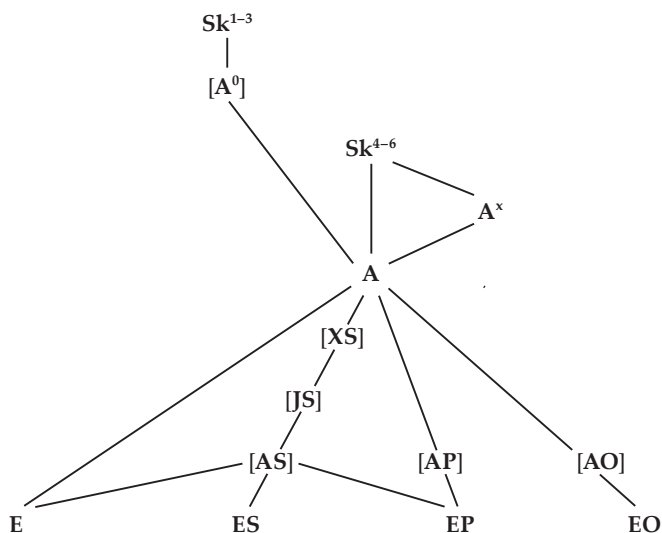


# CRITICAL COMMENTARY

## SOURCES

### STEMMA



Sources in brackets are lost; Q is not represented in the stemma, since it is only a quotation from the concerto.

### DESCRIPTION

**Sk¹** Sketch of the first movement for the first version of the concerto, 1 folio in oblong format of 332 × 257 mm with 20 staves, housed in Jindřichův Hradec: Státní oblastní archiv Třeboň, pobočka Jindřichův Hradec (CZ-Jla), shelf mark XVI 46<sup>a</sup>.

At the head of the folio, Dvořák wrote: *Allegro ma non troppo* [sic] / *Concert. pro Joachima / Sichrov* 18<sup>7</sup>/<sub>79</sub>. / *Ant. Dvořák* [*Allegro ma non troppo / Concerto for Joachim / Sichrov* 5 July 1879. / *Ant. Dvořák*].

**Sk²** Sketch of the second movement for the first version of the concerto, 1 folio in oblong format of 333 × 256 mm with 20 staves, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (CZ-Pnm/MAD), shelf mark S 76/1532.

At the head of the folio, Dvořák wrote: *Andante Concert Dvořák*. The sketch has no date.

**Sk³** Sketch of the third movement for the first version of the concerto, 2 folios in oblong format of 355 × 230 mm with 20 staves, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (CZ-Pnm/MAD), shelf mark S 76/1533.

At the head of folio 1 recto, Dvořák wrote: *Houslový koncert / Finale / A. Dvořák* [*Violin concerto / Finale / A. Dvořák*]. At the end of the folio 2 verso, Dvořák wrote: *Dokončeno* 18<sup>13</sup>/<sub>79</sub> / *na Sichrově*. / *Fine* [*Completed on 13 July 1879 in Sichrov*. / *Fine*].

**Sk⁴** Draft of the first movement for the second version of the concerto, 1 double leaf in oblong format of 333 × 257 mm

with 16 staves, housed in Brno, Moravské zemské muzeum (CZ-Bm), shelf mark A 6301.

At the head of folio 1 recto, Dvořák wrote: *Koncert – nové zpracování* 18<sup>4</sup>/<sub>80</sub>. *Dvořák* [*Concerto – revised on 4 April 1880. Dvořák*].

**Sk⁵** Continuation of the draft of the first movement for the second version of the concerto and sketch for the development and reprise, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (CZ-Pnm/MAD), shelf mark S 76/1536.

3 folios: folio 1 in vertical format of 315 × 246 mm with 18 staves, folio 2 in vertical format of 315 × 247 mm with 10 staves, folio 3 in oblong format of 247 × 314 mm with 12 staves.

**Sk⁶** Draft of the third movement for the second version of the concerto, 1 double leaf in oblong format of 333 × 257 mm with 16 staves, housed in Brno, Moravské zemské muzeum (CZ-Bm), shelf mark A 6301.

At the head of folio 1 recto, Dvořák wrote: *Finale Skizza* 1880. *Antonín Dvořák*.

**Q** Autograph quotation of the main theme from the first movement (solo violin), 1 folio in oblong format of 220 × 142 mm without staves, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (CZ-Pnm/MAD), shelf mark S 76/1537.

Under the quotation on the left: 18<sup>22</sup>/<sub>86</sub>.; on the right: *Antonín Dvořák*. (Verso blank.)

**A⁰** Autograph full score of the first version B 96; lost. Dvořák probably retained some folios for the second version of the concerto from the autograph full score of the first version.

**Aˣ** Folios 40–43 of A (two double leaves), corresponding to III, 202–304, substituted by Dvořák with four new folios before numbering the pages of A (with the page numbers 82–89 for the newly inserted four folios), in oblong format of 330 × 257 mm, housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka, shelf mark S 76/1535.

**A** Autograph full score of the second version B 108, 73 folios in oblong format of 330 × 257 mm (folios 60 and 61 with pp. 119–120 stuck together, folio 67 with pp. 131–132 of smaller dimensions), housed in Prague, Národní muzeum – České muzeum hudby – Muzeum Antonína Dvořáka (CZ-Pnm/MAD), shelf mark S 76/1534.

At the head of folio 1, page 1 Dvořák wrote in three columns: *Konzert / Op. 53. // für die Violine mit Orchester componirt und / dem großen Meister Jos: Joachim / in tiefster Hochachtung gewidmet von Ant: Dvořák. // Sichrov im Juli / 1879. / neu bearbeitet im April / u: Mai / 1880. [Concerto / Op. 53 // composed for the violin with orchestra and / dedicated to the great master Joseph Joachim / with deepest respect by Antonín Dvořák. // Sychrov in July / 1879. / revised in April / and May / 1880.]* At the bottom of page 143, after the final

bar of the third movement, Dvořák dated the manuscript as follows: *Přepřacováno / a dokončeno / 25. máje 1880. / Ant. Dvořák [Revised / and completed / 25 May 1880. / Ant. Dvořák]*. Page numbers, written by Dvořák, start from folio 1 recto; the first movement was written on pp. 1–38, the second movement on pp. 39–62, the third movement originally on pp. 63–141 (pp. 119 and 120 on two folios stuck together); for the cut of 66 measures in the original pp. 131–135, a new folio of smaller dimensions written by a copyist has been inserted after p. 130 with the page numbers 131–132, then the original pages 135–141 were renumbered in lead pencil by the editor as pages 137–143. Page numbers in this critical commentary are quoted according to the final renumbering.

During the compositional process, Dvořák may have retained some folios from the discarded first version of the concerto. In the course of revising the work, he used many new folios of different paper types for the manuscript of the second version, and exchanged or pasted several of these with new folios of other, different paper types. As a result, the manuscript comprises 73 folios of different paper types with a varying number of staves, as well as pastings with different paper types. By cross-referencing the different paper types with the sketches of the first and second version, the definitive score and information on the revision process in the correspondence of the composer, it is possible to identify at least seven main stages in the development of the score:

Stage	Paper type (number of staves)	Phases of the compositional process
1	16 staves	Folios possibly retained from the first version B 96
2	16 staves	First written record of the second version B 108
3	16 staves with "Nr. 33" on recto	Continuation of the first written record of the second version on a new paper type
4	14 staves	New folios for the second version of the second movement
5	20 staves	First revision on new folios, probably after the meeting with Joachim on 16 September 1882
6	16 staves	Second revision on new folios, probably after the orchestra rehearsal on 17 November 1882
7	16 staves (smaller format)	Third revision (cuts) at the suggestion of Robert Keller after 16 December 1882

Except for the 8 folios of **A\***, no other exchanged folio has survived, so that the parts of the score discarded during the composition and revision process – and therefore what has been changed in the definitive version – cannot be reconstructed with any degree of certainty. Since

Dvořák used a different type of black ink for the first written record and the revisions, it is nevertheless possible to determine whether any revision on a given page was made during the same stage of development (= revision with the same ink) or during a later stage of development (= revision with a darker or lighter ink).

**A** served as engraver's copy for **E**. It was also used by Simrock as reference source for **AS**, **AO** and **AP** in relation to the revisions Dvořák made after the orchestra rehearsal with Joachim on 17 November 1882, as well as the cuts suggested by Robert Keller: before the orchestra rehearsal with Joachim, Dvořák had already prepared **AS**, **AO** and **AP** to serve as engraver's copies for **ES**, **EO** and **EP**, so they then had to be adjusted according to the last revisions Dvořák made on **A** after the rehearsal.

Editing of the manuscript **A** for publication was executed by Simrock's editors in four main stages:

Stage	Type of writing	Editorial insertions in <b>A</b>
1	lead pencil	<ul style="list-style-type: none"> <li>– edition number 8329 of <b>E</b> on the bottom of page 1</li> <li>– page numbers for <b>E</b> at the end of the corresponding last bar</li> <li>– corrections in the title</li> <li>– numbering of staves for <b>E</b></li> <li>– tidying and standardisation of tempo, dynamics, agogic and articulation</li> <li>– performance indications (e.g. rehearsal letters, "E muta in D")</li> <li>– insertions; standardisation and emendation of the notation (e.g. number 3 on triplets, accidentals, stems, slurs)</li> <li>– written clarification of ambiguous notation with letters</li> </ul>
2	blue crayon (Robert Keller?)	<ul style="list-style-type: none"> <li>– corrections in title</li> <li>– emendation of the pencil insertions (e.g. page numbers for <b>E</b>)</li> <li>– emendation of notation (e.g. <i>b</i> on p. 24, m. 170)</li> <li>– addition of dynamic and agogic markings</li> <li>– suggested and implemented cuts and cancellations</li> </ul>
3	red ink (Robert Keller)	<ul style="list-style-type: none"> <li>– addition of tempo and general indication for the print on the bottom of p. 1</li> <li>– addition of <math>\text{♩}</math> in solo violin part in m. 14</li> <li>– correction of notation on pp. 107–108</li> </ul>
4	red crayon	<ul style="list-style-type: none"> <li>– sign X and mark to the general indication by Keller on p. 1</li> </ul>

The most relevant editorial interventions (except for the emendation of obvious errors in the notation) affect dynamics and agogic markings in the orchestra with a general reduction in the original level of dynamic strength (e.g. *fff* instead of *fp*).

**XS** First draft of the Solo Violin Part, copied by Dvořák from A; lost.

Dvořák probably copied a first draft of the solo violin part from A at the end of August 1882 for his meeting with Joachim in Berlin at the beginning of September 1882. Joachim would have played the work from this initial copy as he and Dvořák discussed the piece.

**JS** Adjustment of the Solo Violin Part by Joachim; lost or written directly in XS.

After the meeting with Joachim, Dvořák wrote to Simrock on 16 September: "Er [Joachim] war selbst so liebenswürdig, die Prinzipalstimme einzurichten" ("He [Joachim] was even so kind as to adjust the solo part"). Since no source for the separate solo violin part other than ES has survived, it cannot be established whether Joachim himself wrote his own suggested changes directly into XS or made himself a new copy of the solo violin part with his own adjustments. Joachim's version likely included the fingerings and few bowings that were ultimately printed in E and ES. If it did not, Joachim's fingering and bowings must have been inserted later in AS and transmitted through this source in E and ES.

**AS** Autograph of the Solo Violin Part copied by Dvořák from XS/JS to serve as engraver's copy for the solo violin part in E, ES and EP; lost.

Once the text of the solo violin part had been established by Dvořák in conjunction with Joachim, Dvořák transferred it himself into A (mostly in the empty staff below or above the solo violin staff) without fingerings and bowings. He also wrote it out in its entirety in a copy to serve as engraver's copy for the solo violin part in E, ES and EP. According to his letters to Simrock from 16 September (quoted above under JS) and 2 November 1882 (quoted below under AP), Dvořák prepared AS between these two dates. Since Joachim's fingerings and bowings are missing in the solo violin part of A, it is possible that they were not added by Joachim in XS/JS, but only later in AS, after XS/JS had been transferred by Dvořák into A – after the rehearsal with the orchestra of the Berlin Academy on 17 November 1882. After this rehearsal, further revisions in the solo violin part must have been implemented in AS before it was handed over to Simrock for the print. Therefore, AS would give the final and most authoritative version of the solo violin part as developed by Dvořák in conjunction with Joachim.

**AP** Autograph Piano Reduction to serve as engraver's copy for EP; lost.

Together with A, AS and AO, Dvořák also prepared the piano reduction of the concerto for the print by Simrock before he left for Berlin on 10 November 1882 in order to rehearse the work with Joachim and the Academy orchestra and deliver all the engraver's copies to his pub-

lisher. On 2 November 1882, he wrote to Simrock: "Nächste Tage komme ich mit dem Konzert [nach Berlin], die Stimmen [= AS and AO] sind fertig, es fehlen mir noch ein paar Seiten vom Klavierauszug." ("Next days I am coming with the concerto [to Berlin], the parts [= AS and AO] are finished, I am still missing a few pages of the piano reduction.") The piano reduction was completed by Dvořák himself between 2 and 10 November.

**AO** Autograph Orchestral Parts to serve as engraver's copy for EO; lost.

Together with A, AS and AP Dvořák also prepared the orchestral parts of the concerto for the print by Simrock before he departed for Berlin on 10 November 1882 in order to rehearse the work with Joachim and the Academy orchestra and deliver all the engraver's copies to his publisher. According to his letters to Simrock from 16 September (quoted above under JS) and from 2 November 1882 (quoted above under AP), Dvořák prepared AO between these two dates. After the last revisions and cuts in A following the rehearsal with the orchestra in Berlin and the suggestions by Simrock's editor-in-chief Robert Keller, Dvořák finally asked Simrock in a letter on 27 December 1882 to let Keller carry over the latest changes from A into AO. However, some of the very last revisions by Dvořák and editing indications by Simrock's editors in A could not be transferred in time into AO, as a comparison between A and E with EO shows.

**ES** First Edition Solo Violin Part, published by N. Simrock, Berlin, between April and June 1883, Plate No. 8330 8331. As the plate number indicates, ES was published together with EO (Plate No. 8330) and EP (Plate No. 8331) to serve for executions both with orchestra and with piano accompaniment. Like the solo violin line in E, ES derives directly from AS.

**E** First Edition Full Score, published between April and June 1883 by N. Simrock, Berlin, Plate No. 8329.

E was printed on the basis of A, except for the solo violin line, for which AS served as engraver's copy. E represents therefore the definitive version of both the orchestral and solo violin parts (in the case of the latter, together with ES). For this reason, it has been considered as our most authoritative source for the orchestral parts as well as for the solo violin part (in the case of the latter, however, together with ES). As the numerous editorial interventions of Simrock's editors in A show, many of Dvořák's markings have been standardized and modified directly in his autograph, often in order to balance the parts of orchestra and solo violin. Since these editorial interventions have been made in Dvořák's autograph score to be used for the print, they clearly had been accepted by the composer and had his full authorisation.

**EO** First Edition Orchestral Parts, published together with ES between April and June 1883 by N. Simrock, Berlin, Plate No. 8330.

EO was printed on the basis of AO, which had been adjusted by Robert Keller to include the latest revisions and cuts made by Dvořák in A after the rehearsal in Berlin

on 17 November 1882. Since some of the final revisions and editing indications in **A** could not be transferred in time into **EO**, various places in this source give an earlier version than the final version in **A** and **E**. For our edition, we have therefore considered it as secondary to **E** and **A**. However, it has been consulted where both **E** and **A** were unclear or obviously erroneous.

**EP** First Edition Piano Score (Viol. + Pf.), published together with **ES** between April and June 1883 by N. Simrock, Berlin, Plate No. 8331.

The piano reduction in **EP** was printed on the basis of **AP**, which Dvořák wrote before his departure for Berlin on 10 November 1882, i.e. before he had made his final revisions in **A** and Simrock's editors had prepared **A** for the print with their numerous editorial markings. The solo violin line above the piano part was probably printed on the basis of **AS**, but without Joachim's fingerings and bowings as in **A**.

Long after Dvořák's death, **ES** and **EP** were reprinted after being subjected to a complete revision in which dynamics, articulation markings and even rhythms were altered quite arbitrarily and bowdlerized to an astonishing extent. Pedal markings are added liberally throughout **EP**. In the bottom left corner of the final page of each text, we find a name inscribed in small type: "Rev. Kulenkampff" in **ES** and "Rev. Paul Kletzki" in **EP**. Pawel Kletzki (1900–1973) lived in Berlin from 1921 until 1933, when he left Germany because of the Nazis' rise to power; Alwin Georg Kulenkampff (1898–1948) was one of the most prominent violinists in Germany in the first half of the 20<sup>th</sup> century and had the distinction of being the soloist in the premiere of Robert Schumann's violin concerto in Berlin in 1937. It can therefore be established with certainty that these revisions had nothing to do with Dvořák, though the publishing house Simrock plastered the words "Original Edition" over the covers of these reprints.

For a more detailed description of the sources, see the Critical Commentary to the edition of the full score (BA 10422).

#### RELATIVE IMPORTANCE OF SOURCES: SOLO VIOLIN

For our edition, both **ES** and **E** (solo violin line) have been considered as the main sources for the solo violin part, since they were printed independently of one another on the basis of Dvořák's engraver's copy for the solo violin part **AS**. Lacunae or errata in **ES** have been filled or amended using **E** and vice versa. For the exact positioning of agogic and dynamic indications in the solo violin part in the score of our edition, preference has been given to **E** and **A** (as engraver's copy for **E**), since these indications have been set in **E** and **A** with respect to the parallel orchestral parts. In places where **ES** and **E** are questionable, we referred to **A** as the next most reliable indicator of Dvořák's intentions and of the editing at Simrock. In rare cases, the solo violin line in **EP** has been consulted to solve ambiguities between **ES**, **E** and **A**.

Like **E** (but unlike **A** and **EP**), the solo violin line in **ES** includes fingerings and bowings by Joachim. However, in our edition of the full score and in the separate solo violin part, we have included only the fingerings and bowings already writ-

ten by Dvořák in **A** (mostly the number 0 for open string and the indication "4<sup>ta</sup> corda") – which certainly reflect Dvořák's opinions – but not Joachim's fingerings and bowings – which surely reflected the personal preferences of Joachim and did not involve Dvořák at all. Joachim's fingerings and bowings are nonetheless given in the solo violin line in our piano score for purposes of documentation. In three cases, where the notation or the slurs and bowings differ significantly between **A** and **E/ES**, we have given both versions, with the easier one by Joachim in the smaller ossia above the solo violin line. Here Joachim probably suggested a technically more comfortable version, which was then carried over in the definitive print by Simrock with Dvořák's authorisation.

#### RELATIVE IMPORTANCE OF SOURCES: PIANO REDUCTION

Whereas for the edition of the solo violin part we can refer to more up-to-date sources like **ES** and **E**, **EP** is the only surviving source for Dvořák's piano reduction. Apparently, little effort was made to fully update the piano and solo part in **EP** with the changes that were implemented after the rehearsal on 17 November 1882. Only the cuts Dvořák made in **A** after 16 December 1882 at the suggestion of Robert Keller (corresponding to stage 7 in the phases of the compositional process listed under **A**) were realized in **EP** in order to make sure that the measures of **A**, **E** and **ES** correspond to those of **EP**. But many of the changes Dvořák made in the orchestral parts after the rehearsal with Joseph Joachim and the Berlin Music Academy orchestra on 17 November 1882 (corresponding to stage 6 in the phases of the compositional process listed under **A**) were not carried over into **EP**. The same applies to some of the modifications implemented in conjunction with the cuts. This can occasionally be seen in **A**, where the version given in the piano part of **EP** was struck or erased by Dvořák in his autograph score, but is still visible next to or under the definitive version then given in **E**. Similarly, only a small number of the many interventions by Simrock's editors in **A** (corresponding to the four stages of the editorial insertions listed under **A**) adopted in the definitive print version of **E** with Dvořák's authorisation have been carried over into **EP**. In order to achieve a piano part corresponding to the definitive version of the concerto, especially with respect to agogic markings, dynamics and articulation – but in some cases even with respect to pitches and rhythm – it was therefore necessary to consult the orchestral parts in **A**, **E** and **EO** and align the piano part in **EP** with these sources.

#### GENERAL ANNOTATIONS

The present edition offers a critical reconstruction of Dvořák's piano reduction of his Violin Concerto, Op. 53 according to the definitive version of the work. Our reconstruction is based upon **EP**, the only surviving source for Dvořák's piano reduction. However, it aligns the solo and the piano parts in **EP** with the definitive version of the score in **A**, **E**, **ES** and **EO**, since **EP** (as partly also **EO**) reflects an earlier stage of the concerto. In this way, the present piano reduction aims to be both a practical and an historical-critical edition: practical in that it corresponds



to the final version of the score authorized by the composer; historical-critical, since it is based upon all extant direct sources of the concerto and gives an account of each and every editorial intervention that had to be taken due to discrepancies between Dvořák's piano reduction and the final version of the full score.

To achieve both these goals, the general and specific annotations in this Critical Commentary document each editorial intervention with an explanation of the reasons for the decision taken by the editor. Details of the early version of the score carried over (through **AP**) into **EP** but subsequently rejected by Dvořák or modified by Simrock's editors with his authorisation in the final revision and editing phases of the concerto can be quite clearly deciphered in **A**. Here the parts erased or struck by Dvořák which correspond to the version in **EP** are mostly visible under his definitive version or under his deletions. Similarly, the variants added later by Dvořák and therefore missing in **EP** can mostly be distinguished in **A**, since for these additions he generally used a darker, thicker, lighter or thinner ink than that of the previous version. In the same way, all editorial interventions by Simrock's editor can be easily recognized in **A** since they have been inserted with lead pencil, blue or red crayon and red ink. By comparison with the definitive print version of the score in **E** and of the solo part in **ES**, we can finally infer the few variants in **EP** which have not been modified in **A**, but only in the very last phase of editing, directly before printing.

Generally, we can trace which part of the score carried over into **EP** was later rejected or modified by the composer or by Simrock's editors with his authorisation. By contrast, we have no source that can tell us with certainty how the composer would have adapted the altered parts of his orchestral score for the piano reduction if he had written it after the revisions and the editorial interventions missing in **EP**. However, we can deduce and reconstruct the piano part on the basis of the definitive version of the full score and the way it was reduced by Dvořák in **EP**. The frequent modification of dynamics and agogic markings in **A** by Simrock's editors – such as *f**p* amended to *fpp* – can serve as an example here. If Dvořák had fashioned the piano reduction on the basis of the definitive version of the score rather than on the basis of an earlier version of the score that he later revised, it would indeed be theoretically possible that he might have reduced *fpp* (as given in the definitive version of the full score after the last revision) to *fp* in his piano reduction (possibly because it is more appropriate to the piano). It is evident in other places in **EP**, however, that he aimed in his piano part to follow the dynamics in the orchestral part as closely as possible. As such, it seems much more likely that he would not have deliberately reduced *fpp* to *fp*, but rather transmitted the *fpp* from the orchestral part into the piano reduction. The *fp* in **EP**, then, simply reflects that the orchestral part in the earlier version of the score still had *fp* when he arranged his piano reduction.

However, it is still remotely possible that Dvořák, if he had based his piano reduction on the definitive version of the score, would have changed the dynamics of the definitive score in his piano reduction in a way matching the version of the full score that he himself rejected. Thus, we give a precise account of each editorial intervention in the general and specific annotations so that the original piano part from the early version of the concer-

to in **EP** is always documented and the reasons for all editorial decisions are always clear. Where possible, we also specify if the revision decipherable in **A** was made by Dvořák or by Simrock's editor. Where this is not possible, we refer more generally to the version in **A** "before revision" or "prior to revision", meaning here the version prior to all revisions and editing interventions made after the rehearsal with Joseph Joachim and the Berlin Music Academy orchestra on 17 November 1882.

The specific annotations also give an account of the few places where the differences between the score in **A**, **E** and **EO** and piano part in **EP** are not derived from the early version of the score, but result rather from a deliberate modification of the piano part by Dvořák. Where there has been no revision in the full score but the piano reduction in **EP** nonetheless deviates from the version in the full score, these discrepancies appear to be the result of deliberate decisions by the composer and do not indicate that Dvořák could not refer to the definitive version of the full score when devising his piano reduction. In our edition, we therefore do not align the piano part to the full score in these cases, leaving Dvořák's piano part as given in **EP** and offering a possible alternative close to the version of the full score in the specific annotations.

Dvořák's own notation, nomenclature, clefs, spelling of dynamic and agogic markings and note groupings have been retained, as far as they were not contradictory. Editorial interventions made for the print by Simrock's editors in **A** have been considered as authorized by Dvořák. Inconsistencies in notation have been standardized only when no difference of meaning was implied. Furthermore:

1. Dynamic and agogic markings, such as *diminuendo*, *crescendo*, *ritardando* are differently abbreviated in the sources, without evidence of any preference or relevant distinction in meaning. In our edition, we therefore consistently adopt the standard abbreviation *dim.*, *cresc.*, *rit.* Only where Dvořák did not abbreviate the marking at all in **A** (e.g. *crescendo* or *cre-scen-do* over several bars, *espressivo*, *dolce e diminuendo*) did we transmit the marking as in the source, since in these cases he probably intended a special emphasis on the marking.
2. In the sources, when a main note is preceded by one or more grace notes (*Vorschlag*), or a trill ends in a turn (*Nachschlag*), the grace notes have not been consistently slurred to or from the main note. In **A**, Dvořák wrote only some of these slurs; to these **E**, **ES**, **EP** added most of the others, with varying consistency – **E** being the most complete in this regard. Following this tendency in the sources towards a consistent notation of these slurs, we have notated all slurs to and from grace notes. Only where the main notes are already slurred (e.g. II, 71, 144), an extra slur from the grace notes is clearly unnecessary (all such slurs are, indeed, omitted consistently in the sources). Grace notes have been written in the sources mostly with stroke through the stem. In the few cases where the stroke was missing, we added the missing line that was evidently presumed in the sources into our edition.

