

CONCERTO IN E MINOR, W. 24: LISTS OF VARIANT READINGS

All sources of W. 24, including the principal sources of both early and late versions, show numerous variants involving absent, misplaced, and alternative performance indications (slurs, ties, dynamics, continuo figures, and ornament signs). In few of these cases is there any serious question as to the intended reading, and the distribution of such variants among the sources fails to reveal patterns that might provide clues as to provenance or filiation. For this reason, and because of the large number of such variants, in general the latter have been reported only where the reading of the principal sources has had to be emended (details below).

Some readings for ornaments in **A4**, **B2**, and other sources conceivably belong to an “alternate” tradition of ornament signs such as existed for W. 4, 5, and 6. But as in those works, the variants in question cannot be traced back to the composer. Moreover, in the present work they involve a relatively small number of isolated signs present in only a few sources and therefore are not tabulated here.

In addition to the early and late versions of W. 24 edited here, at least two distinct intermediate versions exist. In the absence of printed scores for these versions, the lists below include tables of readings for the intermediate versions. These tables indicate at which points the sources for these intermediate versions differ from the printed scores of the early and late versions. Hence they serve as synopses of the major revisions that Bach carried out on the work, from its earliest to its latest version.

Concerto in E Minor, W. 24 (early version): Variant Readings

Principal source: **A1**

Secondary source: **A2**

Other sources: **A3**, **A4**

Previous modern edition: none

Both **A1** and **A2** omit numerous performance markings but rarely at the same points. Editorial emendations are taken from **A2** unless otherwise noted below.

In the first movement, during the first two tutti passages, the principal source **A1** incorporates doublings of violin 1 within the upper staff of the keyboard part. These doublings are omitted from the edition. The principal source **A1** includes a slur and the figure “3” over nearly all triplet groups. The slur is omitted from the edition except where it recurs in the same part in **A2**. Similarly, **A2** places slurs over the lombardic figures in i.1–2 (vn), 33–4 (kb), and many but not all parallel passages (e.g., not in i.44 or 61). These slurs are omitted from the edition except where they are also present in **A1**. Both types of slurs probably would have been played even when not explicitly notated.

In **A2** the partial repetition of the opening ritornello at the end of the first movement is indicated by a “dal segno” in each part; no readings are listed from that source for those measures. The repetitions are written out in all parts of **A1**.

In **A1**, the viola, basso, and keyboard parts give the tempo of the second movement as “Largho.”, conceivably an abbreviation for *Larghetto*. This has been changed to *Largo*, following

A2 (and violin 2 of **A1**). In addition, the following emendations have been made:

In the third movement, the expression *unisoni* in the bass figuration of **A1** has been abbreviated to “unis.” In mm. 2 (v1) and 427 (kb), the articulation signs in **A1** appear to be dots rather than strokes but have been rendered in the edition as strokes, following parallel passages in the violins and keyboard.

M(m). Part(s) Remark

i. Allegretto

4	vn	slur on notes 1–3 retained, following v2 of A2 ; present in m. 6 in v1 of A2 as well as A1
18	v1	“f” moved from note 1 to note 2
18	va	“f” moved from note 3 to note 2 (A2 : no “f”)
22	va	c'–c'–c'–c' substituted for b–b–b–b (<i>sic</i>), following A2
26	vn, bs	“p” moved from note 1 to note 2
28	bc	6/5 added on note 2
29	va	slur removed from notes 1–2
30	v2	sharp removed from note 2
44	v2	apparent stroke removed from note 1
57	rh	A2 : notes 3–4 a''–a'' not g''–f#'', note 6 c''' not b'' (probably a misreading; cf. previous measure)
58	rh	note 6 changed from g' to a'
64	vn	slur on notes 1–3 retained by analogy to m. 66, where it is present in A1 as well as v1 of A2
72	bc	fig. 6 moved from note 3 (= A2) to note 4
73	va	A2 : notes 3–5 dotted 8th–32d–32d under slur, “tr” on note 3
73	bc	fig. 6 moved from note 1 to note 2

88	kb	A1: this measure inserted (probably by copyist) after initially being omitted
91–2, 95–6	va	A2: no tie
97	vn, va	A2: “pp” on note 1
103–6	kb	values of all notes changed from 16ths (<i>sic</i>) to 32ds. A2: on each half-beat the rh precedes the lh, e.g., in place of g#–d', e''–e' on the downbeat of m. 103 the source reads e''–e', g#–d' (but not at the parallel passage mm. 226–31)
106–7	v1	A2: tie
106	lh	A2: a–c' in place of a–c' (twice) on beat 1
108	v1	natural added on note 2
116	vn, va, bs	A2: stroke on note 2
119	bc	no figs. in A1 or in A2 , which lacks them in m. 118 as well
124	rh	thus in both A1 and A2
126	va, bs	“f” absent in A2 as well
140	vn	slur on notes 1–3 retained by analogy to m. 142, where it is present in A1 as well as v1 of A2
150, 152	v2	stroke removed from note 2
153	v1	“f” moved from note 1 of m. 153 to note 2 of m. 154 (A2: on note 1 of m. 154)
154	v2	“f” moved from note 1 to note 2 (A2: on note 1)
156	vn, bs	“p” moved from note 1 to note 2 (A2: also misplaced in bs)
156	va	A2: note 3 b not a
156	lh	“p” added on note 2 (A2: on note 1)
157	va	A2: note 3 g# ' not f# '

159	bc	lower figure on note 3 changed from 4 to natural
167–8	rh	A2: alternate rhythm: rests are 8th, dotted 16th, followed by 32d (a''), quarter (a''), four 16ths (g''–f q''–e''–d'')
171	vn	natural added on note 2
173	v2, va, bs	“f” added (also absent in A2)
177, 179	va, bs	“p” added (also absent in A2)
180	bs	natural on note 4 changed to flat
182, 184	bs	“mf” moved from note 1 to note 2 (position ambiguous in A2)
186	v1, bs	two tied quarters changed to half
190–1	bs	tie removed
193	v2, va, bs	“f” added on note 1 (also missing in A2)
210	v2, va, bs	“f” added (also missing in A2)
211	va	two tied 8ths changed to quarter
212	va, bs	“f” added on note 3 (also missing in A2)
216	v2, va, bs	“f” added on note 2 (also missing in A2)
221	v1	“f” moved from note 1 to note 2 (A2: on note 3)
221	va	“f” moved from note 3 to note 2
222	bs	quarter note on downbeat changed to 8th note, 8th rest
226–31	kb	values of all notes changed from 16ths (<i>sic</i>) to 32ds
232–3	bc	figs. added
233	bs	notes 2–4 changed from 8th–16th–16th (<i>sic</i>) to dotted 16th–32d–8th
236, 238	v2	stroke removed from note 2

