

# Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák

(Fourth Revised Draft)

## Introduction

The New Complete Edition of Dvořák's works (*Antonín Dvořák, Nové souborné vydání. Antonín Dvořák, Neue Gesamtausgabe. Antonín Dvořák, The New Complete Edition*, Abbreviation: NDE), produced by Editio Bärenreiter Praha publishing house, is a scholarly edition, but one that is intended also for the practical musical use, of all his complete, incomplete, and fragmentary works, versions and arrangements, based on surviving manuscript and printed sources, prepared according to the methods of textual criticism and musical philology customary today. In its content and editing, this New Dvořák Edition – which will also include several volumes of Dvořák's sketchbooks and other sources in facsimile with commentary – replaces the “old” complete edition begun in 1954 but still not yet complete.<sup>1</sup>

The Editorial Principles for the New Dvořák Edition incorporate experience from comparable editorial projects and editorial guidelines, especially the new complete editions of the works of Robert Schumann, Johannes Brahms, and Pyotr Ilyich Tchaikovsky as well as the complete edition of the works of Richard Wagner and the critical edition of works by Giacomo Meyerbeer.<sup>2</sup> They also take into consideration the results of the newest research on Dvořák sources and Dvořák philology, which, given the broader source base, require the application of qualitatively new methods and philology.<sup>3</sup>

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<sup>1</sup> *Antonín Dvořák. Souborné vydání – Gesamtausgabe – Complete Edition – Edition complete*, edited by the Commission for the Publication of the Works of Antonín Dvořák consisting of Otakar Šourek, František Bartoš (chair), Jan Hanuš (editor in chief), Jiří Berkovec, Jarmil Burghauser, Antonín Čubr, Ladislav Láska, Antonín Pokorný, and Karel Šolc, Prague 1954 (=1955) and following.

<sup>2</sup> Cf. Bernhard R. APPEL and Joachim VEIT (eds.), *Editionsrichtlinien Musik*, Kassel 2000, especially pp. 31–63, 217–48, 305–36, and 351–60, and Thomas KOHLHASE et al. (eds.), *Editionsrichtlinien der Neuen Čajkovskij-Gesamtausgabe (NČE). Mitteilungen der Tschaikowsky-Gesellschaft. Sonderheft 1*, Tübingen 2001, pp. 5–35.

<sup>3</sup> Cf. *Hudební věda [Musicology] 37, 1–2/2000*, pp. 2–59 (= Papers from the International Musicological Seminar *Antonín Dvořák – Status of the Complete Critical Edition*, Prague 28–29 May 1999, ed. Jarmila Gabrielová), as well as proceedings of an international seminar on problems in editing Dvořák's works (Prague, 27–28 May 2001 and 25 May 2002) and other internal studies prepared in the framework of the scholarly project *Příprava a zahájení nového souborného kritického vydání děl Antonína Dvořáka* [Preliminary and Opening Phase of the New Critical Edition of the Complete Works by Antonín Dvořák]; this project was supported by the Ministry of Culture of the Czech Republic in 2000–2004 and implemented by the Institute of Musicology (since January 1, 2003: Institute of Ethnology) of the Academy of Sciences of the Czech Republic in cooperation with the Institute of Musicology of the Charles University and the Antonín Dvořák Museum in Prague under the leadership of Jarmila Gabrielová.

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## 1. General Provisions

The New Complete Edition of the Works of Antonín Dvořák is a scholarly, historically critical complete edition, which is also intended as a text-critical edition for practical musical use. It comprises the composer's complete musical output including versions preserved in their entirety, completely-reconstructible versions, unfinished works, and works surviving only as fragments as well as sketches and drafts. In some cases, especially where the full scores of some of the operas are concerned, this will be the first publication.

The principles presented here are understood as the basis for the editorial work on the New Dvořák Edition and are binding for all editors. They may be developed further and expanded during the course of project.

## 2. Structure of the Edition

The New Dvořák Edition is divided into seven series and is presently expected to include about sixty-five volumes of music. In some cases, depending on size, volumes may be joined together or, especially in the case of the stage works, divided into sub-volumes.

The following set of series is envisioned:

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|-------------|---|
| Series I:   | Stage works   |
| Series II:  | Oratorios, cantatas, and other vocal works with orchestra or with organ   |
| Series III: | Orchestral works<br>III/A: Symphonic works<br>III/B: Concertos and concertante works for solo instrument and orchestra<br>III/C: Orchestral compositions and arrangements |
| Series IV:  | Chamber music<br>IV/A: Chamber music for strings<br>IV/B: Chamber music with piano or harmonium   |
| Series V:   | Songs and choruses  |
| Series VI:  | Piano compositions for two or four hands  |
| Series VII: | Miscellaneous and supplements   |

(A list of the contents of individual series and volumes will be published separately.)

