



SCHERZO
FOR ORCHESTRA

— 1869 —

Agathe BACKER-GRØNDAHL
(1847-1907)

NOTES ON THIS EDITION

This new typeset edition is based on the manuscript available on IMSLP and on the Norwegian Music Information Center. It is meant to be a practical edition, and therefore there are a few differences with the source, listed on the next page.

- we suggest some corrections to harmony, transposition or accidentals mistakes.
- we add a fair number of dynamics, to make it more coherent throughout the orchestra and clarify the situation for the players.
- we change some slurs or articulations to make it more coherent between the instruments, when the differences seem to be more a matter of negligence than a deliberate choice on the composer's part.

Finally, the French Horns parts are available both in the original keys (G and E) and in F.



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EDITORIAL NOTES

- m. 8, clarinets : we add the **p**
m. 8, violas, cellos, bass : **mf** then crescendo
m. 9, cl. 1 : the D# is changed to a D natural
m. 15, bassoon : we add the **p**
m. 16, flute 2 : we add the **p**
m. 18, french horn 3 : we add the **p**
m. 19, cellos : we add the **p**
m. 23, double bass : we add the **p**
m. 30, flute 2 : on the first note, we add the **x**
m. 30, flute 2 : reminder of the **p**
m. 30, oboe 1 : reminder of the **p**
m. 45, flute 1 : reminder of the **pp**
m. 64, bassoons : we add the **pp**
m. 65, viola : we cut the slur because of the repeated E
m. 75, horns 3 and 4 : we add an explicit **f**
m. 78, flutes and clarinets : we change the slur to match the first violins and the previous occurrence of the pattern.
m. 81, clarinets : crescendo to match the flutes
m. 85, violons 1 : change in the slur and G natural
m. 90, bassoon 2 : we add an explicit **p**
m. 91, oboe 1 : we suggest an A# rather than an A natural in the ascending line
m. 99, bassoons : we add the **p**
m. 102, flutes : we add the **p**
m. 104, bassoon 2 : slur changed to match the cello and other occurrences
m. 106, basses : we add the accent
m. 107, cellos : we add the slur
m. 108, flute 1 : the G is missing a natural
m. 110-111, horns 1, 2, 3 : we write the full notation with quavers instead of the abbreviation.
m. 123, 124, 127, 128, 130 : we add the **p** to the strings
m. 128, violas : added slur to match the cellos
m. 137, violas : the C should be a C natural
m. 138, bassoon 1 : the slurs are changed to match the clarinets and cellos
m. 145, oboes : both oboes should play the final B
m. 153, violas : the G is missing a natural
m. 157, cellos : we change the slur to match the violas
m. 157, clarinets, horns, basses : we add the **p** before the cresc.
m. 161, horns, first quaver : horns 1 and 2 should have a G# and horn 4 should have a G#.
m. 163, flute 2 : the C should be a C natural
m. 167, clarinets : to match the rest of the orchestra, we change the note duration to a half note.
m. 178, bassoon 1 : we add the **p**
m. 186, cellos and basses : the slurs are changed to match the violas and second violins
m. 207, flute 1 : we add a duration slur
m. 210, cellos : the low B should be an A
m. 214, bassoon 2 : we add a duration slur
m. 219, violas and 2nd violins : we add the slurs to match the first violins
m. 238, flute 1 : we add the **ff**
m. 240, horn 3 : on the first beat it should be a B flat
m. 258, flute 1 : reminder of the **p**
m. 266, bassoons : we add the **p**
m. 267, basses : we add the **pp**
m. 273, clarinets and bassoons : we add the **p**
m. 276, horn 3 : we add the **p**
m. 277, cellos : we add the **p**
m. 280, clarinet 1 : the clarinet line ends abruptly, we suggest finishing with a B to match the previous occurrence of that pattern m. 22-23
m. 281, basses : we add the **p**
m. 285, cellos : we add a slur to match the other strings
m. 288, flute 2 : the F should be an F x
m. 289, violins 2 : we add the staccato to match the first violins
m. 297, basses : we assume that the cb plays with the cellos until the second quaver in m. 298

SCHERZO POUR ORCHESTRE

— 1869 —

Agathe Backer-Grøndahl

2 Flûtes
p

2 Hautbois
1.
p

2 Clarinettes
(en la)

2 Bassons
1.
p

Cors 1 et 2
(en sol)

Cors 3 et 4
(en mi)
4.
p

Violons I
pizz.
p

Violons II
pizz.
p

Altos
pizz.
p

Violoncelles
pizz.
p

Contrebasses

6

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

(1.)

