Ivor Gurney

SONATA

in E-flat major · for Violin & Piano

edited by
Rupert Marshall-Luck
Gurney’s Sonata for Violin and Piano in E-flat major was composed and revised during 1918 and 1919; and was, therefore, begun in the shadow of the mental illness that was at that time beginning to manifest itself. On 4 July 1918, Gurney travelled to Napsbury War Hospital in St Albans, expressing, in a letter of the previous day to Marion Scott, his correspondent and champion of many years, his hope that ‘there may a Cathedral to look at through the window’. His hope was realised: the earliest mention of the Sonata is on a picture postcard of St Albans’ Abbey, again addressed to Scott and dated 24 August of the same year: ‘I have been hammering at a V[iolin] & P[iano] scherzo sitting in front of this’; and it appears that the movement was complete by 7th September 1918. The first movement, too, was begun at the War Hospital, having been started by 11th September 1918. Both these movements were revised in 1919, the reworkings being stimulated, perhaps, by the feelings of buoyancy and hope that Gurney was by then experiencing; and more specifically by his return, later that year, to the Royal College of Music, where he renewed his composition studies with Ralph Vaughan Williams. The manuscript of the later version of the Scherzo is dated ‘Jan Feb [sic] 1919’; and the manuscript of the revised first movement bears the legend ‘Revised July 1919’. The remaining two movements date from the same period: the finale was finished in May 1919 and the slow movement was evidently completed to Gurney’s satisfaction in September of the same year.

The Sonata is, by any standards, a large-scale work: cast in four movements, its design nonetheless carries a number of characteristics which serve to ensure its unification. One of the clearest of these is the key-structure: the outer two movements are cast in E-flat major; but the second and third in G major and C minor respectively. The tonic notes of these three keys, C, E-flat and G, outline a C minor triad, and this key persistently manifests itself on smaller scales within the work: it occurs, for instance, in the middle section of the Scherzo (bb.31ff); and is hinted by the violin’s prominent b-natural at its first entry of the Più allegro (b.3). Furthermore, the tonal relationship of the Scherzo to the Lento means the second movement acts as a large-scale dominant anacrusis to the following movement; and, in turn, thematic material from the Lento is used as the basis for the finale’s Introduction – indeed, melodic and harmonic cyclism play an important part in the Sonata.

The work has a dramatic breadth and sweep, its wide-ranging contours recalling in their outlines the undulations of Gurney’s beloved Gloucestershire hills; but the writing still allows space for detailed characterisation: layering and judicious doublings are used to build intensification without recourse to superfluity, and the violin part, in particular, is devised in such a way as to encourage the demarcation of different voicings within what, at first sight, appears to be a monadic line. With such a wealth of detail carried by the manuscript score, it is clear that the Violin Sonata in E-flat is a work over which Gurney laboured intensively; yet, miraculously, the result is not intensively laboured. The Sonata’s vivid colours and strikingly-delineated characters; its masterly building and development of over-arching textures; its authoritative accumulation and dissipation of weights and densities – all these contribute towards the work’s dramatic impetus and wide-ranging emotional impact.
The Editor is grateful to The Ivor Gurney Trust and to its Chairman, Mr Ian Venables, for their permission to edit and publish the Sonata; to the staff of the Gloucestershire Archives and to Mr Philip Lancaster, for their help in making available copies of the autograph manuscripts; and to Mr Matthew Rickard, for his meticulous proofreading of the score during the preparation of the work for performance and recording.

The World Première performance of the Sonata was given by Rupert Marshall-Luck (violin) and Matthew Rickard (piano) on 30th May 2011 at The English Music Festival; and the first recording of the work, made by the same artists, was released on the label EM Records (EMR CD011) in February 2013.
INTRODUCTION

(Lento (\(\text{L}^{}\))\]

\[\text{pp}\]

\[\text{p}\]

\[\text{PP}\]

\[\text{mp}\]

\[\text{P}\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]

\[\text{P}^\dagger\]
INTRODUCTION

[Lento (c)]]

---

5

11

mp

P

dim.

PP

18

Allegro

mp

26

33

mp cresc.

38

f

ff

5
INTRODUCTION

[Allegro]
ABBREVIATIONS AND DESIGNATIONS

Vn violin
Pf piano
RH right hand
LH left hand
b. bar

PITCH DESIGNATION

Pitches are assigned an octave using an adapted version of the Helmholtz system of notation. An octave is taken to range between Cs; and middle C is designated the symbol c\textsuperscript{\#}, the note an octave above middle C the symbol c\textsuperscript{\#\textsuperscript{\#}}, the note an octave below c\textsuperscript{\#}, and so on.

