

Bemerkungen

Vl = Violine; *Va* = Viola; *Vc* = Violoncello; *T* = Takt(e); *Zz* = Zählzeit

Quellen

- A** Autograph der Partitur. Prag, Nationalmuseum, Tschechisches Museum für Musik (Národní muzeum, Muzeum české hudby), Fonds Antonín Dvořák, Signatur 1583. Querformat, 16 Blätter mit 31 paginierten Notenseiten, 20-zeiliges Notenpapier, heute zusammengebunden mit dem Autograph zum Streichquartett As-dur op. 105. Niederschrift in schwarzer Tinte mit Nachträgen in roter Tinte. Titel: [rechts oben:] *První skladba po druhém návratu z Ameriky*. [Die erste Komposition nach der zweiten Rückkehr aus Amerika] | [Mitte:] *Quartett G dur (opus 106.) | pro dvoje housle, violu a violončelo | složil | Antonín Dvořák* [für zwei Violinen, Viola und Violoncello komponiert von Antonín Dvořák]. Datierungen: *v Praze 18¹¹/₁₇ 95.* (in Prag) zu Beginn von Satz I (S. 1); *18¹⁹/₁₇ 95.* am Ende von Satz I (S. 9); *18²¹/₁₇ 95.* zu Beginn von Satz II (S. 10); *24 listopadu | 1895.* (24. November 1895) am ursprünglichen Ende von Satz II (S. 14); *18²⁸/₁₇ 95.* am Ende von Satz III (S. 22); *Bohu díky! Dokončeno dne 9. prosince 1895.* | *Antonín Dvořák* [Dank sei Gott! Beendet den 9. Dezember 1895. Antonín Dvořák] am Ende von Satz IV (S. 31).
- E_p** Erstaussgabe, Partitur. Berlin, Verlag N. Simrock, Plattennummer 10683, erschienen 1896. Titel: *Quartett | (G dur) | für | 2 Violinen, Bratsche und Violoncell | von | Ant. Dvořák. | OP. 106. | PARTITUR. | Preis Mk 6_ n. | (Die Stimmen kosten Mk 9_ n.) | Verlag und Eigentum für alle Länder | von | N. SIMROCK IN BER-*

LIN. | Copyright 1896 by N. Simrock, Berlin. | Lith. Anst. v. C.G. Röder, Leipzig. Notentext S. 2–75.

- Verwendetes Exemplar: Staatsbibliothek zu Berlin · Preussischer Kulturbesitz, Musikabteilung, Signatur Mus. Kd 474/1.
- E_s** Erstaussgabe, Stimmen. Berlin, Verlag N. Simrock, Plattennummer 10684, erschienen 1896. Titel wie E_p, jedoch *STIMMEN* (statt *PARTITUR*) mit Preisangabe *Mk 9_ n.* Notentext jeweils S. 1–16, nur VI 1 S. 3–18. Verwendetes Exemplar: München, Bayerische Staatsbibliothek, Signatur 4° Mus. pr. 11663 (ohne Titelblatt).
- E** E_p und E_s.

Zur Edition

Wie bereits im *Vorwort* erwähnt, dienen nicht das Partiturautograph (A), sondern eine heute verschollene Partiturschrift sowie eine ebenfalls verschollene Stimmenabschrift als Vorlagen für die Erstaussgabe (E), bestehend aus Partitur (E_p) und Stimmen (E_s). Von der ehemals im Archiv des Verlags Simrock aufbewahrten, heute verschollenen Partiturschrift liegt folgende Beschreibung vor (vgl. Jarmil Burghauser, *Antonín Dvořák. Thematisches Verzeichnis*, Prag 1996, S. 329): Querformat, 57 Seiten, ungebunden, ohne Datierungen, mit autographem Titel auf 1. Notenseite: *Ant. Dvořák. Op. 106* sowie einigen autographen Vortragsbezeichnungen.

Wie der Vergleich zwischen A und E ergibt, müssen die verschollenen Stichvorlagen einige Änderungen gegenüber der ursprünglichen Partitur enthalten haben. Da über ihre Autorisierung kein Zweifel besteht, bildet E die Hauptquelle der vorliegenden Edition, A dient lediglich als Referenzquelle für fragwürdige Stellen. Man kann außerdem vermuten, dass Partitur- und Stimmenabschrift nicht vollständig miteinander abgeglichen wurden, da A und E_p insgesamt stärker übereinstimmen als A und E_s. Zeichen, die sich nur in einem der beiden Teile der Erstaussgabe oder nur in den Nachträgen von A finden, aber de-

ren Notation eindeutig ist, werden stillschweigend ergänzt. Die erhaltenen Skizzen (Prag, Nationalmuseum, Tschechisches Museum für Musik, Fonds Antonín Dvořák, Signatur 1582) spielen für die vorliegende Edition keine Rolle.

