Franz Berwald

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FRANZ BERWALD

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Complete Works

Editionsleitung / Editorial Board

Berwald-Kommittén

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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

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Berwald-Kommittén

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ZUR AUSGABE

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

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

Als Vorlagen dienen in erster Linie Berwalds eigenhändige Niederschriften.

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

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

Für die Ausgabe gelten folgende allgemeine Editionsregeln:

Werktitel, die grundsätzlich in Kursivdruck wiedergegebenen Bezeichnungen der Instrumente und Stimmen, ferner Tempoangaben (in den Vorlagen unter Umständen abgekürzt und häufig voneinander abweichend geschrieben), dynamische Vorschriften und sonstige Worte innerhalb des Notentextes werden normalisiert; die Partituranordnung ist dem heutigen Gebrauch angepaßt. Die alten Schlüssel sind durch die heute üblichen ersetzt worden; bei Abänderung der originalen Schlüssel werden diese jedoch zu Beginn der ersten Akkolade im Vorsatz angegeben. Die originale Schreibweise transponierend notierter Instrumente ist beibehalten; Ausnahmen werden jeweils vermerkt. In den Hauptquellen auftretende Abbreviaturen, die mit der heutigen Notierungsweise übereinstimmen, werden der Vorlage gemäß wiedergegeben oder nach dem Ermessen des Bandbearbeiters ausgestochen. Triolen-, Sextolen- und ähnliche Ziffern werden nur bei den ersten Notengruppen gesetzt, sofern kein Mißverständnis möglich ist, und zwar ohne Rücksicht auf etwaige andere Notierung in der Vorlage. Kurze Vorschläge, die Berwald zum Teil, offenbar ohne unterschiedliche Bedeutung, auf verschiedene Weise notiert, sind in der vorliegenden Ausgabe durch normalisiert. Bögen bei Verzierungsnoten werden ohne besondere typographische Kennzeichnung oder Bemerkung im Kritischen Bericht hinzugefügt.

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

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

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

Der Kritische Bericht verzeichnet neben den Lesarten der verschiedenen Quellen auch alle Änderungen und Ergänzungen innerhalb des Notentextes, soweit diese nicht — entsprechend den oben wiedergegebenen allgemeinen Editionsprinzipien — ohne weiteres aus dem Text selbst zu erkennen sind. Durch den Notentext unmittelbar gestützte Änderungen per analogiam wie z. B. bei Sequenzen, parallel geführten Stimmen u. ä., ferner Korrekturen offenbarer 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[1]. 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 ausradierter Text (der vielleicht auch die Angabe „*Oeuv. 4*", die sich in der Violinstimme von Quelle F findet, enthielt). 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).

[1] Für alle Einzelbelege, auch im Folgenden, sei auf *Franz Berwald. Die Dokumente seines Lebens*, Kassel etc. 1979, verwiesen.

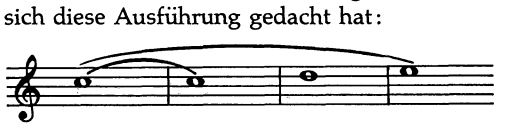
EDITIONSTECHNISCHE BEMERKUNGEN

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

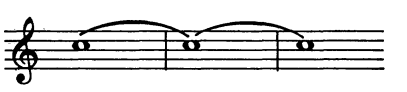
Eine andere Besonderheit der Notation betrifft die Bogensetzung. Berwald setzt oft einen einzigen Bogen über eine Notengruppe, bei der zwei oder mehrere aufeinander folgende Töne – unter Umständen sämtliche der Gruppe zugehörige – die gleiche Tonhöhe haben:

oder

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

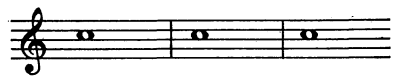


bzw.



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.[1] 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 quem* 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.

[1] For each individual reference, also in the following, see *Franz Berwald. Die Dokumente seines Lebens*, Kassel etc. 1979.

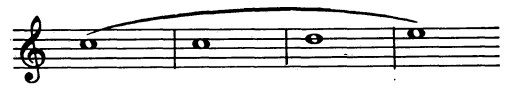
The three copies of the earlier version originate with two Stockholm violinists, born in 1813 and 1824, who were thus much younger than Berwald. At least one of these, d'Aubert, who was the other's teacher, made his own two copies himself. It is therefore certain that they were not made until after 1828, 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).

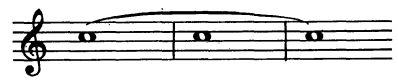
Editorial Comments

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

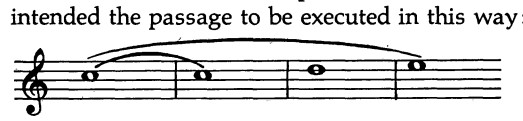
Another peculiarity of the notation concerns the slurring. Berwald often places a common slur over a group of notes in which two or more notes in succession – possibly all of the notes in the group – have the same pitch:



or



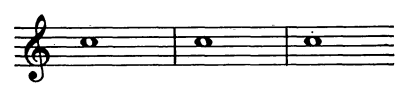
In such cases it is often impossible to ascertain whether Berwald intended the passage to be executed in this way:



and

or in the following way:

and



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.

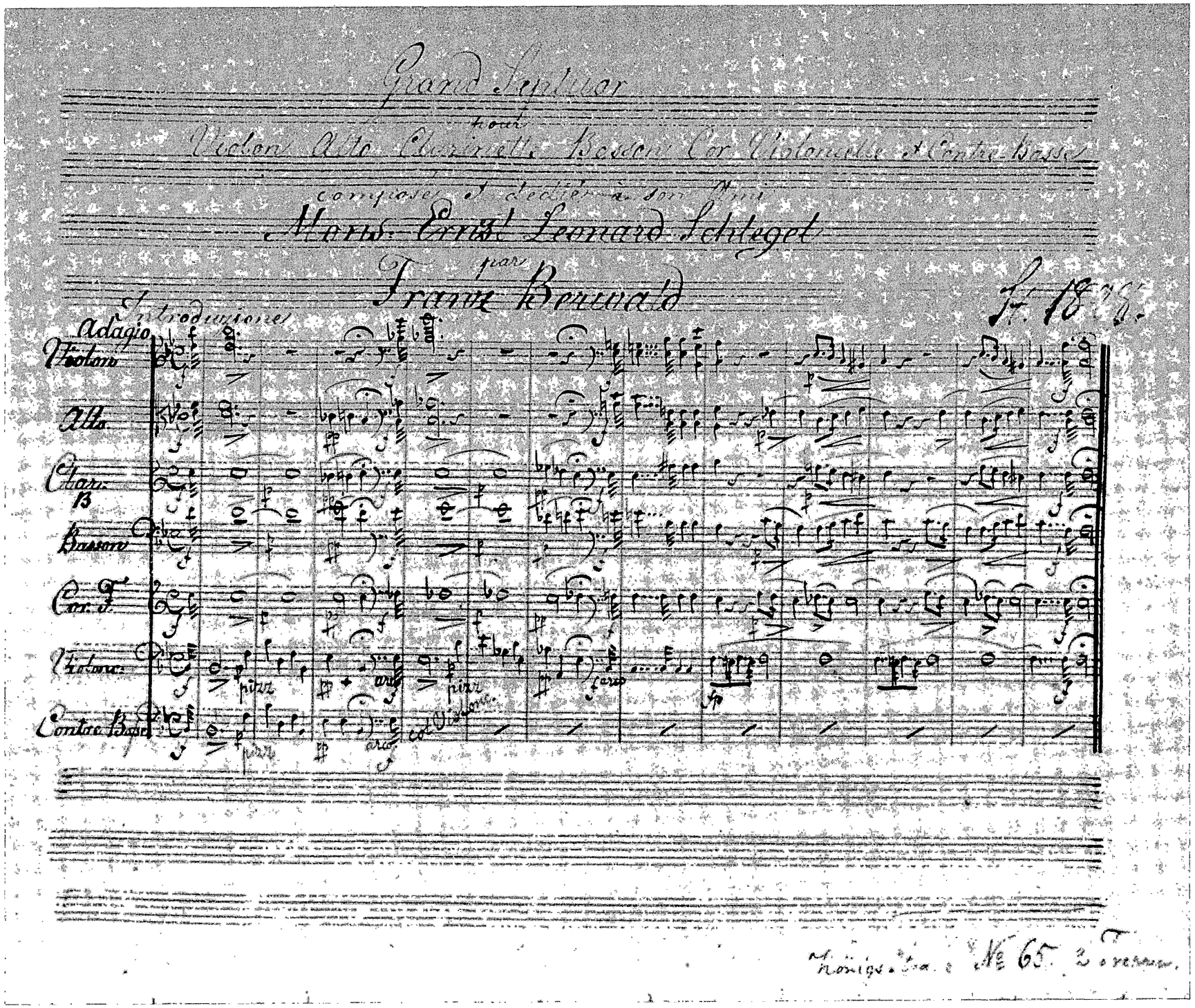
With regard to Berwald's staccato (or marcato) markings there is on occasion uncertainty as to whether he means a dot or a dash (or a wedge). Dubious cases are mentioned in the Critical Commentary. Similarly it is often difficult to determine whether Berwald means an accent (>) or a short diminuendo.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

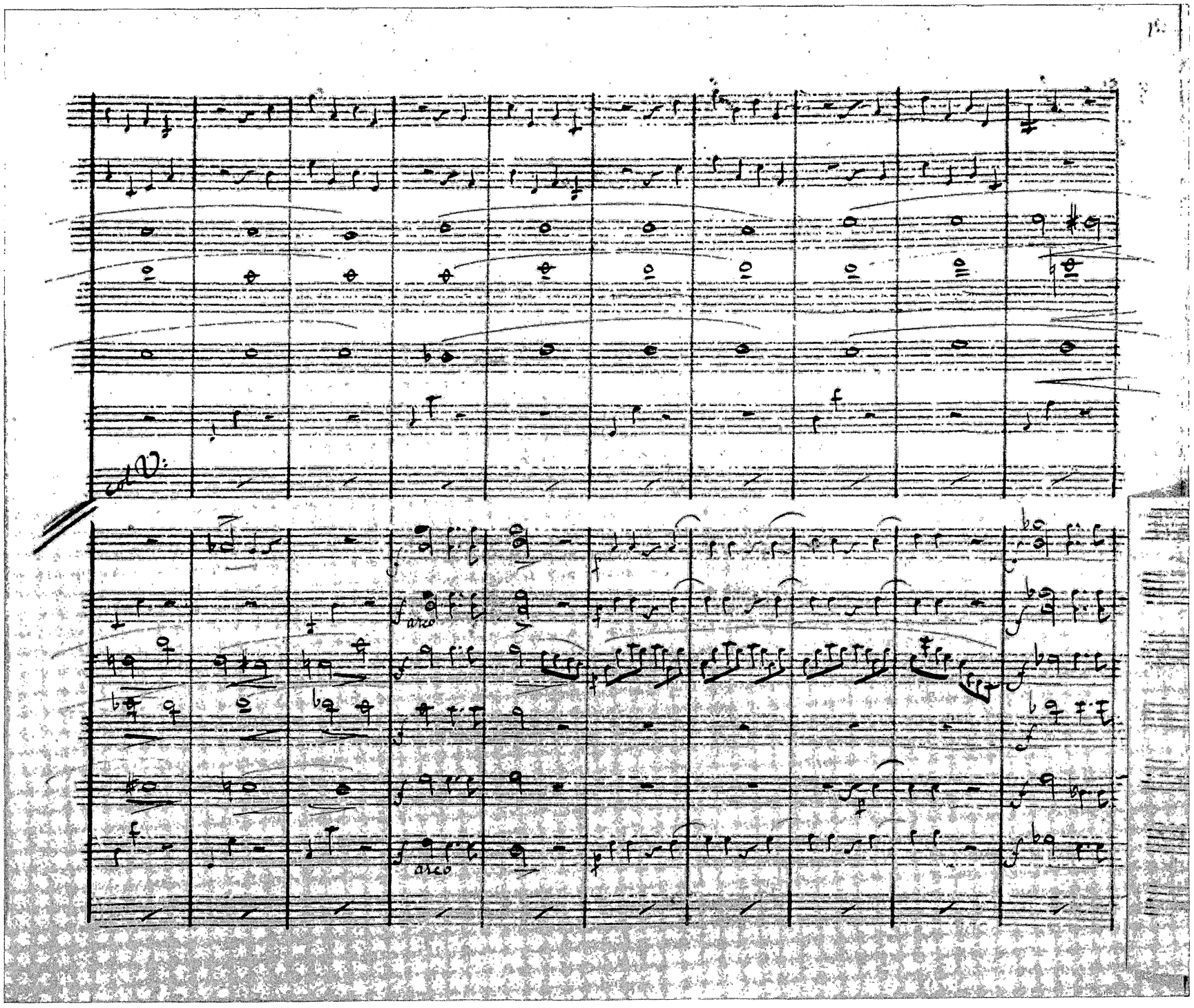
*

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

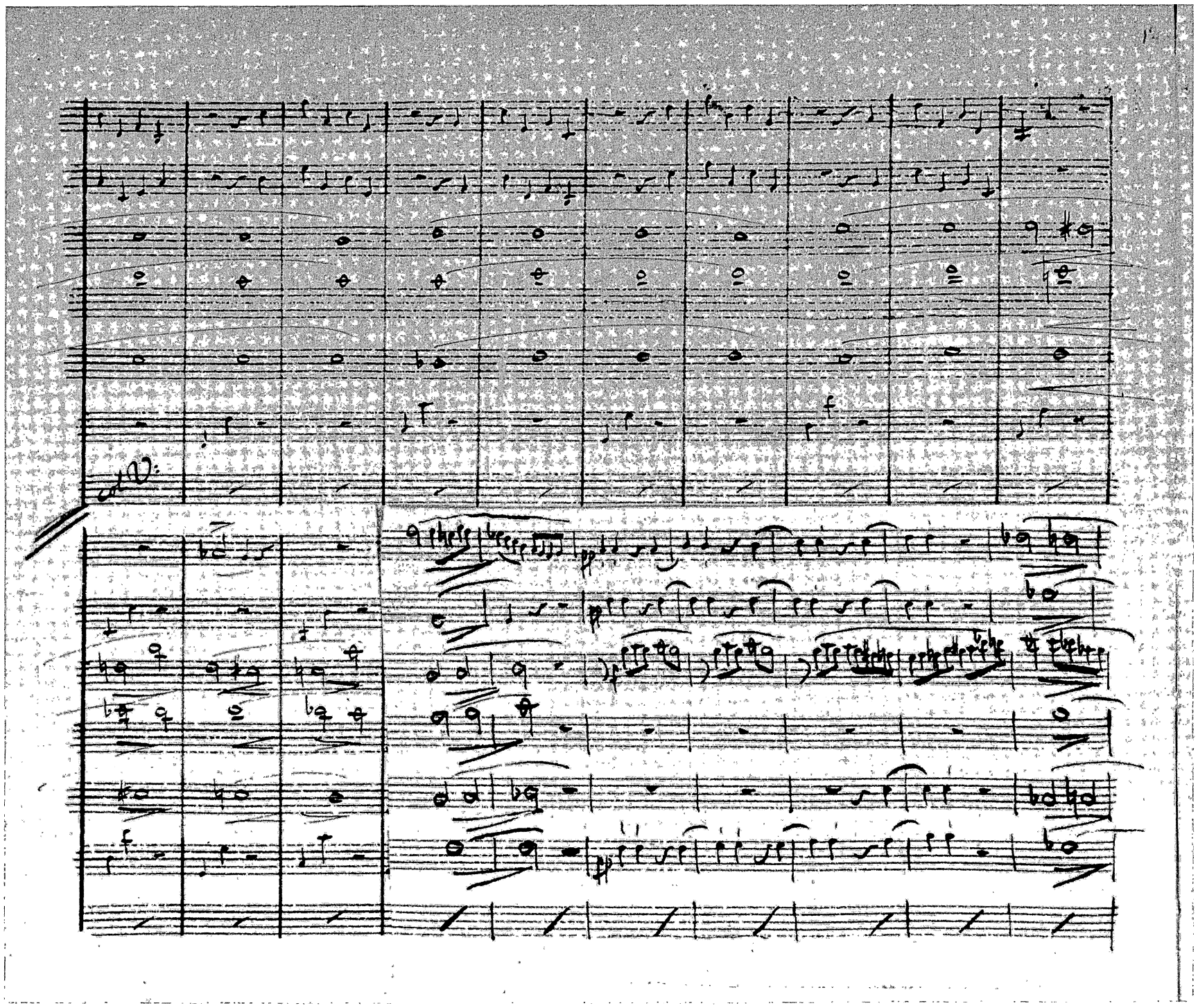
Stockholm, 1983 Hans Eppstein



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 Partitúr (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

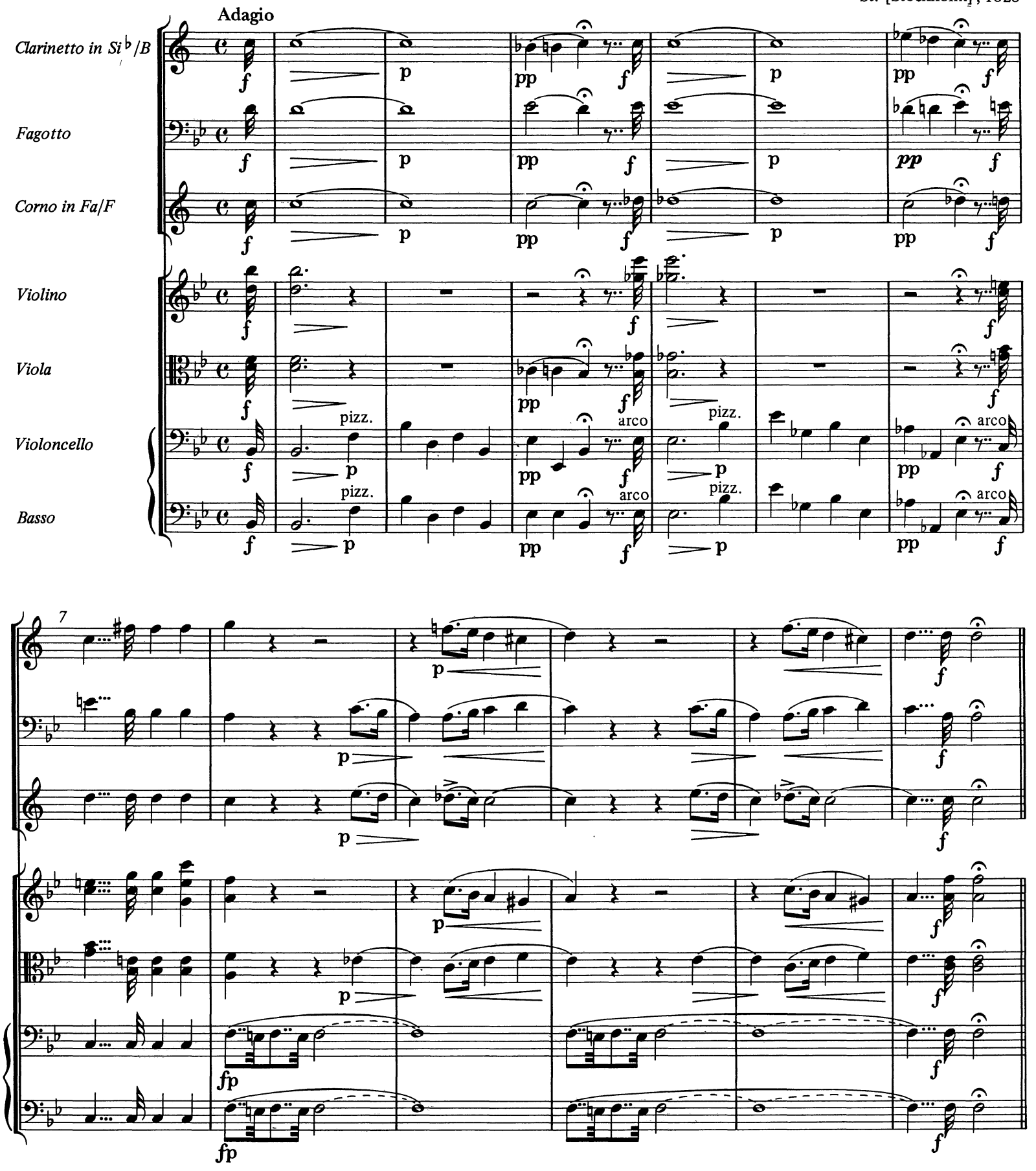
SEPTET FOR CLARINET, BASSOON, HORN, VIOLIN, VIOLA, VIOLONCELLO AND DOUBLE-BASS

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

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

INTRODUZIONE

St. [Stockholm], 1828



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13 **Allegro molto**

p

p

p

pp

pizz.

pp

pizz.

pp

pizz.

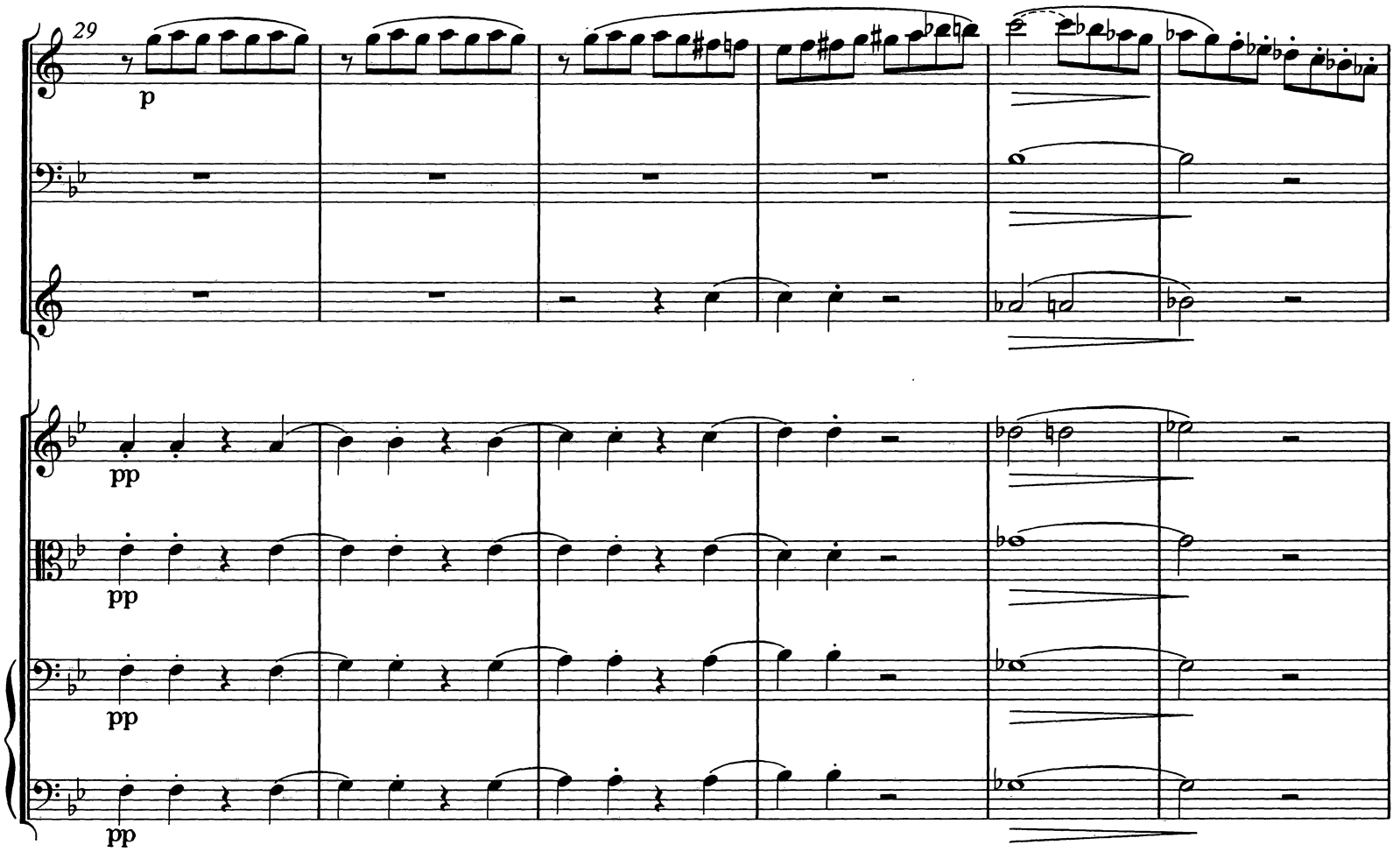
pp

21

arco

arco

arco


29
p
pp
pp
pp
pp
35
p
p
p
fp
fp
fp
fp
fp
pizz.
arco
pp
f
p
pizz.
arco
pp
f
p

41

fp fp fp pp f

fp fp fp pp f

fp fp fp pp f

fp fp fp pp f

f p f fpp f

f p f fpp f

48

fp

fp

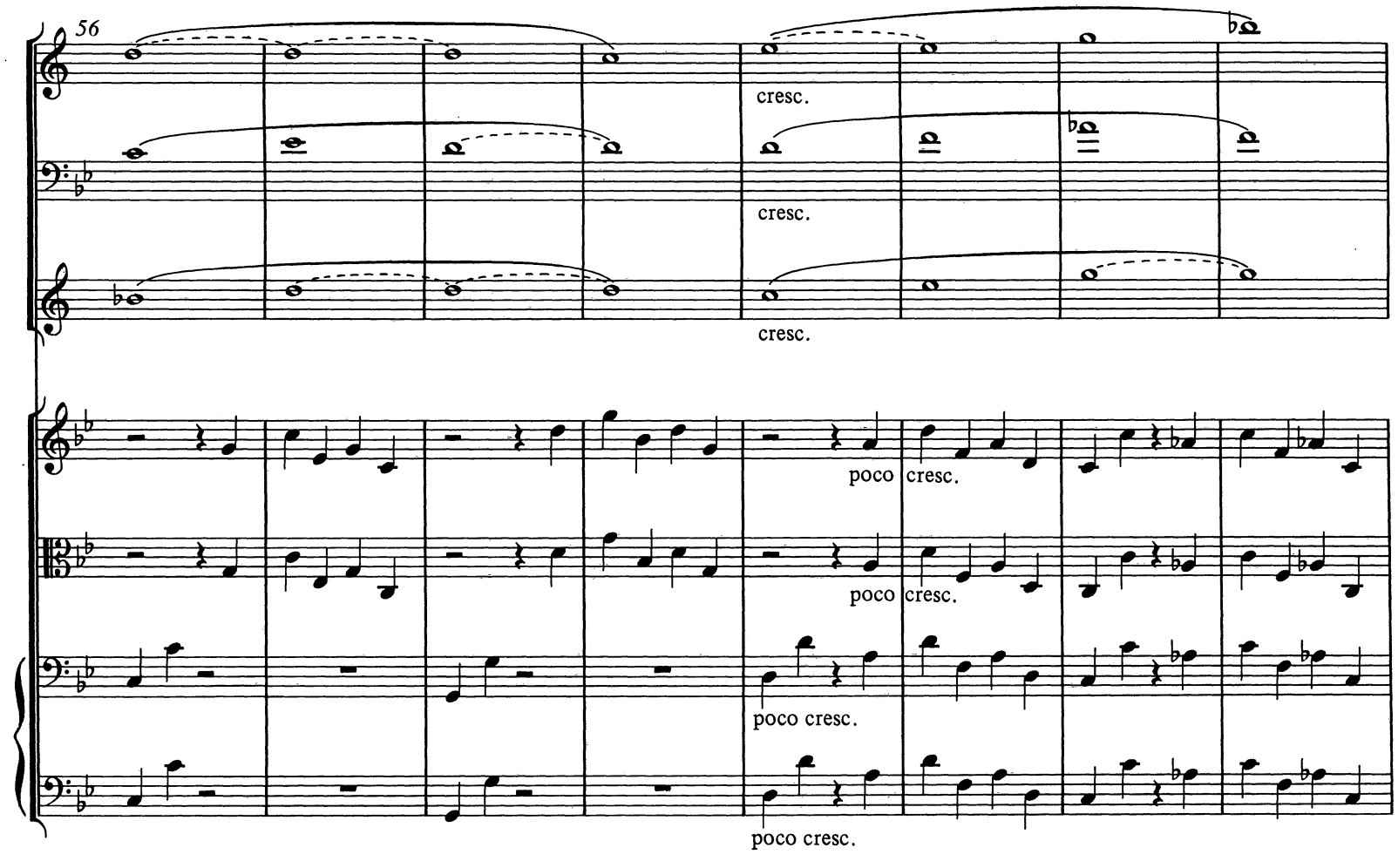
fp

fp mf pp

mf pp pizz.

fp p pizz.

p pizz.


56
cresc.
cresc.
cresc.
poco cresc.
poco cresc.
poco cresc.
poco cresc.
64
fp
pp
arco
arco
arco

70

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

76

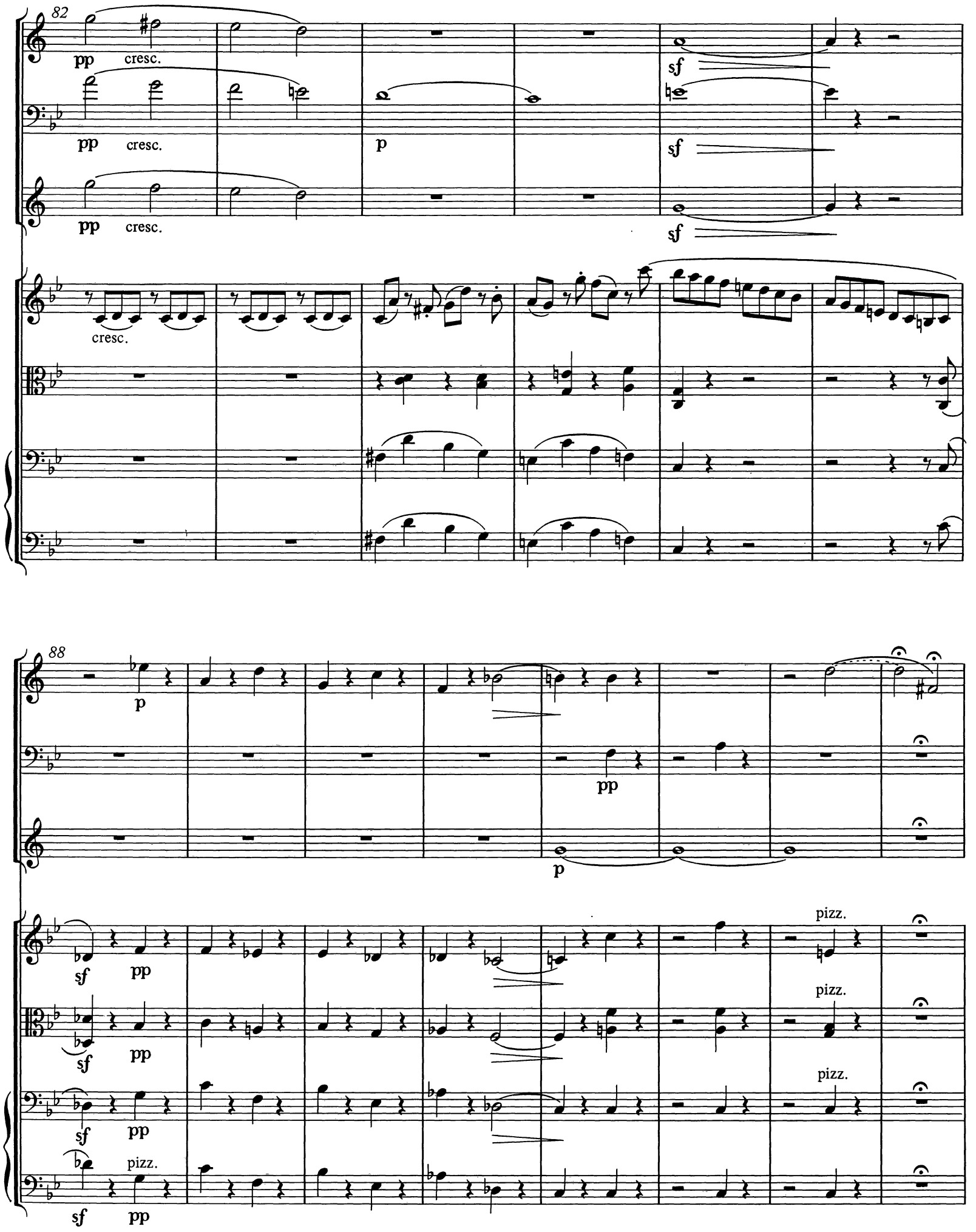
f sf

sf

sf

sf

pp


82
pp cresc.
pp cresc.
p
pp cresc.
sf
sf
sf
cresc.
88
p
pp
sf pp
sf pp
sf pp
pizz.
sf pp
pizz.
pizz.
pizz.

96

pp

pp

arco

pp

arco

pp

arco

pp

pizz.

102

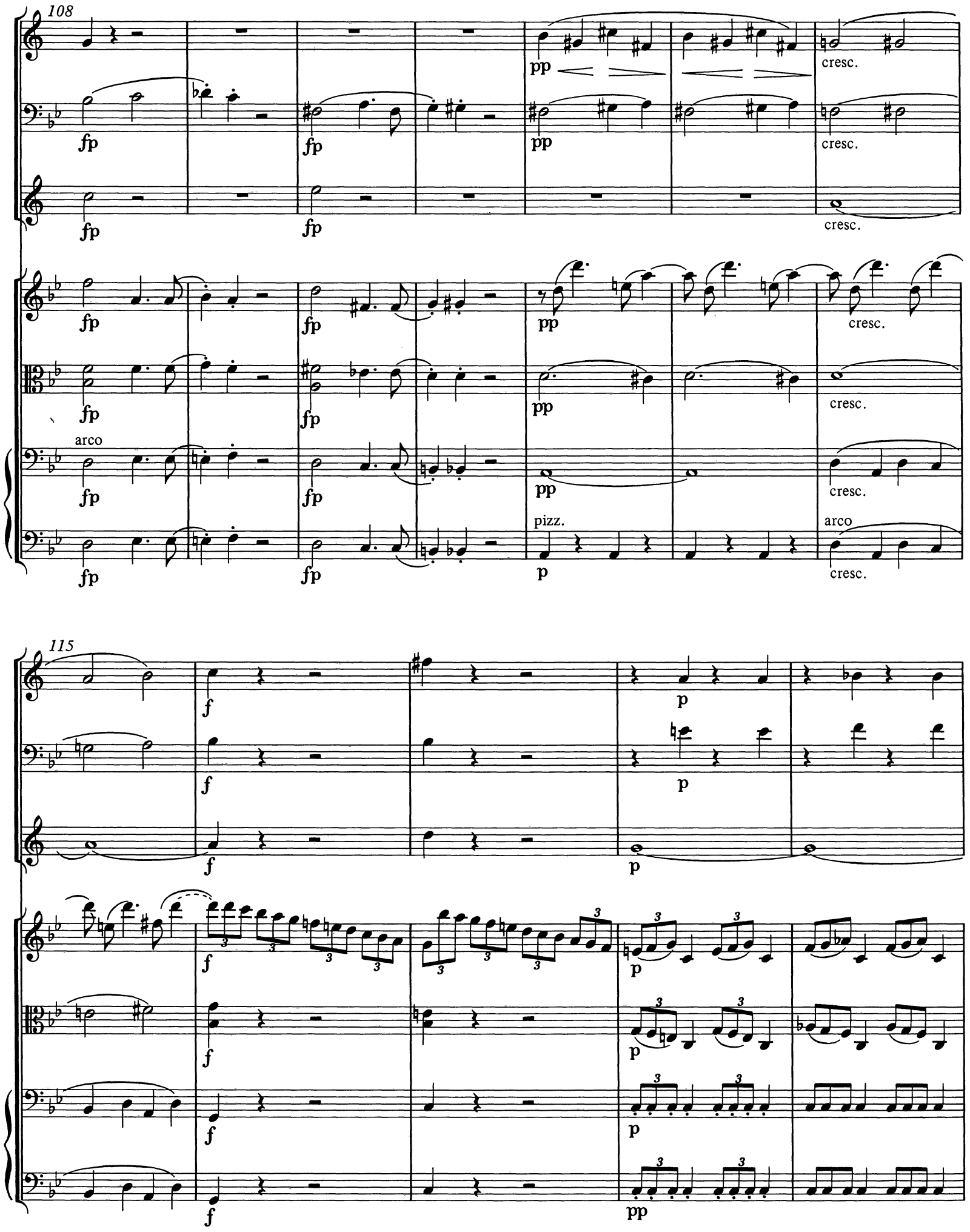
arco

pp

arco

pp

pizz.


108
fp
pp
cresc.
arco
pizz.
p
115
f
pp

120

cresc.

cresc.

cresc.

pp

pp

pp

cresc.

cresc.

cresc.

cresc.

p

p

p

p

124

128

cresc.

cresc.

cresc.

cresc.

cresc.

sf

sf

sf

sf

132

f

p

pp

f

p

pp

pp

f

sf

pp

f

sf

pp

f

sf

pp

f

sf

pp

pizz.

mf

139

tr

p

145

tr

tr

tr

150

cresc.

cresc.

cresc.

cresc.

cresc.

sf

arco

sf

cresc.

155

pp

pp

p

poco cresc.

pp

sf

poco cresc.

pp

sf

poco cresc.

pp

poco cresc.

pp

poco cresc.

160

cresc.

165

cresc.

cresc.

cresc.

fp

cresc.

cresc.

cresc.

cresc.

169

fp dim.

fp dim.

pp

fp

fp

fp

fp

176

tr

pp

pp

pp

pp

pp

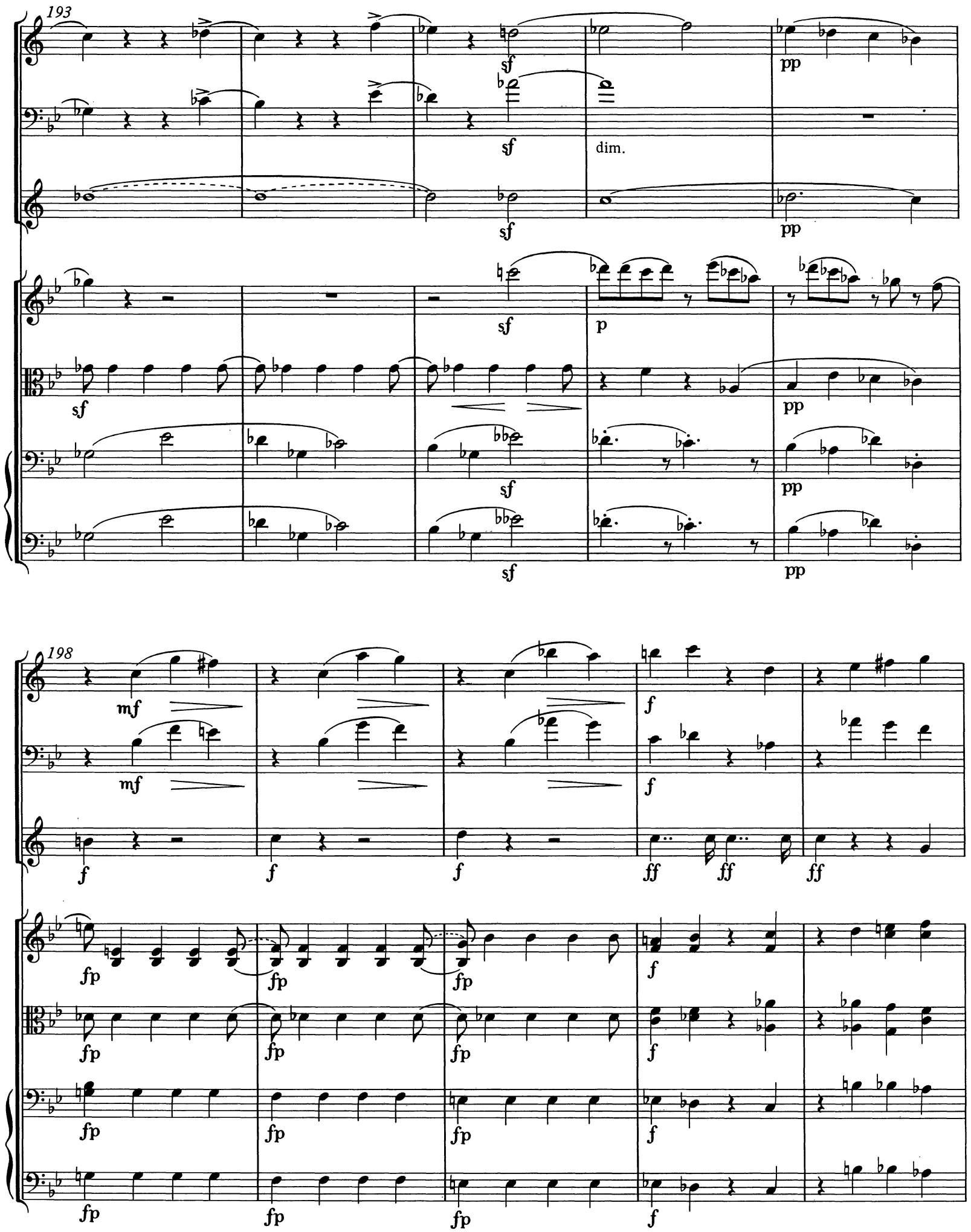
pizz.

182

188

sf

arco


193
sf
pp
dim.
p
198
mf
f
ff
fp

203

sfp

p

p

p

p

pp

pizz.

pp

p

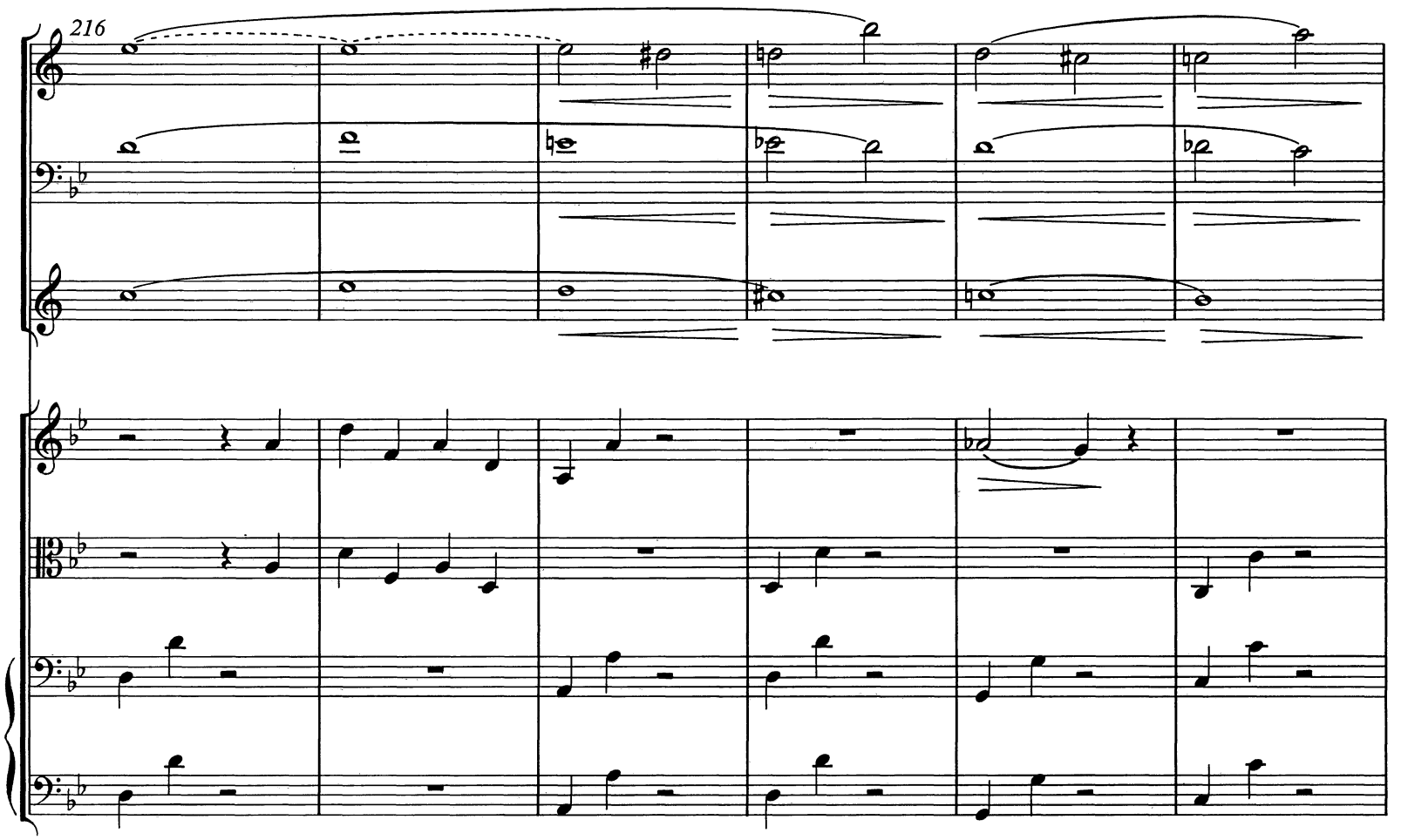
pizz.

