

CONCERTO IN C MINOR, W. 5: LISTS OF VARIANT READINGS
Concerto in C Minor, W. 5 (early version): Variant Readings

Principal source: **A1**

Secondary sources: **A3, B1, B2**; also **A2** where **A1** is unclear or has been altered

Other sources: none

Previous modern edition: none

Most ornaments in **A1** are indicated by a cross (+), which has been tacetly amended to “tr”. The copyist Schlichting tends to write slurs very short; in ambiguous cases, longer readings have been adopted where these are confirmed by the late version, but all such instances are noted below. The string parts of **A1** lack most dynamic markings, these apparently being implicit in the “tutti” and “solo” indications present sporadically in both the first violin and the upper staff of the keyboard part; emendations are listed below.

A1 contains many additions, but these entries appear to be in the original copyist hand, and virtually all were copied into **A2**. Therefore they are not noted in the list below except where they involve changes of notes or added markings that are not confirmed by comparison sources.

The lowest string part, designated “Basso obbligato” in **A1** (“Violoncello” in **A2**), is here called “basso” as in the late version. In **A1** it is this part, not the lower staff of the keyboard, that usually bears continuo figures. The edition transfers the latter to the left hand. “Solo” and “tutti” indications in the keyboard part have been tacetly deleted.

Emendations for which no source or other justification is provided are editorial conjectures.

M(m). Part(s) Remark

i. Moderato

7	bc	fig. 6 changed to 6+ by analogy to v1 and late version
8	bc	slash (signifying sharp) on 7 and 4 added by analogy to vn (A2 : 7; no figs. in B1, B2)
9	v2, va	dyns. added by analogy to v1
21	va	ambiguous slur could be read on notes 2–3; edition follows late version
31	bc	natural on note 4 added by analogy to va
35	v2	slur added by analogy to m. 37
38	v1	ambiguous slur could be read on notes 2–3, as in v2; edition follows late version (likewise A2)

- 38 v2 slur on notes 2–3 changed to 2–4 as in v1
- 39 bc top figures (6, 5) added from **B1, B2**
- 41 lh the one note in the upper voice could be read as an 8th; **A2** has two 8ths (g–g) but these are tied. **B1** and **B2** have the reading of the edition
- 44–5 rh doubling of vn replaced by rests
- 44–5 bs notes in these mm. small, possibly later additions
- 44 va, bs “f” added by analogy to vn
- 45 vn slur on notes 2–3 changed to 2–4, by analogy to m. 5 and rh of **A2**
- 47–8 v2 **B1, B2**: no doubling of v1 (but present in mm. 45–6 and in mm. 204–7)
- 52–3 rh doubling of vn replaced by rests
- 52 all strokes added by analogy to m. 56 (present in **A2**; a single stroke is present in **A1** on note 4 of lh); “p” added in v2, va, and bs by analogy to v1 in m. 47 (there are no dyns. in str until m. 204)
- 54 kb reading of **A1** for inner voice unclear; g’ crossed out in later (brown) ink on 2d beat, and only a blot is present where b b’ would have been written; edition follows **B1, B2** (only g’ is present in **A2**)
- 56–7 rh doubling of vn replaced by rests; “f” on note 3 deleted (also present in **A2**; presumably equivalent to “tutti”)
- 56 bs strokes added by analogy to vn, va
- 60–2 rh doubling of vn replaced by rests
- 60 vn stroke removed from note 4 (slur is also present); this was interpreted in **A2** to mean that the slur begins on the following note. Edition follows rh and late version
- 60 v2, va, bs strokes added by analogy to v1 and m. 56
- 61–2 bc figs. added from **C1** (other sources have no figs.)
- 61 bs slur added by analogy to va and m. 13

62	rh	B1, B2: d''-e b''(8ths) on first beat (= vn); latter note tied to e b'' (triplet 16th) on second beat (= note 2 in the present edition); likewise in m. 213
63–4	bs	rests substituted for doubling of lh, marked “p”; entered in brown ink in A1 and present in B1 and B2 (and A2), but the doubling does not continue after m. 64 and therefore probably stems from a misunderstanding
67, 68	rh	ties added by analogy to mm. 65, 66 and late version
85–99	kb	doubling of vn in m. 85 (after note 1) and in mm. 95–6 replaced by rests; b.c. figs., absent in these mm. (also in A2), are inserted editorially by analogy to mm. 1–15 and following B1 and B2
85	str	“f” added; implicit in “Tutti” indication in v1
88, 92	va	stroke on note 2 added by analogy to vn and bs
96	va	slur added by analogy to bs
96	bs	slur on notes 2–3 changed to 2–4 by analogy to m. 12 et al.
97	lh, bs	slur added by analogy to va and m. 13
100	kb	inner voice added from B1, B2 ; although absent in A1 and A2 , it is likely to have been present in the <i>Vorlage</i> , as it is otherwise hard to understand the presence of a single note in the inner voice on the downbeat of the next m.
108	rh	note 3 (app.) added by analogy to v1 in m. 107
109	rh	note 2 changed from c'' (= B1, B2) to b(b)', following late version
115	bs	f# (= lh) as well as F# on note 3; the edition gives only the latter, following A2
117	v1	slur added by analogy to v2
117	v2	natural added by analogy to rh and v1
122–7	kb	beaming changed to reflect meter, following B1, B2 , and late version; the latter also add rests, not present in A1 and A2 , which group notes 1–2–2–2–3 (mm. 122, 124, 126) and 1–4–3–4 (mm. 123, 125, 127)

123	kb	note 1 changed from 8th to 16th following B1, B2 , and late version
126	v2	slur added by analogy to mm. 124, 128
134	str	“f” added
135	bc	natural added to 2 on note 3 by analogy to vn
136	vn	app. added by analogy to m. 3 et al.
138	vn	slur added by analogy to va and m. 5
141	bc	slash (for sharp) on 7 added by analogy to vn (A2 : 4; B1, B2 : #)
144	bc	natural on note 1 added from B1, B2 (A2 : no figs.)
144	bc	figure on note 3 unclear in both A1 and A2 ; edition follows B1, B2
146	vn	app. added by analogy to m. 29
146	bc	natural added to 9 on note 1 by analogy to vn (A2, B1, B2 : 9/4)
149b–50	v2	staff remains blank (as in mm. 134–49a), implying continuing doubling of v1 (thus in A2, B1, B2); edition adds rests as in mm. 32b–3 and in late version
151	v1	slur added from B1, B2
151–3	v2	natural in m. 153 from B1, B2 ; naturals in mm. 151–2 are editorial conjecture
156	vn	“tr” added by analogy to m. 39
156	bc	figs. added by analogy to m. 39 (no figs. in A2, B1, B2)
161–2	vn, bs	dyns. implied by “solo” marking in m. 158
169	rh	tie added by analogy to mm. 168 and 170, and from B2 (tie also in A2)
170	rh	the startling dissonance d'/a b '/g b '' is confirmed by A2, B2 , and B1 (it is also present in C1), and by the explicit natural on note 5 in A1, A2 , and B2 ; however, other errors in this passage (see below) suggest that here the autograph had undergone alterations in the course of composition or

revision and was difficult to read. A possible emendation is to substitute $a b''$ for $g b''$ and to read $f'-f'$ in place of $a b'-a b'$ for notes 2–3 of the inner voice (by analogy to m. 174)

