

## COMMENTS

*fl* = flute; *picc* = piccolo; *ob* = oboe; *cl* = clarinet; *hn* = horn; *bn* = bassoon; *bcl* = bass clarinet;  
*M* = measure(s)

### Sources

- SK Score sketch. Brno, Moravian Museum, Music Department, Janáček Archives (hereafter abbreviated to JA MZM), shelfmark A 23 515. Upright format. 40 leaves hand-ruled, with writing in black ink and pencil. Title page: *Mládí* | „*Mladý život*“ | (*Flauta, Oboe, Klarinet, Corna, Fagot a Bassklarinet*) | *Leoš Janáček*. Only fragments of the single movements have been preserved. Dates (at the end of the movement): *17.VII.1924* (movement I), *19.VII.1924* (movement II), *18.VII.1924* (movement IV).
- A Autograph score. Brno, JA MZM, shelfmark A 23 515. Upright format. Title page and 58 leaves, hand-ruled on only one side and written in black ink. Title page: *Mládí* | *Suita* | *pro Flautu, Oboe, Clarinet, | Cornu, fagot, Bassclarinet* | *Leoš Janáček*. Date (on the last leaf): *10.VIII.1924*.
- C1<sub>S</sub> Authorised copy of the score made by Václav Sedláček for the Brno première (21 October 1924). Brno, JA MZM, shelfmark A 23 456. Upright format. 31 leaves, musical text on pp. [2]–62, written in black ink. Title page: „*Mládí*.“ | *Suita* | *pro Flétnu* [with pencil addition: *et Picc.*], *Oboe, Clarinet<sup>B</sup>* | *<sup>F</sup>Cornu, Fagot a Bassclarinet<sup>B</sup>*. | *Leoš Janáček*. [below right by Leoš Janáček:] (*Juli 1924*). Last page: *V. Sedl. Brno 28.VIII.1924*. A was used as the model for this copy.
- C1<sub>S</sub> contains many alterations, corrections and additions by Janáček in several layers (in black ink, pencil and red crayon), as well as rehearsal numbers (in red) and markings concerning tempo and repeats (in green) written by the copyist. Janáček's entries range from minor corrections of dynamic markings, tempo indications and time signatures to the final working out of some places or the alteration of whole passages.
- C1<sub>P</sub> Copy of parts made by Václav Sedláček for the première in Brno (21 October 1924). Brno, JA MZM, shelfmark A 23 456. Upright format. Musical text *fl*, *hn*, *bcl* 12 pages; *ob* 14 pages; *cl*, *bn* 13 pages. The parts belong to the score C1<sub>S</sub>, which served as their model. They contain – for the most part in agreement with C1<sub>S</sub> – many later entries (changes, overwritings, paste overs) in black ink and pencil as well as in red and green crayon, some of which were made by Janáček, others by Sedláček and by musicians involved in the première.
- C2<sub>S</sub> Copy of the score made by Václav Sedláček for the first Prague performance (23 November 1924). Prague, Conservatory Archives, inventory number 1538. Upright format. 32 leaves, musical text on pp. 2–63, written in black ink. Title page: “*Mládí*.” | *Suita* | *pro* | *Flétnu et Picc.*, *Oboe, Clarinet<sup>B</sup>*, | *<sup>F</sup>Cornu, Fagot a Bassclar<sup>B</sup>*. | *Leoš Janáček*. Signed by the copyist on p. 62: *Vašek Sed. Brno*. On the title page, the following entry has been made in pencil by Otakar Nebuška (the original is in Czech): “Corrections according to the authentic print [recte: manuscript copy – source C3<sub>S</sub>] by Janáček for printing as requested

by the composer undertaken by Nebuška 9.XI.24.” C1<sub>s</sub> was the model for this copy.

C2<sub>s</sub> was presumably made between 28 August 1924 (when C1<sub>s</sub> was completed) and before rehearsals began in Brno, probably at the end of September. This is shown by the fact that many of the changes that were made just before the première have not been incorporated. The score does not have any entries by Janáček, but does contain entries and corrections in red, blue and green crayon, as well as in pencil. These appear to derive from Nebuška, with some possibly also by Gustav Nespory (the flautist from the Prague performance, who also prepared *Mládí* for printing from a performance point of view, see C3<sub>s</sub>). A leaf with a list of corrections signed by Nespory is enclosed with the score.

C2<sub>p</sub> Copy of the parts by Václav Sedláček for the first Prague performance (23 November 1924). Prague, Conservatory Archives, inventory number 1538. Upright format. 6 parts each with 12 pages. The parts belong to the score C2<sub>s</sub>; the parts C1<sub>p</sub> were used as the model for them. They do not contain any entries by Janáček, but the last page of each part has a piece of paper pasted in with a different ending in Janáček’s hand (movement IV, M 203 ff., see *Preface*). They contain alterations and additions in pencil and red crayon that were undertaken by Nebuška and by musicians involved in the first Prague performance, for the most part in agreement with C2<sub>s</sub> and C3<sub>s</sub>.

C3<sub>s</sub> Authorised copy of the score by Václav Sedláček, engraver’s copy for the first edition. Brno, JA MZM, shelf-mark A 48 559. Upright format. 32 leaves, musical text on pp. 2–63, written in black ink. Title page (ink): *Mládí* | *Suíta* | *pro Flétnu et Picc.*,

*Oboe, Clarinet<sup>B</sup>, | Cornu<sup>F</sup>, Fagot a Bassclar<sup>B</sup> | Leoš Janáček*. Nebuška corrected the instrumentation (in pencil) to *Flétna (Picc.)*, *Oboe, Clarinet<sup>B</sup>, | Cornu<sup>F</sup>, Fagot a Bassclar<sup>B</sup>* and added (1924). On page 63: *Vašek Sedl. Brno 1924*. There are also several comments by Nebuška on the title page (original in Czech): “Authentic version given to me by the composer Janáček for printing and as a model for correcting other scores and parts. Brno 6.XI.1924, the day of the première of the Cunning Little Vixen. Otakar Nebuška”; and “Corrected by Janáček on 21.XI., before the first Prague (and first public) [sic] performance on Sunday, 23.XI.24, with 7 wind players from the Czech Philharmonic in a concert with new works of the Hud[ební] M[atice]. On 25.XI. it was finally revised in the parliament between Czech Philharmonic flautist Nespory (who led the rehearsals) and Nebuška”. C1<sub>s</sub> was used as the model for the score, but without a doubt it was copied only after the rehearsals in Brno, shown by the fact that it already contains a large number of changes that were made for the Brno première. Yet it apparently does not take into account later alterations that Janáček made in C1<sub>s</sub>. Thus C3<sub>s</sub> probably originated between 21 October 1924 (Brno première) and 6 November 1924, when Janáček handed over the copy to Otakar Nebuška.

In addition to instructions in blue and red for the printing, the score contains many pencil entries by Nebuška and probably also by Nespory with performance details. There are no signs of entries by Janáček. Thus it may be supposed that the corrections by the composer mentioned on the title page refer only to the fundamental changes such as tempo and metronome markings which he had dis-

cussed with Nebuška, whilst the numerous details regarding dynamics, phrasing etc. were made to the score only afterwards (by Nebuška and Nesporý), without any direct influence from Janáček.

F First edition, study score. Prague, Hudební matice Umělecké besedy, plate number “H. M. 341”, published in 1925. Title: *LEOŠ JANÁČEK | (1924) | MLÁDÍ | Suita pro dechové nástroje | JUGEND – LA JEUNESSE – YOUTH | Suite pour instruments à vent: | flauto (piccolo), oboe, clarinetto, corno, fagotto, | clarinetto basso | PARTITURA | PRAHA 1925 | HUDEBNÍ MATICE UMĚLECKÉ BESEDY | Paris: MAX ESCHIG & Cie. – London: J. & W. CHESTER Ltd. | Leipzig: BREITKOPF & HÄRTEL. | (341)*. The engraver’s copy was C3<sub>S</sub>, but F does not contain all of the additions that were made to C3<sub>S</sub> in respect of performance markings. Neither Janáček’s proofs nor his personal copy of the score have been preserved. Copy consulted: Brno, JAMZM, shelfmark T-I-41.

F<sub>P</sub> First edition, parts. Prague, Hudební matice Umělecké besedy, plate number “H. M. 347”, published in 1925. Title as F. The engraver’s copy was C3<sub>S</sub>, and many of Nesporý’s additions to the latter, while not included in the printed score F, were incorporated into the parts. Copy consulted: Prague, National Library of the Czech Republic, Music Department, shelfmark cnb001889694.

#### *About this edition*

Due to the reasons set forth in detail in the *Preface*, several manuscripts have had to be consulted for this edition of *Mládí*: C1<sub>S</sub> and C1<sub>P</sub> form the basis of the edition, while C3<sub>S</sub> is another source of great importance. The autograph A, which represents the work at an earlier stage, has only been consulted for

purposes of comparison at questionable passages. C2<sub>S</sub> and C2<sub>P</sub> and F were compared in detail with the other sources.

Obvious errors or omissions in C1<sub>S</sub> or C1<sub>P</sub> have been corrected or added in line with the other source without comment. By consulting C2<sub>S</sub>, C2<sub>P</sub> and C3<sub>S</sub>, errors and omissions in C1<sub>P</sub> and C1<sub>S</sub> (due in part to the fact that these sources were greatly revised) have been corrected and those changes made in C3<sub>S</sub> that were sanctioned by Janáček have been included in the musical text. These changes in accordance with C3<sub>S</sub> are discussed in the *Individual comments*. The many further changes and additions by Nebuška to C3<sub>S</sub> concerning the detailed working out of dynamics, articulation and phrasing, which probably do not go back to Janáček but only made their way into the score at Nesporý’s suggestion, are listed only in the *Individual comments*. Wherever our edition differs from the readings in F, this has been documented in footnotes and in the *Individual comments*. In a very few cases, it has been possible to add markings missing in earlier sources using F; these instances have also been documented in the *Individual comments*.

Earlier variants that can be discerned through a comparison of the sources are only mentioned when there is uncertainty regarding the final version or if another one might have been authorised by Janáček. Inasmuch as the alternatives concern performance, they are given in footnotes or as ossia passages in the musical text.

Scribal errors and printing mistakes in the primary sources have been corrected without comment. Dynamics and expression markings that have not been notated in the score for each instrument but are intended for all of the instruments or certain instrumental groups have been added as necessary. On account of Janáček’s modal way of thinking, enharmonic changes have only been made in exceptional cases (for practical reasons). The occasionally confusing manner of writing duplets, triplets, etc. has been

standardised to follow modern rules: If, for example, in a 3/8, 6/8 or 9/8 measure the value of the 3 eighth notes has been divided into a quadruplet or a quintuplet, this group of notes has been represented as (4 or 5 instead of 3) eighth notes; the notation of a duplet in a 3/8 measure is, on the other hand, given as (2 instead of 1) quarter notes. This system has been applied to all analogous situations. The bass clarinet, notated in the bass clef (= German notation), has been transposed to the (French) notation that is more common today and is thus in the treble clef and to be read an octave lower (so it sounds a ninth lower than written). Additional information in parentheses regarding tempi – such as *a una battuta* – is from the sources; all other markings in parentheses show additions by the editor.

