

Franz Berwald

MONUMENTA MUSICAЕ SVECICAE

Unter dem Protektorat von Kungliga Musikaliska Akademien

FRANZ BERWALD

Sämtliche Werke  
Complete Works

Editionsleitung / Editorial Board

Berwald-Kommittén

Band 10 / Volume 10



BÄRENREITER KASSEL · BASEL · LONDON

1985

# MONUMENTA MUSICAE SVECICAE

Under the patronage of Kungliga Musikaliska Akademien

FRANZ BERWALD

Septett für Klarinette, Fagott,  
Horn, Violine, Viola, Violoncello  
und Kontrabass

Septet for Clarinet, Bassoon, Horn,  
Violin, Viola, Violoncello  
and Double-Bass

Herausgegeben von / Edited by

Hans Eppstein



BÄRENREITER KASSEL · BASEL · LONDON

BA 4910

Berwald-Kommittén

Ingmar Bengtsson, Hans Eppstein, Anna Johnson, Folke Lindberg, Lennart Hedwall,  
Margareta Rörby (Editionsassistent / Editorial Assistant), Hans Åstrand

Die Reihe *Monumenta Musicae Svecicae* (außer: Franz Berwald, *Sämtliche Werke*) erscheint bei Edition Reimers, Stockholm  
The series *Monumenta Musicae Svecicae* (except Franz Berwald, *Complete Works*) is published by Edition Reimers, Stockholm

---

Alle Rechte vorbehalten / All rights reserved / 1985 / Printed in Germany  
Vervielfältigungen jeglicher Art sind gesetzlich verboten. / Any unauthorized reproduction is prohibited by law.

## INHALT · CONTENTS

Zur Ausgabe . . . . .	VII
Editorial Note . . . . .	VII
Vorwort . . . . .	IX
Preface . . . . .	XI
Faksimile: Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabass: Erste Seite der autographen Partitur mit Werktitle und Widmung / Septet for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double-Bass: First page of the autograph score with title and dedication . . . . .	XIII
Faksimile: Septett, Introduzione Adagio – Allegro molto: Seite 12 der autographen Partitur (Takte 209–228), ältere Gestalt / Septet, Introduzione Adagio – Allegro molto: Page 12 of the autograph score (bars 209–228), earlier version . . . . .	XIV
Faksimile: Septett, Introduzione Adagio – Allegro molto: Seite 12 der autographen Partitur (Takte 209–228), spätere Gestalt (mit Überklebung) / Septet, Introduzione Adagio – Allegro molto: Page 12 of the autograph score (bars 209–228), later version (with pasting) . . . . .	XV
Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabass / Septet for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double-Bass . . .	3
<b>Anhang / Appendix</b>	
Frühere Fassung / Earlier Version	
Erster Satz (nur abweichende Takte) / First movement (deviating bars only) . . .	92
Finale (vollständig) / Finale (complete) . . . . .	94
Critical Commentary . . . . .	131



## 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 – nummeriert, wenn Zahlen in den Hauptquellen auftreten.

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

Werktitel, die grundsätzlich in Kursivdruck wiedergegebene 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 Abbreviaturen, 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  $\text{A}$  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 Vokaltexten) und Ziffern durch Kursivdruck; Verzierungen, Striche, Punkte, Fermaten, kleinere Pausenwerte (ausgenommen Ganztaktpausen), Akzidenzen, 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 Akzidenzen ist zuweilen uneinheitlich. Besonders läßt sich das bei Oktavsprüngen oder Oktavversetzungen einer Tonfolge, bei Tonleiterbewegung und bei Wiederholung der Akzidenzen nach dem Taktstrich feststellen. Die vorliegende Ausgabe folgt dem jetzt allgemein gültigen Prinzip, nach dem Akzidenzen nur für eine Oktavlage und nur innerhalb eines Taktes gelten, wenn es sich nicht um einen Ton handelt, der durch Haltebogen über den Taktstrich mit einem gleichen Ton des vorhergehenden Taktes verbunden ist und somit liegen bleibt: Hier gilt das Vorzeichen so lange wie die Bindung.

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

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

Berwald-Komitee

## EDITORIAL NOTE

This edition of Franz Berwald's *Complete Works*, published for the centenary of his death (April 3, 1968) is intended to satisfy both musicological and practical requirements, and 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 scalic 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

Am 10. Januar 1818 kam in Stockholm ein Septett für Klarinette, Fagott, Horn und Streicher von Franz Berwald zur Aufführung, das am 7. Dezember 1819 wiederholt wurde, dann aber aus der Öffentlichkeit verschwand<sup>1</sup>. Ein am 6. Dezember 1828 gespieltes Werk Berwalds gleicher Besetzung wurde in der Presse als „neu“ bezeichnet. Inwieweit es sich hierbei um eine gänzlich neue Komposition oder nur um eine Revision bzw. Umarbeitung der älteren handelte, war ungewiß, da alle bekannten Quellen nur ein und dasselbe Werk bzw. eine Werkfassung enthielten. (Auch Berwald selbst erwähnt in einem Ende 1829 aus Berlin an seine Schwestern in Stockholm geschriebenen Brief nur ein Septett: „Von der Musik, die ich in Schweden zurückgelassen habe, darf nichts aufgeführt werden, abgesehen von dem Septett und der Serenade, merkt Euch das!“ Hatte er das ältere Werk vernichtet oder in dem jüngeren aufgehen lassen?) Ein Autograph war erhalten, jedoch war ihm keine Datierung zu entnehmen, da der erste Bogen fehlte; man nahm indessen stillschweigend an, daß dieses Autograph das Septett von 1828 enthalte. Eine alte Abschrift des ganzen Werkes (Quelle B) war so sorgfältig ausgeführt, daß man in ihr für praktische Zwecke einen ausreichenden Ersatz für das unvollständige Autograph sehen durfte. Auf der Grundlage dieser Abschrift wurde das Septett 1893 erstmals herausgegeben (vgl. Critical Commentary).

Zu Beginn der 1980er Jahre sind indessen sowohl bisher unbekannte Quellen (F–H) für eine andere Fassung des Septetts wie auch der lange verschollene erste Teil des Autographs zum Vorschein gekommen. Die drei Quellen F–H enthalten, was den eigentlichen Notentext betrifft, übereinstimmend eine Version des Werkes, die sich von der bisher bekannten in zwei (identischen) achttaktigen Episoden im ersten Satz, vor allem aber weitgehend im Finale unterscheidet; dieses ist bei zum größeren Teil gleichartigem thematischem Material in F–H um mehr als 70 Takte länger, weicht aber auch im übrigen vielfach von der bisher bekannten Fassung ab. Daß die in den Quellen F–H überlieferte Fassung die ältere ist, geht aus dem wiedergefundenen ersten Bogen des Autographs hervor, wo sich an den obengenannten Stellen im ersten Satz ursprünglich der Text von F–H fand, der von Berwald aber dann überklebt worden ist (vgl. die Faksimiles S. XIV–XV). Am Anfang des Autographs findet sich die Datierung „St[ockholm]. 1828“. Die bisherigen Annahmen zur Datierung des Autographs, das anscheinend mit der Aufführung am 6. Dezember 1828 in Zusammenhang steht, sind somit also bestätigt. Die zitierte Angabe stellt jedoch vermutlich nicht die erste Datierung des Autographs dar; an ihrer Stelle stand zunächst ein anderer, später aber sorgfältig ausgeraderter Text (der vielleicht auch die Angabe „Oeuv. 4“, die sich in der Violinstimme von Quelle F findet, enthieilt). Es läßt sich deshalb nicht mehr feststellen, wann das Autograph in seiner älteren Gestalt (vor den Überklebungen im ersten Satz; wahrscheinlich mit der früheren Fassung des Finales, die wohl bei der Umarbeitung eliminiert wurde, da der Anfang des älteren Finales mit dem Beginn eines neuen Bogens zusammenfiel) geschrieben wurde. Das Autograph trägt eine Widmung an Berwalds Freund Ernst Leonard Schlegel, die, wie die Anlage der Titelseite zeigt (vgl. das Faksimile S. XIII), nicht nachträglich hinzugefügt worden sein kann. Schlegel wurde 1802 geboren, so daß eine Widmung vor etwa 1822–1825 kaum denkbar ist. Damit ist ein mögliches Datum post quem für die ursprüngliche Gestalt des Autographs – nicht unbedingt aber für die Komposition als solche – gegeben. Da Berwald seine Symphonie in

A-dur von 1820 als op. 3 bezeichnete, würde auch die Angabe „Oeuv. 4“ dieser Datierung zumindest nicht widersprechen.

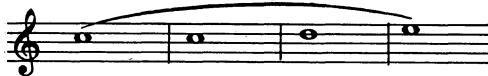
Die drei Abschriften der älteren Fassung stammen von zwei Stockholmer Geigern, 1813 bzw. 1824 geboren und somit erheblich jünger als Berwald. Zumindest der eine, d’Aubert, der Lehrer des anderen war, hat seine beiden Abschriften selbst angefertigt. Sie sind also sicherlich erst nach 1828 entstanden, und es ist unbekannt, auf welcher Quelle sie beruhen. Über die Gründe, weshalb die Kopisten auf eine von Berwald selbst beiseitegelegte oder verworfene ältere Fassung zurückgegriffen haben, sind nur Mutmaßungen möglich. Ein denkbarer Anlaß liegt in den später getilgten Episoden Takt 137–171 und 348–383 des Finalsatzes, in denen die Violine mit brillantem Figurenwerk hervortritt; die Quellen dieser Fassung waren ja im Besitz von zwei Geigern (ursprünglich hatte Berwald hierbei vielleicht seinen Bruder August im Sinn gehabt). Ebensowenig läßt sich mit Bestimmtheit sagen, ob die ältere Gestalt mit dem durch Aufführungen belegten Septett von 1818 identisch ist. Eine Äußerung in einem Brief Berwalds vom 5. Januar 1819 an den Leipziger Musikverleger C. F. Peters könnte darauf deuten, daß er mit seiner Komposition nicht völlig zufrieden war. Ob dies zu irgendeiner Maßnahme und in diesem Falle zu einer Umarbeitung oder gar zu völliger Neukomposition geführt hat, liegt gänzlich im Ungewissen. Sollte sich die eingangs erwähnte Bezeichnung des Septetts von 1828 als „neu“ auf die letztgenannte Alternative beziehen, so wäre sie wörtlich zu nehmen; andernfalls ist sie nur als summarische Angabe aufzufassen.

In der vorliegenden kritischen Ausgabe wird als Haupttext die Fassung von 1828 wiedergegeben, für die Berwalds Autograph vorliegt. Die Abweichungen der früheren Fassung werden als Anhang veröffentlicht (für den ersten Satz nur die Takte, bei denen der Notentext von der späteren Fassung abweicht, das Finale besserer Übersichtlichkeit halber jedoch vollständig).

### EDITIONSTECHNISCHE BEMERKUNGEN

Über gewisse Eigenheiten Berwalds beim Setzen der Akzidenzen orientiert der Abschnitt Zur Ausgabe (S. VII).

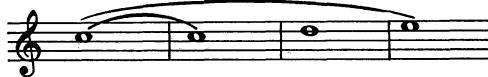
Eine andere Besonderheit der Notation betrifft die Bogensetzung. Berwald setzt oft einen einzigen Bogen über eine Notengruppe, bei der zwei oder mehrere aufeinander folgende Töne – unter Umständen sämtliche der Gruppe zugehörige – die gleiche Tonhöhe haben:



oder



In solchen Fällen ist es oft unmöglich zu entscheiden, ob Berwald sich diese Ausführung gedacht hat:



bzw.



<sup>1</sup> Für alle Einzelbelege, auch im Folgenden, sei auf Franz Berwald. *Die Dokumente seines Lebens*, Kassel etc. 1979, verwiesen.

oder die folgende:



bzw.



In allen derartigen Fällen ist der originale Bogen beibehalten, aber durch gestrichelte Haltebögen ergänzt worden; letztere sind nur dann weggelassen, wenn Überbindungen musikalisch offenkundig sinnlos wären.

Berwalds Bezeichnung für staccato (bzw. marcato) ist nicht immer eindeutig; es ist öfter unklar, ob im Manuskript Punkte oder Striche (bzw. Keile) vorliegen. Auf problematische Stellen wird im Critical Commentary eingegangen. In gleicher Weise ist es oft schwer zu entscheiden, ob Berwald einen Akzent (>) oder

ein kurzes diminuendo meint. Vgl. auch dazu den Critical Commentary.

In den Abschriften der früheren Fassung des Septetts werden Abbreviaturen öfters in folgender (oder ähnlicher) Weise notiert: . Die Bedeutung der Punkte ist hierbei nicht immer eindeutig zu erkennen: sie können staccato-Ausführung angeben oder aber nur die Zahl der Noten andeuten, in die die Abbreviatur aufzulösen ist. Da diese Notationsweise in allen drei Abschriften vorkommt, dürfte sie auf die Vorlage zurückgehen, doch wird sie in F nur relativ selten, in G und H dagegen bedeutend häufiger verwendet. Die Notationsweise findet sich nur teilweise an für G und H gemeinsamen Stellen, während so gut wie alle Vorkommen aus F in H, teilweise auch in G wiederkehren. In der Ausgabe wurden aus Quellen übernommene Punkte bei Auflösung der Abbreviaturen beibehalten, dies aber im Critical Commentary vermerkt.

Stockholm, 1983

Hans Eppstein

## PREFACE

On January 10, 1818 a septet for clarinet, bassoon, horn and strings by Franz Berwald was performed in Stockholm. It was played again on December 7, 1819, but after that it disappeared from the repertoire.<sup>1</sup> A work by Berwald with the same scoring was performed on December 6, 1828, and was designated in the press as "new". Whether this was an entirely new composition or only a revision or reworking of the older one remained uncertain, since all the known sources contained only one and the same work, or rather, one version of the work. (Even Berwald himself, in a letter from Berlin to his sisters in Stockholm written at the end of 1829, mentions only one septet: "None of the music that I have left behind in Sweden, except for the septet and the serenade, should be performed; don't forget that." Had he destroyed the earlier work or had he assimilated it into the later one?) An autograph was preserved, but it was not possible to infer a dating from it since the first gathering was missing. It was tacitly assumed, however, that this autograph contained the septet of 1828. An early copy (source B) of the entire work was so carefully done that it could be considered, for all practical purposes, a satisfactory surrogate for the incomplete autograph. On the basis of this copy the septet was published for the first time in 1893 (cf. Critical Commentary).

In the beginning of the 1980's, however, hitherto unknown sources (F-H) for another version of the septet, as well as the long-lost first part of the autograph, turned up. The three sources F-H contain, as regards the original music text, one and the same version of the work. This version deviates from the one hitherto known in two (identical) eight-bar episodes in the first movement, but above all extensively in the finale, which, including for the most part similar thematic material, is over 70 bars longer in F-H, and also differs a great deal from the hitherto known version in other respects. That the version handed down in the sources F-H is the older one is clear from the newly found first gathering of the autograph. There, at the above-mentioned places in the first movement, was originally the text given in F-H, over which Berwald had glued strips of paper containing the later version (cf. the facsimiles pp. XIV-XV). At the beginning of the autograph there is the dating "St[ockholm]. 1828". The previous assumptions as to the date of the autograph, which apparently is related to the performance on December 6, 1828, are therefore borne out. The dating quoted above, however, does probably not constitute the first dating of the autograph. In its place was originally another text, which was later carefully erased (and which also possibly contained the indication "Oeuv. 4", which is to be found in the violin part of source F). For this reason it can no longer be determined when the autograph in its earlier form was written (i. e. before the later version was glued on in the first movement; most likely with the earlier version of the finale, which may have been eliminated in the revision since the beginning of the earlier finale coincided with the beginning of a new sheet of paper). The autograph bears a dedication to Berwald's friend Ernst Leonard Schlegel, which, as the layout of the title page indicates (cf. the facsimile p. XIII), cannot have been added afterwards. Schlegel was born in 1802, and a dedication before ca. 1822-1825 is therefore hardly conceivable. We thus have a possible date *post quém* for the original form of the autograph – but not necessarily for the composition as such. Since Berwald designated his symphony in A major from 1820 as Op. 3, the indication "Oeuv. 4" also would at least not be inconsistent with this dating.

<sup>1</sup> For each individual reference, also in the following, see *Franz Berwald, Die Dokumente seines Lebens*, Kassel etc. 1979.

The three copies of the earlier version originate with two Stockholm violinists, born in 1813 and 1824, who were thus much younger than Berwald. At least one of these, d'Aubert, who was the other's teacher, made his own two copies himself. It is therefore certain that they were not made until after 1828, and the source on which they are based is unknown. Only conjectures are possible as to why the copyists reverted to an older version that was laid aside or discarded by Berwald himself. One conceivable reason could lie in the two episodes of the finale which were later deleted (bars 137-171 and 348-383), in which the violin stands out with brilliant passagework. The sources of this version were after all in the possession of two violinists (perhaps Berwald had originally had his brother August in mind here). It can just as little be said with any certainty whether the older form of the septet is identical with the version from 1818 that is verified through performances. A remark that Berwald made in a letter of January 5, 1819 to the music publisher C. F. Peters in Leipzig could indicate that he was not entirely satisfied with his composition. It is totally unknown whether this led to any measures taken, and if so to a revision or even to a completely new composition. Should the above-mentioned designation of the septet from 1828 as "new" relate to the latter alternative, it ought then to be taken in its literal meaning; otherwise it is only to be understood as a summary indication.

In the present critical edition the version of 1828 is reproduced as the main text, for which there is an autograph by Berwald. The divergencies of the earlier version are published in the Appendix (for the first movement, only those bars in which the music text deviates from the later version; for the sake of a better overview, however, the finale is presented in its entirety).

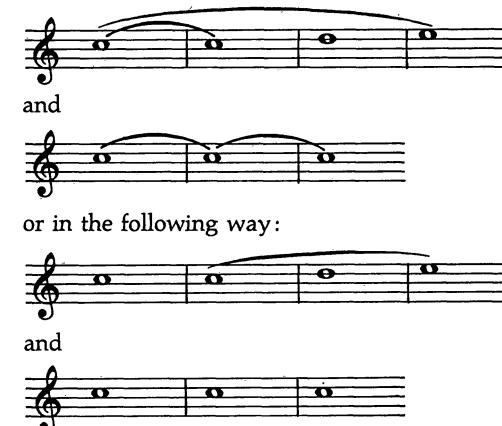
### EDITORIAL COMMENTS

Certain peculiarities of Berwald's use of accidentals are discussed in the section Editorial Note (p. VII).

Another peculiarity of the notation concerns the slurring. Berwald often places a common slur over a group of notes in which two or more notes in succession – possibly all of the notes in the group – have the same pitch:



In such cases it is often impossible to ascertain whether Berwald intended the passage to be executed in this way:



In all such cases the editor has retained the original slurs; but they are supplemented by broken ties, which are left out only when such would obviously be musically meaningless.

With regard to Berwald's staccato (or marcato) markings there is on occasion uncertainty as to whether he means a dot or a dash (or a wedge). Dubious cases are mentioned in the Critical Commentary. Similarly it is often difficult to determine whether Berwald means an accent (>) or a short diminuendo. Cf. the Critical Commentary in this respect as well.

In the copies of the earlier version of the septet, abbreviations occasionally occur in the following (or similar) form: . The meaning of the dots in this connection cannot always be clearly discerned: they could be staccato marks, but they could also just indicate the number of notes into which the abbreviation is to be

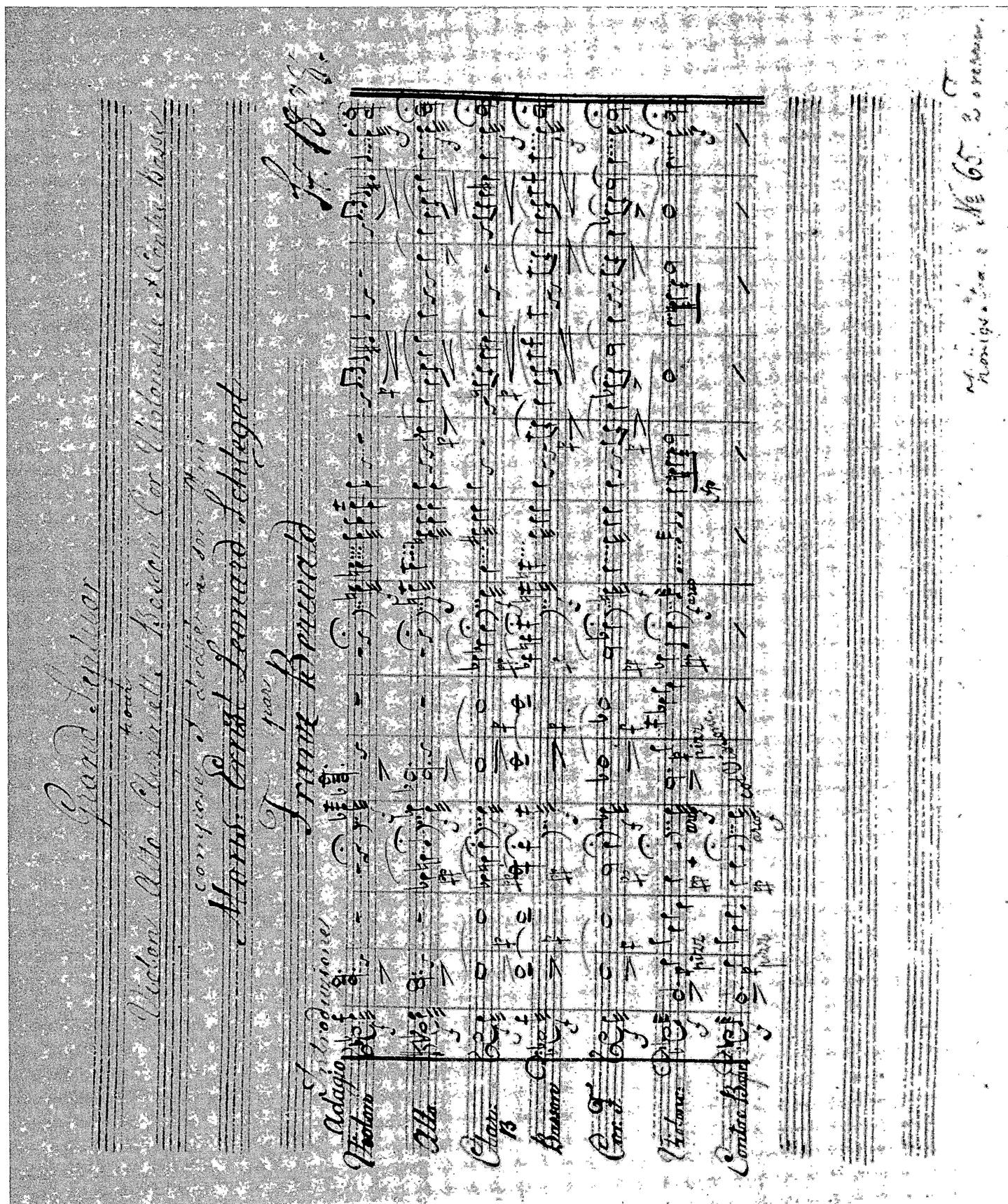
resolved. Since this manner of notation is found in all three copies, it seems to refer back to the original. It is used, however, relatively seldom in F, considerably more often in G and H, but only partly in passages that are common to the two latter sources, while nearly all occurrences in F recur in H, partly also in G. In this edition, dots occurring in the sources have been retained when the abbreviations have been written out, but this has been noted in the Critical Commentary.