Unterschiedliche Zeichen für gleiche Dynamik in den Stimmen (z. B. \gg in VI, aber *dim.* in Va und Vc) werden soweit wie möglich vereinheitlicht, Doppelungen dynamischer Zeichen (z. B. *cresc.* + \ll nach- oder übereinander) mit Ausnahme von besonderen Fällen (wie etwa *cresc. molto* + \ll in Satz IV T 403 ff.) getilgt. Die Notierung der Bögen von der Vorschlags- zur Hauptnote weicht in den Quellen stark voneinander ab. Sie werden in der vorliegenden Edition stillschweigend ergänzt (für analoge Stellen) oder getilgt (falls sie nur singular erscheinen). Runde Klammern kennzeichnen Ergänzungen des Herausgebers.

Einzelbemerkungen

I Allegro moderato

- 12 Vc: In A, E_p 1. Bogen bis letzte Note, vgl. aber T 14.
- 12, 14 Vc: In E versehentlich γ nach letzter Note (in A nachträglich korrigiert).
- 16 VI 2: In E_p Tenutostrich statt \wedge .
- 19 VI 2: In A ursprünglich Bogen nur 2.–4. Note, danach durch Bogen 3. Note T 18 bis 4. Note T 19 ersetzt, aber nicht gestrichen, daher in E beide Bögen gedruckt.
- 20 VI 1: In A, E zusätzlich Bogen 1.–8. Note, vermutlich in A nur versehentlich nicht gestrichen, vgl. T 18 f.
- 30 Va: In E_p 4. Note versehentlich *a*¹ statt *g*¹.
- 44 f. VI 1: Bögen nur in A.
- 56 Va: In E *pesante* versehentlich zu Vc notiert.
- 60 Vc: In E_s Bogen erst ab 3. Note.
- 61 Va: In E_s *ffz*, vgl. aber T 63.
- 62 Vc: In A, E \gg zu 1. Note, vgl. aber T 60, 64.
- 72 f. VI 1: In E_s zusätzlicher Bogen bis \downarrow sowie Staccatopunkt zu \downarrow
- 103 VI 2: In A, E Bogen nur bis 4. Note, vgl. aber T 104.
- 116 VI 2: In E_p 2. Note versehentlich *as*¹ statt *a*¹.
- Vc: In A \wedge zu 1. Note.

117 Vc: In E_p Bogen ab 1. Note, vgl. aber T 118.
 118 VI 2: In E_s 1. Note versehentlich *ges*² statt *g*².
 123 VI 2: In A, E_p \wedge statt $>$, vgl. aber T 124–126.
 131: *p* nur in A.
 143 f. VI 1: In E_p \gg nur bis Ende T 143, in A, E_s nur bis Mitte T 144, vgl. aber andere Instrumente.
 Va: In E T 144 neue \gg ; in unserer Edition gemäß A beide Gabeln verbunden.
 161 f. VI 1: In E_s Portato.
 167 Va, Vc: In A, E erneut *pp*.
 172 Vc: $>$ nur in A, vgl. T 170 f.
 177 Va: *p* nur in A.
 179 Va, Vc: *pp* nur in A.
 183 f. VI 2: Bögen nur in A.
 193 VI 2: In E *ff* zu Taktbeginn, vermutlich Versehen in den verschollenen Stichvorlagen, vgl. anschließende \ll .
 194 VI 1: *fz* gemäß A, in E wohl versehentlich *f*.
 209 VI 2: *p* nur in A.
 227 VI 1: in E_s *p* zu Taktbeginn.
 235 VI 1: In E *fz* zu 1. Note, in A jedoch *fz* oder *f* für alle Instrumente zu *più f* geändert.
 236 f. Va: In E_p $>$ zu 5. Note, vgl. aber Vc.
 251 VI 1: In E_p Staccatopunkte, vgl. aber VI 2.
 264 VI 2: In E Legatobogen erst ab 2. Note, vgl. aber T 269.
 264 f. VI 2: Dynamik gemäß E_s; in E_p \ll bereits T 263, \gg von 4. Note 264 bis 1. Note 265, *pp* erst zu 1. Note T 266.
 269 f. VI 2: Dynamik gemäß E_s; in E_p \ll bereits ab T 268, *pp* erst zu 1. Note 271.
 279 Va: In E_s \ll bis Ende T 280.
 281: In E *fz*; in A *fz* jedoch für alle Instrumente zu *ffz* geändert.
 282 Vc: *f* nur in A.
 328 Vc: In A *ffz*.
 350 VI 2: In E_p Bogen nur bis Ende T 349, vgl. aber analoge Stellen.
 352 VI 1: *pp* gemäß A; in E *p*, wohl versehentlich, vgl. andere Instrumente.
 360–362 VI 1: In A, E_s Staccatopunkte, vgl. aber andere Instrumente.
 383 VI, Va: In A (auch Vc), E_s *fff* statt *ff*.
 393 VI 2: In E_s \wedge zu 1. Note.