3. Accidentals with trills are placed differently in the sources, sometimes above *tr*, more often however before *tr* due to lack of space. The latter case obviously carries with it no conceivable implication – as is sometimes held to be the case in earlier nineteenth-century music – that trills should start with the upper note. Since evidently there is no difference in meaning between the two types of notation, we adopted the modern convention with accidental above *tr*. In a few cases, we added an accidental over *tr* or over the mordent where all sources implied it, but did not notate it (e.g. I, 190).
4. Dvořák's varying use of performance indications "sul G" and "sulla 4<sup>a</sup> corda" in **A** have been standardized to "4<sup>a</sup> corda", since there is no difference in meaning between them.
5. Dvořák's indication "Solo" in **A** for entries of the solo violin or a single orchestral instrument with a solo part have been struck with lead pencil by Simrock's editors for the print of the score and consequently not adopted in **E** (except for the very first entry of the solo violin in I, 5). In **ES**, each entry of the solo violin and each entry of the full orchestra without solo violin are marked respectively as "Solo" or "Tutti"; in **EP** neither "Solo" nor "Tutti" are present; in **EO** "Solo" appears before the entry of one instrument with a solo part as in Dvořák's struck indications in **A**. In our edition of the piano reduction, we omit them as in **E**.
6. Dvořák usually wrote his staccato signs as dots, but occasionally they are so clearly long strokes that he evidently intended dashes. Sometimes his dots are of varying lengths, veering towards dashes. This not always consistent and clear distinction between dots and dashes in **A** has been maintained wherever possible. Where a staccato in **A** could be described as "between a dot and a dash" or the use of the two forms of staccato by Dvořák is inconsistent, we follow **E**, **ES** or **EP**. But where the distinction between dots and dashes is clear and consistent, we follow **A**, even if not accepted by **E**, **ES** or **EP** (e.g. Clar. I, I, 194, 196).
7. Dvořák's not always consistent distinction between ^ and > in **A** has been maintained wherever possible. When the use of the two accents by Dvořák is inconsistent, we follow **E**, **ES** or **EP**. But where the distinction between ^ and > is consistent, we follow **A**, even if not accepted by **E**, **ES** or **EP** (e.g. Solo in I, 13).
8. In **E** and **ES**, fingerings have been set either above or below the corresponding note in the solo violin part. Since that happened mostly for reasons of space, our edition places them always above the solo violin part, as per modern convention.  
In just one case (III, m. 423), where Joachim notated the fingering of only the lower voice in a double stop, we place the fingerings below the relevant notes in the solo violin part as given in **E** and **ES** in order to avoid confusion with the unfingered upper voice.
9. Dvořák did not number the three movements of the concerto (except for the indication *III.* for the finale in **A**, which was struck by the editor). Numbering is otherwise lacking in all sources. We add numbering nonetheless in square brackets for practical purposes.
10. Position and/or length of dynamic markings such as < and > are often unclear or inconsistent in **A**. The most significant ambiguities have been resolved in **E**, which we refer to as the most authoritative source. Specific annotations account for all cases in which we had to follow another source or restore the reading of **A**.
11. Markings missing in all sources but added by the editor are set in our score in square brackets.
12. In **A**, **E**, **ES**, the same numeral 0 is used to indicate both open strings and harmonics. In order to distinguish the two different types of performance indications, we use the numeral 0 for open strings and the curl ° for harmonics according to modern notation.
13. In **EP**, the piano reduction gives only one indication of the orchestral instrument (III, 285: "Pauken"). For practical purposes, where parts in the piano reduction are clearly associated with instruments that have an important solo, we have added indications clarifying the corresponding orchestral instruments wherever they can be inserted without causing confusion (using abbreviations from the full score, e.g. "Timp.").
14. In **EP**, tremolos and inner voices have been only partly and inconsistently slurred, often due to lack of space over and/or under the tremolo or inner voice. Since slurring here is evidently implied (that is, only concisely suggested in the key passages), we add slurs wherever they were clearly intended. The specific annotations document the few cases where the slurring may not have been intended.
15. Pedal indications are rare in **EP**, allowing great freedom in application of the pedal. We decided not to add any further pedal indications to those given in **EP** in order to maintain the flexibility of the source.
16. In **EP**, ♯ and \* are sometimes set above the left hand stave due to lack of space. Since this does not imply any difference in meaning, we always place them under the left hand.

## SPECIFIC ANNOTATIONS

Since **EP** is the only surviving source of Dvořák's piano reduction, we had to refer to it as our most authoritative source for the piano part. In order to achieve a piano part corresponding to the final version of the full score authorized by the composer, we had to align the piano part to **A**, **E**, and **EO**. The following specific annotations document each place where we adjust the piano part to align it with the definitive version in **A**, **E**, and **EO** according to our critical edition of the full score (BA 10422).

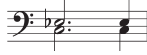
The solo violin line above the piano part corresponds to the solo violin part in our critical edition of the score, except that Joachim's fingerings and bowings are included in the piano reduction for purposes of documentation. For the solo violin part, **E** and **ES** have been considered as our most authoritative

sources. In the specific annotations for the solo violin part, as in the Critical Commentary to our edition of the full score, we therefore list only editorial decisions divergent from **E** and **ES**, specifying the source that served as the basis for these decisions wherever possible.

## [II] Allegro ma non troppo


- 3 l.h. In **EP**, slur from note 5 to note 7 missing in m. 3, but present in m. 17 (from note 5 to note 1 in the next measure). We give the slur from note 5 on basis of m. 17 in **EP** and until note 7 according to **A**, **E**, **EO** (see also the annotation to mm. 3–4, 17–18).
- 3, 17 Pf. ^ on note 1, 2 in **EP** from Viol. II, Vle., Vc., Cb. as given in **A**, m. 3, prior to revision (> present here only in Viol. I) and from Fl., Fag., Strings as given in **A**, m. 17, prior to revision (> present here only in Ob. and Cor. I, II); in our edition, ^ changed to > according to the definitive version in **A** (all ^ struck and replaced with > by Simrock's editor with lead pencil, missing > in the other instruments inserted by Simrock's editor with lead pencil), **E**, **EO**.
- 3–4, 17–18 r.h. In **EP**, slur from note 5 in m. 3 to note 1 in m. 4 and slur from note 5 in m. 17 to note 1 in m. 18 from Ob., Clar., Fag. as given in **A**, mm. 3–4, prior to revision. We follow the definitive version in **A**, mm. 3–4 (slur corrected in Ob., Clar., Fag. by Simrock's editor with lead pencil; in all other instruments, slur as in our edition), mm. 17–18 (slur by Dvořák in all instruments as in our edition), **E**, **EO**.
- 5 Pf. In **EP**, *fp* under note 1 in r.h. and under note 2 in l.h. from Ob., Clar. II, Cor. I, II as given in **A** prior to revision. We follow the definitive version in **A** (*p* added to *fp* in Ob., Clar. II, Cor. I, II by Simrock's editor with lead pencil), **E**, **EO**/Ob., Clar. II, Cor. I, II. The *fp* from the version in **A** prior to revision, however, remains suitable for a piano part, so that it is still possible (though less probable), that Dvořák would have maintained the *fp* here as in the first version if he had devised his piano reduction after the last revisions by Simrock's editors.  
In **EP**,  $\mathfrak{Ea}$  under note 2 probably due to lack of space; in our edition,  $\mathfrak{Ea}$  under note 1 as given in the corresponding passage in **EP**, m. 19.
- 6 Solo Slur from the grace note to the main note in note 1 missing in **A**, **E**, **ES**, **EP**. Our text gives the slur as in **E**, Solo, m. 5, note 1.

- 6 Pf. *p* in **EP** from Fag. as given in **A** prior to revision. We follow the definitive version in **A** (*p* added to the *p* in Fag. and missing *pp* inserted in Ob. by Simrock's editor with lead pencil), **E**, **EO**/Ob., Fag.
- 13 *rit.* begins on note 11 in our edition according to **A**, **ES** (analogous to the last three descending notes of m. 27); in **E** it begins on note 9, in **EP** on note 10.
- 13 Solo ^ on note 12, 13 according to **A**, **ES**; in **E**, **EP** careless levelling of Dvořák's notation to >.
- 19 Pf. In **EP**, *fp* at note 2 from Ob., Clar., Fag. as given in **A** prior to revision. We follow the definitive version in **A** (*p* added to *fp* in Ob., Clar. II, Fag. by Simrock's editor with lead pencil), **E**, **EO**/Ob., Clar., Fag. The *fp* from the version in **A** prior to revision, however, remains suitable for a piano part, so that it is still possible (though less probable), that Dvořák would have maintained the *fp* here as in the first version if he had devised his piano reduction after the last revisions by Simrock's editors.
- 19–20 Pf. \* in **EP** after note 2 in m. 19, in our edition after note 1 in m. 20 on basis of the same mark in m. 6.  
In **EP**,  $\gg$  from middle m. 19 until middle m. 20 from the version before revision in **A**/Ob., Clar., Fag., erased by Dvořák in the definitive version in **A** and therefore not accepted in our edition as in **E**, **EO**/Ob., Clar., Fag.
- 20 l.h.  $\langle \rangle$  missing in **EP**, given in our edition on basis of a later addition by Dvořák in **A**/Clar. I. and according to **E**, **EO**/Clar. I.
- 20–21 Pf. In **A**, **E**, **EO**/Clar. tie from *b* in m. 20 to *b* in m. 21; in **EP**, no tie between *b* in l.h. in m. 20 and *b* in r.h. in m. 21. We follow **EP** and do not give the tie, since the separated notation of *b* in l.h. (m. 20) and in r.h. (m. 21) indicates an intentional separation of the two notes.
- 21 Pf. In **EP**,  $\langle$  over the entire bar from Ob., Clar., Fag. as given in **A** prior to revision; changed in our edition to  $\langle \rangle$  on basis of the definitive version in **A** ( $\rangle$  added to  $\langle$  in Ob., Clar., Fag. by Simrock's editor with lead pencil), **E**/Ob., Clar., Fag. and **EO**/Ob. I, Clar., Fag. (**EO**/Ob. II has here only  $\langle$  from the version before revision in **A**/Ob. II.)
- 22 Solo *dim.* in **E** directly under note 2; our edition follows **A**, **ES** and places *dim.* between note 2 and note 3.

22	Pf.	<i>p</i> missing in <b>EP</b> , given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Fl. I</b> and <b>EO/Fag. II</b> . In <b>EP</b> , $\text{>}$ over the entire bar from the version before revision in <b>A/Fl. I</b> , <b>Ob. II</b> , <b>Fag.</b> , replaced in our edition with <i>dim.</i> as in the definitive version in <b>A</b> ( $\text{>}$ erased by Dvořák in all instruments, <i>dim.</i> in <b>Ob.</b> written by Dvořák, <i>dim.</i> in <b>Fl.</b> , <b>Fag.</b> inserted by Simrock's editor with lead pencil), <b>E/Fl. I</b> , <b>Ob. II</b> , <b>Fag.</b> , <b>EO/Ob. II</b> , <b>Fag. I</b> ( <b>EO/Fl. I</b> has here $\text{>}$ from the version before revision in <b>A/Fl. I</b> ; <b>EO/Fag. II</b> has here only <i>p</i> ).	31	l.h.	by Dvořák with the additional indication under the stave: "Punkte über die Noten in Stimmen" ["dots over the notes in the voices"], <b>E</b> , <b>EO/Fag.</b> , <b>Vc.</b> , <b>Cb.</b>
			32	l.h.	$\text{>}$ under note 1 missing in <b>EP</b> as in the version before revision in <b>A/Fag.</b> (in <b>A/Vc.</b> , <b>Cb.</b> <i>fz</i> ); given in our edition according to the definitive version in <b>A/Fag.</b> ( $\text{>}$ added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fag.</b> and on basis of <b>EP</b> , m. 29.
			33, 34	l.h.	* at bar end missing in <b>EP</b> , given in our edition on basis of <b>EP</b> , m. 30.
23	Pf.	In <b>EP</b> , $\text{>}$ over the entire bar from <b>Fl. I</b> , <b>Ob. II</b> , <b>Fag.</b> as given in <b>A</b> prior to revision, not accepted in our edition on basis of the definitive version in <b>A</b> ( $\text{>}$ over <b>Fag.</b> erased by Dvořák, $\text{>}$ over <b>Ob. II</b> and <i>dimin.</i> over <b>Fl. I</b> struck by Simrock's editor with lead pencil), <b>E/Fl. I</b> , <b>Ob. II</b> , <b>Fag.</b> and <b>EO/Ob. II</b> , <b>Fag.</b> ( <b>EO/Fl. I</b> has here <i>dim.</i> from <b>Fl. I</b> as given in <b>A</b> prior to revision).	34	r.h.	^ under note 1 in <b>EP</b> probably due to a careless levelling of l.h. to r.h., not accepted in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Fag.</b> , <b>Cor.</b> , <b>Trba.</b> , <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b>
			35–6	r.h.	Staccato dot on note 5 missing in <b>EP</b> , given in our edition according to <b>A</b> , <b>E</b> , <b>EO/Fl.</b> , <b>Ob.</b> , <b>Clar.</b> , <b>Viol. I</b> , <b>II.</b> and on basis of the same passage in <b>EP</b> , m. 33.
25	Solo	<i>cresc.</i> in <b>E</b> , <b>EP</b> from note 3, in <b>ES</b> from note 5, in our edition from note 4 as given in <b>A</b> , assuming an intentional correspondence between the beginning of the crescendo and the beginning of the ascending line of the figuration by Dvořák.	41	Pf.	In <b>EP</b> , $\text{>}$ instead of <i>fz</i> from the version before revision in <b>A/Vle.</b> , changed to <i>fz</i> in our edition according to the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vle.</b> It is, however, possible that Dvořák intended here a simplification of the piano part, levelling the <i>fz</i> to $\text{>}$ in all voices.
			45	l.h.	$\text{>}$ begins in <b>EP</b> after the last beat due to lack of space. We follow <b>A</b> , <b>E</b> , <b>EO/Ob.</b> , <b>Viol. I</b> , <b>II.</b>
29	Pf.	$\text{>}$ on note 1 missing in <b>EP</b> as in the version before revision in <b>A/Fl.</b> , <b>Clar.</b> , <b>Vc.</b> , <b>Cb.</b> (in <b>A/Ob.</b> , <b>Viol. I</b> $\text{>}$ , in <b>A/Fag.</b> ^); in our edition, we give it on basis of the definitive version in <b>A/Fl.</b> , <b>Ob.</b> , <b>Clar.</b> , <b>Fag.</b> , <b>Viol. I</b> ( $\text{>}$ added in <b>Fl.</b> , <b>Clar.</b> by Simrock's editor with lead pencil, in <b>Fag.</b> ^ struck and replaced with $\text{>}$ by Simrock's editor with lead pencil), <b>E</b> ( $\text{>}$ printed also in <b>Vc.</b> , <b>Cb.</b> ), <b>EO</b> ( $\text{>}$ printed also in <b>Vc.</b> , <b>Cb.</b> ).	47–8	Pf.	In <b>EP</b> :  due to a careless levelling to the rhythm in m. 44 instead of to the rhythm of the corresponding passage in m. 43. We follow the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vle.</b> , <b>Vc.</b> , <b>Cb.</b> on basis of the identical measure in <b>EP</b> , m. 43.
30–32	r.h.	$\text{>}$ on note 1 missing in <b>EP</b> as in the version before revision in <b>A/Fl.</b> , <b>Clar.</b> ; in our edition, we add it on basis of the definitive version in <b>A</b> ( $\text{>}$ added in <b>Fl.</b> , <b>Clar.</b> by Simrock's editor with lead pencil, in <b>Ob.</b> , m. 30, ^ struck and replaced with $\text{>}$ by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fl.</b> , <b>Ob.</b> , <b>Clar.</b> , <b>Fag.</b> , <b>Viol. I</b> .			$\text{>}$ missing in <b>EP</b> , probably due to lack of space; given in our edition on basis of <b>A</b> , <b>E/Viol. I</b> , <b>II</b> , <b>Vle.</b> , <b>Vc.</b> and <b>EO/Viol. I</b> , <b>Vc.</b> ( <b>EO/Viol. II</b> , <b>Vle.</b> has here <i>dim.</i> due to lack of space). In <b>A/Fl. I</b> , <b>Fag. I</b> , which corresponds to the upper voice in the piano part, Dvořák did not give any $\text{>}$ so it is possible that he had decided here to simplify the orchestral part in the piano reduction and omit the $\text{>}$ in all voices of the piano part. But since in m. 49 of the piano part he then gives <i>pp</i> , as in <b>A/Viol. I</b> , <b>II</b> , <b>Vle.</b> , <b>Vc.</b> (though not in <b>Fl. I</b> and <b>Fag. I</b> ), we follow the same orchestral parts ( <b>A/Viol. I</b> , <b>II</b> , <b>Vle.</b> , <b>Vc.</b> ) also for mm. 47–8 for the sake of consistency and add the $\text{>}$ .
30, 32	l.h.	^ in <b>EP</b> on all notes from <b>Fag.</b> as given in <b>A</b> prior to revision; in our edition, ^ replaced with staccato dots on all notes according to the definitive version in <b>A</b> (^ in <b>Fag.</b> struck and replaced with staccato Punkte by Dvořák, $\text{>}$ in <b>Vc.</b> , <b>Cb.</b> erased and replaced with staccato dots	51	Pf.	In <b>EP</b> , <i>dimin.</i> under note 2 (second quarter), but evidently intended by Dvořák






		the other instruments. See also annotation to I, 63, Solo.			E, EO/Vle., Vc. and on basis of EP, mm. 80–85.
68–9	Pf.	In EP, slur in r.h. and <i>cresc.</i> missing, $\text{<}$ beginning at the last quaver of the bar. In A/Fl., Ob. I, slur added by Dvořák in thinner ink and completed by Simrock's editor with lead pencil; we follow the definitive version in A, E, EO/Fl., Ob. I for the slur. In A/Timp., <i>cresc.</i> added by Dvořák with thinner ink; in A/Viol. II, <i>cresc.</i> added by Simrock's editor with lead pencil. For the <i>cresc.</i> , we follow the definitive version in A, E/Viol. I, II, Timp., EO/Viol. I, II (in EO/Timp., <i>cresc.</i> and $\text{<}$ levelled to $\text{<}$ over both measures). In A/Cor. III, IV, Viol. II, $\text{<}$ added by Simrock's editor with lead pencil; we follow the definitive version in A, E, EO/Cor. III, IV, Viol. I, II for $\text{<}$ over m. 69.	81	r.h.	In EP, additional tie to $b_b'$ , not accepted since redundant and on basis of EP, mm. 82–5.
			87	Solo	Beginning of $\text{<}$ inconsistent in the sources: in A, E from note 2, in ES, EP from note 1 (in EP mistakenly $\text{<}$ to m. 88 and <i>cresc.</i> in m. 89). Our edition follows A, E.
			89	Solo	In A, thick spot under note 4, interpreted in our edition as staccato dot as in E, EP. In ES, no staccato dot on note 4.
			91	Pf.	In EP, ^ on note 1, 2 from Viol. II in A prior to revision (^ cancelled and replaced with > by Simrock's editor with lead pencil). In our edition, > as in the definitive version in A, E, EO/Strings.
			93	l.h.	Staccato dots on note 1–4 missing in EP evidently by oversight, since all other quavers in mm. 92–4 have staccato dots. Therefore, we give the staccato dots in our edition on basis of the same figuration in EP, mm. 92–4.
69	Solo	# over <i>tr</i> on note 2 missing in all sources, but implied harmonically after <i>c#</i> in Viol. I, II, note 1 and before <i>c#</i> in Solo note 3. We did not, however, add any accidental over the <i>tr</i> in note 1, since here both $b$ or $b_b$ are harmonically possible, and we prefer to allow the ambiguity of the sources to remain.	93–4	Pf.	In EP, $\text{>}$ from end of m. 93 to beginning of m. 94 from Ob. as given in A prior to revision ( $\text{>}$ cancelled in Ob. by Simrock's editor with lead pencil). We replace $\text{>}$ with <i>dim.</i> after <i>p</i> as in the definitive version in A, E, EO/Ob., Clar., Fag., Viol. II, Vle., Vc. (only in A, E, EO/Cb. different part with $\text{>}$ ).
69	r.h.	In EP, dashes missing on the last three crotchets as in A/Fl., Ob., Clar., Cor. I, II, Vle., Vc. prior to revision and dots missing on the last four quavers due to lack of space. In our edition, dashes filled on basis of the definitive version in A (dashes added in Fl. by Dvořák with thinner ink and in Ob., Clar., Cor. I, II, Vle., Vc. by Simrock's editor), E, EO/Fl., Ob., Clar., Cor. I, II, Vle., Vc., and dots given as in A, E, EO/Viol. I, II and on basis of the first four quavers in EP.	100–01	Pf.	In EP, > on all notes as in A prior to revision (in Viol. I, Vle., m. 101: > on note 3–5 struck and replaced with staccato dots by Simrock's editor with lead pencil; in Cb. first accent ^ in m. 100 struck by Simrock's editor with lead pencil, first accent in m. 101 replaced with staccato dots by Simrock's editor with lead pencil, and accent > in the version erased by Dvořák still decipherable beneath the definitive version). We follow the definitive version in A, E, EO/Viol. I, Vle., Vc., Cb.: no accent on note 1 in m. 100 (redundant over <i>fz</i> ), staccato on note 1 in m. 101 and staccato instead of accent on note 3–5 in mm. 100–1.
70–72	Pf.	In EP, slur from note 2 in m. 70 (72) to note 1 in m. 71 (73) following the ties in the wind instruments in A (in A/Strings slur until bar end in mm. 70 and 72).			We also insert <i>f</i> under note 2 in m. 101 (missing in EP) on basis of the definitive version in A ( <i>f</i> in Viol. I added later by Dvořák with darker ink) E, EO/Viol. I, Vle. It is, however, possible that Dvořák did not set <i>f</i> in EP following Vc., Cb.
71, 73, 75	Solo	A, ES, EP: unclear or missing $\text{<}$ . Our edition follows E except for m. 75, where $\text{<}$ begins in E from note 4 instead of note 2 (due to lack of space under note 2 with numeral 0 for open string).			> on note 1 missing in A, but present in E, ES, EP. Note 13–16 in A: 
77	Solo	In A, E, ES, EP slur over the crotchet triplet, probably intended by Dvořák not as a real slur, but as grouping mark for the triplet. We express the slur as a horizontal square bracket to avoid misunderstandings.	101	Solo	
78–9	l.h.	Slur in the lower voice missing in EP, given in our edition according to A,			

In **EP**, > on all notes according to Viol. I, Vle., Vc. Cb in **A** prior to revision. We follow the definitive version in **A** (most accents struck and replaced with dashes by Dvořák with ink, some added by Simrock's editor with lead pencil), **E**, **EO**/Viol. I, Vle., Vc. Cb.: dashes instead of accents.

In EP:  from FL,

In **EP**,  $\triangleright$  from middle m. 104 until end m. 105, following the  $\triangleright$  overwritten by Dvořák with *dimin* in the definitive version of the solo violin part in **A**. We replace  $\triangleright$  with *dim.* under note 2 in m. 104 and insert *p* before *dim.* as in the definitive version in **A** (*p* in Clar., Fag. added later by Dvořák in darker ink), **E**, **EO**/Clar., Fag., Cor.


Ascending figuration in A:  We follow the definitive version in E,  
**ES, EP.**

◁ missing in E, ES, EP, probably due to a careless levelling on basis of mm. 6–7, where ◁ is absent. But the first subject appears here in *espressivo* with further ◁ in mm. 109 and 110 which are also absent in the first exposition of the theme in mm. 8 and 9. Hence, our edition follows A and restores ◁ from the second half of mm. 107 to end m. 108.

In **EP**, note 1, 3 in mm. 107–8 and note 1, 2 in mm. 109–10 quavers instead of crotchets as in **A**, **E**, **EO/Timp.**, **Vc.**, **Cb.**, and staccato dots on all notes in mm. 107–108 (**A**, **E**, **EO** without any staccato dots). In our edition, we retain the different notation in **EP** (quavers instead of crotchets), since evidently chosen by

*dimin.* under note 1 in EP not accepted on basis of the definitive print version in E, EO/Cb., where the  $\triangleright$  in A/Cb. between m. 112 and 113 has not been taken over after the *fp* in m. 112 on basis of all other strings.