\*

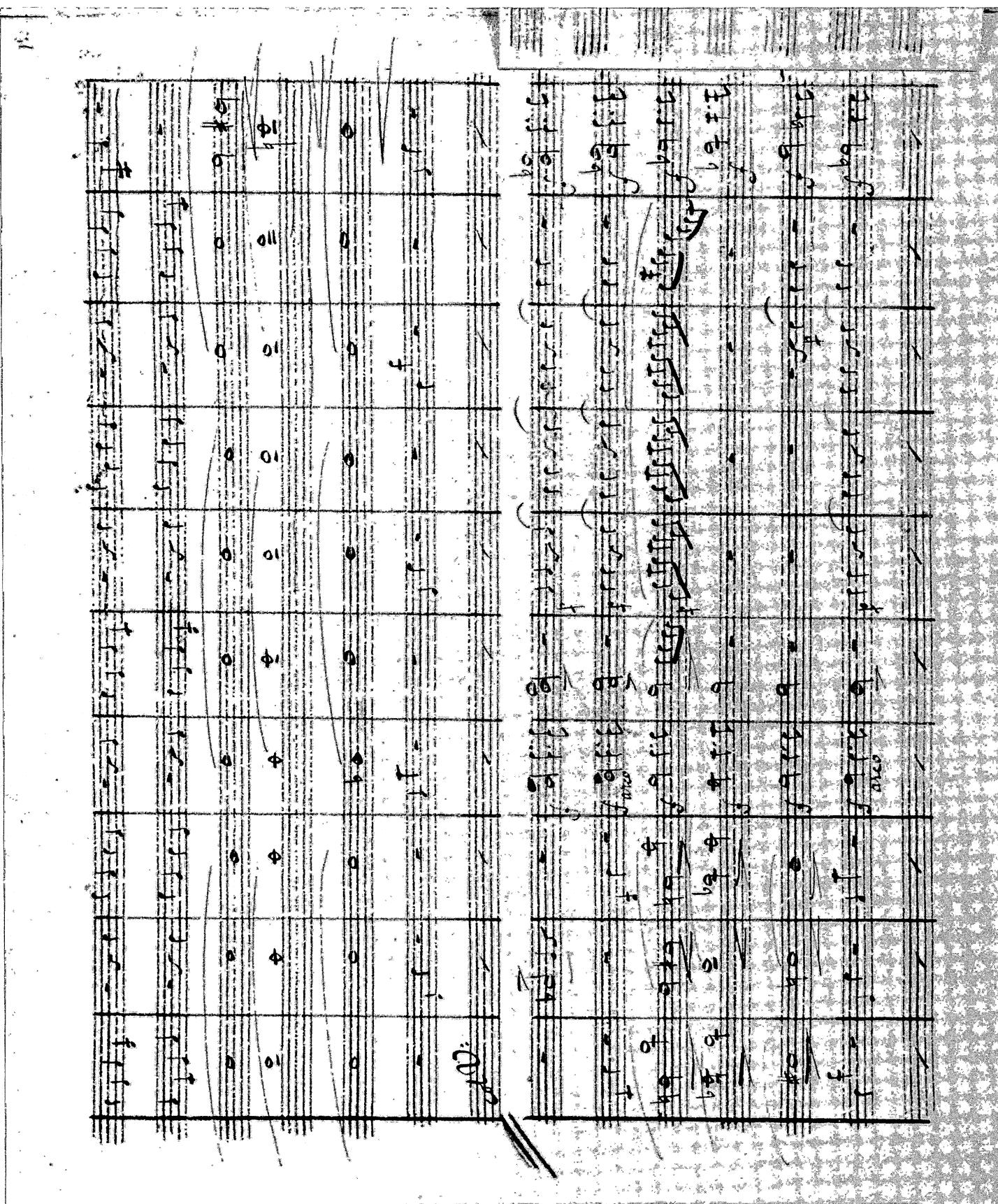
Translation into English has been made by Robert Carroll,  
Stockholm.

Stockholm, 1983

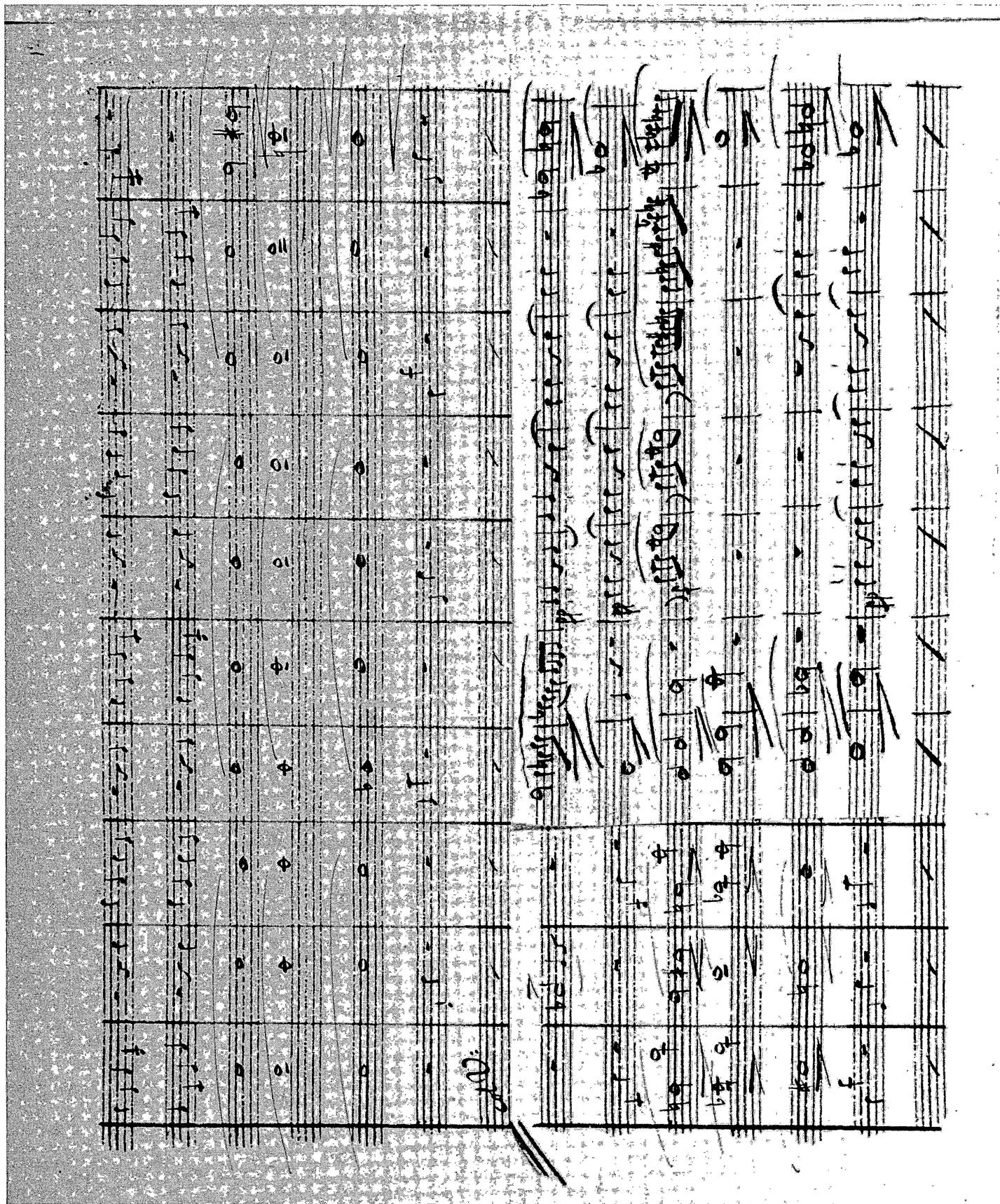
Hans Eppstein



Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabass: Erste Seite der  
 autographen Partitur mit Werktitel und Widmung. – Septet for Clarinet, Bassoon, Horn, Violin, Viola,  
 Violoncello and Double-Bass: First page of the autograph score with title and dedication.



Septett, Introduzione Adagio – Allegro molto: Seite 12 der autographen Partitur (Takte 209–228), ältere  
Gestalt. – Septet, Introduzione Adagio – Allegro molto: Page 12 of the autograph score (bars 209–228),  
earlier version.



Septett, Introduzione Adagio – Allegro molto: Seite 12 der autographen Partitur (Takte 209–228), spätere Gestalt (mit Überklebung). – Septett, Introduzione Adagio – Allegro molto: Page 12 of the autograph score (bars 209–228), later version (with pasting).



SEPTETT FÜR KLARINETTE, FAGOTT,  
HORN, VIOLINE, VIOLA, VIOLONCELLO  
UND KONTRABASS

SEPTET FOR CLARINET, BASSOON,  
HORN, VIOLIN, VIOLA, VIOLONCELLO  
AND DOUBLE-BASS



Septett  
für Klarinette, Fagott, Horn, Violine,  
Viola, Violoncello und Kontrabass

Septet  
for Clarinet, Bassoon, Horn, Violin,  
Viola, Violoncello and Double-Bass

INTRODUZIONE

Adagio

*Clarinetto in Si b/B*

*Fagotto*

*Corno in Fa/F*

*Violino*

*Viola*

*Violoncello*

*Basso*

St. [Stockholm], 1828

13 Allegro molto

This section consists of four measures of music for three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 13 starts with a dynamic of *p*. Measures 14 and 15 show sustained notes with grace notes above them. Measure 16 begins with a dynamic of *pp*, followed by *pizz.* markings. The strings play eighth-note patterns throughout this section.

21

This section consists of four measures of music for three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 21 features sustained notes with grace notes above them. Measures 22 and 23 continue this pattern. Measure 24 begins with a dynamic of *p* and includes *arco* markings for the middle and bottom staves. The strings play eighth-note patterns with some sixteenth-note grace notes.

29

p

pp

pp

pp

35

p

p

p

pizz.

arco

pp f

arco

p

p

fp

fp

fp fp

fp fp

fp fp

fp fp

pp f

p

41

Musical score for orchestra and piano, page 6, measures 41-45. The score consists of six staves. The top two staves are for the piano, with dynamics fp, fp, fp, pp, f, fp, fp, fp, pp, f. The middle two staves are for the strings, with dynamics fp, fp, fp, pp, f, fp, fp, fp, pp, f. The bottom two staves are for woodwind instruments, with dynamics f, p, f, fpp, f, f, f.

48

Musical score for orchestra and piano, page 6, measures 48-52. The top three staves are for the piano, with dynamics fp, fp, fp, fp, fp, fp. The middle three staves are for the strings, with dynamics fp, mf, pizz., pp, pp, pizz., pp, pizz., p, pizz., p. The bottom three staves are for woodwind instruments, with dynamics fp, fp, fp, pizz., pizz., pizz., p, pizz., p.

56

cresc.

cresc.

cresc.

poco cresc.

poco cresc.

poco cresc.

poco cresc.

64  $b_2$ .

fp

$\underline{\underline{a}}$

fp

fp

fp

pp

fp

arco

fp

arco

fp

fp

pp

pp

fp

arco

fp

fp

pp

70

cresc.

cresc.

cresc.

cresc.

76

f sf

sf

sf

sf

pp

82

pp cresc.

p

pp cresc.

sf

cresc.

88

p

pp

p

sf pp

pp

pizz.

pizz.

pizz.

sf pp

pizz.

sf pp

96

pp

pp

arco

pp

arco

pp

pizz.

102

pp

arco

arco

108

115

120

cresc.

#  
f

cresc.

b  
pp

cresc.

p

cresc.

p

cresc.

p

cresc.

p

124

ff

ff

ff

ff

ff

f

f

f

f

128

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

sf

sf

sf

sf

132

f

p

pp

pp

pp

pp

f

sf

pp

f

sf

pp

f

sf

pp

pizz. b

mf

139

F

b

b

b

b

b

b

p

145

f

f

f

f

f

f

f

tr

tr

tr

Musical score for orchestra and piano, page 15.

The score consists of four systems of music, each with multiple staves (string sections, woodwind section, piano, and basso continuo).

**System 1 (Measures 150-154):**

- Measure 150: Dynamics include  $f$ ,  $f$ ,  $f$ ,  $cresc.$ ,  $cresc.$ ,  $cresc.$ .
- Measure 151: Dynamics include  $cresc.$ .
- Measure 152: Dynamics include  $cresc.$ .
- Measure 153: Dynamics include  $cresc.$ .
- Measure 154: Dynamics include  $cresc.$ .

**System 2 (Measures 150-154):**

- Measure 150: Dynamics include  $cresc.$ .
- Measure 151: Dynamics include  $cresc.$ .
- Measure 152: Dynamics include  $cresc.$ .
- Measure 153: Dynamics include  $cresc.$ .
- Measure 154: Dynamics include  $cresc.$ .

**System 3 (Measures 155-159):**

- Measure 155: Dynamics include  $pp$ ,  $pp$ ,  $p$ ,  $poco cresc.$ .
- Measure 156: Dynamics include  $pp$ .
- Measure 157: Dynamics include  $pp$ ,  $sf$ ,  $poco cresc.$ .
- Measure 158: Dynamics include  $pp$ ,  $sf$ ,  $poco cresc.$ .
- Measure 159: Dynamics include  $pp$ ,  $poco cresc.$ ,  $poco cresc.$ .

**System 4 (Measures 155-159):**

- Measure 155: Dynamics include  $pp$ .
- Measure 156: Dynamics include  $pp$ .
- Measure 157: Dynamics include  $pp$ ,  $sf$ ,  $poco cresc.$ .
- Measure 158: Dynamics include  $pp$ ,  $sf$ ,  $poco cresc.$ .
- Measure 159: Dynamics include  $pp$ ,  $poco cresc.$ ,  $poco cresc.$ .

Musical score for orchestra and piano, page 16, measures 160-165.

**Measure 160:** The score consists of six staves. The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has a single note. The third staff (treble clef) has a single note. The fourth staff (bass clef) has a single note. The fifth staff (treble clef) has a single note. The bottom staff (bass clef) has a single note. The tempo is marked  $160$ . The dynamic is *cresc.*

**Measure 161:** The score consists of six staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (treble clef) has eighth-note patterns. The fourth staff (bass clef) has eighth-note patterns. The fifth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

**Measure 162:** The score consists of six staves. The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has sixteenth-note patterns. The third staff (treble clef) has sixteenth-note patterns. The fourth staff (bass clef) has sixteenth-note patterns. The fifth staff (treble clef) has sixteenth-note patterns. The bottom staff (bass clef) has sixteenth-note patterns.

**Measure 163:** The score consists of six staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (treble clef) has eighth-note patterns. The fourth staff (bass clef) has eighth-note patterns. The fifth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

**Measure 164:** The score consists of six staves. The top staff (treble clef) has sixteenth-note patterns. The second staff (bass clef) has sixteenth-note patterns. The third staff (treble clef) has sixteenth-note patterns. The fourth staff (bass clef) has sixteenth-note patterns. The fifth staff (treble clef) has sixteenth-note patterns. The bottom staff (bass clef) has sixteenth-note patterns.

**Measure 165:** The score consists of six staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (treble clef) has eighth-note patterns. The fourth staff (bass clef) has eighth-note patterns. The fifth staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns. The tempo is marked  $165$ . Dynamics include *cresc.*, *cresc.*, and *cresc.*

**Piano Part (Measure 165):** The piano part consists of two staves. The top staff has dynamics *fp*, *fp*, *fp*, *fp*, *cresc.*. The bottom staff has dynamics *fp*, *fp*, *fp*, *fp*, *cresc.*, *cresc.*.

169

b2 f  
fp dim.  
pp

fp  
fp  
fp  
fp

176

pp  
pp

pp  
pp  
pp pizz.  
b3

182

This section contains two systems of musical notation for strings. The top system begins with a dynamic marking of  $bP$ . It features six staves, each with a treble clef and a bass clef. The first staff has a dynamic  $bP$ , the second has  $p$ , the third has  $bP$ , the fourth has a rest, the fifth has  $bP$ , and the sixth has  $p$ . The top staff includes a trill instruction ( $\text{tr}$ ) over a series of eighth-note pairs. The bottom system continues with six staves, each with a treble clef and a bass clef. The dynamics include  $p$ ,  $bP$ ,  $p$ ,  $bP$ ,  $bP$ , and  $p$ . The notation includes various slurs, grace notes, and rests.

188

This section contains two systems of musical notation for strings. The top system begins with a dynamic marking of  $p$ . It features six staves, each with a treble clef and a bass clef. The dynamics include  $p$ ,  $bP$ ,  $p$ ,  $bP$ ,  $bP$ , and  $p$ . The top staff includes dynamic markings  $sf$  and  $sf$ . The bottom system continues with six staves, each with a treble clef and a bass clef. The dynamics include  $p$ ,  $bP$ ,  $p$ ,  $bP$ ,  $bP$ , and  $p$ . The top staff includes dynamic markings  $sf$  and  $sf$ . The bottom staff includes a dynamic marking  $sf$  and a bowing instruction  $\text{arco}$ .

193

sf pp  
dim.  
sf pp  
sf pp  
sf pp  
sf pp

198

mf f ff ff ff  
f f ff ff ff  
fp fp fp f f  
fp fp fp f f

203

*sfp*

p

p

pp  
pizz.

p

p

pizz.  
pp  
pizz.

pp

A musical score page featuring two systems of music. The top system consists of three staves: Treble, Bass, and Alto. The Treble staff has a key signature of one sharp (F#) and a tempo marking of 210. The Bass staff has a key signature of one flat (B-flat). The Alto staff has a key signature of one sharp (F#). The music includes various note heads and stems, with some notes connected by horizontal dashed lines. The bottom system consists of four staves: Treble, Bass, Alto, and another Bass staff. The first three staves (Treble, Bass, Alto) have a key signature of one flat (B-flat) and a tempo marking of 13. The fourth Bass staff has a key signature of one sharp (F#). The music features eighth-note patterns and rests.

216

Treble clef  
Bass clef  
Treble clef  
Bass clef

Treble clef  
Bass clef  
Treble clef  
Bass clef

222

Treble clef  
Bass clef  
Treble clef  
Bass clef

Treble clef  
Bass clef  
Treble clef  
Bass clef

227

p  
p  
p  
p  
p

p  
pizz.  
p  
p  
pizz.  
p

232

fp  
fp  
fp  
fp

fp  
fp  
fp  
fp

fp  
fp  
fp  
fp

pp  
arco  
f  
p  
f

237

fp      fp  
fp      fp  
fp      fp  
fp      fp

fp      fp  
fp      fp  
fp      fp  
fp      fp

p      f      fpp  
fpp      f

242

fp  
fp  
fp  
fp

fp      mf  
mf      fp

pizz.  
pizz.  
p

248

Musical score page 248 featuring two systems of music for a four-part ensemble. The top system begins with a measure of whole notes followed by a measure of half notes. The bottom system shows rhythmic patterns with eighth and sixteenth notes.

253

Musical score page 253 featuring two systems of music for a four-part ensemble. The top system includes dynamic markings 'cresc.' and 'dec.'. The bottom system includes dynamic markings 'cresc.' and 'dec.'

258

sf      sf      sf      sf  
f      f      f  
sf      sf      sf      sf  
arco      arco  
sf      sf      sf  
arco      arco

263

p      p      p  
p      p  
p      p      p

270

pizz.

275

pp

arco

pizz. f

Musical score for orchestra and piano, page 10, measures 280-287. The score consists of six staves. The top two staves are for the piano, with dynamics fp, f, fp, and pp. The middle two staves are for the strings, with dynamics fp, fp, fp, and pp. The bottom two staves are for woodwind instruments, with dynamics fp, fp, fp, and pp. Measure 280 starts with a piano dynamic fp. Measures 281-282 show piano dynamics f and fp. Measures 283-284 show piano dynamics fp and fp. Measures 285-286 show piano dynamics pp. Measures 287 show piano dynamics pp. The strings play sustained notes in measures 281-282 and 284-285. The woodwinds play sustained notes in measures 281-282 and 284-285. Measure 283 shows woodwind dynamics fp. Measures 286-287 show woodwind dynamics pp.

A page from a musical score featuring six staves of music for orchestra. The top two staves are in G major (two sharps) and the bottom four are in E minor (one sharp). Measure 1 starts with a forte dynamic (f) and a sixteenth-note pattern. Measures 2-3 show a transition with crescendos and changes in dynamics (f, ff). Measures 4-5 continue with dynamic markings like f and ff, and include slurs and grace notes. Measure 6 begins with a forte dynamic (f) and concludes with another forte dynamic (f).

Musical score page 291 featuring six staves of music for two pianos. The score consists of two systems of three measures each. The top system includes dynamics: piano (p) in the first measure, crescendo (cresc.) in the second, and piano (p) in the third. The middle system includes dynamics: piano (p) in the first measure, crescendo (cresc.) in the second, and piano (p) in the third. The bottom system includes dynamics: pianississimo (pp<sup>3</sup>) in the first measure, crescendo (cresc.) in the second, and pianississimo (pp<sup>3</sup>) in the third.

