

CRITICAL NOTES

Goethe-Festmarsch (2nd version)

Sources

- “A”: the second edition of the composition printed as No. 2, on pp. 12-13 of the volume entitled “6 / MÄRSCH / für / Pianoforte zu 2 & 4 Händen / von / FRANZ LISZT. / [...] / J. Schuberth & Co. / LEIPZIG“. Plate No. 2499. The volume appeared in 1872 at the earliest. The music was lithoprinted, using the plates and the engraving of the first edition (see “B”). In the music the publisher carried out Liszt’s corrections and alterations. (See the description of “B”.) The copy used for the present edition came from Liszt’s estate (the Institute for Musicology of the Hungarian Academy of Sciences, Budapest, shelf mark 603120).
- “B”: a copy of the first edition dating from 1859 and kept in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 12b* in which Liszt entered his alterations and corrections for the second edition: “FEST-MARSCH / zur Göthe Jubiläum-Feier / für / großes / Orchester / componirt von / FRANZ LISZT. / [...] / Uebertragen für Pianoforte vom Componisten. / [...] / J. SCHUBERTH & Co. / HAMBURG, LEIPZIG & NEW-YORK.“, publication No. 2416, plate No. 2499. The music was printed directly from the plates. Liszt’s alterations are contained in bars 119-121, 129 and 166-171 of the final version. Liszt crossed out the text on the title-page “Edit. für Piano abgekürzte Pr. 1/2 rf.” and wrote his relevant remark at the bottom of the page: *NB: die abgekürzte Auflage / ist nicht weiterfort zu verbreiten / FLiszt.*
- “C”: the autograph manuscript in the Goethe and Schiller Archives, shelf mark *Ms U, 12a* which served as the engraver’s manuscript for “B”. In addition to the title-page the manuscript contains 6 pages of music (upright format) with 20 staves per page. The measurements are: 35 × 27 cm. On the title-page Liszt wrote: *Titel: / Fest-Marsch / zur Goethe Jubiläum-Feier / componirt / von / F. Liszt / 2^{te} Auflage / Partitur / für Pianoforte zu 2 Händen / und 4 Händen / Arrangements vom Componisten / Hamburg Julius Schuberth.* Bars 172-249 are identical with bars 27-104. At the bottom of p. [5] Liszt gave instruction for these bars to be written out again: *Marcia Da Capo / von Seite 1 ⊕ ausstechen / bis Seite 3 ✱ / dann weiter Coda.* The manuscript is carefully elaborated. The music shows engraver’s marks. There is no pagination or date

on the autograph manuscript. The number “2499” written at the bottom of page [1] in an unknown hand is the plate number of the first edition.

- Bar 7: the staccato dots in the right hand have been added by analogy with bar 3.
- Bars 39-40: the tenuto and accent signs have been added to agree with the identical bars 184-185.
- Bars 40, 185: the staccato dot for the 4th note in the left hand has been added by analogy with bar 32.
- Bar 42: in “A” and “B” there is a staccato dot under the 5th note in the left hand. The dot is missing on the 4th crotchet of the identical bar 187 in all sources, consequently “C” has been followed here and the dot has been omitted.
- Bars 46, 51, 68, 73, 108, 191, 196, 213, 218, 250 and 256: the sources have a single bar-line at the change of key signature.
- Bars 51, 53, 196, 198: the arpeggio sign has been added to correspond with bars 43, 47, 188 and bar 192.
- Bars 68, 72, 213: the arpeggio sign has been added to agree with bar 117.
- Bars 73, 218: in the sources the slur goes on to the 6th note. The slur has been extended by analogy with bar 76.
- Bar 99: the staccato dot for the 3rd note in the right hand has been added to agree with the analogous parts of bars 94, 95, 98 and 100.
- Bars 102, 247: the staccato dot for the 2nd and 4th chords in the left hand have been included to agree with the analogous parts of bar 104.
- Bar 104: the 2nd staccato dot in the right hand has been added to agree with bar 12.
- Bar 117: the 2nd natural is missing in the sources.
- Bars 121, 143: the minim rest in the right hand has been added.
- Bar 123: the 1st staccato dot in the left hand has been added to agree with the identical bar 134.
- Bar 126: in the sources there is a short diminuendo sign under the minim chord in the right hand. It has been corrected to an accent sign by analogy with bar 137.
- Bar 129: in the sources the bottom tie in the right hand is missing. The tie has been added by analogy with bar 140.
- Bar 134: the tenuto sign in the right hand has been added to agree with the identical bar 123.
- Bar 137: the staccato dots in the right hand have been added to agree with the identical part of bar 126.
- Bar 139: the bottom sharp for the 2nd chord in the right hand has been added.
- Bar 140: the crotchet rest has been added.

