SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

HERMANN BERENS d.ä

1826-1880

Zweites Gesellschafts-Quartett

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska Akademien

Syftet med Levande musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska Akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska Akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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Samarbetspartners/Partners: Musik- och teaterbiblioteket och Svensk Musik.

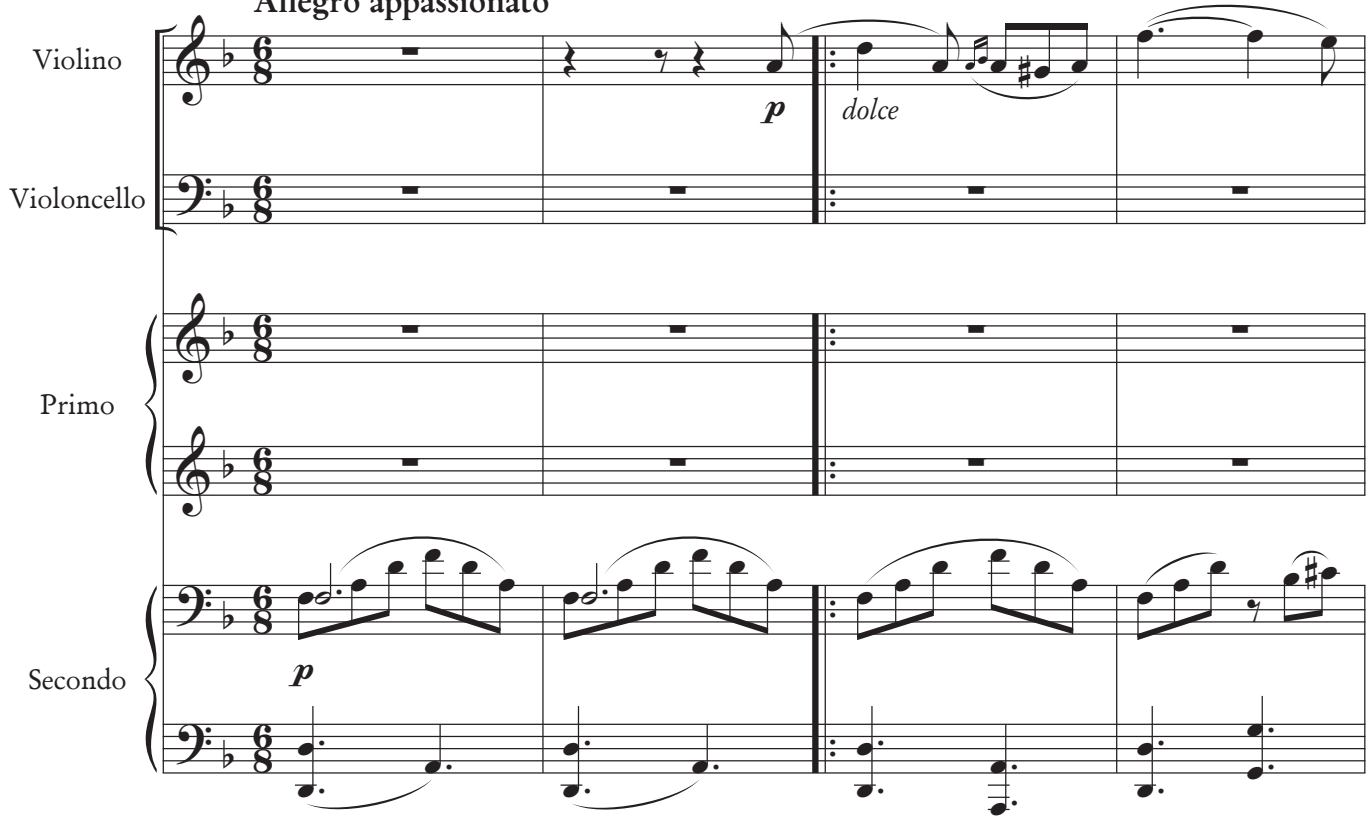
Zweites Gesellschafts-Quartett

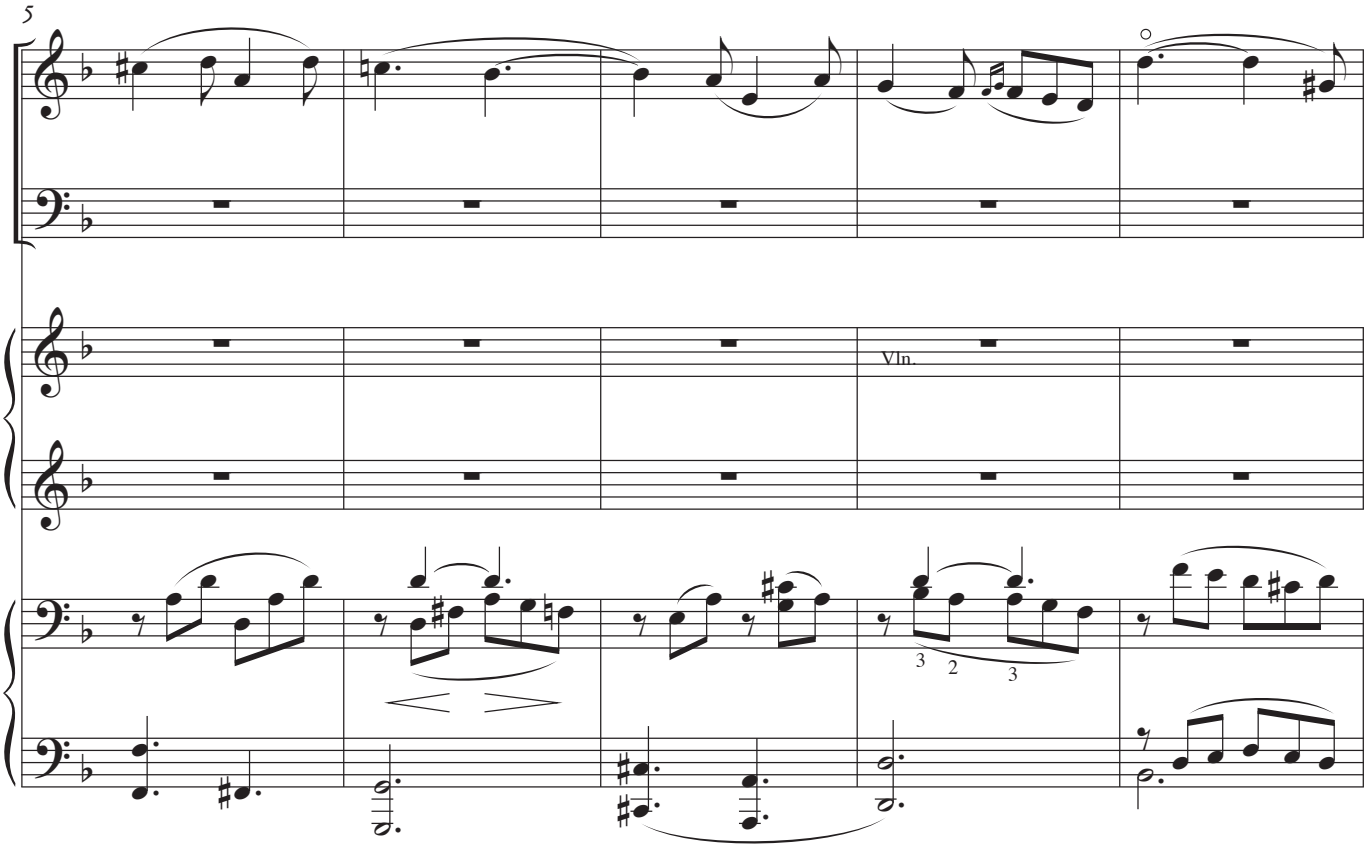
für das Pianoforte zu vier Händen,
Violine und Violoncello op. 48

I.

Hermann Berens
(1826–1880)

Allegro appassionato





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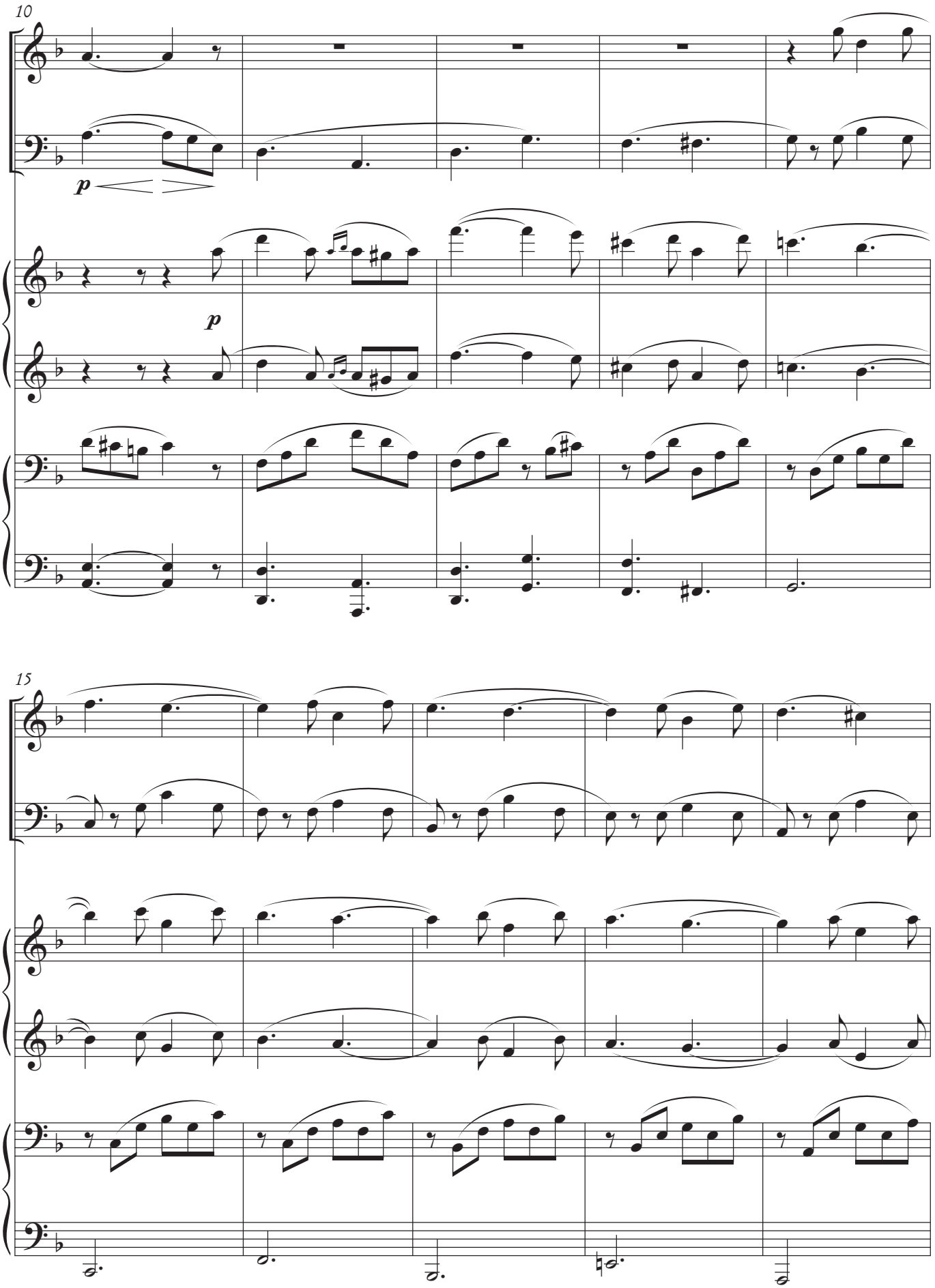
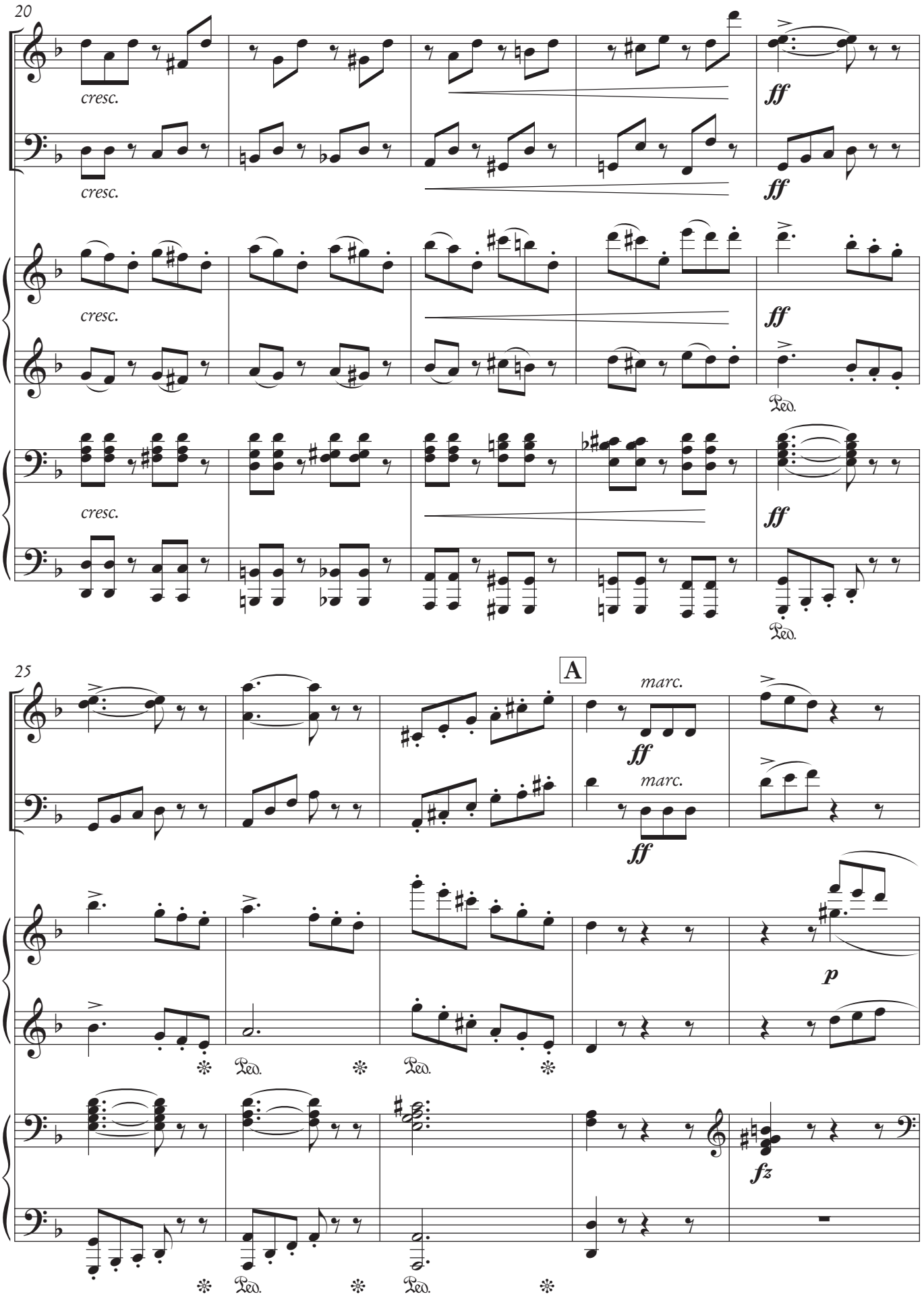
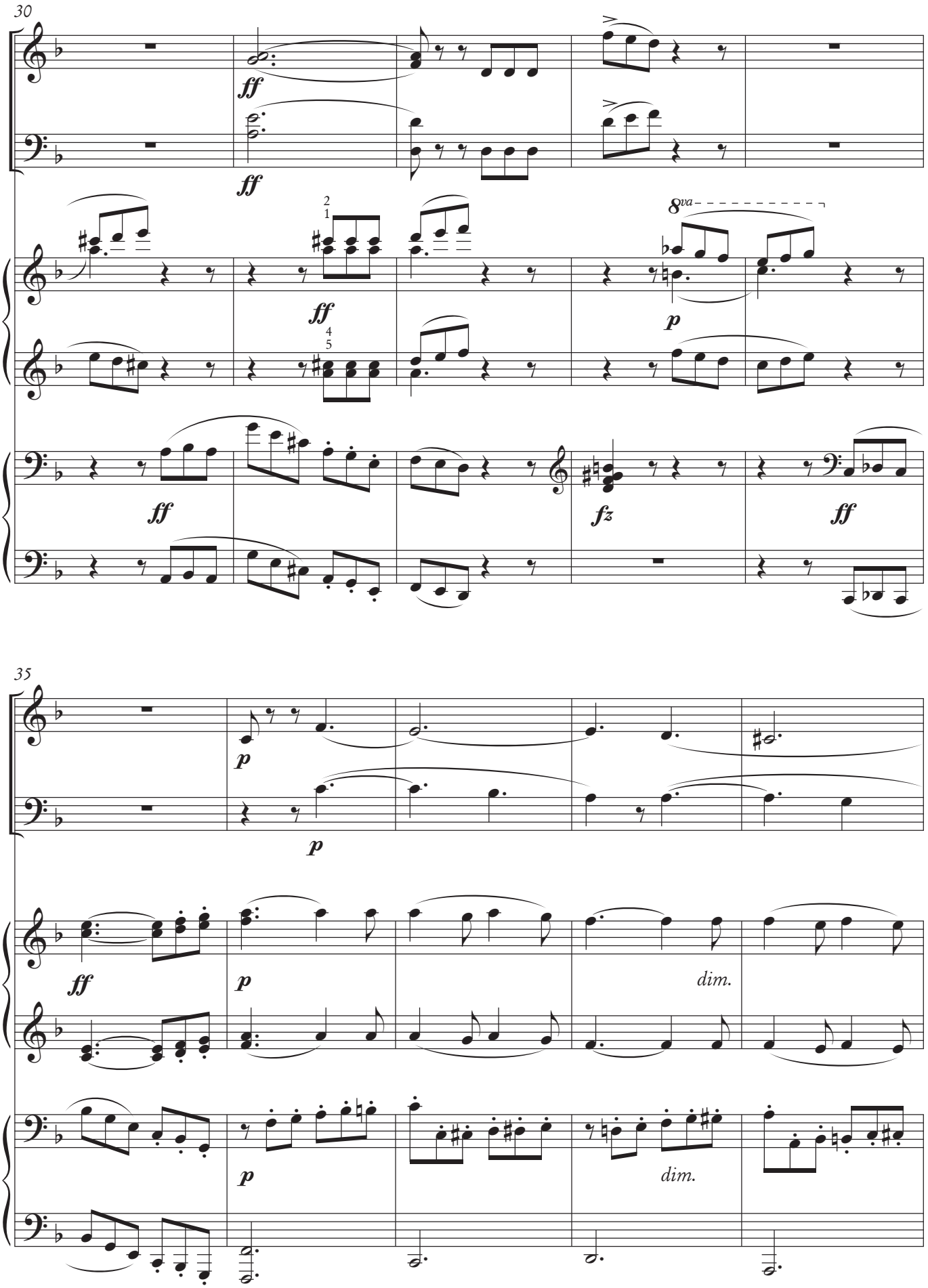
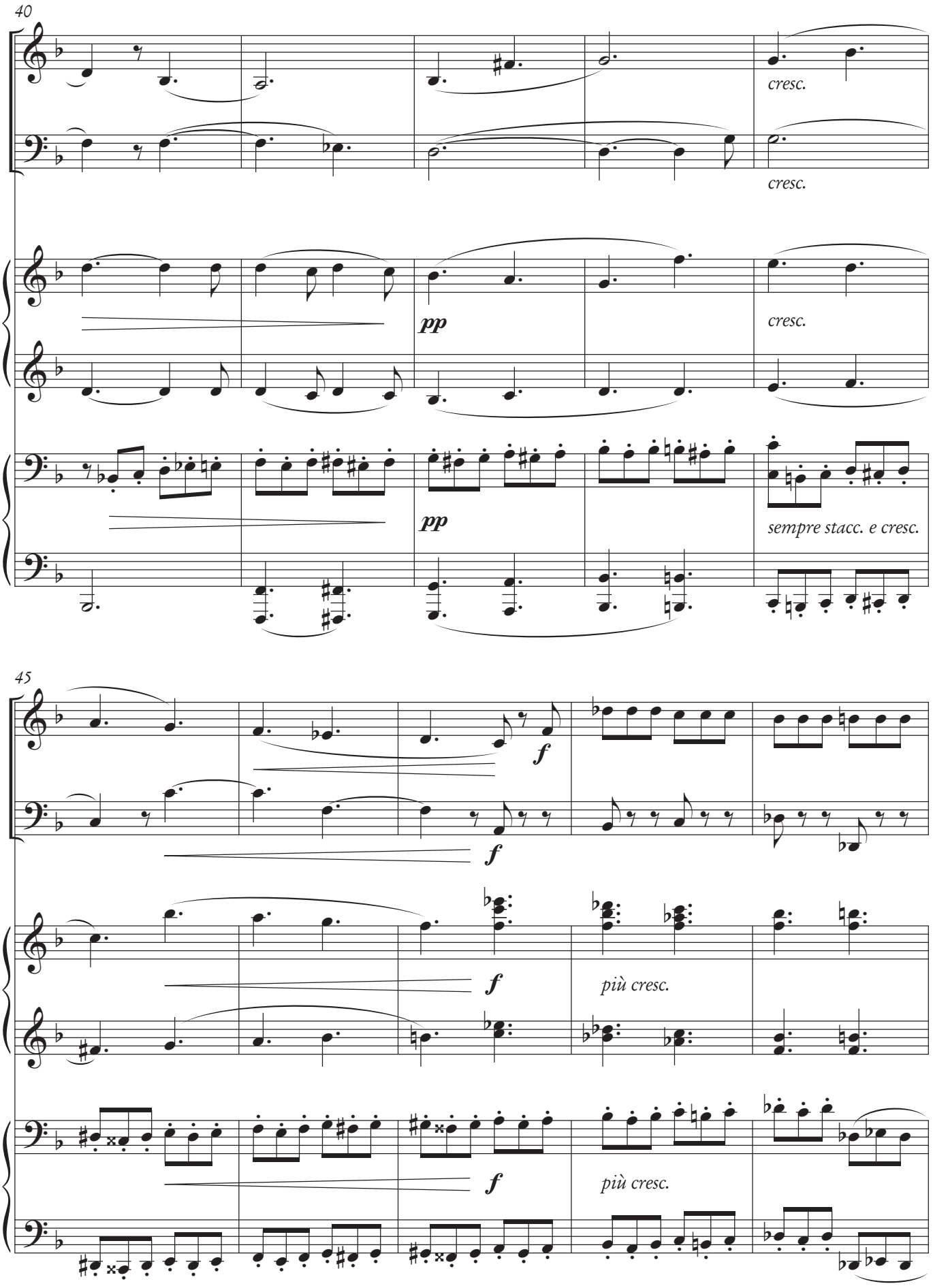
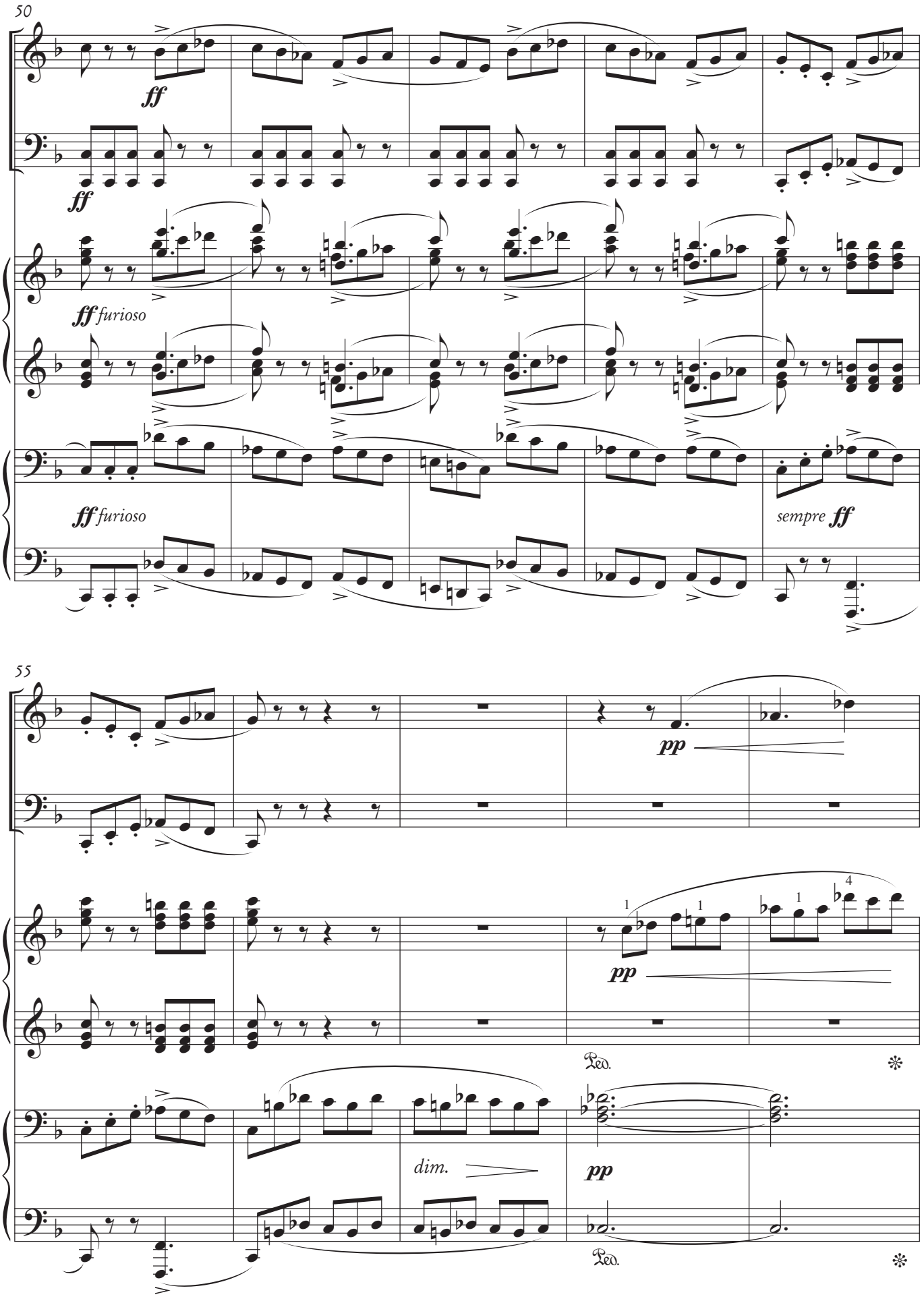
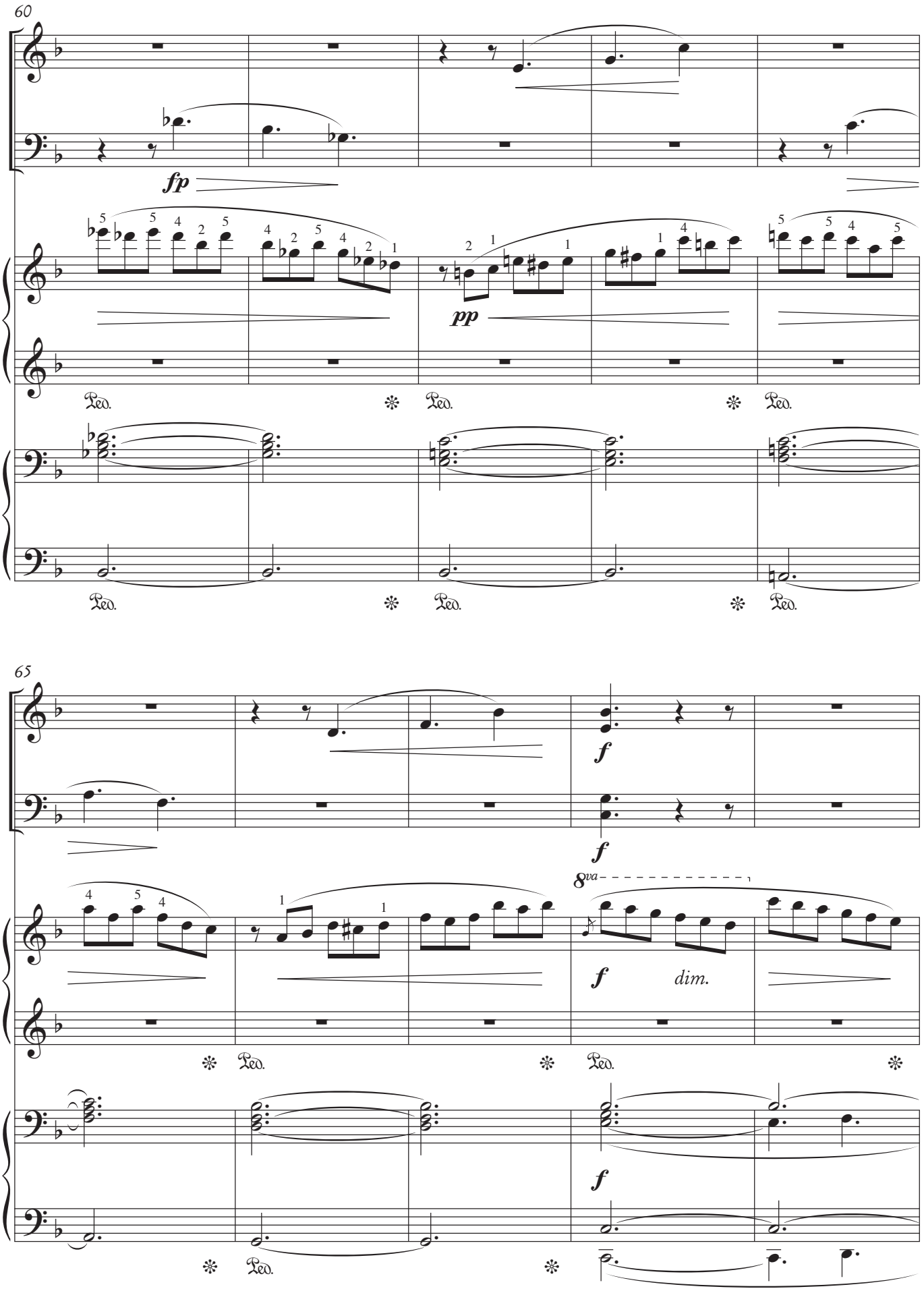

10
p
p
15

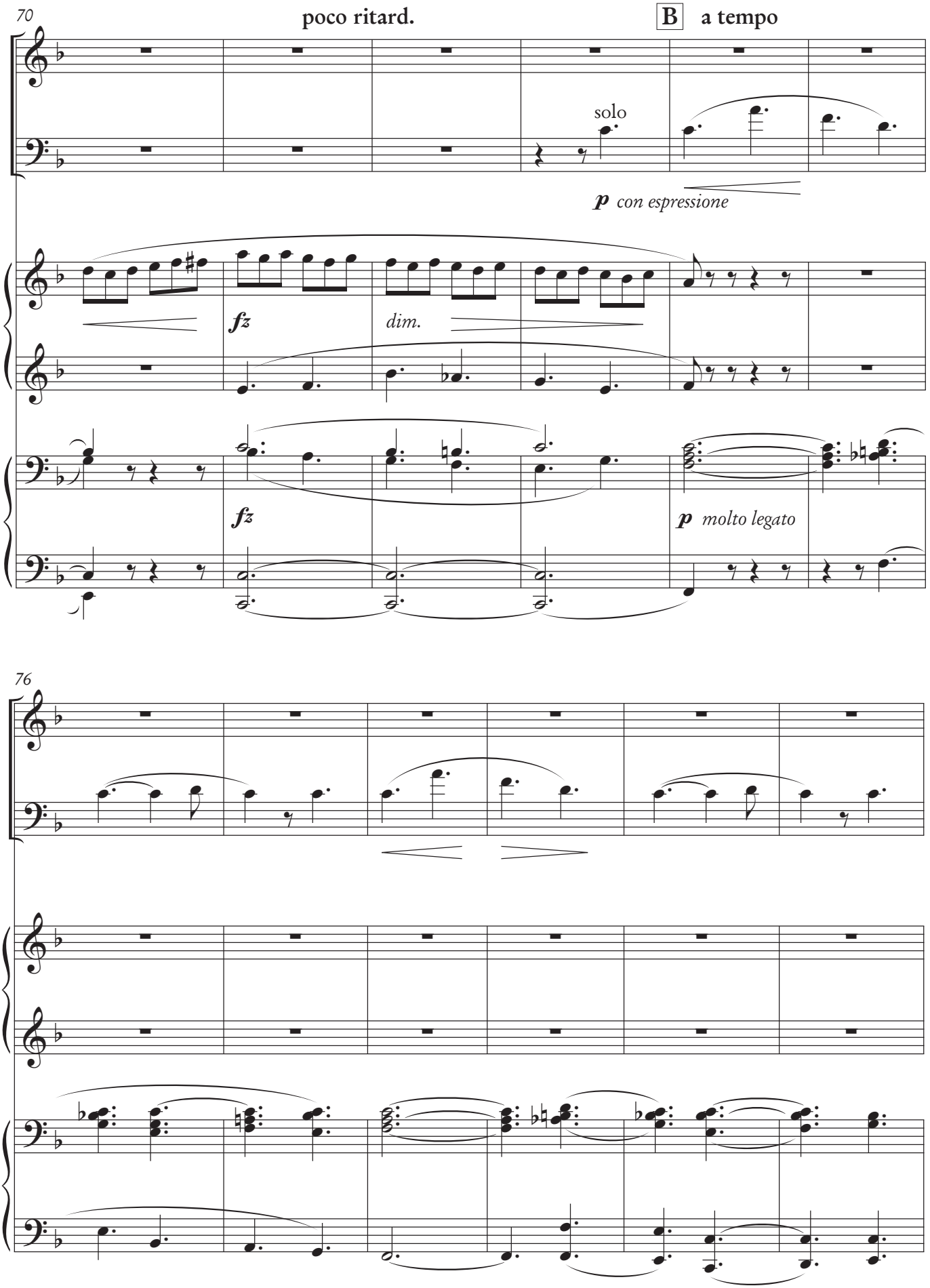

20
cresc.
cresc.
ff
ff
cresc.
ff
Ped.
cresc.
ff
Ped.
25
A
marc.
ff
marc.
ff
p
Ped.
Ped.
Ped.
Ped.
fz

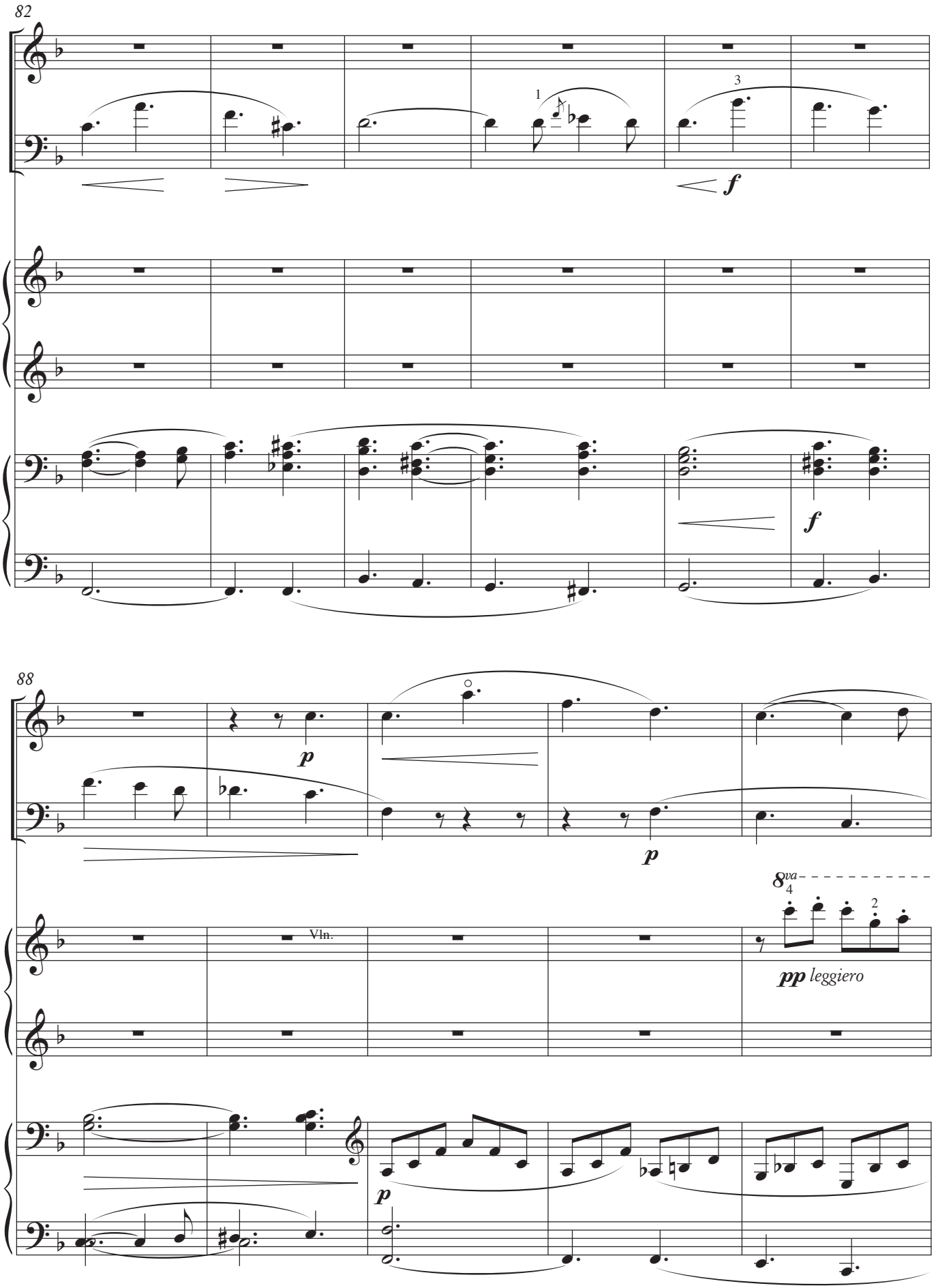

30
ff
ff
2
1
ff
4
5
8va
p
ff
fz
ff
35
p
p
ff
p
dim.
p
dim.

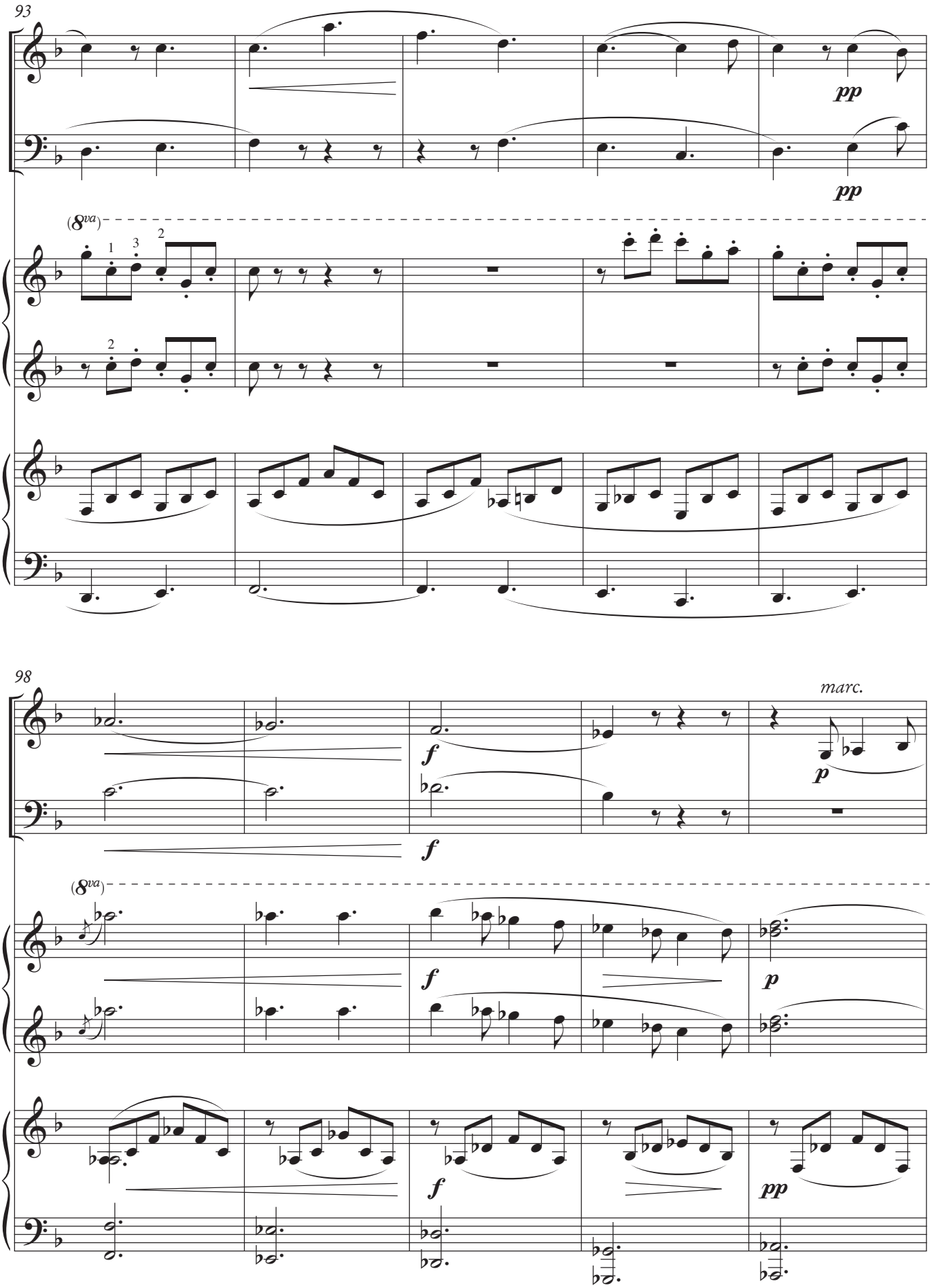

40
cresc.
cresc.
pp
cresc.
pp
sempre stacc. e cresc.
45
f
f
f
più cresc.
f
più cresc.

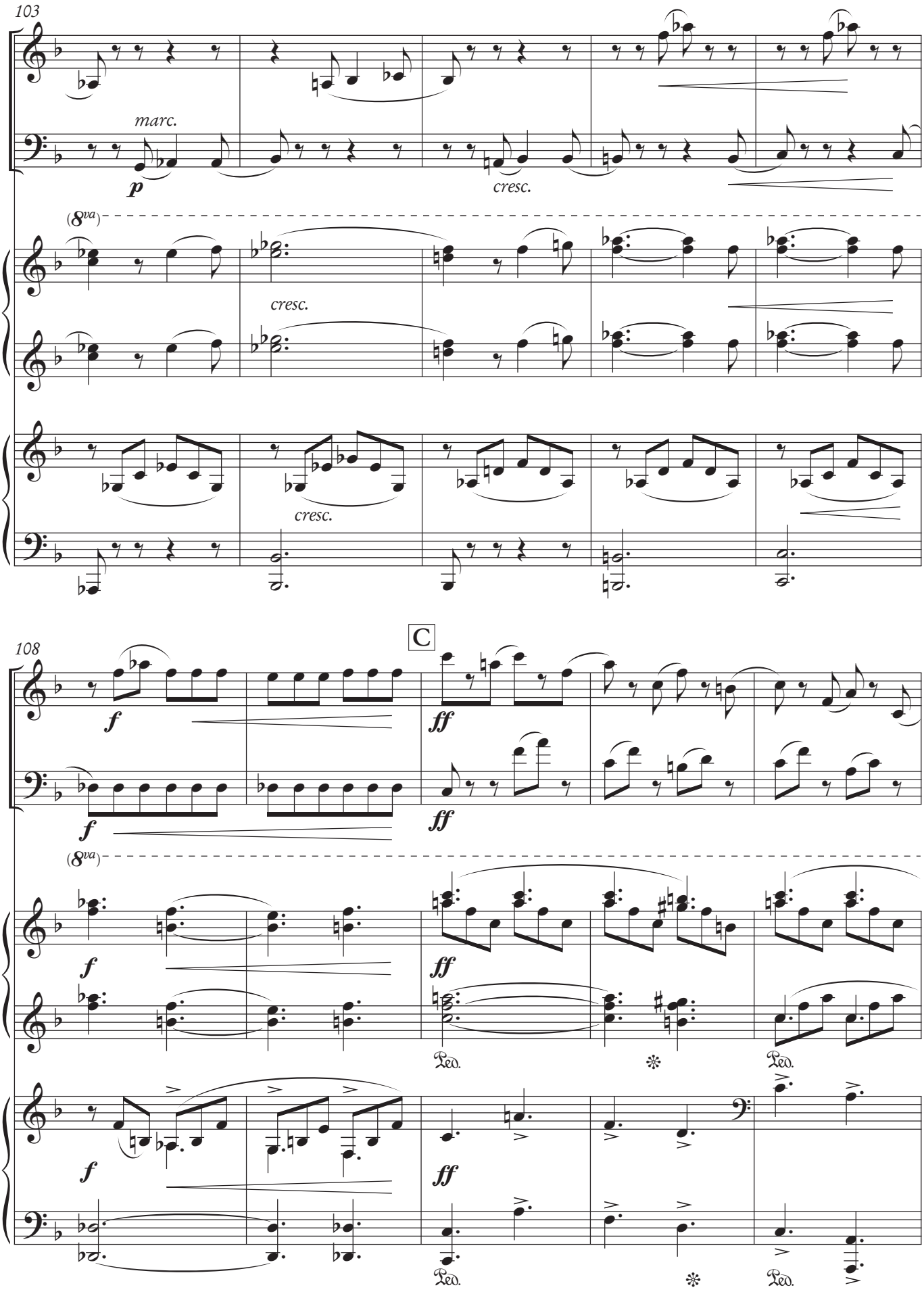

50
ff
ff
ff furioso
ff furioso
sempre ff
55
pp
pp
Ped.
dim.
pp
Ped.

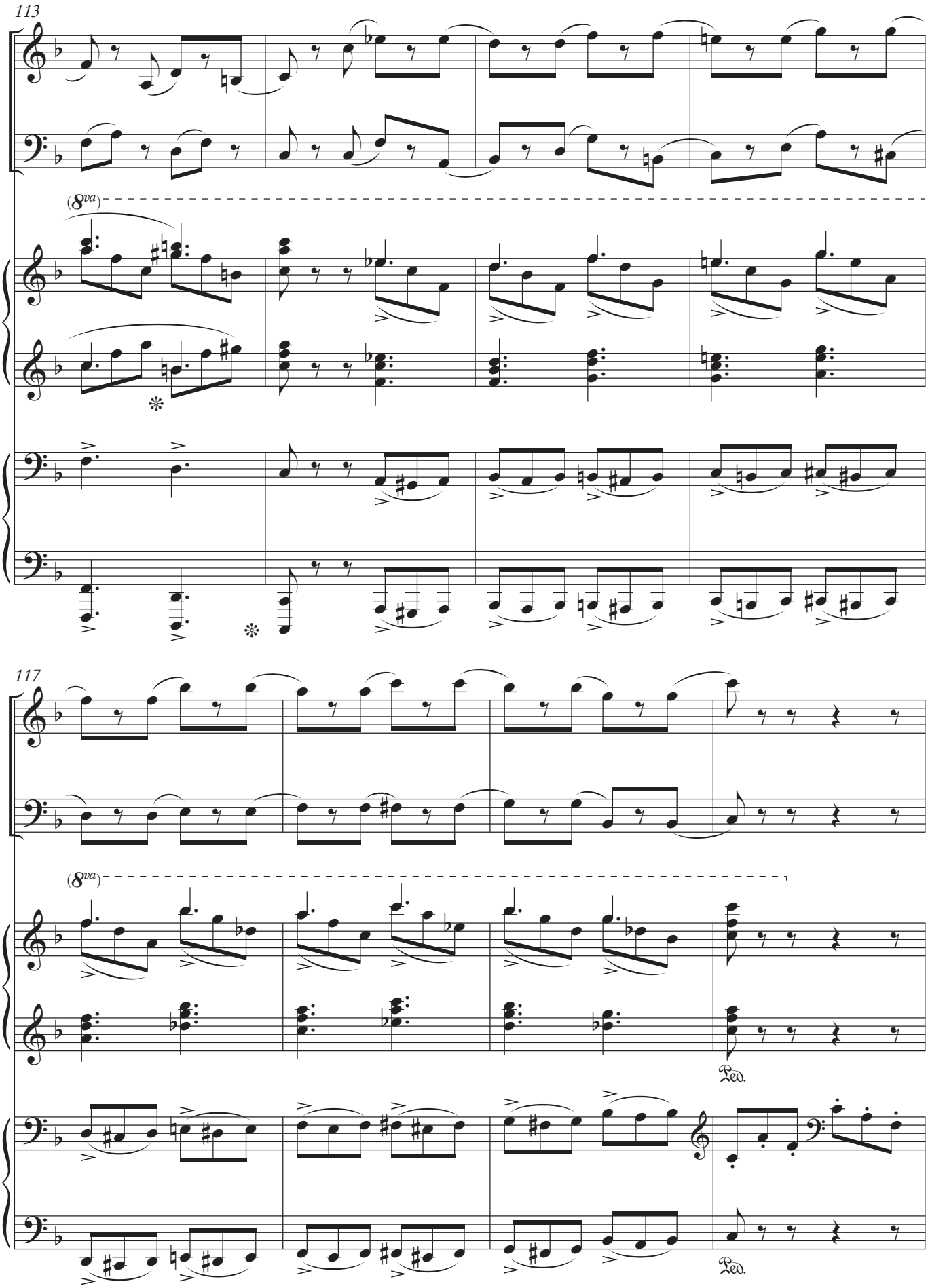

60
fp
pp
Ped.
65
f
8va
dim.