II Adagio ma non troppo

3 VI 2: In A *pp* statt *p*.
 9, 13 VI 1: In E_s Tenutostriche zu 1.–3. Note T 9 und 2.–3. Note T 13.
 17 VI 1: In E_s Bogen bis 1. Note T 18.
 23: In E *in tempo* (gemäß A wegen *rit.* T 22); nicht übernommen, da durch neue Tempoangabe aufgehoben.
 37 VI 1: In E_p 3. Note versehentlich *d*² statt *e*², vgl. T 39.
 39 VI 1: In E $\ll \gg$ wie T 37, in A aber nachträglich geändert, vgl. *mf* T 40.
 41 f. VI 1: In E_s Tenutostriche zu 2.–3. Note T 41 und 2.–4. Note T 42.
 43 VI 1: In E_s Haltebogen 3.–4. Note (geht auf Fehllese einer Korrektur in A zurück).
 VI 2: In E *p* zu 3. Note.
 49 f. Va: In E_s Tenutostrich zu 1. Note.
 56 Vc: In E *pp* erst T 57; vgl. aber VI 1.
 58, 62 VI 1: In E_s Tenutostriche zu 2.–3. Note.
 59 VI 1: In E zusätzlicher Bogen über 32stel-Note; vgl. aber T 63.
 73 VI 2, Va: In E_p $>$ auch für 16tel-Note, vgl. aber T 74.
 84 VI 2: In E_p Bogen ab 1. Note. – In E_s versehentlich *pizz.* zu 1. Note.
 92 VI 2: In A, E *p* statt *pp*.
 103 VI 1: In A, E 1. Bogen bis letzte Note, vgl. aber T 102.
 106, 110, 112 VI 1: In E_s Tenutostriche und Bogen zu 2.–3. Note (in T 112 Tenutostrich nur zu 3. Note).
 123 VI 1: In E_s Bogen bis 3. Note, dort Tenutostrich.
 125 VI 1: In E Bogen bis 3. Note, in E_s Tenutostrich zu 3. Note.
 139 VI 1: In E Bogen 3.–5. Note, vgl. aber VI 2.
 143 VI 1: In A, E_s zusätzlicher Bogen 1.–2. Note.
 153 VI 1: In A, E Bogen bis 1. Note T 154, vgl. aber T 141.
 157 VI 1: In E_s Tenutostriche zu 2.–3. Note, 3. Note ohne Staccatopunkt.
 159 VI 1: In E_p Bogen erst ab 3. Note.
 161 VI 2, Vc: $>$ nur in A.
 161 f. VI 2: In A, E_p jeweils nur Bogen 1.–3. Note; wir folgen E_s, vgl. T 17 f.
 169 VI 1: In A, E zusätzlicher Bogen 4.–5. Note, vgl. aber VI 2.
 171 Va: In E kurzer Bogen 5.–6. Note sowie in E_p langer Bogen von 1. Note

T 171 bis 1. Note T 172 und in E_s langer Bogen 1.–6. Note; wir gleichen an analoge Stellen an.

171/172 VI 1: In E_s zusätzlicher Bogen 4. Note T 171 bis 2. Note T 172.

174 VI 1: In E_s Bogen bis 3. Note, vgl. aber T 173.

184 f. VI 1: In A, E jeweils \ll pro Takt.

190 VI 1: In E_s Tenutostriche, vgl. aber analoge Stellen.

195 VI 2, Vc: *dim.* (nur VI 2) und *pp* nur in A.

III Molto vivace

39–62 VI: In den Quellen fehlen vereinzelt Staccatopunkte (auch für Va, Vc T 60–62).

