

MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

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MONUMENTA MUSICAE SVECICAE

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FRANZ BERWALD

Sologesänge
mit Klavierbegleitung

Solo Songs
with Piano Accompaniment

Herausgegeben von / Edited by
Margareta Rörby

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Bw6A

Drei Singlieder
im Musikgesetz
von
Franz Berwald

Drei Singlieder (1817): Titelseite des Autographs. — *Drei Singlieder* (1817): title page of the autograph.

Andante. Adorno

(D. Auguste 1817)

Lebt wohl ihr Berge, ihr ge- lieb- ten Trif- fen, Ihr freund- lich
Stillen Thäler lebet wohl! Johannes wird nun nicht mehr
an euch wandern

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. The first system has three staves: a vocal line (Soprano), a piano accompaniment line (Piano), and a second vocal line (Alto). The second system has three staves: a vocal line (Tenor), a piano accompaniment line (Piano), and a second vocal line (Bass). The third system has three staves: a vocal line (Bass), a piano accompaniment line (Piano), and a second vocal line (Soprano). The lyrics are written in cursive below the vocal lines. The title 'Andante. Adorno' is at the top left, and the date '(D. Auguste 1817)' is at the top right.

Drei Singlieder: erste Seite von „Lebt wohl ihr Berge“ aus Schillers Die Jungfrau von Orleans, Prolog; S. 5 des Autographs. — Drei Singlieder: the first page of „Lebt wohl ihr Berge“, from the Prologue to Schiller’s Die Jungfrau von Orleans; p. 5 in the autograph.

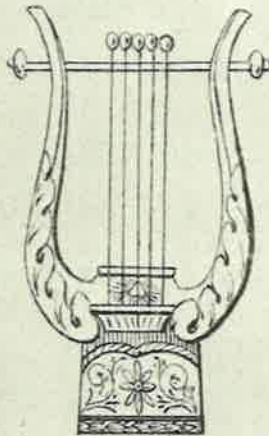


Musikalisk Journal.

1^{da} Häftet

af

Frank Beuwald.



Stockholm

Stentryck af Fehr & Müller.

Titelseite zu *Musikalisk Journal*, Heft 1, das 1818 in Stockholm herauskam. — Title page of *Musikalisk Journal*, 1st fascicle, published in Stockholm in 1818.

Andante

Traum, von Ludw. Uhland.

Berlin d. 8. Sept. 1833
von Franz Berwald.

hat mir jüngst ge-träu-
met, ich lag auf steiler Höh, ich lag auf stei-ler Höh, es
war am Meer-estrand, ich sah wohl in die Lande und ü-ber die
wei-te See, es lag am Ufer drunten ein schmales Schiff be-
mit mit besigten Wimpeln ver-hend, der Ferg am Ufer ste-hend, als
war ihm lang die Zeit. Da kam von fer-ner Bergen ein

Tempo legato

v. s.

Traum (1833): 1. Seite des Autographs, mit nur teilweise leserlicher Datierung. — Traum (1833):
p. 1 of the autograph, with a dating that is only partly legible.

SOLOGESÄNGE MIT KLAVIERBEGLEITUNG
SOLO SONGS WITH PIANO ACCOMPANIMENT

18

en - da lag. O! glöm — ej. O! glöm — ej. Kan - ske des - sa tim - mar, all - drig skän - kas

ff *p*

23

å - ter, Men vår äd - - - la tröst, må va - - - ra den: att

pp

26

vid Lif - vets gräns, den e - na för den and - ra grå - - - ter.

dolce

29

Glöm ej des - sa dar! Glöm ej des - sa dar!

rall.

„Lebt wohl ihr Berge“

Text: Friedrich von Schiller
(Aus / from *Die Jungfrau von Orleans*, Prolog)

Datiert: 1. August 1817

Dated: August 1st, 1817

Andante. Amoroso

Canto

Pianoforte

Lebt wohl ihr Ber-ge, ihr ge - lieb - ten Trif - ten, Ihr trau-lich stil - len Thä-ler le - bet

wohl! Jo - han-na wird nun nicht mehr auf euch wan-deln, Jo - han - na sagt

euch e - wig Le-be-wohl. Ihr Wie - sen, die ich wässer - te! Ihr Bäu - me,

Die ich ge - pflan-zet, grü - net fröh - lich fort! Lebt wohl, ihr Grot - ten und ihr

27

küh - len Brun-nen! Du E - cho, hol-de Stim - me die - ses Thals, Die oft mir Ant - wort

fz

34

gab auf mei - ne Lie - der, Jo - han-na geht und nim - mer kehrt sie wie - der!

pp fz pp

”A votre âge“

Text: Dichter unbekannt — Author unknown *

Datiert: 11. August 1817
Dated: August 11th, 1817

Andantino

Canto

Pianoforte

pp

*)

vo - tre â - ge sou -
A vo - tre â - ge sou - vent on i -
for - tu - né - !

8

rall.

rall.

gno - re, Ju - li - e! d'un lien — for - tu - né! la dou - ceur in - fi -

(So - phi - e)

*) Vgl. Editionstechnische Bemerkungen im Vorwort. — Cf. Preface, Editorial Comments.

*Mme de Staël, Les Dangers de l'Indifférence, dans: Journal des arts, des sciences et de la littérature, No. 332 du 20 novembre 1814, p. 223-230

15 *a tempo*

ni - e; mais un Jour vous sau - rez ____ quel tour - ment ____ est le Coeur, quand un vrai Sen - ti - ment ____ n'en fait

a tempo

f *p*

22

lors - que

pas ____ le bon - heur, lors - que sur cet - te ter - re on se sent dé - lais - sé - e,

ff *fz*

29

pre - miè - re

qu'on n'est d'au - cun ob - jet la pre - miè - re pen -

(mor - tel)

35

lors que *Recitativo* *Adagio*

sé - e lors - que l'on peut pleu - rer, sans que sur nos mal - heurs

(suffri) *poco adagio*

pp *dolce*

39 Ja - mais au - cun mor - tel — puis - se ver - ser des **Tempo I**

Ja - mais au - cun mor - tel puis - se ver - ser des pleurs. On se
(ne répande

46 res - se à la on ces - se de s'ai -

dés - in - té - res - se à la fin — de soi - mê - me, on ces - se de s'ai - mer —, si quel - qu'un — ne nous

53 et d'in - si - pi - des jours — l'un sur l'au -

ai - me, et d'in - si - pi - des jours l'un sur l'au - tre en - tas - sés, s'é -

fz *pp* *fz* *p*

60 cou - lent len - te - ment et sont — vi - te ef - fa - cés, et sont — vi - te ef - fa - cés.

Romance

Text: Friedrich von Matthisson: *Andenken**)Aus *Musikalisk Journal* 1, gedruckt 1818
From *Musikalisk Journal* 1, printed in 1818

Andante

Canto

Pianoforte

p

Jag min - nes Dig —, när näk - ter -

5

ga - len med sorg - lig röst, gen - lju - der qva - len u - ti — mitt bröst —. När minns du

f — *p*

10

mig? när minns du mig? Jag minnes

cresc. *ff* *p*

13

Dig, vid må - nans ljus i tys - ta qväl - len, vid bäck - kens sus — från bran - ta

*) Hier in der Übersetzung von O*** (vgl. Vorwort). Der ursprüngliche Wortlaut des Gedichtes ist im Critical Commentary wiedergegeben. — Here translated by O*** (cf. Preface). The original wording of the poetry is reproduced in the Critical Commentary.

17

häl - len. Hvar minns du mig? hvar minns du mig? Jag min - nes

ff *pp* *ff*

21

Dig med bit - tert nö - je då hjer - tat brin - ner, med sorg - ligt lö - je då tä - ren

fp

25

rin - -ner. Hur minns du mig? hur minns du mig? O minns Du

f *p*

29

mig_, till dess i dö - den ljuft sam - man - blan - das de skil - - da ö - den!

33

E - hvar jag an - das, minns jag blott Dig, minns jag - blott Dig.

presez *a tempo* *presez* *a tempo*

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

Romance *

Text: Dichter unbekannt — Author unknown
à E de B.....

Aus *Musikalisk Journal* 1, gedruckt 1818
From *Musikalisk Journal* 1, printed in 1818

Andante

Canto

Pianoforte

fz *p* *fz* *p*

1. Ma

5

vie est u - ne fleur sau - va - ge, un ruis - seau, qui se perd sans_ bruit; el - - - le

fz *mf*

Red. *

10

pas - se_ com - me un nu - a - ge dans l'ob - scu - ri - té de la nuit, dans l'ob - scu - ri -

fz *fz*

Red. *

15

té de la nuit.

2. Du

f *p* *f* *pp*

Red. [*]

*) Vgl. Vorwort. — Cf. Preface.

* Romance écossaise, dans: le chansonnier des graces, Paris: Louis 1814, p. 269-270

20

moins chez la ro-se flet-ri-e le par-fum sur-vit_à la fleur; et c'est_ le_ par-fum de la

Red. * *Red.* * *mf*

26

vi-e, que le sou-ve-nir _____ du bon-heur, que le sou-ve-nir _____ du bon-

fz *fz* *Red.* *

32

heur. 3. Un doux son-ge, à l'â-me oppres-sé-e est un bien par le ciel_ of -

f p *f -> pp* *fz* *Red. [*]* *Red.* * *Red.* *

38

fert; et pour_ el-le_, c'est la ro-sé-e qui vient ra-fraî-chir _____ le dé-

mf *fz* *Red.* *

44

sert, qui vient ra-fraî-chir _____ le dé-sert.

fz *f p* *f -> pp* *Red. [*]*

''En parcourant les doux climats''

Text: Dichter unbekannt — Author unknown

avec Gabriel Lemoigne (vor 1809)

Aus *Musikalisk Journal 2*, gedruckt 1819
From *Musikalisk Journal 2*, printed in 1819

Allegretto

Canto

Pianoforte

p

5

1. En par - cou - rant les doux cli - mats De Pa - phos, et Cy - thè - re

9

On n'é - prou - ve point l'em - bar - ras D'u - ne lan - gue é - tran - gè - - re

13

Sans pei - ne au pa - ys des A - mours Un se - cret se ré - vè - - le

17

Le sen - ti - ment au - ra tou - jours Sa lan - gue u - ni - ver - sel - - le.