DESIGNATION OF CHARACTERS

Individual characters within a bar are identified by counting all notes (whether tied or not), rests and accidentals from the beginning of the bar: constituent notes within a chord are counted from the lowest note to the highest. Where there is need to identify a symbol that joins two characters (for instance, a slur or a tie), the symbol numbers involved are conjoined with the letter x. Thus, a slur that joins characters 3 and 5 of a particular bar would be identified by the expression 3x5. Where the symbols are in different bars, the symbol number follows the bar number, the two being separated by an oblique stroke. For example, the expression 18/6 x 19/2 would refer to an element that joins the sixth symbol of bar 18 and the second symbol of bar 19. The same means of reference is used to designate a specific symbol within the editorial note itself.
SOURCES

1st movement
1. The manuscript of the final version, written in ink with additions and alterations in ink and pencil.

No title page.

Given title above first system: ‘Violin Sonata in E♭’ Ivor Gurney.

Gloucestershire Archives; classmark: Gurney 24.4(6).

Written on 12- and 14-stave manuscript paper, some stamped ‘R.C.1’.

S1

2nd movement
1. The manuscript of the final version, written in ink with additions and alterations in ink and pencil.


Given title above first system: ‘Scherzo Violin Sonata in E♭ Ivor Gurney’.

Gloucestershire Archives; classmark: Gurney 24.4(5).

Written on 16-stave manuscript paper: no discernible stamps or watermarks. Pieces of paper have been pasted over several staves as a means of deleting the music written thereon.

2. A handwritten violin part, written in ink with additions and alterations in ink.

No title page.

Given title above first system: ‘Scherzo Ivor Gurney’.

Gloucestershire Archives; classmark: Gurney 24.4(4).

Written on 12-stave manuscript paper: no discernible stamps or watermarks.

From the type and the extent of corrections in both sources, S3 would appear to represent an earlier version; and S2 has, therefore, been used as the primary source. Nevertheless, S3 has been useful in resolving notes or passages that lack clarity in S2.

S2

3rd movement
1. The manuscript of the final version, written in ink with a few alterations in ink.

Given title on title page: ‘E♭ sonata/Slow mvt.’.

Given title above first system: ‘Slow Movement/Violin Sonata in E♭’.

Gloucestershire Archives; classmark: Gurney 24.4(11).

Written on 12-stave manuscript paper: no discernible stamps or watermarks. The title page bears the legend ‘Manuscript/Music Book’ with line-based decoration above and beneath; the page has a decorative frame and at the foot of the page is printed ‘Wallace Harris, Ltd., Piano & Organ Merchants, Gloucester’.

S4

4th movement
1. The manuscript of the final version, written in ink with a very few alterations in ink.

Given title on title page: ‘Sonata in E♭/for Violin and Piano/(Last mvt)/Ivor Gurney/Gloucester April/Buckley May/1919’

No title given above first system.

Gloucestershire Archives; classmark: Gurney 24.4(3).

Written on 12-stave manuscript paper, some stamped ‘The “Portland”’. 

S5
EDITORIAL POLICY

All amendments to the sources are indicated as follows: added or altered accidentals, notes and rests are printed in small type, with the exception of editorial accidentals which apply to the upper notes of trills: for the sake of clarity, these are enclosed within square brackets; editorial dots of addition, tempo indications and technical instructions are enclosed within square brackets; editorial articulations (staccato dots, tenuto lines etc.) are enclosed within square brackets; editorial dynamic markings such as cresc. and dim. are enclosed within square brackets; editorial dynamic markings such as f and p are printed in light type; editorial slurs, ties and dynamic hairpins are printed in dashed lines.

In cases where the notational conventions of the sources differ from those of modern practice, the latter has been preferred unless particular significance seems to be attached to the use of the original.

Where the need for a correction or addition is self-evident (in the case of a missing accidental or rest, for example), the necessary amendment has been supplied without further comment, other than by means of the indications detailed above. In all other cases, the reason for the amendment has been given in the Editorial Commentary.

EDITORIAL COMMENTARY

1ST MOVEMENT

<table>
<thead>
<tr>
<th>Bar no.</th>
<th>Symbol no.</th>
<th>Instrument</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1–2</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>Pf RH</td>
<td>Editorial slurs added by analogy with those given in Pf LH.</td>
</tr>
<tr>
<td>12–13</td>
<td></td>
<td>Vn</td>
<td>S1 gives two separate hairpin crescendi: the first finishing at the end of b.12, the second beginning at the start of b.13. However, this configuration appears to occur because of the page break that separates these two bars; the edition therefore combines them in a single hairpin.</td>
</tr>
<tr>
<td>17–19/2</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slurs added by analogy with those added in Pf RH (see note for bb.17–21/3).</td>
</tr>
<tr>
<td>17–21/3</td>
<td></td>
<td>Pf RH</td>
<td>In S1, the duration of these slurs is somewhat ambiguous. The slurring pattern presented in the edition has been selected because of its coincidence with the sequential melodic pattern, taking also into consideration the given beaming pattern of the quavers.</td>
</tr>
<tr>
<td>18</td>
<td></td>
<td>Pf</td>
<td>S1 places the direction mp on this bar’s fourth quaver, which appears to be erroneous, given the melodic pattern, the consequential phrasing, and the placing of the direction mf on the second quaver of b.19.</td>
</tr>
<tr>
<td>18/2,</td>
<td></td>
<td>Pf LH</td>
<td>S1 gives the quavers c, the two c’s a common stem with the g, c(b) and b respectively. The edition accords them separate stems in order to clarify the voicing and also by analogy with the notation of the remainder of b.19.</td>
</tr>
<tr>
<td>18/13 &amp;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19/1</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
19/4–20/3 Pf LH Editorial slur added by analogy with that added in Pf RH (see note for bb.17–21/1) and to allow for the given slur that begins on the fourth quaver of b.20.

