

# **The New Complete Dvořák Edition (NDE)**

## **Guidelines for Editors: Title Pages, Preface and Introduction. Formulation and Structure of the Critical Report. Amended Version (August 2008)**

### **1. Introductory Remarks**

**1.1.** The guidelines presented here have been developed by the Management of the New Complete Dvořák Edition as a supplement to the *Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák (Fourth Revised Draft)*, Chaps. 3., 4., 5., and 7. At the same time, they replace the earlier *Guidelines for Editors* that were compiled and distributed to the editors and members of the Editorial Board of the New Complete Dvořák Edition in May 2006.<sup>1</sup>

**1.2.** The guidelines presented here have been designed for the printed format of the Critical Report. However, they can be developed and used as a basis for the digital format as well.

**1.3.** The abbreviation for the New Complete Dvořák Edition reads henceforth “NDE”.

### **2. General Instructions**

**2.1.** Textual parts of the edition, i.e. Introduction and Critical Report must be delivered to the Management of the NDE both as a MS Word (.rtf) file and in hard copy; font: Times New Roman; size: 12.

**2.2.** The following rules have been adopted regarding the languages of the NDE’s textual parts:

**2.2.1.** Title Pages, Contents, Preface, and Introduction will be published in three languages, i.e. in English, Czech, and German. (Cf. the *Editorial Principles* 3.1.) The editors are expected to deliver their texts in one of these working languages.

**2.2.2.** In the Critical Report, the Chronological Overview, Description of Sources, and Assessment of Sources, will be published in two languages, i.e. in Czech and English. However, Editorial Notes, i.e. both General Comments (see also below) and Individual Remarks (or list of alternate readings presented in tabular form; see below) will be presented in English only. Editors who are not native English speakers may deliver their texts for the Critical Report (incl. Individual Remarks) in one of the other working languages of the NDE, i.e. in Czech or in German.

**2.3.** Quotations from the sources are always indicated by quotation marks, i.e. „ “ [Alt+0132; Alt+0147] in Czech and German texts, or “ ” [Alt+0147; Alt+0148] in English, and typed out in plain style; e.g.: „Dokončeno 20. prosince 1895“.

**2.4.** For Individual Remarks in the Critical Report, a concise tabular form is required and preferred (see also below Section 4.).

---

<sup>1</sup> The most recent revision of the *Editorial Principles* was undertaken by the Management of the NDE in August 2008. For previous German and Czech versions of the *Editorial Principles* and of the paragraphs that are discussed here, see *Hudební věda [Musicology]* 40, 2003 (No. 2–3), pp. 247–281.

**2.5.** Individual columns in the Critical Report should be created by the tabulator-key [Tab] only, not by the table tool (see below Section 4.).

### **3. Title Pages, Preface, and Introduction:**

**3.1.** The overall structure and content of the title pages have been designed by the publishing house (Bärenreiter-Verlag Kassel) in cooperation with the Management of the NDE. (Cf. the *Editorial Principles*, 3.2.; see below **Appendix 7.**)

**3.2.** The standard preface or Note on the New Complete Edition (in Czech: *Úvodem k Novému soubornému vydání*; in German: *Zur Neuen Gesamtausgabe*), which is the same for all volumes, has been designed by the Management of the NDE (by Jarmila Gabrielová). The basic goals, editorial principles, and structure of the complete edition are described and summarised here in comprehensive form. (Cf. the *Editorial Principles*, 3.3.; see below **Appendix 8.**)

**3.3.** The Introduction to the individual volumes (in Czech: *Předmluva*; in German: *Vorwort*), which is in each case prepared by their editors, should be composed as follows (cf. also the *Editorial Principles*, 3.3.):

- Opening information on the work(s) published in the present volume, including information about the process of composition.
- The genesis of the work(s) in question: how did they come into existence – from the very first ideas and sketches to the final version and possible later revisions; in the case of vocal, stage, and/or programmatic works: the origin of their texts, librettos, programmes, and their setting to music.
- The premiere and other early performances – especially those that took place under the composer’s supervision or in his presence; later performance tradition, etc.
- A brief survey of the source situation and its problems with regard to the present edition: what primary and secondary sources have survived; what sources are lost or missing; problems of dating; what sources have been discovered or rediscovered in recent years; “anomalies” in the source situation if they exist; what consequences from the source situation have been drawn for the edition, etc. (See also below Section 4.)
- Note of thanks

**3.4.** The expected (normal) extent of the Introduction are 20–25 typescript pages, i.e. ca 6000–7500 words. (See also **Appendix 9.**)

### **4. Critical Report**

**4.1.** The Critical Report (cf. *Editorial Principles*, 7.5.) consists of an introductory section and of Editorial Notes (or List of Alternate Readings; in Czech: *Revizní zpráva*, in German: *Revisionsbericht*).

**4.2.** The introductory section of the Critical Report contains following sub-sections:

- List of Abbreviations and Sigla
- Chronological Overview

- Description of Sources
- Stemma of Sources
- Assessment of Sources

#### 4.3. The Editorial Notes include:

- General Comments (Notes on the Current Edition)
- Individual Remarks

#### 4.4. Instructions for the introductory section of the Critical Report:

##### 4.4.1. The List of Abbreviations contains (cf. *Editorial Principles*, 7.6.1.):

- Abbreviations for sources (see below **Appendix 1**)
- Library sigla (see below **Appendix 2**)
- Abbreviations for instruments and voices that appear both in the main musical text and in the Critical Report (see below **Appendix 3**)
- Letter symbols for tone pitches (see below **Appendix 4**)
- Abbreviations for thematic catalogues, critical editions, and other major publications to which reference is made both in the Introduction and in the Critical Report (see below **Appendix 5**)

##### 4.4.2. For the Chronological Overview, which is to be presented in a brief tabular form, cf. *Editorial Principles*, 7.6.2.

##### 4.4.3. Description of sources (cf. *Editorial Principles*, 7.6.3.1.)

- All sources that have been located and/or documented for the edition are listed here in chronological order; if the volume contains more than one work (i.e. more than one opus number), the list of sources is compiled separately for each of the works in question.
- All peculiarities or “anomalies” in the source situation should be stated here explicitly; e.g.: there are two or more autographs preserved for one movement of an instrumental or vocal work; one or more numbers of an opera or a song cycle are preserved in two or more versions, etc.

##### 4.4.4. Stemma of sources (cf. *Editorial Principles*, 7.6.3.2.)

- The Stemma should include both existing (preserved) and non existing (lost or destroyed) sources and demonstrate their chronology and mutual relationship in graphical form; non existing (lost or destroyed) sources are marked by { } brackets.

##### 4.4.5. As for the Assessment of sources, the following questions should be discussed in detail and answered as thoroughly as possible:

- Which source has served as the main source for the edition and why? (Cf. the *Editorial Principles*, 4. and 7.4.)

→ What relationships are there between the main source and referential source(s)? What editorial conclusions have been drawn from these findings? (Cf. the *Editorial Principles*, 7.4. and 7.6.3.)

4.4.6. As far as the General Comments (or Notes on the Current Edition) are concerned, the following issues should be mentioned and explicated here:

→ How is the main musical text of the NDE designed, especially in terms of adjustment to today's notational customs and of indicating editorial additions and/or corrections? (Cf. the *Editorial Principles*, 5.1. and 5.2.)

→ How are referential sources represented in the NDE? Are there some readings that have been adopted in the main musical text? Which of them and why? Are they taken into account in the Critical Report only? In what cases and why? (Cf. the *Editorial Principles*, 4. and 7.1.)

→ How are problematic or ambiguous source situations indicated and/or depicted in the edition: i.e. such situations where it is impossible to reach an unequivocal editorial decision? (Cf. the *Editorial Principles*, 4. and 7.1.)

→ How and where are variant readings of two or more relevant sources depicted: e.g. *ossia* readings, footnotes in the main musical text, music examples in the Critical Report? (Cf. the *Editorial Principles*, 4.)

→ How are various source layers, (author's) corrections, typographical customs, etc., of the main source represented in the edition: are they marked in the main musical text; are they depicted in footnotes or in the Critical Report (only); are they not marked at all, and why? (Cf. the *Editorial Principles*, 5.1. and 5.2.)

**4.5. Instructions for the Editorial Notes of the Critical Report:**

4.5.1. As a rule, it is the situation in the respective source(s) that should be indicated and/or described in the Critical Report (i.e. not the reading of the NDE).

4.5.2. General Comments contain a.o. (see also the *Editorial Principles*, 7.6.4.1.):

→ General information about the principal editorial problems in the present volume

→ Specification (or list) of the individual problems or groups of problems (e.g.: slurs; ties; articulation marks, etc.)

→ Specification (list) of additions and/or corrections in the main musical text that are made without indication (cf. the *Editorial Principles*, 5.2.)

4.5.3. Individual Remarks:

4.5.3.1. Formulating the individual remarks of the Critical Report:

→ Individual remarks presented in a concise tabular form are divided into four columns indicating measure(s), part(s), source(s), and remark(s); see also paragraphs 2.4. and 2.5. and **Appendix 10**.

→ Superscript numbers in a measure description (e.g.: 10<sup>1</sup>) refer to the exact position of the individual notes or chords in the respective bar; however, rests and grace notes are not numbered here at all. At the same time, the superscript numbers indicate the general situation in the respective bar, too, e.g. the position of verbal instructions for dynamics and tempo (e.g.: *ff*; *rit.*), etc.

- In more complicated situations, the above described system may not be suitable or precise enough. Consequently, a detailed verbal description of the respective situation is recommended and should be preferred here (e.g.: “from the second beat on”; “up to the next bar line” etc.).
- However, even a verbal description may not be satisfying or possible in some situations. In such cases, a music example and/or a facsimile of the respective source(s) can be cited in the Critical Report.

#### 4.5.3.2. Marking individual instruments, voices, and score expressions (cf. below):

- All designations of instruments and voices and their abbreviations used in the Critical Report are the same as those used in the main musical text.
- The individual instruments are listed in the manner adopted for the New Complete Dvořák Edition (from the top downward).
- All abbreviations for instruments and voices should be recorded without dots; if enumerated, they are separated by a comma (e.g.: Cl, Va, Cb; for instrument abbreviations, see below **Appendix 3**).
- For abbreviations of individual instruments, hard spaces should be used (i.e. Ctrl+Shift+spacebar; e.g.: Cl basso, Cor IV, Pfte II↑, VI II; for special symbols containing up and down arrows, see below **Appendix 6**).
- When describing orchestral scores, an abbreviated (compact) form for marking individual groups of the same instrument may be used (e.g.: VI I–II, Vc; Cl I–II; Cor I–IV, etc.).
- For transposing instruments the key is given in English form in parentheses, e.g. Corno I (F); Clarinetto I (B\*\*b); Timpani (C, F\*\*k) etc. (For special symbols beginning with two asterisks, see below **Appendix 6**.)

#### 4.5.3.3. Designations of individual notes:

- In the text of the Critical Report, individual notes are designated in English form by non-italic letters (including superscript and subscript characters).
- A series of notes should be marked by dashes interspersed with hard spaces:  
A' – C\*\*k' – c\*\*k – d\*\*b' ;  
A chord should be marked by plus signs interspersed with hard spaces:  
a + c\*\*k' + f\*\*k' .

#### 4.6. A model for the Critical Report is offered in **Appendix 10**.

## □ Appendix 1

→ Abbreviations for sources used in the textual parts of the NDE (i.e. in the Introduction and Critical Report) are as follows:

<b>A</b>	Autograph (possibly <b>A1</b> , <b>A2</b> , etc.)
<b>A-exc</b>	Removed folio(s) from an autograph score
<b>Ak</b>	Autograph of a piano arrangement for 2 hands or a piano-vocal score
<b>Ak4</b>	Autograph of a piano arrangement for 4 hands
<b>Ap</b>	Autograph of parts (e.g. <b>Ap</b> VI I/1, <b>Ap</b> Vc/2, and like)
<b>C</b>	Manuscript Copy in another hand (possibly <b>C1</b> , <b>C2</b> , etc.)
<b>Cp</b>	Manuscript Copy of parts (e.g. <b>Cp</b> VI I/1, <b>Cp</b> Vc/2, and like)
<b>P</b>	First Print (possibly <b>P1</b> , <b>P2</b> , etc.)
<b>PC</b>	Proofing Copy
<b>Pk</b>	First Print of a piano arrangement for 2 hands or a piano-vocal score
<b>Pk4</b>	First Print of a piano arrangement for 4 hands
<b>Pp</b>	First Print of parts
<b>SC</b>	Setting Copy
<b>SK</b>	Sketch (possibly <b>SK1</b> , <b>SK2</b> , etc.)
<b>{ }</b>	Missing (lost or destroyed) source (e.g. <b>{PC}</b> )

[...]

## □ Appendix 2

→ The most frequently used library sigla etc. are as follows:

<i>A Wgm</i>	Gesellschaft der Musikfreunde in Wien
<i>A Wn</i>	Österreichische Nationalbibliothek, Wien
<i>CZ Bm</i>	Moravské zemské muzeum [Moravian Museum], Brno
<i>CZ Bu</i>	Moravská zemská knihovna [Moravian Library], Brno
<i>CZ Pfa</i>	Archiv České filharmonie [The Archives of the Czech Philharmonic Orchestra], Praha
<i>CZ Pk</i>	Archiv Pražské konzervatoře [The Archives of Prague Conservatory], Praha
<i>CZ Pm</i>	Městská knihovna [Municipal Library], Praha
<i>CZ Pnd</i>	Hudební archiv Národního divadla [Music Archives of the National Theatre], Praha
<i>CZ Pnm</i>	Národní muzeum–České muzeum hudby [National Museum–Czech Museum of Music], Praha; former abbreviation: <i>MČH</i>
<i>CZ Pnm-MAD</i>	Národní muzeum–Muzeum Antonína Dvořáka [National Museum–Antonín Dvořák Museum], Praha
<i>CZ Pu</i>	Národní knihovna České republiky [National Library of the Czech Republic], Praha
<i>GB Lbl</i>	British Library, London

[...]

For other institutions (i.e. libraries, archives, museums, etc.) referred to in the Critical Report and/or in the Introduction, current international (RISM) sigla are to be used as well.

### □ Appendix 3

→ The abbreviations for individual instruments and voices are as follows:

Flauto piccolo	Picc
Flauto	Fl
Oboe	Ob
Corno inglese	Cor ingl
Clarinetto	Cl
Clarinetto basso	Cl basso
Clarinetto contrabbasso	Cl cbasso
Fagotto	Fg
Contraffagotto	Cfg
Corno	Cor
Tromba	Tr
Trombone	Trbn
Tuba	Tb
Timpani	Timp
Triangolo	Trgl
Piatti	Pti
Tamburo piccolo	Tamb picc
Tamburello	Tambto
Tamburino	Tamb
Gran Cassa	Gr Cassa
Campana	Camp
Campanello	Camplo
Tam-tam	Tam-tam
Arpa	Arpa
Pianoforte	Pfte
Armonio	Arm
Organo	Org
Soprano	S
Contralto	A
Tenore	T
Basso	B
Violino I	VI I
Violino II	VI II
Viola	Va
Violoncello	Vc
Contrabbasso	Cb

→ Other abbreviations and/or symbols for individual instruments and their using:

Primo (Pianoforte)	Pfte I
Secondo (Pianoforte)	Pfte II
Top stave of a piano accolade	↑
Bottom stave of a piano accolade	↓
Top + bottom staves of a piano accolade	↕

E.g.: Pfte ↓ (Pianoforte, bottom stave)  
 Pfte II ↑ (Secondo, top stave)

→ The following score expressions are to be used in unabbreviated form and without dots (or colons) in the main musical text and in Critical Report:

a 2	solo (sola)	archi	The names of characters in stage works and oratorios (e.g.: Rusalka, Ježibaba, Vodník, etc.)
arco	tutti	legni	
muta in	Soli	ottoni	
sul tasto	Coro	fiatti	

[...]