237	va, bs	“f” added on note 2 (also missing in A2)
246	rh	A2 : notes 1 and 2 tied
247	v2	note 4 changed from c'' to a'
247	rh	reading for this measure from A2 ; inner voice in A1 here reads g'-g'-g' (8ths, = late version)
248	va	natural added on note 3
249	va, bs	“f” added on note 3 (also missing in A2)
253	rh	note 12 bears no accidental in A1 or A2 (it does so in the late version), although note 9 bears a flat (superfluous by modern convention)
259	v1	natural added to note 6, by analogy to m. 20
265	v1	“p” moved from note 3 of m. 266 to note 2 of m. 265
265	v2	“p” moved from note 3 to note 2
265	bs	“p” moved from note 1 to note 2
270	bc	fig. 6 moved from note 1 to note 2
271	v1	8th rest added
<i>ii. Largo</i>		
3	bc	dash removed from above note 2 (between 8 and 3)
6	v2	“p” moved from note 2 to note 3
8	vn	slur moved from notes 1–3 or 1–4 to 2–6, following v2 of A2 (v1 of A2 : slur on notes 1–4)
8	v1	“f” moved from note 1 to note 2 (A2 : “f” on note 6 of m. 7)
10	vn	“p” moved from note 1 to note 2 (A2 : “f” on note 6 of m. 7)
10	vn	slur moved from notes 1–4 to 2–6, by analogy to m. 8 (also misplaced in A2)

12	v2	flat added on note 3
13	vn	slurs thus in both A1 and A2
13	va	A2: notes 1–2 tied
15	lh, bs	notes 5–6 changed from 8th–8th to dotted 8th–16th, following A2 and by analogy to m. 88
18	v1	“p” moved from note 1 to note 2
18	va, lh	“p” added on note 3 (also missing in A2)
19	vn	slur added on notes 9–11 from v2 of A2
20	va, lh	“f” added on note 1 (also missing in A2)
21	vn	“pp” moved from note 1 to note 2
21	v1	slur removed from notes 1–2
23	bc	flat added after fig. 7 on note 3
24–5	v1	apps. changed from 16ths to 8ths
25	va	A1: note 2 changed from f' to e' , with letter “e” added above (both possibly in foreign hand)
33	rh	“tr” removed from note 6
42	v1	apps. changed from 16ths to 8ths
43	v1	app. added from A2 ; slur removed from notes 2–3 (slur also in A2 , but cf. m. 25)
43	bc	figs. added
44	rh	cautionary natural added on note 7
46	rh	A2: a single 8th (f'') in place of notes 3–4 (16ths, both f''); last five notes 32d–32d–32d–64th–64th in place of 16th, four 64ths; slur on last four notes, not notes 7–9 (a'' – $b b''$)

- 51 kb **A2:** last note c' (inner voice) written as 8th in upper staff on same stem as upper voice, not as separately stemmed quarter in lower staff as in **A1** (cf. next entry)
- 52 kb **A2:** d' (inner voice) written as 8th on third beat in upper staff on same stem as note 5 (g') in upper voice
- 57 va note 5 changed from f' to e'
- 57 bc figs. added
- 57 bs **A2:** note 6 c not C (cf. next entry)
- 58 v2 quarter note on downbeat changed to 8th note, 8th rest
- 58 lh, bs **A2:** note 1 d not D, possibly an early reading
- 61 v1 slur added to notes 1–3
- 61 bs “f” added on note 1 (also missing in **A2**)
- 64 v2 app. changed from 16th to 8th
- 67 v2 **A1:** notes 1–2 orig. a third higher, possibly erased or blotted out
- 68 vn “f” moved from note 6 of m. 67 (= **A2**) to note 2 of m. 68
- 68 v1 slur extended from note 4 back to note 2
- 68 v1 “tr” added on note 6, by analogy to v2 (also missing in **A2**)
- 68 v2 slur on notes 1–3 or 1–4 moved to notes 2–6
- 68 v2 notes 1–2 changed from dotted 8th–16th (note 2 d') to two 8ths (note 2 e')
- 68 lh, bs “f” added on note 3 (also missing in kb of **A2**)
- 70 rh **A2:** note 6 g'' not a''
- 73 rh **A2:** g' as well as e' on downbeat (the two voices on separate stems throughout the measure, as in **A1**, which, however, indicates a unison on e' on the downbeat with two stems on a single notehead)

77	v1	A2: no tie between notes 1 and 2
82	v1	“f” moved from note 1 to note 2 (also misplaced in A2)
82	va	note 5 changed from b to c’
82	bs	“p” on note 1 changed to “f”
83	va	A2: note 1 g not a
87	v2	“tr” on note 1 changed to “ten.”
87	va	slur on notes 3–5 deleted
88	v2	notes 6–7 changed from 16ths (<i>sic</i>) to 8ths
90	va	note 5 changed from b to c’
91	v1	“p” moved from note 1 to note 2
91	lh	dotted quarter note on downbeat changed to quarter note, 8th rest
91	lh	“p” added on note 3 (also missing in A2)
93	bc	fig. 5 on note 5 changed to 3
93	lh	“f” added on note 1 (also missing in A2)
94	vn	“pp” moved from note 1 to note 2
<i>iii. Allegretto</i>		
2	vn	A2: slur not strokes on notes 1–2
2	v1	stroke removed from note 3 (present in A1 despite tie to following note)
4	vn	A2: “tr” on note 5
5	v2	slur moved from notes 1–2 to 2–3
6	vn	slur on notes 2–4 from A2
9	v1	A1: this measure preceded by m. 35, which is omitted from the edition; m.

