

CRITICAL NOTES

DANSE MACABRE

Source

"A Madame Sophie MENTER-POPPER / Danse Macabre / Poème Symphonique / DE / CAMILLE SAINT-SAËNS / Transcription / Pour PIANO par / FRANZ LISZT / [...] Paris, DURAND, SCHOENEWERK & C^{ie}." Plate No. D. S. et C^{ie} 2282.

Bar 66: the source has a staccato dot over the 2nd note in the right hand which has been deleted as it is superfluous.

Bar 73: in the source there are staccato dots above the first two notes in the left hand which have been deleted as they are superfluous.

Bars 111, 113: the fingering has been added to agree with the identical bars 191 and 193.

Bar 113: the sharp in front of the first note in the left hand is missing in the source.

Bar 118: in the source there is a staccato dot above the 2nd note in the right hand which has been omitted to agree with the identical bars 126, 198 and 206.

Bar 123: the *Ped.* marking is under the 2nd note in the source. Its position has been corrected to agree with the identical bars 115, 195 and 203.

Bars 133–134: the fingering has been added to agree with the identical bars 213–214.

Bar 140: the right hand fingering has been added to agree with the identical bar 221.

Bar 171: the quaver flag of the 1st note in the left hand is missing in the source. Its addition is justified by the subsequent quaver rest and the right hand.

Bars 213–214: the dynamic has been added to agree with the identical bars 133–134.

Bar 244: in the source the crescendo sign extends to the 3rd note of the subsequent bar.

Bars 347–348: the slur has been corrected by analogy with bars 317–318.

Bars 348, 356: in the source the asterisk marking the use of the pedal is under the 4th quaver of the subsequent bar. Its position has been corrected to agree with bars 318 and 326.

Bar 432: in the source the slur starts at the last note of the previous bar. The articulation has been corrected to agree with the identical bar 439.

Bars 436, 444: the upper natural of the 5th note in the left hand has been added.

Bar 466: in the source there is an erroneous *l* fingering above the 7th note in the left hand.

Bar 518: the natural for the last note in the right hand has been added.

TROIS MORCEAUX SUISSES

(2nd version)

Sources

"A": the only edition of the series revised in 1876 and published in three volumes with identical title-pages: "TROIS / Morceaux Suisses / 1. Ranz de Vaches / Mélodie de Ferd. Huber avec / Variations. / 2. Un soir dans la Montagne / Melodie d'Erneste Knop. / Nocturne. / 3. Ranz de Chèvres / Melodie de Ferd. Huber. / Rondeau. / pour Piano / par / F. Liszt. / [...] / LEIPZIG, chez C. F. Kahnt." Plate Nos. 1964, 1965, 1966.

Supplementary sources

"B": "Album d'un Voyageur. / Compositions / pour / le Piano / par / F. LISZT. / 1^{re} Année. / SUISSE. / [...] / Vienne, chez Tobie Haslinger, / [...]". Inner titles: "10. / RANZ DE VACHES. / (Aufzug auf die Alp.) / (DE F. HUBER) / Improvisata. / 8210."; "11. / UN SOIR DANS LES MONTAGNES. / (DE KNOP.) / Nocturne pastoral. / 8211."; "12. / RANZ DE CHEVRES. / (DE F. HUBER.) / Allegro finale. / 8212." Printed from the plates.

"C": "TROIS AIRS SUISSES / pour / le Piano / PAR / F. LISZT / Op. 10. / N. 1. Improvisata sur le Ranz des Vaches / N. 2. Un soir dans les montagnes Nocturne pastoral / N. 3. Allegro Finale sur un Ranz de Chèvres / N 10268., 69 e 70 / [...] / Milan chez Jean Ricordi / [...]". Printed from the plates. Published in three volumes with the plate Nos. O 10268 O, C 10269 C, G 10270 T.