21

2. Com - mer - ce d'a - mour est un jeu, Qui par - tout est le mê - me.

25

Par - tout sou - ri re est un a - veu, Sur la bou - che qu'on ai - - me,

29

Quand deux a - mants ont à ré - gler L'in - té - rêt le plus ten - - dre;

33

N'ont - ils pas les yeux pour par - ler, Et le Coeur pour s'en - ten - dre?

37

3. D'u - ne beauté bien ten - dre - ment, Pres - ser la main ché - ri - e;

41

Par - tout c'est di - re a - vec ser-ment, Je t'ai-me ô mon a - mi - - e,

45

Un sein de Lis (di - vins ap - pas) Qui sou - lè - ve la ga - - ze;

49

En s'a - gi - tant ne dit - il pas, Qu'un mê-me feu l'em - bra - - se?

Aftonrodnan

Abendrot Twilight Glow

Text: Georg Ingelgren

Aus *Musikalisk Journal* 3, gedruckt 1819
From *Musikalisk Journal* 3, printed in 1819

Andante

Canto

1. Re'n so - len sun - kit ba - kom ber - gen, men af - ton - rod - nan flam - mar der så skön än -
2. Det läng - tans - ful - la hjer - tat trä - nar till a - ning - ens för - dol - da land, och fa n - ta -

Pianoforte

6

nu i pur - pur - fär - gen, och mor - gon - da - gens bud - skap bär. Så sjun - ker lif - vets fröjd, men
si - ens ving - ar lå - nar, men fjett - ras kvar af tan - kans band. Hvar vill du fly? Bland jor - dens

13

Hop - pet oss ly - ser än i qva - lens natt, och bå - dar, ef - ter vand - rings -
dim - mor, för - mät - ser - ne! är din - blick för svag. Se Af - ton - rod - nans gyll - ne

20

lop - pet, en hög - re, o för - gång - lig - skatt.
strim - mor, och hop - pas på en mor - gon - dag.

Vaggvisa*)

Wiegenlied Lullaby

Text: Samuel Hedborn

Aus *Musikalisk Journal* 3, gedruckt 1819;
revidiert 1842
From *Musikalisk Journal* 3, printed in 1819;
revised in 1842

Andantino

Canto

1. U - te blå - ser som - mar - vind, gö - ken gal i hö - gan lind;
2. Äng - en står så gul och grön, So - len stän - ker guld i sjön,
3. Sys - ter so - par stu - gan ren, sät - ter löf i ta - ket se'n;
4. Skep - pet gung - ar lätt på våg med sitt se - gel, mast och tåg,

Pianoforte

5

mor hon går på grö - nan äng, båd - dar bar - net blom - ster - sång, strör lång - a
bäc - ken rin - ner tyst och sval, mel - lan vi - den, asp och al; bror byg - ger
up - på golf - vet skall hon så lil - jor och kon - val - jer små; ro - sor så
gång - ar sig åt främ - mand' land; hãm - tar bar - net per - le - band, Kjør - tel af

10

ra - der ut - af ros och bla - der, ut - af ros och bla - der.
dam - mar åt sin såg och ham - mar, åt sin såg och ham - mar.
ra - ra: der skall bar - net va - ra, der skall bar - net va - ra.
si - den, skor med gran - na smi - den, skor med gran - na smi - den.

Die im *Musikalisk Journal* abgedruckte Fassung schließt wie folgt. — The version from the *Musikalisk Journal* concludes as follows:

11

ut - af ros och bla - der, ut - af ros och bla - der.
åt sin såg och ham - mar, åt sin såg och ham - mar.
der skall bar - net va - ra, der skall bar - net va - ra.
skor med gran - na smi - den, skor med gran - na smi - den.

fz

*) Der Titel ist dem Gedicht im *Poetisk kalender*, 1813, entnommen. — The title is taken from the poem in *Poetisk kalender*, 1813.

Romance

Text: Dichter unbekannt* Author unknown*)

Charles François Philibert Masson
(1762 - 1807)Aus Musikalisk Journal 5, gedruckt 1819
From Musikalisk Journal 5, printed in 1819

Allegretto

Canto

Pianoforte

6

1. Un jeu - ne Trou - ba - dour Qui

11

chan - te et fait la guer - re Re - ve - nait chez son pè - re, Rê - vant à son a -

16

Ga - ge - pé - e

mour Ga - ge de sa va - leur son é - pé e et sa har - pe

*) Vgl. Vorwort. - Cf. Preface.

* Charles François Philibert Masson, La nouvelle Astrée, ou les aventures romantiques du temps passé: traditions recueillies et publiées, Metz: Collignon 1805, vol. I, p. 448

21

char pe sur son

Sus - pen - dues en é - char - pe Se croi - soient sur son coeur, Sus - pen - dues en é -

mf p mf

26

soient sur son

char pe Se croi - soient sur son coeur. 2. Il ren - con - tre en che - min Pè - le -

31

ri - ne jo - li - e, qui voy - a - ge et qui pri - e Un ro - sai - re à la

36

main. Col - le - ret - te à longs plis cou - vre sa fi - ne tail - le,

(voile)

41

Et grand cha - peau de pail - le, Couvre son teint de lis, Et grand cha - peau de

(om-bré)

mf p mf

46

pail - le, Cou-vre son — teint — de lis. 3. O gen-til trou - ba - dour! Si

51

tu re - viens — fi - dè - le Chan - te un coup-let pour cel - le Qui bé - nit — ton — re -

56

tour. "Par - don - nes mon re - fus Pè - le - ri - ne jo - li - e!

61

Sans a - voir — vu ma Mi - e, Je ne chan - te - rai pas,

mf *p* (plus)

65

Sans a - voir — vu ma Mi - e, Je ne chan - te - rai pas."

mf

“Mais, ne l’oublions pas”

Text: Dichter unbekannt — Author unknown *

Aus *Musikalisk Journal* 6, gedruckt 1819
From *Musikalisk Journal* 6, printed in 1819

Andante

Canto

Mais, ne l’ou - bli - ons pas, à la - vil - le, au vil - la - ge, le bon -

Pianoforte

p

7

heur le plus doux est ce - lui qu’on par - ta - ge. Heu - reux ou mal - heu -

fp

Red.

13

reux, l’hom - me a be - soin d’au - trui —; il ne vit qu’à moi - tié, s’il ne vit que pour lui —. Vous

f

20

ah — !

donc —, vous donc — à qui des champs la — joie est é - tran - gè - re, ah! fai -

p

Red.

26

fai - tes y le

tes y le bien, et les champs — vont vous — plai - re.

Red.

* Jacques Delille, *L’homme des champs, ou les géorgiques françaises*,
Baste: Decker 1800, Premier chant, p. 53

Romance

Text: Charles-Guillaume Etienne

(Aus dem Libretto zu *Jeannot et Colin* —
From the Libretto of *Jeannot et Colin**)Aus *Journal de Musique* 1, gedruckt 1820
From *Journal de Musique* 1, printed in 1820

Andante

Canto

Pianoforte

1. Ah! Jean - not me dé - lais - se Il faut nous sé - pa -
rer Ou - bli - ons ma fai - bles - se Je n'ai plus qu'à pleu - rer Que j'a - vais tort de croi - re Ce
qu'il m'a - vait pro - mis L'a - mour et la mé - moi - re Se per - dent à Pa - ris L'a -
mour et la mé - moi - re Se per - dent à Pa - ris. *2.* Dans sa nou - vel - le a - mi - e Qui
peut donc le char - mer? Je suis aus - si jo - li - e Et je sais mieux ai - mer Chan - ge - t'on de vi -

7

14

20

27

f *p* *fz* *fz* *p*

f *fp* *f* *fp* *fz*

f *fp* *fz*

fz

*) Vgl. Vorwort. — Cf. Preface.

34

sa - ge En chan - geant de pa - ys? Je plai - sais au vil - la - ge Je - dois plai - re à Pa -

40

ris Je plai - sais au vil - la - ge Je - dois plai - re à Pa - ris. 3. Ah! quand dans nos mon -

47

ta - gnes Je se - rai de re - tour Je - veux à mes com - pa - gnes Di - re sans nul dé - tour Si vous

54

a - vez fil - let - tes Un a - mant bien é - pris Pre - nez gar - de pau - vret - tes Qu'il

60

ne - vien - ne à Pa - ris, Pre - nez gar - de pau - vret - tes Qu'il ne - vien - ne à Pa - ris.

Le Regard

Romance

Text: Dichter unbekannt — Author unknown

Auguste de Forbin (1777-1841)

Aus *Journal de Musique 2*, gedruckt 1820
From *Journal de Musique 2*, printed in 1820

Canto

Pianoforte

p *fp*

1. J'ai - me en - co - re et
(Jeune encor, je rêvais

7

je re - vais d'a - van - ce Au doux re - gard. Mon - coeur é - toit

13

sans - dé - fi - an - ce Con - tre un re - gard. Je sou - pi - rai

19

j'ob - tins d'I - so - re Un doux re - gard. Et je - vou - drois en
(I - sau - re) (seul)

fz *cresc.* *f*

25

è - tre en - co - re A ce - re - gard. 2. De la beau - té

p

31

le plus doux char - me C'est le re - gard. Il - nous - en - chan - te,

37

il - nous dés - ar - me Ce - doux re - gard. Je crois la na -

(son) (crus)

43

tu - re em - bel - li - e Par un re - gard. Et je - de - vroy da - ter - ma

(ce)

fz cresc. *f* *p*

50

vi - e De ce re - gard. 3. Le guer - rier bra - ve les a -

56

lar - mes Pour un re - gard. La dou - leur voit sé - cher ses lar - mes

(Par)

63

Par un re - gard. Le coeur trou - ve l'es - pér - an - ce Dans un re -

(le coeur re - trou - ve)

fz cresc.

