



ÉDOUARD DU PUY

c. 1771-1822

Kvintett för fagott och stråkar

Quintet for bassoon and strings

Källkritisk utgåva av/Critical edition by Julia Lockhart

Levande musikarv och Kungl. Musikaliska Akademien

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Quintetto

Edouard Du Puy (c. 1770–1822)
Mvt. III: Carl Braun (1788–1835)

Allegro moderato

Fagotto

Violino I

Violino II

Viola

Violoncello

dolce

p

6

3

11

3 3

4e corde

14

17

p

p

p

p

The musical score consists of five systems of four staves each, representing a string quartet (Violin I, Violin II, Viola, Cello). Measure 11 starts with a bassoon solo (marked '3 3') followed by a section for all strings (marked '4e corde'). Measures 12-13 show a rhythmic pattern of eighth and sixteenth notes. Measures 14-15 continue this pattern with dynamic changes. Measures 16-17 conclude the section with sustained notes and dynamic markings.

22 *rall.* *Tempo I*

mf

28

ff

ff

ff

ff

32

f

p

p

p

f

f

f

f

Musical score for orchestra and piano, featuring four staves per system. The score consists of three systems of music.

System 1 (Measures 35-38):

- Measure 35:** Bassoon (Bass clef) plays eighth-note patterns with slurs. Dynamics: *p*.
- Measure 36:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.
- Measure 37:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.
- Measure 38:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.

System 2 (Measures 39-42):

- Measure 39:** Bassoon (Bass clef) plays eighth-note patterns with slurs. Dynamics: *p*.
- Measure 40:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.
- Measure 41:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.
- Measure 42:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *p*.

System 3 (Measures 43-46):

- Measure 43:** Bassoon (Bass clef) plays eighth-note patterns with slurs. Dynamics: *dolce*.
- Measure 44:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *dolce*.
- Measure 45:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *dolce*.
- Measure 46:** Four staves (Violin 1, Violin 2, Cello, Bassoon) play eighth-note patterns. Dynamics: *dolce*.

Musical score for orchestra and piano, featuring three staves per system. The score consists of three systems of music, each with dynamics and performance instructions.

System 1 (Measures 49-52):

- Measures 49-50: Bassoon and strings play eighth-note patterns. Dynamics: f , $>$, $=$, p .
- Measures 51-52: Bassoon and strings play eighth-note patterns. Dynamics: f , p .

System 2 (Measures 53-56):

- Measures 53-54: Bassoon and strings play eighth-note patterns. Dynamics: f .
- Measures 55-56: Bassoon and strings play eighth-note patterns. Dynamics: f .

System 3 (Measures 56-59):

- Measures 56-57: Bassoon and strings play eighth-note patterns. Dynamics: f .
- Measures 58-59: Bassoon and strings play eighth-note patterns. Dynamics: $>$, $>$, $>$, $>$, $>$, $>$.

Musical score for string quartet (Violin I, Violin II, Viola, Cello) in 4/4 time. The score consists of two pages of music.

Page 6:

- Measures 60-65: Bassoon part. Dynamics: *dolce*.
- Measures 66-70: Bassoon part. Measure 66 includes a dynamic marking of $3\ 3$. Measures 67-70 include dynamic markings of $3\ 3$, $3\ 3$, $3\ 3$, and $3\ 3$ respectively.

Page 7:

- Measures 70-75: Bassoon part. Measure 70 includes a dynamic marking of $3\ 3\ 3\ 3$. Measures 71-75 include dynamic markings of $3\ 3\ 3\ 3$, $3\ 3\ 3\ 3$, $3\ 3\ 3\ 3$, and $3\ 3\ 3\ 3$ respectively.
- Measures 76-80: Bassoon part. Measure 76 includes a dynamic marking of 8 . Measures 77-80 include dynamic markings of 8 , 8 , and 8 respectively.
- Measure 81: Bassoon part. Includes a dynamic marking of $pizz.$

74

77

80

81

83

dolce

p

p

p

f

f

f

f

86

p

p

p

p

89

tr

tr

tr

dolce

poco cresc.

poco cresc.

poco cresc.

poco cresc.

dolce

This page contains four systems of musical notation. The top system (measures 83-86) includes dynamics like 'dolce', 'p', and 'f'. The bottom system (measures 89-92) includes dynamics like 'tr' (trill) and 'poco cresc.'. The bassoon part is prominent throughout, with various dynamics and performance instructions like trills and crescendos.