For operas and other vocal works with orchestra, as well as for concertos and other works for solo instrument and orchestra (Series I, II, and III/B), the New Dvořák Edition will include piano reductions in addition to the full scores.

The Series VII (Miscellaneous and Supplements) is expected to include volumes of facsimiles, e.g. of the "American Sketchbooks", in which each selected source will be published in facsimile and, optionally also, in diplomatic transcription.

### 3. Structure of Individual Volumes

In each volume, the following sections follow the title pages:

- contents of the volume,
- a standard preface by the management of the edition,
- an introduction by the editors of the volume pertaining to its contents,
- facsimiles (see 3.4 below),
- contents of individual works, i.e. the ordering of their movements, scenes, or numbers,
- a list of roles, vocal parts, and instrumentation (for works in Series I, II, and III),
- the text-critically-edited musical text of the work(s) contained in the volume,
- where necessary, an addendum to the main musical text with commentary,
- a Critical Report.

#### 3.1. Languages of the Edition

The title of the volume, the standard preface, and the introduction to the volume are given in English, Czech, and German. The Critical Report is published in Czech and English; the editorial notes (e.g. list of alternate readings) appear in English only. In the main musical section texts that Dvořák set to music are given in their original languages, i.e. in Czech, German, English, or Latin. In the addendum to the musical text Czech, German, English, and/or Latin may be used; see also under 3.7 and 6.3 below. Italian is used only for tempo and performance instructions, and for modern designations of instruments and voices and their abbreviations in the musical text section.

#### 3.2. Title Pages and Contents

The content and title pages of volumes are determined by the Management of the New Dvořák Edition in agreement with the publisher. The title pages contain:

- the title of the Complete Edition, the institutions under whose auspices the Complete Edition is prepared,
- an indication of the series, an indication of the subgroup if necessary, volume number, and publisher;
- the title of volume, opus and/or catalogue numbers of works, the editors of volume, publisher, order number (if assigned) for requesting copies; and
- colophon: Editorial Board and Management of the Edition, sponsors, the reservation of rights, and copyright line.

The titles of the volumes give both the opus number (if it exists) and the number according to Jarmil Burghauser's Thematic Catalogue.<sup>4</sup> Works without opus number are given only with their Burghauser number. The editors of the volume prepare a list of contents of the volume showing titles of works including opus numbers and Burghauser numbers as well as (for larger works) the titles of numbers and movement designations.

#### 3.3. Preface and Introduction

The standard preface (*Preface*) by the Management of the Edition, which is the same for all volumes, summarises the basic goals, editorial principles, and structure of the New Complete Dvořák Edition.

The foreword to the volume by its editors (*Introduction*) must describe the content and organisation of the given volume, and supply the most important information about the origin, dating, manner of transmission, and source situation as well as specific problems and new discoveries relating to the

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<sup>4</sup> Jarmil BURGHAUSER, *Antonín Dvořák. Thematic Catalogue. Bibliography. Survey of Life and Work*, 2nd ed., Prague 1996.

edition being presented. At the end thanks are expressed to institutions and/or individuals. Analytical, style-critical, and aesthetic interpretations should be avoided, as should any overlap with the standard preface and the Critical Report.

### 3.4. Facsimiles

The musical manuscript facsimiles, chosen by the editors of the given volume, as a rule reproduce the first page of the autograph and additional passages that document vividly specific issues pertaining to the sources for, and editing of, the works presented. For works in Series I, II, and V, selected pages from literary texts a.o. may be given in facsimile as well.

### 3.5. Main Musical Text

The main musical text of the volumes presents Dvořák's compositions in their entirety. Any passages the composer eliminated or which he added at a later date (e.g. numbers in an opera), as well as multiple or alternate versions of parts of these works, are given in an addendum.

The musical text is described in greater detail in Section 5 below.

### 3.6. Critical Report

The Critical Report is published at the end of the given volume. In volumes containing stage works or other large vocal works it may, in view of its size, be published as a separate sub-volume, but always simultaneously with the corresponding volume of music or the last sub-volume of music.

The Critical Report presents and explains as briefly as possible, in tabular form, the source situation and problems therewith in association with editorial work.

The Critical Report is described in greater detail in Section 7 below.

### 3.7. Addendum to the Main Musical Text with Commentary

In volumes presenting stage works and large vocal works (Series I, II, and V) the texts set to music are printed as an addendum to the main musical text together with literal translations in prose; see also Section 6.1 below. In the case of the overture and incidental music to *Josef Kajetán Tyl*, Op. 62 (Series I/7), a synopsis of the play of the same title by F. F. Šamberk is given as an addendum. In volumes containing programmatic instrumental works (the symphonic poems after Karel Jaromír Erben, Op. 107–110 in Series III/A), the literary bases and the composer's own programmatic sketches are published as an addendum together with literal translations in prose.