70

gard. L'a - mour se - ven - ge du si - len - ce Par un re - gard.

f p

Romance

Text: Dichter unbekannt — Author unknown

*(Cavaliere Blangini, 1808)*Aus *Journal de Musique* 4, gedruckt 1820From *Journal de Musique* 4, printed in 1820

Andante

Canto

Je t'ai - me - rai — , tant que l'a - mant de Flo - re, de

Pianoforte

P

6

ses bai - sers ca - res - se - ra les fleurs, tant qu'au ma - tin la

11

bien - fai - san - te au - ro - re fé - con - de - ra — nos — ver -

f p sf

f p

15

gers — de — ses pleurs. Je t'ai - me - rai — je — t'ai - me - rai.

poco rall.

poco rall.

sf cresc.

Des Mädchens Klage

Text: Friedrich von Schiller

Datiert: Berlin, Juli 1831; später revidiert (1833?)

Dated: Berlin, July 1831; later revised (1833?)*

Andante

Canto

1. Der Eich - wald brau - set, die Wol - ken — ziehn —, das Mägd - lein sitz't, das Mägd - lein

Pianoforte

p

5 sit - - zet an U - fers — Grün, es — bricht — sich die — Wel - le mit Macht, mit —

10 Macht, und sie seufzt hin - aus — in die fin - stre, fin - - stre Nacht, das Au - ge vom Wei - nen ge - trü - bet, vom

cresc. *f* *p*

15 Wei - nen ge - trüb't. Der Eich - wald braus't, die Wol - ken ziehn, das Mägd - lein sitz't an U - fers Grün.

cresc. *tr*

*) Vgl. Vorwort. — Cf. Preface.

20

2. „Das Herz ist ge-stor-ben, die Welt ist leer, ist leer, und wei-ter giebt sie dem Wun - sche, dem

25

Wun - sche nichts mehr. Du... Hei - li - ge ru - fe dein Kind zu - rü-ck, ich ha - be, ich ha - be ge - nos - sen das

31

ir - - di - sche Glück, ich ha - be ge - lebt und ge - lie - bet, ich ha - be ge - lieb't!" Der Eichwald

36

braus't, die Wol-ken ziehn, das Mägdlein sitz't an U - fers Grün. 3 Es rin - net der Thränen ver - geb - li - cher Lauf, die

42

Kla - ge sie we - cket die Tod - ten nicht auf, doch nen - ne, was trö - stet und hei - let die

*) Cf. Critical Commentary.

48
 Brust nach der sü - ßen Lie - be ver - schwundener Lust, ich, die Himm - li - sche will's nicht ver - sa -

54
 gen. Der Eichwald braus't, die Wol - ken ziehn, das Mägdlein sitz't an U - fers Grün. 4. „Laß rin - nen der Thrä - nen ver -

59
 geb - li - chen Lauf, es we - cke die Kla - ge den Tod - ten nicht auf, das sü - ße - ste Glück für die

66
 Brust, für die trau - ren - de Brust, nach der schö - nen Lie - be ver - schwundener Lust —, sind der Lie - be Schmerzen, der

71
 Lie - be Schmerzen und Kla - gen." Der Eichwald braus't, die Wolken ziehn, das Mägdlein sitz't an U - fers Grün.

*) Cf. Critical Commentary.

Traum

Text: Ludwig Uhland

Datiert: Berlin, 8. September 1833*)

Dated: Berlin, September 8th, 1833

Poco andante

Canto

Pianoforte

pp

Es hat mir

6

jüngst ge - träu - met, ich läg' auf stei - ler Höh', ich

12

läg' auf stei - ler Höh'; es war am Mee - res - stran - de, ich sah wohl in die Lan - de' und

mf *pp*

18

ü - ber die wei - te See. Es lag am U - fer drun - ten ein

cresc. *f* *p*

*) Vgl. Vorwort. — Cf. Preface.

**) Cf. Critical Commentary.

23

schmu - ckes Schiff be - reit, mit bun - ten Wim - peln we - hend, der Ferg' am U - fer ste - hend, als

sf sf p pp f

29

wär' ihm lang die Zeit. Da kam von fer - nen Bergen ein lust' - ger Zug, ein lust'ger Zug da-her. Wie

p pp sempre legato tr tr

34

En - gel thä-ten sie glän - zen, ge - schmückt mit Blu-men-krän-zen, und zo - gen nach dem Meer, nach dem

tr tr

38

Meer. Vor - an dem Zu - ge schwärm-ten der mun - tern Kin-der viel. Die An - dern Be - cher

pp staccato cresc.

41 *poco rit.*
 schwan - gen, mu - si - zir - ten, san - gen, schweb - ten in Tanz und Spiel. Sie *poco rit.*

44
 spra - chen, sie spra - chen zu dem Schif - fer: „Willst du uns füh - ren gern?“

poco cresc. *f* *p*

49
 Wir sind die Won - nen und Freu - den, wol - len von der Er - de schei - den, All von der

55
 Er - de fern.“ Er hieß in's Schiff sie tre - ten die Freu - den all - zu - mal, er

61
 sprach: „Sagt an, sagt an, sagt an, ihr Lie - ben, ihr Lie - ben! Ist Keins zurück - ge - blie - ben, ist

cresc. et stringendo *f* *pp*

67
Keins zu-rück-ge-blie-ben auf Ber-gen, noch im Thal?" Sie rie-fen: „Wir sind

73
Al-le! Fahr zu, fahr zu, wir ha-ben Eil'! Fahr zu, fahr

79
zu, wir ha-ben Eil', fahr zu, wir ha-ben Eil', fahr zu, fahr zu, wir ha-ben

85
Eil'." Sie fuh-ren mit fri-schen Winden,

91
fern, fer-ne sah ich schwin-den der Er-de Lust und Heil.

Den 4 juli 1844
Konung Oscar! — Fantasiestycke

Am 4. Juli 1844
König Oscar! — Phantasie-Stück

The 4th July, 1844
King Oscar! — "Phantasie-Stück"

Text: Göran Gabriel Ingelman

1844 entstanden

Recit. Composed in 1844

Poco andante

Canto

Pianoforte

pp

tr

Swe - a, hjel - te - mod - ren

6

satt på sin fjäll - thron högt i Nor - den som ett gull - moln lju - sa loc - ken flöt, kring pannans so - li -

10

tår. Vän - ligt le - en - de stod Wå - ren bred - vid hen - ne och med ving - en vif - ta - de han bort en

13

tår, som än dröjd på hen - nes kin - der, tal - te om en öm för - lust;

allegro

17

men nu tän - de Hop - pet hen - nes ö - ga och med silf - ver - stäm - ma högt hon qvad.

allegro

sf *f* *f* *f*

21

Andantino

"O Wår, med hop - pet hand i hand —, flyg öf - ver kung - a - stad och land —, och

p sempre legato

25

smyc - ka Scan - di - a till brud vid Maj - sols blick — och lär - kors ljud, "I

cresc.

29

ljus - grön man - tel skall hon stå —, med — ro - sor rö - da, sip - por bla —, och

p

33

lil - jor, hvi - ta - re än snö, den hö - ga, stol - ta hjel - te - mö. "Ty

cresc.

37

u - ti - kär - lek, ren - het, tro, hon skall med Nor - dens Os - car bo bland

41

si - na berg med bröst af jern, och svärd - och män - ner till - sitt värn. "Af
colla parte *a tempo*

cresc. f p

45

ett så skönt för - bund i Nor - den en ä - del tel - ning skall gå fram - och

49

häng - a kro - nan öf - ver jor - den - med mo - gen frukt - af Os - cars stam. Den

cresc.

53

he - ter: mod att vär - digt li - da, sann fri - het och rätt - rå - dig-het, och

p

57

frid med svärd - om - gjor - dad si - da, sjelf - stän - dig - het och i - dog - het. "O Brud, din
colla parte *a tempo*

cresc. *f* *p* *pp*

61

Brud - gum gå till mö - te, med tro och kär - lek ho - nom krön, en fram - tid

65

slum - rar i ditt skö - te, som Han och Du, så hopp - fullt skön - !

Östersjön

Die Ostsee The Baltic

Text: Oscar Fredrik

Datiert: 1859

Dated: 1859

Allegro risoluto

Canto

1. Du blå - nan - de haf, som mång tu - sen - de
 2. Hur godt är der - u - te, hur sval - kan - de
 3. Men ska - kar or - ka - nen sin ving - e med
 4. Mig tycks att en stål - klang, så ren och så

Pianoforte

6

är mot Skan - di - ens klip - por har sla - git, som bru - tit din
 skönt, då vår - li - ga vin - dar - ne sme - ka! Då vå - gor - na
 dån, blir hafs - jung - frun ask - grå om kin - den, och sli - tes mitt
 klar, så skif - tan - de dock och så präk - tig, af lif och af

cresc. *P* *cresc.*

12

bo - ja hvar gry - en - de vår och fri - gjord i fjer - ran har dra - git; dig eg - nas min
 skif - ta i blått och i grönt och strå - lar kring top - par - ne le - ka! Se! brän - ning - ens
 se - gel från bris - tan - de rån i tu - sen - de styc - ken af vin - den, då klap - par mitt
 lust öf - ver böl - jor - na far, dess grund - ton är stark och är mäk - tig, hur vin - den än

dim.

20

sång, ty jag läng - tar dit ut, när böl - jor - na slå e - mot skä - ren.
 skum är så glän - san - de hvitt, när böl - jor - na slå e - mot skä - ren.
 hjer - ta af stolt - het än mer bland böl - jor, som ry - ta mot skä - ren.
 vex - lar i dur el - ler moll, när böl - jor - na slå e - mot skä - ren.

cresc. *f* *dim.* *8*

Vid Konung Oscars grav

Am Grabe König Oscars At the Grave of King Oscar

Text: Julius*)

1859 entstanden
Composed in 1859

Andantino

Canto

1. Bor - ta är den äd - le Drot - ten, bor - ta är den
2. Sve - a smär - tans åd - le Drot - ten, Sve - a smär - den
3. Hvad han för vårt land har va - rit, hvad han för tans vårt

Pianoforte

dolce

4

äd - le Drot - ten; men han vun - nit skön - - sta lot -
tä - rar grå - ter, Dig, ack får hon ald - - rig å - -
land har va - rit, än för - täljs när sek - - ler fa - -

rit.

cresc.

