

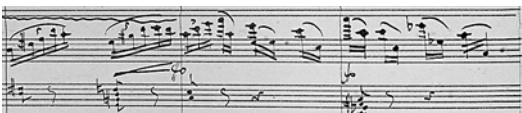




365	Vc	C: B instead of b' ; E follows A
*369	Pfte↑	C:  instead of  E follows intervals in bars 366–8, 370 ff.
375–7 ¹	Fl 1,2, Ob 1,2	C: no a2 marking (stems down, no rests for the other voice); E follows A Fl
*378	archi	C: whole rest instead of 378 ¹⁻³ ; E follows A
*389	Pfte↑	C: missing courtesy accidentals, 389 ² $c\sharp'$ (or $c\sharp'$), 389 ⁴ $f\sharp'$ (or $f\sharp'$) actually intended?
390 ⁸	Pfte↑	C: no b before b' ; E follows 392 ⁸
408 ¹	VI II	C: c' / e' with ends of ties instead of e' (beginning of a page)
415		C: no “a tempo”; E follows bar 113 and corrected A
415–24	Fl 1,2	C: no marking 1. (stems down, no rests for the other voice); E follows A
422 ²⁻⁶	Ob 1	C: slurred stacc. dots instead of slurred horizontal strokes; E follows Fl 1 and A
435–8	Pfte↓	C: no \sharp before c' and c ; E follows bars 134–6 and A
435	Va	C: no \sharp before c' ; E follows Cor 2
439		C: no “a tempo”; E follows bar 137 and corrected A
451 ¹	Pfte↑	C: g'' instead of a'' ; E follows 149 ¹ and A
460 ²	Va	C: $a\sharp$ / $c\sharp'$ / e' instead of $a\sharp$ / $c\sharp'$; E follows Cor 1,2
462–6	Fl 1,2	C: no a2 marking (stems down, no rests for the other voice)
466	Va	C: a / d' instead of b / d' ; E follows Fg 1,2 and A
473	Cor 1	C: $f\sharp'$ instead of $f\sharp'$; E follows Va and A
473	Tr 1,2	C: no a2 marking (stems up, no rests for the other voice); E follows bars 474–7 and A
474–7	Fl 1,2	C: 473–7 written one octave lower: 473 with 8 ^{va} marking, 474–7 (on the next page) with no 8 ^{va} marking; E follows 473 and A
484	Pfte↑	C: no arpeggio; E follows A
491		C: no “a tempo”; E follows corrected A
494 ⁶	Pfte	C: d''' instead of g'' ; E follows 492
497–9	Cl 1	C: 497 ² , 498 ² , 499 ² no \natural before e' ; E follows VI II and A
*501, 502	Pfte↑	C: 501 ⁵ no \natural before a''' (\sharp valid from previous bar?), 501 ⁹ c''' instead of e''' , 501 ¹⁰ b''' instead of d''' , 502 ⁴ $f\sharp'''$ instead of a''' (possible incorrect number of ledger lines); 502 with no 8 ^{va} marking C, 501–3: 
*511	Pfte↑	C: 511 ¹⁻³ $eb' - d' - eb' - eb'$ instead of $eb' - eb' - eb'$, 511 ⁴ d'' instead of eb'' C, 511:  E follows bar 16 and corrected A; see also Fig. XIX
512 ⁸	Pfte↑	C, A: e''' instead of eb''' ; E follows bars 17 and 196
513 ²	Pfte↓	C: $d\sharp'$ instead of $e\sharp'$; E follows bar 18 and A
*516 ⁶	Pfte↑	C: d''' instead of db''' ; E follows 21 ⁶ , cf. also 200 ⁶
*517	Pfte↑	C: 517 ⁷ $f\sharp'''$ (or f''') instead of a''' (possible incorrect number of ledger lines) C, 517:  E follows A 22 ⁷
521 ³	Pfte↑	C: no b before a''' ; E follows A, see also C bar 26
530	Fg 1,2	C, A: no a2 marking (stems down, no rest for the other voice); E follows 527–9 (in C with two stems)
*531–3	Vc, Cb	C: written one bar earlier (in bars 530–2), bar 533 twice, bar 530 missing (copyist's error); E follows A; see also Fig. XX
534 ¹	VI II	C: a instead of b ; E follows A
538 ⁵⁻⁹ ¹	Vc	C: no tie; E follows A and Va
543 ⁸	Pfte↑	C: no \natural before a'' ; E follows A
546	Fl 1,2	C: no a2 marking (stem down, no rest for the other voice)
548	Ob 1,2	C, A: no a2 marking (stems down, no rests for the other voice); E follows 549 ff.
552–5	Fg 1,2	C: the part is not written out, but is abbreviated “col Baſo”; E follows A
555 ¹	Cor 2	C: $f\sharp'$ instead of e' ; E follows A
*556		C: “po” and “pia” inscribed later in pencil (dynamic marking p); see also Fig. XXII
*556–8	Pfte	C: bars 556–8 (all of page [215]) no notation (copyist's omission); E follows A; see also Fig. XXII
*563	VI I, Vc	C: later entry in pencil “crescendo”
564 ⁸	Pfte↑	C: c'' / a'' instead of c'' / c''' , incorrect number of ledger lines
571 ²	Cl 2	C: $f\sharp''$ (sounding d'') instead of $g\sharp''$ (sounding e''); E follows Fl 1, VI 1
574	Fg 1,2	C: no a2 marking (stems for one voice, no rests for the second); E follows 573

Converting bar numbers between the early and the final version of the *Piano Concerto*

The table below facilitates comparisons of the musical text of the early version of Dvořák's *Piano Concerto* with the final 1883 version. This involves only the outer movements (when revising movement II, the composer did not add or remove any bars).

