

Isabella Beaton's *Quatuor pour Instruments à Cordes*

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Preface

In a way, this project began in the spring of 2019, when a colleague of mine at Drake Community Library, Liz Cabelli, showed me historian Dan Kaiser’s recent blog post about Isabella Beaton and suggested that I could research her further. It was a fascinating article, and I was intrigued by Beaton; but it being the middle of the semester, I was unable to give more time to it. Then in the summer of 2021, Kay Doyle, a relative of Beaton, contacted Drake Community Library Archives, the Grinnell Historical Museum, and Grinnell College Special Collections and Archives about donating her family’s collection of Beaton’s music manuscripts, correspondence, other papers, books, and performance dresses. Both I and the collection arrived in Grinnell that August, and inventory began in September.

For me, however, it was a more tenuous path to choosing to study Beaton. Early in the summer I wavered, influenced by the biases in my field—confronting questions such as, “But do you know if she is *worth* studying?”—which had become engrained in my own personal biases. With the encouragement of friends and family, I worked to reject such ideas and celebrated the exciting opportunity to study a woman musician and a Grinnell College alum. With this project, including both Critical and Performing Editions of Beaton’s *Quatuor pour Instruments à Cordes*, I affirm the value of studying Beaton, question academic hierarchies, and encourage readers and performers to think critically about how and why we attribute value to artists, past and present.

I would like to thank Kay Doyle for donating her family’s collection and presenting me with the opportunity to study Beaton’s papers; historian Dan Kaiser for his foundational research on Beaton and his support for my own research; my Service-Learning Work Study supervisor Monique Shore and Library Assistant Liz Cabelli for connecting me with this research opportunity, and for their encouragement and excitement through every step; Special Collections Librarian and Archivist of the College Chris Jones, Library Special Collections and Archives Assistant Allison Haack, Librarian Laura Michaelson, and Hannah Beshey for including me in the processing of the Isabella Beaton Papers, hosting my research, and scanning sources; Drake Community Library, Grinnell College Special Collections and Archives, and Grinnell Historical Museum for giving the Beaton Papers a new home; Professor Jennifer Brown for advising me; Professor Jee-Weon Cha and Aidan Danbury for discussing the theory of the *Quartet* with me; and last but very far from least, my family and friends for encouraging and supporting me.

Introduction

Isabella Beaton

“A conspicuous figure in the musical life of Cleveland, Ohio,” Isabella Beaton was born and died in Grinnell, Iowa.¹ During her life (1870-1929), she was a pianist, composer, organist, vocalist, violinist, educator, and administrator.² Of particular interest to those in Grinnell is the fact that she graduated from the Iowa Conservatory of Music—part of Iowa (Grinnell) College until about 1903—with a degree in Piano, Voice Culture, Harmony, and History (class of 1890).³ Historian Dan Kaiser has already done foundational research on her biography, and I encourage readers to visit his detailed article on Beaton’s life, particularly her career as a recitalist.

After working in Harlan, Iowa as an organist and choir director, a bequest from her maternal grandfather enabled her to study in Europe (1894-1899). She studied piano with German pianists Emma Koch and Moritz Moszkowski, and composition with Moszkowski and American composer Otis Bardwell Boise. She first studied in Berlin, Germany; when Moszkowski moved to Paris, France in 1897, she also relocated there. When Beaton returned to the United States in 1899, she moved in with her aunt, Ruth Hubbard, in Cleveland, Ohio. That same year, she joined the teaching staff of Cleveland School of Music, and in 1910 she incorporated her own school, the Beaton School of Music.⁴

For almost 20 years after her return to the U.S., Beaton maintained an impressive performance schedule.⁵ In 1909, Beaton advertised herself as a pianist-composer.⁶ While she devoted a significant part of her time to concertizing, composition appears to have been for what she became best known. Following multiple performances of her *Scherzo for Orchestra*, the

¹ Paul E. Teichert, “Miss Isabella Beaton’s Letters of Recommendation, Press Notices, and other valuable documents. Copies,” ed. Isabella Beaton, *The Isabella Beaton Papers*, Grinnell College Special Collections and Archives, 6. “Miss Isabella Beaton Passes,” *Grinnell Herald*, 23 January 1929, Drake Community Library Archive Obituaries. “Funeral Rites Miss Isabella Beaton, Tues,” *Grinnell Register*, 24 January 1929, Drake Community Library Archive Obituaries.

² Daniel Kaiser, “Isabella Beaton, ‘Queen Among Musicians!’,” *Grinnell Stories*, accessed 22 November 2021.

³ Thanks to Grinnell College Special Collections and Archives staff for research assistance. *Grinnell College Catalogs*, Grinnell College Special Collections and Archives. *The Isabella Beaton Papers*.

⁴ Kaiser. The Cleveland School of Music was founded in 1884 by Alfred Arthur, who directed until his death in 1918. A book published in 1889 called the school “highly successful,” noting that it presented about 50 recitals each year. See bibliography for Edward John FitzPatrick, Jr. and *A Hundred Years of Music in America*.

⁵ Kaiser.

⁶ Kaiser.

