. *pp* *mf* *pp*

Ob. *pp* *mp* *pp*

Cl. (B) *pp* *mp* *pp*

Cor. (F) *pp* *pp*

Fag. *p* *mf* *p*

Tr. B. *pp* *p*

Detailed description: This block contains the musical score for measures 179 through 182. It features the same seven staves as the previous block. The Flute part has dynamic markings of *pp*, *mf*, and *pp*. The Oboe part has *pp*, *mp*, and *pp*. The Clarinet part has *pp*, *mp*, and *pp*. The Cor Anglais part has *pp* and *pp*. The Bassoon part has *p*, *mf*, and *p*. The Trumpet part has *pp* and *p*. The music continues with complex rhythmic patterns and slurs.

182

Fl. *mf*

Ob. *mp* *p*

Cl. (B) *mp* *p*

Cor. (F) *p* *p*

Fag. *mf* *p marcato*

Tr. B. *p marcato*

185

Fl. *f*

Ob. *crescendo* *diminuendo*

Cl. (B) *crescendo* *ff* *diminuendo*

Cor. (F) *crescendo* *dim.* *diminuendo*

Fag. *crescendo* *diminuendo*

Tr. B.



188

Fl. *fp* *fp* *fp* *fp* *crescendo*

Ob. *f* *sf* *fp* *fp* *crescendo*

Cl. (B) *fp* *fp* *fp* *fp* *crescendo*

Cor. (F) *ffp* *ffp* *fp* *fp* *crescendo*

Fag. *ffp* *f p* *fp* *fp* *crescendo*

Tr. B. *ff p* *fp* *fp* *fp* *f*

Detailed description: This block contains the musical score for measures 188 through 192. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part begins with a complex melodic line in measure 188, followed by a series of chords and eighth notes. The Oboe part has a more rhythmic, chordal texture. The Clarinet and Cor Anglais parts play similar rhythmic patterns. The Bassoon and Trombone parts provide a steady accompaniment with eighth notes. Dynamic markings include *fp*, *f*, *sf*, *ffp*, and *f*. A *crescendo* marking is present in the final measure of this section.

193

Fl. *fp* *fp* *fp* *fp*

Ob. *f* *mf*

Cl. (B) *fp* *fp* *fp* *fp* *p*

Cor. (F) *fp* *fp* *fp* *fp* *p*

Fag. *fp* *fp* *fp* *fp* *mf*

Tr. B. *fp* *fp* *fp* *fp* *p*

Detailed description: This block contains the musical score for measures 193 through 197. It features the same six staves as the previous section. The Flute part continues with a melodic line. The Oboe part has a more rhythmic texture. The Clarinet and Cor Anglais parts play similar rhythmic patterns. The Bassoon and Trombone parts provide a steady accompaniment with eighth notes. Dynamic markings include *fp*, *f*, *mf*, and *p*.

198

Fl. *mf* *f*

Ob. *sf* *sf* *f*

Cl. (B) *mf* *p* *mf* *f*

Cor. (F) *mf* *p* *mf* *f*

Fag. *sf* *mf* *f*

Tr. B. *sf* *mf* *f*

Detailed description: This block contains the musical score for measures 198 through 201. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part begins with a melodic line in measure 198, marked *mf*, which continues through measure 201, marked *f*. The Oboe and Clarinet parts have similar melodic lines, with the Oboe marked *sf* and the Clarinet marked *mf*. The Cor Anglais parts play a rhythmic accompaniment, marked *mf* and *p*. The Bassoon and Trombone parts provide a steady bass line, marked *sf* and *mf*. The score is written in a key signature of one flat and a common time signature.

202

Fl. *f*

Ob. *f*

Cl. (B) *f* *mf*

Cor. (F) *f* *fp*

Fag. *f* *f* *f*

Tr. B. *f* *f* *f* *fp*

Detailed description: This block contains the musical score for measures 202 through 205. It features the same seven staves as the previous block. The Flute part continues with a melodic line, marked *f*. The Oboe part has a similar melodic line, marked *f*. The Clarinet part has a melodic line, marked *f* and *mf*. The Cor Anglais parts play a rhythmic accompaniment, marked *f* and *fp*. The Bassoon and Trombone parts provide a steady bass line, marked *f* and *fp*. The score is written in a key signature of one flat and a common time signature.

206

Fl. *f* *f* *sf* *f*

Ob. *f* *f* *sf* *f*

Cl. (B) *f* *f* *sf* *f*

Cor. (F) *fp* *fp* *fp* *fp*

Fag. *fp* *fp* *fp* *fp*

Tr. B. *fp* *fp* *fp* *fp*

210

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

Ob. *f* *f* *f* *f*

Cl. (B) *fp* *fp* *fp* *f*

Cor. (F) *fp* *fp* *fp* *f*

Fag. *fp* *fp* *fp* *f*

Tr. B. *fp* *fp* *fp* *f*

214

Fl. *f*

Ob. *f*

Cl. (B) *f*

Cor. (F) *f*

Fag. *f*

Tr. B. *f*

Detailed description: This system of musical notation covers measures 214, 215, and 216. It features six staves for woodwinds: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The key signature has one flat (B-flat). The flute part is highly active with sixteenth-note patterns. The oboe and clarinet parts have similar rhythmic patterns. The bassoon and trombone parts are more rhythmic and sustained. Dynamic markings include *f* (forte) and *sf* (sforzando). Measure 216 shows a change in dynamics for several instruments to *sf*.

