

Piano



AMANDA MAIER-RÖNTGEN  
1853–1894

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Pianotrio  
*Piano Trio*

Källkritisk utgåva av/Critical edition by Klas Gagge

# Levande Musikarv och Kungl. Musikaliska akademien

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# Trio

für Clavier, Violine und Cello

## I

Amanda Maier  
(1853–1894)

Allegro

Violino

Violoncello

Piano

*f* *tr*

*f* *tr*

*f* *tr* *p* *f*

5

*f* *tr* *p*

*f* *tr* *p*

9

*p*

*p*

3 3

3 3

12

Musical score for measures 12-14. The score is in 3/4 time and B-flat major. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more active eighth-note line in the right hand. Trills are marked in the vocal line at measures 13 and 14. A triplet of eighth notes is marked in the vocal line at measure 13.

15

Musical score for measures 15-17. The score continues in 3/4 time and B-flat major. The piano accompaniment features a prominent crescendo starting in measure 15. The vocal line includes a triplet of eighth notes in measure 15 and a piano (*p*) dynamic marking in measure 17. The piano part has a steady eighth-note bass line and a more active eighth-note line in the right hand.

18

Musical score for measures 18-20. The score continues in 3/4 time and B-flat major. The piano accompaniment features a prominent crescendo starting in measure 18. The vocal line includes trills marked in measures 18 and 20. The piano part has a steady eighth-note bass line and a more active eighth-note line in the right hand.

21

*f*

1 2

25

*p* *f* *p*

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

30

rit. a tempo

*p* con espress.

rit. a tempo

*p*

35

Musical score for measures 35-39. The system includes a vocal line and a piano accompaniment. The vocal line features a melodic line with slurs and a dynamic marking of *p* in measure 39. The piano accompaniment consists of chords and arpeggiated figures. A dynamic marking of *p con espress.* is present at the bottom right of the system.

40

Musical score for measures 40-43. The system includes a vocal line and a piano accompaniment. The vocal line has slurs and a dynamic marking of *p* in measure 43. The piano accompaniment features triplets in both hands, with a dynamic marking of *p* in measure 43.

44

Musical score for measures 44-47. The system includes a vocal line and a piano accompaniment. The piano accompaniment features a dense texture of chords and arpeggios, with dynamic markings of *f* and *sf* in measures 45 and 46 respectively.

47

*p* *sf* *f*

50

*cresc.*

53

*f* *f* *f*



56

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

59

*p espress.*

62

1. *p*

1. *espress.* *p*

65

*cresc.*

*cresc.*

*cresc.*

Musical score for measures 65-67. The system consists of three staves. The top two staves are vocal staves in G major (one sharp) with a key signature of one flat (F major). The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *cresc.* is present in all three staves.

68

2.

*p*

*espress.*

*p*

2.

Musical score for measures 68-70. The system consists of three staves. The top two staves are vocal staves. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *p* is present in the vocal staves, and *espress.* is present in the piano accompaniment. A second ending bracket is shown above the vocal staves.

71

*cresc.*

*cresc.*

*cresc.*

Musical score for measures 71-73. The system consists of three staves. The top two staves are vocal staves. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *cresc.* is present in all three staves.

74

74

*f* *tr* *p*

*f* *p*

*f* *p*

78

78

*cresc.*

*cresc.*

3 3

81

81

*f* *tr* *f*

*f* *tr* *f*

*f* *f*

84

*p espress.*

*f*

*p*

3 4 2

Detailed description: This system covers measures 84 to 86. The top staff (soprano) begins with a rest, followed by a triplet of eighth notes (marked with a '3' and a 'V' above) and a slur over a quarter note and an eighth note. The middle staff (alto) has a rest in measure 84 and a quarter note in measure 85, marked with a dynamic of *f*. The bottom two staves (piano) feature a piano accompaniment starting in measure 84 with a dynamic of *p*, consisting of chords and moving lines. Measure 86 shows a continuation of the piano accompaniment.

87

*f cresc.*

*cresc.*

*cresc.*

*f*

*cresc.*

Detailed description: This system covers measures 87 to 89. The top staff (soprano) has a quarter note in measure 87 marked *f cresc.*, followed by a half note in measure 88 and a quarter note in measure 89, each marked *cresc.*. The middle staff (alto) has a quarter note in measure 87, a half note in measure 88, and a quarter note in measure 89, all marked *cresc.*. The bottom two staves (piano) feature a piano accompaniment starting in measure 87 with a dynamic of *f*, including triplet figures and moving lines. Measure 89 shows a continuation of the piano accompaniment.

90

*sempre cresc.*

*sempre cresc.*

*sempre cresc.*

Detailed description: This system covers measures 90 to 92. The top staff (soprano) has a quarter note in measure 90, a half note in measure 91, and a quarter note in measure 92, all marked *sempre cresc.*. The middle staff (alto) has a quarter note in measure 90, a half note in measure 91, and a quarter note in measure 92, all marked *sempre cresc.*. The bottom two staves (piano) feature a piano accompaniment starting in measure 90 with a dynamic of *sempre cresc.*, consisting of chords and moving lines. Measure 92 shows a continuation of the piano accompaniment.

93

Musical score for measures 93-95. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff with a treble clef and a bass clef. The music includes various notes, rests, and trills. A dynamic marking of *p* (piano) is present at the end of the system.

96

Musical score for measures 96-99. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff with a treble clef and a bass clef. The music includes various notes, rests, trills, and tremolos. Dynamic markings include *p* (piano) and *f* (forte). The word "trem." is written above the vocal line in measures 97 and 98.

100

Musical score for measures 100-102. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff with a treble clef and a bass clef. The music includes various notes, rests, trills, and tremolos. Dynamic markings include *p* (piano) and *f* (forte). The word "trem." is written above the vocal line in measures 100 and 101.

104

musical score for measures 104-106. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system includes a vocal line with a triplet of eighth notes and a piano line with a marcato dynamic marking. The second system continues the vocal and piano parts. The third system shows the vocal line with a first ending bracket and the piano line with a crescendo marking.

*marcato*

*marcato*

*cresc.*

107

musical score for measures 107-109. The score continues in the same key signature and time signature. It consists of three systems of staves. The first system includes a vocal line with a crescendo marking and a piano line with a marcato dynamic marking. The second system continues the vocal and piano parts. The third system shows the vocal line with a second ending bracket and the piano line with a marcato dynamic marking.

*cresc.*

*cresc.*

*marcato*

110

musical score for measures 110-112. The score continues in the same key signature and time signature. It consists of three systems of staves. The first system includes a vocal line with a forte dynamic marking and a piano line with a forte dynamic marking. The second system continues the vocal and piano parts. The third system shows the vocal line with a sempre crescendo marking and the piano line with a forte dynamic marking and triplet markings.

*f*

*f*

*sempre cresc.*

113

*sempre cresc.*

116

119

*ff* *sempre cresc.*

*ff* *sempre cresc.*

*8va*

*ff* *sempre cresc.*

*rit.*

*rit.*

122

a tempo

*ff* *tr*

*ff* a tempo *tr* *p*

125

*f* *tr*

*f* *tr* *p*

129

*p*

*p*



132

Measures 132-134. The score is in a key with two flats (B-flat and E-flat) and a common time signature. It features a vocal line with a melodic line and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. A dynamic marking of *p* (piano) is present at the beginning of measure 132. The vocal line has a melodic line with a slur over measures 132-133 and a fermata at the end of measure 134.

135

Measures 135-137. The score continues in the same key and time signature. The piano accompaniment remains consistent. The vocal line features a melodic line with a triplet of eighth notes in measure 135 and a fermata at the end of measure 137. A dynamic marking of *cresc.* (crescendo) is present in measure 137. The piano part has a dynamic marking of *cresc.* in measure 137.

138

Measures 138-140. The score continues in the same key and time signature. The piano accompaniment remains consistent. The vocal line features a melodic line with a fermata at the end of measure 138 and a dynamic marking of *p* in measure 139. The piano part has a dynamic marking of *p* in measure 139.

141

141

*cresc.*

*tr*

*cresc.*

*cresc.*

This system contains measures 141 to 143. It features a vocal line with a melodic line and a piano accompaniment. The vocal line includes a trill (*tr*) in measure 142. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *cresc.* (crescendo) and *tr* (trill).

144

144

*f*

*f*

*f*

This system contains measures 144 to 146. The vocal line continues with a melodic line, and the piano accompaniment features a steady eighth-note pattern. Dynamics include *f* (forte).

147

147

*p*

*f*

*p*

*p*

*f*

This system contains measures 147 to 149. The vocal line features a melodic line with dynamics *p* (piano) and *f* (forte). The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Dynamics include *p* and *f*.

150

rit. a tempo

*p con espress.*

*p* *dim.* *p*

154

*p*

158

*p*

*p con espress.*

*p* *p con espress.*

162

Musical score for measures 162-164. The system consists of two staves for a vocal line and two staves for a piano accompaniment. The key signature is two flats (B-flat and E-flat). The vocal line features a melodic line with a fermata over the final note of the first measure. The piano accompaniment includes a treble staff with a melodic line and a bass staff with a chordal accompaniment.

165

Musical score for measures 165-167. The system consists of two staves for a vocal line and two staves for a piano accompaniment. The key signature is two flats. The vocal line has a melodic line with a fermata over the final note of the first measure. The piano accompaniment includes a treble staff with a melodic line and a bass staff with a chordal accompaniment. Dynamics include *p* and *sf*.

168

Musical score for measures 168-170. The system consists of two staves for a vocal line and two staves for a piano accompaniment. The key signature is two flats. The vocal line has a melodic line with a fermata over the final note of the first measure. The piano accompaniment includes a treble staff with a melodic line and a bass staff with a chordal accompaniment. Dynamics include *f* and *p*.

171

*cresc.*

*cresc.*

*cresc.*

174

*f*

*f*

*f*

177

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

181

Musical score for measures 181-183. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part in measure 182.

184

Musical score for measures 184-186. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part continues with the eighth-note melody. Dynamic markings include *p dim.* (piano, diminuendo) in measure 184, *pp* (pianissimo) in measure 185, and *pp* in measure 186. A *dim.* (diminuendo) marking is also present in the bass line of measure 185.

187

Musical score for measures 187-189. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part continues with the eighth-note melody. Dynamic markings include *poco a poco cresc.* (poco a poco crescendo) in the vocal line and piano part of measures 187 and 188. A first ending bracket with a '1' is shown in the vocal line of measure 189.

190

Musical score for measures 190-192. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff for piano, with a right-hand part (treble clef) and a left-hand part (bass clef). The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand.

193

Musical score for measures 193-196. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff for piano. The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand. The vocal line includes a trill (tr) and a fermata (f) over a note. The bass line includes a trill (tr) and a fermata (f) over a note. The piano accompaniment includes a fermata (f) over a chord. The score includes dynamic markings such as *f espress.* and *f*.

197

Musical score for measures 197-200. The score is in 3/4 time and features a key signature of two flats. It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff for piano. The piano accompaniment features a steady eighth-note melody in the right hand and block chords in the left hand. The vocal line includes a fermata (f) over a note. The piano accompaniment includes a fermata (f) over a chord. The score includes dynamic markings such as *f cresc.* and *espress.*

200 rit. a tempo accel. e crescendo

*fp*

rit. a tempo accel. e crescendo

*fp*

203

*cresc.*

*cresc.*

*cresc.*

206

rit.

*ff*

*ff*

rit.

*8<sup>va</sup>*

*ff*



209 *più stretto*

*sempre f* *f*

*sempre f* *più stretto*

214

219

*8va*

## II

Scherzo

*p*

Scherzo

*p*

9

*p leggiero* *sf* *sf* *poco cresc.*

*p leggiero* *sf* *sf* *poco cresc.*

*p leggiero* *sf* *sf* *poco cresc.*

17

*p sempre staccato*

*p sempre staccato*

*p sempre staccato*

Concerning bowing in this movement, see commentary.

25

Violin part: *p*, pizz.

Cello part: *p*

Piano part: *p*

33

Violin part: *p*, *f*, rit.

Cello part: *p*, *f*, arco

Piano part: *p*, *f*, rit.

41

Violin part: *p*, a tempo

Cello part: *p*, a tempo

Piano part: *p*

49

*f* *cresc. sempre*

*f* *cresc. sempre*

*f* *cresc. sempre*

56

*pp leggiero*

*pp leggiero*

*pp leggiero*

63

*pp*

*pp*

*pp*

70

Musical score for measures 70-76. The score is in 3/4 time and B-flat major. It features a vocal line, a bass line, and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with some grace notes and a fermata over the final note of the phrase.

77

Musical score for measures 77-83. The score is in 3/4 time and B-flat major. It features a vocal line, a bass line, and a piano accompaniment. The piano part has a more active accompaniment with sixteenth-note patterns in the right hand and a bass line in the left hand. The vocal line has a melodic line with grace notes and a fermata over the final note of the phrase. The dynamic marking *mf* is present.

84

Musical score for measures 84-90. The score is in 3/4 time and B-flat major. It features a vocal line, a bass line, and a piano accompaniment. The piano part has a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal line has a melodic line with a *pizz.* (pizzicato) marking and an *arco* (arco) marking. The dynamic marking *p* is present.

91

rit.  $\frac{4}{4}$  a tempo

*p*

rit. a tempo

*p*

99

*p* *leggiero* *f*

*p* *leggiero* *f*

*p* *leggiero* *f* *f*

107

*sf* *cresc.* *f*

*sf* *cresc.* *f*

*cresc.* *f*

115

*cresc.* *ff*

*cresc.* *ff*

*cresc.* *ff*

122

*p* *rit.* *a tempo*

*p* *p*

*p* *rit.* *a tempo*

*p* *p*

129

*cresc.* *f* *Fine*

*cresc.* *f*

*cresc.* *f* *Fine*

Trio. Un poco meno mosso

Musical notation for the first system of the Trio section, measures 1-7. The top staff is in treble clef with a 3/4 time signature. It begins with a melodic line starting on a whole note G4, marked *p dolce*. The bottom staff is in bass clef, providing a harmonic accompaniment with a whole note G3. A first finger fingering (1) is indicated above the first measure.

Trio. Un poco meno mosso

Musical notation for the second system of the Trio section, measures 8-14. The top staff continues the melodic line from the previous system, marked *p*. The bottom staff continues the harmonic accompaniment. A *cresc.* marking is present at the end of the system.

Musical notation for the third system of the Trio section, measures 15-21. The top staff continues the melodic line, marked *p dolce*. The bottom staff continues the harmonic accompaniment. A *cresc.* marking is present at the end of the system.

Musical notation for the fourth system of the Trio section, measures 22-28. The top staff continues the melodic line, marked *p dolce*. The bottom staff continues the harmonic accompaniment. A *cresc.* marking is present at the end of the system.

Musical notation for the fifth system of the Trio section, measures 29-35. The top staff continues the melodic line, marked *pp*. The bottom staff continues the harmonic accompaniment, marked *pp*. A *cresc.* marking is present at the end of the system.

Musical notation for the sixth system of the Trio section, measures 36-42. The top staff continues the melodic line, marked *pp*. The bottom staff continues the harmonic accompaniment, marked *pp*. A *cresc.* marking is present at the end of the system.



21

4 4

3 2 3 1 4

27

rit.

2 1

dim.

rit.

33

a tempo

pizz.

pp

arco

2

pizz.

arco

pp

a tempo

pp

arco

2

pp

a tempo

40

Musical score for measures 40-45. The system includes vocal lines and piano accompaniment. The vocal lines feature lyrics: "di- mi-". The piano part includes dynamic markings *pizz.*, *p*, and *dim.*.

46

Musical score for measures 46-51. The system includes vocal lines and piano accompaniment. The vocal lines feature lyrics: "nu- en- -do". The piano part includes dynamic markings *pp*, *arco*, and *sempre pp*.

52

Musical score for measures 52-57. The system includes vocal lines and piano accompaniment. The vocal lines feature lyrics: "Scherzo da capo, con repetizione." The piano part includes dynamic markings *pizz.*, *sempre pp*, *dim.*, and *rit.*.

Andante

First system of musical notation, measures 1-4. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *p con espress.*, *cresc. molto*, and *f*.

Andante

Second system of musical notation, measures 1-4. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *p*.

Third system of musical notation, measures 5-8. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *p* and *p con espress.*.

Fourth system of musical notation, measures 5-8. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *p*.

Fifth system of musical notation, measures 9-12. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *molto cresc.* and *f*.

Sixth system of musical notation, measures 9-12. The top staff is a vocal line with a treble clef and a common time signature. The bottom staff is a piano accompaniment with a bass clef and a common time signature. The key signature has two flats. The piano part features a steady accompaniment of chords. Dynamics include *molto cresc.* and *f*.

12

*p cresc.*

*p cresc.*

*p cresc.*

15

*f*

*f*

*ff*

19

*rit.* *a tempo*

*rit.* *a tempo*

*p espress.*

23

*f* *p* *p*

26

29

*tr* *mf* *tr* *mf* *mf*

32

*dimin.* *p*

*dimin.* *p*

*dimin.* *p*

*marcato*

35

*p* *cresc.*

*cresc.*

*cresc.* *p*

38

*f*

41

*p espress.*

*p espress.*

*p*

44

*p*

47

*rit.*

*a tempo*

*p*

*a tempo*

*p*

50

Musical score for measures 50-52. The system consists of three staves: vocal line, bass line, and piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 50 features a vocal line starting with a *p* dynamic and a *v* (vibrato) marking. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

53

Musical score for measures 53-55. The system consists of three staves: vocal line, bass line, and piano accompaniment. The key signature has two flats. Measure 53 features a vocal line with a *cresc.* dynamic marking. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

56

Musical score for measures 56-58. The system consists of three staves: vocal line, bass line, and piano accompaniment. The key signature has two flats. Measure 56 features a vocal line with a *f* dynamic and a *dimin.* marking. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.



59

59

*p*

*p*

*p*

*p espress.*

63

63

*p*

*sempre diminuendo*

*sempre diminuendo*

*sempre diminuendo*

67

67

*pizz.*

*pp*

*pizz.*

*pp*

*espress.*

*pp*

# IV

## Finale. Allegro con fuoco

*p* *f*

## Finale. Allegro con fuoco

*p* *f*

5

*p* *f*

9

*cresc.* *poco rit.*

*cresc.* *poco rit.*

13 a tempo

13 a tempo

*f* *p* *f*

*f* *p* *f*

a tempo

*f* *p* *f*

17

17

*p* *p*

*p*

21

21

*cresc.* *largamente*

*cresc.* *largamente*

*cresc.* *largamente*

25

Musical score for measures 25-28. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature has two flats. Measure 25: Treble clef has a whole rest followed by a half note G4, then a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 26: Treble clef has a quarter rest, then a quarter note G4, and a quarter note F4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 27: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 28: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *f* in the treble clef staff, *f* in the bass clef staff, and *f* in the grand staff. Performance markings include triplets and trills.

29

Musical score for measures 29-32. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature has two flats. Measure 29: Treble clef has a whole rest followed by a half note G4, then a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 30: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 31: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 32: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *p espress.* in the treble clef staff, *p espress.* in the bass clef staff, and *f* in the grand staff. Performance markings include triplets and trills.

33

Musical score for measures 33-36. The system consists of three staves: a single treble clef staff at the top, a single bass clef staff in the middle, and a grand staff (treble and bass clefs) at the bottom. The key signature has two flats. Measure 33: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 34: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 35: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Measure 36: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Grand staff: Treble clef has a whole note chord (G2, B1, D2). Bass clef has a whole note chord (G2, B1, D2). Dynamics: *f* in the treble clef staff, *f* in the bass clef staff, and *f* in the grand staff. Performance markings include triplets, trills, and accents.

38

espress.

*f*

*f*

*f* *espress.*

*f* *espress.*

*f* *espress.*

3

2

1 4

3

3

Detailed description: This system contains measures 38 through 41. It features three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The key signature has two flats. Measure 38 shows a vocal line with a slur and a sharp sign, and a bass line with a triplet. Measure 39 has a vocal line with a slur and a fermata, and a piano accompaniment with triplets. Measure 40 continues the piano accompaniment with a slur. Measure 41 features a vocal line with a slur and a fermata, and a piano accompaniment with a slur and a fermata. Dynamics include *f* and *f* *espress.*. Performance markings include *espress.*, slurs, and triplets.

42

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

*p* *cresc.*

Detailed description: This system contains measures 42 through 44. It features three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The key signature has two flats. Measure 42 shows a vocal line with a slur and a fermata, and a piano accompaniment with a slur and a fermata. Measure 43 continues the piano accompaniment with a slur. Measure 44 features a vocal line with a slur and a fermata, and a piano accompaniment with a slur and a fermata. Dynamics include *p* *cresc.*. Performance markings include slurs and fermatas.

45

*dim.*

*dim.*

*dim.*

*p*

*p*

*dim.*

*p*

Detailed description: This system contains measures 45 through 47. It features three staves: a vocal line at the top, a bass line in the middle, and a piano accompaniment at the bottom. The key signature has two flats. Measure 45 shows a vocal line with a slur and a fermata, and a piano accompaniment with a slur and a fermata. Measure 46 continues the piano accompaniment with a slur. Measure 47 features a vocal line with a slur and a fermata, and a piano accompaniment with a slur and a fermata. Dynamics include *dim.* and *p*. Performance markings include slurs and fermatas.

48

*p*

*p*

*rit.*

51

*a tempo*

*espress.*

*pizz.*

*p*

*a tempo*

55

*arco*

*con espress.*

*espress.*

*m.d.*

58

58

*sf*

*sf*

61

61

*p*

*p*

64

64

*p*

*p*

67

Musical score for measures 67-69. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* (forte) and *f* (forte).

70

Musical score for measures 70-72. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *cresc.* (crescendo) and *f* (forte).

73

Musical score for measures 73-75. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *sempre f* (sempre forte) and *f* (forte).



76

Musical score for measures 76-78. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part consists of a flowing eighth-note melody in the right hand and a harmonic accompaniment in the left hand. The vocal line has a melodic line with some rests.

79

Musical score for measures 79-81. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a more active eighth-note melody in the right hand. The vocal line includes a triplet in measure 81. Dynamics include *p* (piano).

82

Musical score for measures 82-84. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal line has a melodic line with some rests. Dynamics include *p* (piano).

85

*f*

*f*

*f*

88

*mf*

*mf* *sf* *sf* *sf*

92

*dimin.* *p*

*p* *sf* *sf*

96

Musical score for measures 96-99. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat).  
Measures 96-97: Vocal line (treble clef) has a melodic phrase starting on a whole note. Bass line (bass clef) has a rhythmic accompaniment. Dynamic marking: *pp*.  
Measure 98: Vocal line has a whole note rest. Bass line continues. Dynamic marking: *pp*.  
Measure 99: Vocal line has a melodic phrase starting on a whole note. Bass line continues. Dynamic marking: *sempre p*.  
Piano accompaniment (measures 96-99): Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking: *p mezza voce*.

100

Musical score for measures 100-103. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat).  
Measures 100-101: Vocal line (treble clef) has a melodic phrase starting on a whole note. Bass line (bass clef) has a whole note chord. Dynamic marking: *pp*.  
Measure 102: Vocal line has a whole note rest. Bass line continues. Dynamic marking: *pp*.  
Measure 103: Vocal line has a melodic phrase starting on a whole note. Bass line continues. Dynamic marking: *pp*.  
Piano accompaniment (measures 100-103): Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking: *pp*.

104

Musical score for measures 104-107. The score is in 3/4 time and features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat).  
Measures 104-105: Vocal line (treble clef) has a melodic phrase starting on a whole note. Bass line (bass clef) has a whole note chord. Dynamic marking: *cres*.  
Measure 106: Vocal line has a whole note rest. Bass line continues. Dynamic marking: *cres*.  
Measure 107: Vocal line has a melodic phrase starting on a whole note. Bass line continues. Dynamic marking: *cres*.  
Piano accompaniment (measures 104-107): Treble clef has a melodic line with slurs. Bass clef has a rhythmic accompaniment. Dynamic marking: *cres*.

108

Musical score for measures 108-111. The system includes vocal lines and piano accompaniment. The vocal lines feature the lyrics "cen" and "do" with a long note value. The piano accompaniment consists of two staves with various rhythmic patterns and dynamics.

112

Musical score for measures 112-115. The system includes vocal lines and piano accompaniment. The vocal line starts with the instruction "tranquillo" and "con espress.". The piano accompaniment features a triplet in the vocal line and a piano part with a dynamic marking of *p*. The word "tranquillo" is also written above the piano part.

116

Musical score for measures 116-119. The system includes vocal lines and piano accompaniment. The vocal line features a melodic line with a dynamic marking of *mf espress.*. The piano accompaniment consists of two staves with a dynamic marking of *mf espress.*.

120

musical score for measures 120-123. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). It consists of three systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef), both marked with the instruction *poco a poco crescendo*. The second system is a grand staff (treble and bass clefs) also marked with *poco a poco crescendo*. The music features a mix of eighth and sixteenth notes, with some melodic lines and some sustained chords.

124

musical score for measures 124-127. The score continues in the same 3/4 time and two-flat key signature. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef). The second system is a grand staff (treble and bass clefs). The music continues with similar rhythmic patterns and melodic development.

128

musical score for measures 128-131. The score continues in the same 3/4 time and two-flat key signature. It consists of two systems of staves. The first system includes a vocal line (treble clef) and a bass line (bass clef), both marked with the instruction *sempre cresc.*. The second system is a grand staff (treble and bass clefs) also marked with *sempre cresc.*. The music features a mix of eighth and sixteenth notes, with some melodic lines and some sustained chords.

132

136

140

144

*crescendo* *molto cresc.*

*crescendo* *molto cresc.*

*crescendo* *molto cresc.*

148

*pp* *sf*

*pp* *sf*

*pp* *sf*

151

*sf*

*sf*

*sf*

154

Musical score for measures 154-156. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a bass line with occasional chords in the left hand. Dynamics include *sf* (sforzando) and *f* (forte).

157

Musical score for measures 157-159. The score continues in 3/4 time and B-flat major. The vocal line has a melodic contour that rises and then falls. The piano accompaniment maintains the rhythmic pattern. Dynamics include *sf* (sforzando) and *f* (forte).

160

Musical score for measures 160-162. The score continues in 3/4 time and B-flat major. The vocal line features a melodic line with a crescendo. The piano accompaniment also includes a crescendo. Dynamics include *sf* (sforzando) and *cresc.* (crescendo).



163

Musical score for measures 163-165. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line consists of a series of eighth notes.

166

Musical score for measures 166-170. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line consists of a series of eighth notes. The score includes dynamic markings: *molto cresc.* and *ff*. There are also performance instructions: *8va* (octave up) and *V* (crescendo hairpin).

170

Musical score for measures 170-173. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The vocal line consists of a series of eighth notes. The score includes dynamic markings: *rit.* (ritardando).

173 *a tempo*

*f* *p cresc.* *f*

*f* *p cresc.* *f*

*f* *p cresc.* *f*

177

181

*p* *cresc.*

*p* *cresc.*

*p*

185

*largamente*

*f*

*largamente*

*f* *p* *f*

*cresc. largamente*

*f* *p* *f*

189

*p* *f* *p espress.*

*f* *p espress.*

*p* *f* *p*

193

*f* *p*

*f* *p*

*f* *p*

197

2

*cresc.*

*sf*

*cresc.*

3

1

1

3

201

*espress.*

*f*

*f*

*espress.*

*espress.*

*f*

*espress.*

204

*p cresc.*

*p cresc.*

*p*

207

dim. *p*

dim. *p*

dim. *p*

210

rit. *p*

rit. *p*

rit. *p*

213

a tempo

con espress. pizz.

*p*

a tempo

*p*

1 3

217

arco

*con espress.*

*espress.*

m.d.

220

*sf*

*sf*

*sf*

223

*p*

*p*

*p*

226

Musical score for measures 226-228. The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords and moving lines. A dynamic marking of *p* (piano) is present in the second measure of the piano part.

229

Musical score for measures 229-231. The score continues in the same key signature and time signature. The piano part features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamic markings of *f* (forte) are present in the second measure of both the vocal and piano parts.

232

Musical score for measures 232-234. The score continues in the same key signature and time signature. The piano part features a right-hand melody with eighth-note patterns and a left-hand accompaniment with chords. Dynamic markings of *cresc.* (crescendo) are present in the second measure of both the vocal and piano parts. The piano part includes first and third fingerings (1 and 3) for the right hand in the first measure.

235

*sempre f*

*sempre f*

*f*

238

II 1

*p*

241

*p*

*p*

*p*



244

Musical score for measures 244-246. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes in the right hand and chords in the left hand. There are first fingerings (1) indicated above the vocal line in measures 245 and 246.

247

Musical score for measures 247-249. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes in the right hand and chords in the left hand. The dynamic marking *f* (forte) is present in the vocal line and the piano accompaniment.

250

Musical score for measures 250-252. The score is in B-flat major (two flats) and 4/4 time. It features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many sixteenth notes in the right hand and chords in the left hand. The dynamic marking *più f* (piano più forte) is present in the vocal line and the piano accompaniment, and *sf* (sforzando) is present in the piano accompaniment.

253

Musical score for measures 253-256. The system consists of three staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The music features long, sweeping melodic lines with slurs and accents. The piano accompaniment is on the bottom two staves, with the right hand in treble clef and the left hand in bass clef. It consists of a steady eighth-note accompaniment in the left hand and a more active eighth-note line in the right hand. The dynamic marking *sf* (sforzando) is present in the piano part.

257

Musical score for measures 257-260. The system consists of three staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The music continues with melodic lines and slurs. The piano accompaniment on the bottom two staves shows a change in texture, with the right hand playing chords and moving lines, and the left hand providing a steady accompaniment. The dynamic marking *sf* is also present.

261

Musical score for measures 261-264. The system consists of three staves. The top two staves are for a vocal line, with the upper staff in treble clef and the lower staff in bass clef. The music features melodic lines with slurs and accents. The piano accompaniment on the bottom two staves consists of chords in the right hand and a steady accompaniment in the left hand. The dynamic marking *cresc.* (crescendo) is present in both the vocal and piano parts.

265

rit. *ff* *ff* più stretto

269

1

273

1 2

Appendix: b. 253-279 in an earlier version:

253

257

261

*sf*

*cresc.*

*crescendo*

*cresc.*

4

Detailed description: This page contains three systems of musical notation. The first system (measures 253-279) features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system (measures 257-279) continues the vocal line and piano accompaniment. The third system (measures 261-279) shows a different piano accompaniment with a more complex harmonic structure. Dynamic markings include *sf*, *cresc.*, and *crescendo*. A fermata is present over a note in the second system, and a fourth finger fingering (4) is indicated in the third system.

265

*ff*

*ff*

*ff*

*più stretto*

*più stretto*

Detailed description: This system covers measures 265 to 272. It features three staves: two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The vocal lines have melodic lines with slurs and accents. The piano accompaniment includes chords and rhythmic patterns. Dynamics include fortissimo (ff) and tempo markings 'più stretto'.

269

1

Detailed description: This system covers measures 269 to 272. It features three staves: two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The vocal lines have melodic lines with slurs and accents. The piano accompaniment includes chords and rhythmic patterns.

273

1

2

Detailed description: This system covers measures 273 to 280. It features three staves: two vocal staves (treble and bass clef) and a grand staff for piano accompaniment. The vocal lines have melodic lines with slurs and accents. The piano accompaniment includes chords and rhythmic patterns.

# Amanda Maier-Röntgen

Violinisten och kompositören Amanda Maier-Röntgens (1853–1894) livsöde närmar sig en saga. Hon föddes i Landskrona, där hon till en början undervisades i musik av sin far, Carl Eduard Maier som var uppvuxen i sydtyska Riedlingen. Fadern som hade ett bageri i staden var själv musikutbildad.

Från 1869 studerade hon violin med flera ämnen vid Musikkonservatoriet i Stockholm och blev den första kvinnan i Sverige att erövra musikkonservatorsexamen. Åren 1873–76 ägnade sig hon åt fördjupade studier i Leipzig: komposition för Carl Reinecke och Ernst Friedrich Eduard Richter och violin för tysk-holländske Engelbert Röntgen, konsertmästare vid Gewandhausorkestern i staden. Under åren i Leipzig tillkom flera betydande verk, bland annat en violinkonsert som framfördes av denna orkester med tonsättaren som solist. Efter studietiden turnerade Amanda Maier som violinist i och utanför Sverige, men komponerade också.

I Leipzig hade hon träffat sin violinlärarens son, pianisten och tonsättaren Julius Röntgen som hon förlovade sig med 1879. De gifte sig i Landskrona 1880 och slog sig sedan ner i Amsterdam, där han fått en tjänst som pianolärare. Amanda Maier-Röntgen upphörde med sitt konserterande som tidigare hade varit både intensivt och framgångsrikt. Hon framträdde emellertid i musikaliska salonger som paret arrangerade. Och hon uppfostrade två söner som båda blev framstående musiker.

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## Pianotrion

### *Tillkomst- och framförandehistoria*

Hösten 1873 påbörjade Amanda Maier sina privatlektioner för den uppburne violinisten Engelbert Röntgen, konsertmästare vid Gewandhausorkestern i Leipzig och lärare vid stadens berömda konservatorium. Hon blev snart en nästan daglig gäst i Röntgens hem vid Lehmannsgarten, där hon lärde känna familjens medlemmar och bland dem sin blivande make – pianisten, violaspelaren och tonsättaren Julius, som var Engelbert Röntgens son. Man umgicks och musicerade flitigt med varandra, och till kretsen hörde också Julius' kusin Julius Klengel, den senare så berömde cellisten. Man förenades i en ”familjekvartett”, som även konserterade offentligt, med Engelbert Röntgen som primarie, Amanda i andraviolinstämmen och de bägge kusinerna i respektive viola- och cellostämmorna.

Julius Röntgen och Amanda Maier spelade dessutom också varandras kompositioner för violin och piano. Den 11 september 1873 skrev Julius i sina dagböcker att de spelat kompositioner av henne för violin och piano, vilket skulle kunna syfta på hennes nu försvunna stycken *Fantasi* och *Romans* i d-moll. Den 3 oktober samma år nämner han ett stycke för två violiner, som nog är hennes nu likaledes försvunna Trio för två violiner och piano. I december 1873 fullbordade hon så i Leipzig sin Sonat i h-moll för violin och piano, tillägnad fadern Carl Eduard Maier.