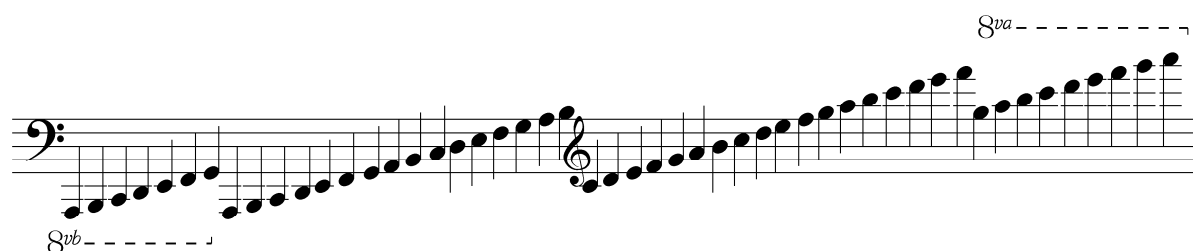
→ The following score expressions are to be used in abbreviated and standardized form (with dots):

<i>marc.</i>	div.	ad lib.
<i>stacc.</i>	con sord.	ten.
<i>cresc.</i>	senza sord.	unis.
<i>decresc.</i>	pizz.	
<i>dim.</i>	sul pont.	

[...]

#### □ Appendix 4

→ Letter symbols for tone pitches – to be written out in non-italic lettering:



A" B" C" D" E" F" G" A" B" C D E F G A B c d e f g a b c' d' e' f' g' a' b' c" d" e" f" g" a" b' c"" d"" e"" f"" g"" a"" b"" c"" d"" e"" f"" g"" a""



## □ Appendix 5

→ The most frequently used abbreviations for thematic catalogues, editions, and secondary literature are as follows:

AD-Corresp	<i>Antonín Dvořák přátelům doma</i> , ed. Otakar Šourek, Praha – Brno 1941
AD-CorrespDoc	<i>Antonín Dvořák. Korespondence a dokumenty, Korrespondenz und Dokumente. Correspondence and Documents</i> , ed. Milan Kuna et alii, Vols. 1–10, Praha 1987–2004
AD-CorrespGobl	<i>Antonín Dvořák nejbližšímu příteli. Antonín Dvořák (8. 9. 1841 – 1. 5. 1904) – Alois Göbl (6. 3. 1841 – 27. 8. 1907). Antonín Dvořák to His Closest Friend. Antonín Dvořák (8 September 1841 – 1 May 1904) – Alois Göbl (6 March 1841 – 27 August 1907)</i> , ed. Milan Kuna, Praha 2000
Burghauser-Cat	Jarmil BURGHAUSER: <i>Antonín Dvořák. Thematický katalog. Bibliografie. Přehled života a díla. Thematisches Verzeichnis. Bibliographie Übersicht des Lebens und des Werkes. Thematic Catalogue. Bibliography. Survey of Life and Works</i> , <sup>2</sup> Praha 1996
Burghauser-Cat1	Jarmil BURGHAUSER: <i>Antonín Dvořák. Thematický katalog. Bibliografie. Přehled života a díla. Thematisches Verzeichnis. Bibliographie Übersicht des Lebens und des Werkes. Thematic Catalogue. Bibliography. Survey of Life and Works</i> , Praha 1960
Ed	The current NDE-volume
Šourek	Otakar ŠOUREK: <i>Život a dílo Antonína Dvořáka</i> , Vol. 1 Praha <sup>3</sup> 1954, Vol. 2 Praha <sup>3</sup> 1955, Vol. 3 Praha <sup>2</sup> 1956, Vol. 4 Praha <sup>2</sup> 1957
Šourek-Cat	Otakar ŠOUREK: <i>Dvořáks Werke. Skladby Dvořákovy</i> , Berlin 1917

[...]

- **Appendix 6 – MS Word Symbols and Codes for the Critical Report of the NDE Created by Miroslav Srnka (Editio Bärenreiter Praha), 2004–2005 Supplied by the Management of the NDE, 2005–2006:**
- **General comment: There are two techniques used for representing notes, accidentals, and score expression signs in a .doc or .rtf file**
  - by means of the font style (*boldface italics*)
  - by means of special codes beginning with two asterisks (\*\*)
- **List of signs and of their representations in a .doc or .rtf file (containing both possibilities 1. and 2.; to be completed):**

<b>Signs to be generated</b>	<b>Their representations in a .doc or .rtf file</b>
<b>Score expression signs</b>	
pppp	<i>pppp</i>
ppp	<i>ppp</i>
pp	<i>pp</i>
p	<i>p</i>
mp	<i>mp</i>
mf	<i>mf</i>
f	<i>f</i>
ff	<i>ff</i>
fff	<i>fff</i>
ffff	<i>ffff</i>
fz	<i>fz</i>
sf	<i>sf</i>
sfz	<i>sfz</i>
crescendo	**<<<<
decrescendo	**>>>>
<b>Notes (simple notes only i.e. notes without beams); rests</b>	
whole note	**n01
dotted whole note	**n01t
half note	**n02
dotted half note	**n02t
quarter note	**n04
dotted quarter note	**n04t
eighth note	**n08
dotted eighth note	**n08t
sixteenth note	**n16
dotted sixteenth note	**n16t
32nd note	**n32
dotted 32nd note	**n32t
64th note	**n64

dotted 64th note	**n64t
whole rest	**p01
dotted whole rest	**p01t
half rest	**p02
dotted half rest	**p02t
quarter rest	**p04
dotted quarter rest	**p04t
eighth rest	**p08
dotted eighth rest	**p08t
sixteenth rest	**p16
dotted sixteenth rest	**p16t
32nd rest	**p32
dotted 32nd rest	**p32t
64th rest	**p64
dotted 64th rest	**p64t
<b>Accidentals</b>	
sharp (#)	**k
double sharp (x)	**x
flat (b)	**b
double flat (bb)	**bb
natural	**q
<b>Articulation marks</b>	
“normal” accent	**>
“sharp” accent	**^
tenuto	**_ _
vertical stroke	**'
<b>Other marks</b>	
top staff of a piano accolade	Alt+24
bottom staff of a piano accolade	Alt+25
top and bottom staves of a piano accolade	Alt+23
pedal marking (“Ped”)	**Ped
pedal marking (asterisk)	**Ped*
<b>Music examples</b>	
an extra composed music example No. 1	**001
an extra composed music example No. 15	**015
an extra composed music example No. 156	**156


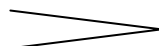

Other articulation and score expression signs or more complex music examples cannot be created by means of the above mentioned codes. They have to be written down by hand (or designed by a computer notation programme) or reproduced as facsimiles and entered into a .doc or .rtf file by the number code of the respective music example.

○ **How it works:**

→ The editor has entered in his/her typoscript following codes:

- (1) Clarinetto I (B\*\*b)
- (2) \*\*n02
- (3) c\*\*k' + e' + a\*\*b'
- (4) 10 VII **A** \*\*>>>  
**Cp** \*\*<<<

→ The result in the typographic composition of the Critical Report will be approximately as follows:

- (1) Clarinetto I (B<sub>b</sub>)
- (2) 
- (3) c# + e + a<sub>b</sub>
- (4) 10 VII **A**   
**Cp** 

□ **Appendix 7 – A Model for Title Pages (designed by Bärenreiter-Verlag Kassel and by Management of NDE):**

((Rückenzeile))

Antonín Dvořák      New Complete Edition Slavonic Rhapsodies      III/C/1

((U1))

Antonín Dvořák ((Signatur-Gravur))

((I, Schmutztitel, vacat))

((II))

**Antonín Dvořák**

**((Signet))**

New Complete Edition

Nové souborné vydání

Neue Gesamtausgabe

Edited by the Institute for Ethnology of the Academy of Sciences of the Czech Republic

Vydává Etnologický ústav Akademie věd České republiky

Herausgegeben vom Ethnologischen Institut der Akademie der Wissenschaften der Tschechischen Republik

Series III Orchestral Works

C Orchestral Compositions and Arrangements

Volume 1

Série III Orchestrální díla

C Orchestrální skladby a úpravy

Svazek 1

Serie III Orchesterwerke

C Orchesterkompositionen und Bearbeitungen

Band 1

In Cooperation with

Charles University in Prague

Academy of Sciences and Literature, Mainz

Na vydání spolupracovaly

Univerzita Karlova v Praze

Akademie věd a literatury v Mohuči

In Zusammenarbeit mit

Karls-Universität in Prag

Akademie der Wissenschaften und der Literatur, Mainz



EDITIO BÄRENREITER PRAHA  
2009

((III))

Antonín Dvořák

Slavonic Rhapsodies

Slovanské rapsodie

Slawische Rhapsodien

op. 45, 1-3  
(B 86)

Presented by  
K vydání připravila  
Vorgelegt von

Tereza Kibicová



EDITIO BÄRENREITER PRAHA  
BA 10301

((IV))

General Editor / Vedoucí redaktorka / Editionsleitung

Jarmila Gabrielová

Editorial Team / Redakční spolupráce / Redaktionelle Mitarbeit

Kamil Bartoň, Jan Kachlík, Petra Kolátorová, Daniela Philippi

Editorial Board / Ediční rada / Editionsbeirat

Michael Beckerman, Dietrich Berke, Klaus Döge, Jarmila Gabrielová, Alan Houtchens, Marta Ottlová, Daniela Philippi, Milan Pospíšil, Hartmut Schick, Jan Smaczny, Miroslav Srnka, Jarmila Tauerová, Annette Thein

---

Edited by the Institute for Ethnology of the Academy of Sciences of the Czech Republic Vydává Etnologický ústav Akademie věd České republiky, v.v.i.  
Herausgegeben vom Ethnologischen Institut der Akademie der Wissenschaften der Tschechischen Republik © 2009 by Editio Bärenreiter Praha

All rights reserved / Všechna práva vyhrazena / Alle Rechte vorbehalten

Printed in the Czech Republic

Any unauthorized reproduction is prohibited by law.

Pořizování jakýchkoli kopií je podle zákona zakázáno.

Vervielfältigungen jeglicher Art sind gesetzlich verboten.

ISMN M-55500-0

((V))

Contents / Obsah / Inhalt

Note on the New Complete Edition

Úvodem k Novému soubornému vydání

Zur Neuen Gesamtausgabe

Preface

Předmluva

Vorwort

Fac-similes

*Slavonic Rhapsody / Slovanská rapsodie / Slawische Rhapsodie*, op. 45,1 (B 86,1)

*Slavonic Rhapsody / Slovanská rapsodie / Slawische Rhapsodie*, op. 45,2 (B 86,2)

*Slavonic Rhapsody / Slovanská rapsodie / Slawische Rhapsodie*, op. 45,3 (B 86,3)

Critical Report

Vydavatelská zpráva

Editorial Notes

((VI vacat))

## □ Appendix 8 – Preface (by Jarmila Gabrielová):

### Note on the Edition

Our New Complete Edition of the Works of Antonín Dvořák (*Nové souborné vydání děl Antonína Dvořáka*, or NDE) owes its existence to a decision made at the end of the 1990s, when discussions were held on how and indeed whether work on the Complete Dvořák Edition as it then existed should be continued.

The first scholarly-critical edition of the complete works of Antonín Dvořák (Antonín Dvořák. Souborné vydání – Complete Edition) was launched in the early 1950s. It was intended to mark the fiftieth anniversary of the composer's death, when his works were released from the copyright restrictions applicable at the time. The project was initiated by Otakar Šourek (1883–1956), Dvořák's biographer and an ardent champion of his music. He assembled a group of enthusiastic fellow-workers who soon formed a “Commission for the Publication of the Works of Antonín Dvořák.” The chairman of this Commission from 1956 was František Bartoš (1905–1973). Its members also included Jan Hanuš (1915–2004) as editor-in-chief as well as Jiří Berkovec, Antonín Čubr, Ladislav Láska, Antonín Pokorný, and Karel Šolc. After František Bartoš' death, the project was headed by Jarmil Burghauser (1921–1997). The institutional and financial framework for the editorial activities and the publication of the volumes was secured when the trusteeship of the edition was assumed by the Antonín Dvořák Society in Prague and placed under the auspices of the Ministry of Education and Culture of what was then the Czechoslovak Socialist Republic.

Antonín Dvořák's complete works were published by the State Publishing House for Fine Literature, Music and Art (*Státní nakladatelství krásné literatury, hudby a umění*, or SNKLHU), which became the State Music Publishing House (*Státní hudební vydavatelství*, or SHV) in the early 1960s and finally Editio Supraphon Praha. The first volumes, including the “New World” Symphony in E minor, were issued in 1955. Within a few years it proved possible to publish, in rapid succession, the bulk of Dvořák's instrumental music, lieder, and choral works as well as his major cantatas, oratorios, and operas.

Delays occurred in the 1980s, and the situation worsened in the first half of the 1990s. The post-1989 political changes and the resultant difficulties surrounding the privatization of the above-mentioned publishing house caused the editorial activities to come virtually to a standstill. Another problem arose with the “generation gap”: as the members of the original Commission gradually withdrew, it seemed as if no one was willing to take their place. At the same time, critical voices were heard, pointing out that this “old” complete edition no longer observed or satisfied present-day scholarly standards in the selection and evaluation of sources, the preparation of the musical text and critical apparatus, and not least the absence of editorial guidelines codified in writing and issued in print. The upshot of the debate, held in Prague in May 1999 during a seminar entitled “Antonín Dvořák: the State of the Scholarly Complete Edition,” was a recommendation to discontinue the Complete Edition as it stood and to work toward a New Complete Edition instead. Shortly thereafter, preparatory work began in what was then the Musicological Institute of the Academy of Sciences of the Czech Republic.

The New Complete Edition of the Works of Antonín Dvořák supersedes its predecessor both in its contents and its editorial standards. It is conceived as a historical, scholarly-critical edition while being designed for use in musical performance. It will contain all of Dvořák's roughly two-hundred surviving works and apply the methodology and procedures sanctioned by the most recent musical scholarship. It is divided into the following series and sub-series:

- I Stage Works
- II Oratorios, Cantatas and Other Vocal Works with Orchestra or Organ
- III Orchestral Works
  - III/A Symphonic Works
  - III/B Concertos and Concertante Works for Solo Instrument and Orchestra
  - III/C Orchestral Compositions and Arrangements
- IV Chamber Music



- IV/A Chamber Music for Strings
- IV/B Chamber Music with Piano or Harmonium
- V Lieder and Choral Works
- VI Compositions for Solo Piano and Piano Duet
- VII Miscellanea and Supplementa

The New Complete Edition also contains works never before issued in print or available only in unauthorized piano reductions. Such items even make up the majority of pieces in Series I, the Stage Works. For the first time, the New Complete Edition will also include Dvořák's surviving alternative versions and the arrangements he made of his own and other composers' music. The project also envisages several facsimile volumes for inclusion in Series VII, Miscellanea and Supplementa.