217

Fl. *sf*

Ob. *sf*

Cl. (B) *sf*

Cor. (F)

Fag. *sf*

Tr. B. *f*

Detailed description: This system of musical notation covers measures 217, 218, and 219. It features the same six woodwind staves as the previous system. The flute part continues with sixteenth-note patterns, marked with *sf*. The oboe and clarinet parts have a more melodic and sustained character. The bassoon and trombone parts are more rhythmic and sustained. Dynamic markings include *sf* (sforzando), *p* (piano), and *f* (forte). Measure 219 shows a change in dynamics for several instruments to *sf*.



226

Fl. *p sf sf*

Ob. *p sf sf mf p mf*

Cl. (B) *mf p*

Cor. (F) *p sf sf*

Fag. *p mf*

Tr. B. *p*

230

Fl. *mf*

Ob. *pp*

Cl. (B) *mf dolce pp*

Cor. (F) *pp*

Fag. *mf dolce pp*

Tr. B. *pp*

234

ff ff ff

237

ff ff p

240

Fl. *mf* *f* *p*

Ob. *mf* *f* *p*

Cl. (B) *sf* *p*

Cor. (F) *sf* *p* *f*

Fag. *sf* *p* *f*

Tr. B. *sf* *p*

243

rall. *a piacere* Lento

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

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

Cl. (B) *p* *cresc.* *f*

Cor. (F) *mf* *p* *cresc.* *f*

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

Tr. B. *p* *cresc.* *f*





256

Fl. *fp* *mp*

Ob. *f* *fp* *p*

Cl. (B) *fp* *mp* *p*

Cor. (F) *fp* *fp* *p*

Fag. *fp* *fp* *p*

Tr. B. *fp* *fp* *p*

Detailed description: This block contains the musical score for measures 256, 257, and 258. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The score is written in a common time signature with a key signature of one flat. Measure 256 starts with a dynamic of *fp* for the flute and *f* for the oboe. Measure 257 features a dynamic of *mp* for the flute and *fp* for the oboe. Measure 258 concludes with a dynamic of *p* for the flute and *p* for the oboe. The woodwinds and brasses have various rhythmic patterns and dynamics throughout the measures.

259

Fl. *ff*

Ob. *ff* *ff*

Cl. (B) *ff* *ff*

Cor. (F) *ff* *ff*

Fag. *ff* *ff*

Tr. B. *ff* *ff*

Detailed description: This block contains the musical score for measures 259, 260, and 261. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The score is written in a common time signature with a key signature of one flat. Measure 259 starts with a dynamic of *ff* for the flute and *p* for the oboe. Measure 260 features a dynamic of *ff* for the flute and *ff* for the oboe. Measure 261 concludes with a dynamic of *ff* for the flute and *ff* for the oboe. The woodwinds and brasses have various rhythmic patterns and dynamics throughout the measures.

262

Fl. *f*

Ob. *f*

Cl. (B) *f*

Cor. (F) *f*

Fag. *f*

Tr. B. *f*

Detailed description: This block contains the musical notation for measures 262, 263, and 264. The score is for a woodwind ensemble. The Flute (Fl.) part begins with a rest in measure 262, followed by a half note G4 in measure 263, and a half note A4 in measure 264. The Oboe (Ob.) part has a half note G4 in measure 262, a half note A4 in measure 263, and a half note B4 in measure 264. The Clarinet in B-flat (Cl. (B)) part has a half note G4 in measure 262, a half note A4 in measure 263, and a half note B4 in measure 264. The Cor Anglais in F (Cor. (F)) part has a half note G4 in measure 262, a half note A4 in measure 263, and a half note B4 in measure 264. The Bassoon (Fag.) part has a half note G4 in measure 262, a half note A4 in measure 263, and a half note B4 in measure 264. The Trombone (Tr. B.) part has a half note G4 in measure 262, a half note A4 in measure 263, and a half note B4 in measure 264. Dynamics are marked *f* for all parts.

265

Fl. *f* *ff*

Ob. *f*

Cl. (B) *ff*

Cor. (F) *f* *ff*

Fag. *f* *ff*

Tr. B. *f* *ff*

Detailed description: This block contains the musical notation for measures 265, 266, 267, and 268. The Flute (Fl.) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. The Oboe (Ob.) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. The Clarinet in B-flat (Cl. (B)) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. The Cor Anglais in F (Cor. (F)) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. The Bassoon (Fag.) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. The Trombone (Tr. B.) part has a half note G4 in measure 265, a half note A4 in measure 266, and a half note B4 in measure 267. Dynamics are marked *f* and *ff* for various parts.

Andante con Var.

2 Oboi

2 Clarinetti in C

2 Corni in C

2 Fagotti

Detailed description: This block contains the first system of a musical score for woodwinds. It features four staves: 2 Oboes, 2 Clarinets in C, 2 Horns in C, and 2 Bassoons. The music is in 2/4 time and marked 'Andante con Var.'. The Oboe part has a melodic line with accents and dynamic markings like *sf* and *p*. The Clarinet and Horn parts provide harmonic support with sustained notes and some melodic fragments. The Bassoon part has a lower melodic line. The system concludes with a double bar line and repeat signs.

9

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

1. 2.

Detailed description: This block contains the second system of the musical score, starting at measure 9. It features six staves: Flute, Oboe, Clarinet in C, Horns in C, Bassoons, and Trombone. The Flute part has a melodic line with accents and dynamic markings like *sf*. The Oboe part has a melodic line with accents and dynamic markings like *sf*. The Clarinet part has a melodic line with accents and dynamic markings like *sf*. The Horns part has a melodic line with accents and dynamic markings like *sf*. The Bassoon part has a melodic line with accents and dynamic markings like *sf*. The Trombone part has a melodic line with accents and dynamic markings like *sf*. The system concludes with a double bar line and first/second endings.