Cedar Falls Gazette wrote in 1906 that “with the exception of Mrs. [Amy] Beach of Boston, Miss Beaton is the only woman in the United States whose work has been recognized and publically [*sic*] performed by the leading orchestras of the country.”⁷ It was telling that the newspaper identified Beaton primarily as a composer. This comment aligns with the trend among 19th-century American and European women who usually found more professional potential in composition than in performance.⁸

As Kaiser has observed, though Beaton received praise for her work, it was most often lukewarm, and I have not seen evidence that led to the support that was necessary for professional viability, such as commissions or regular performance of her compositions.⁹ For example, in a 1909 written piece reviewing Beaton’s accomplishments, Paul E. Teichert wrote, “as a composer Miss Beaton has achieved success. Her compositions are known... Some of her piano compositions are used for teaching purposes in several American colleges and universities, among them the Oberlin Conservatory.”¹⁰ With such vague statements about Beaton’s “success” and the fact that her work was “known,” the reference to Oberlin Conservatory does little to ameliorate the suggestion that Beaton lacked active professional opportunities.

What is critical to acknowledge is that this hollow praise formed a recurring pattern and was strong evidence of the assumptions made about her and the social structures placed on her as a woman composer. Beyond her socio-geographical disadvantage as a Midwesterner—her contacts beyond her home region were limited—social structures circumscribed Beaton based on her gender identity. In contrast to the wealthy and well-connected pianist-composer Amy Beach, for example, Beaton did not have the social or financial resources to surmount the gendered obstacles that defined the scope of her professional potential.¹¹ Even as her skill was recognized, the tone of the praise and the lack of follow-up indicate that her critics did not perceive her as a

⁷ Kaiser.

⁸ See Marcia J. Citron, “Women and the Lied, 1775-1850,” in *Women Making Music: The Western Art Tradition, 1150-1950*, ed. Jane Bowers and Judith Tick (Chicago: University of Illinois, 1986); and Marian Wilson Kimber, “The ‘Suppression’ of Fanny Mendelssohn: Rethinking Feminist Biography,” *19th-Century Music* 26, no. 2 (Fall 2002): 113-129.

⁹ Kaiser.

¹⁰ Teichert, *The Isabella Beaton Papers*, 7. Teichert wrote two pieces reviewing Beaton’s accomplishments. Neither are dated in her notebook nor appear as letters, in contrast to other recommendations from which Beaton copied the letterhead. I have yet been unable to identify how Beaton knew Teichert, and it is unclear for what he produced the two pieces.

¹¹ “Amy Marcy Beach,” *Encyclopaedia Britannica*, last modified 1 September 2021.

professional composer and thus did not consider further work with her as a serious possibility because she was a woman.

Furthermore, as Kaiser has pointed out, Beaton's need to support her extended family was intense. Not only did she provide for them financially—a traditionally male role—but she also performed the traditional female role of caregiver for her aunt during several illnesses, including her final two-year decline. More needs to be acknowledged about the social structures that Beaton navigated and contended.

In the course of my research for this project, I have only skimmed the Isabella Beaton Papers, which is largely now in the Grinnell College Special Collections and Archives, and much remains to be explored. For example, items which would furnish substantial material for further study include her music manuscripts, her sheet music library (the inventory of which comprised the early period of my research), documents related to missionary societies and the Armenian Genocide in present-day Turkey, records of her repertoire and press notices, and records pertaining to the incorporation of the Beaton School of Music.

Quatuor pour Instruments à Cordes

Beaton's *Quatuor pour Instrument à Cordes* was published in Paris around 1898-1899.¹² It was also called by its English translation, *Quartet for Stringed Instruments*, or by its tempo marking, *Allegro Scherzando*. I will refer to it as the *Quartet*.

Here and there the *Quartet* surfaces in publications and Beaton's papers. It appears to have been warmly received. Included in Beaton's papers is a notebook in which Beaton hand-copied recommendation letters, press notices, and "other valuable documents," such as repertoire lists. In one such copy, she summarized the opinion of Mr. Frederic A. Stock on the *Quartet*: "Mr. Frederic A. Stock. the director of the Theodore Thomas Orchestra says among other criticisms of my work. in a letter of Sept 13.th., 1908... The little Allegro Scherzando for strings alone from the "Arlando [Orlando] Furioso" music he considers "a clean as well as clever bit of musical writing."¹³ It is currently unknown what "the '[Orlando] Furioso' music" was; perhaps

¹² Kaiser.

¹³ The Isabella Beaton Papers.

Beaton referred to a larger music collection that she had composed, an anthology of multiple composers for which she had written, or a concert of music relating to the Renaissance poem written by Ludovico Ariosto.¹⁴ Most likely, she referred to an anthology or a concert featuring multiple composers as she emphasized that Stock singled her out for praise. The Theodore Thomas Orchestra was a prominent ensemble at the time, so the support of its director would have been valuable for Beaton's career.¹⁵ She may have copied Stock's comment for her recommenders' reference, as the exact quote appears in one of the written pieces by Paul E. Teichert.

Before referencing Stock's compliment, Teichert elaborated on the reputation of the *Quartet*: "Another of Miss Beaton's compositions is an 'Allegro Scherzando' for strings. Prof. Berthelier of the Paris Quartette, and the late Prof. Jacobson, of Chicago, spoke highly of it. The work was performed by the Decarie Quartette, of Montreal."¹⁶ Beaton studied violin with Professor Berthelier while she was in Paris. Based on Teichert's summary of the *Quartet*'s performance history, it did not receive much support in the form of regular performances or concrete professional benefits. From this, I conclude that those who complimented her work did not intend to professionally collaborate further with Beaton.

