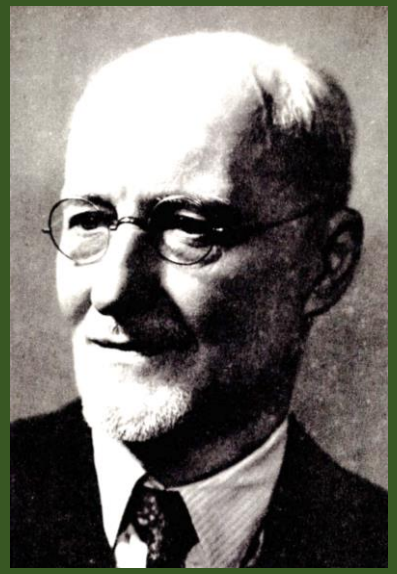
Antonín Dvořák's Manuscript Documents in the Music Department of the National Library of the Czech Republic

Ludmila Šmídová, National Library of the Czech Republic

Congress IAML 2023, Cambridge, Friday, 4 August

100 Years of Independent Activity of the Music Department within the National Library

- founder: composer Ladislav Vycpálek
- 1923 founding of the manuscript collection
- now about 7,000 units of manuscripts



Ladislav Vycpálek (1882-1969)



Vítězslav Novák (1870-1949)



Antonín Dvořák (1841-1904)

The complete set of manuscripts of Dvořák's compositions published by Schlesinger in Berlin (Cz-Pu 59 R 111-115, acquisition 1923)

Title on the print	Date of origin	Date of issue
Vier Lieder, op. 9 (B 23, no. 2, 4, B 61, no. 5, 6)	1871, [1879]	1880
Trio für das Pianoforte, Violine und Violoncello, op. 21 (B 51)	1875	1880
Quartett für Pianoforte, Violine, Viola und Violoncello, op. 23 (B 53)	1875	1880
Quartett (D moll) für zwei Violinen, Bratsche und Violoncello, op. 34 (B 75)	1877	1880
Suite für das Orchester, op. 39 (B 93)	[1879]	1881

The complete set of manuscripts of Dvořák's compositions published by Schlesinger in Berlin

- 1922 – existence of manuscripts documented in the archives of the Schlesinger publishing house
- 1923 – manuscripts acquired for the Music Department of the National Library of the Czech Republic
- 1954 – O. Šourek writes about the place of storage in the Music Department of the National Library
- 1955 – nevertheless, one of the manuscripts is still said to be missing and unknown to the Complete Edition editors

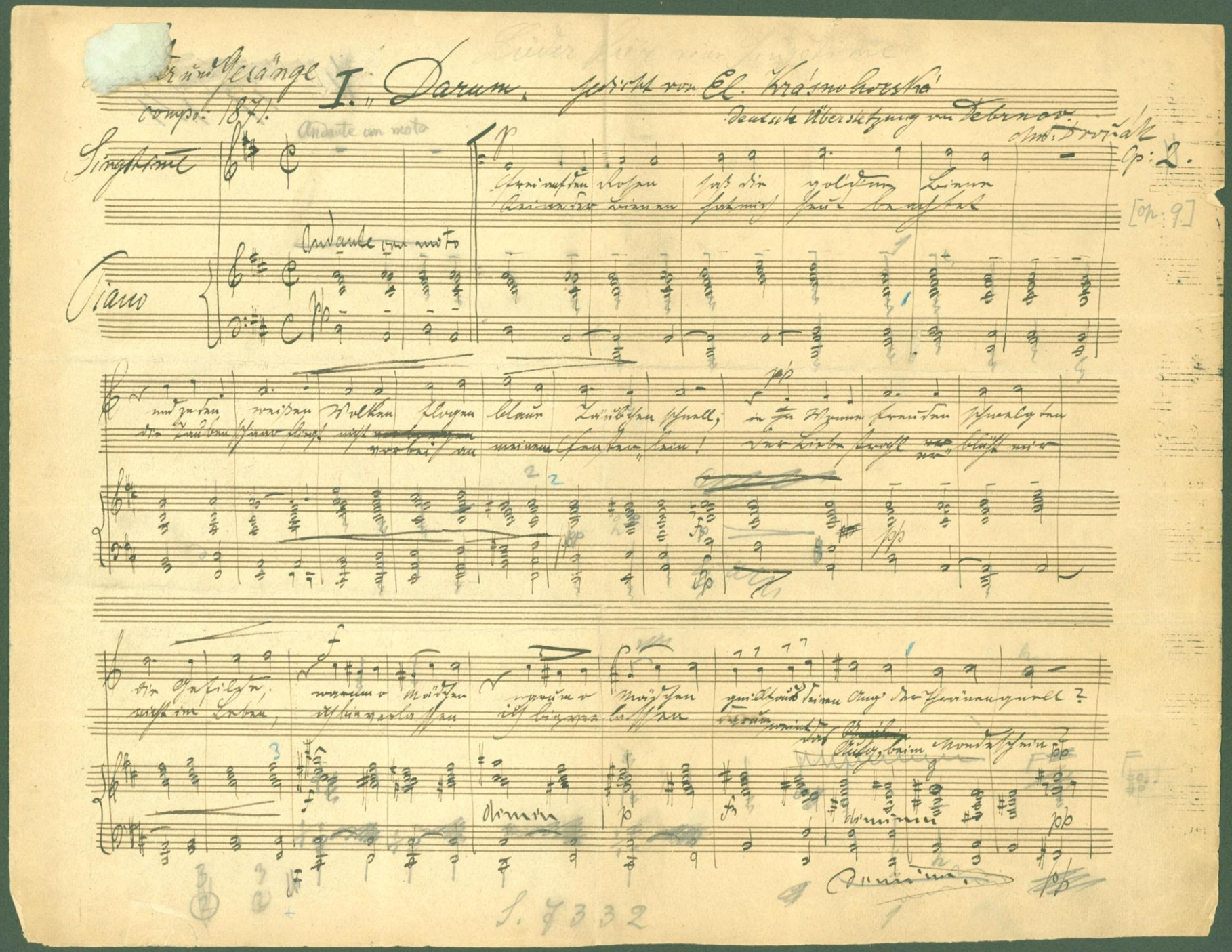
The complete set of manuscripts of Dvořák's compositions published by Schlesinger in Berlin

- the only surviving autographs of the respective compositions (with the exception of 3 songs from Op. 9)
- according to their original storage in the Schlesinger publishing house, it can be assumed that all of them were the basis for printing
- thanks to the survived correspondence we can partly trace the printing preparations