For more information on the translations of texts see Section 6.3 below.

The contents and arrangement of addenda and commentary thereon are determined for each volume by its editors together with the Management of the Edition.

## 4. Assessment of Sources and the Main Musical Text

The choice of source(s) taken as the basis for editing the main musical text is based on a study of all surviving primary and secondary sources. The goal of this edition is to present a musical text that shows the highest possible degree of authenticity i.e. that best represents the intentions of the composer.

The study of sources to date indicates that in most cases it is not feasible to make a meaningful edition based on a single (main) source. For works published during the composer's lifetime it is often

impossible to give a complete answer to the questions of whether and to what degree the first editions may be considered authorised. For works published posthumously or still unpublished today, the source situation and manner of transmission of the musical text are often complicated (for example *Dimitrij*, B 127). The question of evaluating the preserved sources for the edition must be handled separately in each case.

In preparing the edition the editors must carefully study, describe, and evaluate all preserved sources, i.e. all autographs, partial autographs, first editions, all other editions published during Dvořák's lifetime, sketches and drafts, any copies for proofing or conducting, or other copies with annotations by the composer, and also performing materials. In addition they must take into consideration librettos and other texts set to music, and furthermore the composer's correspondence, correspondence of third parties, and other relevant written materials. Regarding terminology see Section 7 below.

Different versions of the same work, if they have been preserved or can be reconstructed in their entirety, and Dvořák's own arrangements of works must be published independently. If the scoring is the same (e.g. solo songs with piano, piano pieces, and individual arias or sections of stage works), these versions are published in the relevant volumes or sub-volumes at the end of the main musical text, and in other cases they are published in separate volumes of the appropriate series according to the scoring, as for example in the cases of the piano and orchestral versions of the *Romance* for violin, Op. 11 and of the *Biblical Songs*, Op. 99, Nos. 1–5 that appear in Series IV/B and III/B and in Series V and II respectively.

For passages that are problematic from the standpoint of textual criticism or important for performance practice where it is impossible to reach an unequivocal editorial decision, an alternative reading may be given either as an *ossia* or as a footnote to the main musical text.

## 5. Formation of the Main Musical Text

The engraver's (notesetter's) copy for the main musical text of the New Complete Edition of the Works of Antonín Dvořák must be prepared with the greatest possible degree of exactitude. The musical notation in the edition is guided by the rules for musical notation customary today; see the summaries by Albert C. Vinci and other authors.<sup>5</sup> At the same time, it must remain as faithful as possible to the available sources and also preserve the peculiarities of Dvořák's manner of notation.

### 5.1. Additions, Unifications, and Corrections

Additions by analogy must be made as sparingly as possible. In principle, additions by analogy are possible in those cases only where musically identical or analogous passages have incomplete markings for articulation and/or dynamics. The same is true concerning voices moving in unison or in parallel within one section of the orchestra (for example woodwinds, brass, or strings). Such additions are indicated in the printed musical notation by placing them in square brackets

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(notes, rests, markings for dynamics and articulation, verbal instructions, metronome markings etc.), or by using dotted lines

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(slurs, a.o.).

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<sup>5</sup> Albert C. VINCI, *Fundamentals of Traditional Musical Notation*, The Kent State University Press 1985; Herbert CHLAPIK, *Die Praxis des Notengraphikers* [The Practice of a Notesetter], Vienna – Munich 1987, <sup>2</sup>1991; ZELINGR, IVO: *Notografie. Učebnice notografického záznamu* [Notesetting. A Course of Music Engraving Techniques], Editio Supraphon Praha 1985.

Instructions for performance techniques, such as fingerings and bowings or other manners of playing (e.g. in string parts) are adopted only if they are authentic, i.e. if they can be traced back to the composer. The same applies for orientation letters; see also 5.5.

Unifications by analogy (for example of sporadic staccato dots and strokes, or various types of accent marks) must be carried out only with the greatest caution. The possibility that articulation or dynamic discrepancies might be intentional must be considered. Such unifications are not designated as such in the musical notation but are mentioned and justified individually in the Critical Report; see also 5.10 below.

Obvious errors in writing or engraving are corrected without indication in the musical text, then listed and explained in the Critical Report. Features of the notation that are only suspected to be erroneous are not corrected but are discussed in the Critical Report. In important cases such corrected or problematic passages should be provided with footnotes, which refer to the corresponding discussion in the Critical Report.

## 5.2. Marked and Unmarked Additions and Changes

As a rule, additions and corrections by the editors are indicated as such by use of square brackets or dotted lines; see above. In certain cases, however, they may be carried out without such indication, primarily in the case of correcting the notational and engraving peculiarities of the time or omissions. The prerequisite is that the source situation in these cases is clear and is explained in summary in the Critical Report.

