



Antonín Dvořák
(1841 – 1904)



Antonín Dvořák

Complete
Piano works
Vol. I - III

Complete works for
Pianoforte solo

Original settings





Preface to the Edition

Preface to Vol. I

B. 3 Polka in E

Tempo di Polka 1860

f *p* *p* *tr* *tr* *tr* *tr*

8

op. 8 Zwölf Silhouetten / Twelve Silhouettes

B. 98

1879

op. 8 No. 1
Silhouette
in c#

Allegro feroce

f *p*

10

op. 8 No. 2
Silhouette
in Db

Andantino

p *f*

12

op. 8 No. 3
Silhouette
in Db

Allegretto

ff *fp*

13

op. 8 No. 4
Silhouette
in f#

Vivace

f

15

op. 8 No. 5
Silhouette
in f#

Presto

f *pp*

17

op. 8 No. 6
Silhouette
in Bb

Poco sostenuto

pp *cresc.* *f*

19

op. 8 No. 7
Silhouette
in b(h)

Allegro

p *sfz* *sfz* *sfz* *sfz*

22

op. 8 No. 8
Silhouette
in b(h)

Allegretto

p *pp* 3 3

23

op. 8 No. 9
Silhouette
in g#

Allegro

ff

25

op. 8 No. 10
Silhouette
in G-e

Allegretto grazioso

p

27

op. 8 No. 11
Silhouette
in A

Allegro moderato

p *fz* *dim.*

29

op. 8 No. 12
Silhouette
in c#

Allegro feroce

f

31

op. 12 Dumka & Furiant

op. 12 No. 1
Dumka in c

Elegie
Allegro moderato

B. 136
1884

35

op. 12 No. 2
Furiant in g

Danse nationale boheme
Vivace

B. 137
1879

42

op. 28 Zwei Menuette / Two Minuets

op. 28 No. 1
Menuett
in Ab

Moderato

48

op. 28 No. 2
Menuett
in F

Moderato

52

op. 35 Dumka in d

Andante

Der hochverehrten Frau Olga Hoppe

B. 64
1876

56

Andante con moto

sempre legato

op. 36 Thema mit Variationen / Theme with variations in Ab

Theme

Tempo di Minuetto

B. 65
1876

63

p

fp

op. 41 Schottische Tänze / Ecossaïses

Vivace

B. 74
1877

85

f

op. 42 Zwei Furiante / Two Furiants

op. 42 No. 1
Furiant in D

Allegro con fuoco

Seinem Freunde Karl von Slavkovský

B. 85
1878

90

p

fp

dim.

fp

dim.

op. 42 No. 2
Furiant in F

Allegro con fuoco

100

ff

Preface to the Edition

Many of Dvořák's compositions, such as the *Slavonic Dances* and his large collection of songs, were directly inspired by Czech, Moravian, and other Slavic traditional music. As the basis for his works, Dvořák frequently used Slavic folk dance forms including the *skočná*; the *Bohemian odzemek*, *furiant*, *sousedská*, and *špacírka*; the Polish mazurka and polonaise; the Yugoslav Kolo; and folk song forms of Slavic peoples, including the Ukrainian dumka. His *16 Slavonic Dances*, op. 46, which first brought him a wide reputation, and op. 72, include at least one of each of these forms. He also wrote an orchestral Polonaise (1879). He named the third movement of his 6th Symphony as "*Scherzo (Furiant)*". His Dumky Trio is one of his best-known chamber works, and is named for the Dumka, a traditional Slavic and Polish genre. His major works reflect his heritage and love for his native land.

Dvořák wrote in a variety of forms: his nine symphonies generally stick to classical models, but he also worked in the newly developed form of symphonic poem. Many of his works show the influence of Czech folk music, both in terms of elements such as rhythms and melodic shapes; amongst these are the two sets of Slavonic Dances, the Symphonic Variations, and the overwhelming majority of his songs, but echoes of such influence are also found in his major choral works. Dvořák also wrote operas (of which the best known is *Rusalka*); serenades for string orchestra and wind ensemble; chamber music (including a number of string quartets and quintets); and piano music. In comparison with his symphonies and chamber works, Dvořák's piano oeuvre has been paid relatively scant attention. The composer himself was not a virtuoso and by means of the piano he frequently gauged the bearing capacity of his musical ideas, instrumenting a number of his originally piano compositions shortly after completing them. Accordingly, his piano pieces lack virtuoso flamboyance and are more than anything else a reflection of his inner life. It concerns delicate personal lyricism, the capturing of momentary ideas.

The three volumes of this edition embrace every original work for solo piano by Antonfn Dvořák. Titles follow the original spelling of the first editions or, in the case of unpublished compositions, that of the autographs. (The B-numbers refer to the Burghauser catalogue: Jarmil Burghauser, Antonin Dvořák: *Thematický katalog / Thematisches Verzeichnis / Thematic Catalogue*, Barenreiter - Editio Supraphon, Prague, 1996).