In the *Individual comments* that follow only the most central readings that are relevant for a performance of the work are discussed; a complete list with all of the comments (in English) can be downloaded free at [www.henle.com](http://www.henle.com).

### *Individual comments*

#### **I Allegro**

All of the manuscript copies originally had *Andante*  $\text{♩} = 128$ . Changed by Nebuška in C2<sub>S</sub> and C3<sub>S</sub> to *Allegro*  $\text{♩} = 144$ .

1 hn, bn, bcl: In C3<sub>S</sub> hn has *mp* and bn, bcl *p* (changed by Nebuška).

1–3 ob, 7–9 fl, 14–16 hn, 19–21 bn: C3<sub>S</sub> has > at 1<sup>st</sup> note of this motif (added by Nebuška); same addition in all analogous measures.

3/4 bcl: Tie from C2<sub>P</sub>.

bn: Tie only in F.

5 ob: Portato missing in F (in C3<sub>S</sub> only added by Nebuška).

6a/b ob: C3<sub>S</sub> (added by Nebuška) and F have tenuto.

bcl: All of the manuscript copies restate *mf*.

7 bcl: C3<sub>S</sub> has *p* (added by Nebuška).

7–12a bn: C3<sub>S</sub> (changed by Nebuška) and F have two slurs (M 7–9 and 10–12) instead of one.

10 fl: *mf* is taken from C2<sub>P</sub>.

10–12a/b fl, ob, cl: C3<sub>S</sub> has < in M 10, > in M 11a/b f. and tenuto (all added by Nebuška).

11b bcl: Slur only in F.

12a/b, 14 bcl: Slur taken from C3<sub>S</sub>; missing in C1<sub>S</sub>, added by Nebuška in C2<sub>S</sub> (also added in C1<sub>P</sub>, C2<sub>P</sub>).

13: C3<sub>S</sub> has *molto rit.* (changed by Nebuška).

13 f. bn: C1<sub>S</sub>, C1<sub>P</sub> and C2<sub>S</sub> erroneously have slur (left over from an earlier reading in C1<sub>S</sub>; Bb in M 13 with tie to M 14; later revised).

14 bn: *fp* taken from C3<sub>S</sub>. C1<sub>S</sub>, C1<sub>P</sub> do not have any dynamic marking; C3<sub>S</sub> and F have *mf*, changed by Nebuška in C3<sub>S</sub> (probably later) to *fp*.

14–16 hn: C3<sub>S</sub> does not have <> (crossed out by Nebuška).

17 fl: C1<sub>S</sub> and C2<sub>S</sub> have *espress*, crossed out by Janáček in C1<sub>S</sub>.

19 cl: *p* taken from C3<sub>S</sub> (added by Nebuška).

21 ob: Slur taken from C3<sub>S</sub> (added by Nebuška in C2<sub>S</sub>, C2<sub>P</sub>, C3<sub>S</sub>). – In F *b* is missing before 2<sup>nd</sup> note.

cl: C3<sub>S</sub> has *p* (added by Nebuška).

22 cl, bn: C3<sub>S</sub> has *mp* (added by Nebuška).

23 hn, bcl: *mf* taken from C3<sub>S</sub> (added by Nebuška).

24 ob, hn: All sources restate *mf* in ob, C2<sub>S</sub> does not have < ; hn in C1<sub>P</sub>, C2<sub>P</sub> does not have < .

27 fl: C3<sub>S</sub> and F have *mf* (later deleted in C3<sub>S</sub>).

27–30 hn, bn, bcl: C3<sub>S</sub> has < in every measure (added by Nebuška).


31: None of the manuscript copies originally had a metronome marking. C1<sub>S</sub> has *a t[empo]*, added by Janáček, C2<sub>S</sub> has  $\text{♩} = 72$  (added by a later hand?), and in C3<sub>S</sub> *a tempo* was crossed out and  $\text{♩} = 72$  added by Nebuška.

fl, ob, cl: C3<sub>S</sub> has *p sub[ito]* (added by Nebuška).

32 cl: C2<sub>S</sub>, C3<sub>S</sub>, F do not have *dolce*.

- 34 f. ob: Slur taken from C3<sub>S</sub> (added by Nebuška).
- 35a fl: C2<sub>S</sub>, C2<sub>P</sub>, C3<sub>S</sub>, F do not have a slur (cf. comment on M 113).  
cl: > taken from C3<sub>S</sub>.
- 35b hn: In C3<sub>S</sub> slur crossed out by Nebuška (cf. comment on M 35a fl).  
bn: **pp** in C3<sub>S</sub> (added by Nebuška) and in F.
- 36 fl: **p** taken from C3<sub>S</sub>.
- 36 hn: <> taken from C2<sub>S</sub>.
- 39: None of the manuscript copies originally had a tempo marking. C2<sub>S</sub> has *Tempo I* which was added later, C3<sub>S</sub> has *Tempo I* ♩ = 144, added by Nebuška.
- 44/45 bcl: Slur *c*<sup>1</sup>-*db*<sup>1</sup> in C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub>, C3<sub>S</sub> (added by Nebuška) and in F, but cf. M 41/42.
- 45 f. ob: Slur taken from C3<sub>S</sub>. All of the manuscript copies have an additional slur at the last two notes of M 46.
- 47–49 fl, ob: < from C3<sub>S</sub>; in C1<sub>S</sub>, C2<sub>S</sub>, C1<sub>P</sub> it is much shorter (only in M 48 or 48f).
- 50 hn: C3<sub>S</sub>, F do not have a tie.  
fl, ob, cl, hn: In C1<sub>P</sub> fl does not have <, in C2<sub>S</sub> fl, ob, cl, hn do not have <.
- 54–57: C3<sub>S</sub>, F do not have bar lines.
- 57 hn: Notes 3–6 are one octave higher in C3<sub>S</sub> (changed by Nebuška) and F.
- 58: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have ♩ = 160, added by Nebuška.
- 58 f., 61–63 fl, ob, cl, hn: C3<sub>S</sub> has staccato dots (added by Nebuška).
- 64 f. ob, fl, cl, hn: C3<sub>S</sub> only has staccato dots (added by Nebuška), F is without articulation.  
cl: All sources erroneously have *db*<sup>2</sup> instead of *d*<sup>2</sup>.
- 64, 68, 70 tutti: C3<sub>S</sub> at M 64 has **mf** in fl, ob, cl, hn, bcl and **f** in bn (added by Nebuška), at M 70 **pp** in fl, ob, cl, hn, bcl and **mf** in bn (added by Nebuška). M 68 in C2<sub>S</sub> does not have *dim.* (present in C3<sub>S</sub> but crossed out by Nebuška).
- 67 f. ob, fl, cl, hn: In C3<sub>S</sub> slur crossed out by Nebuška.
- 70 f. fl, ob, cl, hn: F does not have portato.
- 73–75, 76 f. bn: C3<sub>S</sub> has <> (added by Nebuška).
- 73–75, 79–81 ob: The end of the slur differs among the sources (at 2<sup>nd</sup>, 3<sup>rd</sup> or last note of M 75 or 81); our edition follows the correction in C3<sub>S</sub>.
- 76 f. bn: Position of slur is from C3<sub>S</sub>. All of the manuscript copies erroneously place it in M 77 f., corrected by Nebuška in C3<sub>S</sub>; in F erroneously placed in M 76–78.
- 79–81 bn: C3<sub>S</sub> has **p** <> (added by Nebuška).
- 82–84 ob, cl: The end of the slur differs among the sources (on 2<sup>nd</sup> or 3<sup>rd</sup> note of M 84); our edition shortens in accordance with the correction in M 75 and 81 ob (cf. comment).  
bn: Slur taken from C3<sub>S</sub> (added by Nebuška, as in C1<sub>S</sub>, C2<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub>).
- 85 fl: C3<sub>S</sub> has **mp** (changed by Nebuška).  
cl: C3<sub>S</sub> has *con passione* (added by Nebuška).  
bn, bcl: C3<sub>S</sub> has **p** (added by Nebuška).
- 85–88 cl: All of the sources have two slurs (M 85–86 and 87–88) instead of one; we have changed to match M 92–94 and 96–98.
- 85–92 ob, bn: In C3<sub>S</sub> ob has < in every measure (added by Nebuška), in ob and bn *poco a poco crescendo* and in M 92 **mf** (added by Nebuška).
- 88/89 bn: F has a tie.
- 91–93 cl: In F M 91 has >, M 92 f. has <.
- 92–95 hn: Staccato dots are from C3<sub>S</sub> (added by Nebuška).  
hn, bcl: C3<sub>S</sub> has < in every measure (added by Nebuška).
- 93: In C1<sub>S</sub> *cresc.* added by Janáček, in C3<sub>S</sub> crossed out by Nebuška.
- 96: In C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> ob has <. – In C3<sub>S</sub> ob and cl have **mp dolce**, bn and bcl have **pp** (added by Nebuška), hn **p** (changed by Nebuška).
- 96–101 hn: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> and F do not have staccato dots (except in C1<sub>S</sub> at M 100 hn has a staccato dot on 3<sup>rd</sup> note added by Janáček); C3<sub>S</sub> has staccato on every 3<sup>rd</sup> note. Our edition follows C3<sub>S</sub> (and