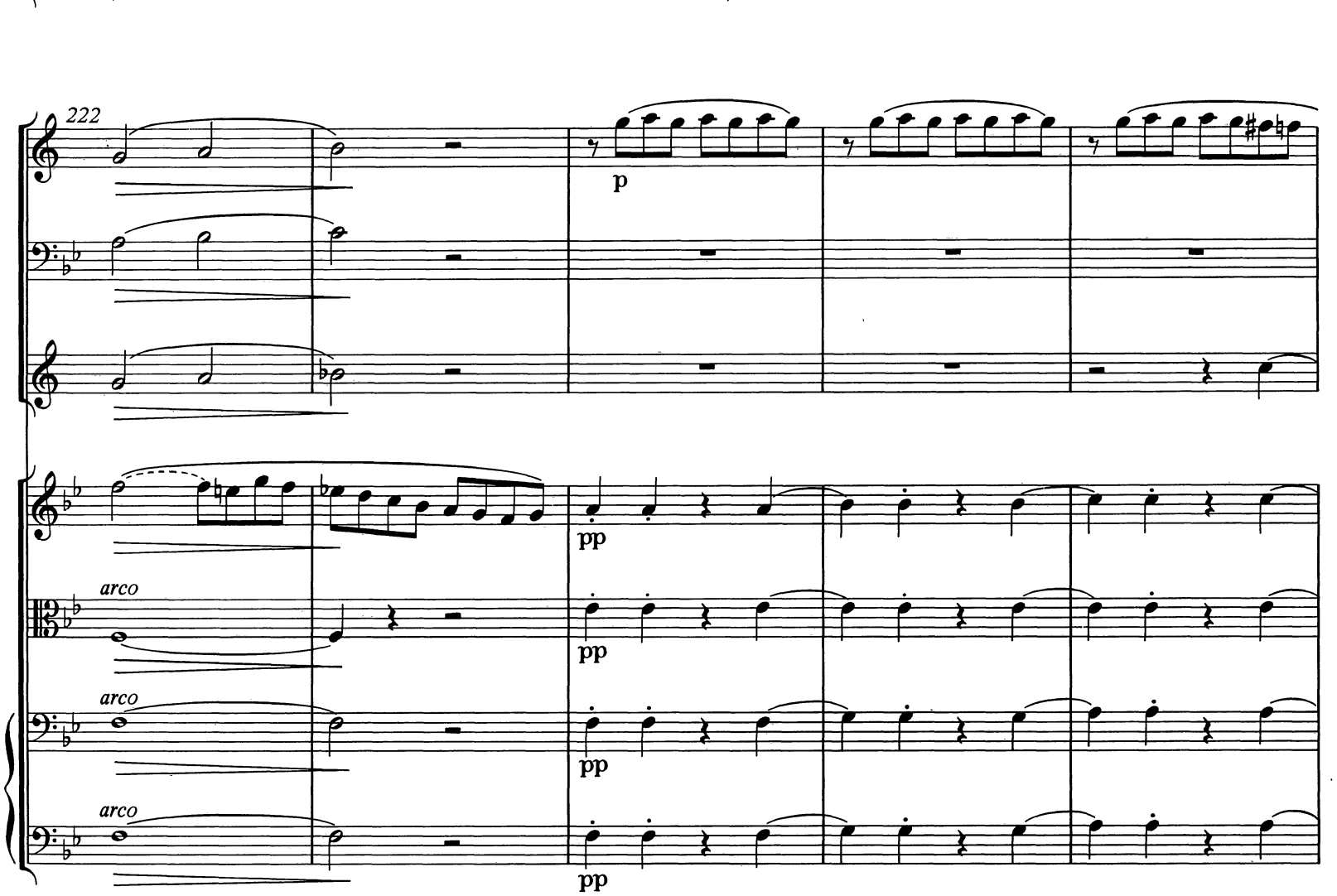
pp

pizz.

pp

210


216


222
p
pp
arco
arco
arco
pp
pp
pp

227

p

p

p

p

pizz.

p

pizz.

p

232

fp

fp

fp

fp

fp

fp

arco

pp

f

p

f

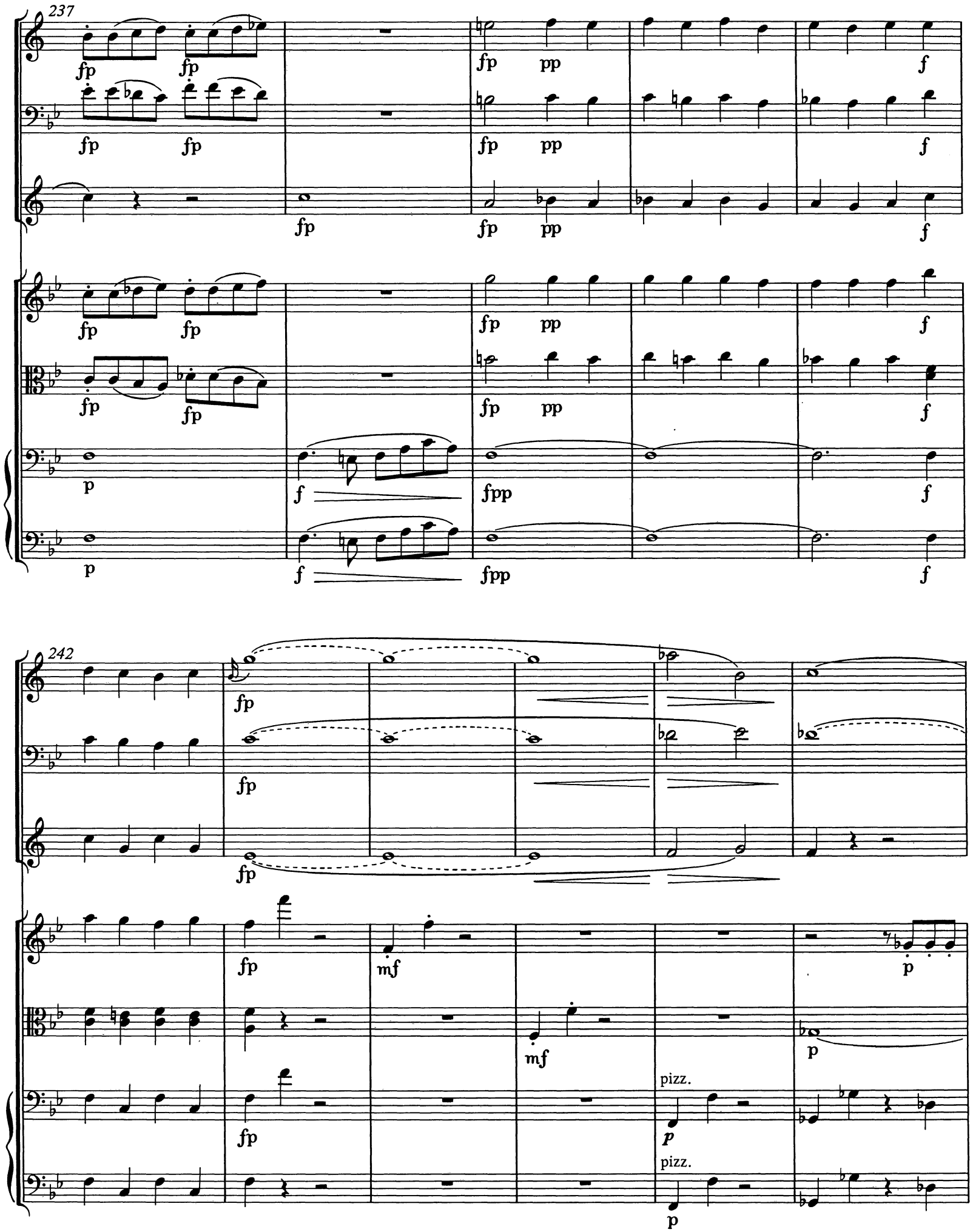
arco

pp

f

p

f


237
fp
pp
f
p
fpp
242
mf
pizz.

248

253

cresc.

258

sf

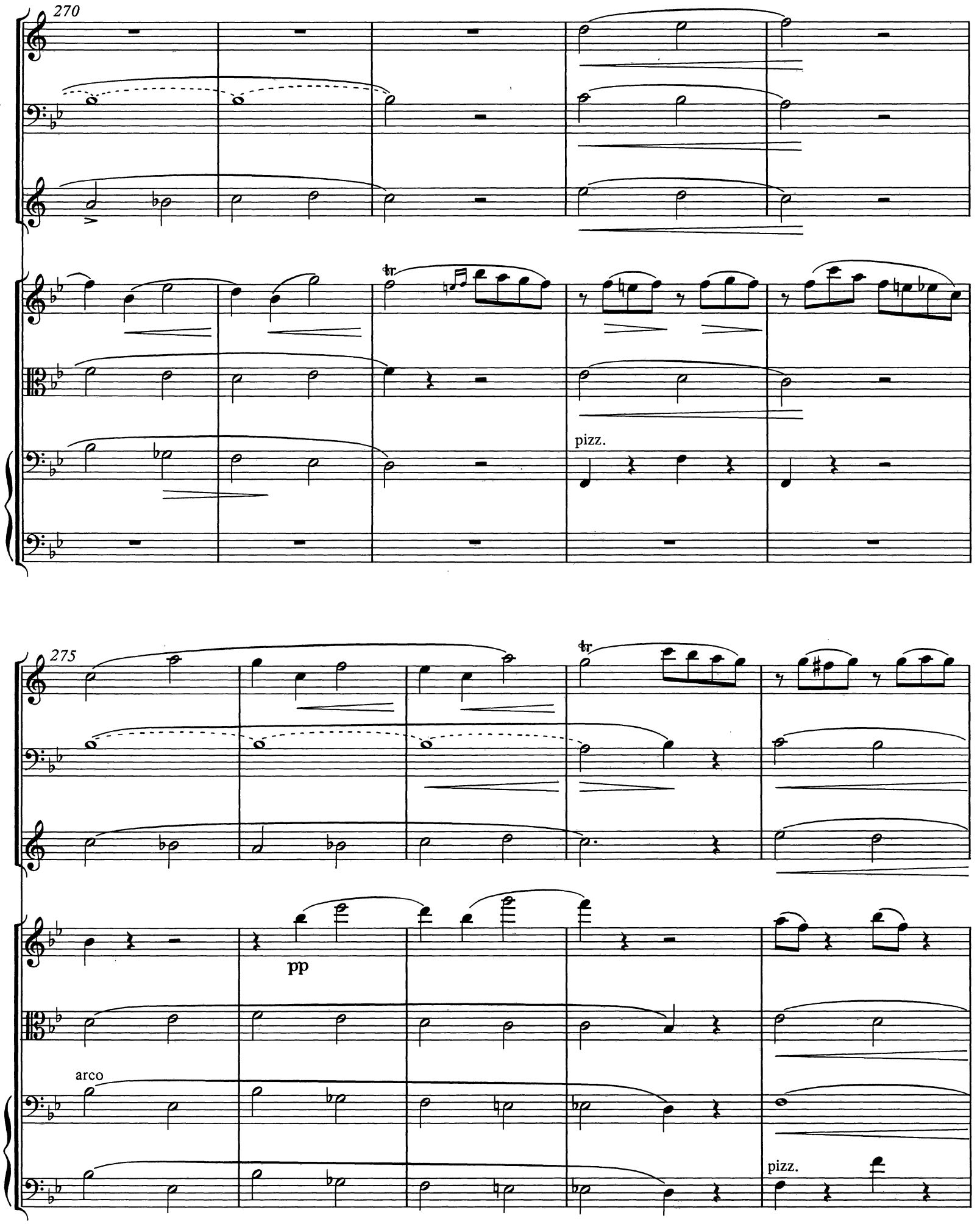
f

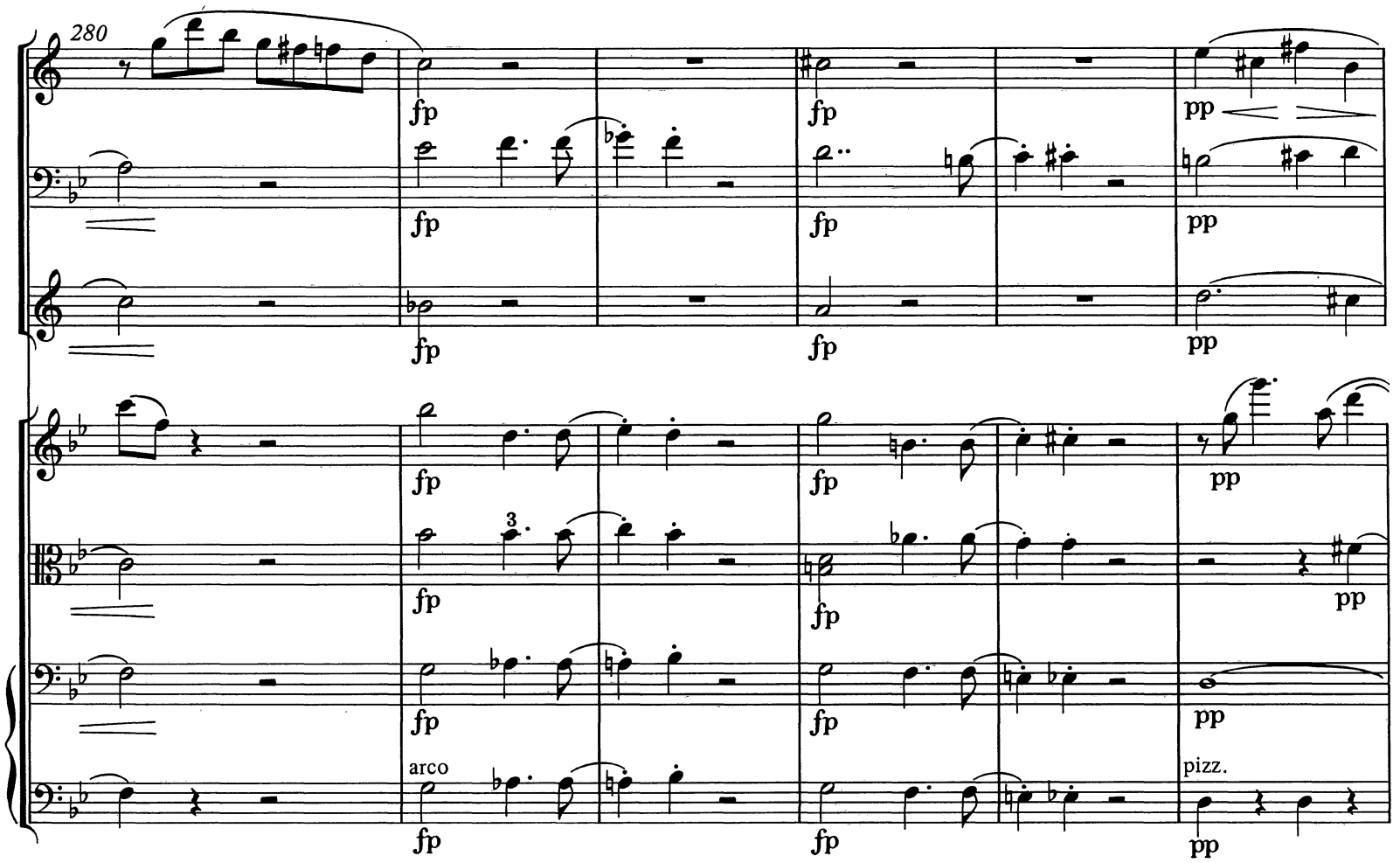
arco

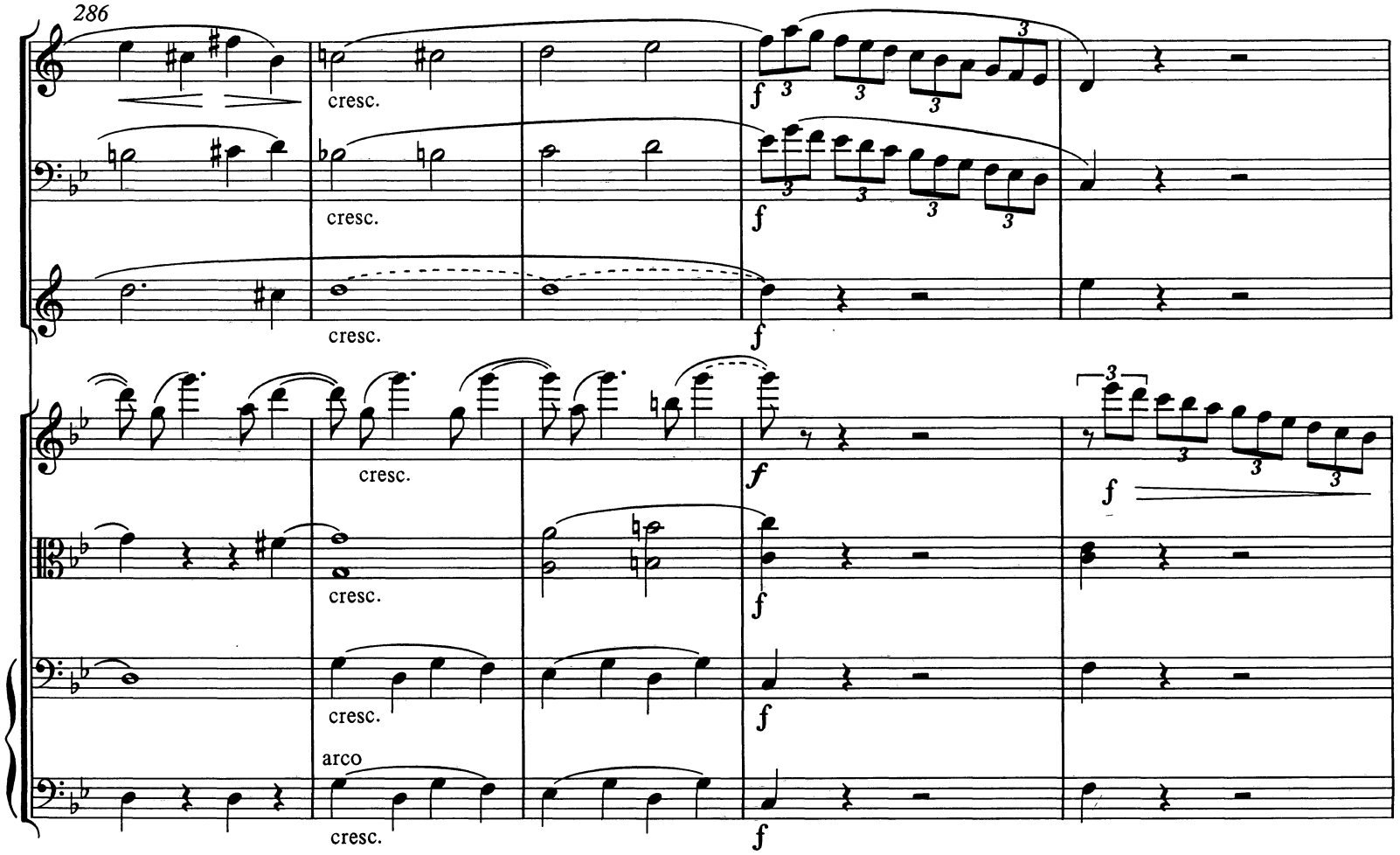
arco

263

p


270
tr
pizz.
275
tr
pp
arco
pizz.


280
fp
pp
arco
pizz.


286
cresc.
f
arco

291

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

pp 3 3 cresc.

pp 3 3 cresc.

296

pp

pp

pp

p

p

pp

pizz.

pp

300

sf

sf

sf

arco

sf

304

cresc.

cresc.

cresc.

cresc.

cresc.

p

f

sf

pp

f

sf

pp

f

sf

pp

f

sf

pp

309

p

pp

pp

pizz.

mf

315

sf

sf

sf

sf

sf

sf

sf

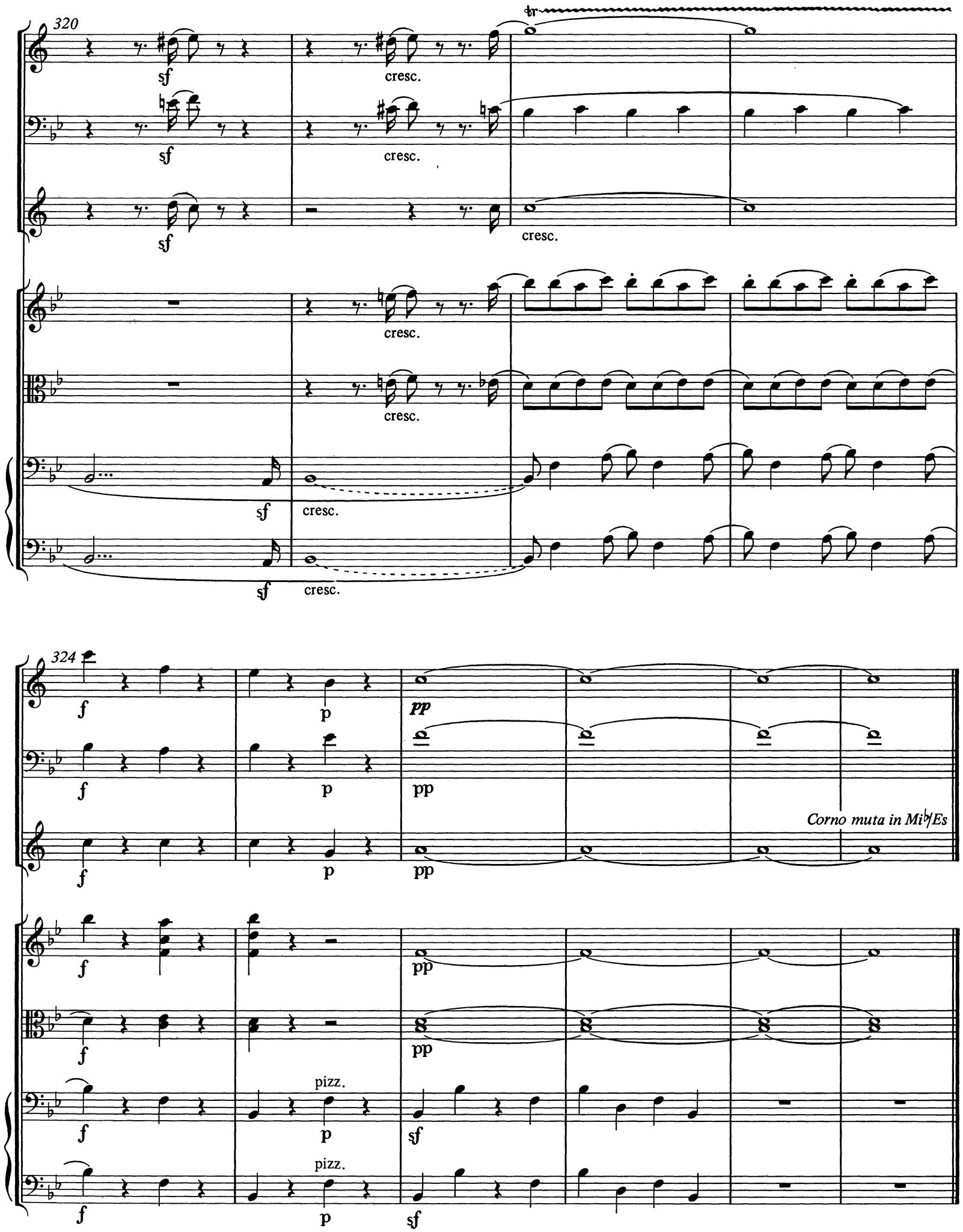
arco

p

sf

sf

sf


320
tr
sf
cresc.
324
f
p
pp
Corno muta in Mi♭/Es
pizz.
sf

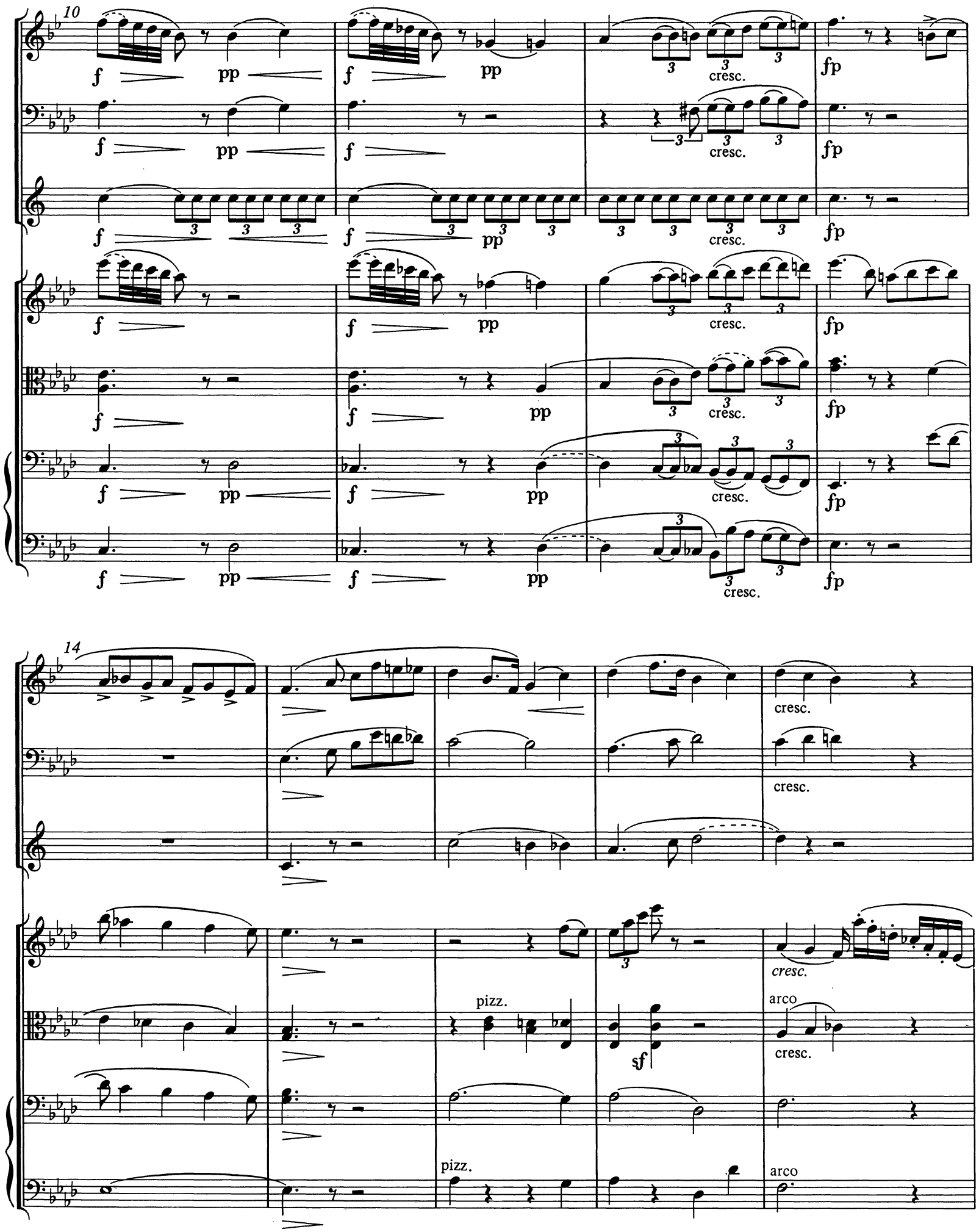
Poco adagio

Corno in Mi♭/Es

pizz.

arco

6


10
f
pp
cresc.
fp
14
pizz.
sf
arco

19

p

cresc.

pp

cresc.

cresc.

pp

cresc.

pp

pizz.

pp

23

f

f

p

p

f

f

f

f

p

f

f

pizz.

p

f

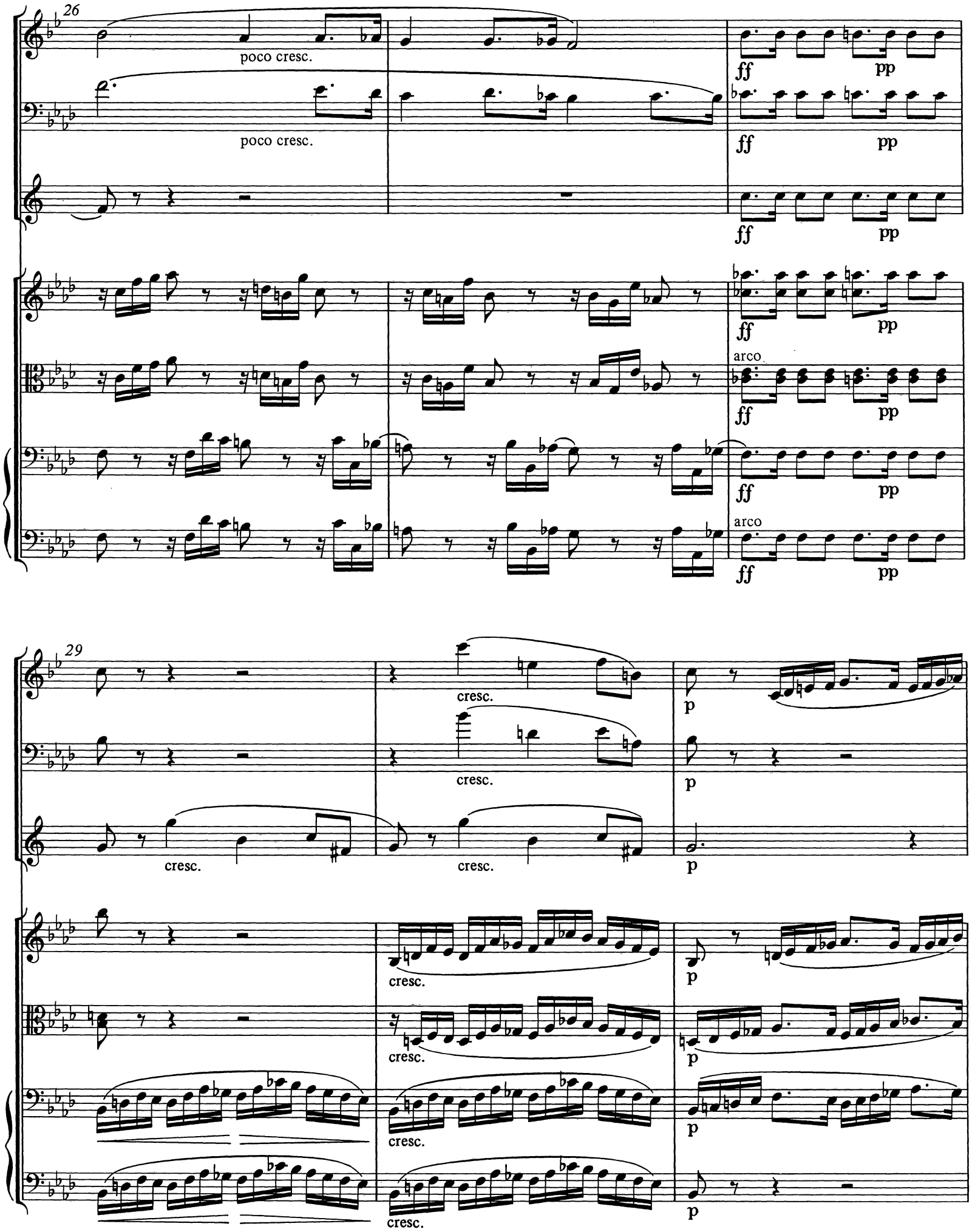
f

arco

pizz.

sf

p


26
poco cresc.
poco cresc.
ff
pp
arco
29
cresc.
p

32

cresc.

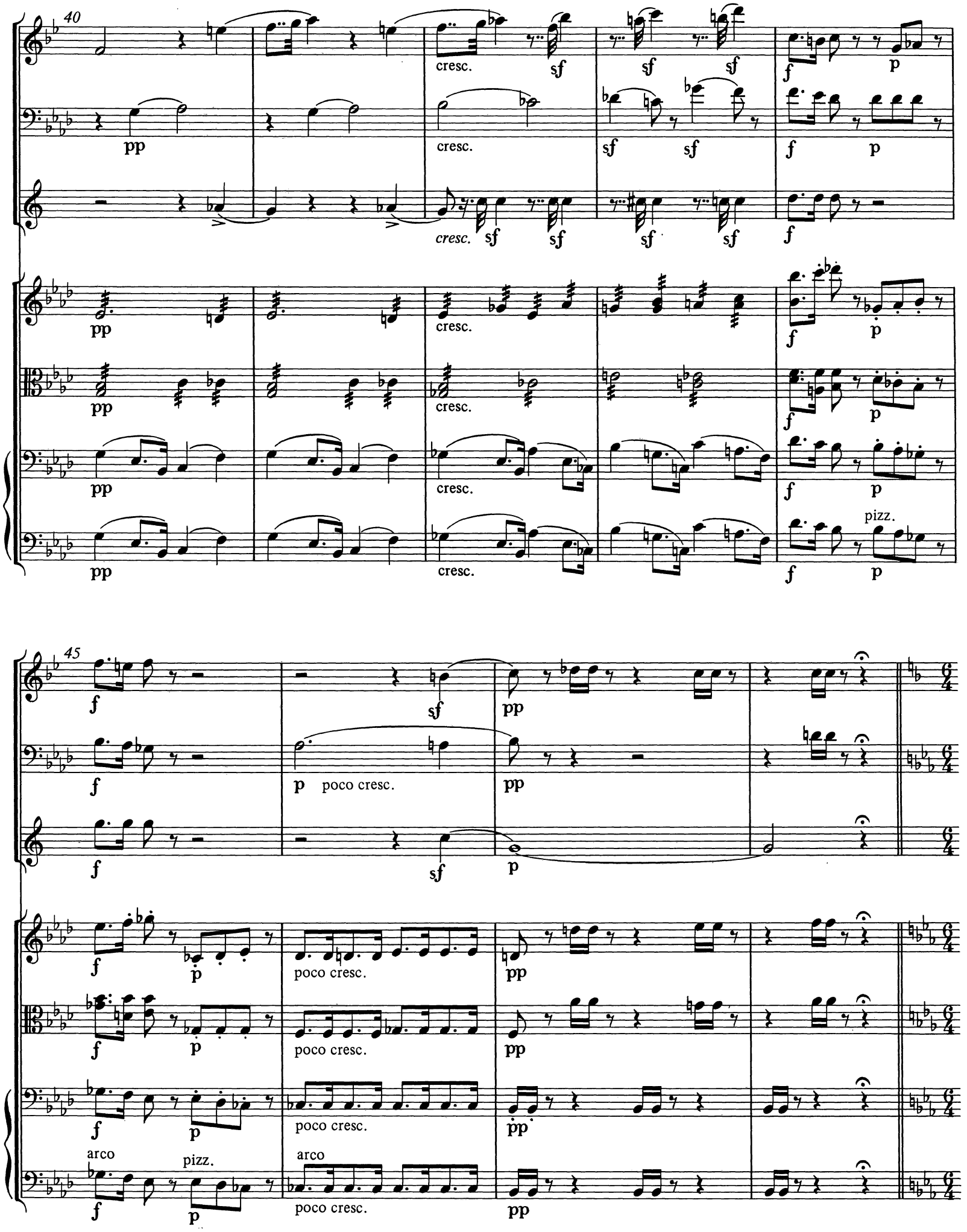
f

p

pizz.

