

String Quartet

e-minor (first version)

by

Emilie Mayer (1812 - 1883)

## Foreword

This typeset of the first version (see below) of Emilie Mayer's e-minor quartet is based on a manuscript posted on IMSLP by the Staatsbibliothek Berlin. In two notebooks it contains the four movements--Allegro maestoso, Adagio, Scherzo/Allegro vivace, Finale/Allegro--written carefully in ink, presumably by Mayer herself. The manuscript looks indeed very much like a fair copy; maybe she intended to have it printed. However it also contains several entries in pencil which appear to be either corrections of details or ideas for a later re-working of the quartet (11 in the first movement, 2 each in the second and third movements and one in the finale).

The manuscript is part of the collection of the Staatsbibliothek in Berlin, which has made accessible on its own web site another two digitized manuscripts by Emilie Mayer of a quartet in e-minor. One of them is a score ("Mus ms autogr. Mayer E. 15a M"; [http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN783781512&DMDID=DMDLOG\\_0001](http://digital.staatsbibliothek-berlin.de/werkansicht/?PPN=PPN783781512&DMDID=DMDLOG_0001)) containing four movements. It is written in pencil and contains numerous crossings out and corrections. The first movement of this second version is the first movement of the first version, revised thoroughly (incorporating many of the pencil corrections in the first score). The following three movements are entirely new: Scherzo, Adagio molto espressivo, Allegro appassionato. There is further a set of parts, again in ink and looking like a fair copy ("Mus ms autogr. Mayer E. 15b1(-4) M"; [http://digital.staatsbibliothekberlin.de/werkansicht/?PPN=PPN783781636&DMDID=DMDLOG\\_0001](http://digital.staatsbibliothekberlin.de/werkansicht/?PPN=PPN783781636&DMDID=DMDLOG_0001)). These parts belong to the second version, however they deviate in sometimes important details from the manuscript score.

This typeset is intended for rehearsals and performances. It was prepared using the MuseScore software (MuseScore.com). It follows exactly the original text (in ink) of the manuscript; a few obviously necessary dynamic signs (in brackets) and slurs (dotted line) were added and a small number of footnotes were included. An appendix at the end of the score lists all the corrections in pencil found in the manuscript. People who want to play the work may thus decide if they want to play the original or the corrected version in each instance. The parts however are entirely based on the original version; people who want to play some or all of the corrected passages will have to pencil those into the parts (with the exception of M. 9 - 12 of the slow movement).

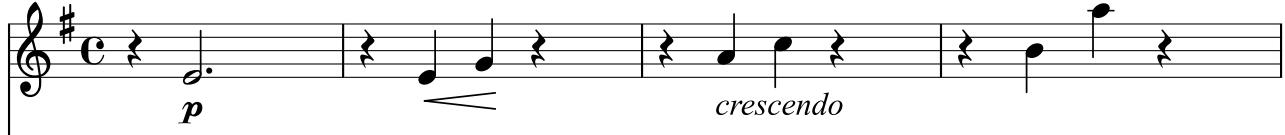
This first version of this work, well written as it is, is particularly attractive for amateur musicians: The technical difficulties are rather modest for a quartet of that period (there are some difficulties for the ensemble though, e.g. M. 38 - 45 of the first movement). It seems therefore worthwhile to post this score plus the set of parts on IMSLP. A typeset of the second version is in progress and will be posted in due course.

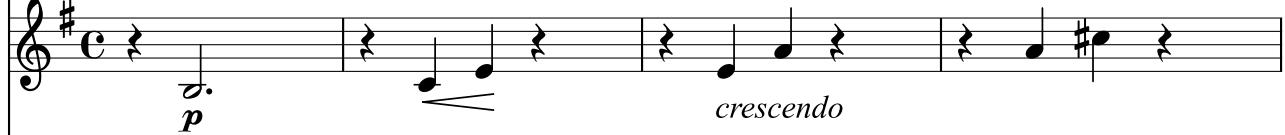
Approximate performance time for the first version (all repetitions played, tempi chosen by the typesetter; there are no Metronome markings in the manuscript): Allegro maestoso (M.M.  $\text{♩} = 120$ ): 12 min.; Adagio ( $\text{♩} = 70$ ): 9 min.; Scherzo ( $\text{♩} = 76$ ): 3 min.; Finale ( $\text{♩} = 120$ ): 5 min. for a total of almost 30 min.

This score used to contain some embarrassing errors. It was necessary to correct and re-post it. This was done on August 8, 2015.

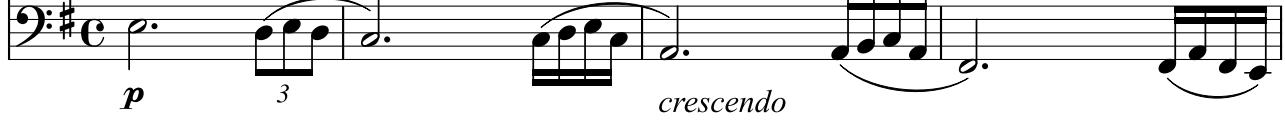
Taking advantage of the opportunity I also undertook to do the following: The appendix listing the pencil corrections in the source appears now not only in the score, but also in the parts. This will allow players to pick and choose any of the measures they want to play in the corrected version and simply cut and paste them over the uncorrected measures in their parts (I mean "cut and paste" using scissors and glue).

