

CRITICAL COMMENTARY

SOURCES

AMERICAN SKETCHBOOK 2

44 folios in oblong format of 260 × 189 mm with 12 staves, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (hereafter referred to as CZ-Pnm/MAD), shelf mark S 76/1674:

Sk¹ On pp. 64–5, sketch of the second movement of the *Suite* in two staves written by Dvořák in ink: draft of the exposition of the first theme in C-sharp minor in bb. 1–22, then 10 bars sketch of the transition to the repetition of the first theme (beginning with bb. 25–8 followed by 6 rejected bars), afterwards draft of the repetition of the first theme in bb. 39–44 followed by 8 bars sketch of a rejected transition to the middle section in D-flat major, here draft of the theme in bb. 61–72, then 8 bars sketch of a rejected transition to the repetition of the theme, finally 3 bars draft of the repetition of the theme in bb. 94–6 followed by 17 rejected bars development of the theme (no sketch of the reprise of the first theme in C-sharp minor). On the first empty staff at the head of the folio, Dvořák wrote: „*Suita*“ *New York 18¹²/₂ 94*. [“*Suite*“ *New York 19 February 1894*.] On the fourth empty staff under the two staves with the draft of the first 8 bars of the movement, Dvořák initially wrote: *transponovat Fis moll!* [transpose to F-sharp minor!], later in lighter ink he crossed out *Fis moll* and wrote to the right of „*Suita*“ on the first staff: *Cis* [C-sharp] in order to definitively establish the tonality of the movement. Left of „*Suita*“ on the first staff, Dvořák later pencilled in the metronome indication: *M. M.* (♩) 60 [Mälzel’s Metronome ♩ = 60], then he corrected the quaver to a dotted crotchet, finally he crossed out (♩) 60 and definitively wrote left of *M. M.*: (♩) 60.

AMERICAN SKETCHBOOK 3

40 folios in oblong format of 260 × 189 mm with 12 staves, last folio cut off in half, housed in CZ-Pnm/MAD, shelf mark S 76/1675:

Sk² On p. 27, sketch of the fourth movement of the *Suite* in one staff (main voice) written by Dvořák in ink: draft of the exposition of the first theme in bb. 1–20 in common time **C** with the tempo indication *Andante*, then 26 bars sketch of a rejected middle section in 2/4 with the tempo indication *Scherzando* (corresponding to bb. 26–41), finally draft of the reprise of the first theme in bb. 42–52 in common time **C** with the tempo indication *Andante*. At the end of the sketch, Dvořák wrote the date 18²²/₂ 94 [22 February 1894]. Over the first empty staff right of the tempo indication *Andante*, Dvořák later pencilled in the metronome indication: *M. M.* 84 [Mälzel’s Metronome ♩ = 84].

Sk³ On pp. 28–9, sketch of an unrealised *Allegro* in 2/4 in two staves written by Dvořák in ink: 40 bars draft of the exposition of the first theme, 22 bars draft of the middle section.

On staves 3–7 of p. 29, sketch of another unrealised movement or section of a movement in 12/8.

Sk⁴ On pp. 30–31, sketch of the third movement of the *Suite* in two staves written by Dvořák in ink. On p. 30: draft of the exposition of the first theme in bb. 1–8 (initially written in 3/2, then time signature at the beginning changed to 3/4), then 9 bars draft of the second theme in bb. 9–24 (in 3/4), finally draft of the repetition of the first theme in bb. 25–32. On p. 31: draft of the middle section in C-sharp minor in bb. 33–56 in 3/8, beginning with bb. 37–40 followed by bb. 33–6, then sketch corresponding to bb. 41–50 and 53–6, finally the indication *D. C.* [Da capo] for the reprise of the first theme.

Sk⁵ On pp. 32–3, sketch of the fifth movement of the *Suite* in two staves written by Dvořák in ink: draft of bb. 1–49 and three more bars corresponding to the transition in bb. 50–58, finally the indication *D. C.* [Da capo] for the reprise of the first theme. On the left of the first two staves of p. 32, Dvořák wrote: *Finale*.

AMERICAN SKETCHBOOK 4

40 folios in oblong format of 260 × 189 mm with 12 staves, housed in CZ-Pnm/MAD, shelf mark S 76/1676:

Sk⁶ On p. 16, general plan of the *Suite* written by Dvořák in ink: Title at the top between first and second staff: „*Suita*“ *pro piano A dur op 101*. [“*Suite*“ for piano in A major Op. 101.] Indication between second and third staff: *má následující věty*. [has the following movements.] Staff 3: *Moderato* 1. followed by the incipit of the first theme (bb. 1–4). Staff 4: *Vivace* 2. followed by the incipit of the first theme (bb. 1–2 in F-sharp minor). Staff 5: *All* [Allegro] *Moderato* 3. followed by the incipit of the first theme (bb. 1–2). Staff 6: *Andante* 4. followed by the incipit of the first theme (bb. 1–2). Staff 7: *Vivace* 5. followed by the incipit of the first theme in a slightly different rhythm (bb. 1–4).

Sk⁷ On pp. 17–19, sketch of the first movement of the *Suite* in two staves written by Dvořák in ink. On the first two staves of p. 17 draft of bb. 1–4 with the following indications over the first staff: (♩) = 80 *Moderato*. (*Suita*) *pro piano* *New York 18²¹/₂ 94*. [(♩) = 80] *Moderato*. (*Suite*) for piano *New York 21 February 1894*.] On the third staff on the right, repeat of the date: *New York [18]²¹/₂ 94*), then from staff 4 continuation of the draft on pp. 17–19: bb. 5–24 and 26–30, after 8 rejected bars then bb. 31–8 followed by 4 rejected bars corresponding to the transition in bb. 39–46 and another 4 sketched bars corresponding to bb. 56–9, on p. 19 finally 11 bars crossed out, the first 4 of them corresponding to bb. 60–63, and at the end bb. 68–73 with the indication: *Coda*. After the *Coda*, mention of the next movement: *Cis moll 3/8 Scherzo*.

A Autograph of the *Suite in A major for Piano*, 9 folios in portrait format of 270 × 360 mm with 14 staves written by Dvořák




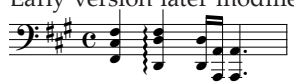

mostly in ink, housed in CZ-Pnm/MAD, shelf mark S 76/1615.

Folio 1r (marked in pencil as page 9), title page written by Dvořák in ink: *Suita (A dur) / pro piano / složil / Antonín Dvořák / Pátá skladba psána v Americe. [Suite (in A major) / for piano / composed by / Antonín Dvořák / Fifth composition written in America.]* Folio 1v (marked in pencil as page 10): blank. Folios 2r–9r: five movements of the *Suite*. Dvořák initially wrote the page numbers 3–9 in pencil on folios 6r–9r, then he renumbered definitely the folios 2v–9r in ink, beginning with page number 2 on folio 2v (no page number on folio 2r) and ending with page number 15 on folio 9r (folio 9v, marked in pencil as page 20, blank).

On pp. [1]–4: *I. Moderato*. At the heading of the first page (folio 2r), Dvořák wrote in ink: *Suita (op 101.) / pro piano složil Antonín Dvořák / New York 18²⁴/₉₄. / na den sv. Matěje (11 stupňů mráz) [Suite (Op. 101.) / for piano composed by Antonín Dvořák / New York 24 February 1894. / on St. Matthew's Day (11 degrees frost)].* On pp. 4–7: *II. Molto vivace*. Right of *II.* an erased indication in pencil: (*Scherzo*)? On pp. 7–10: *III. Allegretto scherzando*. After the final bar of the movement (between staff 11 and 12), date written by Dvořák in ink: *18²⁶/₉₄. / ráno [26 February 1894. / in the morning].* On pp. 11–12: *IV. Andante*. After the final bar of the movement (left of staff 12) date written by Dvořák in ink: *18²⁷/₉₄. [27 February 1894.]* On pp. 13–15: *V. Vivace* ♩ = (80). On staves 3 and 4 of page 15, Dvořák dated in ink the end of the composition under the last 5 bars of the movement as follows: *Bohu díky! Dokončeno dne 1ho března / 1894. / v New Yorku. [Thank God! Finished on the 1st of March / 1894. / in New York.]* Afterwards he crossed out the last two bars in pencil and substituted them on staves 5 and 6 with four new bars (corresponding to the last four bars of the definitive version in E, see below).

