

ANTONÍN DVOŘÁK
PIANO CONCERTO
CONCERTO POUR PIANO

op. 33

2 PIANOS

Critical edition
based on the composer's manuscript
Edition critique d'après le manuscrit
de l'auteur

1955

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PIANO CONCERTO IN G MINOR

Critical edition based on original sources and prepared for the press by the Editing Board for the Works of Antonín Dvořák: Otakar Šourek, Chairman — Jan Hanuš, Chief Editor — František Bartoš — Dr Jiří Berkovec — Dr Antonín Čubr — Ladislav Láska — Antonín Pokorný — Karel Šolc.

ANTONÍN DVOŘÁK (8. IX. 1841—1. V. 1904) wrote three concertos for a solo instrument with orchestral accompaniment: Piano Concerto op. 33, Violin Concerto op. 53 and Violoncello Concerto op. 104. (The first Violoncello Concerto in A major from the year 1865 was written with piano accompaniment only and its orchestral version, published a long time after the composer's death, is the work of an arranger). From the three above mentioned Concertos with orchestral accompaniment, the *Piano Concerto in G minor op. 33* is the first in so far as the time of its origin is concerned. It originated in August and September of the year 1876, the first movement being completed on August 28th, the second on September 6th and the last, third, on September 14th. This was comparatively soon after the composer had created the last group of his "Moravian Duets" op. 32 and it need not, therefore, surprise us, that in its expression the Concerto reminds us here and there of some of these delightful miniatures, even if—in its contents—it is a work quite different and, in many respects, quite new. Its vigorous impetus changing from the proud pathos of the first movement to the warm intimacy of the middle and the gay buoyancy of the last movement, proves this more than sufficiently.

Dvořák wrote his Piano Concerto for an outstanding Czech pianist, *Karel Slavkovský* (1846—1919), who behaved in a friendly way to the composer who—at that time—had not yet gained general renown. Slavkovský often played Dvořák's works both as a soloist and in chamber music ensembles and it was also he, who performed for the first time the Concerto, accompanied by the orchestra of the Czech Interim Theatre under the baton of Adolf Čech at a "Slavonic Concert" held on March 24th, 1878 in the Prague Žofín Hall. The work, however, was written at a time when the piano, in the composer's hands, was not yet flexible enough to be endowed, in connection with orchestral accompaniment, with the necessary penetrativeness and grateful instrumental stylisation as was the case with Dvořák's piano compositions dating from a later time. This may also explain why, at first, the composition did not become so popular with performers as the later Violin and Violoncello Concertos although the characteristic

charms of its musical content make of it a work which does not fall below the level set by the other two Concertos. It is therefore, to the credit of the late Czech piano pedagogue Prof. *Vilém Kurz* (1872—1945), that he arranged the solo part of the Concerto in such a way that—with all due piety to Dvořák's original—supplied it with the necessary brilliancy and radiance. This arrangement also helped the Concerto to become, in recent times, a much sought after and successful item in the repertoire of executive artists.

With regard to this important fact, our edition includes, besides the critical re-print of Dvořák's original version, also Kurz's stylisation of the solo part as we believe that it can only further the vitality of the composition, this being proved by the now frequent and always successful performances of the work in Kurz's revision. The piano version of the orchestral accompaniment has been prepared by Karel Šolc.

Translated by Dr L. Dorůžka

Otakar Šourek

DURATA CCA 38'

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| II. Andante sostenuto (9') | „ 82 |
| III. Allegro con fuoco (11') | „ 105 |

2 PIANOS

CONCERTO

SOL MINORE

I

ANTONÍN DVOŘÁK, op.33
(1841-1904)

Allegro agitato ♩ = 138

PIANO SOLO
Dvořák

PIANO SOLO
Kurz

ORCHESTRA

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *f* and *mf*, and various rhythmic patterns with accents.

Second system of musical notation, starting at measure 15. It includes the instruction "Legni" and dynamic markings *f*, *p*, and *ff*. The phrase "con *rit.*" is written below the bass staff.

Third system of musical notation, starting at measure 20. It features dynamic markings *f* and includes triplet markings in the bass staff.