8

atempo

ten: Ett min - ne som ej dör. Ett hjer - ta så - som hans på thro - nen säl - lan
ter: Den go - de, mil - de Kung, Han kär - lek gaf sitt folk. Vid bå - ren, sor - gens
rit: I graf - vens stil - la famn Hans as - ka hvi - lar, men på ryk - tets - ving - ar

cresc.

12

fanns ____ Han sör - jes ock der - för, Han sör - jes ock ____ der - för.
tolk ____ står gam - mal nu och ung, står gam - mal nu ____ och ung.
än ____ kring jor - den förs hans namn, kring jor - den förs ____ hans namn.

rit.

rit.

pp

*) Vgl. Vorwort. — Cf. Preface.

Den 7 december 1865
Eko från när och fjärran

Am 7. Dezember 1865
Echo von nah und fern

The 7th December, 1865
Echo from Near and Far

Text: Frans Hedberg

Entstehungszeit: 1865 oder Anfang 1866
Date of composition: 1865 or beginning of 1866

Andante

Canto

1. Lyss - nen till den hel - ga fröjd
2. Se - kels gam - la for - mers tvång
3. Ing - en trä - de oss för när,

Pianoforte

P

4

Som från al - las hjer - tan går, Den spri - der sig kring
Flytt för fris - ka vin - dars sus! Mot him - len stig der -
Ing - en ho - te med sin hand, Den hel - ga jord som

7

dal och höjd I från ett folk som tryg - gadt står. Ty
för vår sång, Som löf - te om en fram - tid ljus! Vår
fri - gjord är Af kung och folk från tung - a band! Nu

10

här fanns tve - drägt, split och strid, Men nu är hopp och ljus och
 sädd, i frukt - bar jord - man förd, Skall gro och gif - va herr - lig
 står na - tio - nen som en man, Nu ing - en oss be - seg - ra

13

frid. Ja, det jub - lar, vårt land i - från strand
 skörd. Ja, det jub - lar, vårt land i - från strand
 kan! Ja, det jub - lar, vårt land i - från strand

16

och till strand ja till
 och till strand ja till
 och till strand ja till

19

strand!
 strand!
 strand!

*Eko av klarinett**

*) Echo einer Klarinette. - Echo by a clarinet.

ANHANG
APPENDIX

Des Mädchens Klage

Text: Friedrich von Schiller
Frühere Fassung — Earlier version

Entstehungszeit: Juli 1831
Date of composition: July 1831*)

Andante

Canto

1. Der Eich - wald brau - set, die Wol - ken ziehn, das Mägd - lein sitz't, das Mägd - lein

Pianoforte

P

5

sit - - zet an U - fers Grün, es bricht sich die Wel - le mit Macht, mit

10

Macht, und sie seufzt hin - aus in die fin - stre, fin - stre Nacht, das Au - ge vom Wei - nen ge - trü - bet, vom

cresc.

f

15

Wei - nen ge - trüb't. Der Eich - wald braus't, die Wol - ken ziehn, das Mägd - lein sitz't an U - fers Grün.

cresc.

tr

*) Vgl. Vorwort. — Cf. Preface.

20

2 „Das Herz ist ge - stor - ben, die Welt ist leer, ist leer, und wei - ter giebt sie dem

p

24

Wun - sche, dem Wun - sche nichts mehr. Du Hei - li - ge ru - fe dein Kind zu -

29

rück, ich ha - be, ich ha - be ge - nos - sen das ir - di - sche Glück, ich ha - be ge -

cresc. *f*

33

lebt und ge - lie - bet, ich ha - be ge - lieb't!" Der Eich - wald braus't, die Wol - ken ziehn, das Mägd - lein

cresc.

37 *tr* **)*

sitz't an U - fers Grün. 3. Es rin - net der Thrä - nen ver - geb - li - cher Lauf, die

42

Kla - ge sie we - cket die Tod - ten nicht auf, doch nen - ne, was -

47

trö - stet und hei - let die Brust nach der sü - ßen — Lie - be ver - schwun - de - ner Lust, ich, die

cresc. *f*

51

Himm - li - sche, will's nicht ver - sa - - - gen. Der Eich - wald

cresc.

*) Cf. Critical Commentary.

55
braus't, die Wol-ken ziehn, das Mägd-lein sitz't an U-fers Grün. 4. „Laß rin-nen der Thrä-nen ver-

59 *)
geb-li-chen Lauf, es we-cke die Kla-ge den Tod-ten nicht

64
auf, das sü-ße-ste Glück für die Brust, für die trau-ren-de Brust, nach der schö-nen—

68
Lie-be ver-schwundener Lust —, sind der Lie-be Schmerzen, der Lie-be Schmerzen und Kla-

73
gen." Der Eich-wald braus't, die Wol-ken ziehn, das Mägd-lein sitz't an U-fers Grün.

*) Cf. Critical Commentary.

Traum

49

Text: Ludwig Uhland

Frühere Fassung der Takte 56—66
Earlier version of bars 56—66

Entstehungszeit: 1833?
Date of composition: 1833?*)

56

fern. Er hieß in's Schiff sie tre - - ten die

59

Freu - den all - zu - mal. er sprach: „Sagt an. sagt

un poco cresc. et stringendo

62

an — ihr Lie - ben! Ist Keins zu - rück - ge - blie - ben, ist

f *pp*

*) Vgl. Vorwort. — Cf. Preface.

CRITICAL COMMENTARY

Abbreviations

b., bb.	= bar, bars
BB	= Bernadotte-biblioteket, Stockholm; the music collection since 1976 in MAB
Berwald Dokumente	= Franz Berwald. <i>Die Dokumente seines Lebens</i> , Kassel etc. 1979
BN	= Bibliothèque Nationale (Département de la Musique), Paris
BwGA	= Franz Berwald, <i>Sämtliche Werke / Complete Works</i>
FamA	= Archives of the Berwald family, since 1969 in MAB
i. a.	= inter alia
JM	= Journal de Musique
KB	= Kungliga biblioteket (Royal Library), Stockholm
L. H.	= left hand
MAB	= Library of the Royal Academy of Music, Stockholm
MJ	= Musikalisk Journal
RA	= Riksarkivet (National Archives), Stockholm
R. H.	= right hand
SSA	= Stockholms stadsarkiv (Archives of Stockholm city), Stockholm
STM	= <i>Svensk tidskrift för musikforskning</i> , Stockholm
UUB	= Library of Uppsala University, Uppsala

DREI SINGLIEDER

I. Source

MAB. Autograph, 6 sheets paginated 1–11 recently, sheet 6^v blank. Format: 17.3 by 26.2 cm. Watermark: D & C BLAUW.

Bound in mottled cardboard cover in brown, white, grey, and black (both ends joined with cardboard mottled in blue-green, white, black, and red). Spine and corners in light-brown leather. In the top left-hand corner of the inside of the cover a red label with ink inscription by Berwald's wife, Mathilde: N^o 72.¹

Title page, p. 1, in autograph: *Drei Singlieder/in Musik gesetzt/von/Franz Berwald*. The bottom right-hand corner of p. 1 is torn away; traces of writing visible in the margin.

The music text, in brown ink, consists of:

"Glöm ej dessa dar!" Andante., pp. 2–4.

"Lebt wohl ihr Berge, . . ." Andante. Amoroso., pp. 5–7.

"A vôtre âge . . ." Andantino., pp. 8–11.

P. 2, in autograph, in the top right-hand corner: *d. 30. Julij 1817*.

P. 5, in autograph, in the top right-hand corner: *d. 1. Augusti 1817*.

P. 8, in autograph, in the top right-hand corner: *d. 11. Augusti 1817*.

Text source:

Friedrich von Schiller's *Die Jungfrau von Orleans, Prolog (Vierter Auftritt)*, 1801.

Punctuation in this edition follows *Schillers Sämtliche Schriften* (vol. 13), Stuttgart 1870.

Text sources for the other songs are not known.

II. Notes on the Sources

Bar	Instrument	Note
<i>"Glöm ej dessa dar!"</i>		
28	Pfte., L. H.	Berwald writes <i>dolce</i> below the left hand system; it thus clearly seems to be meant for L. H.
32	Canto	no punctuation mark at all after the last word. Here by analogy with b. 30.
<i>"Lebt wohl ihr Berge"</i>		
18	Pfte.	<i>mezaf.</i> in the source.
29	Pfte., R. H.	no accidental in the source; for musical reasons it has been supposed that Berwald forgot to repeat the ♯ from b. 28.
29–39	Pfte., L. H.	crescendo sign in b. 29 passes bar-line but has no continuation in b. 30, slur "continued" in b. 30 has no beginning in b. 29; both cases probably due to change of page b. 29/30.
31, 32	Pfte.	for the articulation sign, see Editorial Comments in Preface.
34	Pfte., R. H.	Berwald writes ♯ also for c', which could have been meant for f'.
40	Pfte., L. H.	slur clearly passes bar-line, but no continuation in b. 41 (change of accolade).

¹ The number refers to *Förteckning öfver Franz Berwalds efterlemnade Compositioner* ("List of Franz Berwald's posthumous Compositions") compiled by Mathilde Berwald. The list in FamA; also printed in *Berwald Dokumente*, p. 689 et seq.

Bar	Instrument	Note
<i>"A vôtre âge"</i>		
19, 23	Canto	for the execution, see bb. 49 and 53.
36	Canto	Berwald writes <i>Recitativo</i> .
36–37	Pfte., R. H.	the source has one slur for each bar; here in accordance with L. H.
38	Pfte., L. H.	<i>dolce</i> is written below the slur, and thus probably is meant for L. H.
42	Pfte., L. H.	slur missing in the source; probably due to lack of space.
46	Pfte., R. H.	slur added by analogy with bb. 16, 20, and 50; probably missing in the source due to lack of space.