The musical text presented in the New Complete Edition for each of Dvořák's works is based on an examination and evaluation of all surviving primary and secondary sources. With regard to the primary sources, it should be recalled that Dvořák's posthumous papers – and thus the bulk of his musical autographs – were located in a private collection until 1980 and remained largely inaccessible to scholars. The evaluation of most of the autograph sources therefore has to proceed entirely from scratch. Many secondary sources will be taken into account for the very first time in the New Complete Edition.

Each volume contains not only the musical text, revised in accordance with the principles of textual criticism, but a pertinent preface from the volume's editor and a critical report presenting and discussing sources and alternative readings. Words of vocal works (including prose translations), rejected versions, deleted passages, and similar items are included in appendices as applicable. All editorial interventions are carried out with maximum caution and restraint, identified in the text by means of square brackets or broken lines, and discussed in the critical report. The only unmarked alterations are those involving obvious mistakes or textual features that fall under the heading of contemporary scribal or engraving conventions, slips of the pen, or minor oversights. In those cases where the composer's autograph serves as the principal source, the New Complete Edition respects the idiosyncrasies of Dvořák's manner of notating accents and articulation. The edition follows modern usage in the layout of the score and the choice of clefs. Verbal texts in the main body of the volume are presented in the original language, judiciously altered to conform with modern orthography and always based on versions used by the composer himself. Further details on our editorial guidelines and the current state of the planning process can be found on our website at [www.antonindvorak.org](http://www.antonindvorak.org).

Jarmila Gabrielová  
*Translation by J. Bradford Robinson*

## Úvodem

Předložené Nové souborné vydání děl Antonína Dvořáka (Neue Gesamtausgabe der Werke von Antonín Dvořák, New Complete Edition of the Works of Antonín Dvořák, NDE) vděčí za svůj vznik rozhodnutí, které bylo učiněno koncem 90. let minulého století, kdy se diskutovalo o tom, jakým způsobem a zda vůbec pokračovat v předchozím souborném vydání Dvořákových děl.

Toto první souborné kritické vydání děl Antonína Dvořáka (Antonín Dvořák. Souborné vydání – Gesamtausgabe – Complete Edition – Edition Complete) bylo plánováno od počátku 50. let 20. století. Podnětem bylo blížící se 50. výročí skladatelova úmrtí, kdy podle tehdejšího zákona o autorském právu končila ochranná lhůta na jeho díla. Iniciátorem edičního projektu byl Dvořákův životopisec a propagátor jeho hudby Otakar Šourek (1883–1956). Ten kolem sebe shromáždil okruh nadšených spolupracovníků, z nichž byla brzy poté ustavena „Komise pro vydávání děl Antonína Dvořáka“. Jejím předsedou byl od roku 1956 František Bartoš (1905–1973). Dalšími členy byli Jan Hanuš (1915–2004) jako vedoucí redaktor, Jiří Berkovec, Antonín Čubr, Ladislav Láška, Antonín Pokorný a Karel Šolc. Po smrti Františka Bartoše převzal vedení projektu Jarmil Burghauser (1921–1997). Rámcové institucionální a finanční podmínky pro ediční práci i publikaci jednotlivých svazků byly vytvořeny tím, že nositelkou souborného vydání se stala Společnost Antonína Dvořáka v Praze, jakož i tím, že práce

probíhaly přímo pod záštitou (a pod dohledem) vlády, respektive Ministerstva školství a kultury tehdejší Československé socialistické republiky.

Souborné dílo Antonína Dvořáka vycházelo ve Státním nakladatelství krásné literatury, hudby a umění (SNKLHU), které se po roce 1960 změnilo ve Státní hudební vydavatelství (SHV) a nakonec ve vydavatelství Editio Supraphon Praha. První svazky (včetně symfonie č. 9 e moll „Z Nového světa“) vyšly v roce 1955 a během několika málo dalších let se podařilo vydat v rychlém sledu převážnou část Dvořákových děl instrumentálních, písňových a sborových, stejně tak jako jeho velké kantáty, oratoria a některé opery.

Zpomalení a obtíže se začaly projevovat v 80. letech a zesílily v první polovině 90. let 20. století. Změna politických poměrů po roce 1989 a následné problémy kolem privatizace posledně jmenovaného vydavatelství měly za následek dočasné ochromení edičních aktivit. K tomu se přidružil problém generační. Členové původní vydavatelské komise postupně odcházeli a zdálo se, že nejsou připraveni kvalifikovaní nástupci. Ve stejné době začaly sílit kritické hlasy, které upozorňovaly na to, že toto „staré“ souborné vydání již neodpovídá současným edičním nárokům z hlediska výběru a posouzení pramenů, zpracování notového textu a kritického aparátu a v neposlední řadě i kvůli neexistenci písemně kodifikovaných a publikovaných edičních zásad. Výsledkem odborné debaty, která proběhla v Praze v květnu 1999 v rámci semináře „Antonín Dvořák – stav souborného kritického vydání“, bylo doporučení nepokračovat dále v dosavadním souborném vydání a namísto toho soustředit síly na souborné vydání nové. Vzápětí nato byly na půdě tehdejšího Ústavu pro hudební vědu Akademie věd České republiky zahájeny první přípravné práce.

Nové souborné vydání děl Antonína Dvořáka, které co do obsahu a edičního zpracování nahrazuje předchozí souborné vydání, je koncipováno jako vědecké, historicko-kritické vydání, jež je zároveň určeno pro hudební praxi. Zahnuje veškerá dochovaná Dvořákova díla, jichž je okolo 200, a opírá se o nejnovější metody a postupy soudobé hudební filologie. Člení se do těchto sérií a subsérií:

- I Scénická díla
- II Oratoria, kantáty a další vokální díla s orchestrem nebo s varhanami
- III Orchestrální díla
  - III/A Symfonická díla
  - III/B Koncerty a koncertantní skladby pro sólový nástroj s orchestrem
  - III/C Orchestrální skladby a úpravy
- IV Komorní hudba
  - IV/A Komorní hudba pro smyčce
  - IV/B Komorní hudba s klavírem nebo s harmoniem
- V Písňe a sbory
- VI Klavírní skladby dvou- a čtyřruční
- VII Varia a suplementa

Nové souborné vydání děl Antonína Dvořáka zahrnuje rovněž díla, která dosud nikdy nevyšla tiskem anebo jsou dostupná pouze v neautorizovaných klavírních výtazích. V sérii I, obsahující jevištní tvorbu, takováto díla dokonce převažují. Poprvé jsou do tohoto souborného vydání zahrnuty také dochované verze skladatelových děl a jeho úpravy vlastních i cizích kompozic. Plán edice počítá rovněž s několika svazky faksimilí, které budou publikovány v sérii VII Varia a suplementa.

Notový text jednotlivých Dvořákových děl, který předkládá Nové souborné vydání, se opírá o studium a posouzení všech dochovaných primárních a sekundárních pramenů. Pokud jde o primární prameny, je třeba připomenout okolnost, že Dvořákova pozůstalost, tzn. převážná část jeho notových autografů, se až do roku 1980 nacházela v soukromém vlastnictví a byla pouze v omezené míře přístupná pro vědecké bádání. Posouzení většiny autografních pramenů musí být proto provedeno znovu od základu. Mnohé sekundární prameny jsou v předloženém souborném vydání vzaty v úvahu vůbec poprvé.

Všechny svazky obsahují kromě kriticky revidovaného notového textu předmluvu editora svazku a kritickou zprávu, která popisuje a komentuje pramennou základnu a podává seznam růzností.

V případných dodatcích jsou podle potřeby zveřejněny zhudebněné texty (včetně doslovných překladů v próze), zamítnuté verze, škrtnuté části kompozic atp. Editorské zásahy, které jsou prováděny s největší opatrností a zdrženlivostí, jsou graficky vyznačeny hranatými závorkami nebo čárkovaně a komentovány v kritické zprávě. Bez typografického vyznačení jsou opravovány pouze zjevné chyby a takové atributy původního notového textu, které spadají do kategorie dobových písáských a notoryteckých zvyklostí nebo drobných nepřesností a opomenutí. Tam, kde je hlavním pramenem skladatelův autograf, respektuje Nové souborné vydání zvláštnosti Dvořákova způsobu notace akcentů a artikulačních znamének. Uspořádání partitury a volba klíčů se řídí moderní praxí. Transponující nástroje jsou notovány v původních laděních. Vokální texty jsou v hlavním notovém textu uváděny v jazyce originálu a v šetrně modernizované ortografii. Základem je přitom vždy ta verze zhudebněného textu, kterou použil skladatel. Detailní informace o edičních zásadách a o aktualizacích edičního plánu se nacházejí na webových stránkách Nového souborného vydání [www.antonindvorak.org](http://www.antonindvorak.org).

Jarmila Gabrielová

### Zur Ausgabe

Die vorliegende Neue Gesamtausgabe der Werke von Antonín Dvořák (Nové souborné vydání děl Antonína Dvořáka, New Complete Edition of the Works of Antonín Dvořák, NDE) verdankt ihr Entstehen einer Entscheidung, die Ende der 1990er Jahre getroffen wurde, als man darüber diskutierte, wie und ob überhaupt man die damals bestehende Dvořák-Gesamtausgabe fortsetzen sollte.

Diese erste kritische Ausgabe sämtlicher Werke Antonín Dvořáks (Antonín Dvořák. Souborné vydání – Gesamtausgabe) war seit Anfang der 1950er Jahre in Angriff genommen worden. Der Anlass dazu war das bevorstehende 50. Todesjahr des Komponisten, in dem die Schutzfrist für seine Werke gemäß damaligem Urheberrechtsgesetz abgelaufen ist. Initiator des Editionsprojektes war Otakar Šourek (1883–1956), Dvořák-Biograph und eifriger Anhänger seiner Musik. Er sammelte um sich einen Kreis enthusiastischer Mitarbeiter, die bald die „Kommission für die Herausgabe der Werke Antonín Dvořáks“ bildeten. Den Vorsitz dieser Kommission hatte seit 1956 František Bartoš (1905–1973) inne. Weitere Mitglieder waren Jan Hanuš (1915–2004) als leitender Redakteur sowie Jiří Berkovec, Antonín Čubr, Ladislav Láska, Antonín Pokorný und Karel Šolc. Nach dem Tod von František Bartoš übernahm Jarmil Burghauser (1921–1997) die Leitung des Projekts. Mit Übernahme der Trägerschaft an der Gesamtausgabe durch die Antonín Dvořák-Gesellschaft in Prag und unter direkter Schirmherrschaft (und Aufsicht) der Regierung, bzw. des Ministeriums für Schule und Kultur der damaligen Tschechoslowakischen Sozialistischen Republik wurden die institutionellen und finanziellen Rahmenbedingungen für die editorische Arbeit sowie für die Herausgabe der Einzelbände geschaffen.

Die sämtlichen Werke Antonín Dvořáks erschienen im Staatlichen Verlag für schöne Literatur, Musik und Kunst (Státní nakladatelství krásné literatury, hudby a umění, SNKLHU), der zu Beginn der 1960er Jahre in den Staatlichen Musikverlag (Státní hudební vydavatelství, SHV) und schließlich in die Editio Supraphon Praha umgewandelt wurde. Die ersten Bände (darunter die Symphonie Nr. 9 e-Moll „Aus der Neuen Welt“) erschienen im Jahr 1955 und im Laufe weniger Jahre gelang es in schneller Folge, die Mehrzahl von Dvořáks Instrumental-, Lied- und Chorwerken sowie einige große Kantaten, Oratorien und Opern herauszubringen.

In den 1980er Jahren ergaben sich Verzögerungen, und in der ersten Hälfte der 1990er Jahre verschärfte sich die Situation. Die politischen Veränderungen nach 1989 und die daraus folgenden Schwierigkeiten rund um die Privatisierung des genannten Verlags führten nahezu zum Stillstand der Editionsaktivitäten. Hinzu kam ein Generationsproblem; die Mitglieder der ursprünglichen Herausgeberkommission traten sukzessive ab, und es hatte den Anschein, dass keine Nachfolger bereitstünden. Gleichzeitig wurden kritische Stimmen laut, die darauf aufmerksam machten, dass diese ‚alte‘ Gesamtausgabe vom Gesichtspunkt der Auswahl und Bewertung der Quellen, der Verarbeitung des Notentextes und des kritischen Apparats und nicht zuletzt dem Fehlen von schriftlich kodifizierten und publizierten Editionsrichtlinien nicht mehr den Ansprüchen heutiger wissenschaftlicher Editionsprojekte entspreche und genüge. Das Ergebnis der Debatte, die im Rahmen des Seminars „Antonín Dvořák – der Stand der kritischen Gesamtausgabe“ in Prag im Mai 1999 stattfand, war die Empfehlung, die bisherige Gesamtausgabe nicht zu Ende zu führen und sich stattdessen auf eine neue

Gesamtausgabe hin zu orientieren. Unmittelbar darauf wurden innerhalb des damaligen Instituts für Musikwissenschaft der Akademie der Wissenschaften der Tschechischen Republik die vorbereitenden Arbeiten begonnen.

Die Neue Gesamtausgabe der Werke von Antonín Dvořák, die inhaltlich und editorisch die vorangehende Gesamtausgabe ersetzt, ist als wissenschaftliche, historisch-kritische Ausgabe konzipiert und gleichzeitig für die musikalische Praxis bestimmt. Sie enthält alle ca. 200 überlieferten musikalischen Werke Dvořáks und stützt sich auf die gültigen Methoden und Vorgehensweisen der jüngsten Musikphilologie. Sie ist in folgende Serien und Sub-Serien gegliedert:

- I Bühnenwerke
- II Oratorien, Kantaten und andere Vokalwerke mit Orchester oder mit Orgel
- III Orchesterwerke
  - III/A Symphonische Werke
  - III/B Konzerte und konzertante Werke für ein Solo-Instrument mit Orchester
  - III/C Orchesterkompositionen und Bearbeitungen
- IV Kammermusik
  - IV/A Kammermusik für Streicher
  - IV/B Kammermusik mit Klavier oder Harmonium
- V Lieder und Chorwerke
- VI Klavierkompositionen zwei- und vierhändig
- VII Varia und Supplementa

Die Neue Dvořák-Gesamtausgabe enthält auch Werke, die bis heute nicht im Druck erschienen, oder nur in unautorisierten Klavierauszügen erhältlich sind; in Serie I, dem Operschaffen, sind solche Werke sogar in der Überzahl. Erstmals werden in dieser Gesamtausgabe auch erhalten gebliebene Werkfassungen Dvořáks und seine Bearbeitungen eigener und fremder Werke eingegliedert. Der Editionsplan sieht fernerhin einige Faksimile-Bände vor, die in Serie VII Varia und Supplementa veröffentlicht werden.

Der Notentext der einzelnen Werke Dvořáks, der von der Neuen Gesamtausgabe vorgelegt wird, stützt sich auf das Studium und die Bewertung aller erhaltenen Primär- und Sekundärquellen. Was die Primärquellen betrifft, so sei hier an die Tatsache erinnert, dass Dvořáks Nachlass, d.h. der Großteil seiner Notenautographe, sich bis 1980 in Privatbesitz befand und der Wissenschaft nur begrenzt zur Verfügung stand; die Bewertung der meisten autographen Quellen muss demnach völlig von Neuem durchgeführt werden. Zahlreiche Sekundärquellen werden in der vorliegenden Gesamtausgabe überhaupt zum ersten Mal berücksichtigt.