Fourth system of musical notation, featuring dynamic markings *ffz* and triplet markings in both staves.

Fifth system of musical notation, starting at measure 25. It includes dynamic markings *fz* and triplet markings in both staves.

0

A

30

f

3

3

This system contains two staves of music. The upper staff begins with a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, marked with a forte (*f*) dynamic and containing triplet markings. The lower staff, with a bass clef, provides harmonic support with chords and rhythmic patterns.

0

pp

fz

mp

Red.

* Red.

* Red.

pp

mf

Cl.

3

3

This system continues the musical piece. The upper staff has a piano (*pp*) dynamic. The lower staff includes a woodwind part for Cor. (Cornet) with a forte (*fz*) dynamic and a woodwind part for Cl. (Clarinet) with a mezzo-forte (*mf*) dynamic. There are also markings for Red. (Reduction) and asterisks.

0

35

mf

m.d.

pp

m.s.

Red.

Red.

This system features a Fl. (Flute) part with a mezzo-forte (*mf*) dynamic and a mezzo-dolce (*m.d.*) marking. The piano part continues with a piano (*pp*) dynamic. There are also markings for Red. (Reduction) and *m.s.* (mezza sostenuto).

0

p

dim.

This system shows the piano part with a piano (*p*) dynamic and a diminuendo (*dim.*) marking. The upper staff has a treble clef and contains a melodic line.

0

40

Cl. Fag.

p

pp

p

pp

This system includes a woodwind part for Cl. Fag. (Clarinet Bassoon) with a piano (*p*) dynamic. The piano part continues with a piano (*p*) dynamic and a piano-piano (*pp*) dynamic.

45

cresc.

fz

Detailed description: This system contains measures 45 through 49. The music is in a minor key with a 3/4 time signature. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes. A *cresc.* (crescendo) marking is placed above the staff between measures 47 and 48. The dynamic *fz* (forzando) is indicated at the end of measure 49.

50

fz

fz

fz

cre - - - *scen*

Detailed description: This system contains measures 50 through 54. The right hand continues the melodic line with slurs. The left hand maintains the eighth-note accompaniment. The dynamic *fz* is repeated at the beginning of measures 50, 52, and 54. The lyrics "cre - - - scen" are written below the staff, with hyphens indicating syllables spanning across measures.

55

fz

fz

fz

f

do

Detailed description: This system contains measures 55 through 59. The right hand has a more active melodic line with slurs and accents. The left hand continues the eighth-note accompaniment. The dynamic *fz* is repeated at the beginning of measures 55, 56, and 57. The dynamic *f* is marked at the beginning of measure 59. The lyric "do" is written below the staff in measure 55.

fz

dim.

Ob. *pp*

Fag. *pp*

Detailed description: This system contains measures 60 through 64. The right hand has a melodic line with slurs and accents. The left hand has a more sparse accompaniment. The dynamic *fz* is marked at the beginning of measure 60. The dynamic *dim.* (diminuendo) is marked above the staff between measures 62 and 63. The woodwinds are introduced: Oboe (Ob.) and Bassoon (Fag.) both playing *pp* (pianissimo).

60

Vcl.

Vla

pp

65

Timp.

Detailed description: This system contains measures 60 through 65. The right hand has a melodic line with slurs and accents. The left hand has a sparse accompaniment. The dynamic *pp* is marked at the beginning of measure 60. The strings are introduced: Violin (Vcl.) and Viola (Vla). The dynamic *pp* is marked below the staff between measures 63 and 64. The number 65 is written above the staff at the end of the system. The Timpani (Timp.) part is indicated by a symbol at the bottom right.

B

D

p

cresc.

K

p

cresc.

O

70

D

f

K

f

O

Musical score for measures 61-66. The score is divided into three systems: D (Drum), K (Keyboard), and O (Orchestra). The D system consists of two staves with a *ff* dynamic marking. The K system consists of two staves with a *ff* dynamic marking. The O system consists of two staves with a *p* dynamic marking. The music features complex rhythmic patterns and articulation marks.

