



JACOB EDVARD GILLE
1814-1880

Stråkkvartett G-dur
String Quartet G major
Opus 24

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska Akademien

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Violin-Quartette

G-dur, op. 24

Jacob Edvard Gille
(1814-1880)

I.

Allegro moderato

Violino I

Violino II

Viola

Violoncello

16

22

28

33

Musical score for orchestra and piano, showing four staves of music from measures 38 to 51.

Measure 38: Treble clef, key signature of one sharp. The piano part consists of sixteenth-note patterns. Dynamics: dynamic markings include *p*, *dim.*, and *p*.

Measure 42: Treble clef, key signature of one sharp. The piano part features eighth-note patterns with slurs and dynamic markings *f*, *ff*, and *f*.

Measure 46: Treble clef, key signature of one sharp. The piano part includes eighth-note patterns with slurs and dynamic markings *pp*, *p*, *pp*, *pp*, *dim.*, *dim.*, and *dim.*

Measure 51: Treble clef, key signature of one sharp. The piano part consists of eighth-note patterns with slurs and dynamic markings *p*, *p*, *p*, and *p*.

57

62

68

73

76

79

82

86

91

96

100

106

111

pp

p

pp

p

pp

p

117

p

>

>

>

122

f

p

$\frac{1}{2}f$

127

f

$\frac{1}{2}f$

132

132

f

f

f

f

137

p

pp

cresc.

p

pp

cresc.

p

pp

cresc.

p

pp

cresc.

142

pp

cresc.

pp

cresc.

pp

cresc.

pp

cresc.

147

pp

pp

pp

pp

152

dim. *fz* >

dim. *fz* >

dim. *fz* >

dim. *fz* >

157

f

p *fz* >

f

p *fz* >

f

p *fz* >

162

p

f

p

f

p

167

p

p

pp

p

p

pp

p

p

pp

p

p

173

178

183

189

194

199

203

208

214

218

222

226

230

234

237

241

245

249

253

257

Musical score for orchestra and piano, page 126, measures 262-263. The score consists of four staves: Violin 1, Violin 2, Cello, and Bassoon. The key signature is A major (three sharps). Measure 262 starts with a forte dynamic. Measure 263 begins with a piano dynamic, indicated by 'dim.'. Measures 262 and 263 conclude with a piano dynamic, indicated by 'pp'.

II.

Adagio

f *p* >

f *p* >

f *p* >

f *p* >

Musical score for orchestra, page 6, measures 1-4. The score consists of four staves: Violin 1 (G clef), Violin 2 (G clef), Cello/Bass (C clef), and Double Bass (F clef). The key signature is one flat, and the time signature is common time. Measure 1: Violin 1 plays eighth-note pairs (mf), Violin 2 plays eighth-note pairs (f), Cello/Bass plays eighth-note pairs (f), and Double Bass plays eighth-note pairs (f). Measure 2: Violin 1 rests, Violin 2 plays eighth-note pairs (3), Cello/Bass rests, and Double Bass rests. Measure 3: Violin 1 rests, Violin 2 rests, Cello/Bass plays eighth-note pairs (3), and Double Bass rests. Measure 4: Violin 1 rests, Violin 2 rests, Cello/Bass rests, and Double Bass plays eighth-note pairs (dim.). Measure 5: Violin 1 rests, Violin 2 rests, Cello/Bass rests, and Double Bass rests.

Musical score for orchestra, page 10, measures 10-15. The score consists of four staves: Violin 1 (G clef), Violin 2 (G clef), Cello/Bass (C clef), and Double Bass (F clef). The key signature is one flat. Measure 10 starts with a forte dynamic (f) in the Violin 1 and Cello/Bass staves. Measure 11 begins with a piano dynamic (p) in the Violin 2 staff. Measure 12 features a dynamic marking of \approx (approximately) in the Double Bass staff. Measures 13 and 14 continue with piano dynamics (p) in the Violin 2 and Double Bass staves respectively. Measure 15 concludes with a forte dynamic (f) in the Double Bass staff.

15

19

cresc.

f

f

23

p

p

p

p

26

cresc.

f

p

3

f

p

f

29

31

cresc.