COMPOSITIONS FROM MUSIKALISK JOURNAL

I. Sources

MAB (i. a.). Vols. 1, 2, 3, 5 and 6 of the musical journal edited by Berwald, *Musikalisk Journal* (comprising vols. 1–6), printed (lithography) by Fehr & Müller, Stockholm. Each vol. consisting of 8 sheets, paginated 2–15, sheet 1^r title page, sheet 8^v blank. Format: 33.2 by 24 cm. In MAB there is, inter alia, one complete collection bound together with *Journal de Musique* in a mottled cardboard cover in bluish grey, pink and brown, with spine in brown leather and label with: *Musik-Journal/utgifven/af* ("edited by")/Frz: *Berwald.*, in Berwald's handwriting. The inside of the cover has, in unknown hand: P:J: *Lagerström/förärad af Kongl. Kammar/Musicus H' F. Berwald* ("... presented by the Chamber Musician to the Royal Court ...").

Title pages:

Musikalisk-Journal. / 1^{sta} Häftet / af ("1st fascicle by") / *Franz Berwald. / Stockholm / Stentryck af Fehr & Müller. [undated]*

Musikalisk-Journal. / 2^{dra} Häftet / af / Åtskillige. ("by various persons") / *Stockholm / Stentryck af Fehr & Müller. / 1819.*

Musikalisk-Journal. / 3^{dje} Häftet / af / Franz Berwald. / Stockholm / Stentryck af Fehr & Müller. / 1819.

Musikalisk-Journal. / 5^{te} Häftet / af / Åtskillige. ("by various persons") / *Stockholm / Stentryck af Fehr & Müller. / 1819.*

Musikalisk-Journal. / 6^{te} Häftet / af / Franz Berwald. / Stockholm / Stentryck af Fehr & Müller. / 1819.

The following songs are included in the present edition:

Vol. 1: N^o 1. *Romance*. (First line of text: "*Jag miñes Dig, . . .*") pp. 2–3 in the source – N^o 2 *Romance. à E de B*

(First line of text: "*Ma vie est une fleur sauvage, . . .*") pp. 4–5 in the source.

Vol. 2: N^o 3. (First line of text: "*En parcourant les doux climats . . .*") pp. 4–5 in the source.

Vol. 3: N^o 1. *Aftonrodnan*. (First line of text: "*Ren solen sunkit bakom bergen, . . .*") pp. 2–3 in the source – N^o 2. (*ur Poetiska Kalendern för år 1813.*) *imitation* ("[from the Poetic Calendar of 1813.] *imitation*") (First line of text: "*Ute blåser sommarvind, . . .*") p. 3 in the source.

Vol. 5: N^o 2. *Romance*. (First line of text: "*Un jeune Troubadour . . .*") pp. 4–5 in the source.

Vol. 6: N^o 1. (First line of text: "*Mais, ne l'oublions pas, . . .*") pp. 2–3 in the source.

In the journals the music of the following songs is only written out for stanza 1; stanzas 2–3 being printed after the music text: Vol. 1, no. 2 (however, in verse 3 there are indications of text underlay for certain phrases; see below); vol. 2, no. 3; vol. 5, no. 2.

Misprints are common in the sources, concerning music as well as texts. Obvious errors have been tacitly corrected. Doubtful cases are commented upon below.

Text sources:

"Jag minnes Dig" is a translation into Swedish of Friedrich von Matthisson's *Andenken*. The translation, signed O*** (see Preface), was published in *Poetisk kalender* ("Poetic Calendar"), Uppsala 1814 (2nd ed. 1817). The poem has 4 stanzas which have been through-composed by Berwald. The repeat of the ending of each stanza (bb. 9–12; 17–19; 26–27; 34–36) is not in accordance with the source.

The original reading according to F. von Matthisson, *Gedichte, 1. Neueste sehr vermehrte und vollständigste Ausgabe*, Wien 1815:

Andenken



Ich denke dein, Wenn durch den Hain Der Nachtigallen Accorde schallen! Wann denkst du mein?	Ich denke dein Mit süßer Pein, Mit bangem Sehnen Und heißen Thränen! Wie denkst du mein?
---	--

Ich denke dein Im Dämmerchein Der Abendhelle Am Schattenquelle! Wo denkst du mein?	O denke mein, Bis zum Verein Auf besserm Sterne! In jeder Ferne Denk' ich nur dein!
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Aftonrodnan, a poem by Georg Ingelgren, was published in *Poetisk kalender* ("Poetic Calendar"), Uppsala 1813 (2nd ed. 1816). There the poem has 4 stanzas: 1–2 = Berwald's stanza 1, 3–4 = 2.

Text sources for the other songs are not known.

II. Notes on the Sources

Bar	Instrument	Note
<i>"Jag minnes Dig"</i>		
8	Pfte., R. H.	slur added by analogy with L. H. and b. 32.
9	Pfte., R. H.	slur to d'' flat in the source; adjusted by analogy with L. H.
11	Pfte., L. H.	the bottom note of third chord is C, flat, which probably is a misprint.
25	Canto	slur to f' in the source.
34	Pfte.	the source has <i>pressè</i> .
34, 35	Canto	<i>dock</i> (= but) in <i>Musikalisk Journal</i> . <i>Poetisk kalender</i> , though, has <i>blott</i> (= only).
<i>"Ma vie est une fleur sauvage"</i>		
10	Canto	the source has:  - se con - nue - which makes the text unintelligible. Obviously "comme" is intended.
11, 14	Canto	the source has:  l'ob - scu - ri -
13, 17	Pfte., R. H.	the print has something like commas below the two first chords b. 13 and c' and b in b. 17. These are more likely to be a by-product of the print than articulation signs, as they are reproduced irregularly and without musical consistency.
25, 34–36,	Canto	word positioning according to prescription in the source for the fol-

Bar	Instrument	Note
40–41		lowing lines: b. 25: par-; bb. 34 to 36: Un doux songe, à l'âme oppressée; bb. 40–41: elle, c'est la rosée.
Aftonrodnan 13, 16	Pfte.	as to the combined articulation/dynamic sign, see Editorial Comments in Preface.
25	Pfte., R. H.	in the source c' is on the same stem as c'' and there is no pause.
26	all	no repeat sign in the source.

VAGGVISA

I. Sources

A FamA. In addition to the version printed in *Musikalisk Journal* mentioned above, there is a version written much later in Mathilde's diary (in FamA). It is an autograph, 2 pages (unpaginated), format: 21.6 by 17.6 cm, without watermark. The song is inserted between notes from July 25, 1842, and December 16 of the same year. The diary is bound in mottled cardboard cover, in dark yellow, black and red, with spine in brown leather. The music is written in ink.

Above the first accolade in Mathilde's handwriting: *Componirt von Franz Berwald año 1819* ("Composed by . . . in 1819"). All text in Mathilde's hand. First line of text: "Ute blåser sommarvind . . .".

The music is taken down only for stanza 1; 2–4 are written after the music.

B MAB (i. a.). *Musikalisk Journal*, vol. 3, see above.

This edition follows source A. Deviations in B are mentioned below. The different endings of the versions are both given in the music.

Text source:

Samuel Hedborn's poem was published in *Poetisk kalender* ("Poetic Calendar"), Uppsala 1813 (2nd ed. 1816). Berwald has set the first four stanzas of Hedborn's nine.

II. Notes on the Sources

Bar	Instrument	Note
4	Pfte., L. H.	octave D–d according to source A; B only has d.
5	Pfte., R. H., L. H.	‡ for c' and c'', respectively, according to B.
7	Pfte., R. H.	B has the first chord in quavers instead of crotchet.
9	Pfte.	B has <i>fz</i> , not <i>sf</i> .
14	all	no repeat sign in the sources.

COMPOSITIONS FROM JOURNAL DE MUSIQUE

I. Source

MAB (i. a.). Vols. 1, 2 and 4 of the musical journal edited by Berwald, *Journal de Musique* (comprising vols. 1–4), printed (lithography) by C. Müller, Stockholm. Vol. 1 consisting of 9 sheets, paginated 2–17, sheet 1^r title page, sheet 9^v blank. Vols. 2 and 4 each consisting of 8 sheets, paginated 2–15, sheet 1^r title page, sheet 8^v blank. Format varying; ca 33 by 24.5 cm. In MAB there is, inter alia, one complete collection bound together with *Musikalisk Journal* (see above), and one with Exlibris: Gustav Oxenstierna, in the top left-hand corner of p. 2, vol. 1.

Title pages:

JOURNAL DE MUSIQUE / I Cahier / 1820 / Stockholm / Imp: Lithographique de C. Müller.

JOURNAL DE MUSIQUE / II Cahier / 1820 / Stockholm / Imp: Lithographique de C. Müller.

JOURNAL DE MUSIQUE / IV Cahier / 1820 / Stockholm / Imp: Lithographique de C. Müller.

The following songs are included in the present edition:

Vol. 1: *Romance*. (First line of text: "Ah! Jeannot me délaisse . . ."), pp. 4–5 in the source.

Vol. 2: *Le Regard. Romance*. (First line of text: "J'aime encore . . ."), p. 4 in the source.

Vol. 4: *Romance*. (First line of text: "Je t'aimerai, . . ."), pp. 2–3 in the source.

In the journals the music of the following songs is only written out for stanza 1; stanzas 2–3 being printed after the music text: Vol. 1, *Romance*; vol. 2, *Le Regard*.

The general remarks made above on *Musikalisk Journal* also apply to *Journal de Musique*.

Text source:

"Ah! Jeannot me délaisse" from Charles-Guillaume Etienne's libretto for Niccolò Isouard's opéra-comique *Jeannot et Colin*.

Text sources for the other songs are not known.

II. Notes on the Sources

Bar	Instrument	Note
Le Regard 14, 17	Pfte., L. H.	minim not dotted in the source.
"Je t'aimerai" 4	Canto	slur to b' flat in the source; adjusted by analogy with b. 12.

DES MÄDCHENS KLAGE

I. Sources

A FamA. Copy by unknown hand, 2 sheets glued together, paginated 1–4 recently, pp. 2 and 4 blank. Format: 33.3 by 25.6 cm. Watermark: C & I HONIG. No cover. Music in brown ink.