Musical score page 296, featuring six staves of music for orchestra. The staves include:

- Violin 1 (Treble clef) playing eighth-note patterns.
- Violin 2 (Treble clef) playing eighth-note patterns.
- Cello (Bass clef) playing eighth-note patterns.
- Bassoon (Clef not specified) playing eighth-note patterns.
- Double Bass (Clef not specified) playing eighth-note patterns.
- Tenor Saxophone (Clef not specified) playing eighth-note patterns.

Dynamic markings include **pp**, **p**, and **pizz.**. Measure numbers 1, 2, 3, and 4 are indicated above the staves.

300

cresc.

sf

sf

sf arco

sf

304

cresc.

p

cresc.

cresc.

f

sf

pp

cresc.

f

sf

pp

f

sf

pp

309

p

pp

pp

mf

315

320

sf  
cresc.  
sf  
cresc.  
sf  
cresc.

324

f p pp  
f p pp  
f p pp  
Corno muta in Mi b Es

pizz.  
f p sf  
f pizz. sf

Poco adagio

*Corno in Mi<sup>b</sup>/Es*

p  
sf  
pp

p  
sf  
pp

p  
pizz.  
sf  
arco  
pp

6

pp  
pp  
3 3 3 3

pp  
pp  
pp  
pp

10

f      pp      f      pp  
f      pp      f      cresc.  
f      pp      f      cresc.  
f      3 3 3      f      3 pp 3 3      3 3 3 cresc.      fp  
f      pp      f      cresc.      fp  
f      pp      f      cresc.      fp  
f      pp      f      pp      3 cresc.      fp  
f      pp      f      pp      3 cresc.      fp

14

cresc.  
cresc.  
cresc.  
cresc.  
arco  
cresc.  
arco

pizz.  
sf  
cresc.  
arco  
cresc.  
arco

Musical score for orchestra, page 19, measures 19-23:

- Measure 19:** Bassoon (Bassoon 1) enters with a melodic line. Dynamics: **p**, **cresc.**
- Measure 20:** Bassoon (Bassoon 1) continues. Dynamics: **pp**.
- Measure 21:** Bassoon (Bassoon 1) enters with a melodic line. Dynamics: **pp**.
- Measure 22:** Bassoon (Bassoon 1) continues. Dynamics: **cresc.**
- Measure 23:**
  - Bassoon (Bassoon 1) enters with a melodic line. Dynamics: **pp**.
  - Bassoon (Bassoon 2) enters with a rhythmic pattern. Dynamics: **pizz.**
  - Bassoon (Bassoon 1) continues. Dynamics: **p**.

Musical score for orchestra, page 12, measures 23-24. The score consists of six staves. Measures 23 start with dynamic **f** in the first and second violins, followed by eighth-note patterns. The third violin has a sustained note with dynamic **p**. The bassoon and double bass provide harmonic support. Measures 24 begin with dynamic **f** in the first and second violins, followed by eighth-note patterns. The third violin has a sustained note with dynamic **p**. The bassoon and double bass continue their harmonic function.

26

poco cresc.

poco cresc.

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*arco*

*ff* *pp*

*ff* *pp*

*arco*

29

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

*cresc.*

*p*

Musical score for strings (two violins, viola, cello) in 3/4 time, key signature of one flat. Measure 32: Violin 1 (G clef) starts with a crescendo followed by eighth-note patterns. Violin 2 (C clef) has a dynamic f. Viola (F clef) has a dynamic p. Cello (C clef) has a dynamic f. Measure 33: Violin 1 has a dynamic f. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 34: Violin 1 has a dynamic p. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 35: Violin 1 has a dynamic crescendo. Violin 2 has a dynamic f. Viola has a dynamic p. Cello has a dynamic p. Measure 36: Violin 1 has a dynamic f. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 37: Violin 1 has a dynamic p. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 38: Violin 1 has a dynamic p. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 39: Violin 1 has a dynamic p. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f. Measure 40: Violin 1 has a dynamic p. Violin 2 has a dynamic p. Viola has a dynamic p. Cello has a dynamic f.

40

pp

cresc.

sf

sf

f

p

pp

cresc.

sf

sf

sf

sf

f

pp

cresc.

pp

cresc.

f

p

pizz.

Musical score for orchestra and piano, page 10, measures 45-52. The score consists of six staves. Measure 45: Violin 1 (f), Violin 2 (f), Cello (f). Measure 46: Violin 1 (sf), Violin 2 (p poco cresc.), Cello (pp). Measure 47: Violin 1 (f), Violin 2 (sf), Cello (p). Measure 48: Violin 1 (f), Violin 2 (p poco cresc.), Cello (pp). Measure 49: Violin 1 (f), Violin 2 (p poco cresc.), Cello (pp). Measure 50: Violin 1 (f), Violin 2 (p poco cresc.), Cello (pp). Measure 51: Violin 1 (f), Violin 2 (pizz. arco), Cello (pizz. arco). Measure 52: Violin 1 (f), Violin 2 (pizz. arco), Cello (pizz. arco).

Prestissimo

49

*f* — *p*

*b2.*

*f* — *p*

54

*f* —

*f* —

*p*

*f* —

*f* —

*f* —

*f* —

*f* — *p*

*f* — *p*

*p*

*f* —

*f* —

*f* — *p*

*f* — *p*

*f* — *p*

*sf*

*f* — *p*

*f* — *p*

*pp*

*sfpp*

*f* — *p*

*f* — *p*

*pp*

59

p

p

sf

mf sf

sfp

sfp

64

p

p

p

#p

d.

d.

d.

d.

b#p

b#p

69

cresc.

74

f p

f p

f

f p

p

p

sf sf  
pizz.

f

f p

p

p

pizz.

79

84

89

f f f f p

sf sf sf sf f

sf sf sf sf f

f f f f f

94

p p p sf

p p p p

p p p p

p p p p pizz. p

99

F  
P  
F  
P

pizz.

104

sf  
fp  
fp  
fp

sf  
fp  
arco  
fp  
pp  
arco  
fp

Musical score for orchestra and piano, featuring three staves. The top staff uses treble clef, the middle staff bass clef, and the bottom staff bass clef. The score consists of three systems of music.

**System 1 (Measures 109-111):**

- Measure 109: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.
- Measure 110: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.
- Measure 111: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.

**System 2 (Measures 112-114):**

- Measure 112: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.
- Measure 113: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.
- Measure 114: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Piano staff has eighth-note pairs.

**Performance Instructions:**

- Measure 109:** Dynamics: **sf**, **sf**. Articulation: **b>**.
- Measure 110:** Dynamics: **fp**, **sf**, **sf**. Articulation: **b>**.
- Measure 111:** Dynamics: **pizz.**, **sf**, **sf**. Articulation: **b>**.
- Measure 112:** Dynamics: **f**, **p**, **pp**. Articulation: **pizz.**, **arco**.
- Measure 113:** Dynamics: **sf**, **sf**, **pp**.
- Measure 114:** Dynamics: **sf**, **sf**, **pp**.

119

sf      sf  
sf      sf

sf      sf  
sf      sf

sf      sf

124

sf      sf      fp      pp  
sf      fp      pp

sf      sf      fp      pp

sf      sf      fp      pp  
sf      fp      pp

sf      sf      fp      pp

129

pizz.

pizz.

arco

p

135

p

bassoon p

bassoon f

p

\*) Cf. Critical Commentary.

142

sf

p

bbb

b

arco

148

poco cresc.
pp

poco cresc.
pp

poco cresc.
pp

poco cresc.
pp

poco cresc.
pizz.

148

poco cresc.
pp

poco cresc.
pp

poco cresc.
pp

poco cresc.
pizz.

154

160

165

b.p. f p f p  
p f p  
f p  
f p

170

f > p  
f > p  
f > p  
pizz. arco f > p pp, arco b.p. f > p pp

175

Musical score for orchestra and piano, page 50, measures 175-180. The score consists of four staves: Treble, Bass, Alto, and Piano. Measure 175 starts with a rest in the Treble staff, followed by eighth-note patterns in the Bass and Alto staves. Dynamic markings include *f*, *p*, and *sf*. Measure 176 continues with eighth-note patterns and dynamic changes. Measure 177 features eighth-note patterns with dynamic markings. Measure 178 concludes with eighth-note patterns and dynamic markings. Measure 179 begins with eighth-note patterns in the Bass and Alto staves, followed by eighth-note patterns in the Treble staff. Measure 180 starts with a rest in the Treble staff, followed by eighth-note patterns in the Bass and Alto staves. Dynamic markings include *p*, *mf*, and *pizz.*

180

Continuation of the musical score for orchestra and piano, page 50, measures 180-185. The score consists of four staves: Treble, Bass, Alto, and Piano. Measure 180 continues with eighth-note patterns and dynamic markings. Measure 181 features eighth-note patterns with dynamic changes. Measure 182 concludes with eighth-note patterns and dynamic markings. Measure 183 begins with eighth-note patterns in the Bass and Alto staves, followed by eighth-note patterns in the Treble staff. Measure 184 starts with a rest in the Treble staff, followed by eighth-note patterns in the Bass and Alto staves. Dynamic markings include *pizz.*

185

Treble clef  
Bass clef  
Treble clef

Treble clef  
Bass clef  
Treble clef

190

Treble clef  
Bass clef  
Treble clef

Treble clef  
Bass clef  
Treble clef

195

Musical score for orchestra and piano, page 52, measures 195-199. The score consists of four staves: Violin I (G clef), Violin II (C clef), Cello (C clef), and Bass (F clef). The key signature is one flat. Measure 195: Violin I has a single note, Violin II has a sustained note with a fermata, Cello has a sustained note, Bass has a sustained note. Measure 196: Violin I has a sustained note, Violin II has a sustained note, Cello has a sustained note, Bass has a sustained note. Measure 197: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 198: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 199: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs.

200

Musical score for orchestra and piano, page 52, measures 200-209. The score consists of four staves: Violin I (G clef), Violin II (C clef), Cello (C clef), and Bass (F clef). The key signature is one flat. Measure 200: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 201: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 202: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 203: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 204: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 205: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 206: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 207: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 208: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs. Measure 209: Violin I has eighth-note pairs, Violin II has eighth-note pairs, Cello has eighth-note pairs, Bass has eighth-note pairs.

205

sf

210

fp

pp

fp

fp

sf

pp

pp

arco

fp

arco

pp

pizz.

pp

215

This musical score page contains two systems of music, each with four staves. The top system starts at measure 215 and ends at measure 220. The bottom system begins at measure 220. Measure 215 consists of four measures of music. The first measure has dynamic markings *sf*, *sf*, and *sf*. The second measure has *sf*, *sf*, and *sf*. The third measure has *sf*, *sf*, and *sf*. The fourth measure has *sf*. Measure 216 consists of four measures of music. The first measure has a dynamic marking *sf*. The second measure has *sf*. The third measure has *sf*. The fourth measure has *sf*. Measure 217 consists of four measures of music. The first measure has *sf*. The second measure has *sf*. The third measure has *sf*. The fourth measure has *sf*. Measure 218 consists of four measures of music. The first measure has *sf*. The second measure has *sf*. The third measure has *sf*. The fourth measure has *sf*. Measure 219 consists of four measures of music. The first measure has *sf*. The second measure has *sf*. The third measure has *sf*. The fourth measure has *sf*. Measure 220 consists of four measures of music. The first measure has dynamic marking *f*. The second measure has *f*. The third measure has *f*. The fourth measure has *f*. Measure 221 consists of four measures of music. The first measure has dynamic marking *f*. The second measure has *f*. The third measure has *f*. The fourth measure has *p*. Measure 222 consists of four measures of music. The first measure has dynamic marking *f*. The second measure has *f*. The third measure has *pizz.*. The fourth measure has *p*.

225

Treble Clef, Bass Clef, Bass Clef with Flat Sign, Bass Clef with Flat Sign

Treble Clef, Bass Clef, Bass Clef with Flat Sign, Bass Clef with Flat Sign

230

Treble Clef, Bass Clef, Bass Clef with Flat Sign, Bass Clef with Flat Sign

Treble Clef, Bass Clef, Bass Clef with Flat Sign, Bass Clef with Flat Sign

235

Adagio 240

245

fp pp f pp cresc. fp  
fp pp f cresc. fp  
fp 3 3 3 pp 3 3 cresc. fp  
arco fp pp f pp cresc. fp  
arco fp pp f pp cresc. fp  
fp pp f pp cresc. fp  
fp pp f pp cresc. fp  
fp pp f pp cresc. fp

249

cresc. p  
-  
-  
-  
-  
pizz.

253

Musical score for strings (two violins, viola, cello) in 2/4 time, key signature of three flats. Measure 253: Violin 1 has a eighth-note rest followed by a sixteenth-note grace note and a eighth-note. Violin 2 has a eighth-note rest followed by a sixteenth-note grace note and a eighth-note. Viola has a eighth-note rest followed by a sixteenth-note grace note and a eighth-note. Cello has a eighth-note rest followed by a sixteenth-note grace note and a eighth-note. Measure 254: Violin 1 has a eighth-note grace note followed by a eighth-note. Violin 2 has a eighth-note grace note followed by a eighth-note. Viola has a eighth-note grace note followed by a eighth-note. Cello has a eighth-note grace note followed by a eighth-note. Measure 255: Violin 1 has a eighth-note grace note followed by a eighth-note. Violin 2 has a eighth-note grace note followed by a eighth-note. Viola has a eighth-note grace note followed by a eighth-note. Cello has a eighth-note grace note followed by a eighth-note. Measure 256: Violin 1 has a eighth-note grace note followed by a eighth-note. Violin 2 has a eighth-note grace note followed by a eighth-note. Viola has a eighth-note grace note followed by a eighth-note. Cello has a eighth-note grace note followed by a eighth-note. Measure 257: Violin 1 has a eighth-note grace note followed by a eighth-note. Violin 2 has a eighth-note grace note followed by a eighth-note. Viola has a eighth-note grace note followed by a eighth-note. Cello has a eighth-note grace note followed by a eighth-note. Measure 258: Violin 1 has a eighth-note grace note followed by a eighth-note. Violin 2 has a eighth-note grace note followed by a eighth-note. Viola has a eighth-note grace note followed by a eighth-note. Cello has a eighth-note grace note followed by a eighth-note.

pp pp pp pp

arco

257

pizz. arco pizz. arco

## FINALE

*Allegro con spirto*

Musical score for the Finale, Allegro con spirto, showing measures 1 through 5. The score consists of four staves, each with a treble clef and a bass clef. Measure 1 starts with a dynamic 'p' and features eighth-note patterns. Measures 2 and 3 continue with similar patterns. Measure 4 begins with a dynamic 'p' and includes a measure rest. Measure 5 concludes with a dynamic 'p'.

Musical score for the Finale, Allegro con spirto, showing measures 6 through 10. The score consists of four staves. Measure 6 shows eighth-note patterns. Measures 7 and 8 continue with similar patterns. Measure 9 begins with a dynamic 'pp'. Measures 10 and 11 conclude with eighth-note patterns.

11

fp  
fp  
fp  
pp

fp  
fp  
pp  
pp

fp  
fp  
pp  
pp

pp  
pp  
pp

17

pp  
ff

pp  
ff

pp  
pp

Musical score for orchestra and piano, featuring three systems of music. The score includes parts for Violin I, Violin II, Viola, Cello, Double Bass, and Piano.

**System 1 (Measures 22-23):**

- Piano:** Dynamics: **fp**. Articulation: accents. Measure 22: Violin I sustained note, Violin II eighth-note pattern. Measure 23: Violin I eighth-note pattern, Violin II sustained note.
- Violin I:** Measure 22: Sustained note. Measure 23: Eighth-note pattern.
- Violin II:** Measure 22: Sustained note. Measure 23: Eighth-note pattern.
- Viola:** Measure 22: Sustained note. Measure 23: Eighth-note pattern.
- Cello:** Measure 22: Sustained note. Measure 23: Eighth-note pattern.
- Double Bass:** Measure 22: Sustained note. Measure 23: Eighth-note pattern.

**System 2 (Measures 24-25):**

- Piano:** Dynamics: **fp**. Articulation: accents. Measure 24: Violin I eighth-note pattern, Violin II sustained note. Measure 25: Violin I sustained note, Violin II eighth-note pattern.
- Violin I:** Measure 24: Eighth-note pattern. Measure 25: Sustained note.
- Violin II:** Measure 24: Sustained note. Measure 25: Eighth-note pattern.
- Viola:** Measure 24: Sustained note. Measure 25: Eighth-note pattern.
- Cello:** Measure 24: Sustained note. Measure 25: Eighth-note pattern.
- Double Bass:** Measure 24: Sustained note. Measure 25: Eighth-note pattern.

**System 3 (Measures 26-27):**

- Piano:** Dynamics: **fp**. Articulation: accents. Measure 26: Violin I eighth-note pattern, Violin II sustained note. Measure 27: Violin I sustained note, Violin II eighth-note pattern.
- Violin I:** Measure 26: Eighth-note pattern. Measure 27: Sustained note.
- Violin II:** Measure 26: Sustained note. Measure 27: Eighth-note pattern.
- Viola:** Measure 26: Sustained note. Measure 27: Eighth-note pattern.
- Cello:** Measure 26: Sustained note. Measure 27: Eighth-note pattern.
- Double Bass:** Measure 26: Sustained note. Measure 27: Eighth-note pattern.

Musical score for orchestra and piano, page 62, featuring four staves of music. The top two staves are for the piano (treble and bass clef) and the bottom two staves are for the orchestra (two violins, cello/bass, and double bass). Measure 32 starts with piano dynamics. Measures 33-34 show piano chords and violin/cello/bass patterns. Measure 35 begins with a piano dynamic, followed by a section marked "pizz." for the strings. Measure 36 continues with piano chords and strings. Measure 37 concludes with piano chords and a dynamic marking "ff". The score uses various musical markings such as slurs, grace notes, and dynamic changes.

Musical score for orchestra and piano, featuring four staves per page. The score consists of two pages, each with four staves. The top staff (treble clef) has dynamics f at measures 42 and 47. The second staff (bass clef) has dynamics f at measures 42 and 47. The third staff (treble clef) has dynamics f at measure 42 and arco at measure 47. The bottom staff (bass clef) has dynamics f at measure 42 and arco at measure 47.

The score includes the following measures:

- Measure 42:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 43:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 44:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 45:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 46:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 47:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 48:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 49:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.
- Measure 50:** Treble staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest. Middle staff: eighth-note pairs followed by a rest. Bass staff: eighth-note pairs followed by a rest.

52

p

pp

p

p

pp

pp

pizz.

pp

58

p

tr

tr

sf

sf

arco

64

pp

pp

pp

70

pp

pp

75

pizz.

pizz.

80

sf

sf

fp

fp

fp

pizz.

85

91

A musical score page featuring two systems of music. The top system begins with a treble clef, a key signature of one flat, and a tempo marking of 97. It consists of five staves. The first staff has a grace note followed by a sustained note. The second staff has a sustained note. The third staff is mostly rests. The fourth staff has a dynamic of forte (f) and a sustained note. The fifth staff has a sustained note. The bottom system begins with a treble clef, a key signature of one flat, and a common time signature. It consists of four staves, each with a continuous series of eighth notes.

103

Musical score for orchestra, page 69, featuring four staves of music. The score includes dynamic markings such as cresc., p, and f.

**Measure 109:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 110:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 111:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 112:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 113:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 114:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

**Measure 115:** Crescendo (cresc.) in the first and second staves. Dynamics:  $p$ ,  $b\text{f}$ ,  $b\text{f}$ ,  $f$ . Key signature:  $\text{B}^{\flat}\text{ major}$ .

121

f  
f  
f  
p cresc.  
p cresc.  
p cresc.

ff  
ff  
fp  
fp  
fp  
fp  
ff  
fp

126

f  
p cresc.  
p cresc.  
p cresc.

sf  
f  
f  
fpp  
fpp  
f

131

f      pp  
f      pp  
f      pp

pizz.  
pizz.  
pizz.  
pizz.

138

arco  
arco  
arco  
arco

A musical score page featuring six staves of music for orchestra. The top two staves are treble clef, the third staff is bass clef, and the bottom three staves are bass clef. The key signature changes between staves. Measure 1 consists of two measures of rests. Measures 2-6 show various patterns of eighth and sixteenth notes. Measure 7 begins with a dynamic of **cresc.** followed by a measure of eighth-note pairs. Measure 8 shows a dynamic of **pp**. Measure 9 shows another dynamic of **pp**.

153

>pp

>pp

>pp

fpp

pp

pizz.

sfpp

pizz.

sfpp

158

cresc.

cresc.

simile

163

sfp

sf

pp

sf

pp

arco

arco

sf

pp

pp

sf

pp

168

b2

sf

pizz.

174

cresc.

ff

cresc.

cresc.

cresc.

cresc.

arco

pp

180

ff

pp

cresc.

f

ff

cresc.

pp

cresc.

cresc.

cresc.

cresc.

cresc.

pp

186

pp                              ff                              f

191

poco a poco cresc.

f                              ff                              ff

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

197

ff

f

f

Musical score for orchestra, page 123, measures 203-208. The score consists of six staves. Measures 203-204 are rests. Measure 205 starts with a dynamic **f**, followed by a piano dynamic with a crescendo, and then another piano dynamic with a crescendo. Measure 206 starts with a dynamic **f**. Measure 207 starts with a dynamic **f**, followed by a piano dynamic with a crescendo, and then another piano dynamic with a crescendo. Measure 208 starts with a dynamic **f**, followed by a piano dynamic with a crescendo, and then another piano dynamic with a crescendo.

208

p cresc.

p cresc.

p cresc.

f decresc.

f decresc.

f decresc.

fpp

fpp

f decresc.

f decresc.

f decresc.

213

pp

pp

pp

pp

p pp

p p pp

p

p

218

pp

pp

223

p

p

p

p

228

pp

233

fp

pp

fp

fp

pp

fp

fp

pp

fp

fp

pp

fp

fp

pp

Musical score page 81, measures 240-244. The score consists of four staves. The top staff (treble clef) has two measures of rests followed by eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (treble clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

Musical score page 81, measures 245-249. The score consists of four staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (bass clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

Musical score page 81, measures 250-254. The score consists of four staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (bass clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

Musical score page 81, measures 255-259. The score consists of four staves. The top staff (treble clef) has eighth-note patterns. The second staff (bass clef) has eighth-note patterns. The third staff (bass clef) has eighth-note patterns. The bottom staff (bass clef) has eighth-note patterns.