36

arco


40
cresc.
sf
pp
f
p
45
poco cresc.
arco
pizz.
6/4

Prestissimo

49

54

59

p

p

sf

sf

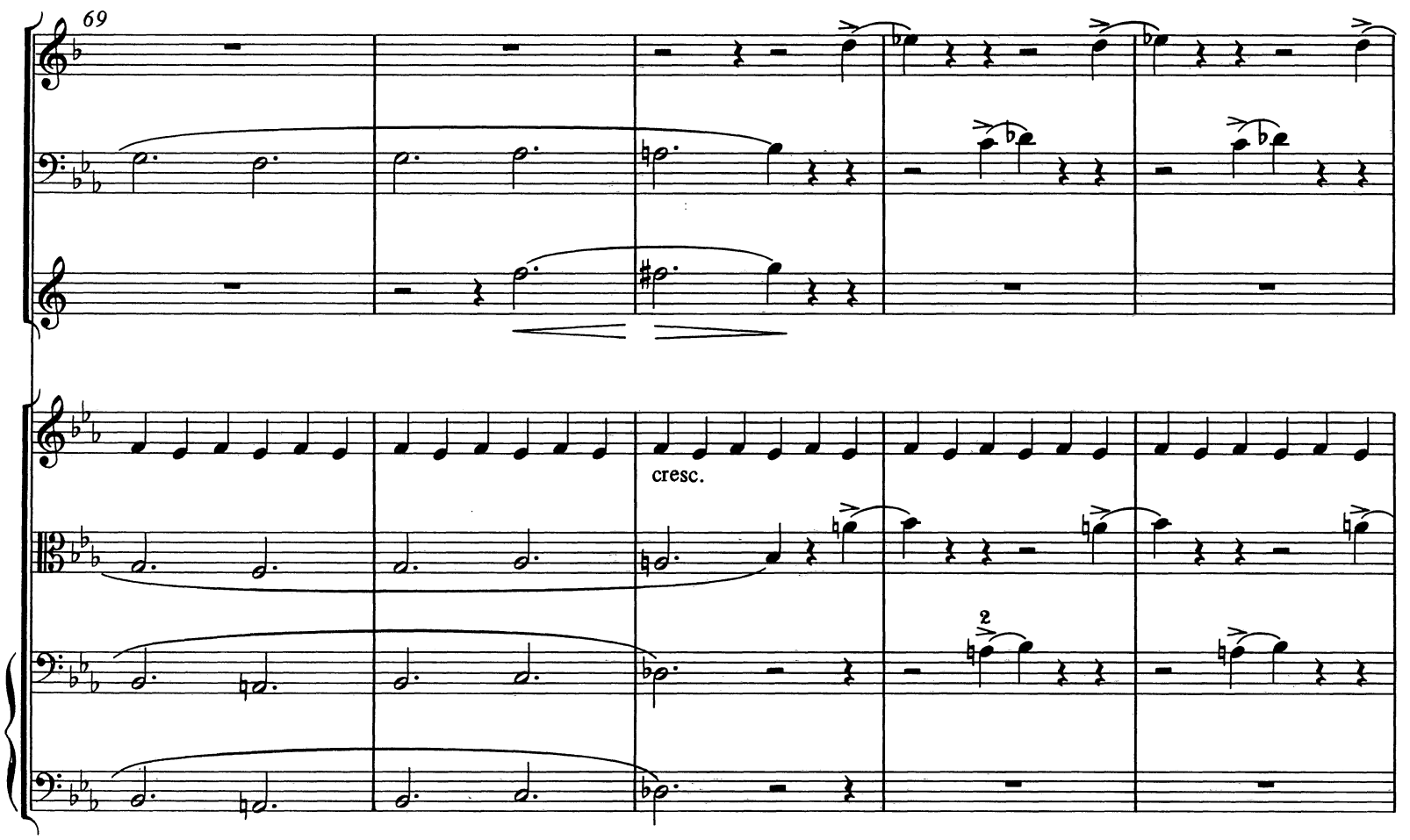
mf

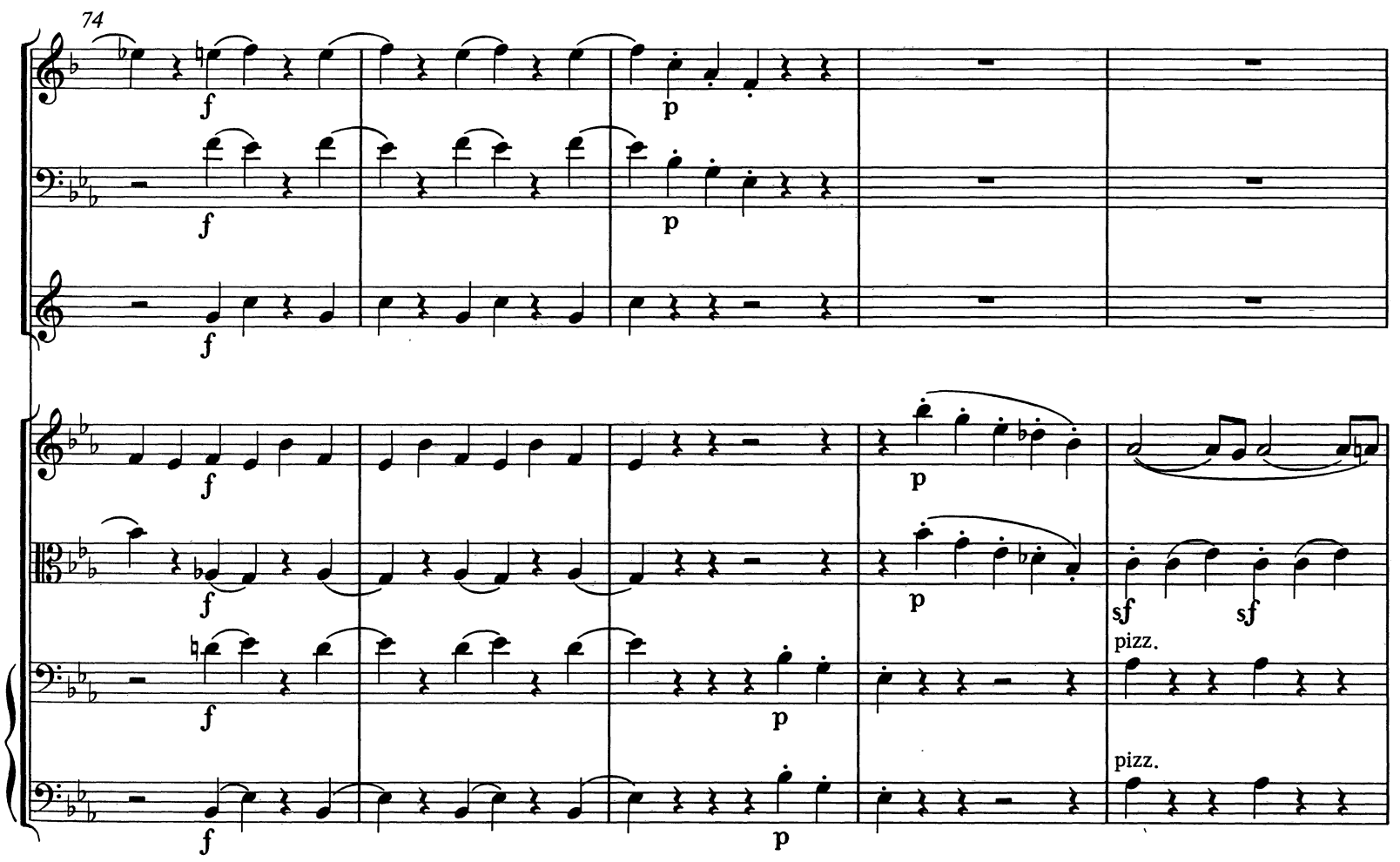
sf

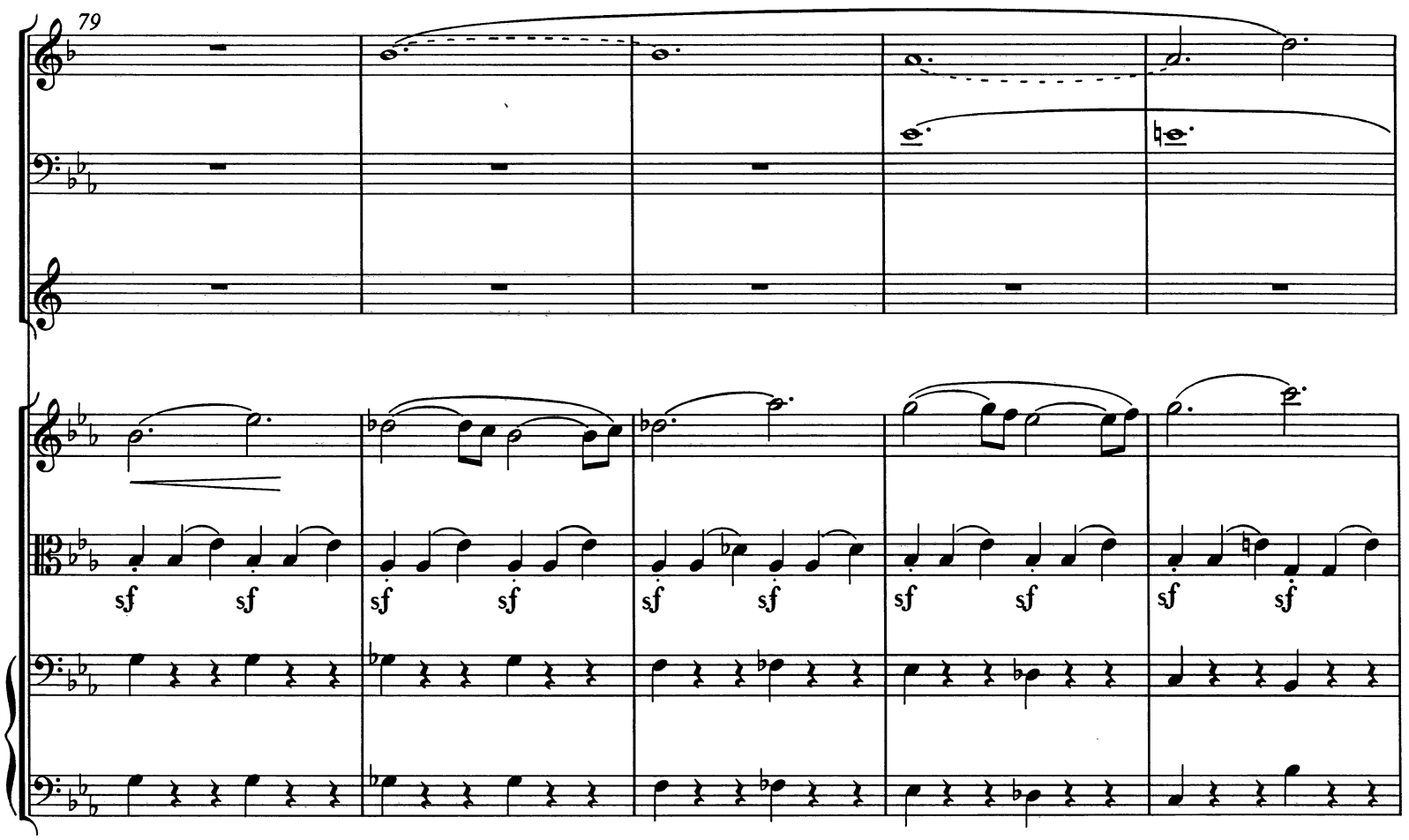
sfpp

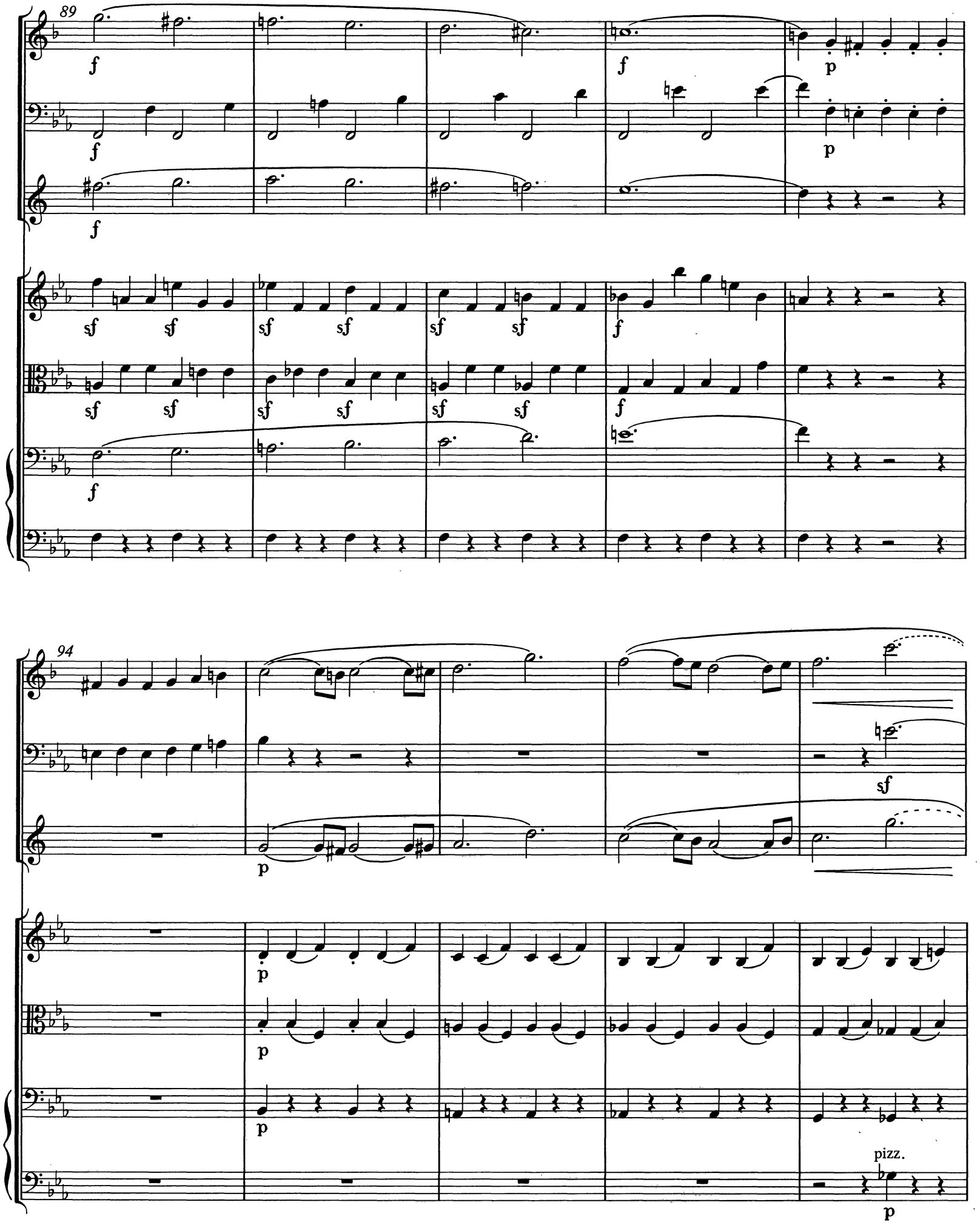
sfpp

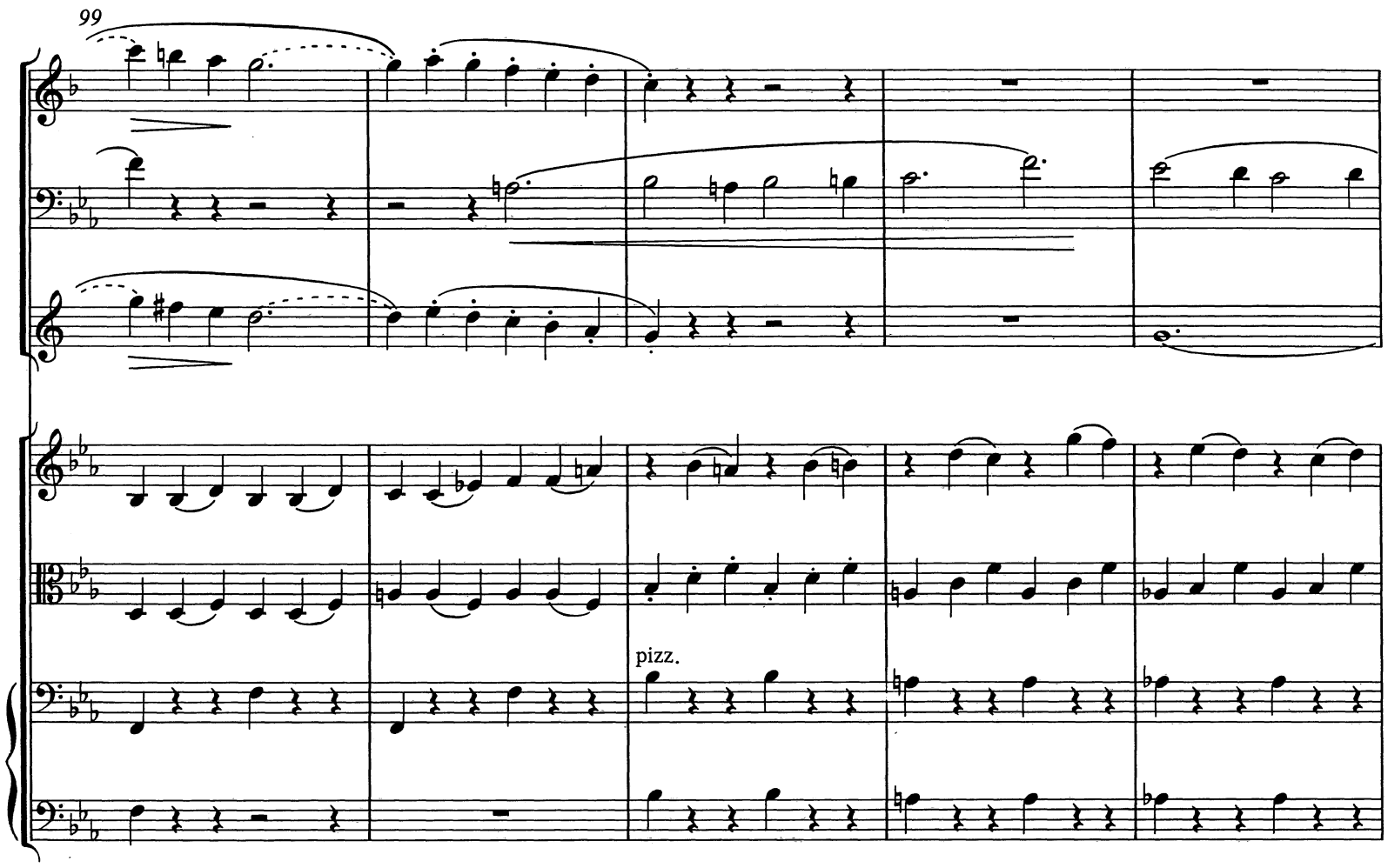
64

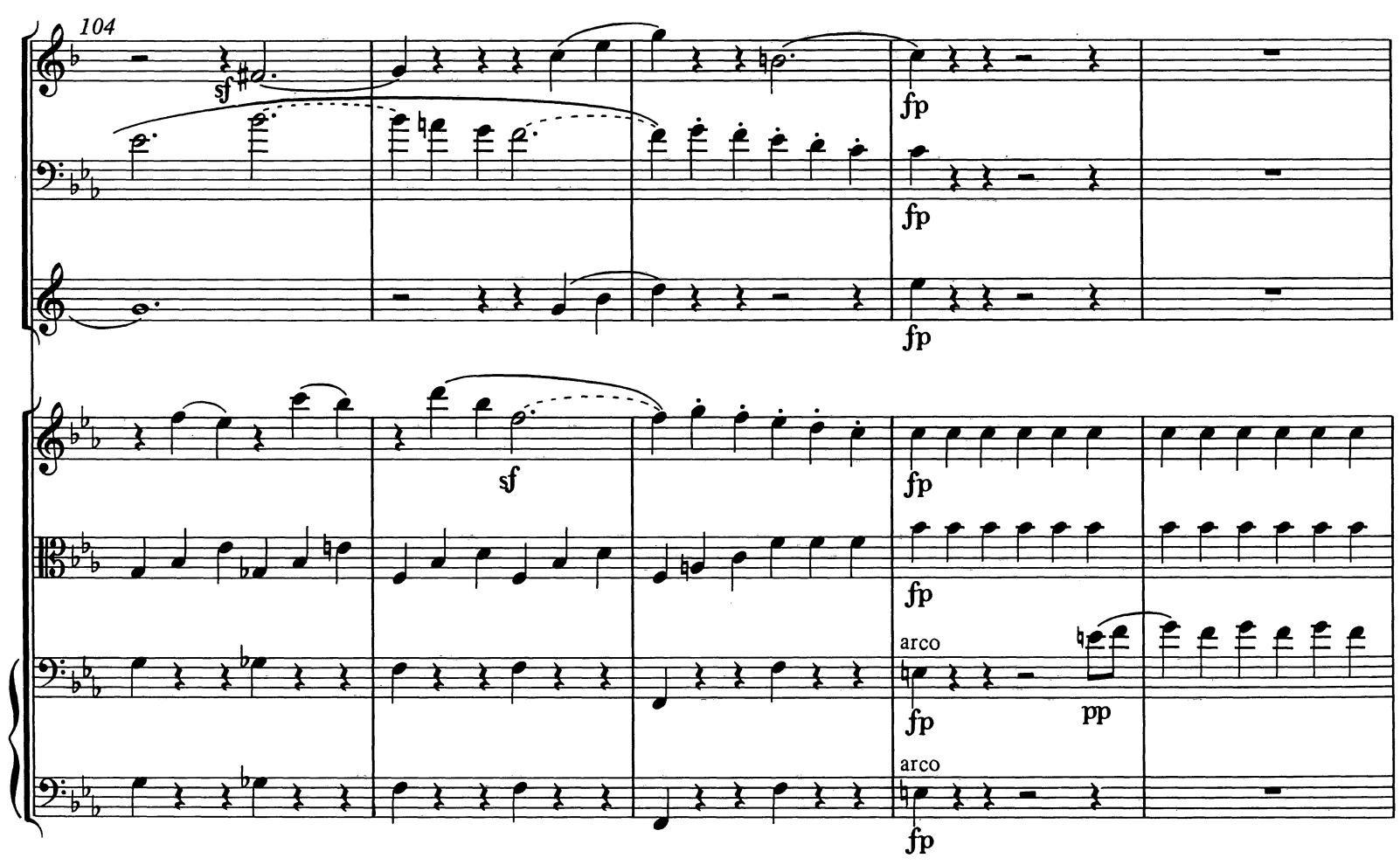

69
cresc.
2

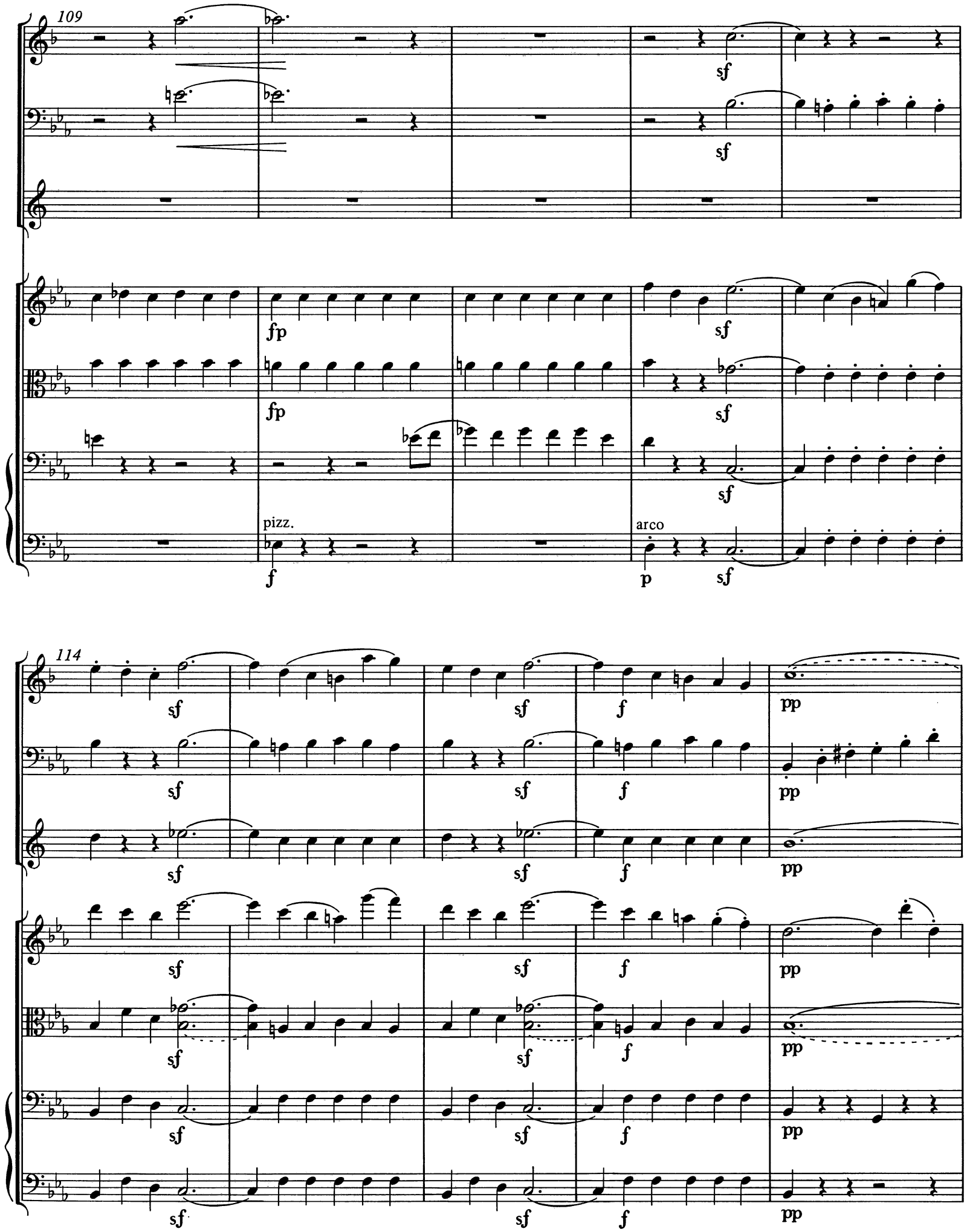

74
f
p
sf
sf
pizz.
pizz.


79
sf
84
cresc.
arco
f


89
f
p
sf
94
pizz.

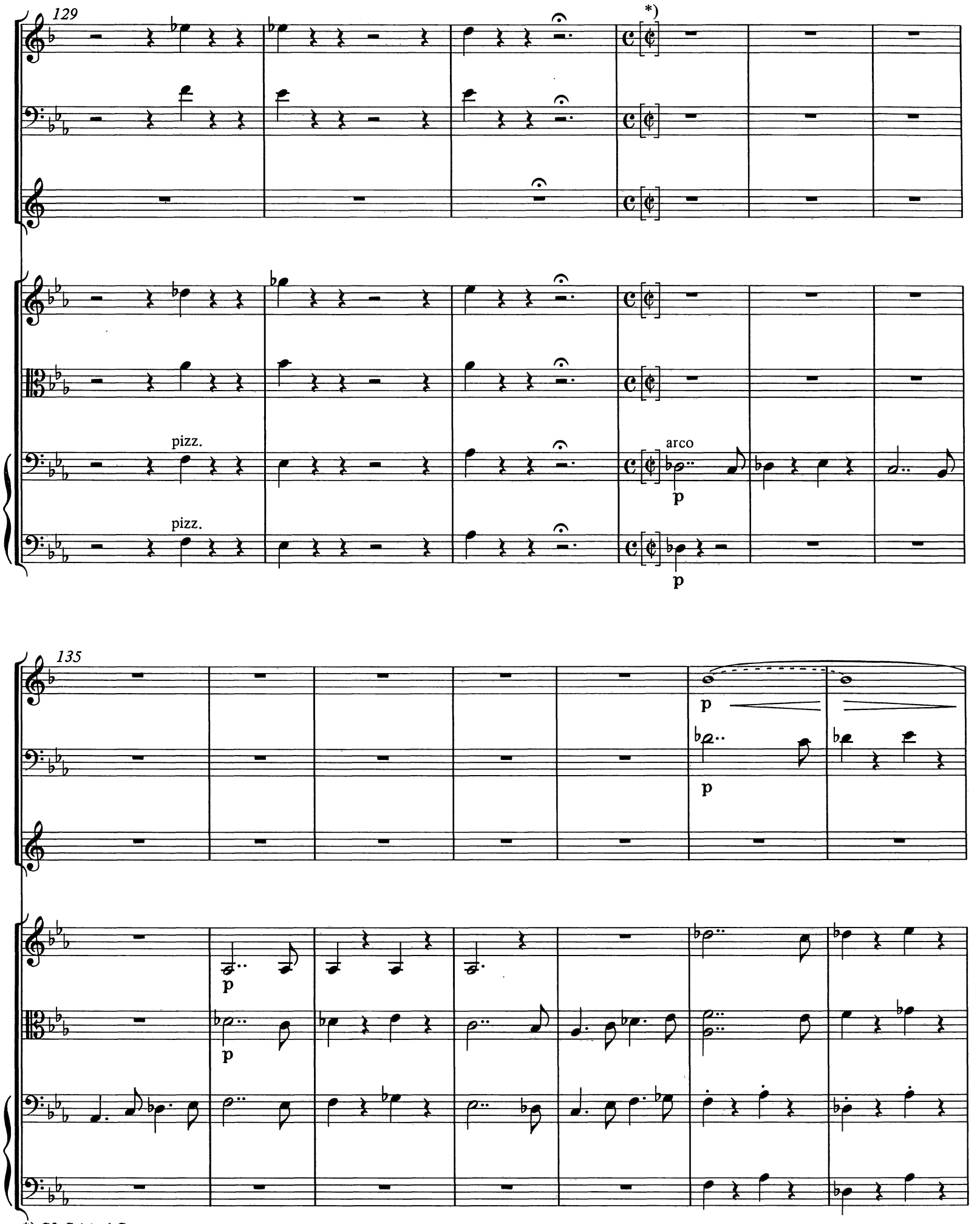

99
pizz.


104
sf
fp
fp
fp
sf
fp
arco
fp
pp
arco
fp


109
sf
fp
pizz.
f
arco
p
114
pp

119

124



*) Cf. Critical Commentary.

142

sf

p

arco

148

poco cresc.

pp

pizz.

154

160

mf

p

arco

cresc.

165

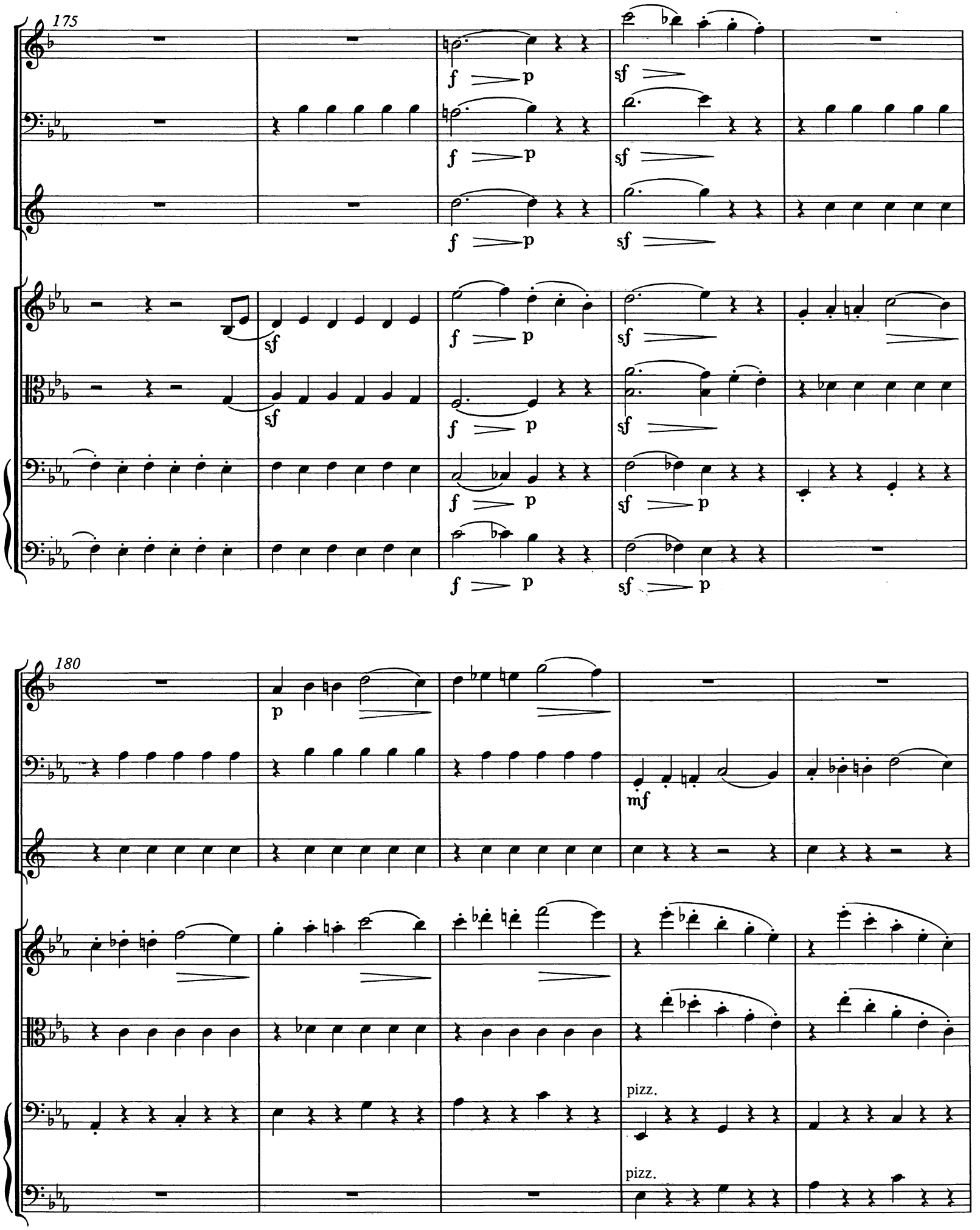
170

pizz.

pizz.

arco

arco


175
f
p
sf
180
mf
pizz.
pizz.

185

pizz.

arco

190

sf

pp

arco

195

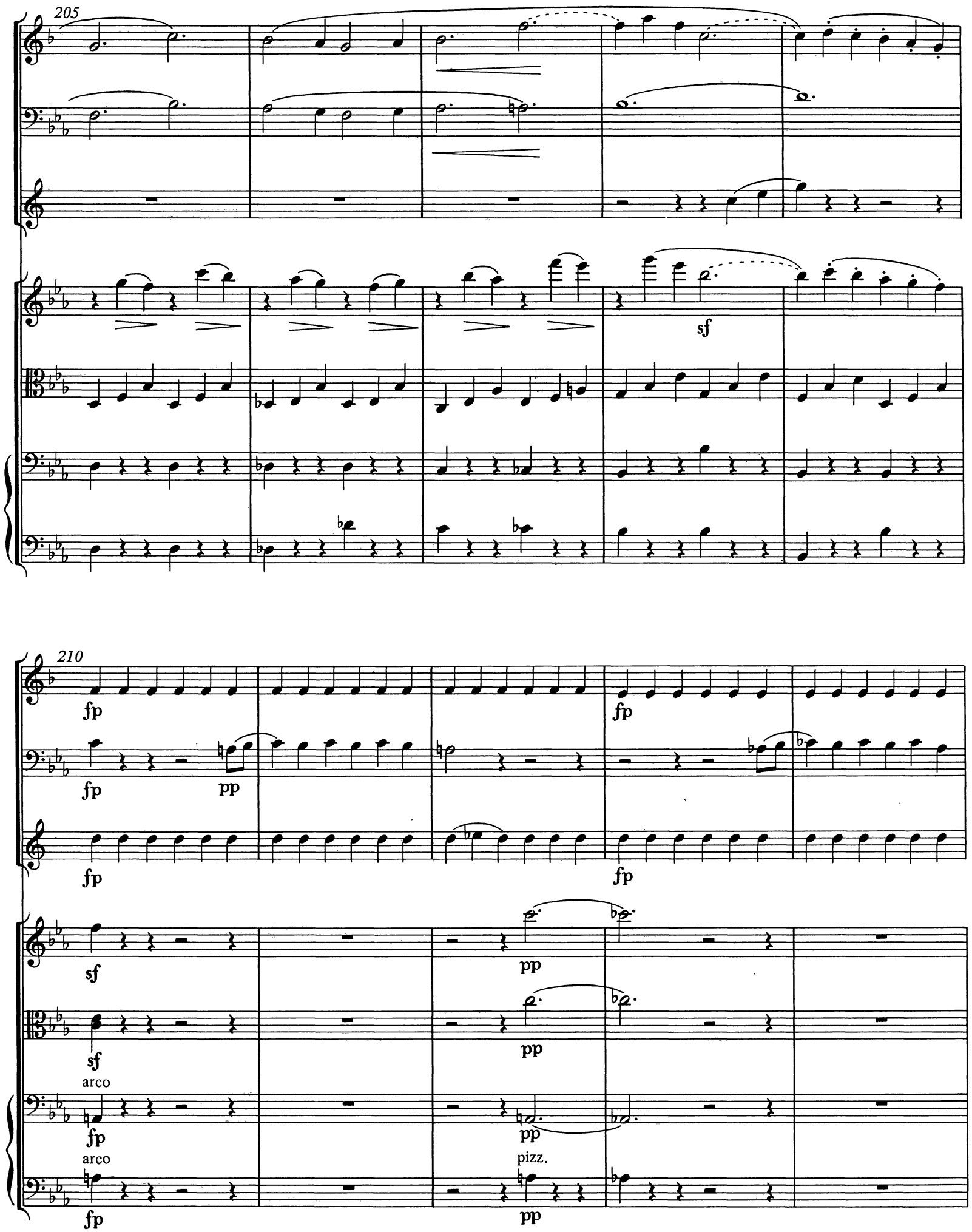
sf sf sf sf

pizz.

200

sf

sf sf sf sf sf sf


205
sf
210
fp
fp
pp
fp
fp
fp
sf
pp
sf
pp
arco
fp
pp
arco
pizz.
fp
pp

215

sf

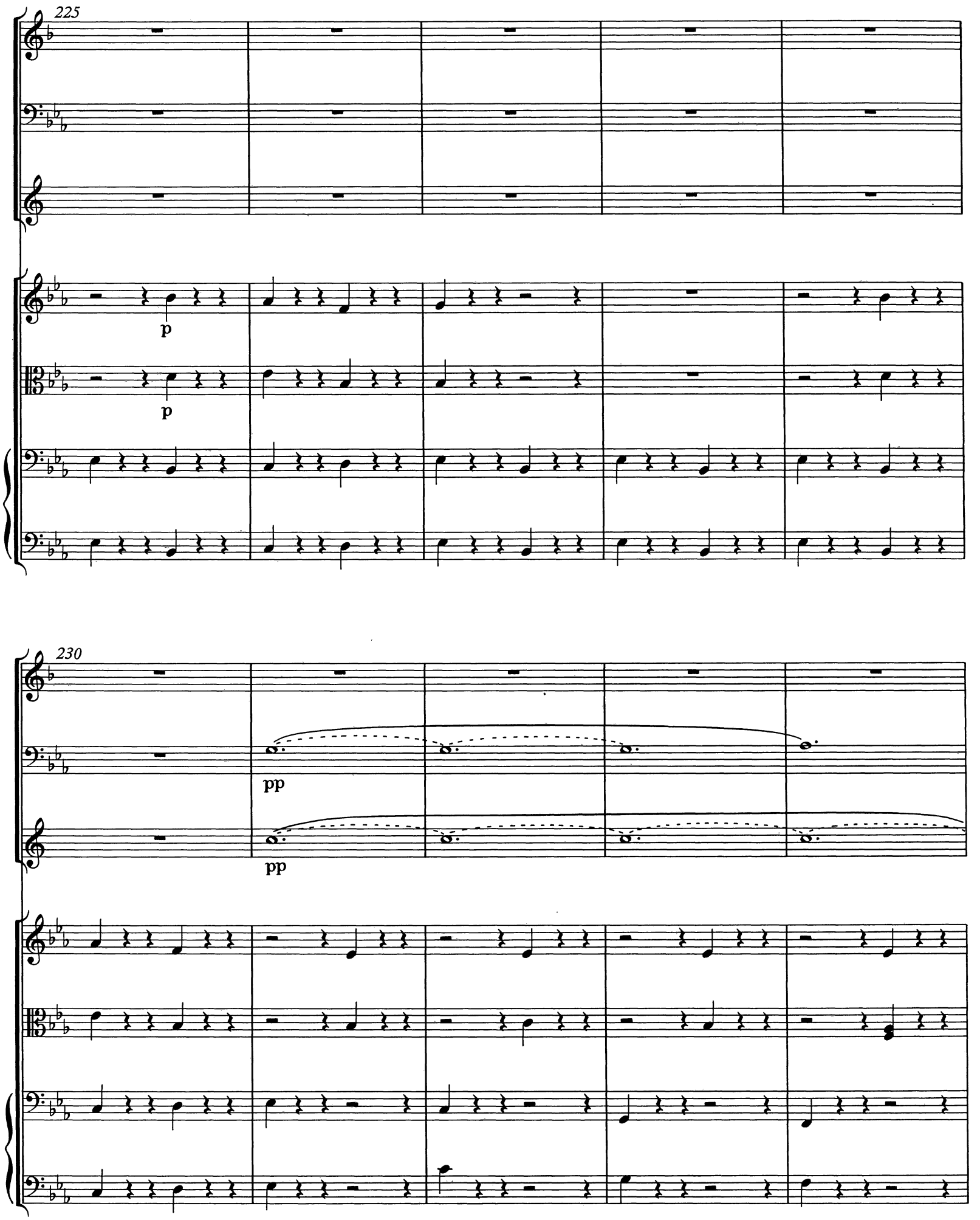
arco

220

f

p

pizz.


225
p
p
230
pp
pp

235

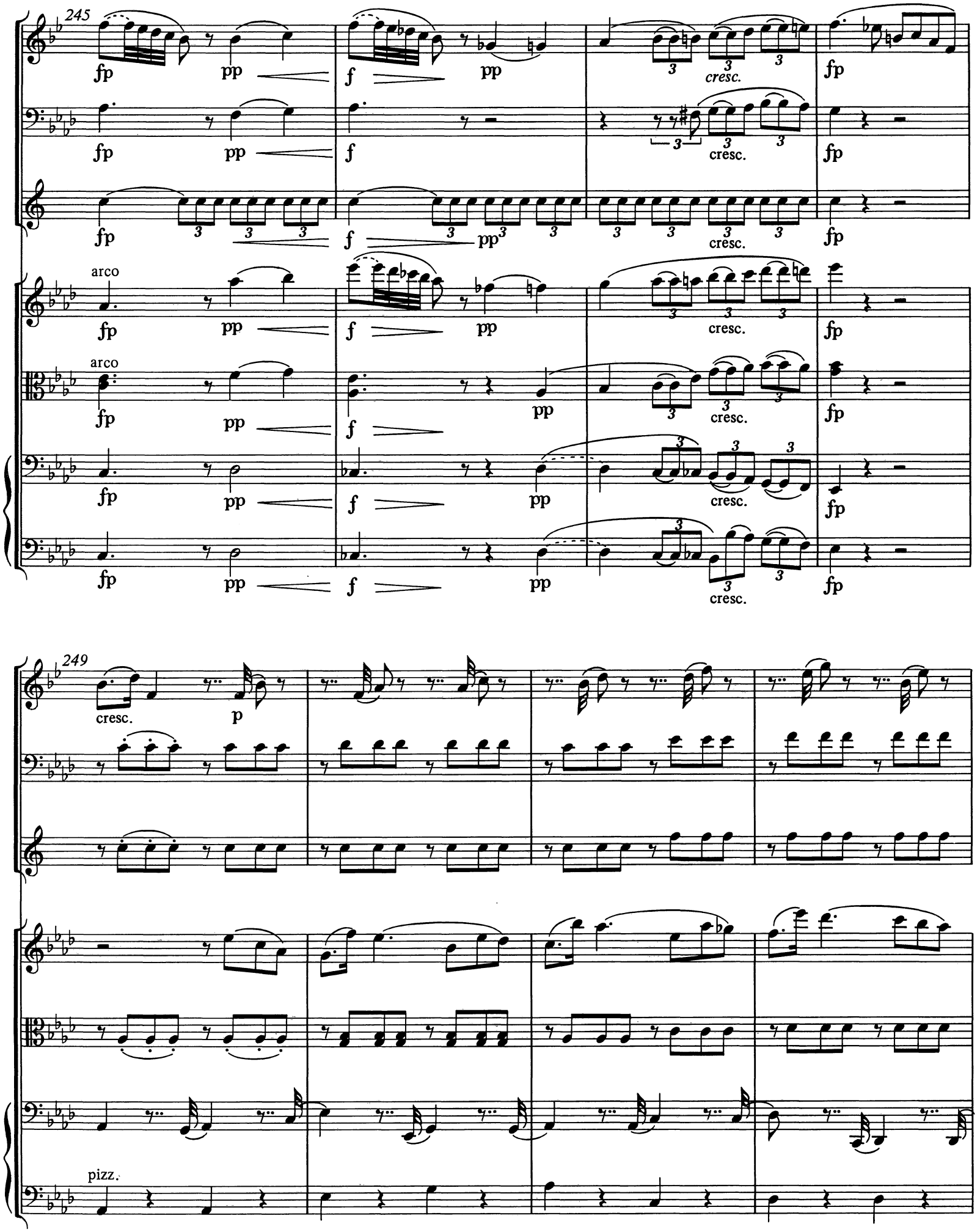
p

Adagio 240

pp

arco

pizz.


245
fp
pp
f
cresc.
arco
pizz.
249
cresc.
p

253

pp

pp

pp

pp

pp

arco

pp

257

sf

sf

pizz.

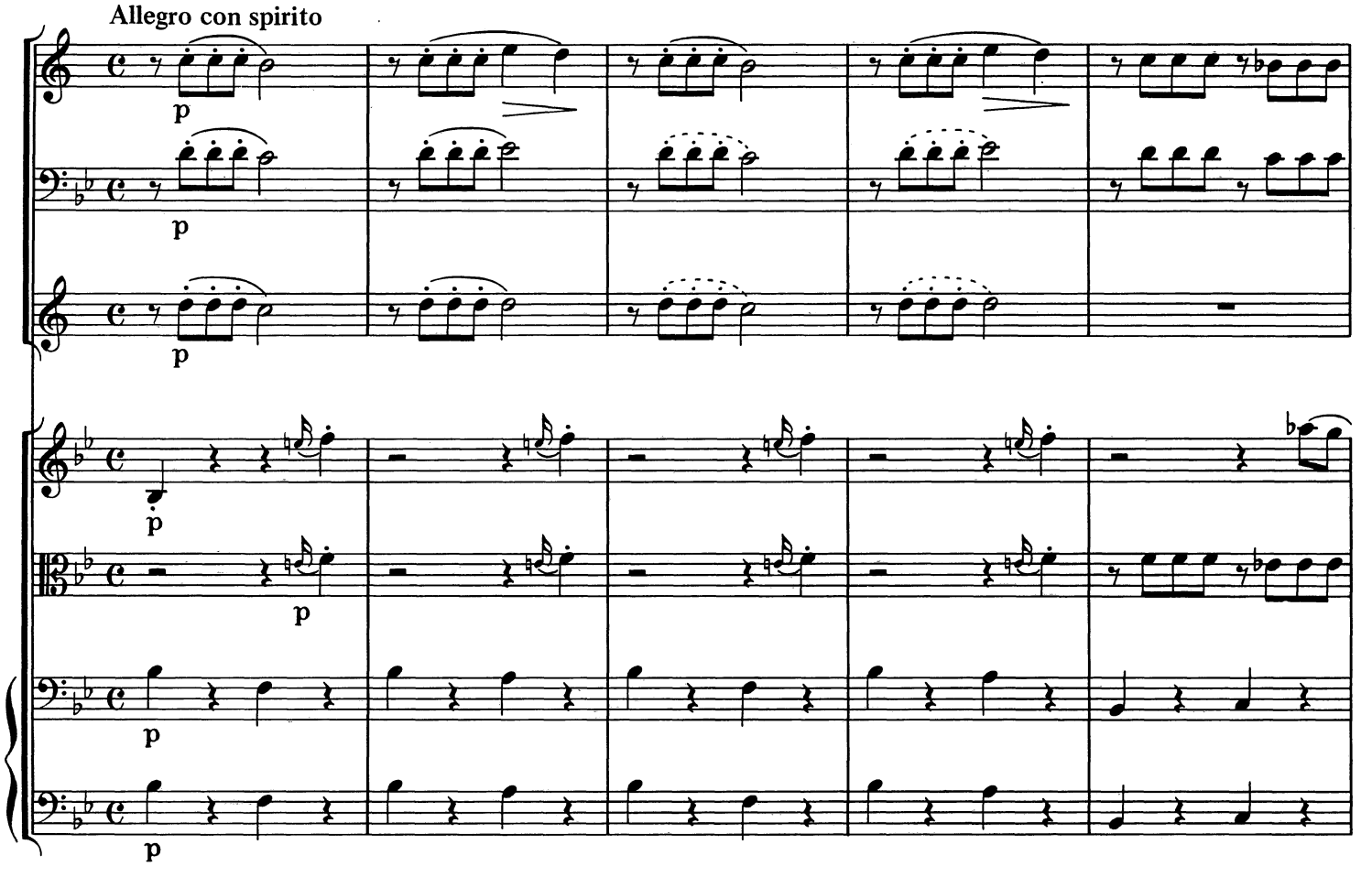
arco

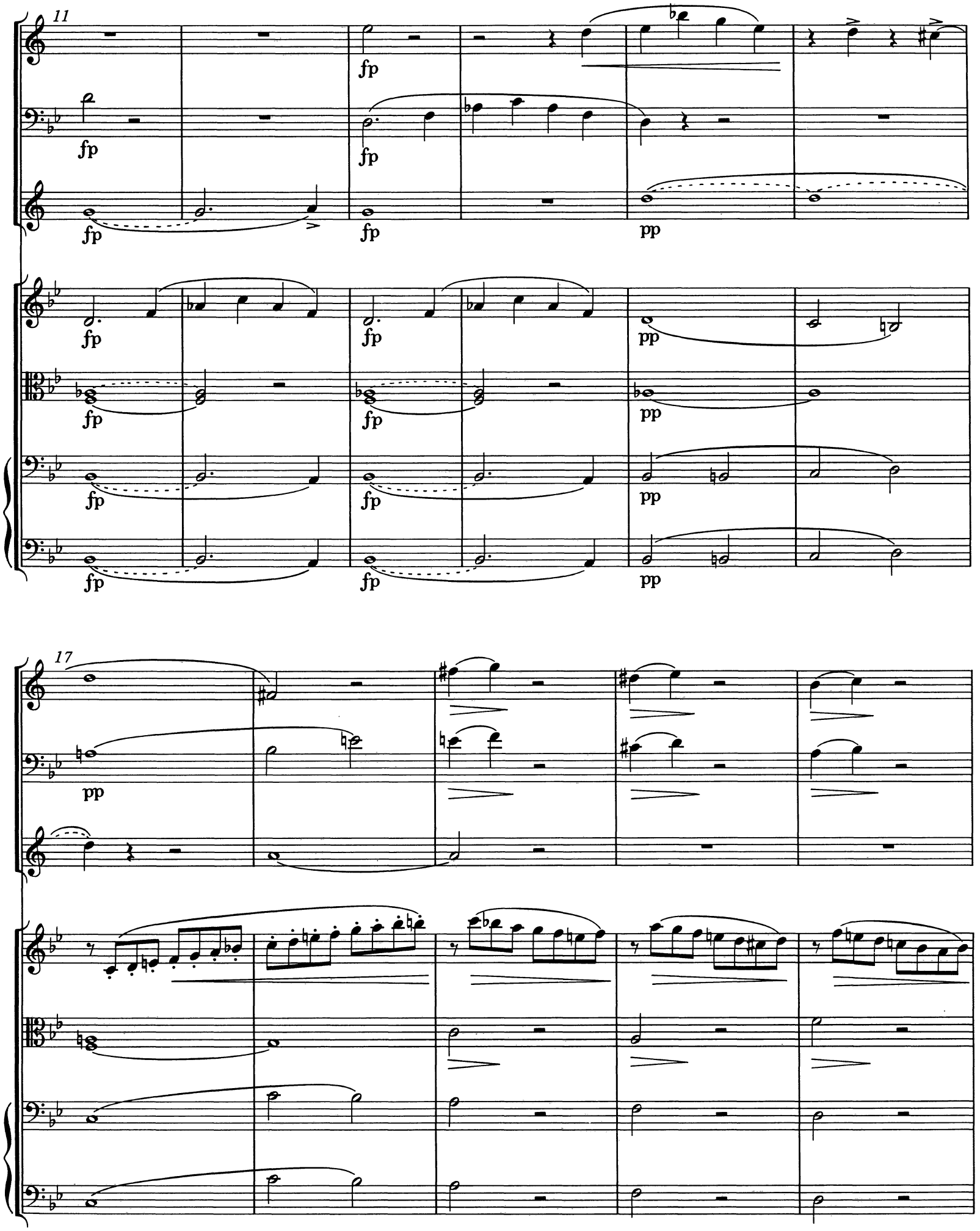
pizz.

