ANTONÍN DVOŘÁK

PIANO CONCERTO

CONCERTO POUR PIANO

op. 33

2 PIANOS

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

1955

EXPORT: ARTIA, PRAGUE

CZECHOSLOVAKIA

PIANO CONCERTO IN G MINOR

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

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

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

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

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

Translated by Dr L. Dorůžka

Otakar Šourek

DURATA CCA 38'

I. Allegro agitato (18') . . . . . pag. 1
II. Andante sostenuto (9') . . . . . „ 82
III. Allegro con fuoco (11') . . . . . „ 105

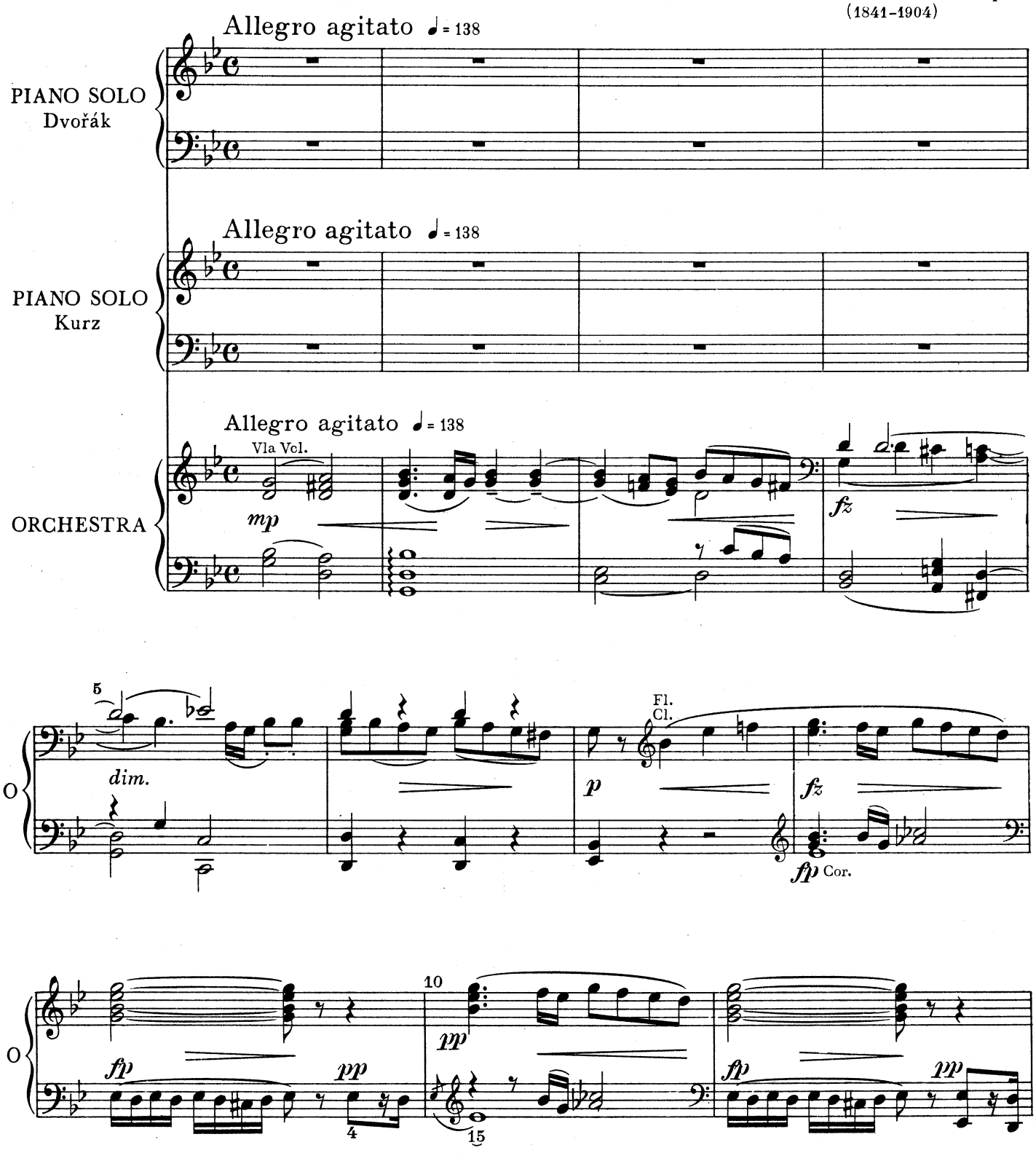
2 PIANOS

CONCERTO

SOL MINORE

I

ANTONÍN DVOŘÁK, op. 33
(1841-1904)



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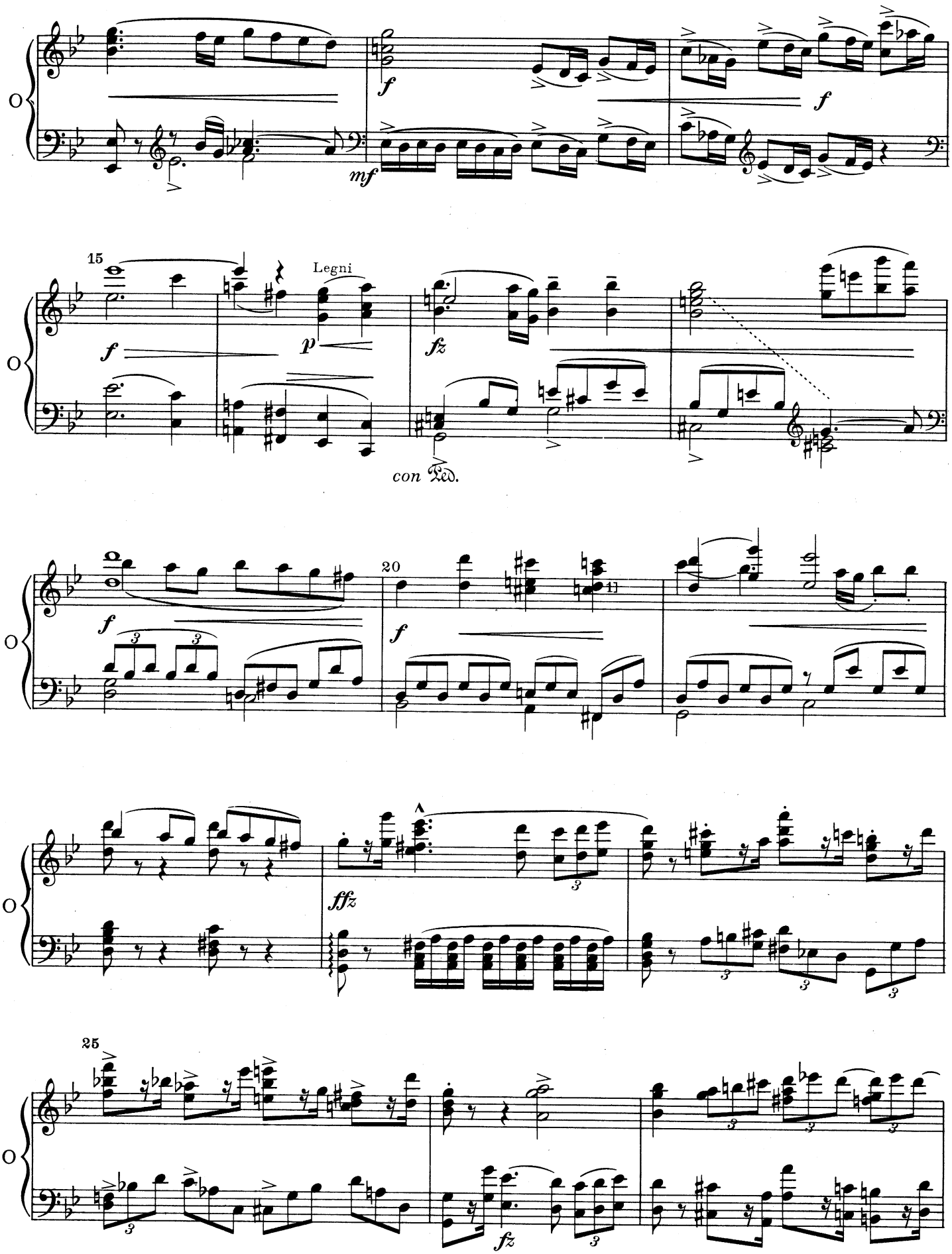
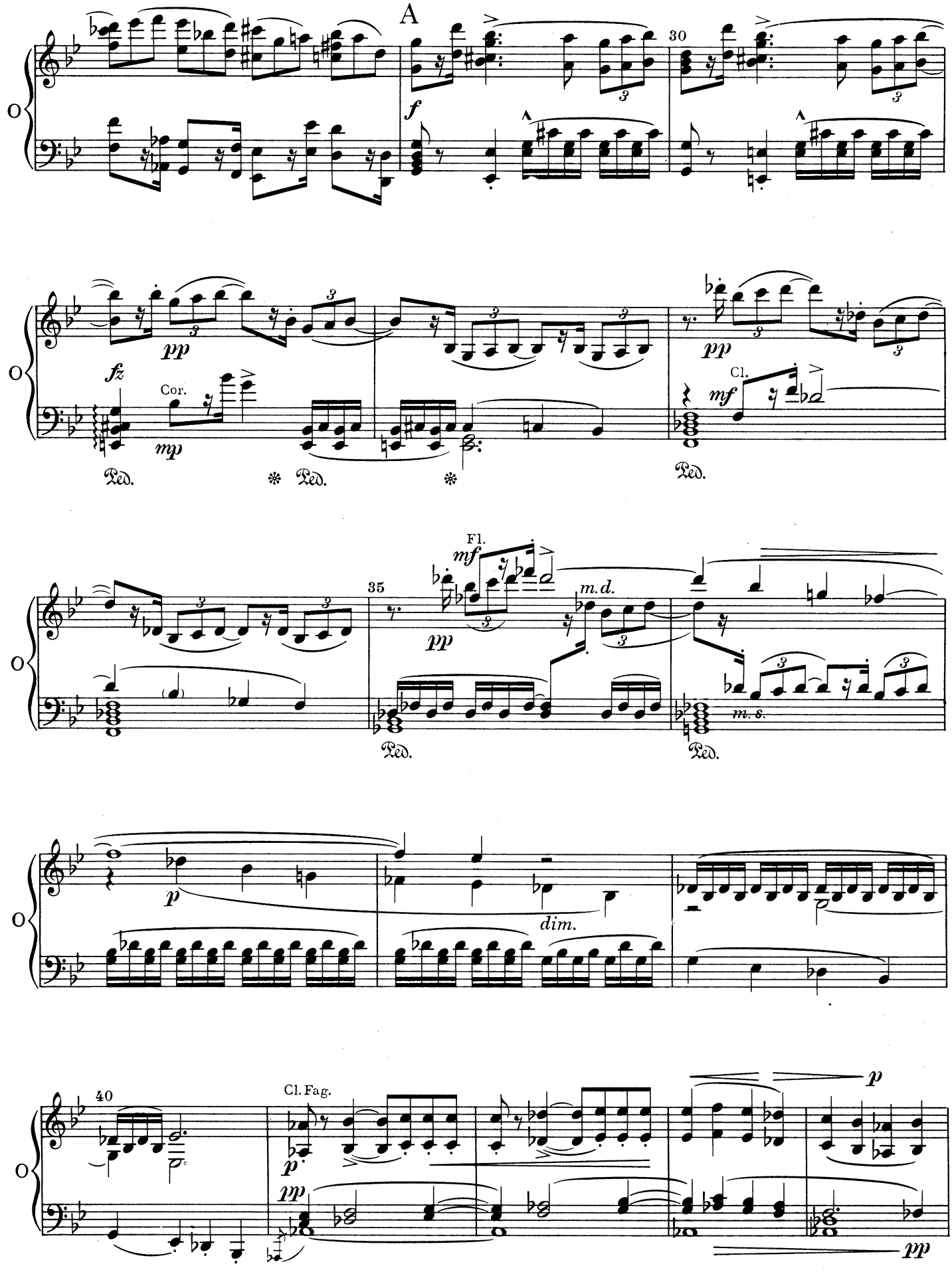
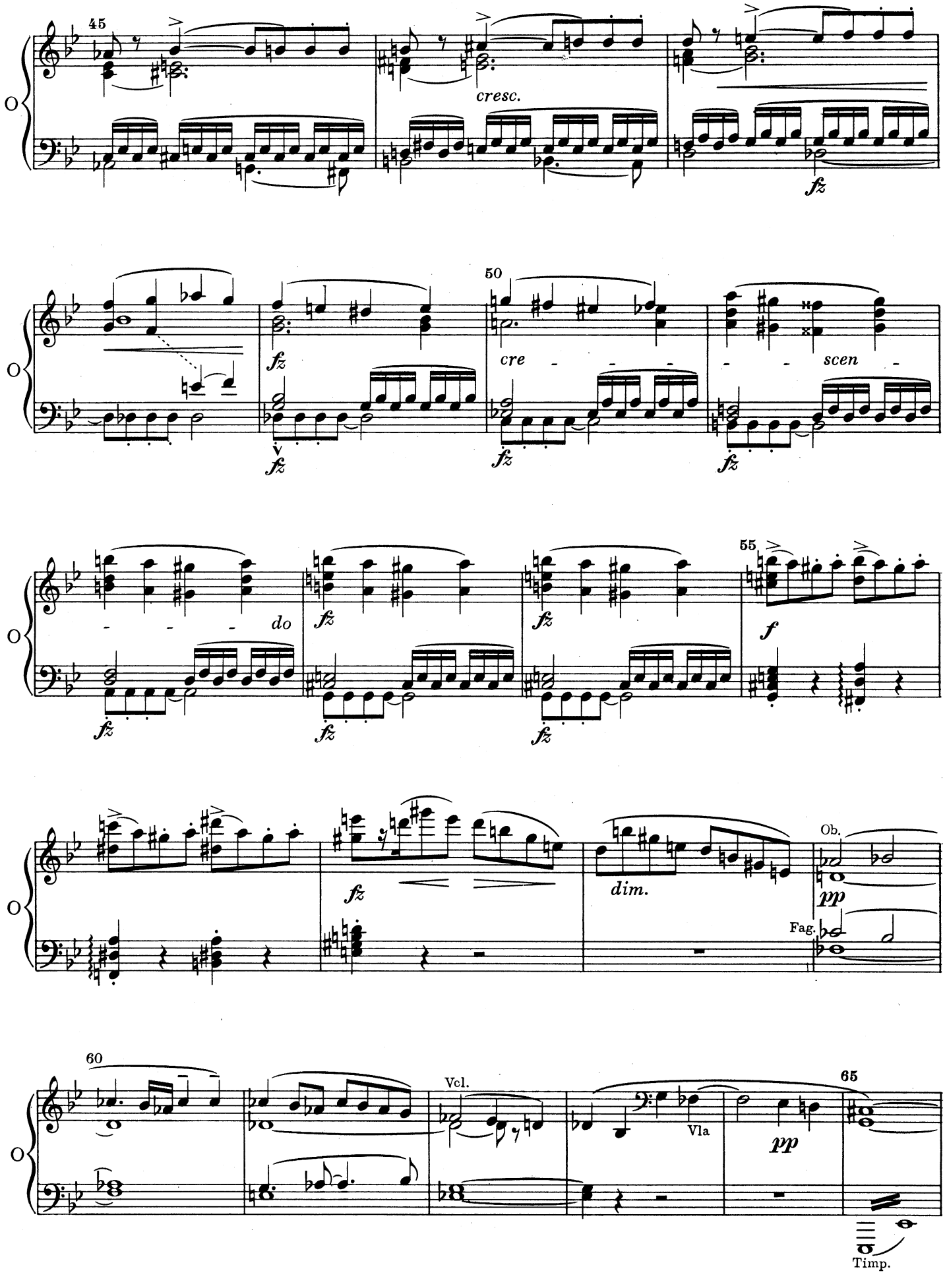
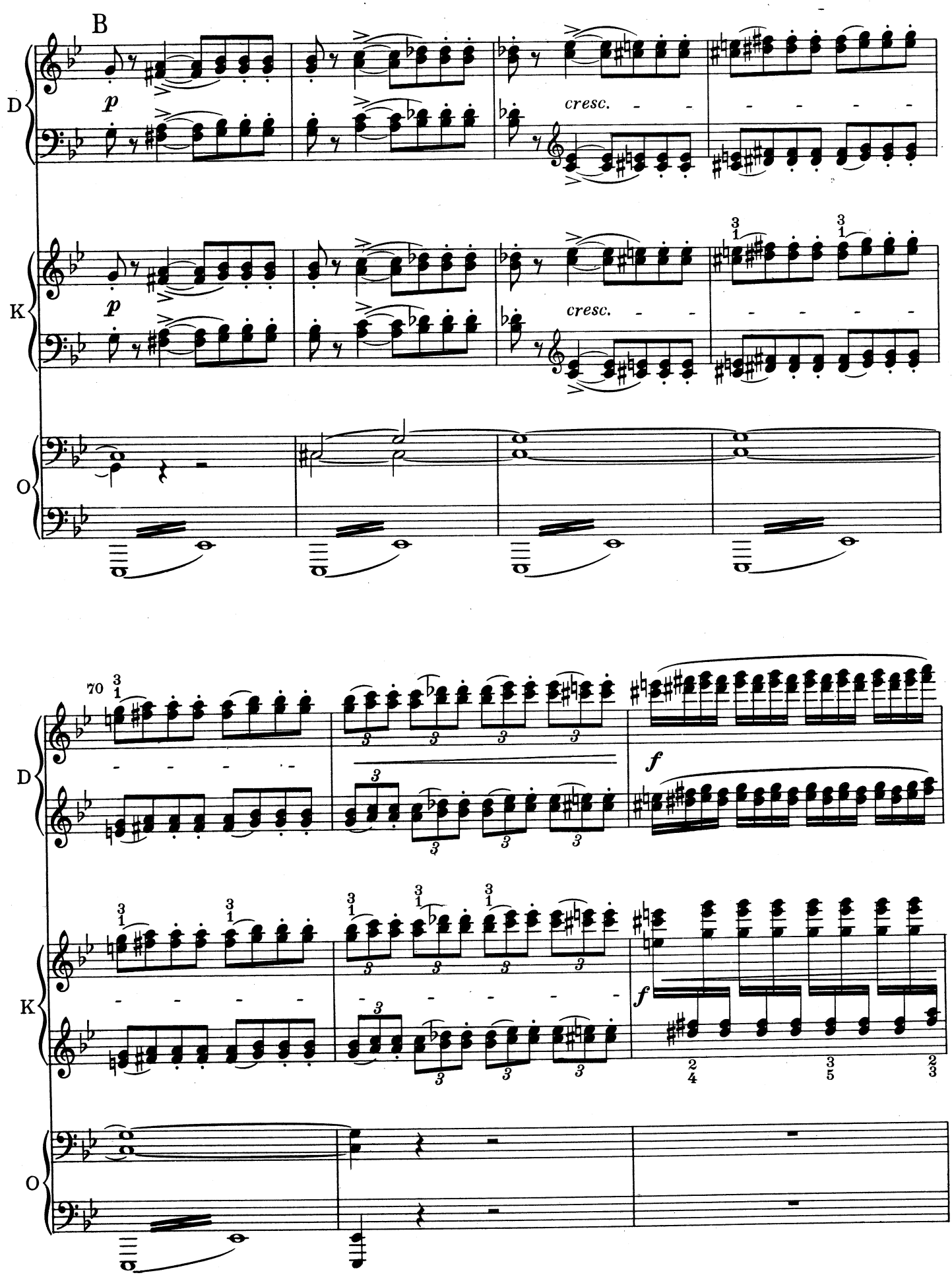
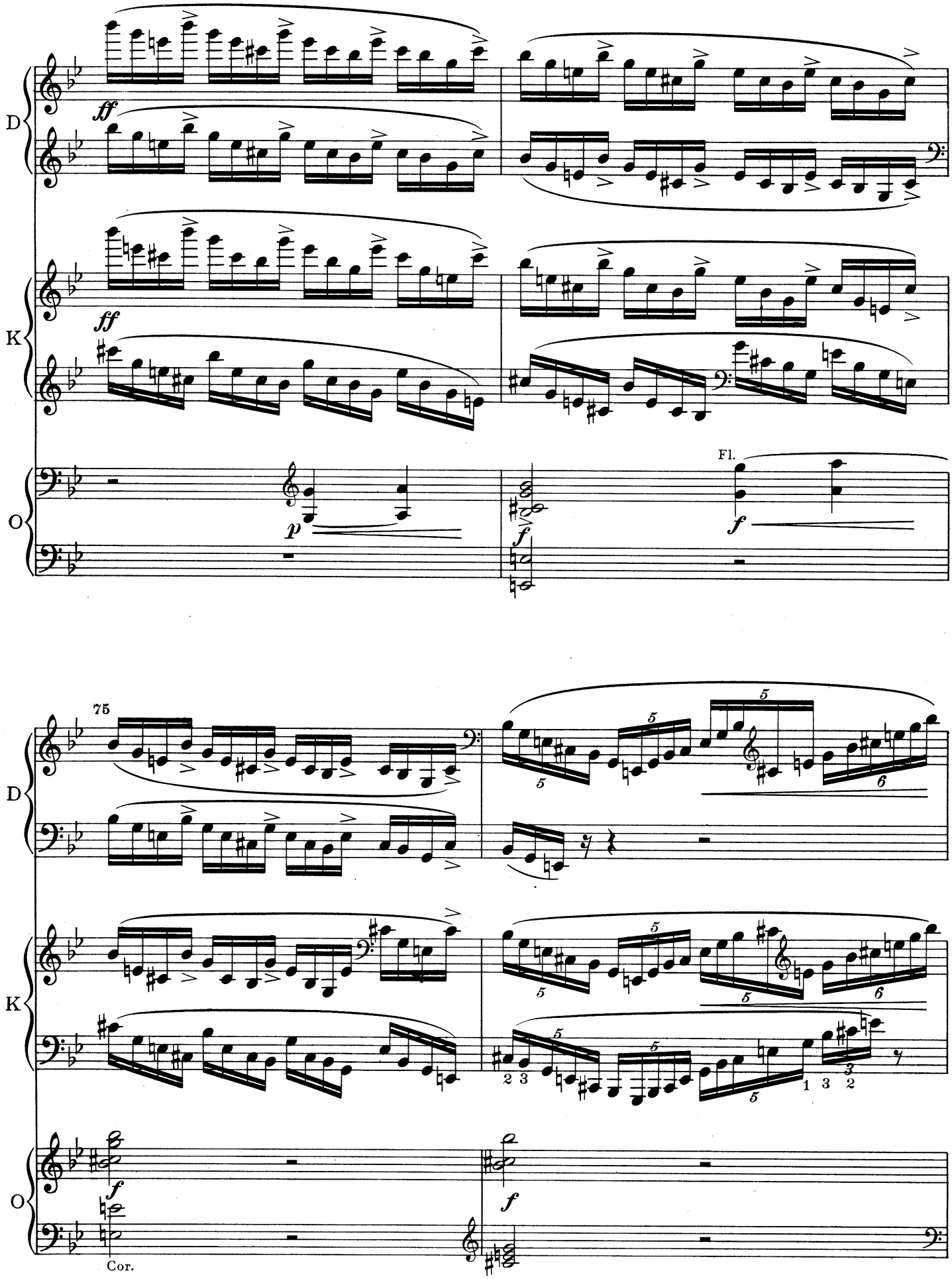
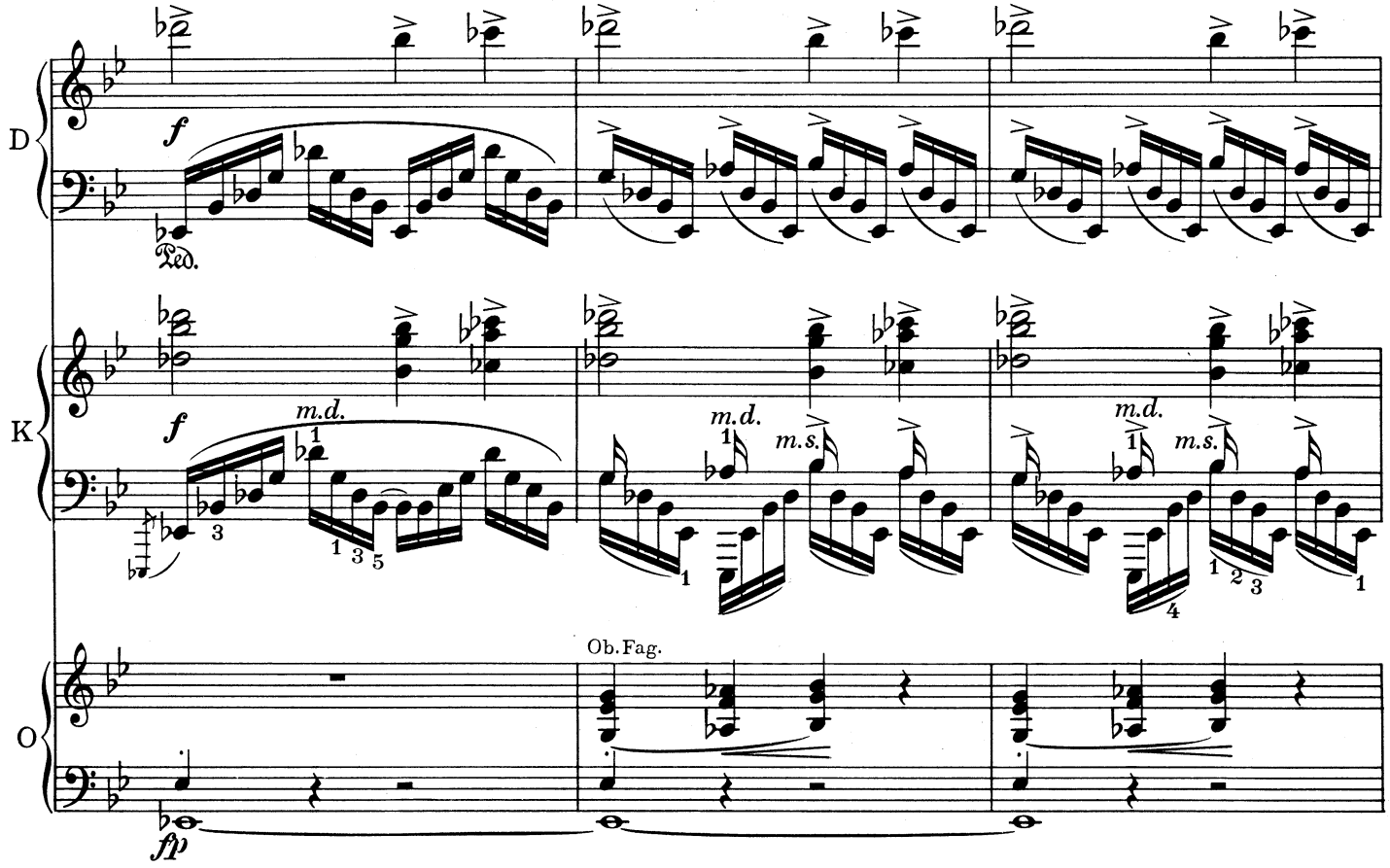