- adds staccato dots on 2<sup>nd</sup> note) to match M 85 ff. flute.
- 99–101: *ritenuto poco a poco* instead of *rit.* in M 101 in C3<sub>S</sub> (changed by Nebuška) and F. 101 tutti: C3<sub>S</sub> has *f* (added by Nebuška?).
- 101/102 fl: Tie taken from C1<sub>P</sub> (also in C2<sub>S</sub>, C2<sub>P</sub>); missing in C1<sub>S</sub> (probably due to the revision of the following measure), C3<sub>S</sub>, and F.
- 100 f. cl, hn: C2<sub>S</sub> lacks  $\llcorner$ .
- 102: None of the manuscript copies originally had a metronome marking. C1<sub>S</sub> has a *t[empo]* added by Janáček; in C3<sub>S</sub> a *tempo* was crossed out by Nebuška. C2<sub>S</sub>, C3<sub>S</sub> have  $\downarrow = 60$ , added by Nebuška. ob: C3<sub>S</sub> has *con affetto* (added by Nebuška), F does not have *ff*.
- 102–106: In C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> bcl notes 2–3 in every measure are erroneously tenuto (left over from an earlier reading, not completely deleted in C1<sub>S</sub>). In C3<sub>S</sub> hn, bcl have a staccato dot on the 3<sup>rd</sup> note in every measure (added by Nebuška). Our edition follows Janáček's correction of hn in C1<sub>S</sub> with neither staccato nor tenuto.
- 105 bn, 109 hn, bn:  $\llcorner$  taken from C3<sub>S</sub>.
- 110: All of the manuscript copies originally had *Tempo Imo*, without any metronome marking. Changed by Nebuška in C3<sub>S</sub> to *Meno mosso*  $\downarrow = 72$ . cl: F lacks slur.
- 110, 112 bcl: In all of the sources the last two notes of M 110 have additional staccato dots (but always connected with a tie to the following note!), crossed out in C2<sub>P</sub>; only C3<sub>S</sub> and F give last two notes with additional staccato dots in M 112.
- 111 cl: In F notes 1–2 do not have a tie. ob, cl: C1<sub>S</sub> and C1<sub>P</sub> originally had *dim.*;  $\llcorner$  only added later, without cancelling the *dim.* Our edition follows later cancellation of *dim.* in C3<sub>S</sub>.
- 112/113 ob, cl: Slur taken from C3<sub>S</sub> (added by Nebuška).
- 113 fl: C3<sub>S</sub> has slur crossed out by Nebuška (cf. comment on M 35a).
- 114: All of the manuscript copies originally had  $\downarrow = 128$ . C2<sub>S</sub>, C3<sub>S</sub> have  $\downarrow = 168$ , added by Nebuška.
- 114, 126 hn: C3<sub>S</sub> has *marc.* (added by Nebuška).
- 117–119: C1<sub>S</sub> has  $\llcorner$  added by Janáček.
- 119 f. fl: C1<sub>S</sub>, C2<sub>S</sub>, C3<sub>S</sub> have *f* in both measures, in F only in M 120.
- 120: C1<sub>S</sub> originally had *Allegro*, but it was crossed out by Janáček.
- 120, 122 ob: C3<sub>S</sub> has a slur and  $\gg$  (both added by Nebuška).
- 120–122 fl, cl, 132–134 fl, ob: C3<sub>S</sub> has a slur over all three measures of this motif and  $\llcorner$  (both added by Nebuška).
- 120–125 hn, bcl: C3<sub>S</sub> has staccato (added by Nebuška).
- 123 fl, cl:  $\llcorner$  taken from C3<sub>S</sub> (in fl probably added by Nebuška). ob: C3<sub>S</sub> has  $\llcorner$  (probably added by Nebuška).
- 124 f. fl, ob: C3<sub>S</sub> has  $\gg$  (added by Nebuška).
- 124 fl, ob, cl, 136 fl, ob, hn: C3<sub>S</sub> has  $\tau$  (added by Nebuška).
- 125 fl, ob, cl, 137a hn: C3<sub>S</sub> has tenuto (added by Nebuška).
- 126 cl, hn, 127 ob, bn, bcl: C3<sub>S</sub> has *f* (added by Nebuška), also added in cl, hn in C2<sub>S</sub> (again by Nebuška?).
- 129–131: C3<sub>S</sub> has *cresc.* (added by Nebuška).
- 131 ob:  $eb^2 - cb^2$  from C2<sub>S</sub>, C3<sub>S</sub>, cf. M 119. C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> have  $eb^3 - cb^3$  (erroneously as in fl).
- 132: None of the manuscript copies originally had a tempo marking. C2<sub>S</sub> has  $\downarrow = 176$ , added by Nebuška; C3<sub>S</sub> has *Poco più mosso*  $\downarrow = 176$ , added by Nebuška. fl, ob: *f* from C2<sub>S</sub>, C3<sub>S</sub>.
- 132 tutti: C3<sub>S</sub> has *ff* (changed by Nebuška).
- 132–134 hn: C2<sub>S</sub> does not have any slurs, in C2<sub>P</sub> slurs have been added by an unknown hand.
- 137a bcl: All of the manuscript copies have 2<sup>nd</sup> note as *Gb*, corrected only in C3<sub>S</sub>.
- 137b bn, bcl: C3<sub>S</sub> has *ff* (added by Nebuška).
- 138 fl, ob, cl: C3<sub>S</sub> has  $\tau$  (added by Nebuška).

- 138 f. bn, bcl: C1<sub>S</sub>, C1<sub>P</sub> have  $\wedge$  (as before).
- 139 fl, hn: C3<sub>S</sub> has tenuto (added by Nebuška).
- 139–145 ob, cl: In C1<sub>S</sub>, C1<sub>P</sub> the  motif in ob always has tenuto on 2<sup>nd</sup> and 3<sup>rd</sup> note, while in cl there are no articulation marks at all; changed to staccato in C3<sub>S</sub> (by Nebuška) on last note only in M 139. Our edition adds staccato dots on last note in accordance with the change in C3<sub>S</sub>.
- 140–144: C3<sub>S</sub> has *poco a poco cresc. e accelerando* (added by Nebuška).
- 143 f. fl, cl, bn, bcl: Tie in cl taken from C1<sub>P</sub>; only F has a tie in all instruments.
- 146–152: C3<sub>S</sub> has *poco cresc. e accel. ff* (added by Nebuška).
- 152 hn: C1<sub>S</sub>, C3<sub>S</sub> have *f* in M 154, cancelled by Nebuška in C3<sub>S</sub>; F has *f* in M 152.
- 152–158 hn: Long slur from C1<sub>P</sub> (corrected by Janáček). C1<sub>S</sub> only has slur from M 155, in C3<sub>S</sub> from M 153, but changed by a later hand into two slurs (until 1<sup>st</sup> note of M 156 and from 2<sup>nd</sup> note of M 156).
- 159 ob, cl, hn, bn, cbl: C1<sub>P</sub> does not have tenuto (only later added in C1<sub>S</sub> by Janáček). C3<sub>S</sub> has  $\llcorner$  (added by Nebuška).
- 162: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub> has  $\text{♩} = 192$ , added by Nebuška; C3<sub>S</sub> has  $\text{♩} = 192$  (*à una battuta*), added by Nebuška.
- 162–165 hn, bn, bcl: C3<sub>S</sub> has *marcatissimo* (added by Nebuška) and staccato dots (added by another hand).
- 162–166 cl, hn: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub> and C3<sub>S</sub> originally had the version given as ossia in our edition, the change to the later version was signalled in C1<sub>S</sub> by Janáček and corrected accordingly in C1<sub>P</sub>, C2<sub>S</sub>, C3<sub>S</sub>. While C2<sub>P</sub> already documents the later version, F has the early version – which might be a hint that Janáček intended this early reading also to be the final one (for further explanations see *Preface*).
- II Andante sostenuto**
- All of the manuscript copies except C2<sub>P</sub> originally had *Moderato*  $\text{♩} = 92$  (metronome mark missing in C1<sub>P</sub> fl, ob); C2<sub>S</sub> has  $\text{♩} = 72$ , added by Nebuška; changed in C3<sub>S</sub> to *Andante sostenuto*  $\text{♩} = 72$  by Nebuška.
- 1 f., 4 f. ob, cl, hn, 7 f. bn, bcl, 11 fl, cl: C3<sub>S</sub> has  $\llcorner$  at notes 4–5 of the 5-note motif (added by Nebuška); cf. also comment on M 38 ff.
- 7 cl, hn, ob: C3<sub>S</sub> has  $\gg$  (added by Nebuška).
- 9 fl, cl: C3<sub>S</sub>, F have  $\llcorner$ .  
hn: C3<sub>S</sub>, F have *mf* instead of *p*.
- 9, 11 cl: In C3<sub>S</sub> notes 1–3 are slurred (added by Nebuška).
- 10 hn, 12 bn: Slur over 16<sup>th</sup> motif here and in most of the analogous measures crossed out by Nebuška in C3<sub>S</sub>.
- 10–13, 45–48, 75–78, 111–114: The change of metre from  $\text{C}$  to 17/16 and back to  $\text{C}$  or  $\text{C}$  is not explicitly marked in the manuscript copies, only added by Nebuška in C3<sub>S</sub>.
- 11 bn: Slur over triplet motif here and in all analogous measures crossed out by Nebuška in C3<sub>S</sub>.
- 12 fl, cl: C3<sub>S</sub> has  $\gg$  (added by Nebuška).
- 14 ob: In all of the manuscript copies each note is staccato, corrected in C3<sub>S</sub> (in accordance with M 15) by Nebuška.  
bn: *mf* from C3<sub>S</sub> (added by Nebuška).
- 16: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have  $\text{♩} = 132$ , added by Nebuška.  
fl: In C3<sub>S</sub> *espress.* is missing, *agitato* was added by Nebuška; F has *agitato*.  
cl: *agitato* in C3<sub>S</sub> (added by Nebuška) and F; C1<sub>P</sub> has *živě* (lively) added by an unknown hand.
- 18 fl: C1<sub>S</sub>, C1<sub>P</sub> did not originally have the long slur (added later by Janáček, but only until 3<sup>rd</sup> note), C3<sub>S</sub> has a long slur until 4<sup>th</sup> note, short slur prolonged into the next measure. In F M 18 f. only have one slur.
- 20 f. fl: In all of the sources the slur ends at the end of M 20, our edition follows correction in C3<sub>S</sub> (made by Sedláček).
- 21 hn: Slur from C3<sub>S</sub> (added by Nebuška).  
C3<sub>S</sub> has *espress. cantabile* (added by Nebuška).