35 appears again in proper sequence two systems down (both instances occur at the beginning of a system)

17–18	v2	slur from note 3 of m. 17 to note 1 of m. 18 removed (present in A1 together with slur on notes 1–2 of m. 18)
20	v1	A2 : stroke on note 3
20	v2	slur added by analogy to v1(also missing in A2)
22	v2	note 1 changed from c'' to b'
22	va, bs	“f” added on note 3 (also missing in A2)
25	va, bs	“f” added on note 1 (also missing in A2)
31	lh	“p” added (also missing in A2)
35	lh	“f” added (also missing in A2)
45	lh	octave e removed, following A2 A2 : no e (E only)
50	rh	A2 : no inner voice; rhythm of upper voice: dotted 8th–16th–8th
69	rh	value of app. in A1 probably a quarter, but a small flag may be present; edition follows A2 in reading app. as 8th, as in m. 55
78–9	rh	A2 : no tie
81	rh	A2 : no slur; instead a tie from note 2 to note 1 of m. 82 (despite presence of stroke on latter)
85	rh	stroke added
93	bc	editorial sharp added after fig. 9 on note 1
93	bs	note 2 changed from F# to B
96	bc	figs. 9/4–8/3, present on notes 1 and 3 in A1 , moved to note 1 of m. 97; figs. 6/5 added on note 1
100	v1	“p” removed

100	v2	“pp” removed
106	bs	“f” added on note 1
118	vn	A2: no slur, no strokes
136, 138	va, bs	“f” added (also missing in A2)
141	va, bs	“f” added (also missing in A2)
143	v2	values of notes halved (A1 gives notes in double their proper values)
159	va	“f” added (also missing in A2)
162	v1	strokes added by analogy to v2 in m. 163 (missing from both parts in A2)
181	v1	f#'' deleted between notes 1 and 2
188	vn, va	“f” moved from note 1 to note 2
195	bs	“p” added (also missing in A2)
197–8, 201–2, 205–13	bs	A2: no slurs; unclear whether this might be an early reading
197	bs	dots removed from notes 1–3
200	va, bs	“mf” moved from note 1 to note 2 (also misplaced in bs of A2)
204	rh	A2: note 4 a'' not f#''
204	bs	“mf” moved from note 1 to note 2, by analogy to m. 200
212	v2	measure inserted (omitted in A1)
227–8	rh	A2: e''–d''–b''–a''–g#''–b'' (16ths), e''' (quarter), d''' (8th), possibly an early reading
236	v2	“p” changed to “pp”
236	rh	slur added by analogy to m. 238 (also missing in A2)

240	va, bs	“f” added on note 3 (also missing in A2)
243	rh	A2 : note 2 d''' (with explicit natural, as in vn) not b''
248	rh	A2 : natural not sharp on note 5
249–60	v1	A1 : triplets bear slurs; deleted from edition except where confirmed by A2
252	vn	A2 : slur not strokes on notes 1–2
252	v1	strokes added by analogy to v2 and m. 2 (A2 : slur not strokes on notes 1–2 in both v1 and v2)
255	va	A2 : quarter note–8th rest, not dotted quarter note
269	lh	A2 : dotted quarter note in place of quarter note, 8th rest
277	v2	A1 : originally followed by mm. 268–70, which also occur at the corresponding point on the preceding system but were then crossed out
288	v2	A2 : top note a'' not c'''
292	v1	top note changed from g'' to fh''
297–303	str	A2 : <i>p</i> in m. 297, no other dyns.
298	kb	A1 : this measure originally twice, the first instance crossed out; in m. 299 the notes in the lower staff are corrected from A–A–A to G–G–G (a simple copying error caught by the copyist while copying)
299	vn	A2 : “p” not “f”; no dyns. in mm. 301, 303, 305
299	va, bs	“f” added (A2 : “p” in vn, va, bs)
308–9	bs	A2 : no slur
313	v2	slur removed from notes 2–4; present throughout A2 on this figure, but not elsewhere in A1
322	rh	sharp added on note 5
324	v2	“f” moved from note 3 to stand beside “p” in next measure

325	v2	A2: d#'' not e''
328	vn	A2: no slur, no strokes
327	v1	A1: as in mm. 249–60
341	v1	slur ambiguous; placed on notes 2–3 following A2
345–60	bs	A2: no slurs
348	rh	A2: sharp on note 3
352	bs	slur added (A2: no slurs, mm. 347–60)
357	vn	“mf” moved from note 1 to note 2 (also misplaced in A2)
357	va, bs	“mf” added on note 1 (also missing in A2)
359	vn	“p” moved from note 1 to note 2
359	va, bs	“p” added on note 1 (also missing in A2)
360–1	v1	A2: tie
373	va, lh, bs	“p” added (also missing in A2)
375	lh	“f” added (also missing in A2)
387–8	va	A2: tie
387	bs	“f” added (also missing in A2)
388	bc	natural added to fig. 6 on note 1 (also missing in A2)
393	va	“f” added on note 1 (also missing in A2)
394	v1	“p” moved from note 2 to note 3
400	v2	A1: note 3 originally g'', changed (by copyist?) to c''
413	v2, va	fermata added (also missing in A2)

Concerto in E Minor, W. 24 (intermediate versions)

Sources: **B1–2** (first intermediate version); **C1–3** (second intermediate version)

Reported below in tabular form are major variants that distinguish the readings of the above sources from the early and late versions. In many cases, these sources also lack ornament signs and other performance indications present in the late version of the work, even where these sources otherwise give a revised version of the passage. But the inconsistent manner in which these sources transmit performance indications makes it difficult to distinguish copying errors and arbitrary alterations from cases in which the composer himself added or changed signs of this type. Therefore the tables below generally refrain from listing readings that involve only performance indications, even though their addition or revision occurred at several phases of revision (see “Sources: Evaluation”).

The letter “E” in a “Source” column indicates that the source contains the reading of the early version; the letter “L” indicates that it contains that of the late version. A lowercase letter indicates that the reading is present in the source only as part of a repeat following a “Dal Segno” indication. An asterisk * indicates that a different reading is explained in the “remark” column, as are any additional aspects of the reading that require clarification. The letter x in the column for **C3** is a reminder that this source comprises only the keyboard part and therefore furnishes no information in entries for readings in the string parts. **C3** represents a distinct tradition of the second intermediate version (related in some respects to **B2**) and is therefore shown in the rightmost column below.