Bar 145: the tenuto sign in the right hand has been added by analogy with bar 123.

Bar 154: the 2nd staccato dot in the left hand has been added to agree with the identical part of bar 156.

Bar 157: the 1st and 2nd staccato dots in the left hand have been added to agree with the identical bar 155.

Bar 159: in "A" and "B" there is a staccato dot on the 2nd chord in the left hand. Here "C" has been followed because the staccato dot is missing on the last quaver of bars 155 and 157, too.

Bar 165: the staccato dots have been added by analogy with bar 142.

Bar 169: the 2nd dot in the left hand has been added.

Bar 172: the time signature in "A" is C, in "B" it is missing altogether. In accordance with the direction *Tempo I* "C" has been followed here.

Bars 253, 254: the 1st staccato dot in the left hand has been added to agree with the identical bars 251 and 252.

Bar 263: the 2nd staccato dot has been added by analogy with bar 261.

Bar 269: the 1st staccato dot has been added by analogy with bars 263, 265 and 267.

Bar 270: the 4th staccato dot has been added to agree with the identical bar 271.

Bars 270, 271: the 3rd staccato dot has been added to agree with the analogous parts of bars 262, 264, 266 and 268.

Bar 271: the 1st staccato dot has been added to agree with the identical bar 270.

Siegesmarsch

Source

The autograph manuscript owned by the Music Division of the National Széchényi Library, Budapest, since 1972, shelf mark *Ms. mus. 5598*. (Before that time it had been in the possession of a collector of San Remo.) This autograph manuscript is probably identical with the one listed as 56a in Raabe's catalogue (see the fifth remark in the Preface), which was, at the time of its edition (1968) in the possession of Dr. F. Frauenberger, Munich. The manuscript consists of 10 pages of music (upright format) with 12 staves per page. The measurements are: 37 × 28 cm. The pages are paginated 1-2 and 4-9 in blue pencil, and 3 in black pencil. The music in black ink and corrected in red and blue pencils is written on pp. 1-9, p. 10 is blank. The title on p. 1 reads: *Siegesmarsch* — / (*Marche triomphale*). Liszt stuck over the upper staff of p. 4 and inserted bars 54-63 instead. After the dissolution of this stuck over passage the earlier form of the section has also become visible.

Bar 9: the staccato dot in the left hand has been added to agree with the right hand.

Bars 10, 11, 102, 103: the staccato dot for the 1st note in the left hand has been added by analogy with bars 12, 13, 104 and 105.

Bars 15, 107: the staccato dots for the crotchets in the left hand have been added by analogy with bars 11, 13, 103 and 105.

In the source the transposition ends on the 1st note of the bar. To correspond with the obvious compositional idea the transposition has been extended to the 3rd note of bars 19 and 111.

Bars 16, 108: the dots in the right hand have been added.

Bars 28, 120: the lowest accidental of the 1st chord in the left hand is missing in the source.

Bars 29, 121: the staccato dots on the last two notes in the left hand have been added to agree with the right hand.

Bars 34, 126: the staccato dot in the right hand has been added to agree with the left hand.

Bars 39-45, 131-137: the staccato dots in the right hand have been added throughout to carry on the touch of bars 38 and 130.

Bar 53: the crotchet rest in the right hand has been added to agree with the identical bars 49, 75 and 79.

Bars 54, 58-61, 80, 84-87: the slur in the right hand has been added by analogy with bars 55-57 and 81-83.

Bar 63: in the source only *un poco* is given but under the stuck over passage *rit.* was written as well. The same applies to bar 89, being the repetition of bar 63 and thus not written out in the autograph manuscript.

Bars 72-79: the marking of the octave transposition has been added to agree with the identical bars 46-53.

Bars 91-101: the staccato dots have been added by analogy with bars 1-9.

Bar 155: the crotchet rest in the left hand has been added by analogy with bar 147.

Bars 159, 160: Liszt only started to correct the music. Due to this circumstance the 4th crotchet of the left hand in bar 159 remained *g flat¹*. This note has been deleted by analogy with bars 147, 151 and 155 and was replaced by a rest. Liszt scratched out a *g flat¹* in the 2nd and 3rd left-hand chords of bar 160 but left one in the 4th chord. It has been corrected to *a flat¹* to agree with the identical bar 158 and the analogous bars 150 and 152 and this note has been written into the 2nd and 3rd chords as well.

Bars 170-177: the accent signs, slurs and staccato dots in the left hand have been added to agree with the right hand.