The following main modifications were made by Dvořák directly in A during the compositional process:

I Moderato

- 35–6 l.s. Early version erased and overwritten:

- 40 u.s. Early version later modified in pencil:

- 58 b.s. *pp* at beat 1 overwritten with >
 64, 65 l.s. Early version later modified in pencil:

- 66 l.s. Early version later modified in pencil:

- 69 u.s. Early version crossed out:


II Molto vivace

- 33–4 b.s. Bars 33–4 added later in the empty space at the end of the next two staves 9–10 (with the indication *vi-de* and the remark \oplus).
- 35–6 b.s. Early version (with some illegible corrections) erased and overwritten, probably changed together with the addition of bb. 33–4:

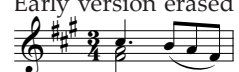
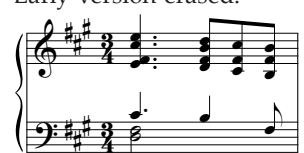




- 62, 66, 67, 70, 72 u.s. Single notes in the upper voices crossed out and substituted during the composition of the melodic line.
- 72 b.s. Bar 72 was to be originally repeated three times, as Dvořák initially indicated in ink in both the upper and the lower staff of the piano part: *bis 3 krát* [to repeat 3 times]. Later Dvořák changed the indication in pencil to twice (*2 krát*) for the definitive version.

- 104–5 u.s. Early version erased:





III Allegretto



- 10 u.s. Early version erased and crossed out:

- 14 b.s. Early version erased:

- 17 u.s. Early version erased:

- 21 b.s. Early version crossed out and then overwritten:

- 33–56 b.s. The middle section in bb. 33–56 was written by Dvořák in 3/8 like in Sk⁴ (change of time signature from 3/4 in 3/8 marked in b. 33). Later the composer indicated in ink between the staves of bb. 33–56 that the section had been printed in 3/4: *to samé tempo* ♩ = jako dříve ♩ (čtvtě) vytisknuto ve 3/4 taktu [the same tempo ♩ = as before ♩ (crotchet) printed in 3/4 time]. At the bottom of the page, Dvořák added a remark

left of b. 33: Φ zde jsem chybil v taktu má být 3/4 – [Φ I made a mistake here, the bar should be 3/4 –].

- 65–72 b.s. On staves 11–12 of p. 9, Dvořák initially connected the last bar of the first theme at the beginning of the staves (b. 64) directly with the following theme (bb. 73–5), similarly to the analogy in bb. 8–11. Later he added the transition in bb. 65–72 on a strip of the same music paper with two staves, which he taped to the left edge of the original staves so that it could be opened to show bb. 64 and 73–5 initially notated below.

- 96 l.s. Final chord initially: 
- Later changed by Dvořák to: 
- but in the definitive printed edition (E) the early version of the chord was restored.

V Allegro

- 8a l.s. Early version of the first half of the bar (crossed out and overwritten):
- 
- 8b l.s. Early version of the first half of the bar (crossed out and overwritten):
- 
- 73–6 b.s. The movement originally ended on staves 1 and 2 of p. 15 with two conclusive bars after b. 72:



After he noted the date of the end of the composition on staves 3 and 4, Dvořák crossed out the last two bars in pencil and substituted them on staves 5 and 6 with four new bars corresponding to the last four bars of the definitive version in E.

In the first and second movement, A contains several insertions of dynamic markings, accidentals and accentuation made by Dvořák in pencil. On the contrary, no dynamic markings are written out in numerous bars of the third, fourth and fifth movement (see Specific Annotations). In all movements, dynamic, agogic, accent, articulation, and ornament markings are not always notated throughout, especially in the case of the repetition of similar figurations and passages and particularly in the last three movements.

Since Dvořák changed the last bars of the fifth movement in A in pencil after notating the date of the end of

the composition in ink (1 March 1894, see above), we can presume that additions and corrections made by the composer in pencil in A were carried out after that date. It is possible that Dvořák initially made final refinements and corrections in pencil (the insertion of dynamic, agogic, articulation, accent, and ornament markings as well as corrections of accidentals and final modifications of the notation) in order to use his autograph as the engraver's copy (as he had already done for other compositions edited by Simrock), but after refining the first two movements completely he then decided to prepare (or have prepared) a copy with the definitive version of the *Suite* to be used as the engraver's copy. Considering that E also presents some relevant differences in the notation to A (see Specific Annotations), we can therefore assume with a high degree of certainty that it was not A that served as the engraver's copy for E, but a lost copy of A, in which Dvořák himself (or a copyist under the supervision of the composer) completed the missing dynamic, agogic, accent, articulation, and ornament markings and carried out the last changes in the notation for the print.

- [EC] Engraver's copy for the first print of the *Suite in A major for Piano* (E), lost. Based on the relevant differences between A and E, we must suppose the existence of an engraver's copy of A, now lost, which would have contained final changes in the notation, with dynamic, agogic, accent, articulation, and ornament markings added for the print. Since this copy is lost, we cannot establish with certainty if and which of these last revisions and additions were carried out directly by Dvořák or by a copyist under the supervision of the composer, but we can presume that they were in any case made with the full acquiescence of the composer, so that E can be considered the definitive version of the *Suite* authorised by the composer. Unlike other compositions from his American period, Dvořák was involved in the preparation of the print, as he spent the summer 1894 in his homeland.

- E First edition of the *Suite in A major for Piano*, published between September and October 1894 by N. Simrock, Berlin, plate No. 10237. Title page: *Suite / für / Pianoforte / von / Ant. Dvořák. / OP. 98 / Preis Mk 4_ / Verlag und Eigenthum für alle Länder. / von / N. Simrock in Berlin. / 1894 / Copyright 1894 by N. Simrock, Berlin / Lith. Anst. v. C. G. Röder, Leipzig.* Consulted exemplar: Österreichische Nationalbibliothek, Musiksammlung, Vienna (A-Wn), shelf mark L18.Kaldeck MS42073-4°/3,4. E represents the definitive version of the *Suite* for piano authorised by the composer. For this reason, it is considered the most authoritative source for the present edition of the *Suite*.

- AO Autograph score of the *Suite* in orchestral version, 20 folios in oblong format of 340 × 264 mm (fol. 1–16 with 20 staves, fol. 17–20 with 18 staves) written by Dvořák mostly in ink, housed in CZ-Pnm/MAD, shelf mark S 76/1527. Page numbers 1–40 were written mostly by Dvořák in black ink (page numbers 30 and 31 were written by Simrock's editor in red ink, page numbers 34 and 38 are missing). At the top of p. 1 (beginning of the first movement), slight-

ly to the right over the first empty staff, the title written by Dvořák in ink: „*Suita*“ *pro klavír upravená pro orkestr / (vyšla pro piano u Simrocka)* [“*Suite*“ for piano arranged for orchestra / (for piano published by Simrock)], on the right of the title the start date written by Dvořák in lighter ink: *New York 18¹⁹ 95*. [New York, 19 January 1895.] After the last bar of the first movement between staves 14 and 15 of p. 12, date written by Dvořák in ink: *18²² 95*. [22 January 1895.] The autograph does not contain any other date. On pp. 1–12: *I. Andante con moto*. Original tempo *Moderato* on p. 1 changed by Dvořák in ink initially to *Andante moderato* and finally to *Andante con moto*. On pp. 13–23: *II. Allegro (II)*. added later in pencil by Simrock’s editor). Original tempo *Vivace* on p. 13 changed by Dvořák in ink to *Allegro*. On pp. 24–35: *III. Moderato (alla Pollacca)* [sic]. On pp. 36–9: *IV. Andante*. On p. 40: *V. Allegro MM* \downarrow (80) (*V.* added later in pencil by Simrock’s editor). The autograph score breaks off at the end of p. 40 (folio 20v) after the first eight bars of the fifth movement (bar 8 marked as *Ima volta* with repeat sign). **AO** served as the engraver’s copy for **EO**. The editing of the manuscript for publication was executed by Simrock’s editors in at least four different mediums, probably in preparation of the 1911 printing:

lead pencil – title on p. 1:

- at the top: *Aufführungsrecht vorbehalten / Suite nach der Klaviersuite op. 98 für Orchester von Ant. Dvořák*
- at the bottom: *Copyright 1911 by N. Simrock GmbH Berlin / [Plate No.] 12949*

- addition or modification of dynamic and agogic markings
- addition of two missing movement numbers (II and V)
- numbering of staves for each new page in the pagesetting of **EO**
- highlighting unclear passages with question and/or exclamation marks
- addition of the *dal segno* mark after b. 56 of the second movement

red ink

- addition or modification of dynamic and agogic markings (after the changes written in lead pencil)
- addition or correction of notation (e.g. notes, rests, accidentals, articulation, slurs)
- written clarification of ambiguous notes using letters
- addition of two missing page numbers (30 and 31)
- indication of the page breaks for the pagesetting of **EO** (in the form of slashes over the first written staff).

thin ink
or pencil

- underlined page numbers for the pagesetting of **EO** (under the last staff of the score at the end of the corresponding last bar)
- marking of score system dividers for the pagesetting of **EO** (at the end of the corresponding last bar in the form of thin

slashes under the last written staff)

red pencil – rehearsal numbers

- unclear indication at the bottom of p. 1 (e.g. the number indication 5698)

EO First edition of the *Suite* in orchestral version, published 1911 by N. Simrock GmbH, Berlin, Leipzig, London, Paris, plate No. 12949. Title page: *Suite / für / Orchester / aus dem Nachlasse / von / Ant. Dvořák. / OP. 98^b / Partitur Mk. 7.50 n. / Orchesterstimmen Mk. 15._ / (einzeln: Viol. I. II, Viola, Cello Bass à Mk. 1._) / Aufführungsrecht vorbehalten. / Verlag und Eigentum für alle Ländern / von / N. Simrock G.M.B.H. / Berlin Leipzig / London W. / Alfred Lengnick & C^o / 14 Berners Street / Paris / Max Eschig, / 13, Rue Laffitte. / Sole Agents for the United States of America: / T.B. Harms Company, New York. / Copyright 1911 by N. Simrock G.m.b.H. Berlin / Copyright for the British Empire by Schott & C^o London / Lith Anst. v. C.G. Röder, G.m.b.H. Leipzig. Consulted exemplar: Městská knihovna v Praze, Ústřední knihovna – Hudební oddělení, Prague (CZ-Pm), shelf mark VP 13126. Since the autograph score breaks off after the first eight bars of the fifth movement, **EO** represents the only direct source for the remaining bars of this movement in the version for orchestra.*

GENERAL ANNOTATIONS

Dvořák’s own notation, nomenclature, clefs, spelling of dynamic and agogic markings and note groupings in the sources have been retained, as far as they were not contradictory. Inconsistencies in notation have been standardised only when no difference of meaning was implied.

1. Dynamic and agogic markings, such as *diminuendo*, *crescendo*, *ritardando* are differently abbreviated in the sources, without evidence of any preference or relevant distinction in the meaning. In our edition, we therefore consistently adopt the standard abbreviation *dim.*, *cresc.*, *rit.* Only where Dvořák did not abbreviate the marking at all in **A** (e.g., *ritardando*, *marcato* etc.) did we transmit the marking as in the source, since in these cases he probably intended a special emphasis on the marking. Agogic markings, such as *rit.*, *string.* and *in tempo* (in our edition corrected to *a tempo*), are not always consistently placed above, below or between the staves in the sources. In our edition, we place them always above the staves.
2. In the sources, when a main note is preceded by one or more grace notes (*Vorschlag*), the grace notes are not consistently slurred to or from the main note. In **A**, Dvořák wrote only some of these slurs; to these, **E** added most of the others. Following this tendency in the sources towards a consistent notation of these slurs, we have notated all slurs to and from grace notes. When a trill ends in a turn (*Nachschlag*), no slur has been added in our edition, since all sources consistently do not have any slurs here.
3. Accidentals with trills are placed differently in the sources, sometimes above *tr*, more often however before *tr* due to lack of space. The latter case obviously carries with it no conceivable implication – as is sometimes held to be the

case in earlier nineteenth-century music – that trills should start with the upper note. Since evidently there is no difference in meaning between the two types of notation, we adopted the modern convention with accidental above *tr*. In some cases, our edition adds an accidental over the upper mordent where all sources implied it but did not notate it.

4. Dvořák usually wrote his staccato signs as dots, but occasionally they are so clearly long strokes that he evidently intended staccato dashes. Sometimes his dots are of varying lengths, veering towards dashes. This is not always consistent, and a clear distinction between dots and dashes in **A** has been maintained wherever possible. Where a staccato in **A** could be described as “between a dot and a dash” or the use of the two forms of staccato by Dvořák is inconsistent, our edition follows **E**. But where the distinction between dots and dashes is clear and consistent, our edition follows **A**.
5. Dvořák’s not always consistent distinction between \wedge and \succ in **A** has been maintained wherever possible. When the use of the two accents by Dvořák is inconsistent, our edition follows **E**. But where the distinction between \wedge and \succ is consistent, our edition follows **A**, even if not accepted by **E**.
6. The position and/or length of dynamic markings such as \langle and \rangle are often unclear or inconsistent in **A**. The most significant ambiguities have been resolved in **E**, which we refer to as the most authoritative source. Specific Annotations account for all cases in which we restore the reading of **A**.
7. Chord stems are not always consistent in **A**: sometimes Dvořák double stemmed chords (with stems in opposite direction) in order to highlight the melodic line of the upper voice, but in the most cases he did not distinguish consistently between double stemmed and single stemmed chords. In **E**, most of the inconsistent chord stems have been standardised to single chord stems. Following this tendency in the sources towards a consistent notation of the chord stems, we have notated all inconsistent chord stems as single stems. Only in the few cases in which Dvořák consistently double stemmed the chords throughout, our edition follows **A**.
8. Where more than one voice is notated on a single staff, Dvořák emphasised notes or chords lasting for the whole bar with “prolongation ties” ending in the empty space before the end of the bar. With these particular ties on one single note or chord (ending in a void), the composer probably meant to stress that the note or chord has to be sustained by the pianist until the end of the bar while playing the other voices under or above the lasting note or chord. Since these “prolongation ties” seem to express a particular performing indication by the composer we retained them even if they are redundant in common modern notation.

SPECIFIC ANNOTATIONS

Since it represents the definitive version of the *Suite in A major for Piano* authorised by the composer, **E** is considered our most authoritative source. Lacunae or errata in **E** have been filled or amended using **A**. For the exact positioning of agogic and dynamic indications, preference has been given to **E**. In places where **E** is questionable, we referred to **A** as the next most reliable indicator of Dvořák’s intentions. Where the printer standardised Dvořák’s markings in **E** far beyond the autograph markings in **A** and these standardisations seem not to have been implemented for the sake of consistency, our edition follows **A** and restores Dvořák’s original markings.

In the Specific Annotations, we list all editorial decisions in which we followed **A** instead of **E** or neither of the two sources, as well as all substantial discrepancies between **A** and **E**. Additions of markings missing in both **A** and **E** are marked in the score in square brackets (agogic, dynamic, articulation markings as well as rests and accidentals) or in dotted lines (slurs and hairpins). The Specific Annotations explain the reasons for each of these additions made by the editor. Cautionary accidentals added by the editor are marked in the score in square brackets without annotation. Unnecessary accidentals in **A** and/or **E** have been omitted without annotation.