51 Va, Vc: In A, E nochmals *f*.

57 VI 2: Vorschlagsnote nur in A, vgl. T 397.

64 f., 68 f. VI 1: In A (nur T 64), E versehentlich *fz* statt *fp* (In A T 65 *fz p*; T 69 ohne Angabe), vgl. Vc.

83 VI 1: In E_s Tenutostrich zu 1. Note.

95–110 Vc: In A, E_p (bis T 108), E_s (bis T 109) Staccatopunkte; nicht übernommen, da in A *pizz.* offenbar erst nachträglich hinzugefügt, wobei Streichung der Staccatopunkte vergessen wurde.

119–122 VI 2: In A Staccatopunkte nachträglich entfernt und durch Zweitaktbögen ersetzt, T 119 mit ausdrücklichem Hinweis *legato*; Rückänderung zu Staccato vermutlich in den Stichvorlagen, da in E auch Legato in T 123–126 zu Staccati geändert wurden.

127–130 VI 2: In A, E durchgehender Bogen, vgl. aber T 131–134.

130–132 Va: In E versehentlich zusätzlicher Bogen.

134 Vc: In E_s Tenutostrich zu 1.–2. Note.

135–138 VI 1: In A, E_p durchgehender Bogen, vgl. aber T 131–134 VI 2.

137 f. Vc: In E_s \ll wie für Va.

144 VI 1: In A, E *f*; wir gleichen an Vc an.

Vc: In E $>$ zu 2. Note, vgl. aber VI 1 und T 146.

146 VI 1, Vc: In A *ffz*, in E *f* (VI 1) oder *fz* (Vc); wir übernehmen *fz* im Hinblick auf VI 2, Va T 147.

Va: In A, E_p \wedge statt $>$.

177 VI 1: In E_S Tenutostrich zu 1. Note, vgl. aber T 173.
 191 VI 2: In E_p versehentlich 2. Note als Zweiklang *cis*²/*e*² notiert (geht auf unvollständige Rasur in A zurück).
 193–196 VI: In E **fp** statt **fz**; wir folgen A, vgl. Va, Vc.
 199 Va: In A **fz**, in E **ff**; wir gleichen an T 203 an.
 251–256 VI 1: In A, E_p jeweils neuer Bogen T 255 f. (geht auf Zeilenumbruch T 255 und **Z** T 256 in A zurück); wir folgen E_S.
 256 Va: In E_p Tenutostrich zu 1. Note und Bogen bis 3. Note.
 269/270 VI 1: In E_S Bogen bis 2. Note T 270.
 287 VI 1: In E_S Tenutostrich statt Staccatopunkt zu 2. Note, wohl Versehen.
 292 VI 1: In E_p Bogen zu 2.–3. Note.
 293 Va, 294 Vc: In E versehentlich **f** statt **fz**, vgl. T 293 VI sowie T 296 Vc.
 306, 308 VI 2: In A (nur T 306), E_S >; vgl. aber VI 1, Va sowie Vc in T 307, 309.
 312 Vc: In E_S 4. Note versehentlich *a* statt *h*.
 316 Va: In A, E **fp** zu 2. Note; wohl Versehen, vgl. T 314.
 323 Va: In A, E >; vgl. aber Vc sowie analoge Stellen.
 342 VI 1: In E_p 2. Note versehentlich *cis*² statt *h*¹.
 406–410 Vc: In A, E **fz** statt **fp**, vgl. aber T 66–70, 200–204.
 423 VI 2, Va, Vc: *cresc.* nur in A.
 427: In A **mf** zu Taktbeginn (für VI 1 zu Auftakt), fehlt in E möglicherweise nur versehentlich.

IV Finale. Andante sostenuto – Allegro con fuoco

7, 299: In A Tempoangabe *Vivace*.
 19 Va: In E_S Staccatopunkt zu 2. Note, vgl. aber T 18, 22 f.
 35 Va, Vc: Haltebögen nur in A.
 39 VI 1: In A, E Staccatopunkte zu 1. und 3. Note; nicht übernommen, da singulär.
 55, 57 VI 1: In E_p Tenutostriche, vgl. aber T 47, 49.
 114 VI 1: In E_p versehentlich **p** statt **pp**.
 128: In E **pp**, in A jedoch **pp** nachträglich zu **p** geändert, vgl. auch **pp** in T 129.

