

*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

## Duos

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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  $\text{♩}$  normalisiert. Bögen bei Verzierungsnoten werden ohne besondere typographische Kennzeichnung oder Bemerkung im Kritischen Bericht hinzugefügt.

Ergänzungen des Bandbearbeiters, die entweder über die Hauptquellen hinausgehen oder diesen widersprechen, sind in folgender Weise kenntlich gemacht: Buchstaben (einschließlich der Übersetzung von 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

Der vorliegende Band mit Kammermusik von Franz Berwald enthält die frühesten überlieferten sowie auch die letzten bekannten Werke des Komponisten. Mindestens vier Jahrzehnte liegen zwischen der Komposition des *Duo concertant* (mit Rondo) für zwei Violinen, das nicht nach 1818 oder 1817 niedergeschrieben wurde<sup>1</sup>, und den drei übrigen Duos, die alle aus der Zeit von 1857 bis 1860 stammen<sup>2</sup>. Berwald schuf sämtliche seiner bekanntesten Instrumentalwerke in der dazwischenliegenden Zeit, da er seine letzten Lebensjahre ausschließlich der Vokalmusik widmete: der Oper, einigen Gelegenheitswerken und einer unvollendeten Sammlung mit Chorälen für das neue schwedische Choralbuch. Die vorliegende Publikation bietet die Gelegenheit, Berwalds Entwicklung als Komponist virtuoser Duette zu beurteilen, und gibt gleichzeitig mit dem nur als Fragment überlieferten Concertino einen Einblick in Berwalds pädagogische Arbeit.

Das *Duo concertant* (mit Rondo) für zwei Violinen kann möglicherweise aus einem sehr konkreten Anlaß heraus entstanden sein, nämlich für die Konzerte, die Berwald zusammen mit seinem Bruder August gab. Im Alter von 16 Jahren wurde Franz 1812 als Geiger Mitglied der Königlichen Hofkapelle in Stockholm, und sein jüngerer Bruder folgte ihm drei Jahre später auf diesem Weg. Wie überliefert ist, traten die Brüder zwischen April 1816 und dem Sommer des Jahres 1819 in mindestens acht Konzerten in Schweden und Finnland als Solisten miteinander auf. Gedruckte Programme, Rezensionen oder andere Informationen hinsichtlich der aufgeführten Werke sind bisher leider nur für drei Konzerte in Stockholm und ein Konzert in Åbo (Turku, Finnland) nachgewiesen worden. Der erste überlieferte Hinweis auf ein Konzert mit Werken von Franz Berwald erschien in der Stockholmer Zeitung *Dagligt Allehanda* am 8. Januar 1818<sup>3</sup>, und zwar für ein Konzert, das im großen Börsen-Saal am 10. Januar gegeben wurde. Weder diese noch irgendeine andere Ankündigung erwähnt jedoch das *Duo concertant*.

Die einzige Quelle für das *Duo concertant* ist das Autograph, das viele Jahrzehnte hindurch verschollen war und erst durch Zufall im Jahre 1931 beim Abbruch eines älteren Hauses in Stockholm wiederentdeckt wurde: Martin Andreason, Korrepetitor an der Königlichen Oper, ging zufällig an der Abbruchstätte vorbei und entdeckte handgeschriebene Kammermusikstimmen, die aus einem altmodischen Koffer fielen, den man sorglos in den

Keller geworfen hatte. Unter den Stimmen waren die zwei ungebundenen Faszikel, die das *Duo concertant* und das Rondo überliefern. Andreason übergab dieses Material der Familie Berwald<sup>4</sup>.

Die Frage, ob das Rondo tatsächlich als Schlußsatz des *Duo concertant* gedacht war, kann nicht schlüssig beantwortet werden. Dennoch spricht eine ganze Reihe von Indizien für die Verbindung der beiden Sätze, während allein die Tatsache, daß die Faszikel jeweils für sich zusammengeheftet sind, und das merkwürdige „Fine“ am Schluß des dritten Satzes möglicherweise gegen diese Vermutung sprechen (vgl. die Faksimiles, S. XVI und XVII). Im äußeren Erscheinungsbild der beiden Faszikel gibt es keine Unterschiede. Außerdem existiert nur eine Titelseite. Das Rondo beginnt – wenn auch auf einer neuen Seite – schlicht als weiterer Satz (der dritte Satz *Allegro spiritoso* endet auf der Verso-Seite des achten Blattes; für weitere Details bezüglich der beiden Faszikel siehe den Critical Commentary). Hinsichtlich der Tonarten in den Sätzen kann gegen die hier vorgeschlagene Verbindung vielleicht höchstens der Vorwurf der Monotonie vorgebracht werden: Wie der erste und dritte Satz des *Duo concertant* steht auch das Rondo in A-dur, während der zweite Satz sich tonartlich nur nach a-moll entfernt. Aus diesem Grund könnte man annehmen, daß das Rondo ein Alternativsatz zum *Allegro spiritoso* sei oder daß seine Einfügung ad libitum zu geschehen habe. Der dritte und umfangreichste Satz des Duos, das *Allegro spiritoso* in voll durchgeführter Sonaten-Hauptsatzform, endet musikalisch etwas unbefriedigend mit der ersten Violine, die allein die Schlußnoten der Coda spielt. Dieser Sachverhalt scheint nach einer Fortsetzung in einem wirklich abschließenden Satz zu verlangen, eine Erwartung, die eingelöst wird, wenn die erste Violine direkt in das muntere Rondo-Thema übergeht. Wenn man das Duo für sich analysiert – und dies ist möglicherweise von noch größerer Bedeutung für die Entscheidung hinsichtlich des Zusammenhanges der Sätze –, so ergibt sich eine merkwürdig unausgeglichene formale Konstruktion, bestehend aus einem kurzen einleitenden Adagio (32 Takte), auf das ein 32-taktiges tanzähnliches Andantino im 2/4-Takt mit zwei Variationen folgt (32 und 37 Takte). Am Schluß steht dann ein *Allegro*-Satz in Sonaten-Hauptsatzform, der sogar ohne Wiederholungen (||: 71 :||: 94 :||) schon weitaus länger ist als die ersten beiden Sätze zusammengenommen. Die Hinzufügung des Rondos würde dieses Ungleichgewicht verbessern helfen, indem ein Gegengewicht von etwa gleicher Dauer wie die ersten zwei Sätze des Duos geschaffen würde. Aus all diesen Gründen empfiehlt die Herausgeberin nicht nur, das *Duo concertant* mit dem Rondo zusammen aufzuführen, sondern sie versteht die Sätze auch als ein Werk.

Bevor Berwald sich endgültig in Stockholm niederließ, führte ihn im April 1857 eine seiner letzten Reisen nach Deutschland. Obwohl das Autograph nicht datiert ist, ergibt sich aus verschiedenen Quellen, daß das Duo in B-dur für Klavier und Violoncello

<sup>1</sup> Nach Franz Berwald. *Die Dokumente seines Lebens*, Kassel etc. 1979, S. 31, weisen Rastrierung und Handschrift auf die Jahre 1816 oder 1817 als wahrscheinliches Kompositionsdatum hin.

<sup>2</sup> In Mathilde Berwalds *Förteckning öfver Franz Berwalds efterlemnade Compositioner* („Verzeichnis über Franz Berwalds hinterlassene Compositionen“, abgedruckt in *Berwald Dokumente*, S. 689ff.) ergänzte ihr Sohn Hjalmar die folgenden zwei Werke, deren Aufbewahrungsort nicht bekannt ist: „Eine Sonate für Klavier und Violine, Cantzler zugeeignet, nicht datiert. Scheint eine Jugendarbeit zu sein. Zur Zeit im Besitz des Künstlers [Johan] Tirén“ sowie „Ein Duett für zwei Violinen, vorhanden (im Besitz von) Kgl. Sekret. Kindberg [sic], Opus 5“, ebenfalls Cantzler gewidmet, über den nichts Näheres bekannt ist. Adolf Hillman schreibt zu dem späteren Werk in seiner Arbeit *Franz Berwald. En biografisk studie*, Stockholm 1920, S. 180: „Es war von dem früheren Sekretär Carl Kinberg gekauft worden, der es der Bibliothek der Königl. Akademie für Musik schenken wollte. Bevor diese Absicht ausgeführt wurde, verließ Herr Kinberg jedoch das Manuskript, und es konnte hinterher nicht wieder aufgefunden werden. Die Komposition soll recht beachtliche Originalität gezeigt haben.“ Es kann nicht ausgeschlossen werden, daß das Werk, auf das hier Bezug genommen wird, das *Duo concertant* der vorliegenden Edition ist. – Sten Broman führt in seiner Arbeit *Berwalds instrumentalmusik*, Lund 1947 (Fragment), ein Trio für drei Violinen auf; diese Angabe wird aber an keiner anderen Stelle bestätigt.

<sup>3</sup> Vgl. *Berwald Dokumente*, S. 36.

<sup>4</sup> Andreason berichtete über die Auffindung des Manuskriptes in einem Brief an Astrid Berwald, den diese später zusammen mit dem Notenauto-graph anläßlich des 100. Todestages ihres Großvaters der MAB schenkte. Wie aus dem Brief hervorgeht, lag das Manuskript des *Duo concertant* unter Papieren, die der adligen Familie Hästesko gehörten; Andreason berichtete ferner, daß ein Mitglied dieser Familie, Henrik [1797–1876], in seiner Jugend bei Johan Berwald, dem Direktor der Königl. Hofkapelle [d. i. Franz' Vetter Johan Fredrik Berwald, 1787–1861], Geige studiert hatte. Während dieser Umstand zweifelsohne für die Überlieferung des hier behandelten Autographs verantwortlich ist, sind keine weiteren Rückschlüsse über Johan Fredrik Berwalds Verbindung mit dem Werk möglich. Ob er unter Umständen bei irgendeiner Aufführung des Werkes mitgewirkt hat, ist schlichtweg nicht bekannt.

irgendwann nach Abschluß dieser Reise, während der er Weimar besuchte, und vor Oktober desselben Jahres komponiert worden sein muß. Als Zeitraum der Komposition sind die Monate August und September 1857, als Berwald in Stockholm war, wahrscheinlicher als der Juni oder Juli desselben Jahres, als er in Sandö in Nordschweden in seinen Glaswerken zu tun hatte. Das Duo, das dem deutschen Cellisten Bernhard Cossmann, zu dieser Zeit 35 Jahre alt und in Weimar und Leipzig tätig, gewidmet ist, wird zum ersten Mal in einem Brief des Komponisten vom 15. Oktober an den Verleger Julius Schubert in Leipzig erwähnt. In diesem Brief nennt Berwald das Werk „großes Duo für Piano und Violine“<sup>5</sup>. Spätestens im Juli des folgenden Jahres muß Schubert sich zur Inverlagnahme entschlossen haben: Berwald fügte einem Brief vom 14. Juli dieses Jahres eine Vorauszahlung für zehn Exemplare des Werkes bei<sup>6</sup>. Am 29. Oktober 1858 schrieb der Komponist in einem anderen Brief an Schubert: „Wie ich vermuthe, ist jetzt mein Duo für Piano und Cello fertig gedruckt“<sup>7</sup>, und machte genauere Angaben darüber, wohin Exemplare geschickt werden sollten. Spätestens im November jenes Jahres war die Ausgabe im Handel erhältlich<sup>8</sup>.

Berwalds Duo für Klavier und Cello, das letzte der wenigen größeren Werke Berwalds, die zu seiner Lebenszeit im Druck erschienen<sup>9</sup>, scheint eine seiner bekanntesten Kompositionen gewesen zu sein. Wahrscheinlich spielte der Widmungsträger Cossmann das Stück bei einem Konzert in Weimar im Januar 1859 zum ersten Mal. In drei zwischen März und Mai erschienenen Heften der Stockholmer Zeitschrift *Tidning för Theater och Musik*<sup>10</sup> erwähnte Ludvig Norman das Werk in seiner langen Besprechung von Berwalds Kammermusik, und am 2. Juni führte der bekannte Cellist Friedrich Grützmaker das Duo zusammen mit Berwalds Protegée Hilda Thegerström in Leipzig auf. *Die Neue Zeitschrift für Musik* rezensierte das Konzert und schrieb:

„Das Duo ist eines der zuletzt erschienenen Werke Berwald's, nicht gerade sein bedeutendstes oder dankbarstes, aber dennoch völlig geeignet, mit den Eigenthümlichkeiten des Componisten bekannt zu machen. Diese sind: Selbständigkeit der Form wie des Inhaltes, ganz eigenartige melodische und harmonische Erfindung, bei durchweg ernster und gediegener musikalischer Richtung – kurz eine von poetischem Hauch durchdrungene Originalität, welche uns in ihm unbedingt den begabtesten und eigenthümlichsten Componisten erkennen läßt, den uns bis jetzt der scandinavische Norden gesandt hat“<sup>11</sup>.

Diese Wertungen gleichen jenen, die detaillierter in der Rezension Ludvig Normans vertreten werden. Norman, den Berwald hoch einschätzte, war nicht nur einer der bekanntesten Komponisten und Musiker in Stockholm nach der Mitte des Jahrhunderts, sondern vielleicht auch einer der kenntnisreichsten und unparteiischsten Kritiker seiner Zeit. Im Unterschied zu früheren

Rezensenten, die zum Beispiel Berwalds gewagte Modulationen, seine Vorliebe für kontrapunktischen Klaviersatz und, damit zusammenhängend, die Unsanglichkeit der Melodiestimmen und seine formalen Neuerungen verurteilt hatten, war Norman anscheinend einer der wenigen, der Berwalds Absichten erfaßte und ihn stattdessen für die „Reinheit in der Stimmführung, Folgerichtigkeit in der Modulation und Klarheit im Periodenbau“<sup>12</sup> lobte. Für Norman zählte Berwalds neues Duett für Cello und Klavier zu den Werken, die ihn hinsichtlich der kompositorischen Qualität im Genre Kammermusik über alle anderen zeitgenössischen deutschen wie auch skandinavischen Komponisten hinaushoben. Das als ein umfangreicher Satz konzipierte Duo entspricht so den neuesten Tendenzen formaler Konstruktion. Eine genaue Untersuchung der formalen Struktur sowie der harmonischen Techniken und der motivischen Arbeit, die das ganze Werk durchzieht, wird in Klaus Stahmers Artikel über das Duo in der *Svensk tidskrift för musikkforskning*<sup>13</sup> gegeben. Während die Stimmen für die rechte und linke Hand am Klavier nicht so unabhängig voneinander geführt sein mögen wie in verschiedenen anderen Werken Berwalds aus derselben Zeit, bilden sie doch ein kontrapunktisches Gegengewicht zur Cellostimme, eine Kompositionstechnik, die hier mit derselben Sicherheit durchgeführt wird, wie Norman sie an anderer Stelle lobt. Der engere Zusammenhang beider Hände in der Klavierstimme führt dazu, daß hier Normans Kritik an anderen Klaviersätzen Berwalds – er moniert, daß die Klavierstimme „ungeachtet der enormen technischen Anforderungen an den Ausführenden [...] im allgemeinen etwas dünn und farblos“<sup>14</sup> sei – nicht zum Tragen kommt.

Das Duo wurde in einer Ausgabe von Sven Kjellström<sup>15</sup> im Jahre 1946 von der Föreningen Svenska Tonsättare („Vereinigung Schwedischer Komponisten“) publiziert.

Für Berwalds Duo in D-dur für Klavier und Violine ist es viel schwieriger, Angaben zur Entstehung und zur weiteren Geschichte der Komposition zu machen als für die bisher behandelten Werke. In den *Berwald Dokumenten* wird als Kompositionsdatum versuchsweise etwa 1858 angegeben, eine Konjektur, die sich auf Papier und Schrift des Autographs sowie auf die Tatsache stützt, daß eine Abschrift der Violinstimme (datiert 24. und 28. Februar 1860) Korrekturen Berwalds zeigt<sup>16</sup>. Bisher haben sich keinerlei Angaben gefunden, daß das Duo während der Lebenszeit des Komponisten aufgeführt worden ist. In Mathilde Berwalds Verzeichnis der hinterlassenen Werke aus dem Jahre 1868 (vgl. Fußnote 2) wird das Duo (nach dem Duo „für Klavier und Violine oder Violoncello“) als Nr. 41 aufgeführt mit der Angabe, daß zur Zeit das Werk an „Sec. Friis“ (Lars Ludvig Fries, 1815–1903) ausgeliehen sei. Fries, Cellist aus Liebhaberei, war ein langjähriger Freund der Familie, in dessen Haus viele Kammermusikwerke Berwalds aus den 1850er Jahren ihre erste Aufführung erlebten<sup>17</sup>. Einige Jahre später schickte Mathilde, offensichtlich nach Erhalt eines ermutigenden Briefes von dem Verleger Schubert, diesem eine Liste von 18 Kompositionen, „welche mein Mann zum Druck bestimmte“. Das letzte in dieser Liste erwähnte Werk ist das Duo für Klavier und Violine, das Mathilde mit Recht unter die

<sup>5</sup> Vgl. *Berwald Dokumente*, S. 470f. Berwald hat die Cellostimme auch für Violine umgeschrieben. Im ganzen unterscheidet sich diese Version kaum von der Originalfassung. Es wird lediglich um eine Oktave (manchmal zwei Oktaven) nach oben transponiert. Die Fassung für Violine ist im Anhang mitgeteilt.

<sup>6</sup> *Berwald Dokumente*, S. 484.

<sup>7</sup> *Ibid.*, S. 485.

<sup>8</sup> *Ibid.*, S. 485.

<sup>9</sup> Zwischen 1852 und 1858 verlegte Schubert auch drei Klaviertrios und die beiden Klavierquintette Berwalds. Berwald selber veröffentlichte in den Jahren 1818–1820 bei dem Stockholmer Drucker C. Müller einige frühe Klavierstücke und Lieder. Abgesehen von diesen Werken wurden nur Gelegenheitswerke, Lieder und Klavierarrangements einiger Opernnummern zu Lebzeiten des Komponisten in Schweden verlegt.

<sup>10</sup> *Tidning för Theater och Musik*, Stockholm 1859, Nr. 7, 8 und 10. Vgl. *Berwald Dokumente*, S. 490–497.

<sup>11</sup> *Ibid.*, S. 505f.

<sup>12</sup> *Ibid.*, S. 491.

<sup>13</sup> Ein Beitrag Berwalds zur romantischen Sonatenform. Das Duo für Violoncello und Klavier (1858), in: *STM* 1977/2, S. 23–33. – Es soll darauf hingewiesen werden, daß Berwald in diesem Duo thematisches Material aus dem a-moll-Streichquartett (vgl. BwGA Bd. 11) benutzt.

<sup>14</sup> *Berwald Dokumente*, S. 492.

<sup>15</sup> Sven Kjellström (1875–1950), Geiger und Musiklehrer, war in diesem Jahrhundert einer der führenden Kammermusik-Interpreten in Schweden. Das Kjellström-Quartett, dessen Primarius er war, hatte großen Anteil daran, die Werke schwedischer Komponisten vor allem während ausgedehnter Tournées durch das Land vorzustellen.

<sup>16</sup> *Berwald Dokumente*, S. 478. S. auch Critical Commentary.