Note and measure numbers are those of the early version unless otherwise indicated. The characterizations of readings in the “Remark” column are necessarily concise; “revised” refers to alterations of voice leading, usually in inner parts; “varied” refers to compositional variation of melody or bass lines in the special sense described in the Critical Report (usually in the keyboard part). Parallel passages are listed immediately after the initial entry for a given passage (the symbol || means “are parallel to”).

i. Allegretto

M(m).	Part(s)	Sources					Remark
		<i>B1</i>	<i>B2</i>	<i>C1</i>	<i>C2</i>	<i>C3</i>	
1	va	*	L	L	L	x	revised (* B1 : e'–e'–e'–g')
		44, 61, 79, 83, 87, 117, 137, 204					
6	va	E	E	L	L	x	revised
		66, 209–13 (but not 142)					

12–13 72–3, 148–9	va, lh, bc	E	E*	E*	E*	L*	revised (* C1 : mm. 13, 149 = late version; B2 : “tr” on m. 13, va, note 2; C2 : late version in m. 13 in va and bs only, creating parallel octaves with lh; C3 transmits only the kb part)
19 258	vn	E	E	L	L	x	varied
21 260	vn	E	E	L*	L*	x	varied (* C1 : no tie; C2 : 16th rest in place of note 4, v1 only)
21–2 260–61	va	E	L	L	L	x	revised (doubling of bs eliminated)
24 263	va	E	E	E	E	x	revised (to eliminate clash with vn)
29 159, 165–73, 268	va	E	E	L	L	x	revised
32 271	vn, va	E	E	L	L	x	varied
33–4 42–7, 76–7, 80–82, 92ff., 162–3, 215	kb	E	E	L	L	L	inner voice added
37	rh	E	E	L	L	L	app. added
38–40	str, rh	E	E	L	L	L	string entries added, replacing rh
42	kb	E	E	E	L	L	inner voice added
44	va	E	E	E	E*	x	revised (* C2 : 8th rest in place of note 1)
45–7	kb	E	E	L	L	L	inner voice added
48	lh	E	E	L	L	L	revised
50	rh	E	E	L	L	L	varied
51	rh	E	E	E*	L	L	varied (* C1 : last beat: dotted 8th–32d–32d)

53, 55	v1	E	E	L	L	x	v1 entries added to alternate with rh
61	va	E	E	L	L	x	revised
66	va	E	E	L	L	x	revised
72–3	va, lh, bs	E	E*	*	*	*	revised (* B2 : early version, “tr” on m. 73, va, note 3; C1 , C2 : early version in va only; C3 transmits only the kb part)
76–7	kb	E	E	L	L	L	inner voice added
78	rh	E	E	E	E	E	varied
79	va	E	E	L	L	x	revised
80–2	kb	E	E	L	L	L	inner voice added
83	va	E	E	L	L	x	revised
87	va	E	E	L	L	x	revised
92, 96	kb	E	E	L	L	L	inner voice added
117	va	E	E	L	L	x	revised
122	rh	E	E	E	E	E	varied
124	rh	E	E	L	L	L	8th note–8th rest substituted for quarter rest (orig. = v1? cf. mm. 235–6)
133–6	rh	E	E*	E	E	E*	varied (* B2 , C3 : “tr” on note 7 of m. 133)
137	va	E	E	E	E	x	revised
148–9	va, lh, bs	E	E*	*	*	*	revised (* B2 : “tr” on m. 149, va, note 2; C1 , C2 : early version in m. 148, va, only, creating octaves with bs; C3 transmits only the kb part)
155	va	E	E	E	E	x	revised
159	va	E	E	E	E	x	revised

162–3	kb	E	E	L	L	L	inner voice added
163	rh	E	E	L	L	L	varied
165	va	E	E	L	L	x	revised
167	va	E	E	L	L	x	revised
168–70	kb	E	E	*	L	*	varied (* C1 : early version only in m. 168, rh; * C3 : early version only in m. 168, rh, last half beat—four 32ds)
171, 173	va	E	E*	L	L	x	revised (* B2 : m. 171, last two notes 16th–16th)
196–9	vn, va	E	E	L	L	x	string parts added (from note 2 of m. 196)
197	lh	E	E	E	E	E	revised
199–202	lh	E	L*	E	E	E	revised (* B2 : <i>sic!</i>)
203–4	kb	L	L	L	L	L	varied
204	va	E	E	L	L	x	revised
209	va	E	E	L	L	x	revised
211–13	va	E	E	L	L	x	revised
215	kb	E	E	L	L	L	inner voice added
235–6	rh	E	E	E	E	L	doubling of v1 removed
244	rh	E	*	L	L	L	varied (* B2 : possible intermediate version, b'–d#''–a'' (16ths) on first half of beat 2)
247	kb	L	L*	L	L	L*	inner voice revised (* B2 , C3 : g' in place of rest, a' (quarter) in place of a'–a' (8ths) in m. 248)
249	kb	E	L	E*	L	E*	inner voice revised (* C1 : note 2 and tie missing; C3 : no tie)

252	lh	E	L*	L	L	L	varied (* B2 : note 4 e not f ʃ)
254	rh, lh	L	E*	L	L	L	varied (* B2 : <i>sic</i> !)
258	vn	E	E	L	L	x	varied
258	va	E	E	E	E	x	revised
260–1	va	e	E	L	L	L	revised
260	vn	e	E	L	L*	x	varied (* C2 as in m. 21, but in v2 note 4 is entirely omitted—no tie, no rest)
263	va	e	E	e	E	x	revised
268	va	e	E	L	L	x	revised
271	vn, va	e	E	L	L	x	varied

ii. Largo

M(m).		Part(s)	Sources					Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	<i>C2</i>	<i>C3</i>	
1–2	1–2	str, lh	E	L	L	L	L	dynamics added
		40–1, 61–2, 86–7						
1	1	v2, va, lh, bs	E	E	E	E	E	revised (lh and bs are merely renotated, with revised bc figures)
		40, 61, 86						
4	4	vn	E	E*	L	L	x	varied (* B2 : “tr” on note 5)
		6, 64, 66						
6	6	vn	E	*	L	L	x	varied (* B2 : early reading in v2 only)
11	11	va	E	E	E	L	x	revised
12–14	12–13	all	E	E	E	E	E	reduced to two measures

17–18	16–17	v2, va	E	E	*	*	*	revised (* C1 , C2 : early version in v2 only; C3 : only kb part extant, b.c. figs. correspond with early version)
57–8, 82–3, 90–1								
20	19	vn	E	E	E	E	x	rhythm revised (8th–32ds to dotted 8th–64ths)
39, 60, 85, 93								
22–3	21–2	kb	E	E	E	E	*	varied (* C3 : intermediate version: lh, m. 22, c' not g on downbeat and beat 2 notated imprecisely; rh, m. 23, lacks orn. and retains rhythm of early version) (ex. w24v1)



Example w24v1. Reading of C3 for ii.22–3

25–6	24–5	kb	E*	E	E	L*	L*	varied; orn. signs and app. added (* C1 , B1 : app. present; C2 : no orn.; C3 : no orn., lh = early version in m. 26, beat 1)
30	29	lh	E	E	E	E	L	revised
31	30	kb	E	E	L*	L*	L	varied (* C1 , C2 : “tr”)
32–3	31–2	kb	E	E	L*	L*	L	varied (* C1 , C2 : no orn. signs in m. 32)