250

p p

255

pizz. pizz.

Musical score for orchestra and piano, featuring five staves of music. The score consists of two systems of five measures each, labeled 260 and 265.

**Measure 260:**

- Violin 1:** Starts with eighth-note pairs, followed by eighth-note pairs with grace notes, then eighth-note pairs with grace notes, and finally eighth-note pairs with grace notes.
- Violin 2:** Starts with eighth-note pairs, followed by eighth-note pairs with grace notes, then eighth-note pairs with grace notes, and finally eighth-note pairs with grace notes.
- Piano:** Starts with eighth-note pairs, followed by eighth-note pairs with grace notes, then eighth-note pairs with grace notes, and finally eighth-note pairs with grace notes.
- Bassoon:** Eighth-note pairs.
- Cello:** Eighth-note pairs.
- Double Bass:** Eighth-note pairs.

**Measure 261:**

- Violin 1:** Eighth-note pairs.
- Violin 2:** Eighth-note pairs.
- Piano:** Eighth-note pairs.
- Bassoon:** Eighth-note pairs.
- Cello:** Eighth-note pairs.
- Double Bass:** Eighth-note pairs.

**Measure 265:**

- Violin 1:** Eighth-note pairs.
- Violin 2:** Eighth-note pairs.
- Piano:** Eighth-note pairs.
- Bassoon:** Eighth-note pairs.
- Cello:** Eighth-note pairs.
- Double Bass:** Eighth-note pairs.

**Measure 266:**

- Violin 1:** Eighth-note pairs.
- Violin 2:** Eighth-note pairs.
- Piano:** Eighth-note pairs.
- Bassoon:** Eighth-note pairs.
- Cello:** Eighth-note pairs.
- Double Bass:** Eighth-note pairs.

270

p  
p  
p  
p

276

p  
p  
p  
p

pizz.  
arco  
pizz.  
arco

282

poco cresc.

poco cresc.

cresc.

cresc.

poco cresc.

poco cresc.

287

pp

cresc.

pp

cresc.

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

293

>pp

>pp

>pp

fpp

pp

pizz.

sfpp

pizz.

sfpp

299

cresc.

sfp

cresc.

sfp

sfp

arco

sfp

arco

sfp

304

*poco a poco string.*

*poco a poco string.*

*poco a poco string.*

*p*

*poco a poco string.*

*p poco a poco string.*

*poco a poco string.*

*poco a poco string.*

310

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

*cresc.*

*f*

315

p

p

p

p

320

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

325

fpp  
fpp  
fpp  
fpp

330

ff  
ff  
ff

pizz.  
pizz.  
pizz.

arco  
ff  
arco  
ff  
arco  
ff  
ff



ANHANG  
APPENDIX

FRÜHERE FASSUNG  
ERSTER SATZ (nur abweichende Takte)  
FINALE (vollständig)

EARLIER VERSION  
FIRST MOVEMENT (deviating bars only)  
FINALE (complete)

a) Satz 1 - 1st movement

1. Allegro molto T. / bb. 27-34

Clar. (Si**<sub>b</sub>**/B)

Fag.

Cor. (Fa/F)

Viol.

Va.

Vc.

B.

27

f

p

f

f

arco

f

arco

f

arco

f

31

p

f

f

p

f

f

f

f

f

## 2. Allegro molto T./bb. 222-229

Musical score for orchestra, page 93, measures 222-229.

The score consists of six staves:

- Clar. (Sib/B)**: Treble clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: eighth-note pairs. Measure 225: eighth-note pairs. Measure 226: eighth-note pairs.
- Fag.**: Bass clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: rest. Measure 225: rest. Measure 226: rest.
- Cor. (Fa/F)**: Treble clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: rest. Measure 225: rest. Measure 226: rest.
- Viol.**: Treble clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: p. Measures 225-226: eighth-note pairs.
- Va.**: Bass clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: p. Measures 225-226: eighth-note pairs.
- Vc.**: Bass clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: p. Measures 225-226: eighth-note pairs.
- B.**: Bass clef, dynamic f. Measures 222-223: eighth-note pairs. Measure 224: p. Measures 225-226: eighth-note pairs.

Measure 226 starts with a dynamic p, followed by f, then a dynamic f, then another dynamic f, and finally a dynamic f at the end.

## b) Finale (vollständig) – Finale movement (complete)

**Allegro con spirito**

*Clar. (Sib/B)*

*Fag.*

*Cor. (Mi<sub>b</sub>/Es)*

*Viol.*

*Va.*

*Vc.*

*B.*

Musical score for orchestra and piano, page 95, measures 13-19.

The score consists of five staves:

- Measure 13:** The first staff (treble clef) starts with **fp**. The second staff (bass clef) starts with **fp**, followed by a dynamic **pp**. The third staff (treble clef) starts with **fp**, followed by **pp**. The fourth staff (bass clef) starts with **fp**, followed by **pp**. The fifth staff (bass clef) starts with **fp**, followed by **pp**.
- Measure 14:** The first staff continues with **pp** dynamics. The second staff continues with **pp** dynamics. The third staff continues with **pp** dynamics. The fourth staff continues with **pp** dynamics. The fifth staff continues with **pp** dynamics.
- Measure 15:** The first staff continues with **pp** dynamics. The second staff continues with **pp** dynamics. The third staff continues with **pp** dynamics. The fourth staff continues with **pp** dynamics. The fifth staff continues with **pp** dynamics.
- Measure 16:** The first staff continues with **pp** dynamics. The second staff continues with **pp** dynamics. The third staff continues with **pp** dynamics. The fourth staff continues with **pp** dynamics. The fifth staff continues with **pp** dynamics.
- Measure 17:** The first staff begins with a dynamic **fp**. The second staff begins with **fp**. The third staff begins with **fp**. The fourth staff begins with **fp**. The fifth staff begins with **fp**.
- Measure 18:** The first staff begins with **fp**. The second staff begins with **fp**. The third staff begins with **fp**. The fourth staff begins with **fp**. The fifth staff begins with **fp**.
- Measure 19:** The first staff begins with **fp**. The second staff begins with **fp**. The third staff begins with **fp**. The fourth staff begins with **fp**. The fifth staff begins with **fp**.

Measure numbers 13, 14, 15, 16, 17, 18, and 19 are indicated above the staves.

24

fp      fp      fp

fp      fp

fp      fp

fp      fp

fp      fp

29

pizz.

Musical score for orchestra and piano, page 10, measures 35-40.

**Measure 35:** The piano part consists of eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

**Measure 36:** The piano part continues with eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

**Measure 37:** The piano part continues with eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

**Measure 38:** The piano part continues with eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

**Measure 39:** The piano part continues with eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

**Measure 40:** The piano part continues with eighth-note chords. The strings play eighth-note patterns. The bassoon has a sustained note with a fermata.

45

f f

50

p p p

56

pp  
bassoon  
pp  
pp  
pp pp pp pp pp

62

pp pp pp pp pp  
pp pp pp pp pp  
pp pp pp pp pp  
pp pp pp pp pp

68

cresc.

cresc.

cresc.

s.f.

cresc.

cresc.

fp

fp

pizz.

cresc.

fp

74

cresc.

cresc.

sf

sf

cresc.

cresc.

cresc.

cresc.

cresc.

80

ff

fp

fp

fp

cresc.

cresc.

cresc.

sf

1

cresc.

cresc.

cresc.

arco

cresc.

92

p cresc.  
f

p cresc.  
cresc.

p cresc.  
cresc.

pizz. cresc.  
arco cresc.

98

p cresc. p  
p cresc. p

p cresc. p

p cresc. p

104

b.p. f  
cresc.  
p  
cresc.  
f

cresc.  
p  
cresc.  
p  
cresc.  
p  
cresc.  
p  
cresc.

110

f  
p cresc.  
p cresc.  
p cresc.

f  
sf  
fpp  
fpp

115

120

A musical score page featuring six staves of music for two violins and cello. The top two staves are for violin 1, the middle two for violin 2, and the bottom two for cello. The key signature is one flat, and the time signature is common time. Measure 1 consists of six measures of eighth-note patterns. Measures 2-4 show eighth-note patterns with grace notes. Measures 5-6 feature sustained notes with grace notes. Measure 7 begins with a dynamic of pp. Measure 8 shows eighth-note patterns with grace notes. Measure 9 features sustained notes with grace notes. Measure 10 concludes with a dynamic of pp.

133

pp

pp

pp

pp

pp

pp

pizz.

pizz.

139

pp

p

pizz. sf

sf

pp

pp

144

149

154

Detailed description: The musical score consists of two systems of four staves each. System 149 (measures 149-150) includes a treble clef staff, a bass clef staff with a flat key signature, and two bass clef staffs. Measure 149 starts with a rest, followed by eighth-note patterns. Measure 150 continues these patterns. System 154 (measures 154-155) includes a treble clef staff, a bass clef staff with a flat key signature, and two bass clef staffs. Measure 154 starts with eighth-note patterns. Measure 155 continues these patterns, with dynamics such as *p*, *cresc.*, and *cresc.* indicated. The bassoon parts in both systems include performance instructions like *sf*, *arco*, and *pizz.*

158

p

cresc.

pizz.

cresc.

arco

cresc.

arco

cresc.

cresc.

162

p

pp

pizz.

p

pp

arco

pp

arco

pp

arco

pp

166

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

170

f

ff

f

f

f

f

f

f

175

Musical score for measures 175-180. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 175 starts with a dynamic ff. Measures 176-177 show various melodic patterns with grace notes and slurs. Measures 178-179 continue the melodic line with eighth-note patterns. Measure 180 concludes the section.

181

Musical score for measures 181-186. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 181-182 feature sixteenth-note patterns. Measures 183-184 show eighth-note patterns with dynamics pp. Measures 185-186 conclude the section.

187

pp

194

pp

pizz.

pizz.

pizz.

201

207

b.p.      p      p      b.p.

cresc.      p      #p      p

cresc.      pp

sf      pp

4.      3.      2.      1.      1.      2.      3.      4.

cresc.      cresc.      pp

cresc.      pp

cresc.      pp

cresc.      pp

213

cresc.

pp

sf

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

219

ff

cresc.

p

cresc.

p

cresc.

p

cresc.

p

1

3

cresc.

p

cresc.

p

cresc.

p

0

cresc.

p

225

cresc.

*p*

cresc.

*f*

*sf*

cresc.

*p*

cresc.

cresc.

cresc.

arco

cresc.

*p*

cresc.

cresc.

231

*p*

cresc.

*f*

*p*

cresc.

*f*

*sf*

*f*

*p*

cresc.

*f*

*p*

cresc.

*f*

*p*

cresc.

*f*

237

p cresc.

p cresc.

f

p cresc.

p cresc.

p cresc.

p cresc.

sf

f

p cresc.

p cresc.

fp cresc.

f

fp cresc.

f

249

Measures 249-250 musical notation showing eighth-note pairs and sustained notes with grace notes.

256

Measures 256-257 musical notation showing sustained notes with grace notes, dynamics (pp), and performance instruction (una corda).

263

p

p

p

pizz.

pizz.

arco

p

arco

pizz.

269

275

281

Musical score for orchestra, page 119, featuring four staves of music. Measure 287 (measures 1-2) shows various instruments playing eighth and sixteenth notes with dynamic markings like *fp* and *pp*. Measure 288 (measures 3-4) continues with similar patterns and dynamics. Measure 292 (measures 1-2) features a prominent bassoon line with eighth-note patterns and dynamic markings. Measure 293 (measures 3-4) concludes with a cello line marked *pizz.*

287

fp pp fp pp

fp fp

fp fp

fp fp

fp fp

fp fp

fp fp

292

fp

fp

fp

pizz.

fp

297

Musical score page 120, measures 297-301. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 297 starts with a rest in the top staff, followed by eighth-note patterns in the other three staves. Measures 298-301 show continuous eighth-note patterns with various dynamics and articulations like accents and slurs.

Musical score page 120, measures 302-306. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 302-305 show eighth-note patterns with dynamics and articulations. Measure 306 begins with a bass note followed by eighth-note patterns in the upper staves.

302

Musical score page 120, measures 307-311. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 307-310 show eighth-note patterns with dynamics and articulations. Measure 311 is a rest.

Musical score page 120, measures 312-316. The score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measures 312-315 show eighth-note patterns with dynamics and articulations. Measure 316 shows quarter-note patterns with dynamics and articulations like "arco".

307

f

f

f

f

312

f

f

p

f

f

317

p  
p  
p  
pp

p  
p  
pp

**tr**  
p  
p  
pp

p  
p  
pp

**tr**

323

**tr**  
**tr**

pp  
pp

**tr**

pp  
pp

pp  
pp

pp  
pp

pizz.  
arco  
pp  
pp

329

Musical score for orchestra and piano. The score consists of six staves. The top two staves are for the piano, with dynamics pp. The third staff is for a woodwind instrument (e.g., flute), also pp. The fourth staff is for a brass instrument (e.g., trumpet), pp. The fifth staff is for another woodwind instrument, pp. The bottom staff is for a bassoon, pp. The music features eighth-note patterns and grace notes.

335

Musical score for orchestra and piano. The score consists of six staves. The top two staves are for the piano, with dynamics pp. The third staff is for a woodwind instrument (e.g., flute), pp. The fourth staff is for a brass instrument (e.g., trumpet), pp. The fifth staff is for another woodwind instrument, pp. The bottom staff is for a bassoon, pp. The music features eighth-note patterns and grace notes.

340

pp

pp

arco

pp

arco

pp

345

pp

pp

pp

pp

pp

pp

pizz.

pizz.

351

This musical score page contains six staves of music for orchestra and piano. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The key signature is one flat. Measure 351 starts with a dynamic of **pp**. Measures 352 and 353 also have **pp** dynamics. Measure 354 includes dynamics **p**, **pizz.**, **sf**, and **sf**. Measure 355 has a dynamic of **pp**. Measure 356 concludes the page with dynamics **sf**, **sf**, **sf**, **sf**, and **sf**.

356

This continuation of the musical score page shows the final measures of the section. Measure 356 continues with dynamics **sf**, **sf**, **sf**, **sf**, and **sf**. Measure 357 begins with a dynamic of **tr**.

361

sf

arco

arco

arco

366

p

cresc.

cresc.

cresc.

pizz.

cresc.

arco

cresc.

arco

cresc.

pizz.

370

p

p

f

cresc.

cresc.

cresc.

pizz.

p

pizz.

p

cresc.

arco

cresc.

arco

cresc.

374

p

p

pp

pp

pizz.

p

pizz.

p

pp

arco

pp

arco

pp

arco

pp

arco

pp

378

cresc.

cresc.

cresc.

cresc.

Poco a poco stringendo

382

cresc.

cresc.

cresc.

fp

cresc.

fp

cresc.

fp

cresc.

cresc.

cresc.

387

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

393

*sf*

*sf*

*cresc.*

*cresc.*

*cresc.*

*sf*

*sf*

*cresc.*

*cresc.*

*fp*

*fp*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

399

f

f

f

f

405

sf

sf

-

sf

sf

-

sf

sf

-

sf

sf

-

## CRITICAL COMMENTARY

## Abbreviations

b., bb.	– bar, bars
Cb.	– Basso
Cl.	– Clarinetto
Cor.	– Corno
Fag.	– Fagotto
FamA	– Archives of the Berwald family, since 1969 in MAB
MAB	– Library of the Royal Academy of Music, Stockholm
Str.	– Strings
V.	– Violino
Va.	– Viola
Vc.	– Violoncello

## I. Sources and Editions

### Sources

**A** Autograph score, fair copy, 26 leaves, paginated as below. Format: ca. 24.4 by 30 cm. Watermark (also for glued-on pieces of paper, cf. below): J. HONIG / ZOONEN, with sword-carrying, crowned lion. Music text and titles in ink.

P. [1] has above the music text in autograph: *Grand Septuor/pour/Violon Alto Clarinette Basson Cor Violoncelle et Contre-Basse/composé et dédié à son Ami/Mons: Ernest Leonard Schlegel/par/Franz Berwald.* [To the right, above the first stave, on erasure:] St. 1828.; above, to the left of the erasure just mentioned, another erasure. In the bottom right-hand corner, in autograph: *Königs Strasse № 65 2 Treppen.*

The designations of the instruments and the layout of the score from the top: *Violon, Alto., Clar: B, Basson, Cor. F., Violonc., Contre Basse;* in all 7 staves. The music text consists of: *Introduzione Adagio p. [1] – Allegro molto. pp. 2–17, Poco Adagio pp. 17–21 – Prestissimo. pp. 21–31 – Adagio pp. 31–32, Finale Allø Con Spirito. pp. 33–51 (1–19).*

The manuscript is mentioned as No. 30 in Mathilde Berwald's "List of Berwald's Surviving Works"<sup>1</sup> and thus still ought to have been complete at his death. Later, unknown when, it has been split up. The two parts are designated by A<sup>1</sup> and A<sup>2</sup>, respectively.

**A<sup>1</sup>** Owner: Lennart Lindeström, Fryksta, Kil (Värmland, Sweden). One gathering consisting of 4 sheets (8 leaves), containing the first movement bb. 1–306.

Grey cardboard cover with title, in ink, as above (with minor deviations), in unknown hand, though without dedication and date of origin but with the addition: *Partitur.* ("score"). The cover is stitched together with the music sheets.

The previous history of the source is unknown.

**A<sup>2</sup>** MAB. Two gatherings, with 4 sheets (8 leaves) in each, and one separate sheet (2 leaves), containing the first movement starting from b. 307 and the two following movements. The two larger gatherings stitched together separately; whether the stitching, now broken, also has contained the cover cannot be determined.

Grey cardboard cover, now in two pieces. Front cover with inscription in pencil in the top right-hand corner of recto side, in unknown hand: *Fragment af partitur till septetten/i Violstämmman finnes utsatt hur långt/det räcker.* ("Fragment of score of the septet, its extent marked in the violin part.") In the top left-hand corner, part of pink label, referring to Mathilde Berwald's list (see foot-note 1); No. of label now torn away. The recto of the back cover has, in pencil, in unknown hand: *Berwald.* [underlined with double lines] *Fragment ur septetten i Ess-dur [!]* ("Fragment of the septet in E flat major [!]"), and the stamp of the library.

**A<sup>1</sup>** has two systems of pagination, in part according to sheets (1–4), in part according to pages (1–16), both paginations possibly by Berwald. On pp. 2–3 and 12–13 there are glued-on labels, containing bb. 27–29, 31–38, and 222–233, respectively. Of these, however, only bb. 27–34 and 222–229 are compositionally new, bb. 35–38 and 230–233 being unchanged and possibly rewritten only for the purpose of graphical coherence with the following music text, though Berwald has here also added a few expression marks (cf. Notes on the Sources, below). The character of the handwriting in the new material is more cursory than in the rest of the music text; the bar lines, otherwise being ruled and extending through the entire accolade (except in A<sup>2</sup>, the last three pages of the Finale movement), are here drawn by hand individually for each stave. Bb. 27–34 and 222–229 before the alteration are identical with the corresponding places in sources F–H below; cf. the Appendix.

<sup>1</sup> Förteckning öfver Franz Berwalds efterlemnade Compositioner, in FamA.

A<sup>2</sup> continues the pagination of pages from A<sup>1</sup> (17–51), and in the first gathering also the pagination of sheets (5–8). The second and third gatherings, containing the new version of the Finale movement from 1828, have also been paginated anew (1–19; p. [20] only ruled).

**B** MAB. Parts, written in unknown hand, probably dating from ca. the 1830's. Format: ca. 33 by 23 cm. Careful fair copy on coarse, ruled paper. No watermark. The cover (of a later date) has: *Fr. Berwald/Stor* ("grand") *septett.* Music text and titles in ink.

The title page of each part has, in unknown hand: *Grand Septuor/pour/Violon Alto Clarinette Basson Cor Violoncelle et Contre=Basse/composé/par/Fr: Berwald./* [name of instrument] (with minor deviations in spelling, etc.).

P. 1 of each part has, above the music text, in unknown hand: *Stor* ("grand") *Septett/[name of instrument]/[to the right:] Fr. Berwald.*

The parts have added numbers etc. of a later date, indicating that they have served as the printer's copy for the edition by the Musikaliska Konstföreningen (1893; see below).

**C** MAB. Score (copy), fragment, in J. A. Hägg's (1850–1928) hand, paginated 2–26, thereafter 26 pages only ruled. Format: ca. 33.5 by 26.5 cm. No watermark. Music text and titles in ink.

Bound (later) in mottled (dark grey) cardboard cover, with spine in black imitation leather and factory-made label with type-written: *Berwald/Septett/Part.* ("score").

P. [1] has above the music text: *Grand Septuor pour Violon. Alto Clarinette Basson Cor Violoncelle et Contre Basse/composé par Fr. Berwald.*

The layout of the score is modernized, with the wind instruments at the top; in all 7 staves. The music text consists of bb. 1–121 and 172-to the end of the first movement (pp. [1]–26), and bb. 1–10 of the second movement (p. 26), pp. [11–14], intended for the missing bars of the first movement, being only ruled.

The handwriting is clear but not calligraphic.

**D** MAB. Score (copy) in unknown hand, fragment. 2 leaves without pagination. Format: 23.8 by ca. 25.8 cm. No watermark. Music text in ink. No title.

The layout of the score as in source A above; in all 7 staves. The music text consists of the last 47 bars of the Finale movement.

Cursory handwriting, incomplete dynamics and expression marks. A remarkable fact is that the material in this fragment is identical with the last three pages of the autograph, which are on a separate sheet (cf. source A<sup>2</sup> above), apparently having been written at another occasion (the bar lines are not ruled as in the rest of the autograph).

**E** MAB (Fogman collection). Copied parts in unknown hand, bound together with chamber music in parts for players of sextets-novets from Mozart to Rheinberger and G. Erlanger. All compositions except that of Berwald are printed.

Some parts have been lost; only Cl., Fag., Cor., and Vc. have survived. Format: ca. 31 by 24.5 cm. No watermark. Music text and titles in ink.

Bound in mottled (violet and black) cardboard covers, with black spines in imitation leather and white labels with name of instrument printed on them.