Iacopo Cividini
Salzburg, April 2024

ABBREVIATIONS

b.s. = both staves
u.s. = upper staff
l.s. = lower staff
UV = upper voice
LV = lower voice

I Moderato

- | | | |
|---|----------|---|
| 1 | b.s. | No metronome marking in A and E , adopted in our edition from the draft of the movement in American Sketchbook 4. |
| 1 | b.s. | In A , arpeggio sign interrupted in the middle between staff 1 and staff 2. |
| 3 | l.s. | Slur missing in A . |
| 4 | l.s. | Accent \wedge missing in E (probably overseen due to a collision with a slur in the lower system in A), added in our edition according to A . |
| 6 | l.s., UV | Augmentation dot on n. 4 (<i>a</i>) and slur from n. 4 to n. 6 missing in E , both added in our edition according to A and based on bb. 5–6. |
| 7 | l.s., UV | In E slurs begin on the rest, in A slurs missing. In our edition slurs begin on the first note after the rest based on bb. 5–6. |
| 8 | b.s. | In A and E , <i>pp</i> repeated at beat 3. In our edition repetition of <i>pp</i> omitted since redundant. |
| 8 | b.s. | In E , <i>rit.</i> begins at the last beat. Our edition follows A . |

9	b.s.	<i>cresc.</i> missing in E (probably overseen due to a collision with a note in l.s. in A), added in our edition according to A.	25	b.s.	In E, \succ begins at the fourth quaver of the bar (probably confusion with the same marking in the previous bar in A), our edition follows A.
10	u.s.	In A and E, all four quaver chords grouped by a beam. Our edition follows the analogy in b. 65.	25	b.s.	<i>mp</i> missing in E (probably overseen), added in our edition according to A.
11	b.s.	In E, <i>dim.</i> begins at the third crotchet, our edition follows A.	26	b.s.	In E, first \succ begins between first and second beat and ends before the third beat, our edition follows A.
15–16	u.s.	In E, slur in b. 15 till n. 1 in b. 16 and no staccato dot on n. 1 in b. 16, probably due to the unclear notation in A, where the slur in b. 15 is (as often in A) slightly prolonged over the bar line until n. 1 in the next bar and the thin staccato dot on n. 1 in b. 16 can easily be overseen. Our edition follows A.	26	b.s.	In E, second \succ begins at the third beat, our edition follows A.
16	b.s.	In E, \leftarrow from the second until the fourth quaver of the bar and \succ from the sixth quaver of the bar, our edition follows A.	27	b.s.	<i>Meno</i> missing in A.
16	u.s., UV	In E, last \blacktriangleright missing, added in our edition according to A and b. 14.	31	b.s.	In A and E <i>in tempo</i> after <i>mf</i> , in our edition omitted since redundant after the addition of the tempo indication <i>Più mosso</i> in E.
16	u.s., UV	Staccato dots missing in A.	32	l.s.	In E, staccato dot on n. 3, in our edition omitted according to A and based on the similar figuration in the next bar.
16	l.s.	In A and E, last two semiquavers with separated stems and staccato dots in the lower voice missing.	32	l.s.	Staccato dots on the quaver in the upper voice missing in A and E, added in our edition based on the other quavers and semiquavers of the bar.
17	b.s.	\leftarrow missing in A.	32	l.s.	Quaver rest missing in A and E, added in our edition in order to mark the presence of a second voice in beat 3.
18	b.s.	<i>cresc.</i> begins in A at the second semiquaver due to lack of space, <i>f</i> and staccato dots on nn. 2 and 8 missing in A, \succ begins in A after n. 5 (of the u.s.), <i>dim.</i> after n. 8.	33	u.s.	In A, staccato dots missing on nn. 1–8.
19	u.s.	In E, n. 6 no dotted quaver, our edition follows A.	34	b.s.	<i>poco rit.</i> missing in A.
20–25	u.s.	Most of the staccato dots missing in A.	34	l.s.	In E, numeral 2 over the second semiquaver in beat 3 (fingering indication?), omitted in our edition according to A.
21	b.s.	In E, <i>poco a poco cresc.</i> begins at the sixth quaver of the bar (probably due to lack of space), our edition follows A.	34	l.s.	\succ on n. 3 missing in A.
21, 22	u.s.	\sharp over the last \blacktriangleright missing in E, added in our edition according to A.	35, 43,	b.s.	<i>a tempo</i> missing in A.
22	u.s.	Last staccato dot missing in A and E, added in our edition based on the analogy in b. 21 and of the similar figurations in bb. 14, 16, 20, 21.	50		
23	b.s.	In E, \leftarrow begins at the second crotchet of the bar due to lack of space, our edition follows A.	36	u.s.	Staccato dots on semiquavers 1–8 missing in A.
23	u.s.	Staccato dots missing at all in A and for the last six semiquavers in E, added in our edition based on the staccato dots for the first two semiquavers in E and for the similar figurations in l.s. in A and E.	36	u.s.	Staccato dots on semiquavers 9–10 missing in E, added in our edition according to A.
23	u.s.	Third \blacktriangleright missing in A.	36	u.s.	Prolongation ties missing in E, our edition follows A.
24	b.s.	In E, \succ begins at beat 2 (probably confusion with the same markings in the next bars in A), our edition follows A.	36	l.s.	Staccato dot on semiquaver 9 missing in A and E, added in our edition based on the staccato dots on semiquavers 10–16 and on the parallel semiquavers in u.s.
24–5	u.s., LV	In E, slur in b. 24 till n. 1 in b. 25 and no staccato dot on n. 1 in b. 25, probably due to a misunderstanding of the prolongation tie over b. 24 in A. Our edition follows A.	37	u.s.	Staccato dots missing in A.
			38	u.s.	Arpeggio sign and slur missing in E (probably overseen), added in our edition according to A (slur also based on the similar figuration in b. 44).
			39	l.s.	In E, staccato dots, in our edition staccato dashes according to A and based on u.s.
			41	l.s.	Staccato dots missing in E, added in our edition according to A.
			41–3,	b.s.	Staccato dots on the two quavers and accent on the crotchet missing in A and E, added in our edition based on the similar figurations in bb. 39–41 (u.s. and l.s.).
			45		
			42	l.s.	Accent \wedge on nn. 5–7 in A levelled to \succ in E. Our edition follows A.

42 l.s., LV Prolongation ties missing in E, our edition follows A. Quaver rest added in our edition in order to consistently distinguish upper and lower voice.

42 b.s. *poco rit.* missing in A.

45–6 b.s. In A several redundant or missing accidentals, omitted or added, respectively, in our edition according to the definitive version in E.

46 u.s. Staccato dots missing in E, added in our edition according to A.

48 u.s., UV Staccato dots on nn. 4 and 5 missing in A and E, added in our edition based on the similar figurations in b. 47.

49 b.s. *rit.* missing in A.

49 u.s. Staccato dots missing in A and E, added in our edition based on the similar figurations in b. 47.

51 b.s. *dim.* begins in E at beat 2, our edition follows A.

52 l.s. Staccato dots missing in A.

52–4 u.s. Wavy lines after all *tr* missing in E, added in our edition according to A. In b. 54, wavy line extended until the first tied quaver of b. 55 according to A, where the composer repeated the *tr* with wavy line on the tied quaver in order to mark the extension of the trill until the tied quaver.

53 b.s. In A, < ends before beat 3.

53 u.s. ♯ over the first *tr* missing in E, added in our edition according to A.

53 l.s. Staccato dot in the upper voice missing on the last note in A.

53 l.s., LV ♯ to n. 2 missing in A.

54 u.s. In A and E, ♯ left to *tr*, corrected in our edition to ♯ over *tr*.

54 l.s. Accent ^ in A levelled to > in E. Our edition follows A.

54 b.s. > ends in E at the last crotchet and is followed in b. 55 by *p* at n. 1 and by > at n. 2. Our edition follows A.

55 u.s. In E, slur from n. 2 to n. 7, our edition follows A.

55 l.s. *g#'* missing in the chord in A.

57 l.s. Accent > missing in E (probably overseen under the <), added in our edition according to A.

58 b.s. > begins at beat 2 in E (probably misinterpretation of the overwritten *pp* at the beginning of the > as stroke sign in A). Our edition follows A.

60 l.s., UV Slur over the second and fourth triplet missing in A and E, added in our edition according to the first and third triplets in the same bar as well as to the second triplet in bb. 61 and 62.

60 b.s. *pp* missing in A.

60–63 u.s. Slurs from n. 1 to n. 4 missing in A and E,

60–63 l.s., UV added in our edition based on the analogies in bb. 5–8 and 56–7.

61, 62 l.s., UV Slurs over the triplets in A not consistently carried out.

62 b.s. Slurs over the last triplet missing in A and E, added in our edition according to the slurs over all other triplets of the bar.

62 b.s. *cresc.* begins in E at the last note of the first triplet (misreading of A), our edition follows A.

63 l.s., UV Slur over the second triplet missing in A and E, added in our edition according to the second triplet in bb. 61 and 62.

63 l.s., UV ♯ to the second note of the last triplet missing in A and E, added in our edition based on the analogy in b. 8.

64, 65 l.s. Arpeggio sign missing in E (probably overseen), added in our edition according to A.