Ungarischer Geschwindmarsch

Source

The first edition published in 1871, the bilingual title-page of which reads: "Magyar / Gyors induló / SZERZÉ / Liszt Ferencz. / Ungarischer / Geschwind-Marsch / für / PIANOFORTE / VON / Franz Liszt. / Oester. ungarische Capelle Heft 12. / Herausgegeben von F. J. Schindler. / PRESSBURG, WIEN, PEST. / F. J. SCHINDLER'S VERLAG." Plate No. F. J. S. 70. The copy used for this edition came from Liszt's own estate (the library of the Academy of Music, Budapest, shelf mark *LH 3684*).

Bar 5: the 2nd staccato dot in the left hand has been added by analogy with bar 9.

Bar 12: the *Ped.* has been added to agree with the identical bar 71.

Bar 15: the fingering has been added to agree with the identical bar 74.

Bar 16: the staccato dots have been added to agree with the identical bar 75.

Bar 47: the 4th staccato dot has been added to agree with the identical bar 104.

Bar 50: the staccato dot in the left hand has been added to agree with the identical bar 51.

Bar 59: the staccato dot in the right hand and the flat in the left hand have been added by analogy with the identical bar 58 as well as with the left hand.

Bar 60: the accent signs have been added by analogy with bar 52.

Bar 67: the left hand slur is missing in the source.

Bar 75: the fingering 1 has been added to agree with the identical bar 16.

Bar 81: the sharp in front of g^1 in the right hand has been added.

Bar 86: the p has been suggested to agree with the identical bar 27.

Bar 89: the accent signs have been added to agree with the identical bars 23, 30 and 81.

Bars 99-101: in the source there is a staccato dot on each note in the left hand. In view of the *stacc.* in bar 98 they have been deleted. Similarly, the additional *staccato* instruction given under bar 102 in the source has been omitted.

Csárdás macabre

Source

“A”: a copy with Liszt’s own corrections and additions kept in the Goethe and Schiller Archives, Weimar, shelf marks: *Ms I, 89* and *Ms I, 11*. There are 40 (1 + 39) pages of music (upright format) with 10 staves per page. The first part of the manuscript marked *Ms I, 89* consists of one single page which was originally the cover of the manuscript. The music paper is identical with that of the continuation of the manuscript (i.e. has 10 staves per page). In the middle of the recto there is the title in the copyist’s hand: “*Csárdás macabre*”. Above it Liszt’s lines in ink can be read: ? — ? / *Darf man solch ein Ding schreiben oder anhören? / (peut on écrire ou écouter pareille chose?)*. Below the title there is again Liszt’s handwriting in ink: *Meinem alien getreuen Freund Graf Teleky Sándor / gewidmet. / dem [...?]*. Except for the last word Liszt crossed out this dedication in ink. In front of the remark and above the title Liszt entered vertically in red pencil: *Brief / an Teleky*. At the same time he deleted the whole insertion above the title in red pencil. Pasted on the verso of this page there is a more densely lined paper containing the autograph manu-

script of bars 1-48 of the piece. The autograph title above it reads: *Csárdás macabre*. The instruction *Weiter / 1Bis* at the bottom of the page is also in Liszt’s hand. The second part of the manuscript marked *Ms I, 11* runs from page *1Bis* to page 34 and contains, together with the two, moreover three identically paginated pages Liszt’s autograph insertions and deletions, altogether 39 pages of music. On page 34 there is a deleted earlier version of the ending followed by Liszt’s signature and the date: *F. Liszt / Avril, 82 / Budapest*. The final form of the ending preceding and following it (bars 677-696) is in Liszt’s own hand. (In the Archives the first and second parts of the manuscript are kept separately, in two portfolios.)

Supplementary sources

“B”: the autograph manuscript in The British Library, London, shelf mark *EG. 2735*. It consists of 14 pages of music with autograph page numbering. The music manuscript paper (upright format) has 12 staves per page except for pages 9 and 10 where there are 10 staves per page. The pages abound in stuck over passages, corrections and additions. The music is identical with that of “A” save that it is shorter since bars 1-48, 76-83, 193-252, 281-410, 455-500, 577-580 and 677-696 of the final version are not yet included here. The title in the upper margin of page 1 reads: *Csárdás [sic] macabre*. The date and signature *Februar, 81 / FLiszt* at the bottom of page 12 are crossed out.

“C”: the original manuscript of János Vég’s transcription for piano duet (Goethe and Schiller Archives, Weimar, shelf mark *Ms V, 15*). In front of page 1 Liszt attached an additional page to the manuscript which had originally consisted of 12 pages and had been paginated from 1 to 12. (See bars 1-48 of “A”.) At the bottom of page 12 there is a stuck over passage containing the last 20 bars in Liszt’s hand. Except for the later added 1st page with 12 staves per page the manuscript paper in upright format has 22 staves per page. The page number 1 has survived in the top left-hand margin of the original page 1. In the upper right-hand corner of this page Liszt inserted *1Bis* and scratched out the title in the middle when he attached the new first page to the manuscript at the end of which Liszt’s direction *Weiter / Pag. / 1Bis* can be read. On top of the first page there is the autograph title: *Csárdás macabre*. The entire manuscript was wrapped in a sheet of paper (upright format) with 18 staves per page. The upper, right-hand quarter of the first page of the sheet is occupied with Liszt’s handwriting running vertically in upward direction and reading: *Herrn / J. von Vegh [sic] / zu gutigem Arrangement, / 4 oder 8 händig — / dankbar ergebenst / FLiszt*. In the top left-hand corner there is “*Czardas macabre*” in an alien (but not János Vég’s) hand. It results from the above-mentioned facts that this sheet was subsequently attached to the manuscript; originally