mf
f
15
Legni
p
fz
con Ped.
20
ffz
25
fz

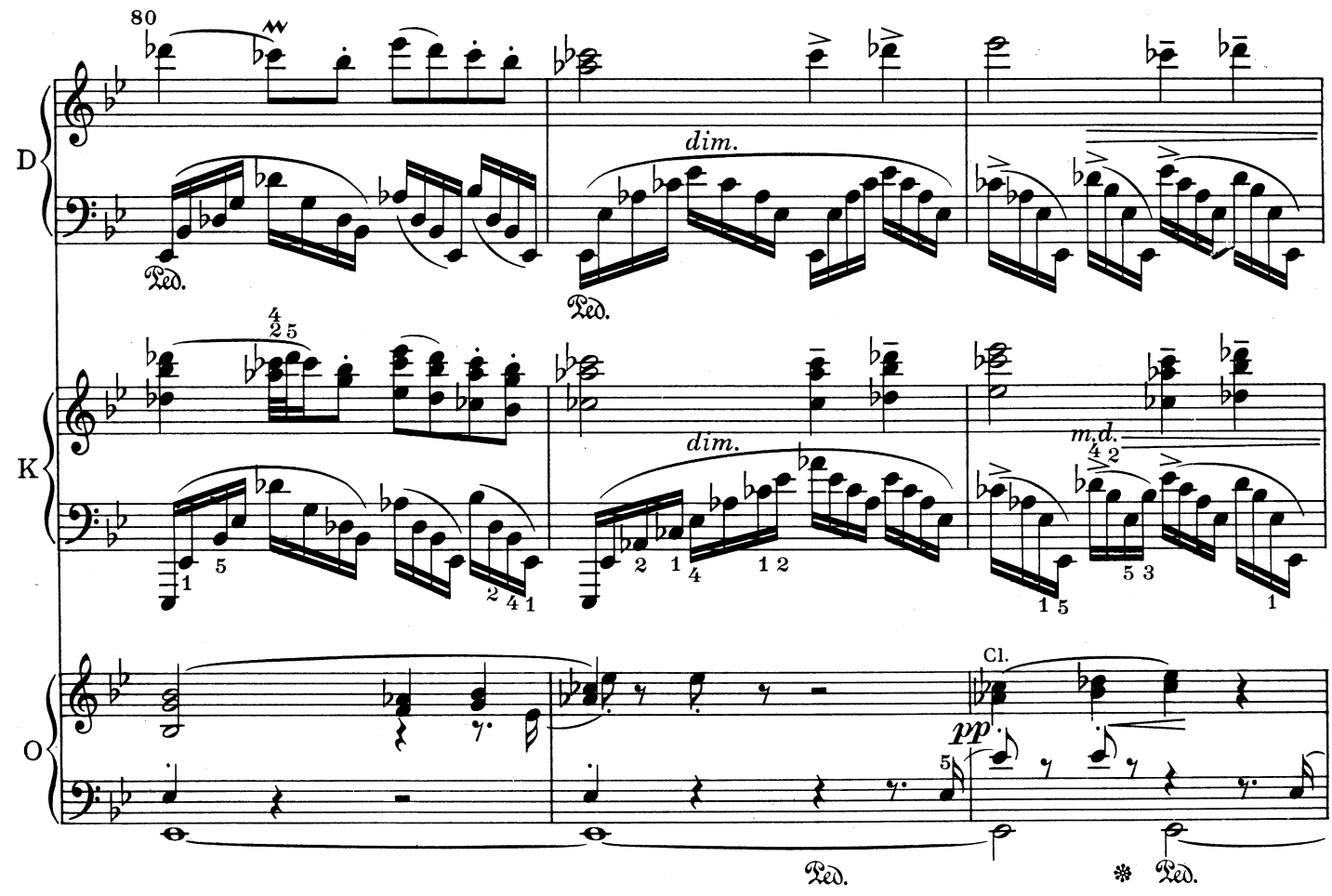

A
30
f
pp
fz
Cor.
mp
Ped.
Cl.
mf
Fl.
35
m.d.
m. s.
p
dim.
40
Cl. Fag.
pp

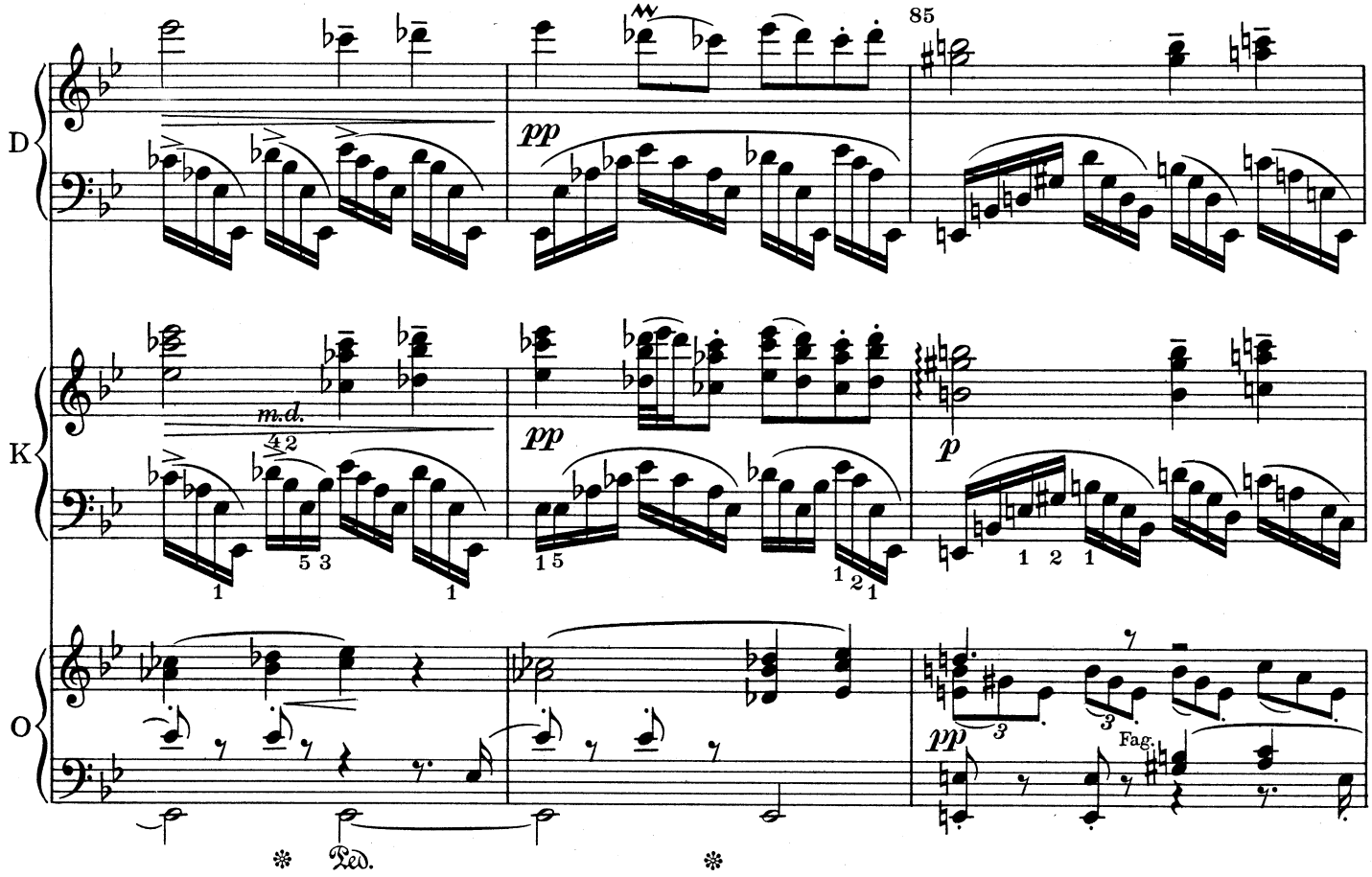

45
O
cresc.
fz
50
cre - - - - - scen - - - - do
55
f
dim.
Ob.
pp
Fag.
60
Vcl.
Vla
65
Timp.

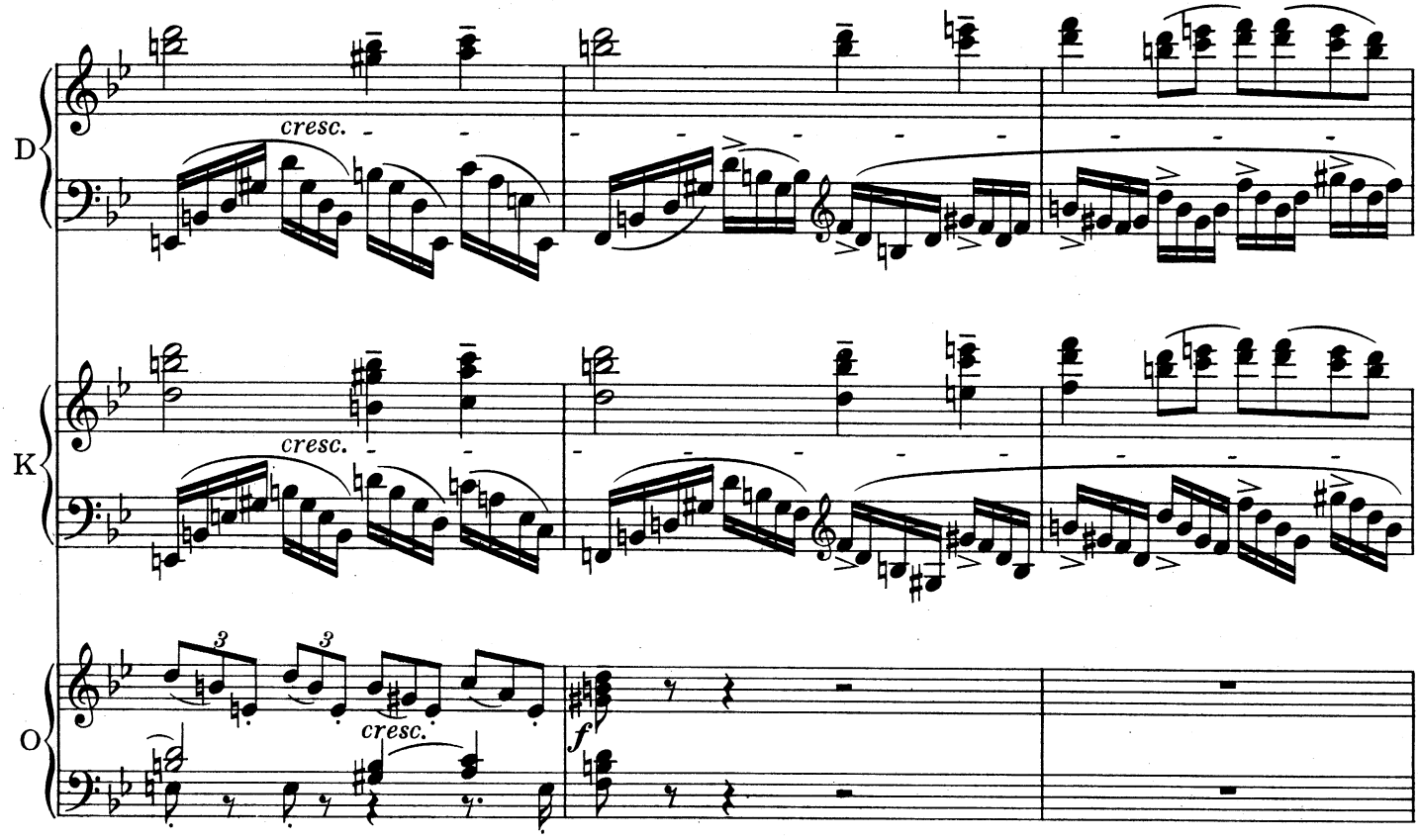

B
D
K
O
p
cresc.
70
f

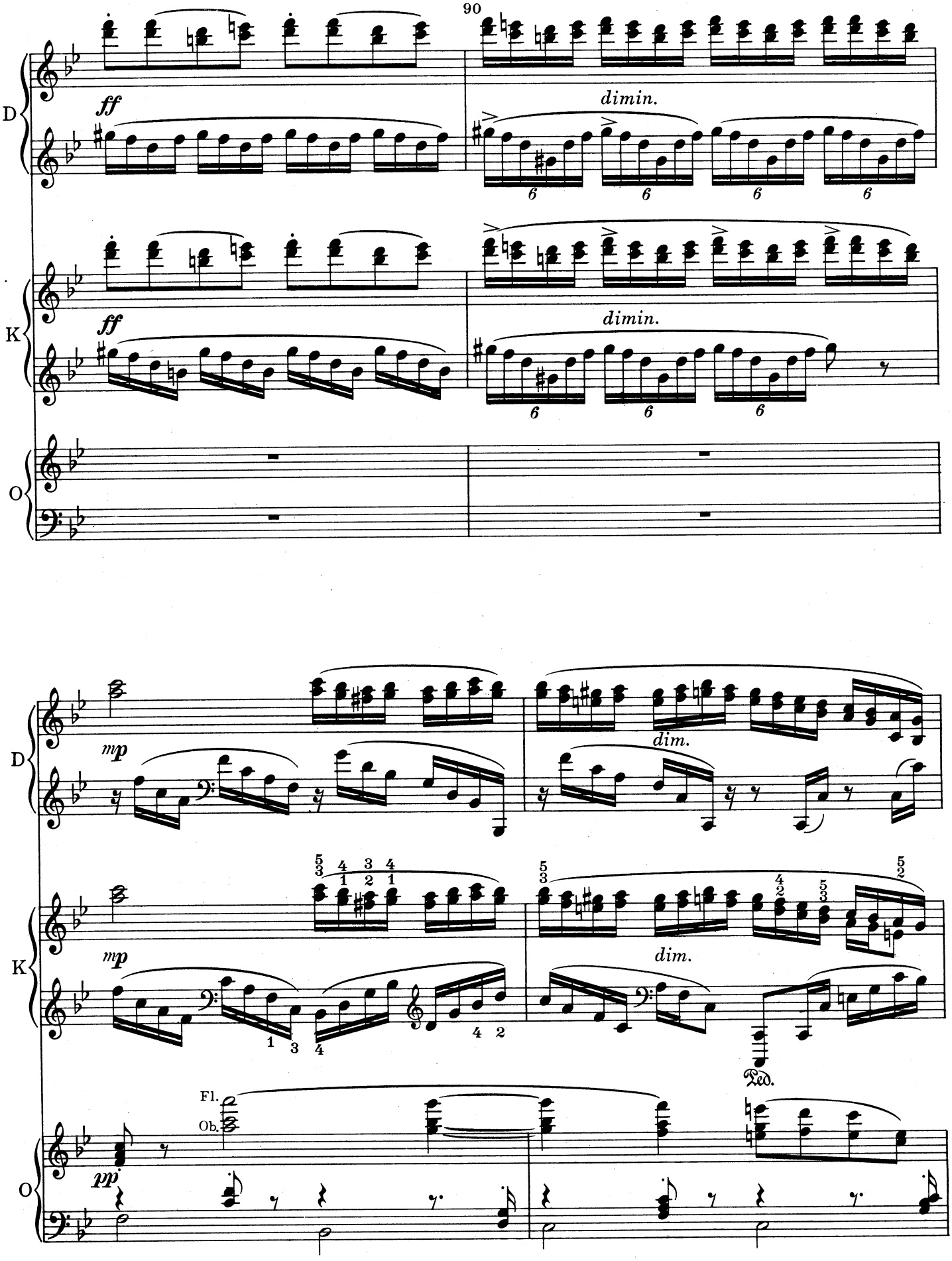

D
K
O
ff
ff
p
f
Fl.
f
75
D
K
O
f
f
Cor.