33

38

43

47

50

53

56

61

65

68

72

pizz.

pizz.

pizz.

cresc.

80

87

93

Menuetto moderato

III.

7

12

17

22

27

33

f

ff

ff

f

p

39

Fine TRIO

p

cresc.

f

p

cresc.

f

cresc.

f

cresc.

f

f

45

pp

pp

pp

pp

pp

50

cresc.

fz

fz

cresc.

fz

cresc.

fz

cresc.

f

55

cresc.

f

cresc.

f

cresc.

f

cresc.

f

59

64

pp

pp

pp

pp

70

mf

mf

mf

mf

75

80 D.C.

86 CODA

92

FINALE
Allegro vivace

IV.

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

33

cresc.

f

p

cresc.

cresc.

f

p cresc.

f

42

dim.

p

dim.

p

dim.

p

dim.

p

52

pp

f

pp

f

pp

f

pp

f

62

p

p

p

p

71

79

87

95

This block contains four musical staves, each with a key signature of one sharp (F#). Measure 71 starts with a forte dynamic (f) followed by two slurs with 'f >' and '>' above them. Measures 79 and 87 show eighth-note patterns with dynamics 'p >' and '>', and 'f' respectively. Measure 95 features a variety of dynamics including 'p', 'fz', 'f', 'ff', and 'ff'.

103

110

118

128

135

p

dim.

pp

pp

p

pp

pp

144

p

p

p

p

153

f

f

f

f

160

cresc.

f

p

cresc.

f

p

f

p

p

cresc.

f

p

168

cresc.

cresc.

cresc.

cresc.

mf

175

mf

f

mf

183

dolce

dim.

p

p

p

<

192

pp

pp

pp

pp

< < *pp* < < *pp*

Musical score for orchestra, page 10, measures 203-204. The score consists of four staves: Violin 1 (G clef), Violin 2 (F clef), Cello/Bass (C clef), and Double Bass (C clef). The key signature is one sharp. Measure 203 starts with a rest in all parts. Measure 204 begins with a dynamic *p*. The Violin 1 and Violin 2 parts play eighth-note patterns. The Cello/Bass part has sustained notes. The Double Bass part has eighth-note patterns. Measure 205 continues with eighth-note patterns in all parts. Measure 206 concludes with eighth-note patterns. Measure 207 begins with a dynamic *fz*.

Musical score for orchestra, page 11, measures 211-212. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The key signature is one sharp (F#). Measure 211 starts with a dynamic *fz*. The Violin 1 and Double Bass staves play eighth-note patterns. The Cello staff has sustained notes with grace notes. Measure 212 begins with a dynamic *f*. The Violin 1 and Double Bass staves continue their eighth-note patterns. The Cello staff has sustained notes with grace notes. Measure 213 starts with a dynamic *f*. The Violin 1 and Double Bass staves play eighth-note patterns. The Cello staff has sustained notes with grace notes. Measure 214 starts with a dynamic *cresc.* The Violin 1 and Double Bass staves play eighth-note patterns. The Cello staff has sustained notes with grace notes.

Musical score for orchestra and piano, page 12, measures 218-220. The score consists of five staves. The top two staves are for woodwind instruments (oboes and bassoon), the third staff is for strings (violin), the fourth staff is for brass (trombone), and the bottom staff is for bassoon. Measure 218 starts with eighth-note pairs in the woodwinds, followed by sixteenth-note patterns in the brass. Measure 219 continues with sixteenth-note patterns in the woodwinds and brass. Measure 220 begins with a dynamic *p*. The woodwinds play eighth-note pairs, the brass play sixteenth-note patterns, and the strings provide harmonic support.

Musical score for piano, page 10, measures 225-226. The score consists of four staves: Treble, Alto, Bass, and a fourth staff below the bass. The key signature is one sharp (F# major). Measure 225 starts with a treble clef, a sharp sign, and a common time signature. Measure 226 begins with an alto clef. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like accents and slurs. Measure 226 concludes with a bass clef.

233

f

dim.

dim.

dim.

dim.

