



EDUARD BRENDLER

1800–1831

Divertissement

för fagott och orkester/*for bassoon and orchestra*

Opus 6

Källkritisk utgåva av/Critical edition by Fabio Morabito

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Divertissement

pour le Basson / avec accompagnement d'Orchestre

Eduard Brendler
(1800-1831)

Tempo di Marcia

2 Flauti
2 Clarinetti in B
2 Corni in Ess
Timpani
Fagotto principale
Violini I
Violini II
Viola
Violoncelli
Contrabbassi

mf
mf
mf
mf
p
p
p
p
pizz. arco pizz. arco pizz. arco pizz.

Detailed description: This system contains the first six measures of the score. The woodwinds (Flutes, Clarinets, Horns, and Bassoon) play a rhythmic pattern of eighth notes with accents. The timpani play a steady eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes. The bassoon part is marked with a *p* dynamic. The double bass part alternates between pizzicato and arco playing.

7 **Solo**

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
Vl. I
Vl. II
Vle
Vc.
Cb.

p
sf
pp
sf
sf
sf
arco

Detailed description: This system contains measures 7-10. The woodwinds have a solo section starting with the bassoon. The bassoon plays a melodic line with accents and dynamics ranging from *p* to *sf*. The clarinet and horn parts have sustained chords. The timpani continue with their accompaniment. The strings continue with their rhythmic pattern. The double bass part is marked *arco*.

13

Fl. *> p*

Cl. (B) *> p*

Cor. (Ess) *> p*

Timp. *> p*

Fag. *sf*

VI. I *p*

VI. II *p*

Vle *p*

Vc. *> p*

Cb. *> p*



17

Fl. *mf*

Cl. (B) *mf*

Cor. (Ess) *mf*

Timp. *mf*

Fag. *mf*

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *pizz.*

arco

21 **Tutti**

Fl. *f* *mf* *cresc. e stringendo*

Cl. (B) *f* *mf* *cresc. e stringendo*

Cor. (Ess) *f* *mf* *cresc. e stringendo*

Timp. *f* *p* *mf* *cresc. e stringendo*

Fag. *ff* *cresc. e stringendo*

VI. I *f* *p* *cresc. e stringendo*

VI. II *f* *p* *cresc. e stringendo*

Vle *f* *p* *cresc. e stringendo*

Vc. *f* *p* *cresc. e stringendo*

Cb. *f* *p* *pizz.* *arco* *pizz.* *cresc. e stringendo*

29

Fl. *f*

Cl. (B) *f*

Cor. (Ess) *f*

Timp. *f*

Fag. *f*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

Andante

32

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
Vl. I
Vl. II
Vle
Vc.
Cb.



36

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
Vl. I
Vl. II
Vle
Vc.
Cb.

42

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
Vl. I
Vl. II
Vle
Vc.
Cb.

48 **Tutti**

Fl. *mf*
Cl. (B) *mf*
Cor. (Ess) *a 2* *mf*
Timp. *mf*
Fag.
Vl. I *p* *mf* *f*
Vl. II *p* *mf* *f*
Vle *p* *mf* *f*
Vc. *mf* *mf* *f*
Cb. *pizz.* *arco* *pizz.* *arco* *mf* *f*

55 *I.* **Solo**

Fl. *f sf p*

Cl. (B) *f sf p*

Cor. (Ess) *I. p*

Timp. *p*

Fag.

VI. I *pizz. sf arco p*

VI. II *pizz. sf arco p*

Vle. *pizz. sf arco p*

Vc. *pizz. sf arco p*

Cb. *pizz. sf p*



59

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle.

Vc.

Cb.

63

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb. arco pizz.



67

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb. arco pizz. arco

71 **Tutti**

Fl. *mf*

Cl. (B) *mf*

Cor. (Ess) *mf*

Timp. *mf*

Fag.

VI. I *p* *mf* *p* *mf* *dolce*

VI. II *p* *mf* *p* *mf*

Vle *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb. *pizz.* *arco* *pizz.* *arco* *mf*

77 **Solo**

Fl. *dolce* *f* *cresc.* *ff*

Cl. (B) *dolce* *f* *cresc.* *ff*

Cor. (Ess) *p* *f* *cresc.* *ff*

Timp. *p* *f* *cresc.* *ff*

Fag.