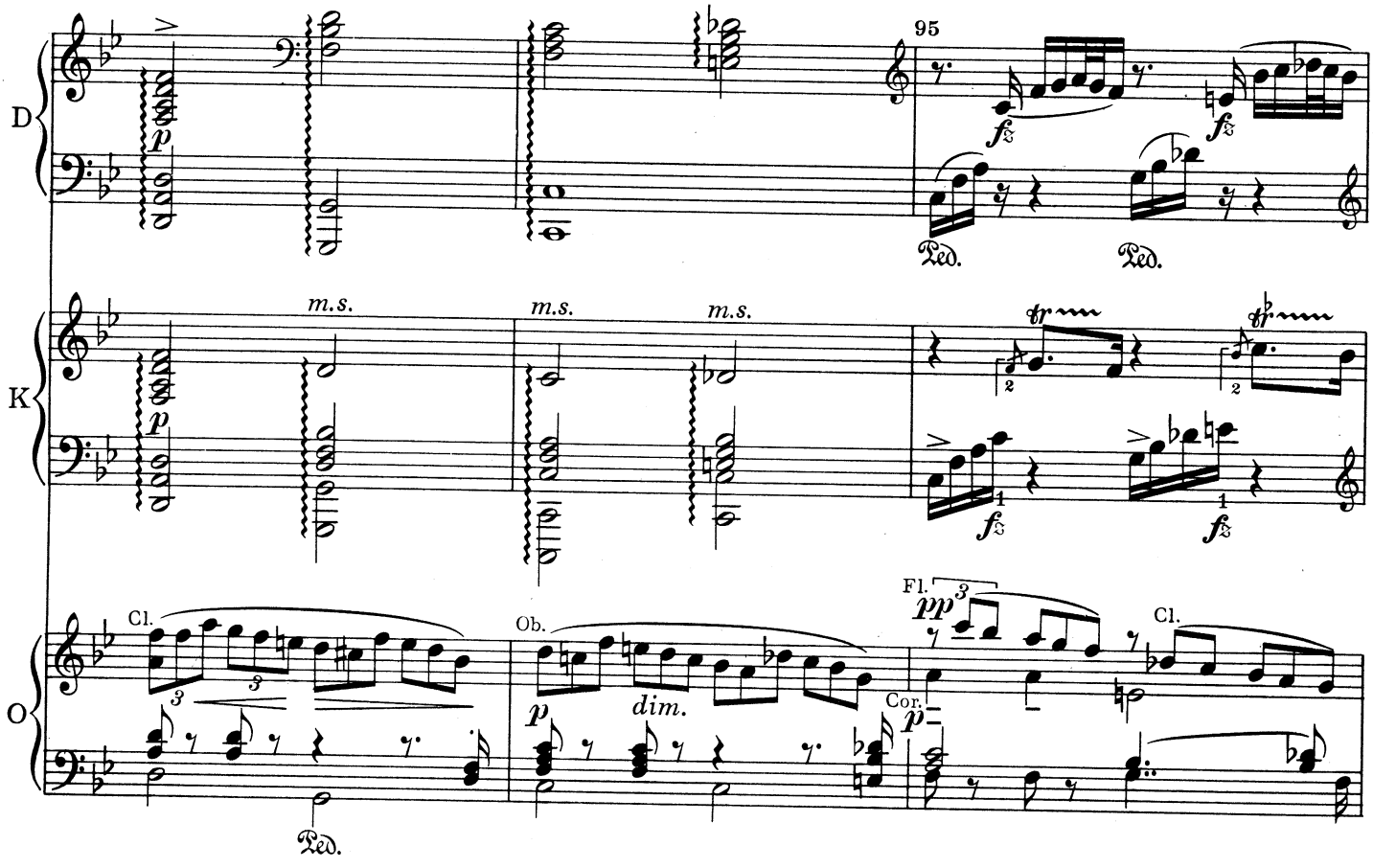

D
K
O
f
Ped.
m.d.
m.s.
Ob. Fag.
fp

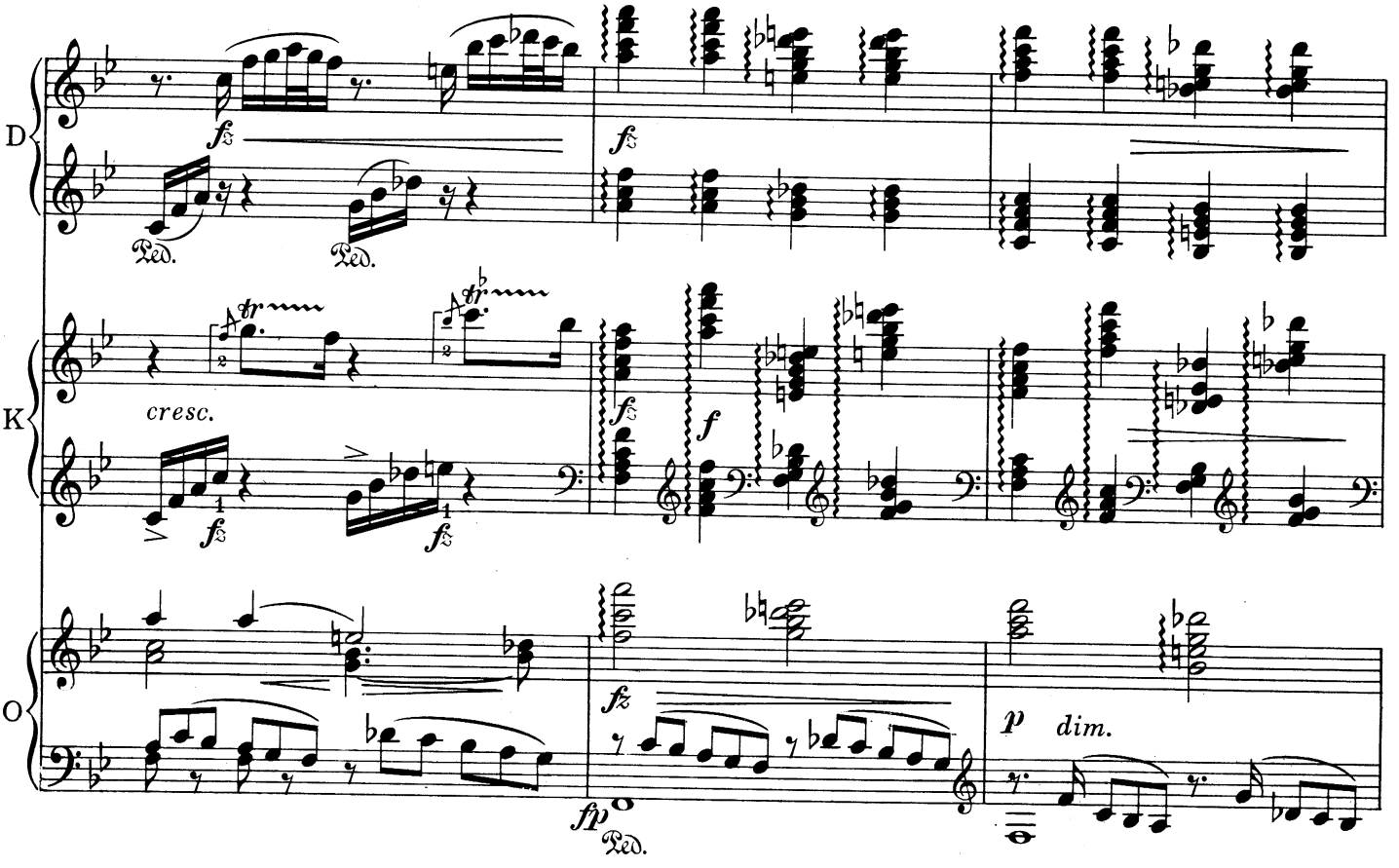

80
D
K
O
dim.
Ped.
m.d.
Cl.
pp

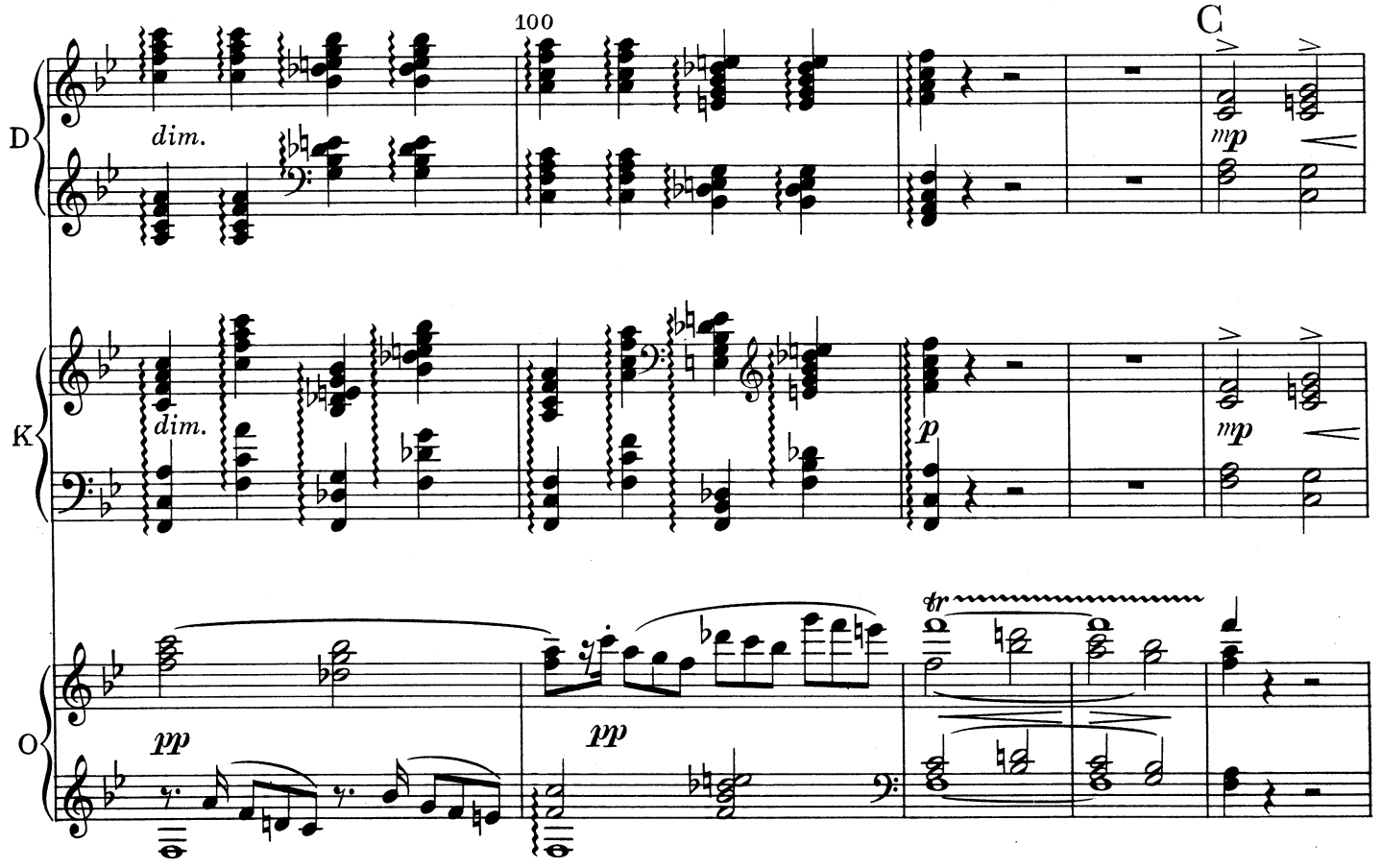

85
D
K
O
pp
m.d.
p
Fag.
Ped.

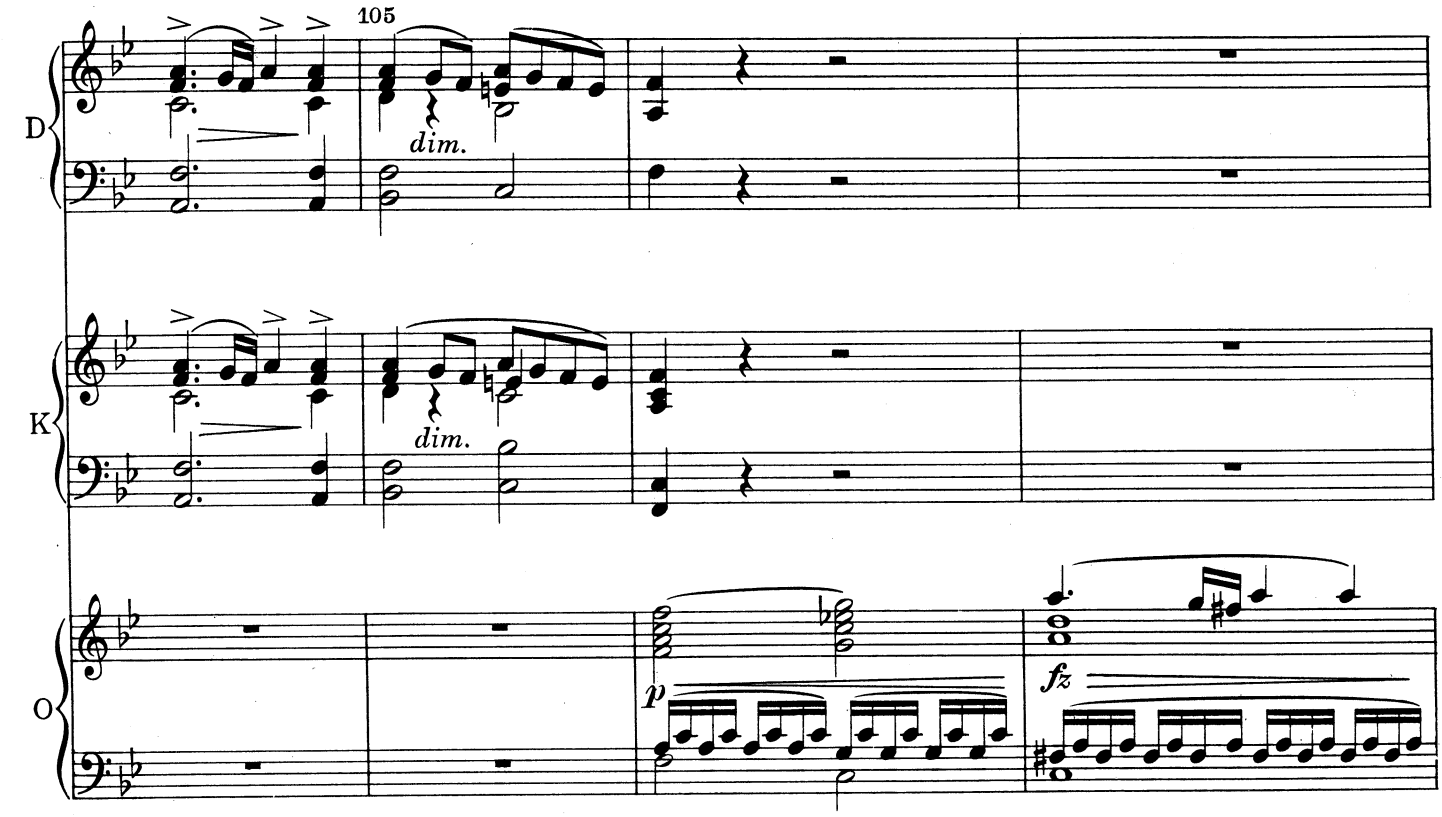

D
K
O
cresc.
cresc.
cresc.
f

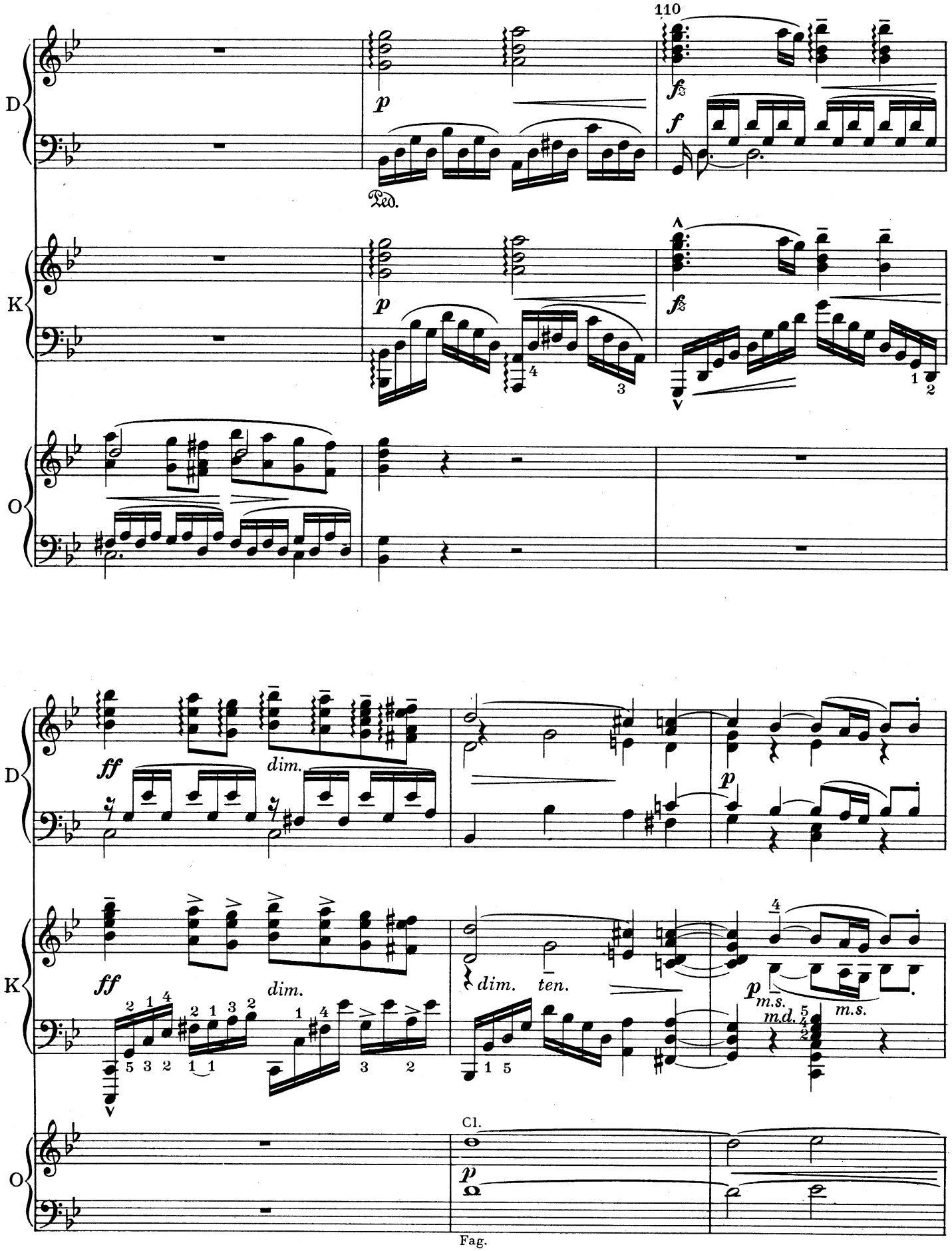

90
D
ff
dimin.
K
ff
dimin.
O
D
mp
dim.
K
mp
dim.
Ped.
Fl.
Ob.
pp
O

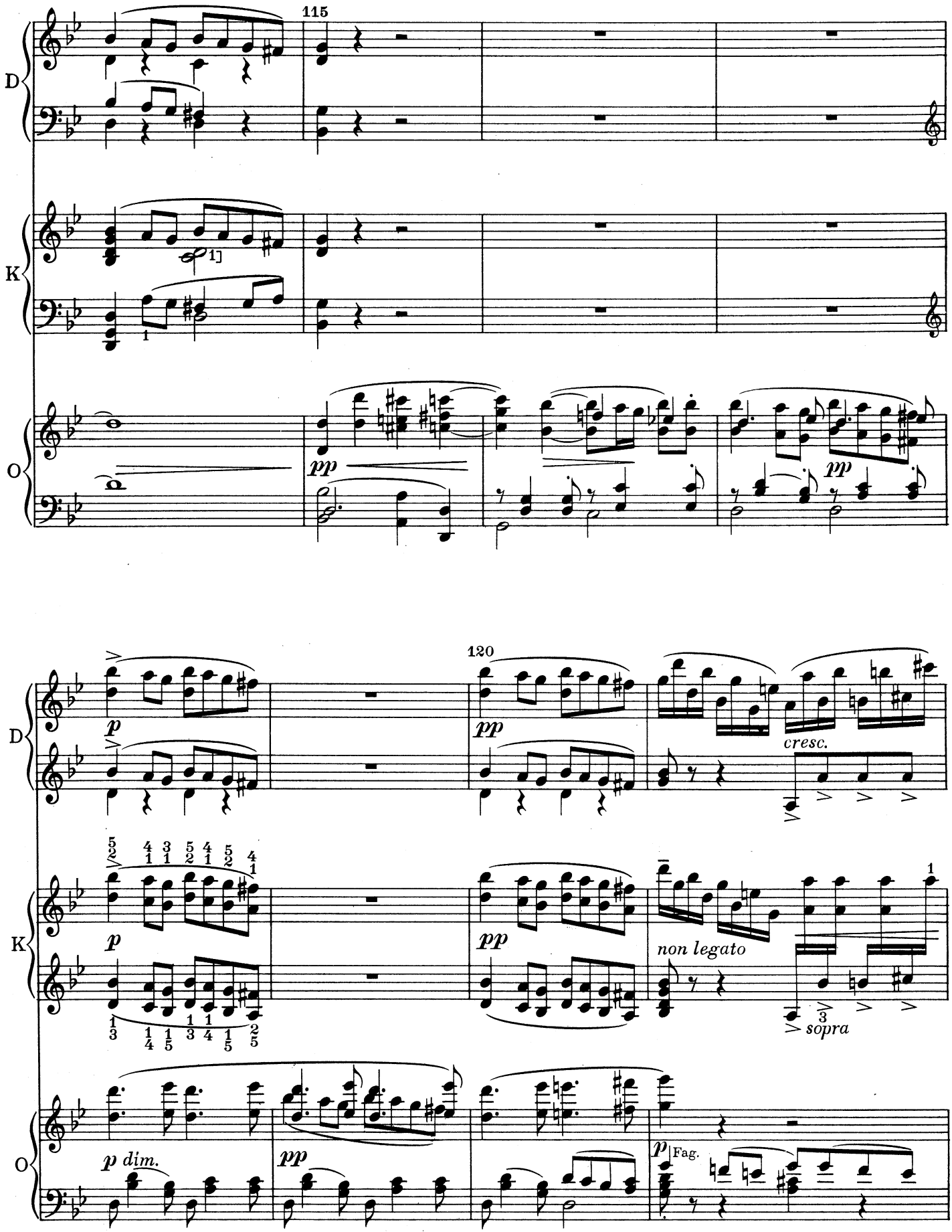

95
D
K
O
m.s.
m.s.
m.s.
Cl.
Ob.
Fl.
Cor.
Cl.
dim.
Ped.
Ped.
Ped.

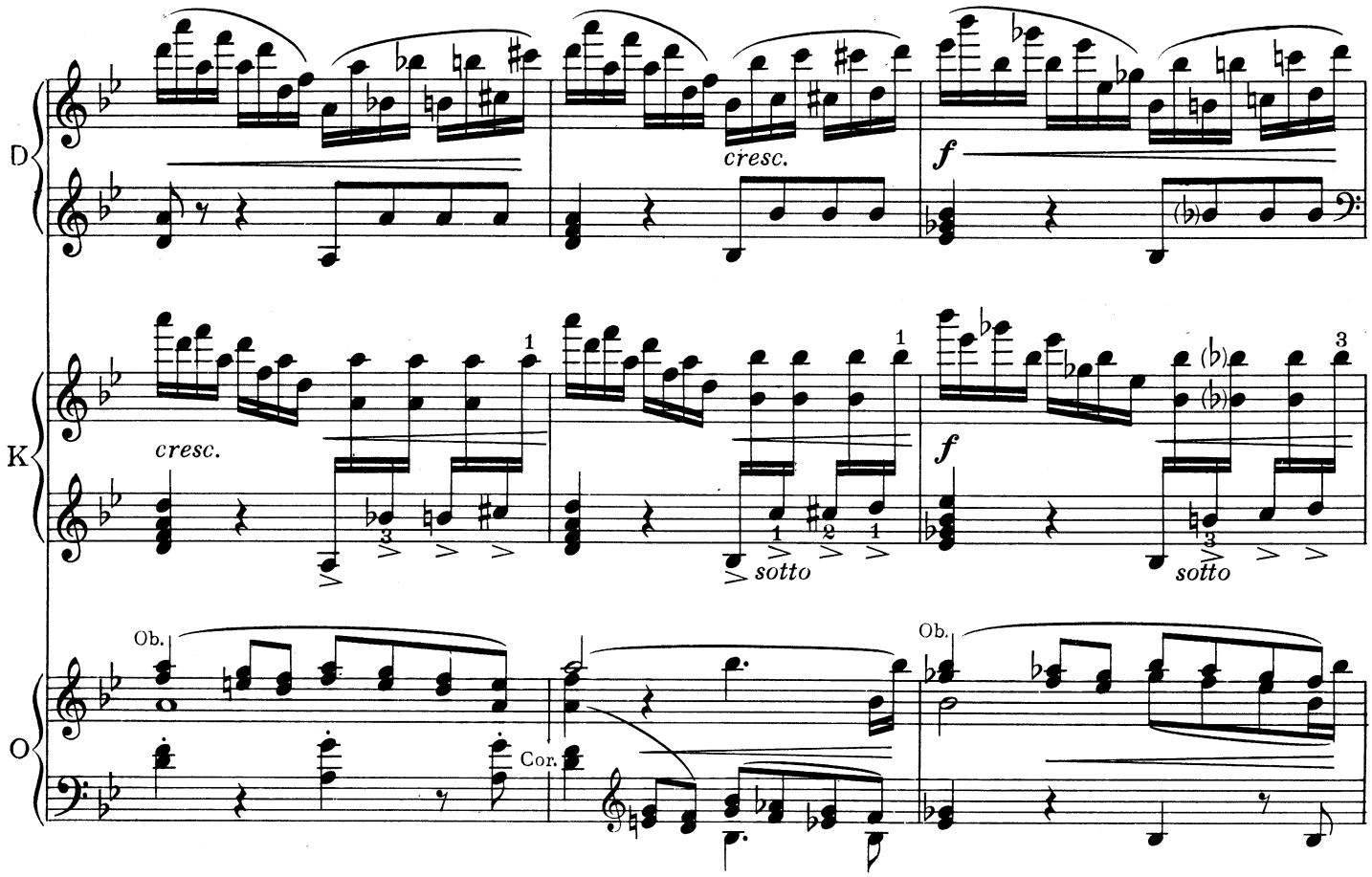

D
K
O
cresc.
f
fz
fp
p
dim.
Ped.
Ped.
Ped.