P. 1 has in unknown hand: *Berlin 18–31*. [underlined with a wavy line. The top half of the name and year has been cut off; to the right:] *F. v Schiller*. [the top half of the name cut off] / *Des Mädchens Klage*. [to the right:] *Musik von Franz Berwald*. First line of text: "Der Eichwald brauset, die Wolken ziehn, . . .".

The music is written out as follows:

B BB. Copy by unknown hand, 1 fly-leaf + 8 sheets + 1 fly-leaf, paginated 1–15 recently, sheet 8^v blank. Stitched together with *Traum*, source B, below. Format: 23.1 by 33.3 cm. Watermark: J W HATMAN 1833. No cover. Music and titles in ink.

Title page, p. 1, in autograph: "Traum" von Uhland." "Des Mädchens Klage" von Schiller/in Musik gesetzt/von/Franz Berwald.

The music consists of:

Pp. 2–7, p. 2 bearing the title: *Traum, von Ludw: Uhland.*, in unknown hand. First line of text: "Es hat mir jüngst geträumet, . . .".

Pp. 8–15, p. 8 bearing the title: *Das [!] Mädchens Klage*. [to the right:] *Fr: v. Schiller.*, all in unknown hand. First line of text: "Der Eichwald brauset, die Wolken ziehn, . . .".

In *Des Mädchens Klage* the music of each stanza is repeated completely.

Source A contains bars which were erased and replaced by new music, judging from the writing, by Berwald himself. Such places are commented upon below. Also the figures 1–4 at the beginning of the stanzas seem to have been written by Berwald. For these reasons source A has been regarded as primary source for this edition. B represents an earlier version (see Appendix). Deviations between the sources are also mentioned below.

Text source:



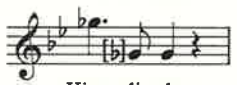
Friedrich von Schiller's *Des Mädchens Klage*, 1798, consisting of 4 stanzas, all composed by Berwald.

The repeat of the following lines is not in accordance with the source: *das Mägdlein sitzt* (bb. 3–5); *finstre* (bb. 11–12); *vom Weinen getrübet* (bb. 13–16); *Der Eichwald braus't, die Wolken ziehn, das Mägdlein sitz't an Ufers Grün*. (bb. 16–19); *dem Wunsche* (bb. 23–25); *ich habe* (bb. 29–30); *ich habe gelieb't* (bb. 34–35); *Der Eichwald braus't, die Wolken ziehn, das Mägdlein sitz't an Ufers Grün*. (bb. 35–38); *Der Eichwald braus't, die Wolken ziehn, das Mägdlein sitz't an Ufers Grün*. (bb. 54–57); *für die Brust* (bb. 65–66); *der Liebe Schmerzen* (bb. 69–71); *Der Eichwald braus't, die Wolken ziehn, das Mägdlein sitz't an Ufers Grün*. (bb. 73–76).

Punctuation in this edition follows *Schillers Sämtliche Schriften* (vol. 11), Stuttgart 1871.

II. Notes on the Sources

Bar	Instrument	Note
1 (20, 39, 58)	Pfte., R. H., L. H.	B has: A bears signs of erasures.
3 (22, 41, 60)	Pfte., R. H.	B has: A bears signs of erasures.
3	Canto	B has: das Mägd - lein
4–5 (23–24, 42–43, 61–62)	Pfte., R. H., L. H.	B has:

Bar	Instrument	Note
		A bears signs of erasures.
6 (25, 44, 63)	Pfte., R. H.	lower slur according to source B.
7-8 (26-27, 45-46, 64-65)	Pfte., R. H., L. H.	B has: 
		A bears signs of erasures.
9 (28, 47, 66)	Pfte., R. H.	first slur placed below the notes in both sources, and thus could alternatively mean tie from minim e' flat.
10-11 (29-30, 48-49, 67-68)	Pfte., R. H., L. H.	all slurs b. 11 in pencil in A. B has no slurs in corresponding places.
12	Canto	slur e'' flat-f' in A (e'' flat-a' in B) has been interpreted as tie e'' flat-e'' flat by analogy with bb. 31 and 69 in A.
13-14 (32-33, 51-52, 70-71)	Pfte., R. H., L. H.	in A tie b flat b. 13-b flat b. 14 without continuation b. 14 (change of accolade). Slur g flat-f passes f slightly in A and has continuation to e flat b. 14, which probably is a clerical error as new slur b. 14 e flat-d flat. In B slurs everywhere end by f b. 13.
22	Canto	B has:  und wei - ter
24	Canto	slur e'' flat-g'' in A has been interpreted as tie e'' flat-e'' flat by analogy with bb. 5, 43 and 62, as well as source B.
41, 60	Canto	the meaning of this slur (in both sources) is unclear, but it could be interpreted as a fermata, meaning a kind of "expressive prolongation". Cf. b. 13 in <i>Traum</i> .
51	Canto	B has:  Himm-li-sche In A the second half of the bar has been erased and altered, -liche below the new notes being autograph.
73	Canto	no quotation sign in the text source from 1871; here according to <i>Schiller's sämtliche Werke</i> (vol. 1), Stuttgart and Tübingen, 1835.

TRAUM

I. Sources

A FamA. Autograph, 2 sheets paginated 1-4 recently, of varying format, 31.2-31.6 by 24.8-25 cm. No watermark. No cover, but glued together (and with signs of having been

stitched together) with *Christjerns Marsch* (print). Music and title in ink.

P. 1, bears the autograph heading: *Traum, von Ludw. Uhland*. [to the right:] *Berlin d. 8 Sept: 183* [illegible] / *von Franz Berwald*. First line of text, autograph: "Es hat mir jüngst geträumet, . . .".

P. 3 has two glued-on labels, in autograph, the first one of 11 bars, and the second one of 2 bars, both representing revised versions.

B BB. Copy by unknown hand, stitched together with *Des Mädchens Klage*, source B (see above).

P. 6 has the following autograph addition: *cresc- et stringendo*.

C MAB. Copy by unknown hand, 4 sheets, mostly loose, paginated 1-7 recently, sheet 4' blank. Format: 25.3 by 34.2 cm. Watermark: J W HATMAN 1832. No cover but remains of old bindings. Music and titles in ink.

Title page, p. 1, in unknown hand: *Traum, von Ludw. Uhland*. / *Componiert von Franz Berwald*. First line of text: "Es hat mir jüngst geträumet, . . .".

P. 7 has the following dedication in autograph: *Till* ("To") *Ernst Leon. Schlegel* = [to the right:] *Långt från fädernesbygden sändes till bästa Vännen några toner/ur lyckligare drömmar*. ("Far from my native home, a few strains from happier dreams to my best friend")/ *Franz Berwald/Berlin Sept: 1833*.

The following places have autograph additions: p. 3, *Sempre legato*; p. 6, *cres- et stringendo*; p. 7, text altered by Berwald.

This edition is based on source A, which is a revised version. Source B most probably is a copy of A. Source C corresponds with the original reading of A (see further below and Appendix).


Text source:

Ludwig Uhland's *Traum*, consisting of 7 stanzas, through-composed by Berwald.

The repeat of the following lines is not in accordance with the source: *ich läg' auf steiler Höh'* (bb. 9-13); *ein lust'ger Zug* (bb. 31-33); *nach dem Meer* (bb. 37-38); *Sie sprachen* (bb. 43 to 45); *Sagt an* (bb. 61-62); *ihr Lieben* (bb. 62-64); *Ist Keins zurückgeblieben* (bb. 64-68); *Fahr zu, wir haben Eil'* (bb. 74 to 85).

Berwald follows the edition from 1815 (*Gedichte*, Stuttgart and Tübingen), with "am Ufer" (b. 27) in the second stanza. The complete and critical edition from 1898 (*Gedichte 1-2*, Stuttgart) has "am Ruder".

II. Notes on the Sources

Bar	Instrument	Note
8-9	Canto	slur in all sources to g' b. 9.
11-12	Pfte.	C has: 
13	Pfte.	In A these bars have been erased and altered.
13	Canto	C has <i>f</i> , not <i>mf</i> . the meaning of this slur (in all sources) is unclear, but it could be interpreted as a fermata, meaning

Bar	Instrument	Note
		a kind of "expressive prolongation". Cf. bb. 41, 60 in <i>Des Mädchens Klage</i> .
23	Pfte., L. H.	slur ends b. 23 in A (change of accolade).
24–25	Pfte., R. H.	in A slur ends b. 24 (lack of space due to text above), which has been adjusted to L. H. B and C have slurs ending b. 24 in each hand.
25–27	Pfte.	C has:

		In A these bars have been erased and altered.
26	Pfte., L. H.	A (and B) has a rest of half a bar in the bottom of the system, possibly a remainder of the alteration made in bb. 25–27.
29	Pfte., R. H., L. H.	dots could also be interpreted as dashes in A.
40	Canto	B and C have appoggiatura notated ♭.
42	Pfte., R. H., L. H.	dots sometimes look like dashes in A.
48 ff.	Pfte., R. H., L. H.	dots sometimes look like dashes in A.
56–66		for earlier version in C, also original reading in A, see Appendix.
61	Pfte.	<i>cresc. et stringendo</i> (written by Berwald) are placed in b. 60 in B.
68	Pfte., R. H.	all sources have two dots after e'' flat and two following demi-semiquavers. The placing of the notes makes it probable, however, that Berwald only meant to write one dot.
71–72	Pfte., R. H.	dots could be dashes in A.
81	Pfte., L. H.	C has dashes by B flat.
85	Pfte.	C has:

which also is the original reading in A, later glued-over; in A this

Bar	Instrument	Note
		bar has been altered under the label to read as the edited version.
85	Pfte., R. H.	last note could have dash in A.
93–96	Canto	in C (bb. 92–95) there are traces of alterations in the music as well as in the text, "–den der Er–de Lust und Heil." being autograph.
94	Canto	slur in all sources to b' flat.

DEN 4 JULI 1844
KONUNG OSCAR!