94

98

103

107

This musical score page contains three staves of music. The top staff is in bass clef, the middle staff in treble clef, and the bottom staff in bass clef. Measure 107 starts with a bass line consisting of eighth notes grouped by a '3' below the staff. The middle staff has eighth-note pairs, and the bass staff has eighth-note pairs. Measures 110 and 113 continue this pattern with eighth-note pairs in all three staves. Measure 113 concludes with a bass line consisting of eighth notes grouped by a '2' above the staff.

110

113

119 *rall.* Tempo I

124 Pressez

127

130

133

136

139

cresc.

cresc.

cresc.

cresc.

cresc.

142

f

f

8

f

f

145

f

8

8

8

Tempo I

148

dolce

4e corde

dolce

dolce

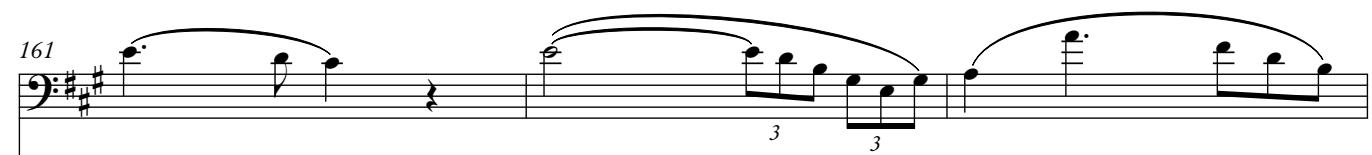
dolce

dolce

153

pizz.

158



164

167

169

Musical score page 169. The score consists of four staves. The top staff is bass clef, and the bottom three are treble clef. Measures 1-4 show eighth-note patterns with dynamics f, f, f, and f. Measures 5-8 show sixteenth-note patterns with dynamics 6, 6, 6, and 6.

171

Musical score page 171. The score consists of four staves. The top staff is bass clef, and the bottom three are treble clef. Measures 1-4 show eighth-note patterns with dynamics fp, fp, fp, and fp. Measures 5-8 show eighth-note patterns with dynamics fp, fp, fp, and fp. Measures 9-10 show eighth-note patterns with dynamics p, p, and p.

174

Musical score page 174. The score consists of four staves. The top staff is bass clef, and the bottom three are treble clef. Measures 1-2 show eighth-note patterns with dynamics ff and ff. Measures 3-4 show eighth-note patterns with dynamics f and f.

177

181

186

Andante sostenuto

Music score for string quartet (Violin I, Violin II, Viola, Cello) in 3/4 time, featuring a sustained note on the first staff followed by rhythmic patterns of eighth and sixteenth notes with grace notes and dynamic markings like *p* and *f*.

Measures 1-6: The score consists of four staves. The top staff (Violin I) has a sustained note. The second staff (Violin II) starts with eighth-note pairs, followed by sixteenth-note patterns with grace notes. The third staff (Viola) and bottom staff (Cello) enter with eighth-note pairs. Measure 6 concludes with a dynamic *p*.

Measure 7: The Violin I begins with a sixteenth-note pattern. The other three staves continue their eighth-note patterns.

Measures 8-11: The Violin I maintains its sixteenth-note pattern. The other three staves continue their eighth-note patterns.

Measure 12: The Violin I has a sustained note. The other three staves play eighth-note patterns. The Cello part includes a dynamic *pizz.*

17

ff. *p.*

p.

p.

p.

p.

arco

22

29

35

40

45

dolce

fp

fp

p

49

54

58

62

66

72

77

f

f

f

arco

f

81

p

p

p

p

85

2

2

2

3 3

3 3 3

3 3 3

3 3 3

3.

3.

3.

3.

89

94

99

pizz.

pizz.

pizz.

pizz.