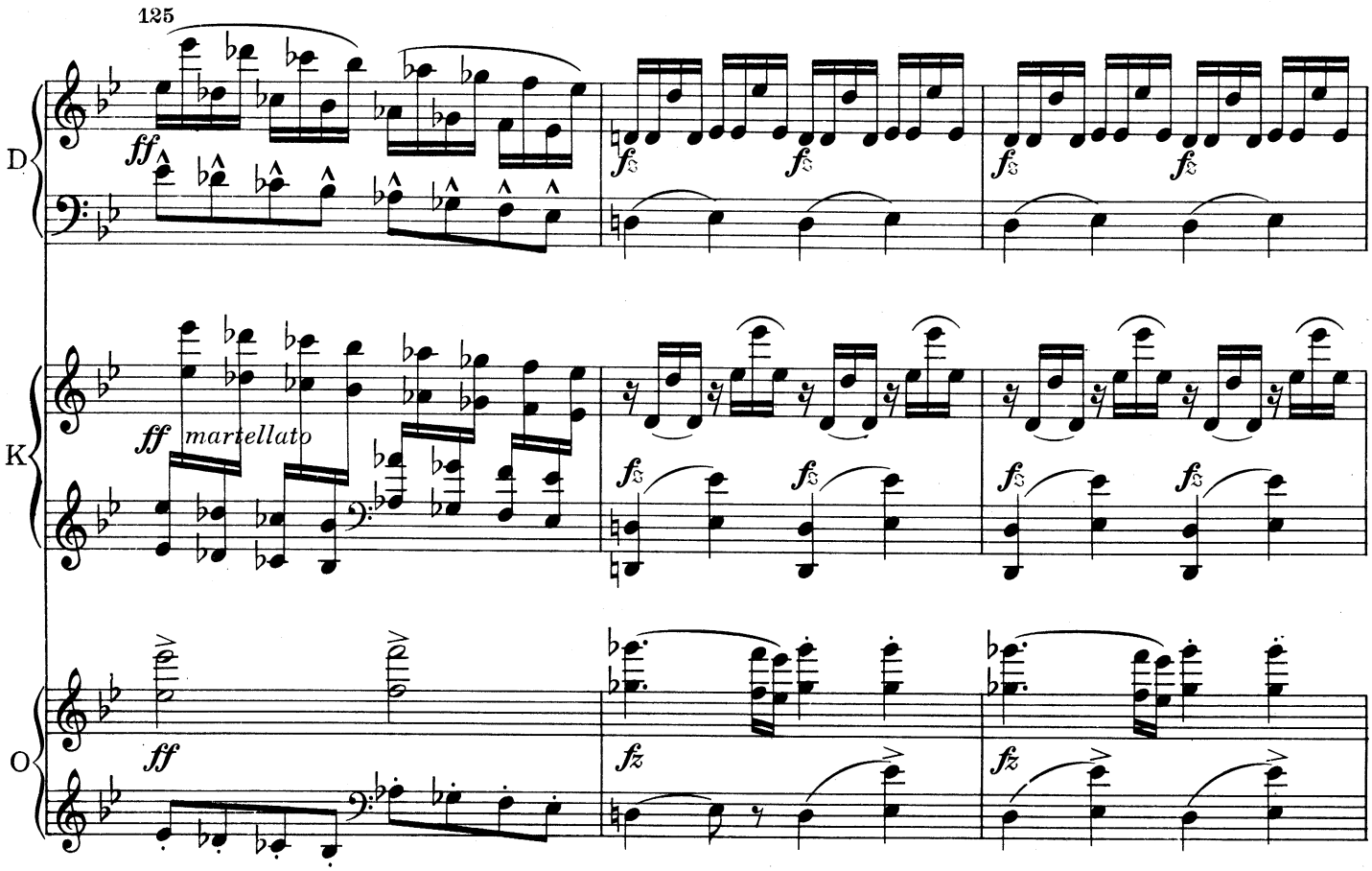

100
C
D
dim.
mp
K
dim.
p
mp
O
pp
pp
tr

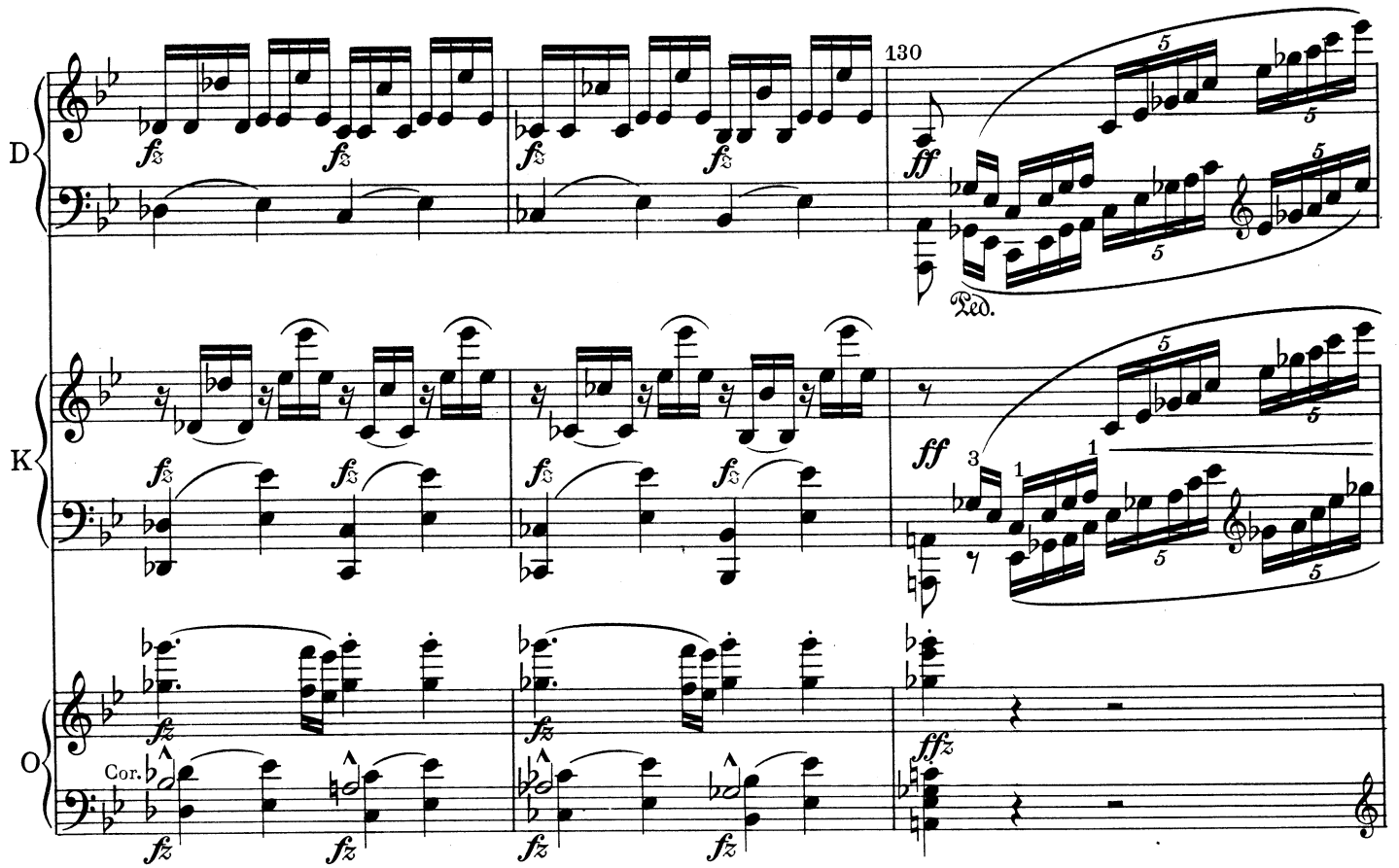

105
D
dim.
K
dim.
O
p
fz

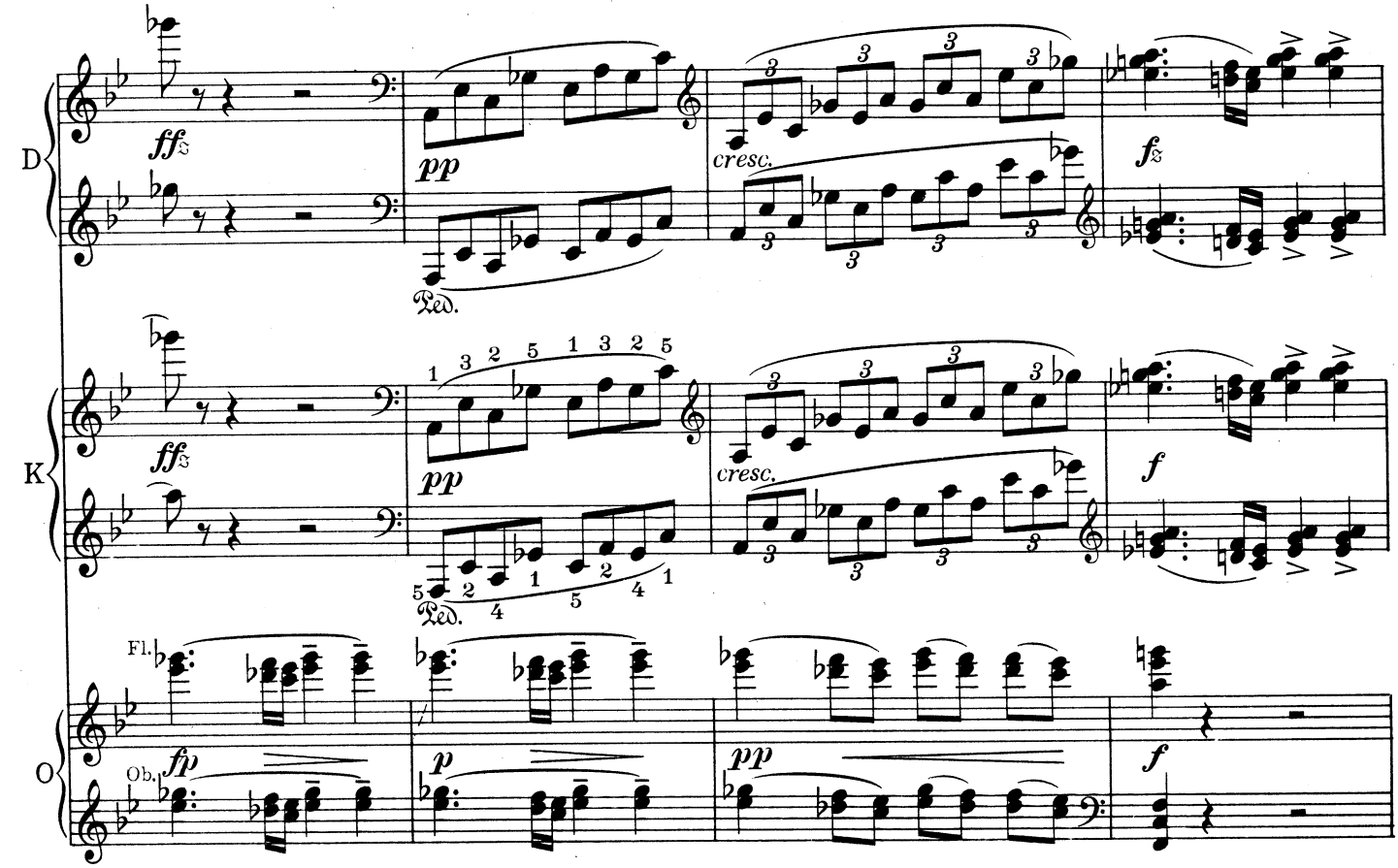

110
D
K
O
p
Ped.
fz
f
ff
dim.
ten.
m.s.
m.d.
Cl.
Fag.

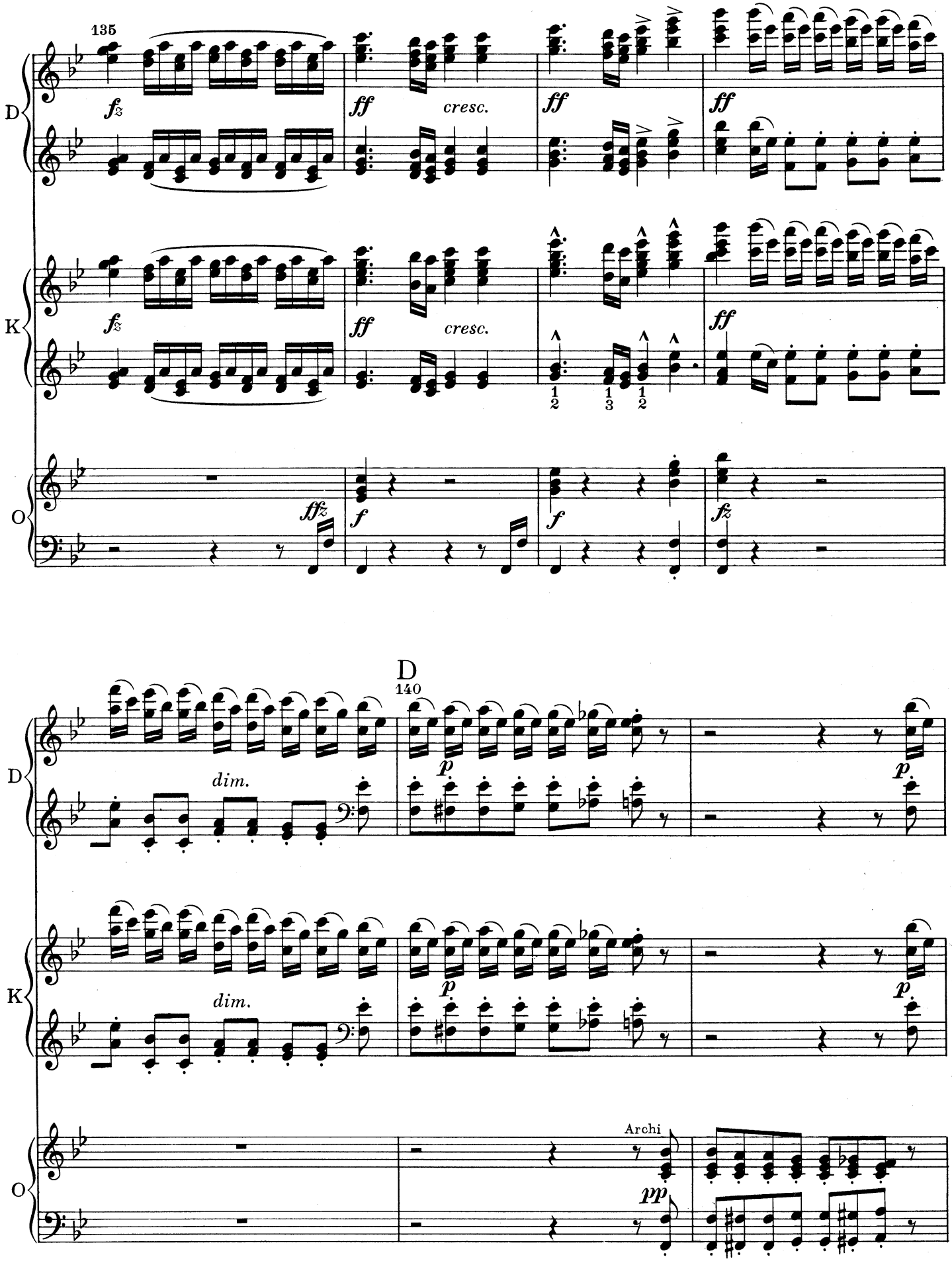

115
D
K
O
pp
120
p
pp
cresc.
non legato
sopra
p dim.
pp