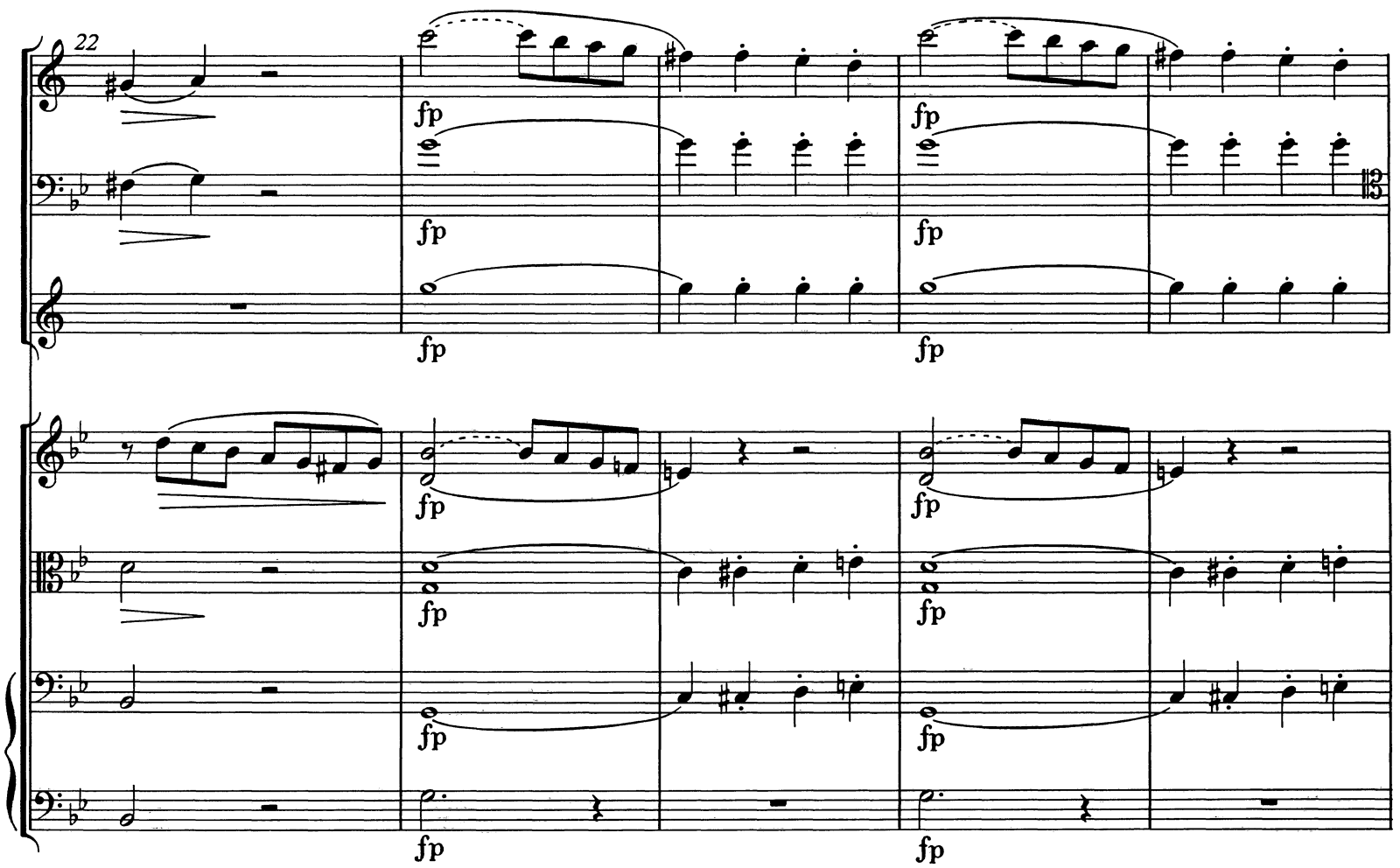
arco

FINALE

Allegro con spirito




11
fp
pp
17
pp


22
fp
27
fp

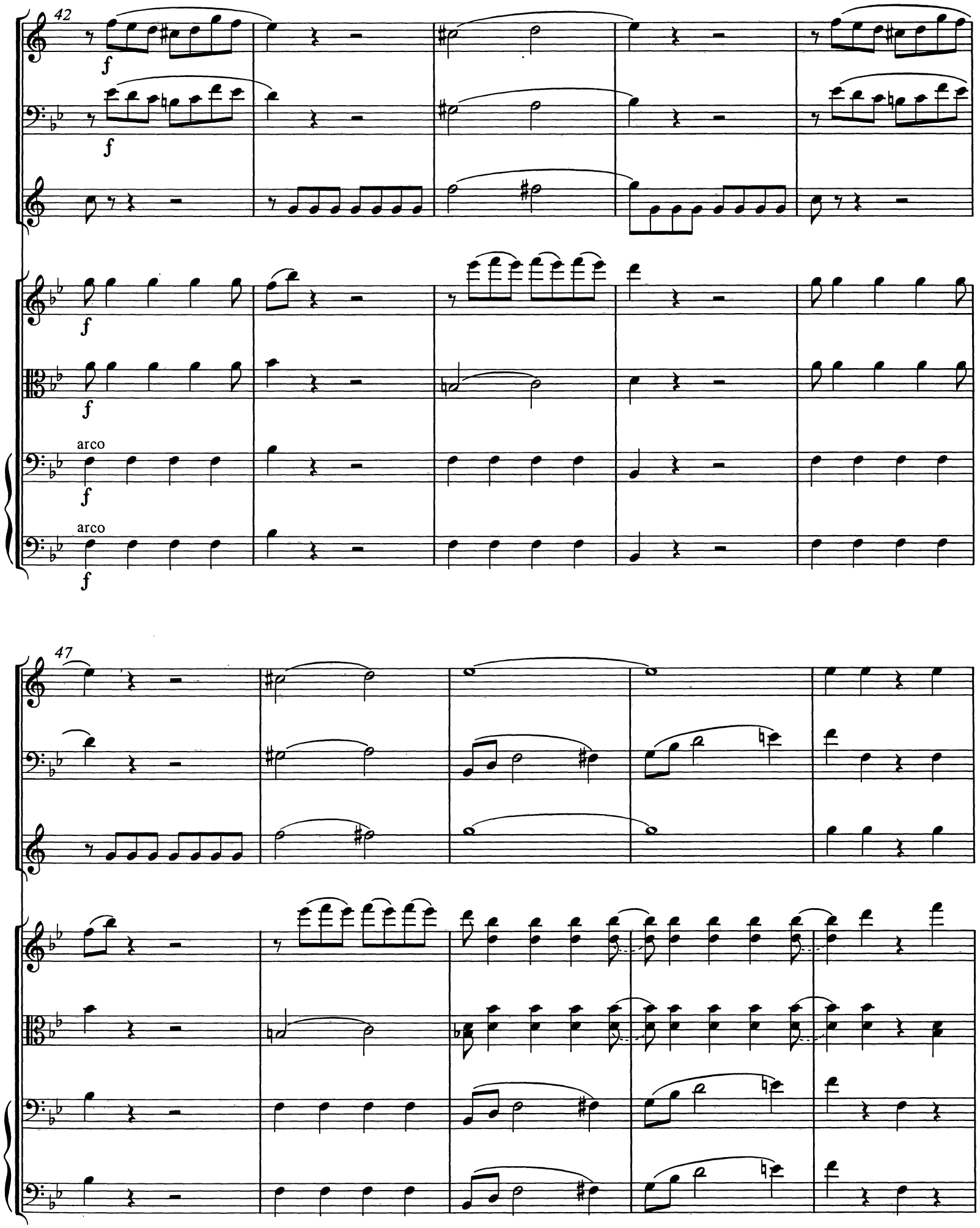
32

pizz.

pizz.

37

ff


42
f
arco
47

52

p

p

p

pp

tr

p

p

pp

pp

pp

pizz.

58

tr

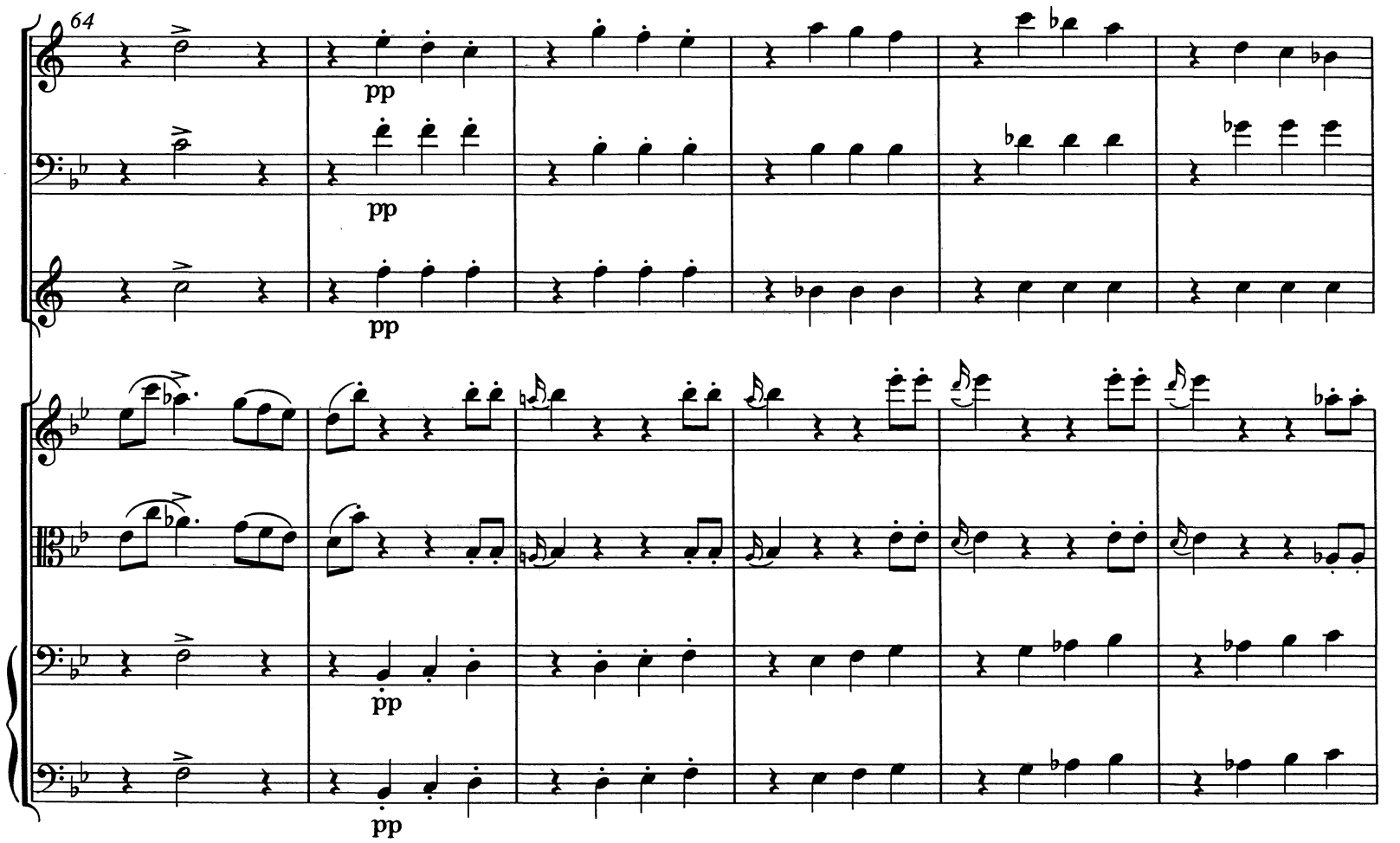
p

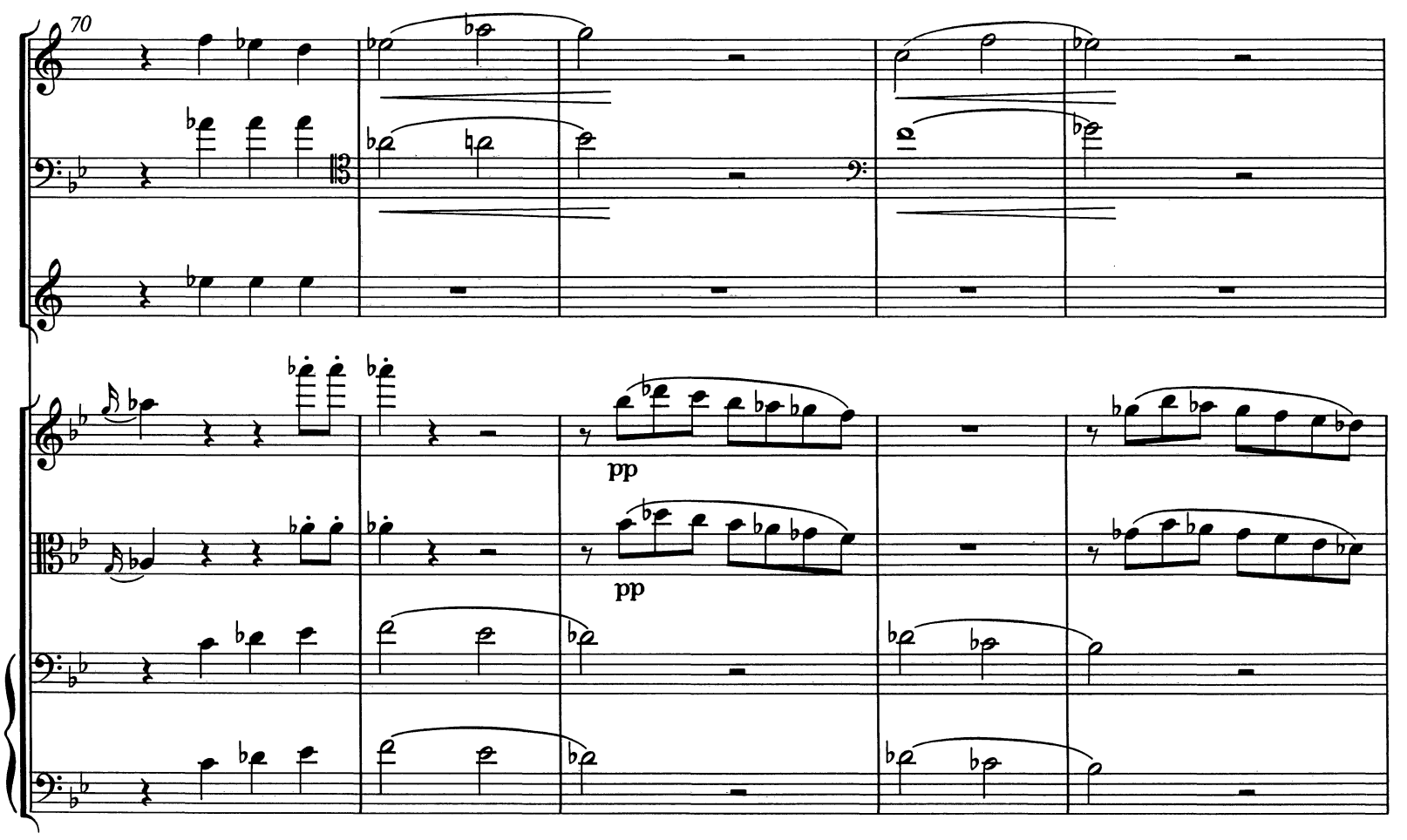
sf

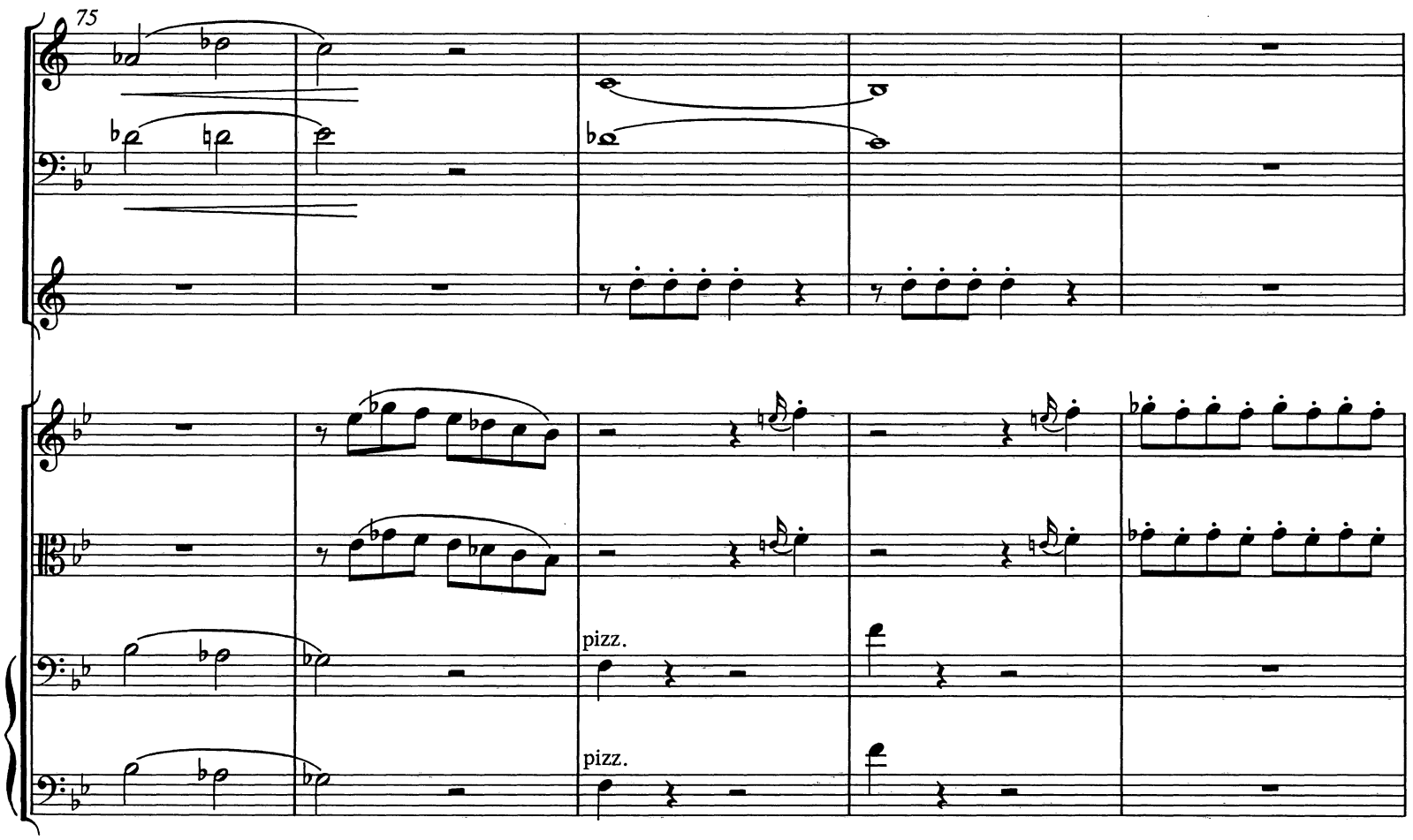
tr

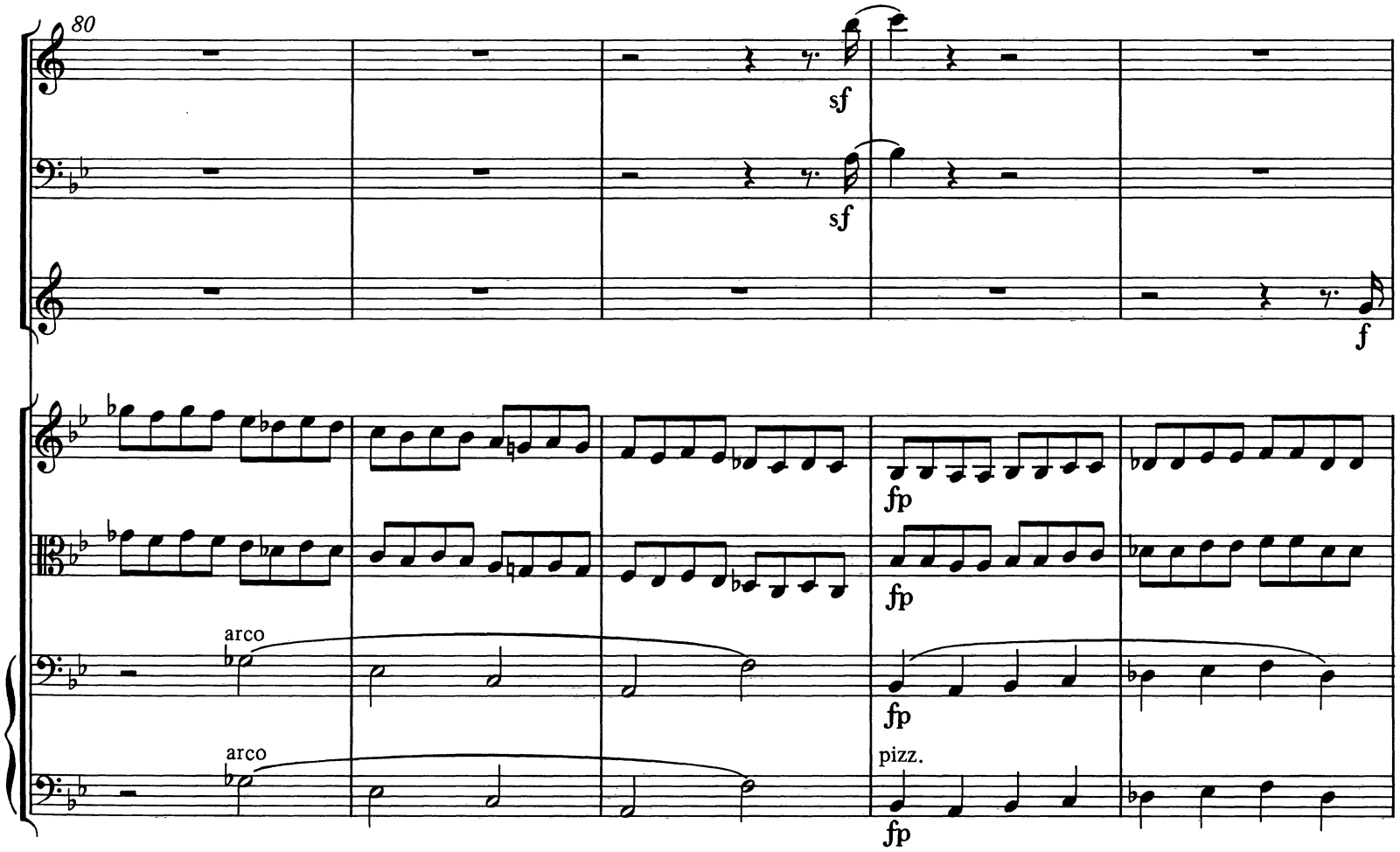
sf

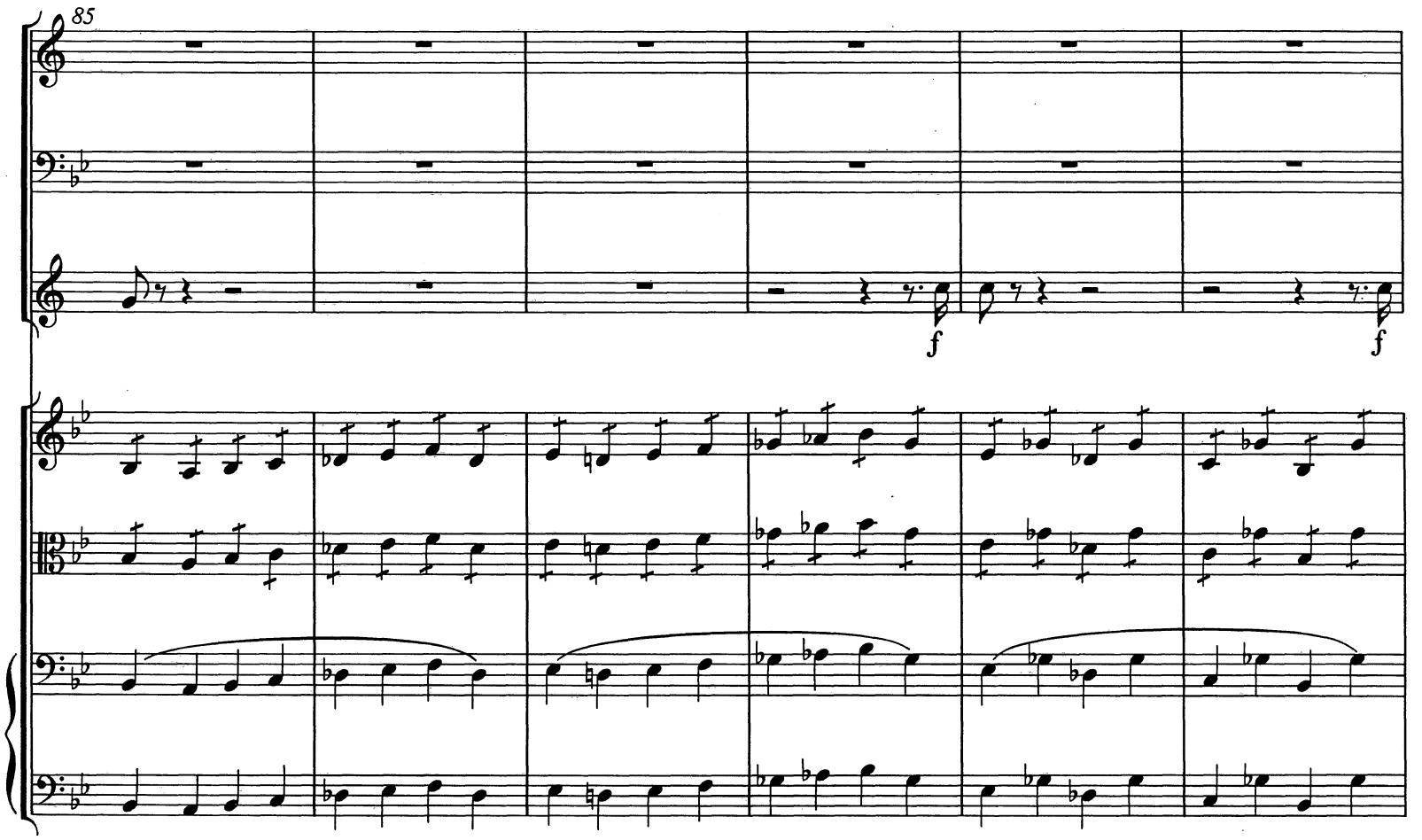
arco

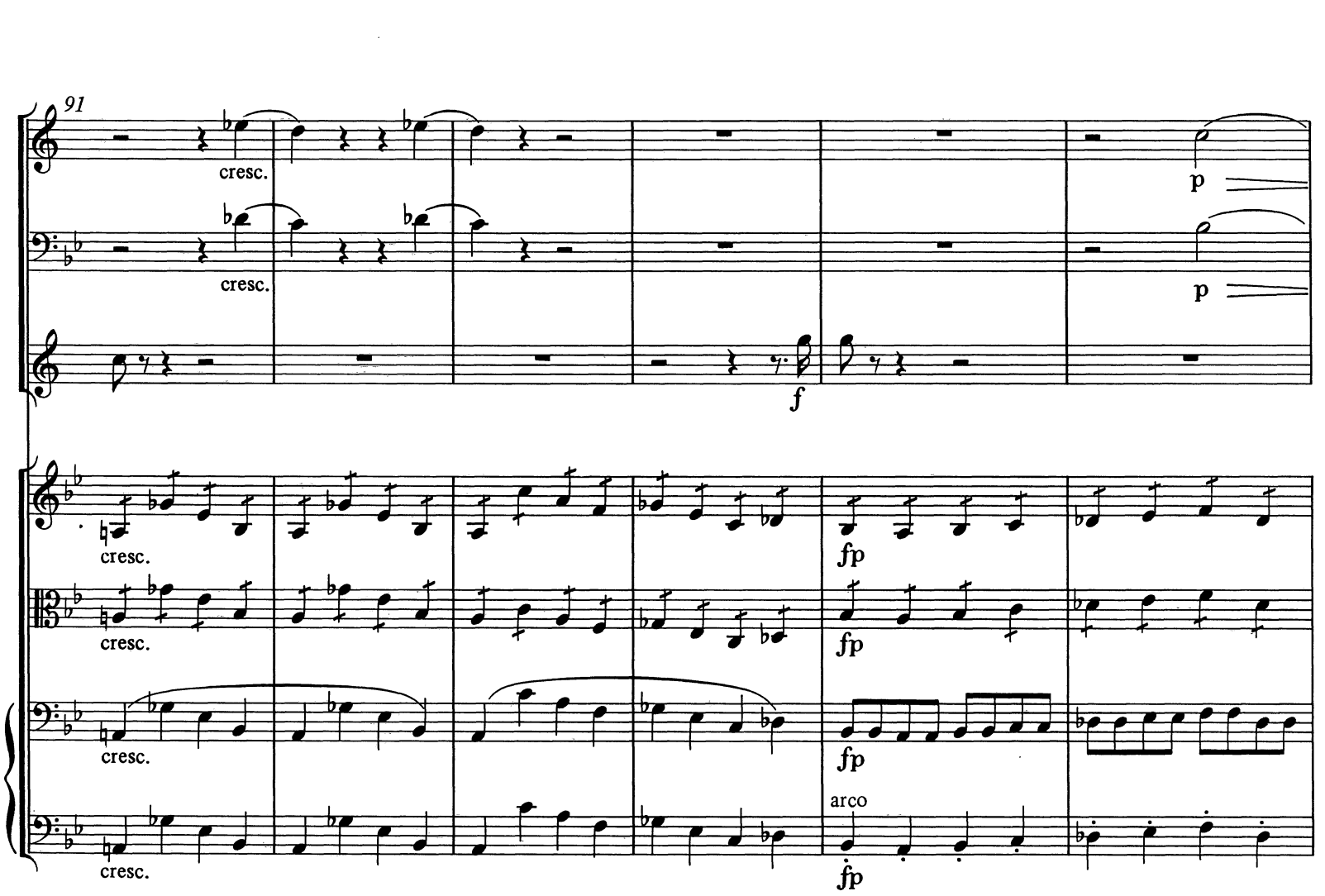

64
pp
pp
pp
pp
pp

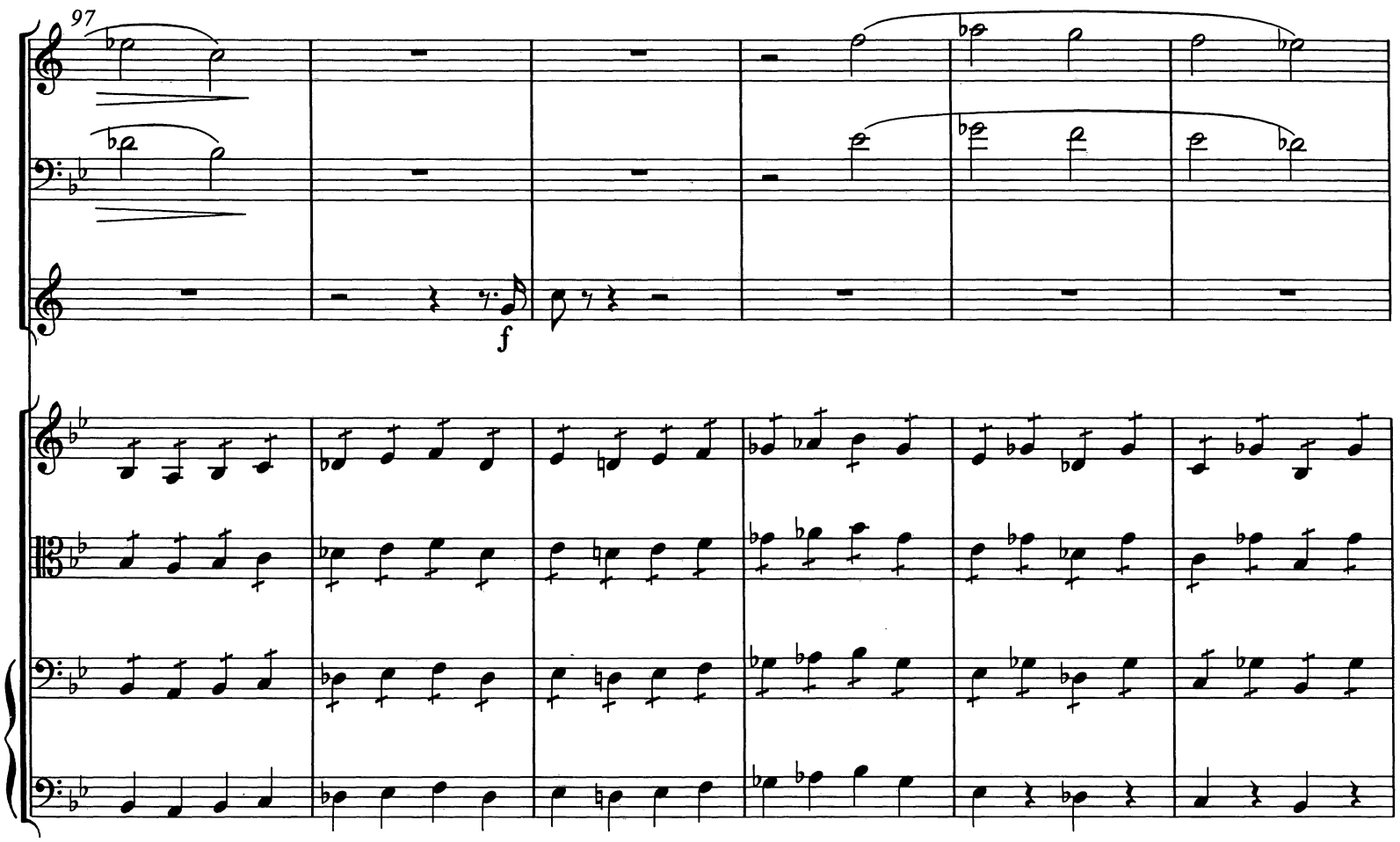

70
pp
pp

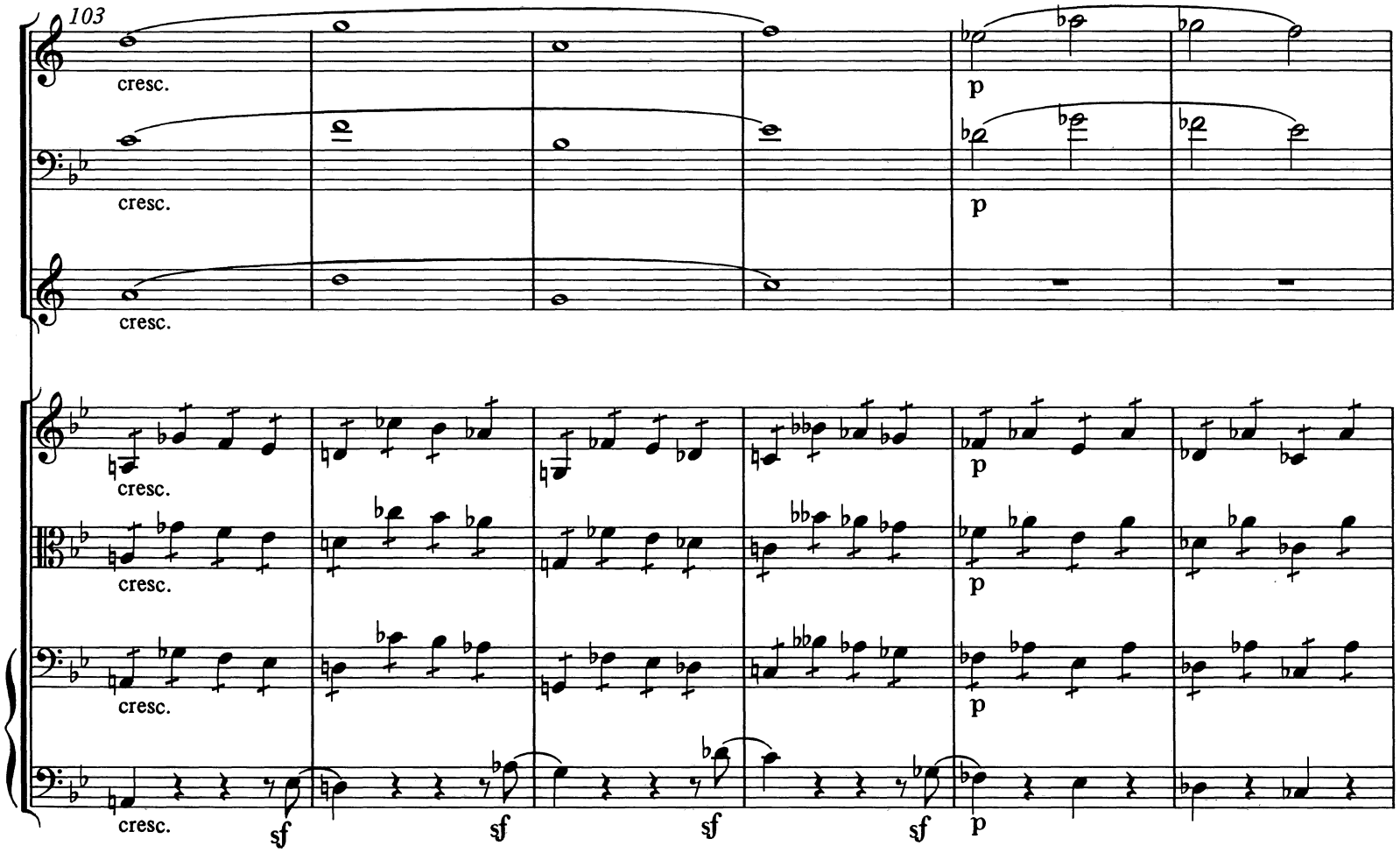

75
pizz.
pizz.

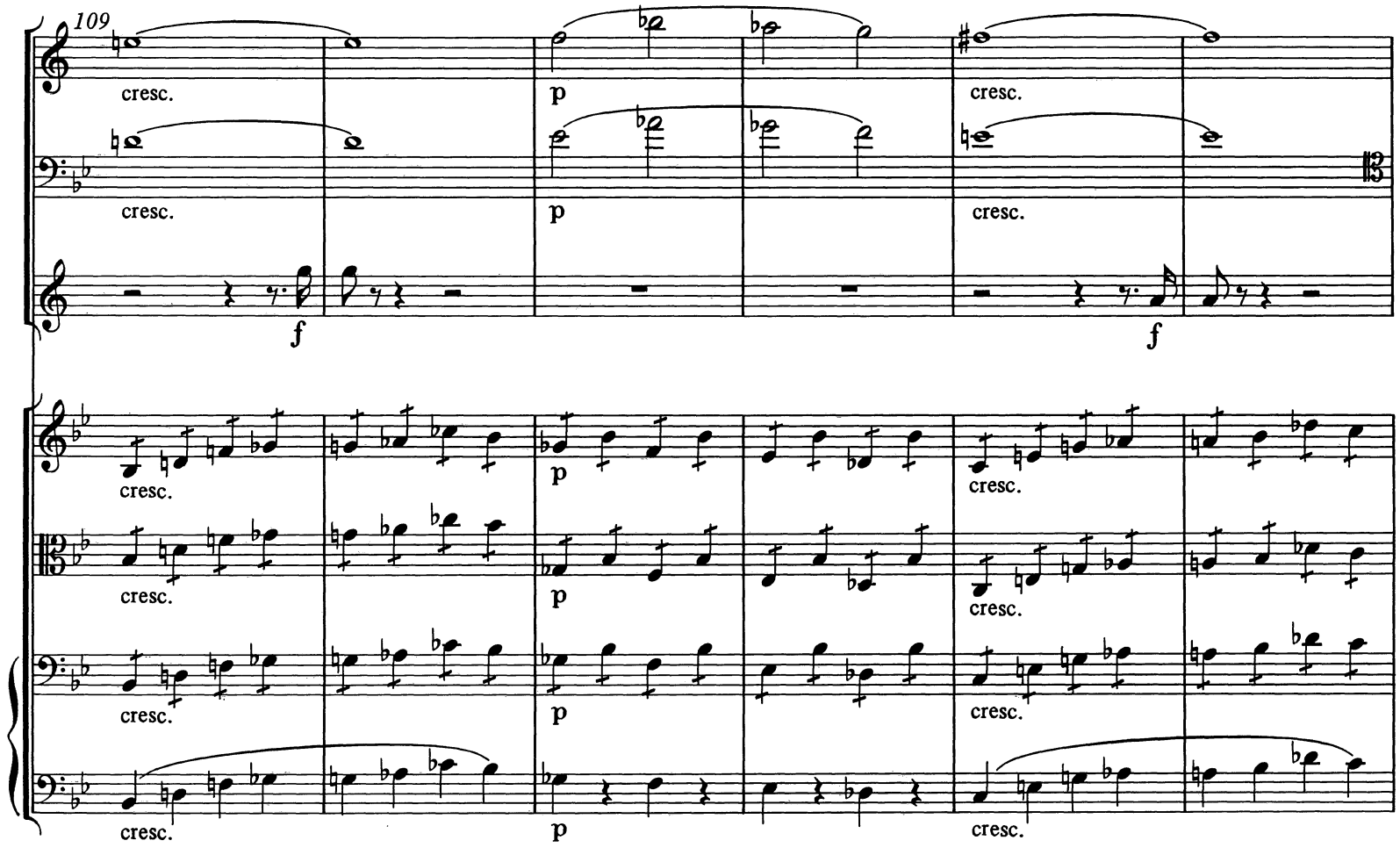

80
sf
sf
f
fp
fp
arco
fp
arco
pizz.
fp


85
f
f


91
cresc.
cresc.
p
p
f
cresc.
cresc.
cresc.
cresc.
fp
fp
fp
arco
fp


97
f


103
cresc.
p
sf


109
cresc.
p
f
115

121

f

f

f

p cresc.

p cresc.

p cresc.

ff

ff

ff

ff

fp

fp

fp

fp

126

f

f

f

p cresc.

p cresc.

sf

f

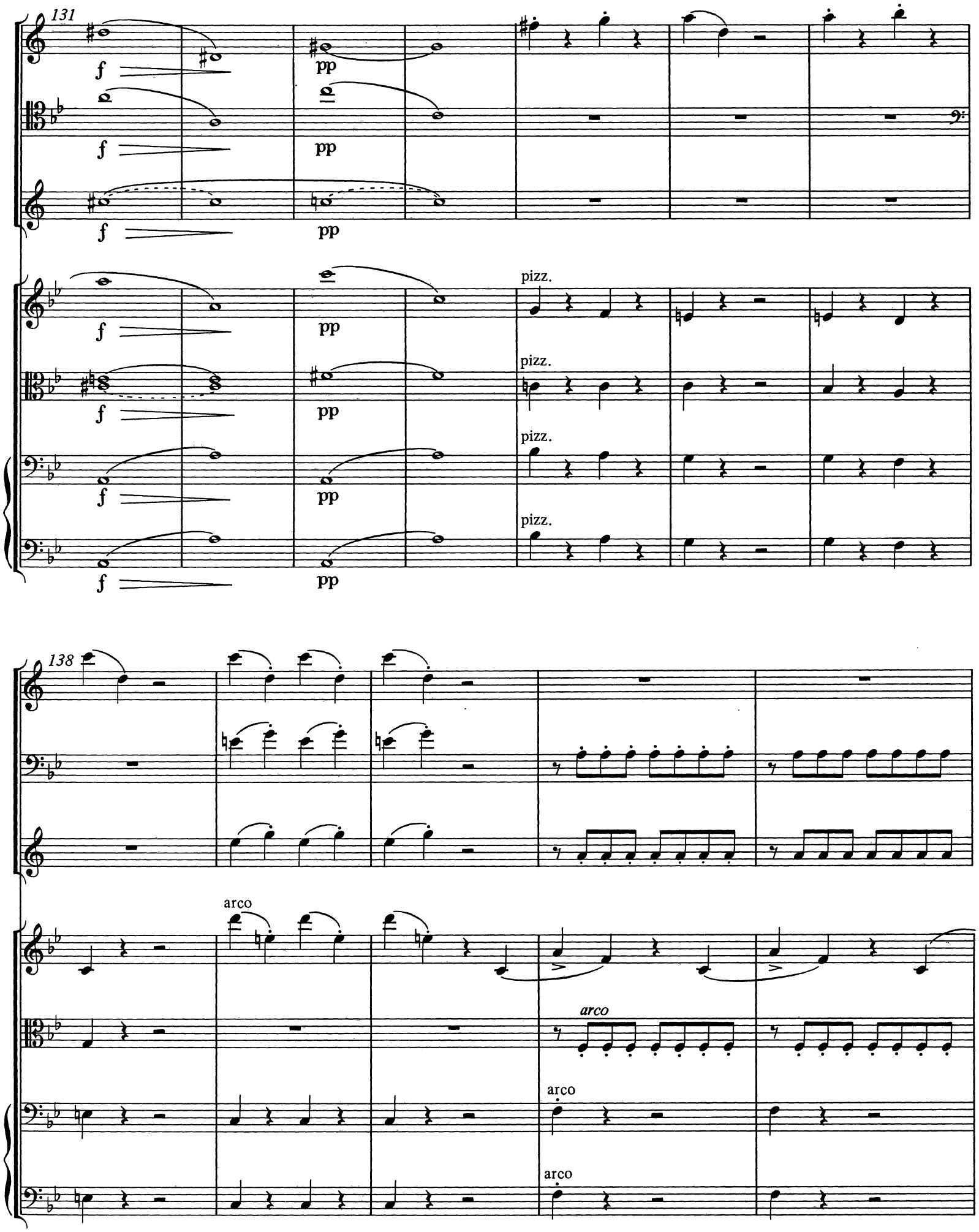
f

f

fpp

fpp

sf


131
f
pp
pizz.
138
arco

143

cresc.

pp

pp

148

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

153

pp

pp

pp

fpp

pp

pizz.

sfpp

pizz.