However, the *Quartet* remained one of Beaton's more prominent works. In its obituary for Beaton, the *Grinnell Herald* mentioned "a Quartette for stringed instruments... published while she was in Paris. These and others of her compositions have been performed by some of the finest orchestras both in Europe and in America."¹⁷ Additionally, *The Scarlet & Black* reported in 1923 that the Grinnell String Quartet played "Scherzo from Quartet for Strings" at one of their concerts.¹⁸ If this was the same quartet, then the phrasing "Scherzo *from*" begs the question of whether the *Quartet* was or eventually became part of a larger piece. It is unlikely

¹⁴ Thanks to Dr. Jennifer Brown for her research assistance. "Ludovico Ariosto," *Encyclopaedia Britannica*, last modified 4 September 2021. Erik Sundquist, "Music from the Orlando Furioso (operas)," *Epics of Boiardo and Other Italian Others: A Resource Database On-line* (Columbia University), accessed 14 April 2022.

¹⁵ Lawrence Levine, "Two: The Sacralization of Culture," in *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America* (Cambridge: Harvard University Press, 1990), ProQuest Ebook Central.

¹⁶ "Miss Isabella Beaton's Letters of Recommendation, Press Notices, and other valuable documents. Copies," The Isabella Beaton Papers, Grinnell College Special Collections and Archives, 8, 11, 14, 16.

¹⁷ *Grinnell Herald*.

¹⁸ Kaiser. According to John Nollen, former president of Grinnell College, the Grinnell String Quartet was established in 1907. Based on *The Scarlet & Black*'s archives, the quartet appeared in the newspaper from about 1905 to about 1961. See bibliography for John Nollen, 170.

that *The Scarlet & Black* meant Beaton's *Scherzo for Orchestra*, which as of 1905 had been performed by the Cincinnati Orchestra, the Emil Paur Orchestra, and the Cleveland Symphony.¹⁹

In composing the piece, Beaton used fugal writing, compound melody, and distant tonal relationships.²⁰ These distant tonal relationships are best explained by PLR (neo-Riemannian) theory.²¹ Measures 29, 84, and 101 are notable examples of this. The chromaticism and dissonance from passing tones are also striking characteristics of the *Quartet*. The surface chromaticism is featured in the fugal subject and in measures 83, 85, 91, and 93, when Beaton holds a delightful dissonance with alternating seconds. Measures 31, 35, 41, 86, and 87 also stand out for the passing tones which form seconds with the prevailing chord and create significant unexpected dissonance.

The Editions

I have prepared Critical and Performing Editions of Beaton's *Quartet*. The Critical Edition is a scholarly edited compilation of the nine sources we have for the *Quartet*. The Performing Edition follows the Critical Edition. It is meant to serve performers and includes my suggestions for bowings, dynamics, and articulation.

As James Grier wrote, "when the sources transmit genuine ambiguity... we must recognize the futility of appealing to... intentions."²² There are plenty of ambiguities among the published and autograph sources of Beaton's quartet. Thus my goal in the Critical Edition was not to "objectively" reproduce what Beaton intended from a single source, but to compare sources and make a judgement about what Beaton most likely expected to publish based on consistencies among the parts and my knowledge as a string player. With this in mind, and given that the autographs do not appear to have been the final version, I chose to use the published score (**PS**) as my principal source. Conforming to notation tendencies (particularly in the case of slurs) and parallel phrases elsewhere in the piece was my primary consideration. Where there

¹⁹ Letter by Beaton, cited by Kaiser.

²⁰ Thanks to Dr. Jee-Weon Cha for his analysis. Jee-Weon Cha, email correspondence with author, 8 December 2021.

²¹ Cha.

²² James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996), 2.

was no contextual guide, I made the decision based on my musical interpretation of the quartet and noted these decisions specifically in the Critical Notes.

I gave primary consideration to consistency (in articulation, dynamics, etc.) each time a motive appeared, unless a variant reading clearly served a purpose. Though variation between occurrences of a phrase may be a compositional technique, I made edits under the assumption that consistency through a piece was the norm in Beaton's composition.

Sources

Abbreviations

AS: Autograph score

AV2, AA, and AVc: Autograph parts for violin II, viola (*alto* in French), and cello (*violoncello* in French), respectively. The autograph part for violin I is missing.

PS: Published score and principal source

PV1, PV2, PA, and PVc: Published parts (violin I, violin II, viola, and cello, respectively)

Description of Sources

For the Violin II, Viola, and Cello, four sources exist: **AS, PS**, plus the autograph and published parts for each instrument. There are only three sources for the Violin I, since the autograph part is missing.

PS, PV1, PV2, PA, and PVc were originally published circa 1898-1899. Autography was completed by Schnéklüd & Cie [Compagnie] at 13 rue des Abbesses, Paris, France, and printing, likely by lithography, was by A. Chaimbaud & Cie in Paris, France.

The surviving autograph score and parts bear many signs of later revision, mostly corrections, dynamics, and articulations in two shades of pencil, the darker of which corresponds closely (though not exactly) with the printed markings in **PS**. Autograph revisions also include small corrections in an ink different from the original as well as inserted and appended sections.

Several of the published parts also bear penciled revisions. Furthermore, **AVc** lacks four measures (mm. 87-90 in **PS**), which were later penciled in at the end of the part. These measures were included in ink in **AV2** and **AA**, a fact that suggests that the Violin II and Viola parts were completed and revised after **AVc**. In addition, the last measure and a half of the published score and parts was not included in any of the autograph score and parts.