p
Fag.

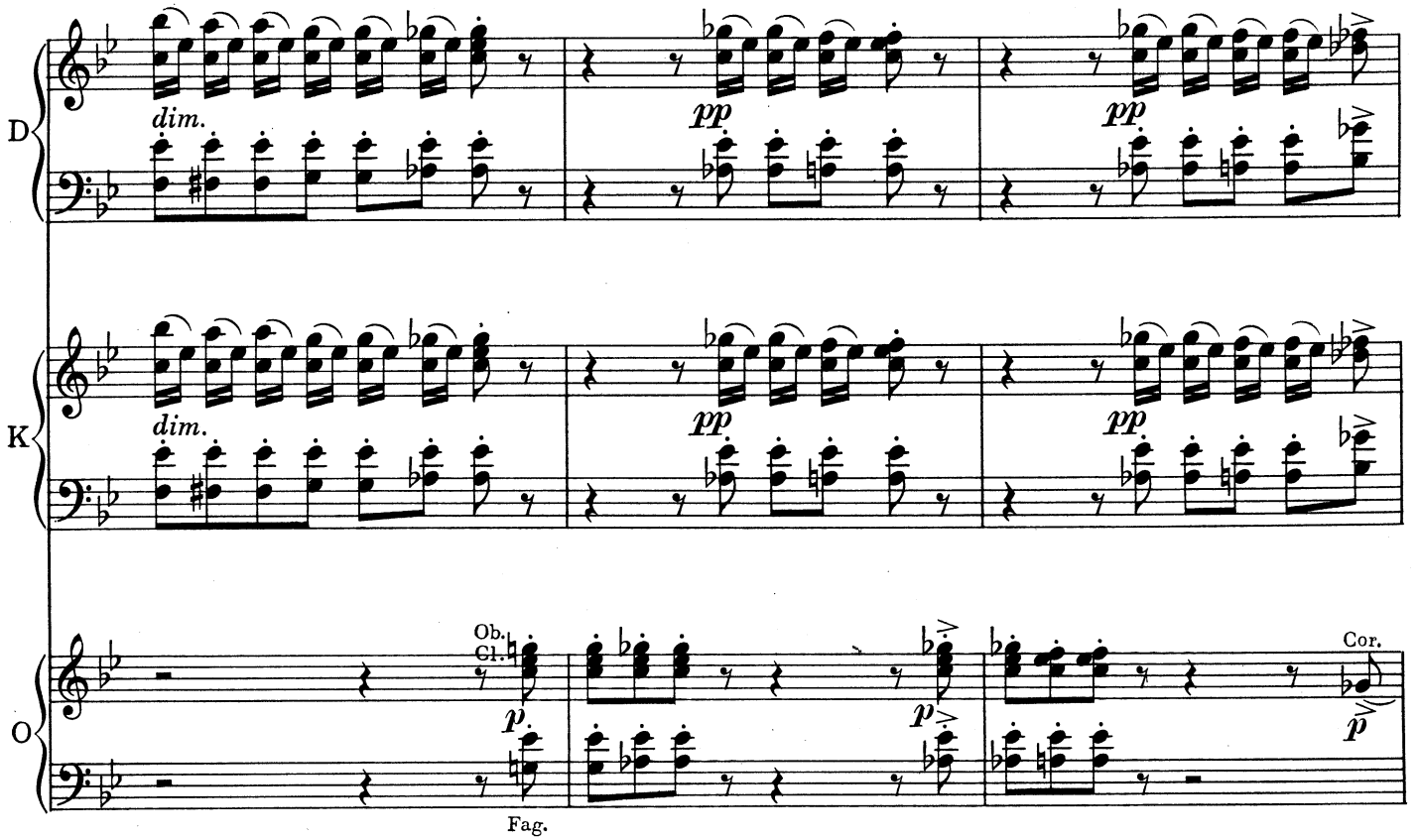

D
cresc.
f
K
cresc.
sotto
sotto
f
O
Ob.
Cor.
Ob.

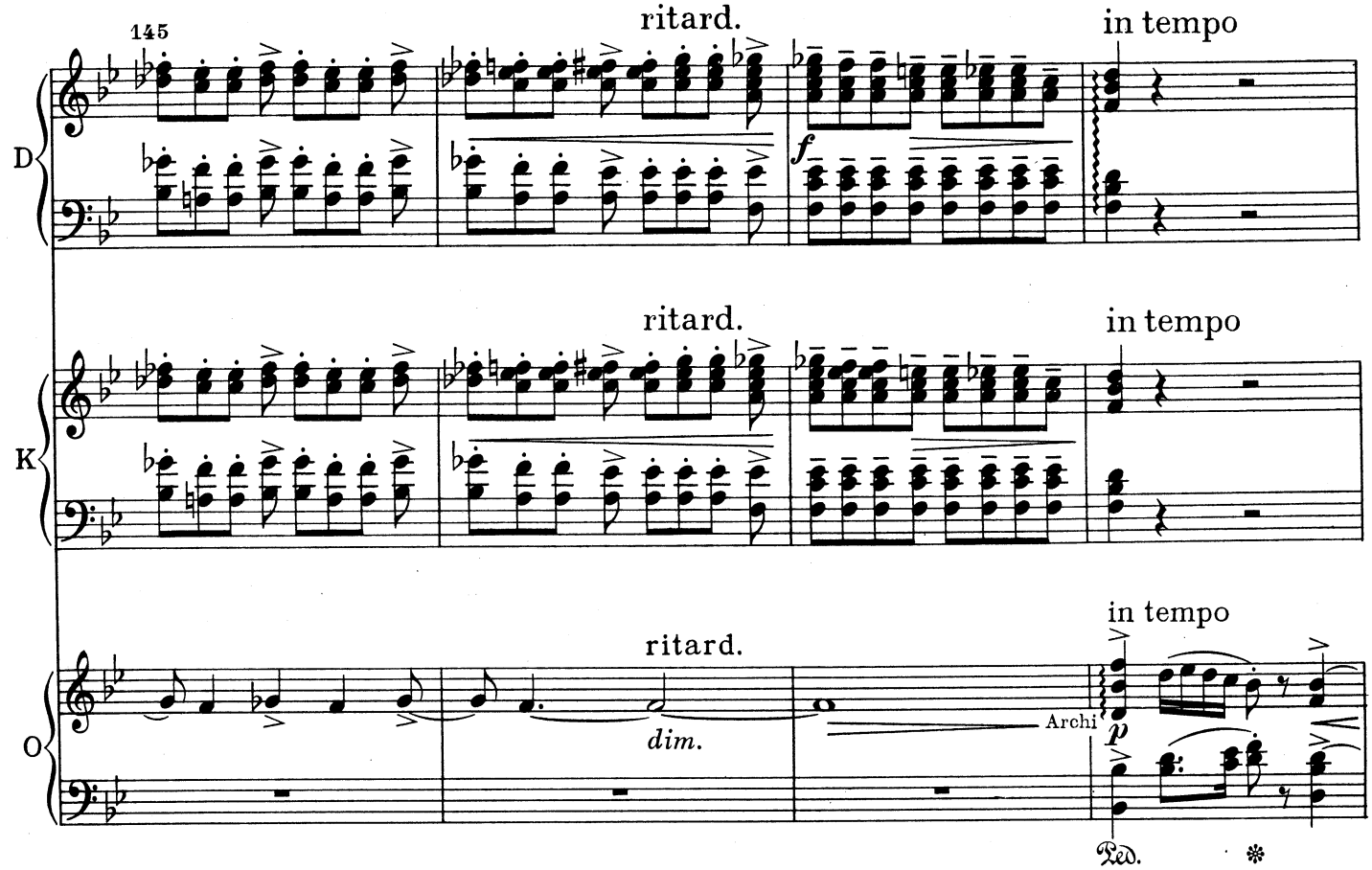

125
D
ff
fs
fs
fs
fs
K
ff
martellato
fs
fs
fs
fs
O
ff
fz
fz

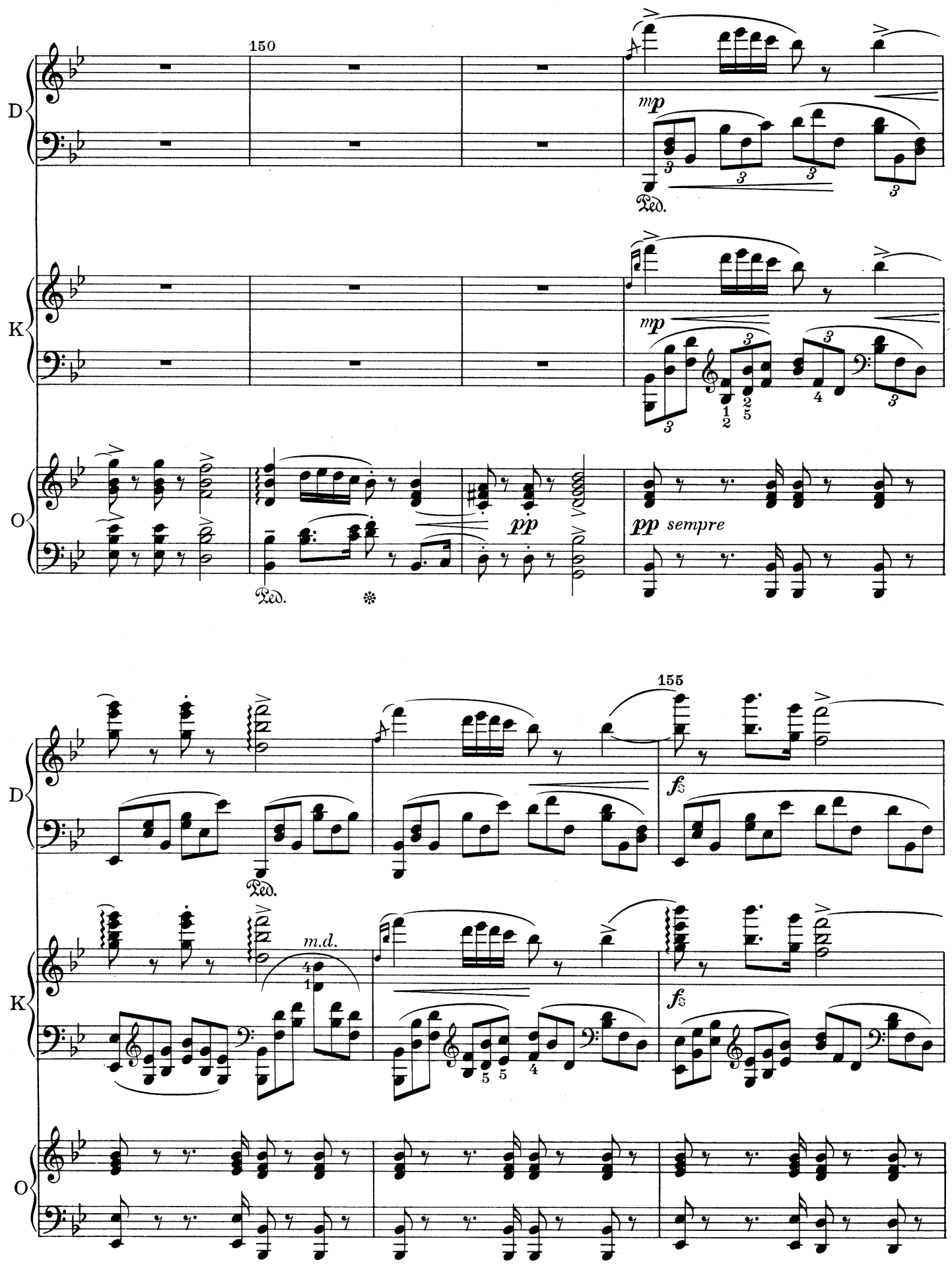

D
K
O
130
Ped.
Cor.

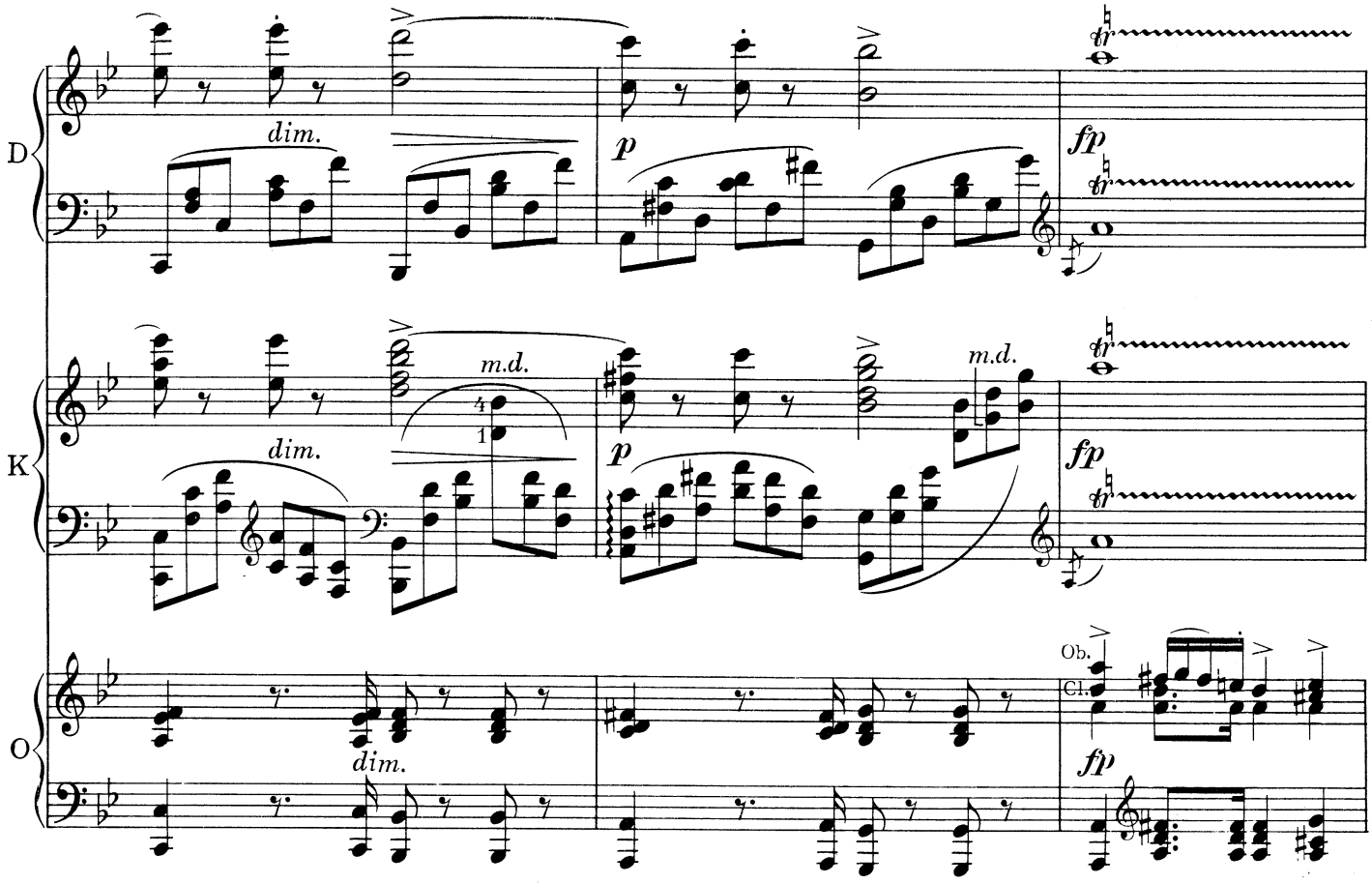

D
K
O
cresc.
cresc.
Ped.
Ped.
Fl.
Ob.