it could have been the cover of one of the copies or of the autograph manuscript of *Csardas macabre* from which Végh prepared the transcription for piano duet and for two pianos, eight hands. The music is essentially identical with that of "A" save that it is four bars shorter: bars 417-418 and 499-500 (the repetitions of the preceding two bars) are missing. Liszt's handwriting on the stuck over passage of the last page is also defective: in the secondo the penultimate bar is missing.

In the Goethe and Schiller Archives, Weimar two more manuscript copies are kept. The text of the copy marked *Ms I, 90* agrees on the whole with that of "B", while in the text of the copy marked *Ms I, 83* bars 1-48 are not included, otherwise it is generally identical with "A". Since Liszt's handwriting is nowhere detectable on these copies they have not been used as sources.

The copy marked *Ms I, 83* contains autograph notes and instructions for the engraver by Béla Bartók*) which he entered into the copy when editing the piece upon the request of Breitkopf & Härtel, Leipzig. The edition was made from the complete edition of the "Franz Liszt-Stiftung" in 1912 but has never appeared in print. For the above see Bartók's letter to the firm Breitkopf dated 28th February 1912 and the letter written by Breitkopf & Härtel to Béla Bartók on 5th March 1912 (both unpublished and held by the Staatsarchiv, Leipzig).

We could not study János Végh's unpublished transcription for two pianos, eight hands (the library of the Academy of Music, Budapest, shelf mark: 28.054).

Based on "B" and "C" some obviously missing signs have been added and evident slips of the pen have been corrected without listing them separately.

Bar 1: the *marcato* occurs only in "C".

Bar 17: the *p* occurs only in "C".

Bars 25-40: the slurs and staccato dots in the left hand have been added to agree with the right hand.

Bar 41: the *f* occurs only in "C".

Bars 74, 75, 78, 79: the flat signs have been added in both hands.

Bar 85: the staccato dots have been added to agree with the identical bar 81.

Bar 132: the accent signs have been added to agree with the identical bar 388 as well as with "B" and "C".

Bars 185-186: the diminuendo has been suggested by analogy with bars 441-442, to agree with "B".

Bars 193-199: the slur has been added by analogy with bars 449-455.

Bar 202: the top accidental in the right hand has been added.

*) Béla Bartók's handwriting was identified by László Somfai, head of the Bartók Archives, Institute for Musicology of the Hungarian Academy of Sciences, Budapest and Mrs Adrienne Gombocz, staff member at the Bartók Archives in May 1984.

Bar 217: the accidental of the appoggiatura has been added by analogy with bar 473.

Bars 232, 235, 238, 240-244: in the main text the bottom accidental in front of the last note in the right hand has been added.

Bar 239: in "A" there is a natural in front of the 3rd note in the left hand in the main text. It is evidently a copyist's slip of the pen since it occurs nowhere in the analogous places and in the Ossia. As a result, it has been omitted.

Bars 316, 320: the staccato dots have been added to agree with the identical bars 60 and 64.

Bar 319: the dynamic instruction has been suggested to agree with the identical bar 63.

Bars 329-344: the staccato dots have been added and the pedalling has been suggested to agree with the identical bars 73-88.

Bars 333-336, 341-344 are missing in the sources. In view of the fact that bars 49-162 and 305-418 are, with the exception of the two repetitions, completely identical, the omission of the repetitions is an inconsistency resulting probably from a mistake in the manuscript. In "A" Liszt entered the note *Bis* on 14 occasions altogether because the copyist did not write out again the bars to be repeated. (These repetitions are not notated in "B", one of the earlier working copies, either.) Thus Liszt had to insert subsequently the instructions *Bis* above the bars to be repeated in "A". Besides, he was also occupied with correcting the music text which explains why the 4 bars each may have escaped his attention. The substantial differences in marking the repetition of the various bars or pairs of bars in the sources seem to prove that Liszt altered it on several occasions and that these alterations involved further extensions in each case. Thus the repetition of bars 73-76 and 80-83 is for example not indicated in "B" yet; Liszt marked it in "A" for the first time. "A" contains a lot of corrections affecting basically the notes of the piece and is far from being completely worked out. Liszt supplies "proofs" for the possibility of the occurrence of manuscript errors (we assume that this is one) in "C". "C" is the source which he supervised, corrected and supplemented personally. In spite of that the repetition of 2 bars each is not indicated and the secondo part in the last 20 bars at the end of the piece, notated in Liszt's hand, is one bar shorter than the primo. (See the source description of "C".) A similar slip of the pen can also be found in the autograph manuscript of *Stabat Mater*. (See the Critical Notes to bar 71 on p. 105 in volume I/12 of the NLE.) Consequently the bars in question have been added in square brackets. It is worth noting that in Bartók's unpublished edition marked *Ms I, 83* he also gave instructions to have these bars repeated (with a small mistake, however, in that he placed the first sign asking for repetition at the beginning of bar 330 instead of bar 329).