The table clearly shows where Antonín Dvořák either shorted or lengthened the original version when revising the work and which passages are so different that they cannot be compared with each other from an editorial perspective (in the table, they are indicated by semi-bold font and the symbol ■ before the bar numbers).

In the table, the early version is shown in accordance with the copy (C), and the final version is based on the first edition (P, Hainauer, 1883). The numbers in the middle column represent the difference between versions and make it easier to find specific passages in the musical text. If, for example, we find the bar of the final version of movement I that corresponds to bar 520 of the early version, in the middle column we find how much to subtract to find the bar number in the final version; in this case, we subtract 32 bars. Bar 520 of the early version thus corresponds to bar 488 of the final version of the work.

Early Version			Final Version	
I. <i>Allegro</i>			I. <i>Allegro agitato. M.M. ♩ = 138</i>	
1–30	(30)	=	1–30	(30)
■ 31–52	(22)		■ 31–40	(10)
■ 53–76	(24)		■ 41–65	(25)
77–134	(57)	-11	66–122	(57)
■ 134–144	(11)		■ 123–133	(11)
■ 145–153	(9)			
154–156	(3)	-20	134–136	(3)
■ 157	(1)			
■ 158–159	(2)		■ 137	(1)
160–316	(157)	-22	138–294	(157)
■ 317–326	(10)		■ 295–302	(8)
327–354	(28)	-24	303–330	(28)
■ 355–361	(7)		■ 331–332	(2)
362–387	(26)	-29	333–358	(26)
■ 388–392	(5)		■ 359	(1)
393–512	(120)	-33	360–479	(120)
			■ 480	(1)
513–525	(13)	-32	481–493	(13)
■ 526–530	(5)		■ 494–511	(18)
531–575	(45)	-19	512–556	(45)
III. <i>Rondo</i>			III. <i>Finale. Allegro con fuoco. M.M. ♩ = 120</i>	
1–178		=	1–178	
■ 179–183	(5)		■ 179–180	(2)
184–201	(18)	-3	181–198	(18)
■ 202	(1)		■ 199–203	(5)
203–231	(29)	+1	204–232	(29)
■ 232–235	(4)			
236–400	(165)	-3	233–397	(165)
■ 401–402	(2)			
403–506	(104)	-5	398–501	(104)
■ 507–524	(18)			
525–563	(39)	-23	502–540	(39)
■ 564–569	(6)		■ 541–548	(8)
570–578	(9)	-21	549–557	(9)

APPENDIX:

*Piano Concerto: Announcements and reviews in the press, 1878–1880**

PERFORMANCE ON 24 MARCH 1878

‘Denní kronika. Velký slovanský koncert’ [Daily Chronicle: The Great Slavic Concert], *Posel z Prahy* 10/46 (19 Feb. 1878), p. [2].^{†1}

Preparations for the Great Slavic Concert, which will be organized by the Academic Readers’ Society on 25 March,^{†2} are largely completed and invitations will commence in the coming days. The interesting programme includes, among other things, two new Czech works, namely *Toman a lesní panna* [Toman and the Wood Nymph],^{†3} a symphonic poem by Fibich, and a concerto for piano and orchestra by Dvořák. Ms. Ehrenbergová,^{†4} Mr. Slavkovský^{†5} and Mr. Šebesta^{†6} have promised to participate. The singing association ‘Hlahol’ has also been asked to contribute. The ‘Philharmonic’ will be conducted by Mr. A. Čech.^{†7} The organising committee includes Messrs. Čihalík, medical student and President; Dolanský, philosophy student and Secretary; Hübner, medical student and President of the Invitations Committee; Mareš, law student and Treasurer; Kratina, engineering graduate and Minute Keeper; Paičl, medical student; Franta, philosophy student; and Bauše, engineering student. Additionally, representatives of the Academic Society include Messrs. Hrázký, engineering student and President; Chytil, philosophy student and Treasurer; Durych, philosophy student and Bookkeeper; and finally, Dr. Čížek (honorary member).^{†8}

‘Denní zprávy. Velký slovanský koncert akadem. čten. spolku v Praze’ [Daily Chronicle: The Great Slavic Concert of the Academic Readers’ Society in Prague], *Národní listy* 18/57 (3 March 1878), p. [2].^{†9}

[†] For the original Czech, see pp. 211–216.