Example w24v3. Reading of C3 for ii.47

48	47	v1	E	E	E	E	x	rhythm revised (quarter to 8th note–8th rest)
48	47	rh	E	E	E	L	E*	varied (* C3 : includes orns. of later version)
51–6	50–5	kb	E	E*	*	*	*	varied (* C1 , C3 , C2 : early version from m. 53, rh, note 4, also inner voice from early version in m. 52, last note; B2 : inner voice absent, second half of m. 51, additional errors elsewhere; C3 : early version also present in the second half of m. 52, rh, where rest is 8th not 16th and rh includes a second, lower voice identical to the last three notes of the early version) (ex. w24v4)



Example w24v4. Reading of C3 for ii.52

57	56	v2, va	E	E	*	*	x	revised (* C1 , C2 : early version in v2 only)
*58–60	57–9	lh	E	E	L	L	L	varied

60	59	rh	E	E	E	E	E	rhythm revised (8th–32ds to dotted 8th–64ths)
61–2	60–1	str, lh	E	L	L	L	L	dynamics added
61	60	v2, va, lh, bs	E	E	E	E	E	revised
64	63	vn	E	E*	*	*	x	varied (* B2 : “tr” on note 5; C1 , C2 : late version in v2 only)
66	65	vn	E	*	*	E	x	varied (* C1 , B2 , C2 : late version in v1 only!)
68	67	va	E	E	L	L	x	revised
69–81	68–80	kb	E	E	L*	L*	L*	varied (* C1 : early version in m. 69, but with apps. d''/f'' (16ths) preceding note 4, and in m. 74, rh only; no orns. except “tr” in m. 81, last note; C2 : m. 69, rh, notes 4–5, dotted 16th–32d not 32d–dotted 16th; no orns. except in mm. 71, 76 (note 5), and 81; C3 : m. 69, rh, notes 4–5 16ths not 32d–dotted 16th; m. 73, rh has early version)
72	71	v1	E	E	E	E	x	string entry deleted
80–1	79–80	v1	E	E	L	L	x	rhythm revised (16ths to dotted 16th–32d)
82–3	81–2	v2, va	E	E	*	*	x	revised (* C1 , C2 : early version in v2 only)
82–3	81–2	rh	E	E	E	E	E	doubling of v1 removed
83–4	82–3	lh	E	E	E	E	E	varied
85	84	all	E	L	*	*	L	fermata (signifying cadenza) added (* C1 : fermata in kb only; C2 : fermata in kb, bs)

85	84	rh	E	E	*	*	E	rhythm revised, 8th–32ds to dotted 8th–64ths (* C1 , C2 : dotted 8th, but 32ds follow)
85	84	kb	E	E	E	E	E	inner voice added
86	85	v2, va, lh, bs	E	E	E	E	E	revised
87	86	va	E	E	L	L	x	revised (to double bs on downbeat)
88	87	va	E	L	L	L	x	revised
90–1	89–90	v2, va	E	*	*	*	x	revised (* C1 , B2 , C2 : early version in v2 only)
93	92	vn	E	E	E	E	x	rhythm revised (8th–32ds to dotted 8th–64ths)

iii. Allegretto

M(m).		Part(s)	Sources					Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	<i>C2</i>	<i>C3</i>	
1–4	1–4	va	E	E	E	E	x	revised 117, 251, 327ff.
25–6	25–6	v2	E	E	E	E	x	revised
35–6	35–6	v2	E	E	E	E	x	revised 141–2, 263–4, 273–4, 403–4
27	27	va	E	E	E	E	x	revised 37, 143, 265, 275, 405
37	37	va	E	*	E	E	x	revised (* B2 : rests in place of mm. 30–9)
46	46	kb	E	E	E	E	E	inner voice added 335
53	53	str	E	E	E	E	x	string entries added
54–6	54–6	kb	E	E	L	L	L	inner voice added

57–8	57–8	lh	E	*	L	L	L	varied (* B2 : superimposition of early and late versions: m. 57 = late version but with last two notes b–B (<i>sic</i>); m. 58 doubles notes 1–2 at octave, c/c'–d/d')
59–67	59–67	str	E	E	E	E	x	string entries added
68–9	68–9	kb	E	L	L	L	L	inner voice added
71–2	71–2	lh	E	*	L	L	L	varied (B2 : as in mm. 57–8, a third higher)
73–4	73–4	v2	E	E	E	E	x	string entry added
73	73	va, bs	E	E	E	E	x	string entries added
73–84	73–84	rh	E	*	*	*	*	varied (* B2 : m. 83, notes 2–7 a third too low; C1 , C3 , C2 : late version, but ties over barlines after mm. 75, 77, 78, and 79, possibly vestiges of early version)
74–83	74–83	kb	E	E*	L	L	L	inner voice removed (* B2 : inner voice absent in mm. 76–7, lh in m. 84 = m. 83, both probably copying errors)
85–8	85–8	kb	E	E*	L	L*	L*	varied (* B2 : inner voice absent, mm. 87 (note 2)–88; C3 , C2 : inner voice absent, mm. 87–8)
89	89	bs	E	E	E	E	x	revised
109–10	109–10	str	E	E	E	E	x	string entries added
	378							
109	109	kb	E	L	L	L	L	revised
117–20	117–20	va	E	E	E	E	x	revised
141–2	141–2	v2	E	E	E	E	x	revised

143	143	va	E	E	E	E	x	revised
167–8, 171–2	rh		E	E*	L	L*	L*	varied (* B2 : mm. 167, 171 written as quarter tied to 8th, “tr” on the latter; C3 : superfluous dot in place of a dot between notes 1 and 2 of mm. 168, 172; C2 notes 2–3 of mm. 168 and 171 notated as small 16ths, notes 5–7 as 8th–16th–16th)
174–95	174–95	kb	L*	L*	L*	L*	L*	varied (*see Critical Report, table [2], for isolated early readings; C1 : intermediate reading in m. 182, rh: f#''–g'' (16ths), 16th rest, d''–h'–g'; early reading in mm. 187–8, 191–5. C2 omits m. 182 entirely)
220	220	rh	E	E	E	E	E	revised
231–4	231–2	all	E	E	E	E	E	reduced to two measures
251–4	249–52	va	E	E	E	E	x	revised
263–4	261–2	v2	E	E	E	E	x	revised
273–4	271–2	v2	E	E	E	E	x	revised
265, 275	263, 273	va	E	E	E	E	x	revised
292	290	va	E	E	E*	E	x	revised (* C1 : bottom note b)
299	297	lh	E	L	L	L	L	varied
303	301	lh	E	L	L	L	L	varied
307	395	lh	E	L	L	L	L	varied
316–18	314–16	lh	E	*	L	L	L	varied (* B2 : c/c' on downbeat of m. 317, combining early and late readings)