Vol. I: 1860-1879

| opus | B(urghauser) | Year | Title |
|------|--------------|------|--------------------|
| | 3 | 1860 | Polka in E |
| 8 | 98 | 1879 | 8 Silhouettes |
| 12/1 | 136 | 1884 | Dumka in c |
| 12/2 | 137 | 1879 | Furiant in g |
| 28 | 58 | 1876 | 2 Minuets |
| 35 | 64 | 1876 | Dumka in d |
| 36 | 65 | 1876 | Variations in Ab |
| 41 | 74 | 1877 | 15 Scottish dances |
| 42 | 85 | 1878 | 2 Furiant |

Vol. II: 1880-1885

| opus | B(urghauser) | Year | Title |
|------|--------------|------|----------------------|
| 52 | 110 | 1880 | 6 Piano pieces |
| | 103 | 1880 | 4 Eclogues |
| 54 | 101 | 1880 | 8 Waltzes |
| | 109 | 1880 | 8 Piano pieces |
| 56 | 111 | 1880 | 6 Mazurkas |
| | 116 | 1880 | Piano piece in A |
| | 128a | 1880 | Question |
| | 129 | 1883 | Impromptu in d |
| 68 | 133 | 1884 | In the Spinning Room |
| | 138 | 1884 | Humoresque in F# |

Vol. III: 1886-1894

| opus | B(urghauser) | Year | Title |
|------|--------------|------|-------------------------|
| | 156 | 1887 | 2 little pearls |
| | 158 | 1888 | Album leaf in Eb |
| 85 | 161 | 1889 | 13 Poetic tone pictures |
| | 188 | 1894 | Berceuse & Capriccio |
| 98 | 184 | 1894 | Suite in A |
| 101 | 187 | 1894 | 8 Humoresques |

Fragments are not printed in this edition, nor is the series of variations which Burghauser included in his catalogue as B. 303, for only the theme of this piece stems from Dvořák, the variations themselves being the work of Oskar Nedbal.

This edition refrains from including those scores which were invalidated in any way by the composer, whether through deletions in the autograph or through substantial changes in the first edition. In this respect the case of Eklogen (B. 103), which was not published by the composer, constitutes an exception. Although Dvořák later applied some themes from this series in other works as well, this gesture in itself cannot unequivocally be interpreted as grounds for his invalidation of the series. Indeed, on the autograph itself not a single mark hints at this.

Printed here are also those smaller independent pieces which Dvořák similarly left unpublished. The question of these works' titles as well as their possible sequence in a cycle is left open by the composer (see B. 109 and B. 116; regarding the latter piece, the designation *Legenda* - which was notated by Dvořák at the end of the manuscript - is used here for the first time).

Not printed here, however, are the scores of autographs (and even the discrepancies therein remain unmentioned in the Notes) that were invalidated by a new version represented by the first edition. To this category belong, for example, *Silhouetten* op. 8, where even the formal conception was changed in the final version, the series ultimately entitled *Impromptu, Intermezzo, Gigue, Eclogue* op. 52 and *Mazurkas* op. 56. In these cases, the first edition cannot have been prepared from the surviving autograph. Two pieces from op. 52 and one from op. 56 are omitted from the final version. Dvořák excluded these pieces only from the final cycle; none of them, however, was invalidated by the composer or replaced in favour of some other new version. Therefore these three pieces are included in Volume 2. When both the autograph and the first edition represent identical versions the final form of the score printed in this edition naturally took shape through a thorough comparison of these two sources, even if the autograph did not constitute a direct source for the first edition (for example, the *Suite* op. 98 or the *Humoresques* op. 101, in addition to the above-mentioned works) or, similarly, if corrections in the autograph which do not stem from the composer's hand obviously met with his approval (as in the case of *Poetische Stimmungsbilder* op. 85).

In general, the question of precedence concerning one source over the other cannot generally be established unequivocally. On the one hand, there are additions in the autographs, which then go missing in the first edition (as found, for example, in several places of the *Dumka* op. 35 and in those of *Theme with Variations* op. 36). On the other hand, there are markings found in the first edition which are frequently missing in the autograph. In the latter case one has to assume that the autograph does not reflect the final intention of the composer, while an evaluation of discrepancies in the first edition can only be made with a degree of uncertainty. In the course of comparing the two sources for this edition, it was necessary to isolate

- (1) those elements of negligence and misinterpretation indicative of the composer's alterations or engraver's errors, as well as occasional discrepancies caused by editorial intervention, from
- (2) genuine corrections made by the composer. In the first case the autograph formed the basis of the score of the current edition, while in the second case it was the first edition which did so. By all means, however, the autograph has been followed regarding notational subtleties and where the preciseness of articulation was questionable - for instance, in passages with discrepant > and a markings or in the notation of dynamics in different voices - as well as in the case of long phrase markings which, though evident in the autograph, generally disappeared in the first editions.

Every discrepancy between the sources and every editorial decision impacting on the current score is accounted for in the comments. Tacitly corrected here are obvious slips of the pen and printing errors, as well as redundant crescendo and decrescendo markings, originally written out both with hairpin and with letters. All musically significant discrepancies, however, are listed in the comments.

Preface Vol. I

B. 3 Polka in E

The manuscript for this occasional piece, written by Dvořák when he was nineteen, was found in the estate of the composer's teacher in Zlonice, Antonin Liehmann. The music bears an inscription in the composer's own hand: "Zlonice, 27 February 1860, during the village fair." This is one of Dvořák's first surviving compositions.

op. 8, B. 98 Silhouettes

The final form of this series is preserved solely by the first edition, for the available autograph represents only earlier stages of the cycle. The autograph was written in several phases and differs from the printed version regarding the musical text and order of pieces. For example, No. 11 appears in the autograph in two different versions, none of which, however, is identical to the printed version. Nos. 6 and 10 were obviously included in the cycle at a later date, as they are inserted between two pieces which originally closed the cycle. Furthermore, the autograph contains three fragments which do not appear in the final version.

Despite its every other ambiguity, the autograph makes clear that from an early stage Dvořák considered a motto-like constructional principle for the cycle. Serving as motto are the first piece's c-sharp minor and D-flat major themes, the order of which is still reversed in the autograph. Free transformations of the c-sharp minor theme serve as transitions between Nos. 1 and 2, and Nos. 2 and 3 (the latter one was to be transformed into No. 11 of the final version). These interludes disappeared from the printed edition, but No. 4, in which both mottos can be recognised, still remained. From the fragment following the autograph's No. 5 the only element notated was the D-flat major motto. The closing piece of the cycle again harks back to the c-sharp minor theme, thus placing both versions into a framework.