(1.)

(pizz.)

arco

cresc.

f

sf

p

mf cresc.

f

A

A

17

Fl.

Htb (1.)

Cl. (la) (1.)

Bn (1.) (1.) (2.)

Cors 1 (sol) 2

Cors 3 (mi) 4 3. *p*

Vln 1

Vln 2 pizz.

Alt. pizz.

Vlc pizz. *p*

Cb

Detailed description: This page of a musical score covers measures 17 through 22. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with ten staves. The Flute (Fl.) part begins in measure 17 with a melodic line, while the other instruments have rests. In measure 18, the Horns (Htb), Clarinet (Cl.), and Bassoon (Bn) enter with their respective parts. The Bassoon part includes first and second endings. The Cor Anglais (Cors 1 and 2) and the lower Cor Anglais (Cors 3 and 4) remain silent. The Violin 1 (Vln 1) part continues its melodic line, while Violin 2 (Vln 2), Alto (Alt.), and Viola (Vlc) parts enter in measure 19 with pizzicato (pizz.) markings. The Cello (Cb) part remains silent. The score concludes in measure 22 with various melodic and harmonic resolutions across the instruments.

23

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

p

à 2

p

1.

p

arco

arco

arco

pizz.

p

arco

29

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

pp

pizz.

pizz.

Detailed description: This is a page of a musical score for a symphony orchestra, starting at measure 29. The score is written for a variety of instruments. The woodwinds include two Flutes (Fl.), Horn in B-flat (Htb), Clarinet in A (Cl. (la)), and Bassoon (Bn). The brass section consists of two Horns in F (Cors 1 (sol) 2) and two Trumpets in C (Cors 3 (mi) 4). The strings include Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The score features several dynamic markings: *p* (piano) for the woodwinds in measures 30-31, *pp* (pianissimo) for the trumpets in measure 32, and *pizz.* (pizzicato) for the strings in measures 33-34. The woodwinds play melodic lines with some grace notes and slurs. The strings play a rhythmic accompaniment with slurs and accents.

35

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol)

Cors 2

Cors 3 (mi)

Cors 4

Vln 1

Vln 2

Alt.

Vlc

Cb

pp

pp

pp

pizz.

pizz.

40

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 3 (mi)

Vln 1

Vln 2 (pizz.)

Alt. (pizz.)

Vlc (pizz.)

Cb

pp

1.

pp

1.

pp

1.

3.

(pizz.)

(pizz.)

(pizz.)

B

53

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

pp

1.

pp

1.

p

(à 2)

sfz

3.

p

B

pizz.

pp

p

pizz.

pp

p

pizz.

pp

p

pizz.

pp

arco

mf <>

pizz.

pp

62

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

pp

mf

arco

pizz.

musical notation

Detailed description: This page of a musical score covers measures 62 to 69. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Horn (Htb), Clarinet in A (Cl. (la)), Bassoon (Bn), Cor Anglais (Cors 1 (sol) 2, Cors 3 (mi) 4), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). The Flute part begins in measure 62 with a whole rest, followed by a melodic line starting in measure 65. The Horn part has a *pp* dynamic marking in measure 62. The Clarinet and Bassoon parts have *pp* markings in measures 62 and 63 respectively. The Cor Anglais parts are silent. The Violin 1 part has an *arco* marking in measure 65 and an *mf* dynamic. The Violin 2 part has a steady eighth-note accompaniment. The Viola part has an *arco* marking in measure 65 and a *pizz.* marking in measure 66. The Violoncello part has a *pizz.* marking in measure 66. The Contrabass part has an *arco* marking in measure 65 and a *pizz.* marking in measure 66. The score uses various musical notations including rests, notes, beams, slurs, and dynamic markings.

77

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 3 (mi)

Vln 1

Vln 2

Alt.

Vlc

Cb

sf

marcato

83

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 2

Cora 3 (mi)

Cora 4

Vln 1

Vln 2

Vlc

Cb

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

90

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

1.

3.

7

7

Detailed description: This page of a musical score covers measures 90 to 94. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Horn in B-flat (Htb), Clarinet in A (Cl. (la)), and Bassoon (Bn). The brass section includes two parts of Cornet in F (Cors 1 (sol) 2) and two parts of Cornet in B-flat (Cors 3 (mi) 4). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). In measure 90, the Flute and Clarinet in A are silent. The Horn in B-flat and Bassoon enter with a melodic line marked *p*. The Clarinet in A has a first ending bracket over measures 91-92. The Bassoon has a first ending bracket over measures 93-94. In measure 93, the two parts of the Cornet in B-flat enter with a melodic line marked *p*. The score concludes in measure 94 with a final cadence.