Editorial Policy

Source Collation

The Critical Edition follows **PS** unless otherwise specified. There were hardly any instances in which the other sources were unanimous in disagreeing with **PS**, and it appears to have been closer to Beaton's expectations for the final version. The Critical Notes list all discrepancies between **PS** and the other sources. They also explain my reasons for selecting which reading to include in the Critical Edition.

Accidentals, Clefs, Key Signatures, Time Signatures, Rhythmic Values, and Performance Indications

Beaton used modern notation for accidentals, clefs, key signatures, time signatures, and rhythmic values, and the originals in **PS** have been maintained. Where there were slight differences in spelling or placement of performance indications, I tacitly chose spelling and placement that followed modern notation standards.

Rests, Ties, Slurs, and Stem Direction

Where Beaton subdivided rests, I consolidated them (e.g., quarter-eighth rests were transformed into dotted-quarter rests). Where Beaton began a slur on the same note on which a tie finished, I tacitly extended the slur over the full beats to conform with modern notation practices. Stem direction generally conformed to modern notation practices; where it did not conform, or where it was awkward under slurs, I tacitly changed the stem direction.

Critical Notes

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
3, 1-2	V1	AS and PV1 establish articulation in the first two measures (first two eighth-notes slurred, remaining four marked staccato); PS omits it. Since the articulation conforms with the established motif, I included it in the Critical Edition.
5, 1	V1	PV1 lacks the <i>mezzopiano</i> dynamic.
5, 1	V2	AS and AV2 include a redundant cautionary natural on the F.
5, 1	V2	AA omits the <i>piano</i> dynamic.
6, 3	V2	AV2 omits the sharp.
7, 2	V1	PV1 includes an accent. I included this in the Critical Edition because it musically matches mm. 5-6 and 52-53 and conforms with m. 54.
9, 1	Vc	AVc includes the musical direction <i>marcato</i> instead of <i>un poco marcato</i> .
10, 2-4	V2	AV2 slurs the beat 2 separately from beats 3-4.
11	V1	AS lacks the E anacrusis to beat 2. PV1 slurs beats 1-2. I added this in the Critical Edition because it corresponded with mm. 9-10 and 13-14. PV1 also slurs beats 3-4. I added this in the Critical Edition because it follows the established bowing pattern, and it would be practical to include the eighth note in the same bow.
11, 1-2	Vc	AVc slurs beats 1-2 and omits staccato articulation.
13, 2-3	V1	PV1 extends the slur to the end of beat 3. I added this to the Critical Edition because it better corresponds to later repetitions of the rhythm and to Beaton's tendency to slur whole beats.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
13, 2-4 and 14, 1	V2	AV2 extends the slur to the downbeat of m. 14. I added this to the Critical Edition because it matches the later recurrence of the pattern (mm. 60-62).
13, 3-4	Vc	AVc omits the slur.
14, 2-4 and 15, 1	V2	AV2 extends the slur to the downbeat of m. 15. I did not extend the slur in the Critical Edition to correspond with the bow changes at the bar line in the other parts.
14, 4	Vc	AS and AVc lack the cautionary natural.
15, 3	V1	AS includes a <i>staccato</i> marking on the anacrusis of beat 4. Given that the slur includes a tie before the eighth note, Beaton likely intended the eighth note to be rearticulated. However, <i>staccato</i> markings under slurs are not typical in <i>Quatuor</i> , so I did not add the <i>staccato</i> marking to the Critical Edition.
15, 1-2	Va	AA slurs beats 1-2 together.
15, 3-4	Vc	AVc omits the slur.
16, 1-2	V2	AA slurs beats 1-2.
16, 4	V1	PV1 slurs the beat. I added this in the Critical Edition because it matches the first half of the measure and Beaton's tendency to slur whole beats.
17, 1	V1 and Vc	AV1 omits the <i>forte</i> marking (and places it on beat 3). I added the <i>forte</i> marking to beat 1 to correspond with the other parts and the climax. AS and AVc include the dynamic marking <i>forte</i> . This was added to the Critical Edition because it corresponds with V2 and Va's dynamics.
17, 3	V1, Va, and Vc	AV1 includes a <i>forte</i> marking. I omitted the <i>forte</i> marking on beat 3 because it became redundant after I added the <i>forte</i> marking to beat 1. AA and AVc omit the dynamic marking <i>forte</i> . I omitted the <i>forte</i> markings in the Critical Edition because they were redundant.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
17, 4	Va	PA omits the slur.
18, 1-2	V2	AS , AV2 , and PV2 slur the first two eighth notes and marked the remaining eighth notes <i>staccato</i> . These articulations were added to the Critical Edition to correspond with the established articulation of the subject.
19, 3	Vc	AS lacks an accent.
19, 4	V2 and Va	AS and AV2 lack accents.
19, 4 and 20, 1	V2, Va, and Vc	AS , AV2 , AVc , and PVc lack slurs and ties.
20, 1	V2	AS and AV2 lack the natural.
21, 1-2	V2 and Va	AV2 and AA include <i>crescendi</i> . I added these to the Critical Edition because they match the corresponding phrase in V1 and Vc in m. 19.
21, 4 and 22, 1	Va and Vc	AS , AA , and AVc lack slurs.
22, 1-2	V2	AS , AV2 , and PV2 slur by the beat rather than over beats 1-2. I slurred by the beat in the Critical Edition to correspond with the matching figures in the next measure and a half.
23, 3-4	Va	AA slurs the two beats rather than by the beat.
24, 2-4	V2	AV2 includes <i>staccato</i> markings (the downbeat of m. 25 is not marked <i>staccato</i> as it is in Vc in AVc). Given the rhythm which corresponds to Va and Vc, the eighth notes appear to have been intended to be played similarly <i>staccato</i> .
24, 3	Va	AA and PA include a <i>diminuendo</i> marking. I added this in the Critical Edition to correspond to the violin parts.
24, 3	Vc	AVc added a <i>diminuendo</i> marking. I added this in the Critical Edition to correspond to the other parts.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