The method of musical quotation in the cycle takes place not only through the mottos but through the actual evocation of earlier works, for the two mottos are themselves quotations: the c-sharp minor theme from the first movement of the First Symphony, the D-flat major theme from the song-cycle *Cyprise* (*Cypresses*).

Moreover, Nos. 8 and 9 similarly stem from the third and fourth movements of the First Symphony, while Dvořák took the themes of Nos. 6 and 11 from the third and fourth movements of the Second Symphony. In light of the original cyclic conception, it is worth mentioning that the two remaining fragmentary pieces of the autograph likewise rest on quotation: the first from the orchestral work *Maiové noční* (*May Night*, 1872), the second from the F-minor String Quartet (1873).

In the autograph a date appears at the beginning of several pieces which, in the case of Nos. 6, 8 and 11, corresponds with the original work's year of composition (i.e. 1865 for both the First and the Second Symphonies). The date given for No. 12, however, is one year earlier than that for the symphony's completion. (No. 10, dated in 1870, does not originate in other compositions.) Burghauser (as well as Otakar Sourek in the preface to the Complete Edition of Antonín Dvořák's Works) hypothesises that the composer intentionally dated some pieces too early in order to circumvent a contract with the publisher Simrock, to whom he had given the printing rights of every new work. When Dvořák sold *Silhouettes* to Hoffmeister, thus provoking an angry response from Simrock, the composer would have been able to use pre-dating to argue 'rightfully' that these were old pieces which had no relevance to the above-mentioned contract.

Discrepancies between the cycle's two versions are not listed in the Notes; neither are autograph versions of pieces printed here, since Dvořák invalidated them through the final versions. Reference has been made to the autograph only where the suspicion arises that the first edition's score diverges from the autograph not as a result of the composer's intentions. Because of such ambiguity, the opening of the recapitulation of No. 3 is printed according to the autograph version in the Notes.

op. 12, B. 136 & 137 *Dumka* & *Furiant*

The short piano *Dumka* was commissioned by the owner of a London-based publishing company, J. W. Coates, who requested it for the supplement of his journal *Magazine of Music*. Dvořák also wrote *Furiant*, Op. 12/2, for this magazine. While the *Furiant* was indeed published in the magazine, the *Dumka* ended up in the Paris-based *Album de Gaulois*. Both pieces were also published in Prague by Frantisek Augustin Urbanek, featuring a dedication to a young amateur pianist, Marie Rusova, the daughter of one of Dvořák's friends. What is different about this *dumka*, however, is that its middle section doesn't follow the traditional pattern and lacks the lively contrast one might expect.

op. 28, B. 58 Two Minuets and op. 41, B. 74 Eccossaises

Each of these series presents a chain of pieces composed as self-contained musical works which should be played in one sitting from beginning to end (as opposed to those suites from which the musician may select the number and order of constituent pieces according to taste). Indicative of this is the return of the opening dance in all three series, thereby forming a closing gesture. The archaic-sounding title of 'menuett' actually belies a waltz or a landler. The exact date of origin for the 2 Menuette is unknown, but based on stylistic considerations the Complete Edition of Antonin Dvořák's Works dates them around 1876-1877. Found at the beginning of the first Menuett, the inscription regarding instrumentation (Clarinetti, Corni, Cello) leaves open the question of whether an ensemble version might have existed for the series. No autograph has survived; the three known sources are the three concordant early editions. The first of these was Sary's 1879 edition in Prague, followed by an 1882 publication which formed part of a dance album (in the company of the Schottische Tanze and of transcriptions of a polka and a galop), and then Bote & Bock's 1894 edition in Berlin, which followed Sary's score without alteration. Likewise regarding the origin of the Schottische Tanze, only indirect evidence is available. The earliest source is an undated autograph fragment (MCH 1636), though the chorus Pisen Cecha, written on the reverse side of the page, suggests 1877 as the time of composition. Since this source is fragmentary, and since there is otherwise no sign that it might have constituted a direct precursor to the published version, the present editor has treated it as an early variant, neither involving its elements into the score nor listing its discrepancies in the Notes. In terms of early printed sources, the situation is almost identical to that of the 2 Menuetts: all three editions appeared at the same time and place as those of the other dance series. The third edition (Bote & Bock, 1894), however, does contain some alterations (see the Notes concerning bars 22, 34-35 and 40), which have been interpreted by the present editor as intervention on the composer's part - or, more precisely, as the correction of printing errors. In questionable passages, therefore, this edition has relied on the latest publication of the Schottische Tanze to appear during the composer's lifetime. (Concerning the plan for a new series of ecossaises, see the Preface of Vol. II in connection with the Mazurkas.)

op. 35, B. 64 Dumka and op. 36, B. 65 Theme with Variations

The source situation for Dvořák's first two independent piano publications is favourable: the autograph and the first edition of both works have survived, with the former serving as the source for the latter in both cases. Thus on first inspection there is apparently no reason to ignore the first edition as the embodiment of the composer's final intentions. Some subsequent annotations in the autographs, however, indicate that Dvořák made alterations to the works even after publishing the first edition. For instance, inserted into bar 32 of Dumka was an auxiliary note which has been adopted in the present edition. A similarly subsequent alteration is also found in bar 17 of the first variation of Op. 36. In the last variation the composer deleted bars 109-128 through use of a *vide* sign (which correction also radically altered the dynamics of the closing chord). Since this change seems to have been carried out on the spur of the moment, the present edition has included it through a footnote as an option for the performer. Similar mention has been made regarding the alternative deletion of the fifth variation in the autograph.