131 VI 2: In A, E **fp** statt **fz**, vgl. aber T 135.
 183 VI 1: In E_p Bogen bereits ab 1. Note, vgl. aber T 352.
 206 VI 1: > nur in A.
 257/258 Va: In E_S Legatobogen 1. Note T 257 bis 1. Note T 258, vgl. aber VI 2.
 275 VI 2: In E_p 2. Note *fis*¹ statt *f*¹, vgl. aber Harmonik.
 296 VI: In E **f** erst zu Beginn von T 297, wohl versehentlich, vgl. Vc.
 302 Vc: In A, E_p 1. Note ohne Bezeichnung, in E_S >; wir ändern zu **fz** im Hinblick auf analoge Stellen.
 302 f. Vc: In A, E_p durchgehender Bogen bis E.
 322 Va: **f** nur in A.
 378 f., 381 VI 2, 386 f. VI 1: Bögen über Triolen nur in A.
 402 VI 1: In A, E zusätzlicher Bogen 1.–2. Note, vgl. aber T 400.
 404–406 VI 1: In E **<** erst ab T 406; wir gleichen an andere Instrumente an.
 410 f. Vc: **ffz** nur in A.
 412 VI 1: In A, E **fz** statt **ffz**.
 426 VI 2: In A, E Bogen 1. Note T 426 bis 1. Note T 427, vermutlich Versehen.
 449 Va: **f** nur in A.
 449/450 Va: In E Bogen 2. Note T 449 bis 1. Note T 450 (geht auf versehentlich nicht getilgte ursprüngliche Bogensetzung in A zurück).
 466 Va: In E Bogen 1.–3. Note; wir folgen A.
 528 Va: In E_p versehentlich 1.–2. Note *h* statt *g*.

München, Herbst 2017
 Peter Jost

Comments

vn = violin; *va* = viola; *vc* = violoncello;
M = measure(s)

Sources

A Autograph of the score. Prague, National Museum, Museum of Czech Music (Národní muzeum, Muzeum české hudby), Fonds Antonín Dvořák, shelfmark 1583. Landscape format, 16 leaves with 31 paginated pages of music, 20-stave music paper, currently bound with the autograph of the String Quartet in A^b major op. 105. Written in black ink with later interventions in red ink. Title: [upper right:] *První skladba po druhém návratu z Ameriky*. [The first composition after the second return from America] | [centre:] *Quartett G dur (opus 106.)* | *pro dvoje housle, violu a violončelo* | *složil Antonín Dvořák* [for two violins, viola and violoncello, composed by Antonín Dvořák]. Dated: *v Praze 18¹¹/₁₇95*. (in Prague) at the beginning of movement I (p. 1); *18¹⁹/₁₇95*. at the end of movement I (p. 9); *18²⁴/₁₇95*. at the beginning of movement II (p. 10); *24 listopadu | 1895*. (24 November 1895) at the original end of movement II (p. 14); *18²⁸/₁₇95*. at the end of movement III (p. 22); *Bohu díky! Dokončeno dne 9. prosince 1895*. | *Antonín Dvořák* [Thanks be to God! Completed on 9 December 1895. Antonín Dvořák] at the end of movement IV (p. 31).
 F_S First edition, score. Berlin, Verlag N. Simrock, plate number 10683, published 1896. Title: *Quartett* | *(G dur)* | *für* | *2 Violinen, Bratsche und Violoncell* | *von Ant. Dvořák*. | *OP. 106*. | *PARTITUR*. | *Preis Mk 6_ n.* | *(Die Stimmen kosten Mk 9_ n.)* | *Verlag und Eigentum für alle Länder* | *von N. SIMROCK IN BERLIN*. | *Copyright*

1896 by N. Simrock, Berlin. | *Lith. Anst. v. C.G. Röder, Leipzig.* Musical text on pp. 2–75. Copy consulted: Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung, shelfmark Mus. Kd 474/1.

- F_P First edition, parts. Berlin, Verlag N. Simrock, plate number 10684, published 1896. Title as F_S, however with *STIMMEN* (instead of *PARTITUR*) and price indication *Mk 9_ n.* Musical text on pp. 1–16 in each part, except vn 1 (pp. 3–18). Copy consulted: Munich, Bayerische Staatsbibliothek, shelfmark 4^o Mus. pr. 11663 (title page is missing).
- F F_S and F_P.

About this edition

As already mentioned in the *Preface*, it was not the autograph score (A) that served as a model for the first edition (F), which consisted of a score (F_S) and parts (F_P), but rather a now missing copyist's manuscript of the score and a likewise missing copy of the parts. We have the following description of the copyist's manuscript of the score formerly in the archive of the Simrock publishing house and now lost (cf. Jaromil Burghauser, *Antonín Dvořák. Thematisches Verzeichnis*, Prague, 1996, p. 329): landscape format, 57 pages, unbound, undated, with autograph title on the 1st page of music *Ant. Dvořák. Op. 106*, as well as a number of autograph performance markings.