### Allegro maestoso

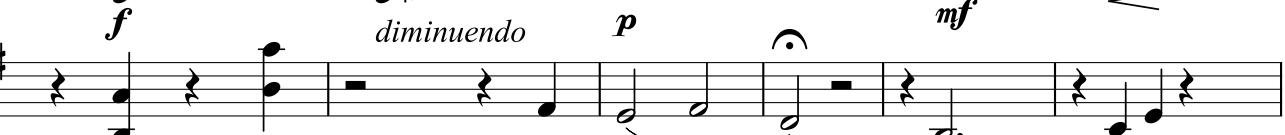
Violin 1 

Violin 2 

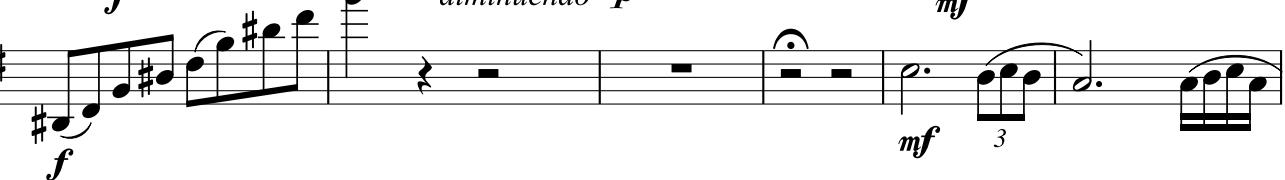
Viola 

Violoncello 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

**rallentando**

15

Vln. 1

Vln. 2

Vla.

Vlc.

**a tempo**

22

Vln. 1

Vln. 2

Vla.

Vlc.

24

Vln. 1

Vln. 2

Vla.

Vlc.

26

Vln. 1      *crescendo*

Vln. 2      *crescendo*

Vla.      *crescendo*

Vlc.      *crescendo*

28

Vln. 1      *ff*

Vln. 2      *ff*

Vla.      *ff*

Vlc.      *ff*

30

Vln. 1      *diminuendo*

Vln. 2      *p*      *f*

Vla.      *p*      *f*

Vlc.      *f*

33

Vln. 1 *diminuendo* **p** > >

Vln. 2 *diminuendo* **f p** **f p** **f p**

Vla. *diminuendo f p* **f p** **f p**

Vlc. - - - -

37

Vln. 1 **f** —

Vln. 2 **f p** **f** —

Vla. **f p** **f** —

Vlc. - **f** —

39

Vln. 1 **p** —

Vln. 2 —

Vla. —

Vlc. **tr** —

41

Vln. 1

Vln. 2

Vla.

Vlc. *tr*

43

Vln. 1

Vln. 2

Vla.

Vlc. *sf*

45

Vln. 1

Vln. 2

Vla.

Vlc. *sf* *diminuendo* *f*

49

Vln. 1 

*crescendo*

Vln. 2

Vla.

Vlc. *(p)* *crescendo*

55

Vln. 1 

*p*

Vln. 2

Vla. *p*

Vlc. *p*

61

Vln. 1 

*f*

Vln. 2

Vla. *crescendo* *f*

Vlc. *crescendo* *f*

65

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

69

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

*f*

73

Vln. 1

Vln. 2

Vla.

Vlc.

*>*

*>*

*>*

*>*

*sf*

76

Vln. 1

Vln. 2

Vla.

Vlc.

79

Vln. 1

Vln. 2

Vla.

Vlc.

*diminuendo*

*diminuendo*

*diminuendo*

*diminuendo*

82

Vln. 1

Vln. 2

Vla.

Vlc.

*sf*

3 3 3 3

3 3 3 3

*sf*

85

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*sf*

*p*

*sf*

*p*

*sf*

90

Vln. 1

Vln. 2

Vla.

Vlc.

>

>

>

>

94

Vln. 1

Vln. 2

Vla.

Vlc.

crescendo

crescendo

crescendo

crescendo

98

Vln. 1

*diminuendo*

Vln. 2

*diminuendo*

Vla.

*diminuendo*

Vlc.

*diminuendo*

103

Vln. 1

(*p*)

*crescendo*

Vln. 2

Vla.

*crescendo*

Vlc.

*crescendo*

*crescendo*

107

Vln. 1

*p*

Vln. 2

*p*

Vla.

*p*

Vlc.

*p*

111

Vln. 1

Vln. 2

Vla.

Vlc.

114

Vln. 1

Vln. 2

Vla.

Vlc.

117

Vln. 1

Vln. 2

Vla.

Vlc.

120

Vln. 1

*diminuendo*

Vln. 2

Vla.

Vlc.

*diminuendo*

*diminuendo*

*diminuendo*

123

Vln. 1

*v*

*v*

*v*

Vln. 2

Vla.

Vlc.

126

Vln. 1

*crescendo*

Vln. 2

Vla.

*crescendo*

*crescendo*

*crescendo*

Vlc.

*crescendo*

128

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

*f*

130

Vln. 1

Vln. 2

Vla.

Vlc.

*diminuendo*

*diminuendo*

*diminuendo*

*diminuendo*

132

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

3

135

Vln. 1

Vln. 2

Vla.

Vlc.

*crescendo*

*crescendo*

*crescendo*

*crescendo*

*f*

*f*

*f*

*f*

139

Vln. 1

Vln. 2

Vla.

Vlc.

*rallentando*

*tr*

*a tempo*

*diminuendo*

*p*

*mf*

*crescendo*

*dim.*

*p*

*mf*

*crescendo*

*dim.*

*p*

*mf*

*crescendo*

145

Vln. 1

Vln. 2

Vla.

Vlc.

*rallentando*

*f*

*diminuendo*

*f*

*diminuendo*

*f*

*diminuendo*

*f*

(a tempo)

150

Vln. 1      Vln. 2      Vla.      Vlc.

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

156

Vln. 1      Vln. 2      Vla.      Vlc.

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

159

Vln. 1      Vln. 2      Vla.      Vlc.

161

Vln. 1

*crescendo*

Vln. 2

Vla.

Vlc.

*crescendo*

*crescendo*

*crescendo*

163

Vln. 1

Vln. 2

Vla.