117 Pf. In EP,  $\angle$  from note 3 to note 4 and  $f^s$  plus  $\wedge$  at note 5 of r.h., evidently from Strings in **A** prior to revision ( $s$  of  $f^s$  under  $p$  of the definitive  $fp$  as well as  $\wedge$  over or under note 5 from **A** prior to revision still decipherable in Viol. II, Vle.;  $\angle$  from note 3 to note 4 however no longer decipherable in **A** and possibly added on basis of the *crescendo* in mm. 120–22). In our edition, we follow

		the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Strings: no $\text{<}$ and <b>fp</b> instead of <b>fs</b> and $\wedge$ .			
118–22	Pf.	In <b>EP</b> , <b>fp</b> at note 1, $\text{<}$ from note 3 to note 4, <b>fs</b> and $\wedge$ at note 5 of r.h. in each bar, evidently from the version prior to revision erased under the definitive version in <b>A</b> /Strings ( $\text{z}$ of <b>fs</b> under <b>p</b> of the definitive <b>fp</b> as well as $\wedge$ over or under note 5 still decipherable in Viol. II, Vle.; <b>fp</b> at note 1 and $\text{<}$ from note 3 to note 4 however no longer decipherable in the source and possibly added on basis of the <b>fs</b> in Solo and the <i>crescendo</i> in mm. 120–22). In our edition, we follow the dynamic markings of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Strings.	128	Pf.	In <b>EP</b> , <b>f</b> at note 1 and <b>fs</b> instead of <b>fp</b> at note 2. While the <b>fs</b> at note 2 is evidently derived from Fag., Cor., Strings as given in <b>A</b> prior to revision ( $\text{z}$ under <b>p</b> still decipherable in most voices), the <b>f</b> has been added initially in <b>EP</b> . Therefore, we follow for the <b>fp</b> the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Fag., Cor., Strings, but retain the <b>f</b> on note 1 as given in <b>EP</b> .
119–20	Pf.	In <b>EP</b> , different harmonisation of the sequence towards G major (instead of remaining in E minor as in <b>A</b> , <b>E</b> , <b>EO</b> ). Since there is no trace of this harmonisation in <b>A</b> , the turn to G major evidently does not derive from a possible version of <b>A</b> prior to revision, but must be considered a deliberate change by the composer in the piano reduction. In our edition, we therefore leave Dvořák's original harmonisation as in <b>EP</b> . A possible alternative which corresponds to the orchestral part in <b>A</b> , <b>E</b> , <b>EO</b> would have been as follows:	129	Pf.	In <b>EP</b> , <b>pp</b> at note 1, in our edition <b>p</b> in r.h. and <b>pp</b> in l.h. in order to differentiate the dynamic between main voice (Ob.) and accompaniment (Viol. II, Vle.) according to <b>A</b> , <b>E</b> , <b>EO</b> /Ob. I, Viol. II, Vle.
			129–33	l.h.	In <b>EP</b> , one slur over the semibreves from m. 129 to m. 133 from Vle. as given in <b>A</b> prior to revision. In our edition, we follow the definitive version in <b>A</b> (slur divided into two by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Viol. II, Vle. also on basis of mm. 134–7.
			131	Solo	$\text{<}$ from note 3 to note 4 missing in <b>E</b> , <b>ES</b> , <b>EP</b> , the printer probably overlooked the small $\text{<}$ at the end of the bar over the <i>diminuendo</i> in <b>A</b> . Our edition adds $\text{<}$ from note 3 to note 4 as in <b>A</b> and on basis of m. 133.
			138–41	l.h.	In <b>EP</b> , <b>p</b> under note 2 in mm. 138–9 and <b>pp</b> under note 2 in mm. 140–41 missing; given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Fl. I, Ob. I, Clar. I. <i>sempre più piano</i> in <b>EP</b> abbreviated in our edition as given in <b>A</b> , <b>E</b> , <b>EO</b> /Strings (abbreviation probably expanded in <b>EP</b> by the editor after the <b>p</b> : in <b>A</b> /Viol. I, Cb., but Simrock's editor has inserted in <b>A</b> /Vle. the <i>sempre più p</i> of the definitive version in <b>E</b> , <b>EO</b> ).
120–22	Pf.	In <b>EP</b> , <i>cre-scen-do</i> missing, given in our edition according to the definitive version in <b>A</b> ( <i>crescendo</i> in m. 120 extended to a <i>cre-scen-do</i> over mm. 120–22 by Simrock's editor with lead pencil) <b>E</b> , <b>EO</b> /Strings.	139–40	Solo	$\text{<}$ from note 2 in m. 139 to note 5 in m. 140 according to <b>A</b> , <b>ES</b> . In <b>E</b> , <b>EP</b> missing (probably judged as redundant after <i>cresc.</i> ).
123	Solo	Slur from note 2 to note 3 missing in <b>A</b> . Here, our edition follows <b>E</b> , <b>ES</b> , <b>EP</b> (slur possibly added by Joachim in the engraver's copy for the solo violin part).	142–3	Pf.	Slur from note 1 in m. 142 to note 1 in m. 143 in the lower voice in r.h. and from note 1 in m. 142 to note 1 in m. 143 in the lower voice in l.h. missing in <b>EP</b> as in <b>A</b> /Vle., Cb. prior to revision; added in our edition on basis of the definitive version in <b>A</b> /Vle., Cb. (slur added in both cases by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Vle., Cb.
123	l.h.	<b>mf</b> under note 2 missing in <b>EP</b> as in <b>A</b> /Vle., Vc., Cb. prior to revision (added in <b>A</b> by Simrock's editor with lead pencil), given in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Vle., Vc., Cb.			
126–7	Pf.	In <b>EP</b> , $\text{<}$ from note 5 (r.h.) in m. 126 until end m. 127 from Fag. as given in <b>A</b> prior to revision (erased $\text{<}$ in Fag., m. 127). We replace $\text{<}$ with <i>cresc.</i> from note 3 in m. 126 as in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Strings.			



148	Solo	➤ from note 2 according to <b>A</b> , <b>ES</b> , <b>EP</b> . In <b>E</b> , ➤ from note 3 due to lack of space after <i>dolce</i> .	162, 163	Solo	◁ begins in <b>A</b> in mm. 162 and 163 on the second semiquaver. We follow <b>E</b> , <b>ES</b> , <b>EP</b> .
149, 150	r.h.	In <b>EP</b> , staccato dot on the last quaver, not accepted in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> and on basis of the similar melodic line in mm. 151–4. However, staccato dot present in <b>A</b> , <b>E</b> , <b>EO/Viol. II</b> , so that a staccato dot on the quaver in m. 149, where the melodic line is taken from Viol. II, is also possible.	162–4	Pf.	◁ ➤ missing in <b>EP</b> , given in our edition on basis of the definitive version in <b>A</b> (◁ ➤ added in Clar. by Dvořák in thinner ink), <b>E</b> , <b>EO/Clar.</b>
151	Solo	◁ to note 2 according to <b>A</b> , <b>EP</b> . In <b>E</b> , ◁ stops just before note 2; in <b>ES</b> is extended to note 3.	162–8	l.h.	In <b>EP</b> , the staccato notes in the accompaniment do not always correspond to the pizzicato in <b>A/Vc.</b> , Viol. II, but are justified by similar notes in <b>A</b> , <b>E</b> , <b>EO/Fl.</b> , Ob. I, Fag. II, Cor., Viol. I, Vle., Cb.
151	r.h.	◁ in <b>EP</b> over the entire bar from Vc., Cb. as given in <b>A</b> prior to revision (erased by Dvořák in Vc., struck by Simrock's editor with lead pencil in Cb.), therefore not accepted on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vc.</b> , Cb.	165	Pf.	<i>cresc.</i> begins in <b>EP</b> at the fourth quaver due to lack of space, in our edition at the seventh quaver as in <b>A</b> , <b>E/Ob. I</b> , Clar., Fag. II, Viol. I, Vle., Cb. and <b>EO/Clar. I</b> , Viol. I, Vle. (in <b>EO/Ob. I</b> ◁ from end bar 165, in <b>EO/Clar. II</b> , Fag. II, Cb. from m. 166).
152–4	Pf.	In <b>EP</b> , <i>poco cre-scen-do</i> from note 2 in m. 152 until the second half of m. 154 as simplification of the two ◁ between m. 151 and m. 154 given in <b>A/Vc.</b> , Cb. prior to revision (erased by Dvořák in Vc., struck by Simrock's editor with lead pencil in Cb.), therefore not accepted in our edition as in the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vc.</b> , Cb.	167	Solo	♭ over mordent missing in <b>E</b> , added according to <b>A</b> , <b>ES</b> , <b>EP</b> .
154	Solo	Staccato dot on note 8 missing in <b>E</b> , added in our edition according to <b>A</b> , <b>ES</b> , <b>EP</b> .	168	Pf.	◁ in <b>EP</b> from middle of the bar in m. 166 to bar end in m. 168, probably unifying the two ◁ in <b>A/Cor. III</b> , IV in mm. 166–7 and <b>A/Cor. I</b> , II in m. 168 (but in the second half of m. 167 there is no ◁ in Cor. I, II); in our edition, we set the ◁ only in m. 168 according to <b>A</b> , <b>E</b> , <b>EO/Cor. I</b> , II and parallel to the solo violin, since the first ◁ in mm. 166–7 is already expressed by the previous <i>cresc.</i>
158	Pf.	◁ in <b>EP</b> from beat 3 as in <b>A/Ob. I</b> probably due to lack of space before the ◁; in our edition from beat 2 as in <b>A</b> , <b>E</b> , <b>EO/Strings</b> (beginning of ◁ from beat 2 clearly marked in <b>A/Viol. II</b> by Simrock's editor). It is, however, possible that Dvořák wanted the ◁ to begin here as in <b>A/Ob.</b>	170	Pf.	◁ begins in <b>EP</b> between note 1 and note 2, in our edition from note 2 as in the definitive version in <b>A</b> (◁ added over Fag. I slightly before note 2 by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fag. I</b> .
159	Pf.	◁ from beat 2 in <b>A</b> , <b>E</b> , <b>EO/Ob.</b> and <i>cresc.</i> from the middle of the bar in <b>A</b> , <b>E</b> , <b>EO/Viol. II</b> , Vc., Cb. simplified in <b>EP</b> to a prolongation of the ◁ in m. 158. In our edition, we follow the simplification in <b>EP</b> since evidently intended for the piano adaptation.	171	Pf.	In <b>EP</b> , <b>pp</b> at note 1 for both r.h. and l.h.; in our edition <b>p</b> for r.h. and <b>pp</b> for l.h. in order to maintain the differentiation between melody in Cor. I, II ( <b>p</b> ) and bass accompaniment in Vc., Cb. ( <b>pp</b> ) in <b>A</b> , <b>E</b> , <b>EO</b> in the same way as given in the two previous measures in <b>EP</b> (see the same differentiation between <b>p</b> for r.h. and <b>pp</b> for l.h. in <b>EP</b> , m. 169).
160	Pf.	In <b>EP</b> , <b>f</b> at note 1 from Ob. as given in <b>A</b> prior to revision, in our edition <b>mf</b> as in the definitive version in <b>A</b> (in Ob. <b>m</b> added to <b>f</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob.</b>	172	r.h.	In <b>EP</b> , the orchestral part from <b>A</b> , <b>E</b> , <b>EO</b> has been slightly simplified in order to make the reduction more suitable for the piano. We follow <b>EP</b> , since Dvořák seems here to intentionally simplify the orchestral part. A direct reduction of the orchestral part as given in <b>A</b> , <b>E</b> , <b>EO</b> would have been:
161	Pf.	In <b>EP</b> , ➤ over the bar from Ob. as given in <b>A</b> prior to revision, in our edition <i>dim.</i> from note 1 instead of ➤ as in the definitive version in <b>A</b> (in Ob. ➤ erased and replaced with <i>dim.</i> by Dvořák), <b>E</b> , <b>EO/Ob.</b> , Viol. II, Vc., Cb.	175	Pf.	In <b>EP</b> , <b>p</b> at note 1, no ➤ after <b>p</b> , no <b>pp</b> under l.h. and ➤ over note 2 in r.h. as





		given in A/Ob. I, Vc., Cb. prior to revision. We follow the definitive version in A, E, EO: <b>fp</b> instead of <b>p</b> and $\rhd$ over the entire bar for r.h. as given in the definitive version in A/Ob. I ( <b>fp</b> and $\rhd$ added by Dvořák in thinner ink), <b>pp</b> for l.h. to maintain the differentiation between melody and bass accompaniment as given in the definitive version in A/Vle., Vc., Cb. ( <b>pp</b> added in Vc., Cb. by Simrock's editor with lead pencil) and on basis of in EP, m. 169 (see annotation to m. 171), no $\rhd$ on note 2 r.h. according to E, EO/Ob. I and on basis of mm. 176–8, 180 (the only $\rhd$ in A/Ob. I., m. 175 not accepted in E, EO since not consistent with the same passages in the other wind instruments in mm. 176–8, 180).			
176–8, 180	Pf.	In EP, first minim accentuated with $\rhd$ in r.h. and missing <b>fp</b> $\rhd$ in r.h. from Ob. I, Cor. I in A prior to revision. In our edition, we follow the definitive version in A ( <b>fp</b> $\rhd$ in Ob. I and Cor. I, m. 177–8 added by Dvořák in thinner ink, <b>fz</b> in Cor. I, m. 176 corrected to <b>fp</b> by Simrock's editor with lead pencil, <b>fp</b> $\rhd$ in Cor. I, m. 180 added by Simrock's editor with lead pencil), E, EO/Ob. I, Cor. I: <b>fp</b> instead of $\rhd$ and $\rhd$ over the entire bar in r.h.	189	Pf.	In EP, <b>pp</b> at note 1 for both r.h. and l.h., in our edition at note 1 <b>p</b> for r.h. and <b>pp</b> for l.h. to maintain the differentiation between melody and bass accompaniment as given in EP, m. 169 according to the definitive version of A, E, EO/Fl. I, Cor. (see annotation to m. 171).
			189, 191	r.h.	In A, clearly dashes on note 1, 2 in m. 189 and note 1, 3 in m. 191 (upper voice); careless levelling to dots in E, EO/Fl. I and EP. We follow A and restore the dashes.
			189–93, 195	r.h.	In EP, inconsistent slurring of the 4-semiquaver-figurations and <i>tr</i> -groups, which are mostly slurred to the following quaver or crotchet in staccato, probably due to the unclear slurring in A and on basis of the version of the 4-semiquaver-figurations in A, mm. 3–4, 17–18, prior to revision (see corresponding annotation). In our edition, we follow for all these figurations E, EO/Fl. I, Ob. I, Viol. I and m. 193 in EP: slur only until the last note of each figuration, as evidently intended by Dvořák in A.
183	r.h.	<b>p</b> on note 1 in the upper voice missing in EP, given in our edition on basis of A, E, EO/Clar. I to maintain the differentiation between melody and bass accompaniment as given in EP, m. 169 (see annotation to m. 171).	191	Pf.	$\llcorner \rhd$ inconsistent in the sources. In E/Clar., $\llcorner$ begins after <b>p</b> at note 1 and ends before note 5, $\rhd$ from note 6 to note 8; in EO/Clar., $\llcorner$ begins after <b>p</b> at note 1 and ends before note 6, $\rhd$ begins after note 6 and ends at the end of bar; in A/Clar., $\llcorner$ begins after <b>p</b> at note 1 and ends under note 6-7, $\rhd$ begins under note 7 and ends over the bar line; in EP, $\llcorner$ begins under note 2 and ends under note 4, $\rhd$ begins at note 5 and ends before note 8. We follow A, but let the $\rhd$ end before the bar line as evidently intended by Dvořák in A/Clar.
183–4	r.h.	Staccato dots on the quavers in the upper voice of r.h. missing in EP as in A/Clar. I prior to revision; added in our edition as in the definitive version in A (staccato dots in Clar. I added on the first quaver by Simrock's editor with lead pencil and in the other quavers by Dvořák in thinner ink), E, EO/Clar. I.			In EP, <b>pp</b> at note 1, not accepted in our edition to maintain the differentiation between melody and bass accompaniment as given in EP, m. 169 according to the definitive version of A, E, EO/Ob. I, Cor., Vc. (see corresponding annotation to m. 171).
185	Pf.	<b>p</b> and <b>pp</b> missing in EP as in A/Cor. III, IV, Viol. I, II, Vle. prior to revision, added in our edition on basis of the definitive version in A ( <b>p</b> added in Cor. III, IV by Dvořák in thicker ink, <b>pp</b> added in Viol. I, II, Vle. by Simrock's editor with lead pencil), E, EO/Cor. III, IV, Viol. I, II, Vle.	192	Pf.	In A/Fl. I (corresponding to the upper voice in EP) no staccato on note 1; in E, EO/Fl. I and EP (upper voice) careless levelling to staccato as in mm. 189, 191.
185–8	l.h.	In EP, particular notation for the piano reduction of the pizzicato in A/Vc., Cb.: note 2, 3 in m. 185 and note 1, 2 in m. 186 as quaver without staccato dots for the pizzicato-crotchets in A/Vc., Cb.,	192	r.h.	

		Our edition restores <b>A</b> (no staccato) also on basis of <b>A</b> , <b>E</b> , <b>EO/Ob.</b> I in m. 194.				prolonged to a whole note in the middle voice in r.h. and in the upper voice in l.h. We follow <b>EP</b> , since evidently deliberate prolongation of the notes in the piano reduction.
		In <b>A/Ob.</b> I (corresponding to the lower voice in <b>EP</b> ) clearly dashes on note 1, 2; careless levelling to dots in <b>E</b> , <b>EO/Ob.</b> I and <b>EP</b> (lower voice). We follow <b>A/Ob.</b> I and restore the dashes.	205	r.h.		Dash on note 1 (upper voice) and staccato dot under note 1 (lower voice) missing in <b>EP</b> , probably due to a careless levelling by the editor; given in our edition according to <b>A</b> , <b>E</b> , <b>EO/Ob.</b> , Fag. (dash) and <b>A</b> , <b>E</b> , <b>EO/Viol.</b> I, II (staccato dot).
192	l.h.	* missing in <b>EP</b> , given in our edition on basis of m. 189.				
194	Pf.	In <b>EP</b> , $\langle \rangle$ as in m. 191, probably careless levelling on basis of m. 191; not accepted in our edition since neither in <b>A</b> nor in <b>E</b> nor in <b>EO/Fl.</b> , Clar., Cor.	206	Pf.		In <b>EP</b> , first <b>fp</b> and all staccato dots on the quavers missing, <b>fs</b> instead of the second <b>fp</b> and no $\langle \rangle$ for the lower voice in r.h. as given in <b>A</b> prior to revision. We add the staccato dots as given in the same passage in <b>EP</b> , m. 205 and according to the definitive version in <b>A</b> (staccato dots in Ob. added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob.</b> , Fag. I. For the other dynamic marks, we follow the definitive version in <b>A</b> (missing <b>fp</b> at note 1 added in Clar. by Simrock's editor with lead pencil; in the other voices <b>p</b> added to <b>f</b> or written over <b>s</b> by Simrock's editor with lead pencil, $\langle \rangle$ in Ob. added later by Dvořák) <b>E</b> , <b>EO/Fl.</b> , Ob., Clar., Fag., Cor., Viol. I, II, Vc., Cb.
194	r.h.	In <b>A/Clar.</b> I clearly dashes on note 1, 3 (upper voice); careless levelling to dots in <b>E</b> , <b>EO/Clar.</b> I and <b>EP</b> . We follow <b>A/Clar.</b> I and restore the dashes.				
195	Pf.	<b>pp</b> missing in <b>EP</b> as given in <b>A/Viol.</b> I, II prior to revision, added in our edition on basis of the definitive version in <b>A</b> (in Viol. I <b>p</b> added to <b>p</b> by Dvořák in darker ink, in Viol. II <b>pp</b> added by Dvořák in thinner ink), <b>E/Viol.</b> I, II. and <b>EO/Viol.</b> II (in <b>EO/Viol.</b> I <b>pp</b> missing).	206–07	Pf.		Dash on note 2 (upper voice in l.h.) in m. 206 and on note 3, 5 in m. 207 (lower voice in r.h.), staccato dots on note 2, 4 in m. 207 (lower voice in r.h.) missing in <b>EP</b> as in the version before revision in <b>A/Viol.</b> I, II (here only in Viol. I one dash on note 2 in m. 206 and one staccato dot on note 1 in m. 207); given in our edition according to the definitive version in <b>A</b> (dashes and staccato dots added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Viol.</b> I, II.
196	Pf.	In <b>EP</b> , <b>p</b> missing and <i>cresc.</i> instead of $\langle \rangle$ after note 1, we follow the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob.</b> , Clar. I. In <b>EP</b> , the scale in parallel thirds in <b>A</b> , <b>E</b> , <b>EO/Ob.</b> has been transposed in the middle and lower voice in r.h. one sixth higher in order to make it playable for the piano. We follow <b>EP</b> since the transposition is evidently an intentional change for the piano part.				
197	Pf.	In <b>EP</b> , <b>p</b> at note 2; in our edition, <b>pp</b> for the tremolo on basis of the definitive version in <b>A</b> (second <b>p</b> added possibly later by Dvořák in <b>A/Viol.</b> II, Vle.), <b>E</b> , <b>EO/Viol.</b> II, Vle.				
199	Pf.	<i>sempre</i> missing in <b>EP</b> from <b>A/Cb.</b> prior to revision, given in our edition as in the definitive version of <b>A</b> (in Cb. <i>sempre</i> added to <b>pp</b> by Simrock's editor with lead pencil; in Viol. II, Vle., Vc. <i>sempre pp</i> added by Dvořák and then changed to the definitive <b>pp sempre</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Viol.</b> II, Vle., Vc., Cb.	208–09	r.h.		In <b>EP</b> , staccato dots at note 2, 4 missing as in the version before revision in <b>A/Fl.</b> , Clar., Fag.; given in our edition according to the definitive version in <b>A</b> (staccato dots mostly added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fl.</b> , Clar., Fag.
203–04	r.h.	In <b>A/Viol.</b> I, II, Ob., Fag. clearly dashes on note 1 and note 3, careless levelling to dots in <b>E</b> and <b>EP</b> , but dashes in <b>EO/Ob.</b> , Fag., Viol. I, II. We follow <b>A</b> and <b>EO/Viol.</b> I, II, Ob., Fag. and restore the dashes.	210	l.h.		$\wedge$ on note 4 in <b>EP</b> from the version in <b>A/Viol.</b> I prior to revision ( $\wedge$ struck by Simrock's editor with lead pencil), not accepted in our edition on basis of the definitive version <b>A</b> , <b>E</b> , <b>EO/Viol.</b> I.
204	Pf.	$\langle \rangle$ missing in <b>EP</b> , given in our edition as in <b>A</b> , <b>E</b> , <b>EO/Ob.</b> , Fag. and on basis of the similar passage in <b>EP</b> , m. 207. In <b>EP</b> , crotchet from <b>A</b> , <b>E</b> , <b>EO/Viol.</b> I, II	212	Pf.		In <b>EP</b> , <b>fs</b> at note 1, probably derived from the combination of <b>f</b> and $\wedge$ in Fag. in the version in <b>A</b> prior to revision; in our edition <b>f</b> as in the definitive version in <b>A</b> ( $\wedge$ in Fag. struck by Simrock's editor with lead pencil, missing <b>f</b> in Cor. I, II,

		Viol. I, Vle. added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Tutti.			given in our edition as in the definitive version in <b>A</b> (staccato dots added in Cb. by Dvořák in thinner ink and in Fag., Cor. I, II, Trba. by Simrock's editor with lead pencil; in Ob., Clar. > struck and replaced by staccato dots by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Ob., Clar., Fag., Cor. I, II, Trba., Vc., Cb.
212–14	Pf.	In <b>EP</b> , no staccato dots, in <b>A</b> staccato dots missing in Fl., Ob., Clar., Fag., Cor., Viol. I, II, Vle., Vc., Cb. in m. 212 (only Trba. with staccato here), but staccato dots in all instruments in mm. 213–14 (probably added later by Dvořák for the definitive version, since the dots are quite distant from the notes). In our edition, staccato dots in all measures according to the definitive version in <b>E</b> , <b>EO</b> /Fl., Ob., Clar., Fag., Cor., Trba., Viol. I, II, Vle., Vc., Cb. and on basis of <b>A</b> /Trba. in m. 212 and <b>A</b> /Fl., Ob., Clar., Fag., Cor., Viol. I, II, Vle., Vc., Cb. in mm. 213–14.	224	Pf.	In <b>EP</b> , staccato dot on note 1 missing and <b>f</b> instead of <b>fz</b> . We follow the definitive version in <b>E</b> , <b>EO</b> : staccato dot on note 1 as in Ob., Clar., Fag., Cor. I, II, Trba., Viol. I, Vc., Cb. (staccato dot in <b>EO</b> /Viol. I missing) and <b>fz</b> as in Viol. I, Vc., Cb. (In <b>A</b> , staccato dot in Ob., Clar. by Dvořák, staccato dot in Fag., Cor. I, II, Tba. added by Simrock's editor with lead pencil, staccato dot in Viol. I and Cb. missing and inconsistent accentuation with ^ instead of <b>fz</b> in Viol. I by Dvořák, then unified to <b>fz</b> in the definitive version in <b>E</b> , <b>EO</b> /Viol. I).
215	Pf.	In <b>EP</b> , <b>fz</b> instead of <b>fp</b> from Woodwinds and Cor. III, IV as given in <b>A</b> prior to revision. We follow the definitive version in <b>A</b> (s of <b>fz</b> overwritten in all instruments with <b>p</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Woodwinds, Cor. III, IV.	227–8	r.h.	In <b>EP</b> , < ends before the first quaver in both measures due to lack of space, in our edition, < ends before the last quaver according <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I.
216	Pf.	< begins in <b>EP</b> at the second semi-quaver as in <b>A</b> , <b>E</b> , <b>EO</b> /Strings, where the < cannot begin earlier since preceded by <b>f</b> at the first semiquaver. In our edition < begins at the first semiquaver on basis of <b>A</b> , <b>E</b> /Woodwinds, Cor. III, IV and <b>EO</b> /Fl., Ob. I, Clar., Fag. II, Cor. III (in <b>EO</b> /Ob. II, Fag. I, Cor. IV < begins at end of m. 215), since in <b>EP</b> Dvořák did not set <b>f</b> at the first semiquaver, deciding evidently to follow here the dynamics of the wind instruments.	227–9	l.h.	In <b>EP</b> , ^ under note 1–2 in m. 227, note 1–4 in m. 228 and note 1–2 in m. 229; in our edition, staccato dots as in <b>A</b> (staccato dots in mm. 227–8 by Dvořák, staccato dots in m. 229 added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Vc., Cb. It is, however, possible that Dvořák intended here a particular accentuation for the piano divergent from the definitive version in his full score, so that an alternative marking as in <b>EP</b> is also plausible.
221–3	l.h.	In <b>EP</b> , > at note 2–6 in m. 221, at note 2, 3 in m. 222 and at note 1 in m. 223, probably due to a careless levelling of the markings on basis of mm. 219–20 and following the version before revision in <b>A</b> /Ob., Clar., m. 223 (here all > struck and replaced by staccato dots by Simrock's editor with lead pencil). In our edition, staccato dots instead of > as in the definitive version in <b>A</b> (staccato dots partly added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Ob., Clar., Fag., Cor. I, II, Trba., Vc., Cb.	230	Solo	Beginning of < in <b>A</b> at note 4, in <b>E</b> between note 1 and 2, in <b>ES</b> and <b>EP</b> at note 3, as probably intended by Dvořák. We follow therefore <b>ES</b> , <b>EP</b> . Slur from note 2 to note 6 missing in <b>E</b> . Our edition gives the slur according to <b>A</b> and <b>ES</b> and on the basis of m. 229.
223	r.h.	In <b>EP</b> , > on the last four quavers, probably following the version before revision in <b>A</b> /Ob., Clar. (here all > struck and replaced with staccato dots by Simrock's editor with lead pencil). In our edition, no accents and no staccato dots as in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I.	230	l.h.	In <b>EP</b> , ^ on note 1–3 from Vc., Cb. as given in <b>A</b> prior to revision (^ struck and replaced with > by Simrock's editor with lead pencil, then changed to staccato dots in <b>E</b> , <b>EO</b> on basis of mm. 227–9). Our edition follows the definitive version in <b>E</b> , <b>EO</b> /Vc., Cb.
223	l.h.	Staccato dots at note 2–3 missing in <b>EP</b> as in the version before revision in <b>A</b> /Ob., Clar., Fag., Cor. I, II, Trba., Vc., Cb.;	231	l.h.	^ on note 1 in <b>EP</b> not accepted since not present in <b>A</b> , <b>E</b> , <b>EO</b> /Vc., Cb. and since similar accents ^ in the previous measure have been struck by Simrock's editor with lead pencil in the definitive version.





