

## NOTE ON THE TEXT

THE copy-text for this edition is *TS*<sub>2</sub>. Superscript numbers in the text point to the Explanatory Notes, and superscript letters indicate the foot-of-page textual variants.

In recording the textual variants, the following symbols are used to denote states of the text:

<i>TS</i> <sub>1</sub>	=	First typescript (NLA MS 133/4/321-898)
<i>TS</i> <sub>2</sub>	=	Second typescript (NLA MS 133/4/899-1451) as submitted to Heinemann in 1907
<i>TS</i> <sub>2</sub> <i>R</i>	=	Authorial revisions to <i>TS</i> <sub>2</sub>
<i>E</i> <sub>1</sub>	=	First impression of first English edition (London: Heinemann, 1908)
<i>E</i> <sub>2</sub>	=	Revised second impression of <i>E</i> <sub>1</sub> (London: Heinemann, 1909)

The following symbols are used in the listings:

~	=	Repeated word in an entry recording a variant in punctuation, spelling or paragraphing
<i>Om.</i>	=	Omitted
<i>P</i>	=	New paragraph

Variant readings are supplied to the right of the square bracket, in the chronological sequence *TS*<sub>1</sub>, *TS*<sub>2</sub>, *TS*<sub>2</sub>*R*, *E*<sub>1</sub>, *E*<sub>2</sub>. A superscript sign (<sup>+</sup>) indicates that the reading continues through the sequence. Thus, e.g., *TS*<sub>2</sub>*R*<sup>+</sup> indicates that the reading of *TS*<sub>2</sub>*R* is carried through *E*<sub>1</sub> and *E*<sub>2</sub>; *TS*<sub>2</sub>*R* alone indicates that the reading is exclusive to *TS*<sub>2</sub>*R*. *TS*<sub>1</sub> readings are recorded only when involved in emendations.

# I

ONE noon in 189—,<sup>1</sup> a young man stood in front of the new Gewandhaus<sup>2</sup> in Leipzig, and watched the neat, grass-laid square, until then white and silent in the sunshine, grow dark with many figures.

The public rehearsal of the weekly concert<sup>3</sup> was just over, and, from the half light of the warm-coloured hall, which for more than two hours had held them secluded, some hundreds of people hastened, with renewed anticipation, towards sunlight and street sounds. There was a medley of tongues, for many nationalities were represented in the crowd that surged through the ground-floor and out of the glass doors, and much noisy ado, for the majority was made up of young people, at an age that <sup>a</sup>likes to hear the sound of its own voice. In black, diverging lines they poured through the heavy swinging doors, which flapped ceaselessly to and fro, never quite closing, always opening afresh, and on descending the shallow steps, they told off into groups, where all talked at once, with lively gesticulation. A few faces had the strained look that indicates the conscientious listener; but most of these young musicians were under the influence of a stimulant more potent than wine, which manifested itself in a nervous garrulity and a nervous mirth.

They hummed like bees before a hive. Maurice Guest,<sup>4</sup> who had come out among the first, lingered to watch a scene that was new to him, of which he was as yet an onlooker only. Here and there came a member of the orchestra; with violin-case or black-swathed wind-instrument in hand, he deftly threaded his way through the throng, bestowing, as he went, a hasty nod of greeting upon a colleague, a

<sup>a</sup>likes to hear] enjoys *Er*<sup>+</sup>