

PETER HEISE

STRYGEKVARTETTER NR. 1-6

STRING QUARTETS NOS. 1-6

KØBENHAVN 2017

UDGIVET AF
EDITED BY

MICHAEL FJELDSØE



DANSK CENTER FOR MUSIKUDGIVELSE

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GENERELT FORORD

Dansk Center for Musikudgivelse (DCM) blev etableret i 2009 som en forskningsenhed under Det Kgl. Bibliotek.

Centeret har til formål at tilgængeliggøre musikalske værker og musikhistoriske kilder af interesse for musikforskningen og det praktiske musikliv og i denne forbindelse at videreføre, udvikle og udbygge kompetencer inden for musikfilologi samt at udvikle metoder og værktøjer til digital musikedition.

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GENERAL PREFACE

The Danish Centre for Music Editing (DCM) was established in 2009 as a research unit under the Royal Danish Library.

The Centre's primary aim is to make musical works and musical sources related to Danish history available for scholars and performers; the aim is also to develop and to expand philological competences and to develop methods and tools for digital editions of music.

Musical works published by DCM are practical scholarly editions; that is, they have been edited for practical use, but they also explain carefully any editorial intervention as well as discrepancies (variants) that there might be between the work's various sources. Thus the reader or performer can get an impression of its genesis and variance. DCM's music publications include a preface introducing the reader to the history of the work and its reception.

The majority of DCM's publications may be downloaded free of charge, or a printed paperback copy may be purchased.

UDGIVERENS FORORD

Peter Heises seks strygekvartetter, skrevet i årene 1851-57, har det med at blive genopdaget. De var skrevet til brug i det halvprivate musikliv, der udfoldede sig i Københavns musikdyrkende borgerhjem. Efter Heises død forblev hovedparten af manuskripterne i cellisten og vennen Julius Holms eje, og da han døde i marts 1909, blev de første gang "fundet hos en Arkivar af Recke 1909 April".¹ Recke er formentlig Ernst von der Recke, der var tilknyttet Det Kgl. Bibliotek fra 1885 til 1890; noderne kom i første omgang tilbage til Ville Heise, Heises enke, hvorfra de sammen med hele hendes samling indgik på Det Kgl. Bibliotek i 1912-13.

Anden gang noderne blev fundet var i forlængelse af Gustav Hetschs udgivelse *Breve fra Peter Heise* (København 1930). Her er en af kvartetterne nævnt, hvilket fik Richard Hove, en vigtig dansk musikentusiast fra Thisted, til at gå på jagt i bibliotekets nodesamling, hvor han fandt de seks kvartetter i den omtalte pakke. Her starter værkerne vej til offentligheden, idet den første offentlige opførelse af en Heise-kvartet fandt sted ved en koncert i Thisted Musikforening i 1931. Senere tager Danmarks Radio og flere danske kvartetter lejlighedsvis stafetten op, idet nogle af kvartetterne cirkulerer i afskrifter.

Med denne udgivelse er det således tredje gang, at noderne er blevet gravet frem af Det Kgl. Biblioteks samlinger, og denne gang permanent. Udgivelsen er resultatet af et samarbejde mellem Dansk Center for Musikudgivelse på Det Kgl. Bibliotek og Afdelingen for Musikvidenskab på Institut for Kunst- og Kulturvidenskab, København Universitet. I forbindelse med et undervisningsforløb i 2014 om musikfilologi, der var forestået af udgavens udgiver, blev

der indgået en aftale om at en gruppe studerende fik adgang til at arbejde med manuskripterne til Heises kvartetter med henblik på at lave forarbejder til en videnskabelig kritisk udgivelse af kvartetterne. Samtidig indgik de to parter et samarbejde med pladeselskabet Dacapo med henblik på en efterfølgende indspilning af værkerne. Dette samarbejde om et konkret udgivelsesprojekt var meget inspirerende for alle parter, og ikke mindst de studerende, hvis forarbejder er indgået i grundlaget for denne udgivelse.

De deltagende studerende har i løbet af kurset lavet udkast til revision af de tre første kvartetter: Ragnheiður Jónsdóttir, Katharina Quist, Jasmin Rose Patel og Rose Marie Majlund Kent har arbejdet med kvartet nr. 1, Katarina Smitt Engberg, Cecilia Cresso, Jesper Balslev, Signe Røn og Anders Beck Aktor med kvartet nr. 2, og Nina Agerskov, Marie Fjeldsted Nissen, Elise Ligaard og Louise Wilk-Zerah med kvartet nr. 3. Desuden har de studerende løst eksamensopgaver med udgangspunkt i kvartet nr. 4 og nr. 6. En stor tak for det store engagement og de mange gode forslag. For den endelig revision har undertegnede det fulde ansvar. Der skal desuden her rettes en tak til Det Kgl. Bibliotek for et tæt og velfungerende samarbejde, både med Dansk Center for Musikudgivelse og Musiksamlingen, hvor særligt Iben Brodersen og Anne Ørbæk Jensen har været til stor hjælp. Og endelig en tak til komponist og studielektor Svend Hvidtfelt Nielsen, som har ageret sparringspartner ved diskussionen af vanskelige spørgsmål under revisionsarbejdet.

Michael Fjeldsøe

¹ Påskrift på omslaget om en pakke noder, "Gl. Noder tilh.[ørt] Julius Holm", i dag *DK-Kk*, Heises samling 081-103.

EDITOR'S PREFACE

Peter Heise's six string quartets, composed in the years 1851–57, are in the process of being rediscovered. They were written for use in the semi-private musical life that was unfolding in Copenhagen's music-cultivating bourgeoisie. After Heise's death, the majority of the manuscripts remained in possession of the composer's friend, the cellist Julius Holm, and when Holm died in March 1909, they turned up, for the first time, in a package that was marked 'found, by Recke, in the possession of an archivist, in April of 1909'.¹ The Recke mentioned here is, in all likelihood, Ernst von der Recke, who was affiliated with The Royal Danish Library from 1885 to 1890; the scores were initially returned to Ville Heise, Peter Heise's widow, from whom they, along with her entire collection, were incorporated into The Royal Danish Library in 1912–13.

The second time the music scores turned up was occasioned by the appearance of Gustav Hetsch's publication, *Breve fra Peter Heise* [Letters from Peter Heise] (Copenhagen 1930). Here, one of the six quartets is mentioned. This led Richard Hove, an influential Danish music enthusiast from Thisted, to go hunting around in the library's collection of scores, where he found the six quartets in the package mentioned above. It is here that the works' pathway to public scrutiny commences, seeing as the first public performance of a Heise Quartet took place at a concert in the Thisted Music Association in 1931. Later on, the Danish Broadcasting Corporation and a number of active Danish quartets occasionally picked up the baton, especially because some of the quartets had started to circulate in copies.

What we have with the present publication is thus the third time that these scores have been retrieved. This time around, it's for good. This publication is the result of a collaboration between The Danish Centre for Music Editing (DCM) at The Royal Danish Library and the Section of Musicology in the Department of Arts and Cultural Studies (IKK), at the University of Copenhagen. In connection with a course offered in 2014 on music philology, conducted by the editor of the present publication, an agreement was

reached that a group of students would be given access to work with the manuscripts of Heise's quartets, with an eye towards breaking ground for the preparation of a scholarly critical publication of the quartets. At the same time, the two parties entered into a collaboration with Dacapo Records, for purposes of subsequently bringing forth a recording of the string quartets. This collaboration around a specific publishing project was most inspiring for all the parties, and especially for the students, whose ground-breaking efforts have been incorporated into the foundation for this publication.

The participating students have, during the lapse of the aforementioned course, put forth preliminary suggestions for the revision of the first three quartets: Ragnheiður Jónsdóttir, Katharina Quist, Jasmin Rose Patel and Rose Marie Majlund Kent have been working with String Quartet No. 1; Katarina Smitt Engberg, Cecilia Cresso, Jesper Balslev, Signe Røn and Anders Beck Aktor have been working with String Quartet No. 2; and Nina Agerskov, Marie Fjeldsted Nissen, Elise Ligaard and Louise Wilk-Zerahn have been working with String Quartet No. 3. Moreover, the students have been dealing with exam-related assignments based on material found in String Quartets Nos. 4 and 6. A resounding round of thanks goes out to all of these individuals, for their wholehearted commitment and for the many fine suggestions. When it comes to the final revision of the pieces, the editor takes full responsibility. In addition, a round of thanks goes out to The Royal Danish Library, for a close and well-functioning cooperation, both with The Danish Centre for Music Editing (DCM) and with the library's Music Collection, where particularly Iben Brodersen and Anne Ørbæk Jensen have been of great help. And, finally, a round of thanks goes out to composer and teaching associate professor Svend Hvidtfelt Nielsen, who has acted as a sparring partner in discussions of difficult questions during the work of making revisions.

Michael Fjeldsøe

1 Inscription on the cover of a package of scores, 'Gl. Noder tilh.[ørt] Julius Holm' [Old music material belonging to Julius Holm], presently in *DK-KK*, Heises samling 081-103.

INDLEDNING

Peter Heise (1830-1879) skrev sine seks strygekvartetter i årene fra 1851 til 1857. De er ofte blevet betragtet som ungdomsværker, men det vil være rigtigere at betragte dem som værker skrevet af en komponist i sine formative år. Heise var vokset op i det højere københavnske borgerskab, hvor strygekvartetsspil var en del af den kulturelle praksis, og han kendte derfor fra barnsben af strygekvartetgenren som en levende kultur. Da han skrev sin første strygekvartet, formentlig i vinteren 1851-52, havde han således allerede et tæt og langvarigt forhold til kvartetsspillet og havde også selv deltaget i de skiftende besætninger, der spillede kammermusik i private og halvvoffentlige sammenhænge.

Tilblivelse

Heise blev født i 1830 i en borgerlig embedsmandsfamilie med en far, som var kancellisekretær og senere justitsråd. Hans mor døde ved hans fødsel. Han fik derfor et tæt forhold til professor Sibberns musikdyrkende familie, ligesom han havde sin gang hos konferensråd Chr. Fr. Holm, hvor han blev nære venner med to af sønnerne, den jævnaldrende Julius, der var cellist, og den lidt yngre Edvard, der blev professor i historie.¹ Hos familien Holm var det skik, at der hver 14. dag blev spillet strygekvartetter, normalt med kapelmusikus Vilhelm Holm som primarius og Chr. Fr. Holm på andenviolin. Heise er således vokset op i et miljø, hvor det borgerlige hjemlige musikliv, inklusive strygekvartetsspil, var en naturlig del af det kulturelle miljø. Edvard Holm skriver i sine erindringer, at kernen i repertoiret var Haydn, Mozart og Beethoven.²

Efter sin studentereksamen i 1847 fik Peter Heise i et par år undervisning i musikteori hos A.P. Berggreen, der også havde været Niels W. Gades lærer. Et væsentligt led i hans udvikling var et studieophold i Leipzig, hvor han fra oktober 1852 til maj 1853 studerede som privatelev hos Moritz Hauptmann, der var lærer i musikteori på Leipzigs berømte konservatorium og samtidig havde stillingen som Thomaskantor. Det kan derfor ikke undre, at et af hovedtemaerne i undervisningen hos Hauptmann var kontrapunkt, et område, hvor Heise selv indrømmede, at han havde "et Hul i min Skolegang hos Berggre[e]n".³ Det fremgår af Heises breve fra Leipzig, at han studerede flittigt; udover musikteori dyrkede han både violin- og klaverspil og deltog ivrigt i byens koncertliv. Det fremgår også, at han i de første måneder helligede sig studierne og ikke komponerede noget selv på nær begyndelsen af en trio.⁴ Deraf kan man udlede, at udover den 1. strygekvartet er

også den 2. strygekvartet, dateret 1852, komponeret før opholdet i Leipzig.

Af de sidste fire kvartetter er kun den sidste indirekte dateret gennem et brev fra 1857, hvor Heise skriver: "Først nu er jeg ifærd med en Strygekvartet, hvoraf det første Stykke er færdigt, og jeg er meget tilfreds dermed; den gaaer udaf gmoll. Havde jeg kun saavel fat paa det 3die Stykke i den; det er jeg paa Jagt efter i disse Dage."⁵ Samme år blev han gift med Ville, f. Vilhelmine Hage, og i december tiltrådte han en stilling som lærer ved Sorø Akademi, hvor han var ansat frem til 1865. De sidste fire kvartetter er således knyttet til en periode, hvor han igen var del af det københavnske borgerlige musikliv. Indflydelsen fra Leipzig kan blandt andet spores i den vægt, han lægger på kontrapunktisk arbejde. Han leger dog allerede med omvendinger af temaet i første sats af kvartet nr. 1 og i kvartet nr. 2 med et tema, der går igen fra den langsomme anden sats i slutsatsen. Men det er tydeligt, at de følgende kvartetter formmæssigt bliver både betydeligt længere og mere ambitiøse med langsomme indledninger, flere kontraster og større udsving i modulationerne.

Når man skal vurdere Heises kvartetter i musikhistorisk lys, må det tages i betragtning, at de er skrevet med henblik på den halvprivate eller halvvoffentlige borgerlige musikpraksis, hvor professionelle musikere og højt kvalificerede amatører i fællesskab spillede strygekvartetter. Heises kvartetter er, ligesom en stor del af europæisk strygekvartetlitteratur fra midten af 1800-tallet, skrevet til brug i dette musikliv bestående af både professionelle og amatører, og tidens komponister har taget i betragtning, at værkerne skulle kunne fungere i denne musikkultur og endnu ikke var rendyrket koncertsalsmusik. Bortset fra fire koncerter i sæsonen 1844-45 var det først fra 1854, at strygekvartetter blev en del af Musikforeningens koncerter i København og dermed blev en del af det offentlige koncertliv. Tilsvarende var Kammermusikforeningen af 1868, også kaldet Natmandsforeningen, den første forening i København, hvor strygekvartetter udgjorde den centrale del af repertoiret. Om 1840'erne hedder det i Angul Hammerichs fremstilling fra 1886 af Musikforeningens historie: "Strygekvartetten spillede dengang samme Rolle som Klaveret nu om Stunder. Der var vel næppe et rigtigt musikalsk Hus, der ikke havde sin regelmæssige ugentlige Kvartetaften".⁶ Konteksten er således en fælles europæisk kultur for strygekvartetsspil med Haydn, Mozart, Beethoven, Schubert og Mendelssohn i centrum, men med et bredere repertoire til brug i den borgerlige musikkultur, hvoraf en stor del i dag ikke længere er en del af standardrepertoiret.

1 Gustav Hetsch, *Peter Heise*, København 1926, s. 9-17, 28-31.

2 Edvard Holm, "Minder fra min Barndom", i *Mit Hjem* (Nationaltidende). København 1913, 43-46.

3 Gustav Hetsch, *Breve fra Peter Heise*, København 1930, s. 13 (brev til Edv. Holm, 2.11.1856).

4 Ibid. s. 40 (brev til Victor Heise, 7.1.1857). Den nævnte trio kan ikke identificeres.

5 Ibid. s. 57 (brev til Edv. Holm, 17.1.1857).

6 Angul Hammerich, *Musikforeningens Historie 1836-1886* (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag, bd. 2), s. 104.

Proveniens

Alt kildemateriale befinder sig i Heises samling, som kom samlet til Det Kgl. Bibliotek efter at Heises enke, Ville Heise, døde i 1912. Samlingen er i accessionsprotokollen registeret som indgået i 1912-13. Her er samlingen registeret som en række enkeltværker, som dog ikke nævner alle indgåede værker, samt nogle pakker, der indeholder en større mængde manuskripter.

Særlig væsentlig er en pakke med påskriften "P. Heise. gl. Noder tilh. Julius Holm / fundet hos en Arkivar af Recke 1909 April / ikke gennemsete". Desuden er der tilføjet på pakken med blyant: "Ungdomsarbejder, mest for Violoncel. NB ikke alt af Heise selv." Heri befandt sig partiturerne til kvartet nr. 1-3, indbundet samlet, samt stemmesæt til kvartetterne nr. 2-6. Dette fortæller os flere ting om disse kvartetter.

For det første, at opførelsesmaterialet til de sidste fem kvartetter har været i Julius Holms eje. Julius Holm var som nævnt cellist og en nær ven af Heise, der skrev en række småstykker for cello og klaver tilegnet ham, f.eks. et med titlen "Atter en ny Vise, endnu langt grueligere end den forrige, for Pianoforte og Violoncello. Til min Ven J. Holm fra P. Heise".⁷ Det kunne tyde på, at stemmerne snarere har befundet sig i familien Holms nodesamling end hos Heise selv, og at de først efter Julius Holms død er blevet fundet hos (formentlig) en antikvar og derfra er kommet tilbage til Ville Heise i 1909. Alle disse stemmesæt bærer tydelige brugsspor. Det kan underbygge formodningen om, at Heise skrev sine kvartetter med henblik på dette halvprivate borgerlige musikliv.

Partiturerne til de første tre kvartetter har også befundet sig i denne pakke. Da den tilsyneladende har ligget uden at blive gennemset hos Ville Heise, er det formentlig Julius Holm, der har ladet de tre uens manuskripter indbinde samlet. Alt tyder på, at det er sket før afleveringen til biblioteket, idet bindet ikke bærer Det Kgl. Biblioteks mærke.

For det andet viser det faktum, at pakken ikke har været gennemset, at disse kvartetter ikke har været i brug i en længere periode. For det tredje kan bemærkningen "Ungdomsværker", tilsyneladende skrevet uden en nærmere gennemgang af materialet, være med til at forklare, at kvartetterne i eftertidens litteratur er blevet betragtet som mindre betydelige.

Stemmerne til den første kvartet befandt sig i en anden pakke, der havde påskriften "Heises skrevne Noder fra ældre Tid, ikke trykkes, maaske helst brændes". Bemærkningen er ligesom på den ovennævnte pakke skrevet i blæk, og formuleringen tyder på, at den kunne være skrevet af Ville Heise. Hun har været i en position, hvor hun har ønsket at værne om Peter Heises ry som en anset og professionel komponist, og der er næppe andre, der legitimt har kunnet overveje, om disse noder skulle brændes. I modsætning til de øvrige stemmesæt er disse stemmer skrevet af Heise selv og bærer ikke tydelige brugsspor. Det er således ikke til at afgøre, om den første kvartet har været opført, selv om det må formodes, at Heise i de kvartetsspillende kredse, hvor han færdedes, i det mindste har fået kvartetten gennemspillet. Stemmerne er dog ikke, som de øvrige, indgået i Julius Holms samling.

⁷ Dk-Kk, C II, 7k, Heises samling 86a.

Reception og virkningshistorie

På grund af kvartetgenreens halvprivate karakter er det ikke mærkeligt, at der ikke findes spor efter offentlige opførelser i Heises levetid. De har ikke været på programmet ved nogen kendt lejlighed ved en offentlig koncert i 1800-tallet. Heller ikke i første del af 1900-tallet er der nogen spor i aviserne efter opførelser, men det er i overensstemmelse med, at noderne ikke har været udgivet og heller ikke har været i offentlig cirkulation i afskrift. Nodematerialet har befundet sig hos Julius Holm og Ville Heise indtil det i 1912-13 landede på Det Kgl. Bibliotek. Herfra er kvartetterne blevet fundet i flere omgange, og i det 20. århundrede har nogle af kvartetterne været opført, selv om deres opførelses- og receptions-historie har været begrænset.

Den første kvartet, der fik en offentlig opførelse, var kvartet nr. 6 i g-mol. Den er som nævnt omtalt i Heises breve, der udkom i 1930, og i forlængelse heraf gik Richard Hove på jagt i Det Kgl. Bibliotek og fandt alle seks kvartetter. Richard Hove var mølleejjer i Thisted, men samtidig en markant skikkelse i dansk musikliv, hvor han utrætteligt arbejdede for kendskabet til danske komponisters musik. Han sørgede i 1931 for, at Thorvald Nielsen-kvartetten tog kvartetten på sit program ved en koncert den 3. november i Thisted Musikforening, hvor de desuden spillede Kuhlaus eneste kvartet og en kvartet af Carl Nielsen, der var død kort forinden. Hove skrev selv forord til koncerten i Thisted Amtsavis: "Med et overraskende Greb paa at skrive elegant for Strygeinstrumenterne former han med ægte Heisesk Melodiøsitet en egen Kammermusikstil, der har Betingelser for at bidrage til en hel ny Vurdering af hans Stilling i dansk Musikhistorie. [...] Thisted Musikforening kommer altsaa til at opleve Heises [offentlige] Debut som Strygekvartetkomponist 52 Aar efter hans Død."⁸

Derefter tog Danmarks Radio over som hovedaktør. Her var det Erling Bloch-kvartetten, der spillede den 6. kvartet, præsenteret som "1. Gang". Den blev udsendt i radioen den 10. september 1945 i et program med titlen Den danske Strygekvartet, og den 22. oktober blev kvartetten gentaget ved en koncert i Odd Fellow Palæets mindre sal. I Nils Schiørrings anmeldelse er der igen fokus på genopdagelsen: "Den er fornylig fremdraget af Glemselen paa Det kgl. Bibliotek og aabenbarede sig som et herligt Stykke Musik, frisk og fejende med stor musikalsk Overlegenhed og umiddelbart smilende i sin Musikalitet."⁹ Tilsvarende lød det i Berlingske Tidende: "Det er et bevæget og levende Stykke Musik, overlegent gjort i sin Form og i sin Behandling af de fire Strygere."¹⁰

Radioen følger op med yderligere opførelser. Den 7. februar 1955 spiller Erling Bloch-kvartetten igen den 6. kvartet, og den 9. april er det kvartet nr. 3 i B-dur, der står for tur. Ti år senere er det Mogens Brendstrup-kvartetten, der den 9. august spiller kvartet nr. 6, og den 12. juli 1968 spiller de den 4. kvartet i c-mol (der bliver

⁸ Richard Hove, "Thisted Musikforenings første Koncert", *Thisted Amtsavis*, 30. oktober 1931. Samme artikel blev bragt i *Thisted Amts Tidende* dagen efter, og i samme avis kunne man den 4. november læse en omtale af koncerten aftenen før.

⁹ N.Sch., "Erling Bloch-Kvartetten", *Nationaltidende*, 23. oktober 1945.

¹⁰ J.J. [Jørgen Jersild?], "Fornem Kvartet-Aften", *Berlingske Tidende*, 23. oktober 1945.

genudsendt to år senere). I 1972 har Willy Kær-kvartetten taget den på programmet ved en udsendelse 28. marts, og i 1983 kan man høre den i programmet 'Hvorfor hører man aldrig?'.¹¹ Også i 1980 har man kunnet høre c-mol-kvartetten i radioen.¹² Man kan givetvis finde enkelte yderligere opførelser i det danske koncertliv, i nyere tid har for eksempel Copenhagen String Quartet haft kvartet nr. 4 på repertoire, ¹³ men indtil nu har det formentlig kun været tre af kvartetterne, hvortil der har cirkuleret stemmemateriale, der har muliggjort, at de har haft et liv i den musikalske offentlighed.¹⁴

Heises notationspraksis

Det er interessant at se, hvordan manuskripterne afspejler samtidens kultur for kvartetsspil, og hvordan de samtidig afspejler Heises udvikling til en stadig mere selvbevidst komponist. I de fire første kvartetter er partiturerne udformet sådan, at der ofte kun står dynamik i én stemme, og ved udskrivningen af stemmer er der ført dynamiske angivelser ind i flere eller alle stemmer. Det har altså været en konvention, som kopisten kendte og anerkendte. Men især i de første kvartetter er det ofte sådan, at der kun er dynamik skrevet ud i nogle af stemmerne, og især i cellostemmen er dynamikken sparsom. Det er ikke udtryk for Heises manglende erfaring eller evner, men for en anderledes praksis for kvartetsspil, hvor det i højere grad var sammenspillet end noteteksten, der styrede dynamikken. Når primarius eller en fremtrædende stemme ændrede dynamik, fulgte de øvrige musikere med, uden at det behøvede at være noteret eksplicit.

Også på et andet punkt afspejler manuskripterne en ældre notations- og opførelsespraksis. Det gælder, hvor Heise anvender dynamiske angivelser til at fremhæve et motiv. Han bruger f.eks. gentagne crescendokiler til at fremhæve en figur, således at den dynamiske angivelse snarere får karakter af udtryksangivelse på linje med *espressivo*. Det fremgår af konteksten, når gentagen dynamik i en stemme ikke skal læses som en permanent forøgelse eller formindskelse af styrkegraden i modsætning til de øvrige stemmer. Disse steder er Heises notationspraksis bibeholdt, selv om den ikke er gængs i moderne notationspraksis.

I sine to sidste kvartetter ændrer Heise praksis, så han i partituret som regel udskriver dynamik i alle stemmer, og han forventer, at kopisten tilsvarende udskriver det i alle stemmer. Det kan både afspejle en begyndende ændring i kvartetkulturen og en stigende selvbevidsthed hos Heise som professionel komponist. På den ene side er strygekvartetter på vej mod at blive en mere offentlig genre, på den anden side skriver Heise i højere grad rettet

mod en offentlighed, hvor noder potentielt distribueres også til kredse uden for komponistens rækkevidde og derfor har behov for en mere eksplicit notationsform. Med andre ord er det tænkeligt, at han har haft publicering i tankerne.

Heises skrivemåde afspejler hans intime kendskab til strygekvartetsspil. Han har en stærk fornemmelse tematisk arbejde og for kvartetsspillet virkemidler og har samtidig fokus på at skabe variation og afveksling i klangbilledet. Ved genkomst af en passage bytter han ofte om på instrumenterne, og man kan se, at han i en del tilfælde først har skrevet en notetro gentagelse og derefter ændret udformningen i detaljen for at skabe variation. På samme måde er hans repriser ofte koncentreret i forhold til ekspositionerne. Der er derfor i udgaven ikke ensrettet ved gentagne passager ud over det niveau, hvor det er klart, at der tilstræbes en identisk passage i modsætning til en varieret gentagelse.

Revisionspraksis

Den første kvartet er særegen derved, at Heise selv har skrevet både partitur og stemmer. Ved udskriften af stemmerne har han arbejdet videre med dynamik og detaljer i udformningen, således at det i dette tilfælde er stemmerne, der indeholder den mest fuldstændige og seneste notetekst fra Heises hånd. Derfor er stemmerne her lagt til grund som hovedkilde. I de øvrige kvartetter har Heise ladet stemmerne kopiere fra partituret af en kopist. I disse tilfælde er Heises partitur lagt til grund som hovedkilde for udgaven.

Hvor Heise anvender ældre notationspraksis, f.eks. at dynamik implicit normalt gælder for alle stemmer, hvis ikke noget modsiger dette, har udgaven moderniseret dette til moderne notationspraksis med dynamik angivet i alle stemmer. Det samme gælder den praksis, at artikulation, f.eks. *staccato*, kun er angivet i begyndelsen af en passage og måske kun i en enkelt stemme. Sådanne ændringer fremgår af revisionsberetningen. Alle indholdsmæssige forskelle i sekundærkilder vedrørende buesætning, tonehøjde og -længde og artikulation er medtaget som varianter i revisionsberetningen ligesom afvigende eller yderligere dynamik. Derimod er fraværet af dynamiske angivelser i en sekundærkilde ikke nævnt. Moderniseringer af notationsform, buer, bjælker og ortografi, som ikke indebærer nogen betydningsmæssig forskel, er foretaget stiltiende. Dog er Heises brug af bjælker generelt fulgt, og hvor særegen buesætning er vurderet som signifikant, er denne bibeholdt. Når Heise noterer cello i G-nøgle, noterer han en oktav over moderne praksis; dette er ændret til nutidig praksis.

11 Programoplysninger fra Danmarks Radios "hvide programmer", dvs. radioens arkiv over programmer med indførte rettelser, når der var ændringer i det annoncerede program.

12 C-n., "En dejlig Heise-udsendelse", *Jyllands-Posten*, 3. juni 1980.

13 Cf. www.4tet.dk, subpage Repertoire.

14 De indførte takttal i stemmerne til kvartet nr. 2 kunne dog antyde, at der også har været lavet en kopi af stemmerne til denne kvartet.

INTRODUCTION

Peter Heise (1830–79) composed his six string quartets in the years from 1851 until 1857. They have often been considered works of his youth but it would be more correct to consider them works written by a composer in his formative years. Heise had grown up in the higher circles of the Copenhagen bourgeoisie, where playing string quartets had come to be an integral and essential part of cultural practice. For this reason he knew, from the time of this childhood, about the string quartet genre as a lively culture. When he composed his first string quartet, which was, in all likelihood, written in the winter of 1851–52, he already enjoyed a close and long-lasting relationship with playing string quartets and he had also taken part in the shifting ensembles that were playing chamber music in private and semi-public situations.

Formation

Heise was born in 1830 into a civil servant family, with a father who was initially a chancellery secretary and eventually became a Permanent Secretary. His mother died during Peter Heise's birth. As a result, he accordingly took part in the family life of other bourgeois families, cultivating an especially close relationship with university professor of philosophy Sibbern's music-cultivating family. Heise was also a regular visitor at government official Chr. Fr. Holm's home, where he became close friends with two of the sons, Julius, who was the same age as Peter and was a cellist, and the slightly younger Edvard, who eventually became a professor of history.¹ At the Holm family, it was customary that once every two weeks, string quartets were played, usually with Vilhelm Holm, who was a member of the orchestra of The Royal Theatre, as the first violinist and Chr. Fr. Holm on the second violin. Accordingly, Peter Heise grew up in a milieu where the bourgeois domestic musical life, including playing string quartets, was a natural part of the cultural milieu. Edvard Holm writes in his memoirs that the core of the repertoire was Haydn, Mozart and Beethoven.²

After completing his secondary school education in 1847, Peter Heise was taught, for a few years, music theory by A.P. Berggreen, who had also been Niels W. Gade's teacher. An important episode in Heise's development was a study sojourn in Leipzig, where, from October 1852 until May 1853, he took lessons, as a private pupil, with Moritz Hauptmann, who taught music theory at Leipzig's famous conservatory and simultaneously held the position of musical director of the Thomanerchor. Not surprisingly, one of the themes in the instruction offered by Hauptmann was counterpoint, an area where Heise himself was forced to concede

that there was certainly 'a lack in my schooling at Berggre[e]n's'.³ What is made evident in a perusal of the letters that Heise sent from Leipzig is that he studied diligently: over and above music theory, he devoted himself to learning more and improving his skill on both violin and piano, and he was eagerly engaged in the city's concert life. What also becomes clear is that, during the first months of his stay, he fully devoted himself to his studies and did not compose anything of his own, with the exception of the opening strains of a trio.⁴ From this, it is possible to deduce that, in addition to the first string quartet, the second string quartet, which is dated 1852, was also composed *before* the sojourn in Leipzig.

Of the last four quartets, only the last is indirectly dated, and this comes to light through a letter of 1857, where Heise writes: 'It is first now that I am busy with [writing] a string quartet, the first movement of which is finished, and I am very pleased with this: it moves out from G minor. Had I only been able as well to get hold of the third movement in this piece; this is what I'm prospecting around for, these days.'⁵ In the same year, he married Ville, whose birth name was Vilhelmine Hage, and in December, he acceded to a position as a teacher at Sorø Academy, where he was steadily employed until 1865. The last four quartets are accordingly connected with a period when he was once again taking part in the Copenhagen bourgeois musical life. The influence of Leipzig can especially be detected in the weight he attaches to the contrapuntal crafting. Already in the first movement of String Quartet No. 1, he is playing with inversions of the theme; and in String Quartet No. 2, a theme in this quartet's slow second movement re-emerges in the closing movement. It is clear that, formally speaking the following quartets become both significantly longer and more ambitious, with slow introductory sections, with more contrasts and with wider fluctuations in the modulations.

When assessing Heise's string quartets in the light of music history, what needs to be taken into consideration is that these pieces were written with an eye towards the semi-private or semi-public bourgeois music practice, where professional musicians and highly qualified amateurs, in fellowship, were playing string quartets. Heise's string quartets, like a considerable portion of the European string quartet literature from the middle of the 1800s, were written for use in this musical life, consisting of *both* professionals and amateurs, and the day's composers were taking into account that the works ought to be able to function in this musical culture and were not making any pretence of being con-

1 Gustav Hetsch, *Peter Heise*, Copenhagen 1926, pp. 9–17, 28–31.

2 Edvard Holm, 'Minder fra min Barndom', in *Mit Hjem* (Nationaltidende). Copenhagen 1913, pp. 43–46.

3 Gustav Hetsch, *Breve fra Peter Heise*, Copenhagen 1930, p. 13 (letter to Edv. Holm, 2 November 1856).

4 Ibid. p. 40 (letter to Victor Heise, 7 January 1857). The trio mentioned cannot be identified.

5 Ibid. p. 57 (letter to Edv. Holm, 17 January 1857).

cert-hall music. Apart from four concerts that were presented in its 1844–45 season, it was only from 1854 that string quartets became a part of the Musikforeningen's [Music Society's] concerts in Copenhagen and consequently came to be an integral part of the public concert life. Similarly, Kammermusikforeningen af 1868 [The Chamber Music Association of 1868], also known as Natmandsforeningen [The Night Men's Association], was the first association in Copenhagen where string quartets constituted the central part of the repertoire. In Angul Hammerich's account of Musikforeningen's history (published in 1886), one reads that, around the 1840s, 'the string quartet played the same role as does the piano nowadays. There was hardly any genuine musical bourgeois home that did not have its regular weekly quartet evening.'⁶ The context was accordingly a shared European culture for playing string quartets, with Haydn, Mozart, Beethoven, Schubert and Mendelssohn making up the centre, but with a broader repertoire for use in the bourgeois music culture, a large portion of which is today no longer part of the standard repertoire.

Provenance

All the source material is to be found in Heise's collection, which arrived as a gathered entity at The Royal Danish Library after Heise's widow, Ville Heise, died in 1912. The collection is registered in the Accession Protocol as having been taken into the library in 1912–13. Here, what is registered is a list of individual works and a number of packages containing a number of manuscripts; however, the Accession Protocol does not specifically mention all of the incorporated works. What are specifically mentioned are a few packages that contain a large number of manuscripts. What is especially important is a package bearing the inscription, 'P. Heise. gl. Noder tilh. Julius Holm / fundet hos en Arkivar af Recke 1909 April / ikke gennemsete' [P. Heise, Old music material belonging to Julius Holm / found, by Recke, in the possession of an archivist, in April of 1909. / not examined]. Moreover, what has been added on the package, in pencil, reads: 'Ungdomsarbejder, mest for Violoncel. NB ikke alt af Heise selv.' [Works from the composer's youth, primarily written for cello. NB: not all [of these were composed] by Heise himself.] The package included the scores for String Quartets Nos. 1–3, bound together as a collection, as well as sets of parts for the string quartets numbered 2–6. This tells us several things about the quartets.

First of all, the performance material for the last five of the string quartets has been in Julius Holm's possession. As previously mentioned, Julius Holm was a cellist and a close friend of Heise, who composed a number of short pieces for cello and piano that were dedicated to Holm. We can read as a title, for example, 'Once again, a new ditty, even far more awful than the previous one, for pianoforte and violoncello. To my friend, J. Holm, from P. Heise'.⁷ This could indicate that the parts were more likely to be found in the Holm family's collection of music than on the composer's

premises, and also that it was only after Julius Holm's death that they were found at what was, in all likelihood, an antiquarian bookshop. It was from here that these sets of parts found their way back to Ville Heise in 1909. All these sets of parts bear distinct traces of being used. This strengthens the supposition that Heise composed his string quartets with an eye towards how they would be played within the situation context of this semi-private bourgeois musical life.

The full scores for the first three string quartets have also been contained in this package. Since it has evidently been lying around without being examined while in Ville Heise's possession, we can surmise that, in all likelihood, it was Julius Holm who allowed the three dissimilarly sized manuscripts to be bound together. Everything indicates that this conjoining of the three quartets transpired some time prior to the delivery of the material to the library, seeing as the binding does not bear The Royal Danish Library's proprietary mark.

Secondly, the fact that the package has not been examined evinces that these string quartets have not been in use for a long period of time. Thirdly, the remark, 'Works from the composer's youth', apparently inscribed without any closer inspection of this material, can help to explain that the string quartets, in posterity's literature, have been considered as being less important works.

The parts for the first string quartet were contained in another package that bears the inscription, 'Heises skrevne Noder fra ældre Tid, ikke trykkes, maaske helst brændes' [Heise's music manuscripts of an earlier date, not to be printed; perhaps it would be preferable to burn these]. This remark, like those appearing on the above-mentioned package, is written in ink, and the wording serves to indicate that it might very well have been written by Ville Heise. She has been standing in a position where she had a vested interest in safeguarding Peter Heise's reputation as a highly esteemed and professional composer, and there is hardly anybody else who was legitimately qualified to offer ruminations on whether or not this music should be incinerated. Unlike the other sets of parts, the parts for the first quartet were written out by Heise himself and do not bear any distinct traces of use. It is accordingly impossible to determine whether or not this work has been performed, even though it might be supposed that Heise, in the quartet-playing circles within which he moved around, was able – at least – to have the string quartet played through. However, in contrast to the parts for the other quartets, the parts for this work were not included in Julius Holm's collection.

Reception

Due to the semi-private character of the string quartet genre, it is not so very strange that there are no traces of public performances of these pieces in Heise's lifetime. They have not been on the programme at any known occasion in connection with any public concert during the nineteenth century. Nor in the first part of the twentieth century are there any traces in the newspapers of public performances of these works, but this is consistent with the fact that the scores were not published and that they were simply not in public circulation in copies. The music has been with Julius Holm

6 Angul Hammerich, *Musikforeningens Historie 1836–1886* (Festskrift i Anledning af Musikforeningens Halvhundredaarsdag, vol. 2), p. 104.

7 *Dk-Kk*, C II, 7k, Heise's collection 86a.

and with Ville Heise up until the time that it landed at The Royal Library in Copenhagen in 1912-13. It is here that the string quartets have been discovered in several turns and during the twentieth century, some of the string quartets have been performed, although their performance- and reception-history has been limited.

