EDITORIAL NOTES

FM1: first published score, 1977 FM2: reprinted score (undated)

I

- bar 40 A double bar-line has been added here and after bar 57 in order to delineate this section
- bar 54 Violin 1: the lowest note of this triple-stopped chord, clear in MS, appears to have been omitted inadvertently from RS1
- bars 65–7 diminuendo hairpins have been added to Violin 1 and Viola; in the manuscript these are present in a subsequent bar which Britten deleted. In view of the subsequent editorial pp added to Violin 1 and Viola, [p] has been added in bar 67
 - bar 70 Violin 2 and Cello have **sf** in RS2 and FM1; in MS they are marked **p**, in RS1 **mf** with an accent. The provenance of the change in RS2 is not clear, and an editorial decision has been taken to revert to RS1
 - bar 82 MS, RS1 and FM1 have *cresc*. to all instruments; MSP has no *cresc*., but *mf* to Violin 2 and Viola. This is clearly an intentional change on Britten's part, but the hairpins to Violin 2 and Viola in bar 81 imply that they have reached a higher dynamic level in bar 82 than Violin 1 and Cello, who from the reading of MS should strictly be *p cresc*. Consequently all instruments are marked [*mf cresc*.] in this edition

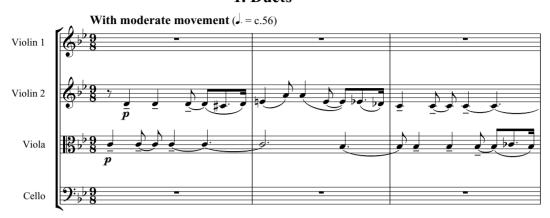
П

- bar 23 tenuto signs added to all: this is the only place in which this particular figure lacks them
- bars 27–31 Violin 1's *crescendo* hairpin is extended back in bar 27 to match MS; the implication is that Violin 1 is at a higher dynamic level than the accompanying instruments from bar 28. To rationalise the dynamics here [always cresc.] has been added to Violin 2 and Cello in bar 28, and [mf cresc.] to Viola in bar 31
 - bar 33 Viola chord changed to match MS presumed intentionally different from bar 3 and elsewhere
 - bar 36 Viola: as in I.54, the lowest note of this triple-stopped chord appears to have been overlooked. In MS it is notated as a stemless notehead, but has been changed to a crotchet in this edition
- bars 77–89 The different levels of dynamics are not entirely clear in this passage. In MS and FM1 Cello has *poco cresc*. in bar 75, and no further dynamic until all instruments have *cresc*. in bars 88–89. Since Viola has *always* **p** in bar 77, it seems that Britten intended the *ostinato* in Viola and Cello to remain at a

STRING QUARTET NO.3

Benjamin Britten Op.94

1. Duets









^{*} See Introduction ** See Editorial Notes