op. 42, B. 85 Furianten

Dvořák dedicated the two furianten to his friend, the well-known pianist Karl von Slavkovsky. The name of the genre denotes a Czech national dance - though it is true that against the dance's traditional metric characteristics the compositions tend towards the style of virtuoso concert pieces. The first edition is not based on the surviving autographs: clearly a subsequently lost copy (or possibly another autograph) originally stood between them, and this must have constituted the direct source of the first edition. The present edition has profited from both the autograph and the first edition: the actual musical text as well as the tempo markings have been founded on the first edition, while in the case of discrepancies regarding dynamics and articulation preference has been given to the autograph (thus preserving, for example, the longer phrase markings perched on top of the shorter ones, which the first edition ignored). In contrast to the first edition and later ones founded upon this, the frequently repeated theme to No. 1 appears in the present edition according to the autograph: in the first edition the *fz* of bar 1 was shifted - in our view erroneously - to the main beat. This also happens twice in No. 2 (bars 119 and 122), where the reading of the first edition proves even more confusing. Similarly, the autograph's notation has been restored in a transitional passage of No. 2 (bars 112-115), where the first edition omitted the original staccato wedges, thus robbing the music of the composer's lively and inventive notation.

Content Vol. II

Page

Preface to Vol. II

5

op. 52 Six Piano pieces

B. 110, 1880

1. Impromptu in g *Presto* *f* op. 52 No. 1 8
2. Intermezzo in Eb *Larghetto* *p* op. 52 No. 2 14
3. Gigue in Bb *Allegro molto* *fp* op. 52 No. 3 16
4. Eclogue in g *Poco allegro* *p* op. 52 No. 4 19
5. Klavierstück/
Piano piece in g *Allegro molto* *mf* op. 52 No. 5 24
6. Klavierstück/
Piano piece in Eb *Tempo di marcia* *ff* op. 52 No. 6 28

B. 103 Four Eclogues

1880

1. Eclogue in d *Allegro non tanto* *p* B. 103 No. 1 30
2. Eclogue in D *Quasi allegro* *p* B. 103 No. 2 34
3. Eclogue in e *Moderato* *p* B. 103 No. 3 38
4. Eclogue in E *Allegretto* *p* *f* B. 103 No. 4 42

op. 54 Eight Waltzes

1. Waltz in A *Moderato* op. 54 No. 1 47
pp

2. Waltz in C *Allegro con fuoco* op. 54 No. 2 51
f

3. Waltz in E *Poco allegro* op. 54 No. 3 57
f p fp f p fp f p

4. Waltz in Db *Allegro vivace* op. 54 No. 4 62
pp ten. ten. cresc.

5. Waltz in g *Allegro* op. 54 No. 5 66
ten. > ten. > legg. mf

6. Waltz in F *Allegro* op. 54 No. 6 70
p tr tr tr tr pp mf

7. Waltz in d *Allegro* op. 54 No. 7 76
p

8. Waltz in Eb *Allegro vivace* op. 54 No. 8 80
p cresc. f

B. 109 Four Piano pieces

1. Piano piece in D *(Moderato)* B. 109 No. 1 85

2. Album leaf in A B. 109 No. 2 87

3. Piano piece in d *Allegro molto* B. 109 No. 3 88
p f p f p f

4. Piano piece in e *Allegretto* B. 109 No. 4 94
p f

op. 56 Six Mazurkas

1. Mazurka in Ab *Allegro non tanto* op. 56 No. 1 96

2. Mazurka in C *Vivo e risoluto* op. 56 No. 2 100

3. Mazurka in Bb *Allegro* op. 56 No. 3 103

4. Mazurka in d *Lento, ma non troppo* op. 56 No. 4 106

5. Mazurka in F *Allegro non troppo* op. 56 No. 5 110

6. Mazurka in b (h) *Allegro* op. 56 No. 6 114

B. deest. Mazurka in D

Vivace 1880 118

B. 116 Piano piece in A

Moderato 1880 120

B. 128a Question

Allegretto 1882 125

B. 129 Impromptu in d

Allegro scherzando 1883 126

op. 68 No 1. In the Spinning Room

Allegro molto 132

B.138 Humoresque in F#

143

Preface Vol. II

The three volumes of this edition embrace every original work for solo piano by Antonín Dvořák. Titles follow the original spelling of the first editions or, in the case of unpublished compositions, that of the autographs. (The B-numbers refer to the Burghauser catalogue: Jarmil Burghauser, Antonín Dvořák: Thematický katalog / Thematisches Verzeichnis / Thematic Catalogue, Barenreiter - Editio Supraphon, Prague, 1996).

Vol. I: 1860-1879

Vol. II: 1880-1885

| opus | B(urghauser) | Year | Title |
|------|--------------|------|----------------------|
| 52 | 110 | 1880 | 6 Piano pieces |
| | 103 | 1880 | 4 Eclogues |
| 54 | 101 | 1880 | 8 Waltzes |
| | 109 | 1880 | 8 Piano pieces |
| 56 | 111 | 1880 | 6 Mazurkas |
| | 116 | 1880 | Piano piece in A |
| | 128a | 1880 | Question |
| 68 | 129 | 1883 | Impromptu in d |
| | 133 | 1884 | In the Spinning Room |
| | 138 | 1884 | Humoresque in F# |

Vol. III: 1886-1894

Printed here are also those smaller independent pieces which Dvořák similarly left unpublished. The question of these works' titles as well as their possible sequence in a cycle is left open by the composer (see B 109 and B 116; regarding the latter piece, the designation *Legenda* - which was notated by Dvořák at the end of the manuscript - is used here for the first time).

op. 52, B. 110 Six Piano pieces

As in the case of the Mazurkas, Dvořák reworked the cycle before sending it to the printers, and thus here too the foundation of the present edition has been the first edition, since it represents the composer's final intent. Furthermore, Dvořák shortened this set of pieces: out of the autograph's six pieces, two (Nos. 3 and 5 in the manuscript) were omitted from the final version, only *Impromptu*, *Intermezzo*, *Gigue*, *Eclogue* were included. In our edition, all pieces are included, which are included in the autograph.