Jeder Band enthält neben dem textkritisch revidierten Notentext ein inhaltsbezogenes Vorwort des Bandherausgebers sowie einen Kritischen Bericht, der die Quellenlage sowie abweichende Lesarten darstellt und kommentiert; gegebenenfalls werden in Anhängen vertonte Texte (samt Prosaübersetzungen), verworfene Fassungen, gestrichene Passagen u.Ä. wiedergegeben. Die editorischen Eingriffe, die mit größtmöglicher Vorsicht und Zurückhaltung durchgeführt werden, sind graphisch durch eckige Klammern oder Strichelung gekennzeichnet und im Kritischen Bericht erörtert. Ohne typographische Kennzeichnung werden lediglich offensichtliche Fehler und solche Merkmale des Notentextes korrigiert, die in die Kategorie zeitgenössischer Schreib- und Stichkonventionen oder Flüchtigkeiten und kleinerer Versäumnisse gehören. Wo das Autograph des Komponisten als Hauptquelle dient, respektiert die Neue Dvořák-Gesamtausgabe die Besonderheiten von Dvořáks Notierungsweise der Akzentsetzung und Artikulationsbezeichnungen. Die Ausgabe folgt in Partituranordnung und Schlüsselung moderner Praxis. Die transponierenden Instrumente werden in den ursprünglichen Stimmungen wiedergegeben. Die Vokaltexpte werden im Notenhauptteil in der Originalsprache und in behutsam modernisierter Orthographie veröffentlicht. Als Grundlage wird dabei immer diejenige Textgestalt ermittelt, die der Komponist verwendete. Über die Details der Editionsrichtlinien sowie den aktuellen Stand der Editionsplanung informiert die Internet-Seite [www.antonindvorak.org](http://www.antonindvorak.org).

Jarmila Gabrielová

## □ Appendix 9 – A Model for Introduction to the individual volumes of the NDE:

Prepared and presented by Tereza Kibicová

### Foreword

The first mention of Dvořák's intent to compose orchestral rhapsodies with a Slavic character comes from 1874. In the Prague musical journal *Dalibor* of 19 September that year appeared a report that he had 'just finished a rhapsody for large orchestra' and now intended 'to undertake a series of Slavic rhapsodies for large orchestra.'<sup>1</sup> He did eventually compose three orchestral pieces titled *Slavic* [or *Slavonic*, as usually designated in English] *Rhapsodies*, though not until four years later. They were written in their sketches, scores, and four-hands piano arrangements between 13 February and 7 December 1878.

In 1879 the *Slavonic Rhapsodies*, Op. 45 (B. 86) became the sixth opus number of Dvořák to be published by the firm of N. Simrock in Berlin. At that same time Simrock published also the *Serenade* in D minor for wind instruments, Op. 44,<sup>2</sup> which Dvořák had completed a little less than four weeks before beginning to compose the first *Slavonic Rhapsody* in D major. We have information on the course of preparations for publication of these two opus numbers of Dvořák, 44 and 45, from various sources including letters of the publisher Fritz Simrock to the composer. In a letter of 11 March 1879 Simrock notified Dvořák that proofs would soon be sent: 'You will soon receive proofs for the scores of Op. 44 and 45.' And in a letter of 30 April 1879 he informed him that both opus numbers would soon be released: 'I expect the serenade and the rhapsodies today. [...] I shall send you copies as soon as they are available.'<sup>3</sup> A notice of publication of both opus numbers appeared in the Leipzig journal *Signale für die musikalische Welt* (Signal for the Musical World) in the first May issue of 1879, and two years later we find them listed in Hofmeister's *Handbuch der musikalischen Literatur*.<sup>4</sup>

During the year 1878 Dvořák worked on several other compositions besides the *Slavonic Rhapsodies*, among them the *Slavonic Dances*, Op. 46, the *Bagatelles*, Op. 47, and the *String*

---

<sup>1</sup> *Dalibor*, Vol. II (1874), No. 38, p. 303, message from the editorial office in the column *News from Prague and the Countryside*; the just-completed rhapsody for large orchestra was the *Rhapsody – Symphonic Poem* in A minor, Op. 14 (B. 44).

<sup>2</sup> The score of the *Serenade* in D minor for wind instruments, violoncello, and contrabass, Op. 44 (CZ Pnm-MAD, inventory number S 76/1522) was written between 4 and 18 January 1878.

<sup>3</sup> Cf. *AD-CorrespDoc*, Vol. 5, pp. 156 and 170.

<sup>4</sup> Cf. *Signale für die musikalische Welt*, 1879, No. 32, p. 512: 'The N. Simrock firm in Berlin has just published: [...] Anton Dvorzák [sic]: Op. 44: Serenade for wind instruments (2 oboes, 2 clarinets, 2 bassoons [contrabassoon ad libitum], 3 horns), violoncello, and contrabass, D minor. Score 9 marks, parts 15 marks, four-hands piano arrangement 6 marks. Op. 45: Three Slavonic Rhapsodies for Orchestra: No. 1, D major; No. 2, G minor; No. 3, A flat major. The price for each number: score 15 marks. parts 15 marks, four-hands piano arrangement 4 marks 50 pence.' Cf. also HOFMEISTER, Friedrich: *Handbuch der musikalischen Literatur oder Verzeichnis der im deutschen Reiche und in den angrenzenden Ländern erschienenen Musikalien auch musikalischen Schriften, Abbildungen und plastischen Darstellungen mit Anzeige der Verleger und Preise* (Handbook of Music Literature, or Catalogue of Music, Writings on Music, Musical Illustrations, and Sculptural Representations Pertaining to Music Released in Germany and Neighbouring Countries with Indication of Publisher and Price), Vol. 8, Leipzig 1881, p. 118.

*Sextet* in A major, Op. 48.<sup>5</sup> On 12 December 1878 he also completed *Five Choruses for Male Voices*, Op. 27, which he dedicated to ‘The Celebrated Slavic Singing Society in Vienna’.<sup>6</sup> And at the end of 1878 he began to compose, at the request of the leader of the Florentine Quartet Jean Becker, his *String Quartet* in E flat major, Op. 51, which Fritz Simrock in his correspondence also called a ‘Slavonic’ work: ‘When you have your Slavonic string quartet for Jean Becker finished, please send me the score and parts immediately [...]’.<sup>7</sup>

The frequent use of the adjective ‘Slavonic’ in the second half of the 1870s was associated with political and social events of the time and was expected by the public. It is clear that ‘Slavonic’ musical works were in demand at the time even outside the domestic environment.<sup>8</sup>

The *Slavonic Rhapsody* in D major, Op. 45, No. 1 was written in sketch and score from 13 February to 17 March 1878. The autograph score of the *Slavonic Rhapsody* in G minor, Op. 45, No. 2 is dated 26 August and 18 September, and that of the *Slavonic Rhapsody* in A flat major, Op. 45, No. 3 bears the date 22 September 1878 at its beginning and 3 December 1878 at its end. The sketch for the *Slavonic Rhapsody* in A flat major, preserved as a fragment, bears only the completion date of 22 September 1878, which is the same as the date when Dvořák began the orchestration.<sup>9</sup> Today this sketch and the likewise incomplete sketch for the first *Slavonic Rhapsody* are deposited in the music department of the National Library in Prague. We have no information on the fate of the sketch for the second *Slavonic Rhapsody*, which may be presumed to have existed.<sup>10</sup> The autograph scores of all three

---

<sup>5</sup> The autograph of the four-hands version of the *Slavonic Dances*, Op. 46 (CZ Pnm-MAD, inventory number S 76/1621) is dated 18 March and 7 May 1878; the autograph of the orchestral version (CZ Pnm-MAD, inventory number S 76/1513) was begun probably in April and was completed 22 August 1878. The autograph scores of the *Bagatelles*, Op. 47 (CZ Pnm-MAD, inventory number S 76/1569) and the *String Sextet* in A major, Op. 48 (CZ Pnm-MAD, inventory number S 76/1594) are dated 1-12 May 1878 and 14-27 May 1878.

<sup>6</sup> Cf. annotation on folio 1<sup>r</sup> of the autograph score, deposited in CZ Pnm-MAD under inventory number 76/1638.

<sup>7</sup> Cf. letter of 27 January 1879, *AD-CorrespDoc*, Vol. 5, p. 136. The autograph score of the *String Quartet* in E flat major, Op. 51 (CZ Pnm-MAD, inventory number S 76/1572) was written from 25 December 1878 to 28 March 1879.

<sup>8</sup> Cf. for example KUNA, Milan: *Dílo Antonína Dvořáka druhé poloviny sedmdesátých let (otázky slovanství, stylové problémy, furiant a dumka)* (Works by Antonín Dvořák from the Second Half of the 1870s: Questions of Slavic Character, Stylistic Issues, Furiant and Dumka), Prague 1954, doctoral dissertation (typescript), library of the Institute of Musicology of the Charles University in Prague, catalogue number C9 662/54; and HOJDA, Zdeněk, OTTLOVÁ, Marta, and PRAHL, Roman (ed.): *Slovanství a česká kultura. „Slavme slavně slávu Slávův slavných“* (Slavicness and Czech Culture: ‘Let us Celebrate Gloriously the Glory of the Glorious Slavs’)—a compendium of contributions from the 25th annual symposium on issues of the nineteenth century, Plzeň, 24-26 February 2005, Prague 2006.

<sup>9</sup> The sketch is a single folio with writing on both sides, on which is written the end of the composition starting from m. 252. The date on which Dvořák began his compositional work was probably recorded on the preceding folio of this sketch, which is now missing.

<sup>10</sup> The preserved part of the sketch for Op. 45, No. 1, comprising two folios, is deposited under catalogue number CZ Pu 59 R 2153/I,II, and the preserved part of the sketch for Op. 45, No. 3 under catalogue number CZ Pu 59 R 2153/IV. Both sketches are part of a substantial collection of Dvořákiana acquired by the National Library in 1961. Earlier they were in the papers of the Prague pianist and music collector Jacob Emil Hock (1823-1908); then they acquired by the conductor Václav Talich (1883-1961). Because the sketch for Op. 45, No. 1 lacks the conclusion, and the beginning is missing from the sketch for Op. 45, No. 3, one can suppose that for the second *Slavonic Rhapsody* in G minor, too, Dvořák made a continuous sketch, whose notation followed directly after the sketch for the first rhapsody in D dur and preceded the sketch for the third rhapsody in A flat major, and which was later lost along with the now-missing portions of the sketches for Op. 45, No. 1 and Op. 45, No. 3.

*Slavonic Rhapsodies* are deposited in the Antonín Dvořák Museum (part of the Czech Museum of Music, a division of the National Museum) in Prague.<sup>11</sup>

Apart from the sketches and scores, Dvořák also made arrangements of the first and third *Slavonic Rhapsodies* for piano four hands (B. 506).<sup>12</sup> It was lack of time, apparently, that forced him to turn to his friends asking for help in making piano arrangements. First he negotiated with the pianist and composer Jindřich Kàan z Albéšťu,<sup>13</sup> but then the task of making the four-hands arrangement of the second *Slavonic Rhapsody* in G minor was accepted by his friend and collaborator Josef Zubatý.<sup>14</sup>

Dvořák composed the *Slavonic Rhapsody* in D major in Prague. The continuous sketch was written during no more than six days starting 13 February 1878, with annotations pertaining to orchestration and the harmonic structure of the piece.<sup>15</sup> Almost immediately thereafter, on 19 February, Dvořák started working on the score, which he completed in a little less than a month; this score served as the engraver's copy for publication early in 1879.<sup>16</sup> Not until almost twenty years later did Dvořák ask Fritz Simrock to return this score, along with those of the *Slavonic Rhapsodies* Nos. 2 and 3 and other autographs, in a letter of 10 February 1898:

'I have often wanted to write to you regarding a certain matter but have always forgotten about it. It concerns my older manuscripts, which I'd now like to have and want to add to my library of all my works. The works I'd mention in particular are: the three rhapsodies for orchestra [...].'<sup>17</sup>

However, these autographs were not returned by the publisher to Prague until the early 1930s, when they were purchased by the Ministry of Education and National Culture of the Czechoslovak Republic.<sup>18</sup> They were then deposited temporarily in the archive of the State Conservatory of Music in Prague, as attested by the round stamps of this institution found on them.

The manuscript performing parts for the first *Slavonic Rhapsody* in D major, from which it was played for the first time in a noon concert on 17 November 1878 by the orchestra of the

---

<sup>11</sup> Cf. *Cz Pnm-MAD*, inventory number S 76/1523/1,2,3.

<sup>12</sup> The autographs are deposited in *CZ Pnm-MAD* under inventory number S 76/1524/1,2. The only dating on them is at the end of the arrangement of the *Slavonic Rhapsody* in A flat major, where we find the annotation: '18<sup>7</sup>/<sub>12</sub> 78. Ant. Dvořák'.

<sup>13</sup> Cf. an undated letter from Dvořák to Jindřich Kàan, now missing, in which the composer writes: 'I shall be glad to give you the rhapsodies and will be grateful to you for this; I would only need to ask Simrock whether he will publish them.'; *AD-CorrespDoc*, Vol. 1, p. 147.

<sup>14</sup> Zubatý's autograph of the four-hands piano reduction of the *Slavonic Rhapsody* in G minor, which Dvořák authorized, is deposited in *CZ Pnm-MAD* under inventory number S 76/1715. In a letter of 22 March 1912 addressed to Otakar Šourek, Josef Zubatý gives a list of works by Dvořák for which he made piano arrangements, and also mentions his share in the piano arrangement of the *Slavonic Rhapsody* in A flat major; a facsimile of this letter is found in: *AD-Corresp*, between pages 16 and 17. However, the preserved autograph of the four-hands piano arrangement of the rhapsody in A flat major is written and signed in the hand of Dvořák.

<sup>15</sup> This sketch, deposited in the music department of *CZ Pu*, is preserved as a fragment (missing the last several bars). It is dated 13 February 1878 at the top of folio 1<sup>r</sup>, above the staff systems.

<sup>16</sup> The plate number is written in blue pencil on the first page of musical notation in the autograph score. Further hand-written annotations in the score indicate that it served as the engraver's copy for the N. Simrock publishing house. Cf. *Description of Sources* in the *Critical Report*.

<sup>17</sup> Cf. *AD-CorrespDoc*, Vol. 4, p. 118.

<sup>18</sup> Cf. *Šourek*, Vol. 4, p. 283.

Provisional Theatre under the composer's baton in the hall on Žofín Island in Prague,<sup>19</sup> have not survived. It was probably these manuscript parts that served as the model for engraving them. The performance material published by Simrock simultaneously with the score and piano arrangement of the first rhapsody shows a considerable number of differences from the published score, indicating that two independent sources served for preparation of the published editions of the score and the parts.

In connection with the genesis of Dvořák's first *Slavonic Rhapsody* in D major it must also be said that the autograph score and the autograph four-hands piano arrangement show evidence of various changes. The most important of them is a change in the rhythm of the second theme, which the composer clearly made after the composition was finished. The original form of the theme is recorded in the continuous sketch. Traces of notes scratched out and changes made in the rhythm of the second theme may also be found in the autograph of the four-hands piano arrangement, but only in the first four appearances of this theme. The subsequent repetitions are recorded in the definitive rhythmic form as we know it from the published form of the work. Thus it is highly probable that the composer made this change in the first rhapsody's second theme during the course of work on its piano arrangement.<sup>20</sup>

The second *Slavonic Rhapsody* in G minor was also composed in all probability in Prague. The first page of musical notation in the autograph score bears the date 26 August 1878.<sup>21</sup> Shortly before this, on 22 August, Dvořák finished his orchestration of the last number in the first series of *Slavonic Dances*, Op. 46, so in the period from 22 to 26 August 1878 he may have worked on a sketch for this rhapsody, which however is now missing and unknown. That a continuous sketch existed is indicated by the surety with which he wrote the score.