- 171 v2 note 4 added from late version (notes 2–3 are ordinary 16ths in **A1**, **A2**, **B1**, **B2**)
- 172 rh tie added by analogy to mm. 168 et al., and from **B1**, **B2** (tie also in **A2**)
- 174 rh tie added by analogy to mm. 173 et al., and from **B1**, **B2**; note 4 appears to have been altered in **A1**, and here **A2** (only) reads $b b''$
- 174 lh note 4 of inner voice changed from f' to $a b'$, following **B1**, **B2**
- 175 lh note 2 of lower voice changed from d' to $e b'$, following **B1**, **B2**
- 178 rh “tr” added by analogy to m. 194
- 179–82, 195–8 rh the rhythm of the second half of each measure in these two parallel passages appears variously; the edition follows the readings of **B1** and **B2** for mm. 195–8, which are extended by analogy back to mm. 179–82. The original readings of **A1** were revised at least twice, first by altering the original entries, then by crossing most of these out and entering new readings in vacant space on the staff for v2. Because these readings are not entirely legible and are in any case ungrammatical and apparently incorrect, they are not reported in detail. **A2** may reproduce some of the original readings of **A1**, but this does not appear to be the case in all of these measures, and for this reason its readings are reported in entries below for individual cases, as are those of **B1** and **B2**. Further confusion arises in **A1** at mm. 196–7, originally omitted by the copyist and entered on a pasteover. The latter was probably once folded over but has now fallen into two small pieces. The latter are attached to the page in such a way as to make it appear that m. 197 is largely missing (one fragment of the pasteover is attached over another and must be turned over to reveal the second fragment below; only the top fragment is shown in the microfiche reproduction published by Sauer). This error appears to have been independent of and predated the alteration of **A1**, but it may be indicative of revisions that led to problems of legibility in the presumably autograph *Vorlage*
- 179 rh rhythm in second half of measure from **B1**, and by analogy to m. 195 (see above)
A2: 8th rest, 16th rest, four 32ds.
B2: 8th rest, 32d rest, two 64ths, two 32ds

- 180 rh rhythm in second half of measure by analogy to m. 196 (see above).
A2: 8th, four 64ths, 32d.
B2: 8th, dotted 32d, four 32ds (*sic*).
B1: dotted 16th, five 32ds
- 181 rh rhythm in second half of measure by analogy to m. 197 (see above).
A2: 8th, four 64ths, 32d (= m. 180)
B1, B2: 8th (f''), four 32ds (f''-g''-b b''-a b'')
- 182 rh rhythm in second half of measure by analogy to m. 198 (see above).
A2: 8th (f''), six 64ths (f''-f''-g''-b b''-a b''-g'').
 Here and in m. 195, it is possible that all attested readings are incorrect and that the composer intended a more characteristic formula such as the following: 16th (f''), six 64ths (f''-g''-b b''-a b''-g''-f'')
- 183 str “f” added; implied by “tutti” in v1 and rh
- 183 bs 8th rest substituted for doubling of lh on note 1 (doubling present also in **A2**); edition follows **B1** and **B2** (same reading also in Wc). Any doubling of lh by bs in m. 183 might be questioned, but each source gives the parallel passage in m. 199 the same way as it does m. 183
- 184–5, 188–9 rh doubling of vn replaced by rests
- 186 rh natural on note 5 added (no accidental in any source)
- 192 vn “p” added; implied by solo passage
- 195 rh rhythm in second half of measure from **B1, B2** (see above).
A2: 8th rest, 32d rest, two 64ths, two 32ds
- 196, 197 rh rhythm in second half of measure from **B1, B2** (see above).
A2: as in mm. 180, 181
- 198 rh rhythm in second half of measure from **B1, B2** (see above); **B1** and **B2** notate the dotted 16th as a 16th tied to a 32d.
A2: 8th (c''), six 64ths (c''-c''-d''-f''-e b''-d'').
 Possible emendation: 16th (c''), six 64ths (c''-d''-f''-e b''-d''-c'')
- 199 bs as in m. 183
- 200 str “f” added; implied by “Tutti” in rh

201–2	bc	figs. added by analogy to mm. 2–3 (A2 has only 5 <i>b</i> on note 1 of m. 202)
204–7	bs	doubling of <i>lh</i> replaced by rests, by analogy to mm. 45–8 (where the rests are explicit in A1). In A1 the doubling is in later (brown) ink; it is also found in A2 (marked “ <i>pp</i> ”) but not in B1 or B2
204	v2	“ <i>p</i> ” on note 2 added by analogy to v1 (A2 : “ <i>p: p:</i> ”)
204	rh	doubling of <i>vn</i> on note 1 replaced by rest
208–9	rh	doubling of v1 replaced by rests
211	rh	“ <i>tr</i> ” added from B1 and B2 , and by analogy to m. 60
211	lh, bs	strokes added by analogy to <i>va</i>
212	va, bs	slur added by analogy to m. 13
212–3	rh	doubling of v1 replaced by rests (in m. 213, rh has 8ths <i>d''–e b''</i>)
215–6	str	“ <i>f</i> ” added, implied by “ <i>col Cembalo</i> ” marking (= “ <i>tutti</i> ”) in v1
216–20	kb	doubling of v1 replaced by rests; bc. figs. added by analogy to mm. 17–21
216, 218, 220	va	slurs added by analogy to mm. 16, 18, 20
223	str	“ <i>p</i> ” added
231	v2	natural repeated explicitly in A1 (but not A2)
232–7	kb	beaming changed to reflect meter, as in mm. 122–7, following B1 , B2 , and late version; A1 and A2 group notes 1–4–2–2–3 (mm. 232, 236), 1–4–7 (mm. 233, 235, 237), 1–4–2–5 (m. 234)
234, 236, 238	v2	slurs added by analogy to mm. 124, 128
234	kb	natural on note 5 (b) moved to note 4 (a), following B1 (A2 and B2 have the same error)
242, 244	rh	“ <i>tr</i> ” added on note 1 by analogy to mm. 75, 77 (also in B1 , B2)

- 246 kb beaming changed to reflect meter; **A1** and **A2** group notes 1–4–3
- 249–50 str “f” added
- 249 rh doubling of v1 replaced by rest
- 249 lh quarter rest added.
A2: whole rest for entire measure
 second beat in **B1, B2**: 8th rest, e \flat (8th), corresponding to m. 16, where lh doubles bs
- 250–74 all these mm. indicated in **A1** by “Da Capo Seg:” (likewise in **A2**); edition repeats mm. 17–41 (kb in m. 274 is by analogy to bs)

ii. Adagio non molto

- 1 bc fig. 6 added from **B1, B2**
- 4 va, lh, bs “p” and “f” added by analogy to vn
- 8 bc figs. added from **B1, B2**
- 9 vn note 3 changed from c'' to b(b)', following **B1** and **B2** (same error in **A2**)
- 10 va, lh, bs “p” added by analogy to vn
- 10 bc “tasto solo” added from **B1, B2**
- 14 str “f” added by analogy to m. 32
- 25 vn ambiguous slur possibly on notes 1–2 read on notes 1–3 (same ambiguity in **A2** and in v1 of **B2**; no slur in v2 of **B1** or **B2**)
- 27 va, lh, bs “p” added by analogy to vn
- 27 bc “tasto solo” from **B1** and **B2**, but moved from note 1 to note 4
- 31 vn **A1**: “f” on note 1 crossed out (likewise in v1 of **A2**); edition follows reading *post correcturam*. **B1** and **B2** have “f” in m. 31 and “ff” in m. 32, as in late version
- 35 bs doubling of lh replaced by the reading of the late version. The composer evidently did not indicate clearly where the bs is to cease doubling the

lh, and it is possible that he originally expected this to occur on note 4 of m. 34, where a fermata in **A1** marks the conclusion of the movement following the repetition of mm. 24–34. The sources vary in seemingly arbitrary and musically ineffectual ways:

A1: doubling ends after m. 37 at the end of a page; “cembalo solo” marked above bs staff in m. 35