Bar 346: the left hand accent has been added to agree with the identical bar 90.

Bar 356: the slur and the accent signs have been added to agree with the identical bars 100 and 346.

Bars 366, 370: the pedalling and the accent signs have

been suggested and added to agree with the identical bars 110 and 114.

Bars 443-448: the dynamics has been added by analogy with bars 187-192 and to agree with "B".

The pedalling has been suggested to agree with "B".

Bar 485: the dynamic markings have been added to agree with the analogous bar 229.

Bars 487-496, ossia: the staccato dots and the tenuto signs in the right hand have been added by analogy with bars 231-240.

Bars 497-500: the crescendo signs of the main text have been added to agree with the ossia and by analogy with bars 241-244.

Bar 533: the *marcato* has been suggested by analogy with bar 277.

Bars 533-536: the slur has been added by analogy with bars 277-280.

Première Valse oubliée

Sources

"A": the new impression made from the plates of the first edition in 1884: "TROIS / Valses oubliées / (Vergessene Walzer) / pour / PIANO / par / FRANZ LISZT / No. 1 / [...] / BERLIN & POSEN / [...] / ED. BOTE & G. BOCK / [...]", plate No. 12599. The title "Première Valse oubliée" is on page 3, above the beginning of the piece.

"B": the autograph manuscript in The Library of Congress, Washington, D. C., shelf mark *ML96 L58 CASE*. The part of the manuscript with music consists of 11 pages with autograph page numbering. It takes up 3 sheets, leaving the verso of page 9 blank. The music manuscript paper (upright format) has 14 staves per page. On top of the first page the title inscription *Valse*, next to it Liszt's signature and the date *23 Juillet / 81*. can be seen. On page 9, after bar 159, 24 bars are crossed out in pencil. This section, which was the first ending of the work, contains Liszt's signature after the closing line. In the place of the crossed out section Liszt inserted bars 160-209 on pp. 10-11 of the manuscript. At the bottom of page 11, after the closing line there is *Fine*. Apart from the deletions on p. 9 there are practically no corrections in the manuscript which was probably the first draft. Though not used as engraver's copy—which must have been another autograph manuscript or a copy corrected by Liszt—its text is identical with that of "A".

Bars 21-24: in the sources the right hand slur goes to the end of bar 22 only. The slur has been extended to agree with the identical bars 29-32 as well as with the analogous bars 37-40, 45-48, 128-131 and 136-139.

Bar 25: the direction given in the right hand in both "A" and "B" is *sempre legato*, but the slurs are missing in "B". The subsequently written out slurring makes this direction superfluous and has thus been omitted.

Bar 42: the accidental for *B sharp* is missing in the sources.

Bars 53, 69: the staccato dot for the 1st note in the left hand has been added by analogy with bar 77.

Bars 60-64: the staccato dots in the left hand have been added by analogy with bars 52-56, 68-72 and 76-80.

Bars 65, 73: the staccato dot for the 1st note in the left hand has been added by analogy with bars 49 and 57.

Deuxième Valse oubliée

Sources

"A": the first edition which appeared in 1884: "TROIS" / Valses oubliées / (Vergessene Walzer) / pour / PIANO / par / FRANZ LISZT / [...] / No. 2 / [...] / BERLIN & POSEN / [...] / ED. BOTE & G. BOCK / [...]", plate No. 12910. The music was printed directly from the plates. The title "Deuxième Valse oubliée." is on page 3, above the beginning of the piece. The dedication takes up page [1].