VI. I *f* *cresc.* *ff*

VI. II *p* *f* *cresc.* *ff*

Vle *p* *f* *cresc.* *ff*

Vc. *p* *f* *cresc.* *ff*

Cb. *p* *f* *cresc.* *ff*

84

Fl. *p*

Cl. (B) *p*

Cor. (Ess) *pp* a 2

Timp. *pp* *mf*

Fag.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p* pizz.

90

Poco Adagio

Fl. *mf* I. solo

Cl. (B) *mf* I. solo

Cor. (Ess)

Timp.

Fag.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. arco pizz. arco

95

Fl. *p* *mf* I.

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

Cor. (Ess) I. *pp*

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb. pizz.

Detailed description: This block contains the musical score for measures 95, 96, and 97. The Flute (Fl.) part begins with a *p* dynamic and a whole note chord, then moves to a melodic line starting at measure 96 with a *mf* dynamic and a first ending bracket. The Clarinet in B-flat (Cl. (B)) part mirrors the Flute's initial chord and then plays a melodic line starting at measure 96 with a *mf* dynamic and a first ending bracket. The Cor Anglais (Cor. (Ess)) part plays a sustained whole note chord in measure 95 with a *pp* dynamic. The Trompani (Timp.) part is silent. The Bassoon (Fag.) part plays a complex rhythmic pattern of eighth and sixteenth notes. The Violin I (VI. I) and Violin II (VI. II) parts play a steady eighth-note accompaniment. The Viola (Vle) part plays a similar eighth-note accompaniment. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes. The Contrabass (Cb.) part plays a simple bass line, marked *pizz.* (pizzicato).

98

Fl. *p* *mf* I.

Cl. (B)

Cor. (Ess) *pp* *p*

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

Detailed description: This block contains the musical score for measures 98, 99, and 100. The Flute (Fl.) part begins with a *p* dynamic and a whole note chord, then moves to a melodic line starting at measure 99 with a *mf* dynamic and a first ending bracket. The Clarinet in B-flat (Cl. (B)) part is silent in measure 98 and then plays a melodic line starting at measure 99. The Cor Anglais (Cor. (Ess)) part plays a sustained whole note chord in measure 98 with a *pp* dynamic, then moves to a melodic line starting at measure 99 with a *p* dynamic. The Trompani (Timp.) part is silent. The Bassoon (Fag.) part plays a complex rhythmic pattern of eighth and sixteenth notes, including trills. The Violin I (VI. I) and Violin II (VI. II) parts play a steady eighth-note accompaniment. The Viola (Vle) part plays a similar eighth-note accompaniment. The Violoncello (Vc.) part plays a rhythmic pattern of eighth notes. The Contrabass (Cb.) part plays a simple bass line.

101

Fl. *mf* *cresc.* *f*

Cl. (B) *cresc.* *cresc.*

Cor. (Ess) *cresc.* *f*

Timp.

Fag.

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vle *cresc.* *f*

Vc. *cresc.* *f* arco

Cb. *cresc.* *f*

Detailed description: This block contains the musical score for measures 101 to 103. The key signature is three flats (B-flat major or D-flat minor). The score is for a full orchestra. The Flute (Fl.) part starts with a melodic line at *mf*, which then crescendos to *f*. The Clarinet in B-flat (Cl. (B)) and Cor Anglais (Cor. (Ess)) parts also show a crescendo from *mf* to *f*. The Violins (VI. I and VI. II) and Viola (Vle) parts play a rhythmic pattern of eighth notes, also crescendoing from *mf* to *f*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a similar rhythmic pattern, with the Cb. part marked *pizz.* (pizzicato) and *f*. The Timpani (Timp.) part has a single drum roll at the end of measure 103. A double bar line with repeat dots is at the end of the block.

104

Fl. *mf*

Cl. (B) *mf*

Cor. (Ess)

Timp.

Fag.

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *p* pizz.