Vlc.

165

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*(f)*

*f*

*f*

167

Vln. 1

*diminuendo*

p

Vln. 2

Vla.

Vlc.

f

p

f

p

f

170

Vln. 1

*diminuendo*

p

Vln. 2

Vla.

*diminuendo*

p

Vlc.

*diminuendo*

p

174

Vln. 1

*crescendo*

f

Vln. 2

*crescendo*

f

tr

Vla.

*crescendo*

f

Vlc.

f

177

Vln. 1

Vln. 2

Vla.

Vlc.

179

Vln. 1

Vln. 2

Vla.

Vlc.

181

Vln. 1

Vln. 2

Vla.

Vlc.

183

Vln. 1

Vln. 2

Vla.

Vlc.

185

Vln. 1

*diminuendo*

Vln. 2

Vla.

Vlc.

189

Vln. 1

Vln. 2

Vla.

Vlc.

\*) The original shows here parallel to the diminuendo marking also a hair pin indicating crescendo, no doubt erroneously

193

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

197

Vln. 1

*p*

Vln. 2

Vla.

Vlc.

201

Vln. 1

*f*

*p*

Vln. 2

*f*

*p*

Vla.

*f*

*p*

Vlc.

*f*

204

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

208

Vln. 1

Vln. 2

*f*

Vla.

*f*

Vlc.

212

Vln. 1

*crescendo*

*f*

*sf*

Vln. 2

*crescendo*

*f*

*sf*

Vla.

*crescendo*

*f*

*sf*

Vlc.

*crescendo*

*f*

215

Vln. 1      \*  
*sf*

Vln. 2      *sf*

Vla.      *sf*

Vlc.

218

Vln. 1      *sf*

Vln. 2      *sf*

Vla.      *sf*

Vlc.

*diminuendo*

*diminuendo*

*diminuendo*

221

Vln. 1      *tr*

Vln. 2

Vla.

Vlc.      *sf*

\*) Original: there is a tie between the two g's in addition to the staccato point on the first one. Probably writing error.  
 24

224

Vln. 1

Vln. 2

Vla.

Vlc.

rallentando *tr*

227

a tempo

Vln. 1

(p) *poco a poco crescendo*

Vln. 2

(p) *poco a poco crescendo*

Vla.

(p) *poco a poco crescendo*

Vlc.

(p) *poco a poco crescendo*

231

Vln. 1

*diminuendo*

Vln. 2

*diminuendo*

Vla.

*diminuendo*

Vlc.

*diminuendo*

235

Vln. 1

Vln. 2

Vla.

Vlc.

238

**rallentando**

Vln. 1

Vln. 2

Vla.

Vlc.

**Adagio**

Musical score for strings in 3/8 time, key of A major. The score includes parts for Violin 1, Violin 2, Viola, and Violoncello. The music consists of four measures. Violin 1 has a melodic line with grace notes and a dynamic 'p'. Violin 2 and Viola provide harmonic support with sustained notes and eighth-note patterns. The Violoncello part is mostly silent.

8

Musical score continuation starting at measure 8. The parts are labeled Vln. 1, Vln. 2, Vla., and Vlc. The Vln. 1 and Vln. 2 parts continue their melodic lines. The Vla. part has a sustained note with a grace note. The Vlc. part begins with a dynamic 'p' and a grace note.

15

Musical score continuation starting at measure 15. The parts are labeled Vln. 1, Vln. 2, Vla., and Vlc. The Vln. 1 part features a trill. The Vln. 2 and Vla. parts have sustained notes with grace notes. The Vlc. part ends with a dynamic '(p)'.

\*) M. 9 - 12: Cello: Ad libitum; pencil correction in the manuscript.

22

Vln. 1 *diminuendo* **p**

Vln. 2 *diminuendo* **p**

Vla. *diminuendo* **p**

Vlc. **p**

27

Vln. 1

Vln. 2

Vla.

Vlc. **(p)**

31

Vln. 1

Vln. 2

Vla. *crescendo*

Vlc. *crescendo*

35

Vln. 1

Vln. 2 *f*

Vla. *f*

Vlc. *f*

38

Vln. 1

Vln. 2

Vla.

Vlc.

42

Vln. 1

Vln. 2

Vla.

Vlc.

45

Vln. 1

Vln. 2

Vla.

Vlc.

*diminuendo*

*diminuendo*

*diminuendo*

*diminuendo*

*sf*

48

Vln. 1

Vln. 2

Vla.

Vlc.

*dolce*

*p*

*p*

*p*

52

Vln. 1

Vln. 2

Vla.

Vlc.

v

57

Vln. 1

Vln. 2

Vla.

Vlc.

*3*

62

Vln. 1

Vln. 2

Vla.

Vlc.

*sf*

*p*

68

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*tr*

*diminuendo*

*f*

*diminuendo*

*f*

*diminuendo*

*f*

*diminuendo*

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 3/4 time, key signature of one sharp. The score shows measures 73 through 75. Measure 73: Vln. 1 has sixteenth-note patterns with grace notes. Vln. 2 and Vla. play eighth-note patterns. Vlc. plays eighth-note patterns. Measure 74: Vln. 1 has eighth-note patterns. Vln. 2 and Vla. play eighth-note patterns. Vlc. plays eighth-note patterns. Measure 75: Vln. 1 has eighth-note patterns. Vln. 2 and Vla. play eighth-note patterns. Vlc. plays eighth-note patterns.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 2/4 time, key of A major (two sharps). Measure 77: Vln. 1 plays a note followed by a rest. Vln. 2 and Vla. play eighth-note patterns. Vlc. plays sixteenth-note patterns. Measure 78: All parts play eighth-note patterns. Dynamics: *diminuendo*. Measure 79: Vln. 1 plays a sixteenth-note pattern. Vln. 2 and Vla. play eighth-note patterns. Vlc. plays sixteenth-note patterns. Dynamics: *sf*.