317	315	rh	E	E	E	E	E	varied
319–22	317–30	kb	L	E*	E	E	E	varied (B2 : late reading in lh, mm. 319, 321; four 16ths in place of dotted rhythm in rh, m. 319, notes 2–5)
321	319	v1	L	L	E*	E	x	simplified (* C1 : vn, m. 325 omitted, mm. 319–24 displaced to mm. 320–5)
323–4	321–2	rh	E	L	L	L	L	varied
327–31	325–9	va	E	E	L	L	x	revised
334–5	332–3	str, lh	E	E	E	E	E	varied
366–70	364–8	kb	E	E	L	L	L	varied
378–9	376–7	str	E	E	E	E	x	string entries added
378	376	kb	E	E	L	L	L	varied
383–4	381–2	kb	E	E	E	E	E	varied
403–4	401–2	v2	e	E	E	E	x	revised
405	403	va	e	E	E	E	x	revised

Concerto in E Minor, W. 24 (late version): Variant Readings

Principal source: **D1**

Secondary sources: **D2, D3**

Additional source: **D4**

Previous modern edition: none

In general, only **D2** and **D3** are named below as authorities for editorial emendations, although many of the readings as emended also occur in other sources. Sources other than **D2** and **D3**—usually the principal and comparison sources of the early version, **A1** and **A2**—are cited as authorities only where **D1–3** all lack the reading shown in the edition (an indication that the error was created when Bach prepared a new score or parts for the late version). The score shows certain editorial emendations through italics (dynamics, “tr” signs) and dotted notation (slurs,

continuo figures); where no entry appears below for such emendations, or where no sources are listed for emendations that are described verbally, the emended reading occurs in both **D2** and **D3**, as well as in **D1** in a part simultaneously moving in unison.

For the emended readings of the slur and ornament at i2 and i.4 (violins) and parallel passages (mm. 62, 64, 118, 120, 124, 126, 128, 138, 140, 205, 207, 235, 237, 239), see under “Issues of Text and Performance” in the Critical Report above. Variants involving these markings are not listed below, although the edition indicates the absence of a slur in **D1** in the usual manner, by giving the slur in dotted form. The principal source **D1** usually includes the slur but signifies the ornament by the abbreviation “t” or “tr” on note 5.

Some ornaments notated by signs in **D1** appear in **D2** and **D3** as “tr”, and vice versa. In such cases the edition follows **D1**; variants of this sort are not noted below. A number of short trills (indicated by signs, not “tr”) that are omitted in **D2** could have been late additions to the text. But because **D2** omits many other performance markings as well, these readings may be of no particular importance and are not listed below. Also not listed are errors in **D3** involving deleted ties and incorrect accidentals and performance markings, e.g., “tr” for “ten.” in va at i.13 and 149.

M(m). Part(s) Remark

i. Allegretto

6	v2	slur added on notes 1–3 from D3
6	lh	stroke added on note 2 by analogy to bs
12	bs	“f” added on note 4 from D3 (on note 3 in D2)
18	lh	slur added on notes 3–5 from A2
25	v1	D1 : superfluous “f” on note 1
26	v2	“p” moved from note 3 to note 2 by analogy to v1
26, 27	va	slur added from D3
30	bc	“unis” in D1 set over notes 1–3; moved to note 2 following D3 (which also has fig. 5 on note 1)
32	v2	stroke removed from note 4 following D3 (stroke also present in D2)
32	va, bs	stroke added on note 2 from D2 (va of D2 and bs of D3 also have stroke on note 1)

42	rh	D2: second rest absent (inner voice)
44	vn	slurs added on notes 2–3, 4–5 from D2, D3
44	v1	no source has “ten” in v1; added on note 1 by analogy to v2
53, 55	v1	v1 in these measures only in D2 (lacks slur in m. 53), D3
74	bc	“unis” in D1 set over notes 1–3; moved to note 2 following D2 and D3 (D3 also has fig. 5 on note 1)
78	rh	D3: no app. (note 7)
116	v2	rest added after note 2 from D2, D3
119	v2	stroke added on note 2 from A1, A2
119	bc	figs. added: 4 present in D2, D3 ; # in D3
120	rh	slur added on notes 4–5 from D2, D3
120	bs	“f” added on note 2 from D2, D3
126	bs	“f” added on note 2 from D2
127	v2	stroke added on note 2 from A1
134	rh	cautionary sharp on note 4 is editorial addition
140	vn	slur added on notes 3–4 from D2, D3 , and by analogy to m. 4
147	v2	slur added on notes 4–6 from D3
151	v1	all four slurs added from D3
154	lh	“f” added on note 2 from A2
156	v1	“p” moved from note 3 to note 2 following D2 (absent in D3)
156	lh	“p” moved from note 1 to note 2 following D2, D3
160	v1	natural added on note 2 from D2, D3 (present in D1 on note 7)

- 160 bc “unis” in **D1** set over notes 1–3; moved to note 2 following **D3**, which also has fig. 5 on note 1
- 163 lh **D2**: note 2 (lower voice) apparently a, possibly changed subsequently to g (creating parallel fifths with rh)
- 164 lh d' added (inner voice, note 1) from **D3** (an original entry, unlike the correction by a foreign hand of b'' for g'' in the previous measure); absent also in **D2**
- 165 va “f” added from **D2, D3**
- 168 v1 stroke on note 1 removed; not in v2 or in **D3** (present in **D2**)
- 177, 179 v2, va, bs “p” present consistently in all three parts only in **A4**
- 179 rh all sources of the late version give a' as note 12; edition follows **A1, A2** (likewise **A2, B1, B2, C2, C3**)
- 180 v1 “mf” in **D1** and **D3** straddles notes 1 and 2 (this m. only); placed on note 2 following **D2**
- 180 bs flat added on note 4 following **D2, D3**
- 195 bs “f” added from **D2** (also absent in **D3**)
- 197 rh slur drawn ambiguously in **D1**, possibly to be read on notes 1–3; edition sets on notes 1–2, following **D2, D3** (the latter also has slurs on notes 1–2 in mm. 199, 201)
- 198 rh stroke added on note 7 from **A1, D3**
- 207–8 bc figs. added from **D2, D3**
- 212 va “p” added from **D2, D3**
- 214 rh slur added on notes 4–6 from **D2**
- 216–17 bc figs. added from **D2, D3**
- 221 lh slur added on notes 3–4 from **A2**
- 233 v1 tie added on notes 3–4 from **D2, D3**