The following additions and changes are made without indication as such:

- supply of missing clef signs or time signatures,
- deviations from the original clef sign in the case of a change in clef (at the end of staves or pages, or for easier reading),
- changes in the number of staves in a system (for example the elimination of empty staves for resting instruments and instrumental sections),
- changes in the division of the piano part between staves for the right and left hand (to avoid difficulties in reading, see 5.7 below),
- supplying missing full-measure rest marks,
- supplying a slur between a grace note and the main note,
- supplying tie marks in held chords,
- supplying missing symbols and numbers for triplets, sextuplets etc. (see 5.9 below),
- supplying missing instructions for pairs of wind instruments (e.g. “a 2”, “I”, a.o., see 5.7 below),
- supplying fermatas and signs for repetitions and for *da capos* if they are missing at the appropriate places in individual parts,
- writing out repetitions of individual [bars]measures and figures of several tones indicated in the source only by abbreviations, and passages marked *colla parte*,
- supplying obviously-missing accidentals (see 5.10 below),
- supplying cautionary accidentals,
- unification of markings for dynamics, performance instructions, and their abbreviations, or adjusting them to the contemporary norm (for example *f* and *p* rather than *fo* and *po*, or *rit.* and *dim.* rather than *ritard.* and *dimin.* etc.),
- supplying missing note stems and flags,
- reversing the direction of note stems and beams, and
- adjusting the older broken manner of writing beams to today’s norm.

Redundancies in the sources, i.e. accidentals repeated in the same measure and superfluous cautionary accidentals, are eliminated without notice.

### 5.3. Title of Work, Opus Number, Burghauser Number, and Dedication

The titles of works are given in three languages by using modern spelling and in the order English – Czech – German. Latin titles are given without translation.

After the title of the work come the opus number (if one exists) and the Burghauser number. Below this information is the dedication (if there is one), again in three languages with modern spelling. The titles of works and dedications are given in the Critical Report with their original spelling; see 7.6 below.

### 5.4. Arrangement of Score and Designation of Instruments

The score is arranged in the manner customary today, i.e. from the top downward woodwinds, brass, percussion, harp, piano (or harmonium or organ), and strings.

Vocal parts and solo instrumental parts are placed immediately above the strings.

Before the first staff system in each movement, which is given in complete form, the Italian names of the instruments and vocal parts are written out in modern spelling and in upright lettering. For transposing instruments the key is given in the English convention in parentheses, e.g.

Clarinetto I (B<sub>♭</sub>)

The original ordering and designation of the parts is described in the Critical Report. In addition, the first page of the score is given as a facsimile if possible; see 3.4 above and 7.6 below. Starting with the second staff system in each movement the designation of instruments and vocal parts is repeated only in abbreviated form (without dots).

(Designations of instruments and vocal parts and their abbreviations are listed in the internal guidelines for editors.)

### 5.5. Tempo and Metronome Markings, Orientation Letters, Numbering of Bars, and Bar Lines

General metronome and tempo markings as well as orientation letters are invariably placed both above the top staff of the whole staff system and above the strings.

Bars are numbered separately for each movement or act of a work. The numbers are printed in italics at the beginning of the first full bar of the uppermost staff. Large bars containing rhythmically free cadenzas or recitative passages are counted as one bar. *Prima volta* and *seconda volta* have identical bar numbers, to which are attached the letters *a* and *b* respectively.

Bar lines are drawn in the score such as to join the staves of individual sections of instruments. In solo vocal and chorus parts, bar lines are drawn for each staff separately to allow clear text underlay. Individual instrumental or vocal groups (i.e. woodwinds, brass, percussion, strings, and choral parts) are joined by straight braces, and systems for harp and keyboard instruments (piano, organ) by curly (piano) braces at the beginning of each system. When the same instruments in orchestral and vocal-orchestral scores occupy more than one staff, e.g. first and second violins, French horns, or trombones, these staves are provided with additional curly braces. Solo vocal parts are not joined by braces. Depending on the size of the ensemble two or more systems may be given on a single page.

### 5.6. Clefs and Transposing Instruments

Vocal parts are given in the treble clef, in the octave treble clef with the number ‘8’ printed below, and in bass clef. Instrumental parts are given in the treble, alto, tenor, and bass clefs. The treble clef



notation of violoncello parts, which often appears in Dvořák's scores, accords to the norm customary today; the original notation is recorded in the Critical Report (Editorial Notes).

Transposing instruments (clarinets, French horns, etc.) preserve the standard method of notation and key.

#### 5.7. Differentiation of Voices and the Placing of Voices on Shared or Separate Staves

Any indication of voice-leading in Dvořák's notation of piano compositions or piano parts, i.e. the direction of note stems and beams in individual voices, must be precisely preserved where possible according to the original sources. The division of notes between the two staves can be changed only in exceptional cases to avoid difficulties in reading; a change of this type is not indicated as such; see also 5.2 above.