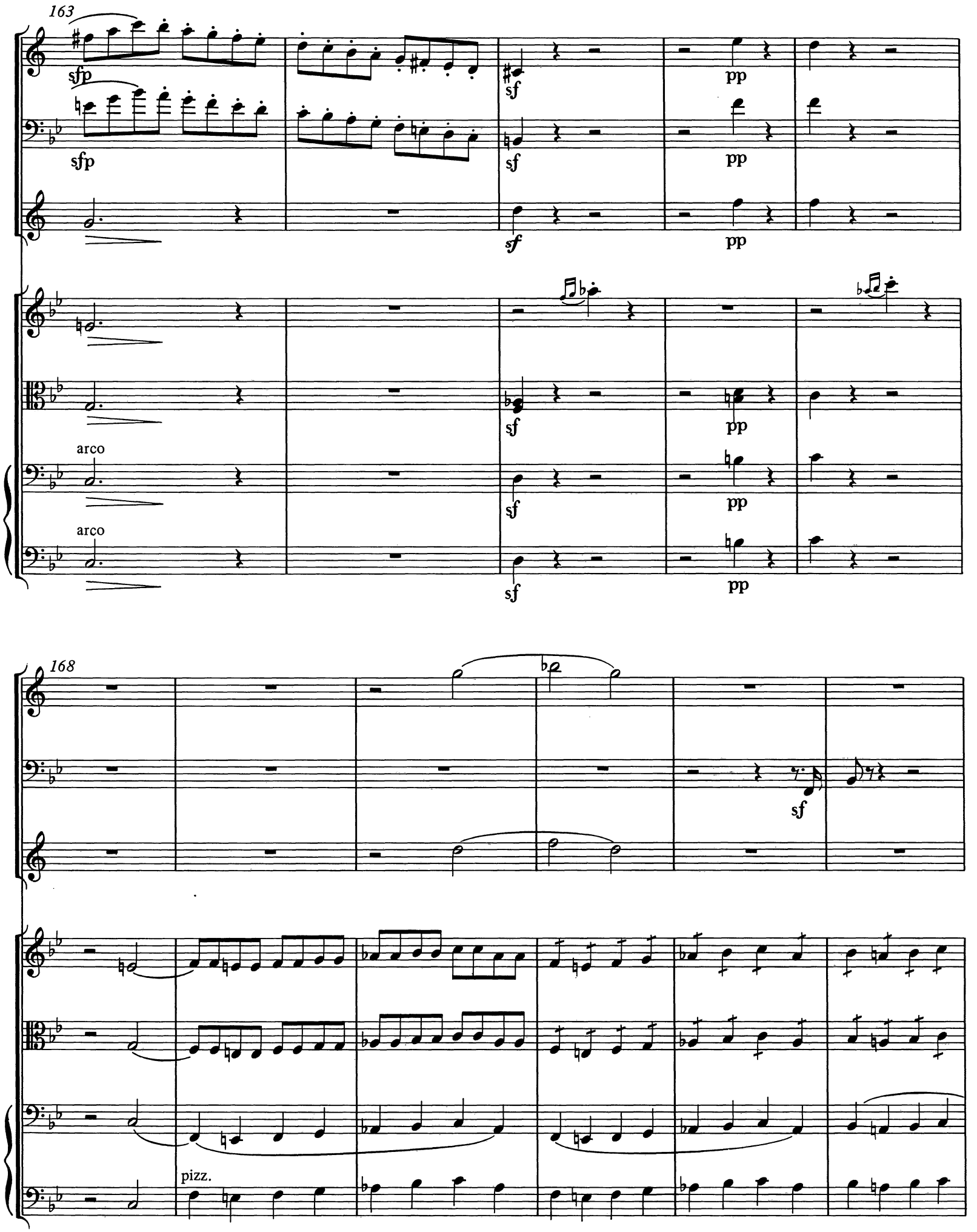
sfpp

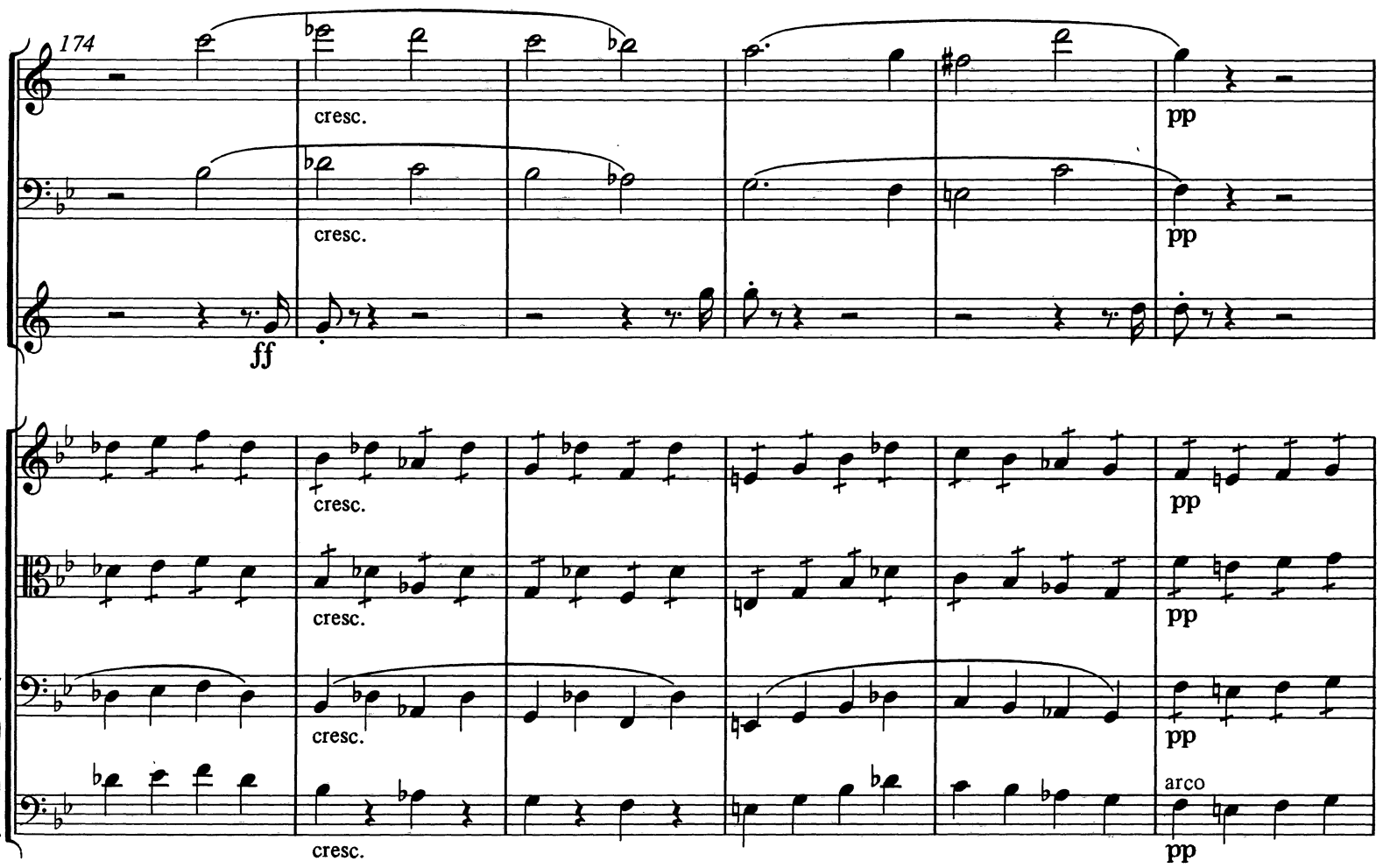
158

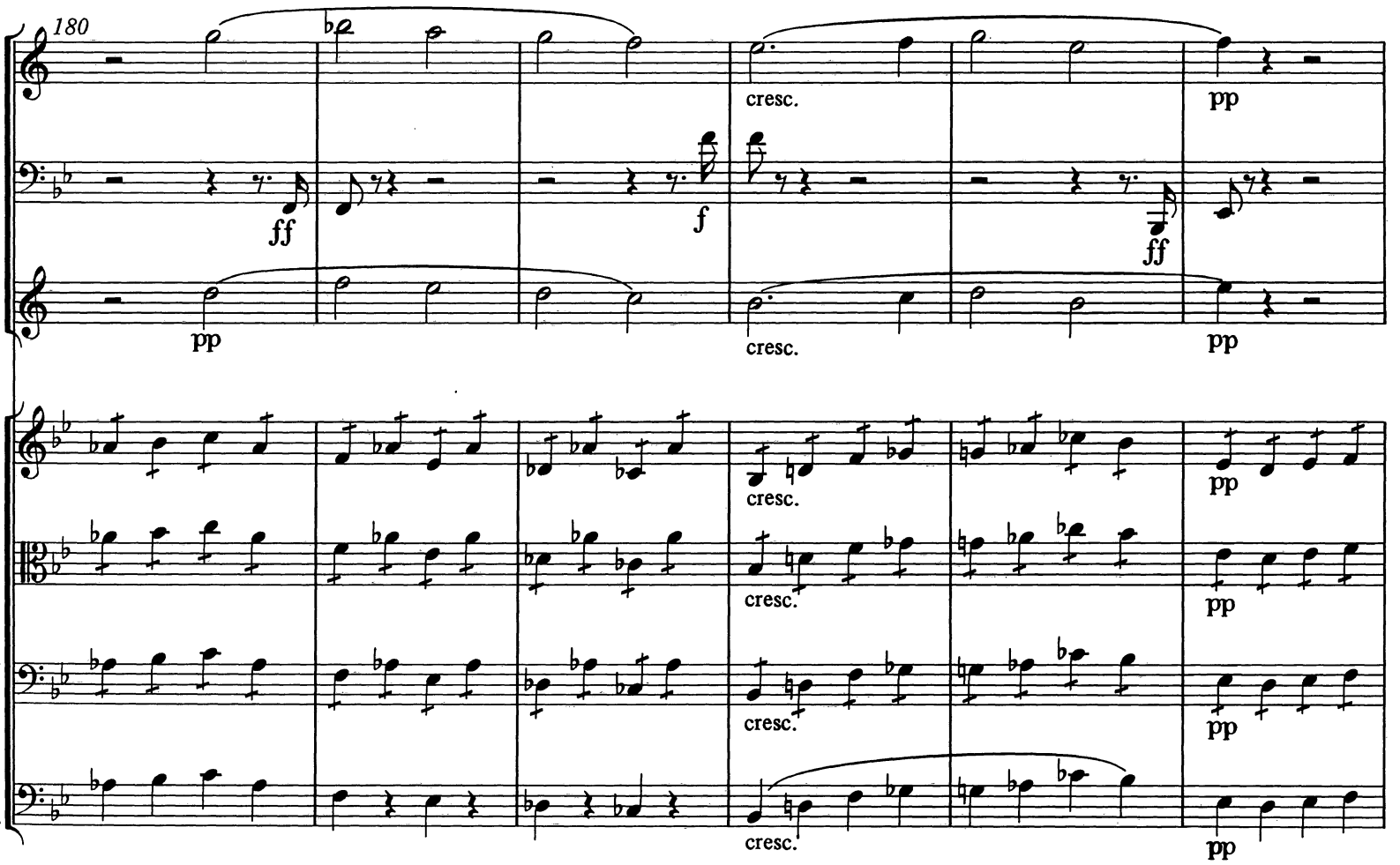
cresc.

cresc.

simile


163
sfp
sfp
sf
sf
sf
pp
pp
pp
arco
arco
sf
sf
sf
pp
pp
pp
168
sf
pizz.


174
cresc.
pp
ff
arco


180
cresc.
pp
ff
f

186

pp

ff

ff

f

191

poco a poco cresc.

f

ff

ff

197

ff

f

f

203

f

p cresc.

f

f

p cresc.

f

p cresc.

f

f

p

f

fpp

f

fpp

f

f

208

p cresc.

p cresc.

p cresc.

f decresc.

f decresc.

f

p

fpp

fpp

f decresc.

f decresc.

f decresc.

f decresc.

213

pp

pp

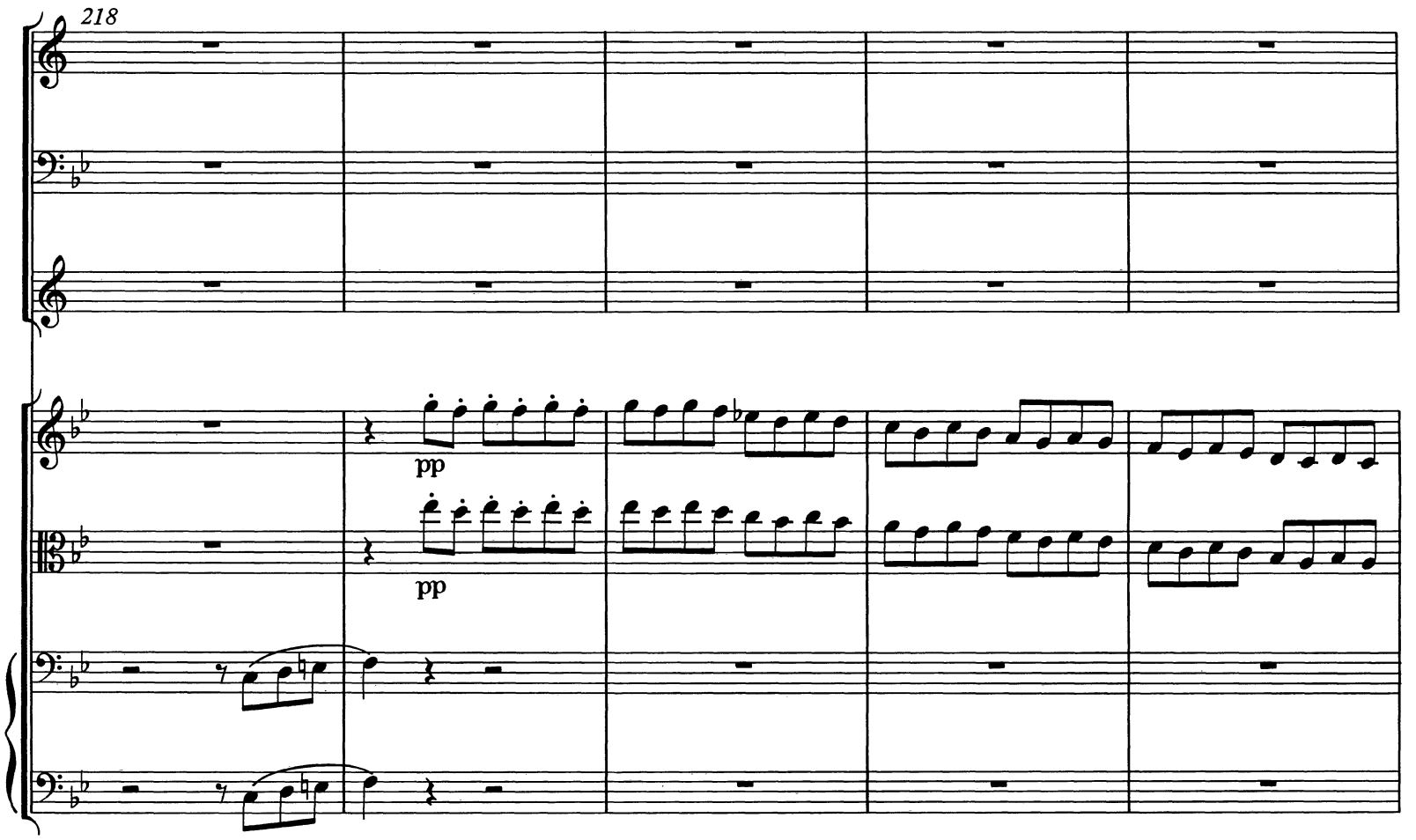
pp

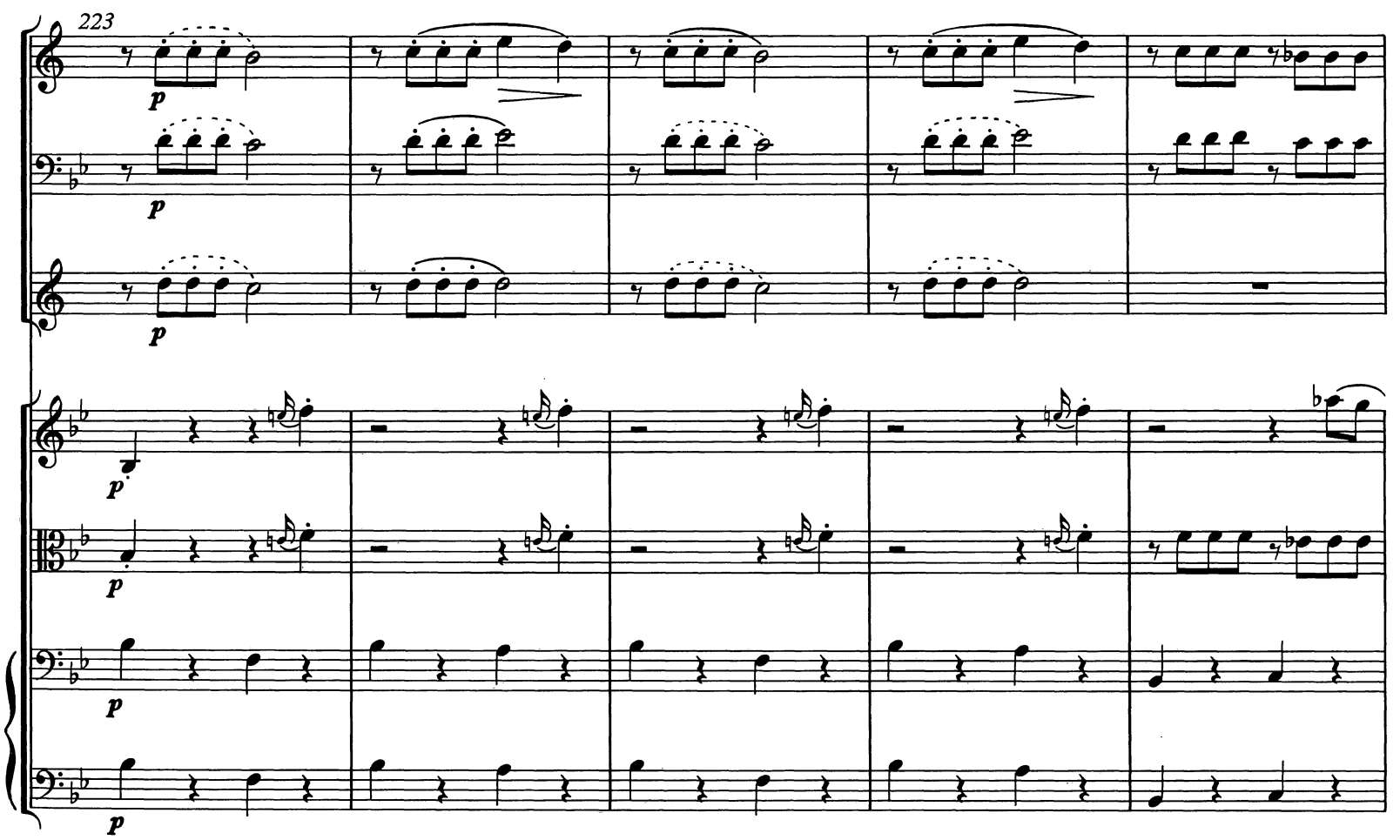
p

p pp

p

p


218
pp
pp


223
p
p
p
p
p
p

228

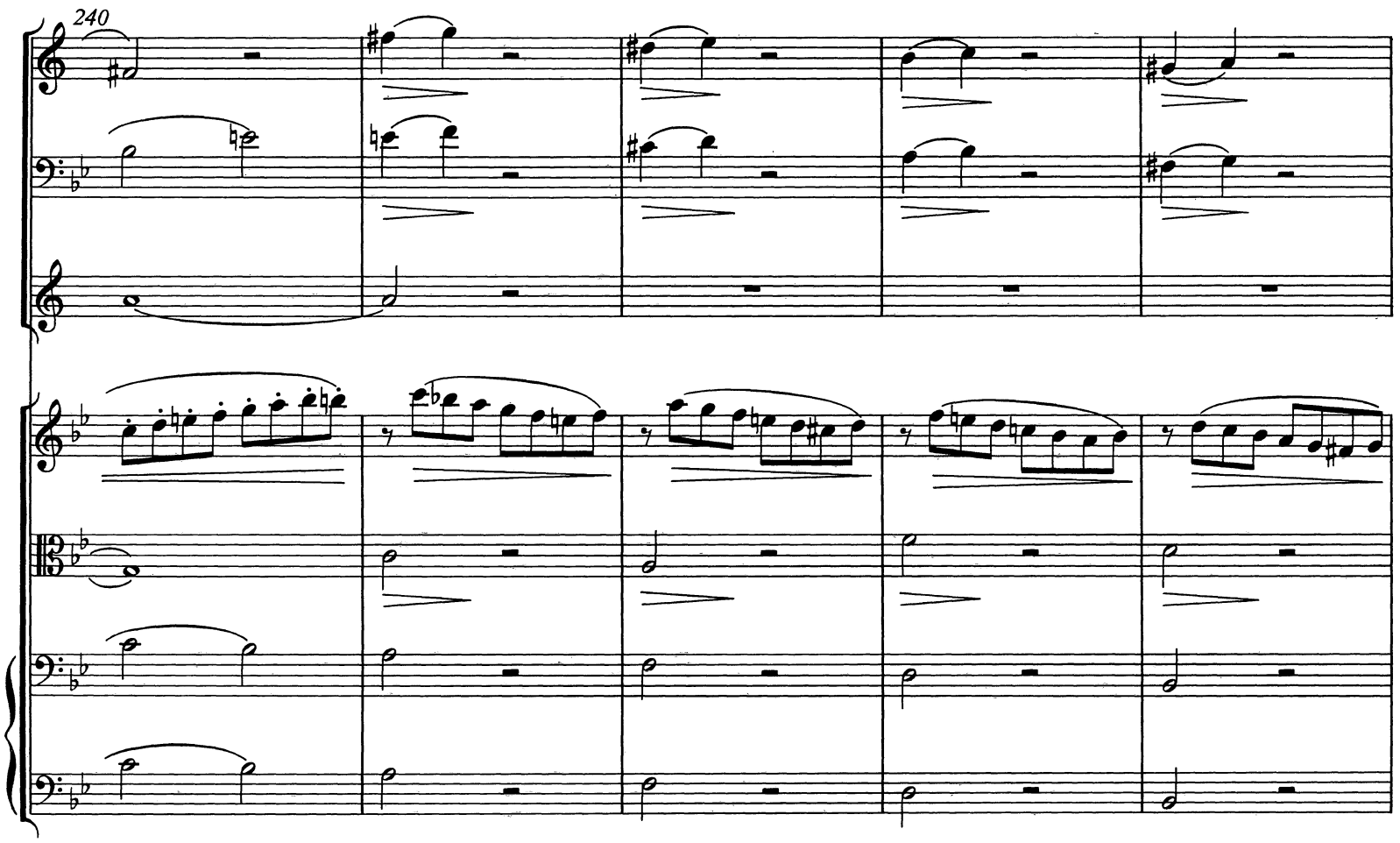
pp

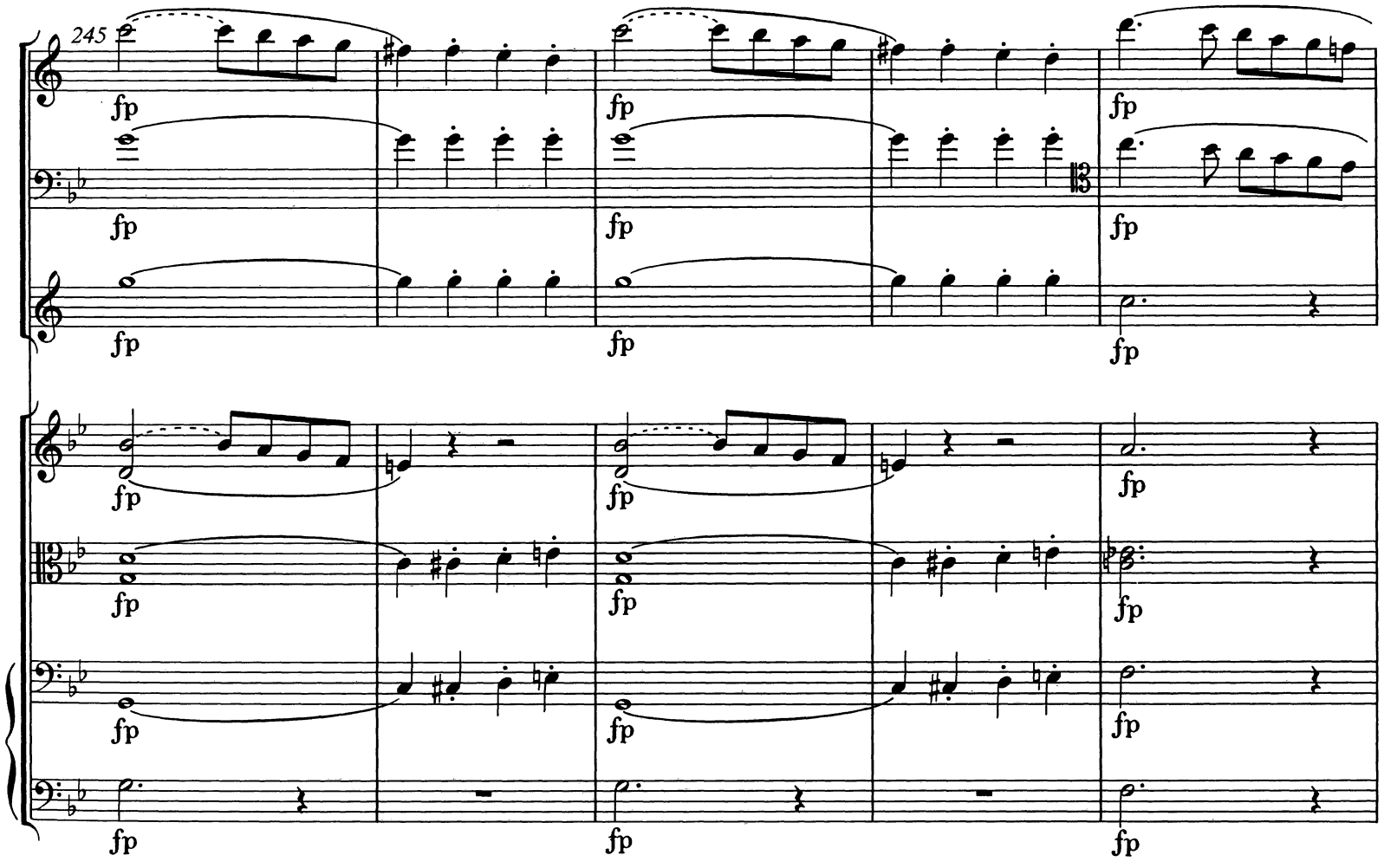
233

fp fp fp pp pp

fp fp fp pp pp

fp fp fp pp pp


240


245
fp

250

p

p

255

pizz.

pizz.

260

f

f

ff

f

f

arco

f

arco

f

265

270

p

p

p

p

276

p

pizz.

pizz.

p

arco

arco

282

poco cresc.

poco cresc.

cresc.

cresc.

poco cresc.

poco cresc.

287

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

293

>pp

>pp

>pp

fpp

pp

pizz.

sfpp

pizz.

sfpp

299

cresc.

cresc.

sfp

sfp

sfp

arco

sfp

arco

sfp

304

sf pp poco a poco string.

sf pp poco a poco string.

sf pp poco a poco string.

p

sf pp poco a poco string.

p poco a poco string.

sf pp poco a poco string.

sf pp poco a poco string.

310

cresc. f

cresc. f

cresc. f

cresc. f

cresc.

cresc.

cresc.

315

p

p

p

p

p

p

320

cresc.

cresc.

cresc.

f

f

f

cresc.

cresc.

cresc.

f

f

f

325

fpp

330

ff

pizz.

arco

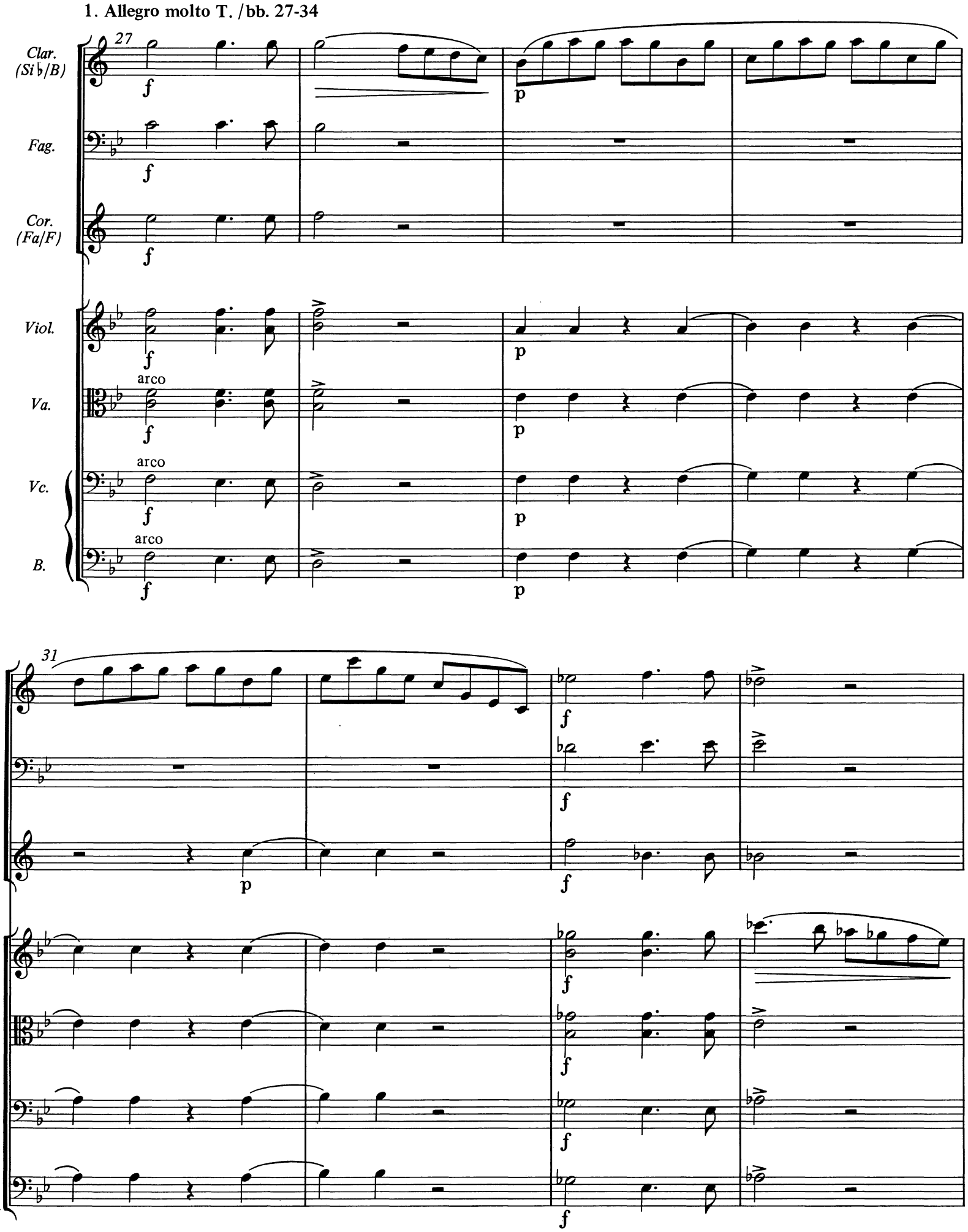
ANHANG
APPENDIX

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



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

222

Clar. (Si♭/B)

Fag.

Cor. (Fa/F)

Viol.

Va.

Vc.

B.

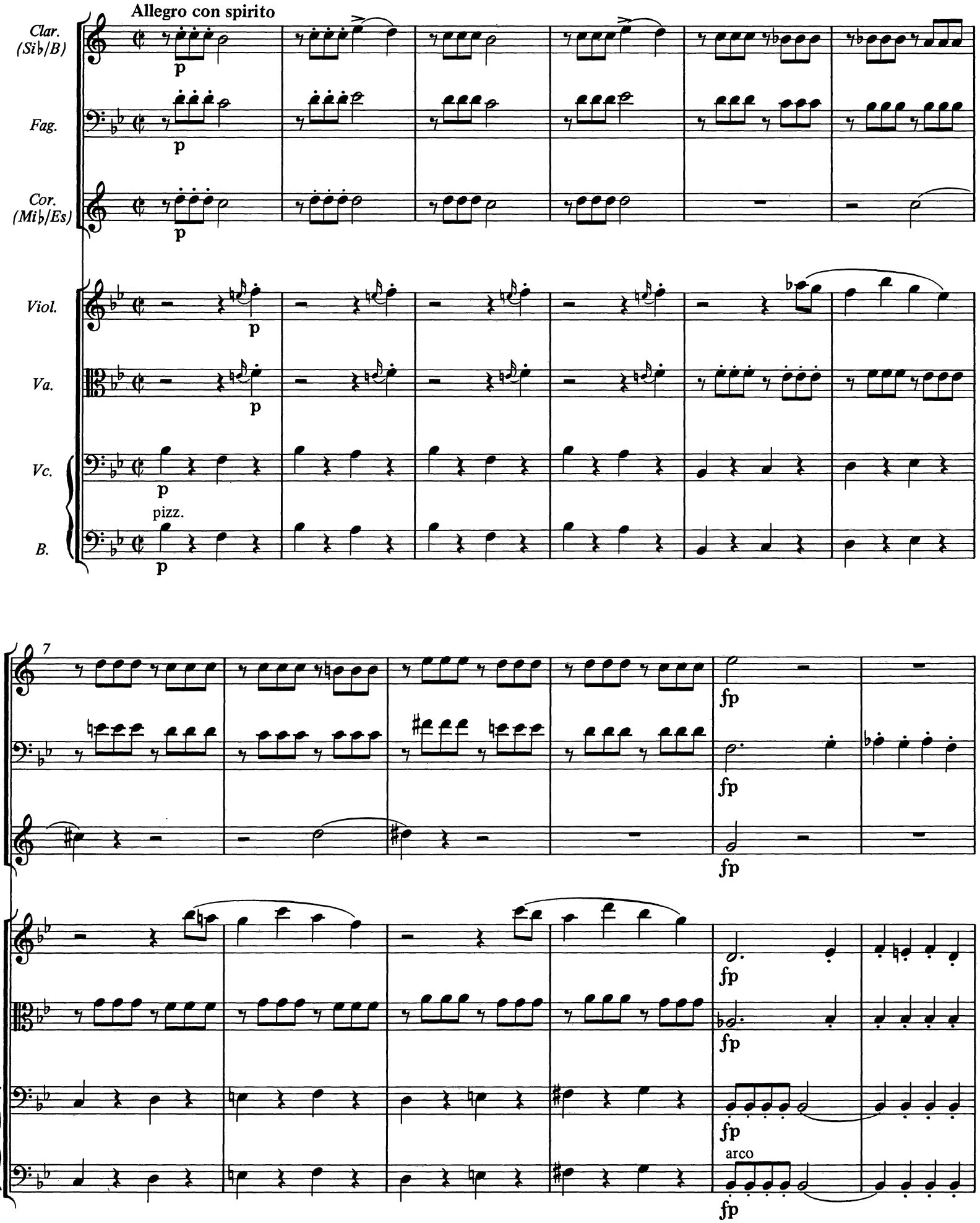
arco

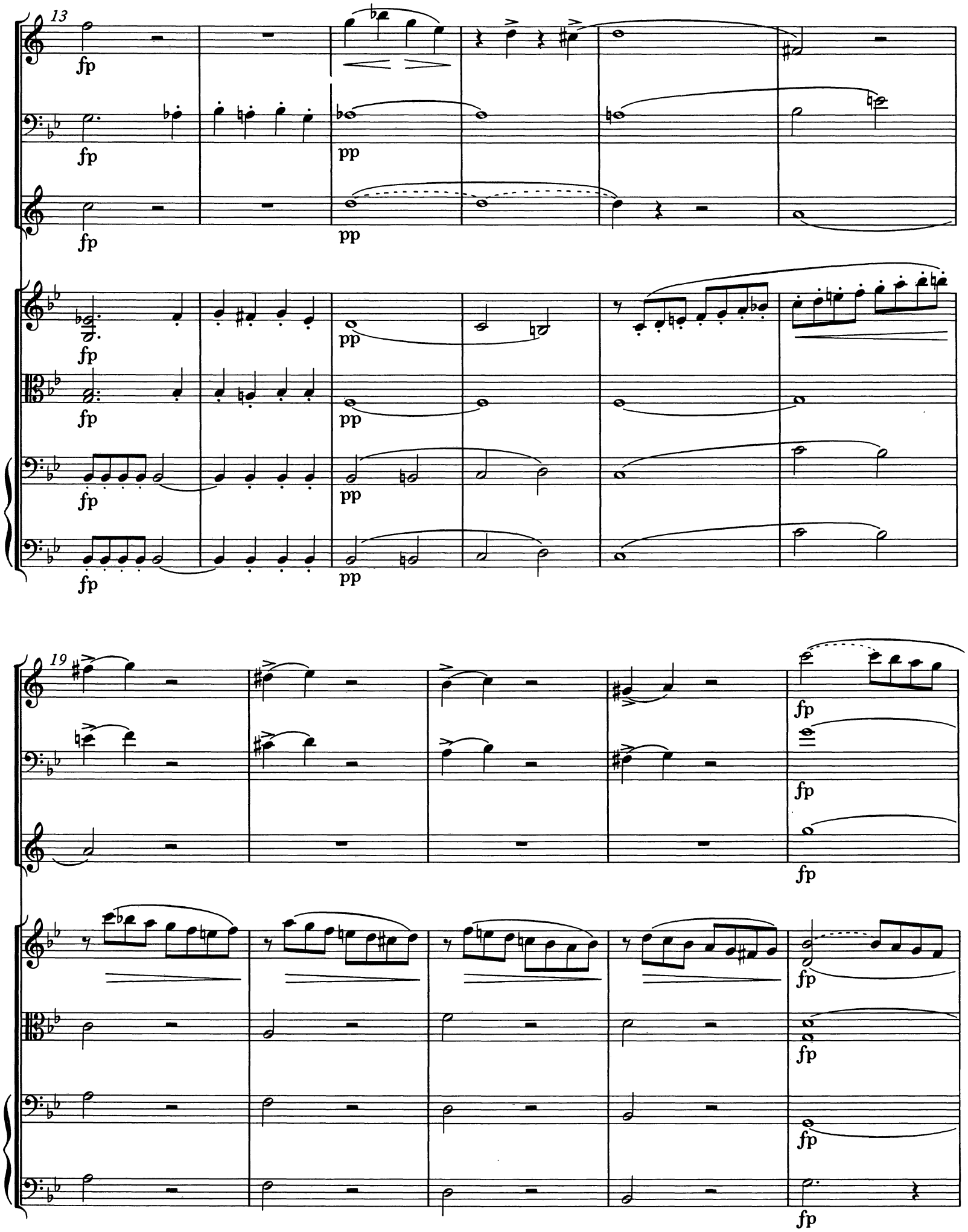
f

p

226

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




13
19
fp
pp

24

fp

29

pizz.

pizz.

35

arco

arco

40

f

f

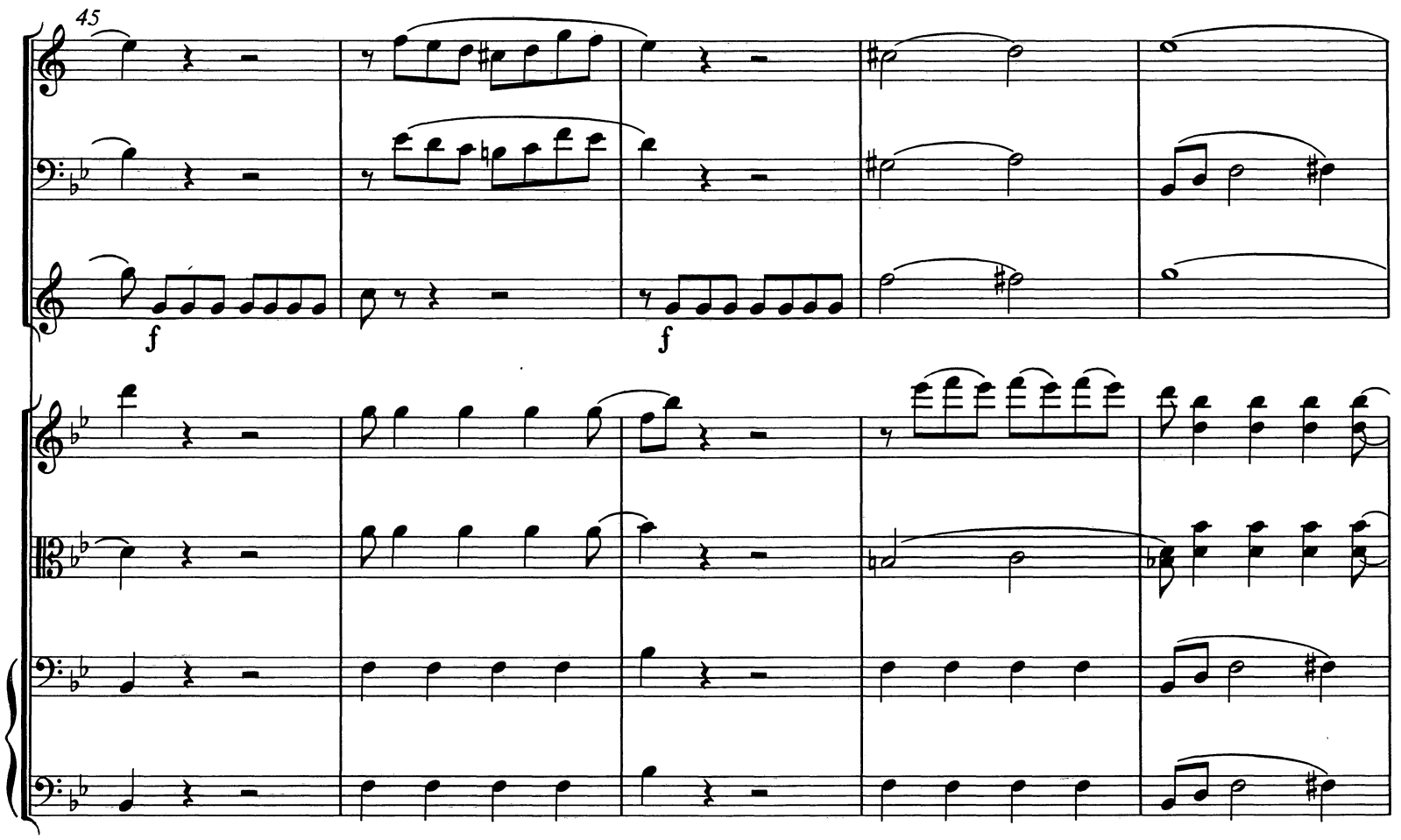
f

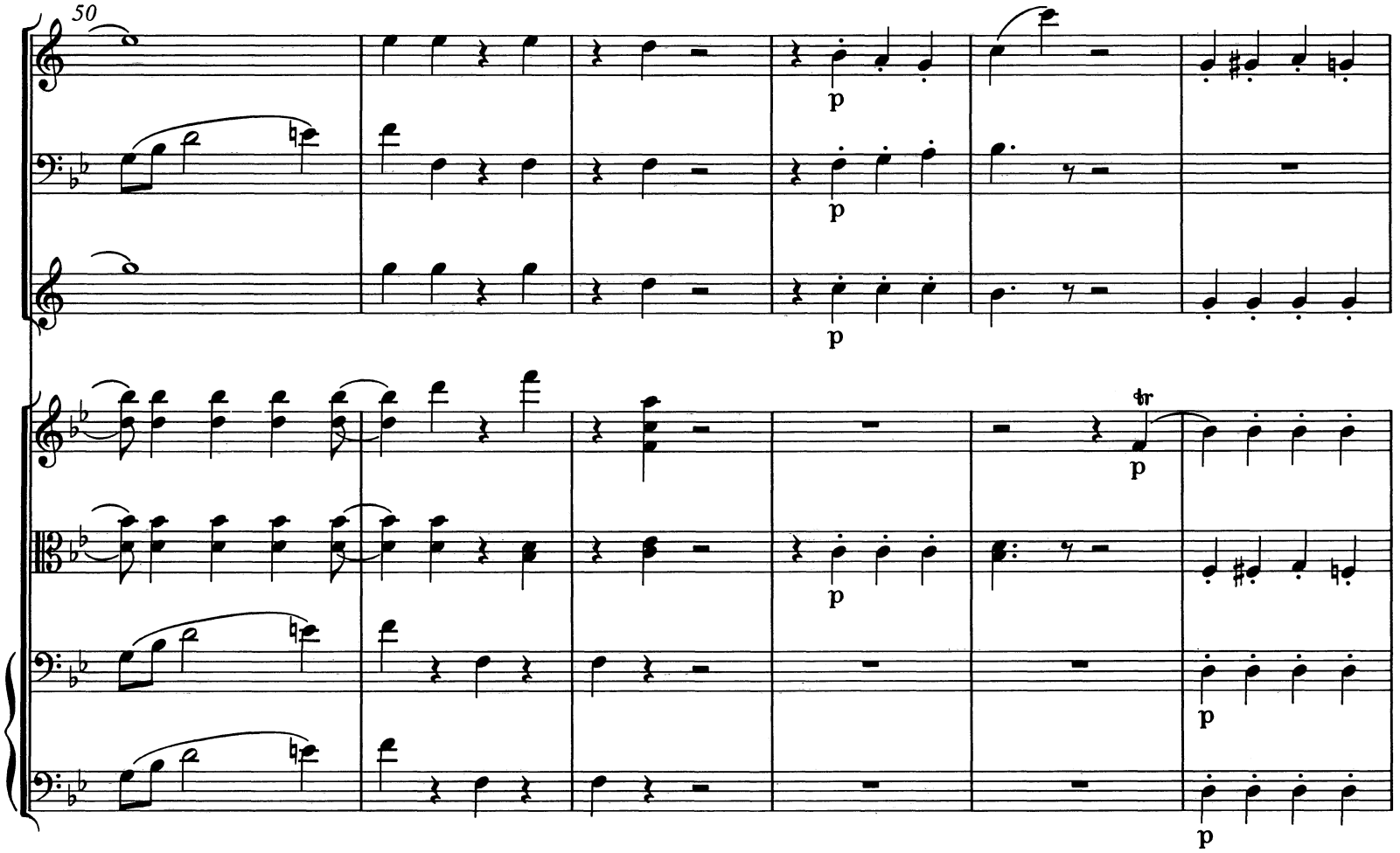
f

f

f

f


45
f
f


50
p
p
p
tr
p
p
p

56

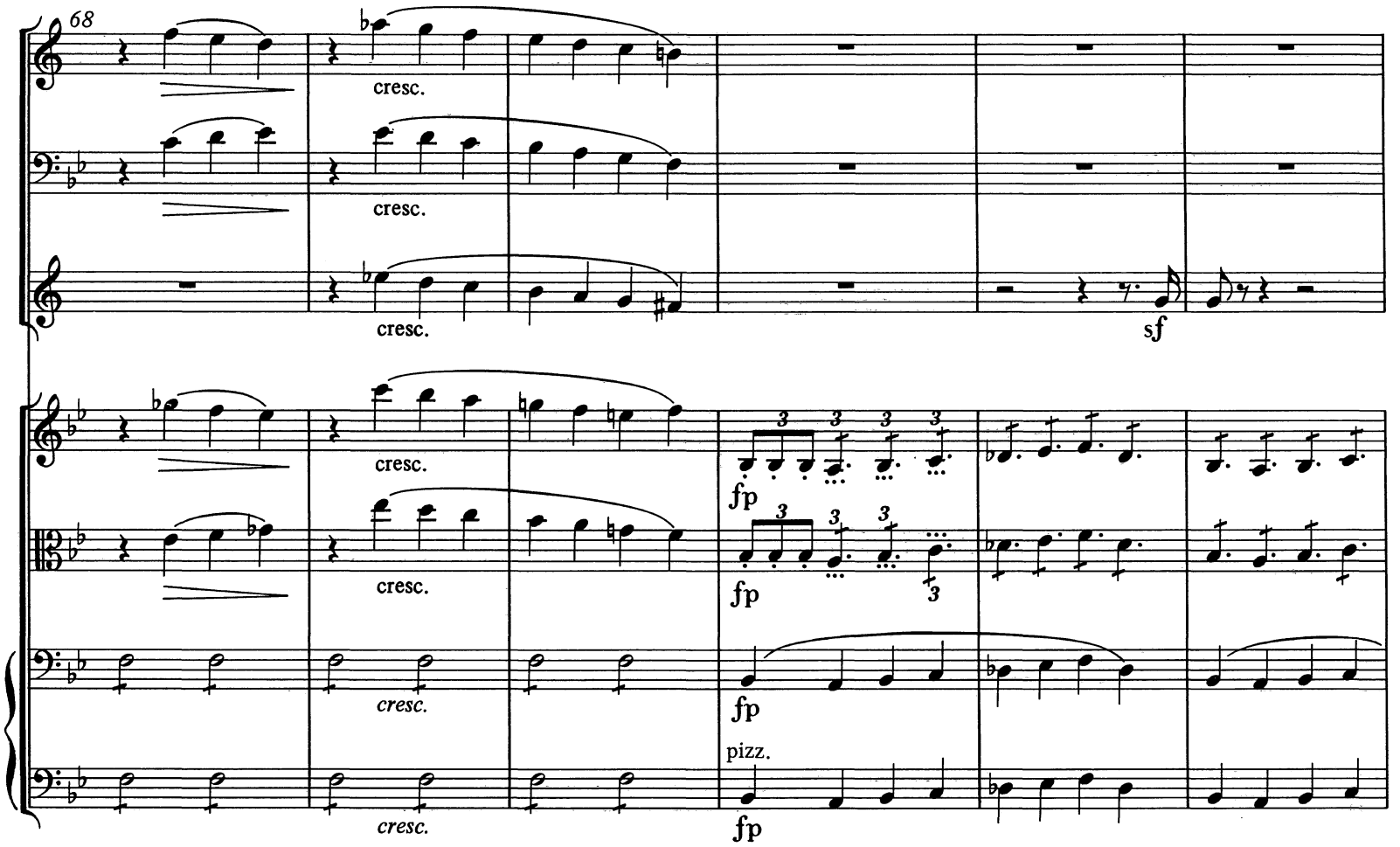
pp

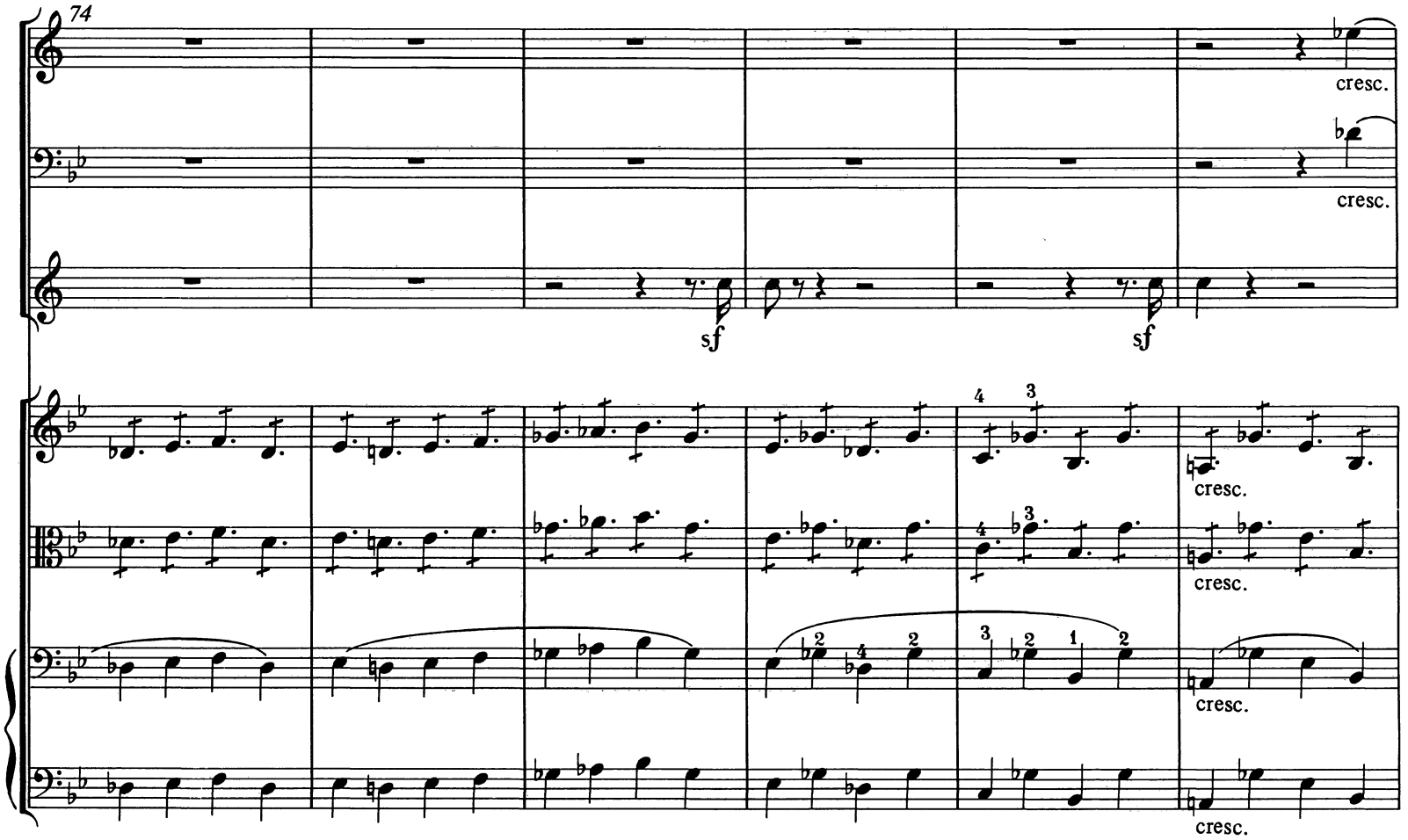
pizz.