242

p

pp

f

pp

f

f

f

252

f

f

s

p

p

p

p

261

f

f

f

f

f

f

f

270

278

286

294

302

dim. <*f*> *p*

dim. <*f*> *p*

dim. <*f*> *p*

dim. <*f*> *p*

311

f

f

p

f

p

321

cresc.

f

cresc.

f

cresc.

f

328

<*p*>

cresc. *f*

f

<*p*>

Musical score for orchestra and piano, page 136, measures 1-4. The score consists of four staves. The top two staves are for the orchestra, featuring woodwind and brass parts. The bottom two staves are for the piano. Measure 1: The piano has a sustained note. Measures 2-3: The piano plays eighth-note patterns. Measure 4: The piano has a sustained note. The score includes dynamic markings such as >, p, v, and dim.

Musical score for orchestra and piano, page 10, system 343. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the bottom staff is piano. The key signature is one sharp. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with dynamics *p*, *p*, and *p*. Measures 4-5 show a continuation with dynamics *pp* and *pp*. Measures 6-7 show a continuation with dynamics *pp* and *pp*.

Musical score for orchestra and piano, page 10, measures 350-355. The score consists of four staves. The top staff (treble clef) has two measures of music. The second measure contains a dynamic marking *pp*. The middle staff (treble clef) has three measures. The first measure contains a dynamic marking *pp*. The bottom staff (bass clef) has five measures. The fourth measure contains a dynamic marking *pp*. The fifth measure contains a dynamic marking *cresc.*

365

374

382

392

Plus vite

404

Musical score page 404. The score consists of four staves. The top three staves have single vertical bar lines, while the bottom staff has double vertical bar lines. The music is primarily composed of eighth notes and sixteenth-note patterns.

412

Musical score page 412. The score consists of four staves. The dynamics 'cresc.' are written above the first, third, and fourth staves. The music features eighth notes and sixteenth-note patterns.

420

Musical score page 420. The score consists of four staves. The dynamics 'f' are written below the first, second, and third staves. The dynamics 'cresc.' are written above the fourth staff. The music includes eighth notes and sixteenth-note patterns.

427

Musical score page 427. The score consists of four staves. The dynamics 'ff' are written above the first, second, third, and fourth staves. The dynamics 'ff' are also written below the first, second, and third staves. The music features eighth notes and sixteenth-note patterns.

Jacob Edvard Gille

Jacob Edvard Gille föddes 1814 i Stockholm och förblev sin hemstad trogen livet ut. Som många andra musiker och musikskapare under 1800-talet hade han en yrkesverksamhet utanför musikområdet – Gille var notarie vid Stockholms stads bokauktionskammare 1850–76. Till skillnad från de flesta i hans situation lyckades han så småningom få sin sysselsättning inom musiken, visserligen med flera samtidiga uppdrag.

Dessvärre är inte mycket känt om hans musikaliska skolning. 1852, således under sin tid som notarie, engagerades han som dirigent vid Humlegårdsteatern. I mitten av 1850-talet anställdes han som violinist vid Mindre teatern. 1866–71 tjänstgjorde han som altviolinist i Hovkapellet. Parallelt med dessa sceniska uppdrag var han verksam som organist i S:ta Eugenia katolska kyrka. Gille invaldes som ledamot i Kungl. Musikaliska akademien 1865. Han avled i Stockholm 1880, 66 år gammal.

Jacob Edvard Gilles produktion som tonsättare är både bred och omfattande. Han skrev kammarmusik, verk för orkester och musik för scenen – fyra operor och en operott, men också skådespelsmusik. Bland kammarmusikverken återfinns violinsonater, pianotrios, pianokvartetter och stråkkvartetter. För orkester skrev han fem symfonier. Tonmålningarna *Minne af Gustaf Adolf vid Lützen* och *Höst-jagten* är komponerade för orkester och vokalstämmor. Man kan lätt föreställa sig att många kompositioner tillkom för sammanhang där Gille själv medverkade. Stilistiskt är kompositionerna stadigt förankrade i den wienklassiska traditionen.