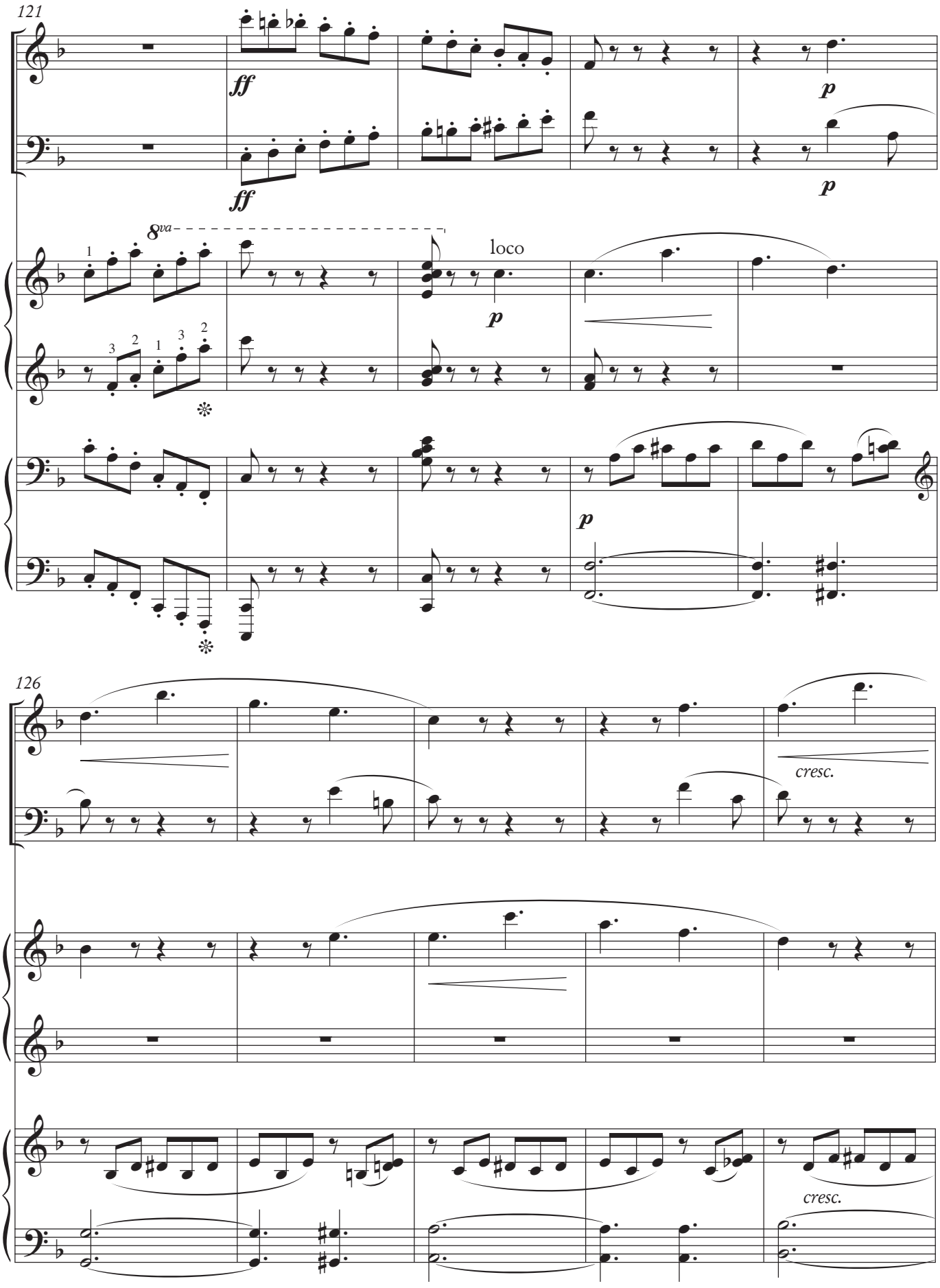

70
poco ritard.
B
a tempo
solo
p con espressione
fz
dim.
fz
p molto legato
76

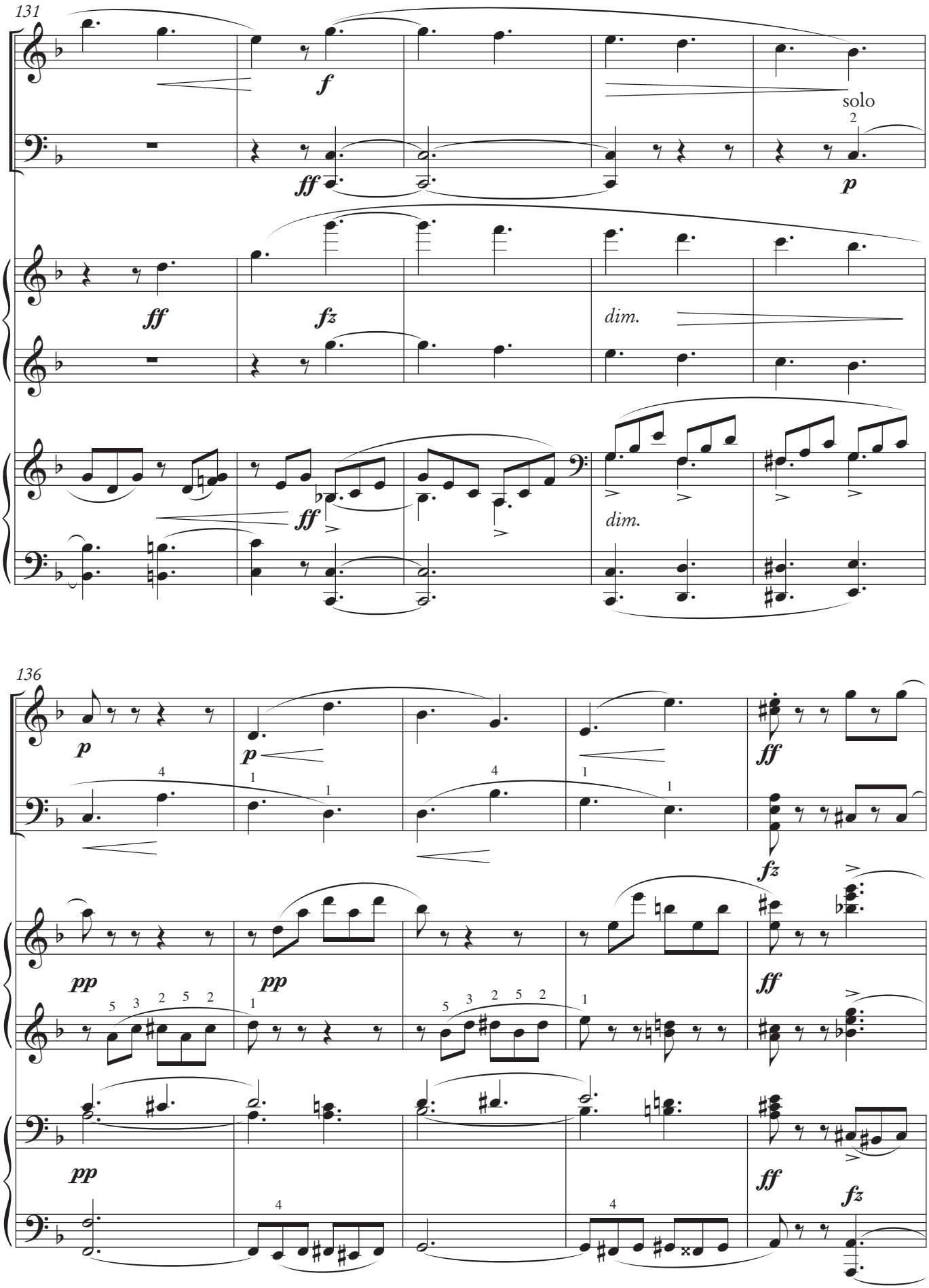

82
1
3
f
f
88
p
p
8va
Vln.
pp leggiero
p

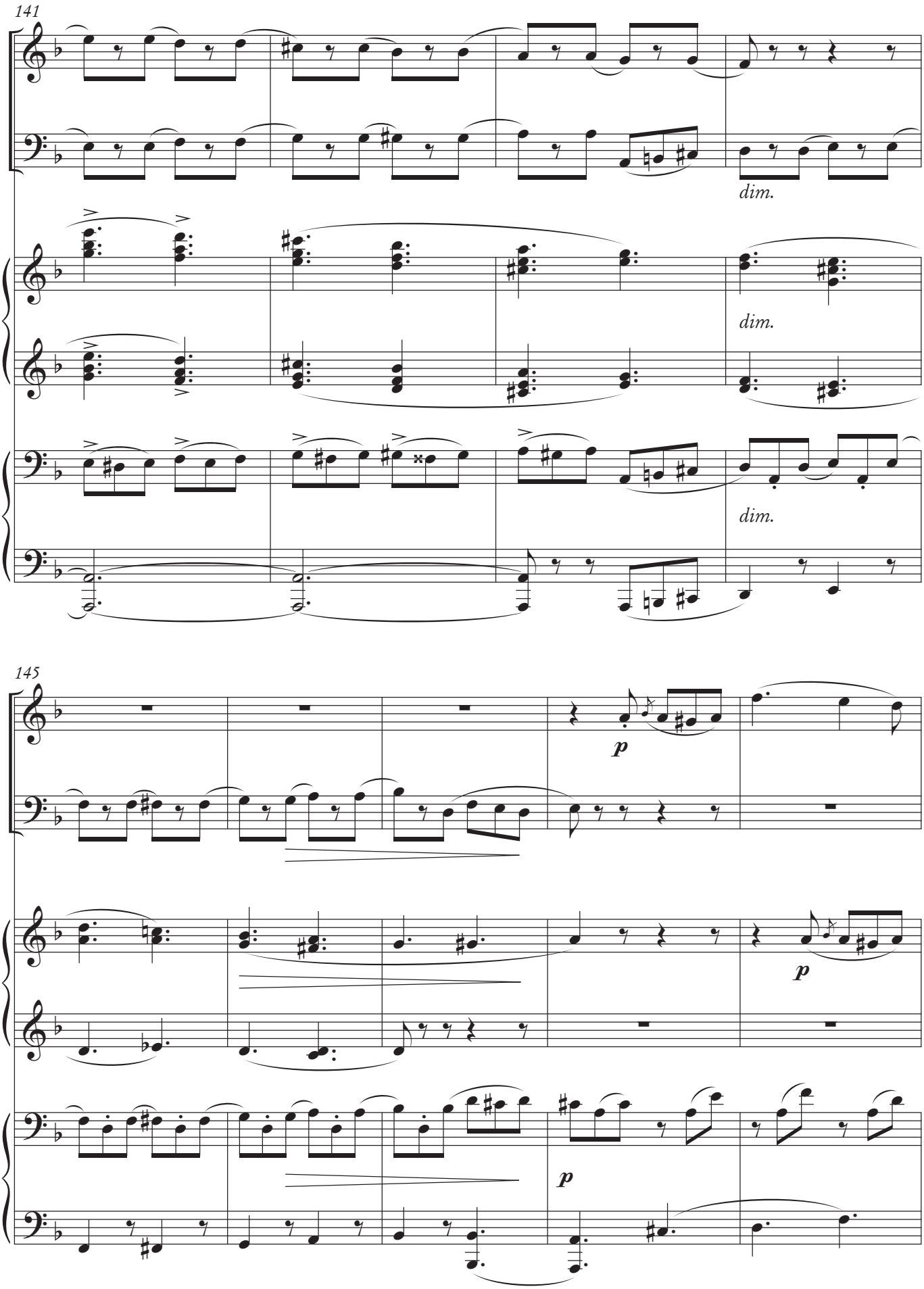

93
pp
pp
(8va)
98
marc.
f
f
p
(8va)
f
p
f
pp

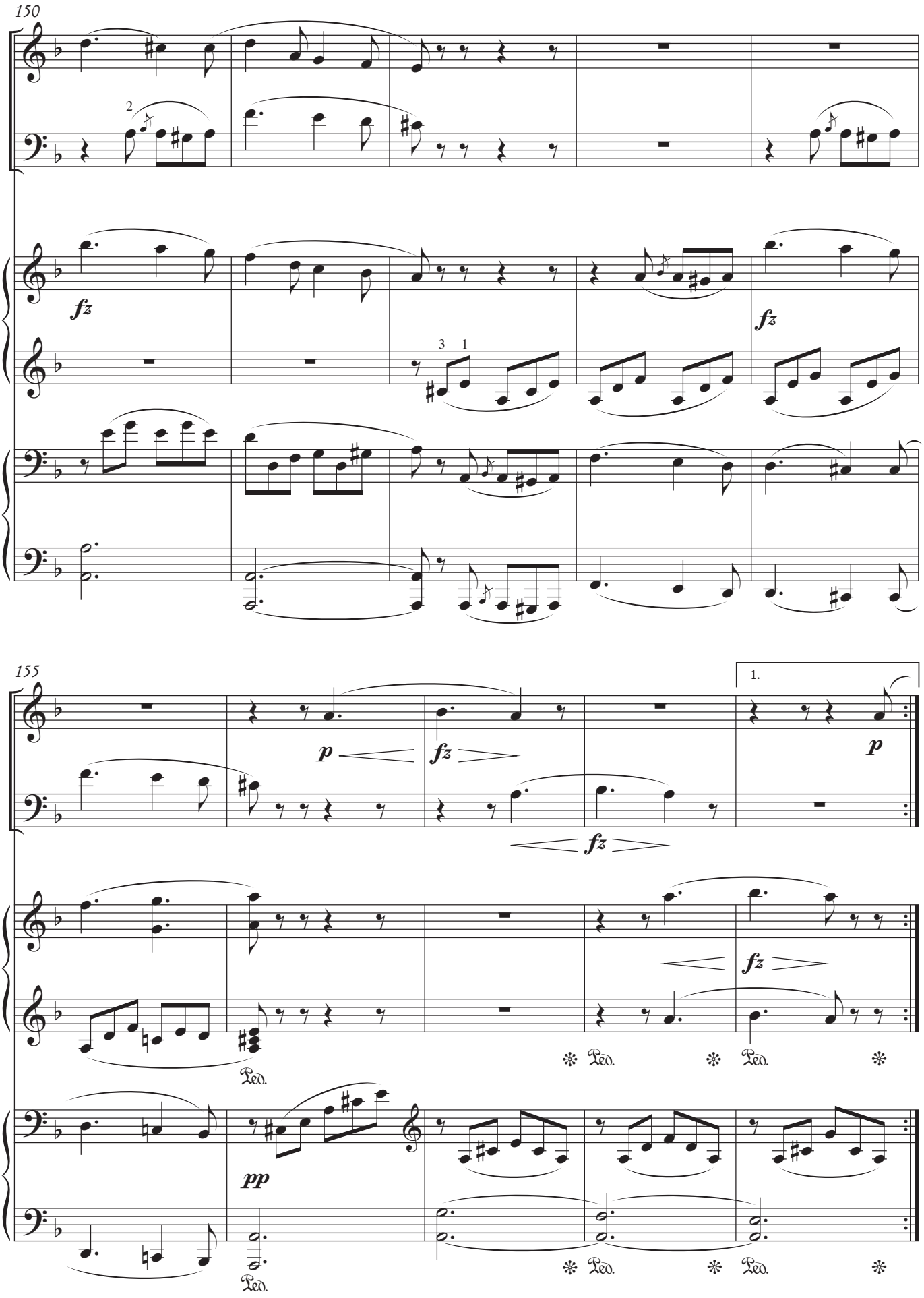

103
marc.
p
cresc.
(8va)
cresc.
cresc.
108
C
f
ff
f
ff
(8va)
f
ff
Ped.
Ped.
f
ff
Ped.
Ped.

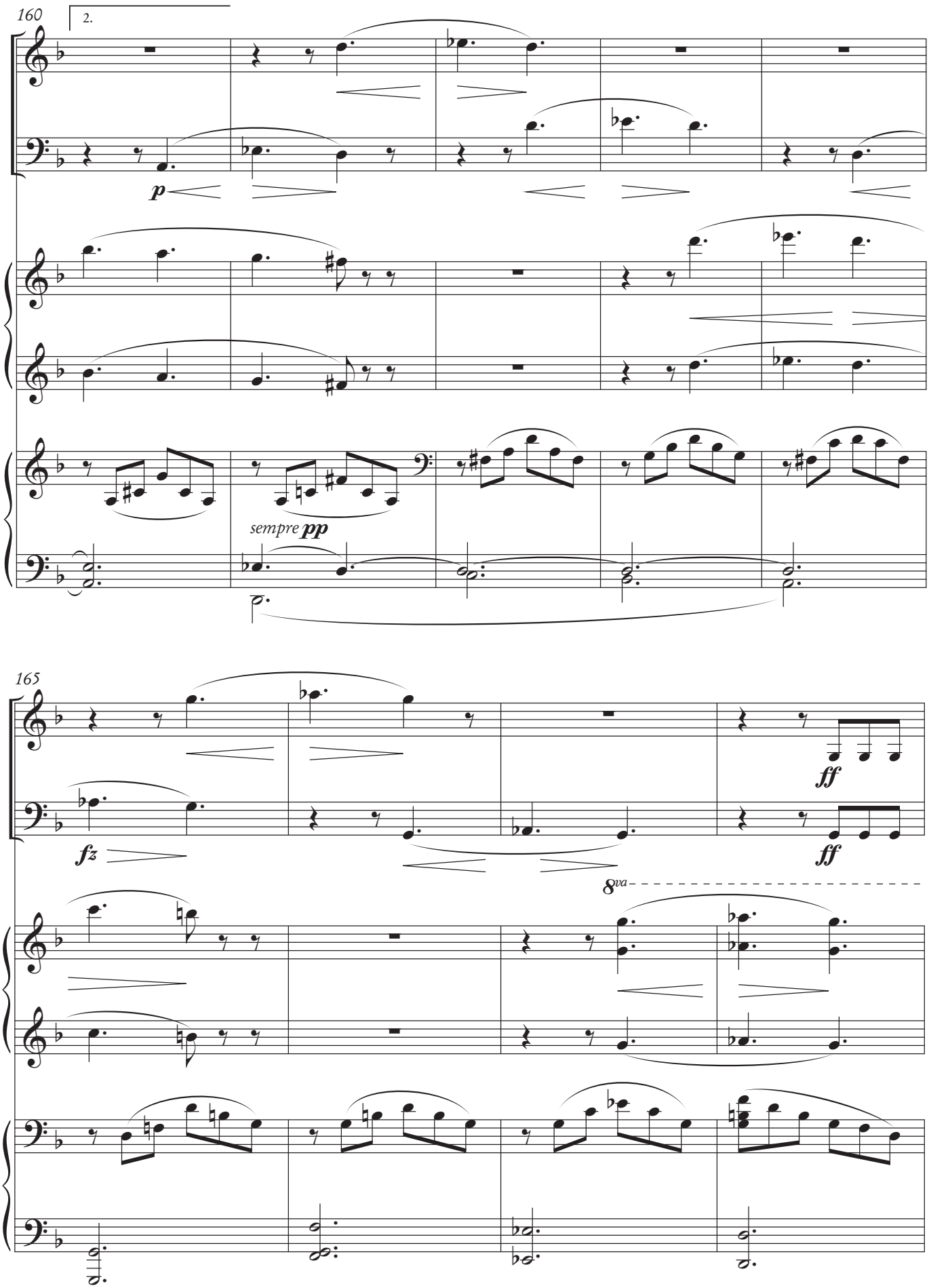

113
(8va)
117
(8va)
Ped.
Ped.

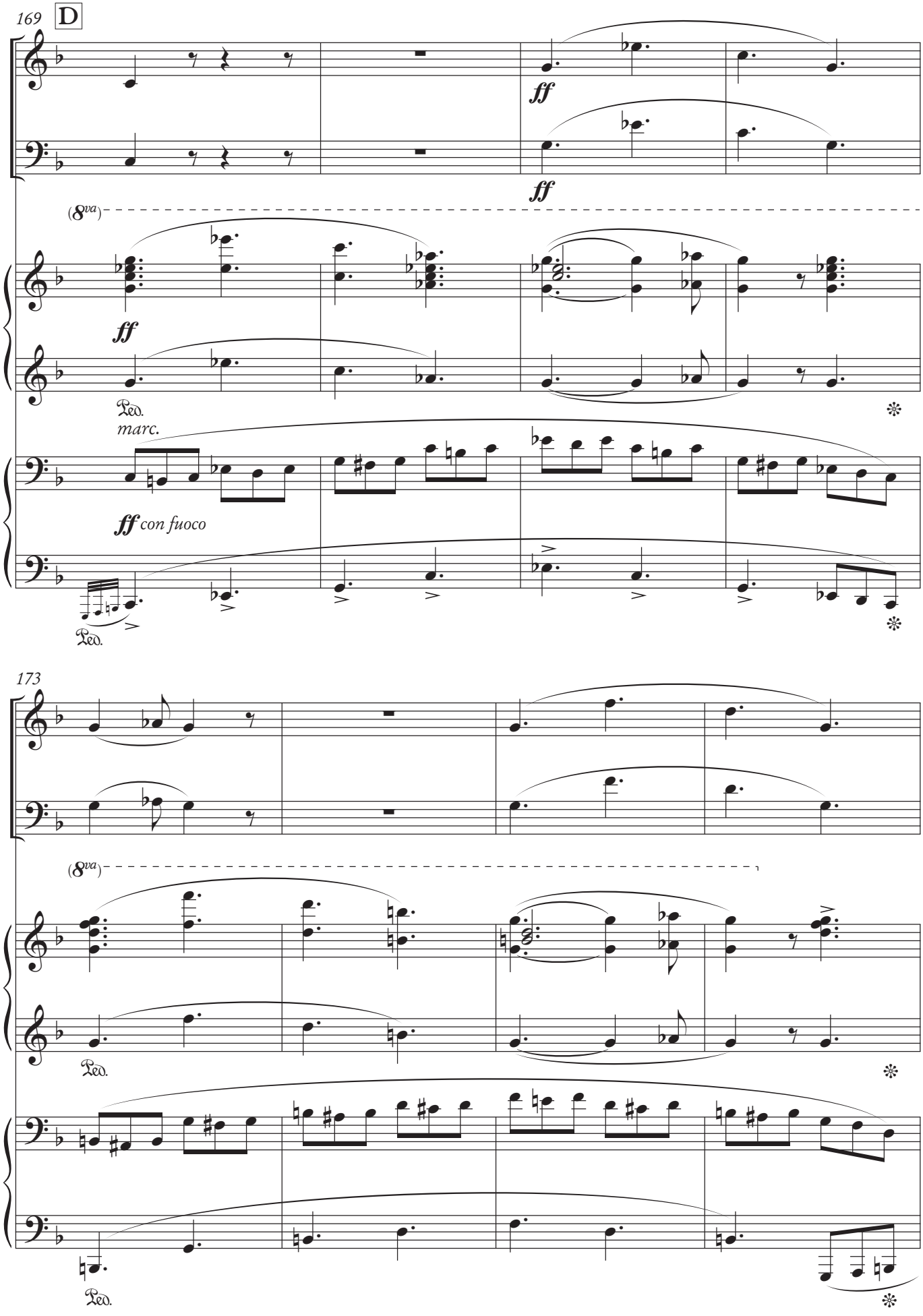

121
ff
ff
p
p
8va
loco
p
p
126
cresc.
cresc.

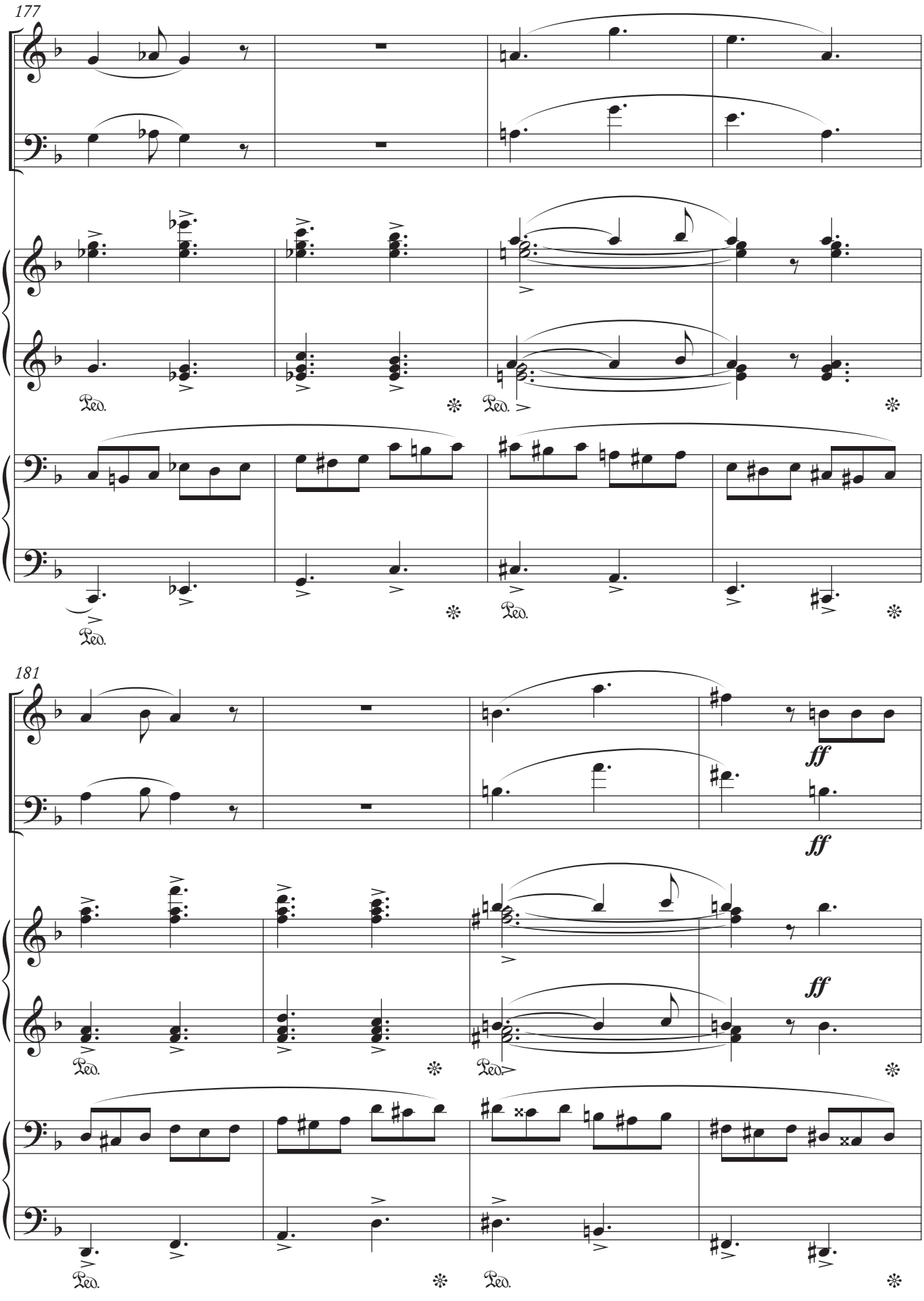

131
f
ff
solo
2
p
ff
fz
dim.
ff
dim.
136
p
p
ff
fz
pp
pp
ff
pp
ff
fz

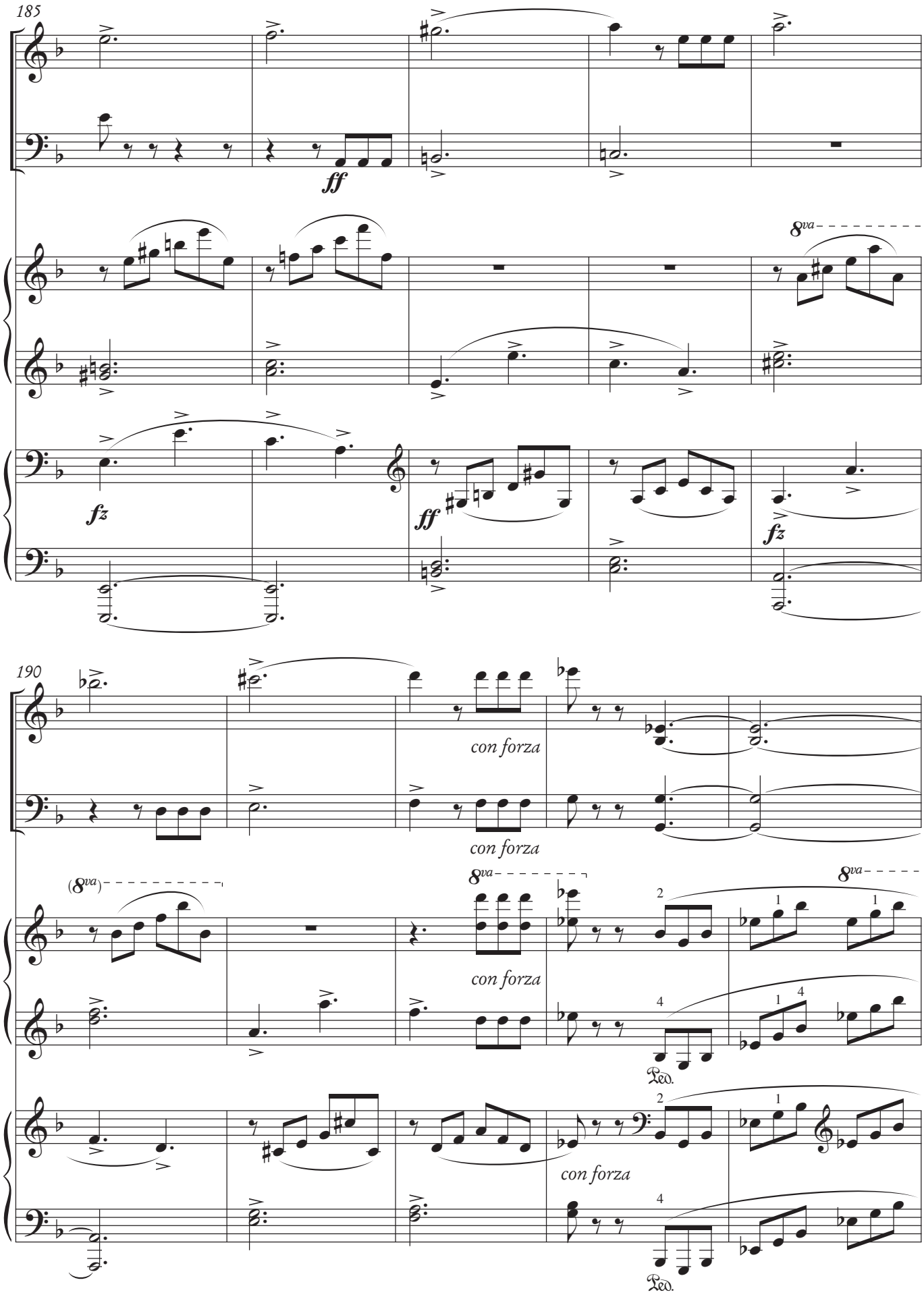

141
dim.
dim.
dim.
145
p
p
p

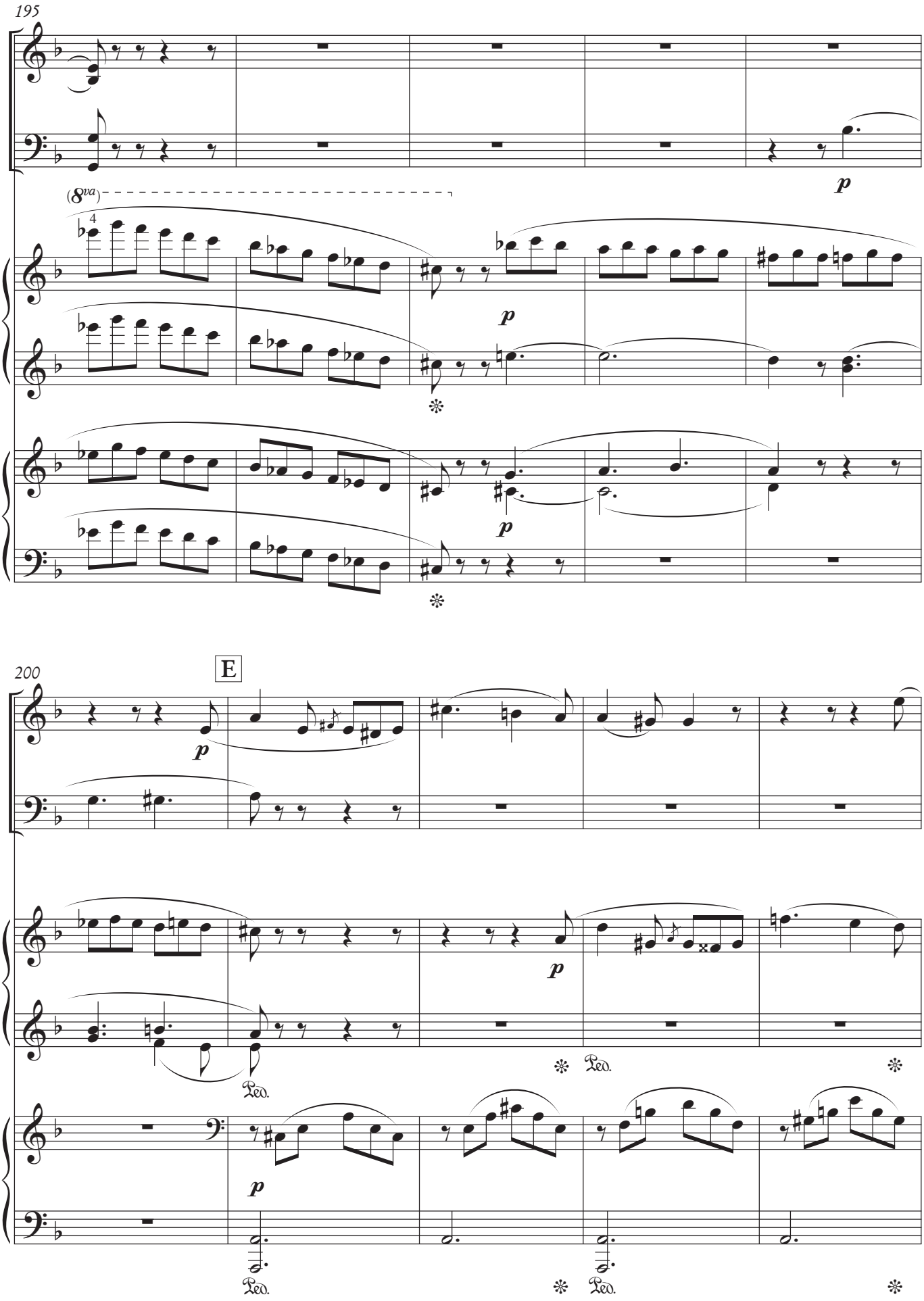

150
155
1.
fz
p
pp
Ped.

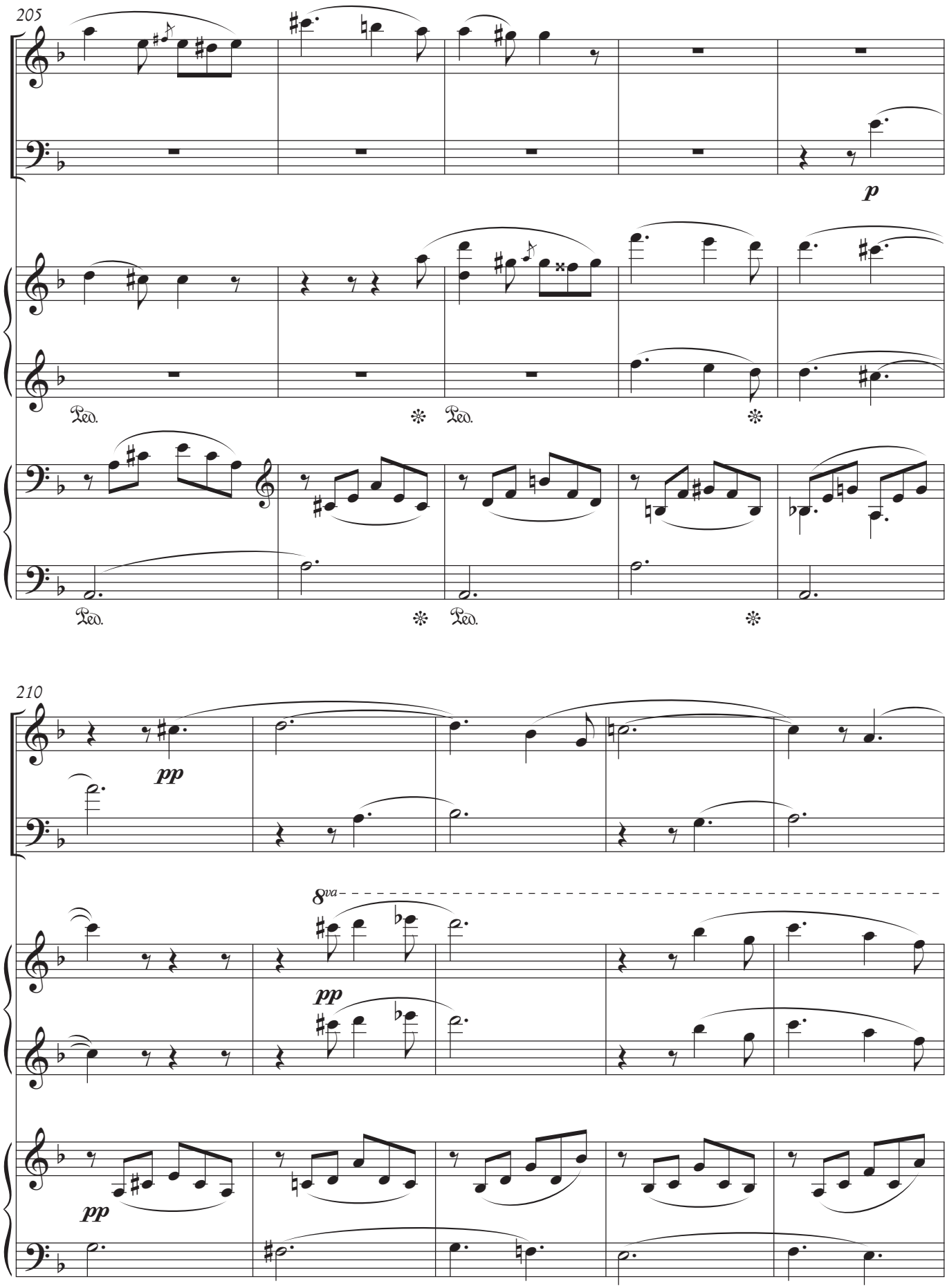

160
2.
p
sempre pp
165
fz
ff
ff
8va

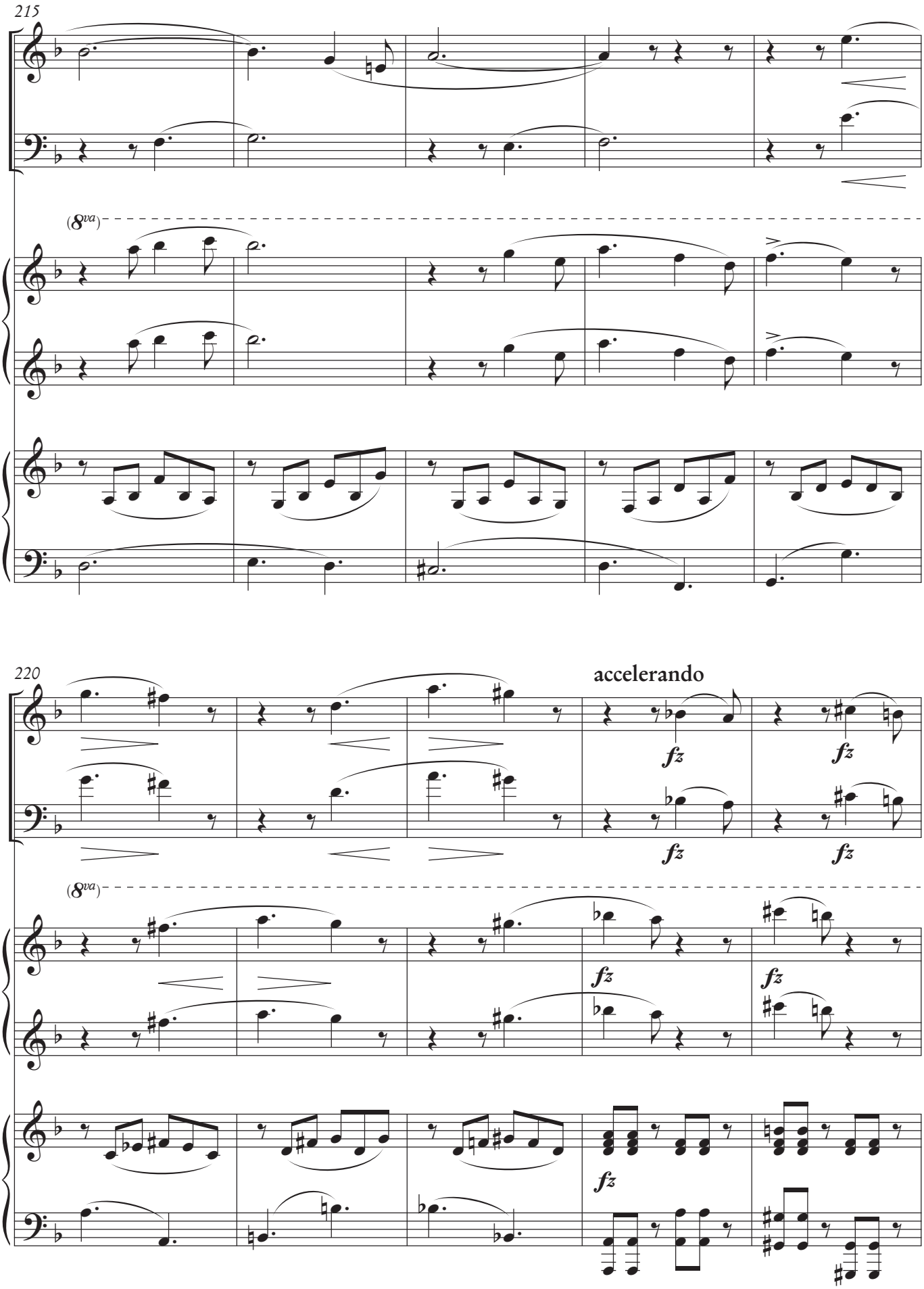

169
D
ff
ff
(8va)
ff
Ped.
marc.
ff con fuoco
Ped.
173
(8va)
Ped.
Ped.

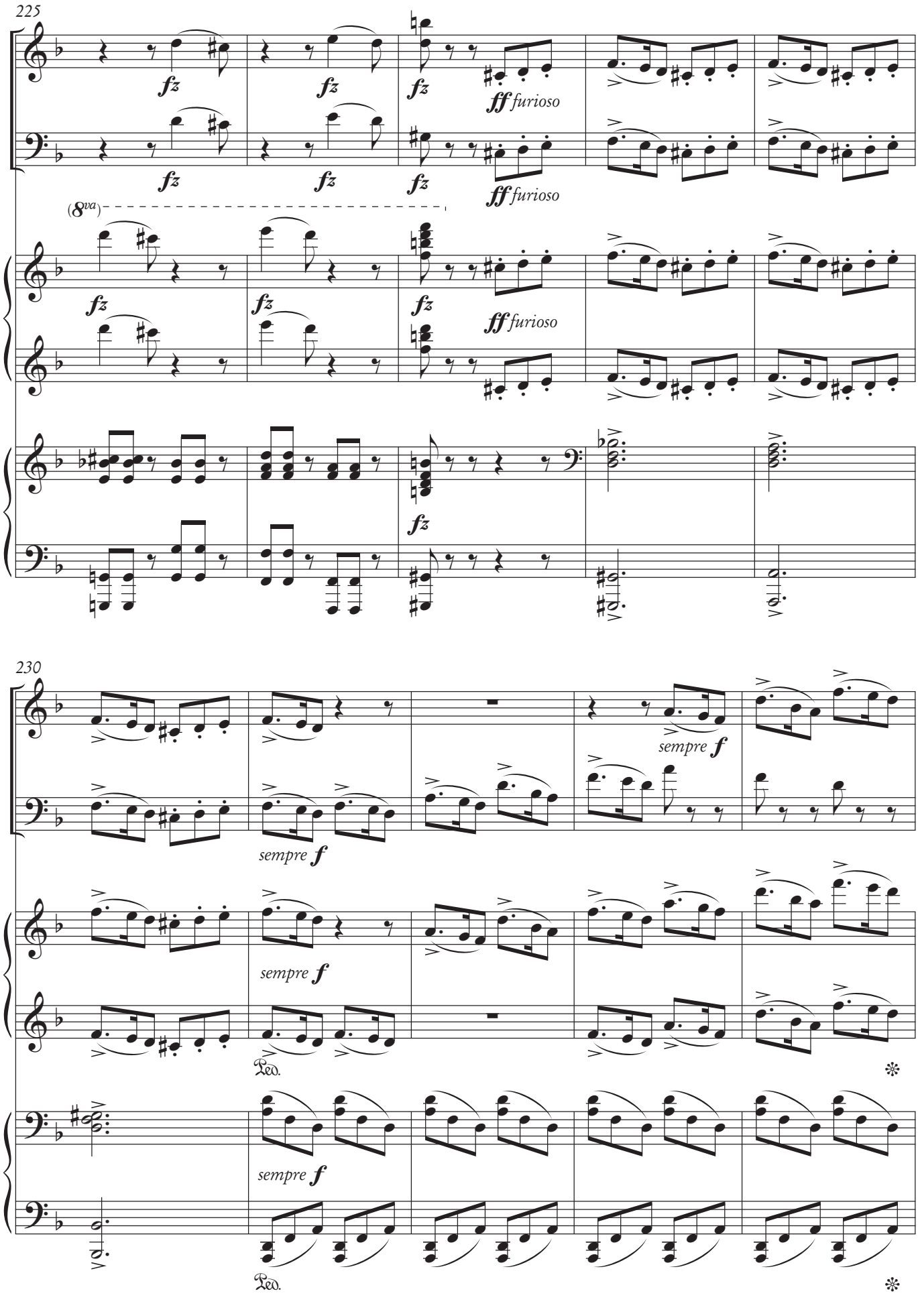

177
Ped.
181
ff
ff
ff

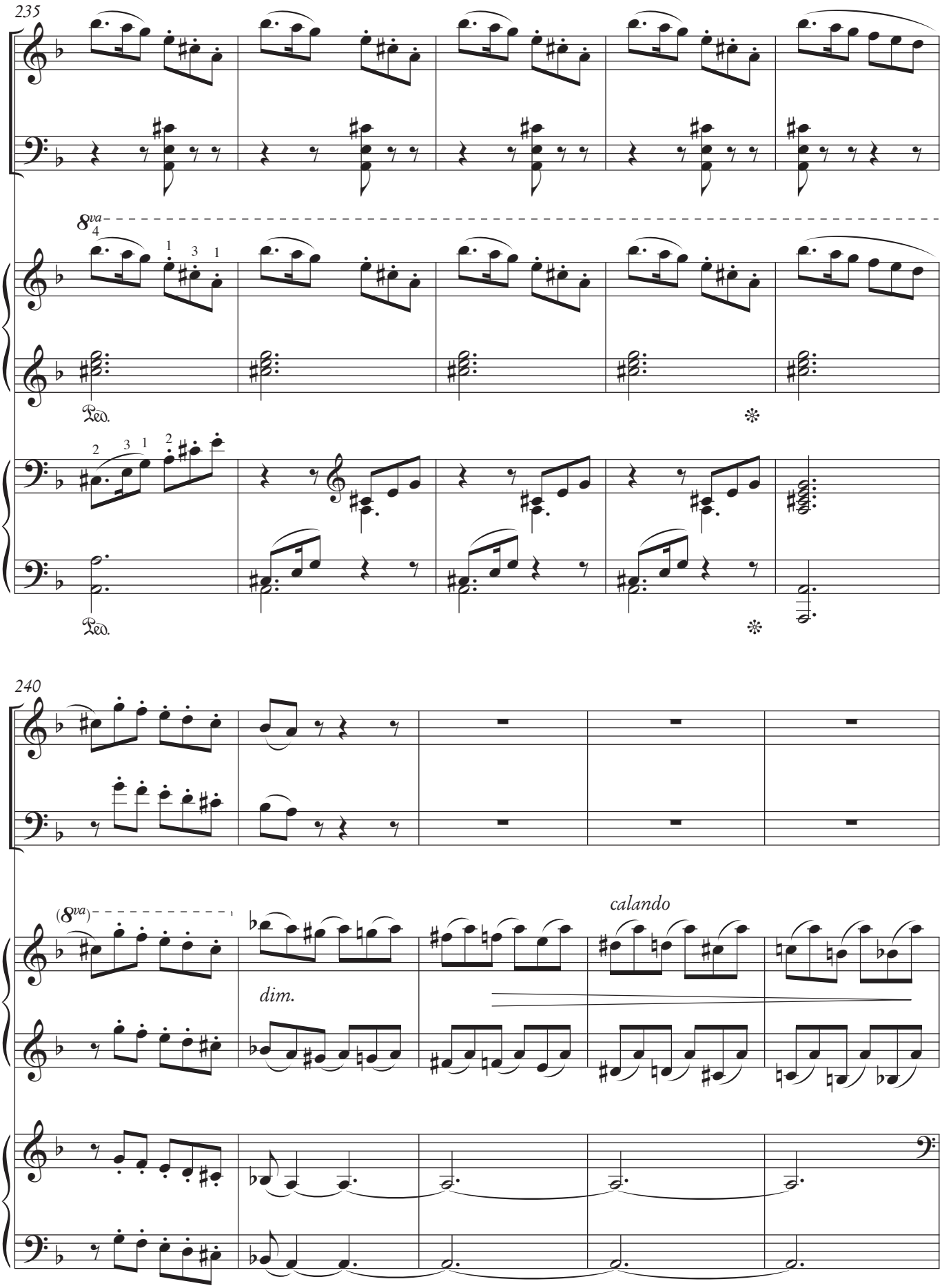

185
ff
8va
fz
ff
fz
190
con forza
con forza
(8va)
8va
con forza
8va
Ped.
con forza
Ped.