The title page of each surviving part has, in unknown hand: *Grand Septuor/för ("for")/Violon, Alt, Clarinett, Fagott,/Corno, Violoncell och ("and") Contra Bas/komponerad af ("composed by")/Fr: Berwald./* [name of instrument] (with minor deviations in spelling, etc.). Music text and titles in ink.

P. [1] of each part has name of instrument above the music text.

The copy is carefully done and conserves the peculiarities of the original notation.

The reproduction of the existing autograph version of the septet from 1828 did not present any special difficulties, since Berwald's

manuscript, disregarding a few exceptions, is clear and unambiguous; in cases where necessary, source B was used for comparison.

Sources C-E were without significance in the preparation of the text.

#### Earlier Editions of the 1828 Version of the Septet

1. *Musikaliska Konstföreningen*, Stockholm 1893; parts and piano score (by Vilhelm Svedbom). This edition is based on source B above, as can be seen from numerals and plate number added in B.
2. *Edition Suecia*, Stockholm, © 1946; score and parts. Edited by Föreningen Svenska Tonsättare. We have no information in respect to the source used for this edition but sources A<sup>2</sup> and B may have been utilized, or the edition mentioned above under 1.

#### II. Notes on the Sources

The following remarks apply to the autograph (source A), unless otherwise indicated.

#### Introduzione Adagio – Allegro molto

Bar	Instrument	Note
9	V.	slur only reaches g'sharp.
27	Va., Vc., Cb.	<i>arco</i> in earlier version; overlooked in the alteration of bb. 27–34. The same applies to b. 222.
32	Cl.	# instead of # at the third note (in source B: #); the same applies to b. 227 (also in B, where, however, it later has been corrected).
35–37	V.	> in pencil, also in bb. 230–232; no diminuendo designation in earlier version, where these bars are identical except for staccato dots.
68, 70, 72	V.	unclear whether diminuendo or accent is intended.
96	Cl.	originally <i>pp</i> which has been erased.
97, 98	Cl.	in these bars as well as in all analogous bars crescendo and diminuendo signs are inexactly placed.
107	Cl.	slur unclear, possibly to b. 108.
116	Cor.	the autograph, and source B, have <i>f</i> one bar later, probably by mistake.
134	Str.	diminuendo signs unclear; in V. and Va. they end shortly after and at the first minim, respectively.
190	Fag.	slur to the second minim in A.
195	Cor.	slur to the second minim in A.
227	Cl.	see b. 32.
274	V.	slur unclear, possibly to b. 275 (cf. b. 107).
288	Cor.	slur ends, probably by mistake (change of page b. 288/289).
306	Str.	length of diminuendo signs unclear (change of page b. 306/307); adjusted according to bb. 133–134.
317–320	Vc., Cb.	the minims in each bar only have two dots in the autograph.

#### Poco adagio – Prestissimo – Adagio

Bar	Instrument	Note
3	Cl.	the autograph has $\downarrow \downarrow$ in the first half of the bar; changed to $\downarrow \cdot \downarrow$ in pencil.

Bar	Instrument	Note
4/5	Cb.	the autograph and source B have two slurs, e flat-a flat, and a flat-g. slur possibly intended to reach first note of b. 9; the same applies to bb. 243/244.
8	Cor.	due to change of accolade, it remains unclear whether slur possibly should end b. 15 and start anew b. 16.
15/16	Cl.	slur to b. 31 (also in B), probably clerical error.
30	Fag.	below the first abbreviation 8 dots and slur. Furthermore, there are numerals indicating the number of tones to be played at each note, probably to prevent a tremolo without definite rhythm.
40	V., Va.	for musical reasons it is probable that $\frac{1}{4} \downarrow = \frac{1}{2} \downarrow$ , which in practice means alla breve measure.
132		slur (also in B), probably by mistake.
150–151	Cl.	each bar has slur extending over entire bar, probably by mistake.
181, 182	Cl.	staccato dot at the fourth crotchet in A.
202	Va.	slurs bb. 231–234 and 235–239.
231–239	Fag.	see b. 8.
243	Cor.	slurs g'-f'' and b'flat-d'' flat (also in B).
250	V.	

#### Finale Allegro con spirito

In numerous places staccato dots could also be interpreted as dashes, e. g. bb. 65–66 Cl., 65–71, 79 V., Va., 125ff. wind instruments (without consistency), 141–142 Fag., Va. (ditto), 297–298 V., Va., 303–304 Cl., Fag., 313ff. Vc., Cb.

#### Other remarks:

Bar	Instrument	Note
1	V.	p only in the last metrical unit.
58	V.	slur only for the quavers (also in B); in all analogous places slurs reach the minim (also in sources F–H).
117, 118	Cb.	one slur for each bar (also in B).
135	Cl.	slur 135–136 (also in B).
202	Fag.	slur only to change of bar (also in B).
224–274		the autograph only contains V., the other staves being empty (in bb. 228–232 there is an undistinct suggestion of a Cl. part). Complemented here according to identical bb. 2–52; the articulation of the V. bb. 233–236, however, being different from the analogous bb. 11–14.
266, 270	V.	the autograph has the following notation:  ; here by analogy with bb. 44, 48 (in source B 266, 270 read as 44, 48). D has ff instead of fpp. D has pp on the first beat of the bar.
329		
331	Cl., V., Va.	

Appendix  
DEVIATING SECTIONS OF THE EARLIER VERSION

*I. Sources*

Pp. 2–3 and 12–13 (original reading) of A<sup>1</sup> above, as well as sources F–H specified below.

**F** MAB (Mazer collection II). Copied parts in unknown hand, possibly dating from ca. 1850, in upright format. Music text and titles in ink. According to *Förteckning öfver Mazerska Quartett-Sällskapets Musikalier den 19 November 1880*<sup>2</sup> ("Register of the Music Materials of the Mazer Quartet Society, 19 November 1880") donated by the Stockholm violin player [A. F.] Lindroth.

Each part stitched in mottled (yellow-red-black) cardboard cover, with yellow label with name of instrument, in ink.

The title page of the violin part has, in unknown hand: *Grand Septuor/pour/Violino Alto Violon-Cello et Cont: Basso/Clarinetto./Corno Basson./composee [!] et dedié à son Ami/Mons: Ernest Leonard Schlegel./par/Franz Berwald./Oeuv. 4./Violino.* The title pages of the other parts have: *Grand Septuor/af ("by")/Franz Berwald./[name of instrument]*.

P. [1] of each part has above the music text: *Grand Septuor/[name of instrument]*.

**G** MAB (Mazer collection II). Copied parts in the hand of [Eduard] d'Aubert, a Stockholm violin player, who donated the material, according to *Förteckning* ... (see above, source F), in upright format. Music text and titles in ink.

Each part stitched in brown cardboard cover, with mottled paper spine (white and pink) and white label with ink inscription: *Fr. Berwald./Septuor./[name of instrument]*, in unknown hand.

P. [1] of each part has above the music text: *Septuor* [underlined with two lines] and name of instrument, as well as stamp with *Mazerska Quartett Sällskapet*.

**H** MAB (Mazer collection II). Score (copy) in the hand of d'Aubert and donated by him according to *Förteckning* ... (see above, source F), paginated 1–64, in upright format. Music text and titles in ink.

Stitched in brown cardboard paper with brown (mottled) paper spine (worn), with white label with ink inscription in unknown hand: *Fr. Berwald./Septuor./Partitur.* ("score").

P. 1 has above the music text: *Septuor.* [underlined with a wavy line]. In the top right-hand corner another hand (unknown) has added, in pencil: *F. Berwald.* It is possible that an original title page has been lost when the score was (re)stitched.

The layout of the score from the top: Cl., Fag., Cor., V., Va., Vc., Cb.; in all 7 staves. The music text consists of *Introduction. Adagio p. 1 – Allegro molto. pp. 1–21, Poco Adagio pp. 21–24 – Prestissimo pp. 25–36 – Adagio pp. 36–38, Finale. Allegro con spirito.* pp. 38–64.

The publication of the earlier version of the septet entailed certain difficulties with regard to source criticism. All three copies obviously refer back to the same original, apparently independently from one another. By comparing the copies with one another, in those instances where the divergencies are small, the original text, for the most part, can be determined with a high degree of probability. For the finale the autograph could sometimes be used, although naturally one cannot be sure that Berwald did not somewhere revise the articulation and expression marks in the sections that are common to both versions when he made the new version of the movement. In the other sections the copies often differ from one another in minor details, especially as regards slurs and dots. The copy that was handed down by Lindroth, which, according to the handwriting, is the oldest, seems also to be the one that follows the original most faithfully. Nevertheless, none of

<sup>2</sup> In Mazer collection, deposited at MAB.

the copies is entirely free from arbitrary additions. In most cases it is unnecessary to note such variants in particular, since they are generally either careless mistakes or additions by analogy.

*II. Notes on the Sources*

Bar	Instrument	Note
Introduzione	Adagio – Allegro molto, bb. 27–34, 222–229	
28	Fag., Cor.	G has >; the same applies to Fag. b. 223.
30		in revising this bar Berwald did not glue paper with the new version over it but simply retouched, since the only changes in question were to replace the first note in the Cl. part with a quaver rest and to change the next to the last note from c'' to a''. The earlier version is not, then, represented in the autograph but is preserved in F, G and H. Cf. the analogous b. 225, where both versions are found in the autograph.
34	Fag.	no accent in F.
223	Fag.	see b. 28.
229	Fag., Vc., Cb.	G has >. Va.
		G and H have >.

*Finale Allegro con spirito*

Abbreviations with staccato (?)-dots (cf. Editorial Comments) in the following places:

1	Fag., Cor.	241	Cl.
2	Cl., Fag.	267	Cl., Fag.
29	Va.	295	Cor.
29–30	Cor.	295, 297	Va.
29–32	V.	295–298	V.
113	Cl.	307	Cor.
117	Cl., Fag., Cor.	335–342	Fag., Cor.
123	Va.	337–338, 341	Va.
127–128	Fag.	367–369,	V.
146, 155–157	V.	371–373,	
237	Cl., Fag.	375–376	

Other remarks:

Bar	Instrument	Note
19–22	Cl., Fag.	as well as in a number of other places, unclear here whether designation should mean accent or diminuendo.
41–47	Cor.	G suggests staccato dots at the repeated quaver notes; in the analogous passage bb. 307–313 staccato dots also at the quaver in bb. 308 and 312, respectively.
52	Cor.	H has f'' (with a # crossed over), G has f'' sharp (altered from d''), and F has d''; in analogous b. 318 F and H have d'', G d'' and(!) f'' sharp.
56	Cl., Vc., Cb.	G has >; the same applies to b. 322 as regards Vc., Cb.

Bar	Instrument	Note	Bar	Instrument	Note
58	Va.	F, G and H have >, probably due to an error in the original; b. 324 only in H.	205–234	Vc.	slurs in the sources inconsistent and unmethodical; here systematized.
	Cb.	> in all sources; b. 324 only in H.	295–298	V.	the sources have the following slur-
	Vc.	> in G and H; the same applies to b. 324.			ring: 
60, 62, 64	Va.	H has > everywhere; the same applies to bb. 326, 328, and 330.			adjusted to analogous bb. 29–32.
	Vc., Cb.	G and H > everywhere; the same applies to bb. 326, 328, and 330.	307–313	Cor.	see bb. 41–47.
113, 117	Va., Vc.	unclear whether the intended designation should be <i>fp p</i> or <i>fpp</i> .	318	Cor.	see b. 52.
131, 133	V.	in H slur reaches first crotchet in the following bar.	322	Vc., Cb.	see b. 56.
137–138		crescendo signs inconsistent and unclear; here by analogy with bb. 349–350.	324	Va., Cb.	see b. 58.
				Vc.	see b. 58.
			326, 328	Va.	see bb. 60 etc.
			330	Vc., Cb.	see bb. 60 etc.
			328	Cb.	> in F.
			330	Vc.	> in F.

FRANZ BERWALD

Septett für Klarinette, Fagott,  
Horn, Violine, Viola, Violoncello  
und Kontrabaß

Septet for Clarinet, Bassoon, Horn,  
Violin, Viola, Violoncello  
and Double-Bass

STIMMEN / PARTS

BÄRENREITER 4910

Clarinetto in Si<sup>b</sup>/B

Septett  
für Klarinette, Fagott, Horn, Violine,  
Viola, Violoncello und Kontrabaß

INTRODUZIONE

Septet

for Clarinet, Bassoon, Horn, Violin,  
Viola, Violoncello and Double-Bass

St. [Stockholm], 1828

Adagio

Allegro molto

13

21

29

34

40

46

55

64

71

78

St. [Stockholm], 1828

## Clarinetto in Sib/B

Musical score for Clarinetto in Sib/B, page 2, containing 15 staves of music. The score includes dynamic markings such as *sf*, *p*, *tr*, *cresc.*, *f*, *p*, *pp*, *cresc.*, *poco cresc.*, and *cresc.*. Articulations include slurs, grace notes, and accents. Performance instructions like *tr* (trill) and *p* (pizzicato) are also present. Measure numbers range from 86 to 163.

86

93 1

100

106 3

114 cresc. f p cresc.

121 pp

129 cresc. 2

135 p pp

143 1 1 1 1

151 cresc. pp

157 poco cresc.

163 cresc.

## Clarinetto in Sib/B

3

Musical score for Clarinetto in Sib/B, page 3, containing 15 staves of music. The score includes dynamic markings such as *fp*, *dim.*, *pp*, *sf*, *mf*, *f*, *p*, *cresc.*, and *sf*. Articulations include slurs, grace notes, and accents. Performance instructions like *tr* (trill) and *1* (pedal) are also present. Measure numbers 170 through 260 are indicated above each staff.

170 *fp* *dim.* 1 *pp*  
177 *tr*  
183 *tr*  
189 *sf* *sf*  
196 *pp* *mf* *f*  
203 4 *p*  
216  
224 *p*  
229 *p* 1  
235 *fp* *fp* 1 *fp* *fp* 1 *fp* *pp* *f*  
242 *fp*  
251 *cresc.* *sf*  
260 4 4

Clarinetto in Si<sup>b</sup>/B

273

280

287

294

303

311

321

Poco adagio

6

11

15

22

## Clarinetto in Sib/B

5

Musical score for Clarinetto in Sib/B, page 5. The score consists of 12 staves of musical notation for clarinet, with dynamics, articulations, and performance instructions.

Measure 28: Dynamics ff, pp; Crescendo; Measure 33: Dynamics f, p; Measure 39: Crescendo; Measure 44: Dynamics f, p, f, sf, pp; Measure 49: Prestissimo, 2 measures; Measure 58: Dynamics f, p; Measure 70: Dynamics f; Measure 75: Dynamics p; Measure 84: Crescendo; Dynamics sf, sf, sf, sf, sf, f; Measure 90: Dynamics f, p; Measure 96: Dynamics f; Measure 102: Dynamics sf, fp, 1 measure.

Clarinetto in Si**♭**/B

109

115

121

127

138

149

158

166

178

186

193

200

206

212

218

224 7

Fag. *p*

*pp*

*Adagio* 240

*pp*

245

*fp* *pp* *f* *pp* *cresc.* 3 3 3 *fp*

*cresc.* *p*

249

253

258

*p*

**FINALE**  
*Allegro con spirito*

*p*

6

2

## Clarinetto in Sib/B

13 *fp*

21 *fp* *fp*

27 *fp*

33

38 *f*

44

51 *p* *pp*

58 *p*

64 *pp*

71

79 3 *sf* 6 *Viol.* *f* *cresc.*

93 2 *p* 2

103 *cresc.* *p* *cresc.* *p*

113 *cresc.* *p* *cresc.*

122 *f* 1 *p* *cresc.* 1

## Clarinetto in Sib/B

9

129 *p cresc.* *f* *pp*

136 4

146 *pp* *cresc.*

152 *>pp*

159 *cresc.* *sfp*

165 2 *sf* *pp* 2

175 *cresc.* *pp*

183 *cresc.* *pp*

191 *poco a poco cresc.*

199 1 *f* *p cresc.*

206 1 *p cresc.* *f* *decresc.*

212 1 *pp* 5

223 *p*

228 2

## Clarinetto in Sib/B

Sheet music for Clarinetto in Sib/B, page 10, featuring 16 staves of musical notation. The music begins at measure 235 with dynamic *fp*. Measures 235-241 show eighth-note patterns with grace notes. Measures 242-248 continue with eighth-note patterns, with dynamics *fp* and *p*. Measures 249-255 show eighth-note patterns with grace notes. Measures 256-262 show eighth-note patterns with grace notes. Measures 263-269 show eighth-note patterns with grace notes. Measure 270 starts with *f*, followed by *p*. Measure 271 starts with *p*, followed by *pp* dynamic. Measure 272 starts with *pp*, followed by *pp* dynamic. Measures 273-279 show eighth-note patterns with grace notes. Measures 280-286 show eighth-note patterns with grace notes. Measures 287-293 show eighth-note patterns with grace notes. Measures 294-299 show eighth-note patterns with grace notes. Measures 300-306 show eighth-note patterns with grace notes. Measures 307-313 show eighth-note patterns with grace notes. Measures 314-320 show eighth-note patterns with grace notes. Measures 321-327 show eighth-note patterns with grace notes. Measures 328-329 show eighth-note patterns with grace notes.

## Frühere Fassung · Finale

## Earlier Version · Finale

*Allegro con spirito*

6

11

20

27

34

40

46

53

60

66

78 Viol.

*cresc.*

2

p

2

Clarinetto in Si**♭**/B

88

97

107

115

122

133

141

148

155

161

168

Clarinetto in Si<sup>b</sup>/B

13

176 
  
ff
  
Viol.
  
pp
  
2
  
1
  
cresc.
  
pp
  
cresc.
  
pp
  
cresc.
  
p
  
cresc.
  
p
  
cresc.
  
f
  
1
  
p
  
cresc.
  
ff
  
pp
  
4
  
2

Clarinetto in Si<sup>b</sup>/B

267

273

1

fp

279

fp

287

fp

fp

293

fp

299

304

f

310

317

p

pp

324

tr

331

pp

5 Viol.

Sheet music for Clarinetto in Sib/B, page 15, featuring ten staves of musical notation:

- Staff 1: Measure 342. Dynamics: ***pp***. Measure 348. Dynamics: ***pp***.
- Staff 2: Measure 355. Measure 364. Dynamics: ***p***, **cresc.**, ***pp***.
- Staff 3: Measure 371. Dynamics: ***p***, **cresc.**, ***p***, ***pp***.
- Staff 4: Measure 378. Dynamics: **cresc.**, **cresc.**, **cresc.**.
- Staff 5: Measure 385. Dynamics: ***f***, ***sf***, ***sf***.
- Staff 6: Measure 393. Dynamics: ***sf***, **cresc.**.
- Staff 7: Measure 399. Dynamics: ***sf***, ***sf***, ***sf***.
- Staff 8: Measure 406.

**Poco a poco stringendo**

# Fagotto

## Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabaß

## Septet for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double-Bass

### INTRODUZIONE

St. [Stockholm], 1828

Adagio

Allegro molto

13

21

29 4

40 1 1 fp fp fp pp f

47 fp

56 cresc. fp

65 1 1 fp cresc.

74 f sf sf sf sf pp

81 pp cresc. p sf 4

## Fagotto

92

*pp*

101

*fp*

110

*fp*      *pp*      *cresc.*      *f*

118

*p*      *cresc.*      *pp*

128

*cresc.*      *f*

134 1

*p*      *pp*

143

1 1 1 1 1

152

*cresc.*      *pp*

158 3

*cresc.*

166

*cresc.*      *fp*      *dim.*

173

*pp*

182

*sf*

191

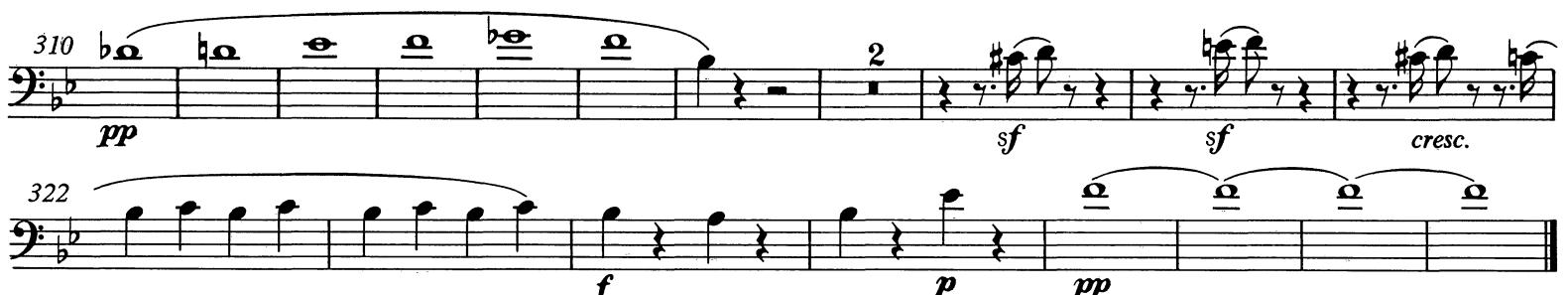
*sf*      *dim.*      *mf*

## Fagotto

3

Musical score for Bassoon (Fagotto) featuring 12 staves of music. The score includes dynamic markings such as *f*, *p*, *fp*, *sf*, *pp*, and *cresc.*. Performance instructions like *>*, *=*, and *—* are also present. Measure numbers 199 through 302 are indicated above the staves. The music consists of eighth and sixteenth note patterns, with some measures featuring triplets indicated by a '3' below the staff.