"D": "SCHWEIZERISCHE ALPENKLÄNGE / N^o 2. [and N^o 6, N^o 9., respectively] / L'ÉCHO des ALPES SUISSES / Trois Airs Suisses / pour le / PIANO / par / F. LISZT / N^o 1. / Improvisata sur le Ranz de Vaches: 'Départ / pour les Alpes' (Aufzug auf die Alp.) de Ferd. Huber. / N^o 2. / Nocturne sur le 'Chant Montagnard' / (Bergliedchen) d'Ernest Knop. / N^o 3. / Rondeau sur le 'Ranz de chèvre' / (Geissreihen) de Ferd. Huber. / op. 10. N^o 1. [and N^o 2., N^o 3., respectively] / [...] / BASLE / chez Ernest Knop [...]" Published in three volumes with the plate Nos. 108, 113, 116.

1. Ranz de vaches

Supplementary source

"E": "IMPROVISATA / POUR / le Piano / SUR / le Ranz des Vaches, / (Départ pour les Alpes) / dédié à Madame Adolphe Pictet, / PAR / F. LISZT. / Op. 10.

/ [...] / N° 1. / PARIS / chez BERNARD LATTE [...]. Plate No. B. L. 1182. Printed from the plates.

Bar 108: in "A" the appoggiaturas are provided with a superfluous triplet figure.

Bars 108, 112: the natural in front of the topmost note in the left hand has been added.

Bar 109: the 1st note in the right hand of the upper part is a quaver in "A", "B" and "D". In the present edition a crotchet has been written to agree with the identical bar 113 as well as with "C" and "E", in spite of the fact, that in the left hand a quaver is given in the same place. The difference between the two hands is justified by the different place of the change of position.

Bar 118: in "A" the fingering for e^3 in the right hand is erroneously 3.

Bar 143: in "A", "B" and "D" there is a staccato dot above the 1st note in the right hand which has been omitted with regard to the slur as well as "C" and "E".

Bars 158, 159, 162, 163: in the ossia the upward drawn stems have been added to agree with the identical bars 132–133 and the bars 136–137.

Bar 159: the slur has been added to agree with the identical bar 133.

Bar 205: the 8th note in the right hand is b^1 in all sources, except "B". This is contradicted by the identical bars 197, 235 and 244, thus "B" has been followed.

Bar 208: the 8th note in the right hand is g^1 in all sources. This slip of the pen has been corrected to agree with the identical bars 200, 239 and 247.

Bar 234: the natural in front of the 5th note of the fourth and seventh groups of notes has been added.

Bar 243: the staccato dot over the last note in the right hand has been deleted to agree with the identical bar 204 as well as with "B".

Bar 247: the upward drawn stem of the 1st note in the right hand occurs in "B" and "C" only.

Bar 253: in "A" and "B" there is a staccato dot above the 3rd chord in the left hand. Since the *ten.* keeps retaining its validity the dot has been deleted to agree with "C", "D" and "E".

Bar 292: in "A" there is a staccato dot above the 1st note in the right hand. It has been omitted to agree with the identical bar 288.

Bars 292, 294: the sharp in front of the 7th note in the right hand has been added.

Bar 305: the natural in front of the 11th note in the right hand has been added.

Bar 335: the violin clef in the left hand has been added to agree with the supplementary sources.

Bar 384: in "A" the *sempre più f* was left by mistake at the beginning of bar 385. Liszt must have therefore erased the indication "energicamente e" coming before it in the earlier version and the copyist failed to shift the remaining section ahead.

Bars 384–387: in "A" there are also staccato dots above the chords of crotchet value in the left hand, except for the 2nd chord of bar 384. These dots have been omitted to agree with the exception mentioned as well as with the identical bars of the supplementary sources.

Bar 385: the naturals before the 6th octave in the right hand occur only in "B".

Bar 393: the flat in front of the 2nd chord in the left hand can be found in "C" and "E" only.

2. *Un soir dans la montagne*

Supplementary sources

"F": "UN SOIR DANS LES MONTAGNES / Nocturne Pastoral / POUR LE / PIANO. / dédié à Madame la Comtesse Maria Potocka / (NÉE COMTESSE RZEWUSKA) / PAR / F. LISZT. / Op. 10. / PARIS / AU MENESTREL [...] / HEUGEL & CIE EDITEURS." Plate No. H. 1320. Printed from the plates. A copy from Liszt's estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3810*).