I dagboken för den 29 april 1874 omtalar Julius för första gången Amandas nya pianotrion. Han såg till att vara till nytta för henne: den 1, 3, 6, 8 och 10 maj ser man att han tillsammans med henne ”gjort i ordning” de olika satserna i trion och även hjälpt till med stämutskriften. Den 20 maj var trion färdig och redan samma kväll

spelade de den hos Röntgens tillsammans med Julius Klengel. Den 29 maj spelade de upp den hemma hos Klengels och återigen den 4 juni, hemma hos Amandas hyresvärdinna fru Löwe, vars pensionat skämtsamt brukade kallas "Löwenhöhle" (Lejongrottan). Den 6 juni anlände Amandas far till Leipzig för att hämta hem henne till Sverige och på eftermiddagen den 7 juni spelade man bland annat trion vid en matiné för inbjudna gäster hemma hos Röntgens. Amanda skrev själv i ett brev till sin "faderlige vän" i Stockholm, professorn och sekreteraren i Kungl. Musikaliska akademien J.P. Cronhamn:

Allt har gått så som jag någonsin kunde önska mig, och att jag nog gjort betydliga framsteg tror jag att jag bevisade då pappa fick på morgonen till bästa "Chaconne" af Bach och på eft. [eftermiddagen] då vi voro bjudna till Röntgens spelte jag Mendelssohns konsert m.m. samt utförde vi en ny af mig komponerad Trio för piano, violin och cello. Det var ju en formlig examen. Min Trio skall vara mycket lyckad och klingar utmärkt bra; man finner i Leipzig att jag är rent nationel d.v.s. nordisk i mina kompositioner, hvilket de äro mycket förtjusta i.

Den 1 augusti 1874 omnämns denna "examen" i en artikel i *Dagens Nyheter*, som Cronhamn bör vara källan till. Att intresset för Maiers framsteg i utlandet vid denna tidpunkt var stort i Sverige visas av att artikeln citeras vidare av flera tidningar.

Fröken Amanda Maier, som i Leipzig fortsätter sina fiolstudier och kompositioner, är nyligen hemkommen på besök hos sina föräldrar i Landskrona. Före hennes afresa hade hennes lärare, den berömde fiolvirtuosen Röntgen, för sin elev tillstått en matiné, på hvilken fröken M. utförde konserten af Mendelssohn, samt, tillsammans med sin lärare, konsert af Seb. Bach, hvilket lyckades utomordentligt väl och hvarför hon skördade mycket beröm; samspelet i Bachs konsert skall hafva varit så sympatiskt som om samma arm fört bägge stråkarne.

Vid samma tillfälle spelades äfven en trio för piano, fiol och violoncell, komponerad af fröken M., hvilken skall hafva varit särdeles lyckad. Man påstod i Leipzig att hennes kompositioner i allmänhet, och denna i synnerhet, äro rent nationella, d.v.s. skrifna i rent nordisk stil och anda. Fröken Maier återvänder till Leipzig i september för fortsättning af sina studier.

Dock har artikeln blandat ihop två av Maiers ej offentliga framträdanden, för redan den 14 maj hade hon i Blüthners sal tillsammans med sin lärare spelat Bachs konsert. Publikens var då visserligen privat inbjuden, men noga utvald bland Leipzigs musikkretsar och uppgående till mer än tvåhundra personer. Inte underligt då att hon i det tidigare citerade brevet till Cronhamn utbrister: "jag gjorde min debut i Leipzig ganska bra".

När Amanda 1 oktober 1874 återvänt till Leipzig dröjde det dock ända till 26 december innan Julius Röntgen åter nämnde trion, då han, Amanda och Julius Klengel åter spelade den hemma hos Röntgens. Sedan gick de alla ut och åkte skridskor.

I de delar av Amandas dagböcker som för närvarande är tillgängliga framgår att trion den 4 april 1875 åter spelades hos Röntgens; den 25 oktober 1875 spelades den vid en supé hos en doktor Herrmann Weber i Leipzig och för första gången tycks då en annan cellist än Julius Klengel ha spelat cellostämman, nämligen Andreas Grabau, medlem av Gewandhausorkestern. Den 28 augusti 1876 fick hon i Landskrona tillbaka trion efter att ha haft den utlånad för avskrivning, och den 15 september samma år skickade hon den till sin spelkamrat pianisten Augusta Kiellander på Trolleås. Att

hon vid denna tidpunkt inte hade för avsikt att glömma sitt gamla verk, utan tvärtom tycks ha velat framhålla och ”placera” det, antyds av några anteckningar i hennes dagbok, till exempel den 21 oktober 1876, då hon var på besök i Köpenhamn:

Kl ½ 10 gick herr Falkman, Augusta och jag upp till Frans Neruda som mottog oss hjertligt; vi spelte min Trio, han nya fyrhändiga stycken af sig och han var ytterst älskvärd, lofvade att hjälpa mig med allt hvad han kunde.

Även i november–december 1876, då hon var i Stockholm för att under hovkapellmästare Ludvig Normans ledning spela sin violinkonsert med Hovkapellet, förefaller hon mån om att visa på trion:

*9 november:* Hos Mankell, Rubenson, Norman och Lindbergs samt Louise. På qvällen musikställning här. Mycket festligt. Grefve Wrangel, prot. sekr. Arvedsson, Mankell, Thekla, Elin, Louise, Susan, Ida Norrbom, Hirsch med dotter, Bauck m.fl. Spelte min Trio, Sonate, Bach dubbelkonsert (d), Louise sjöng Non e ver [*sic*, av Tito Mattei], Grieg, Ave Maria, alla animerade, kom ej i säng förrän vid 2 tiden, blef ”du” med herr Janne och fru Emmy Lindberg. –

*11 november:* Repeterade med Richard Andersson. [...] Hos Hirsch på qvällen, högtidlig supé, spelte min Trio gick som här ungefär Händels Sonate, Bach. –

*9 december:* På visit hos Behrens, fick ej träffa honom fastän han är bättre. Hos Dannströms på supé, min Trio, Bach, Braga med herr Westberg, rysligt uppslupna, oändligt roligt. Kom ej hem förrän vid 2 tiden.

Men den 14 februari 1879, då hon åter var i Leipzig, tycks hon ha lagt åt sidan tankarna på att föra ut trion i offentligheten:

Till Klengels på qvällen, spelte min Trio två gånger, måste rätt tänka på gamla tider.

I Julius Röntgens dagböcker har förf. hittills bara lyckats finna två omnämmanden av trion efter Julius’ och Amandas bröllop den 28 juli 1880. Den spelades igen den 6 januari 1881 vid en middag i makarnas hem i Amsterdam, och ännu en gång där den 24 april 1883, då cellostämman utfördes av familjens vän, amatörcellisten Kees Schaffer. Efter detta, det fjortonde framförandet i hemmiljö, finns inga belägg för att den över huvud taget spelats.

Amanda Maiers barnbarn Agnes Thiadens-Röntgen upprättade 1958 en lista över otryckta kompositioner i familjens ägo och nämnde däribland en stråktrio (”Strijktrio”) av Amanda. Det är möjligt att hon med detta avsåg just denna pianotrio. Agnes Thiadens-Röntgen skapade ett arkiv för de gamla partituren, som hennes son Reinier Thiadens senare ärvde. Han upptäckte då inte att pianotrion fanns gömd bland högarna av noter. Det var först under hösten 2016, då han fått en lista över Amandas ”försvunna verk”, som han systematiskt gick igenom sin samling och insåg att detta måste vara det försvunna manuskriptet av *Trio für Clavier, Violine und Cello*.

Reinier Thiadens har vänligt nog deponerat originalmanuskripten till detta verk hos Musik- och Teaterbiblioteket i Stockholm.



### *Verket*

Amanda Maiers pianotrio i Ess-dur har fyra satser (Allegro, Scherzo-Trio, Andante och Allegro con fuoco) och en uppskattad speltid om 27 minuter. Det gör den till ett verk i samma skala och med samma ambitionsnivå som pianokvartetten från 1891/94. I hennes kronologiska verkförteckning faller den mellan violinsonaten (1873) och violinkonserten (1875). Men till skillnad mot dessa under 1870-talet flitigt spelade verk, verkar alltså pianotrion (liksom f.ö. pianokvartetten) aldrig ha framförts offentligt i hennes livstid. Även om hennes dagböcker från 1873–74 är försvunna, kan man förmoda att hon skrivit verket under ledning av den berömde musikteoretikern Ernst Friedrich Richter, Thomaskantorn i Leipzig.

Trion innehåller både klassiskt balanserade och romantiskt expansiva element, men upprättar en jämvikt mellan dessa. De första takterna i den första satsen kan stå som ett exempel på det klassiska elementet, med inledande *forte*-takter följda av kontrasterande svar i *piano*, liksom även den genomförda sonatformen i yttersatserna. Till de romantiska elementen hör att hon en bit in i finalen låter den långsamma satsens första tema återinträda, och därigenom ger hon verket ett ”cykliskt” drag. Genom en ”falsk återtagning” i t. 132 i finalen ökar hon förväntan och förstärker känslan av bekräftande återkomst vid den egentliga återtagningen i t. 173. Hennes strävan att på den melodiska grundnivån skapa organiska sammanhang mellan satserna är påtaglig. Hon använder återkommande enkla men karakteristiska intervallsammansättningar, som skapar ett nät av förbindelser eller ”släktband” mellan satserna. Att man i Leipzig 1874 tyckte sig kunna fastslå att hennes musik i allmänhet och detta verk i synnerhet hade nationell, eller nordisk karaktär, är ingen uttömmande karakteristik av detta mycket medvetet organiserade verk, men kan kanske härledas till några återkommande, fallande intervallkombinationer, som kan påminna om den nordiska folkvisan.

### *Källor och upplysningar*

Anon.: [Artikel utan rubrik], *Dagens Nyheter*, 1 aug. 1874.

Röntgen, Julius: Dagböcker 1873-1883, manuskript, Röntgens familjearkiv, Tinte, Holland.

Maier, Amanda: Dagböcker 1875–1880, manuskript, Amanda Maiers samling, Musik- och Teaterbiblioteket, Stockholm.

– – – : Brev till J.P. Cronhamn, 13 juli 1874, Daniel Fryklunds samling, Musik- och Teaterbiblioteket, Gäddviken.

### *Anmärkningar*

*J.P. Cronhamn* (1803–1875) var tonsättare och Kungl. Musikaliska akademins sekreterare. Under Amanda Maiers studietid vid konservatoriet i Stockholm 1869-1873 hade ”farbror Cronhamn”, personligen bekant med Amandas far Carl Eduard Maier, fungerat som hennes ”faderlige vän”, enligt en minnesartikel om henne som återfinns på Enheten för handskrifter, kartor och bilder, Kungliga Biblioteket, signerad ”- h -” men utan angivande av tidning (1894).

*Franz Neruda* (1843-1915), cellist och tonsättare i Köpenhamn, efter Gade dirigent vid Musikforeningen där.

Den Hirsch som Amanda nämner i dagboken den 11 november 1876 är troligen *Abraham Hirsch* (1815-1900), musikförläggare i Stockholm.

# Amanda Maier-Röntgen

The life of violinist and composer Amanda Maier-Röntgen (1853–1894) was not unlike a fairy tale. She was born in Landskrona on the south-east coast of Sweden, where she was initially taught music by her father, Carl Eduard Maier, who had grown up in Riedlingen, south Germany. He owned a bakery in town and had a musical education himself.

From 1869 on, she studied violin and other subjects at the Royal Conservatory of Music in Stockholm, and became the first woman in Sweden to pass the Director of Music exam. In 1873–76, she broadened her studies in Leipzig: composition for Carl Reinecke and Ernst Friedrich Eduard Richter and violin for the German-Dutch Engelbert Röntgen, leader of the city's Gewandhaus Orchestra. During her years in Leipzig, she wrote several important works, including a violin concerto which was performed by the Gewandhaus Orchestra, with the composer as soloist. After her studies, Amanda Maier toured as a violinist in Sweden and abroad, but also continued to compose.

In Leipzig, she had met her violin teacher's son, the pianist and composer Julius Röntgen, to whom she became engaged in 1879. They married in Landskrona in 1880 and then settled in Amsterdam, where he had received a posting as a piano teacher. Amanda Maier-Röntgen ceased to perform in concerts, which she had previously done prolifically and successfully. She did however perform in musical salons organised by the couple. She also brought up two sons who both became prominent musicians.

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## The Piano Trio

### *Composition and performance history*

Amanda Maier began private lessons in the autumn of 1873 with Engelbert Röntgen, a celebrated violinist who was both Concertmaster of the Gewandhaus Orchestra in Leipzig and a professor in the city's famous conservatoire. Maier soon became an almost daily visitor to Röntgen's home in Lehmannsgarten, where she became well acquainted with the rest of the family, including Röntgen's son, the pianist, violist and composer Julius Röntgen, whom Amanda would later marry. The family and their visitor socialised and often played music together. The company also often included Julius Klengel, a cousin of Julius Röntgen, who later became a famous cellist. A regular quartet was thereby formed, with Engelbert and Amanda as first and second violinists, respectively, and the two cousins playing viola and cello. The 'family quartet' even performed in public.

Julius Röntgen and Amanda Maier also performed each other's compositions for violin and piano. On 11 September 1873 Julius recorded in his diary that they had played compositions for violin and piano by Amanda, a possible reference to the now lost pieces by Maier, *Fantasi* and a D-minor *Romans*. On 3 October of the same year his diary refers to a piece for two violins, most likely to be the lost Trio for two violins and piano. While still in Leipzig, in December 1873, she completed the Sonata in B minor for violin and piano, dedicated to her father Carl Eduard Maier.

Julius mentions Amanda's new trio for violin, cello and piano for the first time in a

diary entry for 29 April 1874. He certainly made sure to help her with it: in the entries for 1, 3, 6, 8 and 10 of May we read that together he and Amanda have been busy 'revising' the trio's different movements, and that Julius even helped with copying the parts. The trio was ready on 20 May, and performed at the Röntgen's home the same evening, with Julius Klengel taking the cello part. On 29 May they performed the piece at Klengel's house, and again, on 4 June, at the house of Amanda's landlady Mrs Löwe, whose boarding house was nicknamed 'Löwenhöhle' (lion's den). On 6 June Amanda's father arrived at Leipzig to accompany his daughter back to Sweden. On the afternoon of the 7 June the trio was among several pieces performed for invited guests at the Röntgen home. Amanda herself wrote in a letter to her 'uncle', Professor J.P. Cronhamn, Secretary of the Kungliga Musikaliska Akademien (Royal Musical Academy) in Stockholm:

Everything has gone as well as I could have wished, and I believe I have made significant progress, witnessed by Pappa for whom I performed Bach's Chaconne in the morning, and, in the afternoon, when we were invited to the Röntgens, Mendelssohn's concerto and, among other pieces, a Trio for piano, violin and cello which I have recently composed. My Trio has been well received and sounds wonderful; they say here in Leipzig that my music has a 'national' flavour – a Nordic one, that is – which seems to be all the rage here.

On 1 August 1874, an article in *Dagens Nyheter*, for which Cronhamn was probably the source, provided the following 'review'. That there was a good deal of interest in Sweden at the time about Maier's successes abroad is shown by the fact that the *Dagens Nyheter* article was widely cited in other Swedish newspapers.

Miss Amanda Maier, who has been in Leipzig to continue her studies in violin and composition, has recently returned home to her parents in Landskrona. Shortly before her return journey, her teacher, the esteemed violin virtuoso Röntgen, arranged a matinée concert during which Miss Maier performed Mendelssohn's concerto and, together with her teacher, the double concerto of Sebastian Bach. The performances were an extraordinary success and occasioned a great deal of praise for Miss Maier. The partnership in the Bach concerto is said to have been so well attuned that it felt as if both bows were drawn by the same arm.

At the same occasion a performance was also given of a trio for piano, violin and cello, composed by Miss Maier, which seems to have been particularly well received. It was said in Leipzig that Miss Maier's compositions generally, and the trio in particular, are quite 'national', which is to say written in a very Nordic style and spirit. Miss Maier returns to Leipzig in September to continue her studies.

The article confuses two of Maier's unofficial performances. It was earlier the same year, already on 14 May, at Blüthners, that she and Engelbert Röntgen had performed the Bach concerto together. The audience on that occasion was certainly a privately invited one, but nonetheless one chosen from among Leipzig's musical circles and numbering more than two hundred people. Given this, it is hardly surprising that in the previously cited letter to Cronhamn Maier had exclaimed, 'I made a rather good debut in Leipzig'.

After Amanda's return to Leipzig on 1 October 1874, it wasn't until 26 December that Julius Röntgen, together with Amanda and Julius Klengel, performed her trio again. After the performance they all went ice-skating.

In the extant sections of Amanda's diary we can determine that the trio was again performed on 4 April 1875, and again on 25 October of the same year, at a dinner party hosted by a Doktor Herrmann Weber in Leipzig, where it was performed for the first time with a different cellist to Julius Klengel – namely Andreas Grabau, a member of the Gewandhaus Orchestra. On 28 August 1876, at home in Landskrona, Maier received her score of the trio after it had been lent out for copying, and on 15 September the same year she sent it to her playing partner, the pianist Augusta Kiehländer at Trollenäs. That she for the time being had no intention of putting aside the piece, but rather of promoting and 'placing' it, is confirmed by several notes in her diary. On the 21 October 1876, for example, while visiting Copenhagen, she wrote:

At half past nine Mr Falkman, Augusta and I went to Frans Neruda who received us warmly. We played my Trio, he a new piano piece of his for four hands and he was absolutely charming, and promised to help me as much as he could.

In November and December of the same year, Maier was in Stockholm to perform her violin concerto with the Hovkapellet (the Royal Court Orchestra), under its chief conductor Ludvig Norman. She took advantage of the occasion to show her trio to Norman.

*9 November:* With Mankell, Rubenson, Norman and the Lindbergs as well as Louise. A very musical evening here. Very festive. Count Wrangel, *prot[okoll]* *Sek[reterare]* Arvedsson, Mankell, Thekla, Elin, Louise, Susan, Ida Norrbom, Hirsch and daughter, Bauck and others. Performed my Trio, Sonata, the Bach double concerto (d). Louise sang 'Non e ver' [by Tito Mattei], Grieg's 'Ave Maria', everyone very animated, didn't get to bed before two o'clock, became 'du' [on familiar speaking terms] with Mr Janne and Mrs Emmy Lindberg. –

*11 November:* Rehearsed with Richard Andersson [...] Evening at Hirsch's with formal dinner, played my trio, went as before, Handel's sonata, Bach. –

*9 December:* Visiting Behrens' place but didn't meet him although he is feeling better. At Dannström's place for dinner, my trio, Bach, Braga with Mr Westberg, awfully jolly and endlessly funny. Didn't come home before two o'clock.

On the 14 February 1879, however, Amanda was back in Leipzig, seemingly having set aside any thoughts about organising a public performance of the trio.

To Klengel's for the evening, played my trio twice. Couldn't resist thinking about the good old days.

Only two mentions of the trio are to be found in Julius Röntgen's diary following his and Amanda's wedding on 28 July 1880. It was performed again on 6 January 1881 at a dinner in the newly married couple's house in Amsterdam, and once more there on 24 April 1883, where the cello part was performed by the family friend and amateur cellist Kees Scheffer. Following this, the fourteenth private performance, there seems to be no reason to believe the piece was played again.

In 1958 Amanda Maier's granddaughter Agnes Thiadens-Röntgen prepared a list of unpublished compositions in possession of the family. Mentioned there is a string

trio ('Strijktrio') by Amanda. It is possible that the mention refers to the Piano Trio. Agnes Thiadens-Röntgen made an archive of the old scores which her son Reinier Thiadens later inherited. At the time, he didn't notice that the piano trio was hidden among the piles of music. Only in autumn 2016, when he received a list of Amanda Maier's 'lost works', he carefully scrutinized his collection of sheet music and found the handwritten manuscript of the missing *Trio für Clavier, Violine und Cello*.

Reiner Thiadens has kindly placed the original manuscript of the work with the Music and Theatre Library of Sweden in Stockholm.

### *The Work*

Amanda Maier's Piano Trio in E-flat major comprises four movements (*Allegro, Scherzo-Trio, Andante, and Allegro con fuoco*) and an estimated playing time of 27 minutes. This makes a work similar in scale and stylistic ambition to the Piano Quartet from 1891/1894. In Maier's chronological catalogue the trio comes between the Violin Sonata (1873) and the Violin Concerto (1875). But unlike these works, which were performed frequently throughout the 1870s, the trio (and the aforementioned piano quartet) seems never to have received a public performance in her lifetime. Although Maier's diaries for the period 1873 to 1874 are lost, one can reasonably speculate that she wrote the piece under the guidance of the celebrated music theorist, Ernst Friedrich Richter, Cantor at St Thomas's in Leipzig.

The trio contains both classical and romantically expansive elements, but sustains an equal balance between the two. The first bars of the first movement are a good example of the former, with an initial *forte* phrase followed by a contrasting *piano* answer phrase. Also classical in spirit is the sonata-form construction of the outer movements. The romantic element can be observed in the way a passage in the finale brings back the first theme of the slow movement, giving the entire piece a cyclical feeling. Through a 'false recapitulation' in the finale, at bar 132, the composer intensifies the sense of expectation and reinforces the feeling of arrival when the real recapitulation arrives in bar 173. There is also a palpable sense that she has endeavoured to use the melodic structure to create an organic flow across the movements. Some recurring intervallic motifs, simple but highly characteristic, are used to create a network of associations and cross-relations between the movements.

That in Leipzig 1874 it could be remarked that her music in general, and the trio in particular, had a national or Nordic character, testifies less to the composer's consciously sophisticated formal techniques than, in all likelihood, to some of the recurrent falling intervallic motifs, which might have proved reminiscent of Nordic folksongs.

### *Sources and information*

Anon.: [Untitled article], *Dagens Nyheter*, 1 August 1874.

Röntgen, Julius: *Diaries 1873–1883*, MS, Röntgen family archive, Tinte, Holland.

Maier, Amanda: *Diaries 1875–1880*, MS, Amanda Maier Collection, Music and Theatre Library of Sweden, Stockholm.

— — — : Letter to J.P. Cronhamn, 13 July 1874, Daniel Fryklund Collection, Music and Theatre Library of Sweden.

### *Notes*

*J.P. Cronhamn* (1803–1875) was a composer and secretary of the Kungliga Musikaliska Akademien. During Amanda Maier's time as a student at the Stockholm Conservatory 1869–1873, 'Uncle Cronhamn', who was a personal acquaintance of Amanda's

father Carl Eduard Maier, occupied a quasi-paternal role toward Amanda, according to an obituary notice found at the Section for Manuscripts, Maps and Pictures of the National Library of Sweden, signed “- h -” but without mention of which newspaper (1894).

*Franz Neruda* (1843–1915), was a cellist and composer based in Copenhagen and, after Gade, served as conductor of the Musikforeningen (Philharmonic Society) there. The Hirsch which Amanda mentions in her diary entry of 11 November 1876 is probably *Abraham Hirsch* (1815–1900), a music publisher in Stockholm.

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Transl. Guy Dammann

# Critical Commentary

## *Source materials*

The known sources for this work are kept in the Amanda Maier collection at the Music and Theatre Library of Sweden, Stockholm, where they were deposited in 2018 by the composer's great grandson Reinier Thiadens (of St Marcellin, France). The sources are listed as follows:

**A**, *autograph piano score*. A bound score with hard binders, standing format, 32.5 x 26.5 cm, 76 pages, of which 70 have been used for music notation, with separate page numbering for each movement. (First movement: numbered 1–23, with a blank left page without page number, Second movement: numbered 1–12, Third movement: numbered 1–7, with a blank left page without page number, Fourth movement: numbered 1–28, with two blank pages without page numbers.) The separate page numbering for each movement indicates a binding at a later stage. An oval label has been pasted on to the front binder, with the title: 'Trio / für / Clavier, Violine und Cello / von / Amanda Maier'; on the cover sheet is the title: 'Trio / för / Piano, Violin och Violoncell / komponerad / af / Amanda Maier.'

**S1**, *violin part, autograph*. A separate part without binders, standing format, 33.5 x 26.5 cm, 12 pages, of which 11 have been used for music notation (First movement: numbered 1–4, Second movement: without page numbers, two pages, Third movement: without page numbers, one page, with a blank recto without page numbers, Fourth movement: without page numbers, four pages).

**S2**, *cello part, autograph*. A separate part without binders, standing format, 33.5 x 26.5 cm, 12 pages, of which 11 have been used for music notation (First movement: numbered 1–3, with a blank left page without page number, Second movement: without page numbers, 2 pages, Third movement: without page numbers, 2 pages, Fourth movement: without page numbers, 4 pages).

## General comments on the sources

All source documents are reasonably well preserved, complete and readable. **A**, which is the only source which is bound (with hard binders), has naturally been somewhat better preserved than the unbound **S1** and **S2**. These show clearer signs of use, with paper loss and other wear and tear, though never to the extent that legibility is impeded.

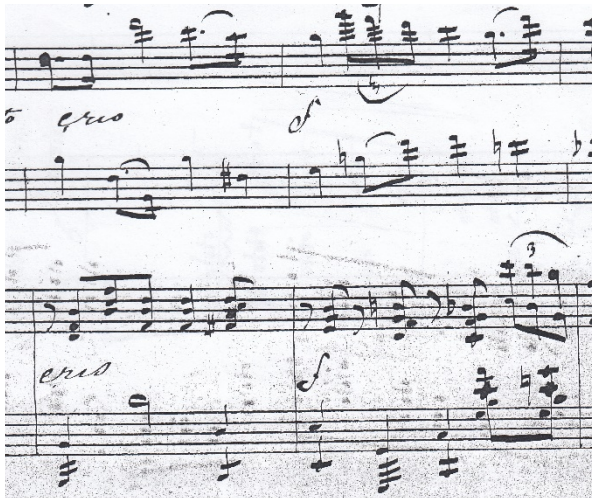
**S1** and **S2** have, however, been copied with more care and accuracy than **A**, and furthermore, many passages have been more dynamically developed, are more expressive and lively than the corresponding entries in **A**. This has been interpreted to suggest that **S1** and **S2** reflect a later, more deliberate stage in the compositional process. **A** comes close to the character of a 'draft score'.

Moreover, **S1**, the violin part, has more changes in pencil (often in blue) than **S2**, which is to be expected since the composer would probably have used this part for performance, and might therefore have added her new and changed ideas to it, as they gradually emerged. It is therefore possible that **S1** represents the composer's intentions at their latest stage of development.

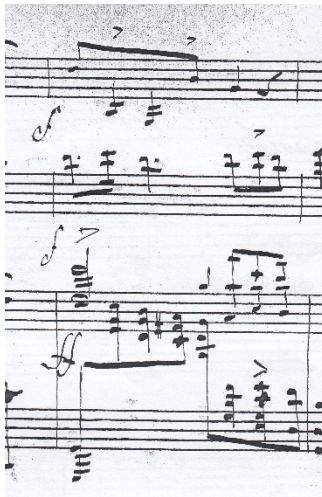
Further examples that **A** might be considered as a kind of first draft are given in some places, where the composer has not cared to write down the entries of the strings, where accordingly these entries can be found only in the parts, as in the first movement: Vl., bb. 211–212, 216, and in the Finale: bb. 173 ff.

Sometimes the composer's rather hasty handwriting in **A** can be rhythmically confusing, as in these 'graphically unrhythmic' examples:

Third movement, bb. 10–11:



b. 15:



b. 32:





A great many errors concerning clef also occur in **A**, both in the cello part and in the piano part, as well as in general, many errors concerning accidentals and performance directions relating to *arco* or *pizzicato* playing.

In **A**, b. 226 of the Finale, a presumed flat sign looks the same as a natural sign.

Many parallel places, especially in the somewhat sketchy **A**, lack coordination of dynamics as well as articulation, even within an individual part.

In some cases, the editorial work has been particularly challenging because the composer's fondness for chromatic dissonance has to be weighed against a lack of care in copying and proof-reading. Some examples of this kind of ambiguity are the following: First movement, b. 76 beat 4: a<sup>2</sup> and g<sup>#</sup>1 at the same time (Vl., Vc.); bb. 188–189: Vc. is repeating an e<sup>b</sup> against the passing harmonies B<sup>b</sup>-minor—F-major—B<sup>b</sup>-minor—G-major 7/3; b. 197, with g, a<sup>b</sup> and f at the same time, and in the third movement: b. 7, second crotchet beat: e<sup>b</sup>1 and d at the same time; b. 14, sixth quaver beat with a collision between d1 and e<sup>b</sup>1; b. 34, last quaver, with g1 and g<sup>#</sup> at the same time; and in the Finale: b. 96, both c<sup>b</sup> and b<sup>#</sup> at the same time on the second crotchet beat.

In some sections it appears that the parts have initially been written out in pencil and later overwritten with ink. This is the case in **S2** where in some bars the writer neglected to overwrite in ink and only the pencil remains. See Scherzo: bb. 19–20, 86, 88, 111, 125–126, 129–132.

It is not uncommon to find that a string part has been revised, when compared to **A**, as for example in the first movement: Vc., b. 195, Scherzo: Vl. and Vc. in bb. 133–134.

In the Finale, bb. 255–265, changes have been made which affect both harmonization and melody, in several detectable stages, across all the sources.

In **S1** and **S2**, there are examples where the bowing is not coordinated, perhaps indicating amendments by another hand than the composer's, e.g. the Finale, bb. 79 and 241.

In **A** and **S2** an older notation style is used for the higher passages in the Vc. part, although notated in treble clef, these entries are notated an octave higher than they are intended to sound. However, the edition assumes exceptions to the practice have arisen by mistake. For example, in the first movement bb. 49–50 it has been taken that the melody is notated at sounding pitch.

There is no dating to be found anywhere in the sources.

### *Editorial methods*

As mentioned above, **S1** and **S2** are both more carefully and exactly written and more dynamically and expressively worked out than the corresponding entries in **A**, and this has been taken as a sign that they reflect a later, more deliberate stage in the compositional process. For this reason, the information concerning the string parts has primarily been taken from **S1** and **S2**. In addition, in some places, the string parts have also been considered normative for the whole score, including the piano part which has only been preserved in the 'draft score' **A**.

Where differences occur in the string parts between **A** as compared to **S1** and **S2**, the latter has usually been preferred, without special comment. Comment has been made, however, where the edition has followed **A** over the other sources, or where a choice between **S1** and **S2** has been necessary. In this respect, **S1** has been taken to represent the latest intentions of the composer and been taken as normative in the majority of cases where **S1** and **S2** differ, for example regarding dynamics or articulation. Dashed legato slurs represent slurs added in the edition. In

some places, however, undashed slurs have been added in the piano part. In these cases they concern first and foremost slurs over similar figures which have been transferred from one hand to another, or else figures with a clear precedent, as in the first movement, bb. 9–12 and 13–16.

Because of the lack of coordination in parallel places, especially in **A**, the edition has in some cases adduced coordination by transferring information from one parallel place to another. These transformations are accounted for in the section **Commentaries** along with the other editorial decisions. In cases where the edition has introduced more extensive interventions, reference has been made in the piano score, at the foot of the page.

The higher passages in Vc. are notated in **A** and **S2** according to an older system (whenever a treble clef is used, the intended sound is one octave lower than notated), but in this edition the notation has been adapted to modern practice with notes at sounding pitch. Tenor clef, not used in **A** or **S2**, has also been used.

Trills with after-beats have been notated in several various ways in the different sources, even within individual sources, without any particular consistency. No difference in intended execution has been detected. Most common is that the trill note and its after-beat have been connected with a legato slur, but examples also exist where only the after-beats have been bound with a slur, or where the slurs are simply lacking altogether. Adding to this difficulty is the difficulty in many cases to distinguish between the case when the slur is only over the after-beat or if it is perhaps also stretching towards the trill note. In two cases the after-beats have been bound to the following note (**A**, Pno., bb. 25–26; Vc., bb. 28–29), but this isn't repeated at the parallel place at bb. 187–191. The edition has preferred the first, most common notation, with a legato slur from the trill note to and including the after-beat notes in all cases where a trill is followed by an after-beat.

Since the composer herself was a skilful violinist and since the cello part has been executed on a number of occasions by the famous cellist Julius Klengel, directions from the parts concerning fingering, bowing and, in a few places, which string to play, have been considered as interesting information and thus been accounted for in the notation.

The exception to this is the Scherzo, where bowings have indeed been added to **S1** and **S2**, differing from **A**, but these bowings (in ink) have then been changed again (with lead or blue pencil), sometime several times, with no way to determine which version is final. In addition, there are bowing disparities between **S1** and **S2**, even in passages of unison octaves.

To avoid cluttering the notation with partly conflicting bowings, in general, the edition has chosen to reproduce the articulation in the Scherzo according to **A**, which in this respect is a cleaner source. The different stages of bowing in this movement, as far as they can be followed in **S1** and **S2** in their different ink and pencil stages, are accounted for in detail in the commentaries.

In those cases where the sources exhibit obvious errors, such as clef errors or missing or erroneous accidentals, missing but obvious performance directions (such as *arco*, *pizz.*, etc.), the edition has corrected them without special comment.