		edition, <i>cresc.</i> as given in the definitive version in <b>A</b> ( <i>cresc.</i> in Ob, Cor. I, II by Dvořák in thinner ink, in Clar., Fag. I by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Ob., Clar., Fag. I, Cor. I, II.			
		<b>f</b> at note 1 in l.h. missing in <b>EP</b> as in <b>A</b> /Vc., Cb. prior to revision, added in our edition on basis of the definitive version in <b>A</b> ( <b>f</b> added in Vc., Cb. with thinner ink by Dvořák), <b>E</b> , <b>EO</b> /Strings.	252	Solo	Position of <i>dim.</i> inconsistent in the sources. In <b>A</b> at note 3, in <b>E</b> at note 10, in <b>ES</b> at note 11, in <b>EP</b> at note 12. We follow <b>E</b> , but the position in the other sources is also plausible.
237	l.h.	In <b>EP</b> , note 2–3  from the version before revision in <b>A</b> /Cor. I, II (still decipherable under the definitive version in <b>A</b> /Cor. I, II). We follow the definitive notation in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II also on basis of m. 235 (there last note also crotchet instead of quaver). For the different markings (> instead of ^) see the annotation to mm. 236, 237, 238 above.	252	Pf.	<b>fp dim.</b> <b>pp</b> missing in <b>EP</b> , given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Cor. III, IV. It is, however, possible that Dvořák intended to omit the markings since they are not appropriate for the piano. We nonetheless give the markings to enable the pianist have a sense of the orchestral part.
238	l.h.	In <b>EP</b> ,  from the version before revision in <b>A</b> /Cor. I, II (still decipherable under the definitive version in <b>A</b> /Cor. I, II). We follow the definitive notation in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II. For the different markings (staccato dots and > instead of ^) see the annotation to mm. 236, 237, 238.	254	r.h.	Lower voice in <b>EP</b> without slurs as partly given in <b>A</b> /Clar. I prior to revision (first slur missing here), both slurs given in our edition on basis of the definitive version in <b>A</b> (first slur added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Clar. I.
238, 239	Pf.	<b>f</b> at note 1 missing in <b>EP</b> as in <b>A</b> /Clar., Fag. prior to revision, added in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Wind instruments (m. 238, <b>f</b> in Clar., Fag. added by Simrock's editor with lead pencil) and in <b>A</b> , <b>E</b> , <b>EO</b> /Strings (m. 239).	255–6	Pf.	< in m. 255, > in m. 256 and slurs for the last triplet of m. 256 (inner voices) missing in <b>EP</b> , given in our edition on basis of the definitive version in <b>A</b> (< and > probably already present in the version prior to revision, slurs for the triplets added later by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fl. I, Ob. I, Clar.
243–7	Pf.	In <b>EP</b> , ^ on all crotchets as given in <b>A</b> /Cor. III, IV, Trba., Viol. I, II prior to revision (in Cor. III, IV, Trba., Viol. I, II ^ struck and replaced with > by Simrock's editor with lead pencil; in the other instruments, missing > inserted by Simrock's editor with lead pencil); in our edition, > as in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Tutti.	255–6	r.h.	In <b>EP</b> , one slur from note 3 in m. 255 to note 2 in m. 256 from Fl. I as given in <b>A</b> prior to revision, in our edition two slurs as in the definitive version in <b>A</b> (single slur over both measures divided by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fl. I.
246	Pf.	‡ before <i>b</i> missing in <b>EP</b> (evidently deemed unnecessary after the new bar line), given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> to avoid misunderstandings.	257–8	Pf.	<b>pp</b> missing in <b>EP</b> , added in our edition at note 2 as given in the definitive version in <b>A</b> /Fl. I, Ob. I, Clar. ( <b>pp</b> between note 2 and note 3 in Fl. I moved to before note 2 by Simrock's editor with lead pencil, <b>pp</b> after note 1 in Ob. I relocated to note 2 by Simrock's editor with lead pencil, <b>pp</b> at beat 2 in Clar. I added later by Dvořák in thinner ink), <b>E</b> , <b>EO</b> /Fl. I, Ob. I, Clar.
250–51	r.h.	In <b>EP</b> , all notes with ^ without any other marking, probably due to a misinterpretation of the accents > which Dvořák set slightly vertically in <b>A</b> /Cor. III, IV prior to revision and to a careless levelling of Dvořák's differentiation between staccato dots and accentuation with > in the definitive version in <b>A</b> /Cor. III, IV (rewrit-			In <b>EP</b> , single slur over the whole bar in r.h. in m. 258, divided in our edition in two slurs, one for the upper voice and one for the lower voice in r.h. on basis of the separated slurring of Fl. and Ob. in <b>A</b> , <b>E</b> , <b>EO</b> and following the corresponding separation of the beam direction in both voices in <b>EP</b> .
					The notation of l.h. in <b>EP</b> does not cor-

respond in all notes to the corresponding part of Clar. in **A**, **E**, **EO**. We nonetheless retain the version of **EP** here, presuming an intentional change of the orchestral notation in the piano part (prolonging the *c'* to make the piano part sound fuller). A possible alternative reading of the l.h. that more closely approximates the orchestral score would be:



- 259–60 Solo Position and length of < inconsistent in the sources, but probably intended by Dvořák to begin at note 1 in m. 259 as in **E**, **EP**, and to end before beat 3 as in **A**, **ES**. In our edition, < begins at note 1 in m. 259 as in **E**, **EP**, and ends before beat 3 including the  $\sim$  as in **A**, **ES**.
- 260 Pf., Solo In **EP**, > from the last triplet in m. 260 until note 1 in m. 261. We set > as evidently intended by Dvořák according to **A**/Fl. I, **E**/Fl. I, Ob. I (Vc. lacks > here), **ES** and **EO**/Ob. I.
- 260 r.h. In **EP**, tie from note 2 to note 3 in the lower voice (*bb''*) probably due to a careless levelling with the tie in the solo violin voice, not accepted in our edition on basis of **A**, **E**, **EO**/Ob. I.
- 261–2 Pf. In **EP**, *dim.* at note 1 missing due to the continuation of the > from the previous measure (see previous annotation), and **pp** instead of **p** at beat 4 from Fl. I as given in **A** prior to revision; in our edition, we add *dim.* in l.h. as given in **A**, **E**, **EO**/Fag., replace **pp** with **p** at beat 4 in r.h. according to the definitive version in **A** (first **p** of the **pp** in Fl. I struck by Simrock's editor with lead pencil), **E**, **EO**/Fl. I, and insert the slur implied in the upper voice in l.h. as given in **A**, **E**, **EO**/Vc. The prolongation of *c* in l.h. from the last crotchet in m. 260 through m. 261 and until the first crotchet in m. 262 is not given in any orchestral part in **A**, **E**, **EO**, but seems to have been added intentionally in **EP**, as with the similar prolongation of the *c'* in mm. 257–8 (see the corresponding annotation), in order to make the piano part sound fuller. Therefore, in our edition we leave the prolongation as in **EP**, contrary to the orchestral part in **A**, **E**, **EO**. A possible alternative part of l.h. closer to the orchestral score would be:



- 263 Pf. In **EP**, *espress.* without dynamic markings; in our edition, we give both **p** in r.h. and **pp** in l.h. to maintain the differentiation between main voice and accompaniment as given in **A**, **E**, **EO**/Ob. I, Viol. I, II, Vle. (*espressivo* without abbreviation as given in **A**).
- In **EP**, slur in the inner voice from r.h. to l.h. missing as in the version before revision in **A**/Fl. I, added in our edition according to the definitive version in **A** (slur added by Simrock's editor with lead pencil), **E**, **EO**/Fl. I.
- 265 r.h. In **EP**, slur ends at the last note of the bar as given in **A**/Ob. I prior to revision; in our edition, slur extended until the next bar (beginning of the next movement) according to the definitive version in **A** (slur extended in Ob. I by Simrock's editor with lead pencil), **E**, **EO**/Ob. I.

### [III] Adagio ma non troppo



- 1 In **A**, tempo *Andante con moto/Andante* struck and substituted with *Adagio ma non troppo* by Dvořák and Simrock's editors. In **E**, **ES**, **EP**, **EO** definitive tempo *Adagio ma non troppo*.
- 1 r.h. Slur to note 1 in the upper voice (from the previous movement) missing in **EP** as in **A**/Ob. I prior to revision; added in our edition according to the definitive version in **A** (slur extended in Ob. I by Simrock's editor with lead pencil), **E**, **EO**/Ob. I.
- 1–2 r.h. Slur over both measures in the lower voice missing in **EP**, added in our edition as given in **A**, **E**, **EO**/Vle and on basis of the same slur in the lower voice in l.h.
- 5–6 r.h. Slur from note 1 to note 2 in m. 5 in the upper voice and over mm. 5 and 6 in the lower voice missing in **EP**, added in our edition according to **A**, **E**, **EO**/Fag. Slur in the lower voice, however, not given over each measure, but over both measures on basis of the same slur in l.h. (see the next annotation below).
- 5–8 l.h. In **EP**, slur in the lower voice from note 1 in m. 5 until note 2 in m. 7 as given in **A**/Vc prior to revision. We follow the definitive version in **A** (slur from m. 5 until m. 7 divided into two slurs by Simrock's editor with lead pencil), **E**, **EO**/Vc.: first slur from note 1 in m. 5 until the last note in m. 6 and second slur from note 1 in m. 7 until the last note in m. 8.
- 6 Solo < ends in **E** at note 3. We follow **A** and extend < to note 5.



7	r.h.	Slur in the lower voice missing in <b>EP</b> , but evidently implied by the slur in the upper voice, therefore added in our edition as given in <b>A</b> , <b>E</b> , <b>EO/Vle</b> .	16	Solo	misunderstandings), <b>E/Fl.</b> , <b>Ob. II</b> , <b>Clar. I</b> and <b>EO/Fl. I</b> , <b>Ob. II</b> (in <b>EO/Clar. I</b> $\lessgtr$ over the entire bar).
8–9	r.h.	In <b>EP</b> , slur in the upper voice until the last note of m. 8 from <b>Fag.</b> as given in <b>A</b> prior to revision, in our edition until note 1 in m. 9 as given in the definitive version in <b>A</b> (slur until the last note of m. 8 extended later until note 1 in m. 9 by Dvořák), <b>E</b> , <b>EO/Fag. I</b> .	17	Pf.	$\lessgtr$ begins in <b>E</b> at the main note (note 5). We include the <i>Vorschlag</i> in the $\lessgtr$ as given in <b>A</b> , <b>ES</b> , <b>EP</b> .
8, 9	r.h.	In <b>EP</b> , slur missing in the lower voice in m. 8 (but evidently implied by the slur in the upper voice) and slur from note 1 to note 4 in m. 9 from <b>Vle.</b> as given in <b>A</b> prior to revision. We add the first slur until note 1 in m. 9 and set the second slur from note 2 to note 4 in m. 9 as given in the definitive version in <b>A</b> (first slur extended in <b>Vle.</b> until note 1 in m. 9 by Simrock's editor with lead pencil, second slur cancelled and set from note 2 to note 4 by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Vle</b> .	19	Pf.	In <b>EP</b> , $\lessgtr$ from beat 2 until bar end instead of <i>dim.</i> at the beginning of the bar, probably due to lack of space. We replace $\lessgtr$ in our edition with <i>dim.</i> from note 1 as given in <b>A</b> , <b>E</b> , <b>EO/Fl.</b> , <b>Ob. II</b> , <b>Clar. I</b> (in <b>EO/Ob. II</b> , <b>Clar. I</b> <i>dim.</i> from the second beat) and on basis of the same <i>dim.</i> in <b>Solo</b> . Slurs in the inner voices missing in <b>EP</b> , but implied under the slurred upper voice; therefore, slurs in inner voices given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Fl. II</b> , <b>Ob. II</b> .
10	l.h.	Slur from note 1 to note 3 missing in <b>EP</b> , but evidently implied by the slur over the whole bar in r.h., therefore added in our edition as given in <b>A</b> , <b>E</b> , <b>EO/Vc</b> .	20	Solo	Slurs in the lower voices of r.h. and l.h. missing in <b>EP</b> , but evidently implied under the slurred upper voices, therefore added in our edition as given in <b>A</b> , <b>E</b> , <b>EO/Fl. II</b> , <b>Clar. I</b> .
11	r.h.	Slur in the lower voice missing in <b>EP</b> due to lack of space over the $\lessgtr$ , added in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Vle</b> .	21	Pf.	$\lessgtr$ begins in <b>A</b> , <b>E</b> after beat 1, but was probably intended by Dvořák to begin at beat 1 parallel to <b>Fl.</b> and <b>Ob.</b> We therefore follow <b>ES</b> . <b>pp</b> missing in <b>EP</b> , added in our edition as given in the definitive printed version in <b>E</b> , <b>EO/Fl.</b> , <b>Ob.</b> (in <b>A/Fl.</b> , <b>Ob.</b> : <b>p</b> ).
14	Pf.	$\lessgtr$ in <b>EP</b> missing as in the version before revision in <b>A/Ob. I</b> , added in our edition as given in the definitive version in <b>A</b> ( $\lessgtr$ added in <b>Ob. I</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob.</b> , <b>Vle.</b> , <b>Vc</b> .	23, 27	Pf.	In <b>EP</b> , <b>pp</b> in m. 23 and <b>mf</b> in m. 27; we differ between r.h. ( <b>p</b> and <b>mf</b> ) and l.h. in <b>pp</b> to maintain the differentiation between melody and accompaniment as given in <b>A</b> , <b>E</b> , <b>EO/Fl. I</b> , <b>Ob. I</b> , <b>Clar.</b> , <b>Cor. I</b> , <b>Viol. I, II</b> , <b>Vle.</b> , <b>Vc</b> .
14–15	r.h.	Slur from note 1 in m. 14 to note 1 in m. 15 in the lower voice missing in <b>EP</b> , given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Clar. I</b> .	23, 27	r.h.	Slur extended in <b>EP</b> until note 1 of the next bar, probably due to the unclear ending of the slur in <b>A/Fl. I</b> . However, the slur is evidently intended by Dvořák in both measures not to be extended until the next bar, as then given in the definitive print version in <b>E</b> , <b>EO/Fl. I</b> . In our edition, we therefore follow <b>E</b> and <b>EO/Fl. I</b> .
15	Solo	Beginning of $\lessgtr$ in <b>E</b> , <b>EP</b> at note 1, in <b>ES</b> at note 2. We follow <b>A</b> , where $\lessgtr$ begins at note 4 parallel to the $\lessgtr$ in <b>Fl.</b> , <b>Ob. II</b> and <b>Clar. I</b> .	27	r.h.	$\lessgtr$ in <b>EP</b> from note 3, in our edition from note 5, as clearly intended and marked by Simrock's editor with blue crayon in <b>A/Fl. I</b> and then given in the definitive version in <b>E</b> , <b>EO/Fl. I</b> .
15–16	Pf.	$\lessgtr$ in <b>EP</b> over the entire bar probably due to a careless levelling of the markings in <b>A/Fl.</b> , <b>Ob. II</b> , <b>Clar. I</b> (probably following the $\lessgtr$ over the entire bar in m. 10–11); in our edition, $\lessgtr$ as clearly intended by Dvořák in <b>A</b> (no $\lessgtr$ or $\lessgtr$ starts at the beginning of the bar; rather, they always begin in the middle of the bar) and as given in the definitive version in <b>A</b> (end of $\lessgtr$ slightly over m. 15 in <b>Fl.</b> struck by Simrock's editor with lead pencil to avoid	29	Solo	$\lessgtr$ in <b>E</b> from note 4 to note 10, in <b>A</b> from note 7 (probably due to lack of space) to note 11, in <b>EP</b> from note 2 to note 12. We follow <b>ES</b> : $\lessgtr$ from note 5 to note 12 corresponding to the ascending line of the figuration, as presumably intended by Dvořák in <b>A</b> .




		<p> <math>\rhd</math> in <b>E</b> from note 14 to note 17, in <b>A</b> from note 14 (probably due to lack of space) to note 17, in <b>EP</b> from note 12 to note 17. We follow <b>ES</b>: <math>\rhd</math> from note 13 to note 17 corresponding to the descending line of the figuration, as presumably intended by Dvořák in <b>A</b>. </p>			
31	Solo	<p> In <b>E</b>, <b>EP</b> <i>cresc.</i> instead of <math>\ll</math> as in <b>A</b>, <b>ES</b>, probably due to a careless modification of Dvořák's original notation to avoid two <math>\ll</math> in mm. 31 and 32. We follow <b>A</b>, <b>ES</b> and retain the double <math>\ll</math> in mm. 31 and 32 as originally intended by the composer. </p>			
32, 33	Pf.	<p> In <b>EP</b>, <i>pp</i> at note 1 in m. 32 as given in <b>A</b>, <b>E</b>, <b>EO</b>/Strings (corresponding to the notation in l.h.). An alternative with <i>dim.</i> in m. 32 and <i>pp</i> in m. 33 following in <b>A</b>, <b>E</b>/Woodwinds (corresponding to the notation in r.h.) is also possible here. </p>			
33	Solo	<p> <math>\rhd</math> under the undecuplet missing in <b>E</b>, <b>ES</b>, <b>EP</b>. In <b>A</b>, <math>\rhd</math> under the undecuplet very close to the figuration beam (for this reason probably overlooked by the printer) and only to note 16 due to lack of space. We follow <b>A</b> and add <math>\rhd</math> to note 18 as evidently intended by Dvořák. </p>			
34–5	r.h.	<p> Slurs in the lower voice missing in <b>EP</b>, but evidently implied under the slur in the upper voice. We add them in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Vle. </p>			
35	Pf.	<p> <math>\ll</math> in <b>EP</b> from note 1 due to the unclear beginning of <math>\ll</math> after note 1 in <b>A</b>/Viol. I, Vle., Vc., Cb. However, none of the orchestral instruments in <b>A</b> has <math>\ll</math> beginning at note 1 as given in <b>EP</b>. Therefore, <math>\ll</math> begins in our edition at note 2 as in the definitive version in <b>E</b>, <b>EO</b>/Viol. I, Vle., Vc. </p>			
36	Pf.	<p> <i>pp</i> missing in <b>EP</b> due to lack of space after the <math>\rhd</math> until bar end, added in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Viol. I, II, Vle., Vc. </p>			
38	Pf.	<p> Staccato dot on note 1 missing in <b>EP</b> as in <b>A</b>/Fl. before revision, added in our edition according to the definitive version in <b>A</b> (staccato dot added in Fl. by Simrock's editor with lead pencil), <b>E</b>, <b>EO</b>/Fl. and on basis of <b>A</b>, <b>E</b>, <b>EO</b>/Ob. </p> <p> Second slur in r.h. and slur in l.h. missing in <b>EP</b>, added in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Viol. I, II, Vc., Cb. It is, however, possible, though less probable, that the second slur in r.h. has been omitted in <b>EP</b> according to <b>A</b>/Cor. I, II, where both notes, notated one octave </p>			
			39	Pf.	<p> lower than in <b>EP</b> and in <b>A</b>/Viol. I, are separated and accentuated with <math>\rhd</math>. </p> <p> In <b>EP</b>, slur in the upper voice in r.h. missing as in <b>A</b>/Ob. I prior to revision, added in our edition according to the definitive version in <b>A</b> (slur over mm. 39 and 40 in Fl. divided into two slurs by Simrock's editor with lead pencil, slurs over m. 39 and over m. 40 in Ob. I added by Simrock's editor with lead pencil), <b>E</b>, <b>EO</b>/Fl., Ob. I. </p> <p> In <b>EP</b>, slur in the lower voice in r.h. missing, added in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Viol. I. It is, however, possible, though less probable, that the slur in r.h. has been omitted in <b>EP</b> according to <b>A</b>/Cor. II, where both notes, notated one octave lower than in <b>EP</b> and in <b>A</b>/Viol. I, are not slurred. </p> <p> In <b>EP</b>, <math>\rhd</math> instead of <math>\wedge</math> in l.h. due to a careless levelling of Dvořák's markings in <b>A</b>/Vc., Cb. We restore the original accent <math>\wedge</math> as given in <b>A</b>, <b>E</b>, <b>EO</b>/Vc., Cb. </p>
			40	Pf.	<p> Staccato dot on note 1 missing in <b>EP</b> as in the version before revision in <b>A</b>/Clar. I, added in our edition according to the definitive version in <b>A</b> (staccato dot added in Clar. I by Simrock's editor with lead pencil), <b>E</b>, <b>EO</b>/Clar. I and on basis of <b>A</b>, <b>E</b>, <b>EO</b>/Fag. I, Viol. I. </p> <p> Slur in the lower voice of r.h. missing in <b>EP</b>, but implied under the slur for the upper voice, therefore added in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Clar. I, Fag. I, Viol. I. </p> <p> Slur from note 3 to note 5 in l.h. missing in <b>EP</b>, but implied under the slur for the upper voice in r.h., therefore added in our edition as given in <b>A</b>, <b>E</b>, <b>EO</b>/Fag. I, Vle. </p> <p> <i>dim.</i> in <b>EP</b> directly after note 1 due to lack of space at beat 2, in our edition from beat 2 as evidently intended in <b>A</b> and realized in <b>E</b>, <b>EO</b>/Fl., Ob. I, Clar. I, Fag., Cor., Strings. </p>
			41	Pf.	<p> In <b>EP</b>, <i>ff trem.</i>, probably due to a careless levelling of the various dynamics in the tutti (<i>f</i> in Fl., Ob., Clar., <i>f</i> in Fag., Cor. I, II, Timp., Viol. I, Vc., Cb., <i>fp</i> in Viol. II, Vle.). In our edition, <i>fp</i> on basis of Viol. II and Vle. in <b>A</b>, <b>E</b>, <b>EO</b>, to which the tremolo in the piano part corresponds, and <i>trem.</i> omitted since redundant. </p>
			42	Pf.	<p> In <b>EP</b>, <math>\rhd</math> from note 1 until the end of beat 2, in our edition <i>dim.</i> as given in the definitive version in <b>A</b> (<i>dim.</i> added </p>

43	l.h.	in Viol. II, Vle. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Viol. II, Vle., Vc., Cb. <b>p</b> in <b>EP</b> over note 2 of the tremolo in l.h. evidently referred to l.h. Also on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Fag., Vc., Cb. we set it under note 1 in l.h. to avoid a confusion with the <b>f</b> for r.h.	49–50	r.h.	note 3 is notated pizzicato in <b>A</b> , <b>E</b> , <b>EO</b> /Cb. and pizzicato notes in <b>EP</b> are otherwise always expressed with staccato dots.
45	Pf.	In <b>EP</b> , $\text{<}$ from note 2 until bar end, replaced in our edition with <i>cresc.</i> beginning parallel to the $\text{<}$ in the solo violin as given in the definitive version in <b>A</b> ( <i>cresc.</i> added in Vle. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Viol. II, Vle., Vc., Cb. In <b>EP</b> , > on note 1, 2 in r.h. due to a careless levelling of ^ in <b>A</b> /Cor. I (the thinner ^ by Dvořák has been overwritten in both notes by Simrock's editor with lead pencil to avoid misunderstandings). We restore ^ as given in all other sources ( <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I). In <b>EP</b> , note 1 in l.h. mistakenly <i>Fb'</i> instead of <i>Ab'</i> , corrected in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Vc., Cb.	51, 52	r.h.	In <b>EP</b> , last <i>bb'</i> in the upper voice (corresponding to <b>A</b> , <b>E</b> , <b>EO</b> /Clar. I) prolonged until m. 50 since more appropriate for the piano accompaniment. Slurs missing in <b>EP</b> , added in our edition according to the definitive version in <b>A</b> (slur over mm. 51 and 52 in Vle. added in thinner ink by Dvořák), <b>E</b> , <b>EO</b> /Cor. I, II, Vle. and on basis of <b>EP</b> , l.h., m. 52 (slur over the whole measure, see annotation to mm. 52, 54 below).
46	l.h.	$\text{<}$ missing in <b>EP</b> due to lack of space, given in our edition according to <b>A</b> , <b>E</b> , <b>EO</b> /Vc., Cb. and on basis of the $\text{<}$ in Solo.	52, 54	l.h.	In <b>EP</b> , slur from note 1 to note 3 from Vc. as given in <b>A</b> prior to revision, we follow the definitive version in <b>A</b> (slurs began in both measures in Vc. between note 1 and note 2, Simrock's editor marked them unequivocally from note 2 with lead pencil), <b>E</b> , <b>EO</b> /Vc. $\text{<}$ in <b>E</b> , <b>EP</b> from note 1, in <b>ES</b> from note 2. We follow <b>A</b> , since Dvořák clearly put $\text{<}$ under the second figuration from note 4 parallel to the $\text{<}$ in Cor. and Vle.
46, 47	r.h.	In <b>EP</b> , slur over the triplet as grouping mark for the triplet with rest; in our edition, we use square brackets as grouping mark for the triplet in order to avoid confusion with slur according to <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, where the triplet has staccato dots without slur (except for the triplet in <b>A</b> /Cor. I, m. 46, where the slur is evidently intended by Dvořák as grouping mark).	53	Solo	$\text{<}$ in <b>EP</b> until note 3; in our edition, $\text{<}$ ends before note 3 as clearly given in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II, Vle.
47	Pf.	<i>dim.</i> missing in <b>EP</b> due to lack of space, given in our edition as in the definitive version of <b>A</b> ( $\text{>}$ overwritten with <i>dim.</i> in Vc., Cb. and cancelled by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Viol. II, Vle., Vc., Cb.	53	r.h.	<b>pp</b> missing in <b>EP</b> , added in our edition as given in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II, Vle.
48	Solo	<i>dim.</i> in <b>E</b> , <b>EP</b> from note 1, but in <b>A</b> , <b>ES</b> clearly from note 3. We therefore follow <b>A</b> , <b>ES</b> , since <b>E</b> , <b>EP</b> are probably a careless levelling of Dvořák's intention.	54	Pf.	Slurs of the inner voice missing in <b>EP</b> , but evidently implied under the slur in the upper voice. We therefore give both slurs in our edition on basis of the definitive version in <b>A</b> (first slur added in Fag. I by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fag. I.
48	Pf.	In <b>EP</b> , <b>pp</b> at beat 2, replaced in our edition with <b>p</b> on basis of the definitive version in <b>A</b> ( <b>p</b> added in Clar. by Simrock's editor in lead pencil), <b>E</b> , <b>EO</b> /Clar., Fag. and on basis of the same passage in <b>EP</b> , m. 64.	55, 56	r.h.	$\text{<}$ ends in <b>EP</b> directly before note 2 of m. 56, in our edition at note 1 as clearly indicated by Dvořák in <b>A</b> /Vc. and then given in the definitive version in <b>E</b> , <b>EO</b> /Vc.
49	Solo	$\text{>}$ from note 1 to note 4 in <b>E</b> , <b>EP</b> . We follow <b>A</b> , <b>ES</b> : no $\text{>}$ as in Clar., Fag., Vc., Cb.	59	Pf.	In <b>EP</b> , <i>marcato</i> over the first beat and $\text{>}$ covering the first beat, followed by <b>p</b> at the beginning of the second beat. It is not clear if these markings, which do not correspond to the markings in <b>A</b> , <b>E</b> and <b>EO</b> , come from the version in <b>A</b> prior to revision, since the erased part of Viol. I in <b>A</b> is no longer decipherable. On basis of the same passage in m. 43, we follow the markings in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> : $\text{>}$ not accepted, <b>p</b> at beat 1, then <i>marcato</i> and <b>f</b> refer to r.h. (Cor. I, II).
49	l.h.	Staccato dot at note 3 in the lower voice missing in <b>EP</b> , added in our edition since			The markings given in <b>EP</b> , though not supported by any other sources, none-