64, 65 l.s. In A, slurs over the triplets end on the following quaver.

67 b.s. > begins in E at the last semiquaver of beat 2, our edition follows A.

67 l.s., UV In E, slur begins at n. 2, our edition follows A.

67 l.s., LV Slur in A missing.

68, 69 u.s., LV Tie missing in A.

70 u.s., LV Tie missing in both A and E.

70 b.s. *pp* missing in A.

71 b.s. A: *ppp* at n. 1; >, both *fs* and > missing.

72 b.s. >, arpeggio on n. 2 and > missing in A.



II Molto vivace

1 b.s. No metronome marking in A and E, adopted in our edition from the draft of the movement in American Sketchbook 2.

6 (131) l.s. In A, n. 1 one octave higher (c#) and *fs* missing.

7 (132) l.s. Grace note missing in A.

7–8 l.s. Staccato dashes missing in A.


(132–3)

9 (134) l.s. In A, erroneous note head (*a*) without stem immediately before the start of the second triplet (beginning with *g#*).



11 (136) l.s. In A, crotchet (c#) immediately before the stem of the first triplet.

13, 15 u.s. In A, staccato dot on n. 1 in b. 13 and no marking on n. 1 in b. 15; in E, articulation marking levelled to > on n. 1 in both bars. Our edition follows A, b. 13.

14 (139) b.s. In A and E, one < along the whole bar between the staves and one < under l.s. beginning between nn. 3 and 4. In our edition only one < along the whole bar under l.s. to avoid redundancy.

16 (141) b.s.	In E, < between the staves, in our edition < under l.s. according to A and based on the similar figuration in b. 14.	53 (178) b.s.	< missing in A and E, added in our edition based on the similar passage in m. 51.
20 (145) b.s.	In E, > begins after n. 1 due to lack of space, our edition follows A.	55–6 (180–81) b.s.	Accents > missing completely in A and on the second and third group of four semiquavers in E, added in our edition according to the first group of four semiquavers in E and based on the similar passage in b. 54.
23 (148) u.s.	Slur missing in A.	56 b.s.	In A, double bar line at the end of the bar in order to indicate the jump to the coda after the repetition of bb. 1–56 (“Da capo”). In E, double bar line retained, although the repetition of bb. 1–56 has been written out. In our edition, double bar line omitted as unnecessary.
27 (152) l.s.	Slur in A prolonged over the bar until the dotted crotchet in the next bar.	57 l.s.	Accent > missing in E (probably overseen since slightly overwritten by <i>ffz</i> in A), added in our edition according to A and based on the same accent in u.s.
29–32 (154–7) l.s.	In A and E, the notation of accents >, staccato dots and slurs is not always consistent. The accent > on the crotchet in the upper voice, as clearly given in A and E, bb. 29 (154), 31 (156), and 32 (157), is missing in both sources in b. 30 (155) (in A probably due to lack of space). The staccato dot on the first semiquaver of each measure, as clearly given in A, bb. 29, 30, and 32, and E, b. 29 (154), is missing in A, b. 31, and in E, bb. 30 (155), 31 (156), and 32 (157). The prolongation tie in the upper voice, as clearly given in A, bb. 29 and 30, is extended to the first semiquaver in the next bar in A, b. 31, and E, bb. 29 (154) and 31 (156) and is missing in E, b. 155. The slur ending in the lower voice, as clearly given in A, bb. 29–30 and 30–31, is missing in A and E, bb. 31–2 (156–7) and ends at the end of each measure in E, bb. 29 (154) and 30 (155). Our edition follows the consistent notation in A, bb. 29–30: accent > on the crotchet of each bar, staccato dot on the first semiquaver of each bar, prolongation tie from each crotchet of each bar and slur to the first semiquaver in the lower voice of each bar (except for the last slur in bb. 32 and 157, which ends at the end of the bar, since a new passage begins in the next bar).	60 l.s.	Both fermatas missing in A.
30 (155) b.s.	In E, <i>cresc.</i> begins at the third note of the first triplet due to lack of space. Our edition follows A.	61–2 l.s., UV	Slur missing in A.
33–4 (158–9) b.s.	In E, two <s along each bar, in our edition connected to one long < according to A.	63–4 l.s., UV	Slur missing in A and E, added in our edition according to the repetition of the same passages in A and E, bb. 96–7.
39 (164) u.s.	Slur missing in A.	64, 70, 72, 73, 74, 75, 97, 103, 105 u.s.	✦ missing in A.
40 (165) u.s.	Staccato dot missing in A.	65–6, 67–8 u.s., UV	Slurs missing in A and E, added in our edition according to the repetition of the same passages in A and E, bb. 98–9 and 100–101.
40 (165) l.s.	Staccato dashes missing in A.	67–8 l.s.	Tie missing in A.
43 (168) u.s.	All accents > missing in A.	70 l.s., UV	In A and E:  (probably due to the clef change), our edition follows the analogies in bb. 72–5.
45 (170) l.s.	Performance marking <i>marcato</i> between u.s. and l.s. in E, but directly above l.s. and clearly referred only to l.s. in A. Following A, our edition puts the marking under the l.s. in order to avoid misunderstandings.	75 b.s.	< in A ends before the last two semiquavers.
50 (175) u.s.	Accent ^ on n. 1 in A levelled to > in E. Our edition follows A.	76 u.s., LV	Accent ^ and <i>ffz</i> at n. 2 in A levelled to > in E. Our edition follows A.
52 (177) b.s.	Accent ^ on n. 1 in u.s. and <i>ffz</i> missing in A and E (in A bar written on a new page),	76 l.s.	Upper note of the chord (<i>d4'</i>) in E: dotted quaver with tie; in A: quaver (without dot) with tie. In our edition: dotted crotchet on basis of the tie to the first note of the next bar.
		76 l.s., UV	< in between n. 1 and n. 2 in A not carried out in E since unpractical.
		76–81, 85 b.s.	Several accidentals missing in A.
		77 u.s., LV	N. 3 <i>f4'</i> in E (misprint), in our edition <i>f#'</i> according to A.
		80 b.s.	<i>dim.</i> begins in E at beat 1. Our edition follows A.
		80–81, 84–5 u.s.	Middle tie missing in E, added in our edition according to A.
		81 b.s.	In E, <i>dim.</i> at beat 1, omitted in our edition