"G": "l'Écho des Alpes suisses / TROIS AIRS SUISSES / pour le / PIANO / PAR / F. LISZT. / Op. 10 N° 2. / [...] / 2. Nocturne sur le 'Chant Montagnard' / [...] / N° 2511–13. / BRUNSWICK / au Magazin de Musique de I. P. Spehr." Plate No. 2512. Printed from the plates.

Bar 8: the left hand slur and the pedal markings have been added to agree with the identical bar 238.

Bar 13: the staccato dot in the left hand has been added to agree with "C", "D" and "G".

Bar 21: in "A" the 7th and 9th notes in the right hand are reversed. The correction carried out in the present edition is justified by the supplementary sources and by the analogy of bar 37.

Bar 27: the slur above the right hand part has been added to agree with the supplementary sources.

Bar 29: the staccato dot in the left hand has been added to agree with the supplementary sources.

Bar 33: the rest sign is missing in "A" only.

Bar 40: the asterisk marking the use of the pedal has been added to agree with "C" and "F".

Bar 53: the sextuplet sign is missing in "A" only.

Bar 58: in "A" there is an *ff* direction at the 3rd chord. Since this is an evident error the direction has been omitted to agree with the supplementary sources.

Bar 66: the staccato dots in the right hand are missing in "A" only.

Bar 68: the bottom tie in the left hand is missing in "A" only.

Bar 80: the pedalling instructions and the fingering for the last note in the left hand have been added to agree with the identical bar 246.

Bar 93: the *Ped.* marking has been added to agree with the supplementary sources.

Bar 96: the staccato dot for the 3rd chord in the left hand has been added to agree with "D" and "G".

Bar 98: the French title occurs in the supplementary sources only.

Bar 115: in the sources *p* comes at the beginning of the subsequent bar only.

Bar 122: the fourth natural in the right hand is written out in "B" only.

The arpeggio sign has been added to agree with the supplementary sources.

Bars 122, 123: in "A" the *Ped.* markings are given under the 1st note on the second beat. The correction has been carried out on the basis of "C" and "D".

Bar 123: the slur starting on the last note in the right hand has been added to agree with "G".

Bars 126–128: the left hand slurs are missing in "A" only.

Bar 162: the naturals for the 4th octave in the left hand are contained in "C", "F" and "G" only.

Bar 165: the second staccato dot in the left hand is missing in "A" only.

Bars 175–177: the added staccato dots and accent signs are taken over from the supplementary sources. (See also the note to bar 177.)

Bar 177: the accent sign in the left hand has been added to agree with the right hand.

Bar 237: the slur is suggested in agreement with the identical bar 7 and the supplementary sources.

Bars 239, 240: the staccato dot for the 1st note in the left hand is missing in "A" only.

Bar 243: the staccato dot for the 2nd and 3rd chords in the left hand have been added to agree with "B", "D" and "G".

Bar 245: the left hand fermata has been added to agree with "B", "D" and "G".

Bar 260: the triplet figures are given in "F" only.

3. *Ranz de chèvres*

Supplementary source

"H": "Allegro Finale / SUR / UN RANZ DE CHÈVRES / POUR LE / PIANO. / DÉDIÉ À M.^r LE COMTE THÉOBALD WALSH, / PAR / F. LISZT. / Op. 10. / N^o 3. [...] / A PARIS, chez BERNARD LATTE [...]". Plate No. (B. L. 1203). Printed from the plates.

Bar 3: the flat sign in front of the topmost note of the 1st chord in the right hand is missing only in "A".

Bar 7: the flat sign in front of the last chord in the right hand is contained in "B" and "C" only.

Bar 10: in "A" the left hand sharp is written erroneously in front of the highest note of the chord.

Bar 45: in "A" there is also an erroneous staccato dot above the 3rd chord in the left hand.

Bar 67: the second slur in the right hand extends to the last note in the sources. The slur has been corrected to agree with the identical bar 71.

Bar 114: in "A" there is an *f* under the 1st note in the left hand. This is a remnant of the direction *sempre più f* beginning in the preceding bar of the supplementary sources which Liszt may have wanted to delete on working out the final version. The *crescendo* includes the direction written out below anyway, thus the *f* has also been omitted.