59, 61	Solo	theless remain a possible alternative. In <b>E</b> , note 1 and note 2 with beam, clearly inconsistent with the notation without beam in mm. 43, 45. We restore Dvořák's consistent notation without beam as given in <b>A</b> , <b>ES</b> , <b>EO</b> .			
61	Pf.	In <b>EP</b> , <b>f</b> at note 1 but accents in r.h. and <i>cresc.</i> missing. On basis of the same passage in m. 45, we follow the markings in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> : we omit <b>f</b> and add ^ in r.h. and <i>cresc.</i> from the second beat.	67	Solo	m. 65 according to the definitive version in <b>A</b> , <b>E</b> /Clar., Fag. and on basis of the same passage in <b>EP</b> , mm. 48–9. ^ on note 4, 8 missing in <b>E</b> , <b>ES</b> , <b>EP</b> , but clearly notated by Dvořák in <b>A</b> as continuation of the accentuation in mm. 65–6 through m. 67.
62	Solo	Dashes on the last two notes of the triplet missing in <b>E</b> , added in our edition according to <b>A</b> , <b>ES</b> and on the basis of the same notation in mm. 61 and 63 (in <b>EP</b> careless levelling to dots).	68–9	Pf.	In <b>EP</b> , <b>pp</b> at the beginning of m. 68 instead of m. 69, probably due to a confusion of the <b>pp</b> in Strings in m. 69 with the <b>p</b> in Cor. I, II in m. 68 in <b>A</b> . In our edition, <b>p</b> in m. 68 and <b>pp</b> in m. 69 on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II (m. 68) and Strings (m. 69).
62–4	Pf.	In <b>EP</b> , <b>mf</b> in m. 62 and <i>dim.</i> in m. 64 missing as in <b>A</b> /Cor. I, Cb. prior to revision, added in our edition according to the definitive version in <b>A</b> (in Cor. I <b>mf</b> added by Dvořák in thinner ink, in Cb. > struck and replaced with <i>dim.</i> by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Cor. III, Viol. II, Vle., Vc., Cb. The upper voice in r.h. is written in <b>EP</b> one third lower than in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. III:	73	Solo	Fingerings by Joseph Joachim on note 2 and 7 missing in <b>E</b> , given in our edition according to <b>ES</b> .
			75	Pf.	In <b>EP</b> , <b>f</b> > until bar end from Strings as given in <b>A</b> prior to revision, replaced in our edition with <b>mf</b> and <i>dim.</i> on basis of the definitive version in <b>A</b> (the inconsistent notation has been unified here by Simrock's editor with lead pencil as follow: in Strings <b>m</b> added to <b>f</b> ; in Fl. <b>sf</b> overwritten with <b>mf</b> , over all instruments <b>mf dim.</b> with the indication "überall (außer Solo Violine)" ["everywhere (except solo violin)"]) and on basis of the definitive print version in <b>E</b> /Fl., Clar., Strings. (In <b>EO</b> /Clar., Strings <b>mf</b> as in the definitive version, but > as in <b>A</b> prior to revision).
		Since both versions are harmonically correct, it is possible that this happened by mistake (erroneous third-shift during the transcription of the part of a transposing instrument) or by a deliberate choice of the composer in order to create a variant. The version in <b>EP</b> is slightly easier to play on the piano, but it does not correspond to the definitive orchestral part by Dvořák. For practical purposes and since Dvořák evidently intended his piano part not as new independent accompaniment for the violin solo part, but as a reduction of the orchestral score, we restore in our edition the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Cor. III. However, a variant with the upper voice a third lower as in <b>EP</b> , presuming an exceptional, deliberate variation by Dvořák, is also conceivable. In this case, the prolongation of the <i>d</i> until the first semiquaver of the third beat in m. 62 must be omitted since it is derived from the version before revision in <b>A</b> /Cor. III (semiquaver erased by Dvořák in Cor. III).	75, 76	Solo	# over the first <i>tr</i> in m. 75 and ♯ over the second <i>tr</i> in m. 76 missing in all sources, but implied after the <i>f</i> ♯ (note 2) in m. 75 and the <i>b</i> ♯ (note 1, 4) in m. 76.
			75–6	r.h.	Tie in the lower voice missing in <b>EP</b> , given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Vle.
			83, 84	Pf.	In <b>EP</b> , < in m. 83 and > in m. 84, mistakenly taken from the solo violin part (< and > added here by Simrock's editor with blue crayon); in our edition, < only in m. 84 as given in the definitive orchestral score in <b>A</b> , <b>E</b> , <b>EO</b> /Strings.
64–5	Pf.	In <b>EP</b> , slurs from the first semiquaver in m. 64 to the crotchet in m. 65; in our edition, slurs only to the last semiquaver in	85	r.h.	In <b>EP</b> :  . Our notation follows Dvořák's notation in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. II.
			86	Pf.	In <b>EP</b> , <b>p</b> placed over r.h., <i>dim.</i> missing following the dynamic markings in <b>A</b> /Ob., Fag. and Cb. as given in <b>A</b> prior to revision. The notes of <b>EP</b> are clearly derived from Strings and not from Ob., Fag. Therefore, we follow here also for


		the markings the definitive version of <b>A</b> ( <i>dim.</i> added in Cb. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Strings.			Dvořák to cover the figuration from the demisemiquavers to end of measure in both instances.
86–7	Solo	In <b>E</b> , <b>EP</b> <i>dim.</i> under note 6 instead of <i>di-mi-nu-en-do</i> . We follow Dvořák's original marking as <i>dimi-nuendo</i> in <b>A</b> (and <b>ES</b> ), but put each syllable of the word at the beginning of each subsequent iteration of the sequence to express more precisely the gradual decrease in dynamics.	100	Solo	In <b>A</b> ,  . We follow <b>E</b> , <b>ES</b> , <b>EP</b> , thus connecting the figuration with a second to the <i>d</i> in the next measure as in m. 98.
87	Pf.	In <b>EP</b> , $\text{>}$ from note 1 to note 3 over r.h. from <b>A</b> , <b>EO</b> /Strings. The definitive print version in <b>E</b> /Strings, however, has broken lines from the <i>dim.</i> in m. 86 until end of m. 87 instead of $\text{>}$ in order to avoid a repetition of $\text{>}$ after the $\text{>}$ in m. 85 and to agree with the parallel <i>di-mi-nu-en-do</i> in the solo violin part. In our edition, we follow the definitive print version authorised by Dvořák in <b>E</b> /Strings.	101	l.h.	In <b>EP</b> , <i>legato</i> from Clar. as given in <b>A</b> prior to revision; in our edition, no indication as in the definitive version in <b>A</b> ( <i>legato</i> in Clar. struck by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Clar.
		Staccato dots in l.h. missing in <b>EP</b> , given in our edition on basis of mm. 85–6.	102	Pf.	In <b>EP</b> , <i>fz</i> from Fl. I, Ob. I, Clar., Fag. I, Cor. II as given in <b>A</b> prior to revision; in our edition, <i>fp</i> as in the definitive version in <b>A</b> ( <i>fz</i> or <i>z</i> of <i>f</i> struck and replaced with <i>fp</i> or <i>p</i> in all instruments by Simrock's editor with lead pencil), <b>E</b> /Fl. I, Ob. I, Clar., Fag. I, Cor. II and <b>EO</b> /Fl. I, Ob. I, Fag. I, Cor. II. (in <b>EO</b> /Clar. I <i>fp</i> missing).
89	l.h.	Slur in the upper voice missing in <b>EP</b> , but evidently presumed under the slurred upper voice in r.h.; therefore, we give the slur in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Vle., Vc.	103	l.h.	<i>dim.</i> missing in <b>EP</b> from Ob. I, Clar., Fag. I, Cor. I, II as given in <b>A</b> prior to revision, added in our edition as given in the definitive version in <b>A</b> ( <i>dim.</i> added by Dvořák in thinner ink), <b>E</b> , <b>EO</b> /Ob. I, Clar., Fag. I, Cor. I, II.
91–2	l.h.	Slur in the upper voice missing in <b>EP</b> , but evidently presumed under the slurred upper voice in r.h.; therefore, given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Vle.	104	Pf.	<i>p</i> $\text{<}$ $\text{>}$ missing in <b>EP</b> , given in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I, II, Vle., Vc.
93	Pf.	$\text{<}$ begins in <b>EP</b> at note 3, in our edition at note 1 as evidently intended by Dvořák in <b>A</b> /Viol. I, II, Vle. and given in the definitive version in <b>E</b> /Viol. I, II, Vle. (in <b>EO</b> /Viol. I, II, Vle. inconsistent beginning of $\text{<}$ ).	105	Pf.	In <b>EP</b> , $\text{>}$ from note 1 to note 3 as given in <b>A</b> /Vle., Vc., Cb. prior to revision; in our edition, <i>dim.</i> from note 2 as in the definitive version in <b>A</b> ( <i>dim.</i> added in Strings, in Vc. over the previous $\text{>}$ , in thicker ink by Dvořák; $\text{>}$ struck by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Strings.
94–6	Pf.	In <b>EP</b> , <i>cresc.</i> in m. 95 from Strings as given in <b>A</b> prior to revision; in our edition, <i>fp</i> $\text{>}$ (m. 94), $\text{<}$ (m. 95), <i>fp</i> $\text{>}$ (m. 96) on basis of the definitive version in <b>A</b> ( <i>crescendo</i> struck by Simrock's editor with lead pencil, <i>fp</i> $\text{>}$ , $\text{<}$ , <i>fp</i> $\text{>}$ added over the first erased version by Dvořák, and completed and corrected by Simrock's editor with lead pencil where it was incomplete or inconsistent), <b>E</b> , <b>EO</b> /Strings.	111	Pf.	In <b>EP</b> , <i>ritard.</i> from note 1 and $\text{>}$ from note 1 to bar end; we replace $\text{>}$ with <i>dim.</i> and set <i>rit.</i> in the middle of the bar as in the definitive version in <b>A</b> ( <i>dim.</i> added in Trba. in thicker ink by Dvořák, <i>rit.</i> in the middle of the bar added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Trba.
97	r.h.	In <b>EP</b> , <i>p</i> missing; given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Fl. in order to differentiate the dynamics of the main voice and the accompaniment.	112–13	Pf.	In <b>EP</b> : 
98, 100	Solo	Beginning and end of $\text{<}$ under the solo figurations inconsistent in the sources, but evidently intended by			

		We follow the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> , <b>Clar. II</b> , <b>Trba.</b> , <b>Vle.</b> , <b>Vc.</b> (staccato dots added on basis of <b>EP</b> , mm. 108–12, 115–16 and 118); for the $\text{<}$ we follow <b>A</b> , <b>E</b> , <b>EO/Trba.</b> ( $\text{<}$ over m. 113) instead of <b>A</b> , <b>E/Ob. I</b> , <b>Clar. II</b> ( $\text{<}$ over m. 112–13) on basis of <b>EP</b> , m. 117. The indication <i>espress.</i> ( <i>espressivo</i> ) in <b>EP</b> is not present in any other sources, but could have been an intentional addition by Dvořák for the piano part in order to stress the importance of the passage. We omit it on basis of <b>EP</b> , m. 116, but it is possible that it was intended for the whole passage until m. 123.	119	r.h.	Staccato dots missing in <b>EP</b> , added in our edition on basis of <b>EP</b> , mm. 108–12, 115–16 and 118.
114	Pf.	In <b>EP</b> , staccato dots in r.h. missing and $\text{>}$ from note 2 under the upper voice in l.h. due to lack of space, in our edition $\text{>}$ from <i>fp</i> until end of bar according to in <b>A</b> , <b>E</b> , <b>EO/Fag.</b> , <b>Cor. I</b> , <b>II</b> , <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b> and staccato dots in r.h. on basis of <b>EP</b> , mm. 108–12, 115–16 and 118.	121	Pf.	$\text{<}$ $\text{>}$ missing in <b>A</b> , <b>EP</b> , given in our edition according to the definitive print version in <b>E</b> , <b>EO/Viol. I</b> , <b>Vle.</b>
115	Pf.	<i>pp</i> missing in <b>EP</b> , added in our edition as given in the definitive version in <b>A</b> ( <i>pp</i> in <b>Trba.</b> possibly added later by Dvořák in thicker ink), <b>E</b> , <b>EO/Fag.</b> , <b>Trba.</b> , <b>Cor. I</b> , <b>II</b> , <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b>	122–3	r.h.	In <b>EP</b> , slur in the lower voice from note 1 to note 5 in m. 123 due to lack of space; in our edition, slur from note 3 in m. 122 to note 5 in m. 123 as given in <b>A</b> , <b>E</b> , <b>EO/Fag. I</b> .
116	Pf.	<i>p</i> missing in <b>EP</b> from <b>Ob. I</b> , <b>Clar. II</b> as given in <b>A</b> prior to revision, added in our edition as given in the definitive version in <b>A</b> ( <i>p</i> in <b>Ob. I</b> , <b>Clar. II</b> added later by Dvořák in thicker ink), <b>E</b> , <b>EO/Ob. I</b> , <b>Clar. II</b> .	124–5	Pf.	$\text{<}$ in <b>EP</b> from note 3 (r.h.) in m. 124 to note 5 (r.h.) in m. 125 as given in <b>A/Fl. I</b> , <b>Ob. I</b> , <b>Clar.</b> prior to revision; in our edition, $\text{<}$ as given in the definitive version in <b>A</b> ( $\text{<}$ indicated for all instruments over <b>Fl. I</b> by Simrock's editor with lead pencil) <b>E/Fl. I</b> , <b>Ob. I</b> , <b>Clar.</b> (in <b>EO</b> inconsistent position of $\text{<}$ ).
			125	Solo	$\flat$ over mordent missing in all sources, but implied in the passage in <b>A</b> -flat major.
			126	Pf.	$\text{>}$ in <b>EP</b> from note 6 (r.h.) in m. 125 as in the version before revision in <b>A/Fl. I</b> , <b>Ob. I</b> , <b>Clar.</b> ; in our edition, from note 1 in m. 126 as given in the definitive version in <b>A</b> ( $\text{>}$ indicated for all instruments over the <b>Fl.</b> by Simrock's editor with lead pencil), <b>E</b> (in <b>EO</b> inconsistent position of $\text{<}$ ).
					In l.h., staccato dot missing in <b>EP</b> on note 1 in m. 126, added in our edition as given in <b>A</b> , <b>E</b> , <b>EO/Fag. I</b> and on basis of <b>EP</b> , m. 127.
			127	Pf.	<i>pp</i> missing in <b>EP</b> due to lack of space, given in our edition according to the definitive version in <b>A</b> , <b>E</b> , <b>EO/Fl. I</b> , <b>Ob.</b> , <b>Clar.</b>
117	Pf.	In <b>EP</b> :  We follow	129–31	r.h.	In <b>EP</b> , slur in the upper voice from note 1 to note 3 in m. 129 and from note 1 to note 3 in m. 130, missing slur in the lower voice in m. 130 and missing tie from note 3 in m. 130 to note 1 in m. 131 as given in <b>A/Ob.</b> , <b>Fag. I</b> prior to revision; in our edition, one slur from note 1 in m. 129 to note 1 in m. 131 in upper and lower voice and tie from note 3 in m. 130 to note 1 in m. 131 according to the definitive version in <b>A</b> (slur covering the three measures over <b>Ob. I</b> and <b>Fag.</b> and tie in <b>Ob.</b> written by Dvořák in thinner ink, slur covering the three measures added under <b>Ob. I</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob.</b> , <b>Fag. I</b> .
118	Pf.	the definitive version in <b>A</b> ( $\text{>}$ erased in <b>Trba.</b> , <b>Clar. II</b> by Dvořák), <b>E</b> , <b>EO/Ob. I</b> , <b>Clar. II</b> , <b>Trba.</b> (staccato dots added on basis of <b>EP</b> , mm. 108–12, 115–16 and 118). In <b>EP</b> , <i>pp</i> between r.h. and l.h. as given in <b>A/Clar. II</b> , <b>Fag.</b> prior to revision ( <i>pp</i> in <b>Clar. II</b> , <b>Fag.</b> struck and substituted with <i>p</i> by Simrock's editor with lead pencil, but retained for <b>Trba.</b> ) and $\text{>}$ over r.h. from beat 2 due to lack of space; in our edition, <i>pp</i> for r.h. (corresponding to <b>Trba.</b> ), <i>p</i> under l.h. (corresponding to <b>Clar. II</b> , <b>Fag.</b> , <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b> ) and $\text{>}$ between the staves from note 1 (corresponding to all instruments except <b>Trba.</b> ) on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> , <b>Clar. II</b> , <b>Fag.</b> , <b>Trba.</b> , <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b>	132–3	Pf.	Slurs missing in the inner voices in <b>EP</b> due to lack of space, added in our edition on basis of <b>EP</b> , mm. 128–31 and according to <b>A</b> , <b>E</b> , <b>EO/Viol. II</b> , <b>Vle.</b> , <b>Vc.</b>



134–5	Solo	◁ in E to note 2 in m. 135, in our edition to note 1 according to A, ES.			articulation in A/Fl. Ob., Clar., Fag., Cor., Viol. I, II, Cb., and slurs missing as in the version before revision in A/Vle., Vc., mm. 148–9; added in our edition as given in the definitive version in A (slurs covering the tremolo over the whole bar in Vle., Vc. added by Simrock's editor with lead pencil in mm. 148–9, some missing accents added by Simrock's editor with lead pencil), E, EO/Fl. Ob., Clar., Fag., Cor., Strings.
134–5	Pf.	In EP, ▷ in m. 134 not extended to note 1 in m. 135 and ▷ missing in m. 135 due to lack of space in m. 135; we follow the definitive version in A, E, EO/Fl., Fag.			
134–8	Pf.	Slurs missing in the inner voices in EP due to lack of space, added in our edition according to A, E, EO/Ob. I, Fag. and on basis of the same slurs in the upper voice in r.h.	149	Pf.	In EP, <i>dim.</i> as given in A/Fl., Clar., Fag., Viol. I, II, Vle., Cb. prior to revision (in all instruments overwritten with ▷ by Dvořák except for Fl., where Simrock's editor has struck the <i>dim.</i> under the system and added ▷ over the system with lead pencil, and added ▷ over Viol. I with the indication "überall" ["everywhere"] with lead pencil); in our edition, ▷ from the definitive version in A, E/Fl., Ob., Clar., Fag., Strings and EO/Ob., Vc. (in EO/Fl., Clar., Fag., Viol. I, II, Vle., Cb. <i>dim.</i> as in A prior to revision).
135–6	Solo	▷ in E from note 4 to end of m. 135, in ES, EP from note 5 (main note) in m. 135 to note 1 in m. 136. We follow A.			
136	Pf.	In EP, <i>p</i> missing and <i>dim.</i> from note 1 due to lack of space; our edition as in the definitive version in A, E, EO/Fl., Ob. I, Fag.			
139	Pf.	In EP, <i>cresc. molto</i> over r.h. due to lack of space under r.h., in our edition <i>molto cresc.</i> after <i>p</i> according to the definitive version in A (under Fag. <i>molto</i> added to the right of <i>cresc.</i> by Simrock's editor with lead pencil, under Cb. <i>molto cresc.</i> by Dvořák), E, EO/Fag., Vc., Cb.			
141	Pf.	<i>pesante</i> missing in EP as in the version before revision in A/Fl., Ob., Clar., Fag., Cor., Viol. I, II, Vle.; added in our edition as in the definitive version in A (added by Dvořák in ink under Cb. and by Simrock's editor in Fl., Ob., Clar., Fag., Cor., Viol. I, II, Vle. with lead pencil), E, EO/Fl., Ob., Clar., Fag., Cor., Strings.	151	r.h.	Tenuto on note 1 missing in EP as in the version before revision in A/Fl., Ob. I, Clar. II, Fag., Cor. I, II, Vle.; added in our edition as given in the definitive version in A (added in A/Fl., Ob. I, Clar. II, Fag. II, Cor. I, II, Vle. by Simrock's editor with lead pencil), E/Fl., Ob. I, Clar. II, Fag., Cor. I, II, Strings and EO/Fl. II, Ob. I, Clar. II, Fag., Cor. I, II, Strings (in EO/Fl. missing as in A prior to revision).
141–5	l.h.	In EP, ^ under all notes, probably due to a misunderstanding of the slightly vertical accent > in A/Cb. and on basis of the only accent ^ in A/Cor. I, II, m. 142 (later overwritten with > by Simrock's editor with lead pencil); in our edition > as in in the definitive version in A, E, EO/Cor. I, II, Vc., Cb.	155–6	Pf.	In EP, slur until note 1 in m. 156; in our edition, until end m. 155 as given in A, E, EO/Fag. I. In EP, ▷ over the r.h. and until note 1 in m. 156 due to lack of space; in our edition, set between the staves and extended until note 7 in Solo as evidently intended by Dvořák in A/Ob. and indicated by Simrock's editor with lead pencil in A/Fag., and then given in E, EO/Ob., Fag.
144	r.h.	In EP, slur from the three grace notes to note 2 as in the version before revision in A/Viol. I, extended to note 1 in our edition as in the definitive version in A (slur extended to note 1 in Viol. I by Simrock's editor with lead pencil), E, EO/Viol. I, II.	158–9	Pf.	In EP, ▷ in m. 159 instead of <i>dim.</i> from beat 2 in m. 158 from Viol. I, Vle., Cb. in A prior to revision; in our edition, <i>dim.</i> instead of ▷ as in the definitive version in A (in Viol. I and Vle. ▷ overwritten with <i>dimin.</i> by Dvořák in ink, in Cb. <i>dimin.</i> added before ▷ by Dvořák with ink, <i>dim.</i> added over Fl. by Simrock's editor with lead pencil), E/Fl., Ob. I, Fag., Viol. I, Vle., Vc., Cb. and EO/Fl., Ob. I, Fag. (in EO/Viol. I, Vle., Vc.,
146	Pf.	◁ missing in EP, given in our edition on basis of A, E, EO/Fl., Ob., Clar., Viol. I, II, Vle.			
147–8	r.h.	In EP, ^ over all notes from Viol. I, II as given in A prior to revision; in our edition, > as in the definitive version in A (^ in Viol. I, II overwritten by Dvořák with >), E, EO/Viol. I, II.			
147–50	l.h.	In EP, neither > nor tenuto mark at note 1 due to a careless levelling of the			

		Cb., both <i>dim.</i> from the definitive version and $\rhd$ from the version before revision in A).				$\rhd$ from note 9 corresponding to the descending line of the passage.
159	Solo	<i>dim.</i> in E from note 2. We follow A, ES, EP.	168	Pf.		$\rhd$ in EP missing as in the version before revision in A/Ob., Clar. (however, $\rhd$ present in Cor. II), added in our edition as given in the definitive version in A/Cor. II and in E, EO/Ob., Clar. I, Cor. II (in EO/Clar. II, erroneous $\ll$ instead of $\rhd$ ).
159	r.h.	In EP, note <i>f</i> in the lower voice missing, added in our edition in square brackets according to A, E, EO/Cor. I.	169	Pf.		In EP, <i>p</i> as given in the version before revision in A/Ob., Clar.; in our edition, <i>pp</i> as given in the definitive version in A (in Ob., Clar. <i>p</i> added to <i>p</i> and in Cor. I <i>pp</i> inserted by Simrock's editor with lead pencil), E/Ob., Clar., Cor. II.
159–60	Pf.	In EP, slurs until note 1 in m. 160 as given in A/Viol. I prior to revision, in our edition until bar end in m. 159 according to the definitive version in A (slur corrected in Viol. I by Simrock's editor with lead pencil), E, EO/Fl., Ob. I, Fag., Cor. I, Viol. I, Vle., Vc., Cb.	170	Pf.		In EP, <i>fs</i> from Fl. I, Clar. I, Fag. and $\rhd$ from Fl. I, Ob., Clar. I, Fag., Cor. III, IV, Vle., Cb. as given in A prior to revision; our edition follows the definitive version in A (in Fl. I, Clar. I, Fag. <i>s</i> in <i>fs</i> overwritten with <i>p</i> by Simrock's editor with lead pencil, in Fl. I, Ob., Clar. I, Fag., Cor. III, IV, Vle., Cb. <i>dim.</i> added by Dvořák in thicker ink or by Simrock's editor with lead pencil; $\rhd$ struck by Simrock's editor with lead pencil), E/Fl. I, Ob., Clar. I, Fag., Vle., Vc., Cb. and EO/Fl. I, Clar. I, Fag., Vle., Cb. (in EO/Ob. $\rhd$ as in A prior to revision).
160	r.h.	Slur from note 1 to note 2 missing in EP as in the version before revision in A/Fl. I, given in our edition according to the definitive version in A (added in Fl. I by Simrock's editor with lead pencil), E, EO/Fl. I.	170, 172	Solo		Differing from the same passage in mm. 31, 33, note 1 in A, E, ES, EP is not beamed to note 2. We retain the inconsistent notation of the sources, since the different notation in the reprise could be intentional.
161–2	Pf.	$\rhd$ , <i>p</i> , <i>pp</i> and $\ll$ missing in EP due to the unclear markings in A prior to revision (strings part erased, $\rhd$ missing in Cor. I, III, <i>pp</i> missing in Cor. III, $\ll$ hidden over the slur in Fag. I), given in our edition according to the definitive version in A (missing $\rhd$ and <i>pp</i> in Cor. I, III added by Simrock's editor with lead pencil), E, EO/Fl., Fag., Cor. I, III. ( $\rhd$ in Clar. II missing in all sources).	173–4	Pf.		In EP, slurs in the inner voices missing (in the second case due to lack of space), but evidently implied by the slurs in the outer voices. We give the slur in our edition on basis of A, E, EO/Vle., Viol. I.
165	Solo	<i>dim.</i> begins in E between note 2 and note 3, in A from note 5. We follow ES, EP and set <i>dim.</i> from note 4 corresponding to the descending line of the figuration.	176	Solo		<i>pp</i> in E between note 2 and 3 as in A, but Dvořák probably intended it under note 3 as in ES, EP and in our edition.
166–8	Pf.	In EP, <i>pp</i> (from the accompaniment in Cor.), $\ll$ until bar end in m. 166, $\rhd$ in m. 167 (due to a misreading of the $\rhd$ slightly over the bar line of m. 166 in A/Ob. I) and <i>fs</i> in m. 168 (from Ob., Clar. as given in A prior to revision), our edition follows the definitive version in A, E, EO: <i>pp</i> in l.h. and <i>p</i> in r.h. in order to differ between melody (Ob. I, Clar. I) and accompaniment (Cor.), $\ll$ $\rhd$ both in m. 166 as evidently intended in A/Ob. I and then given in the definitive version in E, EO/Ob. I, <i>fp</i> in m. 168 as given in the definitive version in A (in Ob., Clar., <i>s</i> of <i>fs</i> overwritten with <i>p</i> by Simrock's editor with lead pencil), E, EO/Ob., Clar.	176	l.h.		In EP, slur in the inner voice missing, we add it according to A, E, EO/Vle.
167	Pf.	In EP, slurs in the inner voices missing, added in our edition as given in A, E, EO/Clar.	177	r.h.		In EP, <i>a tempo</i> ; in our edition, <i>in tempo</i> as in all other sources and on basis of EP, mm. 97, 107.
168	Solo	$\rhd$ begins in A at note 9–10 ca, in E at note 7, in ES, EP at note 8. We follow A:	178–9	Pf.		In EP, $\ll$ extended until end of m. 179 from Cor. I, II as given in A prior to revision (still decipherable in the erased part of the $\ll$ in Cor. I, II); in our edition, $\ll$ and <i>cresc.</i> as given in the definitive version in A ( <i>cresc.</i> added in Cor. I, II under the erased $\ll$ by Dvořák), E, EO/Cor. I, II.