Rondo
Allegro

Carl Braun (1788–1835)

Musical score for Rondo Allegro, measures 1-5. The score consists of four staves (string quartet) in 2/4 time. Measure 1: Bassoon (B-flat) starts with a eighth-note followed by a sixteenth-note rest. Measures 2-3: Bassoon continues with eighth-note pairs. Measures 4-5: Bassoon has eighth-note pairs, while Cello (C) and Double Bass (D) provide harmonic support.

6

Tempo I

Musical score for Rondo Allegro, measures 6-12. The score consists of four staves. Measure 6: Bassoon begins with a eighth-note followed by a sixteenth-note rest. Measures 7-8: Bassoon has eighth-note pairs. Measures 9-10: Bassoon has eighth-note pairs. Measures 11-12: Bassoon has eighth-note pairs. Measure 13: Bassoon begins with a eighth-note followed by a sixteenth-note rest.

Musical score for Rondo Allegro, measures 13-18. The score consists of four staves. Measures 13-18: Bassoon maintains eighth-note pairs throughout the section.

rall.

Tempo I

19

25

p

31

37

p *tr* *f*

p *f*

p *f*

p *f*

43

3

3

49

p

Musical score for orchestra and piano, featuring three staves of music with dynamics and articulations.

The score consists of three systems of music:

- System 1 (Measures 55-61):** Bassoon (Bass clef), Piano (Treble clef), Double Bass (Clefless), and Bass (Clefless). The bassoon and piano play eighth-note patterns. The double bass and bass provide harmonic support. Dynamics include *p* (piano) and *f* (forte).
- System 2 (Measures 62-68):** Bassoon (Bass clef), Piano (Treble clef), Double Bass (Clefless), and Bass (Clefless). The bassoon and piano continue their eighth-note patterns. The double bass and bass provide harmonic support.
- System 3 (Measures 69-75):** Bassoon (Bass clef), Piano (Treble clef), Double Bass (Clefless), and Bass (Clefless). The bassoon and piano play eighth-note patterns. The double bass and bass provide harmonic support. Measures 71-75 feature sixteenth-note patterns in the piano and bassoon parts.