As a rule, pairs of wind instruments are notated on a single staff and distinguished from each other by the direction of note stems. If both parts have the same rhythm, then they have common stems and beams. If they proceed for several measures in unison then they have common stems and beams and are marked "a 2". In the case of passages where only one member of an instrumental pair is to play for a number of measures, the instrument expected to play is indicated by use of the marking "I" or "II" (or "III" or "IV" in the case of French horns); in these cases no rest indications are given for the instrument or instruments which are not playing. On the other hand in some passages, for example where there is frequent crossing of voices, a pair of woodwind instruments may be divided across two staves. The original method of notation is always mentioned in the Critical Report.

#### 5.8. Beams

The original manner of joining groups of notes with beaming is preserved as a rule; exceptions are made only to avoid difficulties in reading and for accommodation to modern notational practice; see also 5.2 above.

#### 5.9. Triplets, Sextuplets, and Other Irregular Subdivisions of Note-Values

Irregular subdivisions of note-values (triplets, sextuplets etc.) are indicated with beams, numbers, and brackets. If the relevant groups of notes are linked by beams, the units of subdivision (3, 6 etc.) are indicated next to the beam. If groups of notes are not beamed, or if they begin or end with a rest, they are notated respectively with numbers and square brackets.

#### 5.10. Accidentals

Accidentals apply for only one measure, one voice, and one octave position. Missing accidentals are supplied without notice in the following cases:

- the repetition of a note with an accidental after a bar line,
- a note with an accidental tied across from one system to another or one page to another, and
- an accidental that is missing but is present in a different part moving in unison or octaves.

Cautionary accidentals are supplied without notice only exceptionally in order to avoid a misreading. Superfluous accidentals are eliminated without notice; see also 5.2 above.

#### 5.11. Ornaments, Arpeggios, Verbal Instructions, and Articulation

Ornaments (trills, turns, etc.) and arpeggios are given in the original form, i.e. ornaments are not written out, and for trills and arpeggios the "long" and "short" types (wavy lines) are distinguished.

All verbal instructions for dynamics and tempo must be preserved; the same applies for symbols and abbreviations for dynamics such as *fz*, *ffz*, *sfz*, and *fpp*. (For adjustment to the contemporary norm, see 5.2 above).

Where crescendo and decrescendo indications are placed between two staves in the sources care must be taken to assess whether they apply to both staves or only to one.

It is also necessary to investigate whether what appears to be a decrescendo mark could possibly be an accent mark for a single note (>), or whether a diminuendo was in fact intended.

Sloppiness, inconsistency, and the omission of articulation marks are to be corrected after critical assessment, but only with the greatest caution; see also 5.1 and 5.2 above.

Articulation marks and slurs for pairs of woodwind instruments with shared note stems and beams are given only once. The same applies to music for piano and other keyboard instruments.

Staccato dots and strokes in Dvořák's scores (or vertical strokes that sometimes stand for staccatos and sometimes indicate other, rather obscure, articulation instructions) are to be clearly distinguished and in certain cases (especially for works which were not published during Dvořák's lifetime) adopted faithfully. Where the critical edition gives preference to the first edition the corresponding readings in the autograph are given in the Critical Report.

The same applies when differentiating between various accents (> and ^).

## 6. Editing of Verbal Texts and Their Underlay

### 6.1. Editing of Verbal Texts

The philological examination of texts set to music by Dvořák forms a separate section of the Critical Report, with a list, description, and assessment of sources and a list of variants given in tabular form; see also 7.3.4 and 7.6.4.2 below.

In editing underlaid verbal texts the basis used in the musical text of the critical edition is always the version of the text set to music by the composer, including any departures from its literary source, i.e. changes of words or word order, abbreviations, additions, repetitions, etc. In printing the texts set to music in the addendum, repetitions of words and sentences are omitted; refrains and da capo repetitions are indicated with text incipits.

The version of the text used by the composer is to be altered only if it is obviously erroneous or imprecise and all such cases noted separately in the Critical Report.

### 6.2. Underlaid Text

The orthography of Czech texts is governed by modern editorial standards for literary texts from the second half of the nineteenth century.<sup>6</sup> In principle, only erroneous or antiquated expressions – primarily a matter of spelling (e.g. *-y-* vs. *-i-* and *mně* vs. *mě*) and which have no effect on the phonetic result (i.e. pronunciation), can be corrected or eliminated. Characteristic word forms and word endings are preserved. The only exception made is for words that end with *-t'* (e.g. *vlast'*, *milost'*), which are rendered according to the present-day norm as *-t* (*vlast*, *milost*).

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<sup>6</sup> See Pavel VAŠÁK (ed.), *Textologie. Teorie a ediční praxe* [Textology: Theory and Editorial Practice], Prague 1993, especially pp. 152–160; Rudolf HAVEL and Břetislav ŠTOREK (eds.), *Editor a text. Úvod do praktické textologie* [The Editor and the Text. An Introduction to Practical Textology], 2nd ed., Prague – Litomyšl 2006, especially pp. 115–146.