		according to A and since redundant after the <i>dim.</i> in b. 80.	122	b.s.	<i>ppp</i> missing in A .
82–3	b.s.	In E , \succ begins after the last note of b. 82 and ends at the first note of b. 83 due to lack of space. Our edition follows A .	122	b.s.	In E , \succ begins after beat 3 due to lack of space. Our edition follows A .
82–3	u.s.	Middle tie missing in A and E , added in our edition based on the similar passages in bb. 80–1 and 84–5.	125	b.s.	In A , redundant repetition of <i>rit.</i>
84–5	b.s.	In E , \succ begins after the last note of b. 84 due to lack of space. Our edition follows A .	126–81	b.s.	In A , indication <i>Da Capo</i> after b. 125 for the repetition of the bb. 1–56 and then <i>Coda</i> with the ending of the movement (four new bars); in E , repetition of bb. 1–56 written out as bb. 126–81 and ending of the movement (corresponding to the <i>Coda</i> in A) as bb. 182–5. In E , bb. 126–81 differ from bb. 1–56 only in very few details, the annotations in bb. 1–56 also apply for bb. 126–81, except for the few differences, which are considered separately in the following annotations.
86–7	b.s.	In E , \prec begins at beat 3 in b. 86 and ends before beat 3 in b. 87 due to lack of space. Our edition follows A .	139	l.s.	In E \mathbf{fz} , in our edition \mathbf{f} as given in A and E , b. 14.
88–9	b.s.	In E , \prec begins at beat 2 in b. 88 and ends before beat 1 in b. 89 due to lack of space, in A \succ until the end of b. 89. In our edition \prec according to the definitive version in E extended until the end of b. 89 according to A .	155	l.s., UV	In E , slur from n. 2 to n. 4 (as given in E , b. 30) missing; see the annotation for bb. 29–32 above.
90	b.s.	<i>p</i> instead of <i>f</i> in A .	158	b.s.	\prec begins in E at beat 2, in our edition directly after the \mathbf{f} as given in A and E , b. 33.
92	b.s.	<i>rit.</i> begins in E at beat 3, our edition follows A .	163	l.s., LV	Prolongation tie missing in E , added in our edition as given in A and E , b. 38.
94–5	l.s.	Slur missing in A .	176	b.s.	\prec begins in E close to beat 2, in our edition at beat 1 as given in A and E , b. 51.
96–7	u.s.	Slur missing in A .	182	b.s.	In A \mathbf{ff} .
98	b.s.	\prec missing in A .	182, 184	b.s.	Accent \wedge on n. 1 in A levelled to \succ in E . Our edition follows A .
99	b.s.	\succ missing in A .	184–5	u.s.	Tie missing in A .
103	u.s., LV	In A , Dvořák initially wrote a quaver; he then corrected the quaver to a dotted crotchet and added a prolongation tie from the dotted crotchet to mark the change of the note duration.			
103	l.s., UV	Slur missing in A and E , added in our edition on basis of the similar passage in b. 105.			
106	b.s.	<i>mf</i> in E at beat 1, in our edition at beat 2 according to A .			
107, 109	l.s.	Stem to the crotchet with augmentation dot missing in A .			
108–9	b.s.	\prec ends in E at beat 1 in b. 109, our edition follows A .			
110	l.s.	Crotchet with augmentation dot missing in E , added in our edition according to A .			
111	b.s.	<i>dim.</i> begins in E at beat 1 due to lack of space. Our edition follows A .			
112	b.s.	\succ begins in E at beat 2 due to lack of space. Our edition follows A .			
113	l.s.	Arpeggio sign missing in E (probably overseen since written with very light ink in A), added in our edition according to A .			
113	l.s., LV	Augmentation dot missing in A .			
114, 116	b.s.	<i>dim.</i> begins in E at the fourth semiquaver. Our edition follows A .			
116–17	u.s., UV	Slur in A prolonged at the end of the system in b. 116, but missing on next system.			
117	b.s.	In E , \succ ends at beat 1 due to lack of space. Our edition follows A .			
117	l.s., UV	In A , slur from n. 1 to n. 3.			
					III Allegretto
			1	b.s.	Tempo indication in A : <i>Allegretto scherzando</i> . No metronome marking indicated in any source.
			1	b.s.	In E , \succ ends before n. 4 of l.s. and \prec begins between nn. 2 and 3 of l.s., our edition follows A .
			1, 2	u.s.	Accent \succ on n. 1 missing in E (levelled to the \mathbf{fz}), added in our edition according to A .
			2	b.s.	In A , \succ , \prec and second \mathbf{fz} missing, on n. 5 of l.s. accent \wedge .
			3	b.s.	\prec begins in A at beat 2.
			3	u.s.	In E , first two slurs end at the last note of the triplet (probably due to a misinterpretation of A), our edition follows A based on the analogies in E , bb. 59 and 91.
			3	l.s.	In A and E , all quavers beamed together, in our edition quavers beamed two by two based on the analogies in E , bb. 27, 59, and 91.
			4	u.s.	\prec begins in A after the first quaver.
			4	l.s.	In E , \prec begins at n. 6. Our edition follows A .
			5	u.s.	Accent \wedge and \mathbf{f} on n. 1 in A .
			5	l.s.	Slurs and \prec missing in A and E , added

		in our edition based on the similar passage in b. 1.	26–7, 31, 37, 39, 41–7, 59, 60, 63, 81–4, 89–92, 95	b.s.	In A , all dynamic markings missing.
6	l.s.	Slurs, <i>fz</i> and < missing in A and E , added in our edition based on the similar passage in b. 2.			
7	b.s.	< in A ends at the beginning of beat 2.			
7	u.s.	Staccato dashes in A missing on nn. 5–12.	27	u.s.	In A and E , first two slurs end at the last note of the triplet, our edition follows the analogies in bb. 59 and 91.
7, 31, 95	l.s.	Lower octave in nn. 1, 3, 5 missing in A .			
8	b.s.	Contradictory accentuation in A : staccato dots for the three notes of the triplet in u.s., ^ for the three notes of the triplet in l.s.	28	u.s.	Last slur missing in A .
8	l.s.	First chord in A without <i>g</i> .	28	l.s.	< begins in E at n. 6. Our edition follows A . All other dynamic markings and l.s. slurs missing in A .
12	u.s., UV	Slur in E until n. 2, our edition follows A .			
15–16	u.s.	Slur missing in A and E , added in our edition based on the similar passages in bb. 11–12.	29	u.s.	> missing in A .
16	l.s.	In A and E , n. 1 in the lower voice with double stem, in our edition single stem in order to consistently distinguish the three voices.	29	u.s.	< begins in E at n. 4. Our edition follows A .
16	l.s.	In A , n. 2 (c#) minim with prolongation tie till the end of the bar. In E , n. 2 (c#) crotchet slurred to n. 3 (f#), probably due to a misunderstanding of the prolongation tie from n. 2 in A . Our edition follows A and adds crotchet rests (missing in both A and E) in order to distinguish clearly the three voices of the l.s. in A .	29	l.s.	Accent ^ on n. 3 in A levelled to > in E . Our edition follows A .
16	l.s.	In A , n. 2 (c#) minim with prolongation tie till the end of the bar. In E , n. 2 (c#) crotchet slurred to n. 3 (f#), probably due to a misunderstanding of the prolongation tie from n. 2 in A . Our edition follows A and adds crotchet rests (missing in both A and E) in order to distinguish clearly the three voices of the l.s. in A .	29	l.s.	<i>fz</i> missing in A .
16	l.s.	In A , n. 2 (c#) minim with prolongation tie till the end of the bar. In E , n. 2 (c#) crotchet slurred to n. 3 (f#), probably due to a misunderstanding of the prolongation tie from n. 2 in A . Our edition follows A and adds crotchet rests (missing in both A and E) in order to distinguish clearly the three voices of the l.s. in A .	30	u.s.	< in A between n. 1 and n. 2 and in E between n. 2 and n. 9. Our edition follows A , b. 29.
17	b.s.	In E , < ends before the last quaver. In our edition prolonged according to A .	31	u.s.	In E , n. 4 <i>a'</i> . Our edition follows A and AO .
19	u.s.	Minim in lower voice without augmentation dot in A .	32	b.s.	In A , last chord crotchet, fermata over the double line missing.
19, 23	u.s.	Slur begins in A in both bars consistently at n. 2, in E at n. 2 in b. 19 and at n. 1 in b. 23. Our edition follows the consistent slurring in A .	32	l.s.	All accents > missing in A .
20	l.s.	Arpeggio sign missing in E (probably overseen since colliding with the bar line), added in our edition according to A .	33	b.s.	<i>mf</i> missing in A .
22	u.s.	In A :  ; in E chord without <i>g#'</i> but still with the erroneous augmentation dots, while the augmentation dot to the crotchet has been erroneously removed (probably due to a confusion with the erroneous dots to the chord).	34, 36	u.s.	‡ to n. 2 (<i>b'</i>) missing in A , retained in our edition as courtesy accidental to mark the subtonic in C-sharp minor according to E and based on the same passage in A and E , bb. 50, 52.
22	u.s.	In A and E , slur missing, added in our edition based on the similar passage in b. 18.	36	l.s.	Last chord in A :  (in 3/8).
25	b.s.	<i>a tempo</i> missing in A .	40	l.s.	Staccato dot missing in A .
25	l.s.	< in E from n. 2 to n. 4 and accent ^ levelled to >, our edition follows A .	42	l.s.	Second slur missing in A .
26	b.s.	> (missing in A) begins in E under the first rest in the upper voice.	44	u.s., LV	In A and E , rests missing, added in our edition to complete the lower voice in the bar.
26	u.s.	Staccato dashes missing in A .	45	b.s.	<i>f</i> in E (no dynamic marking in A), in our edition <i>fz</i> based on the similar passages in bb. 41 and 42.
26	l.s.	Accent on n. 3 missing in A and levelled to > in E . In our edition ^ based on A , b. 25.	45–6	b.s.	All slurs missing in A (except for the first slur in u.s. in b. 46).
			46	b.s.	< and <i>fz</i> missing in A and E , added in our edition based on the similar passages in bb. 41 and 42.
			47–8	b.s.	In A , <i>rit.</i> at the beginning of b. 48.
			48	b.s.	<i>p</i> missing in A .
			53	b.s.	In A , <i>p</i> (instead of <i>pp</i>) at beat 2.
			55	b.s.	<i>dim.</i> missing in A .
			56	l.s.	Staccato dot missing in A and E , added in our edition based on the similar passage in b. 40.
			57	u.s.	> begins in E at the first rest, in our edition it begins at the following note according to A .