*Commentaries*

First movement

bb. 1, 5.	<b>S1, S2</b>	lack legato slurs over the fourth crotchet beats in these bars, which can be found in <b>A</b> , but not in the parallel places in b. 123 and b. 127, nor in <b>S1, S2</b> or <b>A</b> . The legato slurs have thus been erased here. The legato slurs that sometimes occur in <b>A</b> over similar figures should be regarded as bowing slurs, with an articulated semiquaver, which in <b>S1</b> often, but not always, is expressed by a slur over the figure, with an articulation dot over the semiquaver. The edition has chosen to reproduce also these figures without slurs. The legato slurs that Pno. has over the fourth crotchet beat in RH in b. 1 and b. 5, likewise have been erased in this edition, also when these legato slurs are missing, at the parallel places in bb. 123 and 127.
b. 2.	<b>A/Pno.</b>	<i>p</i> is placed in the beginning of the bar, as in the parallel places in b. 124 and 128. Only in b. 6 it would be possible to perceive the <i>p</i> to be placed at the second crotchet beat in b. 6, but since the majority of <i>p</i> markings are placed in the beginning of the bars, the edition has these <i>p</i> markings fall in the beginning of the bars, also in b. 6.
b. 3.	<b>A/Pno.</b>	diminuendo hairpin is missing in this bar, but has been added in this edition with reference to the parallel place in b. 125.
b. 6.	<b>A/Pno.</b>	see above, comment on b. 2.
b. 7.	<b>A/Pno.</b>	the accent in RH added in pencil.
b. 9.	<b>A/Pno.</b>	has something reminiscent of a crescendo hairpin in the beginning of the bar, but this crescendo seems difficult to understand, especially in Pno., since Vl., which has the melody here, lacks this crescendo hairpin in all sources, and it has not been included in this edition, also because it is lacking at the parallel place in b. 131.
bb. 10, 12.	<b>A/Vl., S1</b>	apart from the legato over the last crotchet beat, found in both sources, <b>S1</b> has a legato written in blue pencil over the whole bar, which is lacking in <b>A/Vl.</b> , but has been introduced here. The parallel places b. 132 and b. 134 show the same circumstances.
bb. 13, 14.	<b>S1</b>	no legato slur between the two first crotchets, which <b>A/Vl.</b> has. At the parallel place at bb. 136 and 137, legato slurs are missing as well in <b>S1</b> . This legato slur returns only in <b>A</b> , b. 136, but since the edition considers <b>S1</b> to be a more definitive version, it chooses to exclude the legato slurs in all these places.
b. 16.	<b>S1</b>	legato written in, starting with the second crotchet beat, and continuing the whole bar, missing in <b>A</b> . Since this legato is missing also at the parallel place in b. 138 and cannot be found in Vc. in any source, it has been excluded here.
b. 17.	<b>A/Pno.</b>	lacks the <i>p</i> after two bars of <i>cresc.</i> that Vl. and Vc. has, also in <b>S1</b> and <b>S2</b> , however it can be found at the parallel place in b. 139, and <i>p</i> has been introduced here as well.
bb. 19–21.	<b>A/Pno.</b>	here a legato slur stretches only from b. 19 to the beginning of b. 20, but with reference to the parallel place in bb. 141–143, the edition stretches the legato slur out over both bb. 19 and 20, adding another slur over b. 21.
b. 21.	<b>S2</b>	down-bow symbol lacking, but added here with reference to <b>S1</b> .
b. 21.	<b>A/Pno.</b>	crescendo hairpin lacking, but the edition adds it with reference to <b>S1</b> and <b>S2</b> .

b. 22.	<b>A/Pno.</b>	<i>f</i> written in pencil.
bb. 22–24.	<b>A/Vl., Vc.</b>	the placing of the legato slurs above the notes is imprecise, <b>S1</b> and <b>S2</b> are clearer, and here the edition follows the placing of the legato slurs as in <b>S1</b> and <b>S2</b> .
b. 25.	<b>A/Pno.</b>	the uppermost note in both RH's chords has originally been c3, but this note has been changed with pencil, and a g1 has been added to the chords.
b. 27.	<b>S2</b>	the first two triplet quavers have ended up outside the legato slur that here only includes the last crotchet beat. When comparing <b>S1</b> and <b>A/Vl.</b> in this bar, and on comparison with the parallel place in b. 149, this clearly seems to be a mistake, and the edition allows the legato slur to stretch over all of the triplet quavers in the bar, just as in Vl.
b. 28.	<b>S1, S2</b>	in this bar, the <i>p</i> that was introduced already in the previous bar is repeated, but this direction does not exist in <b>A</b> , is superfluous and has been excluded.
b. 31.	<b>A/Vl.</b>	the direction <i>p</i> is missing, but is to be found in <b>S1</b> and has been added here.
bb. 31–38.	<b>S1</b>	the direction to play on the second string in b. 31 is valid all the way until b. 38; a dashed line, written with a blue pencil, goes from 'II' in b. 31 until and including b. 38, but grows fainter and fainter, and the composer might have tried to erase it. Regardless of this, the edition has chosen to retain this expressive direction.
b. 32.	<b>S1</b>	a legato has been written in blue pencil over the whole bar. This is missing in <b>A/Vl.</b> , which only has legato from the first half of the bar until the fifth quaver beat, and a new legato over the three last quavers of the bar. This articulation was originally written in ink in <b>S1</b> .
b. 36.	<b>S1</b>	a legato has been written with blue pencil over the whole bar. This legato is missing in <b>A/Vl.</b> , which only has legato from the first half of the bar until the fifth quaver beat and a new legato over the three last quavers in the bar. This articulation was originally written in ink in <b>S1</b> .
b. 37.	<b>S1</b>	a legato has been written with blue pencil over the whole bar. This is missing in <b>A/Vl.</b> , which only has legato from the first half of the bar until the sixth quaver beat and a new legato over the two last quavers in the bar. This articulation was originally written in ink in <b>S1</b> .
b. 38.	<b>A/Pno.</b>	legato slur added in pencil over LH's three crotchets G–A–B $\flat$ . For the sake of consistency, the corresponding legato slur has been added in the edition at the parallel place in b. 160.
bb. 39–42.	<b>A/Vc., S2</b>	these bars were initially notated in the 'little octave', but have in both sources later been transposed an octave up, in pencil.
b. 40.	<b>S2</b>	the second legato slur in the bar seems to start already at the second half of the bar, which means that the articulation will be the same as at the parallel place in b. 162 ( <b>S2</b> ) and in Vl. in b. 36 ( <b>S1</b> ) and b. 154 ( <b>A</b> , <b>S1</b> ). The edition retains this articulation, which in practice means legato over the whole bar, also in b. 162.
b. 41.	<b>S1</b>	a legato over the whole bar written with ink, missing in <b>A</b> , which only has legato from the second until the fourth quaver beat and a new legato during the second half of the bar.
b. 41.	<b>A/Vl., Pno., S1</b>	the parallel quavers at the distance of ninths is surprising (d2–e $\flat$ 2–f2 together with c1–d1–e $\flat$ 1), but is fully corresponding with the parallel place in b. 163.
b. 42.	<b>S2</b>	the first minim seems to have been a d (in pencil) at some point, but


		this note has been erased, and the edition has let the <i>f</i> (in ink) remain.
bb. 43–44.	<b>A/Pno.</b>	the legato slur in RH is missing, but has been introduced here with reference to the parallel place in bb. 165–166, where a legato slur has been added in pencil.
bb. 43–50.	<b>A, S1, S2</b>	dynamics, articulation and phrasing in these bars are essentially differing between the sources, also in comparison with the parallel place in bb. 165–172. In principle, the edition follows <b>S1</b> and <b>S2</b> here. This means that the parallel places have received slightly diverging directions, thus respecting the difference in parallelism between the places.
b. 44.	<b>A/Pno.</b>	the first note in both hands is <i>ab</i> 2 and <i>ab</i> 1, but on comparing with the parallel place in b. 166, <i>a</i> 2 and <i>a</i> 1 have been chosen instead.
b. 44.	<b>A/Pno.</b>	crescendo hairpin is lacking, but has been added here with guidance of the string parts in <b>A, S1</b> and <b>S2</b> , also with reference to <b>A</b> and <b>S1</b> at the parallel place in b. 166.
b. 45.	<b>A/Vl.</b>	<i>f</i> is lacking here, but exists in <b>S1</b> and has been added here as well, also with reference to Vc. in this bar ( <b>A, S2</b> ).
bb. 45–46.	<b>A/Pno.</b>	has a diminuendo hairpin over two bars here (or a diminuendo hairpin per bar, because of a page turn between the bars it is not wholly clear which of the two is intended). At the same time Vc. has a diminuendo hairpin either over the last crotchet beat in b. 46 ( <b>A</b> ) or during the second half of that bar ( <b>S2</b> ). To coordinate the phrasing of the ensemble in this bar, the edition excludes the diminuendo hairpin in b. 45, also because Pno. entirely lacks a diminuendo hairpin at the parallel place in bb. 167–168.
b. 46.	<b>A/Vl., S1</b>	lack a diminuendo hairpin during the second half of the bar, but since <b>S2</b> has this diminuendo hairpin, a diminuendo hairpin has been introduced here as well. (The edition ignores the fact that Vc. in <b>A</b> has a diminuendo hairpin only over the last crotchet beat.)
b. 48.	<b>A/Vc., S2</b>	both sources indicate a legato slur between the two first quavers, but since this legato slur has been removed with blue pencil in <b>S1</b> in b. 170, the edition has excluded the legato here as well, with reference to the general primacy of <b>S1</b> .
b. 49.	<b>A/Vl.</b>	has <i>f</i> the whole bar, <b>S1</b> and <b>S2</b> have <i>sf</i> on the down-beat, in <b>S1</b> followed by a crescendo hairpin for the rest of the bar, in <b>S2</b> , <i>sf</i> on the first beat is followed by a diminuendo hairpin from the last crotchet beat in the bar. Here <b>S1</b> has been chosen rather than <b>S2</b> , since it seems that the composer also at the parallel place in b. 171 wanted to lead the line onwards to the continuation in Pno., RH. Although Vc. in <b>S2</b> has a diminuendo hairpin also at this second place, now from the second half of the bar, <b>S1</b> has been regarded as the source closest reflecting the last intentions of the composer. In addition to this, the strings are playing unison in octaves, making it less likely that they should have differing dynamic indications.
bb. 49–50.	<b>A/Vc., S2</b>	in these bars the composer seems erroneously to have notated Vc. in treble clef with sounding notation, thus breaking her own practice at other places notated in treble clef. The change to treble clef is difficult to motivate, since the bar starts with the same note as in the previous bar, and at the same time, this note is the highest in bb. 49–50. If we instead suppose that bb. 49–50 ought to sound as notated, then Vl. and Vc. will be moving at the distance of one octave, which seems as a

		more classical way of writing for a piano trio, than moving at the distance of two octaves. Finally, both parts will then reach the <i>sf</i> in b. 49 by the leap of one octave, which strikes the editor as being more idiomatic for the style.
b. 50.	A/Vc.	the note is notated one octave too high in comparison with the preceding phrase. Correct in <b>S2</b> .
b. 50.	A/Pno.	the sixth triplet quaver in the bar was e♭1, but has been corrected in pencil to d1.
b. 52.	A/Pno.	lacks <i>cresc.</i> , added with reference to the string parts in <b>A</b> , <b>S1</b> and <b>S2</b> .
b. 54.	A/Vl.	has legato over all the notes in the bar; <b>S1</b> has a legato written in pencil only over the two first semiquavers, to ‘correct’ the bowing, in order to place the down-bows on emphasized beats, otherwise separate notes. The semiquavers lack legato also in bb. 56, 176 and 178 of <b>S1</b> and <b>S2</b> , besides the abovementioned ‘corrected’ bowings in Vl. The edition follows <b>S1</b> and adds legato over the two first semiquavers, also in Vc. and also in b. 176.
bb. 54–55.	A/Vc.	has legato over all notes in the bar until the down-beat in b. 55; <b>S2</b> has all notes in the figure separate, but since Vc. is imitating Vl. here, the edition has added a legato over the two first semiquavers, see above.
b. 55.	A, <b>S1</b> , <b>S2</b>	a renewed <i>f</i> is lacking in this bar, in all sources, but the edition has introduced a renewed <i>f</i> here in order to emphasize the parallel with b. 177, where there is a renewed <i>f</i> .
b. 55.	<b>S1</b>	all the chords were originally provided with down-bow symbols, written in pencil, the first of these has then been changed into an up-bow symbol.
b. 55.	<b>S2</b>	lacks an up-bow symbol over the second crotchet beat and down-bow symbols over the two last crotchets in the bar, added here with reference to <b>S1</b> .
b. 56.	<b>S2</b>	lacks an up-bow symbol, added here with reference to <b>S1</b> .
bb. 56–57.	A/Vl., Vc.	has a legato over the first half of the bar until the fifth quaver beat and legato from the sixth quaver beat until the down-beat of b. 57; <b>S1</b> and <b>S2</b> have all these notes separate, which is followed in the edition, see above, comment on b. 54.
bb. 57–78.	<b>S1</b>	these bars are written on a patch of paper pasted to the part. On the page itself one can see that the only difference between the patch and the original is that Vl. originally should have rested from the second minim beat of b. 64 until b. 73, and that the first crotchet in b. 74 should have been a f♯1 and not a f♯2.
b. 58.	A/Vl.	on the down-beat only bb1, but <b>S1</b> has a double stop d1+bb1, which the edition retains.
b. 60.	A/Vc.	<i>p</i> is lacking, but exists in <b>S2</b> . On the other hand <i>espress.</i> is lacking in <b>S2</b> , which can be found in <b>A</b> . Both directions have been included in the edition, in accordance with Vl. in b. 58.
bb. 61–79.	<b>S2</b>	these bars are written on a patch of paper pasted to the part. On the sheet itself one can see that the only difference between the patch and the original sheet is that Vc. originally should have rested from the second minim beat of b. 64 until b. 73, and that the first crotchet in b. 74 should have been a f♯ and not a F♯. This matches what has been notated in ink in <b>A</b> , which however has then been corrected in pencil.
bb. 62–67.	A/Pno.	the brace for ‘prima volta’ over these bars has been added in pencil.
bb. 64–67.	A/Vl.,	minims have been added in pencil, otherwise these parts should have

	Vc.	rested. See comment above, regarding bb. 57–78 (Vl.) and 61–79 (Vc.) respectively.
bb. 68–70.	A/Pno.	the legato slurs in RH are missing, but have been added in the edition with reference to the string parts.
bb. 70–73.	A/Vl., Vc.	minims have been added in pencil, otherwise these parts should have rested.
bb. 70.	A/Pno.	the third and fifth triple quaver are notated in ink as a <sup>#</sup> , but have been changed with pencil to g <sup>#</sup> ; when these notes were changed, it also meant that the ninth and eleventh triplet quaver came to look like a <sup>b</sup> , but they ought rather to be a <sup>#</sup> , which would have been clearer, had not the preceding a <sup>#</sup> s been changed. a would also have been a possibility, but considering that the following bars always stick to a <sup>#</sup> , and that it is not until b. 74 that F <sup>#</sup> -minor is introduced, it seems that it makes a better effect if this harmonic change is saved until b. 74.
b. 70.	A/Pno.	has <i>cresc.</i> during the second half of the bar, but since this <i>cresc.</i> in <b>S1</b> and <b>S2</b> occurs in the beginning of b. 71, <i>cresc.</i> has been moved to this bar, also in Pno.
b. 74.	A/Pno.	lacks the <i>f</i> as endpoint after the <i>cresc.</i> of the preceding bars, that the other parts have. The edition introduces a <i>f</i> here.
b. 74.	<b>S1</b>	has a legato slur written in pencil over the last crotchet beat, but since it is lacking in <b>S2</b> , and since it is lacking also at the parallel places in bb. 1, 5, 123 and 127, the edition regards it as a suggestion for bowing, which has been excluded.
b. 75–77.	A/Vl.	has a crescendo hairpin approximately from the second half of b. 75 and a diminuendo hairpin not until b. 77. In <b>S1</b> the same course of events takes place (on the pasted patch) only within b. 76: crescendo hairpin first half of the bar, diminuendo hairpin on the second half of the bar. Below the pasted patch there is an earlier version, where one sees that the crescendo hairpin started on the last crotchet beat of b. 75, carried on the first half of b. 76, and was followed by a diminuendo hairpin from the second half of this bar, and this diminuendo hairpin then stretched over the two first crotchet beats of b. 77. Regarding Vc., in <b>A</b> the part does follow Vl., in <b>S2</b> the crescendo hairpin exists (on the pasted patch) in the second half of b. 75, but the diminuendo hairpin starts already on the second crotchet beat in b. 76 and goes on for the rest of the bar. Below the pasted patch there is an earlier version, where one sees that the crescendo hairpin goes from the fourth quaver beat in b. 75, for the rest of the bar, and that the diminuendo hairpin starts from the second half of b. 76 and reaches as far as the down-beat of b. 77. Since there is such variation regarding the precise placing of the crescendo resp. diminuendo hairpins, the edition considers the precision on the part of the composer regarding this as less than total. Since on the other hand bb. 75–77 is the development of the material from Pno. in bb. 6–8, the edition finds it probable that one should apply the same phrasing in both places, thus resulting in (for both string players) crescendo hairpin from the second half of b. 75 over the first half of b. 76 and then diminuendo hairpin from the second half of b. 76 until the middle of b. 77.
bb. 75–77.	A/Vl.	legato slur from the fourth crotchet beat in b. 75 over the whole of b. 76, no legato in b. 77. <b>S1</b> has legato from the second crotchet beat in b. 75 over the bar, new legato over the first half of b. 76, legato over

		the second half of the bar, new legato from the beginning of b. 77 until the third crotchet beat. The edition retains <b>S1</b> .
bb. 76–77.	<b>A/Vc.</b>	legato slur from the second crotchet beat in b. 76 until the first crotchet beat in b. 77, new legato from the second to the third crotchet beat. <b>S2</b> has legato from the second crotchet beat in b. 76 and the whole bar, new legato from the beginning of b. 77 until the third crotchet beat. The edition retains <b>S2</b> .
bb. 78–79.	<b>A/Pno.</b>	contains in LH an annotation close to the second half of b. 78, which is rather difficult to read: 'cis Bass liegen' [P]. Perhaps the composer was considering changing the bass note of LH from b into c#1 in the second half of the bar, which could have been a fitting counter-movement against the movement of RH, but the edition has left the music unaltered, since the music text itself lacks any signs of change.
b. 80.	<b>A/Vl., S1</b>	here both sources have legato over the whole bar written in ink, but in <b>S1</b> this has been changed with pencil to legato over the first half of the bar and legato over the second half of the bar, which then has been changed again, with heavy strokes in blue pencil, to legato over the whole bar, which in the end is the choice of the edition.
b. 80.	<b>A/Pno.</b>	<i>cresc.</i> is lacking (crescendo hairpin in the Vc.-part), the edition adds a <i>cresc.</i> also with reference to <b>S1</b> and <b>S2</b> .
b. 80.	<b>A/Pno.</b>	the semibreve F# in LH has been added in pencil.
bb. 80–81.	<b>S2</b>	has a legato from the second crotchet beat in b. 80 until the down-beat of b. 81. However, <b>A/Vc.</b> has legato only over b. 80, and with a view to the ensemble between Vl. in these bars, the edition has chosen <b>A</b> here.
b. 81.	<b>A/Vl., Vc., S1, S2</b>	<i>f</i> , a natural possibility as endpoint after the <i>cresc.</i> of the preceding bar is missing, but is to be found in Pno. With reference to Pno. the edition adds a <i>f</i> also in Vl. and Vc.
b. 83.	<b>S1</b>	the legato slur over the second crotchet beat, with articulation point over the semiquaver, written with blue pencil, is lacking in <b>A/Vl.</b> and <b>S2</b> and is regarded as a bowing slur, which has been excluded in the edition, cf. bb. 1, 5.
b. 83.	<b>A/Pno.</b>	the accent in RH has been added in pencil.
b. 84.	<b>S1</b>	the up-beat to b. 85 has been designated with a down bow sign, that later has been changed with blue pencil into an up-bow sign, which the edition retains.
bb. 85–86.	<b>A/Vl.</b>	has a crescendo hairpin in b. 85 and a diminuendo hairpin in b. 86. In <b>S1</b> , b. 85 has a crescendo hairpin the first half of the bar and a diminuendo hairpin the other half of the bar. Here, as in bb. 75–77, the edition reflects the phrasing in Pno., in bb. 6–8, and allows the crescendo hairpin to reach over the first half of b. 85 and the diminuendo hairpin to reach over the second half of that bar as well as the first half of b. 86. Cf. also the comment on bb. 75–77.
bb. 85–86.	<b>A/Vl., S1</b>	in <b>A</b> , Vl. has legato from the second crotchet beat, and for the rest of the bar; then a separate first crotchet in b. 86 and legato over the second and third crotchet beats. In <b>S1</b> a legato slur has first been written in ink from the beginning of b. 85 until the first crotchet beat in b. 86, then a legato over the second and third crotchet beats. This articulation has then been changed with pencil into legato over the first half of b. 85 and legato over the second half of b. 85, so a legato over the three first crotchet beats in b. 86. Finally, in b. 85 a legato has been written in blue pencil over the whole bar, leaving the pencil legato in

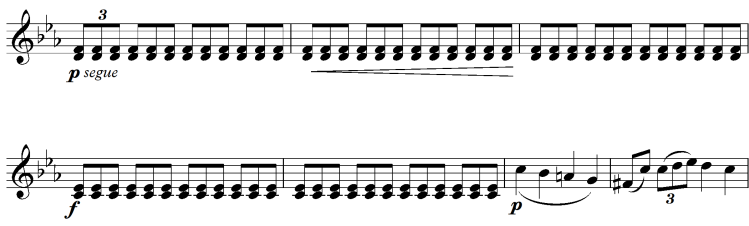


		b. 86 untouched. The edition retains this last version, assuming it to be the latest.
b. 87.	<b>A/Vl.</b>	has a legato slur over the second crotchet beat, but this slur is missing in <b>S1</b> , and has been excluded in the edition as a probable bowing slur.
b. 87.	<b>A/Pno.</b>	dynamic indication is lacking, but considering the up-beat in Vc., which has <i>f</i> has been chosen.
b. 88.	<b>A/Vc., S2</b>	legato slur is lacking for the two first notes, but considering that the strings are playing in sequences here and that Vc. in b. 87 had a legato between the two first notes, and with an ear for the dialogue with Vl., which has a corresponding legato in <b>A</b> in b. 87 and in both b. 87 and b. 88 in <b>S1</b> , a legato slur has been chosen also for Vc.
b. 88.	<b>A/Pno.</b>	legato slurs are missing in RH over the six first triplet quavers and also over the three following triplet quavers, the edition has added slurs here in keeping with b. 87.
b. 89.	<b>A/Vc., S2</b>	legato is missing over the two last crotchets in the bar, but the edition introduces a legato slur to connect with the preceding dialogue between Vl. and Vc.
b. 89.	<b>S2</b>	before the semiquaver a sharp sign seems to have been scraped away from the sheet.
b. 89.	<b>A/Pno.</b>	<i>cresc.</i> is missing, added here with reference to <b>S1</b> and <b>S2</b> .
b. 90.	<b>S2</b>	before the punctuated quaver a sharp sign seems to have been scraped away from the sheet
b. 90.	<b>A/Vc., S2</b>	legato is missing over the last two crotchets in the bar, but the edition introduces a legato to connect with the preceding dialogue between Vl. and Vc.
b. 91.	<b>S2</b>	here is the direction <i>sempre cresc.</i> which is lacking in <b>A</b> for Vc. and Pno., but at the same time is to be found in Vl., both in <b>A</b> and <b>S1</b> . The edition has introduced the direction for Vc. as well as Pno.
bb. 91–92.	<b>A/Vl.</b>	legato slurs over the second halves of the bars are missing, but are written in blue pencil in <b>S1</b> .
bb. 93–95.	<b>A/Vl., Vc., S1, S2</b>	these bars have been changed, in <b>S2</b> with the help of a pasted patch, that cannot be removed, but in <b>A</b> and <b>S1</b> it is still possible to see that the bars originally had this appearance: 
bb. 96–97.	<b>A/Pno.</b>	the lower part lacks a tie between the bars, but with reference to the parallel place in bb. 100–101, where the lower part has a tie, a tie has been added here as well.
b. 97.	<b>S1</b>	a legato slur has been written in pencil over the second and third crotchet beats. This slur was then later overwritten with blue pencil.
b. 97.	<b>S1</b>	the legato slur over the last crotchet beat, written in blue pencil, is lacking in <b>A/Vl.</b> and in <b>S2</b> , b. 96, and is here regarded as a bowing slur, which has been excluded in the edition, cf. bb. 1, 5.
b. 98.	<b>A/Vl., Vc., S1,</b>	the direction <i>trem.</i> is in <b>A</b> only to be found in Vl., but not in Vc. It is not to be found in <b>S2</b> either, but in <b>S1</b> , and in b. 102 <b>S1</b> even has <i>trem!</i>



	<b>S2</b>	Therefore <i>trem.</i> has been introduced here in both string parts, also in b. 102.
b. 98.	<b>A/Pno.</b>	the upper part here starts with a semiquaver, followed by a semiquaver rest, six quavers and a concluding semiquaver, which seems unnecessarily fussy and is probably just a slip of the pen. The edition reverses the first note values, in accordance with b. 102. The bar thus starts with a semiquaver rest for the upper part.
b. 98.	<b>A/Pno.</b>	the first note in RH originally was f, but this note has been scraped away, and only d has been left.
b. 99.	<b>A/Pno.</b>	unlike b. 95, LH lacks an after-beat after the second crotchet beat, the edition has added this after-beat (C#-D) in accordance with b. 95 and also b. 198.
b. 100.	<b>A/Vc.</b>	legato over the last crotchet beat, lacking in <b>S2</b> , and is seen here as a bowing slur, which has been excluded in the edition, cf. bb. 1, 5.
b. 101.	<b>S1</b>	a legato slur has been written in pencil over the second and third crotchet beats, this slur has then been overwritten with blue pencil.
b. 101.	<b>S1</b>	legato written in blue pencil over the the last crotchet beat, with an articulation dot over the semiquaver, lacking in <b>A</b> , and is seen as a bowing slur, which has been excluded in the edition, cf. bb. 1, 5.
b. 103.	<b>A/Pno.</b>	lacks a <i>f</i> after the preceding <i>cresc.</i> , added in the edition.
bb. 104–105.	<b>A/Vl.</b>	lacks a legato tie from the second half of b. 104 until the first crotchet beat in b. 105, which <b>S1</b> has.
b. 105.	<b>A/Vc.</b>	lacks a legato tie from the first half of the bar until the third crotchet beat, which <b>S2</b> has.
b. 106.	<b>A/Pno.</b>	lacks <i>cresc.</i> , but since <b>S1</b> and <b>S2</b> in b. 107–108 have <i>cresc.</i> marked for their entries with the crotchets f–c–ab resp. f1–c1–ab2, also Pno. ought to have this <i>cresc.</i> , which thus is the choice of the edition. To make it clear that the crescendo is a long one, it is underlined by a dashed line, like in <b>S1</b> and <b>S2</b> , which also cannot be found in <b>A</b> .
b. 106.	<b>A/Pno.</b>	the eb of the second crotchet beat originally belonged to LH system, but has been overwritten with pencil and instead been written in RH system.
b. 108.	<b>A/Vc., S2</b>	in this section of predominantly accentuated minims, the c1 minim here has for some reason been deprived of an accent, a probable mistake, and the edition accentuates here also.
bb. 108–109.	<b>A/Vc.</b>	legato tie is lacking between the bars, but exists in <b>S2</b> .
b. 109.	<b>A/Vl.</b>	has an accent on the down-beat, which is lacking in <b>S1</b> , but the edition still keeps the accent, which in a way is an answer to the earlier entries in Pno., LH and Vc. in the preceding bar; moreover, the motif is constantly provided with this accent.
b. 109.	<b>A/Vl.</b>	lacks legato tie from the beginning of the bar until and including the third crotchet beat in the bar, which <b>S1</b> has.
b. 109.	<b>A/Vl.</b>	the <i>cresc.</i> that is placed under the last crotchet beat is considered here to be part of the ongoing <i>cresc.</i> that started in b. 107, that in <b>S1</b> is denoted by a dashed line, therefore this renewed <i>cresc.</i> has been excluded.
b. 111.	<b>A/Vc., S2</b>	lack <i>f</i> , but ought to have it, considering the imitative dialogue with Vl., who has <i>f</i> in the next bar, so the edition has added a <i>f</i> also in Vc.
b. 114.	<b>A/Vl.</b>	has <i>sempre cresc.</i> , in <b>S1</b> this direction only comes in b. 115, but the edition considers it to fit in better in the beginning of an entry rather than in the end of such an entry and thus lets <b>A</b> be valid here.

bb. 115–116.	<b>S2</b>	already in the second half of this bar, the descending octaves in crotchets bb-Bb start, that in <b>A/Vc.</b> start only in b. 117 (In <b>A/Vc.</b> the same notes as in bb. 113–114 are once again repeated in bb. 115–116). That <b>Vc.</b> thus leaves the canonical dialogue already in b. 115 underlines the successive transformation and narrowing of the main motif. In b. 112 the motif still begins with a descending fourth (Vl.: bb2–f2), in bb. 113–114 the descending fourths have been narrowed into descending thirds (Pno: Bb–Gb), in bb. 115–118 the first two notes of the motif disappear altogether and all that remains is a dialogue between LH of Pno. and Vl., based on the four last notes of the main motif, and against this, RH of Pno. and <b>Vc.</b> can only stubbornly repeat their insisting notes in a crescendo, until the unison <i>ff</i> -outburst in b. 119, which in turn leads forward to the recapitulation in b. 123. Here the edition thus chooses to follow <b>S2</b> .
b. 119.	<b>S2</b>	lacks down-bow symbol on the sixth quaver beat, but since such is to be found in <b>S1</b> , it has been introduced here as well.
bb. 119–120.	<b>A/Pno.</b>	LH has the same notes here as RH, and just like RH, it comes with the direction <i>sva</i> , which is difficult to execute. The edition interprets the <i>sva</i> in LH as <i>sva bassa</i> , whereby a collision between the hands is avoided (though here reproduced with sounding notation in LH). This <i>sva bassa</i> is considered here to be valid also for the first quaver in b. 121, after which <i>loco</i> is supposed to step in (in <b>A</b> ).
bb. 119–122.	<b>A/Vl., Vc.</b>	quavers starting with the sixth quaver beat in b. 119 until b. 122. <b>S1</b> and <b>S2</b> instead have two semiquavers on the same note on each of these quavers.
b. 121.	<b>A</b>	<i>rit.</i> in this bar is an addition in pencil; in ink this <i>rit.</i> does not occur until the second half of b. 122.
b. 123.	<b>A</b>	although the renewed <i>ff</i> in all instruments in this bar is lacking in <b>S1</b> and <b>S2</b> , the edition still chooses to renew it, also in the strings.
b. 127.	<b>A/Vl., Vc., S1, S2</b>	here the strings do not have any new dynamic direction, regardless of the fact that Pno. plays the up-beat in <i>f</i> , and their <i>ff</i> from b. 123 thus ought to be outdated. The edition here chooses to add a <i>f</i> for the strings.
b. 129.	<b>A/Pno.</b>	the accent in RH has been added in pencil.
bb. 131–134.	<b>A/Pno.</b>	is lacking legato slurs in these bars, the edition has chosen to introduce them here, in accordance with bb. 9–12.
bb. 132, 134.	<b>A/Vl., S1</b>	in addition to the legato over the last crotchet beat which both sources have, <b>S1</b> has a legato written in blue pencil over the whole bar, which is lacking in <b>A</b> , but has been introduced here. The parallel places in b. 10 and b. 12 show the same state of affairs.
b. 133.	<b>S2</b>	here the diminuendo hairpin is lacking. Since it exists in <b>A</b> and also at the parallel place in b. 11, the edition has introduced it also here.
b. 134.	<b>A/Vl.</b>	lacks a crescendo hairpin, that exists in <b>S1</b> (and in <b>A</b> in <b>Vc.</b> and <b>Pno.</b> ).
b. 136.	<b>S1</b>	no legato slur over the two first crotchet notes, which is to be found in <b>A/Vl.</b> At the parallel places in b. 13 and b. 14 legato slurs are also lacking in <b>S1</b> . Since <b>S1</b> is considered as a more definitive version, the edition excludes the legato slurs at all these places.
b. 137.	<b>A/Pno.</b>	lacks <i>cresc.</i> in this bar. Considering that <i>cresc.</i> can be found at the parallel place in b. 15 and in accordance with the strings in b. 137 (in all sources), <i>cresc.</i> has been introduced also in <b>Pno.</b>
b. 140.	<b>A/Vl.,</b>	lack legato over the three crotchets in the bar, but this can be found in

	Vc.	<b>S1</b> and <b>S2</b> (and also at the parallel place in b. 18).
b. 141.	<b>A</b> /Vl.	has <i>cresc.</i> in this bar, in <b>S1</b> <i>cresc.</i> does not come until b. 142, but since the other parts in <b>A</b> have <i>cresc.</i> and since also <b>S2</b> has <i>cresc.</i> in b. 141, the edition has introduced <i>cresc.</i> also to Vl.
b. 142.	<b>S1</b>	lacks legato over the three crotchets in the bar, but this can be found in <b>A</b> and also in <b>S2</b> (as well as at the parallel place in b. 20), and has thus been introduced here.
b. 143.	<b>A, S1, S2</b>	lack crescendo hairpins towards <i>f</i> in b. 144, although all parts are involved in an ongoing <i>cresc.</i> , but the crescendo hairpins from b. 21 have been introduced here as well, to underline the similarity between exposition and recapitulation.
b. 143.	<b>S2</b>	lacks a down-bow symbol, but since a sign is to be found in <b>S1</b> , both here and at the parallel place at b. 21, the sign has been introduced at both these places.
b. 148.	<b>A</b> /Pno.	<i>p</i> in this bar added in pencil.
bb. 153–154.	<b>S1</b>	a legato slur over both these bars has been added in ink, but has then been changed in blue pencil into legato over each one of these bars, which conforms with <b>A</b> and also with the parallel place in bb. 31–32. The edition follows the version added in blue pencil.
b. 153.	<b>A</b> /Pno.	lacks dynamic direction, the edition adds a <i>p</i> here, in accordance with the parallel place, in b. 31.
b. 158.	<b>S1</b>	legato written over the whole bar, lacking in <b>A</b> , which only has legato from the first half of the bar until and including the fifth quaver beat and a new legato over the three last quavers of the bar.
b. 159.	<b>S1</b>	legato written in blue pencil over the whole bar, lacking in <b>A</b> , which only has legato from the first half of the bar until and including the sixth quaver beat and a new legato over the two last quavers of the bar. The edition follows the version written in blue pencil.
b. 160.	<b>A</b> /Pno.	the three last crotchets in LH (d–e–f) do not have a legato written, but the edition adds a legato, in accordance with the legato, that has been written in pencil in b. 38. Incidentally, these bass notes originally had sub-octaves (D–E–F), that have then been scraped away from the sheet.
b. 161.	<b>A</b> /Vl., Vc.	<i>p</i> is lacking, exists in <b>S1</b> and <b>S2</b> , introduced here, also in accordance with the parallel place in b. 39.
b. 161.	<b>A</b> /Vl.	legato is lacking, exists in <b>S1</b> , introduced here, also in accordance with the parallel place in b. 39.
bb. 162–163.	<b>A</b> /Vl.	has legato over each of these bars but lacks the legato over the bars which exists in <b>S1</b> . <b>S1</b> has a legato written in blue pencil from the second quaver of b. 163, and the legato between the two first quavers in b. 163 has been overwritten. Here the edition follows the articulation written in blue pencil.
b. 162.	<b>S2</b>	the second legato slur of the bar looks like it begins already at the second half of the bar, which means that the articulation becomes the same as at the parallel place in b. 40 ( <b>S2</b> ) and in Vl. in b. 36 ( <b>S1</b> ) and b. 154 ( <b>A, S1</b> ). The edition retains this articulation with legato over the whole bar, also in b. 40.
b. 163.	<b>A</b> /Vl., Pno., <b>S1</b>	the parallel quavers at the distance of ninths is surprising (a1–bb1–c1 together with g–a–bb), but is fully corresponding with the parallel place in b. 41.
bb. 164–	<b>S1</b>	between these bars, seven bars have been notated, later overwritten,

