

Editorial Principles for the New Complete Edition of the Works of Antonín Dvořák (Third Draft)

Foreword

The new complete edition of the works of Antonín Dvořák (*Antonín Dvořák, Nové souborné vydání - Antonín Dvořák, Neue Gesamtausgabe - Antonín Dvořák, The New Complete Edition*) will be published starting in 2004 - the year of the hundredth anniversary of Dvořák's death - by Editio Bärenreiter Praha (Bärenreiter Edition in Prague).

The new complete edition of Dvořák's works is a scholarly edition, but one that is intended also for practical musical usage, of all his complete, incomplete, and fragmentary works, versions, and arrangements, based on surviving manuscript and printed sources, prepared according to methods of textual criticism and musical philology customary today. In its contents and its editing, this new edition - which also includes a number of volumes of Dvořák's sketches in facsimile with commentary - replaces the "old" collected edition begun in 1954 and still not completed.¹

These editorial principles for the new edition make use of experience from comparable editorial projects and editorial guidelines including especially the new collected editions of the works of Robert Schumann, Johannes Brahms, and Pyotr Ilyich Tchaikovsky as well as the collected edition of the works of Richard Wagner and critical editions of selected works of Giacomo Meyerbeer.² They also take into consideration working results of the newest research in Dvořák sources and the newest Dvořák philology, which in view of the broader source base demand application of qualitatively new methods and philology.³

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

² Cf. Bernhard R. Appel and Joachim Veit (eds.), *Editionsrichtlinien Musik*, Kassel 2000, especially pp. 31-63, 217-48, 305-36, and 351-60, and Thomas Kohlhase et al. (eds.), *Editionsrichtlinien der Neuen Čajkovskij-Gesamtausgabe (NČE). Mitteilungen der Tschaiowsky-Gesellschaft. Sonderheft 1*, Tübingen 2001, pp. 5-35.

³ Cf. "Příspěvky z mezinárodního muzikologického semináře *Antonín Dvořák - Stav souborného kritického vydání*, Praha 28. a 29. května 1999" (Papers from the International Musicological Seminar *Antonín Dvořák - Status of the Complete Critical Edition*, Prague 28-29 May 1999), ed. Jarmila Gabrielová, in *Hudební věda (Musicology)* 37, 1-2/2000, pp. 2-59, as well as proceedings of an international seminar on problems in editing Dvořák's works (Prague, 27-28 May 2001 and 25 May 2002) and internal studies prepared in the framework of the scholarly project *Příprava a zahájení nového souborného kritického vydání děl Antonína Dvořáka (Preliminary and Opening Phase of the New Critical Edition of the Complete Works by Antonín Dvořák)*, supported by the Ministry of Culture of the Czech Republic and implemented by the Institute for Musicology of the Academy of Sciences of the Czech Republic in cooperation with the Institute of Musicology of the Charles University College of Liberal Arts and the Antonín Dvořák Museum (part of the Czech Museum of Music) under the leadership of Jarmila Gabrielová.

Contents:

1. General Provisions

2. Structure of the Edition

3. Structure of Individual Volumes

- 3.1. Languages of the Edition
- 3.2. Title Pages and Contents
- 3.3. Preface and Foreword
- 3.4. Facsimiles of Musical Manuscripts
- 3.5. Main Musical Text
- 3.6. Critical Report
- 3.7. Addendum to Main Musical Text with Commentary

4. Assessment of Sources; The Main Musical Text

5. Formation of the Main Musical Text

- 5.1. Additions, Unifications, and Corrections
- 5.2. Marked and Unmarked Additions and Changes
- 5.3. Title of Work, Opus Number, Burghauser Number, and Dedication
- 5.4. Arrangement of Score and Designation of Instruments
- 5.5. Tempo and Metronome Markings, Orientation Letters, Numbering of Measures, Bar Lines
- 5.6. Clefs, Transposing Instruments
- 5.7. Differentiation of Voices, Placement of Voices on Shared or Separate Staves
- 5.8. Beams
- 5.9. Accidentals
- 5.10. Ornaments, Arpeggios, Verbal Instructions, Articulation