76

82

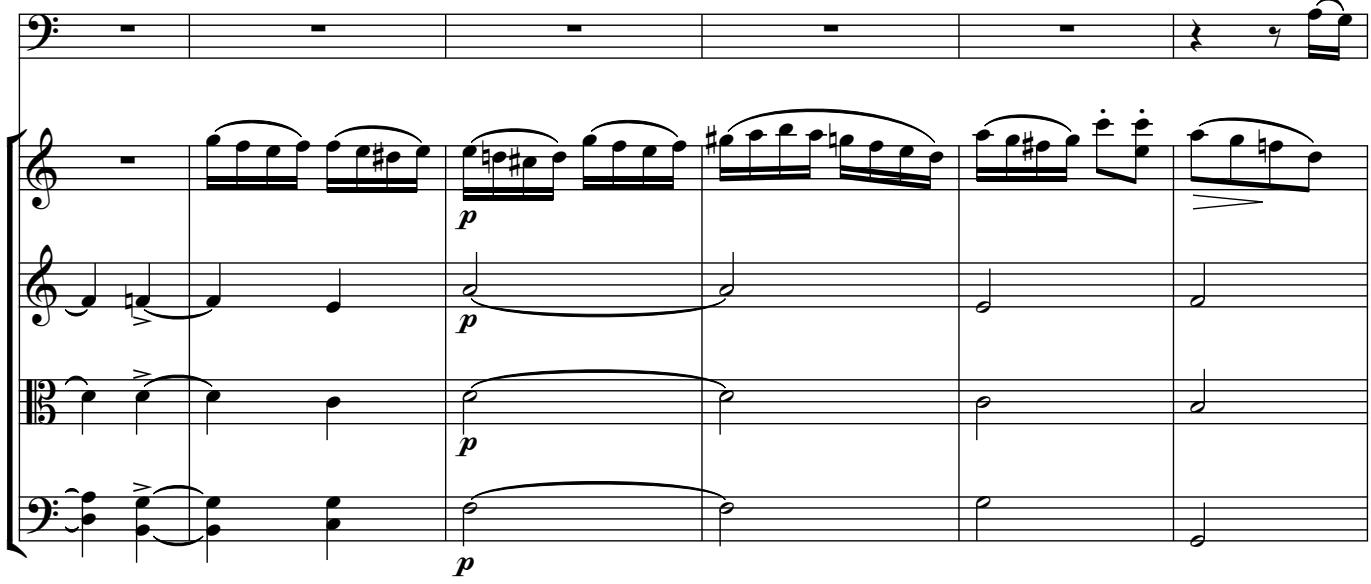
88

94



Musical score page 94. The score consists of four staves. The top staff is bass clef, the second is treble clef, the third is bass clef, and the bottom is bass clef. The music is in common time. Measure 1 starts with a rest followed by eighth notes. Measures 2-4 show sixteenth-note patterns with grace notes. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

100



Musical score page 100. The score consists of four staves. The top staff is bass clef, the second is treble clef, the third is bass clef, and the bottom is bass clef. The music is in common time. Measure 1 starts with a rest followed by eighth notes. Measures 2-3 show sixteenth-note patterns. Measures 4-5 show eighth-note patterns. Measures 6-7 show sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 ends with a fermata over a sixteenth note.

106



Musical score page 106. The score consists of four staves. The top staff is bass clef, the second is treble clef, the third is bass clef, and the bottom is bass clef. The music is in common time. Measures 1-2 show eighth-note patterns. Measures 3-4 show sixteenth-note patterns. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

112

119

120

121

122

123

124

125

rall.

Tempo I

p

p

pizz.

arco

p

132

Musical score page 132. The score consists of five staves. The top staff is bass clef, followed by four treble clef staves. Measure 132 starts with a rest in all staves. The second staff has a dynamic *p*. The third staff has a dynamic *p*. The fourth staff has a dynamic *b*. The fifth staff has a dynamic *p*. Measures 133-134 show sixteenth-note patterns with slurs and grace notes. Measures 135-136 show eighth-note patterns with slurs.

139

Musical score page 139. The score consists of five staves. The top staff is bass clef, followed by four treble clef staves. Measure 139 starts with a rest in all staves. The second staff has a dynamic *p*. The third staff has a dynamic *fp*. The fourth staff has a dynamic *fp*. The fifth staff has a dynamic *fp*. Measures 140-141 show eighth-note patterns with slurs. Measures 142-143 show sixteenth-note patterns with slurs.

143

Musical score page 143. The score consists of five staves. The top staff is bass clef, followed by four treble clef staves. Measure 143 starts with a rest in all staves. The second staff has a dynamic *f*. The third staff has a dynamic *f*. The fourth staff has a dynamic *p*. The fifth staff has a dynamic *p*. Measures 144-145 show eighth-note patterns with slurs. Measures 146-147 show sixteenth-note patterns with slurs.

147

150

154

158

162

166

f

p

f

f

f

f

fp

171

This musical score page contains three systems of music. The first system (measures 171-172) includes parts for Bassoon (Bass clef), Trombone (Clef of F), Bassoon (Clef of F), and Bassoon (Bass clef). The second system (measures 177-178) includes parts for Bassoon (Bass clef), Trombone (Clef of F), Bassoon (Clef of F), and Bassoon (Bass clef). The third system (measures 182-183) includes parts for Bassoon (Bass clef), Trombone (Clef of F), Bassoon (Clef of F), and Bassoon (Bass clef). Measure 171 starts with a rest in the bassoon parts, followed by eighth-note patterns. Measure 172 begins with eighth-note patterns in the bassoon parts, followed by sixteenth-note patterns. Measure 177 starts with eighth-note patterns in the bassoon parts, followed by sixteenth-note patterns. Measure 178 begins with eighth-note patterns in the bassoon parts, followed by sixteenth-note patterns. Measure 182 starts with eighth-note patterns in the bassoon parts, followed by sixteenth-note patterns. Measure 183 begins with eighth-note patterns in the bassoon parts, followed by sixteenth-note patterns.

177

182

187

Cadenza

Tempo I

192

rall.

fp

fp

fp

fp

199

Tempo I

p

p

p

p



217



223

rall.