A2: m. 35 reads as edited, but bs re-enters in mm. 36 and 38, both times doubling notes 5–6 of lh (the first time marked “p”)

B1, B2: doubling continues through m. 40 (without continuing to downbeat of m. 41)

36	vn	“p” added; implied by “solo” in rh (m. 35)
36	v2	slur added by analogy to v1
41	lh	note 1 changed from $e\flat$ to $E\flat$ (= late version); the higher note also occurs in A2, B1, and B2 , but the leap of a sixth must be the result of an oversight in the autograph or a misunderstanding
43	v1	tie between note 1 and the previous note changed to slur on notes 1–2; the tie is also in A2 and B1 (B2 has a page break after m. 42 and the tie appears to be absent), but it is stylistically improbable and is probably an error for the reading adopted in the edition = the late version
50–3	rh	doubling of vn in A1, A2, B1, B2 no bc. figs.
53	bs	note 3 changed from c to 8th rest, by analogy to lh and m. 30 (= late version); A2, B2, and B1 repeat the evident error
54	rh	slur and apparent “3” over notes 2–4 both removed. These signs are absent in A2 , but B1 and B2 give the rhythm of notes 1–4 as 8th + three triplet 16ths (slurred). This is probably a misreading of something added in the autograph, possibly of a small trill sign on note 3 beneath a slur
55	str	“f” added; implied by “Tutti” in vn
55	vn	“tr” added from B1, B2
55	rh	blank staff in A1 and B1 replaced by reading of late version; A2 and B2 give doubling of vn
57	vn	natural on note 1 (app.) added by analogy to m. 3 (= late version); not in A2, B1, B2

57	va	note 5 changed from c'' to $b b'$, by analogy to m. 3 (= late version); A2 , B1 , and B2 repeat the evident error
58	va	“p”, “f” added by analogy to vn
61	bc	2 added by analogy to m. 18. B2 has 4/2; no figs. in A2 , B1
63	v1	“p” added
65–6	v1	tie added from B1 , B2 (also absent from A2)
73	v2	“p” added
74	va, bs	“p” added
75	va	note 3 changed from c' to 8th rest
78–81	rh	doubling of vn in A1 , A2 , B1 , B2 through first half of m. 81 as shown; bc figs. are present only in B1 and B2 , in m. 80 (see below)
80	bc	B1 , B2 : 5 b on note 1; 6/5 on note 4; 7 on note 6
81	bs	F (quarter) by analogy to viola; whole rest in A1 , A2 , B1 , B2
91	rh	doubling of vn removed by analogy with mm. 7ff.
92	str	“f” added
93	bc	3/4 changed to 4+/3 by analogy to m. 8 (= A2)
95	v2	doubling of v1 substituted for notes belonging to bs part, erroneously copied here (see description of A2)
102	rh	“tr” added by analogy to vn
103	vn	“p” added; implicit in “solo” marking in rh
104–5	rh	doubling of vn removed, by analogy to mm. 20–1 (doubling also in A2 , B1 , B2 ; B1 and B2 also have bc. figs. in m. 104)
104	str	“f” added; implicit in “tutti” marking in rh
104	bc	figs. added by analogy to m. 20, and from B1 and B2

104	lh	note 1: a \flat in A1, A2, B1, B2
114	str	fermata added by analogy to kb
115	str	“f” added; implicit in “tutti” indication in vl and rh
115	rh	doubling of vn removed; edition follows reading of late version
115	bc	fig. 6 on note 4 added by analogy to m. 1 (present in B2)
116	bc	figs. added from B1, B2
117–27	all	these mm. indicated by “Da Capo al Segno”; edition repeats mm. 24–34
127	lh, bs	note 4 changed from 8th (beneath fermata) to quarter; 8th rest added to complete measure

iii. Vivace

8, 12	str, lh	dynamics added by analogy to mm. 182, 186 (= late version); dynamics are present in B1, B2 , which, however, give an intermediate version, inserting two measures before the present passage. In B2 “p” appears in m. 10 (= the present m. 8, vn only), in B1 in m. 8 (no corresponding measure in the present version). A2 has no dynamics here. None of these sources has “f”, which is added in m. 12 following the late version. Dynamics in C1 = late version
18–19, 20–1	rh	doubling of vn replaced by rests; edition = late version (A2, B1, and B2 all show doubling)
26–7	str	“p” added; implicit in solo texture
29	rh	note 2 changed from quarter rest to $b\flat'$, following A3, B1, B2 (error also in A2)
30, 31	lh	natural from B1, B2
31	va	natural on note 3 changed to sharp, following B1, B2 (also A2)
39–42	rh	doubling of vn replaced by rests (“tutti” and bc. figs. both present in A1)
40	bc	fig. 2 added from B2 and by analogy to mm. 9 et al. (absent in B1, A2)

42–3	lh	tie added on f by analogy to mm. 44–5, 153–4, and 155–6; the tie creates a rhythmic lacuna on the downbeat of mm. 43 et al., yet this effect was probably intended in the early version, as the tie is present here and in the three parallel passages in A3 , B1 , and B2 ; also in A2 in mm. 44–5, 153–4, and 155–6
44	rh	slur added from B1 and by analogy to m. 46
47	str	“p” added
47, 48	rh	naturals on a'', b'' from B1 , B2 , and by analogy to mm. 51–2
54	rh	explicit natural on note 10 in A1 , A2 , B1 , B2
54	bs	note 3 changed from D (= lh) to quarter rest, following B1 , B2
61	lh	note 3 changed from A to B \flat following B1 , B2 (same error in A2 and C1)
64–6	rh	doubling of vn replaced by rests (“tutti” and bc. figs. both present in A1); edition in m. 64 = late version (m. 74)
64	str	“f” added; implied by “tutti” marking in rh
65, 66	vn	natural from B1 , B2
66	bc	figs. from B1 , B2 (absent in A1 , A2)
68, 70, 75	vn	naturals from B1 , B2
71–82	rh	doubling of vn replaced by rests; edition = late version (mm. 81–92). Doubling also present in A2 , B1 , and B2 , as are “solo” and “tutti” indications (sporadically), but no bc. figs.
71	bs	notes 1–2 (8th, 8th rest) replace G (quarter), by analogy to mm. 74 et al.
81	vn	A1 : note 3 originally g'' (thus in A2), but given correctly in doubling in rh; vn subsequently corrected
85	rh	slur added from B1 and B2 and by analogy to mm. 87, 89
86	rh	natural on note 8 (b') added from B1 , B2 (also implied by explicit flat on b' in next m.)