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in G major, 2/4 time. Measure 80: Vln. 1 plays eighth-note pairs, Vln. 2 and Vla. play eighth-note pairs, Vlc. plays eighth-note pairs. Measure 81: Vln. 1 and Vln. 2 play eighth-note pairs, Vla. and Vlc. play eighth-note pairs. Measure 82: Vln. 1 and Vln. 2 play eighth-note pairs, Vla. and Vlc. play eighth-note pairs. Measure 83: Vln. 1 and Vln. 2 play eighth-note pairs, Vla. and Vlc. play eighth-note pairs. Measure 84: Vln. 1 and Vln. 2 play eighth-note pairs, Vla. and Vlc. play eighth-note pairs. Measure 85: Vln. 1 and Vln. 2 play eighth-note pairs, Vla. and Vlc. play eighth-note pairs.

85

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains two staves of music. The top staff (Vln. 1) has a treble clef and a key signature of one sharp. It features eighth-note patterns with grace notes and sixteenth-note figures. The bottom staff (Vln. 2) has a treble clef and a key signature of one sharp. It includes eighth-note patterns and sixteenth-note figures. The third staff (Vla.) has a bass clef and a key signature of one sharp, with eighth-note patterns. The fourth staff (Vlc.) has a bass clef and a key signature of one sharp, featuring eighth-note patterns and sixteenth-note figures.

91

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains two staves of music. The top staff (Vln. 1) has a treble clef and a key signature of one sharp. It includes eighth-note patterns with grace notes and sixteenth-note figures. The bottom staff (Vln. 2) has a treble clef and a key signature of one sharp. It shows eighth-note patterns and sixteenth-note figures. The third staff (Vla.) has a bass clef and a key signature of one sharp, with eighth-note patterns. The fourth staff (Vlc.) has a bass clef and a key signature of one sharp, featuring eighth-note patterns and sixteenth-note figures.

97

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains two staves of music. The top staff (Vln. 1) has a treble clef and a key signature of one sharp. It includes eighth-note patterns with grace notes and sixteenth-note figures. The middle staff (Vln. 2) has a treble clef and a key signature of one sharp. It shows eighth-note patterns and sixteenth-note figures. The third staff (Vla.) has a bass clef and a key signature of one sharp, with eighth-note patterns. The bottom staff (Vlc.) has a bass clef and a key signature of one sharp, featuring eighth-note patterns and sixteenth-note figures. The word "crescendo" appears under the Vln. 2 and Vla. staves.

102

Vln. 1

Vln. 2

Vla.

Vlc.

*f* *diminuendo*

*f* *diminuendo*

*f* *diminuendo*

106

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

110

Vln. 1

Vln. 2

Vla.

Vlc.

113

Vln. 1

Vln. 2

Vla.

Vlc.

117

Vln. 1

poco a poco crescendo

Vln. 2

Vla.

Vlc.

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

120

Vln. 1

Vln. 2

Vla.

Vlc.

124

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains four staves of musical notation for strings. Measure 124 starts with a rest for Vln. 1 followed by eighth-note patterns for Vln. 2, Vla., and Vlc. Measures 125-127 show sixteenth-note patterns for Vln. 1, eighth-note patterns for Vln. 2, eighth-note patterns for Vla., and eighth-note patterns for Vlc.

128

Vln. 1

*f*

Vln. 2

*f*

Vla.

*f*

Vlc.

*f*

This section contains four staves of musical notation for strings. Measures 128-131 feature eighth-note patterns with grace notes for Vln. 1, sixteenth-note patterns for Vln. 2, eighth-note patterns for Vla., and sixteenth-note patterns for Vlc. Dynamics *f* are indicated above the first three staves.

133

Vln. 1

*dimin<sup>3</sup>uendo*

Vln. 2

*diminuendo*

*f*

Vla.

*diminuendo*

*f*

Vlc.

*diminuendo*

*f*

This section contains four staves of musical notation for strings. Measures 133-136 show eighth-note patterns for Vln. 1, eighth-note patterns for Vln. 2, eighth-note patterns for Vla., and eighth-note patterns for Vlc. The first three staves have dynamic markings *dimin<sup>3</sup>uendo* with a bracket over them, and the last three staves have dynamic markings *f*.

\*) M. 128 / 129 and 136 - 138 Cello: Dotted quavers may have to be played as if double dotted to match the first violin part.

139

Vln. 1

Vln. 2

Vla.

Vlc.

144

Vln. 1

Vln. 2

Vla.

Vlc.

149

Vln. 1

Vln. 2

Vla.

Vlc.

153

Vln. 1

Vln. 2

Vla.

Vlc.

158

Vln. 1

*p*

Vln. 2

*diminuendo* *p*

Vla.

*diminuendo* *p*

Vlc.

163

Vln. 1

Vln. 2

Vla.

Vlc.

168

Vln. 1

Vln. 2

Vla.

Vlc.

171

Vln. 1

dolce

Vln. 2

Vla.

Vlc.

176

Vln. 1

Vln. 2

Vla.

Vlc.

178

Vln. 1

Vln. 2

Vla.

Vlc.

180

Vln. 1

Vln. 2

Vla.

Vlc.

182

Vln. 1

Vln. 2

Vla.

Vlc.

186

Vln. 1

Vln. 2

Vla.

Vlc.

189

Vln. 1

Vln. 2

Vla.

Vlc.

192

Vln. 1

Vln. 2

Vla.

Vlc.