23–24 Pf RH S1 extends the slur only to the end of b.23; the edition extends it by analogy with the slur given in the Pf LH and in the Vn. The given beaming pattern would also appear to indicate this phrasing.

31 Pf Editorial pedalling indication added with regard to the given articulation of this bar (pedalling markings in the preceding bars coincide very largely with slurs).

32 Pf Editorial pedalling indication added by analogy with that given in b.31; the duration has been decided using the same criterion as for the editorial addition of b.31.

35 Pf LH Editorial slur added by analogy with that given in Pf RH.

36 Vn Editorial slur added to make the articulation consistent with the legato nature of the remainder of the phrase; the given slur in the Pf would also render detached semiquavers incongruous.

36 14 Pf LH S1 gives this E as a crotchet; no dot of addition is given, and there is no quaver rest following the note. Either intention is, of course, possible; the solution adopted in the edition has been chosen because the following bar has an entirely different texture from those preceding: a lightening of the density at the end of b.36, occasioned by the release of the E, dovetails the two bars more effectively than would be the case if the E was sustained to the end of the bar.

46 3x6 Pf LH S1 gives a tie between the semiquaver g and the following quaver g. However, the edition suppresses this, making the articulation analogous to that given in the Pf RH; the fact that this fourth quaver beat occurs at the peak of a crescendo would also seem to indicate greater incisiveness than would be imparted were certain elements of the chords in question tied from the preceding quaver beat.

47 Pf LH Editorial slur added by analogy with that given in Pf RH and with that given in Pf LH in b.46.

59 Pf RH Editorial slur added as the legato articulation thus rendered is consistent with the overall mode of articulation of this passage.

66–67 Vn S1 gives a corrected version of these bars, which is written above the original stave. The correction has no slurs and the edition therefore reproduces the slur from the c of b.66 to the f of b.67 that is given in the original version. However, although the second slur of the original extends from the second semiquaver of b.67 to the f of the same bar, the sixth semiquaver of this bar is d; the alteration of this note to f in the revised version renders the original articulation impractical without the inclusion of a tie linking the two f's.

67 Pf S1 gives ties from the a of the c of; however, this is clearly an error, given the semiquaver rest with which b.68 begins.

78/6 Pf S1 gives all three notes a common stem; the edition assigns
the b♭ to a separate voice by analogy with the configuration of bb.77/13.

81-83  Pf LH  Editorial slur added by analogy with that given in Pf RH.
83-85  Pf RH  Editorial slur added by analogy with that given in Pf LH.
85-86  Pf RH  Editorial slur added by analogy with that given in Pf LH.
88    Pf LH  Editorial slur added by analogy with that given in Pf RH.
90-91  Pf RH  Editorial tie added by analogy with the given slur.
91-92  Pf LH  Editorial slur added in order to render the articulation of these semiquavers consistent with the legato nature of this passage.
94-95  Pf RH  Editorial slur added in order to render the articulation of these semiquavers consistent with the legato nature of this passage.
107/30- 108/2  Pf RH  S1 gives a tie linking the semiquaver b♭ to the quaver b♭; an obvious error.
111   Vn   S1 gives the quadruplet a single beam only; altered in edition in line with the conventions of modern notational practice. (Gurney writes two pairs of single-beamed duplets which span b.118 in its entirety.)
122    Pf   Editorial cresc. added by analogy with that given in Vn and to allow for the given mp at b.124.
129    Pf RH   S1 appears to assign the last three semiquavers of this bar to the LH, though placing them in the RH stave: this is evident in the downwards stems of the notes and by the lack of rests in the LH stave. The edition restores these notes to the RH for practical reasons (observe the registration of the melodic line in b.130).
130    Pf LH  Editorial slur added by analogy with that given in b.129/15–19.
131   Pf RH  Editorial slur added in order to render the articulation of these semiquavers consistent with the legato nature of this passage.
135   2    Pf RH  S1 gives d in upper voice as a quaver: an obvious error, given the rhythm of the lower voice and the alignment.
136  12–17  Pf  S1 gives these notes as quavers and crotchets: an obvious error, given the alignment of these notes with the semiquavers of the Vn.
136             Pf LH  Editorial slur added by analogy with that given in Pf RH.
138    1    Pf RH  S1 assigns the f to the LH stave: edition places the note in the RH stave for clarity of voicing with respect to the final semiquaver of b.137.
142   1–6  Pf RH  S1 gives all four notes of this chord a shared stem; edition assigns a voicing that is analogous to that given in b.141/4–6.
145    3    Pf LH  S1 assigns the b♭♭ to the RH stave; edition places the note in the LH stave by analogy with the note-distribution given in b.144/5–6.
149–159 Pf LH  Editorial slurs added by analogy with those given in Pf RH.
158    Pf   S1 places ppp on the last quaver of the bar, presumably to
coincide with the same dynamic direction in the Vn. To place the direction at the beginning of the note seems more fitting for the nature of the instrument.