För bruk i S:ta Eugenia kyrka skrev han inte mindre än nio mässor, dessutom *Stabat Mater*, *Requiem*, *Te Deum* och en tonsättning av psaltpsalms 51.

Det bör också nämnas att Gille på 1850- och 60-talen skrev arrangemang till Richard Dybecks berömda konserter med insamlade folkmelodier, de så kallade Aftonunderhållningar med nordisk folkmusik.

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Jacob Edvard Gille

Jacob Edvard Gille was born in 1814 in Stockholm, and was faithful to his home-town for the rest of his life. Like many other musicians and composers during the 19th century his professional career lay outside of the musical realm – Gille was a clerk at Stockholm's book auction house from 1850 to 1876. Unlike most in his situation, Gille managed to eventually earn his living at music, albeit holding several jobs simultaneously.

Unfortunately, not much is known about his musical training. In 1852, during his time as a clerk, he was active as the conductor at the Humlegårdsteatern. In the middle of the 1850s he was employed as a violinist at the Mindre teatern. From 1866 until 1871 he served as violist in the Royal Court Orchestra. Parallel with these theatrical duties he was active as the organist in St Eugenia's Catholic church. Gille was elected as a member of the the Royal Swedish Academy of Music in 1865. He died in Stockholm in 1880 at the age of 66.

Jacob Edvard Gille's compositional output is both broad and extensive. He wrote chamber music, orchestral works and music for the stage – four operas and an ope-retta, as well as incidental music. Included among his chamber music works are violin sonatas, piano trios, piano quartets and string quartets. For orchestra, he wrote five symphonies. The tone paintings *Minne af Gustaf Adolf vid Lützen* and *Höst-jagten* are composed for orchestra and vocal parts. One can easily imagine that many of his compositions were created for contexts in which Gille himself participated. Stylistically, the compositions are well anchored in the Viennese classical tradition.

Gille wrote no less than nine masses for use in St Eugenia's church, and additionally composed *Stabat Mater*, *Requiem*, *Te Deum* and a musical setting of Psalm 51.

It should also be mentioned that during the 1850s and 1860s Gille wrote arrangements for Richard Dybeck's famous concerts of collected folk melodies, the so-called Aftonunderhållningar med nordisk folkmusik (Evening entertainments with Nordic folk music).

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Kritisk kommentar

Källmaterial

Utgåvan grundar sig på handskrivna stämmor (**St**): Violino 1^{mo}, Violino 2^{do}, Viola, Violoncello. Stämmaterialet finns på *Musik- och teaterbiblioteket i Stockholm* under signum: Gille saml., ms.24. På första notsidan står det: "Violin-Quartette tillägnad Mazerska quartette/sällskapet af J. E. Gille".

Kommentarer

Sats I, Allegro moderato

TAKT	INSTR.	ANM.
14-15	vl I	tillagda accenter i a m övr. instr.
18	vl II	borttaget stacc sista 3 noterna, i a m t.117
19	vl II	legato hela takten ändrat: första tre 4-delarna legato och sista stacc, i a m vla samt vl I
20	vl II, vla	decrescpil tillagd i a m vl I
29	vl I, vc	tillagt p i a m vl II, vla
43	vl I, vla	decrescpil tillagd i a m vc
44	vl II, vla	tillagt ff i a m vl I, vc
45	vla	p flyttat till t.44
49	vc	tillagt dim i a m vl II, vla
51	vl II	decrescpil flyttad till t.52 i a m vla
63	vl II, vla, vc	tillagt dim i a m vl I
70	vl I	crescpil tillagd i a m vl II
71	vc	f tillagt i a m vla
72	vl II	decrescpil tillagd i a m vl I
73	vc	legatobåge tillagd i a m vla
74-75	vl II, vla, vc	tillagt cresc och f i a m vl I
75	vla	legatobåge tillagd mellan halvnot och efterföljande 8-del i a m vl II, vc
78	vc	f tillagt i a m övr. instr.
82	vl I	f tillagt i a m övr. instr.
86	vl II, vla	crescpil tillagd i a m vc
90	vla, vc	decrescpil tillagd i a m vl I-II
91	vc	halvnot: ciss istället för c
92-93	vl II, vla	cresc- och decrescpil tillagda i a m vc
101-102	vl I	legatobåge tillagd i a m t.254-255
102	vla, vc	decrescpil tillagd i a m vl II
103	vl I, vc	tillagt stacc i a m vl II, vla
104-105	tutti	accenter i a m t.258-259