An annotation on the last page of the autograph score of the second *Slavonic Rhapsody* tells us it was completed on 18 September 1878. As mentioned above, the four-hands piano arrangement was made by Josef Zubatý. His manuscript is not dated in any way, nor do we have information from other sources as to when he made the arrangement. However, it is certain that Dvořák was able to examine and approve this arrangement before sending it to the publishing house.<sup>22</sup>

There must also have been manuscript parts for the second *Slavonic Rhapsody*, because this work, too, was performed before publication, in the same concert as the first rhapsody on 17 November 1878 in Prague. It is likely that these parts were later used as the model for publication just as were those for the first *Slavonic Rhapsody*.

---

<sup>19</sup> A facsimile of the program for this concert is published in: HOŘEJŠ, Antonín: *Antonín Dvořák, Sein Leben und Werk in Bildern* (Antonín Dvořák: His Life and Work in Pictures), Prague 1955, unpaginated [p. 116].

<sup>20</sup> Cf. *Description of Sources* in the *Critical Report*; for further details cf. KIBICOVÁ, Tereza: *Zur Editionsproblematik der Slawischen Rhapsodien op. 45. Dvořáks Autorenrevison in der Slawischen Rhapsodie D-Dur op. 45, I* (Problems in Editing the Slavonic Rhapsodies, Op. 45: Dvořák's Revisions to the Slavonic Rhapsody in D major, Op. 45, No. 1) in: *The Work of Antonín Dvořák (1841-1904): Aspects of Composition – Problems of Editing – Reception*. Proceedings of the International Musicological Conference, Prague, September 8-11, 2004, ed. GABRIELOVÁ, Jarmila and KACHLÍK, Jan, Prague 2007, pp. 284-89.

<sup>21</sup> The thematic catalogue (*Burghauser-Cat*, p. 171) gives the date 20 August 1878, evidently as a result of incorrect reading of the first page of musical notation in the autograph, which was later trimmed. Burghauser indicates elsewhere in the same catalogue (p. 574, in the section *Overview of the Life and Work of Antonín Dvořák*) that Dvořák began composing the second *Slavonic Rhapsody* on 26 August 1878.

<sup>22</sup> The title *Slavische Rhapsodie Opus 45. Nro 2.* on the first folio of musical notation in the autograph of this piano arrangement (CZ Pnm-MAD, inventory number S 76/1715) is written in Dvořák's hand.



In a letter to Fritz Simrock of 26 January 1879 Dvořák expressed the wish that the harp part in the second and third *Slavonic Rhapsodies* should be doubled: ‘One could also write before the harp part in the second and third rhapsodies: “If possible two harps”.’<sup>23</sup> However, the publishing house respected this wish only partially, and printed this instruction only on the first page of the score of the third rhapsody in A flat major. On the other hand Dvořák’s request of 8 April 1879 that metronome markings be included for all three *Slavonic Rhapsodies*, Op. 45 was respected in the first edition.<sup>24</sup>

Dvořák apparently began composing his third *Slavonic Rhapsody* in A flat major, also in Prague, immediately after finishing the second rhapsody in G minor. The sketch, not preserved in its entirety, shows only the date of completion, 22 September 1878, but we can probably assume Dvořák began it only a short while after completing the score of the second rhapsody on 18 September.<sup>25</sup> He recorded the date 22 September 1878 also on the first page of musical notation in the third rhapsody’s autograph score,<sup>26</sup> which he completed more than two months later on 3 December 1878.<sup>27</sup> Immediately thereafter he made the four-hands piano arrangement, which he finished on 7 December 1878.<sup>28</sup>

The premiere of the third *Slavonic Rhapsody* in A flat major was on 24 September 1879 in the hall of the Royal Court Opera in Berlin, with Wilhelm Taubert conducting the orchestra of the *Königliche Kapelle* (Royal Music Ensemble). Dvořák was not present on this occasion, but he heard another performance of the work in Vienna on 16 November 1879, when his composition was played by the Vienna Philharmonic under Hans Richter.<sup>29</sup> The Czech premiere was on 29 March 1880 in a concert organized and conducted by the composer himself in the hall on Žofín Island in Prague to benefit construction of the National Theatre.<sup>30</sup> More than fifteen years later he included the third *Slavonic Rhapsody* in the program of the inaugural concert of the Czech Philharmonic, consisting entirely of his own works, which he conducted in the Rudolfinum in Prague on 4 January 1896.<sup>31</sup>

The preserved sources for the *Slavonic Rhapsody* in A flat major are analogous to those for the first *Slavonic Rhapsody* in D major, i.e. we have available an incomplete continuous sketch, the autograph score, the autograph four-hands piano arrangement, and the first editions of the score, parts, and piano arrangement. By contrast with the first and second *Slavonic Rhapsodies*, however, this third rhapsody was not performed until after it had been published. This means that Dvořák probably did not have manuscript orchestral parts made. Simrock, however, apparently assumed that such parts existed, because in a letter of 30 December 1878 he wrote to Dvořák: ‘all that we lack now are the parts for the third Rhapsody and these will probably soon arrive.’<sup>32</sup> Dvořák’s reply is unknown, but in view of the above-mentioned circumstance it is almost certain that Simrock never received the requested

<sup>23</sup> Cf. L1 in *Description of Sources* in the *Critical Report*.

<sup>24</sup> Cf. L a L2 in the *Description of Sources* in the *Critical Report*.

<sup>25</sup> Cf. CZ Pu 59 R 2153/IV, fol. 1<sup>v</sup>.

<sup>26</sup> ‘beginning of orchestration: 18<sup>22/9</sup>, 78’; cf. CZ Pnm-MAD 1523/3, fol. 1<sup>v</sup>.

<sup>27</sup> Cf. CZ Pnm-MAD S 76 1523/3, fol. 28<sup>f</sup>.

<sup>28</sup> Cf. CZ Pnm-MAD S 76 1524/2, fol. 17<sup>v</sup>.

<sup>29</sup> Reviews of this Vienna performance were published by Josef Königstein (*Illustriertes Wiener Extrablatt*, 18 November 1879), Ludwig Speidel (*Fremden-Blatt*, 18 November 1879), Wilhelm Frey (*Neues Wiener Tagblatt*, 19 November 1879), and Eduard Hanslick (*Neue freie Presse*, 23 November 1879); cf. BRODBECK, David: *Dvořák’s Reception in Liberal Vienna: Language Ordinances, National Property, and the Rhetoric of Deutschtum*, in: JAMS, No. 1, 2007, pp. 71-131.

<sup>30</sup> Cf. *Národní listy*, 4 April 1880, No. 82, p. 2; *Národní listy*, 6 April 1880, No. 83, p. 2.

<sup>31</sup> Cf. *Národní listy*, 8 January 1896, No. 7, p. 4; *Burghauser-Cat*, p. 707.

<sup>32</sup> Cf. *AD-CorrespDoc*, Vol. 5, p. 124.

material from Dvořák. Thus the orchestral parts published by the N. Simrock firm were probably prepared from the autograph score.

Dvořák signed cession of publishing rights to the *Slavonic Rhapsodies*, Op. 45 to Fritz Simrock on 22 November 1878, simultaneously with those to the *Serenade* in D minor, Op. 44 and the *Bagatelles*, Op. 47.<sup>33</sup> For the three *Slavonic Rhapsodies* he asked the publisher for 1000 marks, and he confirmed receipt thereof in a letter to Simrock of 11 January 1879.<sup>34</sup>

As mentioned above, the three *Slavonic Rhapsodies*, Op. 45 were first published in score, parts, and four-hands piano arrangement in early May 1879 by the N. Simrock firm in Berlin. From preserved correspondence we see that Fritz Simrock did not receive engraver's material from Dvořák for all of Op. 45 at once but rather progressively. Already on 28 December 1878 he informed the composer: 'I have just now received manuscripts. But I still need [...] 3) the four-hands arrangement of the third rhapsody. Will you send it soon, please?'<sup>35</sup>

The goal of the critical edition of Dvořák's *Slavonic Rhapsodies*, Op. 45 here presented is to offer users a musical text that is as reliable as possible, based on thorough evaluation and comparison of all the relevant sources. It differs from the text of the main sources (i.e. the original editions of the scores) only where they show a clear mistake or omission. Changes are based on the texts of referential sources (autographs and printed performing parts) and information from marginal sources (letters). All changes made to the texts of the main sources based on other sources are mentioned in the editorial report, either individually with commentary or as a group at its beginning; editorial additions not found in any of the sources are indicated by square brackets and/or dotted lines.

For valuable advice, corrections, and recommendations I thank above all PhDr. Jarmila Gabrielová, CSc; Mgr. Jan Kachlák, PhD.; and Mgr. Kamil Bartoň. I should also like to thank PhDr. Milan Kuna, DrSc. for his valuable ideas and for sharing with me his knowledge of Dvořák source materials. Also deserving of thanks are Prof. Dr. Daniela Philippi and Dr. Klaus Döge, both of whom I consulted concerning editorial principals during the course of preparing this critical edition. Not least, my thanks go to employees of the Antonín Dvořák Museum, in particular PhDr. Jarmila Tauerová and PhDr. Jan Dehner, and employees of the music department of the National Library of the Czech Republic, above all Mgr. Zuzana Petrášková, who allowed me to study manuscripts and printed sources.

TK, 19-05-08

*Translated by David Beveridge*

---

<sup>33</sup> Cf. *AD-CorrespDoc*, Vol. 9, p. 373-74; the original of the cession is deposited in *CZ Pnm-MAD* under inventory number S 76/15. It is unknown where Dvořák signed this contract—in Prague, or perhaps in Berlin, where he travelled in late November 1878 to visit the Bote & Bock publishing house. It is not impossible that during this stay he also visited Fritz Simrock and engaged in business negotiations with him. Dvořák's trip to Berlin is documented by a letter from Wilhelm Muneles of 20 November 1878 in which Muneles informs Dvořák that he will be at his service during his stay in Berlin; cf. *CZ Pnm-MAD*, inventory number S 76/848. Another letter documenting Dvořák's stay in Berlin was written on 26 November 1878 by Hermann Wolff, an employee of the Bote & Bock publishing house; cf. *AD-CorrespDoc*, Vol. 5, p. 112.

<sup>34</sup> The last sentence in this letter of Dvořák, pertaining to the fee Simrock paid for Op. 44, 45, and 47, reads: 'I confirm receipt of 1400 marks'; cf. *AD-CorrespDoc*, Vol. 1, p. 152.

<sup>35</sup> Cf. *AD-CorrespDoc*, Vol. 5, p. 122.

□ **Appendix 10 – A Model for Critical Report (Chronological Overview, Description of Sources, Stemma of Sources, Assessment of Sources, Editorial Notes)**

**Prepared and presented by Tereza Kibicová**

**Chronological Overview**

28 Dec. 1878	Fritz Simrock writes to Dvořák saying he still needs performing parts for the third rhapsody.
8 Jan. 1879	Fritz Simrock sends Dvořák 1000 marks for all three <i>Slavonic Rhapsodies</i> .
26 Jan. 1879	In a letter to Fritz Simrock Dvořák proposes small additions to the published edition—metronome markings for all the rhapsodies and doubling of the harp in the second and third rhapsodies—and also asks that the triangle part for the first rhapsody be copied.
1 Feb. - 27 Mar. 1879	Dvořák's correspondence with the N. Simrock publishing house and with Karel Bendl concerning dedication of the <i>Slavonic Rhapsodies</i> to Baron Paul von Dervies.
18 Mar. 1879	Balduin Dörffel notifies Dvořák that proofs for the scores will be sent soon.
8 April 1879	In a letter to Fritz Simrock Dvořák completes and refines tempo and metronome indications.
Early May 1879	Publication of the three <i>Slavonic Rhapsodies</i> , Op. 45 (advertised in <i>Signale für die musikalische Welt</i> ).
24 Sept. 1879	Premiere of the <i>Slavonic Rhapsody</i> in A flat major in Berlin ( <i>Königliche Kapelle</i> , cond. Wilhelm Taubert).
16 Nov. 1879	<i>Slavonic Rhapsody</i> in A flat major performed in Vienna (Vienna Philharmonic, cond. Hans Richter, Dvořák present).
6 Jan. 1880	<i>Slavonic Rhapsody</i> in G minor performed in Brno (Brno Cultural Society Philharmonic, cond. Dvořák).
19 Feb. 1880	Dvořák asks Fritz Simrock to send him printed performing parts for the second and third rhapsodies.
29 Mar. 1880	Czech premiere of the <i>Slavonic Rhapsody</i> in A flat major on Žofín Island in Prague, in a concert to benefit construction of the National Theatre (orch. of the Provisional Theatre, cond. Dvořák).
20 Mar. 1884	Performance of the <i>Slavonic Rhapsody</i> in G minor in St. James's Hall, London (orch. of the Philharmonic Society of London, cond. Dvořák).
13 Mar. 1889	Performance of the <i>Slavonic Rhapsody</i> in G minor in Dresden ( <i>Gewerbehausorchester</i> , cond. Dvořák).
11 Mar. 1890	Performance of the <i>Slavonic Rhapsody</i> in D major in Moscow (orch. of the Imperial Russian Music Society, cond. Dvořák).
4 Jan. 1896	<i>Slavonic Rhapsody</i> in A flat major performed in the Rudolfinum in Prague, in the inaugural concert of the Czech Philharmonic consisting entirely of works by Dvořák (cond. Dvořák).
12 Mar. 1898	<i>Slavonic Rhapsody</i> in D major performed in the Rudolfinum in Prague (Czech Philharmonic, cond. Dvořák).

## ***Slavonic Rhapsody in D major, Op. 45, No. 1***

### **Description of Sources**

#### **SK**

Continuous sketch

Deposited in: *CZ Pu*, catalogue number R 59 2153/I,II

Two loose folios (four pages with notation), upright format 26.3 : 35.2 cm, twenty-four staves, hand-drawn staff lines. The musical text, written in black ink on the first eleven staves (fol. 1<sup>r</sup>), thereafter (fol. 1<sup>r</sup>-2<sup>v</sup>) in black pencil, contains many passages of one or more measures that are crossed out. The sketch ends ca. twenty measures before the conclusion of the work's definitive version. Written in alternation on a single staff and two staves, the sketch contains the tonal plan and harmonic progressions (with chords indicated by letters and in some cases also numbers), comments concerning orchestration, and rarely also tempo indications. The title and the date when the sketch was begun are given on fol. 1<sup>r</sup>: 'Slovanská Rhapsodie. 18 <sup>13</sup>/<sub>2</sub> 78' (Slavonic Rhapsody. 13 February 1878); on the third staff from the bottom on the same page is noted: 'Polka'.

#### **A**

Autograph score

Deposited in: *CZ Pnm-MAD*, inventory number S 76/1523/1

Thirty-two loose folios (sixty-four pages with notation), horizontal format 36 : 24.5 cm, twenty staves, hand-drawn staff lines. Earlier binding has been removed and the folios trimmed.