160 4 Pf  S1 assigns the d\textsuperscript{4} to the RH stave; edition places the note in the LH stave for clarity of voicing with respect to b.157.

164 Pf RH  Editorial slurs added by analogy with those given in Pf LH.

165 1 Pf LH  S1 assigns the b\textsuperscript{3} to the RH stave; edition places the note in LH stave for the sake of visual clarity.

168 Pf LH  Editorial slur added by analogy with that given in Pf RH.

171–172 Pf LH  S1 gives slur only over 2nd and 3rd quavers of b.170; editorial slur added by analogy with that given in Pf RH and its extent altered to allow for the tie joining the a\textsuperscript{4}s at b.171/5–6.

178 3 Pf LH  S1 gives a\textsuperscript{3} as dotted quaver: an obvious error.

178–179 Pf LH  Editorial slur added by analogy with that given in Pf RH.

181 Pf RH  Editorial tie added by analogy with that given in Pf LH.

182–183 Pf LH  Editorial slur added by analogy with that given in Pf RH.

183–184 Pf RH  Editorial slur added by analogy with those given in the remainder of b.184.

185 Pf RH  S1 assigns the g\textsuperscript{3} to the LH stave; edition places the note in RH stave by analogy with the note-distribution given in b.184.

186 Pf RH  Editorial slur added to render the articulation of this voice analogous to that of the upper voice.

188 Pf RH  Editorial slurs added by analogy with those given in Pf LH; such slurs are also consistent with the overall legato nature of this passage.

188 Vn  Editorial slur added by analogy with that given in Pf LH; such a slur is also consistent with the overall legato nature of this passage (cf. b.190).

192 Pf  S1 gives hairpin only over the first four quavers of this bar; edition extends it over the entire bar to allow for the given mp at b.193.

197 Pf LH  Editorial slur added by analogy with that given in Pf RH.

198 Pf LH  Editorial tie added by analogy with that given in Pf RH.

199 1–9 Pf LH  S1 assigns these three quavers to the RH stave; edition places the notes in LH stave for the sake of visual clarity.

201 Pf LH  Editorial slurs added by analogy with those given in Pf RH.

214–217 Pf LH  Editorial slur added by analogy with that given in Pf RH.

231 Pf LH  Editorial slur added in order to render the articulation of these semiquavers consistent with the surrounding slurs; such articulation also enhances the hemiola figure which characterises this bar.

235 Vn  Editorial cres. added by analogy with that given in Pf and to allow for the given ff at b.236.

236 Pf LH  Editorial accents added by analogy with those given in Pf RH.
240–241  Pf LH  Editorial tie added by analogy with that given in Pf RH.

244  Pf RH  S1 has slurs linking the notes in the second and third beamed groups of semiquavers; however, these appear to have been superseded by the longer slur given in the edition. (There are no analogous shorter slurs in Pf LH.)

245  Pf RH  Editorial slurs added by analogy with those given in Pf LH.

246  Pf  Editorial slurs added by analogy with those given in Pf LH in the surrounding bars.

247  Vn  S1 gives the quadruplet a single beam only; altered in edition in line with the conventions of modern notational practice. (cf. b.111.)

248  Pf LH  Editorial slur added by analogy with those given for the rhythmically-parallel figures in b.250.

250  Pf  Editorial dim. added by analogy with that given in Vn; also to allow for the given p at b.251.

255–257  Pf RH  Editorial slur added by analogy with that given in Pf LH.

257–258  Pf LH  Editorial slur added by analogy with that given in Pf RH.

SECOND MOVEMENT

In this movement, Gurney at times indicates a complete bar’s rest with a crotchet and a quaver rest: the edition alters the notation of these bars in accordance with modern convention.

