

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

II

- 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

To Hans Keller
STRING QUARTET NO.3

Benjamin Britten
Op.94

1. Duets

With moderate movement (♩. = c.56)

Violin 1

Violin 2

Viola

Cello

p

p

Violin 1 and Cello are silent in measures 1-3. Violin 2 and Viola play a melodic line starting in measure 1, marked *p*.

Violin 1

Violin 2

Viola

Cello

cresc.

cresc.

Violin 1 and Cello are silent in measures 4-6. Violin 2 and Viola continue their melodic line, marked *cresc.*

Violin 1

Violin 2

Viola

Cello

f

f

Violin 1 and Cello are silent in measures 7-9. Violin 2 and Viola continue their melodic line, marked *f*. The Viola part includes a 4-measure slur and a 2-measure slur.

26 **Slowly moving** ($\text{♩} = \text{c.}50$)

pp cantabile

pp

pp

pp

pp

**pp*

30

pp

p

35

p cantabile

p

dolce

dim.

40

sim.

p

* See Introduction
 ** See Editorial Notes