Bars 117, 271, 275: in "A" there is a slur each leading from both notes of the third in the right hand at the end of the bar to the topmost and bottom notes of the 1st chord in the subsequent bar (to the 2nd and 3rd notes from above in bar 272). To agree with the identical music material in bars 121–122 these slurs have been deleted and replaced by ties starting on the 2nd note of the bar, respectively.

Bar 139: in "A" the 3rd and 4th notes of the upper part in the left hand are written erroneously a third higher in the ossia.

Bar 173: the flat in front of the 1st note in the right hand is missing in "A" only.

Bars 174, 180: the slurs have been extended in agreement with bars 136, 137, 142 and 143.

Bar 175: in the sources the *p* comes at the beginning of bar 176. Its place has been modified by analogy with bar 169.

Bar 206: the left hand slurs start above the staccato dots in the sources. The slurs have been corrected by analogy with the left hand of bars 109–114.

Bar 217: in "A" the crescendo sign starts at the beginning of the bar in the main text. This sign has been emended to agree with *Facilité* and the supplementary sources.

Bar 227: in "A" there is an asterisk indicating the use of the pedal at the end of the bar of *Facilité* which is superfluous here and has thus been omitted.

Bar 241: the flat in front of the 3rd chord in the left hand has been added.

Bar 270: in "A" the marking of octave transposition holds valid erroneously until the end of the bar.

Bar 271: the value augmenting dots have been added.

Bars 272, 276: in "A" only one note head each belongs to the 1st and 2nd beats in the upper part of the right hand: b^1, f^1 , and g^2, f^2 . (In the lower part three note heads occur in the same place.)

Bar 273: the staccato dot above the 5th note in the right hand has been deleted by analogy with bar 119.

Bars 273–274: the slurs in "A" have been modified by analogy with bars 119–120, and the staccato dot in the left hand as well as the upward drawn stem of the middle note of the 2nd chord have been added.

Bar 305: in the sources the slurs extend to the last note of the bar. They have been corrected to agree with bar 307.

Bars 307, 309: the marcato sign has been added on the last quavers of the ossia to agree with "B".

Bar 308: in the ossia the bottom note of the chord on the 3rd beat in the right hand is missing in "A" only.

Bar 309: in the sources the slur in the main text ends at the 9th note. This slur has been corrected by analogy with bar 307 while the slur of the ossia has been added to agree with "H" and the main text.

Bars 313, 315–320: the slurs have been added to agree with the identical bars 42, 44–49.

Bar 315: the middle note of the 2nd chord in the left hand is g^1 in all sources, except for "A" where it slipped a note below (*f sharp*¹).

Bar 350: in "A" there are staccato dots above the notes of *Facilité* which are superfluous and have been omitted.

Bar 354: in *Facilité* the natural precedes the upper note head by mistake in "A" only.

Bar 361: in the ossia the first third in the left hand is given erroneously three notes higher, but only in "A" (*d-f sharp*).

Bar 362: in the ossia the accidental for the 3rd note in the left hand is erroneously placed on the fourth line, but only in "A".

Bar 368: the crescendo signs are given in "C" and "H" only.

Bar 403: the sharp in the left hand is missing in "A" only.

Bar 405: the 6th note is written a second higher in "A" only.

Bar 416: the bass clef has been added.

VALSE D'ADÈLE

Source

The first edition of the work: "VALSE D'ADÈLE / Composée pour la Main gauche seule / par le comte GEZA ZICHY / TRANSCRIPTION BRILLANTE / à 2 Mains / PAR / FR. LISZT. / [...] / PARIS / AU MÉNESTREL [...] HEUGEL et fils / [...]". Plate No. H. 6165. A copy from Liszt's estate. (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3891*).

Bar 56: in the source the marking of octave transposition ends at the 2nd note.

Bars 78, 155: the *sempre stacc.* had originally been in the preceding bar.

Bar 226: the lower note of the right hand is erroneously *g*, in the source.