92	rh	A2, B1: last two notes g'–f' (= late version, m. 102)
98–101	rh	doubling of vn replaced by rests; edition follows B1 and B2 in mm. 101–2 (= late version, mm. 108–11). Doubling also present in B1 and B2 in mm. 98–9, and in A2 , as are “solo” and “tutti” indications, but no bc. figs.
101, 104, 106	bs	notes 1–2 (8th, 8th rest) replace single quarter note, by analogy to str. and m. 99 (same error in B1, B2 , mm. 104, 106)
103	str	“p” added; implicit in “solo” marking in rh (m. 101)
116–26	bc	figures absent except on note 2 in mm. 117, 118, 121; added by analogy to mm. 1–11 (most are also present in B1 and B2)
116	str	“f” added; implicit in “tutti” marking in v1
116	rh	doubling of vn replaced by rests, following B1 (= late version)
117	vn	“tr” added by analogy to m. 2 and from B1 and B2
123	va	“p” added by analogy to vn
126	lh, bs	flat on note 3 changed to natural, following B1, B2 ; A2 also has natural, but an explicit flat follows on note 1 of m. 127 in A1, A2, B1 , and B2 , implying cancellation of a previous natural unless there was originally no flat on A in the key signature
127	str	“f” added (= late version, m. 141); also absent in A2, B1, B2
129	bc	6/5 added (= late version, m. 141); no figs. in A1, A2, B1, B2
131–7	rh	doubling of vn replaced by rests; edition follows late version
131	bs	notes 1–2 (8th, 8th rest) replace single quarter note, by analogy to str (same error in A2, B1, B2)
136	lh	A3: note 3 c not e b
138–9	str	“p” inserted
138	lh	B1, B2: note 2 e b not a b; possibly an error in the composing score by mistaken analogy to m. 26 (also in A3)

- 141 lh the discrepancy between this measure and the earlier parallel passage (m. 29: natural on note 3; m. 141: flat) recurs in all sources
- 144 rh note 4 changed from b(b)' to c'' by analogy to m. 146, and following **B1**, **B2** (**A2** has same error)
- 150 str "f" added; implicit in "tutti" marking in kb
- 150–3 rh doubling of vn replaced by rests; edition follows late version
- 151–3 bc figs. added by analogy to mm. 40–2 (bc. figs. present in **B1**, **B2**, but not **A2**)
- 154–7 bs rests substituted for doubling of lh, by analogy to mm. 43–6; doubling present in **A2**, **B1**, **B2**, which add "pp" (**B2**: "p") on in m. 154
- 155 rh slur added by analogy to m. 157
- 158 str "p" added (present earlier in **A2** and **B1**; see above)
- 160 rh the discrepancy between this measure and the earlier parallel passage (m. 49: rest on note 1; m. 160: f'') recurs in **B1** and **B2**; it is absent in **Wc** and **A3**
- 161 bs note 3 changed from G to rest; the error (repeated in **A2** but not **B1** or **B2**) was evidently the product of confusion between mm. 160 and 161
- 165 rh natural added on note 4 from **B1**, **B2**
- 175 str "f" added; implicit in "tutti" marking in rh
- 175 v1 note 1 changed from c' (= rh) to rest, by analogy to v2 and m. 1 and following **B1** and **B2** (same error in **A2**)
- 175 rh rests inserted in place of doubling of vn implied by custos
- 175 bc 6 added by analogy to m. 1 (not in **A2**, **B1**, or **B2**)
- 180 bc 6 added by analogy to m. 6, and from **B1**, **B2** (no fig. in **A2**)
- 182 va, lh, bs "p" added by analogy to vn (present also in v1 of **A2**); no dynamics here in **B2**; **B1** has "p" only in m. 184, v2 only (no corresponding measure in the present version)

- 184 va note 1 changed from b \flat to a \flat by analogy to m. 10 (error also in **A2**)
- 186 str, lh “f” added following the late version, as in m. 12

Concerto in C Minor, W. 5 (intermediate versions)

Sources: **B1, B2** (first intermediate version); **C1** (second intermediate version)

Secondary source: **A3**

Reported here are readings of **B1, B2**, and **C1** that differ from those of the late version of the concerto. Readings from **A3** are reported only where they differ from the early version.

Entries in **bold** report readings that involved the insertion, deletion, or substitution of entire measures. Measure numbers in the “remark” column refer to the early version unless otherwise noted. Otherwise this list of readings follows the same conventions as those described above for the one pertaining to the intermediate versions of W. 4.

i. Moderato

Readings involving notes and whole measures:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	
1–2 85–6 134–5 184, 188 200–1	1–2 79–80 129–30 183, 187 199, 200	va, bc	E	E	L	inner voice, figures revised
12–13 (60)–61 96–7	12–13 (60)–61 90–1	va, bc	E	E	L	inner voice, figures revised
16	16	va	E	E	L	inner voice revised
18 217 251	18 215 251	va	E	E	L	inner voice revised
22–4 255–7	22–4 255–7	va	E	E	L	inner voice revised
27–8	27–8	vn	E	E	*	tie removed, <i>Anschlag</i> added.

144–5	139–40					C1: “t” not <i>Anschlag</i> in m. 28
27 144 260	27 139 260	va	E	E	E	inner voice revised
37–8 154–5 270–1	37–8 149–50 270–1	va, lh, bc	E	E	E	lower voices revised
39 156 272	39 151 272	vn	E	E	E	melody embellished
41–56	41–56	rh	E	E	E	rh varied, orns. added
41–4	41–4	kb	E	E	*	lower voices revised C1: tenor part removed
45–8 204–7	45–8 203–6	v2, rh	*	*	L	doubling of v2 removed; melody varied. B1, B2: doubling in mm. 45–6 only (present in mm. 204–5)
54–5	54–5	rh	E	E	E	inner voice (b b ‘) and tie removed
58–9 209–10	58–9 208–9	lh	E	E	E	bass revised
59 210	59 209	str	E	E	*	strokes and “p” added; viola removed. C1: “p” present, otherwise = E
60, 63 211, 214	60, 63 210, 213	rh	E	E	*	inner voice removed. C1: orn. sign in m. 63 changed
61 212	61 211	va	E	E	L	inner voice revised
64–8	64–8	rh	E	E	*	melodic line varied. C1: orn. sign in m. 63 changed
71–3	71–3	kb	E	E	E	varied C1: error in m. 73, rh: notes 1–2 g’–f’ (creates parallel octaves with lh)

75–7 242–4	75–7 241–3	v1, v2	E	E	E	accompaniment revised
77	77	lh	E	E	E	simplified
78–84	78	all	E	E	E	phrase removed
100–7	94–101	kb	E	E	E	varied
111–3	105–7	rh	E	E	E	melodic line embellished; inner voice removed
116–8 226–8	110–2 225–7	v2, kb, bs	E	E	E	melodic line embellished, re-scored
118–21 228–31	112–5 227–30	kb	E	E	E	orns. revised, bass rewritten
122–7 232–7	116–21 231–6	kb	L	L	L	notation of passagework clarified (rests inserted)
130–3	124–8		E	E	E	passage varied and lengthened
134	129	lh, bs	L	L	L	revised
139–41	134–6	vn, va	E	E	E	varied
158–60	153–9		E	E	E	passage expanded
161–5	160–4	bs	E	E	L	bs added
162–4	161–3	lh	E	E	E	varied
165–74	164–73	kb	E	E	E	varied
175–83, 191–9	174–82, 190–8		E	E	*	kb varied; str rescored. C1: intermediate version (see Exx. w5v1, w5v2)

Musical score for Example w5v1, measures 175-83 of early version. The score is in 3/4 time and features five staves: Violin 1 (v1), Violin 2 (v2), Viola (va), Keyboard (kb), and Bass (bs). The key signature is three flats (B-flat major/C minor). The first measure (175) contains a triplet of eighth notes in v1 and v2, marked *f*. The second measure (176) features sixteenth-note patterns in v1 and v2, marked *p*. The third measure (177) continues the sixteenth-note patterns in v1 and v2. The fourth measure (178) continues the sixteenth-note patterns in v1 and v2. The fifth measure (179) features a triplet of eighth notes in v1 and v2. The sixth measure (180) features a triplet of eighth notes in v1 and v2. The seventh measure (181) features a triplet of eighth notes in v1 and v2. The eighth measure (182) features a triplet of eighth notes in v1 and v2. The ninth measure (183) features a triplet of eighth notes in v1 and v2. The keyboard part (kb) features chords and arpeggios, with a *[sic]* marking in the eighth measure. The bass part (bs) features a simple bass line, marked *f* in the first measure and *p* in the second measure.