The first quartet that had a public performance was String Quartet No. 6 in G minor. This quartet was discussed, as mentioned previously, in Heise's letters, which were published in 1930, and it was in response to reading this account that Richard Hove eventually found all six quartets at The Royal Danish Library. Hove was an important figure in Danish musical life, wherein he worked indefatigably to disseminate knowledge about Danish composers' music. In 1931, he took the trouble to ensure that the Thorvald Nielsen Quartet put String Quartet No. 6 on its programme at a concert held on 3 November, at the Thisted Music Association. At the event, the musicians also played Kuhlau's only string quartet and a string quartet by Carl Nielsen, who had died shortly before the concert. Hove himself wrote a prefatory comment in advance of the concert in the *Thisted Amtsavis*: 'With a surprising grasp on writing elegantly for the string instruments, he, with genuine Heise'ian melodiousness, forms his very own chamber music style, which has the qualifications for contributing to a whole new assessment of his position in Danish music history. [...] The Thisted Music Association will accordingly come to experience Heise's [public] debut as a string quartet composer 52 years after his death.'⁸

After this event, the Danish Broadcasting Corporation took over as the main actor: a program was presented wherein the Erling Bloch Quartet played the sixth quartet, announced as the '1. Gang' [Premiere]. The performance was broadcast on the radio on 10 September 1945, in a programme entitled 'The Danish String Quartet', and on 22 October, the performance of the work was repeated at a concert in the Odd Fellow Palace. In Nils Schiørring's review, the focus was aimed once again at the rediscovery: 'It has recently been rescued from oblivion at The Royal Library in Copenhagen and was revealed as a splendid piece of music, fresh and dashing, with imposing musical superiority and immediately smiling in its musicality.'⁹ Similarly, what appeared in *Berlingske Tidende* was this comment: 'It is a moving and vibrant piece of music, brilliantly crafted in its form and in its treatment of the four string players.'¹⁰

The radio followed up with further performances. On 7 February 1955, the Erling Bloch Quartet played the sixth string quartet again, and on 9 April, it was the String Quartet No. 3 in B major that had its turn. Ten years later, on 9 August, it was the Mogens Brendstrup Quartet that played String Quartet No. 6; and on 12 July 1968, this same ensemble played String Quartet No. 4 in

C minor (a performance that was re-broadcast two years later). In 1972, the Villy Kær Quartet put this piece on their programme, in connection with a broadcast on 28 March, and in 1983 this same quartet could be heard on the programme 'Hvorfor hører man aldrig?' [Why Do You Never Hear?].¹¹ Again in 1980, the C minor string quartet could be heard on the radio.¹² To be sure, a few more performances have turned up in the Danish concert life: recently, for example, the Copenhagen String Quartet has included String Quartet No. 4 in its repertoire,¹³ but up until now there have presumably been only three of the quartets for which part materials have been in circulation; of course, this has rendered it so that these pieces have been in existence in public musical life.¹⁴

Heise's notational practice

It is interesting to see how the manuscripts reflect the day's culture for playing string quartets, and how they simultaneously reflect Heise's development towards becoming an increasingly self-conscious composer. In the first four quartets, the scores are elaborated in such a way that often, dynamics are indicated in only one of the voices whereas, upon writing out the parts, the dynamics are specified in several, or sometimes all, of the parts. This has accordingly been a convention that the copyist knew and appreciated. However, it is often so, especially in the first quartet, that dynamics are only written out in *some* of the parts, and especially in the cello, dynamics are sparse. This is not a manifestation of Heise's lack of experience or expertise, but rather of a *different* kind of practice for playing quartets, where it was, to a greater extent, the ensemble's playing more than it was the written indications in the scores that steered the dynamics. Whenever the first violin or some other prominent voice shifted dynamic level, the other musicians followed suit, without this having to be noted explicitly.

Also in another respect, the manuscripts reflect an older notation- and performance-practice. This is borne out especially in the places where Heise makes use of dynamic indications to bring a motif into relief. He makes use, for example, of repeated crescendo wedges in order to highlight a figure, with the result that the dynamic indication instead takes on the character of expressive indication that is commensurate with *espressivo*. This is made evident by the context, where repeated dynamics in one part ought not to be read as a steady increase or decrease in the degree of loudness, in contrast to the other ones. In these places, Heise's notational practice has been retained, even though it is not prevalent in modern notational practice.

In his last two quartets, Heise changes practice so that, in the full score, he generally writes out dynamics in all the voices, and

8 Richard Hove, 'Thisted Musikforenings første Koncert', *Thisted Amtsavis*, 30 October 1931. The same article appeared in *Thisted Amts Tidende* on the following day, and in the very same newspaper, one could read a review of the concert presented on the night before.

9 N. Schiørring, 'Erling Bloch-Kvartetten', *Nationaltidende*, 23 October 1945.

10 J.J. [Jørgen Jersild?], 'Fornem Kvartet-Aften', *Berlingske Tidende*, 23 October 1945.

11 Program information from the Danish Broadcasting Corporation's 'white programs', i.e. the broadcasting corporation's archive of programs, with corrections that were entered whenever there were changes in the previously announced program.

12 C-n., 'En dejlig Heise-udsendelse', *Jyllands-Posten*, 3 June 1980.

13 Cf. www.4tet.dk, sub-page: 'Repertoire'.

14 However, the bar numbers introduced by pencil into the parts for String Quartet No. 2 could suggest that a copy of the parts was also made for this quartet.

he expects that the copyist will accordingly write out these indications in all the parts. This might serve to reflect both a transformation that was happening in the culture of the string quartet and Heise's increasing awareness of himself as a professional composer. On the one hand, string quartets are on their way towards becoming a more public genre, and on the other hand, Heise is, to a greater degree, composing for a public where the sheet music is potentially going to be distributed, also, to circles outside the composer's compass and therefore needs to be furnished with a more explicit form of notation. In other words, it is conceivable that he, by this time, has had the *publication* of the pieces in mind.

Heise's style of writing reflects his intimate knowledge of playing string quartets. He has a strong sense of thematic workmanship and of the means and effects indigenous to the quartet's ensemble play while, at the same time, he has his eye trained on creating variations and alternations in the acoustic picture. Upon the reappearance of a passage, he often switches instruments, and one can see, in a number of cases, that he has initially written out a note-by-note repetition and subsequently altered the design in its details, in order to give rise to variation. In much the same way, his reprises are often concentrated in relation to the expositions. This is why, in the present edition of these works, repeated passages have not been standardised unless it is clear that what is being sought is an identical passage, as opposed to a varied repetition.

Revision strategy

The first quartet is distinctive in the sense that Heise himself has written out both the full score and all of the parts. Upon writing out the parts, he has been working further on the dynamics and

the details in the elaboration, with the result that, in this case, it is *the parts* that contain the most complete and most recent version issuing from Heise's hand. For this reason, the parts in this particular work have served as the main source. In the other quartets, however, Heise has allowed the parts to be copied from the full score by a copyist. In these cases, it is Heise's full score that has served as the main source for the present edition.

Whereas Heise is using an older notational practice, such as that which dictates, normally, that the dynamics implicitly apply to all of the voices, unless there is something that specifically contradicts this, the present edition of these works has standardised this approach so as to conform with modern notational practice: with dynamics indicated in all the voices. The same applies to Heise's practice that articulation, for example, *staccato*, is indicated only at the outset of a passage and perhaps only in one single part. Emendations of this sort are made evident and accounted for in the revision report. All content-related differences in secondary sources regarding slurring, pitch and duration, and articulation are included as variants in the revision report, along with diverging or additional dynamics. The absence of dynamic indications in a secondary source is not specified here. Modernizations of a notational kind, of slurs, of beams, and of orthography that does not involve any meaning-related differences have all been made tacitly. Even so, Heise's use of beams is generally followed, and where specific distinctive slurrings are considered to be significant, these have been retained. When Heise writes out the cello part in the treble clef, he is notating an octave above what is modern practice; this has been changed so as to conform to contemporary practice.

STRYGEKVARTET NR. 1

i h-mol

STRING QUARTET NO. 1

in B minor

I

Allegro

Violino 1

Violino 2

Viola

Violoncello

p *cresc.* *f*

p *cresc.* *f*

mf *f* *p*

mf *f* *p*

8

mf f p cresc.

mf f p

cresc. f p

cresc. f

[illegible][illegible]

25

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

f

29

f *cresc.* *f* *cresc.* *f* *cresc.*

cresc. *f*

34

p *p* *p* *pizz.* *p*

38

mf

p

42

sempre cresc.
sempre cresc.
arco
sempre cresc.

46

f *f* *f* *f*
cresc. *cresc.* *cresc.* *cresc.*

51

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

56

f *pp* *pp* *pp*
f *f* *f* *f*

60

1.

f

f

f

f

61^u

2.

mf

mf *cresc.*

mf *cresc.*

cresc.

mf

65

f

f

f

sfz

cresc.

fz

fz

f

71

fz

p

f

p

f

p

f

p

cresc.

p *cresc.*

p *cresc.*

p *cresc.*

f

p

f

p

f

p *cresc.*

77

f *p* *dim.* *f* *p* *dim.* *f* *p* *dim.* *f* *sempre dim.* *pp*

82

p *cresc.* *f* *cresc.* *mf* *f*

87

mf *f* *mf* *f* *p* *cresc.* *p* *f*

93

f *p* *p* *p* *p*

98

f

f

f

p cresc.

102

f

f

f

f

106

p cresc.

p cresc.

p cresc.

f

f

f

110

dim.

dim.

dim.

dim.

pizz.

pizz.

pizz.

114

sf arco
f
arco
f arco

118

f cresc.
f cresc.
f cresc.
sf
mf
f

122

p
p
p
pizz.
p

126

130

tr

sf

sempre cresc.

arco

135

f cresc.

ff

f cresc.

ff

f cresc.

f

ff

140

tr

pp

pp

145

ff

ff

p

pp

ff

pizz.

pizz.

pizz.

pizz.

II

Larghetto

Measures 1-8 of the musical score. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Larghetto'. The score is written for four staves: two treble clefs and two bass clefs. Dynamics include *p* (piano) and *cresc.* (crescendo). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Measures 9-12 of the musical score. The music continues with a focus on eighth and sixteenth notes. Dynamics include *p* (piano) and *cresc.* (crescendo). The texture is dense with many sixteenth notes in the lower staves.

Measures 13-17 of the musical score. This section introduces triplets, indicated by a '3' over the notes. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *fz* (forzando). The music features a mix of eighth and sixteenth notes, with some measures containing triplets.

Measures 18-21 of the musical score. The music continues with a focus on eighth and sixteenth notes. Dynamics include *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *p* (piano). The texture is dense with many sixteenth notes in the lower staves.

25

pp

cresc.

pp

pp

33

più vivo

p

f

p

mf stacc.

p

f

p

p

dim.

mf

41

sf

mf stacc.

pizz.

pizz.

48

sf

mf

p

arco

p

arco

mf

55

cresc.

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

62

f *p*

f *p*

f *p*

f *p* pizz. arco pizz. arco pizz. arco pizz.

71

sf stacc. *sf* *sf* *mf*

mf stacc. *p*

f *p*

p arco

mf

78

sf *pp*

sf *pp*

sf *pp*

sf *pp*

87 **Tempo I**

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

96

p *p* *p* *p* *mf*

104

mf *cresc.* *cresc.*

108

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

114

dim. *p*

dim. *p*

dim. *p*

dim. *p*

121

p

p

p

p

127

p

p

p

p

134

pp

pp

pp

pp

III

SCHERZO Prestissimo

f

f

f

f

13

sempre cresc.

cresc.

cresc.

25

cresc.

cresc.

36

cresc.

48

ff *f* *ff* *f* *ff* *f*

60

Fine

71 TRIO

p *p* *p* *p*

80

mf *mf* *mf* *mf*

90

100

110

120

Scherzo da capo al fine

Allegro vivace

29

29

30

31

32

f

cresc.

39

tr *f* *cresc.* *tr* *ff* *ff* *ff*

49

tr *f* *tr* *f* *f* *f*

59

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

69

p *sf* *sf* *p* *p* *p* *p* *p*

79

p
cresc.
cresc.
cresc.

87

p

p

p

cresc.

97

This musical score segment contains measures 97 through 100. It is written for four staves: two treble staves (top) and two bass staves (bottom). The key signature is D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as rests, eighth notes, quarter notes, half notes, and beamed sixteenth notes. Dynamic markings are present: *f* (forte) appears in measures 97, 98, and 99; *ff* (fortissimo) appears in measures 98, 99, and 100. The score shows a complex interplay between the staves, with some parts featuring slurs and ties.

107

107

p

sf

p

sf

p

p

117

p stacc. *sempre cresc.* *ff*

p sempre cresc. *stacc.* *ff*

p stacc. *cresc.* *f*

p cresc. *f*

124

p *ff* *p* *ff*

p *ff* *p* *ff*

131^u

p *p* *p* *mf* *dim.*

p *mf* *dim.*

142

sf *f* *cresc.* *sf* *f*

sf *f* *cresc.* *sf* *f*

151

158

166

174

182

pizz. *pp*

pizz. *pp*

pizz. *pp*

192

arco *ff* *p* *tr* *cresc.*

arco *ff* *p* *cresc.*

arco *ff* *p* *cresc.*

ff *p* *cresc.*

203

tr *dim.* *mf* *cresc.* *tr*

dim. *p* *cresc.*

dim. *p* *cresc.*

dim. *p* *cresc.* *tr*

213

tr *f* *f*

f *f* *f*

tr *f* *f*

220

220

f

231

231

f

tr

sempre cresc.

ff

cresc.

ff

242

242

tr

f

tr

f

f

f

252

252

p

p

p

p

262

cresc. *f*

cresc. *f*

cresc. *f*

269

p

277

mf *mf* *mf* *cresc.* *cresc.* *sempre cresc.* *cresc.*

287

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

296

f

3 sempre cresc.

3

3

304

cresc.

3

3

ff

ff

ff

ff

312

pp

pp

pp

pp

pp

322

ff

ff

ff

ff

ff

STRYGEKVARTET NR. 2
i G-dur

STRING QUARTET NO. 2
in G major

I

Allegro molto vivace

Violino 1

Violino 2

Viola

Violoncello

p *f* *p* *mf*

8

f *p*

15

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

23

p *cresc.*

p cresc.

p cresc.

p cresc.

30

f *p cresc.* *p*

f *p cresc.* *p*

f *p cresc.* *p*

f p cresc. p

38

p cresc. *cresc.*

p cresc. *cresc.*

p cresc. *cresc.*

p cresc. *cresc.*

45

p cresc. *cresc.*

p cresc. *cresc.*

p cresc. *cresc.*

p cresc. *cresc.*

53

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

60

p

p pizz.

p

p

67

p cresc.

arco

p cresc.

p cresc.

cresc.

75

f

ff

ff

ff

ff

82

mf

mf

mf

mf

dim.

dim.

dim.

dim.

f

89

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

94

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

102

109

f *p* *f* *p* *f* *p*

116

cresc. *f* *cresc.*

cresc. *f* *cresc.*

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

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

124

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

f *f* *f* *f* *f*

130

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

136

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

p *p* *p* *p* *p*

142

cresc. *mf*

cresc. *mf*

cresc. *mf*

cresc. *mf*

149

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.* *p*

157

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

165

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

172

pp

pp

pp

pp

180

p cresc.

p cresc.

p cresc.

p cresc.

188

p cresc.

p cresc.

p cresc.

p cresc.

f

f

f

f

196

p

p pizz.

p

p

204

cresc.

arco

cresc.

cresc.

212

cresc.

f

f

f

f

220

228

II

Largo

Measures 1-8 of the 'Largo' section. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first three staves (treble, treble, and alto) begin with a piano (*p*) dynamic and feature long, sustained notes. The fourth staff (bass) begins with a piano (*p*) dynamic and features a more active, rhythmic line. All four staves include the instruction *sempre cresc.* (always crescendo) and end with a fortissimo (*sfz*) dynamic. The tempo is marked 'Largo'.

Measures 9-16 of the 'Largo' section. The first three staves (treble, treble, and alto) continue with their sustained notes, marked with a piano (*p*) dynamic. The fourth staff (bass) continues its active rhythmic line, also marked with a piano (*p*) dynamic. The tempo is marked 'Largo'.

Measures 17-23 of the 'Largo' section. The first three staves (treble, treble, and alto) continue with their sustained notes. The fourth staff (bass) continues its active rhythmic line. The tempo is marked 'Largo'.

Measures 24-30 of the 'Largo' section. The first three staves (treble, treble, and alto) continue with their sustained notes. The fourth staff (bass) continues its active rhythmic line. The tempo is marked 'Largo'.

31

39

44

48

54

System 54: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing beamed sixteenth notes. There are several slurs and ties throughout the system.

63

System 63: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music continues with various note values and rests, including some measures with beamed sixteenth notes and slurs.

71

System 71: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. This system shows more complex rhythmic patterns with frequent beamed sixteenth notes and slurs across multiple staves.

78

System 78: Four staves of music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features a variety of note values, including some measures with beamed sixteenth notes and slurs, and others with rests.

84

88

93

101

III

MENUETTO Allegro

29

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

36

f *f* *f*

43

p *p* *p*

50

cresc. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

57

p *cresc.* *f*

64

dim. *cresc.* *f*

72

f

TRIO

79

p

87

cresc.
cresc.
cresc.
cresc.

f
f
f
f

94

f
f
f
f

100

cresc.
cresc.
cresc.
cresc.

f
f
f
f

Menuetto da capo e poi la coda

CODA

106

pp *sempre dim.*
pp *sempre dim.*
pp *sempre dim.*
pp *sempre dim.*

IV

Allegro molto

Musical score for measures 1-6. The score is in 4/4 time with a key signature of one sharp (F#). It features four staves: two treble staves and two bass staves. The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note G4. The third staff begins with a piano (*p*) dynamic and a half note G4. The fourth staff begins with a piano (*p*) dynamic and a half note G4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *p* and *f*. There are also triplets and crescendo markings.

Musical score for measures 7-11. The score continues from measure 6. It features four staves. The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note G4. The third staff begins with a piano (*p*) dynamic and a half note G4. The fourth staff begins with a piano (*p*) dynamic and a half note G4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *p* and *f*. There are also triplets and crescendo markings.

Musical score for measures 12-17. The score continues from measure 11. It features four staves. The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note G4. The third staff begins with a piano (*p*) dynamic and a half note G4. The fourth staff begins with a piano (*p*) dynamic and a half note G4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *p* and *f*. There are also triplets and crescendo markings.

Musical score for measures 18-23. The score continues from measure 17. It features four staves. The first staff begins with a piano (*p*) dynamic and a half note G4. The second staff begins with a piano (*p*) dynamic and a half note G4. The third staff begins with a piano (*p*) dynamic and a half note G4. The fourth staff begins with a piano (*p*) dynamic and a half note G4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *p* and *f*. There are also triplets and crescendo markings.

25

cresc. *f*

30

cresc. *f*

35

cresc. sempre *ff*

39

p *sf* *sf*

42

p *sf* *sf* *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

sf *sf* *cresc.* *f*

46

p *p* *p* *p*

50

dim. *dim.* *dim.* *dim.*

55

ff *ff* *ff* *ff*

61

dim. *ff con fuoco*

dim. *ff con fuoco*

dim. *ff con fuoco*

dim. *ff con fuoco*

66

72

78

p *cresc.* *pp*

p *cresc.* *pp*

p *cresc.* *pp*

p *cresc.* *pp*

84

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

89

f *pp* *pp* *pp*

f *f* *f* *f*

pp

94

pizz. *pizz.* *pizz.* *pizz.*

100

arco *p* *arco* *p* *arco* *p* *arco* *p*

f *f* *f* *f*

cresc. *f* *cresc.* *f*

107

p *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.*

112

p *p* *p* *p*

mf *mf* *mf* *mf*

118

p *p* *p* *p*

f *f* *f* *f*

p *p* *p* *p*

125

p *p* *p* *p*

cresc. *cresc.* *cresc.* *cresc.*

130

p *sempre cresc.*

p *sempre cresc.*

p *sempre cresc.*

p *sempre cresc.*

135

f

f

f

f

139

p

p

p

p

pizz.

143

arco

147

p

p

p

p

152

fz *p* *cresc.* *f*

fz *p* *cresc.* *f*

fz *p* *cresc.* *f*

fz *p* *cresc.* *f*

159

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

164

ff *pizz.*

ff *pizz.*

ff *pizz.*

ff *pizz.*

STRYGEKVARTET NR. 3
i B-dur

STRING QUARTET NO. 3
in B flat major

I

Moderato assai

Violino 1

Violino 2

Viola

Violoncello

sf p sf p sf p sf p sf

7

mf cresc. f mf cresc. f mf cresc. f mf cresc. f

13

pp pp pp pp pp pp pp pp

19

Allegro assai vivace

p p p p p p p p

25

p sf p sf p sf p sf p

p sf p sf p sf p sf p

sf p sf p sf p sf p sf p

32

cresc. f

cresc. f

cresc. f

cresc. f

39

dim. p

dim. p

p

p

46

cresc. p

cresc. p

cresc. p

cresc. p

53

p

p

p

p

60

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

66

ff

ff

ff

ff

72

p

p

dim.

p

p

79

cresc.

cresc.

cresc.

cresc.

85

tr

tr

ff

ff

ff

ff

91

97

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

p *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf*

[illegible]

110

mf

f

f

f

mf

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

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564

565

566

567</

122

Musical score for measures 122-123. The score is written for four staves. The first staff (Treble 1) has a treble clef and a key signature of two flats. The second staff (Treble 2) also has a treble clef and a key signature of two flats. The third staff (Bass 1) has a bass clef and a key signature of two flats, with a 13/8 time signature. The fourth staff (Bass 2) has a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, slurs, and dynamics (ff, p). The first staff has a trill in measure 123. The second staff has a trill in measure 123. The third staff has a trill in measure 123. The fourth staff has a trill in measure 123.

128

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

134

p *sf* *sf* *sf* *sf* *sf*

140

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

148

p *p* *p* *mf* *mf* *mf*

156

sf sf sf sf

mf sf sf sf sf

sf sf sf sf

163

p p p p

f f f f

f f f f

170

f f f f

f f f f

f f f f

176

f f f f

p p p p

p p p p

183

188

193

pizz.

arco

p

p

p

198

203

209

214

220

226

232

238

244

II

SCHERZO
Presto agitato

Measures 1-10 of the Scherzo, Presto agitato. The score is in 6/8 time and B-flat major. It features four staves: two treble and two bass. The first staff begins with a piano (*p*) dynamic. The music is characterized by rapid sixteenth-note patterns and slurs.

Measures 11-20 of the Scherzo, Presto agitato. The score continues with the same instrumentation. Measures 11-13 show a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measures 14-16. The music maintains its rapid, rhythmic character.

Measures 21-30 of the Scherzo, Presto agitato. The score continues with the same instrumentation. Measures 21-23 show a crescendo (*cresc.*) leading to a forte (*f*) dynamic in measures 24-26. The music maintains its rapid, rhythmic character.

Measures 31-40 of the Scherzo, Presto agitato. The score continues with the same instrumentation. Measures 31-33 show a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic in measures 34-36. The music maintains its rapid, rhythmic character.

40

p

50

f cresc. *ff*

58

dim. *dim.* *dim.* *dim.* *pizz.* *arco* *pizz.* *arco* *pizz.*

66

rallentando a tempo

p *p* *p* *p* *arco* *pizz.* *arco* *p*

75

cresc. *fz* *p* *f*

cresc. *fz* *p*

cresc. *fz* *p*

cresc. *fz* *p*

83

p

93

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

p *cresc.*

cresc.

103

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

f *p cresc.*

113

p *f* *f* *dim.*

124

pizz. *p* *pizz.* *p* *pizz.* *p* *pizz.* *dim.* *Fine*

TRIO
un poco più lento

134

arco *p* *arco* *p* *arco* *p*

143

cresc. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

152

cresc.

cresc.

cresc.

cresc.

159

fz

fz

fz

fz

dim.

dim.

dim.

dim.

167

p

p

p

p

176

cresc.

cresc.

cresc.

cresc.

f

f

f

f

Scherzo da capo al fine

III

Andante sostenuto

Measures 1-7 of the musical score. The tempo is 'Andante sostenuto'. The score is in 2/4 time and B-flat major. It features four staves: two treble staves and two bass staves. The first staff has a melodic line with a crescendo from *p* to *f* in measures 3-4, followed by a *p* dynamic in measures 5-7. The second staff has a steady accompaniment of eighth notes, mostly at a *p* dynamic. The third and fourth staves provide harmonic support with eighth-note patterns, also marked *p*.

Measures 8-14 of the musical score. The first staff continues the melodic line with dynamics *p*, *f*, and *p*. The second staff continues the eighth-note accompaniment. The third staff has a melodic line starting in measure 10. The fourth staff continues the eighth-note accompaniment, marked *f* in measure 8 and *p* in measure 9.

Measures 15-18 of the musical score. The first staff features a melodic line with a crescendo. The second staff has a melodic line with a crescendo. The third and fourth staves have eighth-note accompaniment, marked *cresc.* in measure 15.

Measures 19-22 of the musical score. The first staff has a melodic line with a crescendo. The second staff has a melodic line with a crescendo. The third and fourth staves have eighth-note accompaniment, marked *cresc.* in measure 19. The score concludes with a *affettuoso* marking and triplet rhythms in measures 21-22.

24

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

29

f

p cresc.

f

f

p

f

p

f

p

36

p

espressivo

p

espressivo

p

espressivo

p

42

p

p

48

p cresc. *f* *p*

p

54

f *dim.* *p* *espressivo*

f *dim.* *p* *espressivo*

f *dim.* *p* *espressivo*

f *dim.* *p*

61

cresc. *3* *3* *3* *3* *cresc.*

cresc.

cresc.

cresc.

66

ff *ff* *ff* *p* *p* *p*

ff *ff* *ff* *p* *p* *p*

ff *ff* *ff* *p* *p* *p*

ff *ff* *ff* *p* *p* *p*

attacca subito

IV

FINALE
Molto allegro

Measures 1-6 of the Finale, Molto allegro. The score is in 2/4 time and B-flat major. It features four staves: Violin I, Violin II, Cello, and Double Bass. All parts begin with a forte (*f*) dynamic. The Violin I part has a long melodic line with a slur over measures 1-4. The Violin II part has a rhythmic pattern of eighth notes. The Cello part has a melodic line with a slur over measures 1-4. The Double Bass part has a rhythmic pattern of eighth notes.

Measures 7-12 of the Finale, Molto allegro. The score continues with four staves. Measures 7-8 are marked *ff* (fortissimo) for Violin I, Violin II, and Cello, and *mf* (mezzo-forte) for Double Bass. Measures 9-12 show a variety of dynamics and articulations, including slurs and accents.

Measures 13-19 of the Finale, Molto allegro. The score continues with four staves. Measures 13-15 are marked *cresc.* (crescendo) for Violin I, Violin II, and Cello, and *f* (forte) for Double Bass. Measures 16-19 include *pizz.* (pizzicato) markings for Violin I, Violin II, and Cello, and *f* (forte) for Double Bass.

Measures 20-25 of the Finale, Molto allegro. The score continues with four staves. Measures 20-22 are marked *p* (piano) for Violin I, Violin II, and Cello, and *arco* (arco) for Double Bass. Measures 23-25 include *cresc.* (crescendo) markings for Violin I, Violin II, and Cello, and *ff* (fortissimo) for Double Bass.

27

33

39

45

51

cresc.

f

cresc.

f

cresc.

f

cresc.

f

57

p

p

p

p

cresc.

cresc.

cresc.

cresc.

63

f

f

f

p

p

p

f

p

70

cresc.

cresc.

cresc.

f

f

f

f

76

System 1 (measures 76-82) features a piano (p) dynamic. The music is in 3/4 time with a key signature of two flats. The right hand plays a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes. A piano (p) dynamic marking is present in measures 80 and 81.

83

System 2 (measures 83-88) continues the piece. It includes a forte (f) dynamic marking in measure 83 and a piano (p) dynamic marking in measure 85. The right hand features a triplet of eighth notes in measure 88, marked with a '3' and a slur.

89

System 3 (measures 89-96) includes a forte (f) dynamic marking in measure 89 and a fortissimo (ff) dynamic marking in measure 91. The right hand has a triplet of eighth notes in measure 91, marked with a '3' and a slur. The left hand has a forte (f) dynamic marking in measure 91.

97

System 4 (measures 97-104) includes a fortissimo (ff) dynamic marking in measure 97. The right hand has a triplet of eighth notes in measure 98, marked with a '3' and a slur. The system concludes with a first ending bracket labeled '1.' in measure 104.

104^u 2.

p *pp* *pp* *pp*

112

cresc.

122

f *f* *f* *f*

130

mf *mf* *mf* *mf*

136

sempre cresc.

mf

sempre cresc.

sempre cresc.

sempre cresc.

143

ff

ff

ff

ff

150

p

p

p

p

159

f

f

f

f

167

cresc. ***ff***

cresc. ***ff***

cresc. ***ff***

cresc. ***ff***

173

dim.

dim.

dim.

dim.

180

pizz. *arco*

p *cresc.*

pizz. *arco*

p

pizz. *arco*

p *cresc.*

p *cresc.*

187

ff

ff

ff

ff

193

199

non troppo presto

205

Prestissimo

206

p cresc. *f*

214

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

222

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

230

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

237

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

244

ff

ff

ff

p

p

251

f

p

p

f

p

258

ff

ff

ff

p

p

p

266

f

f

f

ff

f

ff

STRYGEKVARTET NR. 4
i c-mol

STRING QUARTET NO. 4

in C minor

I

Largo

Allegro molto

Allegro molto

Violino 1
Violino 2
Viola
Violoncello

Measures 1-24 are shown. The score includes dynamic markings (*pp*, *sf*, *f*) and articulation (*stacc.*). The key signature is two flats (B-flat major), and the time signature is 3/4.

27

System 1 (Measures 27-32): Treble and bass staves. Treble staff has piano (*p*) dynamics at measures 28 and 32. Bass staff has piano (*p*) dynamics at measure 32. The music features flowing sixteenth-note patterns in the treble and a steady eighth-note accompaniment in the bass.

33

System 2 (Measures 33-38): Treble and bass staves. Treble staff has piano (*p*) dynamics at measure 36 and crescendo (*cresc.*) markings at measures 37 and 38. Bass staff has piano (*p*) dynamics at measure 36 and crescendo (*cresc.*) markings at measures 37 and 38. The music continues with flowing sixteenth-note patterns in the treble and a steady eighth-note accompaniment in the bass.

39

System 3 (Measures 39-44): Treble and bass staves. Treble staff has forte (*f*) dynamics at measure 39 and crescendo (*cresc.*) markings at measures 43 and 44. Bass staff has forte (*f*) dynamics at measure 39 and crescendo (*cresc.*) markings at measures 43 and 44. The music features a more active treble staff with sixteenth-note patterns and a steady eighth-note accompaniment in the bass.

45

System 4 (Measures 45-50): Treble and bass staves. Treble staff has piano (*p*) dynamics at measure 46 and crescendo (*cresc.*) markings at measures 49 and 50. Bass staff has piano (*p*) dynamics at measure 46 and crescendo (*cresc.*) markings at measures 49 and 50. The music features a more active treble staff with sixteenth-note patterns and a steady eighth-note accompaniment in the bass.

51

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

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

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

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

58

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

65

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

71

p *sempre cresc.* *ff*

p *sempre cresc.* *ff*

p *sempre cresc.* *ff*

p *sempre cresc.* *ff*

77

1.

83^{II}

p sf ff sf p sf

91

ff p sf sf ff p

97

f sf f sf

104

sf *sf* *sf* *p* *p* *p*

111

p *p* *p* *p* *p* *p*

118

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

125

sf *p* *p* *sf* *sf molto cresc.* *molto cresc.* *sf* *ff* *ff* *ff* *ff*

132

p *ff* *p* *cresc.*

138

ff *p* *cresc.*

144

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

157

stacc. *p* *cresc.*

164

stacc.

171

p

cresc.

f

179

p

cresc.

f

185

p

cresc.

f

cresc.

f

cresc.

f

f

191

ff

ff

ff

ff

197

p

p

p

sempre cresc.

sempre cresc.

sempre cresc.

p

sempre cresc.

204

sf

p

cresc.

sf

p

sf

p

p

211

cresc.

p

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

219

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

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

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

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

3

225

ff *ff* *ff* *ff*

232

f *f* *f* *f*

239

II

Andante tranquillo

Measures 1-6 of the musical score. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Andante tranquillo'. The score features four staves: Treble, Treble, Bass, and Bass. Dynamics include *p* (piano) in measures 1, 2, and 6. A trill is marked in measure 6.

Measures 7-12 of the musical score. Measure 7 is marked with a '7' above the staff. Dynamics include *p* (piano) in measures 7, 10, and 12, and *f* (forte) in measures 11 and 12. Trills are marked in measures 11 and 12. Triplet markings (3) are present in measures 9, 10, 11, and 12.

Measures 13-19 of the musical score. Measure 13 is marked with a '13' above the staff. Dynamics include *cresc.* (crescendo) in measures 13, 15, 17, and 19, and *f* (forte) in measures 14, 16, and 18. *p* (piano) is marked in measures 15, 17, 19, and 20. Triplet markings (3) are present in measures 14, 16, and 18.

Measures 20-24 of the musical score. Measure 20 is marked with a '20' above the staff. Dynamics include *f* (forte) in measures 20, 21, 22, and 24. A triplet marking (3) is present in measure 21.

25

3

sf
p

sf

p

p

p

30

p

p

p

f

f

f

f

f

37

p

p

p

tr

sf

p

p

43

tr

p

p

p

p

p

48

sf *mf* *dim.* *ff*

53

cresc. *cresc.* *cresc.* *cresc.*

57

mf *p* *mf* *p*

62

sf *sf* *sf* *sf*

69

p

p

p

p

73

f

f

f

f

76

mf stacc.

mf stacc.

mf stacc.

mf

79

p

p

p

p

p

p

p

p

84

sf *mf* *mf* *mf*

88

dim. *pizz.* *dim.* *pizz.* *dim.* *pizz.* *dim.* *pizz.*

93

arco *pp* *arco* *pp* *arco* *pp* *arco* *pp* *arco* *pp*

98

sempre pp *sempre pp* *sempre pp*

III

MENUETTO Allegro moderato

11

p

p

p

p

cresc.

cresc.

cresc.

cresc.

dim.

dim.

dim.

dim.

p

p

p

p

f

f

f

f

p

p

p

p

p

sf

sf

sf

sf

p

p

p

p

39

f

f

f

f

47

p

p

p

f

f

f

f

57

ff

ff

ff

ff

f

f

f

66

f

f

f

f

f

f

f

75

sf p sf p sf p sf p

84

TRIO

sf f sf p f p f p f p

93

cresc. 3 cresc. 3 f ff 3 sf 3 ff 3 sf 3 ff 3 sf

101

sf sf p ff 3 ff 3 f sf p ff 3 ff 3 f sf p ff 3 ff 3 f

Menuetto da capo (seconda volta più presto)

IV

FINALE
Vivace

p stacc.

p

sf

sf

p

sempre stacc.

p

sempre stacc.

sempre stacc.

sempre stacc.

sempre stacc.

cresc.

f

cresc.

f

cresc.

f

cresc.

f

sempre stacc.

cresc. sempre stacc.

29

p

p

p

p

36

ff

ff

ff

ff

43

fz

pp

f

fz

pp

fz

pp

53

fz

pp

fz

pp

fz

pp

63

System 1 (measures 63-71) features four staves. The top two staves (treble clef) and the third staff (alto clef) begin with a forte (*sf*) dynamic. The first staff has a piano (*p*) dynamic marking at measure 64. The bottom staff (bass clef) also begins with a forte (*sf*) dynamic. The system concludes with a double bar line.

72

System 2 (measures 72-78) continues the piece. The first staff has a mezzo-forte (*mf*) dynamic marking at measure 74. The second staff has a mezzo-forte (*mf*) dynamic marking at measure 75. The bottom staff has a piano (*p*) dynamic marking at measure 76 and a mezzo-forte (*mf*) dynamic marking at measure 77. The system concludes with a double bar line.

79

System 3 (measures 79-85) continues the piece. The first staff has a piano (*p*) dynamic marking at measure 84. The third staff has a forte (*f*) dynamic marking at measure 83. The bottom staff has a forte (*f*) dynamic marking at measure 83. The system concludes with a double bar line.

86

System 4 (measures 86-92) continues the piece. The first staff has a piano (*p*) dynamic marking at measure 87. The second staff has a piano (*p*) dynamic marking at measure 88. The bottom staff has a piano (*p*) dynamic marking at measure 91. The system concludes with a double bar line.

93

f
fz
fz
fz

100

tr
p cresc.
p cresc.

106

f
f
p
p

114

p
sf
sf
tr

122

sf *sf* *sf* *sf* *sf* *ff* *ff* *ff*

131

fp *fp* *fp* *fp* *fp* *fp* *fp* *fp*

138

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

145

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

152

fp

fp

fp

158

cresc.

f

cresc.

f

165

f

f

f

f

f

f

f

172

p

p

pp

cresc.

ff

ff

ff

ff

pp

cresc.

f

179

fp *p*

p

186

sf *sf*

p

p

194

f *f* *f*

f

202

p *p* *p*

fz *fz*

p *fz*

209

sf

sf

6

216

p

p

p

pizz.

p

223

f

f

f

arco

f

229

f

235

This musical score segment contains six measures. The first staff (treble clef) begins with a half note G4, followed by a sixteenth-note triplet of F#4, E4, and D4, then a quarter note C4. The second staff (treble clef) has a half note G4, followed by a quarter rest, then a quarter note G4, and a half note G4. The third staff (bass clef) has a half note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. The fourth staff (treble clef) has a half note G4, followed by a quarter rest, then a quarter note G4, and a half note G4. The fifth staff (bass clef) has a half note G2, followed by a quarter rest, then a quarter note G2, and a half note G2. The sixth staff (treble clef) has a half note G4, followed by a quarter rest, then a quarter note G4, and a half note G4.

241

ff

ff

ff

249

dim. rall.

dim.

dim.

dim.

256

a tempo

pp

pizz.

pizz.

pizz.

pizz.

STRYGEKVARTET NR. 5
i A-dur

STRING QUARTET NO. 5
in A major

I

Allegretto tranquillo

Violino 1

Violino 2

Viola

Violoncello

p

9

p

f

17

dim.

pp

f

dim.

pp

dim.

pp

pizz.

arco

pizz.

pp

26

f

f

f

arco

f

ff

ff

ff

33

dim. sf sf sf

pizz. arco pizz.

41

cresc. ff ff ff

arco

47

sempre f sempre f sempre f sempre f

52

fz p fz p p p p pp

63

pp

pp

pp

pp

73 **Allegro vivace** (♩ = ♩.)

p pizz. arco *p* *cresc.* *cresc.* *p* *cresc.* *cresc.* *p* *cresc.* *arco* *p cresc.*

81

Musical score for measures 81-86. The score is written for four staves. The first staff (treble clef) begins with a forte (*f*) dynamic and contains several measures with eighth and sixteenth notes, some with accents. The second staff (treble clef) also begins with a forte (*f*) dynamic and features a mix of eighth notes and rests. The third staff (bass clef) contains a continuous eighth-note accompaniment. The fourth staff (bass clef) features a melodic line with eighth and sixteenth notes, including a phrase with a slur and a fermata. The key signature is one sharp (F#), and the time signature is 4/4.

88

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

fz *pizz.* *arco* *f*

95

ff *p* *ff* *p* *ff* *p*

104

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

113

sf *p* *p* *p* *p*

121

f *f* *f* *f*

128

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

138

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

147

fp *fp* *fp* *fp* *f* *cresc.*

154

fp *f* *f* *f* *f* *f* *cresc.*

161

cresc.

cresc.

cresc.

cresc.

169

fp *dim.* *p*

fp *dim.* *p*

fp *p*

fp *p*

177

cresc. *f* *dim.* *p*

cresc. *f*

cresc. *f*

cresc. *f*

185

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

p *ff* *p* *ff* *p*

193

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

204

sempre cresc. *sempre cresc.* *sempre cresc.* *sempre cresc.*

214

ff *ff* *ff* *ff*

223

231

dim.

dim.

dim.

dim.

239

p

mf

p

mf

p

mf

p

mf

247

cresc.

f

cresc.

f

cresc.

f

cresc.

f

255

263

263

cresc.

ff

ff

ff

271

271

279

279

pp

poco a poco cresc.

pp

poco a poco cresc.

pp

poco a poco cresc.

pp

poco a poco cresc.