233	rh	D2 : no tie
233	bc	fig. (#) on note 1 added from D2
244	rh	sharp removed from note 7 following D2, D3
265	v1	“p” moved from note 3 to note 2 following D2 (also on note 3 in D3)
265	va	slur added from A1
266	va	slur added from D3
269	bc	“unis” in D1 set over notes 1–3; moved to note 2 following D3 , which also places fig. 5 on note 1
270–1	bc	figs. added from D2, D3 (omitted in D1 possibly because m. 270 is squeezed into the end of a system and m. 271 is added in the bottom margin)
271	lh, bs	stroke added on note 2 from D2

ii. Largo

6	v1	natural added on note 5 from D2, D3
6	bc	sharp on note 3 added from D2 ; in D3 originally probably 4, corrected to 4+/2
8	v2	stroke removed from note 1, by analogy to v1 and m. 67; although present in D1–3 probably meant only to clarify the extent of the following slur
8	v2	slur moved from notes 3–6 to note 2–6 by analogy to v1; slurs in B2 and D3 begin note 2 but end over note 4 or 5
8	v2	“tr” moved from note 5 to note 6, following A1, A2 (also D3 after correction, probably in foreign hand; there originally on note 5)
10	v1	slur moved from notes 2–5 to 2–6 by analogy to m. 8
10	v2	“tr” added on note 6, following D3
13	v1	slur added on notes 7–9 from D3
14	v1	“p” moved from note 2 to note 3 following D2, D3

- 14 v1 “tr” added on note 8 from **D2, D3**
- 14 bc figs. 6/4 on note 5 changed to 5/4 by analogy to m. 87
- 19 vn **D3**: notes 2–5 are 32ds, not 64ths
- 19 v1 notes 2–5 changed from 32ds to 64ths, following **D2** and by analogy to v2 (but v2 of **D2** gives these notes as 32ds!)
- 19 v1 slur added on notes 8–10 from **A2**
- 20 v1 slur removed from notes 1–2 by analogy to m. 93 (also present in **D2, D3**)
- 20 v1 “pp” moved from note 3 to note 2 following **D2, D3**
- 21 lh the four ties are all added from **D2, D3**
- 26 rh mordent moved from note 5 to note 6, by analogy to m. 69; although sources that include the mordent in m. 26 (**D2–4, C1, C3**) agree on its position, the placement of the orn. on the second of two repeated 8ths (the latter tied) is stylistically more likely (cf. Fig. LXXIV, the second example marked “a,” for *Versuch* i.2.5.7).
- 29–30 v1 tie added from **D2, D3**
- 31 rh natural above turn sign is editorial supplement
- 34 v1 first slur moved conjecturally from notes 4–5 (= **D3**; **D2**: slur on notes 3–4) to 3–5; second slur moved from notes 6–9 (= **D3**) to 7–9, following **D2** (cf. mm. 69, 70)
- 36 rh slur added on notes 9–11 from **D2, D3**
- 37 lh note 1 changed from E (*sic*, = m. 36) to d following **B2, D3**
- 38 rh turn moved from note 6 to between notes 6 and 7, following **D2, D4**
- 38 rh **D3**: notes 2–5 are 32ds, not 64ths; note 8 b’ not c’’
- 42 rh ornament changed from turn to *Schleiffer von dreyen Nötgen*, following **D3**; although **D2** and **D1** both give a normal turn sign, which may also have been the reading of **D3** prior to a correction, the so-called inverted turn is a more idiomatic figure in this context and its sign was frequently

mistaken for that of the normal turn

- 42 bs beat 2 in **D1–3** (and **E1**) = lh (g, quarter); edition follows **A1, B6**
- 43 rh slurs added from **D3**
- 53 rh **D3**: no app.
- 56 va slur added on notes 5–6 from **D2** (**D1**: slur possibly begins on note 4)
- 59 rh “tr” on note 6 (= **D3**) changed to turn between notes 6 and 7 as in **A4** (**D2**: “tr” between notes 6 and 7) and by analogy to m. 38
- 59 rh **D3**: notes 2–5 are 32ds, not 64ths
- 60 va slur added on notes 1–2 from **D2, D3**
- 61 v1 “f” moved from note 6 (= **D3**) to note 5, by analogy to m. 2; in **D2** the letter “f” extends under both notes here and in m. 2 (in **D3**, “for” was initially written beneath note 5 in m.; a foreign hand first added “te” at the end of the word, then wrote “forte” beneath note 6; there is no corresponding correction in m. 61)
- 64 v2 app. changed from 8th to quarter following **D2, D3**
- 67 v2 slur moved from notes 3–6 (= **D2** and probably **D3**) to 2–6, by analogy to v1 and m. 8
- 68 rh **D3**: notes 4–5 are 16th–16th, not dotted 16th–32d (both voices)
- 69 v1 first slur moved from notes 2–3 (= **D2, D3**) to 2–4, second slur from notes 5–8 (= **D3**; no slur in **D2**) to 6–8, both by analogy to m. 70 (cf. also m. 34)
- 72 lh note 1 changed from c’ to c (= **D1–3**, also **C2**), as in **C1**; c’ is a vestige of the early version and the leap of a ninth from the previous note B ♯ is unlikely to have been intended
- 75 rh f’ (inner voice) in **D1** written as sixteenth on same stem as upper part; changed to quarter, following **D2** (**D3**: inner voices c’ and f’ omitted on downbeat)
- 79 v1 **D2, D3**: last two notes 16th–16th, not dotted 16th–32d (cf. next entry)