Example w5v1. Reading of C1 for W. 5/i.174–82 (= mm. 175–83 of early version)

Musical score for Example w5v2, measures 190-8 of early version. The score is in 3/4 time and features five staves: Violin 1 (v1), Violin 2 (v2), Viola (va), Keyboard (kb), and Bass (bs). The key signature is three flats (B-flat major/C minor). The first measure (190) is a whole rest for all parts. The second measure (191) features sixteenth-note patterns in v1 and v2, marked *p*. The third measure (192) features sixteenth-note patterns in v1 and v2, marked *p*. The fourth measure (193) features sixteenth-note patterns in v1 and v2. The fifth measure (194) features sixteenth-note patterns in v1 and v2. The sixth measure (195) features sixteenth-note patterns in v1 and v2. The seventh measure (196) features sixteenth-note patterns in v1 and v2. The eighth measure (197) features sixteenth-note patterns in v1 and v2. The keyboard part (kb) features chords and arpeggios. The bass part (bs) features a simple bass line, marked *p* in the first measure.

Example w5v2. Reading of C1 for W. 5/i.190–8 (= mm. 191–9 of early version)

187	186	lh	E	E	*	bass embellished C1 has pitches of the late version but without dotted rhythm: two 8ths, four 16ths
214–5	213–4	v2	E	E	L	doubling of v1 removed
215, 221–2	214, 220–1	bs	E	E	L	doubling of lh removed
223	222	rh	E	E	L	inner voice removed
240	239	rh	E	E	E	varied
244–5	243–4	kb	E	E	E	varied
246–9	245–9		E	E	E	this phrase varied and extended

Readings involving performance markings:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	
		all	E	E	E	tempo mark changed from Moderato to Allegro moderato
3	3	vn	E	E	L	slur added
9	9	vn	L	E	L	slur, “p” added
10	10	vn	L	E	L	“f” added
12, 16	12	vn	E	E	*	slur, app. added C1: “t” not app., on note 1 of m. 12 only
12, 13	12, 13	bc	L	L	L	figures revised
14	14	vn	E	E	L	slur added
17–22	17–22	lh, bs	E	E	E	slurs added
25–8	25–8	vn	E	E	E	slurs, dyns. added
29	29	vn	E	E	E	slur added
31	31	vn	E	E	L	strokes added

31	31	vn	E	E	E	“tr” added
32, 36	32, 36	str	E	E	L	dyns. added
33, 36, 38	33, 36, 38	v1	E	E	E	slurs added
52	52	vn	E	E	E	“f” added

ii. Adagio non molto

Readings involving notes and whole measures:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	
1–2a 55–6a 115–6a	1–2a 57–8a 117–8a	va	E	E	*	inner voice revised C1: intermediate reading: g–b b–b b b b–b b–b b b b–g–g (each time; = late version except for first note)
2b–3 56b–57 101a–102	2b–3 58b–59 103a–104	va, lh, bs	E	E	L	inner voice revised
2, 4, 15 25 56, 58 101, 103 118	2, 4 25 58, 60 103, 105 120	vn	E	E	E	rhythm: 16th–16th changed to dotted 16th–32d
4 58	4 60	va, lh, bs	E	E	*	lower voices revised C1: intermediate version (Exx. w5v3, w5v4)

Musical score for Example w5v3, showing a reading of CI for W. 5/i.4. The score is in 6/8 time and features five staves: v1 (Violin I), v2 (Violin II), va (Viola), kb (Klavier/Bass), and bs (Bass). The key signature is three flats (B-flat, E-flat, A-flat). The first two staves (v1 and v2) play a melodic line with a dynamic marking of *p* (piano) followed by *f* (forte). The third staff (va) plays a bass line with a dynamic marking of *[sic]*. The fourth and fifth staves (kb and bs) play a bass line with a dynamic marking of *f* (forte). The score includes a fermata over the final note of the first two staves.

Example w5v3. Reading of CI for W. 5/i.4

Musical score for Example w5v4, showing a reading of CI for W. 5/i.60. The score is in 6/8 time and features five staves: v1 (Violin I), v2 (Violin II), va (Viola), kb (Klavier/Bass), and bs (Bass). The key signature is three flats (B-flat, E-flat, A-flat). The first two staves (v1 and v2) play a melodic line with a dynamic marking of *p* (piano) followed by *f* (forte). The third staff (va) plays a bass line with a dynamic marking of *f* (forte). The fourth and fifth staves (kb and bs) play a bass line with a dynamic marking of *f* (forte). The score includes a fermata over the final note of the first two staves.

Example w5v4. Reading of CI for W. 5/i.60

5-7 59-61	5-7 61-3	va	E	E	L	inner voice revised
9 94	9 96	lh, bs	E	E	E	bass revised
10-13 27-30 50-3 120-3	10-13 27-30 52-5 122-5	vn	E	E	E	rhythm changed as in mm. 2, 4
11-3	11-3	va	E	E	E	inner voice revised
14	14	vn	E	E	*	tie removed C1: tie present in v2 only
15	15	vn	E	E	E	rhythm changed as in mm. 2, 4
18	18	va	E	E	L	inner voice revised
21 105	21 107	va	E	E	E	inner voice revised
22-3	22-3	va	E	E	L	inner voice revised
26-34 119-27	26-34 121-9	va	E	E	*	inner voice revised C1 = late version in mm. 26a, 32b-33a
30	30	lh, bs	E	E	E	revised
35-46 100-1	35-46	rh	E	E	*	melody varied and embellished C1: in m. 41, final note e b'' (8th) replaced by f''-e b'' (32d, dotted 16th)
35-6 100-1	35-6 102-3	lh	E	E	E	inner voice added
36, 38, 44, 46 83	36, 38, 44, 46	vn	E	E	E	rhythm changed as in mm. 2, 4
47-9	47-51		E	E	E	this phrase varied and extended
50-2	52-4	lh	E	E	E	inner voice added

53–4	55–6	kb	E E E	varied
62–78	63–80	rh		melody ornamented and occasionally varied
62–6	64–8	lh	E E *	bass revised C1: inner voice added in m. 63: g–g–g g–g–g (8ths); inner voices added on note 1 of m. 64: e b/a b (8th)
62	64	va	E E E	inner voice revised
66–7	68–9	v1	E E E	revised C1: also a tie over the barline (also in rh)
69, 71	71, 73	v1	E E E	revised
73, 75, 77	75, 77, 79	vn	E E E	rhythm changed as in mm. 2, 4
74–5	76–7	va, lh, bs	E E L	lower voices revised
78–9	80–1	vn	L L L	tie removed
78, 80	80, 82	va, lh, bs	E E *	lower voices revised C1: intermediate reading (Ex. w5v5)

The image shows a musical score for Example w5v5, which is a reading of C1 for W. 5/i.80–2. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of five staves: v1 (Violin I), v2 (Violin II), va (Viola), kb (Klavier/Bass), and bs (Bass). The first three staves (v1, v2, va) are grouped together with a brace on the left. The kb and bs staves are also grouped with a brace on the left. The score begins with a forte (f) dynamic marking. The v1 and v2 staves have a sf (sforzando) marking. The kb staff has a 6/5 time signature change. The bs staff has a [sic] marking. The score is divided into three measures, each containing a full staff of music.

Example w5v5. Reading of C1 for W. 5/i.80–2 (= mm. 78–80 of early version)

81–91	83–93	kb	E E E	embellished and varied
85, 86, 87	87, 88, 89	vn	E E E	rhythm changed as in mm. 2, 4
87	89	v2	E E E	transposed an octave lower
92	94	va, lh, bs	E E L	lower voices revised
95–7	97–9	va, lh, bs	E E *	lower voices revised. C1: intermediate reading (Ex. w5v6)

The image shows a musical score for Example w5v6. It consists of five staves: v1 (Violin 1), v2 (Violin 2), va (Viola), kb (Keyboard), and bs (Bassoon). The music is in 3/4 time and has a key signature of three flats. The v1 and v2 staves have a melodic line with some ornaments. The va staff has a similar melodic line. The kb staff has a bass line with fingerings (2, 6, 6, 5) and a dynamic marking (f). The bs staff has a bass line with a similar melodic line.