- bn: C3<sub>S</sub> has *p* (changed by Nebuška).  
 bcl: C3<sub>S</sub> has *pp* (added by Nebuška).  
 27–31 ob: C3<sub>S</sub> has detailed dynamic markings (added by Nebuška): *mf*, *mp*, *p*, *pp*, *p*.  
 hn, bcl: C3<sub>S</sub> has *mp* (added by Nebuška).  
 27–37 ob, 35–37 bcl, 38–42 fl: In C3<sub>S</sub> every 1<sup>st</sup> note is tenuto (added by Nebuška).  
 29 bcl, ob: C3<sub>S</sub> has *p* (added by Nebuška).  
 33 fl: C3<sub>S</sub> has  $\ll$  at 1<sup>st</sup> note (added by Nebuška).  
 36 f. fl, ob, bcl: Position of *cresc.* taken from C3<sub>S</sub> (corrected by Nebuška?). C1<sub>S</sub>, C2<sub>S</sub> have *cresc.* in M 37, missing in C1<sub>P</sub>, C2<sub>P</sub>.  
 38: In C1<sub>S</sub>, C1<sub>P</sub> (and C2<sub>S</sub>, C2<sub>P</sub>) *Tempo I* was added by Janáček, later crossed out. C3<sub>S</sub> has *tempo*, F has *a tempo*.  
 38 f. bn, bcl, 40 f. ob, cl, hn, 44, 46 ob: C3<sub>S</sub> has  $\ll$  at notes 4–5 of the 5-note motif (added by Nebuška); cf. also comment on M 1 ff.  
 40 bcl:  $>$  taken from C3<sub>S</sub>.  
 40, 44 cl: F lacks staccato dot.  
 42 cl, hn, bn, bcl: C3<sub>S</sub> has *mf* (added by Nebuška).  
 bn, bcl:  $\ll$  from C3<sub>S</sub>.  
 43: *rit.* from C3<sub>S</sub> (added by Nebuška).  
 44: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> lack a metronome marking; C3<sub>S</sub> (added by Nebuška?) and F give  $\downarrow = 72$ .  
 44 f. bcl: Slur from C3<sub>S</sub>.  
 45 ob, cl, bcl: C3<sub>S</sub> has long  $\gg$  as in hn (added by Nebuška).  
 hn:  $\gg$  taken from C3<sub>S</sub> (added by Nebuška).  
 46 hn: End of slur unclear in C1<sub>S</sub>, C1<sub>P</sub> (not before M 47); our edition follows C3<sub>S</sub>.  
 49: All of the manuscript copies have *Più mosso*  $\downarrow = 84$  in M 50; moved in C3<sub>S</sub> to M 49 (together with the double bar line) and the metronome marking changed to  $\downarrow = 126$  by Nebuška.  
 49–60: The 4-note motif in M 49 bn, bcl, M 50 tutti, etc. is articulated differently among the sources. In C1<sub>S</sub> only M 53 fl, ob, cl have additional articulation by Janáček; notes 1–4 are slurred, notes 1–2 in fl are tenuto. In C3<sub>S</sub> in M 53–55 notes 1–4 are always slurred (except M 53 cl, hn, where the slur is crossed out), notes 1–2 are always tenuto; changed by Nebuška in M 49–57 to always be staccato. In F M 50–58 notes 1–2 are always tenuto (except M 51 bcl), notes 1–4 in M 53–55 and 58 are slurred (except M 53 cl, hn). Our edition follows the original notation in C1<sub>S</sub>, C1<sub>P</sub>.  
 51 fl, ob, bn: C3<sub>S</sub> has *mf* (added by Nebuška).  
 cl, hn: C3<sub>S</sub> has *fp* (added by Nebuška).  
 51–53 cl, 57 f. ob: In all of the sources the slur ends on the last eighth note of M 52 or 57, but the musical motif does not end until the next quarter note.  
 52 cl: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 53 fl, ob, cl, hn: C3<sub>S</sub> has *mf* (added by Nebuška).  
 54 fl, ob, bn, bcl: C3<sub>S</sub> has *f* (added by Nebuška).  
 56 ob: F lacks  $\wedge$ .  
 cl: C1<sub>S</sub>, C1<sub>P</sub>, C3<sub>S</sub>, F have  $\wedge$  instead of *sf*; changed to follow M 61.  
 fl, ob, cl, bn: C3<sub>S</sub> has *fp* in fl, ob and *mf* in cl, bn (all added by Nebuška).  
 58 fl, ob, cl: C3<sub>S</sub> has *mf* (added by Nebuška).  
 59 ob, cl: C3<sub>S</sub> has *f* (added by Nebuška).  
 hn: C3<sub>S</sub> has *sf*  $\gg$  instead of *sfp* (changed by Nebuška).  
 61 ob, cl, hn: C3<sub>S</sub> has *fp* (added by Nebuška).  
 bn: C3<sub>S</sub> has *mf* (added by Nebuška).  
 65 hn: C3<sub>S</sub> (added by Nebuška) and F have *espr.*  
 65 f., 68 fl, ob, cl, 67 fl, ob: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 69 fl, ob, cl: C3<sub>S</sub> has *mf* (added by Nebuška).  
 bcl: C3<sub>S</sub> has *f espress.* (added by Nebuška).  
 69 f. hn: C3<sub>S</sub> has  $\gg$  | *p mf* (added by Nebuška).  
 70 f.: *rit.* and *a tempo* in C1<sub>S</sub> added by Janáček; crossed out by Nebuška in C3<sub>S</sub>; missing in F.  
 fl, ob, cl, hn: In C3<sub>S</sub>  $\ll$  | *f* (added by Nebuška).



71–73 bcl: In all manuscript copies M 72/73 were originally without tie, and *tr* is only given in M 73; our edition follows correction in C3<sub>S</sub>.

74: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have  $\text{♩} = 72$ , added by Nebuška.

fl: *espressivo* missing in all sources except C1<sub>S</sub>.

76 fl: C3<sub>S</sub> (added by Nebuška) and F have *slentando*.

78: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have  $\text{♩} = 120$ , added by Nebuška.

cl: C3<sub>S</sub> has *con eccitazione* (added by Nebuška).

80 ob: C3<sub>S</sub> has *vzrušeně* (= *con eccitazione*); added by Nebuška.

80–86 ob, cl, hn, bn: C3<sub>S</sub> M 80–85 cl, bn have *poco a poco cresc.*, in M 81–85 ob has *cresc.*; in M 86 ob, cl, bn have *f*, hn *mf* (all added by Nebuška).

81 f. hn: C3<sub>S</sub>, F have tie (probably in error).

87 ob: C3<sub>S</sub> has  $\llcorner$  (added by Nebuška).

88: F lacks  $\gg$ .

88 f. cl, bn: C3<sub>S</sub> has *sempre f* (added by Nebuška).

hn: C3<sub>S</sub> has *crescendo* (added by Nebuška).

90: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have  $\text{♩} = 80$ , added by Nebuška.

cl, hn, bn: C3<sub>S</sub> has *pp subito* (added by Nebuška).

91 ob: In F 1<sup>st</sup> note (erroneously) lacks *b*.

92 f. ob: C3<sub>S</sub> has  $\llcorner | \gg$  (added by Nebuška).

94 ob: All of the manuscript copies have *bolestně* (painfully); C3<sub>S</sub> (changed by Nebuška) and F have *dolente*.

99 cl, bn: C3<sub>S</sub> has *ppp* (added by Nebuška).

100: None of the manuscript copies originally had a metronome marking. C3<sub>S</sub> has  $\text{♩} = 72$ , added by Nebuška.

bcl: C3<sub>S</sub> has *tranquillo* (added by Nebuška).

102 bcl: In C3<sub>S</sub>, F notes 1, 3, 5 are staccato, note 7 is tenuto.

103 ob, cl, hn: C3<sub>S</sub> has  $\llcorner \gg$  (added by Nebuška).

104 hn: F lacks  $\llcorner \gg$ .

105–109 fl: All of the manuscript copies and F have



(added by Nebuška in C2<sub>S</sub>); our edition follows the later correction by Janáček in C1<sub>S</sub>, C1<sub>P</sub>. Cf. comment on M 112 fl.

108 hn, bn, bcl: F lacks slur.

109 bn:  $\llcorner \gg$  from C3<sub>S</sub> (added by Nebuška).

110 ob, cl: C3<sub>S</sub> has  $\llcorner$  at beat 4 (added by Nebuška); cf. also comments on M 1 ff. and 38 ff. F has  $\llcorner \gg$  as in hn.

ob: F lacks slur over notes 4–5.

111 ob: C3<sub>S</sub>, F have  $\llcorner \gg$ .

112 fl: There are two different earlier readings in the sources: C2<sub>S</sub> and C2<sub>P</sub> originally

had , corrected (in

C2<sub>S</sub> by Nebuška) to ; this

reading is also given in C3<sub>S</sub>, F and after a first correction in C1<sub>S</sub>, C1<sub>P</sub>; our edition follows the later correction by Janáček in C1<sub>S</sub>, C1<sub>P</sub>. Cf. comment on M 105–109 fl. cl: All of the manuscript copies and F have *ff*<sup>1</sup>, our edition follows the later correction by Janáček in C1<sub>S</sub>, C1<sub>P</sub>.

113 cl: All of the manuscript copies have *pp*, probably left over from an earlier reading.

116 cl, hn, bn, bcl: *dim* taken from C3<sub>S</sub> (added by Nebuška in bn, bcl).

### III Vivace

All of the manuscript copies originally had *Allegro*  $\text{♩} = 120$ ; in C2<sub>S</sub>  $\text{♩} = 160$  was added by Nebuška; in C3<sub>S</sub> changed to *Vivace*  $\text{♩} = 160$  by Nebuška.


1 hn: C3<sub>S</sub> has *ppp* (changed by Nebuška).

bn: C3<sub>S</sub> has *p* (added by Nebuška).

1–5 bn: There was originally no articulation in the manuscript copies. In C1<sub>P</sub>, C2<sub>P</sub>, C2<sub>S</sub>, C3<sub>S</sub> a slur was added in M 3 (in C2<sub>S</sub>, C3<sub>S</sub> by Nebuška). In addition, in C2<sub>P</sub>, C3<sub>S</sub> staccato dots were added to every other note (in C3<sub>S</sub> by Nebuška).

- 2 f., 5 f. bn, bcl: C3<sub>S</sub> has  $\llcorner$  |  $\lrcorner$  (added by Nebuška).
- 6 bn, hn: C3<sub>S</sub> has tenuto (added by Nebuška).
- 7 ob, cl, hn, bn: C3<sub>S</sub> has *p* (changed by Nebuška).  
bcl: C3<sub>S</sub> has *sempre* after *pp* (added by Nebuška).
- 7 f. picc: C3<sub>S</sub> has  $\llcorner$  (added by Nebuška).  
ob, cl: C1<sub>S</sub>, C1<sub>P</sub> have a phrasing slur.
- 7 f., 11 f. ob, cl, hn, bn: C3<sub>S</sub> has staccato (added by Nebuška).
- 9 f. picc: C3<sub>S</sub> has  $\lrcorner$  (added by Nebuška).  
ob, cl, hn, bn: C3<sub>S</sub> has *poco sfz*  $\lrcorner$  (added by Nebuška).
- 9, 13 picc: In C3<sub>S</sub> the slur only extends to 2<sup>nd</sup> note (changed by Nebuška) in this motif; same change at all analogous measures (except M 34, 132, cf. comment). – C3<sub>S</sub> has  $\wedge$  at 1<sup>st</sup> note (added by Nebuška); added in all analogous measures.
- 10, 14 picc: In C3<sub>S</sub> (added by Nebuška) and F notes 1–2 are staccato, note 3 is tenuto in this motif; thus in all analogous measures except M 95 (F lacks staccato) and M 101 (F lacks tenuto).
- 11 ob, cl, hn, bn: C3<sub>S</sub> has *pp* (added by Nebuška).
- 11 f. picc: C3<sub>S</sub> has *p*  $\llcorner$  (added by Nebuška).
- 13 f. picc: C3<sub>S</sub> has  $\lrcorner$  (added by Nebuška).
- 15 picc: C3<sub>S</sub> has *mf* (changed by Nebuška).  
cl: C3<sub>S</sub> has *fp* (changed by Nebuška).
- 15 bn, 16 ob: C3<sub>S</sub> has *marc.* (added by Nebuška); thus in all analogous measures except M 51 f.
- 15–18 bn, 16–19 ob: Every note is tenuto instead of staccato in C3<sub>S</sub> (changed by Nebuška) and F (except M 17 ob) in this motif; thus in all analogous measures (except M 23–26 hn: tenuto added by an unknown hand in C3<sub>S</sub>; M 99 ob: staccato instead of tenuto in F).
- 15–21 picc, bcl: In C3<sub>S</sub> every note (except M 20 bcl) has  $\wedge$  (added by Nebuška).
- 16 bcl: C3<sub>S</sub> has *mf* (changed by Nebuška).
- 17 f. cl: Tie taken from C3<sub>S</sub>.
- 19 f. bn, 20 f. ob: C3<sub>S</sub> has  $\llcorner$  (added by Nebuška).
- 19, 48 bn: In all of the manuscript sources the last note lacks *b*; corrected in C3<sub>S</sub> by Nebuška.
- 22 ob: C3<sub>S</sub> has *mf* (added by Nebuška).  
cl: C3<sub>S</sub> has *fp* (added by Nebuška).
- 22–27 ob, bn: In C3<sub>S</sub> every note has  $\wedge$  (added by Nebuška).
- 23 bn: *f* taken from F. None of the manuscript sources originally had any dynamic markings, in C3<sub>S</sub> *mf* was added by Nebuška.
- 24 ob, 25 bn: C3<sub>S</sub> has *p* (added by Nebuška).  
26 ob: C3<sub>S</sub> has *mf* (added by Nebuška).
- 27 ob, bn: C3<sub>S</sub> has *f* (added by Nebuška).
- 28 fl: *f* only in F; C3<sub>S</sub> has *mf* (changed by Nebuška).
- 28 f., 32 f., 36 f., 40 f. ob: F has tenuto instead of staccato.  
ob: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> have (superfluous) *f*.
- 28 f., 36 f. ob: C3<sub>S</sub> has *f*  $\llcorner$  (added by Nebuška).
- 28–36 cl: C3<sub>S</sub> has *8va bassa* (added by Nebuška).
- 30 f., 34 f., 38 f., 42 f. ob: C3<sub>S</sub> has  $\lrcorner$  (added by Nebuška).
- 32 fl, 40 fl, cl: C3<sub>S</sub> has *mp* (added by Nebuška).
- 32 f., 40 f. ob: C3<sub>S</sub> has *mf*  $\llcorner$  (added by Nebuška).
- 34 ob: C1<sub>S</sub> lacks articulation, in C3<sub>S</sub> there is a slur at notes 1–2 and staccato dots at notes 2–3 added by Nebuška (in accordance with his changes in fl 9, 13 etc.).
- 36 fl: C3<sub>S</sub> has *mf* (added by Nebuška).  
cl: C3<sub>S</sub>, F have *fp* (in C3<sub>S</sub> changed to *mf* by Nebuška).
- 44 bcl: C3<sub>S</sub> has *fp* (changed by Nebuška).
- 46 fl: C3<sub>S</sub> has *p* (added by Nebuška).
- 48 fl: C3<sub>S</sub> has *mf* (added by Nebuška).
- 49 fl: C3<sub>S</sub> has *f* (added by Nebuška).
- 49 f. ob: C3<sub>S</sub> has  $\llcorner$  (added by Nebuška).
- 50 ob, 55 bcl: Notes 1–2 are staccato in C3<sub>S</sub> (added by Nebuška) and F.  
cl: C3<sub>S</sub> has *f* (added by Nebuška).