<table>
<thead>
<tr>
<th>Bar no.</th>
<th>Symbol no.</th>
<th>Instrument</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pf</td>
<td></td>
<td>Editorial p added by analogy with that given in Vn.</td>
</tr>
<tr>
<td>2</td>
<td>Vn</td>
<td></td>
<td>The staccato dots appear in S2 only.</td>
</tr>
<tr>
<td>2</td>
<td>Pf LH</td>
<td></td>
<td>Editorial staccato dot added by analogy with that given in b.1.</td>
</tr>
<tr>
<td>3</td>
<td>Vn</td>
<td></td>
<td>The direction simile appears in S2 only.</td>
</tr>
<tr>
<td>10</td>
<td>Vn</td>
<td></td>
<td>In S2, this bar is added above the system as an insertion; it appears within the stave in S3. No corresponding bar for Pf is given; the only safe assumption is that Gurney intended this bar for Vn alone.</td>
</tr>
<tr>
<td>26</td>
<td>Vn</td>
<td></td>
<td>Editorial p added by analogy with that given in Pf.</td>
</tr>
<tr>
<td>27</td>
<td>Vn</td>
<td></td>
<td>Editorial pp added by analogy with that given in Pf.</td>
</tr>
<tr>
<td>31–32</td>
<td>Pf LH</td>
<td></td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>32–34</td>
<td>Pf LH</td>
<td></td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>31</td>
<td>Vn</td>
<td></td>
<td>The direction arco appears in S3 only.</td>
</tr>
<tr>
<td>31</td>
<td>Vn</td>
<td></td>
<td>S2 gives g e as a quaver.</td>
</tr>
<tr>
<td>32</td>
<td>Vn 7</td>
<td></td>
<td>No natural-sign preceding b in S2.</td>
</tr>
<tr>
<td>39</td>
<td>Pf RH</td>
<td></td>
<td>MS gives es as quaver: an obvious error.</td>
</tr>
<tr>
<td>36–38</td>
<td>Pf LH</td>
<td></td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>39–40</td>
<td>Pf</td>
<td></td>
<td>Editorial hairpin diminuendo added by analogy with that given in Vn.</td>
</tr>
<tr>
<td>44</td>
<td>Pf RH</td>
<td></td>
<td>Editorial tie added by analogy with that given in Pf LH.</td>
</tr>
</tbody>
</table>
| 47      | Pf RH 4    |            | MS gives the a3 a common stem with the octave f2 f2, thus rendering it a semiquaver triplet in duration. However, as a tie links this a3 with that which of the second quaver beat,
the edition gives the a\textsuperscript{j} of b.47/1 as a quaver, a separate note stem being used for this note and for the a\textsuperscript{j} of b.47/2.

<table>
<thead>
<tr>
<th>Bar no.</th>
<th>Symbol no.</th>
<th>Instrument</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>53</td>
<td></td>
<td>Pf RH</td>
<td>Editorial staccato dots added by analogy with those given in Pf LH.</td>
</tr>
<tr>
<td>66</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>67</td>
<td>2x5</td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>67</td>
<td></td>
<td>F</td>
<td>Editorial cresc. added to allow for the given f at b.68/2; also by analogy with that given in Vn.</td>
</tr>
<tr>
<td>67–69</td>
<td></td>
<td>Pf RH</td>
<td>Editorial slur added by analogy with that given in Pf LH.</td>
</tr>
<tr>
<td>70</td>
<td>2</td>
<td>Vn</td>
<td>S2 gives c\textsuperscript{2} as quaver: an obvious error.</td>
</tr>
<tr>
<td>71</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>71</td>
<td></td>
<td>Pf RH</td>
<td>Editorial slur added by analogy with that given in Pf LH.</td>
</tr>
<tr>
<td>73</td>
<td></td>
<td>Vn</td>
<td>Beaming from S3, as this elucidates the phrasing.</td>
</tr>
<tr>
<td>83</td>
<td></td>
<td>Vn</td>
<td>S2 inserts a semiquaver rest between the c\textsuperscript{2}/e\textsuperscript{1} and the quaver rest: an obvious error.</td>
</tr>
<tr>
<td>86</td>
<td></td>
<td>Vn</td>
<td>Editorial \textit{p} added by analogy with that given in Pf.</td>
</tr>
<tr>
<td>86–87</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
</tbody>
</table>