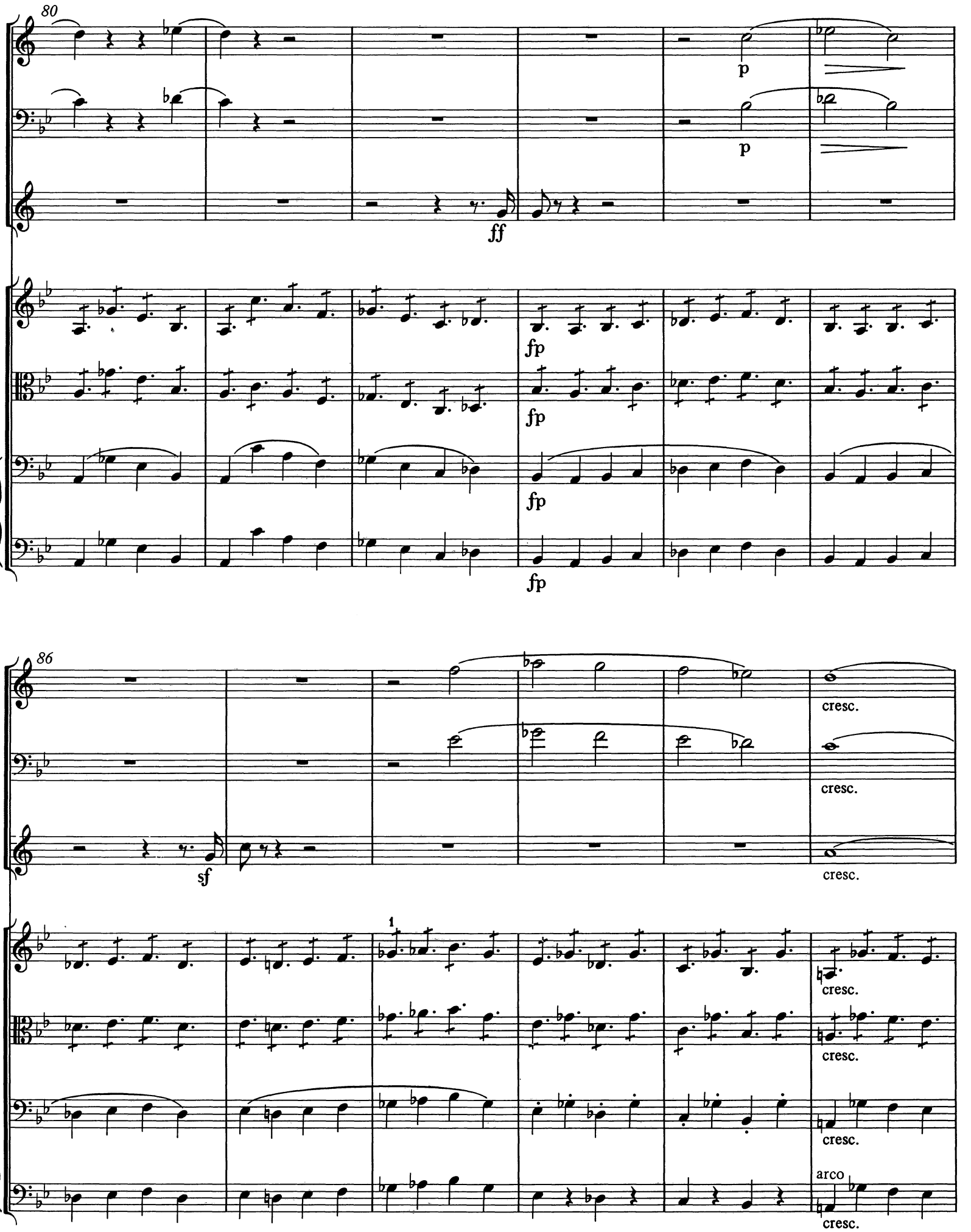
arco

62

fpp


68
cresc.
cresc.
cresc.
sf
cresc.
fp
cresc.
fp
cresc.
fp
pizz.
cresc.
fp


74
cresc.
cresc.
sf
sf
cresc.
cresc.
cresc.


80
p
p
ff
fp
fp
fp
fp
86
sf
cresc.
cresc.
cresc.
1
cresc.
cresc.
cresc.
arco
cresc.

92

p cresc.

p cresc.

f

p cresc.

p cresc.

p cresc.

pizz. arco

p cresc.

98

p cresc. p

p cresc. p

f

p cresc. p

p cresc. p

p cresc. p

104

cresc. p cresc.

f

cresc. p cresc.

cresc. p cresc.

cresc. p cresc.

110

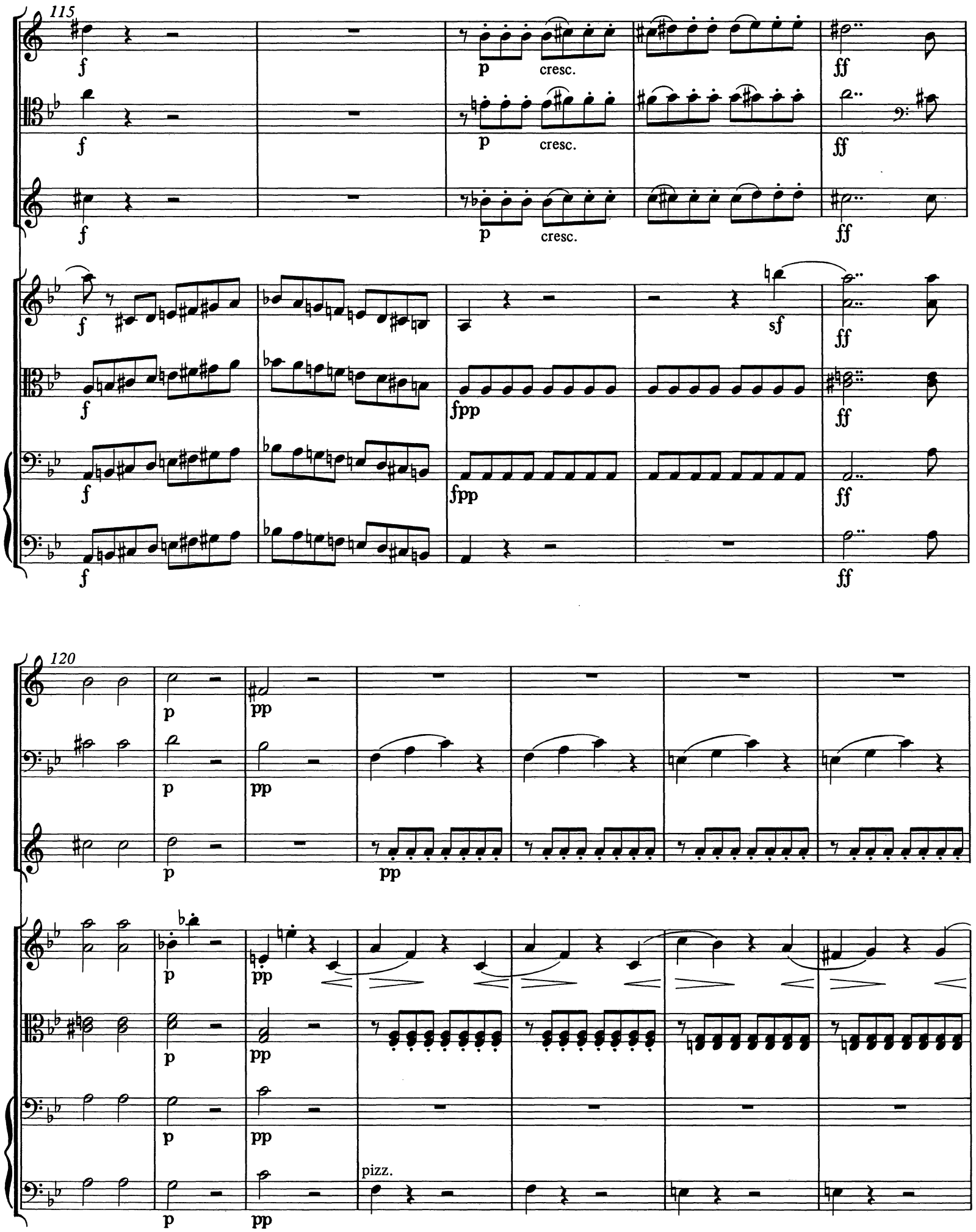
f p cresc.

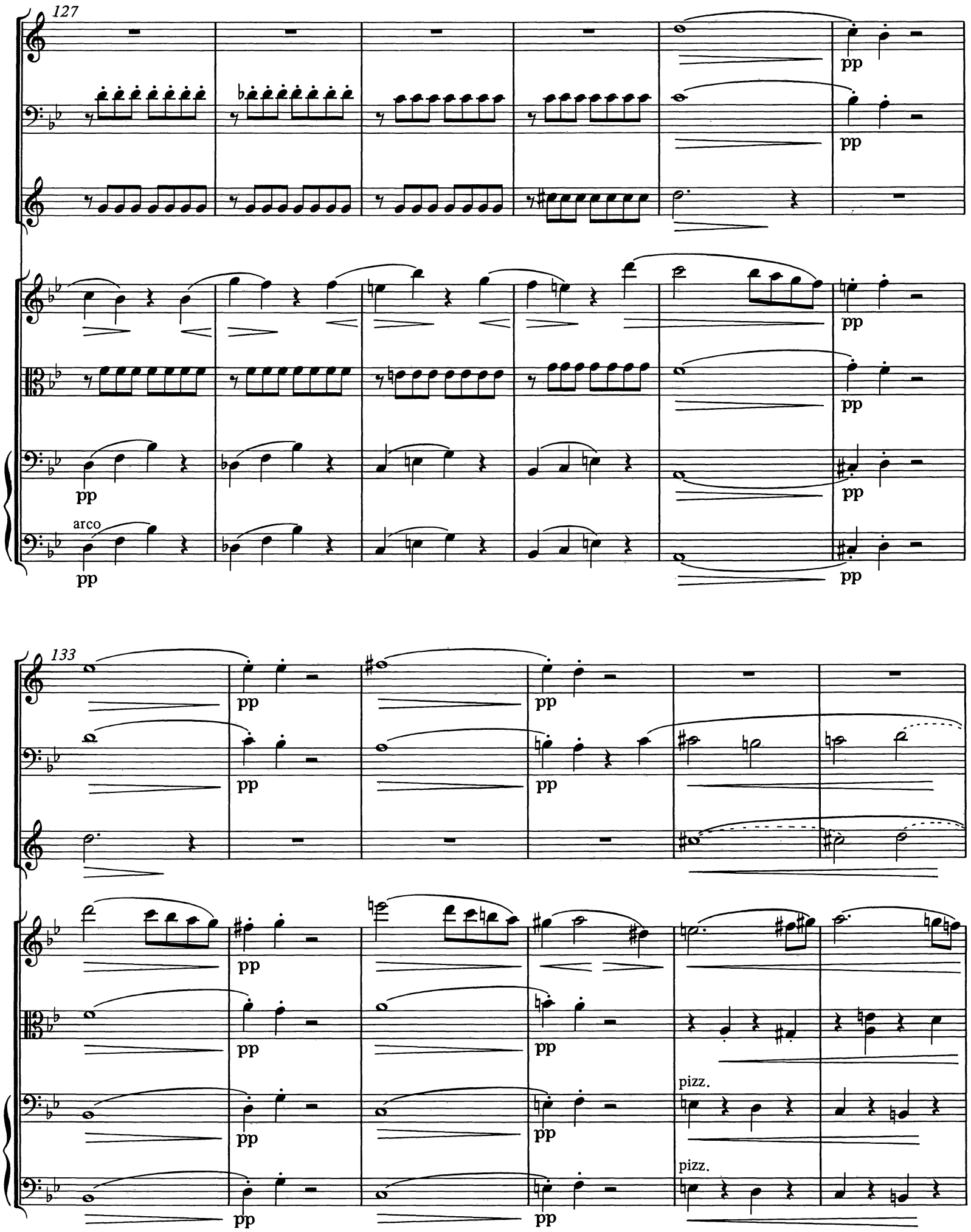
f p cresc.

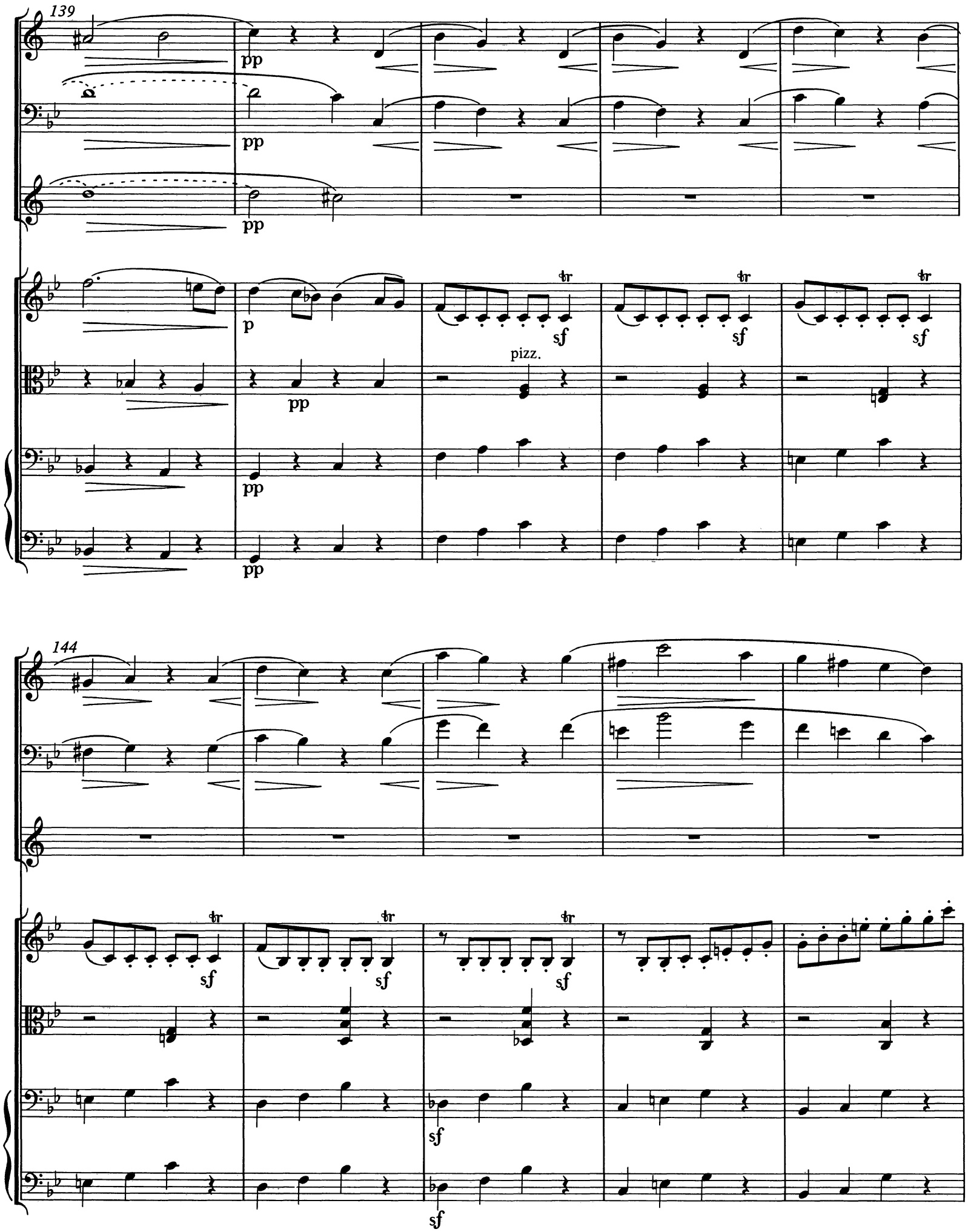
f fpp

f fpp

f sf


115
f
p
cresc.
ff
fpp
sf
120
pp
pizz.


127
pp
pp
pp
pp
pp
arco
pp
133
pp
pp
pp
pp
pp
pizz.
pizz.


139
pp
pp
pp
p
pp
pp
pp
pizz.
sf
sf
sf
144
sf
sf
sf
sf
sf

149

sf

arco

arco

arco

154

p

p

cresc.

cresc.

cresc.

sf

pizz.

arco

cresc.

pizz.

arco

cresc.

pizz.

arco

cresc.

158

p

p

cresc.

cresc.

cresc.

pizz.

arco

cresc.

pizz.

arco

cresc.

pizz.

arco

cresc.

162

p

p

pp

p

pp

pizz.

arco

p

pp

pizz.

arco

p

pp

pizz.

arco

p

pp

166

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

170

f

ff

f

f

f

f

f

175

ff

181

pp

pp

pp

pp

187

pp

pp

194

pp

pizz.

pizz.

pizz.

201

sf

arco

arco

207

cresc.

pp

cresc.

pp

sf

pp

cresc.

cresc.

pp

cresc.

pp

cresc.

pp

213

cresc. pp

sf pp

cresc. pp

cresc. pp

cresc. pp

cresc. pp

219

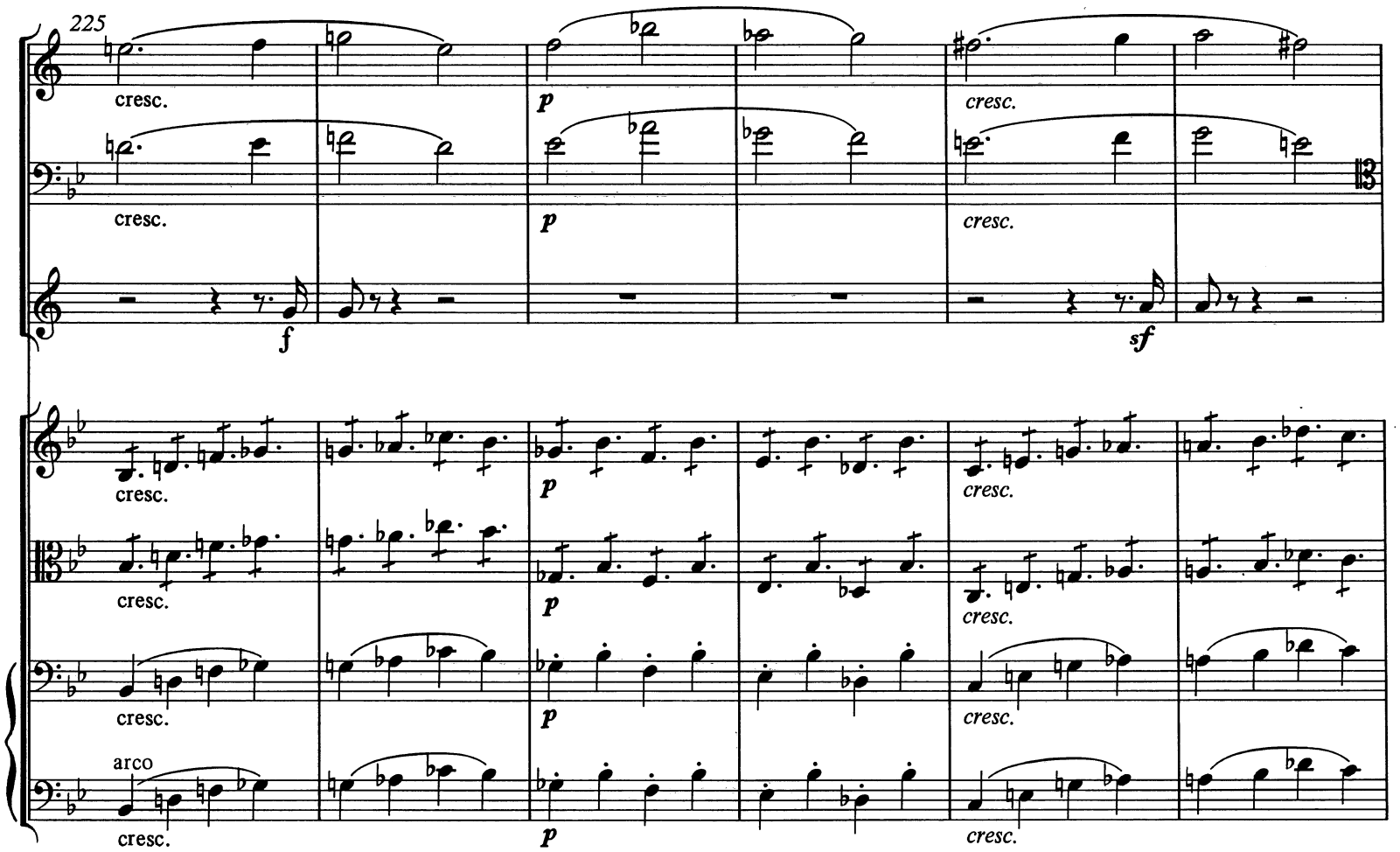
cresc. p

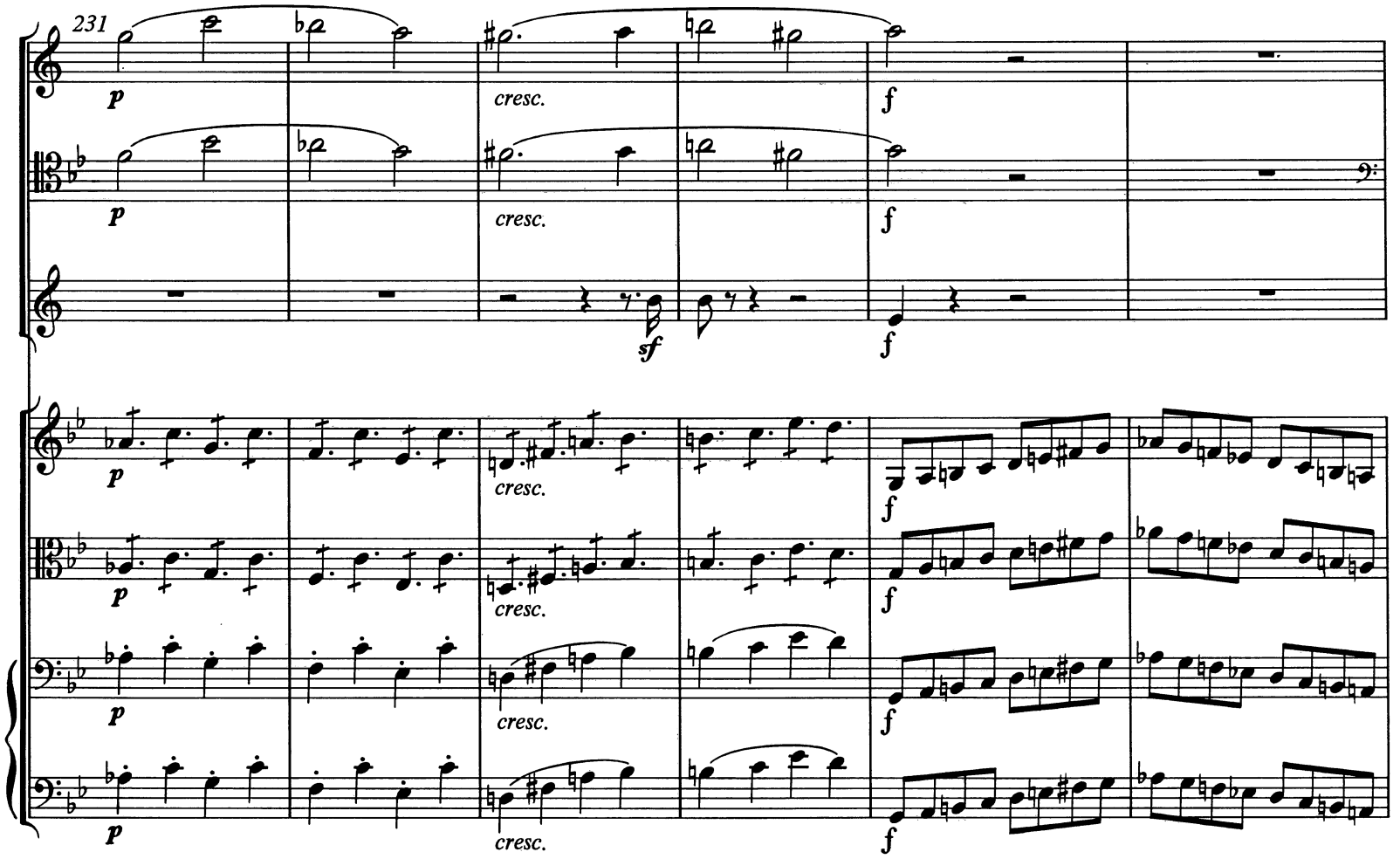
cresc. p

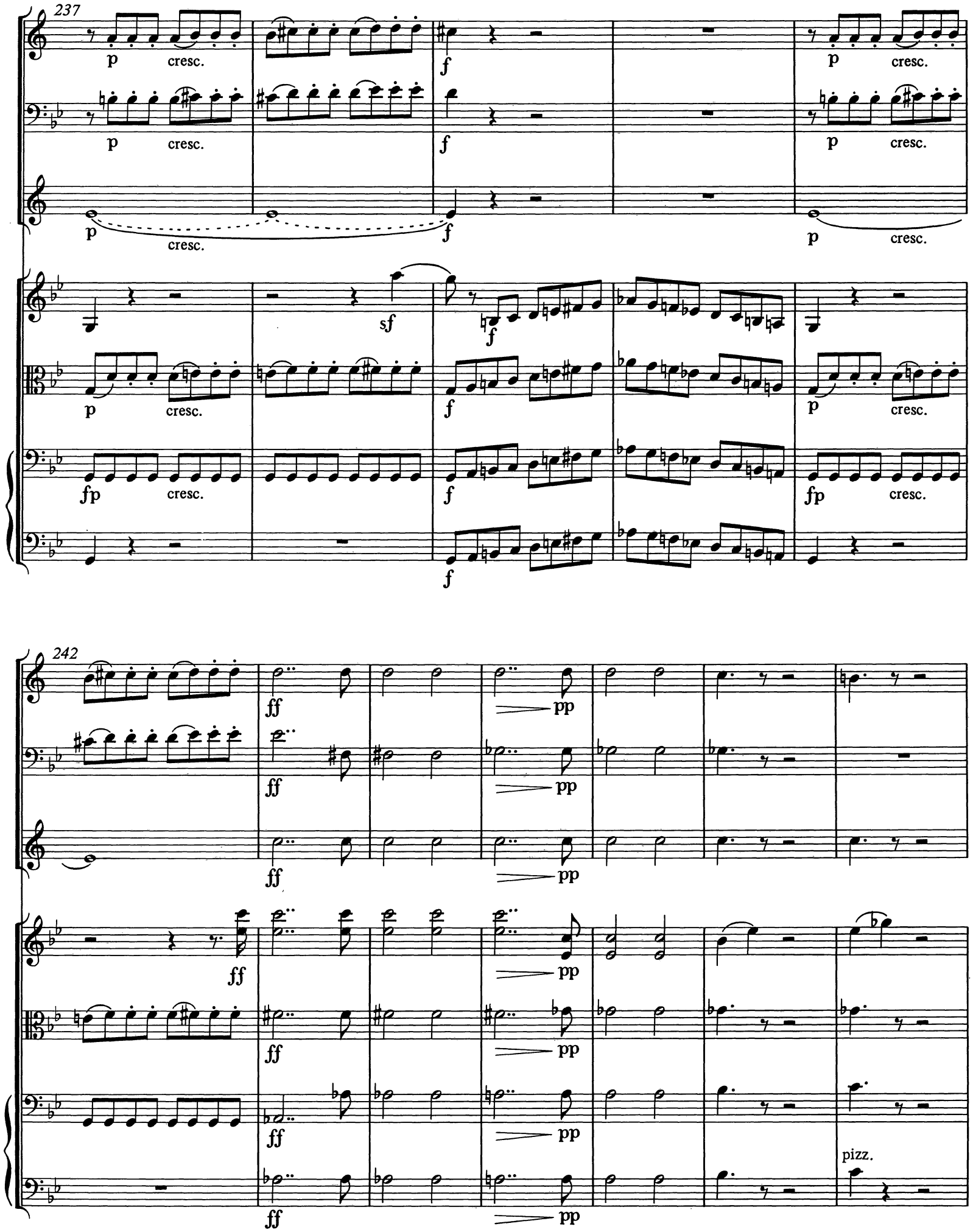
cresc. p

cresc. p

cresc. p


225
cresc.
p
cresc.
f
sf
arco


231
p
cresc.
sf
f


237
p
cresc.
f
sf
fp
242
ff
pp
pizz.

249

256

pp

pp

una corda

263

p

p

p

pizz.

pizz.

pizz.

arco

p

arco

269

275

fp

arco

281

pp

287

fp

292

fp

pizz.

297

pizz.

