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Dearest Fa!

Spohr wished me to make the enclosed translation and description under his own superintendence, as he said you and the English people did not understand what he meant in his symphony. - Meta must not take it as an insult to her translating powers, for I did it only at the Kapellmeister's own request. Your translation says as a title to the 2<sup>nd</sup> movement, "Sine of Sorrows" now leidenschaftlichen means passions. - Alas it appears

that the two orchestras have  
not been understood, and  
altogether Spohr is a little  
puzzled that his symphony  
should not have been  
comprehended. I tell him  
it is difficult for us matters of  
fact English to understand  
any thing out of the common  
way! The Herr Kapellmeister  
wanted to know how we were  
to get the custom house pass  
and if he should write to  
you to send it (if obtained)  
to the packet, but I told  
him you would probably  
bring it yourself to meet us  
was I wrong? In about three



wishes dear Pa we meet,  
will you be half as glad to  
see your bot again, as she  
will to see you?

Bless you dear father.

says your own child

Margaret Taylor.

June. 1. 1843

Kassel. -



that the two are  
 been as we  
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 consider

For

Ha

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 near the





1<sup>st</sup> Movement

Kinderswelt

This should signify not merely childhood but the world in which the child lives; the world of simple enjoyments created as it were by himself.

Das Kind in sel'gem Unschuldstraum

ahnt der Versuchung Nähe kaum.

Reizt ihn Lockung es auch hin,

Sie triebt noch nicht den reinen Sinn.

The child in the blessed dream of innocence suspects scarcely the (or has scarcely an idea or presentiment of) the approach of temptation. If even <sup>of temptation to wrong</sup> the enticements overcome him they yet do not cloud or darken the <sup>still</sup> pure mind of the child.

2<sup>d</sup> Movement

Zeit der Leidenschaften  
Time of the Passions

Doch in des Herzens heiligste Gefühle

Mischt bald sich wilder Leidenschaften Streit.

Es wird der Mensch entückt dem hohen Ziele

Er folgt der Welt; — denkt nicht der Ewigkeit!

Yet in the holiest feelings of the heart the wild strife of the Passions soon mixes itself, (~~in this movement which~~ <sup>the holiest feelings</sup> signifies love, as the first passion awakened in the human heart and the movement heart of man soon however changed in its character and overcome by the ~~same~~ passions) The man forgets in his and thinks not of Eternity, — follows the World,

(The words in parenthesis are only for your own enlightenment not for the translation. — they are only as Spinoza described the thing to me — (1777) —



Endlicher <sup>3<sup>rd</sup> Movement</sup> Sieg des göttlichen  
Final Triumph of the Divine (or good Principle)

\* Wird aber in des Tod'chen Fesseln Ketten  
Der freie Geist nun ganz gefangen seyn? —  
Oh nein! Sein Genius wacht - mahnt - will ihn retten:  
Er siegt - und sel'ge Ruh' sieht bei ihm ein!

This movement opens with the description of the passions  
in full power, amidst which at first softly and  
unheeded, comes the <sup>warning</sup> voice of ~~warning~~ <sup>of the good principle</sup> which gaining  
gradually in power, finally overcomes the bad passions  
in the heart of the man, and the symphony closes with  
the an Adagio, in which the bad principle being overpowered  
the passions subdued ~~then~~ <sup>in the</sup> ~~unite~~ <sup>Chorographer</sup> unite with the good  
principle to form the life of man —

The solo Orchestra signifies throughout the good, the larger  
Orchestra the bad principle, which are ~~the~~ in perpetual  
strife, until the good finally conquers.

\* ~~What~~ will the free spirit be for ever fettered by the  
chains of earthly passions? O no! his good genius, watches  
over him, warns, and will save him. He triumphs, and  
a blessed peace enters into the soul of the man —