181	Pf.	<i>dim.</i> missing in <b>EP</b> , given in our edition as in <b>A</b> , <b>E</b> , <b>EO/Cor. I, II</b> .				edition, <b>p</b> (m. 64) <b>mf</b> (m. 65) <b>f</b> (m. 66) as in the definitive version in <b>A</b> ( <b>p</b> in Clar. added by Simrock's editor with lead pencil, <i>cresc.</i> in Ob. and $\text{<}$ in Clar. struck and replaced with <b>mf</b> by Simrock's editor with lead pencil on basis of the same dynamics in Viol. II, Vle., <b>f</b> in Ob. and Clar. added by Dvořák in thinner ink, <b>ff</b> in Cor. I, II corrected to <b>f</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fl.</b> , Ob., Clar., Cor. I, II, Viol. I, II, Vle.
182–3	l.h.	Ties missing in <b>EP</b> as in the version before revision in <b>A/Vc.</b> , Cb. (still decipherable under the definitive version), added in our edition according to the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vc.</b> , Cb. and on basis of <b>EP</b> , r.h.				$\text{<}$ in <b>A</b> , <b>E</b> to note 2, but in <b>A</b> evidently intended by Dvořák to end of bar as given in <b>ES</b> , <b>EP</b> .
183	Solo	<i>morendo</i> begins in <b>E</b> , <b>EP</b> at note 3. We follow <b>A</b> , <b>ES</b> .				In <b>EP</b> , <b>f</b> at note 1 as given in <b>A/Cor. III</b> , <b>IV</b> , <b>Trba.</b> , <b>Timp.</b> ; in our edition, <b>ff</b> as given in the strings part corresponding to the piano part in <b>A</b> , <b>E</b> , <b>EO</b> .
186	Pf.	In <b>EP</b> , <b>ppp</b> under l.h., not accepted in our edition since redundant after the same marking in m. 184.	66	Solo		In <b>EP</b> :
[III] Finale. Allegro giocoso ma non troppo			67	Pf.		
1		In <b>A</b> , tempo <i>Allegro molto</i> struck and substituted with <i>Presto</i> by Dvořák. In <b>E</b> , <b>ES</b> , <b>EP</b> definitive tempo <i>Allegro giocoso ma non troppo</i> (in <b>EO</b> the definitive tempo only in <b>EO/Viol. I, II</b> , <b>Vc.</b> , Cb.; in <b>EO/Vle.</b> mistakenly <i>Allegro grazioso ma non troppo</i> , in all other instruments of <b>EO</b> only the incomplete tempo <i>Allegro giocoso</i> ).	67–73	r.h.		from Viol. I, II as given in <b>A</b> prior to revision (without the upper octave in Viol. I, added later by Dvořák in thinner ink); our edition follows the definitive version in <b>A</b> , <b>E</b> , <b>EO/Viol. I, II</b> (with the upper octave in Viol. I).
7	Pf.	In <b>EP</b> , > on note 1, not accepted in our edition on basis of <b>EP</b> , mm. 17, 41 and according to <b>A</b> , <b>E</b> , <b>EO/Viol. I, II</b> .	73–4,	Pf.		In <b>EP</b> , ^ at note 1 and note 2 in m. 73 and at note 1 in m. 77, > from note 2 in m. 73 until end m. 74 and from note 2 in m. 77 until end m. 78 due to the inconsistent markings in the version before revision in <b>A/Ob.</b> (^ derived from the slightly vertical accent > at note 1 in m. 73 and 77, > probably mistakenly derived from of the accent > at note 2 in m. 73) and in <b>A/Strings</b> (^ at note 1 in m. 73, but not in m. 77). We follow the definitive version in <b>A/Ob.</b> , Clar., Fag. (definitive editorial revisions in <b>A</b> by Simrock's editor with lead pencil: accent struck in Ob. at note 1 in m. 73 and 77, > added at note 2 in m. 73 and 77 in Clar., Fag., <b>fs</b> added at note 1 in Ob. Clar., Fag. in m. 77), <b>E</b> (^ in <b>A/Strings</b> replaced with <b>fs</b> ), <b>EO/Ob.</b> , Clar., Fag, Strings: <b>fs</b> instead of ^ at note 1 in m. 73 and 77, > at note 2 in m. 73 and 77 and no >.
10	Pf.	In <b>EP</b> , levelling of the markings in <b>A/Cor. I</b> ( <b>f</b> and staccato), Viol. I, II ( <b>fs</b> and staccato), Vle. ( <b>f</b> and pizzicato) to > at note 2; in our edition, <b>fs</b> as given in <b>A</b> , <b>E</b> , <b>EO/Viol. I, II</b> and on basis of Solo, and staccato dots as given in <b>A</b> , <b>E</b> , <b>EO/Cor. I</b> , Viol. I, II and on basis of pizzicato in <b>A</b> , <b>E</b> , <b>EO/Vle.</b> as well as on basis of Solo.	77–8			> at note 1 in the inner voice missing in <b>EP</b> as in <b>A/Cor. I</b> , Viol. II, Vle. prior to revision (in most cases, accent > added later by Simrock's editor with lead pencil or by Simrock's chief editor Robert Keller with red ink; in m. 82, Vle. ^ by Dvořák struck and replaced with > by Simrock's editor with lead pencil), added in our
11	Solo	Unclear separation of <b>f</b> and <b>p</b> in <b>A</b> : <b>f</b> under note 1 and <b>p</b> under note 2, but so close to each other that the marking could be interpreted as <b>fp</b> . We separate <b>f</b> and <b>p</b> according to <b>E</b> , <b>ES</b> , <b>EP</b> and on basis of m. 35, where <b>f</b> and <b>p</b> are clearly separated in <b>A</b> and in all the other sources. In Viol. I, II however <b>fp</b> without separation of <b>f</b> and <b>p</b> as in all sources.				
11	r.h.	In <b>EP</b> , > on note 1, not accepted in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Viol. I, II</b> and since redundant over <b>fp</b> .				
54	Solo	Staccato dot on note 1 missing in <b>E</b> , probably overlooked by the printer. We add the staccato dot as given in <b>A</b> , <b>ES</b> , <b>EP</b> .				
63	Pf.	<b>pp</b> in <b>EP</b> at note 1 probably due to the unclear position of the marking in <b>A/Vc.</b> in the middle of bar; in our edition <b>pp</b> at note 2 as evidently intended by Dvořák in <b>A/Fl.</b> , Cor. I, II, Vc. and according to <b>E</b> , <b>EO/Fl.</b> , Cor. I, II, Vc.	82, 84, 90,	r.h.		
64–6	Pf.	In <b>EP</b> , < over the three bars from Clar. as given in <b>A</b> prior to revision; in our	92, 98, 100,			
			499, 501, 507,			
			509, 515, 517			

		edition according to the definitive version in <b>A</b> , <b>E</b> , <b>EO/Cor. I</b> , <b>Viol. II</b> , <b>Vle.</b>				definitive version in <b>A</b> (staccato dots added in <b>Ob. I</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob. I</b> .
85	l.h.	In <b>EP</b> , beam for the semiquaver at note 1 mistakenly missing.	139–40	Pf.		◁ ▷ missing in <b>EP</b> as in the version before revision in <b>A/Ob. I</b> , given in our edition according to the definitive version in <b>A</b> (◁ ▷ added in <b>Ob. I</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob. I</b> .
93–5, 101	l.h.	In <b>EP</b> , staccato dots on note 2, 3 missing; added in our edition on basis of <b>EP</b> , mm. 85–7 (l.h.) and mm. 93–5, 101 (r.h.).				◁ in <b>EP</b> until end m. 141 due to lack of space, in our edition until note 1 in m. 142 as given in <b>A</b> , <b>E/Fl. I</b> , <b>Ob.</b> (in <b>EO/Fl. I</b> , <b>Ob.</b> levelling of each ◁ and ▷ over each measure).
107	Pf.	<i>dim.</i> in <b>EP</b> from note 2 due to lack of space, in our edition from note 1 as given in <b>A</b> , <b>E</b> , <b>EO/Strings</b> .	141–2	Pf.		Staccato dots in note 2, 3 in the lower voice missing in <b>EP</b> , probably due to lack of space; given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Cor. III</b> .
109	r.h.	> on note 1 missing in <b>EP</b> , given in our edition according to <b>A</b> , <b>E</b> , <b>EO/Viol. I</b> , <b>II</b> and on basis of <b>EP</b> , mm. 103–8, 110.	142	l.h.		In <b>EP</b> , > on note 2 (careless levelling to mm. 127–30, see the corresponding annotation above), in our edition ^ as in <b>A</b> , <b>E</b> , <b>EO/Clar. I</b> .
111	Pf.	<i>sempre</i> after <b>p</b> in <b>EP</b> not accepted in our edition since absent in <b>A</b> , <b>E</b> and <b>EO</b> , and it appears redundant.	147	Pf.		◁ missing in <b>EP</b> , added in our edition according to <b>A</b> , <b>E</b> , <b>EO/Clar. I</b> and on basis of <b>EP</b> , mm. 131, 139 (see the corresponding annotations above).
127	Pf.	In <b>EP</b> , <b>pp</b> at note 1; in our edition, <b>p</b> under note 1 in r.h. and <b>pp</b> under note 1 in l.h. in order to maintain the differentiation between melody in <b>Ob. I</b> , <b>Fag. I</b> ( <b>p</b> ) and bass accompaniment in <b>Viol. II</b> , <b>Vle.</b> , <b>Vc.</b> ( <b>pp</b> ) as given in <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> , <b>Fag. I</b> , <b>Viol. II</b> , <b>Vle.</b> , <b>Vc.</b>	143–6	r.h.		In <b>EP</b> , > on note 2 in r.h. and note 1 in l.h. due to a careless levelling of Dvořák's notation in <b>A/Clar.</b> , <b>Ob. II</b> ; we restore the original version with <b>fz</b> for r.h. and <b>p</b> for l.h. as in <b>A</b> , <b>E</b> , <b>EO/Clar.</b> , <b>Ob. II</b> .
127–30	r.h.	In <b>EP</b> , > on note 2 from <b>Ob.</b> as given in <b>A</b> prior to revision (erased > still decipherable in <b>Ob. I</b> , m. 130); in our edition, <b>fz</b> under note 2 instead of accent as in the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> .	148	Pf.		<b>p</b> in <b>EP</b> missing (see previous annotation above), added in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Clar.</b> .
131–3	Pf.	◁ ▷ <b>p</b> missing in <b>EP</b> as in the version before revision in <b>A/Ob. I</b> , <b>Cor. III</b> , added in our edition according to the definitive version in <b>A</b> (◁ ▷ added in <b>Ob. I</b> by Simrock's editor with lead pencil, <b>p</b> from <b>Cor. III</b> necessary after ◁ ▷), <b>E</b> , <b>EO/Ob. I</b> , <b>Cor. III</b> .	150	Pf.		Bowing indications in <b>A</b> very scanty, but evidently intended by Dvořák as given in <b>E</b> , <b>ES</b> , since he notated an up-bow for note 3 in mm. 155, 159, 568, 569, 572, 573, 576, 577. Therefore, in our edition we give the bowing indications according to <b>E</b> , <b>ES</b> .
133	l.h.	> on note 1 in the lower voice in <b>EP</b> missing due to lack of space, given in our edition according to the definitive version in <b>A</b> , <b>E</b> , <b>EO/Cor. III</b> .	151–2, 155–6, 159–60, 568–9, 572–3, 576–7, 580–81	Solo		<b>fz</b> missing in <b>EP</b> as in the version before revision in <b>A/Ob.</b> , <b>Clar.</b> , <b>Fag.</b> ; added in our edition as given in the definitive version in <b>A</b> ( <b>fz</b> added by Dvořák in thinner ink), <b>E</b> , <b>EO/Ob.</b> , <b>Clar.</b> , <b>Fag.</b> .
133–4	Solo	▷ in <b>E</b> between note 1–2 in m. 133 and note 4 in m. 134, in <b>A</b> between note 3 in m. 133 and note 3 in m. 134, in <b>ES</b> between note 1–2 in m. 133 and end of bar in m. 134 (in <b>EP</b> <i>dim.</i> from note 1 in m. 133). In our edition, ▷ from note 1 in m. 133 to end m. 134 similarly to <b>ES</b> , assuming Dvořák intended the ▷ over the whole descending figuration in mm. 133–4.	153, 157	Pf.		Inconsistent accentuation on the first note of the quadruplet in <b>A</b> with ^, >, <b>fz</b> . We follow the consistent notation of <b>E</b> , <b>ES</b> , <b>EP</b> .
133–4	Pf.	◁ in <b>EP</b> until end m. 133 probably due to levelling of the ◁ in <b>A/Fl.</b> , <b>Clar.</b> ; in our edition, until note 1 in m. 134 as given in <b>A</b> , <b>E</b> , <b>EO/Fl.</b> , <b>Clar.</b>	161	Solo		In <b>E</b> , <b>ES</b> , <b>EP</b> only <b>ff</b> under note 1. We follow <b>A</b> and add <b>fz</b> to <b>ff</b> , since Dvořák evidently intended an accentuation here with <b>fz</b> in <b>ff</b> .
		Staccato dots to note 2–3 in the lower voice of r.h. in m. 134 missing in <b>EP</b> as in the version before revision in <b>A/Ob. I</b> , given in our edition according to the de-	163, 165	Pf.		<b>f</b> missing in <b>EP</b> as in the version before revision in <b>A/Cor. I</b> , <b>II</b> , <b>Strings</b> ; added in our edition as given in the definitive version in <b>A</b> ( <b>f</b> added in <b>Cor. I</b> , <b>II</b> , <b>Strings</b>

30



		added in Ob. I and Fag. I by Dvořák in thinner ink), <b>E</b> , <b>EO</b> /Ob. I, Fag. I. Accordingly, <b>f</b> at note 1 (missing in <b>EP</b> as in <b>A</b> prior to revision, decipherable in the following transposed part in crescendo in Ob. and Fag. on page 79 of the autograph score, which had been completely struck by Dvořák in ink and by Simrock's editor with blue crayon) has been added in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Clar. I, Fag. I.			
183–7	Pf.	In <b>EP</b> , <b>f</b> on note 1 in m. 183, $\text{<}$ from note 1 in m. 184 to end m. 186 and no dashes on the quavers from Woodwinds, Cor. I, II, Trba., Strings as given in <b>A</b> prior to revision; we follow the definitive version in <b>A</b> ( <b>f</b> added next to <b>f</b> or <b>ff</b> added directly in all instruments by Dvořák in darker ink, $\text{<}$ struck in Viol. I, II, Vle. by Simrock's editor with lead pencil, dashes added in all instruments by Simrock's editor with lead pencil on basis of the dashes in Viol. I, Cb.), <b>E</b> , <b>EO</b> /Woodwinds, Cor. I, II, Trba., Strings. <b>ff</b> in <b>EP</b> , m. 187 as consequence of the previous $\text{<}$ from the version in <b>A</b> prior to revision, not accepted in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> since redundant after the <b>ff</b> in m. 183.	194	Solo	ally marked the quavers with staccato dots in <b>EP</b> in order to emphasise his desire for a colour distinct from that of the slurred dotted crotchets in the piano part.
			195–6	Pf.	$\text{>}$ begins in <b>E</b> between note 1 and note 2 as in <b>A</b> , but in <b>A</b> probably intended by Dvořák over the entire bar as in m. 202. Our edition therefore follows <b>ES</b> and extends $\text{>}$ over the entire bar.
			197–8	Pf.	$\text{<}$ in <b>EP</b> begins after note 1 in m. 195 and ends at end m. 195 due to lack of space; in our edition, $\text{<}$ from note 1 in m. 195 to end m. 196 as clearly given in the definitive version in <b>A</b> ( $\text{<}$ added under Fag. I and Cb. by Dvořák in darker ink), <b>E</b> , <b>EO</b> /Strings.
			199	Pf.	$\text{>}$ in <b>EP</b> until end m. 197 from Ob. I as given in <b>A</b> prior to revision; in our edition, prolonged until m. 198 as clearly given in the definitive version in <b>A</b> ( $\text{>}$ added under Fag. I and Cb. in thicker ink by Dvořák), <b>E</b> , <b>EO</b> /Ob. I, Clar. I, Strings.
			203–04	Pf.	<b>p</b> missing in <b>EP</b> as in <b>A</b> /Strings prior to revision, added in our edition as clearly given in the definitive version in <b>A</b> ( <b>p</b> added in Strings by Dvořák in darker ink), <b>E</b> , <b>EO</b> /Strings.
187	Pf.	<b>EP</b> gives neither dash on note 1 nor dot on note 2 as given in <b>A</b> /Woodwinds, Cor. I, II, Trba., Strings prior to revision; we add them in our edition as given in the definitive version in <b>A</b> (dashes added in all instruments by Simrock's editor with lead pencil, dots added in Strings by Dvořák in thicker ink), <b>E</b> , <b>EO</b> /Woodwinds, Cor. I, II, Trba., Strings.	205–06	Pf.	$\text{<}$ in <b>EP</b> begins after note 1 in m. 203 and ends at end m. 203 due to lack of space, in our edition from note 1 in m. 203 to end m. 204 as clearly given in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> .
187–90	Pf.	In <b>EP</b> , $\text{>}$ from note 2 in m. 187 to end m. 190; in our edition, <i>dim.</i> from note 1 in m. 188 as clearly set by Dvořák in the definitive version in <b>A</b> /Strings and then printed in <b>E</b> , <b>EO</b> /Strings.			$\text{>}$ in <b>EP</b> until end m. 205 as given in <b>A</b> /Ob. I, Fag. I, Strings prior to revision; in our edition, given until end m. 206 as in the definitive version in <b>A</b> ( $\text{>}$ prolonged until note 1 in m. 206 in Strings by Simrock's editor with lead pencil and extended until end of bar in the new voice in Ob. I, Fag. I in m. 206) <b>E</b> , <b>EO</b> /Ob. I, Fag. I, Strings.
191–206	r.h.	In <b>EP</b> , staccato dot on each quaver from the version in <b>A</b> prior to revision, where Dvořák set staccato dots on the quavers in Viol. I (still decipherable in mm. 191–2) and pizzicato for Cb. (pizzicato is mostly expressed in <b>EP</b> by staccato dots, see for example I, 107–10, 185–8 and II, 49); in our edition, no staccato on basis of the definitive version in <b>A</b> (no staccato dots in Viol. I, m. 193–206, <i>pizz.</i> : at Cb. erased by Dvořák), <b>E</b> , <b>EO</b> /Viol. I, Vc., Cb. It is, however, possible that Dvořák intention-	205–06	r.h.	In <b>A</b> , <b>E</b> , <b>EO</b> /Viol. II, Vle. <i>e</i> # prolonged until the first quaver in m. 206, similarly to the <i>e</i> in <b>EP</b> , mm. 197–8. We follow <b>EP</b> , since evidently deliberate change to set a turning point before the next passage beginning on the upbeat of m. 206.
			206	r.h.	Upper voice missing in <b>EP</b> as in <b>A</b> /Ob. I, Clar. I prior to revision, added in our edition as given in the definitive version in <b>A</b> (part of Ob. I added by Dvořák over the erased first version in darker ink, part of Fag. I newly added by Dvořák in darker ink), <b>E</b> , <b>EO</b> /Ob. I, Fag. I. We set the added voice in square brackets

since we cannot establish with certainty whether Dvořák would have added it in EP after the revision in A.

207 Pf. *p* at note 1 in m. 207 missing in EP, added in our edition as given in A, E, EO/Ob. I, Fag. I, Vc., Cb. and on basis of the corresponding passage in EP, m. 630. Since Dvořák added *p* in the definitive version next to *p* in Fl. I, Viol. I, II, Vle., *pp* is also plausible here. We decided on *p* here on basis of the parallel passage in EP, m. 630.

207–26 Pf. In EP, higher quavers of the accompaniment notated mostly in the upper system for r.h.; in our edition, all quavers in the lower system with the indication *m.d.* In EP, the pitches of the quavers in the accompaniment under the upper voice do not always correspond exactly to the orchestral part in A/Strings, although this part in EP is clearly taken directly from the definitive version in A/Strings (as also given in E, EO/Strings). Dvořák was very probably aiming here for a slightly varied version of the orchestral part better suited to the piano. Therefore, in our edition, we leave the accompaniment as given in EP. A possible piano reduction of A/Strings closer to the orchestral score would read:

217, 221–2, 225–6 r.h. In EP, full measure rest for the lower voice, not accepted in our edition since superfluous.

229 r.h. In EP, note 5 in the upper voice mistakenly *e''* (probably due to the page change in A), in our edition *g#''* as in A, E, EO/Fl. I.

230 r.h. In EP, *h* missing in note 5 in the upper voice as in the version before revision in

236–8 Pf. In EP,  $\angle$  from note 1 in m. 236 to end m. 238 from the version before revision in A (the erased places where  $\angle$  should have been are still visible in Clar., Viol. I, Cb., the erased  $\angle$  is, however, no longer decipherable); in our edition, no  $\angle$  according to the definitive version in A, E, EO/Ob., Clar., Fag., Cor. I, II, Strings.


248 l.h. *pp* missing in EP, but evidently implied after *pp* in m. 247, therefore given in our edition on basis of A, E, EO/Vc., Cb.

248–50 r.h. In EP, notes in the inner voice from A/Viol. II, Vle. slightly changed to make the tremolo better suited to the piano. We follow EP, since the change in the tremolo was evidently intentional (the later modification of the tremolo visible in A/Viol. II, Vle. does not affect his different notation in EP). A still playable reduction for the piano closer to A, E, EO/Viol. II, Vle. could read:


252–3 r.h. In EP, notes in the inner voice from A/Viol. II, Vle. slightly altered to make the tremolo better suited to the piano. We follow EP, since the change in the tremolo was evidently intentional (the later modification of the tremolo visible in A/Viol. II, Vle. does not affect his different notation in EP). A still playable reduction for the piano closer to in A, E, EO/Viol. II, Vle. could read:

255, 256 Solo In A, E first quaver not beamed to the other two. We follow ES, EP also on basis of the same figurations in mm. 247–8, 251–2, 259–60.


256 l.h. *p* missing in EP, given in our edition according to A, E, EO/Vc., Cb. and on basis of the parts of Fag. and Cor. IV added in mm. 259 (Fag.) and 260 (Cor. IV) and marked with *p* by Dvořák in darker ink in the definitive version in A, and then carried over in the print version in E, EO/Fag., Cor. IV.