24, 3	Vc	AS and AVc include an apparently cautionary accidental to G.
25, 1	Vc	AVc and PVc include a <i>staccato</i> marking. I added this to the Critical Edition to correspond to the downbeat in mm. 26-27 in Vc and the downbeat of m. 27 in the violins.
25, 4 and 26, 1	Va	AA did not include the <i>staccato</i> marking on 25, 4. PA added a slur from 25, 4 to 26, 1.
26 and 27, 1	Vc	AS and AVc omit <i>staccato</i> markings on various notes. PVc added a <i>staccato</i> marking to 27, 1. I added a <i>staccato</i> marking to 27, 1 in the Critical Edition to maintain the contextual accompaniment sound.
27, 1	Va	AS and PA omit the slur.
29	V2	AS and AV2 omit the slur over the whole measure.
29	Va	AS and AA include a dotted whole note on D instead of dotted half notes on D and F.
30	Vc	On beat 4, AS has a dotted quarter on A instead of G and does not include the tie.
31	V2 and Va	AS and AA do not include slurs over the measure.
32, 1	V1	AS and PV1 add a <i>crescendo</i> . I added this to the Critical Edition to correspond with the dynamics in the other parts.
32, 4	V2	AV2 adds a <i>diminuendo</i> . I added this to the Critical Edition to correspond with the dynamics in the other parts.
32, 1-3	Va	AA places the <i>crescendo</i> over beats 2-3 instead of on beat 1.
32, 2-4	Vc	PVc places the <i>diminuendo</i> over beats 2-4 instead of on beat 4.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
33, 1	V1	AS and PV1 add a <i>crescendo</i> . I added this to the Critical Edition to build to the <i>forte</i> marking on 32, 2.
33, 2-4	Va	AA does not include the slur.
33, 2-3	Vc	AVc and PVc include a dotted half note on B instead of A.
34-35	All	AS and AA add a <i>diminuendo</i> from 34, 2 to 35, 4. PA notates a <i>diminuendo</i> from 34, 1 to 35, 1. A <i>diminuendo</i> was added from 34, 2 to 35, 4 in the Critical Edition to dynamically follow the descending line and reach the <i>pianissimo</i> in m. 36.
34	V2, Va, and Vc	AV2 does not include the slurs. AA does not include the slur on 34, 1. AVc does not include the slur on 34, 2-4.
35, 2-4	V1	PV1 includes slurs by the beat. I added these in the Critical Edition to correspond with the preceding legato articulation and maintain the decrease in motion towards the <i>pochissimo ritardando</i> .
35	V2, Va, and Vc	AV2 does not include the slur across the measure. AA does not include the slur on 35, 2-4. AVc does not include the slur across the measure.
37	V1	AS includes both slurs by the beat in lighter pencil, and slurs from the last eighth in 37, 1 to 37, 3 and on 37, 4 in darker pencil. It was unclear which pencil marking was the correction. I retained the slurs in darker pencil in the Critical Edition because they matched PS .
37	V2 and Va	AS , AV2 , and AA do not include slurs across the measure.
38 and 39, 1	V1	AS and PV1 add a slur. I added this to the Critical Edition to match m. 36.
39, 2	V2	PV2 includes a quarter on D instead of C.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
39, 2-4	Va and Vc	AS and AA do not include slurs.
39, 4	V2	AS dots the A double-stop. I added this to the Critical Edition because it corresponds to the dotted-quarter double-stop in V1.
39	All	AS , AV2 , AS , PV2 , PA , and PVc add <i>crescendi</i> over 39, 2-4. AVc adds a <i>crescendo</i> over the full measure. I added <i>crescendi</i> over 39, 2-4 as the majority of sources agree on them and they lead to the <i>forte</i> on 39, 2.
39, 4	V1	AS does not include the dotted quarter double-stop on A.
40, 1	V1	AS does not include the dotted-quarter double-stop on C and adds an accent.
40, 2	All	AS , AV2 , AA , and AVc do not include the <i>forte</i> marking.
40, 2-3	V1	AS slurs by the beat rather than over the two beats.
40, 4	Va	AS and AA do not include the slur.
41	V1	AS includes slurs by the beat in light pencil and slurs by two beats in dark pencil.
41, 1-2	Va	AS includes slurs by the beat in light pencil and a slur over the two beats in dark pencil.
41, 3-4	V2, Va, and Vc	AS , AV2 , AA , AVc , and PA do not include the slurs. AVc does not include the tie.
42	All	All sources place the beginning of the <i>crescendo</i> on either 42, 1 or 42, 2. AS does not include a <i>crescendo</i> in V1. I placed the beginning of the <i>crescendo</i> on 42, 2 in the Critical Edition (except for Vc in which I placed it on 42, 1 given the part's rhythm) because the majority of sources place it there.
42, 2-4 and 43, 1	V1	AS does not include the two-beat slurs and places a slur over all 4 beats.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
42, 2-4	V2	AV2 places a slur over all three beats and does not include the two-beat slurs.
42, 2-4	Va	AA does not include slurs.
43, 2-4 and 44, 1	V1	AS does not include the slur on 43, 2-3 and adds a slur from 43, 2 to 44, 1.
43	V2 and Va	AS and AV2 slur the whole measure. AA does not include any slurs.
44, 1	V1	AS includes a double-stop on F and D instead of A and D. I changed to the F double-stop in the Critical Edition because it better fits into the harmony, assuming Beaton was following diatonicism (G major-minor 7th).
44, 1 and 3	Va and Vc	AA and AVc add a <i>forte</i> marking on beat 1. AA does not include a <i>forte</i> marking, and PVc adds a <i>forte</i> marking, on beat 3. I kept the <i>forte</i> markings on 44, 3 in the Critical Edition because they correspond with the violins' dynamics and the climax of the phrase.
44, 2	V1	AS and PV1 do not include the down-bow marking.
45, 2	V1	PV1 adds a down-bow marking. I added this to the Critical Edition because it supported the articulation and dynamics.
45, 3-4 and 46, 1	V1	AS extends the slur to 46, 1.
46, 3	V2	AS does not include the <i>fortissimo</i> marking.
46, 3-4 and 47, 1	V2	AV2 does not include the tie.
46, 2-3	Vc	AVc places a <i>fortissimo</i> marking on 46, 2, and PVc places one on 46, 3. I placed a <i>fortissimo</i> marking on 46, 3 to align with Vc's entrance and match the dynamics of the other parts.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