287

287

ff

dim.

ff

dim.

ff

dim.

ff

dim.

295

fff *p*

306

pp *p* pizz. *p* pizz. *p* pizz. *p*

318

arco *cresc.* *f* *f* *f* arco *f*

326

mf *cresc.* *cresc.* *cresc.* *cresc.* *cresc.* *pizz.* *cresc.*

334

arco

ff

341

p

350

358

cresc.

366

375

384

394

402

f

410

fz *dim.*

418

fp *sempre cresc.*

427

f *dim.*

434

ff fp ff fp ff fp

442

ff f ff f ff f

450

cresc. cresc. cresc. cresc.

458

ff fp ff fp ff fp

468

dim. pp

dim. pp

dim. pp

Maestoso (♩. = ♩)

482

ff

ff

ff

ff

Allegro. Doppio movimento

488

sempre ff

sempre ff

sempre ff

sempre ff

493

3 3 3 3

3 3 3 3

3 3 3 3

3 3 3 3

II

Andantino sostenuto

The musical score is written for a four-part ensemble (two staves per system) in 3/8 time, with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Andantino sostenuto'.

System 1 (Measures 1-8): The first system begins with a rest for the first two staves. The third staff (treble clef) starts with a *mf* dynamic and a *dim.* marking. The fourth staff (bass clef) also starts with a *mf* dynamic and a *dim.* marking. The first two staves enter in measure 7 with a *p* dynamic. The third and fourth staves have a *fz* dynamic in measure 7, which then changes to *p* in measure 8.

System 2 (Measures 9-14): The first two staves continue with a melodic line, featuring a *fz* dynamic in measure 9. The third and fourth staves provide a harmonic accompaniment with a *p* dynamic.

System 3 (Measures 15-22): The first two staves feature a melodic line with a *fz* dynamic in measure 15. The third and fourth staves continue with a harmonic accompaniment, with a *p* dynamic in measure 15.

System 4 (Measures 23-30): The first two staves feature a melodic line with a *fz* dynamic in measure 23. The third and fourth staves continue with a harmonic accompaniment, with a *p* dynamic in measure 23.

30

System 30-34: This system contains measures 30 through 34. It features a piano (p) dynamic throughout. The right hand plays a complex, fast-moving melody with many sixteenth and thirty-second notes, often beamed together. The left hand provides a steady accompaniment with quarter and eighth notes. The key signature has three sharps (F#, C#, G#).

35

System 35-41: This system contains measures 35 through 41. The dynamics shift to forte (f) and fortissimo (fz) starting in measure 39. The right hand continues with intricate melodic patterns, including some triplets. The left hand features more active bass lines with sixteenth-note runs in measures 38-41. The key signature remains three sharps.

42

System 42-49: This system contains measures 42 through 49. It begins with a forte (f) dynamic. The right hand has several triplet markings (3) over groups of notes. The left hand continues with a rhythmic accompaniment of quarter and eighth notes. The key signature is three sharps.

50

System 50-54: This system contains measures 50 through 54. The dynamics are consistently forte (f). The right hand plays a series of sustained chords and dyads, often with long note values. The left hand features a very active, fast-moving bass line with continuous sixteenth-note patterns. The key signature is three sharps.

55

System 1 (measures 55-60) features a complex texture with multiple staves. The right hand (treble clef) has a melodic line with some rests. The left hand (bass clef) has a more active line with sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo) markings.

61

System 2 (measures 61-66) continues the musical development. It includes several sixteenth-note runs and chords. Dynamics range from *f* to *ff*. There are also markings for *cresc.* (crescendo) and *dim.* (diminuendo).

67

System 3 (measures 67-74) shows a continuation of the musical themes. The right hand has a melodic line with some rests. The left hand has a more active line with sixteenth-note patterns. Dynamics include *f* (forte) and *ff* (fortissimo) markings.

75

System 4 (measures 75-80) concludes the section. It features a melodic line in the right hand and a more active line in the left hand. Dynamics include *p* (piano) and *ff* (fortissimo) markings.

82

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

88

93

sf *sf* *sf*

99

f *p* *f* *f dim.* *f dim.* *f dim.* *f dim.*

106

The musical score for measures 106-109 consists of four staves. The key signature has three sharps (F#, C#, G#). Measure 106: The first staff has a melody starting on F#4, moving to G#4, A4, and B4. The second staff has a melody starting on C#4, moving to D4, E4, and F#4. The third staff has a melody starting on G#3, moving to A3, B3, and C#4. The fourth staff has a melody starting on D3, moving to E3, F#3, and G#3. Measure 107: The first staff has a melody starting on A4, moving to B4, C#5, and D5. The second staff has a melody starting on F#4, moving to G#4, A4, and B4. The third staff has a melody starting on D4, moving to E4, F#4, and G#4. The fourth staff has a melody starting on A3, moving to B3, C#4, and D4. Measure 108: The first staff has a melody starting on C#5, moving to D5, E5, and F#5. The second staff has a melody starting on A4, moving to B4, C#5, and D5. The third staff has a melody starting on F#4, moving to G#4, A4, and B4. The fourth staff has a melody starting on B3, moving to C#4, D4, and E4. Measure 109: The first staff has a melody starting on D5, moving to E5, F#5, and G#5. The second staff has a melody starting on B4, moving to C#5, D5, and E5. The third staff has a melody starting on A4, moving to B4, C#5, and D5. The fourth staff has a melody starting on F#4, moving to G#4, A4, and B4. The dynamics are marked *pp* (pianissimo) throughout the score.

[illegible]

119

cresc. *cresc.* *cresc.* *cresc.* *f* *f* *f* *f*

125

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

pp *cresc.* *f* *p*

130

pp *cresc.* *ff*

pp *cresc.* *ff*

pp 6 6 6 *cresc.* *ff*

pp 6 6 6 *cresc.* *ff*

134

p *dim.* *pp* *mf*

p *dim.* *pp* *mf*

p *dim.* *pp* *mf*

p *dim.* *pp* *cresc.* *mf*

140

dim. *p* *fz*

dim. *p* *fz*

dim. *p* *fz*

dim. *p* *fz*

147

morendo *morendo* *morendo* *pp*

morendo *morendo* *morendo* *pp*

morendo *morendo* *morendo* *pp*

morendo *morendo* *morendo* *pp*

III

SCHERZO Vivace

Musical score for Scherzo, Vivace, measures 1-36. The score is written for four staves (Violin I, Violin II, Cello/Double Bass, and Piano/Conductor). The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Vivace".

Measures 1-12: The first system shows the initial entry. Violin I and II play a rhythmic pattern of eighth notes, starting with a *p* (piano) dynamic. The Cello/Double Bass plays a steady eighth-note accompaniment, starting with a *f* (forte) dynamic. The Piano/Conductor part is marked *f* and includes a *pizz.* (pizzicato) instruction. Dynamics include *p*, *f*, *cresc.* (crescendo), and *pizz.*

Measures 13-24: The second system begins at measure 13. It features a repeat sign. The Violin I and II parts play a more complex eighth-note pattern, marked *f*. The Cello/Double Bass part is marked *f* and includes an *arco* (arco) instruction. The Piano/Conductor part is marked *f* and includes an *arco* instruction. Dynamics include *f*, *arco*, and *f*.

Measures 25-35: The third system begins at measure 25. It features a repeat sign. The Violin I and II parts play a complex eighth-note pattern, marked *sf* (sforzando). The Cello/Double Bass part is marked *sf* and includes a *p* (piano) instruction. The Piano/Conductor part is marked *p* and includes a *pizz.* instruction. Dynamics include *sf*, *p*, and *pizz.*

Measures 36-40: The fourth system begins at measure 36. It features a repeat sign. The Violin I and II parts play a complex eighth-note pattern, marked *f*. The Cello/Double Bass part is marked *f* and includes a *pizz.* instruction. The Piano/Conductor part is marked *f* and includes a *pizz.* instruction. Dynamics include *f*, *pizz.*, and *f*.

47

tr

f

arco

f

f

57

ff

ff

ff

sf
p

sf
p

sf

p

67

sf

sf

sf

sf

ff

ff

ff

ff

78

ff

ff

ff

89

p

p

p

p

100

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

111

ff

ff

ff

ff

122

136

System 136-145: This system contains ten measures of music. The first five measures feature a forte (*f*) dynamic, while the last five measures are marked piano (*p*). The music is written for four staves: two treble staves and two bass staves. The key signature has two flats. The notation includes various note values, rests, and slurs.

151

System 151-160: This system contains ten measures of music. The first five measures are marked forte (*f*), and the last five measures are marked piano (*p*). The notation continues with four staves, maintaining the two-flat key signature and featuring a mix of note values and rests.

162

System 162-173: This system contains twelve measures of music, all marked forte (*f*). The notation is more complex, featuring many beamed sixteenth and thirty-second notes, particularly in the upper staves. The four-staff layout and two-flat key signature are consistent with the previous systems.

174

System 174-183: This system contains ten measures of music. The first five measures are marked forte (*f*), and the last five measures are marked piano (*p*). The notation returns to a more standard mix of note values and rests across the four staves.

185

p *f* *p* *f* *p* *f* *p* *f*

199

p *p* *p* *p* *p* *p* *p* *p*

211

p *p* *p* *p* *fz* *fz* *fz* *fz*

224

fz *ff* *fz* *ff* *fz* *ff* *fz* *ff*

236

247

260

271

283

mf

mf

mf

mf

293

f

f

f

f

f

f

f

f

f

f

304

f

f

f

f

f

f

f

f

f

f

315

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

326

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

337

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

347

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

357

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

366

Musical score for measures 366-376. The score is written for four staves (two treble and two bass clefs) in a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The first three staves have a treble clef, and the fourth staff has a bass clef. The key signature is indicated by two sharps at the beginning of the first staff.

377

Musical score for measures 377-387. The score is written for four staves (two treble and two bass clefs) in a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The first three staves have a treble clef, and the fourth staff has a bass clef. The key signature is indicated by two sharps at the beginning of the first staff. The dynamic marking *p* (piano) is present at the start of each staff.

388

Musical score for measures 388-397. The score is written for four staves (two treble and two bass clefs) in a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The first three staves have a treble clef, and the fourth staff has a bass clef. The key signature is indicated by two sharps at the beginning of the first staff. The dynamic marking *sempre cresc.* (sempre crescendo) is present at the start of each staff.

398

Musical score for measures 398-407. The score is written for four staves (two treble and two bass clefs) in a key signature of two sharps (F# and C#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The first three staves have a treble clef, and the fourth staff has a bass clef. The key signature is indicated by two sharps at the beginning of the first staff. The dynamic marking *ff* (fortissimo) is present at the start of each staff.

408

420

432

445

IV

FINALE
Adagio, quasi Fantasia

This musical score is for the Finale, Adagio, quasi Fantasia, measures 1 through 20. It is written for a four-part ensemble: Violin I, Violin II, Cello/Double Bass, and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four systems of four staves each.

Measure 1: Violin I and II enter with a half note G4 and a half note F#4 respectively, marked *fp*. Cello/Double Bass plays a half note G3, marked *fp*. Piano plays a half note G3, marked *fp*.

Measure 2: Violin I and II play a half note E4 and a half note D4 respectively, marked *p*. Cello/Double Bass plays a half note F#3, marked *p*. Piano plays a half note F#3, marked *p*.

Measure 3: Violin I and II play a half note C#4 and a half note B3 respectively, marked *f*. Cello/Double Bass plays a half note B2, marked *f*. Piano plays a half note B2, marked *f*.

Measure 4: Violin I and II play a half note A3 and a half note G3 respectively, marked *f*. Cello/Double Bass plays a half note A2, marked *f*. Piano plays a half note A2, marked *f*.

Measure 5: Violin I and II play a half note F#3 and a half note E3 respectively, marked *f*. Cello/Double Bass plays a half note F#2, marked *f*. Piano plays a half note F#2, marked *f*.

Measure 6: Violin I and II play a half note D3 and a half note C#3 respectively, marked *f*. Cello/Double Bass plays a half note D2, marked *f*. Piano plays a half note D2, marked *f*.

Measure 7: Violin I and II play a half note B2 and a half note A2 respectively, marked *f*. Cello/Double Bass plays a half note B1, marked *f*. Piano plays a half note B1, marked *f*.

Measure 8: Violin I and II play a half note G2 and a half note F#2 respectively, marked *p dolce*. Cello/Double Bass plays a half note G1, marked *p*. Piano plays a half note G1, marked *p*.

Measure 9: Violin I and II play a half note E2 and a half note D2 respectively, marked *p*. Cello/Double Bass plays a half note E1, marked *p*. Piano plays a half note E1, marked *p*.

Measure 10: Violin I and II play a half note C#2 and a half note B1 respectively, marked *p*. Cello/Double Bass plays a half note C#1, marked *p*. Piano plays a half note C#1, marked *p*.

Measure 11: Violin I and II play a half note A1 and a half note G1 respectively, marked *p*. Cello/Double Bass plays a half note A0, marked *p*. Piano plays a half note A0, marked *p*.

Measure 12: Violin I and II play a half note F#1 and a half note E1 respectively, marked *pp*. Cello/Double Bass plays a half note F#0, marked *pp*. Piano plays a half note F#0, marked *pp*.

Measure 13: Violin I and II play a half note D1 and a half note C#1 respectively, marked *pp*. Cello/Double Bass plays a half note D0, marked *pp*. Piano plays a half note D0, marked *pp*.

Measure 14: Violin I and II play a half note B0 and a half note A0 respectively, marked *pp*. Cello/Double Bass plays a half note B-1, marked *pp*. Piano plays a half note B-1, marked *pp*.

Measure 15: Violin I and II play a half note G0 and a half note F#0 respectively, marked *pp*. Cello/Double Bass plays a half note G-1, marked *pp*. Piano plays a half note G-1, marked *pp*.

Measure 16: Violin I and II play a half note E0 and a half note D0 respectively, marked *pp*. Cello/Double Bass plays a half note E-1, marked *pp*. Piano plays a half note E-1, marked *pp*.

Measure 17: Violin I and II play a half note C#0 and a half note B0 respectively, marked *pp*. Cello/Double Bass plays a half note C#-1, marked *pp*. Piano plays a half note C#-1, marked *pp*.

Measure 18: Violin I and II play a half note A0 and a half note G0 respectively, marked *pp*. Cello/Double Bass plays a half note A-1, marked *pp*. Piano plays a half note A-1, marked *pp*.

Measure 19: Violin I and II play a half note F#0 and a half note E0 respectively, marked *pp*. Cello/Double Bass plays a half note F#-1, marked *pp*. Piano plays a half note F#-1, marked *pp*.

Measure 20: Violin I and II play a half note D0 and a half note C#0 respectively, marked *pp*. Cello/Double Bass plays a half note D-1, marked *pp*. Piano plays a half note D-1, marked *pp*.

23

System 1 (measures 23-28) features a complex texture with multiple staves. The upper staves (treble and alto) contain melodic lines with frequent triplets and slurs. The lower staves (bass and tenor) provide harmonic support with sustained notes and rhythmic patterns. Dynamics include *f* (forte) and *fz* (forzando).

29

System 2 (measures 29-35) continues the musical development. Measures 29-32 show a gradual decrease in volume, marked with *dim.* (diminuendo). Measures 33-35 feature a return of intensity with *pp* (pianissimo) markings and rapid, slurred passages in the upper staves.

36

System 3 (measures 36-40) shows a continuation of the melodic and harmonic themes. The upper staves have long, flowing lines, while the lower staves maintain a steady rhythmic accompaniment. The system concludes with a series of rapid, slurred notes in the upper staves.

41

System 4 (measures 41-45) begins with a very rapid, slurred melodic line in the upper staves, characteristic of a cadenza or a technically demanding passage. The lower staves provide a simple harmonic accompaniment. The system ends with a final chord in the upper staves.

Allegro energico, ma non troppo presto

42

cresc. *f*

48

p *f*

54

p *f*

59

p *f*

64

System 64-68: This system contains five measures of music. The first two measures feature a complex texture with multiple voices and instruments, including a prominent melodic line in the upper right. The last three measures show a more sustained texture with some melodic movement in the upper voices.

69

System 69-73: This system contains five measures. Measures 69-70 show a melodic line in the upper right with a forte (*f*) dynamic. Measures 71-72 show a more active texture with a forte (*f*) dynamic. Measure 73 shows a melodic line in the upper right with a forte (*f*) dynamic.

74

System 74-78: This system contains five measures. Measures 74-75 show a melodic line in the upper right with a fortissimo (*ff*) dynamic. Measures 76-77 show a more active texture with a fortissimo (*ff*) dynamic. Measure 78 shows a melodic line in the upper right with a fortissimo (*ff*) dynamic.

79

System 79-83: This system contains five measures. Measures 79-80 show a melodic line in the upper right with a piano (*p*) dynamic. Measures 81-82 show a more active texture with a piano (*p*) dynamic. Measure 83 shows a melodic line in the upper right with a piano (*p*) dynamic.

84

89

94

98

102

106

112

118

125

mf

133

sf

138

sf

cresc.

143

f

147

fz *fz* *fz* *fz*

151

155

159

fp *fp* *fp* *fp*

p *f* *f* *f*

163

f

fp

^

168

f

fp

^

174

f

fp

^

180

f

fp

^

187

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

194

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

200

204

f *f* *ff* *ff* *ff* *ff*

208

212

216

222

230

sf *fp* *fp* *fp*

238

244

cresc. *cresc.* *cresc.* *cresc.*

249

f *f* *f* *f*

254

p

p

p

p

259

p

p

p

p

264

f

p

f

p

f

p

f

p

268

f

f

f

f

f

f

f

f

273

p

p

p

p

278

f

f

f

f

f

f

f

283

289

293

f *ff*

299

ff

305

p

311

ff *ff*

316

320

324

328

334

System 334: This system contains measures 334 through 340. The music is in A major (three sharps). The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present at the beginning of the system.

341

System 341: This system contains measures 341 through 347. The melodic line in the right hand continues with various rhythmic patterns, including some triplets. The left hand maintains the eighth-note accompaniment. There are several slurs and ties used throughout the system.

348

System 348: This system contains measures 348 through 353. The right hand has a more active melodic line. The left hand's accompaniment becomes more complex, featuring sixteenth-note passages. A fortissimo (*sf*) dynamic marking appears in measure 353.

354

System 354: This system contains measures 354 through 359. The music continues with intricate melodic and harmonic textures. The left hand features a prominent triplet of eighth notes in measure 357. The system concludes with a final cadence.

358

363

368

372

376

380

più allegro

pizz. arco *f* arco *f* arco *f*

dim. *f*

387

393

cresc.

cresc.

cresc.

cresc.

399

404

409

414

STRYGEKVARTET NR. 6
i g-mol

STRING QUARTET NO. 6
in G minor

I

Largo

Violino 1

Violino 2

Viola

Violoncello

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

fp *pp* *p*

fp *pp* *p*

fp *pp* *p*

9

f *p* *f* *f* *p* *f* *f* *p*

p *p* *p* *p* *p*

p *p* *f* *f* *p*

p *p* *p* *p* *f*

18

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

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

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

f *pp* *f* *pp*

Allegro appassionato

27

ff *ff* *ff* *ff*

32

p *cresc.*

37

42

f

47

ff

52

Trills in measures 52, 53, 54, 55, 56, 57, 58, 59, and 60.

Dynamics: *p* (measures 52, 53, 54, 55), *fp* (measure 56), *p* (measures 57, 58, 59).

61

Dynamics: *ff* (measures 61, 62, 63, 64, 65), *fz* (measure 66).

67

Dynamics: *p* (measures 67, 68, 69, 70), *cresc.* (measures 71, 72), *f p* (measure 72).

73

Dynamics: *f* (measures 73, 74, 75, 76), *cresc.* (measures 76, 77), *f* (measure 77).

78

f *f* *f* *f* *p*

83

f *f* *p* *p*

87

cresc. *f* *p* *p* *p* *sf* *sf*

91

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

95

cresc. *sf* *f* *cresc.* *ff*

99

f *ff* *cresc.* *sf*

103

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

108

p *p* *f* *f* *f* *f*

114

fp *cresc.* *f* *ff* *f* *ff*

119

f *f*

124

p *p* *p* *p*

129

cresc. *cresc.* *cresc.* *cresc.*

134

fp

p

p

p

138

f

f

cresc.

fz

fz

cresc.

fz

fz

cresc.

fz

fz

142

p

fz

fz

fz

fz

fz

fz

p

148

fz

fz

f

f

f

f

fz

fz

fz

fz

fz

fz

fz

fz

154

mf fz fz *ff fz fz* *f*

mf fz fz *ff fz fz* *f*

mf *ff fz fz* *f*

mf *ff fz fz* *f*

159

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

sf *sf* *sf* *sf*

164

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

sf *cresc.* *f* *f*

168

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

f *f* *f* *f*

173

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

178

ff *p* *ff* *p* *ff* *p* *ff* *p*

183

f *f* *f* *f* *f* *f* *f* *f*

187

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

191

ff

195

sf *cresc.* *sf cresc.* *cresc.* *sf cresc.* *ff p*

199

ff *ff* *ff* *ff*

203

sempre *sempre*

207

ff

211

218

cresc. *f* *risoluto* *mf*

f *p* *p* *p*

224

f *p* *p* *p*

228

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p* *sf* *sf*

cresc. *f* *p* *sf* *sf*

232

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

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf*

236

cresc. sempre *f* *ff*

sf *cresc.* *ff*

sf *cresc.* *ff*

sf *cresc.* *ff*

240

f *ff*

f *ff*

f *ff*

244

mf f

249

pp f ff

p pp f ff

255

dim. p

dim. p

dim. p

260

cresc.

cresc.

cresc.

cresc.

265

ff *dim.*

ff *dim.*

ff *dim.*

ff *dim.*

271

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

276

f *cresc.*

f *cresc.*

f *cresc.*

f *cresc.*

283

cresc. *ff*

cresc. *ff*

cresc. *ff*

cresc. *ff*

II

Andantino, quasi allegretto

1-9

p *pp*

10-18

cresc. *f* *dim.* *p*

19-27

sf *f*

28-36

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

37

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

45

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

53

p *f* *p* *f* *p dolce* *p dolce* *f* *p dolce* *f* *f* *p*

60

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

67

f *pp* *pp* *f con fuoco*

74

pp *sf* *p* *f*

82

f *f* *dim.*

89

p *fp* *cresc. sempre*

96 8

ff

101 8 *loco*

dim.

p

107

f

114

f

risoluto

p dolce

121

dolce
p

p

p

p

130

pp

pp

pp

pp

cresc.

f

cresc.

f

cresc.

f

cresc.

f

139

dim.

p

dim.

p

dim.

p

dim.

p

sf

sf

sf

sf

rfz

rfz

rfz

rfz

148

mf

mf

mf

mf

p

p

p

p

157

musical score for measures 157-160. The score is in D major (two sharps) and 3/4 time. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 157-160 show a progression of chords and melodic lines. Dynamics include piano (p), forte (f), and crescendo (cresc.). A fermata is present over the final measure (160).

164

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

171

cresc.

cresc.

cresc.

cresc.

178

f *pp* *morendo* *attaca*

III

L'istesso tempo, poco a poco accelerando

Vivace

p *sempre cresc.* *ff*

13

Presto

f *fz*

23

fz

33

f *dim.*

43

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

52

sf

sf

sf

sf

62

p

sf

p

sf

p

sf

p

71

sf

sf

sf

sf

p

p

p

p

80

mf sf

mf sf

mf sf

mf sf

90

p p

f f

dim. dim.

3 3 3

f f

99

dim. p cresc.

p cresc.

dim. p cresc.

p cresc.

108

p cresc.

p cresc.

p cresc.

p cresc.

117

ff

ff

ff

ff

126

p

pp

pp

pp

pp

136

cresc.

cresc.

cresc.

cresc.

146

ff

ff

ff

ff

155

p

p

p

p

163

cresc.

cresc.

171

f

f

f

f

179

f

f

187

p

p

p

p

195

cresc.

cresc.

203

f

f

f

f

212

p

p

p

p

223

cresc. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

234

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

245

f *p cresc.* *p cresc.* *p cresc.* *dim.* *dim.* *p cresc.* *dim.* *p cresc.*

255

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

266

266

sf *p* *sf*

sf *p* *sf*

sf *p* *sf*

sf *sf*

278

p *sf* *p*

p *sf* *p*

sf *p*

p *sf*

288

mf *sf*

mf *sf*

mf *sf*

mf *sf*

298

p *dim.* *f*

p *f*

p 3 *3* *3* *dim.*

f *f*

307

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

317

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

327

mf *mf* *mf*

336

p *p* *p* *dim.* *p*

346

pizz.

356

pizz.

fp dim.

pizz.

arco

p

366

pizz.

arco

ff

arco

ff

arco

ff

arco

ff

376

tr

385

p

p

p

p

395

pp

p

pp

p

pp

pp

pp

407

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

419

IV

FINALE

Andante sostenuto ♩ = 92

Measures 1-7 of the finale. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is Andante sostenuto (♩ = 92). The dynamics are marked *p* (piano) for measures 1-4 and *pp* (pianissimo) for measures 5-7. The articulation is marked *rfz* (rassordito) for measures 5-7. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Measures 8-15 of the finale. The score continues in 4/4 time with a key signature of two flats. The dynamics are marked *mf* (mezzo-forte) for measures 8-10 and *sf* (sforzando) for measures 11-13. The articulation is marked *molto cresc. e accel.* (much crescendo and acceleration) for measures 14-15. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

a tempo

Measures 16-21 of the finale. The tempo changes to *a tempo*. The score is in 4/4 time with a key signature of two flats. The dynamics are marked *f* (forte) for measures 16-17, *dim.* (diminuendo) for measure 18, *p* (piano) for measures 19-20, and *pp* (pianissimo) for measure 21. The articulation is marked *pp* (pianissimo) for measures 19-21. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

Measures 22-25 of the finale. The score continues in 4/4 time with a key signature of two flats. The dynamics are marked *f* (forte) for measures 22-23, *sf* (sforzando) for measures 24-25. The articulation is marked *sf* (sforzando) for measures 24-25. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

29 **Allegro molto** ♩ = 92

p *f* *f* *pizz.* *arco* *p*

33

cresc. *cresc.* *cresc.*

37

f *mf* *f* *mf* *f*

41

f *f*

45

p *fz* *fz* *fz*

49

f *f* *f* *f*

53

p *f* *f* *f*

57

f *pp* *pp* *pp*

62

dim.

dim.

dim.

dim.

67

f

f

f

f

f

f

f

f

f

72

dim.

cresc.

dim.

cresc.

dim.

cresc.

dim.

cresc.

78

f

p cresc.

f

dim.

pp

f

p cresc.

f

dim.

pp

f

p cresc.

f

dim.

p

pp

f

p cresc.

f

dim.

p

pp

sf 3 3

84

p

89

95

cresc.

102

f sf ff

108

3

f

f

f

f

112

sempre cresc.

sempre cresc.

sempre cresc.

sempre cresc.

116

ff

ff

ff

ff

3

3

121

126

p

p

p

p

134

dim.

dim.

dim.

142

f

cresc.

f

f

cresc.

f

146

cresc.

cresc.

f

f

f

150

f f *p* *cresc.*

f f *p*

f f *p*

f f *p* *cresc.*

155

f *cresc.* *f*

cresc. *f* *f*

f *f* *f*

f *f* *f*

160

p *cresc.* *f*

f *f* *f*

p *cresc.* *f*

f *f* *f*

164

p *cresc.* *f*

f *f* *f*

p *cresc.* *f*

f *f* *f*

168

f f
f f
f f
p
p
p

173

cresc.
cresc.
cresc.
cresc.
f
f
f
f

178

f
f
f
f
f
f
f
f

183

f
f
f
f
f
f
f
f

188

192

197

202

207

f *f* *f* *f* *f*

212

dim. *dim.* *dim.* *dim.* *dim.* *p* *p* *p* *p*

217

p *p* *p* *p* *p* *f* *p*

222

p *p* *p* *p* *p*

227

235

242

249

più allegro

253

257

261

265

270

pp

ff

ff

ff

ff

275

ff

ff

ff

ff

ff

281

ff al fine

ff al fine

ff al fine

ff al fine

285

ABBREVIATIONS

b.	bar
bb.	bars
<i>DK-Kk</i>	Det Kgl. Bibliotek, København Royal Danish Library, Copenhagen
fol.	folio
fols.	folios
marc.	marcato
stacc.	staccato
va.	viola
vc.	violoncello
vl.	violino

CRITICAL COMMENTARY

String Quartet No. 1 in B minor

DESCRIPTION OF SOURCES

A Autograph, parts

B Autograph, score

A Autograph, parts.

DK-Kk, C II, 7k, Heises samling 134, mu7108.2561.

Dating: vl.1, fol.1r: 'Fra Vinteren 1851-52 (?)' ('From Winter 1851-52 (?)') added in ink.

Title on first page, vl.1, fol. 1r: 'Quartet No. 1' (same ink as the dating).

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912-13, in a package with the inscription 'Heises skrevne Noder fra ældre Tid' (Heise's music manuscript of an earlier date).

27x37.8 cm, four parts.

vl.1: 'Violino Imo', 2 fols. of which fols. 1r-2r contain music, fol. 2v blank. Fols. 1r-2r are numbered 15-17 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)' and 'Heises s 134', at bottom left-hand corner: 'mu 7108.2561' added in pencil in different hands. Stamped on fols. 1r, 2r: 'BIBLIOTECA REGIA HAFNIENSIS'.

vl. 2: 'Violino 2do', 2 fols. of which fols. 1r-2r contain music, fol. 2v blank. Fols. 1r-2r are numbered 19-21 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.2561' added in pencil in different hands. Stamped on fols. 1r, 2r: 'BIBLIOTECA REGIA HAFNIENSIS'.

va.: 'Viola', 2 fols. of which fols. 1r-2r contain music, fol. 2v blank. Fols. 1r-2r are numbered 22-24 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.2561' added in pencil in different hands. Stamped on fols. 1r, 2r: 'BIBLIOTECA REGIA HAFNIENSIS'.

vc.: 'Violoncello.', 2 fols. of which fols. 1r-2r contain music, fol. 2v blank. Fols. 1r-2r are numbered 25-27 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.2561' added in pencil in different hands. Stamped on fols. 1r, 2r: 'BIBLIOTECA REGIA HAFNIENSIS'. The parts contain the final version of the music including the revised passages in **B**. In vl.2, third movement, bb. 120-123 are missing. Music written in black ink. There is no clear indication of whether the parts have been used for performances; the four missing bars in vl.2 have not been corrected.

Paper type: 16 staves, no marks.

B Autograph, score.

DK-Kk, C II, 7k, Heises samling 081a, mu7108.1272.

Title on first music page (fol. 1r): 'Quartett. I'.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912-13, in

a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 27x34.8 cm (fols. 1-6), 27x37 cm (fol.7); no title page, 7 fols. with music. The autograph score is bound in a blue-grey cardboard binding with leather spine together with Quartet no. 2 and Quartet no. 3; on the inside of the front is written in pencil in different hands: 'Heises samling (C II, 7k) 081 a-c / P. Heise: / 'Gamle noder' tilhørt Julius Holm / Skannet 2014' and stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Fol. 1r, bottom left corner: 'mu 7108.1272' added in pencil. First music page is unnumbered, fols. 1v-7v are numbered 2-14 in pencil; the score contains movement 1-4 (fols. 1r-7r) as well as two revised passages to be inserted in movement 1 and a revised passage to be inserted in movement 3 (fol. 7v); movements have been numbered in pencil 'No 1' (fol.1r), 'No 2' (fol. 3r), 'No 3' (fol. 4r) and 'No 4' (fol. 5r). Fols. 1v, 7r and 7v stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Music is written in black ink with changes in black ink, the revised passages with a thinner pen in black ink. In vc. (fol. 1v), movement 1, bb. 57-58 and the remark 'o.s.v.' ('etc.') are written on a piece of music paper pasted over the original text.

Paper type: fols. 1-6: paper with 20 staves, no marks; fol. 7: paper with 16 staves, no marks.

SOURCE EVALUATION

The main source for Heise's String Quartet No. 1 is his autograph set of parts, Source **A**. Source **B** is the autograph score which has few dynamic markings, most often written in one part only. The parts (Source **A**) have been copied by Heise from Source **B**, the autograph score including the revised passages on fol. 7v, and in the process Heise has added more dynamic markings and often copied dynamic markings into more parts than in the score if they were written in one part only. The autograph parts are thus considered to contain the final and most detailed version of Heise's music.










The revised passages in Source **B** on fol. 7v contain 5 bars written on two staves (movement 1, bb. 32-36), another 5 bars written on two staves (movement 1, bb. 118-122) as well as 35 bars written on four staves (movement 3, bb. 96-130). Source **B** contains a number of changes in ink, including two bars pasted on in vc. (movement 1, bb. 57-58). These revisions and changes have been copied into the parts and thus they were made before Source **A** was written.



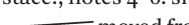
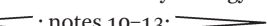

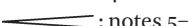
The autograph set of parts (Source **A**) is the main source of the edition. The autograph score (Source **B**) has been used as a secondary source. The revised passages are regarded the final text in Source **B**, as they have been copied into the parts.




VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT





Bar	Part	Comment
2-3	vl.1	B : b.2 note 5 to b.3 note 1: no slur
6	vl.1	B : no slur






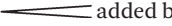
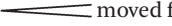


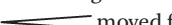

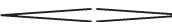
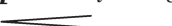

8	vc.	 emended to <i>cresc.</i> by analogy with va. and b.2 (vl.1,2)	54	va.	p added by analogy with b.53 (vl.2)
9	vl.2	mf added by analogy with b.3 (va.)	55	vl.1	This bar is missing in A ;  added in accordance with B
10	vl.1	mf added by analogy with b.4 (vc.); B : no slur	55	vl.2	B : second half of the bar is empty
11	va.	f added by analogy with b.5 and b.10 (vl.1,2, vc.)	55	vc.	p added by analogy with b.53 (vl.2)
12	vl.2	notes 5–8: slur added by analogy with notes 1–4 and b.14 (va.)	56	vl.1	notes 1–4: end of slur moved from note 3 in accordance with B ; notes 5–8: end of slur moved from note 7; B : notes 8–16: slur ends b.57 note 1
13	vl.1	notes 5–8: slur added by analogy with notes 1–4 and b.14 (va.)	56	vl.1 va. vc.	f added by analogy with vl.2
13–14	vl.2	B : no slurs	57	vl.1	pp added by analogy with vl.2, va., vc.
14	va.	p added by analogy with b.12 (vl.2), b.13 (vl.1)	58	vl. 2	B : notes 13–16: slur ends on note 15
16	vl.1	ff emended to f by analogy with va., vc.	59	vl. 2	B : note 2: pp
16	vl.2	 emended to f by analogy with va., vc.	59–60	vc.	B : these bars have been crossed out and four notes have been added b.59 marked 'o.s.v.' ['etc.']. to indicate that they are to be identical with bb.57–58; b.59 note 2: <i>cresc.</i> , b.60 notes 3–5:  , notes 8–9:  relates to the original text
16–17	vc.	B : b.16 notes 1–4, 5–8: slurs; b.17 notes 1–4: slur	60–61	vl.1	B : no slur
18	vl.1 va.	p added by analogy with vl.2, vc.	60	vl. 2	B : notes 1–4: slur begins on note 2; notes 9–12: slur begins on note 10
18, 19	vl.1,2 va.	B : no slur	60	va.	B : notes 1–4: slur begins on note 2; note 5–8: slur begins on note 6; notes 9–12: slur begins on note 10; notes 13–16: slur begins on note 14
20	vl.1	f added by analogy with va., vc.	after 60		double barline emended to single barline in accordance with B
20	vl.2	 emended to f by analogy with va., vc.	61 ¹	vl.1 vc.	f added by analogy with vl.2, va.
20, 21	vc.	B : no slur	62 ¹	vl.1	B : no slurs
21	va.	B : note 4: <i>c</i> [#] instead of <i>c</i> '	62 ¹	va.	B : no slur
22–25	vl.1	B : bb.22, 23, 24: notes 1–8: slur; b.25: no slur	62 ¹	vc.	end of slur moved from b.63 note 1 by analogy with va.; B : no slur
22	vl.1 va.	p added by analogy with vl.2, vc.	63 ¹	vl. 2	notes 1–4: beginning of slur moved from note 2, end of slur moved from note 3 in accordance with B ; notes 9–16: end of slur moved from note 15
22–25	vl.2 va.	B : no slurs	61 ¹¹	vl.2 vc.	mf added by analogy with va.
26	vl.2	p added by analogy with vl.1, va.	63 ¹¹	vl. 2	B : p <i>cresc.</i>
26	vl.2 va.	B : no slurs	66	vl.1	f added by analogy with vl.2, va.; note 2: p omitted; B : note 7: <i>g</i> ' instead of <i>g</i> [#]
27	vl.2	B : no slur	66	va.	B : notes 2–4: unclear whether <i>f</i> [#] or <i>g</i>
27	va.	B : slur begins on note 3	67–68	vc.	B : no sfz ; b.67 note 5 to b.68 note 1: slur ends b.67 note 7
28	vl.1	f added by analogy with vl.2, va., vc.	70–71	vl.1	B : no fz fz fz
28	vl.2	B : no slur	70	vl.2	B : note 1: <i>c</i> [#] instead of <i>c</i> '
29	vc.	note 1: f omitted	70	va.	B : note 2: <i>c</i> [#] instead of <i>c</i> '
30	vl.2	B : no slur	71	vl.1	p moved from b.72 note 1 by analogy with b.73
32–36		B : 6 bars have been marked with crosses and replaced by a new version of this passage which is written on fol.7v	72–73	va.	B : b.72 notes 2–4: no strong marc.; note 5 to b.73 note 1: no tie
32	vl.1,2 va.	f added by analogy with vc.	73	vl.2	note 2: <i>a</i> ' emended to <i>c</i> " in accordance with b.75 for harmonic reasons; B : notes 1–2: <i>c</i> [#] – <i>c</i> [#] " instead of <i>c</i> '– <i>c</i> " (natural is missing)
32	vl.2	<i>cresc.</i> moved from note 3 by analogy with vl.1,2	74	vl.1	B : note 5: no marc.
32	va.	<i>cresc.</i> added by analogy with vl.1,2	74	vl.2	p added by analogy with va., b.73 (vl.1) and in accordance with B
32–33	vc.	B : b.32 notes 2–3: <i>f</i> [#] instead of <i>d</i> ', notes 5–6: <i>f</i> [#] instead of <i>c</i> [#] ; b.33 notes 2–3: <i>d</i> ' instead of <i>b</i> [#] , notes 5–6: <i>d</i> ' instead of <i>b</i> ^b	74	vc.	p added by analogy with va. and b.72
37–38	vl.1	B : b.37 notes 2–3: slur; b.38 notes 3–5: slur	75	vl.1	f added by analogy with va.; p added by analogy with b.73, b.76 (va.)
37–44	va.	B : no slurs	75	vl.2	notes 1–2:  emended to f by analogy with va. and in accordance with B
37	vc.	B : no <i>pizz.</i>	75	vc.	f added by analogy with va.
38–44	vl. 2	B : no slurs	76	vl.2 vc.	p added by analogy with va.
40, 41,			76–77	vl.2	B : b.76 note 5 to b.77: no tie
42, 43,			76	vc.	bb. 76–77:  emended to <i>cresc.</i> by analogy with vl.1,2, va.
44	va.	notes 1–5: end of slur moved from note 4, notes 6–10: end of slur moved from note 9 by analogy with bb.37–39	77–78	vl.1	B : b.77 note 5 to b.78: no slur
41	vl.1	B : notes 7–8: no slur	78	vl.1,2	f added by analogy with va., vc.
42	vl.1	notes 7–8: slur added by analogy with b.41	79	vl.1	<i>dim.</i> added by analogy with vl.2
45	va.	<i>cresc.</i> moved from b.46 and emended to <i>sempre cresc.</i> by analogy with vl.2			
45	vc.	<i>sempre cresc.</i> moved from note 4 by analogy with vl.2; B : no <i>arco</i>			
47, 49	va.	B : <i>cresc.</i>			
48	vl.1	B : no slurs			
50	vl.1	<i>cresc.</i> moved from note 2 by analogy with va.			
50	vl.2	ff emended to f <i>cresc.</i> by analogy with vl.1, va. and in accordance with B			
50	vc.	bb.50–51:  emended to <i>cresc.</i> by analogy with vl.1, va.			
52	vl.1	B : notes 1–4, 6–7, 8–12, 13–14: slurs			
53	vl.1	p added by analogy with vl.2; B : notes 2–4: slur ends on note 3			