<sup>17</sup> *Berwald Dokumente*, S. 403.

„bedeutendsten Arbeiten meines verstorbenen Mannes“<sup>18</sup> einordnete. Bedauerlicherweise starb der Verleger selber innerhalb eines Jahres, ohne daß irgendwelche weiteren Kompositionen Berwalds veröffentlicht wurden.

Zehn Jahre nach Mathildes Tod beschloß die Musikaliska konstföreningen („Vereinigung für die Musikalischen Künste“) bei einer Sitzung am 17. Mai 1898 in Stockholm, das Duo, „das durch die Erben des Komponisten der Vereinigung ohne irgendwelche Honorarforderungen zur Publikation angeboten worden war“<sup>19</sup>, zu kaufen und zu publizieren. Zwei Exemplare dieser sorgfältig vorbereiteten Ausgabe (Auflage nur 300 Stück) sind in der Musikaliska akademins bibliotek („Bibliothek der Königlichen Akademie für Musik“) in Stockholm erhalten. Die Vereinigung Schwedischer Komponisten publizierte das Duo für Klavier und Violine mit Sven Kjellström als Herausgeber im Jahre 1946 (vgl. Fußnote 15).

Auf die erste Seite des im Autograph, aber nur fragmentarisch überlieferten Concertino in a-moll für Violine und Klavier schrieb Hjalmar Berwald den folgenden Kommentar: „Dieses Concertino wurde – wenn ich mich recht erinnere – für Christine Nilson [sic] geschrieben, als sie im Hause meines Vaters lebte.“ Die spätere Opernsängerin von Weltrang kam im Alter von 16 Jahren (gegen Ende September des Jahres 1859) nach Stockholm, um bei Berwald zu studieren. Spätestens im Sommer des folgenden Jahres war sie in Paris, wo sie ihr internationales Debüt im Jahre 1864 machte. Für ihr erstes Auftreten in Stockholm hatte Berwald jedoch schon am 28. Februar 1860 ein Konzert arrangiert. In einer Besprechung dieses Konzertes aus der *Dagligt Allehanda* vom 3. März schreibt Wilhelm Bauck über das unerwartete Ende des Konzertes:

„Alles wurde mit großem Beifall aufgenommen, und als die Vändweise da capo verlangt wurde, überraschte sie ihre Zuhörer mit einem kleinen Violinsolo, das mit viel Lebhaftigkeit und Keckheit ausgeführt wurde und mit der gleichen Reinheit in der Intonation, die auch ihren Gesang auszeichnete. Sie besitzt eine unverkennbare Begabung für die Violine, und es wäre schade, wenn sie nicht Gelegenheit bekäme, dieses interessante Instrument zu pflegen“<sup>20</sup>.

Das satirische Blatt *Kapten Puff* kommentierte ebenfalls, „daß der Applaus sich zu stürmischem Beifall steigerte, als sie schließlich ein Musikstück auf der Violine vortrug . . .“<sup>21</sup>. Bei einem anderen Konzert am 24. April 1860 spielte sie ebenfalls Geige und erhielt ähnlich lobende Bemerkungen. Der Biograph Adolf Hillman stellte in seiner Beschreibung von Christina Nilssons Verhältnis zu Berwald sogar fest, daß „sie sich am Anfang dem Violinspiel widmete, daß aber der scharfsichtige Lehrer sie bald dahingehend beriet, keine größere Virtuosität als Geigerin anzustreben“<sup>22</sup>. Die genannten Rezensionen bestätigen ganz unabhängig davon, ob Hillmans Darstellung der Sache richtig ist, daß Christina Nilsson nicht nur als Sängerin, sondern auch als Streicherin überraschend begabt war.

Das, was vom Concertino überliefert ist, trägt alle Merkmale einer Etüde mittleren Schwierigkeitsgrades für einen Geigenschüler. Die klar voneinander abgesetzten viertaktigen Phrasen und die häufigen Wiederholungen kompositorischer Elemente zeigen eine primär vom Pädagogischen her konzipierte Komposition, die um

Welten von den zwei anderen hier publizierten Duos aus derselben Zeit entfernt ist. Die Klavierstimme bietet lediglich einen gleichmäßigen rhythmischen Hintergrund und entspricht in keiner Weise Berwalds üblicherem virtuosem und kontrapunktischem Stil. Während die beiden vorgenannten Werke den Titel tragen „Duo für Klavier und . . .“, ist das Concertino als Solostück „pour le violon“ gedacht: die Klavierbegleitung wird nicht erwähnt.

Da das Concertino in a-moll nur Fragment ist, wird es im Anhang veröffentlicht. Nach den eröffnenden thematischen Abschnitten in der Tonika und einem Abschnitt in der Dur-Parallele (Takte 30–55) hört das kleine Stück auf einem C-dur-Septakkord auf. Das Manuskript bricht in der Mitte des zweiten Systems ab, wobei die untere Hälfte der Seite leer bleibt. Da dies das Ende eines Faszikels ist, könnte eine Fortsetzung mit einem neuen Abschnitt, vielleicht in einem neuen Tempo, auf einer neuen Seite oder in einem neuen Faszikel begonnen und leicht von dem ersten Faszikel abgetrennt worden sein. Ob der Komponist das Stück je vollendete, ist ungewiß. Dennoch ist es merkwürdig, daß gerade dieses unvollendete Werk Berwalds letzte Äußerung im Genre der Kammermusik ist; hat er sich doch als Komponist einiger der unabhängigsten und doch gut gebauten Kammermusikwerke des 19. Jahrhunderts ausgewiesen.

#### EDITIONSTECHNISCHE BEMERKUNGEN

##### 1. Artikulation

###### Allgemeines

In Berwalds Autographen gibt es bei Parallelstellen oft gewisse Unregelmäßigkeiten vor allem hinsichtlich der Artikulation. Ob Berwald solche Parallelstellen bewußt voneinander differenzieren wollte oder ob es sich um ungenaue Notation handelt, kann im Einzelfall schwer zu entscheiden sein. Im allgemeinen ist die Herausgeberin des vorliegenden Bandes deshalb äußerst zurückhaltend bei der Ergänzung von Artikulationszeichen gewesen. Das frühe *Duo concertant* (mit Rondo) gab hier besondere Probleme auf; s. dazu weiter unten im Critical Commentary.

###### Bögen

###### Artikulationsbögen

Bögen sind in den Autographen meist recht vollständig, aber nicht immer ganz konsequent gesetzt. In der vorliegenden Ausgabe sind an unzweideutigen Parallelstellen Bögen ergänzt worden. Solche Ergänzungen werden im Critical Commentary nur in zweifelhaften Fällen erwähnt.

In der Klavierstimme scheinen sich legato-Bögen über oder unter einem Abschnitt, der stimmig notiert ist, oft auf mehrere oder alle Stimmen im fraglichen Abschnitt zu beziehen (auch wo ein echtes legato technisch nicht möglich ist). Die Herausgeberin hat bei den übrigen Stimmen grundsätzlich keine Bögen ergänzt, vor allem aus dem Beweggrund heraus, daß Berwalds Art der Bögensetzung in einigen Fällen die Stimmführung hervorheben kann.

Bögen über Triolen, Sextolen usw. gibt es in einer Anzahl von Fällen, sowohl in den handgeschriebenen als auch in den gedruckten Quellen, mit einer Triolen-(Sextolen- usw.)Ziffer am Bogen. Solche Bögen sind ohne Ausnahme als Artikulationszeichen anzusehen und sind als solche in dieser Ausgabe behandelt worden, d.h. von der Triolen-(Sextolen-)Ziffer kommentarlos getrennt worden.

###### Bindebögen

In einigen Fällen setzt Berwald Bögen nicht einheitlich. Ein langer Bogen wird häufig über verschiedene Noten gleicher Tonhöhe gesetzt:

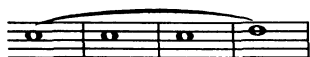
<sup>18</sup> Brief von Mathilde Berwald an Julius Schuberth vom 15. November 1874, vgl. *Berwald Dokumente*, S. 696f.

<sup>19</sup> Zitiert in Nils Castegren, *Musikaliska konstföreningen och Franz Berwald. Bidrag till kännedom om offentliggörandet av Franz Berwalds verk intill 1911* („Die Vereinigung für die musikalischen Künste und Franz Berwald. Ein Beitrag zur Geschichte der Publikation der Werke Franz Berwalds bis 1911“), in: *STM 1954*, S. 141.

<sup>20</sup> *Berwald Dokumente*, S. 519.

<sup>21</sup> *Ibid.*, S. 519.

<sup>22</sup> Hillman (vgl. Fußnote 2), S. 93.



In diesen Fällen sind die Noten gleicher Tonhöhe als übergebunden angesehen und durch gestrichelte Bögen miteinander verbunden worden:



In einigen Werken dieses Bandes werden Noten gleicher Tonhöhe am Anfang oder am Ende eines Bogens wie folgt gezeigt:



oder



In solchen Fällen sind Bögen als Zusatz der Herausgeberin dort ergänzt worden, wo musikalische Überlegungen dafür gesprochen haben.

### Punkte und Striche

Berwald verwendet neben dem Staccato-Punkt manchmal den Strich als Artikulationszeichen. Die Anwendung von Punkten und Strichen ist oft recht willkürlich. Häufig erscheinen Zwischenformen, die schwer entscheiden lassen, ob Punkte oder Striche gemeint sind. Bei den handschriftlichen Quellen kann man häufig sogar vermuten, daß die Striche ein unfreiwilliges Nebenprodukt der Federführung oder der Federbeschaffenheit sind. Das Problem wird noch heikler dadurch, daß große Unsicherheit hinsichtlich der möglichen interpretatorischen Unterscheidung dieser Zeichen besteht. Ein sichtbarer Unterschied ist die Tatsache, daß Striche weniger häufig und nur auf einzelnen Noten oder Akkorden, oft in Verbindung mit der dynamischen Angabe *forte* gesetzt sind (wie zum Beispiel im Duo für Klavier und Violine, Klavierstimme, Takt 381). Diese Art der Notation könnte auf eine gebräuchliche ältere Praxis zurückgeführt werden.

Dort, wo Punkte und Striche in den Quellen nebeneinander auftauchen, hat die Herausgeberin entweder die vorherrschende Artikulationsbezeichnung gewählt oder diejenige, die durch Parallelstellen gestützt wird. Nur zweifelhafte Fälle werden im Critical Commentary angegeben.

### 2. Dynamik

Die Notation des *Duo concertant* (mit Rondo) könnte in zweierlei Hinsicht das Überleben älterer Notationspraktiken demonstrieren. Zum einen könnte man behaupten, daß Berwald das Wort *dolce* als dynamische Bezeichnung benutzte, etwa gleichbedeutend mit dem Begriff *mezzo piano*, und nicht nur als Hinweis auf expressive Interpretation, wie es in späteren Werken öfter der Fall ist. Der Begriff erscheint regelmäßig im Duo zwischen Abschnitten, die mit *piano* oder *forte* gekennzeichnet sind. Die hier vorgestellte Interpretation des Begriffes *dolce* würde die anscheinend unnötigen Wiederholungen von *piano* bzw. *forte* erklären. Sogar in dem sehr viel späteren Duo für Klavier und Violoncello scheint Berwald *dolce* manchmal in der hier beschriebenen Weise zu benutzen. Auf diese Notationspraxis wird im Critical Commentary wo immer notwendig verwiesen.

Die zweite zur Diskussion gestellte Notationspraxis bezieht sich auf die Verwendung von *fortissimo* (zum Teil auch *forte*) im Allegro spiritoso und Rondo des Duos. Diese Angaben scheinen zum Teil eher eine flüchtige und sehr kurze Anhebung oder

Betonung, eine Variante eines *sforzando* im Bereich einer Note oder eines Akkordes, als eine langanhaltende Anhebung der Lautstärke zu bedeuten (vgl. z. B. die Takte 47–71 im Rondo). Wie es bei *sforzando*-Hinweisen üblich ist, versteht sich die Rückkehr zur früheren Lautstärke von selber und wird deshalb weder im Autograph noch in der hier vorliegenden Edition angegeben.

### 3. Verschiedenes

Der Klavierpart in diesem Band enthält viele polyphon angelegte Abschnitte, bei denen Berwald das „Aufhören“ einer oder mehrerer Stimmen nicht mit Pausen angab. An diesen Stellen wurden keine Pausen ergänzt, neben anderen Gründen deshalb, weil es manchmal schwierig sein kann zu entscheiden, ob nach Berwalds Meinung eine Stimme tatsächlich „aufhört“ oder aber in eine andere Stimme übergeht.

Ein grundsätzliches Notationsproblem in Berwalds Satz für Klavier ist sein häufiger Gebrauch stimmiger Notation. Wenn die polyphone Struktur danach verlangt, behält die vorliegende Edition diese stimmige Notation mit Doppelbehalungen bei. Im übrigen sind Doppelbehalungen ohne Kommentar in einfache Behalungen geändert worden, um die Lesbarkeit zu verbessern.

Im Allegro spiritoso des *Duo concertant* benutzt Berwald sowohl die moderne Notationsweise für doppelt punktierte Rhythmen (♩..♩) als auch ältere Formen (♩. ♩. ♩. ♩), wobei er diese Figur manchmal mit, manchmal ohne Bogen schreibt. In der vorliegenden Ausgabe wird Berwalds Notation der rhythmischen Figuren ♩..♩ und ♩. ♩. ♩. ♩. obwohl sie nicht konsequent ist, beibehalten; gespielt werden sollte auf jeden Fall ♩..♩. Die Figur ♩. ♩. (wie in Takt 15) wurde jedoch konsequent durch ♩..♩ ersetzt.

Bei Passagen, die so hoch liegen, daß zur Notierung zahlreiche Hilfslinien nötig wären, wurde ohne typographische Differenzierung und ohne Erwähnung im Critical Commentary 8va gesetzt.

In der vorliegenden Ausgabe ist die Schlüsselung manchmal gegenüber den Quellen geändert worden. Dies ist vor allem im Duo für Klavier und Violoncello der Fall, wo die Cellostimme häufig über dem Bereich des Baßschlüssels liegt. Einer neuen Mode seiner Zeit folgend notierte Berwald viele dieser Passagen im transponierenden (8va) Violinschlüssel, wobei die Cellostimme dann eine Oktave tiefer als notiert klang. Im übrigen benutzte er Baßschlüssel mit zahlreichen Hilfslinien. Der günstige Tenorschlüssel erscheint überhaupt nicht. Die vorliegende Ausgabe benutzt wegen der bequemer Lesbarkeit und zur Vermeidung von Hilfslinien und häufigem Schlüsselwechsel vielfach den Tenorschlüssel. Die höchsten Passagen werden im Violinschlüssel klingend notiert. Schlüsselwechsel sind im Critical Commentary nicht erwähnt.

Das Zeichen ∞, das in den Quellen durchgehend benutzt wird, ist beibehalten worden. Es ist aller Wahrscheinlichkeit nach als ein normaler Doppelschlag zu verstehen (∞).

Die Pedalangaben erscheinen sowohl in den geschriebenen als auch in den gedruckten Quellen durchgehend zwischen den Systemen des Klavierparts, sind aber in dieser Ausgabe unter das untere System gesetzt worden. Sie werden ohne jede Ergänzung mitgeteilt, selbst in Fällen, in denen es zumindest auf modernen Instrumenten nötig wäre, das Pedal häufiger als angegeben zu wechseln.

Die Herausgeberin möchte Lars Frydén, einem Fachmann für historisches Violinspiel, für seine Hilfe bei Detailfragen in den Streicherstimmen danken.

Stockholm, 1985

Kathleen Kuzmick Hansell

Verantwortlich für die Übersetzung ins Deutsche: Dorothee Hanemann



## PREFACE

The present volume comprises the earliest preserved as well as the last known of Franz Berwald's chamber music works. At least four decades lay between the *Duo concertant* (with Rondo) for two violins, written out no later than 1816 or '17<sup>1</sup> and the three remaining duos, all from the period 1857–1860.<sup>2</sup> In the interval Berwald had created literally all of his best-known instrumental works, for his last years were devoted exclusively to vocal music: opera, a few occasional pieces and an uncompleted collection of hymns for the new Swedish hymnal. The publication at hand provides an opportunity for measuring Berwald's growth as a composer of virtuosic duets and, in the fragmentary Concertino, offers a glimpse of him as pedagogue.

The *Duo concertant* (with Rondo) for two violins may possibly have come into being for a very practical reason, namely, for the concerts that the composer gave together with his brother August. In 1812 at age 16 Franz joined the orchestra of the Royal Opera in Stockholm as violinist, and his younger brother followed in his footsteps three years later. Between April 1816 and the summer of 1819 the brothers are known to have played together as soloists in at least eight concerts in Sweden and Finland. Unfortunately, apart from three concerts given in Stockholm and one in Åbo (Turku, Finland) no printed programs, reviews or other information regarding the works performed have as yet come to light. The first surviving notice of a concert with works by Franz Berwald appeared in the Stockholm newspaper *Dagligt Allehanda* on 8 January 1818<sup>3</sup> for a program given in the great hall of the Stock Exchange on 10 January. But neither this nor any other announcement mentions the *Duo concertant*.

The single source for the *Duo concertant* is the composer's autograph. For many decades it had disappeared and was only recovered by mere chance in 1931 during the razing of an older house in Stockholm. At that time Martin Andreason, rehearsal pianist (*repetitör*) from the Royal Opera, happened to go by the demolition site and noticed handwritten chamber-music parts spilling out of an old-fashioned chest that had been thrown carelessly down into the cellar. Among them were the two unbound fascicles making up the *Duo concertant* and the Rondo, which Andreason thereafter turned over to the Berwald family.<sup>4</sup>

<sup>1</sup> According to Franz Berwald. *Die Dokumente seines Lebens*, Kassel etc. 1979, p. 31, the rastology and handwriting point to the years 1816 or 1817 as the probable time of composition.

<sup>2</sup> In Mathilde Berwald's *Förteckning öfver Franz Berwalds efterlemnade Compositioner* ("List of Franz Berwald's surviving works"; printed in *Berwald Dokumente*, p. 689ff.), their son Hjalmar added the following two works, whereabouts uncertain: "A sonata written for piano and violin, dedicated to Cantzler, not dated, seems to be a youthful work; owned at present by the artist [Johan] Tirén" and "A duet for two violins, at (owned by) Royal Secretary Kindberg's [sic] Opus 5", also dedicated to the same Cantzler, whose identity has not been established. In his biography of Berwald (Stockholm, 1920) Adolf Hillman remarked of the latter work (p. 180): "It had been bought by former secretary Carl Kinberg, who intended to donate it to the library of the Royal Academy of Music. Before this intention was carried out, however, Mr. Kinberg loaned out the manuscript, and it could not be recovered thereafter. The composition is said to have shown considerable originality." It is just possible that the work referred to is the *Duo concertant* in the present edition. – Sten Broman, *Berwalds instrumentalmusik*, Lund 1947 (torso), also lists a trio for three violins, but this particular has not been confirmed anywhere else.

<sup>3</sup> Cf. *Berwald Dokumente*, p. 36.