Detailed description: This block contains the musical score for measures 104 to 106. The key signature remains three flats. The Flute (Fl.) and Clarinet in B-flat (Cl. (B)) parts enter with a melodic line at *mf*. The Cor Anglais (Cor. (Ess)) part has a whole note chord at the end of measure 106. The Violins (VI. I and VI. II) and Viola (Vle) parts play a rhythmic pattern of eighth notes at *p*. The Violoncello (Vc.) and Contrabass (Cb.) parts play a similar rhythmic pattern at *p*, with the Cb. part marked *pizz.* (pizzicato). The Timpani (Timp.) part has a single drum roll at the end of measure 106.

107 *p* *p* *p* *a 2* *p* *Vivace* *Solo*

Fl.

Cl. (B)

Cor. (Ess)

Timp. *p* *f* *solo*

Fag.

VI. I

VI. II

Vle

Vc.

Cb. *pizz.* *f* *p*

114 *ritard.* *a tempo*

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag. *sf* *sf*

VI. I *p*

VI. II *p*

Vle *p*

Vc. *p*

Cb. *arco*

127 **Tutti**

Fl. *f*

Cl. (B) *f*

Cor. (Ess) *f*

Timp. *f*

Fag. *f*

VI. I *sf sf sf f*

VI. II *sf sf sf f*

Vle *sf sf sf f*

Vc. *sf sf sf f*

Cb. *sf sf sf f*

140 **Solo**

Fl. *f ff*

Cl. (B) *mf mf f ff*

Cor. (Ess) *mf cresc. f ff*

Timp. *mf cresc. ff*

Fag. *mf*

VI. I *p cresc. f ff p*

VI. II *mf ff p*

Vle *mf ff p pizz.*

Vc. *pizz. p arco cresc. ff p pizz.*

Cb. *ff p*

152

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

sf *p*

sf *p*

sf *p*

arco *sf* *p*

arco *sf* *p*



164

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

p

p

p

pizz.

pizz.

176

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag. *sf*

VI. I *sf p*

VI. II *sf p*

Vle *sf p*

Vc. *sf arco p*

Cb. *sf p*



188

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

197

Fl. *mf*

Cl. (B) *mf*

Cor. (Ess)

Timp.

Fag.

VI. I *mf*

VI. II *mf*

Vle *mf*

Vc. *mf*

Cb. *mf*

Tutti

206

Fl. *f* *p* *f*

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

Cor. (Ess) *f* *f*

Timp. *f* *f*

Fag.

VI. I *f* *p* *f*

VI. II *f* *p* *f*

Vle *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *f*

218

Fl. *p* *f* *p*

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

Cor. (Ess) *f*

Timp.

Fag.

VI. I *p* *f* *p*

VI. II *p* *f* *p*

Vle *p* *f* *p*

Vc. *p* *f* *p*

Cb. *f* *p*



231 Solo

Fl. Solo

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

246

Fl.

Cl.
(B)

Cor.
(Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

p

pp

pp

pp

pp

pp



262

Fl.

Cl.
(B)

Cor.
(Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

cresc.

mf

cresc.

cresc.

cresc.

cresc.

cresc.

277

Fl. *f* *pp*

Cl. (B) *f* *pp*

Cor. (Ess) *f* *pp*

Timp. *f*

Fag. *f*

VI. I *f* pizz.

VI. II *f* pizz.

Vle *f* pizz.

Vc. *f* pizz.

Cb. *f* pizz.



290

Fl. *pp*

Cl. (B) *pp*

Cor. (Ess) *pp*

Timp.

Fag. *f*

VI. I arco

VI. II arco

Vle arco

Vc. arco

Cb. arco

300

Fl. *pp*

Cl. (B) *pp*

Cor. (Ess)

Timp. *pp*

Fag. *ff*

VI. I *p* *cresc.*

VI. II *p* *cresc.*

Vle *p* *cresc.*

Vc. *p* *cresc.*

Cb. *pizz.* *pizz.* *arco* *cresc.*

310

Fl. *mf* *f* *Tutti* *f* *> p* *f* *> p* *mf*

Cl. (B) *mf* *f* *f* *> p* *f* *> p* *mf* *a 2*

Cor. (Ess) *mf* *f* *mf* *> p* *f* *> p* *mf*

Timp. *mf* *mf*

Fag. *ff* *ff* *ff* *ff*

VI. I *mf* *f* *f* *f*

VI. II *mf* *f* *f* *f*

Vle *mf* *f* *f* *f*

Vc. *mf* *f* *f* *f*

Cb. *mf* *f* *f* *f*

322 Solo

Fl. *cresc.* *f* *ff*

Cl. (B) *mf* *cresc.* *f* *ff*

Cor. (Ess) *cresc.* *ff*

Timp.