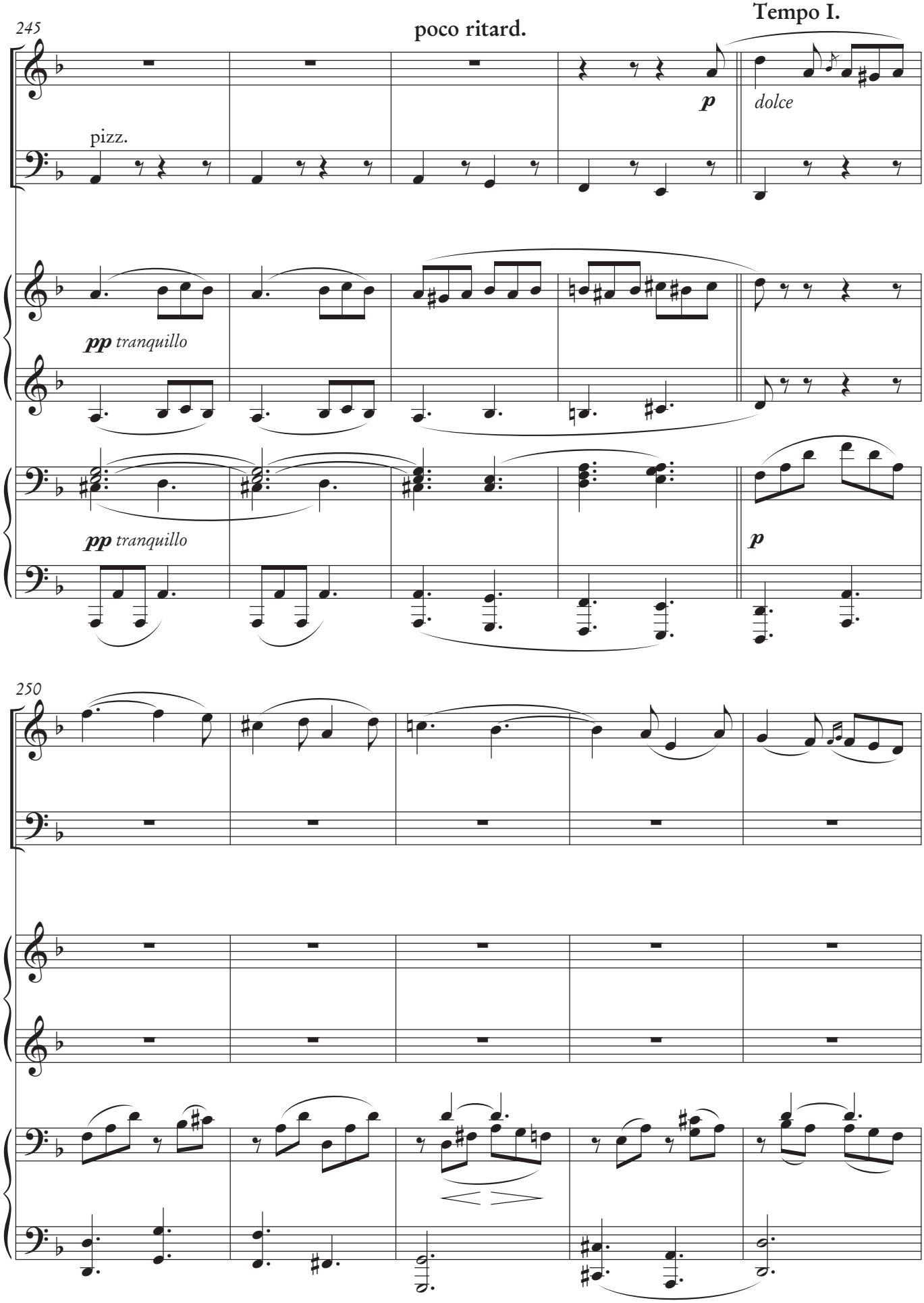

195
(8va)
p
p
p
200
E
p
p
p
Ped.
Ped.
Ped.
Ped.

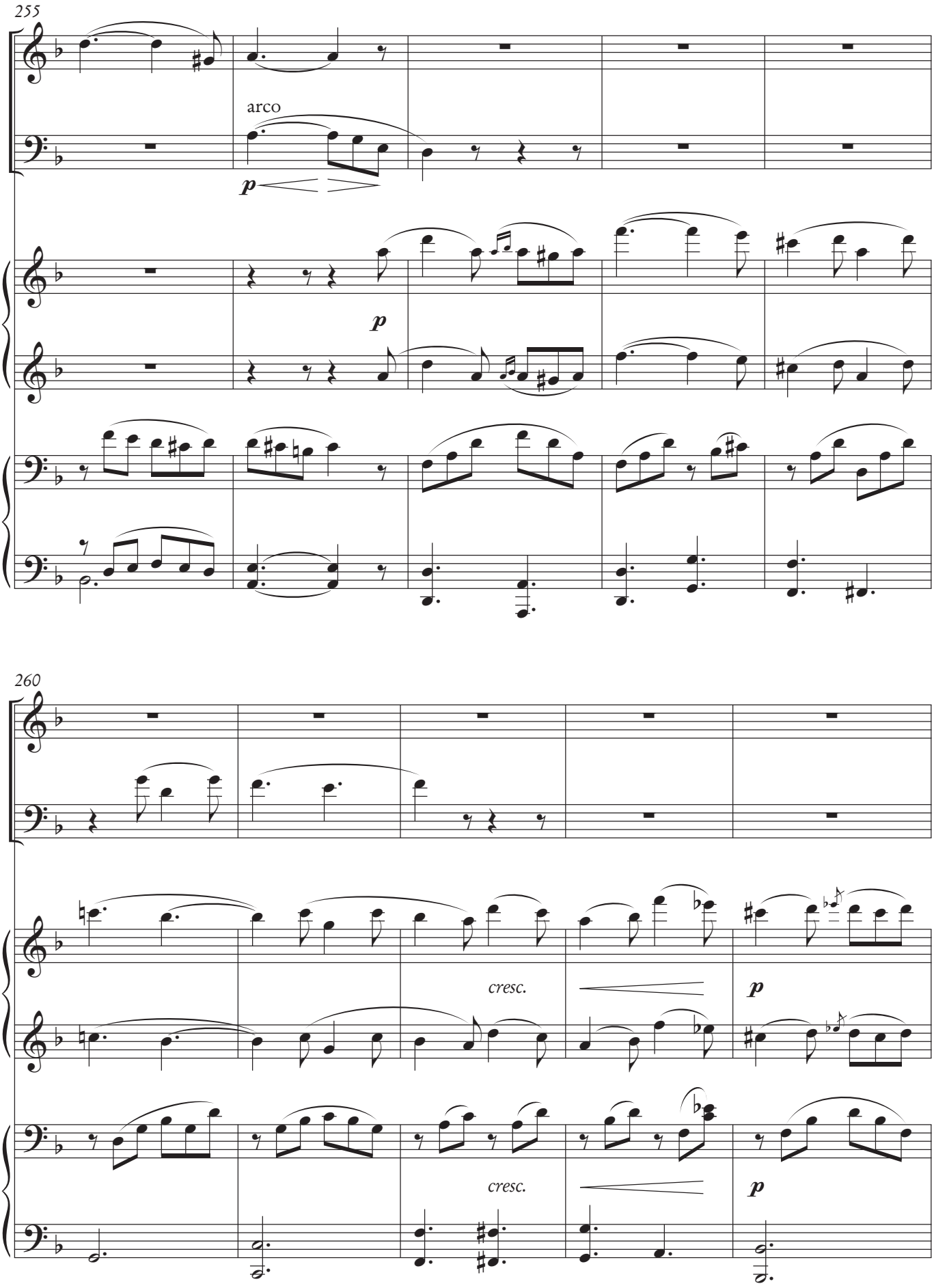

205
p
Ped.
Ped.
Ped.
Ped.
210
pp
8va
pp
pp

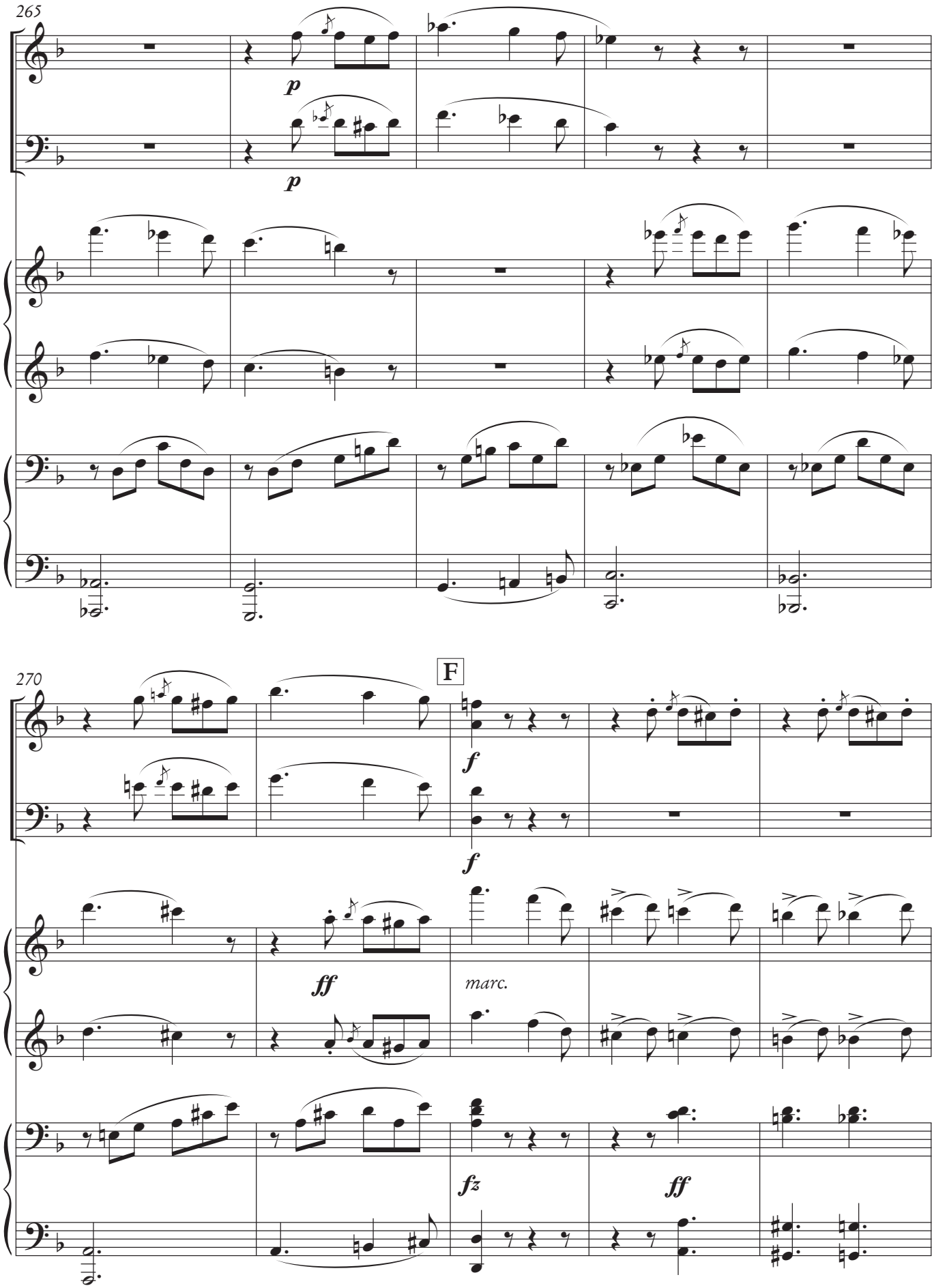

215
(8va)
220
accelerando
fz
fz
fz
fz
(8va)
fz
fz
fz

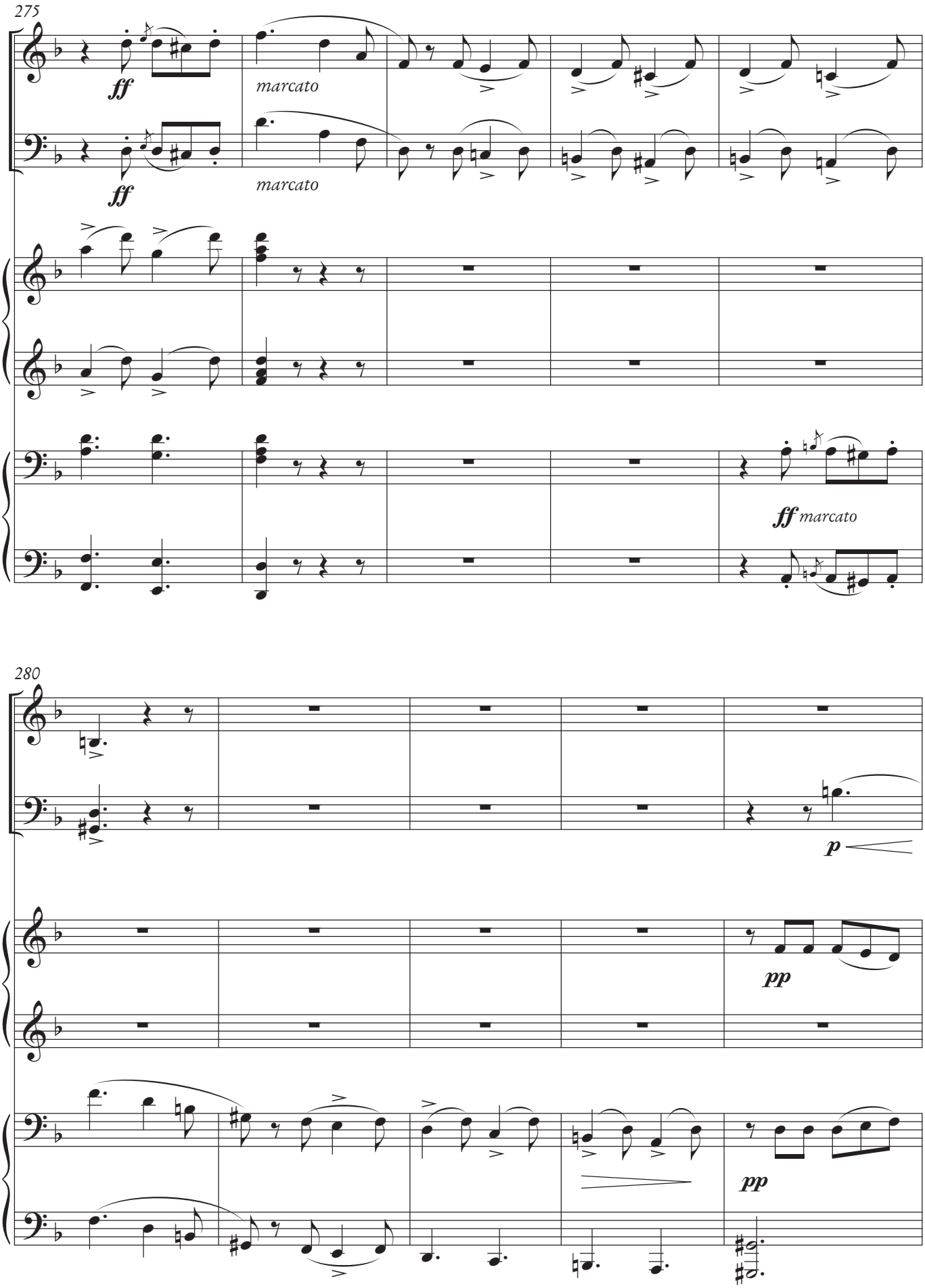

225
fz
ff furioso
(8va)
230
sempre f
Ped.

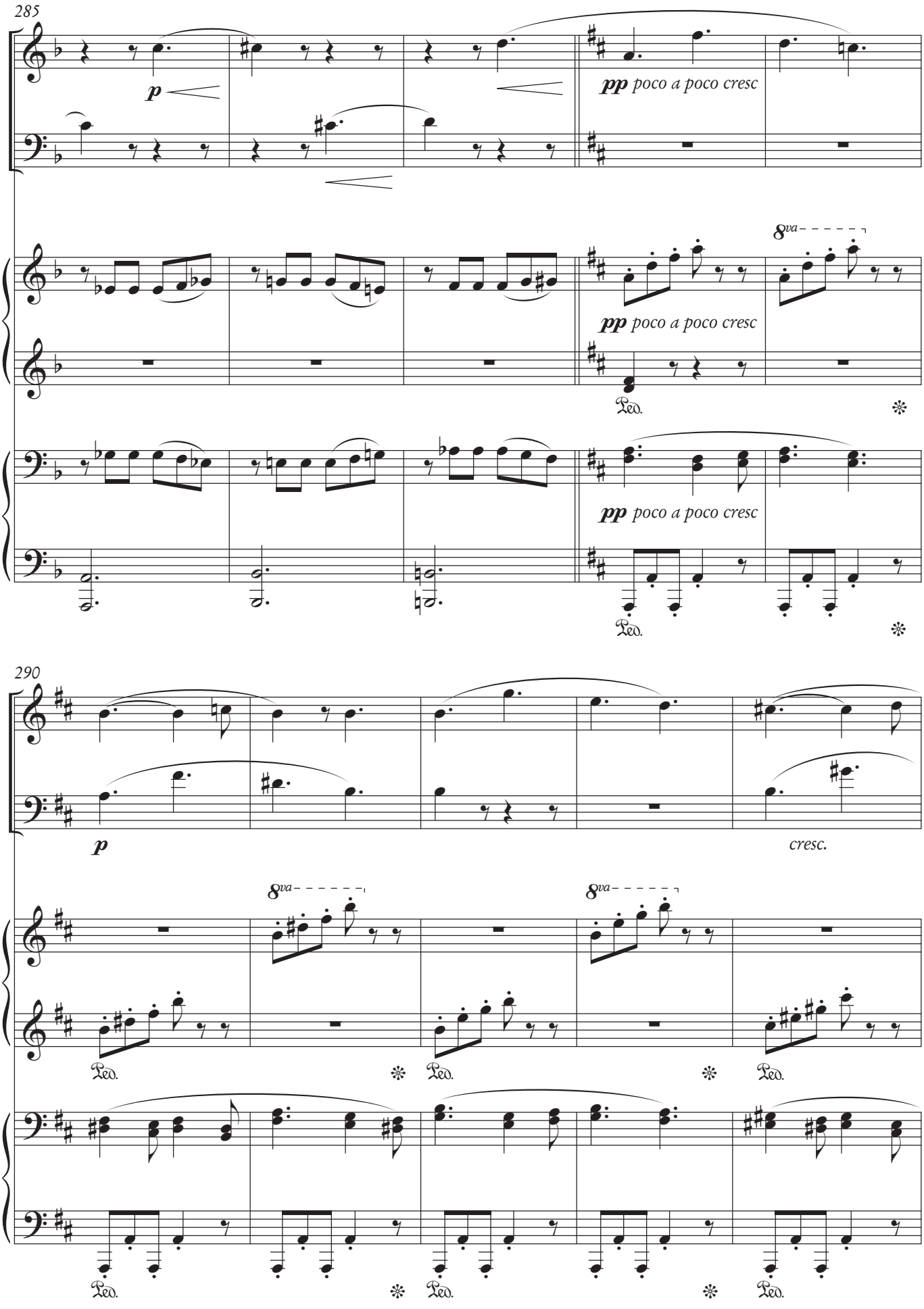

235
8va
Ped.
Ped.
240
(8va)
dim.
calando

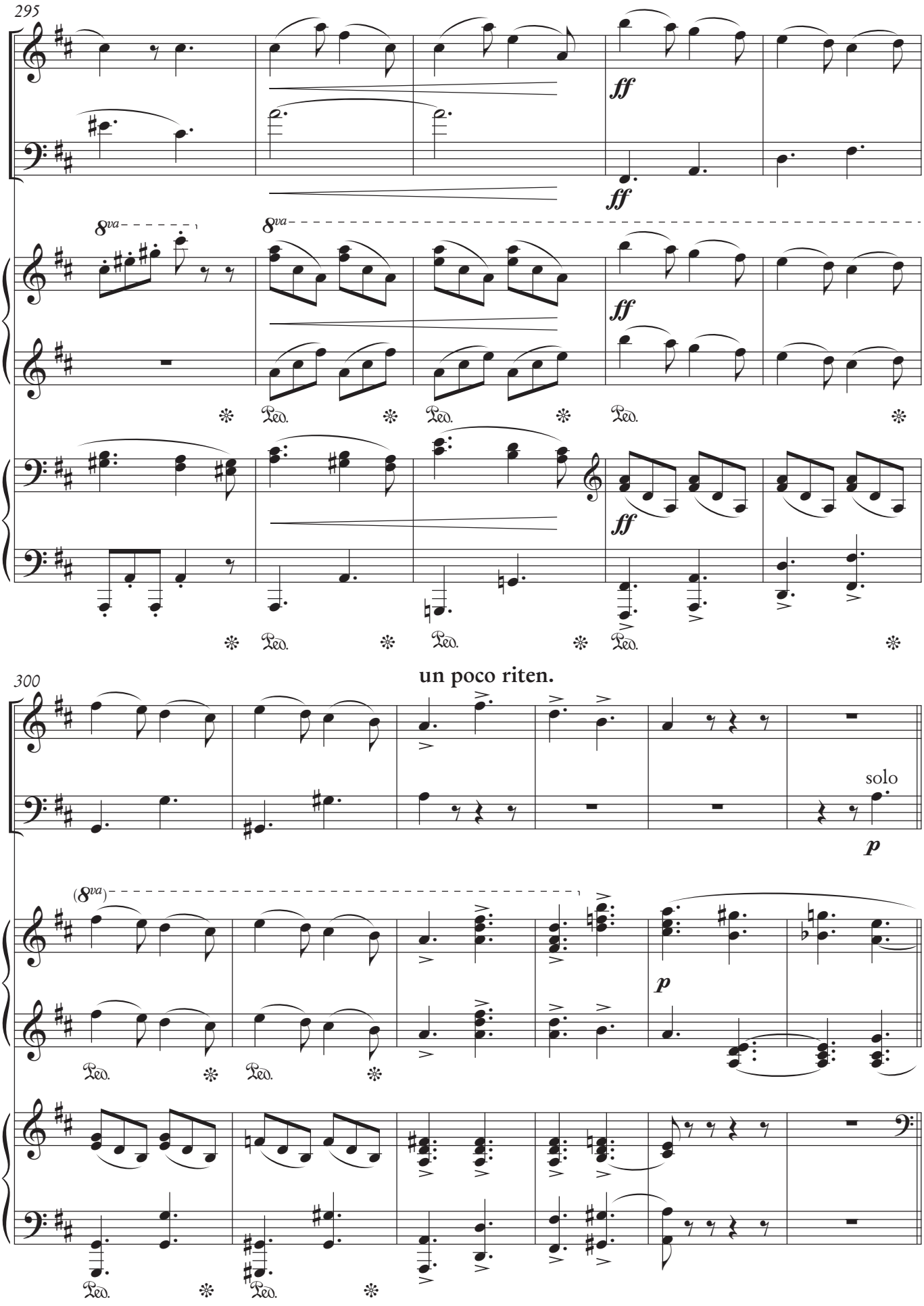

245
poco ritard.
Tempo I.
pizz.
p
dolce
pp tranquillo
pp tranquillo
p
250


255
arco
p
p
260
cresc.
p
cresc.
p


265
p
p
270
F
f
f
ff
marc.
fz
ff


275
ff
marcato
ff
marcato
ff marcato
280
p
pp
pp


285
p
pp poco a poco cresc
8va
Ped.
290
cresc.


295
8va
8va
ff
ff
ff
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
300
un poco riten.
solo
p
(8va)
p
Ped.
Ped.
Ped.
Ped.

306 **Tempo I.**

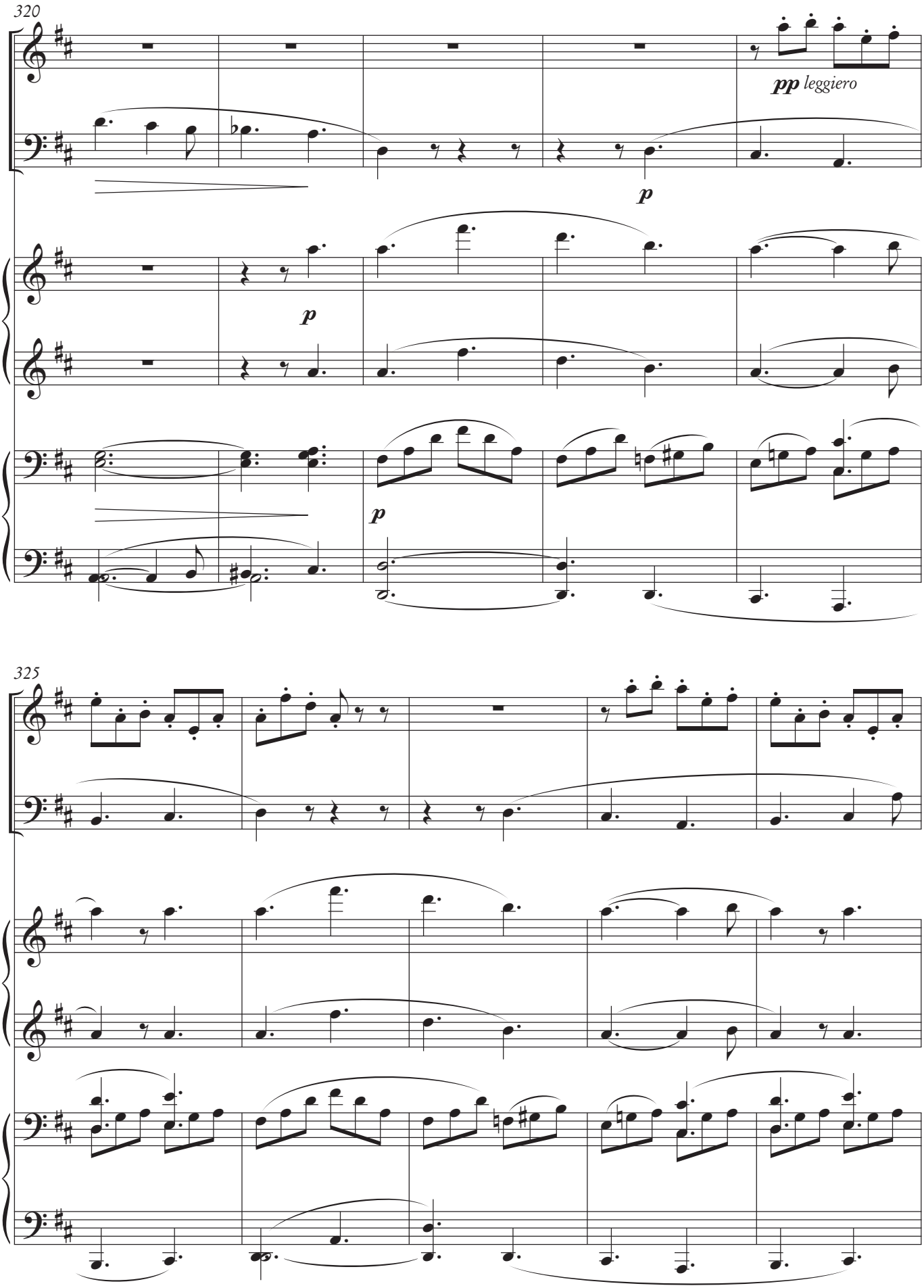
con espressione

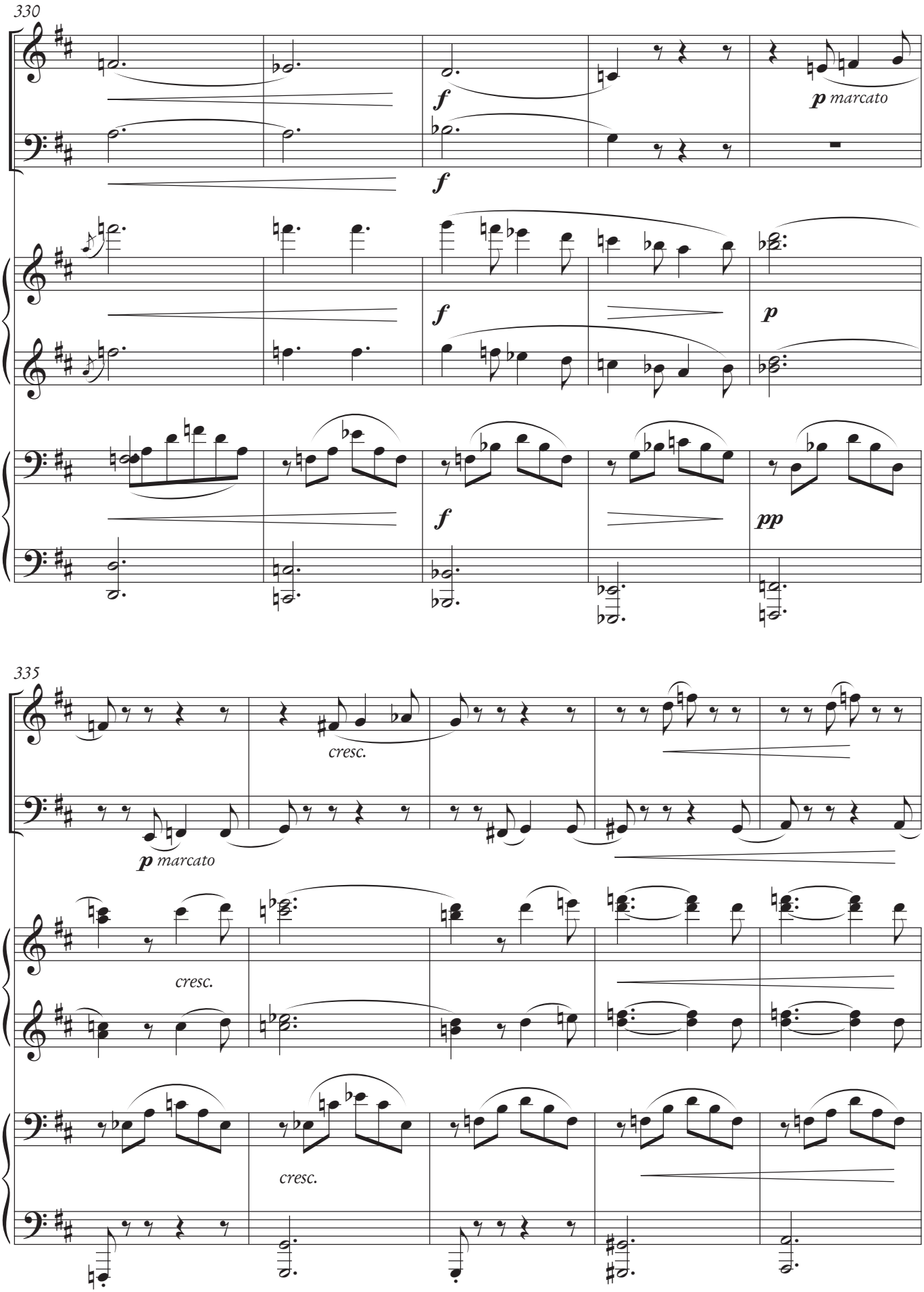
p *molto legato*

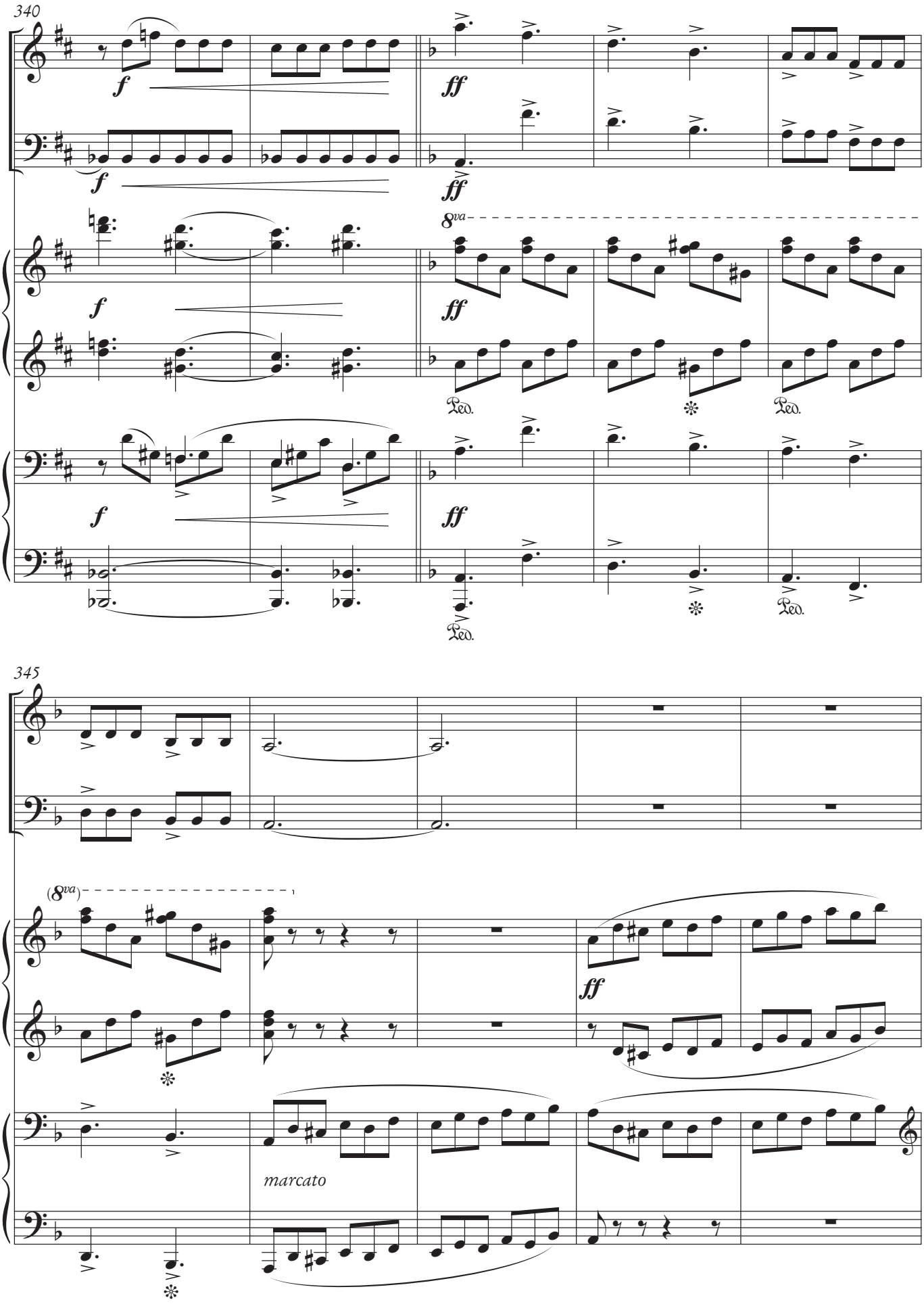
313

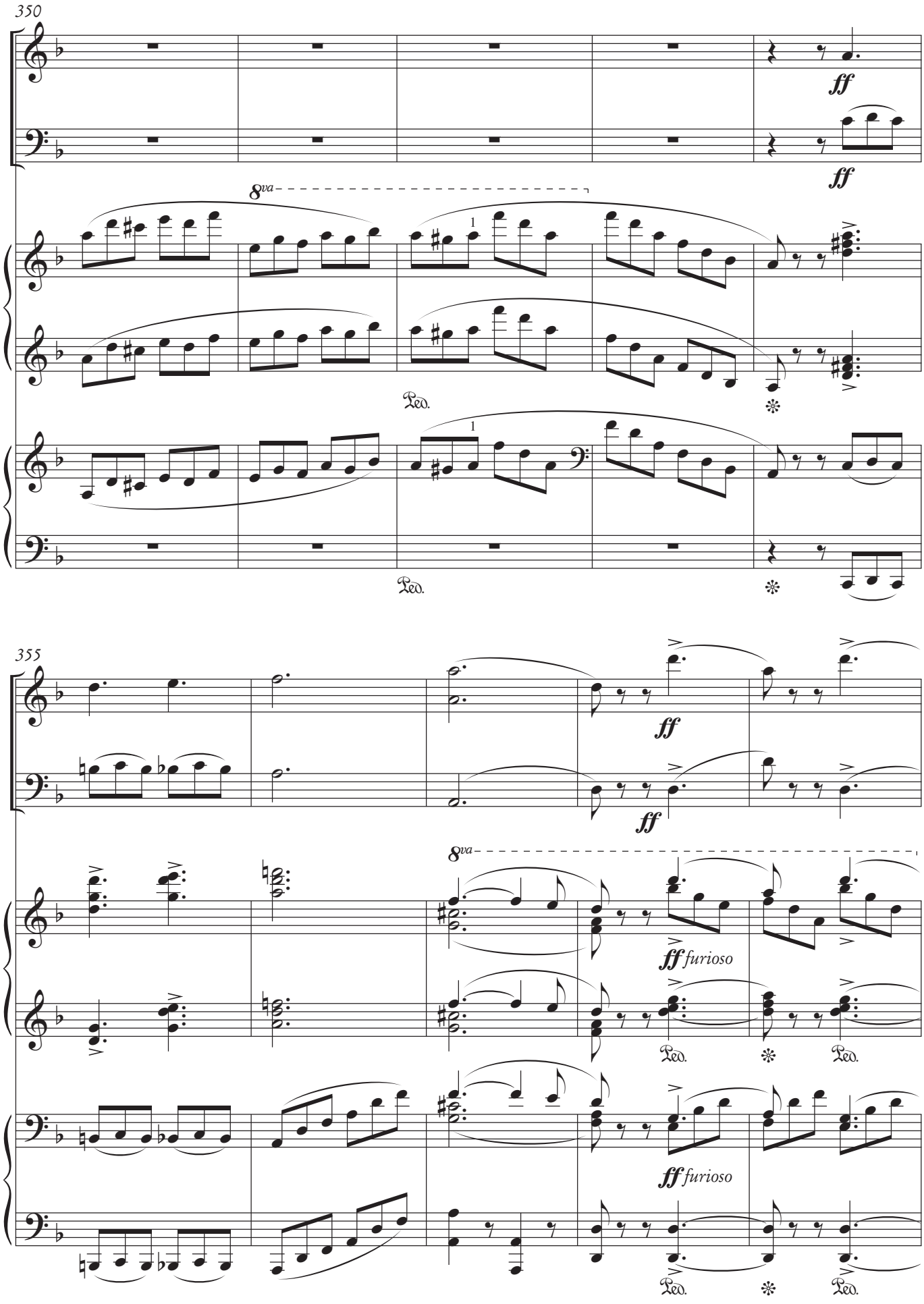
f

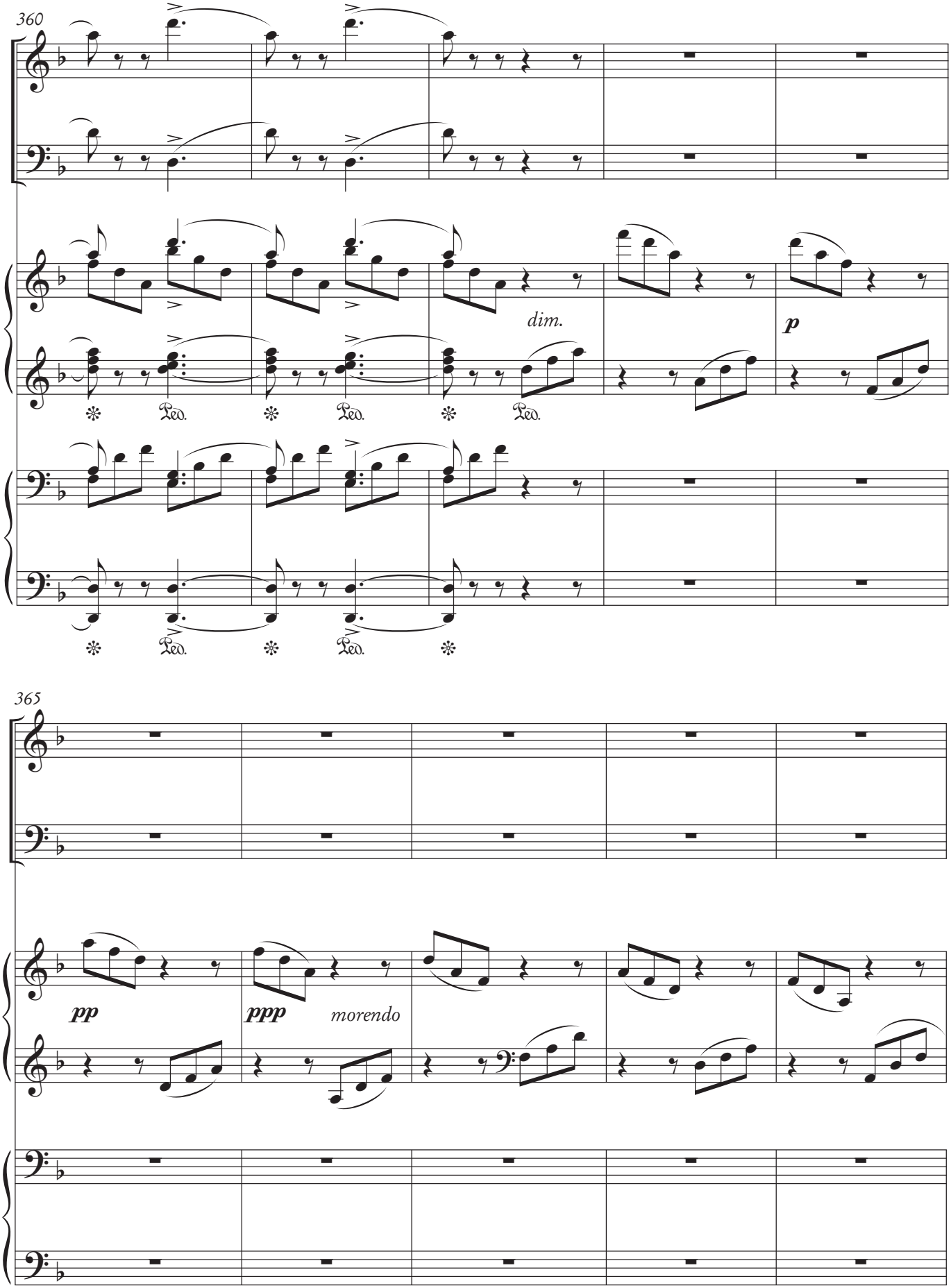
f

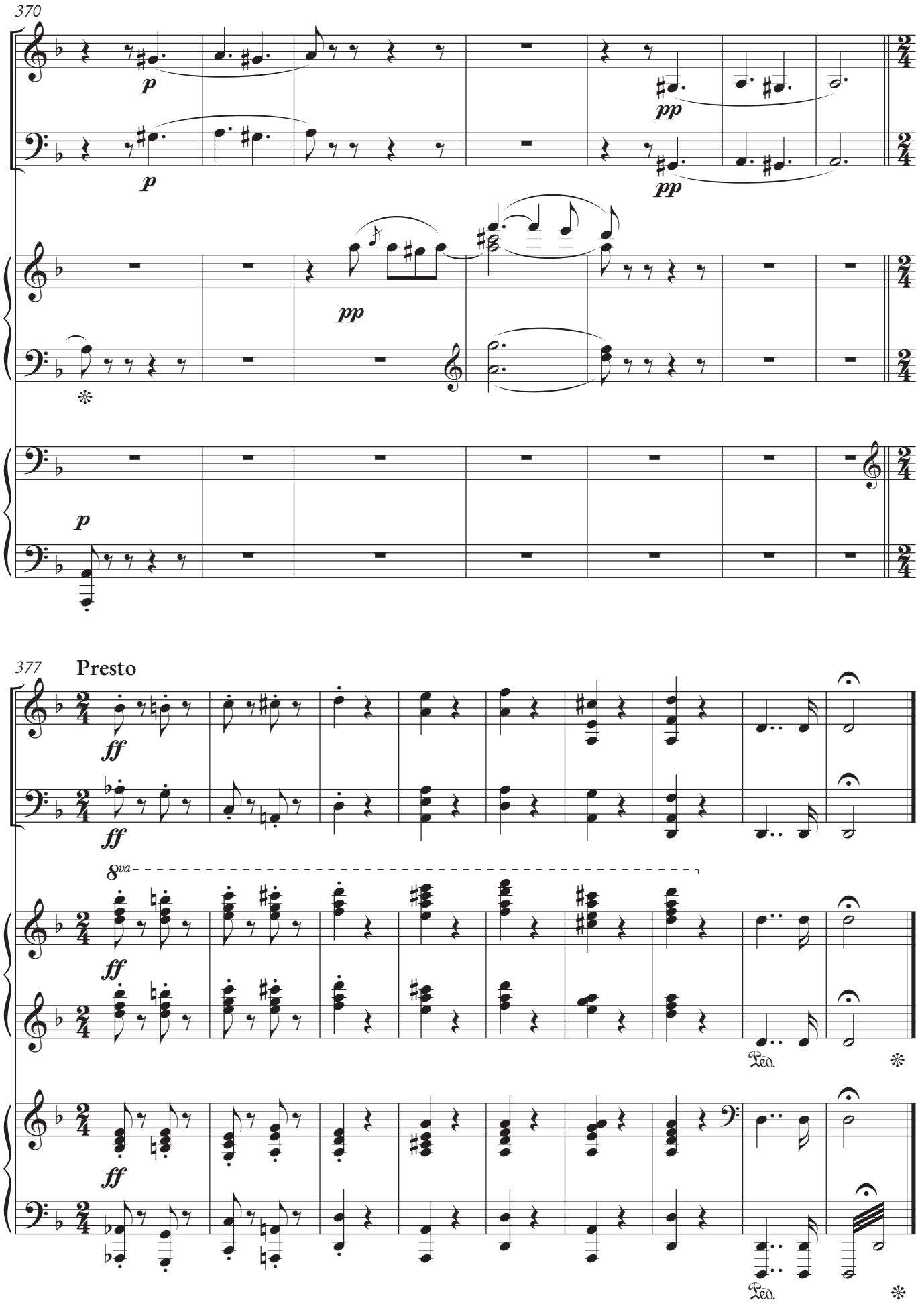

320
pp leggiero
p
p
p
325


330
f
f
p marcato
f
f
p
f
pp
335
cresc.
p marcato
cresc.
cresc.


340
f
ff
8va
Ped.
345
(8va)
marcato

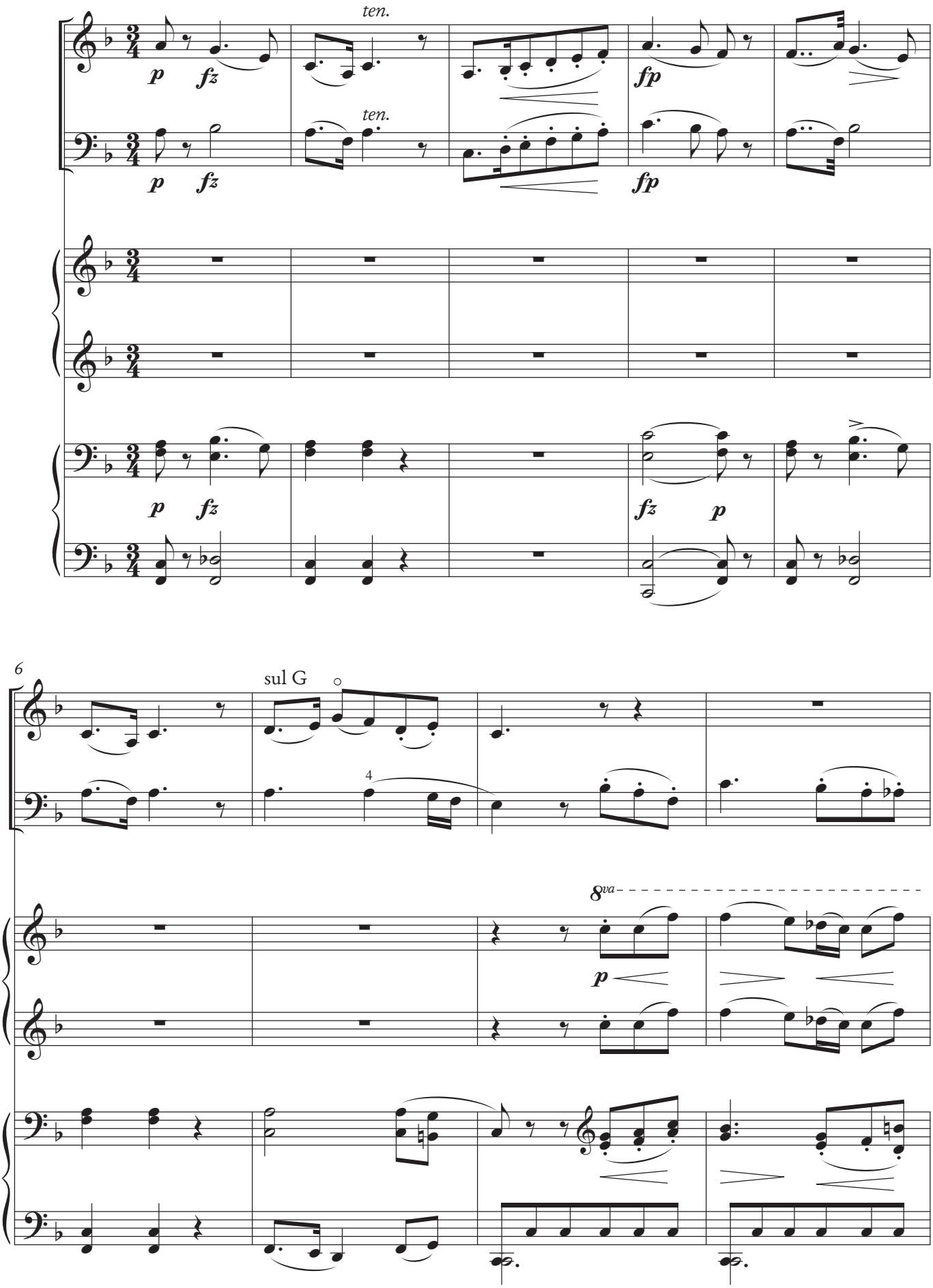

350
ff
ff
8va
1
Ped.
355
ff
ff
8va
ff furioso
Ped.
ff furioso
Ped.