<sup>4</sup> Andreason related the story of the recovery in a letter to Astrid Berwald, who later donated it along with the music manuscript to MAB as a gesture in memory of the 100th anniversary of her grandfather's death. According to the letter, the manuscript of the *Duo concertant* lay among papers belonging to the aristocratic Hästesko family; Andreason noted further

The question as to whether the Rondo was definitely intended as the concluding movement of the *Duo concertant* cannot be answered conclusively. Nonetheless, a number of factors speak in favour of coupling them, while only the fact that their fascicles are sewn separately and the curious "Fine" indication at the close of the third movement possibly argue against it (cf. facsimiles, pp. XVI–XVII). There are no differences discernible in their physical appearance. Further, there is only one title page. The Rondo begins – albeit on a new page – simply as another movement. (The third movement, *Allegro spiritoso*, ends on the verso side of the eighth folio; for further details regarding the two fascicles, see the Critical Commentary). As to their tonalities, the only point that can perhaps be made against the proposed linkage is one of monotony: like the first and third movements of the *Duo concertant* the Rondo too is in A major, while the second movement is only as far away as A minor. One might conceivably argue therefore that the Rondo could be regarded as an alternative movement for the *Allegro spiritoso*, or that its inclusion was voluntary. Musically the third and by far largest movement of the Duo, the *Allegro spiritoso* in full sonata form ends somewhat unsatisfactorily with the first violin alone playing the final notes of the coda. It is a situation seeming to call for a continuation in a real concluding movement, an expectation that is fulfilled if the first violin then goes directly on to the sprightly rondo theme. Perhaps even more importantly, when considered alone the Duo is a curiously lopsided construction, comprising as it does a brief (32 bars) *Adagio* of introductory character, followed by a 32-bar dance-like *Andantino* in  $\frac{3}{4}$  meter with two variations (32 plus 37 bars) and then a sonata-allegro movement which, even without taking the repeats (II: 71 : III: 94 : II), is far longer than the first two movements put together. Addition of the Rondo would help considerably to right this imbalance, providing a counterweight approximately equal in mass to the combined first and second movements of the Duo. For all of these reasons the present editor recommends performing, indeed understanding the *Duo concertant* with Rondo as one single work.

In April 1857 Berwald made one of his last trips to Germany before settling down for good in Stockholm. Sometime between this journey, during which he visited Weimar, and October of the same year he composed the Duo in B flat major for Piano and Violoncello – the autograph manuscript is undated. The months of August–September 1857 when Berwald was in Stockholm seem more likely the period of its composition than June or July when he was occupied with his glass works at Sandö in northern Sweden. Dedicated to the German cellist Bernhard Cossmann, then 35 years old and active at Weimar and Leipzig, the Duo is mentioned for the first time in the composer's letter of 15 October to the publisher Julius Schuberth in Leipzig, in which Berwald calls the work "*grosses Duo für Piano und Violine*".<sup>5</sup> By at least July of the following year Schuberth must have agreed to publication: along with a letter of the 14th Berwald enclosed an advance payment for

that one member of this family, Henrik [1797–1876], had in his youth studied the violin with Johan Berwald, director of the Royal Opera orchestra [i.e., Franz' cousin Johan Fredrik Berwald, 1787–1861]. While this circumstance no doubt accounts for the transmission of the *Duo concertant* autograph, it reveals nothing further regarding Johan Fredrik Berwald's connection with the work. Whether he was possibly involved in any performance of it is simply not known.

<sup>5</sup> Cited in *Berwald Dokumente*, pp. 470f. Berwald had arranged the cello part for violin as well. On the whole, this adaptation scarcely differs from the original cello part, simply lying an octave (at times two octaves) above the cello. The violin arrangement is published in the Appendix.



ten copies of the work.<sup>6</sup> And on 29 October (1858) in another letter to Schubert the composer noted: "As I presume, my Duo for piano and cello is already in print",<sup>7</sup> and specified where he wished copies sent. By November at the latest the work was for sale.<sup>8</sup>

As the last of the few larger works to appear in print during his lifetime,<sup>9</sup> Berwald's piano-cello duo appears to have been one of his better-known compositions. It was presumably the dedicatee Cossmann who first played the work at a concert in Weimar in January 1859. In March–May Ludvig Norman named the piece in his long review of Berwald's chamber music production in the Stockholm journal *Tidning för Theater och Musik*,<sup>10</sup> and on 2 June the noted cellist Friedrich Grützmacher performed the Duo together with Berwald's protégée Hilda Thegerström in Leipzig. *Neue Zeitschrift für Musik* reviewed the concert, noting: "The Duo is one of Berwald's most recently published works, not really his most significant or most grateful, but nonetheless quite suitable for making one acquainted with the composer's characteristic traits. These are: originality of form as well as content, rather curious melodic and harmonic invention, in every respect serious and high-quality development; in short, an originality imbued with an aura of poetry that permits us to recognize in him absolutely the most gifted and musical composer whom the Scandinavian North has as yet sent us."<sup>11</sup>

These assessments are not unlike those expanded upon in much more detail in Ludvig Norman's review. Norman, whom Berwald regarded highly, was not only one of the most important composers and performers in Stockholm after mid-century, but perhaps also one of the most knowledgeable and dispassionate critics of his day. Unlike earlier writers who had, for example, condemned Berwald's daring modulations, his preference for contrapuntal keyboard writing and concomitant lack of "song" in solo parts and his structural innovations, Norman was seemingly one of the few who grasped Berwald's intentions and who instead praised him for his "purity of part-writing, logical consistency in modulation and clarity of periodic construction".<sup>12</sup> For Norman the new duet for cello and piano was among the works that placed Berwald qualitatively above all other contemporary German as well as Scandinavian composers in the field of chamber music. Conceived as it was as one large movement, the Duo illustrated the newest tendencies in terms of formal construction. A close investigation of its formal design, harmonic techniques and thoroughly integrated motivic manipulations is presented in Klaus Stahmer's article on the Duo in *Svensk tidskrift för musikforskning*.<sup>13</sup> While the right and left hands of the piano may not be as independent as in various other works by Berwald of the same era, they form a contrapuntal foil for the cello part, a technique managed with the same surety that Norman praises elsewhere. Their greater cohesion allows them to escape the criticism he levelled at others of Berwald's piano parts as being, "despite the enormous technical demands on the performers . . . in general somewhat thin and colourless".<sup>14</sup>

<sup>6</sup> *Berwald Dokumente*, p. 484.

<sup>7</sup> *Ibid.*, p. 485.

<sup>8</sup> *Ibid.*, p. 485.

<sup>9</sup> Between 1852 and 1858 Schubert also published three piano trios and the two piano quintets. Berwald himself published some early piano pieces and songs in 1818–1820 with the Stockholm printer C. Müller. Apart from these, only occasional works, songs and piano arrangements of some opera numbers were printed in Sweden before the composer's death.

<sup>10</sup> *Tidning för Theater och Musik*, Stockholm 1859, Nos. 7, 8 and 10. Cf. *Berwald Dokumente*, pp. 490–497.

<sup>11</sup> Cited *ibid.*, pp. 505f.

<sup>12</sup> Cited in German translation, *ibid.*, p. 491.

<sup>13</sup> *Ein Beitrag Berwalds zur romantischen Sonatenform. Das Duo für Violoncello und Klavier* (1858), *STM* 1977/2, pp. 23–33. – It can also be pointed out that Berwald used thematic material from the A minor string quartet (cf. BwGA, vol. 11) in this Duo.

<sup>14</sup> *Berwald Dokumente*, p. 492.

In 1946 the Duo was published by Föreningen Svenska Tonsättare ("Society of Swedish Composers") in an edition by Sven Kjellström.<sup>15</sup>

The genesis and subsequent history of Berwald's Duo in D major for Pianoforte and Violin is much more elusive than for the works previously discussed. In *Berwald Dokumente* the time of composition is tentatively placed at around 1858, a conjecture based on the appearance of the paper and handwriting of the autograph score and on the fact that a copy of the violin part dated 24 and 28 February 1860 shows Berwald's corrections.<sup>16</sup> No notices have come to light regarding any performances of the Duo during the composer's lifetime. Mathilde Berwald's catalogue of Franz' surviving works from 1868 (cf. footnote 2) lists it as No. 41 (after the Duo "for piano and violin or violoncello"), noting that at the time it was loaned out to "*Sec. Friis*" (Lars Ludvig Fries, 1815–1903), an amateur cellist and long-time friend at whose home many of Berwald's chamber music works of the 1850's received their first performance.<sup>17</sup> Some years later, apparently after the receipt of an encouraging letter from the publisher Schubert, Mathilde wrote and sent a list of 18 compositions "which my husband had decided to have printed". The last mentioned is the Duo for Pianoforte and Violin, which Mathilde rightly placed among "the most significant works of my deceased husband".<sup>18</sup> Unfortunately, the publisher himself died within a year without ever printing any further compositions of Berwald.

Ten years after Mathilde's death Musikaliska konstföreningen ("Association for the Musical Arts") in Stockholm decided at a meeting on 17 May 1898 to purchase and publish the duo "which musical work was offered by the composer's heirs to the association for publication without payment of any honorarium for it".<sup>19</sup> Two copies of this carefully prepared edition, of which just 300 were printed, are preserved at Musikaliska akademiens bibliotek ("Library of the Royal Academy of Music") in Stockholm. Föreningen Svenska Tonsättare published the piano-violin duo in 1946 in Sven Kjellström's edition (cf. footnote 15).

On the first page of the autograph manuscript of the fragmentary Concertino in A minor for Violin and Pianoforte Hjalmar Berwald wrote the comment: "This concertino was – if I recall correctly – written for Christine Nilson [sic] when she was living at my father's home." At age 16, towards the end of September 1859, the future opera singer of world renown came to Stockholm to study with Berwald. By summer of the following year she had left for Paris, where she made her international début in 1864. For her first appearance in Stockholm, however, Berwald already arranged a concert on 28 February 1860. In a review of the concert published in *Dagligt Allehanda* on 3 March Wilhelm Bauck described its unexpected conclusion: "Everything was received with the greatest acclamation, and as an encore of the Varend song was demanded she surprised her listeners with a little violin solo, which she performed with much animation and sprightliness and with the same purity of intonation that also distinguished her singing. She possesses an unmistakable talent for the violin, and it

<sup>15</sup> Sven Kjellström, (1875–1950), violinist and music teacher, was one of the leading interpreters of chamber music in Sweden in more recent years. The Kjellström Quartet, of which he was the leader, did a great deal to promote the works of Swedish composers particularly during its extensive tours through the country.

<sup>16</sup> *Ibid.*, p. 478. See further the Critical Commentary.

<sup>17</sup> *Ibid.*, p. 403.

<sup>18</sup> Letter from Mathilde Berwald to Julius Schubert of 15 November 1874, cited *ibid.*, p. 696f.

<sup>19</sup> Cited in Nils Castegren, *Musikaliska konstföreningen och Franz Berwald. Bidrag till kännedomen om offentliggörandet av Franz Berwalds verk intill 1911* ("The Association for the Musical Arts and Franz Berwald. A contribution to the history of the publication of the works of Franz Berwald to 1911"), *STM* 1954, p. 141.

would be a pity if she did not get an opportunity to keep up this interesting instrument".<sup>20</sup> The satirical newspaper *Kapten Puff* also commented "that the applause rose to tempestuous cheers as she finally performed a piece on the violin . . .".<sup>21</sup> At another concert on 24 April she also played the violin and received similar laudatory comments. In his description of Christina Nilsson's relationship to Berwald the biographer Adolf Hillman even stated that "at the beginning she devoted herself to violin playing, but the discerning teacher soon advised her against trying to achieve greater virtuosity as a violinist . . .".<sup>22</sup> Whether or not Hillman's portrayal is accurate, the reviews cited establish that Christina Nilsson was a surprisingly gifted string player as well as singer.

The Concertino – what remains of it – has all the earmarks of an etude of medium difficulty for a student violinist. The clear-cut four-bar phrases and the frequent repetitions of elements show a pedagogical intent a world apart from the two other duos from the same period published here. The piano part too offers merely a stable, rhythmic background support, not at all Berwald's more usual virtuosic, contrapuntal style. It should be noted too that, unlike the two foregoing works, both of which were titled "Duo for pianoforte and . . .", the Concertino is to be considered a solo piece "pour le violon": the piano part goes unmentioned.

The Concertino in A minor can only be considered a fragment and is therefore published in the Appendix. After the opening statements in the tonic key and a section in the relative major (bb. 30–55) the little piece stops on a C-major seventh chord. The manuscript ends in the middle of the second system with the bottom half of the page blank. As this is the end of the fascicle, a continuation in a new section, perhaps in a new tempo, would have begun on a fresh page or fascicle which could easily have become separated from the first. Whether indeed the composer ever wrote a completion is uncertain. It is nevertheless curious that just this piece must stand as an unfinished closing statement in Berwald's career as a composer of some of the most independent-minded yet solidly constructed chamber music works written in the 19th century.

## EDITORIAL COMMENTS

### 1. Articulation

#### General Remark

In Berwald's autographs there are often certain irregularities in parallel passages, mainly concerning the articulation. Whether Berwald intended a conscious differentiation between these parallel passages, or whether it is a matter of imperfect notation, can be difficult to decide. In general, the editor of the present volume has therefore been extremely reticent in adding articulation. The early *Duo concertant* (with Rondo) posed special problems in this respect; see further the Critical Commentary.

#### Slurs and Ties

##### Slurs

These are usually shown relatively completely in the autographs but are not always fully consistent. In the present edition, they have been adapted to match unequivocal parallel passages. Adjustments are taken up in the Critical Commentary only in dubious cases.

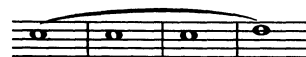
In piano parts legato slurs over or under a section in quasi-polyphonic notation often seem to refer to several or all voices in

the passage (even where a genuine legato would be technically impossible). As a rule, the editor has not added slurs to the other voices, particularly since Berwald's slurring may in some cases be intended to clarify the part-writing.

Slurs over triplets, sextuplets etc. are found in a number of places in both the handwritten and printed sources, with a triplet, sextuplet etc. number by the slur. They are without exception to be considered as slurs of articulation and have been reproduced as such in this edition, separated from the number without comment.

##### Ties

In some situations Berwald's use of slurs/ties is not uniform. A long slur often occurs over several notes of the same pitch:



In these cases the notes of the same pitch have been regarded as tied and connected by dashed lines:



In some of the works in this volume, notes of the same pitch are shown in the following manner at the beginning (or end) of a slur:



or



In such instances editorial ties have been added where musical considerations speak in favour of such.

### Dots and Vertical Dashes

In addition to the staccato dot Berwald sometimes employs the vertical dash as a sign of articulation. The distribution of dots and dashes is often rather arbitrary. Intermediate forms also occur frequently, in which case it can be difficult to decide whether dashes or dots are meant. In fact it may often be conjectured that the dashes in the written sources represent an involuntary by-product of the writing technique or of the nature of the pen itself. The problem is made the more difficult by the fact that there is a great deal of uncertainty as to the possible discrimination in practice between these two signs. A discernible difference is that the vertical dash occurs infrequently and only on isolated notes or chords and often in combination with a *forte* dynamic level (as in the *Duo for Pianoforte and Violin*, pianoforte, bar 381). This kind of writing may be traced back to a common older practice.

Where dots and dashes are mingled in the sources the editor has chosen either the type of articulation predominating in the places concerned, or the type confirmed by parallel passages. Only dubious cases are noted in the Critical Commentary.

### 2. Dynamics

In two respects the notation of the *Duo concertant* (with Rondo) may show the survival of older practices. In the first instance it may be argued that Berwald intended the word *dolce* as a dynamic indication, approximately corresponding to *mezzo piano*, and not just as an expressive term as is more often the case in later works. It occurs regularly in the Duo between passages marked *piano* or *forte* and the interpretation suggested here would explain the presence of seemingly unnecessary repetitions of the latter marks. Even in the piano-cello duo, a much later work, Berwald some-

<sup>20</sup> Cited in German in *Berwald Dokumente*, p. 519.

<sup>21</sup> *Ibid.*, p. 519.

<sup>22</sup> Hillman, *op. cit.*, p. 93.

times seems to apply the term in the same way. Remarks appear in the Critical Commentary when pertinent.

The second debatable practice concerns the *fortissimo*, and at times also the *forte* signs as they appear in the Allegro spiritoso and Rondo of the Duo. Rather than a sustained raising of the dynamic level, they seem at times to signify a brief and very temporary increase or accentuation, a variation of *sforzando* encompassing somewhat more than one note or chord (cf. e.g. bars 47–71 in the Rondo). As is true with *sforzando* indications, the return to the earlier level is understood and hence not specified either in the autograph or in the present edition.

### 3. Miscellaneous

The piano parts in this volume contain many quasi-polyphonic passages in which Berwald did not indicate by means of rests that one or more voices have dropped out. Rests have not been added editorially here, amongst other reasons because it can occasionally be difficult to decide whether Berwald regarded the voice in question as actually dropping out or as continuing in another voice.

A fundamental notational problem in Berwald's piano writing is his frequent use of "part-writing". If the polyphonic structure seems to call for it, the present edition preserves the appearance of part-writing with separate stems. Otherwise separate stems have been altered to single stems without any comment in order to improve legibility.

In the *Duo concertant*, Allegro spiritoso, Berwald employs both the modern notation of double-dotted rhythms (♩..♩), as well as older forms (♩.♩, ♩.♩), sometimes writing the figure with a slur,

sometimes without. In the present edition Berwald's notation of the figures ♩..♩ and ♩.♩, though inconsistent, has been preserved, but the performance should be ♩..♩ in all cases. The form ♩.♩ (as in bar 15), however, has been replaced by ♩..♩.

High-lying passages with many ledger lines have when appropriate been notated ottava without typographical differentiation and without mention in the Critical Commentary.

In the edition the clef has sometimes been changed as against the sources. This is especially true in the piano-cello duo, where the cello part lies high above the bass clef a great deal of the time. Following the new fashion of the day, Berwald notated many of these passages in transposing (8va) treble clef, the part sounding one octave lower than written. Otherwise he used bass clef with numerous ledger lines. The convenient tenor clef does not appear at all. For ease of reading and to avoid too many ledger lines and changes of clef, the present edition relies heavily on the tenor clef; the highest-lying passages are notated in treble clef at sounding pitch. Clef changes are not mentioned in the Critical Commentary.

The sign  used throughout in the sources has been retained; it is in all probability to be understood as a normal turn (∞).

Pedal marks in the piano part consistently appear between the staves in both the written and printed sources but in this edition have been placed under the lower staff. They are presented without any addition, even in cases where – at least on modern instruments – it would appear necessary to change more often than indicated.

The editor wishes to thank Lars Frydén, specialist in historical violin playing, for assistance concerning problematic details in the string parts.

Stockholm, 1985

Kathleen Kuzmick Hansell



*Duo concertant*: letzte Seite des Allegro spiritoso und Ende des ersten Faszikels. – *Duo concertant*: the last page of the Allegro spiritoso, and the end of the first fascicle.

BWV 6

*of Franz  
Herrn*

*Rondo Allegro*

*Duo concertant*: Beginn des Rondos und eines neuen Faszikels. – *Duo concertant*: beginning of the Rondo movement and a new fascicle.