79	vl.2	<i>p e diminuendo</i> emended to <i>p dim.</i>
79–80	vl.2	end of slur moved from b.79 note 3 by analogy with va. and in accordance with B
79	va.	<i>dim.</i> moved from b.80 note 2
80	vl.1	notes 2–3: slur added by analogy with va.
80	va.	B : notes 2–3: no slur
81	vl.2 va.	B : no slur
82	vl.2	B : note 1: 
83–84	vl.1	<i>p cresc.</i> added by analogy with bb.1–2
83	vl.2	<i>p</i> added by analogy with b.1 and in accordance with B
84–85	vl.1	B : b.84 note 5 to b.85: no slur
86	vl.1	<i>f</i> added by analogy with va., vc. and b.4
86	vl.2	<i>f</i> moved from note 1 by analogy with va., vc. and in accordance with B
88	vl.1	slur added by analogy with b.6 and in accordance with B
90–91	vc.	b.90 note 6: <i>c</i> emended to <i>c[♯]</i> by analogy with b.8 and in accordance with B ; B : b.90 note 5 to b.91 note 1: no slur
91	vl.2	<i>f</i> emended to <i>mf</i> by analogy with b.9
92	vl.1	<i>mf</i> added by analogy with b.10; <i>f</i> added by analogy with vl.2, va., vc.
95	vl.2	B : <i>crescendo</i>
95	va.	notes 1–4: beginning of slur moved from note 2 by analogy with b.94 (vc.) and in accordance with B
96	va.	B : no marc.; no slur
97	vl.1	notes 5–8: slur added by analogy with b.96 (vl.2) and in accordance with B
97	va.	B : no marc.
98	vl.2	<i>f</i> added by analogy with vl.1, va. and in accordance with B
98	vc.	B : notes 1–8, 9–16: slurs
99	vc.	B : no slur
100–101	vc.	B : b.100 notes 1–4: slur; b.100 notes 5–8, b.101: no slurs
102, 103,		
104, 105	vl.1,2 va.	B : notes 1–8, 9–16: slurs
102	vl.1 va.	<i>f</i> added by analogy with vl.2, vc.
103	vl.1	<i>a[♯]–d[♯]</i> emended to <i>a[♯]–d[♯]</i> by analogy with vl.2, va., b.102 and in accordance with B
106	vl.1	<i>p</i> added by analogy with vl.2, va.
106	vl.2	<i>cresc.</i> moved from b.107 by analogy with vl.1 and in accordance with B
106–107	vl.2 va.	B : no slurs
106	va.	<i>cresc.</i> added by analogy with vl.1,2
107	vl.1	B : note 8: <i>d[♯]</i> instead of <i>d[♯]</i>
108	vl.1	notes 9–16: slur emended to notes 9–12, 13–16: slurs by analogy with b.109 and in accordance with B
108	va.	slur added by analogy with vl.2 and in accordance with B
110–113	vl.1	b.110 note 5 to b.113 note 16: stacc. added by analogy with b.110 notes 1–4: stacc.
110	va. vc.	<i>dim.</i> added by analogy with vl.1,2
114, 116	vl.1	B : no <i>sf</i>
114	vl.2	B : notes 1–2:  ; notes 1–3: no slur; notes 3–4: stacc.; notes 4–6: slur begins on note 3
114	va.	 moved from notes 11–16 by analogy with vl.1
115	vc.	B : notes 3–6:  ; notes 10–13: 
116	vl.2	B : notes 1–4: slur ends on note 3; notes 3–5:  ; notes 5–7: slur ends on note 8; notes 7–8: stacc.
117	vl.1	end of slur moved from b.118 note 1 by analogy with vl.2; B : no slur
117	vl.2	B : no slur

118–122		B : 6 bars have been crossed out and replaced by a new version of this passage which is written on fol.7v
118	vl.1	<i>f</i> added by analogy with va.1
118	vl.2	<i>f</i> added by analogy with va.; <i>cresc.</i> added by analogy with vl.1, va.
118	va.	<i>f</i> moved from note 4
121	va.	B : no slur
123	vl.1	<i>p</i> added by analogy with vl.2, va., vc. and b.37; B : slur begins on note 2
123–130	va.	B : no slurs
123	vc.	B : no <i>pizz.</i>
124	vc.	B : notes 1–2: slur
125	vl.1	B : notes 1–5: slur begins on note 3; notes 6–10: slur begins on note 8
125–129	vl.2	B : no slurs
125	va.	notes 1–5: end of slur moved from note 4 by analogy with bb.123–124
126	vl.1	B : slur begins on note 3
127	vl.1	end of slur moved from note 4 by analogy with b.128; B : slur ends on note 2
128	vc.	B : after note 2: <i>e[♯]</i> instead of <i>l</i> ; notes 2–3: slur
129	vl.1	B : notes 1–5: slur begins on note 3; notes 6–8: slur begins on note 8, slur ends on note 10
130	vl.2	B : no slurs, no stacc.
131	vl.2	B : notes 1–4: 
131	vc.	B : no <i>arco</i>
132	vl.2	B : note 1: <i>mf</i>
133	vl.2	B : note 1: <i>p</i> ; notes 3–6: 
136	vl.1	<i>f</i> added by analogy with va., vc.
136	vl.2	<i>ff</i> emended to <i>f</i> by analogy with va., vc. and in accordance with B ; <i>cresc.</i> moved from note 7 to note 4 by analogy with vl.1, va.
136–137	vc.	B :  rhythm as in vl.1,2 and va.
138	vl.1	notes 5–8: stacc. added by analogy with notes 1–4; B : notes 1–4: no stacc.
138	vl.2 vc.	<i>ff</i> added by analogy with vl.1, va. and in accordance with B (vl.2)
139	vl.1	end of slur moved from note 7
140	vl.1	B : no slur
146	vl.2	B : b.145 note 7: <i>ff</i>





SECOND MOVEMENT

Bar	Part	Comment
1	va. vc.	<i>p</i> added by analogy with vl.1,2
2	vc.	B : notes 1–2, 3–4: slurs
3	vl.2	B : slur ends on note 2
4	vl.1,2	B : notes 1–4, 5–8: slurs
4	vl.2	B : notes 5–7: 
6	va.	B : note 1: <i>g[♯]</i> instead of <i>g[♯]</i>
7–8	vl.1,2	B : slur ends b.7 note 2
10, 11	vl.1	note 1: marc. added by analogy with vl.2
10	vl.2	B : notes 1–2, 4–5: 
12	vc.	<i>cresc.</i> emended to  by analogy with va. and b.107
13	vl.2	B : <i>p</i> instead of 
14	vl.1	note 1: stacc. added by analogy with vl.2; B : no slur; notes 2–12: no stacc.
14	vl.1,2 va.	<i>cresc.</i> moved from note 7 to note 3 by analogy with vc. and in accordance with B (va.)
14	vl.2	notes 7–12: stacc. and slur added by analogy with notes 1–6 and vl.1; B : notes 1–6: no slur, no stacc.
14	va. vc.	notes 1–6, 7–12: stacc. and slurs added by analogy with vl.2 (notes 1–6)
15	vc.	<i>mf</i> added by analogy to vl.2, va.

16	va.	B:  begins b.15 note 9, ends b.16 note 4	78	vl.2	sf added by analogy with bb.42, 54
17	vl.1	ff emended to sf by analogy with b.15	81	va.	slur added by analogy with vl.2, b.57 and in accordance with B
18	va.	B:  begins b.17 note 1	85–86	vl.1,2	end of  moved from b.85 by analogy with va. and in accordance with B (vl.1): b.86 notes 1–3: 
21	vl.2	f added by analogy with vl.1, va.	86	vl.1	B: note 2: <i>c</i> " instead of <i>c</i> [#] "
21	va.	note 7: <i>dim.</i> omitted	87	vl.2	B: <i>Tempo Imo Larghetto</i>
21	vc.	mf emended to f by analogy with vl.1, va.	87	vl.2	p added by analogy with vl.1, va., vc.
22	vl.2	 added by analogy with va. and in accordance with B	90	vl.1	 added by analogy with vl.2, b.4 and in accordance with B ; B: notes 1–4, 5–8: slurs
22	vl.2	B: notes 10–12: cancelled, <i>d</i> [#] instead of <i>c</i>	90	vl.2	 moved from notes 4–8 by analogy with b.4; B: notes 1–4, 5–8: slurs
23	vl.2	<i>dim.</i> added by analogy with va. and in accordance with B: 	92	vl.1	<i>cresc.</i> added by analogy with vl.2, va.; B: b.91: <i>cresc.</i>
24	vc.	p moved from note 3 by analogy with vl.2, va.	92–94	vl.2	B: slur begins b.94 note 1
25	vl.1,2 vc.	B: slur begins on note 2, notes 2–3: stacc.	92–93	va.	B: b.92 notes 2–4: slur ends on note 3; b.92 note 5 to b.93 note 1: slur ends b.92 note 6
25	vc.	B: note 2: <i>g</i> instead of <i>g</i> [#]	93–94	va.	B: b.93 notes 2–4: slur ends on note 3; b.93 note 5 to b.94 note 1: slur ends b.93 note 6; b.94 notes 2–4: slur begins on note 1
28	vl.1,2 vc.	B: slur begins on note 2	94	vc.	B: slur ends on note 3
29	vl.2	end of slur moved from b.30 note 1	96	vl.1,2 vc.	p added by analogy with va. and in accordance with B (vl.2)
30	va.	beginning of slur moved from note 1 by analogy with vl.2 and in accordance with B	97–98	vl.1	B: b.97 notes 2–5: slur; b.97 note 5 to b.98 note 1: no slur
32	va.	slur added by analogy with vl.1; notes 2–3: stacc. added by analogy with vl.1 and in accordance with B	99–100	vl.1	B: b.99 notes 2–5: slur; b.99 note 5 to b.100 note 1: no slur
34	vl.1	p added by analogy with vl.2	100	vl.2	B: note 2: <i>cresc.</i>
34	vl.2	end of slur moved from b.35 note 1 by analogy with vl.1 and in accordance with B	100	vc.	B: slur begins on note 2
34–35	va.	end of  moved from b.34 note 16 by analogy with bb.32–33 (vl.2) and in accordance with B: b.35: <i>cresc.</i>	101	vl.1	B: slur begins on note 2; notes 2–3: stacc.
36	vl.1	f added by analogy with vl.2, va.	102	vl.1	B: slur begins on note 2
36	va.	notes 1–3: slur, notes 2–3: stacc. added by analogy with vl.1,2 and in accordance with B	103	vc.	 moved from notes 5–8 by analogy with bb.8, 104–106
37	vl.2 va.	p added by analogy with vl.1	104	vc.	notes 1–8: end of slur moved from note 6 by analogy with b.103
37	vc.	<i>dim.</i> added in accordance with B	105, 106	vl.1	note 1: marc. added by analogy with vl.2
39	vc.	<i>più vivo. Doppio movim.</i> emended to <i>più vivo</i> by analogy with vl.1,2, va. and in accordance with B	108	vl.2	<i>dim.</i> emended to  by analogy with b.13
40	va.	B: notes 1–2: slur	109	vl.1	<i>cresc.</i> moved from note 7 by analogy with vl.2, va., vc.
45	va.	notes 1–2: <i>f–g</i> emended to <i>e–f</i> in accordance with B ; B: notes 1–2: slur	110, 112	vl.1	B: no slur
45–46	va.	b.45 note 3 to b.46 note 2: slur added by analogy with vl.2 and in accordance with B ; B: b.45 note 3 to b.46 note 1: <i>b</i> ^b instead of <i>b</i> [#]	110	vl.2	B: f
45	vc.	B: notes 1–4: slur; note 3: <i>B</i> ^b instead of <i>B</i> [#]	111	vl.2	note 6: stacc. added by analogy with bb.110, 112 (vl.1); B: no slur
after 46		B: repetition marks, bb.39–46 are repeated	113, 115	vl.2	notes 1–5: end of slur moved from note 4 by analogy with b.111; note 6: stacc. added by analogy with bb.110, 112 (vl.1); B: no slur
49	vl.1	note 7: marc. added by analogy with bb.47, 48	114, 116	vl.1	note 6: stacc. added by analogy with bb.110, 112; B: no slur
50	vl.1	note 7: marc. omitted by analogy with bb. 42, 54, 74	114	vl.2	B: note 12: <i>cresc.</i>
51	vl.2 va.	p added by analogy with b.39	116	vl.1	notes 1–5: end of slur moved from note 4 by analogy with bb.110, 112, 114; note 6: stacc. added by analogy with bb.110, 112; B: no slur
51	vc.	mf added by analogy with b.39	117	vl.1 vc.	<i>dim.</i> moved from note 3 by analogy with vl.2, va.
54	vl.1	note 1: marc. added by analogy with va. and b.42	118–119	vl.2	 added by analogy with va. and bb.22–23
57	vl.2	B: slur ends on note 3	120–121	va.	p added by analogy with vl.2, vc. and b.24; tie added by analogy with bb.24–25
57	vc.	B: notes 1–4: slur	120	vc.	B: note 3: <i>d</i> [#] instead of <i>b</i> [#]
62	vl.1	f added by analogy with vl.2, va., vc. and b.60	121	vl.1	B: slur begins on note 2
63	vl.1 vc.	p added by analogy with vl.2, va.	121	vc.	end of slur moved from note 2 by analogy with b.25 and in accordance with B ; B: slur begins on note 2
65, 67,			128	vl.2	end of slur moved from b.129 note 1 by analogy with vl.1 and in accordance with B
69	va.	stacc. added by analogy with b.63	129	vc.	p added by analogy with b.130 (va.); B: notes 6–9: 
69	vc.	<i>arco</i> added in accordance with B			
70	vl.1	marc. added by analogy with b.46 and in accordance with B			
71	vl.1	<i>stacc.</i> added by analogy with vl.2 and in accordance with B			
71	va.	B: notes 1–4: slur, no stacc.			
72–74	va.	stacc. added in analogy with b.71; B: bb.72, 73 notes 1–3: slur; b.74 note 4: <i>γ</i> instead of 			
75	vl.2	p added by analogy with va. and b.39			
75	vc.	mf added by analogy with b.39			
75	vc.	<i>arco</i> added in accordance with B			
78	vl.1 va.	marc. added by analogy with b.42, b.54 (va.)			







129, 130	vc.	B: notes 1–8, 9–16: slurs
130	vl.1 va.	B: slur begins on note 2
130	vl.2	p added by analogy with va.
131	va.	B: slur ends on note 2
131,	vc.	B: notes 1–16: slur
132	vl.1,2	B: slur begins on note 2
132	vl.1 va.	notes 2–3: stacc. added by analogy with vl.2 and in accordance with B
133	vl.2	B: notes 1–8, 9–16: slurs
134	va.	slur and notes 2–3: stacc. added by analogy with vl.1, vc. and in accordance with B
135	vc.	p omitted
136	va.	beginning of  moved from note 8 by analogy with b.134 (vl.2)
137	va.	 added by analogy with b.135 (vl.2)
138	vl.1	B: notes 1–8, 9–16: slurs
138	vl.2 vc.	B: slur begins on note 2
139	va. vc.	pp moved from note 2 by analogy with vl.1
141	vl.2	<i>a'</i> emended to <i>f</i> [#] in accordance with change in A: <i>a'</i> changed to <i>f</i> [#] in pencil






THIRD MOVEMENT



Bar	Part	Comment
		B: <i>Menuetto Scherzo Prestissimo</i> (changed from <i>Scherzo Presto</i>)
6–8	vl.1	B: b.6 notes 1–2: slur, b.7 notes 1–2: slur
6–8	vl.2	B: marc.
9–12	vl.1	A: These four bars are written at the bottom stave of the page and a cross marks that they are to be inserted after b.8.
10–12	vl.1	B: b.10 notes 1–2: slur, b.11 notes 1–2: slur
17–19	vl.1	B: no slurs
22, 26,		
30	vc.	<i>cresc.</i> added by analogy with va.
26	vl.1	B: <i>sempre crescendo</i>
33, 35,		
37	va.	B:  cancelled, three  have been added and cancelled again
34, 36,		
38, 40	vc.	B:  instead of three 
44	vl.2	<i>cresc.</i> added by analogy with b.21 (vl.1), bb.22, 26, 30 (va.)
48	vl.2 va. vc.	ff added by analogy with vl.1
48–50	vc.	ties added by analogy with vl.1,2, va. and in accordance with B
52	vl.2 va. vc.	f added by analogy with b.51 (vl.1)
56–58	vl.1	beginning of slur moved from b.56 note 2 by analogy with b.6; B: b.56 notes 1–2: slur, b.57 notes 1–2: slur
60–62	vl.1	beginning of slur moved from b.60 note 2 by analogy with b.10; B: b.60 notes 1–2: slur, b.61 notes 1–2: slur
69	vl.1	B: no slur
70		<i>Fine</i> added
73	vl.2	B: <i>cresc.</i>
80–81	vl.2	B: b.80: p ; b.81: <i>cresc.</i>
80, 82	va.	B: no slur
86	vl.1	slur added by analogy with b.78 and in accordance with B
88	vl.1 va. vc.	mf added by analogy with vl.2
89	vl.2	B: <i>dim.</i>
89	va.	<i>cresc.</i> omitted
96–130		B: 15 bars have been cancelled and replaced by a new version of this passage which is found on fol.7v; the original section had repetitions marks from b.95 which have not been cancelled in B

96	vl.2	B: pp , refers to the section cancelled
112–113,		
114–115	vl.2	B: tie
120–123	vl.2	These bars are missing in A , added by analogy with bb.80–83 and in accordance with B ; B: bb.120–121, 122–123: ties
122	va.	slur added by analogy with b.120 and in accordance with B
128–129	vl.1 vc.	B: no slur
129–130	vl.2 va.	B: tie
130		<i>Scherzo da capo al fine</i> in accordance with A (vl.2, va., vc.): <i>Scherzo D.C.</i> ; A: vl.1: <i>Menuetto D.C.</i> ; B: <i>Menuetto D.C.</i>

FOURTH MOVEMENT

Bar	Part	Comment
2	vl.1	p moved from b.3 note 1
4	vc.	B: f instead of p
8	va.	notes 3–4: <i>a</i> emended to <i>a</i> [#] by analogy with b.199
8	vc.	<i>cresc.</i> added by analogy with vl.2, va.
10	vl.1	B: slur ends on note 3
11	va.	notes 1–4: <i>g</i> [#] emended to <i>g</i> by analogy with b.201
13–14	vc.	B: slur ends b.13 note 2
14	vl.1	B: no slur
15	va.	p added by analogy with vl.2, vc.
15	vc.	p moved from note 2 by analogy with vl.2
18	va.	<i>cresc.</i> moved from b.17 note 4
18–19	vc.	B: b.18 note 3 to b.19 note 1: no slur
19	vl.2	B: notes 1–3: 
20	vl.1	B: slur ends on note 4
20–21	vc.	B: b.20 note 5 to b.21 note 1: no slur
21	vc.	<i>cresc.</i> moved from note 4 by analogy with vl.2
22–23	vc.	b.22 note 5 to b.23 note 1: slur added by analogy with bb.20–21
23	vl.1	B: <i>cresc.</i> instead of 
25	vl.1	B: notes 4–5: no slur
25	vl.2 va.	<i>dim.</i> added by analogy with vl.1, vc.
25	vl.2 vc.	notes 1–2: slur added in accordance with B
29	vc.	B: slur begins on note 4
33	va.	f added by analogy with b.26 (vc.)
35	va.	slur added by analogy with b.28 (vc.) and in accordance with B
36	va.	B: slur begins on note 4
37	va.	slur added by analogy with b.30 (vc.) and in accordance with B
38	vc.	B: no slurs
39	va.	B: two small  (<i>g</i> [#] – <i>a</i> [#]) after trill
43	vl.2	B: slur begins on note 4
44	vc.	B: no slur
50	vl.1	B: slur begins on note 4
50	vl.2	B: no slur
51	vl.1	B: no slur
51	vl.2	 (<i>e</i> [#]) with slur to b.52 emended to two  (<i>e</i> [#] – <i>f</i> [#]) with slur by analogy with b.245 and in accordance with B ;
		B: no slur
54	vc.	f moved from note 2 by analogy with vl.1,2, va.
60	vl.2	<i>cresc.</i> added by analogy with vl.1 and b.117
63	vc.	<i>cresc.</i> added by analogy with va.
66	vl.2	ff added by analogy with vl.1 and b.123; B: no slur
67	vl.2	B: no slur
68	vl.1	B: ff (instead of b.66)
68	vc.	ff added by analogy with va.
71–72	vc.	B: 
73	vl.2	B: slur ends on note 1

74–77	vl.2	B: no slurs	168	vl.1	<i>poco a poco</i> moved from b.171 by analogy with vl.2
74–75	va.	b.74 note 1 to b.75 note 2: slur emended to two slurs by analogy with vl.2 and bb.260–261; B: no slurs	168	va.	p added by analogy with b.162 (vl.2, vc.), b. 166 (vl.1); <i>cresc.</i> moved from note 4 by analogy with vl.1,2
75–76	vc.	B: 	169,171	vl.1	B: no slur
79	va.	B: no slur	169	vl.2	B: <i>cresc.</i>
83	vl.1	B: notes 1–4: stacc.	174,176,		
86	vl.1	p moved from b.87 note 1	178	vl.1	B: no slur
92	vl.1	B: slur ends on note 3	174	vc.	notes 1–4: end of slur moved from note 3 by analogy with b.176
94	vl.1	end of slur moved from note 3 by analogy with bb.92, 96 and in accordance with B	175	vl.2	ff moved from b.174 by analogy with vl.1
100	vl.2	mf emended to f by analogy with b.97 (vc.), b.98 (va.)	177	vc.	B: no slur
100	va.	B: notes 1–4: one slur	178	vc.	notes 1–4: end of slur moved from note 3 by analogy with b.176; B: no slurs
101	vl.2	notes 1–2: end of slur moved from note 3 by analogy with b.99 (va.), b.103 (vl.1) and in accordance with B	179	vl.2	B: p
102	vl.1	ff moved from b.103 note 2	181	vc.	B: notes 3–4: slur
104	vl.1,2	B: no slur	183	vl.1	end of slur moved from note 7 by analogy with b.182 and in accordance with B
105	vl.2	f emended to ff by analogy with va., vc. and b.102 (vl.1)	183	vc.	B: notes 1–4: slur
108	va.	slur added by analogy with vl.1 and in accordance with B	184	vl.1	end of slur moved from note 6 by analogy with b.182 and in accordance with B
108–112	vc.	B: no slurs	184	vl.2	p added by analogy with va. and in accordance with B (b.179)
109	vl.2	B: ff	186	vl.2	B: note 2: pp
109	vl.2 va.	note 1: stacc. added by analogy with vl.1 and in accordance with B	186–187	vc.	B: no slurs
110–111	vl.1,2 va.	B: b.110 note 2: stacc.; note 3 to b.111 note 1: slur; b.111 note 2: stacc.; notes 3–4: slur	187	vl.1	pp moved from b. 190 note 1 by analogy with va.
111	va.	notes 2–4: end of slur moved from b.112 note 1 by analogy with vl.1,2 and in accordance with B	187	vl.2	pp added by analogy with va.
112	vl.1,2 va.	p moved from b.113 note 1 in accordance with B (vl.2)	187	va.	<i>pizz.</i> omitted
112	va.	notes 1–3: slur added by analogy with vl.1,2	193	vl.1	p added by analogy with b.194 (vl.2, va.) and in accordance with B
113–114	vl.1	B: b.113 notes 2–3, b.113 note 4 to b.114 note 1: no slurs	199, 201,		
115–116	vl.1	B: no slurs	203	vl.1	B: slur ends on note 3
116	vl.2	B: no slur	199	vl.1	<i>cresc.</i> added by analogy with va., b. 8 and in accordance with B
117	vl.1	p added by analogy with vl.2, va., vc.	199	vl.2	<i>cresc.</i> moved from b.195 by analogy with va. and b.8
117–118	vl.2	B: b.117 note 2, b.118 note 1: stacc.	199	va.	<i>cresc.</i> moved from note 3
117	va.	notes 2–4: stacc. emended to <i>stacc.</i> by analogy with vl.1 and b.119 (vl.2)	199	vc.	<i>cresc.</i> moved from b.201 by analogy with va.
119–122	vc.	B: no slurs	204	vl.1	<i>dim.</i> added by analogy with vl.2, va. and in accordance with B ; B: notes 1–2, 3–4: slurs
123	vl.2	B: f instead of ff ; no slur	204	va.	<i>dim.</i> moved from note 2 by analogy with vl.2 and b.13
123	va.	f moved from b.122 note 1 by analogy with vc.	204	vc.	p emended to <i>dim.</i> by analogy with vl.2 and b.13
128	vl.1	notes 1–4: end of slur moved from note 3 by analogy with b.130	206	va. vc.	p added by analogy with vl.2
128	vc.	p added by analogy with vl.2, va.	210	vl.1,2 va.	<i>cresc.</i> added by analogy with vc.
131 ^u	vl.1	p added by analogy with b.132 (va.) and in accordance with B	210, 212	vl.1	B: no slur
133–134	vl.2	p moved from b.134 note 2 by analogy with b.132 (va.); B: no slur	211	vl.1	B: slur ends on note 3; B: note 4 and rest 1: two  (<i>a[#]</i>) instead of  (<i>a</i>) 7
137	vc.	p moved from b.138 note 1 by analogy with b.132 (va.)	211	va.	notes 3–4: <i>a[#]</i> emended to <i>a</i> by analogy with vl.1 note 4 and b.20
140–141	va.	slur added by analogy with bb.135–136 (vl.2) and in accordance with B	213	vl.1 vc.	B: slur ends on note 3
143–144	vl.2	slur added by analogy with bb.142–143 (vc.) and in accordance with B	219	vc.	B: note 1: <i>dim.</i> ; notes 2–3: slur begins on note 1
143	vc.	<i>cresc.</i> moved from note 3 by analogy with va. and in accordance with B	224–225	vc.	B: no slurs
145–146	vl.1	B: no slur	227	vc.	B: notes 1–2: slur
148	vl.1	B: no slur	231–232	va. vc.	B: no slurs
150	vl.1,2 va.	vl.1,2: f added, va.: ff emended to f by analogy with b.149 (vc.)	233	va.	B: two small  (<i>c[#]–d[#]</i>) after the trill
163	vc.	end of slur moved from note 3 by analogy with b.162 and in accordance with B	238–239	vl.2	B: no slurs
166–167	vl.1	B: no slur	240	vl.2	B: two small  (<i>g[#]–a[#]</i>) after the trill
			244–245	vl.2	B: no slurs
			245–246	vl.1	B: no slurs
			246	va.	B: no slur
			248–249	vl.1	b.248 note 2 to b.249 note 1: end of slur moved from b.248 note 3 by analogy with b.252–253 (vl.2) and in accordance with B
			248	vl.1,2 vc.	f added by analogy with va.
			248, 252	va.	B: no slur
			249–251	vl.2	B: b.249 note 2 to b.251 note 1: slur ends b.249 note 3

249, 253	va.	B: slur begins on note 2
252	vl.1	B: notes 2–3: slur ends b.253 note 1
252–253	vl.2	B: b.252 note 2 to b.253 note 1: slur ends b.252 note 4
254–255	va.	B: <i>e'-f#-g'-f#-e'-f#-g'-f#-e'-f#-g'-f#-e'-f#-g'-e'</i> ; b.155: no slurs
254–255	vc.	B: <i>f#</i> instead of <i>B#</i>
256	vl.2	beginning of slur moved from note 2 by analogy with va.
256, 257,		
258, 259	vl.2 va.	B: notes 1–2: slur
262	vl.1	B: no slur
262	vl.2	slur added by analogy with vl.1
262–263	va.	B: b.262 to b.263 note 1: no slur; b. 263 notes 1–4: slur
263	vc.	B: no slur
264	vl.2	<i>cresc.</i> added by analogy with vc.
264–267	va.	B: no slurs
267	vl.1	<i>cresc.</i> moved from note 4
267	vl.2	B: no slur
268–273	vl.1	b.268 note 5 to b.273 note 8: stacc. added by analogy with b.268 notes 1–4; B: b.268 notes 1–4: no stacc.
268	vl.2	<i>ff</i> emended to <i>f</i> by analogy with vl.1, va., vc. and in accordance with B
278	vc.	B: note 2: <i>c#</i> instead of <i>a#</i>
280	vl.2	end of slur moved from note 4 by analogy with b.101 and in accordance with B
284	vl.2	<i>cresc.</i> moved from note 3
284, 286,		
288	vl.2	note 4: stacc. added by analogy with va. and in accordance with B
284–286	va.	bb. 284, 286: notes 1–3: end of slur moved from note 2, note 3: stacc. omitted by analogy with vl.2 and in accordance with B ; b. 285: notes 3–4: stacc. omitted by analogy with vl.2 and in accordance with B
287	va.	notes 1–2: slur added by analogy with vl.2 and in accordance with B
288	va.	notes 1–3: end of slur moved from note 2, note 3: stacc. omitted by analogy with vl.2 and in accordance with B ; B: no slur
289	va.	notes 3–4: stacc. omitted by analogy with vl.2 and in accordance with B
290–291	vl.2	<i>f</i> added by analogy with va., vc.; end of slur moved from b.292 by analogy with vl.1, va. and in accordance with B
298–299	vl.2	end of slur moved from b.300 by analogy with vl.1, va. and in accordance with B
304	va.	<i>cresc.</i> added by analogy with vl.2; note 4: stacc. omitted
311	vl.1	B: <i>tr.</i>
315	vl.2	<i>p</i> emended to <i>pp</i> by analogy with vl.1 and b.314 (va., vc.)
319	vl.2	end of slur moved from note 3 by analogy with b.317 (vl.1 notes 1–4) and in accordance with B
321	vc.	end of slur moved from note 3 by analogy with b.317 (vl.1 notes 1–4); B: no slur
323	vl.1	notes 1–4: beginning of slur moved from note 2 by analogy with b.324
325–328	vl.1	b.325 note 5 to b.328 note 8: stacc. added by analogy with b.325 notes 1–4; B: notes 1–4: no stacc.
325–326	vc.	B: no tie; b.326: four  instead of 
329	va. vc.	B: no marc.

String Quartet No. 2 in G major

DESCRIPTION OF SOURCES

A Autograph, score

B Transcript, parts

A Autograph, score.

DK-Kk, C II, 7k, Heises samling 081b, mu7108.1273.

Title on first music page (fol. 1r): 'Quartett. II'

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 27x37 cm (fols. 1–7), 27x36 cm (fol. 8 has been cut); no titel page, 8 fols. with music, unnumbered. The autograph score is bound in a blue-grey cardboard binding with leather spine together with Quartet no. 1 and Quartet no. 3; on the inside of the front is written in pencil in different hands: 'Heises samling (C II, 7k) 081 a-c / P. Heise: / 'Gamle noder' tilhørt Julius Holm / Skannet 2014' and stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Fol. 1r, at bottom left-hand corner: 'mu 7108.1273' added in pencil. The score contains movements 1–2 (fols. 1–4), movement 3 (fol. 5) and movement 4 (fols. 6–8). Fols. 3r and 8v have been stamped 'BIBLIOTECA REGIA HAFNIENSIS'. On the first music page, left edge, is a small drawing of a face. On the last page Heise has drawn 54 signatures 'PH' in pencil and ink. Music written in black ink with changes in another type of glossy black ink. Paper type: fols. 1–2, 4–5: 16 staves (printed staves); fols. 3, 6–8: 18 staves (staves manufactured in ink), no marks.

B Transcript, parts.

DK-Kk, C II, 7k, Heises samling 102, mu7108.0864.

Dating and title: vl.1: fol. 1r, at top left-hand corner: 'Quartet No 2 / Fra 1852' ['Quartet no. 2 / From 1852'] added in ink.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 33.5x25 cm, four parts, each part is held together with two pieces of string.

vl.1: 'Viol Imo', 7 fols. with music. Fols. 2v–7v are numbered 3–13 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)' and 'Heises s. 102', at bottom left-hand corner: 'mu 7108.0864' added in pencil in different hands. Stamped on fol. 7v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vl.2: 'Viol 2do', 6 fols. of which fols. 1r–6r contain music, fol. 6v blank; no numbering. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0864' added in pencil in different hands. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'.

va.: 'Viola', 6 fols. of which fols. 1r–6r contain music, fol. 6v blank. Fols. 2r–2v are numbered 16 and 15, fols. 3v–6r are

numbered 6–11 in pencil. Fol. 1r, at top right-hand corner: ‘(C II, 7k)’, at bottom left-hand corner: ‘mu 7108.0864’ added in pencil in different hands. Stamped on fols. 5v, 6r: ‘BIBLIOTECA REGIA HAFNIENSIS’.

vc.: ‘Basso’, 6 fols. of which fols. 1r–6r contain music, fol. 6v blank. Fols. 2r–6v are numbered 3–12 in pencil. Fol. 1r, at top right-hand corner: ‘(C II, 7k)’, at bottom left-hand corner: ‘mu 7108.0864’ added in pencil in different hands. Stamped on fol. 6v: ‘BIBLIOTECA REGIA HAFNIENSIS’.








Music written in black ink with changes in pencil and another type of black ink. In movement 1, bar numbers have been added every 10 bars in black pen; in movements 2–4, bar numbers have been added every five bars in pencil. The parts have been used for performances; the corners are marked by use.








SOURCE EVALUATION











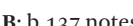
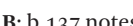






The main source for Heise’s String Quartet No. 2 is his autograph score, Source A. Source B is a set of parts transcribed by a copyist. The score (Source A) contains a number of changes made during the compositional process and the final version has been copied into the parts. The copyist has often written dynamic markings in more parts than in the score where they are most often written in one part only. A few changes have been made in Source B in pencil and another type of black ink. The edition is based on Source A. Source B is used as a secondary source.



VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT









Bar	Part	Comment
1	vl.1,2 vc.	p added by analogy with va.
1–2	vl.1,2 vc.	 f added by analogy with va. and in accordance with B (vl.2, vc.)
4–5	vl.1	p  added by analogy with b.5 (vl.2)
5	va. vc.	p  added by analogy with vl.2 and in accordance with B (va.: p and vc.)
7	vl.1 va. vc.	mf added by analogy with vl.2 and in accordance with B (va., vc.)
8	vc.	B: slur begins note 4
9	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va.)
10	vl.1	p added by analogy with b.11 (vl.2)
11	vl.2 va. vc.	 added by analogy with vl.1
11	va. vc.	p added by analogy with vl.2 and in accordance with B (va.)
14	vl.1,2 vc.	 added by analogy with va. and in accordance with B (vc.)
15	vl.2	four  (short notation in A) emended to six  in accordance with B
18	vl.1	<i>cresc.</i> added by analogy with vl.2 (cf. comment) and in accordance with B
19	vl.2	<i>cresc.</i> moved from b.18 in accordance with B
19	va.	slur added by analogy with vl.2 and in accordance with B
19	va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B
20	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (vl.1, va.)
25	vl.1	<i>cresc.</i> moved from note 3 in accordance with B










25–26	vl.2 va. vc.	p added by analogy with b.24 (vl.1); <i>cresc.</i> added by analogy with vl.1 and in accordance with B
27	vc.	note 2: <i>f</i> [#] emended to <i>f</i> in accordance with B
		B: note 6: <i>c</i> instead of <i>b</i> [#]
30	vl.2	f moved from b.29 note 6 in accordance with B
30	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (vl.1, vc.)
30	vc.	p moved from note 1 in accordance with B
31	vl.2 va.	p added by analogy with b.30 (vc.) and in accordance with B
31	vl.2 vc.	<i>cresc.</i> added by analogy with va. and in accordance with B (vc.)
32	vl.1	p added by analogy with b.30 (vc.) and in accordance with B; <i>cresc.</i> added by analogy with b.31 (va.) and in accordance with B
33	vl.1	B: notes 4–6: no slur
36	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va.)
36–37	vc.	B: slur ends b.36 note 2
40	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.)
40–41	vc.	B: slur ends b.40 note 2
42	vl.2	B: notes 1–2, 4–5: slurs
44	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)
46	va.	B: 
46	vc.	B: marc.
48	vl.1 va. vc.	p added by analogy with vl.2; <i>cresc.</i> added by analogy with vl.2 and in accordance with B (va., vc.)
50	va.	B: 
50	vc.	B: marc.
52	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)
53	vc.	 emended to six  by analogy with vl.2, va. and bb.52, 54–55
54	vl.1 va. vc.	f added by analogy with vl.2
56, 57	vl.2	B: notes 1–6: slur
56	va.	B: notes 1–3: slur
57	va.	B: notes 4–6: slur
58–59, 60–61	vl.1	A: these bars have been changed and the slur is less likely to belong to the original text which continued the  rhythm from bb.56–57; B: no slur
62	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
63	vc.	note 2: <i>A</i> emended to <i>B</i> [#] by analogy with b.66 and in accordance with B
65, 66	vc.	B: no tie
70	va. vc.	p <i>cresc.</i> added by analogy with vl.1
70–71	vl.1	slur and tie added by analogy with bb.1–2, 208–209; tie in accordance with B
74	vl.2	B: note 1: p
74–75	vl.2	slur added by analogy with bb.212–213; b.75 notes 1–2: tie added by analogy with bb.37, 41 and in accordance with B
76	vl.1	note 5:  emended to  in accordance with B
78	va. vc.	ff added by analogy with vl.1,2 and in accordance with B
82	vl.2 va. vc.	mf added by analogy with vl.1 and in accordance with B (vl.2)
86	vl.1 va. vc.	<i>dim.</i> added by analogy with vl.2 and in accordance with B (vc.)
89	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va., vc.)