Vier Lieder, op. 9

p. 1

59 R 111



Trio für das Pianoforte, Violine und Violoncello, op. 21

title page

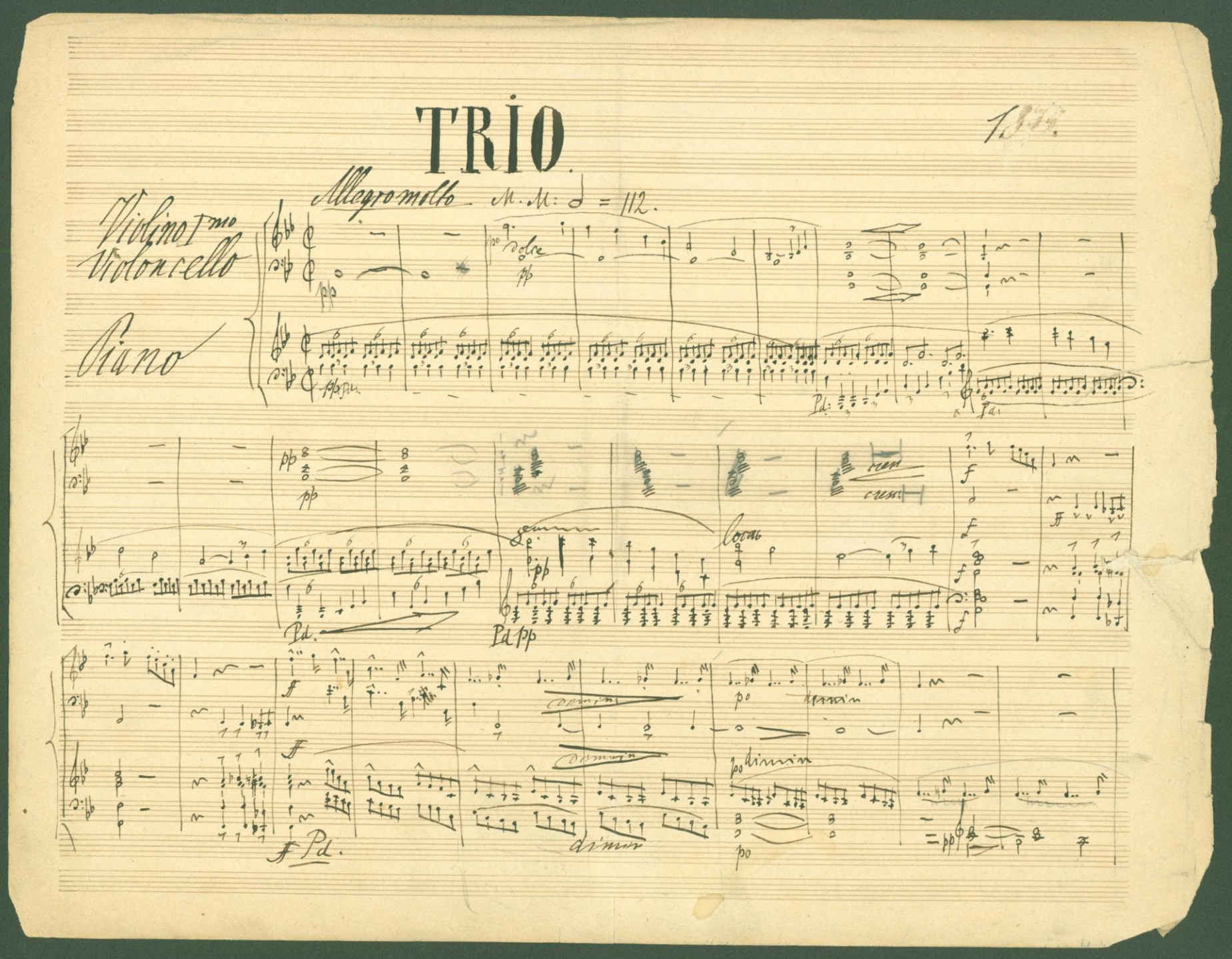
59 R 112



Trio für das Pianoforte, Violine und Violoncello, op. 21

p. 1

59 R 112

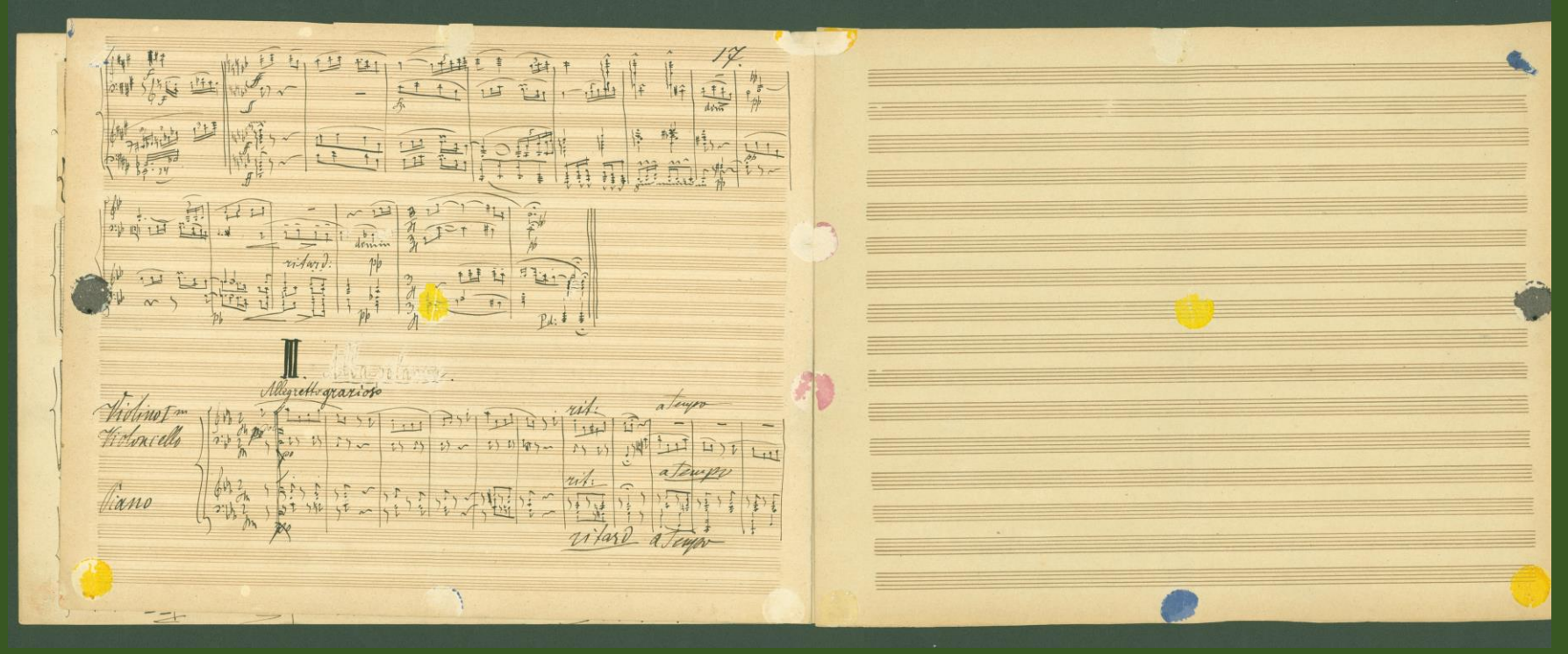


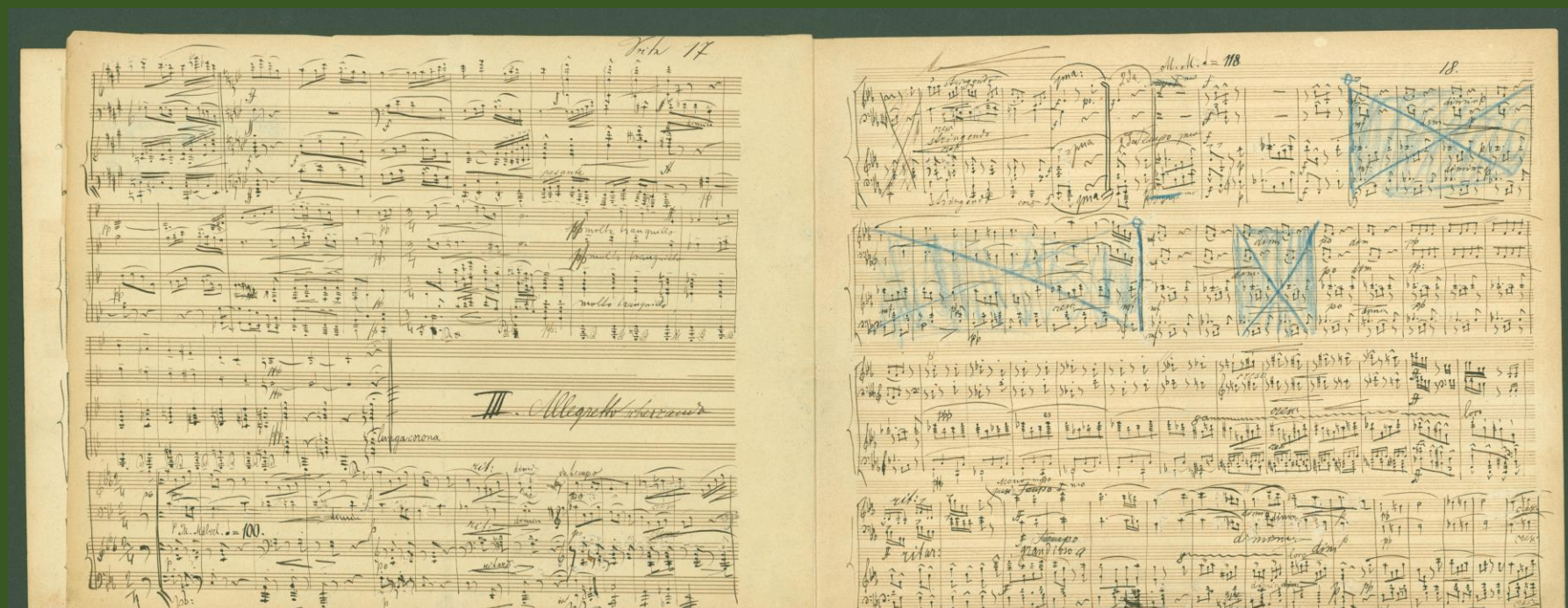
Trio für das Pianoforte, Violine und Violoncello, op. 21

p. 17 (old)