47, 2-4 and 48, 1	V2	AV2 does not include the slur.
47, 3-4 and 48, 1	Va	AS is the only source that adds a slur. However, since it corresponds to the preceding figure in Va and to V2, I added the slur to the Critical Edition.
47, 3	Vc	AS and AVc include a <i>diminuendo</i> marking. I added this to the Critical Edition to correspond with the dynamics of the other parts.
47, 3-4 and 48, 1	Vc	The slur ends before the barline in PVc , and the slur does not include 48, 1 in AVc .
48, 1	V1	AS includes a <i>piano</i> marking. I added this to the Critical Edition to correspond with the dynamics of the other parts.
50, 3-4	V1	AS includes slurs by the beat in lighter pencil and a slur over both beats in darker pencil.
52, 1	V2	AV2 does not include a <i>piano</i> marking.
56, 2-3	V1	AS omits the tie without indicating a rearticulation, which appears to be a copying error.
56, 2-4	V2	AS and AV2 include only 56, 2 under the slur.
56, 1	Vc	AS and AVc do not include a <i>piano</i> marking.
57, 2-4	V1	AS includes a slur over 57, 2-4 in lighter pencil, and two slurs over beats 2-3 and 4 in darker pencil.
58	V1	As in measure 11, AS does not include the E anacrusis to 58, 2. AS also does not include the tie and slur on 58, 3-4.
58, 3-4	Vc	AS includes slurs by the beat in lighter pencil, and a slur over both beats in darker pencil. AVc also includes slurs by the beat.
59	V1	AS does not include the slur.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
60, 2-4 and 61, 1	V2	AS does not include a slur on 60, 2-4. AV2 extends the slur to 61, 1. One copy of PV2 , which does not have any slur printed in measure 61, includes a penciled correction that places only 60, 2-4 under the slur.
60, 3	V2	AV2 does not include the sharp.
60, 1-2	Va	AS , AA , and PA include <i>staccato</i> markings on the last four eighth notes. I added these in the Critical Edition to match the established articulation of the subject.
60	Vc	AS and AVc do not include the slurs.
61, 2-4 and 62, 1	V2	AS and AV2 extend the slur to 62, 1. PV2 includes only 61, 2-4 under the slur. I added a slur over 61, 2-4 to match the earlier occurrences of the bowing pattern.
61, 3	V2	AV2 does not include the flat.
61, 2	Va	AS and AA place <i>staccato</i> marks on the first two eighth notes instead of slurring them. I added them in the Critical Edition to correspond with the other occurrences of the subject.
61, 3-4	Vc	AS and AVc do not include the slur. The articulation of this figure was inconsistent even within single sources.
62, 1-2	Va	AA slurs both beats.
62, 2	V2 and Va	PV2 and PA place the beginning of the <i>crescendi</i> on 62, 2 instead of 62, 3. I moved the <i>crescendi</i> to 62, 2 to correspond with the earlier occurrence of the phrase (m. 15) and Beaton's pattern of starting dynamic changes on beat 2.
62, 3	V1	AS includes <i>staccato</i> markings on both notes, likely to indicate rearticulation of the eighth note. I added these to the Critical Edition to clarify the rearticulation.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
62, 3	All	AS , AV2 , and AVc do not include <i>crescendo</i> markings. I moved the <i>crescendi</i> to 62, 2 (except for Vc in which I placed it on 62, 1 given the part's rhythm) to correspond with the earlier occurrence of the phrase (m. 15), V2 and Va, and Beaton's pattern of starting dynamic changes on beat 2.
62, 3-4	Vc	AS and AVc do not include the slur.
62, 4	V1	AS adds a slur. I added this to the Critical Edition to better match the contextual articulation (every beat is slurred until m. 64).
63, 3-4	Vc	AS and AVc do not include the slur.
64, 1 and 3	All	PV1 adds a <i>forte</i> marking. AS , AV2 , and PV2 place a <i>forte</i> marking on 64, 1 or just before the barline. AS , AA , and PA do not include a <i>forte</i> marking. AVc places a <i>forte</i> marking on 64, 3 instead of 64, 1. I added <i>forte</i> markings on 64, 1 in V1 and V2 in the Critical Edition to correspond with Va and Vc.
64, 4	V2 and Va	AS does not include accents.
65, 3-4	V2 and Vc	AS does not include accents.
66, 1-3	Va	AA includes a <i>crescendo</i> .
66, 3	V1 and Vc	AS uses tenutos instead of accents.
66, 4 and 67, 1	V2, Va, and Vc	AS , AV2 , AA , and AVc do not include the slurs and tie.
67, 1	V2	AV2 does not include the natural.
68	V2	AV2 slurs only the first two eighth notes of 68, 1-2. AS and AV2 also do not include the slur on 68, 3-4.
68, 4 and 69, 1	Va and Vc	AS , AA , and AVc do not include the slurs.
69, 3-4 and 70, 3-4	Va	AA does not include slurs.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
70, 3	V2	AV2 includes a quarter note on G instead of an eighth note.
72	V1	AS does not include either the slur or the tie.
72, 1	Vc	AS and AVc add a <i>staccato</i> marking. I added a <i>staccato</i> marking in the Critical Edition to correspond with V2 and the earlier occurrence of the section.
73, 1	V2	AV2 does not include a <i>staccato</i> marking.
73, 2-4 and 74, 1	V1	PV1 and AS extend the slur to 74, 1. Since the difference did not seem to be systematic, I extended the slur to 74, 1 in the Critical Edition as it is similar to mm. 13-15 and practical.
73, 3-4	V2	AS and AV2 do not include the slur.
73, 2-4	Va	AA does not include the natural on 73, 2 or the slur.
73	Vc	AS and AVc include a dotted whole note on E3, and AS keeps the eighth note on E4 on 73, 1 with a <i>staccato</i> marking. I added the <i>staccato</i> marking to 73, 1 in the Critical Edition.
74, 1-2	Vc	AVc slurs by the beat instead of slurring both beats together. I added slurs by the beat in the Critical Edition because to correspond with the similar figures in the violins as well as measures 16 and 54-55.
74, 2-4 and 75, 1	V2	AV2 and PV2 extend the slur to the downbeat. I added this to the Critical Edition because it corresponds with similar figures.
75, 2-4 and 76, 1	V1	AS and PV1 extend the slur to the downbeat. I added this to the Critical Edition because it corresponds with similar figures.