57 u.s. Both slurs missing in **A**.
 57 l.s. < begins in **E** at beat 1, our edition follows **A** based on the similar passages in bb. 1 and 2.

57, 58, 61, 62, 89, 90, 93 u.s. Staccato dashes missing in **E**, but partially notated in **A** (in bb. 58 and 62), added in our edition according to **A** and based on the similar passages in bb. 1 and 2.

58, 61, 62 u.s. > missing in **A**.

58, 62 l.s. < missing in **A** and **E**, added in our edition based on the similar passages in bb. 57 and 61.

59 u.s. In **A** and **E**, missing crotchet stems to the lower voice, in our edition crotchet stems added on basis of the analogies in bb. 3, 27, and 91.

60 b.s. *fz* missing in **A** and **E**, added in our edition based on the similar passages in bb. 4 and 28.

60 u.s. Second slur missing in **A** and **E**, added in our edition based on the similar passages in bb. 4 and 28.

60 l.s., LV Prolongation tie in **A** extended in **E** to the first note of the next bar. Our edition follows **A**.

60 l.s. < missing in **A** and **E**, added in our edition based on the similar passages in bb. 4 and 28.

61 u.s. In **E**, n. 7 chord *a'/c #''/ e''*. In our edition single note *e''* according to **A** and on basis of the analogies in bb. 5, 29, and 93.

61 u.s. > missing in **A**.

61 l.s. < begins in **E** at beat 1, missing in **A**, our edition follows the similar passages in bb. 1 and 2.

61 l.s. Slur from n. 2 to n. 3 missing in **E**, added in our edition according to **A**.

61 l.s. Accent > missing in **A**.

62 u.s. In **A**, accent ^ on and *f* at n. 1.

62 l.s. < missing in **A** and **E**, added in our edition based on the similar passages in bb. 1 and 2.

64 l.s. Accent > on each note of the triplets missing in **A** and **E** due to lack of space, added in our edition according to the same accents in u.s.

67, 68 u.s. Beginning and end of the slurs in **A** unclear.

68 l.s. In **E**, slur until n. 2; in **A**, slur ends slightly after n. 2. In our edition slur until n. 3 based on the similar passage in b. 72.

70 u.s., LV Slur in **A** missing.

71 u.s., UV In **A**, slur from n. 3.

72 u.s. In **E**, slur until n. 2; in **A**, slur ends slightly after n. 2. In our edition slur until n. 3 based on the similar passage in b. 68.

73 l.s., UV In **A** and **E**, contradictory notation of the



triplets: The contradiction is due to a change of notation in **A** from an early version with the beam beginning at note *a* to a definitive version with a rest instead of a beam as then notated in the following bb. 74–6. Our edition follows the definitive version with the rest.

73–88 l.s., UV Slurs in **A** mostly missing.
 74, 75 u.s., UV Slur missing in **A** and **E**, added in our edition based on the similar passages in bb. 78, 79.

78 u.s. In **A** unclear slurring.

78, 82 u.s. In **A** and **E**, n. 2 not beamed to nn. 3 and 4, our edition follows the similar passages in bb. 74 and 86.



82 b.s. A: Slur missing in **A** and **E**, added in our edition based on the similar passages in bb. 78 and 86.

82 u.s., UV Slur missing in **A** and **E**, added in our edition based on the similar passages in bb. 78 and 86.

82–3 l.s., LV In **E**, slur from n. 2 in b. 82 to n. 1 in b. 83 (probably due to a misinterpretation of a prolongation tie in **E**), omitted in our edition according to the early version in **A**.

83 u.s., UV Slur missing in **A** and **E**, added in our edition based on the analogies in bb. 19 and 23.

83 u.s., UV In **E**, *p* over u.s. between nn. 6 and 7 (no dynamics in **A**), omitted in our edition since redundant after the *p* at beat 2.

83 l.s. *h* to the *f* in the second triplet missing in **A**.

84 u.s. In **A**, erroneous double augmentation dot to n. 3.

84–5 b.s. *riten.* und *a tempo* missing in **A**.

87 u.s. Slur begins in **A** and **E** at n. 1, in our edition at n. 2 based on the analogies in **A**, bb. 19 and 23.


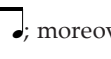
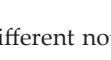
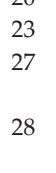
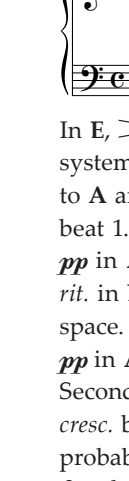
88 l.s., UV In **E**, the last slur begins on the rest (slur in **A** missing). In our edition, the last slur begins on the first note of the triplet.


89–90, 93 b.s. Staccato dashes missing in **A** and **E**, added in our edition based on the analogies in bb. 1, 2, 5.

89–92 b.s. Slurs in **A** mostly missing or inconsistent.

91 l.s. In **A**, all quavers beamed together.

92 u.s. Second slur missing in **A** and **E**, added in our edition based on the analogies in bb. 4 and 28.

92	l.s.	In E, staccato dots on nn. 1 and 2, added probably due to a misinterpretation of an ink spot close to n. 2 in A, omitted in our edition according to A and based on the analogies in bb. 4, 28, and 60.			
92	l.s.	◁ missing in A and E, added in our edition based on the analogies in bb. 4 and 28.			
93	b.s.	ff missing in A.			
93	l.s.	In A and E, accent > on n. 2, in our edition on n. 3 based on the similar passages in bb. 25, 29 and 94.			
94	b.s.	In A fz instead of ff on beat 1, ◁ on beats 2–3. Last two slurs in u.s. and last slur in l.s. missing in A.			
94	u.s.	Accent ^ on n. 1 missing in E (levelled to ff), added in our edition according to A.	1, 3–5,	b.s.	
95	u.s.	Last slur missing in A.	7, 10–11,		
			13–16,		
			22–6,		
			29–37,		
			44–6,		
			49, 53–5		
IV Andante					
1	b.s.	No metronome marking in A and E, adopted from the draft of the movement in American Sketchbook 3.	4	u.s.	In A, one slur from n. 1 to n. 6.
1	l.s.	In A and E, quaver rest over the second minim of the lower voice, omitted in our edition since redundant and based on the same passage in b. 2.	6, 46, 47	u.s.	✎ missing in A.
1–29,	l.s.	In A and E, the notation of the quavers in bb. 1–29 and 42–52 is not always consistent. In bb. 1–29 (<i>sempre legato</i>), the first quaver is mostly notated as a rest:  ; however, in some bars, the quaver has been notated as a note:  ; moreover, the quavers 2–4 are slurred together only in a few cases. In bb. 42–52 (<i>una corda</i>), on the contrary, the first quaver is mostly notated:  . The different notation of the same figurations in bb. 1–29 and 42–52 evidently depends on the different performance instruction at the beginning of two sections: in bb. 1–29, where <i>sempre legato</i> already indicates that the quavers have to be always performed slurred to the minim in the bass and to one another, the use of the first quaver as a note in unison with the minim of the lower voice beamed to the other three quavers as well as the slurring of the three quavers becomes redundant. In bb. 42–52 however, where <i>sempre legato</i> has been substituted by <i>una corda</i> , the use of the first quaver as a note in unison with the minim in the bass and the slurring of the three following quavers becomes necessary to indicate that the	9	u.s.	In A, one slur from n. 1 to n. 8, <i>rit.</i> and all accents ^ missing.
42–52	l.s.		11	b.s.	<i>a tempo</i> missing in A.
			14	u.s.	In A, unclear sign left of the upper note of the grace chord before beat 3, with a shape between a short arpeggio sign and a b.
			17	b.s.	In E, <i>cresc.</i> at beat 3, omitted in our edition, since redundant after the <i>cresc.</i> in b. 16. (In A, only <i>cresc.</i> in b. 17.)
			17, 18	l.s., UV	First half of the bar in A: 
			18	b.s.	string. in E after the first quaver probably due to lack of space. Our edition follows A.
			18	b.s.	In A, additional bar between bb. 18 and 19, not adopted by the definitive version in E:
					
			19	b.s.	In E, >> from n. 1. to n. 2 over the upper system, omitted in our edition according to A and since redundant over the <i>dim.</i> at beat 1.
			19	b.s.	pp in A under the lower staff after beat 3.
			19	b.s.	<i>rit.</i> in E after beat 3 probably due to lack of space. Our edition follows A.
			20	b.s.	pp in A.
			23	u.s.	Second slur missing in A.
			27	b.s.	<i>cresc.</i> begins in A after the first quaver probably due to lack of space.
			28	b.s.	f and <i>rit.</i> slightly shifted to the right in A due to lack of space after ◁.