The first one of these manuscript pieces (in g minor) first came to light, entitled *Impromptu*, in 1921 in the last volume of the three-volume series of *Hudební matice Umelecké besedy*, which, compiled by Josef Suk and with fingering by Dr. Václav Štěpán, served to bring Dvořák's hitherto unpublished piano works to the public (2 *Impromptus*, plate number: 172). Dvořák developed the thematic material of the last piece, given as *Eclogue* in the heading, from the third piece of *Eclogues*, B. 103.

The pieces op. 52 are all highly characteristic, and feature some of Dvořák's better piano writing. The *Impromptu* is certainly Slavonic in temperament – the insistent cross-rhythms within a fast triple meter recall the *furiant* – but the piece also seems to be a nod to Schumann - it unmistakably call to mind the first piece of Schumann's *Kreisleriana*. The lovely *Intermezzo*, just thirty-three measures long, is a small marvel of musical architecture. Out of slow vamp in c minor emerges a melody that grows even richer and more chromatic as it progresses, hovering between relative major and minor keys, approaching but never quite reaching E-flat Major. An expected cadence in E-flat is deferred; instead, Dvořák shifts suddenly to the distant key of C-flat Major for some eight measures of variation on the opening theme, before returning to the music of the opening, finally granting the long denied cadence in E-flat major at the very end. That shift to c-flat seems more than colourful: it is a logical outcome of the progressive chromaticism that preceded it, a projection of melodic detail onto the tonal plan. The final two pieces are both attractive and imaginatively developed, particularly the extended *Eclogue*, with its melancholy and somewhat exotic-sounding improvisational main theme. The *Gigue*, though it features dotted 6/8 rhythms and some imitation, is only loosely related to the French Baroque dance of the same name.

B. 103 Four Eclogues

This series was left unpublished by Dvořák, although this was not his first intention. In a letter to his publisher of 21 January 1880 - three days before the date found at the beginning of the Eclogues's manuscript - the composer broached the subject of his new series and the possibility of a new genre: "Nebst dem bin ich mit 'Ecloguen' für Piano beschäftigt. Ein Genre, welches in Deutschland noch vielleicht wenig oder gar nicht bekannt ist. Ich verspreche mir manches davon." ('In addition, I am working on some Eclogues for piano. A genre that in Germany is still perhaps little known or indeed entirely unknown. I have some hopes for them.') (Antonín Dvořák. *Korrespondence a dokumenty*. Vol I, *Abgesandte Korrespondenz*, Ed. Supraphon, 1996, p. 195). Later, however, the composer decided to withhold these pieces from the public. This is corroborated by the fact that, viewing the Eclogues more or less as 'free prey', he borrowed their musical material for the sake of two other cycles: from here stem the fifth piece of the *Mazurkas*, op. 56 as well as the closing piece, also an eclogue, of op. 52. The first edition of the Eclogues had to wait until 1921, when it appeared in quite a significantly revised version in *Hudební matice Umelecké besedy* (4 Eclogues, plate number: 170). This edition - as in the case of op. 52 - was not taken into consideration in forming the present edition.

op. 54, B. 101 Eight Waltzes

Dvořák had already been considering writing a cycle of piano waltzes in the first half of 1879 and they were probably intended for home music-making. He discussed their publication with his Berlin publisher Simrock who suggested that, instead of the simple title "Waltzes", the cycle should be given a more original (more marketable) name, such as "Moravian home music". This proposal was undeniably prompted by the increasing international popularity of Dvořák's Moravian Duets and other works inspired by Slavonic folklore. Earlier sources on Dvořák usually state that the Waltzes came about after a request from *Lumir* magazine, who asked Czech composers to write fitting dance music for a ball organised for the 30th anniversary of *Narodni beseda*. In fact, this commission possibly ultimately called to mind something Dvořák had planned previously. In November 1879 he had written a series of Viennese-style orchestral waltzes with a final coda. However, he then realised that these pieces also contained elements which were not particularly suitable for the given purpose, so he wrote a new work for the ball, intended purely as dance music, and called it *Prague Waltzes*. Dvořák then transformed the original score into an eight-part piano cycle of concert waltzes. He deliberately kept these three-part pieces short and simple, free of flamboyant virtuoso stylisation; instead, in his own inimitable way, he focused on creating magical melodies, with alternating moods. The cycle was published by Simrock in 1880 with the clear-cut title *Waltzes*; Dvořák did not agree to the designation "Czech" or "Moravian", on the grounds that the waltz was a German dance. Dvořák composed the first four pieces of this set of eight waltzes on themes of his orchestral *Prague Waltzes*, which were likewise finished at the end of 1879. The remaining waltzes, however, had to wait until the first weeks of 1880, following the orchestral work's completion. (Only in the case of No. 6 does the first edition diverge from the chronological order of composition, for this waltz in fact came into being as the fifth, still in December.) In this case, the autograph served as source of the first edition. The exceptional popularity of these waltzes is demonstrated by Dvořák's transcription of Nos. 1 and 4 for string orchestra (B. 105).