I. Sources

A MAB. Autograph, 4 sheets stitched together, paginated 1 to 5 recently, sheet 1^r and 4 only ruled. Format: ca 30.3 by 24.6 cm. No watermark.

Light grey cover with autograph title: *Romance*/[underlined with a wavy line:] *Basso Solo*.

Music text and title in ink. Text incipit: "Svea, hjeltemodern satt . . .".

B FamA. Autograph, 7 sheets stitched together, paginated 1–13 recently, sheet 4^r, 5^v, 6^r and 7^v only ruled. Format: ca 33.9 by 24.2 cm. Coarse light green paper without watermark.

Light grey cover with the following, autograph titles: *Den 4^{de} Juli 1844 "Konung Oscar" / Fantasia-Stycke af G. G. Ingelman* ("The 4th July 1844 'King Oscar' 'Phantasia-Stück' by . . .") / [–] *Den 7^{de} December 1865, Eko från när och fjärran* ("The 7th December 1865, Echo from Near and Far") / [–] *Lofsång i anledning af Kung Carl XI^{tes} / Seger vid Lund 1676* ("Song of Praise Commemorating the Victory of King Charles XI at Lund in 1676"). In the top left-hand corner a pink label with ink inscription by Berwald's wife: N^o 67 B. (see footnote 1).

Music and titles in ink.

The music consists of:

Pp. 1–6, bearing the autograph heading on p. 1: *Den 4^{de} Juli 1844. "Konung Oscar" Phantasia-Stycke af G. G. Ingelman* / [to the right:] *Musik af* ("music by") *Fz. Berwald*. First line of text: "Svea, hjeltemodren satt . . .".

Pp. 8–9, bearing the autograph heading on p. 8: *Den 7 December 1865 – Eko från när och fjerran / Ord af -ed- musik af* ("Words by -ed- music by") *Fz. Berwald*. First line of text: "Lyssnen till den helga fröjd . . .".

Pp. 12–13, bearing the autograph heading on p. 12: *Lofsång i anledning af Kung Carl XI^s Seger/vid Lund 1676 . . .* First line of text: *Hell dig du store son . . .*

C MAB. Autograph, 6 sheets stitched together, paginated 1–10 recently, sheet 6 only ruled. Format: ca 34 by 24.2 cm. Same coarse, light green paper without watermark as B above.

Light grey cover with the following autograph inscription: *Den 7 December 1865/Eko från när och fjerran* ("The 7th December 1865 Echo from Near and Far") / +++ / *Kung Oscar* ("King Oscar") / +++ / *Sopran Solo*. In the top left-hand corner a pink label with ink inscription by Berwald's wife: N^o 67 „A., (see footnote 1). To the right of this label, in blue crayon: 8.). On the verso of the cover autograph, in pencil: *Qvarngatan 31. 1. tr upp* ("first floor").² The cover also has a

² This note could possibly be connected with Gustaf Gustafsson, who received singing lessons from Berwald and was introduced by him at a concert in Stockholm on February 28th, 1867 (see *Berwald Dokumente*, 652–653). Gustafsson was registered under the mentioned address for the years 1865–1867 (SSA: *Mantalslängd* 1865 to 1867).

glued-on label with the following inscription by Hjalmar Berwald, in ink: *Enkelt band. Marmor-/papper och blå* [the last word underlined] *klot-/rygg samt etikett på/permen!* ("Simple binding. Marbled paper and blue cloth back and label on the cover!").

Music and titles in ink.

The music consists of:

Pp. 1–4, bearing the autograph heading on p. 1: *Den 7 December 1865/Eko från när och fjerran./Ord af* ("words by") *-ed-*. First line of text: "*Lyssnen till den hel'ga fröjd . . .*".

Pp. 5–10, bearing the autograph heading on p. 5: *Den 4^{de} Juli 1844/ „Konung Oscar„! Fantasie=Stycke af G. G. Ingelman* ("The 4th July 1844 'King Oscar'! 'Phantasie-Stück' by . . .") / [to the right:] *Musik af* ("music by") *Fz. Berwald*. First line of text: "*Svea, hjeltemodern satt . . .*".

P. 9 has the following pencil inscription above the first accolade, in Berwald's hand: *Os = = = cars hö = ga äd = la stam* ("Oscar's high and noble line").

D MAB. Copy by unknown hand with autograph text additions. 9 sheets stitched together, paginated 1–17 recently, sheet 9^v only ruled. Format ca 34.7 by 25.7 cm. No watermark.

Light grey cover with the following autograph inscription: *Den 7 December 1865/Eko från när och fjerran* ("The 7th December 1865, Echo from Near and Far") / + + + / *Kung Oscar* ("King Oscar") / + + + :/ *Gustaf Wasas/Färd till Dalarne* ("Gustaf Wasa's Journey to Dalarne") / + + + / *Sopran Solo*. In the top left-hand corner a pink label with ink inscription by Berwald's wife: N^o 67 „C„. (see footnote 1).

Music and titles in ink.

The music consists of:

Pp. 1–4, bearing the autograph heading on p. 1: *Den 7 December 1865. — Eko /från när och fjerran. Ord af* ("words by") *-ed-*. First line of text (autograph): "*Lyssnen till den hel'ga fröjd . . .*".

Pp. 5–10, with heading in unknown hand on p. 5: *Den 4^{de} Juli 1844 „Konung Oscar„! Fantasie=Stücke af Ingelman* ("The 4th July 1844 'King Oscar'! 'Phantasie-Stück' by . . .") / [to the right:] *Musik af* ("music by") *Frz Berwald*. First line of text (autograph): "*Svea, hjeltemodern satt . . .*".

Pp. 11–17, bearing the autograph heading on p. 11: *Gustaf = Wasas/Färd till Dalarne*. [above the first accolade in unknown hand:] *Tenor Solo*. First line of text (autograph): "*Här är ej lyckan blid.*".

E MAB (i. a.). First print, fascicle consisting of title-page + 3 sheets without pagination, sheet 3^v blank. Format: ca 23.6 by 29.5 cm.

The title page has: *DEN 4.^E JULI 1844 Konung Oscar, Phantasie=Stycke, AF G. G. Ingelman satt i Musik för Röst och Fortepiano Samt Alla Sångens Wänner tillegnadt AF FRANZ BERWALD Tr. hos J. P. Meyer, Pr 32 sk B^{co} Stockholm J. C. Hedbom*. ("The 4th July 1844 King Oscar, 'Phantasie-Stück' by . . . set to music for voice and pianoforte and dedicated to all friends of singing by . . . printed by . . . price . . ."). P. 3 no heading. First line of text: "*Svea, hjeltemodren satt . . .*".

In MAB a copy of the print is bound together with the autograph *Gustaf Adolf den Stores . . . Seger och död vid Lützen* ("The Victory and Death of Gustavus Adolphus at the Battle of Lützen") in a medium blue cardboard cover with spine and corners (worn) in dark brown leather, with gold printed lines across the spine. Label with the following ink inscription in unknown hand: 1. *Fantasie f. en röst af Fz. Bld* ("Fantasy for one voice by . . .") / 2. *Gustaf II Adofs [!] död* ("The death of Gustavus Adolphus") / 3. *Vals af Fz Bld?* ("Waltz by . . .") / 4. *Valda styck. ur Czar ö Timmer-/man*. ("Selection from Zar und Zimmermann ['Czar and Carpenter']") [nos. 3 and 4 crossed over in pencil].

Another copy, also in MAB, is bound together with ROMANS CAVATINA OCH ARIA *ur Operetten* ("from the operetta") "*Jag går i Kloster*" . . . (print), *Swensk Folksång* ("Swedish National Anthem") (print) and the hand-written (by Berwald) "*Je suis la Bayadère*," — *Chansonette par Bochsa*, two Swedish folk melodies (*Swensk National-Melodi*), and *Cavatina aus der Oper „Figaro's hochzeit,, von W. A. Mozart*. All bound in cardboard cover, medium blue, with brown, worn spine, embossed with ornaments and label with *Hjalmar Berwald/STOCKHOLM* stamped on it. The inside of the cover in the top left-hand corner has a pink label with ink inscription by Berwald's wife: N^o 63. (see footnote 1).

This last-mentioned copy has the autograph inscription in ink: *Afsjungdes den 19 Nov./1844 i Storkyrkan/för första gången!* ("First performed in . . . on November 19, 1844!").

This edition is based on the first print, source E, dating from 1844, which must be regarded as the primary source. Source A tallies with the printed version but the solo part is notated an octave lower, being prescribed for "Basso solo". Probably source A was written out for Rudolf Walin, the basso singer who was the first one to perform the piece in 1844. Some remarks made in pencil in source A regarding the performance may have been written by Berwald. The accompaniment in A consists of a simplified left-hand part and cues for the right-hand.

Sources B–D constitute another version, for soprano solo, and in F major–C major instead of the printed E flat Major–A flat Major version. The soprano version must have been written between 1865 and 1868, as it has been written out together with *Den 7 december 1865*. B and C are written on the same type of paper and seem to be of the same age; D is a copy of C but adds another piece, *Gustaf Wasas Färd till Dalarne*.

Divergencies between the versions are mentioned below.

No basis for the printing has been preserved.

Text source:

The text is by Göran Gabriel Ingelman.