Punctuation marks may be supplied sparingly without notice.

Division into syllables is governed by modern rules.

The spelling of German, English, and Latin texts is governed by rules of textual criticism for editorial work in the given language.

### 6.3. Declamation, Stage Instructions, and Translations

In the main musical text of vocal works (Series I, II, and V) only the original text set to music by composer is printed, or the original text and its authorised translation if there is one. For Czech, German, and English texts set to music, literal translations are given in an addendum. Latin texts are not translated.

For the passages of melodrama in the incidental music for *Josef Kajetán Tyl*, Op. 62 the spoken texts are incorporated into the score.

Stage instructions are also considered an integral part of the musical text and are printed faithfully at the appropriate places in the score.

Singable (versified) translations of original Czech texts of large vocal works (Series I and II) are given only in piano-vocal scores.

## 7. Critical Report

### 7.1 General Rules

The following basic rules apply to the conception and formulation of the Critical Report and especially the Editorial Notes:

- The editorial problems of the edition must be made clear to the user. Where matters are not clear, clarity must not be feigned.
- Problematic places in the sources must be identified as such; where necessary or helpful they are to be indicated as alternative (*ossia*) solutions or in footnotes to the main musical text; see Section 4 above.

### 7.2. Introductory Comments on Terminology

The concepts of versions and arrangements of works and parts thereof, and of variants of individual passages or details are to be distinguished in the terminology and in editing.

The term ‘version’ is used where there are two or more forms of a work, or of individual movements or numbers or coherent parts thereof created or authorised by the composer. In the complete edition such versions are to be edited in full and printed separately. The same applies to versions of smaller units.

The term ‘arrangement’ is used in the case of piano reductions for two or four hands or piano potpourris on opera themes created or demonstrably authorised by the composer.

The term ‘variant’ is used when there are two or more possibilities in the sources that differ from each other only in detail. Such variants are given in a list of variant readings in the Critical Report as a

rule, and in some cases also as a musical addendum (for example in the case of passages of more than one measure).

### 7.3. Types of Sources

#### 7.3.1. Autographs

As a rule, sketches are a short notation of a musical idea, for example a motive, theme, rhythm, harmonic progression, or detail of a score, with or without verbal annotations. In Dvořák's case we find them starting in the early 1870s, often on empty staves or on the backs of earlier autographs. The "American Sketchbooks" form a special group; see also Section 2 (Structure of the Edition) above.

Drafts are the first tentative version of a section or movement of a composition or the whole work. With symphonic works these may be partial score drafts or continuous sketches – written on two staves and accompanied by verbal instructions for instrumentation. In Dvořák's case we find such drafts starting in the late 1870s and thus are characteristic of his mature period (for example the continuous sketches of the Sixth Symphony, Op. 60, or the overture *My Home*, Op. 62).

Autograph fragments, or the autograph notation of works preserved in fragments, are rare with Dvořák. An example is the String Quartet in A minor, Op. 12.

Working manuscripts are autographs that show manifold changes and corrections, and thus document the process of origin of a work or its later reworking and revision. Such autographs are characteristic of Dvořák's early period – the 1860s and 1870s.

Autograph fair copies are autographs that, in Dvořák's mature period, as a rule follow directly on the continuous sketches (without the interim stage of a working manuscript).

Autograph fair copies that served as the basis for engraving form a special group.

In some cases, for example for some of Dvořák's early chamber works, autograph performing parts exist.

Partial autographs are musical manuscripts written partly by Dvořák and partly by another hand, and may serve one or more of the above-mentioned functions (working manuscript, performing parts, etc). Such autographs are again characteristic more of Dvořák's early period (for example the Third Symphony in E flat major, Op. 10).

#### 7.3.2. Manuscript Copies in Hand Other than the Composer's

Authorised manuscript copies are hand-written copies of scores, piano reductions, or performing parts that were ordered by, supervised by, and/or corrected by Dvořák. Important among them are primarily those copies that were used for first performances of works with the composer conducting or which were performed in his presence, as well as those which served as the basis for engraving.

Non-authorised manuscript copies are hand-written copies whose preparation Dvořák did not influence; these have value as sources only in exceptional cases.

#### 7.3.3. Prints

No printed proofing copies have yet been found for works by Dvořák.

First printings are the first editions or the first printings of first editions of compositions during Dvořák's lifetime which he supervised or could have supervised.

Early printings are all printings that followed after the first printing within Dvořák's lifetime. With Dvořák most of these are reprints of the first edition. Here it is necessary to investigate whether they are unchanged reprints, reprints with new titles, or reprints with alterations.