165.		with this course: 
b. 165.	<b>S1</b>	lacks a renewed dynamical direction ( <i>p</i> ), which however exists in <b>A</b> and has been introduced here.
b. 165.	<b>A/Pno.</b>	<i>p</i> written in pencil.
bb. 165–166.	<b>A/Pno.</b>	the legato slur of LH has been written in in pencil.
b. 166.	<b>A/Vc., S2</b>	lack a crescendo hairpin, but that exists in <b>A</b> in Pno. and also in <b>S1</b> , and has been introduced here as well.
bb. 166–167.	<b>S1, S2</b>	the crescendo hairpin in b. 166 does not end in a <i>f</i> this time, as at the parallel place in bb. 44–45; the fact that the crescendo hairpin in <b>S2</b> only reaches over b. 167 is considered here to be only of minor importance, given that the source, <b>S1</b> , is considered to reflect the composer's latest thoughts. The edition interprets the crescendo hairpin in <b>S1</b> this time as a crescendo hairpin over two bars, until <i>f</i> in b. 168.
b. 167.	<b>A</b>	has <i>fz</i> on the down-beat, this <i>sf</i> is lacking in <b>S1</b> and <b>S2</b> , but since the edition all through is replacing <i>fz</i> with <i>sf</i> , it has changed the down-beat in Pno. to <i>sf</i> .
b. 167.	<b>S2</b>	the first triplet quaver was originally F in ink, which has been changed with pencil into D, the next following triplet quavers were originally written in ink as f, but have then been changed in pencil to d. In <b>A</b> all triplet quavers are d.
b. 167.	<b>S2</b>	has a crescendo hairpin in this bar, which is lacking in <b>A</b> . A crescendo hairpin has however been introduced here in bb. 166–167 for Vl. (which in <b>S1</b> lacks a crescendo hairpin in b. 167) as well as Vc. See comment on bb. 166–167.
bb. 167–168.	<b>S1</b>	in these bars it is possible to see that the composer has scraped away a first version and then filled in new notes.
b. 169.	<b>A/Vc., Pno, S2</b>	lack dynamic indication, but <i>p</i> seems suitable, with regard to <b>S1</b> and the parallel place in b. 47, and has been introduced in the edition.
b. 170.	<b>S1</b>	the down-beat has a legato slur between the quavers written in ink, but this slur has then been overwritten with blue pencil, and the edition excludes the slur with reference to the priority of <b>S1</b> ( <b>A</b> lacks a slur here as well), and also at the parallel place in Vc., b. 48 (despite the fact that both <b>A</b> and <b>S2</b> have the slur there).
b. 170.	<b>S1</b>	has legato the second half of the bar, missing in <b>A/Vl.</b>
b. 170.	<b>S2</b>	lacks legato between the two first notes, but the legato exists in <b>A/Vc.</b> , and the edition retains legato, also with reference to the parallel place in Vl., b. 48.
b. 171.	<b>S2</b>	legato over the whole bar, <b>A/Vc.</b> lacks slurs.
b. 171.	<b>A/Vl., Vc.</b>	Vl. has a crescendo hairpin over the bar, whilst Vc. has a crescendo hairpin right up to and including the fifth quaver beat and a diminuendo hairpin from the last quaver in the bar and a bit into the next bar. <b>S1</b> has the same crescendo hairpin, but <b>S2</b> has a crescendo

		hairpin from the last crotchet in b. 170 over the first half of the bar and a diminuendo hairpin over the second half of the bar. b. 171 is only approximately a parallel place to b. 49 (the strings play in octaves there), but there <b>A</b> lacks crescendo and diminuendo hairpins, while <b>S1</b> and <b>S2</b> have almost the same difference between the string parts, despite the fact that they play in octaves! As in b. 49 though, the edition has chosen to use <b>S1</b> , even for Vc., since it is the source which comes closest to the latest intentions of the composer, thus introducing a crescendo hairpin for both the strings. See comment on b. 49.
b. 173.	<b>S1, S2</b>	has <i>cresc.</i> , which is lacking in <b>A</b> , introduced here, also with reference to the parallel place in b. 52.
b. 173.	<b>A/Pno.</b>	lacks <i>cresc.</i> , introduced here with reference to <b>S1</b> and <b>S2</b> and with reference to the parallel place in b. 52.
b. 175.	<b>A/Vl.</b>	has a crescendo hairpin, lacking in <b>S1</b> . The edition has excluded it, since it is also lacking at the parallel place in b. 53, in all sources and parts.
b. 176.	<b>A/Vl.</b>	has a legato over all the notes in the bar; <b>S1</b> has legato only over the two first semiquavers, otherwise separate notes. The edition follows <b>S1</b> , and introduces legato over the two first semiquaver notes, also for Vc., which is imitating Vl. here. See also the parallel place in b. 54.
b. 176.	<b>A/Vc.</b>	lacks, unlike Vl., <i>f</i> after a few bars of <i>cresc.</i> , in <b>S2</b> however, there is a <i>f</i> , and since <i>f</i> seems to be a suitable endpoint for this <i>cresc.</i> , also for Vc., <i>f</i> is introduced in the edition.
b. 176.	<b>A/Pno.</b>	lacks, unlike the strings, <i>f</i> after a few bars of <i>cresc.</i> , <i>f</i> seems to be a suitable endpoint for this <i>cresc.</i> , also for Pno., and is used in the edition.
b. 177.	<b>S2</b>	lacks the <i>f</i> that <b>A</b> has on the down-beat, but the edition still lets this <i>f</i> remain.
b. 177.	<b>A/Vc., S2</b>	lack the down-bow symbols that <b>S1</b> has on the three last crotchets, nevertheless they have been introduced here in the edition, to facilitate homogenous ensemble playing.
b. 177.	<b>A/Pno.</b>	lacks dynamic indication, but a renewed <i>f</i> corresponds well with what the strings have in this bar, and even if a renewed <i>f</i> was lacking in all instruments at the parallel place in b. 55, it has been introduced here, also in b. 55, in all instruments, to underline the parallel between these bars.
b. 178.	<b>A/Vl., Vc.</b>	has legato over the first half of the bar until and including the fifth quaver beat and legato from the sixth quaver beat until the down-beat of b. 179; <b>S1</b> and <b>S2</b> have all these notes separate, which is followed in the edition, see above.
b. 178.	<b>S2</b>	lacks an up-bow symbol, added in the edition with reference to <b>S1</b> .
b. 179.	<b>S1</b>	unlike b. 55, symbols for up- and down-bow are lacking here, which the edition has respected.
bb. 180–181.	<b>A/Vl.</b>	the legato does not quite reach b. 181, but in <b>S1</b> it does, and <b>S1</b> has been used in the edition, also with reference to the parallel places, in bb. 58–69 and bb. 182–186.
b. 184.	<b>S1</b>	here is <i>p dimin.</i> , instead of a crescendo hairpin followed by a diminuendo hairpin, ‘a small wave’, which <b>A</b> has. Here it seems that the plan of the composer might have changed, so that a diminuendo down to <i>pp</i> in b. 186 is replacing the earlier ‘small waves’ at every entry (at the parallel place in bb. 62–64 these bars end in a <i>p</i> , not <i>pp</i> ). Also <b>S2</b> gives the same diminuendo over these bars all the way until <i>pp</i> in b. 186, and the diminuendo has been used in the edition.



bb. 184–185.	<b>S2</b>	between these bars two bars have been crossed out with pencil; the crossed-out bars had this course (g-a <sup>b</sup> -f-b <sup>b</sup> ): 
b. 185.	<b>S2</b>	has a <i>dimin.</i> here, instead of a crescendo hairpin followed by a diminuendo hairpin, 'a small wave', as <b>A</b> has. Here it seems that the plan of the composer might have changed, so that a diminuendo down to <i>pp</i> in b. 186 is replacing the earlier 'small waves' at every entry, and the diminuendo has been used in the edition.
bb. 185–186.	<b>S1</b>	between these bars two bars have been crossed out with pencil; the crossed-out bars had this course (g <sup>b</sup> 1-a <sup>b</sup> 1-f1-b <sup>b</sup> 1): 
bb. 185–186.	<b>S2</b>	the legato does not quite reach b. 186, which is surprising on comparison with bb. 182–183. In <b>A</b> the legato goes all the way to b. 186, and the edition retains <b>A</b> here.
bb. 188–193.	<b>A/Vl.</b>	lacks the <i>poco a poco cresc.</i> , to be found in <b>S1</b> and also in <b>S2</b> and in <b>A/Vc.</b> , Pno. Instead <b>A/Vl.</b> has <i>cresc.</i> in b. 189. The edition introduces <i>poco a poco cresc.</i> for all the parts in bb. 188–193.
b. 194.	<b>A/Pno.</b>	lacks <i>f</i> as endpoint for the long <i>cresc. poco a poco</i> , and since the strings have <i>f</i> as their endpoint, the edition has introduced it also in Pno.
b. 195.	<b>A/Vl.</b>	lacks the legato slurs over the second and fourth crotchet beats, with added staccato dots on the semiquavers, which can be found in <b>S1</b> (incidentally lacking in <b>S2</b> ). The edition continues to consider these slurs as bowing slurs, as in bb. 1 and 5, and thus excludes them.
b. 195.	<b>S2</b>	has only crotchets here: notated e <sup>b</sup> 2–b <sup>b</sup> 1 (ought to be b <sup>♯</sup> 1 to go together with Pno.) –c2–g1. In <b>A</b> Vc. plays a notated unison with Vl. on the second crotchet beat (d2–e <sup>b</sup> 2). Yet the edition retains <b>S2</b> , as being an improved setting.
b. 195.	<b>A/Pno.</b>	<i>f</i> written in pencil.
b. 196.	<b>S1</b>	legato written in blue pencil over the two last crotchets, <b>A</b> has these notes separate.
b. 197.	<b>S1</b>	legato written in blue pencil over the first half of the bar, a new legato written in blue pencil over the second half of the bar, <b>A</b> has all these notes separate.
b. 197.	<b>A/Vl.</b>	has something looking like a crescendo hairpin followed by a diminuendo hairpin over the second half of the bar; in <b>S1</b> it is clearer that it is the symbol < > over a <sup>b</sup> 1, and that is the version that the edition has chosen.
b. 201.	<b>A</b>	<i>a tempo</i> is missing, but is found in <b>S1</b> and <b>S2</b> .
b. 201.	<b>A</b>	<i>accel. e crescendo</i> is missing, but is found in <b>S1</b> and <b>S2</b> .
b. 201.	<b>S1</b>	on the down-beat one might decipher the somewhat unclear dynamic indication as <i>fff</i> , but since both <b>A</b> and <b>S2</b> agree on <i>fp</i> , the choice of the edition is to keep <i>fp</i> here, also in Vl.
bb. 204–208.	<b>A/Pno.</b>	here there were originally other notes in several places in LH than the ones now to be seen, but these earlier notes have been scraped off the sheet.
b. 209.	<b>A</b>	has <i>a tempo</i> , <b>S1</b> instead has <i>più mosso</i> , and <b>S2</b> finally has <i>più stretto</i> . The edition retains <i>più stretto</i> .

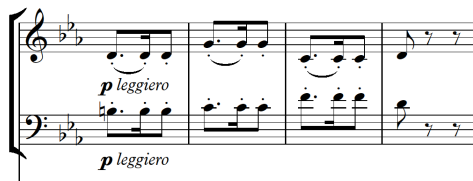


b. 209.	<b>S1, S2</b>	have (as opposed to <b>A</b> ) a dynamic direction here: <i>sempre f</i> , which seems to be a suitable dynamic to transfer also to Pno.
bb. 211–212.	<b>S1</b>	the notes from the last crotchet in b. 211 until b. 212 can only be found here, in ink. Not present in <b>A/Vl.</b> , which in b. 212 instead has an empty bar, without rest. The note <i>b<math>\flat</math></i> on the third crotchet beat is added with pencil in <b>S1</b> .
b. 213.	<b>S2</b>	<i>B<math>\flat</math></i> on the first crotchet beat is here, but not in <b>A</b> .
b. 213.	<b>S2</b>	legato over the two last quavers, lacking in <b>A</b> .
bb. 213–214.	<b>A/Vl.</b>	lacks a legato slur over the last crotchet beat in b. 213 to the first crotchet in b. 214, likewise a legato slur is missing over the second crotchet beat in b. 214 to the third crotchet in the bar, but all these legato slurs exist in <b>S1</b> .
bb. 214, 218.	<b>S2</b>	the second crotchet beat is a crotchet <i>f</i> , not quavers <i>ab–f</i> , as in <b>A</b> . The edition retains <b>S2</b> as being the latest idea of the composer, which also means that the Vc.-part is moving somewhat independently in relation to LH Pno.
b. 215.	<b>A/Pno.</b>	the octave <i>E<math>\flat</math>+e<math>\flat</math></i> in LH has been added with pencil.
b. 216.	<b>A/Vl.</b>	lacks legato slur over the first half of the bar, exists in <b>S1</b> .
b. 216.	<b>A/Vl.</b>	crotchet <i>b<math>\flat</math></i> on the third crotchet beat is lacking, exists in <b>S1</b> , where it has been added in pencil.
b. 216.	<b>S2</b>	has a legato slur over the second half of the bar, which is lacking in <b>A</b> .
b. 217.	<b>A/Vc.</b>	crotchet <i>B<math>\flat</math></i> on the down-beat is lacking, but exists in <b>S2</b> .
b. 217.	<b>S2</b>	legato over the two last quavers, which is lacking in <b>A</b> .
bb. 217–218.	<b>A/Vl.</b>	lacks a legato slur over the last crotchet beat in b. 217 until the first crotchet in b. 218. Likewise a legato slur over the second crotchet beat in b. 218 until the third crotchet in the bar is missing, but all these legato slurs exist in <b>S1</b> .
b. 218.	<b>S2</b>	see comment above on b. 214.
b. 219–220.	<b>S1, S2</b>	the differences in articulation between Vl. and Vc. in the parts have been respected and presented. In <b>A</b> all legato slurs are lacking in these bars.
b. 219.	<b>A/Vl.</b>	lacks legato slur over the second and third crotchet beat, exists in <b>S1</b> .
b. 219.	<b>A/Vc.</b>	lacks legato slur over the second crotchet beat, exists in <b>S2</b> .
b. 220.	<b>A/Vl.</b>	lacks legato slur over the second crotchet beat, exists in <b>S1</b> .
b. 220.	<b>S1</b>	on the note <i>b<math>\flat</math>2</i> the fingering <i>4</i> was originally written with blue pencil, but it seems to have been erased with pencil and replaced by the fingering <i>2</i> .
b. 220.	<b>A/Vc.</b>	lacks legato slur over the third crotchet beat, exists in <b>S2</b> .
b. 220.	<b>S2</b>	the last quaver is <i>g</i> , not <i>B<math>\flat</math></i> as in <b>A</b> . The edition retains <b>S2</b> as being the improved setting.
b. 220.	<b>A/Pno.</b>	originally, LH had the following notes written with ink, beginning with the second crotchet beat: <i>g1–b<math>\flat</math>1–e<math>\flat</math>2–g2–b<math>\flat</math>2–e<math>\flat</math>3</i> ; these have then been changed in pencil to: <i>e<math>\flat</math>1–g1–b<math>\flat</math>1–e<math>\flat</math>2–g2–b<math>\flat</math>2</i> .
b. 221.	<b>S2</b>	the first note is <i>B<math>\flat</math></i> , not <i>b<math>\flat</math></i> as in <b>A</b> . The edition retains <b>S2</b> as being the improved setting.
b. 221.	<b>A/Pno.</b>	the first note in LH can be read as <i>g3</i> , but the bottom ledger line has been overwritten with pencil, which might indicate that the note ought rather to be read as <i>e<math>\flat</math>3</i> , which the edition finds has a more brilliant sound and thus has introduced here, at the end of the movement.





## Movement 2


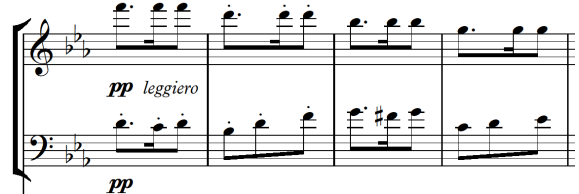
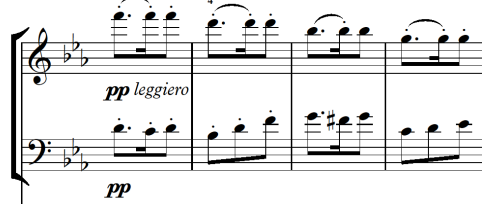

### Scherzo:



b. 1.	<b>A, S1, S2</b>	lack indication of tempo, only has 'Scherzo'.
bb. 1–8.	<b>S1, S2</b>	<p>the first bowing of these bars, written in ink, looks like this:</p>  <p>The dashed slur in Vl. in b. 7 is written in pencil, but is overwritten in the next example.</p>
bb. 1–8.	<b>S1, S2</b>	<p>the second bowing of these bars, written in blue pencil, with earlier bowing erased, looks like this:</p>  <p>As can be seen, Vc. has not taken part in the changes of bowing at all. The edition reproduces only the unambiguous legato slurs, and excludes all bowing slurs, since there are so many varieties of them to choose from.</p>
bb. 1–11.	<b>A, S1, S2</b>	<p>all semiquavers and quavers lacking legato slurs have been provided with staccato dots in this <i>p</i> passage (except some isolated notes, which seems to be a mistake, and except the quavers at the ends of the phrases, b. 8 and b. 12, where the lack of staccato dots on the contrary seem to be intentional, since this ending note does never carry such a dot. Not present in any instrument or in any source!). The edition interprets this articulation as a model for all similar <i>p</i> and <i>pp</i> passages in this movement and introduces staccato dots in the same way in almost every similar place, even if the sources sometimes are content with just reminding about the articulation for some bars, not carrying it through fully (like e.g. in <b>S2</b> (Vc.) in bb. 93–94). However, the sources agree that <i>f</i> and <i>ff</i> passages such as at bb. 40–43 and bb. 113–124 should be played without staccato dots, which has been respected here. The edition also introduces the legato in b. 4 as a model for the parallel places.</p>
b. 4.	<b>A/Vl., Vc., Pno.</b>	the accent on the second quaver here only in Vl., although it is found both in <b>S1</b> and <b>S2</b> , and the edition has introduced it as a model for all instruments playing this motif in unison.
b. 4.	<b>A/Pno.</b>	the semiquaver rest after the second quaver beat is only to be found in Pno, not in the strings, despite that they play in unison, but the same difference between string parts and piano part recurs in <b>A</b> in b. 96. For the sake of uniformity the edition has followed the mode of notation in <b>S1</b> and <b>S2</b> , thus the semiquaver rests in Pno. are left out, also in b. 96.
b. 8.	<b>S1</b>	here a staccato dot formerly was placed under the quaver, but it looks as if someone has tried to wipe it away, thereby creating a faint line. However, the edition does not consider this as a tenuto line, since there is nothing of that kind to be found in <b>S2</b> , and it reproduces the note without staccato dot, which moreover is the case with all these end notes, in all sources.
b. 9.	<b>S1, S2</b>	the renewed direction <i>p leggiero</i> found here is lacking in <b>A</b> in all instruments, but has been introduced here in the edition, also for Pno.





bb. 9–11.	<b>S1, S2</b>	<p>the pencil version of these bars looks like this:</p>  <p>Thus Vc. hasn't been reached by the changes in bowing here either. In <b>A</b> the bowing slurs are lacking, and the edition reproduces these bars without bowing slurs.</p>
b. 12.	<b>A/Pno.</b>	<p>indicates <i>fz</i> on the second quaver beat, also in b. 13 in Vl. and Vc. Since these parts in <b>S1</b> and <b>S2</b> consistently indicate <i>sf</i> on the notes that shall be played with increased force, the edition has, for the sake of uniformity, replaced all <i>fz</i> with <i>sf</i>, also in Pno.</p>
b. 13.	<b>S1, S2</b>	<p>indicate <i>sf</i> on the second quaver beat, where <b>A</b> gives <i>fz</i>. See the previous comment.</p>
bb. 16–19.	<b>A/Vl., Vc., S1, S2</b>	<p>in these bars legato slurs from the second quaver beat in the bar, for the rest of the bar, are lacking. However, these slurs are written with blue pencil in <b>S1</b>. In this edition, for the sake of uniformity, all these and similar figures have been given legato slurs, in all instruments, also in Pno.</p>
bb. 16–20.	<b>A/Vc., S2</b>	<p>beginning with the second quaver in b. 16 these bars are notated an octave higher in <b>A</b>, as well as in <b>S2</b> (in ink), but in <b>S2</b> they have received an <i>8va</i> note, in pencil. The edition reads this as an <i>8va-bassa</i> note.</p>
bb. 19–20.	<b>S2/Vc.</b>	<p>the three last notes have been written in pencil, the same notes as in <b>A</b>.</p>
b. 21.	<b>S1</b>	<p>slur between <math>\text{db}1</math> and <math>\text{c}1</math> (with an articulating dot on <math>\text{c}1</math>). The edition sees this slur as a bowing slur and excludes it here.</p>
b. 21.	<b>S1, S2</b>	<p>the direction <i>sempre staccato</i> is lacking in <b>A</b>, but has been introduced in this bar, also for Pno., that is playing in unison with the strings.</p>
bb. 21–23.		<p>Vl., Vc., Pno.: here staccato dots have been introduced in the edition, see above, comment on bb. 1–11.</p>
bb. 21–24.	<b>S1, S2</b>	<p>the ink and pencil version of these bars looks like this:</p>  <p>The dashed slur in Vl. in b. 23 is written in pencil. Once again Vc. has the same bowings as in <b>A</b>, and has not been affected by the changes in bowing.</p>
bb. 24–28.	<b>A/Pno.</b>	<p>bb. 24–26 are in a different system from bb. 27–28, so it is not clear whether the diminuendo hairpin in bb. 27–28 just continues in bb. 27–28, or if it should be a new diminuendo hairpin in bb. 27–28. The edition keeps both diminuendo hairpins separate.</p>
b. 29.	<b>S1, S2</b>	<p><i>p</i> is marked only here. Not present in <b>A</b>, but the edition has transferred it to Pno. as well.</p>
b. 29.	<b>S1</b>	<p>a bowing slur has been written with ink over the two first notes, but this slur has then been overwritten with pencil. The edition excludes this slur.</p>
bb. 29–36.	<b>S1</b>	<p>lacks staccato dots, but these have been introduced in the edition, see above, comment on bb. 1–11.</p>
bb. 29–36.	<b>S1</b>	<p>the first bowing of these bars, written in ink, looks like this:</p> 


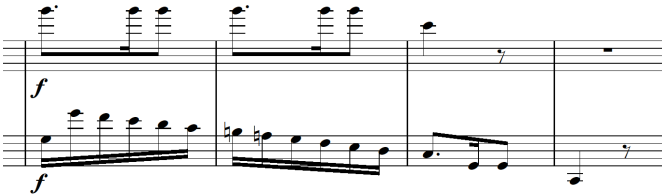
		<p>The dashed slur in b. 35 is written in pencil, not overwritten, like the one in b. 7, but still is cancelled by the next version, written in blue pencil:</p>  <p>As usual the edition has chosen not to reproduce bowing slurs.</p>
b. 30.	A/Vc.	has a double stop B $\flat$ +d here (that ought to be corrected to B $\flat$ +d $\flat$ because of d $\flat$ 1 in Pno.), but in <b>S2</b> the double stop has been cancelled and only B $\flat$ should be played, which also is the choice of the edition.
b. 31.	A/Pno.	between the systems, a note 'NB' can be found, with unknown meaning.
bb. 36–39.	A/Vc., <b>S2</b>	here staccato dots are lacking, however, they have been introduced here in the edition on almost every note, see above, comment on bb. 1–11 and below, comment on b. 40.
bb. 37–41.	A/Vc., <b>S2</b>	lack the bowing slurs over the two first two notes in every bar, with attached staccato dot on the semiquaver, that <b>S1</b> has in bb. 9–11.
bb. 39–44.	<b>S1</b>	has this bowing written in lead and blue pencil:
		
b. 40.	A, <b>S1</b> , <b>S2</b>	lack <i>cresc.</i> before <i>f</i> ( <i>f</i> arrives only in b. 41 in <b>A</b> , but in <b>S1</b> as well as <b>S2</b> it is clear that <i>f</i> falls on the last quaver in b. 40, which is followed in the edition), despite the fact that the last previous dynamic is <i>p</i> . The dashed line that precedes <i>f</i> concerns <i>rit.</i> , and not <i>cresc.</i> , even if a <i>cresc.</i> had not been odd here.
b. 40.	A/Vl., Vc., <b>S1</b> , <b>S2</b>	here the edition excludes the staccato dots on the last quavers in the bar, that in <b>S1</b> and <b>S2</b> are to be played <i>f</i> . It cannot be ruled out that a <i>cresc.</i> originally was intended to take place already in bb. 39–40, but the edition holds that the direction <i>sempre staccato</i> in b. 21 ought to be considered to be still in effect up until this <i>f</i> .
bb. 40–41.	<b>A</b>	<i>f</i> is not introduced until b. 41 in <b>A</b> , but in <b>S1</b> and <b>S2</b> it is present already at the last quaver in b. 40. For this reason the edition moves <i>f</i> there.
b. 44.	A/Pno.	on the first quaver beat RH has a $\flat$ 1+e $\flat$ 1 with ties from the preceding bar. This seems to be an unlikely harmonization of b $\flat$ 2 in Vl., b $\flat$ in Vc. and B $\flat$ +b $\flat$ in LH. The edition finds it more likely that the chord in the previous bar g1+b $\flat$ 1+e $\flat$ 2 ought to be tied over to b. 44.
b. 45.	<b>S1</b>	previously, an up-beat sign was written here in pencil, which has been changed, also in pencil, to a down-bow symbol.
b. 45.	<b>S1</b> , <b>S2</b>	<i>mf</i> in ink has been overwritten with pencil and changed to <i>p</i> .
bb. 45–60, 77–84.	<b>A</b>	the figure with four semiquavers and a quaver is always notated without staccato dot on the quaver, but in <b>S1</b> and <b>S2</b> on the other hand, the quaver is always marked with a staccato dot (except in Vc., b. 92). For the sake of ensemble, the edition notates all these quavers with a staccato dot, also in Pno., also because this is the notation that the composer chose, in the violin as well as the piano part, when a similar figure appeared in her sixth piece in 'Sechs Stücke für Clavier und Violine', published by Breitkopf & Härtel in 1879.
bb. 45–60.	A/Vc.	has this passage notated beginning at b $\flat$ 1, sounding b $\flat$ , but <b>S2</b> has the passage notated one octave higher, beginning at b $\flat$ 2, sounding b $\flat$ 1, which is followed in the edition.
bb. 45–46, 49–50,	A/Pno	on the down-beat of every bar there is an accent (not the symbol <>, that the strings have for most of the time) except in bb. 49–50, where this very

79–80, 83–84.		symbol < > occurs, and is there followed by diminuendo hairpins during the latter parts of the bars. The edition considers these isolated exceptional bars as errors and chooses to reproduce all these places with accents in Pno.
bb. 45–46.	A/Pno.	lacks legato slurs in the lower part of LH, despite that such legato slurs occur in bb. 49–50. The edition introduces them here as well.
b. 47.	A/Pno.	on the down-beat an f1 has been added in pencil in the chord of the left hand.
bb. 47–48, 51–52, 77–78, 81–82.	A/Vl., Vc.	while both the string parts have the symbol < > above the crotchet in b. 47, in b. 48 both instruments have accents; in b. 51 Vl. again has the symbol < > , followed by a diminuendo hairpin, while Vc. has an accent, in b. 52, bb. 77–78 and bb. 81–82, both instruments have accents. Against this rather confusing diversity, <b>S1</b> and <b>S2</b> are contrasting, since they always and only have the symbol < > above the crotchet. The edition follows <b>S1</b> and <b>S2</b> .
bb. 47–48.	A/Vc.	has these notated notes: d $\flat$ 1-c1-e1-f1, but in ink <b>S2</b> has notated g2-ab $\flat$ 2-g2-ab $\flat$ 2, which have been changed with pencil into notated g2-ab $\flat$ 2-e2-f2 (= sounding g1-ab $\flat$ 1-e1-f1). This last alternative has been used in the edition.
bb. 47–48.	A/Pno.	lacks legato slurs over the groups with four semiquavers and a quaver, despite that these legato slurs are present in bb. 51–52, bb. 77–78 and bb. 81–82. The edition introduces them here, also in accordance with the corresponding legato slurs in the surrounding bars.
bb. 47–48.	A/Pno.	lacks legato slurs between the semitone steps d $\flat$ 1–c1 in LH, the edition introduces them, also with reference to the ensemble with Vl. in these bars.
b. 48.	A/Pno.	on the down-beat a f1 has been overwritten with pencil from the chord in LH.
bb. 51–52.	A/Vc.	has the following notated notes: e $\flat$ 1–d1–f $\sharp$ 1–g1, but in ink <b>S2</b> has the following notated notes: a2–b $\flat$ 2–a2–b $\flat$ 2, which have been changed with pencil into notated a2–b $\flat$ 2–f $\sharp$ 2–g2 (= sounding a1–b $\flat$ 1–f $\sharp$ 1–g1). This last alternative has been used in the edition.
b. 51–52.	A/Pno.	lacks legato slurs between the semitone steps e $\flat$ 1–d1 in LH, the edition introduces them with reference to the ensemble with Vl. in these bars.
b. 52.	A/Pno.	on the down-beat, a g1 has been overwritten with pencil from the chord in LH.
b. 53.	A/Pno.	lacks dynamic direction, but since the strings have <i>f</i> in <b>S1</b> and <b>S2</b> , <i>f</i> has been introduced here, also in Pno.
b. 54.	A/Vc.	has notated g1–g, which also <b>S2</b> has, in ink, but this has been changed with pencil into notated g2–g2 (sounding g1–g1), which the edition retains.
bb. 54, 56.	A/Pno.	the top voice lacks legato slurs over the bars, but since the bottom voice has them, the edition has introduced them also for the top voice, also in accordance with the corresponding legato slurs in the strings in the surrounding bars.
bb. 55–60.	<b>S1, S2</b>	the direction <i>cresc. sempre</i> is lacking in <b>A</b> , but is introduced in the edition, also in Pno.
b. 56.	A/Vc.	has notated g1–g, which also <b>S2</b> has, in ink, but this has then been changed with pencil into notated g2–g2 (= sounding g1–g1), which the edition retains.
b. 61.	<b>S1</b>	the direction <i>leggiero</i> can be found here, but is lacking in <b>A</b> and <b>S2</b> . The edition introduces the direction in all parts.
b. 61.	A/Pno.	here the notes have been changed, but what is intended by the change is not clear. Originally, the following seems to have been notated:

		 <p>but by drawing pencil lines through the both bb2, the composer appears to have intended to take that note out from the chords. However, since the first of these lines misses the notehead proper, a little uncertainty remains whether she might actually have intended to add a ledger line, thereby turning the uppermost note in the chord from d3 to f3, which would have created a chord juxtaposition similar to the one in b. 69, only one octave higher. However, the edition finds that the chord sequences in bb. 61–64 and in bb. 69–72 are identical, and that the only variation, also contributing to a succession of sequences in bb. 61–76, is that the identical chord sequences do not appear in the same positions, but in inversions, producing variation, and interprets the change to be the deletion of both bb2 notes.</p>
bb. 61–64.	S1, S2	<p>the version in ink of these bars looks like this:</p>  <p>The version in pencil and blue pencil then looks like this:</p>  <p>But these slurs in lead and blue pencil have then again been overwritten, except the slur in b. 63. As can be seen, the changes never reach Vc. In <b>A</b> all staccato dots and bowing slurs are lacking. The edition retains all notes with staccato dots, but excludes the bowing slurs, according to the earlier model, see the comment on bb. 1–11.</p>
b. 69.	A/Vc., Pno., S2	the renewed <i>pp</i> that Vl. has in <b>S1</b> is lacking, but has been introduced also in Vc. and Pno. in the edition, for the sake of uniformity in playing.
bb. 69–72.	S1, S2	<p>the ink version of these bars looks like this:</p>  <p>But the bowing slur in Vl., b. 69 has then again been overwritten in pencil. As can be seen, the changes never reach Vc. In <b>A</b> all staccato dots and bowing slurs are lacking. The edition retains all notes with staccato dots, but excludes the bowing slurs, according to the earlier model, see the comment on bb. 1–11.</p>
bb. 73–76.	A/Pno.	lacks legato over these bars, added in the edition in accordance with bb. 65–68.
b. 75.	A/Vc.	here the crescendo hairpin is vague, but is clear in <b>S2</b> .

bb. 75–76.	<b>S1</b>	a slur (probably a bowing slur) has been added in pencil over both these bars. The edition excludes this supposed bowing slur.
b. 77.	<b>A/Vc., S2</b>	lack dynamic indication, but <i>mf</i> has been introduced here with reference to <b>S1</b> .
b. 77.	<b>A/Pno.</b>	has <i>p</i> , and the strings lack a new dynamic indication here, also in <b>S2</b> , but since <b>S1</b> has <i>mf</i> , <i>mf</i> has been introduced in the edition here for all instruments.
b. 85.	<b>S1, S2</b>	has <i>p</i> , which is lacking in <b>A</b> , introduced here, also for Pno.
bb. 86, 88.	<b>S2</b>	the crotchet c1 is written in pencil, every time, but clearly written in ink in <b>A</b> .
bb. 90–91.	<b>A/Vc.</b>	has a legato between the bars that is lacking in <b>S2</b> , and it has not been included here.
bb. 93–100.	<b>S1, S2</b>	<p>the first bowing of these bars, written in ink, looks like this:</p>  <p>The second bowing of these bars, written in blue pencil, and with a cancellation in lead pencil of the earlier bowing, looks like this:</p>  <p>Thus almost the same evolution as in bb. 1–8, and without changes in Vc. <b>A</b> lacks all staccato dots and bowing slurs. The edition retains, according to the earlier model, to add staccato dots and to exclude bowings slurs. See comment on bb. 1–11.</p>
b. 96.	<b>A/Pno.</b>	legato is lacking between the two first notes in LH, but has been introduced here in accordance with b. 4.
b. 96.	<b>A (all parts)</b>	accent is lacking on the second quaver beat, but exists in <b>S1</b> and <b>S2</b> and has been introduced here. See comment on b. 4.
b. 96.	<b>A/Pno.</b>	the semiquaver rest after the second quaver beat is only to be found in Pno, not in the strings, despite the fact that they are playing unison, this difference between the strings and the piano part existed already in b. 4. For the sake of uniformity, the edition has here followed the mode of notation in <b>S1</b> and <b>S2</b> , and the semiquaver rests in Pno. are thus excluded here, as in b. 4.
b. 101.	<b>A (all parts)</b>	<i>p leggiero</i> is lacking, even if <b>S2</b> has <i>leggiero</i> , but <i>p leggiero</i> is in <b>S1</b> . For the sake of ensemble, <i>p leggiero</i> has been introduced in all instruments.
bb. 101–103.	<b>S1</b>	bowing slurs have been added with blue pencil over the two first notes in every bar. In <b>A</b> and <b>S2</b> these are lacking entirely. The edition excludes the bowing slurs, but gives staccato dots to every note in the strings, according to the model in bb. 1–11, also in Vc, who is lacking them in <b>A</b> as well as in <b>S2</b> .
bb. 105, 107.	<b>S1, S2</b>	indicates <i>sf</i> on the second quaver beat, where <b>A</b> indicates <i>fx</i> . The edition changes all these <i>fx</i> to <i>sf</i> .
bb. 108–112.	<b>A/Vc., S2</b>	beginning with the second quaver in b. 108, these bars are notated an octave higher in <b>A</b> , but in <b>S2</b> (until and including b. 110) they have been marked with an <i>8va</i> notation. The edition reads this as an <i>8va-bassa</i> notation. Since the <i>8va</i> notation ceases in b. 111, from the position of the part in that bar, it is possible to see that the previous <i>8va</i> markings in fact ought to be read as markings for <i>8va-bassa</i> .