197

Vln. 1      *diminuendo* **p** —————— **pp**

Vln. 2      *diminuendo* **p** —————— **pp**

Vla.      *diminuendo* **p** —————— **pp**

Vlc.      *diminuendo* **p** —————— **pp**

—

—

—

—

**Scherzo. Allegro vivace**

Violin 1

Violin 2

Viola

Violoncello

8

Vln. 1

Vln. 2

Vla.

Vlc.

14

Vln. 1

Vln. 2

Vla.

Vlc.

20

1.

Vln. 1

Vln. 2

Vla.

Vlc.

*sforzando*

*f*

27

||2.||

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*mezzo-forte*

*p*

*p*

34

Vln. 1

Vln. 2

Vla.

Vlc.

40

Vln. 1

Vln. 2

Vla.

Vlc.

46

Vln. 1

Vln. 2

Vla.

Vlc.

54

Vln. 1

Vln. 2

Vla.

Vlc.

61

Vln. 1

Vln. 2

Vla.

Vlc.

poco a poco rallentando

67

Vln. 1

Vln. 2

Vla.

Vlc.

un poco più lento  
a tempo

76

Vln. 1

Vln. 2

Vla.

Vlc.

83

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*sf*

*p*

*p*

89

Vln. 1

Vln. 2

Vla.

Vlc.

*sf*

*sf*

pizz.

96

Vln. 1

Vln. 2

Vla.

Vlc.

(*f*) diminuendo

*p*

(*f*) diminuendo

*p*

arco

(*f*) diminuendo

*diminuendo*

*p*

*f*

*p*

103

Vln. 1

Vln. 2

Vla.

Vlc.

110

Vln. 1

Vln. 2

Vla.

Vlc.

117

Vln. 1

Vln. 2

Vla.

Vlc.

123

Vln. 1

Vln. 2

Vla.

Vlc.

129

Vln. 1

diminuendo

Vln. 2

Vla.

Vlc.

diminuendo

diminuendo

diminuendo

136

Vln. 1

p

pp

Vln. 2

p

pp

Vla.

p

pp

Vlc.

p

pp

**rallentando**

145

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 145. The section is labeled "rallentando". The violins play eighth-note patterns, the viola plays eighth notes, and the cello has a sustained note followed by eighth-note patterns.

**a tempo primo**

153

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 153. The section is labeled "a tempo primo". Dynamics include *mf* for Violin 1 and Violin 2, and *mf* for Cello.

158

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) at measure 158. The section continues with dynamic markings *mf* for Violin 1 and Violin 2, and *mf* for Cello.

164

Vln. 1

*cresc.*

Vln. 2

Vla.

Vlc.

170

Vln. 1

*f*

*crescendo*

Vln. 2

Vla.

*crescendo*

Vlc.

*crescendo*

176

Vln. 1

*crescendo*

Vln. 2

*crescendo*

Vla.

*crescendo*

Vlc.

*f*

*crescendo*

182

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains four staves of musical notation for strings. Measure 182 starts with Vln. 1 playing eighth-note pairs. Vln. 2 has sustained notes. Vla. plays eighth-note pairs. Vlc. has eighth-note pairs. Measures 183-186 show similar patterns with some variations in note heads and rests. Measure 187 ends with a repeat sign and a double bar line.

188

Vln. 1

Vln. 2

Vla.

Vlc.

*ff*

*ff*

*ff*

*ff*

This section contains four staves of musical notation for strings. Measures 188-191 show eighth-note pairs with dynamics *ff*. Measures 192-193 continue with eighth-note pairs and dynamics *ff*.

194

Vln. 1

Vln. 2

Vla.

Vlc.

This section contains four staves of musical notation for strings. Measures 194-197 feature sustained notes with grace notes above them. Measures 198-199 show eighth-note pairs.

201

Vln. 1

Vln. 2

Vla.

Vlc.

208

Vln. 1

Vln. 2

Vla.

Vlc.

214

Vln. 1

Vln. 2

Vla.

Vlc.

222

Vln. 1

*morendo*

***pp***

Vln. 2

*morendo*

***pp***

Vla.

*morendo*

***pp***

Vlc.

*morendo*

***pp***

This musical score excerpt shows four staves of string instruments. The first three staves (Violin 1, Violin 2, and Cello) play eighth-note patterns with dynamic markings of 'morendo' and 'pp'. The fourth staff (Double Bass) plays eighth-note patterns with a dynamic marking of 'pp'. The music is in common time, and the key signature is one sharp.

**Finale. Allegro**

Violin 1

Violin 2

Viola

Violoncello

6

Vln. 1

Vln. 2

Vla.

Vlc.

13

Vln. 1

Vln. 2

Vla.

Vlc.

18

Vln. 1

Vln. 2

Vla.

Vlc.

23

Vln. 1

Vln. 2

Vla.

Vlc.

28

Vln. 1

Vln. 2

Vla.

Vlc.

35

Vln. 1

Vln. 2

Vla.

Vlc.

41

Vln. 1

Vln. 2

Vla.

Vlc.

47

Vln. 1

Vln. 2

Vla.

Vlc.

53

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

*pp*

*sf*

*sf*

(*pp*)

59

Vln. 1

Vln. 2

Vla.

*sf*

*sf*

*sf*

Vlc.

*ffz*

**1.**

**2.**

66

Vln. 1

Vln. 2

Vla.

*crescendo*

*crescendo*

*sf*

Vlc.

*crescendo*

72

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

*f*

76

Vln. 1

Vln. 2

Vla.

Vlc.

*b*

*b*

*b*

*b*

81

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

87

Vln. 1

Vln. 2

Vla.

Vlc.

*pp*

*pp*

*pp*

*pp*

93

Vln. 1

Vln. 2

Vla.

Vlc.

*crescendo*

*crescendo*

*crescendo*

*crescendo*

97

Vln. 1

Vln. 2

Vla.