"B": a copy with Liszt's autograph corrections in The Pierpont Morgan Library (The Heineman Foundation), New York. It consists of 28 pages; the pages with music entered upon them were numbered 1-27 by Liszt himself. Page [28] is blank. The music manuscript paper (upright format) has 10 staves per page; its measurements are: 35 × 26.5 cm. At the bottom, in the right-hand corner of the verso of the plain inner cover there is in Liszt's hand: *23 Juillet 83 / Weimar / Liszt*. On page 1, above the beginning of the piece the following can be read: *À Madame la Baronne Olga d[e] Meyendorff / (née Princesse Gortschakoff[]) / Seconde Valse oubliée, pour Piano, / par F. Liszt*. On p. 27 there is an extension of the composition in the composer's hand. Liszt deleted the last 8 bars of the copy, then continued the composition with new material of about 8 bars, subsequently inserted the previously deleted 8 bars without any alterations and finally signed the manuscript after the closing line: *FLiszt*. In the manuscript reference is made to bars 79-160 instead of bars 209-290: "Da Capo dal Segno Pag 7. Final Segno ⊕ Pag 15." The music is identical with that of "A".

Bars 77, 78: the slurs and the staccato dots have been added to agree with the identical bars 207 and 208.

Bars 169, 170, 173, 174: the staccato dots in the right hand have been added by analogy with bars 161, 162, 165 and 166.

Bar 310: the diminuendo sign is given in source "A" in bar 309, in "B" in bar 308. Its disposition has been corrected by analogy with bars 318 and 358.

Bars 310, 358: in the sources the slur goes to the end of the bar. The slur has been extended by analogy with bars 318 and 350.

Bar 358: the second natural in the right hand has been added.

Bar 367: the dynamics has been suggested to agree with the analogous bar 327.

Bars 376-379: the slurs in the left hand have been added by analogy with bars 336-339.

Troisième Valse oubliée

Source

“A”: the first edition published in 1884: “TROIS / Valses oubliées / (Vergessene Walzer) / pour / PIANO / par / FRANZ LISZT / [...] / No. 3. / [...] / BERLIN & POSEN / [...] / ED. BOTE & G. BOCK / [...]”, plate No. 12911. The dedication takes up page [1]. The title “Troisième Valse oubliée” is on page 3, above the beginning of the piece. The copy used for this edition came from Liszt’s estate (the library of the Academy of Music, Budapest, shelf mark: *LH 3813*).

Supplementary source

“B”: the autograph manuscript in the Bibliothèque Nationale, Paris, shelf mark: *W. 13,47*. The music covers 18 pages numbered 1-18 in the composer’s hand. The music manuscript paper (upright format) has 12 staves per page. In the middle of the recto of the page preceding the music there is the autograph title: *3. [e]r vergess. Walzer / FLiszt* followed by this inscribed on the round stamp: “Conservatoire N^{al} de Musique · Paris · Bibliothèque.” The shelf mark is at the bottom of the page. The verso of this page is blank. In the top margin of the first page the autograph title inscription is written: *Troisième Valse oubliée* [sic] / (*Dritter vergessener Walzer* []). Underneath, to the left the already mentioned stamp can be seen. At the bottom of the page the same shelf mark is given again. The manuscript contains several corrections, deletions and insertions. On pages 8, 9 and 17 there are stuck over passages. On the upper, left-hand side of page 18 there is the inscription *Schlussstakte*. Except for some expression marks bars 1-324 are completely identical with the final version (“A”). The ending (bars 325-357) differs from the text of “A” but it is not deleted. (“A” was not engraved from this manuscript. The whereabouts of the engraver’s manuscript are unknown.)

The obvious printing errors corrected on the basis of “B” are not listed separately.

In the sources the German title is given in round brackets.

Bars 13, 16: the pedalling has been added by analogy with bars 5 and 8.

Bar 46: the staccato dot in the left hand has been added by analogy with bar 74.

Bars 59-60, 63-64: the pedalling has been added by analogy with bars 31-32 and 35-36.

Bars 60, 64: in the sources the slur goes to the 2nd note, and there is a staccato dot on the 3rd note. The slurs have

been corrected to agree with the identical bars 32 and 36 and the staccato dots have been omitted.

Bars 69-74: the ties have been added by analogy with bars 41-46.

Bars 75-76: the use of the pedal has been suggested to agree with “B”.

Bar 112: in “A” there is a star at the end of the bar and *Ped.* at the beginning of the next bar. By analogy with bars 80, 88, 104, 244 and 252 “B” has been followed here.

Bars 118-119: the pedalling has been added by analogy with bars 94-95.

Bar 198: the accidental for *F flat* is missing in the sources.

Bar 235: the bottom natural in the right hand has been added.

Bar 247: the staccato dot has been added to agree with the identical bar 243 and the analogous bar 83.

Bar 268: at the end of the bar there is a change of pedal in the sources. This has been omitted just as in bar 112.

Bar 293: in “A” the whole bar is notated an octave higher. This slip of the pen has been corrected to agree with “B”.