bb. 108–111.	<b>S1, S2</b>	in these bars Vl. has legato slurs over the second and third quaver beats, written in blue pencil, but not Vc. (In <b>A</b> the legato slurs are lacking entirely in the corresponding places.) In this edition, all these figures have been given legato slurs, also Pno., see also comment on bb. 16–18.
bb. 113–114.	<b>A</b> (all parts)	between these bars, something was formerly written in on the barline, perhaps a double bar, but this has been scraped away.
bb. 113–121.	<b>S1</b>	<p>these bars have been articulated as follows in ink:</p>  <p>with pencil and blue pencil, they have then been bowed like this:</p>  <p>but then, almost all the bows have been overwritten again (not in b. 115 and b. 119), whereupon some new markings have been added, just to be overwritten again. As usual, Vc. hasn't changed anything relative to <b>A</b>. As before, the edition excludes the added bowing slurs.</p>
b. 116.	<b>A</b> (all parts)	accent is lacking on the second quaver beat, but has been introduced here with reference to <b>S1</b> and <b>S2</b> , also in accordance with b. 4.
b. 116.	<b>A/Pno.</b>	lacks legato over the two first notes in the bar, introduced here in accordance with the other parts, see also comments on bb. 1–11.
b. 117.	<b>A/Vl., Vc., Pno., S2</b>	accent is lacking on the third quaver beat, but has been introduced here in all instruments with reference to <b>S1</b> .
b. 119.	<b>A/Vl., Vc., Pno., S2</b>	lack accent on the last quaver in the bar, which <b>S1</b> has, however. The accent introduced here, also in Vc. and Pno.
b. 119.	<b>A/Vl., Vc., Pno.</b>	lack <i>cresc.</i> , but it exists in <b>S1</b> and <b>S2</b> , and has been introduced here for all instruments in this unison passage.
b. 121.	<b>S1</b>	<i>ff</i> comes already in this bar, but in <b>A</b> and <b>S2</b> , <i>ff</i> doesn't occur until in the next bar, in all instruments. However, despite the fact that two of the three sources speak for <i>ff</i> in b. 122, the edition nonetheless places <i>ff</i> in the present bar for stylistic reasons, in view of the fact that new material begins in this bar, namely the oscillation from and to the note f, going on until and including b. 124.
bb. 125–126.	<b>A/Vl., Vc.</b>	lack a crescendo hairpin over these bars, but that exists in <b>S2</b> . In b. 125 <b>S1</b> has a crescendo hairpin written in pencil, that stretches just a little towards b. 126, but the crescendo hairpin in <b>S2</b> is all the clearer, and furthermore is written in ink, and thus the edition gives the strings a crescendo hairpin during bb. 125–126.
bb. 125–126.	<b>S2</b>	these bars, incl. the direction <i>p</i> , are written in pencil, but the crescendo hairpin is written in ink, see above.
bb. 125–132.	<b>S1</b>	<p>these bars have the following articulation and bowing in ink:</p>  <p>With a blue pencil, these changes have been made:</p>  <p>But the bowing has been changed again, now with lead pencil, as follows:</p>

		 <p>In <b>A</b> all bowing is lacking, the only slurs existing are the ties over the barlines between bb. 127–128, 129–130 and 131–132. As noted above, it is not possible to ascertain whether some definite version has been worked out, but the different versions rather indicate an ongoing trying out of different, possible solutions. The edition excludes all bowing slurs, as before.</p>
bb. 129–132.	<b>S2</b>	beginning with the last quaver in b. 129 up to and including b. 132, the Vc. part is written in pencil.
b. 130.	<b>S2</b>	the <i>cresc.</i> comes already here, but in <b>A</b> there is a clear <i>cresc.</i> in b. 131, which seems to match the musical periods better, and the edition moves the <i>cresc.</i> to b. 131.
b. 131.	<b>A/Pno.</b>	here the <i>cresc.</i> has been left out in Pno., possibly by mistake, but the edition introduces <i>cresc.</i> here for the sake of ensemble.
bb. 133–136.	<b>S1, S2</b>	have been changed in relation to <b>A</b> , that looks like this in the strings:  <p>Even if the pencilled changes in <b>S1</b> are rather difficult to decipher, the edition has chosen <b>S1</b> (in the interpretation of the edition) and <b>S2</b> (easier to read) here.</p>
b. 134.	<b>A/Vc.</b>	the second semiquaver is a here, but <b>S2</b> has a $\flat$ , which goes better with the f minor chords just heard in b. 130 and 132 and the edition retains a $\flat$ . In the changed version of this bar in <b>S1</b> and <b>S2</b> , the strings are playing in unison at the distance of two octaves, and as far as the edition can see, Vl. has a $\flat$ 2 on the second semiquaver.
b. 136.	<b>S1, S2</b>	the word <i>Fine</i> can only be read here. Not present in <b>A</b> .

### Trio:

b. 1.	<b>S1, S2</b>	has the tempo indication <i>Un poco meno mosso</i> , unlike the <i>poco meno mosso</i> in <b>A</b> . The edition retains <b>S1</b> and <b>S2</b> .
bb. 1–6.	<b>A/Vl.</b>	lacks legato over each of these bars, which exist in <b>S1</b> , though with an articulating line (b. 1) or dot (b. 5) on the last crotchets. The articulating line in b. 1 has been reproduced here as an articulating dot, partly for the sake of uniform impression, partly because in Maier's hand it is not uncommon to find dots that have been slightly elongated. For more information please refer to Levande Musikarv's edition of Maier's violin concerto.
bb. 3–4.	<b>S1</b>	originally, a legato over two bars stood here, written in ink. Then this has been changed again, once again in ink, into legato over each of these bars.
bb. 3–4.	<b>S1</b>	only here is a crescendo hairpin stretching over two bars; in <b>A</b> as well as <b>S2</b> , the crescendo hairpin is stretching only over b. 4. Considering that <b>S1</b> probably reflects the latest intentions of the composer, and with regard to the ensemble, the edition introduces this crescendo hairpin over two bars, also in Vc. and Pno.
bb. 9, 13.	<b>A/Vc.,</b>	these bars are lacking bowing slurs with articulating dots on the



	<b>S2</b>	crotchets. In accordance with Vl. ( <b>S1</b> ), that just played the same melody an octave higher, the edition introduces bowing slurs with articulating dots on the crotchets in these bars.
bb. 9–16.	<b>S1</b>	the bars have been written on a pasted patch of paper, impossible to remove.
bb. 11–14.	<b>A/Vl., Vc., S1, S2</b>	in <b>A</b> and <b>S2</b> the crescendo hairpin is stretching only over b. 12, but on the pasted patch in <b>S1</b> it begins in the end of b. 12 and is stretching all over b. 13. Now, since Vc. is playing the same melody as Vl. did in the beginning, and since in <b>S1</b> , a crescendo hairpin started in Vl. already in b. 3, reasonably, also the crescendo hairpin in Vc. ought to begin in the corresponding bar, e.g. b. 11, and the edition introduces this crescendo hairpin over two bars in bb. 11–12, in all instruments. The development of the phrase here, as compared to bb. 1–8, where the dynamic high-point seems to have been the fifth bar of the phrase, implies a replacing of the dynamic high-point to the seventh bar of the phrase, or b. 15. This can be seen both in Vl. and Vc., but in slightly differing ways. The edition interprets the continued crescendo hairpin in b. 13 of <b>S1</b> , as an indication of the same development of the phrase, that is to be seen in <b>S2</b> , b. 14, with the direction <i>cresc.</i> To create a greater uniformity in the mode of writing, the edition excludes the continuation of the crescendo hairpin in b. 13, but instead adds the <i>cresc.</i> from <b>S2</b> in b. 14 in Vl. and also in Pno.
b. 13.	<b>S1</b>	only here a legato over the crotchets is lacking, but this legato is to be found in <b>A</b> .
b. 14.	<b>A/Vc.</b>	lacks <i>cresc.</i> , but it exists in <b>S2</b> , and this <i>cresc.</i> has been introduced for all instruments, see above, comment on bb. 11–14.
bb. 15–16.	<b>A/Vc.</b>	lacks diminuendo hairpin. <b>S2</b> has one, however, and it has been introduced here for all the instruments to further emphasize the development of the preceding phrase.
bb. 17–18, 21–22.	<b>A/Vl.</b>	has a legato over each of these bars, but in <b>S1</b> a slur over two bars has been added in blue pencil. The same legato over two bars has been written in blue pencil also in the similar bb. 21–22 and 49–50 (but not in bb. 19–20). In these cases, it concerns quaver movements in <i>pp</i> , where the composer seems to have aimed for a ‘calm’ bowing, and the edition introduces these bowing slurs over two bars, also to Vc., when Vc. is playing this very figure (bb. 51–52).
bb. 17–24.	<b>A/Vl., Pno.</b>	in these bars, the crescendo hairpins can be interpreted in more than one way, since a change of system and pagination obtains between the sources which makes it difficult to ascertain whether it is merely the same crescendo hairpin which continues after the change of system and page, or if a new crescendo hairpin is beginning. Thus b. 18 can be read as that a crescendo hairpin over the bar occurs in Vl. and Pno., but that a new crescendo hairpin over two bars begins in b. 19, after the page turn. Likewise, b. 22 can be read as that a crescendo hairpin over the bar occurs in Vl. and Pno., whereafter a new crescendo hairpin over two bars begins in b. 23, after the change of system. In Vl., b. 23, however, this crescendo hairpin over two bars is lacking in <b>A</b> , but that it still ought to be there appears from the fact that it exists there at the same time in Vc. and Pno. The crescendo hairpin in b. 23 in <b>A</b> is somewhat ‘open’ in its beginning, which suggests that this might be the case of a longer, continued crescendo

		hairpin, over bb. 22–24. Also in <b>S1</b> a change of system takes place bb. 22–23, and also here the crescendo hairpin in b. 23 is somewhat ‘open’ in its beginning, which means that in these phrases in Vl. and Pno., the edition introduces longer crescendo hairpins, over three bars, and even if Vl. in <b>S1</b> , bb. 18–20 is lacking crescendo hairpins completely, the edition introduces a crescendo hairpin over three bars here as well.
b. 18.	<b>S1</b>	lacks crescendo hairpin over the bar, but that exists in <b>A</b> , and is interpreted in the edition as the beginning of a crescendo hairpin over three bars (bb. 18–20).
bb. 18–19.	<b>A/Vl.</b>	lacks the legato between the bars, which is written with blue pencil in <b>S1</b> . In <b>S1</b> , one legato per bar was originally written in ink (as in <b>A</b> ).
bb. 19–20.	<b>S1</b>	lacks crescendo hairpins over the bars, but are present in <b>A</b> and <b>S2</b> .
bb. 21–22.	<b>A/Vl.</b>	has a legato over each of these bars, but in <b>S1</b> a slur over two bars has been written in blue pencil.
bb. 22–23.	<b>A/Vl.</b>	lacks the legato between the bars which is written in blue pencil in <b>S1</b> . In <b>S1</b> , one legato per bar was originally written in ink (as in <b>A</b> ).
bb. 23–24.	<b>A/Vl., Vc., S2</b>	have legato slurs over the whole of b. 23, then a new legato slur over the first four quavers in b. 24. In <b>S1</b> , a legato slur written in ink is going over the whole of b. 23 and over the first four quavers in b. 24. Because of the change, written in blue pencil (see comment on bb. 22–23) it can be assumed that this longer slur in <b>S1</b> starts with the second quaver of b. 23. The edition considers this longer slur to be a mistake and still retains the articulation from <b>A</b> and <b>S2</b> , supported by more than one source, which aid the ongoing crescendo in these bars and also facilitate the ensemble with Vc., that is playing in unison in octaves with Vl.
b. 26.	<b>S1</b>	the fourth quaver is d1, not e1, as in <b>A</b> .
b. 26.	<b>S1</b>	the fifth quaver is d2, not double stop d1+d2, as in <b>A</b> .
b. 26.	<b>S2</b>	the fourth quaver is d, not e, as in <b>A</b> .
b. 26.	<b>S2</b>	the fifth quaver is d1, not double stop d+d1, as in <b>A</b> .
bb. 27–28.	<b>S1, S2</b>	the legato in b. 27 does not reach b. 28, as in <b>A</b> . Since the chains of legato quavers in bb. 17–23 sometimes have reached the following bar, it doesn’t seem improbable, and would possibly be more elegant, if this passage was finished in such a way, that also the very last quaver was slurred in, and the edition follows <b>A</b> here.
b. 37.	<b>S1</b>	only here a crescendo hairpin is to be found, not in Vc. or Pno, neither in <b>A</b> nor <b>S2</b> . Since the dynamic direction in b. 33 was <i>pp</i> , and since it, according to <b>S2</b> , ought to have risen to <i>p</i> in b. 41, after a previous diminuendo hairpin, it follows that the initial <i>pp</i> in b. 33 ought to have been increased somewhere before b. 41, perhaps over <i>p</i> , and the crescendo hairpin in Vl. is a likely point of rising. The edition therefore introduces this crescendo hairpin also to Vc. and Pno. in this bar.
bb. 39–40.	<b>S2</b>	diminuendo hairpin is only here. Not present in <b>A</b> . Although in <b>S2</b> the diminuendo hairpin is (almost exclusively) confined to b. 40, the edition has introduced two bars of diminuendo hairpin here, since Pno. has a clear diminuendo hairpin over bb. 39–40 and since Vl. at the parallel place in bb. 7–8 had a diminuendo hairpin (that it even started earlier at that place). These two bars of diminuendo hairpin have been given to all instruments, also to Vl., that lacks diminuendo

		hairpin both in <b>A</b> and <b>S1</b> .
b. 41.	<b>S2</b>	<i>p</i> is only here. Not present in <b>A</b> or <b>S1</b> . Introduced here in the edition, also to Vl. and Pno., for the sake of homogenous playing and to create suitable conditions for the coming <i>dim</i> .
b. 41.	<b>A/Pno.</b>	the chord in LH contains only c1+g1, which the edition has respected.
bb. 44–48.	<b>S1</b>	marked <i>di-mi-nu-en-do</i> . Not present in <b>A</b> . Introduced here, also in Vc.
bb. 45–48.	<b>S2</b>	the notes c+g have been marked <i>8va</i> , which the edition, as usual, interprets as <i>8va-bassa</i> , e.g. the notes C+G. Not present in <b>A</b> , who is continuing with the notes c+g all the way to b. 46, after which C+G starts. Here the edition follows <b>S2</b> .
b. 49.	<b>A/Vl., S1</b>	the direction <i>arco</i> is lacking, but still there is a down-bow symbol, so <i>arco</i> has been introduced.
b. 49.	<b>A/Vc., S2</b>	lack a dynamic to aim at, for the preceding diminuendo, but with a glance at <i>pp</i> in Vl. and Pno. in this bar, the edition has introduced <i>pp</i> also in Vc.
bb. 49–50.	<b>A/Vl.</b>	legato separately over each one of these bars, which also <b>S1</b> has in ink, but a legato over both bars has been written with blue pencil in <b>S1</b> , which the edition follows.
b. 50.	<b>A/Vc.</b>	here is only crotchet C on the second crotchet beat, but as in the earlier bars <b>S2</b> has C–G. The edition follows <b>S2</b> here.
bb. 51–52.	<b>A/Vc.</b>	legato over each one of these bars separately, but since Vl. in <b>S1</b> in bb. 49–50 has a legato over two bars written, and since <b>S2</b> possibly could be interpreted as legato over two bars (between the bars a system change occurs), the edition has chosen to render the bars in the same way as Vl. in bb. 49–50, i.e. with legato slurs both over each bar separately and with a slur over both bars.
bb. 53–56.	<b>A/Pno.</b>	lacks legato over the trill bars.
b. 54.	<b>A</b> (all parts)	the direction <i>dim.</i> is here, but not in <b>S1</b> and <b>S2</b> . (The direction has been moved in the edition to b. 55 in Vc., since b. 54 is a bar with rest for Vc.)
bb. 55–58.	<b>S1</b>	the bars have been written on a pasted patch, which cannot be removed.
b. 56.	<b>S1, S2</b>	<i>rit.</i> is not here, but in <b>A</b> .
bb. 57–58.	<b>S1, S2</b>	the direction <i>Scherzo da capo, con ripetizione</i> is only here. Not present in <b>A</b> (which only has <i>Scherzo da capo</i> ).

### Movement 3

b. 1.	<b>A/Vc., S2</b>	both sources have legato from the down-beat to the third crotchet beat, and a new legato slur over the fourth crotchet beat. Every time when this motif of a descending fifth returns in this movement in <b>S2</b> , it occurs with this articulation, presumed to be the original one (in <b>S2</b> it is written in ink, without pencil changes). This differs from <b>S1</b> (bb. 7, 17), where the legato slur over the descending fifth, originally written in ink, has been erased with blue pencil, and a legato slur has been added instead over the second half of the bar. When the main motif of the third movement reappears in the Finale however, e.g. in bb. 51, 61 etc., it lacks the legato slur over the descending fifth every time. There
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		is an exception to this also in b. 15 in the third movement (Pno.), where all legato slurs are missing. The edition has respected the composer's original version of the articulation, that is confirmed a last time in movement 3, in bb. 68–69, when the motif appears in augmentation (Pno.), with legato.
b. 3.	<b>S2</b>	the direction <i>cresc. molto</i> is lacking in <b>A</b> , that has a crescendo hairpin instead.
b. 7.	<b>S1</b>	legato over the second half of the bar written in blue pencil, thereby cancelling the legato from the down-beat to the third crotchet beat, that previously was written in ink. See comment on b. 1 above.
b. 7.	<b>A/Vl.</b>	the fourth note in the bar has been corrected from the erroneous g1 to a correct c2, <b>S1</b> has a correct c2.
b. 7.	<b>A/Vc.</b>	the semiquaver just before the third crotchet beat is c here, but <b>S2</b> has d instead, which is preferred in the edition, also since it corresponds better with the d1–d1–bb 1 just heard (Vc., b. 4).
b. 10.	<b>S1</b>	the bowing slur over the first crotchet beat with articulation dot on the semiquaver is written in both lead and blue pencil.
b. 10.	<b>A/Pno.</b>	RH has a quaver rest, three quavers, crotchet and quaver and thus lacks one quaver to be rhythmically complete. Judging from the graphical placement of the crotchet and the last quaver, one might believe they ought to coincide with the third and fourth crotchets in the bar respectively, but since the composer often writes 'graphically unrhythmical', this is less likely. The edition understands RH in this section as mainly playing in syncopation, and interprets the text in RH rhythmically so that it ought be the same as in b. 9, and renders it thus: quaver rest, two quavers, two crotchets, quaver.
b. 11.	<b>A, S1, S2</b>	in <b>A</b> , <i>f</i> falls at the beginning of the bar in all instruments, but both in <b>S1</b> and <b>S2</b> <i>f</i> is clearly written at the second crotchet beat. The edition transfers <i>f</i> in Vl. and Vc. to the second crotchet beat. In the beginning of the bar, the role of Pno. is purely accompanying, and <i>f</i> is transferred in the edition to the fourth crotchet beat, where a more melodic function begins.
b. 11.	<b>S1</b>	bowing slur over the second half of the bar written in blue pencil, lacking in <b>A</b> , that has legato only over the second crotchet beat and over the fourth crotchet beat. <b>S1</b> has the same articulation in ink as <b>A</b> , but the edition reproduces both these slurs.
b. 12.	<b>S2</b>	diminuendo hairpin over the fourth crotchet beat, lacking in <b>A</b> , both in Vc. and Pno., but since the diminuendo hairpin is to be found in the more elaborate source ( <b>S2</b> ), and since this hairpin also can be motivated with the coming <i>p</i> in b. 13, the edition introduces the diminuendo hairpin here, in Vc. as well as in Pno.
b. 12.	<b>S2</b>	punctuated quaver followed by semiquaver on the fourth crotchet beat, <b>A</b> has even quavers. The edition retains <b>S2</b> .
b. 13.	<b>S1</b>	legato over the second crotchet beat written in ink; legato over the second half of the bar written in pencil; none of this in <b>A</b> , which lacks slurs in this bar. The edition retains <b>S1</b> .
bb. 13–15.	<b>S2</b>	legato from the beginning of each bar to and including the fifth quaver beat in each bar, new legato over the three last quavers in each bar, all in ink, but slurs are lacking altogether in <b>A</b> . The edition retains <b>S2</b> .
b. 13.	<b>A/Pno.</b>	here LH is changing its position for the octaves in the bass, from Ab1+Ab in the end of b. 12 to G+g in b. 13. The part-writing is

		unexpected, but the edition supposes it to be a practical solution to reduce the sound of the piano and to make a <i>p</i> in b. 13 possible, and it therefore reproduces the clear score of <b>A</b> .
b. 14.	<b>S1</b>	legato over the first crotchet beat written in ink, it has been overwritten with pencil but then written in again with blue pencil; legato over the second crotchet beat written in ink; legato over the second half of the bar written in pencil; none of this in <b>A</b> , that lacks slurs in this bar. The edition keeps all the slurs in the first version, since it also seems to be the final idea of the composer (blue pencil).
b. 15.	<b>S2</b>	the last quaver in the bar here is c1, not d1, as in <b>A</b> . Both notes are possible from a harmonic point of view, and if one should choose d1, it would give a logical line to the Vc. part, since in bb. 13–15 every bar would begin and end on the same note, in a rising scale (b <sup>b</sup> –c1–d1). On the other hand, since the note c1 has been very clearly notated in <b>S2</b> , furthermore, since the edition considers that <b>S1</b> and <b>S2</b> represent a later and more deliberate stage, and finally, since the leap from b. 15 to g1 in b. 16 will have a greater impact if the leap is a fifth, it chooses <b>S2</b> .
b. 15.	<b>A/Pno.</b>	has <i>ff</i> , despite that Vl. and Vc. have <i>f</i> in this bar, also in <b>S1</b> and <b>S2</b> . Even if Pno. plays the main theme in bb. 14–15, it is unexpected that it occurs at a different dynamic degree than in Vl. and Vc., but the edition still has chosen to respect this difference, very clearly notated in <b>A</b> .
b. 15.	<b>A/Pno.</b>	has an accent on the chord on the seventh quaver beat in LH. Since the composer, as so often elsewhere, has happened to place the notes in the right and LH in such a way, that the octave c2+c3 in RH coincides graphically with the chord in LH, despite that they do not coincide rhythmically, and despite that the accent itself is located at quite a graphical distance from this octave, there is a possibility that the accent really is intended for the octave in RH, which also is falling on the note of the theme, that usually is provided with an accent. But it is also perfectly possible that the composer really wanted to emphasize also the c minor chord in LH with an accent, as in b. 1 and b. 7, where a corresponding harmony occurs in LH. The edition keeps the accent in LH, but also introduces an accent on the octave c2+c3 in RH, in order to preserve the profile of the theme.
b. 17.	<b>S1</b>	has a legato in ink from the beginning of the bar to the third crotchet beat, then a new legato over the fourth crotchet beat. This has later been changed in blue pencil to a legato just over the second half of the bar, as in b. 7. <b>S2</b> has the same articulation in ink as <b>S1</b> has in ink, but <b>S2</b> lacks changes in pencil. <b>A</b> follows the ink versions in <b>S1</b> and <b>S2</b> , as does the edition.
b. 18.	<b>S1</b>	legato between the first two crotchets, legato over the two other crotchets, all notes are separate in <b>A</b> , but the edition follows <b>S1</b> .
b. 18.	<b>S2</b>	has legato in ink over the first half of the bar, in <b>A</b> all notes are separate.
b. 18.	<b>A/Vc., Pno, S2</b>	lack a diminuendo hairpin in this bar. The edition introduces the diminuendo hairpin from <b>S1</b> here, also in Vc. and Pno., since it is unlikely that they would all stick to <i>f</i> (or <i>ff</i> ) all the way to <i>p</i> (Pno.) in b. 21. <b>A</b> diminuendo in b. 18 is also a suitable preparation to give room for the coming crescendo-diminuendo hairpins in Vc., bb. 19–20.
b. 20.	<b>A</b>	the direction <i>rit.</i> is only here, not in <b>S1</b> or <b>S2</b> . Still, the edition has

		retained the direction.
b. 20.	<b>S2</b>	the sixth and seventh quaver was originally written with ink as g and f, but have been corrected with pencil to f and eb, which corresponds to <b>A</b> .
b. 20.	<b>A/Vc.</b>	has a diminuendo hairpin as well as the direction <i>dim.</i> while <b>S2</b> has nothing except the diminuendo hairpin. The edition chooses to exclude the direction <i>dim.</i> here as being superfluous.
b. 20.	<b>A/Pno.</b>	in the second half of the bar, the two lowest notes in LH have been left without stems, and thus look like semibreves, despite the fact that they really are minims.
b. 21.		the direction <i>a tempo</i> is lacking in all sources, but is the suitable consequence of <i>rit.</i> in the preceding bar ( <b>A</b> ), and has thus been introduced here.
b. 22.	<b>A/Pno.</b>	between the second and third crotchet beats, by accident, a barline has been written in pencil, and then been erased again with pencil.
b. 23.	<b>A/Pno.</b>	originally, the three last quavers in LH seem to have been written in the upper system, but then to have been scraped away.
b. 24.	<b>A/Pno.</b>	a natural sign is lacking on the last quaver chord in RH, but since the bass note on the seventh quaver beat in LH was c, and since the composer rarely uses altered chords, the highest note in the chord ought to be a c2.
b. 25.	<b>A/Vc.</b>	lacks dynamic indication, but since the other instruments have <i>p</i> and since <b>S2</b> has <i>p</i> , <i>p</i> as been introduced here as well.
bb. 25–36.	<b>A, S1, S2</b>	during these bars, <b>A</b> has a different dynamic design, compared to <b>S1</b> or <b>S2</b> . Beginning in <i>p</i> in b. 25, a <i>cresc.</i> is added in b. 27, reaching <i>f</i> in b. 29 (in all parts). This <i>f</i> is then not modified until b. 34, with a <i>cresc.</i> (Vc., Pno.). This seems to be a rather long stretch with unaltered or perhaps rather incompletely worked out dynamics. In <b>S1</b> and <b>S2</b> instead, bb. 25–36 is an episode characterized by a basic <i>p</i> dynamic, with smaller fluctuations up and down, and isolated instances of <i>mf</i> , as in Vc. in b. 30. The edition perceives the dynamic design for bb. 25–36 as more worked out and elaborate in <b>S1</b> and <b>S2</b> than in <b>A</b> , and has thus chosen to follow these sources, also for the whole ensemble.
b. 26.	<b>A/Vl., S1</b>	in both sources, the crescendo hairpin seems to culminate on the fourth crotchet beat, unlike b. 28 in <b>S2</b> , where Vc. has the corresponding culmination on the third crotchet beat. By comparing this with <b>S2</b> in b. 28, the edition has assessed that the placing of crescendo resp. diminuendo hairpins in <b>A</b> and <b>S1</b> here can be due to accidental variations in the handwriting, and it has introduced the corresponding placing of crescendo resp. diminuendo hairpins here, as in <b>S2</b> , i.e. with culmination on the third crotchet beat, and has also introduced the corresponding crescendo and diminuendo hairpins also to Vc. and Pno. in this bar.
b. 27.	<b>S1, S2</b>	lack <i>cresc.</i> , that <b>A</b> has in all parts. Here, the edition follows <b>S1</b> and <b>S2</b> and <i>cresc.</i> has been excluded.
b. 28.	<b>S2</b>	crescendo hairpin over the first half of the bar, diminuendo hairpin over the second half of the bar. Not present in <b>A</b> , but here the edition follows <b>S2</b> , and introduces the corresponding crescendo and diminuendo hairpins also to Vl. and Pno.
b. 29.	<b>A</b>	<i>f</i> in all parts, a <i>f</i> that is not modified until in b. 35, where a <i>cresc.</i> is added in Vc. and Pno., and in b. 37 a <i>p</i> in Pno. This <i>f</i> is lacking in <b>S1</b>


		and <b>S2</b> , and has been excluded in this edition, see above, comment on bb. 25–36. In Pno., which has important thematic material, a <i>mf</i> has been introduced in this bar instead, to match the dynamic of Vl. No less thematically important is the descending fifth in Vc., derived from the main motif of the movement, and a <i>mf</i> has been introduced also in Vc., despite the fact that <b>S2</b> has no new dynamic indication here for Vc.
b. 29.	<b>S1</b>	the first crotchet beat is d2 in ink, but it has been changed in blue pencil to d3.
b. 29.	<b>S1</b>	here a new dynamic indication is lacking, but since Vc. in <b>S2</b> in b. 30, beginning with the second crotchet beat, has an interjection in <i>mf</i> , and since this interjection essentially is an answer to the interjection which Vl. has from the second crotchet beat in b. 29, the edition has chosen to introduce <i>mf</i> here from the second crotchet beat in Vl.
b. 30.	<b>S2</b>	has <i>mf</i> from the second crotchet beat, which is lacking in <b>A</b> , that is still in <i>f</i> , in all parts. Here, the edition follows <b>S2</b> . See comment on bb. 25–36.
b. 31.	<b>S1</b>	legato over the first half of the bar, legato over the second half of the bar. <b>A</b> has a legato only over the last crotchet beat, but here the edition follows <b>S1</b> .
b. 31.	<b>S2</b>	crescendo hairpin over the first half of the bar, diminuendo hairpin over the second half of the bar. Not present in <b>A</b> , nor in <b>S1</b> , but the edition still chooses to introduce crescendo hairpin and diminuendo hairpin also in Vl. and Pno., to facilitate a coordinated ensemble. See comment on bb. 25–36.
b. 31.	<b>S2</b>	the third quaver note punctuated, followed by a semiquaver. In <b>A</b> rhythm is even quavers, also in Pno., RH, with which Vc. is playing in octaves. The edition has respected this difference.
b. 32.	<b>S1</b>	with ink legatos over both halves of the bar, but with a blue pencil this might possibly (unclear) have been changed to legato over the bar. Here <b>A</b> has legatos over both halves of the bar, and the edition follows <b>A</b> and the ink version of <b>S1</b> .
b. 32.	<b>S2</b>	has legato also over the second half of the bar, <b>A</b> has legato only over the last crotchet beat. The edition introduces legato over the second half of the bar, also in accordance with Vl. in b. 31 ( <b>S1</b> ).
b. 32.	<b>S2</b>	has the direction <i>dimin.</i> , that is lacking in <b>A</b> , but that in combination with <i>p</i> in b. 33 seems to the edition as a suitable model also for Vl. and Pno., and both these directions have been introduced to Vl. and Pno., here and in b. 33.
b. 32.	<b>A</b> /Pno.	the bass line in LH has rhythm: quaver, minim, crotchet, and thus a quaver is missing in order to complete the bar metrically. To judge from the alignment of the minim and the crotchet, one might have concluded they ought to have coincided with the second quaver beat and the last crotchet beat in the bar respectively. But since the composer often writes ‘graphically unrhythmically’, this is less probable. According to the edition, the bass line in this section in general has been given the role of playing ‘on the beat’, and interprets the text rhythmically as: quaver, quaver rest, minim, crotchet.
b. 33.	<b>S2</b>	has <i>p</i> , which is missing in <b>A</b> , but <i>p</i> has been introduced also to Vl. and Pno. in the edition.
bb. 35–36.	<b>A</b> /Pno.	a tie between the last chord in LH in b. 35 and the first chord in b. 36

		is apparently missing and has therefore been introduced, cf. RH in bb. 33–34.
b. 36.	<b>S1</b>	<i>cresc.</i> , is lacking in <b>A</b> , but is already in b. 35 in Vc. and Pno., also in <b>S2</b> , and has been introduced here.
b. 37.	<b>A/Vl., Vc., S1, S2</b>	despite that all parts have had <i>cresc.</i> the preceding bars, it is only Pno. that has <i>p</i> in b. 37. The edition has respected this difference, emerging clearly from the sources.
bb. 37–38.	<b>A/Pno.</b>	lacks crescendo hairpin from the last crotchet beat in b. 37 over the first half of b. 38, but the edition introduces it here, in accordance with bb. 21–22.
b. 39–40.	<b>A/Pno.</b>	legato slur is missing, but the edition adds it in accordance with bb. 23–24.
b. 40.	<b>A/Pno.</b>	lacks diminuendo hairpin, but the edition introduces it here, in accordance with b. 24.
bb. 41–42.	<b>S1</b>	in ink, only legato slurs over the second halves of the bars have been written, but with blue pencil, bowing slurs with re-articulated semiquavers have been written over the second crotchet beats in the bars, and the legatos over the second halves likewise have been changed with blue pencil into legatos over the third crotchet beats. All this is missing in <b>A</b> , which lacks all slurs. The edition reproduces the version in blue pencil.
b. 41.	<b>A/Pno.</b>	<i>p</i> is missing, but the edition introduces <i>p</i> with reference to the simultaneous <i>p</i> in Vl., both in <b>A</b> and <b>S1</b> .
bb. 43–44.	<b>S1</b>	bowing slurs with re-articulated semiquavers have been written in blue pencil over the second crotchet beats in the bars, which is missing in <b>A</b> . The edition reproduces the version in blue pencil.
bb. 43–44.	<b>A/Vc., S2</b>	bowing slur with re-articulated semiquaver over the second crotchet beat in the bars is lacking in both sources, but has been introduced here in accordance with <b>S1</b> , bb. 41–42.
bb. 43–44.	<b>S2</b>	legato over the second halves of the bars, lacking in <b>A</b> , that has no slurs at all in these bars. Here, the first impulse might be to introduce slurs only over the third crotchet beats in the bars, just as in <b>S1</b> , bb. 41–42. But the edition still chooses to keep legato over the second halves of the bars, which might have been introduced in <b>S2</b> as a way to coordinate the bowing with Vl. in these bars (in bb. 41–42 there was no string ensemble, Vl. was only playing together with Pno.).
b. 44.	<b>S2</b>	legato over the second crotchet beat, without articulation dot on the semiquaver, but that ought, in accordance with <b>S1</b> in b. 42, rather be a bowing slur with re-articulated semiquaver (with articulation dot) over the second crotchet beat; both legato slur and articulation dot on the semiquaver is lacking in <b>A</b> .
bb. 45–50.	<b>S1</b>	originally, five bars of rest were indicated here, which in reality ought to be six bars of rest, this has been corrected in pencil.
bb. 45–48.	<b>S2</b>	originally, five bars of rest were indicated here, which in reality ought to be six bars of rest, this has been corrected in pencil.
b. 46.	<b>A/Pno.</b>	the last crotchet in LH is unclearly written, the flat sign is placed approximately in between the upper and the lower note and most probably concerns the lower of these, then becoming a <i>bb</i> . At the same time, the last quaver triplet in RH is <i>db2</i> , which makes it likely that also the upper note ought to be affected by the flat sign. In that case, the accord on the last crotchet in LH becomes <i>bb-db1</i> , and the