## Fagotto

310 

322 

Poco adagio 3 <img alt="Musical staff starting with a bassoon note. Measures 3-4 show eighth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show eighth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show eighth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show eighth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show eighth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show eighth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show eighth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show eighth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show eighth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show eighth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show eighth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show eighth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show eighth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show eighth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show eighth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show eighth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show eighth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show eighth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show eighth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show eighth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show eighth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show eighth-note patterns. Measures 99-100 show eighth-note patterns. Measures 101-102 show eighth-note patterns. Measures 103-104 show eighth-note patterns. Measures 105-106 show eighth-note patterns. Measures 107-108 show eighth-note patterns. Measures 109-110 show eighth-note patterns. Measures 111-112 show eighth-note patterns. Measures 113-114 show eighth-note patterns. Measures 115-116 show eighth-note patterns. Measures 117-118 show eighth-note patterns. Measures 119-120 show eighth-note patterns. Measures 121-122 show eighth-note patterns. Measures 123-124 show eighth-note patterns. Measures 125-126 show eighth-note patterns. Measures 127-128 show eighth-note patterns. Measures 129-130 show eighth-note patterns. Measures 131-132 show eighth-note patterns. Measures 133-134 show eighth-note patterns. Measures 135-136 show eighth-note patterns. Measures 137-138 show eighth-note patterns. Measures 139-140 show eighth-note patterns. Measures 141-142 show eighth-note patterns. Measures 143-144 show eighth-note patterns. Measures 145-146 show eighth-note patterns. Measures 147-148 show eighth-note patterns. Measures 149-150 show eighth-note patterns. Measures 151-152 show eighth-note patterns. Measures 153-154 show eighth-note patterns. Measures 155-156 show eighth-note patterns. Measures 157-158 show eighth-note patterns. Measures 159-160 show eighth-note patterns. Measures 161-162 show eighth-note patterns. Measures 163-164 show eighth-note patterns. Measures 165-166 show eighth-note patterns. Measures 167-168 show eighth-note patterns. Measures 169-170 show eighth-note patterns. Measures 171-172 show eighth-note patterns. Measures 173-174 show eighth-note patterns. Measures 175-176 show eighth-note patterns. Measures 177-178 show eighth-note patterns. Measures 179-180 show eighth-note patterns. Measures 181-182 show eighth-note patterns. Measures 183-184 show eighth-note patterns. Measures 185-186 show eighth-note patterns. Measures 187-188 show eighth-note patterns. Measures 189-190 show eighth-note patterns. Measures 191-192 show eighth-note patterns. Measures 193-194 show eighth-note patterns. Measures 195-196 show eighth-note patterns. Measures 197-198 show eighth-note patterns. Measures 199-200 show eighth-note patterns. Measures 201-202 show eighth-note patterns. Measures 203-204 show eighth-note patterns. Measures 205-206 show eighth-note patterns. Measures 207-208 show eighth-note patterns. Measures 209-210 show eighth-note patterns. Measures 211-212 show eighth-note patterns. Measures 213-214 show eighth-note patterns. Measures 215-216 show eighth-note patterns. Measures 217-218 show eighth-note patterns. Measures 219-220 show eighth-note patterns. Measures 221-222 show eighth-note patterns. Measures 223-224 show eighth-note patterns. Measures 225-226 show eighth-note patterns. Measures 227-228 show eighth-note patterns. Measures 229-230 show eighth-note patterns. Measures 231-232 show eighth-note patterns. Measures 233-234 show eighth-note patterns. Measures 235-236 show eighth-note patterns. Measures 237-238 show eighth-note patterns. Measures 239-240 show eighth-note patterns. Measures 241-242 show eighth-note patterns. Measures 243-244 show eighth-note patterns. Measures 245-246 show eighth-note patterns. Measures 247-248 show eighth-note patterns. Measures 249-250 show eighth-note patterns. Measures 251-252 show eighth-note patterns. Measures 253-254 show eighth-note patterns. Measures 255-256 show eighth-note patterns. Measures 257-258 show eighth-note patterns. Measures 259-260 show eighth-note patterns. Measures 261-262 show eighth-note patterns. Measures 263-264 show eighth-note patterns. Measures 265-266 show eighth-note patterns. Measures 267-268 show eighth-note patterns. Measures 269-270 show eighth-note patterns. Measures 271-272 show eighth-note patterns. Measures 273-274 show eighth-note patterns. Measures 275-276 show eighth-note patterns. Measures 277-278 show eighth-note patterns. Measures 279-280 show eighth-note patterns. Measures 281-282 show eighth-note patterns. Measures 283-284 show eighth-note patterns. Measures 285-286 show eighth-note patterns. Measures 287-288 show eighth-note patterns. Measures 289-290 show eighth-note patterns. Measures 291-292 show eighth-note patterns. Measures 293-294 show eighth-note patterns. Measures 295-296 show eighth-note patterns. Measures 297-298 show eighth-note patterns. Measures 299-300 show eighth-note patterns. Measures 301-302 show eighth-note patterns. Measures 303-304 show eighth-note patterns. Measures 305-306 show eighth-note patterns. Measures 307-308 show eighth-note patterns. Measures 309-310 show eighth-note patterns. Measures 311-312 show eighth-note patterns. Measures 313-314 show eighth-note patterns. Measures 315-316 show eighth-note patterns. Measures 317-318 show eighth-note patterns. Measures 319-320 show eighth-note patterns. Measures 321-322 show eighth-note patterns. Measures 323-324 show eighth-note patterns. Measures 325-326 show eighth-note patterns. Measures 327-328 show eighth-note patterns. Measures 329-330 show eighth-note patterns. Measures 331-332 show eighth-note patterns. Measures 333-334 show eighth-note patterns. Measures 335-336 show eighth-note patterns. Measures 337-338 show eighth-note patterns. Measures 339-340 show eighth-note patterns. Measures 341-342 show eighth-note patterns. Measures 343-344 show eighth-note patterns. Measures 345-346 show eighth-note patterns. Measures 347-348 show eighth-note patterns. Measures 349-350 show eighth-note patterns. Measures 351-352 show eighth-note patterns. Measures 353-354 show eighth-note patterns. Measures 355-356 show eighth-note patterns. Measures 357-358 show eighth-note patterns. Measures 359-360 show eighth-note patterns. Measures 361-362 show eighth-note patterns. Measures 363-364 show eighth-note patterns. Measures 365-366 show eighth-note patterns. Measures 367-368 show eighth-note patterns. Measures 369-370 show eighth-note patterns. Measures 371-372 show eighth-note patterns. Measures 373-374 show eighth-note patterns. Measures 375-376 show eighth-note patterns. Measures 377-378 show eighth-note patterns. Measures 379-380 show eighth-note patterns. Measures 381-382 show eighth-note patterns. Measures 383-384 show eighth-note patterns. Measures 385-386 show eighth-note patterns. Measures 387-388 show eighth-note patterns. Measures 389-390 show eighth-note patterns. Measures 391-392 show eighth-note patterns. Measures 393-394 show eighth-note patterns. Measures 395-396 show eighth-note patterns. Measures 397-398 show eighth-note patterns. Measures 399-400 show eighth-note patterns. Measures 401-402 show eighth-note patterns. Measures 403-404 show eighth-note patterns. Measures 405-406 show eighth-note patterns. Measures 407-408 show eighth-note patterns. Measures 409-410 show eighth-note patterns. Measures 411-412 show eighth-note patterns. Measures 413-414 show eighth-note patterns. Measures 415-416 show eighth-note patterns. Measures 417-418 show eighth-note patterns. Measures 419-420 show eighth-note patterns. Measures 421-422 show eighth-note patterns. Measures 423-424 show eighth-note patterns. Measures 425-426 show eighth-note patterns. Measures 427-428 show eighth-note patterns. Measures 429-430 show eighth-note patterns. Measures 431-432 show eighth-note patterns. Measures 433-434 show eighth-note patterns. Measures 435-436 show eighth-note patterns. Measures 437-438 show eighth-note patterns. Measures 439-440 show eighth-note patterns. Measures 441-442 show eighth-note patterns. Measures 443-444 show eighth-note patterns. Measures 445-446 show eighth-note patterns. Measures 447-448 show eighth-note patterns. Measures 449-450 show eighth-note patterns. Measures 451-452 show eighth-note patterns. Measures 453-454 show eighth-note patterns. Measures 455-456 show eighth-note patterns. Measures 457-458 show eighth-note patterns. Measures 459-460 show eighth-note patterns. Measures 461-462 show eighth-note patterns. Measures 463-464 show eighth-note patterns. Measures 465-466 show eighth-note patterns. Measures 467-468 show eighth-note patterns. Measures 469-470 show eighth-note patterns. Measures 471-472 show eighth-note patterns. Measures 473-474 show eighth-note patterns. Measures 475-476 show eighth-note patterns. Measures 477-478 show eighth-note patterns. Measures 479-480 show eighth-note patterns. Measures 481-482 show eighth-note patterns. Measures 483-484 show eighth-note patterns. Measures 485-486 show eighth-note patterns. Measures 487-488 show eighth-note patterns. Measures 489-490 show eighth-note patterns. Measures 491-492 show eighth-note patterns. Measures 493-494 show eighth-note patterns. Measures 495-496 show eighth-note patterns. Measures 497-498 show eighth-note patterns. Measures 499-500 show eighth-note patterns. Measures 501-502 show eighth-note patterns. Measures 503-504 show eighth-note patterns. Measures 505-506 show eighth-note patterns. Measures 507-508 show eighth-note patterns. Measures 509-510 show eighth-note patterns. Measures 511-512 show eighth-note patterns. Measures 513-514 show eighth-note patterns. Measures 515-516 show eighth-note patterns. Measures 517-518 show eighth-note patterns. Measures 519-520 show eighth-note patterns. Measures 521-522 show eighth-note patterns. Measures 523-524 show eighth-note patterns. Measures 525-526 show eighth-note patterns. Measures 527-528 show eighth-note patterns. Measures 529-530 show eighth-note patterns. Measures 531-532 show eighth-note patterns. Measures 533-534 show eighth-note patterns. Measures 535-536 show eighth-note patterns. Measures 537-538 show eighth-note patterns. Measures 539-540 show eighth-note patterns. Measures 541-542 show eighth-note patterns. Measures 543-544 show eighth-note patterns. Measures 545-546 show eighth-note patterns. Measures 547-548 show eighth-note patterns. Measures 549-550 show eighth-note patterns. Measures 551-552 show eighth-note patterns. Measures 553-554 show eighth-note patterns. Measures 555-556 show eighth-note patterns. Measures 557-558 show eighth-note patterns. Measures 559-560 show eighth-note patterns. Measures 561-562 show eighth-note patterns. Measures 563-564 show eighth-note patterns. Measures 565-566 show eighth-note patterns. Measures 567-568 show eighth-note patterns. Measures 569-570 show eighth-note patterns. Measures 571-572 show eighth-note patterns. Measures 573-574 show eighth-note patterns. Measures 575-576 show eighth-note patterns. Measures 577-578 show eighth-note patterns. Measures 579-580 show eighth-note patterns. Measures 581-582 show eighth-note patterns. Measures 583-584 show eighth-note patterns. Measures 585-586 show eighth-note patterns. Measures 587-588 show eighth-note patterns. Measures 589-590 show eighth-note patterns. Measures 591-592 show eighth-note patterns. Measures 593-594 show eighth-note patterns. Measures 595-596 show eighth-note patterns. Measures 597-598 show eighth-note patterns. Measures 599-600 show eighth-note patterns. Measures 601-602 show eighth-note patterns. Measures 603-604 show eighth-note patterns. Measures 605-606 show eighth-note patterns. Measures 607-608 show eighth-note patterns. Measures 609-610 show eighth-note patterns. Measures 611-612 show eighth-note patterns. Measures 613-614 show eighth-note patterns. Measures 615-616 show eighth-note patterns. Measures 617-618 show eighth-note patterns. Measures 619-620 show eighth-note patterns. Measures 621-622 show eighth-note patterns. Measures 623-624 show eighth-note patterns. Measures 625-626 show eighth-note patterns. Measures 627-628 show eighth-note patterns. Measures 629-630 show eighth-note patterns. Measures 631-632 show eighth-note patterns. Measures 633-634 show eighth-note patterns. Measures 635-636 show eighth-note patterns. Measures 637-638 show eighth-note patterns. Measures 639-640 show eighth-note patterns. Measures 641-642 show eighth-note patterns. Measures 643-644 show eighth-note patterns. Measures 645-646 show eighth-note patterns. Measures 647-648 show eighth-note patterns. Measures 649-650 show eighth-note patterns. Measures 651-652 show eighth-note patterns. Measures 653-654 show eighth-note patterns. Measures 655-656 show eighth-note patterns. Measures 657-658 show eighth-note patterns. Measures 659-660 show eighth-note patterns. Measures 661-662 show eighth-note patterns. Measures 663-664 show eighth-note patterns. Measures 665-666 show eighth-note patterns. Measures 667-668 show eighth-note patterns. Measures 669-670 show eighth-note patterns. Measures 671-672 show eighth-note patterns. Measures 673-674 show eighth-note patterns. Measures 675-676 show eighth-note patterns. Measures 677-678 show eighth-note patterns. Measures 679-680 show eighth-note patterns. Measures 681-682 show eighth-note patterns. Measures 683-684 show eighth-note patterns. Measures 685-686 show eighth-note patterns. Measures 687-688 show eighth-note patterns. Measures 689-690 show eighth-note patterns. Measures 691-692 show eighth-note patterns. Measures 693-694 show eighth-note patterns. Measures 695-696 show eighth-note patterns. Measures 697-698 show eighth-note patterns. Measures 699-700 show eighth-note patterns. Measures 701-702 show eighth-note patterns. Measures 703-704 show eighth-note patterns. Measures 705-706 show eighth-note patterns. Measures 707-708 show eighth-note patterns. Measures 709-710 show eighth-note patterns. Measures 711-712 show eighth-note patterns. Measures 713-714 show eighth-note patterns. Measures 715-716 show eighth-note patterns. Measures 717-718 show eighth-note patterns. Measures 719-720 show eighth-note patterns. Measures 721-722 show eighth-note patterns. Measures 723-724 show eighth-note patterns. Measures 725-726 show eighth-note patterns. Measures 727-728 show eighth-note patterns. Measures 729-730 show eighth-note patterns. Measures 731-732 show eighth-note patterns. Measures 733-734 show eighth-note patterns. Measures 735-736 show eighth-note patterns. Measures 737-738 show eighth-note patterns. Measures 739-740 show eighth-note patterns. Measures 741-742 show eighth-note patterns. Measures 743-744 show eighth-note patterns. Measures 745-746 show eighth-note patterns. Measures 747-748 show eighth-note patterns. Measures 749-750 show eighth-note patterns. Measures 751-752 show eighth-note patterns. Measures 753-754 show eighth-note patterns. Measures 755-756 show eighth-note patterns. Measures 757-758 show eighth-note patterns. Measures 759-760 show eighth-note patterns. Measures 761-762 show eighth-note patterns. Measures 763-764 show eighth-note patterns. Measures 765-766 show eighth-note patterns. Measures 767-768 show eighth-note patterns. Measures 769-770 show eighth-note patterns. Measures 771-772 show eighth-note patterns. Measures 773-774 show eighth-note patterns. Measures 775-776 show eighth-note patterns. Measures 777-778 show eighth-note patterns. Measures 779-780 show eighth-note patterns. Measures 781-782 show eighth-note patterns. Measures 783-784 show eighth-note patterns. Measures 785-786 show eighth-note patterns. Measures 787-788 show eighth-note patterns. Measures 789-790 show eighth-note patterns. Measures 791-792 show eighth-note patterns. Measures 793-794 show eighth-note patterns. Measures 795-796 show eighth-note patterns. Measures 797-798 show eighth-note patterns. Measures 799-800 show eighth-note patterns. Measures 801-802 show eighth-note patterns. Measures 803-804 show eighth-note patterns. Measures 805-806 show eighth-note patterns. Measures 807-808 show eighth-note patterns. Measures 809-810 show eighth-note patterns. Measures 811-812 show eighth-note patterns. Measures 813-814 show eighth-note patterns. Measures 815-816 show eighth-note patterns. Measures 817-818 show eighth-note patterns. Measures 819-820 show eighth-note patterns. Measures 821-822 show eighth-note patterns. Measures 823-824 show eighth-note patterns. Measures 825-826 show eighth-note patterns. Measures 827-828 show eighth-note patterns. Measures 829-830 show eighth-note patterns. Measures 831-832 show eighth-note patterns. Measures 833-834 show eighth-note patterns. Measures 835-836 show eighth-note patterns. Measures 837-838 show eighth-note patterns. Measures 839-840 show eighth-note patterns. Measures 841-842 show eighth-note patterns. Measures 843-844 show eighth-note patterns. Measures 845-846 show eighth-note patterns. Measures 847-848 show eighth-note patterns. Measures 849-850 show eighth-note patterns. Measures 851-852 show eighth-note patterns. Measures 853-854 show eighth-note patterns. Measures 855-856 show eighth-note patterns. Measures 857-858 show eighth-note patterns. Measures 859-860 show eighth-note patterns. Measures 861-862 show eighth-note patterns. Measures 863-864 show eighth-note patterns. Measures 865-866 show eighth-note patterns. Measures 867-868 show eighth-note patterns. Measures 869-870 show eighth-note patterns. Measures 871-872 show eighth-note patterns. Measures 873-874 show eighth-note patterns. Measures 875-876 show eighth-note patterns. Measures 877-878 show eighth-note patterns. Measures 879-880 show eighth-note patterns. Measures 881-882 show eighth-note patterns. Measures 883-884 show eighth-note patterns. Measures 885-886 show eighth-note patterns. Measures 887-888 show eighth-note patterns. Measures 889-890 show eighth-note patterns. Measures 891-892 show eighth-note patterns. Measures 893-894 show eighth-note patterns. Measures 895-896 show eighth-note patterns. Measures 897-898 show eighth-note patterns. Measures 899-900 show eighth-note patterns. Measures 901-902 show eighth-note patterns. Measures 903-904 show eighth-note patterns. Measures 905-906 show eighth-note patterns. Measures 907-908 show eighth-note patterns. Measures 909-910 show eighth-note patterns. Measures 911-912 show eighth-note patterns. Measures 913-914 show eighth-note patterns. Measures 915-916 show eighth-note patterns. Measures 917-918 show eighth-note patterns. Measures 919-920 show eighth-note patterns. Measures 921-922 show eighth-note patterns. Measures 923-924 show eighth-note patterns. Measures 925-926 show eighth-note patterns. Measures 927-928 show eighth-note patterns. Measures 929-930 show eighth-note patterns. Measures 931-932 show eighth-note patterns. Measures 933-934 show eighth-note patterns. Measures 935-936 show eighth-note patterns. Measures 937-938 show eighth-note patterns. Measures 939-940 show eighth-note patterns. Measures 941-942 show eighth-note patterns. Measures 943-944 show eighth-note patterns. Measures 945-946 show eighth-note patterns. Measures 947-948 show eighth-note patterns. Measures 949-950 show eighth-note patterns. Measures 951-952 show eighth-note patterns. Measures 953-954 show eighth-note patterns. Measures 955-956 show eighth-note patterns. Measures 957-958 show eighth-note patterns. Measures 959-960 show eighth-note patterns. Measures 961-962 show eighth-note patterns. Measures 963-964 show eighth-note patterns. Measures 965-966 show eighth-note patterns. Measures 967-968 show eighth-note patterns. Measures 969-970 show eighth-note patterns. Measures 971-972 show eighth-note patterns. Measures 973-974 show eighth-note patterns. Measures 975-976 show eighth-note patterns. Measures 977-978 show eighth-note patterns. Measures 979-980 show eighth-note patterns. Measures 981-982 show eighth-note patterns. Measures 983-984 show eighth-note patterns. Measures 985-986 show eighth-note patterns. Measures 987-988 show eighth-note patterns. Measures 989-990 show eighth-note patterns. Measures 991-992 show eighth-note patterns. Measures 993-994 show eighth-note patterns. Measures 995-996 show eighth-note patterns. Measures 997-998 show eighth-note patterns. Measures 999-1000 show eighth-note patterns.</p>

## Fagotto

5

76 *p*

5

*cresc.*

86 *sf* *sf* *sf* *sf* *sf* *sf* *f*

92 *p* *sf*

99

106 *fp* *sf* *sf* *sf*

113 *sf* *sf* *f* *pp*

119 *sf* *sf* *sf* *sf*

125 *sf* *fp* *pp*

131 *Va.* *p*

144 *poco cresc.* *pp*

153

163 *cresc.* *f > p* *3*

## Fagotto

174

*f* > *p*      1      *f* > *p*      *sf* =

180

*mf*

186

*sf* =      *pp*

193

200

207

*fp*      *pp*

214

*sf*      *sf*      *sf*

220

*f*      5      Viol.

230

*pp*

Adagio 240

*pp*      *cresc.*      *pp*

245

*fp*      *pp* = *f*      3      *fp*

250

>      *pp* <

256

<>

## FINALE

## Fagotto

*Allegro con spirto*

**1**

**6**

**11** **fp** **pp**

**19** **fp** **fp**

**27** **fp**

**33**

**39** **f**

**45**

**51** **p**

**60** **pp**

**67**

**75** **sf** **6**

## Fagotto

90

Viol. *cresc.*

98 2 *cresc.*

107 *p* *cresc.* *p* *cresc.*

115 *p* *cresc.* *f*

124 1 *p* *cresc.* *f* *p* *cresc.*

130 *f* *pp*

140

145 *pp*

150 *cresc.* *>pp*

158 *cresc.* *sfp*

164 *sf* *pp* *4* *sf*

174 *cresc.* *pp* *ff*

## Fagotto

9

182 
 189 
 197 
 205 
 211 
 218 5 
 227 
 232 
 238 1 
 245 
 251 
 258 1

## Fagotto

264 

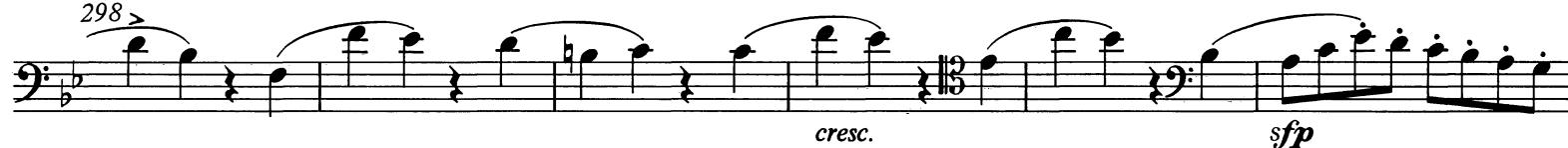
269 

275 

281 

286 

292 

298 

304 

311 

217 

223 

329 

## Frühere Fassung · Finale

## Earlier Version · Finale

*Allegro con spirto*

1      13      21      28      34      40      46      52      59      66      7

*p*      *fp*      *pp*      *f*      *pp*      *cresc.*      *Viol.*      *cresc.*      *pp*      *cresc.*      *p*

## Fagotto

88

97

106

114

120

127

133

140

147

155

162

169

cresc.

p

cresc.

p

cresc.

f

p

cresc.

ff

p

pp

> pp

p

p

p

cresc.

p

cresc.

p

p

cresc.

f

## Fagotto

13

176

182

189

198

208

218

226

234

241

247

257

## Fagotto

267

## Fagotto

15

342

349

356

364

371

378

Poco a poco stringendo

385

391

396

401

406

Vervielfältigungen jeglicher Art sind gesetzlich verboten./Any unauthorized reproduction is prohibited by law./Printed in Germany 1985

Corno in Fa/F

Septett  
für Klarinette, Fagott, Horn, Violine,  
Viola, Violoncello und Kontrabaß

Septet  
for Clarinet, Bassoon, Horn, Violin,  
Viola, Violoncello and Double-Bass

INTRODUZIONE

Adagio

in Fa/F

St. [Stockholm], 1828

## Corno in Fa / F

Musical score for Corno in Fa / F, page 2, featuring 12 staves of music. The score includes dynamic markings such as *p*, *pp*, *f*, *fp*, *cresc.*, *sf*, and *ff*. Performance instructions include fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and slurs. Measure numbers are indicated above each staff.