The image shows a page of musical notation for a Duo for Piano and Violoncello, folio 3v of the string part. The page features ten staves. The first four staves are for the Violoncello (Cello), and the last six staves are for the Violin. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'poco ritard.', 'Piano', 'poco Adagio quasi Andante', 'arco', 'pizz', 'poco rit.', 'a tempo', 'cresc.', 'ad lib.', 'sotto voce', and 'poco cresc.'. The key signature is one sharp (F#) and the time signature is 6/8.

Duo für Klavier und Violoncello: fol. 3<sup>v</sup> der Streicherstimme. Die abgebildete Seite zeigt zwei verschiedene Notationsweisen: Cellostimme und die Bearbeitung für Violine auf einem gemeinsamen System im Violinschlüssel und voneinander unterschiedene Stimmen. – Duo for Pianoforte and Violoncello: fol. 3<sup>v</sup> of the string part, showing the notation for the violoncello and violin arrangement on a common staff in treble clef as well as differentiated parts.

DUOS





# Duo concertant in A/A Major

3

für zwei Violinen

for Two Violins

Adagio, con espressione

Entstehungszeit spätestens 1816 - 1817  
Date of composition no later than 1816 - 1817

The musical score is written for two violins, Violino I and Violino II, in A major (three sharps: F#, C#, G#) and common time (C). The tempo and expression are marked "Adagio, con espressione". The score consists of five systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic. The second system includes a triplet of eighth notes in Violino I. The third system features a sixteenth-note scale in Violino I. The fourth system starts at measure 10 and includes a "Fine" marking in Violino II. The fifth system starts at measure 13 and ends with a "dolce" marking in both parts. Dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, ties, and articulation marks.

17

6

6

6

p

p

21

6

6

6

6

Dal Segno al Fine

### Andantino con variazioni

p

p

9

f

dolce

f

dolce

17

p

p

simile

## VAR. I

First system of Variation I. The music is in 2/4 time. The right hand starts with a *pizz.* (pizzicato) marking and then transitions to *arco* (arco). The left hand provides a steady accompaniment. The system contains six measures.

Second system of Variation I. It begins with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The right hand features a melodic line with a trill in the final measure of the first ending. The left hand continues with its accompaniment. The system contains six measures.

Third system of Variation I. The right hand has a melodic line with a trill marked '8va' (octave) in the fifth measure. The left hand continues with its accompaniment. The system contains six measures.

Fourth system of Variation I. The right hand features a melodic line with a trill marked '2 1 3' in the fifth measure and a trill marked '4' in the sixth measure. The left hand continues with its accompaniment. The system contains six measures.

## VAR. II

## Marqué

First system of Variation II. The music is in 2/4 time. The right hand starts with a *f* (forte) marking. The left hand also starts with a *f* marking. The system contains five measures.

6 1. 2.

This system contains measures 6 through 9. Measure 6 begins with a treble clef and a key signature of one sharp (F#). The right hand plays a series of eighth-note chords, while the left hand plays a steady eighth-note accompaniment. Measures 7 and 8 are marked with first and second endings. Measure 9 continues the melodic line in the right hand.

10

This system contains measures 10 through 13. Measures 10 and 11 feature triplets in both hands. Measures 12 and 13 continue the melodic development in the right hand, with the left hand providing harmonic support.

14 p f

This system contains measures 14 through 18. Measure 14 is marked *p* (piano). Measures 15 and 16 feature triplets. Measure 17 is marked *f* (forte) and includes a fermata. Measure 18 concludes the system with a final chord.

19

This system contains measures 19 through 24. Measure 19 begins with a key signature change to two sharps (F# and C#). The system concludes with a double bar line and repeat dots.

25

*attacca*

This system contains measures 25 through 29. Measure 25 is marked with the number 25. The system concludes with a fermata in the right hand and the instruction *attacca* below the staff.

**Allegro spiritoso**

*f* *tr* *dolce* *dolce* *6* *11* *f* *5* *15* *18* *tr* *p* *3*

\*) Zur Bogenführung und rhythmischen Ausführung der Figur mit Tonwiederholung vgl. Vorwort, S. XI.  
For bowing and rhythmic interpretation of repeated - note figure, see Preface, p. XI.

22

3 3

f

26

*dolce*

*dolce*

*ff*

*ff*

3 3

3 3

32

*ff*

*dolce*

*ff*

*dolce*

3 3

3 3

37

3

*f*

*f*

3 3

41

8va

8va

1 1

44

1 1

47 9

50

53

56

Dal Segno \*)

dolce

61

67

ff

p

\*) Zur Ausführung der Wiederholung, vgl. Critical Commentary. — Regarding performance of the repeat, cf. Critical Commentary.

72

Measures 72-76 of a musical score in A major. Measure 72 features a piano introduction with a forte (*f*) dynamic. Measures 73-75 show a piano (*p*) melody with trills (*tr*) and a forte (*f*) accompaniment. Measure 76 is marked *ff* (fortissimo) and features a piano (*p*) melody. The key signature has two sharps (F# and C#).

77

Measures 77-80 of a musical score in A major. Measure 77 features a piano (*p*) melody. Measures 78-80 show a piano (*p*) melody with a forte (*f*) accompaniment. The key signature has two sharps (F# and C#).

81

Measures 81-84 of a musical score in A major. Measure 81 features a piano (*p*) melody. Measures 82-84 show a piano (*p*) melody with a forte (*f*) accompaniment. The key signature has two sharps (F# and C#).

85

Measures 85-87 of a musical score in A major. Measure 85 features a piano (*p*) melody. Measures 86-87 show a piano (*p*) melody with a forte (*f*) accompaniment. The key signature has two sharps (F# and C#).

88

Measures 88-90 of a musical score in A major. Measure 88 features a piano (*p*) melody. Measures 89-90 show a piano (*p*) melody with a forte (*f*) accompaniment. The key signature has two sharps (F# and C#).

91

Measures 91-93 of a musical score in A major. Measure 91 features a piano (*p*) melody. Measures 92-93 show a piano (*p*) melody with a forte (*f*) accompaniment. The key signature has two sharps (F# and C#).



94

Measures 94-96 of a musical score. The key signature is two sharps (F# and C#). The music is written for two staves. Measures 94 and 95 feature a dense, fast-moving texture with many beamed sixteenth notes. Measure 96 shows a continuation of this texture. Dynamics include *f* (forte) in measures 94 and 95, and *f* in measure 96.

97

Measures 97-100 of a musical score. The key signature is two sharps. Measures 97-99 continue the fast-moving texture. Measure 100 shows a change in texture with more sustained notes. Dynamics include *f* (forte) in measures 97-99 and *p* (piano) in measure 100.

101

Measures 101-106 of a musical score. The key signature is two sharps. Measures 101-103 feature trills marked with *tr*. Measures 104-106 show a more melodic line with some trills. Dynamics include *f* (forte) in measures 101-103 and *dolce* (dolce) in measures 104-106.

107

Measures 107-111 of a musical score. The key signature is two sharps. Measures 107-111 feature a fast-moving texture with many beamed sixteenth notes. Dynamics include *f* (forte) in measures 107-111.

112

Measures 112-115 of a musical score. The key signature is two sharps. Measures 112-115 feature a fast-moving texture with many beamed sixteenth notes. Dynamics include *f* (forte) in measures 112-115.

116

Measures 116-119 of a musical score. The key signature is two sharps. Measures 116-119 feature a fast-moving texture with many beamed sixteenth notes. Dynamics include *f* (forte) in measures 116-119.

12

119

tr

*p* 3 3 3

*p*

123

*f* *ff*

128

*ff* *dolce* *dolce*

133

*f* *f*

137

*f*

140

*f*

143

*p*

146

*8va*

149

*8va*

152

*tr*

*dolce*

*Dal Segno \*)*

*dolce*

157

162

*ff*

*3*

*3*

*Fine*

\*) cf. Critical Commentary

## RONDO\*)

Allegro

The musical score for the Rondo section consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The time signature is 2/4. The score begins with a piano (p) dynamic marking. The first system (measures 1-5) includes a treble staff with eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system (measures 6-11) continues the melodic and harmonic development. The third system (measures 12-17) features more complex rhythmic patterns and slurs. The fourth system (measures 18-23) includes a series of slurs and ties, indicating a continuous melodic line. The fifth system (measures 24-28) concludes the Rondo section with a final cadence.

\*) Zur Verbindung des Rondo mit den vorhergehenden Sätzen vgl. Vorwort, S. VIII. — Concerning the Rondo's connection with the preceding movements, see Preface, p. VIII.

30

36

41

47

53

59

65

ff fz

This system contains measures 65 through 70. Measure 65 starts with a treble clef and a key signature of two sharps (F# and C#). The right hand plays a series of eighth notes, while the left hand has a whole rest. Measures 66-70 show a more complex texture with both hands playing. Dynamic markings include *ff* (fortissimo) and *fz* (forzando).

71

p fz

This system contains measures 71 through 76. Measure 71 begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p* and *fz*.

77

ff fz p

This system contains measures 77 through 81. Measure 77 starts with a fortissimo (*ff*) dynamic. A slur with a '6' indicates a sextuplet in measure 79. Dynamic markings include *ff*, *fz*, and *p*.

82

3 6 3

This system contains measures 82 through 84. Measure 82 features triplet markings ('3') over eighth notes. Measure 83 has a sextuplet ('6') over eighth notes. Measure 84 continues with triplet markings.

85

6 6 6 6

This system contains measures 85 through 88. Measures 85-88 are characterized by continuous sextuplet ('6') markings over eighth notes in both hands.

89

6 6 6 6

This system contains measures 89 through 92. Measures 89-92 continue with sextuplet ('6') markings over eighth notes in both hands.

92

System 1 (measures 92-94) features a treble and bass staff in A major. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes. Measure 92 starts with a treble staff measure, followed by two measures where both staves have music.

95

System 2 (measures 95-97) continues the piece. Measures 95 and 96 contain triplets in both staves. Measure 97 features a sixteenth-note melody in the treble and a triplet accompaniment in the bass.

98

System 3 (measures 98-100) shows the treble staff with a continuous eighth-note melody. The bass staff has a steady eighth-note accompaniment in measures 98 and 99, followed by a half-note chord in measure 100.

101

System 4 (measures 101-103) features a treble staff with a melodic line. The bass staff has a half-note accompaniment in measures 101 and 102, and a sixteenth-note accompaniment in measure 103.

104

System 5 (measures 104-106) continues with a treble staff melody. The bass staff has a steady eighth-note accompaniment throughout the system.

107

6 6 6

110

3 3 3 3

113

3 3 3

116

tr tr tr tr tr tr tr

123

3 3 3 3

126

6 6



129

3 3

3 3

3 3

6 6

6 6

6 6

132

The image shows a musical score for the song 'The Rose Tree'. It consists of two staves, a treble staff and a bass staff, both in the key of D major (indicated by two sharps: F# and C#). The treble staff features a melody with eighth and sixteenth notes, often beamed together, and includes some slurs and ties. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into three measures by vertical bar lines. The first measure starts with a treble clef and a key signature of two sharps. The second measure continues the melody and accompaniment. The third measure concludes the phrase. The overall style is that of a traditional folk or children's song melody.

138

6 6

6 6

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a '6' above the staff indicating a sixteenth-note run. The lower staff begins with a bass clef, the same key signature, and a common time signature. It contains a sequence of eighth and sixteenth notes, with a '6' below the staff indicating a sixteenth-note run. The second system also consists of two staves. The upper staff continues the melody with eighth and sixteenth notes, including a sharp sign (♯) and a cross sign (x). The lower staff continues the accompaniment with eighth and sixteenth notes, including a sharp sign (♯) and a '6' below the staff indicating a sixteenth-note run.

141

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef and key of D major (two sharps). The melody is written on the upper staff, and the accompaniment is on the lower staff. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C#5. The accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C#4. The piece continues with various musical notations, including eighth notes, quarter notes, and half notes. There are also some handwritten annotations, such as 'tr' (trill) and '3' (triplets), and a large 'X' mark over the final measure of the melody.

Measures 145-152. Treble and bass staves in D major. Measure 145 features a trill (tr) on G4 in the treble and a trill on D3 in the bass. Measure 146 has a trill on A4 in the treble and a trill on E3 in the bass. Measure 147 has a trill on B4 in the treble and a trill on F#3 in the bass. Measure 148 has a trill on C#5 in the treble and a trill on G#3 in the bass. Measure 149 has a trill on D5 in the treble and a trill on A3 in the bass. Measure 150 has a trill on E5 in the treble and a trill on B3 in the bass. Measure 151 has a trill on F#5 in the treble and a trill on C#4 in the bass. Measure 152 has a trill on G#5 in the treble and a trill on D#4 in the bass.

Measures 153-157. Treble and bass staves in D major. Measure 153 has a trill on A4 in the treble and a trill on E3 in the bass. Measure 154 has a trill on B4 in the treble and a trill on F#3 in the bass. Measure 155 has a trill on C#5 in the treble and a trill on G#3 in the bass. Measure 156 has a trill on D5 in the treble and a trill on A3 in the bass. Measure 157 has a trill on E5 in the treble and a trill on B3 in the bass.

Measures 158-162. Treble and bass staves in D major. Measure 158 has a trill on F#5 in the treble and a trill on C#4 in the bass. Measure 159 has a trill on G#5 in the treble and a trill on D#4 in the bass. Measure 160 has a trill on A5 in the treble and a trill on E4 in the bass. Measure 161 has a trill on B5 in the treble and a trill on F#4 in the bass. Measure 162 has a trill on C#6 in the treble and a trill on G#4 in the bass.

Measures 163-167. Treble and bass staves in D major. Measure 163 has a trill on D6 in the treble and a trill on A4 in the bass. Measure 164 has a trill on E6 in the treble and a trill on B4 in the bass. Measure 165 has a trill on F#6 in the treble and a trill on C#5 in the bass. Measure 166 has a trill on G#6 in the treble and a trill on D#5 in the bass. Measure 167 has a trill on A6 in the treble and a trill on E5 in the bass.

Measures 168-172. Treble and bass staves in D major. Measure 168 has a trill on B6 in the treble and a trill on F#5 in the bass. Measure 169 has a trill on C#7 in the treble and a trill on G#5 in the bass. Measure 170 has a trill on D7 in the treble and a trill on A5 in the bass. Measure 171 has a trill on E7 in the treble and a trill on B5 in the bass. Measure 172 has a trill on F#7 in the treble and a trill on C#6 in the bass. The system ends with the instruction "Dal Segno al Fine".

# Duo in B/B Flat Major

21

für Klavier und Violoncello\*)

for Pianoforte and Violoncello\*)

Entstehungszeit 1857  
Date of composition 1857

*Violoncello*

*Pianoforte*

*Allegro ma non troppo*

*Allegro ma non troppo*

*dolce*

*fp*

*pp*

*pp*

*poco cresc.*

*dim.*

*poco cresc.*

*dim.*

\*) Die vom Komponisten stammende Bearbeitung für Klavier und Violine ist im Anhang mitgeteilt.

\*) The composer's arrangement for Pianoforte and Violin is published in the Appendix.

23

poco cresc.

dolce

poco cresc.

pp

28

pp

34

poco cresc.

poco cresc.

3

3

39

fp

fp

43

poco cresc.

poco cresc.

47

pp

p

fp

fp

51

fp

fp

fp

56

dolce

pp

poco cresc.

poco cresc.

62

fpp

fp

67

fpp

fva

fp

Musical score for measures 70-72. The system consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 70 features a melodic line with a sharp sign and a fermata. Measure 71 continues the melodic line. Measure 72 shows a melodic line with a sharp sign and a fermata, followed by a double bar line and a repeat sign. A 'Red.' marking is present below the grand staff in measure 72, and an asterisk is at the end of the system.

Musical score for measures 73-76. The system consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 73 features a melodic line with a sharp sign and a fermata, followed by a double bar line and a repeat sign. The tempo marking 'poco marcato' is above the top staff, and 'dolce' is below the top staff. Measures 74-76 continue the melodic line. A double bar line and a repeat sign are at the end of the system.

Musical score for measures 77-80. The system consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 77 features a melodic line with a sharp sign and a fermata, followed by a double bar line and a repeat sign. Measures 78-80 continue the melodic line. A double bar line and a repeat sign are at the end of the system.

Musical score for measures 81-84. The system consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 81 features a melodic line with a sharp sign and a fermata, followed by a double bar line and a repeat sign. Measures 82-84 continue the melodic line. A double bar line and a repeat sign are at the end of the system.

Musical score for measures 85-88. The system consists of three staves. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff (treble and bass clefs). The key signature has one flat (B-flat). Measure 85 features a melodic line with a sharp sign and a fermata, followed by a double bar line and a repeat sign. The tempo marking 'una corda' is above the top staff. Measures 86-88 continue the melodic line. A double bar line and a repeat sign are at the end of the system.

89 poco a poco cresc. 8va - 7

92 8va 7

95 f

98

101 ff

104

Measures 104-106. The score is in 3/4 time with a key signature of two flats. Measure 104 features a bass line with a half note and a quarter note, and a piano accompaniment of eighth notes. Measure 105 has a piano accompaniment of eighth notes. Measure 106 has a piano accompaniment of eighth notes. A fortissimo (ff) dynamic marking is present in measure 105.

107

Measures 107-111. The score is in 3/4 time with a key signature of two flats. Measure 107 features a bass line with a half note and a quarter note, and a piano accompaniment of eighth notes. Measure 108 has a piano accompaniment of eighth notes. Measure 109 has a piano accompaniment of eighth notes. Measure 110 has a piano accompaniment of eighth notes. Measure 111 has a piano accompaniment of eighth notes. A piano (p) dynamic marking is present in measure 110. An 8va marking is present in measure 108.

112

Measures 112-120. The score is in 3/4 time with a key signature of two flats. Measure 112 features a bass line with a half note and a quarter note, and a piano accompaniment of eighth notes. Measure 113 has a piano accompaniment of eighth notes. Measure 114 has a piano accompaniment of eighth notes. Measure 115 has a piano accompaniment of eighth notes. Measure 116 has a piano accompaniment of eighth notes. Measure 117 has a piano accompaniment of eighth notes. Measure 118 has a piano accompaniment of eighth notes. Measure 119 has a piano accompaniment of eighth notes. Measure 120 has a piano accompaniment of eighth notes. A poco rit. marking is present in measure 112.

121

Measures 121-129. The score is in 3/4 time with a key signature of two flats. Measure 121 features a bass line with a half note and a quarter note, and a piano accompaniment of eighth notes. Measure 122 has a piano accompaniment of eighth notes. Measure 123 has a piano accompaniment of eighth notes. Measure 124 has a piano accompaniment of eighth notes. Measure 125 has a piano accompaniment of eighth notes. Measure 126 has a piano accompaniment of eighth notes. Measure 127 has a piano accompaniment of eighth notes. Measure 128 has a piano accompaniment of eighth notes. Measure 129 has a piano accompaniment of eighth notes. A poco rit. marking is present in measure 121. A piano (pp) dynamic marking is present in measure 122. An a tempo marking is present in measure 123.