90–91	va.	B:  from b.90 note 1 to b.91 note 1	156–157	va.	B: b.156: p ; b. 157: f
91	vl.1	notes 2, 4: <i>f</i> [#] emended to <i>f</i> [*]	157	vl.2	B: notes 1–2: slur
93	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (vc.)	158	vl.1 va.	f added by analogy with vl.2
93	vl.2	B: <i>cresc.</i> in b.94	160	vl.2	B: slur ends on note 5
97	vl.1 va. vc.	pp added by analogy with vl.2 and in accordance with B (va., vc.)	162	vl.1	B: <i>bis</i> and repetition marks added in pencil because b.163 was missing
99–100	vl.1	B: b.99: <i>bis</i> and repetition marks added in pencil because b.100 was missing	163	vl.1 va.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va.)
99	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2	163	vl.2 va.	p added by analogy with b.162 (vl.1)
101	vc.	p added by analogy with va.; B: b.102 note 1: p	164	vc.	p added by analogy with b.162 (vl.1); <i>cresc.</i> added by analogy with b.162 (vl.2)
102	va.	beginning of  moved from note 2 by analogy with b.106 (vl.2)	168	va.	B: p
102–103	va.	B: slur ends b.102 note 2	168	vc.	p moved from note 1 to note 2
104	va.	note 1: end of slur moved from b.103 note 6 in accordance with B ; B: note 6: slur ends on note 5	169	vl.2 va.	p added by analogy with b.168 (vc.)
106–107	vl.2	end of slur moved from b.106 note 2 by analogy with bb.102–103 (va.)	169	va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va.)
108	vl.2	note 1: end of slur moved from b.107 note 6 by analogy with b.76; note 6: end of slur moved from note 5 by analogy with b.76 and b.104 (va.); note 7: beginning of slur moved from note 6 by analogy with b.76 and b.104 (va.) and in accordance with B	170	vl.1	p added by analogy with b.168 (vc.); <i>cresc.</i> added by analogy with b. 169 (vl.2)
110	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va., vc.)	172	vl.1	B: slur begins on note 3
111	vl.1	end of slur moved from b.110 note 2 by analogy with bb.102–103 (va.)	174	vl.1 va. vc.	pp added by analogy with vl.2 and in accordance with B (va.)
112	vl.1	note 1: end of slur moved from b.111 note 6 by analogy with b.72	176	vl.1	notes 7–10: beginning of slur moved from note 8 in accordance with B
114	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va., vc.)	176–177	vl.1 va. vc.	 added by analogy with vl.2 and in accordance with B (va., vc.)
117	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va.)	176	vl.2	notes 5–6: slur omitted by analogy with b.38 (similar change in A); B: notes 2–3, notes 5–6: slurs
119	vl.1 va. vc.	f added by analogy with vl.2; B: va.: 	176	vc.	note 1: end of slur moved from b.175 note 6 by analogy with b.38
120–121	va.	B: two missing bars added in a different type of ink	178	vl.1 va. vc.	pp added by analogy with vl.2 and in accordance with B (va., vc.)
121	va.	p added by analogy with vc. and in accordance with B (b.122 note 1)	179–180	vl.2 va.	tie omitted by analogy with bb.175–176 (similar change in A) and in accordance with B
122	vl.2	<i>c</i> [*] emended to <i>c</i> [#] in accordance with B	179–181	vl.1 va. vc.	 added by analogy with vl.2; B: va.: b.180: 
123	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2; B: va., vc.:  from b.122 note 1 to b.124 note 3	180	vl.1	notes 6–10: end of slur moved from note 9; B: two slurs: notes 7–10 and from note 7 to b.181 note 1
125	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B	180	vc.	note 1: end of slur moved from b.179 note 6 by analogy with b.42; notes 2–6: end of slur moved from note 5 by analogy with b.42
127–128	vc.	tie added by analogy with vl.2, va. and in accordance with B	182	vl.1	note 2:  emended to  in accordance with B
135	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)	182	vl.1 va. vc.	p cresc. added by analogy with vl.2 and in accordance with B (vc.)
135–138	va.	B: one slur	184	vl.1 va. vc.	 added by analogy with vl.2 and in accordance with B (va.)
137–138	vl.2	B: b.137 notes 1–2, b.138 notes 1–2: slurs	184–85	vl.2	B: no tie
139	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B	186	vl.1 va. vc.	p cresc. added by analogy with vl.2 and in accordance with B (va.):  and B (vc.): p 
139	vl.2 va. vc.	 added by analogy with vl.1 and in accordance with B (vl.2, vc.)	188	vl.1 va. vc.	 added by analogy with vl.2 and in accordance with B (va.)
143	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va., vc.)	188	vc.	 emended to  in accordance with B
146	vl.1 va. vc.	mf added by analogy with vl.2; B: vl.2: notes 2–3: slur	190	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va., vc.); <i>cresc.</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)
148	tutti	note 1: end of slur moved from b.147 note 8 by analogy with b.10	192	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va.)
148	vl.2	B: notes 2–6: slur ends on note 5; after note 6:  (<i>d'</i>) instead of 	196–197,		
149	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va.)	198–199	vl.2	B: slur
153	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va.)	196–199	va.	B: four missing bars added in pencil
154	vl.1	B: notes 3–4: no slur	200	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (vl.1)
			200–201	vl.2	B: b.200 note 3 to b.201 note 1: slur
			204–205	vl.2	B: b.204 note 3 to b.205 note 1: slur
			205–206	vl.2	B: b.205 note 3 to b.206 note 1: slur






205	vc.	B: no tie
206–207	vl.2	B: b.206, note 3 to b.207, note 1: slur
207	vc.	B: note 4: <i>d</i> instead of <i>c</i> ; A: note 4: <i>d</i> changed to <i>c</i> in another type of black ink
208	vl.1 vc.	<i>cresc.</i> added by analogy with va.
210	vl.1	note 1: end of slur moved from b.209 note 6 by analogy with bb.3, 72
211	vl.1	B: marc. instead of strong marc.
212	vl.1	note 5: end of slur emended from note 4 by analogy with b.74: B: note 9: slur ends b.213 note 1
212	vl.2	B: <i>p</i> ; b.213: <i>cresc.</i>
213	vl.2	tie added by analogy with b.209 (vl.1) and in accordance with B
216, 218	vl.1	B: no tie
216	vl.1 va. vc.	<i>f</i> added by analogy with vl.2 and in accordance with B (va.)
216	vl.2	B: b.217 note 1: <i>f</i>
216	vc.	B: bar cancelled in pencil but a dotted line in ink under the bar seems to re-install the bar correctly
217	vl.1	tie added by analogy with bb.79, 219
227	vl.2	four  (short notation i A) emended to six  in accordance with B
232	vc.	slur added by analogy with b.174
233	vc.	tie added by analogy with b.209 (vl.1) and in accordance with B
234	vl.2 va.	note 1: end of slur moved from b.233 note 4 by analogy with vl.1 and in accordance with B
234	vc.	note 1: end of slur moved from b.233 note 6 by analogy with vl.1; notes 2–6, 7–10: slur added by analogy with vl.1, 2, va.












SECOND MOVEMENT



Bar	Part	Comment
1	vl.1, 2 vc.	<i>p</i> added by analogy with va. and in accordance with B
1–2	va.	B:  <i>sf</i>
5	vl.1 va. vc.	<i>sempre cresc.</i> added by analogy with vl.2 and in accordance with B (va.)
8	vl.1 va. vc.	<i>sfz</i> added by analogy with vl.2 and in accordance with B (vc.)
9, 13, 14	vl.1	B: slur ends on note 4
9	vl.1 va. vc.	<i>p</i>  added by analogy with vl.2 and in accordance with B (va., vc.)
11	vl.1	notes 1, 3:  emended to  in accordance with B
16	vc.	B: no tie
17	vc.	end of slur moved from note 4 by analogy with b.70
20	vc.	B: slur ends on note 4
24	vl.2	B: slur begins on note 2; notes 1–2: no stacc.
24	va.	B: slur ends on note 4
25, 26,		
27	va.	B: notes 1–8: slur
29	vl.1, 2 vc.	notes 1–4: slur and stacc. added by analogy with bb.26–28 and in accordance with B (vc.)
30, 31,		
32	vl.1	B: notes 1–8: slur
31	vl.2	notes 2, 4: <i>a^b</i> emended to <i>a</i> by analogy with bb.30, 32 and in accordance with B
37	vl.1	B: note 1: slur ends b.36 note 4; notes 2–4: no slur; b.37 has been changed in another type of ink
37	vc.	notes 2–4: slur added by analogy with vl.1, 2, va. and in accordance with B
42, 44	vl.1	note 1:  emended to  in accordance with B ; B: b.42: slur ends on note 6
42, 44	vc.	note 2:  emended to  in accordance with B

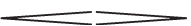
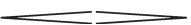

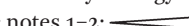

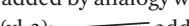
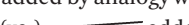


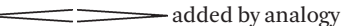




45	vc.	notes 1, 7:  emended to  in accordance with B ; end of slur moved from note 12 to note 11 in accordance with B
46	vl.1	notes 1, 7:  emended to  in accordance with B ; B: notes 1–5: slur ends on note 6; notes 7–11: slur ends on note 12
47	vc.	notes 1, 7:  emended to  in accordance with B
48	vl.1	notes 1, 7:  emended to  in accordance with B ; notes 1–5: end of slur moved from note 6, notes 6–11: end of slur moved from note 12 by analogy with b.46
50, 51	tutti	notes 1–3: slur and stacc. added by analogy with b.49 and in accordance with B (va., vc.)
53	va.	B: notes 1–4, 5–8: slurs
54, 56,		
58, 59	vc.	B: slur ends on note 4
56–57	vl.1, 2 va.	slur added by analogy with bb.3–4 and in accordance with B (vl.2)
60	vc.	slur added by analogy with bb.7, 58–59 and in accordance with B
64	vl.1	B: slur ends on note 4
70	vc.	B: slur ends on note 4
73–74	vl.2	B: b.73 note 1 to b.74, note 1: tie
79	vl.1	B: notes 5–6: no slur
81	vl.2	notes 1–2: slur
82	va.	 added by analogy with vl.2
83	vl.1	B: slur ends on note 6
83	vc.	end of slur moved from note 5 by analogy with b.85 and in accordance with B
88	vl.1	note 6: end of slur moved from note 5 by analogy with b.89 and in accordance with B
90	vl.1	B: note 1: no stacc.
91	vl.1	B: notes 4–5: no stacc.
92	vl.1	end of slur moved from note 4 by analogy with b.62
93	vl.2	note 7: end of slur moved from note 8 by analogy with note 3 and in accordance with B
93	va.	notes 3, 7: end of slur emended from notes 2, 6 in accordance with B
94	vc.	end of slur emended from note 4 by analogy with bb.1, 54
95–96	vl.2	B: tie
96, 98,		
99	vc.	B: slur ends on note 4
109	vl.2 va. vc.	notes 1–6: stacc. added by analogy with vl.1 and in accordance with B (vl.2, va.)
110	vl.1, 2 va.	B: stacc.





THIRD MOVEMENT

Bar	Part	Comment
1–4	vl.1 va. vc.	 added by analogy with vl.2 and in accordance with B (va.)
1	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2)
5	vl.1, 2	 added by analogy with va. and b.49 (vl.1); B: vl.2: <i>p</i>
7	vl.1, 2	 added by analogy with va. and b.51 (vl.1)
9	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B
9	vc.	<i>arco</i> moved from b.5; B: <i>arco</i> added in another type of ink
10	vl.1 va. vc.	<i>f</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)
13	vl.1 va.	<i>p</i> added by analogy with vl.2 and in accordance with B
13	vl.1 va.	 added by analogy with vl.2 and b.57 (vl.1)
15	vl.1, 2	 added by analogy with va. and b.59 (vl.1)

16	vl.2	B: note 1: <i>a'</i> instead of <i>a[#]</i>	81	va.	p added by analogy with b.80 (vl.1) and in accordance with B
17	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (vl.1, va.)	82	vc.	p added by analogy with b.80 (vl.1)
18	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va.)	84, 85	vl.1	B: slur ends on note 3; note 3: stacc.
21	vl.2	p added by analogy with vl.1 and in accordance with B	84, 85	va.	B: note 3: stacc.
22	vl.1	end of slur moved from note 2 by analogy with b.26 (va.)	86	vl.1,2	B: notes 1–2: slur; notes 3–6: slur and stacc.
22	vl.2	slur added by analogy with b.21 and in accordance with B	88–90	vl.1	B: slur from b.88 note 2 to b.89 note 3; b.90, notes 1–3: slur
23	vl.1	end of slur moved from note 5 in accordance with B	89	vl.2 va.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (va.)
23	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)	90	vc.	<i>cresc.</i> added by analogy with b.89 (vl.1); slur added by analogy with b.88 (vl.2), b.89 (va.) and in accordance with B
25	va.	p added by analogy with vl.2	92	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)
27	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)	94	vl.1	B: notes 2–3: <i>e^b</i> changed to <i>e</i> (natural added with another type of ink)
29–30	va. vc.	p <i>cresc.</i> added by analogy with vl.2	96	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vc.)
30, 31	va.	end of slur moved from note 2 by analogy with bb.34–35 (vl.1) and in accordance with B	103	vl.1	B: beam notes 1–4, 5–6
31, 32	vl.2	slur added by analogy with bb.27–28 and in accordance with B ; B: b.32: p	105		B: <i>Menuetto Da Capo</i>
33–34	vl.2 vc.	p <i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)	107	vl.1	pp added by analogy with b.106 (vl.2)
37	vl.2	end of slur moved from note 5 in accordance with B	107	vl.2	<i>sempre dim.</i> added by analogy with vl.1
37	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)	107–109	vl.2	B: b.107 note 1 to b.109 note 3: slur added in another type of ink
40	vl.2	end of slur moved from note 4 in accordance with B	108–109	vl.1	B: b.108 note 1 to b.109 note 3: slur added in another type of ink
41	vl.1	stacc. added by analogy with va.	108	va.	pp added by analogy with b.106 (vl.2); <i>sempre dim.</i> added by analogy with b.107 (vl.1)
41, 42,			108–110	va.	B: b.108 note 1 to b.110 note 1: slur and stacc. added in another type of ink
43, 44	vl.2	B: notes 1–6: slur	109	vc.	pp added by analogy with b.106 (vl.2); <i>sempre dim.</i> added by analogy with b.107 (vl.1)
41	va.	B: no stacc.			
42, 43,					
44	vl.1 va.	notes 1–4: stacc. added by analogy with b.41 (va.)			
45	vl.2	B: notes 1–3: slur			
49	vl.2 va.	p  added by analogy with vl.1 and in accordance with B			
51	vl.2 va.	 added by analogy with vl.1 and in accordance with B (vl.2)			
53	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)			
54	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, va.)			
57	vl.2 va.	p  added by analogy with vl.1 and in accordance with B (vl.2): p			
59	vl.2 va.	 added by analogy with vl.1			
61–62	vl.2	B: tie			
61	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)			
62	vl.2 va. vc.	f added by analogy with vl.1			
63–64	vl.1 vc.	B: no slur			
63	va. vc.	 emended to  in accordance with B			
64	vl.1	B: b.63: <i>dim.</i>			
64, 65	vl.2	 emended to  in accordance with B			
64–65	vl.2	B: no slur			
64	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1			
65–66	vl.1	B: no slur			
67–68	vc.	B: no slur			
69	vl.2	 emended to  in accordance with B ; B: 			
70	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1			
70–71	vc.	B: tie			
74	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)			
79	vl.1	B: p			
80	vl.2	p added by analogy with vl.1 and in accordance with B			

FOURTH MOVEMENT		
Bar	Part	Comment
+1	vl.1	p added by analogy with b.1 (vl.2) and in accordance with B
1	vl.1	B: note 1: slur ends on upbeat to b.1 note 2
1	va. vc.	p added by analogy with vl.2 and in accordance with B
2	vl.1 va.	B: notes 1–3: slur ends on note 2
3	vl.1	B: notes 2–4: slur ends on note 3
3	va.	B: note 1: slur ends b.2 note 5
4	vl.1	B: slur ends b.3 note 6
4	va.	 emended to <i>cresc.</i> by analogy with b.104
4	vc.	<i>cresc.</i> added by analogy with va.
5	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va.)
5	va.	B: slur ends b.4 note 7
6	va.	B: slur ends on note 2
8	va. vc.	p added by analogy with b.9 (vl.2, cf. comment) and in accordance with B (va.)
9	vl.1	p added added by analogy with vl.2
9	vl.2	p moved from b.8 under 
9	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1
10	vl.2	f added by analogy with vl.1
11	va. vc.	f added by analogy with b.10 (vl.1) and in accordance with B (va.)
13	vl.1	B: slur ends b.12 note 11
13	vl.2 va. vc.	p added by analogy with b.12 (vl.1) and in accordance with B (vl.2, va.)
14	vl.1,2	B: notes 1–3: slur ends on note 2
16	vl.1	B: slur ends b.15 note 6

17	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)	55	vl.1 va.	B: notes 1–3: slur ends on note 2
19	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2)	57	vc.	<i>ff</i> added by analogy with b.58 (vl.1)
20	vc.	<i>f</i> added by analogy with b.21 (vl.1); B: note 3: <i>e</i> instead of <i>d</i> ; notes 2–3: slur	58	vl.2 va.	<i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2)
21	vl.2 va.	<i>f</i> added by analogy with vl.1 and in accordance with B	60	vl.2 va.	 added by analogy with vl.1 and in accordance with B (vl.2)
24	vl.1 va. vc.	<i>p</i> added by analogy with vl.2; B: vl.1: notes 8–10: slur ends on note 9	61, 62	vl.2 va.	 added by analogy with vl.1 and in accordance with B
26	vl.2 va.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)	63–64	vl.2 va. vc.	<i>dim.</i> <i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
27	vc.	<i>cresc.</i> added by analogy with b.26 (vl.1); B: notes 2–4: slur ends on note 3	64	vl.2 va. vc.	<i>con fuoco</i> added by analogy with vl.1 and in accordance with B: <i>con fuoco</i> added in another type of ink (Heise?)
28	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)	72	vl.1	note 1: end of slur moved from b.71 note 16 in accordance with B
30	vc.	B: note 6: <i>C</i> instead of <i>C</i> [#]	79	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2); B: va.: note 2: <i>p</i> added in another type of ink
32	vl.2 va. vc.	 added by analogy with vl.1 and in accordance with B (vl.2)	80	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, vc.)
32	va.	B: note 5: <i>c</i> instead of <i>c</i> [#]	82	vl.1	B: end of slur on note 7; end of slur on note 15
33	vc.	B: notes 2–4: slur ends on note 3	82	vl.2	beginning of slur moved from note 2 to note 1 by analogy with vl.1, va., vc. and in accordance with B
35	vl.2	B: notes 7–9: slur ends on note 8	83	vl.2 va. vc.	<i>pp</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
35	vl.2 va. vc.	<i>cresc. sempre</i> added by analogy with vl.1	84	vl.1	notes 1–3: end of slur moved from note 2 by analogy with bb.2, 14, 55
36	vl.1	B: notes 3–5: slur ends on note 4	85	vl.1	B: note 1: slur ends b.84 note 5
36	va.	B: notes 2–4: slur ends on note 3	86	vl.1	B: note 1: slur ends b.85 note 6
37	vl.1	notes 3–5: slur added by analogy with b.36 and in accordance with B; B: notes 7–8: slur	86	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1
37	vl.2 va.	notes 6–8: slur added by analogy with notes 2–4 and in accordance with B	86	vc.	B: note 6: <i>f</i> instead of <i>f</i> [#]
38	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1	88	vl.2 va.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)
39	vl.2	B: notes 1–2: 	88	vc.	B:  ends on note 16
40	vl.1	B: notes 6, 10, 14: stacc.; notes 15–16: slur	89	vl.2	<i>pp</i> added by analogy with vl.1 and in accordance with B
40	vl.2 va.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2);  added by analogy with vl.1 and in accordance with B	89, 91,		
40	vc.	<i>p</i> added by analogy with vl.1	93, 95	vc.	B: notes 1–16: slur
41	vl.2	B: <i>sf</i>	90		A: <i>Poco più lento</i>
41	va.	B: <i>f</i>	93	va.	<i>pp</i> added by analogy with b. 89 (vl.1, vc.); end of slur moved from b.94 note 1 by analogy with b.89, 91 (vl.1,2) and in accordance with B
41	vc.	B: notes 4–5, 9–10: stacc.	101		A: <i>a-tempo-mo</i>
42	vl.1	B: note 6: stacc.	100	vl.1	<i>p</i> moved from b.101 note 1 in accordance with B
42	vl.2 va.	<i>p</i> added by analogy with vl.1 and in accordance with B (va.);  added by analogy with vl.1 and in accordance with B	100	va.	B: note 1:  instead of 
43	va.	B: <i>sf</i>	101	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2)
43	vc.	notes 7–8: slur added by analogy with notes 2–3 and in accordance with B	102	vl.1 va.	B: notes 1–3: slur ends on note 2
44–45	vl.2 va. vc.	<i>cresc.</i> <i>f</i> added by analogy with vl.1	104	vc.	<i>cresc.</i> added by analogy with va.
47	vl.1	<i>p</i> moved from note 5	105	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)
47	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)	106	vl.1 va.	slur added by analogy with b.6
47	vl.2	B: notes 3–5: slur ends on note 4	108	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
47–48	vl.2	 added by analogy with vl.1; B: b.47 note 3 to b.48 note 11: 	109	va.	B: note 1: slur ends b.108 note 3
48	vl.1	B: note 1: slur ends b.47 note 12; notes 11–12: slur	111	vl.1	B: b.110 note 10: <i>cresc.</i>
48	vl.2	B: note 1: slur ends b.47 note 7; notes 11–12: slur	111	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1
48	va. vc.	B: slur ends b.47 note 3	112	vl.1	<i>p</i> moved from b.113, note 1 by analogy with b.12
49, 50	vl.1,2	B: notes 1–16: slur	113	vl.2 va. vc.	<i>p</i> added by analogy with b.112 (vl.1) and in accordance with B (vl.2, va.)
49–50	vl.2 va. vc.	 added by analogy with vl.1 and in accordance with B (vl.2)	114	vl.1 va.	B: notes 1–3: slur ends on note 2
49	va.	notes 1–3: end of slur moved from note 2 by analogy with vc.; note 4 emended from  to  in accordance with B	116	vl.1 va.	B: slur ends b.115 note 6
51	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1 and in accordance with B (vl.2)	116	vl.2	B: notes 1–12: one slur
54	vl.1	B: slur ends b.53 note 4	117	vl.2 va. vc.	<i>mf</i> added by analogy with vl.1 and in accordance with B (vl.2)

119	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
120	vc.	f added by analogy with b.121 (vl.1); B : note 3: <i>e</i> instead of <i>d</i>
121	vl.2 va.	f added by analogy with vl.1 and in accordance with B (vl.2)
124	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
126	va.	notes 8–10: slur added by analogy with vl.1 and in accordance with B
127	vl.2 vc.	notes 2–4, 5–7, 8–10: slurs added by analogy with bb.124–126 and in accordance with B
129	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)
129	vc.	B : notes 2–6: four  , same pitches; notes 3–5: slur
131	vc.	B : slur ends b.130 note 5
132	vc.	B : notes 2–6: slur ends on note 5
133	vc.	B : notes 1–5:  , same pitches; notes 2–4: slur
134	vl.2 va. vc.	p <i>sempre cresc.</i> added by analogy with vl.1
138	vl.1	f moved from note 3 in accordance with B ; B : slur ends b.137 note 8
138	vl.2 va. vc.	f added by analogy with vl.1
140	vl.1	B : notes 6–9: slur begins on note 7; notes 10–13: slur begins on note 11
140	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
142	vl.1	B : notes 6–9: slur begins on note 7; notes 10–13: slur begins on note 11; notes 14–16: stacc.
142	vc.	B : note 4: <i>b^b</i> instead of <i>b^b</i>
143	vl.1	note 16: <i>f[#]</i> emended to <i>f</i> in accordance with B
144	vl.1	B : slur begins on note 2
144	vc.	<i>arco</i> added in accordance with B : <i>arco</i> added with another type of ink
148	vl.2	p moved from first 
148	va. vc.	p added by analogy with vl.2 and in accordance with B (va.)
150	vl.1	p added by analogy with b.148 (vl.2)
150	vl.2 va.	B : slur ends on note 2
152	vl.1,2	B : slur ends on note 2
153	vl.1	slur added by analogy with vl.2 and b.154
153	va.	B : slur ends b.152 note 2
154	vl.1,2	B : slur ends on note 2
154	va.	end of slur moved from b.153 note 3 by analogy with b.153 note 1
155	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2); <i>cresc.</i> added by analogy with vl.1
156	vl.2	B : note 2: <i>g</i> instead of <i>f[#]</i>
156–157	va.	B : b.156 note 3 to b.157 note 1: tie
157	vl.2	f added by analogy with vl.1 and in accordance with B (vl.2)
159	vc.	p added by analogy with b.160 (vl.1, cf. comment)
160	vl.1	p moved from b.159 under first 
160	vl.2 va.	p added by analogy with vl.1
163	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (va.)
165	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)

String Quartet No. 3 in B flat major

DESCRIPTION OF SOURCES

A Autograph, score

B Transcript, parts

C Autograph, sketch

A Autograph, score.

DK-Kk, C II, 7k, Heises samling 081c, mu7108.1274.

Title on first music page (fol. 1r): 'Quartetto III'.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 25x33 cm; no title page, 14 fols. of which fols. 1r–14r contain music, fol. 14v blank. The autograph score is bound in a blue-grey cardboard binding with leather spine together with Quartet no. 1 and Quartet no. 2; on the inside of the front is written in pencil in different hands: 'Heises samling (C II, 7k) 081 a-c / P. Heise: / 'Gamle noder' tilhørt Julius Holm / Skannet 2014' and stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Fols. 1r–14r are numbered 1–27 in pencil. Fol. 1r, at bottom left-hand corner: 'mu 7108.1274' added in pencil. Fols. 1v, 14r and 14v have been stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Music is written in black ink with changes in another type of black ink. The score contains movements 1–3 (fols. 1r–9v) and movement 4 (fols. 10r–14r). Fol. 9v (pag. 18) contains, after the end of the third movement, a discarded beginning of a *Molto Allegro* (9 bars), crossed out in ink, and a sketch for the beginning of the fourth movement (Source C; see below). Dynamic markings are most often written in one part only.

Paper type: 12 staves, no marks.

B Transcript, parts.

DK-Kk, C II, 7k, Heises samling 099, mu7108.0863.

Title on first page of each part: 'Quartetto'.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 34x25 cm, four parts, on each part 'P. Heise' (autograph) on first page.

vl.1: 'Violino Imo', 6 fols. with music. Fol. 3r is numbered 5 in ink, fol. 6v is numbered 12 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)' and 'Heises s. 099', at bottom left-hand corner: 'mu 7108.0863' added in pencil in different hands. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'. vl.2: 'Violino 2do', 6 fols. of which fols. 1r–6r contain music, fol. 6v blank. Fol. 6r is numbered 11 in pencil. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0863' added in pencil. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'.

va.: 'Viola', 6 fols. of which fols. 1r–6r contain music, fol. 6v contains 12 bars of three-part counterpoint writing in pencil. Fol. 3r is numbered 5 in ink. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0863' added in pencil. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vc.: 'Basso', 6 fols. of which fols. 1r–6r contain music, fol. 6v blank. Fol. 3r is numbered 5 in ink. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0863' added in pencil. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'.

Paper type: 12 staves, no marks.

The music is written in black ink with changes in another type of black ink and in pencil. Bar numbers have been added every 5 bars in pencil. The parts have been used for performances; the corners are marked by use.

C Autograph, sketch.


Sketch for the beginning of the fourth movement contained in the autograph score (Source A) on fol. 9v, four bottom staves. The sketch contains 16 bars of music, corresponding with movement 4, bb. 1–15, written in black ink and crossed out in pencil.





SOURCE EVALUATION





The main source for Heise's String Quartet No. 3 is his autograph score, Source A. Source B is a set of parts transcribed by a copyist. Changes in A in another type of ink were made before the parts were copied as they are contained in the text in B. The copyist has often written dynamic markings in more parts than in the score where they are most often written in one part only. A few changes in B have been made in another type of ink and some of them can with a high degree of certainty be identified as Heise's. Source C is a sketch for the beginning of the fourth movement, contained in the score. The edition is based on Source A. Source B including the changes and Source C are used as secondary sources.

VARIANT READINGS AND EDITORIAL EMENDATIONS










FIRST MOVEMENT




Bar	Part	Comment
1	vl.1 va. vc.	<i>sf</i> added by analogy with vl.2 and in accordance with B (va., vc.)
2	vl.1 va. vc.	<i>p</i> added by analogy with vl.2
3	vl.1 va. vc.	<i>sf</i> added by analogy with vl.2
4	vl.1	notes 4–5: slur added by analogy with b.2 B: note 4: <i>g^b</i> instead of <i>a'</i>
4	vl.1 va. vc.	<i>p</i> added by analogy with vl.2
4	va.	notes 1–3, 4–5: slurs added by analogy with vl.1
7	vl.2 va. vc.	<i>mf</i> added by analogy with vl.1 and in accordance with B (vl.2)
10	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
11	vc.	 added by analogy with vl.1,2, va. and in accordance with B
12	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)

12	vc.	beginning of slur moved from note 8 to note 9 in accordance with B
13	va. vc.	<i>pp</i> added by analogy with vl.1
16	va.	<i>pp</i> added by analogy with b.13 (vl.1)
16	vc.	 added by analogy with va. and in accordance with B
17	vl.2	B: notes 1–3: 
18	vl.2 va. vc.	<i>pp</i> added by analogy with vl.1 and in accordance with B (vl.2, vc.)
19	tutti	repetition marks added in accordance with B (vl.2, vc.); repetition marks added in another type of ink
19	va. vc.	<i>p</i> added by analogy with vl.1,2 and in accordance with B (va.)
21	vl.1	end of slur moved from note 7 by analogy with vl.2
22	vl.2	end of slur moved from note 4 by analogy with vl.1 and b.154 and in accordance with B
25–26	vl.1	b.25 notes 5–8, b.26 notes 1–4: eight additional  (<i>f'</i>) omitted in accordance with B; similar eighth notes bb.23–26 (vl.1,2) have been cancelled in A
27, 28,		
29	vc.	<i>psf</i> added by analogy with vl.1,2, va. and in accordance with B
30	tutti	<i>p</i> added by analogy with bb.27–29 (vl.1,2, va.) and in accordance with B
30	vc.	<i>sf</i> added by analogy with vl.1,2, va. and in accordance with B
31	vl.2 va. vc.	<i>p</i> added by analogy with vl.1
31	vc.	B: slur ends on note 4
32	vl.1	end of slur moved from note 4 by analogy with bb.31, 33 (vc.) and b.164
34–35	vl.2 va. vc.	<i>cresc. f</i> added by analogy with vl.1
43	vl.2	<i>dim.</i> added by analogy with vl.1 and in accordance with B
44	vl.2 va. vc.	<i>p</i> added by analogy with vl.1
44	vc.	 added by analogy with va.
48	vc.	<i>cresc.</i> added by analogy with va.
52	vl.2	<i>p</i> added by analogy with vl.1, va. and in accordance with B
55	vl.1	B: note 8: <i>e^b</i> instead of <i>e'</i> (natural is missing)
56	vl.1 va. vc.	<i>p</i> added by analogy with vl.2 and in accordance with B (va., vc.)
63	vl.2 va. vc.	<i>sempre cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
69	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1
70	va.	end of slur moved from note 5 by analogy with b.69 and in accordance with B
73	vl.1	beginning of slur moved from note 2 to note 1 by analogy with vl.2 and b.74 B: notes 2–4, 5–6: slurs
74	vl.2	beginning of slur moved from note 2 to note 1 by analogy with vl.1 and b.73
75	vl.2	<i>e^b</i> emended to <i>e'</i> by analogy with bb.73–74 and b.76 (vc.)
76	va. vc.	<i>p</i> added by analogy with vl.1
76	vc.	slur added by analogy with vl.1
77	vl.2	<i>p</i> added by analogy with b.76 (vl.1)
81	vl.2	B: notes 1–4: slur ends on note 5
81	va.	B: slur ends on note 4
82	vl.1,2 vc.	<i>cresc.</i> added by analogy with b.83 (va.), cf. comment
83	va.	<i>cresc.</i> moved from b.82
84	vl.2	B: note 7: <i>e^b</i> instead of <i>e'</i> (natural is missing)
87	vl.1,2 vc.	<i>ff</i> added by analogy with va.
87	va.	chord 1: <i>b^b</i> , <i>d'</i> emended to <i>a</i> , <i>c'</i> in accordance with similar change in B

90	vl.2	<i>e^b</i> emended to <i>e</i> for harmonic reasons	161	vl.2	note 6: <i>d</i> emended to <i>f</i> by analogy with b.159 and in accordance with similar change in B
94	va.	<i>e^b</i> emended to <i>e</i> by analogy with the emendations bb.75 (vl.2) and 90 (vl.2). Heise marks the following turn to F ⁷ with two 'unnecessary' flats (b.95, vl.1, note 4 and b.96, vl.2, note 5)	163	vl.2 vc.	<i>p</i> added by analogy with vl.1, va. and in accordance with B
96	tutti	B: vl.1: repetitions marks added in pencil; vl.2, va., vc.: repetition marks added in another type of ink	166–167	vl.2 va. vc.	 <i>f</i> added by analogy with vl.1 and in accordance with B (vl.1, va.)
96	vc.	B: slur ends b.97, note 1	167	vl.1	slur added by analogy with b.171 (vl.2)
97, 98	vl.2 va. vc.	<i>p sf</i> added by analogy with vl.1 and in accordance with B	171	va.	notes 1–4: one slur emended to two slurs notes 1–2 and 3–4 by analogy with b.39 and in accordance with B
99, 100	vl.2 va. vc.	<i>p sf p sf</i> added by analogy with vl.1 and in accordance with B	174, 176	vl.2	<i>f</i> added by analogy with vl.1 and in accordance with B
101, 102	vl.2 va. vc.	<i>p sf</i> added by analogy with vl.1 and in accordance with B	176	vc.	<i>p</i> added by analogy with va.
103, 104	vl.2 va. vc.	notes 2, 4: <i>sf</i> added by analogy with vl.1 and in accordance with B	178	va. vc.	slur added by analogy with b.176 and in accordance with B (va.)
105	va.	B: slur ends on note 3	178	vc.	<i>p</i> added by analogy with va. and in accordance with B
105	vc.	<i>cresc.</i> added by analogy with va. and in accordance with B	180	va.	<i>f</i> added by analogy with b.176 (vl.1)
106	va.	B: slur begins on note 2	181	vl.2	note 1:  (<i>f</i>) and  added by analogy with b.180 (vl.1) and b.176 (vl.1,2) and in accordance with B; A: no notation in first half of the bar
107	vc.	B: slur ends on note 3	181	vc.	<i>f</i> added by analogy with b.176 (vl.1)
108	vl.2	<i>cresc.</i> added by analogy with b.105 (va., vc.)	183	vl.1	<i>f</i> omitted in accordance with B
109	vl.2 va. vc.	<i>p</i> added by analogy with vl.1	185, 186,		
110	vc.	<i>mf</i> added by analogy with vl.1	187, 188,		
112	vc.	 added by analogy with vl.1	189, 190	vl.1	beginning of slur moved from note 2 by analogy with bb.183–184 and in accordance with B
114	vl.1 va.	<i>f</i> added by analogy with vl.2	189	va.	note 3: <i>a</i> emended to <i>a^b</i>
115	vl.2	slur added by analogy with b.111 (vl.1) and b.123 (va.)	190	vc.	slur added by analogy with b.188 and in accordance with B
118	vc.	<i>f</i> added by analogy with b.114 (vl.2)	193	vl.1	B: note 5: <i>b^b</i> instead of <i>b^h</i> (natural is missing)
119	vc.	end of slur moved from note 5 by analogy with b.112 (vl.1) and b.123 (va.) and in accordance with B	197	vl.2 va. vc.	<i>p</i> added by analogy with vl.1 and in accordance with B (vl.2)
125	va.	notes 2–5: two slurs notes 2–4 and 3–5 emended to one slur by analogy with b.117 (vl.2) and in accordance with B	197	va.	<i>e^b</i> emended to <i>e</i> by analogy with vl.1, note 4
126	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2)	205	va.	end of slur moved from note 3 by analogy with b.206
128	vl.2 va.	<i>p</i> added by analogy with b.127 (vl.1) and in accordance with B (vl.2)	209	vl.2 va. vc.	<i>sempre cresc.</i> added by analogy with vl.1
130	vc.	<i>p</i> added by analogy with b.127 (vl.1)	210	vl.1	end of slur moved from note 3 to note 4 by analogy with b.65
131–32	vl.1 va. vc.	<i>cresc. ff</i> added by analogy with vl.2	211–212	vl.1	slur added by analogy with bb.66–67; beginning of open tie added by analogy with b.66 and in accordance with B
133	va.	B: note 1: <i>p</i>	214	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1 and in accordance with B
133	vc.	<i>p</i> added by analogy with va. B: note 1: <i>p</i>	215	vl.1	slur added by analogy with vl.2 and b.214 and in accordance with B
134	vl.2	<i>p</i> added by analogy with b.133 (va.)	215	va.	slur added by analogy with b.214 and in accordance with B
135	vl.1	<i>p</i> added by analogy with b.133 (va.)	217	vl.1	notes 2–3: slur added by analogy with b.72
139, 140,			225	va. vc.	<i>p</i> added by analogy with vl.1
141, 142	vc.	<i>sf</i> added by analogy with vl.1,2, va. and in accordance with B	226	vl.2	<i>p</i> added by analogy with b.225 (vl.1)
151	vl.2 va.	<i>p</i> added by analogy with vl.1	227	vl.1	end of slur moved from note 7 by analogy with va. and in accordance with B
153	vl.1	end of slur moved from note 7 to note 8 by analogy with b.21 B: slur ends on note 6; note 8: stacc.	229	vl.2 va.	end of slur moved from note 6 by analogy with b.227 (va.) and in accordance with B
153	vl.2	beginning of slur moved from note 2 to note 1 in accordance with B, end of slur moved from note 7 to note 8 by analogy with b.21 B: note 8: stacc.	230	va.	slur added by analogy with vl.2
154	vl.1	notes 6–8: slur added by analogy with b.22	232	vl.1,2 vc.	<i>cresc.</i> added by analogy with va. and in accordance with B (vl.1, vc.)
155	vl.1,2	<i>mf</i> added by analogy with vc.	233	vl.1	end of slur moved from note 6 by analogy with va. and in accordance with B
158	va.	<i>mf</i> added by analogy with b.155 (vc.)	233	vl.2	end of slur moved from note 7 by analogy with va. and in accordance with B
158	vc.	slur added by analogy with b.26 and in accordance with B	233	va.	beginning of slur moved from note 2 by analogy with vl.1,2 and in accordance with B
159, 160,			236	vl.1,2 vc.	<i>ff</i> added by analogy with va. and in accordance with B (vl.1, vc.)
161, 162	vl.2 vc.	<i>sf</i> added by analogy with vl.1, va. and in accordance with B	244	va.	<i>p</i> added by analogy with vl.2 and in accordance with B
			250	vl.1 va. vc.	<i>f</i> added by analogy with vl.2 and in accordance with B


SECOND MOVEMENT

Bar	Part	Comment
1	vl.2 vc.	p added by analogy with va. and in accordance with B (vc.)
2	vl.1	p added by analogy with b.1 (va.) and in accordance with B
7	vl.1	slur added by analogy with b.5
7	va. vc.	marc. added by analogy with b.5
13	vc.	slur added by analogy with b.5 (vl.1)
15	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
19	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)
21	va.	 added by analogy with vl.2 and in accordance with B
30	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
38–41	vl.2 va.	marc. added by analogy with vl.1 and in accordance with B
42	vl.2 va.	B : note 1: p
42	va. vc.	p added by analogy with vl.2
43	vl.1	p added by analogy with b.42 (vl.2)
48	vl.1	slur added by analogy with b.46
49	vl.1	slur added by analogy with b.47
50	vl.2 va. vc.	f <i>cresc.</i> added by analogy with vl.1 and in accordance with B
56	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)
64	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
71		<i>a tempo</i> added
71	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
71	va.	B : f added in another type of black ink
71	va.	note 3:  emended to  in accordance with B
72	vl.2	slur added by analogy with vl.1 and bb.71, 73–74
75	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1. and in accordance with B (vl.2, va.)
78	vl.2 va. vc.	fz added by analogy with vl.1 and in accordance with B (vl.2)
79	va. vc.	p added by analogy with vl.2 and in accordance with B (va.)
80	vl.1	p added by analogy with b.79 (vl.2)
84	vl.1	note 2:  emended to  in accordance with B
88–89	vl.2	tie added by analogy with bb. 4–5, 45–46
89	vl.1	slur added by analogy with bb.5, 46
89–90	va.	slur added by analogy with bb.5–6, 46–47
91	vl.1	note 2:  emended to  in accordance with B
91–92	va.	slur added by analogy with bb.7–8, 48–49 and in accordance with B
93	vl.2	B : <i>cresc.</i>
100	vl.2	<i>d'</i> emended to <i>d[♯]</i> by analogy with b.99 and in accordance with B
101	vl.2	<i>cresc.</i> added by analogy with vl.1, vc.
105	vl.1	B : note 2: <i>cresc.</i>
105	vl.2	p added by analogy with vl.1 and in accordance with B
105	vc.	B : <i>sempre cresc.</i> added in another type of black ink (Heise?)
109	vl.2	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
109	va.	B : <i>cresc.</i>
112	vc.	note 1: courtesy accidental added
113	vl.2 va. vc.	p added by analogy with vl.1
114, 116	va.	note 2:  emended to  in accordance with B

116	vl.1	B : <i>c</i> " instead of <i>d</i> "
116	va.	B : <i>cresc.</i> added in another type of black ink (Heise?)
118	vl.2 va. vc.	f added by analogy with vl.1
118	va. vc.	B : ff added in another type of black ink (Heise?)
120	vl.2 va. vc.	f added by analogy with vl.1
120	vc.	B : sf added in another type of black ink (Heise?)
122	vl.1	<i>dim.</i> added by analogy with vl.2
123	va.	<i>dim.</i> added by analogy with b.122 (vl.2)
124	vc.	<i>dim.</i> added by analogy with b.122 (vl.2)
126	vl.1 va. vc.	p added by analogy with vl.2
126	vl.2 vc.	two 7 added after note 1 in accordance with B
134	tutti	missing repetition mark added in accordance with B (va.)
134	vl.1,2 vc.	<i>arco</i> added
134	vl.2 vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
138	va.	p added by analogy with b.134 (vl.1)
140–141	va.	slur from b. 138 and tie added by analogy with vl.1
144	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B (va., vc.)
144	va.	slurs added in accordance with vl.1,2 and b.177
145	vl.1,2 va.	slurs added by analogy with b.144 (vl.1,2) and b.178
146	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va., vc.)
149–50	vc.	slur omitted by analogy with vl.2, va.
150–51	vl.1,2 vc.	 added by analogy with va.
156	vl.1 vc.	<i>cresc.</i> added by analogy with b.157 (vl.2), cf. comment
157	vl.2	<i>cresc.</i> moved from b.156
158	va.	<i>cresc.</i> added by analogy with b.157 (vl.2)
159	vl.1,2 vc.	 added by analogy with va.
160	vl.1,2 vc.	fz added by analogy with va. B : vc.: note 1: fz
161	vl.1,2 vc.	fz added by analogy with va. and in accordance with B (vc.)
161	vl.2	notes 1–2: <i>f[♯]</i> emended to <i>f</i> by analogy with vl.1, note 2
161	va.	notes 1–2: <i>b[♯]</i> emended to <i>a</i> in accordance with similar change in B
164	vl.1,2	<i>dim.</i> added by analogy with va.
165	vl.2 va.	B : slur ends b.164, note 3
166	vl.1	B : changed in ink into: 
166	vc.	<i>dim.</i> added by analogy with b.164 (va.)
167	vl.1 vc.	p added by analogy with vl.2
168–70	vl.1	ties added by analogy with bb.135–137
170	vl.2	slur added by analogy with b.137 and in accordance with B
174	vc.	end of slur moved from note 3 by analogy with b.170 and in accordance with B
175	vl.1	marc. added by analogy with va.
175	vl.1 va.	notes 1–2, 4–5: slurs added by analogy with b.142
176	vl.1,2 va.	notes 1–2, 4–5: slurs added by analogy with b.143
176–79	vl.1,2 vc.	<i>cresc.</i> f added by analogy with va. and in accordance with B (vc.)
184		<i>Scherzo D.C.</i> emended to <i>Scherzo da capo al fine</i> in accordance with B (vl.1,2, va.)