II. Notes on the Sources

Bar	Instrument	Note
1	Pfte., R. H.	none of Berwald's autographs has a wave-line after <i>tr</i> ; E has one, though, lasting till first note b. 2.
1	Pfte., L. H.	in B–D the bottom note is a dotted minim tied to the dotted minim b. 2. Source A has neither slur nor tie, but the bottom note in three crotchets.
1–3	Pfte., R. H.	B–D an octave lower (relatively) inclusive of third triplet b. 3.
1–3	Pfte.	◀ and ▶ according to E.
4	Pfte., L. H.	ties in accordance with B; C–D have minims instead of tied crotchets.
5–6	Canto	B–D have:



Bar	Instrument	Note
6	Pfte., R. H., L. H.	B-D have:
7-8	Pfte., R. H.	B-D have no octaves, only the bottom notes.
8	Pfte., L. H.	E has third e' flat-g'. Adjusted in accordance with b. 14 as well as sources B-D.
9	Pfte., R. H., L. H.	B-D have a rest and a dotted minim instead of a semibreve; furthermore, the bottom note of the chord in L. H. is missing.
9	Canto	B-D have:
10-11	Pfte., R. H.	B-D have no octaves, only the top notes.
11	Canto	A has a semiquaver rest instead of dot after e' (in A = e).
12	Pfte., R. H., L. H.	B-D have no arpeggio signs.
13-14	Pfte., R. H., L. H.	B-D have no octaves in R. H., only the top notes. L. H. has third (c'-e') b. 14.
15	Canto	B-D have:
15	Pfte., R. H., L. H.	B-D have rest and dotted minim instead of semibreve.
16, 18	Pfte.	no tempo designation in A.
17	Canto	g' not dotted in A and E (B-D have other version), but a' flat a semiquaver in all sources.
17	Canto	B-D have:
19	Pfte.	sf according to E.
20	Pfte.	f according to E.
20	Pfte., R. H., L. H.	B-D have:
		(f only in B).
21		B-D have <i>Andante</i> . Furthermore, they modulate to C major (from F) and not to B flat, as would be the counterpart of source E.
21	Pfte.	B-D have <i>pp</i> , not <i>p</i> .
21-23	Pfte., R. H., L. H.	B-D have slurs, one for each hand and bar, and no designation <i>sempre legato</i> .

Bar	Instrument	Note
24, 32	Pfte., R. H., L. H.	B-D have:
25, 33	Pfte., L. H.	the second group of quavers in B-D (there in abbreviation) has chords of thirds, the bottom note missing.
26	Canto	B-D have:
28-29	Pfte.	dynamic designations according to E.
30	Canto	second slur according to A. No grace notes in B-D.
34	Canto	B-D have:
		(tie g''-g'' only in B).
36-37	Pfte.	dynamic designations according to E.
36	Pfte., L. H.	second chord in B-D: b f
37	Pfte., L. H.	B-D have:
41-43, 57-59	Pfte.	dynamic designations according to E.
43	Canto	B-D have:
44-57	Pfte., R. H., L. H.	slurs according to E.
48	Pfte., R. H., L. H.	the first group of triplets in B-D:
50-51	Canto, Pfte.	B-D have:
		Os - - - - - cars
		jor - - - - - den - - - - - med - - - - - mo - - - - - gen

Bar	Instrument	Note
		hö - - - - - ga äd - - - - - la frukt - - - - - af Os - - - - - cars

		The text above <i>Canto</i> is an alternative text written in pencil in Berwald's hand in source C.
52–53	Pfte.	dynamic designations according to E.
53	Pfte., R. H.	B–D repeat the original triplet group through the bar.
55	Canto	B–D have: fri - het och
55	Pfte., R. H.	B–D repeat the original triplet group through the bar.
56	Pfte., R. H.	B–D have: -het och
59	Canto	B–D have: -het och
60	Pfte.	<i>pp</i> according to E.
60–67	Pfte., L. H.	slurs according to E.
65	Canto	in E second <i>c''</i> is a crotchet and third <i>c''</i> a quaver, which must be regarded as a misprint, as the placing of the notes accords to the edited solution. Cf. also b. 61. All other sources have the correct reading.
68	Pfte., R. H., L. H.	semibreves according to B–D. In E this tone is repeated (in both hands) by each move in the middle parts; no ties. Furthermore, B–D miss the fifth (<i>e'</i> flat) in the first R. H. chord.

ÖSTERSJÖN

I. Sources

A FamA. Copy by unknown hand, consisting of a loose sheet, paginated 1–2 recently, sheet 1^v only ruled.

Above the first accolade, in unknown handwriting: „Östersjön,, (“The Baltic”) [parts of the word cut off] /af H. K. H. Prins Oskar. (“ by H. R. H. Prince Oskar”) [to the right:] Franz Berwald. [parts of the name cut off] / 1859. First line of text: “Du blånande haf...”.

Music and title in ink.

Below the music, comprising stanza 1, stanza 2 without music.

B FamA (i. a.). Early print (lithography), fascicle, stitched and glued together, paginated 2–5, sheet 3^v blank. Format: ca 32.8 by 25.9 cm.

Title page, p. [1], has: ÖSTERSJÖN. Ord af (“words by”) Oscar Fredrik. Sång med piano af (“song with piano accompaniment by”) FRANZ BERWALD. N^o 2084. [plate no] Pr. (“price”) 75 öre. STOCKHOLM, ABR. LUNDQUIST. Kongl. Hof-Musikhandlare (“Music Dealer, Purveyor to the Royal Court”), Malm Morgsgatan N^o 8. . . .

P. 2 has above the accolade: Östersjön. (Original.) [to the right:] Franz Berwald. (1859.).

P. 4 has above the accolade: Östersjön. (Transponerad och förenklad.) (“[Transposed and simplified]”). [to the right:] Franz Berwald. (1859.).

Both versions present the text for stanzas 1–3 in the music text under the same melody line and stanza 4 afterwards, notated only with vocal part.

A copy of the print in FamA carries the stamp *Hjalmar Berwald/STOCKHOLM* in the top right-hand corner.

This edition is based on the print, source B, dating from 1883, as being the most complete version. No basis for the print has been preserved, but it cannot be excluded that No. 71 in *Förteckning öfver Franz Berwalds efterlemnade Compositioner* (see footnote 1), among other songs also comprising this one, possibly may have served as such.

Little is known about source A, which is incomplete in regard to markings – being e. g. totally without dynamic markings – and a transposed version (a minor). Divergencies between the sources are mentioned below in dubious cases.

Text source:

Oscar Fredrik's *Östersjön*, from his *Ur svenska flottans minnen* (“Memorials of the Swedish Navy”), Stockholm 1858 (2nd ed. 1861).

Punctuation in this edition follows 2nd ed.

II. Notes on the Sources

Bar	Instrument	Note
1	Pfte.	staccato dots according to B.
3	Canto	stanza 4 has “tycks att” (“seems”) instead of “tyckes” (“seems”) in A–B, possibly for reasons of vocal technique.
4, 5, 6	Pfte, L. H.	in A every bar begins with crotchet rest instead of tied note.
6–7	Pfte., R. H.	no tie <i>c''</i> – <i>c''</i> in A.
9	Canto	stanza 1 has “kuster” (“coasts”) instead of “klippor” (“cliffs”) in A and B.
9	Pfte., R. H.	lower chord not dotted in A.
12	Pfte., L. H.	A has neither tied chord nor pause, the space for it being empty.
14	Pfte., L. H.	dot by minim according to A.
15–16	Pfte., R. H.	A has slur only b. 15.
19–26	Pfte., R. H.	no slurs in A.
20	Pfte., L. H.	first quaver rest missing in A.
25–26	Pfte., L. H.	slur according to A and B (transposed version).

VID KONUNG OSCARS GRAV

I. Source

FamA (i. a.). First print (lithography). Fascicle, paginated 2–3, sheet 2^v blank. Format: ca 31.6 by 24.8 cm.

Title page, p. [1], has: VID KONUNG OSCARS GRAF. SÅNG för en röst, med accompagnement af Pianoforte kom-

ponerad AF FRANZ BERWALD STOCKHOLM, *Abr. Lundquist's Musikhandel. Malmtorgsgatan N^o 8. Pr. 50 öre* [plate no:] 428. ("At the Grave of King Oscar. Song for one voice and piano accompaniment, composed by . . .").

P. 2 has above the first accolade: *Orden af Julius* ("words by . . ."). First line of text: "*Borta är den ädle drotten . . .*".

The music comprises all three stanzas under the same melody line.

A copy of the print in FamA has remains of old bindings and glue, suggesting that it was bound together with other works but later cut out.

The print has the song in two versions, one for soprano or tenor, the other for alto or baritone. This edition follows the soprano/tenor version. Divergencies between the versions are mentioned below. No basis for the printing has been preserved.

Text source:

Unknown. For the understanding of "Julius", see Preface.

II. Notes on the Sources

Bar	Instrument	Note
9–10	Pfte., L. H.	the source suggests the following fingering: 4 – 3 – 2 – 1 – 2 – 3.
12	Pfte., R. H.	the soprano/tenor version has slur e' flat–b, the alto/baritone version as given here.
16	all	fermata signs only in alto/baritone.

DEN 7 DECEMBER 1865
EKO FRÅN NÄR OCH FJÄRRAN

I. Sources

A = source B above, *Den 4 juli 1844 . . .*

B = source C above, *Den 4 juli 1844 . . .*

C = source D above, *Den 4 juli 1844 . . .*

For general characteristics of the sources, see above.

All sources represent identical versions, but A has the three stanzas under the same melody line (as has this edition) while B–C repeat the music of each stanza completely.

Text source:

The text is by Frans Hedberg.

II. Notes on the Sources

Bar	Instrument	Note
2, 23		repetition according to A. There, though, ff and after b. 23: <i>2^{ne} gånger Da Capo</i> ("twice Da Capo"). A and b. 54 in B have a tied minim f' instead of two tied crotchets. Furthermore, d' has a separate stem, indicating voice-leading d' flat – d' – c'.
12	Pfte., R. H.	
17–18	Canto	no melisma slur in A but a series of dashes after <i>ja</i> , for the same amount of notes.

Appendix
DES MÄDCHENS KLAGE

I. Source

See above, *Des Mädchens Klage*, source B.

II. Notes on the Source

Bar	Instrument	Note
9, 28, 47, 66	Pfte., R. H.	first slur is placed below the notes, and thus could alternatively mean tie from minim e' flat.
12, 69	Canto	slur e'' flat – a' in the source; adjusted by analogy with b. 31.
41, 60	Canto	the meaning of this slur is unclear, but it could be interpreted as a fermata, meaning a kind of "expressive prolongation". Cf. b. 13 in <i>Traum</i> .

TRAUM

I. Sources

See above, *Traum*, sources A (original reading) and C.

II. Notes on the Sources

Bar	Instrument	Note
56 64	Pfte., R. H.	chord g–b flat dotted in C. A has <i>un poco piu molto</i> , crossed out.

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