28	u.s.	In E , second slur from n. 5 to n. 6, in our edition second slur from n. 5 to n. 8 based on the same passage in b. 9. (In A only one slur from n. 1 to n. 7.)	V Allegro		
28	u.s.	In A , accent > only over the last three quavers.	anacrusis b.s.		No metronome marking in E , adopted in our edition from A .
29	b.s.	In A , slurs in u.s. missing and l.s. not written out.	anacrusis b.s.		Tempo indication in A : <i>Vivace</i> ♩ = (80).
29	u.s.	In A and E , two beams for nn. 1–2 and 3–4, in our edition one beam for n. 1–4 based on the same passage in b. 10.	8a, 8b	u.s.	> on n. 1 missing in both bars in A and in b. 8b in E .
30	b.s.	<i>a tempo, un poco marcato</i> and all accents > missing in A .	14–16,	b.s.	In A , all dynamic markings missing.
34	b.s.	<i>accel.</i> missing in A .	18–20,		
36, 37,	b.s.	<i>rit.</i> missing in A .	40b, 43–5,		
50			48, 53–6		
37	u.s.	Slur and tie missing in A .	15–16	u.s.	In A , b. 15 and the first half of b. 16 not written out.
38	b.s.	<i>a tempo</i> missing in A .	16–22	u.s., UV	In A , staccato dots in b. 17 and accents > in all bars missing.
38, 39	l.s.	Accent > missing in A .	18	l.s.	Third triplet missing in A .
41	b.s.	<i>p</i> in A at the beginning of b. 40.	22	u.s., UV	In E , accent > on n. 2 and neither accent nor staccato dot on n. 3, our edition follows A and the similar passages in bb. 17 and 20.
42	b.s.	<i>a tempo</i> missing in A and E , added in our edition after the <i>rit.</i> in the previous bar according to similar passages in bb. 11, 20, 30, 38.	24	l.s.	Short < before second <i>fz</i> in A (between nn. 3 and 4).
43	b.s.	All slurs missing in A .	26	b.s.	< begins in A at beat 3 (due to the change of staff).
43	l.s.	In A and E , G-clef after the last note of the bar, in our edition G-clef before the last note in order to make clear that the last note is tied to the same pitch note at the beginning of the following bar.	26	u.s.	In A , accent > on nn. 1 and 4.
44, 45	u.s.	Accent > missing in A .	27–8	b.s.	< ends in E at the end of b. 27 due to lack of space in b. 28, our edition follows A .
45	l.s., UV	First half of the bar in A and AO :	28	b.s.	<i>rit.</i> and <i>a tempo</i> missing in A .
		 . Our edition follows E .	28	u.s.	‡ to d'' in chord 4 missing in A .
46, 47	b.s.	In A , lower voice of the upper staff and lower staff not written out, as well as slurs missing in the upper voice of the upper staff.	28–31	l.s.	In A , the noteheads of the lower notes 8 and 10 in b. 28 and of the lower notes 2, 4, 6, 8 in b. 29 are encircled to indicate that their performance is optional. This marking is not continued in b. 30 after the page break in A . However, the noteheads of the lower notes 6 and 8 in b. 30 and of the lower notes 2 and 4 in b. 31 are written in small size to indicate that their performance is optional. In E , the noteheads of the lower notes 8 and 10 in b. 28 and of the lower notes 2, 4, 6, 8 in b. 29 and 30 are printed in small type to indicate the same. However, this indication is not continued in b. 31. Our edition follows E in bb. 28–30 and A in b. 31.
48, 49	b.s.	Slurs in A missing or inconsistent.	32a	l.s.	Fermata over the chord missing in A .
50	b.s.	< in E until n. 4, in our edition until n. 5 according to A .	33, 37	u.s.	Slur in A ends shortly after n. 2.
50	b.s.	In A , <i>rit.</i> missing and no accents except for two >s on nn. 6, 7.	33, 35,	u.s.	<i>fz</i> in E : unclear position between nn. 1 and 2 because of lack of space, our edition follows A .
50	u.s.	Accent ^ on n. 5 missing in A and E , added in our edition based on the similar passages in bb. 9 and 28.	37, 39		
51	u.s.	Upper slur and lower tie from the double grace note to the double main note in E missing, added in our edition according to A .	35, 37,	u.s.	> missing in A .
51	b.s.	> missing in A and E , added in our edition based on the similar passages in bb. 10 and 29.	39		
51	b.s.	<i>a tempo</i> missing in A .	37, 38	u.s.	All tenuto markings missing in A .
51–2	l.s.	In A , slur from n. 3 to n. 6 in b. 52.	39	u.s.	Second slur missing in A .
53	u.s.	Slur missing in A .	40b	u.s.	Tenuto markings missing in A .
53	l.s.	Rest missing in A .	42–5	l.s.	In A , two slurs from b. 42 to n. 4 of b. 43 and from n. 5 of b. 43 until end of b. 45.
54	l.s.	<i>Ped.</i> missing in A .	44	u.s.	Tenuto markings over nn. 2 and 3 missing

		in A and E , added in our edition based on the similar passages in bb. 40b, 42, 43 and 45–7.	69–70	u.s., LV	Accent missing in A and E , in our edition ^ added based on the similar accents in A , bb. 66–8 (b.s.) and 69–70 (l.s.).
46–8	b.s.	Slurs and tenuto markings missing in A (except for the slur in u.s. of b. 46).	70	l.s.	Arpeggio sign in A , missing in E (probably overseen). Our edition follows A .
49	b.s.	<i>rit.</i> begins in A at beat 2.	70–71	b.s.	In A , ff in b. 70 (instead of ffz) followed by < until b. 71.
49	b.s.	In A , slurs in u.s. missing and slur in l.s. from n. 1 to n. 4.	71–2	u.s.	In E four trills with only one short wavy line after <i>tr</i> in the lower voice in b. 72 (no wavy lines for the other trills). In A one single <i>tr</i> in b. 71 with one single wavy line till the end of b. 72 in the upper voice and two <i>tr</i> with wavy line for each bar 71 and 72 in the lower voice. Our edition follows the notation of <i>tr</i> with one single wavy line over two bars in the upper voice in A also for the lower voice (also based on the < over two bars).
50	u.s.	Slur missing in E , added in our edition according to A .			
50–56	l.s.	Slurs missing in A .			
57	b.s.	ff missing in A .			
58a	b.s.	f missing in A .			
58b	b.s.	In E ff , in A no dynamic mark. Our edition follows A , since ff contradicts the > in b. 57 and the f in b. 58a.			
58b	u.s.	Ties missing in A .			
59	b.s.	<i>L'istesso tempo</i> and C missing in A .			
59–60	u.s.	All accents > missing in A .	73	l.s.	Arpeggio sign on n. 1 missing in E , added in our edition according to A .
60, 62	l.s.	Slur missing in A .			
64	l.s.	Accent > missing in A .	73–4	b.s.	In A , last four quavers in l.s. of b. 73 beamed two by two due to the change of clef in the middle of them, but all other quavers beamed four by four. In E , last four quavers in l.s. of b. 73 and in b.s. of the first half of b. 74 beamed two by two. In our edition all quavers beamed four by four as evidently intended by the composer in A .
66–8	b.s.	Accent ^ on all chords in A levelled to > in E . Our edition follows A .			
67–70	u.s.	In E , no wavy line after all <i>tr</i> due to lack of space. Our edition follows A .			
69–70	l.s.	Accent ^ on both chords in A levelled to > in E . Our edition follows A .			