Vierter vergessener Walzer

Source

The autograph manuscript in The Library of Congress, Washington, D. C., shelf mark *ML 96, L 58*. It contains 10 pages of music (upright format) with 12 staves per page. The measurements are: 33.8 × 26.1 cm. The page numbering 1-9 is in Liszt’s hand. The verso of page 7 is not numbered, moreover, Liszt crossed out the music (several bars) written on it with several strokes. Thus the piece ends on page 9. At the bottom of page 7 *Weiter Seite 8* can be read. Above the beginning of the composition on page 1 there is the autograph title inscription: *Vierter vergessener Walzer. / (Quatrième Valse oubliée)*. The music contains several corrections, deletions and alterations. The autograph, which is probably the first draft of the composition, is not dated. At the bottom of page 1 there is an English text in an alien hand stating that the manuscript is Arthur A. Hauser’s present to the library.

The obvious deficiencies of the music text have been supplemented on the basis of identical places and exact analogies as follows:

Staccato dots: bar 24; bar 32; bars 63 and 71, right hand, 2nd and 3rd notes; bars 64, 72, 128, 140, 142 and 144, right hand, all notes; bars 65, 66, 73 and 81, right hand, 1st note; bars 77 and 85, left hand, 1st note; bar 101, left hand, 2nd and 3rd notes; bars 102-104, left hand, all notes; bars 103-104, both hands, all notes.

Dots: bars 36, 37, 44, 45, both hands; bar 106, right hand, both notes; bars 169, 200, 202, 204, right hand; bars 217, 255, right hand, top minim; bars 219 and 227, right hand, both minims, left hand, all notes.

Slurs: bars 121-128, 169-175, 184-191, left hand.

Accidentals: bar 57, right hand, 1st chord, lowest note; bar 65, right hand, 2nd chord, all three signs.

Fingering: bar 170, right hand, top part, 1st and 2nd notes.

Pedalling: bar 125.

Star: bar 127.

Crescendo sign: bar 135.

Arpeggio signs: bars 254 and 264.

Rests: bars 164 and 184, left hand.

Bar 67: at the end of the bar there is a star marking the release of the pedal in the source. This is clearly a clerical error since bars 65-72 are an exact repetition of bars 57-64. Consequently, the star has been shifted to the end of bar 68 to agree with the identical bar 60.

3. *Mephisto-Walzer*

Source

“A”: the first edition published in 1883: “MADAME MARIE JAELL / verehrungsvoll gewidmet. / 3^{ter} / Mephisto-Walzer / componirt / von / FRANZ LISZT. / BERLIN und LEIPZIG / ADOLPH Fürstner”, plate No. 2472.

Supplementary source

“B”: the autograph manuscript in the Goethe and Schiller Archives, shelf mark *Ms I, 86*. It contains 21 pages of music (upright format) measuring 35 × 24 cm and paginated in the composer's hand. Pages 1-4 and 6-9 have 12 staves per page, the rest 10 staves. The autograph manuscript, which is presumably the first draft of the composition, contains several corrections, deletions and additions. The music is shorter than the final version by 79 bars. 30 of the 197 bars deviate partly and 20 completely from the final version. 137 bars have been left essentially unaltered in “A”. On the upper, left-hand side of page 1 there is the title: *3^{ter} Mephisto Walzer*. On the right the dedication and the date can be seen: *Frau Marie Jaëll / verehrungsvoll gewidmet. / F. Liszt. / Juni 83 - / Weimar*. No evidence is available on the existence or whereabouts of the manuscript containing the first draft of the final version of the composition.

Bar 5: the word *lang* occurs only in “B”.

Bar 18: the flat sign in front of the 7th chord has been added to agree with “B” and the identical bar 14.

Bar 21: the *marcato* appears in “B” only.

Bars 35, 51: in “A” the dynamics in the right hand is *mp* which is probably a slip of the pen. Here “B” has been followed considering the fact that the direction *espressivo* alone does not guarantee the proper emphasis on the right hand part.

Bars 37-38: pedalling has been added by analogy with bars 53-54.

Bar 54: the topmost note of the 1st chord in the left hand is missing in “A”. The note head has been added by anal-

ogy with bars 38, 42 and 58. (See also bars 151, 155, 159, 167, 171 and 175.)

Bar 59: the rhythm of the left hand in “A” is: one crotchet rest, one quaver, three quavers, three quavers, one quaver and two quaver rests. This is clearly a slip of the pen which has been corrected to agree with “B” and the analogous bar 43.

Bar 63: over the 1st note in the left hand there is a tenuto sign in “A” which is clearly a slip of the pen so it has been omitted here.

Bars 63, 176: the staccato dots for the left hand have been added by analogy with bars 47 and 160.

Bar 66: analogies and note by note agreement (cf. bars 179, 50 and 163) suggest that the right hand ought to trill here with *a sharp*³. Since this deviation has no significance for the continuation the text in “A” has been left unaltered.