- bcl: In all of the manuscript sources the last note lacks  $\flat$ ; added by Nebuška in C3<sub>S</sub>.  
 51 fl, 52 cl: C3<sub>S</sub> has  $mf$  (added by Nebuška).  
 53 f. fl, 55 f. cl: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> lack staccato; in C3<sub>S</sub> staccato in cl added by Nebuška.  
 53–56 fl, 54–56 cl: C3<sub>S</sub> has  $mp$  *cresc.* (added by Nebuška).  
 53–56 fl, 55 f. cl: In all of the sources (except cl in F) there are slurs over two measures instead of one; we change to match the articulation in the previous measures.  
 56 fl, cl, hn: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> originally did not have  $\gg$ ; added in C1<sub>S</sub> by Janáček; missing in F.  
 fl, cl, hn, bn: C3<sub>S</sub> has  $f$  (added/changed by Nebuška).  
 58: None of the manuscript sources originally had a metronome marking. C2<sub>S</sub> has  $\text{♩} = 50$ , added by Nebuška; C3<sub>S</sub> has  $\text{♩} = 100$ , added by Nebuška.  
 59 ob: C3<sub>S</sub> (changed by Nebuška) and F already give *dolce* in M 58.  
 59 f. ob: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 59–62, 71–73 ob: In C3<sub>S</sub> (changed by Nebuška) and F there is one long slur.  
 61 f. ob: C3<sub>S</sub> has  $\gg$  (added by Nebuška).  
 62 ob: All of the sources have (erroneously) a double dotted quarter note instead of a dotted quarter note.  
 63 ob: C3<sub>S</sub>, F have  $pp$ .  
 cl, bn: C3<sub>S</sub> has  $pp$  (added by Nebuška).  
 63 f. ob, cl, bn: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 63, 65: *riten.* from C3<sub>S</sub>; in M 63 C1<sub>S</sub>, C1<sub>P</sub>, M 65 C1<sub>S</sub> have *zdržovat* (hold back = *ritenuto*). C1<sub>S</sub> has *zdržovat* as well as *riten.* both added by Janáček.  
 65 fl: All of the manuscript copies give the last note as  $a\sharp^2$ ;  $\sharp$  crossed out in C3<sub>S</sub> by Nebuška. – F lacks  $p$  and  $pp$ .  
 ob, cl, bn: C3<sub>S</sub> has  $\gg$  (added by Nebuška).  
 65 f. fl: In all of the sources  $\ll$  already starts in the middle of M 65; changed to follow M 76 f.  
 ob: Slur taken from C3<sub>S</sub> (added by Nebuška).  
 66: *a tempo* taken from C2<sub>S</sub> (added by Nebuška) and C3<sub>S</sub>. C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> lack *a tempo*, but in C1<sub>S</sub> in M 70 *a tempo* has been added by Janáček.  
 cl: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 66/67: All of the manuscript copies (in C1<sub>P</sub> only in fl) originally had *dim.*, in C3<sub>S</sub> crossed out by Nebuška.  
 67 hn, bn, bcl, 68 ob, cl: C3<sub>S</sub> has  $p$  (added by Nebuška).  
 70 f. ob, cl: C3<sub>S</sub> has  $\ll$  (changed or added by Nebuška).  
 72 f. ob, cl: C3<sub>S</sub> has  $\gg$  (changed or added by Nebuška).  
 74 cl, bn: C3<sub>S</sub> has  $pp$  (added by Nebuška).  
 74 f. ob, cl, bn: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 74 f., 76 f.: C3<sub>S</sub>, F have *rit.* – *a tempo* – *rit.* – *a tempo*. Probably a misinterpretation of the *zdržovat* (hold back), which Janáček added in C1<sub>S</sub> in M 74 and 76 and then later crossed out.  
 76 ob: C3<sub>S</sub> has  $mf$  (added by Nebuška).  
 cl, bn: C3<sub>S</sub> has  $mp$  (added by Nebuška).  
 76 f. cl: F lacks  $\ll$ .  
 77 bn: C3<sub>S</sub> has  $\ll$  (added by Nebuška).  
 78 f. cl, bn: C3<sub>S</sub> has  $mf$   $\gg$  (added by Nebuška).  
 79: All of the sources (except C2<sub>P</sub>) have *dim.*  
 80 cl:  $p$  from C3<sub>S</sub>.  
 80 f. bcl:  $\gg$  from C3<sub>S</sub>.  
 82: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> originally only had *All[egr]o*; *Tempo I* was added in C1<sub>S</sub> (by Janáček) and C2<sub>S</sub> (by Nebuška). C3<sub>S</sub> originally had *All[egr]o Tempo I*, which was changed to *Tempo I (Vivace)*  $\text{♩} = 160$ .  
 hn: C3<sub>S</sub> has  $ppp$  (changed by Nebuška).  
 bn: C3<sub>S</sub> has  $p$  (changed by Nebuška).  
 82–86 bn: C3<sub>S</sub> has staccato (added by Nebuška).  
 83 f., 86 f. bn, bcl: C3<sub>S</sub> has  $\ll$  |  $\gg$  (added by Nebuška).  
 84 bn: All of the manuscript copies give the 1<sup>st</sup> note with  $\natural$  (=  $c^1$ ); corrected in C2<sub>S</sub>, C2<sub>P</sub> and C3<sub>S</sub> by Nebuška. Slur taken from C3<sub>S</sub> (added by Nebuška).  
 85 bn: C3<sub>S</sub> has  $p$  (added by Nebuška).

- 88 ob, cl, hn, bn: C3<sub>S</sub> has *p* (changed by Nebuška).  
 bcl: C3<sub>S</sub> has *sempre* after *pp* (added by Nebuška).
- 88 f. picc: C3<sub>S</sub> has *p* < (changed by Nebuška, < also in C2<sub>P</sub>).
- 88 f., 92–94 ob, cl, hn, bn: C3<sub>S</sub> has staccato (except M 94 bn; added by Nebuška).
- 90 ob, cl, hn, bn: In C3<sub>S</sub> *poco sfz* > (added by Nebuška).
- 90 f. picc: C3<sub>S</sub> has > (added by Nebuška, also in C2<sub>P</sub>).
- 91 picc: In C3<sub>S</sub> and F notes 1–2 are staccato, note 3 is tenuto.
- 92 ob, cl, hn, bn: C3<sub>S</sub> has *pp* (added by Nebuška).
- 92 f. picc: C3<sub>S</sub> has *p* < (added by Nebuška).
- 94 f. picc: C3<sub>S</sub> has > (added by Nebuška).
- 95 ob, cl, hn, bn: C3<sub>S</sub> has *poco sfz* > (added by Nebuška).
- 96 picc: C3<sub>S</sub> (and C2<sub>P</sub>) have *mf* (changed by Nebuška).  
 cl: C3<sub>S</sub> has *fp* (changed by Nebuška).
- 96–101 picc, bn, bcl: In C3<sub>S</sub> every note has ^ (added by Nebuška).
- 97 bn, bcl: C3<sub>S</sub> has *mf* (changed by Nebuška).
- 98 picc, 99 bn, bcl: C3<sub>S</sub> has *p* (added by Nebuška).
- 100 picc, 101 bn, bcl: C3<sub>S</sub> has *mf* (added by Nebuška).
- 100–102 cl: C3<sub>S</sub> has *cresc.* (added by Nebuška).
- 100 f. hn, 101 f. ob: C3<sub>S</sub> has < (added by Nebuška).
- 103: None of the manuscript copies originally had a metronome marking. C3<sub>S</sub> has ♩ = 100, added by Nebuška.
- 103 f. ob: C3<sub>S</sub> has *mf* < (added by Nebuška).  
 cl: C3<sub>S</sub> has *mp* < (added by Nebuška).
- 103–106 ob: C3<sub>S</sub> (changed by Nebuška) and F have one long slur.
- 105 f. ob, cl: C3<sub>S</sub> has > (changed/added by Nebuška).
- 107 bn: C3<sub>S</sub> has *pp* (added by Nebuška).
- 107 f. ob, cl: C3<sub>S</sub> has *p* < (changed/added by Nebuška).
- 109 f., 111 f. ob: C3<sub>S</sub> M 109 f. has *mf* >, in M 111 f. *mp* > (all added by Nebuška).  
 cl: C3<sub>S</sub> M 109 f. has *mp* >, M 111 f. *p* > (all added by Nebuška).
- 113: C3<sub>S</sub> (added by Nebuška) and F have *calando*.  
 hn, bn: C3<sub>S</sub> has *pp* (changed by Nebuška).  
 cl: C3<sub>S</sub> has *p* (added by Nebuška).
- 113 f. ob: All of the sources lack >; added by Janáček in C1<sub>P</sub>. C3<sub>S</sub> has *p* > (only M 113) added by Nebuška.
- 115 f. ob: All of the manuscript copies originally had tacet; C2<sub>S</sub> and C2<sub>P</sub> (added by an unknown hand), C3<sub>S</sub> (added by Nebuška) and F have ; this adjustment was made after the first performance and it is not certain whether it was authorised by Janáček or not.
- 117 cl: C3<sub>S</sub> has *mp* (added by Nebuška).
- 117 f. hn: C3<sub>S</sub> has < (changed by Nebuška).
- 117–120 hn: C3<sub>S</sub> has one long slur (changed by Nebuška).
- 118 f. cl, bn: C3<sub>S</sub> has < | > (added by Nebuška).
- 119 f. hn: C3<sub>S</sub> has > (changed by Nebuška).
- 120 bn, bcl: C3<sub>S</sub> has *p* (added by Nebuška).
- 121 bn: C3<sub>S</sub> has *p* (added by Nebuška).
- 121 f.: Janáček added *zdržovat* (hold back) in M 121, *a tempo* in M 122 in C1<sub>S</sub>, then crossed out only *zdržovat*; C2<sub>S</sub>, C2<sub>P</sub> have *zdržovat*, C3<sub>S</sub> has *riten.* and *a tempo*; our edition follows Janáček's correction in C1<sub>S</sub>.  
 hn: C3<sub>S</sub> has < (added by Nebuška).
- 121–124 hn: In all of the sources the 1<sup>st</sup> slur does not end until M 122; we have changed to follow M 107–110.
- 122 cl, bn, bcl: C3<sub>S</sub> has < (added by Nebuška).
- 123 cl: C3<sub>S</sub> has > (added by Nebuška).  
 bn, bcl: C3<sub>S</sub> has *mp* > (added by Nebuška).
- 123 f. hn: C3<sub>S</sub> has *mf* > (added by Nebuška).