p. 17 (new), p. 18

59 R 112

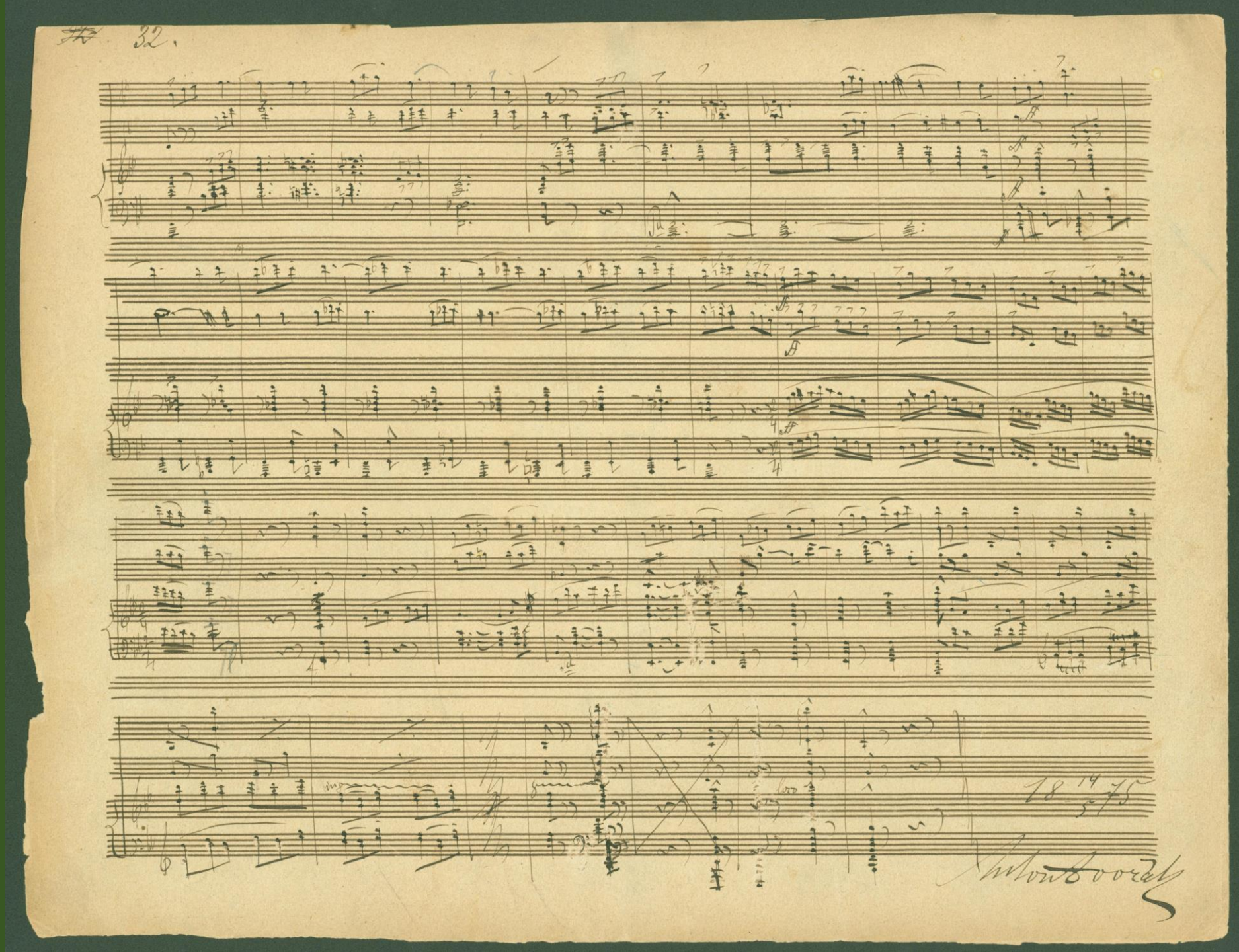


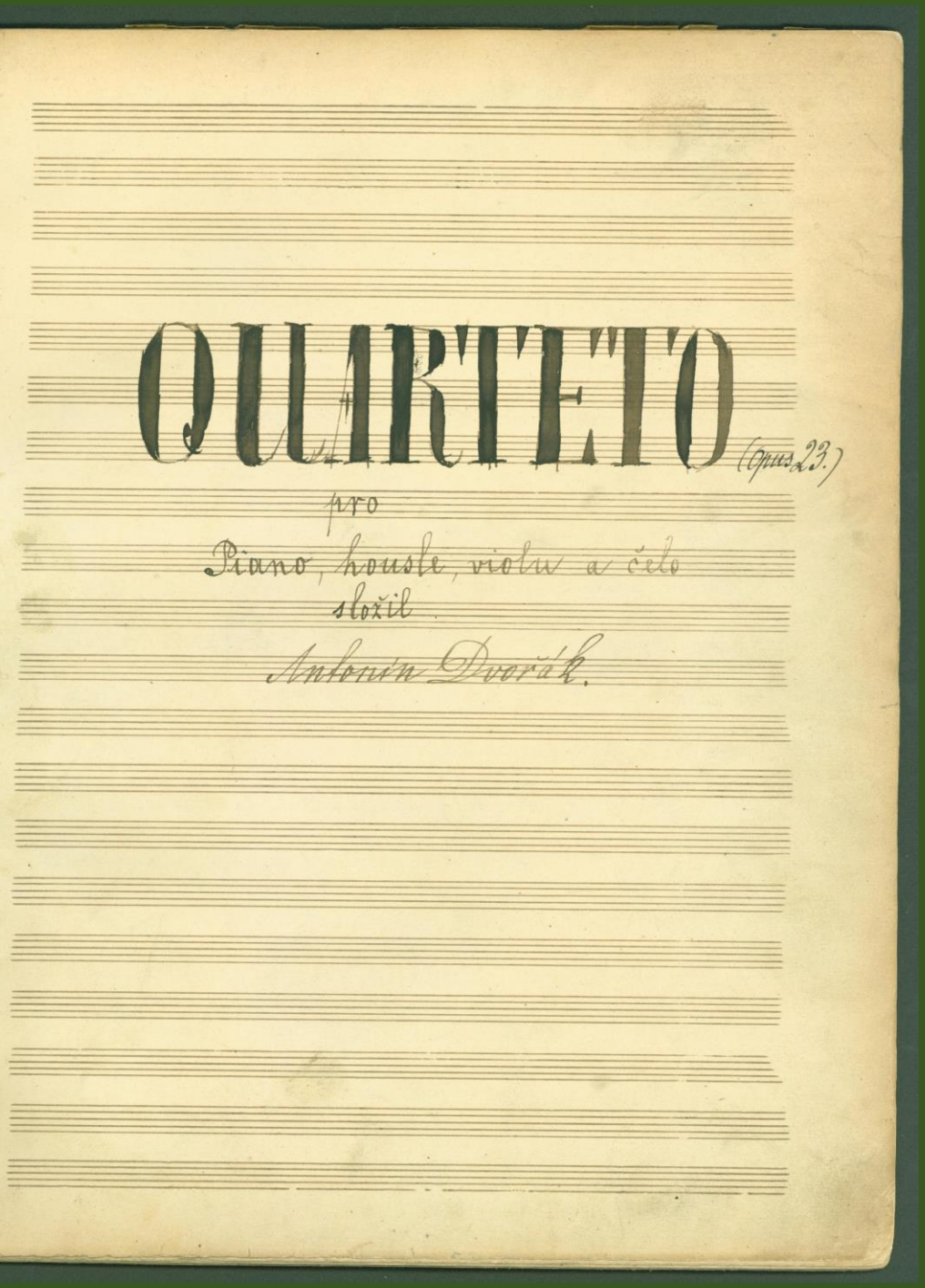


Trio für das Pianoforte, Violine und Violoncello, op. 21

p. 32

59 R 112





Quartett für Pianoforte, Violine, Viola und Violoncello, op. 23

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title page

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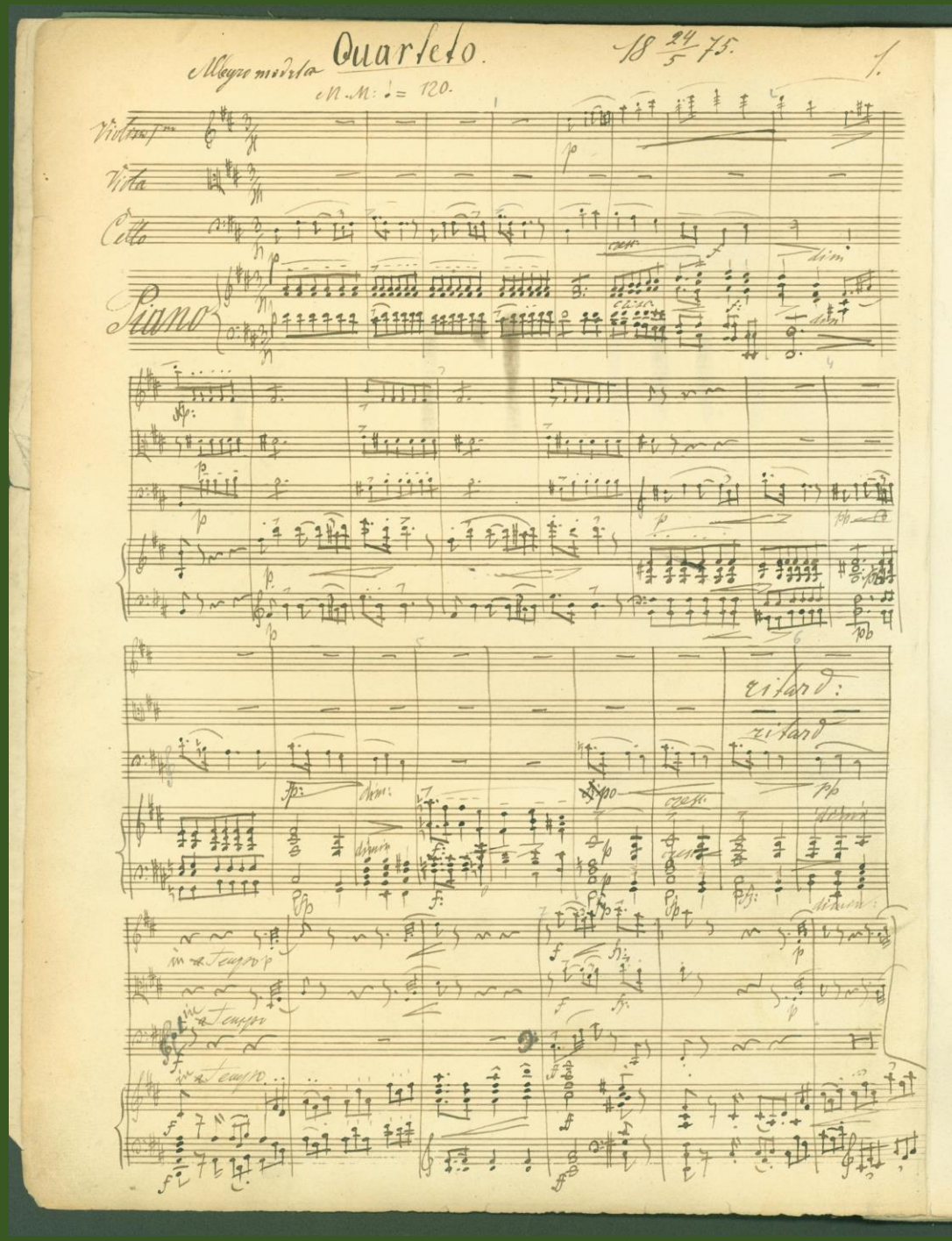
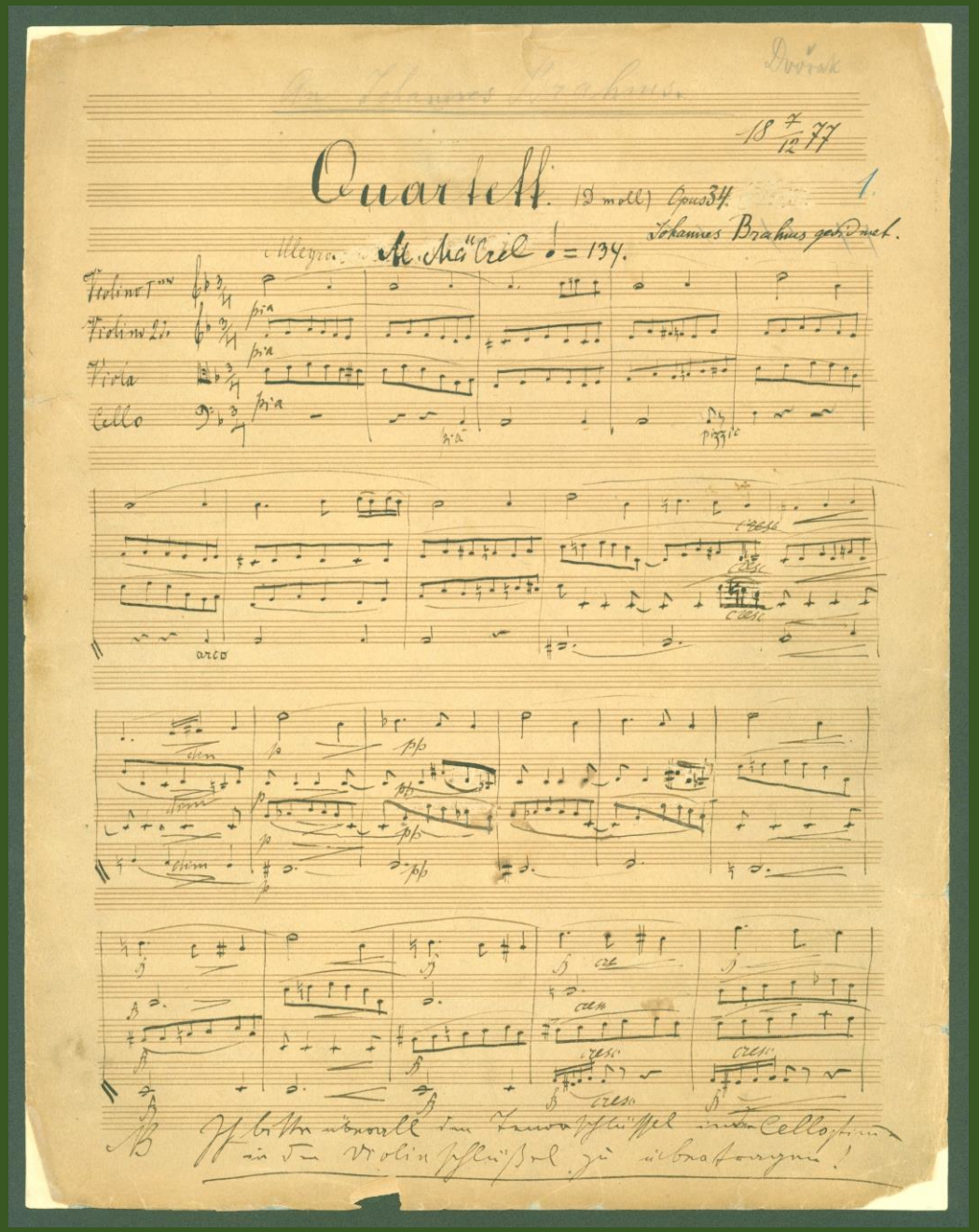
p. 1