Var. 1  
18

Musical score for measures 18-21. The score is for a woodwind ensemble consisting of Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Cor in C (Cor. (C)), Bassoon (Fag.), and Trombone (Tr. B.). The music is in 7/8 time and features complex rhythmic patterns with many sixteenth and thirty-second notes. The Flute part has a melodic line with grace notes. The Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Bassoon and Trombone parts provide a steady bass line with some melodic movement.

22

Musical score for measures 22-25. The score continues with the same woodwind ensemble. The music is in 7/8 time and features complex rhythmic patterns. The Flute part has a melodic line with grace notes and a dynamic marking of *sf* (sforzando). The Oboe and Clarinet parts have more rhythmic, eighth-note patterns. The Bassoon and Trombone parts provide a steady bass line with some melodic movement. The score ends with a double bar line and repeat dots.



Var. 2

34

Fl. *solo con espress. e sempre mf*

Ob. *pp sf*

Cl. (C) *pp sf sf*

Cor. (C) *pp*

Fag. *pp sf sf*

Tr. B. *mf*

38

Fl. 1. 2.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

43

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

Detailed description: This block contains the musical notation for measures 43 through 46. The Flute part (Fl.) features a melodic line with slurs and ties. The Oboe (Ob.) and Clarinet in C (Cl. (C)) parts have rests in measure 43 and enter in measure 44 with a rhythmic pattern. The Cor Anglais (Cor. (C)) and Bassoon (Fag.) parts play a steady eighth-note accompaniment. The Trombone (Tr. B.) part has a simple melodic line.

47

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

1. 2.

Detailed description: This block contains the musical notation for measures 47 through 50. A double bar line is present at the start of measure 47. The Flute part (Fl.) has a melodic line with first and second endings marked '1.' and '2.'. The Oboe (Ob.) and Clarinet in C (Cl. (C)) parts have rests in measures 47-49 and enter in measure 50. The Cor Anglais (Cor. (C)) and Bassoon (Fag.) parts continue their accompaniment. The Trombone (Tr. B.) part continues its melodic line.



Var. 3  
52

Musical score for measures 52-56. The score is for a woodwind ensemble consisting of Oboe (Ob.), Cor Anglais (Cor. (C)), and Bassoon (Fag.). The Oboe part begins with a *mf* dynamic and features a melodic line with grace notes. The Cor Anglais part is marked *solo* and *f*, playing a complex, rhythmic melody. The Bassoon part is marked *mf* and provides a harmonic accompaniment. The key signature has one sharp (F#) and the time signature is 7/8.

Musical score for measures 57-60. The Oboe part features a dynamic crescendo from *f* to *ff* and includes a double bar line with repeat signs. The Cor Anglais and Bassoon parts continue their respective parts, with the Bassoon part showing a dynamic change to *mf* at the end of the section.

Musical score for measures 61-65. The Oboe part has a dense, rapid sixteenth-note passage. The Cor Anglais part continues with a melodic line, and the Bassoon part provides a steady accompaniment. The key signature and time signature remain consistent with the previous sections.

66 Var. 4

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

*mf*

*f*

*sf*

Detailed description: This system of musical notation covers measures 66 to 70. It features a woodwind and brass section. The Flute (Fl.) part is mostly silent. The Oboe (Ob.) and Clarinet in C (Cl. (C)) parts enter in measure 67 with a melody marked *mf*. The Bassoon (Fag.) and Trombone (Tr. B.) parts have a more active role, with the Trombone playing a rhythmic pattern marked *f* and the Bassoon playing a melodic line marked *mf*. The Cor Anglais (Cor. (C)) part is silent throughout this system. A double bar line is present at the end of measure 69.

71

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

*mf*

*mp*

*p*

*sf*

*mf*

*f*

1.

Detailed description: This system of musical notation covers measures 71 to 75. The Flute (Fl.) part has a melodic line marked *mf*. The Oboe (Ob.) part has a melodic line marked *mp*. The Clarinet in C (Cl. (C)) part has a melodic line marked *p*. The Bassoon (Fag.) part has a melodic line marked *p*. The Trombone (Tr. B.) part has a melodic line marked *sf*. The Cor Anglais (Cor. (C)) part is silent throughout this system. A first ending bracket is present at the end of measure 74, marked with a '1.'.

76

2.

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

*mf*

*ff*

*ff*

*pp dolce*

*pp dolce*

*dolce*

*cresc.*

*pp dolce*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*pp dolce*

*pp dolce*

*pp dolce*

*f*

80

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*mf*

*mf*

*f*

*f*

84

1.

2.

Fl. *mf*

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

88

Var. 5. Più moto

Fl. *p* *crescendo* *f*

Ob. *mf* *p* *crescendo* *f*

Cl. (C)

Cor. (C)

Fag. *ff*

Tr. B. *ff*

93

Fl. *crescendo*

Ob.

Cl. (C) *crescendo*

Cor. (C) *crescendo*

Fag. *crescendo*

Tr. B.

1. 2.

98

Fl.

Ob. *sf*

Cl. (C)

Cor. (C)

Fag. *sf*

Tr. B.

103

1. 2. Coda

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

108

Fl.

Ob.

Cl. (C)

Cor. (C)

Fag.

Tr. B.

poco a poco rallentando

115

Fl.  
Ob.  
Cl. (C)  
Cor. (C)  
Fag.  
Tr. B.