The original pagination (incomplete) in black ink, probably in Dvořák's hand, can be seen on the outer upper corners of fol. 2<sup>r</sup>-9<sup>v</sup> and 10<sup>v</sup>-20<sup>r</sup>; it counts the title page (even though it lacks musical notation) but not pages that are crossed out (fol. 12<sup>r</sup>, 22<sup>v</sup>, 24<sup>v</sup>, 27<sup>r</sup>, and 30<sup>v</sup>). It continues on fol. 25<sup>r</sup>-32<sup>v</sup>, but now in black pencil. The second pagination, also written in pencil on the outer upper corners but in an unknown hand, comes from a later time. It does not count the title page but does count all pages bearing musical notation including the five pages crossed out. This pagination is not visible on fol. 13<sup>r</sup>-20<sup>r</sup>; it may have been cut off during trimming of the folios, which were originally larger. Beginning with the fourth page (fol. 2<sup>v</sup>), the boundaries between pages in **P** are indicated in black pencil at the bottom edge of pages in the manuscript; these annotations were undoubtedly made during preparations for publication.

This source includes one folio of an envelope labelled in an unknown hand 'Anton Dvořák op. 45 N<sup>o</sup> I / Rhapsodie I Partitur. /- Manuscript -/ 1879'. The envelope was probably provided by the N. Simrock publishing house.

The title page bears the following text in Dvořák's hand: 'SLOVANSKÁ RHAPSODIE / pro velký orchestr / složil / ANTONÍN DVOŘÁK / Opus 45. Číslo I' (SLAVONIC RHAPSODY / for large orchestra / composed by / ANTONÍN DVOŘÁK / Opus 45. Number I). The first page of musical notation (fol. 1<sup>v</sup>) is dated 'zač. 18 <sup>19</sup>/<sub>2</sub> 78' (begun on 19 February 1878), and the last (fol. 32<sup>v</sup>) 'Dokončeno / dne 17. března / 1878. / Ant. Dvořák' (Finished / 17 March 1878 / Ant. Dvořák).

The autograph musical notation is in black ink; during or shortly after writing the score Dvořák made revisions also in black ink; see below. Then he made annotations and changes

in black pencil: various notes and rests, articulation and dynamic markings, tempo indications, annotations such as ‘Solo’ (m. 162 on fol. 12<sup>v</sup>), ‘coll Pikolo’ (mm. 227-28 on fol. 16<sup>r</sup>), ‘Triangl platí’ (The triangle is valid, at m. 409 on fol. 27<sup>v</sup>), and passages crossed out. Written in blue crayon, also in Dvořák’s hand, are rehearsal letters: A (m. 47), B (m. 81), C (m. 124), D (m. 158), E (m. 199), F (m. 263), G (m. 290), H (m. 315), I (m. 344), K (m. 368), L (m. 403), and M (m. 460). Additional markings in blue crayon are probably by Robert Keller, reader for the Simrock publishing house.<sup>1</sup> The reader corrected and completed phrasing and legato slurs and ties, articulation and dynamic markings, accidentals, rests, and ligatures. On the first page of musical notation (fol. 1<sup>v</sup>) he changed the Italian names of instruments written by Dvořák to German names. He also wrote the plate number 8077 at the bottom of this page. At the top of the third page (fol. 2<sup>r</sup>) he wrote in longhand ‘Nb: Alle Doppelnoten auf gleiche Reihe zusammenschreiben’, and before the two staves for flutes ‘zusammen zwei Flöten’. On the fourth page (fol. 2<sup>v</sup>) is found the annotation ‘Nb ½ Pause mit Punkt überall wo [\*\*p02 \*\*p04] vorkommt! Ganze Pause ohne Punkt!’ The latest notations in A are in orange crayon and include question marks (mm. 223 and 263) and numberings of four measures (mm. 419-22) in passages that are unclear; these were apparently written at the publishing house during preparations for the edition.

On the first page of musical notation (fol. 1<sup>v</sup>) Dvořák originally prescribed 6/4 time and in parentheses 2/4, in black ink. Later he scratched out the second of these and replaced it in black pencil with the symbol for *alla breve*. Between two of the staves—the one for Gr Cassa and Pti and the one for Trgl—he added in black ink ‘auf zwei Schläge Halbe wie Viertel’, into which he later inserted in black pencil a dotted half note between the words ‘Schläge’ and ‘Halbe’. He made this same annotation beneath the system, in the form ‘[\*\*p02 \*\*p04] = wie Viertel’, also in black pencil. Both these annotations were later crossed out in blue crayon (by Keller?).

Even before sending the score to the publisher Dvořák made some revisions, including a change in the rhythm of the second theme. He made this change in fifteen places: mm. 162ff, 168ff, 174ff, 180ff, 199ff, 212ff, 218ff, 263ff, 269ff, 303ff, 309ff, 368ff, 374ff, 378ff, and 403ff. When scratching out the original notation, in some places he neglected to cancel the original dynamic and articulation markings belonging to the previous notation. Where there is no new note at the point of the remnant dynamic or articulation marking (e.g. Ob. I-II in mm. 169 and 170 on fol. 13<sup>r</sup>) this causes no problem. In other places, where the original eighth note is replaced by a quarter note and where the original articulation marking remains (e.g. Ob I-II in m. 168 on fol. 13<sup>r</sup> and Ob I in m. 199 on fol. 14<sup>v</sup>), there is confusion between the two versions in the autograph.<sup>2</sup>

A contains relatively extensive passages crossed out by Dvořák in black pencil or blue crayon; some passages originally crossed out in pencil were later crossed out again in blue crayon for emphasis (by Keller?). In addition to single measures crossed out (between mm. 14 and 15 on fol. 2<sup>v</sup>, between m. 351 and 352 on fol. 23<sup>v</sup>, and between mm. 367 and 368 on

<sup>1</sup> Used for comparison with Keller’s known handwriting were copies of letters he addressed to Dvořák (letter of 26 May 1879 deposited in CZ Pnm-MAD under inventory number S 76/779, letter of 25 July 1879 deposited in CZ Pnm-MAD under inventory number S 76/780, and letter of 13 Sept. 1881 deposited in CZ Pnm-MAD under inventory number S 76/782), and a facsimile of Keller’s corrections to works by Johannes Brahms—cf. BOZARTH, George S.: *The Brahms-Keller Correspondence*, University of Nebraska Press, 1996 (illustrations between pp. 96 and 97).

<sup>2</sup> Cf. KIBICOVÁ, Tereza: ‘Zur Editionsproblematik der Slawischen Rhapsodien op. 45. Dvořáks Autorenrevision in der Slawischen Rhapsodie D-Dur op. 45, No. 1’ (Problems in Editing the Slavonic Rhapsodies, Op. 45: Dvořák’s Revisions to the Slavonic Rhapsody in D major, Op. 45, No. 1), in: *The Work of Antonín Dvořák (1841-1904). Aspects of Composition – Problems of Editing – Reception*. Proceedings of the International Musicological Conference, Prague, September 8-11, 2004, ed. GABRIELOVÁ, Jarmila and KACHLÍK, Jan, Prague 2007, pp. 284-89.

fol. 25<sup>r</sup>) there are a total of five crossed-out pages (fol. 12<sup>r</sup>, 22<sup>v</sup>, 24<sup>v</sup>, 27<sup>r</sup>, and 30<sup>v</sup>). Dvořák used black ink to cross out some brief passages in individual instrumental parts (e.g. VI II in mm. 218-20 and VI I in mm. 220-28 on fol. 15<sup>v</sup> and 16<sup>r</sup>, and Cor I-II in m. 505 on fol. 32<sup>v</sup>).

**A** contains no metronome markings. The total number of measures is 557, of which 47 are crossed out; the definitive number of measures is 510. Three types of stamps are visible: 'Státní konzervatoř hudby v Praze' (State Conservatory of Music in Prague), 'HUDEBNÍ ODD. NÁRODNÍHO MUZEA V PRAZE' (MUSIC DIVISION OF THE NATIONAL MUSEUM IN PRAGUE), and 'Muzeum české hudby NM' (Museum of Czech Music of the National Museum).

#### **Ak4**

Autograph four-hands piano reduction.

Deposited in: *CZ Pnm-MAD*, inventory number S 76/1524/1

Eighteen loose sheets (thirty-five pages with notation), upright format 25 : 32.5 cm, twelve staves, hand-drawn staff lines. The musical notation, in black ink, includes several passages that are crossed out, mostly of one or two measures: between mm. 88 and 89 on fol. 4<sup>v</sup>, between mm. 203 and 204 on fol. 8<sup>r</sup>, between mm. 328 and 329 on fol. 12<sup>r</sup>, and between mm. 432 and 433 on fol. 15<sup>v</sup>. Added in black pencil are the symbol for *alla breve* in parentheses at the beginning of the composition (fol. 1<sup>v</sup>) and in mm. 339-40 (fol. 22<sup>r</sup>) 'crescendo'. Additional minor additions such as accidentals, phrasing slurs, and cross marks in places falling on the boundary between pages in the printed edition are written in red ink. These additions were undoubtedly made during preparations for **Pk4**. Written in black ink, apparently in Dvořák's hand, are the page numbers, in the outer upper corners of the pages.

This source includes one folio of an envelope (probably supplied by the N. Simrock publishing house) on which is written in an unknown hand 'Anton Dvořák / op. 45. Rhapsodie I / Vierhändiger Clavierauszug. / Manuscript / 1879.' Written on the title page in Dvořák's hand is 'Slavische / "Rhapsodie" Opus 45. Nro 1. / für grosses Orchester / componirt / von / Anton Dvořák / 4-händiger Clavierauszug vom Componisten.' The first page of musical notation shows no date, only the tempo indication 'Allegro con moto.' Nor is there any date on the last page of musical notation, but only, after the last measure, the word 'Fine'.

Above the first staff of musical notation (on fol. 1<sup>v</sup>) Dvořák wrote in black ink: 'auf zwei Schläge Halbe wie Viertel'. Between the words 'Schläge' and 'Halbe' he inserted in black pencil '[\*\*p02 \*\*p04]', and by the time signature in m. 1 (on fol. 1<sup>v</sup>) he added the symbol for *alla breve*. He also added in m. 369 on fol. 13<sup>v</sup> in black ink: 'auf zwei Halbe', and in mm. 79-80 on fol. 4<sup>r</sup>, m. 128 on fol. 6<sup>r</sup>, and m. 416-17 on fol. 15<sup>r</sup>: '2mal'.

As in **A**, in **Ak4** as well Dvořák changed the rhythm of the second theme—in m. 162ff, m. 168ff, m. 174ff., and m. 180ff.<sup>3</sup> In its further occurrences the second theme is written from the beginning with its definitive rhythm.

**Ak4** contains no metronome markings. The total number of measures is 511—differing from that in **A** because Dvořák mistakenly wrote m. 252 on fol. 9<sup>v</sup> twice.

Two types of stamps are found on **Ak4**: 'Státní konzervatoř hudby v Praze' (State Conservatory of Music in Prague) and 'HUDEBNÍ ODD. NÁRODNÍHO MUZEA V PRAZE' (MUSIC DIVISION OF THE NATIONAL MUSEUM IN PRAGUE).

#### **L**

Dvořák's letter to Fritz Simrock of 8 April 1879

Deposited in: *CZ Pnm-MAD*, inventory number S 76/278

---

<sup>3</sup> Cf. note 2.

One double folio (four pages with notation), written in black ink. On the first page: ‘Prag, 18 8/4 79’ (Prague, 8 April 1879).

Quotation from the letter (translated from the German): ‘The tempos in the Rhapsodies change frequently, so it is not important to give the tempo everywhere. It is probably enough just to give the metronome marking at the beginning of each piece, namely for the first rhapsody Allegro con moto M. M.  $\text{**n02t} = 80$ , later 2/4 Tempo di Marcia, l’istesso Tempo [...]’

## **P**

First edition of the score (main source for the edition here presented)

Deposited in: *CZ Pm*, catalogue number 1 Vp 13050

Additional copies registered: *CZ Pnm-MAD S 226/981*, *CZ Pfa* No 52, *CZ Pk 4 D 150*, *CZ Pu 59 A 465/I*, and *CZ Pm-MAD S 226/981*

The first edition of the score was issued by the N. Simrock publishing house in Berlin in early May 1879 with plate number 8077, number of pages of musical notation 63, upright format 26 : 32 cm.

Title page: ‘Dem Baron / HERRN PAUL VON DERVIES / zugeeignet. / Slavische / Rhapsodien / für / grosses Orchester / von / ANTON DVOŘÁK. / OP. 45. / PARTITUR. / N<sup>o</sup>. 1. Pr. Mk. 15\_n. N<sup>o</sup>. 2. Pr. Mk. 15\_n. N<sup>o</sup>. 3. Pr. Mk. 15\_n. / Ent<sup>d</sup> Stat. Hall. / Verlag u. Eigentum / von / N. SIMROCK IN BERLIN. / 1879. / Lith. Anst. v. C. G. Röder, Leipzig.’

The first page of musical notation bears the title ‘RHAPSODIE’. **P** contains a single metronome marking, at m. 1: M. M.  $\text{**n02t} = 80$ . The total number of measures is 510.

The copies of the printed score examined show four variants of the title page. The Simrock firm issued the composition in at least three reprints, if which the last were released after the death of Fritz Simrock (20 August 1901) when the publishing house began operating as a company with limited liability.<sup>4</sup> Apart from the title pages and the first pages of musical notation, to which the new name of the publishing house was added,<sup>5</sup> no changes were made in the reprints, not even to correct misprints: their musical text is completely identical to that of the original print from 1879.

## **Pp**

First edition of the performing parts

Deposited in: *CZ Pfa*, catalogue number No 52

Additional copy registered: *CZ Pk 4 D 150*

The first edition of the performing parts was issued by the N. Simrock publishing house in Berlin in early May 1879 with plate number 8078, upright format 26.5 : 33 cm. The parts are titled simply ‘RHAPSODIE’. The individual parts: Picc, Fl I-II, Ob I-II, Cl I-II (in A), Fg I-II, Cor I-II (in D), Cor III-IV (in E), Tr I-II (in D), Trbn I-III, Timp, Pti, Gr Cassa, Trgl, Vl I-II, Va, Vc, and Cb.

---

<sup>4</sup> Management of the firm was taken over by Fritz Simrock’s nephew Johann Baptist Simrock. The publishing house began using the abbreviation G.m.b.H., i.e. Gesellschaft mit beschränkter Haftung (Company with Limited Liability) in its title. Cf. NIEFIND, Lothar: ‘N. Simrock’, in: *Die Musik in Geschichte und Gegenwart*, Vol. 15, Kassel, 2nd ed. 2006, column 837.

<sup>5</sup> On the title pages and/or first pages of musical notation in later reprints we find ‘N. SIMROCK, G.m.b.H. in BERLIN’.