59 R 113





Quartett (D moll) für zwei Violinen, Bratsche und Violoncello, op. 34

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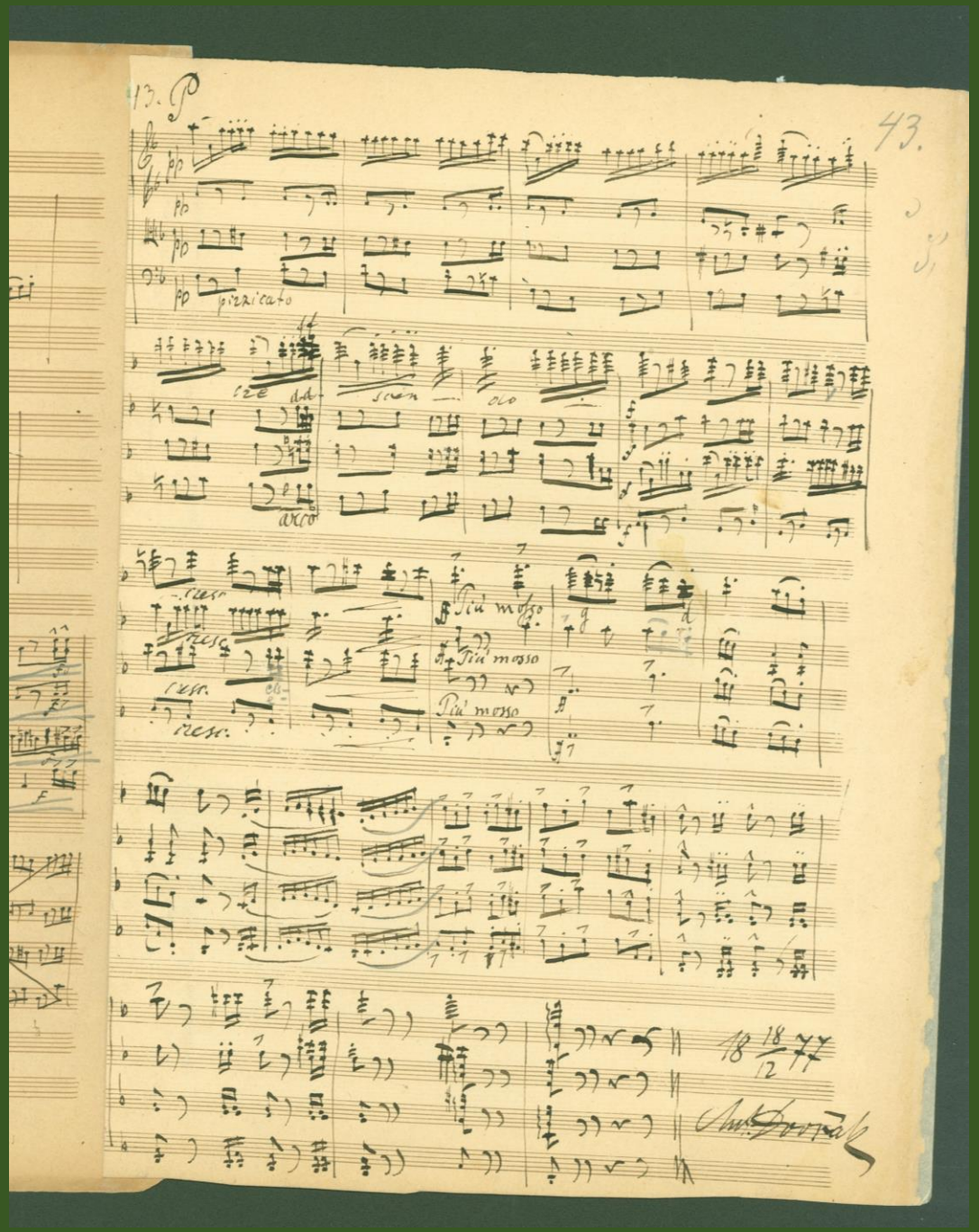
p. 43 →