Example w5v6. Reading of C1 for W. 5/ii.97–9 (= mm. 95–7 of early version)

95, 97	97, 99	vn	E E E	rhythm changed as in mm. 2, 4
99–100	101–2	va	E E E	inner voice revised
103–4	105	kb	E E *	revised; inner voice added. C1: m. 104, lh, note 1 A^b not a^b (intermediate reading?)
106–13	108–15	kb	E E E	embellished and varied
117	119	vn	E E E	melodic line embellished
117	119	va	E E L	revised

118 120 va, lh, bs E E E embellished

Readings involving performance markings:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		B1	B2	C1	
		all	E	E	E	tempo mark changed from Adagio non molto to Arioso
throughout	throughout	bc	E	E	E	figures replaced by <i>tasto solo</i>
3	3	vn	E	E	L	“tr” on note 2 added
2, 4	2, 4	vn	E	E	*	slurs, “tr” (in m. 4) added. C1: no “tr”
3ff.	3ff.	bs	E	E	L	slurs added throughout movement
5	5	vn	E	E	E	slurs added
6	6	vn	L	*	L	“tr” added. B2: present in v2 only
7	7	vn			*	C1: no slur, instead strokes on each note. All other sources: slur
8	8	vn	*	*	*	slur, turn added. B2: slur only, in v2 only. B1: slur only, in both parts. C1: slur only, in v1 only
9	9	vn	*	*	L	slur, “tr” added. B2: “tr” only, in v2 only. B1: “tr” only, in both parts
14	14	vn	E	E	*	slurs, “tr” added. C1: slurs only, in v1 only
15	15	vn	*	*	*	app., “tr” added. B1, B2: app. only, in v1 only. C1: both in v2 only; v1 has app. only

15, 16	15, 16	all	E	E	E	dyns. added
16	16	vn	*	*	*	slur, app., “tr” added. B2: “tr” only, in v2 only. B1: “tr” only. C1: app. in both parts; “tr” in v1 only
18	18	vn	E	E	*	slurs added. C1: in v1 only
20, 22	20, 22	vn	E	E	*	slurs added. C1: strokes on notes 1, 4–6; slur on notes 2–3 only, and these also bear dots
21	21	vn	E	E	L	slur on notes 1–2 added
23	23	vn	E	E	*	slur added. C1: separate slurs on notes 1–3, 4–6
24	24	vn	E	E	*	slurs added. C1: stroke on note 1, slur on notes 2–6
26	26	vn	*	*	*	slurs, apps., and “tr” added. B1, B2: “tr” only. C1: slurs and “tr” only
31–2	31–2	str	L	L	L	“f” added in m. 31; “f” changed to “ff” in m. 32
33	33	vn	E	E	*	slurs added. C1: slurs on notes 2–6, 7–8, 9–12
64–6	66–8	v1	*	*	L	slurs, app., “tr” added. B1, B2: both apps. present in m. 65

iii. *Vivace*

Readings involving notes and whole measures:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	
2	2	vn	E	E	E	dotted <i>Anschlag</i> replaces “tr”
16	21					
65	75					
72	82					
117	131					
132	146					
176	200					
2	2	va	E	E	L	revised
65	75					
117	131					
176	200					
8–10	8–12	str, lh	*	*	*	passage varied and expanded.
39–42	44–7					B1, B2: intermediate version 1(Exx. w5v7, w5v8).
123–6	137–40					C1: intermediate version 2: (Ex. 22c). The text as shown in the example contains a probable error; read g'–e b' for e b'–c' in first measure? (cf. last measure).
150–4	164–7					Parallel passages show distinctive alterations; see entries below for mm. 39–40, 41–3, 123–30, and 150–1
182–5	206–10					

Example w5v7. Reading of **B1** for W. 5/iii.8–12 (= mm. 8–10 of early version)

*Example w5v7. Reading of **B1** for W. 5/iii.8–12 (= mm. 8–10 of early version)*

Example w5v8. Reading of **B2** for W. 5/iii.8–12 (= mm. 8–10 of early version)

*Example w5v8. Reading of **B2** for W. 5/iii.8–12 (= mm. 8–10 of early version)*

Example w5v9. Reading of C1 for W. 5/iii.8–12 (= mm. 8–10 of early version)

—	17–9		E	E	E	this passage inserted
	215–7					
16	21	lh	E	E	E	varied
	72					
	132					
18–21	23–6	va	E	E	E	revised
	134–6					
	148–50					
24–5	29–30	kb	*	*	*	inner voice removed. B1, B2: absent in m. 25 only C1: absent in m. 24 only
25–6	30–1	va	E	E	E	revised
26–38	31–43	lh, bs	*	*	E	revised
	138–50					
	152–64					
28, 30, 32	33, 35, 37	va	E	E	E	revised
39–40	44–5	va	E	E	*	revised.
	150–1					
	164–5					
						C1: intermediate version: m. 39, note 3 f' not d'

41–3 152–4	46–8 166–8		E	E	L	all parts varied
43–6 154–7	48–51 168–71	kb	E	E	*	embellished and ornamented. C1: mm. 46–7 and 156–7 only (tie remains in lh, mm. 44–5, 169–70)
47–52 158–63	52–7 172–7	va	E	E	*	revised. C1: intermediate version: mm. 49–50, d'–g'; mm. 160–1, g –c'
53–4 164–5	58–9 178–9	v2, va, lh, bs	E	E	*	revised. C1: intermediate version: va, mm. 53–4, a h –d'; mm. 164–5, d–g (lh in m. 164, note 3, has quarter rest in place of D, but this is inconsistent with m. 53 and likely an error)
55 166	60–4 180–4		E	E	E	passage expanded
56 167	65 185	rh	E	E	E	rest replaced by g' (completes previous phrase)
57, 59, 60 108, 110 168, 170, 171	66, 68, 69 118, 120 186, 188, 189	lh	E	E	E	inner voice added
61	70	lh	E	E	E	bass revised
62 173	71 191	rh	E	E	E	varied
63 174	72–3 192–8		E	E	E	passage expanded
64	74	lh	E	E	E	bass revised (completes previous phrase). A3 gives later version, this measure only
73, 77	83, 87	lh	E	E	L	revised
82, 84–9	92, 94–9	kb	E	E	E	varied
92	102	rh	L	E	L	revised

98, 100	108, 110	va, lh, bs	E	E	E	revised
104	114	va			*	C1: b b' for e b' on note 1, a possible intermediate revision that was subsequently rejected
104	114	lh	E	E	L	revised. A3 gives revised version
105	115	v1, v2	E	E	E	revised
106	116	bs			*	C1: c for e b on note 1, a possible intermediate revision, although if so the readings for va and lh should also have been changed
113–4	123–4	lh	E	E	E	revised
115	125–9		E	E	E	passage expanded
123–30	137–44	va	E	E	*	revised. C1: intermediate version: m. 123, note 3 g' not b b' m. 124, note 1 c' not c'' (= late version) m. 125, note 3 e b' not g' m. 126, note 1 a h not a h' (= late version) m. 127, note 3 c' not e b' m. 128, note 3 b b not e b' m. 129, note 3 a b not d'
130	144	str, lh	E	E	E	varied
150–1	164–5	va	E	E	*	revised C1: intermediate version: m. 150, note 3 g' not b b'
160	174	rh	E	E	L	f'' on note 1 replaced by rest. A3 has later reading
189	218	str, lh			*	C1: value of final note: 8th not quarter