Vlc.

102

Vln. 1

Vln. 2

Vla.

Vlc.

3

108

Vln. 1

*f*

Vln. 2

*f*

*sf*

Vla.

(*f*)

Vlc.

*f*

113

Vln. 1

Vln. 2

*p*

Vla.

*p*

Vlc.

*sf*

*p*

119

Vln. 1

Vln. 2

Vla.

Vlc.

125

Vln. 1

Vln. 2

Vla.

Vlc.

130

Vln. 1

Vln. 2

Vla.

Vlc.

135

Vln. 1

Vln. 2

Vla.

Vlc.

140

Vln. 1

Vln. 2

Vla.

Vlc.

144

Vln. 1

Vln. 2

Vla.

Vlc.

150

Vln. 1

Vln. 2

Vla.

Vlc.

*f*

*f*

*f*

*f*

157

Vln. 1

Vln. 2

Vla.

Vlc.

*p*

*p*

*p*

*p*

163

Vln. 1

Vln. 2

Vla.

Vlc.

(*p*)

168

Vln. 1

Vln. 2

Vla.

Vlc.

173

Vln. 1

Vln. 2

Vla.

Vlc.

177

Vln. 1

Vln. 2

Vla.

Vlc.

183

Vln. 1

Vln. 2

Vla.

Vlc.

189

Vln. 1

Vln. 2

Vla.

Vlc.

194

Vln. 1

Vln. 2

Vla.

Vlc.

199

Vln. 1

*p*

Vln. 2

Vla.

Vlc.

204

Vln. 1

*p*

Vln. 2

Vla.

Vlc.

210

Vln. 1

*crescendo*

*f*

*diminuendo*

Vln. 2

Vla.

Vlc.

218

Vln. 1

Vln. 2

Vla.

Vlc.

*rallentando*

*diminuendo*

*p*

*pp*

*diminuendo*

*p*

*pp*

*diminuendo*

*p*

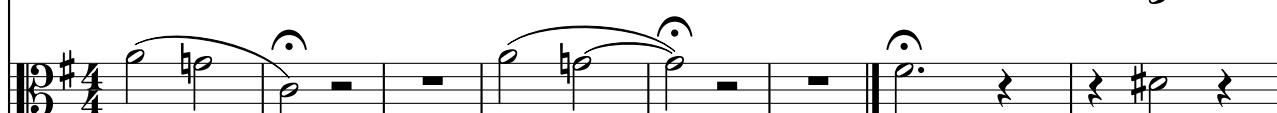
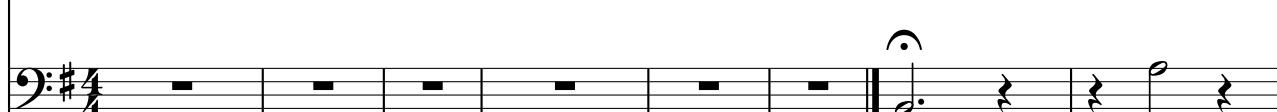
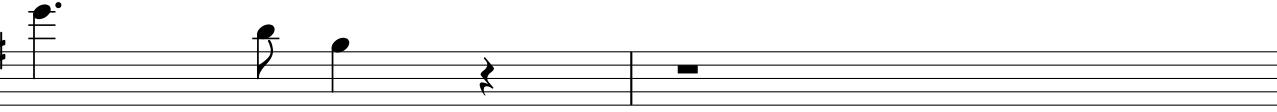
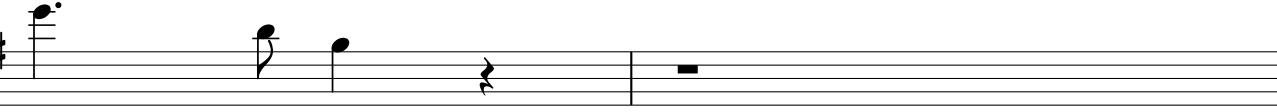
*pp*

68

## Appendix: Corrections:

These pages contain the list of corrections in pencil found in the manuscript. All pencil corrections that could be read and interpreted are included. The corrected measures are presented first in the original form, followed by the corrected version.

### **Allegro maestoso**

Original:	Correction:	Original	<b>a tempo</b>
Violin 1 			
Violin 2 			
Viola 			
Violoncello 			
Vln. 1 			
Vln. 2 			
Vla. 			
Vlc. 			

24

Vln. 1

Vln. 2

Vla.

Vlc.

26

Vln. 1

Vln. 2

Vla.

Vlc.

Correction

28

Vln. 1

Vln. 2

Vla.

Vlc.

a tempo

21

Vln. 1

Vln. 2

Vla.

Vlc.

24

Vln. 1

Vln. 2

Vla.

Vlc.

26

Vln. 1

Vln. 2

Vla.

Vlc.

28

Vln. 1

Vln. 2

Vla.

Vlc.

Original:

28

Vln. 1

Vln. 2

Vla.

Vlc.

Correction:

28

Vln. 1

Vln. 2

Vla.

Vlc.

Original:

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 45-46. The score is in common time, key signature of one sharp. Measure 45 starts with a forte dynamic (f). Measures 46-47 show eighth-note patterns with grace notes and slurs. Measure 47 ends with another forte dynamic (f).

Correction:

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 45-47. The score is in common time, key signature of one sharp. Measure 45 starts with a forte dynamic (f). Measures 46-47 show eighth-note patterns with grace notes and slurs. Measure 47 ends with a piano dynamic (p).