6. Editing of Verbal Texts and Their Underlay

- 6.1. Editing of Verbal Texts
- 6.2. Underlaid Text
- 6.3. Declamation, Staging Instructions, Translations

7. Critical Report

- 7.1. General Rules
- 7.2. Introductory Comments on Terminology
- 7.3. Types of Sources
 - a) Autographs
 - b) Manuscript Copies in Another Hand
 - c) Prints
 - d) Librettos and Other Texts Set to Music
 - e) Letters and Other Verbal Sources
- 7.4. Assessment of Sources
- 7.5. Structure of the Critical Report

7.6. Individual Sections of the Critical Report

- a) List of Abbreviations
- b) Chronological Overview
- c) Sources
 - List of Sources
 - Description of Sources
- d) Editorial Notes
 - General Comments
 - Individual Comments (List of Alternate Readings)

8. Division of Work and Responsibilities

1. General Provisions

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

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

2. Structure of the Edition

The edition is divided into nine series and is presently expected to include about seventy-five volumes of music. In some cases, depending on size, volumes may be joined together or (especially for stage works) divided into sub-volumes.

The following series are envisioned:

Series I: Stage Works

Series II: Oratorios, Cantatas, and Other Vocal Works with Orchestra and/or Organ

II/A: Secular Works

II/B: Sacred Works

Series III: Orchestral Works

III/A: Symphonies

III/B: Symphonic Poems, Rhapsodies, Overtures, and Variations

III/C: Concertos and Other Works for One Solo Instrument and Orchestra

III/D: Other Orchestral Works and Arrangements

Series IV: Chamber Music

IV/A: Chamber Music for Strings

IV/B: Chamber Music with Piano

IV/C: Chamber Music for Miscellaneous Combinations

Series V: Songs and Choruses with Piano Accompaniment or Unaccompanied

Series VI: Piano Compositions for Two or Four Hands

Series VII: Study Pieces, Dvořák's Piano Reductions and Four-Hands Arrangements of His Own Works, and Arrangements of Works by Others

Series VIII: Unfinished Works and Fragments

Series IX: Supplements

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

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

The supplementary series (Series IX) is expected to include volumes of facsimiles, e.g. of the "American Sketchbooks" and the autograph version of the *Silhouettes*, Op. 8, in which each selected source will be published both in facsimile and in diplomatic transcription.

3. Structure of Individual Volumes

In each volume the title pages are followed by the following sections:

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

3.1. Languages of the Edition

The title of the volume, the standard preface, and the foreword to the volume are given in Czech, German, and English, and the critical report only in Czech and English. In the main musical section texts that Dvořák set to music are given in their original languages, i.e. (in most cases) in Czech, German, Latin, or English. In the addendum to the musical text Czech, German, English, and/or Latin may be used; see also under 3.7 and 6.3 below. Italian is used only for tempo and performance instructions, and for modern designations of instruments and voices and their abbreviations in the musical text section.

3.2. Title Pages and Contents

The content and title pages of volumes are determined by the management of the edition in agreement with the publisher. The title pages contain:

- (I) title of the complete edition, institutions under whose auspices the complete edition is prepared, indication of series, indication of subgroup if necessary, volume number, publisher;
- (II) title of volume, opus and/or catalogue numbers of works, editors of volume, publisher, order number (if assigned) for requesting copies; and
- (III) colophon: editorial board and management of the edition, sponsors, reservation of rights, copyright line.

The titles of the volumes give both the opus numbers (if they exist) and numbers according to Jarmil Burghauser's thematic catalogue.⁴ Works without opus number are given only with their Burghauser numbers. The editors of the volume prepare a list of contents of the volume showing titles of works including opus numbers and Burghauser numbers as well as (for larger works) titles of numbers and movements.