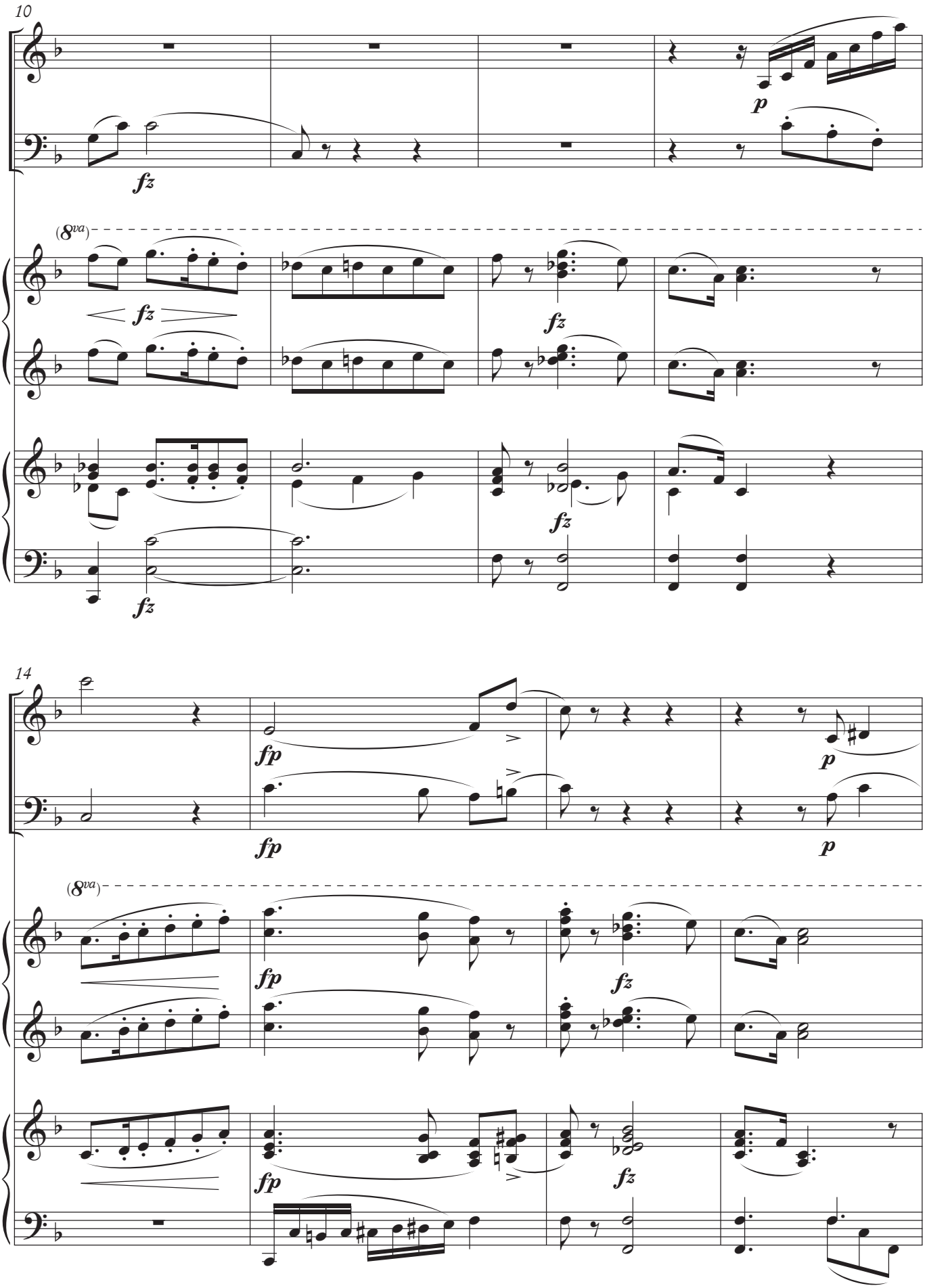

360
dim.
p
Ped.
365
pp
ppp
morendo

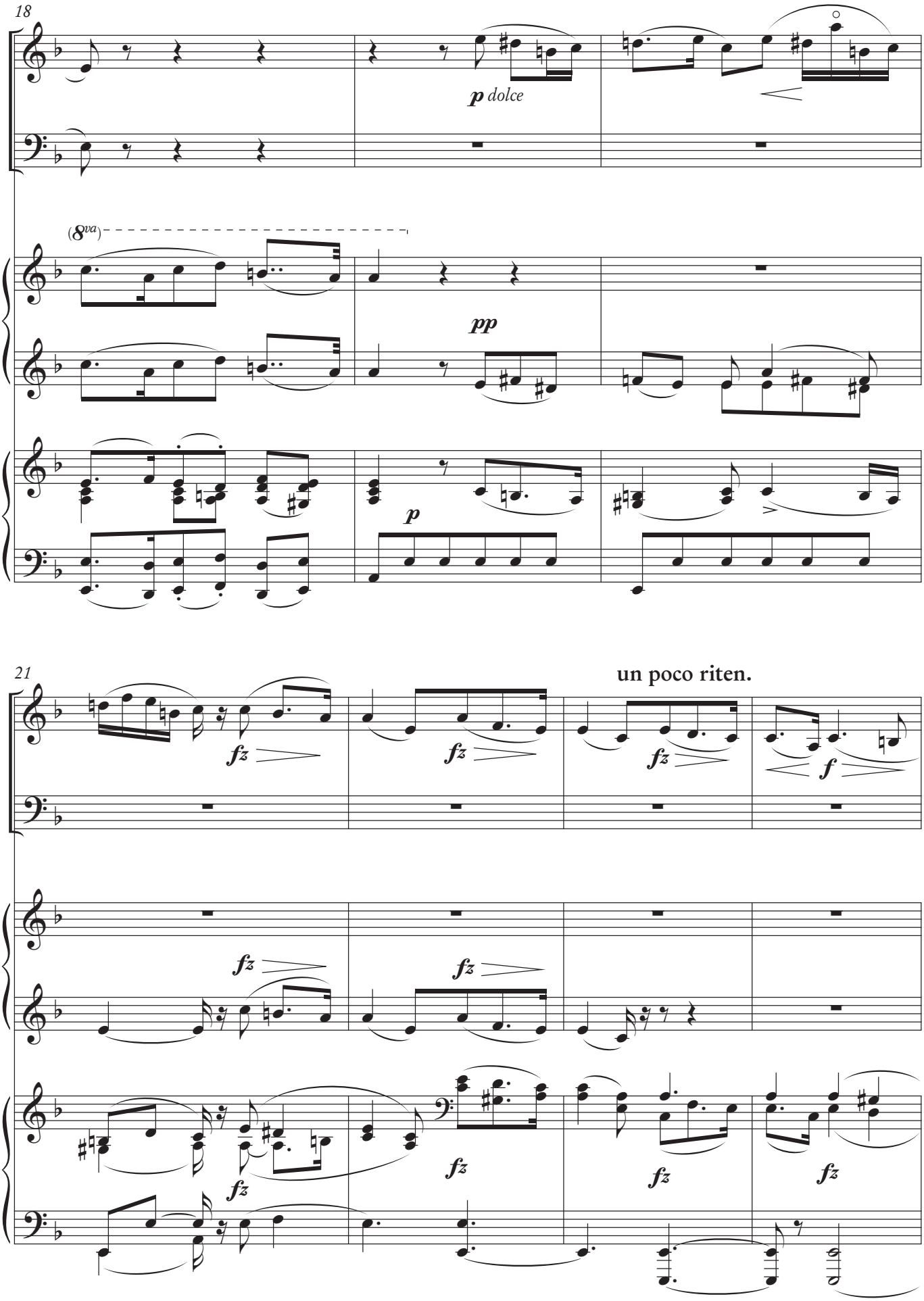

370
p
p
pp
pp
pp
p
377
Presto
ff
ff
8va
ff
Ped.
ff
Ped.

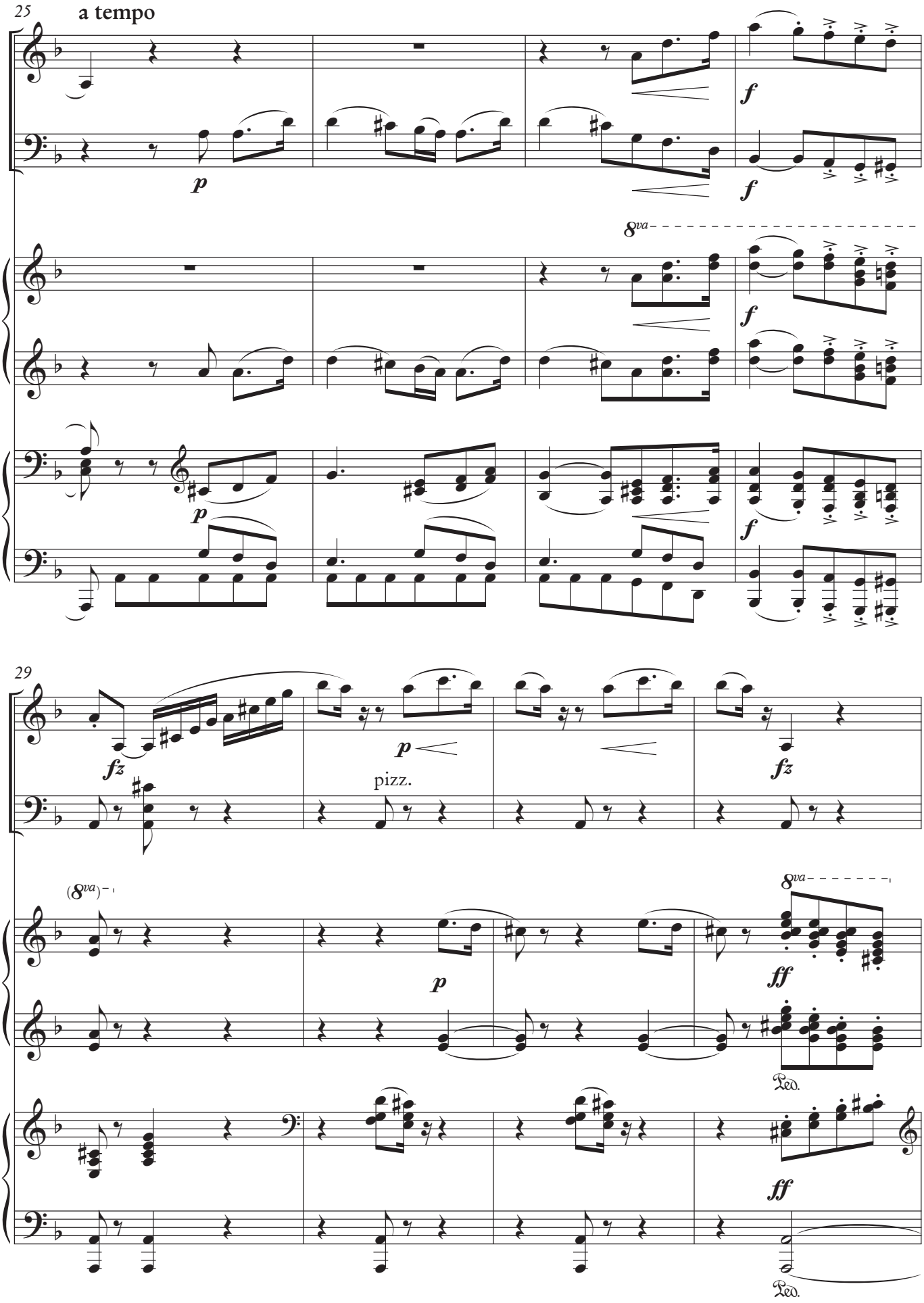
II.

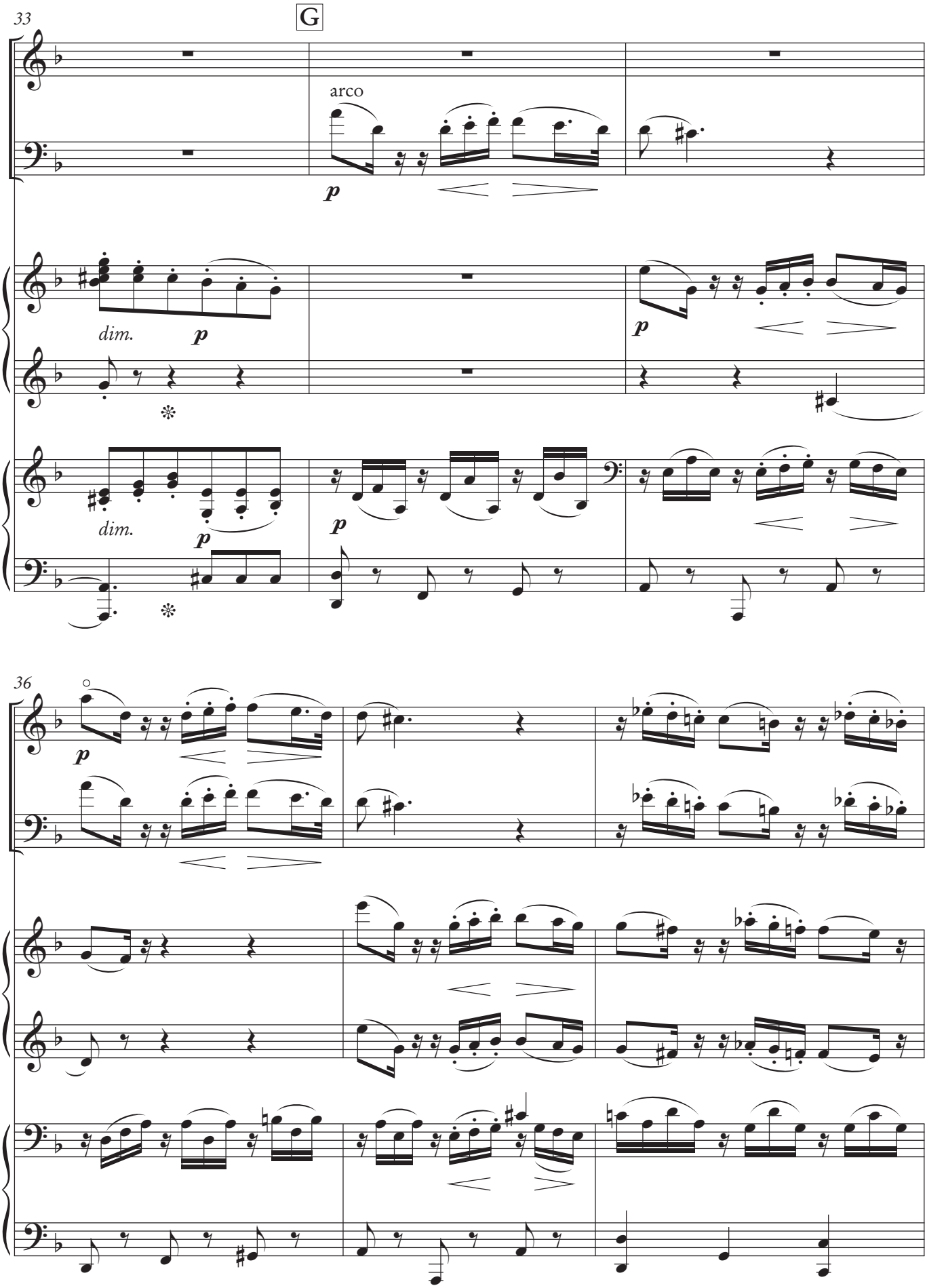
Andante con moto

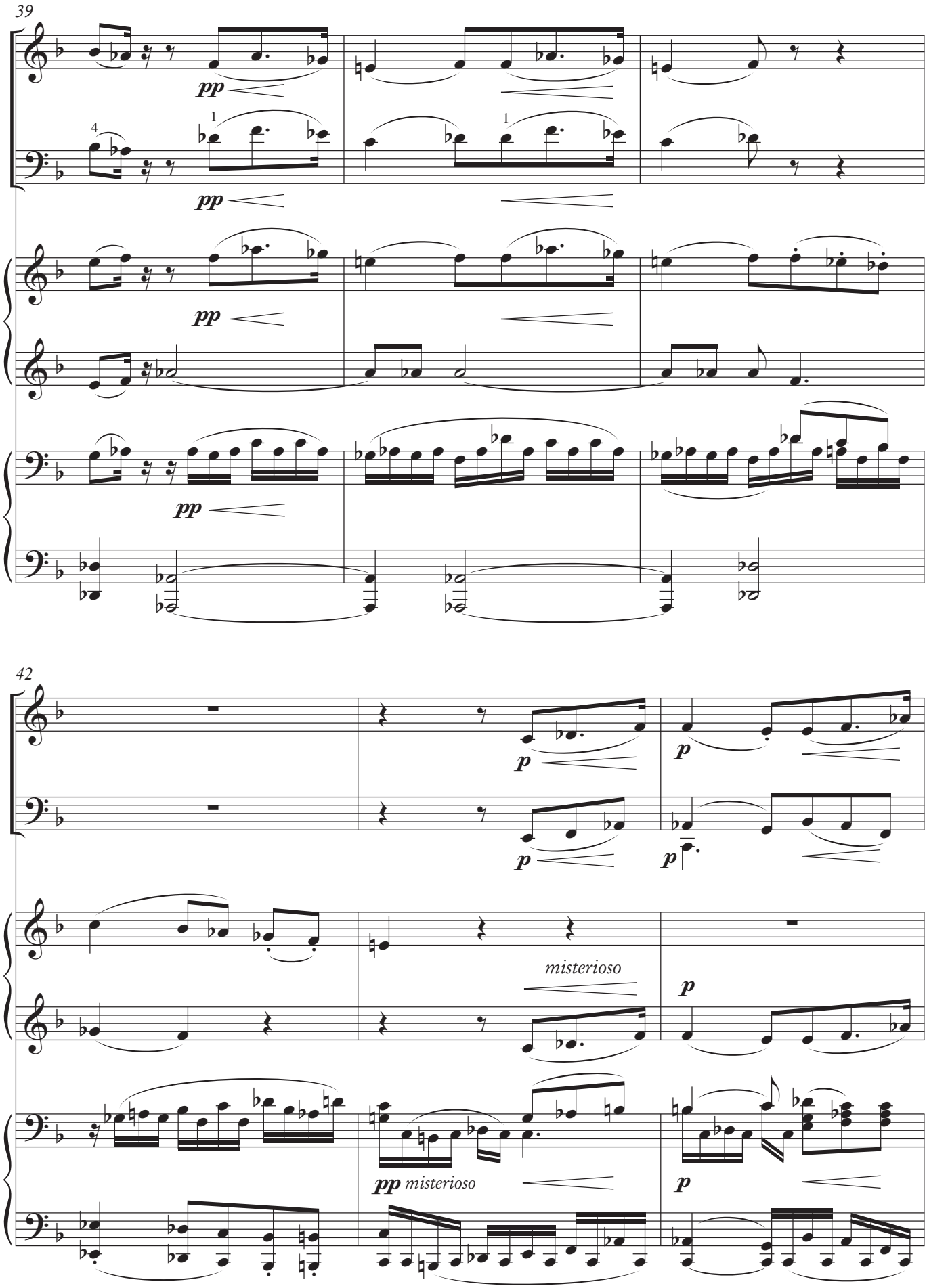


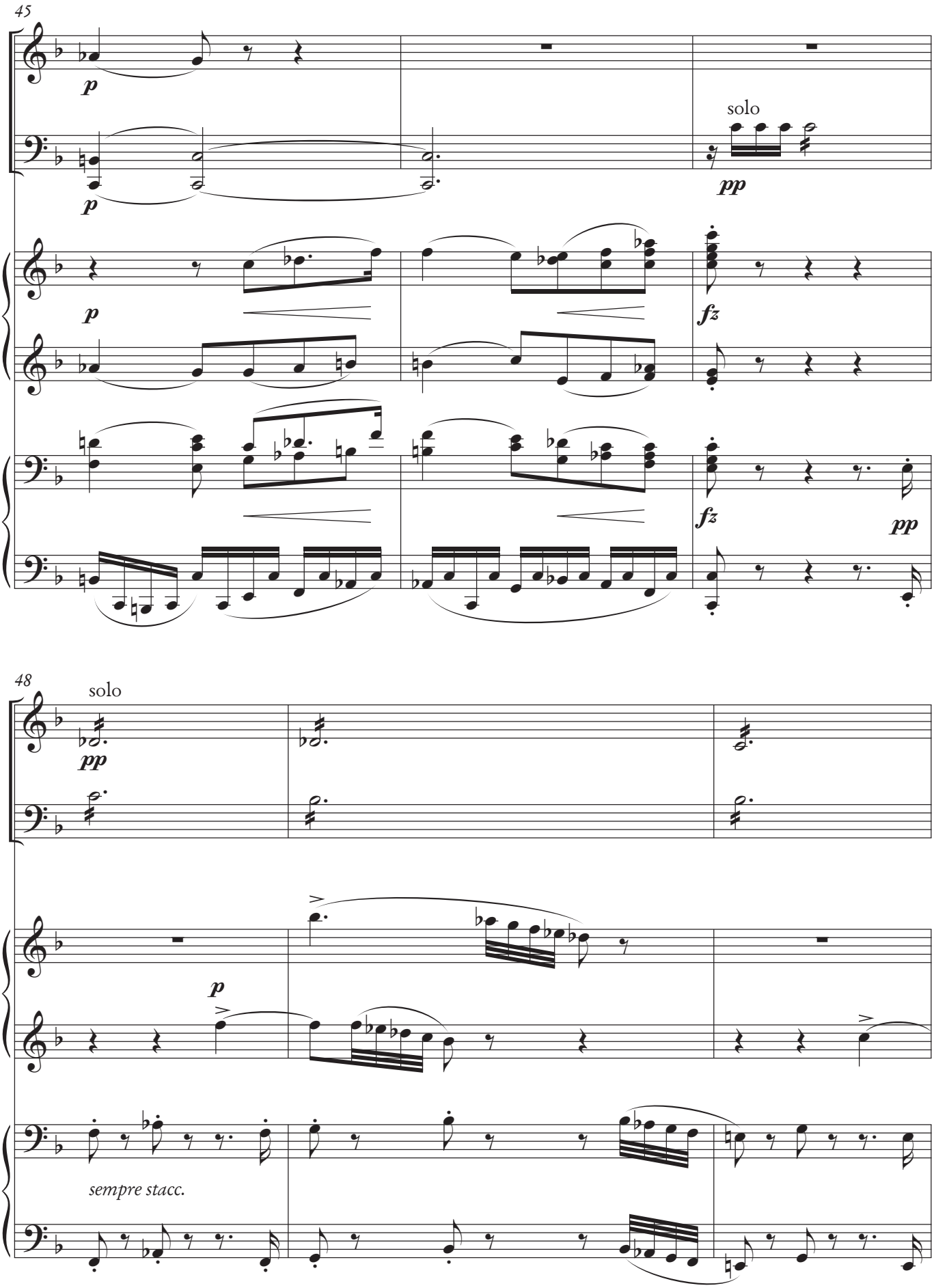

10
fz
p
(8va)
fz
fz
fz
14
fp
p
fp
p
(8va)
fp
fz
fp
fz

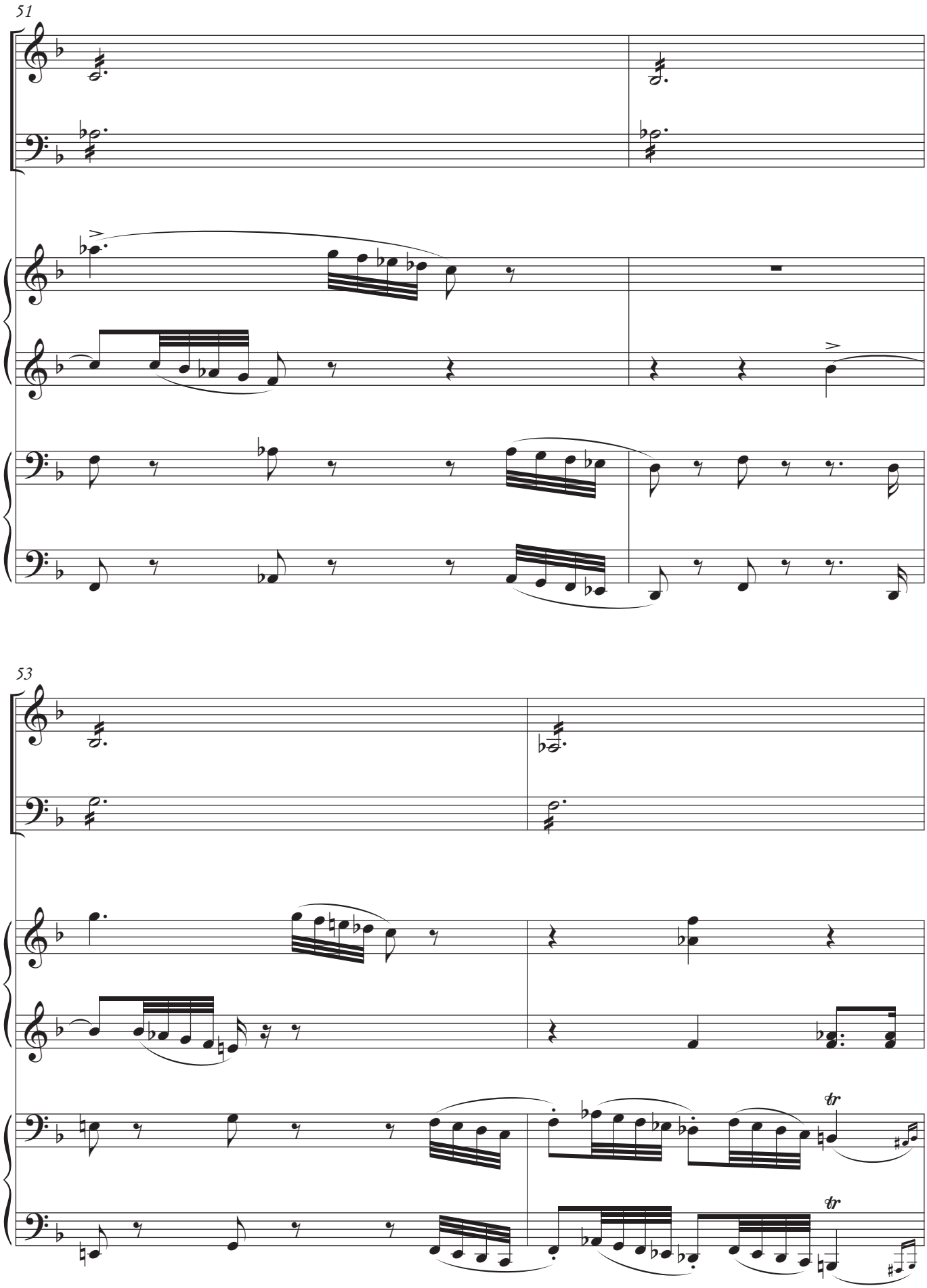

18
p dolce
(8va)
pp
p
21
un poco riten.
fz
f

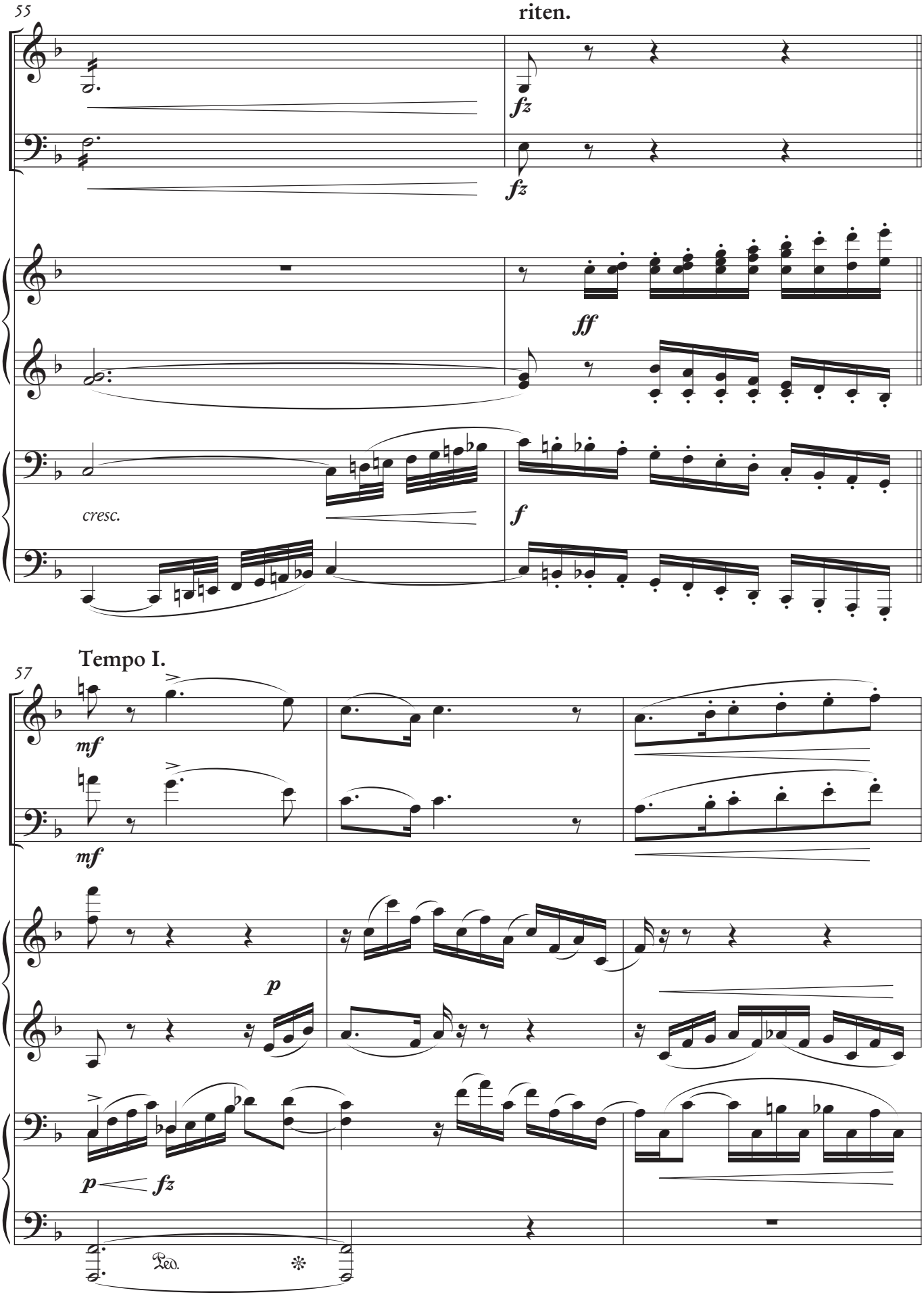

25
a tempo
p
f
8va
29
fz
p
pizz.
(8va)
ff
Ped.

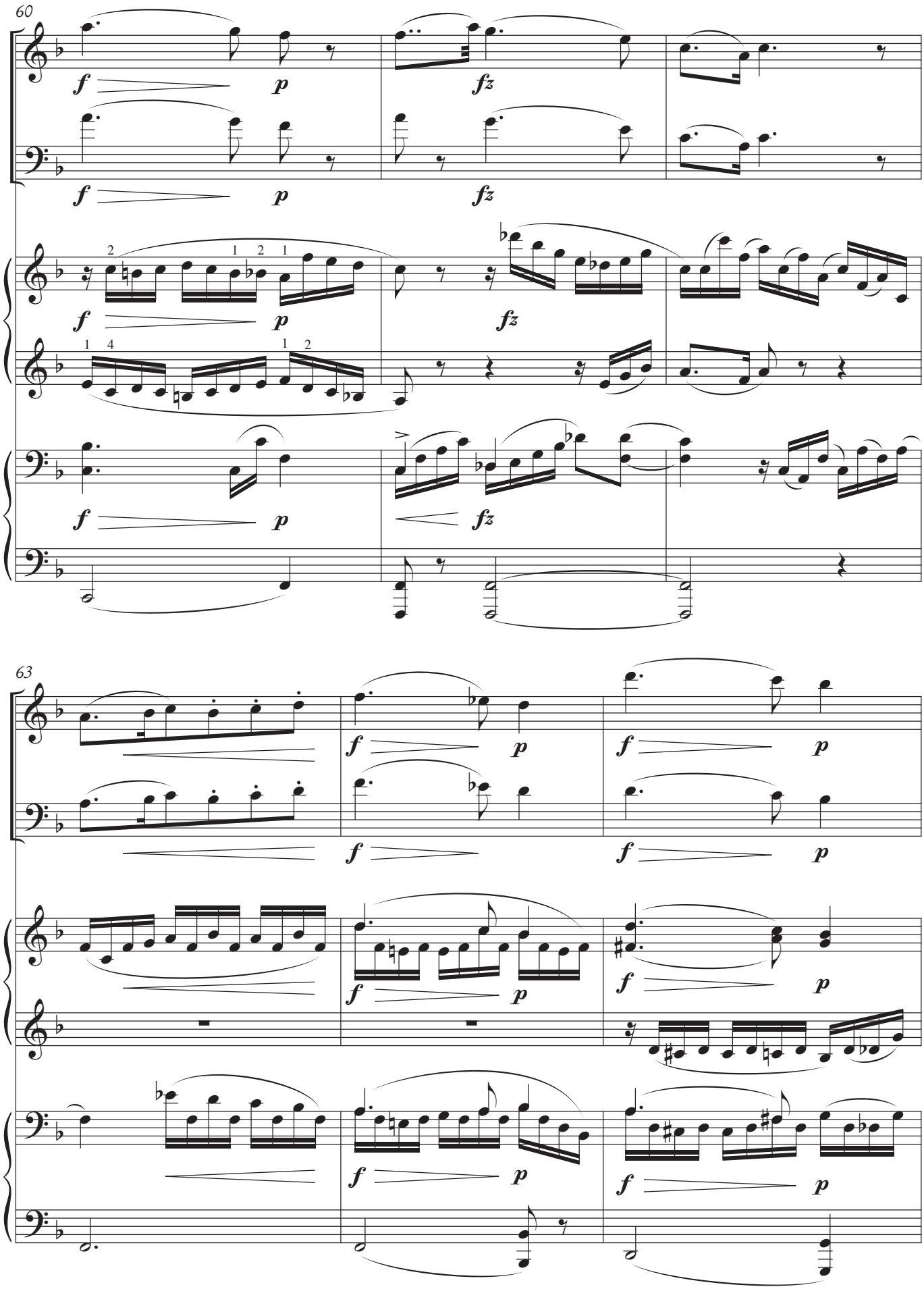

33
G
arco
p
dim.
p
p
dim.
p
p
36
p

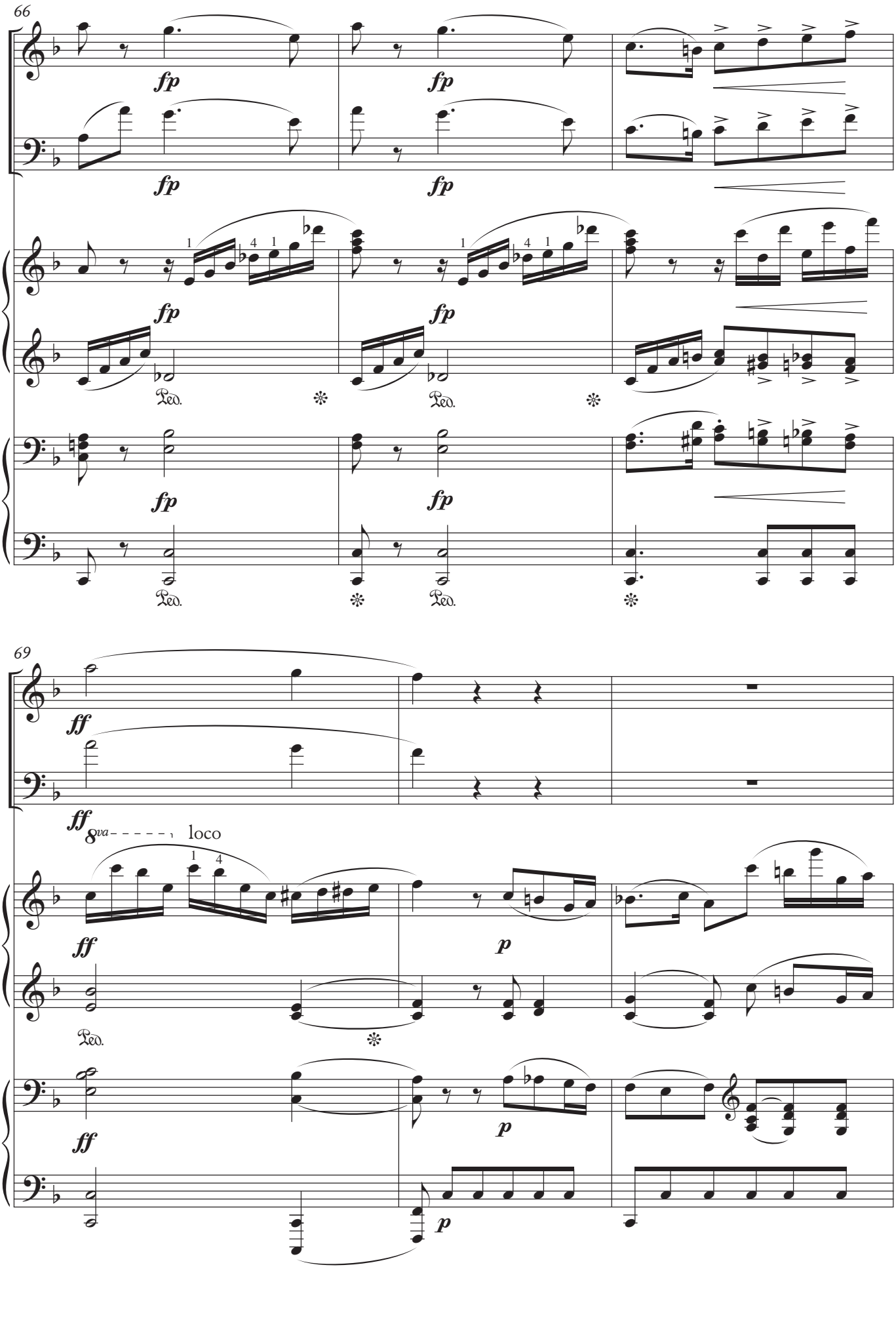

39
pp
pp
pp
pp
42
p
p
p
misterioso
p
pp misterioso
p

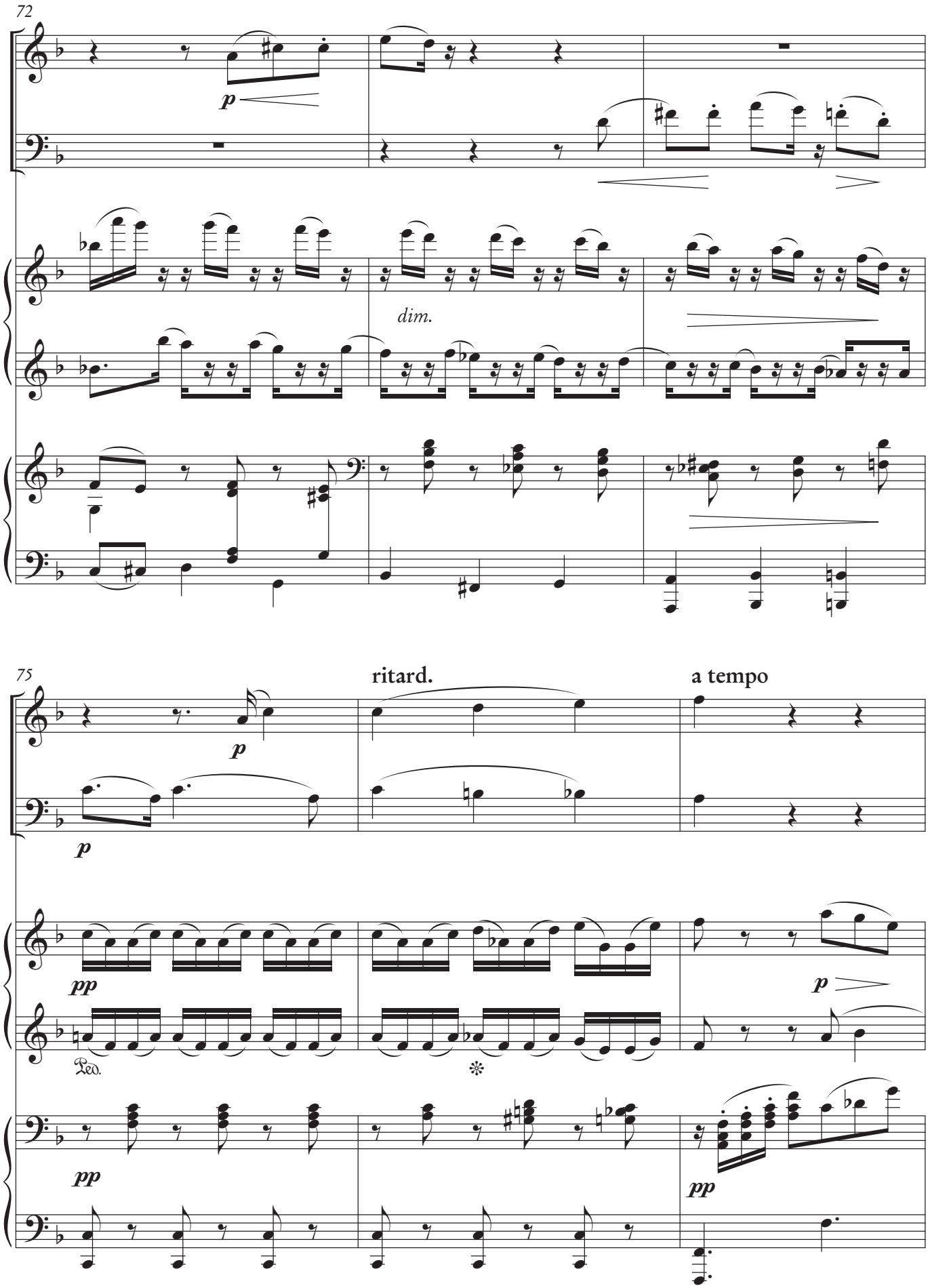

45
p
p
solo
pp
p
fz
fz
pp
48
solo
pp
p
sempre stacc.

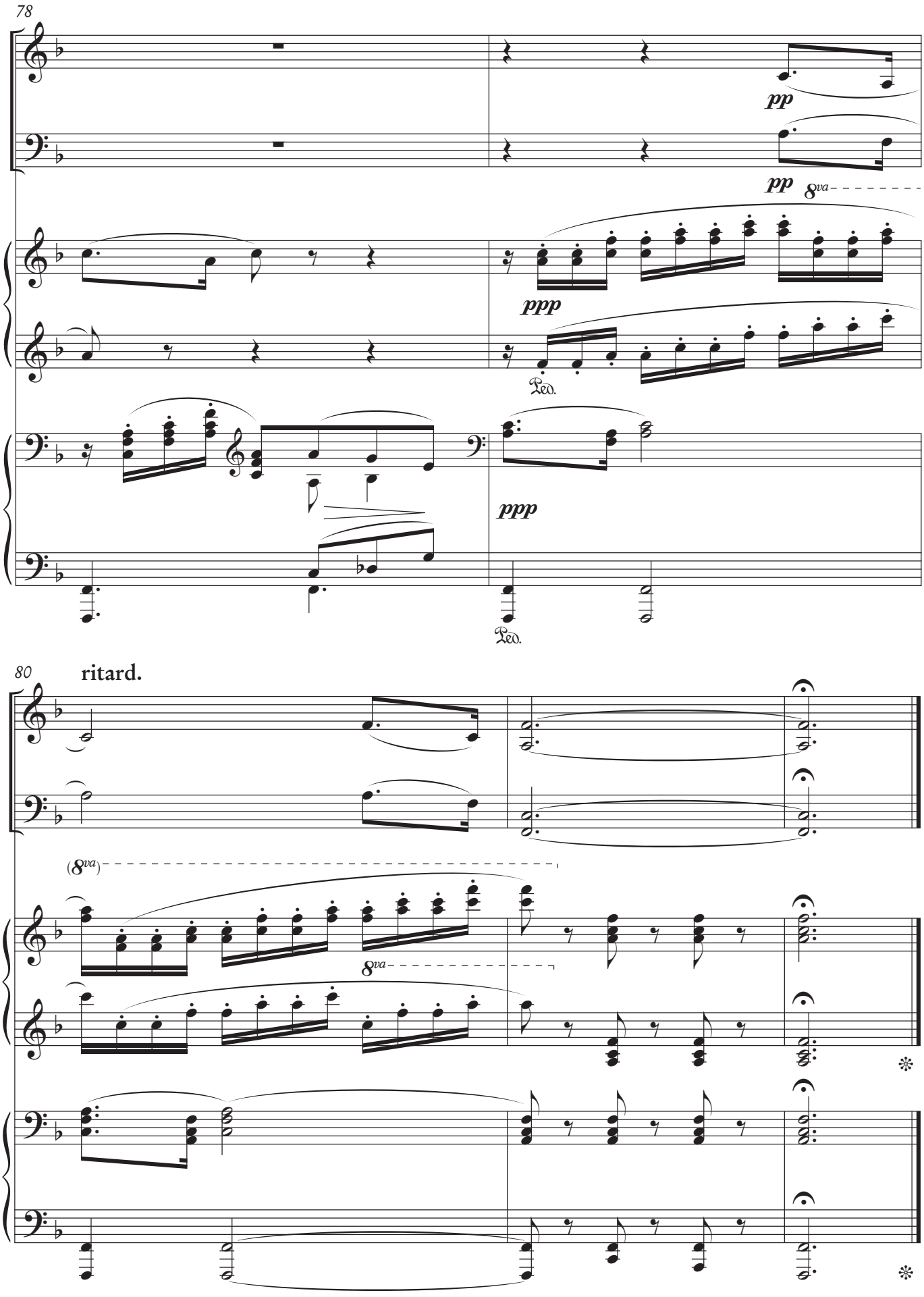

51
53
tr
tr


55
riten.
fz
fz
ff
cresc.
f
Tempo I.
57
mf
mf
p
p
fz
Ped.