B. 109 Four Piano pieces

These four Schumannesque piano pieces from May 1880 are, in fact, more like sketches. They were published long after the composer's death with the title *Album Leaves*, in keeping with the inscription above one of them, "Albumblatt".

B. 109/2,3,4 - These three piano pieces remained unpublished during the composer's lifetime. The manuscript contains the beginnings of six works, but only the first, third and fifth have survived in a complete form. (There has been at least one edition in which the second, D-Major piece was also viewed as complete and published.) The three complete remaining pieces first appeared in 1921 in *Hudební matice Umelecké besedy*: the f-sharp minor and F-Major pieces (B. 109/2, 3) - along with B. 116 (see in Volume HI of the present edition) - under the title 'Album leaves' in the second volume (3 listky do pamatniku, plate number: 171), while the G-major piece (B. 109/4) - together with the g-minor piano piece, originally belonging to op. 52 - as an *Impromptu* in the third volume (2 *Impromptus*, plate number: 172).

In the posthumous edition B. 109/3 is also labelled 'Album leaf, although this heading appears in the autograph with regard only to B. 109/2. (The *Burgerhauser* catalogue applies a reference number to the fragmentary second piece, but otherwise — as a result of unknown causes - reverses the order of the first two pieces.)

op. 56, B. 111 Six Mazurkas

In contrast to the Walzer, the autograph of the Mazurkas preserves an early version which was subsequently reworked by Dvořák before its publication. Therefore the foundation of the present edition has been the first edition, since it represents the composer's final intent. In the autograph, however, there is also found a further mazurka (the fourth piece of the autograph) which was omitted from the printed version - though its manuscript form was not deleted from the autograph. It is interesting to note that this omitted mazurka was originally born from the composer's plans for a new series of Ecossaises (B. 406) which, dating from 7 May 1880, immediately preceded the composition of the Mazurkas. In the opening dance of the ecossaises a duple-time version of the omitted mazurka is recognisable. (This piece bears no number in the Burghauser catalogue.) Our edition contains all mazurklets contained in the autograph.

B. 116 Piano piece in A

This piano piece incorporates the same thematic material as the first part of the cycle *Legends*, op. 59, which originated at the same time. It was published in 1921 in a revision by Josef Suk and Vaclav Stepan. It is not known whether the piece was performed in public, but there are several recordings of it in existence.

B. 128a Question



This is probably Dvořák's shortest piece, an album entry of eight bars.

Autograph with the title "Otázka" (Question), dated 13 December 1882

B. 129 Impromptu in d

Impromptu in d minor is an occasional piano piece which Dvořák wrote at the beginning of 1883 at the request of his friend Vaclav Juda Novotny for the music supplement of the magazine *Humoristicke listy*. It is constructed upon three exalted themes prized for their masterful treatment, range of moods and strong emotional impact. The Impromptu features a symmetrical A-B-A form, while the thematically identical outer parts are reminiscent of some of Dvořák's dumkas. After its publication in the magazine, the work was forgotten and the autograph was long considered lost. It was only after many decades that it was later discovered in a private collection.

op. 68, B. 133 No.1 In the Spinning Room

On the instigation of his publisher Simrock, Dvořák began writing a new cycle of pieces for four-hand piano in September 1883. He decided that it was to consist of characteristic images from Sumava (an extensive mountain range and forest in South Bohemia), which he occasionally liked to visit in the company of friends, including Leos Janacek.

This cycle is composed for piano 4 hands. Dvořák also has written a transcription for solo piano to No. 1, that was included in our edition.

B. 138 Humoresque in F#

Dvořák wrote this piano piece, typical for its variable moods, for the first volume of the Pianoforte collection, published in Prague by Urbanek. Earlier Dvořák sources state the year of origin as being 1884, however, this is unreliable since neither the autograph nor the first printed version is dated, and we don't have any mention of the work in period sources. The piece is sometimes confused with the famous Humoresque No. 7 in G flat major from the piano cycle Humoresques, op. 101, but they are similar in name only.