3

Scherzo

sempre staccato

Flauto  
2 Oboi  
2 Clarinetti in C  
2 Corni in C  
2 Fagotti  
Tromba di Basso





31 **Da Capo** **Trio**

Fl. *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

Ob. *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

Cl. (C) *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *ten.*

Cor. (C) *ff* *ff* *ten.* *p* *ten.* *p* *ten.* *p* *ten.* *p* *ten.*

Fag. *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

Tr. B. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

38

Fl. *sf*

Ob. *sf* *p* *p*

Cl. (C) *fp* *ten.* *f* *ff* *f* *f* *sf* *sf*

Cor. (C) *ten.* *p* *f* *ff* *f* *f* *p* *p*

Fag. *fp* *f* *ff* *f* *f* *f* *sf* *sf*

Tr. B. *fp* *f* *ff* *f* *f* *f* *sf* *sf*

Musical score for Scherzo Da Capo, measures 44-52. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl. (C)), Cor Anglais (Cor. (C)), Bassoon (Fag.), and Trombone (Tr. B.). The music features complex rhythmic patterns and dynamic markings such as *p* (piano), *sf* (sforzando), and *f* (forte). The score includes first and second endings, indicated by '1.' and '2.' above the final measures.

4

Finale  
Allegro vivace

Musical score for the Finale, Allegro vivace. The score is for a full orchestra and includes parts for Flauto (Flute), 2 Oboi (2 Oboes), 2 Clarinetti in B (2 Clarinets in B), 2 Corni in F (2 Horns in F), 2 Fagotti (2 Bassoons), and Tromba di Basso (Bass Trombone). The music is in common time (C) and features a driving, rhythmic melody primarily in the woodwinds.

6

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system contains measures 6 through 11. The Flute part begins in measure 6 with a melodic line. The Oboe and Clarinet (B) parts have similar melodic lines. The Bassoon and Trumpet (B) parts provide harmonic support with rhythmic patterns. The Cor. (F) part is mostly silent in this system.

12

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system contains measures 12 through 17. The Clarinet (B) part has a prominent melodic line with a second ending bracket. The Cor. (F) and Bassoon parts have dynamic markings of *sf* (sforzando) in measures 15 and 16. The Flute and Oboe parts are mostly silent in this system.

18

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

solo

23

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*sf*



39

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

44

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*scherzando*



57

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system of musical notation covers measures 57 through 61. It features a woodwind ensemble with parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais (F) (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part begins with a melodic line in measure 57, while the Oboe and Clarinet parts provide harmonic support. The Cor Anglais and Bassoon parts have more active lines, and the Trombone part provides a steady bass line. The notation includes various rhythmic values and accidentals.

62

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system of musical notation covers measures 62 through 66. It begins with a double bar line and a first ending bracket (1.) above the Flute staff in measure 62. The Flute part has a melodic line starting in measure 62. The Oboe part has a melodic line starting in measure 63. The Clarinet in B-flat part has a melodic line starting in measure 62. The Cor Anglais (F) part has a melodic line starting in measure 62. The Bassoon part has a melodic line starting in measure 62. The Trombone part has a melodic line starting in measure 62. The notation includes various rhythmic values and accidentals.



68 2.

Fl. *poco a poco crescendo*

Ob. *poco a poco crescendo*

Cl. (B) *poco a poco crescendo*

Cor. (F) *poco a poco crescendo*

Fag. *poco a poco crescendo*

Tr. B. *poco a poco crescendo*

74

Fl. *p*

Ob. *p*

Cl. (B)

Cor. (F)

Fag.

Tr. B.

80

Fl. *p* *ff* *p*

Ob. *p* *p*

Cl. (B) *p* *cresc.* *f* *p*

Cor. (F) *p*

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

Tr. B. *p* *cresc.* *f*

85

Fl. *p* *sf*

Ob. *p* *sf*

Cl. (B) *p*

Cor. (F) *p* *sf*

Fag. *p* *sf*

Tr. B. *p*

90 Fuga. Più Moderato

ff

ff

ff

ff

ff

ff

ff

ff

96

ff

101

Fl.

Ob. I.

Cl. (B)

Fag. I.

Tr. B.

Detailed description: This system contains measures 101 through 105. The Flute part begins with a melodic line in measure 101, followed by rests. The Oboe I part has a melodic line starting in measure 102. The Clarinet in B part has a melodic line starting in measure 101. The Bassoon I part has a melodic line starting in measure 101. The Trombone part has a melodic line starting in measure 101. The key signature has one flat, and the time signature is 4/4.

106

Fl.

Ob.

Cl. (B)

Fag.

Tr. B.

*sf*

Detailed description: This system contains measures 106 through 110. The Flute part has rests. The Oboe part has a melodic line starting in measure 106, with *sf* markings in measures 108, 109, and 110. The Clarinet in B part has a melodic line starting in measure 106, with *sf* markings in measures 108, 109, and 110. The Bassoon part has a melodic line starting in measure 106. The Trombone part has a melodic line starting in measure 106. The key signature has one flat, and the time signature is 4/4.

111

Fl.

Ob.

Cl. (B) I.

Fag.

Tr. B.

Detailed description: This system contains measures 111 through 115. The Flute part has a melodic line starting in measure 111. The Oboe part has a long note in measure 111, followed by rests. The Clarinet in B part has a melodic line starting in measure 112, with an *I.* marking. The Bassoon part has a melodic line starting in measure 111. The Trombone part has a long note in measure 111, followed by rests. The key signature has one flat, and the time signature is 4/4.

116

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

*dolce*

stringendo al Tempo 1°

121

Tempo 1°

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f*

*f*

127

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f*

132

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

137

Fl. *ff* *p f* *p f* *p f* *p f*

Ob. *poco a poco crescendo* *ff* *p f* *p f* *p f* *p f*

Cl. (B) *poco a poco crescendo* *ff* *p f* *p f* *p f* *p f*

Cor. (F) *poco a poco crescendo* *ff* *p f* *p f* *p f* *p f*

Fag. *ff* *ff* *ff*

Tr. B. *ff* *ff*

143

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

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

Cl. (B) *p f* *p f* *p f* *p f* *p*

Cor. (F) *p*

Fag. *p* *p*

Tr. B. *p* *p*

149

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

155

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.