75, 2-4	V2 and Va	AS and AV2 do not include the slur on 75, 3-4 in V2, and AS and AA do not include the slur on 75, 2-4 in Va.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
78	Vc	AVc slurs by the beat instead of slurring every two beats. The slurs over every two beats were retained in the Critical Edition to correspond with m. 77. This bowing differentiates measures 77 and 78 from measure 75, which does not include straight eighth notes.
79, 1-2	V1	AS does not include the slurs.
79, 3-4	Va	AS and AA do not include the slurs.
79	Vc	AS and AVc do not include the slurs.
80 and 81, 1	V1	AS does not include the slur, and PV1 extends the slur to 81, 1. I extended the slur to 81, 1 in the Critical Edition to correspond with other instances of the figure.
80, 2-4	Vc	AS , AVc , and PVc do not include the slur. I removed the slur to correspond with Va.
80, 4	Va	AS and AA do not include the natural which cancels a G# earlier in the measure. AS also does not include the slur.
81, 1	V1	Two copies of PV1 add an eighth note on E in pencil, and it corresponds with a common pattern of ending on the downbeat. I added the eighth note on E to the Critical Edition.
81, 2-4 and 82, 1	Va	AS and AA extend the slur to 82, 1. I extended the slur in the Critical Edition to follow the common bowing pattern of a measure being slurred with the downbeat of the next.
81, 2-3	Va and Vc	AS and AVc do not include the <i>diminuendo</i> marking, and PA places it on 81, 2 instead of 81, 3. I placed the <i>diminuendo</i> marking on 81, 2 in the Critical Edition.
81, 2-4 and 82, 1	Vc	AS and AVc add a slur. I added the slur to correspond with Va.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
83, 1	V2	PV2 adds a natural as a courtesy accidental, which I added to the Critical Edition. AS and AV2 do not include the <i>cantabile</i> marking.
83, 1-2	V1, Va, and Vc	AS does not include <i>piano</i> markings. AA places a <i>pianissimo</i> marking on 83, 2.
83	V1	AS slurs the whole measure instead of 83, 2-4.
84, 1-3	V1	AS and PV1 slur 84, 1-3 instead of 84, 1-2.
84, 2-3	V2	AV2 does not include the anacrusis to 84, 2 under the slur, and AS slurs by the beat. To correspond with earlier occurrences of the figure (e.g., m. 29 in V1), I included the anacrusis and both beats under the slur in the Critical Edition.
84, 4	V1	AS slurs the beat and includes a dotted quarter note on D instead of E. I added the slur in the Critical Edition to correspond with the slur in V2, as well as to facilitate ending the phrase. I retained the dotted quarter note on E in the Critical Edition based on the contextual harmony and to correspond with m. 92.
84, 4	V2	AV2 does not include the quarter note on C#.
84, 3-4	Va	AS and AA do not include the slur.
85 and 86, 1	V2	AV2 and PV2 slur the measure with the downbeat of 86. I added the slur in the Critical Edition to correspond with the preceding phrase.
86, 1	Va and Vc	AS , AA , and AVc include <i>forte</i> markings. I did not add these to the Critical Edition, as they seem out of place and are not included in the majority of sources. Earlier in the piece, <i>crescendi</i> usually precede <i>forte</i> markings.
86	Va	AS and AA do not include a slur. PA includes 86, 1 in the slur. I added the slur over the whole measure to the Critical Edition to correspond with V1 and to facilitate phrasing in m. 87.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
87, 1-3	Va	AA slurs all three beats.
87, 2-4	V1	AS includes two slurs over 87, 2-3 and 4 instead of over 87, 2-4. I added two slurs on 87, 2 and 3-4 to correspond with similar figures in the other parts.
87-90	Vc	AVc does not include these measures.
87, 2-4	Vc	AS does not include the slur.
88	Vc	AS slurs the whole measure.
88, 1	V2	AS and PV2 add a slur. I added this in the Critical Edition to correspond with m. 87 and similar figures in the other parts.
89	Vc	AS slurs the whole measure.
89, 1	Va	AA and PA include a quarter note on A instead of B. I changed the note to A in the Critical Edition to correspond with the prevailing harmony (F#-A) and match the repeated notes in Vc on 89, 1-2.
89, 3-4	V2	AS does not include the <i>crescendo</i> . I removed it from the Critical Edition as it seems out of place and is not mirrored in the other parts.
90	Va	AS slurs the whole measure, and AA includes no slurs.
90, 3-4	V2	AS and PV2 do not include the <i>diminuendo</i> marking. I removed the <i>diminuendo</i> in the Critical Edition because it seems out of place and is not mirrored in the other parts.
91	Va	AA slurs the whole measure.
92	Va	AS and AA do not include the slur.
92, 3-4	V1	AS slurs only 92, 4. I changed this in the Critical Edition to correspond with m. 84.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
92, 2-4	V2	AS and PV2 slur by the beat, and AV2 adds a slur on 92, 4. I retained the slur over 92, 2-3 and added a slur to 92, 4 in the Critical Edition to correspond with measure 86.
93 and 94, 1	V2	AV2 adds a slur. I added the slur to the Critical Edition to correspond with earlier occurrences of the figure.
94	Vc	AS does not include any slurs, AVc slurs by the beat, and PVc includes only the slur on 94, 1.
95, 1	Vc	AS and AVc do not include the <i>crescendo</i> marking.
95, 1-2	Vc	AVc slurs both beats together.
95, 3	Va	AA does not include the <i>crescendo</i> marking.
96, 1	Vc	AS and AVc do not include the <i>crescendo</i> marking.
96, 2	V1	PV1 adds a <i>crescendo</i> marking. I added the <i>crescendo</i> to the Critical Edition to correspond with the other parts.
96, 2	Vc	AS does not include the slur.
96, 3-4	Va	AA does not include the <i>crescendo</i> marking on 96, 3. AS does not include the slur on 96, 4.
97, 1-2	Va	AS and AA slur by the beat.
97, 1-2	Vc	AS does not include the slurs. AS and AVc do not include the <i>crescendo</i> marking.
97, 2	V1	AS does not include the <i>crescendo</i> marking.
97, 3	Vc	AS and AVc added a sharp. I added the sharp in the Critical Edition to correspond with the G# in Va on 97, 2 and to complete the E major chord.