- 125 cl, bn, bcl: C3<sub>S</sub> has *pp* (added by Nebuška).
- 125 f. hn: C3<sub>S</sub> has *p* >> (added by Nebuška).
- 127: All of the manuscript copies originally had *Più mosso*; in C3<sub>S</sub> changed to *Tempo I. Vivace* ♩ = 160 by Nebuška.
- 127 f. bn: C3<sub>S</sub> has staccato (added by Nebuška).
- bcl: Slur taken from C3<sub>S</sub> (only added later).
- 128 f. bn, bcl: C3<sub>S</sub> has << | >> (added by Nebuška).
- 129, 135 bn: There was originally no articulation in the manuscript copies. Slur added in C1<sub>P</sub>, C2<sub>P</sub> (by an unknown hand) and C2<sub>S</sub>, C3<sub>S</sub> (by Nebuška). The 3<sup>rd</sup> note is staccato in C2<sub>P</sub> (added by an unknown hand) and in C3<sub>S</sub>.
- 130 bcl: *pp* from C3<sub>S</sub> (added by Nebuška).
- 130–132: In C1<sub>S</sub>, C1<sub>P</sub>, C3<sub>S</sub> ob, hn there is a slur over all 3 measures and staccato dots, while in C2<sub>S</sub> and C2<sub>P</sub> this is only in ob; in C3<sub>S</sub> there are additional shorter slurs (one per measure) and staccato dots in ob, cl, hn, bn (as in F, only the slurs are missing in M 131 f. in ob), but all articulation was crossed out later (by Nebuška?). Our edition follows this change in C3<sub>S</sub> in accordance with analogous measures.
- 132 picc: C1<sub>S</sub> lacks articulation, in C3<sub>S</sub> there is a slur at notes 1–2 and staccato dots at notes 2–3 added by Nebuška (in accordance with his changes in fl 9, 13 etc.).
- 132, 138 picc: C3<sub>S</sub> has >> (added by Nebuška).
- 133–135 bcl: Slur taken from C3<sub>S</sub> (only added later).
- 134 f. bn, bcl: C3<sub>S</sub> has << | >> (added by Nebuška).
- 136 ob, cl: Missing in F.  
ob, cl, hn, bn, bcl: C3<sub>S</sub> has *pp* (added or changed by Nebuška).  
bcl: Slur and staccato dots are only in F.
- 136 f. picc: C3<sub>S</sub> has *p* << (added by Nebuška).
- 136–140, 142 f. ob, cl, hn, bn: C3<sub>S</sub> has staccato (added by Nebuška).
- 137 bcl: Staccato dots taken from C3<sub>S</sub>.
- 139 picc, ob, cl, hn, bn: C3<sub>S</sub> has *risoluto* (added by Nebuška).
- 139–141, 142–144 ob, cl, hn, bn: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> have a long slur. Probably left over from the previous version. Our edition follows C3<sub>S</sub>.
- 141, 144 ob, cl, hn, bn: Slur added in C1<sub>S</sub>, C1<sub>P</sub> by Janáček, in C2<sub>S</sub> by Nebuška; missing in F. In C3<sub>S</sub> (added by Nebuška) and in F notes 2–3 are staccato.
- 145 picc: C3<sub>S</sub> has *p sub* (added by Nebuška).  
hn, bn, bcl: C3<sub>S</sub> has *sub* after *p* (added by Nebuška).
- 145 f. 148 f. bn: staccato in C3<sub>S</sub> (added by Nebuška).
- 146 f. bn, bcl: C3<sub>S</sub> has << | >> (added by Nebuška).
- 147 picc: C3<sub>S</sub> (changed by Nebuška) and F have *p* << .  
bn: There was originally no articulation in the manuscript copies. In C1<sub>P</sub>, C2<sub>P</sub>, C2<sub>S</sub>, C3<sub>S</sub> a slur was added (in C2<sub>S</sub>, C3<sub>S</sub> by Nebuška). Notes 2–3 are staccato in C2<sub>P</sub> (added by an unknown hand), C3<sub>S</sub> (added by Nebuška) and in F.
- 148 bn, bcl: C3<sub>S</sub> has *mp* and *cresc.* (added by Nebuška).
- 148–150 hn: Slur taken from C3<sub>S</sub>.
- 149 picc: C3<sub>S</sub> has << (added by Nebuška).
- 150 picc: In C3<sub>S</sub> the slur was crossed out by Nebuška.
- picc, hn, bn, bcl: C3<sub>S</sub> has *cresc. f* (added by Nebuška).
- 151 picc, ob, cl, hn, bn: C3<sub>S</sub> has *sub.* after *p* or *pp* (added by Nebuška).  
bcl: C3<sub>S</sub> has *pp sub.* (changed by Nebuška).
- 151 f. picc: C3<sub>S</sub> has << (added by Nebuška).
- 151 f. ob, cl, hn, bn, 155 f., 158 f. bn: C3<sub>S</sub> has staccato (added by Nebuška).
- 153 ob, cl, hn, bn: C3<sub>S</sub> has *poco sfz* >> (added by Nebuška).
- 153 f. picc: C3<sub>S</sub> has >> (added by Nebuška).
- 156 f. bn, bcl: C3<sub>S</sub> has << | >> (added by Nebuška).
- 157 bn: There was originally no articulation in the manuscript copies. In C1<sub>P</sub>, C2<sub>P</sub>,

- C2<sub>S</sub>, C3<sub>S</sub> a slur was added (in C2<sub>P</sub>, C2<sub>S</sub>, C3<sub>S</sub> by Nebuška). In C2<sub>P</sub> and in C3<sub>S</sub> (added by Nebuška) the 3<sup>rd</sup> note is staccato.
- 157 f. hn: Tie from C3<sub>S</sub>.
- 158 bn, bcl: C3<sub>S</sub> has *p* (added by Nebuška).
- 158 f. picc: C3<sub>S</sub> has *mp* << (changed by Nebuška).
- 160 picc: C1<sub>S</sub>, C2<sub>S</sub>, C3<sub>S</sub> and F have << instead of >> (in C1<sub>P</sub>, C2<sub>P</sub> there are no dynamic markings); our edition follows the correction in C3<sub>S</sub> (by Nebuška).
- 161 f., 163 ob, cl, hn, bn: C3<sub>S</sub> has staccato (added by Nebuška). M 161 in F is staccato.
- 164 f. tutti: C3<sub>S</sub> has >> (added by Nebuška).
- 168, 174 ob, cl, hn, bn: Slur added in C1<sub>S</sub>, C1<sub>P</sub> (probably by Janáček) and C2<sub>S</sub> (by Nebuška); missing in F. – In C3<sub>S</sub> the 3<sup>rd</sup> note is staccato (added by Nebuška).
- 180 tutti: C3<sub>S</sub> has *ppp* (added by Nebuška).

#### IV Allegro animato

- All of the manuscript copies originally had *Con moto* ♩ = 104; in C2<sub>S</sub> ♩ = 132 was added by Nebuška; in C3<sub>S</sub> changed to *Allegro animato* ♩ = 132 by Nebuška.
- 1–22 hn: In C3<sub>S</sub>  motif is staccato (added by Nebuška). Same addition in all analogous measures (except M 47 f. hn, M 51 f. fl, ob).
- 4 fl, 11 cl: In C3<sub>S</sub> (added by Nebuška) and F >> and slur begin at 1<sup>st</sup> note (cf. also comments on M 18 etc. and M 66 etc.).
- 6–8 fl, 13–15 cl: In C3<sub>S</sub> 1<sup>st</sup> slur at 1<sup>st</sup> note of M 7, 14, 2<sup>nd</sup> slur only from 2<sup>nd</sup> note of M 7, 14 and << | >> << | >> (changed or added by Nebuška).
- 11 cl: *espress.* taken from C3<sub>S</sub> (added by Nebuška).
- 13–19 bn, bcl: In F there is one long slur.
- 14–16 cl: << also in F.
- 16–18 hn, bn, bcl: C3<sub>S</sub> has *poco cresc. mf* (added by Nebuška).
- 18 fl, 23, 26 bcl, 29 hn, 61 fl: C3<sub>S</sub> has >> (added by Nebuška); in C3<sub>S</sub> (added by Nebuška) and in F slur begins at 1<sup>st</sup> note (cf. also comment on M 4 etc. and on M 66 etc.)