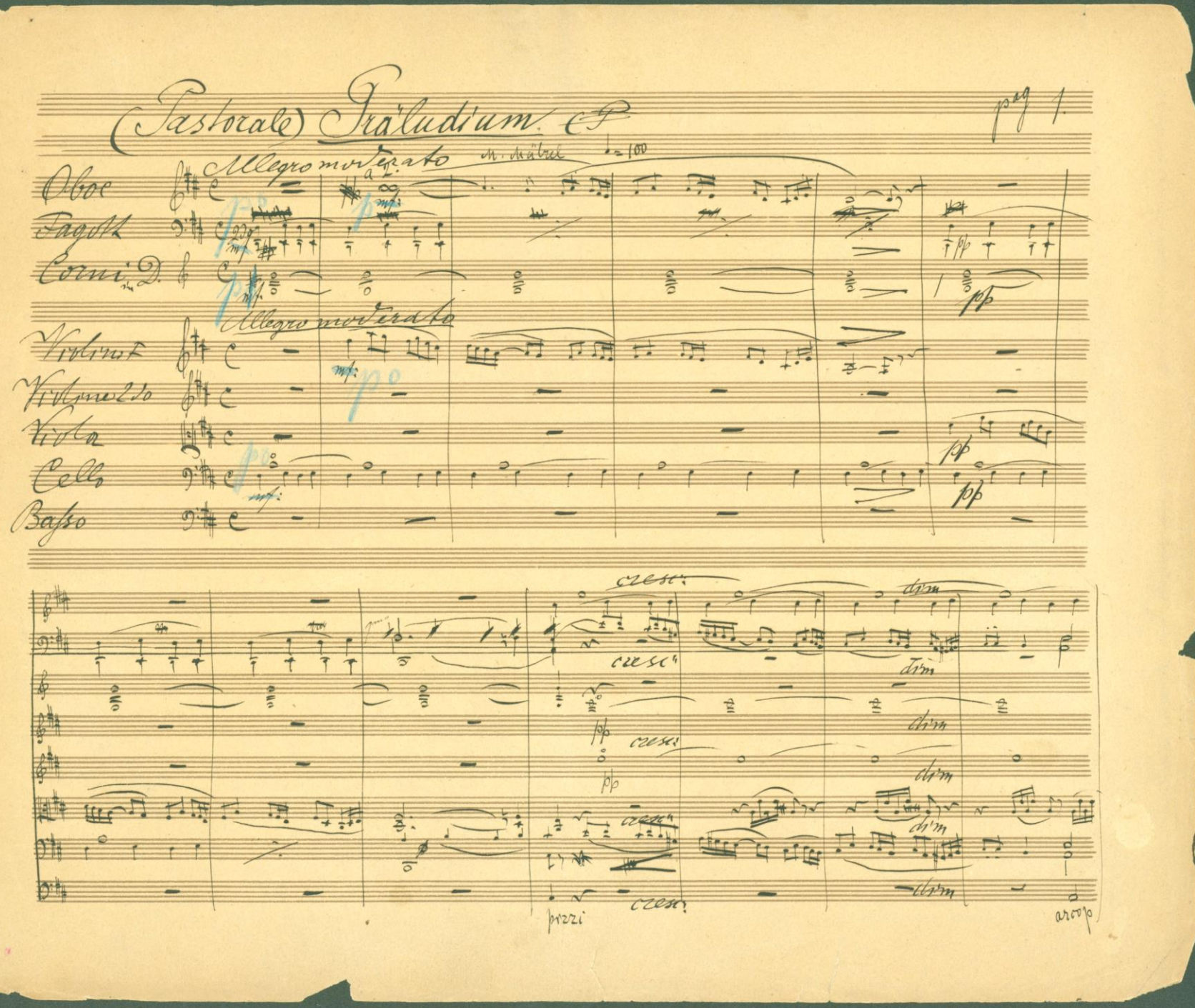
59 R 114



Suite
für das
Orchester,
op. 39

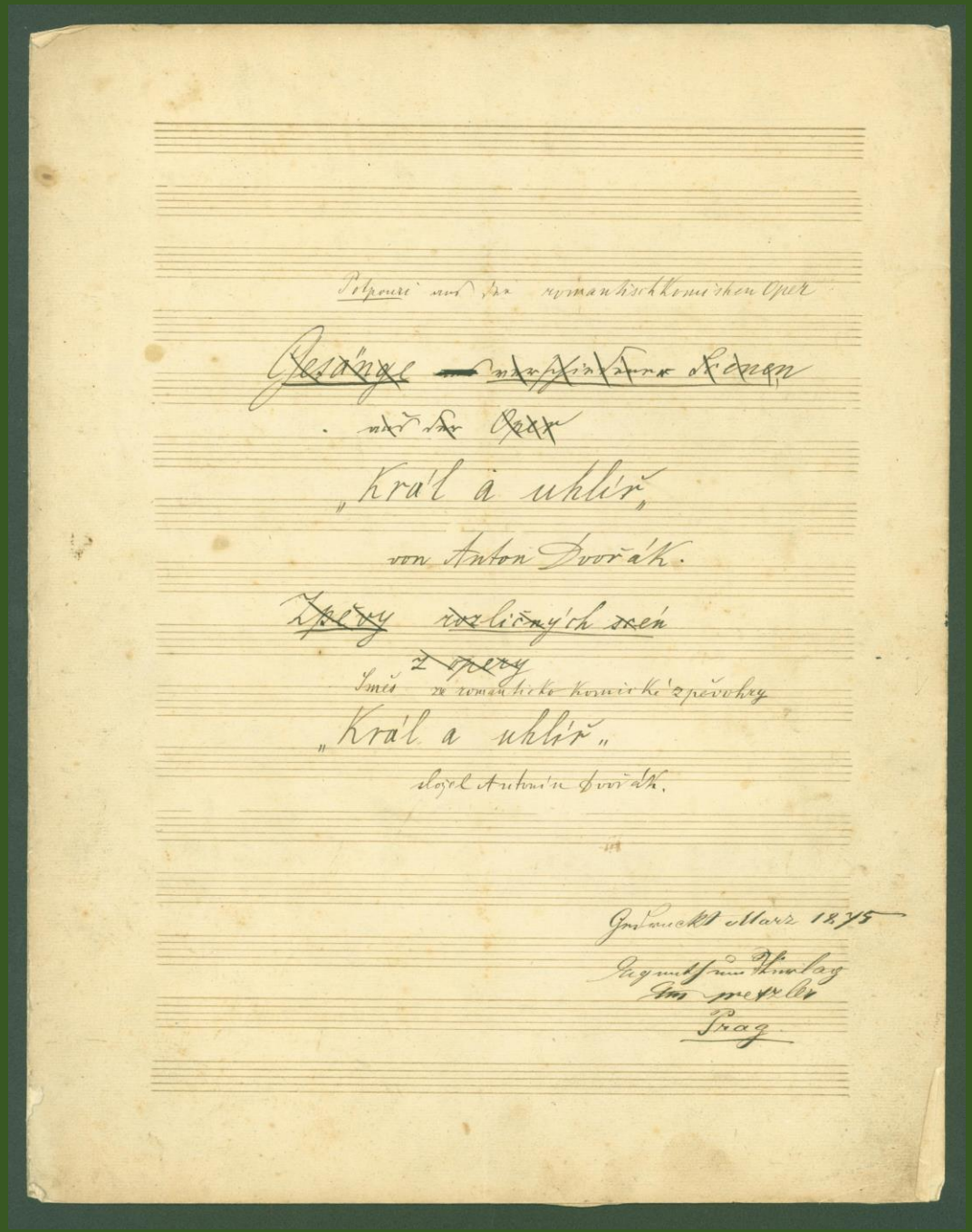
p. 1

59 R 115



Further manuscripts of Antonín Dvořák‘s compositions

Title on the print	Publisher	Call no.	Date of or.	Acquisition
Potpourri ze zpěvohry „Král a uhlíř“ (B 43)	Em. Wetzler, Praha [1875]	59 R 116	[1874-5]	1923
In der Natur. Fünf Chöre für Sopran, Alt, Tenor, Bass, op. 63 (B 126)	Aug. Cranz, Leipzig [1882]	59 R 1953	1882	1959
Mahnung. Vier Lieder nach serbischen Volksdichtungen, op. 6, No. 2 (B 29)	N. Simrock, Berlin 1879	59 R 2149	[1872-9]	1961



Potpourri ze zpěvohry Král a uhlíř

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title page

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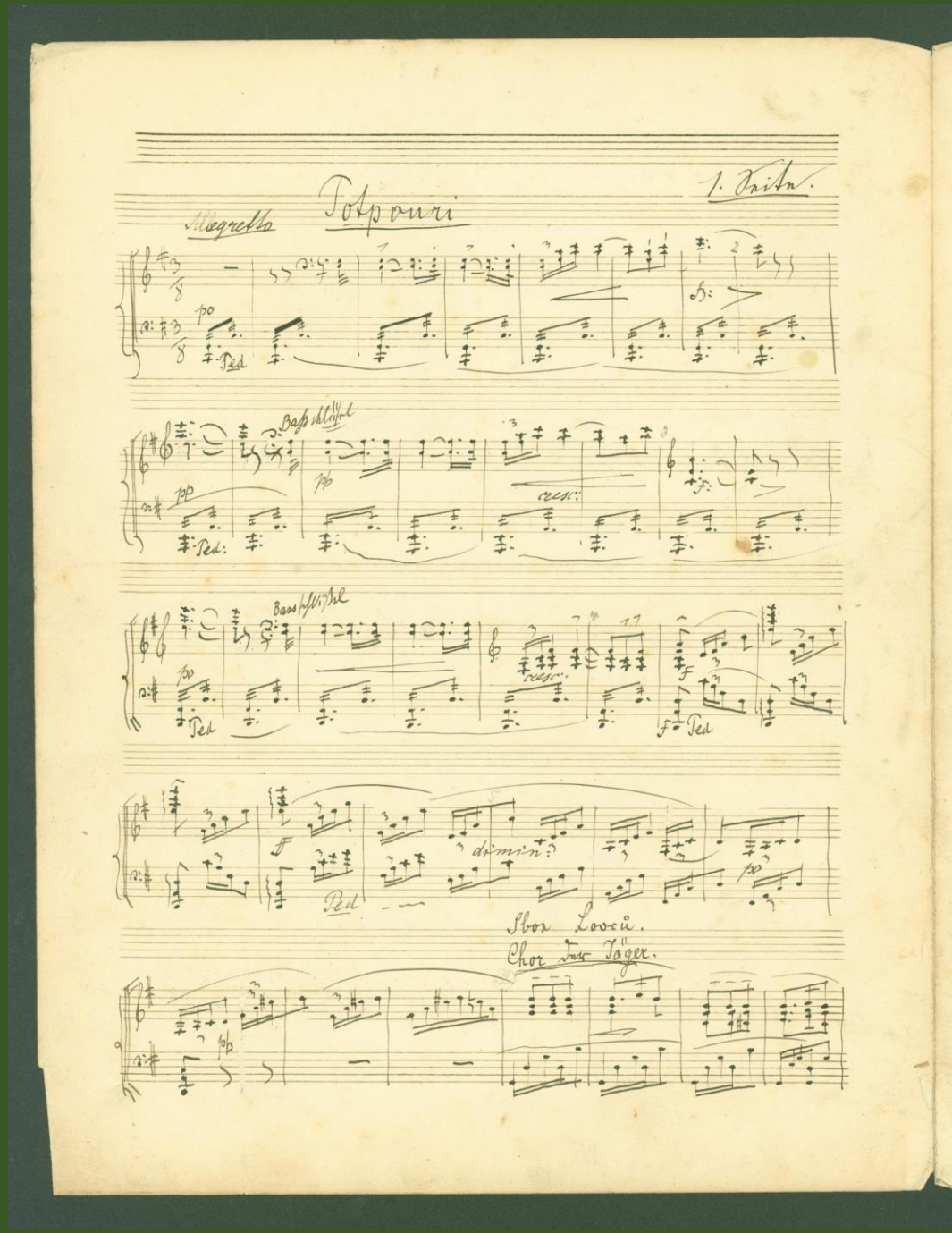
p. 1