Musical score for measures 67-72. The score is divided into three systems: D (Drum), K (Keyboard), and O (Orchestra). The D system consists of two staves with a *ff* dynamic marking. The K system consists of two staves with a *ff* dynamic marking. The O system consists of two staves with a *f* dynamic marking. The music features complex rhythmic patterns and articulation marks. Measure numbers 75, 76, 77, 78, 79, and 80 are indicated. Fingerings are shown with numbers 1-5. The O system includes a Flute (Fl.) part and a Cor (Cor.) part.

D

K

O

Ob. Fag.

f

m.d.

m.s.

pp

D

K

O

Cl.

80

dim.

pp

pp

85

Musical score for measures 83-85. The score is arranged in three systems: D (Drum), K (Keyboard), and O (Oboe). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. Measure 83 starts with a piano (*pp*) dynamic. The keyboard part includes fingerings: 1, 5 3, 1, 1 5, 1 2 1. The oboe part has a *pp* dynamic and a triplet of eighth notes. A *Red.* (Reduction) marking is present below the oboe staff. Measure 85 includes a *pp* dynamic and a triplet of eighth notes. A *Fag.* (Bassoon) marking is present below the oboe staff.

Musical score for measures 86-89. The score is arranged in three systems: D (Drum), K (Keyboard), and O (Oboe). The key signature is two flats (B-flat and E-flat). The time signature is 3/4. Measure 86 starts with a *cresc.* (crescendo) dynamic. The keyboard part includes a *cresc.* dynamic. The oboe part has a *cresc.* dynamic and a triplet of eighth notes. Measure 89 includes a *cresc.* dynamic and a triplet of eighth notes.

90

ff *dimin.*

6 6 6 6

mp *dim.*

mp *dim.*

Red.

95

Score for measures 95-97. The system includes three staves: D (Drum), K (Keyboard), and O (Orchestra).
- **D:** Features a complex rhythmic pattern with triplets and sixteenth notes. Dynamic markings include *fz* and *Red.*
- **K:** Shows arpeggiated chords in the right hand and sustained chords in the left hand. Dynamic markings include *m.s.*, *fz*, and *tr*.
- **O:** Includes parts for Clarinet (Cl.), Oboe (Ob.), Flute (Fl.), and Cor Anglais (Cor.). Dynamic markings include *p*, *dim.*, *pp*, and *p*.

Score for measures 98-100. The system includes three staves: D (Drum), K (Keyboard), and O (Orchestra).
- **D:** Continues with rhythmic patterns and triplets. Dynamic markings include *fz* and *Red.*
- **K:** Features a *cresc.* marking and dynamic markings *fz* and *f*.
- **O:** Includes parts for Clarinet (Cl.), Oboe (Ob.), Flute (Fl.), and Cor Anglais (Cor.). Dynamic markings include *fz*, *f*, and *p dim.*

100

D

dim.

mp

K

dim.

p

mp

O

pp

pp

105

D

dim.

K

dim.

O

p

fz

110

D

K

O

p

f

Ped.

4 3 1 2

D

K

O

ff

dim.

p

ff

dim.

dim. ten.

p

Cl.

Fag.

2 1 4

2 1 3 2

1 4

3 2

1 5

4

m.s.

m.d.

m.s.

115

D

K

O

120

D

K

O

p *pp* *cresc.*

p *pp* *non legato*

p dim. *pp* *p* *Fag.*

sopra

Musical score for measures 115-124. The score is divided into three systems: Piano (D), Keyboard (K), and Woodwinds (O). The Piano part features a complex, rhythmic melody with slurs and accents, marked with *cresc.* and *f*. The Keyboard part has a similar melodic line with slurs and accents, also marked with *cresc.* and *f*, and includes *sotto* markings. The Woodwinds part includes parts for Oboe (Ob.) and Cor Anglais (Cor.), with various articulations and dynamics.

Musical score for measures 125-134. The score is divided into three systems: Piano (D), Keyboard (K), and Woodwinds (O). The Piano part features a complex, rhythmic melody with slurs and accents, marked with *ff* and *fz*. The Keyboard part has a similar melodic line with slurs and accents, marked with *ff martellato* and *fz*. The Woodwinds part includes parts for Oboe (Ob.) and Cor Anglais (Cor.), with various articulations and dynamics.