256–7, 260–61	r.h.	In <b>EP</b> , notes in the inner voice from <b>A</b> /Viol. II, Vle. slightly altered to make the tremolo better suited to the piano. We follow <b>EP</b> , since the change in the tremolo was evidently intentional (the later modification of the tremolo visible in <b>A</b> /Viol. II, Vle. does not affect his different notation in <b>EP</b> ). A still playable reduction for the piano closer to the version in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. II, Vle. could read:			
					
260	l.h.	<i>cresc.</i> missing in <b>EP</b> , added in our edition as given in the definitive version in <b>A</b> , <b>E</b> , <b>EO</b> /Vc., Cb. and on basis of the added <i>p</i> in m. 256 (meaning a dynamic increase in the bass accompaniment from the initial <i>pp</i> through <i>p</i> until <i>cresc.</i> ).	298, 308	Solo	In <b>E</b> , staccato dot on note 1 in m. 308 but not in m. 298, in <b>A</b> staccato dot on note 1 in both measures, in <b>ES</b> staccato dot neither in m. 298 nor in m. 308. We follow <b>ES</b> on basis of mm. 10, 20, 44, 334, 451, 483.
261	Solo	$\text{<}$ begins in <b>A</b> , <b>E</b> between note 1 and note 2. We follow <b>ES</b> , <b>EP</b> also on basis of mm. 249, 253, 257.	305, 307	r.h.	In <b>EP</b> , $\text{>}$ on note 5 (levelling of the accentuation on basis of the $\text{>}$ in mm. 290–91, 293, 295, 297–8, 300–1, 303); in our edition, $\text{^}$ as in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I., since Dvořák intentionally changed the previous accentuation in Ob. $\text{>}$ here to that in Viol. I $\text{^}$ in accordance with the <i>cresc.</i> from m. 305.
263–4	Solo	In <b>E</b> , $\text{>}$ on note 2 additional to <i>fz</i> ; in <b>A</b> $\text{>}$ on note 2 in both measures but <i>fz</i> missing in m. 263. We follow <b>ES</b> : <i>fz</i> without redundant $\text{>}$ in both measures on basis of mm. 227–8.			
265–8	Pf.	In <b>EP</b> , <i>poco a poco cresc.</i> from m. 266 until m. 268 as given in <b>A</b> prior to revision (no longer decipherable in the erased markings under the definitive version, but still visible in the word <i>crescendo</i> over the Fl. in m. 266, which was cancelled by Simrock's editor with lead pencil); in our edition, <i>cresc.</i> from beat 3 in m. 265 on basis of the definitive version in <b>A</b> , <b>E</b> /Ob., Clar., Fag., Cor. I, II, Strings. and <b>EO</b> /Clar. I, Fag. II, Cor. II, Viol. I, II (in <b>EO</b> /Ob., Clar. II, Fag. I, Cor. I, Vle., Vc., Cb. <i>cre-scen-do</i> ).	305–08	Pf.	In <b>EP</b> , $\text{<}$ from m. 305 to end m. 308 as given in <b>A</b> prior to revision (still decipherable in the $\text{<}$ in Cor. III, IV in mm. 306–308 cancelled by Simrock's editor with lead pencil, in the erasure over Vc. in m. 305 and in the $\text{<}$ between Vle. and Vc. in mm. 307–308 then replaced by the $\text{<}$ under Vle. in m. 308); in our edition, <i>cresc.</i> from note 3 in m. 305 and $\text{<}$ in m. 308 as in the definitive version in <b>A</b> ( $\text{<}$ in Cor. III, IV cancelled and replaced with <i>cresc.</i> by Simrock's editor with lead pencil, <i>cresc.</i> added in Vle., Vc. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fl., Ob., Viol. I, II, Vle., Vc.
278	Pf.	<i>f</i> missing in <b>EP</b> as in the version before revision in <b>A</b> /Cb., Timp., given in our edition as in the definitive version in <b>A</b> ( <i>f</i> added in Cb., Timp. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Cb., Timp.	310, 314	r.h.	In <b>EP</b> , $\text{>}$ on note 1 (careless levelling of the accentuation with $\text{^}$ in <b>A</b> /Fl. I, Clar. I, Viol. I, II on basis of the $\text{>}$ in mm. 290–91, 293, 295, 297–8, 300–01, 303, 305, 307, see annotation to mm. 305, 307 above); in our edition, $\text{^}$ as in <b>A</b> ( $\text{^}$ in Clar. added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fl. I, Clar. I, Viol. I, II.
285	Pf.	In <b>EP</b> , <i>fp</i> at note 1 both under r.h. and l.h., and missing <i>f</i> under note 2 in r.h., both as given in <b>A</b> /Timp., Vc. prior to revision; our edition follows the definitive version in <b>A</b> ( <i>p</i> added to <i>fp</i> at note 1 in Vc. by Simrock's editor with lead pencil as in our l.h., <i>fp</i> at note 1 in Timp. and <i>f</i> or <i>fz</i> or <i>fp</i> at note 1 in tutti erased by Dvořák in order to maintain the <i>f</i> in the previous measure as in our r.h., <i>pp</i> at note 2 in Timp. erased and replaced	323–4	Pf.	In <b>EP</b> , $\text{>>}$ from m. 323 to end m. 324, probably added to mark the continuation of the <i>dim.</i> in m. 321 after the page change in <b>EP</b> ; not accepted in our edition since missing in <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I and redundant after the <i>dim.</i>


328, 330	l.h.	In <b>EP</b> , only a full measure rest; quavers given in our edition in brackets on basis of <b>A</b> , <b>E</b> , <b>EO/Timp.</b> , since it is possible that Dvořák added the part of Timp. in mm. 328 and 330 in <b>A</b> after he completed the piano reduction (however, no difference in the ink in the Timp. can be detected).			in <b>A</b> and as then given in <b>E/Viol. I, II</b> , <b>Vle.</b> , <b>Vc.</b> and <b>EO/Viol. I, II</b> , <b>Vc.</b> (in <b>EO/Vc. pp</b> at note 1).
			363		In <b>E</b> over the indication <i>L'istesso tempo</i> (♩ = ♩.) further specification: "(NB. Ein 2/4 Takt gleich zwei früheren 3/8 Takten.)" ["(NB: A 2/4 measure is equal to two previous 3/8 measures.)"]. Similar specification in <b>ES</b> , <b>EP</b> . We follow <b>A</b> , <b>EO</b> and leave out the further specification as redundant addition to the original tempo in <b>A</b> .
333	Pf.	➤ missing in <b>EP</b> from the version in <b>A/Viol. I, II</b> prior to revision, given in our edition as in the definitive version in <b>A</b> ( <b>fp</b> and ➤ added by Simrock's editor with lead pencil, <b>fp</b> over a previous <b>fp</b> or <b>fz</b> , ➤ new) <b>E</b> , <b>EO/Viol. I, II</b> .	363	Pf.	In <b>EP</b> , <b>mf</b> at note 1 from the Solo; in our edition, <b>p</b> as in all orchestral instruments in the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> , <b>Fag. I</b> , <b>Vle.</b> , <b>Vc.</b>
334	Pf.	Staccato dot at note 2 missing in <b>EP</b> as in the version before revision in <b>A</b> , added in our edition as given in the definitive version in <b>A</b> (staccato dot added either by Dvořák in brighter ink or by Simrock's editor with lead pencil in all instruments except for <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b> ), <b>E</b> , <b>EO/Tutti</b> (staccato dot added in <b>E</b> , <b>EO</b> also in <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b> ).	364, 368	r.h.	Note 4 in the lower voice missing in <b>EP</b> , added in our edition in square brackets from <b>A</b> , <b>E</b> , <b>EO/Fag. I</b> and on basis of the same note in <b>EP</b> , mm. 363, 367, lower voice.
341, 343, 345, 347	Pf.	In <b>EP</b> , ^ on note 1 from <b>Cb.</b> as given in <b>A</b> prior to revision, probably also due to a misunderstanding of the first slightly vertical > in <b>A/Viol. I, II</b> , <b>Vle.</b> or due to a levelling of the accents to the ^ in <b>EP</b> , mm. 337, 339; we follow the definitive version in <b>A</b> (^ in <b>Cb.</b> struck and replaced with > by Simrock's editor with lead pencil, > inserted by Simrock's editor with lead pencil in most instruments), <b>E</b> , <b>EO/Tutti</b> .	364–70	l.h.	Staccato dots in <b>EP</b> missing, but evidently intended after the staccato dots in m. 363, therefore added in our edition on basis of <b>EP</b> , m. 363 and mm. 379–85.
			371	Pf.	In <b>EP</b> , <b>pp</b> at note 1 as given in <b>A/Clar.</b> prior to revision ( <b>p</b> missing here); in our edition, <b>p</b> under note 1 in r.h. and <b>pp</b> under note 1 in l.h. according to the definitive version in <b>A</b> ( <b>p</b> added in <b>Clar.</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Clar.</b> ( <b>p</b> ), <b>Strings</b> ( <b>pp</b> ).
349	Pf.	<i>dim.</i> in <b>EP</b> from note 1 as given in <b>A/Viol. I</b> prior to revision, in our edition from note 2 as given in the definitive version in <b>A</b> ( <i>dimin.</i> in <b>Viol. II</b> from note 2 added later by Dvořák in thinner ink, <i>dimin.</i> in <b>Vle.</b> , <b>Vc.</b> added by Simrock's editor with lead pencil), <b>E/Viol. I, II</b> , <b>Vle.</b> , <b>Vc.</b> and <b>EO/Viol. I, II</b> , <b>Vle.</b> (in <b>EO/Vc. dimin.</b> from note 1 as in <b>A</b> prior to revision).	372, 376	r.h.	Tenuto marks on note 4, 5 missing in <b>EP</b> as in the version before revision in <b>A/Clar.</b> (tenuto mistakenly at note 2, 3 instead of note 4, 5 in m. 372 and missing in m. 376), given in our edition according to the definitive print version in <b>E</b> , <b>EO/Clar.</b>
			379	Pf.	In <b>EP</b> , <b>p</b> missing, given in our edition according to the definitive version in <b>A</b> ( <b>Vc.</b> part added by Dvořák in brighter ink), <b>E</b> , <b>EO/Vc.</b>
351–2	Pf.	➤ missing in <b>EP</b> as in <b>A/Viol. I, II</b> , <b>Vle.</b> , <b>Vc.</b> prior to revision, added in our edition as given in the definitive version in <b>A</b> (➤ inserted in <b>Viol. I</b> by Dvořák in thinner ink and in <b>Viol. II</b> , <b>Vle.</b> , <b>Vc.</b> by Simrock's editor with lead pencil), <b>E/Viol. I, II</b> , <b>Vle.</b> , <b>Vc.</b> and <b>EO/Viol. I, II</b> , <b>Vle.</b> (in <b>EO/Vc.</b> ➤ missing as in <b>A</b> prior to revision).	384	Solo	In <b>A</b> , <b>E</b> , <b>ES</b> , <b>EP</b> , only one slur from note 1 to note 5. However, the editor of <b>A</b> divided a similar slur in m. 381 into two slurs: from note 1 to note 2 and from note 3 to note 4, and this correction has been taken over by all sources. What is more, with a single slur in m. 384 as in <b>A</b> , <b>E</b> , <b>ES</b> , <b>EP</b> the bowing of the Solo ends in m. 387 in the up-bow instead of the expected down-bow. Therefore, we divide the slur in m. 384 into two slurs from note 1 to note 3 and from note 4 to note 5 contrary to all sources but on basis of the editorial correction in m. 381 and of all other measures of the passage
353	Pf.	<b>pp</b> in <b>EP</b> at note 1, probably due to a misunderstanding of its position in <b>A</b> (slightly right to note 2); in our edition at note 2 as evidently intended by Dvořák			

		with the same figuration (mm. 364, 368, 380, 382).				order to vary the markings in the repetition of the theme (thus, the last note in m. 401 is accented with > instead of <i>fz</i> as in m. 396).
384–5	Pf.	In <b>EP</b> , < in m. 385 from Vc. as given in <b>A</b> prior to revision; in our edition, < from m. 384 until end m. 385 as in the definitive version in <b>A</b> (< under Vc. in m. 385 struck and replaced by < over Vc. in mm. 384–5), <b>E</b> , <b>EO/Vc.</b>	401	r.h.		In <b>EP</b> , <i>fz</i> under note 5 as given in the version before revision in <b>A/Vc.</b> (here both <i>fz</i> and > given), but missing > to avoid redundancy over <i>fz</i> ; in our edition, > instead of <i>fz</i> as given in the definitive version in <b>A</b> ( <i>fz</i> in Vc. struck by Simrock's editor with lead pencil, > already present in both Vle. and Vc.), <b>E</b> , <b>EO/Vle.</b> , <b>Vc.</b>
385	Solo	< in <b>E</b> to note 5 of Vc. ca. We follow <b>A</b> , <b>ES</b> , <b>EO</b> and extend the < to end of bar as evidently intended by Dvořák in <b>A</b> .				
386	l.h.	^ on note 4 in <b>EP</b> due to a careless levelling of the accentuation in l.h., not accepted in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Vc.</b> (absence of ^ on beat 2 evidently intended by Dvořák).	403	Pf.		In <b>EP</b> , <i>pp</i> at note 1; in our edition, <i>p</i> under note 1 in r.h. and <i>pp</i> under note 1 in l.h. in order to differ between melody and accompaniment on basis of <b>A</b> , <b>E</b> , <b>EO/Ob.</b> ( <i>p</i> ), <b>Vc.</b> , <b>Cb.</b> ( <i>pp</i> ).
387–8	r.h.	In <b>EP</b> , one slur in the upper voice over both bars, in our edition two slurs as in <b>A</b> , <b>E</b> , <b>EO/Viol. I.</b> and on basis of <b>EP</b> , mm. 391–2.	404	Solo		Note 1–4 beamed together in all sources. We beam note 1–2 and note 3–4 separately on basis of the same figurations in mm. 395–405.
394	Solo	Numeral 0 for open string on note 4 (upper voice) missing in <b>ES</b> , but present in <b>A</b> , <b>E</b> . Note 1–4 in <b>ES</b> , <b>EP</b> :  . We follow <b>A</b> , <b>E</b> .	406	Pf.		In <b>EP</b> , <i>mf</i> at note 2 missing and > on note 2 in r.h., both from Vc., Cb. as given in <b>A</b> prior to revision; our edition follows the definitive version in <b>A</b> (> over Vc. struck and <i>mf</i> between Vc. and Cb. added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Vc.</b> , <b>Cb.</b>
394	l.h.	^ on note 3–4 in <b>EP</b> due to a careless levelling with m. 386 (see corresponding annotation above), not accepted in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Cor. IV</b> (no accentuation evidently intended by Dvořák).	408	l.h.		In <b>EP</b> , note 3 <i>D</i> instead of <i>D♭</i> , probably from Vc., Cb. as given in <b>A</b> prior to revision (no longer decipherable under the definitive version); we follow the definitive version in <b>A</b> (written by Dvořák in thicker and darker ink over the first erased version in Vc., Cb. and confirmed by Simrock's editor with lead pencil in the empty system under Cb.), <b>E</b> , <b>EO/Vc.</b> , <b>Cb.</b> , since Dvořák unequivocally noted <i>D♭</i> in both Vc. and Cb., as if he intended an exchange or overlap of major and minor modes here.
395, 399	l.h.	In <b>EP</b> , <i>p</i> after <i>fz</i> missing as in the version before revision in <b>A/Cb.</b> ; added in our edition according to the definitive version in <b>A</b> ( <i>p</i> added to <i>fz</i> in Cb. by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Cb.</b>	408, 409, 410	r.h.		^ on note 1 missing in <b>EP</b> (in mm. 409, 410 due to lack of space), given in our edition on basis of <b>A</b> , <b>E</b> , <b>EO/Clar.</b> , <b>Fag.</b>
396	r.h.	In <b>EP</b> , ^ on note 1–3 due to a careless levelling with note 1 in m. 395 and encouraged by the slightly vertical > in <b>A/Vle.</b> , <b>Vc.</b> ; in our edition, > as evidently intended by Dvořák in <b>A</b> , <b>E</b> , <b>EO/Vle.</b> , <b>Vc.</b>	410	l.h.		> on note 2 missing in <b>EP</b> , given in our edition on basis of the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vc.</b> , <b>Cb.</b> and on basis of <b>EP</b> , note 1.
399	r.h.	In <b>EP</b> , > and <i>f</i> at note 1 due to a levelling of the inconsistent markings in the version before revision in <b>A/Vle.</b> , <b>Vc.</b> ( <i>fz</i> under Vle. and <i>f</i> under Vc.); in our edition, <i>fz</i> without accent as in the consistent markings in the definitive version in <b>A</b> ( <i>z</i> added to <i>f</i> in Vc. by Simrock's editor with lead pencil, > redundant over <i>fz</i> ), <b>E</b> , <b>EO/Vle.</b> , <b>Vc.</b>	411	l.h.		In <b>EP</b> , > on note 1 and <i>fz</i> under note 2 missing, and > on note 2 from the version before revision in <b>A/Vc.</b> , <b>Cb.</b> (> on note 1 probably overlooked, <i>fz</i> in Vle. added later by Simrock's editor with lead pencil, > on note 2 still decipherable in the erased version in Vc., Cb.); we follow the definitive version in <b>A</b> , <b>E</b> , <b>EO/Vc.</b> , <b>Cb.</b>
400	r.h.	Dashes on note 1, 2 in <b>A/Vla.</b> , <b>Vc.</b> standardized in <b>E</b> , <b>EO</b> , <b>EP</b> to >, probably on basis of the same notation m. 396. We restore the original notation of <b>A</b> , since Dvořák clearly wrote dashes here in				



412	l.h.	In EP, <i>fz</i> under note 2 missing, and ^ on note 1, 2 from the version before revision in A/Cb. (^ on note 1 erased by Dvořák, slightly vertical > on note 2 struck by Simrock's editor with lead pencil, <i>fz</i> under note 2 probably overlooked); we follow the definitive version in A, E, EO/Vc., Cb.			from A prior to revision (missing dots on note 3, 4 in Ob., m. 422, on note 2 in Ob., m. 423 and on note 3, 4 in Fl., m. 426), added in our edition as given in the definitive version in A (missing staccato dots added by Simrock's editor with lead pencil in mm. 422, 423, 426), E, EO/Ob., Fl., Clar. (in EO, however, some staccato dots missing).
414, 416	l.h.	In EP:  , probably due to the unclear notation in A/Cb., where the slur ends in m. 414 slightly over the second note and in m. 416 at the third note of the quadruplet; the two staccato dots on note 3 and 4, however, make evident that Dvořák intended the slur to cover only the first two note of the quadruplet here, as then printed in E, EO/Vc., Cb.	425	Pf.	In EP, <i>poco a poco cresc.</i> from note 1 due to a careless shift of the marking in A/Cb. from the middle to the beginning of the bar; in our edition <i>poco a poco crescendo</i> without abbreviation from beat 2 as given in A, E/Vc., Cb. (in EO/Vc., Cb. beginning between beat 1 and 2).
415, 417	Pf.	In EP, short > (similar to >) under note 1 in r.h. and ^ under note 1 in l.h. The > in r.h. is probably due to a misinterpretation of the > in A/Cb. in m. 415, notated slightly longer than usual by Dvořák, so that it could be confused with a >; the ^ in l.h. is derived from a careless levelling of the accentuation in the version before revision in A/Cb., m. 417 (^ struck and replaced with > by Simrock's editor with lead pencil) in m. 415. In our edition, therefore, only > under note 1 in l.h. according to the definitive version in A, E, EO/Vc., Cb.	426–32	Pf.	In EP, staccato dots missing in mm. 426–7 on all quavers in l.h. and in mm. 428–32 on all quavers in r.h. and l.h. from the version before revision in A/Cb. (missing dots added by Simrock's editor with lead pencil), given in our edition according to the definitive version in A, E, EO/Vc., Cb. and on basis of EP, m. 425.
418	Solo	In A, E no beam between note 6 and 7. We beam note 5–8 together as given in ES, EP and on basis of the similar figurations in mm. 420, 422, 424.	428	Pf.	In EP, <i>f</i> at note 1 probably mistakenly from the version before revision in the solo violin line of A ( <i>f</i> under the solo violin line, not accepted in the definitive print version in E, ES). We omit <i>f</i> in our edition on basis of the definitive version in A (in Vc., Cb. -endo from <i>poco a poco crescendo</i> corresponds with <i>f</i> in Solo, so that <i>f</i> it is not possible here), E, EO/Vc., Cb. and E, ES/Solo.
419	r.h.	Staccato dots on note 4, 5 missing in EP as in the version before revision in A/Ob., given in our edition according to the definitive version in A (staccato dots added in Ob. by Simrock's editor with lead pencil), E, EO/Ob.	430	Solo	Note 1–4 beamed together in A, E. We beam note 1–2 and note 3–4 separately as given in ES, EP and on basis of the same figurations in mm. 430 (note 5–8) and 431.
419, 421	r.h.	Staccato dot on note 1 in EP from Ob. as given in A prior to revision, m. 419, then extended for consistency to m. 421 (where no staccato dot on note 1 is present); we do not accept the staccato dots in our edition on basis of the definitive version in A (staccato dot in Ob., m. 419 struck by Simrock's editor with lead pencil), E, EO/Ob.	438–41	Pf.	In EP, < from note 2 in m. 438 to end m. 439 from Cb. as given in A prior to revision, and <i>sempre cresc.</i> from note 3 in m. 440 as expression of the problematic double < in mm. 440 and 441 in Strings as given in A prior to revision (repetition of < here due to page change); in our edition, < only from note 3 in m. 440 until end m. 441 as in the definitive version in A (first < in Cb., mm. 438–9 struck by Simrock's editor with lead pencil, < from note 3 in m. 440 until end m. 441 added over Viol. I and under Cb. by Simrock's editor with lead pencil), E, EO/Strings (beginning of < in E, EO however not always consistent due to lack of space).
421	Solo	In E, ES, mistakenly fingering 2 for the upper semiquaver of the double stop in note 5, corrected to 1 in our edition.			
422, 423, 425–7	r.h.	Staccato dots on note 3, 4 in m. 422 on note 2 in mm. 423, 425–7 missing in EP			

440	r.h.	In <b>EP</b> , note 6 mistakenly $\sharp$ instead of $\flat$ , corrected in our edition on basis of all other sources.			and in Ob., Clar., Fag., Cor. III, IV with lead pencil by Sirmrock's editor), <b>E/Ob.</b> , Clar., Fag., Cor. III, IV.
440–41	Pf.	In <b>EP</b> , > on note 1–8 in mm. 440–41 in r.h. and on note 2–8 in l.h. in m. 441 due to a careless extension of the > on note 2–4 to all semiquavers in mm. 440–41; in our edition, only > on note 2–4 in m. 440 in r.h. as given in <b>A</b> , <b>E</b> , <b>EO/Viol. I, II</b> .	495	l.h.	Staccato dots on note 2, 3 missing in <b>EP</b> due to lack of space, added in our edition according to <b>A</b> , <b>E</b> , <b>EO/Ob. I</b> and on basis of <b>EP</b> , m. 491.
461	r.h.	Staccato dot on note 2 missing in <b>EP</b> as in the version before revision in <b>A/Viol. I, II</b> ; added in our edition as given in the definitive version in <b>A</b> (dots in Viol. I, II added by Dvořák in brighter ink), <b>E</b> , <b>EO/Clar.</b> , Viol. I, II.	498, 500, 506, 508, 514, 516	l.h.	In <b>EP</b> , slur from note 1 to note 2 and staccato dots on note 3 and note 4; in <b>A</b> , <b>E</b> , <b>EO/Fag.</b> , Vc., Cb. slur from note 1 to note 3 and staccato dot on note 4 in mm. 498, 500, 506, 508, slur from note 1 to note 3 and staccato dots on note 3–4 in mm. 514, 516. Since the slurring and staccato in <b>A</b> , <b>E</b> , <b>EO</b> has been consistently modified in <b>EP</b> in all occurrences of the figuration, we presume here an intentional change in the markings of the figuration in order to make the passage more comfortable for the piano. Therefore, we leave the marking of <b>EP</b> , even if different from the orchestral version in <b>A</b> , <b>E</b> , <b>EO</b> .
464	l.h.	^ on note 1 in <b>EP</b> from Cb. as given in <b>A</b> prior to revision, not accepted in our edition on basis of the definitive version in <b>A</b> (^ struck in Cb. by Sirmrock's editor with lead pencil) <b>E</b> , <b>EO/Cb.</b>			In <b>EP</b> , staccato dots on note 2, 3 missing, added in our edition according to the definitive version in <b>A</b> (dots added in Vle. in mm. 502, 503, 504, in Viol. II, Vle. in mm. 510, 511 by Sirmrock's editor with lead pencil and in Viol. I, II, Vle. by Dvořák on the new page 109 of <b>A</b> ), <b>E</b> , <b>EO/Viol. I, II, Vle.</b>
472	Pf.	< in <b>EP</b> from note 2 as given in <b>A</b> prior to revision, in our edition from note 1 as in the definitive version in <b>A</b> (< from note 1 added by Sirmrock's editor with lead pencil over Fl. and Viol. I for all instruments), <b>E/Tutti</b> (in <b>EO</b> , beginning of < mostly as in <b>A</b> prior to revision).	502, 503, 504, 510, 511, 512	r.h.	In <b>EP</b> , staccato dots on note 2–3 missing as in the version before revision in <b>A/Cb.</b> ; added in our edition on basis of the definitive version in <b>A</b> (staccato dots added in Cb. by Sirmrock's editor with lead pencil), <b>E</b> , <b>EO/Vc.</b> , Cb.
474–6	Pf.	In <b>EP</b> , <i>dimin.</i> after <b>fp</b> in m. 474 and <b>p</b> at the beginning of m. 476 from Viol. I, II, Vle., Vc. as given in <b>A</b> prior to revision (erased <i>dimin.</i> still decipherable in m. 475 under Viol. II, <b>p</b> in m. 476 in Viol. II, Vle., Vc.); in our edition, > in m. 474 and <b>pp</b> at note 1 in m. 475 as given in the definitive version in <b>A</b> (> added in Viol. II in m. 474 and <b>pp</b> added twice over and under Viol. II in m. 475 instead of <i>dim.</i> by Dvořák in darker ink, in m. 476 then <b>p</b> added to <b>p</b> in Viol. I, Vle., Vc. by Dvořák with darker ink), <b>E</b> ( <b>pp</b> in m. 476 omitted since redundant after the <b>pp</b> in m. 475), <b>EO/Viol. I, Viol. II, Vle., Vc.</b> (in <b>EO/Viol. II</b> , <i>dimin.</i> instead of > in m. 474).	512	l.h.	< missing in <b>EP</b> , given in our edition on basis of the definitive version in <b>A</b> (in the new page 109 of the autograph score), <b>E</b> , <b>EO/Vc.</b> , Cb.
480–83	l.h.	In <b>EP</b> , staccato dots missing on all quavers, given in our edition on basis of <b>EP</b> , mm. 476, 478, where the pizzicato in <b>A</b> , <b>E</b> , <b>EO/Viol. I, Vle., Vc.</b> is expressed in the piano part with staccato dots.	514, 516	l.h.	In <b>EP</b> , > from note 1 in m. 520 to note 1 in m. 525 as given in <b>A/Viol. I, II, Vle.</b> prior to revision, and no <i>dim.</i> in m. 524; we follow the definitive version in <b>A</b> , <b>E/Viol. I, II, Vle.</b> and <b>EO/Viol. I, Vle.</b> (in <b>EO/Viol. II</b> additional <i>dim.</i> in m. 521 and > from m. 522); > from note 1 in m. 521 to end m. 523 (as corrected in <b>A</b> by Sirmrock's editor with lead pencil) and <i>dim.</i> in m. 524 (added later by Dvořák in the same ink).
490–91, 494–5	Pf.	> in <b>EP</b> from <b>fs</b> to bar end in m. 490 and from note 1 to bar end in m. 495 due to lack of space under >; in our edition from note 2 in mm. 490/494 to note 1 in mm. 491/495 as given in the definitive version in <b>A</b> (> added in Ob., Clar. in mm. 490–91 in thinner ink by Dvořák	532	l.h.	♯ in <b>EP</b> between note 1 and 2 due to lack of space under note 1.
			548, 556	Solo	< begins in <b>E</b> at note 2 in m. 548 and at note 1 in m. 556. We follow <b>A</b> : < begins in both m. 548 and m. 556