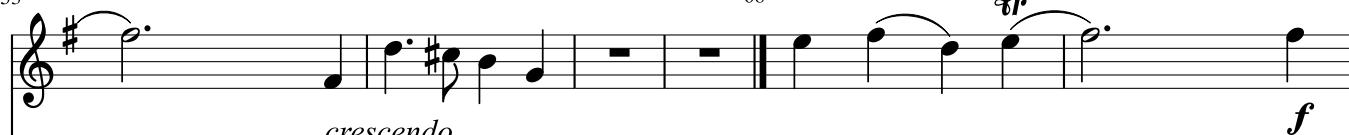
Original:

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) showing measures 48-52. The score is in common time, key signature of one sharp. Measures 48-50 show eighth-note patterns. Measures 51-52 show sixteenth-note patterns with dynamics (p, crescendo, tr).

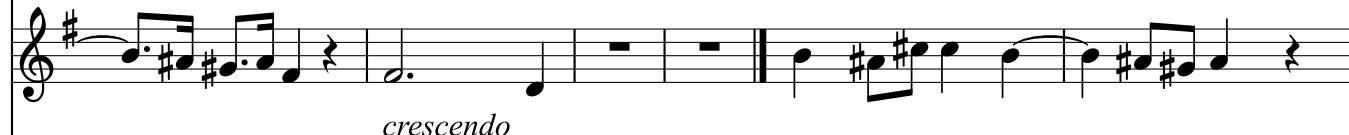
Correction:

Original:

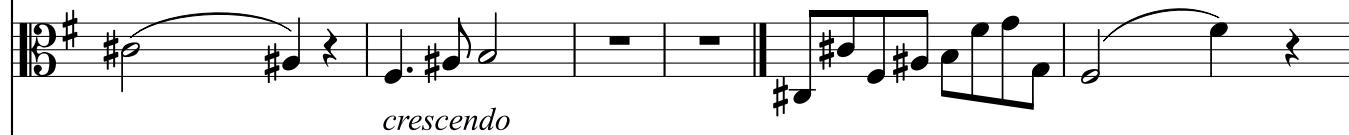
53

Vln. 1      

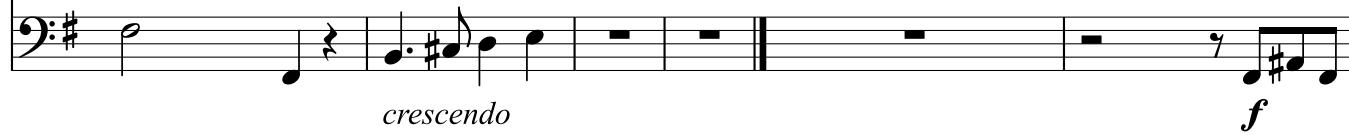
*crescendo*

Vln. 2      

*crescendo*

Vla.      

*crescendo*

Vlc.      

*crescendo*

*f*

Correction:

70

Vln. 1      

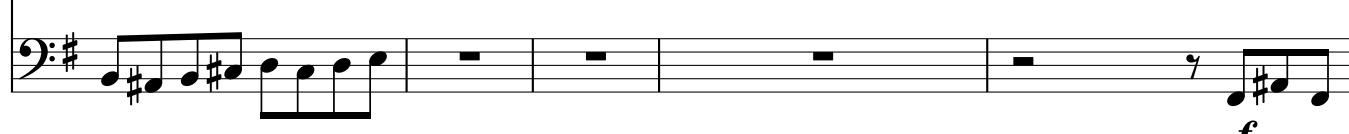
*f*

Vln. 2      

*f*

Vla.      

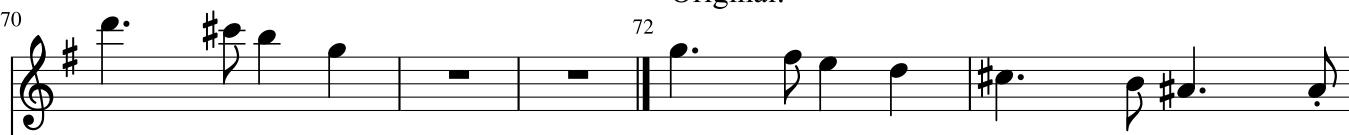
*f*

Vlc.      

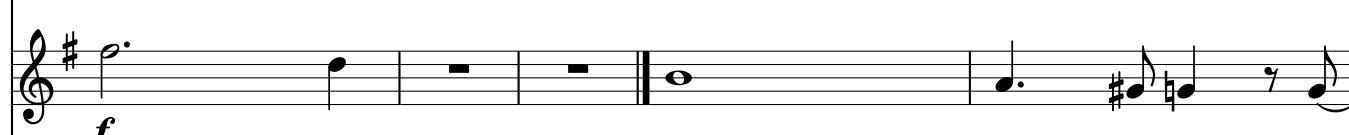
*f*

Original:

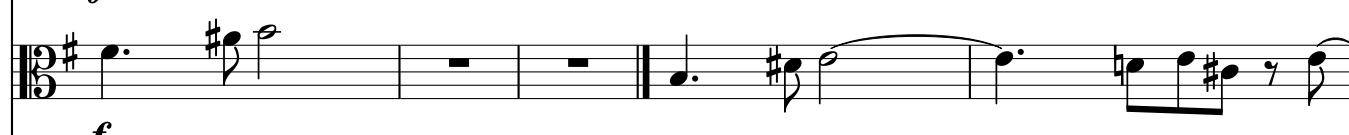
70

Vln. 1      

*f*

Vln. 2      

*f*

Vla.      

*f*

Vlc.      

Correction:

74

Vln. 1

Vln. 2

Vla.

Vlc.

Original:

74

Vln. 1

Vln. 2

Vla.

Vlc.

84

Correction:

86

Vln. 1

Vln. 2

Vla.

Vlc.

Original:

135

Vln. 1

*crescendo*

Vln. 2

*crescendo*

Vla.

*crescendo*

Vlc.