THIRD MOVEMENT

<table>
<thead>
<tr>
<th>Bar no.</th>
<th>Symbol no.</th>
<th>Instrument</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td></td>
<td>Pf RH</td>
<td>S4 gives all notes in this bar except the final quaver (e\textsuperscript{3}) in the upper stave; for the sake of clarity, the edition reproduces them entirely in the left-hand stave (compare b.4, the layout of which corresponds exactly to that of S4).</td>
</tr>
<tr>
<td>2</td>
<td>9–11</td>
<td>Pf LH</td>
<td>S4 gives these notes as three semiquavers; altered by analogy with b.4, as these bars are parallel melodically.</td>
</tr>
<tr>
<td>10</td>
<td>3–5</td>
<td>Vn</td>
<td>S4 beams first three quavers of this bar together and the following six semiquavers together. Although this enhances the phrasing, it lacks metrical clarity: the solution adopted in the edition attempts to capture the former characteristic of the original notation without the latter drawback.</td>
</tr>
<tr>
<td>15</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>22</td>
<td></td>
<td>Pf LH</td>
<td>In S4, this slur extends over the entire bar; the edition places the end of the slur on the b\textsuperscript{2} that begins the third beat, as this is consistent with the slur that links the last three semiquavers of the bar (this articulation also ensures that these three notes have the character of an anacrusis to the phrase which follows).</td>
</tr>
<tr>
<td>24</td>
<td></td>
<td>Pf RH</td>
<td>Editorial slurs added by analogy with those given in b.23; also with regard to the legato nature of this phrase.</td>
</tr>
<tr>
<td>33 &amp; 34</td>
<td></td>
<td>Pf LH</td>
<td>In S4, the slurs extend over the entire bar; the edition places their ends on the crotchets that constitute the second beat of the bar, as this is more consistent with the slur that is given in the RH.</td>
</tr>
<tr>
<td>43–44</td>
<td></td>
<td>Pf RH</td>
<td>S4 shows the slur extending only through b.43; the edition extends it to the first quaver of b.44, consistent with the tie that links this note to the preceding quaver.</td>
</tr>
<tr>
<td>45</td>
<td></td>
<td>Vn</td>
<td>S4 has no slur over the last three semiquavers of this bar;</td>
</tr>
</tbody>
</table>
however, a continuation slur is marked to end on the first semiquaver of b.46 (bb.45 and 46 are separated by a page break). The slur of the edition has been added in recognition of this; it is also consistent with the legato nature of this passage.

46 1 Pf RH S4 places the c♯ in the LH stave; edition places this note in the RH stave for consistency with the layout of b.45.

48–49 Pf S4 has two separate hairpin crescendis, one in b.48, the other in b.49. However, it seems likely that the notation is such because of the line break that occurs between these two bars; as such, the edition combines them into a single hairpin.

50 Pf RH S4 extends slur only to g♯/g♯; as it appears to be a phrasing indication, the edition extends it to the end of the bar, making it analogous to that given in Pf LH.

53 Pf LH Editorial phrase-mark added by analogy to those given in the surrounding bars.

70 Pf RH S4 gives the g♯ of this bar in the LH stave; the edition places it in the RH stave, consistent with the notation of the preceding bar.

72 Pf LH Editorial slur added by analogy with that given in Pf RH.

72–73 Vn S4 has two separate hairpin crescendis, one in b.72, the other in b.73. However, it seems likely that the notation is such because of the line break that occurs between these two bars; as such, the edition combines them into a single hairpin.

72–73 Pf See note for bb.72–73, Vn.

73–74 Pf LH Editorial slur added by analogy with that given in Pf RH.

75 Pf RH Editorial tie added by analogy with that given in bb.75–76; also for consistency with the given slur linking the e♭ to the d♯.

75–76 Pf LH Editorial slurs added by analogy with those given in Pf RH.

80–81 Pf LH S4 appears to indicate a tie from the C♭ of b.80/3: an obvious error, given the absence of this note at b.81/1.

83 Pf LH Editorial slur added by analogy with that given in Pf RH.

88 Pf LH Editorial slur added by analogy with that given in Pf RH.

89 Pf LH S4 appears to place a slur across the whole bar; the edition begins the slur on the second semiquaver, thus enhancing the change of harmony at this point.

94 18 Pf RH S4 places the g♭ in the LH stave; the edition places this note on the RH stave in order to retain the pattern established by the previous two beats.

100 1–3 Pf RH Although S4 gives all three notes of the first semiquaver a common stem, the edition separates the stems in order to enhance the voicing with respect to the previous bar.

105 9–11 Pf LH S4 gives all three notes a common stem; the edition separates the stems in order to enhance the voicing with respect to the first two beats of the bar.

120 Vn Editorial mf added by analogy to that given in Pf; similarly parallel dynamic indications are given at b.122.

139 Pf Placing of pp in S4 is doubtful: the edition places it on the
third crotchet of the bar to coincide with the given *pp* of the Vn.

140  Pf RH  Editorial slur added by analogy with that given in Pf LH.

142  Pf LH  Editorial tie added by analogy with the articulation given in Pf RH: to reiterate the E♮ whilst sounding the E♭, could result in a chord that is unbalanced with respect to the single b♭ sounded by the Pf RH – especially inappropriate, given the metrical placing of the chord in question.

145  Pf LH  Editorial slur added by analogy with that given in Pf RH.

146–147 Pf LH  Editorial phrase-mark added by analogy with that given in Pf RH, the melodic line of which the LH doubles during these beats.

149  Pf  Editorial tie added by analogy with that given.

149  Pf  Editorial slur added by analogy with that given.

154–155 Pf LH  The original reading in S4 places a tie between the C♯ of b.154 and of b.155. However, the two bars straddle a line-break and Gurney has deleted the tie that precedes the C♯ of b.155 without deleting that which follows the C♯ of b.154. The edition deletes the tie, rather than reinstating it, on the assumption that Gurney intended an audible down-beat at the beginning of b.155.