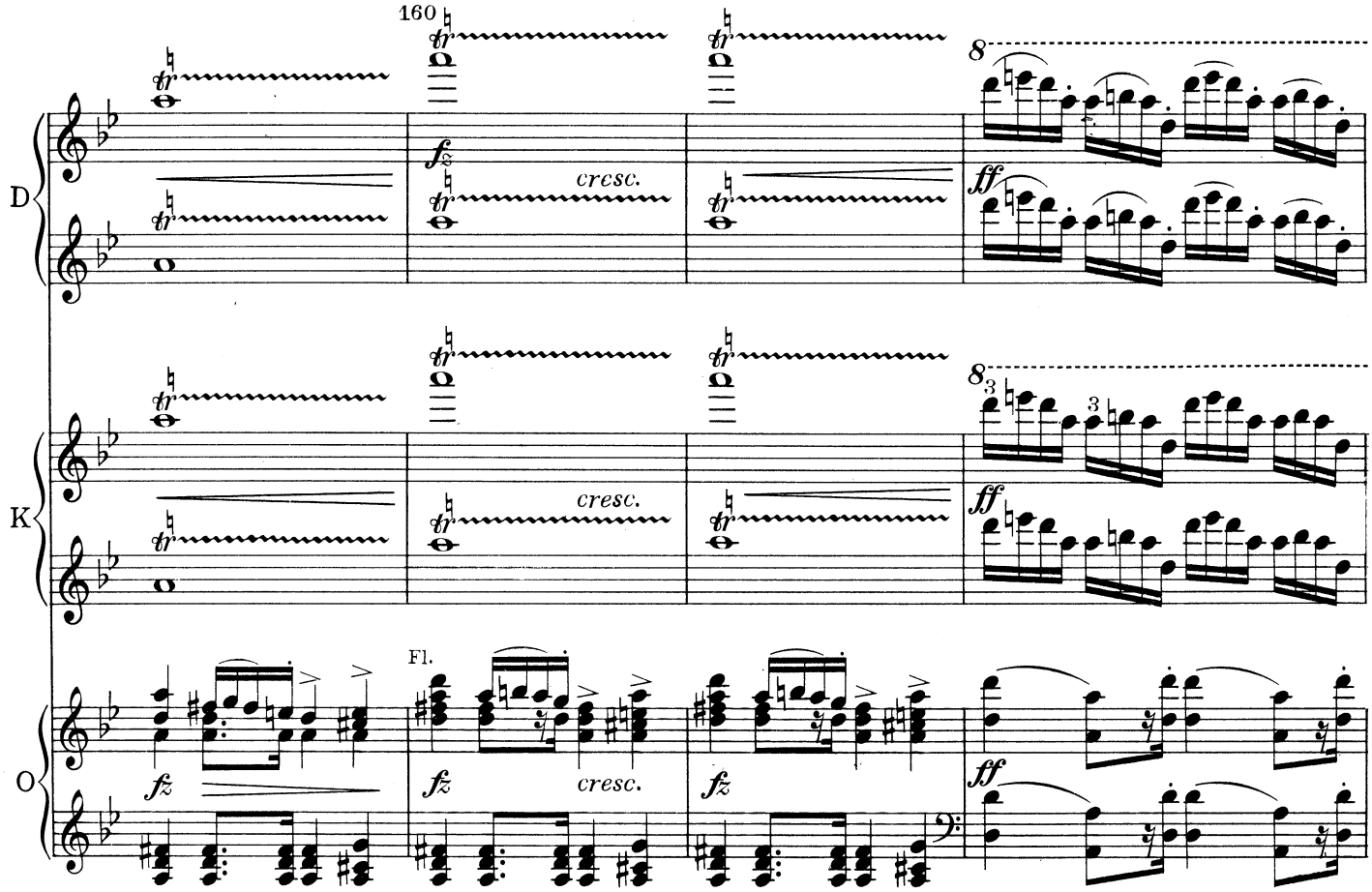

135
fz
ff
cresc.
ff
ff
fz
ff
cresc.
ff
ffz
f
f
fz
D
140
dim.
p
p
dim.
p
p
Archi
pp
D
K
O

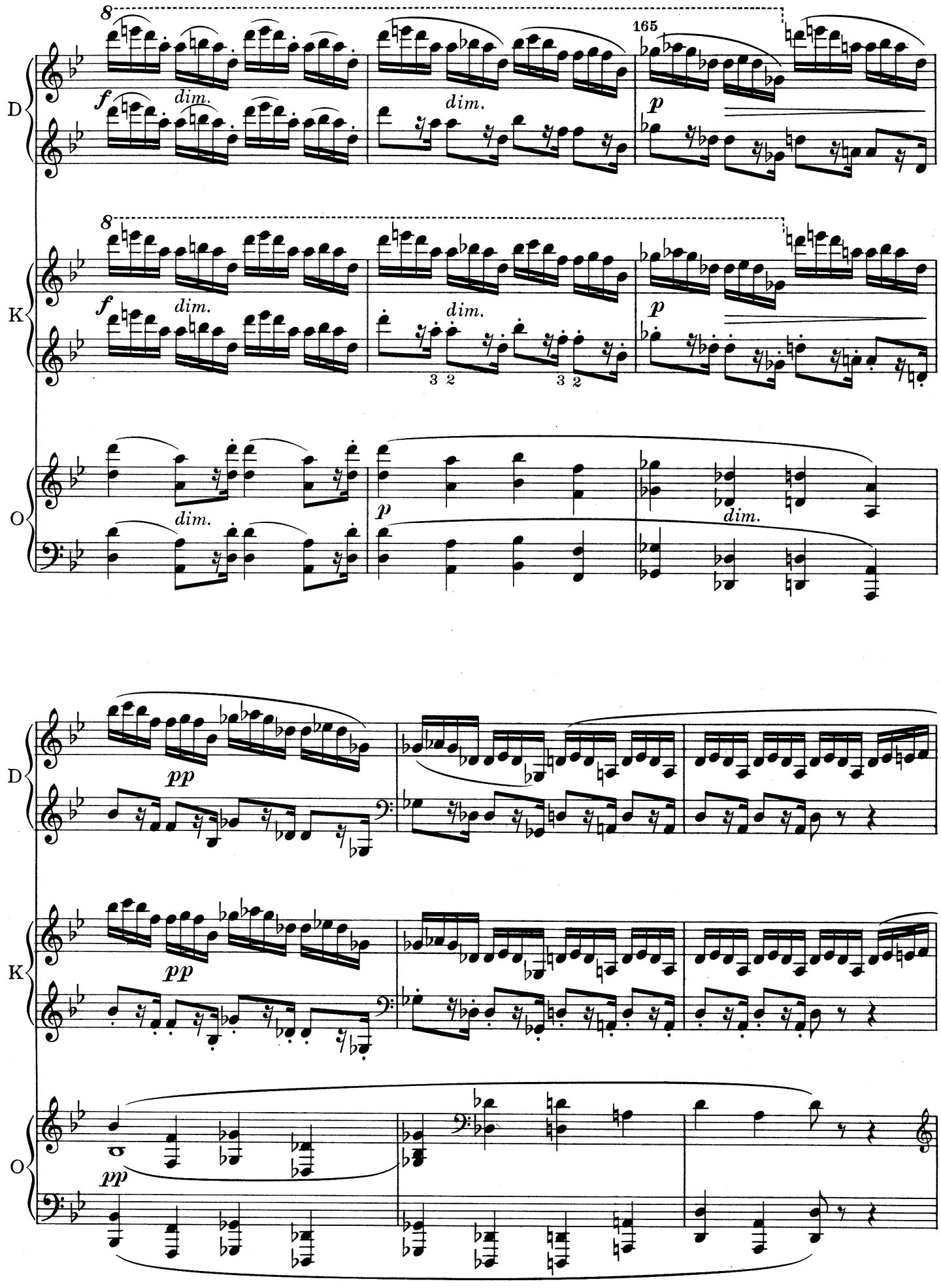

D
K
O
dim.
pp
Ob.
Cl.
Fag.
Cor.
p

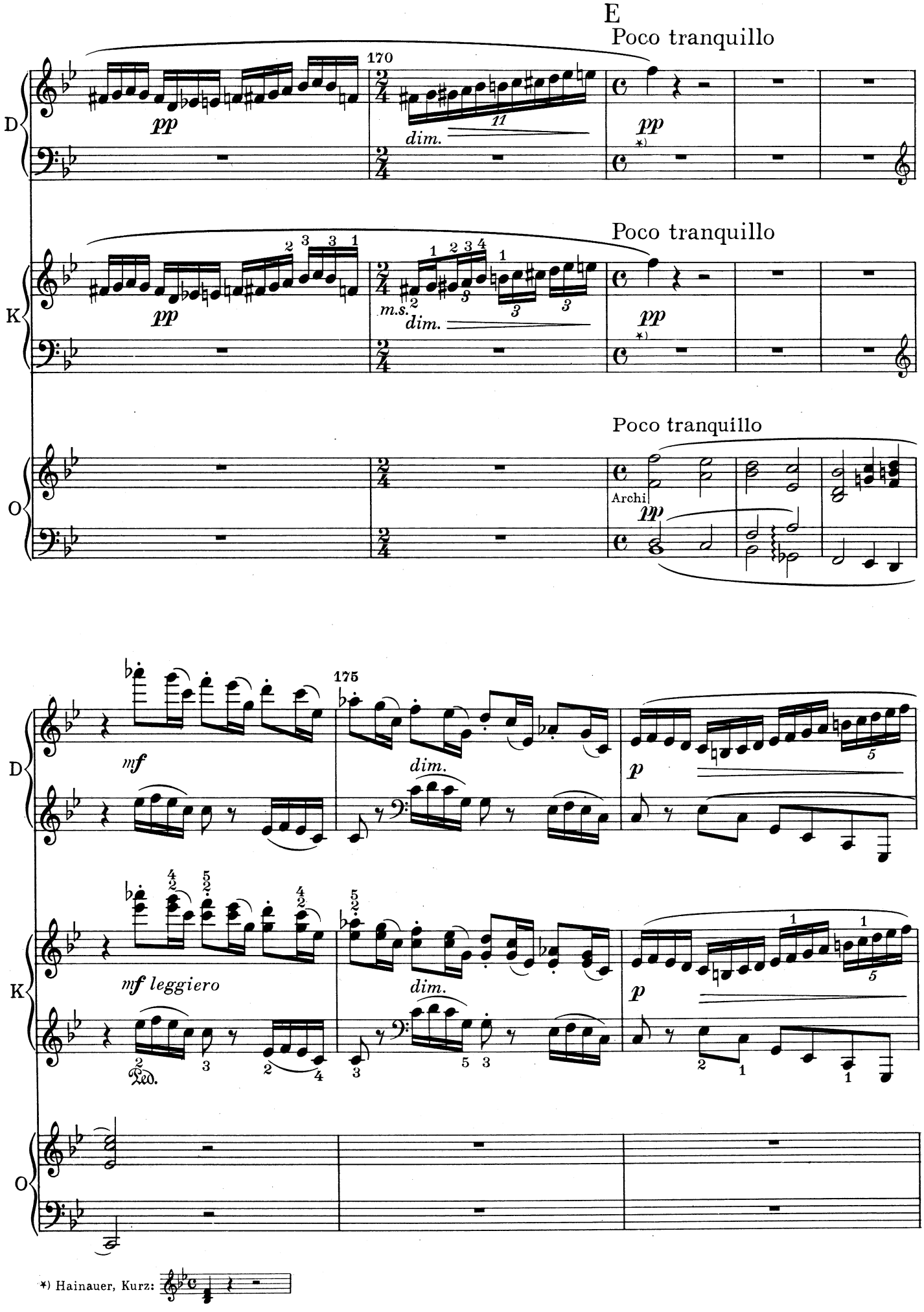

145
ritard.
in tempo
D
K
O
f
dim.
Archi
p
Ped.