- 19 fl: C3<sub>S</sub> (changed by Nebuška) and F have << instead of *cresc.* in M 18.
- 20 ob, 21 cl: C3<sub>S</sub> has << (added by Nebuška).
- hn, bn, bcl: C3<sub>S</sub> has *più cresc.* (added by Nebuška).
- 21 f. ob: F lacks <<.
- 23: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> originally had *a tempo* without any metronome marking; *Un poco meno mosso* was added by Janáček in C1<sub>S</sub>; by Nebuška in C2<sub>P</sub> fl, ob. C2<sub>S</sub>, C3<sub>S</sub> originally had *Un poco meno mosso*; C2<sub>S</sub> has ♩ = 88, added by Nebuška; in C3<sub>S</sub> changed to *Meno mosso* ♩ = 88 by Nebuška.
- ob, cl, bn: C3<sub>S</sub> has *mp* (changed by Nebuška).
- 23, 26 bcl, 29 hn: C3<sub>S</sub> has 1<sup>st</sup> note > (added by Nebuška).
- 24, 27 bcl: Tie *Bb–Bb* taken from C3<sub>S</sub> (added by Nebuška).
- 26 ob, cl, bn: C3<sub>S</sub> has *pp* (added/changed by Nebuška).
- 27 f. cl: C3<sub>S</sub> has << >> (added by Nebuška).
- 29 ob, cl, hn, bcl: C3<sub>S</sub> has *mp* (added by Nebuška).
- 30 hn: Tie *c<sup>1</sup>–c<sup>1</sup>* taken from C3<sub>S</sub> (added by Nebuška).
- 30–31a ob, bn, bcl: C3<sub>S</sub> has << >> (added by Nebuška).
- 34: None of the manuscript copies originally had a metronome marking. C2<sub>S</sub>, C3<sub>S</sub> have ♩ = 126, added by Nebuška.
- 35 ob, hn: *f* taken from C3<sub>S</sub> (only added later).
- 36 hn: In all of the manuscript copies the last note is given as *a<sup>1</sup>*, changed to *a<sup>#1</sup>* by Nebuška in C2<sub>S</sub>, C3<sub>S</sub>, C2<sub>P</sub>.
- 39 bn: In F notes 2–3 are tied.
- 39 hn, bcl, 41 hn, bn, bcl, 43 ob, cl, 45 fl, ob, cl: In all of the manuscript copies notes 2–3 in this motif do not have a slur; in C1<sub>P</sub> it was added only in hn by Janáček, in C2<sub>S</sub>, C3<sub>S</sub> added by Nebuška, in most cases also added in C2<sub>P</sub>. Same change in all analogous measures.
- 41 hn, bn, bcl: C3<sub>S</sub> has 1<sup>st</sup> note tenuto (added by Nebuška).

- 46 ob, hn: C3<sub>S</sub> ob has  $\gg$  *mf*, bn  $\gg$  (all added by Nebuška).  
 bcl: *f*  $\ll$  taken from C3<sub>S</sub> (added by Nebuška).
- 47 f. bcl:  $\ll$  taken from C3<sub>S</sub> (added by Nebuška).
- 47–49 cl:  $\gg$  added every 1<sup>st</sup> half of measure in C3<sub>S</sub> (by Nebuška) and C2<sub>P</sub> (by an unknown hand).
- 49 fl: F lacks *f*.  
 hn, bcl: C3<sub>S</sub> has *mf* (changed/added by Nebuška).
- 51 bcl: F lacks accent.
- 52 bcl: In C3<sub>S</sub> tie *Eb–Eb* was crossed out and slur *Eb–eb* added by Nebuška.
- 52 hn, bn, 53 hn: In C3<sub>S</sub> 1<sup>st</sup> note is tenuto (added by Nebuška).
- 53 fl, 54 ob, cl: C3<sub>S</sub> has *mf* (added by Nebuška).
- 54 ob: In all of the sources *db*<sup>2</sup> is given as  $\downarrow$ ; but cf. M 39 bn, 43 fl.
- 55 fl, ob, cl: In C3<sub>S</sub> 1<sup>st</sup> note is tenuto, 2<sup>nd</sup> half of measure  $\ll$  (added by Nebuška). In F ob 1<sup>st</sup> note has  $\wedge$ .
- 57 fl, cl: In C3<sub>S</sub> 1<sup>st</sup> note is tenuto (added by Nebuška).  
 ob: In C3<sub>S</sub> 2<sup>nd</sup> half of measure has *mf* (added by Nebuška).  
 bn: F has  $\text{♪♪♪♪♪♪♪♪}$  as in M 56 (probably by error).
- 58 f., 61 f., 64 hn: C3<sub>S</sub> (added by Nebuška) and C2<sub>P</sub> (added by an unknown hand) each time have  $\ll$  in 2<sup>nd</sup> half of measure.
- 59 hn: F  $\flat$  lacks before 3<sup>rd</sup> note.
- 59 f., 62 f., 65 cl: C3<sub>S</sub> (added by Nebuška) and C2<sub>P</sub> (added by an unknown hand) each time have  $\gg$  in 1<sup>st</sup> half of measure.
- 59, 63, 65 hn: C3<sub>S</sub> has 1<sup>st</sup> note  $\gg$  (added by Nebuška).
- 61 fl: F lacks *f*.
- 62 fl:  $\ll$  taken from C3<sub>S</sub> (later enlarged by Nebuška to cover the whole measure).
- 63 bcl: C3<sub>S</sub>, F do not have *dim*.
- 63 f. fl: C3<sub>S</sub> has 1<sup>st</sup> slur to 1<sup>st</sup> note of M 64, 2<sup>nd</sup> slur only from 2<sup>nd</sup> note of M 64 and  $\ll | \gg \ll$  (changed by Nebuška).
- 66: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> originally did not have any tempo or metronome markings; C1<sub>S</sub>, C1<sub>P</sub> have *Meno mosso* added by Janáček; C2<sub>S</sub>, C2<sub>P</sub> have *Meno mosso*  $\downarrow$ . = 76 added by Nebuška. C3<sub>S</sub> originally had *Meno mosso*;  $\downarrow$ . = 76 added by Nebuška.
- 66 f., 69 f. bcl, 72 f. hn: All of the manuscript copies (and in F, except M 72 f.) give the slur from 1<sup>st</sup> note of the 1<sup>st</sup> measure, C3<sub>S</sub> has  $\gg$  (added by Nebuška); changed to follow articulation of this motif in M 4 fl etc. (cf. comments on M 4 etc. and M 18 etc.).
- 66–68, 69–71 cl: In C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> (and C3<sub>S</sub> M 69–71) there are two slurs instead of one, the 2<sup>nd</sup> one starts at the last measure. Our edition follows C3<sub>S</sub> M 66–68 and changes M 69–71 to follow the articulation of the motif in M 72–80 ob etc.
- 67, 70 cl, 73, 76 ob: C3<sub>S</sub> has  $\ll$  (added by Nebuška).
- 68, 71 bcl: In C3<sub>S</sub> 1<sup>st</sup> note is tenuto (added by Nebuška).
- 74 hn: In all of the sources the slur already begins at 1<sup>st</sup> note; changed in accordance with the articulation of the motif in M 6 fl etc.
- 75–77, 78–80 bcl, 81–83 hn: In all of the sources there is one long slur; changed to follow the articulation of this motif in M 4–6 fl etc. C3<sub>S</sub> has  $\gg$  in every 1<sup>st</sup> measure (added by Nebuška, cf. comments on M 4 fl etc.).
- 76: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> have *cresc.* (left over from an earlier version).
- 77 cl:  $\gg$  taken from C3<sub>S</sub>.
- 79 bcl:  $\ll$  taken from C3<sub>S</sub> (added by Nebuška).
- 82 cl:  $\ll$  in C3<sub>S</sub> (added by Nebuška) and F.
- 88 f., 90 f. ob, hn: In C3<sub>S</sub> 1<sup>st</sup> note  $\ll \gg$  (added by Nebuška).
- 92: All of the manuscript copies originally had *Allegro*  $\downarrow$ . = 104 (metronome mark missing or added later in some parts of C1<sub>P</sub>, C2<sub>P</sub>). C2<sub>S</sub> has (*una battuta*)  $\downarrow$ . = 132, added by Nebuška; in C3<sub>S</sub> changed to *Vivace*  $\downarrow$ . = 132 (*a una battuta*) by Nebuška.
- 92–94 hn: C3<sub>S</sub> has an additional slur over three measures (added by Nebuška).

- 92–113 fl, ob, cl: The articulation of the quarter-note motif differs in the sources. In C1<sub>S</sub> there were originally long phrasing slurs over one, two or three measures with additional staccato dots in M 105 f., but the slurs were later crossed out by Janáček (in C1<sub>P</sub>, C2<sub>P</sub> it is roughly the same, but with more staccato dots); C2<sub>S</sub>, C3<sub>S</sub> lack the long slurs, in C3<sub>S</sub> staccato was consistently added by Nebuška.
- 95 hn, bcl: Slur taken from C1<sub>P</sub> bcl (added by Janáček) and C3<sub>S</sub> (added by Nebuška); in F bn erroneously M 94/95 has slur. – < from C3<sub>S</sub> (added only later).
- 97 bcl: F lacks staccato.
- 97 f. hn, bn, bcl: C3<sub>S</sub> has > (added by Nebuška).
- 97 f. hn, bcl, 106 f., 110 f. hn: In all of the sources the long slur already starts in the previous measure. – In 110 f. bn the slur is missing in all of the manuscript copies; in C3<sub>S</sub> the long slur in M 109–111 was only added later; we have changed to match M 92–94 hn.
- 101–105: C2<sub>S</sub> has *p* < (added by Nebuška); C2<sub>S</sub>, C3<sub>S</sub> (M 103–105 added by Nebuška) and F have *cresc. poco a poco*.
- 105 fl. ob, cl: C1<sub>S</sub> has staccato (left over from an earlier version with the original slower tempo).
- 110 f. hn, bn, bcl: C3<sub>S</sub> has > (added by Nebuška).
- 114 ob: *ff* taken from C3<sub>S</sub> (added only later).
- 114–117 fl, cl, bn: > in C3<sub>S</sub> (only added later) and F.
- 118 hn: *sf* from C3<sub>S</sub> (added only later).
- 118 f., 120 f. cl, hn: C3<sub>S</sub> has >, M 120 cl *sf* > (added by Nebuška).
- 118, 120 cl, hn: In C3<sub>S</sub> 1<sup>st</sup> note has > (added by Nebuška).
- 120 f. bn: < taken from C3<sub>S</sub> (only added later).
- 122: C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> originally had *Tempo I<sup>mo</sup>*, changed to *Meno mosso* by Janáček in C1<sub>S</sub>, C1<sub>P</sub> and by an unknown hand in C2<sub>P</sub>. C2<sub>S</sub>, C3<sub>S</sub> originally had *Meno mosso*, (*a due battute*) ♩ = 72 was added by Nebuška. – In C1<sub>S</sub>, C1<sub>P</sub> (added by Nebuška) and C2<sub>S</sub>, C2<sub>P</sub> *rit.*
- bn: *ff* taken from C3<sub>S</sub> (changed by Nebuška). C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> originally did not have any dynamic marking, in C1<sub>S</sub> *f* added by Nebuška.
- 122–124 bn: C2<sub>S</sub>, C3<sub>S</sub> (changed by Nebuška) and F have no ties; in C2<sub>S</sub> (except M 124), C3<sub>S</sub> and F every note has an accent (added by Nebuška).
- 124 ob: *espress.* taken from C1<sub>P</sub> (added by Janáček).
- hn, bn, bcl: C3<sub>S</sub> has *f* (added by Nebuška).
- 126 f. bcl: Tie taken from C3<sub>S</sub> (added by Nebuška).
- 127: ♩ = ♩. taken from C3<sub>S</sub>.
- 128, 130 ob: In C3<sub>S</sub> every 1<sup>st</sup> note has ^, every 2<sup>nd</sup>–3<sup>rd</sup> note has > (added by Nebuška).
- 130–133 hn, bn: Slur taken from C3<sub>S</sub> (missing in C1<sub>S</sub>, C1<sub>P</sub> because of the correction of an earlier reading).
- 133 f. fl: C3<sub>S</sub> has < | > and M 134 1<sup>st</sup> note has ^ (added by Nebuška).
- 135 fl: C3<sub>S</sub> has < (added by Nebuška).
- 136 fl: In C3<sub>S</sub> 1<sup>st</sup> note has tenuto (added by Nebuška).
- 136 f. hn, bn, bcl: > taken from C3<sub>S</sub> (added only later).
- 137/138 fl, bcl: F lacks tie.
- 138 fl: *pp* taken from C3<sub>S</sub> (added by Nebuška).
- 141: C1<sub>S</sub>, C1<sub>P</sub> originally had *Meno mosso*, without any metronome marking; in C1<sub>S</sub> it was changed to *Tempo I* by Janáček. C2<sub>S</sub>, C2<sub>P</sub>, C3<sub>S</sub> originally had *Tempo I<sup>mo</sup>*; in C2<sub>S</sub> ♩ = 72 was added by Nebuška; in C3<sub>S</sub> it was changed to *Tempo meno mosso* ♩ = 72 by Nebuška.
- ob: C3<sub>S</sub>, F lack *dolce*.
- hn: C3<sub>S</sub> has *pp espress.* instead of *p* (changed by Nebuška); F has *p espress.*
- bcl: *p* taken from C3<sub>S</sub> (only added later).
- 141–151 cl: This passage was originally missing in C2<sub>S</sub>, C2<sub>P</sub>, C3<sub>S</sub> (probably by error); in C2<sub>P</sub> added by an unknown hand. In C2<sub>S</sub> (added by Nebuška), C3<sub>S</sub> (added by an unknown hand) and F it is one octave higher. Our edition follows C1<sub>S</sub>.



