SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

HERMANN BERENS d.ä

1826-1880

Drittes 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.

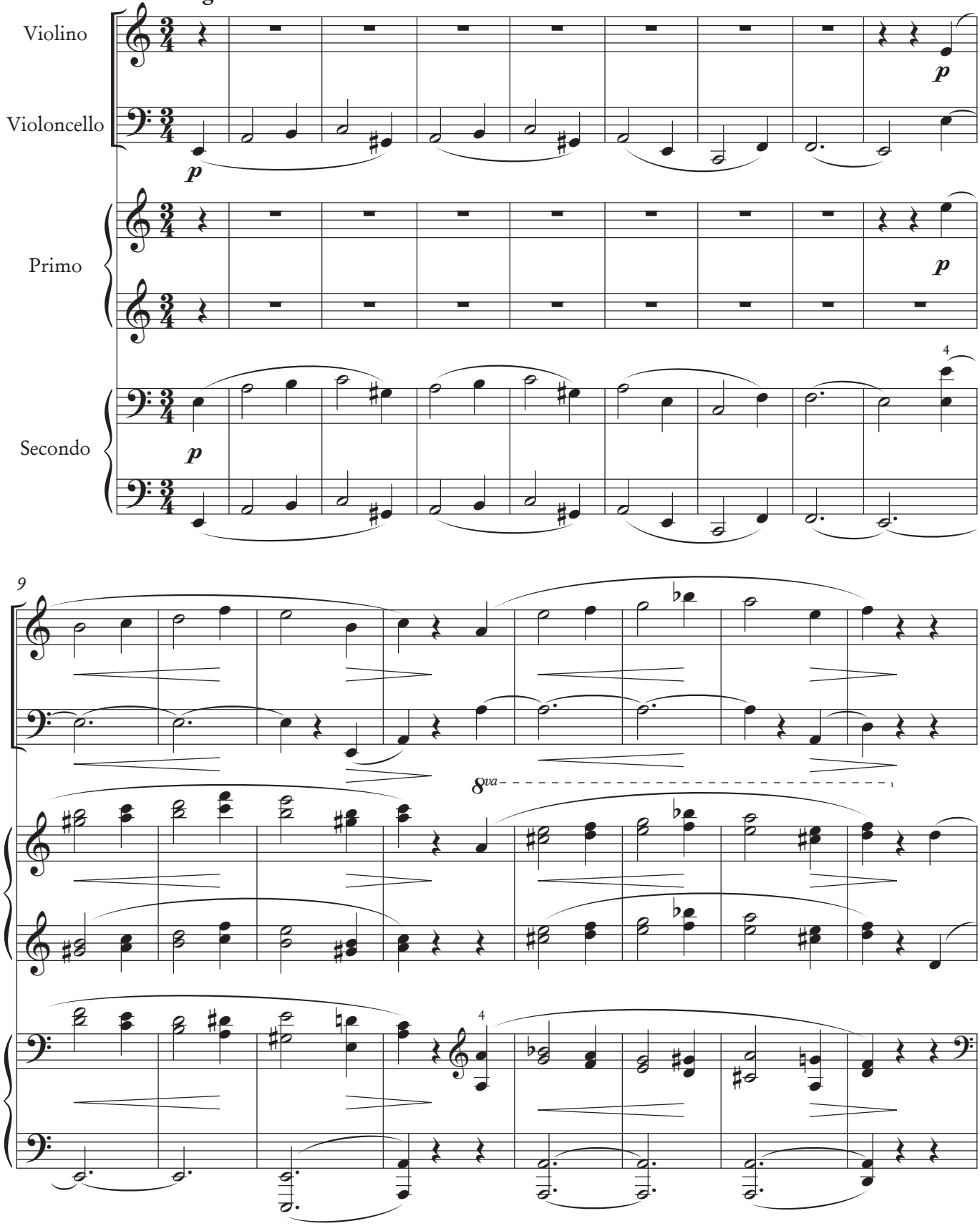
Drittes Gesellschafts-Quartett

für das Pianoforte zu vier Händen, Violine und Violoncello op. 72

Hermann Berens
(1826–1880)

I.

Allegro molto



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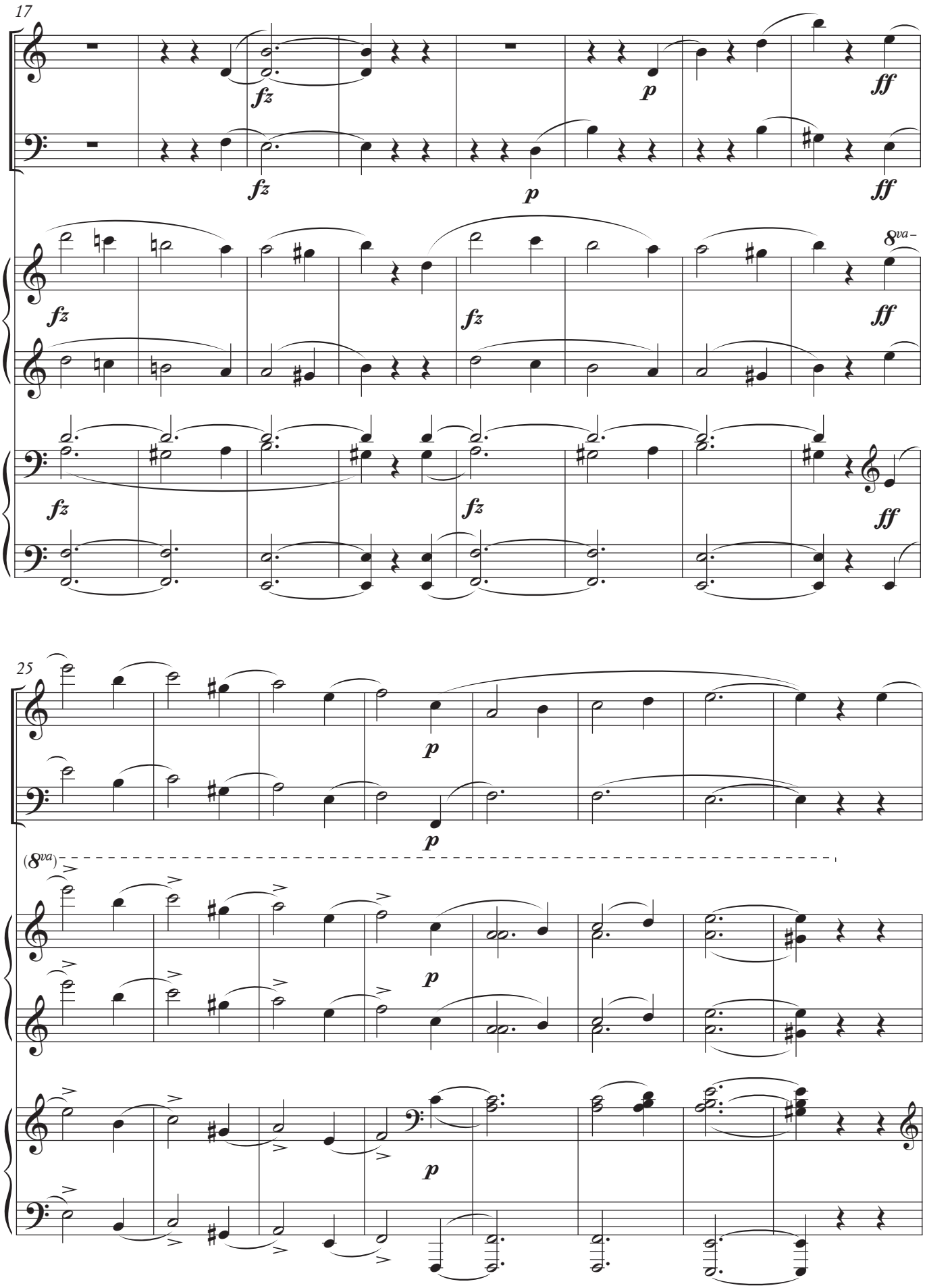
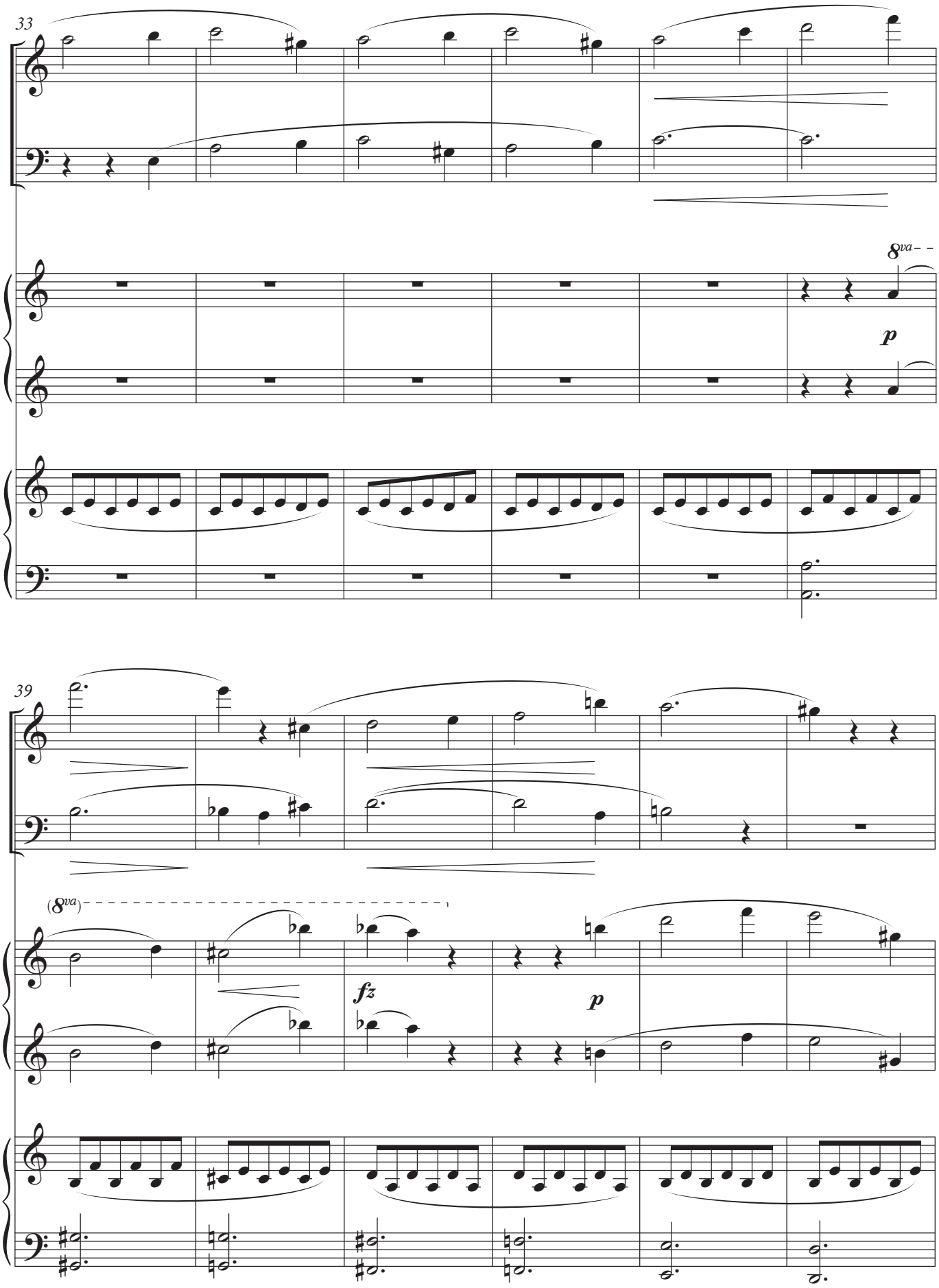

17
fz
p
ff
8va
25
(8va)


33
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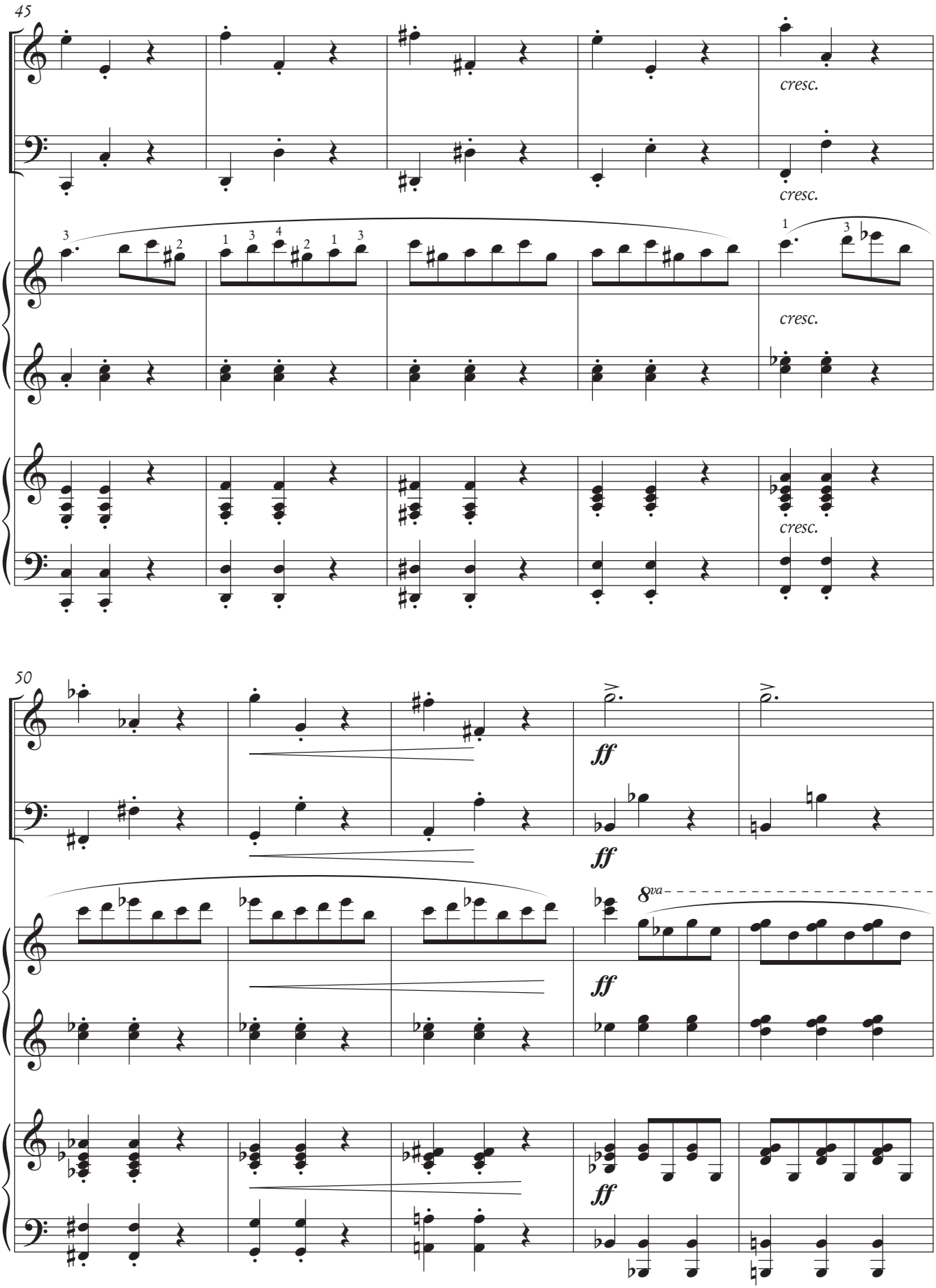
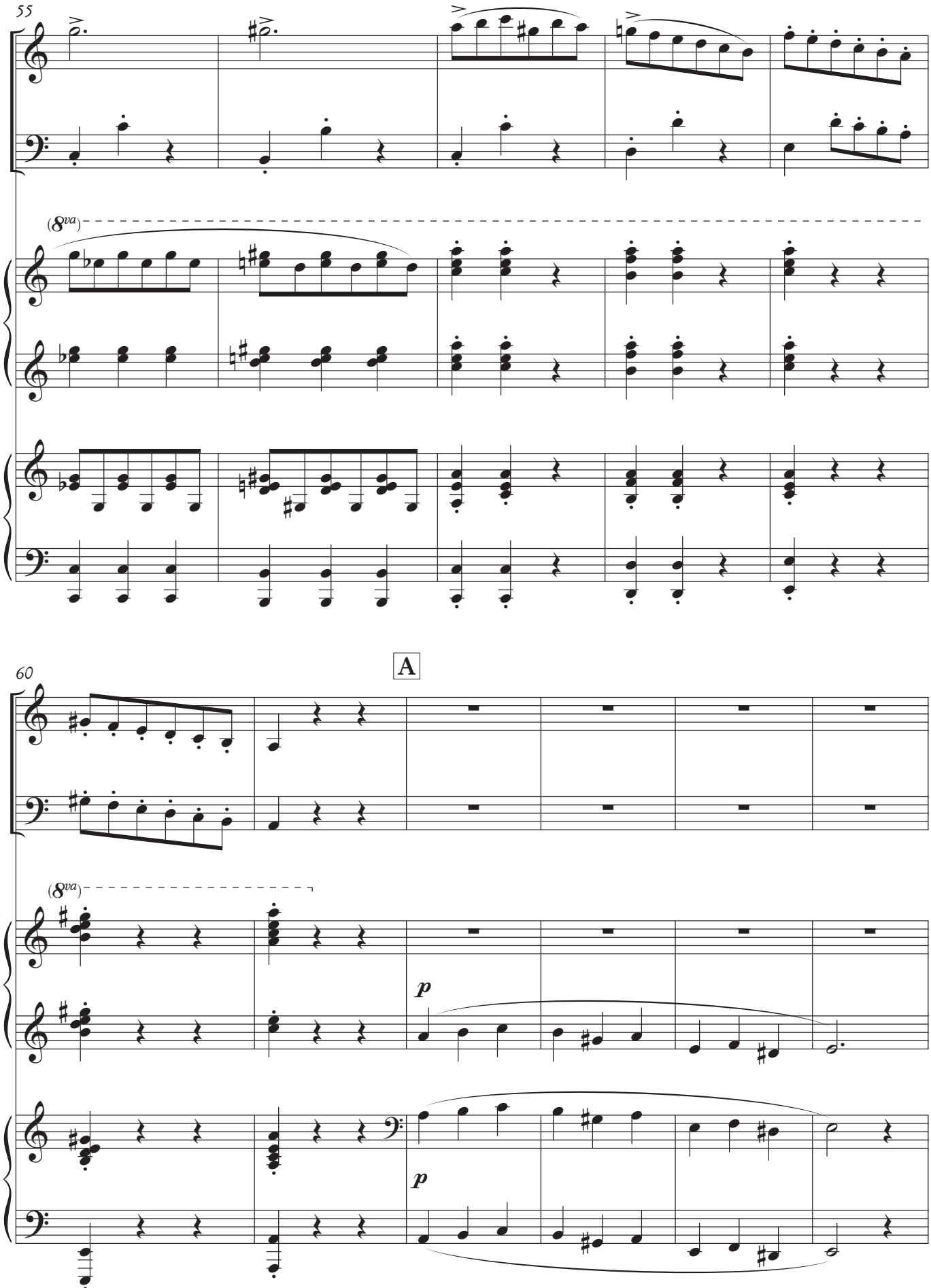
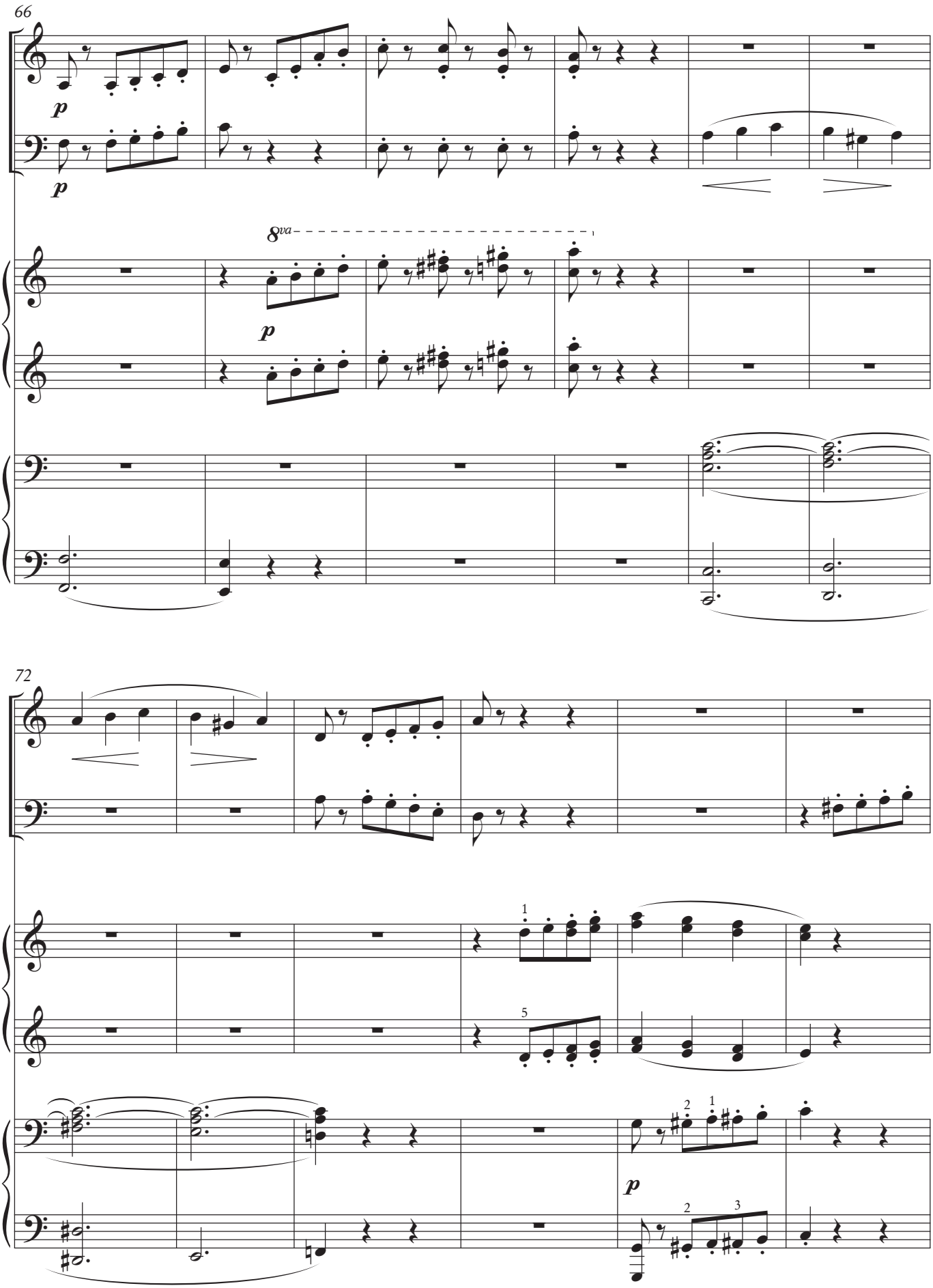
p
39
(8va)
fz
p


45
cresc.
cresc.
cresc.
cresc.
50
ff
ff
8va
ff
ff


55
(8va)
A
60
(8va)
p
p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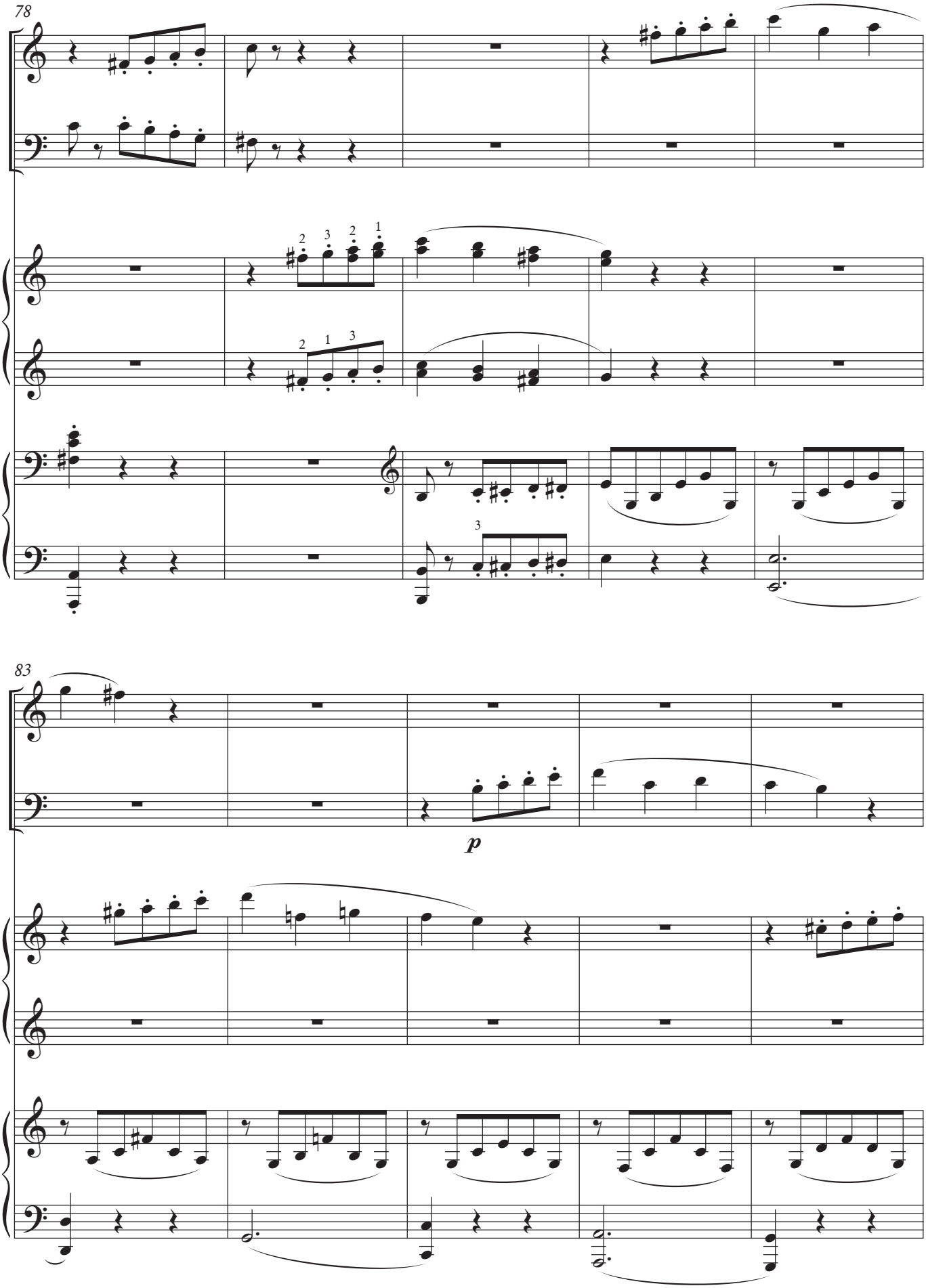
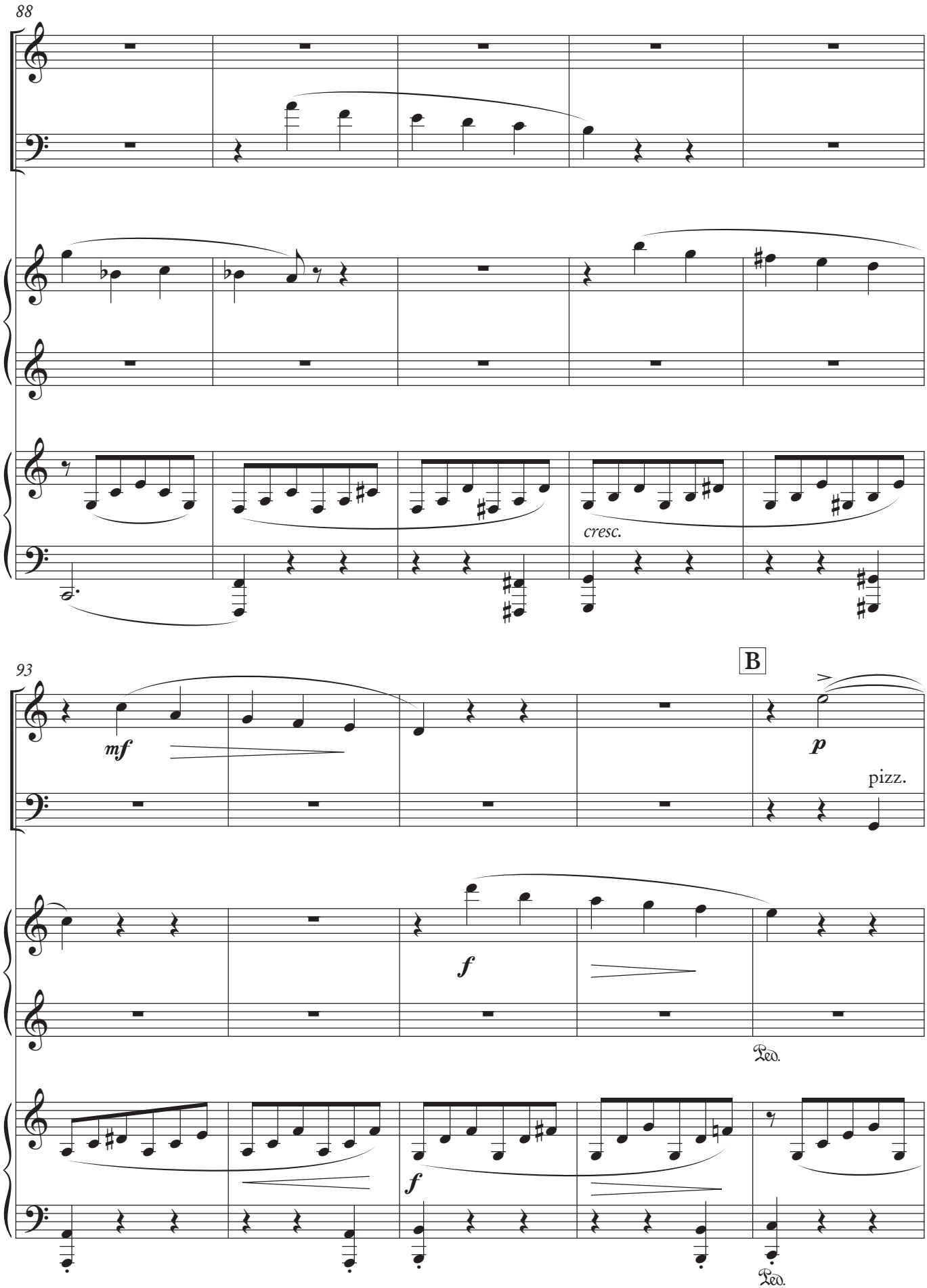
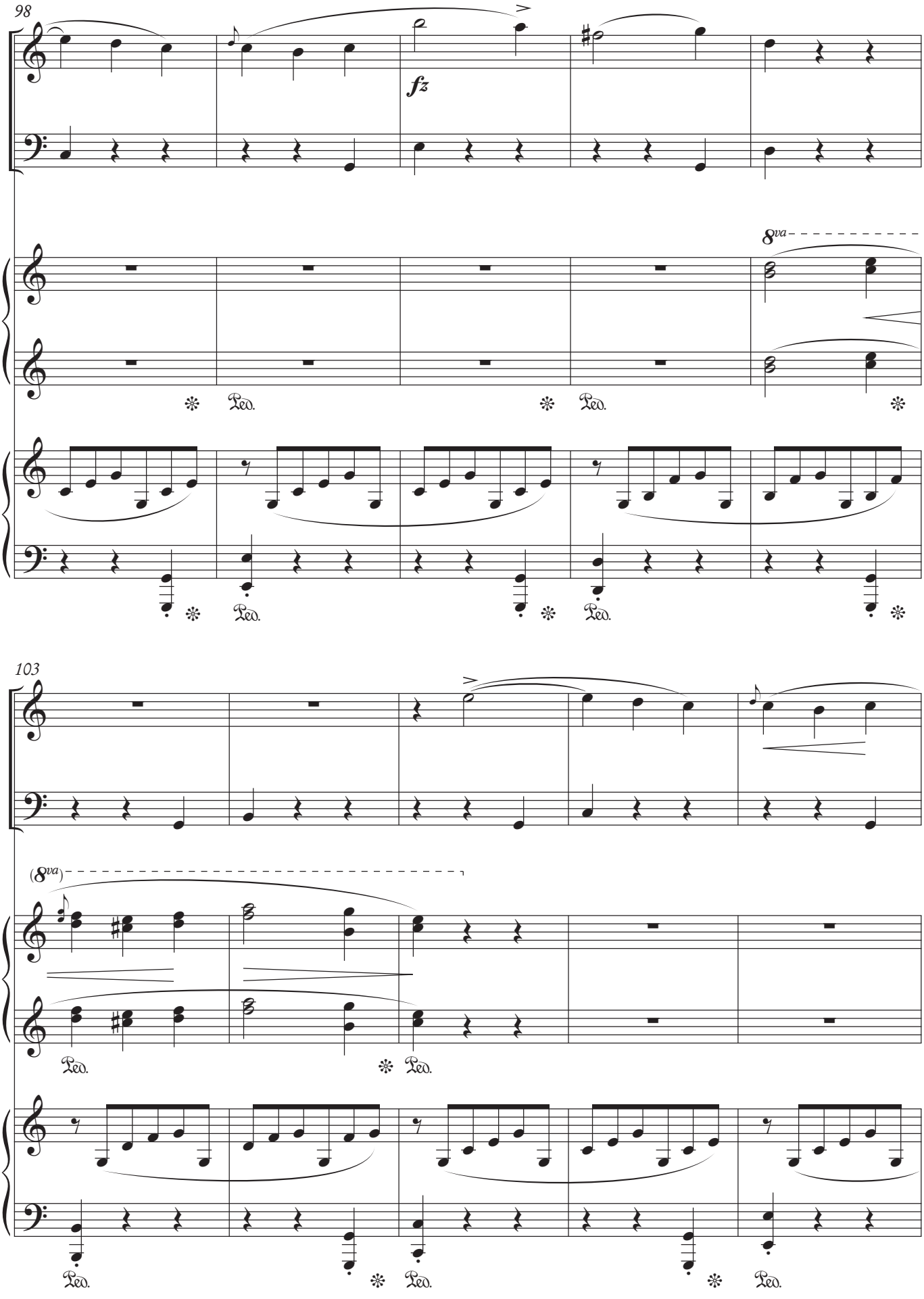
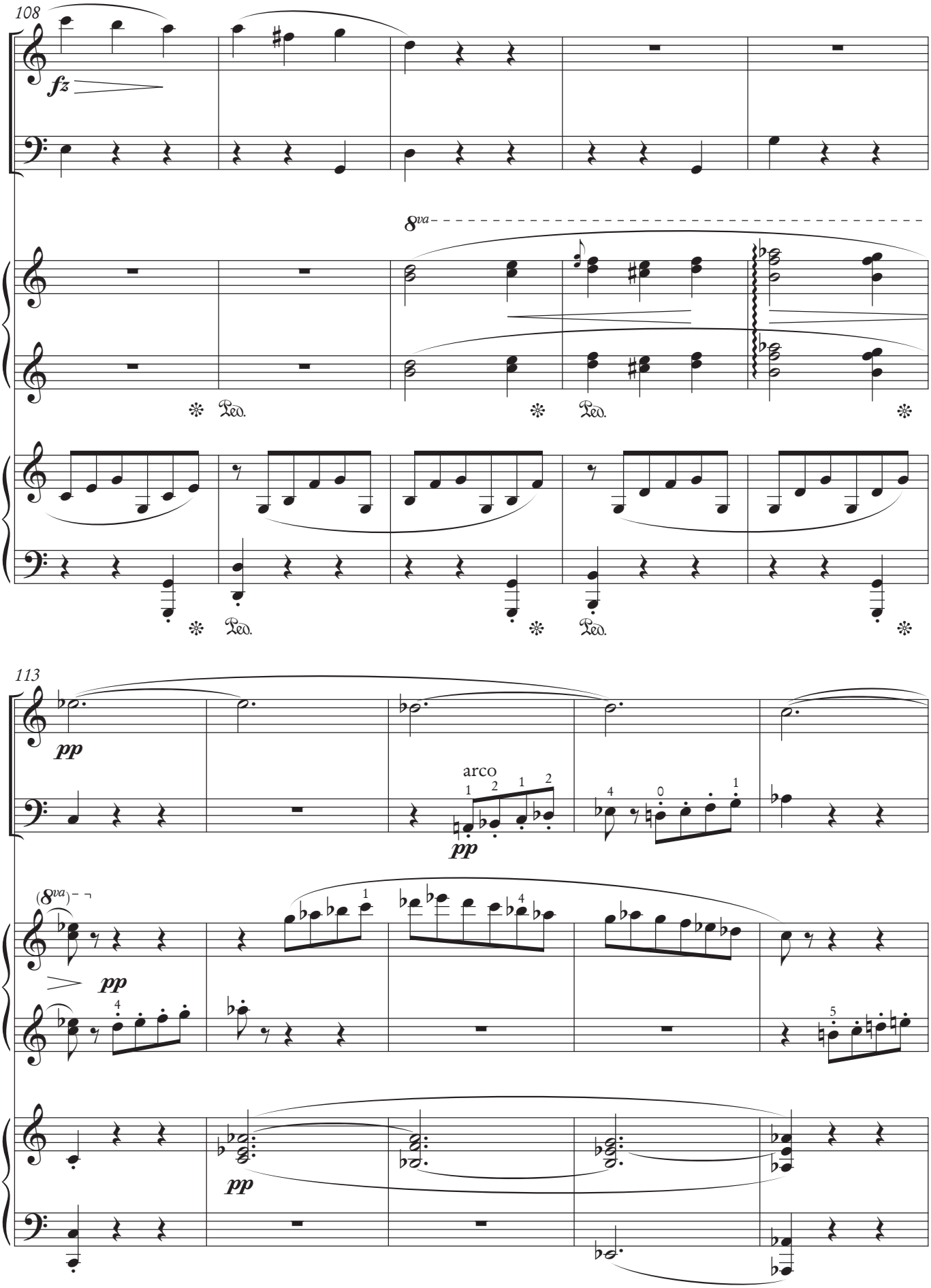
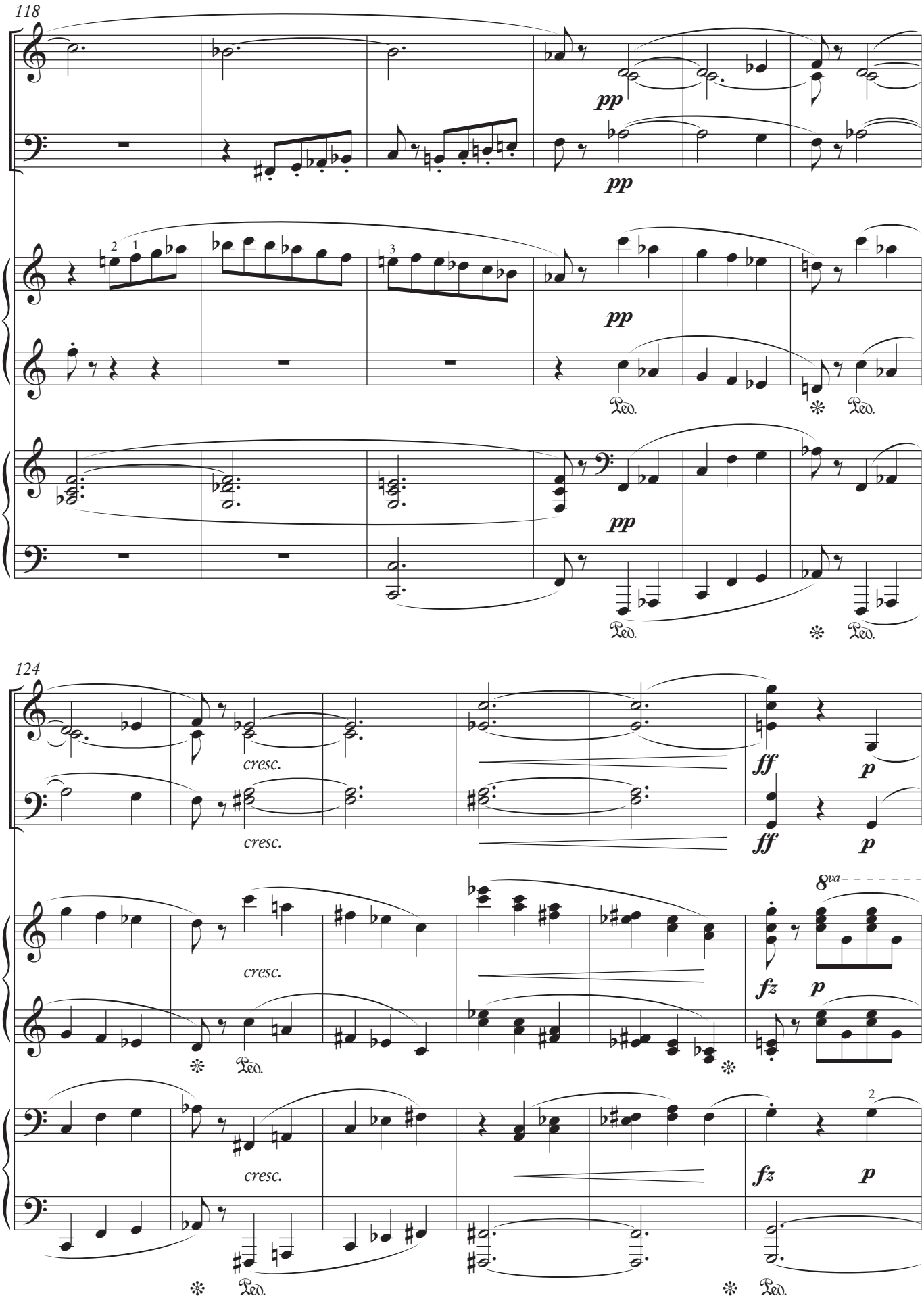
p
p
8va
p
72
1
5
p
2
1
2
3

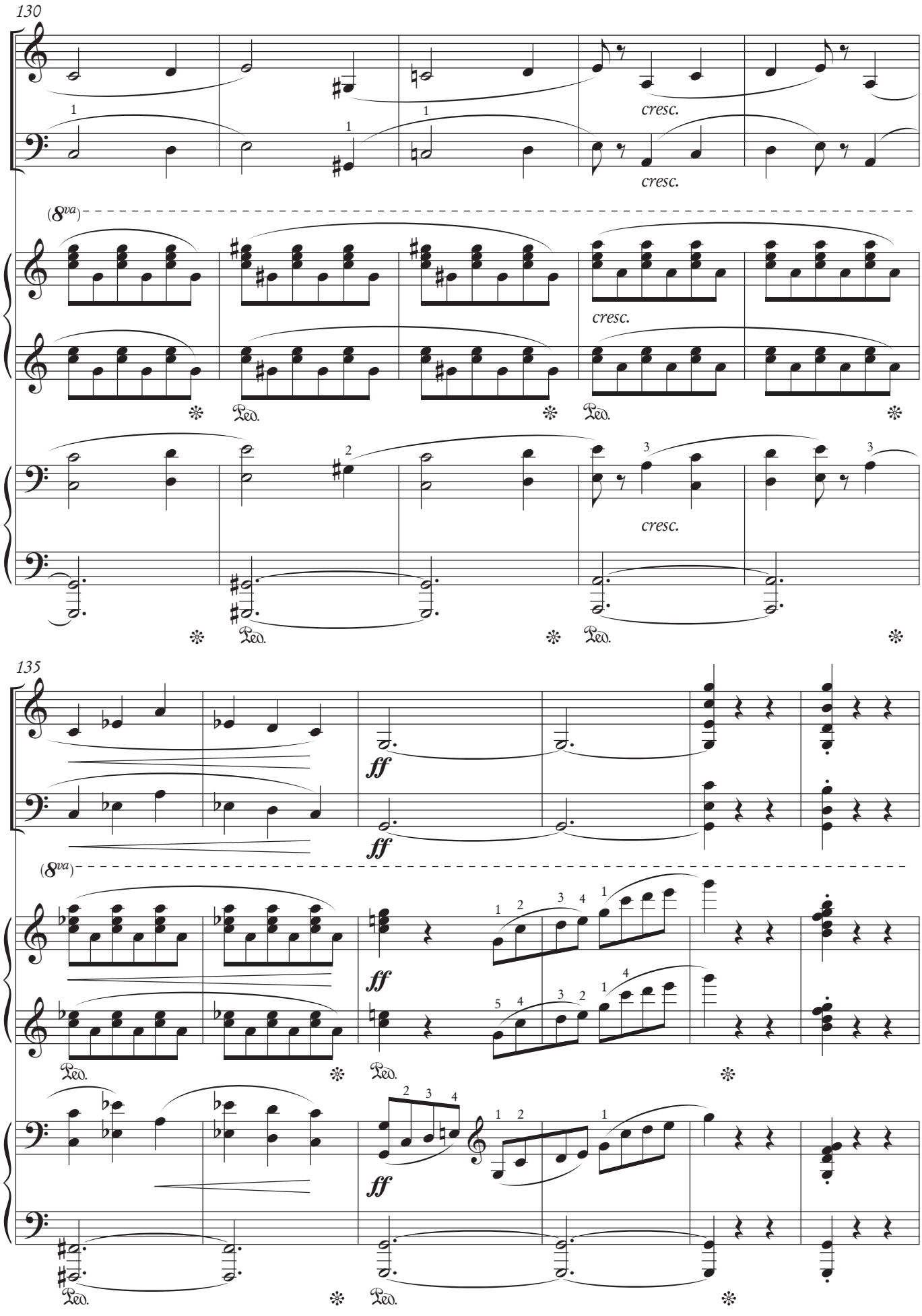

78
83
p


88
cresc.
93
B
mf
p
pizz.
f
Ped.
f
Ped.