3.3. Preface and Foreword

The standard preface ("About the Edition") by the management of the edition, which is the same for all volumes, summarises the basic goals, editorial principles, and structure of the complete edition.

The foreword to the volume by its editors ("Foreword") must describe the content and breakdown of the given volume and give the most important information about the origin, dating, manner of transmission, source situation, and musical notation of the given works as well as the specific problems and new findings of the edition being presented. At the end thanks are expressed to institutions and/or individuals. Analytical, style-critical, and aesthetic interpretations should be avoided, as should overlapping with the standard preface and the critical report.

3.4. Facsimiles of Musical Manuscripts

The musical manuscript facsimiles, chosen by the editors of the given volume, as a rule reproduce the first page of the autograph and additional passages that document vividly the specific issues pertaining to the sources for and editing of the works being presented.

3.5. Main Musical Text

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

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

3.6. Critical Report

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

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

The critical report is described in greater detail in Section 7 below.

3.7. Addendum to the Main Musical Text with Commentary

⁴ Jarmil Burghauser, *Antonín Dvořák. Thematický katalog* (Antonín Dvořák, Thematic Catalogue), 2nd ed., Prague 1996.

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

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

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

4. Assessment of Musical Sources; The Main Musical Text

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

Study of sources to date indicates that in most cases it is not feasible to make a meaningful edition based on a single (main) source. For works published during the composer's lifetime it is often impossible to give a complete answer to the question of whether and to what degree the first editions may be considered authorised. For works published posthumously or still unpublished today, the source situation and manner of transmission of the musical text are often complicated, as e.g. with *Dimitrij*, B 127. The question of evaluating the preserved sources for the edition must be handled separately for each case.

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

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

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

5. Formation of the Main Musical Text

The musical text of the new complete edition must be prepared with the greatest possible degree of exactitude. The musical notation in the edition is guided by the rules for musical notation customary today, as summarised e.g. by Albert C. Vinci.⁵ Nevertheless, it must remain as faithful as possible to the available sources and also preserve the peculiarities of Dvořák's manner of notation.

5.1. Additions, Unifications, and Corrections

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

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

Unifications by analogy (e.g. of staccato dots and strokes, or various types of accent marks) must be carried out only with the greatest caution. One must consider carefully whether the articulation or dynamic discrepancies might be intentional. Such unifications are not designated as such in the musical notation but must be mentioned and justified individually in the critical report; see also 5.10 below.

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

5.2. Marked and Unmarked Additions and Changes

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

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

- supply of missing clef signs,
- deviations from the original clef sign in case of a change in clef (at the end of staves or pages, or for easier reading),
- changes in the number of staves in a system (elimination of empty staves for resting instruments and instrument sections),
- changes in the division of the piano part between staves for the right and left hand (to avoid difficulties in reading - see 5.7 below),

⁵ *Fundamentals of Traditional Musical Notation*, The Kent State University Press 1985.

- supplying missing full-measure rest marks,
- supplying a slur between a grace note and the main note,
- supplying tie marks in held chords,
- supplying missing symbols and numbers for triplets and sextuplets,
- supplying fermatas and signs for repetitions and for *da capo* if they are missing at the appropriate places in individual voices,
- writing out repetitions of individual measures and figures of several tones indicated in the source only by abbreviations, and passages marked *colla parte*,
- supplying obviously-missing accidentals (see 5.9 below),
- supplying cautionary accidentals,
- unification of markings for dynamics, performance instructions, and their abbreviations, or adjusting them to the contemporary norm, e.g. *f* and *p* rather than *fo* and *po*, or *rit.* and *dim.* rather than *ritard.* and *dimin.*,
- supplying missing note stems and flags,
- reversing the direction of note stems and beams, and
- adjusting the older broken manner of writing beams to today's norm.

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

5.3. Title of Work, Opus Number, Burghauer Number, and Dedication

The titles of works on the first pages of the main musical text are given in three languages - Czech, German, and English - using modern spelling. The language given first is always that used by the composer. General genre designations such as "Symphony in D major" and "String Quartet in F major" are given in the order Czech - German - English. Latin titles are given without translation.