130

Measures 130-139. The score is in 3/4 time with a key signature of two flats. Measure 130 features a bass line with a half note and a quarter note, and a piano accompaniment of eighth notes. Measure 131 has a piano accompaniment of eighth notes. Measure 132 has a piano accompaniment of eighth notes. Measure 133 has a piano accompaniment of eighth notes. Measure 134 has a piano accompaniment of eighth notes. Measure 135 has a piano accompaniment of eighth notes. Measure 136 has a piano accompaniment of eighth notes. Measure 137 has a piano accompaniment of eighth notes. Measure 138 has a piano accompaniment of eighth notes. Measure 139 has a piano accompaniment of eighth notes. A pizz. marking is present in measure 130. An a piacere marking is present in measure 131.



arco *rit.* a tempo

a tempo

con affetto e rit.

142

\* Red. \*

147

pizz. rit.

Red. \* Red. \* Red. \* Red. \* Red. \*

152

tempo I arco

portamento e dolce tempo I

pp

157

161

poco cresc.

poco a poco rit.

f p

poco a poco rit.

pp

165

a tempo

pizz.

grazioso

a tempo e poco a poco cresc.

168

171

arco

dolce

ppp

174

p.

177

poco cresc.

poco cresc.

180

fpp

fp

183

fp

8va

fp

186

poco cresc.

8va

poco cresc.

Red.

\*

189

dolce e portamento

poco cresc.

pp

poco cresc.

Measures 192-194. Treble clef, key of B-flat major. Measure 192: Treble has a half note G4, bass has a half note F4. Measure 193: Treble has a half note A4, bass has a half note G4. Measure 194: Treble has a half note B4, bass has a half note A4. Dynamics: *p* in measure 193.

Measures 195-197. Treble clef, key of B-flat major. Measure 195: Treble has a half note C5, bass has a half note B4. Measure 196: Treble has a half note D5, bass has a half note C5. Measure 197: Treble has a half note E5, bass has a half note D5. Dynamics: *poco cresc.* in measure 195, *p* in measure 197.

Measures 198-200. Treble clef, key of B-flat major. Measure 198: Treble has a half note F5, bass has a half note E5. Measure 199: Treble has a half note G5, bass has a half note F5. Measure 200: Treble has a half note A5, bass has a half note G5. Dynamics: *poco cresc.* in measure 198, *poco cresc.* in measure 199.

Measures 201-203. Treble clef, key of B-flat major. Measure 201: Treble has a half note B5, bass has a half note A5. Measure 202: Treble has a half note C6, bass has a half note B5. Measure 203: Treble has a half note D6, bass has a half note C6. Dynamics: *p* in measure 201, *poco cresc.* in measure 203.

Measures 204-206. Treble clef, key of B-flat major. Measure 204: Treble has a half note E6, bass has a half note D6. Measure 205: Treble has a half note F6, bass has a half note E6. Measure 206: Treble has a half note G6, bass has a half note F6. Dynamics: *poco marcato* in measure 205, *pp dolce* in measure 206.

207

211

215

219

poco a poco cresc. 8va 7

poco a poco cresc.

223

8va 7

226

8va 7

229

f

232

ff

235

ff

238

8va

241

p

249

poco rit.

poco rit.

Poco adagio quasi andante

257

pizz.

arco

Poco adagio quasi andante

p

260

264

poco rit.

a tempo

cresc.

poco rit.

a tempo

cresc.

268 *f* *p* *ppp* *Red.*

272 *ad lib.* *a tempo* *pp* *Red.* \*

275 *8va* *cresc.* *p* *pp* *Red.* \*

278 *8va* *poco cresc.* *6* *Red.* \*

280 *8va* *p sotto voce* *pp* *Red.* \*



282

283

284

cresc. *f* 8va *p*

cresc. *f* *pp*

287

*pp*

290

*pp* 5 8va *ff* 3 3 3 *dim.* \*

*Red.*

The musical score is written for a piano with three staves. The top staff is a single bass staff, and the bottom two are a grand staff (treble and bass). The key signature is one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The measures are numbered 282 through 290. Measure 282 shows a melodic line in the top bass staff and a complex piano accompaniment. Measure 283 continues the piano accompaniment. Measure 284 features a crescendo in the piano accompaniment and a melodic line in the top bass staff. Measure 287 shows a piano accompaniment with a melodic line in the top bass staff. Measure 290 features a piano accompaniment with a melodic line in the top bass staff, including triplets and a dynamic marking of ff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

293 *p dolce*

*p*

*Red.* \*

297 *cresc.* *p* *cresc.*

*sf* *p*

*Red.* \*

300 *p* *pp* *8va* 7 6

*Red.* \* *Red.* \*

301 *8va* 7 6

*Red.* \* *Red.* \*

302 *poco cresc.* *8va* 7 6

*poco cresc.*

*Red.* \* *Red.* \*

303

8va

5

Red. \*

304

p sotto voce

pp

305

306

307

cresc.

cresc.

308 *f* *p* *dim.*

313 *pizz.* *arco*

317 *poco rit.* *a tempo* *poco rit.* *a tempo*

322 *cresc.* *f* *pp* *rit.* *Allegro agitato* *Allegro agitato* *f* *Red.*

326 *8va*

\*) Zur Bedeutung der Taktvorzeichnung s. Critical Commentary. - For interpretation of the time signature, see Critical Commentary.

329 pizz.

332 arco p affettuoso

335

338

341 poco cresc. dim.

dim.

pp simile

dim.

poco cresc. dim.

Measures 344-346. The score is in 12/8 time with a key signature of two flats. Measure 344 features a piano (pp) dynamic. The right hand has a melodic line with a slur over measures 344-346. The left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 347-349. Measure 347 features a piano (pp) dynamic. Measure 349 features a forte (f) dynamic. The right hand has a melodic line with a slur over measures 347-349. The left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 350-352. The right hand has a melodic line with a slur over measures 350-352. The left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 353-355. Measure 353 features a piano (pp) dynamic. Measure 355 features a forte (f) dynamic. The right hand has a melodic line with a slur over measures 353-355. The left hand has a rhythmic accompaniment with eighth notes and rests.

Measures 356-358. The right hand has a melodic line with a slur over measures 356-358. The left hand has a rhythmic accompaniment with eighth notes and rests.

359

Red.

362 pizz. arco p

dim. \*

365 pp simile

pp simile

368

371 poco cresc.

poco cresc.

42 374

dim.

dim.

377

pp

pp

380

\*) gva ad lib.

fp

383

gva

gva ad lib.

cresc.

cresc.

386

f

f

\*) Cf. Critical Commentary.



389



*p* *sf*

392



*p* *sf* 8va 8va

395



*p* *sf*

399



*pizz.* *grazioso*

404



*arco*

Measures 409-413. The score is in 3/4 time with a key signature of two flats. The bass line features a melodic line with eighth and quarter notes. The treble line has a complex texture with chords and moving lines. The bass line ends with a whole note chord.

Measures 414-417. Measure 414 starts with a whole note chord in the bass. Measures 415-416 continue the bass line with chords. Measure 417 features a pizzicato section in the bass with triplets of eighth notes. The treble line has a melodic line with eighth notes. The bass line ends with a whole note chord.

Measures 418-420. Measure 418 starts with a whole note chord in the bass. Measures 419-420 feature an arco section in the bass with a melodic line. The treble line has a melodic line with eighth notes. The bass line ends with a whole note chord.

Measures 421-423. Measure 421 starts with a whole note chord in the bass. Measures 422-423 feature a pizzicato section in the bass with eighth notes. The treble line has a melodic line with eighth notes. The bass line ends with a whole note chord.

Measures 424-426. Measure 424 starts with a whole note chord in the bass. Measures 425-426 feature a poco a poco crescendo section in the bass with a melodic line. The treble line has a melodic line with eighth notes. The bass line ends with a whole note chord.

427

430

8va

433

8va ad lib. p

fp

8va

8va ad lib.

436

8va ad lib. cresc.

cresc.

439

f

p

sf

442

445

448

452

456

*dolce*  
*ad lib. 8va* *ad lib. 8va* *ad lib. 8va* *ad lib. 8va* \*) *8va* *8va*

*pp*

*cresc.*

*cresc.*

\*) Der Hinweis "ad libitum" gilt auch für die folgenden Takte. – *Ad libitum* indication to be understood as continuing in succeeding bars.

460

8va 7 8va 7

p

464

cresc.

468

p

p

473

477

f

f

Red.

480 pizz.

8va

483 arco p

dim. pp

486 simile

489

492 poco cresc.

poco cresc.

495

dim. pp

dim. pp

498

501

8va ad lib. fp

8va ad lib.

505

8va ad lib. cresc. f

cresc. f

508

p sf

511

8va

p

514

8va

517

pizz.

521

arco

dolce

pp legato e grazioso

524



527  
cresc. p

527  
cresc. p

530

530

533  
dim.

533  
dim.

536  
cresc.

536  
cresc.

539  
dim.

539  
dim.

543

Measures 543-545. The piece is in B-flat major (two flats). Measure 543 features a long melodic line in the bass clef starting on G4, moving up stepwise to D5, and a piano accompaniment in the right and left hands. Measure 544 has a piano accompaniment with chords and eighth notes. Measure 545 continues the piano accompaniment.

546

Measures 546-549. Measure 546 continues the melodic line in the bass clef. Measures 547-549 feature a more active piano accompaniment with chords and eighth notes in both hands.

550

Measures 550-554. Measure 550 begins with a melodic triplet in the bass clef marked *p grazioso*. The piano accompaniment in the right hand features sustained chords, while the left hand has a simple bass line. Measures 551-554 continue this texture.

555

Measures 555-558. Measure 555 features a continuous melodic line in the bass clef. The piano accompaniment in the right hand consists of sustained chords, and the left hand has a simple bass line. Measures 556-558 continue this texture.

559

Measures 559-562. Measure 559 features a melodic line in the bass clef marked *cresc.*. The piano accompaniment in the right hand also features a melodic line marked *cresc.*. Measures 560-562 continue this texture, with the right hand ending on a final chord marked *ff*.

# Duo in D/D Major

53

für Klavier und Violine

for Pianoforte and Violin

Entstehungszeit vermutlich ca. 1858  
Presumable date of composition c. 1858

Violino

Allegro

lento

allegro

lento

Pianoforte

Allegro

f

p

lento

allegro

f

p

lento

5 allegro

pp

cresc.

allegro

pp

cresc.

10

rit.

ad lib.

f

rit.

pp

f

13 allegro risoluto

allegro risoluto

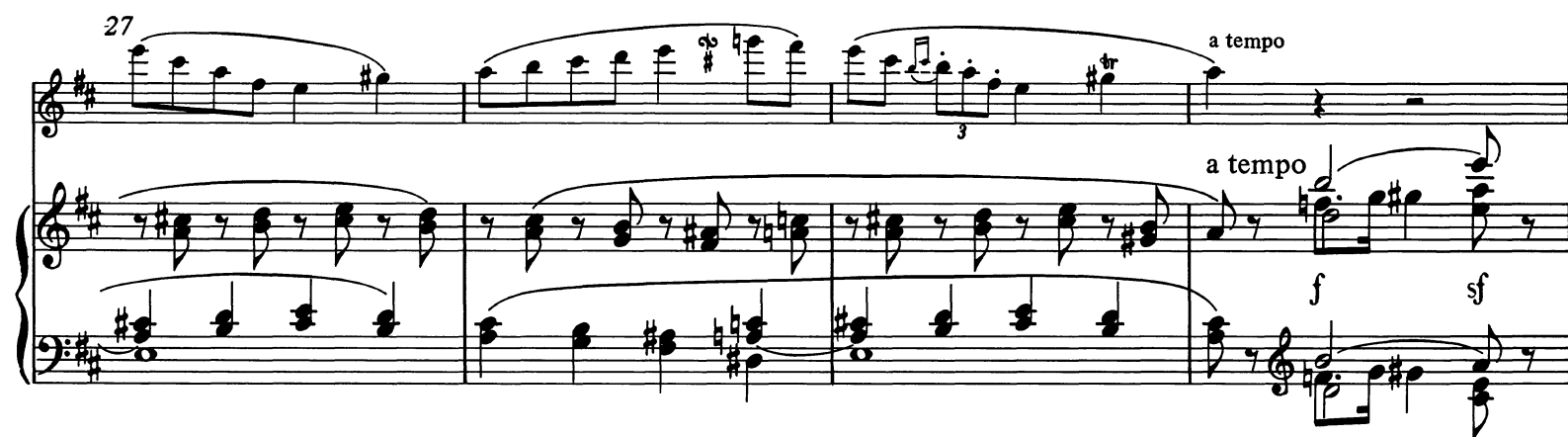
p



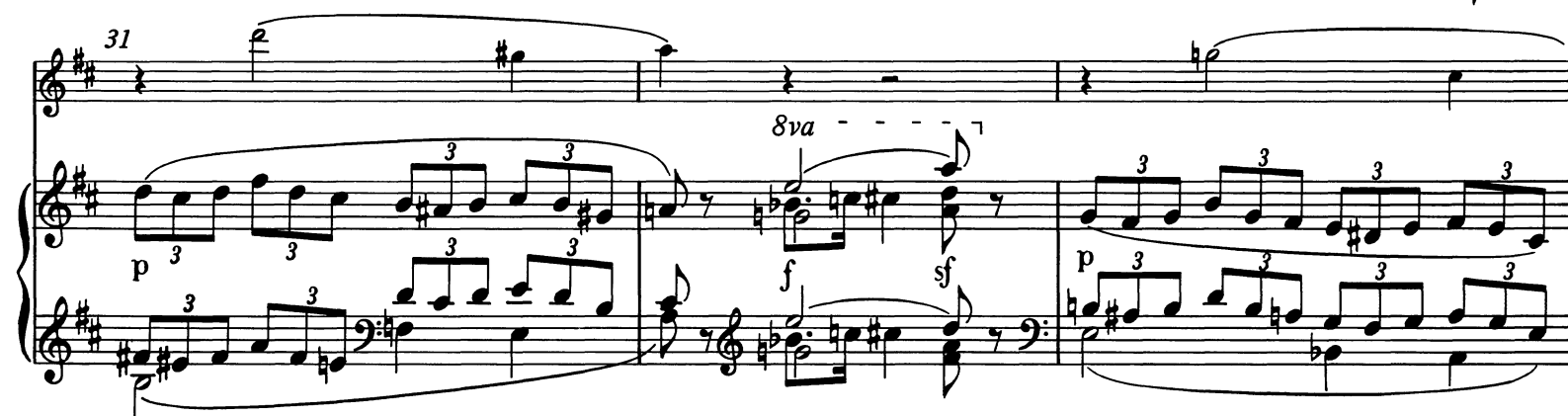
First system of the musical score, measures 17-21. The vocal line features a melodic line with slurs and ties. The piano accompaniment consists of a flowing eighth-note pattern in the right hand and a more static bass line in the left hand.



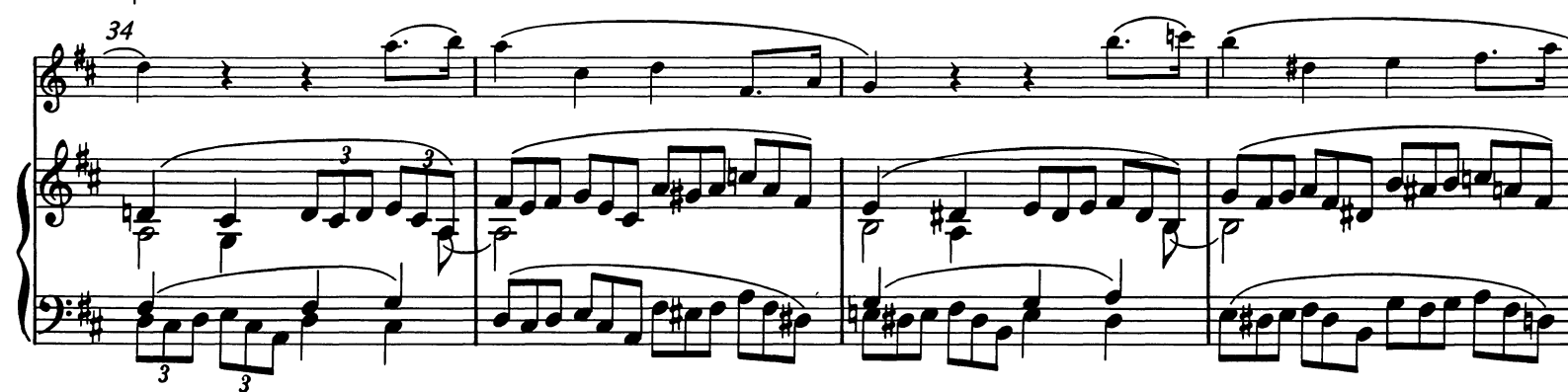
Second system of the musical score, measures 22-26. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line. Performance markings include *poco a poco rit.* and *pp poco a poco rit.*



Third system of the musical score, measures 27-30. The vocal line includes a triplet in measure 29. The piano accompaniment features a steady eighth-note pattern. Performance markings include *a tempo*, *f*, and *sf*.



Fourth system of the musical score, measures 31-33. The vocal line has a long note in measure 31. The piano accompaniment features a triplet pattern in the right hand and a more active bass line. Performance markings include *p*, *f*, *sf*, and *8va*.



Fifth system of the musical score, measures 34-37. The vocal line continues with a melodic line. The piano accompaniment features a triplet pattern in the right hand and a more active bass line.

38 55

This system contains measures 38 through 55. The right hand features a melodic line with a half-note rest at measure 38 and a half-note rest at measure 55. The left hand provides a continuous accompaniment of eighth notes. The key signature is one sharp (F#).

41

This system contains measures 41 through 53. It includes two dynamic markings: *cresc.* (crescendo) at measure 42 and *cresc.* at measure 48. The musical notation continues with eighth-note patterns in the left hand and a melodic line in the right hand.

44

This system contains measures 44 through 50. It includes two dynamic markings: *p* (piano) at measure 49 and *fp* (fortissimo piano) at measure 50. The right hand has a half-note rest at measure 49. The left hand continues with eighth-note accompaniment.

47

This system contains measures 47 through 50. It includes two dynamic markings: *cresc.* (crescendo) at measure 48 and *dim.* (diminuendo) at measure 50. The right hand features a melodic line with eighth-note rests. The left hand has a complex accompaniment with sixteenth-note runs.

50

This system contains measures 50 through 55. It includes two dynamic markings: *p* (piano) at measure 50 and *cresc.* (crescendo) at measure 52. The right hand has a melodic line with eighth-note rests. The left hand features a complex accompaniment with sixteenth-note runs.

53

dim. p

This system contains measures 53 and 54. Measure 53 features a treble clef with a melodic line and a piano accompaniment in the grand staff. Measure 54 continues the accompaniment with a piano (p) dynamic marking.

55

8va - - - - - cresc.

This system contains measures 55 and 56. Measure 55 includes an 8va (octave) marking. Measure 56 features a crescendo (cresc.) marking.

57

dim. p

This system contains measures 57 and 58. Measure 57 includes a decrescendo (dim.) marking. Measure 58 features a piano (p) dynamic marking.

59

8va - - - - - cresc. cresc.