98
fz
8va
Ped.
103
(8va)


108
fz
8va
Ped.
113
pp
arco
(8va)


118
pp
pp
pp
pp
Ped.
Ped.
Ped.
Ped.
124
cresc.
cresc.
ff
p
ff
p
8va
cresc.
fz
p
Ped.
Ped.
cresc.
fz
p
Ped.
Ped.


130
cresc.
cresc.
(8va)
cresc.
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
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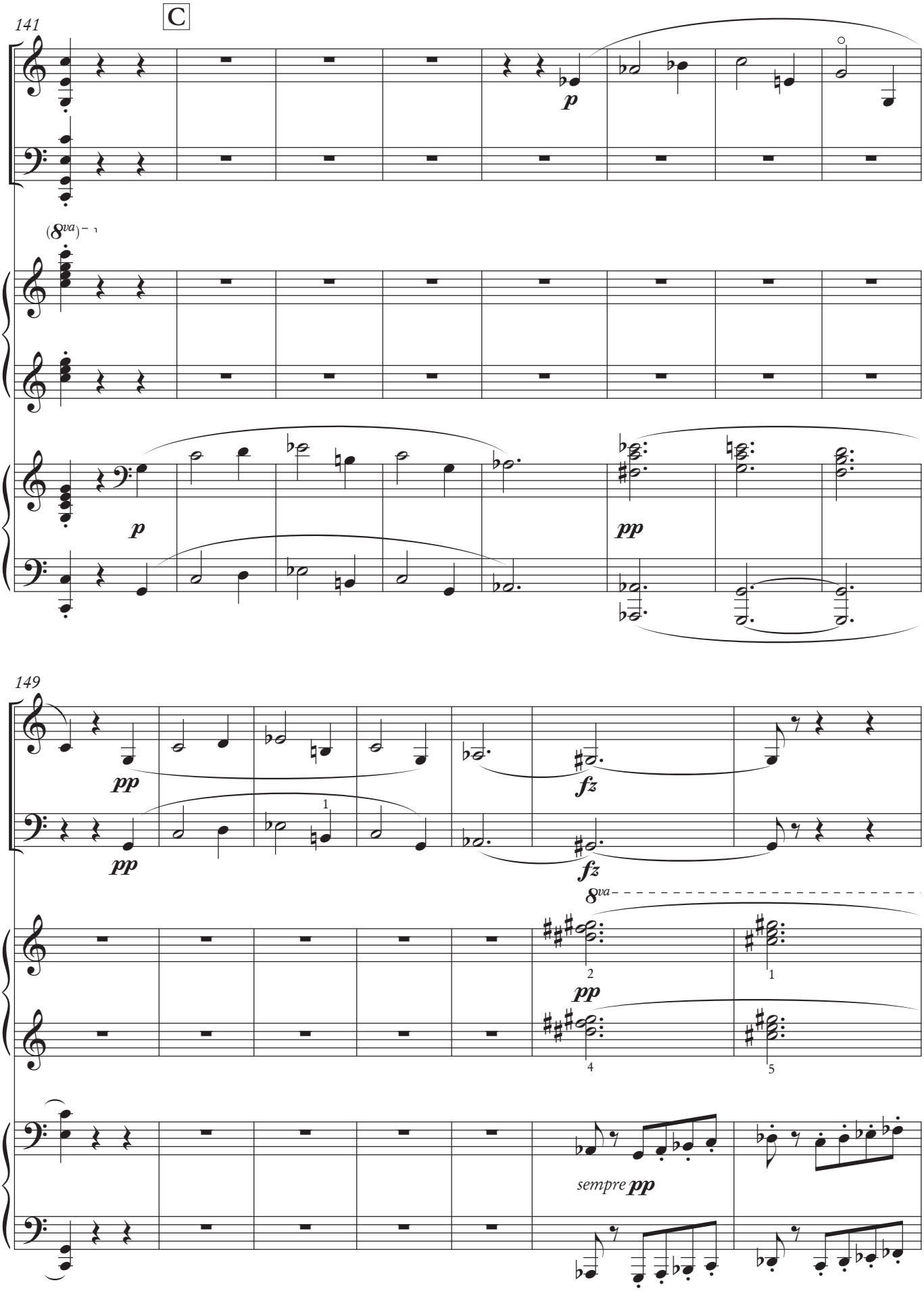
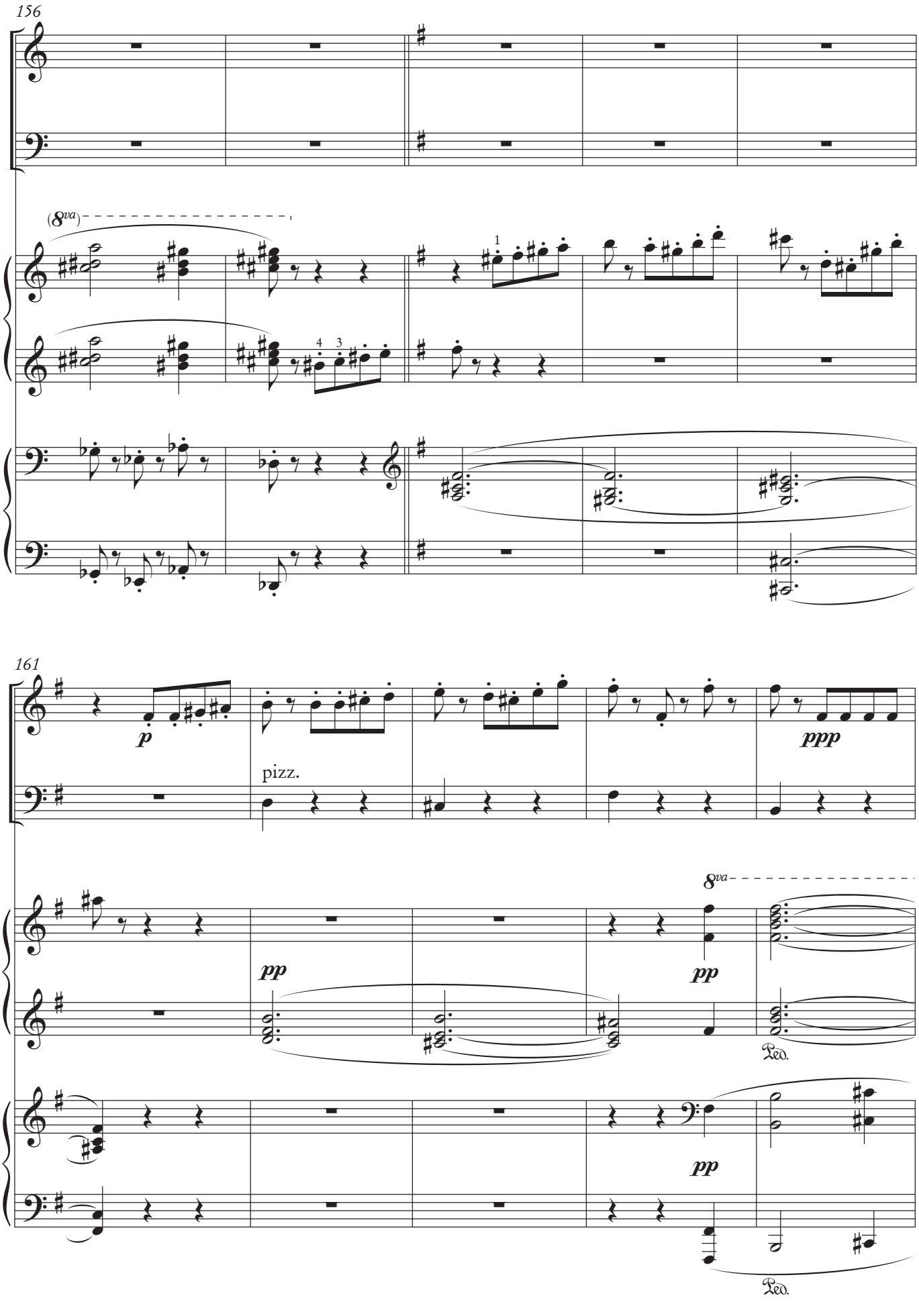
ff
ff
(8va)
ff
Ped.
Ped.
Ped.
ff
Ped.
Ped.


C
141
(8va)
p
p
pp
149
pp
pp
fz
fz
8va
pp
sempre pp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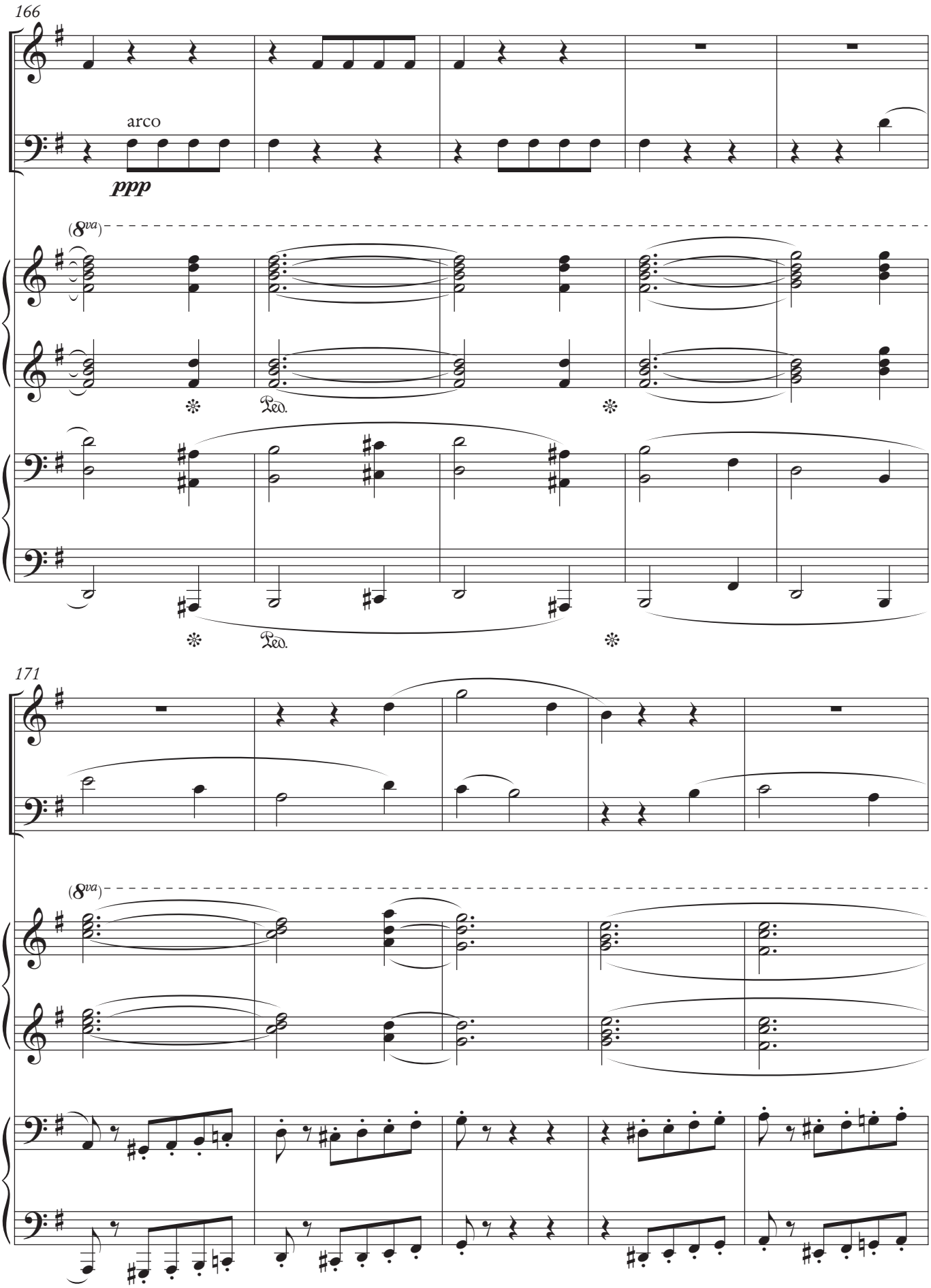
161
p
pizz.
ppp
pp
8va
Ped.


166
arco
ppp
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Ped.
Ped.
171
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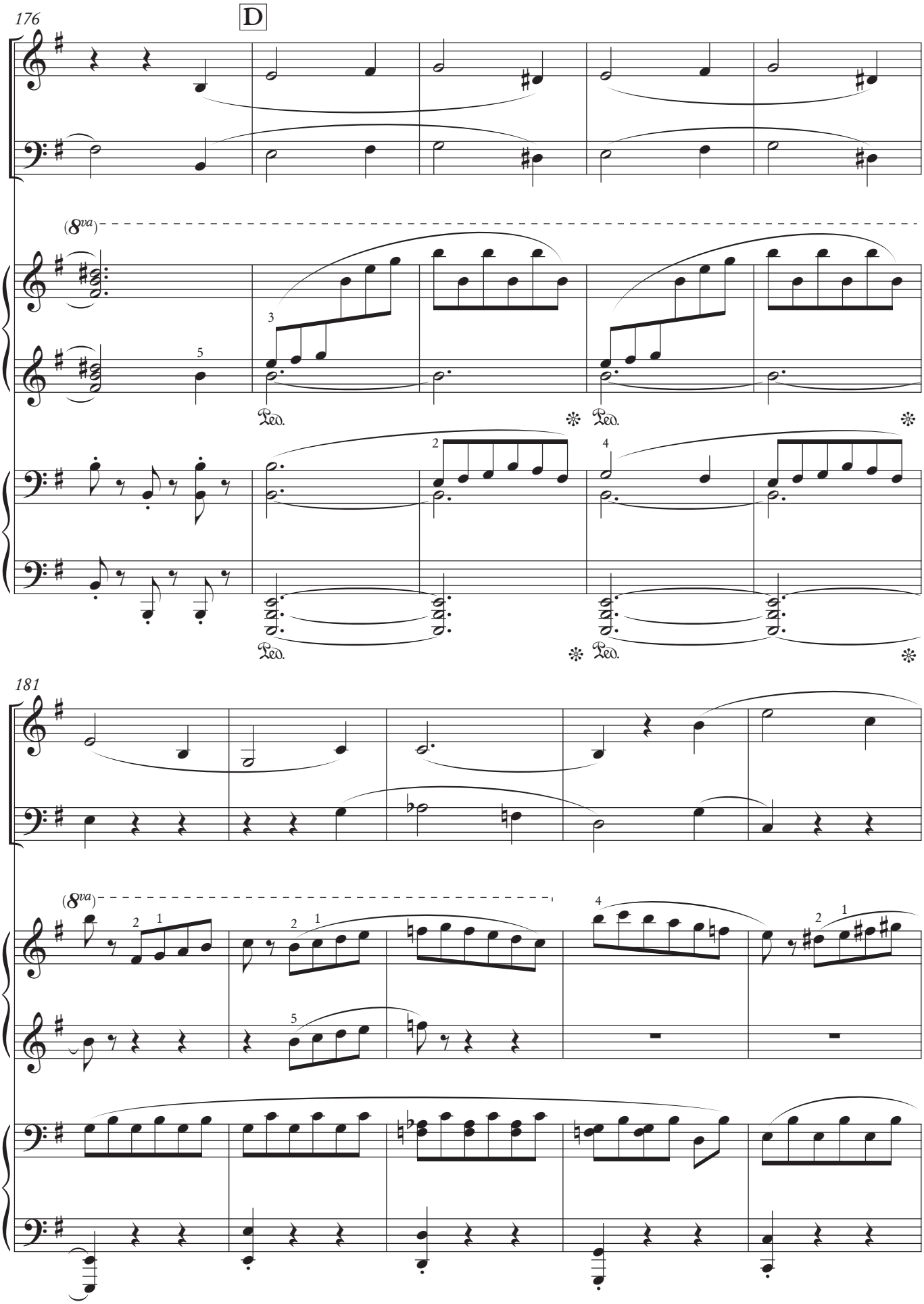
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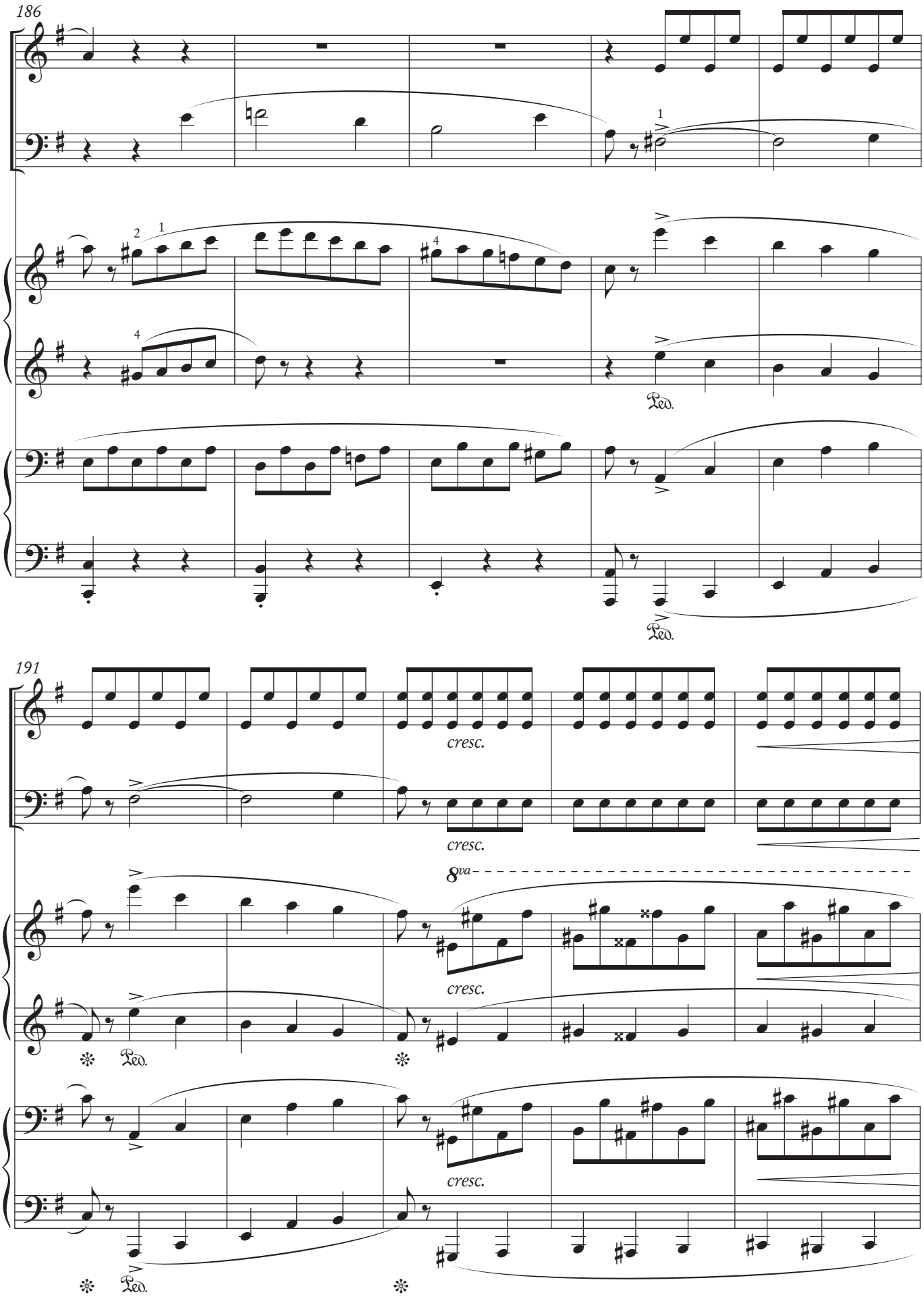
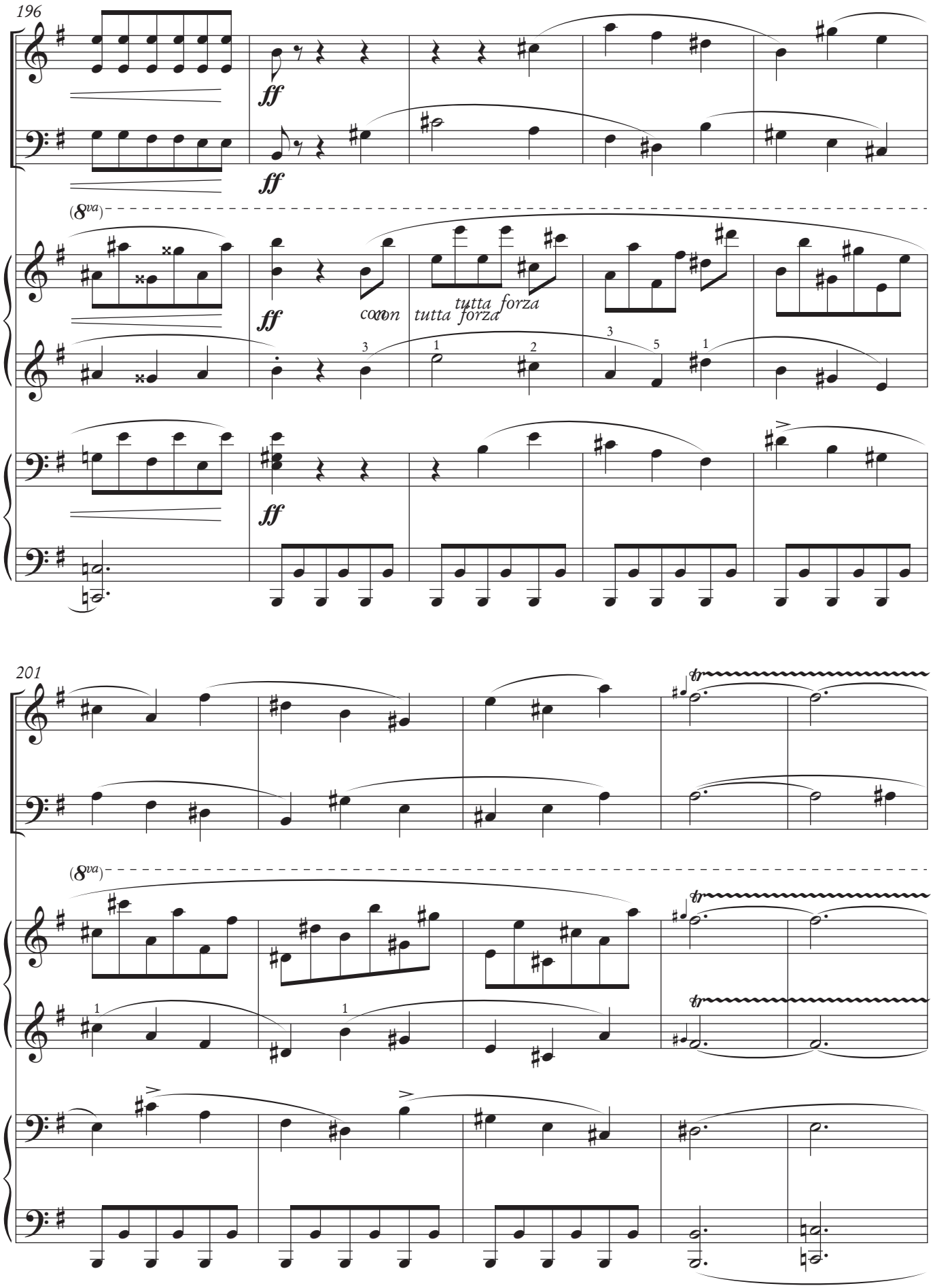
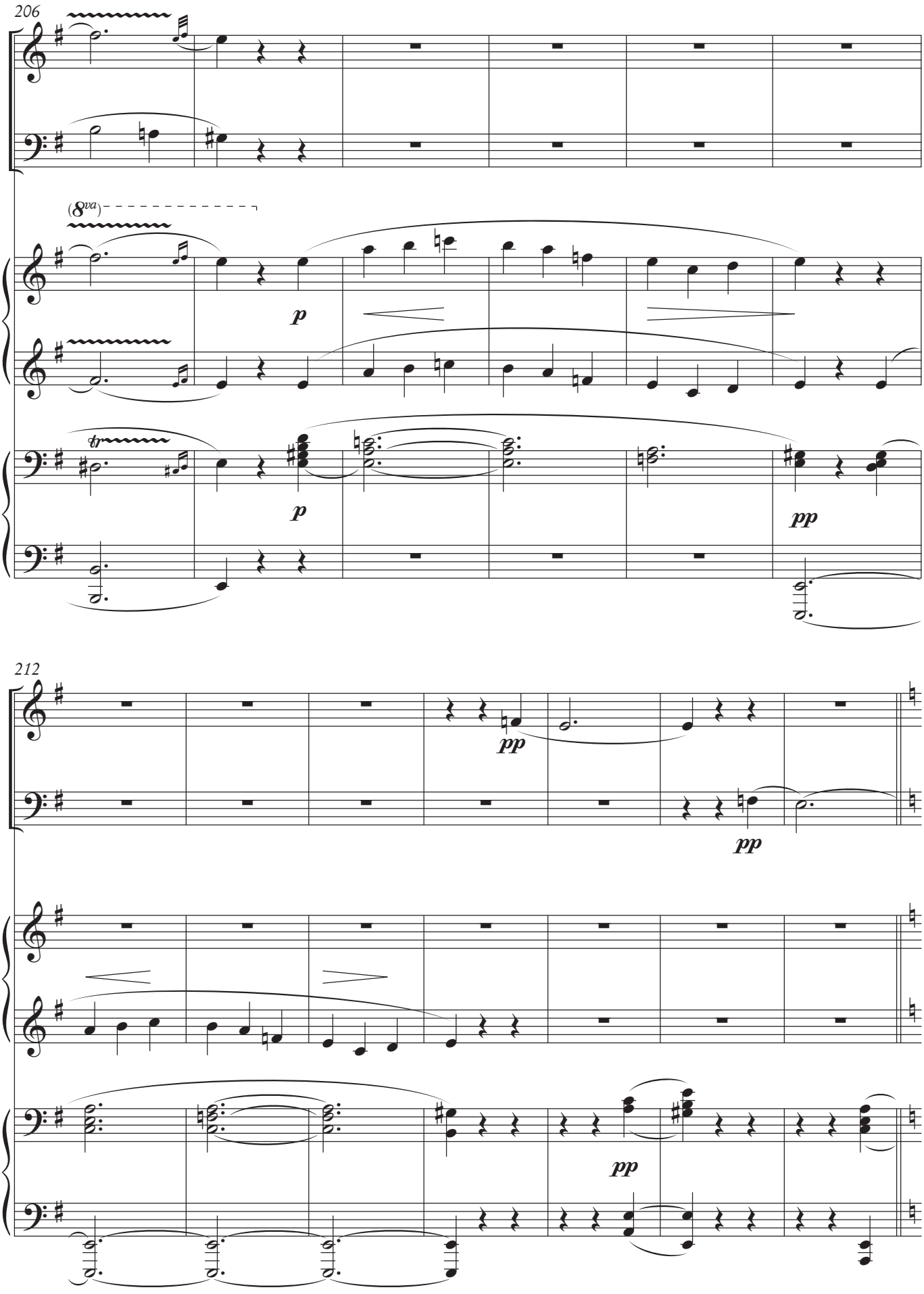
Ped.
181
(8va)


186
Ped.
Ped.
191
cresc.
cresc.
8va
cresc.
cresc.
Ped.
Ped.


196
ff
ff
(8va)
ff
con
tutta forza
ff
201
tr
(8va)
tr
tr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212
pp
pp
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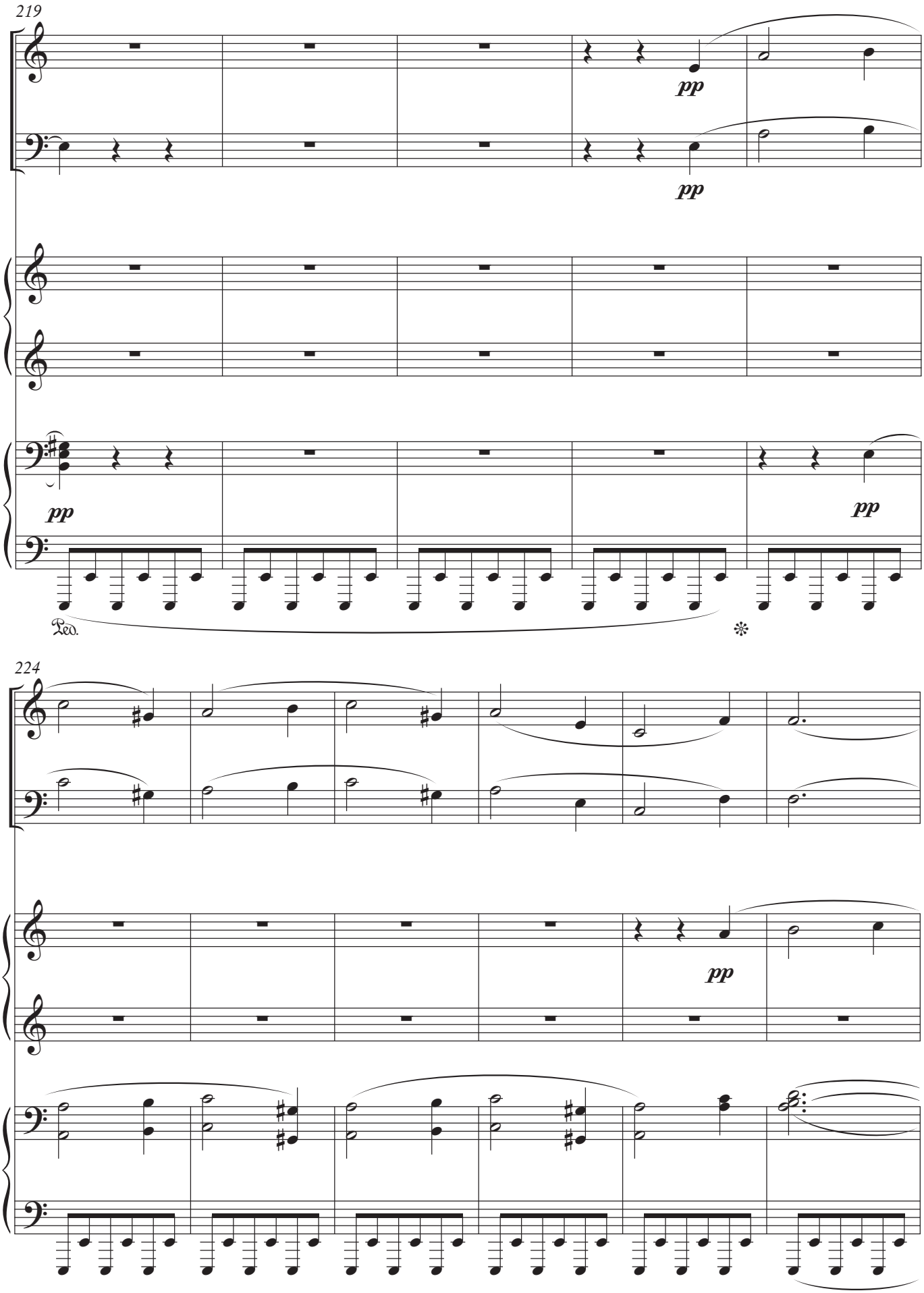
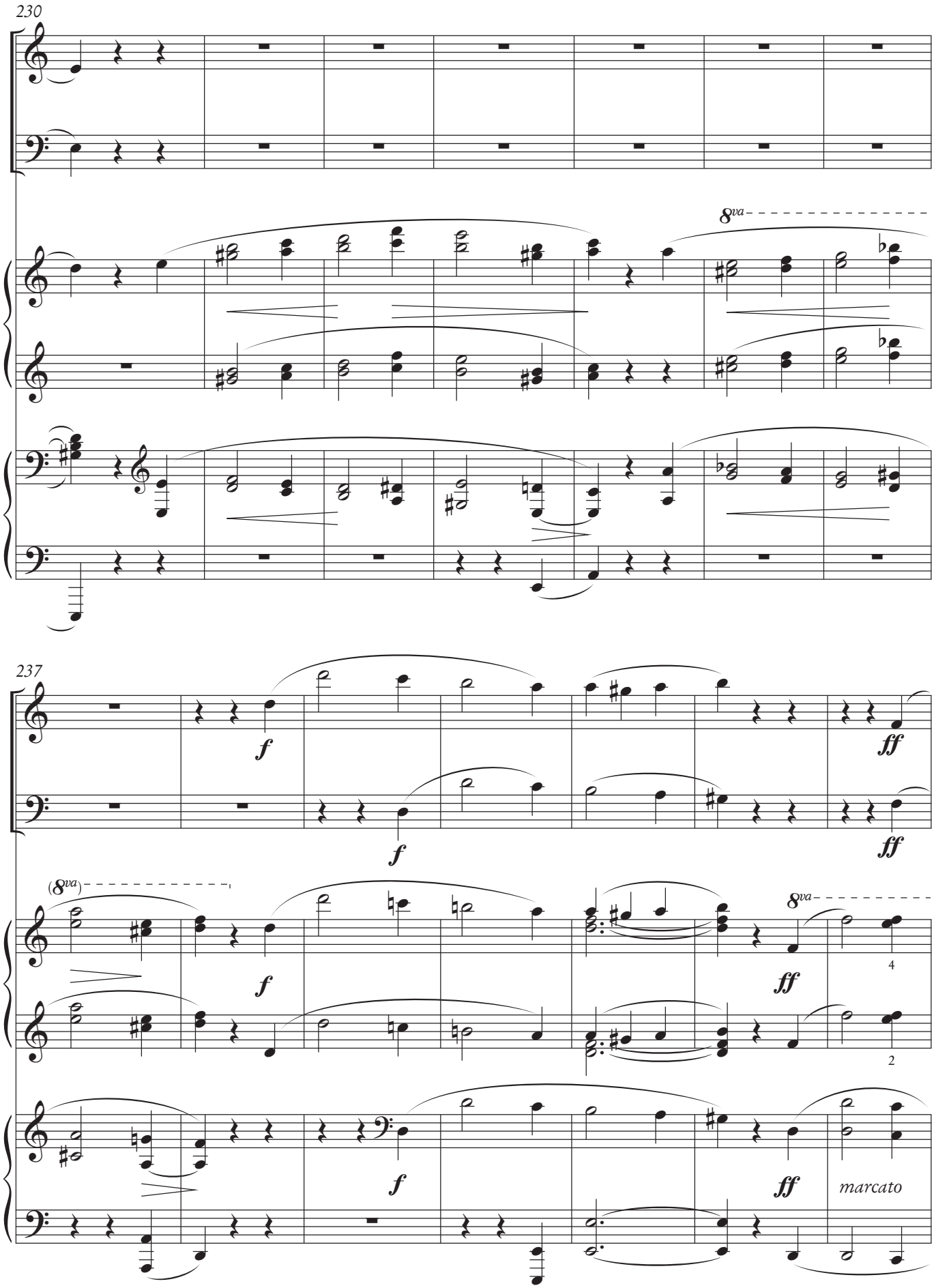

219
pp
pp
pp
pp
Ped.
224
pp


230
8va
237
f
ff
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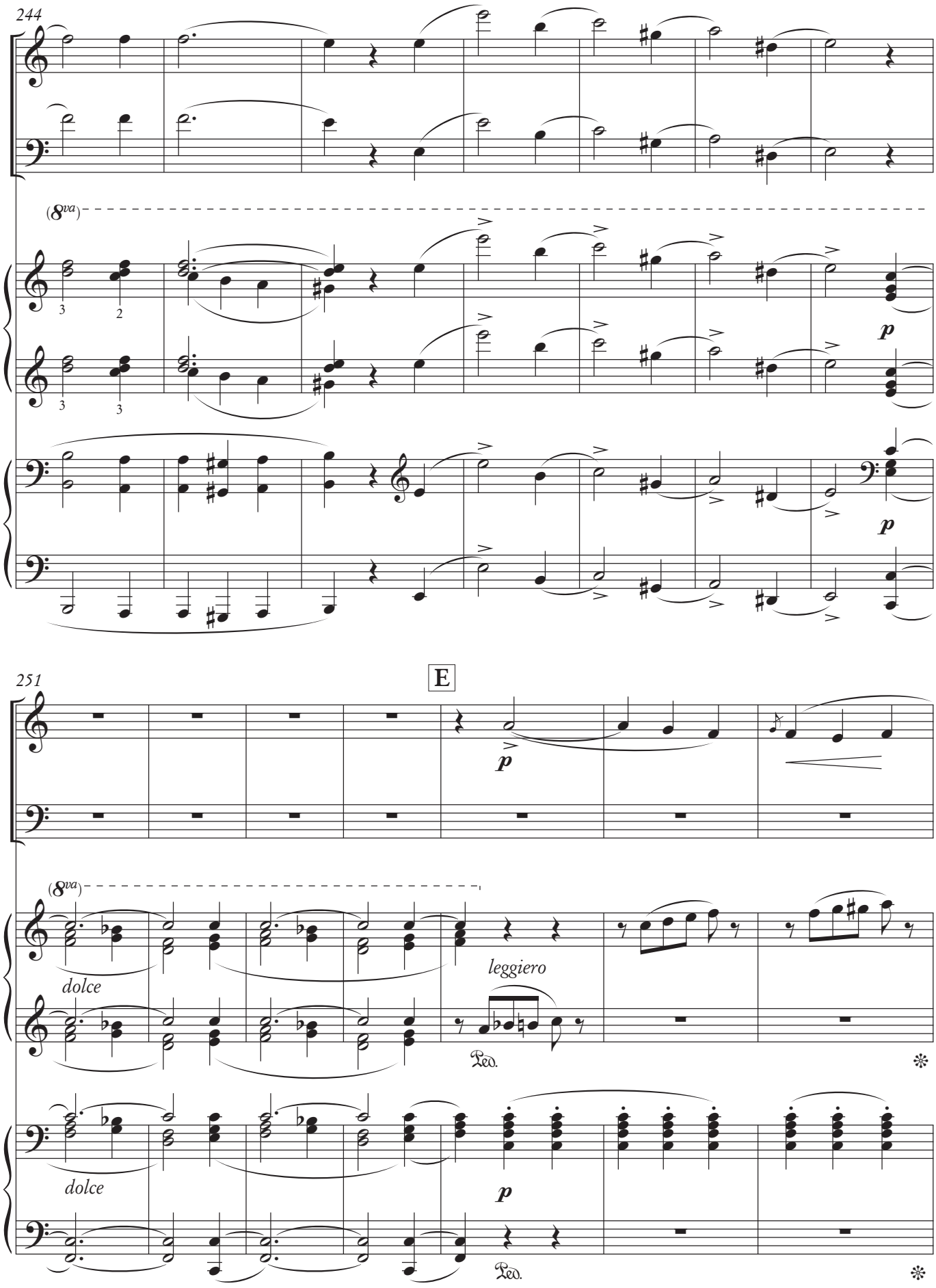
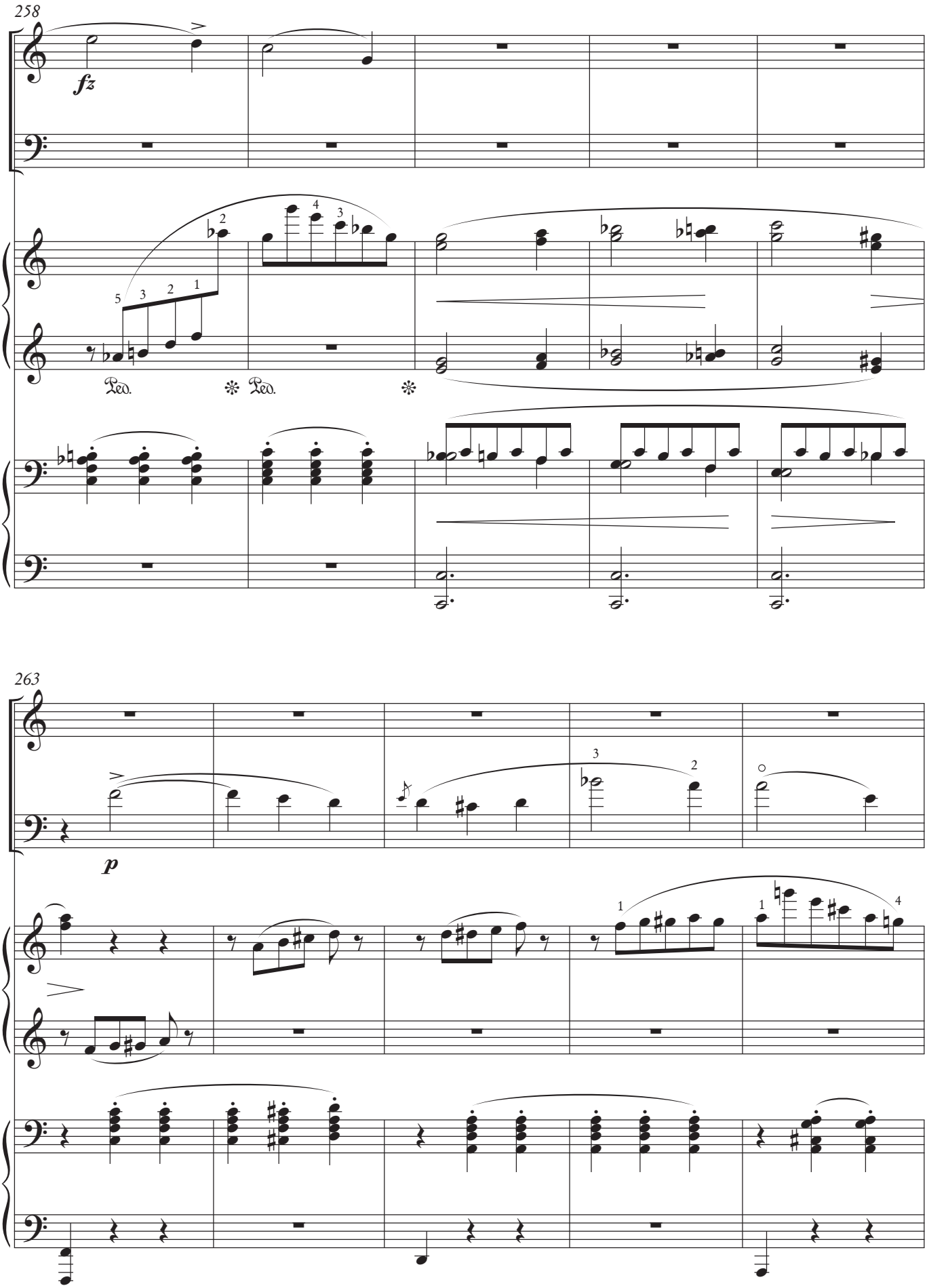
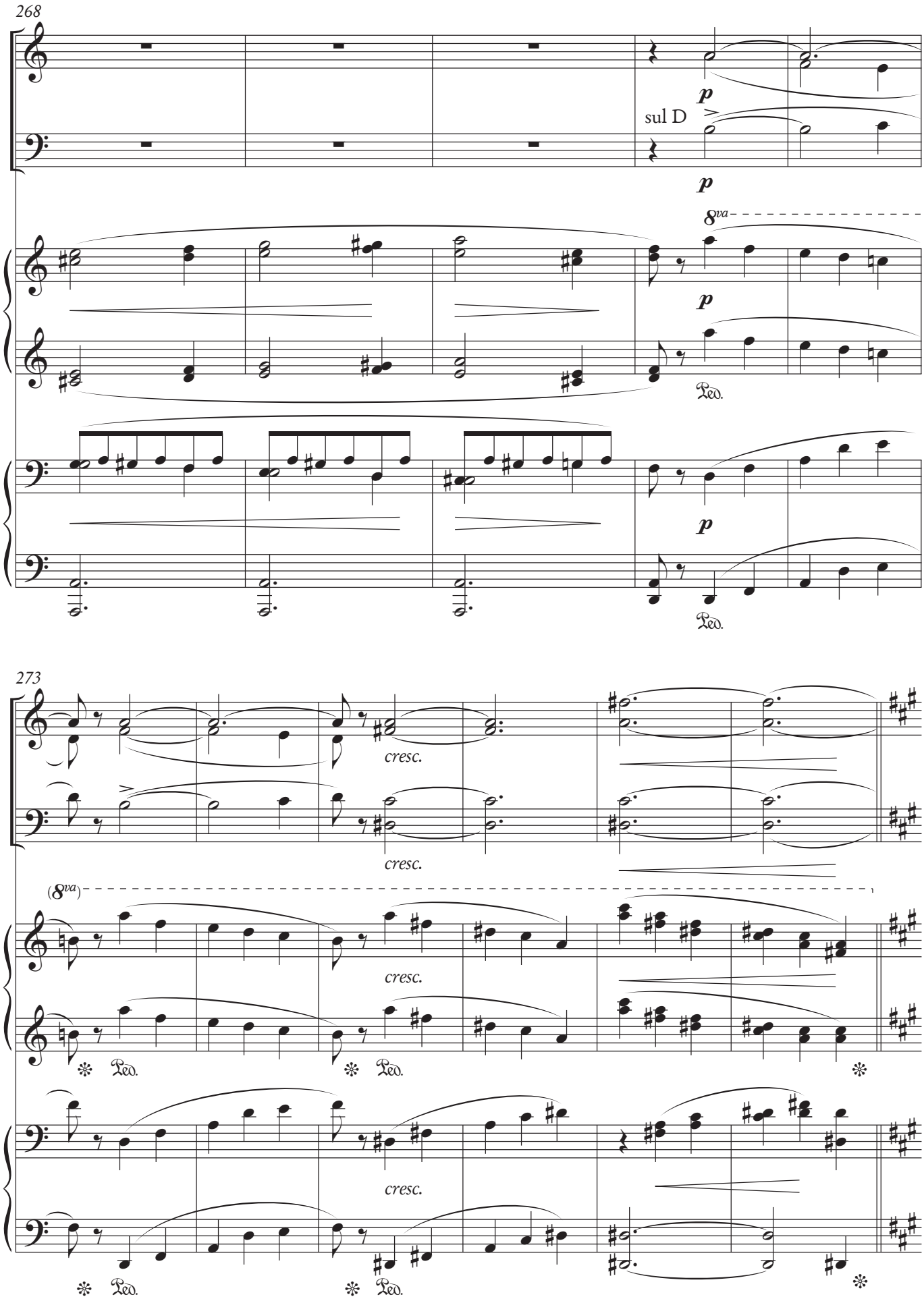
4
2
marcato


244
(8va)
p
p
251
E
p
(8va)
dolce
leggiero
Ped.
dolce
p
Ped.