FOURTH MOVEMENT

<table>
<thead>
<tr>
<th>Bar no.</th>
<th>Symbol no.</th>
<th>Instrument</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td></td>
<td></td>
<td>No tempo marking is given in S5 for the Introduction. The editorial suggestion derives from this section’s melodic association with the slow movement; but, because of the doubling of the note values here with respect to the earlier movement, it is recommended that, in performance, the <em>Lento</em> pulse is applied to the minim, rather than to the crotchet.</td>
</tr>
<tr>
<td>0</td>
<td></td>
<td>Vn</td>
<td>Editorial <em>pp</em> added by analogy with the dynamic direction given in Pf., b.1; also to allow for the given hairpin cresc. in Vn, bb.1–2 and the ensuing given <em>p</em> in b.3.</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>Pf LH</td>
<td>Editorial tie added by analogy with that given in Pf RH and with that between the E♭s in Pf LH.</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>Pf LH</td>
<td>Editorial slur added by analogy with that given in Pf RH.</td>
</tr>
<tr>
<td>8</td>
<td>4</td>
<td>Pf LH</td>
<td>S5 places d♭ on RH stave; edition places the note on the LH stave for the sake of visual clarity.</td>
</tr>
<tr>
<td>10</td>
<td>6</td>
<td>Pf RH</td>
<td>S5 places f on LH stave; edition places the note on the RH stave for the sake of visual clarity.</td>
</tr>
<tr>
<td>22–23</td>
<td></td>
<td>Pf RH</td>
<td>Editorial tie added by analogy with that given in Pf LH.</td>
</tr>
<tr>
<td>23–24</td>
<td></td>
<td>Pf RH</td>
<td>Editorial slur added by analogy with that given in Pf LH.</td>
</tr>
<tr>
<td>25</td>
<td>5</td>
<td>Pf</td>
<td>S5 gives this rest as a minim; possibly the first chord of b.25 was a later addition.</td>
</tr>
<tr>
<td>40</td>
<td></td>
<td>Pf LH</td>
<td>Editorial tenuto marks added by analogy with those given in Pf RH.</td>
</tr>
</tbody>
</table>
41  
1  
Pf LH  
Editorial staccato dot added by analogy with that given on the E♭/B♭ and in Vn.

48  
Pf LH  
Editorial slur added by analogy with that given in Pf RH.

49–50  
Pf LH  
Editorial slurs added by analogy with those given in Pf RH.

52  
8  
Pf LH  
S5 gives a♮ as a crotchet: an obvious error.

60  
1  
Pf RH  
S5 places b♭ on LH stave: edition places the note on the RH stave by analogy with the placement of the notes at b.59 (a line-break separates the bars in question).

64  
Pf  
Editorial cresc. added by analogy with that given in Vn and to allow for the given f at b.65.

70  
Pf LH  
Editorial dot of addition added by analogy with that given in Pf RH on c♯.

76–77  
Pf LH  
Editorial slur added by analogy with that given in Pf RH, the melodic line of which the LH doubles at the tenth.

78–82  
Pf LH  
Editorial slur added by analogy with that given in Pf RH, the melodic line of which the LH largely doubles at the tenth.

83  
9x12  
Pf RH  
Editorial slur added by analogy to those given at b.82/6x9 and b.83/3x6.

83  
9x11  
Pf LH  
Editorial slur added by analogy to those given at b.82/8x10 and b.83/3x6.

84  
2  
Pf RH  
S5 places g♯ on LH stave: the placing in the edition clarifies the voicing with respect to the previous bar.

90  
Pf LH  
S5 gives both f as minim: edition alters their length to dotted crotchets to allow for their following quaver reiterations.

90  
Pf LH  
Editorial slur added to reflect the articulation given in the lowest voice; such articulation is also consistent with the overall legato nature of this passage.

92  
Pf RH  
Editorial slur added by analogy with that given in the second half of the bar: the melodic parallel also justifies the addition.

101  
5  
Pf LH  
S5 places e♯ on RH stave: edition places the note on the LH stave by analogy with the placement of the notes at b.100 (a line-break separates the bars in question).

105  
Pf  
S5 gives mf on the second crotchet beat; however, this reiterates that given at b.104, which appears to have been added later, at the same time as corrections made to this passage; and may therefore be regarded as representing the composer’s final decision. The dynamic direction given in S5 at b.105 has therefore been suppressed in the edition (the chord at the second crotchet of b.105 will have prominence by virtue of its registration).

120–121  
Pf LH  
Editorial slur in lower voice added by analogy with that given in upper voice.

140  
7  
Pf LH  
The d♯ is conjectural, as the final quaver of the bar is obscured in S5.

142  
Pf RH  
Slur extended back to 142/6 by analogy with the slur duration given in Pf LH.

142–143  
Pf RH  
S5 gives a tie/slur over the barline: however, this appears to
be associated with an earlier, subsequently corrected version of these bars and is, therefore, suppressed in the edition. (Pf LH has an analogous marking, but this has been crossed through, presumably by the composer.)