		at note 2. In <b>ES</b> , <b>EP</b> , < begins in both measures at note 1.	580–81	Pf.	< and staccato dots on all quavers missing in <b>EP</b> as in the version before revision in <b>A/Ob.</b> , <b>Clar.</b> , <b>Fag.</b> , <b>Cor. III</b> , added in our edition as given in the definitive version in <b>A</b> (< added by Dvořák in thinner ink, staccato dots added in all voices by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Ob.</b> , <b>Clar.</b> , <b>Fag.</b> , <b>Cor. III</b> . In <b>EP</b> , l.h., note 1 in m. 581 mistakenly crotchet (without staccato dot); in our edition, two staccato quavers beamed to note 3 as in <b>A</b> , <b>E</b> , <b>EO/Fag.</b> , <b>Cor. III</b> . and also on basis of the same passage in mm. 569, 573, 577. It is, however, possible that Dvořák intended a variation of the original figuration here, though this is less probable, since in this variation it is more difficult to play the < on the piano.
548–51	Pf.	In <b>EP</b> , < begins at note 1 in m. 548 (carelessly extended to the beginning of the measure, but evidently intended by Dvořák to begin at beat 2 in <b>A/Ob.</b> II, <b>Clar.</b> , <b>Fag.</b> I, <b>Cor. III</b> , <b>IV</b> ) and > begins at note 3 in m. 550 (due to lack of space); we follow <b>A</b> , <b>E/Ob.</b> II, <b>Clar.</b> , <b>Fag.</b> I, <b>Cor. III</b> , <b>IV</b> . (in <b>EO</b> , inconsistent position of < and > partly due to lack of space).			
550–51, 558–9	Solo	> begins in <b>E</b> between note 1 and note 2 in m. 550 and at note 1 in m. 558. We follow <b>A</b> , <b>ES</b> : > in both measures from note 1 (in <b>A</b> , <b>E/Clar.</b> , m. 551 unclear end of >, but evidently intended to extend to end of mm. 551 and 559 as in <b>E/Clar.</b> , m. 559, <b>ES</b> ).			
556–9	Pf.	In <b>EP</b> , < begins at note 1 in m. 556 (carelessly extended to the begin of the measure, but evidently intended by Dvořák to begin at beat 2 in <b>A/Clar.</b> , <b>Fag.</b> ) and ends at note 2 in m. 557 (due to lack of space), > begins at note 2 in m. 558 as in <b>A/Clar.</b> , <b>Fag.</b> (but evidently intended by Dvořák to begin at beat 1); we follow <b>A</b> , <b>E/Clar.</b> , <b>Fag.</b> and <b>EO/Clar.</b> II, <b>Fag.</b> I (in <b>EO/Clar.</b> I, <b>Fag.</b> II inconsistent beginning of <).	594–8	Pf.	In <b>EP</b> , l.h.: 
561–3	Pf.	In <b>EP</b> , < in m. 561 over r.h. due to lack of space and no > in mm. 562–3 from the version before revision in <b>A/Ob.</b> (small > between mm. 562 and 563 easy to overlook, therefore struck and replaced underneath by Simrock's editor with lead pencil); in our edition as in the definitive version in <b>A</b> , <b>E</b> , <b>EO/Ob.</b>			from <b>Cb.</b> as given in <b>A</b> prior to revision (erased under the definitive version); we follow the definitive version in <b>A/Vc.</b> , <b>Cb.</b> (crotchets with > instead of quavers and <b>ff</b> in l.h.) and <b>A/Viol.</b> II, <b>Vle.</b> ( <b>ff</b> in r.h.). However, we add <b>p</b> to the <b>ff</b> in r.h., the staccato dots in l.h. and the < according to the definitive printed version in <b>E/Strings</b> , <b>EO/Viol.</b> II, <b>Vle.</b> (in <b>EO/Vc.</b> , <b>Cb.</b> version in <b>A</b> prior to revision). In m. 598, we leave the first quaver as in <b>EP</b> to allow the combination with the tremolo beginning in the next quaver, but we add > and staccato dot as in the definitive version in <b>A</b> , <b>E/Vc.</b> , <b>Cb.</b>
566	Solo	‡ to the first mordent missing in all sources, but evidently presumed after the previous g‡ and therefore added in our edition.	598	Pf.	In <b>EP</b> , <b>fp</b> on note 1 missing as in the version before revision in <b>A/Clar.</b> , <b>Fag.</b> , <b>Viol.</b> II, <b>Vle.</b> , added in our edition as in the definitive version in <b>A</b> ( <b>fp</b> added in <b>Clar.</b> , <b>Fag.</b> , <b>Viol.</b> II, <b>Vle.</b> by Dvořák in lighter ink), <b>E</b> , <b>EO/Clar.</b> , <b>Fag.</b> , <b>Viol.</b> II, <b>Vle.</b>
567	Pf.	Staccato dot on note 3 missing in <b>EP</b> and <b>A</b> , given in our edition according to the definitive print version in <b>E</b> , <b>EO/Ob.</b> , <b>Clar.</b> , <b>Fag.</b>	600–01	Pf.	<b>ff</b> , <i>cresc.</i> and > on all quavers missing in <b>EP</b> as in <b>A/Clar.</b> , <b>Fag.</b> , <b>Viol.</b> II, <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b> prior to revision, added in our edition as given in the definitive version in <b>A</b> ( <b>ff</b> and <i>cresc.</i> in <b>Viol.</b> II, <b>Vle.</b> added by Dvořák in darker ink, <i>cresc.</i> in <b>Clar.</b> , <b>Fag.</b> and > in <b>Cb.</b> added by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Clar.</b> , <b>Fag.</b> , <b>Viol.</b> II, <b>Vle.</b> , <b>Vc.</b> , <b>Cb.</b>
576–7	Pf.	Staccato dots on note 2 in m. 576 and on note 1–3 in m. 577 missing in <b>EP</b> as partly in <b>A/Ob.</b> , <b>Fag.</b> prior to revision (dots missing in <b>Ob.</b> , m. 576, and in <b>Fag.</b> , mm. 576–7 then inserted by Dvořák in thicker ink or by Simrock's editor with lead pencil), added in our edition as given in the definitive version in <b>A</b> , <b>E/Ob.</b> , <b>Clar.</b> , <b>Fag.</b> , <b>Cor. III</b> . and on basis of <b>EP</b> , mm. 568–70 and 572–3.	603–05	Pf.	< in <b>EP</b> from beat 3 in m. 603 (due to lack of space) to beat 2 in m. 605, but evidently intended in <b>A/Viol.</b> II, <b>Vle.</b> to

cover all three measures (as indicated by Simrock's editor with lead pencil). We follow therefore **A**, **E**, **EO**/Viol. II, Vle. In l.h., staccato dot on the quaver in m. 605 missing in **EP** as in the version before revision in **A**/Vc.; added in our edition as given in the definitive version in **A** (staccato dot added in Vc. by Simrock's editor with lead pencil), **E**, **EO**/Vc., Cb.

606 Pf. **f** at note 1 in **EP** from Strings as given in **A** prior to revision, **ff** in our edition as given in the definitive version in **A** (**f** replaced with **ff** by Dvořák in darker ink), **E**/Strings, **EO**/Viol. I, Vle., Vc., Cb. (in **EO**/Viol. II **f** as in **A** prior to revision).

613–14 Pf. In **EP**,  $\text{>}$  until note 1 in m. 613 and **p** at note 2 in m. 613; in our edition,  $\text{>}$  until end m. 613 and **p** at note 1 in m. 614 as clearly given in **A**, **E**, **EO**/Tutti.

614–29 Pf. In **EP**, staccato dots missing on all quavers except for the upper voice in mm. 620 and 628 as in **A**/Viol. I, Cb. prior to revision; we add all staccato dots as given in the definitive version in **A** (staccato dots in Viol. I and Cb. added by Dvořák in thinner ink on most of the quavers and by Simrock's editor with lead pencil on the rest of the quavers), **E**, **EO**/Viol. I, Cb.

620, 628 r.h. In **EP**, staccato dots on note 1, 2 in the upper voice, in the corresponding passage in **A**, **E**, **EO**/Ob. slur. We follow **EP** and do not slur the notes since the staccato dots are present in **A**, **E**, **EO**/Cor. I.

625 r.h. In **EP**, *e* in note 1 missing, given in our edition in square brackets on basis of the parallel passage m. 617.

630–57 Pf. In **EP**, higher quavers of the accompaniment notated mostly in the upper system for r.h., in our edition all quavers in the lower system with the indication *m.d.* In **EP**, the pitches of the quavers in the accompaniment under the upper voice do not always correspond exactly to the orchestral part in **A**/Strings, although this part in **EP** is clearly taken directly from the definitive version in **A**/Strings (as also given in **E**, **EO**/Strings). Dvořák very probably aimed here for a slightly varied version of the orchestral part better suited to the piano. In our edition, we therefore leave the accompaniment as given in **EP**. A possible piano reduction of **A**/Strings closer to the orchestral score would read:

630–33, r.h.  $\text{< >}$  over the upper voice missing in **EP** as in **A**/Wind instruments prior to revision, given in our edition on basis of the definitive version in **A**/Ob. I, Cor. I, Clar. I, Fag. ( $\text{< >}$  added mostly by Dvořák in darker and thinner ink and in a few cases by Simrock's editor with lead pencil), **E**/Ob. I, Cor. I, Clar. I, Fag. (in **EO**, inconsistent position of  $\text{< >}$ ).

633 Solo  $\text{>}$  to end of m. 634 in **E**, **EP**; to note 1 of m. 634 in **ES**, but to the accidental before note 1 in **A** and therefore evidently intended by Dvořák to the end of m. 633 as in the parallel passages in mm. 617 and 625. In our edition,  $\text{>}$  therefore to end of m. 633 also on basis of mm. 617, 625.


635 r.h. In **A**, **E**, **EO**/Cor. I, *g#* as dotted quaver. Since Dvořák very probably aimed here for a slightly varied version from the orchestral part (see annotation to mm. 630–57 above), we leave the passage as given in **EP** in our edition. A version closer to the orchestral part is, however, also possible here.

639 Solo  $\text{<}$  begins in **A**, **E**, **ES**, **EP** at note 1. In our edition,  $\text{<}$  begins at note 2 on basis of mm. 631 and 655.

642–7 Pf. In **EP**, *cresc.* instead of *cre-scen-do* due to lack of space. The marking begins

		in m. 643 instead of m. 642 due to the unclear position of the syllable <i>cre-</i> of <i>cre-scen-do</i> in <b>A/Solo</b> , Viol. I, Cb., which reaches slightly over the end bar of m. 642. But <i>cre-</i> in <b>A</b> is evidently intended to begin in m. 642 as given in the definitive version in <b>A</b> ( <i>cre-scen-do</i> added in Viol. II, Vle., Vc. by Simrock's editor with lead pencil with the syllable <i>cre-</i> clearly in m. 642). We therefore follow <b>A</b> , <b>E</b> , <b>EO/Strings</b> : <i>cre-scen-do</i> written out over mm. 642–7 and beginning from note 1 in m. 642 on basis of m. 650 in <b>A</b> , <b>E/Vc.</b> , Cb.			
646–57	Pf.	In <b>EP</b> , staccato dots missing on all quavers in the lower voice in r.h. and in l.h., but evidently implied until m. 657 on basis of the previous measures 630–45; therefore given in our edition, also to express the pizzicato in <b>A</b> , <b>E</b> , <b>EO/Strings</b> for the piano part as in I, mm. 185–8 and in III, mm. 476, 478, 480–83, 630–45.	646–57	Pf.	
648, 656	Pf.	<b>f</b> missing in <b>EP</b> as in the version before revision in <b>A/Strings</b> , added in our edition on basis of the definitive version in <b>A</b> ( <b>f</b> added in Strings by Simrock's editors with blue crayon in m. 648 and with lead pencil in m. 656), <b>E</b> , <b>EO/Strings</b> .	648, 656	Pf.	
649	Pf.	<b>p</b> missing in <b>EP</b> as in the version before revision in <b>A/Strings</b> , added in our edition on basis of the definitive version in <b>A</b> ( <b>p</b> added in Strings by Simrock's editors with blue crayon), <b>E</b> , <b>EO/Strings</b> .	649	Pf.	
650–55	Pf.	<i>cre-scen-do</i> missing in <b>EP</b> as in the version before revision in <b>A/Viol. I, II</b> , Vle., and due to lack of space; added in our edition on basis of the definitive version in <b>A</b> ( <i>cre-scen-do</i> added in Viol. I, II, Vle. by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Strings</b> .	650–55	Pf.	
651	Solo	◁ begins in <b>A</b> , <b>E</b> at note 1, in our edition at note 2 as given in <b>ES</b> , <b>EP</b> on basis of mm. 631 and 655.	651	Solo	
659–65	Pf.	In <b>EP</b> , ▷ from m. 663 to end m. 665 from Strings as given in <b>A</b> prior to revision, in our edition <i>poco a poco cre-scen-do</i> from beat 3 in m. 659 to end m. 665 as in the definitive version in <b>A</b> (▷ in mm. 660–62 and 663–5 struck and replaced with <i>poco a poco cre-scen-do</i> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Strings</b> .	659–65	Pf.	
670, 674, 678, 682	Pf.	In <b>EP</b> , <b>fz</b> at note 1 in mm. 670, 674, 678, 682 due to a levelling of the inconsistent markings in <b>A/Strings</b> ( <b>fz</b> in mm. 670, 674, but <b>f</b> in mm. 678, 682); we follow the marking in <b>E</b> , <b>EO/Strings</b> ( <b>f</b> in mm. 670, 674, 678, 682), not only because <b>E</b> , <b>EO</b>	670, 674, 678, 682	Pf.	
			690	Pf.	represent the definitive printed version authorized by Dvořák, but also because <b>f</b> here is more coherent with all other instruments of the orchestra, which always have <b>f</b> (partly set by Dvořák, partly added by Simrock's editor with lead pencil). In <b>EP</b> , <b>p</b> at note 1 and > on note 1 in r.h. from Viol. I as given in <b>A</b> prior to revision; we do not accept > and add <b>p</b> to <b>p</b> according to the definitive version in <b>A</b> (in Viol. I, > struck and <b>p</b> added to <b>p</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Viol. I</b> . We also add <b>f</b> to <b>pp</b> (instead of >) as given in <b>A</b> , <b>E</b> , <b>EO/Fag</b> .
			690–701	Solo	Text in the main line from <b>A</b> (original version by Dvořák), text in the ossia from <b>E</b> , <b>ES</b> , <b>EP</b> (more comfortable version by Joachim with Dvořák's authorisation).
			693	Pf.	In <b>EP</b> , > on note 1 in r.h. and no <b>fpp</b> as given in <b>A/Viol. I</b> prior to revision; we do not accept > and add <b>pp</b> according to the definitive version in <b>A</b> (in Viol. I > struck and <b>p</b> added to <b>p</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Viol. I</b> . We also add <b>f</b> to <b>pp</b> (instead of >) as given in <b>A</b> , <b>E</b> , <b>EO/Fag</b> .
			695	l.h.	In <b>EP</b> , notes from m. 694 prolonged with ties until end m. 695 as given in <b>A/Fag</b> prior to revision; in our edition, rest as in the definitive version in <b>A</b> (prolongation of m. 694 in m. 695 in <b>Fag</b> , erased and replaced with rest by Dvořák), <b>E</b> , <b>EO/Fag</b> .
			696	Pf.	<b>pp dim.</b> missing in <b>EP</b> as in <b>A/Viol. I</b> prior to revision, added in our edition as given in the definitive version in <b>A</b> (in Viol. I <b>po</b> [piano] corrected to <b>pp</b> and <i>dimin.</i> added by Dvořák in thinner ink, in addition <b>pp</b> inserted to the right of Dvořák's markings by Simrock's editor with lead pencil to avoid misunderstandings) <b>E</b> , <b>EO/Viol. I</b> .
			699	Solo	▷ ends in <b>E</b> shortly after the bar line to m. 699, in <b>A</b> at note 1 of m. 699, in <b>ES</b> and <b>EP</b> missing. We extend ▷ to the end of the figuration (note 2) as presumably intended by Dvořák in <b>A</b> .
			700	Pf.	<i>poco marcato</i> in <b>EP</b> , <b>A/Fl. I</b> missing, given in our edition as in the definitive print version in <b>E</b> , <b>EO/Fl. I</b> .
			702, 704, 706, 712, 714, 716, 722, 724	r.h.	> on note 1 missing in <b>EP</b> as in the version before revision in <b>A/Fl. I</b> , added in our edition as given in the definitive version in <b>A</b> (> added in <b>Fl. I</b> by Simrock's editor with lead pencil), <b>E</b> , <b>EO/Fl. I</b> .



709, 719	r.h.	In EP, quavers beamed together due to a careless levelling with the quavers in the previous measure; in our edition, separated as in A, E, EO/Fl. I.			
726	Solo	<i>cresc.</i> in E begins at note 4, but in A $\lessgtr$ from note 1 (then changed to <i>cresc.</i> in E to avoid a double $\lessgtr$ in mm. 726–9). We therefore give <i>cresc.</i> from note 1, following E ( <i>cresc.</i> ) and A (from note 1).	739–41	Pf.	In EP, $\lessgtr$ begins at note 2 in m. 740 (similarly to the unclear position of $\lessgtr$ in A/Fl.) and ends before beat 3 in m. 741 due to lack of space. But Dvořák evidently intended $\lessgtr$ to begin at note 1 in m. 739 in all instruments, as clearly indicated in A/Fag., Cor., Trba. by himself and under Cb. by Simrock's editor with lead pencil and then printed in the definitive version with Dvořák's authorisation in E, EO/Tutti. Therefore, we follow the definitive version in A, E, EO/Tutti: $\lessgtr$ from note 1 in m. 739 to end m. 741. $\wedge$ on note 1 in r.h. in m. 739 missing in EP as in A/Fl., Ob. But Dvořák intended $\wedge$ on note 1 in m. 739 in all instruments of the tutti, as clearly indicated in A/Clar., Fag., Cor. by himself and in A/Trba. by Simrock's editor with lead pencil and then printed in the definitive version with Dvořák's authorisation in E, EO/Tutti. Therefore, we add $\wedge$ in according to A, E, EO.
726–8	Pf.	In EP,  , probably from the version in A prior to revision. Here, Dvořák substituted the folio with pages 129–130 (mm. 717–40) during the revision process of the concerto, most likely after he had completed his piano reduction. Except for mm. 726–8 (and an accent > in m. 729) the piano reduction in EP corresponds largely to the definitive version in the new pages 129–130 in A. Since the substituted pages containing the first version are no longer extant, we can not establish with certainty if the different version in mm. 726–8 in EP is the result of a missing adaptation of the already completed piano reduction to the definitive version in the new pages of A by Dvořák or an intentional variant for the piano reduction. The first possibility seems more probable though, since Dvořák evidently aimed to follow the orchestral part most closely in his piano reduction. In our edition, we therefore follow the definitive version in A, E, EO/Strings. The different version in EP can be considered a possible alternative, though.	740–41	l.h.	Staccato dots missing in EP due to lack of space under $\lessgtr$ , given in our edition according to A, E, EO/Vc., Cb. and on basis of EP, m. 739.
728–30	Pf.	$\lessgtr$ missing in EP as in A/Strings prior to revision, added in our edition as given in the definitive version in A ( $\lessgtr$ added in Viol. I, II, Vle., Vc. in thinner ink by Dvořák), E, EO/Strings.	743	Pf.	In EP, <i>f</i> instead of <i>ff</i> at note 1 and <i>p</i> at note 2 missing as given in Strings ( <i>f</i> ) and Vle. (missing <i>p</i> ) in the completely struck page 137 of A with the version prior to revision; in our edition, <i>ff</i> at note 1 and <i>p</i> at note 2 as given in the definitive version in A (page 131 in the new folio inserted before the struck pages 133–137), E, EO/Strings.
729	Pf.	> in EP probably from Strings as given in A prior to revision (see annotation to mm. 726–8 above), not accepted in our edition on basis of the definitive version in A, E, EO/Strings.	744	Pf.	In EP, $\lessgtr$ missing due to lack of space, given in our edition on basis of the definitive version in A, E, EO/Strings.
738	Pf.	In EP, <i>ff</i> at note 1 as in the version before revision in A/Viol. I, II (not consistent with the <i>f</i> in all other instruments); in our edition, <i>f</i> according to the definitive version printed with Dvořák's authorisation in E, EO/Tutti.	745	Pf.	In EP, <i>f</i> at note 1 and <i>p</i> at note 2 missing due to lack of space; given in our edition on basis of the definitive version in A, E, EO/Strings.
			745–6	Pf.	In EP, $\lessgtr$ from note 1 in m. 745 to note 2 in m. 746, probably following A/Cor.; in our edition, <i>cresc.</i> from note 3 in m. 745 on basis of the definitive version in A, E, EO/Strings, since the piano reduction refers to all strings and the increase in dynamic here is intended until the next $\lessgtr$ in m. 747.

747	Solo	On note 1 > in <b>A</b> , <b>E</b> , but tenuto in <b>ES</b> , <b>EP</b> . We follow <b>ES</b> , <b>EP</b> on basis of mm. 749 and 751, where the corresponding passages in all sources have tenuto on note 1.	773–6	Pf.	In <b>EP</b> , < from note 2 in m. 773 until end m. 776 due to a levelling of the dynamic marking to the < in Solo; in our edition, <i>cresc.</i> from note 1 in m. 773 as clearly given in <b>A</b> , <b>E</b> , <b>EO</b> /Strings.
747	Pf.	In <b>EP</b> , <i>ff</i> instead of <i>ffp</i> at note 4 as given in <b>A</b> /Strings prior to revision ( <i>ff</i> in Strings, <i>f</i> in Clar., Fag., Cor.); in our edition, <i>ffp</i> as given in the definitive version in <b>A</b> ( <i>p</i> added to <i>f</i> in Clar., Fag., Cor. by Simrock's editor with lead pencil on page 137 and then taken over in the definitive version on page 131), <b>E</b> , <b>EO</b> /Clar., Fag., Cor., Strings.	778–80	Pf.	In <b>EP</b> , <i>cresc.</i> in m. 778 and < from note 1 in m. 779 to note 1 in m. 780, in <b>A</b> <i>cresc.</i> in m. 779 in Strings and in m. 780 in Clar., Fag., Cor. I, II. We follow the definitive version printed with Dvořák's authorisation in <b>E</b> , <b>EO</b> /Clar., Fag., Cor. I, II, Strings: <i>mf</i> in m. 780.
749	Pf.	In <b>EP</b> , <i>ff</i> instead of <i>fp</i> at note 4 as given in <b>A</b> /Viol. I prior to revision; in our edition, <i>fp</i> as given in the definitive version in <b>A</b> ( <i>ff</i> struck in Viol. I and <i>p</i> added to <i>f</i> in Ob., Clar., Fag., Cor. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Ob., Clar., Fag., Cor., Strings.	792	Solo	Text in the main line from <b>A</b> (original version by Dvořák), text in the ossia from <b>E</b> , <b>ES</b> , <b>EP</b> (more comfortable version by Joachim with Dvořák's authorisation).
751	Pf.	In <b>EP</b> , < <i>f</i> missing as in the version before revision in <b>A</b> /Ob., Clar., Fag., Cor. (here only < in Clar., <i>f</i> between beat 1 and 2 in Fag. and < at beat 2 in Cor. I, II); added in our edition according to the definitive version in <b>A</b> (< <i>f</i> inserted in Ob., Clar., Fag., Cor. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Ob., Clar., Fag., Cor.	795, 797	l.h.	> at note 1 missing in <b>EP</b> as in <b>A</b> /Vc., Cb., added in our edition as given in the definitive print version in <b>E</b> , <b>EO</b> /Fag. (> added on basis of Fl., Ob., Cor. I, II, Viol. I, II).
751–2	r.h.	Staccato dots missing in <b>EP</b> as in the version before revision in <b>A</b> /Clar., Cor. I, II, Viol. I, II, Vle. (staccato dots initially only on note 2 in Cor. I, II in m. 751 and in Vle. in m. 752); added in our edition as given in the definitive version in <b>A</b> (missing staccato dots in Clar., Cor. I, II, Viol. I, II, Vle. added by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Clar., Cor. I, II, Viol. I, II, Vle.	799	l.h.	In <b>EP</b> , mistakenly <i>d</i> instead of <i>c</i> in the lower voice, corrected according to <b>A</b> , <b>E</b> , <b>EO</b> /Cor. I, II, Cb. and on basis of the <i>c</i> in the upper voice.
757	Solo	<i>dim.</i> begins in <b>E</b> , <b>EP</b> at note 1. We follow <b>A</b> , <b>ES</b> .	806–10	Pf.	In <b>EP</b> , < from note 1 in m. 806 until end m. 810 from the version before revision in <b>A</b> /Fag., Cor. III, IV, Vle., Vc., Cb.; in our edition, <i>cre-scen-do</i> according to the definitive version in <b>A</b> (< struck and replaced in all instruments with <i>cre-scen-do</i> by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Fag., Cor. III, IV, Vle., Vc., Cb.
761–5	r.h.	Slurs in the lower voice missing in <b>EP</b> , but evidently implied under the slurs in the upper voice; added in our edition on basis of <b>A</b> , <b>E</b> , <b>EO</b> /Viol. I.	814	Pf.	<i>ff</i> missing in <b>EP</b> as in the version before revision in <b>A</b> /Fl., Ob., Cor. I, II, Viol. I, II, Vle.; added in our edition as given in the definitive version in <b>A</b> ( <i>ff</i> added in Fl., Ob., Cor. I, II, Viol. I, II, Vle. by Simrock's editor with lead pencil), <b>E</b> , <b>EO</b> /Tutti.
762, 764	r.h.	Staccato dots at note 2, 3 in the lower voice missing in <b>EP</b> due to lack of space, added in our edition according to the definitive version in <b>A</b> (staccato dots in Viol. I in m. 762 possibly added at a later time by Dvořák), <b>E</b> , <b>EO</b> /Viol. I.			
773–5	Solo	< in <b>E</b> from note 2 in m. 773 to the middle of m. 775, in <b>ES</b> , <b>EP</b> from note 1 in m. 774 to note 2 in m. 775, in <b>A</b> from note 2 in m. 773 to note 1 in m. 775. We follow <b>A</b> .			