Tempo I

228

233

238

243

248

254

254

p

arco

259

264

f

f

f

f

270

Musical score for page 41, system 1 (measures 270-274). The score consists of five staves. Measures 270-271 show eighth-note patterns with grace notes. Measure 272 begins with a bass note followed by eighth-note pairs. Measures 273-274 feature eighth-note patterns with grace notes.

275

Musical score for page 41, system 2 (measures 275-278). The score consists of five staves. Measures 275-276 show eighth-note patterns with grace notes. Measure 277 begins with a bass note followed by eighth-note pairs. Measures 278-279 feature eighth-note patterns with grace notes. Measure 279 concludes with a dynamic *f*.

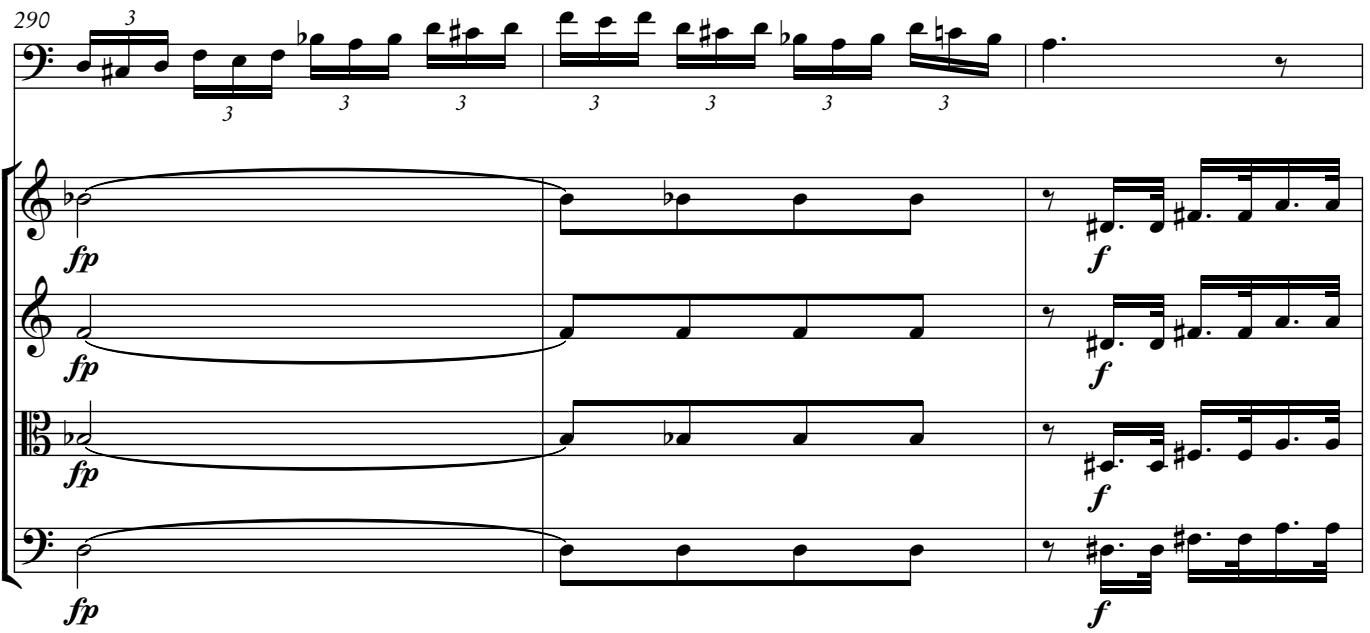
278

Musical score for page 41, system 3 (measures 278-281). The score consists of five staves. Measures 278-279 show eighth-note patterns with grace notes. Measure 280 begins with a bass note followed by eighth-note pairs. Measures 281-282 feature eighth-note patterns with grace notes. Measure 282 concludes with a dynamic *f*.

281

284

287

290 

293 

296 

299

Bass clef, B-flat key signature. Treble clef, G major key signature. Dynamics: f, f, f.

303

Bass clef, B-flat key signature. Treble clef, G major key signature. Dynamics: f, f, f.

309

Bass clef, B-flat key signature. Treble clef, G major key signature. Measures 1-2: eighth-note patterns with slurs. Measures 3-4: eighth-note patterns with grace notes.