		chain of chromatically falling minor thirds thereby emerging in LH does also seem to confirm this.
b. 48.	<b>A</b>	<i>rit.</i> , lacking in <b>S1</b> and <b>S2</b> .
b. 48.	<b>A/Pno.</b>	the distribution of the triplet quavers between the hands is clearly notated. That the last triplet group belongs to LH has been emphasized here by stems pointing downward.
b. 49.		<i>a tempo</i> is lacking in all sources, but goes naturally with <i>rit.</i> in the preceding bar and has therefore been introduced here.
b. 49.	<b>A/Vc., Pno., S2</b>	<i>p</i> is lacking, but since <b>S1</b> has <i>p</i> in b. 51, <i>p</i> has been assessed to be the probable dynamic level and has been introduced here as well, both for Vc. and Pno.
b. 49.	<b>A/Vc.</b>	the last crotchet beat has been misnotated: instead of semiquaver-quaver-semiquaver, it has been notated quaver-crotchet-quaver. In <b>S2</b> the notation is correct.
b. 49.	<b>A/Vc.</b>	accent is missing on c1 but is present in <b>S2</b> and has been introduced here, also in accordance with all the other places where this syncopated figure appears, as in bb. 1, 5, 7, 15, 17.
bb. 49–50.	<b>S2</b>	the same articulation as in bb. 1–2. <b>A</b> has a legato slur only over the last crotchet beat in b. 49, but here both <b>S2</b> and the analogy suggests keeping the articulation from bb. 1–2.
b. 52.	<b>S1</b>	legato written in blue pencil over the second half of the bar. <b>A</b> has, as the ink version of <b>S1</b> , legato only over the second and fourth crotchet beats, but the edition reproduces all these slurs.
bb. 53–54.	<b>S1</b>	legato over the first halves of the bars, in <b>A</b> this the first legato of the bar stretches only over the first crotchet beat. The edition follows <b>S1</b> .
b. 54.	<b>S1, S2</b>	has <i>cresc.</i> , which is missing in <b>A</b> , also in Pno., but has been introduced here to all parts.
b. 56.	<b>A/Pno.</b>	the notes on the second crotchet beat are clearly D1+D in LH, which might be a mistake, since D1+D disrupts the subdominant just arrived at, a C-minor chord with the third in the bass, and also dissonates with c2 in Vl., e $\flat$ in Vc. and with the two cs in RH, c2 and c1. The way this bar stands, the C-minor chord is never sounding wholly consonant. Possibly E $\flat$ 1+E $\flat$ on the second crotchet might be an alternative, if the bass had had these notes it would have meant a (relative) resolution of the dissonance on the penultimate triplet quaver on the second crotchet beat in RH. But still the edition respects the clear musical text in <b>A</b> .
b. 57.	<b>S1, S2</b>	<i>f</i> , lacking in <b>A</b> , also in Pno., but has been introduced here in all parts.
b. 57.	<b>A/Pno.</b>	has an ambiguous annotation between the systems: ‘col Basso’. This is interpreted as follows: that in LH, the first crotchet beat in b. 57 and also the corresponding beat in b. 58 still ought to be provided with sub-octaves below the notated notes, thus, to the notated C in b. 57 a C1 shall be added, and that to the notated D in b. 58 a D1 shall be added. Since LH has been moving in octaves since the second crotchet beat in b. 50 until now, the chosen interpretation seems to give the best continuation of sound.
bb. 57–58.	<b>S1</b>	diminuendo hairpin from the second half of b. 57 until b. 58, lacking in <b>A</b> . In <b>S2</b> the direction <i>dimin.</i> is to be found in the same place. For the sake of clarity, the edition replaces the diminuendo hairpin with the direction <i>dimin.</i> , and introduces it to all parts.
bb. 57–58.	<b>A/Vl.,</b>	the articulation in these bars is (almost) uniform: legato over the three

	Vc.	last quavers in b. 57, legato over the first crotchet beat in b. 58 (not in Vc.), then again legato over the three last quavers in b. 58. In <b>S1</b> (Vl.), originally a legato over the second half of b. 57 was written in ink, which was later corrected in blue pencil, so that the legato instead concerns the three last quavers in the bar; thereby the articulation in <b>S1</b> and <b>S2</b> (and also <b>A</b> ) conform in this bar. In b. 58 both <b>S1</b> and <b>S2</b> have agreed on legato over the first crotchet beat (in ink), they then both have legato, beginning with the second crotchet beat, and for the rest of the bar. In blue pencil this has then been changed in <b>S1</b> to legato from the second crotchet beat until and including the sixth quaver beat in the bar, then a new legato over the last crotchet beat, while <b>S2</b> lacks this correction. The edition retains in b. 57 the mutual, corrected articulation, and in b. 58 the articulation, corrected in blue pencil in <b>S1</b> , also for Vc., since it probably is a version tested in practice.
b. 64.	<b>S1</b>	legato over the first half of the bar in ink, this changed in pencil to legato over the first crotchet beat, then a new legato over the second crotchet beat, in <b>A</b> legato over the first half of the bar, as the ink version in <b>S1</b> . The edition keeps the original legato over the first half of the bar, presuming that this might be the musical idea proper for this coda phrase, reiterated several times in <b>A</b> and <b>S2</b> , and presuming that the pencil version in <b>S1</b> is more concerned with bow distribution than with musical expression.
b. 65.	<b>S2</b>	legato over the second half of the bar, also in <b>A</b> , but the slur is very faint.
b. 66.	<b>A/Vl.</b>	the two first notes look like quavers, but on closer inspection a dot is revealed after the first quaver, but there is no semiquaver beam on the second. <b>S1</b> has punctuated quaver-semiquaver, as always when this phrase occurs, and the edition retains punctuated quaver-semiquaver.
b. 66.	<b>S1</b>	legato over the first crotchet beat in ink, legato over the second crotchet beat and legato over the second half of the bar, in <b>A</b> no legato over the second half of the bar. The edition retains legato over the second half of the bar here also. See comment on b. 64.
b. 66.	<b>A/Pno.</b>	lacks the direction <i>sempre diminuendo</i> both here and in the preceding bar (as Vl. and Vc. in <b>A</b> ), but the edition introduces this direction here also in Pno., since <b>S1</b> and <b>S2</b> have it (but in different bars), and since it, as it exists in <b>S1</b> and <b>S2</b> , can be presumed to be a conscious idea for these the last bars of the movement.
bb. 66–67.	<b>A/Pno.</b>	the last quaver chord in RH in b. 66 and the first quaver chord in b. 67 has the G-minor chord in different inversions (b $\flat$ +d1+g1 resp. d1+g1+b $\flat$ 1), but the edition has respected this little peculiarity.
b. 68.	<b>A/Vl., Vc.</b>	legato over the whole of these bars; in <b>S1</b> a legato over the whole bar is written in ink, but has earlier also had, likewise written in ink: legato over the first half of the bar, new legato over the second half of the bar (an even earlier slur over the third crotchet beat can also be seen); in <b>S2</b> there is a legato over the first half of the bar, a new legato over the second half of the bar, no changes in pencil. The edition retains legato over the whole of these bars, believing this first, longer reaching version to be seen in <b>A</b> and in the corrected version in <b>S1</b> , to be the actual idea of musical phrasing, and supposing that <b>S1</b> 's first version and the version in <b>S2</b> has more to do with bow distribution than with musical expression.

b. 69.	<b>S1, S2</b>	<p>here a version differing from <b>A</b> stood earlier, in <b>S1</b> it has been scraped away almost completely, and only a few notes are still to be seen, but in <b>S2</b> it has been crossed out with pencil, so that the first version is still visible. Then they have been given the semibreves back which were originally present in <b>A</b> (Vl. in ink, Vc. in pencil).</p>  <p>Here the edition follows <b>A</b> and the revised <b>S1</b> and <b>S2</b>.</p>
b. 69.	<b>A/Pno.</b>	in the second half of the bar, the sub-octave in RH has been added in pencil.

#### Movement 4

b. 1.	<b>A</b>	here the movement has only been designated <i>Con fuoco</i> , but from <b>S1</b> and <b>S2</b> it emerges that it should carry the title <i>Finale. Allegro con fuoco</i> .
b. 1.	<b>A/Pno.</b>	<i>p</i> is lacking, but can be found in Vl. and Vc., and also in <b>S1</b> and <b>S2</b> .
bb. 3–4.	<b>A/Pno.</b>	unlike the parallel place in bb. 175–176, here there is no legato slur in RH. There the slur goes from b. 175 to the third crotchet note of b. 176, and the edition introduces it here as well.
bb. 6–7.	<b>S1</b>	legato from the second half of b. 6 to b. 7 written in blue pencil, no legato in <b>A</b> , but in Vc., both in <b>A</b> and <b>S2</b> .
bb. 7–8.	<b>S1</b>	legatos from the second crotchets in the bars to the second halves in the bars written in blue pencil, but these legatos cannot be found in <b>A</b> , not in Vc., and nor in <b>S2</b> . They are neither to be found in Vc. at the approximate parallel place in bb. 143–144. Not present in <b>A</b> , nor in <b>S2</b> . But with reference to the fact that <b>S1</b> is the source, presumed to reflect the latest idea of the composer, the edition still chooses to introduce these legatos, both in Vl. and Vc., and also at the approximate parallel place in Vc., in bb. 143–144.
b. 8.	<b>A/Vc.</b>	accent is lacking on f#, but is to be found in Vl. and Pno. and in <b>S2</b> .
bb. 9–10.	<b>S2</b>	crescendo hairpin is lacking, but is to be found in <b>A</b> and at the same time in <b>S1</b> .
bb. 10–11.	<b>S1</b>	tie between the bars written in blue pencil. Not present in <b>A</b> , but it seems a suitable bowing of this phrase, moreover, thereby the similarity with the Vl. phrase in the first movement, bb. 9–11, is emphasized, an identical row of notes (b <sup>b</sup> 1–b <sup>b</sup> 2–a <sup>b</sup> 2–g <sup>2</sup> ).
b. 11.	<b>S1</b>	legato from the second crotchet beat over the rest of the bar written in blue pencil. Not present in <b>A</b> , which only has a legato over the last crotchet beat, but it seems a suitable bowing of this phrase, moreover, thereby the similarity with the Vl. phrase in the first movement, bb. 9–11 is emphasized. The edition accounts for both slurs.

b. 11.	<b>A/Pno.</b>	the two last quavers in the bar in RH lack legato, unlike those in b. 9. Since Vl. also has legato at the same time, it seems reasonable to introduce an analogous legato here as well.
b. 12.	<b>S1</b>	legato over the bar written in blue pencil. Not present in <b>A</b> , but regarding articulation for strings, <b>A</b> seems to be something of a draft, and in this and most of the coming bars, when deciding on articulation, <b>S1</b> and <b>S2</b> have almost always been preferred in the edition.
b. 13.	<b>S1</b>	legato over the bar. Not present in <b>A</b> . See comment on b. 12.
b. 13.	<b>S2</b>	lacks <i>f</i> , but a <i>f</i> is present in Vl. and Pno., both in <b>A</b> and <b>S1</b> .
bb. 13–24.	<b>S2</b>	here one sees what cannot be seen in <b>A</b> , that Vc. is playing in octaves with Vl., in <b>A</b> these systems have been left blank for Vc.
b. 14.	<b>S1</b>	legato over the first half of the bar, legato over the second half of the bar written in ink, then a legato over the whole bar has been written with blue pencil. <b>A</b> has legato only over the first half of the bar, while <b>S2</b> has the same articulation as <b>S1</b> had in its ink version. Here the edition makes an exception and follows the articulation of <b>S2</b> , with legato over the first half of the bar and a new legato over the second half of the bar, as it seems better from the perspective of bow distribution. Furthermore, this is an articulation which recurs at almost every other parallel place: <b>S1</b> and <b>S2</b> b. 134, <b>S1</b> and <b>A</b> b. 142 and in all sources bb. 174 and 178, in <b>S2</b> b. 182.
b. 15.	<b>S1, S2</b>	<i>p</i> , which is not to be found in <b>A</b> , not even in Pno. The edition introduces <i>p</i> here for all instruments.
b. 17.	<b>A/Pno.</b>	originally a <i>p</i> written in pencil stood here, which has been erased.
b. 18.	<b>S1</b>	legato over the bar. Not present in <b>A</b> , which has legato only over the first half of the bar. Here again the edition makes an exception and follows the articulation of <b>S2</b> , with legato over the first half of the bar and a new legato over the second half of the bar. See comment on b. 14.
b. 20.	<b>S1</b>	legato over the first half of the bar, legato over the second half of the bar. Not present in <b>A</b> , which has legato only over the first half of the bar. As before, the edition retains legato over the first half of the bar and a new legato over the second half of the bar, as Vc. in <b>S2</b> .
b. 21.	<b>S1, S2</b>	in ink both string parts have legato over the whole bar (plus a tie to the following bar). In <b>S1</b> this has been changed in blue pencil to legato from the beginning of the bar to and including the third crotchet beat (still with a tie to the following bar). <b>A</b> only has the tie to the following bar. Again, the edition makes an exception and keeps the ink version of the articulation, as it seems better from the perspective of bow distribution.
b. 21.	<b>S1, S2</b>	<i>cresc.</i> Not present in <b>A</b> , where <i>cresc.</i> does not occur until the second half of b. 22, in Pno. The edition moves this <i>cresc.</i> here, for the sake of ensemble.
b. 22.	<b>S1, S2</b>	in ink there are legatos over what seems to be the entire bars, in <b>S1</b> this has been changed with blue pencil into legato from the second crotchet beat, over the rest of the bar, <b>A</b> lacks legato, except the tie from the preceding bar. The edition retains the version in blue pencil, for both parts.
b. 23.	<b>S1, S2</b>	the direction <i>largamente</i> is only here. Not present in <b>A</b> , but since it returns again in <b>S1</b> and <b>S2</b> in b. 185, it has been introduced in both


		these places.
bb. 23–24.	<b>S1, S2</b>	only the crotchets in b. 23 have been given tenuto lines, but in b. 24 tenuto lines are missing, it is probable that this indicates a mode of playing that should continue also in the next bar, but the tenuto lines are missing also at the parallel place at b. 186, so the edition respects this notation, differentiated between the bars, at both places. <b>A</b> lacks all tenuto lines here.
bb. 25–26.	<b>A/Vc., Pno., S2</b>	the edition takes the dynamic direction in these bars, with a combination of ascending triplet movement and following trill as a model also for other similar bars (bb. 27, 187, 189), also where the direction is missing: crescendo hairpin from <i>p</i> to <i>f</i> in the following bar.
bb. 26–27.	<b>A/Vl.</b>	legato over the second half of b. 26, in ink the same thing in <b>S1</b> , but in blue pencil a legato written from the fourth quaver beat in bb. 26–27. The edition takes the articulation written in blue pencil as model also for other similar bars (bb. 28–29, 188–189, 190–191).
bb. 26–27.	<b>A/Pno.</b>	the legato slur in RH is probably only stretching over b. 26, even if that is unclear and debatable. However, the legato slur in b. 28 is stretching over this bar, and the edition renders both these places with legato over one bar, as well as at the parallel places in bb. 188–189 and 190–191.
b. 27.	<b>A/Pno.</b>	<i>p</i> is missing from the second crotchet beat, introduced here. See comment on b. 25.
b. 27.	<b>A/Pno.</b>	crescendo hairpin from the second crotchet beat is missing, introduced here. See comment on b. 25.
b. 27.	<b>A/Pno.</b>	the lowest note in the minim chord on the second crotchet beat in RH is a clear d2, which doesn't go well with the highest note in the chord d♭3; furthermore, this bar ought by rights to be a repetition, one octave higher, of b. 25, as at the parallel places in b. 187 and b. 189. The edition changes the lowest note in the chord into e♭2.
bb. 28–29.	<b>S1</b>	legato written in blue pencil from the fourth quaver beat, for the rest of the bar, in b. 28. Not present in <b>A</b> , which has legato only over the second half ( <b>S1</b> has the same articulation as <b>A</b> , in ink). Here, the edition introduces the same model as in bb. 26–27.
b. 28.	<b>A/Vc., Pno.</b>	<i>f</i> is missing from the second crotchet beat, but is to be found in <b>S2</b> , introduced here, also in accordance with b. 26.
bb. 28–29.	<b>A/Pno.</b>	see above, comment on bb. 26–27.
b. 29.	<b>A/Pno.</b>	between the second and third crotchet beats there is no tie, only the legato that stretches over the bar, beginning with the second crotchet beat. But on comparing with the strings in b. 33 and b. 195 ( <b>A</b> , <b>S1</b> and <b>S2</b> ) and with Pno. in b. 191, it emerges that there ought to be a tie here also, which has been introduced in the edition.
b. 31.	<b>S2</b>	legato over the three first crotchets, missing in the legato-free <b>A</b> , also in b. 193, but since the articulation returns in b. 193 in <b>S2</b> , the edition introduces it in both places. The difference compared to Vl. can possibly be explained by the repeated note ( <i>ab-ab</i> ), which means that Vc. needs to have a different articulation in this bar, as in b. 193.
b. 32.	<b>S1</b>	here, as in b. 194, Vl. has legato over the first half of the bar and the third crotchet beat separately; in <b>A</b> the legato is stretching over the three first crotchet beats, while in <b>A</b> in b. 194, there is legato only over the quavers. The edition retains <b>S1</b> here, which has a recurring articulation and is thus more consistent and more reflective of usual

		practice.
b. 32.	<b>S2</b>	legato over the three first crotchets, missing in <b>A</b> , but since the articulation returns in <b>S2</b> at the parallel place in b. 194, the edition introduces it for both these places.
b. 32.	<b>A/Pno.</b>	lacks diminuendo hairpin over the three first crotchets, but since Vl. has this hairpin both in <b>A</b> and <b>S1</b> and Vc. at least in <b>S2</b> , the edition has introduced diminuendo hairpin here also in Pno. (and Vc.).
b. 34.	<b>A/Vl., Vc.</b>	this is the only example, where this figure has been notated with beams stretching over the first half of the bar. Since all sources in bb. 30, 192 and 196, as well as <b>S1</b> and <b>S2</b> in b. 34 have the figure notated with beams over each of the crotchet beats, the edition has chosen to introduce this, the most frequent grouping, here as well.
b. 34.	<b>S1</b>	a legato over the first half of the bar written in blue pencil. Not present in <b>A</b> , which lacks all legato slurs, both for Vl. and Vc., as well here as in b. 196. In both <b>S1</b> and <b>S2</b> legato slurs over the first resp. the second crotchet beats have been written in ink in b. 34 as well as in b. 196, but the abovementioned change in blue pencil has only been introduced in <b>S1</b> . In <b>A</b> legato slurs occur only when the figure appears for the first time, in Pno., in b. 30, with legato over the first half of the bar. The edition retains, with special reference to the change in blue pencil in <b>S1</b> in b. 34, to regard the articulation at the first appearance of the figure as a model, and introduces it to all those places, in all parts.
b. 34.	<b>S1</b>	legato over the last crotchet beat in the bar. Not present in <b>A</b> , but yet at the parallel place in b. 196, in both sources, and has thus been introduced here as well.
b. 34.	<b>S2</b>	legato over the first crotchet beat and legato over the second crotchet beat. Not present in <b>A</b> , which lacks all legato slurs, both here and in b. 196. Legato over the first half of the bar introduced here and in b. 196. See comment on Vl., b. 34.
bb. 34–35.	<b>A/Pno.</b>	unlike the parallel place at bb. 196–197, the shorter slurs over each of the three first triplet groups are missing here and then also over the concluding group with six triplet notes, to be found there. But in bb. 196–197 the longer slur is missing, that in bb. 34–35 in both hands goes from the last crotchet beat in b. 34 over the whole of b. 35. To emphasize the parallel, the edition has added the shorter slurs from bb. 196–197 also in bb. 34–35, and also added the longer slur in bb. 196–197.
b. 35.	<b>S1</b>	the three first crotchets are separate, whereas in <b>A</b> they are bound together by a legato slur. They are, however, separate in all sources in the parallel passage in b. 197. The edition excludes the slur both here and in b. 197.
b. 35.	<b>S2</b>	legato over the bar. Not present in <b>A</b> . This legato also does not occur at the parallel passage in b. 197, in any of the sources, but since Vc. is moving in unison here with LH in Pno., which has legato, the edition has chosen to keep the legato in Vc. here and to introduce it also in b. 197.
b. 35.	<b>A/Pno.</b>	in the second half of the bar, the lower voice of RH has been notated as two groups of triplets; at the parallel passage in b. 197, the corresponding notes have been notated in a group of six notes, with an extra legato over this group. To emphasize the parallel, the edition

		has also chosen to group the six notes in b. 35 together under a beam, as in b. 197.
bb. 35–36.	<b>S1</b>	legato written in blue pencil from the last crotchet beat in b. 35 to the first crotchet beat in b. 36. This is not present in <b>A</b> , which has legato only over the last crotchet beat in b. 35, but lacks any legato at the parallel place in bb. 197–198. In <b>S1</b> a legato over the last crotchet beat is written in ink in b. 35 as well as in b. 197. From a bow distribution point of view this legato in blue pencil can be defended, and the edition regards this as the deliberate idea of the composer.
b. 36.	<b>S1, S2</b>	has the symbol < > over the minim, instead of an accent, as in <b>A</b> . At the parallel place in b. 198, Vl. has an accent in <b>A</b> , but Vc. lacks any particular indication; in <b>S1</b> the symbol < > occurs again at b. 198, while <b>S2</b> has an accent instead. The edition introduces the symbol < > in all these places, also in Vc.
bb. 36–37.	<b>S1</b>	legato with blue pencil from the second crotchet beat in b. 36 to the first crotchet beat in b. 37. Not present in <b>A</b> , which lacks legato on these notes, also at the parallel place in bb. 198–199, but in bb. 198–199 <b>S1</b> once again has legato written in blue pencil. The legato in blue pencil can be defended from the point of view of bow distribution, and the edition regards this as the deliberate idea of the composer.
bb. 36–37.	<b>A/Vc., S2</b>	in none of the sources, nor at the parallel place in bb. 198–199 Vc. has the legato from the second crotchet beat in b. 36 to and including the first crotchet beat in b. 37, that Vl. has, despite that they have similar gestures, but in contrary motion. The edition regards this legato as the deliberate idea of the composer and introduces it also in Vc., also in bb. 198–199.
b. 37.	<b>S1</b>	legato from the second crotchet beat, for the rest of the bar written in blue pencil. Not present in <b>A</b> , which has legato only over the second crotchet beat, which is the articulation that <b>S1</b> has, written in ink. At the parallel place in b. 199 the same articulations recur, in <b>S1</b> , written in ink and blue pencil, that this source had in b. 37. <b>A</b> lacks all slurs in b. 199. The edition regards this legato from the second crotchet beat, for the rest of the bar, as the deliberate idea of the composer, and introduces it here, also in b. 199.
bb. 37–38.	<b>A/Vc., S2</b>	lack legato slurs in these bars; at the parallel place in bb. 199–200 however, <b>S2</b> has legato slurs over the second crotchet beats in the bars, which the edition takes as a model for bb. 37–38 and introduces here as well.
b. 38.	<b>S1</b>	here the articulation has been changed several times: originally, an ink legato stood over the second crotchet beat; this has then been changed with blue pencil into a legato from the second crotchet beat to and including the first crotchet beat in b. 39; this direction was later revised a second time with blue pencil into a legato over the first half of the bar. <b>A</b> lacks all slurs here. At the approximate parallel place in b. 200, similar changes were made: an ink legato originally stood over the second crotchet beat, which was then changed with blue pencil into a legato over the whole bar; and finally the articulation, in this bar as well, has been changed with blue pencil into legato over the first half of the bar, followed by a new legato over the second half of the bar. Here as well, <b>A</b> lacks all slurs. The edition retains what it

		considers to be the latest idea of the composer, namely legato over the first half of the bar (and in b. 200 also a new legato from the second half of the bar).
b. 39.	<b>S1, S2</b>	<i>f</i> , is lacking in all instruments in <b>A</b> , also at the parallel place in b. 201, but is a suitable endpoint for the preceding crescendo hairpins and is introduced here in the edition.
b. 39.	<b>A/Vl., S1</b>	the direction <i>espress.</i> is lacking for Vl. in this bar, in all sources, but is to be found in Pno. in this bar, as well as in b. 41, in Vc. in b. 41 ( <b>S2</b> ), and in Vc. at the parallel place in b. 203 ( <b>S2</b> ). The edition considers that this direction also should be valid for Vl. and introduces it in b. 39 and also in b. 201.
b. 39.	<b>A/Pno.</b>	<i>f</i> is lacking, also at the parallel place in b. 201, but is introduced here and in b. 201 with reference to <b>S1</b> and <b>S2</b> , who have <i>f</i> in both places.
b. 40.	<b>S1</b>	legato with blue pencil over the first half of the bar, a new legato over the second half of the bar, with tenuto line over the last crotchet. Originally, an ink legato stood here over the three first crotchet beats. <b>A</b> lacks all slurs. The parallel place in b. 202 has a legato in blue pencil over the second half of the bar, with tenuto lines over both crotchets, originally, an ink legato over the three first crotchet beats stood here, <b>A</b> lacks all slurs, here as well. The edition introduces the legato slurs (blue pencil) from <b>S1</b> and adds a tenuto line on the third crotchet beat, in accordance with b. 202.
b. 41.	<b>S2</b>	legato over the three last crotchets. Not present in <b>A</b> , which lacks all slurs, but at the parallel place in b. 203 both <b>A</b> and <b>S2</b> have this legato, and it has been introduced here in the edition.
b. 41.	<b>S2</b>	<i>f espress.</i> Not present in <b>A</b> , but introduced here in the edition. At the parallel place in b. 203, there is a crescendo hairpin in <b>S2</b> over the three last crotchets, which is lacking in <b>A</b> . But since it can be found at the same time in <b>A</b> in b. 41 in Pno., it has been introduced in the edition in Vc. here as well.
bb. 41–42.	<b>A/Pno.</b>	the legato slurs in the upper voice of RH are stretching over the whole bars, but since Pno. is playing in unison octaves with Vc., the edition has adjusted the length of the legato slurs, making them coincide with those in Vc.
b. 42.	<b>S2</b>	legato over the three first crotchets. Not present in <b>A</b> , which lacks all slurs, but both <b>A</b> and <b>S2</b> have this legato at the parallel place in b. 204, and it has been introduced here in the edition.
bb. 43–49.	<b>S1, S2</b>	in these bars, as in the parallel place in bb. 205–211, the edition has chosen to use the bowings and slurs for both strings from the version written in blue pencil in <b>S1</b> , judged to be the last version of the composer.
b. 43.	<b>S1</b>	legato over the second crotchet beat written in ink. Not present in <b>A</b> .
b. 43.	<b>A/Pno.</b>	<i>p</i> is lacking from the second crotchet beat, introduced here in accordance with <b>S1</b> and <b>S2</b> , also in accordance with <b>S1</b> and <b>S2</b> at the parallel place in b. 205.
b. 43.	<b>A/Vc., S2</b>	lack the down-bow symbol on the second crotchet beat which is to be found in <b>S1</b> , but the edition adds it to Vc. as well, also at the parallel place in b. 205.
bb. 43–44.	<b>A/Vl., Vc.</b>	has a crescendo hairpin just after the last crotchet in b. 43 and over the first half of b. 44. The edition has replaced this crescendo hairpin with the direction <i>cresc.</i> , which in <b>S2</b> falls just after the second crotchet



		beat in b. 43.
bb. 44–45.	<b>S1</b>	originally, an ink legato stood between the third and fourth crotchet beats in b. 44, which was later overwritten with blue pencil; not in <b>A</b> , that lacks all slurs. Here, the edition follows the version in blue pencil, also for Vc., and thus also adds the tie between the last crotchet in b. 44 and the first crotchet in b. 45, to be found in <b>S1</b> , but lacking in <b>A</b> . The same procedure also at the parallel place in b. 206 (where the tie is to be found both in <b>A</b> and <b>S1</b> ).
b. 44.	<b>S2</b>	legato over the second half of the bar. Not present in <b>A</b> , which lacks all slurs. This legato has been left out in the edition, following the version in blue pencil in <b>S1</b> .
bb. 44–45.	<b>A/Pno.</b>	the third and fourth crotchet in LH in b. 44 and the first crotchet in b. 45 are being framed by a brace which also resembles a legato slur. Here it is being represented by a brace with angles.
bb. 44–45.	<b>A/Pno.</b>	between the last crotchet in b. 44 and the first in b. 45, a tie is lacking in RH, despite that Vl., playing the same part an octave higher, has a tie. The edition introduces the tie here.
bb. 45–46.	<b>A/Pno.</b>	between the last crotchet in b. 45 and the first in b. 46, a tie is lacking in RH, despite that Vl., playing the same part an octave higher, has a tie. The edition introduces the tie here.
b. 46.	<b>S1</b>	legato written in blue pencil between the minim and the last crotchet in the bar. The edition introduces the legato also for Vc. in this bar, as well as at the parallel place in b. 208.
b. 46.	<b>A/Pno.</b>	lacks <i>dim.</i> on the second crotchet beat, to be found in Vl. ( <b>A</b> , <b>S1</b> ) and in Vc. ( <b>S2</b> ). Introduced here in the edition.
b. 47.	<b>S1, S2</b>	<i>p.</i> Not present in <b>A</b> . Introduced here in the edition in all instruments.
bb. 47–48.	<b>S1</b>	ink legato over these bars. Not present in <b>A</b> , which lacks all slurs. In <b>S2</b> , Vc. has legato separately over each one of these bars. At the parallel place in bb. 209–210, <b>S1</b> and <b>S2</b> have legato written in ink separately over each one of these bars. Then a legato over bb. 209–210 has been written in blue pencil in <b>S1</b> . The edition introduces this legato over two bars, also in Vc., in both places.
b. 49.	<b>A/Pno.</b>	the first triplet quaver D has been given a pencil addition: a sub-octave D1, which the edition includes.
b. 50.	<b>A/Vl., S1</b>	legato only over the second half of the bar, but since a legato from the fourth quaver beat, for the rest of the bar, has been written in blue pencil in <b>S1</b> at the parallel place in b. 212, and since the same legato in this later bar is to be found also in <b>A</b> , and since also on several other occasions similar figures have been provided with similar legato slurs in several of the sources (as in bb. 26, 28, 64, 68, 188, 190, 226, 230), the edition has introduced legato from the fourth quaver beat, for the rest of the bar here as well.
b. 50.	<b>A/Vc.</b>	sketchily written notes with a legato slur over them: crotchet rest–minim D–crotchet E. In <b>S2</b> these notes have been overwritten, as well as the notes in b. 212, but in b. 50 they should have been: 
		In this edition, the notes have been excluded.
b. 51.	<b>S2</b>	the direction <i>pizz.</i> is only here. Not present in <b>A</b> , but recurs in <b>S2</b> at the parallel place in b. 213.