258
fz
Ped.
Ped.
263
p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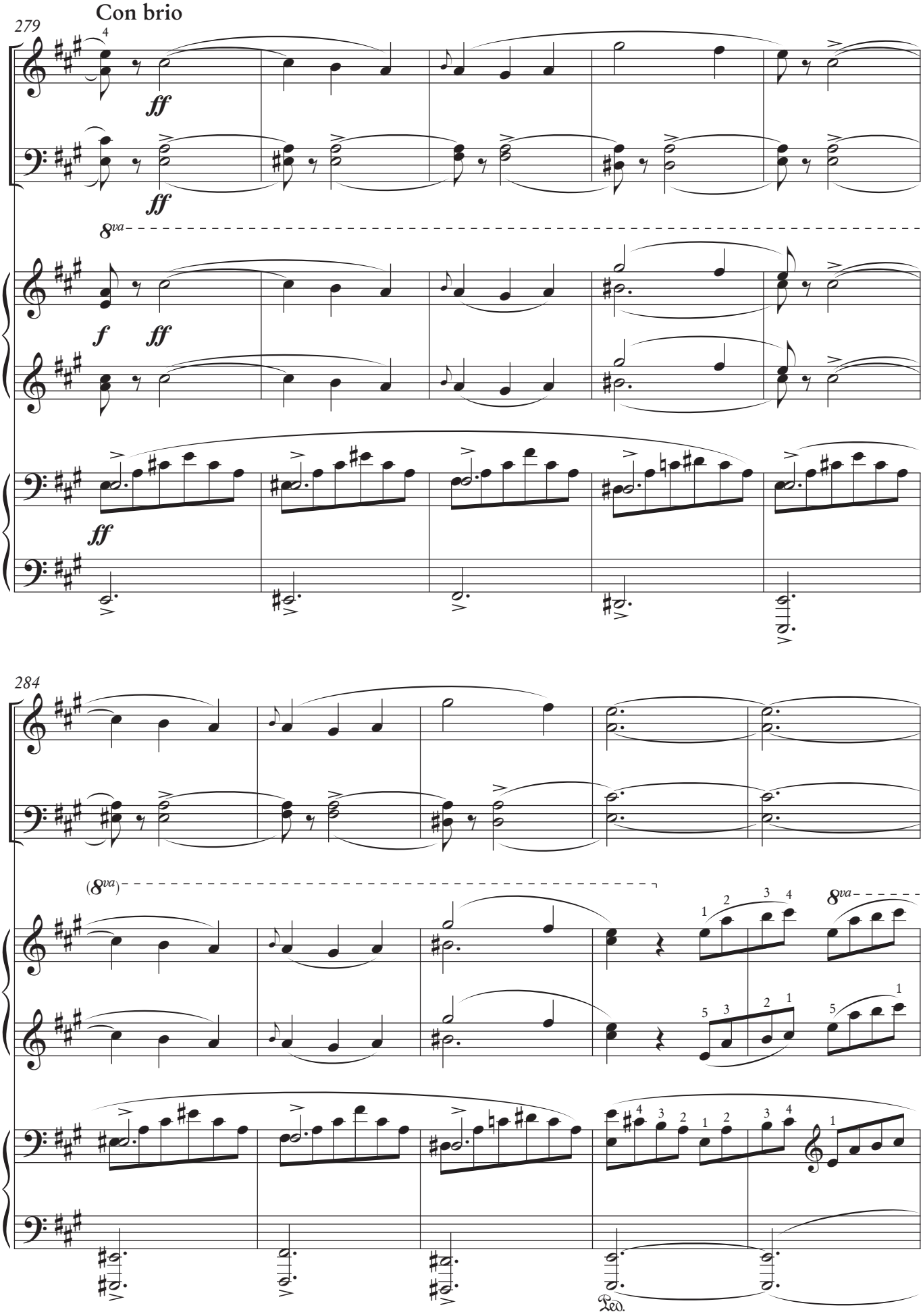
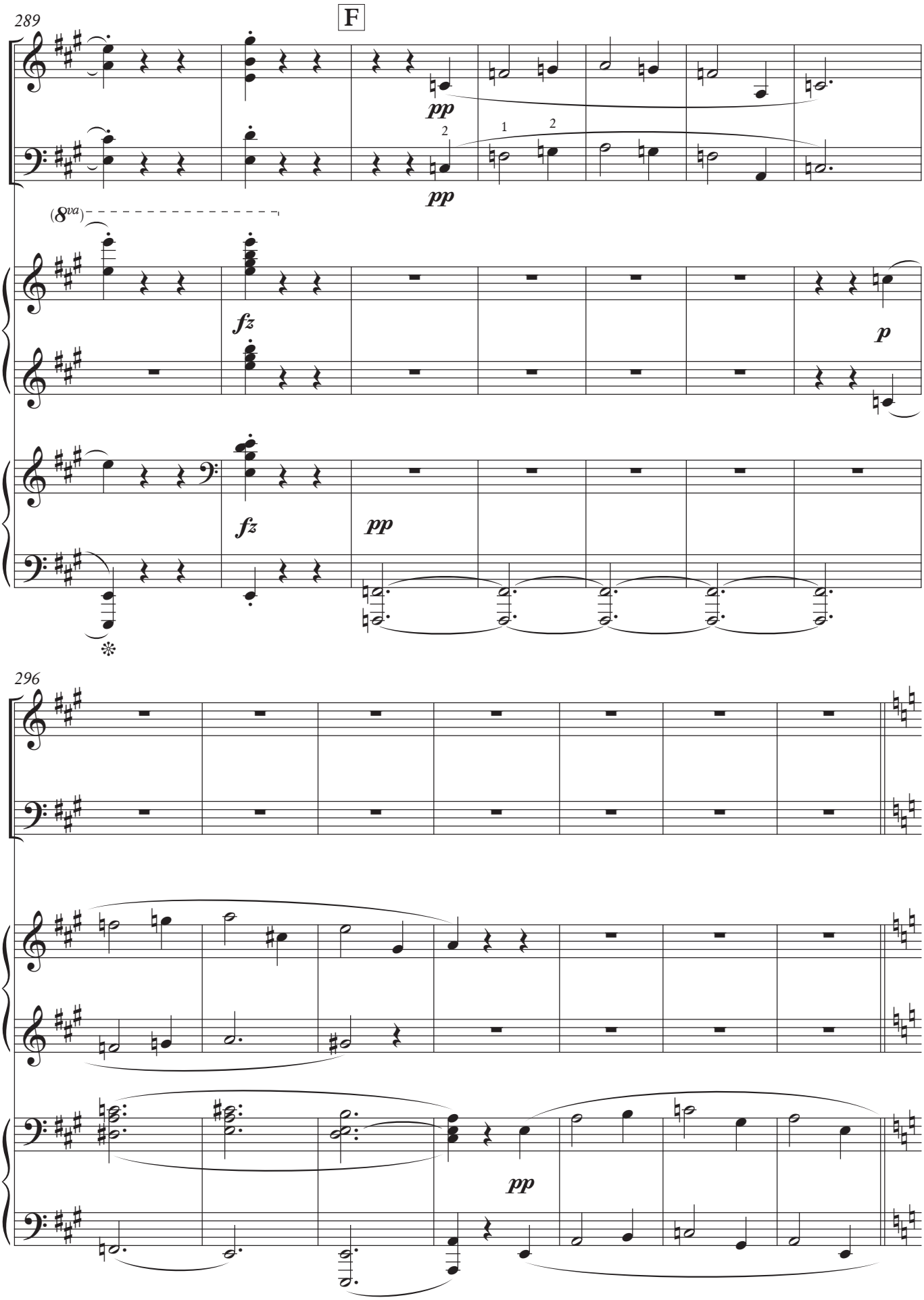
sul D
p
8va
Ped.
273
cresc.
(8va)


Con brio
279
284
8va
(8va)
Ped.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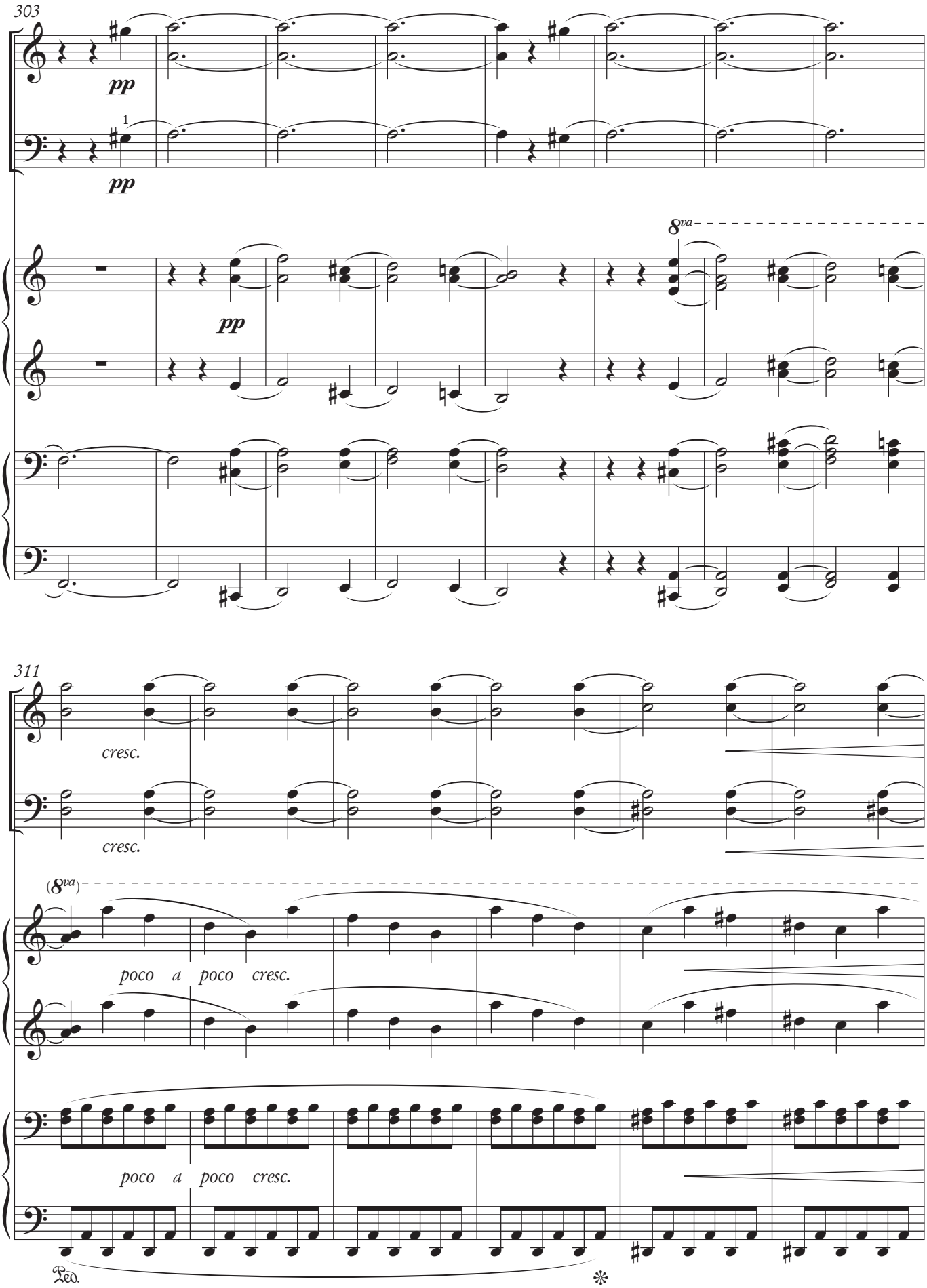
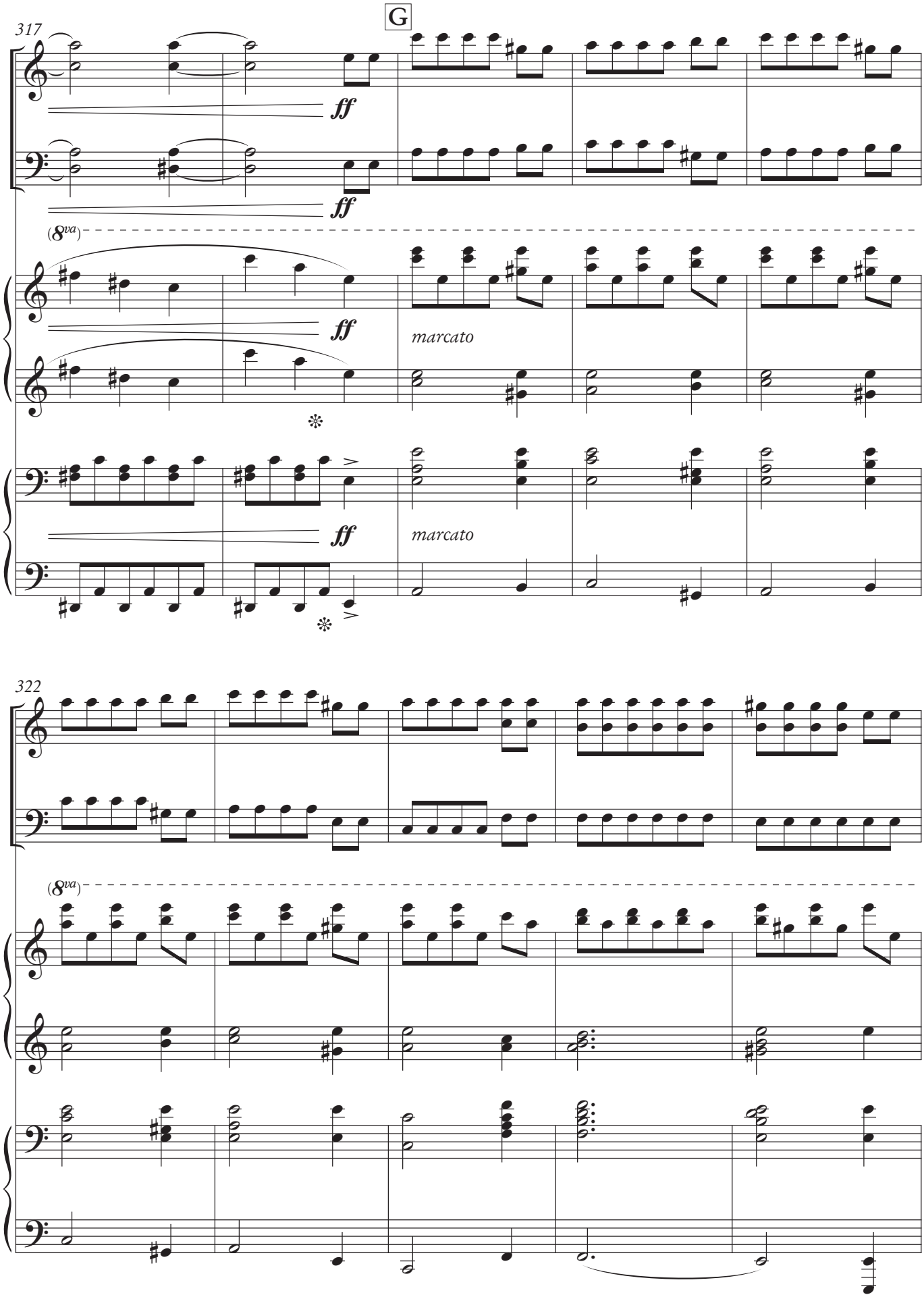
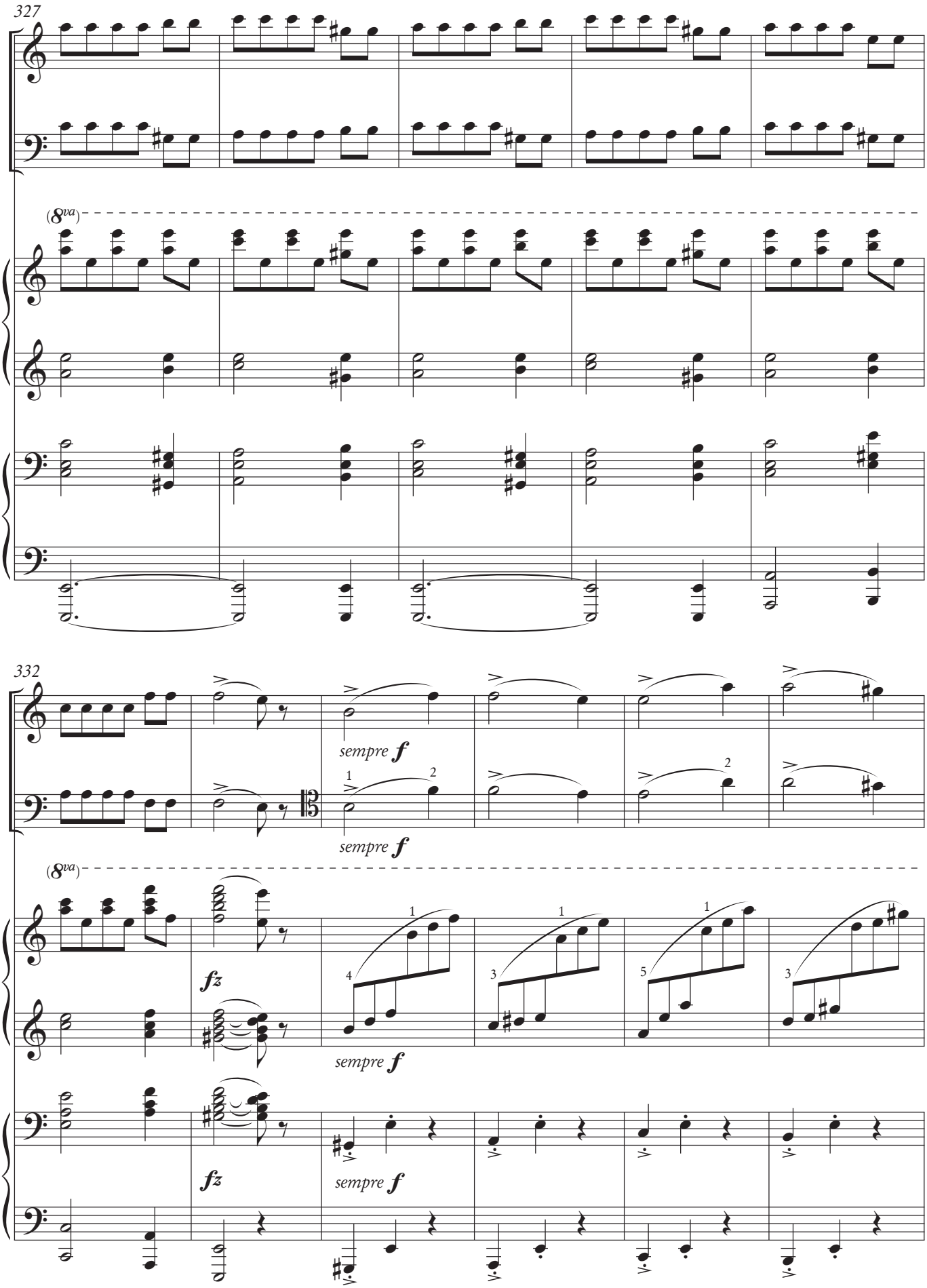
F
pp
pp
(8va)
fz
p
fz
pp
296
pp


303
pp
1
pp
8va
pp
311
cresc.
cresc.
(8va)
poco a poco cresc.
poco a poco cresc.
Ped.
*


G
317
ff
ff
(8va)
ff
marcato
ff
marcato
322
(8va)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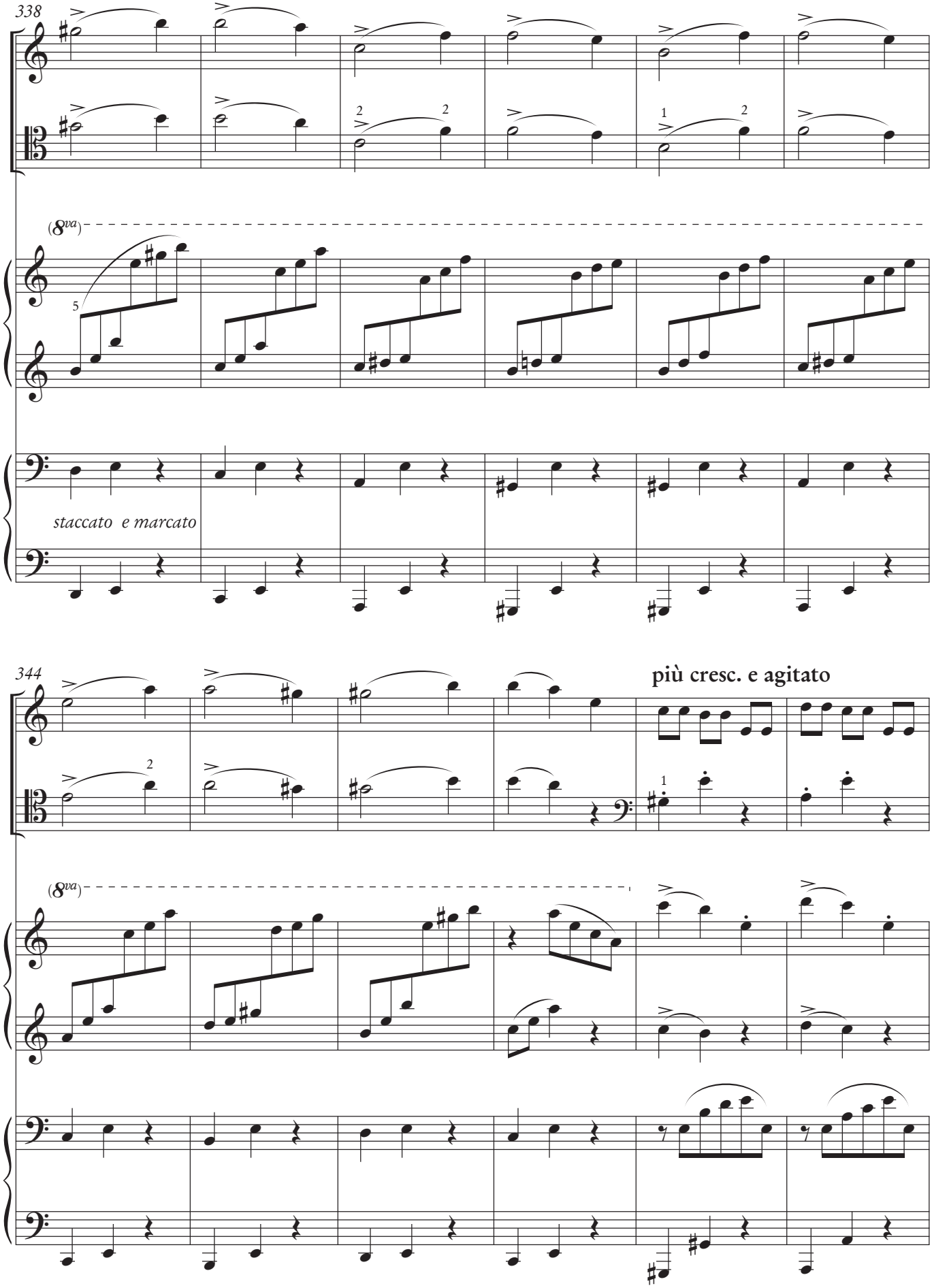
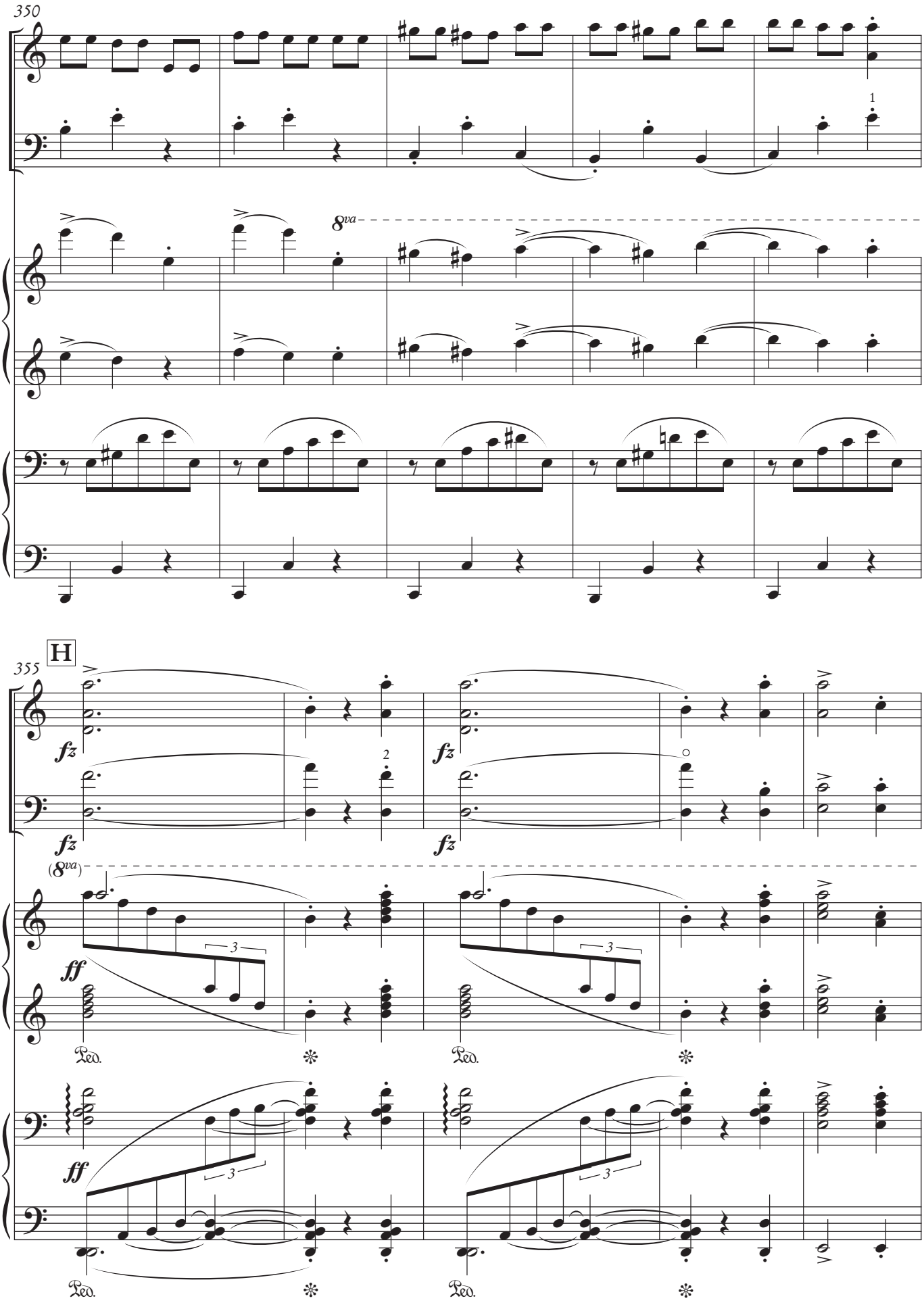
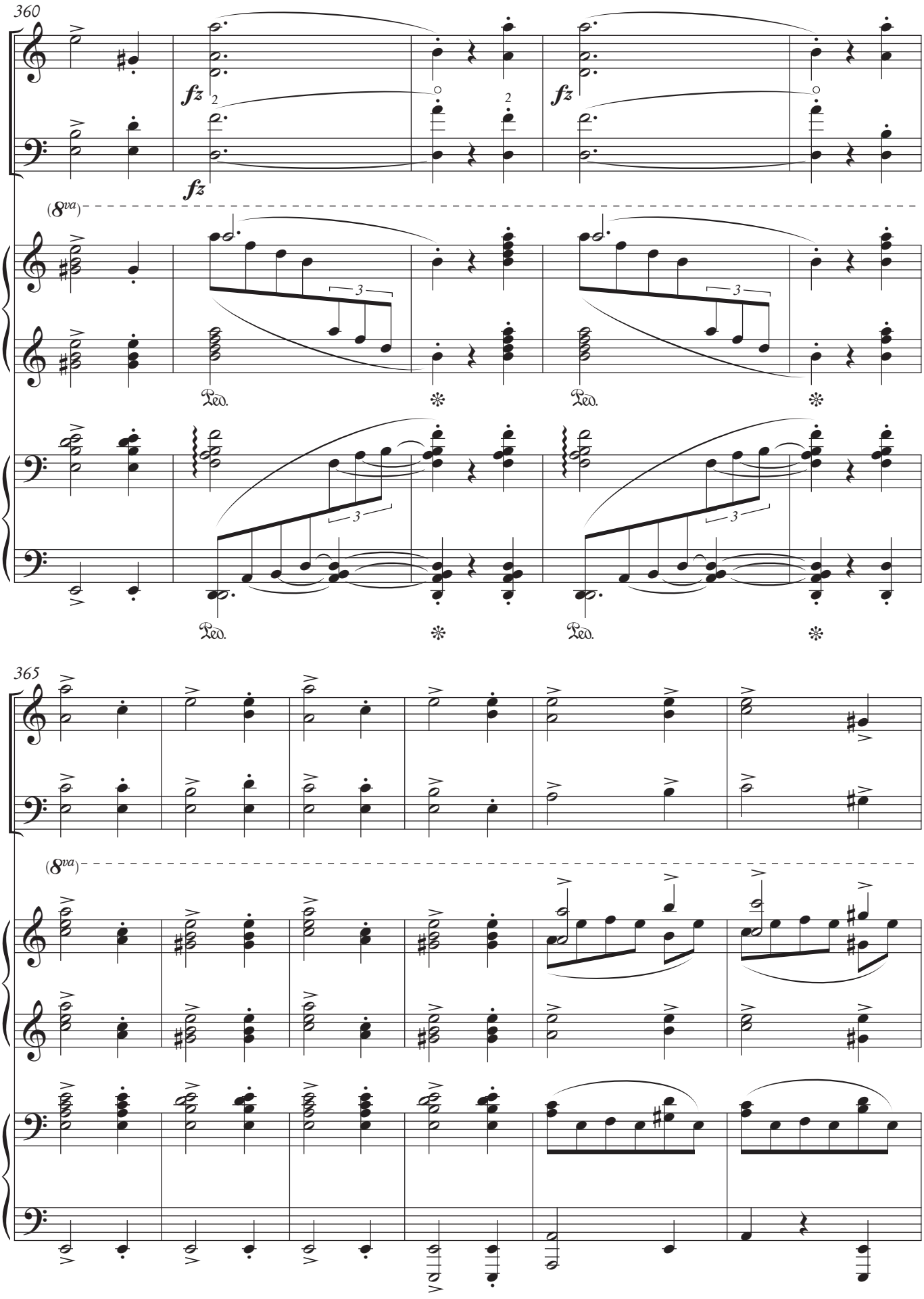
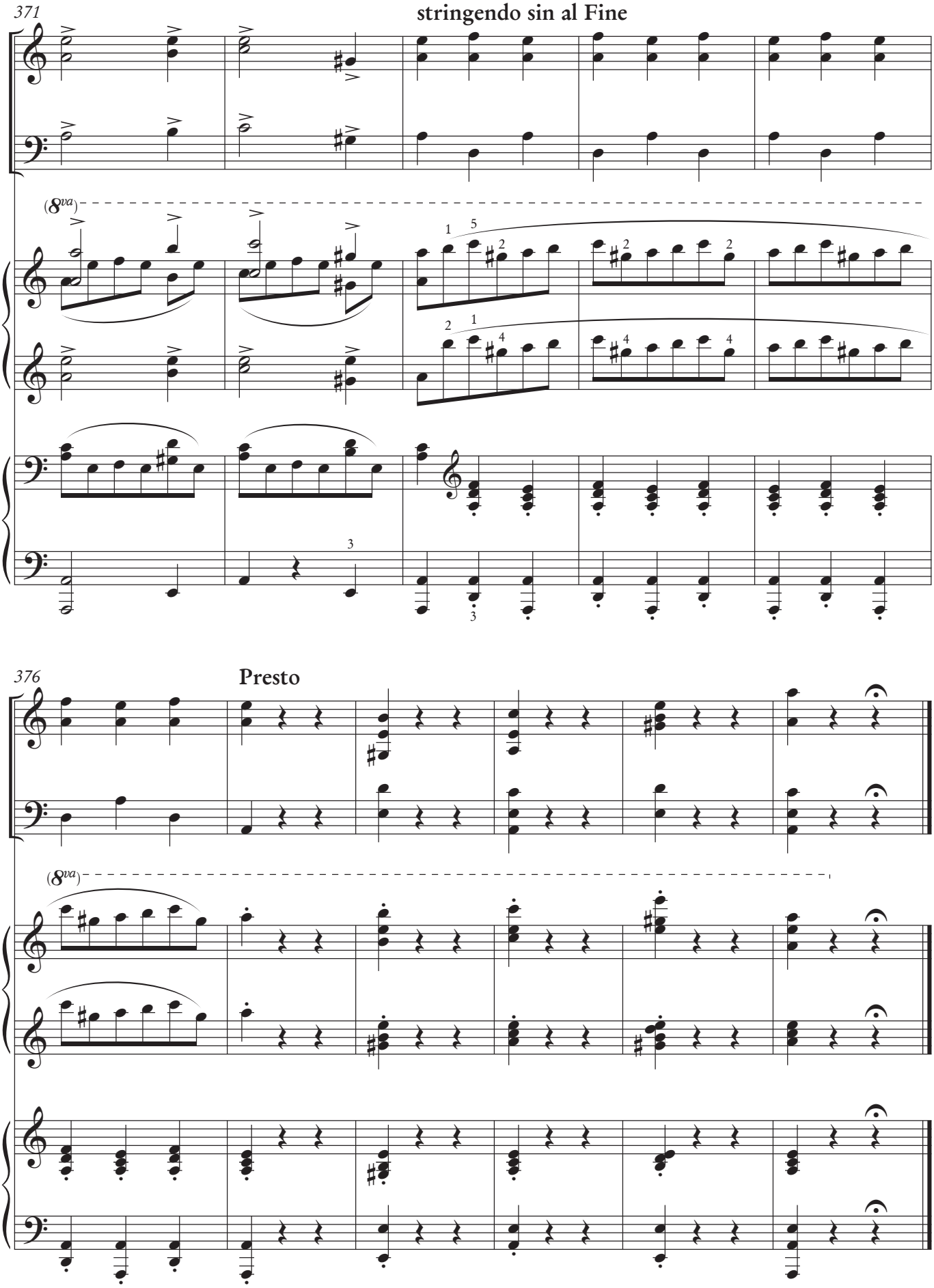
sempre f
(8va)
fz
sempre f
fz
sempre f


338
(8va)
staccato e marcato
344
più cresc. e agitato
(8va)

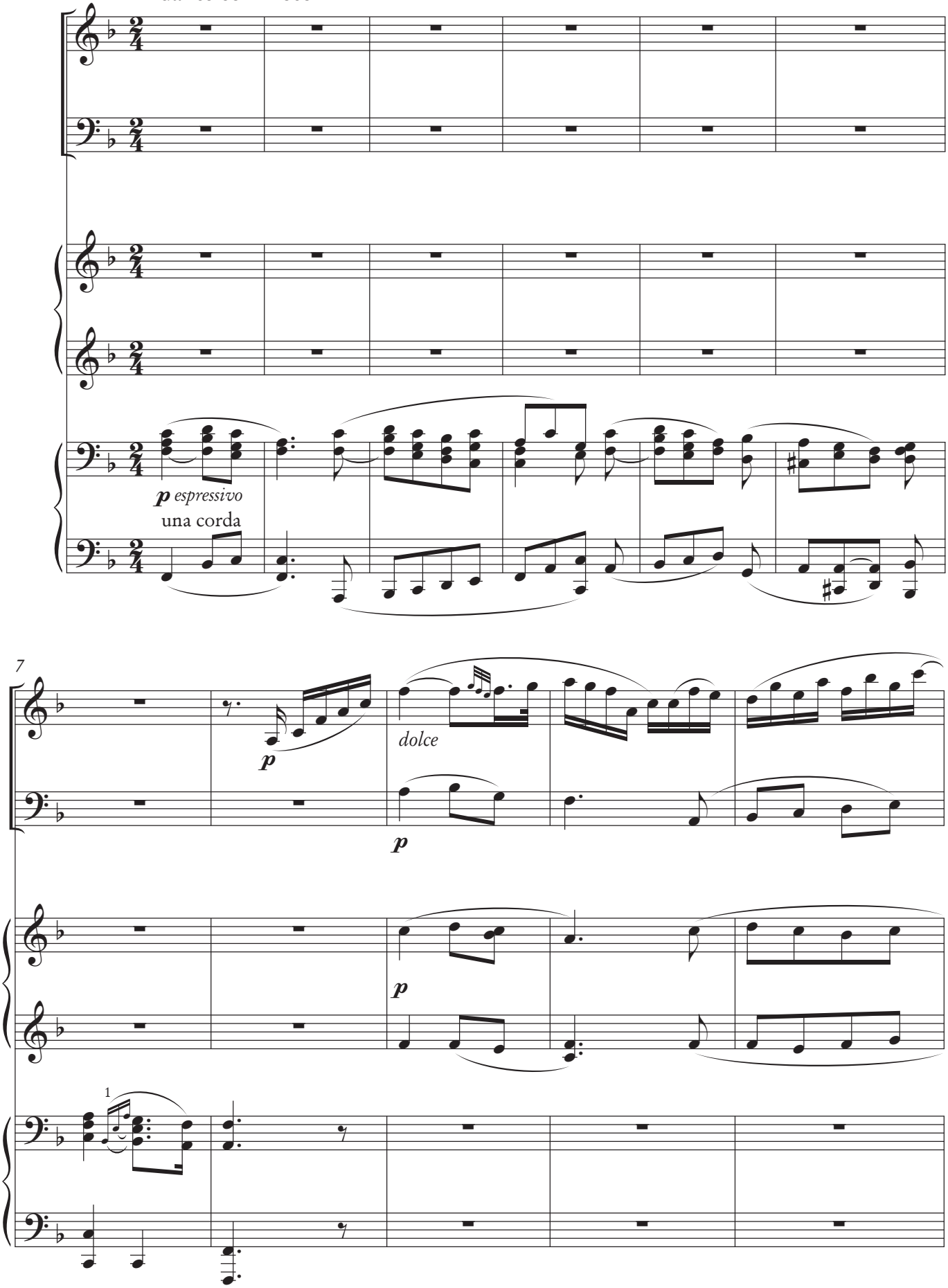

350
8va
H
355
fz
ff
(8va)
3
Ped.