Readings involving performance markings:

M(m).		Part(s)	Source			Remark
<i>early</i>	<i>late</i>		<i>B1</i>	<i>B2</i>	<i>C1</i>	
		all	E	E	E	tempo mark changed from Vivace to Allegro spirituosissimo. A3 : Allegro
2, 4, 6	2, 4, 6	vn	L	E	L	slur added. Also A3
14	16	str, lh	E	E	L	strokes added
23–4	28–9	rh	E	E	E	slurs, strokes added
24	29	rh	E	E	L	“tr” added
27, 29, 31	32, 34, 36	rh	E	E	E	strokes added
56–60	65–9	rh	E	E	E	slurs added
93, 95	103, 105	rh	E	E	L	slur added
106	116	rh	*	*	*	slur, “tr” added. A3, B1, B2, C1 : “tr” only

Concerto in C Minor, W. 5 (late version): Variant Readings

Principal source: **D1**

Secondary source: **D4**

Other sources: **D2, D3, D5**

Previous modern edition: none

Emendations for which no source or other justification is given are editorial conjectures. The expression “= **D4**” indicates that **D4** has the same reading as the principal source. A few “Solo” and “Tutti” markings have been tacetly deleted; the expression *tasto* in **D1** is tacetly expanded to *tasto solo*, following **D4**.

In the second movement, many slurs in the principal source are drawn imprecisely; in particular, slurs in conjunction with a dynamic indication often begin only after the latter, hence appearing one note later than probably intended, as in mm. 16, 31, and 124. Only the most problematical readings of slurs in the second movement are listed below.

M(m). Part(s) Remark*i. Allegro moderato*

5	va	stroke removed from note 1; absent from vn, lh, and bs, and from most parallel passages, possibly erased from va in m. 83 (= D4)
10	v1	slur on notes 3–5 added by analogy to v2 (= D4)
11	lh	“f” added by analogy to bs (= D4)
12, 16	vn	ambiguous slur (on notes 3–4 or 2–4) read on 2–3 by analogy to m. 90 (v1) and D4
12	bs	slur added from D4 and by analogy to va and m. 16
13	lh	slur added by analogy to bs (= D4)
17	va	slur added on notes 2–4 by analogy to m. 250 and bs (= D4). Note 3 changed from g to a b, following D4
17, 19, 21	lh	slur added by analogy to bs (= D4)
21	va	slur added by analogy to bs and m. 219 (= D4)
22	lh	flat added by analogy to bs (= D4)
25	v1	slur on notes 1–3 moved to notes 2–4 by analogy to v2 and m. 258 (v1), and from D4
30	v1	slur on notes 2–4 moved to notes 1–3 by analogy to v2 and vn of D4
30	va	note 3 changed from f’ to g’ following D4
38	vn	slur on notes 3–4 moved to notes 2–4 by analogy to mm. 150 and 271 (v1), and following D4
41	va, bs	stroke added by analogy to vn (= D4)
43	rh	orn. on note 2 changed from turn to mordent following D4
43, 46	rh	accidental moved from above to beneath orn. sign here and below, in

accordance with editorial guidelines

- 44 rh stroke moved from upper to lower part
- 45 va stroke removed from note 1 by analogy to vn and m. 53 (= **D4**)
- 54 lh **D4:** possible correction on last note, apparently reads as chord $b\flat/d'$, not d' alone
- 83 va **D1:** erasure above note 1, possibly a stroke removed
- 57 lh notes 1–2 (8th note–8th rest) substituted for single quarter note (with stroke), by analogy to bs (= **D4**)
- 87 va, lh notes 1–2 (8th note–8th rest) substituted for single quarter note (with stroke in lh), by analogy to bs and m. 57 (va) (= **D4**)
- 88 va **D4:** “f” on note 3 erased, written on “f” in probably foreign hand
- 89 v1 slur on notes 2–3 moved to notes 1–2 by analogy to m. 11 and v2, and following **D4**
- 89, 92 lh dyns. added by analogy to bs. (= **D4**)
- 90 v2 ambiguous slur (on notes 2–4 or 3–4) read on 2–3 by analogy to v1 (**D4** also ambiguous)
- 97 v2 **D4:** “f” not “p”
- 101–2 kb **D4:** m. 102 originally omitted, corrected by the addition of repeat signs and deletion of quarter rest for lh on second beat; lh reads:
 $c'-c'/e\flat'-c'/e\flat'-c'/e\flat'$ (8ths). Measure 101 is missing in **D5**
- 103 rh **D4:** note 2 $e\flat''$ not c''
- 113 rh natural on note 9 added from **D4**, where it is a later addition
- 113 lh **D1:** natural on note 2 is later addition; **D4:** no natural
- 127 rh natural on note 2 added from **D4**
- 132 vn natural on note 2 added (= **D4**)

- 134 vn natural on note 1 added (= **D4**)
- 132 va dots on notes 2–4 changed to strokes; further instances of this not noted
- 133 vn, lh, bs stroke on note 1 removed, by analogy to va and m. 5, etc. (= **D4**)
- 137 v1 slur on notes 2–3 moved to notes 2–4 by analogy to mm. 25 (v2) and 258
- 137 v2 ambiguous slur (probably on notes 2–3) moved to 2–4 following **D4** and by analogy to mm. 25 and 258 (v1)
- 139 bc natural added by analogy to va and vn (= **D4**)
- 142 vn slur moved from 2–4 to 1–3 by analogy to reading adopted in m. 30 (= **D4**)
- 145 bc **D4**: superfluous “tr” on note 3
- 149 lh “f” added by analogy to bs (= **D4**)
- 156 rh slur added from **D4** and by analogy to m. 154
- 178 vn “f” moved from note 3 to note 2 by analogy to va and bs (same error in v1 of **D4**; no dyn. in v2 of **D4**)
- 186 rh **D1**: natural on note 9 is later addition in foreign hand
- 194 v1 “f” moved from note 1 to note 2 by analogy to va (**D4**: “f” on note 3)
- 194 v2 ambiguously placed “f” (between notes 2 and 3) read on note 2 by analogy to va (**D4**: “f” on note 1)
- 194 bs “f” moved from note 3 to note 2, following **D4** and by analogy to va
- 197 rh **D4**: no app.
- 215 va slur on notes 3–4 moved to notes 2–4 following **D4** and by analogy to bs
- 215 lh slur added by analogy to bs (= **D4**)
- 217–9 kb **D4**: corrections (bc figs. in m. 217; notes and figs. in m. 219); possibly also in mm. 222–3
- 226 rh stroke added by analogy to lh and m. 111

250, 252, 254	lh	slur added by analogy to bs (= D4)
255	bs	D4: no flat on note 3
258, 260	v2	ambiguous slur (on notes 2–3 or 2–4) read on notes 1–3 by analogy to mm. 25 and 27 and v1, and following D4
262	bc	D4: fig. 9 changed from 6
263	v1	ambiguous slur (probably on notes 2–3) read on notes 1–3 by analogy to v2, and following D4
263	v2	slur on notes 2–4 changed to 1–3, by analogy to reading adopted in m. 30 and following v1 of D4 (v2 of D4 has ambiguous slur on notes 2–3 or 2–4)
271	v2	ambiguous slur (possibly on notes 1–4) read on notes 1–3 by analogy to v1, and to m. 150 (= D4)
274	lh	fermata added by analogy to str (= D4)
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4	bs	slur added following D4
6–11	bs	ambiguous slurs in each measure (possibly on notes 2–3, 5–6) read on notes 1–3 and 4–6 following D4
10	va	D4: note 7 <i>g'</i> not <i>f'</i>
14	v2	“tr” added by analogy to v1 (= D4)
15	lh	“p” added by analogy to bs (= D4)
16	vn	ambiguous slur possibly on notes 2–3 read on 1–3 (= D4)
16	bs	slur on notes 2–3 moved to 1–3 (= D4 ; see above)
18	v2	slur on notes 2–3 added by analogy to v1 (D4: slur on notes 1–2)
20	vn	slur on notes 2–3 changed to 1–3, following D4 and v2 of m. 22