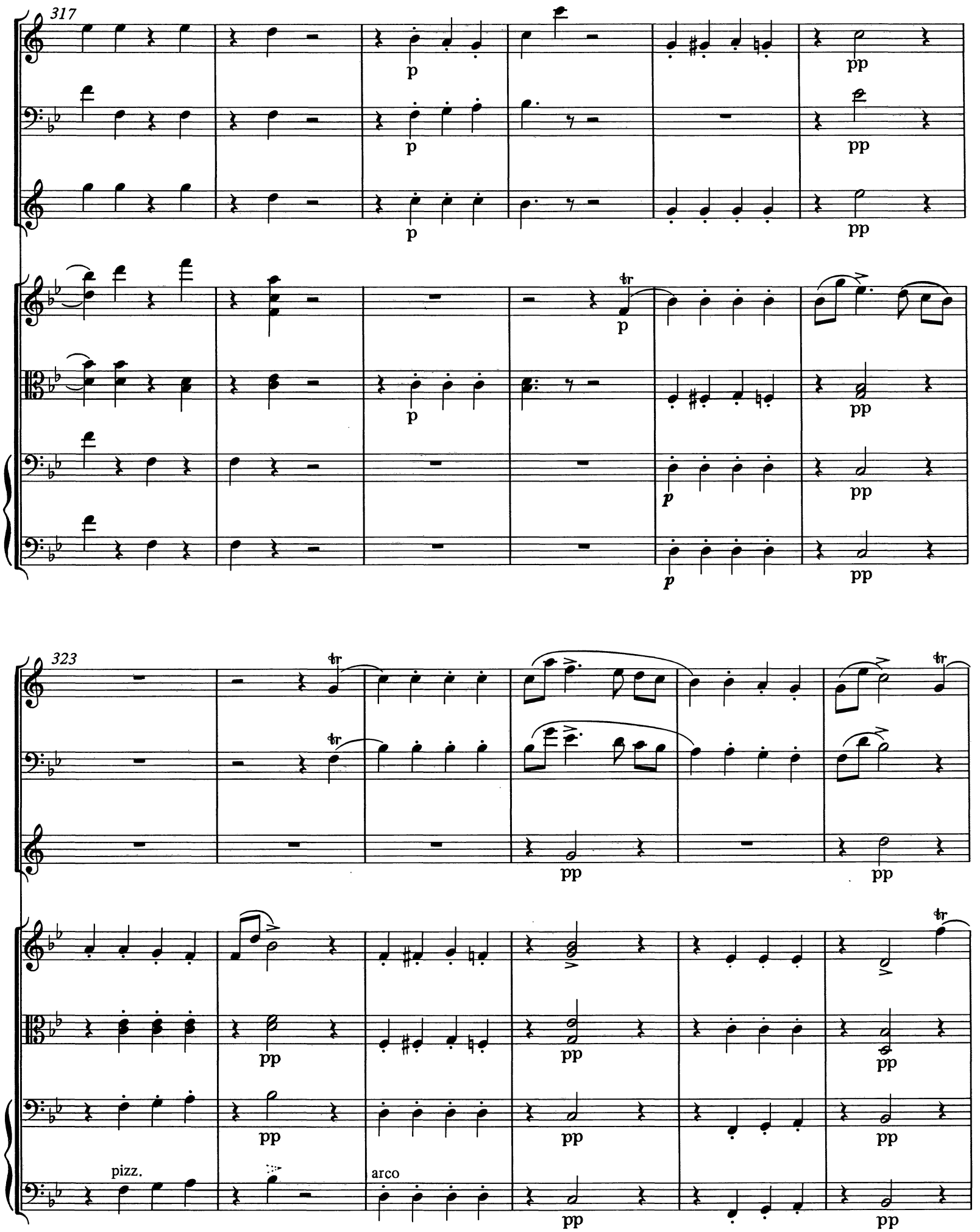
302

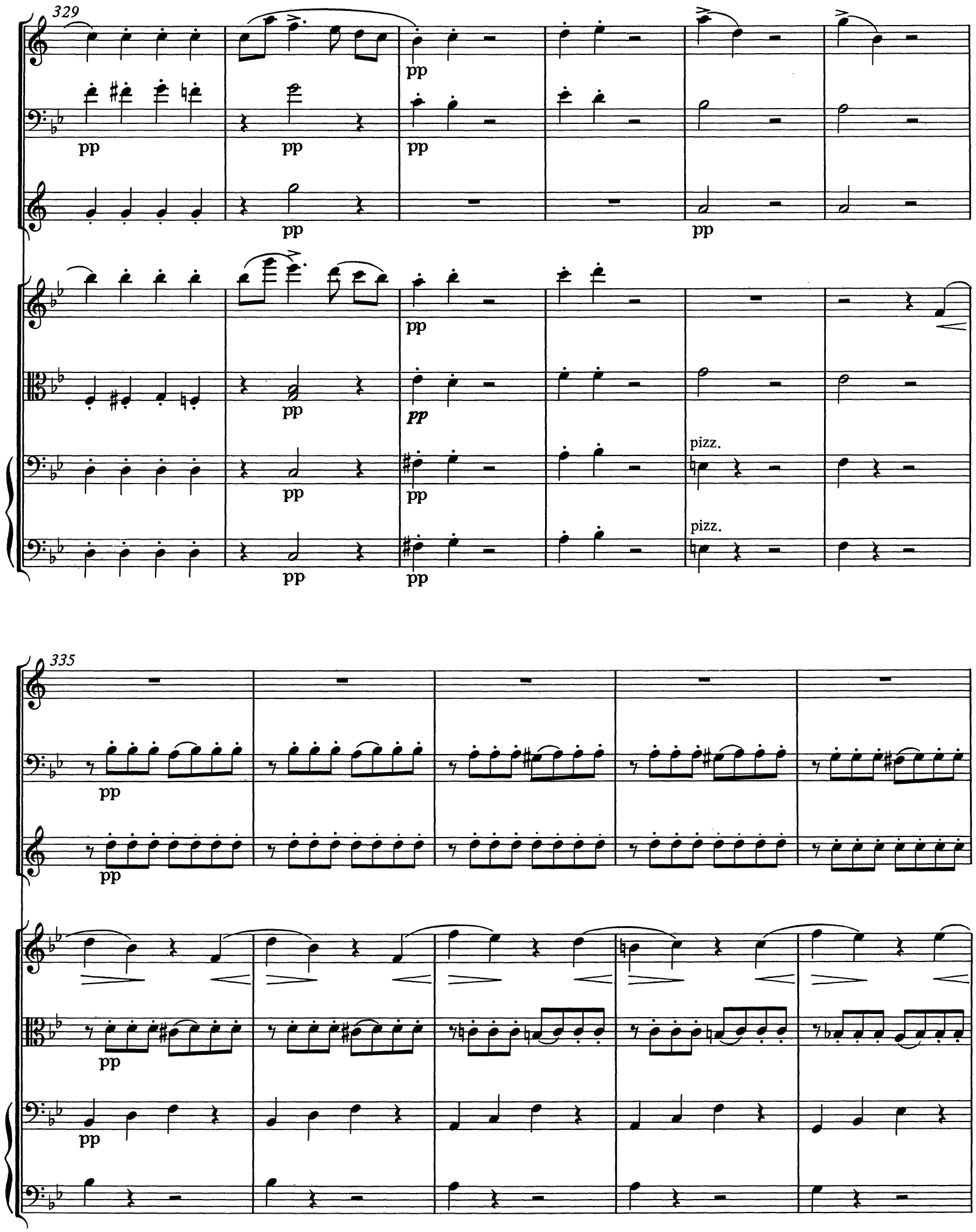
arco

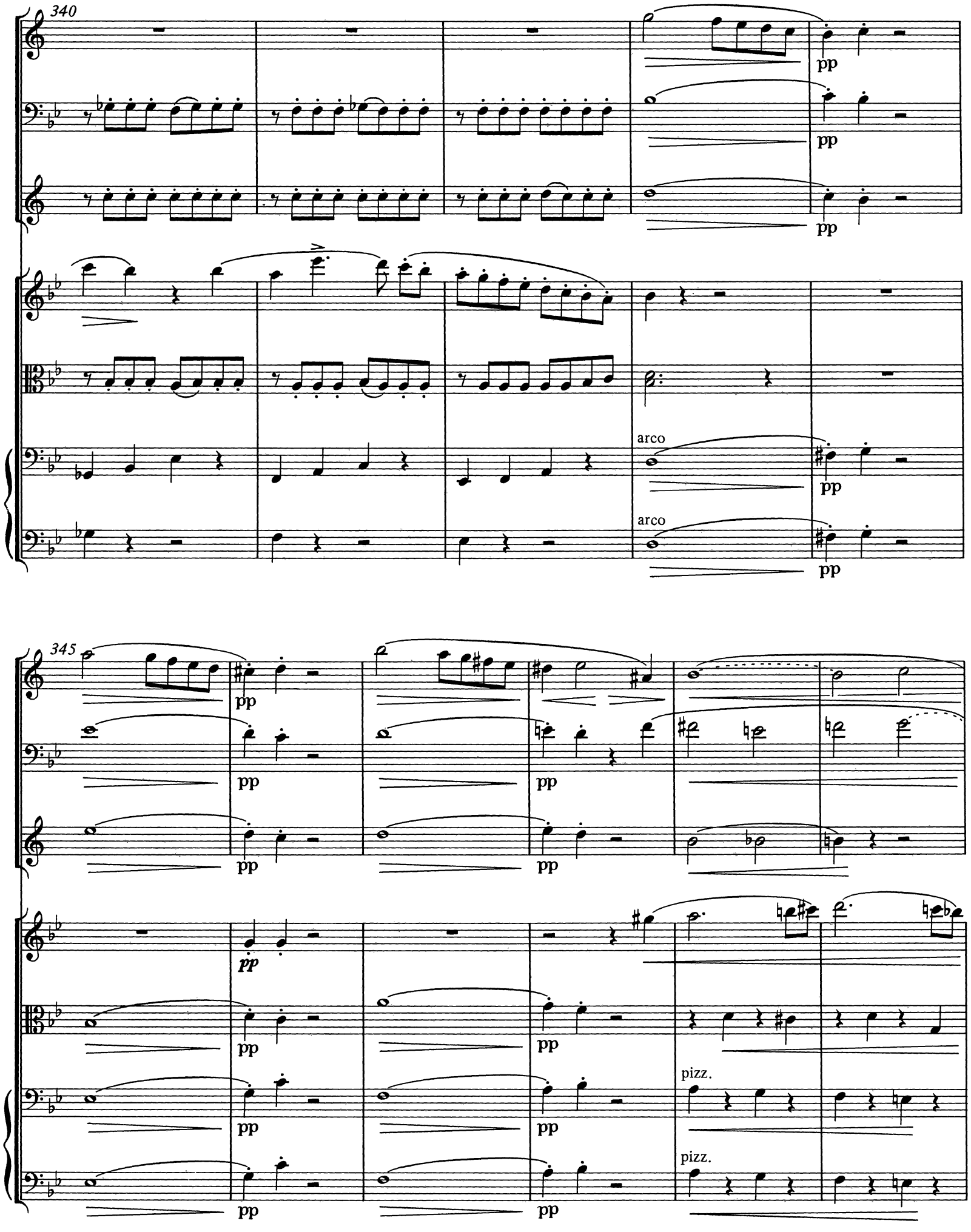
arco

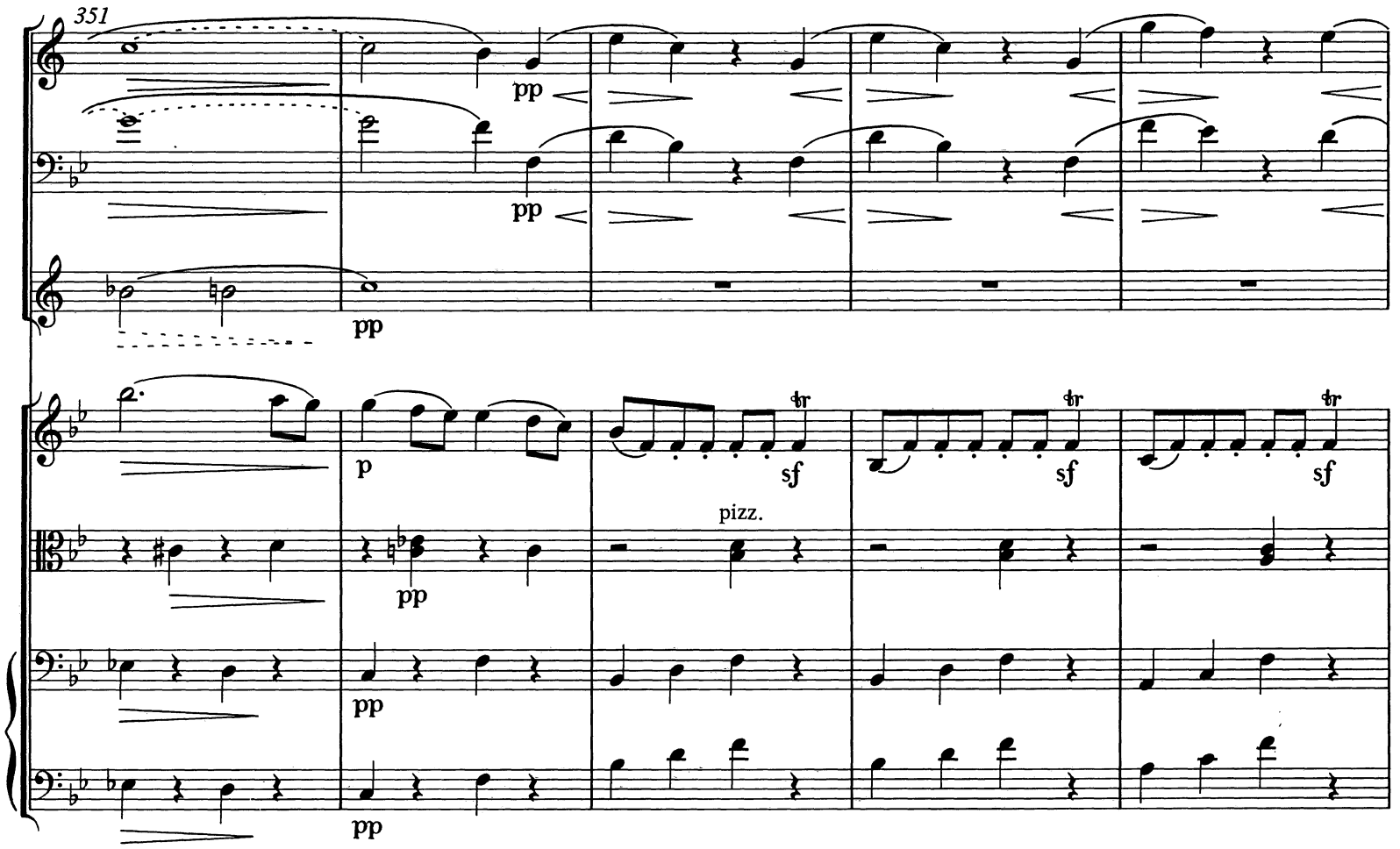
307

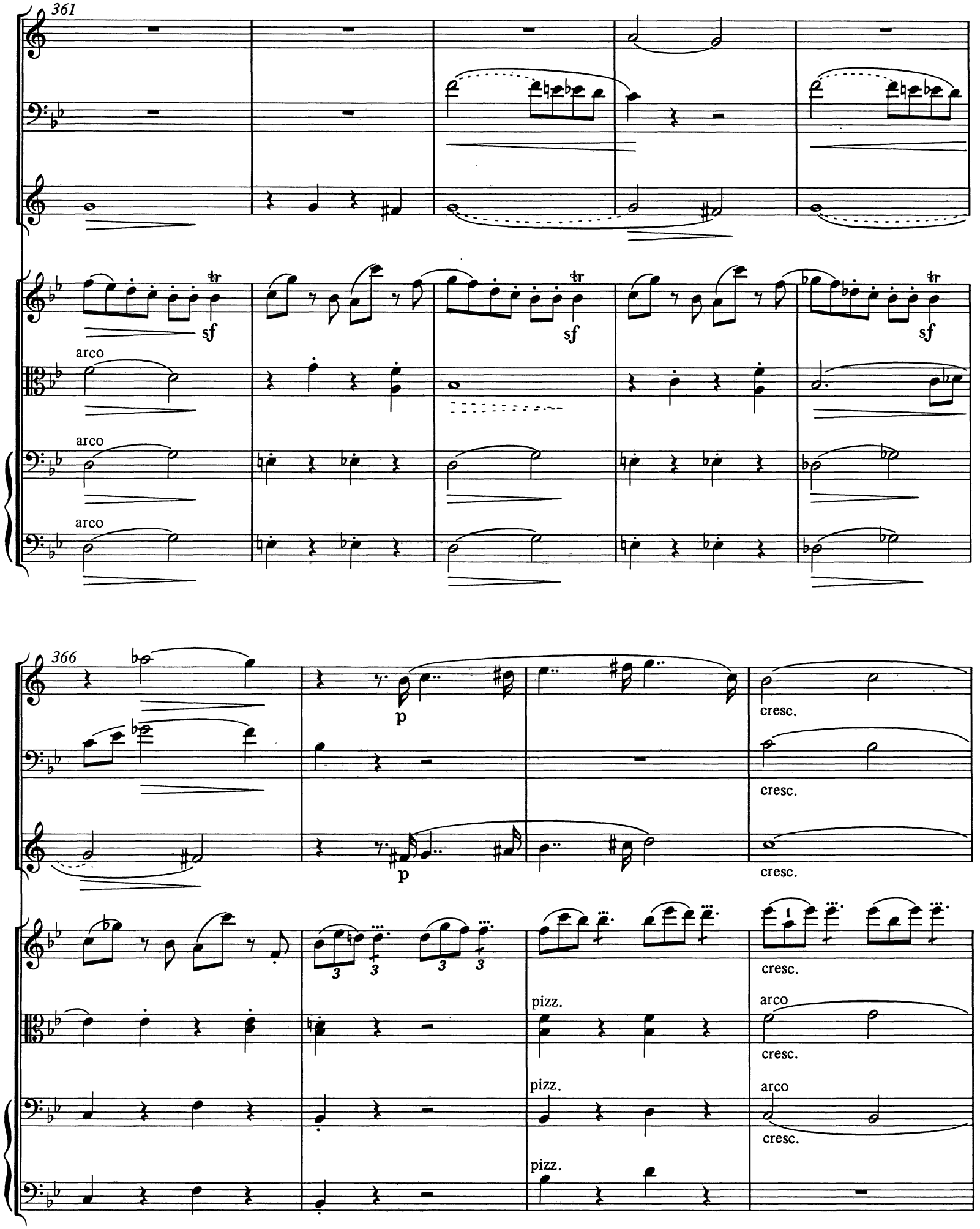
312

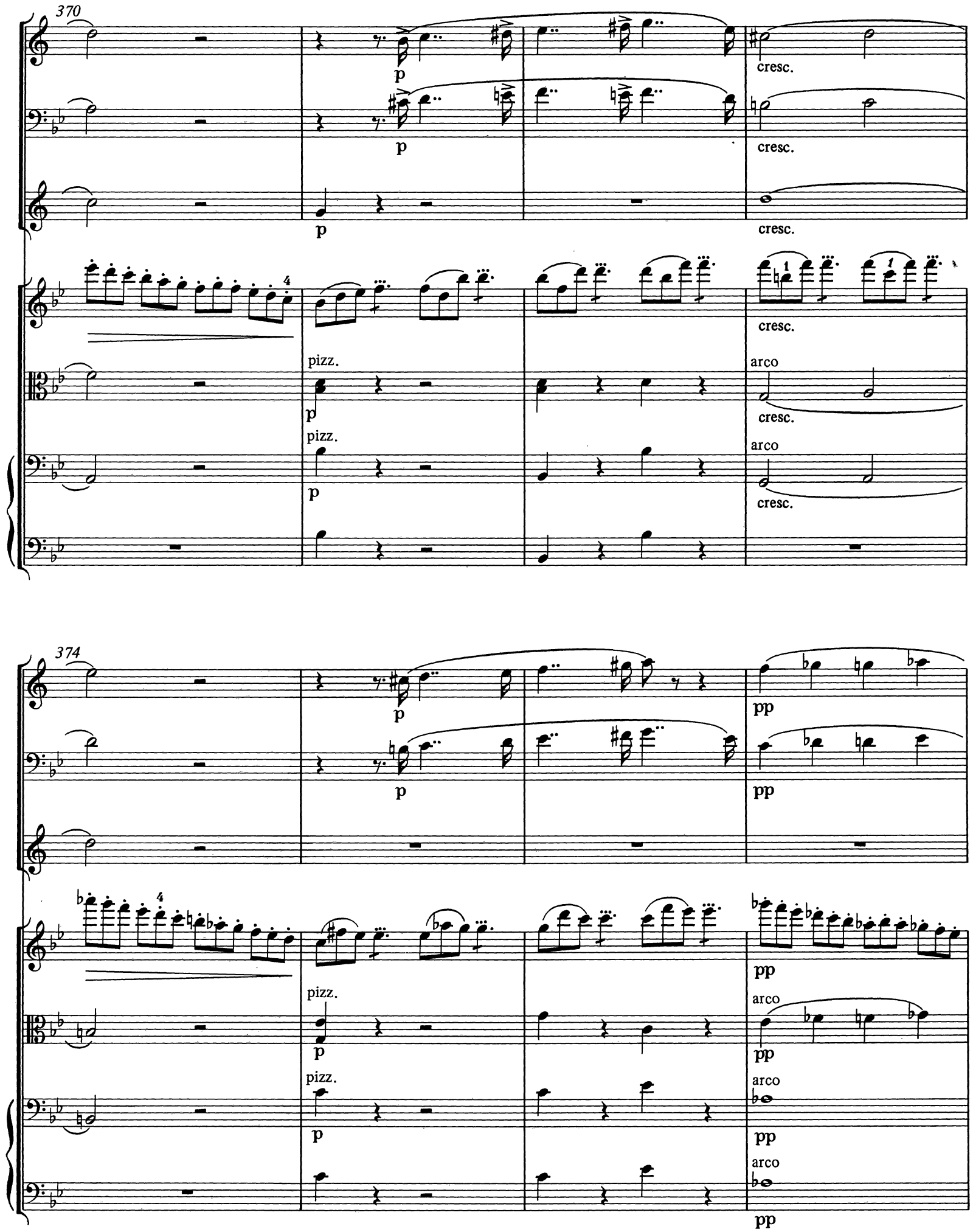

317
p
pp
323
pizz.
arco

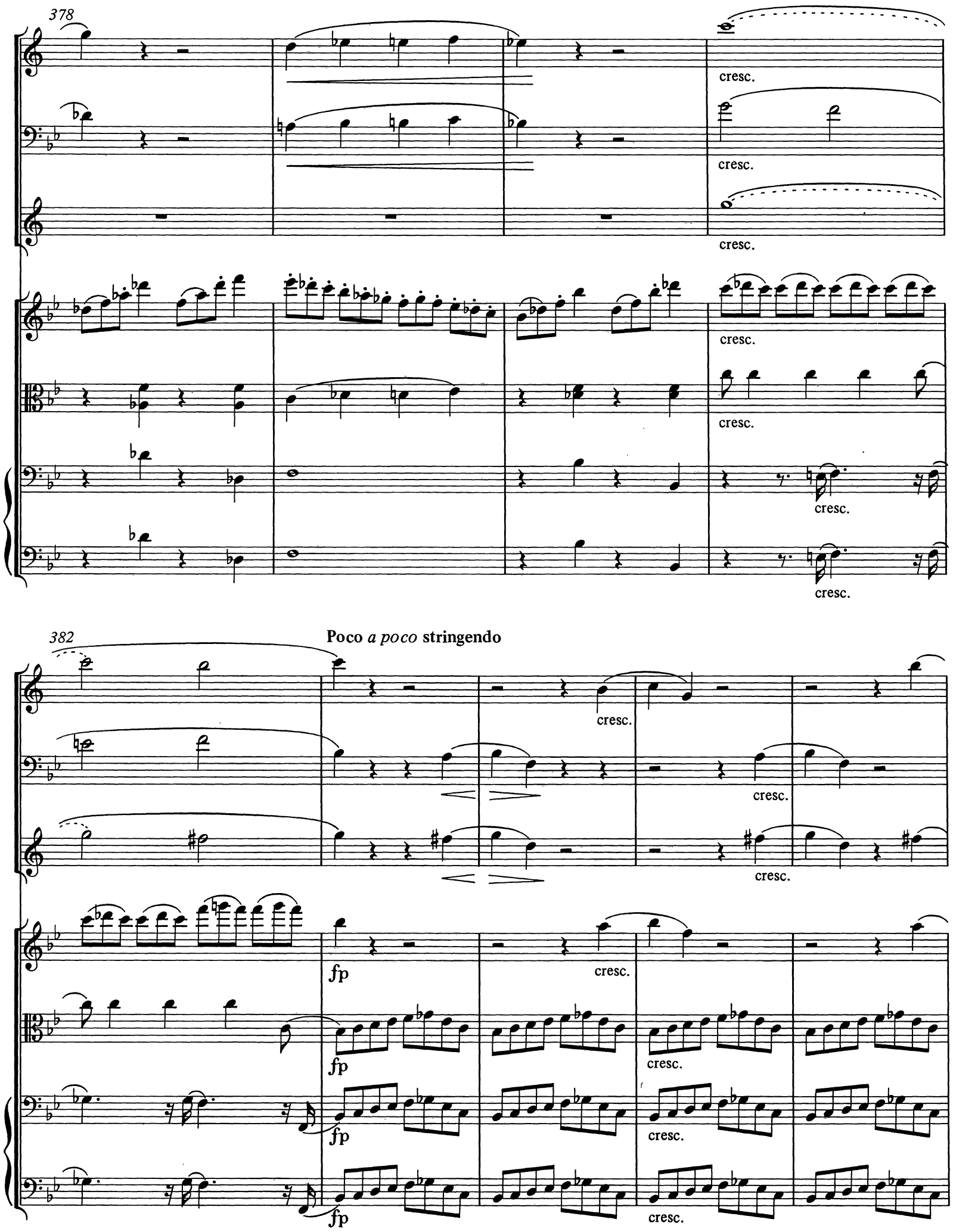

329
pp
pizz.
pizz.
335

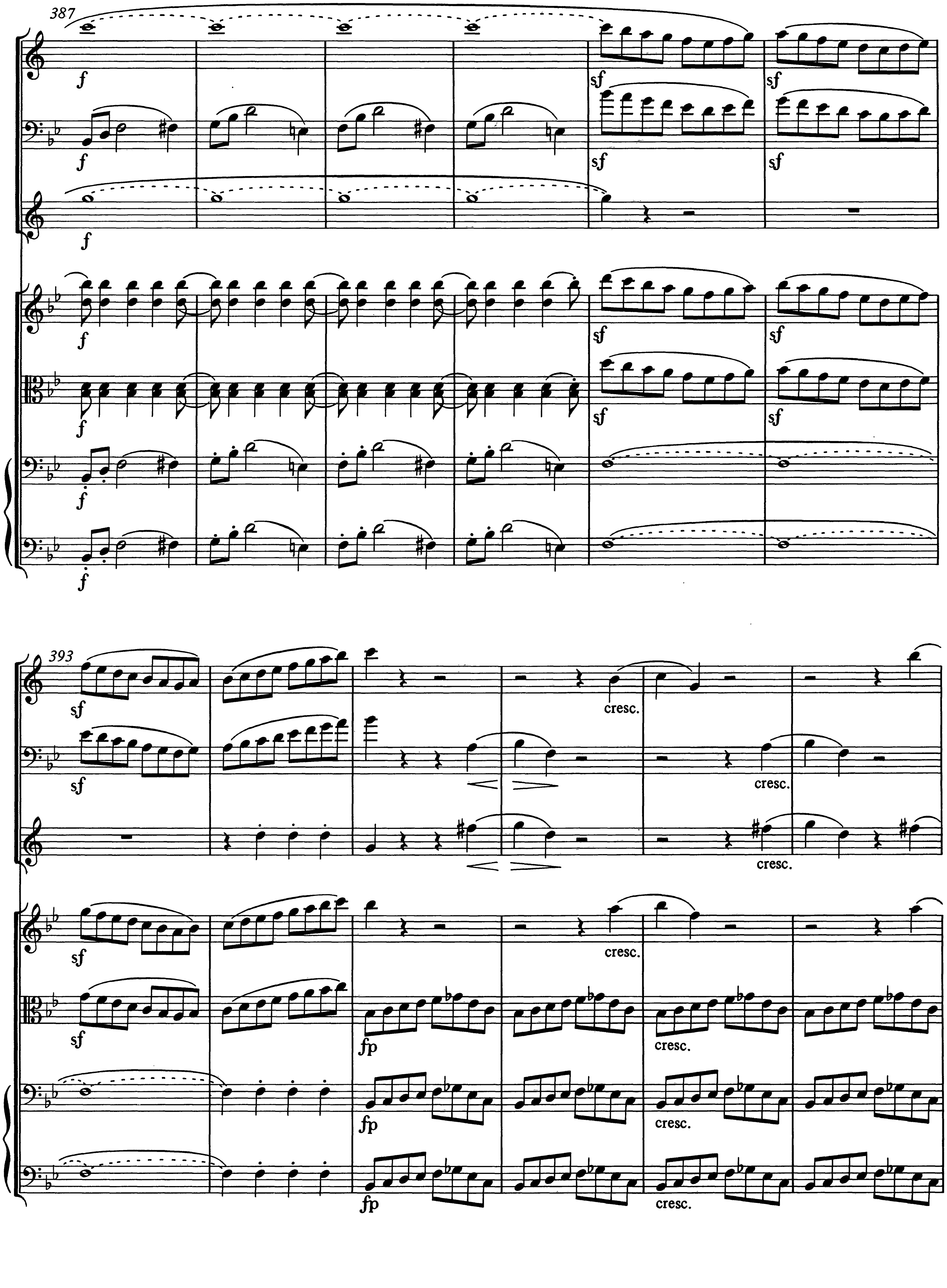

340
pp
pp
pp
arco
pp
arco
pp
345
pp
pp
pp
pp
pp
pp
pp
pp
pp
pizz.
pizz.


351
pp
pp
pp
p
sf
sf
sf
pizz.
pp
pp
pp
356
sf
sf
sf
sf
sf


361
tr
sf
arco
366
p
cresc.
pizz.
1


370
p
cresc.
pizz.
arco
374
pp


378
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
382
Poco *a poco* stringendo
cresc.
cresc.
fp
cresc.
fp
cresc.
fp
cresc.
fp
cresc.


387
f
sf
393
cresc.
fp

399

f

sf

405

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

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 dedié 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 N:o 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 All:o Con Spirito.* pp. *33–51 (1–19).*

The manuscript is mentioned as No. 30 in Mathilde Berwald's "List of Berwald's Surviving Works"[1] 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^1 and A^2, respectively.

A^1 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^2 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 Violstämman 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^1 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^2, 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.

[1] *Förteckning öfver Franz Berwalds efterlemnade Compositioner,* in FamA.

A^2 continues the pagination of pages from A^1 (*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 typewritten: *Berwald/Septett/Part.* ("score").

P. [1] has above the music text: *Grand Septuor pour Violon. Alto Clarinette Basson Cor Violoncelle et Contre Basse/composè 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^2 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-nonets 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^2 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.	*arco* 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 *pp* 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 *f* 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 ♩ ♩ in the first half of the bar; changed to ♩. 𝅘𝅥𝅯 in pencil.
4/5	Cb.	the autograph and source B have two slurs, e flat-a flat, and a flat-g.
8	Cor.	slur possibly intended to reach first note of b. 9; the same applies to bb. 243/244.
15/16	Cl.	due to change of accolade, it remains unclear whether slur possibly should end b. 15 and start anew b. 16.
30	Fag.	slur to b. 31 (also in B), probably clerical error.
40	V., Va.	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.
132		for musical reasons it is probable that 𝅗𝅥. = 𝅗𝅥 , which in practice means alla breve measure.
150–151	Cl.	slur (also in B), probably by mistake.
181, 182	Cl.	each bar has slur extending over entire bar, probably by mistake.
202	Va.	staccato dot at the fourth crotchet in A.
231–239	Fag.	slurs bb. 231–234 and 235–239.
243	Cor.	see b. 8.
250	V.	slurs g'–f'' and b'flat-d'' flat (also in B).

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).
329		D has *ff* instead of fpp.
331	Cl., V., Va.	D has *pp* on the first beat of the bar.

Appendix

Deviating Sections of the Earlier Version

I. Sources

Pp. *2–3* and *12–13* (original reading) of A^1 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*[2] ("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/Clarinet-to./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 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.

[2] In Mazer collection, deposited at MAB.

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 >.

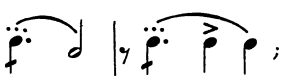
Finale Allegro con spirito

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

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

cresc.

cresc.

cresc.

BA 4910

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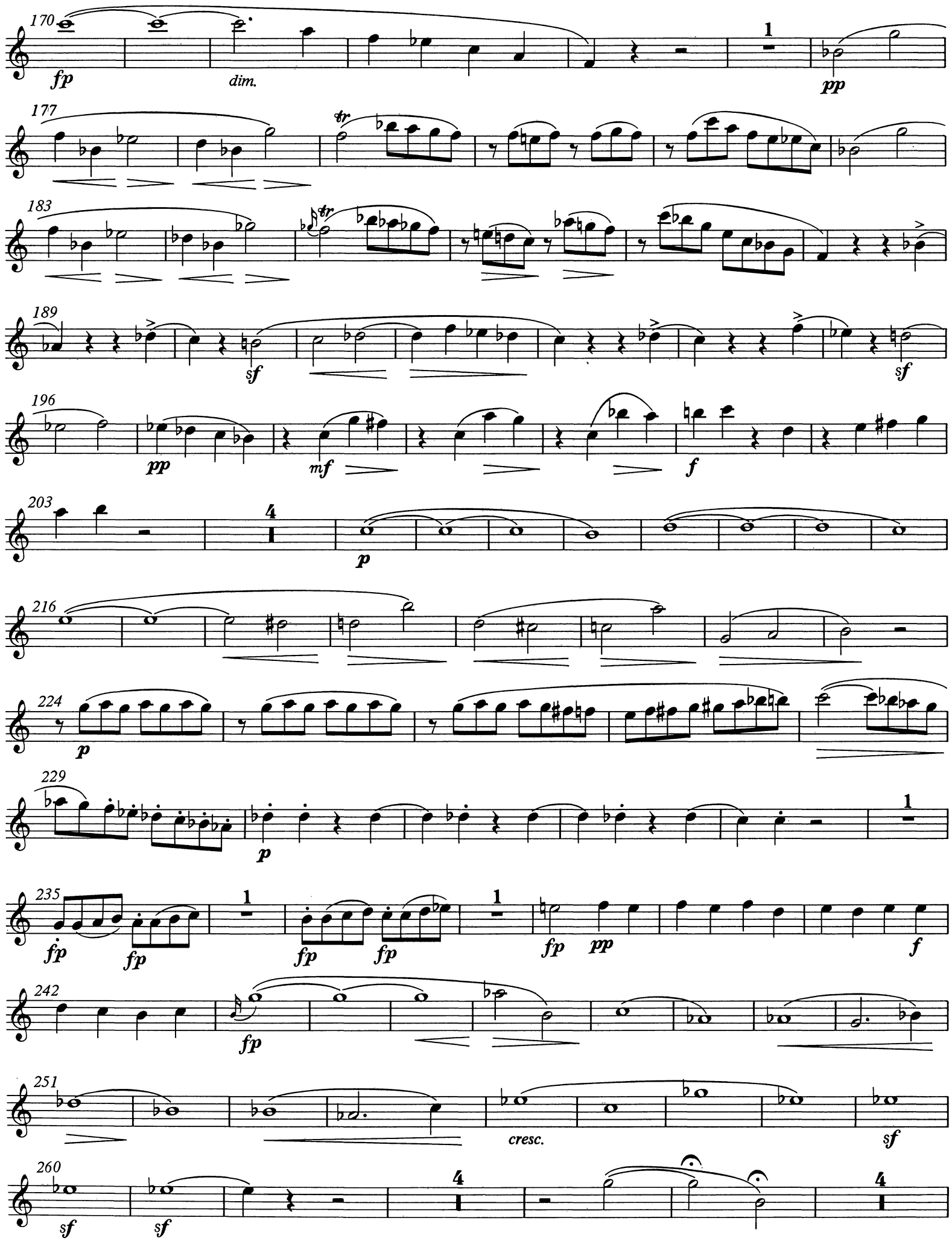
Clarinetto in Si♭/B

86
sf
p
93 1
tr
100
tr
106
3
pp
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.


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
sf
sf
4
4

273
tr
280
fp fp pp
287
cresc. f p cresc.
294
pp
303
cresc. p p
311
tr
sf sf
321
cresc. f p pp

Poco adagio

p sf pp
6
pp f pp
11
f pp fp
cresc.
15
cresc. p
22
cresc. f f p poco cresc.

28 ff pp cresc. p cresc.

33 f p

39 3 3 3 cresc. sf sf sf

44 f p f sf pp

49 Prestissimo 2 2 2 f p f f

58 f 1 p 7

70 Cor. f

75 p 3

84 cresc. sf sf sf sf sf sf f

90 f p

96

102 2 sf fp 1

Clarinetto in Si♭/B

109 1 sf sf

115 sf f pp

121 sf sf sf sf fp

127 pp 6

138 Va. p sf 5 poco cresc.

149 pp

158 2 p Viol. cresc.

166 f p 5 f p 2 f p

178 sf 2 p 2 2

186 sf pp

193 2

200

206

fp

212

fp sf sf

218

sf f

224

7

Fag.

pp p

Adagio

240

pp pp

245

fp pp f pp 3 3 3 cresc. fp

249

cresc. p

253

pp

258

sf

FINALE

Allegro con spirito

p

6

2

13 *fp*

21 *fp* *fp*

27 *fp*

33

38 *f*

44

51 *p* *pp* 1

58 *tr* *p*

64 *pp*

71

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

93 2 *p* 2

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

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

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

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

136 4

146 *pp* *cresc.*

152 *>pp*

159 *cresc.* *sfp*

165 *sf* *pp* 2 2

175 *cresc.* *pp*

183 *cresc.* *pp*

191 *poco a poco cresc.*

199 *f* 1 *p cresc.*

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

212 1 1 *pp* 5

223 *p*

228 2

235
fp

242
fp *fp*

248
fp *p*

254

259

264
f

270
p

278
7
Viol.
pp

291
cresc. >*pp*

299
cresc. *sfp*

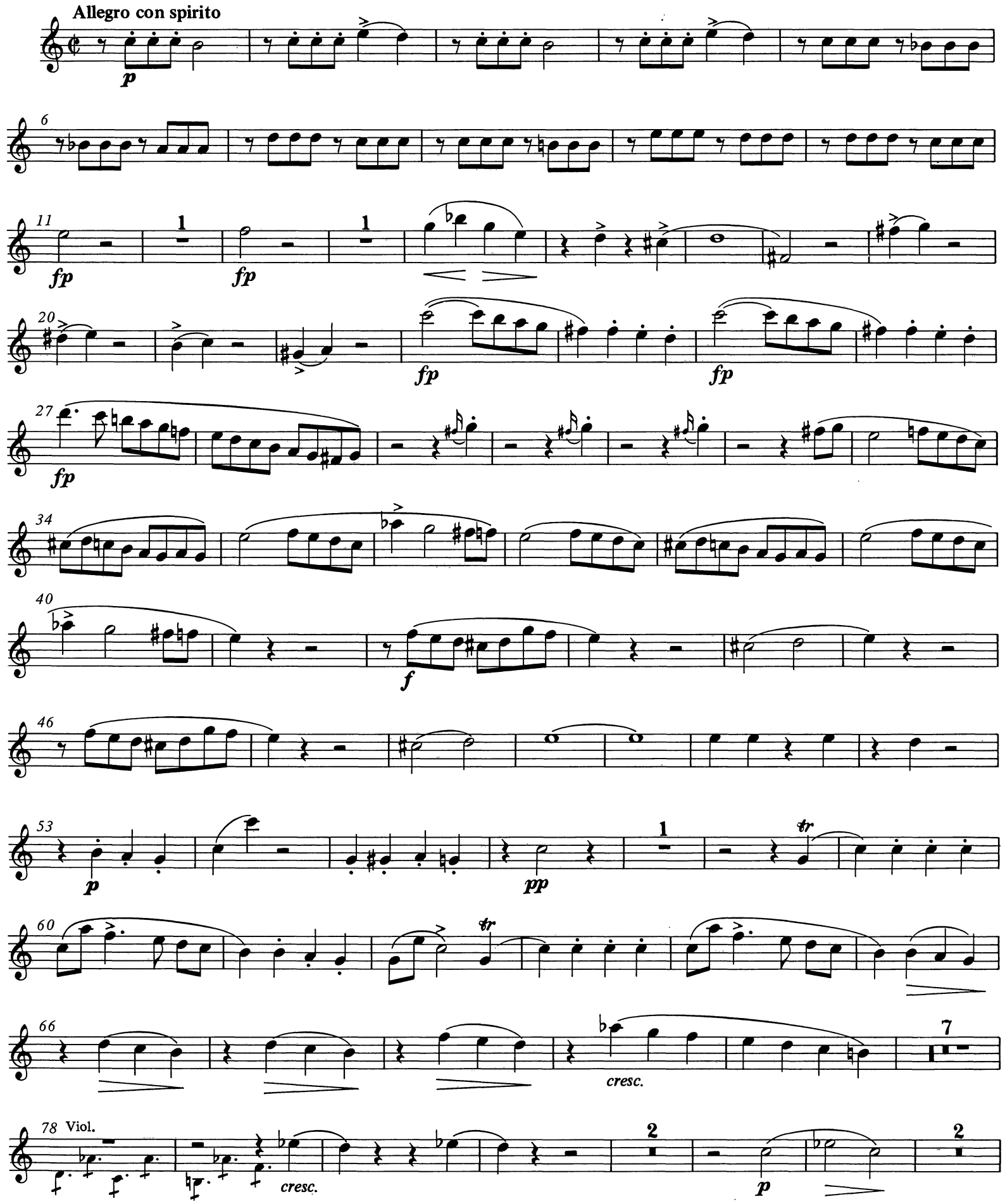
305
sf *pp* *poco a poco string.* *cresc.*

312
f *p*

320
cresc. *f*

329
fpp 2 *ff*

Frühere Fassung · Finale Earlier Version · Finale



88
cresc.
p
97
cresc.
p
cresc.
p
cresc.
107
p
cresc.
f
1
p
cresc.
115
f
1
p
cresc.
ff
p
122
pp
5
Viol.
pp
133
pp
pp
2
pp
141
148
2
155
p
cresc.
p
161
cresc.
p
pp
168
cresc.
f
ff

176
ff
183
4
Viol.
pp
194
2
1
204
2
cresc.
pp
213
cresc.
pp
221
cresc.
p
cresc.
p
229
cresc.
p
cresc.
f
1
237
p
cresc.
f
1
p
cresc.
242
ff
pp
249
256
4
2

Clarinetto in Si♭/B

267
p
273
1
fp
279
fp
1
287
fp
fp
293
fp
299
304
f
310
317
p
pp
1
324
331
pp
5
Viol.

342
pp
pp
348
pp
355
3
364
1
p
cresc.
371
p
cresc.
p
pp
378
cresc.
Poco a poco stringendo
cresc.
385
f
sf
sf
393
sf
cresc.
399
sf
sf
sf
406

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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

BA 4910

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92
1
pp
pp
101
fp
110
fp
pp
cresc.
f
118
p
cresc.
pp
128
cresc.
f
134
1
p
pp
143
1
1
1
1
152
cresc.
pp
158
3
cresc.
166
cresc.
fp
dim.
173
1
pp
182
sf
191
sf
dim.
1
mf

199
4
f *p*
211
222
4
p
233
1 1 1 1
fp *fp* *fp* *fp* *fp* *pp*
241
f *fp*
250
cresc.
259
1
sf *sf* *sf* *p*
267
275
fp
283
fp *pp* *cresc.*
289
f *p* *cresc.*
294
pp
302
4
cresc.

310 2 pp sf sf cresc.

322 f p pp

Poco adagio 3 p sf pp pp

10 1 f> pp< f> 3 3 3 cresc. fp

17 cresc. cresc. pp cresc.

23 f> f> p poco cresc. ff pp

29 cresc. p cresc. f p

35 pp

42 cresc. sf sf f p f p poco cresc. pp

Prestissimo 49 2 f> p 2 f f

56 1 p f 2

63 1

70 f

76
p
5
cresc.
86
sf sf sf sf sf sf
f
92
p
2
sf
99
106
fp
1
1
sf
113
sf
sf
f
pp
119
sf
sf
sf
125
sf
fp
pp
131
6
Va.
p
144
poco cresc.
pp
153
1
1
1
163
cresc.
f
p
1
3

174 1 f p 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

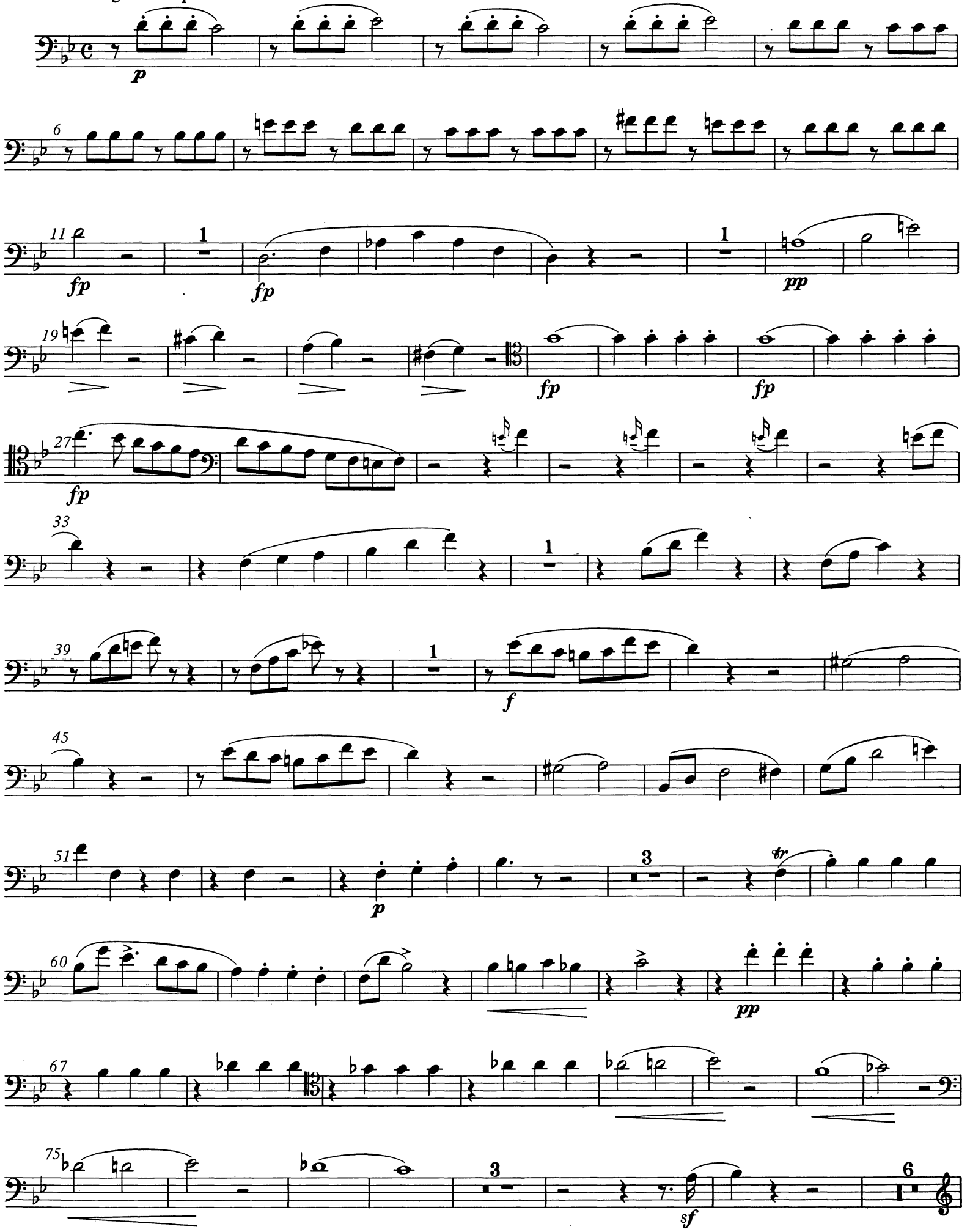
245 fp pp f 3 3 3 cresc. fp

250 pp

256

FINALE

Allegro con spirito



90
Viol.
cresc.
2
p
98
2
cresc.
107
p
cresc.
p
cresc.
115
p
cresc.
f
124
1
p cresc.
f
1
p cresc.
130
f
pp
4
140
145
pp
150
cresc.
pp
158
cresc.
sfp
164
sf
pp
4
sf
174
cresc.
pp
ff

182
f *ff* *pp*

189
poco a poco cresc.

197
f

205
p *cresc.* *f* *p* *cresc.*

211
f *decresc.* *pp*

218
p

227

232
fp *fp*

238
pp

245
fp *fp* *fp*

251
p

258

264
f

269

275
p

281
poco cresc.

286
pp
cresc.

292
pp

298
cresc.
sfp

304
sf
pp
1
poco a poco string.

311
cresc.
f

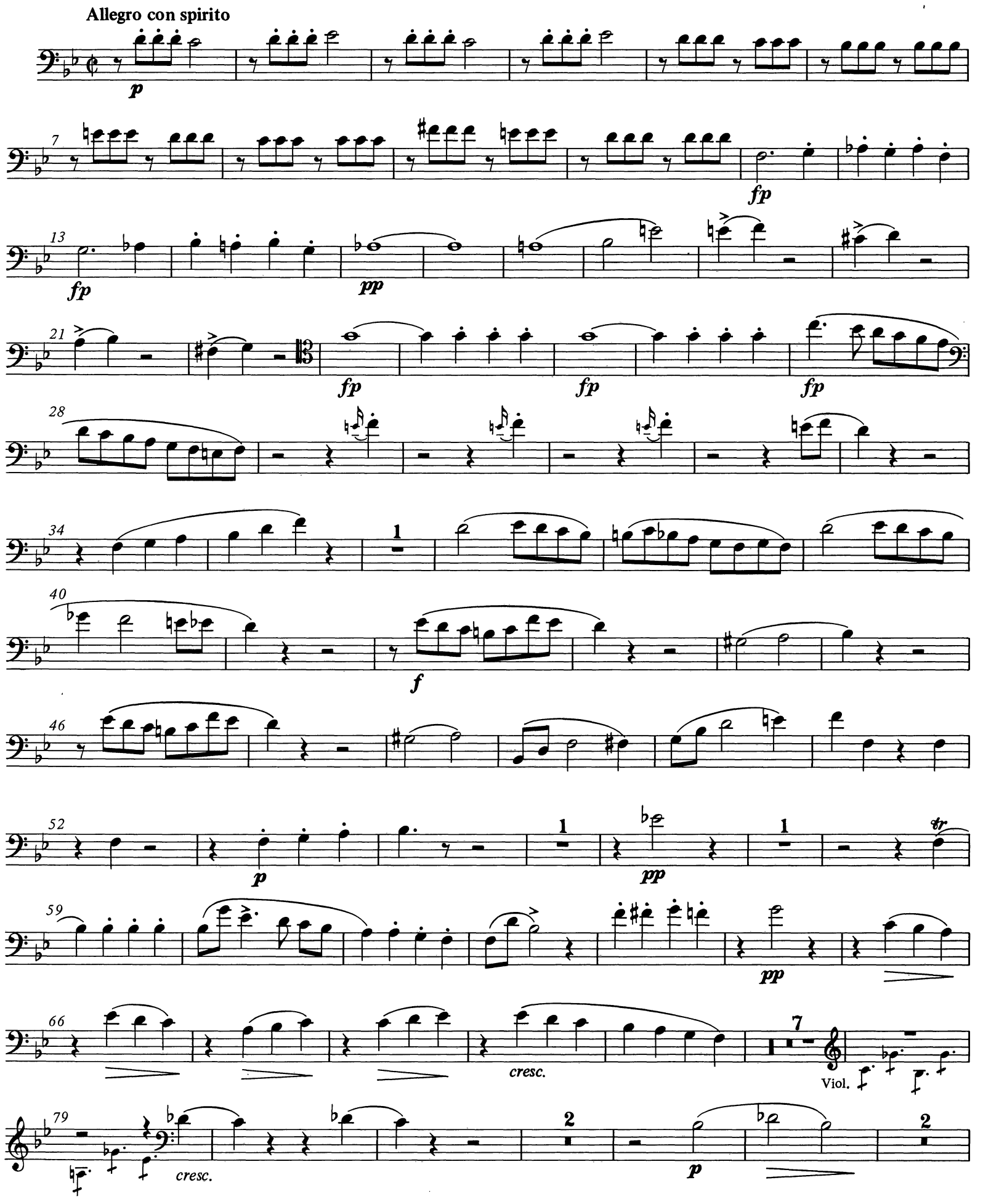
217
p
cresc.

223
f

329
fpp
2
ff

Frühere Fassung·Finale Earlier Version·Finale

Allegro con spirito



88
cresc.
p
97
cresc.
p
cresc.
p
cresc.
106
p
cresc.
f
1
p
cresc.
114
f
1
p
cresc.
ff
120
p
pp
127
pp
133
pp
pp
140
pp
147
3
155
p
cresc.
p
cresc.
162
p
pp
169
cresc.
f

176

182

pp

189

198

2

sf

208

cresc.

pp

4

sf

218

pp *cresc.* *p* *cresc.*

226

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

234

f *p* *cresc.* *f*

241

p *cresc.* *ff* *pp*

247

3

257

2 2

267 *p*

273 *fp*

279 *fp* *pp*

287 *fp* *fp* *fp*

294

300 1

306 *f*

312

318 *p* 1 *pp* 1 *tr*

325 *pp* *pp*

331 *pp* *pp*

337

342
pp pp pp
349
pp
356
2
364
1
cresc.
371
p cresc. p pp
378
Poco a poco stringendo
cresc.
385
cresc. f
391
sf sf sf
396
cresc.
401
sf sf sf
406

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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

St. [Stockholm], 1828

Adagio

in Fa/F

f *p* *pp* *f* *p* *pp* *f*

7

p *f*

13 **Allegro molto**

p

22

2

32

p

39

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

47

fp

56

cresc. *fp*

65

1 2

fp *pp* *cresc.*

73

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

80

pp *pp cresc.* 2 *sf* 4

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92
p
pp
101
1
fp
110
3
fp
cresc.
f
1 - 5
2
3
p
cresc.
121
4
5
pp
130
cresc.
4
pp
141
1
1
1
150
3
cresc.
2
p
6
167
cresc.
2
pp
7
182
4
2
sf
195
sf
pp
f
f
f
ff
ff
202
ff
sfp
1
p
211

220
2
230
p
fp
fp
fp
239
fp
pp
f
fp
248
7
Viol.
sf
sf
sf
262
1
p
270
279
fp
1
fp
1
pp
cresc.
288
f
1 – 5
2
3
4
5
p
cresc.
pp
297
cresc.
305
6
pp
5
sf
sf
321
cresc.
f
p
pp
muta in Mi♭ /Es

Corno in Mi♭/ Es

Poco adagio
in Mi♭ /Es

p

sf pp

8

3 3 3 3 f 3 3 3 f 3 pp 3 3

12

3 3 3 cresc. 3 fp 1

18

1 1 f f 1 p

26

1 ff pp cresc. cresc. p 1

33

f p

38

cresc. sf sf

43

sf sf f f sf p

Prestissimo

49

2 f p 2 f 2 f 2

58

f 1 p 3

66

2 2 f 2

75

5 Viol.

84
cresc.
sf
2
f
92
1
p
99
1
106
fp
4
Viol.
sf
116
sf
f
pp
sf
sf
124
sf
sf
fp
3
10
142
Viol.
p
4
152
pp
160
mf
cresc.
f
167
p
5
f p
2
f p
sf
180
187
5
Clar.
pp
pp
2

200 3

208 *fp*

213 *fp* 3 *sf* *f*

221 5 Viol.

231 1-8 2 3 4 5 6 7 8 *pp*

Adagio 240 *pp*

245 *fp* *f* *pp* *cresc.* *fp*

249 1

255 *pp* 1 1

FINALE

Allegro con spirito

p

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

17 3 *fp* *fp*

27 1 fp

34 5 Clar. ff

45

52 p 6 Clar. sf

64 pp

71 5 Viol. 4 Viol. fp f

85 2 f 2 f 2

94 f 2 f 3 cresc.

104 2 f 2

113 f 2 f 2 f

122 2 p cresc. f 1

129 p cresc. f pp 4

139

144

149

pp cresc. >pp 4

161 Clar. 1 sf pp

168 2 2 ff

177 pp cresc.

185

pp ff ff f

192

f ff ff ff

199

f f 1 p cresc.