- 143 f. hn: C3<sub>S</sub> has << | >> (added by Nebuška).
- 145 f. hn: In C3<sub>S</sub> *cresc.* | << (added by Nebuška).
- 146: C3<sub>S</sub> (changed by Nebuška) and F without *cresc.*
- 148 ob: C3<sub>S</sub> has << (added by Nebuška).  
cl: C3<sub>S</sub> (added by Nebuška) and F have *mf*.  
hn, bn, bcl: C3<sub>S</sub> has *sfp* (changed/added by Nebuška).
- 149: C3<sub>S</sub> (changed by Nebuška) and F have *cresc.*
- 151 fl, cl, hn, bn, bcl: C3<sub>S</sub> (changed by Nebuška) and F have *ff* << .  
ob: *ff* taken from C3<sub>S</sub> (added only later); F has *ff* << .
- 152 ob: C3<sub>S</sub> has << and last note has > (added by Nebuška).
- 154 f. ob: C3<sub>S</sub> has >> | << (added by Nebuška).
- 156: 6/8 taken from C2<sub>S</sub>, C3<sub>S</sub> (added by Nebuška). – C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> originally only had *a tempo*; in C1<sub>S</sub> and C1<sub>P</sub> ob *Più mosso* added by Janáček (also in the other parts of C1<sub>P</sub> by other musicians). C2<sub>S</sub>, C3<sub>S</sub> originally had *a tempo* and *Più mosso* ♩ = ♩ ; in C2<sub>S</sub> ♩ = 132 added by Nebuška, in C3<sub>S</sub> ♩ = ♩ changed to ♩ = 132 by Nebuška.  
bn, bcl: F lacks *f*.
- 156 f., 158 f. ob, 160 f., 162 f. cl, 164 fl: C3<sub>S</sub> has << | >> and > at the 1<sup>st</sup> note of the descending quarter-note motif (added by Nebuška).
- 169 fl: In C3<sub>S</sub> 1<sup>st</sup> note has > (added by Nebuška).
- 169–171 fl: C3<sub>S</sub> has >> << (added by Nebuška).
- 172 f. cl, hn, bn, bcl: C3<sub>S</sub> has >> | *p* >> (changed by Nebuška).
- 173 hn, bn: In all of the manuscript copies and in F the slur already starts in M 172; probably left over from an earlier reading in M 172 f., which was revised in C1<sub>S</sub>, C2<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub>, but without deleting the slur. – C1<sub>S</sub>, C1<sub>P</sub> hn have ♩ with three strokes (tremolo), added by Janáček; probably left over from the earlier reading.
- 174: All of the manuscript copies originally had ♩ = 84. C2<sub>S</sub>, C3<sub>S</sub> have ♩ = 120, added by Nebuška.
- 176 cl: F (as in C3<sub>S</sub> before correction) has *pp* instead of *ppp*.
- 176 f. ob, bn: << taken from C3<sub>S</sub> (added by Nebuška). C1<sub>S</sub>, C1<sub>P</sub>, C2<sub>S</sub>, C2<sub>P</sub> have << only in M 177 ob; F also has in M 176 bn.
- 178 bn: >> only in F (in C3<sub>S</sub> crossed out by Nebuška).
- 180 hn, bn, bcl: In C3<sub>S</sub> 1<sup>st</sup> note is tenuto (added by Nebuška).
- 182 f. bn: << taken from C3<sub>S</sub> (in M 183 added by Nebuška).
- 185 hn: Slur in all of the manuscript copies continues until the 1<sup>st</sup> note of M 186 (but there is no additional tie; probably an error).
- 186–188 hn, bn, bcl: C3<sub>S</sub> has *dim. p* and every ♩ (except M 186 hn) is tenuto; hn in M 186 f. 2<sup>nd</sup> half of measure has << , in M 188 2<sup>nd</sup> half of measure >> (all added by Nebuška).
- 189 f. ob, cl: C3<sub>S</sub> (added by Nebuška) and F have >> .
- 191 hn: C2<sub>S</sub>, C3<sub>S</sub>, F have ♩ ♩ ♩ , probably due to a mistake in C1<sub>S</sub> ( ♩ ♩ ♩ ). Our edition follows C1<sub>P</sub> and the later correction by Nebuška in C3<sub>S</sub> (probably made following a letter to Nebuška by Janáček's pupil Bretislav Bakala, who prepared the adaptation of *Mládí* for piano in 1925).  
bn: *p* taken from C3<sub>S</sub>.
- 193 f. ob: >> taken from C3<sub>S</sub>.
- 194 hn, bn, bcl: C3<sub>S</sub> has *pp* (added by Nebuška).
- 195 fl: F lacks *f*.
- 195–198 (199–202) fl, cl: C3<sub>S</sub> has ^ (added by Nebuška).
- 197, 201 hn, bn, bcl: C3<sub>S</sub> has *sff* (changed by Nebuška).
- 199–202: All of the sources give this as repetition of M 195–198, *accel.* already in M 196 but surely meant for M 197 (entry of the lower voices).
- 203: None of the manuscript copies originally had a metronome marking; C2<sub>S</sub>, C3<sub>S</sub>

- have  $\downarrow = 152$  (*à una batutta*), added by Nebuška.
- 203–226 ob, cl, hn: C3<sub>S</sub> has staccato (added by Nebuška).
- 203–261: These last measures were greatly revised in C1<sub>S</sub> (by Janáček) and C1<sub>P</sub>, C2<sub>S</sub>, C3<sub>S</sub> (by different hands?); for these measures C2<sub>P</sub> has an autograph addition for each part, which represents a late, but not the latest state of the revision; C3<sub>S</sub> represents the final version. For further explanation see *Preface*.
- 206 bn: *f* taken from C2<sub>P</sub> and C3<sub>S</sub> (only added later), missing in F.
- 209 fl, bn: *espr.* taken from C3<sub>S</sub> (only added later).
- 211 f., 223 f. bcl: C3<sub>S</sub>, F have  $\llcorner$ .
- 213 f. fl, bn: C3<sub>S</sub> has  $\llcorner$  (changed by Nebuška).
- 213 f., 225 f. bcl: C3<sub>S</sub>, F have  $\lrcorner$ .
- 217 fl, bn: C3<sub>S</sub> has  $\lrcorner$  (added by Nebuška).
- 221 fl, bn: C3<sub>S</sub> and F have an additional (superfluous) *espr.*
- 227 fl, bn: *f* taken from C3<sub>S</sub>.
- 228, 232 ob, cl, hn: C3<sub>S</sub> has *sff* (changed by Nebuška).
- 230, 234 ob, cl, hn: *sf* taken from C3<sub>S</sub> (added by Nebuška), also added in C2<sub>P</sub> ob by Janáček.
- 231–234: Indicated as a repetition of M 227–230 in all the sources.
- 235: C1<sub>S</sub>, C2<sub>S</sub>, C1<sub>P</sub>, C2<sub>P</sub> originally had *Prestissimo*; in C1<sub>S</sub> crossed out by Janáček, C2<sub>S</sub> has  $\downarrow = 176$ , added by Nebuška. C3<sub>S</sub> has *Prestissimo*  $\downarrow = 176$ , added by Nebuška.
- 235–244 ob, cl, hn: C3<sub>S</sub> has staccato (added/changed by Nebuška).
- 236–243 fl: Slurs taken from C2<sub>P</sub> (added by Nebuška); due to the revision of these measures missing in C1<sub>S</sub>, C1<sub>P</sub> and C2<sub>S</sub>, but partly added in C1<sub>S</sub> (by Janáček) and C1<sub>P</sub>. – C3<sub>S</sub> has  $\llcorner$  at every 3-note motif (added by Nebuška).
- 239 ob, cl, hn: *cresc.* taken from C2<sub>P</sub>; C1<sub>S</sub> (added by Janáček) and C3<sub>S</sub> (M 238) have *cresc.* above the flute system (= meant for all instruments); F has *cresc.* only in fl.
- 245: Measure originally missing in all of the manuscript copies; added by Nebuška in C2<sub>S</sub>, C3<sub>S</sub> and C2<sub>P</sub>.
- 246 fl, bn: *f* taken from C3<sub>S</sub> (also added in C2<sub>S</sub>).
- 249 fl, bn: C3<sub>S</sub> (added by Nebuška) and F have *mf*.
- 252–254 fl, bn: C3<sub>S</sub> (crossed out by Nebuška) and F do not have  $\lrcorner$ .
- 256–262 bn, bcl: In C3<sub>S</sub> (changed by Nebuška) and F bn has *Gb* instead of *bb*, bcl has *c*<sup>1</sup> instead of *ab*. For further explanation see *Preface*.
- 261:  $\llcorner$  in C3<sub>S</sub> (only added later) and F (except bn).
- 262 ob, cl, hn, bn:  $\wedge$  taken from C3<sub>S</sub> (and C1<sub>P</sub> except bn).

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Jiří Zahrádka