- 22 v1 slur on notes 2–3 changed to 1–3, following **D4** and v2
- 24 vn ambiguous slur, probably drawn on notes 5–6, read on notes 4–6 following **D4**
- 24 v1 slur on notes 2–3 moved to 1–3 by analogy to v2 and m. 119 (= **D4**)
- 26 v2 slur on notes 1–3 (g'–a b') moved to 3–5 (a b'–f') following **D4**, and by analogy to v1 and m. 121
- 26 va ambiguous slur read on notes 1–3 following **D4**
- 31 vn slurs on notes 2–3 moved to 1–3 (**D4** probably has same error, but the slur in its v1 is ambiguous and might be read on 1–3)
- 31 bs ambiguous slurs (possibly on notes 2–3 and 5–6) read on 1–3 and 4–6, following **D4**
- 33 va slur on notes 5–9 (*sic*) changed to three slurs on notes 4–5, 6–7, 8–9 by analogy to vn (= **D4**)
- 35 lh “f” added; implied by solo passage (= **D4**)
- 35 bs **D1, D4**: stroke thus; possibly shorthand for 8th note–8th rest
- 45 rh short trill on note 8 added from **D4**
- 48–9 rh **D4**: each of the first three orn. signs: short trill, not trilled turn
- 55 v1 slur added by analogy to v2 and m. 30 et al. (= **D4**)
- 59 va slurs on notes 2–3 and 5–6 changed to 1–3 and 4–6 by analogy to m. 3
- 65–6,
66–7 v1 **D4**: no tie
- 65 rh mordent changed to long mordent sign following **D4**
- 66 v1 slur on notes 1–2 moved to 1–3 following **D4**
- 66 rh turn moved from note 2 to between notes 2 and 3 following **D4**
- 80 vn slur on notes 2–3 moved to 1–3 following **D4**

82	v1	slur on notes 2–3 moved to 1–3 following D4
82	v2	ambiguous slur read on notes 1–3 following D4
83	v1	D4: “tr” on note 4
83	bs	slur added from D4
85	v2	slur added following D4
87	rh	natural beneath orn. sign on note 1 is editorial addition; possibly the trill element within the ornament sign is an error for the natural, in which case the correct ornament sign would be trilled turn rather than turn
97	va	ambiguous slur possibly on notes 2–4 read on 2–3 (D4: no slur)
98	v2	notes 1–2 (<i>Anschlag</i>) substituted for single app. <i>g''</i> (16th), by analogy to v1 (= D4)
98	va	ambiguous slurs possibly on notes 2–3 and 5–6 read on 1–3 and 4–6 (D4: slurs apparently on 2–3, 4–5)
100	vn	slur on notes 2–3 moved to 1–3 following D4 , by analogy to mm. 24 (v2) and 119 (v1)
104	va	slurs on notes 2–3 and 5–6 changed to 1–3 and 4–6 by analogy to m. 3 (D4: slurs apparently on 1–2, 4–5, the latter probably a later addition)
105	v2	“tr” added from D4 and by analogy to v1
106	v1	slur moved from notes 2–3 to 1–3 following D4
106	v2	ambiguous slur read on notes 1–3 following D4
106	va	slurs on notes 2–3 and 5–6 moved to 1–3 and 4–6 by analogy to m. 20
116	str	D4: no fermata
116	lh	fermata added by analogy to rh (= D4)
119	vn	slur on notes 5–6 moved by 4–7 by analogy to m. 100
119	bs	slur added

- 120 va, bs two slurs, ambiguous in va but probably drawn on notes 4–6 and 8–11, and in bs on notes 2–5 and 6–9, changed to three two-note slurs on the last six notes, following rh (= **D4**)
- 121 lh **D1**: flat is a later entry, though possibly in same hand as main copyist
- 124 vn slurs on notes 2–3 moved to 1–3, following probable reading of **D4** although the slurs in the latter are short and imprecisely placed
- 126 va first slur ambiguous, possibly on notes 2–3, read on 1–3 by analogy to m. 33; slur on notes 4–9 changed to three slurs on notes 4–5, 6–7, 8–9 by analogy to vn (= **D4**)

iii. Allegro spiritoso

- 2 v1 note values of *Anschlag* (notes 1–2) changed from dotted 16th–32d to dotted 8th–16th by analogy to v2 and m. 200 (= **D4**)
- 8 vn, va “p” placed ambiguously (could be read between notes 3 and 4 in vn, between 2 and 3 in va); placed on note 3 following v1 and va of **D4** (v2 has “p” on 4)
- 10 bs “f” placed ambiguously (could be read between notes 1 and 2); placed on note 1 following **D4** and by analogy with va
- 15 bc “unis” moved to note 2 from between notes 1 and 2 (= **D4**)
- 16 lh strokes added by analogy to bs (= **D4**)
- 37 rh **D1**: natural on note 8 added later, probably in hand of main copyist
- 49–50 lh **D4**: tie
- 53 rh **D4**: no accidentals on notes 5, 8
- 57 rh natural on note 3 added (= **D4**)
- 58 rh **D4**: no natural on note 11
- 63 lh stroke added on note 3 by analogy to rh and m. 183 (= **D4**)
- 71 rh turn moved from note 1 to between notes 1 and 2 (= **D4**)

75	v1	as in m. 2
78	v2	D4: no natural on note 1
82–6	v1	D4: these mm. orig. omitted, inserted in bottom margin by copyist
83	va	flat on note 2 changed to natural (= D4)
90	v1	stroke removed following D4 and by analogy to m. 86
112	rh	D4: notes 2–4 a b' –g' –f' in place of f' –g' –a b'; note 2 has been changed, probably from f', but there is no sign of alteration on note 4, raising the possibility of an alteration in the <i>Vorlage</i> that other copyists overlooked
115	v1	“p” added by analogy to v2, va
122	lh	D4: note 1 e b not f
131	v1	as in m. 2
137	v1	“p” on moved from note 4 to 3, by analogy to v2 (same error in D4 ; “p” in v2 falls between notes 3 and 4)
149	rh	D4: explicit flats on notes 2, 6
152	bs	D4: no “p”; latter may be a later addition in D1
155	lh	the discrepancy between this measure and the earlier parallel passage (m. 34: natural on note 3; m. 155: flat) recurs in all sources
182	lh	D4: no quarter rest
191	rh	turn moved from note 1 to between notes 1 and 2 (= D4)
199	v2	“f” added by analogy to v1
200	v1	D4: <i>Anschlag</i> (notes 1–2) comprises two 16ths not dotted 8th–16th
200	va	D4: correction, note 3 probably inserted (note 4 originally a quarter note?)
206	vn, va	position of “p” ambiguous, edition follows v1 of D4 and reading adopted in m. 8 (v2 and va of D4 also ambiguous)

- 213 bc “unis” moved to note 2 from between notes 1 and 2; **D4** has “unisoni” on beginning on note 2
- 214 lh strokes added by analogy to bs
- 218 va **D4**: fermata
- 218 lh notes 1–2 (quarter note–quarter rest) substituted for single half note c, by analogy to bs (= **D4**)