*crescendo*

*f*

Correction:

135

Vln. 1

*crescendo*

Vln. 2

*crescendo*

Vla.

*crescendo*

Vlc.

*crescendo*

*f*

Original:

166

Vln. 1

*f*

*diminuendo*

*p*

Vln. 2

*f*

*p*

Vla.

*f*

*p*

Vlc.

*f*

*p*

Correction:

166

Vln. 1      *f*      *diminuendo*      *p*

Vln. 2      *f*      *p*

Vla.      *f*

Vlc.      *f*      *p*

Original:

175

Vln. 1      *f*

Vln. 2      *f*      *tr*

Vla.      *f*

Vlc.      *f*

Correction:

175

Vln. 1      *f*

Vln. 2      *f*

Vla.      *f*

Vlc.      *f*

## Adagio

Original:

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 3/8 time, key of G major. Measure 9 shows Vln. 1 playing eighth-note patterns with grace notes, Vln. 2 and Vla. providing harmonic support, and Vlc. resting.

Correction:

Musical score for strings (Vln. 1, Vln. 2, Vla., Vlc.) in 3/8 time, key of G major. Measure 9 shows Vln. 1 with a corrected eighth-note pattern, Vln. 2 and Vla. with harmonic support, and Vlc. playing sixteenth-note patterns.

M. 141 - 148: This section contains several pencil notes that are hard or impossible to read. At the same time the whole section is also crossed out in pencil.

**Menuetto. Allegro vivace**

Original:

93

Vln. 1

Vln. 2

Vla.

Vlc. pizz. arco f

93

Correction:

Original:

96

102

Vln. 1 p sf

Vln. 2 p sf

Vla. p sf

Vlc. f p sf

108

Vln. 1 sf

Vln. 2 sf

Vla. sf

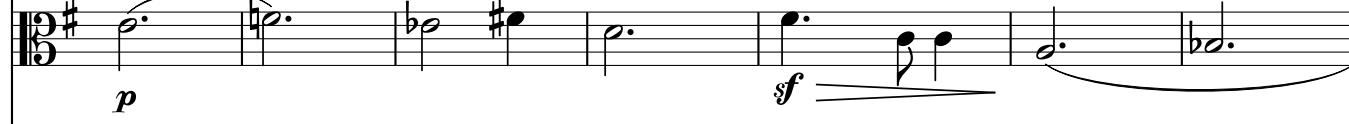
Vlc. sf

Correction:

102

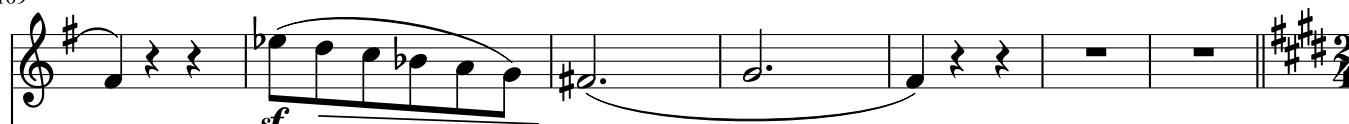
Vln. 1 

Vln. 2 

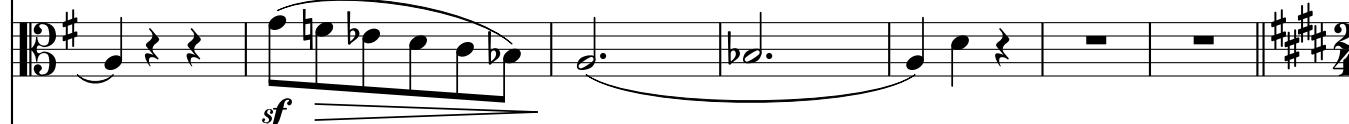
Vla. 

Vlc. 

109

Vln. 1 

Vln. 2 

Vla. 

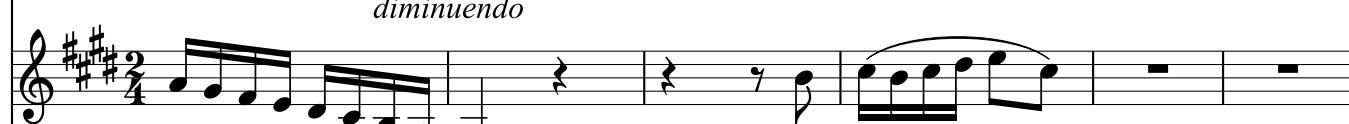
Vlc. 

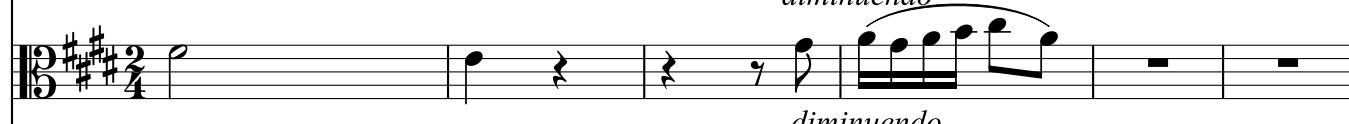
**Finale. Allegro**

Original:

215

Vln. 1 

Vln. 2 

Vla. 

Vlc. 

Correction:

215

Vln. 1

*diminuendo*

Vln. 2

*diminuendo*

Vla.

*diminuendo*

Vlc.

The musical score consists of four staves: Violin 1 (G clef), Violin 2 (G clef), Viola (C clef), and Cello (F clef). The key signature is A major (three sharps). Measure 215 starts with a dotted quarter note (A) followed by eighth notes (B, C, D, E). Measure 216 begins with a sixteenth-note pattern (E, F, G, A) followed by eighth notes (B, C, D, E). The instruction 'diminuendo' is placed under the sixteenth-note patterns of all four parts.