b. 51.	<b>A/Vc., Pno., S2</b>	lack a new dynamic direction when this passage begins, but in <b>S2</b> , b. 50, excluded for Vc., <i>p</i> is present, which the edition moves to b. 51, also for Pno.
b. 52.	<b>S1</b>	legato written in blue pencil over the bar. Not present in <b>A</b> , which instead has legato only over the second half of the bar. Originally, <b>S1</b> had the same, in ink. The edition retains the version in blue pencil.
b. 52.	<b>S1</b>	has the symbol < > above c2. In <b>A</b> there is an accent in this place instead.
bb. 53–54.	<b>S1</b>	legato over these bars. Not present in <b>A</b> , which lacks slurs, but this legato recurs also at the parallel place in <b>S1</b> in bb. 215–216, that therefore has been introduced here as well.
b. 55.	<b>A/Vc., S2</b>	the direction <i>arco</i> is lacking in all sources.
b. 55.	<b>A/Pno.</b>	the direction <i>espress.</i> is lacking, introduced here in accordance with b. 217.
bb. 55–56.	<b>S1</b>	legato between the last crotchet beat in b. 55 and b. 56 written with blue pencil. Not present in <b>A</b> .
b. 57.	<b>A/Vl.</b>	crescendo hairpin over the second half of the bar, lacking in <b>S1</b> , but is to be found in <b>A</b> and <b>S2</b> and has been introduced here. In <b>A</b> , the crescendo hairpin is written between the systems of Vl. and Vc. and should thus, strictly speaking, only affect Vl., but since the strings here (b. 57–61) are moving in octaves, it is probable that the same dynamics should be found in both parts.
b. 58.	<b>A/Vl., S1</b>	diminuendo hairpin on the first half of the bar is lacking, but since <b>S2</b> has it, the edition adds it here (see comment on b. 57).
b. 58.	<b>A/Vc., S2</b>	crescendo hairpin on the second half of the bar is lacking, but since <b>S1</b> has it, the edition adds it here as well (see comment on b. 57).
b. 59.	<b>S1</b>	has <i>sf</i> on the second half of the bar, where <b>A</b> instead has <i>fz</i> . The edition retains <i>sf</i> .
b. 59.	<b>A/Vl., S1</b>	lack the crescendo hairpin on the second half of the bar which <b>S2</b> has. The edition adds it here (see comment on b. 57).
b. 59.	<b>A/Vc., S2</b>	lack the diminuendo hairpin followed by a crescendo hairpin during the first half of the bar, which Vl. has in <b>S1</b> . The edition adds them here (see comment on b. 57).
b. 59.	<b>A/Vc.</b>	lacks <i>fz</i> over the second half of the bar (unless one reads the <i>fz</i> written between the Vl. and Vc. systems as valid for both instruments). The edition adds <i>sf</i> here (see comment on b. 57). Since the edition for the most part replaces <i>fz</i> with <i>sf</i> , this replacement is done here as well.
b. 59.	<b>S2/Vc.</b>	crescendo hairpin during the second half of the bar. Not present in <b>A</b> . <b>S1</b> lacks this crescendo hairpin, but the edition adds a crescendo hairpin during the second half of the bar also in Vl.
b. 61.	<b>S1</b>	has the double stop f2+c3 on the down-beat, but <b>A</b> has only f2, and Vc. has f, both in <b>A</b> and in <b>S2</b> . Since Vl. and Vc. have been playing in octaves since b. 57, it seems strange that they would depart from this on the last note of the phrase. Also at the parallel place in b. 223, <b>A</b> continues to move the strings in octaves up to and including this bar, but in b. 223 <b>S1</b> has been changed with blue pencil, so that the original db2 has become ab2. Here, Vc. has db1 (notated db2). Thus it would appear as if the last thought on the part of the composer at this place, at least so far as it is reflected in <b>S1</b> , b. 223, would be to end


		the melodic line, played in octaves between Vl. and Vc., not with a descending fifth (c3–f2, resp. ab2–db2), but with a reiteration of the last note in the preceding bar (c3–c3 and ab2–ab2 respectively). But since the change has been clearly notated only in <b>S1</b> , in b. 223, and not at all in <b>S2</b> , the ambiguity has emerged. A possible explanation for the change made in <b>S1</b> , b. 223, is that the composer might have felt that the version with a concluding descending fifth had too final a character, while the reiteration of the last note in the preceding bar might have been felt to want a continuation. The latter in fact is in better accord with the continued development in the coming bars, in both places. The edition regards <b>S1</b> , b. 223 as indicative both for this place and for b. 61, in keeping with the idea that <b>S1</b> represents the latest thoughts on the part of the composer, and changes the note in Vl. in b. 61 into c3 and into ab2 in b. 223. But since it seems unlikely, that the string parts should quit playing in octaves just at the final notes of the phrases, it has changed the notes in Vc. also, in b. 61 into c1 and in b. 223 into ab1 (notated ab2).
b. 62.	<b>S2</b>	accent on the down-beat, as Vl. has on the third crotchet beat. Not present in <b>A</b> . Yet, cf. b. 66, where both accents are in place, in <b>A</b> as well as in <b>S1</b> and <b>S2</b> .
bb. 63–64.	<b>A/Pno.</b>	the legato slur in LH, started in b. 63, is not completed in b. 64. That it in fact ought to have included b. 64 as well, emerges from a look at the parallel place at bb. 67–68, where the phrase stretches over one and a half bars, and the edition has introduced a legato slur from the second half of b. 63 to and including b. 64 in the upper voices of LH.
b. 64.	<b>S1</b>	legato written in with blue pencil from the fourth quaver beat and the rest of the bar. Not present in <b>A</b> , which in ink has legato only over the second half of the bar. The edition retains <b>S1</b> .
b. 64.	<b>S2</b>	crescendo hairpin over the first half of the bar, diminuendo hairpin over the second half of the bar. Not present in <b>A</b> (but in the upper voices of LH, with which Vc. is playing).
b. 64.	<b>A/Pno.</b>	crescendo hairpin over the first half of the bar, diminuendo hairpin over the second half of the bar written in LH with pencil.
bb. 64–66.	<b>A/Pno.</b>	the legato slurs in RH have been written with pencil.
b. 65.	<b>S1</b>	diminuendo hairpin. Not present in <b>A</b> . Consequently, Vl. has a somewhat differing dynamic direction in these bars, as compared to Vc. and Pno., see also comment on b. 226.
b. 66.	<b>A/Pno.</b>	<i>p</i> written in pencil.
bb. 67–68.	<b>S2</b>	the crescendo hairpin (lacking in <b>A</b> ) starts only at the very end of b. 67, while at the parallel place in bb. 229–230 the crescendo hairpin in <b>S2</b> starts at the second half of b. 229. Furthermore, in both places this coincides with the beginning of the crescendo hairpin in Pno., and the edition has the crescendo hairpin begin the second half of b. 67 here as well. To the edition, the longer crescendo hairpin seems justified, since it leads into a <i>f</i> .
b. 68.	<b>S1</b>	legato from the fourth quaver beat for the rest of the bar written in blue pencil. Not present in <b>A</b> , which has legato only over the second half of the bar. In <b>S1</b> , the articulation from <b>A</b> has been written in ink, but here the edition has followed the version in blue pencil.
b. 68.	<b>A/Pno.</b>	on comparing this bar with b. 64, one might wonder if there ought not to be a lower voice <i>g</i> in LH. But the same situation occurs at the

		parallel place in b. 230, and the edition follows the text from <b>A</b> as written.
b. 68.	<b>A/Pno.</b>	here Pno. has the same crescendo hairpin followed by diminuendo hairpin as in b. 64, written in pencil. But since in <b>S1</b> and <b>S2</b> in b. 68, Vl. and Vc. (the later part playing unison with LH of the Pno.) have crescendo hairpin until b. 69, also Pno. ought to have this crescendo hairpin here, and the edition introduces it, also at the parallel place in b. 230.
b. 69.	<b>S2</b>	has the direction <i>Solo</i> written in.
b. 70.	<b>S1</b>	legato over the bar written in blue pencil. Not present in <b>A</b> , which instead has legato only during the second half of the bar. In <b>S1</b> , the articulation from <b>A</b> is written in ink, but the edition follows the version in blue pencil, also for Vc., which in <b>A</b> is completely free from slurs, and in <b>S2</b> has legato only over the second half of the bar, as it does for the parallel place in b. 232.
b. 70.	<b>S1, S2</b>	has the symbol $\langle \rangle$ above f2 (Vl.) resp. f1 (Vc.). Not present in <b>A</b> , which instead has accents in the corresponding places.
b. 71.	<b>A/Vc.</b>	lacks accent on the second minim, which is present however in <b>S2</b> and, incidentally, also Vl., (with which Vc. is playing in octaves) both in <b>A</b> and <b>S1</b> . See also the parallel place in b. 233, where in <b>A</b> Vl. has the accent, but not Vc. It is present, though, in both <b>S1</b> and <b>S2</b> , and the edition introduces it in all these places.
bb. 71–72.	<b>S1</b>	legato over each of these bars written in blue pencil. Not present in <b>A</b> , which completely lacks slurs for Vl. as well as for Vc. <b>S2</b> also lacks slurs, but the edition follows the version in blue pencil, also for Vc., with legato over each of these bars. The same is true for parallel instance in bb. 233–234.
b. 73.	<b>S1, S2</b>	<i>sempre f</i> occurs already at the down-beat, not on the fourth crotchet beat, as in <b>A</b> , but the edition follows <b>S1</b> and <b>S2</b> here.
bb. 73–76.	<b>A/Pno.</b>	the legato slurs are only in the upper voice of LH, but should clearly also be present for the upper voice of RH and have been introduced in the edition.
b. 79.	<b>S1, S2</b>	Vl. has legato over the second half of the bar, Vc. over the first half of the bar. Not present in <b>A</b> , which lacks all slurs. This might be surprising, but the pattern is repeated at the parallel place in b. 241 in <b>S1</b> and <b>S2</b> (where again <b>A</b> has no slurs). The edition follows <b>S1</b> and <b>S2</b> .
b. 80.	<b>S1, S2</b>	diminuendo hairpin. Not present in <b>A</b> , which has diminuendo hairpin only in Vc., also at the parallel place in b. 242 both Vl. and Vc. have diminuendo hairpins, but here <b>A</b> has no diminuendo hairpin at all. However, the edition introduces it in all these instances, and in all instruments, thus also in Pno.
b. 80.	<b>A/Vl., Vc., S1, S2</b>	in all sources all crotchets are separate, besides the two last ones in Vl., and this pattern is repeated at the parallel instance in b. 242, in all sources, and the edition respects the model, in both places.
bb. 81–82.	<b>S2</b>	legato over each of these bars. Not present in <b>A</b> , but there, on the other hand, LH of Pno., playing in unison with Vc., is notated with legato, as is Vl., playing in parallel tenths with Vc. At the parallel instance in bb. 243–244, the strings also have legato over each one of these bars, in all sources, and the edition also includes legato in Vc. in bb. 81–82.

bb. 81–82.	<b>A</b> /Vl., Vc., <b>S1</b> , <b>S2</b>	unlike the parallel place in bb. 243–244, accents are lacking on the second crotchet beats in the bars here. The difference in parallelism has been respected in the edition.
bb. 81–84.	<b>A</b> /Pno.	the legato slurs are only to be found in the upper voice of LH, but should reasonably also be valid for the upper voice of RH, and have been introduced here in the edition.
bb. 83–84.	<b>S1</b>	legato over each one of the bars written in blue pencil. Not present in <b>A</b> . Also at the parallel place in bb. 245–246 Vl. in <b>S1</b> has legato over each one of the bars (but here written in ink), in b. 245 also in <b>A</b> . Here, the edition follows <b>S1</b> , with legato over each one of the bars, also for Vc., which lacks slurs in all sources, and also in bb. 245–246.
bb. 83–84.	<b>A</b> /Pno.	might be lacking a crescendo hairpin (the bars are difficult to read), the edition introduces it here in accordance with the crescendo hairpins in <b>S1</b> and <b>S2</b> .
b. 85.	<b>A</b> /Pno.	<i>f</i> as the endpoint after the crescendo hairpin of the two preceding bars is lacking, but has been introduced here in the edition, in accordance with <b>S1</b> and <b>S2</b> .
bb. 89–94.	<b>S1</b>	legato over each one of these bars. Not present in <b>A</b> , which has legato only over the three first crotchets. Here the edition follows <b>S1</b> , whose model is repeated, not only some bars later in <b>S2</b> , but also at the parallel instance in bb. 251–254.
bb. 89–94.	<b>A</b> /Pno.	has <i>fz</i> on the fourth crotchet beats in bb. 89, 90, 91 and 93. Since Vl. in <b>S1</b> has accents on the corresponding parts of the bars and also in bb. 92 and 94, the edition has introduced <i>sf</i> (being the usual indication in such places) in Pno. on the corresponding parts of the bar also in bb. 92 and 94.
b. 89.	<b>A</b> /Pno.	<i>mf</i> is lacking, but is to be found in Vl., both in <b>A</b> and <b>S1</b> , and the edition introduces <i>mf</i> here also in Pno.
b. 90.	<b>A</b> /Pno.	on the offbeats (the second, fourth, sixth and eighth quaver beats), LH quite clearly has the note B $\flat$ . However, on comparing this passage with the parallel place in b. 252, where the corresponding offbeats are g-g-g-a $\flat$ , it seems probable that both places ought to be moulded in the same fashion, and that the B $\flat$ 's here are just a slip of the pen, and the edition replaces them with the notes d-d-d-e $\flat$ .
b. 92.	<b>A</b> /Pno.	diminuendo hairpin is lacking, but is to be found in <b>S1</b> , the edition introduces it here also in Pno.
b. 92.	<b>S1</b>	a flat sign has been written in pencil on the second crotchet beat, but has then been erased.
b. 93.	<b>S1</b> , <b>S2</b>	legato over the bar. Not present in <b>A</b> , which has legato only over the three first crotchets. The edition follows <b>S1</b> and <b>S2</b> , see above, comment on bb. 89–94.
b. 93.	<b>A</b> /Pno.	<i>p</i> is lacking, but has been introduced here in the edition as a suitable endpoint for the diminuendo hairpin in the preceding bar, and also since Vc. in <b>S1</b> has <i>p</i> just here.
bb. 95–96.	<b>S2</b>	has legato written in ink over b. 95, and then a new legato over the first half of b. 96, and then yet another legato over the second half of the bar. In <b>S2</b> , this has been changed in pencil, so that b. 95 and the first half of b. 96 are under the same legato slur. In <b>A</b> there are no slurs at all in these bars. The prolonged legato slur will probably facilitate the <i>mezza voce</i> during the second half of b. 96. The edition introduces the long legato slur here.

bb. 95–97.	<b>S1</b>	legato over the bb. 95–97 in ink, later shortened in blue pencil so that it only stretches over bb. 95–96. In <b>A</b> , there is a legato over b. 95 and a new legato over bb. 96–97. The edition follows the version in blue pencil in <b>S1</b> .
b. 96.	<b>A/Vl., Vc., S1, S2</b>	the dyads b–db2 and b#–cb2 on the first half of the bar are somewhat surprising, but are clearly legible in the consistent sources. Possible alternatives are bb–db2 and b–cb2 could be possible candidates, or, alternatively, b–d2 and b#–c2. However, considering such dissonances are not unusual for the composer, the edition follows the sources.
b. 97.	<b>A/Pno.</b>	lacks dynamic directions, but considering <i>p mezza voce</i> in Vc. in the preceding bar, and <i>pp</i> in Vl., <i>pp</i> has been introduced here, as a suitably soft dynamic at this starting point for the long-spun <i>cresc.</i> , all the way until <i>ff</i> in b. 133.
b. 99.	<b>S1</b>	<i>sempre p</i> . Not present in <b>A</b> , which has <i>p</i> only on the fourth crotchet in the bar.
bb. 99–100.	<b>S1</b>	legato over each one of these bars. Not present in <b>A</b> , but since this is an exact repetition of the phrase in Pno. in bb. 97–98, the edition introduces legato here as well.
b. 101.	<b>A/Vc.</b>	g#1 is written as two minims with a tie. In <b>S2</b> it is written as a semibreve, which seems more logical.
bb. 106–112.	<b>S1, S2</b>	a long crescendo, written <i>cres – cen – do</i> – and with a dashed line all the way until b. 112 (clearest in <b>S2</b> ). In <b>A</b> on the other hand, <i>cresc.</i> is instead repeated again in bb. 106, 108 and 110. The edition introduces the long crescendo here, also for Pno.
b. 111.	<b>A/Pno.</b>	the second crotchet in RH is, rather unusually, but quite clearly, b#1, which for this bar, together with g#1 on the fourth crotchet beat, gives a lydian colouring to the underlying F#-major chord, which is recoloured in the next bar, through the note b#, both in Pno. and Vc. In this modulating, 'searching' development section, these changes of sound colour have been considered appropriate and have been preserved in the edition.
b. 113.	<b>A, S1, S2</b>	in all sources the direction <i>tranquillo</i> is written in pencil.
b. 113.	<b>A/Vc., S2</b>	lack legato over the first half of the bar, and on comparison with the parallel passage in <b>S1</b> in b. 117, the composer/violinist has overwritten the ink legato there with blue pencil which originally tied the three quavers together. Here the edition follows the version in blue pencil in <b>S1</b> in b. 117, and the first half of the bar is left without a slur, as in <b>A</b> .
b. 114.	<b>S1</b>	legato written in blue pencil over the bar. Not present in <b>A</b> , which instead has legato only over the second half of the bar, which also <b>S1</b> originally had, written in ink. The edition follows the version in blue pencil here.
b. 114.	<b>S1</b>	has the symbol < > above e2. Not present in <b>A</b> , which has an accent in the same place instead.
b. 114.	<b>S2</b>	legato also over the first half of the bar. Not present in <b>A</b> which has legato over the second half of the bar only. Here, however, and also in b. 115, the edition follows the version in blue pencil in <b>S1</b> , where, beginning in the second half of b. 117, each group of four quavers is given a legato slur over the two first of these quavers.

b. 114.	<b>S2</b>	has the symbol < > above g1. Not present in <b>A</b> , which has an accent in the same place.
b. 115.	<b>S1</b>	diminuendo hairpin. Not present in <b>A</b> . The edition introduces a diminuendo hairpin also in Vc., despite that this is lacking in <b>A</b> and <b>S2</b> , since when Vc. has the corresponding melody and Vl. accompanies, in the same way as Vc. just did, Vl. has this diminuendo hairpin (though not in <b>A</b> ).
b. 115.	<b>A/Vl., S1</b>	although Vc. at the parallel place in b. 119 has an accent on the corresponding second minim of the bar ( <b>S2</b> ), here, Vl. has no such accent, in any of the sources. This theme is variously appearing with and without this accent, and the edition regards the lack of accent here as a possible variation, that it has left as written in the sources; when the accent is played in Vc. in b. 119, it might be considered a signal for the coming crescendo into <i>ff</i> in b. 133.
b. 115.	<b>A/Vc., S2</b>	the first half of the bar lacks legato slurs, but the edition introduces legato between the two first quavers. See comment on b. 114.
b. 117.	<b>S1</b>	ink legato over the three first quavers of the bar, overwritten in blue pencil, <b>A</b> lacks legato in this bar. The edition respects this version in blue pencil and leaves the three quavers separate, as in Vc., b. 113.
bb. 117–119.	<b>S1</b>	legato over the two first quavers in each group of four quavers (sometimes written in blue pencil, sometimes in ink). In <b>A</b> it is only the last group in b. 119 which has this legato. The edition follows the version with legato between the two first quavers in each group of four quavers. See comment on b. 114.
b. 117.	<b>A/Pno.</b>	<i>mf espress.</i> is lacking, introduced here in the edition, since according to <b>S2</b> , Vc., who is playing the same melody as Pno., has <i>mf espress.</i>
b. 118.	<b>S1</b>	legato between b and e1 written in blue pencil. Not present in <b>A</b> . In <b>S1</b> the four first quavers originally were united with a legato, written in ink.
b. 118.	<b>S1, S2</b>	have the symbol < > above c2 and the notated a2 (sounding a1). Not present in <b>A</b> , which has an accent in the same place instead.
b. 118.	<b>S1, S2</b>	crescendo hairpin over the second half of the bar. Not present in <b>A</b> . The edition introduces a crescendo hairpin in Pno. as well.
b. 118.	<b>A/Vc., S2</b>	have legato only over the second half of the bar, but the edition introduces a legato over the bar here, according to the model from Vl. in b. 114.
b. 119.	<b>S1</b>	diminuendo hairpin over the second half of the bar. Not present in <b>A</b> . The edition introduces a diminuendo hairpin over the bar, after the model in <b>S2</b> .
b. 119.	<b>A/Vc., S2</b>	have no legato here, but the edition introduces a legato over the bar, after the model in Vl. b. 115.
b. 119.	<b>S2</b>	diminuendo hairpin. Not present in <b>A</b> . The edition introduces a diminuendo hairpin also to Pno.
b. 121.	<b>S1, S2</b>	<i>poco a poco crescendo</i> with a dashed line to and including b. 128. Not present in <b>A</b> , which instead has <i>f</i> here. As a rise towards <i>ff</i> in the ‘false recapitulation’ in b. 133, this build-up with a longer crescendo seems to be more interesting than a constant <i>f</i> for 12 bars, and the edition follows <b>S1</b> and <b>S2</b> here, and their dynamic directions have also been transferred to Pno.
b. 122.	<b>S2</b>	legato over the bar. Not present in <b>A</b> (but in b. 124!).

b. 132.	<b>A/Vl., S1</b>	<b>A</b> has g <sub>2</sub> -a <sub>2</sub> -g <sub>2</sub> -e <sub>2</sub> in the second half of the bar, while <b>S1</b> has a <sub>2</sub> -b <sub>2</sub> -a <sub>2</sub> -e <sub>2</sub> . Here <b>A</b> :  Both varieties are possible from a harmonic point of view, but if the interaction between Vl. and RH in Pno., bb. 129–132 is followed, one sees that whenever Vl. plays its first quaver, it is always the same as the first crotchet in Pno. If the version in <b>A</b> would be chosen, this pattern would be broken, and the edition follows <b>S1</b> here.
b. 133.	<b>S1, S2</b>	<i>ff.</i> Not present in <b>A</b> , which instead has <i>fz</i> . The edition introduces this <i>ff</i> also in Pno., that has <i>f</i> in <b>A</b> .
b. 136.	<b>A/Vc.</b>	marcato accent also on the first crotchet beat, not in <b>S2</b> . This seems like a mistake. The first crotchet beat contains two quavers, not a crotchet, as in the other marcato accents.
b. 136.	<b>A/Pno.</b>	LH has ordinary accents over the three last crotchets in the bar, in this edition marcato accents ('hats') have been chosen instead, as in Vc. in this bar, and since both Vc. ( <b>S2</b> ) and Pno. in b. 140 have them (in <b>A</b> , though, Vc. lacks accents in b. 140).
b. 136.	<b>A/Pno.</b>	the direction <i>sempre f</i> in this bar belongs with the direction <i>f</i> , earlier in force in <b>A</b> (b. 133). However, as the edition follows <b>S1</b> and <b>S2</b> , which have <i>ff</i> , the direction is obsolete and is thus excluded.
bb. 141–142.	<b>S2</b>	tie between the second half of b. 141 and b. 142. Not present in <b>A</b> , but this corresponds with LH in Pno.
bb. 143–146.	<b>A/Pno.</b>	LH, playing in unison with Vc., lacks the accents present in <b>S2</b> , but the edition introduces accents also in LH.
bb. 143–146.	<b>A/Vc., Pno., S2</b>	in all sources a tie is lacking between the bars (except in Vc., bb. 145–146). However, the edition here has chosen to introduce ties between the bars in Vc. and Pno. LH, with reference to the accordance with bb. 7–8. Hereby an effective destabilizing shift in the bar structure is also achieved in this agitated development section, with successively increasing emphasis on off-beats.
b. 145.	<b>S1</b>	legato from the second crotchet beat to the third. Not present in <b>A</b> , which has legato over the three first crotchets.
b. 145.	<b>S2</b>	has no accent on the second crotchet beat, but instead an accent on the fourth crotchet beat. <b>A</b> has an accent only on the second crotchet beat. The edition follows <b>S2</b> .
bb. 145–148.	<b>A, S1, S2</b>	in detail, the dynamical course in these bars has been somewhat differently formulated in the various sources and instruments. In Vl, <b>A</b> has a <i>cresc.</i> during the second half of b. 145 and in b. 147 a <i>cresc.</i> between the Vc. system and the system of RH. <b>S1</b> has <i>crescendo</i> in b. 145 and a <i>molto cresc.</i> in b. 147. <b>S2</b> , finally, has a <i>crescen – do – molto –</i> that stretches all the way to and including b. 148. The tendency is clear, but to create a uniformity in the directions, the edition employs the formulation in <b>S1</b> for all instruments, thus also for Pno.
b. 146.	<b>S1</b>	the direction for position <i>stanna</i> ('stay') is written in blue pencil in the second half of the bar.
bb. 146–147.	<b>S1</b>	no legato between the last crotchet beat in b. 146 and the first in b. 147, which <b>A</b> has.
bb. 147–148.	<b>A/Vl., Pno.</b>	has accents only on the second and fourth crotchet beats (goes for RH in Pno.) and no accents in b. 148. In <b>S1</b> , however, the accents in




		b. 148 continue to fall on those beats. <b>S2</b> lacks accents in bb. 147–148. The edition regards the mode of notation in <b>A</b> as an abbreviated one, and introduces accents in all instruments, and in both hands of the piano, on all these beats.
b. 148.	<b>S1</b>	legato over the second half of the bar written in blue pencil. Not present in <b>A</b> .
b. 149.	<b>S1</b>	<i>pp</i> , not <i>p</i> as in <b>A</b> , where yet the other instruments have <i>pp</i> . <b>S2</b> has <i>pp</i> . As usual however, the edition gives precedence to the directions in the parts, and follows <b>S1</b> .
bb. 149–160.	<b>A/Pno.</b>	lacks the two-bar phrases, with crescendo hairpin – <i>sf</i> ( $f\grave{z}$ in <b>A</b> ), followed by a diminuendo hairpin, that Vl. and Vc. have in many bars, especially in <b>S1</b> and <b>S2</b> . Only in b. 154 Pno. has a $f\grave{z}$ but the edition considers this an abbreviated mode of writing and that the same dynamics should be valid for the whole ensemble, including Pno., and thus proceeds from <b>S1</b> and <b>S2</b> and writes <i>sf</i> instead of $f\grave{z}$ .
b. 150.	<b>S2</b>	<i>sf</i> . Not present in <b>A</b> , which has $f\grave{z}$ .
b. 152.	<b>S2</b>	<i>sf</i> . Not present in <b>A</b> , which has $f\grave{z}$ .
b. 152.	<b>A/Pno.</b>	lacks a legato slur for LH, added here with reference to b. 150.
b. 154.	<b>A/Pno.</b>	lacks a legato slur for LH, added here with reference to b. 150.
b. 156.	<b>A/Pno.</b>	lacks a legato slur for LH, added here with reference to b. 150.
b. 160.	<b>S1, S2</b>	<i>sf</i> . Not present in <b>A</b> (Vc. has $f\grave{z}$ in <b>A</b> ).
bb. 161 ff.	<b>S1</b>	<i>cresc.</i> Not present in <b>A</b> , where there is no <i>cresc.</i> until b. 162, in all instruments. <b>S2</b> has a crescendo hairpin in b. 161 and the direction <i>cresc.</i> in b. 162. To create uniformity in the directions, the edition retains the formulation in <b>S1</b> for all instruments, thus also in Pno.
b. 161.	<b>S2</b>	crescendo hairpin. Not present in <b>A</b> . See above, comment on b. 161 ff.
b. 165.	<b>S1</b>	beginning with the second crotchet beat, the bowing slurs written in ink, which <b>A</b> also has over each crotchet beat, have been overwritten with blue pencil. The edition introduces these deletions also to Vc., which in <b>S2</b> have the bowing slurs unchanged over each crotchet beat in this bar.
bb. 165–168.	<b>A/Vl., Vc., S1, S2</b>	in b. 165 all semiquavers have been provided with an articulating staccato dot, this because of the original bowing, with bowing slurs over each crotchet beat. Beginning in b. 166, these articulating dots disappear.
b. 166.	<b>A/Vl.</b>	the direction <i>molto cresc.</i> , to be found in the other instruments and also in <b>S1</b> , is lacking here.
bb. 169–170.	<b>S1</b>	beginning in the second half of b. 169, there are legato slurs over each half bar, but in <b>A</b> , Vl. lacks all slurs. In <b>A</b> in b. 169, Vc. has a bowing slur with articulating staccato dot on the quaver over the second half of the bar, but lacks all slurs in b. 170. <b>S2</b> has legato slurs only over the second halves of the bars. The edition has chosen to present the articulation, just as it is given in <b>S1</b> and <b>S2</b> .
b. 173.	<b>A/Pno.</b>	despite the descending movement in the bass line of the preceding bars, the note on the down-beat is E $\flat$ , an upward leap of a seventh from the lowest bass note in the preceding bar. It could be tempting to add an <i>8va-Bassa</i> here, but in fact the present facture can be a way to take the dynamic level down, from <i>ff</i> to <i>f</i> , and the edition keeps the musical text as it is written here.
bb. 173–	<b>A/Pno.</b>	unlike the beginning, in bb. 1–2 and 5–6, the legato slurs here are

174, 177–178.		stretching over two bars at a time. The edition respects this difference.
bb. 175–176.	A/Pno.	unlike the beginning, in bb. 3–4, here there is a legato slur, from b. 175 until the third crotchet note in b. 176. The edition has introduced this slur to the parallel instance at bb. 3–4.
bb. 175–185.	A/Vl., Vc.	here the composer has left the systems of Vl. and Vc. blank, a shortened notation of a kind, it is only in <b>S1</b> and <b>S2</b> that what the strings should play emerges.
b. 175.	A/Pno.	<i>p cresc.</i> , as seen in <b>S1</b> (and in a way also in <b>S2</b> ) is lacking, added in the edition.
bb. 175–176.	<b>S2</b>	instead of <i>cresc.</i> , <b>S2</b> has a crescendo hairpin, which, for the sake of uniform presentation, has been adjusted here to <b>S1</b> , and has thus become <i>cresc.</i>
bb. 177–178.	A/Pno.	legato slur is lacking, but has been added here in accordance with bb. 173–174. Note the difference from bb. 1–2 and 5–6 respectively, where the slurs go over each bar separately. This difference has been preserved in the edition.
b. 180.	A/Pno.	lacks an accent on the second crotchet beat in RH. The edition has added the accent here, in keeping with the parallel place in b. 8.
b. 182.	<b>S1</b>	lacks legato over the last two crotchets, which however Vc. ( <b>S2</b> ) has, with whom Vl. is playing in octaves in this bar. If the absence of legato should have been intended here, it would be the only instance, as all other instances of this melodic element appear with legato. Also on comparison with the parallel place in b. 20, it emerges that it should be legato, and the edition follows <b>S2</b> here and introduces legato over the two last crotchets.
bb. 183–184.	<b>S1, S2</b>	the parts have the same articulation in ink in b. 183, e.g. legato over the bar, with a tie over to b. 184. In <b>S1</b> , however, this has been changed with blue pencil, so that the three first crotchets have received a legato, with a tie over from the last crotchet in b. 183 to the first crotchet in b. 184. In b. 184 the articulation in ink differs between <b>S1</b> and <b>S2</b> , in that <b>S1</b> has (in addition to the tie from the preceding bar) a legato over the bar, while <b>S2</b> , after the tie from the preceding bar, has a new legato over the three last crotchets. This has then been changed in blue pencil in <b>S1</b> , so that the articulation has become identical with the one in <b>S2</b> . (During these bars, the string parts are not notated in <b>A</b> .) On comparing with the parallel place in bb. 21–22, it emerges that the articulation ought to be as in <b>S2</b> , and the edition has introduced this articulation also in Vl.
b. 185.	<b>S1, S2</b>	the direction <i>largamente</i> is only here. Not present in <b>A</b> , but since it existed in <b>S1</b> and <b>S2</b> already at the parallel place in b. 23, it has been introduced here as well.
b. 185.	<b>S1, S2</b>	tenuto lines on the crotchets, as at the parallel place in b. 23, these tenuto lines are missing in <b>A</b> , but have been introduced in the edition here as well.
b. 187.	A/Vl., Vc.	lacks <i>f</i> on the down-beat, though it exists in <b>S1</b> and <b>S2</b> , also at the parallel place in b. 25, in all sources, and has been introduced here as well in the edition.
b. 187.	<b>S2</b>	the entry after the second crotchet beat is in <i>p</i> , but the direction cannot be found in <b>A</b> in this bar, but both in <b>A</b> as well as in <b>S2</b> at the parallel place in b. 25, and has been introduced in the edition also

		here.
b. 187.	<b>A/Vc., Pno., S2</b>	the ascent in triplets in Vc. and the trill in LH lack crescendo hairpins, but the edition has introduced them here in both the instruments, in line with the parallel place in b. 25.
bb. 188–189.	<b>S1</b>	legato written in blue pencil beginning with the fourth quaver beat in b. 188, until the down-beat in b. 189. Not present in <b>A</b> , which has legato only over the second half of b. 188, as the ink version of <b>S1</b> . The edition follows the version in blue pencil in <b>S1</b> here, also with reference to accordance with the parallel place in bb. 26–27.
b. 188.	<b>A/Vc., S2</b>	<i>f</i> is lacking at the trill, but has been introduced here in the edition in accordance with <b>S2</b> at the parallel place, in b. 26.
b. 188.	<b>S2</b>	the after-beat of the trill, A–B $\flat$ , is lacking, but exists in <b>A</b> and has been introduced here, also in accordance with the parallel place in b. 26, where however it is present only in <b>S2</b> .
bb. 188–189.	<b>A/Pno.</b>	see above, comment on bb. 26–27.
b. 189.	<b>S1</b>	<i>p</i> after the second crotchet beat. Not present in <b>A</b> , not in Pno. either, but has been introduced here in the edition in both instruments, in accordance with Vl. ( <b>A, S1</b> ) at the parallel place in b. 27.
b. 189.	<b>A/Vl., Pno.</b>	the ascent in triplets in Vl. and the trill in LH lack crescendo hairpins, but they exist in <b>S1</b> and the edition has introduced them here in both instruments, also in accordance with the parallel place in b. 27 (Vl.: <b>A, S1</b> ).
bb. 190–191.	<b>S1</b>	legato beginning with the fourth quaver beat in b. 190, until the down-beat of b. 191. Not present in <b>A</b> , which has legato over the second half of b. 190 only. Here the edition follows <b>S1</b> , also in accordance with the parallel place in bb. 28–29.
bb. 190–191.	<b>A/Pno.</b>	see above, comment on bb. 26–27.
b. 191.	<b>A/Pno.</b>	lacks, in both hands, legato slur from the second crotchet beat, and for the rest of the bar. Legato slurs have been introduced here in accordance with b. 29.
b. 192.	<b>A/Pno.</b>	lacks, in both hands, legato slur from the beginning of the bar until the third crotchet beat. Legato slurs have been introduced here in accordance with b. 30.
b. 193.	<b>S1, S2</b>	crescendo hairpin. Not present in <b>A</b> , but the edition introduces it here, also in Pno., in accordance with b. 31.
b. 193.	<b>S2</b>	legato over the three first crotchets. Not present in <b>A</b> , but the edition introduces the legato here, also in accordance with b. 31.
bb. 193–194.	<b>A/Pno.</b>	lacks the legato slurs, which RH had at the parallel place in bb. 31–32. The edition introduces them here accordingly.
b. 194.	<b>S1</b>	legato over the first half of the bar. Not present in <b>A</b> , which has legato only over the second crotchet beat. Here, the edition follows <b>S1</b> , also in accordance with b. 32.
b. 194.	<b>S2</b>	legato over the three first crotchet beats. Not present in <b>A</b> , but introduced here, also in accordance with b. 32.
b. 194.	<b>S1, S2</b>	diminuendo hairpin over the three first crotchet beats. Not present in <b>A</b> , but introduced here, also in Pno., in accordance with b. 32.
b. 195.	<b>A/Vl., Vc.</b>	lack legato slurs from the second crotchet beat, for the rest of the bar. These articulations can be found in <b>S1</b> and <b>S2</b> , however, and legato slurs have been introduced here, also in accordance with b. 33.