60
63

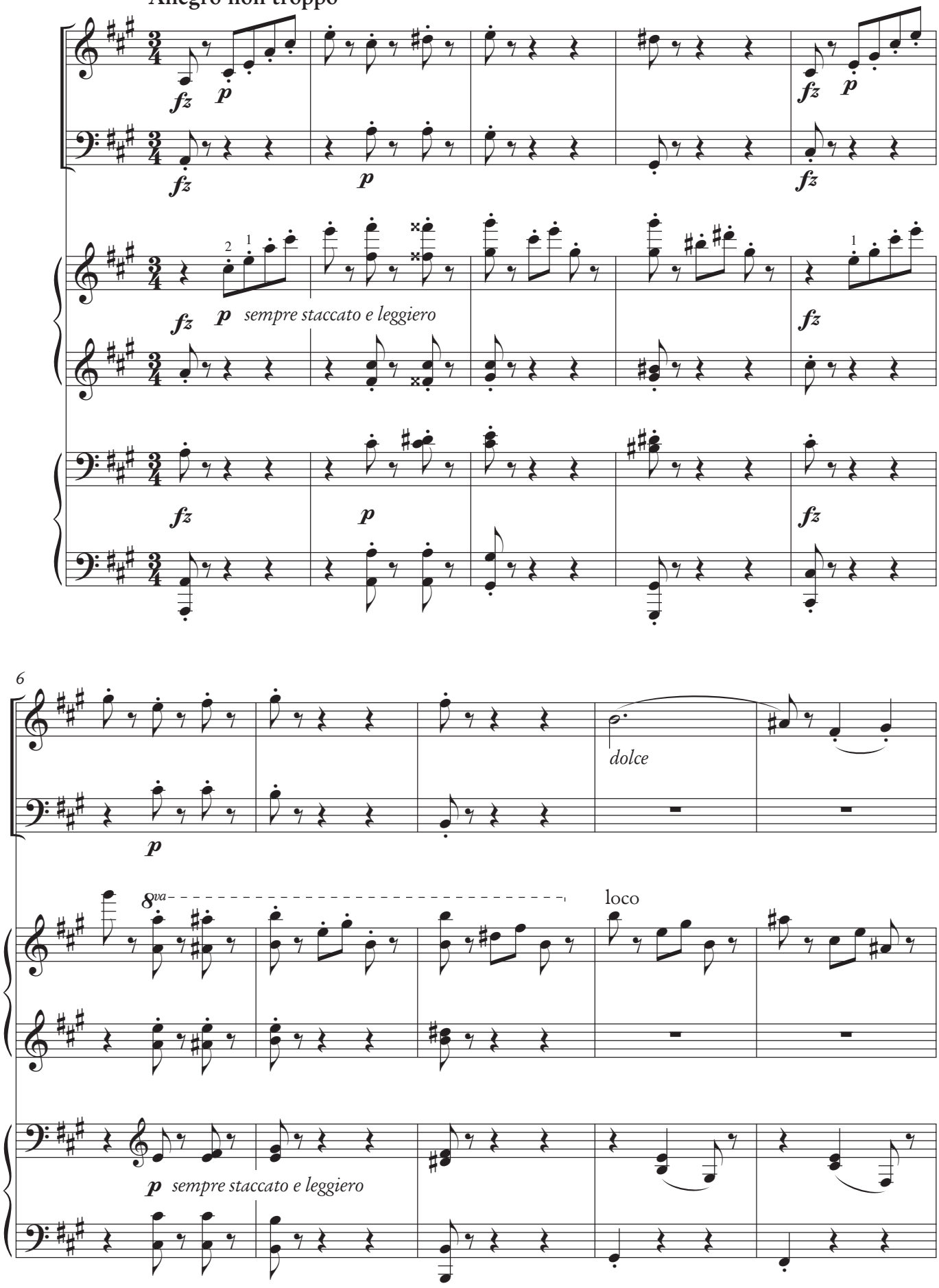

66
fp
Ped.
69
ff
8va
loco
p

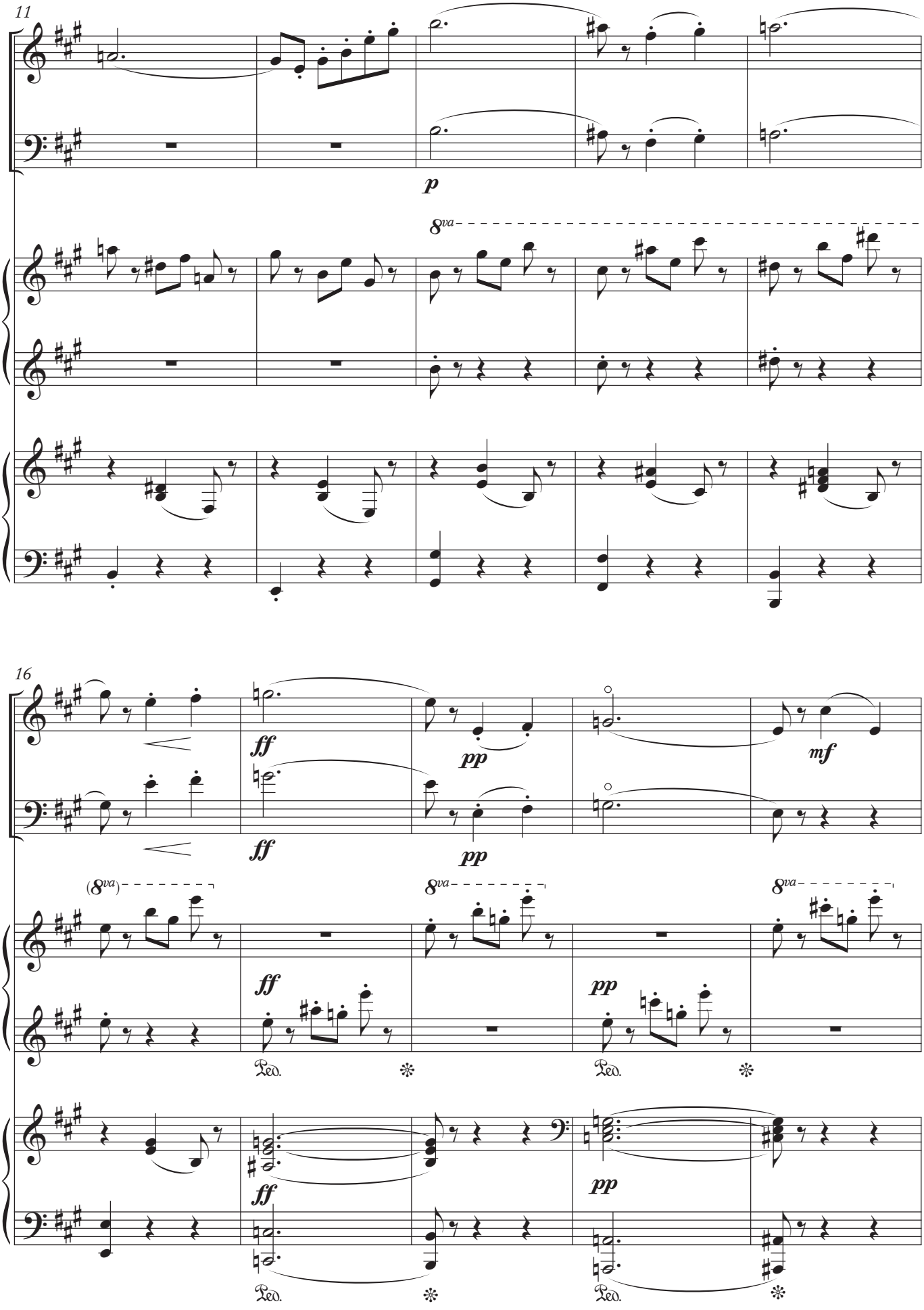

72
p
dim.
75
ritard.
a tempo
p
p
pp
Ped.
pp
p
pp
pp

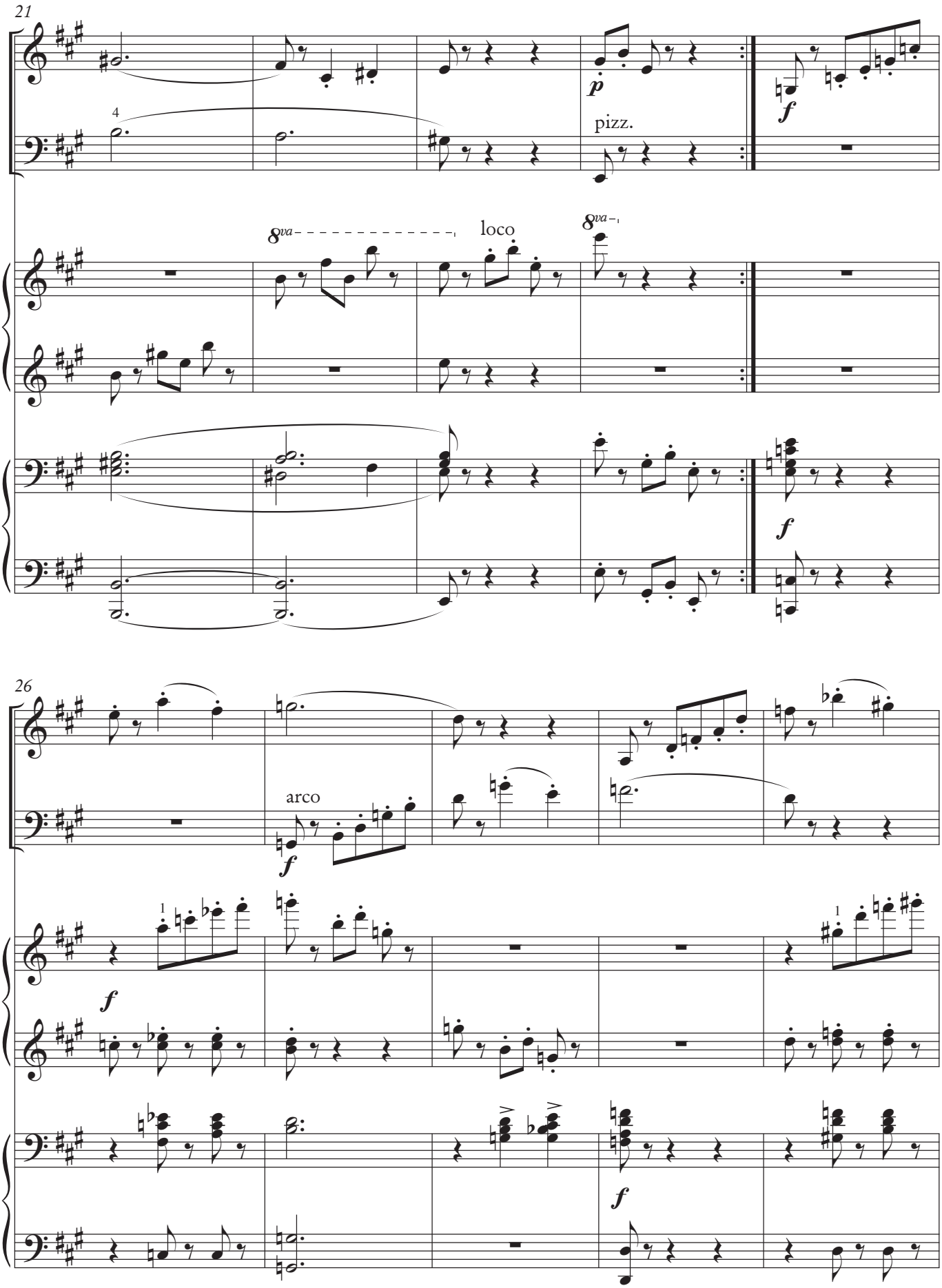

78
pp
pp
8va
ppp
Ped.
ppp
Ped.
80
ritard.
(8va)
8va

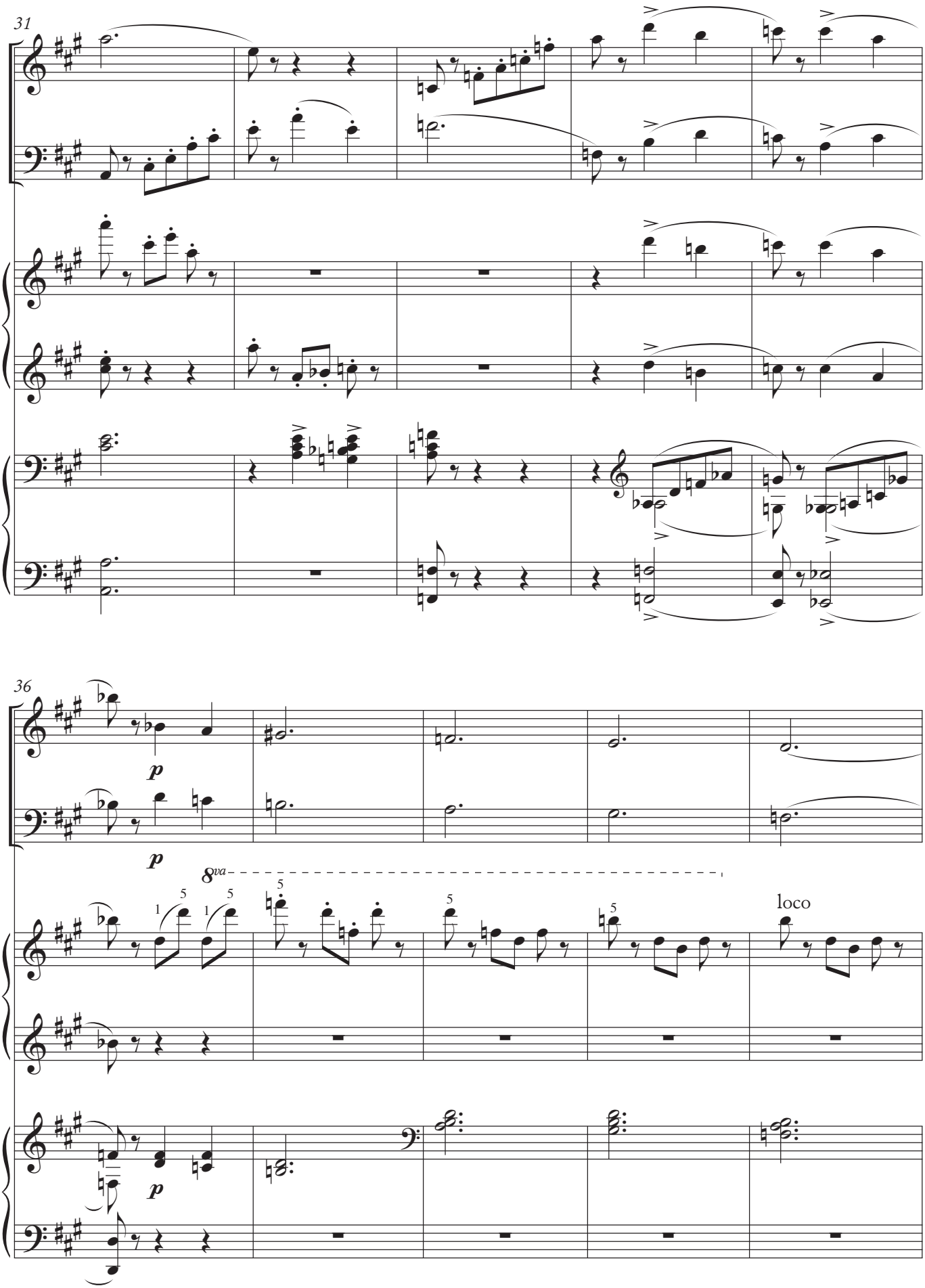
SCHERZO
Allegro non troppo

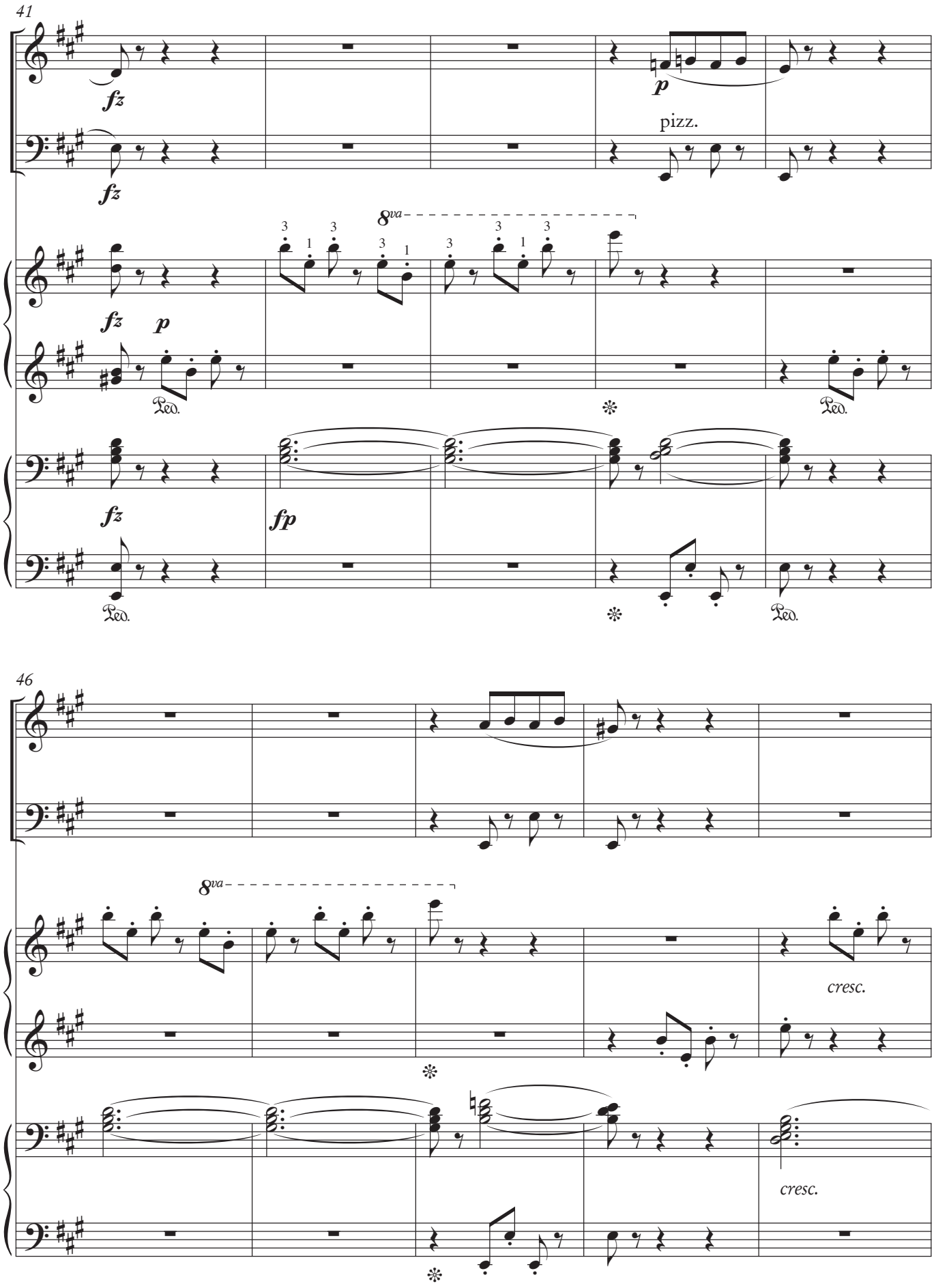
III.

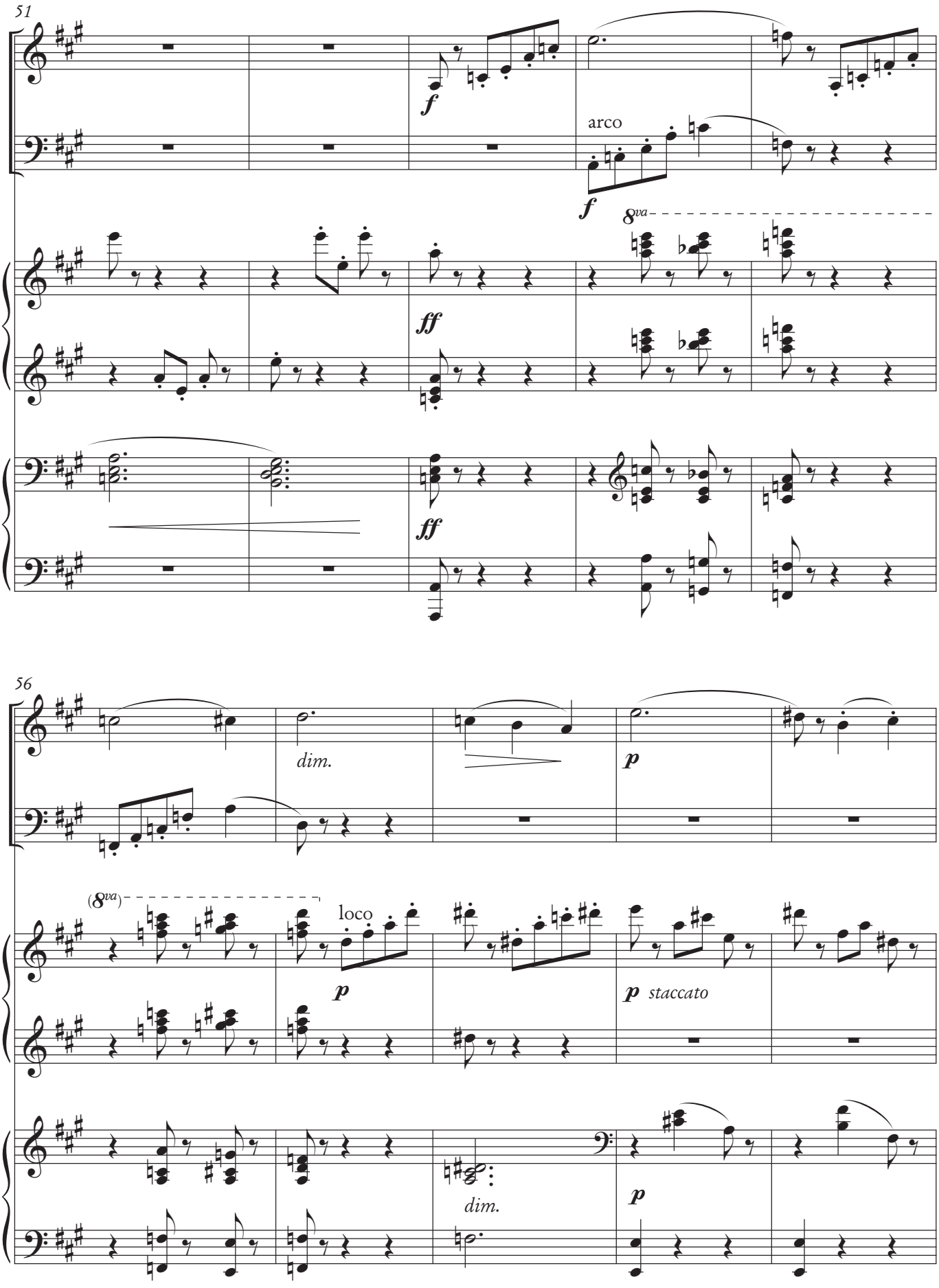


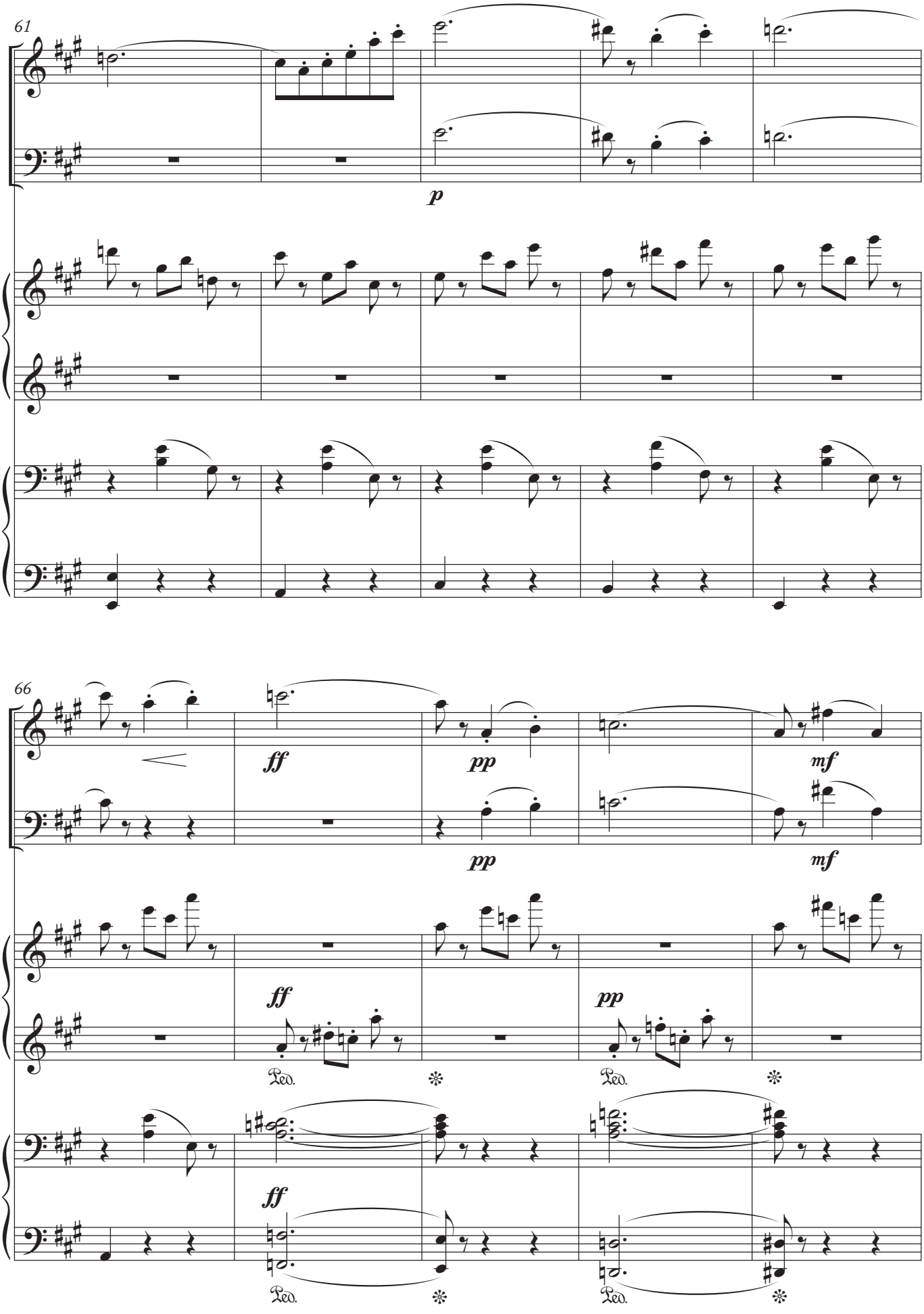

11
p
8va
16
ff
pp
mf
(8va)
Ped.

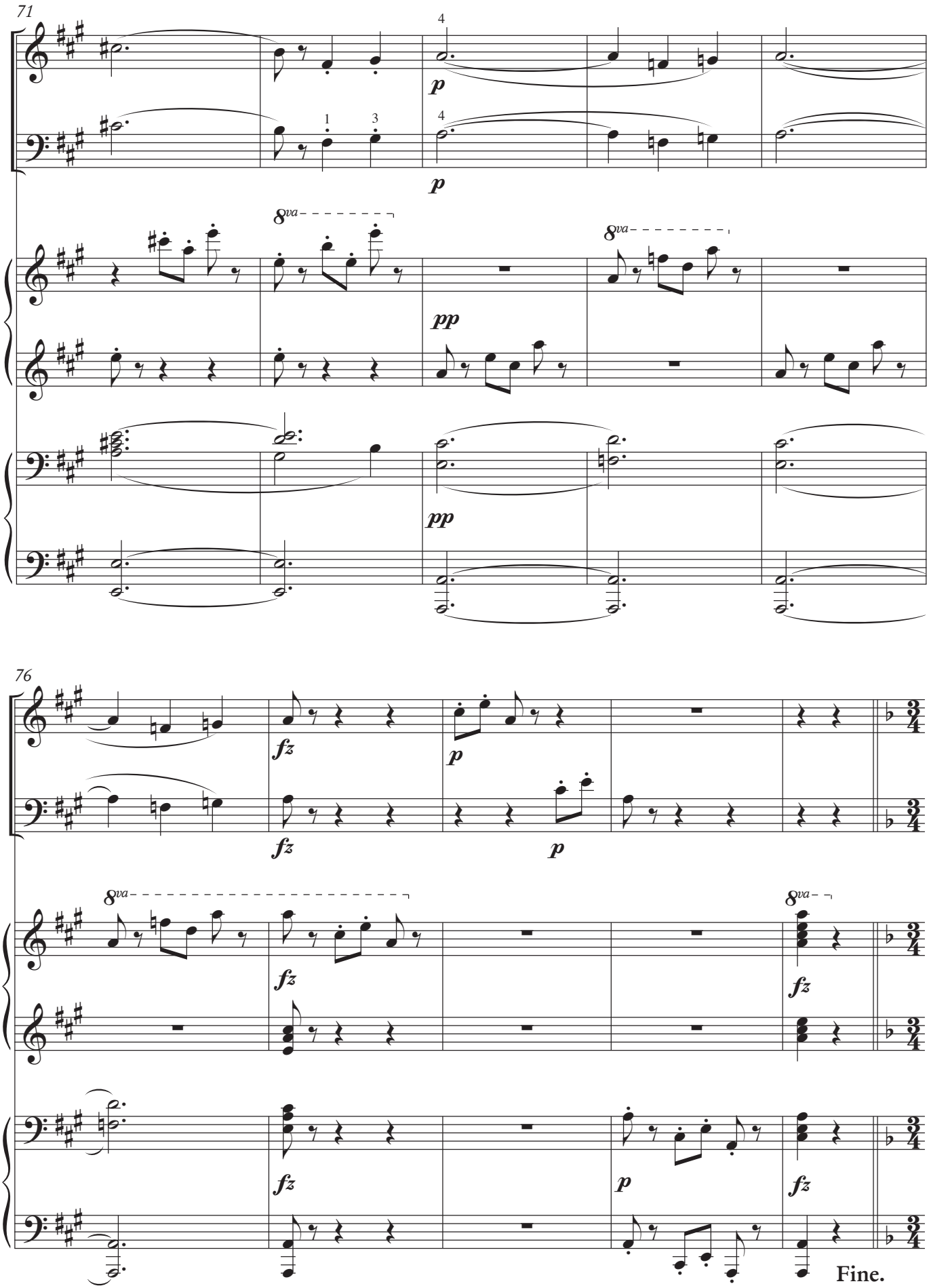

21
4
pizz.
8va
loco
8va
26
arco

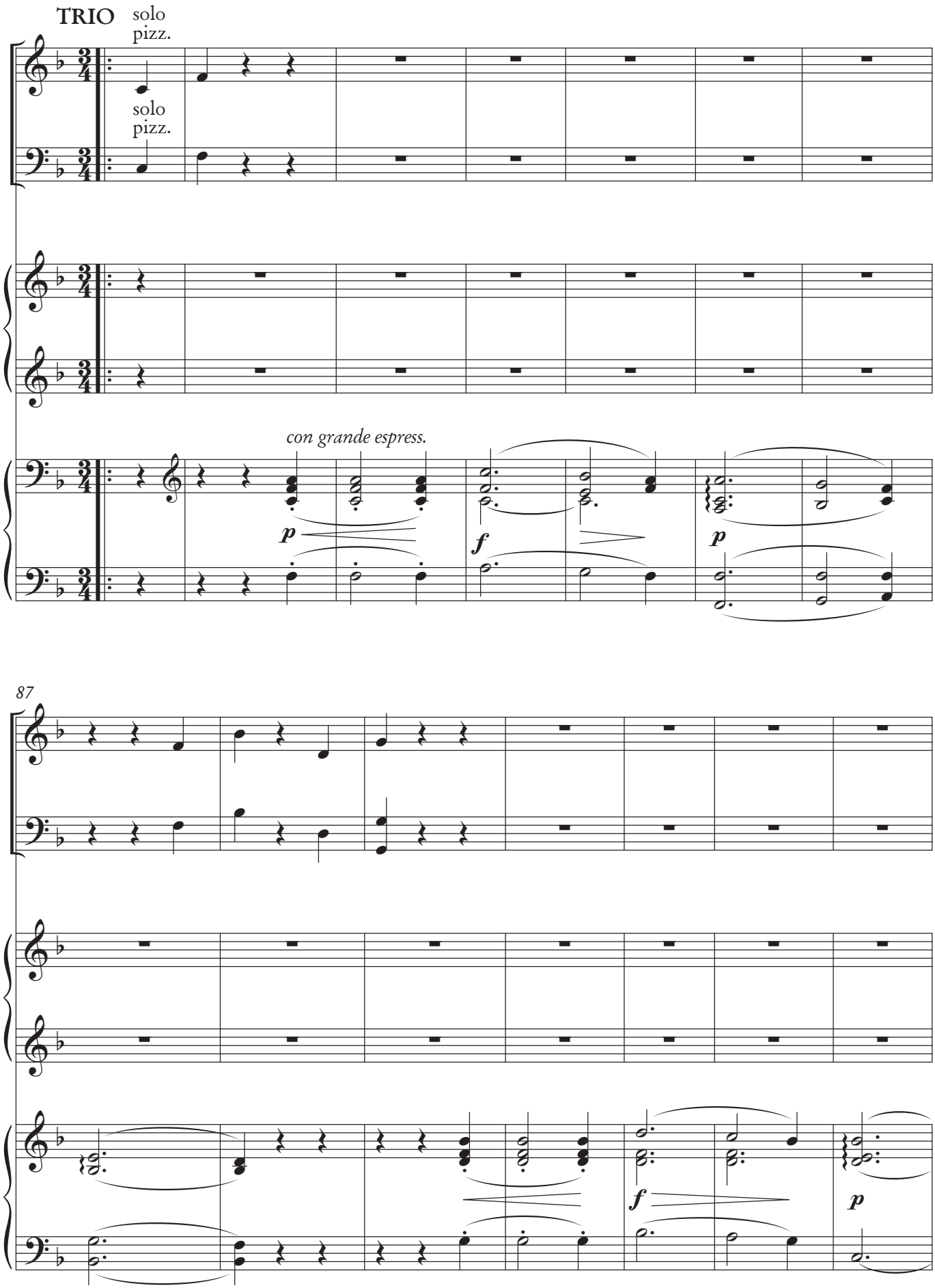

31
36
p
p
8va
loco
p

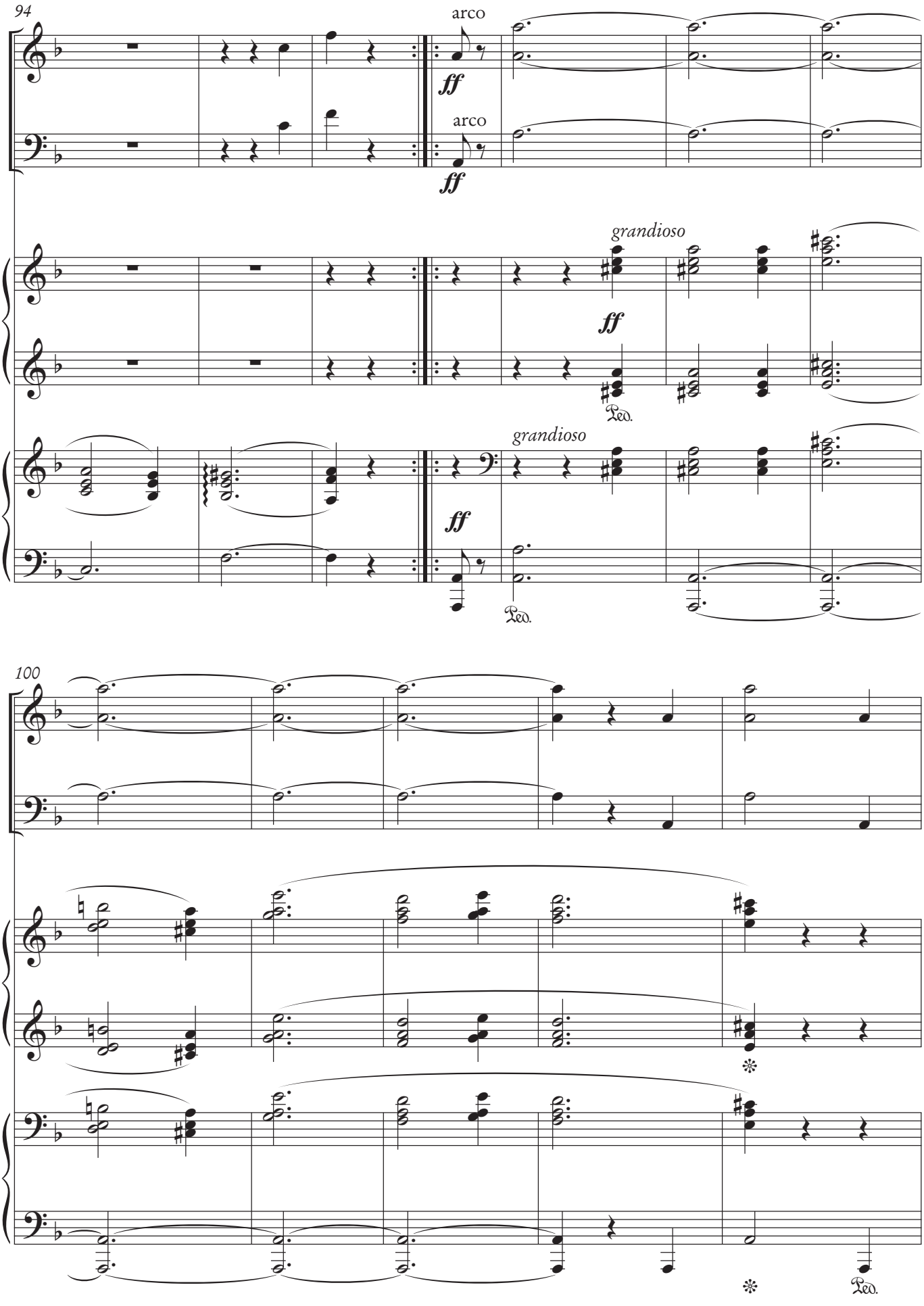

41
fz
fz
p
pizz.
8va
fz
p
Ped.
fz
fp
Ped.
Ped.
46
8va
cresc.
cresc.

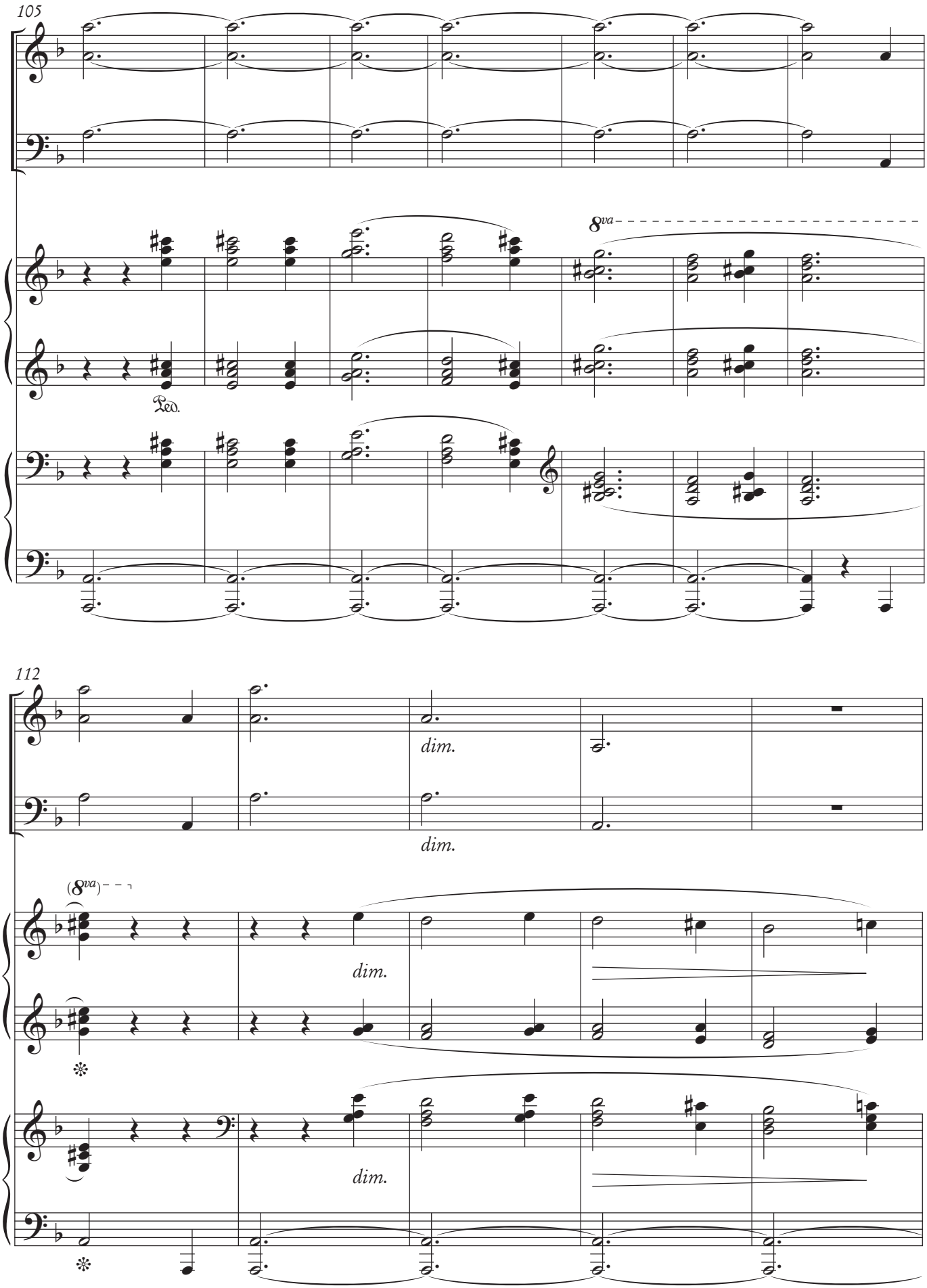

51
f
arco
f
8va
ff
ff
56
dim.
p
(8va)
loco
p
p staccato
dim.
p

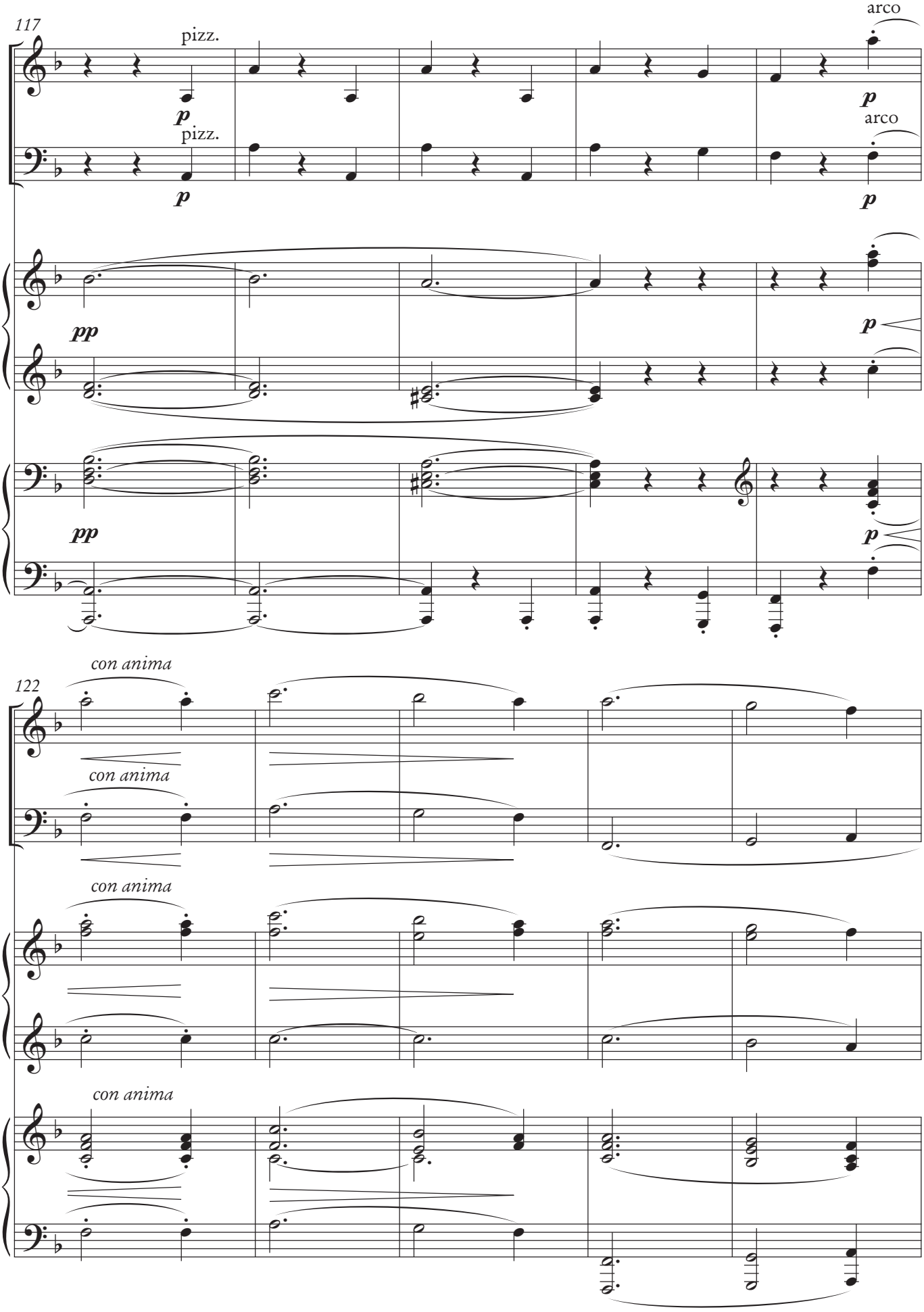

61
p
66
ff
pp
mf
pp
mf
ff
pp
Ped.
Ped.
ff
Ped.
Ped.

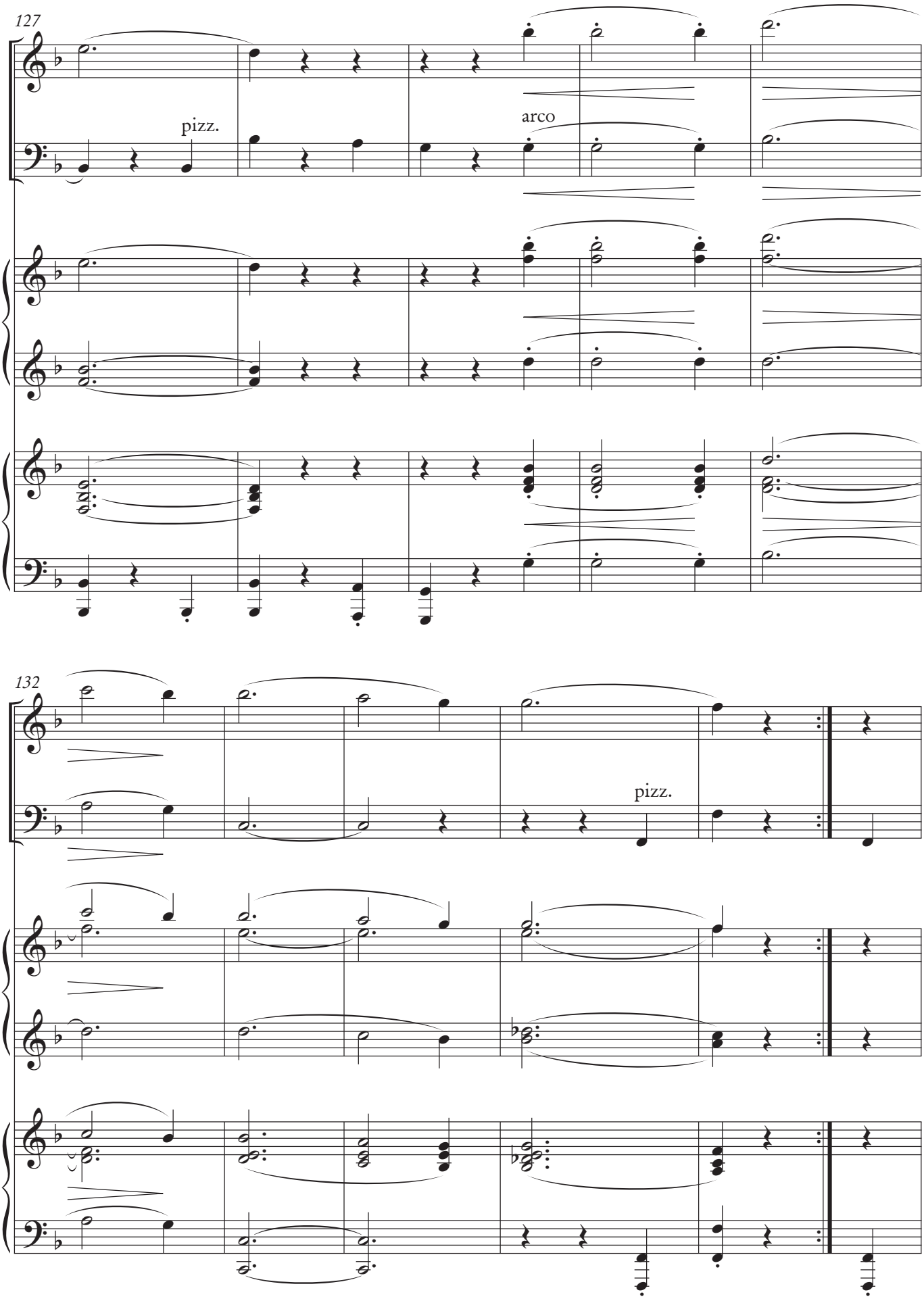

71
p
p
8va
pp
8va
pp
76
fz
p
fz
p
8va
8va
fz
fz
fz
p
fz
Fine.