THIRD MOVEMENT






Bar	Part	Comment
1	vc.	p added by analogy with va. and in accordance with B
2	vl.2	p added by analogy with b.1 (va.)
2, 3	vl.2 va. vc.	notes 2–5: stacc. and slur added by analogy with b.1 (va., vc.)

3	vl.1	p added by analogy with b.1 (va.)
5, 6, 7	vl.1,2 va.	notes 2–5: stacc. and slur added by analogy with b.1 (va., vc.)
5	va.	p added by analogy with vl.2 and in accordance with B
6	vl.1	p added by analogy with b.5 (vl.2)
9, 10	vl.2 va. vc.	notes 2–5: stacc. and slur added by analogy with b.1 (va., vc.)
9	vc.	p added by analogy with vl.1
16	vc.	bass clef added instead of in b.18 in accordance with similar change in B
17	va.	 added by analogy with vl.2 and in accordance with B
18–19	va.	B: tie
20	vl.1 va. vc.	<i>cresc.</i> added by analogy with vl.2
22	vl.1	<i>affettuoso</i> moved from rest 1
22	vl.2, va. vc.	<i>affettuoso</i> added by analogy with vl.1
23	vl.1	note 4: beginning of slur moved from note 3 by analogy with b.63; open slur from note 6 omitted in accordance with B
25	vc.	note 4: beginning of slur moved from note 3 by analogy with b.23 (vl.1)
26	vl.1	notes 1–2: slur added by analogy with b.23
26	vl.2 va. vc.	<i>sempre cresc.</i> added by analogy with vl.1
29	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va.)
29	vl.2 va. vc.	notes 1–4: marc. added by analogy with vl.1 and in accordance with B; B: va.: marc. added in another type of black ink
31	vc.	p added by analogy with va. and in accordance with B
32	vl.2	p added by analogy with b.31 (va.)
32, 33	va. vc.	notes 2–5: stacc. and slur added by analogy with b.31 and in accordance with B (va.)
33	vl.1	p added by analogy with b.31 (va.)
33	vl.2	notes 2–5: stacc. and slur added by analogy with b.32
38	vc.	notes 7–8: slur added by analogy with vl.1 and b.37 and in accordance with B
40	vl.1,2 vc.	p added by analogy with va. and in accordance with B (vc.)
41	vl.1 va.	<i>espressivo</i> added by analogy with b.40 (vl.2)
45	vl.2	slur added by analogy with bb.41, 43
47	vl.2	p moved from note 2
47, 48,		
49	vl.2	notes 2–5: stacc. and slur added by analogy with b.32
47	vc.	p added by analogy with vl.2
47, 48,		
49	vc.	notes 2–5: stacc. and slur added by analogy with b.31
48	va.	p added by analogy with b.47 (vl.2)
48, 49,		
50, 51,		
52	va.	notes 2–5: stacc. and slur added by analogy with b.31
49	vl.1	p added by analogy with b.47 (vl.2)
50, 51,		
52	vl.1	notes 2–5: stacc. and slur added by analogy with b.31 (va., vc.) and b.32 (vl.2)
51, 52	vc.	notes 2–5: stacc. and slur added by analogy with b.31
54	vl.2	f added by analogy with vl.1 and in accordance with B
55	vc.	f added by analogy with va.
57	vl.1 va. vc.	<i>dim.</i> added by analogy with vl.2 and in accordance with B (va.)
58	vl.1,2 vc.	p added by analogy with va. and in accordance with B (vc.)
59	vl.1 va.	<i>espressivo</i> added by analogy with b.58 (vl.2)
62	vl.2	notes 1–4: stacc. and slur added by analogy with b.22

64	vl.1	note 4: beginning of slur moved from note 5 by analogy with bb.65–66
65	vl.1	B: slurs begin on notes 2, 6
65	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2)
67	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
67–68	vc.	b.67 note 5 to b.68 note 8: stacc. added by analogy with b.67 (notes 1–4)
69	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.)
72	vl.1 va.	B: <i>attacca</i>

FOURTH MOVEMENT

Bar	Part	Comment
1		B: C instead of C
1	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (va.)
4	vl.2 va.	A: the notation of slurs is ambiguous due to short notation and might be interpreted as slurs notes 1–4 and 5–8
7–8	vl.2 va. vc.	 ff added by analogy with vl.1 and in accordance with B (vl.2)
9	va. vc.	mf added by analogy with vl.1,2 and in accordance with B (va.)
12	va.	note 8: <i>e</i> emended to <i>d</i> in accordance with B and C
15–16	vl.1 va. vc.	<i>cresc.</i> f added by analogy with vl.2 and in accordance with B (va., vc.)
21	vl.2 vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
24	vl.1 vc.	<i>cresc.</i> added by analogy with va. and in accordance with B (vc.)
24	vc.	slur added by analogy with b.8 (vl.1)
25	vl.2 va. vc.	ff added by analogy with vl.1. and in accordance with B (vl.2)
30	vc.	end of slur moved from note 3 by analogy with b.29 and in accordance with B
33	vl.1 va. vc.	ff added by analogy with vl.2 and in accordance with B (va.)
35	vl.1	B: note 1: <i>d'</i> added to <i>d''</i> as in b.33, added in another type of black ink
53	vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B
54	va.	<i>cresc.</i> added by analogy with b.53 (vl.2) and in accordance with B
55	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va., vc.)
57	vl.2 va. vc.	p added by analogy with vl.1
62–63	vl.2 va. vc.	<i>cresc.</i> f added by analogy with vl.1 and in accordance with B (vl.2)
65	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.)
67	vl.1	<i>a'</i> emended to <i>a^h</i> by analogy with b.65 (vl.2)
70	va.	slur added by analogy with b.66 (vl.1) and b.68 (vl.2)
71	vc.	<i>cresc.</i> added by analogy with va. and in accordance with B
72	vl.2	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
73	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, vc.)
75	vl.2	slur added by analogy with vl.1
76	vl.2	end of slur moved from note 4 by analogy with vl.1 and in accordance with B
81	vl.2 va.	p added by analogy with vl.1

84, 85, 86, 87, 88	vl.2	slur added by analogy with bb.81–82 and in accordance with B	187	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)
85, 86, 87, 88	va.	slur added by analogy with bb.81–82 (vl.2)	199	vl.1	B : notes 5–6: <i>e</i> " instead of <i>e</i> ^b "
88	vl.1	f moved from b.89 note 1	205	vl.2 va. vc.	B : <i>lunga</i> over last 
92	vl.2	≡ added in accordance with B	206	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B ; <i>cresc.</i> added by analogy with vl.1 and in accordance with B (va., vc.)
94	vl.1 va. vc.	ff added by analogy with vl.2 and in accordance with B (va., vc.)	210	vl.2 va. vc.	f added by analogy with vl.1
95	vl.2	f added by analogy with b.96 (vc.) and b.88 (vl.1)	214–15	vl.2 va. vc.	p cresc. added by analogy with vl.1 and in accordance with B (vl.2, va.)
100	vl.1 va. vc.	ff added by analogy with vl.2 and in accordance with B (va.)	218	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, va.)
105	va.	p added by analogy with b. 104 ^{II} (vl.2)	220–21	vl.1	tie from b.220 note 1 to b.221 note 1 omitted
106	vc.	p added by analogy with b. 104 ^{II} (vl.2)	222	vl.2 va.	p added by analogy with vl.1 and in accordance with B
108	vl.1 va. vc.	pp added by analogy with vl.2 and in accordance with B (va.)	223	vc.	p added by analogy with b.222 (vl.1)
122	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (vc.)	227	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
130	vl.1 va. vc.	mf added by analogy with vl.2	230	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, vc.)
131, 132, 133	vl.1,2	slur added by analogy with b.130 and in accordance with B (vl.2)	233	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B
134, 135, 136, 137, 138, 139	vl.1,2	slurs added by analogy with bb.5–7 (vl.2, va.) and bb.13–15	234	vl.2 va. vc.	mf added by analogy with vl.1 and in accordance with B (vl.2)
136	vl.1,2 vc.	<i>sempre cresc.</i> added by analogy with va. and in accordance with B (vc.): <i>cresc.</i>	237	va.	<i>c'</i> – <i>b</i> ^b – <i>c'</i> emended to <i>b</i> ^b – <i>a</i> – <i>b</i> ^b by analogy with vc. and b.235
142	vl.1	end of slur moved from note 5 by analogy with b.141 and in accordance with B	243	vl.2 va.	slur added by analogy with vl.1 and b.245
148	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)	246	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
154	vc.	p moved from b.155 note 1	249	vc.	note 5:  emended to  by analogy with bb.85, 106, 154; B : notes 4–5: 
157	vl.1,2 va.	p added by analogy with b.154 (vc.)	250	va.	p added by analogy with b.249 (vc.) and in accordance with B
158	vl.1	p moved from b.159 note 1	255	vc.	f moved from b.256, note 1
161–162	vc.	 added by analogy with va.	256	vc.	notes 2–4: end of slur moved from note 5 by analogy with b.252 (vl.1); notes 6–8: end of slur moved from b.257 note 1 by analogy with b.252 (vl.1) and in accordance with B
163	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, va.)	257	vl.2	p added by analogy with b.253 (vl.1)
164	vl.1	beginning of slur moved from b.166 note 2 by analogy with bb.2–4 and in accordance with B	258	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
164	vl.2 va.	slur added by analogy with bb.2, 163 and in accordance with B	262	vc.	p added by analogy with va.
166	vl.2 va.	slur added by analogy with bb.4, 165 and in accordance with B	267	vl.2 va. vc.	f added by analogy with b.266 (vl.1)
167, 168, 169	vl.2 va.	slurs added by analogy with bb.5–7	268	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
167	vc.	note 1: <i>b</i> ^b emended to <i>g</i> by analogy with b.5			
170–171	vl.2 va. vc.	<i>cresc.</i> ff added by analogy with vl.1 and in accordance with B			
172	vl.1,2	slur added by analogy with bb.10, 171 and in accordance with B (vl.1)			
174	vl.1,2	slur added by analogy with bb.12, 171			
175	vl.1,2	slur notes 1–8 emended to two slurs notes 1–4, 5–8 by analogy with b.13			
176, 177	vl.1,2	slurs added by analogy with bb.14–15			
178	vl.1 va. vc.	<i>dim.</i> added by analogy with vl.2			
183	vl.1,2	<i>arco</i> added			
183	vl.2 vc.	p added by analogy with vl.1, va. and in accordance with B (vl.2)			
185	vl.1	slur added by analogy with vl.2 and b.23 and in accordance with B			
186	vl.1 va. vc.	<i>cresc.</i> added by analogy with b.24			
186	vc.	slur added by analogy with b.24			

String Quartet No. 4 in C minor

DESCRIPTION OF SOURCES

A Autograph score

B Transcript, parts

A Autograph, score.

DK-Kk, CII, 7k, Heises samling 023, mu7107.1566.

Title page: 'P Heise. | Quartett for 2 Violiner, Viola og Violoncell.' 'C II, 7k' added in pencil.

Title on first music page (fol. 2r): 'Quartett. IV.'

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13.

27.5x38 cm; 13 fols. of which fol. 1r is title page, fol. 1v blank with a library stamp 'BIBLIOTECA REGIA HAFNIENSIS', fols. 2r–12v with music, fols. 12v–13v blank. On the title page, at top right-hand corner: '(CII, 7k)' added in pencil. First music page is unnumbered, fols. 2v–12v are numbered 2–21 in ink; an additional fol., 7.5x30 cm, containing 22 bars of music, verso blank, is placed between fols. 11–12. The music on the additional fol. replaces a section on fol. 9v which has been cancelled in pencil and belongs without any doubt to the autograph score. The score contains movement 1–3 (fols. 2r–8r), a discarded beginning of a 'Finale. Presto' (17 bars) (fol. 8v), and movement 4 (fols. 9r–12v and the additional fol.). The last music page has been stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Music and title page is written in black ink with changes in ink and pencil.

Paper type: Paper with 16 staves, no marks. The additional fol. is cut from the same type of paper.

The manuscript has been restored for reasons of paper preservation.

B Transscript, parts.

DK-Kk, CII, 7k, Heises samling 098, mu7108.0865.

Title on first page of each part: 'Quartett IV.'

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm). 34x25 cm; no title page, four parts.

vl.1: 'Violino Imo', 7 fols. numbered [1–2], 3–11 (in ink), [12], 13 (in pencil), fol. 7v blank. Fol. 1r, at top right-hand corner: '(CII, 7k)' and 'Heises s. 098', at bottom left-hand corner: 'mu 7108.0865' added in pencil in different hands. Stamped on fols. 1v, 6v and 7v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vl.2: 'Violino 2do', 7 fols. numbered [1–2], 3, [4], 5, [6], 7–11 (all in ink), [12], 13 (in pencil), fol. 7v blank. Fol. 1r, at top right-hand corner: '(CII, 7k)', at bottom left-hand corner: 'mu 7108.0865' added in pencil in different hands. Stamped on fol. 7v: 'BIBLIOTECA REGIA HAFNIENSIS'.

va.: 'Viola', 7 fols. numbered [1–2], 3–5, [6–7], 8 (all in ink), [9–12], 13 (in pencil), fol. 7v blank. Fol. 1r, at top right-hand

corner: '(CII, 7k)', at bottom left-hand corner: 'mu 7108.0865' added in pencil in different hands. Stamped on fol. 7v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vc.: 6 fols. numbered [1–2], 3–7 (in ink), [8–11], 12 (in pencil). Fol. 1r, at top right-hand corner: '(CII, 7k)', at bottom left-hand corner: 'mu 7108.0865' added in pencil in different hands. Stamped on fol. 6v: 'BIBLIOTECA REGIA HAFNIENSIS'.

The music is written in black ink with changes and additions in pencil, some of which can be identified as Heise's. The parts have been used for performances; the corners are marked by use and fingering has been added in some places.

Paper type: paper with 12 staves, no marks.

SOURCE EVALUATION

The main source for Heise's String Quartet No. 4 is his autograph score, Source **A**, written in ink with corrections in ink made during the process of composing. A first beginning of the Finale (fol. 8v) has been discarded and is crossed out in pencil. This music has no resemblance with the fourth movement. After finishing the Finale, a passage on fol. 9v has been crossed out in pencil and a new section written on a separate folio replaces this section. In Source **A**, Heise most often writes dynamic markings in one part only.


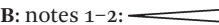

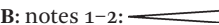

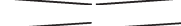
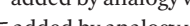
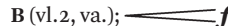
Source **B** is a set of parts transcribed by a copyist after Source **A**. The parts contain the music in Source **A** including all changes and the music on the additional folio. As Source **B** contains all corrections and the additional passage in Source **A**, these have been transcribed after the final version of the music was completed. The copyist has often written dynamic markings in more parts than in the score. Source **B** contains additions in pencil, some of which can be identified with a high degree of certainty as Heise's. Most of them seem to have been made with the same pencil. They do not represent a coherent set of corrections but are considered singular changes or additions, in some cases made by Heise.

The edition is based on Source **A**. Source **B** including the changes in pencil is used as a secondary source.

VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT

Bar	Part	Comment
+1		C added in accordance with B
+1	vl.1	pp moved from b.1 note 1 in accordance with B
1	vl.1	B : slur begins on note 2
1	vl.2	pp added by analogy with upbeat to b.1 (vl.1)
2	va. vc.	pp added by analogy with upbeat to b.1 (vl.1); va: sf added by analogy with vc.
3	va.	B : slur begins on note 2
4	va.	B : note 1: sf
4	vc.	marc. added by analogy with b.1 (vl.1), b.2 (vl.2) and b.3 (va.)
5	vl.2	B : <i>Allegro</i> added in pencil (Heise?)
5	vc.	B : no <i>stacc.</i>
6	vl.2 va.	f added by analogy with vl.1, vc.
10	va.	<i>stacc.</i> added by analogy with b.5 (vc.)
13	vl.1	<i>stacc.</i> added by analogy with b.5 (vc.)

14	vl.2	<i>stacc.</i> added by analogy with b.5 (vc.)	71–72	va. vc.	b.71 note 5 to b.72 note 8: <i>stacc.</i> added by analogy with b.71, notes 1–4
14–15	va.	B : b.14, note 5 to b.15, note 1: ties added in pencil	71	vc.	p added by analogy with b.68 (vl.1)
20	vl.1	end of slur moved from note 11 by analogy with b.22 and in accordance with B	72	vl.1,2	<i>stacc.</i> added by analogy with b.71 (va., vc.): notes 1–4
24, 26	vl.2	end of slur moved from note 6 by analogy with va. and in accordance with B	72	vl.2 va. vc.	<i>sempre cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
27	va.	B : slur ends b.28 note 1	73	va.	note 7: <i>c[#]</i> emended to <i>b^b</i> by analogy with vl.1,2, vc.
28	vl.2	p added by analogy with vl.1 and in accordance with B ; B : note 4: <i>stacc.</i> added in pencil	74	vl.2	note 8: <i>c[#]</i> emended to <i>c'</i> for harmonic reasons
29	vl.1	B : notes 1–2: slur ends at note 3	75	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)
31	vl.2	notes 4–5: slur added by analogy with vl.1	83 ^{II} –85	vl.2 va. vc.	p  added by analogy with vl.1 and in accordance with B (vl.2, va.)
32	va.	p added by analogy with b.28 (vl.1)	84	vc.	B : slur begins on note 1
33	vl.1	notes 1–2: end of slur moved from note 3 by analogy with bb.29, 183	87	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)
34	vl.1	B : notes 6–7: slur added in pencil	87	vc.	B : note 3: <i>b^b</i> changed to <i>a^b</i> in pencil
35	vc.	p moved from note 3 in accordance with B	89	vl.1	p moved from note 2 by analogy with vl.2
36	va.	B : p	89	va. vc.	p added by analogy with vl.2
37	vc.	<i>cresc.</i> added by analogy with va. and in accordance with B	92	vc.	note 1: <i>sf</i> , notes 4–7: slur added by analogy with va. and in accordance with B
38	vl.1,2	<i>cresc.</i> added by analogy with b.37 (va.)	93	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)
40	vl.1	end of slur moved from b.41 note 1 by analogy with b.41 note 7	94	vl.2	p added by analogy with vl.1 and in accordance with B
40	vl.2 vc.	f added by analogy with vl.1, va.	95	va. vc.	p added by analogy with b.94 (vl.1)
40	vc.	notes 1–3: end of slur moved from note 4 by analogy with b.41 and in accordance with B	97	va.	B : no slur
43	vl.1	notes 1–4: end of slur moved from note 5 by analogy with bb.41, 42; B : notes 1–6: slur	98	vl.2 va.	f added by analogy with vl.1 and in accordance with B (vl.2)
43	vc.	notes 1–3: end of slur moved from note 4 by analogy with bb.41, 42 and in accordance with B	98	va.	B : notes 4–7: no slur
44	vl.1,2 vc.	<i>cresc.</i> added by analogy with va. and in accordance with B (vc.)	99	va.	B : f
47	vl.2 va.	p added by analogy with vl.1 and in accordance with B	101	vl.2	B : sf
50–51	vl.1	b.50 note 5 to b.51 note 8: <i>stacc.</i> added by analogy with b.50, notes 1–4	107	va.	B : one extra bar after b.107, identical with bb.105–107, cancelled in pencil
50	vl.1 va.	<i>cresc.</i> added by analogy with b.51 (vl.2, cf. comment) and in accordance with B (va.)	109	vl.1	B : notes 1–2: 
50–51	vl.2	<i>stacc.</i> added by analogy with b.50 (vl.1), notes 1–4	109	va. vc.	p added by analogy with vl.1,2 and in accordance with B
51	vl.2	<i>cresc.</i> moved from b.50 under first $\frac{1}{2}$ in accordance with B	111	vl.2	B : no slur; notes 1–2: 
51	va. vc.	<i>stacc.</i> added by analogy with b.50 (vl.1), notes 1–4	113	vl.2	B : notes 1–2: 
51	vc.	<i>cresc.</i> added by analogy with vl.2 and in accordance with B	115	vl.2	 added by analogy with vl.1
54–55	vl.1 va. vc.	p <i>cresc.</i> added by analogy with vl.2 and in accordance with B (va.): <i>cresc.</i>	116–117	vl.2	  added by analogy with vl.1 and in accordance with B
56	vl.1,2 vc.	p added by analogy with va.	118	vl.2	f added by analogy with vl.1 and in accordance with B ; <i>cresc.</i> added by analogy with vl.1
57	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)	120	vc.	f <i>cresc.</i> added by analogy with va. and in accordance with B
58	vc.	p added by analogy with vl.1	124	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2, va.)
59	vl.2 va.	p added by analogy with b.58 (vl.1)	126	vl.1	B : no sf
59	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (va.); B : vl.2: b.60: <i>cresc.</i>	126	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2); B : vl.2: no slur
63	vl.2 va. vc.	ff added by analogy with vl.1	128	vl.1,2 va.	<i>molto cresc.</i> added by analogy with vc.
65–67	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.);  f added by analogy with vl.1 and in accordance with B (vl.2)	129	vl.2	B : notes 4–7: no slur
68	vl.1	p moved from note 2 in accordance with B	130	vl.1 vc.	ff added by analogy with vl.2 and in accordance with B (vc.); ff added in pencil
68	vl.2	p added by analogy with vl.1 and in accordance with B ; B : slur begins on note 3	131	va.	ff added by analogy with b.130 (vl.2)
69	vl.2	end of slur moved from note 5 in accordance with B	132	vc.	p added by analogy with va.
69	va.	p added by analogy with b.68 (vl.1)	133	vl.2	p added by analogy with b.132 (va.); B : notes 1–3: slur added in pencil
71	va.	notes 5–8 emended from <i>a^b–c[#]–d'–e^b</i> to <i>g–b^b–c[#]–d'</i> by analogy with vc. and in accordance with B : notes 5–8 changed in pencil	134	vl.1 va. vc.	ff added by analogy with vl.2 and in accordance with B (va.)
			136	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.); <i>cresc.</i> added by analogy with vl.1; B : vl.2: b.137: <i>cresc.</i>
			138	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B (vl.2)

141 va. after note 2: ♩ emended to ♩ in accordance with **B**
 147 vl.2 *arco* added in accordance with **B**: *col arco* added in pencil (Heise?); **p** added by analogy with b.146 (vl.1)
 149 va. *arco* added, **p** added by analogy with b.146 (vl.1)
 151 vc. *arco* added, **p** added by analogy with b.146 (vl.1)
 156 vc. **B**: b.155 note 3: *a tempo*
 156 vl.1,2 vc. **ff** added by analogy with va. and in accordance with **B** (vc.)
 160 va. *stacc.* added by analogy with b.155 (vc.)
 162 vl.1 notes 2,4: strong marc. added by analogy with b.12
 163 vl.1 *stacc.* added by analogy with b.155 (vc.)
 164 vl.2 *stacc.* added by analogy with b.155 (vc.)
 174 vl.1 **B**: notes 1–8: slur added in pencil
 176 vl.1 **B**: notes 1–3, 5–7: slur, notes 4, 8: *stacc.* added in pencil
 178 vl.2 **p** added by analogy with vl.1
 179 vl.1 **B**: notes 1–2: slur ends on note 3
 181 vl.2 notes 4–5: slur added by analogy with vl.1; **B**: notes 5–7: slur, note 8: *stacc.* added in pencil
 182 va. **p** added by analogy with b.178 (vl.1)
 183 vl.1 **B**: notes 1–2: slur ends on note 3
 185 vc. **p** added by analogy with b.178 (vl.1)
 188 vl.2 *cresc.* added by analogy with vc.
 189 vl.1 va. *cresc.* added by analogy with b.188 (vc.)
 189 vc. notes 5–8: slur added by analogy with va. and in accordance with **B**
 190 vl.2 notes 4–7: end of slur moved from note 6 by analogy with b.192 and in accordance with **B**
 190 vl.2 va. vc. **f** added by analogy with vl.1 and in accordance with **B** (vl.2)
 193 vl.2 slur added by analogy with b.191 and in accordance with **B**
 194 vl.1 va. vc. **ff** added by analogy with vl.2 and in accordance with **B** (vl.1)
 199 vl.2 **p** added by analogy with vl.1 and in accordance with **B**
 201 vc. **p** added by analogy with va.
 202 vc. notes 5, 7: *c*[#] emended to *c* for harmonic reasons
 203 vl.2 va. vc. *sempre cresc.* added by analogy with vl.1 and in accordance with **B**
 207 vl.2 va. **sf** added by analogy with vl.1 and in accordance with **B** (va.)
 208 vl.2 va. vc. **p** added by analogy with vl.1 and in accordance with **B** (vl.2)
 208 vl.2 notes 4–7: slur added by analogy with b.210 (va.), b.212 (vl.1)
 209 vl.2 **B**: *cresc.*
 211 vl.2 **B**: —
 214 vl.2 va. vc. *cresc.* added by analogy with vl.1 and in accordance with **B** (va.)
 217 vl.2 va. vc. **ff** added by analogy with vl.1 and in accordance with **B** (va.)
 218 vc. **B**: notes 5–6: no slur
 219 vl.2 va. vc. **p** added by analogy with vl.1 and in accordance with **B** (vl.2)
 220–221 vl.2 va. vc. *cresc.* **f** added by analogy with vl.1 and in accordance with **B** (vl.2, va.)
 222 vl.2 va. vc. **p** *cresc.* added by analogy with vl.1 and in accordance with **B** (vl.2, va.)
 225 vl.2 va. vc. **ff** added by analogy with vl.1 and in accordance with **B** (vl.2, va.)
 235, 236, 237, 238 vl.1 **fz** added in accordance with **B**: **fz** added in pencil (Heise)


235, 236, 237, 238 vl.2 va. b.234 note 2, bb.235–237 note 1: strong marc. added in accordance with **B**: strong marc. added in pencil

239, 240, 241, 242 vc. **B**: note 2: ♩ changed to ♩ in pencil




SECOND MOVEMENT

Bar	Part	Comment
+1	vl.1	p moved from b.1 note 1
1	vl.2	p added by analogy with upbeat to b.1 (vl.1) and in accordance with B
5	va.	p added by analogy with upbeat to b.1 (vl.1)
6	va.	notes 4–5: slur added by analogy with b.2 (vl.2)
7–8	vl.1	B : b.7 note 4 to b.8 note 1: slur added in pencil; b.8 notes 1–3: slur
7	va.	notes 1–2, 4–5: slurs added by analogy with b.3 (vl.2) and in accordance with B
8	vc.	p added by analogy with upbeat to b.1 (vl.1)
10–11	vl.2	B : b.10 notes 7–12, b.11 notes 3–10: <i>stacc.</i>
11, 13	vl.1	notes 1–6: <i>stacc.</i> wedges added by analogy with b.10 (vl.2) notes 7–12
11	vl.2 vc.	f added by analogy with vl.1 and in accordance with B (vl.2)
11	vc.	note 2: <i>stacc.</i> wedge omitted in accordance with B ; B : b.11, notes 3–7: <i>stacc.</i>
12	vl.2	f added by analogy with b.11 (vl.1); notes 7–12: <i>stacc.</i> wedges added by analogy with b.10
13	vl.2 vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B ; notes 3–10: <i>stacc.</i> wedges added by analogy with b.11
13	vc.	<i>cresc.</i> added by analogy with vl.1; notes 7–12: <i>stacc.</i> wedges added by analogy with b.11
14	vl.2	B : no slur
14	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2, va.)
15	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.)
17	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
19	vl.1	p moved from note 2; note 6: ♩ emended to ♩ in accordance to B
19	va. vc.	p added by analogy with vl.1 and in accordance with B (va.); B : vc.: b.20: p
23	vl.2 va. vc.	f added by analogy with vl.1 and in accordance with B (vl.2)
24	vl.1	end of slur moved from note 2 by analogy with b.26
25	vl.1	B : slur begins at note 2
27	va. vc.	p added by analogy with vl.1 and in accordance with B ; B : va.: notes 1–3: —
28	vl.2	B : note 1: —
29	vc.	p moved from note 2 in accordance with B
30	vl.1	beginning of — moved from note 3 in accordance with B
30	vl.2	p — added by analogy with vl.1 and in accordance with B
30	va.	p added by analogy with vl.1
32	vc.	B : notes 1–2: —
33	va.	B : notes 1–2: —
35	vl.1	B : slur begins at note 2
35	vl.2 vc.	f added by analogy with vl.1, va. and in accordance with B
37	vl.1	beginning of slur moved from note 2 to note 3 by analogy with b.35 and in accordance with B

38	vl.1	notes 5–8: stacc. added by analogy with notes 1–4 and b.39 and in accordance with B
39	vl.2	p added by analogy with b.38 (vl.1) and in accordance with B
40	va.	p added by analogy with b.38 (vl.1)
41–42	vl.1	slurs added by analogy with bb.58–59
44	vl.2	slur added by analogy with b.43
45	va.	p added by analogy with vl.1
48	va.	B : note 1: sf
49	vl.2 va.	mf added by analogy with vl.1 and in accordance with B
49	vc.	B : <i>dim.</i> added in pencil (Heise?)
50	vl.2 va.	<i>dim.</i> added by analogy with vl.1 and in accordance with B
52	vl.2 va. vc.	ff added by analogy with vl.1 and in accordance with B ; B : vc.: ff added in pencil (Heise?)
55	vl.1	beginning of slur moved from note 2 to note 3 by analogy with vl.2, va.
55	va.	notes 1–2: slur added by analogy with vl.2
56	vl.2 va. vc.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B (va.); B : vc.: b.57 note 1: <i>cresc.</i>
56	va.	notes 1–2, 3–4, 5–6, 7–8: slurs added by analogy with vl.2
58	va. vc.	mf added by analogy with vl.1 and in accordance with B (va.)
59	vl.2	p moved from b.60, note 1
60–61	vl.1	B : no flat over trill
60	vl.1 vc.	p added by analogy with b.59 (vl.2), cf. vl.2
62	va.	notes 1–8: two slurs notes 1–4, 5–8 emended to one slur by analogy with vc. and b.64
62	vc.	end of slur moved from note 7 by analogy with va. and in accordance with B
63	va.	A : note 2: <i>c'</i> emended to <i>e'</i> in pencil
65	vc.	slur added by analogy with b.64 (vl.1)
66, 67	vl.2 va. vc.	notes 1–2: sf added by analogy with vl.1 and in accordance with B
69	vl.2	p added by analogy with vl.1 and in accordance with B
70	vl.2	notes 1–6: stacc. added by analogy with b.69, notes 5–10
70	va.	p added by analogy with b.69 (vl.1) B : slur ends on note 3, note 4: stacc.
71	va.	notes 1–2, 7–8: stacc. wedges emended to stacc. by analogy with b.69 (vl.1) and in accordance with B
72	vc.	p added by analogy with b.69 (vl.1); notes 1–2: stacc. wedges emended to stacc. by analogy with b.69 (vl.1) and in accordance with B
73–74	vl.1	b.73 note 5 to b.74 note 16: stacc. added by analogy with b.73 notes 1–4
73	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va., vc.); B : vc.: f added in pencil (Heise?)
73	vc.	notes 1, 5, 9, 13: stacc. wedges emended to stacc. by analogy with vl.1
74	vc.	notes 1, 5, 9, 13: stacc. added by analogy with b.73
75	vc.	end of slur moved from note 15 by analogy with va. and in accordance with B ; B : note 1: <i>dim.</i> added in pencil (Heise?)
76	va.	end of slur moved from note 7 by analogy with vc.
77	vl.1	B : no stacc.
77	vl.2 va. vc.	mf added by analogy with vl.1 and in accordance with B (vl.2)
79	vc.	B : notes 1–4, 6–10: slurs added in pencil
81	vl.1 va. vc.	p added by analogy with vl.2 and in accordance with B (va., vc.)