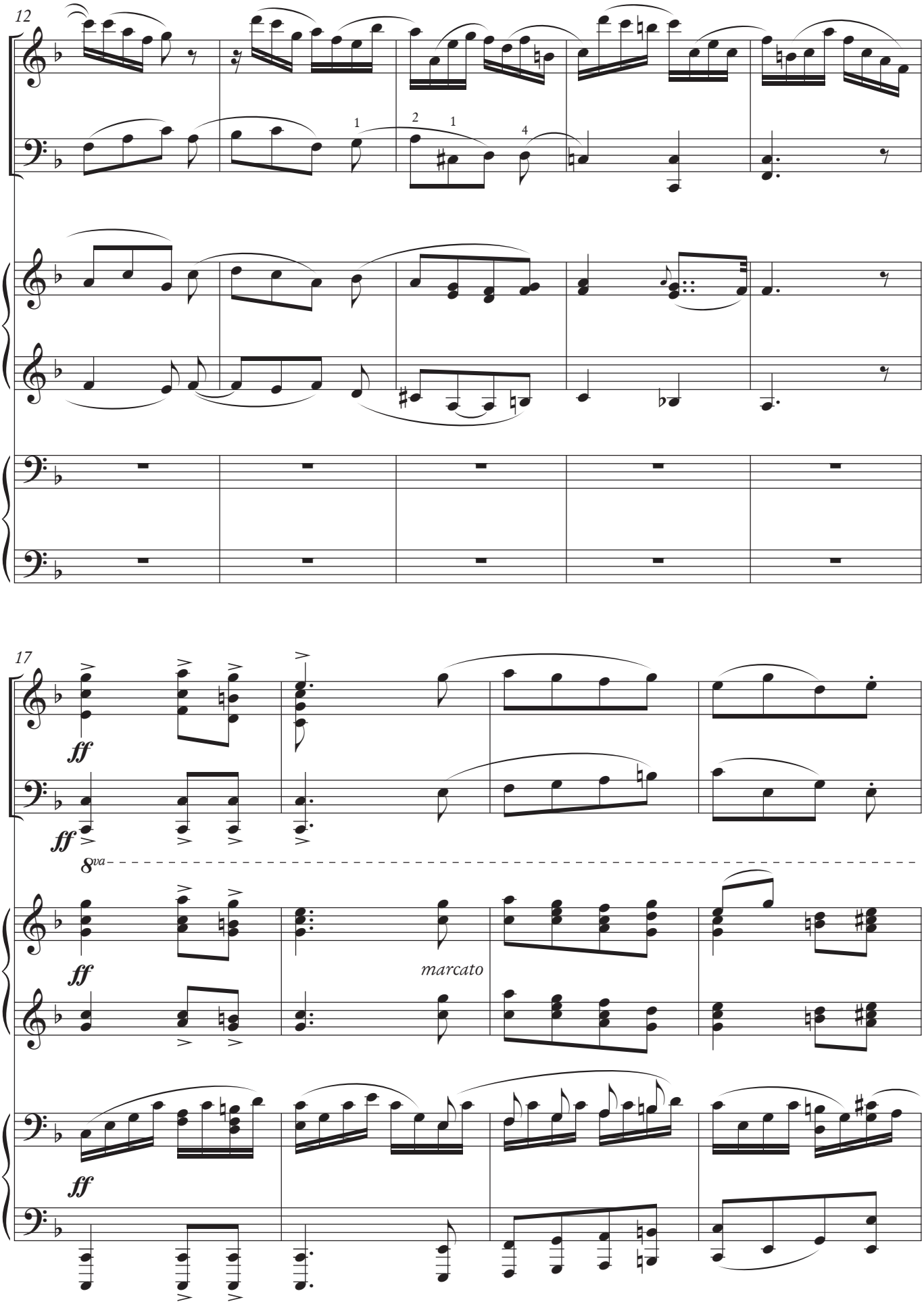

360
fz
fz
fz
(8va)
3
3
3
Ped.
Ped.
Ped.
Ped.
365
(8va)

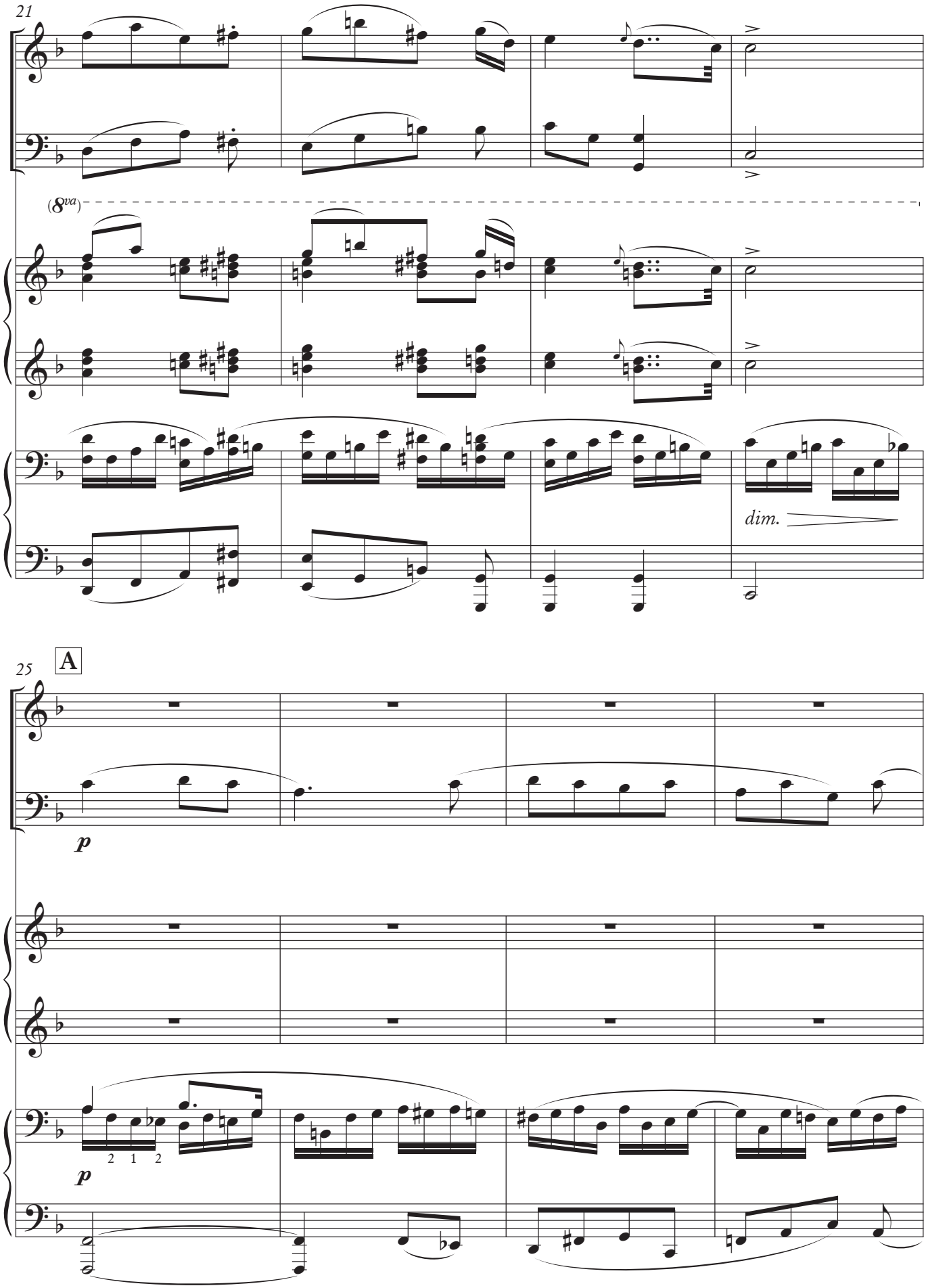

371
stringendo sin al Fine
(8va)
376
Presto
(8va)

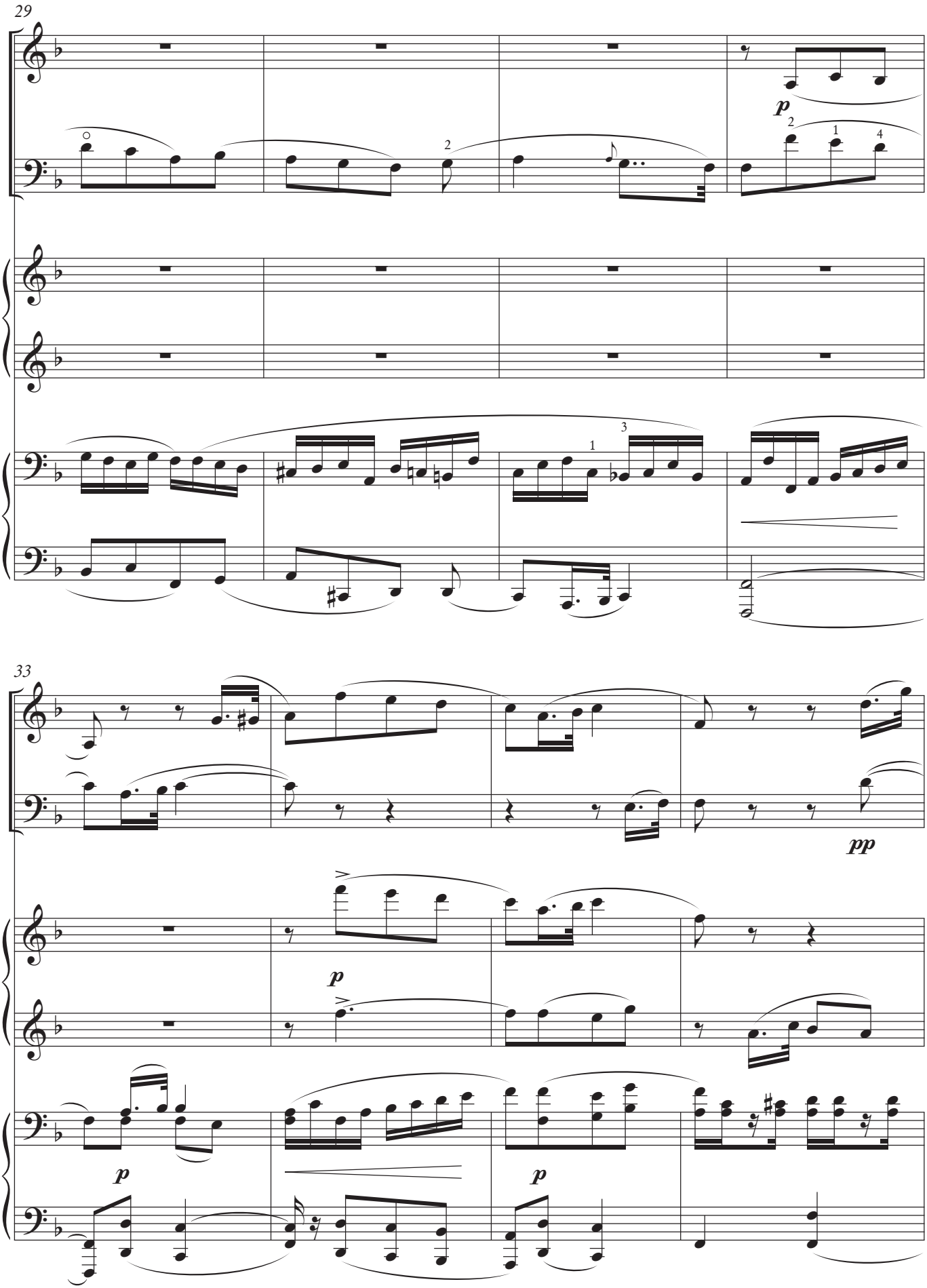
II.

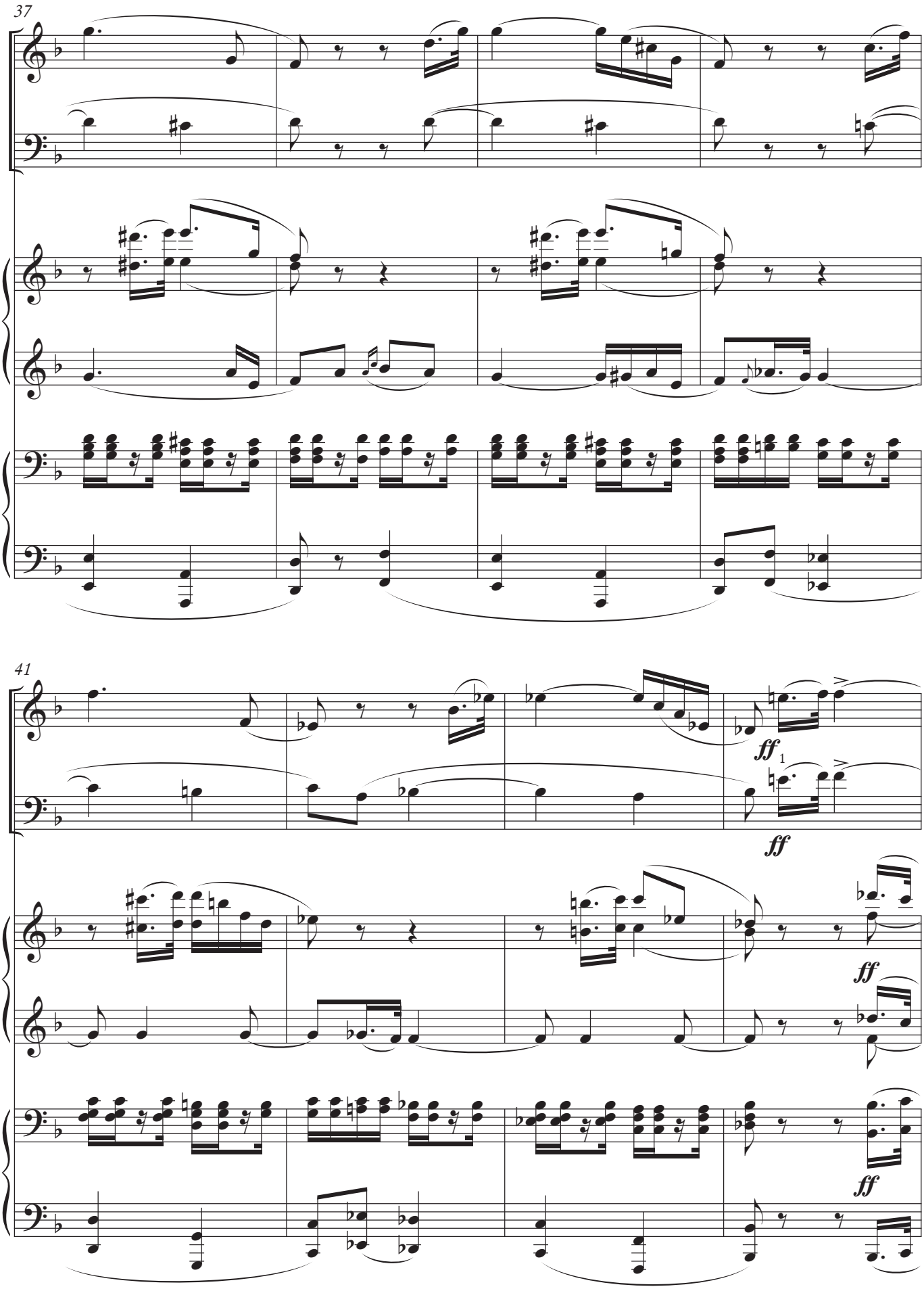
Andante con moto




12
17
ff
ff
8va
marcato
ff
ff


21
(8va)
dim.
25
A
p
p
2 1 2


29
p
33
pp
p
p
p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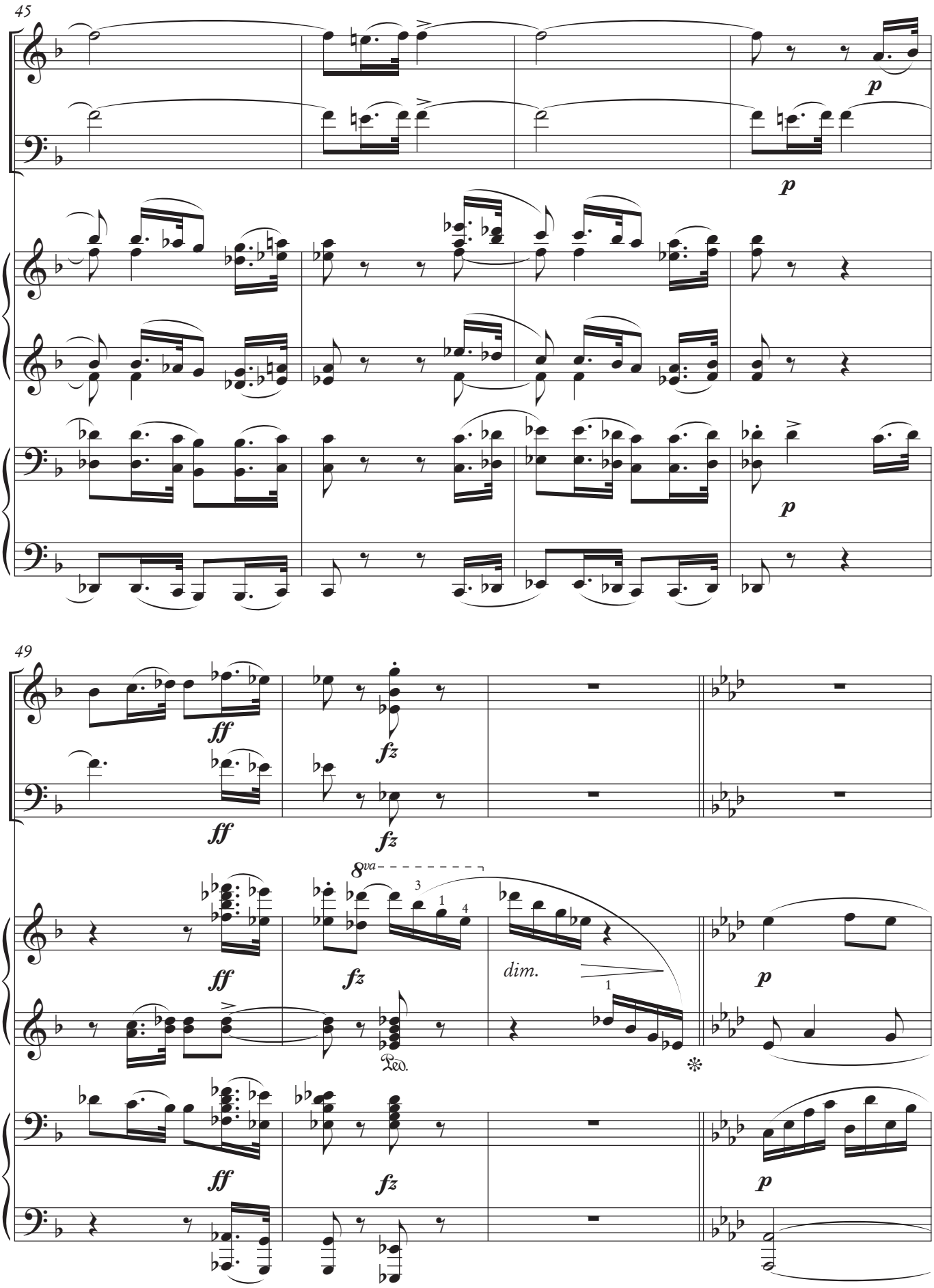
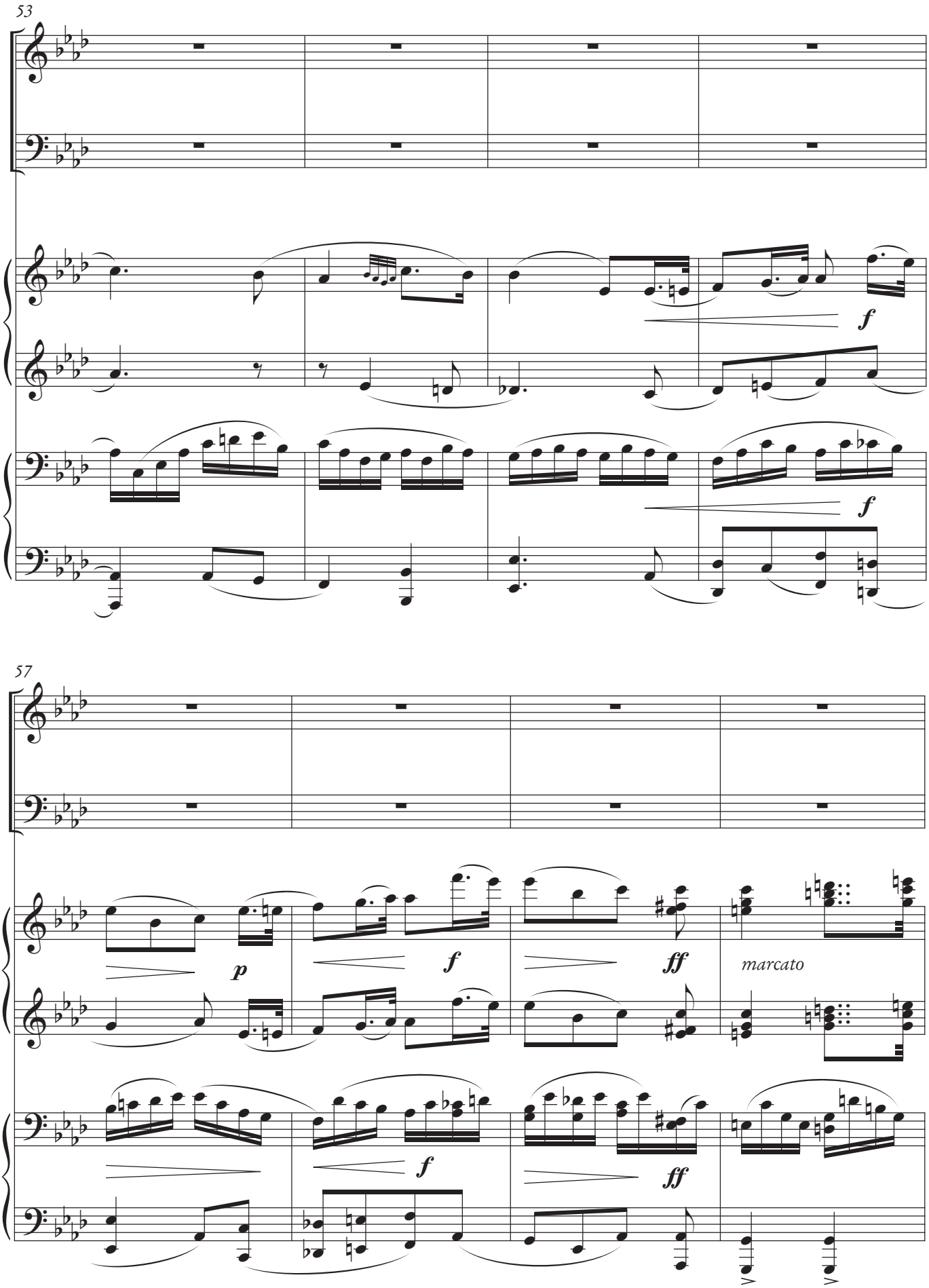
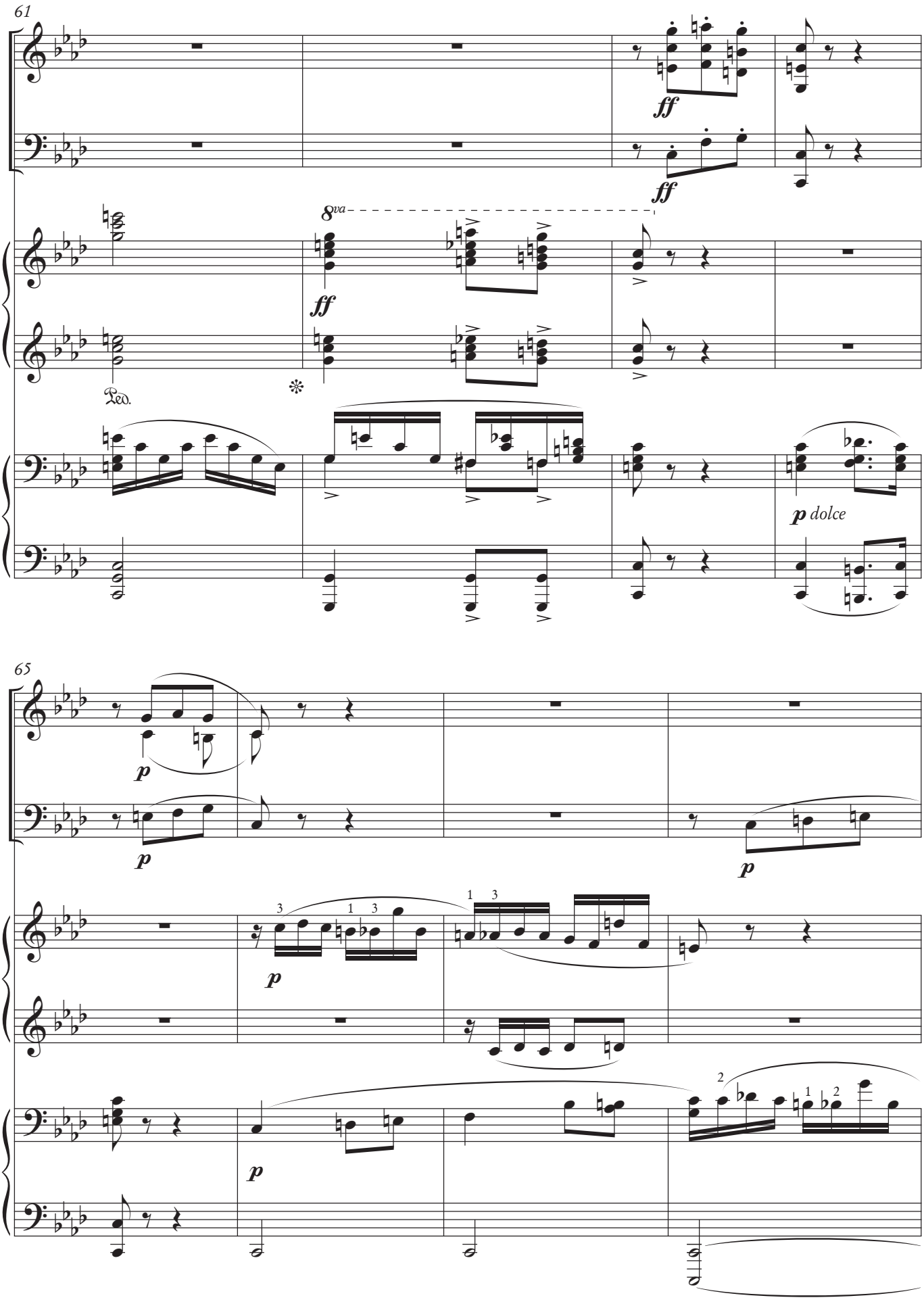
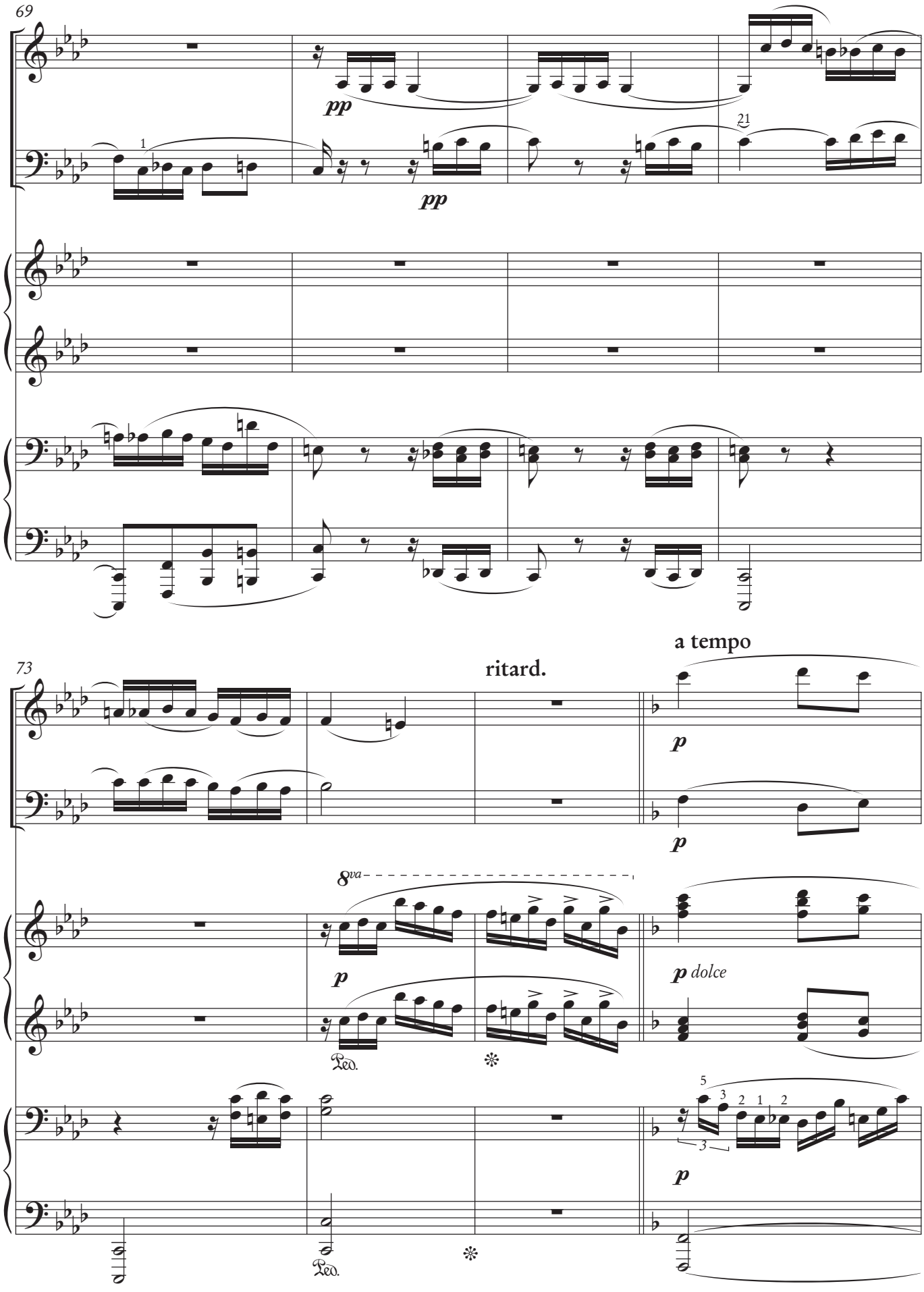
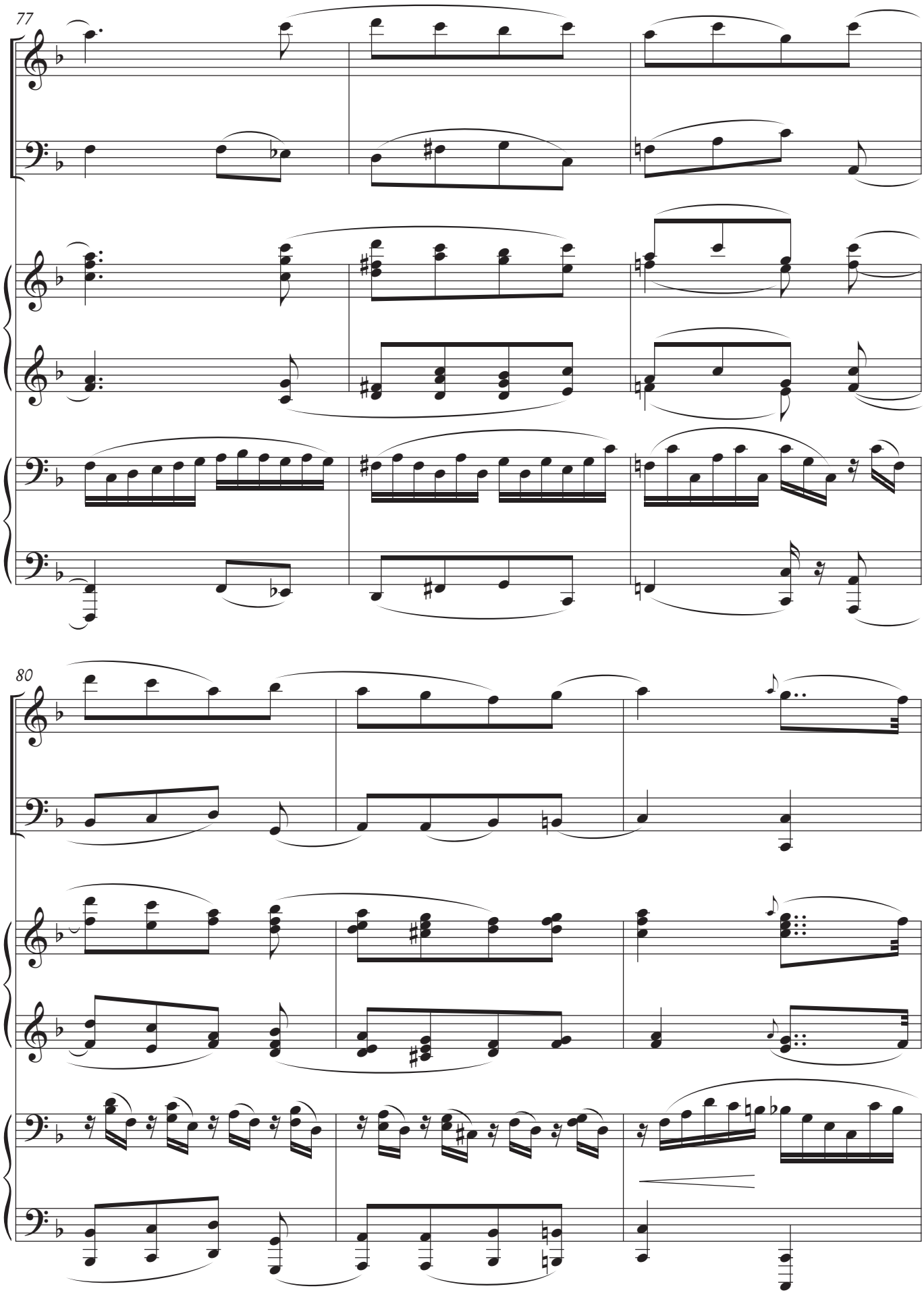
41
ff
1
ff
ff
ff

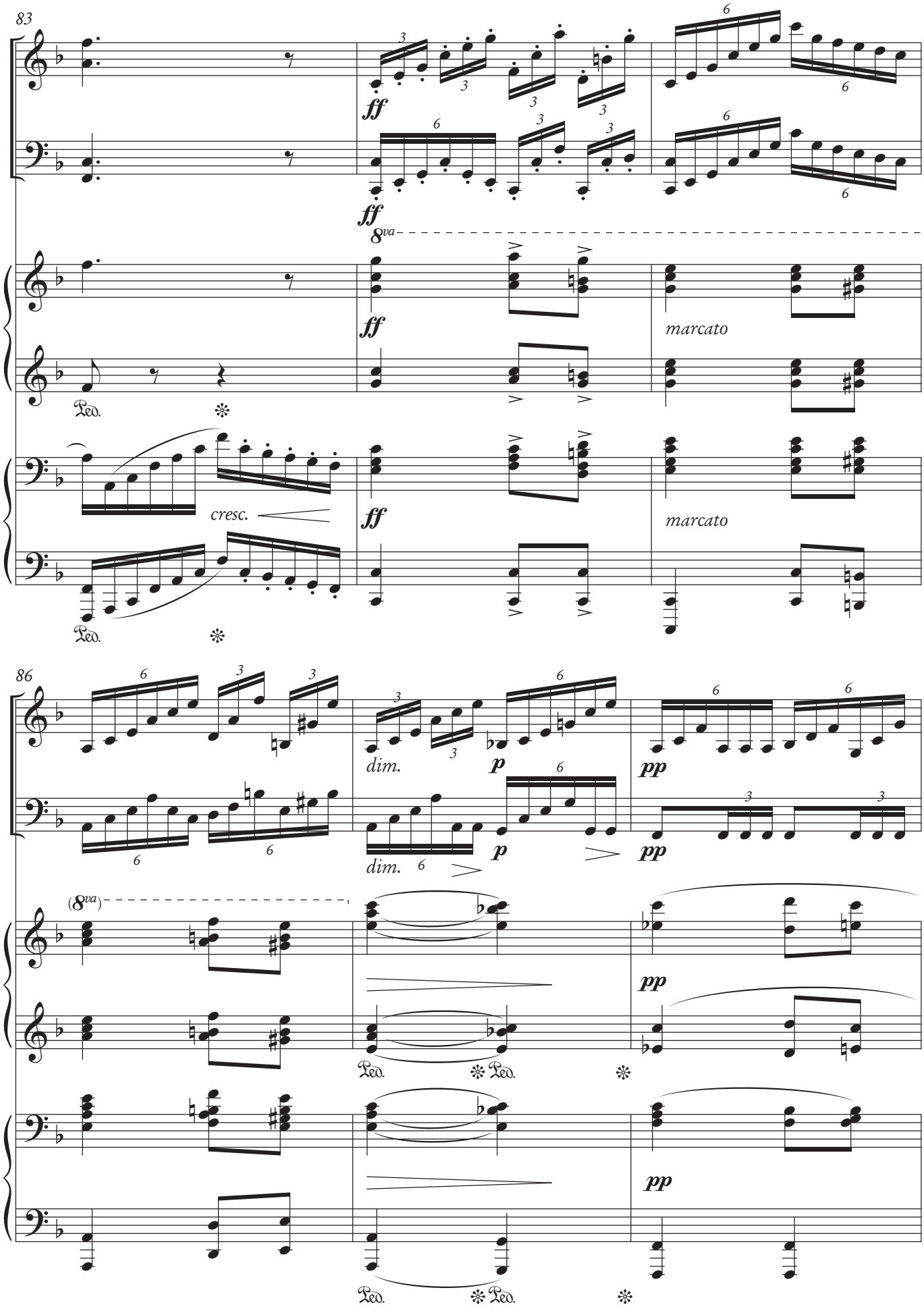

45
p
p
p
49
ff
fz
ff
fz
8va
ff
fz
dim.
p
Ped.
ff
fz
p

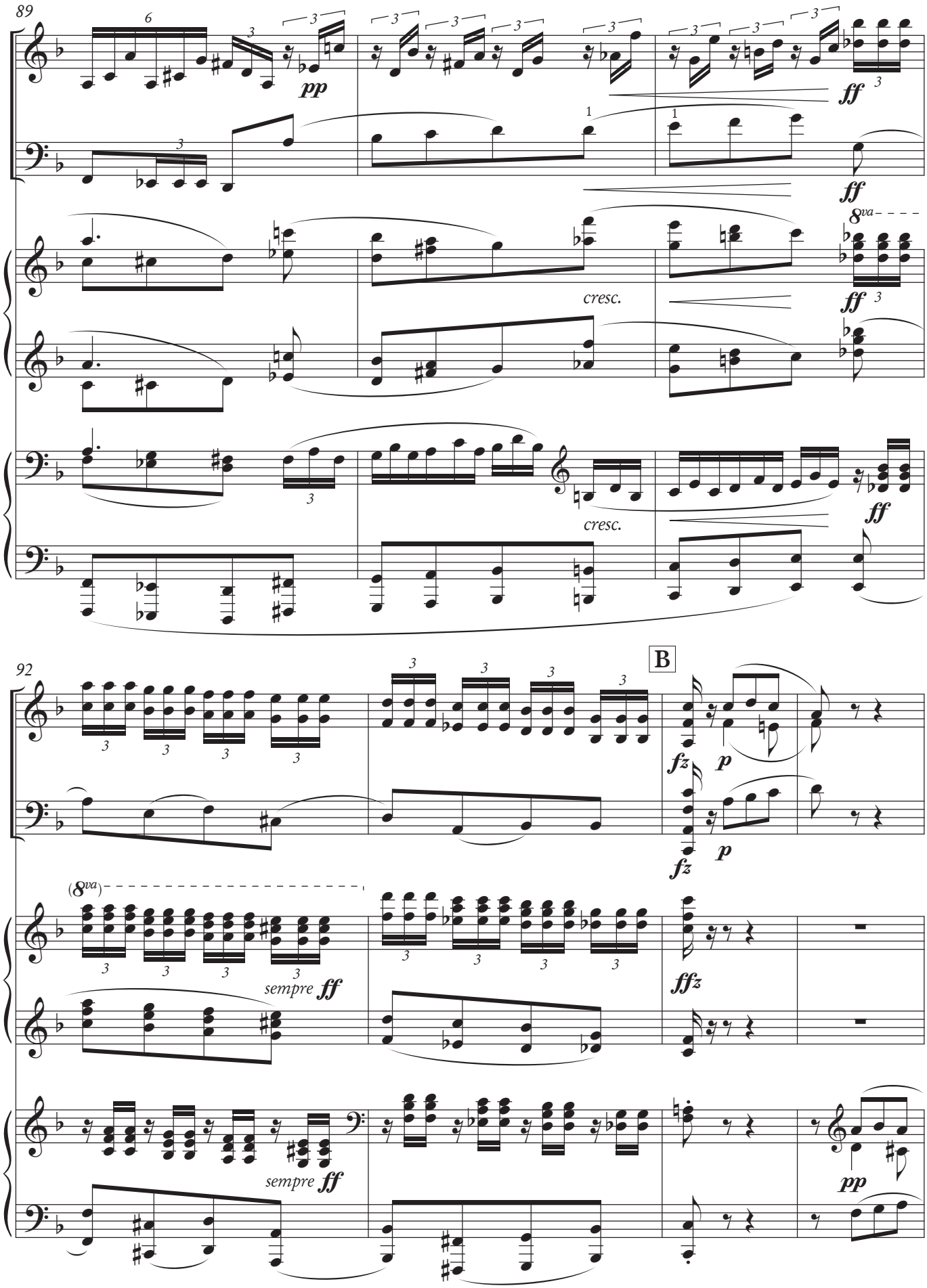

53
f
f
57
p
f
ff
marcato
f
ff

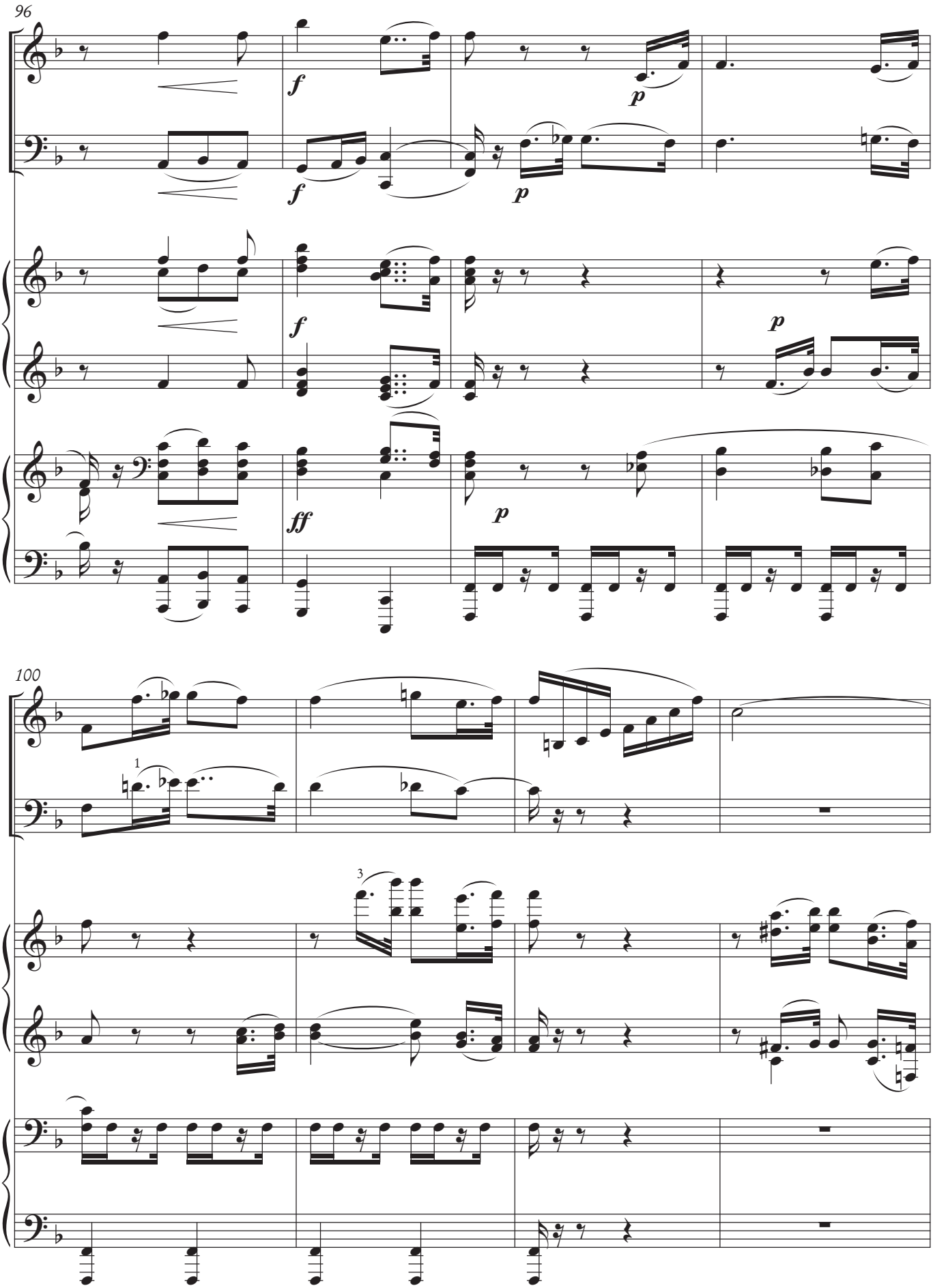

61
ff
ff
8va
ff
Ped.
p dolce
65
p
p
p
p
p

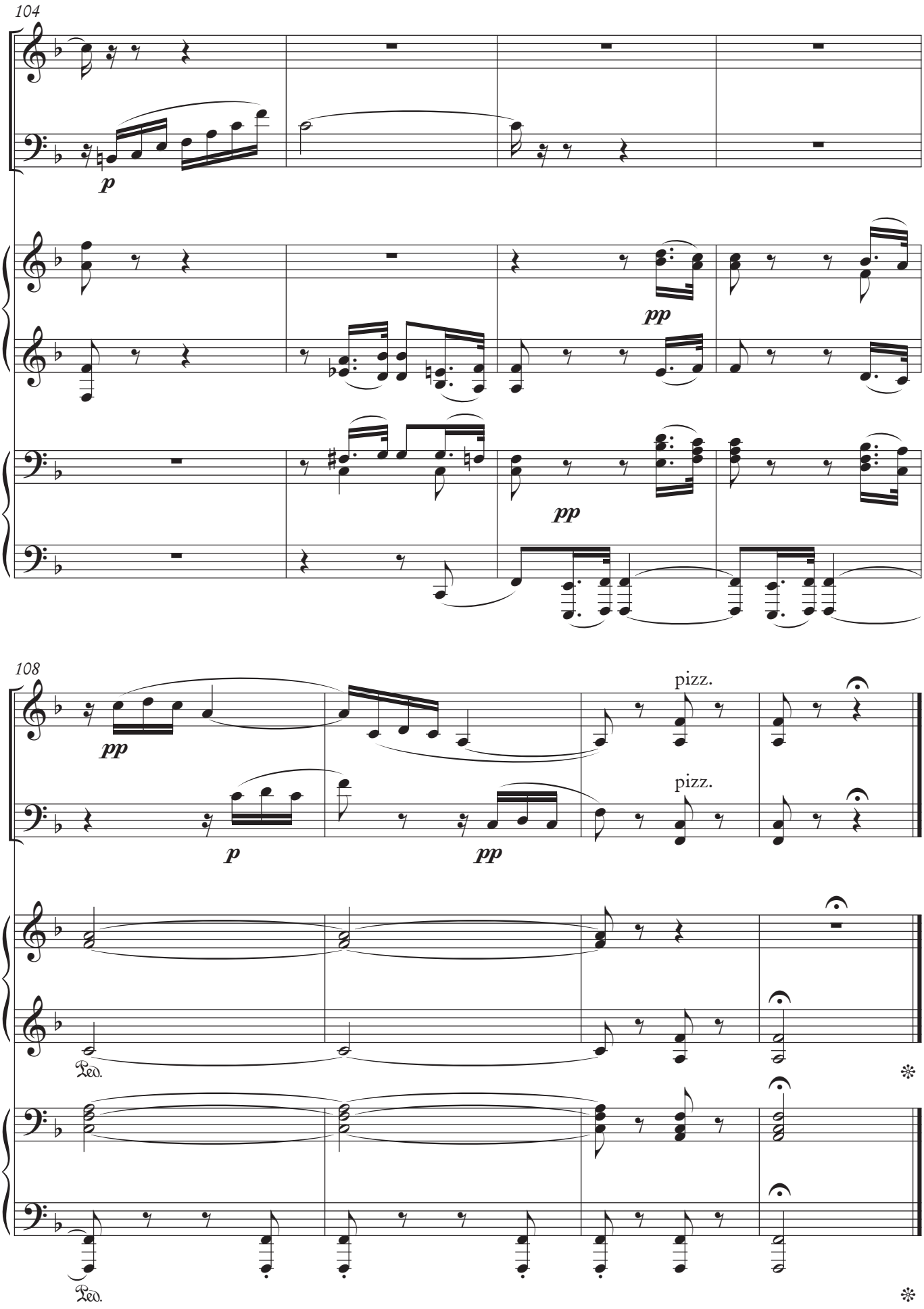

69
pp
pp
21
73
ritard.
a tempo
p
p
8va
p
Ped.
p dolce
5
3
2
1
2
3
p
Ped.