100

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol)
2

Cors 3 (mi)
4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

p

C

105

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol)

Cors 3 (mi)

Vln 1

Vln 2

Alt.

Vlc

Cb

cresc.

f

ff

C

C

110

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

p

1.

p

1.

p

dim.

dim.

dim.

Detailed description: This page of a musical score covers measures 110 to 115. The woodwind section (Flute, Horns, Clarinet, Bassoon) plays sustained notes with a *p* dynamic. The brass section (Trumpets 1 & 2, Trumpets 3 & 4) plays rhythmic patterns. The string section (Violins 1 & 2, Viola, Violoncello, Contrabass) features a melodic line with a *dim.* dynamic. The score is in a key with three sharps and a 4/4 time signature.

116

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

(1.)

(1.)

122

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

1.

p

p

p

p

p

p

Detailed description: This page of a musical score covers measures 122 through 127. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with ten staves. The Flute (Fl.) part begins in measure 122 with a sixteenth-note run. The Horns (Htb) and Clarinet in A (Cl. (la)) parts enter in measure 123. The Bassoon (Bn) part remains silent. The Cor Anglais (Cors) parts are silent throughout. The Violin 1 (Vln 1) part has a dynamic marking of *p* in measure 123. The Violin 2 (Vln 2) part is silent. The Viola (Vlc) part has a dynamic marking of *p* in measure 123. The Cello (Cb) part is silent. The Alto (Alt.) part has a dynamic marking of *p* in measure 127. A first ending bracket (1.) is placed over the Horn and Clarinet parts in measures 123 and 124.

128

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

pizz.

p



133

Cl. (la)

Bn

Vln 1

Vln 2

Alt.

Vlc

Cb

1. *f*

1. *f*

arco

D

158

Fl. *f*
 Htb *f*
 Cl. (la) *f*
 Bn *f*
 Cors 1 (sol) *f*
 Cors 3 (mi) *f*
 Vln 1 *f sfz*
 Vln 2 *f ff*
 Alt. *f ff*
 Vlc *f ff*
 Cb *f ff*

The score is in 4/4 time with a key signature of three sharps (F#, C#, G#). Measures 158-161 show a transition from a sustained chord in the brass and woodwinds to a more active texture. The woodwinds and strings play rhythmic patterns, while the brass provides harmonic support. A dynamic marking of *f* (forte) is present throughout the section. A section marker 'D' is located above measure 160.

163

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

dim.

p

dim.

p

dim.

dim.

dim.

dim.

p

divisi

unis

169

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

mf

dolce

1.

poco cresc.

176 *molto rit.*

Fl.

Htb.

Cl. (la)

Bn.

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

mf

p

p

ad libitum

molto rit.

E *a tempo*

181

Cl. (la)

Vln 1 *pp* *cresc.*

Vln 2 *pp* *cresc.*

Alt. *pp* *cresc.*

Vlc *pp* *cresc.*

Cb *pp* *cresc.*

190

Htb

Cl. (la) 1. *p*

Bn *f* *p*

Cors 1 (sol) 2. 1. *p*

Cors 3 (mi) 4. 3. *p*

Vln 1 *f*

Vln 2 *f*

Alt. *f*

Vlc *f* *pizz.* *p*

Cb *f* *pizz.* *p*

209 *rit.*

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

p

rit.

rit.

230

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

Detailed description: This page of a musical score covers measures 230 to 235. The score is for a full orchestra. The woodwind section includes two Flutes (Fl.), Horns in B-flat (Htb), Clarinet in A-flat (Cl. (la)), and Bassoon (Bn). The brass section includes two Trumpets in D (Cors 1 (sol) 2) and two Trombones in C (Cors 3 (mi) 4). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). The key signature has one sharp (F#) and the time signature is 4/4. Measures 230-231 show melodic lines for the flutes and woodwinds, with the bassoon and horns providing harmonic support. Measures 232-235 feature a prominent triplet pattern in the clarinet and bassoon, while the horns play sustained chords. The strings play a rhythmic accompaniment.

237

Fl.
ff

Htb
ff

Cl. (la)
ff

Bn
ff

Cors 1 (sol)
ff

Cors 3 (mi)
ff

Vln 1
ff

Vln 2
ff

Alt.
ff

Vlc
ff

Cb
ff

268

Fl. *sf* *p*

Htb *sf* *p* 1.

Cl. (la) *sf* *p* 1.

Bn *sf* *p* 1.