Posthumous first editions are first prints that were published after the composer's death. With Dvořák these are primarily early works from the 1860s and early 1870s such as the first four symphonies.

First and early printings that have value as sources include editions of scores and performing parts as well as piano reductions and arrangements.

#### 7.3.4. Librettos and Other Texts Set to Music

For vocal works (Series I, II, and V) and the symphonic poems (Series III/A) it is also necessary to identify and include the literary texts used by Dvořák, and to describe the general situation concerning their sources; see also 6.1 above.

#### 7.3.5. Letters and Other Literary Sources

Information from Dvořák's correspondence, the correspondence of third parties concerning Dvořák, memoirs of friends and contemporaries, reviews, etc. must be taken into consideration as a supplement to musical and literary sources to the extent that they contain accounts of and references to the musical text and possible changes therein.

### 7.4. Assessment of Sources

Based on the description of sources and their thorough comparison (see 7.6 below), a philological assessment of the sources must be undertaken and their order of importance established, i.e. the hierarchy of main sources decisive for the editing process, referential sources relevant for editing, and marginal sources mostly irrelevant for editing.

Main sources are those manuscript and/or printed sources by which the musical text presented in the edition is governed in a fundamental way; see also Section 4 above.

Referential sources are sources that are important in the process of the origin, working out, and first publication of the given work. They reveal errors that have remained in the main sources, document later changes made by the composer, and/or help clarify problematical matters in the sources. Referential sources may be e.g. authorised manuscript copies, proofs, manuscript or printed performing parts, period prints, etc.

Marginal sources are sources that have no editorial significance or have such significance only exceptionally, for example sketches illuminating the origin of the work, or non-authorised manuscript copies or prints, which in comparison with the main sources contribute no, or practically no new, information. Exceptionally they may also be posthumous printed editions for which the composer may be assumed to have issued instructions or where this possibility must be investigated.

### 7.5. Structure of the Critical Report

The Critical Report follows after the main musical text. It is as concise as possible and presented in clear tabular form, as a rule structured as follows:

- list of abbreviations and symbols
- chronological overview of the genesis of the work or works in the given volume

- sources
  - description of sources
  - stemma of sources
  - assessment of sources
- editorial notes
  - general comments
  - individual comments (list of alternate readings)

If the given volume contains more than one work, then at the beginning there is a common “List of Abbreviations” and “Chronological Overview.” The remaining parts of the Critical Report are prepared for each work separately.

## 7.6. Individual Sections of the Critical Report

### 7.6.1. List of Abbreviations

The abbreviations and sigles that are used in the given volume are listed here in following order:

- sources (in alphabetical order)
- archives and libraries (in alphabetical order)
- abbreviations for instruments and/or vocal parts (cf. also 5. 4 above)
- letter symbols for tone pitches, and
- other abbreviations including widely quoted source editions, catalogues, and secondary literature, a.o. (in alphabetical order).

(The most commonly used abbreviations and sigles and other instructions in this respect are listed in the internal guidelines for editors.)

### 7.6.2. Chronological Overview

This tabular overview presents dates and facts regarding the origin of works published in the given volume and in some cases references to other compositions on which Dvořák was working or which were published within the same time period. If the volume contains more than one work written within a shorter or longer time period, then the chronological overview includes all of these works; see 7.5 above.

### 7.6.3. Sources

#### 7.6.3.1. Description of Sources

The sources are described in chronological order. Symbol for the source, type of source, and its deposition and signature are always enlisted in the header line of the description; for prints, depositions and signatures of all located copies are entered as well.

The formal and palaeographical description of manuscripts (autographs and copies) includes namely title (in diplomatic transcription), size (number of folios), pagination, format (vertical or lateral), dimensions in centimetres, the nature and appearance of binding and/or cover, arrangement of components (where one must distinguish in terminology between a quire, meaning several inserted folios, a bifolio comprising four pages, and a simple two-page folio), traits of the paper, number of staff systems, manner of lining, writing implement (pencil, coloured pencil, pencil traced over more darkly or thickly with another implement, ink, India ink) with the specification of colour, dating specifications, listing of contents of individual pages (pages written on and empty pages, predominant manner of writing, passages crossed out, erased or pasted over), additional content (perhaps parts of other works or sketches, comments in the margins, annotations in another hand, etc.), as well as references in antiquarian and auction catalogues, previous ownership, and a facsimile edition if any.

The description of prints includes the title on the cover (in diplomatic transcription), title on the title page (in diplomatic transcription), information on the publisher, place and date of publication, plate number and/or publisher's catalogue number, number of pages, and format (vertical or lateral). It is recommended that a number of copies be examined and compared to determine whether there are changes in the musical text in later printings.

#### 7.6.3.2. Stemma of Sources

Mutual relations among sources, i.e. their interdependence or independence, can be reconstructed on the basis of common or separative errors or variants, other information contained in the sources, and/or references in Dvořák's correspondence, etc., and must be documented by presenting relevant readings of the sources and references.