As a comparison between A and F shows, the missing engraver's copies must have contained a number of changes vis-à-vis the original score. Since there is no doubt concerning its authority, F is the primary source for the present edition, with A merely serving as a reference source for questionable passages. It can also be assumed that the copyist's manuscripts of the score and parts were not thoroughly checked against one another, as A and F_S generally agree more closely than A and F_P. Markings that are present in only one of the two component parts of the first edition, or only in subsequent

entries in A, but whose notation is clear, have here been added without comment. The surviving sketches (Prague, National Museum, Czech Museum for Music, Fonds Antonín Dvořák, shelfmark 1582) have not played a role in the present edition.

Divergent markings for identical simultaneous dynamics in the parts (e.g. \gg in vn, but *dim.* in va and vc) have been standardised as far as possible, and doublings of dynamic markings (e.g. *cresc.* + \ll successively or one above the other) have been eliminated except in special cases (such as, for example, *cresc. molto* + \ll in movement IV M 403 ff.). The slurring from the grace note to the main note differs considerably in the sources. In the present edition, these slurs have been added (for analogous passages) or eliminated (in isolated cases) without further comment. Parentheses indicate additions by the editor.

Individual comments

I Allegro moderato

- 12 vc: In A, F_S 1st slur extends to last note, but cf. M 14.
- 12, 14 vc: E has inadvertently γ after the last note (subsequently corrected in A).
- 16 vn 2: E_S has tenuto instead of \wedge .
- 19 vn 2: In A slur was originally only on 2nd–4th notes. This was subsequently replaced by a slur from 3rd note of M 18 to 4th note of M 19 but the original was not deleted; thus both slurs are printed in F.
- 20 vn 1: A, F have an additional slur on 1st–8th notes, presumably not deleted in A due to an oversight; cf. M 18 f.
- 30 va: 4th note in F_S is inadvertently a^1 instead of g^1 .
- 44 f. vn 1: Slurs only in A.
- 56 va: In F *pesante* is inadvertently noted in vc.
- 60 vc: In F_P slur does not start until 3rd note.
- 61 va: F_P has *fz*, but cf. M 63.
- 62 vc: A, F have $>$ on 1st note, but cf. M 60, 64.
- 72 f. vn 1: F_P has an additional slur up to \downarrow , as well as a staccato dot on \downarrow
- 103 vn 2: A, F have slur only to 4th note, but cf. M 104.

- 116 vn 2: 2nd note in F_S is inadvertently ab^1 instead of a^1 .
vc: A has \wedge on 1st note.
- 117 vc: In F_S the slur is from 1st note, but cf. M 118.
- 118 vn 2: In F_P 1st note is inadvertently gb^2 instead of g^2 .
- 123 vn 2: A, F_S have \wedge instead of $>$, but cf. M 124–126.
- 131: *p* only in A.
- 143 f. vn 1: F_S has \gg only to end of M 143; A, F_P only have it to the middle of M 144, but cf. other instruments.
va: F has a new \gg in M 144; in our edition we have combined both hairpins in accordance with A.
- 161 f. vn 1: F_P has portato.
- 167 va, vc: In A, F *pp* is restated.
- 172 vc: $>$ is only in A; cf. M 170 f.
- 177 va: *p* only in A.
- 179 va, vc: *pp* only in A.
- 183 f.: vn 2: Slurs only in A.
- 193 vn 2: F has *ff* at the beginning of the measure, presumably an oversight in the missing engraver's copies, cf. subsequent \ll .
- 194 vn 1: *fz* is from A; F has *f*, probably inadvertently.
- 209 vn 2: *p* only in A.
- 227 vn 1: F_P has *p* at the beginning of the measure.
- 235 vn 1: F has *fz* at the 1st note; however, in A *fz* or *f* has been changed to *più f* in all instruments.
- 236 f. va: F_S has $>$ on 5th note, but cf. vc.
- 251 vn 1: F_S has staccato dots, but cf. vn 2.
- 264 vn 2: In F slur begins only at 2nd note; but cf. M 269.
- 264 f. vn 2: Dynamics are in accordance with F_P; F_S already has \ll in M 263, \gg from 4th note of M 264 to 1st note of M 265, *pp* only at 1st note of M 266.
- 269 f. vn 2: Dynamics are in accordance with F_P; F_S already has \ll from M 268, *pp* only at 1st note of M 271.
- 279 va: F_P has \ll until the end of M 280.
- 281: F has *fz*; in A *fz* has been changed to *ffz* in all instruments.
- 282 vc: *f* only in A.
- 328 vc: A has *ffz*.