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

5.4. Arrangement of Score and Designation of Instruments

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

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

Before the first staff system in each movement, which is given in complete form, the Italian names of the instruments and vocal parts are written out in modern spelling and in upright lettering. For transposing instruments the key is given in English form in parentheses, e.g. Clarinetto I (B ♯). The original ordering and labelling of the parts is described in the critical report. In addition, the first page of the score is given as a facsimile if possible; see 3.4 above and 7.6 below. Starting with the second staff system in each movement the designation of instruments and vocal parts is repeated only in abbreviated form (without periods).

Designations of instruments and vocal parts and their abbreviations are as follows:

Flauto piccolo

Picc

Flauto / Flauti	Fl
Oboe / Oboi	Ob
Corno inglese	C ing
Clarinetto / Clarinetti	Cl
Clarinetto basso	Cl b
Fagotto / Fagotti	Fg
Contrafagotto	Cfg
Corno / Corni	Cor
Tromba / Trombe	Tr
Trombone / Tromboni	Trb
Tuba	Tb
Timpani	Timp
Triangolo	Tri
Piatti	Pi
Tamburo piccolo	T picc
Tamburello	Tambto
Tamburino	Tamb
Gran Cassa	G C
Campana	Camp
Campanello / Campanelle	Camplo / Cample
Tam-tam	T tam
Arpa	Arpa
Pianoforte	Pf
Harmonium	Harm
Organo	Org
Soprano / Soprani	S
Alto / Alti	A
Tenore / Tenori	T
Basso / Bassi	B
Violino I / Violini I	VI I
Violino II / Violini II	VI II
Viola / Viole	Vla / Vle
Violoncello / Violoncelli	Vc
Contrabasso / Contrabassi	Cb
solo	solo
divisi	div
muta in	muta in
Soli	Soli
Coro	Coro

5.5. Tempo and Metronome Markings, Orientational Letters, Numbering of Measures, Bar Lines

General metronome and tempo markings as well as orientational letters are always placed above the top staff of the whole staff system and also above the strings.

Measures are numbered separately for each movement or act of a work. The numbers are printed in italics at the beginning of the first whole measure of the uppermost staff. Large measures containing rhythmically-free cadenzas or recitative passages are counted as one

measure. *Prima volta* and *seconda volta* have identical measure numbers, to which are attached the letters *a* and *b* respectively.

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

5.6. Clefs, Transposing Instruments

Vocal parts are given in treble clef, in treble clef with indication of transposition an octave downward, and in bass clef. Instrumental parts are given in treble, alto, tenor, and bass clef.

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

5.7. Differentiation of Voices, Placement of Voices on Shared or Separate Staves

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

As a rule, pairs of wind instruments are notated on a single staff and distinguished from each other by the direction of note stems. If both parts have the same rhythm, then they have common stems and beams. If they proceed for several measures in unison then they have common stems and beams and are marked "a 2". In the case of passages where only one member of an instrumental pair is to play for a number of measures, the instrument expected to play is indicated by use of the marking "1." or "2." (or "3." or "4." in the case of French horns); in these cases no rest marks are given for the resting instrument or instruments. On the other hand in some passages, e.g. where there is frequent crossing of voices, a pair of woodwind instruments may be divided into two staves. The original method of notation is always mentioned in the critical report.

5.8. Beams

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

5.9. Accidentals

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

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

Cautionary accidentals are supplied without notice only exceptionally, to avoid a misunderstanding. Superfluous accidentals are eliminated without notice. See also 5.2 above.

5.10. Ornaments, Arpeggios, Verbal Instructions, Articulation

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

All verbal instructions for dynamics and tempo must be preserved; the same applies for symbols and abbreviations for dynamics such as *fz*, *ffz*, *sfz*, and *fpf*.

For crescendo and decrescendo wedges placed between two staves in the sources it must be investigated whether they apply to both staves or only to one of them.