162

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*sf*

*sf*

*sf*

*sf*

*sf*

Detailed description: This block contains the musical score for measures 162 through 168. The score is for a woodwind and brass ensemble. The Flute (Fl.) part is mostly silent. The Oboe (Ob.) part has a few notes in measure 162. The Clarinet in B-flat (Cl. (B)) has a melodic line with slurs and accents. The Cor Anglais (F) (Cor. (F)) has a rhythmic pattern of eighth notes. The Bassoon (Fag.) part has a rhythmic pattern of eighth notes. The Trombone (Tr. B.) part is mostly silent. Dynamics include *sf* (sforzando) in measures 167 and 168.

169

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*sf*

*sf*

*sf*

*sf*

Detailed description: This block contains the musical score for measures 169 through 175. The score is for a woodwind and brass ensemble. The Flute (Fl.) part has a melodic line starting in measure 175. The Oboe (Ob.) part has a melodic line starting in measure 175. The Clarinet in B-flat (Cl. (B)) has a melodic line with slurs and accents. The Cor Anglais (F) (Cor. (F)) has a rhythmic pattern of eighth notes. The Bassoon (Fag.) part has a rhythmic pattern of eighth notes. The Trombone (Tr. B.) part is mostly silent. Dynamics include *sf* (sforzando) in measures 170, 171, 172, and 173.

174

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system of musical notation covers measures 174 through 178. It features a woodwind section with parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part is the most active, with a melodic line consisting of eighth-note runs and slurs. The Oboe and Clarinet parts provide harmonic support with sustained notes and some rhythmic patterns. The Cor Anglais, Bassoon, and Trombone parts are primarily sustained notes, with the Trombone part showing some movement in the lower register. The music is in a key with one flat and a common time signature.

179

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*f p sf*

Detailed description: This system of musical notation covers measures 179 through 183. It features the same woodwind section as the previous system. The Flute part continues with its melodic line. The Oboe and Clarinet parts have more rhythmic activity, including eighth-note patterns. The Cor Anglais, Bassoon, and Trombone parts are sustained notes, with dynamic markings *f p sf* appearing in the Cor Anglais and Bassoon parts. The music is in a key with one flat and a common time signature.



193

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

Detailed description: This system of musical notation covers measures 193 to 196. It features seven staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), Cor Anglais in F (Cor. (F)), Bassoon (Fag.), and Trombone (Tr. B.). The Flute part begins with a complex, rapid sixteenth-note passage in measure 193, which then transitions into a more melodic line. The Oboe and Clarinet parts play a steady eighth-note accompaniment. The Cor Anglais, Bassoon, and Trombone parts provide harmonic support with sustained notes and rhythmic patterns. The music concludes with a double bar line at the end of measure 196.

197

Fl.

Ob.

Cl. (B)

Cor. (F)

Fag.

Tr. B.

*ff*

Detailed description: This system of musical notation covers measures 197 to 200. It features the same seven instruments as the previous system. The Flute part starts with a very loud (*ff*) sixteenth-note passage in measure 197, followed by a melodic line. The Oboe, Clarinet, Cor Anglais, Bassoon, and Trombone parts all play a consistent eighth-note accompaniment throughout the system. The music concludes with a double bar line at the end of measure 200.

## Eduard Brendler

Eduard Brendler är en av många personer som bidragit till förbindelsen mellan tyskt och svenskt musikliv. Han hann dessvärre inte verka i Sverige så många år, men nådde ändå uppskattning i Stockholms centrala musikkretsar. ”Snillrik tonsättare”, skriver Leonard Höjer i sitt musiklexikon (1864).

Frans Fredric Eduard Brendler föddes i Dresden 1800 som son till flöjtisten och tonsättaren Johann Franz Brendler och hans hustru Henriette Louise (f. Stötzl). När Eduard Brendler var två år gammal, flyttade familjen till Stockholm, där fadern fick anställning som musiker vid Kungl. Hovkapellet. Redan 1807 avled fadern. Eduard fick därmed inte den musikerbana som nog låg framför honom. 1817 dog därtill modern. Han fick då definitivt satsa på en annan karriär, nämligen inom affärsvärlden. Han kom till Visby, där han utanför sitt dagliga arbete deltog i ett blomstrande musikliv. En för honom viktig bekantskap var vänskapen med Jakob Niklas Ahlström som skulle bli en ledande kompositör av skådespelsmusik i Stockholm.

1823 återvände Eduard Brendler till Stockholm. Musiken låg trots allt närmast hans hjärta och han satsade hårt på att i första hand ytterligare utbilda sig i musikämnen. Parallellt började han undervisa i musik, något som snart skulle ge honom hans huvudsakliga försörjning. Han engagerade sig som flöjtist i Harmoniska sällskapet. Där fick han kontakter med hovet. Som musikalisk ledare i sällskapsordern Par Bricole involverades han än mer i huvudstadens kulturellt tongivande kretsar.

Även om Eduard Brendel komponerat sedan unga år, skedde första spridningen av hans verk 1828 genom en tryckt samling med tre Stagneliussånger – originellt nog till gitarrackompanjemang. I rask följd kom andra kompositioner av hans hand, nästan alltid med mycket gott gensvar. Han skrev kammamusik i flera genrer, körsånger, större och mindre instrumentalverk och på beställning också musik till teateruppsättningar. ”Spohr var hans ideal”, konstaterar hans biograf Tobias Norlind. 1831 fick han uppdraget att skriva musiken till den blivande operan *Ryno*, med text av Bernhard von Beskow. Men döden kom emellan, eftersom Eduard Brendler avled senare samma år. Operan färdigställdes av hans musikfrände Oscar I.