Cors 1 (sol) 2

Cors 3 (mi) 4 *sf*

Vln 1 *f* *p*

Vln 2 *f* *p*

Alt. *f* *p*

Vlc *f*

Cb *f*

Detailed description: This page of a musical score covers measures 268 to 271. The woodwind section includes Flute (Fl.), Horn in B-flat (Htb), Clarinet in A (Cl. la), and Bassoon (Bn). The brass section includes Cors 1 (solo) and Cors 3 (military). The string section includes Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). Dynamics range from fortissimo (f) to piano (p). The score features complex phrasing with slurs and accents, and includes first endings (1.) for the Htb, Cl. la, and Bn parts.

274

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

1.

3.

p

pizz.

pizz.

p

Detailed description: This page of a musical score covers measures 274 to 279. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes parts for Flute (Fl.), Horns in B-flat (Htb), Clarinet in A (Cl. (la)), Bassoon (Bn), Cor Anglais (Cors 1 (sol) 2 and Cors 3 (mi) 4), Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Alt.), Violoncello (Vlc), and Contrabass (Cb). The Flute part features a complex, rapid sixteenth-note pattern with slurs and accents. The Horns and Clarinet parts play a steady eighth-note accompaniment. The Bassoon part has a long note in measure 274, followed by a melodic line starting in measure 276. The Cor Anglais parts are mostly silent, with a short melodic phrase in measure 276. The Violin and Viola parts play a rhythmic accompaniment, with some pizzicato (pizz.) markings. The Violoncello part has a pizzicato marking in measure 276. The Contrabass part is mostly silent. Dynamics include piano (*p*) and accents.

280

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 2 (mi)

Vln 1

Vln 2 (pizz.) arco

Alt. (pizz.) arco

Vlc (pizz.) arco

Cb pizz. arco

p

p

à 2

1.

286

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 2

Cora 3 (mi)

Cora 4

Vln 1

Vln 2

Alt.

Vlc

Cb

1.

pp

pizz.

pizz.

292

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

pp

pp

pp

pp

(pizz.)

arco

(pizz.)

arco

298

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

cresc.

cresc.

cresc.

p

cresc.

cresc.

304

Fl.

Htb

Cl. (la)

Bn

Cora 1 (sol)

Cora 2 (mi)

Vln 1

Vln 2

Alt.

Vlc

Cb

p *cresc.*

p

pizz.

pizz.

pizz.

dolce <>

312 **H**

Fl.

Htb.

Cl. (la)

Bn.

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc.

Cb.

mf

p

arco

pizz.

328

Fl.

Htb

Cl. (la) (à 2)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

sfz

Detailed description: This page of a musical score covers measures 328 to 334. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is arranged in a system with seven staves. The Flute (Fl.) and Clarinet (Cl.) parts are marked '(à 2)', indicating two players. The Bassoon (Bn) part is in the bass clef. The Horns (Cors) are split into four parts: 1 and 2 (soprano), 3 and 4 (alto). The Violin 1 (Vln 1) part includes a fortissimo (*sfz*) dynamic marking. The Viola (Vlc) and Cello/Double Bass (Cb) parts are in the bass clef. The score features various musical notations including slurs, accents, and dynamic markings.

335

Fl. *marcato*

Htb. *marcato*

Cl. (la) *p*

Bn. *p*

Cors 1 (sol)

Cors 2

Cors 3 (mi)

Cors 4

Vln 1 *marcato* *p*

Vln 2 *pizz.* *p*

Alt. *pizz.* *p*

Vlc *pizz.* *p*

Cb *pizz.* *p*

1. *p*

343

Fl.

Htb

Cl. (la)

Bn

Cors 1 (sol) 2

Cors 3 (mi) 4

Vln 1

Vln 2

Alt.

Vlc

Cb

p

1.

p

3.

p

362

Fl. *tutta forza*

Htb *ff* *tutta forza*

Cl. (la) (à 2) *ff* *tutta forza*

Bn *ff* *tutta forza*

Cors 1 (sol) à 2 *ff* *tutta forza*

Cors 3 (mi) (à 2) *ff* *tutta forza*

Vln 1 *ff* *tutta forza*

Vln 2 *ff* *tutta forza*

Alt. *ff* *tutta forza*

Vlc *ff* *tutta forza*

Cb *ff*

382

Fl.

Htb.

Cl. (la)

Bn.

Cors 1 (sol)

Cors 2

Cors 3 (mi)

Cors 4

Vln 1

Vln 2

Alt.

Vlc

Cb

cresc.

cresc.

cresc.

cresc.

cresc.