59 R 116

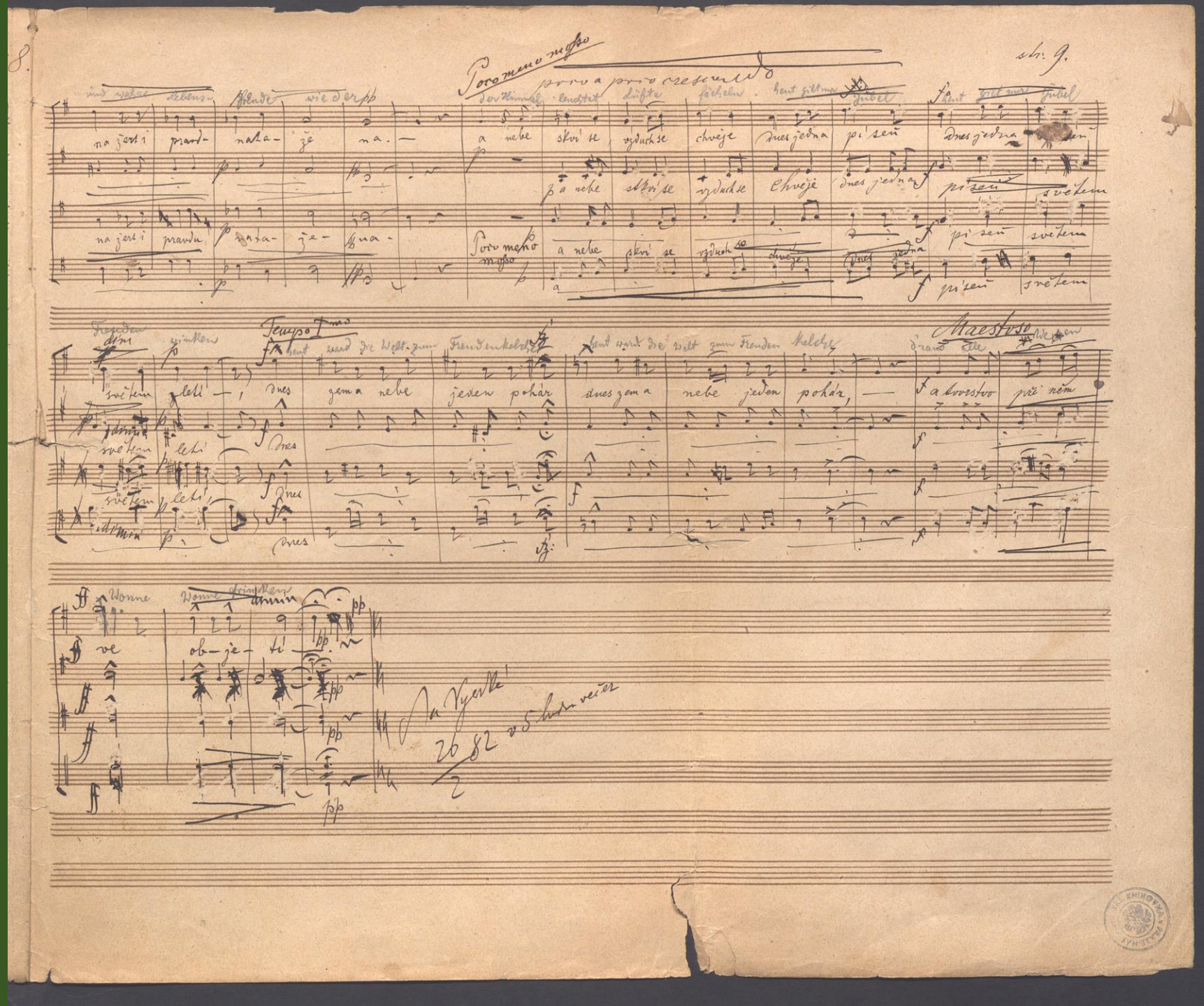


In der Natur.
Fünf Chöre für Sopran, Alt, Tenor, Bass, op. 63 (B 126)

p. 9

59 R 1953

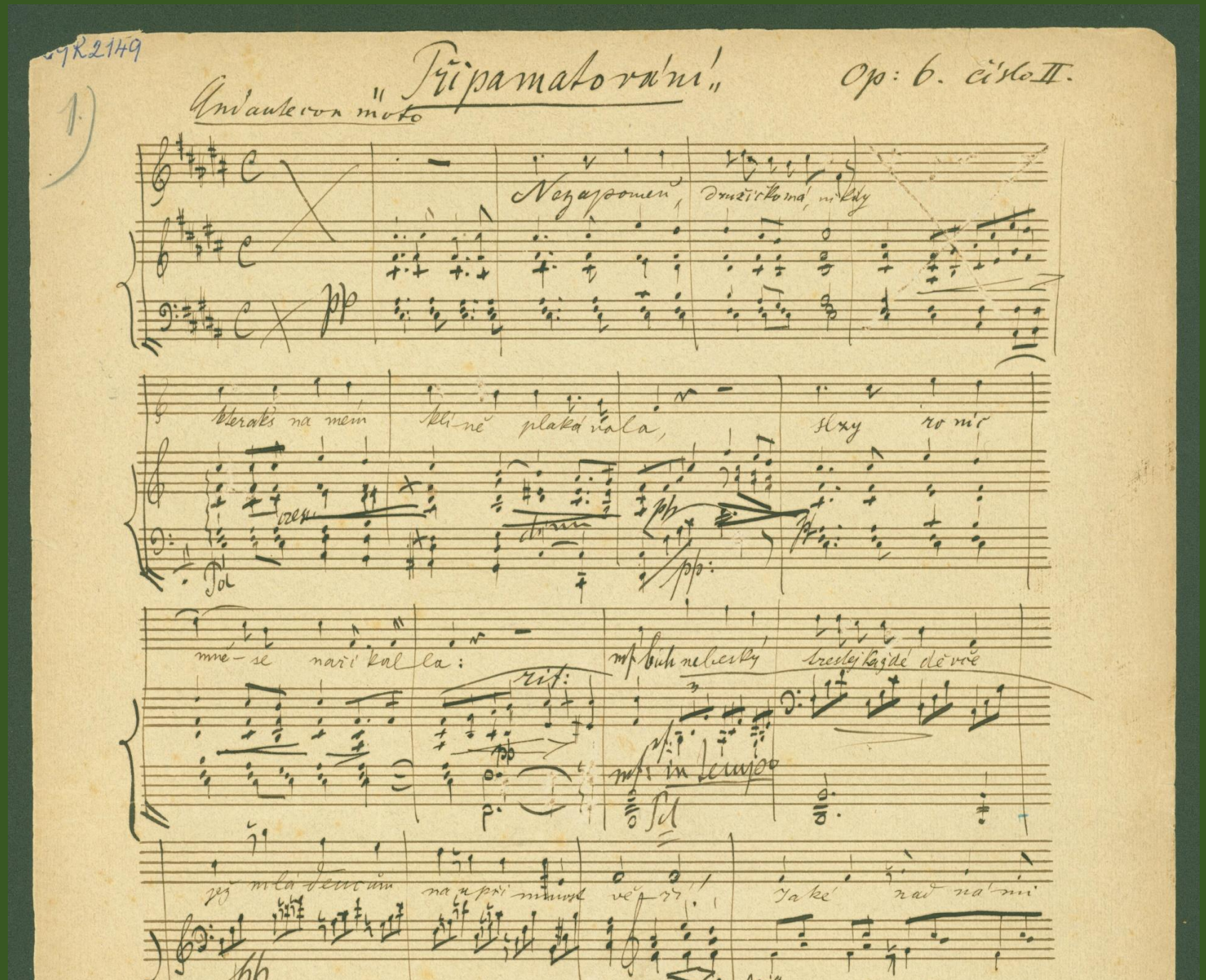
Koupeno na bazaru.
Na Ostrově Žofínském.
Ve prospěch Divadla Brněnského.
1815/584.