81	va.	notes 3–4: slur added by analogy with vl.2; B : notes 1–2: no slur
81	vc.	note 4: <i>G</i> [#] emended to <i>G</i> by analogy with va.
83	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2, va.); B : vl.2: notes 1–2:  ; notes 2–3: no slur
84	va.	B : no slur
87	vl.2 vc.	mf added by analogy with vl.1
88	vl.2	notes 5–6: slur added by analogy with notes 2–3, 8–9, 11–12 and in accordance with B
89	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
94	vl.1	pp moved from first $\frac{1}{2}$ in accordance with B
94	vl.2 va. vc.	pp added by analogy with vl.1 and in accordance with B
95	vl.2	end of slur moved from note 5 by analogy with b.94
95	va.	pp added by analogy with vl.2 and in accordance with B ; end of slur moved from note 5 by analogy with b.94 and in accordance with B ; B : slur begins on note 2
96	vl.2	B : no slur
96	va.	pp added by analogy with vl.2; B : slur begins on note 2
97	vl.2 va.	B : slur ends on note 5; vl.2: <i>sempre pp</i>
98	vl.1 vc.	<i>sempre pp</i> added by analogy with vl.2; B : vc.: pp added in pencil (Heise?)
101	vl.2	notes 5–8: slur added by analogy with notes 1–4 and vl.1 and in accordance with B
101	va.	B : no slurs
101	vc.	B : slurs added in pencil
102	vl.2	note 1: <i>c'</i> emended to <i>c</i> [#] by analogy with b.101 and in accordance with B

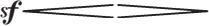
THIRD MOVEMENT

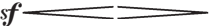
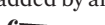
Bar	Part	Comment
+1	vc.	p moved from b.1, note 1; B : <i>Solo</i>
1–2	vc.	end of slur moved from b.2 note 2 in accordance with B
5	vl.2	p moved from note 2 in accordance with B
5–7	va.	p  added by analogy with vl.2 and in accordance with B
8	vl.1	p moved from b.9 note 1
13	vl.2	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
15	va. vc.	<i>cresc.</i> added by analogy with b.13 (vl.1)
19	vl.2 va. vc.	<i>dim.</i> added by analogy with vl.1 and in accordance with B (vl.2)
21	va.	p moved from note 3 in accordance with B
21	vc.	p added by analogy with va. and in accordance with B
22–23	vc.	B : tie cancelled in pencil
23–24	vl.1	slur added by analogy with bb.21–22
23	vl.2	p added by analogy with b.21 (va.) and b.22 (vl.1)
25	vl.1 va. vc.	f added by analogy with vl.2 and in accordance with B (va., vc.)
28	vc.	p added by analogy with upbeat to b.1
29	va.	p added by analogy with b.30 (vl.2); B : b.29: sf ; b.30: p
31	vl.2	B : sf
37	vl.2	p added by analogy with vl.1 and in accordance with B
38	vl.2	<i>cresc.</i> added by analogy with vl.1
39	vl.2	end of slur moved from note 5 by analogy with vl.1 and in accordance with B
41	vl.2	f added by analogy with vl.1 and in accordance with B
42	vc.	f added by analogy with va. and in accordance with B
51	vc.	p added by analogy with va.
53	va.	B : 
55	vl.2	B : 

56	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)
58	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2)
58	vc.	note 6: <i>A</i> ^b emended to <i>A</i> by analogy with bb.59, 60 and in accordance with change in B: natural added in pencil
59	vc.	slur added by analogy with bb.58, 60, 61 and in accordance with B
62	vc.	<i>f</i> added by analogy with va. and in accordance with B
65	vl.2	<i>p</i> moved from b.66 note 3; B: b.66 note 1: <i>p</i>
66	va. vc.	<i>p</i> added by analogy with b.65 (vl.2)
68–69	va.	A, B: <i>f-g</i> changed to <i>e-f</i> in pencil (Heise?)
69	vl.1	<i>f</i> moved from b.70, note 1
69	vl.2	<i>f</i> added by analogy with vl.1
73	vc.	— added by analogy with va. and in accordance with B
74	vl.1	<i>ff</i> moved from note 3 in accordance with B
74	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
80–81	vl.1	B: no slur
80	vc.	<i>sf</i> added by analogy with vl.1,2, va. and in accordance with B
81	vl.1	<i>p</i> moved from note 2 in accordance with B
81	vl.2 va. vc.	<i>p</i> added by analogy with vl.1; B: vl.2: b.82 note 1: <i>p</i>
84	vl.2	B: <i>sf</i>
86	vl.2	B: notes 1–4: slur
86	vl.2 vc.	— added by analogy with vl.1, va. and in accordance with B (vl.2)
87	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2, va.)
88	vl.1	B: after note 1: <i>segue</i> (at turn of page)
89	va. vc.	<i>p</i> added by analogy with vl.1
89	vc.	— added by analogy with va.
91	vl.2	<i>p</i> added by analogy with b.89 (vl.1)
91	va.	— added by analogy with vl.2 and in accordance with B
93	vl.1	<i>cresc.</i> moved from beginning of b.93
93	va.	<i>cresc.</i> added by analogy with vl.1 and in accordance with B
93	vc.	<i>cresc.</i> added by analogy with vl.1 (cf. comment) and in accordance with B
94	vl.2	<i>cresc.</i> added by analogy with b.93 (vl.1) and in accordance with B: —
95	vl.2 va. vc.	<i>f</i> added by analogy with vl.1 and in accordance with B (vl.2)
97	vl.2 va. vc.	<i>ff</i> added by analogy with vl.1 and in accordance with B (vl.2)
100	vc.	<i>sf</i> added by analogy with vl.1,2, va. and in accordance with B
101	vl.2	B: no slur
101	vc.	<i>sf</i> added by analogy with vl.1,2, va. and b.100
103	vl.2 va.	<i>p</i> added by analogy with vl.1; B: vl.2: note 1: <i>sfp</i>
103	va.	— added by analogy with vl.2 and in accordance with B
105–106	vl.2	— added by analogy with vl.1 and in accordance with B
107, 108	vl.1,2, va.	<i>ff</i> added by analogy with vc. (cf. comment) and in accordance with B (va.)
107	vl.2	notes 1–3: slur added by analogy with vl.1, va., vc. and in accordance with B
107, 108	vc.	<i>ff</i> moved to from note 3 to note 1
109	vl.1,2, va.	<i>f</i> added by analogy with vc. and in accordance with B (vl.2, va.); B: vl.2, vc.: note 1: <i>f</i>

FOURTH MOVEMENT


Bar	Part	Comment
+1	vl.1	<i>p</i> moved from b.1 note 1
1	va.	<i>p</i> added by analogy with upbeat to b.1 (vl.1)
9	vl.2 vc.	<i>p</i> added by analogy with upbeat to b.1 (vl.1)
11	vl.2	B: —
13	vl.2	<i>sempre stacc.</i> added in accordance with B: <i>sempre staccato</i> added in pencil (Heise)
21	va.	<i>sempre stacc.</i> added in accordance with B: <i>sempre staccato</i> added in pencil (Heise)
25	vl.2 vc.	<i>cresc.</i> added by analogy with vl.1, va. and in accordance with B
25	vc.	<i>sempre stacc.</i> added by analogy with b.13 (vl.2) and b.21 (va.)
27	vl.2 vc.	<i>f</i> added by analogy with vl.1, va. and in accordance with B (vl.2)
33	va. vc.	<i>p</i> added by analogy with vl.2 and in accordance with B (va.)
34	vl.1	<i>p</i> added by analogy with b.33 (vl.2)
35	va.	slur added by analogy with vl.2; note 2:  emended to  in accordance with B; — added by analogy with vl.2 and in accordance with B
36	va.	— added by analogy with vl.2 and in accordance with B; B: slur ends on note 2
37	vl.1 va. vc.	B: <i>ff</i> added by analogy with vl.2 and in accordance with B (va.)
42, 43,		
44	vl.2 va. vc.	notes 1–2: strong marc. added by analogy with b.41
45–66		A: 40 bars after b.44 has been cancelled in pencil, bb. 45–66 are written on a separate sheet (cf. description of sources)
46	vl.1	<i>pp</i> under — in vl.2 moved to vl.1
49	vc.	bass clef added in accordance with B
59	va.	<i>f</i> omitted by analogy with b.51
63	vl.1	<i>fz</i> or <i>sfz</i> emended to <i>sf</i> by analogy with vl.2, va. vc.; B: <i>fz</i>
67	vl.1	<i>p</i> moved from b.68 note 1 in accordance with B; B: note 2: <i>c</i> instead of <i>b</i> ^b
68	vl.2 va.	<i>p</i> added by analogy with b.67 (vl.1) and in accordance with B
74	vl.1	slur added by analogy with b.82 (vl.2)
75	vl.1	<i>mf</i> added by analogy with vl.2
75	vc.	<i>p</i> added by analogy with b.67 (vl.1)
76	vc.	<i>mf</i> added by analogy with b.75 (vl.2)
83	vc.	<i>f</i> added by analogy with va. and in accordance with B
87	vl.2	<i>p</i> moved from note 3; B: slur begins on note 2
89	vl.1	B: slur ends on note 3; note 4: stacc.; A: note 4: stacc. cancelled
89	vl.2	note 2: strong marc. added by analogy with b.87 (vl.1)
91	vl.2	B: slur begins on note 2
91	va.	note 2: strong marc. added by analogy with b.87 (vl.1)
91	vc.	B: note 5: no stacc.
92	vl.1	notes 1–2: additional slur omitted by analogy with b.94 (vl.2)
93	vl.2	B: no slur
93	va.	notes 1–4: slur, note 5: stacc. added by analogy with b.89
93	vc.	note 2: strong marc. added by analogy with b.87 (vl.1)
98	vl.1	B: note 3: <i>a</i> ^b instead of <i>a</i>
102	va.	<i>p cresc.</i> added by analogy with vl.2 and in accordance with B
108	vc.	<i>p</i> moved to from note 2; B: note 3: <i>p</i>
110	va.	B: slur begins on note 2
114	va.	note 5: stacc. added by analogy with vl.1 and b.110
116	vl.2	note 5: stacc. added by analogy with b.112

118–119,
120–121 va. *sf*  added by analogy with vl.2 and in accordance with **B**


122–123 va. *sf*  added by analogy with vl.2 and in accordance with **B**; *sf* 

125, 127 vl.2 va. vc. notes 1–4: stacc. added by analogy with vl.1

129 vl.1 va. vc. *ff* added by analogy with vl.2


131–132,
133–134 va.  added by analogy with vl.2 and in accordance with **B**


131 vc. *fp* added by analogy with vl.1,2, va. and in accordance with **B**

131–132 vc. **B**: 

133 vl.1 **B**: note 2: *a^b* instead of *a'*

134 vl.1 note 8: *e''* emended to *e^{b''}* by analogy with b.136 (vc.)

135–136,
137–138 va.  added by analogy with vl.2 and in accordance with **B**

143 vc. *cresc.* under  in vl.2 moved to vc.


144 va. *cresc.* added by analogy with vc. (b.143) and in accordance with **B**

146 vl.2 *cresc.* added by analogy with vl.1 and in accordance with **B**

148 vl.2 va. vc. *f* added by analogy with vl.1 and in accordance with **B** (vl.2, va.)

150 vl.2 va. vc. *ff* added by analogy with vl.1 and in accordance with **B** (vl.2, va.)

154 vl.2 *fp* added by analogy with vl.1, vc. and in accordance with **B**


154–155,
156–157 vl.2  added by analogy with vl.1 and in accordance with **B**

156 va. *fp* added by analogy with b.154 (vc.)


160 vl.1 **B**: note 5: *a^{b''}* instead of *a''*

162 vl.2 *cresc.* added by analogy with vl.1


164–171 vl.2 *f* added on each note by analogy with vl.1 and in accordance with **B**

164–171 vc.  added in each bar by analogy with va. and in accordance with **B**

172, 174,
176 va. vc. **B**: notes 1–2: strong marc. added in pencil

172 vc. **B**: notes 1–2: 

174, 176 va. vc. *ff* added by analogy with vl.2 and in accordance with **B** (va.)

177 vl.1 *cresc.* added by analogy with va. and in accordance with **B**; **B**: *cresc.* and  from note 7 to b.178 note 7 added in pencil (Heise)

177 vc. **B**: note 1: strong marc. added in pencil

178 vl.2 **B**: note 1: *cresc.*, no *sf*

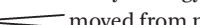
179 vl.1 note 1: *fp* added in accordance with **B**; *fp* added in pencil (Heise)

179 va. *p* added by analogy with vl.1 and b.1

187, 188 vl.1 note 5: *sf* added by analogy with bb.9, 10

187 vl.2 vc. *p* added by analogy with b.179 (vl.1)

188 vl.2 vc. strong marc. added by analogy with bb.10, 187

189–190 vl.1 end of  moved from note 2 by analogy with b.12

196 vl.1 **B**: note 6: *f[#]* instead of *f''* (natural is missing)

199 vl.1 *f* added by analogy with vc.

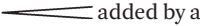
200 vl.2 va. *f* added by analogy with b.199 (vc.) and in accordance with **B** (va.)

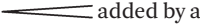
202 vc. slur added by analogy with b.32


203 vl.2 va. *p* added by analogy with vl.1 and in accordance with **B**

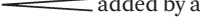
204 vc. *p* added by analogy with b.203 (vl.1)

205 va. note 1: *f* (with a natural) emended to *e* by analogy with b.203 (vl.2) and in accordance with **B**: *f* (with a natural) changed to *e* in pencil

207–208 va.  added by analogy with vl.2 and in accordance with **B**; **B**: b.207 note 1: *fz*

209–210 vc.  added by analogy with vl.1

211–212 vl.2 end of  moved from b.211 note 7 by analogy with bb.208, 210

211–212 va.  added by analogy with vl.2; **B**: b.211 note 1: *fz*

216 vl.2 va. vc. *p* added by analogy with vl.1 and in accordance with **B** (vl.2, va.)

217, 218 vl.1 notes 1–2: slur added by analogy with bb.69–70

221, 222 vl.1 notes 1–2: slur added by analogy with bb.73–74

224 vl.1 **B**: b.223 note 2: *f*

224 vl.2 va. vc. *f* added by analogy with vl.1

225, 226 vl.1,2 notes 1–2: slur added by analogy with bb.77–78

229, 230 vl.1,2 notes 1–2: slur added by analogy with bb.81–82


244 vl.2 *ff* added by analogy with b.243 (vl.1, vc.) and in accordance with **B**

245 va. *ff* added by analogy with b.243 (vl.1, vc.)

255 tutti *rall.* added as in vl.1: *dim. e rallantando* and in accordance with **B**: *dim. e rall.*

255 vl.2 va. vc. *dim.* added by analogy with vl.1 and in accordance with **B**

259 vl.2 end of slur moved from b.258 note 2 by analogy with va. and in accordance with **B**

261–264 vl.2 *pp*  added by analogy with vl.1 and in accordance with **B**

String Quartet No. 5 in A major

DESCRIPTION OF SOURCES

A Autograph score

B Transcript, parts

A Autograph, score.

DK-Kk, CII, 7k, Heises samling 020, mu7107.1565.

Title page: 'Kvartet for 4 Strygeinstrumenter / af / PHeise / Adur' ('Quartet for 4 string instruments / by / PHeise / A major') in pencil.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13.

33.8x26 cm (fols. 1, 32), 33.5x25 cm (fols. 2–15), 34.7x24 cm (fols. 16–19), 35x24 cm (fols. 20–31); 32 fols. of which fol. 1r is title page, fol. 1v blank, fols. 2r–31v contain music, fol. 32 blank. On the title page, at top right-hand corner: '(CII, 7k)', at bottom left-hand corner: 'mu 7107.1565' added in pencil.

Fols. 2r–31v are numbered 1–60 in pencil. Fols. 1v and 31v have been stamped 'BIBLIOTECA REGIA HAFNIENSIS'. Folio numbers have been added in pencil at bottom left-hand corner on each fol. Music written in black ink with changes in ink. Bar numbers have been added every ten bars in pencil. The score contains movement 1 (fols. 1r–9v), movement 2 (fols. 10r–13r), movement 3 (fols. 13r–19r) and movement 4 (fols. 19v–31v). In movement 3, bb.78–92 are written on a separate piece of music paper pasted over the original text.

Paper type: fols. 1, 32: 18 staves, no marks; fols. 2–15: 18 staves, no marks (type 2); fols. 16–19: 16 staves, no marks; fols. 20–23: 14 staves, no marks; fols. 24–31: 16 staves, no marks (type 2). The score has been restored for reasons of paper preservation.

B Transcript, parts.

DK-Kk, C II, 7k, Heises samling 101, mu7108.0862.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm).

35x26 cm, four parts, no title.

vl.1: 'Violino Imo', 14 fols. of which fols. 1r–14r contain music, fol. 14v blank. Fols. 1v–14r are numbered 2–27. Fol. 1r, at top right-hand corner: '(C II, 7k)' and 'Heises s 101', at bottom left-hand corner: 'mu 7108.0862' added in pencil in different hands. Stamped on fol. 14v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vl.2: 'Violino 2do', 13 fols. of which fols. 1r–13r contain music, fol. 13v blank. Fols. 1v–13r are numbered 2–25. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0862' added in pencil. Stamped on fol. 13v: 'BIBLIOTECA REGIA HAFNIENSIS'.

va.: 'Viola', 12 fols. with music. Fols. 1v–12v are numbered 2–22. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0862' added in pencil. Stamped on fol. 12v: 'BIBLIOTECA REGIA HAFNIENSIS'.

vc.: 'Violoncello', 12 fols. of which fols. 1r–12r contain music, fol. 12v blank. Fols. 1v–12r are numbered 2–23. Fol. 1r, at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0862' added in pencil. Stamped on fol. 12v: 'BIBLIOTECA REGIA HAFNIENSIS'.

Music written in black ink with a few changes in pencil.

The parts contain the four movements of the quartet in the final version of Source A. In vl.1, fourth movement, b.112 is missing and marked with a cross in pencil. The parts have been used for performances; the corners are marked by use.

Paper type: 12 staves, no marks.

SOURCE EVALUATION










The main source for Heise's String Quartet No. 5 is his autograph score, Source A, written in ink with changes made during the process of composing. In the third movement, bb.78–92 are written on a separate piece of music paper pasted over the original text. Source B is a set of parts copied by a copyist after Source A. The parts contain the final version of the music in Source A.




















The edition is based on Source A. Source B is used as a secondary source.


VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT







Bar	Part	Comment
1	vc.	p added by analogy with vl.1
10	vl.1	B : note 3: no stacc.


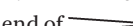


10	va.	p moved from b.11 note 1 by analogy with b.1 (vl.1) and b.9 (vl.2)
11	vl.1	B : note 1: no stacc.
15	vl.2	B : slur ends on note 3; note 4: stacc.
17–18	vl.1	open slur from b.18 emended to end of slur b.18 note 2 in accordance with B
17–18	va.	open slur from b.18 emended to end of slur b.18 note 4 in accordance with B
21	vl.1	pp moved from b.22 note 1
24	va.	B : note 5: no stacc.
24	vc.	note 1: stacc. added by analogy with b.40
27	vl.2	beginning of slur moved from b.26 note 1 by analogy with b.2 (vl.1), b.10, and b.26 (vl.1)
33	va.	B : notes 1–2: additional slur
33–34	va.	B : slur ends b.35 note 1
34–35	vc.	B : b.34 note 1 to b.35 note 1: 
41	vl.2	stacc. added by analogy with b.25 and in accordance with B
41	va.	stacc. added by analogy with vl.2 and b.39 (vl.2)
41	vc.	ff moved from b.42 note 1
48	vl.2 vc.	sempre f moved from note 3 by analogy with vl.1, va. and in accordance with B
73		A : end of b.72: <i>Presto</i> ; b.73: <i>Presto</i> changed to <i>Allegro vivace</i> ; B : no  = 
73	vl.1	p moved from note 4 in accordance with B
73	vl.2	<i>pizz.</i> added by analogy with va., vc. and b.316 and in accordance with B ; A : <i>pizz.</i> cancelled in ink
74	vl.1	B : slur ends on note 4
75	vl.1,2	B : slur ends on note 4
75	vl.2	<i>arco</i> added
76	vl.2	B : slur ends on note 4
77	va.	<i>arco</i> added in accordance with B : <i>col arco</i> added in pencil; p added by analogy with b.73 (vl.1) and b.75 (vl.2); <i>cresc.</i> moved from b.78 note 1 by analogy with vl.1,2
78	vc.	p added by analogy with b.73 (vl.1) and b.75 (vl.2); <i>cresc.</i> added by analogy with b.77 (vl.1,2, va.); B : no <i>arco cresc.</i> moved from note 4 by analogy with vl.1,2
90	va.	B : stacc.
101	vl.1	p added by analogy with b.101 (vl.2, va.)
102	vc.	p added by analogy with b.101 (vl.2, va.)
103	vl.1	B : note 1: marc.; slur ends b.105 note 1
104	vl.2	p added by analogy with b.105 (vl.1, va.), b.106 (vc.);
107	vl.2	B : slur ends b.108 note 1
109	vl.1	B : slur begins on note 1
109	vl.2	 emended to  in accordance with B
110	va.	B : note 2: <i>e</i> changed to <i>c#</i> in pencil
116	vl.1	B : marc. instead of strong marc.
116	vl.2	B : slur begins on note 1
123	vl.1	B : no strong marc.
124	vl.1	B : slur begins on note 1
127	vl.1	B : notes 3–4: no slur
133–134	vl.2	B : b.133 to b.134 chord 1: no slur
139	va.	p added by analogy with b.138 (vl.1, vc.)
147	vc.	fp added by analogy with vl.1,2, va.
151–152	vl.1	B : b.151 note 1:  instead of  ; b.151 notes 1–3: slur; b.152, notes 1–2: slur
153	va.	beginning of  moved from b.154 note 1 by analogy with vl.1,2, vc.
165–172	vl.1	b.165 note 1 to b.172 note 3: stacc. added by analogy with bb.161–164
173	vl.1	B : note 1: no strong marc.
174	va.	beginning of  moved from b.173 note 3 by analogy with bb.173, 175 (vl.1)

176	vl.2 va. vc.	p added by analogy with vl.1	394	vc.	f added by analogy with vl.1,2
181	vl.2 va. vc.	f added by analogy with vl.1	396	vc.	p added by analogy with vl.1,2
183–184	vl.1	b.183 note 1 to b.184 note 3: stacc. added by analogy with bb.181–182 and in accordance with B : b.183 notes 1–6: stacc.	396	vl.1	beginning of  moved from b.397 note 1 by analogy with vl.2, va.
186	vc.	B : slur ends b.187 note 1	396–397,		
190	vc.	B : slur ends b.191 note 1	400–401,		
192	vl.1	p moved from note 4; B : b.193 note 1: p	404–405	vc.	 added by analogy with vl.1,2, va.
194	vl.2 va. vc.	notes 2–4: slur added by analogy with bb.186, 190 and in accordance with B (vc.); B : va.: b.194 note 2 to b.195 note 1: slur	404	va.	end of slur moved from note 2 by analogy with vl.1
195	va.	B : notes 2–4: slur	417	va.	<i>dim.</i> added by analogy with vl.1
204	vc.	B : slur begins on note 2	422	va.	end of slur moved from b.423 note 1 in accordance with B
209	vl.1	end of slur moved from b.210 note 1 by analogy with bb.213, 215	428	vl.2 va. vc.	f added by analogy with vl.1
211	vl.1	end of slur moved from b.212 note 1 by analogy with bb.213, 215	428	vl.2 vc.	<i>dim.</i> added by analogy with va. and vl.1 (b.429)
241	vl.1	beginning of  moved from note 2 by analogy with b.245 and in accordance with B	433	vc.	B : slur ends b.434 note 1
246	vc.	note 2: <i>f</i> [♯] emended to <i>f</i> by analogy with note 1	435	vl.1	end of slur moved from b.436 note 1 by analogy with b.188
248	vc.	notes 4–6: slur added by analogy with vl.1,2, va. and in accordance with B	436	va. vc.	B : slur ends b.437 note 1
259–262	vl.1	stacc. added by analogy with bb.257–258	437	vl.1	slur added by analogy with b.433
275, 276	vl.2	end of slur moved from note 4 by analogy with vc. and in accordance with B	438	va. vc.	B : slur ends on b.439 note 1
281	vc.	pp moved from middle of bar by analogy with va. and in accordance with B	440	va.	B : slur ends b.441 note 1
282	vl.2 va.	<i>poco a poco cresc.</i> added by analogy with vl.1, vc. and in accordance with B (vl.2); B : va.: b.284: <i>cresc.</i>	440	vc.	end of slur moved from b.441 note 1 by analogy with vl.2, va.
290–292	vl.1	stacc. added by analogy with b.289 and in accordance with B : b.290	446	vl.1	B : note 1: <i>c</i> [♯] instead of <i>e</i> [♯]
292	vl.2	stacc. added by analogy with b.289 (vl.1)	455	va.	notes 1–3: end of slur moved from note 2 by analogy with vl.1,2, vc. and in accordance with B
293	va.	stacc. added by analogy with b.289 (vl.1)	460–461	vl.1	B : b.460: <i>c</i> [♯] changed to <i>c</i> [♮] (natural changed to sharp) in pencil; b.461: natural added in pencil; A : b.460: natural has been cancelled in ink; b.461: natural
294–295	vc.	stacc. added by analogy with b.289 (vl.1)	461–462	va.	ties added by analogy with vl.1,2, vc.
296	vl.2	B : ff	462–463	vc.	ties added by analogy with vl.1,2, va. and in accordance with B
299	vl.2	p moved from b.300 note 1	469	vl.2 va. vc.	<i>dim.</i> moved from b.470 note 1 by analogy with vl.1
307–308	vc.	tie added by analogy with vl.2, va.	480	vl.2 va. vc.	B : no ( = ) after <i>Majestoso</i>
316	vl.2 va. vc.	p added by analogy with vl.1	485		double bar line added after b.485 in accordance with B ; A : six bars after b.485 have been cancelled in ink (original ending)
320	va.	<i>arco</i> added	SECOND MOVEMENT		
320–323	va.	slurs added by analogy with vl.1,2 and bb.77–80 and in accordance with B (bb.322–323)	Bar	Part	Comment
332	vc.	<i>cresc.</i> added by analogy with vl.1,2, va.	+1	va. vc.	B : <i>Solo</i>
342–343	vl.1	stacc. added by analogy with bb.99–100, 340–341	+1	vc.	mf added by analogy with va. and in accordance with B
345	va. vc.	p added by analogy with b.344 (va.)	1	vc.	<i>dim.</i> added by analogy with va. and in accordance with B
346	vl.1	p added by analogy with b.344 (va.)	2	vc.	B : notes 2–3: no slur
348	vl.2	B : slur ends b.347 note 4	3	vc.	p added by analogy with va. and in accordance with B
350–352	va.	beginning of slur moved from b.350 note 2; B : b.349 note 1 to b.351 note 2: slur	5–9	vc.	B : no ties at upper note (<i>c</i> [♯])
360	vl.1	B : slur ends b.361 note 1	6	vl.2 va.	B :  begins b.5
363	vc.	 emended to <i>cresc.</i> by analogy with vl.1,2, va.	9	vl.2	B :  instead of  .
366	va.	B : notes 2, 5: <i>c</i> [♯] instead of <i>b</i> [♯]	10–11	vc.	B : no ties at upper note (<i>B</i> [♯])
367–369	va.	bb.367–368, 368–369: ties omitted in accordance with B ; A : bb.367, 368:  changed to six  (short notation)	15	vl.1	 added by analogy with vl.2, va., vc.
371	vl.1	B : note 4: <i>e</i> [♯] instead of <i>d</i> [♯]	19	vc.	 added by analogy with bb.16–18 and in accordance with B
377	vl.1	B : chord 1, lower note:  instead of  .	24	va.	B : slur ends on note 4
380	va.	notes 1–3: <i>f</i> [♯] emended to <i>f</i> [♮] by analogy with vl.2, vc.	26	vc.	B : notes 1–3: no slur
381, 382	va.	notes 1–6: <i>b</i> [♯] emended to <i>b</i> [♮] by analogy with vc., b.380 notes 4–6 and in accordance with B	25	va.	B : slur ends on note 3
384	va.	note 2: <i>f</i> [♯] emended to <i>f</i> [♮] by analogy with vc.; note 4: <i>b</i> [♯] emended to <i>b</i> [♮] by analogy with note 1; note 6: <i>g</i> [♯] emended to <i>g</i>	28	vc.	B : b.27 note 2: <i>dim.</i>
385	vl.2	note 1: <i>c</i> [♯] emended to <i>c</i> [♮] for harmonic reasons	29	vl.1	 added by analogy with va., b.28 and in accordance with B
388	vl.1	B : slur begins on note 1; slur ends b.389 note 1	40	vc.	 added by analogy with bb.37–39
			43	va.	B :  begins b.42 note 1
			46	vl.2	B : stacc.
			48	vl.2	end of  moved from note 2 by analogy with vl.1, va., vc.



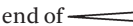
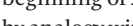

65	vc.	B: slur ends b.66 note 1
66	vc.	ff added by analogy with vl.1,2, va. and in accordance with B
72–74	vc.	A, B: b.72 to b.74 note 1: notated in treble clef one octave higher than in modern notation
79	vl.1	B: slur begins on note 4 (first grace note)
80	vl.1	p added by analogy with vl.2, va., vc.
83	vc.	<i>cresc.</i> moved from note 6 by analogy with vl.1,2, va. and in accordance with B
91–92	vl.1	one slur emended to two slurs by analogy with bb.88–90 and in accordance with B
93	vl.1	B: slur ends b.92 note 12
100	vc.	p added by analogy with vl.2, va.
106	vl.2	B: slur ends on note 3
113	vc.	pp added by analogy with vl.2, va.
138	vc.	end of slur moved from b.139 note 1 by analogy with b. 140 (vl.1) and in accordance with B
139–140	vl.1	one slur emended to two slurs by analogy with bb.137–138 (vc.) and in accordance with B
141	va.	B: slur ends b.142 note 1
145	vl.1	strong marc. added by analogy with b.144 (va.) and vl.2
150	vl.2	beginning of  moved from note 2 by analogy with vl.1,2 and in accordance with B
151	vc.	B: slur begins on note 1











THIRD MOVEMENT

Bar	Part	Comment
1	vc.	f added by analogy with va.
5	vl.2	B: no double stems
29–30	vc.	 added by analogy with vl.1,2, va.
31	vl.2	<i>c[♯]</i> emended to <i>c</i> by analogy with b.331 and in accordance with B: natural added in ink
37	vl.2	B: slur begins on note 1
56	vl.1	<i>c[♯]</i> emended to <i>c</i> by analogy with b.320
57	vl.1	B: note 3: <i>c[♯]</i> instead of <i>c</i> (natural is missing)
77	vl.2	note 2: <i>f[♯]</i> emended to <i>f</i> by analogy with b.361 and in accordance with B
93		<i>Tempo I^{mo}</i> above vl.1 omitted. It refers to the original text which had a <i>Lento</i> and was pasted over with bb.78–92 on a separate piece of music paper
97	vl.2	B: no double stems
136		A: <i>poco meno allegro</i> cancelled in ink
149–150	vc.	slur added by analogy with bb.165–166
205	va.	B: b.204 note 1: p
205	vc.	p added by analogy with vl.1,2, va. and in analogy with bb.145, 185; B: b.204 note 1: p
220	vl.2	B: slur ends b.221 note 1
233–234	vc.	B: no slur
248	vl.2	note 2: <i>c</i> emended to <i>c[♯]</i> in accordance with B; A:  cancelled with two vertical lines
261	vl.1,2 va. vc.	B: b.262: <i>dim.</i>
265	vc.	p added by analogy with vl.1,2, va.
269	vl.2	B: no double stems
278	vl.1,2	f moved from b.277 note 2 by analogy with b.14 and in accordance with B
281	va.	B: rest 1:  (<i>f[♯]</i>) instead of  ; A:  (<i>f[♯]</i>) written over  and cancelled in ink
301, 303,		
305	vl.1	note 1: stacc. added by analogy with bb.19, 21, 23, 299
302	vl.1	end of slur til moved from b.303 note 1 by analogy with bb.300, 304, 306 and in accordance with B

321	vl.2 va. vc.	<i>cresc.</i> moved from b.322 note 1 by analogy with vl.1
333	vl.2	B: <i>Solo</i>
341	vl.1	f added by analogy with vl.2, va., vc.
356	vl.1,2	notes 2–4: <i>e[♯]–d[♯]–c[♯]</i> emended to <i>d[♯]–c[♯]–d[♯]</i> by analogy with b.72
357	vc.	<i>arco</i> added
374	vl.1	B:  ends b.373
374	vl.2 va.	end of  moved from b.373 by analogy with vl.1, vc. and in accordance with B (va.)
374	vl.2 vc.	B:  ends b.372
381	vl.2	B: no double stems
386–387	vc.	 added by analogy with vl.1,2, va.
425–428	vl.1	B: one slur
425	va.	B: b.424 note 1: p
425	vc.	p added by analogy with vl.1,2, va.
432	vl.1	pp moved from b.433 note 1 in accordance with B
446–451	vl.1	b.446 note 2 to b.451 note 4: stacc. added by analogy with b.445 note 1 to b.446 note 1; B: b.445 note 4 to b.446 note 1: no stacc.
446–447	vl.2	b.446 note 2 to b.447 note 4: stacc added by analogy with b.445 note 1 to b.446 note 1 and in accordance with B: b.446 notes 2–4: stacc.
446–447	va. vc.	b.446 note 2 to b.447 note 4: stacc added by analogy with b.445 note 1 to b.446 note 1 and in accordance with B: b.446 note 2: stacc.

FOURTH MOVEMENT

Bar	Part	Comment
1	vl.1,2 va.	B: <i>Adagio, quasi Fantasia</i>
5	vl.1	notes 1–2: slur added in accordance with B
9	vl.2	B: note 1: no strong marc.
11	va.	B: notes 1–9: one slur, stacc.
15	va.	B: note 6: no stacc.
19	vc.	notes 1–2, 4–5, 7–8: slur added by analogy with bb.17–18 and in accordance with B
22, 23	vc.	notes 1–2, 4–5, 7–8: slurs added by analogy with bb.17–18, 21
27	vc.	B: slur ends b.26 note 7
28	vl.1	end of slur moved from note 3 by analogy with b.28 and in accordance with B
33	vl.1	B: notes 1–3, 4–6: additional slur; notes 1–9: slur ends on note 8
34–37	vc.	A, B: notated in treble clef one octave higher than in modern notation
36	va.	B: notes 1–2: slur
39–40	vl.2 va.	end of slur moved from b.39 note 3 by analogy with b.39 note 1 and in accordance with B
39–40	vc.	note 1: end of slur moved from b.39 note 9 by analogy with b.39 note 1
41	vl.2 va. vc.	B: <i>Cadenza</i> under  with 
42		A: <i>Allegro assai</i> changed to <i>Allegro energico, ma non troppo presto</i>
44–45	va.	slur added by analogy with bb.42–43, 43–44
48	vl.1	B: note 1: p
48	va.	end of  moved from note 5 to note 2, beginning of  moved from note 6 to note 3 by analogy with bb.49, 50, 266
48	va. vc.	p added by analogy with vl.1,2 and b.266
50	vl.2	 added by analogy with bb.49, 268 and in accordance with B
50	va. vc.	slur added by analogy with bb.48, 49, 268
55, 56	va.	B: slur ends on note 7
57	vl.1,2 va. vc.	p added by analogy with bb.48, 275

58	vl.1	notes 1–2: slur added by analogy with bb.57, 276; added by analogy with b.276 and in accordance with B ; notes 4–8: end of slur moved from note 9 by analogy with b.276 and in accordance with B	217	vc.	B : note 3: p
58	va.	added by analogy with b.57 (vl.1), b.276	219	vc.	end of slur moved from note 2 by analogy with va.; B : note 3: stacc.
59	vl.1	slur added by analogy with b.277	223	vl.1	note 2: <i>f</i> emended to <i>f</i> [#] for harmonic reasons
59	vl.2	notes 4–8: end of slur moved from note 9 in accordance with B	224	vl.2	p added by analogy with b.217 (va., vc.), b.218 (vl.1)
59	va.	added by analogy with b.277	229	vl.1	end of slur moved from b.230 note 1 by analogy with b.225
59	vc.	B : notes 7–8: slur begins on note 6	230	va.	B : slur ends b.231 note 1
63	vl.2	note 4: <i>f</i> emended to <i>f</i> by analogy with vl.1, va., vc. and in accordance with B	233	vl.1	end of slur moved from b.234 note 1 by analogy with b.225 and in accordance with B
65	vl.2	beginning of slur moved from note 3 by analogy with vl.1	237	vl.1	B : note 1: <i>f</i> ; note 2: p instead of <i>fp</i>
65	vc.	beginning of slur moved from note 2 by analogy with b.291 and in accordance with B	237	vl.2	added by analogy with vl.1 and in accordance with B
68–74	va.	stacc. added by analogy with b.67 and b.71 (vl.2)	238	vl.2	notes 4–5: slur added, notes 6–7: stacc. added by analogy with vl.1
72–74	vl.2	stacc. added by analogy with b.71	243–244	va.	B : slur ends b.243 note 4
73–74	vc.	beginning of slur moved from b.74 note 1 by analogy with bb.69–70 (vl.1), 299–300 and in accordance with B	244	vl.2	B : note 2: no stacc.
76	vl.1	note 7: <i>g</i> [#] emended to <i>g</i> by analogy with b.304 (vl.2, va.)	245, 246, 247, 248,		
76–78	vc.	stacc. added by analogy with b.75 and in accordance with B (b.76)	249	vl.1,2	notes 2–6: stacc. added by analogy with b.244 and in accordance with B (vl.1): b.245 notes 3–6: stacc.
78	vl.2	note 7: <i>d</i> [#] emended to <i>d</i> by analogy with b.304	246	vl.1	B : notes 1–2: no slur
78	va.	note 7: <i>d</i> [#] emended to <i>d</i> by analogy with b.304	246	vc.	<i>cresc.</i> added by analogy with vl.1,2, va.; B : b.247: <i>cresc.</i>
90–91	vl.1	B : no slur	247	vc.	B : no slur
102–103	vc.	tie added by analogy with va. and in accordance with B	250	vl.2	note 3: <i>f</i> emended to <i>f</i> [#] for harmonic reasons
106	vc.	A : note 9: natural added in another type of ink; B : note 9: <i>a</i> ^b instead of <i>a</i> (no natural)	257	vl.1	B : note 2: p
109	vl.2	notes 2, 3: <i>a</i> emended to <i>a</i> ^b by analogy with b.108	258	vl.1	end of slur moved from b.259 note 1 by analogy with b.260
109–110	vc.	B : b.109 note 4 to b.110 note 1: tie	262	vc.	B : slur ends b.263 note 1
114	vl.1	B : bar missing, cross in pencil over barline	268	vl.1 vc.	added by analogy with bb.50, 267
121	vl.2 va.	slur added by analogy with b.120	269	vl.1	B : notes 2–3: marc. instead of strong marc.
122	vl.2 va.	end of moved from note 3 by analogy with b.340	269	va.	B : note 3: no strong marc.
124	vl.2	B : chord 1: marc. instead of	273	vl.1 va.	beginning of slur moved from note 2 to note 1 by analogy with vl.2 and b.55; B : vl.1: slur ends on note 7
126	va.	B : 	273–274	va.	beginning of slur moved from b.274 note 2 by analogy with bb.55–56
127	vc.	B : slur ends on note 4	274	vl.2	beginning of slur moved from note 2 by analogy with b.56 and in accordance with B
132–133	vl.1	open tie from b.132 note 8 emended to tie by analogy with bb.350–351 and in accordance with B	275	vl.1	p moved from note 2 to note 3 by analogy with b.266 and in accordance with B (va.)
134	vl.1	B : slur ends b.133 note 8	275	vl.2 va.	p moved from note 1 to note 2 by analogy with b.266 and in accordance with B (va.)
135	vl.1	beginning of slur moved from note 2 by analogy with b.137 (vc.), b.139, b.141 (vc.)	275	va.	slur added by analogy with b.57 and in accordance with B
137–138	vc.	B : slur ends b.138 note 2	276	vl.1	B : notes 4–8: slur ends on note 7
139	vc.	notes 1–2: slur added by analogy with b.135	277	vl.2	end of slur moved from note 9 by analogy with b.276 (vl.1) and in accordance with B
142, 143	vc.	B : slur ends on note 5	277	va.	slur added by analogy with b.77, b.276 (vl.1)
143–144	vc.	B : slur ends b.143 note 7	277	vc.	notes 7–10:  emended to  by analogy with b.59, b.275 (vl.1), b.276 (vl.2)
153	vl.2	B : notes 6–10: slur ends on note 9	283–284	vl.2 va.	b.283 notes 4–7:  , b.284 notes 3–7:  emended to one  by analogy with bb.285–286, 287–288
155	vl.2	B : notes 1–5: slur ends on note 4	285	vl.2 va.	beginning of  moved from note 6 by analogy with bb.283, 287 and in accordance with B (vl.2)
158	vl.1	B : slur ends on note 14	290	vl.1	end of slur moved from b.291 note 1 in accordance with B
166	vl.1	two  emended to one 	291	vl.1	end of slur moved from b.292 note 1 by analogy with b.65
172	vl.2	beginning of slur moved from note 2 by analogy with b.168 (vc.), b.170 (va.) and in accordance with B	292	vl.1	B : slur begins on note 3; slur ends b.293 note 1
175–176	vl.2 va.	slur added by analogy with bb.169–170 (vl.1,2)	292	vl.2	note 8: <i>c</i> emended to <i>c</i> [#] by analogy with note 1
180	va.	<i>f</i> moved from note 8 by analogy with vl.1,2, vc.; B : b.181 note 1: <i>f</i>	294	vl.1	B : notes 2, 4, 6, 8: <i>f</i> instead of <i>f</i> [#]
187	vl.2	end of slur moved from note 2 by analogy with b.177 (vl.1), b.179	294–300	va.	B : stacc. added by analogy with b.293 and in accordance with B (b.294)
189	vc.	end of slur moved from note 2 by analogy with b.177 (vl.1), b.179 (vl.2)			
194	vc.	B : notes 3–4: no slur			
195	va.	B : note 4: marc. instead of 			

297–300	vl.2	B: stacc. added by analogy with b.71, b.293 (va.)
301–304	vc.	stacc. added by analogy with bb.75–78
302	vl.1	note 7: <i>e</i> [#] emended to <i>e</i> ⁿ by analogy with b.304 (vl.2, va.)
302	vc.	notes 1, 3, 5, 7: <i>F</i> emended to <i>F</i> [#] by analogy with b.301 and in accordance with B
313	vl.2	— added by analogy with b.87
323	va.	note 1: <i>f</i> emended to <i>f</i> [#] by analogy with b.322 and vl.1
328	va.	B: slur begins on note 3
328	va. vc.	<i>f</i> added by analogy with vl.1,2
335	vl.1	B: notes 4–5: no slur
336–337	vl.1	beginning of — moved from b.336 note 4, end of — moved from b.337 note 2 by analogy with b.118; B: slur ends b.337 note 1
339–340	vl.1	end of slur moved from b.339 note 5 by analogy with bb.121–122 and in accordance with B ; b.340 notes 2–4: slur added by analogy with b.122
342–343	vl.2 va.	B: slur begins b.343 note 2
346–347	vl.1	B: slur ends b.347 note 1
351	vl.1	beginning of slur moved from note 3 in accordance with B
351	va.	B: no slur, note 2: <i>a</i> changed to <i>g</i> [#] in pencil
352–353	vl.1	b.352 note 8 to b.353 note 1: beginning of slur moved from b.352 note 9 in accordance with B
353–354	vl.1	slur added by analogy with bb.357–358
356–359	vc.	slur added by analogy with bb.352–355 (va.)
358	vl.2	notes 2–4: beginning of slur moved from note 1 by analogy with b.356 and in accordance with B
358–359	vl.2	B: b.358 note 8 to b.359 note 1: slur ends on note 10; b.359: slur begins on note 1
361	vl.1	B: notes 1–6: slur ends on note 4
361	va.	B: slur ends on note 4
369	va.	notes 1–6: additional notes one octave lower omitted in accordance with B ; A: notes 7–9: additional notes have been cancelled in ink
370	va.	notes 1–5: end of slur moved from note 6; notes 6–10: end of slur moved from b.371 note 1 by analogy with bb.155, 368; B: notes 1–5: no slur; notes 6–10: slur begins on note 8
370	vc.	notes 1–5: end of slur moved from note 6; notes 6–10: beginning of slur moved from note 8 by analogy with bb.155, 368
371	vl.2	note 3: <i>g</i> [#] emended to <i>g</i> ⁿ by analogy with vl.1 note 1
377	vl.2	notes 1–5: slur added by analogy with vl.1 and in accordance with B
377	va.	notes 1–5: end of slur moved from note 6 by analogy with vc. and in accordance with B
384		A: <i>Presto</i> changed to <i>Più allegro</i>
384	vl.1,2 va.	<i>arco</i> added
389	vl.2	B: notes 2–3: <i>b</i> [#] instead of <i>b</i> ^b
397	vc.	B: slur ends on note 3
398	vc.	<i>cresc.</i> added by analogy with vl.1,2, va.
405	vl.1	<i>fp</i> moved from note 2 by analogy with vl.2, va.
407	vl.1	notes 3–6: beginning of slur moved from note 2 by analogy with vl.2 and b.405
408	vl.2	notes 5–8: beginning of slur moved from note 6 by analogy with vl.1 and in accordance with B
413–414	vl.1	two — emended to one — by analogy with bb.409–410, 411–412 and in accordance with B

String Quartet No. 6 in G minor

DESCRIPTION OF SOURCES

A Autograph score

B Transcript, parts

A Autograph, score.