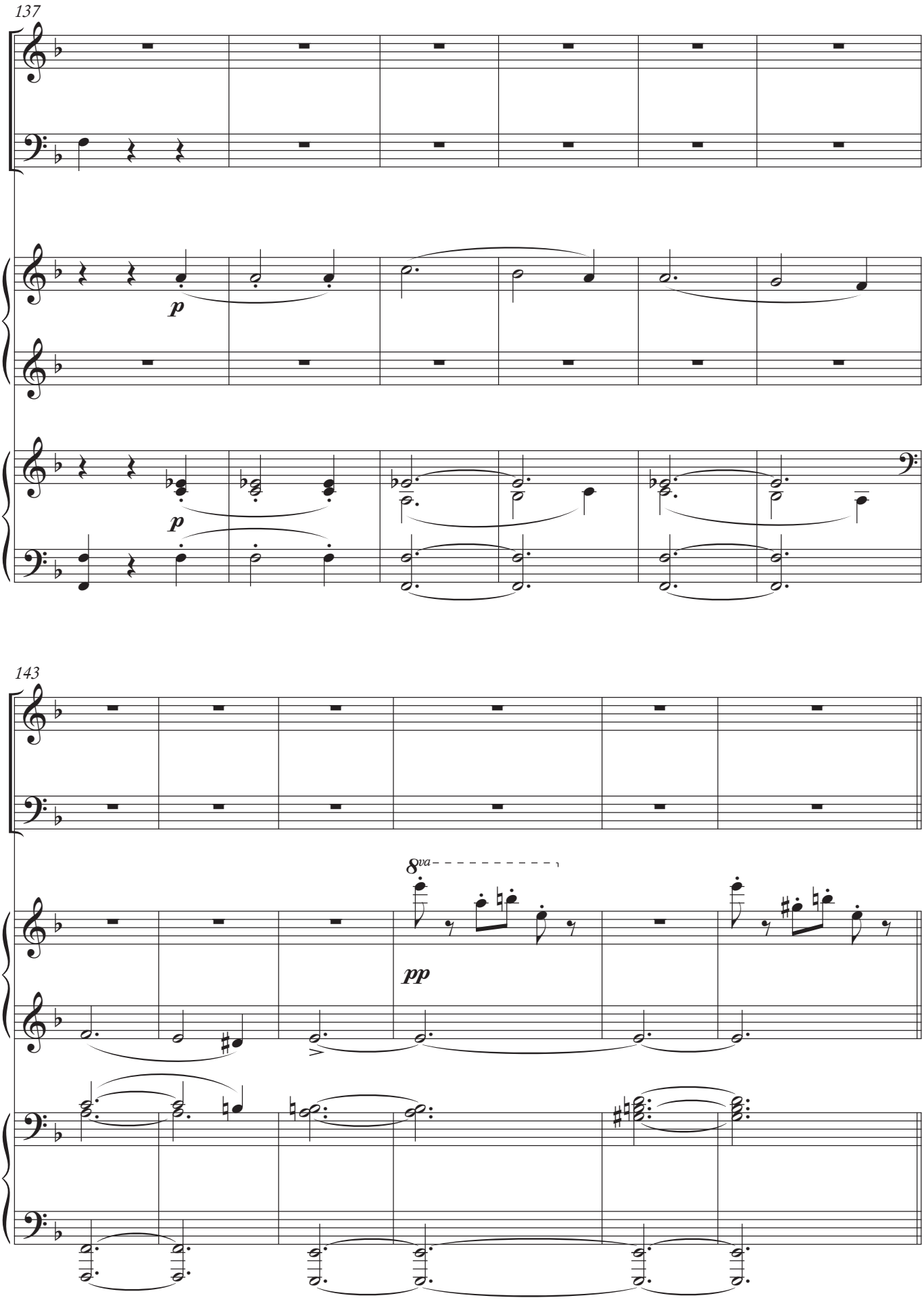

TRIO
solo
pizz.
solo
pizz.
con grande espress.
p
f
p
87
f
p


94
arco
ff
arco
ff
grandioso
ff
Ped.
grandioso
ff
Ped.
100
Ped.


105
8va
Ped.
112
dim.
dim.
(8va)
dim.
dim.


117
pizz.
p
pizz.
p
arco
p
arco
p
pp
p
pp
p
122
con anima
con anima
con anima
con anima


127
pizz.
arco
132
pizz.

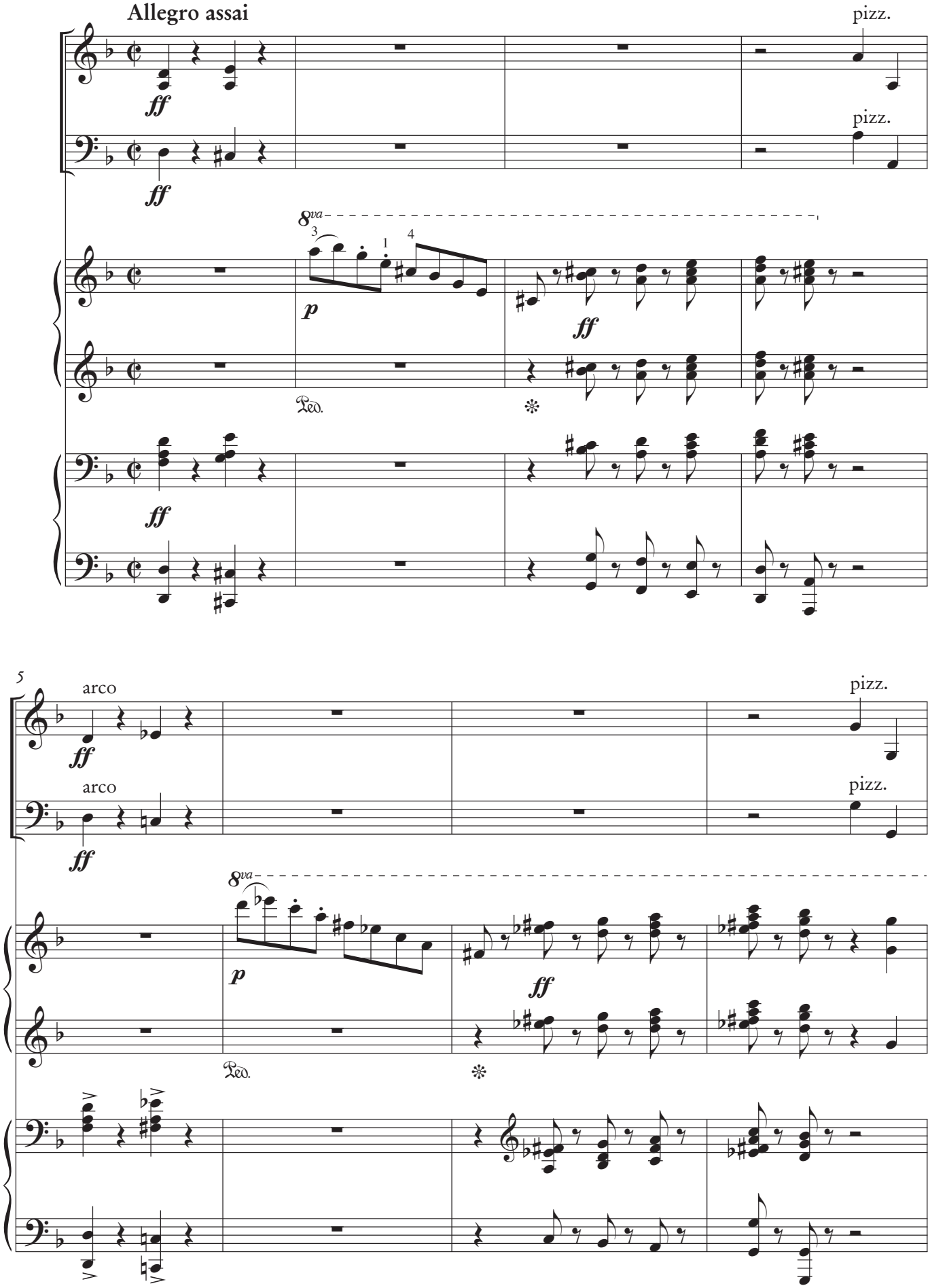


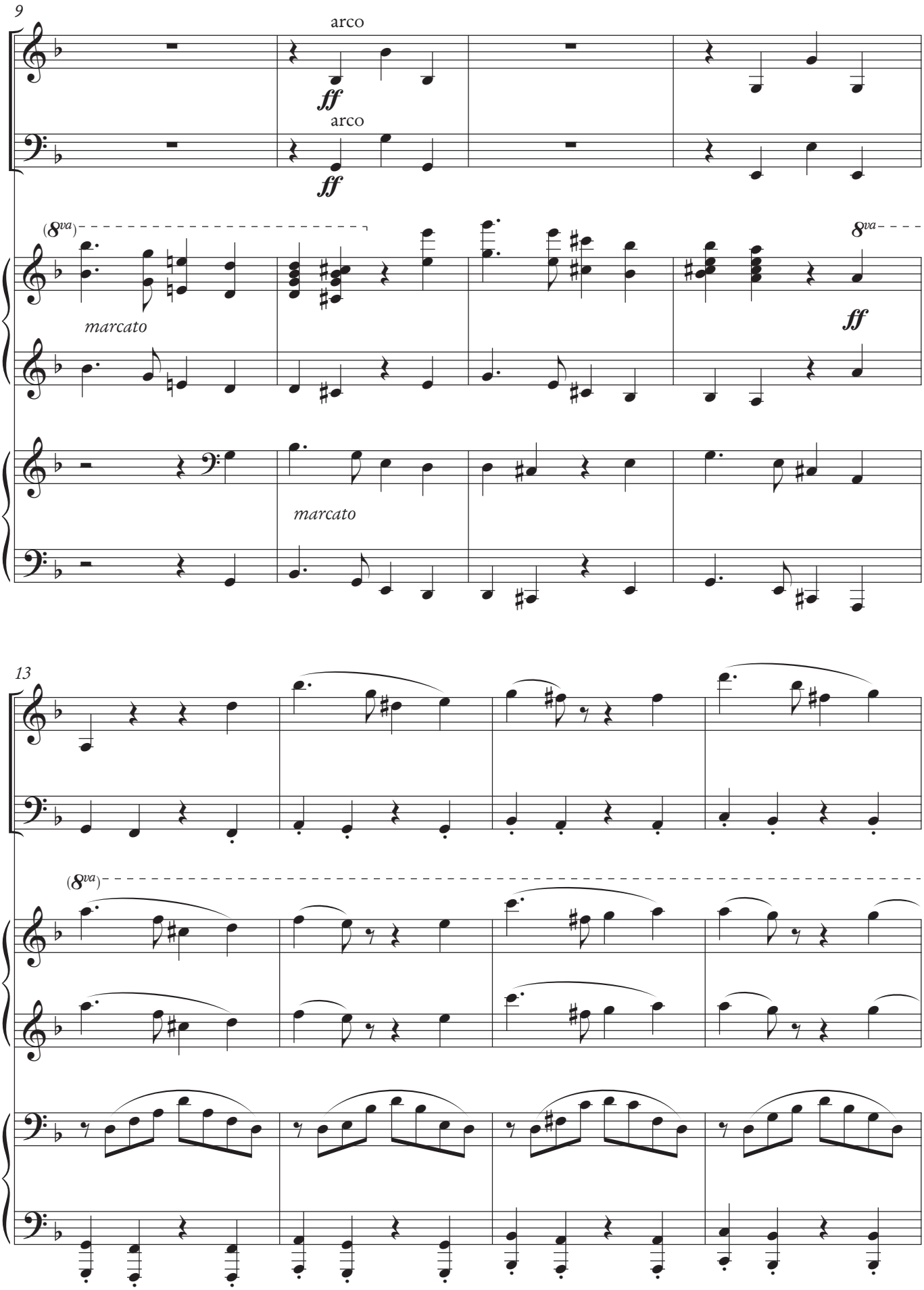
Scherzo Da Capo al Fine.

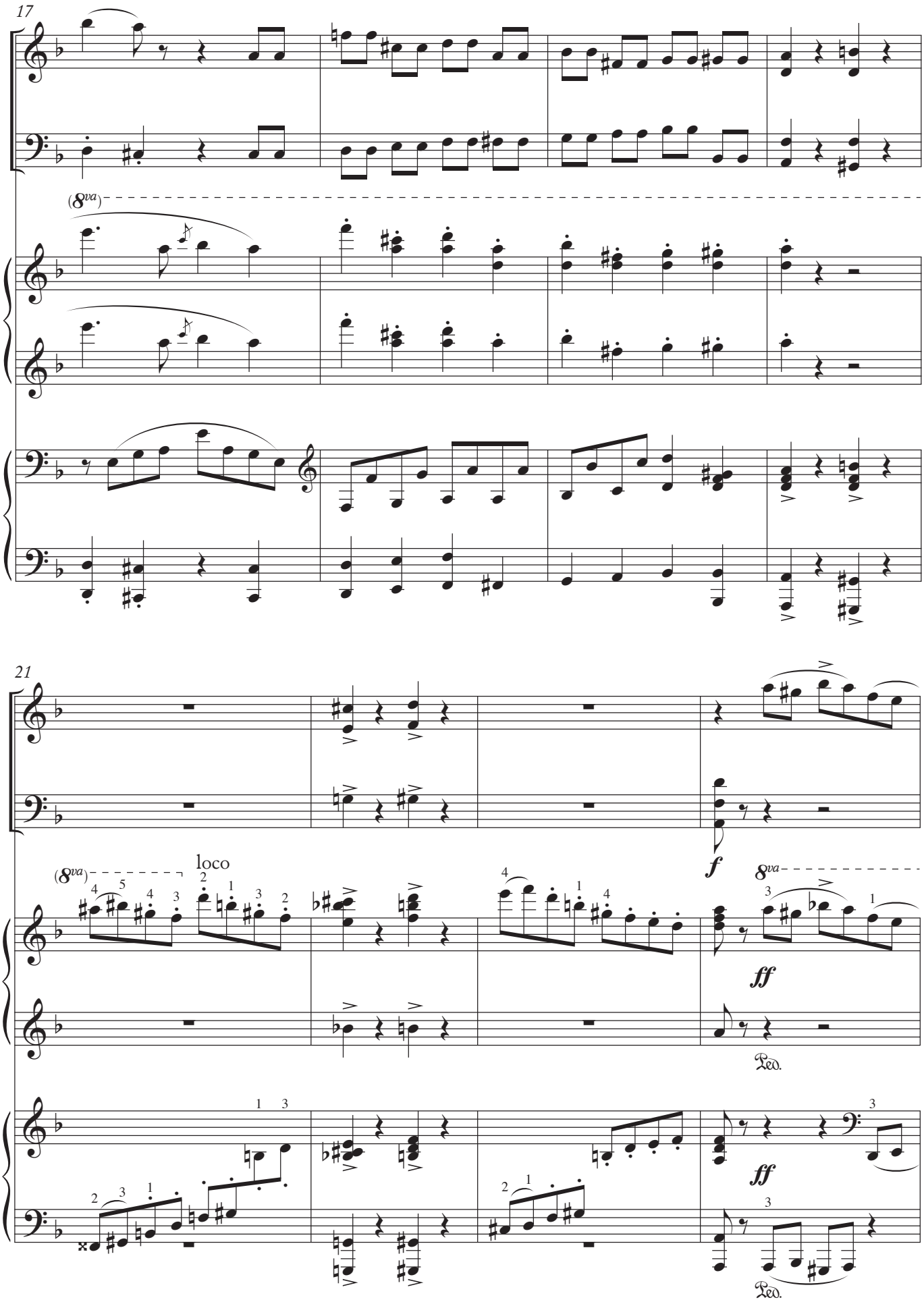
IV.

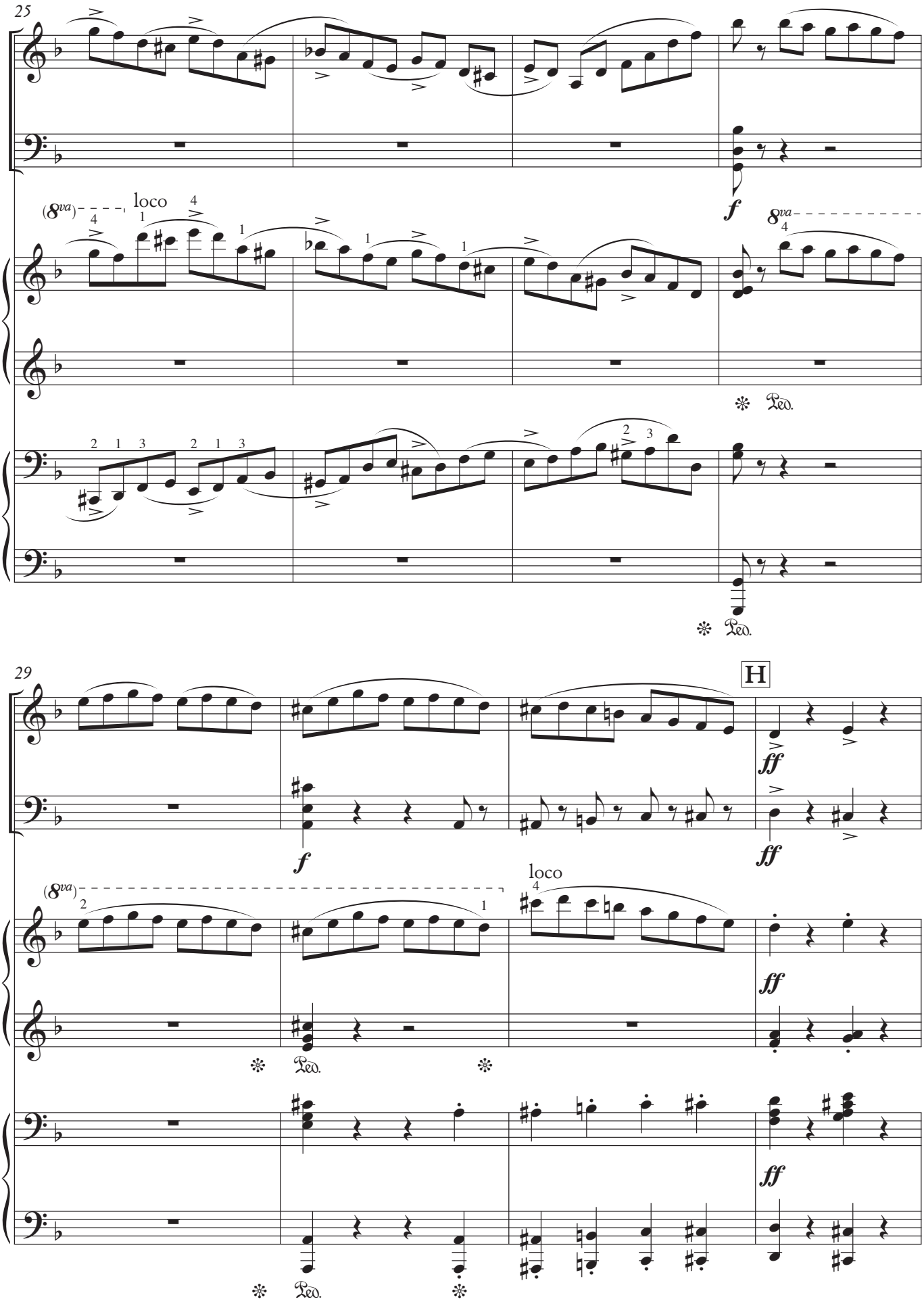
FINALE

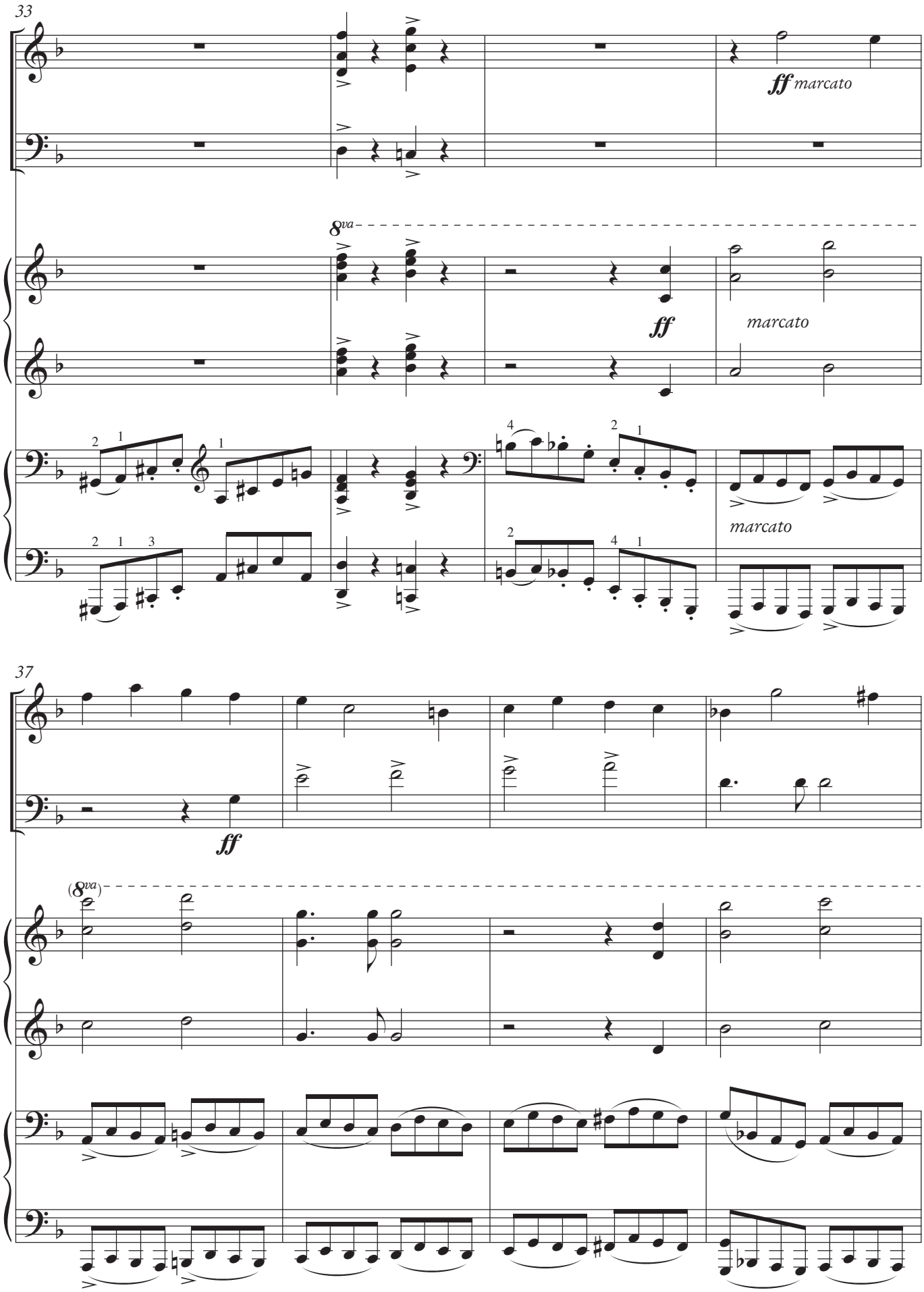
Allegro assai

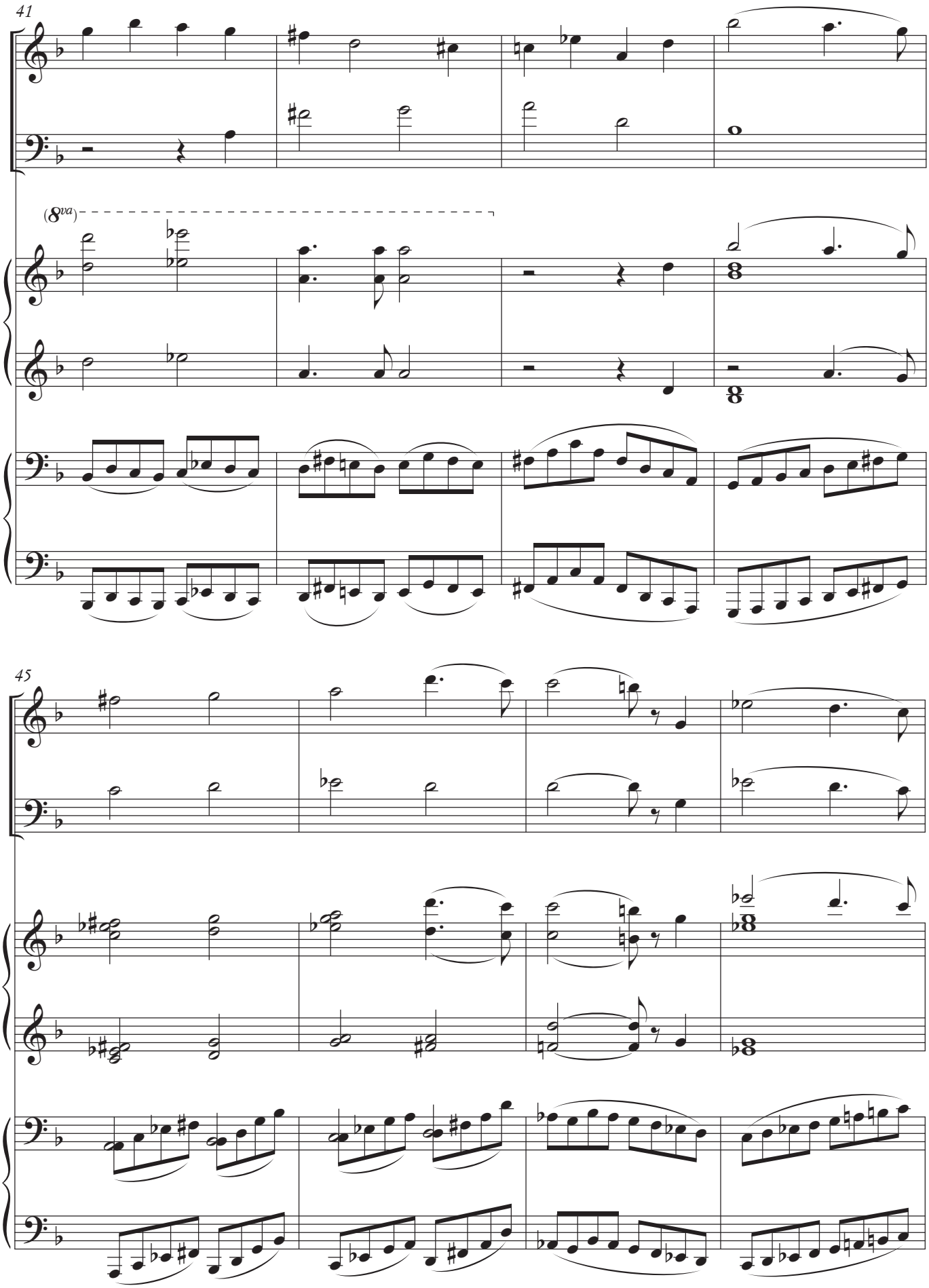


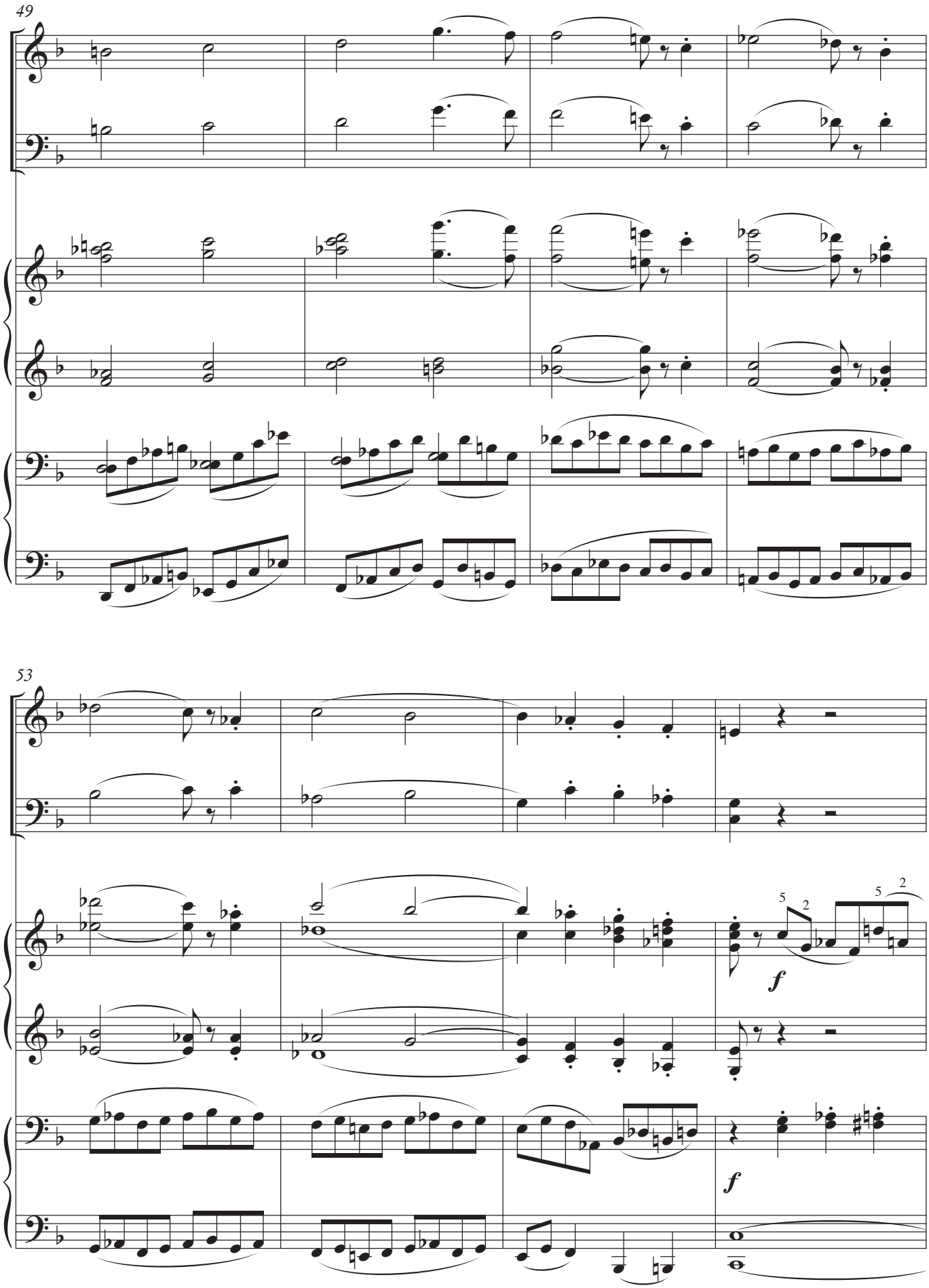

9
arco
ff
arco
ff
(8va)
8va
marcato
ff
marcato
13
(8va)

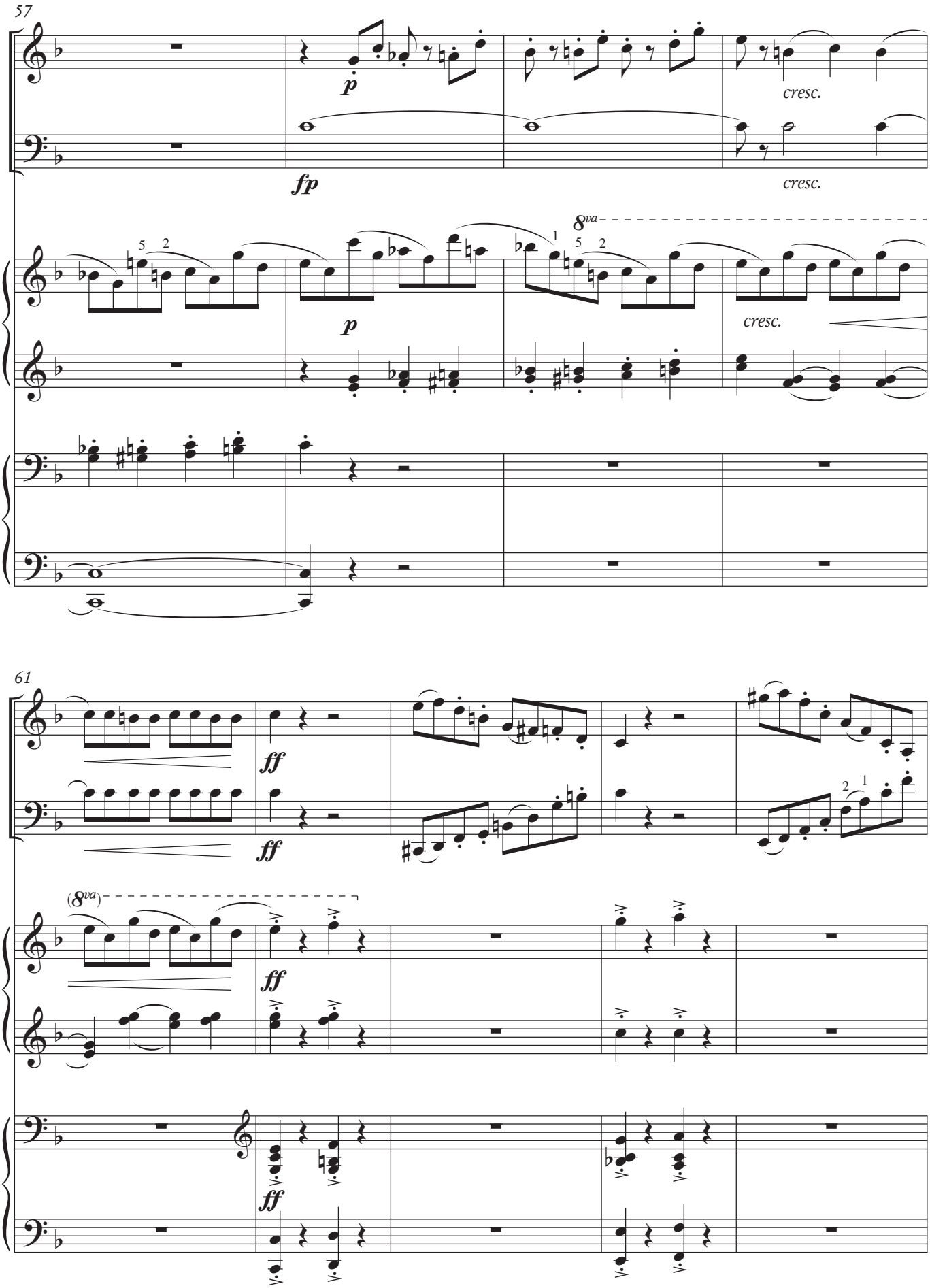

17
(8va)
21
(8va)
loco
f
8va
ff
Ped.
ff
Ped.

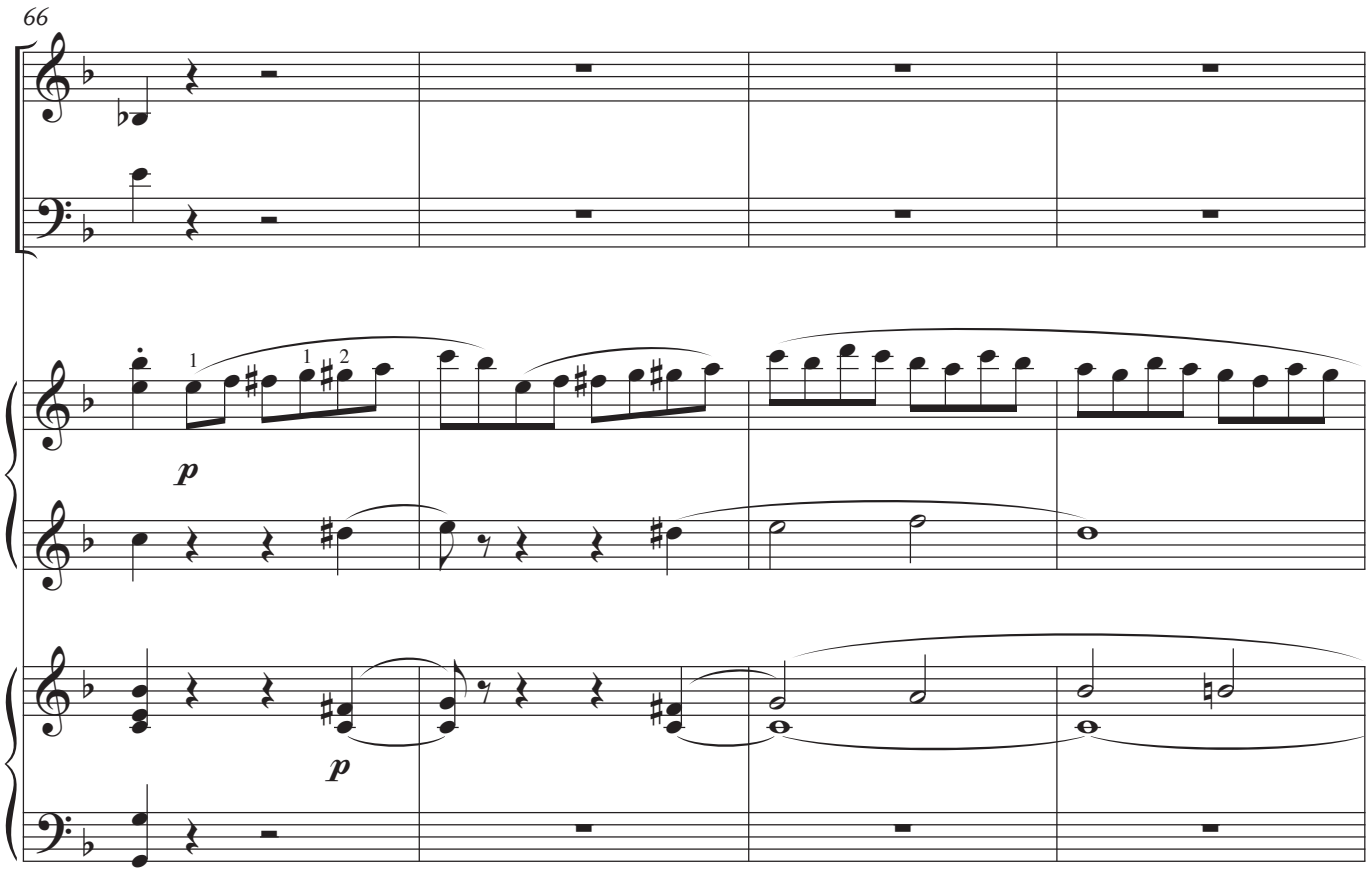

25
(8va)
loco
8va
f
Ped.
29
H
ff
(8va)
loco
f
ff
Ped.

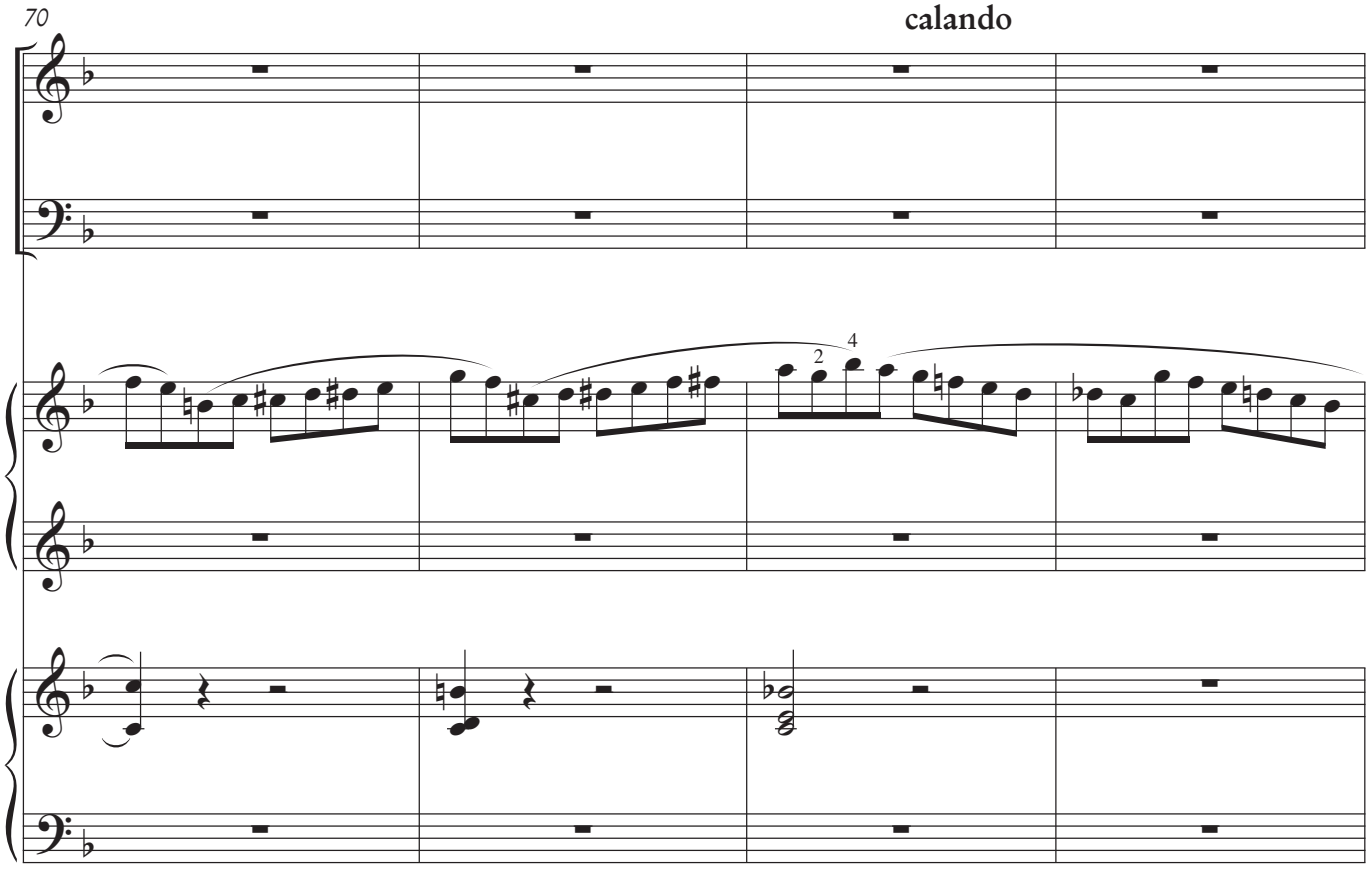

33
ff marcato
8va
ff
marcato
marcato
37
ff
(8va)