314

319

324

329

pp

pp

pp

pp

334

tr

decresc. *ppp*

decresc. *ppp*

decresc. *ppp*

decresc. *ppp*

Édouard Du Puy

Tonsättaren, violinisten, sångaren och skådespelaren Édouard Du Puy, född omkring år 1770 i Neuchâtel i Schweiz, sökte sig tidigt till Sverige och verkade här som konsertmästare i Hovkapellet åren 1793–99 samt som hovkapellmästare 1812–22. Han var en uppskattad violinist och firad sångare i en mängd roller på scen. Du Puy var en betydande person musiklivet i Stockholm och valdes in som ledamot av Kungl. Musikaliska Akademien år 1795. Han komponerade inom en mängd genrer; operor, baletter, solokonserter, vokal- och kammarmusik. Du Puy avled i Stockholm den 3 april 1822.

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Kvintett för fagott och stråkar

Första satsen *Allegro moderato* är komponerad i en fritt uppfattad sonatform med ett huvudtema i a-moll och ett sidotema i C-dur (t. 60). Efter C-durtemat vidtar en kort genomföringsdel, som efter ett kort modulationsparti övergår i en återtagningsdel med huvudtemat i f-moll (t. 100), och sidotemats i den överraskande tonarten A-dur. I en coda återkommer till sist huvudtemat i grundtonarten a-moll.

Andra satsen *Andante sostenuto* står i F-dur, går i 3/4-takt och inleds med fyra introducerande takter i stråkkvartetten, som därefter övergår till ackordiskt ackompanjemang med triolrytmisering. Fagottstämmen är en utpräglad cantilena. Ett huvudtema, som upprepas över en varierad stråksats, avlöses av ett modulerande parti som via Dess-dur och E-dur tar sig tillbaka till grundtonarten. I t. 69 återkommer huvudtemat och fortspinns fram till sluttakerna.

Finalsatsen *Rondo Allegro* är komponerad av Carl Anton Philipp Braun, en tysk musiker som var verksam i Stockholm samtidigt som Du Puy. Satsen i a-moll bygger på ett rikt varierat huvudtema som rondoformen till trots sällan återkommer i identisk form. Stycket bjuder på åtskillig ekvilibristik från fagottisten, men också på längre partier med ren kvartettsats, där primarien tidvis får en solistisk roll i växelspel med fagotten.

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Édouard Du Puy

Composer, violinist, singer and actor Édouard Du Puy, born ca 1770 in Neuchâtel, Switzerland, made his way to Sweden early and was active here as concert master in the Royal Court Orchestra from 1793–99, as well as chief conductor of the same from 1812–22. He was an esteemed violinist and celebrated singer in a variety of roles on the stage. Du Puy was an important figure in Stockholm's musical life and was elected as a member of the Royal Swedish Academy of Music in 1795. He composed in a wide variety of genres: operas, ballets, solo concertos, as well as vocal and chamber music. Du Puy died in Stockholm on 3 April 1822.

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Transl. Nicole Vickers

Quintet for bassoon and strings

The first movement, *Allegro moderato*, is composed in a freely interpreted sonata form with a main theme in A minor and a secondary theme in C major (measure 60). After the C major theme a short development section is undertaken, which after a short modulation moves into a recapitulation section with the main theme in F minor (measure 100), and the secondary theme in the surprising key of A major. In a coda the main theme finally returns in the original key of A minor.

The second movement, *Andante sostenuto*, is in F major, 3/4 time and begins with four introductory measures in the string quartet, which thereafter moves on to chordal accompaniment with triplet rhythmic patterns. The bassoon part is a typical cantilena. One main theme, which is repeated over a varied string section, is relieved by a modulating section that, via D-flat major and E-flat major, returns to the original key. In measure 69 the main theme returns and is elaborated up to the final measures.

The final movement, *Rondo Allegro*, is composed by Carl Anton Philipp Braun, a German musician who was active Stockholm at the same time as Du Puy. The movement in A minor builds on a richly varied main theme in rondo form, which despite this seldom returns in an identical version. The piece delivers substantial equilibristics from the bassoonist, but also in the longer passages with a pure quartet character, where the first violin at times has a soloistic role alternating with the Bassoon.