AGNUS DEI DELLA MESSA DA REQUIEM
DI GIUSEPPE VERDI
(2nd version)

Sources

"A": the first edition of the second version: "AGNUS DEI / de la / MESSE DE REQUIEM / DE / G. VERDI / Transcription / pour / ORGUE ou HARMONIUM ou PIANO / avec l'adaptation des dernières pages à la pédale-trémolo de l'ARMONIPIANO, / nouvelle invention acquise en propriété par la maison RICORDI & FINZI / par / F. LISZT / [...] / EDIZIONE RICORDI / MILAN — NAPLES — FLORENCE — ROME / LONDRES / [...]". Plate No. k 48542 k. Copy from Liszt's estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3883/1*).

"B": a copy corrected and provided with engraving instructions by Liszt that served as the engraver's manuscript for "A" (Ricordi Archives, Milan). The music covers 9 folios numbered from 2 to 10 in Liszt's hand. The music manuscript paper in upright format has 12 staves to the page. The autograph title on page [1] reads: "*Agnus Dei*" / *Messa da Requiem* / di G. Verdi. / *Trascrizione per Organo ossia Harmonium o Pianoforte / avec l'adaptation des dernières pages à la pédale-tremolo / de l'Armonipiano, nouvelle invention acquises en propriété / par la maison Ricordi-Finzi / F. Liszt.* Above the title the direction "tutti in francese" is written in another, unknown hand, and beneath "48542 Baggi". On p. 10, under the closing line the signature *F Liszt* can be found. The engraver's spacing of the music agrees with the distribution of "A".

"C": the first notation of the second version for which Liszt used a copy of the reprint of "E". Between pages 4 and 5 of this copy he inserted a music manuscript paper (upright format, 34 × 26.5 cm) with 10 lines per

page, on the recto and verso of which he entered the ossia to be played by the *pédale-trémolo*. Besides, he carried out some minor changes in the printed text as well. On pages 4 and 5 he wrote engraving instructions. The reprint deviates from "E" only inasmuch that the text of the imprint shifted to the right at the bottom of page 1, and because of it, the first letter of the number was omitted. On the right-hand side of the page "Proprietà del R. Stabilimento Ricordi" can be read. The source is held in the Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *Ms. mus. L 21*.

"D": the edition of the first version in Berlin: "AGNUS DEI / aus dem / REQUIEM / von / G. VERDI. / Transcription für Orgel oder Harmonium / oder Pianoforte / von / F. LISZT. / [...] / BERLIN & POSEN / [...] / ED. BOTE & G. BOCK / [...]". Plate No. L 46138 L. The music was printed from the plates of "E" with the only difference that the fingering for the 3rd note in the left hand is missing in bar 1 (cp. bar 70) at the bottom of p. 5.

"E": the first edition of the first version: "AGNUS DEI / MESSA / DA / REQUIEM / DI / G. VERDI / Trascrizione per / ORGANO Ossia HARMONIUM O PIANOFORTE / DI / F. LISZT / [...] / EDIZIONI RICORDI / MILANO — NAPOLI — FIRENZE — ROMA / LONDRA / [...]". The heading on p. 1 runs as "AGNUS DEI / DELLA / MESSA DA REQUIEM / DI / G. VERDI". Plate No. L 46138 L. Copy from Liszt's estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3883/2*). The organ registration written into the copy is not in Liszt's hand.

"F": the autograph manuscript of the first version held in the Goethe and Schiller Archives, Weimar under the shelf mark *Ms Y 12*. It consists of four pages of music manuscript paper (oblong format) with 8 staves per page. Its measurements are 24 × 31.5 cm. It is probably the first draft of the piece. The pages are not numbered. In the upper margin of page [1] the autograph title inscription reads: *Agnus Dei — / della Messa da Requiem, di G. Verdi — / per Organo, Harmonium o Pianoforte*. The music contains a great many deletions and emendations. The autograph date at the end of page [4] is *15 Octobre 77 / Villa d'Este*. Liszt crossed out bar 56 and all subsequent bars.

The second member in the line of the sources (probably a copy with Liszt's emendations), on which "E" was based, could not be found. For the difference of notes in the first version see the notes to bars 35, 45-56 and 48.

Bar 35: the 1st note of the upper part in the left hand of the first version is *a*₁ instead of *b flat*₁.