350 vn 2: In F_S slur extends only to end of M 349, but cf. all analogous passages.

352 vn 1: **pp** is from A; F has **p**, probably an oversight. Cf. the other instruments.

360–362 vn 1: A, F_P have staccato dots, but cf. the other instruments.

383 vn, va: A (also vc), F_P have **fff** instead of **ff**.

393 vn 2: F_P has \wedge at 1st note.

II Adagio ma non troppo

3 vn 2: A has **pp** instead of **p**.

9, 13 vn 1: F_P has tenuto marks on 1st–3rd notes of M 9 and 2nd–3rd notes of M 13.

17 vn 1: F_P has slur until 1st note of M 18. 23: F has *in tempo* (in accordance with A, which has *rit.* in M 22); not adopted as it is rescinded by the new tempo marking.

37 vn 1: 3rd note in F_S inadvertently d^2 instead of e^2 ; cf. M 39.

39 vn 1: F has $\ll \gg$ as in M 37, but this was subsequently changed in A; cf. **mf** in M 40.

41 f. vn 1: F_P has tenuto marks on 2nd–3rd notes of M 41 and 2nd–4th notes of M 42.

43 vn 1: F_P has a tie on 3rd–4th notes (can be traced back to a misreading of a correction in A).

vn 2: F has **p** at 3rd note.

49 f. va: F_P has tenuto mark at 1st note.

56 vc: F only has **pp** from M 57; but cf. vn 1.

58, 62 vn 1: F_P has tenuto marks at 2nd–3rd notes.

59 vn 1: F has an additional slur over the 32nd note; but cf. M 63.

73 vn 2, va: F_S also has $>$ for the 16th note; but cf. M 74.

84 vn 2: F_S has a slur from 1st note. – F_P has inadvertently *pizz.* at 1st note.

92 vn 2: A, F have **p** instead of **pp**.

103 vn 1: 1st slur in A, F extends to last note; but cf. M 102.

106, 110, 112 vn 1: F_P has tenuto marks and slurs at 2nd–3rd notes (in M 112 tenuto mark only at 3rd note).

123 vn 1: F_P has slur until 3rd note, there tenuto mark.

125 vn 1: F has slur until 3rd note, F_P has tenuto mark at 3rd note.

139 vn 1: F has slur at 3rd–5th notes; but cf. vn 2.

143 vn 1: A, F_P have an additional slur at 1st–2nd notes.

153 vn 1: A, F have slur to 1st note of M 154; but cf. M 141.

157 vn 1: F_P has tenuto marks at 2nd–3rd notes, no staccato dot at 3rd note.

159 vn 1: In F_S slur does not start until 3rd note.

161 vn 2, vc: $>$ only in A.

161 f. vn 2: A, F_S have only slur at 1st–3rd notes each time; we follow F_P , cf. M 17 f.

169 vn 1: A, F have an additional slur over 4th–5th notes, but cf. vn 2.

171 va: F has a short slur at 5th–6th notes, F_S has a long slur from 1st note of M 171 to 1st note of M 172, and F_P has a long slur over 1st–6th notes; we change to match analogous passages.

171/172 vn 1: F_P has an additional slur from 4th note of M 171 to 2nd note of M 172.

174 vn 1: F_P has a slur to 3rd note; but cf. M 173.

184 f. vn 1: A, F have \ll per measure in each case.

190 vn 1: F_P has tenuto marks; but cf. analogous passages.

195 vn 2, vc: *dim.* (only in vn 2) and **pp** only in A.

III Molto vivace

39–62 vn: The sources lack occasional staccato dots (likewise for va, vc in M 60–62).

51 va, vc: A, F once again have **f**.

57 vn 2: Grace note only in A, cf. M 397.

64 f., 68 f. vn 1: A (only M 64) and F inadvertently have **fz** instead of **fp** (A has **fz p** in M 65; M 69 lacks any indication), cf. vc.

83 vn 1: F_P has tenuto mark at 1st note.

95–110 vc: A, F_S (up to M 108), and F_P (up to M 109) have staccato dots; not adopted, as *pizz.* in A was apparently only added later, at which time deletion of the staccato dots was overlooked.

119–122 vn 2: In A the staccato dots were subsequently deleted and replaced by two-measure slurs. M 119 has the explicit indication *legato*;

presumably changed back to staccato in the engraver's copies, as legato was also changed to staccato dots in F at M 123–126.