77
80


83
ff
8va
marcato
cresc.
86
dim.
p
pp
(8va)

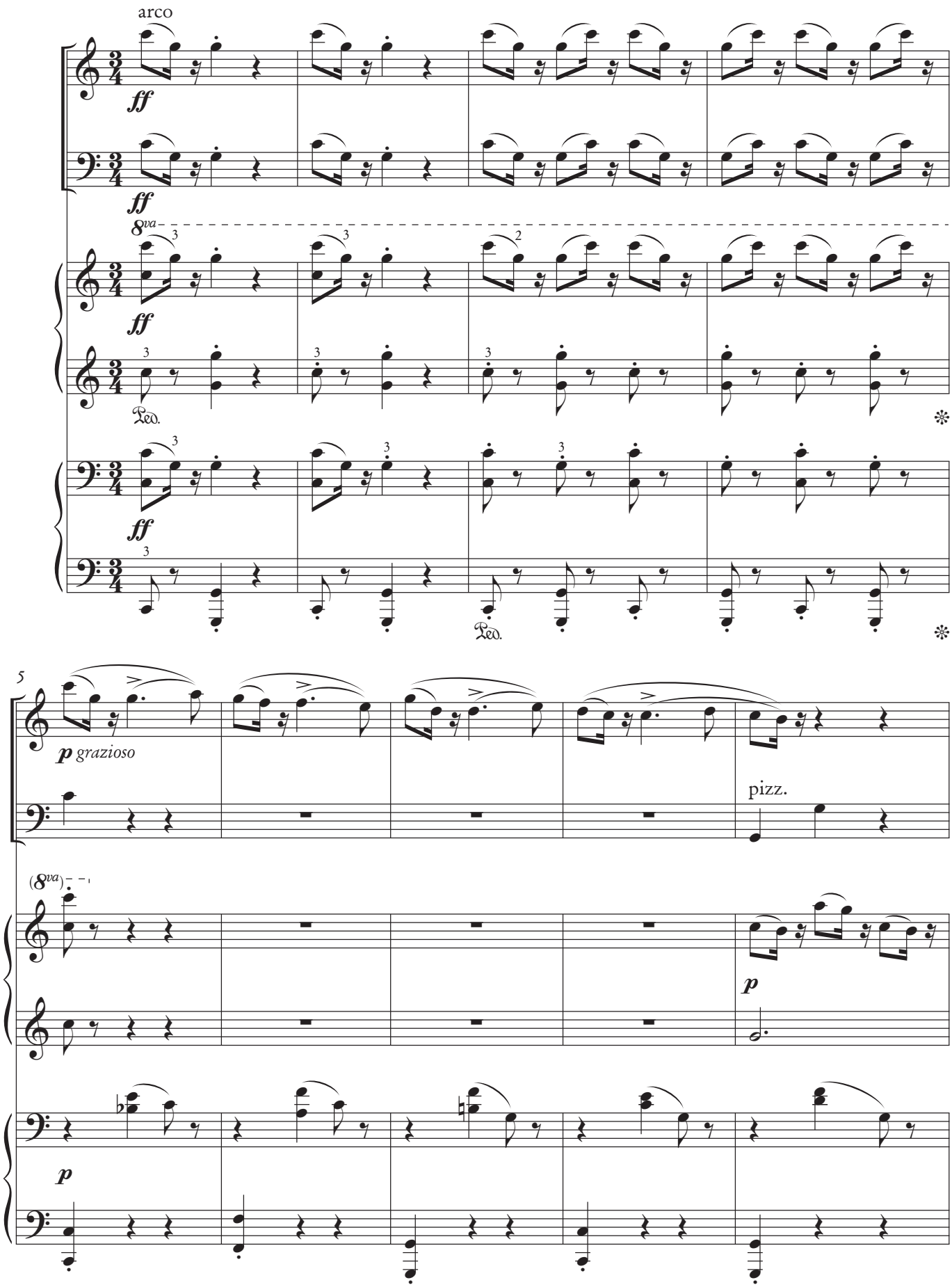

89
pp
ff
cresc.
8va
92
B
fz
p
(8va)
sempre ff
ffz

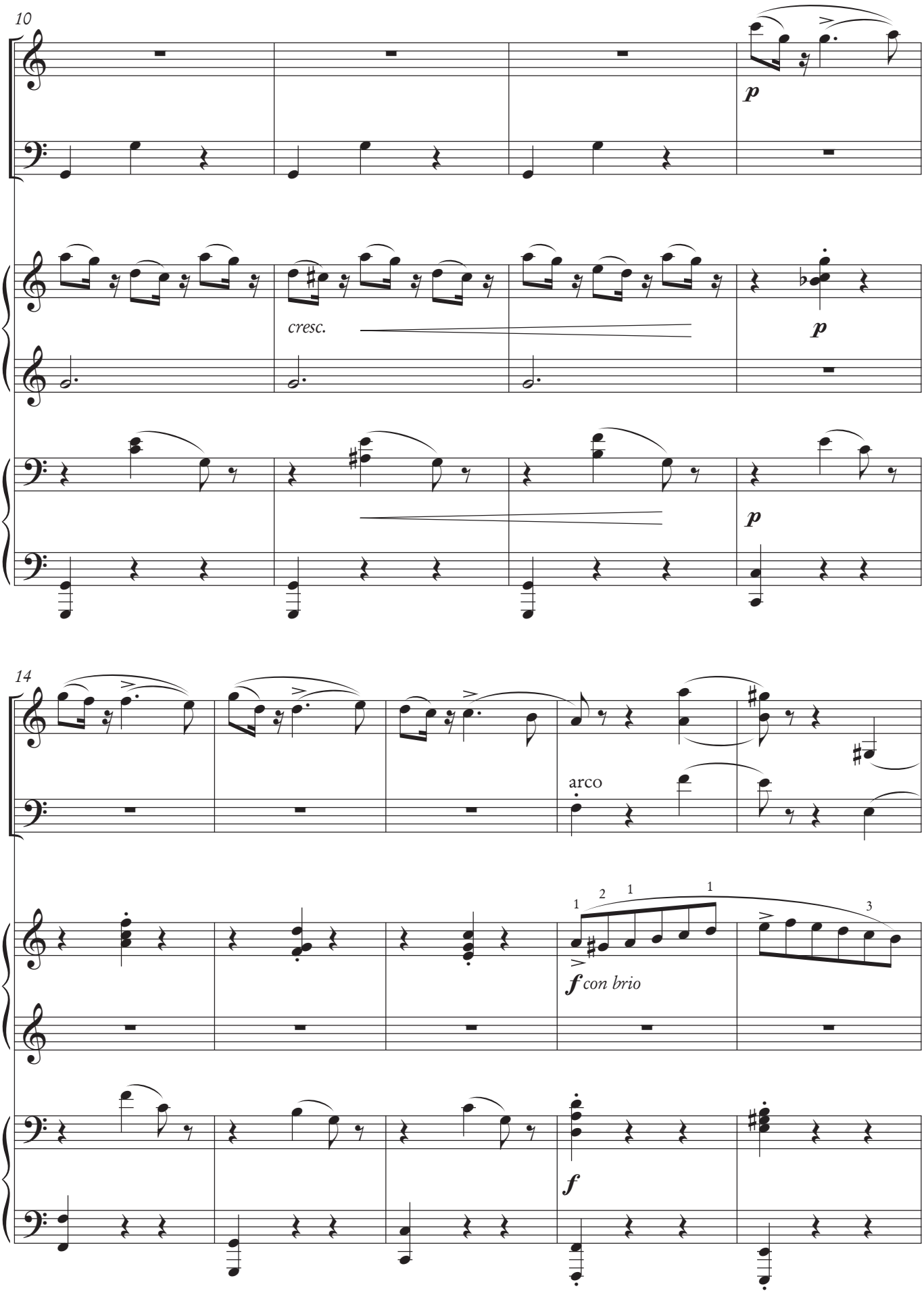

96
f
p
f
p
f
p
ff
p
100
1
3

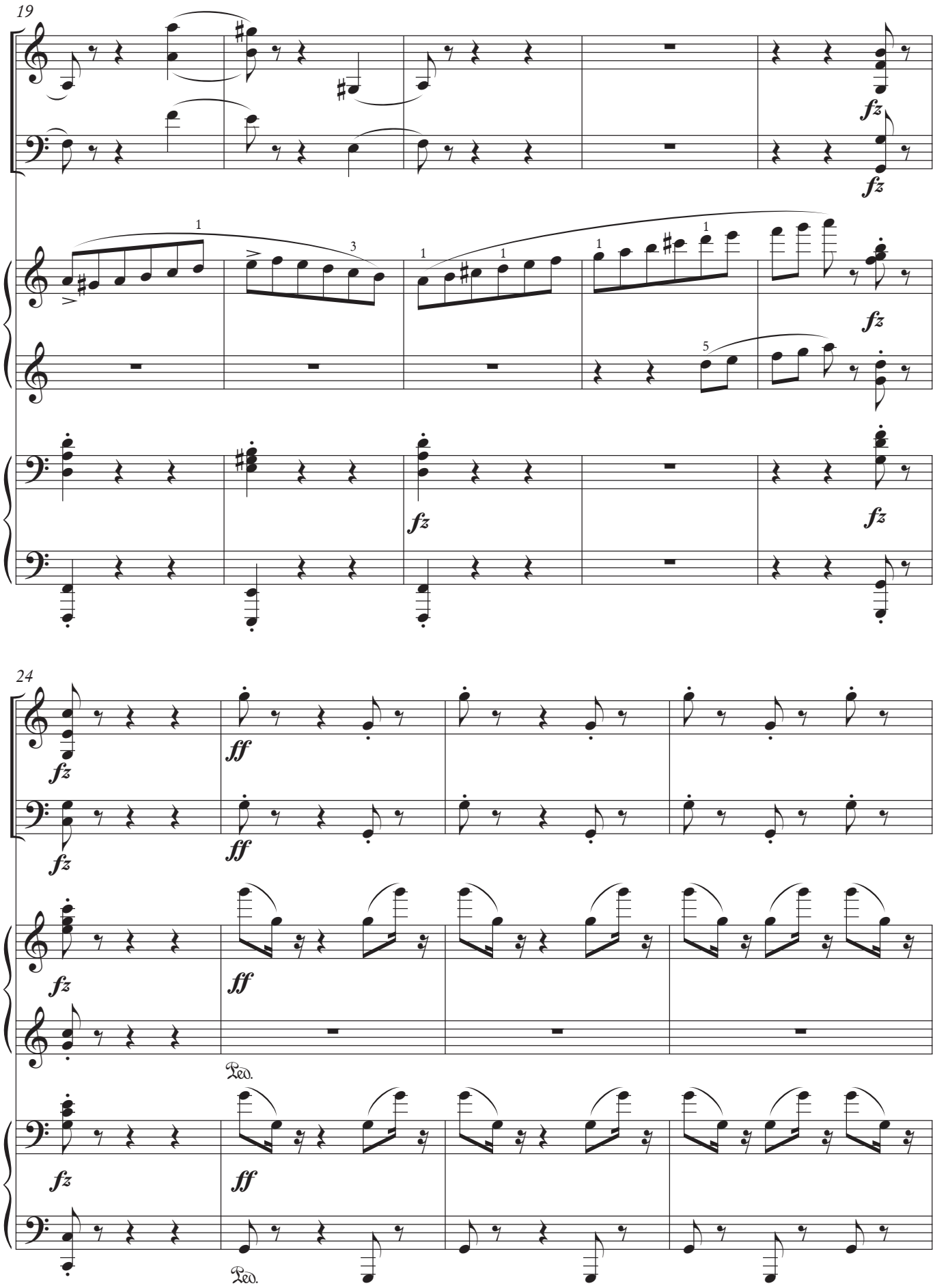

104
p
pp
pp
108
pp
p
pp
pizz.
pizz.
Ped.
Ped.

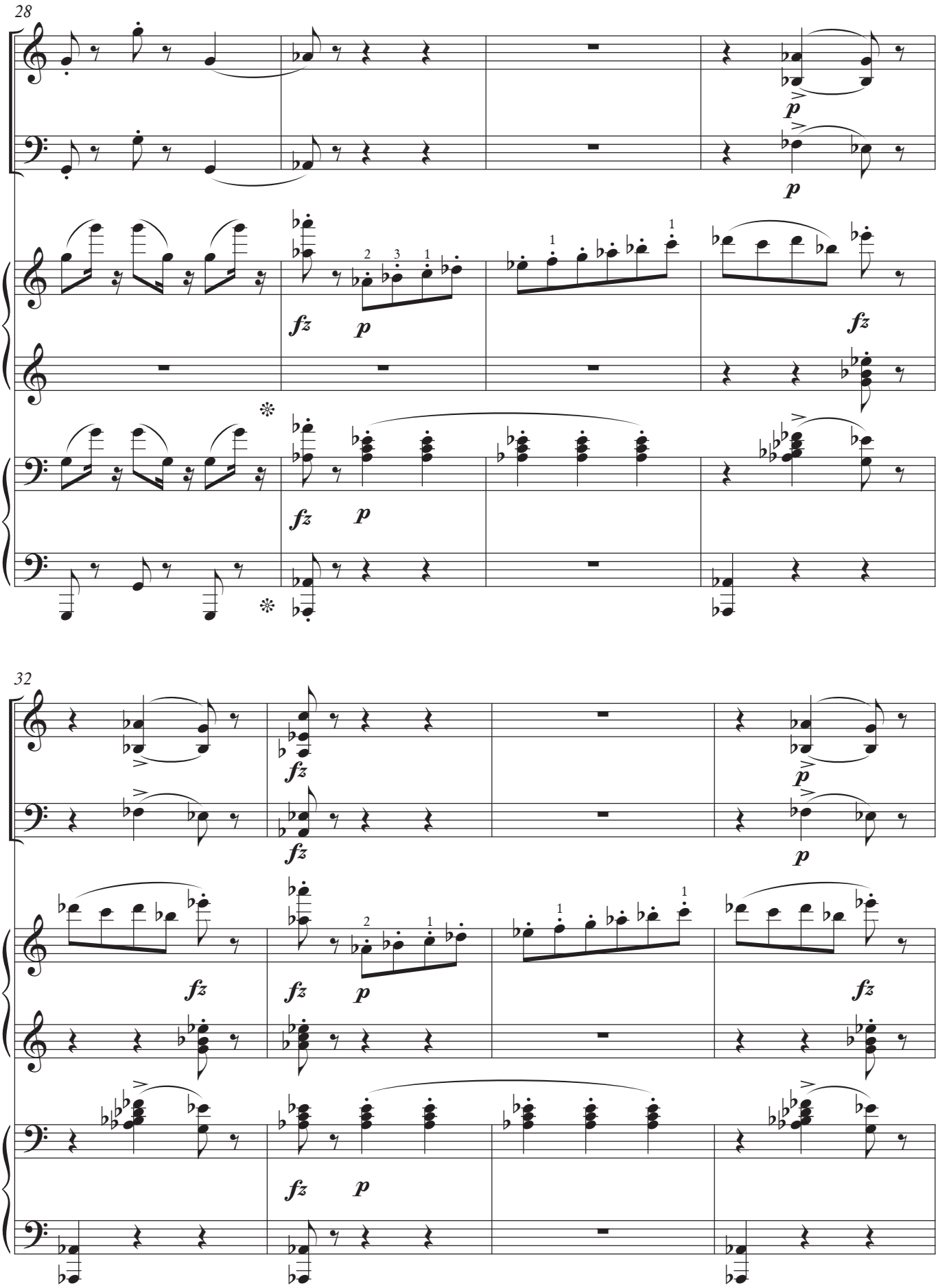
III.

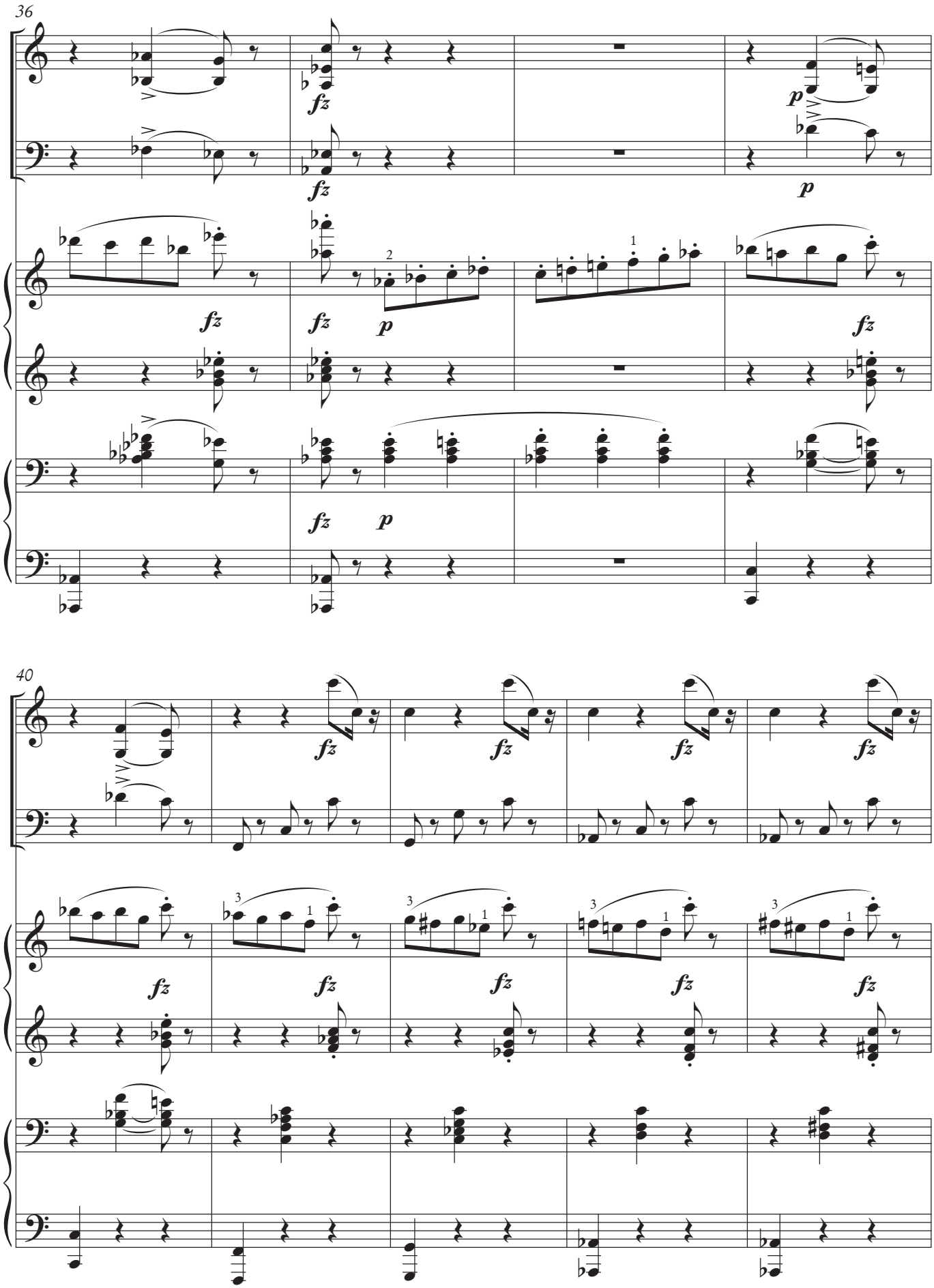
SCHERZO
Vivace

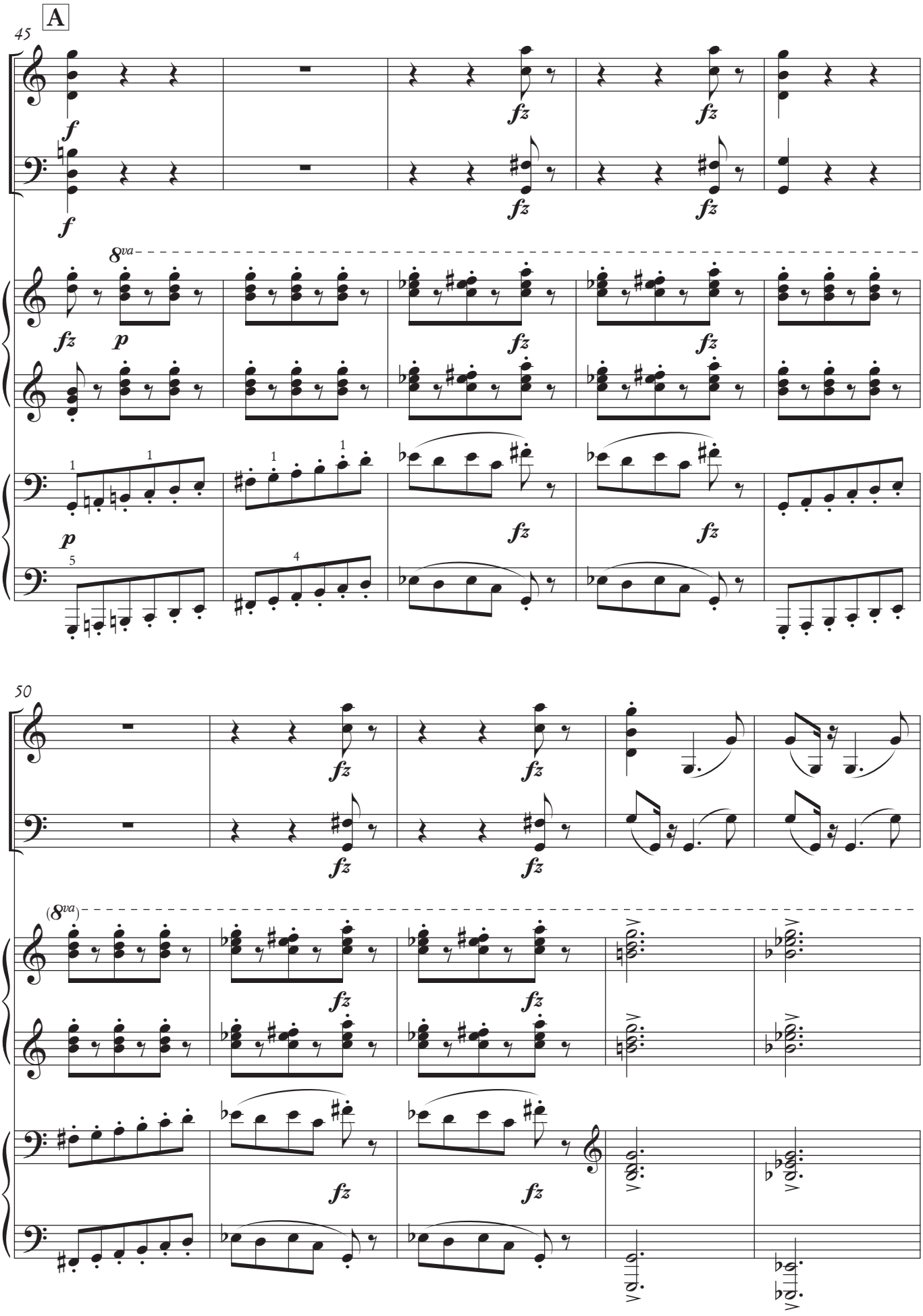


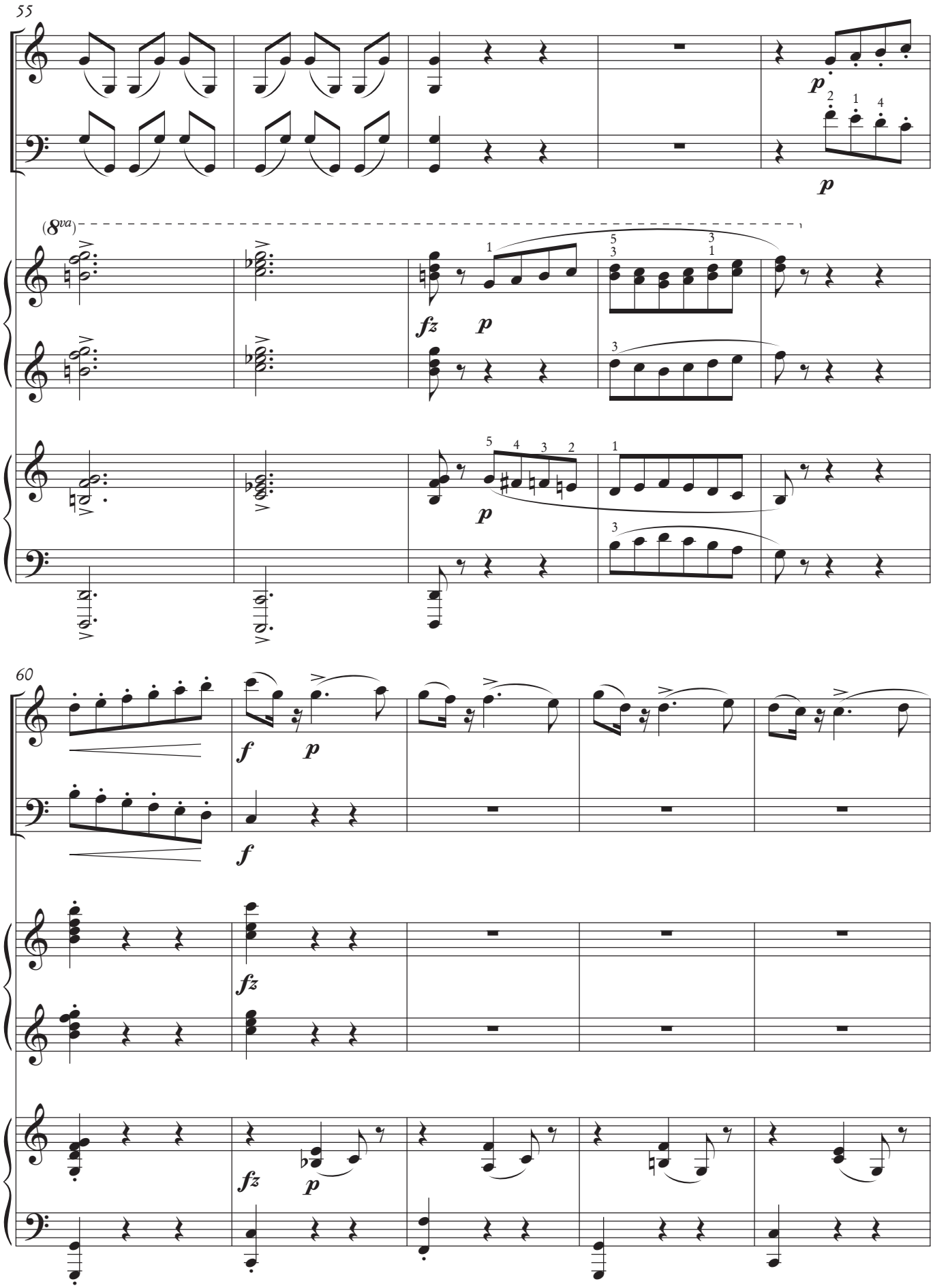

10
p
cresc.
p
p
14
arco
1 2 1 1
3
f con brio
f

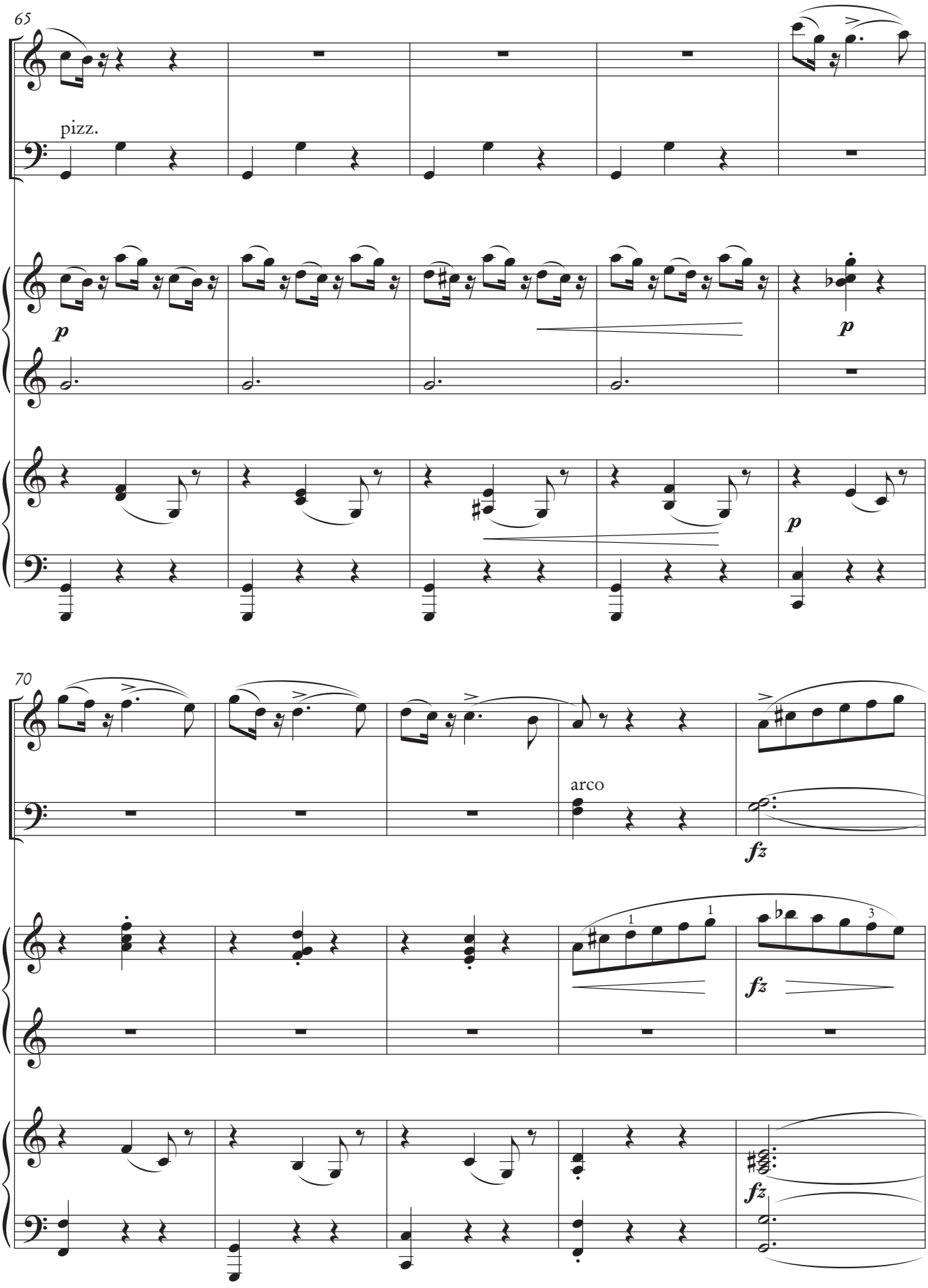

19
fz
fz
1
3
1
1
1
1
5
fz
fz
fz
24
fz
fz
ff
ff
fz
ff
Ped.
fz
ff
Ped.

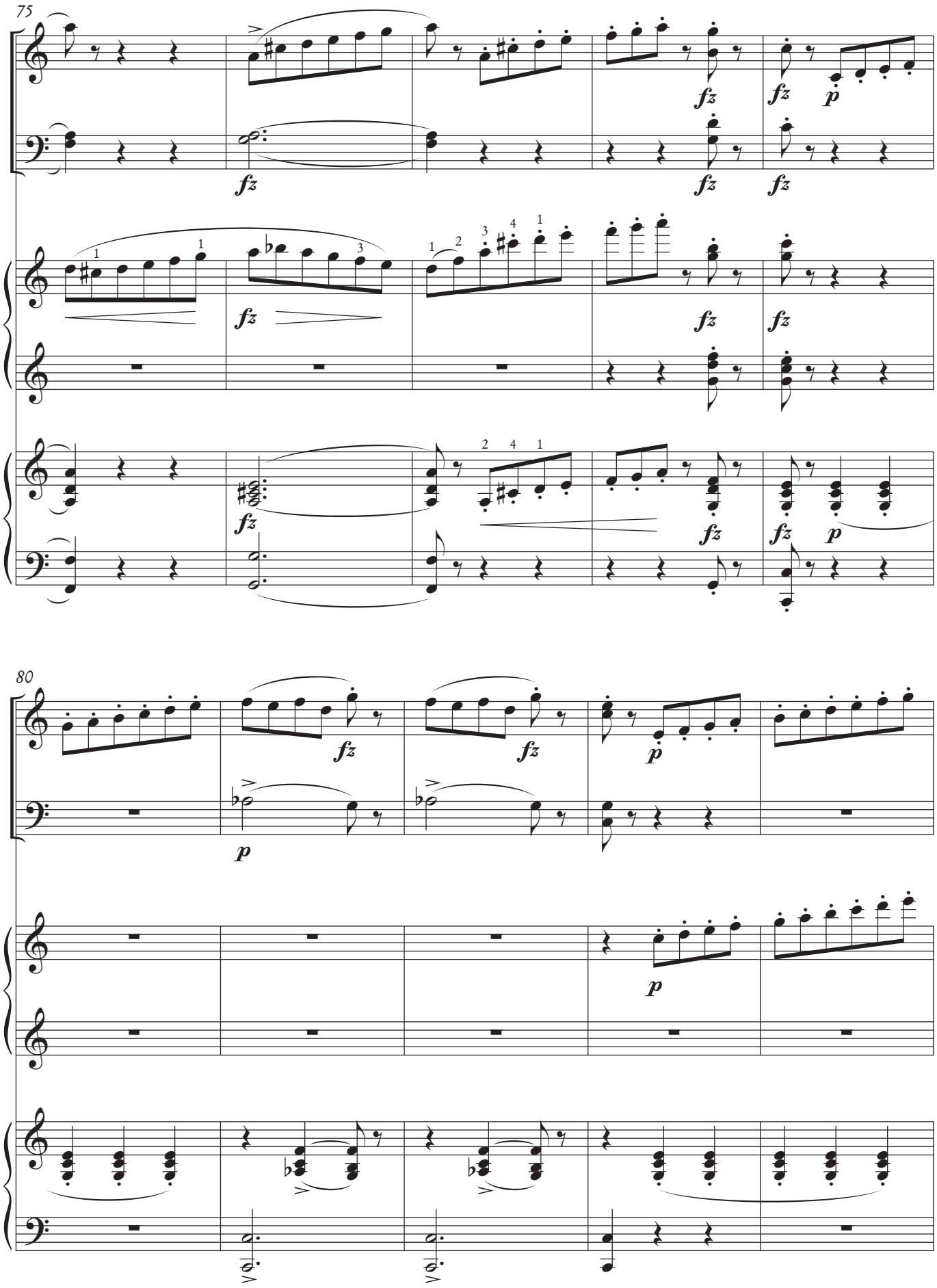

28
32

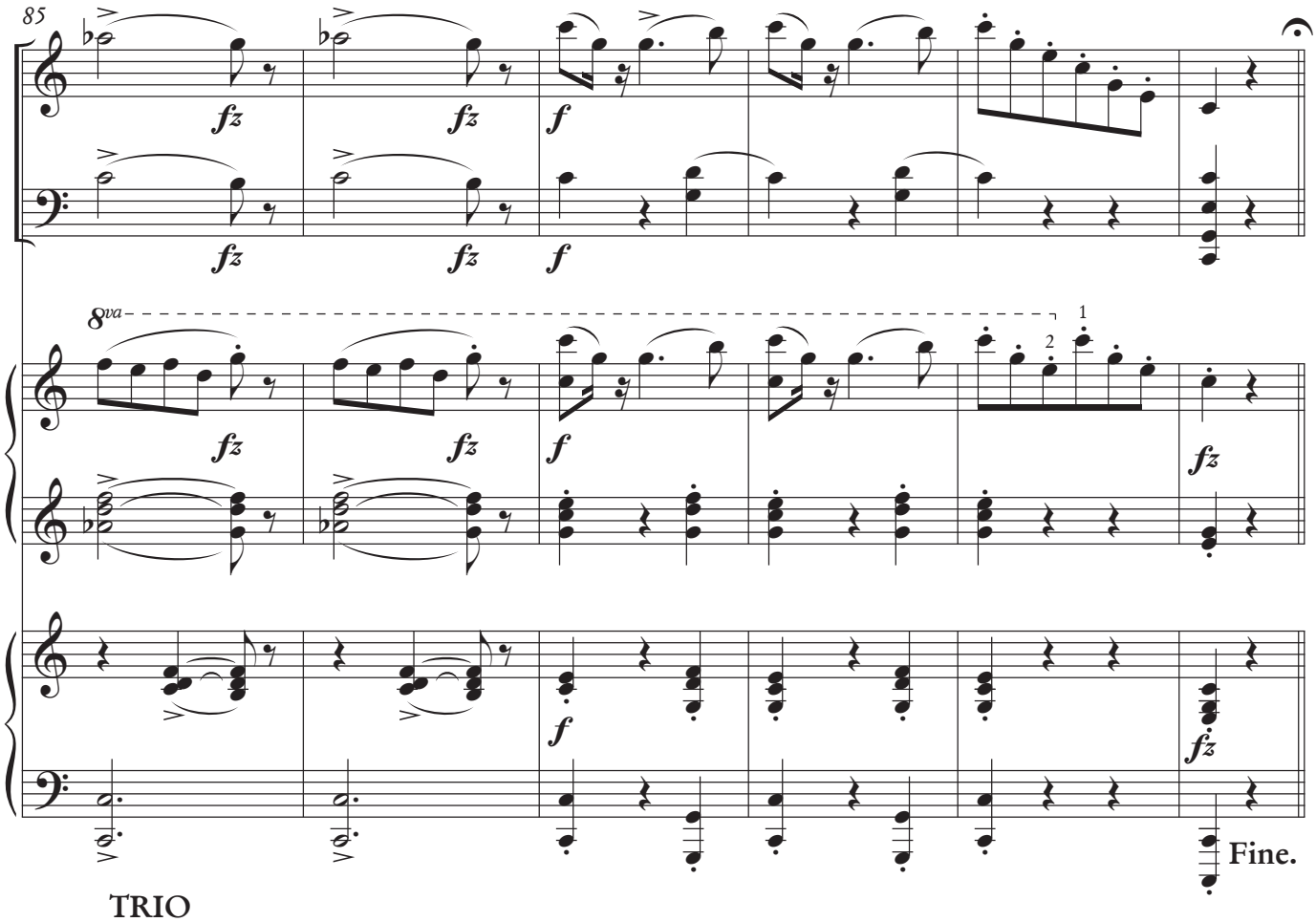

36
fz
p
40


A
45
f
fz
8va
p
50
(8va)