Bars 45-56: the "armonipiano" version and as it sounds in a written out form (cp. "A", "B" and "C"):

Pédale - Trémolo
a tempo, legato assai

45 *dolcissimo*
(se joue ainsi)

(et produit cet effet)
PP etc.

49

53 *cresc.* *dim.*

Footnote to bar 45 (cp. “A” and “B”): “Une nouvelle invention que la Maison Ricordi-Finzi vient d’adapter à ses pianos, serait ici d’un beureux effet. C’est une pédale par laquelle on obtient, sans remuer les doigts, le trémolo des harpes éoliennes. Ainsi la mélodie des 16 mesures, pages 4, 5, aurait cette vibration:

etc.

et même plus expressivement que ne sauraient la produire les instruments à cordes. Une telle sonorité poétique est d’impossible effectuation sur les pianos dépourvus de la *Pédale-trémolo*, dont je recommande aux pianistes le discret emploi. F. Liszt.”

Bar 47: the second *Ped.* and the asterisk occur only in “F”.

Bar 48: the middle note of the 2nd chord in the right hand cannot be found in the first version.

Bar 49: in “F” the last notes in the left hand are e^1-g^1 instead of d^1-g^1 .

Bar 62: under the music in “A” and “B” “(Gardez toujours la Pédale-trémolo)” can be read, in “C” “Si continua sempre con il Pedale tremolo” is written, in the latter two sources in Liszt’s own hand.

AUS DER MUSIK VON EDUARD LASSEN ZU HEBBELS NIBELUNGEN

Source

“An Frau Baronin Ingeborg von Bronsart. / Aus der Musik von Eduard Lassen / zu / Hebbel’s Nibelungen / und Goethe’s Faust. / PIANOFORTE-

STÜCKE / zum Concertvortrag / von / FRANZ LISZT. / [Heft I:] Nibelungen / 1. Hagen und Kriemhild / 2. Bechlarn. / [...] / Breslau, / Julius Hainauer / [...]”. Plate No. J. 2058 H. Copy from Liszt’s estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3849*).

1. Hagen und Kriemhild

Bar 27: the right hand natural has been added by analogy with bar 54.

Bars 42, 44, 61, 63: the flat in the right hand has been added to agree with the original score.

2. Bechlarn

Bar 22: the fingering for the 2nd and 3rd notes are mixed up in the source. The fingering has been corrected to agree with the identical bar 13.

Bar 31: the fingering for the notes 6-8, which is 3 2 4 in the source, has been corrected to agree with the identical bar 59.

Bar 36: the second note of the appoggiatura is erroneously a in the source. The emendation is justified by the identical bars 32, 59 and 63.

Bar 38: the *Ped.* and the asterisk denoting the use of the pedal are given in the preceding beat in the source.

Bar 62: in the source the dynamic is f . Since the music texture contradicts this direction it has been changed to p to agree with the identical bar 35.

Bar 64: the middle note of the 3rd chord in the left hand is e^1 in the source. It has been corrected to agree with the identical bar 60.

Bar 75: the fingering for the 4th note in the left hand is erroneously $\frac{2}{3}$ in the source. Instead of correcting it the fingering has simply been omitted in agreement with the identical bar 74.

Bar 78: in the source the *sempre legato* can be found in bar 76.

AUS DER MUSIK VON EDUARD LASSEN ZU GOETHES FAUST

Sources

“A”: “An Frau Baronin Ingeborg von Bronsart. / Aus der Musik von Eduard Lassen / zu / Hebbel’s Nibelungen / und Goethe’s Faust. / PIANOFORTE-STÜCKE / zum Concertvortrag / von / FRANZ LISZT. [...] / [Heft II-III:] Faust / 3. Osterhymne / 4. Hoffest: Marsch und / 5. Polonaise / [...] / BRESLAU, / JULIUS HAINAUER / [...]”. Plate No. J. 2056 H. and J. 2057 H. Copies from Liszt’s estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 12778* and *LH 12783*.)