This system contains measures 59 and 60. Measure 59 includes an 8va (octave) marking. Measure 60 features two crescendo (cresc.) markings.

61

f f

This system contains measures 61 and 62. Measure 61 features a forte (f) dynamic marking. Measure 62 features a forte (f) dynamic marking.

63

65

lento

allegro

p

lento

allegro

f

p

68

lento

allegro

pp

lento

allegro

pp

73

cresc.

cresc.

rit.

f

f

ad lib.

76

allegro risoluto

allegro risoluto

pp

p

3

6

Detailed description: This is a musical score for piano, spanning measures 63 to 76. The score is written for a single instrument, with a grand staff (treble and bass clefs) and a key signature of two sharps (F# and C#). The tempo and dynamics are indicated throughout. Measures 63-64 show a melodic line in the right hand and a supporting bass line in the left hand. Measures 65-67 feature a change in tempo from 'lento' to 'allegro' and a dynamic shift from 'p' to 'f'. Measures 68-72 continue the 'allegro' tempo with various dynamic markings including 'pp' and 'f'. Measures 73-75 show a 'cresc.' (crescendo) in both hands, leading to a 'rit.' (ritardando) in measure 75. Measure 76 begins with 'ad lib.' (ad libitum) and 'allegro risoluto', featuring a complex melodic figure in the right hand and a bass line in the left hand. The score includes various musical notations such as slurs, ties, and articulation marks.

79

83

87

91

94

8va- - - - -

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

*pp* *pp*

This musical score is for a piano and voice piece, spanning measures 79 to 94. The key signature is D major (two sharps). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part features complex textures, including triplets and octaves. Dynamics range from *pp* (pianissimo) to *sf* (sforzando). A vocal line begins at measure 91, marked with an 8va (octave up) instruction. The score includes various musical notations such as slurs, ties, and articulation marks.



98

102

*poco a poco cresc.*

104

*8va -*

106

*f*

*Red.*

108

*8va - 7*

*p*

*pp*

111

Measures 111-115 of a musical score in D major. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a melodic line with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has two sharps (F# and C#).

116

Measures 116-120 of a musical score in D major. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a melodic line with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has two sharps (F# and C#). Performance markings include *pizz.* (pizzicato) at measure 117, *arco* (arco) at measure 118, and *cresc.* (crescendo) at measures 119 and 120.

121

Measures 121-125 of a musical score in D major. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a melodic line with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has two sharps (F# and C#). Performance markings include *dim.* (diminuendo) at measures 121 and 122, *dolce* (dolce) at measure 123, and *grazioso* (grazioso) at measure 124.

126

Measures 126-130 of a musical score in D major. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a melodic line with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has two sharps (F# and C#).

131

Measures 131-135 of a musical score in D major. The first staff (treble clef) contains a melodic line with eighth and quarter notes. The second staff (treble clef) contains a melodic line with eighth and quarter notes. The third staff (bass clef) contains a bass line with eighth and quarter notes. The key signature has two sharps (F# and C#). Performance markings include *cresc.* (crescendo) at measures 131 and 132, and *dim.* (diminuendo) at measures 133 and 134.

136 poco a poco rit.

139 a tempo

a tempo

pp

Red.

\*

143

147 poco a poco cresc.

poco a poco cresc.

150

8va

f

f

153 *dim.*

*p*

*f* *8va*

156 *f* *8va* *p*

159 *dim.* *f*

*\* Red.*

162 *simile*

*\* Red.*

165 *8va* *8va*

168

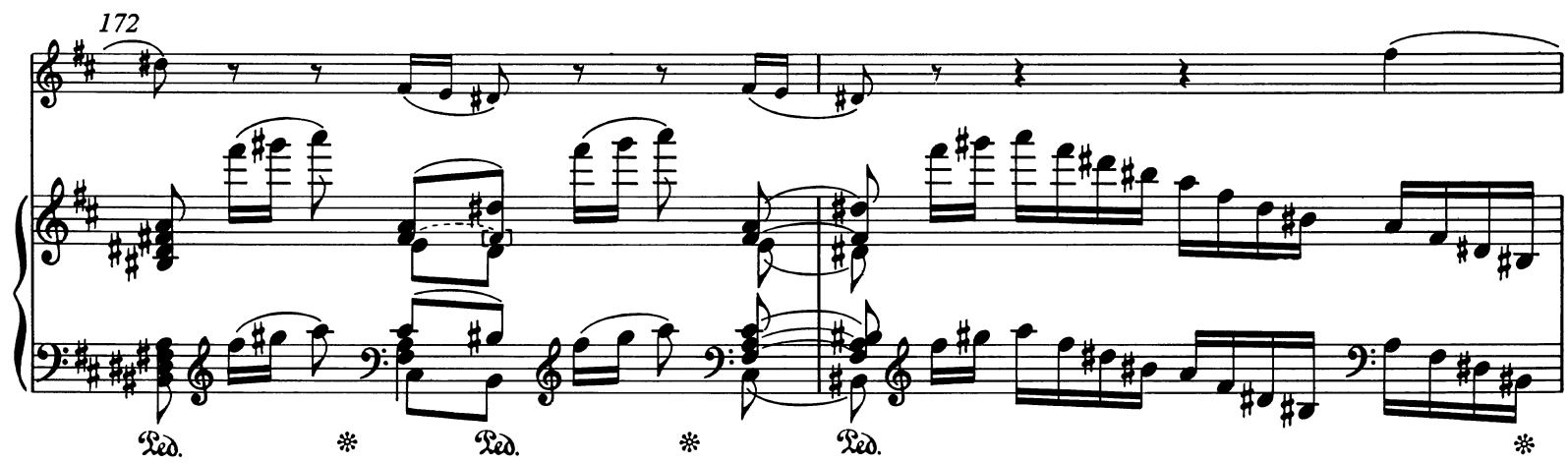
Facilité:



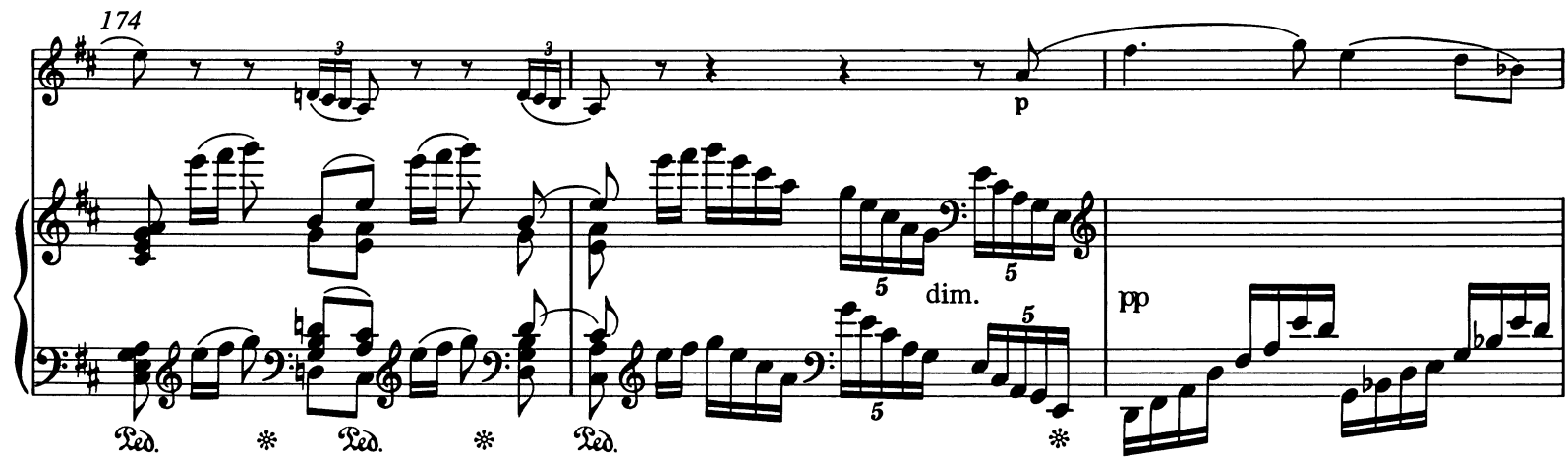
170



172



174



177

180

183

186

189

*dim.*

*cresc.*

*p*

*pp*

*poco a poco rit.*

*Red.*

*\* Red. \**

This musical score page contains measures 177 through 189. It is written for a voice part (treble clef) and a piano accompaniment (grand staff). The key signature has two sharps (F# and C#). The tempo is marked 'poco a poco rit.' (rhythmically decreasing). The dynamics include 'dim.' (diminuendo), 'cresc.' (crescendo), 'p' (piano), and 'pp' (pianissimo). The score features various musical notations such as slurs, ties, and articulation marks. At the bottom, there are markings for 'Red.' (ritardando) and '\* Red. \*' (ritardando with accents).

*a tempo*

192

*a tempo*

196

200

204

*poco a poco rit.*

*pp poco a poco rit.*

208

*a tempo*

*a tempo*

*f sf p*

Measures 211-213. The score is in G major (one sharp). Measure 211 features a piano introduction with a forte (*f*) bass line and a soft (*sf*) treble line. Measure 212 includes a dynamic marking of *p* (piano) and triplet markings (*3*) in both hands. Measure 213 continues the piano introduction with triplet markings (*3*) in both hands. A *8va* marking is present above the treble staff in measure 211.

Measures 214-216. The piano introduction continues. Measure 214 has a *p* (piano) marking. Measures 215 and 216 show the piano introduction with various melodic lines in both hands.

Measures 217-219. The piano introduction continues. Measure 217 has a *p* (piano) marking. Measures 218 and 219 show the piano introduction with various melodic lines in both hands.

Measures 220-222. The piano introduction continues. Measure 220 has a *p* (piano) marking. Measures 221 and 222 show the piano introduction with various melodic lines in both hands. Crescendo markings (*cresc.*) are present in measures 221 and 222.

Measures 223-225. The piano introduction continues. Measure 223 has a *p* (piano) marking. Measures 224 and 225 show the piano introduction with various melodic lines in both hands. A fortissimo (*fp*) marking is present in measure 225.



226

cresc.

228

dim.

p

230

cresc.

dim.

233

p

8va

cresc.

236

dim.

p

239

cresc.

241

f

244

8va

Red.

247

8va

rit. e dim.

8va

Red.

250

8va

8va

[\*]

# ROMANCE

69

253 Andante *pp dolce*

Andante *p sempre legato*

261

*f p pp*

*ad lib.*

267 poco animato

*pp*

*a tempo e poco animato*

*cresc.*

*rit.*

274 a tempo

*8va - - - -*

*a tempo*

*pp*

279

284

rit.

p

rit. 3

f

5

p

f

p

289

a tempo

con affetto  
a tempo

p

293

298

poco a poco cresc.

poco a poco cresc.

303

8va

fp

fp

3

3

3

3

307

8va

309

appassionato

pp

marcato

6

313

cresc.

f

marc.

6 marc.

317

p

cresc.

marc.

marc.

321

f

p

marc.

marc.

325

pp

328

cresc.

cresc.

331

f

p

334

cresc.

cresc.

337

poco a poco rit.

p

pp

ppp

poco a poco rit.

p

pp

ppp

*a tempo*

*a tempo* 3

*pp*

*p*

346

350

*f* 5 *p*

*f* 6 *p* *pp*

*ad lib.*

355

*poco animato*

*pp*

*a tempo e poco animato*

*cresc.* 5

361

*8va*

*rit.*

363

Allegro giocoso

pp

p

367

pp

ppp

marc.

372

poco cresc.

poco cresc.

marc.

377

p

p

f

p

382

f

p



387

poco cresc.

poco cresc.

392

l'istesso tempo

pp

l'istesso tempo

pp

398

pp

403

cresc.

cresc.

f

ff

408

pizz.

arco

413

pizz.

arco

pp

poco cresc.

420

3

dim.

dim.

426

ppp

pp

simile

432

438

sf

443

l'istesso tempo

l'istesso tempo

poco cresc.

pp

This system contains measures 443 through 447. The music is in 6/8 time with a key signature of two sharps (F# and C#). The vocal line (top staff) features a melodic line with some rests. The piano accompaniment (bottom staves) consists of a steady eighth-note pattern in the left hand and a more complex, flowing line in the right hand. Dynamics include 'poco cresc.' and 'pp'.

448

ppp

marc.

This system contains measures 448 through 452. The piano accompaniment continues with the eighth-note pattern in the left hand. The right hand features a series of chords and moving lines. Dynamics include 'ppp' and 'marc.' (marcato).

453

poco cresc.

marc.

This system contains measures 453 through 457. The piano accompaniment continues with the eighth-note pattern in the left hand. The right hand features a series of chords and moving lines. Dynamics include 'poco cresc.' and 'marc.' (marcato).

458

p

f, p

This system contains measures 458 through 463. The piano accompaniment continues with the eighth-note pattern in the left hand. The right hand features a series of chords and moving lines. Dynamics include 'p' and 'f, p'.

464

f, p

This system contains measures 464 through 468. The piano accompaniment continues with the eighth-note pattern in the left hand. The right hand features a series of chords and moving lines. Dynamics include 'f, p'.

469

poco cresc.

poco cresc.

475 l'istesso tempo

pp

l'istesso tempo

pp

sf

p

481

486

tranquillamente

marc.

491

marc.

tranquillamente

497

503

dim.

8va

510

pp

grazioso

517

3

3

523

cresc.

cresc.

3

3

529

First system of music (measures 529-534). The treble clef staff has a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with various rests and notes. The piano accompaniment consists of two staves (treble and bass clef) with complex chordal and melodic textures, including triplets and slurs.

535

Second system of music (measures 535-540). The treble clef staff continues the melodic line. The piano accompaniment features more complex textures, including a triplet in the right hand and various chordal structures in the left hand.

541

Third system of music (measures 541-546). The treble clef staff includes a *ppp* (pianissimo) marking. The piano accompaniment continues with complex textures, including triplets and slurs.

547

Fourth system of music (measures 547-552). The treble clef staff includes a *ppp* marking and a *cresc.* (crescendo) marking. The piano accompaniment continues with complex textures, including triplets and slurs.

553

Fifth system of music (measures 553-558). The treble clef staff continues the melodic line. The piano accompaniment features complex textures, including triplets and slurs.

559

poco a poco cresc.

pp

poco a poco cresc.

564

f

ff

569

pizz.

arco

pizz.

574

arco

pp

poco cresc.

pp

poco cresc.

581

3

dim.

ppp

dim.

pp

*simile*

Measures 588-593. The music is in 6/8 time. The right hand features a continuous eighth-note melody with accents. The left hand provides harmonic support with chords and moving lines. The key signature has two sharps (F# and C#).

594

Measures 594-599. The right hand continues the eighth-note melody. The left hand features more complex chordal textures. A forte (*sf*) dynamic marking appears in measure 599. The key signature remains two sharps.

600

*l'istesso tempo**l'istesso tempo**poco cresc.*

Measures 600-604. The right hand has a brief rest in measure 600 before resuming the melody. The left hand continues with harmonic accompaniment. A *poco cresc.* marking is present. The key signature changes to one sharp (F#) in measure 603.

605

Measures 605-609. The right hand features a melodic line with a long slur. The left hand has a steady eighth-note accompaniment. A piano (*pp*) dynamic marking is indicated. The key signature is one sharp.

610

Measures 610-614. The right hand continues the melodic line. The left hand features a dense, arpeggiated texture. A pianissimo (*ppp*) dynamic marking is present. The key signature changes to no sharps or flats in measure 613. *marc.* markings are present at the end of measures 612 and 614.



615 *poco cresc.* *p*

620 *f* *p*

625 *f* *p*

630 *poco cresc.* *poco cresc.*

635 *l'istesso tempo* *pp* *tr*

*l'istesso tempo* *pp* *sf* *P con leggerezza e legato*

640

646

pizz.

poco cresc.

651

arco

p

657

cresc.

662

f

dim.

un poco più mosso  $\text{♩}$

*p*

un poco più mosso

*pp*

671

675

pizz.

8va  $\text{7}$

poco cresc.

8va  $\text{7}$

poco cresc.

679

arco

*p*

684

cresc.

cresc.

689

693

rit. molto rit.

dim. e rit. molto rit.

697

andante p

andante pp

702

707

ad lib. 3 3 lento

ad lib. lento

8va

# ANHANG APPENDIX



# Concertino in a/A Minor

89

für Violine und Klavier  
(Fragment)

for Violin and Pianoforte  
(Fragmentary)

Entstehungszeit: Ende 1859 - Anfang 1860  
Date of composition: end of 1859 - beginning of 1860\*)

*Allegro maestoso*

*Allegro maestoso* **f**

*Violino*

*Pianoforte*

*una corda*

*p*

5

10

13

\*) S. Vorwort. - See Preface.

90 16

rit. a tempo

rit. a tempo

f

19

p

23

3 3 3 3 3

27

rit. rit.

30 a tempo

a tempo



34 *poco rit.*

*poco rit.*

38 *a tempo*

*a tempo*

42

42

46

46

49

49

52

6 6 6 6 6 6

55

3 3 3 3 3 3

57

f

59

dim. p

62

poco a poco rit.

poco a poco rit.

# Duo in B/B Flat Major

93

für Klavier und Violoncello

for Pianoforte and Violoncello

Bearbeitung für Klavier und Violine  
vom Komponisten

Arrangement for Pianoforte and Violin  
by the Composer

Entstehungszeit 1857  
Date of composition 1857

*Violino*

*Allegro ma non troppo*

*Allegro ma non troppo*

*dolce*

*Pianoforte*

*fp*

*pp*

6

12

*pp*

17

*poco cresc.*

*dim.*

*poco cresc.*

*dim.*

23 *poco cresc.* *dolce* *pp*

28 *pp*

34 *poco cresc.* *poco cresc.*

39 *fp* *fp*

43 *poco cresc.* *poco cresc.*

47

pp

p

fp

fp

51

fp

fp

fp

56

dolce

pp

poco cresc.

poco cresc.

62

fpp

fp

67

8va fp

fp

70

*Ped.* \*

73

*poco marcato*

*dolce*

77

81

85

89 poco a poco cresc. 8va 7



92 8va 7



95 f



98



101 ff



104

107

107

8va

p

p

121

a tempo

pp

a tempo e amabile

130

pizz. Red. \* Red. a piacere \* Red. a piacere

\* Red. \* Red. \* Red. \*



arco *rit.* a tempo

a tempo

con affetto e rit.

*Red.*

142

*Red.* \* *Red.* \*

147

pizz. *rit.*

*Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \* *Red.* \*

152

tempo I arco

portamento e dolce tempo I

pp

157

100

161

poco cresc.

poco a poco rit.

f p

poco a poco rit.

pp

165

a tempo

pizz.

grazioso

a tempo e poco a poco cresc.

168

171

arco

dolce

ppp

174

177

poco cresc.

poco cresc.

180

fpp

fp

183

fp

8va

fp

186

poco cresc.

8va

poco cresc.

Red.

\*

189

dolce e portamento

poco cresc.

pp

poco cresc.