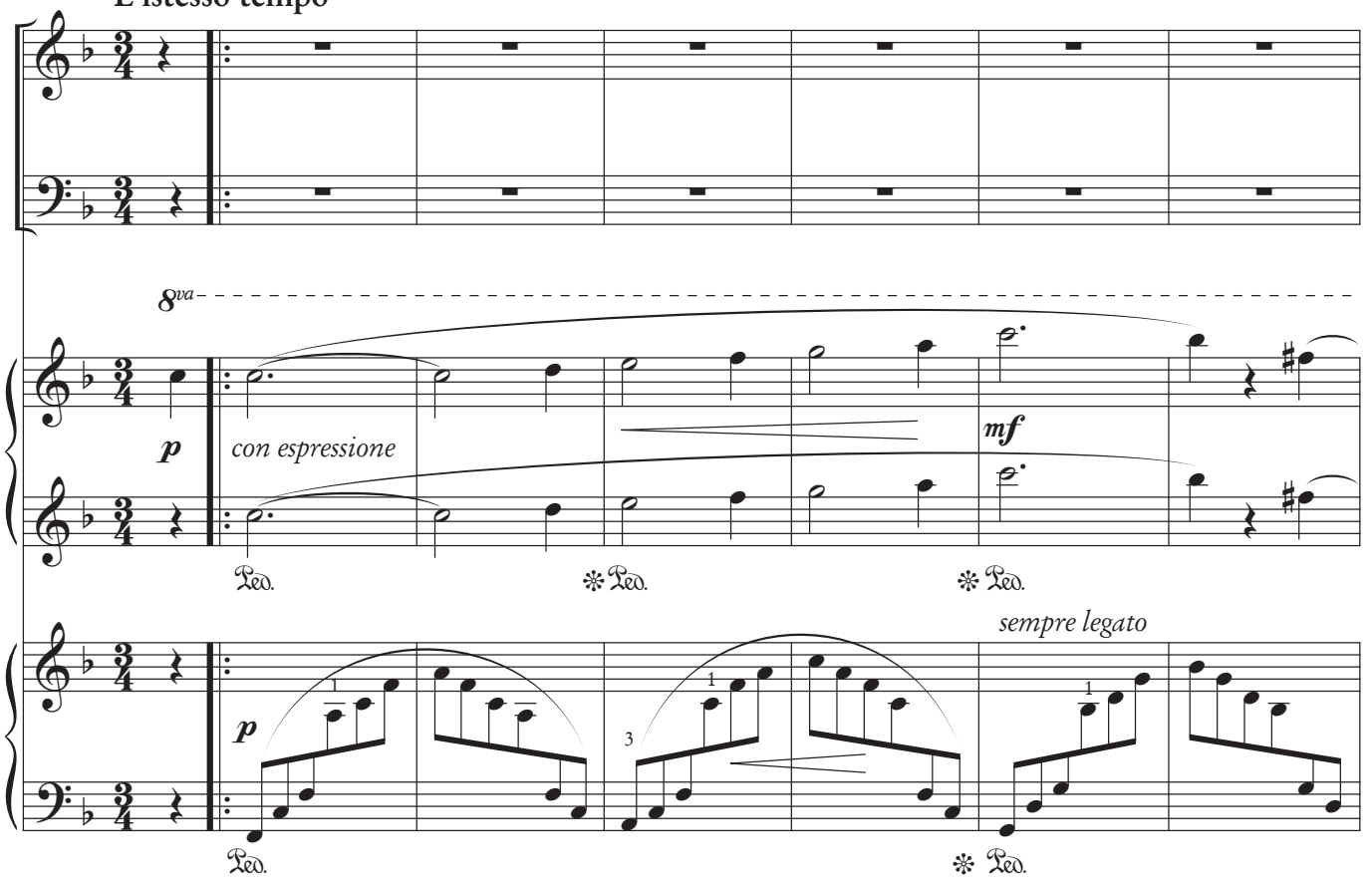

55
(8va)
60

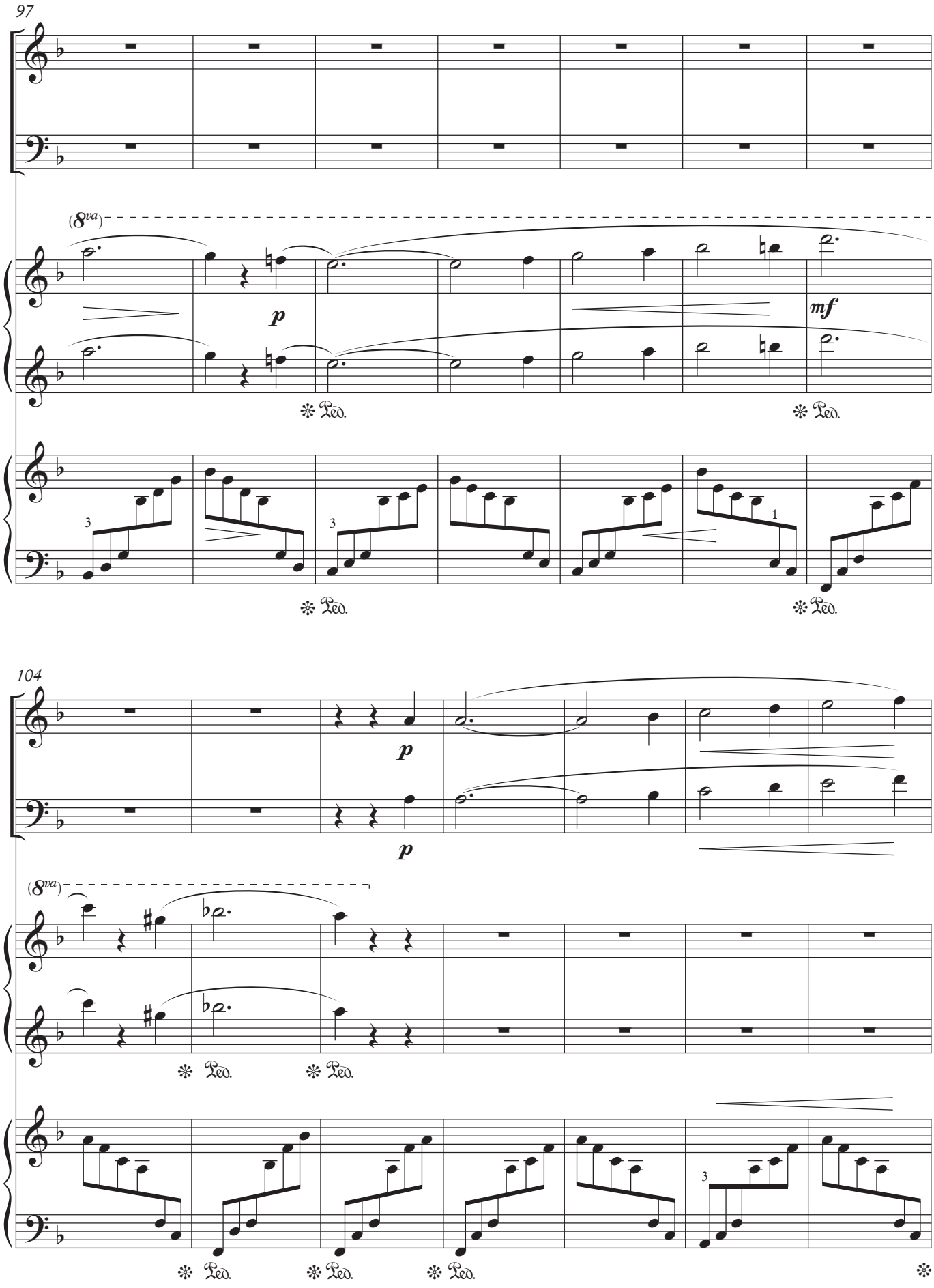

65
pizz.
p
p
p
70
arco
fz
fz
fz

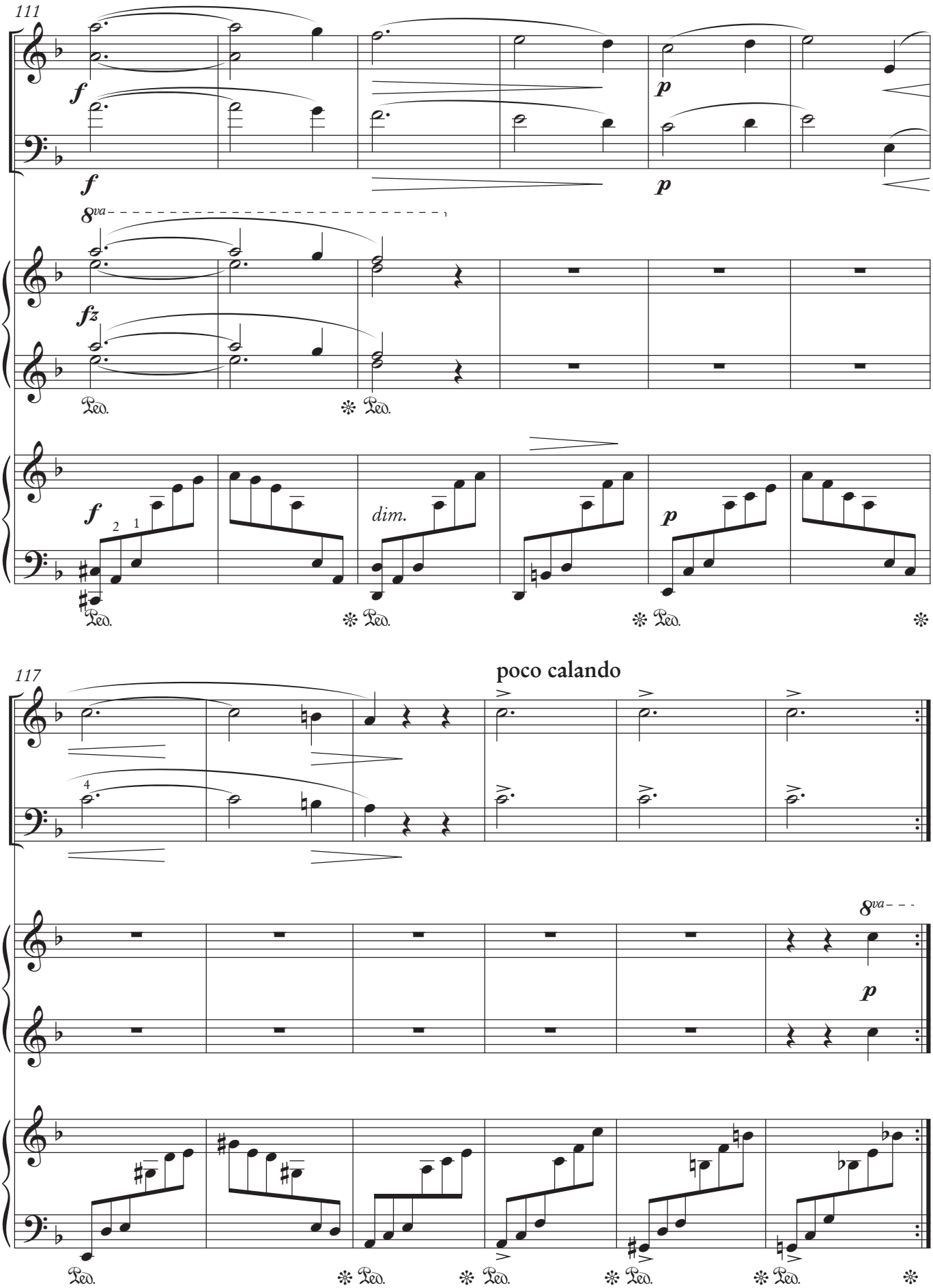

75
fz
p
80
fz
p

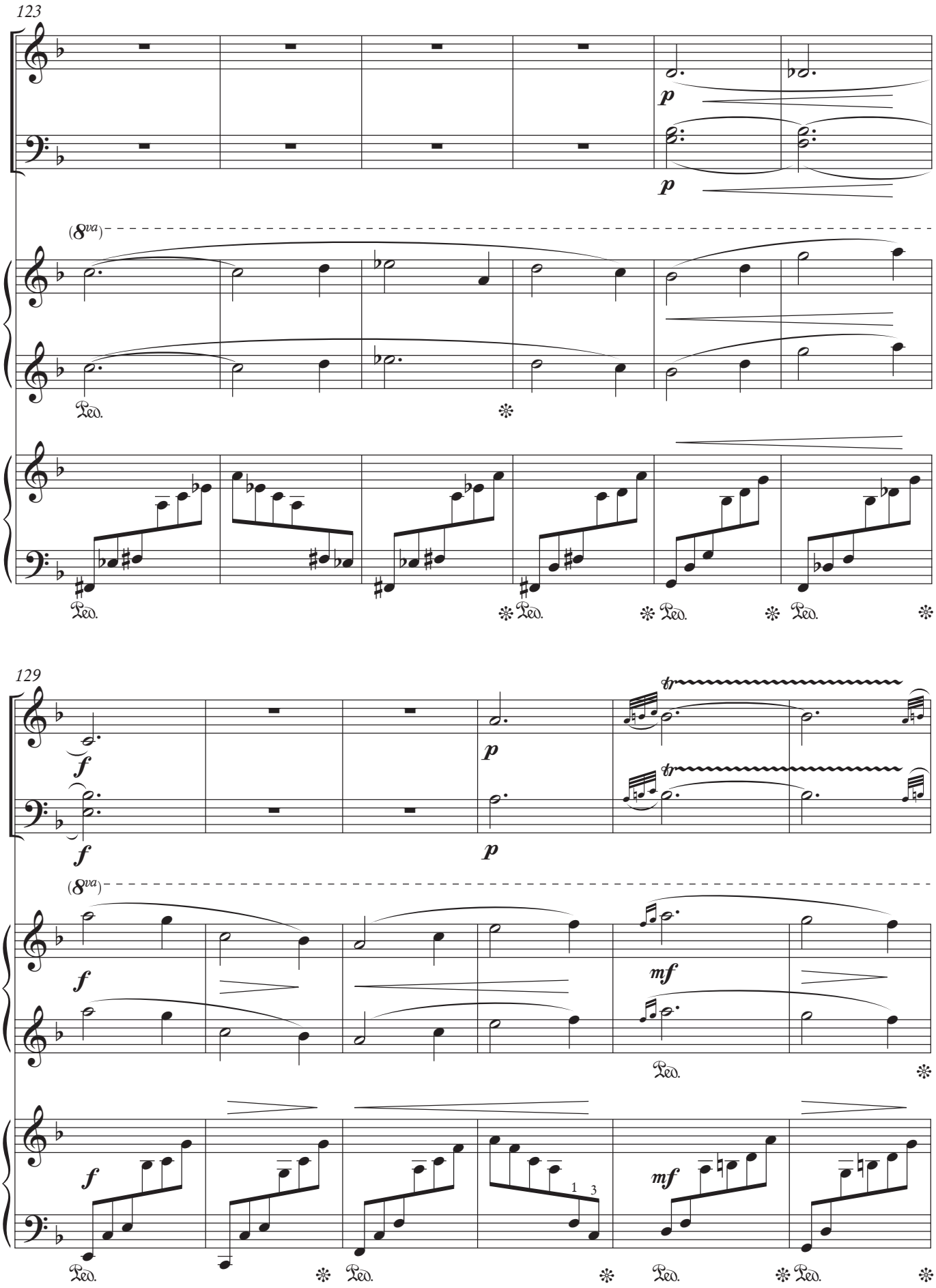


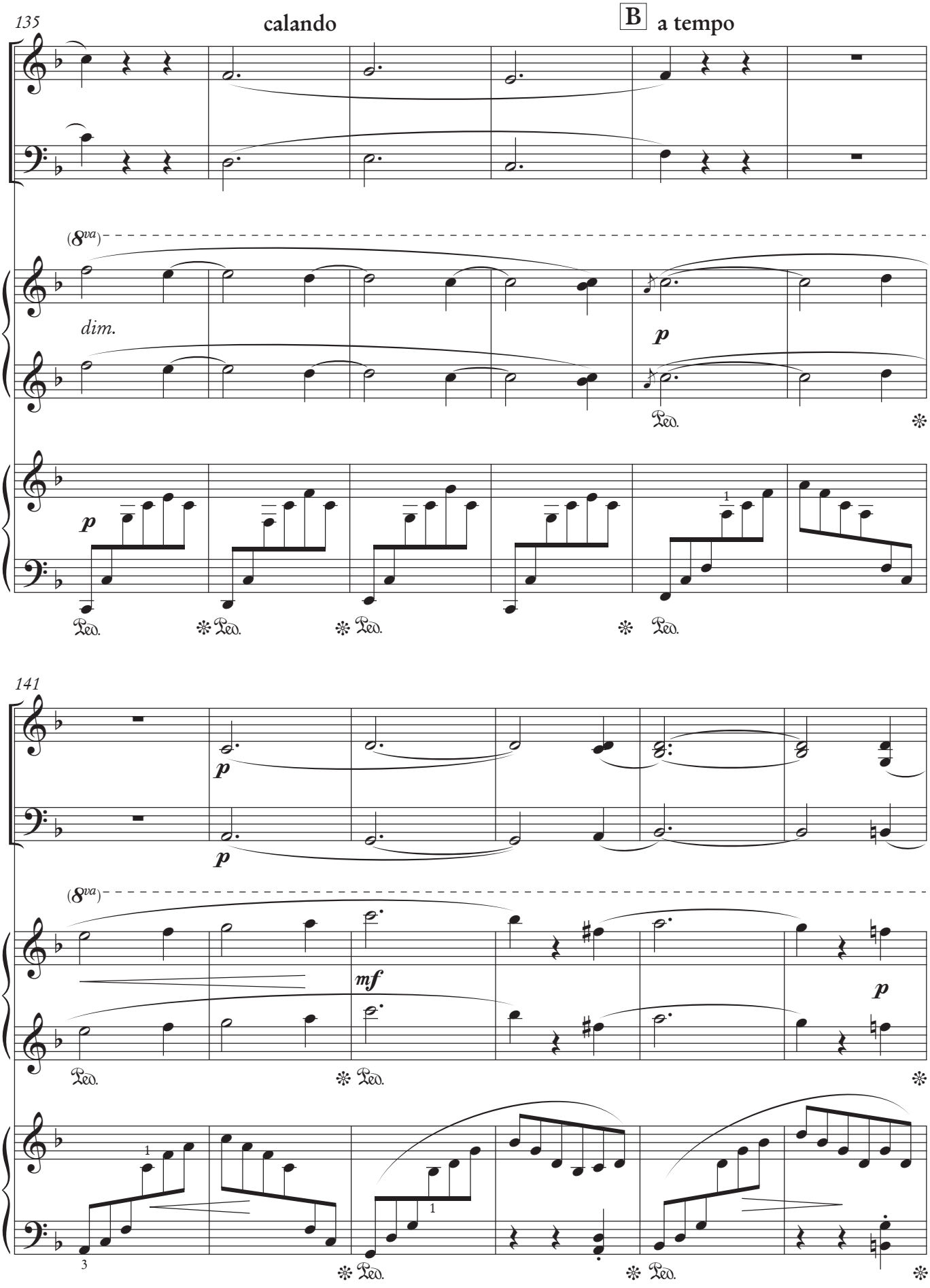
TRIO
L'istesso tempo

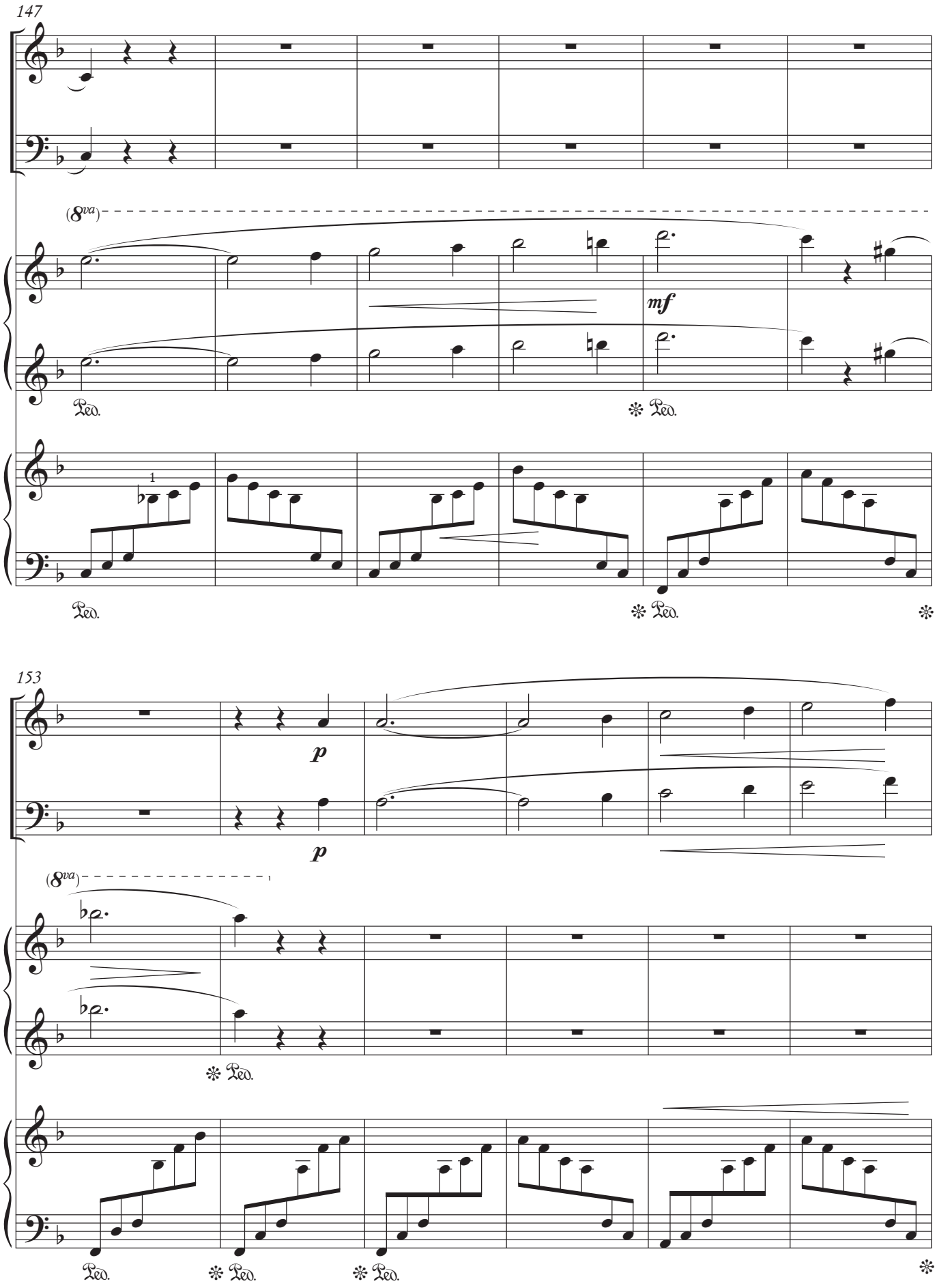


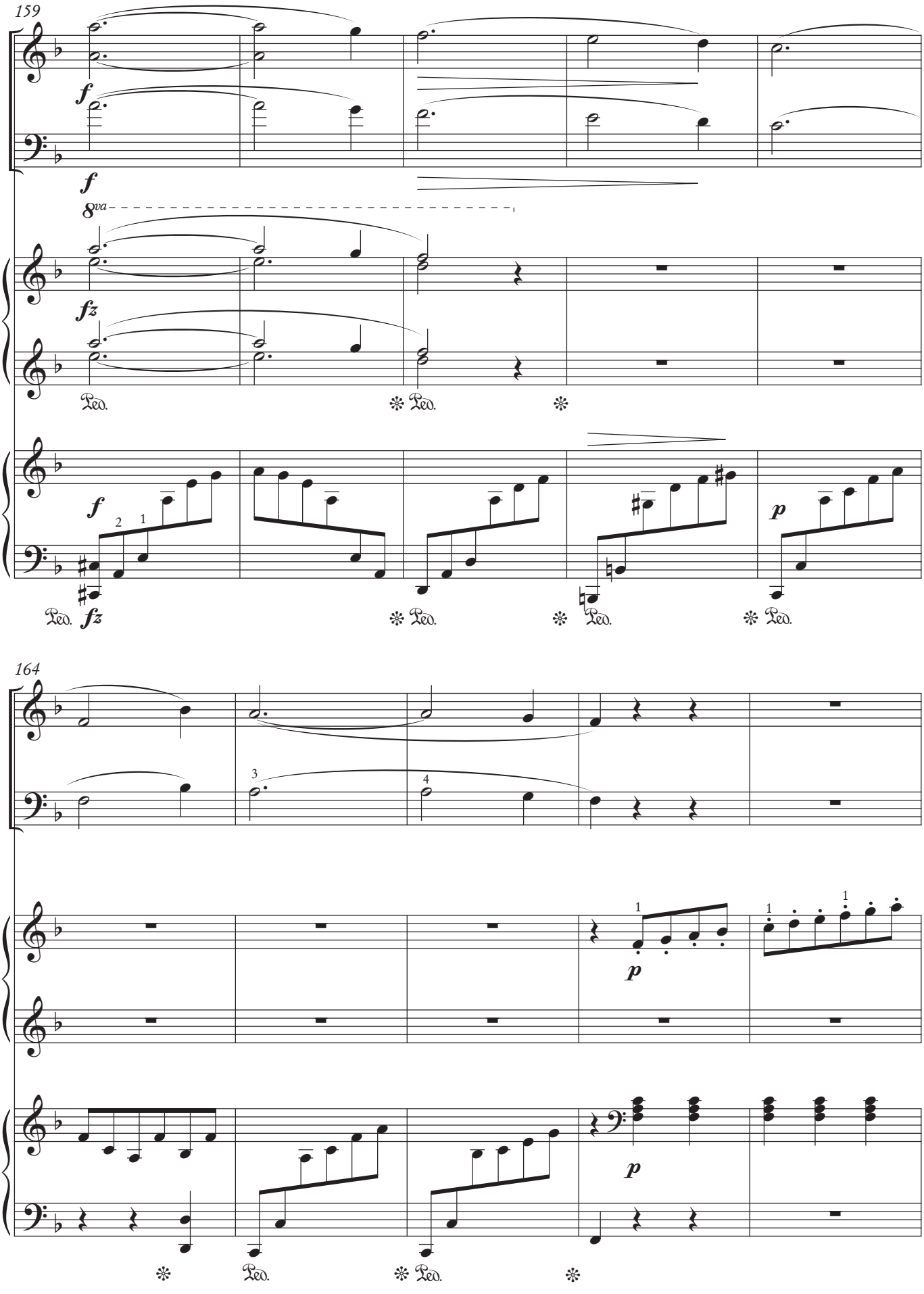

97
(8va)
p
mf
Ped.
Ped.
Ped.
Ped.
104
p
p
(8va)
Ped.
Ped.
Ped.
Ped.
Ped.

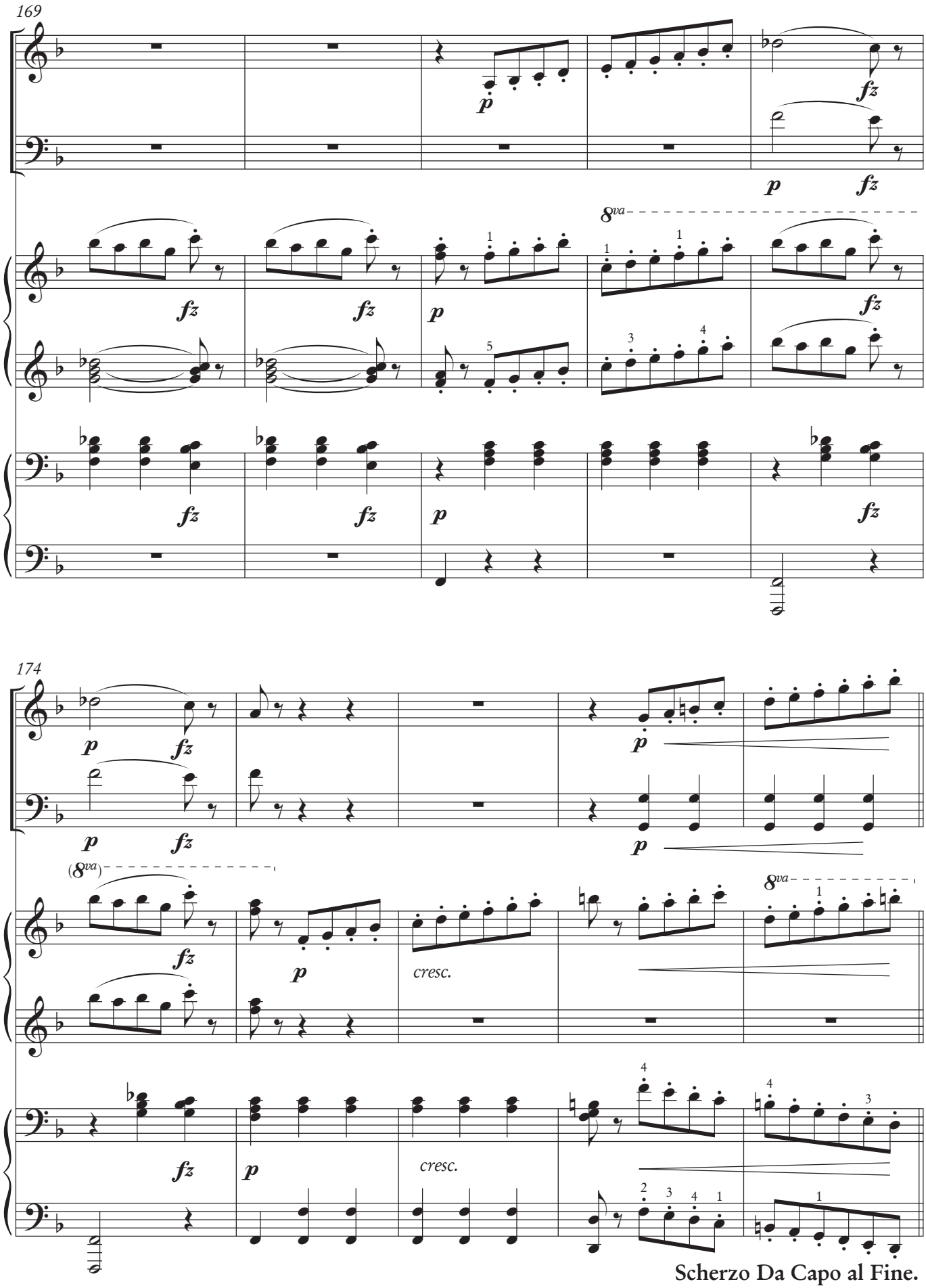

111
f
f
p
p
8va
fz
Ped.
Ped.
f
dim.
p
Ped.
Ped.
Ped.
117
poco calando
8va
p
Ped.
Ped.
Ped.
Ped.
Ped.


123
p
p
(8va)
Ped.
Ped.
Ped.
Ped.
Ped.
129
f
f
p
p
tr
tr
(8va)
f
mf
f
mf
Ped.
Ped.
Ped.
Ped.
Ped.


135
calando
B
a tempo
(8va)
dim.
p
Ped.
141
mf


147
(8va)
mf
Ped.
153
p
(8va)

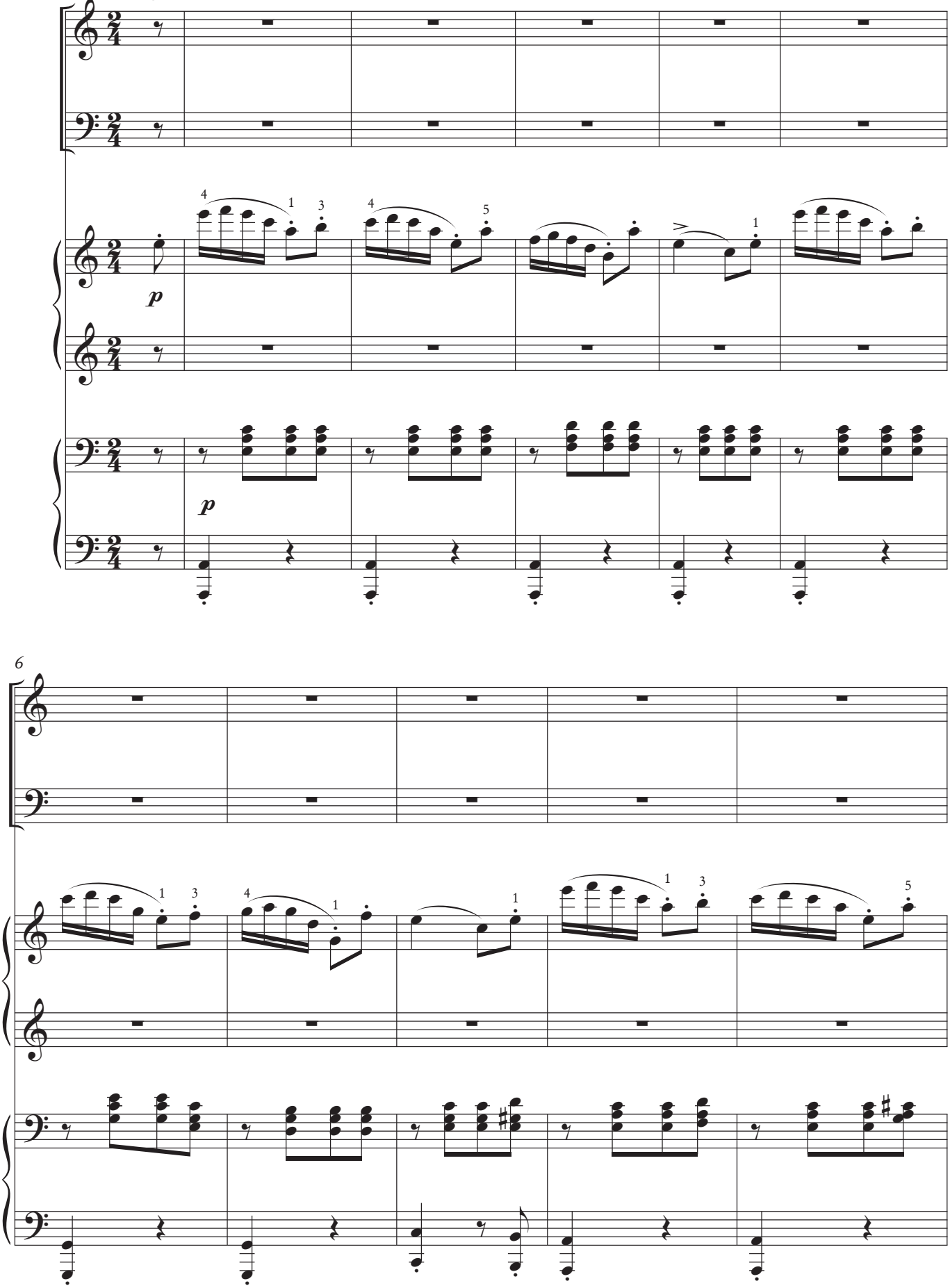

159
f
f
8va
fz
Ped.
Ped.
f
fz
Ped.
Ped.
Ped.
Ped.
164
3
4
p
p
p
Ped.
Ped.

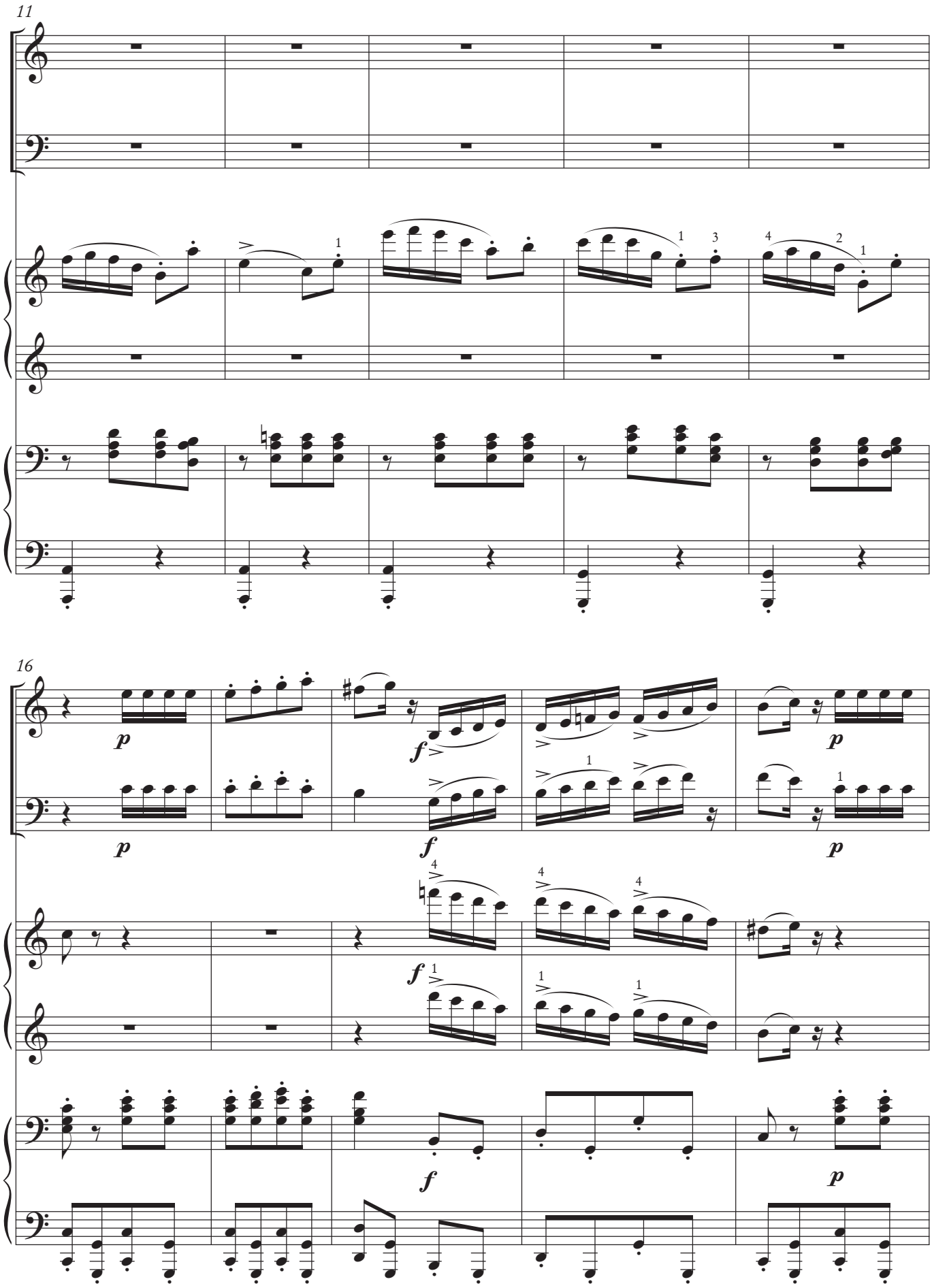


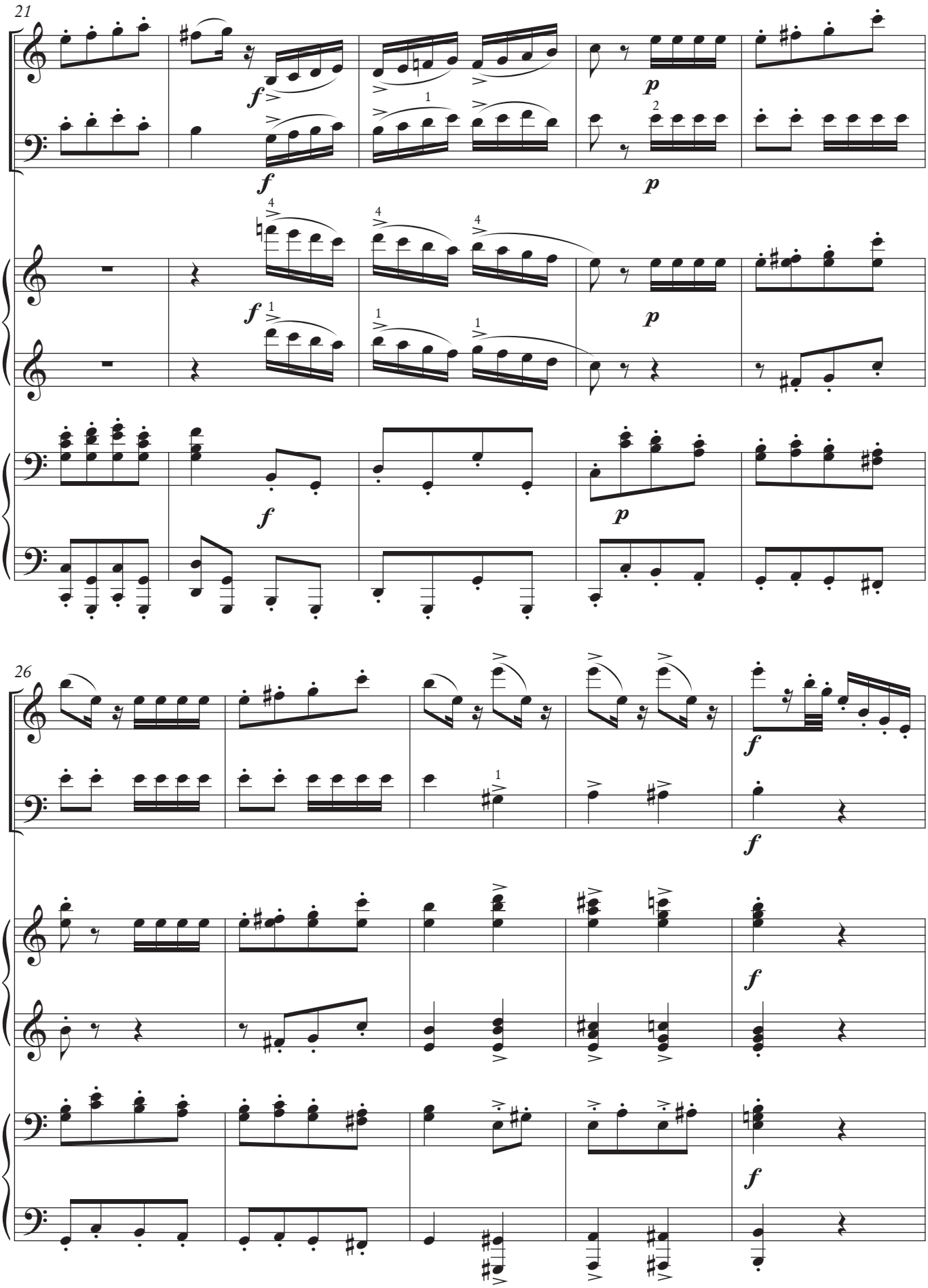
Scherzo Da Capo al Fine.

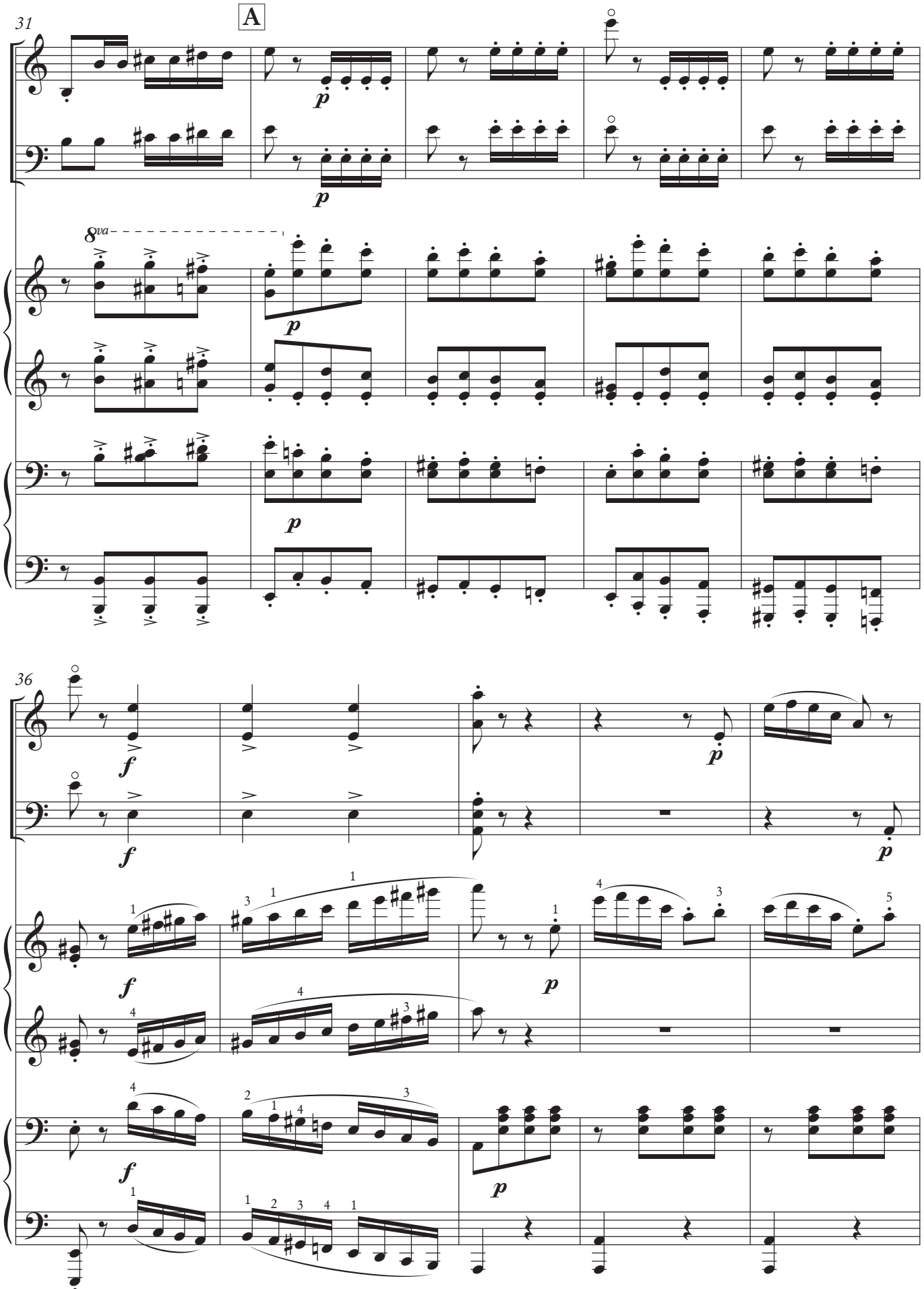
FINALE IV.