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## Serenad

för flöjt, 2 oboer, 2 klarinetter, 2 horn, 2 fagotter och bastrumpet

Tillblivelsen av detta verk är höljt i dunkel. Av en av titelsidorna till manuskriptet till verket framgår att verket är skrivet för ”Harmoniska Sällskapet i Stockholm Harmonieafdelning”. Det tidigare Musikaliska Sällskapet som grundats 1810 utgjordes till största delen av amatörer och hade 1820 övergått till det Harmoniska Sällskapet i vilket Brendler medverkade som flöjtist. Manuskriptet utgörs av ett konceptpartitur med omfattande revideringar och nykomponerade partier. Partituret är att jämföra med en avancerad skiss och långt ifrån ett renskrivet partitur. Något stämmateriel har inte påträffats och inte heller har något offentligt framförande omnämnts i de musikaliska tidningar som gavs ut under 1820-talet. Verket är tillkommet under tidsperioden 23 juni till 23 augusti 1827. Serenaden har dock spelats in 1993 av Sveriges Radio med medlemmar ur Radiosymfonikerna under ledning av Kjell-Inge Stevansson som då också gjorde en mindre bearbetning av verket.

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## Eduard Brendler

Eduard Brendler is one of many that have contributed to the affinity between German and Swedish musical life. Despite a short-lived productivity in Sweden, he still achieved high appreciation in Stockholm's music circles. He was described by Leonard Höijer in his dictionary of music (1864) as a 'brilliant composer'.

Son to composer Johann Franz Brendler and his wife Henriette Louise (née Stötzl), Frans Fredric Eduard Brendler was born in Dresden in 1800. At the age of two, Edward Brendler's family moved to Stockholm, where his father had been called to work as a musician in the Royal Court Orchestra. His father died in 1807, so consequently Eduard did not receive the musical education that would have otherwise been laid out for him. In 1817 his mother also died. This forced him to pursue another career: in the world of finance. He relocated to Visby on the island of Gotland, where in his leisure he participated in the blossoming music life. An important contact for him at this time was his friend Jakob Nils Ahlström, who would later become a leading composer of incidental music in Stockholm.

Eduard Brendler returned to Stockholm in 1823. Despite his everyday circumstances, music was still close to his heart, and he was determined to educate himself in music subjects. He began to teach music, which would soon become his main source of income. He was engaged as a flautist in the Harmonic Society. There he made contact with the royal court. As musical director of the Par Bricole fraternal organisation he became even more involved in the capital city's leading cultural circles.

Even if Eduard Brendler first began to compose as a youth, the first distribution of his work took place in 1828 with the publication of his collection of three songs by Swedish poet Erik Johan Stagnelius – written with guitar accompaniment, originally enough. Several compositions by his own hand quickly followed, each almost always receiving a very good response. He wrote chamber music for several genres, choral songs, large and small instrumental works, and incidental music for the theatre on commission. 'Spohr was his role model', states his biographer, Tobias Norlind. In 1831 he received a commission to write music to the upcoming opera *Ryno*, with text by Bernhard von Beskow. But death intervened, with Eduard Brendler dying later that year. The opera was finished by his music friend King Oscar I.

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Trans. Thalia Thunander

## Serenade

for flute, 2 oboes, 2 clarinets, 2 horns, 2 bassoons and bass trumpet

The origin of this work is obscure. On one of the manuscript's title pages, the dedication reads: to 'the Harmony Department of the Stockholm Harmonic Society' – an ensemble in which Brendler was a flautist. Originally established in 1810 as the Musical Society, this was an ensemble consisting mostly of amateurs. In 1820, the name was changed to the Harmonic Society.

The Serenade was composed between 23 June and 23 August 1827. The manuscript consists of a conceptual score with extensive revisions as well as newly composed sections. The score is comparable to an advanced rough draft – far removed from a finished score. No performance reviews were published in the music periodicals of the 1820's, nor have any orchestral parts been discovered. In 1993 members of the Swedish Radio Orchestra performed and recorded the Serenade under the direction of Kjell-Inge Stevansson, who also did some minor revisions of the piece.

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# Kritisk kommentar

## Källmaterial

Ett partitur i manuskript (**MS**) av Brendlers hand. På pärmen står:

*Serenad/ af/ E. Brendler*

På nästa blad:

*Original af E. Brendler. Skänkt af/ Dr J. Rohtlieb 15 Juni 1876.*

Sedan följer titelbladet:

*Konceptpartitur/ till/ Serenade/ Flöjt 2 oboer, 2 clarinetter, 2 Waldhorn 2 Fagotter/ & Bass Trumpet/  
componerad och/ Harmoniska Sällskapet i Stockholm/ Harmonie afdelning/ tillegnad/ af E.B.*

Här har också tillfogats en anteckning med mindre stil:

*Börjad d: 23 Juni och slutad d: 23 Aug 1824.*

## Kommentarer

Manuskriptet är ett konceptpartitur vilket innebär att vi inte har med ett avslutat och renskrivet partitur att göra, utan snarare en mer eller mindre genomarbetad skiss; följaktligen är det gott om ändringar och överstrykningar. Ibland är skissen utförlig och detaljerad, ibland just bara skissartad. I högsta möjliga grad har artikulation och dynamik förts över mellan stämmor och parallellställen. För somliga passager står dock ingen modell att finna, och då har ingen komplettering heller gjorts.

Upprepade åttondelar är ofta förkortade i **MS**. I utgåvan har åttondelarna skrivits ut, med balkning som avspeglar det notvärde som Brendler skrivit: halvnot blir fyra sammanbalkade 8-delar, helnot blir åtta sammanbalkade 8-delar etc. Samma gäller för triolsextondelarna i variationsatsen.