192

*p*

*pp*

195

*poco cresc.*

*p*

*poco cresc.*

*pp*

198

*poco cresc.*

*poco cresc.*

201

*p*

*poco cresc.*

*pp*

*poco cresc.*

204

*poco marcato*

*pp dolce*

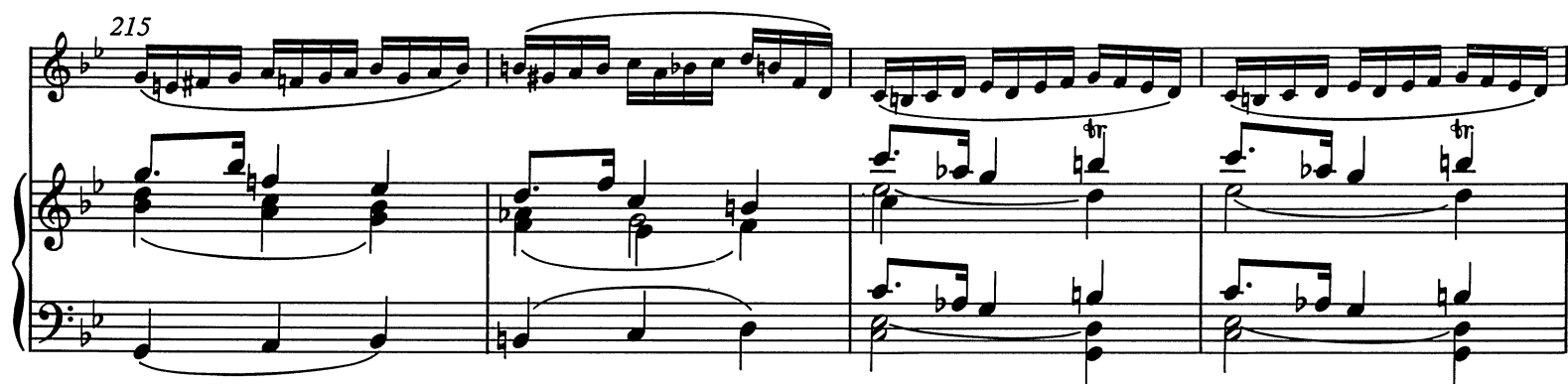
207



211



215



219

poco a poco cresc.

8va 7

poco a poco cresc.



223

8va 7



226

8va<sup>-</sup> 7

229

f

232

ff

235

ff

238

8va

241

p

poco rit.

249

poco rit.

Poco adagio quasi andante

257

p

pizz.

arco

260

3

3

3

3

3

tr

264

poco rit.

a tempo

3

cresc.

poco rit.

a tempo

cresc.

tr

7

268

*f* *p*

*f* *pp* *ppp*

*Red.*

272 *ad lib.* *a tempo*

*ff* *pp*

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

275 *8va* *cresc.* *p* *8va* *6*

*cresc.* *pp*

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

278 *poco cresc.* *8va* *8va* *6* *poco cresc.*

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

280 *8va* *p sotto voce* *pp* *9*

*Red.* *Red.*



[illegible]

284

cresc.

f

8va

pp

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 284-286) features a vocal line with a crescendo and a piano line with a crescendo. The second system (measures 287-289) includes a forte piano line and a piano line. The third system (measures 290-292) shows a piano line with a piano piano dynamic and a piano line. The score is written in G major and 4/4 time.

287

pp

pp

pp

290

pp

5

ff

8va

3

3

3

3

dim.

Reo

\*

293

*p dolce*

*p*

*Red.* \*

*Red.* \*

*Red.*

297

cresc. p cresc.

*Red.*

300

p pp

8va 7 6 8va 7 6

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

302

poco cresc. 8va 7 6 8va 7 6

poco cresc.

*Red.* \* *Red.* \* *Red.* \* *Red.* \*

304

p sotto voce pp

306

cresc. cresc.

308 *f* *p* *dim.*

313 *pizz.* *arco* *sf* *3*

317 *poco rit.* *a tempo* *tr*

322 *cresc.* *f* *pp* *rit.* *\*) Allegro agitato* *f* *Allegro agitato* *f* *8va*

326

\*) Zur Bedeutung der Taktvorzeichnung s. Critical Commentary. - For interpretation of the time signature, see Critical Commentary.

329 pizz.

dim.

332 arco  
p affettuoso

pp simile

335

338

341 poco cresc. dim.

poco cresc. dim.

344

pp

pp

This system contains measures 344, 345, and 346. Measure 344 features a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and A4, all under a slur. The left hand has a half note G3. Measure 345 continues the right-hand melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. The left hand has a half note G3. Measure 346 continues the right-hand melody with quarter notes D4, E4, F4, and G4, followed by a half note A4. The left hand has a half note G3. Dynamics include piano (pp) in both hands.

347

f

ff

This system contains measures 347, 348, and 349. Measure 347 features a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and A4, all under a slur. The left hand has a half note G3. Measure 348 continues the right-hand melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. The left hand has a half note G3. Measure 349 continues the right-hand melody with quarter notes D4, E4, F4, and G4, followed by a half note A4. The left hand has a half note G3. Dynamics include forte (f) in the right hand and fortissimo (ff) in the left hand.

350

This system contains measures 350, 351, and 352. Measure 350 features a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and A4, all under a slur. The left hand has a half note G3. Measure 351 continues the right-hand melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. The left hand has a half note G3. Measure 352 continues the right-hand melody with quarter notes D4, E4, F4, and G4, followed by a half note A4. The left hand has a half note G3.

353

8va - 7

This system contains measures 353, 354, and 355. Measure 353 features a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and A4, all under a slur. The left hand has a half note G3. Measure 354 continues the right-hand melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. The left hand has a half note G3. Measure 355 continues the right-hand melody with quarter notes D4, E4, F4, and G4, followed by a half note A4. The left hand has a half note G3. Dynamics include piano (pp) in the right hand and fortissimo (ff) in the left hand.

356

This system contains measures 356, 357, and 358. Measure 356 features a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and A4, all under a slur. The left hand has a half note G3. Measure 357 continues the right-hand melody with quarter notes G4, F4, E4, and D4, followed by a half note C4. The left hand has a half note G3. Measure 358 continues the right-hand melody with quarter notes D4, E4, F4, and G4, followed by a half note A4. The left hand has a half note G3.

359

Red.

362 pizz. arco p

dim. \*

365 pp

p...

368

p...

371 poco cresc.

poco cresc. p...

374

dim.

dim.

377

pp

pp

380

8va ad lib.  
\*)

fp

383

8va ad lib.

8va

cresc.

cresc.

386

f

f

3

3

3

3

\*) Cf. Critical Commentary.

389

392

395

399

pizz.

404

arco



409

pizz.

414

pizz.

p

3

418

arco

421

pizz.

arco

8va

424

poco a poco cresc.

poco a poco cresc.



442

445

poco a poco dim.

poco a poco dim.

448

452

dolce

ad lib. 8va - - 7 ad lib. 8va - 7 ad lib. 8va - - 7 ad lib. 8va - 7 \*) 8va - 7 8va - 7

pp

456

8va 7 8va 7 8va 7 8va 7 8va 7 8va 7

cresc. 8va 7 8va 7

cresc.

\*) Der Hinweis "ad libitum" gilt auch für die folgenden Takte. - *Ad libitum* indication to be understood as continuing in succeeding bars.

460

*gva* *gva* *p*

464

*cresc.*

468

*p* *p*

473

477

*f* *f*

*Red.*

480 pizz.

8va

\*

483 arco p

dim. pp

486 simile

489

492 poco cresc.

poco cresc.

495

dim.

pp

dim.

pp

498

dim.

pp

501

8va ad lib.

fp

8va

8va ad lib.

fp

8va

8va ad lib.

505

8va ad lib.

cresc.

f

cresc.

f

8va ad lib.

cresc.

f

cresc.

f

508

p

p

sf

sf

p

p

sf

sf



527

cresc.

p

pp

530

533

dim.

dim.

536

cresc.

cresc.

3

539

dim.

dim.

f

ff



543

Musical score for measures 543-545. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 543 has a whole rest in the top staff and a half note in the bass. Measure 544 has a half note in the top staff and a half note in the bass. Measure 545 has a half note in the top staff and a half note in the bass.

546

Musical score for measures 546-549. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 546 has a half note in the top staff and a half note in the bass. Measure 547 has a half note in the top staff and a half note in the bass. Measure 548 has a half note in the top staff and a half note in the bass. Measure 549 has a half note in the top staff and a half note in the bass.

550

*p* *grazioso*

Musical score for measures 550-554. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 550 has a half note in the top staff and a half note in the bass. Measure 551 has a half note in the top staff and a half note in the bass. Measure 552 has a half note in the top staff and a half note in the bass. Measure 553 has a half note in the top staff and a half note in the bass. Measure 554 has a half note in the top staff and a half note in the bass.

555

Musical score for measures 555-558. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 555 has a half note in the top staff and a half note in the bass. Measure 556 has a half note in the top staff and a half note in the bass. Measure 557 has a half note in the top staff and a half note in the bass. Measure 558 has a half note in the top staff and a half note in the bass.

559

*cresc.* *ff*

Musical score for measures 559-562. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has two flats. Measure 559 has a half note in the top staff and a half note in the bass. Measure 560 has a half note in the top staff and a half note in the bass. Measure 561 has a half note in the top staff and a half note in the bass. Measure 562 has a half note in the top staff and a half note in the bass.

# Duo in B/in B Flat Major

für Klavier und Violoncello

for Pianoforte and Violoncello

Frühere Fassung der Takte 65-71, 181-187 und 416-432

Earlier version of bb. 65-71, 181-187 and 416-432

Violoncello

Pianoforte

65

*fpp*

*sf* *pp*

68

181

*sf pp* *pp*

184

*8va*

*poco cresc.*

*poco cresc.*

Revidierte Fassung/Revised version:

*8va*

*8va*

*sf*

416

8va

\*)

con gusto

420

423

8va

426

cresc.

8va ad lib.

fp

\*) ausradiert / erased



## CRITICAL COMMENTARY

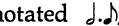
## Abbreviations

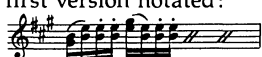
|                      |                                                                |
|----------------------|----------------------------------------------------------------|
| b., bb.              | = bar, bars                                                    |
| Berwald<br>Dokumente | = Franz Berwald. Die Dokumente seines Lebens, Kassel etc. 1979 |
| BwGA                 | = Franz Berwald, Sämtliche Werke / Complete Works              |
| FamA                 | = Archives of the Berwald family, since 1969 in MAB            |
| L. H.                | = left hand                                                    |
| MAB                  | = Library of the Royal Academy of Music, Stockholm             |
| Pfte.                | = pianoforte                                                   |
| R. H.                | = right hand                                                   |
| SMF                  | = Stiftelsen Musikkulturens främjande, Stockholm               |
| STM                  | = Svensk tidskrift för musikforskning, Stockholm               |
| V., Viol.            | = violino                                                      |
| Vc.                  | = violoncello                                                  |

### *I. Source*

For these reasons, it has been necessary to make certain additions as to dynamics, articulation etc. These additions, however, are merely to be regarded as the editor's suggestions, and are only commented upon when necessary.

Adagio, con espressione

| Bar  | Instrument | Note                                                                                                                                            |
|------|------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| 2    | V. II      | clef and key signature lacking here-after.                                                                                                      |
| 5-6  | V. II      | unclear whether slur begins on first note of bar and if slur b. 6 starts anew (change of accolade b. 5/6).                                      |
| 6    | V. II      | second half of bar notated  ; adjusted by analogy with b. 8. |
| 9-10 |            | double-barline and <i>Fine</i> indication at end of b. 9, and first quaver beamed together with following three.                                |
| 10   | V. II      | absence of <i>forte</i> indication probably due to lack of space.                                                                               |
| 14   | V. I       | demisemiquavers notated as semi-quavers.                                                                                                        |
| 16   | V. II      | <i>dolce</i> indication added here and elsewhere according to argumentation in Preface, pp. XI and XIVf. respectively.                          |

| Bar                      | Instrument | Note                                                                                                                                                                                                                                                                                                                                          |
|--------------------------|------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 20                       | V. II      | erasure on third crotchet. A stem is still visible.                                                                                                                                                                                                                                                                                           |
| Andantino con variazioni |            |                                                                                                                                                                                                                                                                                                                                               |
| 4                        | V. II      | debatable whether staccato articulation should continue.                                                                                                                                                                                                                                                                                      |
| 24                       | V. I       | not dotted in source.                                                                                                                                                                                                                                                                                                                         |
| Var. 1                   |            |                                                                                                                                                                                                                                                                                                                                               |
| 8                        | V. II      | source has what appears to be crotchet rest over first semiquaver.                                                                                                                                                                                                                                                                            |
|                          | V. I, II   | prima and seconda volta not indicated in source, which has merely an extra quaver after the repeat sign.                                                                                                                                                                                                                                      |
| Var. 2                   |            |                                                                                                                                                                                                                                                                                                                                               |
| 8                        |            | prima and seconda volta not indicated in source which has instead two extra semiquavers after the repeat sign.                                                                                                                                                                                                                                |
| 18                       | V. I       | source has additional e' on third semiquaver; adjusted by analogy with b. 22.                                                                                                                                                                                                                                                                 |
| 20                       | V. II      | rest and following b'' added by analogy with b. 4; probably missing due to lack of space.                                                                                                                                                                                                                                                     |
| 24                       | V. II      | a'' quaver rather than semiquaver.                                                                                                                                                                                                                                                                                                            |
| 29                       |            | source has V: S: rather than <i>attacca</i> .                                                                                                                                                                                                                                                                                                 |
| Allegro spiritoso        |            |                                                                                                                                                                                                                                                                                                                                               |
| 2                        | V. I       | slur over entire bar; adjusted by analogy with b. 102.                                                                                                                                                                                                                                                                                        |
| 5, 9, 109                |            | for bowing and performance of dotted rhythm see Preface, pp. XI and XV respectively.                                                                                                                                                                                                                                                          |
| 8                        |            | tied note written as dotted note here and in similar places.                                                                                                                                                                                                                                                                                  |
| 11                       |            | slur over entire bar; adjusted by analogy.                                                                                                                                                                                                                                                                                                    |
| 15, 115                  | V. I       | dotted rhythm notated ♩.♩.                                                                                                                                                                                                                                                                                                                    |
| 42                       | V. II      | first semiquaver notated d'''; adjusted by analogy with b. 138.                                                                                                                                                                                                                                                                               |
| 47                       | V. I       | fifth semiquaver possibly staccato.                                                                                                                                                                                                                                                                                                           |
| 47–58,<br>143–154        |            | source has § in bb. 47 and 58, as well as in bb. 143 and 154. The use of signs rather than written-out repetitions probably indicates ad libitum performance and as such is to be understood in the light of the reprise of the two main sections. To make a smoother transition at the repetition only, e''' is suggested for V.II in b. 47. |
| 48                       | V. II      | grace note written as a quaver.                                                                                                                                                                                                                                                                                                               |
| 49                       | V. II      | first version notated:<br>                                                                                                                                                                                                                               |
|                          |            | Revised with small notes above the first abbreviation sign to read as in the present edition.                                                                                                                                                                                                                                                 |
| 49, 145                  | V. I       | tied note written as dotted quaver.                                                                                                                                                                                                                                                                                                           |
| 53–58,<br>149–154        |            | these sections should probably be <i>forte</i> since <i>dolce</i> indication returns in b. 155 in V. I.                                                                                                                                                                                                                                       |
| 59, 60                   |            | <i>dolce</i> indication added by analogy with b. 155.                                                                                                                                                                                                                                                                                         |

| Bar            | Instrument | Note                                                                                                                                                                                                          |
|----------------|------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 72             |            | <i>forte</i> indication added by analogy with bb. 1 and 101.                                                                                                                                                  |
| 79             | V. I       | dotted note originally written as crotchet and quaver due to new accolade; unclear whether tie or slur at beginning of new accolade.                                                                          |
| 86             | V. I       | since it is presumable that the <i>forte</i> dynamic does not continue beyond b. 85, <i>piano</i> is added here in accordance with the staccato articulation, as well as the dynamic indication in V. II.     |
| 92             | V. II      | slur over second half of bar; adjusted according to b. 90.                                                                                                                                                    |
| 105            |            | <i>dolce</i> indicated by analogy with b. 5.                                                                                                                                                                  |
| 106–111        |            | articulation added by analogy with bb. 6–11.                                                                                                                                                                  |
| 119            | V. I       | last group of semiquavers written mistakenly as a repetition of the preceding group; adjusted according to b. 19. Furthermore, slur over entire bar, which has been adjusted by analogy with V. II and b. 19. |
| 121            |            | <i>piano</i> added by analogy with b. 21.                                                                                                                                                                     |
| 121            | V. I       | slur over entire bar; adjusted by analogy with b. 23.                                                                                                                                                         |
| 123            | V. II      | <i>dolce</i> added by analogy with bb. 33–34.                                                                                                                                                                 |
| 129–130        |            | <i>forte</i> added by analogy with b. 39.                                                                                                                                                                     |
| 135            |            | for possible use of raised leading tones cf. bb. 43–44.                                                                                                                                                       |
| 139–140        | V. II      | see bb. 47–58.                                                                                                                                                                                                |
| 143–154        |            | barline missing; double-barline added by analogy with b. 58/59.                                                                                                                                               |
| 154/155        |            | source indicates repetition of pattern with repeat signs and the word <i>bis</i> .                                                                                                                            |
| 162–163        |            |                                                                                                                                                                                                               |
| Rondo. Allegro |            |                                                                                                                                                                                                               |
| 19             | V. II      | b-sharp' notated as quaver, the second beam missing.                                                                                                                                                          |
| 29–30          | V. II      | source possibly has a slur.                                                                                                                                                                                   |
| 60             | V. II      | end of slur unclear and could be interpreted as extending over barline; adjusted by analogy.                                                                                                                  |
| 70             | V. I       | half-finished sharp sign before natural sign; probably a clerical error.                                                                                                                                      |
| 84             | V. II      | clerical error in source: second triplet notated one tone too high; adjusted according to b. 82.                                                                                                              |
| 95–98, 127–130 |            | staccatos added on repeated notes by analogy with b. 97.                                                                                                                                                      |
| 95             | V. I       | third triplet adjusted to match bb. 96–98 and parallel passages.                                                                                                                                              |
| 107–108        |            | repetition of b. 107 indicated by repeat signs,                                                                                                                                                               |
| 121–122        |            | ties added by analogy with bb. 149–150.                                                                                                                                                                       |
| 126            | V. II      | open-string indication over second e''; made to conform with preceding bar.                                                                                                                                   |
| 157            | V. II      | dotted rhythm notated ♩ (the last note being considerably smaller and possibly added as an afterthought, since the minim lacks a dot); cf. similar patterns in preceding movements.                           |

## DUO IN B FLAT MAJOR FOR PIANOFORTE AND VIOLONCELLO

## I. Sources

**A** MAB. Autograph score, 19 folios, paginated in pencil 1–35, possibly by the publisher Schubert. The bottom of fol. 18<sup>r</sup> and all of fols. 18<sup>v</sup>, 19<sup>r+v</sup> are ruled only. Vertical format: c. 34.5 by 26.6 cm. Light blue-green paper without watermark.