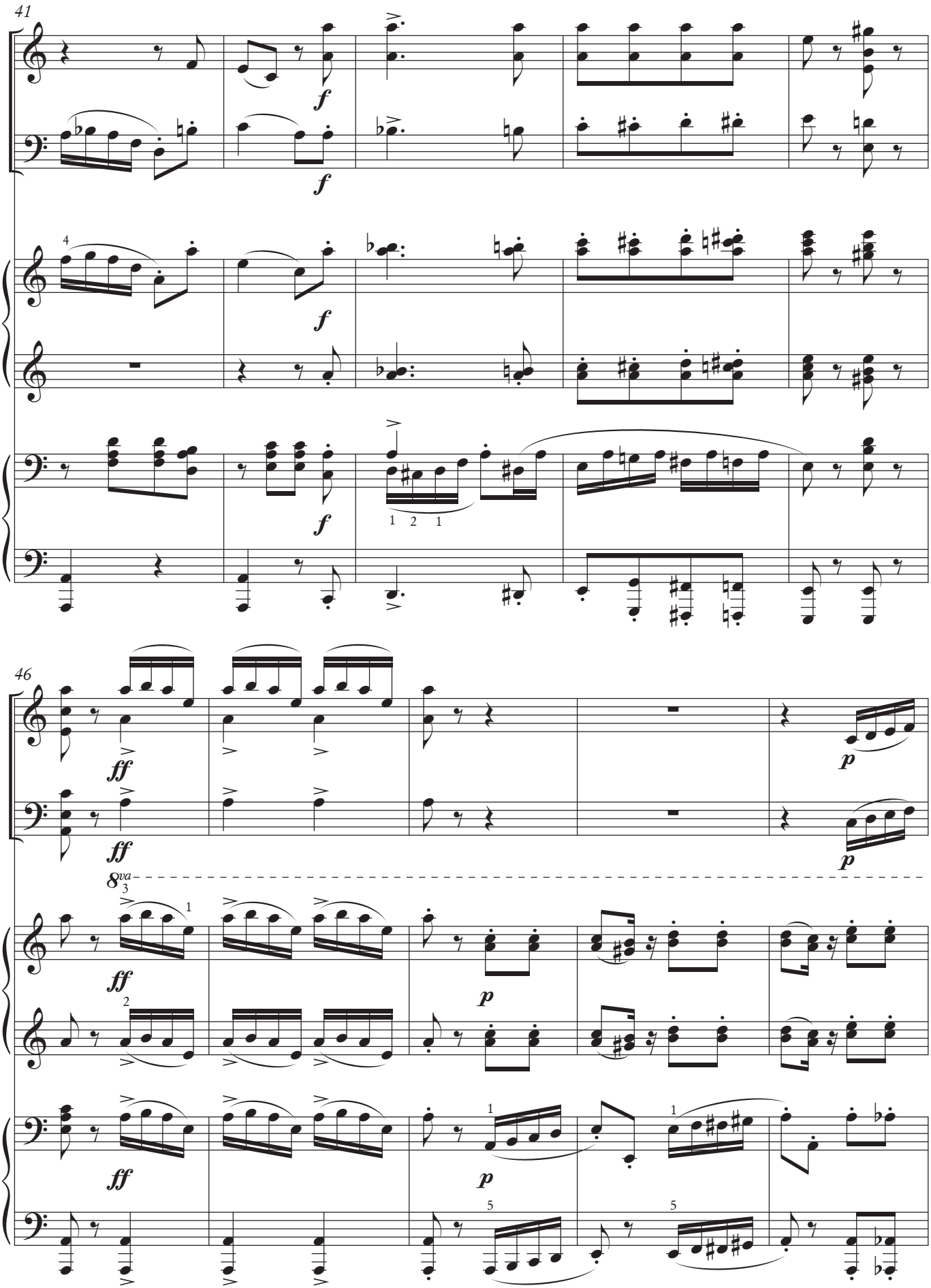
Allegro vivo e scherzando

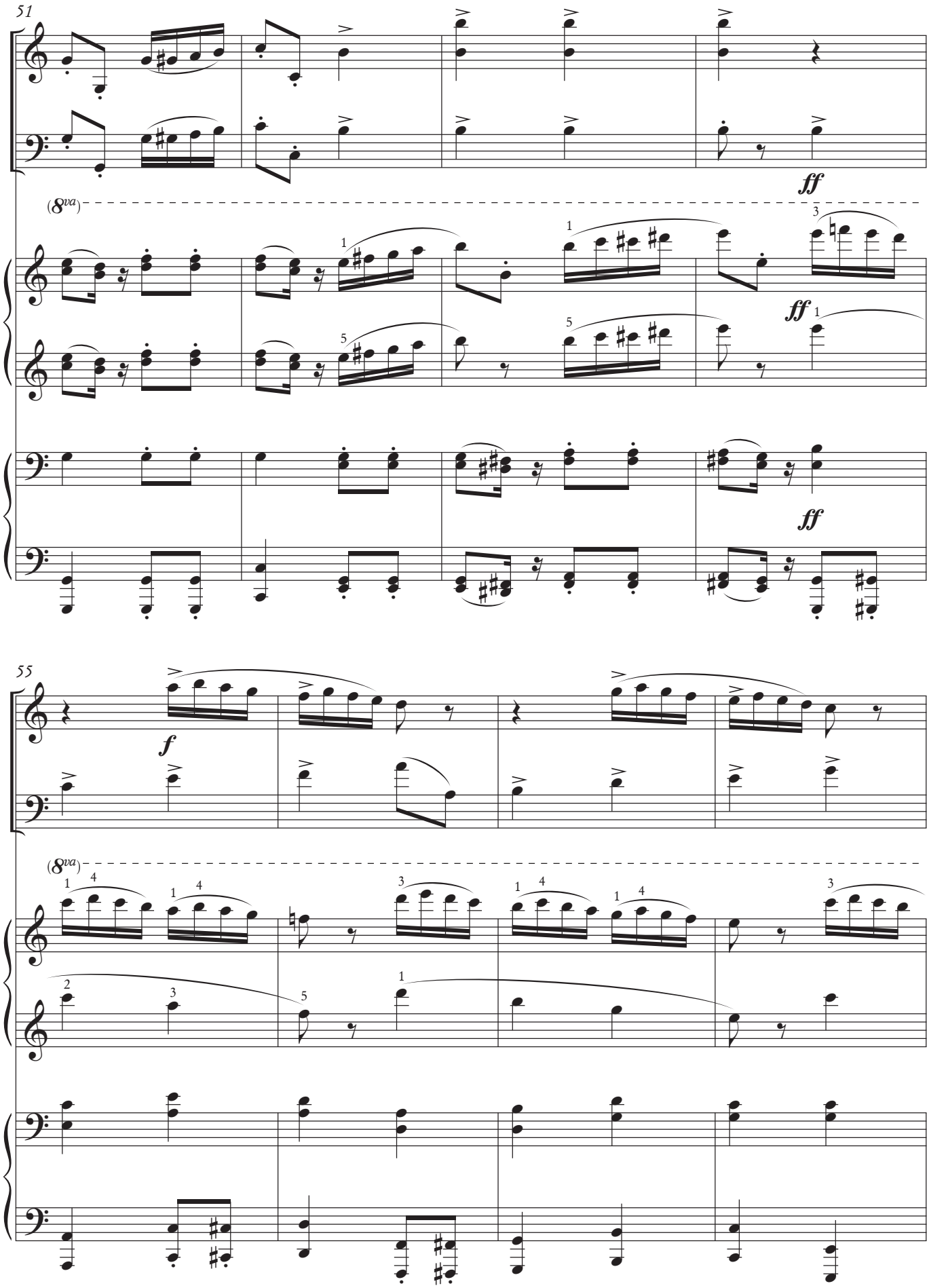


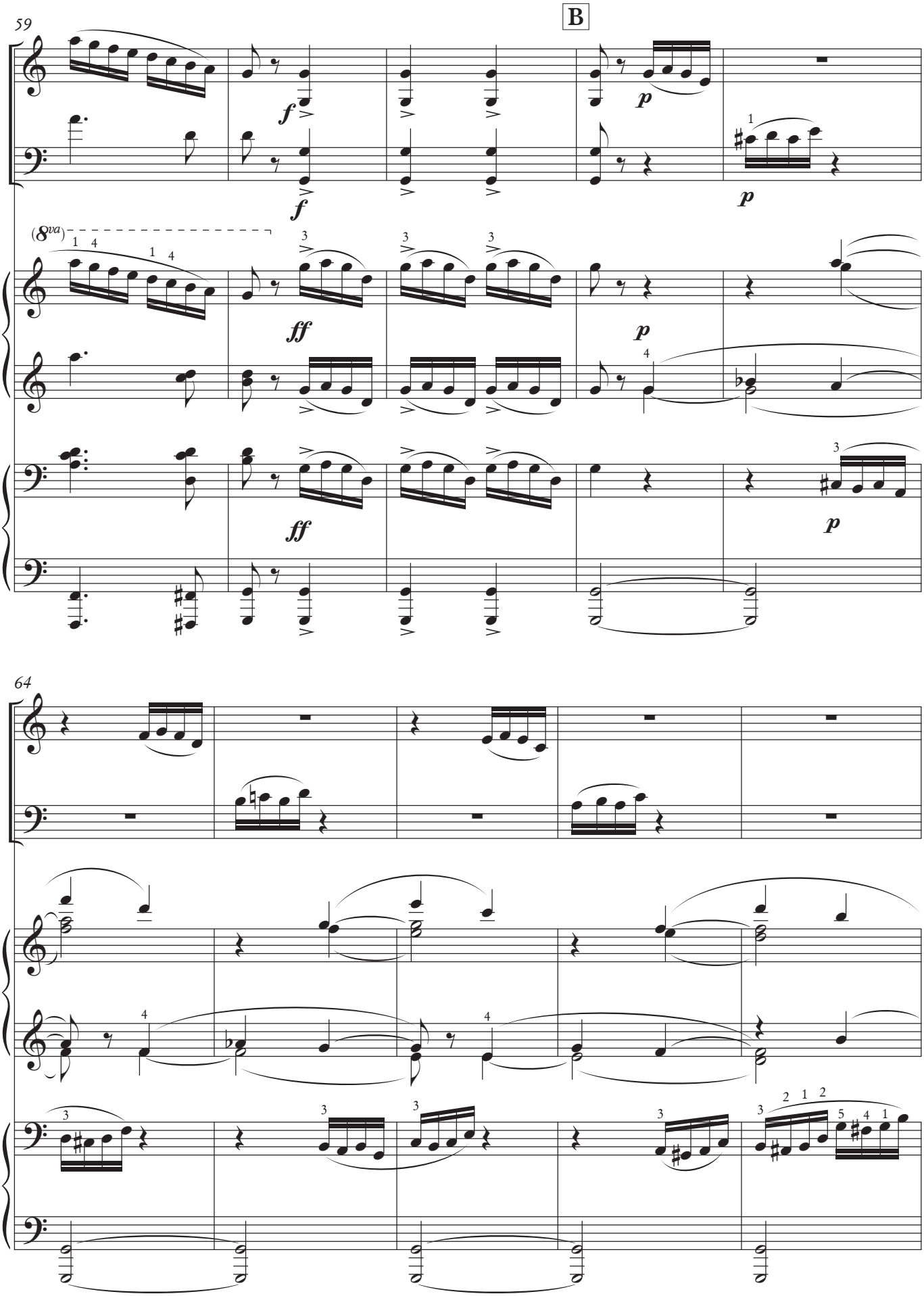

11
16
p
f
p
f
p
f
f
p

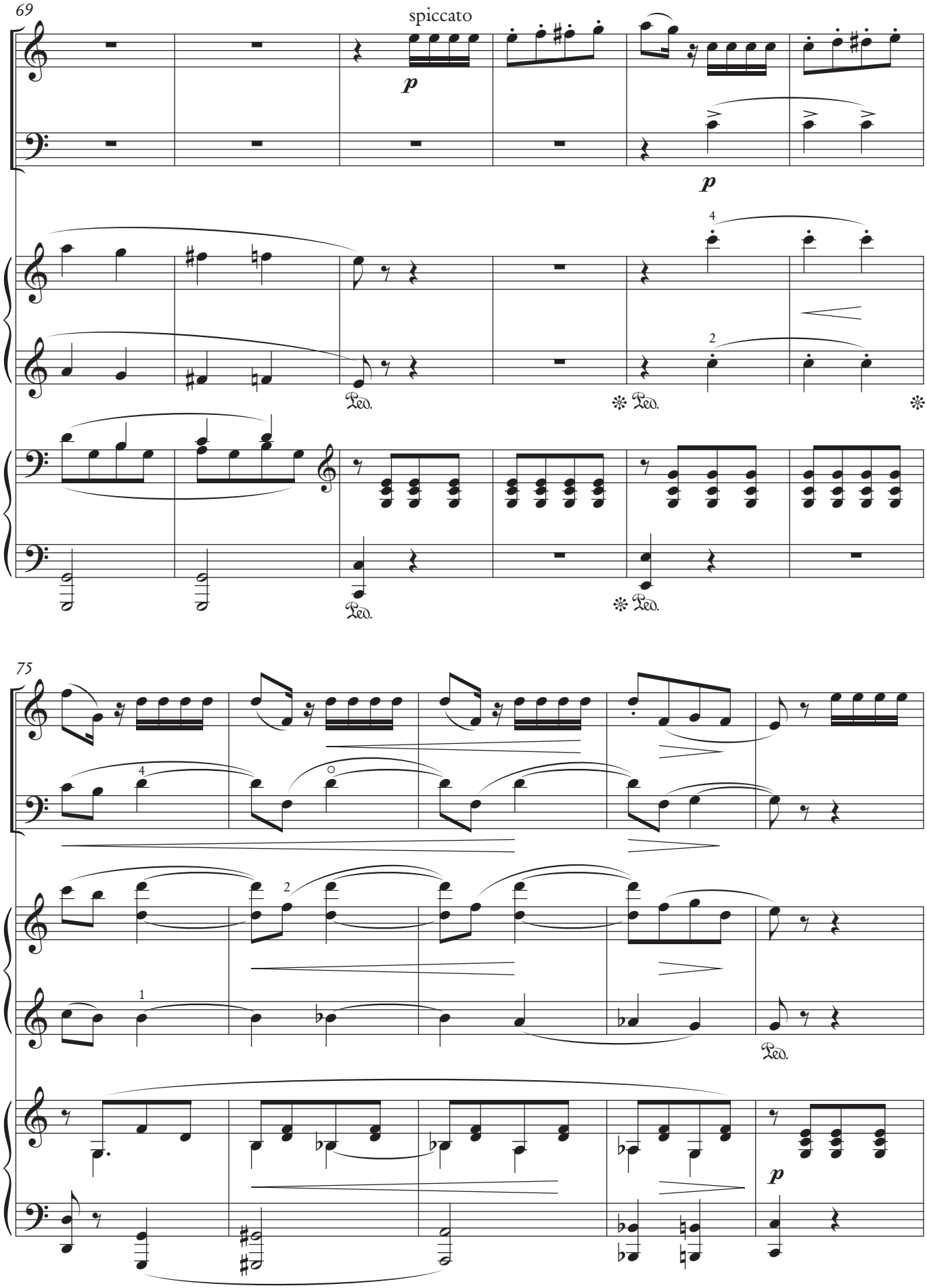

21
f
p
26
f

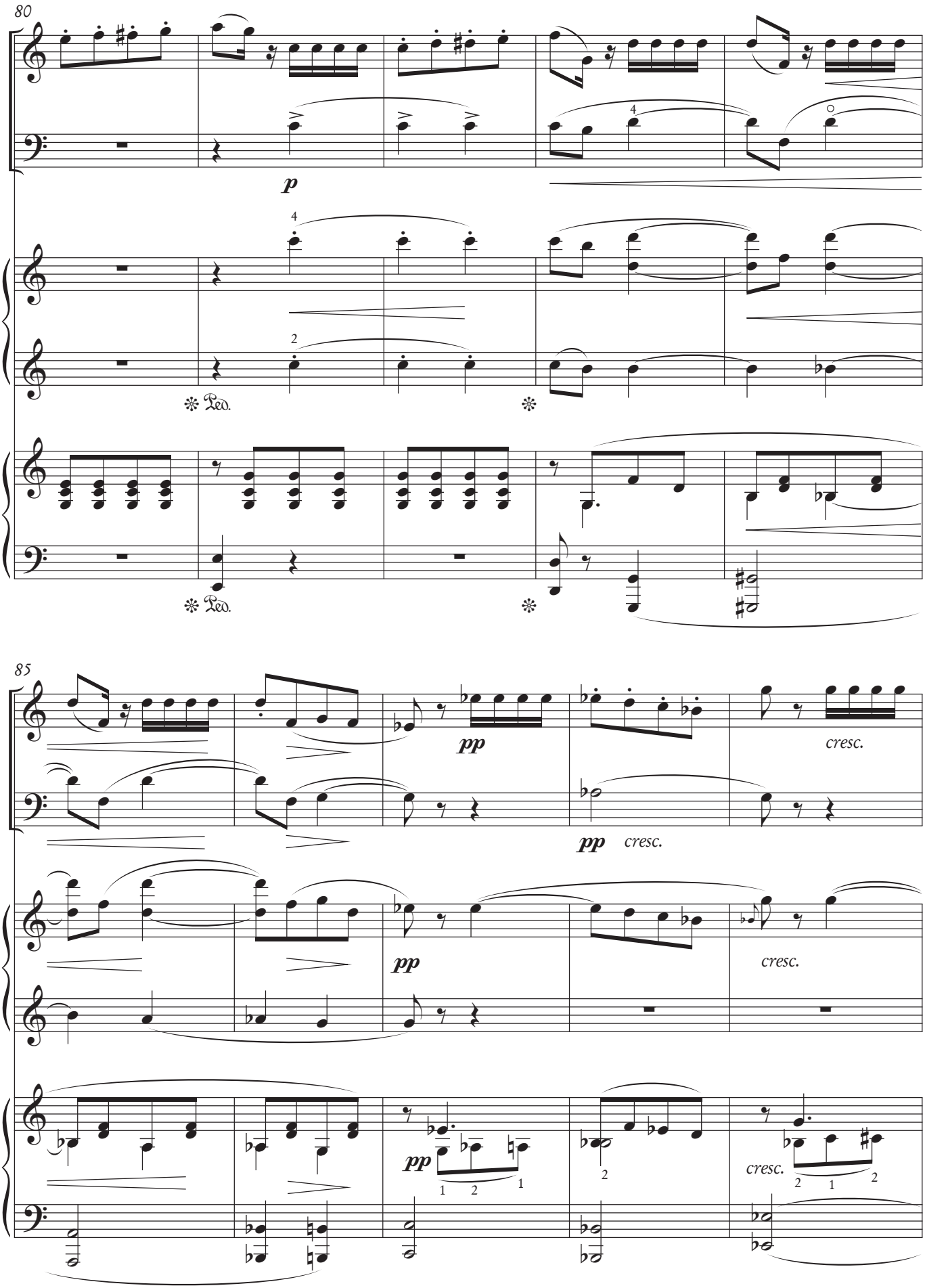

A
31
8va
36
A

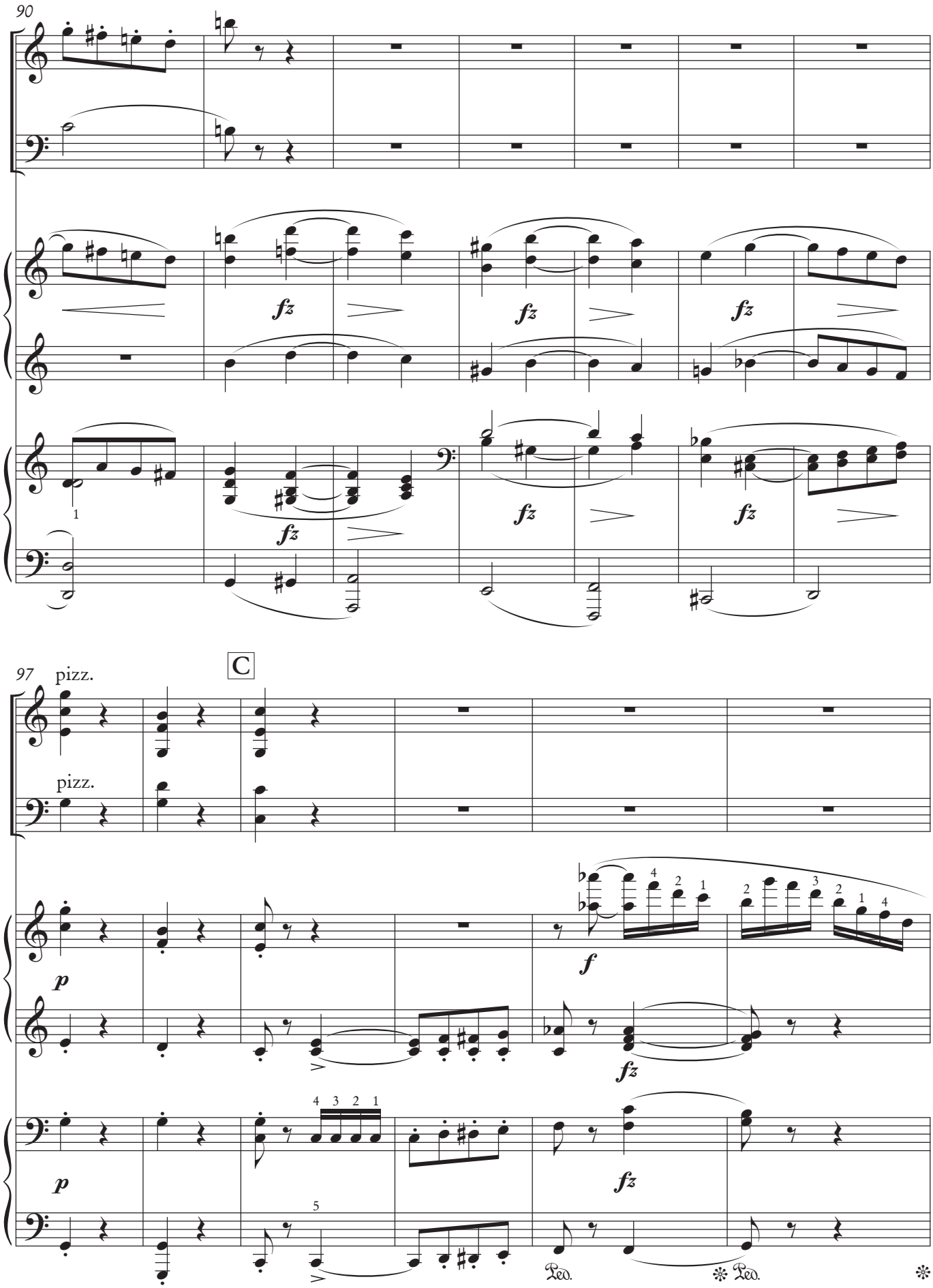

41
f
f
4
f
f
1 2 1
46
ff
ff
p
p
8va
3
ff
p
ff
p
ff

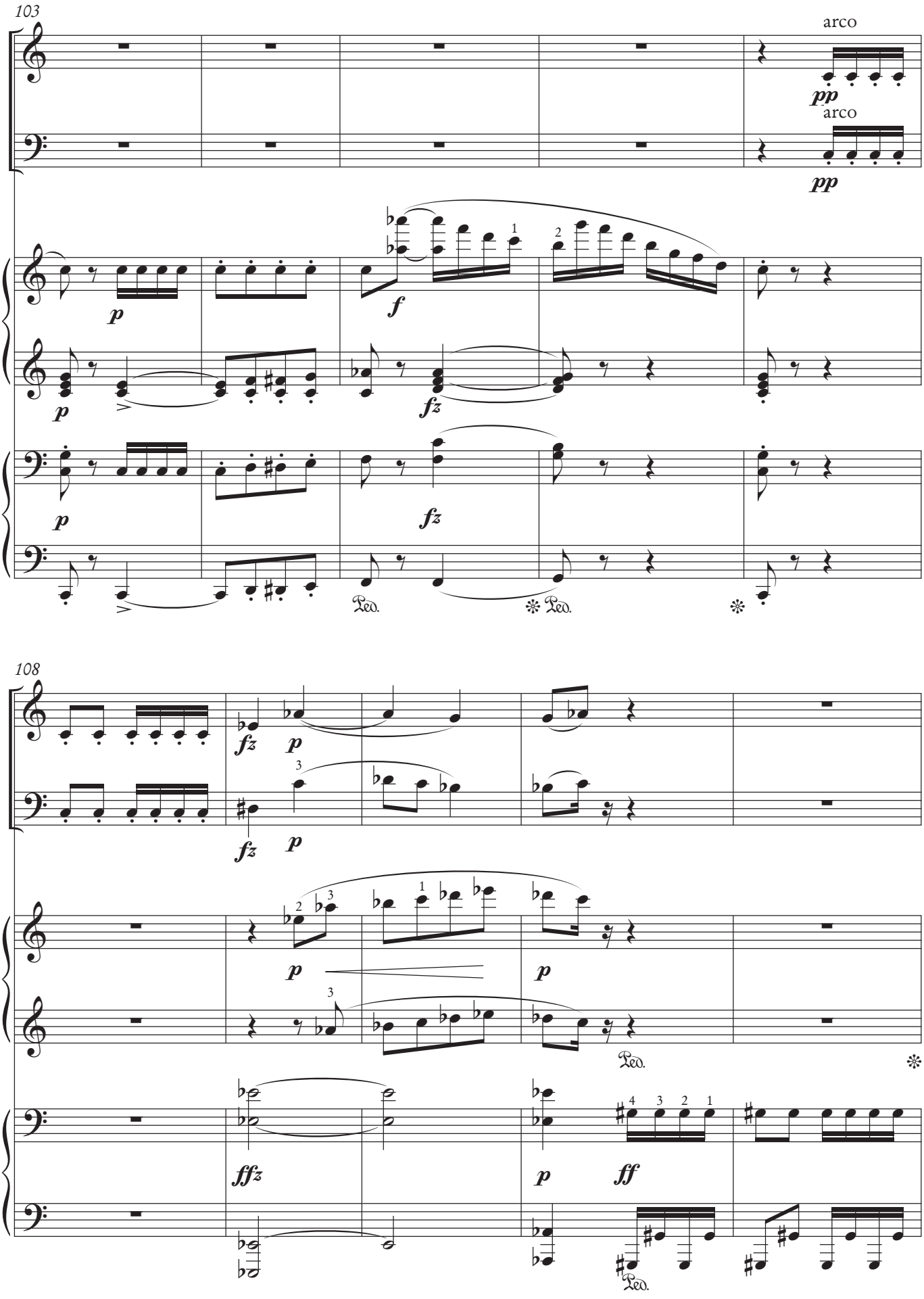

51
ff
(8va)
ff
ff
55
f
(8va)

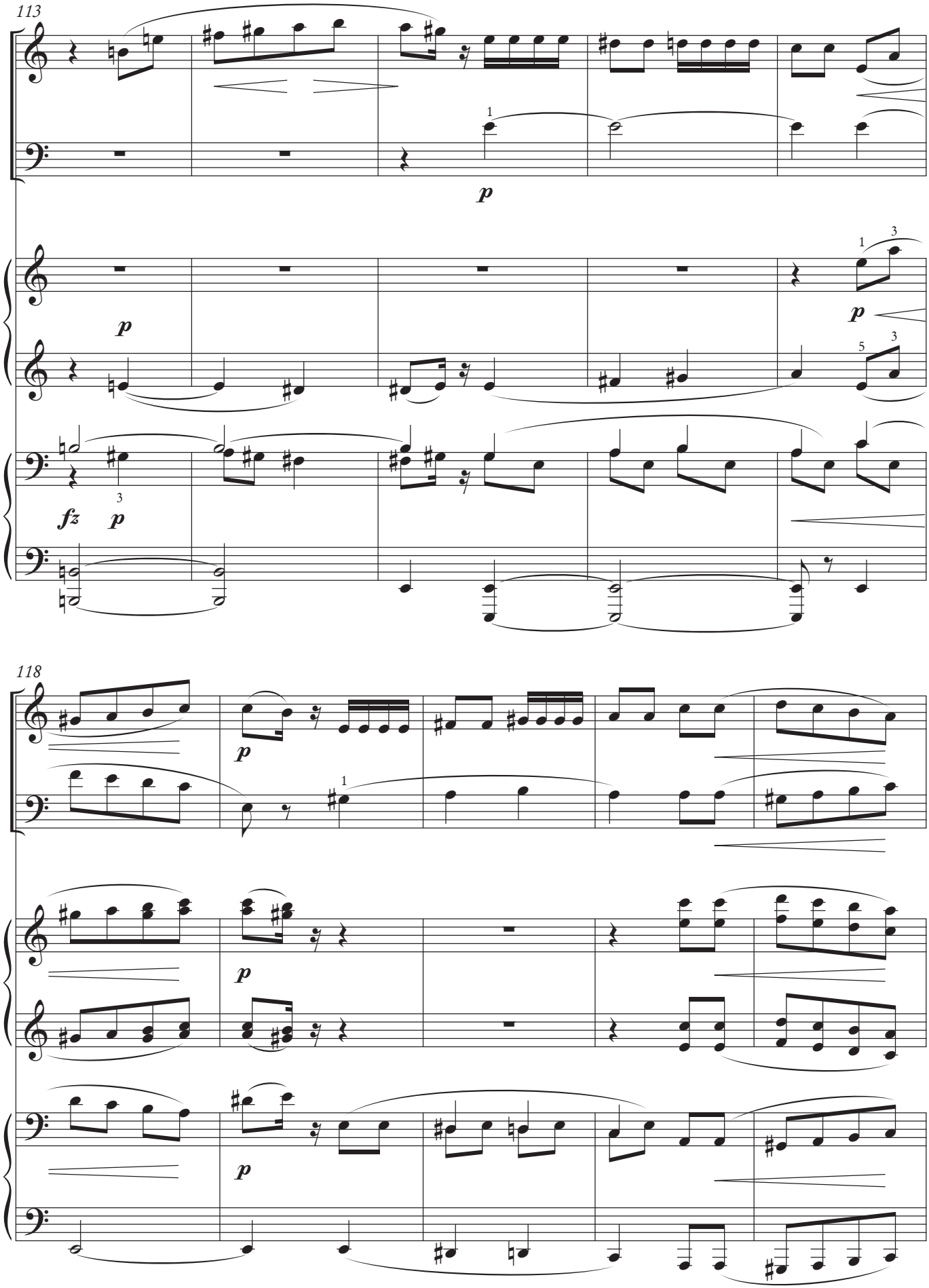

59
B
f
p
(8va)
ff
64

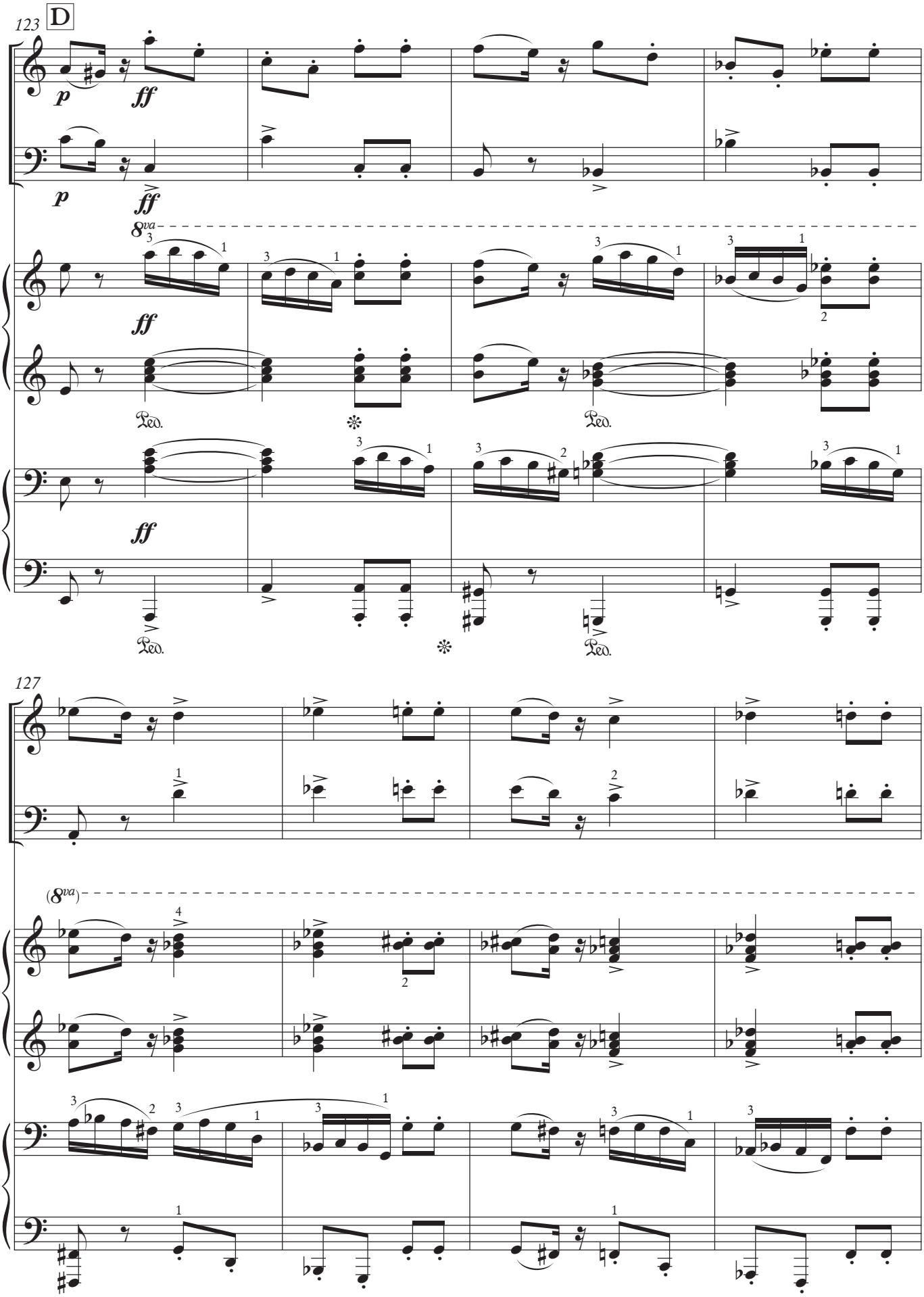

69
spiccato
p
p
4
2
Ped.
Ped.
Ped.
75
4
2
1
Ped.
p

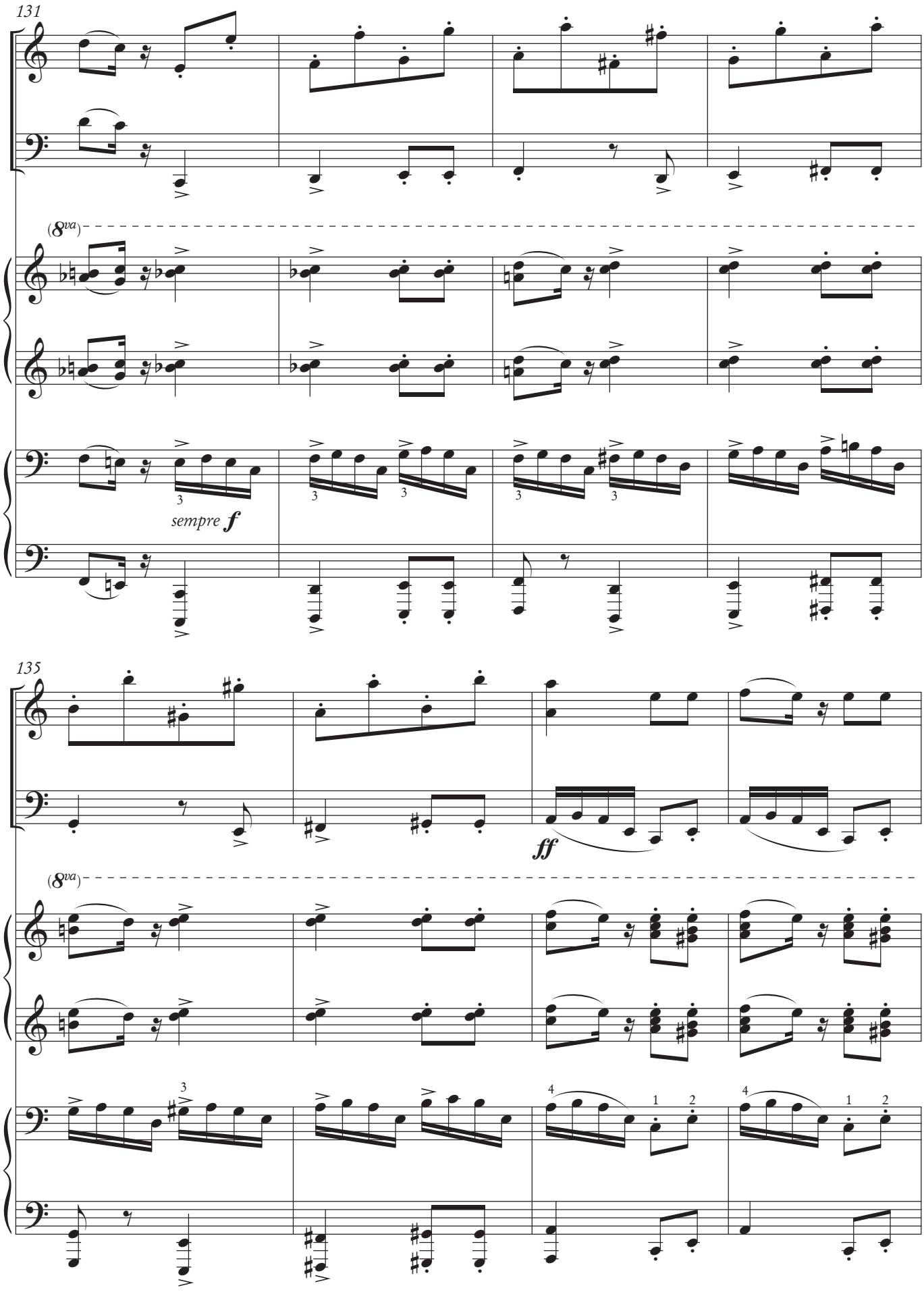

80
p
Ped.
Ped.
85
pp
cresc.
pp
cresc.
pp
cresc.
pp
cresc.

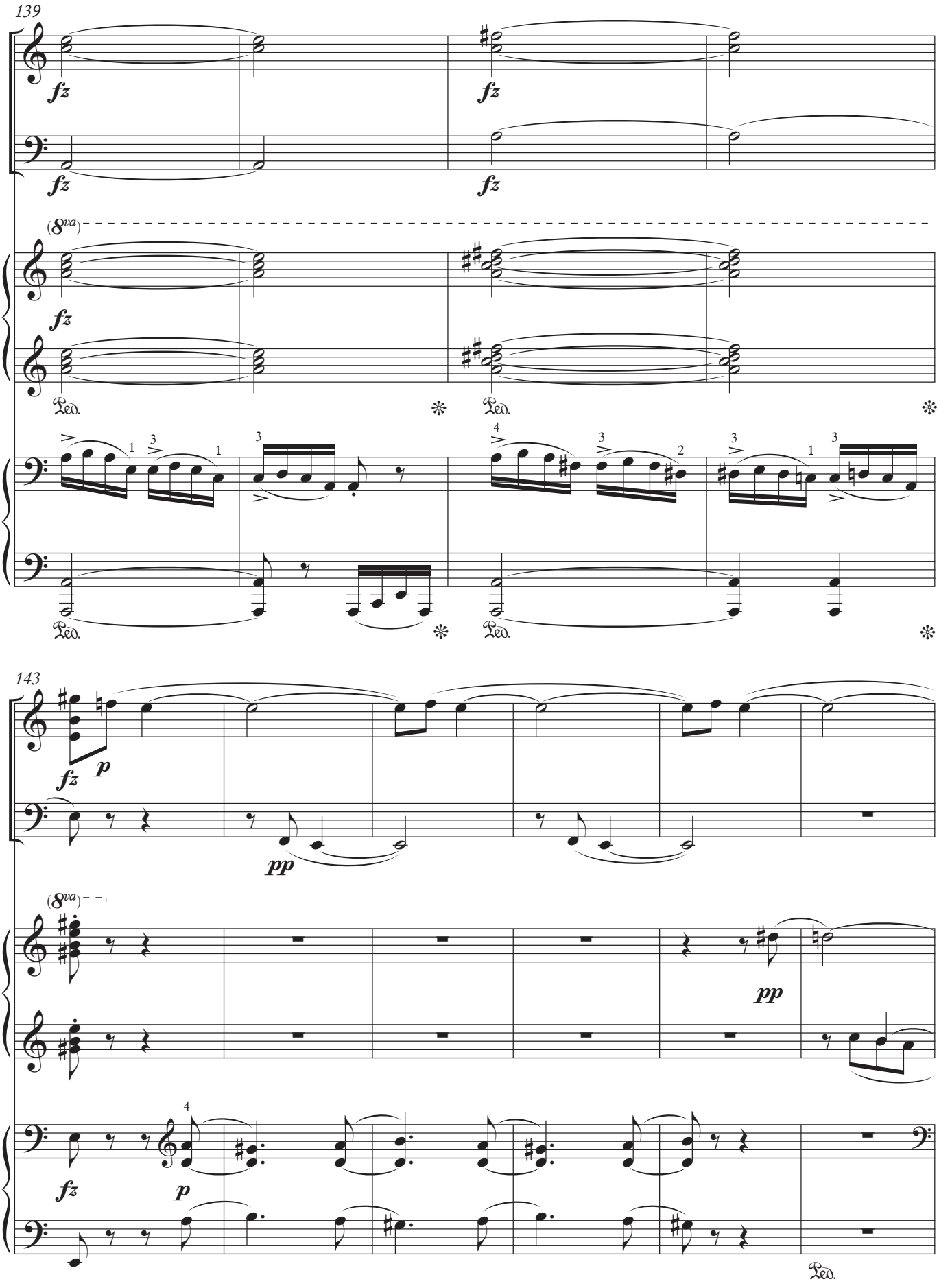

90
fz
fz
fz
fz
fz
fz
1
97
pizz.
pizz.
C
p
f
fz
p
fz
Ped.
Ped.

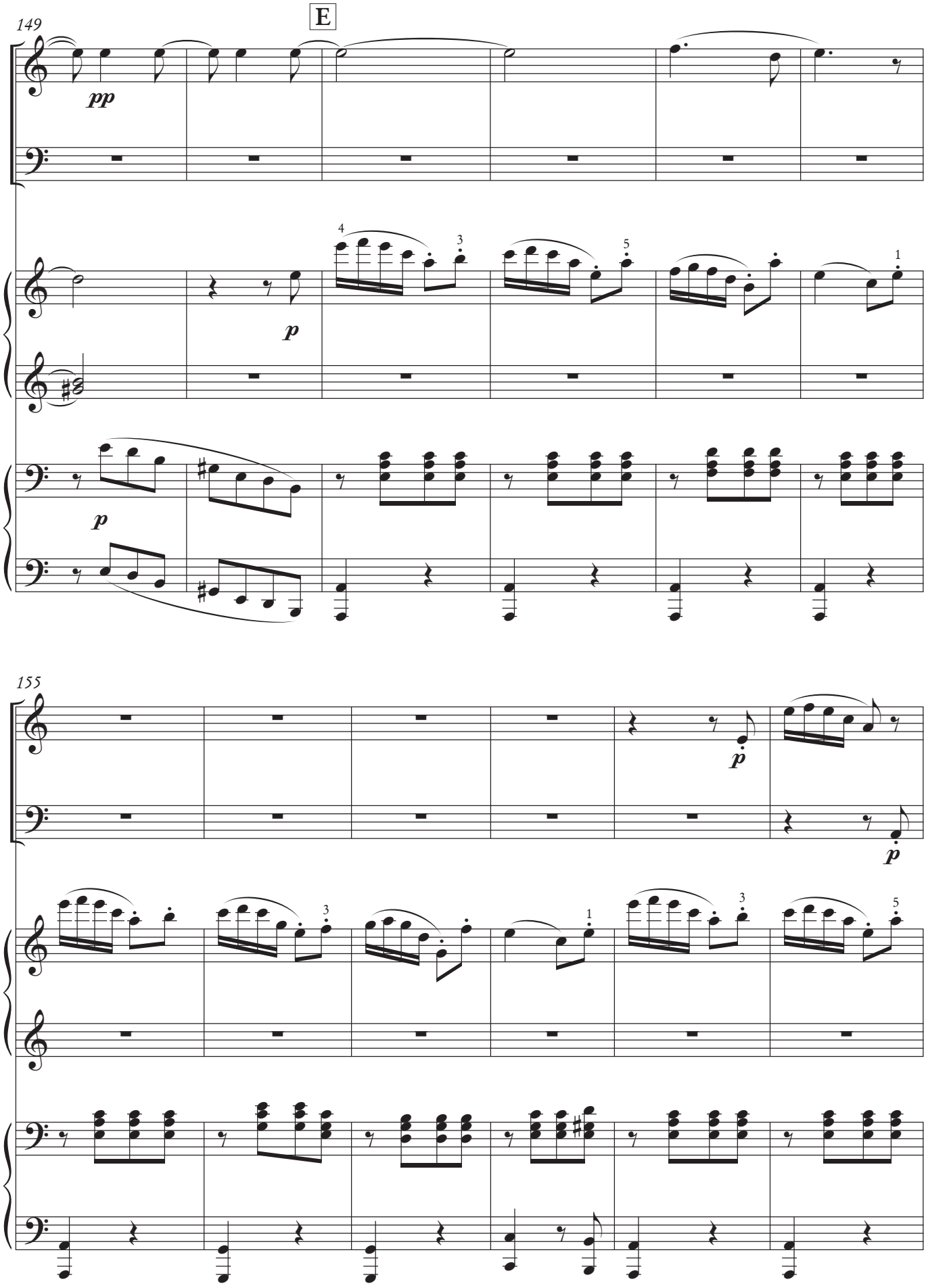

103
arco
pp
arco
pp
p
f
p
fz
p
fz
Ped.
Ped.
108
fz
p
fz
p
p
p
Ped.
fffz
p
ff
Ped.