Fag.

VI. I *p* *cresc.* *f* *ff* *p*

VI. II *mf* *cresc.* *f* *ff* *p*

Vle *mf* *cresc.* *f* *ff* *p pizz.*

Vc. *p* *cresc.* *f* *ff* *p pizz.*

Cb. *p* *cresc.* *f* *ff* *p*

334

Fl. *p* *f*

Cl. (B) *p* *f*

Cor. (Ess) *f*

Timp. *f* solo

Fag.

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f* arco

Cb. *f* arco

ritard. a tempo

346

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
VI. I
VI. II
Vle
Vc.
Cb.

pizz. arco

p

Detailed description: This system of musical notation covers measures 346 to 358. It includes staves for Flute, Clarinet in B, Cor Anglais (Ess), Timpani, Bassoon, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. The Flute and Clarinet parts have melodic lines with some grace notes. The Bassoon part features a prominent sixteenth-note pattern. The string parts (VI. I, VI. II, Vle, Vc., Cb.) are marked with a piano (*p*) dynamic. The Cello and Contrabass parts include markings for *pizz.* (pizzicato) and *arco* (arco). The system concludes with a *ritard.* (ritardando) marking and a *a tempo* instruction.

359

Fl.
Cl. (B)
Cor. (Ess)
Timp.
Fag.
VI. I
VI. II
Vle
Vc.
Cb.

Tutti

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

f *f* *f* *ff*

p *sf* *sf* *sf* *ff*

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

Detailed description: This system of musical notation covers measures 359 to 368. It includes the same instruments as the previous system. The Flute, Clarinet, and Cor Anglais parts are marked with a forte (*f*) dynamic. The Timpani part also features a forte (*f*) dynamic. The Bassoon part continues with its sixteenth-note pattern. The Violin I and Violin II parts are marked with a sforzando (*sf*) dynamic. The Viola part is marked with a fortissimo (*ff*) dynamic. The Violoncello part is marked with a piano (*p*) dynamic. The Contrabass part is marked with a piano (*p*) dynamic. The system concludes with a *Tutti* marking and a *f* dynamic.

372

Fl. I. *f*

Cl. (B) *mf* *cresc.*

Cor. (Ess) *p* *cresc.*

Timp. *mf* *cresc.*

Fag.

VI. I *p* *cresc.* *ff*

VI. II *mf* *cresc.*

Vle *mf* *cresc.*

Vc. *p* *cresc.* *f*

Cb. *p* *cresc.* *f*

383

Fl. Solo *ff* *pp*

Cl. (B) *ff* *pp*

Cor. (Ess) *ff*

Timp. *ff*

Fag. *pizz.*

VI. I *p*

VI. II *ff* *p*

Vle *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

393

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

dolce

p

p

p

p

p

arco



405

Fl.

Cl. (B)

Cor. (Ess)

Timp.

Fag.

VI. I

VI. II

Vle

Vc.

Cb.

a 2

f

a 2

f

f

f

f

f

419

Fl. *ff*

Cl. (B) *ff*

Cor. (Ess) *ff*

Timp. *ff*

Fag. *ff*

VI. I *p* *f* *p* *p* *f*

VI. II *p* *f* *p* *p* *f*

Vle *p* *f* *p* *p* *f*

Vc. *p* *f* *p* *p* *f*

Cb. *p* *f* *p* *p* *f*



430

Fl. *p* *f*

Cl. (B) *p* *f*

Cor. (Ess) *p* *f*

Timp. *p* *f*

Fag. *ff*

VI. I *f*

VI. II *f*

Vle *f*

Vc. *f*

Cb. *f*

Eduard Brendler

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

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

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

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

Eduard Brendler

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

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

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

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

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Critical commentary

Sources

(A) Autograph manuscript score in Brendler's hand, with revisions in pencil (SV. Saml. Fag-konserter Rar). The title page states:

Partition/ Divertissement / pour le Basson / avec accompagnement de l'Orchestre / composé / dédié à / M^r F[rans Carl] Preumayr / par son ami / Eduard Brendler / Op. 6






(pA) Autograph parts: Violoncello and Basso only partial; missing Flauto II, Clarinetto II, Corno I (SV. Saml. Fag-konserter).

(pCello/Basso) Complete part of Violoncello and Basso in another, unknown hand (SV. Saml. Fag-konserter).

Commentary

The autograph score (A) is a neat copy in Brendler's hand, almost entirely recorrected and completed with all details of expression and articulation. Therefore, the present edition uses (A) as the main source for establishing the critical text. One peculiar aspect of (A) is the presence of a small number of authorial revisions that have been annotated in pencil, possibly during or contextually to rehearsals for a (first?) performance of the piece. Revisions concern mostly the distribution of chords/harmonies between the strings, some note values and a reworked cadenza for the bassoon. The critical score reproduces the latest, reworked version of these passages, whereas the below critical commentary documents the earlier, ink-notated readings. The manuscript parts (pA) and (pCello/Basso) were updated – possibly at the same time but by different hands (probably the musicians themselves) – with the alterations that appear in the score in pencil. Aside aiding in the legibility of these alterations, (pA) and (pCello/Basso) have been used mainly to confirm the exact positioning of dynamics or articulations which at times appear indicated in the score in abbreviated forms (e.g., a *ff* distinctly assigned to two instruments but indicated only once between the two adjacent staves in the score). However, in several instances (pA) and (pCello/Basso) bear less detailed expressions and nuances – or shows them indicated less accurately – than (A); in these instances the critical score reproduces the indications as they are specified in (A).

Editorial emendations appear in [] in the critical score only to correct wrong notes or in case no authorial model was available. Emendations based on an existing model (e.g. another instrument in the same bar or another passage in the score) have been implemented in the critical score with no graphic distinction, but are discussed below in the critical commentary. Transfers of articulation or dynamics between parallel instruments (within the same family and playing similar musical material) are signalled specifying the part/parts missing the sign in (A), the sign added in the critical score by the editor and the indication 'missing', i.e. 'missing in (A)/(pA)'. For instance 'Cl. I: > missing' means that the editor has added a > for the first clarinet on the basis of the presence of the same articulation in a parallel part in the same bar such as Cl. II. Transfers of dynamics or articulation between parallel or related sections of the score are signalled in the same way, providing also a reference of the bar/bars which have been used as model for the extension or emendation of signs.

Bar	Part	Comments
2, 4, 6, 8	Cl. I, Fl. I	Missing > as a result of signs positioned between the staves (see also 26, 28, 30 and all following occurrences of the same musical material).
9-12	Cor. I/II	Pencil revision on (A): lowered the intervention an octave, from g'' g' to g' g respectively.
30	Vla, B.	<i>f</i> missing.
31-32	Solo Fag.	Pencil revision on (A): edited cadenza. First version in ink read: 
34	Strings	Pencil revision on (A): edited notes value from \diamond . \diamond to \diamond \diamond
46-47	Strings	Pencil revision on (A). First version read: 
56	Fl. I	Missing staccato dots (see Cl. I).
57:11	Solo Fag.	 missing.
84-85	Vl. I	Pencil revision on (A): added d flat.
88	Cl. I/II	<i>p</i> missing.
93	Cl. I	<i>mf</i> missing (see bar 97 and 104).
102:4	Cl. I	 missing.
170	Cor. II	 missing.
179-80	Vl. II	Pencil revision on (A): added lower voice (b natural – c sharp).
216-17	Vl. I/II	Slur missing (see bar 208-9).
222	Fl. I/II Cl. I/II	> missing (see also 214).
301	Vl. I	> missing.
330:2-3	Vl. I	Pencil revision on (A): deleted b' flat.