Worn cover in coarse grey paper, format 35 by 27.3 cm, stitched together with contents. Title in ink, in autograph: *Duo / für / Pianoforte und Violoncello* / [in the lower half, to the right:] *Partitur*. Inside of front cover has *Franz Berwald* in pencil in unknown hand.

Title page in ink, in autograph: *Duo / für / Pianoforte und Violoncello* / [in pencil, in unknown hand:] (*oder Violine*) / [autograph continues:] *komponiert / für den Violoncellisten / Herrn Bernhard Cossmann / von / Franz Berwald / (Die Cellostimme ist nebenbei für die Violine von Kom-) / ponisten arrangiert*. ("The violoncello part has likewise been arranged by the composer for violin"), *von Kom-* written on erasure and the last three words added later though not the close-parenthesis sign. Pencil annotations below the title concern the publication by Schubert & Co. On top of p. 2, the following autograph heading in ink: *Duo*. [with double underlining; to the right:] *Franz Berwald* [and thereafter in pencil, in unknown hand:] *O. [pus] 7*. On bottom of the same page added by the publisher, in ink: 2415 [plate no.].

The music text, in ink, consists of: *Allegro ma non troppo*, pp. 2–16, *poco Adagio quasi Andante*, pp. 16–21 and *Allegro agitato*, pp. 21–35.

Pencil and red crayon marks in unknown hand, consisting of suggestions as to page numbers / division into pages and so forth, obviously are directions for the engraver.

Pasted-on slips of paper with music text in autograph on pp. 4, 5, 11, 26 and 27. The slip on p. 11 covers another smaller slip with music text.

**B** SMF. Autograph part, 7 folios, foliated in pencil in unknown hand 1–7, fol. 7 ruled only. Vertical format: 32.7 x 25.4 cm. Light blue-green paper without watermark.

Cover in coarse grey paper, formerly stitched together with contents. Title in ink, in autograph: *Duo / für / Pianoforte und Violoncello* / [in the lower half, to the right:] *Violoncello*. In the upper left corner, in purple ink, in unknown hand: *Fol: 199*. [underlined].

The part was later bound in boards covered in white parchment, with gold lettering on the front cover: *FRANZ BERWALD*. The inside front cover has the Ex libris: *TOTUS SUM MUSICES / RUDOLF NYDAHL*. The inside back cover has the Ex libris: *STIFELSEN MEMORIA MUSICA / COLLECTIO RUDOLPHI NYDAHL*.

Fol. 1<sup>r</sup> bears the following heading in ink, in autograph: *Duo / Für Pianoforte und Violoncello, komp: für den Cellisten Herrn Bernhard Cossmann / von / Franz Berwald / (Die Cellostimme ist nebenbei für die Violine vom Komponisten arrangiert), vom Kompo* written on erasure.

The music text, in ink, consists of: *Allegro ma non troppo*, fol. 1<sup>r</sup>–3<sup>v</sup>, *poco Adagio quasi Andante*, fol. 3<sup>v</sup>–4<sup>v</sup> and *Allegro agitato*, fol. 4<sup>v</sup>–6<sup>v</sup>. At the beginning of the music text, in autograph: *Cello* / [in smaller letters:] *oder/Violine* ("or violin").

A pasted-on slip of paper with music text in autograph on fol. 5<sup>v</sup>. Hatching out and erasure between bb. 384 and 385 on fol. 5<sup>r</sup>, middle of fourth staff.

Both parts are written mainly on a common staff (in treble clef) but for technical reasons are occasionally notated on separate staves (in treble and bass clefs). (See facsimile on p. XVIII.)

There are traces of pencil marks in an unknown hand, no doubt referring to the publication.



C The first printed edition, consisting of score, which serves as piano part, and part for cello or violin. The score consists of title page and 14 sheets, paginated 4–29.

The title page has: *Duo für PIANOFORTE UND VIOLONCELLO (oder Violine) componirt für den Violoncellisten Herrn Bernhard Cossmann von FRANZ BERWALD. OP. 7. PR. 1<sup>2</sup>/3, Thlr. (Die Cellostimme ist nebenbei für die Violine vom Komponisten arrangirt.) Eigenthum der Verleger JUL. SCHUBERTH & C. HAMBURG, LEIPZIG & NEW-YORK.*

P. 4 has: [plate no.] 2415. *Stich und Druck der Röder'schen Offizin in Leipzig.*

The title page of the part is identical to that of the score.

The autographs A and B are prime examples of the mature composer's scrupulously careful manuscripts. That the publisher encountered little difficulty using them for the printed version is clear from the few errors encountered there.<sup>1</sup> In the main, the print follows the autograph closely, including the disposition of clefs in the cello part.

Slight discrepancies between A and B, mainly concerning articulation and dynamics, are commented upon in the notes below. As the print C is based on A for the score and B for the part, these discrepancies also occur in the printed version. C also deviates from the autograph through the addition of ties, and sometimes through occasional added slurs and warning accidentals. In cases when the present editor has followed these additions, they have been typographically differentiated and sometimes commented upon.

## II. Notes on the Sources

| Bar                 | Instrument   | Note                                                                                                                                          |
|---------------------|--------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| 11–12               | Vc.          | tie over barline in A only.                                                                                                                   |
| 61–64               | Pfte., L. H. | tied-over notes indicated by dots of prolongation in A and C.                                                                                 |
| 65–71,<br>181–187   | Pfte.        | these parallel passages were revised by Berwald. The first version, as given under pasted-on slips of paper in A, is printed in the Appendix. |
| 69, 185             | Vc.          | dynamic indication in A only.                                                                                                                 |
| 72                  | Vc.          | written on erasure in A.                                                                                                                      |
| 104–108,<br>236–240 | Vc.          | B has one long slur extending from F (G) in b. 104 (236) to b. 108 (240) but no ties.                                                         |
| 181                 | Vc.          | A has <i>fp</i> while B has <i>ffp</i> as does b. 65 in A. Cf. also earlier version in Appendix.                                              |
| 196, 204            | Vc.          | B presents an alternative one octave lower marked <i>Facilité</i> .                                                                           |
| 238                 | Pfte., L. H. | bass notes added according to C and surrounding bars.                                                                                         |
| 254–255             | Vc.          | in A slur beginning b. 255 could be interpreted as starting in b. 254. In B, though, placed as edited.                                        |
| 266, 321            | Vc.          | in B first slur only to a'.                                                                                                                   |
| 281, 304            | Vc.          | <i>sotto voce</i> in B only.                                                                                                                  |
| 290                 | Vc.          | tie in A only.                                                                                                                                |
| 300–303             | Pfte., R. H. | slurs added by analogy with bb. 277 ff.                                                                                                       |
| 302                 | Vc.          | <i>poco</i> in A only.                                                                                                                        |

<sup>1</sup> Berwald himself was "very satisfied with the production and proof-reading of the work" as can be seen from a letter to Schubert of 27 Dec. 1858 (cited in *Berwald Dokumente*, p. 487).

| Bar                             | Instrument             | Note                                                                                                                                                                           |
|---------------------------------|------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 305                             | Pfte., R. H.,<br>L. H. | slurs added by analogy with b. 282.                                                                                                                                            |
| 310–311<br>325                  | Vc.                    | in B slur includes b. 310 only.<br>time signature <i>C</i> in all but source C, where piano part has <i>C</i> . From a musical point of view <i>C</i> is recommendable.        |
| 379–381                         | Pfte., L. H.<br>Vc.    | one set of triple-dots missing in A.<br>slur in A divided on first minim in b. 380, while as edited in B and in analogous bb. 347–349 and 499–501 in A.                        |
| 381–387,<br>433–439,<br>501–507 | Pfte., R. H.,<br>L. H. | the <i>8va ad lib.</i> indication may be interpreted in two ways: either that these passages are to be played an octave higher, or that the upper octave doubling is optional. |
| 390                             | Vc.                    | flat-sign lacking in A.                                                                                                                                                        |
| 390–392                         | Pfte., L. H.           | slurs also in C.                                                                                                                                                               |
| 402, 410                        | Pfte., R. H.           | tied-over chord indicated by dots of prolongation in A and C.                                                                                                                  |
| 410, 470                        | Vc.                    | tied-over note indicated by dot of prolongation in all sources.                                                                                                                |
| 411–412                         | Pfte., L. H.           | slur added by analogy with bb. 471–472.                                                                                                                                        |
| 416–432                         |                        | this passage was revised by Berwald in A and B. The first version, as given under pasted-over slips of paper and being four bars shorter, is printed in the Appendix.          |
| 433                             | Vc., Pfte.,<br>L. H.   | first crotchet of bar written on erasure in A.                                                                                                                                 |
| 433                             | Vc.                    | <i>piano</i> in B only.                                                                                                                                                        |
| 447–452                         | Vc.                    | B has one long slur but no ties.                                                                                                                                               |
| 495                             | Vc.                    | <i>dim.</i> in B only as well as in parallel bb. 343 and 375 in A.                                                                                                             |
| 510                             | Pfte., R. H.           | lower voice added by analogy with bb. 390 and 442 as well as surrounding bars.                                                                                                 |
| 511–512                         | Pfte., R. H.           | rests in lower voice added by analogy.                                                                                                                                         |
| 551                             | Vc.                    | <i>grazioso</i> in B only.                                                                                                                                                     |
| 560–561                         | Vc.                    | B presents an alternative an octave lower marked <i>Facilité</i> , from the second triplet to the first crotchet.                                                              |

## DUO IN D MAJOR FOR PIANOFORTE AND VIOLIN

### I. Sources

A MAB. Autograph score, 1 fly-leaf + 23 folios + 1 fly-leaf, paginated 1–46 in pencil by unknown hand, pp. 37–38 and 43–46 ruled only. Vertical format: 33 by 26.1 cm. Light blue-green paper without watermark.

In addition to the principal work, the volume also contains Concertino for Violin and Pianoforte (see further below).

Bound in boards covered in paper, mottled in violet and black. Spine and corners in blue artificial leather. On the factory-made label, in ink in unknown hand: *Franz Berwald. / 1. Duo pour Piano et Violon / 2. Concertino pour le Violon. / Partitur.*

Title page in ink, in autograph: *Duo / pour / Pianoforte et Violon / composé / par / Franz Berwald.* On top of p. 2, the following autograph heading, in ink: *Duo.* [underlined with double lines; to the right:] *Franz Berwald.*

The music text, in ink, consists of: *Allegro*, pp. 2–18, *Romance*. *Andante*, pp. 18–23 and *Allegro giocoso*, pp. 23–36.

On p. 39 follows another work, with autograph heading, in ink: *Concertino pour le Violon*. To the right of this heading, the following inscription made by Berwald's son Hjalmar, in ink: *Anm. [underlined] Denna Concertino är – / – så vidt jag minnes rätt – / skrifven för Christine Nilson, / då hon bodde hos min far. / Hj. Berwald.* ("Note. This Concertino was – if I recall correctly – written for Christine Nilson when she lived at my father's home. Hj. Berwald.").

The Concertino has been written on a 2-sheet fascicle of its own, the third and fourth folios being ruled only, and bound together with the Duo later. The music text, autograph, in ink, consists of: *Allegro maestoso*, pp. 39–42, and must be considered a fragment as it ends on a C-major seventh chord. Below this original ending, an unknown hand has added, in pencil, a new ending in C major. Pencil alterations and additions as to articulation, fingering and bowing may be by Berwald.

**B** MAB (FamA). Part copied by unknown hand, 1 fly-leaf + 7 folios + 1 fly-leaf, not paginated, fols. 6–7 ruled only. Vertical format: 33 × 26.1 cm. Fols. 1–5 in the same light blue-green paper without watermark as above, Source A. Fols. 6–7 white paper yellowed by age, without watermark. On top of fol. 6<sup>r</sup> a slip of light blue-green paper is pasted, containing one accolade with the six last bars of the work.

Bound in boards covered in paper, mottled in violet and black. Spine and corners in blue artificial leather. Factory-made label without inscription.

Title page in ink, in unknown handwriting: *Duo / pour / Pianoforte et Violon / composé / par / Franz Berwald*. On bottom of page: *Violon: / 18<sup>2<sup>d</sup></sup> 60*. On top of fol. 1<sup>v</sup>, to the left, before the first accolade: *Duo*.

Music text in ink, in unknown hand, but with some additions, mostly as to tempo indications, made by Berwald. After the music text, the date: *Stockholm. 18<sup>2<sup>d</sup></sup> 60*, followed by three initials, partly cut-off, the first one no doubt an *A*, possibly followed by *O* or *Ö* and *C* or *G*, and most probably being the initials of the copyist.

The autograph score of the Duo for Piano and Violin presents the same carefully executed, well-spaced manuscript as that of the piano-cello duo and offered few editorial problems. The chief differences noticeable in the present edition are the addition and adjustment of slurs by analogy with other similar passages and the differentiation of staccato marks as dots and vertical dashes (cf. Preface, pp. XI and XIV respectively, on this problem in general).

Source B has been used for completing tempo indications and differentiating staccato marks. See further the notes below.

## II. Notes on the Sources

| Bar                                   | Instrument             | Note                                                                                                   |
|---------------------------------------|------------------------|--------------------------------------------------------------------------------------------------------|
| 28, 207                               | V.                     | sharp sign over turn in both sources.                                                                  |
| 38–39,<br>40–41                       | Pfte., R. H.,<br>L. H. | slurs over two bars; adjusted by analogy with surrounding bars and with parallel passage at bb. 213ff. |
| 54–55,<br>59, 225,<br>233–234,<br>238 | Pfte., L. H.           | slur over third and fourth crotchets only; adjusted by analogy.                                        |
| 61, 240                               | Pfte., L. H.           | slur from second to eighth semiquaver only; long slur added by analogy.                                |
| 76                                    | V.                     | accent mark could possibly be interpreted as diminuendo sign in both sources.                          |

| Bar                                                | Instrument             | Note                                                                                                                                                |
|----------------------------------------------------|------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------|
| 154                                                | V.                     | staccato notated as vertical dash in A (change of page bb. 154/155) but dot in B; in b. 158 both sources show a dot.                                |
| 172                                                | Pfte., R. H.           | f-sharp' added by analogy with following bar.                                                                                                       |
| 226                                                | Pfte., L. H.           | stem added on second a by analogy.                                                                                                                  |
| 253                                                | Pfte., L. H.           | b notated as quaver.                                                                                                                                |
| 284                                                | Pfte., L. H.           | c-sharp' not dotted in source; adjusted according to b. 350.                                                                                        |
| 288–289                                            | V.                     | tempo indications only in B.                                                                                                                        |
| 367–368                                            | V.                     | slur added according to bb. 447–448 and 607–608.                                                                                                    |
| 379, 383                                           | V.                     | staccato dots over last three quavers in B only; cf. also bb. 459 and 463 where both sources have dots.                                             |
| 387ff.,<br>467ff.,<br>627ff.                       | Pfte., R. H.,<br>L. H. | accent marks notated between staves; interpreted as valid for both hands.                                                                           |
| 407ff.,<br>427ff.,<br>495ff.,<br>567ff.,<br>587ff. | Pfte., R. H.,<br>L. H. | tied-over notes indicated by dots of prolongation. In bb. 437 and 441, though, f-sharp has no indication and therefore has been marked as addition. |
| 447–448,<br>607–608                                | V.                     | tie added over barline according to bb. 367–368.                                                                                                    |
| 475, 603,<br>635                                   |                        | tempo indication autograph addition in B.                                                                                                           |
| 530, 554                                           | Pfte., R. H.           | tied-over note indicated by dot of prolongation.                                                                                                    |
| 532                                                | Pfte., L. H.           | slur begins on first quaver; adjusted according to b. 556.                                                                                          |
| 564–565                                            | Pfte., R. H.           | source has two slurs: the first d'-c-sharp' and the second for the remainder of b. 565; adjusted according to bb. 404–405.                          |
| 596–598,<br>600–602                                | Pfte., R. H.,<br>L. H. | source has vertical dashes in L. H. but dots in R. H.; adjusted according to bb. 436–438 and 440–442.                                               |
| 661–663,<br>689–691                                | Pfte., R. H.           | fingering indications according to source.                                                                                                          |
| 707                                                | V.                     | triplet number (probably autograph) in B only.                                                                                                      |

## APPENDIX

### CONCERTINO IN A MINOR FOR VIOLIN AND PIANOFORTE (Fragmentary)

#### I. Source

Bound together with the score for Duo in D major for Pianoforte and Violin; see above.

#### II. Notes on the Source

| Bar                       | Instrument             | Note                                                                          |
|---------------------------|------------------------|-------------------------------------------------------------------------------|
| 4                         | Pfte., R. H.           | staccato dots instead of vertical dashes; parallel b. 20 has no articulation. |
| 14–16,<br>30–36,<br>38–44 | Pfte., R. H.,<br>L. H. | repeated quaver figures written in abbreviation.                              |

| Bar       | Instrument   | Note                                                 |
|-----------|--------------|------------------------------------------------------|
| 48–50     |              | repetition of bb. 45–47 indicated by repeat signs.   |
| 58–61, 64 | Pfte., R. H. | repeated semiquaver figures written in abbreviation. |

DUO IN B FLAT MAJOR FOR PIANOFORTE AND VIOLONCELLO  
Violin Arrangement

*I. Source*

Source B of the cello duo; see above.

*II. Notes on the Source*

| Bar                                 | Note                                                                             |
|-------------------------------------|----------------------------------------------------------------------------------|
| 104–108, 236–240                    | one long slur extending from c' (g) in b. 104 (236) to b. 108 (240) but no ties. |
| 266, 321                            | first slur to a'' only; adjusted according to main version, source A.            |
| 310–311                             | slur includes b. 310 only; adjusted according to main version, source A.         |
| 325                                 | from a musical point of view $\text{C}$ is recommendable; cf. main version.      |
| 381–387, 433–439, 501–507, 410, 470 | Pfte., R. H., L. H.<br>cf. main version                                          |
|                                     | tied-over note indicated by dot of prolongation.                                 |

| Bar     | Instrument | Note                                                                                                    |
|---------|------------|---------------------------------------------------------------------------------------------------------|
| 447–452 |            | one long slur but no ties.                                                                              |
|         |            | DUO IN B FLAT MAJOR FOR PIANOFORTE AND VIOLONCELLO<br>Earlier version of bb. 65–71, 181–187 and 416–432 |

*I. Sources*

Original reading under pasted-on slips of paper in sources A and B of the cello duo; see above.

*II. Notes on the Sources*

The edited text comprises only the violoncello part with accompaniment (the violin part simply following one or two octaves higher).

| Bar          | Instrument   | Note                                                                                                           |
|--------------|--------------|----------------------------------------------------------------------------------------------------------------|
| 65           | Pfte., R. H. | flat-sign undoubtedly has been present in source, but ink damaged by the pasted-on slip.                       |
|              | Pfte., L. H. | tied-over note indicated by dot of prolongation.                                                               |
| 68           | Vc.          | note written on erasure in A (as also in b. 72 in main version); originally probably placed one octave higher. |
|              | Pfte., R. H. | first note hardly legible due to damaged ink.                                                                  |
| 184–185, 416 | Pfte.<br>Vc. | revised version pasted over original. the Vc. part only legible in B, this bar being erased in A.              |
| 429          | Vc.          | in B first note e'.                                                                                            |