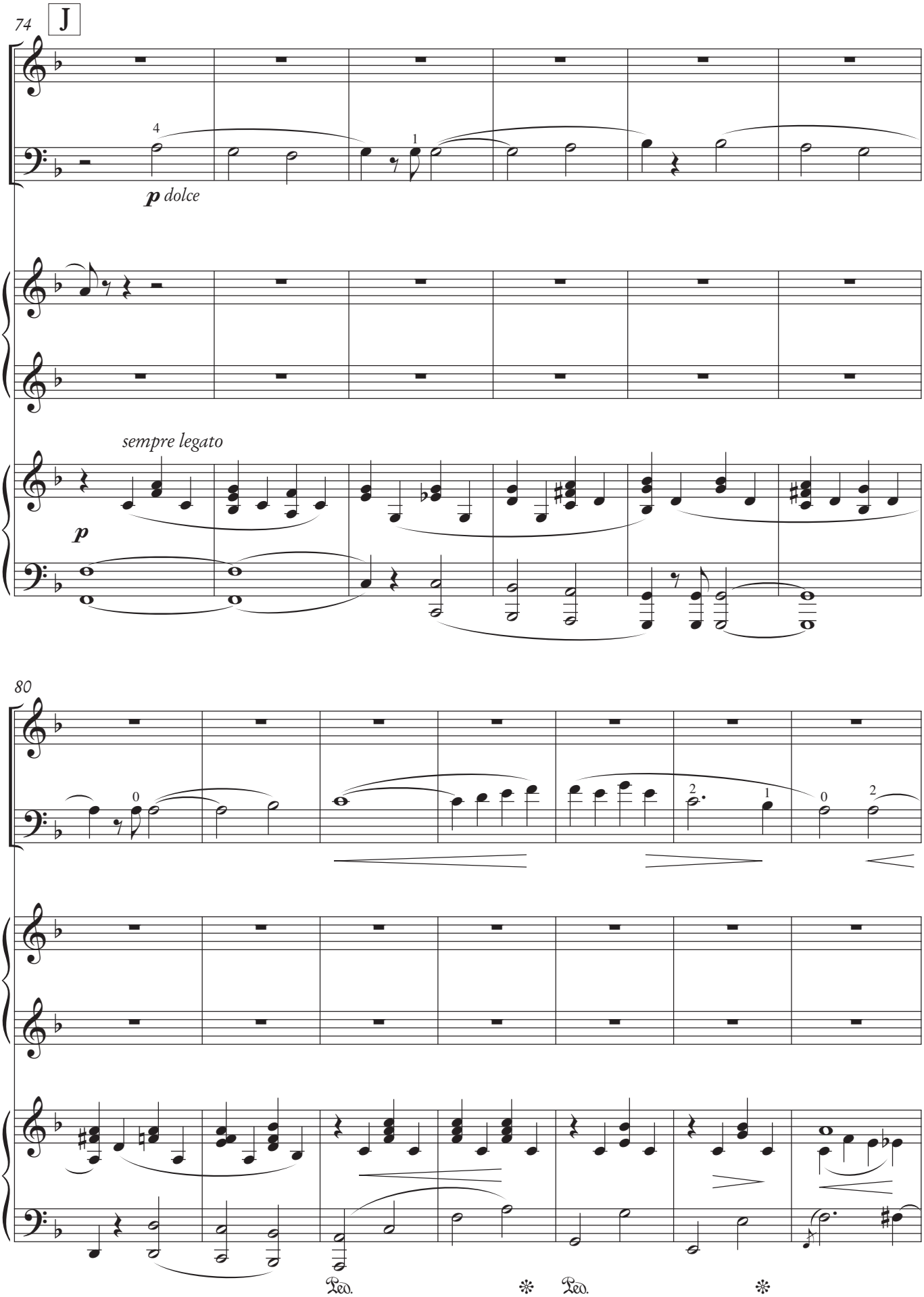

41
(8va)
45

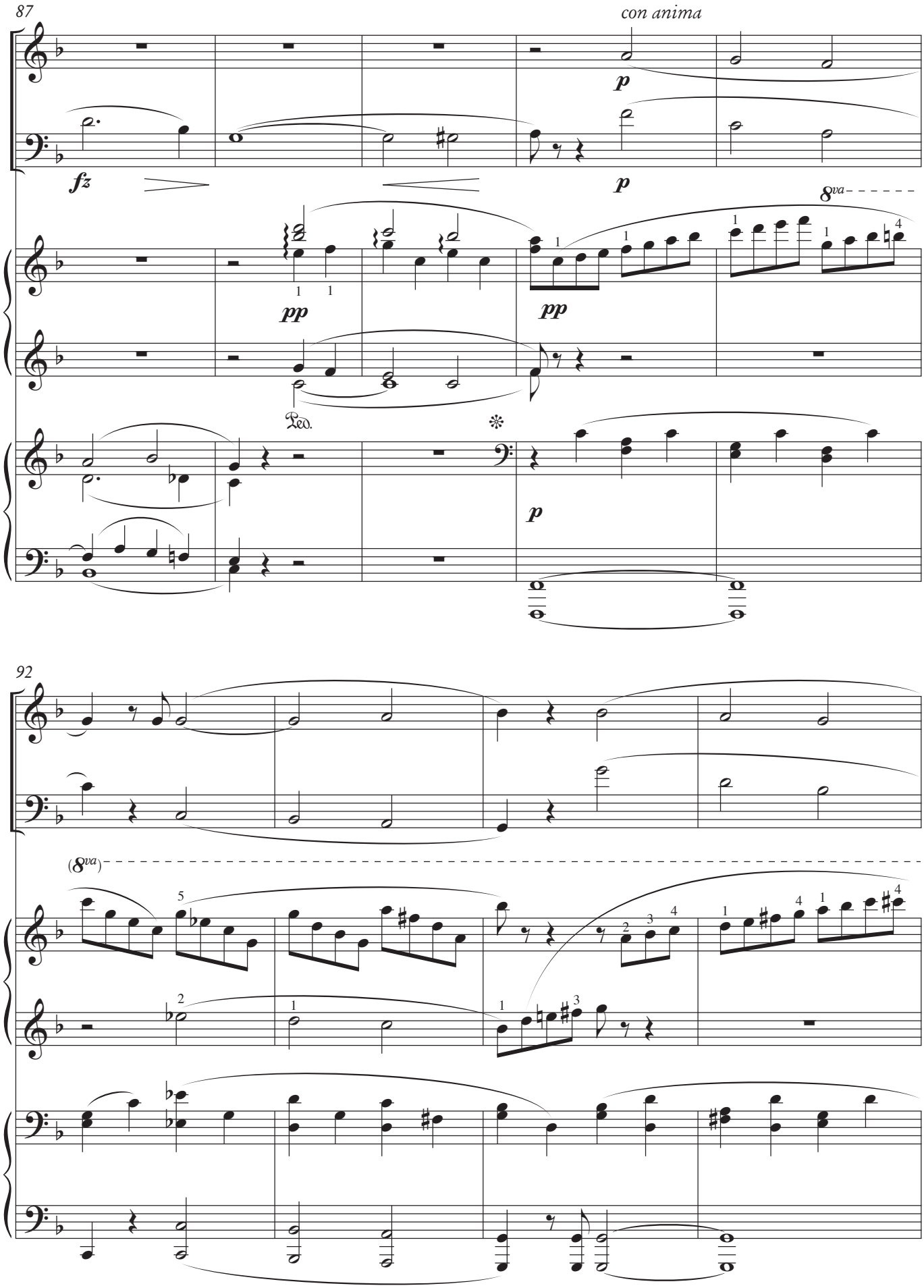

49
53
f
f

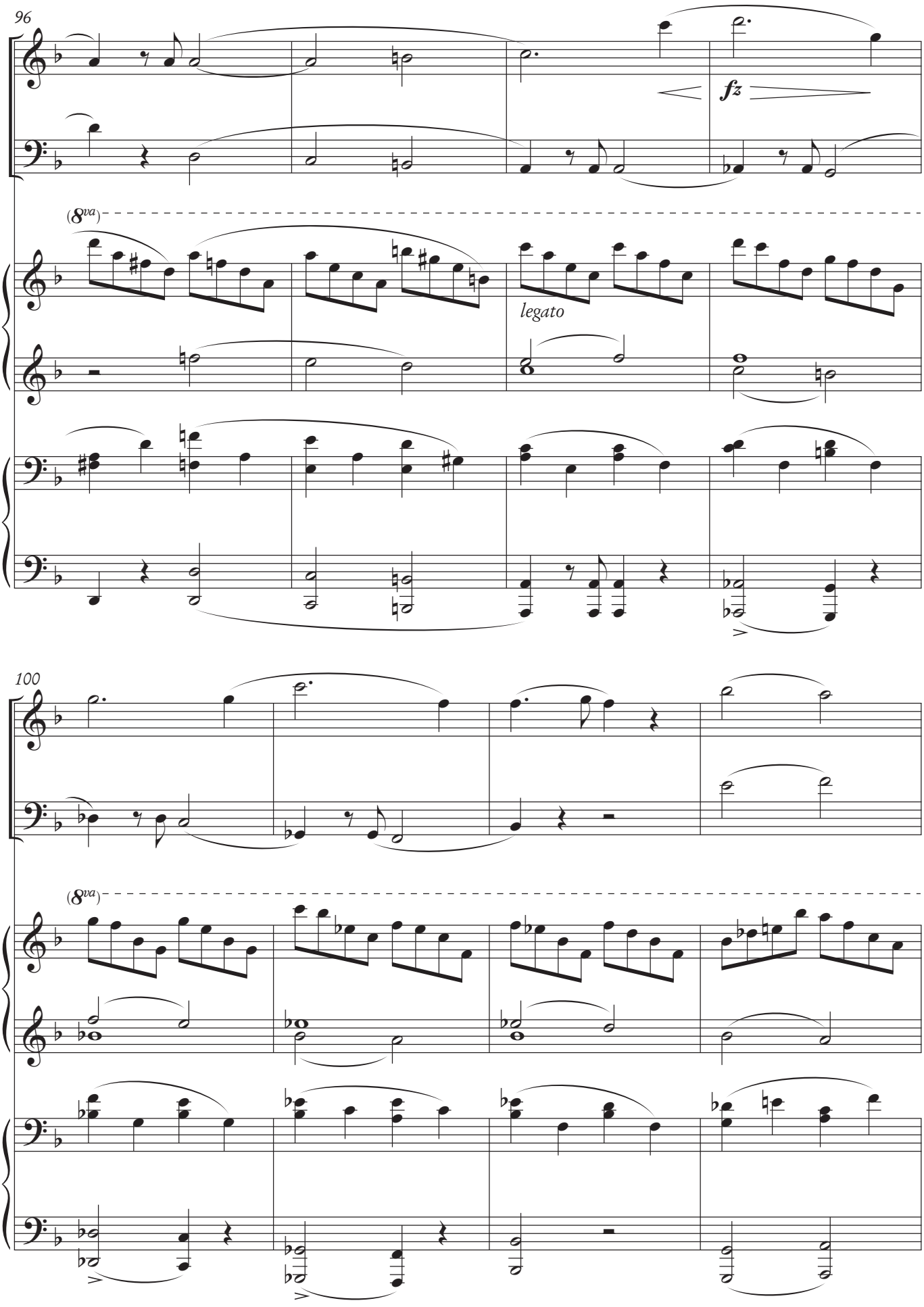

57
p
fp
cresc.
cresc.
8va
p
cresc.
61
ff
ff
(8va)
ff
ff

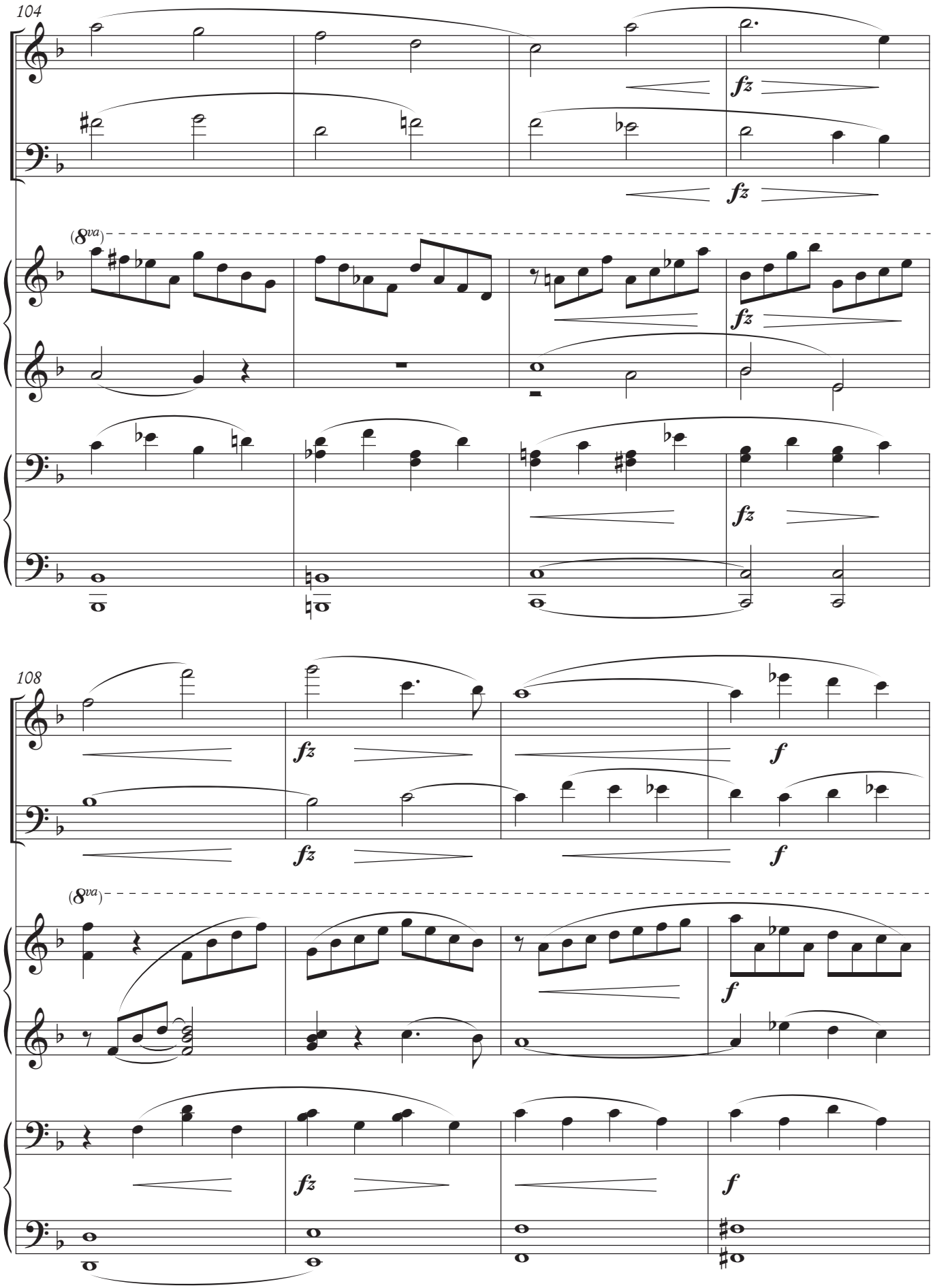

66
p
p

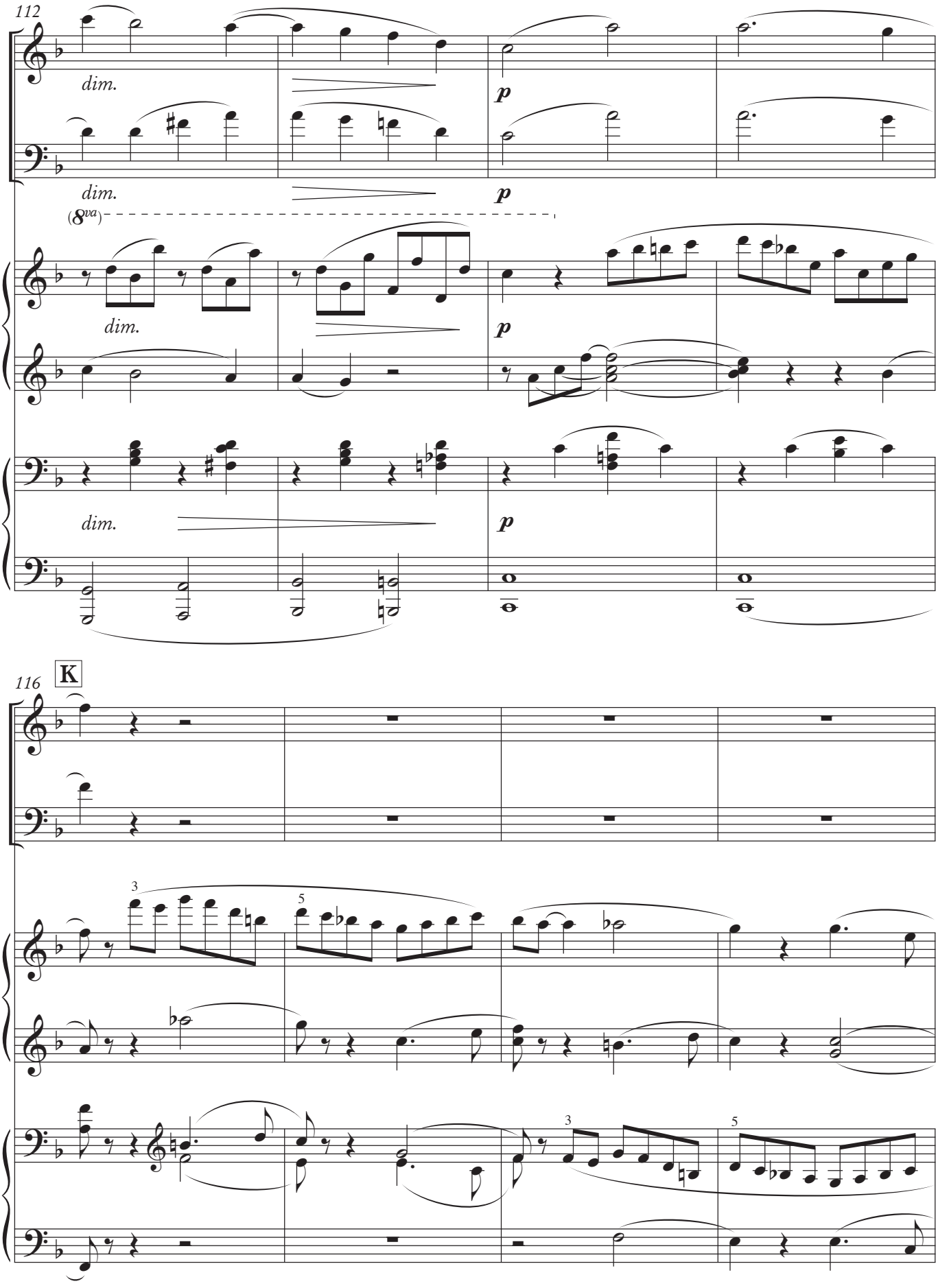

70
calando

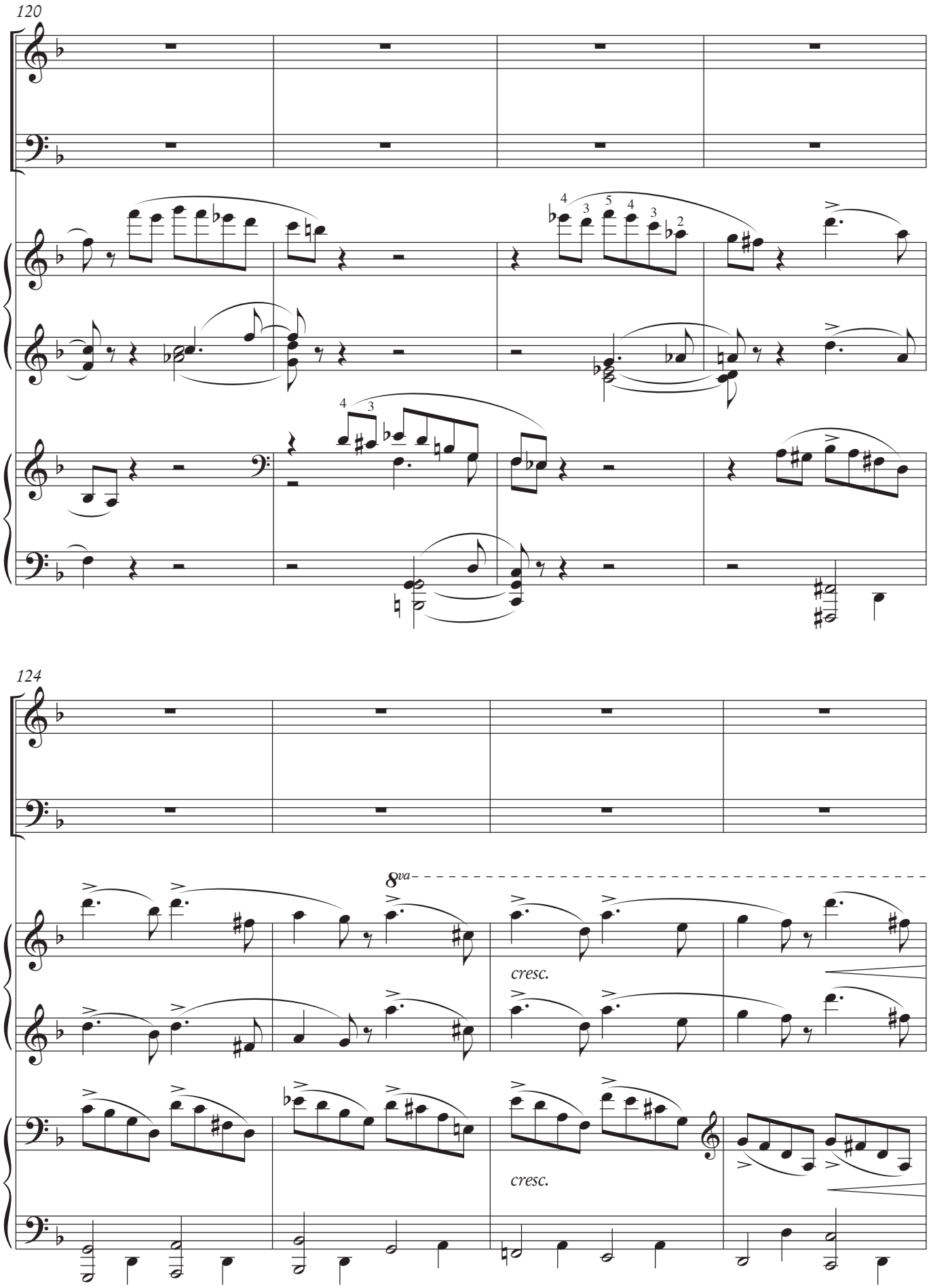

74
J
p dolce
sempre legato
p
80
Ped.
Ped.

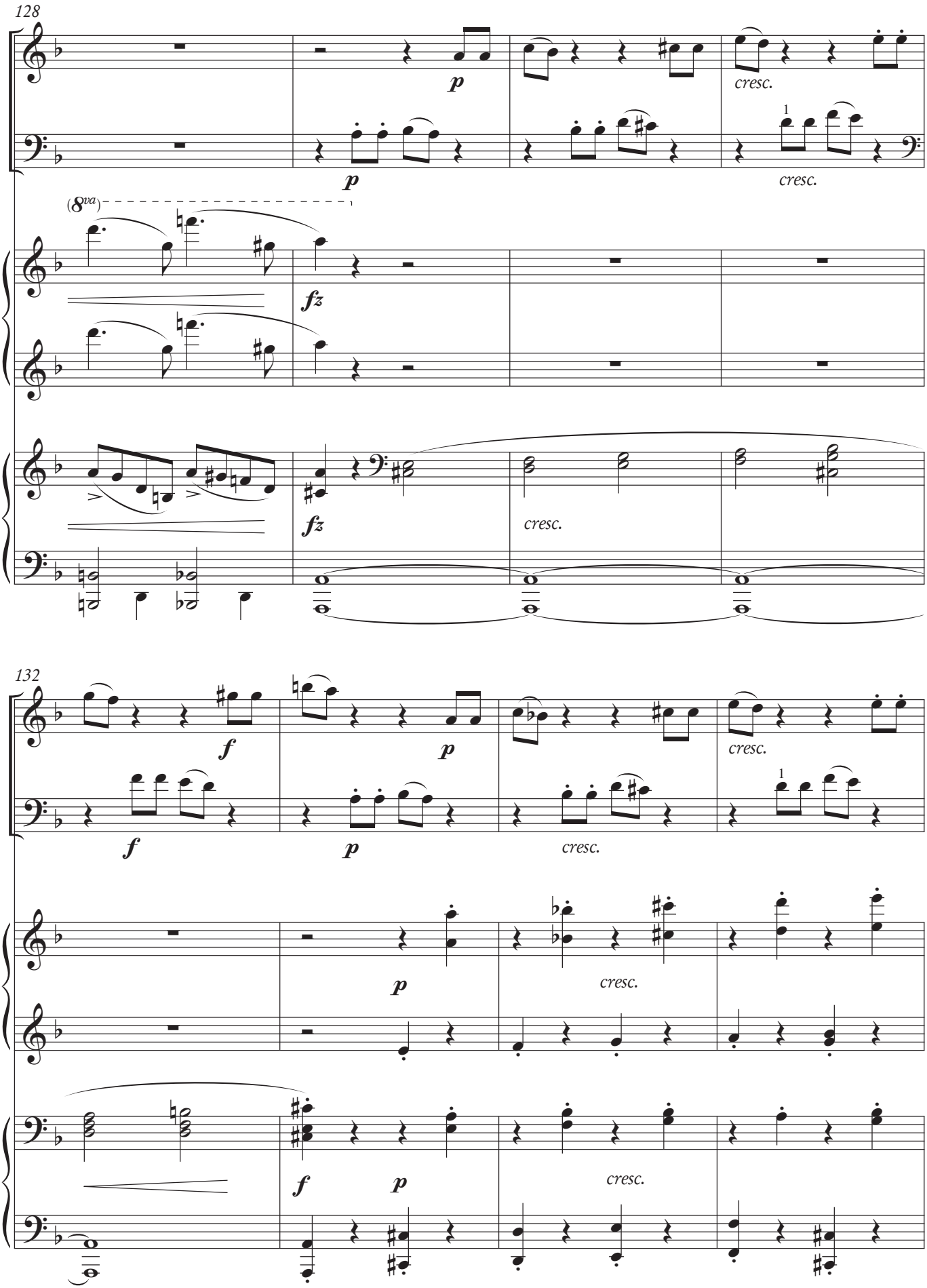

87
con anima
fz
p
p
8va
pp
pp
Ped.
p
92
(8va)

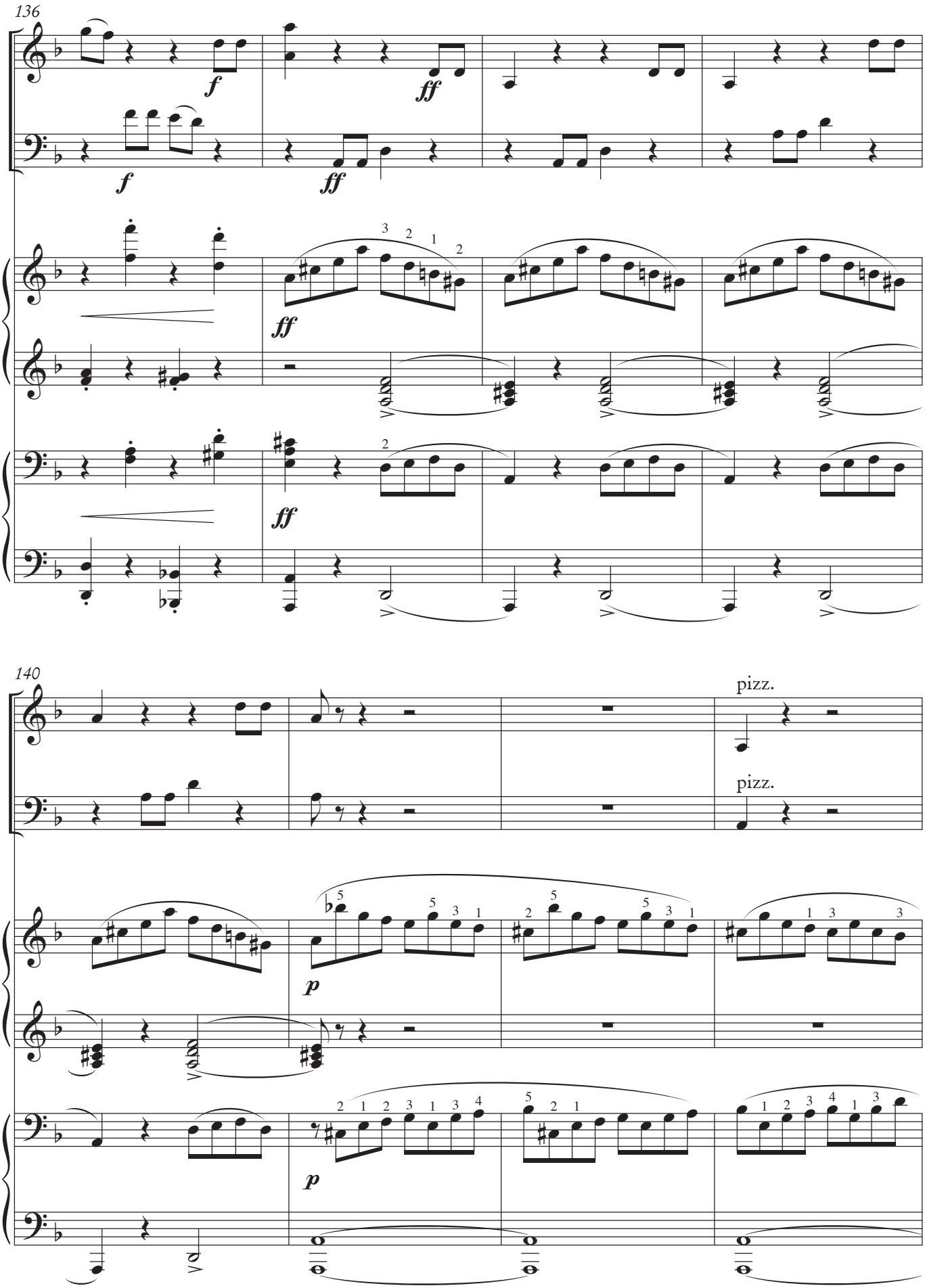

96
fz
(8va)
legato
100
(8va)

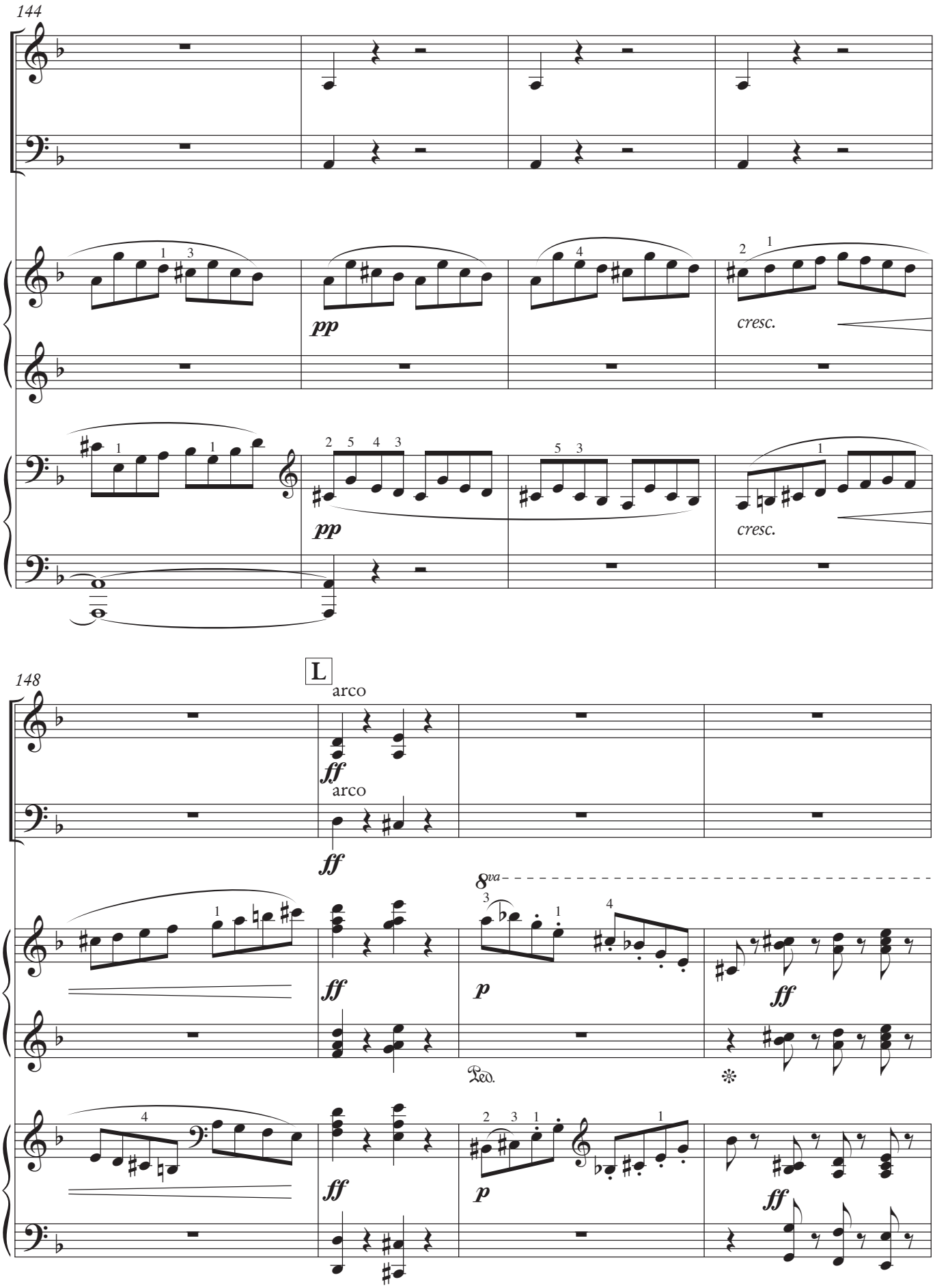

104
fz
fz
(8va)
fz
108
fz
f
fz
f
(8va)
f
fz
f

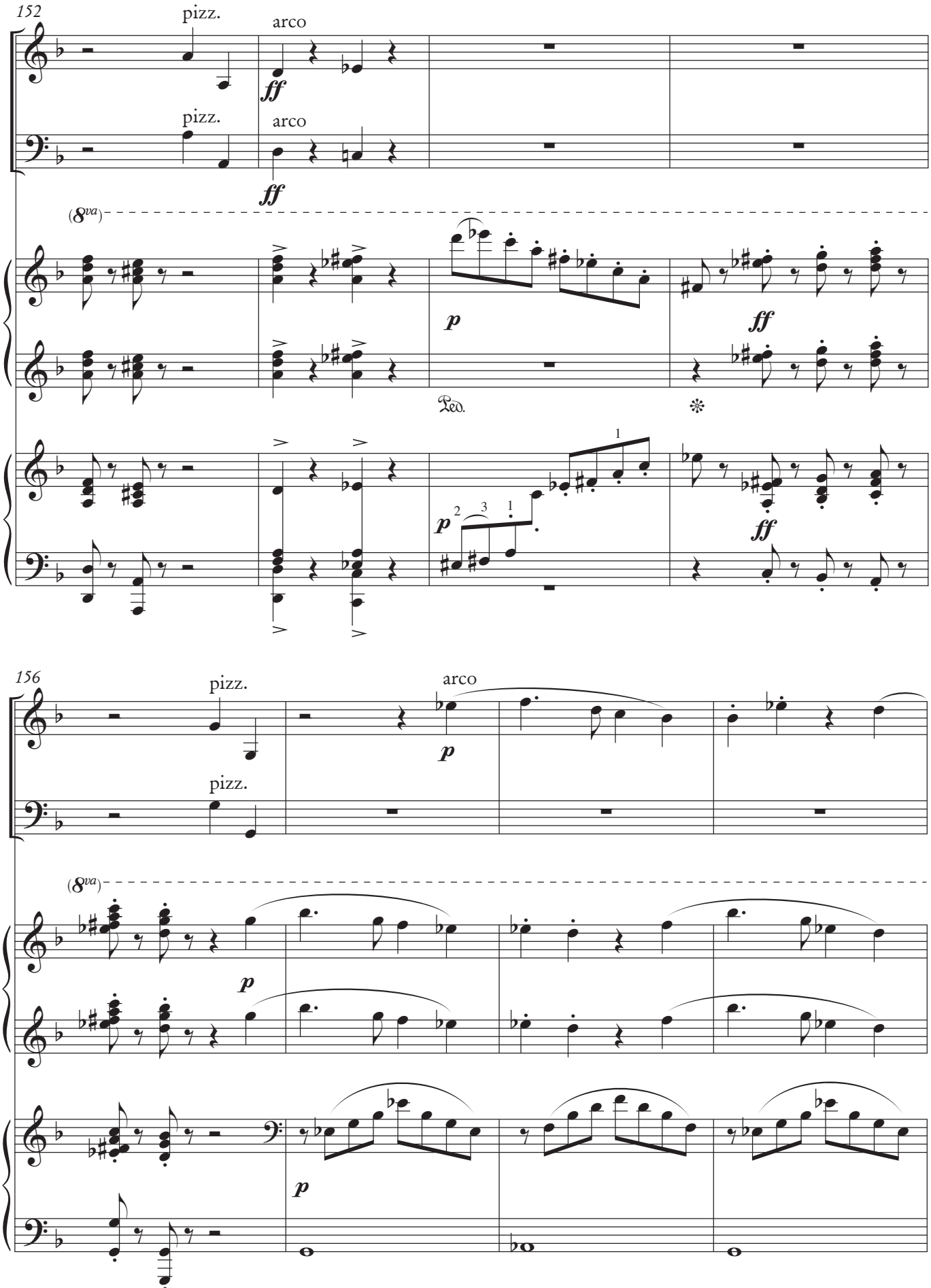

112
dim.
p
dim.
p
(8va)
dim.
p
dim.
p
116
K
3
5
3
5


120
124
8va
cresc.
cresc.


128
p
cresc.
p
cresc.
(8va)
fz
fz
cresc.
132
f
p
cresc.
f
p
cresc.
p
cresc.
f
p
cresc.


136
f
ff
f
ff
ff
ff
140
pizz.
pizz.
p
p


144
pp
cresc.
pp
cresc.
148
L
arco
ff
arco
ff
8va
p
ff
Ped.
p
ff
ff


152
pizz.
arco
ff
pizz.
arco
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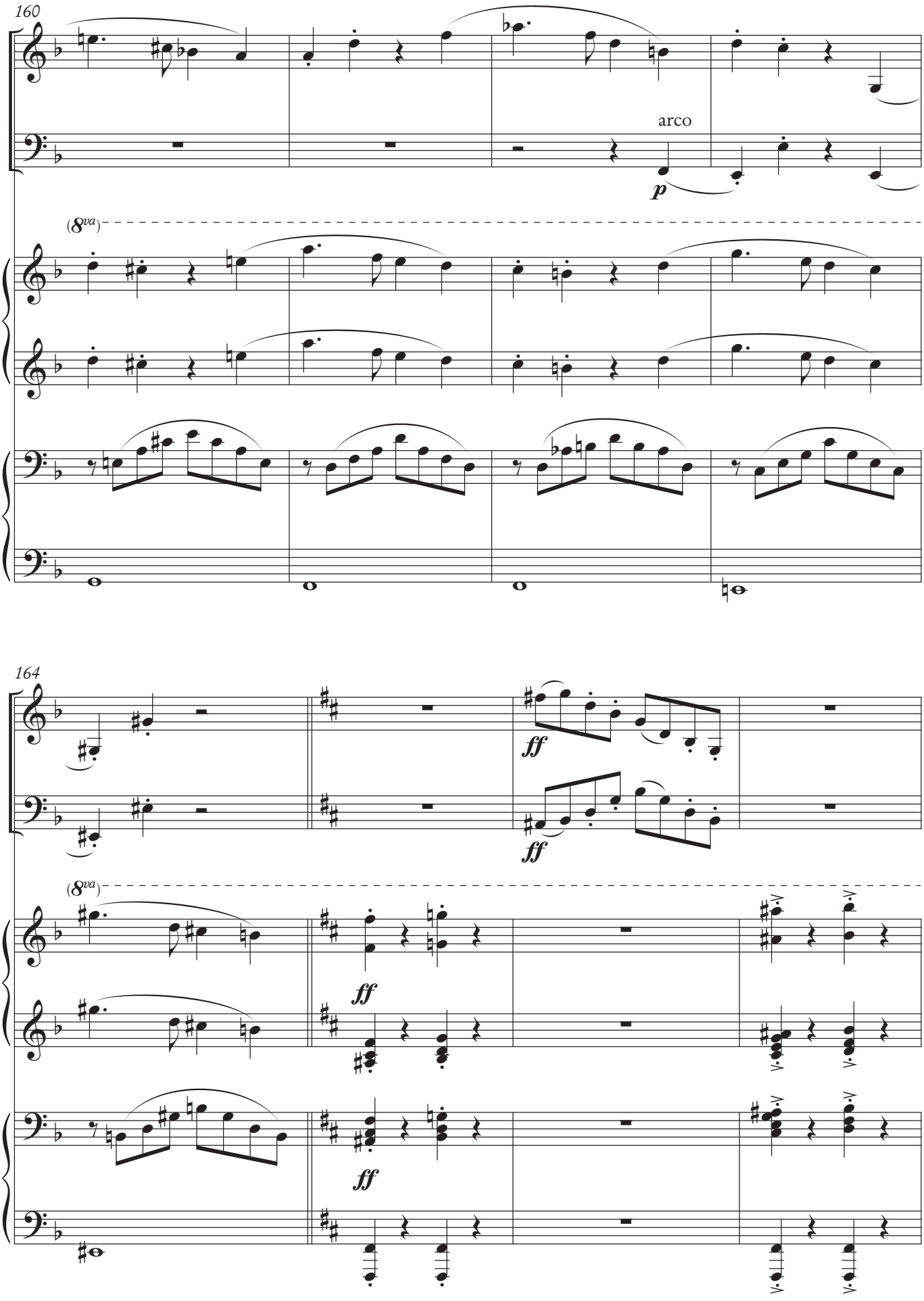
p
ff
Ped.
p
ff
156
pizz.
arco
p
pizz.
(8va)
p
p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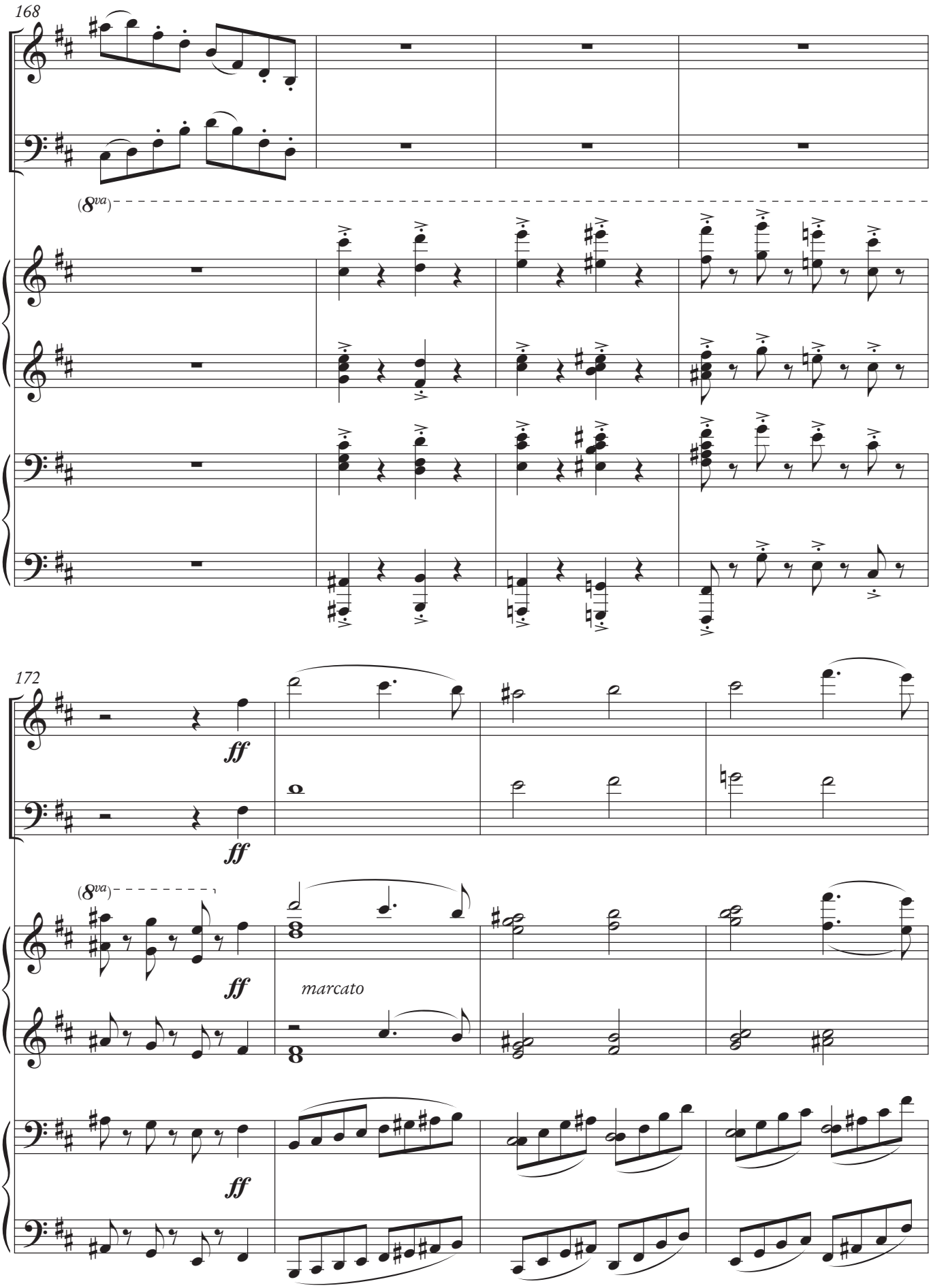
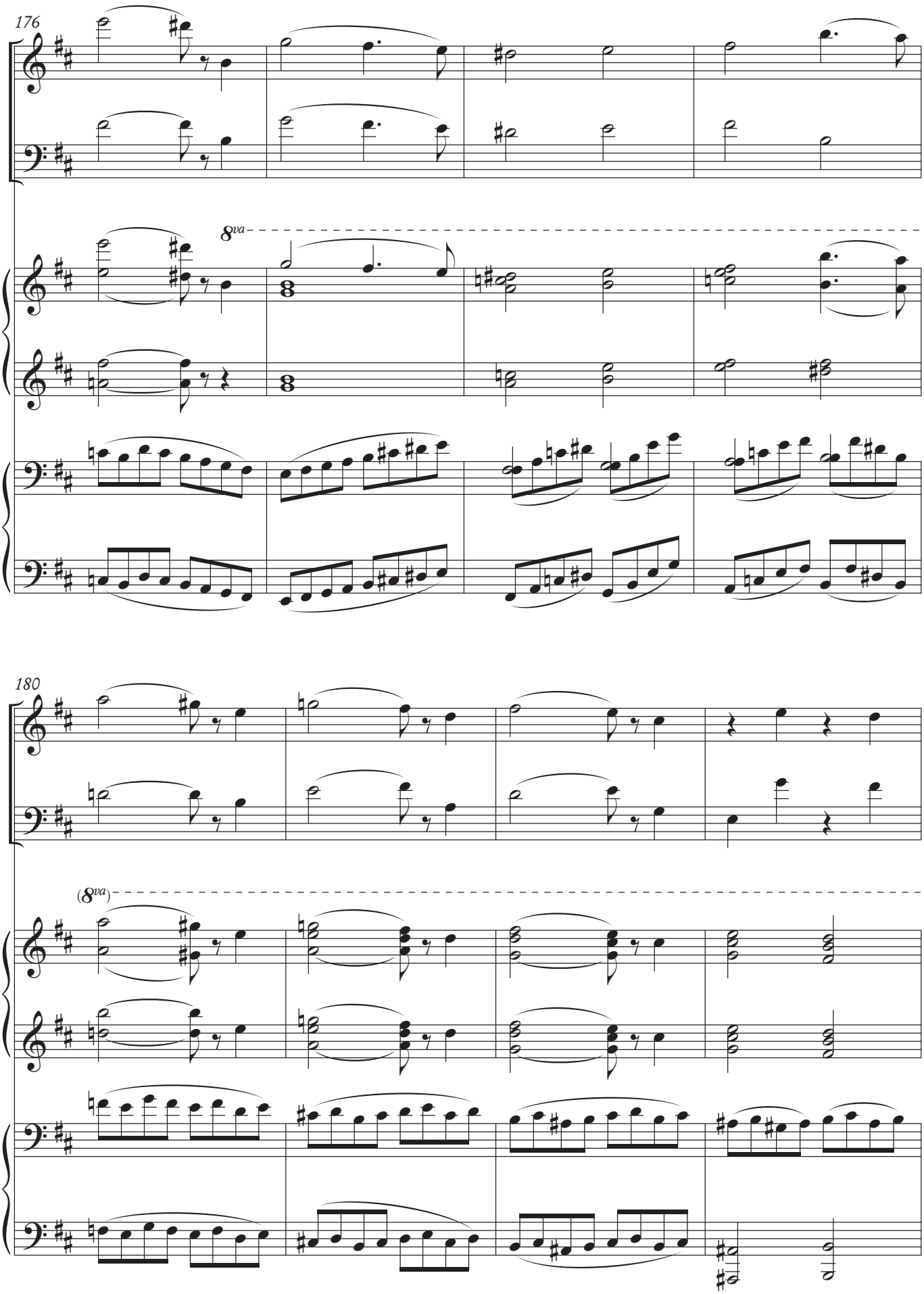
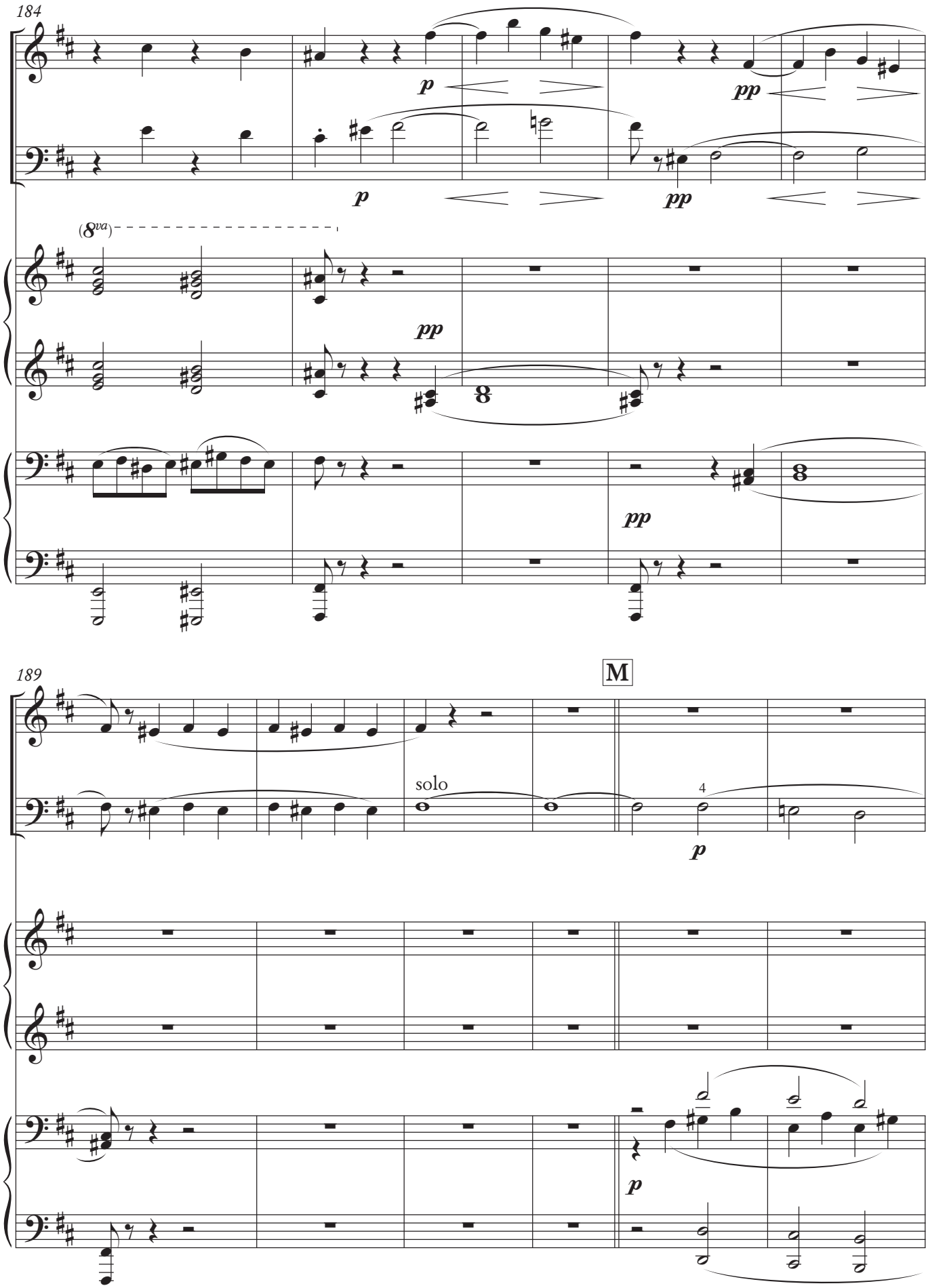
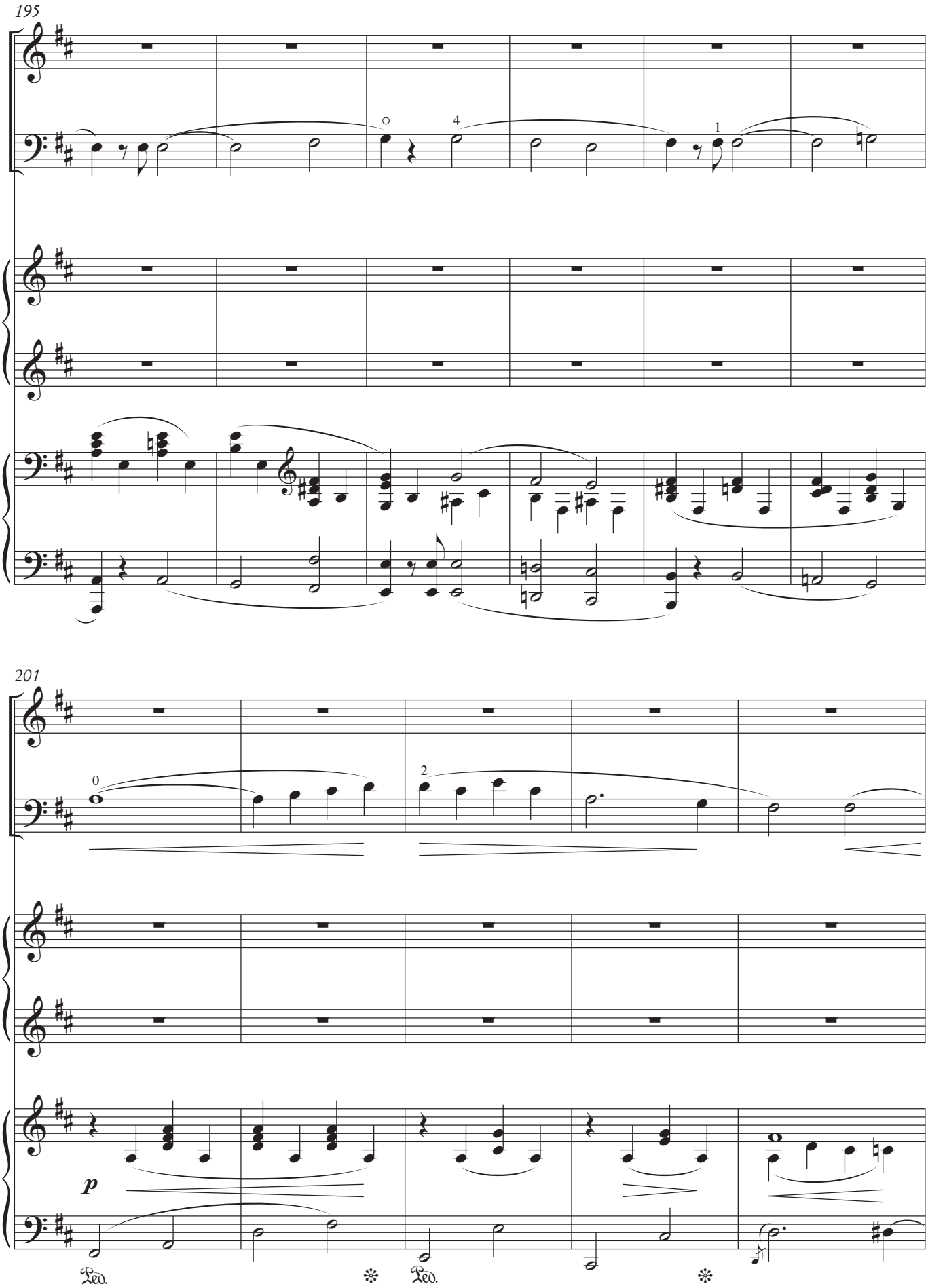
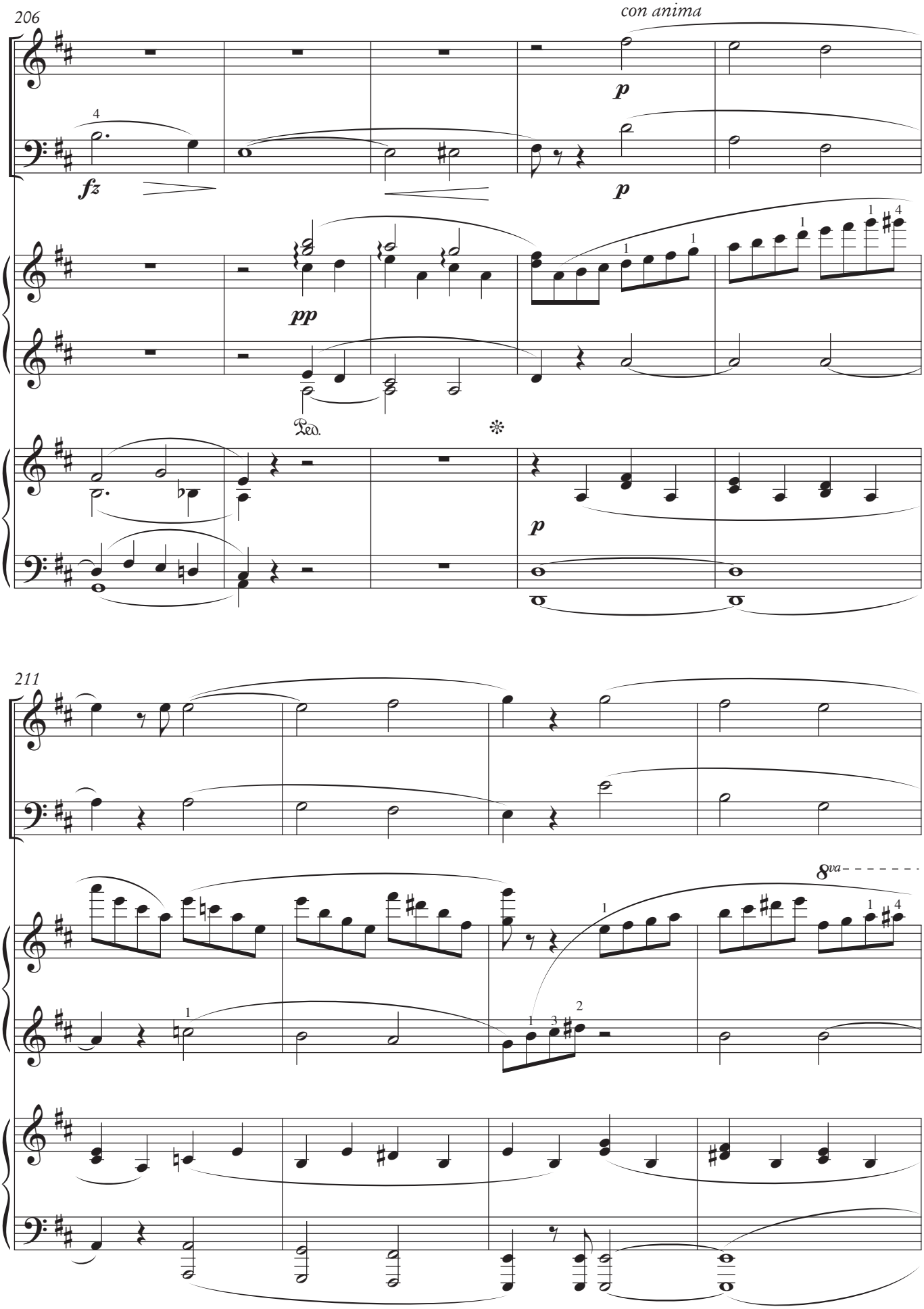
arco
p
(8va)
164
ff
ff
(8va)
ff
ff