## Pk4

First edition of the four-hands piano reduction

Deposited in: *CZ Pnm-MAD*, inventory number S 226/982

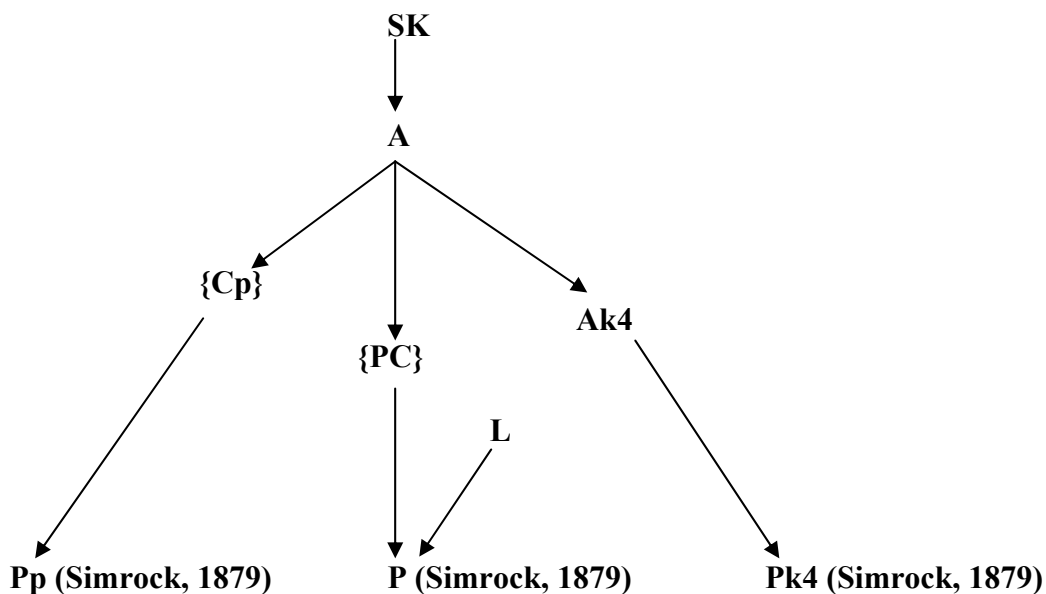
Additional copies registered: *CZ Pu* 59 A 523, *CZ Pk* 3 D 4408/1, *CZ Pk* 3 D 11274, and *CZ Bu Mus.* 4-348.802/1

The first edition of the four-hands piano reduction was issued by the N. Simrock publishing house in Berlin in early May 1879 with plate number 8079, number of pages of musical notation 26, upright format 26 : 32 cm.

Title page: ‘Dem Baron / HERRN PAUL VON DERVIES / zugeeignet. / Slavische / Rhapsodien / für / grosses Orchester / von / ANTON DVOŘÁK. / OP. 45. / Clavierauszug für Pianoforte zu vier Händen. / N<sup>o</sup>. 1. Pr. Mk 4,50 N<sup>o</sup>. 2. Pr. Mk 4,50 N<sup>o</sup>. 3. Pr. Mk 4,50 / Ent<sup>d</sup> Stat. Hall. / Verlag und Eigenthum / von / N. SIMROCK IN BERLIN / 1879. / Lith. Anst. v. C. G. Röder, Leipzig.’

**Pk4** contains a single metronome marking: M. M. \*\*n02t = 80 (m. 1). The total number of measures is 511 (cf. **Ak4**).

## Stemma



## Assessment of Sources

Chosen as the main source for the critical edition here presented was the first edition of the score (**P**). From the preserved correspondence between Dvořák and the N. Simrock publishing house it is evident that before publication of the work Dvořák received proofs of the score, which he had in his possession for a period of at least two weeks.<sup>6</sup> Later he

<sup>6</sup> In a letter of 18 March 1879 Balduin Dörffel, an employee of the Simrock firm, notified Dvořák that proofs for the score were being sent: ‘Shortly I shall send you proofs for the scores for the series of three rhapsodies; perhaps I can ask already today that you send them back soon.’ Cf. AD-CorrespDoc, Vol. 5, p. 160. Dvořák sent



conducted the work from the published score more than once,<sup>7</sup> and he is not known to have expressed any reservations about the printed score. Thanks to careful work by Simrock's reader and correction of proofs by the composer, **P** may be considered a source of high quality. It contains only a small number of misprints, e.g. in the Va in m. 28, Cb in m. 40, Cor IV in m. 132, Cor I-II in m. 371, Picc in m. 385, Ob II in m. 423, and Va in m. 508.

The autograph score (**A**) serves as a referential source on which the edition here presented relies mainly in cases of inconsistency in dynamic markings. Errors in durations of notes are also corrected according to **A**, and it serves as the source for dynamic markings, tempo indications, and other performance instructions that were omitted in **P** by accident or because of lack of space.

Another referential source is the first edition of the performing parts (**Pp**), but this source is less important than **A**. The printed parts were probably prepared by the publishing house from a separate source, namely from the now-missing manuscript performing parts from which the *Slavonic Rhapsody* in D major was played for the first time. In comparing **Pp**, **A**, and **P** we find that **Pp** is closer to **P** than to **A**. By contrast with **P**, however, we have no indication that Dvořák corrected proofs for **Pp**.

An important auxiliary source is Dvořák's letter (**L**) confirming that the metronome markings in **P** are his own.

The continuous sketch (**SK**), the autograph four-hands piano reduction (**Ak4**), and the first edition thereof (**Pk4**) are marginal sources that do not affect the critical edition here presented.

(TK 19 May 2008)  
(Translated by David Beveridge)

## Editorial Notes

### General Comments

The main musical text of the present edition (Ed) follows primarily the main source, i.e. the original Simrock printing of the full score (**P**). All cases where the musical text in Ed follows the readings of referential sources, i.e. those of the autograph score (**A**) and/or of the printed orchestral parts (**Pp**), are listed in the Individual Remarks. Editor's interventions and additions in the main musical text of Ed are marked by square brackets or dashed lines. Obvious errors and omissions, such as wrong pitches, or missing clefs, accidentals and dots after notes, are corrected without indication in the main musical text and mentioned in the Individual Remarks. Articulation marks and slurs for the lower parts of pairs of wind instruments notated on a single staff and moving in unison or parallel motion are added without indication in the main musical text and without mention in the Individual Remarks. Superscript numbers in the "bar" column of the Individual Remarks refer to the exact position of individual notes in the respective bar; however, rests and grace notes are not counted, except when specifically commented upon as symbols in the Individual Remarks. When a pair of instruments are notated on a single staff, the note symbols of both instruments are counted to indicate the exact position. Unless otherwise indicated, all symbols commented upon in **A** appear in black ink.

---

the proofs back to Berlin on 7 April 1879, as attested by his letter to Fritz Simrock of the following day; cf. AD-CorrespDoc, Vol. 1, p. 170.

<sup>7</sup> Cf. Chronological Overview, p. xxx.

## Individual Remarks

### Op. 45,1


Bar	Part	Source	Remark
10 <sup>2</sup> –11 <sup>4</sup>	Fl II, Ob II	<b>P</b>	without slur
	Fl II	<b>A</b>	10 <sup>1</sup> –11 <sup>4</sup> slur
12 <sup>1</sup> –13 <sup>2</sup>	Cl II	<b>P, A</b>	without slur
14 <sup>1</sup>	Cor III–IV	<b>A</b>	<b>p</b> + **^
16 <sup>1-2</sup>	Fg I	<b>P, Pp</b>	slur; Ed follows Fg I 9 <sup>2</sup> –10 <sup>1</sup>
16 <sup>2</sup> –17 <sup>4</sup>	Fl II, Ob II	<b>P, A</b>	without slur
18 <sup>1</sup> –19 <sup>1</sup>	Cl I–II	<b>A</b>	18 <sup>1</sup> –19 <sup>2</sup> slur (in blue crayon)
20 <sup>1-2</sup>	Fg I–II	<b>P, Pp</b>	19 <sup>3</sup> –20 <sup>2</sup> **>>>
22 <sup>1-2</sup>	Fg I–II	<b>A</b>	without **>>>
23 <sup>3-4</sup>	Cl II	<b>P, A</b>	without slur
24 <sup>1</sup>	Va	<b>A</b>	<b>fp</b> + **^
27 <sup>2-3</sup>	Cl I	<b>A</b>	without slur
28 <sup>1</sup>	Cor III–IV	<b>A</b>	<b>pp</b>
	Va, Vc	<b>A</b>	without <b>p</b>
28 <sup>2</sup>	Va	<b>P</b>	**n04
30 <sup>4-5</sup>	Ob I–II	<b>A</b>	30 <sup>3</sup> –31 <sup>1</sup> **<<<<
33 <sup>1</sup>	Fl I–II	<b>A</b>	without <b>p</b>
	Va	<b>P</b>	without <b>p</b>
		<b>A</b>	<b>pp</b> (in blue crayon)
33 <sup>2,3,4</sup>	Fg II, Va	<b>A</b>	**--
33 <sup>2</sup> –34 <sup>2</sup>	Va	<b>A</b>	without slur
34 <sup>2,3,4</sup>	Fg II, Va	<b>A</b>	**--
35 <sup>1</sup>	Ob I–II, Cl I–II,		
	Fg I–II	<b>A</b>	without <b>pp</b>
38 <sup>1-2</sup>	Cl I–II	<b>A</b>	**<<<<
41 <sup>1</sup>	Cl I–II	<b>A</b>	<b>pp</b>
	Cor IV	<b>A</b>	**>, without <b>pp</b>
43 <sup>7</sup>	VI I	<b>A, Pp</b>	<b>pp</b>
47 <sup>1</sup>	Cl I–II	<b>A</b>	<b>mp</b> (in blue crayon)
47 <sup>2,3,4</sup>	Cl I–II	<b>A</b>	without **--
48 <sup>1-4</sup>	Cl I–II	<b>A</b>	48 <sup>1-2</sup> **<<<<
48 <sup>2</sup> –49 <sup>4</sup>	Cl II	<b>P, A</b>	without slur
49 <sup>1-4</sup>	Cl I–II	<b>A</b>	**>>>> 48 <sup>3-4</sup>
49 <sup>1,2</sup>	Vc	<b>A</b>	**n02
50 <sup>1</sup>	Vc, Cb	<b>A</b>	**n02
50 <sup>1</sup> –51 <sup>1</sup>	Cl I–II	<b>A</b>	below 50 <sup>2</sup> **<<<< (in blue crayon)
51 <sup>1</sup>	Vc, Cb	<b>A</b>	**n02
52 <sup>1</sup>	Vc, Cb	<b>A</b>	**n02
53 <sup>2,3,4</sup>	Cl I–II	<b>A</b>	without **--
54 <sup>1-4</sup>	Cor II	<b>A</b>	without **<<<<
55 <sup>1-4</sup>	Cor II	<b>A</b>	without **>>>>
57 <sup>1</sup>	Fl I	<b>A</b>	without <b>p</b>
57 <sup>1-2</sup>	Fg I–II	<b>A</b>	without slur
59 <sup>1-3</sup>	Ob II, Cl I–II	<b>A</b>	without **<<<<
59 <sup>4-5</sup>	Ob II, Cl I–II	<b>A</b>	without **>>>>

59 <sup>1</sup>	Cor I–II	<b>P, Pp</b>	without <i>p</i>
60 <sup>1–2</sup>	Cl II	<b>P, A</b>	without slur
61 <sup>2–3</sup>	Ob II, Fg I–II, Cor III–IV	<b>A</b>	without <b>**&lt;&lt;&lt;</b>
62 <sup>1–2</sup>	Ob II, Fg I–II, Cor III–IV, VI II	<b>A</b>	without <b>**&gt;&gt;&gt;</b>
63 <sup>1–5</sup>	Cl I–II	<b>A</b>	without slur
64 <sup>1–2</sup>	Fg I–II	<b>A</b>	without slur
65 <sup>2–3</sup>	Cl II, Fg I	<b>A</b>	without slurs
67 <sup>2–5</sup>	Cl I	<b>A</b>	<b>**&lt;&lt;&lt;</b>
68 <sup>1–3</sup>	Cl I	<b>A</b>	<b>**&gt;&gt;&gt;</b>
69 <sup>4–5</sup>	Fl I, Cor II	<b>A</b>	without <i>dim.</i>
71 <sup>1</sup>	Ob II	<b>A</b>	without <b>pp</b>
	Cl I–II	<b>P, A</b>	without <b>pp</b>
73 <sup>1</sup>	Fl II	<b>A</b>	<b>p</b> (in blue crayon)
73 <sup>1</sup> –74 <sup>1</sup>	Ob I–II	<b>A</b>	without ties
75 <sup>1</sup>	Trgl	<b>A</b>	without <i>dim.</i>
77 <sup>4</sup>	Ob I	<b>A</b>	<b>pp</b>
77 <sup>2</sup>	Fg I–II, Vc	<b>A</b>	<b>pp</b>
79 <sup>3</sup>	Ob I	<b>A</b>	<b>pp</b>
79 <sup>1</sup>	Va, Vc	<b>A</b>	without <i>dim.</i>
79 <sup>1</sup> –80 <sup>2</sup>	Vc	<b>A</b>	<b>**&gt;&gt;&gt;</b>
81 <sup>1</sup>	Cb	<b>A</b>	without <i>p</i>
84 <sup>1</sup> –85 <sup>1</sup>	Fl I–II, Ob I–II, Fg I–II	<b>A</b>	<b>**&lt;&lt;&lt;</b>
89 <sup>1</sup>	Pti, Gr Cassa	<b>A</b>	<b>ff</b>
89 <sup>2,3,4</sup>	Picc, Ob I, Cor I	<b>A</b>	without <b>**&gt;</b>
	Tr I	<b>A</b>	<b>**^</b>
90 <sup>1,2</sup>	Trbn II	<b>P, A</b>	without <b>**&gt;</b>
90 <sup>2</sup>	Vc, Cb	<b>A</b>	without <b>**&gt;</b>
92 <sup>2,3,4</sup>	Fg I–II	<b>A</b>	<b>**&gt;</b> (in blue crayon)
	Cor III–IV	<b>A</b>	without <b>**^</b>
92 <sup>1,2</sup>	Tr I–II, VI II, Va	<b>A</b>	without <b>**&gt;</b>
93 <sup>1,2</sup>	Picc, Fl I–II, Ob I–II, Cor I–II, Tr I–II, VI I–II, Va	<b>A</b>	without <b>**&gt;</b>
92 <sup>1</sup>	VI I	<b>A</b>	without <b>**&gt;</b>
93 <sup>2,3,4</sup>	Fg I	<b>A</b>	<b>**&gt;</b> (in blue crayon)
95 <sup>2,3,4</sup>	Picc, Ob I, Cor I	<b>A</b>	without <b>**&gt;</b>
	Tr I	<b>A</b>	<b>**^</b>
96 <sup>1,2</sup>	Trbn I–III	<b>A</b>	<b>**^</b>
96 <sup>1</sup>	Vc, Cb	<b>A</b>	<b>**^</b>
97 <sup>1,2</sup>	Tr I–II	<b>A</b>	<b>**&gt;</b>
97 <sup>2,3,4</sup>	Vc, Cb	<b>A</b>	<b>**^</b>
98 <sup>1</sup>	Tr I–II	<b>A</b>	<b>**&gt;</b>
98 <sup>1–2</sup>	Vc, Cb	<b>A</b>	without ties
99 <sup>2,3,4</sup>	Cor III–IV	<b>A</b>	<b>**^</b> (in blue crayon)
100 <sup>2,3,4</sup>	Cor I–II	<b>A</b>	<b>**^</b>
101 <sup>2,3,4</sup>	Cor I–IV	<b>A</b>	<b>**^</b>
102 <sup>1–2</sup>	Vc, Cb	<b>A</b>	without slurs