Measure 92: Dynamics *p* and *pp*.

Measure 101: Dynamics *pp* and *fp*. Fingerings 1, 2, 3.

Measure 110: Dynamics *fp*, *cresc.*, *f*, *p*. Fingerings 1-5, 2, 3.

Measure 121: Dynamics *pp*. Fingerings 4, 5.

Measure 130: Dynamics *cresc.*, *pp*. Fingerings 4.

Measure 141: Fingerings 1, 1, 1.

Measure 150: Dynamics *cresc.*, *p*. Fingerings 3, 2, 6.

Measure 167: Dynamics *cresc.*, *pp*. Fingerings 2, 7.

Measure 182: Dynamics *sf*. Fingerings 4, 2.

Measure 195: Dynamics *sf*, *pp*, *f*, *f*, *ff*, *ff*.

Measure 202: Dynamics *ff*, *sfp*. Fingerings 1, *p*.

Measure 211: Fingerings 1, 2, 3.

220

2

230

**p**

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

239

**fp** **pp**

**f**

**fp**

248

7

Viol.

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

262

1

**p**

270

279

**fp** **fp** **pp** cresc.

288

**f**

**p**

1 - 5 2 3 4 5

cresc.

**pp**

297

cresc.

305

6

**pp**

5

**sf**

**sf**

321

cresc.

**f**

**p**

**pp**

muta in Mi♭ / Es

Corno in Mi<sup>b</sup>/Es

**Poco adagio**  
in Mi<sup>b</sup> / Es

The musical score consists of 14 staves of music for the horn. The instrumentation includes a single horn part throughout. The score begins with a dynamic of **p**, followed by **sf** and **pp**. The key signature changes between Mi<sup>b</sup> and Es. The tempo is marked as **Poco adagio** and **in Mi<sup>b</sup> / Es**. The music features various dynamics including **f**, **fp**, **pp**, **ff**, **p**, **cresc.**, and **sff**. Articulations include slurs, grace notes, and accents. Performance instructions like **1**, **2**, and **3** are placed above certain notes. The score ends with a dynamic of **f** and a section for **Viol.** (Violin) with sixteenth-note patterns.

84

2

92 1

99 1

106 4 Viol.

116 sf f pp sf sf

124 3 10

142 4

152 6

160 cresc. f

167 5 2 f > p f > p sf >

180

187 5 pp #f 2

Corno in Mi<sup>b</sup>/Es

200

208

*fp*

*fp* 3 *sf* *f*

Viol.

221 5

*pp*

Adagio 240

*pp*

*fp* 3 3 3 *f* 3 *pp* 3 3 3 3 *cresc.* 3 *fp*

249 1

*pp*

255 1 1

**FINALE**  
*Allegro con spirto*

*p*

8 1 *pp* *fp* *fp* *pp*

17 3 *fp* *fp*

27            1

*fp*

34            5            Clar.            *ff*

45

52            6            Clar.            *sf*

64            *pp*

71            5            Viol.            *fp*            4            Viol. *fp*            *f*

85            2            *f*            2            *f*

94            *f*            2            *f*            3            *cresc.*

104            2            *f*

113            *f*            2            *f*            2            *f*

122            2            *p cresc.*            1            *f*

129            *p cresc.*            *f*            *pp*            4

Corno in Mi<sup>b</sup> / Es

139

144

149

*pp*      *cresc.*       $>pp$

161 Clar.

168 2      1      *sf*      *pp*

*ff*

177 *pp*      *cresc.*

185 *pp*      *ff*      *ff*      *f*

192 *f*      *ff*      *ff*      *ff*

199 *f*      *p cresc.*

206 *f*      *p cresc.*      *f*

215 *pp*      *p*

226 *pp*

Corno in Mi<sup>b</sup> / Es

9

233

fp

241 3 fp fp fp

250 1 5

Clar. ff

267

274 p

281 poco cresc.

286 pp cresc.

293 >pp 4 sfp

304 1 sf pp poco a poco string.

311 cresc. f

319 p cresc. f

327 1 2 ff



## Frühere Fassung · Finale

## Earlier Version · Finale

**Allegro con spirito**

1

7

15

26

33 Clar.

43

49

57 3

70

78

88 3

99 2

pp

fp

fp

fp

f

pp

p

pp

cresc.

sf

ff

sf

cresc.

f

1

2

2

2

2

2

Corno in Mi<sup>b</sup>/Es

109

2

*f*

*p* cresc.

*ff*

*f*

117

*p* cresc.

*ff*

*p*

*pp*

124

129

137

*pp*

148

156

1

2

3

5

Clar.

165

*pp*

cresc.

*f*

172

178

185

12

Viol.

*pp*

204

5

Clar.

*sf*

*pp*

## Corno in Mi<sup>b</sup>/ Es

13

The image shows ten staves of musical notation for Clarinet, arranged vertically. The staves are numbered 215 through 298. Each staff includes a dynamic marking and often a performance instruction like 'cresc.', 'pp', 'sf', 'f', 'fp', or 'sf'. The notation consists of quarter notes, eighth notes, sixteenth notes, and rests, with some notes having stems pointing up and others down. Measure numbers 215, 226, 235, 243, 250, 259, 269, 275, 282, 291, and 298 are explicitly labeled above their respective staves.

Corno in Mi<sup>b</sup>/Es

307

312

318 3

326 1 2 pp

334 pp

339 pp

345 pp pp pp pp

353 5 Clar.

365 1 cresc. Poco a poco stringendo

373 6 cresc.

385 2 cresc. f

394 cresc. f

402 2

# MONUMENTA MUSICAE SVECICAE

Under the patronage of Kungliga Musikaliska Akademien

FRANZ BERWALD

Septett für Klarinette, Fagott,  
Horn, Violine, Viola, Violoncello  
und Kontrabass

Septet for Clarinet, Bassoon, Horn,  
Violin, Viola, Violoncello  
and Double-Bass

Violino



BÄRENREITER KASSEL · BASEL · LONDON

BA 4910

Violino

**Septett**  
 für Klarinette, Fagott, Horn, Violine,  
 Viola, Violoncello und Kontrabaß

**Septet**  
 for Clarinet, Bassoon, Horn, Violin,  
 Viola, Violoncello and Double-Bass

**INTRODUZIONE**

**Adagio**

St. [Stockholm], 1828

1  
1  
13 Allegro molto  
21  
28  
35  
40  
47  
56  
64  
70  
76  
82

p  
pp  
*p*  
fp  
fp  
fp  
fp  
mf  
pp  
*poco cresc.*  
fp  
fp  
pp  
*cresc.*  
sf  
sf  
sf  
sf  
*cresc.*

Musical score for Violin part, page 3, featuring 16 measures of music. The score includes dynamic markings such as *sf*, *pp*, *pizz.*, *4*, *arco*, *fp*, *cresc.*, *f*, *sf*, and *poco cresc.*. Measure numbers 87 through 168 are indicated above each measure. Measure 87 starts with eighth-note pairs followed by sixteenth-note patterns. Measure 93 features a pizzicato section. Measures 103 and 110 show rhythmic patterns with eighth and sixteenth notes. Measures 116 and 120 include dynamic markings *f* and *p*. Measures 124 and 128 feature eighth-note patterns with grace notes. Measure 133 shows sustained notes with dynamic changes. Measures 143 and 148 show sixteenth-note patterns. Measure 153 includes a dynamic marking *cresc.* Measure 158 has a dynamic marking *poco cresc.* Measures 163 and 168 conclude the page with eighth-note patterns.

## Violino

The image shows a page of sheet music for piano, consisting of 12 staves of musical notation. The music is in common time and uses a treble clef with a key signature of one flat. Measure 174 starts with a eighth-note followed by a sixteenth-note pattern. Measure 182 features a sustained note with a grace note. Measure 190 includes slurs and grace notes. Measure 196 shows a dynamic change from *p* to *fp*. Measure 201 has a dynamic change from *f* to *p*. Measure 208 begins with a dynamic of *pp*. Measure 215 contains a series of eighth-note pairs. Measure 222 shows a sixteenth-note pattern. Measure 228 features eighth-note pairs with a dynamic of *p*. Measure 234 includes dynamics of *fp*, *fp*, *fp*, *fp*, *fp*, and *pp*. Measure 240 has dynamics of *f*, *fp*, *mf*, and *p*. Measure 248 concludes the page.

## Violino

5

253

258

263

269

274

280

286

291

296

300

305

314

322

cresc.

f

p

tr

pp

fp

cresc.

f

f

cresc.

sf

cresc.

f

sf

pp

2

cresc.

f

pp

## Violino

**Poco adagio**

Violino

Poco adagio

6

11

15

20

25

29

33

38

45

49

54

59

1 - 11

*p*

*f*

*pp*

*cresc.*

*fp*

*f*

*pp*

*cresc.*

*f*

*p*

*ff*

*pp*

*cresc.*

*p*

*cresc.*

*f*

*p*

*poco cresc.*

*pp*

*sf*

*f*

*p*

*sf*

*f*

*p*

*sf*

*f*

*p*

*sf*

*mf*

*sf*

## Violino

7

Musical score for Violino, page 7, featuring 15 staves of musical notation. The score includes dynamic markings such as *f*, *p*, *sfp*, *fp*, *sf*, *cresc.*, and *pp*. Performance instructions like *cresc.* and *sf* are also present. Measure numbers 64 through 127 are indicated above the staves. The score concludes with a key signature change from  $B_{\flat}B$  to  $C=C$ .

## Violino

136

143

poco cresc.

151

pp

158

*p*

cresc.

165

*f*

*p*

170

*f* = *p*

175

*sf*

*f* = *p*

*sf*

180

=

=

185

=

190

=

195

2

## Violino

9

Musical score for Violin (Violino) page 9, featuring ten staves of music. The score includes dynamic markings such as *sf*, *pp*, *f*, *p*, *cresc.*, *fp*, *Adagio*, *pizz.*, and *arco*. Articulation marks like accents and slurs are present throughout the score. Measure numbers 201 through 257 are indicated above the staves. The key signature changes from G major (one sharp) to C major (no sharps or flats) at measure 234. Measure 240 starts with *Adagio* dynamics and ends with *pizz.* Measure 257 concludes with *sf*.

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

Musical score for Violin (Violino) in Finale, Allegro con spirito. The score consists of 12 staves of music, numbered 1 through 62. The key signature is one flat (B-flat), and the time signature is common time (C). The dynamics and performance instructions include:

- Measure 1: **p**
- Measure 7: **fp**
- Measure 13: **fp**, **pp**
- Measure 19: **fp**
- Measure 24: **fp**
- Measure 30: **f**
- Measure 35: (no dynamic)
- Measure 40: **f**
- Measure 45: (no dynamic)
- Measure 50: **p**
- Measure 56: (no dynamic)
- Measure 62: **sf**

The score features various musical techniques such as grace notes, slurs, and dynamic markings like **p** (piano), **f** (forte), **fp** (fortissimo piano), **pp** (pianissimo), and **sf** (sforzando).

## Violino

11

Musical score for Violin (Violino) page 11. The score consists of ten staves of music with various dynamics and performance instructions.

1. Staff 1 (measures 68-72): Measure 68 starts with a sixteenth-note grace followed by eighth-note pairs. Measure 72 ends with a dynamic ***pp***.

2. Staff 2 (measures 73-77): Measure 73 begins with a sixteenth-note grace followed by eighth-note pairs. Measures 75-77 end with a dynamic ***fp***.

3. Staff 3 (measures 79-82): Measures 79-82 show a continuous eighth-note pattern.

4. Staff 4 (measures 84-87): Measures 84-87 show a continuous eighth-note pattern.

5. Staff 5 (measures 89-92): Measures 89-92 show a continuous eighth-note pattern. The dynamic ***cresc.*** is indicated at the beginning of measure 90.

6. Staff 6 (measures 95-98): Measures 95-98 show a continuous eighth-note pattern. The dynamic ***fp*** is indicated at the beginning of measure 96.

7. Staff 7 (measures 101-104): Measures 101-104 show a continuous eighth-note pattern. The dynamic ***cresc.*** is indicated at the beginning of measure 102.

8. Staff 8 (measures 107-110): Measures 107-110 show a continuous eighth-note pattern. The dynamics ***p*** and ***cresc.*** are indicated at the beginning of measures 108 and 109 respectively.

9. Staff 9 (measures 113-116): Measures 113-116 show a continuous eighth-note pattern. The dynamics ***p*** and ***cresc.*** are indicated at the beginning of measures 114 and 115 respectively.

10. Staff 10 (measures 119-123): Measures 119-123 show a continuous eighth-note pattern. The dynamic ***ff*** is indicated at the beginning of measure 120.

11. Staff 11 (measures 125-128): Measures 125-128 show a continuous eighth-note pattern. The dynamics ***fp***, ***sf***, and ***f*** are indicated at the beginning of measures 126, 127, and 128 respectively.

## Violino

130 *pizz.*

138 *arco*

145 *cresc.* *pp*

151 *cresc.* *fpp*

157

162

168

174 *cresc.* *pp*

180 *cresc.* *pp*

186

191 *poco a poco cresc.*

197

## Violino

13

Musical score for Violin (Violino) featuring 14 staves of music. The score begins at measure 203 and continues through measure 270. The key signature is one flat (B-flat). Measure 203 starts with a dynamic **f**. Measures 204-207 show eighth-note patterns with dynamics **p**, **f**, and **decresc.**. Measures 208-212 continue with eighth-note patterns, decreasing in volume from **p** to **pp**. Measures 213-217 feature sixteenth-note patterns with dynamics **p** and **pp**. Measures 218-222 show eighth-note patterns with dynamics **pp** and **p**. Measures 223-227 continue with eighth-note patterns. Measures 228-232 show eighth-note patterns with dynamics **fp** and **fp**. Measures 233-237 show eighth-note patterns with dynamics **pp**. Measures 238-242 show eighth-note patterns with dynamics **fp** and **fp**. Measures 243-247 show eighth-note patterns with dynamics **fp**. Measures 248-252 show eighth-note patterns with dynamics **fp**. Measures 253-257 show eighth-note patterns. Measures 258-262 show eighth-note patterns. Measures 263-267 show eighth-note patterns with a dynamic **f**. Measures 268-272 show eighth-note patterns. Measure 273 concludes with a dynamic **4**.

## Violino

279

## Frühere Fassung · Finale

## Earlier Version · Finale

Allegro con spirito

The musical score consists of ten staves of violin music. Staff 1 starts with a dynamic **p**. Staff 2 begins at measure 7 with a dynamic **fp**. Staff 3 begins at measure 13 with a dynamic **pp**. Staff 4 begins at measure 19. Staff 5 begins at measure 23 with a dynamic **fp**. Staff 6 begins at measure 29. Staff 7 begins at measure 34. Staff 8 begins at measure 39 with a dynamic **f**. Staff 9 begins at measure 44. Staff 10 begins at measure 49.

## Violino

54 *tr* **p**

60 *pp*

66 *cresc.* ***fp***

72

78 *cresc.* ***fp***

84

90 *cresc.* **p**

96 *cresc.* **p** *cresc.*

102 *cresc.* **p**

108 *cresc.* **f**

114 *sf* **f** *#* *sf ff*

## Violino

17

Musical score for Violin (Violino) featuring ten staves of music. The score includes dynamic markings such as *p*, *pp*, *sf*, *tr*, and crescendos. Performance instructions like '*<>*' and '*=*' are placed above the staves to indicate specific bowing or string techniques. Measure numbers 120, 127, 133, 139, 144, 149, 154, 158, 162, 166, and 170 are indicated at the beginning of each staff. The music consists primarily of sixteenth-note patterns.

120 *p* *pp* *<>* *<>* *<>* *<>* *<>* *<>*

127 *<>* *<>* *<>* *<>* *<>* *<>* *pp*

133 *pp* *<>* *<>* *<>* *<>*

139 *p* *sf* *tr* *sf* *tr* *sf* *tr*

144 *sf* *tr* *sf* *tr* *sf*

149 *<>* *sf* *<>* *sf* *<>* *sf*

154 *cresc.*

158 *cresc.*

162 *pp*

166 *cresc.*

170 *f*

## Violino

174

179

184

*pp*

191

198

205

*cresc.*

211

*pp*

*cresc.*

217

*pp*

*cresc.*

223

*p*

*cresc.*

229

*p*

*cresc.*

235

*f*

*sf*

240

*ff*

*> pp*

246

6

Musical score for Violin (Violino) page 19. The score consists of 16 staves of music, each with a key signature of one flat (B-flat), a time signature of common time (indicated by a 'C'), and a tempo marking of 'Moderato' (indicated by a 'M'). The music is divided into measures by vertical bar lines. The first staff begins at measure 257 with a dynamic of **pp**. Measures 257 through 265 show eighth-note patterns. Measure 265 ends with a fermata over the eighth note. Measures 266 through 271 show sixteenth-note patterns. Measure 271 ends with a fermata over the eighth note. Measure 272 begins with a dynamic of **fp**. Measures 273 through 278 show eighth-note patterns. Measure 278 ends with a fermata over the eighth note. Measure 279 begins with a dynamic of **pp**. Measures 280 through 284 show sixteenth-note patterns. Measure 284 ends with a fermata over the eighth note. Measures 285 through 289 show eighth-note patterns. Measure 289 ends with a fermata over the eighth note. Measure 290 begins with a dynamic of **fp**. Measures 291 through 295 show eighth-note patterns. Measure 295 ends with a fermata over the eighth note. Measures 296 through 300 show eighth-note patterns. Measure 301 begins with a dynamic of **fp**. Measures 302 through 306 show eighth-note patterns. Measure 306 ends with a fermata over the eighth note. Measures 307 through 311 show eighth-note patterns. Measure 312 begins with a dynamic of **f**. Measures 313 through 317 show eighth-note patterns. Measure 317 ends with a fermata over the eighth note. Measures 318 through 322 show eighth-note patterns. Measure 323 begins with a dynamic of **p**. Measures 324 through 328 show eighth-note patterns. Measure 328 ends with a fermata over the eighth note. Measures 329 through 333 show eighth-note patterns. Measures 334 through 338 show eighth-note patterns. Measures 339 through 343 show eighth-note patterns. Measure 343 ends with a fermata over the eighth note.

## Violino

348

354

359

364

369

cresc.

373

cresc.

377

pp

381

cres.

fp

cresc.

387

f

sf

sf

393

sf

cresc.

399

f

sf

sf

405

sf

Viola

Septett

für Klarinette, Fagott, Horn, Violine,  
Viola, Violoncello und Kontrabaß

Septet

for Clarinet, Bassoon, Horn, Violin,  
Viola, Violoncello and Double-Bass

INTRODUZIONE

Adagio

St. [Stockholm], 1828

The musical score consists of 13 staves of music for Viola. The key signature is B-flat major throughout. The tempo changes from Adagio to Allegro molto, then to pizz. (pizzicato) at measure 13. The dynamics include f, pp, p, arco, fp, mf, and cresc. Measure 1 features a forte dynamic (f) with a crescendo. Measure 7 starts with a forte dynamic (f) followed by a piano dynamic (pp). Measures 13-14 show pizzicato strokes. Measures 21-22 show eighth-note patterns with an arco dynamic. Measures 29-30 show eighth-note patterns with a pp dynamic. Measures 35-36 show eighth-note patterns with a p dynamic and a pizz. dynamic. Measures 42-43 show eighth-note patterns with fp and pp dynamics. Measures 49-50 show eighth-note patterns with mf and pp dynamics. Measures 57-58 show eighth-note patterns with a poco cresc. dynamic. Measures 64-65 show eighth-note patterns with fp and pp dynamics. Measures 70-71 show eighth-note patterns with a cresc. dynamic. Measures 76-77 show eighth-note patterns with sf and pp dynamics.

## Viola

Musical score for Viola, page 2, featuring 13 staves of music. The score includes dynamic markings such as *sf*, *pp*, *pizz.*, *arco*, *fp*, *f*, *p*, *cresc.*, *sf*, *pp*, *sforzando*, and *poco cresc.*. Performance instructions include slurs, grace notes, and slurs with dots indicating legato.

1. Staff 1: Measure 84. Dynamics: *sf*, *pp*. Measure 91: *pizz.*, *arco*, *pp*. Measure 99: Slurs.

2. Staff 2: Measure 108: *fp*, *fp*, *pp*, *cresc.*. Measure 115: *f*, *p*, *cresc.*

3. Staff 3: Measure 121: *p*. Measure 126: *cresc.*, *sf*.

4. Staff 4: Measure 132: *f*, *sf*, *pp*.

5. Staff 5: Measure 140: Slurs.

6. Staff 6: Measure 146: Slurs.

7. Staff 7: Measure 151: *cresc.*, *pp*.

8. Staff 8: Measure 156: *sf*, *poco cresc.*

Musical score for Viola, page 3, featuring 13 staves of music with various dynamics and performance instructions:

- Staff 1: Measure 161. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *fp*, *fp*. Performance instruction: *fp*.
- Staff 2: Measure 166. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *fp*, *fp*, *fp*, *fp*, *cresc.*, *fp*. Performance instruction: *fp*.
- Staff 3: Measure 173. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *pp*. Performance instruction: *pp*.
- Staff 4: Measure 182. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *sf*. Performance instruction: *sf*.
- Staff 5: Measure 189. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *sf*. Performance instruction: *sf*.
- Staff 6: Measure 194. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *pp*, *fp*. Performance instruction: *pp*, *fp*.
- Staff 7: Measure 199. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *fp*, *fp*, *f*. Performance instruction: *fp*, *fp*, *f*.
- Staff 8: Measure 205. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *pizz.*, *pp*. Performance instruction: *p*, *pizz.*, *pp*.
- Staff 9: Measure 212. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *1*. Performance instruction: *1*.
- Staff 10: Measure 219. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *pp*. Performance instruction: *pp*.
- Staff 11: Measure 226. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *p*, *pizz.*. Performance instruction: *p*, *pizz.*
- Staff 12: Measure 233. Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'C'). Dynamics: *fp*, *fp*, *fp*, *fp*. Performance instruction: *fp*, *fp*, *fp*, *fp*.