Mahnung.
Vier Lieder
nach serbischen
Volksdichtungen,
op. 6, No. 2

p. 1

59 R 2149



Manuscripts from the so-called Talich find in Sweden – 1rst part

59 R 2149	*Warning* from *Four songs to the words of Serbian folk poems*, *op. 6, no. 2* (B 29)	[1879]	final autograph
59 R 2150	*Amen* from *Stabat mater, op. 58* (B 71)	1876	continuous sketch
	Slavíkovský polečko from *Moravian Duets*, *op. 29, no 5* (B 60)	[1876]	short drafts
59 R 2151	*Serenade D minor, op. 44* (B 77)	[1878]	continuous sketch
	String Quartet in D minor, op. 34 (B 75)	[1876?]	fol. exc.
59 R 2152	*Slavonic Dances, op. 46* (B 78)	[1878]	drafts of dances 1-4,6,7
59 R 2153	*Slavonic Rhapsodies, op. 45* (B 86)	1878	sketches; fol. exc.
	Silhouettes, op. 8 (B 98)	[1878-9]	cycle schedule

Manuscripts from the so-called Talich find in Sweden – 2nd part

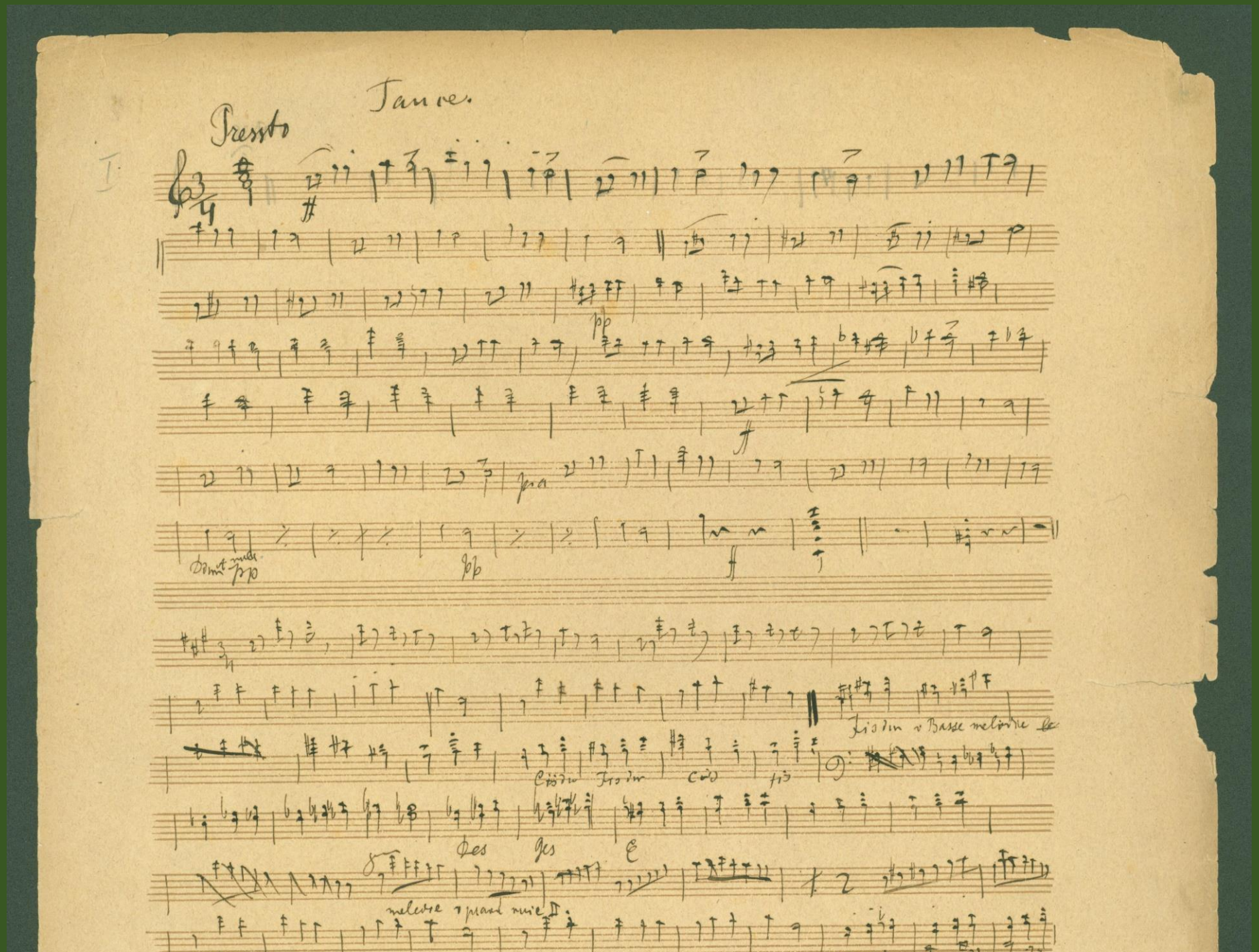
59 R 2154	*String Quartet in E flat major, op. 51* (B 92)	[1878]	sketches – 1. mv.
59 R 2155	*VI*th *Symphony in D major, p. 60* (B 112)	1880	sketch – Finale fragment
59 R 2156	*Legends, op. 59* (B 117)	1881	sketches – no. 3, 2, 5, 6 and others non real.
59 R 2157	*Piano Trio in F minor, op. 65* (B 130)	[1883]	sketches – Finale
59 R 2158	*Scherzo Capriccioso*, op. 66 (B 131)	1883	fol. exc. of a score
59 R 2159	*String Quartet in C major* (B 401)	[1876-1877]	short sketch (non real.)
	Aj Vaše dcera from *the Cunning Peasant* opera, op. 37 (B 67)	[1877]	short draft
	Já jsem huslař from *Choral Songs for Male Voices* (B 66)	[1877]	short draft

Slavonic Dances, op. 46 (B 78)

[1878]

draft of dance 1

59 R 2152



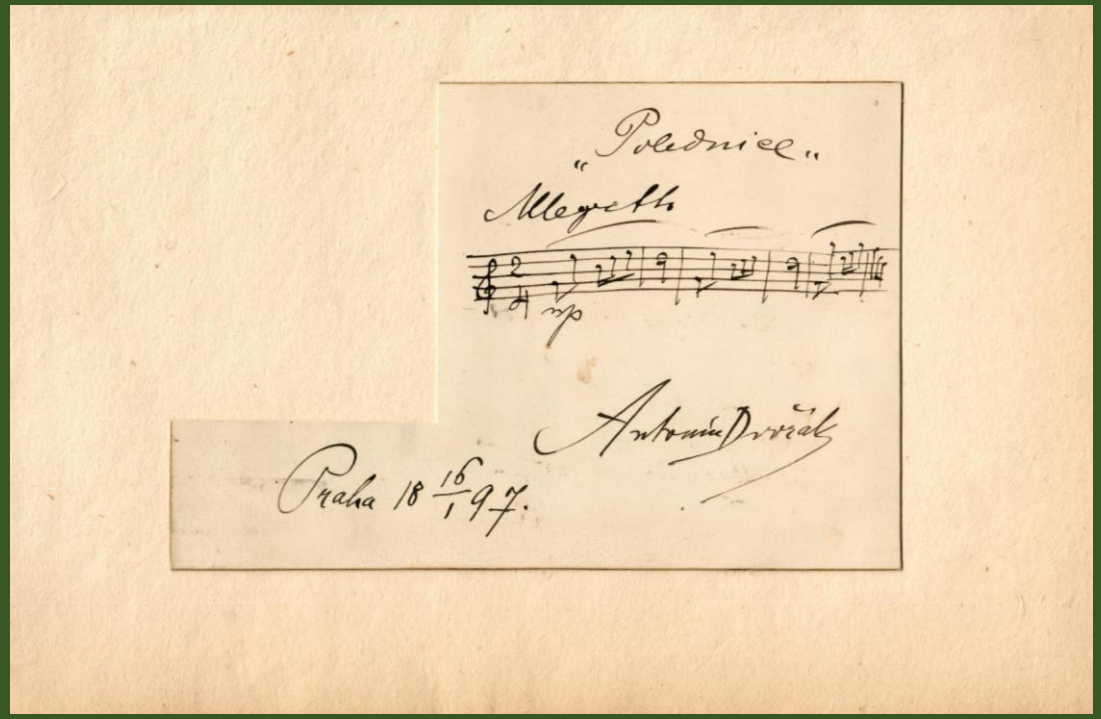
Ms. copies and arrangements of Dvořák's compositions

59 R 1158	*Slavonic dance, op. 46, no. 8* (B 78)	[1880-1900?]	for violin and piano arr. by Ferdinand Lachner
59 R 1309	*Walses, op. 24, nos. 1, 4* (B 101)	1899	copy of the score
59 R 1967	*Four Choruses, op. 29* (B 59)	[1879]	engraver's copy (?), (form. Emanuel Starý)
59 R 1968	*Two minuets, op. 28* (B 58)	1889	arr. for piano four hands by Josef Zubatý
59 R 2011	*Terzetto op. 74* (B 148)	1923	copies – voices, incmpl., Jos. Michálek
59 R 2077	*Compositionsversuche* (B 302)	1943	copy, Fr. Michálek
59 R 2081	*Humoreska F sharp minor* (B138)	1912	copy, Jos. Michálek
59 R 2298	*Silhouettes*, op.8, nos. 7-12 (B 98)	1890	copy, Ondřej Horník
59 R 2299	*Ave Maria*, op. 19 (B 68)	1896	copy, Ondřej Horník
59 R 4832	*Menuet*, op. 28. č. 1 (B 58)	1921	arr. for left hand Ladislav Láska