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Transl. Nicole Vickers

Critical commentary

Source Material

This critical edition of the *Quintetto* for bassoon and strings by Edouard Du Puy is based primarily on an autograph set of parts. Although the third movement is by Carl Braun, it is written in Du Puy's hand; for these purposes it is considered as part of the autograph set. The sources are as follows:

A_F: Autograph solo bassoon part

A_{V1}: Autograph violin I part

A_{V2}: Autograph violin II part

A_{V3}: Autograph viola part

A_{Vc}: Autograph violoncello part

C: Copy of score

There are several general items of note in this edition, which are mentioned here to minimize repetition in the commentary.

All stylistic markings are original. The editorial changes listed have been done to match the markings found in the other instruments, unless otherwise noted. In instances when an accidental has not been duplicated in another octave but is clearly intended, it has been supplied by the editor.

Du Puy's slurs are sometimes ambiguous, especially in their endings. As they are usually written over complete bars or half bars, when in doubt, the editor has made them consistent with this general style.

Some of Du Puy's other markings are inconsistent in their appearance. His staccato markings are usually minuscule vertical slashes, and less frequently, dots. As there does not appear to be a consistent difference, the editor has used conventional staccato dots for both types of marking.

An expressive marking frequently used by Du Puy is a distinctive small hairpin, which can be described as a longer accent or a very short decrescendo. The meaning to the player is visually clear: a weighted beginning with a very quick taper, slightly longer than a conventional modern accent. This marking has been reproduced in this edition as faithfully as possible.

The markings of *solo* for the bassoon entrances have been omitted, as the bassoon is the main solo instrument of the entire work.

Commentary

I. Allegro moderato

B. 20. Vn. I: the two two-note slurs have been changed to a full-measure slur.

B. 25, 26. Fg., Vn. I/II, Va: ***mf*** has been added to match the first entrance of the cello.

B. 26. Va: a diminuendo hairpin has been added.

- B. 28. Vn. I, Va: *f* has been changed to *ff*.
- B. 33. Vn. I, Vc.: a diminuendo hairpin has been added to match Vn. II.
- B. 34. Vn. II, Va: *ff* has been changed to *f*.
- B. 40. Vn. I, Va: *p* added.
- B. 47. Va: *b* on beat 2 is missing a flat sign; it has been added to match Vc.
- B. 48. Vn. II: Du Puy has written a two-bar crescendo beginning here; it has been moved to 49 and shortened to one bar.
- B. 51. Vn. I: *fp* has been removed.
- B. 65. Va: Du Puy wrote *a* on beat 3, clearly an error; it has been corrected to *b*.
- B. 66. Fg: on beat 3, the sharp accidental is found in **C**, but not in **A_F**.
- B. 76, 78. Vn. II: *dolce* has been added to match Vln. I.
- B. 78. Va: *dolce* has been added.
- B. 79, 169. String articulations are similar to the bassoon and to each other, but do not match. The editor has chosen to use the articulation of the bassoon, who plays the phrase first at 75, then again at 165.
- B. 85. Vn. I: *ff* has been changed to *f*.
- B. 89, 90. Fg.: slurs have been added by analogy with 179-180.
- B. 92. Vn. II, Va: *p* has been added.
- B. 102. Va: a decrescendo hairpin has been added.
- B. 103. Va: beat 3 has *e♭*, which is dissonant; it has been changed to *f*, a plausible solution.
- B. 106. Vc. beats 3-4: a slur has been added.
- B. 112. Va: the full-bar slur has been extended into beat 1 of 113, to match Vn. II.
- B. 118, 119. Va: Du Puy wrote one slur over each bar, possibly due to ending one staff and beginning the next; the slur has been extended to cover both bars.
- B. 120. Fag., Vn. I/II: *Tempo I* has been added on beat 4, as found in Va and Vc.
- B. 132, 134. Vc.: staccato dots have been added to match Vln. II and Va in 133 and 135.
- B. 143. Vn. II, Va: *ff* has been changed to *f*.