Content Vol. III

Page

5

Preface to Vol. III

B. 156 Zwei kleine Perlen / Two little pearls

1887

1. In a ring ! 8

Vivace *f* *ben marcato* *p* *f* *f* B. 156 No. 1

2. Grandpa dances with Grandma 10

Allegretto grazioso *p* *mp* *cresc.* B. 156 No. 2

B. 158 Album leaf

1888

Moderato 11

Moderato *fröhlich / cheerfully*

op. 85 Thirteen Poetic Tone

B. 161, 1889

1. Twilight way 12

Allegro moderato *pp* *sempre pp* op. 85 No. 1

2. Toying 19

Allegretto leggiero *p* *cresc.* *f* *p* *f* *f* op. 85 No. 2

3. At the old castle 24

Lento *p* *pp* op. 85 No. 3

4. Spring song 27

Poco Allegro *mf* *fz* *p* op. 85 No. 4

5. Peasant's ballad 33

Allegro giusto *mp* *fz* *p* op. 85 No. 5

6. Sorrowful Reverie 38

Andante *p* *dim.* *pp* op. 85 No. 6

7. A dance 41

Allegro feroce *ff* op. 85 No. 7

op. 85 Thirteen Poetic Tone

8. Goblin's dance *Allegretto* op. 85 No. 8 46
f *so.* *p*

9. Serenade *Moderato e molto cantabile* op. 85 No. 9 51
f

10. Bachanale *Vivacissimo* op. 85 No. 10 55
pp *secco*

11. Tittle-tattle *Andante con moto* op. 85 No. 11 64
p *semplice*

12. At the Hero's grave *Grave. Tempo di Marcia* op. 85 No. 12 67

13. On the Holy mount *Poco lento* op. 85 No. 13 74
f *ff* *mf* *quasi cadenza* *p* *f*

op. 98 Suite in A

B. 184, 1894

I. Moderato *Moderato* 77
f

II. Vivace *Molto vivace* 81
f

III. Allegretto *Allegretto* 87
fz *p* *fz* *p*

IV. Andante *Andante* 91
p

V. Allegro *Allegro* 93
mf

op. 101 Eight Humoresques

1. Humoresque in eb *Vivace* *ff* *3* *op. 101 No. 1* 96

2. Humoresque in B (H) *Poco andante* *p* *ritard.* *dim.* *pp* *legato 3* *a tempo* *op. 101 No. 2* 99

3. Humoresque in Ab *Poco andante e molto cantabile* *pp* *op. 101 No. 3* 102

4. Humoresque in F *Poco andante* *p* *fz* *dim.* *f* *op. 101 No. 4* 105

5. Humoresque in a *Vivace* *fz* *fz* *fz* *fz* *fz* *op. 101 No. 5* 108

6. Humoresque in B (H) *Poco Allegretto* *mf* *pp* *p* *op. 101 No. 6* 113

7. Humoresque in Gb *Poco Lento e grazioso* *leggiero* *p* *op. 101 No. 7* 116

8. Humoresque in b (h) *Poco Andante* *p* *fz* *8* *p* *op. 101 No. 8* 118

B. 188 Two Piano pieces

1894

1. Berceuse in G *Molto moderato* *p* *mf* *B. 188 No. 1* 121

2. Capriccio in g *Allegro scherzando* *p* *legato* *B. 188 No. 2* 124

Preface Vol. III

The three volumes of this edition embrace every original work for solo piano by Antonfn Dvořák. Titles follow the original spelling of the first editions or, in the case of unpublished compositions, that of the autographs. (The B-numbers refer to the Burghauser catalogue: Jarmil Burghauser, Antonín Dvořák: Thematicky katalog / Thematisches Verzeichnis / Thematic Catalogue, Barenreiter - Editio Supraphon, Prague, 1996).

Vol. I: 1860-1879

Vol. II: 1880-1885

Vol. III: 1886-1894

| opus | B(urghauser) | Year | Title |
|------|--------------|------|-------------------------|
| | 156 | 1887 | 2 little pearls |
| | 158 | 1888 | Album leaf in Ab |
| 85 | 161 | 1889 | 13 Poetic tone pictures |
| 98 | 184 | 1894 | Suite in A |
| 101 | 187 | 1894 | 8 Humoresques |
| | 188 | 1894 | Berceuse & Capriccio |

Printed here are also those smaller independent pieces which Dvořák similarly left unpublished. The question of these works' titles as well as their possible sequence in a cycle is left open by the composer (see B 109 and B 116; regarding the latter piece, the designation *Legenda* - which was notated by Dvořák at the end of the manuscript - is used here for the first time).

B. 156 Two little Pearls

These two little dance pieces were written for the seventh issue of the collection *Young Czech Pianist*, published in Prague by Urbanek. They are technically undemanding works aimed at children, as expressly stated by Dvořák in the autograph: "Two pieces for the young pianist". Despite its character as an occasional work, and its simplicity, the second piece is quite magical and arguably one of Dvořák's best piano miniatures. The autograph went missing for many years but was rediscovered at the beginning of the 21st century.

B. 158 Album leaf in Eb

This 11-bar miniature is one of Dvořák's shortest pieces. The Album Leaf in E-flat Major, B. 158 was composed on 21 July 1888, written into the autograph album of a certain "K.H.," at Pisek, and was not published until Editio Supraphon's critical edition of the complete works of Dvořák, begun in 1955. Around 1891, Dvořák composed a theme, B. 303, apparently intended to serve as the subject of variations. It is a tantalizing suggestion that, at the height of his creative powers, he considered making another rare foray into a form he had used with such singular success fifteen years before, in his *Theme with Variations* in F-flat Major, op. 36. But it was not to be, and the theme was published alone, in Prague, in 1894.

op. 85, B. 161 Thirteen Poetic Tone pictures

Poetic Tone Pictures, with its thirteen parts together lasting over fifty minutes, is Dvořák's longest and most elaborate piano cycle.

Antonín Dvořák started composing his largest cycle of pieces for piano two-hands in Prague on 17 April 1889, and completed it at his summer residence in Vysoká near Příbram on 6 June 1889. As early as 19 May he announced to his Berlin publisher, Fritz Simrock: "I must nevertheless write you ... that in the near future I will have finished something for piano solo ... It will be twelve pieces in length, that is, two (if not three) volumes, as some of the pieces are relatively long. Each piece will bear a title and is intended to express something, i. e. it is to a certain extent programme music, but in Schumann's sense of the term; and yet I must remark forthwith that they do not sound Schumannesque."

The collective title in Czech, *Poetické nálady* (Poetic Moods), is already documented in an ink sketch of Nos. 1 and 3, dated 16 April 1889. The German title *Poetische Stimmungsbilder* did not originate with Dvořák himself.

The arrangement of the pieces does not correspond to their origin. Certainly No. 1 was first and No. 12 and 13 last. The Czech overall title *Poetické nálady* (Poetic Moods) is already in a pen sketch of nos. 1 and 3, dated April 16, 1889, arrested.