112	tutti	pp tillagt i vc, decrescpil tillagd i vl I-II, i a m övr. instr.
114	vl I, vla	f tillagt i a m vl II, vc
119-121	vc	accenter tillagda i a m t.115-117
126	vc	p tillagt i a m vla
134	vla	accenter tillagda i a m vl I
136	vc	b istället för h
138	vl I-II, vla	tillagd decrescpil i a m vc och t.142
143, 147	tutti	pp tillagt i a m t.139
146	vl II, vla, vc	cresc tillagt i a m t.141
159	vl I-II, vla	tillagt p i a m vc samt t.163
159	tutti	tillagt fz i a m t.155
169	vl II, vc	tillagt pp i a m vla
171-172	vl II, vc	tillagd cresc-/decrescpil i a m vla
175	vl I	decrescpilar tillagda i a m övr. instr.
177	vl I, vc	p tillagt i a m vl II, vla
177-180	vl II, vc	cresc-/decrescpilar tillagda i a m vla
179	vl II	ev. accent ersatt med decrescpil. i a m vla
184-186	vl I	tillagda accenter i a m övr. instr.
191	vl II	crescpil (istället för cresc) i a m vla, vc
201	tutti	tillagd accent i vl I, f i vl II, fz ersatt med f i vla, cresc ersatt med f i vc, allt i a m t.37
221	vl II, vla, vc	legatobåge tillagd mellan 2:e och 4:e slaget i a m vl I och tidigare förekommande liknande notation
227	vl II	decrespil tillagd i a m vl I
227-228	vla	tillagt cresc- och decrescpil i a m vc
229	vc	tillagd legatobåge i a m vla
230	vl I, vla, vc	tillagt cresc i a m vl II
233	vc	tillagd decrescpil i a m vla
239	vc	tillagt stacc på 8-delar i a m vl I t.238
243-244	vl I, vla, vc	tillagd cresc- och decrescpil i a m vl II (delvis vl I)
247-248	vl I, vla, vc	tillagd cresc- och decrescpil i a m vl II
249	vla, vc	tillagda legatobågar i a m vl I-II
250	tutti	cresc och dynamik ändrade i a m t.96-97

Sats II, Adagio

TAKT	INSTR.	ANM.
2	vla	tillagd legatobåge i a m vc
3	vla, vc	tillagd decrescpil i a m vl I-II

5	vla	tillagd decrescpil i a m övr. instr.
4	vc	tillagd decrescpil i a m vl II, vla
9	vla	tillagda legatobågar i a m vc
10	vla	tillagd legatobåge i a m övr. instr.
12	vla	tillagd decrescpil i a m vc
15	vla	tillagd decrescpil i a m övr. instr.
24	vl II, vla, vc	tillagd decrescpil i a m vl I och t.20-22
26	vl I	tillagd decrescpil i a m övr. instr.
30-31	vl I, vla	tillagd cresc-/decrescpil i a m vl II
34	vl I, vc	tillagd crescpil i a m vl II, vla
34	vl II	tillagd accent i a m vl I
35	vl I	tillagd accent i a m vl II
35	vl I-II, vc	tillagd crescpil i a m vla och t.34
36	vl II, vla, vc	tillagt stacc i a m vl I
38	vl I	p tillagt i a m t.1
39	vla	p tillagt i a m vl III
40	vl I, vla, vc	f tillagt i a m vl II
40	vl II, vla, vc	tillagd decrescpil i a m vl I
41	vl II, vla	tillagd decrescpil i a m vl I
43	vl II, vla, vc	tillagd decrescpil i a m vl I
44	vc	f tillagt i a m vl II
49	vl II, vla	3:e slaget: följer vl I i rytm och legato (ersätter två 8-delar i vl II med legato och stacc på andra 8-delen, samt punkterad 8-del och 16-del i vla utan legato)
70	vl I-II, vc	cresc-/decrescpil tillagda och justerade i a m vla
72	vl I	ppp ersatt med pp i a m övr. instr.
75	vl I, vla, vc	p tillagt i a m vl II
77	vl I-II	tillagd crescpil i a m vla
89	vla	p tillagt i a m vc
95	vl II	legatobåge på 8-delar i a m vla
96	vl II, vla	legatobåge på 8-delar i a m t.95