## Sats I


| Takt | Stämma             | Anmärkning   |
|------|--------------------|--|
| 1    | Cor. I             | <i>mf</i> överfört från t 245.   |
| 19   | Tutti              | Repristecken tillagt.  |
| 23   | Tr. B.             | <i>f</i> överfört från t 19.   |
| 63   | Ob.II – Tr. B.     | Artikulationen i denna takt har uniformerats så att alla följer Ob. II.                                  |
| 82   | Cl. I              | <b>MS</b> har 4-del på slag 3, ändrat till 8-del i utgåvan i överensstämmelse med övriga.                |
| 89   | Fag. II            | <i>p</i> tillagt: återgång till <i>p</i> saknas i <b>MS</b> , <i>f</i> på föregående slag finns däremot. |
| 89   | Fl.                | <i>mf</i> överfört från t 87.  |
| 91:1 | Cor., Fag., Tr. B. | <i>f</i> överfört från överstämmorna.  |

|         |                                |  |
|---------|--------------------------------|--|
| 105-106 | Cl. I                          | De sista sju 16-delarna i t 105 är ursprungligen noterade en oktav lägre, sedan överstrukna och flyttade en oktav upp. I utgåvan har a i t 106 flyttats till a1.   |
| 114-115 | Tutti                          | Crescendo- och diminuendopilar överförda från parallellställe i t 237. Diminuendot i 115 utförs ej i reprisen.   |
| 123     | Fl.                            | På andra slaget finns ett överstruket g2 och ett tillagt c2. Utgåvan väljer c2.  |
| 127     | Cl. I                          | Dynamik från Fag. I, t 128.  |
| 129     | Tutti                          | <i>p</i> tillagt.  |
| 136-137 | Ob. II,<br>Cor. II,<br>Fag. II | I <b>MS</b> slutar bågen på fjärde slaget i 136, Cor. II även i 137. I utgåvan ändras bågarna så att de går till ettan i nästföljande takt, som i övriga stämmor.  |
| 139     | Tutti                          | Dynamik tillagd enligt modell i t 165u.  |
| 142     | Fl.                            | Två bågar i <b>MS</b> , en över tre och en över fyra toner. Utgåvan sätter bågen över fyra toner som i t 140.  |
| 143     | Ob. II                         | <b>MS</b> har 8-del, tre 4-delar, 8-del – i utgåvan omnoterat för att kunna placera accenten på rätt ställe.   |
| 151     | Ob. II                         | <i>mf dolce</i> överfört från Fl. t 139.   |
| 159     | Fl.                            | Otydligt på trean och fyran. Först har det stått e3 punkterad 4-del, g#2 8-del. Överstruket och korrigerat till e3 8-del, e2 4-del, e2 8-del. Utgåvan har korrigeringen.   |
| 163     | Ob. II,<br>Fag. II             | Båge tillagd enligt modell i t 161.  |
| 174     | Fag. I                         | <i>p</i> överfört från Vl. I t 167.  |
| 176     | Ob.                            | <b>MS</b> har <i>fp</i> , ändrat till <i>f</i> i överensstämmelse med övriga.  |
| 180     | Fl.                            | Diminuendopilen kommer i <b>MS</b> direkt efter <i>mf</i> , där också 16-delsrörelsen börjar. I utgåvan har diminuendot placerats där 16-delarna börjar.   |
| 180-183 | Cl. I                          | Brendler har använt <i>8va</i> resp <i>loco</i> i takterna 180-183 för att ändra det som är noterat från början. Takt 180 har 8va från sjätte tonen, <i>loco</i> på andra tonen i nästa takt. Samma i takt 182, men här saknas <i>loco</i> i takt 183. Utgåvan placerar <i>loco</i> på andra 8-delen i 183, i överensstämmelse med Cl. II, takt 184. |
| 183     | Fag. I                         | Denna båge är mycket otydlig. Den går helt säkert till b1, och fortsätter eventuellt till någon av de nästkommande tonerna i takten. Utgåvan bör ses som ett förslag.  |
| 187     | Fl.                            | <b>MS</b> har <i>dim</i> , här ändrat till diminuendopil av layoutskäl.  |
| 189-    | Fag., Tr.<br>B.                | Dessa stämmor har i <b>MS</b> färre staccatotecken än övriga. Där det finns staccaton, t.ex. i t 189, saknar första tonen staccato. I utgåvan har staccaton förts in på många ställen i hela denna passage, men lämnar   |



|       |                                  |  |
|-------|----------------------------------|--|
|       |                                  | ”ettorna” ostaccaterade som i <b>MS</b> , se t. ex. t 193, 194 och 196.  |
| 216   | Fl., Cor.,<br>Fag. II, Tr.<br>B. | Brendler har skrivit korta diminuendopilar i Fl., och korta crescendopilar i Corni, Fag.II och Tr. B. Diminuendopilarna skulle kunna tolkas som accenter, och crescendopilarna i detta sammanhang som accenter på synkop (jfr. accentmönstret i övriga stämmor). Det skall också sägas att de upprepade tonerna i Cor., Fag. samt Tr.B. är skrivna som halvnoter med åttondelsbalk i <b>MS</b> . |
| 225   | Tr. B.                           | <i>ff</i> överfört från övriga.  |
| 238:4 | Ob.                              | Första sextondelen har ett otydligt återställningstecken i <b>MS</b> . Ändrat till ciss i utgåvan.   |
| 240   | Cor.II –<br>Tr. B.               | Båge överförd från överstämmorna.  |
| 246   | Ob. I –<br>Tr.B.                 | <b>MS</b> har båge i Ob. I över tre 4-delar. I utgåvan följs mönstret från Fl., samt förs över till alla understämmor.   |
| 249   | Ob. I – Tr.<br>B.                | Bågen går från 249:2 till 250:1. Utgåvan följer mönstret hos Fl.   |
| 254   | Fl.                              | <b>MS</b> har h på fjärde 16-delen, vilket kolliderar med Ob. I. I utgåvan har (b) inskrivits ovanför notraden.  |