150
D
K
O
mp
Ped.
pp
pp sempre
155
fs
m.d.


D
dim.
p
fp
K
m.d.
dim.
p
m.d.
fp
O
dim.
Ob.
Cl.
fp


160
D
fz
cresc.
8
ff
K
cresc.
8
3
3
ff
O
Fl.
fz
fz
cresc.
fz
ff


8
165
f
dim.
p
D
K
O
3 2
pp



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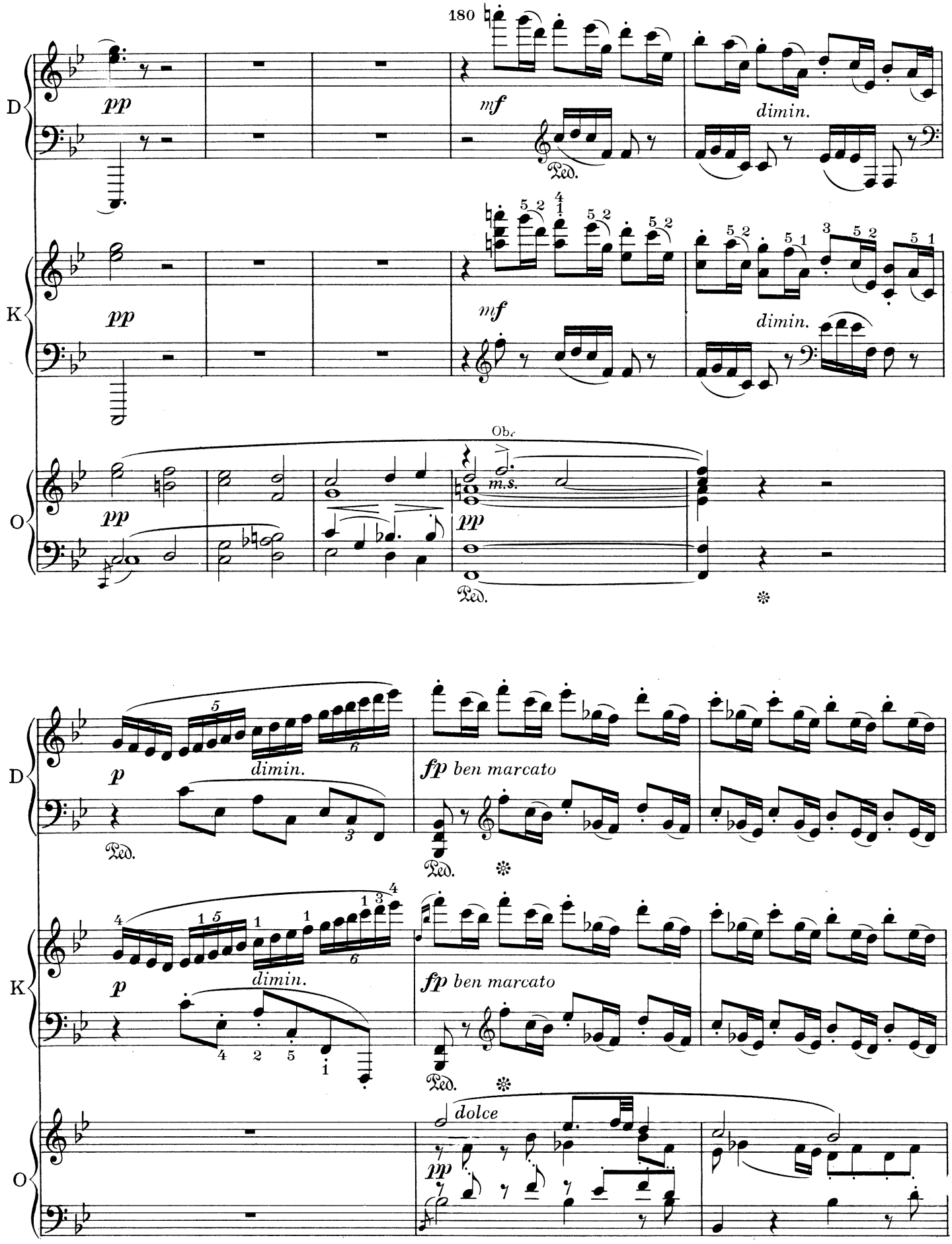
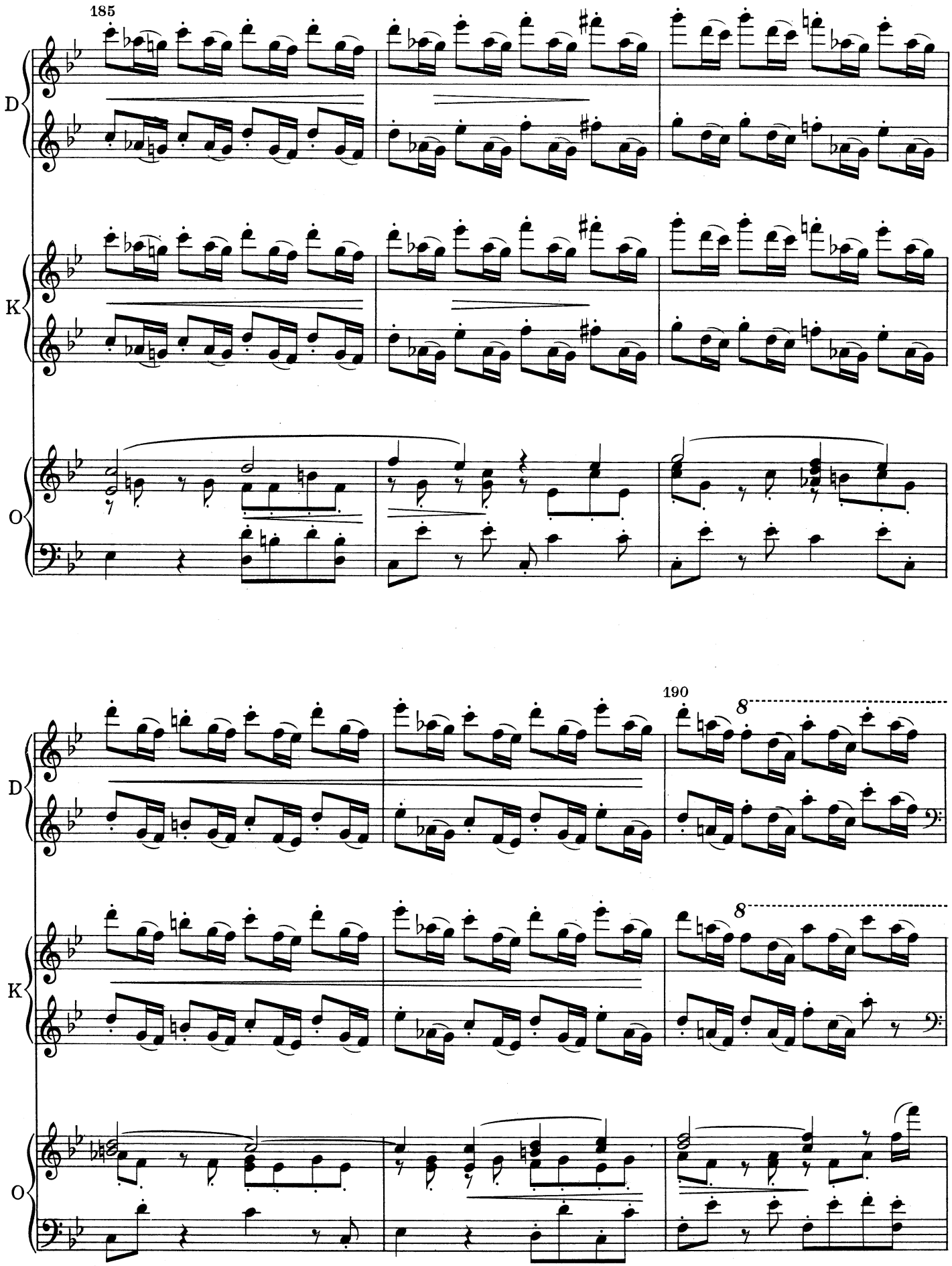
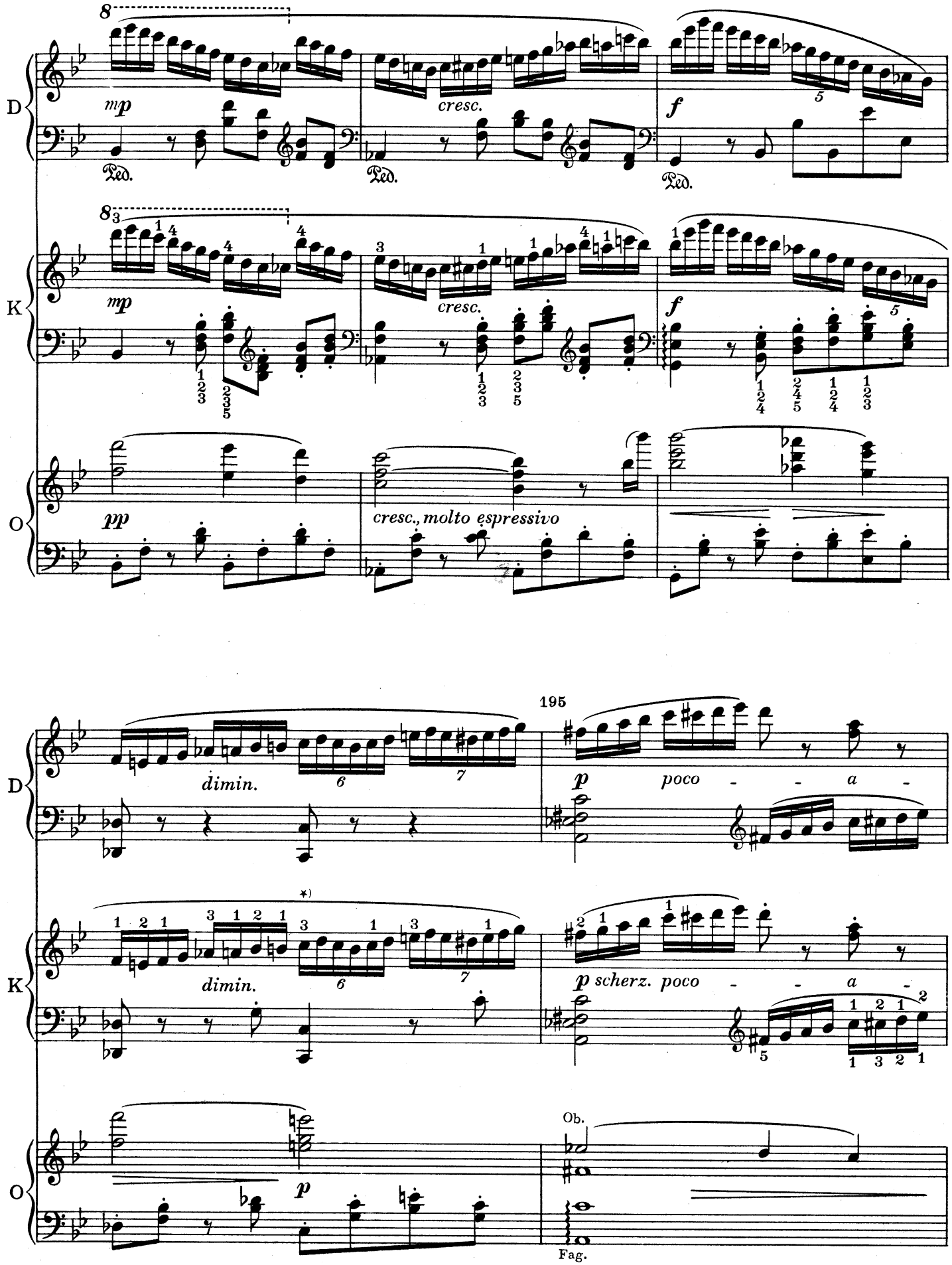
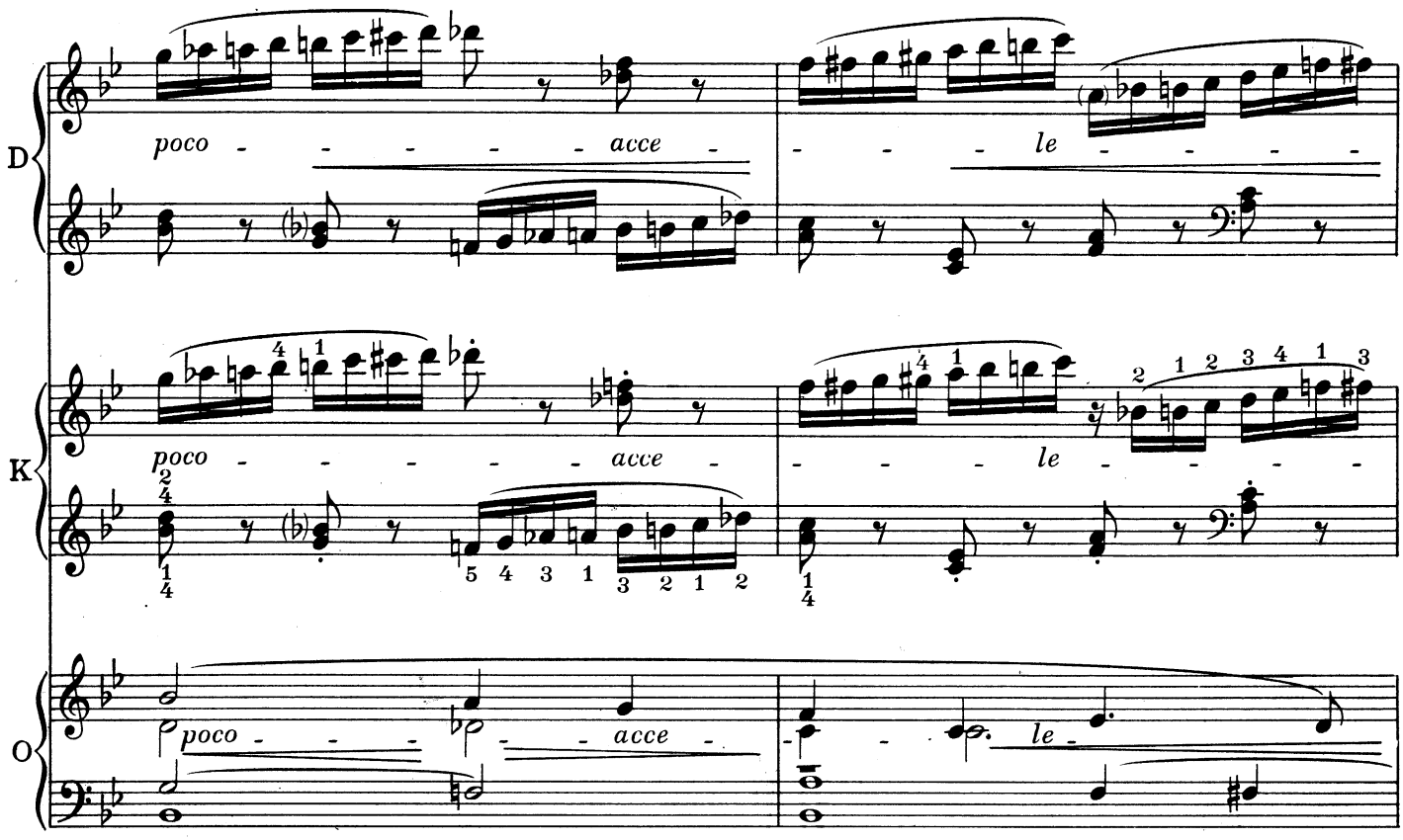
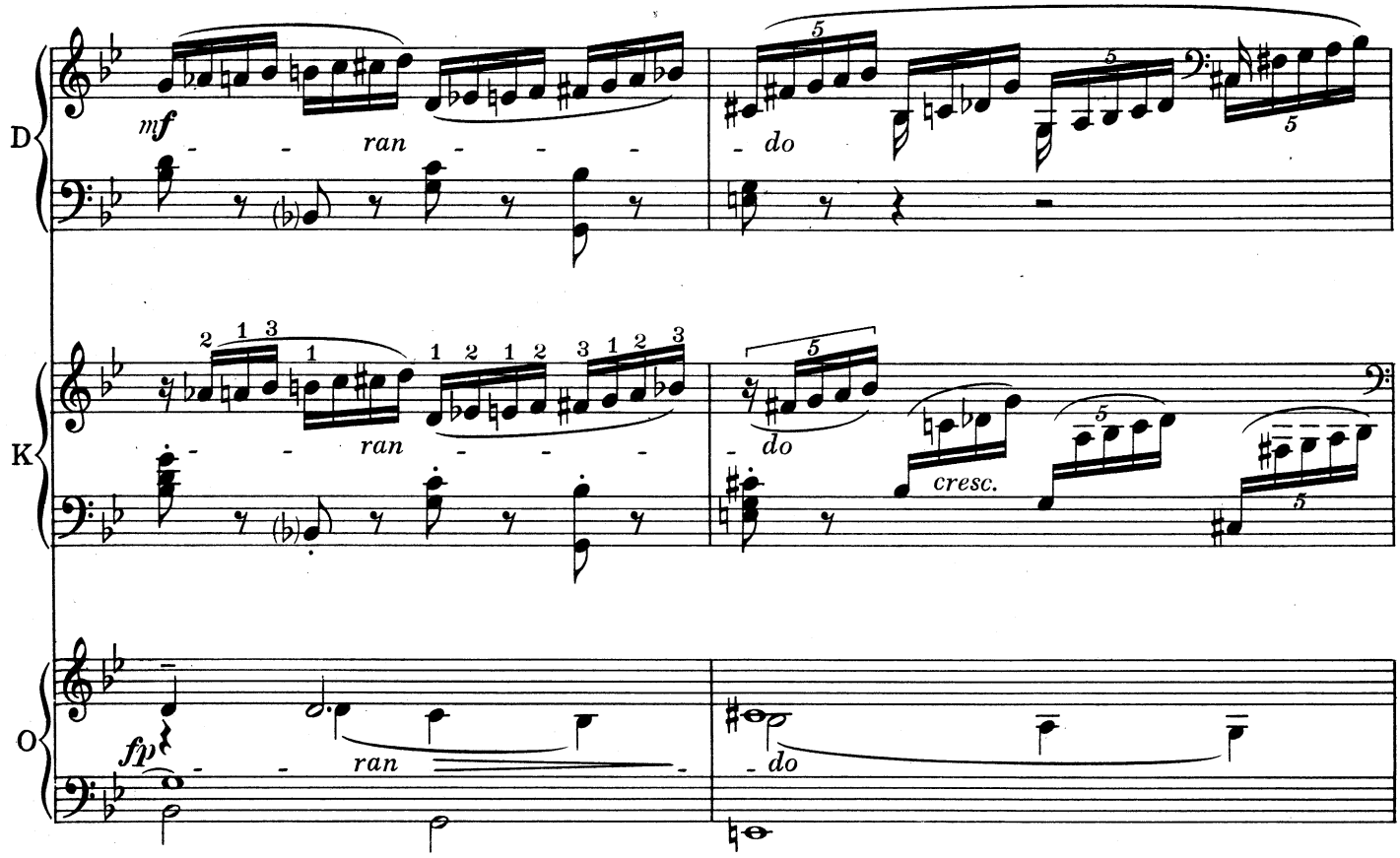
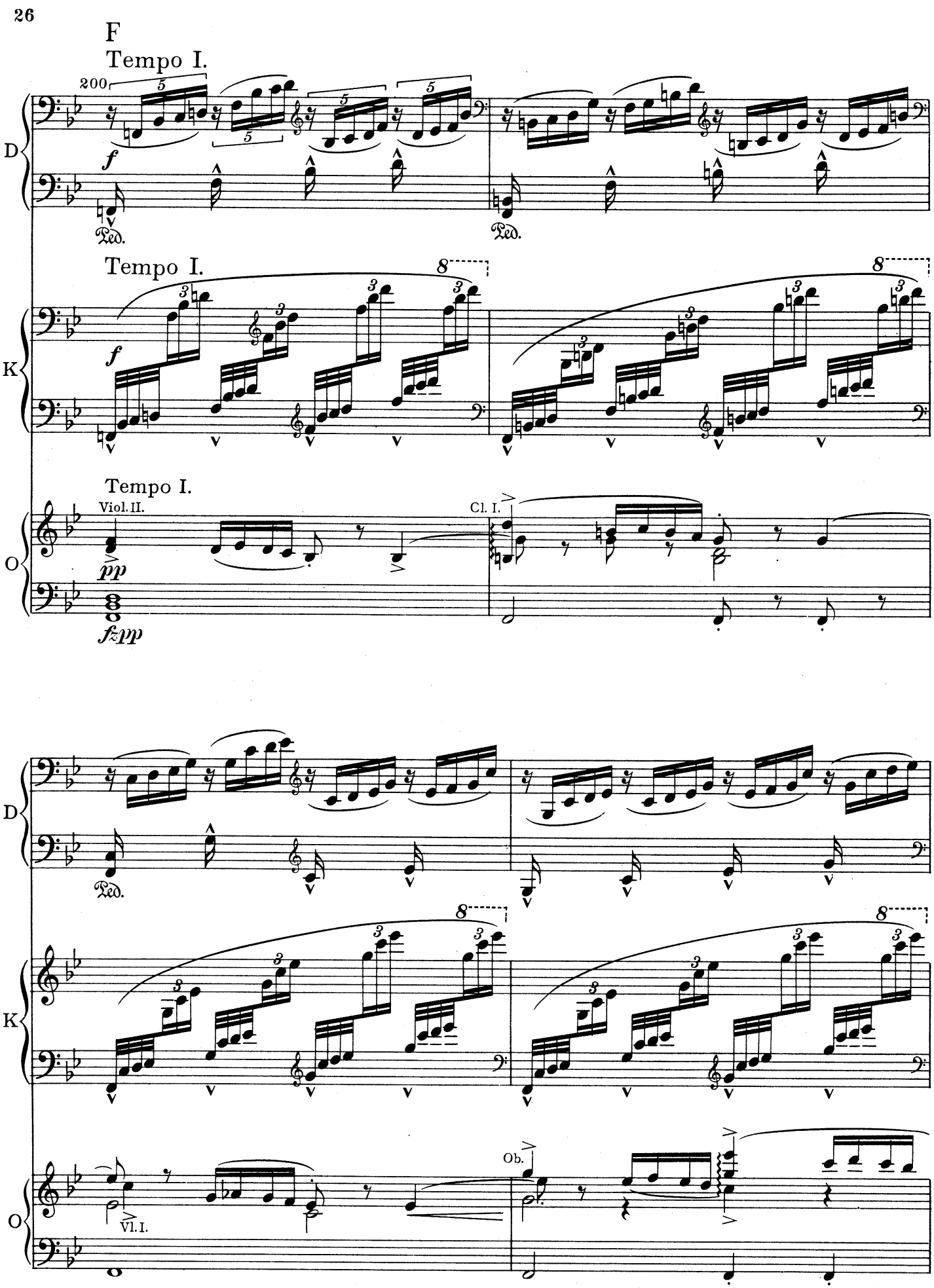

180
D
K
O
pp
mf
dimin.
Ped.
Ob.
m.s.
p
fp ben marcato
dolce


185
D
K
O
190
8
8


D
K
O
mp
cresc.
f
Ped.
pp
cresc., molto espressivo
195
dimin.
p
poco - - a -
*)
p scherz. poco - - a -
Ob.
Fag.
*) ossia:


D
poco - - - - - - acce - - - - le - - - - -
K
poco - - - - - - acce - - - - le - - - - -
O
poco - - - - acce - - - le -


D
mf - - ran - - - - do
K
- - ran - - - - do cresc.
O
fp - - ran - - do


F
Tempo I.
200
D
f
Ped.
Ped.
Tempo I.
K
f
Tempo I.
Viol. II.
Cl. I.
O
pp
fzpp

D
Ped.
K
Vl. I.
Ob.
O