103 <sup>1</sup>	Picc, Fl I	A	<i>ff</i>
104 <sup>2,3,4</sup>	Fg I–II, Trbn I–III	A	without <b>**^</b>
107 <sup>2-4</sup>	Vc, Cb	A	<b>**&lt;&lt;&lt;</b>
111 <sup>1,2</sup>	Trbn III	A	<b>**^</b>
111 <sup>2,3,4</sup>	Vc	A	stacc. dots
114 <sup>2-3</sup>	Ob II	A	without slur
116 <sup>1</sup>	Ob I–II	A	<b>p</b>
118 <sup>1</sup>	Cor I–II, Gr Cassa	A	without <b>pp</b>
132 <sup>1</sup>	Cor IV	<b>P, A, Pp</b>	without <b>**b</b>
138 <sup>1</sup>	Fg I, Cor I–II	A	without <i>espressivo</i>
	Vc	<b>P, A</b>	without <b>p</b>
138 <sup>2-5</sup>	Fg I, Cor I–II	A	<b>**&lt;&lt;&lt;</b>
138 <sup>4-5</sup>	Vc	A	<i>cresc.</i>
139 <sup>2</sup> –140 <sup>2</sup>	Fg I, Cor I–II	A	without <b>**&lt;&lt;&lt;</b>
143 <sup>1</sup> –148 <sup>4</sup>	VI I	A	stacc. dots
144 <sup>4</sup> –145 <sup>1</sup>	Cor I–IV	A	without <b>**&gt;&gt;&gt;</b>
145 <sup>2</sup> –146 <sup>1</sup>	Ob I–II, Cl I–II	A	without <b>**&gt;&gt;&gt;</b>
146 <sup>2</sup>	Cl I	A	<b>p</b>
147 <sup>4</sup>	Cor IV	<b>P</b>	without <b>pp</b>
150 <sup>2</sup>	Cl I–II	A	<b>pp</b>
150 <sup>7</sup>	VI I	A	<b>pp</b>
150 <sup>1</sup>	Vc	A	<i>dim.</i>
151 <sup>2</sup> –153 <sup>6</sup>	Tr I–II	A	<i>dim.</i> + <b>**&gt;&gt;&gt;</b>
158 <sup>1</sup>	Cor III–IV	A	<b>pp</b>
163 <sup>4</sup>	Cl I	A	<b>**&gt;</b>
164 <sup>3</sup> –165 <sup>1</sup>	Cl I–II, Cor III–IV	A	<b>**&lt;&lt;&lt;</b>
165 <sup>4</sup>	Cl I–II, Cor III–IV	A	<b>**&gt;&gt;&gt;</b>
166 <sup>4,5</sup>	Cl I–II	A	vertical strokes
169 <sup>1</sup> –170 <sup>3</sup>	over Ob I–II	A	<b>**&lt;&lt;&lt;</b> (in pencil)
171 <sup>1</sup> –172 <sup>1</sup>	over Ob I–II	A	<b>**&gt;&gt;&gt;</b> (in pencil)
172 <sup>1-4</sup>	Ob I–II	A	<i>dim.</i>
174 <sup>1-2</sup>	Vc	A	<b>**&lt;&lt;&lt;</b>
176 <sup>1</sup> –177 <sup>1</sup>	Cor I	A	without tie
177 <sup>1-2</sup>	Cor I	A	without slur
177 <sup>1,2,3,4</sup>	VI II	A	vertical strokes
178 <sup>1-2</sup>	Cor I	A	without slur
180 <sup>1</sup>	Ob I–II	A	<b>f</b>
	Trbn I–II	A	<b>ff</b>
	Timp, Pti, Gr Cassa	A	without <b>f</b>
182 <sup>1</sup> –183 <sup>1</sup>	Vc	A	without tie
188 <sup>2,3</sup>	Fg I–II	<b>P, A</b>	without stacc. dots
190 <sup>2</sup>	Fl I–II, Ob I–II, Fg I–II, Cor I–II	A	without <b>p</b>
197 <sup>2</sup> –198 <sup>2</sup>	Fg I–II	A	<b>**&lt;&lt;&lt;</b>
198 <sup>3,4</sup>	Ob I–II	A	without stacc. dots
198 <sup>1</sup>	Cor I–II	A	without <b>pp</b>
198 <sup>2-3</sup>	Vc	A	<b>pp</b>
199 <sup>2</sup>	Fg I	A	without <b>**&gt;</b>
200 <sup>2</sup>	Fg I	A	without <b>**&gt;</b>
203 <sup>3</sup> , 205 <sup>3</sup> , 207 <sup>3</sup>	Ob I	A	<b>**&gt;</b>

203 <sup>3</sup>	VI I, Va	A	**>
204 <sup>1</sup>	Cl I-II	A	**>, without <i>p</i>
205 <sup>3</sup>	Va	A	**>
206 <sup>3</sup> -207 <sup>3</sup>	Ob I	A	**<<<<
206 <sup>1</sup>	Cor III-IV	A	**>
207 <sup>4</sup> -208 <sup>2</sup>	Ob I, Fg I-II	A	**<<<<
207 <sup>3</sup> , 208 <sup>3</sup>	Vc	A	**>
209 <sup>1</sup>	Cor I-II	A	without **^
211 <sup>4-9</sup>	Fl II	A	**<<<<
212 <sup>3</sup> , 213 <sup>5</sup> , 214 <sup>4,5</sup> , 215 <sup>1,2,3,4</sup> , 218 <sup>3</sup> , 219 <sup>5</sup> , 220 <sup>5</sup>	Timp	A	F
220 <sup>3</sup>	Tr I	P, A	without <i>fz</i>
229 <sup>1</sup>	VI I	A	<i>fp</i>
	VI II, Va, Vc, Cb	A	<i>p</i>
232 <sup>1</sup>	VI I-II, Va	A	<i>p</i>
233 <sup>1</sup>	VI I, Va, Vc, Cb	A	<i>dim.</i> , without <i>p</i>
246 <sup>1</sup>	Ob I	A	<i>pp</i>
263 <sup>1</sup>	Fg I	A	without <i>espressivo</i>
265 <sup>2</sup>	Cor I-II	A	<i>cresc.</i>
266 <sup>1-4</sup>	Fg I	A	without **<<<<
266 <sup>1</sup> -267 <sup>1</sup>	Cor I	A	without slur
267 <sup>2-8</sup>	Fg I, Cor I-II, VI I-II, Va, Vc	A	without **>>>>
268 <sup>3-4</sup>	Cl I	A	**<<<<
271 <sup>1-5</sup>	Fl I-II		
	Cl I-II	P, Pp	without **<<<<
271 <sup>1-4</sup>	Ob I-II	P, Pp	without **<<<<
271 <sup>1</sup> -272 <sup>1</sup>	Cor I	P	without **<<<<
272 <sup>5-8</sup>	Cl I-II	P	without **>>>>
273 <sup>1-2</sup>	Cor I	P	without **>>>>
274 <sup>1-2</sup>	Fl I, Ob I	A	without slur
285 <sup>2</sup>	archi	A	<i>cresc.</i>
286 <sup>2</sup> -287 <sup>4</sup>	Fg I-II, Cor I-II	A	without **<<<<
288 <sup>1</sup>	legni, ottoni	A	without <i>f</i>
287 <sup>4</sup> -288 <sup>1</sup>	Fl II, Ob II	P	without slur
288 <sup>2</sup> -289 <sup>4</sup>	Ob I-II, Fg I-II, Vc, Cb	A	without **<<<<
290 <sup>1,2,3</sup>	Fl I-II	P	without **^
		Pp	**>
		A	<i>coll VI I</i>
293 <sup>1,2</sup>	Ob II	Pp	**>
293 <sup>1-4</sup>	VI II	P	without slur
298 <sup>3-4</sup>	Fl II	A	slur
		Pp	298 <sup>2-3</sup> slur
298 <sup>2,3</sup>	Cl II	P	without stacc. dots
299 <sup>2-3</sup>	Tr I-II	A	without slur
300 <sup>2,3</sup>	Fl II, Cl II, Tr II	P	without **--
301 <sup>2-3</sup>	Fl II	P	without slur
	Tr I-II	A	**--, without slur

304 <sup>1-3</sup>	VI I	P	304 <sup>2-3</sup> **<<<<
		A	without **<<<<
304 <sup>3-4</sup>	VI I	P	304 <sup>3</sup> **>>>>
		A	without **>>>>
305 <sup>1-3</sup>	VI I	P	304 <sup>2-3</sup> **<<<<
		A	without **<<<<
305 <sup>3-4</sup>	VI I	P	304 <sup>3</sup> **>>>>
		A	without **>>>>
304 <sup>1</sup> -305 <sup>2</sup>	Va	A	slur
306 <sup>1-4</sup>	Vc	A	without slur
307 <sup>1-5</sup>	Vc	A	307 <sup>2-5</sup> slur
313 <sup>1</sup>	Cor I, Vc	A	<b>pp</b> (general instruction)
313 <sup>1</sup> -314 <sup>2</sup>	VI I	A	**>>>>, without slur
319 <sup>1</sup>	Cl I-II	A	<b>fz</b>
	Fg I-II	P	<b>fz</b>
	VI I-II, Va, Vc, Cb	A	<b>p</b>
321 <sup>1</sup> -322 <sup>3</sup>	Cl I-II	P, A	without **<<<<
321 <sup>1</sup> -322 <sup>4</sup>	Fg I-II	A	slur
334 <sup>1</sup>	Vc, Cb	A	without <b>p</b>
335 <sup>2-4</sup>	Fg I-II	A	**<<<<
336 <sup>1-4</sup>	Fg I-II	P	without **<<<<
		A	336 <sup>2-3</sup> **<<<<
		A	**>
337 <sup>2,3,4</sup>	Fg I-II	A	
338 <sup>2,3,4</sup> , 339 <sup>2,3,4</sup>			
340 <sup>2,3,4</sup>	Fg I-II	A	without **--
339 <sup>1</sup>	Fg I-II	A	without **>
340 <sup>1</sup>	Fg I-II	A	without <b>f</b> , without **>
340 <sup>2,3,4</sup>	Trbn I-III	A	without **--
340 <sup>2</sup> -341 <sup>4</sup>	Fg I-II	A	without **<<<<
342 <sup>2</sup> -343 <sup>3</sup>	Fg I-II	A	without **<<<<
344 <sup>1</sup>	Picc	A	without <b>fp</b>
	Fl II	A	<b>p</b>
	Cl I-II, Vc	A	<b>fp</b>
	Trbn I-II	A	without <b>f</b>
345 <sup>6,7</sup>	Picc	P	without stacc. dots
346 <sup>3-5</sup>	Picc, Fl II, Ob I-II	P	without slurs
347 <sup>3-5</sup>	Fg I-II	P	without slur
350 <sup>3-5</sup>	Picc, Fl II, Cl I-II	P	without slurs
351 <sup>3-5</sup>	Fg I-II	P	without slur
353 <sup>3</sup> -355 <sup>5</sup>	tutti	P, Pp	without <i>stringendo</i>
356 <sup>1</sup>	Pti, Gr Cassa, Trgl	A	without <i>cresc.</i>
358 <sup>1,2,3,4</sup> , 359 <sup>1,2,3,4</sup>	Cl I-II	A	without **>
360 <sup>1</sup>	Timp	A	without <b>ff</b>
362 <sup>1</sup>	Vc, Cb	A	<b>ff</b>
368 <sup>1-6</sup>	Va, Vc, Cb	P	370 <sup>4</sup> -371 <sup>3</sup> <i>rinforzando sempre</i>
368 <sup>1</sup> -369 <sup>2</sup>	Cb	A	<i>rinforzando</i>
371 <sup>1,2,3,4</sup>	Cor III, Trbn I	A	**^
371 <sup>1,2</sup>	Tr I-II	A	**^
	VI I-II	A	without **>
372 <sup>1,2,3,4,5</sup>	Cor III, Trbn I	A	without **>

372 <sup>1</sup>	VI I-II	P, A	without **^
374 <sup>1,2,3</sup>	Trbn I	A	without **>
380 <sup>1-3</sup>	Tr I-II	A	without <i>marcato</i>
382 <sup>3,4,5</sup>	Picc, Fl I-II	A	vertical strokes
	Ob I-II, Cl I-II	A	without stacc. dots
383 <sup>2-3</sup>	Ob I-II	A	**<<<<
385 <sup>1</sup>	Tr I-II	A	<b><i>ff</i></b>
389 <sup>1</sup>	Cor I-IV	A	without **^
394 <sup>7,8,9,10,11,12</sup>	Va	P	without **>
401 <sup>1</sup>	Trbn I-II	P	without **^
405 <sup>1-3</sup>	Ob I-II, VI I	P	without **<<<<
		A	405 <sup>2-3</sup> **<<<<
405 <sup>1,2,3,4</sup>	VI II	A	VI II 
407 <sup>1-3</sup>	Ob I-II, VI I	P	without **<<<<
413 <sup>1-2</sup>	Fl I-II, Ob I-II, Cl I-II, VI I-II	P	without **<<<<
414 <sup>1-2</sup>	Fl I-II, Ob I-II, Cl I-II, VI I-II	P	without **<<<<
418 <sup>4</sup>	tutti	A	<b><i>ff</i></b>
422 <sup>1,2,3,4</sup>	Cl I-II, Fg I-II Cor III-IV, Tr I-II, Trbn III, archi	A	**> (instead of stacc. dots)
423 <sup>1,2,3,4</sup>	Cb	A	vertical strokes
426 <sup>1,2,3,4</sup>	Cb	A	vertical strokes
429 <sup>1</sup>	legni, Cor I-II	A	<b><i>ff</i></b>
431 <sup>4</sup> , 432 <sup>1,2,3,4</sup>	VI I	A	**>
439 <sup>2</sup> -441 <sup>1</sup>	legni, Cor I-IV, archi	A	<i>diminuendo</i>
442 <sup>1</sup>	Ob I-II, Cl I-II	A	<b><i>ppp</i></b>
448 <sup>2</sup> -449 <sup>1</sup>	Fl I-II, Ob I-II, Cl I-II, Fg I-II	A	**<<<<
449 <sup>1</sup>	Cor I-IV	P	<b><i>f</i></b>
449 <sup>2</sup> -450 <sup>1</sup>	Cor I-IV	A	**<<<<
451 <sup>2</sup> -452 <sup>2</sup>	Fl I-II, Fg I-II, Cor I-IV	A	**<<<<
457 <sup>1</sup>	Va	A	<b><i>ff</i></b> (general instruction)
460 <sup>2,3,4</sup>	Cl I-II	A	vertical strokes (instead of **--)
463 <sup>1</sup> -464 <sup>1</sup>	Ob II, Fg I-II	A	**<<<<
465 <sup>1-5</sup>	Fg I-II	A	**>>>>
466 <sup>1</sup>	Fl I-II	A	<b><i>pp</i></b>
468 <sup>1-4</sup>	Cl II	P, A	without slur
469 <sup>1</sup> -470 <sup>2</sup>	Ob II	P, A	without slur
471 <sup>1</sup> -478 <sup>1</sup>	VI II	A	slur
480 <sup>1</sup> -481 <sup>1</sup>	Cl II	A	without tie
489 <sup>1-3</sup>	Timp	A	without <i>cresc.</i>

489 <sup>1</sup>	Cb	A	without <i>pp</i>
494 <sup>2</sup>	Fg I–II	A	495 <sup>2</sup> <i>dim.</i>
497 <sup>2</sup>	Picc, Fl I, Ob I, Cl I	A	<i>pp</i> + <i>dim.</i> 495 <sup>1</sup>

TK, 13-05-08  
JG, 23-05-08  
SM, 11-07-08  
TK, 17-07-08

Prague, August 2008

© The Management of the New Complete  
Dvořák Edition