## Sats II

| Takt  | Stämman                         | Anmärkning   |
|-------|---------------------------------|--|
| 13-14 | Cl. I-II,<br>Cor. II,<br>Fag. I | Båge överförd från Ob. II i t 13.  |
| 28    | Fl.                             | Båge överförd från Ob. I.  |
| 31    | Ob. I                           | <b>MS</b> har diminuendo fram till fisset. Utgåvan har förkortat diminuendot till 32-delsgesten, och lagt till crescendot från andra slaget i enlighet med understämmorna.   |
| 34-51 | Tutti                           | I denna variation finns rikligt med staccaton med bågar inskrivna i A-delens första fem takter. Denna artikulation har förts in genomgående i variationen. Värt att notera att 34u hos Fl. saknar artikulation, 34 har (38u samt 38 har ingen artikulation alls i <b>MS</b> ). |
| 42    | Cor. I                          | Hela takten är överstruken i <b>MS</b> . I utgåvan är föregående takt överförd.<br><br><br>(Corni I, II)  |



|       |                        |  |
|-------|------------------------|--|
| 52-67 | Tutti                  | Alla nyanser tillagda av editören utom Ob. I, takt 57-58.                      |
| 78    | Cl. I                  | <i>ff</i> överfört från övriga.  |
| 116   | Ob. II, Cl. I – Tr. B. | Båge överförd från Ob. I.  |
| 117-  | Cor. II                | <i>8va</i> använt av utrymmesskäl i utgåvan, <b>MS</b> har klingande notation. |

### Sats III

| Takt  | Stämman | Anmärkning  |
|-------|---------|---|
| Alla  | Tutti   | Förslagen genom hela satsen varierar utan system mellan 8- och 16-delar, strukna och ostrukna. I utgåvan har genomgående ostrukna 16-delar använts. |
| 1u-3  | Tutti   | <i>ff</i> överfört från t 30, accenterna i stämingsatserna är <i>sf</i> i <b>MS</b> .   |
| 33-38 | Cl. I   | <i>fp</i> tillagt i överensstämmelse med Fag. II och Tr. B.   |

### Sats IV

| Takt    | Stämman         | Anmärkning  |
|---------|-----------------|---|
| 11-12   | Cl. I           | Båge överförd från t 15-16.   |
| 21-48   | Ob. I – Fag. II | Staccatona från t 21 Corni+Fagotti överförda till ackompanjerande åttondelar i hela passagen.   |
| 24      | Fag. I          | Balken på sista slaget bruten i enlighet med Cl. I.   |
| 51-53   | Tr. B.          | De första fyra tonerna i denna passage från början noterade en oktav högre, sedan överstrukna och nedoktaverade.  |
| 53      | Tutti           | <i>p</i> överfört från Cl. I.   |
| 77      | Cl. II, Tutti   | <i>p</i> och kilar på de två 8-delarna i <b>MS</b> , samt över hela denna taktkolumn. Borttagna i utgåvan, jfr t 80.  |
| 80      | Tutti           | Här står <i>p</i> ovanför systemet med mer eftertryck än i t 77. Överfört till alla i utgåvan.  |
| 80-90   | Tutti           | Staccaton införda i kompstämmorna i enlighet med t 21. Brendler har här använt staccati i scherzando-motivet (Fl. och Ob. I t 81) men inte i det uppåtgående motivet (Fag. t 80). Artikulation tillagd i motiven hos Fag. och Tr. B. t 85-88. |
| 86      | Fag. I          | <b>MS</b> har D som andra ton, i utgåvan ändrat till F i samstämmighet med Tr. B.   |
| 119     | Tutti           | Här står <i>dolce</i> ovanför systemet, infört i samtliga stämmor.  |
| 129-131 | Cl. II – Cor. I | <b>MS</b> har en annan instrumentation inskriven med blyertspenna: Cl. I följer Fag. I i överoktav i t. 129-130. Cor. I spelar sexton 8-delar på g1 t 129-130, g1 4-del i t 131, paus fram till upptakten. Utgåvan                            |

|         |                   |  |
|---------|-------------------|--|
|         |                   | <p>följer det ursprungliga. Notexemplet visar Cl. II, Corni, Fag.</p>    |
| 131     | Cl. I             | Först har Brendler skrivit a1, halvnot med åttondelsbalk, sedan ändrat till två åttondelar. Otydligt om första tonen är giss eller a. Utgåvan har valt det senare alternativet.  |
| 141     | Fl. – Cl. II      | Fl. har mönstret <i>pf</i> i t 141-142. Överfört i hela passagen till Fl. II – Cl. II, som i har Fl. I:s <i>f</i> men saknar <i>p:na</i> .   |
| 172-186 | Mel.              | Artikulation från 34- införd.  |
| 178     | Cl. I – Tr.<br>B. | Bågar överförda från Ob. I-II.   |
| 179     | Fl.               | Båge överförd från t 191.  |
| 197     | Cl. I             | Båge överförd från Fl.   |
| 187     | Cor. I            | <p>Gesten med början på andra 8-delen t.o.m. tredje slaget är överstruken hos hornet och inskriven med blyerts i Cl. II, noterad klingande med början på d3. Utgåvan följer Brendlers ursprungliga version. Notexemplet visar Cl. II och Cor. I.</p>  |