It is also necessary to investigate whether what appears to be a decrescendo wedge should possibly be read as an accent mark for a single note (>), or whether a diminuendo is really intended.

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

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

Staccato dots and strokes (or vertical strokes indicating an accent in Dvořák's case) are to be clearly distinguished and in certain cases (especially for works not published during Dvořák's lifetime) adopted faithfully. Where the critical edition gives preference to the first edition the corresponding readings in the autograph are given in the critical report.

The same applies for differentiation between "normal" (>) and "sharp" (^) accents in the case of Dvořák.

6. Editing of Verbal Texts and Their Underlay

6.1. Editing of Verbal Texts

Philological examination of texts set to music by the composer forms a separate section of the critical report, with a list, description, and assessment of sources and a list of variants given in tabular form; see also below.

In editing underlaid verbal texts the basis used in the musical text of the critical edition is always that version of the text that was set to music by the composer including any deviations

from its literary source, i.e. with his changes of words, abbreviations, additions, repetitions, etc. In printing the texts set to music in the addendum, repetitions of words and sentences are omitted; refrains and da capo repetitions are indicated with text incipits.

The version of the text used by the composer is to be improved only if it is obviously erroneous or imprecise. All such cases must be noted separately in the critical report.

6.2. Underlaid Text

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

Punctuation marks may be supplied sparingly without notice.

Division into syllables is governed by modern rules.

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

6.3. Declamation, Staging Instructions, Translations

In the main musical text of vocal works (Series I, II, and V) only the original text is printed, or the original text and an authorised translation if there is one. For Czech, German, and English texts set to music literal translations are given in an addendum. Latin texts are not translated. In works containing passages of melodrama (e.g. in the incidental music for *Josef Kajetán Tyl*, Op. 62) the spoken texts are incorporated into the score.

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

Translations of staging instructions and texts for passages of melodrama in stage works are given in the main musical text and distinguished by use of smaller italic type.

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

7. Critical Report

7.1 General Rules

The following basic rules apply for the conception and formulation of the critical report and especially the editorial notes:

⁶ See Pavel Vašák (ed.), *Textologie. Teorie a ediční praxe* (Textology: Theory and Editorial Practice), Prague 1993, especially pp. 152-160.

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

7.2. Introductory Comments on Terminology

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

We speak of versions where there are two or more forms of a work, or individual movements or numbers or coherent parts thereof, that were created or authorised by the composer. In the collected edition such versions are to be edited in full and printed separately. The same applies for versions of smaller units.

We speak of arrangements in the case of piano reductions for two or four hands or piano potpourris on opera themes created or demonstrably authorised by the composer.

We speak of variants when there are two or more possibilities in the sources that differ from each other only in detail. Such variants are given in a list of variant readings in the critical report as a rule, and in some cases also as a musical addendum (in the case of passages of more than one measure).

7.3. Types of Sources

a) Autographs

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

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

Autograph fragments, i.e. notations of works preserved in fragments, are rare with Dvořák. An example is the String Quartet in A minor, Op. 12.

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

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

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

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

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

b) Manuscript Copies in Another Hand

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

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

c) Prints

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

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

Early printings are all printings that followed after the first printing within Dvořák's lifetime. With Dvořák most of these are reprints of first editions. Here it must be asked and investigated whether they are unchanged reprints, reprints under a new title, or reprints with alterations.

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

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

d) Librettos and Other Texts Set to Music

For vocal works (Series I, II, and V) and symphonic poems (Series III/B) it is also necessary to determine and include the literary text used by Dvořák and describe its source situation.

e) Letters and Other Verbal Sources

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

7.4. Assessment of Sources

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

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

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

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

7.5. Structure of the Critical Report

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

- List of abbreviations and symbols
- Chronological overview of the genesis of the work or works in the given volume
- Sources
 - list of sources
 - description of sources
 - assessment of sources
- Editorial notes
 - general comments
 - individual comments (list of alternate readings)

If the given volume contains more than one work, then at the beginning there is a common "List of Abbreviations" and the remaining parts of the critical report are prepared for each work separately.