127–130 vn 2: A, F have a continuous slur, but cf. M 131–134.

130–132 va: F inadvertently has an additional slur.

134 vc: F_P has tenuto marks at 1st–2nd notes.

135–138 vn 1: A, F_S have one continuous slur, but cf. M 131–134 vn 2.

137 f. vc: F_P has \ll as in va.

144 vn 1: A, F have **f**; we change to match vc.

vc: E has $>$ at 2nd note; but cf. vn 1 and M 146.

146 vn 1, vc: A has **ffz**, F has **f** (vn 1) or **fz** (vc); we adopt **fz** in view of vn 2, va at M 147.

va: A, F_S have \wedge instead of $>$.

177 vn 1: F_P has tenuto mark on 1st note; but cf. M 173.

191 vn 2: F_S inadvertently notates 2nd note as dyad $c\sharp^2/e^2$ (this can be traced back to an incomplete erasure in A).

193–196 vn: F has **fp** instead of **fz**; we follow A. Cf. va, vc.

199 va: A has **fz**, F has **ff**; we change to match M 203.

251–256 vn 1: A, F_S have a new slur in each case at M 255 f. (can be traced back to a change of line at M 255 and to \surd at M 256 in A); we follow F_P .

256 va: F_S has a tenuto mark on 1st note and slur to 3rd note.

269/270 vn 1: F_P has slur until 2nd note M 270.

287 vn 1: F_P has a tenuto mark instead of a staccato dot on 2nd note, probably an oversight.

292 vn 1: F_S has slur at 2nd–3rd notes.

293 va, 294 vc: F inadvertently has **f** instead of **fz**; cf. M 293 vn as well as M 296 vc.

306, 308 vn 2: A (only at M 306), F_P have $>$; but cf. vn 1, va, as well as vc at M 307 and 309.

312 vc: 4th note in F_P is inadvertently *a* instead of *b*.

316 va: A, F have **fp** on 2nd note, probably an oversight; cf. M 314.

323 va: A, F have $>$; but cf. vc as well as analogous passages.

342 vn 1: In F_S 2nd note is inadvertently $c^{\sharp 2}$ instead of b^1 .

406–410 vc: A, F have fz instead of fp , but cf. M 66–70, 200–204.

423 vn 2, va, vc: *cresc.* only in A.

427: A has mf at the beginning of the measure (on the upbeat in vn 1). Missing from F, possibly only by oversight.

IV Finale. Andante sostenuto – Allegro con fuoco

7, 299: A has tempo marking *Vivace*.

19 va: F_P has a staccato dot on 2nd note, but cf. M 18, 22 f.

35 va, vc: Ties only in A.

39 vn 1: A, F have staccato dots on 1st and 3rd notes; not adopted, as a singular occurrence.

55, 57 vn 1: F_S has tenuto marks, but cf. M 47, 49.

114 vn 1: F_S inadvertently has p instead of pp .

128: F has pp , but subsequently changed to p in A; cf. also pp in M 129.

131 vn 2: A, F have fp instead of fz , but cf. M 135.

183 vn 1: F_S has slur already from 1st note, but cf. M 352.

206 vn 1: $>$ only in A.

257/258 va: F_P has slur from 1st note of M 257 to 1st note of M 258; but cf. vn 2.

275 vn 2: 2nd note in F_S is $f^{\sharp 1}$ instead of f^1 , but cf. harmony.

296 vn: In F f is at the beginning of M 297, probably due to an oversight; cf. vc.

302 vc: A, F_S lack marking at the 1st note, F_P has $>$; we change to fz in view of analogous passages.

302 f. vc: A, F_S have a continuous slur to E .

322 va: f only in A.

378 f., 381 vn 2, 386 f. vn 1: Slurs over triplets are only in A.

402 vn 1: A, F have an additional slur on 1st–2nd notes; but cf. M 400.

404–406 vn 1: In F \llcorner does not begin until M 406; we change to match the other instruments.

410 f. vc: ffz only in A.

412 vn 1: A, F have fz instead of ffz .

426 vn 2: A, F have slur from 1st note of M 426 to 1st note of M 427, probably an oversight.

449 va: f only in A.

449/450 va: In F there is a slur from 2nd note of M 449 to 1st note of M 450 (can be traced back to an original placement of the slur in A that was inadvertently not deleted).

466 va: F has slur at 1st–3rd notes; we follow A.

528 va: In F_S 1st–2nd notes are inadvertently b instead of g .

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