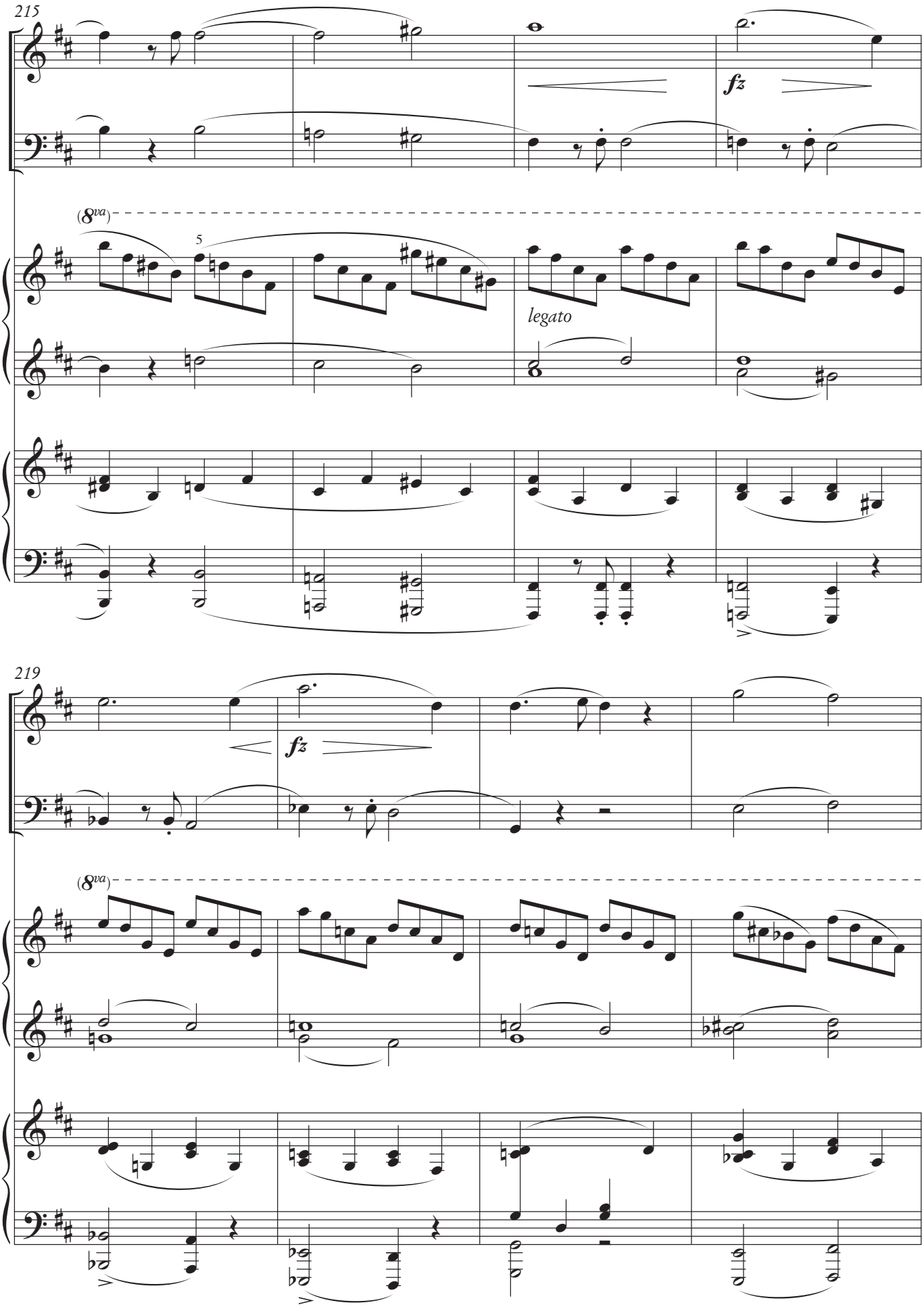

168
(8va)
172
ff
ff
(8va)
ff
marcato
ff

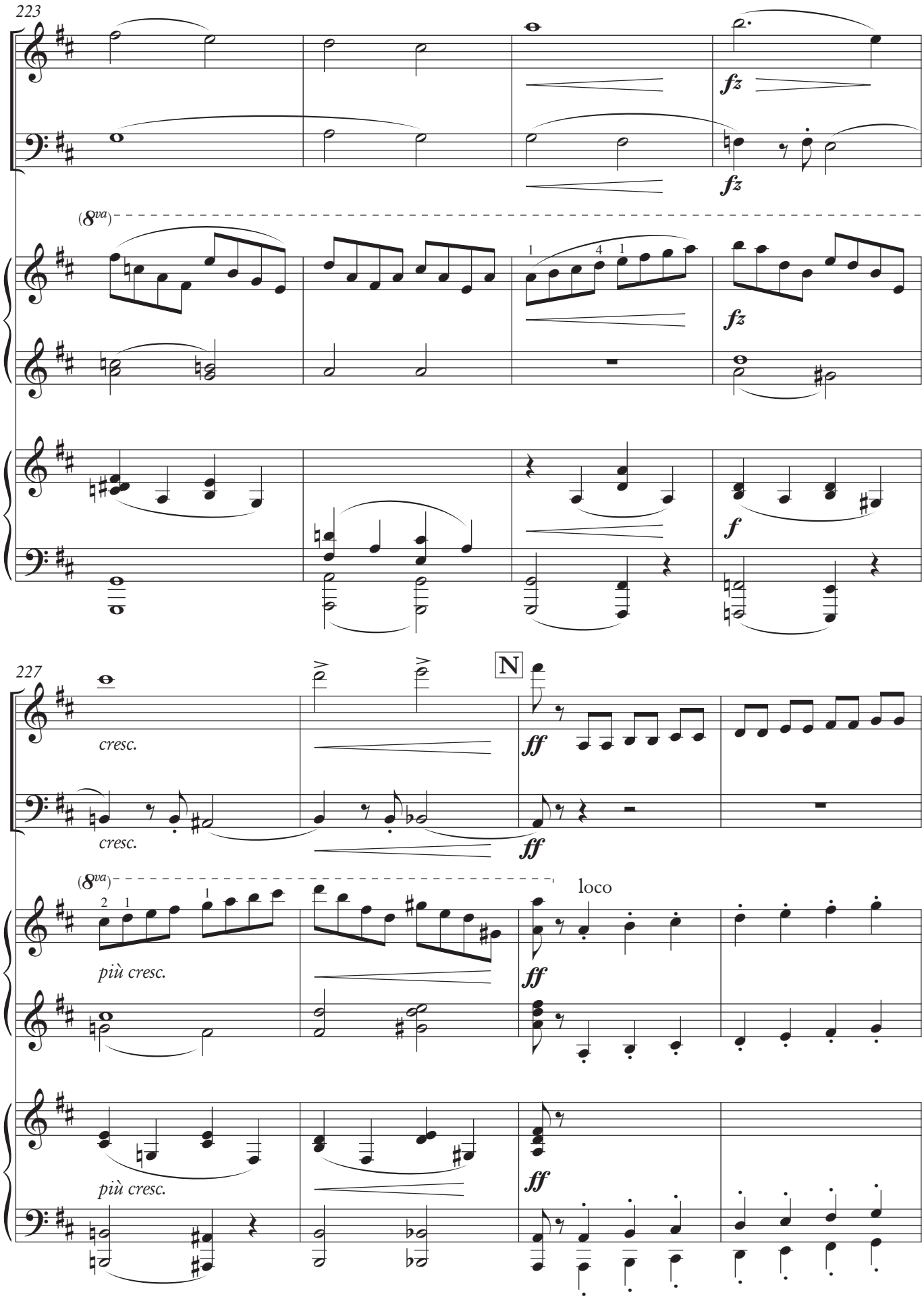

176
8va
180
(8va)

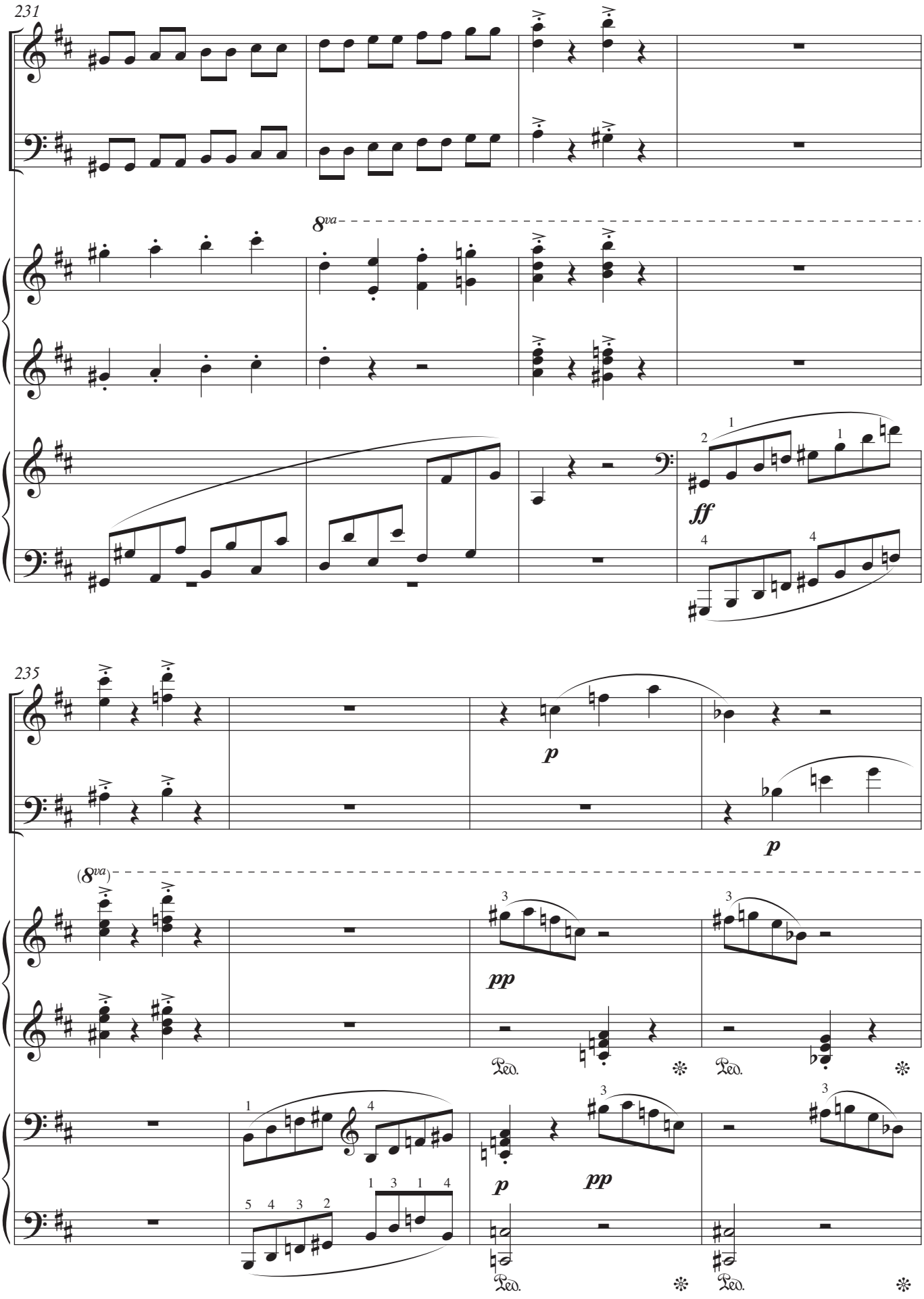

184
p
pp
p
pp
(8va)
pp
pp
189
M
solo
4
p
p


195
201
p
Ped.
Ped.


206
con anima
fz
p
p
pp
Ped.
p
211
8va


215
fz
(8va)
5
legato
219
fz
(8va)


223
fz
fz
(8va)
fz
f
227
cresc.
cresc.
N
ff
ff
(8va)
loco
più cresc.
più cresc.
ff
ff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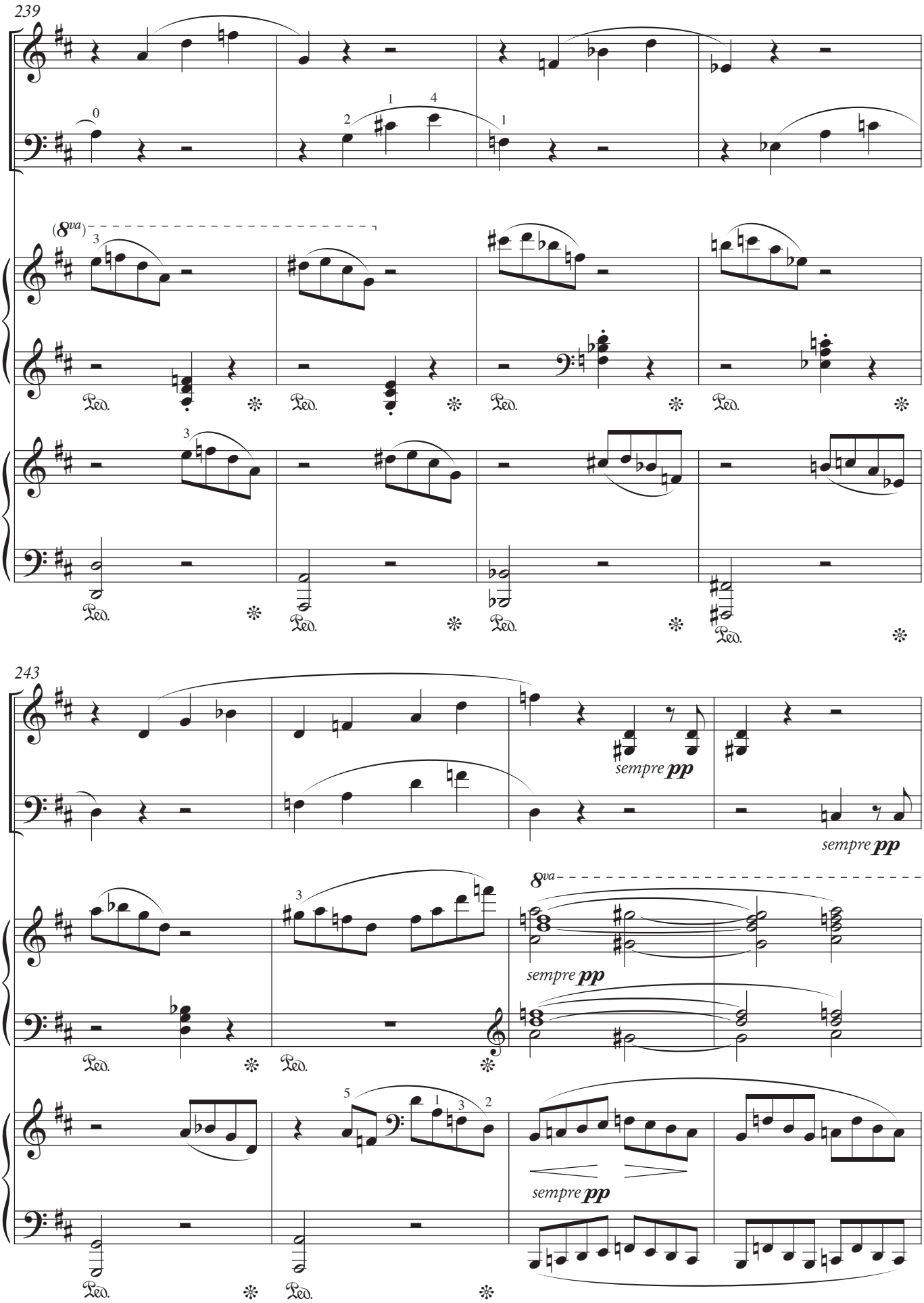
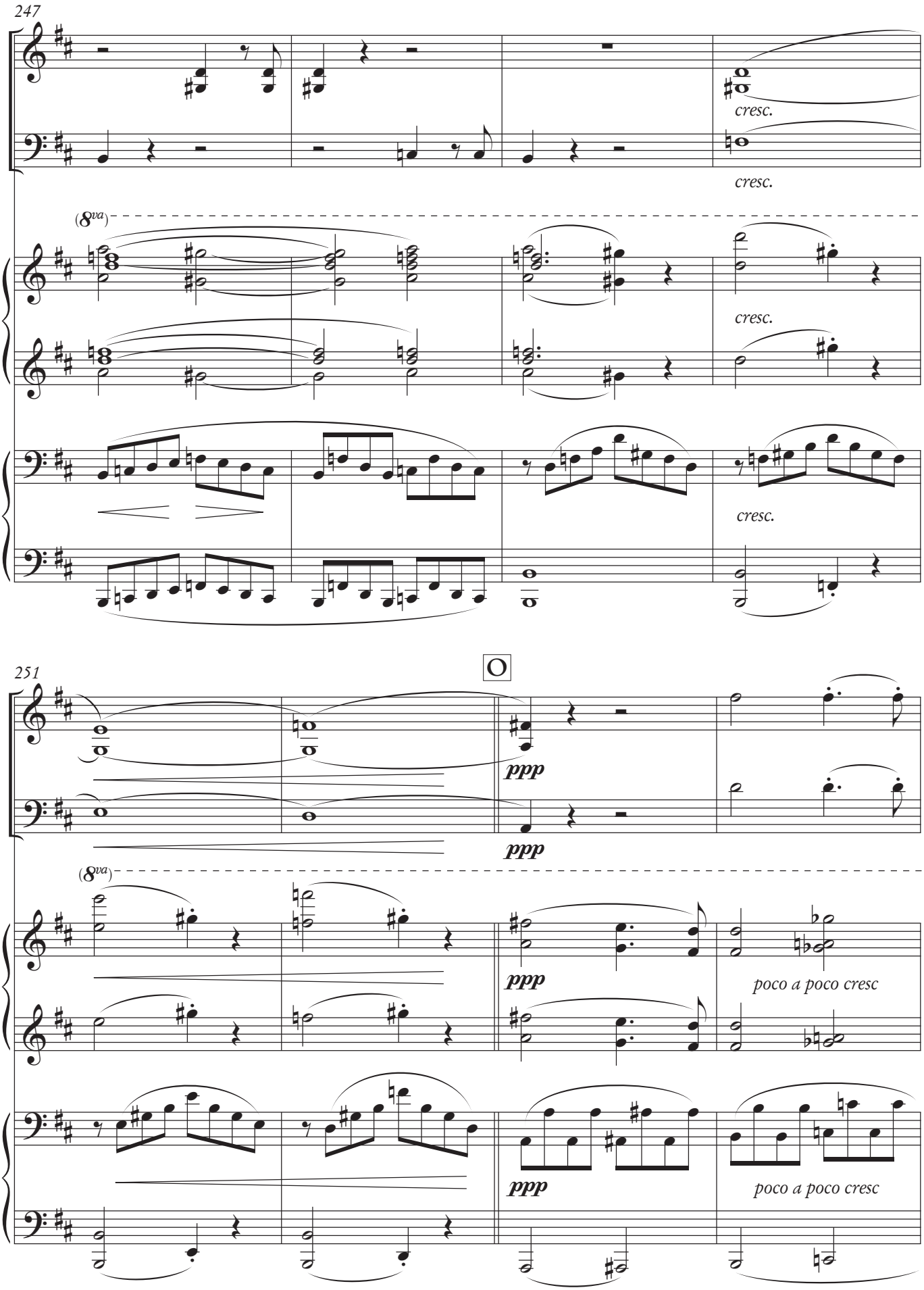
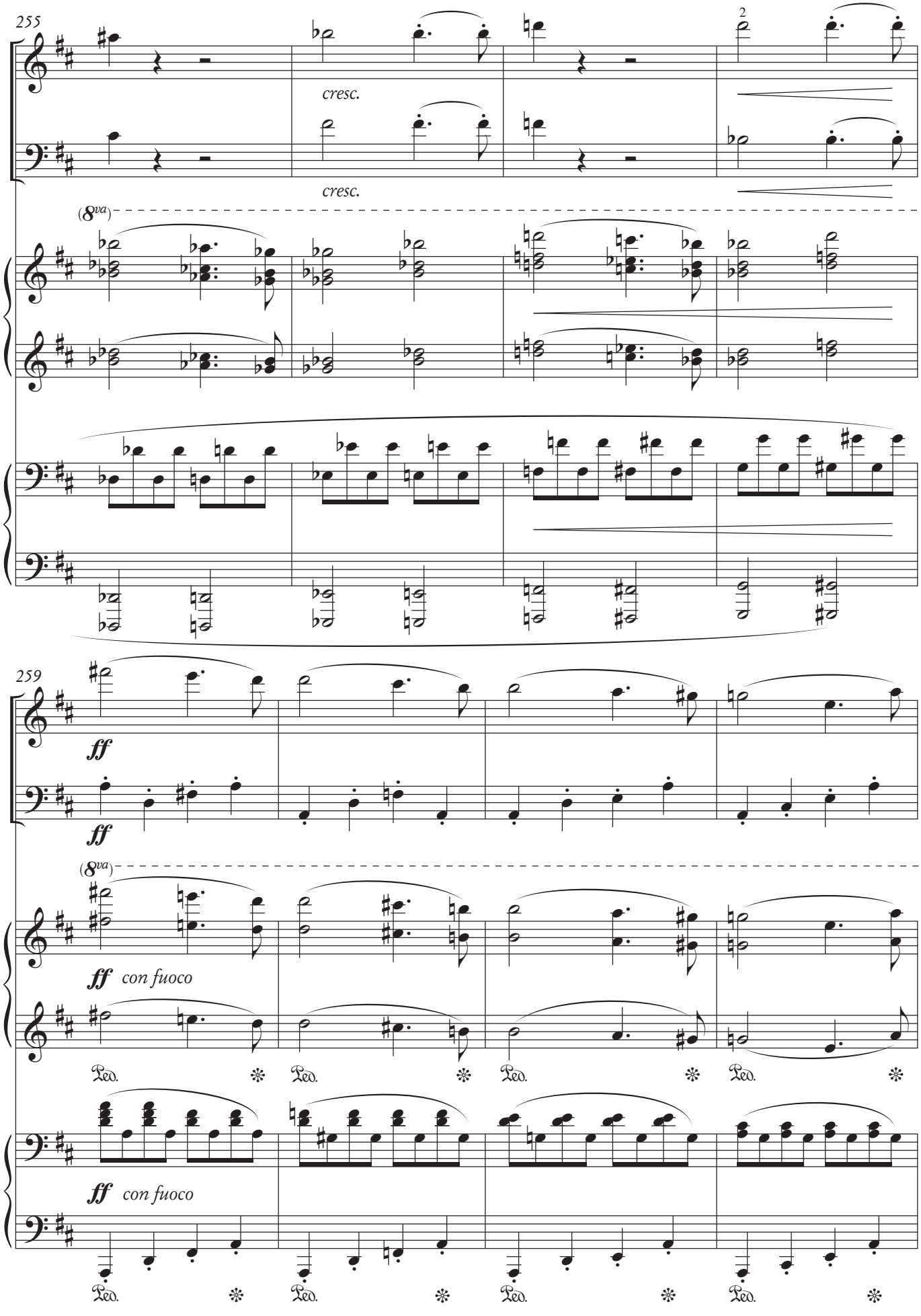
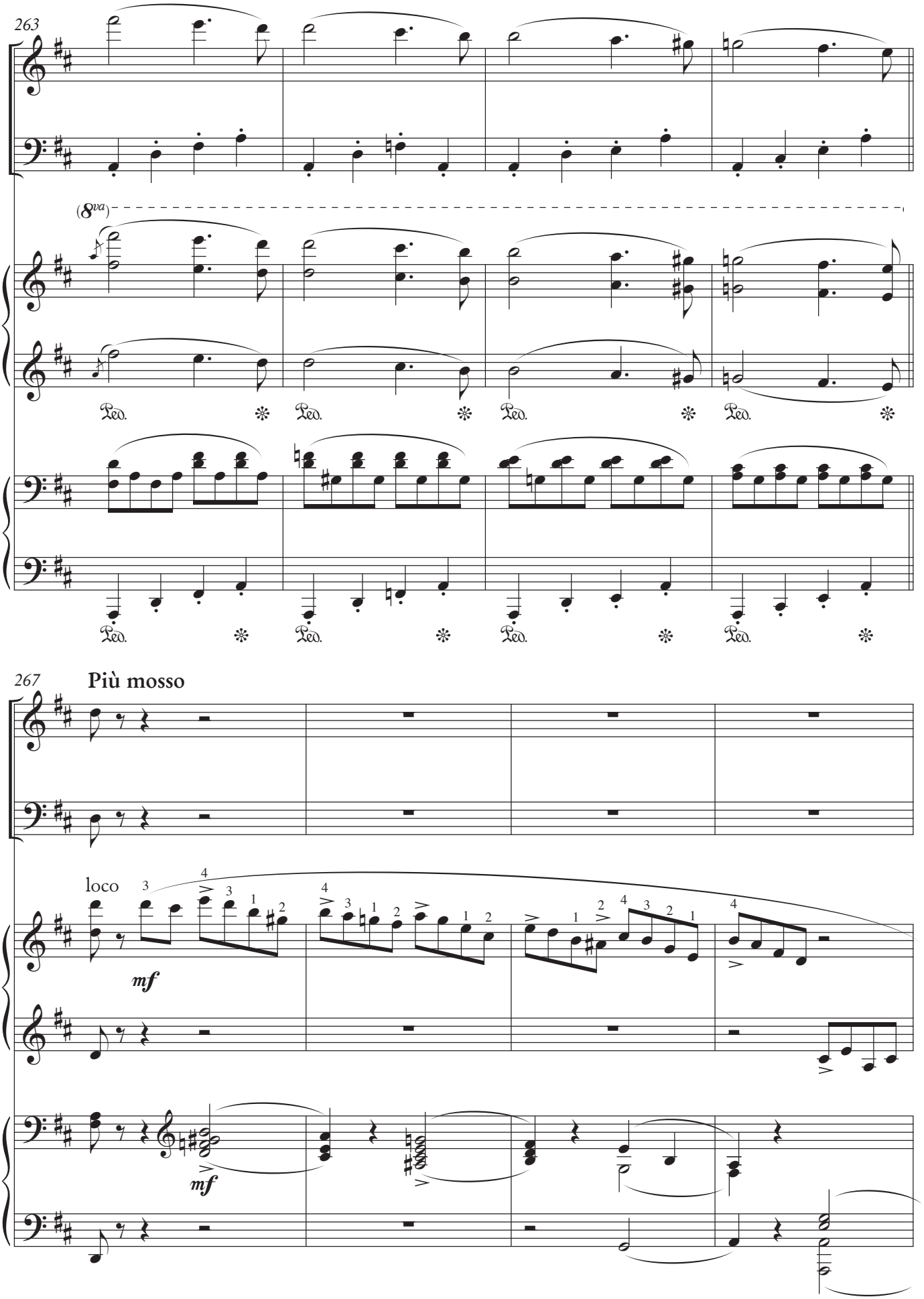
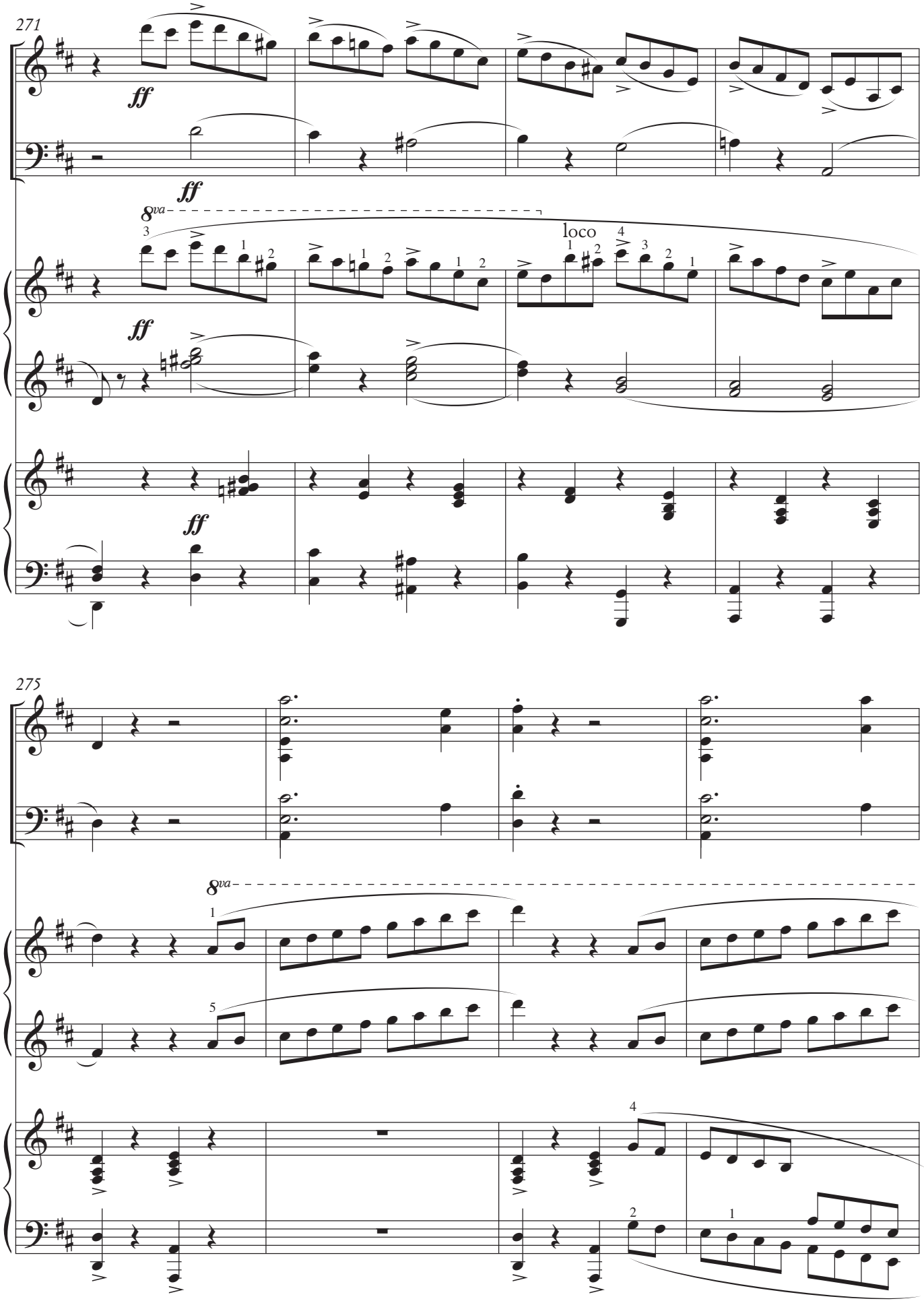
ff
235
p
p
(8va)
pp
Ped.
Ped.
p
pp
Ped.
Ped.


239
(8va)
Ped.
243
sempre pp
8va
sempre pp
sempre pp


247
cresc.
cresc.
(8va)
cresc.
cresc.
251
O
ppp
ppp
(8va)
ppp
poco a poco cresc
ppp
poco a poco cresc


255
cresc.
cresc.
(8va)
259
ff
ff
(8va)
ff con fuoco
Ped.
Ped.
Ped.
Ped.
ff con fuoco
Ped.
Ped.
Ped.
Ped.


263
(8va)
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
267
Più mosso
loco
mf
mf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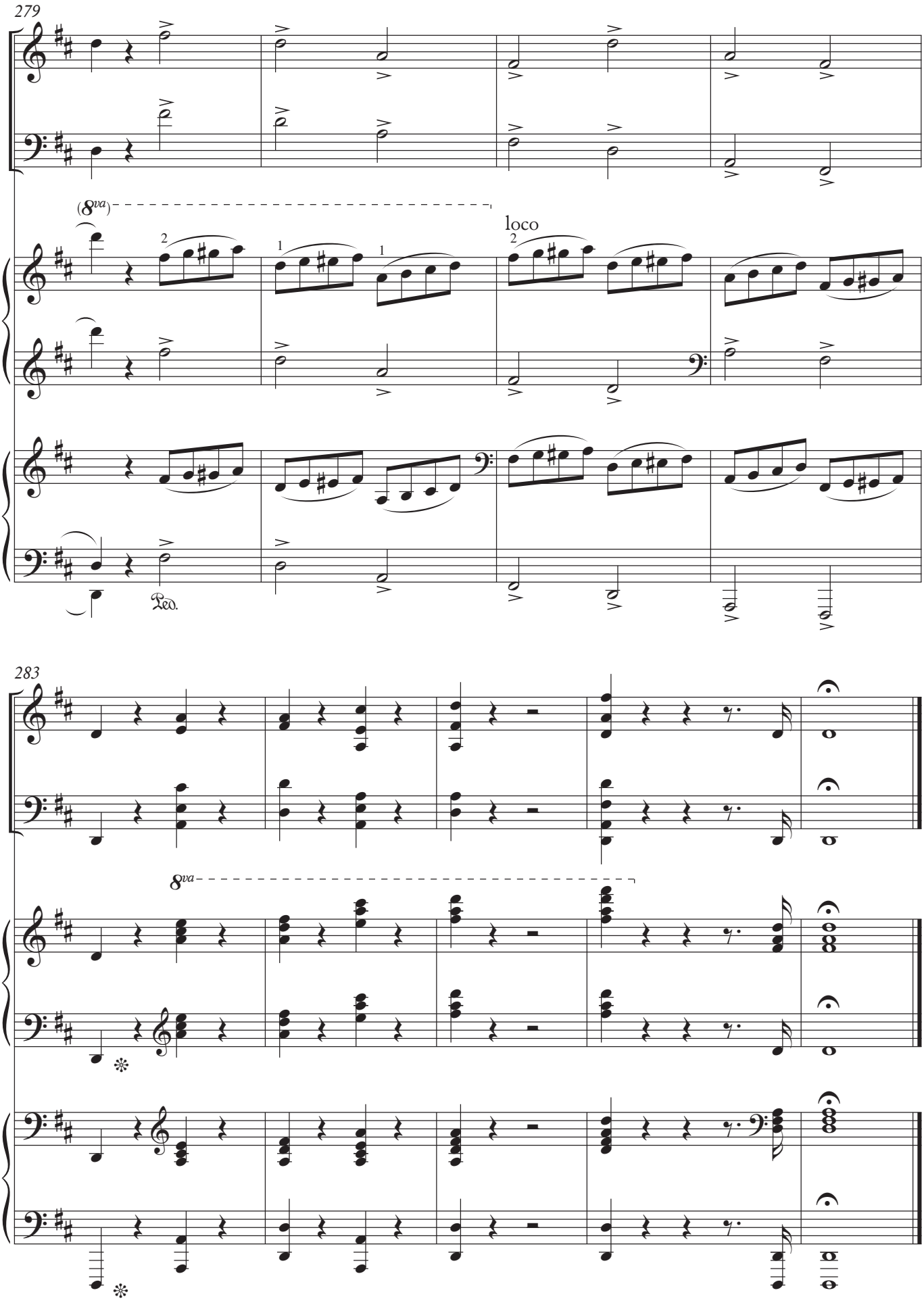
ff
ff
8va
loco
ff
ff
275
8va


279
(8va)
loco
Ped.
283
8va

Hermann Berens

Berättelsen om Hermann Berens liv och verksamhet visar i det lilla vilken betydelse förbindelserna med tyskt musikliv under lång tid hade för musikodlingen i Sverige. Åtskilliga musiker rörde sig mellan länderna – och man kan till och med tänka sig att tyskan var ett fullt gångbart språk i Stockholms centrala musikkretsar.

Hermann Berens föddes 1826 i Hamburg. Han fick sin inledande musikutbildning av fadern Carl Berens, flöjtist och tonsättare, som fick sin huvudsakliga bärgning som militär musikledare. Hermann Berens måste ha utvecklats till en skicklig pianist redan i unga år, eftersom han vid 19 års ålder gjorde vida turnéer med den italienska operasångerska Marietta Alboni.

Den ambulerande tillvaron som pianist bör ha fortsatt, även om källorna tiger. 21 år gammal kom han hur som helst till Stockholm med en pianokvintett med idel tyska medlemmar. Ensemblen gjorde ett begränsat antal framträdanden, innan den splittrades.

Hermann Berens anställdes ganska snart som musikalisk informator på Falkenå säteri, sydväst om Örebro. Där undervisade han familjens tre döttrar – den äldsta dottern, Mathilda, skulle bli hans hustru. Från informatorstjänsten i Falkenå var det inte långt till Örebro, där han 1849 fick tjänsten som regementets musikaliske ledare, således samma slags arbete som fadern hade. I Örebro deltog den unge pianisten och gode sångaren också livligt i stadens musikliv.

1860 flyttade Berens med sin familj till Stockholm, där han anlitades som kapellmästare vid Mindre teatern. Det uppdraget innebar också att förse uppsättningarna med musik. Han fick därutöver uppdraget att leda elevorkestern vid Musikaliska akademiens undervisningsverk, det som senare blev Musikkonservatoriet. Senare blev han lärare i komposition och instrument, utnämnd till professor 1868. 1863 blev han kapellmästare vid Dramatiska teatern.

Hermann Berens musikaliska produktion är både omfattande och varierad. En stor del av verken skrevs inför bestämda framförandetillfällen: kammarmusik inför salongskvällar, skådespelsmusik inför teaterpremiärer. Eftersom han fick många verk publicerade, kan man också tänka sig att förläggare beställde musik av Berens. Merparten av hans produktion skrevs därför med ivriga användare väntande utanför dörren.

Verken vittnar om en tekniskt kunnig upphovsman med goda insikter i tidens musikaliska språk. Fastän han levde större delen av sitt liv i Sverige, har hans musik knappast svensk eller nordisk färg, utan är i stället starkt anknuten till uppväxtens musikmiljöer. Hans förmåga att anpassa sina kompositioner efter den aktuella genren måste också nämnas som kännetecken.

Han avled i Stockholm 1880.

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Gesellschafts-Quartette

Fyrhändig pianomusik utgjorde ett gängse inslag i 1800-talets vardagsrum och salonger – en umgängesform lika mycket som ett musikaliskt medium. I sina *Gesellschafts-Quartette* från 1850- och 1860-talen kombinerade Hermann Berens detta hemmusicerandets fyrhändiga piano med en violin och en cello till en ensemble som kan betraktas som en pianotrio med extra fyllig pianostämma. Det rör sig alltså om kvartetter där fyra musiker spelar på tre instrument. Benämningen ”Gesellschafts-Quartett” för denna verktyp, som tycks sakna såväl föregångare som efterföljare, torde vara Berens egen uppfinning. På svenska används ibland översättningen ”sällskapskvartetter”, en term som fanns i svensk press även på Berens tid.

Sättningen för fyrhändigt piano, violin och cello är ovanlig men förekom under 1800-talet stundom i salongsstycken och arrangemang av symfonier. I Berens fall rör det sig om storskaliga sonatkompositioner, formmässigt i linje med Beethovens, Schuberts och Mendelssohns fyrsatsiga pianotrior. Stilistiskt anknyter musiken till den samtida kretsen av Leipzig-tonsättare. Där finns drag som kan uppfattas som Mendelssohn- eller Schumann-artade, framförallt i de tre senare kvartetterna.

Gesellschafts-Quartett nr 2

Stämningsvärlden i Gesellschafts-Quartett nr 2 är den tyska romantikens. Inledningen i den första satsen skulle kunna ha varit skriven av Mendelssohn. Satsbyggnaden och verkets starka melodik genererar en tydlig framåtriktad energi. Här finns långa och välfokuserade utvecklingslinjer. Musiken känns sammanhållen samtidigt som den rymmer öronöppnande kontrasterande episoder, såsom den mystiska överledningen tillbaka till huvudtemat i Andante con moto-satsen (t. 47–56). Efter den rytmiska öppningen i finalen växer en passionerad passage fram som kulminerar i en unison fortissimomelodi i pianot och violinen (t. 44). Gesellschafts-Quartett nr 2 listades i Hofmeisters katalog över musikalier i juni 1856. Kompositionen trycktes alltså under den tid då tonsättaren var bosatt och verksam som militär musikdirektör i Örebro.

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Hermann Berens

The story of Hermann Berens' life and career amounts to a microcosm of the long-lasting importance of German connections for Swedish music. A fair number of musicians moved back and forth between the two countries, and German may actually have been a perfectly viable lingua franca with Stockholm's inner music circles.

Hermann Berens was born in Hamburg in 1826. He received his first music education at the hands of his father, Carl Berens, flautist and composer, who worked mainly as a military director of music. Hermann Berens must have developed into a skilful pianist in early years, because at the tender age of 19 he went on extensive concert tours with the Italian opera singer Marietta Alboni.

His ambulatory existence as a pianist probably continued, even though the sources tell us nothing about it. Be this as it may, at the age of 21 he arrived in Stockholm together with an all-German piano quintet which gave a limited number of performances before splitting up.

Hermann Berens was quite soon taken on as music tutor at Falkenå Säteri, a manorial estate to the southwest of Örebro, where he taught the three daughters of the family, the eldest of whom, Matilda, later became his wife. From the Falkenå tutorship it was but a short step to Örebro, where in 1849 he was appointed regimental director of music – following in his father's footsteps. The young pianist, who was also blessed with a good singing voice, played a very active part in the town's music-making.

In 1860 Berens and his family moved to Stockholm, where he was engaged as orchestral conductor at the theatre Mindre teatern. His duties included the writing of incidental music. In addition, he was given charge of the student orchestra at the educational institution of the Royal Swedish Academy of Music, later to become the Royal Conservatory of Music. He eventually became a composition and instrumental teacher, and in 1868 was made a professor. In 1863 he became principal conductor at the Royal Opera.

The music output of Hermann Berens is both copious and varied. Many of his compositions were occasional pieces: chamber music for salon soirées, incidental music for theatrical first nights. Given that many of his works were published, he may well have received commissions from music publishers. Most of his output, therefore, was written with keen users eagerly waiting at the door.

The compositions testify to a technically proficient author with a good insight into the musical language of his time. Even though most of his life was spent in Sweden, his music can hardly be ascribed a Swedish or Nordic tinge, but is instead closely tied to the musical environments of his formative years. His capacity for adapting his compositions to the relevant genre is another characteristic deserving of mention.

Hermann Berens was elected to membership of the Royal Swedish Academy of Music in 1864. He died in Stockholm in 1880.

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Transl. *Roger Tanner*

Gesellschafts-Quartette

Piano duets were a staple ingredient of the drawing rooms and salons of the 19th century – as much a form of social life as a musical medium. In his Gesellschafts-Quartette, written in the 1850s and 1860s, Hermann Berens combined this domestic piano duet with a violin and a cello, forming what could be termed a piano trio with a reinforced piano part. Here, then, we have quartets with four players on three instruments. The name 'Gesellschafts-Quartett' as applied to this type of composition, which seems to have neither precursors nor successors, was probably coined by Berens himself. In Swedish, this is sometimes rendered as 'sällskapskvartetter', a term also current in the Swedish press in Berens' day.

The combination of piano duet, violin and cello is unusual but in the 19th century sometimes occurred in drawing room pieces and arrangements of symphonies. In Berens' case we are looking at large-scale sonata compositions, similar in form to the piano trios in four movements by Beethoven, Schubert and Mendelssohn. Stylistically this music relates to the contemporary circle of Leipzig composers, and the three later quartets especially have what can be perceived as touches of Mendelssohn or Schumann.

Gesellschafts-Quartett no. 2
The ambience of Gesellschafts-Quartett no. 2 is that of German romanticism. The opening of the first movement could have been written by Mendelssohn. The structure of the movements and the strong melodic line generate a distinctly forward-moving energy. There are long, nicely focused lines of development. The music feels integrated while at the same time presenting such contrasting ear-openers as the mystical bridge passage leading back to the main theme in the Andante con moto movement (bars 47–56). The rhythmic opening of the finale is followed by an impassioned transition culminating in fortissimo melody from the piano and violin in unison (bar 44). Gesellschafts-Quartett no. 2 is listed in Hofmeister's sheet music catalogue for June 1856. In other words, it was apparently published while the composer was living in Örebro and working there as a military director of music.

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Transl. *Roger Tanner*

Kritisk kommentar

Källmaterial
Utgåvan grundar sig på tryckta stämmor (**T**vl, **T**vc, **T**pf I, **T**pf II) utgivna av Verlag Aug. Cranz i Hamburg. Det exemplar som använts som förlaga återfinns hos *Mazerska Kvartettsällskapets bibliotek* i Stockholm.

På titelsidan står det: ”Gesellschafts-Quartette/für das/Pianoforte zu vier Händen,/Violine und Violoncello/von Herm. Berens.”

Kommentarer

Sats I: Allegro appassionato

17	vl	tillagd bindebåge i a m t.15
18	pf I	tillagd bindebåge i a m t.14, 16
211, 213	vl	tillagd bindebåge i a m t.215

Sats II: Andante con moto

17	vc	***p*** tillagt i a m vl, pf I-II
28	vl	***ff*** ändrat till ***f*** i a m övr. instr.

Sats III: Scherzo

36	pf II	***p*** tillagt i a m vl, vc

Sats IV: Allegro assai

32	pf I-II	accenter tillagda i a m vl, vc (**T**pf I stacc, **T**pf II ingenting)
62	vl, vc	***ff*** flyttat fr t.63 i a m pf
62, 64	pf I-II	accent/staccato tillagda i a m pf I t.64
66	pf I	***p*** flyttat till 2:a slaget - ***ff*** på 1:a slaget i a m övr. instr.
109	vc	tillagt decresc i a m vl, pf II
134	vc	tillagt stacc i a m t.130
135	vl	tillagt stacc i a m t.131
153	pf II	accenter tillagda som i pf I
155-156	pf II	staccato tillagd som i pf I
167-171	pf I-II	tillagd accent/staccato i a m pf I t.64

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