145  Pf LH  S5 gives a slur over the quavers: this has been suppressed in the edition by analogy with the articulation given in b.146.

152  Pf LH  Editorial slur added by analogy with those given in the surrounding bars.

167  Pf LH  Editorial slur added by that given in Pf RH.

176 5  Pf RH  S5 assigns a to LH: edition places the note in RH stave in order to elucidate the voicing with respect to the following beats.

182  Vn  Editorial hairpin cresc. added to allow for the given f at b.183.

182  Pf  Editorial f added by analogy with that given in Vn at b.183.

186  Pf  Editorial ties added by analogy with that given between c's.

187  Vn  Editorial ff added for consistency with the given ff in Pf.

192  Pf LH  Editorial slur and dot of articulation added by analogy with those given in Pf RH.

197  Pf LH  Tenuto line added by analogy with that given in Pf RH.

208  Pf RH  Editorial tie added by analogy with that given in Pf LH.

212–213  Pf LH  S5 gives slur starting from a (b.213/1); the editorial extension added for consistency with the articulation of Pf RH.

215  Pf LH  Editorial slur added for consistency with articulation given in Pf RH.

217  Pf LH  Editorial slur added by analogy with that given in Pf RH.

219  Pf RH  Editorial tie added by analogy with that given in Pf LH.

221  Pf LH  Editorial slur added by analogy with that given in Pf RH.

225  Pf RH  Editorial slur added by analogy with that given in Pf LH.

232  Pf RH  S5 gives g as a minim; however, this note, with the following f, doubles in pitch the top voice of the LH. An editorial alteration of the g to a dotted minim therefore seems justified: the f is assigned to the same second voice in order to highlight the parallel.

246  Pf LH  S5 places e\textsuperscript{f} on RH stave: editorial placement allies the note more closely to the following, with which it forms a melodic line that doubles at the tenth the line formed by the crotchets of the RH stave. (See also b.248 for a parallel editorial decision; the editorial slurs of bb.246–248 have been inserted in an attempt to enhance the voicing.)

252 8 & 10  Pf RH  S5 places a\textsuperscript{g} and b\textsuperscript{g} on LH stave: editorial alteration made in order to keep the placement consistent with that of the following bar, which closes the phrase.

254  Pf RH  Editorial tie added by analogy with that given in Pf LH.

255  Pf LH  Editorial tie added by analogy with that given in lower voice.

258–259  Pf LH  Editorial slur added by analogy with that given in Pf RH.

260  Pf LH  Editorial slur added by analogy with that given in Pf RH.

265  Vn  Editorial pp added by analogy with that given in Pf.
278  Pf RH  Editorial slur added by analogy with that given in upper voice of Pf RH.
279  Pf LH  Editorial slur added for consistency with articulation given in Pf RH.
280  Pf LH  Editorial slur added by analogy with that given in Pf RH.
280–281  Pf LH  Editorial slur added by analogy with that given in upper voice of Pf LH.
294  Pf  Editorial cresc. to allow for the given mf at b.296 and also by analogy with that given in Vn.
297  Pf  Editorial cresc. added to allow for the given f at b.298 and also by analogy with that given in Vn.
298  Pf LH  Editorial slur and articulations added by analogy with those given in Pf RH.
300  Pf LH  S5 gives A♯; however, this note does not exist on most pianos. In the event of the work being played on an instrument other than a Boesendorfer, it is suggested that the B♭ of b.299/9 is also omitted (the notes in question are printed in small type).
300  Pf LH  Editorial articulations added by analogy with those given in Pf RH.
301  Pf LH  S5 places these notes in the RH stave: their placing in the edition clarifies the voicing.
305  Pf LH  S5 gives A♯; an obvious error.
311–312  Pf  S5 gives slurs from Pf. LH: b.311/6 to b.311/18 (upper voice of the LH); and from Pf LH: b.312/5 to Pf RH: b.312/12 (upper voice of the LH, moving to the RH). The editorial alterations to these slurs enhance the phrasing, that running from Pf LH: b.311/6 to b.312/5 coinciding with that given in the lower voice of Pf LH; and that beginning at Pf RH: b.312/3 coinciding with the given ff.
312  Vn  S5 gives tenuto line on e♯; having consideration to the tie that links this note with the preceding, this articulation has not been retained in the edition.
316  Pf  S5 appears to place dynamic indication on the first beat of the bar, coinciding with the E-major chord; the edition places the direction to coincide with the F♯/F♯, thereby enhancing the phrasing.
318  Pf  S5 gives tenuto line on the first chord of this bar: having consideration to the tie that links this chord with the preceding, this articulation has not been retained in the edition.
318  Pf RH  Editorial tenuto mark added by analogy with that given on b♭.
319  Pf LH  Editorial accent added by analogy with that given in Pf RH.
319  Pf LH  Editorial tenuto marks added by analogy with those given in upper voice of Pf LH.
320  Pf LH  Editorial accent added by analogy with that given in Pf RH.