“B”: the autograph manuscript in the Rosenthal Collection of The Library of Congress, Washington D. C. On the title-page the text in Liszt’s hand runs as: *Aus der Musik / von E. Lassen / zu Goethe’s Faust. / 1. Osterhymne / 2. Hoffest: Marsch und Polonaise / für das Pianoforte zum / Concert Vortrag / von F. Liszt.* The title-page is followed by seventeen pages of music with autograph numbering (1-17). After pp. 11 and 12 there is an unnumbered proof-sheet each, the one after p. 13 is inscribed *13 Bis*. The music manuscript paper (oblong format) has eight staves to the page. The music is identical with that of “A”, except that the text of the *Osterhymne* is not entered above the music. In the same place bars 33 and 34 (the repetition of bars 31 and 32) are missing.

The text of the *Osterhymne* was compared to the so-called “*Hamburger Ausgabe*” *Goethes Werke*, tenth revised ed. (Munich: Verlag C. H. Beck, 1976), Vol. III, pp. 31-32.

Osterhymne

Bar 28: the slur which goes to the 3rd note in the sources has been extended to agree with the identical bar 48.

Bar 36: in “A” *reichlich* can be found instead of *reinlich*.

Bar 50: the dynamic is *dim.* in “A”. In the present edition “B” has been followed.

Hoffest: Marsch und Polonaise

Bar 33: the staccato dots above the 1st note in both hands have been transformed to wedges on the model on the preceding bars.

Bar 173: in “A” the arpeggio chords of the ossia are provided with staccato dots in the left hand as well.

REVIVE SZEGEDIN!

Sources

“A”: a copy held in the Somogyi Library, Szeged under the shelf mark *F b 2678*. It consists of four folios. The first has 16 staves per page, the remaining three 14 staves, all are in upright format. Their measurements are: 35.3×26.7 cm. The title on the recto of f. 1 reads: “Revive SZEGEDIN! / Ungarischer Marsch / von / Szabady, orchestriert von / Massenet. / Transcription / für / Pianoforte von / Franz Liszt.” The verso of f. 1 is blank. The music starts on the recto of f. 2 and ends on the verso of f. 4. The page numbering (1-6) written in blue pencil is probably autograph. The expression marks of the music are for the most part in Liszt’s own hand.

“B”: the autograph manuscript held in the Somogyi Library, Szeged under the above shelf mark consisting of four folios. F. 1 (upright format) measures 35.1×26.7 cm and has 14 staves to the page. The autograph title on its recto reads: *Revive Szégedin! / Marche hongroise / d[e] Szabady - / orchestrée par J. Massenet, / transcrite pour Piano par / F. Liszt.* The verso of the title-page is blank. Ff. 2-4 contain music manuscript paper in oblong format measuring 26.7×35.3 cm, with 12 staves to the page. The music starts on the recto of f. 2 and ends on the recto of f. 4. The verso of f. 4 is blank. The page numbers are in blue pencil but 1 and 2 are written on the recto and verso of f. 2 only.

The autograph manuscript is the first notation of the work showing many deletions and emendations. Its music text is complete but not worked out in full and contains only a minimum of expression marks. (Liszt worked out the piece on a copy. Cp. “B”.)

In the Goethe and Schiller Archives, Weimar a copy of the work can be found under *Ms U, 76*. Since it does not carry any additions in Liszt’s hand, it has not been used as a source.

The first edition by Heugel in Paris appeared in 1892 (plate No. H. et C^{ic} 9262)* so that it cannot be used as source.

Bars 27-32, 83-88: the left hand slurs are missing in the sources.

Bars 38, 45-47: the staccato rendering has been suggested on the basis of the identical and analogous bars 94 and 101-102, respectively.

Bars 39-40, 95-96: the staccato rendering has been suggested to agree with the two preceding bars.

Bar 45: releasing the pedal has been suggested so as to agree with the identical bar 101.

Bar 100: the *Ped.* marking has been added to agree with the identical bar 44.

* Cp. Emil Haraszti “Le problème Liszt.,” *Acta Musicologica*, ix (1937), fasc. iii-iv, p. 128.