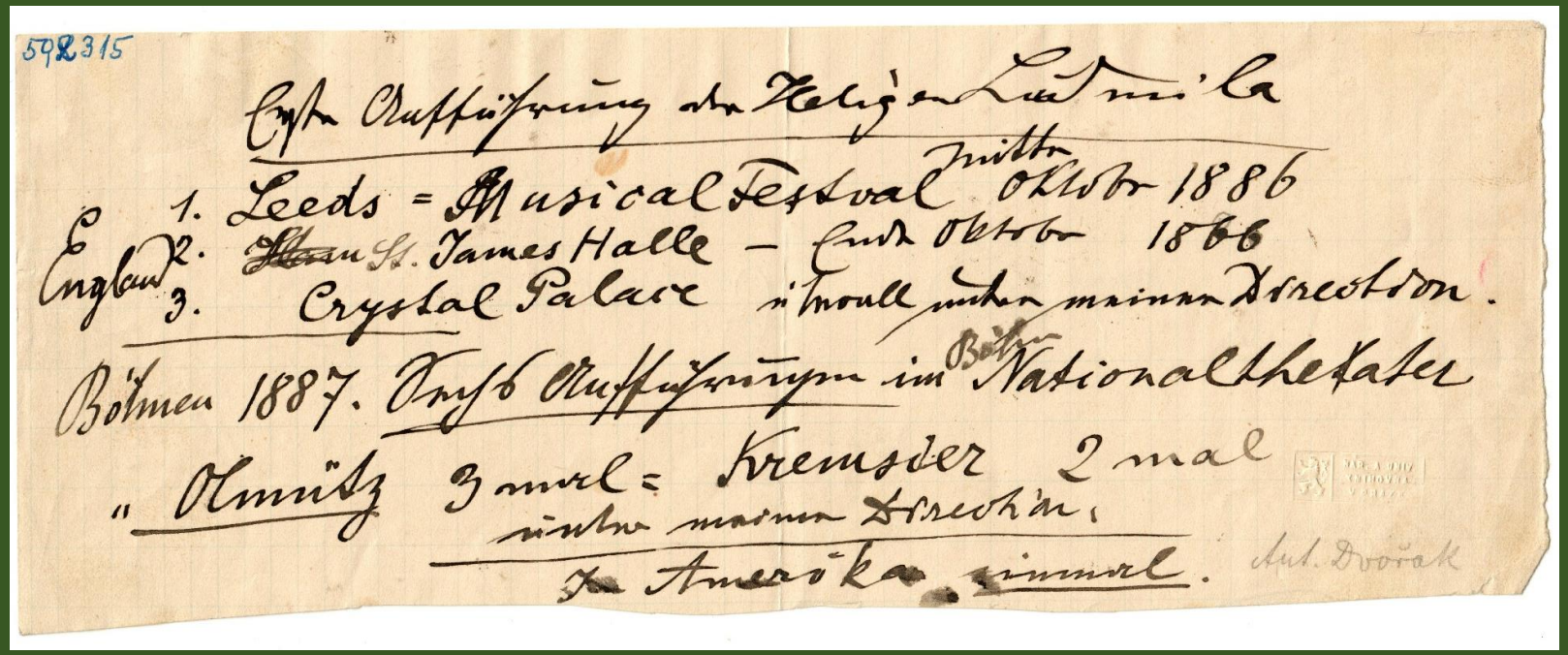
Correspondence (ed. in ADCD)

Shelfmark	Sender → recipient	Date	Sender's location
59 L 226	Dvořák, A. → Čech, Adolf	18. 7. 1895	Vysoká
59 L 311	Hermann Wolff → Dvořák, A. (Bote & Bock)	9. 6. 1879	Berlin
59 L 312	Bote & Bock → Dvořák, A.	21. 7. 1880	Berlin
59 L 313	Hermann Erler → Dvořák, A.	29.12.1878	Berlin
59 L 314	N. Simrock → Dvořák, A.	5. 10. 1882	Berlin

59 L 176



59 L 315



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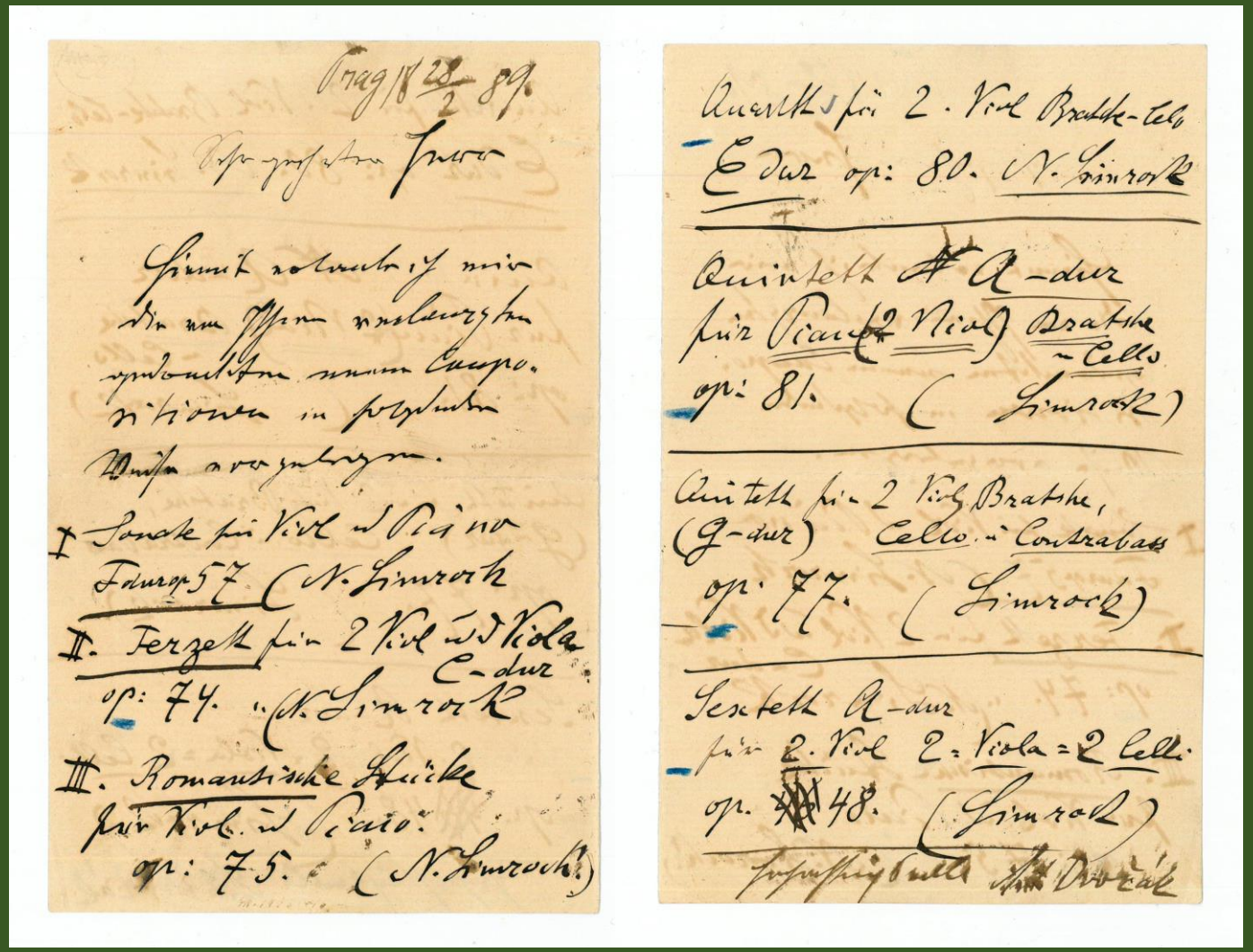

Prag 18 28/2 89.

Sehr geehrter Herr

Hiemit erlaube ich mir die von Ihnen verlangten gedruckten neuen Compositionen in folgender Weise vorzulegen.

I. Sonate für Viol. u. Piano F dur op. 57 (N. Simrock

II. Terzett für 2 Viol. u. d. Viola C-dur op: 74. (N. Simrock

III. Romantische Stücke für Viol. u. Piano op: 75. (N. Simrock)

Quartett für 2. Viol Bratsche-Cello E dur op: 80. N. Simrock

Quintett A-dur für Piano (2 Viol) Bratsche-Cello op: 81. (Simrock)

Quintett für 2 Viol. Bratsche, (G-dur) Cello u. Contrabass op: 77. (Simrock)

Sextett A-dur für 2. Viol 2 = Viola = 2 Celli op. 48. (Simrock)

Hochachtungsvoll Dvořák

C.C., secretary, Bunbeg, county Donegal.

MR. BAUERKELLER'S CONCERTS.

PROGRAMME.

Quartet in E Major, Op. 80 ..... Dvořák
Romantische Stücke, Op. 75, for violin and pianoforte ..... Dvořák
Terzetto, for two violins and viola, Op. 74 ..... Dvořák
Quintet, for pianoforte and strings, Op. 81 ..... Dvořák

The second of three "*string quartet evenings*" was given by Mr. Bauerkeller in Messrs. Forsyth's rooms last evening. As associates in the music for purely stringed instruments he had Messrs. Harmer, John Nicholls, and H. Smith; while Mrs. Bauerkeller did excellent service when the pianoforte was called into requisition. It is not often that an entire programme is devoted to the works of one composer, and though the experiment has before been made, it has seldom been quite successful. If this be true in the case of such composers as Mendelssohn and Spohr—we should not like to say that it could be with Beethoven or Mozart,—how much more likely would it seem to be when the writer illustrated is one so comparatively little known as Dvořák? And yet, though we confess we had some doubt as to the success of the evening, we left without the slightest feeling of satiety or desire for a change of style. Perhaps this arose to some extent from the fact that in the "*Romantische Stücke*" and in the "Terzetto" the Bohemian composer seems to have endeavoured to produce something based on classical models. In both, and especially in the latter, there is a simplicity of treatment and an absence of the peculiar harmonic sequences which we associate with Dvořák's style, though probably they are as much national as individual characteristics. Even the opening quartet is constructed on somewhat similar lines, the *andante con moto* and the *allegro scherzando* being exquisitely perfect movements which would not be unworthy of the greatest writers of chamber music. The "Romantische Stücke" are three shorter fancies, each with abundance of character, but simpler than anything else by Dvořák that we have heard. Perhaps, however, the trio for two violins and viola was as much enjoyed as anything during the evening, the *scherzo* especially, with its singular cross rhythm, having a peculiar charm which few could re-



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