206

f 1 p cresc. f 3

215

pp 1 5 p

226

1 1 1 pp

233
fp fp 1 pp
241
3 fp fp fp
250 1 5
Clar.
261 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

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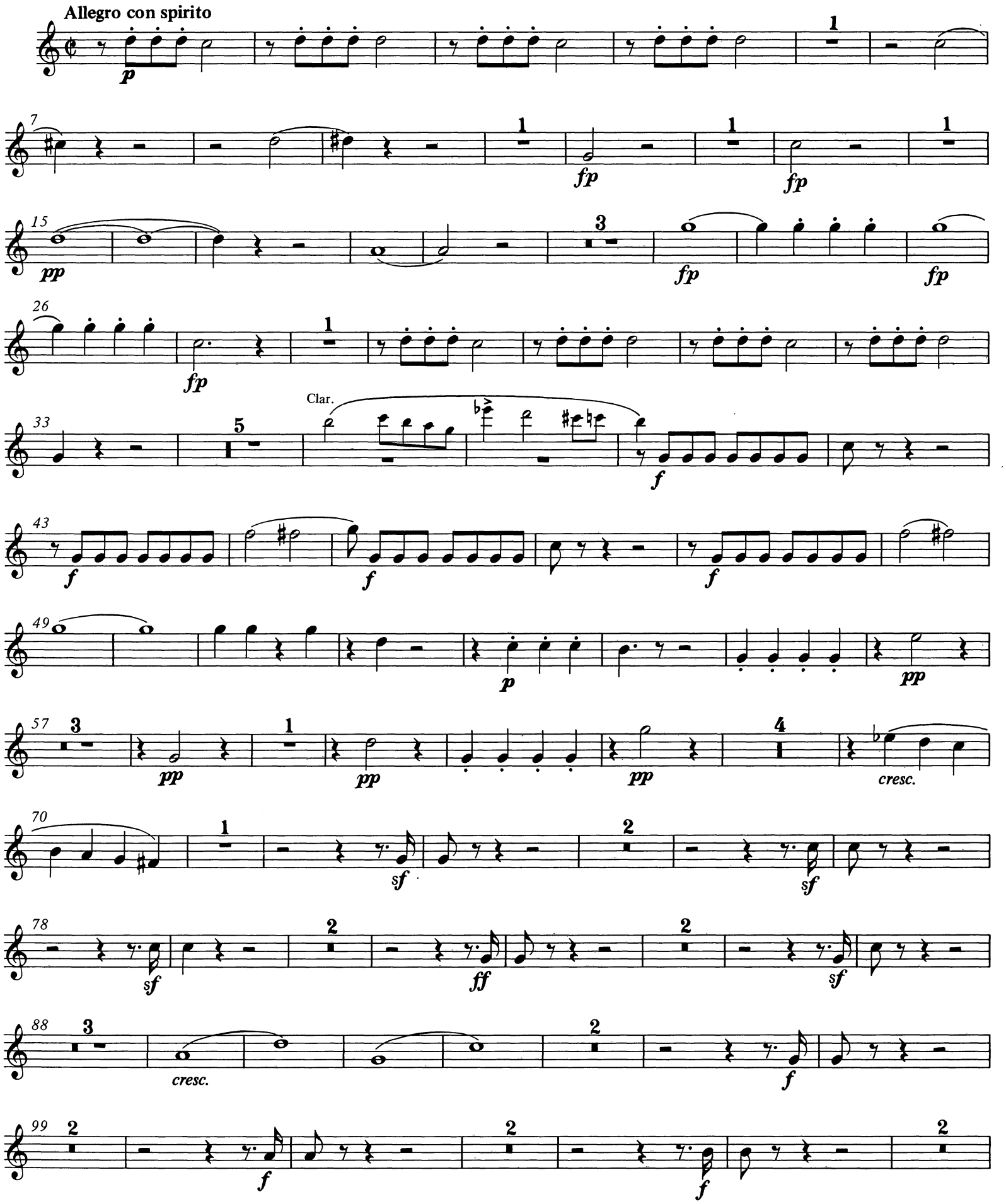

Corno in Mi♭/Es

109
f
2
p
cresc.
f
1
117
p
cresc.
ff
p
1
pp
124
129
1
3
137
5
Clar.
pp
148
156
1
cresc.
2
cresc.
p
1
165
pp
cresc.
f
172
178
1
185
12
Viol.
pp
204
5
Clar.
sf
pp

215
cresc.
pp
5
Clar.
p
f
226
2
sf
2
sf
235
f
1
p cresc.
f
1
p cresc.
243
ff
pp
250
1
2
259
4
p
269
1
275
1
fp
1
fp
1
pp
282
3
fp
291
fp
fp
1
298
5
Clar.
V.S.

307 *f*

312

318 *p* *pp* 3

326 *pp* 1 *pp* *pp* 2 *pp*

334 *pp*

339 *pp*

345 *pp* *pp* *pp*

353 5 Clar.

365 *p* *cresc.* *p* 1

373 *cresc.* 6 *cresc.* **Poco a poco stringendo**

385 *cresc.* *f* 2

394 *cresc.* *f*

402 2

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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

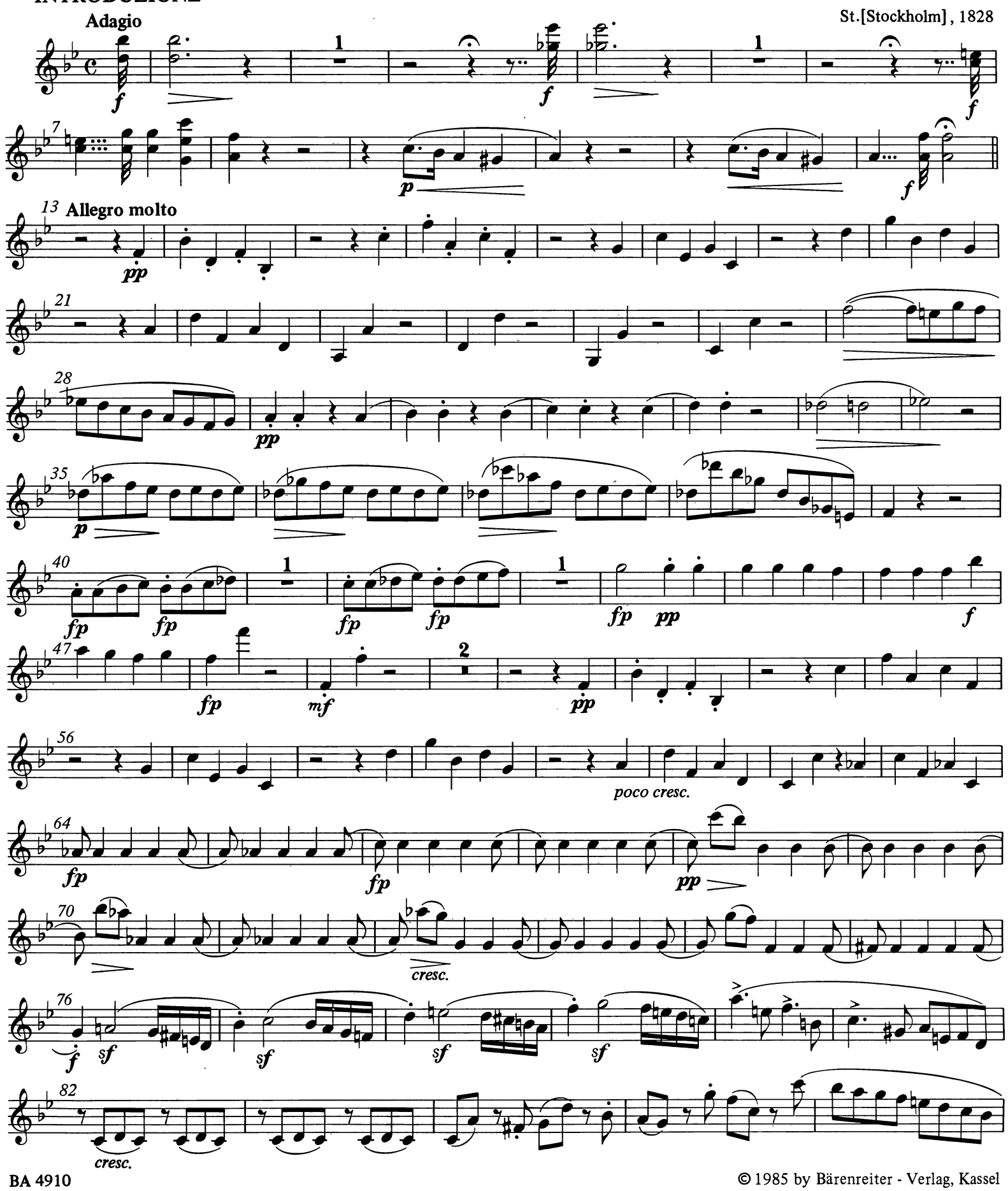
Septett
für Klarinette, Fagott, Horn, Violine, Viola, Violoncello und Kontrabaß

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

INTRODUZIONE

Adagio

St.[Stockholm], 1828



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87
sf pp
93
pizz.
4
arco
pp
103
fp
110
fp
pp
cresc.
116
f
p
120
cresc.
p
124
128
sf
cresc.
f
133
sf
pp
143
148
153
cresc.
pp
sf
158
poco cresc.
163
fp fp fp fp fp fp
168
cresc.
fp
1

174
pp
182
190
sf
sf
196
p
fp
fp
fp
201
f
p
208
pp
215
pp
222
pp
228
p
234
fp
fp
fp
fp
fp
pp
240
f
fp
mf
p
248

253 1 cresc.

258 f f f

263 p

269 tr

274 pp

280 fp fp pp

286 cresc. f f

291 p cresc.

296 p

300 sf cresc.

305 f sf pp

314 2 sf sf cresc.

322 f pp

Poco adagio

p pp

6 f

11 f pp 3 3 3 cresc. fp

15 cresc.

20 pp f f p

25 ff pp

29 cresc. p cresc.

33 f p cresc. p

38 pp cresc. f p

45 f p poco cresc. pp

Prestissimo

49 sf f p sf

54 f p f p sf f p

59 sf mf sf

1 - 11

64 2 3 4 5 6

69 7 8 9 10 11

cresc.

74

f *p*

79

85

sf

90

sf *f* 1

95

p

100

105

sf *fp*

110

fp *sf*

115

sf *f* *pp*

121

sf *fp*

127

pp 4

136
1
p
143
poco cresc.
151
pp
158
2
6/4
p
cresc.
165
f
p
170
f
p
175
sf
f
p
sf
180
185
190
195
2

201
sf
206
sf
sf
211
1
pp
1
sf
217
sf
sf
f
222
1
p
228
1
1 – 8
2
3
234
4
5
6
7
8
Adagio
240
pp
pizz.
245
arco
fp
pp
f
pp
3
3
3
cresc.
fp
249
253
pp
257
sf

FINALE

Allegro con spirito

p

7

fp

13

fp *pp*

19

fp

24

fp *fp*

1

30

35

40

f

45

50

1

tr

p

56

62

tr

sf

68
pp
73
1
1
79
fp
84
89
cresc.
95
fp
101
cresc.
107
p
cresc.
p
113
cresc.
p
cresc.
119
ff
125
fp
sf
f

130 *sf* *f* *pp* pizz.

138 arco

145 *cresc.* *pp*

151 *cresc.* *fpp*

157

162 1 1

168

174 *cresc.* *pp*

180 *cresc.* *pp*

186

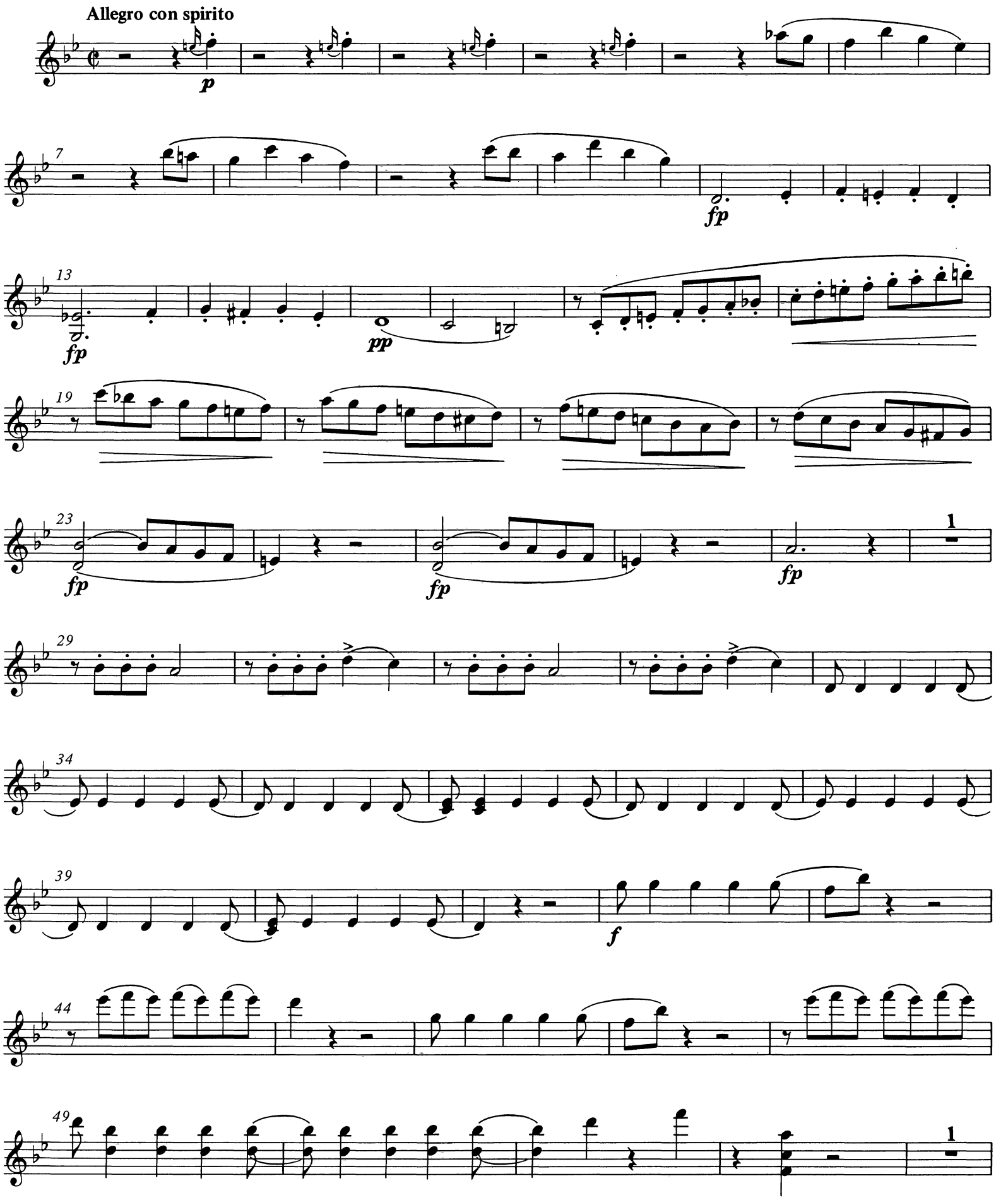
191 *poco a poco* *cresc.*

197

203
208
213
219
224
230
237
243
249
255
260
265
270

279
p
cresc.
286
pp
291
cresc.
fpp
297
302
1
1
p
309
poco a poco string.
cresc.
f
315
p
320
cresc.
f
326
fpp
331
pizz.
arco
ff

Frühere Fassung · Finale Earlier Version · Finale



54 *tr* *p*

60 *tr* *pp*

66 *cresc.* *fp*

72

78 *cresc.* *fp*

84

90 *cresc.* *p*

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

102 *p* *cresc.* *p*

108 *cresc.* *f*

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

120 *p* *pp*

127 *pp*

133 *pp*

139 *p* *tr* *sf*

144 *tr* *sf*

149 *tr* *sf*

154 *cresc.*

158 *cresc.*

162 *pp*

166 *cresc.*

170 *f*

174

179

184

pp

191

198

205

cresc.

211

pp

cresc.

217

pp

223

p

cresc.

p

229

cresc.

p

cresc.

235

f

sf

f

240

ff

pp

246

6

257 2
pp
265
271
fp
278
fp pp
284
289
fp fp fp 1
296
302
308
f
314 1
320
p
327
pp 1
334
341 2 1
pp

348 *p* *sf*

354 *sf*

359 *sf*

364 *sf*

369 *cresc.*

373 *cresc.*

377 *pp*

381 *cres.* **Poco a poco stringendo** *fp* *cresc.*

387 *f* *sf*

393 *sf* *cresc.*

399 *f* *sf*

405 *sf*

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Viola

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

pizz.

arco

poco cresc.

cresc.

BA 4910

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84
sf pp
91
pizz. arco
pp
99
108
fp fp pp cresc.
115
f p cresc.
121
p
126
sf cresc.
132
f sf pp
140
146
151
cresc. pp
156
sf poco cresc.

161
fp fp
166
fp fp fp fp cresc. fp
173 3
pp
182
sf
189
sf
194
pp fp
199
fp fp f 1
205
p pizz. pp
212
1
219
1 arco pp
226
pizz. p
233
arco 1 1
fp fp fp fp

239
fp pp f 1 mf 1 p

248

255
cresc. sf sf sf p

265

274
fp 3

282
fp pp cresc.

289
f p cresc.

294
p

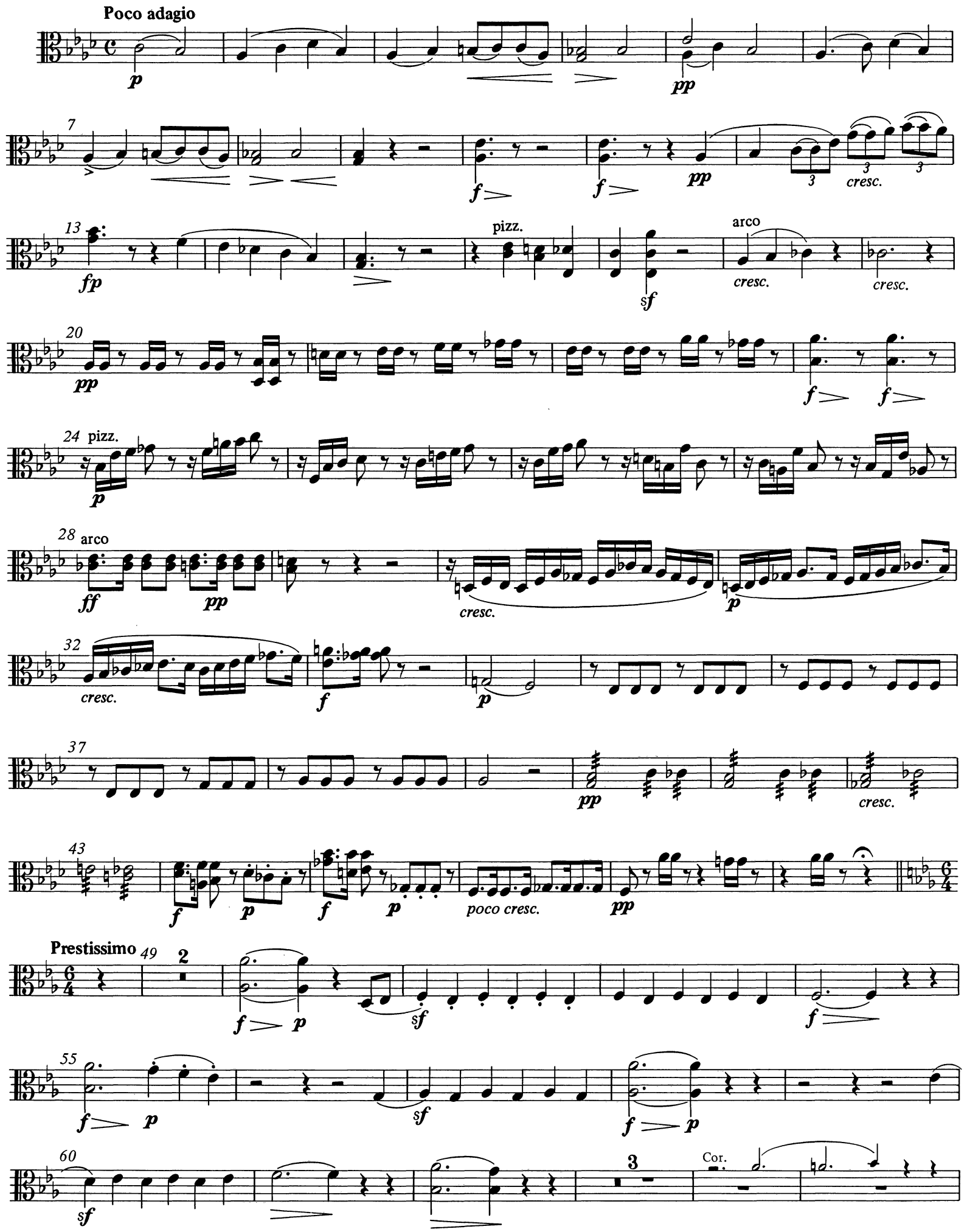
299
sf

304
cresc. f sf pp

310
1-5 2 3 4 5

317
sf sf 2 cresc.

323
f pp


Poco adagio
pizz.
arco
cresc.
poco cresc.
Prestissimo
Cor.

68

74

79

84

89

94

99

104

109

114

119

125

130

139

146

poco cresc.

pp

154

160

cresc.

f p

168

1 1

f p

175

sf

f p

sf

180

185

pizz.

arco

sf

192

pp

sf sf

199

sf sf sf sf sf sf sf sf sf

204

209

1

sf

pp

1

215

sf *sf* *sf*

220

f 1

225

p 1

230

235

Adagio 240

pp pizz. arco *fp* *pp*

246

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

251

pp

256

FINALE

Allegro con spirito

p

6

11
fp fp pp
19
fp fp
26
fp 1
32
37
42
f
48
53
p pp
60
66
71
pp 1 1

76

82

fp

87

cresc.

93

fp

99

cresc.

105

p

cresc.

111

p

cresc.

p

117

cresc.

123

ff

fp

f

128

fpp

f

pp

135

pizz.

2

arco

143

149
pp
cresc.
pp
157
simile
162
1
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

219
pp

223
p

228

232
fp *fp* *pp*

239
fp

248
fp

1

254

259

264
f

270

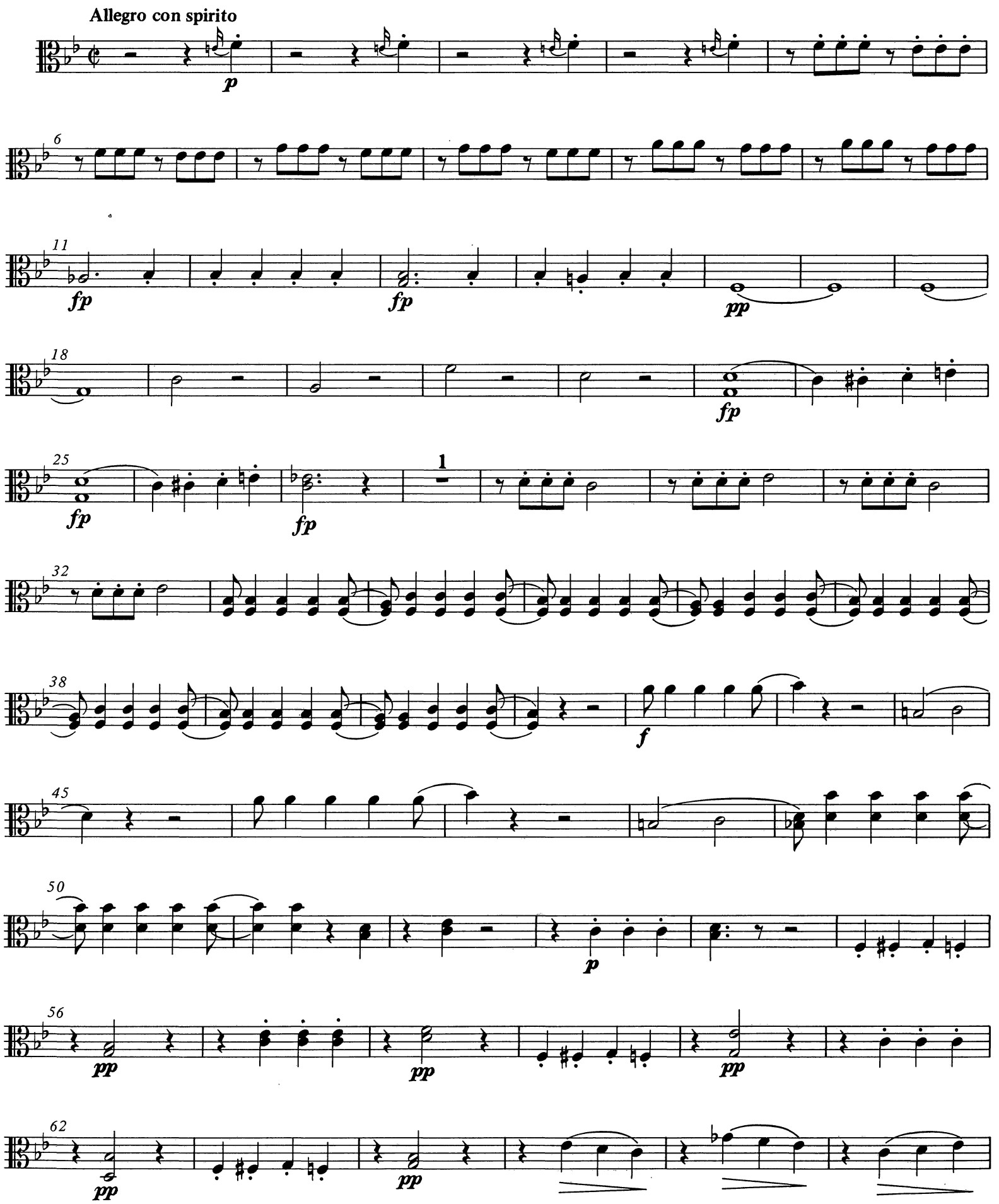
6

281
p
285
cresc.
289
pp
cresc.
pp
296
301
1
sf
pp
307
1
p poco a poco string.
cresc.
312
f
317
p
cresc.
322
f
327
fpp
331
pizz.
arco
ff

Frühere Fassung · Finale

Earlier Version · Finale

Allegro con spirito



68
cresc.
fp
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
pp
pizz.

144 arco

150 sf

156 pizz. arco cresc. pizz. arco cresc.

163 pizz. p arco pp

169 cresc. f

175

181 pp

187

194 pizz.

201 arco

207 cresc. pp

213
cresc.
pp
219
cresc.
p
225
cresc.
p
cresc.
231
p
cresc.
f
236
p
cresc.
f
241
p
cresc.
ff
pp
248
257
pizz.
266
arco
p
272
277
fp
fp
pp
287
fp
fp
fp
1

295

300

305

f

311

317

p

pp

323

pp

pp

pp

329

pp

pp

335

pp

339

343

1

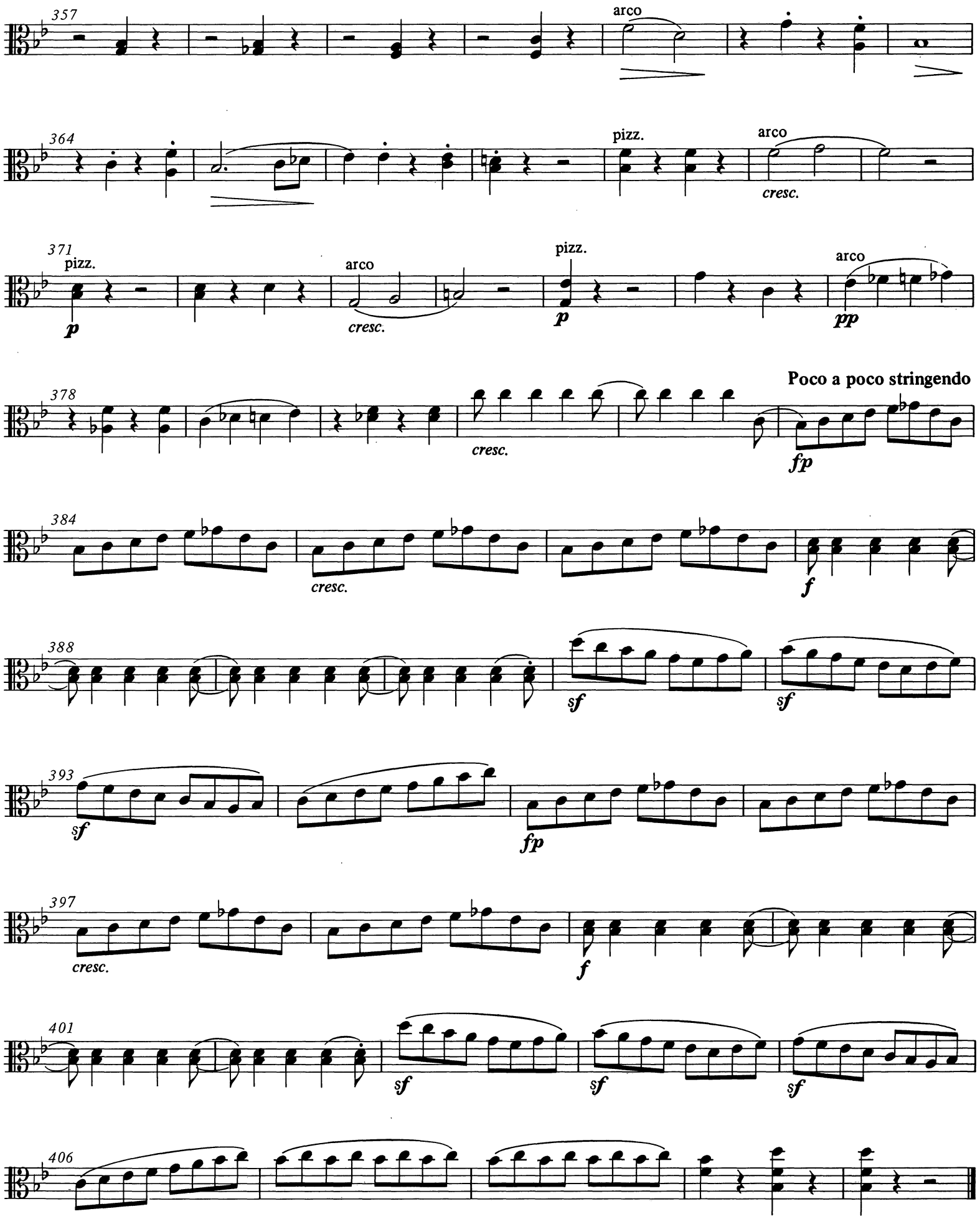
pp

pp

350

pizz.

pp



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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

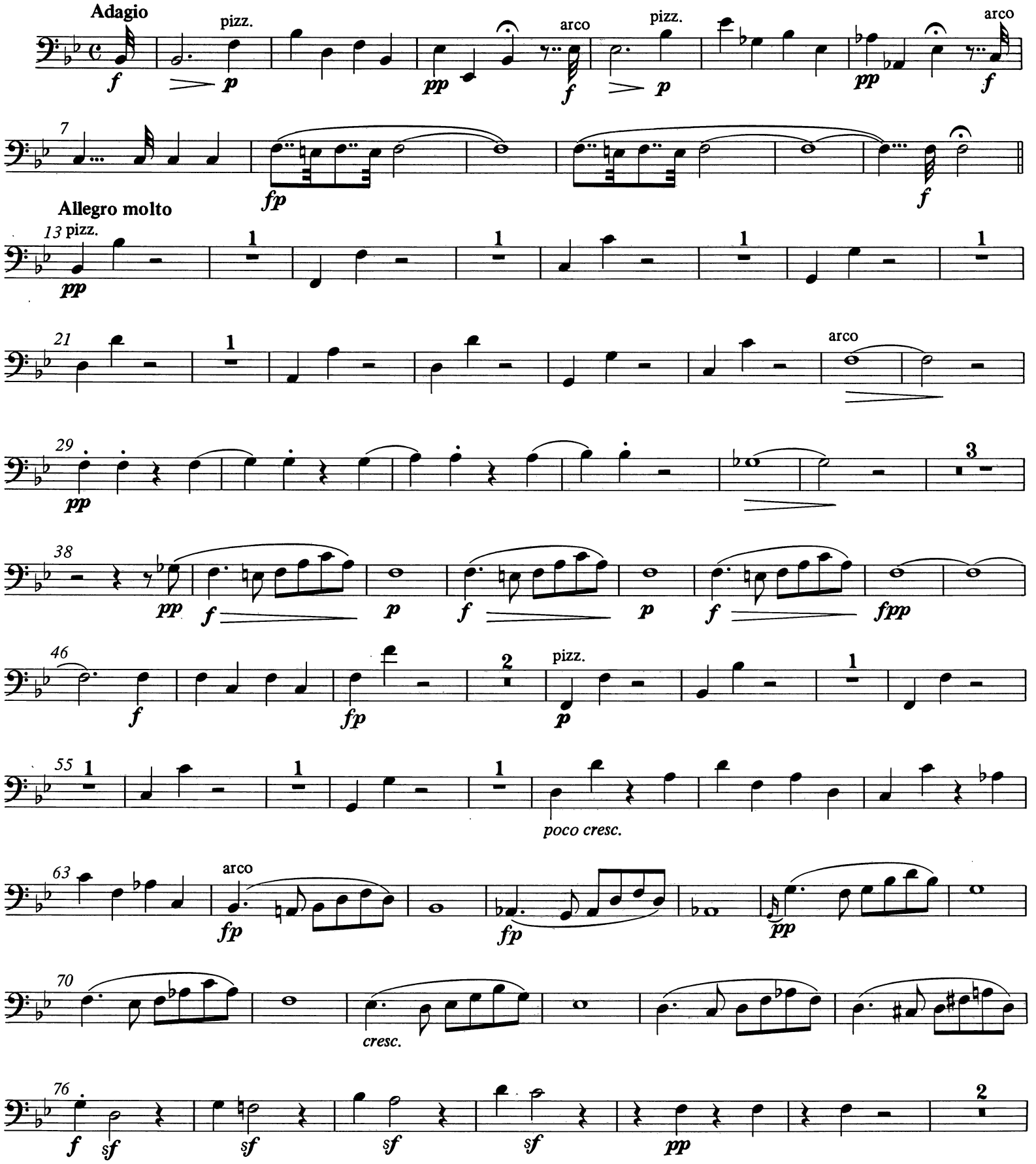
Violoncello

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

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

INTRODUZIONE

St.[Stockholm], 1828



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84
sf pp
91
pizz.
arco
pp
100 pizz.
arco
pizz.
108 arco
fp
fp
pp
cresc.
116
f
p
1 - 5
cresc.
122
p
128
sf
f
sf
135
pp
144
150
sf
cresc.
pp
156
poco cresc.
162
fp fp fp fp
167
fp fp
cresc.
fp
1

174
pp
181
189
sf
sf
196
pp
fp
fp
fp
f
202
1
p
pizz.
pp
209
1
1
1
1
216
1
arco
224
pp
3
233
pp
f
p
f
p
f
239
fpp
f
fp
2
pizz.
p
247

252
cresc.
258
arco
sf sf sf p
266
273 pizz.
arco
280
fp fp pp
287
cresc. f pp 1-5 2
293
3 4 5
cresc. pp
298
sf
305
f sf pp
314
sf sf sf sf cresc.
322
f pizz. p sf 2

Poco adagio

p *sf* *pp*

7 *pp* *f* *pp* *f* *pp* *cresc.*

13 *fp*

20 *pp* *f* *f*

24 *p*

27 *ff* *pp*

30 *p* *cresc.*

33 *f* *p*

39 *pp* *cresc.*

44 *f* *p* *f* *p* *poco cresc.* *pp*

Prestissimo 49 2 2

f *p* *f* *p*

55 *f* *p* *pp* *sfpp* *f* *pp*

59 *sfpp* 1

64

70

2

f

75

p

pizz.

80

cresc.

85

arco

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

91

1

p

97

pizz.

102

107 arco

fp *pp*

112

sf *sf* *sf*

117

f *pp*

122

sf *sf* *sf* *sf* *fp*

127

pp

pizz.

132 arco
p

138

145
poco cresc.

152
pp

159
cresc.

166
f *p*

pizz.

arco
f *p* *pp*

175
f *p* *sf* *p*

180
pizz.

185
3
arco
sf
pp

193

198 pizz.

203

208
arco
fp
pp

215
sf sf sf

220
f p

225

230

235

Adagio
240
pp pp fp pp

246
f pp cresc. fp

251
pp

257
pizz. arco

FINALE
Allegro con spirito
p

7
fp fp

14
pp

22
fp fp fp
1

29 pizz.

35

41 arco

f

47 2

55

pp

61

pp

67

73 pizz. 1

80 arco

fp

86

cresc.

92

fp

97

103
cresc.
p

109
cresc.
p
cresc.

115
p
cresc.

121
ff
fp

126
f
fpp

131
f
pp
pizz.

139
arco

145
pp
pp
cresc.

152
pizz.
sfpp

158
arco
1

165
sf *pp*

172
cresc.

179
pp *cresc.*

185
pp

191
poco a poco *cresc.*

197

203
f *fpp* *f*

208
fpp *f* *decresc.*

213
p

218
3
p

226

232
fp *fp* *pp*

239
fp

247 *fp* *fp* 1

254 pizz.

260 arco *f*

267

273 *p* pizz.

280 arco *poco cresc.*

287 *pp* *cresc.* pizz. *sfpp*

294

301 arco *sfp* 1 *sf* *pp*

308 *poco a poco string.* *cresc.*

313 *f*

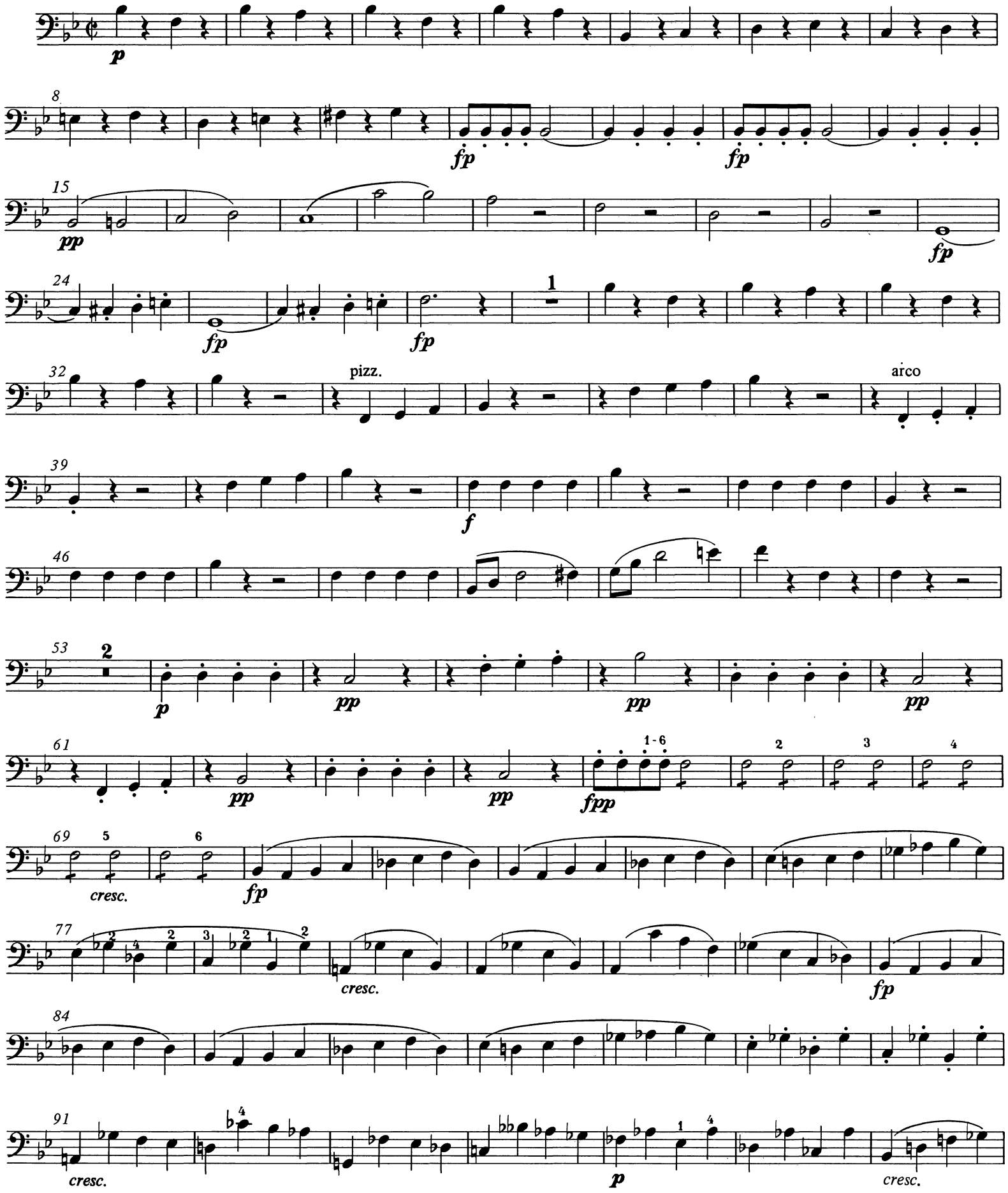
319 *p* *cresc.* *f*

324 *fpp*

330 pizz. arco *ff*

Frühere Fassung · Finale Earlier Version · Finale

Allegro con spirito



98
p cresc. p
105
cresc. p cresc. f
112
fpp f
117
fpp ff p pp
123
4
pp pp
133
pp pp pizz. pp
141
sf
148
arco
155
pizz. arco pizz. arco
cresc. cresc.
163
pizz. arco
p pp cresc.
170
f
177
185
pp
194
pizz.
4

205 arco
cresc.
pp
212
cresc.
pp
219
cresc.
p
cresc.
226
p
cresc.
p
233
cresc.
f
fp
cresc.
238
f
fp
cresc.
243
ff
pp
251
6
pp
una corda
4
pizz.
266
arco
273
fp
279
fp
pp
287
fp
fp
fp
1
295
pizz.
302
arco
f

309
316
2
p
pp
324
pp
331
pizz.
pp
338
arco
pp
345
pp
pizz.
352
pp
359
arco
366
pizz.
cresc.
p
373
arco
cresc.
pizz.
p
arco
pp
Poco a poco stringendo
380
cresc.
fp
385
cresc.
f
390
fp
397
cresc.
f
403

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Basso

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

pizz. arco pizz. arco

Allegro molto

poco cresc.

cresc.

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Basso

84
pizz.
sf *pp*

91
6
arco
pp

103
fp

110
pizz.
arco
fp *p* *cresc.* *f*

117
3 1-5 3 2 3 4
pp *cresc.*

122
5
p

129
sf *f* *sf* *pp*

136
pizz.
mf

143
p

150
arco
sf *cresc.* *pp*

157
poco cresc.

163
fp *fp* *fp* *fp* *fp* *fp* *cresc.*

169
3
pizz.
3
fp

180
187 arco
194
201
211
219
226
233 arco
239
247
253
259 arco

268 6 pizz.

280 arco *fp* *fp* pizz. *pp*

286 arco *cresc.* *f* *pp* 1-5

292 2 3 4 5 pizz. *cresc.* *pp*

297 arco *sf*

304 *f* *sf* *pp*

310 pizz. *mf* *p*

317 *sf* *sf* *sf* *sf* *cresc.*

324 pizz. *f* *p* *sf* 2

Poco adagio

pizz. *p* arco *sf* *pp*

7 *pp* *f* *pp* *f* *pp* *cresc.*

13 pizz. arco
fp
20 pizz. arco
pp f f
24 pizz.
sf p
27 arco
ff pp
30
cresc. p cresc. f
34 pizz. arco
p
40
pp cresc. f pizz. p
45 arco pizz. arco
f p poco cresc. pp
Prestissimo 49
f p f p
55
f p pp sfpp f pp
59
sfpp 1

64

71 2

f *p*

78 pizz.

83 *cresc.* arco 1-7 2

f

88 3 4 5 6 7

93 4 pizz. 1

p

102

107 arco 2 pizz. 1 arco

fp *f* *p* *sf*

114 3

sf *sf* *f* *pp*

122

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

128 pizz. 7

p

140 arco

147 pizz.

poco cresc. pp

154

160 arco

cresc. f p

168 2 pizz. 2 arco

f p pp

176 4 pizz.

f p sf p

184

189 1

pp

195

200

205

210 arco 1 pizz. 1

fp pp

215 arco
sf sf sf
220
f
pizz.
p
225
230
235
Adagio
240
arco
pp
pp fp pp
246
f
pp
3 3 3
fp
pizz.
cresc.
251
arco
1
pp
257
pizz.
arco
FINALE
Allegro con spirito
p
7
fp fp
14
pp
23
1 1 1
fp fp fp

31 2 pizz.

39 arco *f*

46

53 2 pizz. arco *pp*

61 *ppp*

68

77 pizz. 1 arco pizz. *fp*

85 *cresc.*

92 arco *fp*

98 *cresc.* *sf*

104 *sf* *sf* *sf* *p* *cresc.*

110 *p* *cresc.* *p*

116 *cresc.*

122 *ff* *fp* 1

127
f
1
f
pp
135 pizz.
arco
142
pp
pp
150
cresc.
pizz.
sfpp
159
arco
1
sf
pp
167
pizz.
174
cresc.
arco
pp
181
cresc.
pp
188
poco a poco cresc.
195
202
f
1
f
208
1
f
decresc.
214
p
3
223
p

230
fp fp pp
238
fp
247
fp fp
255
pizz.
263
arco
f
270
p
276
pizz. arco
283
poco cresc. pp
290
cresc. sfpp
298
arco 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 spirito

pizz.

p

8 arco

fp *fp*

14

pp

23 1 1 1 pizz.

fp *fp* *fp*

32 2 arco

40

f

47 2

55 pizz. arco

p *pp* *pp*

62 1-6 2 3 4

pp *pp* *fpp*

69 5 6 pizz.

cresc. *fp*

76

cresc.

83

fp

90 arco *cresc.* pizz. *p*

97 arco *cresc.* *p* *cresc.* *p*

104 *cresc.* *p* *cresc.*

111 *f* 1 *f*

117 1 *ff* *p* *pp* pizz.

125 arco *pp* *pp*

133 *pp* *pp* pizz.

140 *pp* *sf*

147 arco

154 pizz. arco *cresc.* pizz.

161 arco *cresc.* pizz. *p* arco *pp*

168 *cresc.* *f*

174

180 4

189 Viol. pp 2

199 pizz.

206 cresc. pp

213 cresc. pp

220 cresc. p arco cresc.

227 p cresc. p cresc.

234 f 1 f

240 1 ff pp

247 pizz. 12 Clar.

265 pizz.

272 arco fp

279 fp pp

287 fp 1 fp 1 fp 1 pizz.

296 2

304 arco f

311

318 2 pizz. arco

326

333 pizz.

341 arco

349 pizz.

356 arco

363 pizz. 2

372 2 arco

381 Poco a poco stringendo

386

391

398

405

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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).

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