b. 196.	<b>S1, S2</b>	legato over the first crotchet beat, legato over the second crotchet beat. Not present in <b>A</b> , which has no slurs at all, but the edition has legato over the first half of the bar here, with reference to the first appearance of this figure, in Pno. b. 30, from the answer in Vl., the version in blue pencil in <b>S1</b> , b. 34. See comment on b. 34.
bb. 196–197.	<b>A/Pno.</b>	unlike the parallel place in bb. 34–35, here, that longer slur is lacking, that there, in both hands, goes from the last crotchet beat in b. 34 and over the whole of b. 35. In return, each of the three first triplet groups and then the concluding group with six triplet notes have been given their own slurs. To emphasize the parallel, the edition adds the longer slur here as well, and also the shorter slurs from bb. 196–197 to bb. 34–35 as well.
bb. 197–198.	<b>S1</b>	legato in ink over the last crotchet beat in b. 197. Not present in <b>A</b> , which lacks slurs. Here, the edition follows the version in blue pencil of bb. 35–36 in <b>S1</b> , where the legato goes from the last crotchet beat until the down-beat of the next bar. See the comment on bb. 35–36 as well.
b. 197.	<b>A/Vc., S2</b>	lack legato over the bar, but the edition introduces it anyhow, in accordance with b. 35.
b. 198.	<b>S1, S2</b>	in <b>S1</b> the symbol < > is placed above the minim, while <b>S2</b> has an accent on this note, which also <b>A</b> has, in both string parts. In accordance with b. 36 however, the edition has the symbol < > here.
b. 198.	<b>A/Pno.</b>	<i>fz</i> on the second crotchet beat has for the sake of uniformity been reproduced as <i>sf</i> .
bb. 198–199.	<b>S1</b>	legato in blue pencil from the second crotchet beat in b. 198 until the first crotchet beat in b. 199. Not present in <b>A</b> , nor in Vc., neither in <b>A</b> nor <b>S2</b> . Still, the edition follows <b>S1</b> here, also for Vc., in accordance with bb. 36–37.
b. 199.	<b>S1</b>	legato in blue pencil from the second crotchet beat in b. 198, for the rest of the bar. Not present in <b>A</b> , which lacks slurs. Originally, in <b>S1</b> a legato slur (in ink) was written only over the second crotchet beat, but the edition here follows the version in blue pencil in <b>S1</b> , which also conforms with the parallel place in b. 37.
b. 199.	<b>S1, S2</b>	<i>cresc.</i> Not present in <b>A</b> , but it conforms with the parallel place in b. 37 and therefore has been introduced here, also in Pno.
b. 199.	<b>S2</b>	legato over the second crotchet beat. Not present in <b>A</b> , but it has been introduced here in the edition, in accordance with the parallel place in b. 37.
b. 200.	<b>S1</b>	a single legato was originally marked over the second crotchet beat here, but a legato over the bar was later introduced, in blue pencil. The change was then amended a second time, with blue pencil, into a legato over the first half of the bar, and a legato over the second half of the bar. Not present in <b>A</b> , which lacks all slurs. The legato over the first half of the bar, and over the second half of the bar, precisely correspond to the bow distribution at the parallel place in b. 38 and has been introduced here in the edition.
b. 200.	<b>S2</b>	legato over the second crotchet beat. Not present in <b>A</b> , but has been introduced here in the edition, in accordance with the parallel place in b. 38.

b. 201.	<b>S1, S2</b>	<i>f</i> . Not present in <b>A</b> , but the edition follows <b>S1</b> and <b>S2</b> here, also in accordance with the parallel place in b. 39.
b. 201.	<b>S1</b>	legato over the three last crotchets. Not present in <b>A</b> , but the edition follows <b>S1</b> here, also in accordance with the parallel place in b. 39.
b. 201.	<b>S1</b>	crescendo hairpin. Not present in <b>A</b> , but the edition follows <b>S1</b> here, also in accordance with the parallel place in b. 39.
b. 201.	<b>A/Vl., Pno., S1</b>	the direction <i>espress.</i> is lacking on the second crotchet, but the edition adds it here in both instruments, in accordance with b. 39.
b. 201.	<b>A/Pno.</b>	<i>f</i> is lacking, but is added here in the edition, in accordance with the parallel place in b. 39.
b. 201.	<b>A/Pno.</b>	legato over crotchets 2–4 in the upper voice of RH is lacking, but is added in the edition in accordance with the parallel place in b. 39.
b. 202.	<b>S1</b>	legato over the first half of the bar written in ink, legato over the second half of the bar with added tenuto lines on the two last crotchets written with blue pencil. Not present in <b>A</b> , but all this is added here in the edition, in accordance with the parallel place in b. 40.
b. 202.	<b>A/Pno.</b>	here RH has legato over the whole bar, despite change of harmony in the middle of the bar. At the parallel place in b. 40, however, the slur is divided into two halves. The different articulations have been retained in the edition.
b. 203.	<b>S2</b>	crescendo hairpin starting from the second crotchet beat. Not present in <b>A</b> , but the edition adds this crescendo hairpin here, also in Pno., in accordance with the parallel place in b. 41. ( <b>A/Pno.</b> ).
b. 203.	<b>S2</b>	<i>espress.</i> Not present in <b>A</b> , but the edition adds this direction here, also in Pno., in accordance with the parallel place in b. 41.
b. 203.	<b>A/Pno.</b>	legato over crotchets 2–4 in the upper voice of RH is missing, but is added in the edition in accordance with the parallel place in b. 41.
b. 204.	<b>A/Pno.</b>	legato over the crotchet beats 1–3 in the upper voice of RH is missing, but is added in the edition in accordance with the parallel place in b. 42.
b. 204.	<b>A/Pno.</b>	lacks a diminuendo hairpin, but the edition adds it in accordance with the parallel place in b. 42.
b. 205.	<b>A/Vl., Pno.</b>	the third crotchet beat in Vl. is d2, but ought to be d $\flat$ 2, which also is the note that <b>S1</b> has. Since the sixth triplet quaver in Pno. is d, one could alternatively speculate whether the composer was looking for a chromatically altered harmony. From the context, however, and on comparing with the parallel instance in b. 43, it seems that this is less likely, and the edition has the sixth triplet quaver as d $\flat$ .
b. 205.	<b>A/Vc., S2</b>	lacks a down-bow symbol, but the edition adds it here, with reference to the version in blue pencil in <b>S1</b> .
b. 205.	<b>A/Pno.</b>	<i>p</i> is lacking, added here in accordance with the parallel place in b. 43.
b. 206.	<b>A/Vl., S1</b>	lacks the symbol $\langle \rangle$ above b $\flat$ 2, which however exists in <b>S2</b> on the same beat. Since both strings have the symbol at the parallel place in b. 44, the edition introduces it here as well.
b. 206.	<b>S2</b>	legato in ink over the second half of the bar. Not present in <b>A</b> , but the edition here chooses (see comments on b. 43–49) to follow the articulation in <b>S1</b> , and thus leaves out the legato over the second half of the bar, but instead adds a legato between the last crotchet in b. 206 and the first crotchet in b. 207.

b. 206.	<b>S2</b>	has the symbol < > above g $\flat$ 1. Not present in <b>A</b> .
b. 206.	<b>A/Pno.</b>	the third and fourth crotchet in LH are being framed by a brace, that most resembles a legato slur. Here it is being represented by a brace with angles.
bb. 206–207.	<b>A/Pno.</b>	between the last crotchet in b. 206 and the first in b. 207 in RH, a tie is missing, despite that Vl., that plays the same melody an octave higher, has a tie. The edition introduces the tie here.
bb. 207–208.	<b>A/Pno.</b>	in RH, between the last crotchet in b. 207 and the first in b. 208, a tie is missing, despite that Vl., that plays the same melody an octave higher, has the tie. The edition introduces the tie here.
b. 208.	<b>S1, S2</b>	<i>dim.</i> Not present in <b>A</b> . Introduced here in the edition, in all instruments.
b. 208.	<b>S1</b>	legato from the second crotchet beat for the rest of the bar added in blue pencil. Not present in <b>A</b> , but the edition adds this legato here, also in Vc. See comment on bb. 43–49.
bb. 209–210.	<b>S1, S2</b>	legato in ink over these bars. Not present in <b>A</b> , which lacks slurs, but in <b>S1</b> a legato has been added with blue pencil over both bars, and this legato is added here in the edition, also in Vc. See comment on bb. 43–49.
b. 209.	<b>S2</b>	<i>p</i> . Not present in <b>A</b> . Introduced here in the edition, in all instruments.
b. 211.	<b>A/Vl., Vc., S1, S2</b>	all sources have a minim on the down-beat, unlike the parallel place in b. 49, where all sources have a crotchet on the down-beat; the difference has been respected in the edition.
b. 212.	<b>S2</b>	a rest has been added, since these notes in <b>A</b> and <b>S2</b> have been erased:  In this edition, the notes have been excluded.
b. 213.	<b>A/Vc., Pno., S2</b>	renewed dynamic direction ( <i>p</i> ) is lacking here, but in b. 212, erased for Vc., a <i>p</i> existed, and the edition introduces a renewed <i>p</i> to Vc. as well as Pno., also in accordance with its earlier choice in b. 51. See comment on this bar.
b. 214.	<b>S1</b>	legato over the bar written in blue pencil. Not present in <b>A</b> , which has legato only over the second half of the bar, which is the articulation that <b>S1</b> has written in ink. The edition follows <b>S1</b> , but also in accordance with the parallel place in b. 52, legato over the bar has been introduced here as well.
b. 214.	<b>S1</b>	has the symbol < > above a $\flat$ 2. Not present in <b>A</b> , which has an accent in the same place instead.
bb. 215–216.	<b>S1</b>	legato over the bars. Not present in <b>A</b> , which has legato only over b. 215, but since the same legato over both bars was found already at the parallel place in bb. 53–54, legato over the bars has been used in the edition.
bb. 217–218.	<b>S1</b>	legato from the second to the third crotchet beat written in ink, legato from the fourth crotchet beat to b. 218 written in blue pencil. Not present in <b>A</b> , which lacks slurs, but both these legatos have been introduced here in the edition, also in accordance with the parallel place in bb. 55–56.
bb. 220–221.	<b>S1, S2</b>	compared with the parallel place in <b>S1</b> and <b>S2</b> in bb. 58–59, here, the crescendo and diminuendo hairpins have been placed somewhat

		differently. This difference has been respected in the edition.
b. 221.	<b>S1</b>	crescendo hairpin to the middle of the bar. Not present in <b>A</b> . Introduced here also for Vc., which lacks this in <b>A</b> as well as <b>S2</b> .
b. 221.	<b>S1, S2</b>	<i>sf</i> on the third crotchet beat. Not present in <b>A</b> , but introduced here in the edition, also in Pno., in accordance with b. 59.
b. 221.	<b>A/Pno.</b>	the last triplet quaver in RH is c1, but d♭1 is matching Vl. and Vc. better, and from the point of harmony it seems more logical to save the resolution for the second half of b. 222. Thus c1 is probably an error.
b. 222.	<b>S1, S2</b>	legato over the bar. Not present in <b>A</b> , but is introduced here in the edition, also in accordance with b. 60.
b. 222.	<b>S1</b>	diminuendo hairpin over the bar. Not present in <b>A</b> . Lacking also in <b>S2</b> , but is introduced here in the edition, also in Vc., in accordance with b. 60.
b. 223.	<b>S1</b>	d♭2 has been overwritten with blue pencil and replaced with a♭2, which the edition respects. As a consequence of this, Vc. has also been changed in the edition, from d♭1 (notated d♭2) into a♭1 (notated a♭2). See comment on b. 61.
b. 223.	<b>A/Pno.</b>	the last crotchet in LH lacks an accent, introduced here with reference to the shape of this motif at the parallel places, both in the third and fourth movements.
b. 224.		(Vl.): <i>p</i> . Not present in <b>A</b> or <b>S1</b> , but introduced here in accordance with b. 62 ( <b>S1</b> ).
b. 224.	<b>A/Pno.</b>	lacks legato slurs over the quaver triplets in RH, which is introduced in the edition, since their exclusion must be a mistake.
b. 226.	<b>S1</b>	legato written in blue pencil, beginning with the fourth crotchet beat, for the rest of the bar. Not present in <b>A</b> , which has legato only over the second half of the bar.
b. 226.	<b>A/Vc.</b>	the first note ought to be a c♭1, which <b>S2</b> has, but the flat sign in <b>A</b> rather looks like a natural sign. The edition keeps the c♭1.
b. 226.	<b>A, S1, S2</b>	here Vc. and Pno. have the same dynamic direction: crescendo hairpin the first half of the bar, diminuendo hairpin the second half of the bar. Vl. lacks dynamic direction in <b>A</b> , but in <b>S1</b> Vl. has, just as in the parallel place in bb. 64–65, a direction that differs from that in the other two instruments: crescendo hairpin over b. 226 and diminuendo hairpin over the first crotchet note in b. 227.
bb. 229–230.	<b>S2</b>	the crescendo hairpin (lacking in <b>A</b> ) at the parallel place in b. 67 starts just in the very end of b. 67, while at the parallel place here in bb. 229–230, the crescendo hairpin in <b>S2</b> starts already in the second half of b. 229. Furthermore, at both places, this coincides with the beginning of the crescendo hairpin in Pno. The edition preserves the crescendo hairpin in the second half of b. 229. The longer crescendo hairpin seems more suitable in both places, since it leads into a <i>f</i> .
b. 230.	<b>S1</b>	legato written in blue pencil starting with the fourth quaver beat, for the rest of the bar. Not present in <b>A</b> , which has legato only over the second half of the bar, as <b>S1</b> has, in ink.
b. 230.	<b>A/Pno.</b>	here Pno. has the same crescendo hairpin followed by a diminuendo hairpin as it had in b. 226. But since Vl. and Vc. in <b>S1</b> and <b>S2</b> (LH in Pno. is playing in unison with Vc.) in b. 230 have a crescendo hairpin until b. 231, Pno. ought also to have this crescendo hairpin here. The edition introduces it, also at the parallel place in b. 68.

b. 231.	<b>A/Pno.</b>	<i>f</i> is lacking, introduced here in accordance with b. 69.
b. 232.	<b>A/Vl., Vc., S1, S2</b>	has (in ink) legato only over the second half of b. 232, but since the articulation at the parallel places in bb. 52, 70 and 214 in <b>S1</b> has been changed with blue pencil into legato over the bar, the edition introduces legato over the bar here as well, also in Vc.
b. 232.	<b>S1, S2</b>	has the symbol < > above d $\flat$ 2 resp. d $\flat$ 1. Not present in <b>A</b> .
bb. 233– 234.	<b>A/Vl., Vc., S2</b>	legato over each one of the bars is lacking (except in <b>A</b> , b. 233, where a legato seems to have been added in Vl.). In both bars it has been written in blue pencil in <b>S1</b> , Vl., with whom Vc. is playing in rhythmic unison. The legatos have been introduced in the edition, also in Vc.
b. 234.	<b>A/Vl., Vc., S1, S2</b>	in all sources Vl. has the octave leap e $\flat$ 1-e $\flat$ 2 but at the same time Vc. ( <b>S2</b> ) has a tritone leap e $\flat$ -a, which of course is different from the parallel place in b. 72, where both strings have octave leaps. The edition has respected the difference.
b. 234.	<b>A/Pno.</b>	lacks legato slurs over the figures in RH, but this seems to be a mistake, and the edition adds them here as well.
b. 235.	<b>S1, S2</b>	<i>sempre f</i> is already in the beginning of the bar, not as late as the fourth crotchet beat, as in <b>A</b> .
bb. 235– 238.	<b>A/Pno.</b>	the crotchet notes in both hands lack legatos over the bars, unlike the parallel place in b. 73–76, but the edition introduces legatos here as well, in accordance with the parallel place.
b. 238.	<b>S1</b>	the last note in the bar is e $\flat$ 2, but <b>A</b> has g2, which however might be a mistake, corrected in <b>S1</b> , since at the parallel place in b. 76, all sources are agreeing that Vl. and Vc. should play an octave unison note, and that this note in Vl. should be followed by an upward sixth leap (bb. 76–77: b $\flat$ 1-g2). Here the edition follows the parallel place (in all sources) and thus <b>S1</b> .
b. 240.	<b>A/Vl.</b>	the fourth crotchet is c $\flat$ 2 (in <b>A</b> the flat sign is lacking, but it is clear that it should be c $\flat$ , when comparing with Pno.), but <b>S1</b> has a $\flat$ 1, and this later alternative also gives a better parallel to bb. 77–78, with its chain of falling fourths, and here the edition follows <b>S1</b> .
b. 241.	<b>A/Vl., Vc., S1, S2</b>	in <b>A</b> legato slurs are missing in the strings, but in <b>S1</b> a legato is written in blue pencil over the second half of the bar, and in <b>S2</b> legato is written in ink over the first half of the bar. This articulation, with legatos on different halves of the bar, is fully in accordance with the articulation at the parallel place in b. 79 in <b>S1</b> (pencil) and <b>S2</b> (ink). The edition has legato over the first half of the bar in Vc. and over the second half of the bar in Vl.
b. 242.	<b>S1, S2</b>	diminuendo hairpin over the bar. Not present in <b>A</b> , but this corresponds with the diminuendo hairpin at the parallel place in b. 80 ( <b>S1, S2, A</b> in Vc.), and the edition introduces a diminuendo hairpin in this bar, for all instruments, thus also for Pno.
b. 243.	<b>A/Pno.</b>	<i>p</i> is lacking, which is introduced in the edition with reference to Vl. and Vc., in <b>A, S1</b> as well as in <b>S2</b> .
bb. 243– 244.	<b>S1, S2</b>	has accents on the second crotchet beats in the bars. Not present in <b>A</b> , and not at the parallel place in bb. 81–82 either, but the edition respects the difference and the accents are retained, and also introduces them in Pno.
bb. 243– 244.	<b>A/Pno.</b>	the crotchet notes in LH lack legatos over the bars, unlike the parallel place in bb. 81–82. The edition introduces legatos here as well, in



		accordance with the parallel instance.
bb. 245–246.	<b>A</b> /Vl., Vc.	legato only over b. 245 (Vl.), and Vc. is entirely lacking legato slurs, also in <b>S2</b> . But <b>S1</b> has legato slurs over each one of the bars and the edition introduces legato slurs over each one of the bars, also in Vc.
bb. 245–246.	<b>A</b> /Pno.	the crotchets in both hands lack legato over the bars, unlike the parallel place in bb. 83–84, but the edition introduces legato here as well, in accordance with the parallel place.
b. 251.	<b>S1, S2</b>	have <i>più f</i> , while <b>A</b> only has a renewed <i>f</i> , but to the edition <i>più f</i> seems as a suitable increase of the dynamic here and introduces <i>più f</i> also in Pno.
b. 251.	<b>S1</b>	legato over the bar. Not present in <b>A</b> , which has legato only over the three first crotchets in the bar (Vl.), but here the edition follows <b>S1</b> and <b>S2</b> , also for Vc.
bb. 251–254.	<b>S1, S2</b>	accent on the last crotchet in each bar. Here <b>A</b> instead has an accent on the second crotchet in b. 251, on the second and fourth crotchet in b. 253 (Vl.) and on the last crotchet in b. 254. At the approximate parallel place in bb. 89–92, the last crotchet in each bar is accentuated, and the edition follows <b>S1</b> and <b>S2</b> and it accentuates the last crotchet in each bar also in bb. 251–254.
bb. 251–254.	<b>A</b> /Pno.	lacks the <i>sf</i> (actually <i>fz</i> ) that are found at the parallel place in bb. 89–91. The edition has introduced them here as well. Thereby they also coincide with the accents in the strings.
b. 254.	<b>S2</b>	legato over the bar. Not present in <b>A</b> , which has legato only over the three first crotchets in the bar.
bb. 255–265.	<b>A</b> /Vl., Vc., Pno.	these bars have been changed in several stages. What seems to be the first version is written in ink, and later versions in pencil. See the following comments below.
b. 255.	<b>S1</b>	bowing slur over the second half of the bar (with articulation dot over the last quaver) written in ink. Not present in <b>A</b> , which lacks all slurs. A legato over the bar has later been written in blue pencil in <b>S1</b> , and the edition follows <b>S1</b> here, also in Vc. (which lacks all slurs in <b>S2</b> ), and thus adds a legato over the bar with an articulation dot on the last quaver.
b. 255.	<b>S2</b>	<i>ff</i> written with pencil in the second half of the bar. Not present in <b>A</b> or <b>S1</b> , and in the belief that the composer probably would prefer to preserve the dynamic direction <i>ff</i> for b. 266, <i>ff</i> has been erased here.
b. 255.	<b>A</b> /Pno.	the first quaver dyad in RH is in ink: g1+eb2. However, the dyad has been erased in pencil and replaced with eb1+bb1, which the edition follows.
b. 255.	<b>A</b> /Pno.	the fifth quaver in LH is in ink: c, which has been given a sub-octave in pencil: C, which the edition retains (C+c).
b. 256.	<b>A</b> /Vl., <b>S1</b>	during the second half of the bar, the notes eb3–eb3 have been written in ink, in both sources they have been corrected in pencil into f3–f3, which the edition retains.
b. 256.	<b>S1</b>	<i>f</i> written in pencil in the second half of the bar, lacking in <b>A</b> , and considering that the composer already in b. 251 introduced the dynamic direction <i>più f</i> , this <i>f</i> on the way between <i>più f</i> in b. 251 and <i>ff</i> in b. 266 appears as an unjustified interruption, that might be due to a mistake, is not confirmed by any other source, and has therefore been excluded in the edition.
b. 256.	<b>S1</b>	bowing slur over the second half of the bar (with articulation dot over

		the last quaver) written in ink. Not present in <b>A</b> , which lacks all slurs, but here the edition follows <b>S1</b> , also in Vc., which lacks slurs in all sources.
b. 256.	<b>A/Vc., S2</b>	have the notes c1–c1 written in ink during the second half of the bar, in both sources this has been corrected in pencil into d♭1–d♭1, which the edition follows.
b. 256.	<b>A/Pno.</b>	has the notes c1–e♭1–a♭1–c2 written in ink in RH during the second half of the bar, which has been corrected with pencil into d♭1–f1–b♭1–d♭2. Under this group of quavers the Dutch clarification ‘bes’ has been written, equal to the English b♭, in this case probably referring to B♭-minor, which strengthens the pencil version further, which the edition follows.
b. 256.	<b>A/Pno.</b>	in ink, the first quaver in LH is: G, which has been given a sub-octave in pencil: G1, and this later alternative with a sub-octave is retained in the edition.
b. 256.	<b>A/Pno.</b>	in the second half of the bar LH has the notes A♭–c–e♭–a♭ written in ink, which have been corrected in pencil into B♭–d♭–f–b♭. Over this group of quavers the Dutch clarification ‘bes’ has been written (see above), equal to the English b♭, in this case probably referring to B♭-minor, which strengthens the pencil version further, which the edition follows.
b. 256.	<b>A/Pno.</b>	the fifth quaver in LH has been given a sub-octave in pencil: B♭1, which also is the choice of the edition.
b. 257.	<b>A/Vl., S1</b>	Vl. has the notes g3–c3–a♭3 in ink, in both sources they have been corrected with pencil into a♭3–e♭3–e♭3, which the edition retains.
b. 257.	<b>A/Vc., S2</b>	Vc. has the notes b♭–c1–a♭1 in ink, in both sources they have been corrected with pencil into c–c♭1–c♭1, which the edition retains.
b. 257.	<b>A/Pno.</b>	has the notes b♭–e♭1–g1–b♭1–a♭–c1–f1–a♭1 written in ink in RH, which have been corrected in pencil into c1–f1–a♭1–c2–c♭1–e♭1–a♭1–c♭2, which the edition retains.
b. 257.	<b>A/Pno.</b>	has the notes E♭–G–B♭–e♭–A♭1–C–F–A♭ written in ink in LH, which has been corrected into F–A♭–c–f–A♭–c♭–e♭–a♭. The first quaver has also been given a sub-octave in pencil: F1, and the fifth quaver in the bar has likewise been given a sub-octave: A♭1. The edition retains the pencil version.
b. 258.	<b>S1</b>	legato over the bar written in blue pencil. Not present in <b>A</b> , which, in common with the ink version of <b>S1</b> , lacks a slur. The edition retains the version in blue pencil, also for Vc., which lacks slurs in all sources.
b. 258.	<b>A/Pno.</b>	in the second half of the bar, RH has the notes b♭–d1–f1–b♭1 in ink, which have been corrected in pencil into b♭1–e♭2–d1–d2. The edition retains the pencil version.
b. 258.	<b>A/Pno.</b>	in the second half of the bar, LH has the notes B♭1–D–F–B♭ in ink, which have been corrected in pencil into e♭–g–B♭–b♭. The edition retains the pencil version.
bb. 258–259.	<b>A/Vl.</b>	is notated g2–f2–e♭2. However, in <b>A</b> , from the second half of b. 255 until b. 257, Vl. has been notated with an <i>8va</i> marking, which ends in bb. 258–259. Due to register and voice leading it is probable that this <i>8va</i> marking ought to continue to be valid also in these later bars (except the second half of b. 259), which also is the case in <b>S1</b> .
b. 259.	<b>S1, S2</b>	legato slur over the third crotchet beat. Not present in <b>A</b> , which lacks all slurs. Here, the edition retains <b>S1</b> and <b>S2</b> .

b. 259.	<b>S2</b>	originally, on the down-beat there was an $e_b 1$ , but this has become a $g_1$ through the addition in pencil of an extra ledger line.
b. 259.	<b>A/Pno.</b>	during the first half of the bar, RH has the notes $g_1-b_b 1-e_b 2-g_2$ in ink, that then have been changed into $e_b 2-f_2$ (probably a mistake for $g_2$ )- $c_3-e_b 3$ . The edition retains the later version.
b. 259.	<b>A/Pno.</b>	LH has the notes $E_b-G-B_b-e_b$ in ink, that then have been changed into $c-e_b-g-c_1$ . The edition retains the later version.
bb. 260–262.	<b>S1, S2</b>	legato over the first and third crotchet beats in each bar. Not present in <b>A</b> , which lacks all slurs. Here, the edition retains <b>S1</b> and <b>S2</b> .
b. 260.	<b>A/Vl., S1</b>	in the second half of the bar, Vl. has the notes $c_1-f_1-a_b 1-c_2$ in ink, which then have been changed in pencil into $d_b 1-f_1-b_b 1-d_b 2$ . The edition retains the version in pencil. For the <b>Appendix</b> version of this bar, however, it seems unlikely that Vl. should not copy what RH has in the second half of b. 256, especially since Pno. is playing an A-flat major chord at the same time, and in the Appendix version, the edition changes the notes to $c_1-e_b 1-a_b 1-c_2$ .
b. 260.	<b>A/Vc., S2</b>	in the second half of the bar, Vc. has the notes $A_b-c-f-a_b$ in ink, that then have been changed into $B_b-d_b-f-b_b$ . The edition retains the later version. For the <b>Appendix</b> version of this bar, however, it seems unlikely that Vc. should not copy what LH has in the second half of b. 256, especially since Pno. is playing an A-flat major chord at the same time, and in the Appendix version, the edition changes the notes to $A_b-c-e_b-a_b$ .
b. 260.	<b>A/Pno.</b>	in the first half of the bar, LH has a chord with the notes $G+B_b+e_b+g$ , which however do not fit with the simultaneous broken chords in the strings, which in all sources contain the note $d$ . This suggests that the chord ought rather to be a G-minor chord, and the edition changes the notes in LH into $G+B_b+d+g$ .
b. 260.	<b>A/Pno.</b>	in the second half of the bar, RH has a chord with the notes $e_b 1+a_b 1+c_2+e_b 2$ in ink, and LH has a chord with the notes $A_b+c+e_b+a_b$ in ink (which however do not really go with the strings, whose simultaneous broken chords contain the note $f$ , in all sources, in ink, which rather suggests that the chord ought to be f-minor). However, the notation in ink has been partially changed, so that the notes $f_2$ and $B_b$ have been written into the chords, and in addition, the Dutch term 'bes moll' ( $B_b$ -minor) has been written in letters between the systems on this beat. Although the composer has not taken care to erase all the notes here which are extraneous to the chord, and doesn't seem to have added all the notes that she seems to have wished to include in the chord, the edition nonetheless retains to interpret the added notes $f_2$ and $B_b$ in combination with the apparently hastily written direction 'bes moll', so that Pno. during the second half of the bar should have the chord $f_1+b_b 1+d_b 2+f_2$ in RH and in LH the chord $B_b+d_b+f+b_b$ here. The chords in both hands are first struck as a punctuated crotchet and then repeated as a quaver.
b. 261.	<b>A/Vl., S1</b>	Vl. here has the notes $b_b-e_b 1-g_1-b_b 2-a_b-c_1-f_1-a_b 1$ in ink, but in both sources the notes have been changed in pencil into $c_1-f_1-a_b 1-c_2-c_b 1-e_b 1-a_b 1-c_b 2$ . The edition retains the later version.
b. 261.	<b>A/Vc., S2</b>	here Vc. has the notes $E_b-G-B_b-e_b-A_b-c-f-a_b$ in ink, but in both sources they have been changed into $F-A_b-c-f$ (in <b>A</b> it looks like a $g$ , but is probably rather a $f$ , as in <b>S2</b> ) $-A_b-c_b-e_b-a_b$ . The edition

		retains the later version.
b. 261.	<b>A</b> /Pno.	during the first half of the bar Pno. has the chord $g1+bb1+eb2+g2$ in RH and in LH the chord $Eb+G+Bb+eb$ in ink. These chords have been partially changed, so that the note $g2$ has been changed into $ab2$ in RH and the chord in LH has been erased entirely. Instead the chord $F+Ab+c+f$ has been written in LH, and between the systems ‘f moll’ (f minor) has been written. Although the composer has not taken care to erase all the notes here which are extraneous to the chord, and doesn’t seem to have added all the notes that she seems to have wished to include in the chord, still the edition retains, also with an eye to the changed broken chords in <b>S1</b> and <b>S2</b> (see comment above), to interpret the added notes, in combination with the, apparently hastily written direction ‘f moll’, so, that Pno. during the first half of the bar here should have the chord $ab1+c2+f2+ab2$ in RH and in LH the chord $F+Ab+c+f$ , which has been written in pencil.
b. 261.	<b>A</b> /Pno.	during the second half of the bar, in ink, RH has the chord $c1+f1+ab1+c2$ as a punctuated crotchet and then the octave $ab1+ab2$ as a quaver. During the same beats LH has the octave $Ab1+Ab$ as a minim, written in ink. These chords seem to have been replaced (but in fact only the octave $ab1+ab2$ has really been erased) with a chord, which in RH (somewhat unclear and sketchily) has been written in as $eb1+ab1+cb2+eb2$ , as a punctuated crotchet, followed by the chord $eb1+ab1+cb2$ , as a quaver. In LH (also sketchily and unclear), a chord has been written in, which the edition interprets as $Ab+cb+eb+ab$ as a punctuated crotchet, followed by the chord $Ab+eb+ab$ as a quaver, and between the systems, ‘as moll’ has been written. It is thought that the chords which have not been erased ( $c1+f1+ab1+c2$ in RH and the octave $Ab1+Ab$ in LH) belong to the earlier version of this bar, and chooses instead the corrected ( $Ab$ -minor) version, which in this bar is both in harmony with the corrected version of the strings and at the same time with the parallel place in b. 257. To further emphasize the parallel with Vl. in b. 257, the edition has added a $eb2$ in the chord of RH on the last quaver in the bar. In addition, to underline the fullness of the chords in bb. 259–261, the edition adds a $cb$ in the chord of LH on the last quaver in the bar.
b. 262.	<b>A</b> /Pno.	the chord in RH on the second half of the bar has contained the notes $ab1+bb1$ , in ink. Then $ab1$ has been overwritten with pencil, and $f1$ has been added instead. The edition respects this change.
b. 263.	<b>S1, S2</b>	legato over the first crotchet beat. Not present in <b>A</b> , which lacks all slurs. Here, the edition retains <b>S1</b> and <b>S2</b> .
b. 263.	<b>S1</b>	<i>cresc.</i> just after the second half of the bar. Not present in <b>A</b> , in any instrument. However, <b>S2</b> has crescendo in b. 264, and the edition retains, with support from <b>S1</b> , to move this <i>crescendo</i> in Vc. to the second half of b. 263, and also adds it in Pno., where RH is playing in unison with Vl.
b. 263.	<b>A, S1, S2</b>	in all sources the original harmony on the second half of the bar, written in ink, has been changed by added flat signs, written in pencil. Thus $c2$ and $c1$ in Vl. and Vc. have been changed into $cb2$ and $cb1$ , and in RH in Pno., $f1$ has become $fb1$ (that $c1$ and $c2$ remain

		unchanged seems like a mistake, otherwise they would surely also have been changed, into $c\flat 1$ and $c\flat 2$ .) and in LH C has become $C\flat$ and F has become $F\flat$ . The edition retains the changed version.
b. 264.	<b>A</b> /Vl., Vc.	legato over the bar, not in <b>S1</b> or <b>S2</b> . This articulation from <b>S1</b> and <b>S2</b> is used in the edition.
b. 264.	<b>A</b> /Pno.	the chord in RH on the second half of the bar has contained the notes $a\flat 1 + b\flat 1$ , in ink. Then $a\flat 1$ has been erased in pencil, and $f1$ has been added instead. The edition respects this change.
b. 265.	<b>A</b> /Pno.	by $f1$ in RH and by F in LH a clarifying natural sign has been added in pencil. In <b>S1</b> and <b>S2</b> , the corresponding clarifying natural signs have been added in pencil at $c3$ and $c2$ .
b. 266.	<b>S1, S2</b>	<i>ff.</i> Not present in <b>A</b> , which has <i>ff</i> only in Pno.
bb. 266– 268.	<b>A</b> /Vl.	lacks <i>sva</i> marking (up to the first crotchet in b. 268). Present in <b>S1</b> .
bb. 269, 271.	<b>A</b> /Pno.	in these bars a pencil addition has been made: in addition to the quavers in RH and the crotchets in LH, a semibreve chord should be played in RH, containing the notes $f + a\flat$ and in LH an F.
b. 271.	<b>S1</b>	accent on the first note, as in b. 269. Not present in <b>A</b> or <b>S2</b> . Since the accent in b. 269 in <b>A</b> concerned both Vl. and Vc., the edition introduces an accent in both instruments here as well.
b. 278.	<b>S2</b>	in all sources a tie is lacking between the bars, despite that both Vl. and Pno. have ties between the bars. The edition retains the tie here as well.
<b>Appendix</b>	<b>A, S1, S2</b>	The first version of bb. 255–265 is reproduced here in the piano score on a separate page, covering bb. 253–279. This is to allow the performance of the first version of the ending of the trio in case the performers should prefer it. In <b>A</b> , the strings lack all slurs, except in b. 264, and thus the ink version of the slurs in <b>S1</b> and <b>S2</b> is reproduced here.