SARABANDE UND CHACONNE
AUS DEM SINGSPIEL "ALMIRA"
VON GEORG FRIEDRICH HÄNDEL

Sources

"A": "Walter Bache / IN LONDON / freundschaftlich gewidmet. / Sarabande und Chaconne / aus dem Singspiel / ALMIRA / VON / G. F. HÄNDEL / für / Pianoforte / zum Concertvortrag bearbeitet / von / FRANZ LISZT. / [...] / LEIPZIG, FR. KISTNER. / [...]". Plate No. 5539.

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 87*. The music covers 12 pages provided with autograph numbering (1–10, 5 Bis, Pag. 7). The music manuscript paper in oblong format (26.9 × 35.3 cm) has 14 staves to the page. On the title-page, which is not ruled, the following text can be read in Liszt's handwriting: *Walter Bache (in London) / freundschaftlich gewidmet / Sarabande und Chaconne / aus Händel's Singspiel: Almira / für Piano forte, / zum Concert Vortrag bearbeitet / von F. Liszt*. The music abounds in deletions, crossed out and pasted over passages, insertions and emendations. It agrees with the music text of "A", apart from some minor deviations.

Bar 68: the value augmenting dot has been added.

Bar 69: the two numbers of the fingering above the 12th note in the right hand are reversed in "A". In "B" only the alternative written in the last staff is given.

Bars 96–101: in "A" *ff* is suggested as dynamic at the beginning of bar 96 and the end of bar 98, *dim.* at the end of bar 101 and the *un poco rall.* is missing. As it seems to have been an evident slip of the pen, "B" has been followed.

Bar 246: the natural in front of the last note has been added.

Bar 247: the fingering occurs in "B" only and even there reversed, which is evidently a slip of the pen.

TARANTELLA DE DARGOMIJSKI

Sources

"A": "A Madame Nadine Helbig / née Princesse Schakowskoy / Tarantella / de / A. DARGOMIJSKI / transcrite / pour le Piano / par / F. LISZT. / [...] / HAMBURG, D. RAHTER. / [...]". Plate No. 2061.

"B": "[...] / A MADAME NADINE HELBIG / NEÉ [sic] PRINCESSE SCHAKHOWSKOY / TARANTELLA / DE / A. DARGOMIJSKI / TRANSCRITE ET

AMPLIFIÉE / POUR / LE PIANO A 2 MAINS / PAR / F. LISZT / [...] / MOSCOU CHEZ P. JURGENSON / [...]". Plate No. 3988.

Bar 213: the *Ped.* occurred originally under the 1st note.

Bars 333–335: in the sources there are staccato dots above each chord in both hands. The original *STACCATO* direction has made it superfluous to write out the dots and so they have been omitted.

VIVE HENRI IV

Source

A copy with Liszt's emendations in The Library of Congress, Washington D. C., shelf mark *ML96 L58 Case*. It occupies 7 pages of music manuscript paper (oblong format) with eight staves to the page. The autograph title on p. 1 reads: *Vive Henri IV*. The autograph signature *F. Liszt* comes after the double bar-line on p. 7.

The copy *MS U 77* held in Weimar was made on March 2nd, 1926 from the autograph manuscript in Göllicherich's possession.

Bar 23: the designation of instrument is autograph.

Bar 24: in the source there are superfluous staccato dots above the 1st–6th quavers in the right hand and the 1st–4th quavers in the left hand which have been omitted considering the direction in the preceding bar.

Bars 45–46: in the source only the topmost note of the last chord in the left hand is given. The addition has been made according to the identical bars 54 and 55.

Bar 48: in the source there are value-augmenting dots after the first chord in the left hand. The rhythm has been emended by analogy with the right hand.

Bar 50: in the source the bottom note of the 2nd chord in the left hand and the middle and bottom notes in the 3rd and 4th chords are missing. They have been added to agree with the identical bar 59 and the analogous bars 49, 51, 58 and 60.

Bar 51: the topmost notes in the last chord in both hands are *c²* and *c¹*. This slip of the pen has been corrected to agree with the identical bar 60.

Bar 62: in the source the topmost note of the 1st chord in the right hand is *b¹* and the middle note of the 1st chord in the left hand is *d₁*. The chords have been corrected to agree with the identical bar 53.

(translated by Erzsébet Mészáros)