- B. 150. Va: *dolce* has been added.
- B. 165. Vc.: *arco* has been added.
- B. 170. Vn. I: Du Puy wrote two slurs (dividing the bar equally in half), but this has been changed to one slur.
- B. 181. Vn. II: **f** has been added.
- B. 183. Va: the slur on beat 3 has been shortened by one beat.
- B. 186. Vn. II, Va: **p** has been added.

II. Andante sostenuto

- B. 7. Vn. II, Vc.: **p** has been added.
- B. 7-10, 51. Vn I, Vn II, Va: in these repeated triplets, the established articulation of dots under a slur does not continue in the sources, with the exception of Vn II and Va in measure 10. The editor has supplied them for the entire passage.
- B. 10. Va: a crescendo hairpin has been replaced with a diminuendo hairpin.
- B. 10. Fg: a slur has been added, as found in **C**.
- B. 18. Va: a crescendo hairpin has been added.
- B. 19. Vc.: on beat 3, the *e* \natural accidental has been added to the second note of the triplet, to match Va.
- B. 39. Vc.: a slur has been added to match Va.
- B. 42. Vn. I beat 3: a slur has been added into the downbeat of 43.
- B. 44. Va, Vc: *arco* has been omitted, as there is no prior indication of pizzicato.
- B. 46. Vc.: **fp** has been added.
- B. 48-50. Va: a slur has been added over each bar.
- B. 52. Fg.: a crescendo hairpin has been added.
- B. 53, 61. Vn. I: **ff** has been changed to **f**.
- B. 61, 62. Vn. I: on the second half of beats 1 and 2, Du Puy wrote the fast scales entirely as 64th notes. As these ascending scale gestures are otherwise identical to the solo bassoon on beat 3, the editor has duplicated the rhythm of the bassoon scale, which begins with one 32nd note and turns into 64th notes.
- B. 63. Vc: a marking of **p** has been omitted, as it does not occur in the other instruments when they enter at 64.

- B. 69. Vn. II, Va, Vc: **p** has been added.
- B. 76. Vn. II: a crescendo hairpin has been added.

III. Rondo: Allegro

- B. 9. Vn. I, Va: a staccato dot has been added.
- B. 11, 12. Tutti: *Rall.* and *Tempo I* have been added by analogy with 198 and 199.
- B. 40. Vn. I: although **f** is written on the second beat, it has been moved it to beat 1 to match the other strings.
- B. 88. Vn. II: a slur into 89 has been omitted.
- B. 90. Vn. I: **f** has been added.
- B. 108, 109. Va, Vc.: a slur has been added.
- B. 132. Vn. I: **p** has been added.
- B. 140. Fg.: Du Puy has written slurs over each of the triplets in this bar, but no more until 164; the editor suggests that slurs be added at the discretion of the player.
- B. 142, 143. Fg.: Du Puy has written the aforementioned ‘long accents’ on the first and second beats of 142 and the downbeat of 143. Regular accents have been used by analogy with 150, but the player may choose to still make a slight difference between these two identical passages.
- B. 151. Fg.: an accent has been added by analogy with 143.
- B. 158. Vc: **p** has been added on beat 2.
- B. 170. Vn I: **p** has been added on beat 2.
- B. 173. Va: the slur over all of beat 2 has been adjusted to match the violins.
- B. 190. Tutti: *Tempo I* has been added immediately after the fermata.
- B. 221. Vn. II: a slur has been added on beat 1, by analogy with Vc. in 217.
- B. 223. Va: Du Puy wrote a slur over the entire bar; it has been shortened to match Vln. II.
- B. 226, 227. Tutti: *Rall.* and *Tempo I* added, by analogy with 198 and 199.
- B. 241-244. Vn. I beat 1: **fp** has been added.
- B. 249. Vc.: **p** has been added.

- B. 270-273. Vn. II: a slur has been added over each bar to match Vn. I.
- B. 282. Vn. I, Va, Vc: **p** has been added.
- B. 290. Vc: **fpp** has been added.
- B. 299-302. Fg.: Du Puy has written four half notes and two long trill lines, possibly because of it occurring over two staves. His intention about whether to rearticulate the trill is unclear; the editor suggests playing one long trill, but leaves it to the discretion of the performer.

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