Sats III, Menuetto moderato - Trio

1, 3	vla, vc	tillagd decrescpil i a m vl I-II
2, 29	vc	tillagt stacc på 2:a slaget i a m vl I
5-6, 32	vc	tillagt stacc på 3:e slaget i a m vl II
6	vl I, vla	f tillagt i a m vl II, vc
6	vla	tillagd decrescpil i a m vl II
14	vl II, vla, vc	stacc tillagt på 3:e slaget i a m vl I

15-17	vla, vc	nyanser tillagda i a m vl I-II
18-19	vc	cresc flyttat fr. t.19 till t.18 i a m övr. instr.
26	vl I, vla, vc	tillagd decrescpil i a m vl II
28, 30	vla	crescpil ändrad till decrescpil i a m t.1, 3 (tillagd även i övr. stämmor)
33	vl I, vc	stacc tillagt i a m t.6, 32
33	vl II, vla	dynamik ändrad i a m t.6
43	vl I	tillagt stacc i a m vl II
55	vl II (vc)	crescpil ändrad till cresc i a m vl I, vla (cresc tillagt i vc)
56	vc	ff ändrat till f i a m övr. instr.
84	vl I, vla, vc	tillagd crescpil i a m vl II
98	vl I, vla, vc	tillagt stacc i a m vl II

Sats IV, Finale, Allegro vivace - Plus vite

6	vla, vc	tillagt fz i a m vl I-II
14-15	vl II	tillagt stacc i a m vl I
22-23	vl II	accenter tillagda i a m vl I
35	vc	p tillagt i a m övr. instr.
42-44	vl I	tillagd decrescpil i a m vl II
64	vl II	tillagd legatobåge i a m övr. instr.
64-70	vc	tillagda cresc-/decrescpilar i a m övr. instr.
73, 75	vl I	2:a slaget tillagt stacc i a m vl II
93	vl II	första två noterna legato, stacc borttaget i a m vl I, vla
94	vl II	accent eller decrescpil på 2:a slaget? även vla?
112-113	vl II, vla ,vc	accent på 2:a slaget som i vl I
116-17	vla, vc	decresc som i vl I-II
162	vc	p tillagt i a m övr. instr.
188-190	vc	tillagda cresc-/decrescpilar i a m övr. instr.
194	vl I	pp flyttat fr. t.195 till 2:a slaget t.194
209-210	vla, vc	tillagd crescpil och fz i a m vl II
255-257	vl I	tillagt stacc, forts. fr. t.254 till 1:a 8-delen i t.257
270-272	vc	tillagt stacc i a m vl I t.254-256
273	vl I	tillagt stacc i a m vl II
276	vc	tillagt stacc i a m vla t.275
279-281	vla	tillagd accent på 2:a noten i varje takt i a m vl II
296	vl I	borttaget stacc på 2:a slaget i a m t.295 och övr. instr.
306-307	vl II, vla, vc	tillagda accenter på andra noten i varje takt i a m vl I
309	vl II	tillagt stacc i a m vla
309	vla	tillagd crescpil i a m vl I-II

322	vl I-II, vla	tillagt cresc i a m vc
328	vl I	borttaget stacc i a m t.324 och övr. instr.
349	vl II	borttaget stacc i a m vla och t.351, vl I,vla
358-359	vc	f framflyttat fr. t.358 till 359 i a m övr. instr.
362	vc	f ersatt med cresc i a m övr. instr.
370-373	vl I-II	tillagt stacc, forts. som t.370 i vl I
374	vla, vc	ff tillagt i a m vl I-II
398-413	vla	legatobågar justerade i a m vl I

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