D

K

O

Cor. b

130

fz *fz* *fz* *fz* *ff*

fz *fz* *fz* *fz* *ff*

fz *fz* *fz* *fz* *ffz*

D

K

O

Fl. b

Ob. b

ffz *pp* *cresc.* *fz*

ffz *pp* *cresc.* *f*

fp *p* *pp* *f*

135

D

fz *ff* *cresc.* *ff* *ff*

K

fz *ff* *cresc.* *ff*

O

ffz *f* *f* *fz*

D

140

dim. *p* *p*

K

dim. *p* *p*

O

Archi *mp*

D

K

O

Ob. Cl. Fag. Cor.

dim. *pp* *pp*

145

D

K

O

ritard. in tempo

ritard. in tempo

ritard. in tempo

f *dim.* Archi

Red. *

150

D

K

O

mp

pp

pp sempre

Led.

155

D

K

O

f

m.d.

f

Led.

D

K

O

dim. *p* *fp*

dim. *m.d.* *p* *m.d.* *fp*

dim. *fp*

160

D

K

O

Fl.

fz *cresc.* *ff*

fz *cresc.* *ff*

fz *cresc.* *ff*

8 165

D

f *dim.* *dim.* *p*

K

f *dim.* *dim.* *p*

3 2 3 2

O

dim. *p* *dim.*

D

pp

K

pp

O

pp

E
Poco tranquillo

D

K

O

D

K

O

*) Hainauer, Kurz:

180

D

pp *mf* *dimin.*

K

pp *mf* *dimin.*

O

pp *pp*

Ob.

m.s.

D

p *dimin.* *fp ben marcato*

K

p *dimin.* *fp ben marcato*

O

dolce

185

D

K

O

190

D

K

O

8

D *mp* *cresc.* *f*

K *mp* *cresc.* *f*

O *mp* *cresc., molto espressivo*

195

D *dimin.* *p* *poco - - a - -*

K *dimin.* *p scherz. poco - - a - -*

O *p*

Ob.

Fag.

*) ossia:

D

poco - - - - - *acce* - - - - - *le* - - - - -

K

poco - - - - - *acce* - - - - - *le* - - - - -

O

poco - - - - - *acce* - - - - - *le* - - - - -

D

mf - - - - - *ran* - - - - - *do* - - - - -

K

ran - - - - - *do* - - - - - *cresc.* - - - - -

O

fp - - - - - *ran* - - - - - *do* - - - - -

F
Tempo I.

200

f

Red.

The Drums part consists of two staves. The top staff features a complex rhythmic pattern with triplets and quintuplets, marked with a dynamic of *f* and a tempo of *Tempo I.*. The bottom staff provides a bass line with chords and single notes, also marked with *f* and *Red.*

f

Red.

The Kettles part consists of two staves. The top staff has a melodic line with triplets and eighth notes, marked with *f*. The bottom staff has a rhythmic accompaniment with chords and eighth notes, also marked with *f*. The tempo is *Tempo I.*

pp

f:mp

Viol. II.

Cl. I.

The Oboes part consists of two staves. The top staff is for Violin II (Viol. II.) and the bottom staff is for Clarinet I (Cl. I.). The Viol. II. part starts with a dynamic of *pp* and later changes to *f:mp*. The Cl. I. part starts with a dynamic of *f:mp*. The tempo is *Tempo I.*

Red.

The Drums part consists of two staves. The top staff continues the rhythmic pattern from the first system, marked with *Red.* The bottom staff continues the bass line, also marked with *Red.*

Red.

The Kettles part consists of two staves. The top staff continues the melodic line with triplets and eighth notes, marked with *Red.* The bottom staff continues the rhythmic accompaniment, also marked with *Red.*

Red.

Ob.

Vi. I.

The Oboes part consists of two staves. The top staff is for Violin I (Vi. I.) and the bottom staff is for Oboe (Ob.). The Vi. I. part starts with a dynamic of *Red.* The Ob. part starts with a dynamic of *Red.* The tempo is *Tempo I.*