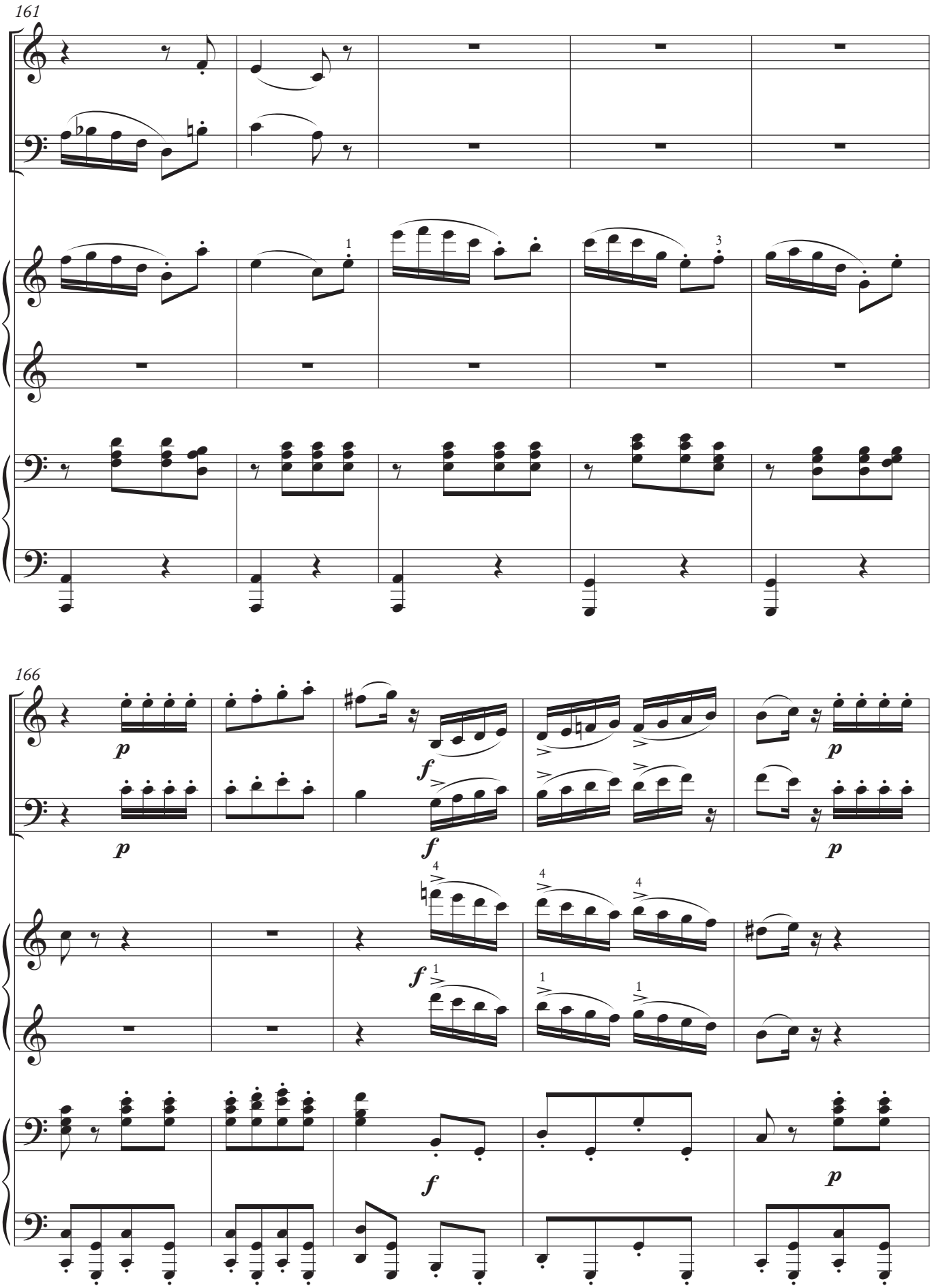

113
p
p
fz
p
118
p
p
p

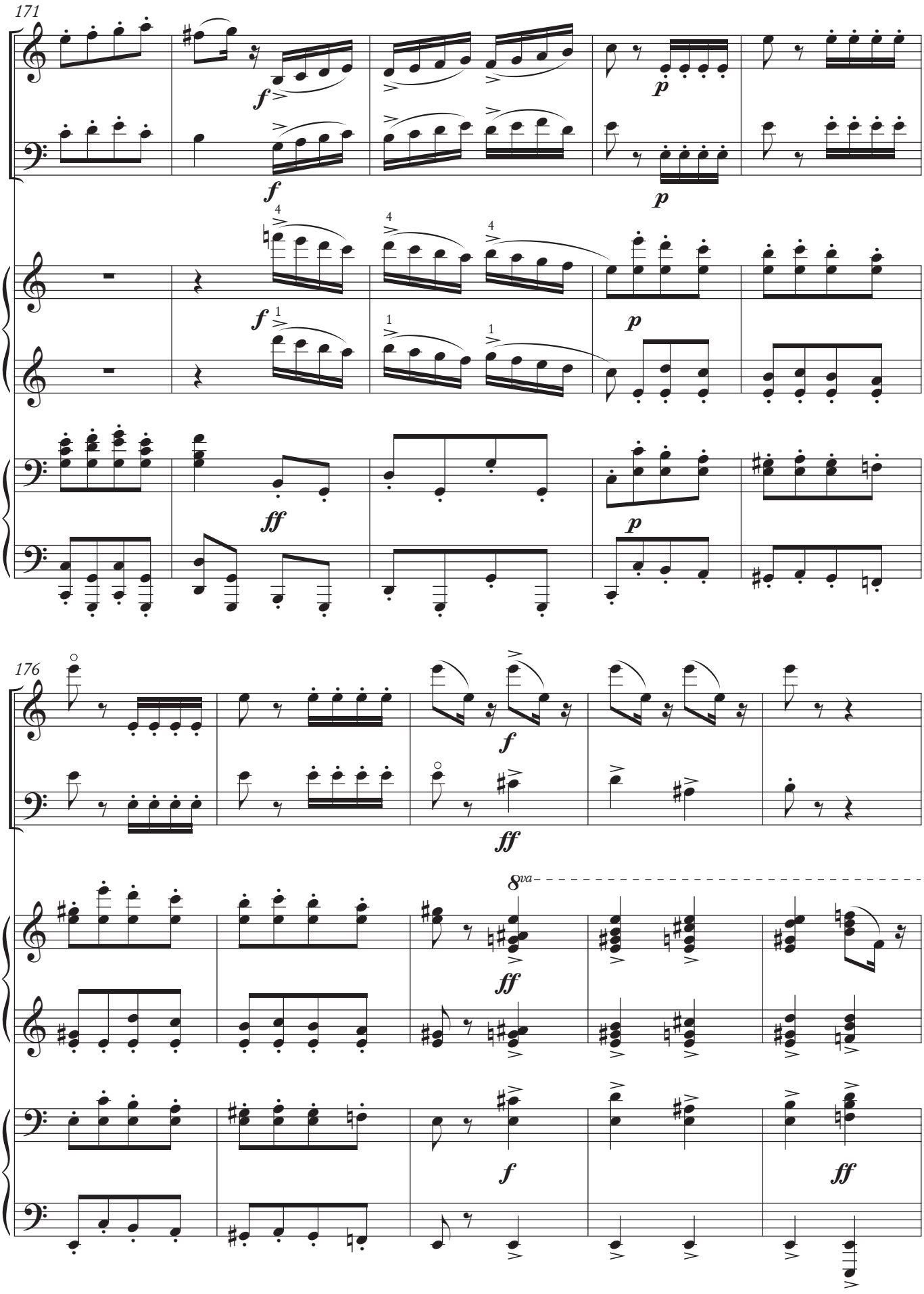

123
D
p
ff
8va
Ped.
127
(8va)

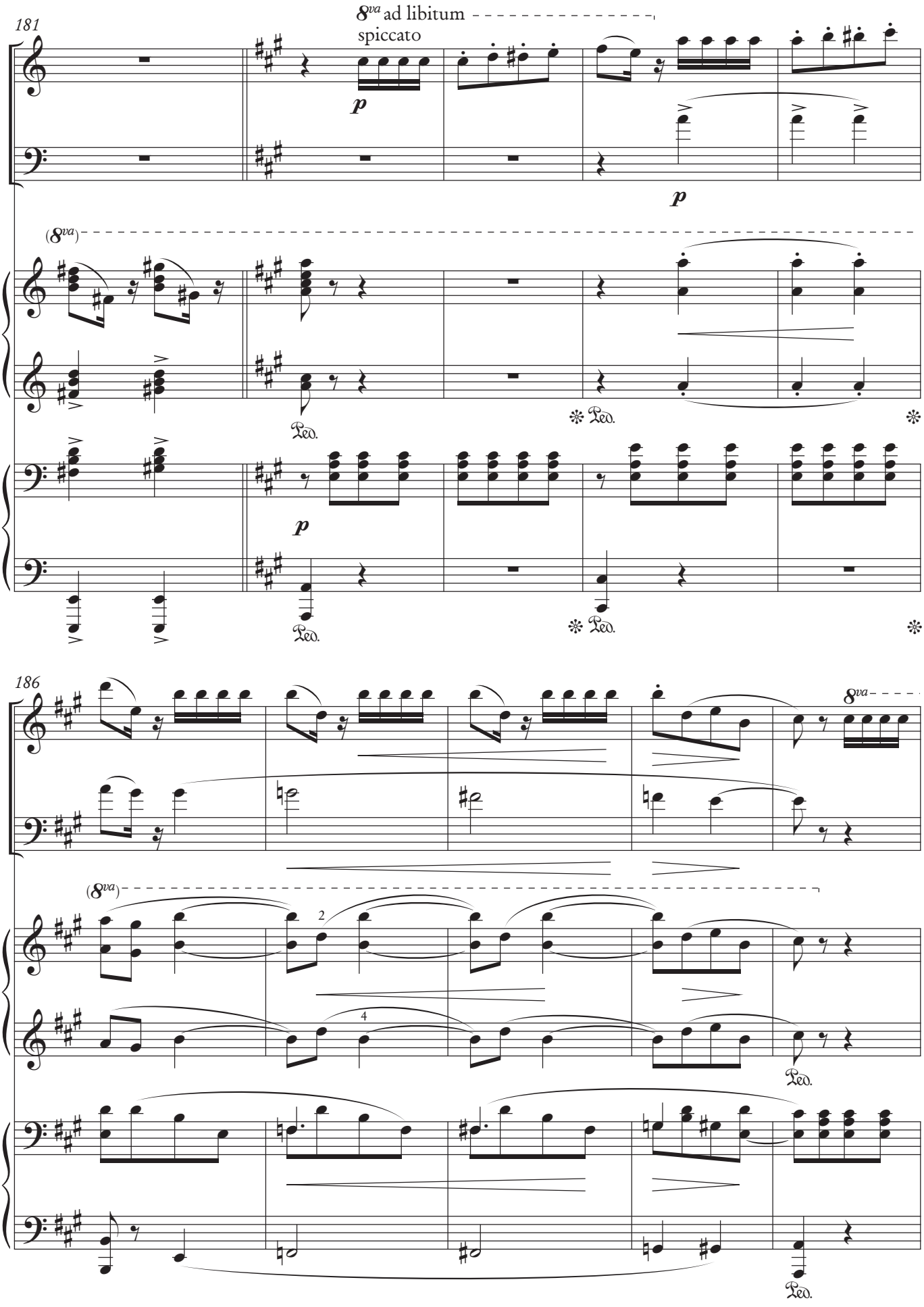

131
(8va)
sempre f
135
ff
(8va)

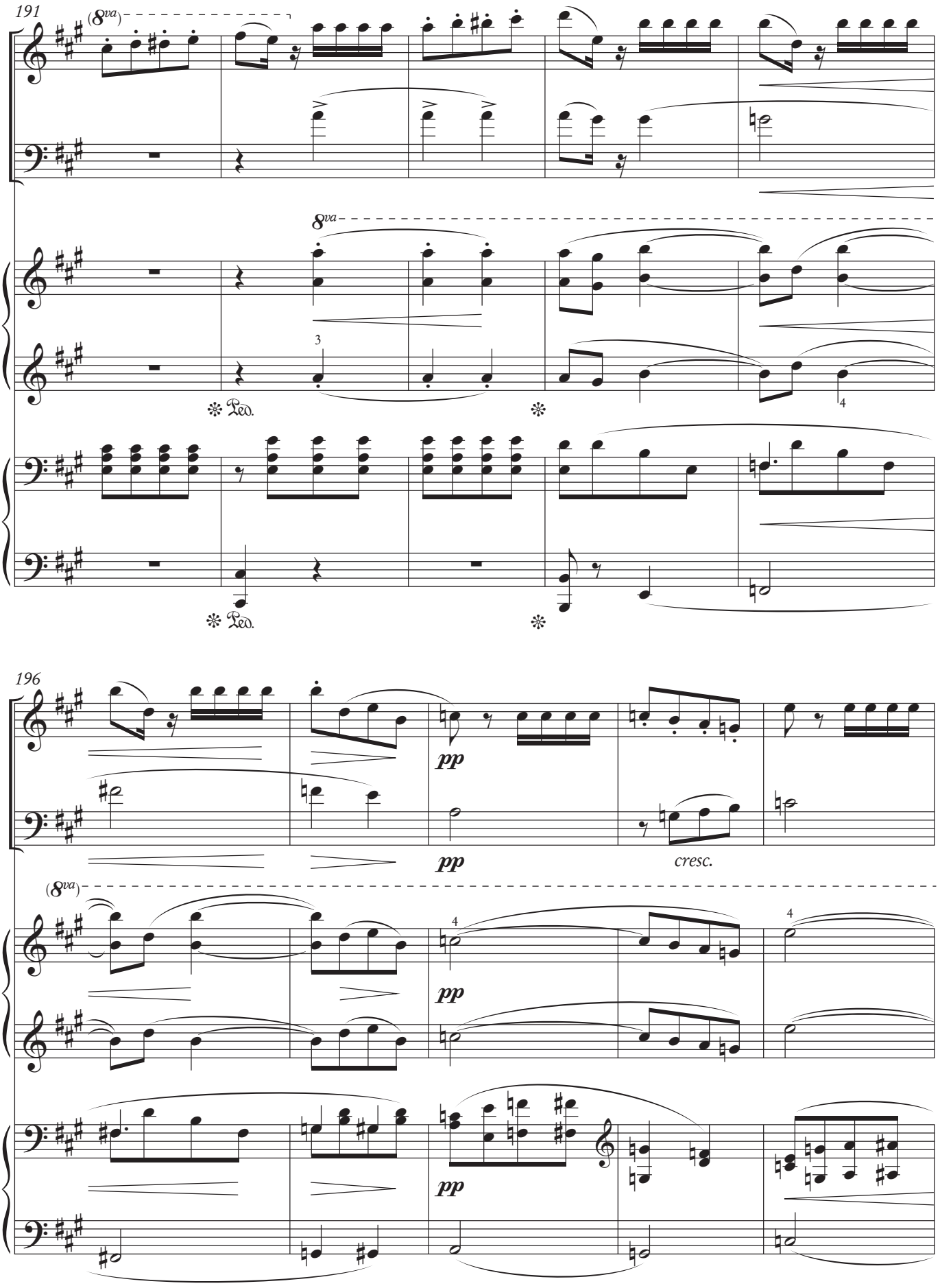

139
fz
fz
fz
fz
(8va)
fz
Ped.
Ped.
Ped.
Ped.
143
fz
p
pp
(8va)
pp
fz
p
Ped.

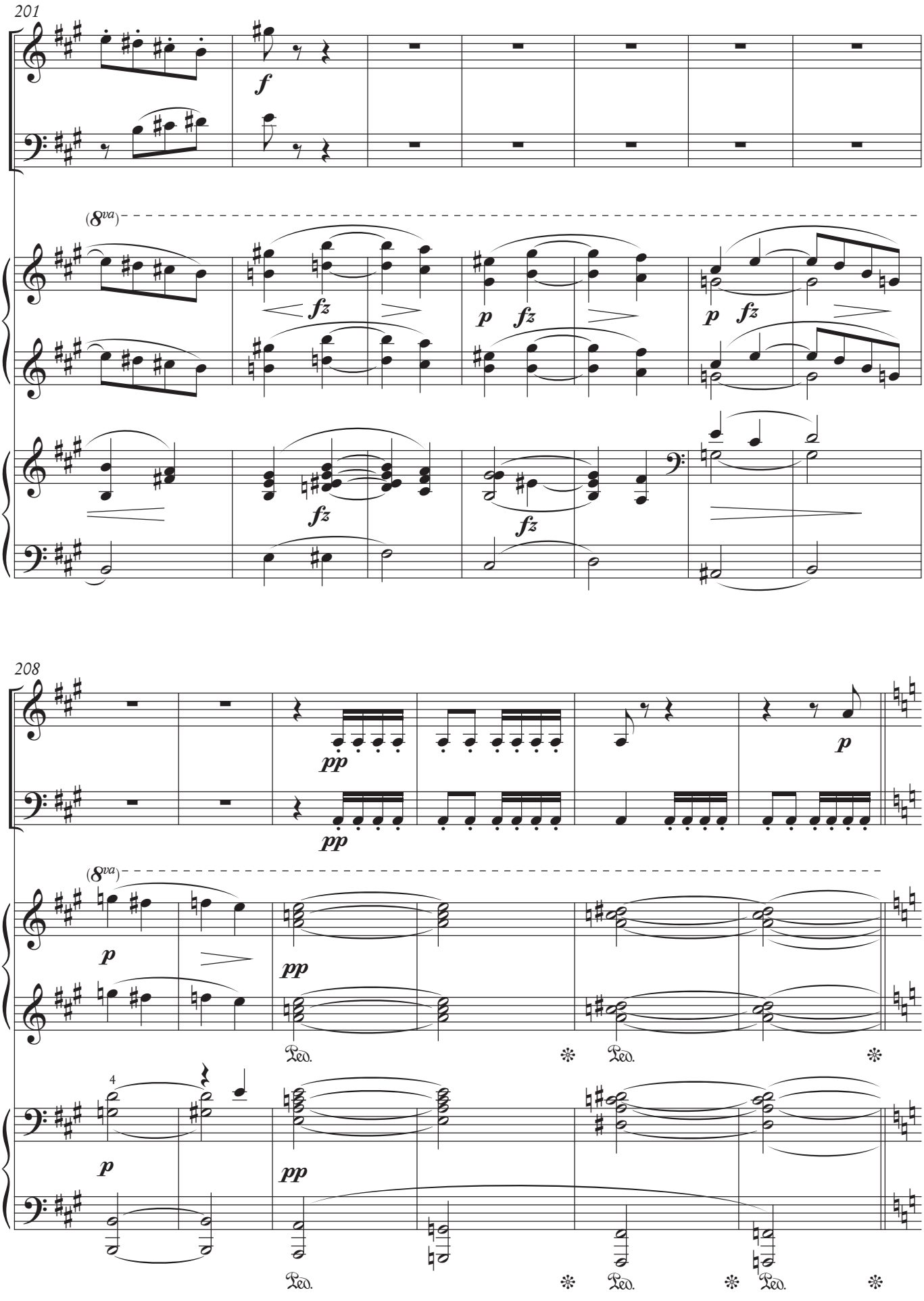

149
E
pp
p
p
155
p
p

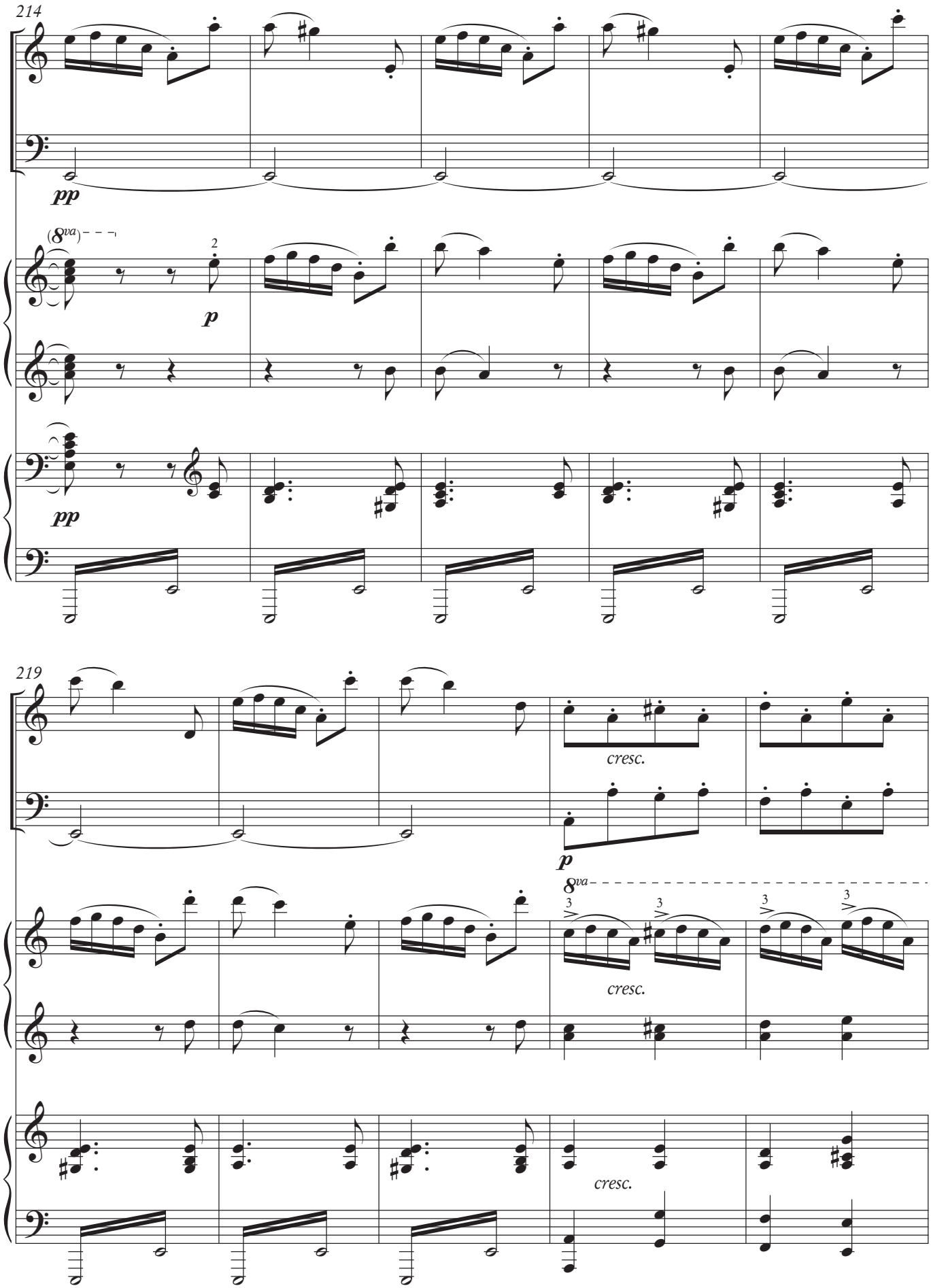

161
166
p
f
1
3
4

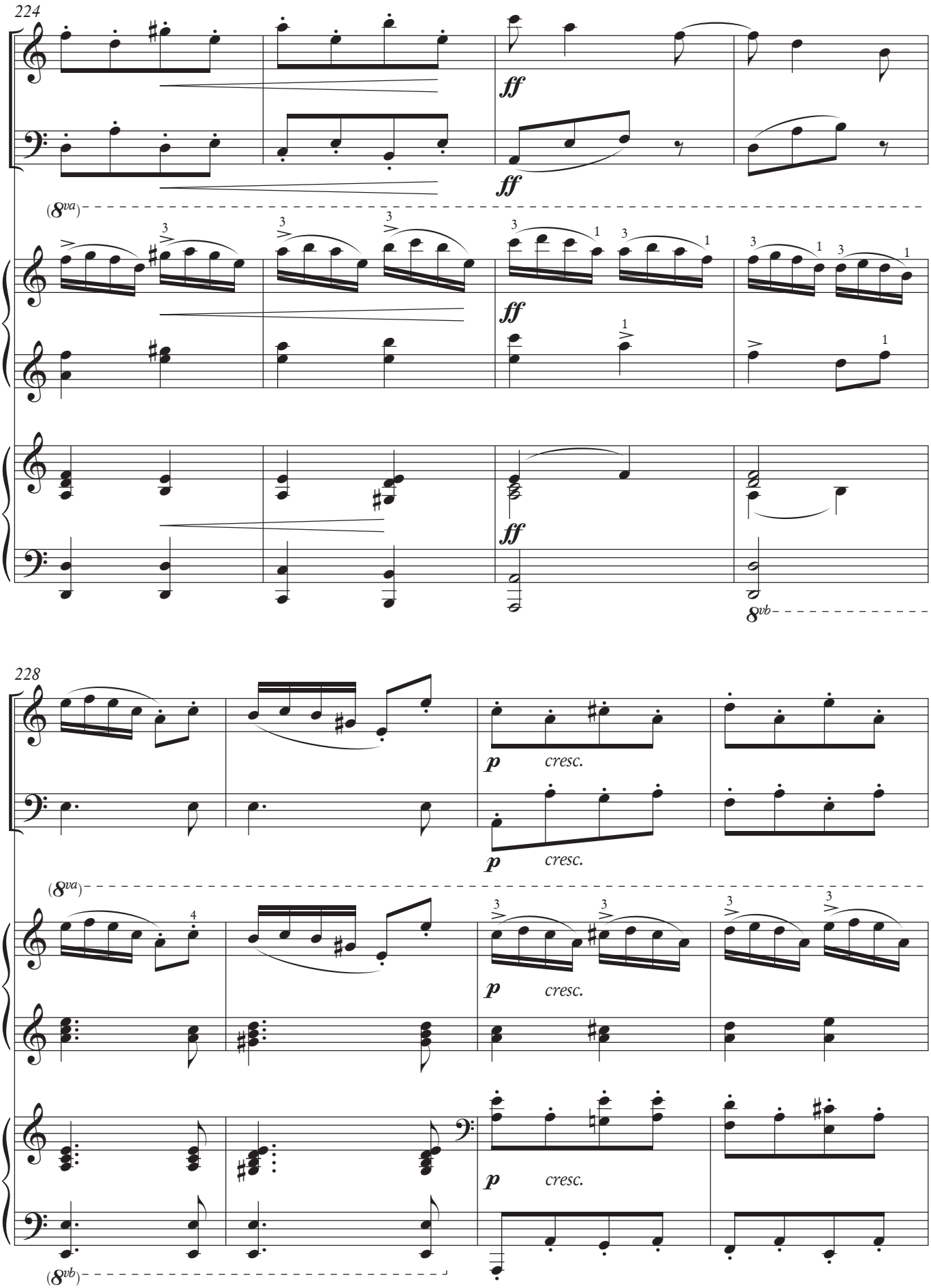

171
f
f
p
p
4
4
4
f
1
1
1
p
ff
p
176
f
ff
8va
ff
f
ff

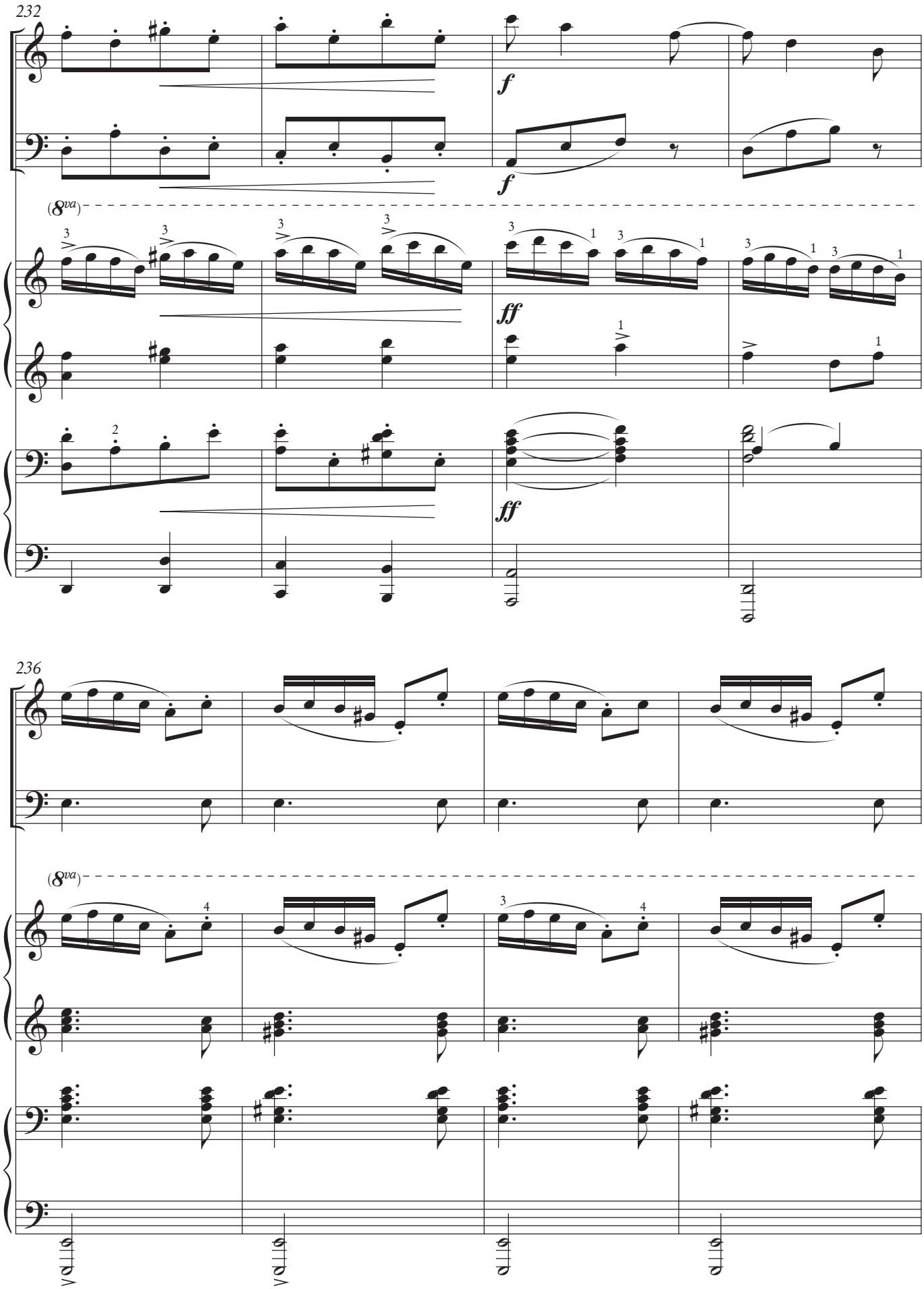

181
8va ad libitum
spiccato
p
p
(8va)
Ped.
p
186
8va
(8va)
2
4
Ped.

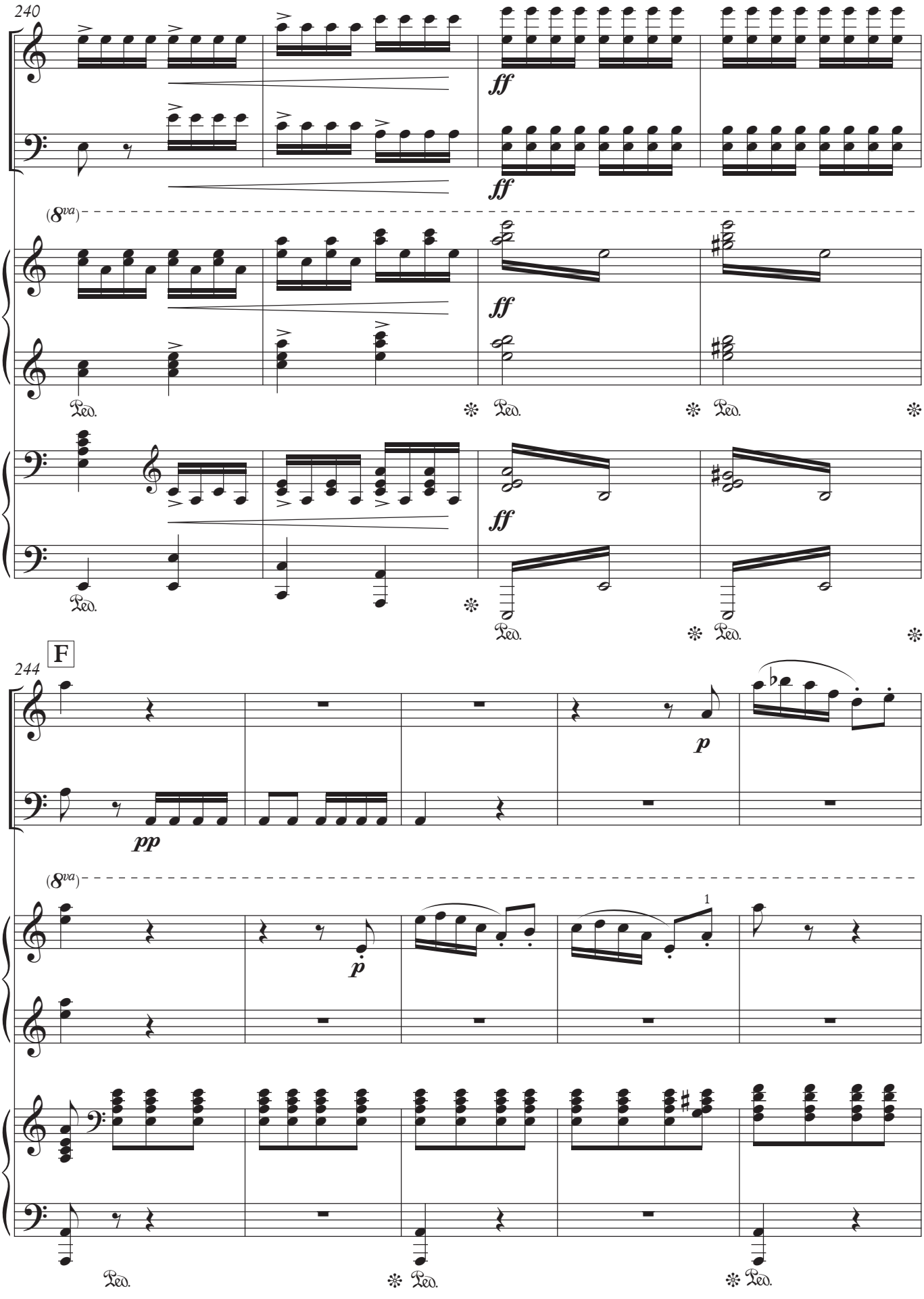

191
(8va)
8va
3
4
Ped.
Ped.
196
pp
pp
cresc.
(8va)
4
4
pp
pp

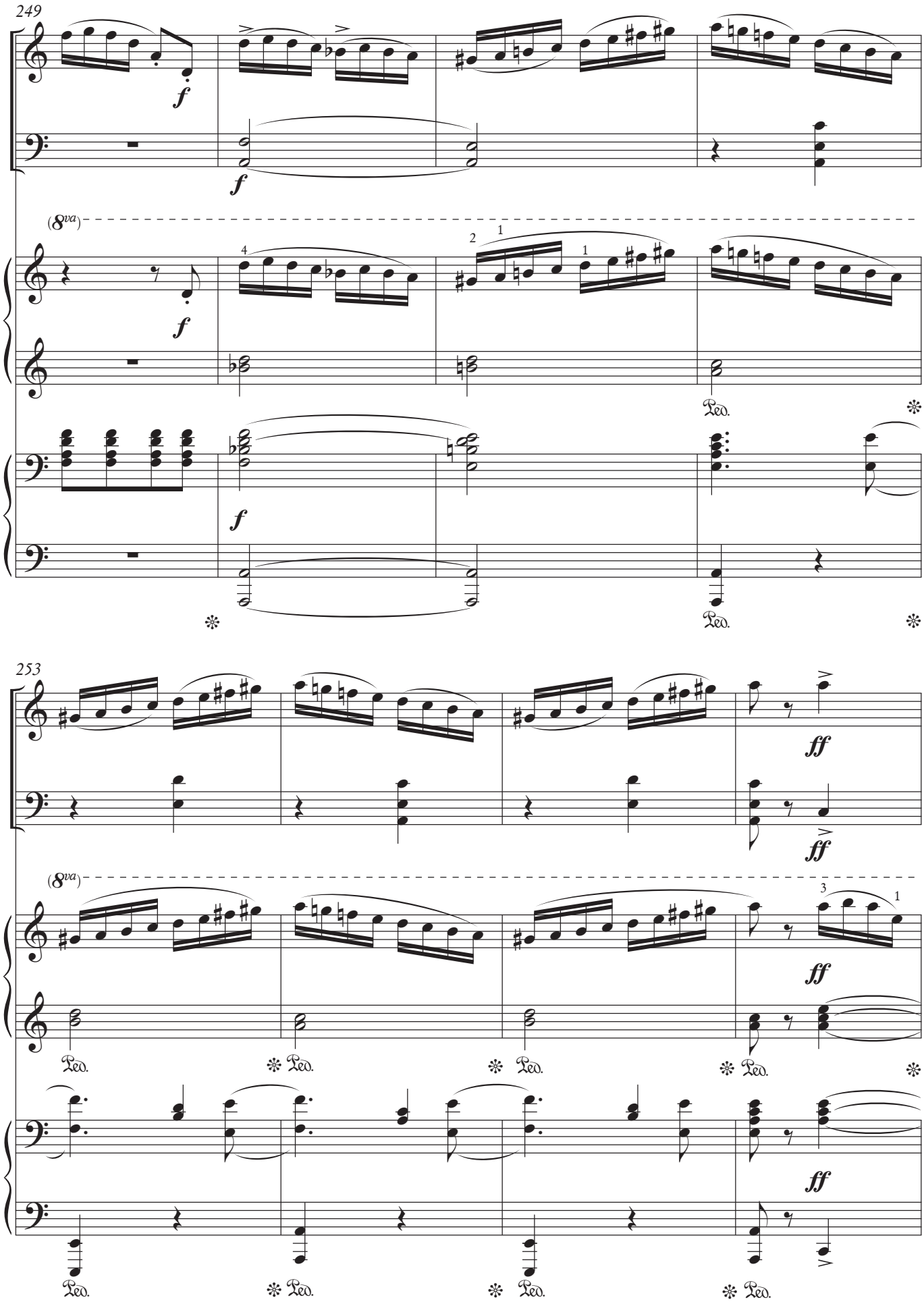

201
f
(8va)
fz
p
fz
p
fz
fz
fz
208
pp
pp
p
(8va)
p
pp
Ped.
Ped.
4
p
pp
Ped.
Ped.
Ped.

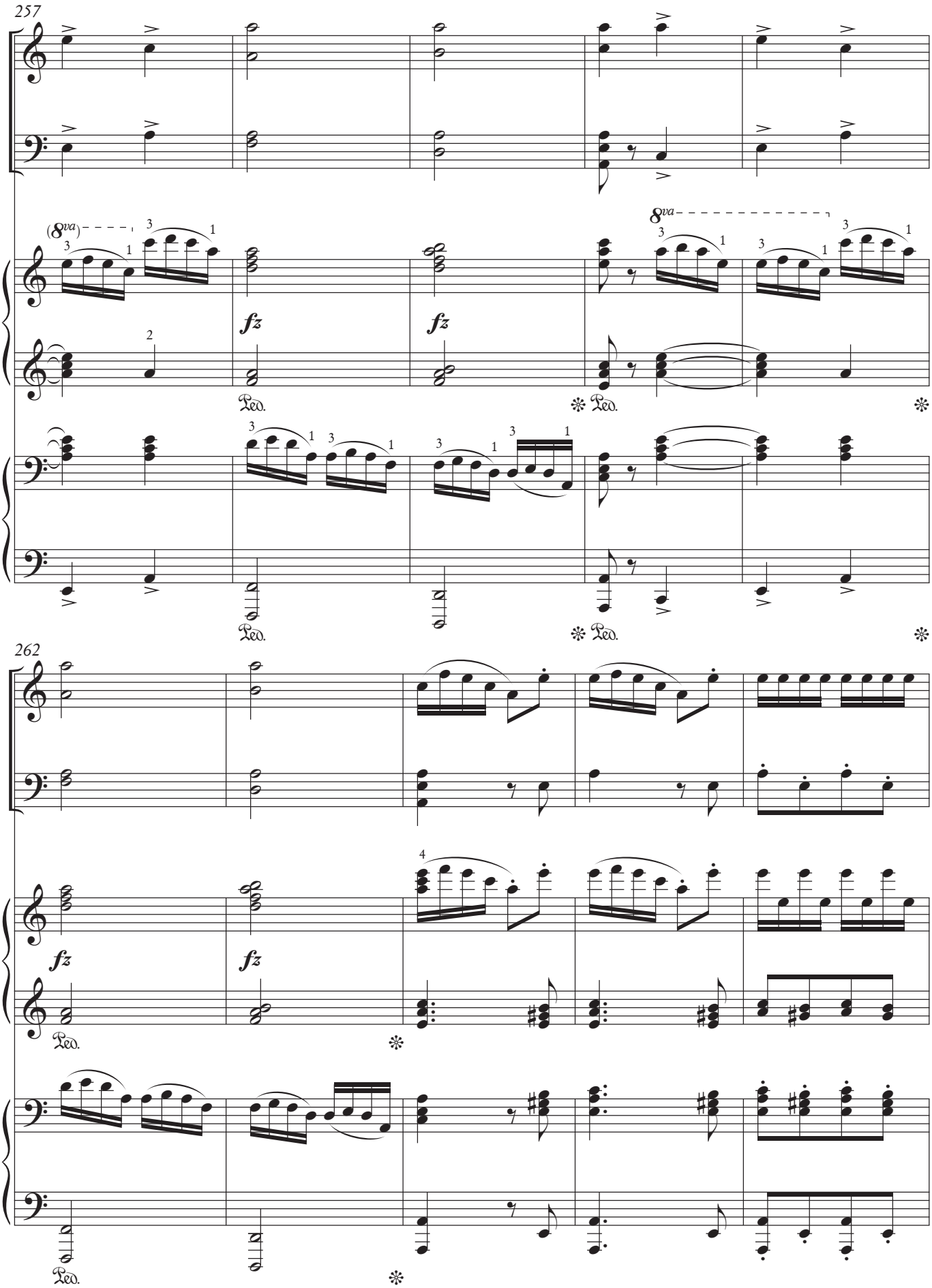

214
pp
(8va)
2
p
pp
219
cresc.
p
8va
3
3
3
3
cresc.
cresc.

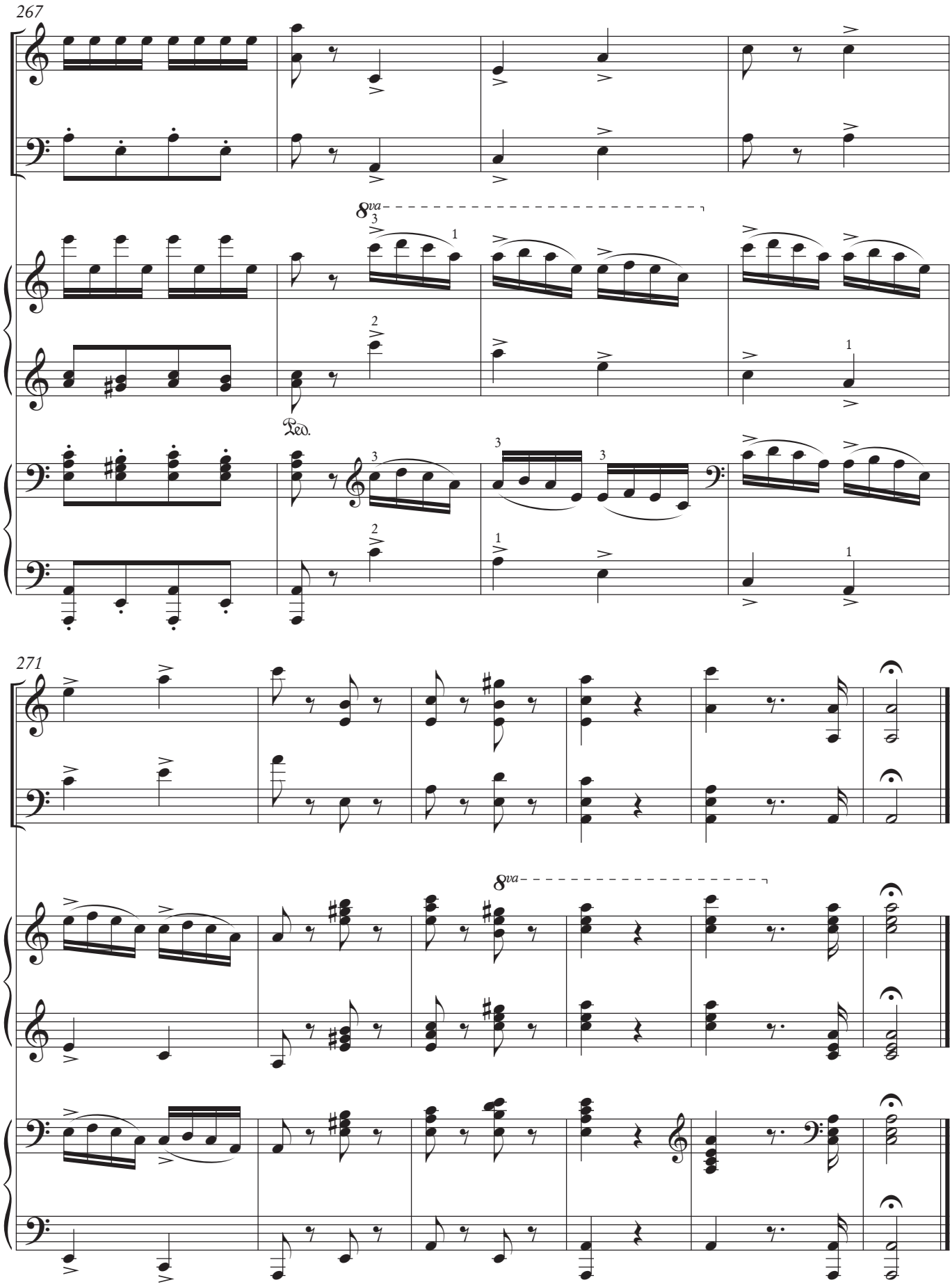

224
ff
ff
(8va)
ff
ff
8vb
228
p
cresc.
p
cresc.
(8va)
p
cresc.
p
cresc.
(8vb)


232
f
f
(8va)
ff
ff
236
(8va)


240
ff
ff
(8va)
ff
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
F
244
pp
p
(8va)
p
1
Ped.
Ped.
Ped.


249
f
f
(8va)
f
f
Ped.
253
ff
ff
(8va)
ff
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


257
(8va)
8va
fz
fz
Ped.
262
fz
fz
Ped.


267
8va
Ped.
271
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 3
Kvartetternas inledningssatser är skrivna i 3/4- eller 6/8-takt. Berens tycks ha varit svag för dessa taktarter i stycken i sonatform. De förekommer tämligen frekvent även i andra sonatverk av Berens, såsom hans pianotrior op. 95. I den tredje kvartetten rör det sig om en 3/4-takt där den lunkande rytmen halvnot-fjärdedelsnot genomsyrar större delen av satsen. Presentationen av huvudtemat är demokratiskt uppdelad mellan de tre instrumenten. I andantet möter en koralartad sats och vissa nästan orgelliknande tutti-effekter, medan temat i scherzot har en ettrig, närmast folklig prägel. Kompositionen avslutas med en lättsam final. Den tredje kvartetten publicerades 1863.

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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. 3
The opening movements of the quartets are in 3/4 or 6/8 time. Berens seems to have had a faiblesse for these metres when writing in sonata form. They also occur fairly frequently in other sonata works of his, such as the piano trios op. 95. In the third quartet we have a triple metre in which most of the movement is permeated by a swaying minim-crotchet rhythm. Presentation of the main theme is democratically apportioned between the three instruments. In the andante we encounter a chorale-like movement and certain nearly organ-like tutti effects, while the theme of the scherzo adds a persistent, almost vernacular touch. This composition ends with a light-hearted finale. The third quartet was published in 1863.

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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: ”Drittes/Gesellschafts-Quartett/für das/Pianoforte zu vier Händen,/Violine und Violoncello/
von Herm. Berens.”

Kommentarer

Sats I: Allegro molto

TAKT	INSTR.	ANM.
47	vc	cresc flyttat till t.49 i analogi med övriga instrument
53	vc	***f*** ändrat till ***ff*** i a m övr. instr.
68-69	vl, vc	staccato tillagd i a m pf I
129	vl	***f*** ändrat till ***ff*** i a m vc
137	vl	***f*** ändrat till ***ff*** i a m övr. instr.
154	vl	***fz*** tillagd i a m vc
166	vc	staccato borttaget i a m vl
238	vl	***ff*** ändrat till ***f*** i a m övr. instr.
304	pf I	***pp*** tillagd i a m vl, vc
318	vl	***f*** ändrat till ***ff*** i a m övr. instr.
334	vc	G-klav ändrat till vedertaget tenorklav
334	vc	***ff*** ändrat till *sempre* ***f*** i a m övr. instr.
334-345	vc	tillagd accent i a m vl
365-368	vl, vc	tillagd accent och staccato i a m pf I-II

Sats II: Andante con moto

24	pf I	i **T**pf I decresc.pil och p under noten; ändrat till endast accent i a m vl, vc
63, 84	vc	***f*** ändrat till ***ff*** i a m övr. instr.
94	vl	***fz*** tillagd i a m vc
97	pf II	***ff*** ändrat till ***f*** i a m övr. instr.
99	vc	heltaktslegato ändrat till legato på sista 8-delen i a m vl, pf I

Sats III: Scherzo, Vivace – Trio, L'istesso tempo

1-2	pf I	accent på 4:delen ändrat till stacc i a m övr. instr.
41-44	vl	***f*** ändrat till ***fz*** i a m pf I
45	vc	8-del ändrat till 4-del i a m vl I

60-61	pf II	***fz*** flyttat fr. t.60 till t.61 i a m pf I
78-79	vl	***f*** ändrat till ***fz*** på sista/första 8-delen i a m övr. instr.
88	vl	accent tillagd i a m t.87

Sats IV: Finale, Allegro vivo e scherzando

30	pf I	8-del ändrat till 4-del staccato i a m pf II
32-35	vc	staccato tillagd i a m vl
97	pf I	***pp*** ändrat till ***p*** samt tillagd staccato i a m pf II
226	vl	***f*** ändrat till ***ff*** i a m övr. instr.
240-241	vl, vc	tillagd crescendopil i a m pf I-II
250	vl, pf I-II	***ff*** ändrat till ***f*** i a m vc (dynamisk gradering mellan t.247 i ***p*** och t.256 i ***ff***)