- 79 rh **D3:** last two notes 16th–16th, not dotted 16th–32d
- 80 rh slur added on notes 7–8 from **C3** (absent also in **D2, D3**)
- 81 v2 slur added on notes 9–10 from **D2, D3**
- 84 v2 fermata added from **D2, D3**
- 84 kb **D2, D3:** “tr” not fermata on beat 2 (despite presence of fermatas in string parts)
D3: fermata on beat 1 not beat 2
- 84 rh **D3:** notes 2–5 are 32ds, not 64ths
- 85 va “f” added from **D2, D3**
- 85 lh e (inner voice, note 1) added from **D3** (also in **D4**)
- 86 lh, bs slur added on notes 3–5 from bs of **D2** and **D3**
- 87 v1 note 9 (app.) added from **D2, D3**
- 87 lh, bs slur on notes 3–4 only in bs of **D3**; added by analogy to m. 14
- 90 v2 slur extended from note 10 to note 11 by analogy to v1 (short slurs in **D2** and **D3** are ambiguous in length)
- 91 v2 slur added on notes 5–6 by analogy to v1; **B2, D3:** slur on notes 5–7 (*sic*)
- 92 vn **D3:** notes 2–5 are 32ds not 64ths
- 92 v1 slur added on notes 8–10 from **D3** (absent from **D2**)
- 92 v2 **D2:** notes 2–5 are 32ds not 64ths
- 92 bs “f” added on note 1 from **D2** (**D3:** “f” on note 3)
- 93 v1 note 8 changed from g'' to f'', following **D2, D3**

iii. Allegretto

- 5 v1 “p” moved from note 1 to note 2, following **D2** (**D3:** “p” on note 3)

5	lh, bs	“p” added on note 2 from bs of D2, D3
6	lh	slur removed from notes 2–3, following D2, D3
20	v2	“f” added on note 3 from D3 (D2 : “p” corrected to “f”)
20	lh, bs	“f” added on note 3 from bs of D3
23	bs	slur added from D2, D3
26–7	v2	no tie
33	lh	“p” added from D2
50	rh	slur added by analogy to m. 337
50	rh	D2 : note 2 16th not 8th (copyist misunderstood the dotted quarter in the inner voice on the downbeat as a dotted 8th in the upper voice?)
53, 67	bs	stroke added on note 5 from D2, D3
60	rh	position of slur ambiguous in D1 , might be read on notes 1–3; edition reads slur on notes 2–3 following D2, D3
79	rh	natural on note 3 is editorial supplementation, not present in any source
87–8	rh	inner voice added from D2 (D3 has inner voice in m. 87 only; D1 has upward stems in m. 88, implying that the lower voice was present in the exemplar but was not copied); d’ (m. 88, note 6) also in D4
93	v2	“tr” added on note 1 from D2, D3
93	bc	figs. added from D2, D3
99	v2	slur added from D2, D3
106	v1	stroke added from D2, D3
109	lh	rhythm of notes 1–2 thus (dotted 8th–32d) in sources of later version (cf. entry for m. 376 above; double dotting occurs only in m. 382)
110	v2	stroke added from D2

118	v1	strokes added on notes 1–2 from D2, D3
121	lh	“p” moved from note 1 to note 2 by analogy to bs (D2 : “p” also on note 1; D3 : no “p”)
123	v2	“tr” added on note 1 from D2 (D3 : tr sign, probably in foreign hand)
136	lh	“f” added on note 3 by analogy to bs (also absent in D2, D3)
143	va	sharp removed from note 1, following D3 (sharp present in D2)
159	v1	D2 : bottom note d’ not e’
159	bs	“f” added from D2 (absent in D3)
163	v2	strokes added from D2, D3
165–6	v2	D2 : slur continues to note 1 of m. 166
169	rh	slur added from D2, D3
180	va	“p” added from D2, D3
183	rh	8th rest absent from sources; editorial supplementation
183	lh	8th rest added from D3
188	v1	“f” added on note 2 from D2, D3
189	lh	D2, D3 : 32d rest absent (this m. only)
230	lh	D3 : note 2 (written on upper staff) c’ not e’
236	bs	“f” added on note 3 from D2, D3
239	bs	slur added on notes 1–2 from D2 (D3 : slur from note 3 of m. 238 to note 1 of m. 239)
241	str	stroke added on note 1 by analogy to mm. 106 and 373 (q.v.); possibly present in D3
246	rh	D2 : ♯ not # on note 5

252	vn	“tr” added from v1 of D2 and by analogy to m. 4
262–3	kb	D3: these mm. originally omitted, indicated by insertion of repeat signs (b.c. figures remain those of mm. 264–5, with variants)
262	v1	D3: note 4 d'' not e''
269	bs	“p” added from D2
278	v1	note 5 changed from c# ' (<i>sic</i>) to d# ', following D2, D3
279	v2	sharp added on note 4, following D2, D3
281	v1	superfluous measure of rest deleted after m. 281, following D2, D3
308	vn, va	“f” added from D2 and v2, va of D3
310	v2	note 6 changed from g'' to f'', following D2, D3
312	lh	D3: notes 1–2 16ths, not dotted 16th–32d
317	rh	D1, D3: note 6 (g# '' bears an explicit sharp, confirming the melodic interval of an augmented second to the following f# ''
320	rh	D1, D2: explicit accidentals thus, avoiding an augmented second between notes 5 and 6 (similarly in mm. 324 and 382) D3: natural not sharp on note 6
329	va	“p” added from D2, D3
329	lh	“p” moved from note 1 (= D2, D3) to note 2, by analogy to bs
330	va	“f” added from from D2, D3
331	v2	sharp added on note 1 from D2, D3
340	v1	sharp removed from note 4 (d''), following D2, D3
340	bc	fig. # added on note 3 from A1 (D1–3: fig. 6 only)
344	va	“f” added from D2, D3
344	rh	D2, D3: no app.

- 357 v2 “p” moved from note 1 to note 2 by analogy to v1 (**D2, D3**: “p” also on note 1 or ambiguous)
- 361 lh stroke added on note 1 from **D3** (absent from **D2**)
- 364 rh stroke added on note 1 from **D3** (absent from **D2**)
- 373 str stroke on note 1 present only in v2 (= **D3**); added on other parts from bs of **D2** and by analogy to m. 106 (q.v.)
- 373 v1 note 1 changed from g'' to f#'', following **B2, D3**
- 373 v2 “f” added from **D2, D3**; stroke removed (although present in **D2, D1**, and **D3**, absent from other parts at this point)
- 376 lh note 2 changed from 16th to 32d, following **D2, D3**
- 385 bs “f” added from **D2, D3**
- 388 v1 “tr” added on note 1 from **D2, D3**
- 394 v1 slur added on notes 1–2 from **D2, D3**
- 401–2 v2 tie added from **D2, D3**
- 402 v1 note 4 changed from a' to b', following **B2, D3**