7.6. Individual Sections of the Critical Report

a) List of Abbreviations

Publications (editions, documentation, and secondary literature) to which reference is made in the scholarly textual parts of the edition are as a rule given here in alphabetical order according to their abbreviated designations. The left column presents the abbreviations used, and at right is complete bibliographical information: the author and/or publisher, title, and place and date of publication.

b) Chronological Overview

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

c) Sources

- List of Sources

All sources significant for the edition are enumerated here in chronological order: manuscripts (autographs and copies, including any that demonstrably or presumably existed but have not survived), prints, letters and other verbal sources, literary sources for the text, etc. The sources are designated with capital letters alphabetically: A, B, C, etc. Symbols for sources that have not survived are given in square brackets.

Information given about individual sources is limited to: symbol, type of source, abbreviated title, deposition of copy used (place, library, catalogue number), references in auction catalogues and antiquarian catalogues, previous ownership, and facsimile edition if any.

Prints and manuscripts without source value are given at the end of the list of sources in summary without assignment of symbols.

- Description of Sources

The sources are described in chronological order, giving the symbol for the source, type of source, time and place of origin, formal and palaeographical description, and evidence of mutual dependence or relations among sources.

The formal and palaeographical description of **manuscripts** gives: title (in diplomatic transcription), size (number of folios), pagination, format (vertical or lateral), dimensions in centimetres, nature and appearance of binding and/or cover, arrangement of components (where one must distinguish in terminology between a quire, meaning several inserted folios, a bifolio comprising four pages, and a simple two-page folio), traits of the paper, number of staff systems, manner of lining, writing implement (pencil, coloured pencil, pencil traced over more

darkly or thickly with another instrument, ink, India ink) with specification of colour, listing of contents of individual pages (pages written on and empty pages, predominant manner of writing, passages crossed out, erased, and pasted over), additional content (perhaps parts of other works or sketches, comments in the margins, annotations in another hand, etc.).

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

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

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

d) Editorial Notes

- General Comments

Basic editorial circumstances and procedures are explained here, and a summary is given of editorial problems that occur repeatedly, minor errors corrected without annotation, and special features of the sources; see also 5.2, 5.9, and 5.10 above.

- Individual Comments (List of Alternate Readings)

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

The individual comments in the editorial notes should be as brief and as easily comprehensible as possible. They are to be divided according to the movements or numbers of the composition and presented in tabular form according to the following scheme:

<i>Measure No.</i>	<i>Voice (Staff)</i>	<i>Source</i>	<i>Comment</i>
--------------------	----------------------	---------------	----------------

If a verbal description of the reading of the sources would not be clear or would be complicated, then the given reading can be presented as a musical example. If in a verbal description it does not suffice to give the pitches alone (using letters and octave designations according to the scheme C_1, C, c, c^1, c^2, c^3 , etc.), then one

must also give their rhythmic position (e.g. first eighth note *c'* or second half note *A*).

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

In recording and commenting on editorial decisions one must give the content of the main source(s) and also the source on which the change or interpretation in the critical edition is based, as well as justification for the change or the interpretation of the editors of the volume.

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

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

8. Division of Work and Responsibilities

The institution overseeing the new complete edition of Dvořák's works - i.e. the Academy of Sciences of the Czech Republic in Prague - is establishing a research unit in the framework of its organisational structure and in co-operation with Charles University in Prague and its Institute of Musicology for the purpose of taking on the tasks of managing the edition.

It is expected that individual volumes will have both internal and external editors. As a rule the "tandem principle" is expected to be applied for editorial work - i.e. one internal worker is assigned to each external editor as an advisor and evaluator and vice versa. The external and internal workers are jointly responsible for editing the volume and are named as editors of the volume on its title page. In case of any doubts, the editors of the volumes turn to the management of the edition.

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

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

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

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

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

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

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

Prague, May-June 2002 (revised November 2002)

Jarmila Gabrielová