DK-Kk, CII, 7k, Heises samling 017, mu7107.1564.

Title page: 'Quartett for 2 Violini, Viola og Violoncello.' (autograph, same ink).

Dating: no dating.

First music page, at top right-hand corner: 'Peter Heise'
Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13.
29.5x35 cm; 18 fols. of which fol. 1r is title page, fol. 1v blank, fols. 2r–17v contain music, fol. 18 blank. On the title page, at top right-hand corner: '(CII, 7k)', at bottom left-hand corner 'mu 7107.1564' added in pencil. First music page is unnumbered, fols. 2v–17r are numbered 2–31 in ink. The last music page is unnumbered and has been stamped 'BIBLIOTECA REGIA HAFNIENSIS'. The score contains the four movements of the string quartet. Between the first and second movement (fol. 7r), 8 bars of a discarded movement in 2/4-time have been cancelled in pencil. The music contained in these bars is used as second theme in the second movement (bb. 77–83). Music written in black ink with changes in ink, pencil and red pencil.

Paper type: Paper with 20 staves, no marks.

The manuscript has been restored for reasons of paper preservation.

B Transcript, parts.

DK-Kk, C II, 7k, Heises samling 100, mu7108.0866.

Title on first page of each part: 'Quartett af P. Heise'.

Provenance: Heises samling (Heise's collection), acquired by The Royal Library from the estate of Ville Heise 1912–13, in a package with the inscription 'P. Heise. gl. Noder tilh. Julius Holm' (P. Heise. Old music material belonging to Julius Holm).

34.8x26 cm; no title page, four parts.

vl.1: 'Violino 1mo', 12 fols. numbered [1], 2–16, 'Violino 1mo Pag 17', 18–24 in ink; Fol. 1r: 'Heises Samling. Fasc: Gamle Noder, tilhørt Julius Holm.', at top right-hand corner: '(C II, 7k)' and 'Heises s. 100', at bottom left-hand corner: 'mu 7108.0866' added in pencil in different hands.

vl.2: 'Violino 2do', 12 fols. numbered [1], 2–16, 'Violino 2º Pag 17.', 18–24 in ink; Fol. 1r: 'Heises Samling. Fasc: Gamle Noder, tilhørt Julius Holm', at top right-hand corner: '(C II, 7k)', at bottom left-hand corner: 'mu 7108.0866' added in pencil in different hands.

va.: 'Viola', 12 fols. numbered [1], 2–16, 'Viola Pag 17.', 18–23 in ink, fol. 12v blank; Fol. 1r: 'Heises Samling Fasc. Gamle Noder, tilhørt Julius Holm', at top right-hand corner:

‘(C II, 7k)’, at bottom left-hand corner: ‘mu 7108.0866’ added in pencil in different hands.

vc.: ‘Violoncello.’, 12 fols. numbered [1], 2–16, ‘Violoncello Pag 17.’, 18–23 in ink, fol. 12v blank; Fol. 1r: ‘Heises Samling. Fasc: Gl. Noder, tilhørt Jul. Holm.’, at top right-hand corner: ‘(C II, 7k)’, at bottom left-hand corner: ‘mu 7108.0866’ added in pencil in different hands.

Music written in black ink with changes in ink corresponding with changes in red pencil in Source A, and a few changes in pencil, blue pencil and red pencil. Bar numbers are added every 5 bars in pencil except from the first pages of each part. Each part is stamped on fol. 12v: ‘BIBLIOTECA REGIA HAFNIENSIS’. The parts have been used for performances; the corners are marked by use and fingering has been added in some places. Paper type: paper with 12 staves, no marks.

SOURCE EVALUATION

Source A is Heise’s autograph score written in black ink with changes in ink made during the process of composing. A beginning of the second movement (fol. 7r) has been discarded and is cancelled in pencil. The music contained in these bars has been used as a theme in the second movement and is thus to be considered a sketch for movement 2, bb. 77–83. A number of changes have been made in red pencil after the parts were copied. In Source B, changes have been made in ink in accordance with these changes in Source A. It is not possible to identify the red pencil as Heise but it can be assumed that these changes were authorized by Heise as they have been transferred to the parts in ink. Similarly, in movement 2, bb. 117–121, *risoluto* and *dolce* has been added in pencil in Source A and copied into Source B in ink. Metronome markings added in the score in red pencil have not been added in the parts.







The autograph score (Source A) is the main source of the edition. The parts (Source B) have been used as a secondary source. Those changes in red pencil and pencil in Source A which have been changed accordingly in Source B in ink are regarded the text of the main source as they constitute the latest changes and can be assumed to be authorized by Heise.





VARIANT READINGS AND EDITORIAL EMENDATIONS

FIRST MOVEMENT

Bar	Part	Comment
1		A: <i>M.M.</i> ♩ = 60 added in red pencil
2	va.	B: slur ends on note 2
4	va.	pp added by analogy with vl.1,2, va. and in accordance with B
13	vl.1	B: notes 2–3: no f
15	vc.	B: note 1: marc.;
17	vl.1	B: note 1: marc. instead of
18–19	vc.	B: b.18 notes 1–4: slur, b.19 notes 1–4: slur
19	vl.2 va.	p added by analogy with vl.1
20	vl.2	B: slur begins b.19 note 1
21	vl.1	B: note 1: marc. instead of
24	vl.2	B: note 1: marc. instead of
24–25	vl.2 va. vc.	B: b.24 note 3 to b.25 note 1: slur; B: vl.2: slur added with another pen

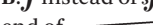

26		A: <i>M.M.</i> ♩ = 96 added in red pencil. Apparently the metronome marking has been changed from 88 to 96 in the same red pencil
26	vl.1,2 va. vc.	B: note 3: no stacc.
27	vl.1,2 va. vc.	stacc. added by analogy with b.26 notes 7–14
46	vc.	B: slur begins on note 7
51	va.	B: notes 15–16: <i>c'</i> instead of <i>a</i>
53	va.	B: fp before p
55–56	vl.2	slur added by analogy with bb.57–58
57–58	vl.1	beginning of slur moved from b.58 note 2 by analogy to bb.53–54
60, 61	vl.2	B: note 2: no marc.
64	vl.1,2 va. vc.	stacc. added by analogy with b.63 notes 7–14 and in accordance with B (vl.1): notes 1–4: stacc.
67	vl.1	p added by analogy with vl.2, va., vc. and b.32
69	va.	notes 4–6: slur added by analogy with b.68 notes 4–6 and in accordance with B
70	va.	notes 1–3: slur added by analogy with b.69 notes 1–3 and in accordance with B; B: note 2: <i>a</i> instead of <i>c'</i>
71	vl.1	B: slur ends b.70 note 4
71–72	vl.1	b.71 note 5 to b.72 note 1: stacc. added by analogy with bb.73–74; end of slur moved from b.71 note 7 by analogy with b.74
72–73	vl.2	b.72 note 4 to b.73 note 1: stacc. added by analogy with bb.74–75
76	vl.1	note 1: stacc. added by analogy with b.74; B: slur ends b.75 note 6
77	vl.1	end of slur moved from b.78 note 1 in accordance with B
79	va.	B: note 2: f
81	vl.1 vc.	p added by analogy with vl.2, va.
82	vl.2	B: slur ends on note 15
83	vl.1	notes 3–4: slur added by analogy with b.224
85	vl.2	B: slur ends on note 4
85	vl.2 vc.	p added by analogy with vl.1, va.
86	vl.2	end of slur moved from note 2 by analogy with b.85; B: slur ends on note 4
86	va.	B: slur ends on note 7
92	vl.1	notes 1–8: end of slur moved from note 7, notes 9–16: end of slur moved from note 15 by analogy with b.90 and in accordance with B
92	vl.2	B: note 2: no sf
94	vl.1	B: slur ends on note 15
94	vl.2	note 1: end of slur moved from b.93, note 7 by analogy with va. and b.92 in accordance with B
94	vc.	p added by analogy with vl.1,2, va. and in accordance with B
96	vl.1	notes 1–8: end of slur moved from note 7, notes 9–16: end of slur moved from note 15 by analogy with b.94 and in accordance with B
101	vl.2	slur added by analogy with b.242
104	va.	B: slur begins on note 1
108	vl.2 va. vc.	B: slur ends on note 8
111	vl.1	B: slur ends b.112 note 1
112	vl.2	p added by analogy with vl.1, va. vc. and in accordance with B
114	vc.	notes 4–6: end of slur moved from b.115 note 1
119–120	vl.1,2 va. vc.	b.119 note 7 to b.120 note 16: stacc. added by analogy with bb.27–28, 63–64 and in accordance with B (vl.2): notes 7–10: stacc.














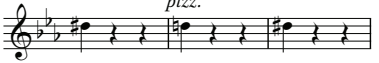
119	vc.	B: notes 4–6: no slur	222	vc.	B: slur ends on note 8
140	vl.2	B: b.141 note 6: <i>cresc.</i>	226	va.	p added by analogy with vl.1,2, vc. and in accordance with B
145	vl.1	B: notes 1–3: no slur	230	vl.1	B: slur ends b.231 note 1
146–147	va.	B: b.146 notes 1–4: slur, b.147, notes 1–4: slur	232–233	vl.2	slur added by analogy with bb.91–92 and bb.231–232 (va.)
148	vl.1	B: note 5: <i>d</i> ⁿ emended to <i>e</i> ^b ⁿ in pencil	233	vl.1	note 13: <i>a</i> [#] emended to <i>a'</i> by analogy with va. and b.92
148–149	va.	b.148 notes 1–4: slur, b.149 notes 1–4: slur emended to one slur by analogy with bb.143–144 (vc.), 146–147	234	vl.2	B: note 2: <i>cresc.</i>
149	vl.1	B: notes 1–7: additional slur	234–235	vl.2 va.	slur added by analogy with bb.93–94, 236–237
150	vc.	B: note 1: stacc.	236	vl.2	B: <i>cresc. sempre</i>
151	vc.	B: note 5: stacc.	239–240	vl.1	B: slur ends b.240 note 2
153	vl.1	notes 3–6: end of slur moved from note 5 by analogy with b.151 and in accordance with B	248	vl.2	B: <i>ff</i> instead of <i>f</i>
155	vl.2	note 1: <i>d'</i> emended to <i>d</i> [#] by analogy with vl.1 and in accordance with B: <i>d'</i> changed to <i>d</i> [#] in pencil	250	vc.	<i>γ</i> added after note 9 by analogy with vl.1,2, va. and in accordance with B
156	vl.1,2 va. vc.	B: notes 2–4: slur begins on note 1; vl.2: slur ends on note 3	251	vc.	p added by analogy with va. and in accordance with B: p added in blue pencil
156	vl.1,2 va.	B: notes 6–8: slur begins on note 5	254	vl.1	B: notes 2–3: <i>b</i> [♯] changed to <i>b</i> [♭] (flat added) in blue pencil
157	vl.1,2 va.	B: notes 2–5: slur begins on note 1	254	vl.2	note 2: courtesy accidental added (<i>e</i> [♯])
157	vl.1	B: notes 6–7: slur begins on note 5	254	vc.	note 2: courtesy accidental added (<i>e</i>); B: notes 2–3: <i>e</i> changed to <i>e</i> [♭] (flat added) in pencil
157	vl.2	B: notes 6–8: slur begins on note 5, slur ends on note 7	255	vl.1	B: chord 1: <i>e</i> [♭] , <i>c</i> ⁿ : <i>♩</i> instead of <i>♩</i>
157	va.	B: notes 6–7: slur begins on note 5, slur ends on note 8	258	vc.	<i>dim.</i> added by analogy with vl.1,2, va.
157	vc.	B: notes 6–7: slur ends on note 8; note 8: stacc.	260	vl.1	end of slur moved from b.261 note 1
159	va.	note 3: <i>e</i> ^b ⁿ emended to <i>e</i> ⁿ for harmonic reasons in accordance with B: <i>e</i> ^b ⁿ changed to <i>e</i> ⁿ in pencil	273	vl.1	B: note 4: <i>unis.</i>
160	va.	<i>b</i> [♭] emended to <i>b</i> [♯] by analogy with vl.2, vc. and in accordance with B: <i>b</i> [♭] changed to <i>b</i> [♯] in pencil	273	vl.1,2 va. vc.	notes 4–6: stacc. added by analogy with bb.26, 62 and in accordance with B (vl.1)
163	vc.	B: notes 1–8: one slur	274	vl.1	note 5: <i>e</i> [♭] emended to <i>e'</i> by analogy with vl.2, va., vc.
164	vc.	B: notes 1–8: one slur; note 6: <i>sf</i>	274–275	vl.1,2 va. vc.	b.274 note 7 to b.275 note 16: stacc. added by analogy with bb.27–28, 63–64
165	vl.2 vc.	B: slur ends b.166 note 1	277	vl.1	B: slur begins on note 3
167	vl.1	notes 2–4: end of slur moved from note 3 by analogy with b.166	279	vl.1	B: note 1: no stacc.
168	vl.1	B: slur begins on note 1	279–280	vc.	B: no stacc.
169	vl.1	B: notes 1–8: one slur	285	va.	B: note 2: <i>cresc.</i>
170	vl.2	B: notes 6–8: slur begins on note 5	SECOND MOVEMENT		
171	vl.2	B: notes 2–4: slur begins on note 1; notes 6–8: slur begins on note 5	Bar	Part	Comment
176	va.	 added by analogy with bb.174–175 and in accordance with B	1		A: <i>Andantino, non troppo lento</i> changed to <i>Andantino, quasi allegretto</i> (in same type of ink); <i>M.M.</i> <i>♩</i> = 60 added in red pencil
182	vl.2 va.	p added by analogy with vl.1, va.	4	vl.2 vc.	notes 1–2: additional slur omitted by analogy with b.12 and b.127 (vl.2)
186	vl.1	end of slur moved from b.185 note 7 by analogy with b.184	7	vl.1	notes 1–2: additional slur omitted by analogy with b.130
192	vl.2	B: slur begins at note 3	7	va. vc.	B: slur ends on note 4
193	vl.1,2 va.	end of slur moved from b.192 note 6 by analogy with b.191 and in accordance with B	7	vc.	B: slur ends on note 3
196	vl.2	B: <i>ff</i>	15	vl.2	B: notes 2–3: no slur
196	vc.	<i>ffp</i> emended to <i>ffp</i> by analogy with vl.2 and b.190	22	vl.1	notes 1–3: slur, note 4: stacc. emended to notes 1–4: slur by analogy with b.145
198	vl.2 vc.	<i>cresc.</i> added by analogy with vl.1, va. and in accordance with B	37	vl.1	end of  moved from b.38 note 2
201, 202	vc.	B: notes 2–4: slur begins on note 1; notes 6–8: slur begins on note 5	39	va.	B: <i>cresc.</i> instead of 
203	vl.2	B: notes 2–4: slur begins on note 1	44	vl.2	B: notes 1–2: no stacc.
206	vl.2	B: notes 5–8: strong marc.	50–51	va.	B: b.50 notes 2–4: slur; b.51: slur begins on note 1
207	vl.1	B: slur ends on note 14	51	vl.1	B: slur begins on note 2; slur ends b.52 note 1
208, 209	vl.1	B: notes 1–16: slur	51–52	vl.2	A: b.51 chord 4, lower pitch (<i>b</i> [♯]), b.52 chord 1, lower pitch (<i>a</i>) cancelled in pencil
211, 212,			51	va.	A: notes 1–7: changed in red pencil, original reading four <i>♩</i> <i>g</i> [♯] – <i>a</i> – <i>b</i> [♯] – <i>d'</i> ; B: changed in ink in accordance with the change in A
213	vl.1	 added by analogy with vl.2, va., vc. and b.210	52	vl.1	notes 5–7: additional slur omitted; B: notes 4–7: additional slur
212	vl.2	B: notes 4–5:  instead of 	54	vl.1	p added by analogy with vl.2, va., vc.
214	vl.1 va. vc.	B: note 2: no stacc.			
215	vl.1,2 va. vc.	B: notes 1–2: no stacc.			



55–56	vl.2	A: b.55 chord 4, lower pitch (b^{\sharp}), b.56 chord 1, lower pitch (a) cancelled in red pencil; B : changed in ink in accordance with the change in A
55–56	va.	A: b.55 note 4, b.56 note 1 changed from $g^{\sharp}-a$ to $d'-c^{\sharp}$ in red pencil; B : changed in ink in accordance with the change in A; b.55 note 4 to b.56 note 1: slur added after the change
55–56	vc.	A: b.55 notes 2–4, b.56 note 1 changed from A– $B^{\sharp}-d-c^{\sharp}$ to $e-d-B^{\sharp}-A$ in red pencil; B : changed in ink in accordance with the change in A
56–57	va.	B : b.56 note 2 to b.57 note 3: slur
63	vc.	p added by analogy with b.58 (vl.1, 2, va.)
66	vl.2 va. vc.	p added by analogy with vl.1 and in accordance with B (vl.2)
69	va.	pp added by analogy with vl.1, 2
71	vl.1, 2	end of slur moved from b.70 note 8 by analogy with b.70 note 1 and in accordance with B (vl.1)
79	vl.2	B : open ties from note 1
85	vl.2	slur added by analogy with b.73
87	vl.1	B : slur begins on note 2
87	va.	B : marc. instead of 
87–88	vc.	tie added by analogy with vl.2, va.
89	vl.1	end of slur moved from b.90 note 1 in accordance with B
90–93	vl.1	B : b.92 note 1 to b.93 note 1: slur; b.93 notes 1–2: no tie
101–102	vl.1	B : b.101 note 1 to b.102 note 1: slur; b.101 note 6 to b.102 note 1: slur; b.102 notes 1–5: slur
102–103	vl.1	B : b.102 note 6 to b.102 note 2: one slur
103	vl.1	B : note 7: no marc.
104	vl.1	B : slur ends on note 1; notes 2–4: slur
106	vl.1, 2 va.	A: note 1: <i>stacc.</i> cancelled in red pencil; B : vl.1, va.: <i>stacc.</i> ; vl.2: <i>staccato</i>
117	va. vc.	A: <i>risoluto</i> added in pencil; B : <i>risol.</i> (in ink)
118	vl.2	A: <i>risoluto</i> added in pencil; B : <i>risoluto</i> (in ink)
118–119	vl.2	slur added by analogy with bb.117–118 (va., vc.)
119	vl.1	A: <i>risoluto</i> added in pencil; B : <i>risol.</i> (in ink)
120	vl.1	p moved from b.121 note 1; A: <i>dolce</i> added in pencil; B : <i>dolce</i> (in ink)
120	va.	B : note 1:  instead of 
121	vl.2 va. vc.	A: <i>dolce</i> added in pencil; B : <i>dol.</i> (in ink)
121	vc.	p added by analogy with vl.2, va.
122	va.	B : slur ends b.123 note 1
127	va.	end of slur moved from note 2 by analogy with bb.4, 135
127	vc.	end of slur moved from note 1 by analogy with bb.4, 135
139	va.	B : notes 1–2: tie
154–155	vl.2	A: changed from eight  : $c^{\sharp}-d''-e''-g''-f^{\sharp}-g''-f^{\sharp}-d''$ in red pencil; B : changed in ink in accordance with change in A, except b.155 note 1: f^{\sharp} instead of d''
154–155	va.	A: b.154 note 3: e' changed to g' in red pencil; b.155 note 3: f^{\sharp} changed to d' in red pencil; B : changed in ink in accordance with change in A
158–159	va.	A: b.158 note 4 to b.159 note 1: $e'-d'$ changed to $g'-f^{\sharp}$ in red pencil; B : changed in ink in accordance with change in A
158–159	vc.	A: b.158 note 2 to b.159 note 1: $d-e-g-f^{\sharp}$ changed to $a-g-e-d$ in red pencil; B : changed in ink in accordance with change in A
163–164	vl.2	B : b.163 note 3 to b.164 note 2: no slur
164	va.	B : note 3: <i>stacc.</i>
166	vl.1	B : notes 7–8: $g^{\sharp}-a''$ instead of $g''-g^{\sharp}$

167–168	vl.1	A: lower note (a') with tie added in red pencil; B : changed in ink in accordance with change in A
167–169	vl.2 va.	A: b.167 note 1 to b.168 note 8: thirty-second notes in short notation changed to sixteenth notes in red pencil (va.: ‘ <i>som Viol. 2'</i> ’ (‘as vl.2’)); b.167 note 1 to b.169 note 1: slur added in red pencil; B : changed in ink in accordance with change in A; slur ends b.168 note 8
167–168	vc.	A: upper note (a) with tie added in red pencil; B : changed in ink in accordance with change in A
169	vl.2 vc.	B : slur begins on note 1
169–172	va.	B : b.169 note 2 to b.171 note 3: slur; b.172 notes 1–3: slur
173	vc.	B : note 3: no <i>stacc.</i>
174	vc.	B : slur begins on note 3
177	va.	slur added by analogy with vl.2
185	vl.1, 2	B : slur begins on note 1
after 187		double barline emended to final barline in accordance with B (vl.1); B : vl.2, va., vc.: double barline, written as if the movement continues, cf. movement 4, b.14

THIRD MOVEMENT

Bar	Part	Comment
1	vl.2 va.	B : <i>L'istesso tempo, poco a poco accelerando</i> written above stave as if this was a continuation of second movement
10	vl.2 va. vc.	B : no <i>Vivace</i>
14		A: after rest 2 (before turn of page): <i>Allegro molto</i> ; after turn of page: <i>Allegro assai</i> changed to <i>Presto</i> in red pencil; <i>M.M.</i> $\downarrow = 112$. added in red pencil; B : vl.1: after rest 2 (before turn of page): <i>Allegro molto assai</i> ; after turn of page: <i>Allegro assai</i> ; vl.2, va. vc.: after rest 2: double barline with slur signifying end of movement; new stave: <i>Allegro assai</i> changed to <i>Presto</i> in ink
14–16	vl.2	B : b.14 note 2 to b.15 note 1, b.15 note 2 to b.16 note 1: slurs added in pencil; from b.16 note 2: open slur added in pencil
30–31	vl.1 vc.	slur added by analogy with bb.22–23, 238–239
41	vc.	<i>dim.</i> added by analogy with va. and b.37
49	vl.1	end of slur moved from b.50 note 1 by analogy with bb.109, 257
58	va.	B : <i>f</i> instead of <i>sf</i>
61	tutti	end of  moved from b.60 note 3 by analogy with bb.69, 277
70	vl.1, 2 vc.	p moved from b.71 note 1 by analogy with b.278
73	vc.	B : slur ends b.72 note 3
78	va.	p moved from note 3
87	va.	B : note 1: <i>sf</i>
90	vl.1, 2 va.	p moved from b.91 note 1 by analogy with b.298
91	va.	end of slur moved from b.90 note 4 by analogy with bb.93–94
92	va.	end of slur moved from b.91 note 4 by analogy with bb.93–94, 300
94	vc.	<i>f</i> moved from note 2 by analogy with b.98
99	va.	B : slur ends b.98 note 6
118	va.	B : note 1: <i>ff</i>
154	tutti	A:  added in red pencil
159–162	vc.	A, B : b.159 to b.162 note 2: notated in treble clef one octave higher than in modern notation
161	va.	B : slur begins on note 1
163–169	vl.1	B : one slur
169	vl.2	end of slur moved from b.168 note 3 by analogy with va.

169	va.	B: slur ends b.168 note 3	362	vl.2	A: <i>pizz.</i> added in red pencil; B: <i>pizz</i> added in ink
171–175	vl.1	b.171 to b.172 note 3: slur and slur from b.173 emended to one slur by analogy with bb.155–159; end of slur moved from b.174 note 3 to b.175 by analogy with bb.159, 191 and in accordance with B	375–378	vl.1	b.375 to b.376 note 3: slur, b.378 notes 2–3: slur emended to one slur by analogy with bb.155–158, 187–190; B: b.375 to b.376 note 3: slur; b.377 to b.378 note 3: slur
171–174	vl.2	B: bb.171–172: slur; b.173 to b.174 note 3: slur	375–378	vl.2	b.375 to b.378 note 1: slur, b.378 notes 2–3: slur emended to one slur by analogy with bb.155–158, 171–174, 187–190; B: bb.375–376: slur; b.377 to b.378 note 3: slur
174	va.	B: slur begins on note 1	378	va.	notes 2–3: end of slur moved from b.379 note 1
175–177	va.	B: slur ends b.176 note 3	379	va.	B: slur begins on note 2
179–182	vl.2	B: slur ends b.180 note 1	382	vl.1	end of slur moved from b.383 note 1
183	vl.2	beginning of slur moved from note 2 by analogy with va. and in accordance with B	385	vl.2	B: slur begins on note 1
185	vl.2 va.	end of slur moved from b.184 note 3 by analogy with b.169 (va.), b.201	385–386	va.	B: slur ends b.387 note 1
190	va.	notes 2–3: slur added by analogy with bb.159, 174, 206	389	vl.2	B: slur ends b.388 note 3
191–193	va.	B: slur ends b.193 note 2	389	va.	B: note 1: <i>a^b</i> instead of <i>g</i>
202	va.	B: notes 1–6: stacc.	390	va.	B: note 1: <i>a^b</i> changed to <i>g</i> in pencil, ‘ <i>as</i> ’ (‘ <i>a^b</i> ’) written below in pencil
203–207	vl.1	b.203 to b.206 note 1: slur, b.206 note 2 to b.207 note 1: slur emended to one slur by analogy with bb.155–159, 171–175, 187–191	396–397	vl.2	B: b.396 notes 1–2:  ; b.397: 
203–206	vl.2	B: bb.203–204: slur, b.205 to b.206 note 3: slur	396	vc.	B: note 1: <i>p</i>
207–209	vl.2	B: slur ends b.208 note 3	417	vl.2	B: <i>f</i> instead of <i>ff</i>
207–210	vc.	beginning of slur moved from b.209 by analogy with bb.159, 175, 191; A, B: b.207 to b.210 note 2: notated in treble clef one octave higher than in modern notation	FOURTH MOVEMENT		
211–217	vl.1	B: one slur	Bar	Part	Comment
211–214	vl.2	B: slur ends b.212	1		A: <i>Andante. sostenuto. M.M.</i>  = 92 (in ink): <i>sostenuto</i> is written under <i>Andante</i> as if it were added after the metronome marking; B: vl.1: <i>Andante M.M.</i>  = 92.
213	vl.1	beginning of slur moved from b.214 note 2 by analogy with bb.165, 181 and in accordance with B			Under b.1 as an expression mark: <i>sostenuto</i> ; vl.2, va., vc.: <i>Andante M.M.</i>  = 92.
217	vl.2	end of slur moved from b.216 note 3 by analogy with va. and in accordance with B	1	va.	B: slur ends b.2 note 1
219	vl.2 vc.	<i>p</i> added by analogy with b.218 (vl.1, va.)	7	vl.1	B: slur ends at note 4
224	vl.1	B: notes 1–2: slur	9–10	vl.1	B: no slur; <i>rfz</i> instead of <i>sf</i>
247	va. vc.	end of slur moved from b.246 note 6 by analogy with b.39	12	vl.2	B: <i>rfz</i> instead of <i>sf</i>
250	va. vc.	end of slur moved from b.251 note 1 by analogy with b.42	12	vc.	<i>sf</i> added by analogy with vl.1, 2, va.
258	vc.	B: note 2: marc. instead of 	16	vl.1	B: slur begins on note 1
282	vc.	end of slur moved from b.281 note 3 by analogy with b.74	20	vl.2	B: slur ends on note 11
286	vl.1, 2 va.	<i>p</i> added by analogy with b.78	23	vc.	B: marc. instead of 
292–293	vc.	tie added by analogy with bb.84–85 and in accordance with B	25	va. vc.	B: marc. instead of  ; vc.: <i>f</i> instead of <i>sf</i>
298–299	va.	end of slur moved from b.298 note 4 by analogy with bb.300–302	26–27	vl.1	B: no <i>perdendosi</i>
302	vc.	<i>f</i> moved from note 2	31	vl.1	beginning of  moved from note 2 by analogy with bb.33–35 and in accordance with B
306	vl.2 vc.	<i>f</i> moved from note 2	31	vc.	<i>arco</i> added in accordance with B: <i>arco</i> added in red pencil; <i>p</i> added by analogy with b.29 (vl.1)
310	vl.1	end of slur moved from b.311 note 1 by analogy with va., b.102 and in accordance with B	32	vl.1	notes 1–4: end of slur moved from note 5
317	vl.1	B: slur begins b.216 note 3; slur ends b.318 note 1	34	vl.1	B: notes 4–5: no slur
318	vc.	B: note 2: marc. instead of 	42–43	va.	slurs added by analogy with bb.262–263
333–334	va.	B: slur begins on b.333 note 1	44	vl.2	B: notes 7–8: slur ends on note 9
338–341	va.	B: open slur from b.338	49–50	vl.1	b.49 note 2 to b.50 note 2: slur emended to b.49 notes 1–4: slur, b.50 notes 1–2: slur by analogy with bb.270–271
343–349	vl.2	b.343 to b.347 note 1: slur, b.347 note 2 to b.349 note 1: slur emended to one slur by analogy with vl.1 and bb.327–333; B: slur begins b.344 note 1	52	vl.1	B: note 3: no stacc.
347–350	va.	B: slur ends b.348 note 3	53	vc.	<i>p</i> added by analogy with vl.2, va.
351	vl.1	B: slur begins b.352 note 1	56	vl.1	B: note 1–4: slur ends on note 5; notes 5–8: slur ends b.57 note 1
351–353	va.	slur added by analogy with bb.335–337 (vc.)	56	vc.	B: 
359–361	vl.2	A: changed from  <i>pizz.</i>	58	vl.1	B: after note 4:  (<i>g</i>) instead of <i>7</i>
			59	vl.1, 2 va.	A: <i>mf</i> changed to <i>pp</i> in pencil; B: <i>mf</i> changed to <i>pp</i> in red pencil
		in red pencil; B: changed in ink in accordance with change in A	59	vc.	<i>mf</i> emended to <i>pp</i> by analogy with vl.1, 2, va. and in accordance with B: <i>mf</i> changed to <i>pp</i> in red pencil
			63–64	vl.1	b.63 note 6 to b.64 note 1: tie added by analogy with bb.196–197
			67	vl.1, 2 va.	B: note 2: <i>mf</i> added in red pencil
			67	vc.	B: note 3: <i>f</i> changed to <i>mf</i> in red pencil

80	vl.1	B: <i>ff</i> instead of <i>f</i>	234	vl.1	B: note 1: marc. instead of  ; note 4: slur begins b.235 note 1
82	vc.	B: slur ends b.83 note 1	235–236	vl.2	slur added by analogy with bb.242–243
93	vl.1	B: slur begins b.92 note 2	236	vl.1	B: slur ends on note 1; slur begins on note 3
94	vc.	B: slur ends b.95 note 1	241	vl.2	B: slur begins on note 1
99	vc.	 added by analogy with vl.1, va.	242–243	vl.1	b.242 notes 1–4: slur, b.243 notes 1–3: slur emended to one slur by analogy with bb.235–236; B: b.243 notes 4–6: slur begins on note 3
101	vl.1	B: note 5: no stacc.	242	va.	beginning of slur moved from note 2 to note 1 by analogy with b.235 and in accordance with B
101	vl.2	B: note 3: no stacc.	244	vc.	beginning of slur moved from b.243 note 4 by analogy with va. and in accordance with B
101	vc.	B: note 2: no stacc.	249	vl.1	B: notes 3–4: no slur
108, 111	va.	B: slur ends on note 11	251	vl.1	B: notes 4–5: no slur
110	vl.1	B: notes 4–5: no slur	252	vl.1	B: notes 1–4: slur ends on note 5
111	vc.	<i>f</i> added by analogy with vl.1,2, va. and in accordance with B	254	vl.2	notes 1–6, 7–12: slurs emended to one slur by analogy with b.34 and in accordance with B ; B: slur ends on note 11
112	vl.2	B: no slur	256	vl.1	B: notes 6, 9, 12: stacc.
129	va.	B: slur begins on note 1	260	vl.2	slur added by analogy with vl.1 and b.40
132–133	vl.2	B: slur ends b.133 note 2	260	va.	note 7: beginning of slur moved from note 6 by analogy with b.40
133–134	va.	B: b.133 notes 2–3: slur; b.133 note 3 to b.134 note 3: slur	261	va.	notes 7–12: end of slur moved from note 11 in accordance with B ; B: notes 1–6: slur ends on note 5
134	vc.	B: no tie	262	vl.1	B: slur ends on note 6
142	vl.1	B: note 2: <i>f</i>	264	vl.1,2	notes 7–8: slur added by analogy with b.44
147	va.	B: <i>cresc.</i>	269	vl.1	notes 4–5: slur added by analogy with b.49
152	va.	<i>p</i> added by analogy with b.151 (vl.1,2)	273		A: six bars between bb.272 and 273 have been cancelled in red pencil; B: six bars between bb.272 and 273 have been cancelled in ink
161–163	va.	slurs added by analogy with b.160	275–276	va.	B: slur begins b.275 note 7
165–167	vl.2	slurs added by analogy with b.164	278–279	vl.2	B: b.278 note 7 to b.279 note 1: slur; b.279 notes 2–3: slur
177	vl.1	B: slur ends on note 2	279–280	vl.2	B: slur ends b.280 note 1
185, 186,			279–280	va.	b.279 note 8 to b.280 note 1: slur added by analogy with bb.278–279 and in accordance with B
187	vl.2	end of slur moved from note 11 in accordance with B	280–281	va. vc.	B: b.280 note 8 to b.281 note 1: slur
188, 189	vl.1	notes 2, 8: <i>b^b</i> emended to <i>b^h</i> , notes 5, 11: <i>b^h</i> emended to <i>b^b</i> by analogy with vl.2, va., vc.	281	vl.1	B: slur begins on note 2; slur ends on note 10
188, 189	vl.2	slur added by analogy with vl.1 and bb.179–187	282	va.	end of slur moved from note 11 by analogy with vl.1,2 and in accordance with B
190	vl.1	B: no slur	283	vl.2	end of slur moved from note 11 by analogy with vl.1, va. and in accordance with B
190	vl.1,2		284	vl.2	beginning of slur moved from b.183 note 12 by analogy with vl.1, va. and in accordance with B
190	va. vc.	B: note 1: <i>ff</i> added in red pencil	285, 286	vl.1 vc.	B: slur ends on note 11
191	vl.1,2	B: no slur			
192	vc.	<i>mf</i> moved from note 2 by analogy with vl.1,2, va. and in accordance with B			
196	vc.	note 2: unreadable in A , flat added by analogy with bb.63, 202 and in accordance with B			
197–198	vl.1,2	b.197 note 6 to b.198 note 1: slur added by analogy with b.197 notes 2–5 and bb.203–204			
205	vl.1	note 9: <i>a^h</i> emended to <i>a'</i> in accordance with B : natural added in pencil			
206–207	vl.1,2	b.206 notes 2–5, b.206 note 6 to b.207 note 1: slurs added by analogy with bb.208–209, 210–211			
215	vl.1	B: slur begins on note 1			
231–232	vc.	B: slur ends b.231 note 5; b.232: tie ends on note 3			

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