The end of the 1880s was a period when the composer often returned to the time of his youth, and a number of his works from that era have a nostalgic, old-worldly air about them (such as the opera *The Jacobin*). The cycle Poetic Tone Pictures was also written in a similar spirit. Although each part has a name, this is not programme music in the true sense, and we won't find any specific connections outside the music, nor do the individual pieces follow a particular story line. The composer, in fact, stressed this aspect of his new work in a letter to his publisher, where he states that he was seeking to create musical poetry as Schumann would have done, even if the pieces "do not sound Schumannesque". The individual parts of the cycle thus merely evoke a general mood, and the names are to suggest to the listener a certain scope of ideas. The thirteen parts bring a rich palette of various different moods, from the romantic and dream-like, to stylisations of a wild and furious dance. For its poetic temperament and technically rewarding piano stylisation, this is one of Dvořák's most popular piano works.

Autograph op. 85 No. 3 *Na starém hradě*



op. 98, B. 184 Suite in A

The Piano Suite in A Major is one of the proofs of Dvořák's penchant for the shorter, less serious form. In their melodic inventiveness, the five movements of the suite clearly show their affiliation to the group of American works (pentatonism, Aeolian seventh, the characteristic rhythm). The suite was created in 1894 and published immediately by Simrock in Berlin. The publication is part of the first Complete Edition of the Works of Antonín Dvořák. The Suite in A major was written at the beginning of 1894 as a five-movement piano piece which the composer arranged for orchestra a year later.

Dvořák initially wrote the Suite in A major for piano, op. 98, B. 185, in New York between February 19 and March 1, 1894. He orchestrated it in two parts more than a year after his return to the United States and immediately before his departure for Europe. The piano version was performed soon after its composition, but the orchestral version waited some years. The orchestral version of the American Suite was first played in concert in 1910 and not published until 1911, seven years after Dvořák's death in 1904.

As if feeling the need to remove himself from the hectic atmosphere of the recent premiere of the New World Symphony, he turned his attention to an intimate work of restraint and humility. Although the thematic material maintains a certain "American" tone, from a formal point of view, it is similar in type to the Serenade in E major, the Serenade in D minor or the Czech Suite. As in these previous works, this Suite demonstrates the composer's extraordinary sense of small forms. Each of the five movements treats strong themes developed with an uncommon degree of imagery via all manner of compositional techniques. As with both Serenades, Dvořák again returns at the end of the last movement to the principal theme of the introductory movement in order to bring the work to a convincing close.

The work is a suite in the broadest sense: a sequence of five movements of differing expression, arranged according to the law of contrast. The first movement has a festive atmosphere and sets the mood as a kind of prelude to the entire cycle. The "American" tone of the work has already been established by the third bar in the use of marked syncopation. The second movement, prescribed "*Molto vivace*", is an analogy of a sonata-form scherzo, with distinctive use of triplets in both the melodic line and the lower voices, introducing a high degree of mobility. The third movement is written as a rondo, whose principal theme is reminiscent of a polonaise or "*sousedska*", a Czech folk dance. The fourth movement is a typical example of Dvořák's lyricism – here a kind of dream-like nocturne stemming from a single melodic idea which is subject to variation as the work progresses. The suite closes with a confident Allegro whose main theme in its basic form calls to mind the final movement of the New World Symphony. The piece ends with a memento of the first movement.

op. 101, B. 187 Eight Humoresques

“I will have a series of short, easy piano compositions ready soon. There are 8 numbers.” This is how Antonín Dvořák announced the series of Humoresques op. 101 to his publisher Fritz Simrock for the first time on 25 August 1894. Dvořák had completed seven of the eight pieces within the preceding two weeks, and the last (no. 6) was to follow two days later.

In 1894 Dvořák interrupted his stay in America and spent the summer in Vysoká, his country summer residence in his native Bohemia. It was during this holiday that the actual composition work took place on the Humoresken. Nevertheless, they are still most definitely an “American” work. Dvořák drew to a large extent on older melodies from his “*American sketchbooks*”; the melody of no. 6 written out in an early version has an accompanying reference there to street songs at New Year in New York.

The Humoresque No. 7 *poco lento e grazioso* is probably the best-known piano work of the Bohemian composer and is often counted alongside Beethoven's *Für Elise* for the most popular piano pieces ever.

Autograph op. 101 No. 7 *Poco Lento e grazioso*



B. 188 Berceuse & Capriccio

Dvořák's intention to create another cycle of piano pieces after the Humoresques did not materialize. These two masterpieces remained his torso and were released after the composer's death, in 1911 by the Simrock publishing house. The connection with Humoresques clearly demonstrates here especially the way of processing the thematic material, in the first composition with a three-part song form, in a second more varied form in the rondo method. A remarkable feature of both compositions is the title on the characteristic melody of contemporary composer Edvard Grieg, which is a totally unique phenomenon in Dvořák's whole work. The third part of the intended cycle forms in Dvořák's manuscript only the eight-poster sketch of the theme, named Dithyramb. Dvořák later used it as a theme of poloneze in *Rusalka*.

These two pieces would prove to be his last works for solo piano, and, save a couple of songs and a polka arrangement, were his last works to feature the piano in any way. They were published, under the titles “Lullaby” and “*Capriccio*”, in Berlin. In 1911, as op. posth. The second piece, incidentally, was marked only “Allegretto” scherzando; “*Capriccio*” was a title added by the publisher, with the consent of Dvořák's former pupil (and son-in-law) Josef Suk, who prepared them for publication.

The two pieces maintain the high standards Dvořák set in the Humoresques – and, moreover, reflect a return to his Slavonic roots and away from the American idiom, which he had probably exhausted. The evocative harmonic ambiguities in the “Lullaby,” the subtle transitions and variations of thematic detail in the “Capriccio,” the imagination and technical security demonstrated in both – these suggest what could have been a worthy companion set, a sort of “*Slavonic Humoresques*.” Whatever the reason Dvořák abandoned the idea, he missed – regrettably, for us – a last change to contribute a major piano work that returned to his native musical idiom.



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