<i>Measure, Beat</i>	<i>Part</i>	<i>Note</i>
98, 2-3	All	AS , AV2 , and AA do not include <i>crescendo</i> markings in V1, V2, and Va. AVc adds a <i>crescendo</i> marking. I added the <i>crescendo</i> markings on 98, 2 to build toward the <i>fortissimo</i> in m. 104.
99	V2	It is unclear whether the eighth notes on A are scratched out in AS .
100, 2-3	Vc	AS includes accents. AVc includes an accent on 100, 2. No sources include an accent on 100, 4.
101, 3-4	Vc	AVc adds a sharp on 101, 3 and a natural on 101, 4. I added the accidentals to the Critical Edition to complete the extension of the second inversion tonic triad chord in A minor.
103	V1	AS does not include the slur.
104, 1	All	AS , AV2 , AA , and AVc do not include the <i>fortissimo</i> markings.
105, 3	Va	AS and AA omit the sharp.
106, 2-4	All	AS does not include the <i>staccato</i> markings. AV2 , AA , and AVc include a slur over the three beats and no <i>staccato</i> markings. The slur in AV2 is scribbled out with pencil.
107	V1 and Vc	AS scratched out an eighth note on E on 107, 3 in V1, and added then scratched out eighth notes on E on 107, 2-4 in Vc.
108, 1	Vc	AS includes an eighth-note double-stop on E.
108, 3-4 and 109	All	AS , AV2 , AA , and AVc do not include this measure and a half.
109	All	PV1 , PV2 , PA , and PVc include fermatas on the final chord. I added the fermatas to the Critical Edition since the majority of sources agree on them.

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