The documentation of interdependence with or independence from sources is the prerequisite for their appropriate assessment. The mutual relationship and assessment of sources should be summarised in a graphic stemma.

#### 7.6.4. Editorial Notes

##### 7.6.4.1. General Comments

Basic editorial circumstances and procedures are explained here, and a summary is given of editorial problems that occur repeatedly, minor errors corrected without annotation, and any special features of the sources; see also 5.2, 5.10, and 5.11 above.

##### 7.6.4.2. Individual Comments (List of Alternate Readings)

The individual comments describe the essential aspects of editorial decisions for the critical edition and discrepancies among the main sources that have been taken as its basis.

The individual comments in the editorial notes should be as brief and easily comprehensible as possible. They are to be divided according to the movements or numbers of the composition and presented in tabular form. If a verbal description of the reading of the sources would not be clear or over-complicated, then the given reading can be presented as a musical example.

If there is no remark about the musical text of the edition in the individual comments, this means that it is identical with the musical text of the main source or sources on which it is based.

In recording and commenting on editorial decisions it is necessary to include the content of the main source(s) and also the source on which any change or interpretative alteration to the critical edition is based, as well as justification for the change or the interpretation of the editors of the volume.

Discrepancies between sources are mentioned only if they are decisive for the edition being presented, i.e. main and referential sources. As a rule, deviations in marginal sources are not mentioned in the individual comments. Variant readings of marginal sources are mentioned only if they have relevance in dealing with problematical passages.

In the case of vocal works the editorial notes also contain information on problems relating to the verbal text; see 6.1 above. If there is a relatively large number of alternate readings of a text set to music or of editorial changes, it is useful to discuss issues of the text in a separate section of the Critical Report following the individual comments concerning the musical text.

(Detailed instructions on how to arrange both sections of the Editorial notes are given in the internal Guidelines for Editors.)

## 8. Division of Work and Responsibilities

The institution under whose auspices the New Complete Dvořák Edition (NDE) is prepared – i.e. the Institute of Ethnology of the Academy of Sciences of the Czech Republic in Prague – has established a research unit (a “Dvořák research team”) in the framework of its organisational structure and in co-operation with Charles University in Prague and its Institute of Musicology for the purpose of managing the edition. (The organisational framework and tasks of this research unit are given in detail in its internal statutes.)

The international Editorial Board is an advisory organ of the NDE.

It is expected that the New Dvořák Edition will have both internal and external editors. If an external colleague is entrusted with editing a volume, he or she is supported by the Management of the NDE; optionally, he or she can co-operate more closely with one of the internal editors on basis of a “tandem principle”. The external and the internal editor are jointly responsible for editing the volume in question and are named as editors of the volume on its title page. The editors of the volumes are obliged to inform regularly the Management of the NDE about the progress of their work and to submit their editorial drafts for discussion. In case of any doubts, they should consult the Management of the Edition.

The Management of the NDE provides the editors of volumes with a list of sources for the works they are to edit. The editors themselves are asked to provide further information about sources, which they are to communicate to the research unit in Prague. Along with the list of sources, the editors of volumes receive copies of these sources unless they can obtain them themselves without great effort.

The editors of the volumes prepare the material to serve as the basis for preparing the musical text. This material must be easily legible and suitable for further computer processing. As a rule it is based on copies of older prints or manuscripts; in some cases, primarily with previously unpublished works and where the source situation is complicated, the editors deliver a manuscript or computer musical text they have prepared instead.

The typescript of the foreword to the volume is to be written in Czech, German, or English, and the typescript of the Critical Report in Czech or English. Translations are procured by the publisher.

After completing their work the editors of volumes hand over the material for the preparation of the musical text and the typescripts of the foreword to the volume and the Critical Report to the management of the edition. The final revision of musical texts, forewords to volumes, and Critical Reports is up to the Management of the edition.

The publisher will prepare three sets of proofs. The first set is for corrections made by the publisher. The two remaining sets are for corrections by the editors of the volume and by the Management of the edition. These three sets of proofs are then compared by the Management of the edition and the results incorporated into the first-mentioned set of proofs.

The second round of proofs is also read by the editors of the volume, one member of the research unit, and a publisher’s editor. Then it will be decided whether additional proofs are necessary. If so, they are read by the editors of the volume and members of the research unit.

Co-operation between the institution overseeing the edition and the publishers for the purpose of creating and publishing the New Dvořák Edition is governed by the general contract between the Editio Bärenreiter Praha publishing house, Ltd., and the Institute of Ethnology of the Academy of Sciences of the Czech Republic; the contract was signed on November 8, 2005.

Co-operation among external editors, the Management of the Edition, and the publisher as well as questions of deadlines and compensation are covered in separate contracts.