^{†1} A more concise announcement (‘Denní zprávy. Velký slovanský koncert’ [Daily Chronicle: The Great Slavic Concert]) with the same information (including the concert date: 25 March) was also published in *Národní listy* 18/46 (19 Feb. 1878), pp. [2]–[3]; and *Hudební a divadelní věstník* 1/30 (20 Feb. 1878), p. 238.

^{†2} Cf. ‘Zprávy spolkové’ [Society News], *Akademické listy* 1/3 (28 Feb. 1878), p. 6: ‘The Slavic Concert of the Academic Readers’ Society in Prague will be held on Monday, 25 March at 12:00 PM in the Žofín concert hall.’ The concert subsequently took place on 24 March 1878.

^{†3} Zdeněk Fibich (1850–1900): *Toman a lesní panna*, Op. 49 (H. 197), comp. 1874–1875, based on a ballad from František Ladislav Čelakovský’s cycle *Ohlas písní českých* [Echo of Czech Songs] (1839).

^{†4} Eleonora Ehrenbergová (z Ehrenbergů, 1832–1912), Czech coloratura soprano; cf. note 33 on p. xviii.

^{†5} Karel Slavkovský (ze Slavkovských); see *Foreword*, pp. xvi and xix.

^{†6} Vojtěch Šebesta (1842–1880), Czech baritone; cf. note 33 on p. xviii.

^{†7} Adolf Čech (1841–1903), first conductor of the Provisional and then the National Theatre in 1876–1900.

^{†8} For the members of the concert committee, see also the report in *Národní listy* from 24 March 1878 and note †20 below.

^{†9} Cf. the almost identical announcements published in the Czech and Prague press: ‘Hudba. Velký slovanský koncert akademického

The Great Slavic Concert organised by the Academic Readers’ Society in Prague will take place on the 24th of this month at 12:00 PM in the hall on Žofín Island. The great success of last year’s Slavic Concert is still fresh in our memory.^{†10} Our composers will be given the opportunity to have their compositions performed, and the audience will also become acquainted with the leading works of artists from other Slavic nations. All the numbers in this year’s concert, except the last one, which has not been performed in Prague since 1862, are entirely new and hitherto unknown in this country. The rich programme is comprised as follows: 1. Piano concerto with orchestral accompaniment by Ant. Dvořák. 2. Aria from the opera *Hrabina* [The Countess]^{†11} by Stan. Moniuszko. 3. *Toman a lesní panna* [Toman and the Wood Nymph], a symphonic tableau for large orchestra by Zd. Fibich. 4. Russian songs. 5. *Sv. Cyrill a Method* [SS. Cyril and Methodius],^{†12} a grand choir with orchestral accompaniment composed by Pavel Křížkovský with a text by Fr. Sušil. The following prominent artistic talents have willingly promised to participate: Ms. Eleonora Ehrenbergová, Messrs. Karel Slavkovský and Vojt. Šebesta, as well as the singing association ‘Hlahol’ and the Philharmonic, which will be led by the conductor Mr. Adolf Čech. With the prospect of such a beautiful, purely Slavic programme, which will provide our audience with an extraordinary and rich artistic delight, our audience will certainly turn out in great numbers. For the convenience of the audience, a subscription has been introduced, and tickets can also be obtained at all leading bookshops in Prague.

H. [= ?],^{†13} ‘Zprávy spolkové. Velký slovanský koncert akad. čt. spolku’ [Society News: The Great Slavic Concert of the

čtenářského spolku v Praze’ [Music: The Great Slavic Concert of the Academic Readers’ Society in Prague], *Světlozor* 12/10 (8 March 1878), p. 127; ‘Drobné zprávy. Velký slovanský koncert’ [Brief News: The Great Slavic Concert], *Opavský týdeník* 9/10 (9 March 1878), p. 3; ‘Domácí zprávy hudební a dopisy. Velký slovanský koncert’ [Domestic Music News and Letters: The Great Slavic Concert], *Hudební a divadelní věstník* 1/32 (10 March 1878), p. 256; ‘Velký slovanský koncert’ [The Great Slavic Concert], *Lumír* 6/7 (10 March 1878), p. 112; ‘Pražská kronika. Velký slovanský koncert’ [Prague Chronicle: The Great Slavic Concert], *Čech* 10/66 (20 March 1878), p. [2]; and ‘Vom Tage. Das Große Concert’, *Prager Tagblatt* 2/82 (23 March 1878), Beilage, pp. [4]–[5].

^{†10} The first ‘Great Slavic Concert’ took place on Saturday, 17 March 1877, at 12:00 PM in Prague on Žofín Island; see *Foreword*, p. xviii and note 32.

^{†11} Stanisław Moniuszko (1819–1872): *Hrabina*, Op. 4, libretto by Włodzimierz Wolski, comp. 1859, premièred on 7 February 1860 in Warsaw.

^{†12} Pavel Křížkovský (1820–1883): *Sv. Cyrill a Method*, cantata, text by František Sušil and melodies from Moravian folk songs, comp. 1850, final version in 1861, first performance on 9 March 1861 in Brno.

^{†13} As a hypothetical author of the report, either Jan Vladimír Hráský (1857–1939) or Václav Hübner (1857–1920) could be considered. They