## Viola

239

248

255

*cresc.*

265

274

282

289

*f*

*fp*

*pp*

*cresc.*

*sff*

*f*

*pp*

*cresc.*

294

299

*sf*

304

*cresc.*

*f*

*sf*

*pp*

310

1-5

2

3

4

5

317

*sf*

*sf*

*cresc.*

323

*f*

*pp*

**Poco adagio**

The musical score for Viola consists of ten staves of music. Staff 1 starts with a dynamic **p**. Staff 2 includes performance instructions **>**, **f**, **pp**, and **cresc.**. Staff 3 features **pizz.**, **arco**, **sfp**, **cresc.**, and **cresc.**. Staff 4 has dynamics **pp** and **f**. Staff 5 shows **p** and **pizz.**. Staff 6 includes **ff**, **pp**, **cresc.**, and **p**. Staff 7 has **cresc.** and **f**. Staff 8 shows **pp** and **cresc.**. Staff 9 includes **f**, **p**, **poco cresc.**, **pp**, and **f**. Staff 10 ends with **sf**, **f**, **Cor.**, and **hd.**.

## Viola

Musical score for Viola, page 6, featuring 13 staves of music. The score includes measure numbers 68, 74, 79, 84, 89, 94, 99, 104, 109, 114, 119, 125, and 130. Measure 68 starts with a rest followed by eighth notes. Measure 74 begins with a dynamic **f**. Measure 79 features sustained notes with **sf** dynamics. Measure 84 shows eighth-note patterns with **sf** dynamics. Measure 89 includes a dynamic **f**. Measure 94 starts with a dynamic **p**. Measure 99 consists of eighth-note pairs. Measure 104 ends with a dynamic **fp**. Measure 109 includes a dynamic **fp** and a **sf** dynamic. Measure 114 features eighth-note pairs with dynamics **sf**, **f**, and **pp**. Measure 119 shows eighth-note pairs with **sf** dynamics. Measure 125 includes dynamics **sf**, **fp**, and **pp**. Measure 130 concludes with a dynamic **p**.

## Viola

7

Musical score for Viola, page 7, featuring ten staves of music with various dynamics and performance instructions:

- Staff 1: Measure 139. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics:  $\text{bpm}$ . Performance: *poco cresc.*
- Staff 2: Measure 146. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics:  $\text{pp}$ .
- Staff 3: Measure 154. Key signature: B-flat major (two flats). Time signature: Common time.
- Staff 4: Measure 160. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: *cresc.*,  $f > p$ .
- Staff 5: Measure 168. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics:  $f > p$ .
- Staff 6: Measure 175. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: *sf*,  $f > p$ , *sf*.
- Staff 7: Measure 180. Key signature: B-flat major (two flats). Time signature: Common time.
- Staff 8: Measure 185. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: *pizz.*, *arco*, *sf*.
- Staff 9: Measure 192. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics:  $pp$ ,  $< >$ , *sf*, *sf*.
- Staff 10: Measure 199. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.
- Staff 11: Measure 204. Key signature: B-flat major (two flats). Time signature: Common time.
- Staff 12: Measure 209. Key signature: B-flat major (two flats). Time signature: Common time. Dynamics: *sf*,  $pp$ .

## Viola

215

220

225

230

235

Adagio 240

246

251

256

## FINALE

*Allegro con spirito*

6

7

8

## Viola

9

Musical score for Viola, page 9, featuring ten staves of music numbered 11 to 71. The score is in common time and includes dynamic markings such as *fp*, *pp*, and *f*. The music consists of various melodic and harmonic patterns, including sustained notes, eighth-note chords, sixteenth-note patterns, and grace notes.

11      *fp*      *fp*      *pp*

19      >      >      >      >      *fp*      *fp*

26      *fp*      1      *fp*

32

37

42      *f*

48

53      *p*      *pp*

60

66

71      *pp*

## Viola

76

82

fp

cresc.

93

fp

cresc.

99

cresc.

105

p

cresc.

111

p

cresc.

117

cresc.

123

ff

fp

f

128

fpp

f

pp

135

pizz.

2

arco

143

Musical score for Viola, page 11, featuring 13 staves of music. The score includes dynamic markings such as *pp*, *cresc.*, *sf*, *pp*, *cresc.*, *f*, *fpp*, *p*, *pp*, *poco a poco*, *decresc.*, and *1*. Performance instructions include *simile* and slurs. The music consists of continuous eighth-note patterns with occasional rests and changes in key signature.

149      *pp*      *cresc.*      *pp*

157      *simile*

162      *sf*      *pp*

169

174      *cresc.*      *pp*

180      *cresc.*      *pp*

186      *poco a poco*

192      *cresc.*

198      *f*

204      *fpp*      *f*

209      *fpp*      *f*      *decresc.*

214      *p*      *pp*      *1*      *1*

## Viola



223

*p*

228

232

*fp*      *fp*      *pp*

239

*fp*      *fp*

248

*fp*

254

259

264

270

281

285

*cresc.*

289

*pp*      *cresc.*      *pp*

296

301

1

*sf*

*pp*

307

*p* *poco a poco string.*

*cresc.*

312

*f*

317

*p*

*cresc.*

322

*f*

327

*fpp*

331

*pizz.*

*ff*

arco

## Frühere Fassung.Finale

## Earlier Version.Finale

**Allegro con spirto**

1 - 5

6

11

18

25

32

38

45

50

56

62

## Viola

15

Musical score for Viola, page 15, featuring 14 staves of musical notation. The score includes dynamic markings such as cresc., fp, p, f, fpp, ff, pp, and pizz. Performance instructions include slurs, grace notes, and triplets. The score consists of 14 staves of musical notation, starting at measure 68 and ending at measure 138.

68

cresc.

fp

3 3 3

74

cresc.

80

fp

86

cresc.

92

p

cresc.

98

p

cresc.

p

104

cresc.

p

cresc.

110

f

fpp

115

f

fpp

ff

120

p

pp

126

131

pp

pp

pp

138

pizz.

pp

## Viola

144

150

156 pizz. arco cresc. pizz. arco cresc.

163 pizz. arco pp cresc.

169 cresc. f

175

181

187

194 pizz.

201 arco 3 3 3

207 cresc. pp

213 
 213 
 219 
 225 
 231 
 236 
 241 
 248 
 257 
 266 
 272 
 277 
 287

## Viola

295

300

305

311

317

323

329

335

339

343

350

pizz.

357

364

pizz. arco cresc.

371 pizz. arco cresc. pizz. arco

378 cresc. ffp

384 cresc. f

388 sf sf

393 sf fp

397 cresc. f

401 sf sf sf

406

# MONUMENTA MUSICAE SVECICAE

Under the patronage of Kungliga Musikaliska Akademien

FRANZ BERWALD

Septett für Klarinette, Fagott,  
Horn, Violine, Viola, Violoncello  
und Kontrabass

Septet for Clarinet, Bassoon, Horn,  
Violin, Viola, Violoncello  
and Double-Bass

Violoncello



BÄRENREITER KASSEL · BASEL · LONDON

BA 4910

Violoncello

**Septett**  
**für Klarinette, Fagott, Horn, Violine,  
 Viola, Violoncello und Kontrabaß**

**Septet**  
**for Clarinet, Bassoon, Horn, Violin,  
 Viola, Violoncello and Double-Bass**

**INTRODUZIONE**

**Adagio**

pizz.

arco

pizz.

St. [Stockholm], 1828

The musical score consists of ten staves of music for Cello. The first staff begins with a dynamic of **f**, followed by **p**, **pp**, **f**, **p**, **pp**, and **f**. The second staff starts with **fp** at measure 7. The third staff begins with **pizz.** at measure 13. The fourth staff starts with **pp** at measure 21. The fifth staff begins with **pp** at measure 29. The sixth staff starts with **pp** at measure 38. The seventh staff begins with **f** at measure 46. The eighth staff starts with **fp** at measure 55. The ninth staff begins with **fp** at measure 63. The tenth staff begins with **f** at measure 76. Various dynamics and performance instructions like **arco**, **pizz.**, **pp**, **f**, **fp**, **p**, **sf**, and crescendos are indicated throughout the score.

## Violoncello

3

84

91 pizz. arco pp

100 pizz. arco pizz.

108 arco fp fp pp cresc.

116 3 1-5 3 2 3 4 cresc.

122 5 p

128 sf f sf

135 pp

144 tr tr tr

150 sf cresc. pp

156 poco cresc.

162 fp fp fp fp

167 fp fp cresc. fp 1

## Violoncello



## Violoncello

5

252

258 arco  
sf sf sf p

266

273 pizz. arco

280 fp fp pp

287 cresc. f pp<sup>3</sup> 3 5 1-5 3 2 1 5 2 pp

293 cresc. 3 4 5 pp

298 sf

305 f sf pp

314 sf sf sf sf cresc.

322 f p sf pizz. 2

## Violoncello

**Poco adagio**

1

7

13

20

24

27

30

33

39

44

Prestissimo 49

55

59

## Violoncello

7

64

Violoncello

7

64

70

75

80

85

91

97

102

107 arco

112

117

122

127

*pizz.*

*cresc.*

*sf* *sf* *sf* *sf* *sf* *sf* *f*

*fp* *pp*

*sf* *sf*

*pp*

*f* *pp*

*sf* *sf*

*fp*

*pizz.*

## Violoncello

132 arco  
**p**

138

145 *poco cresc.*

152 **pp**

159 *cresc.*

166 2 pizz. **f** > **p** 2 **f** > **p** **pp**

175 **f** > **p** **sf** > **p**

180 pizz.

185 3 arco **sf** > **pp**

193

198 pizz.

203

208 arco **fp** 1 **pp** 1

215

220

225

230

235

**Adagio**

240

246

251

257

**FINALE**  
*Allegro con spirito*

2

7

14

22

1

## Violoncello

29

35

41 arco  
*f*

47 2

55 pp

61 *pp*

67

73 pizz. 1

80 arco  
*fp*

86 cresc.

92 *fp*

Musical score for Violoncello, page 11, featuring ten staves of music with various dynamics and performance instructions:

- Staff 1 (Measures 97-102): *cresc.*
- Staff 2 (Measure 103): *p*
- Staff 3 (Measure 109): *p*, *cresc.*
- Staff 4 (Measure 115): *p*, *cresc.*
- Staff 5 (Measure 121): *ff*, *fp*
- Staff 6 (Measure 126): *f*, *fpp*
- Staff 7 (Measure 131): *f*, *pp*, *pizz.*
- Staff 8 (Measure 139): *arco*
- Staff 9 (Measure 145): *pp*, *pp*, *cresc.*
- Staff 10 (Measure 152): *sfp*, *pizz.*
- Staff 11 (Measure 158): *arco*, *1*

## Violoncello

165 

172 *cresc.*

179 *cresc.*

185

191 *poco a poco cresc.*

197

203 *fpp*

208 *fpp* *f* *decresc.*

213 *p*

218 *p*

226

232 *fp* *fp* *pp*

239 *fp*

247

pizz.

arco

*f*

*p*

arco

*poco cresc.*

*pp*

*cresc.*

*sfp*

*sf*

*pp*

*poco a poco string.*

*cresc.*

*f*

*p*

*cresc.*

*fpp*

*pizz.*

*arco*

*ff*

Frühere Fassung.Finale      Earlier Version.Finale

*Allegro con spirto*

The sheet music consists of 15 staves of musical notation for Violoncello. The key signature is mostly B-flat major (two flats), with some changes in measure 32 and 91. The time signature varies between common time and 6/8.

- Measure 1:** Dynamics **p**.
- Measure 8:** Dynamics **fp**, **fp**.
- Measure 15:** Dynamics **pp**, **fp**.
- Measure 24:** Dynamics **fp**, **fp**.
- Measure 32:** Dynamics **pizz.**, **arco**.
- Measure 39:** Dynamics **f**.
- Measure 46:** Dynamics **f**.
- Measure 53:** Dynamics **p**, **pp**, **pp**, **pp**.
- Measure 61:** Dynamics **pp**, **pp**, **fpp**, **1-6**, **2**, **3**, **4**.
- Measure 69:** Dynamics **cresc.**, **fp**.
- Measure 77:** Dynamics **cresc.**, **fp**.
- Measure 84:** Dynamics **cresc.**
- Measure 91:** Dynamics **p**, **cresc.**.

## Violoncello

15

Musical score for Violoncello, page 15, featuring 16 staves of musical notation. The score includes dynamic markings such as *p*, *cresc.*, *f*, *ff*, *pp*, *sfp*, *pizz.*, *arco*, and *cresc.*. Performance instructions include slurs, grace notes, and specific bowing techniques indicated by *pizz.* and *arco* markings. Measure numbers range from 98 to 194, with measure 123 marked as 4 measures. The score is written in bass clef and includes various key changes and time signatures.

## Violoncello

205 arco

212

219

226

233

238

243

251 6

266 arco

273

279

287

295

302 arco

309

Violoncello

316 2 *p* *pp*

324 *pp* *pp* *pp* *pp*

331 *pizz.* *pp* *pp*

338 *arco* > *pp*

345 *pizz.* > *pp*

352 *pp*

359 *arco*

366 *pizz.* *arco* *cresc.* *pizz.* *p*

373 *arco* *cresc.* *p* *pp* **Poco a poco stringendo**

380 *cresc.* *fp*

385 *cresc.* *f*

390 *fp*

397 *cresc.* *f*

403

Basso

## Septett

# für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabaß

# for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double-Bass

## INTRODUZIONE

St. [Stockholm], 1828

## **Adagio**

pizz.

arc

pizz.

arco

A musical score for bassoon, showing measures 11 and 12. The key signature is one flat, and the time signature is common time. Measure 11 starts with a dynamic of *f*, followed by a measure with a *p* dynamic. Measure 12 begins with a dynamic of *pp*. The bassoon plays eighth-note patterns throughout both measures. Measure 12 ends with a dynamic of *f*.

A musical score for bassoon, page 7, measures 7-11. The score consists of five staves of music. Measures 7 and 8 show eighth-note patterns with grace notes. Measures 9 and 10 feature sustained notes with grace notes and slurs. Measure 11 concludes with a single eighth note.

## **Allegro molto**

12

1

A musical score for cello, page 15. The instruction "15 pizz." is at the top left. The dynamic "pp" is written below the staff. The cello part consists of a single line of music on a bass clef staff. It features six eighth-note pulses per measure, with vertical bar lines separating measures. The first note of each measure is a solid black dot, while the second is a hollow circle with a black dot in its center. Measures 1 through 6 are shown.

21

1

arco

A musical score for bassoon, page 10, system 29. The page number '10' is at the top left, and the system number '29' is at the top center. The bassoon part consists of a single staff with a bass clef, a key signature of one flat, and a tempo marking of 'mp'. The music features eighth-note patterns with various slurs and rests.

35 pizz

arccos

A musical score excerpt on a staff. The first note is marked 'pp' (pianissimo). The second note is marked 'f' (fortissimo). A horizontal bar with two dashes follows, indicating a sustained dynamic level. The third note is marked 'p' (pianissimo).

Musical score for piano, page 10, measures 41-45. The score consists of two staves. The left staff is in bass clef, and the right staff is in treble clef. Measure 41 starts with a forte dynamic (f) in the bass, followed by a eighth-note pattern. Measure 42 begins with a piano dynamic (p). Measure 43 starts with a forte dynamic (f). Measure 44 starts with a forte dynamic (fpp). Measure 45 starts with a forte dynamic (f).

48                    2 pizz.                    1                    1

*p*

56

1

1

*poco cresc.*

A musical score for bassoon, page 10, measure 56. The key signature is one flat. The measure begins with a quarter note followed by a rest. The next two measures also begin with a quarter note followed by a rest. The tempo is indicated as 'poco cresc.'. The measure concludes with a series of eighth notes: a sharp, a natural, another sharp, a natural, a sharp, a natural, a sharp, a natural, and a sharp.

64 arco

*fp*

*fp*

*pp*

*fp*

Musical score for bassoon part, page 2, measure 77. The score consists of a single staff in bass clef, common time, and B-flat key signature. The measure begins with a quarter note followed by a half note, both marked *sf*. This is followed by a half note, a whole note, another half note, and a whole note, all marked *sf*. The next two notes are marked *pp*. The measure ends with a half note and a whole note, followed by a repeat sign and a measure number 2.

## Basso

84

91

103

110

117

122

129

136

143

150

157

163

169

## Basso

3

180 **f**

187 *arco* **sf**

194 *sf* **pp** **fp** **fp** **fp**

201 **f** **pizz.** **1**

211 **1** **1** **1** **1**

219 *arco* **pp**

226 **pizz.** **p**

233 *arco* **pp** **f** **p** **f** **p** **f**

239 **fpp** **f** **2** **pizz.**

247

253 *cresc.*

259 *arco* **sf** **sf** **sf** **1** **p** **2**

## Basso

268 pizz.

280 arco pizz.

286 arco 1-5 cresc.

292 2 3 4 5 pizz. cresc.

297 arco

304 pizz.

310 pizz. arco

317 cresc.

324 f pizz. 2

Poco adagio  
pizz. cresc.

7 cresc.

## Basso

5

13 *pizz.*  
*fp*

20 *pizz.*  
*pp* arco  
*f* > *f* >

24 pizz.  
*sf* *p* arco  
*ff* *pp*

27 *ff* *pp*

30 *cresc.* *p* *cresc.* *f*

34 pizz. arco  
*p*

40 *pp* *cresc.* *f* *p* pizz.

45 arco *pizz.* arco  
*f* *p* *poco cresc.* *pp*

Prestissimo 49 2 2 1  
*f* = *p* *f* = *p*

55 *f* = *p* *pp* *sfp* *f* = *p* *pp*

59 *sfp* 1

## Basso



71

**2**

*f*

**p**

78 pizz.

83

*cresc.*

*arco*

**1-7**

**2**

**f**

88

**3**

**4**

**5**

**6**

**7**

93

**4**

**p**

**pizz.**

**1**

102

107 arco

**fp**

**2**

**f**

**pizz.**

**1**

*arco*

**p**

**sf**

114

**sf**

**sf**

**sf**

**f**

**pp**

**3**

122

**sf**

**sf**

**sf**

**f**

**fp**

**pp**

128

**pizz.**

**p**

**7**

## Basso

7

140

147

poco cresc.

pizz.

pp

154

160 arco

cresc.

f > p

168

2 pizz.

2 arco

f > p

pp

176

f > p

sf > p

4 pizz.

184

189

pp

195

200

205

fp

210 arco

1

pp

pizz.

1

## Basso

215 *arco*

220

225

230

235

Adagio 240

246

251

257

**FINALE**  
*Allegro con spirito*

24

7

14

23

## Basso

9

31

39

46

53 2

61

68

77 pizz.

85 cresc.

92

98 cresc. sf

104

110

116 cresc.

122 ff fp

## Basso

127 *f*

135 pizz.

142 *pp*

150 *pizz.*  
*cresc.* *sfp*

159 *arco* *sf* *pp*

167 *pizz.*

174 *cresc.* *pp*

181 *cresc.* *pp*

188 *poco a poco cresc.*

195

202 *f*

208 *f* *decresc.*

214 *p* *3*

223 *p*

230

Basso

230

238

247

255 pizz.

263 arco  
f

270

276 pizz. arco

283 poco cresc.  
pp

290 pizz.  
cresc. sfpp

298 arco  
1  
sfp

305 sf pp  
poco a poco string.

311 cresc.  
f

316 p cresc.

322 f

329 fpp ff

## Frühere Fassung.Finale

## Earlier Version.Finale

**Allegro con spirto**  
pizz.

12

8

14

23

32

40

47

55

62

69

76

83

Basso

## Basso

13

90 arco  
cresc.

97 arco  
cresc. p cresc. p

104 cresc. p cresc.

111 f 1 ff p pp pizz.

125 arco pp pizz. pp

133 > pp > pp pizz.

140 pp sf

147 arco

154 pizz. cresc. arco pizz. cresc.

161 arco cresc. pizz. p cresc. arco pp

168 cresc. f

174

180 4

## Basso

189

Viol. *pizz.*

199 *pizz.*

206 *cresc.*

213 *cresc.*

220 *cresc.* *p* *cresc.* *arco*

227 *p* *cresc.* *p* *cresc.*

234 *f*

240 *ff* *pp*

247 *pizz.*

12 Clar.

265 *pizz.*

272 *fp* *arco*

279 *fp* *pp*

287 *fp* *fp* *fp* *pizz.*

296 *fp* *2*

304 *arco* *f*

## Basso

15

311

318      2      pizz.      arco

326      pp      pp      pp      pp

333      pizz.

341      arco      pp      pp      pp

349      pizz.

356      pp

363      pizz.      2

372      pp      arco      b

Poco a poco stringendo

381      cresc.      fp      cresc.

386      f

391      fp      cresc.

398      f

405

In den Stimmen sind im Gegensatz zur Partitur Zusätze des Herausgebers typographisch nicht gekennzeichnet.  
The editor's additions are not indicated by means of typographical differentiation in the parts, as they are in the score.

Stimmen zu: Franz Berwald, *Sämtliche Werke* (in: *Monumenta Musicae Svecicae*), Band 10, *Septett für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabass*, herausgegeben von Hans Eppstein (BA 4910).  
Parts for: Franz Berwald, *Sämtliche Werke* (in: *Monumenta Musicae Svecicae*), Volume 10, *Septet for Clarinet, Bassoon, Horn, Violin, Viola, Violoncello and Double-Bass*, edited by Hans Eppstein (BA 4910).