Bar 68: the accent sign for the 2nd note in the left hand has been added by analogy with bars 72, 76 and 80.

Bar 70: in “A” the 1st note in the left hand is a dotted crotchet. By analogy with “B” and bars 74, 78 and 82 the dot has been replaced by a rest.

The star marking the release of the pedal has been added by analogy with “B” and bars 74, 78 and 82.

Bars 70, 78: the 1st staccato dot in the left hand has been added by analogy with “B” and bars 74 and 82.

Bar 76: in “A” the 1st note in the left hand is a dotted crotchet. By analogy with “B” and bars 68, 72 and 80 the dot has been changed to a rest.

Bar 77: in “A” the highest note of the 9th chord in the right hand is *c*³. This slip of the pen has been corrected by analogy with bars 69, 73 and 81.

Bar 79: written as *ossia* above the 1st note in the right hand there is a *d*² of crotchet value in “A” which is followed by rest signs. Since this solution has nothing to do with the main text and is completely senseless at this point, it has been omitted.

Bar 82: the 2nd and 3rd staccato dots in the left hand have been added by analogy with bars 70, 74 and 78.

Bar 83, *ossia*: the *mp vivamente* appears in “B” only.

Bar 88, *ossia*: a natural has been written in front of the 7th note in the right hand because according to bar 84 of the main text, there ought to be a *c sharp*¹ here.

Bar 90, *ossia*: the natural in front of the 9th note in the right hand has been added.

Bar 104: the bottom note of the 2nd appoggiatura in the right hand has been added to agree with the identical bar 32.

Bar 120: the middle and bottom notes of the 6th chord of the middle staff are missing in “A”. This is evidently a slip of the pen which has been corrected to agree with “B”.

Bars 132, 136: the accent sign and staccato dots in the left hand and pedalling have been added by analogy with “B” and bar 128. (For the accent sign cf. the analogous bar 140, too.)

Bar 140: the staccato dots in the left hand have been added by analogy with “B” and bar 128.

Bar 141: the accidentals for the last note in the right hand have been added.

Bar 142: the accidentals for the 2nd note in the left hand have been added.

Bar 148: the dynamics in the left hand has been added to agree with "B".

Bar 149: the star marking the release of the pedal occurs in "B" only. (See also the analogous bar 153.)

Bar 162: the accent sign has been added by analogy with bars 161, 177 and 178 and to agree with the identical bar 49.

Bar 173: the slur has been added by analogy with bars 157, 172 and 174.

Bar 185: the last accidental in the left hand has been added.

Bar 186: the sharp above the *tr* as well as the 6th and 7th accidentals in the left hand have been added.

Bar 195: in "A" the topmost note of the 1st-2nd chords in the left hand is *g sharp*². This is evidently a slip of the pen which has been corrected by analogy with bars 38, 42, 58, 167 and 171.

Bar 213: the right hand accent has been added to agree with "B" and the identical bar 215.

Bar 215: the slurs have been added to agree with the identical bar 213.

Bar 241: the violin clef has been added.

Mephisto-Polka

Source

"A": the first edition which appeared in 1883: "Fräulein Lina Schmalhausen / gewidmet. / Mephisto Polka / componirt / von / FRANZ LISZT. / [...] / BERLIN und LEIPZIG, / ADOLPH FÜRSTNER", plate No. 2473.

Supplementary source

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 64*. It consists of 8 pages of music (upright format) measuring 35.5 × 26 cm with 20 staves per page. Pages 1-7 are paginated in Liszt's hand, the last page is not numbered. The manuscript abounds in corrections, deletions and stuck over passages. The autograph title above the beginning of the piece on page [1] is: *Kleine Mephisto Polka / (Petite Polka de Mephisto) / Fräulein Lina / Schmalhausen gewidmet*. Written vertically in the left-hand margin is: *Wegen vielen Veränderungen, ist diese / erste Version, nicht mehr gültig[.] FLiszt*. The music is eight bars (108-112, 221-223) shorter than the final version, the ossias are missing, apart from some minor deviations the music is, however, identical with the final version.

Bar 46: in "A" the accidentals in the left hand are interchanged. This clerical error has been corrected to agree with "B" as well as with the identical bar 78. (See also the identical bar 48.)

Bars 78-79: the staccato dots in the left hand have been added to agree with the identical bars 46 and 47.

Bars 81-82: the quaver rest in the right hand has been added by analogy with bars 85-86.

Bar 89: the staccato dots and the slur in the right hand have been added by analogy with the preceding bars.

Bar 99: the staccato dots in the right hand have been added to agree with the identical bar 103 and the analogous bars 97 and 101.

Bar 100: the star marking the release of the pedal has been added by analogy with bar 98.

Bar 140: the lower sharp for the last chord in the right hand has been added.

The pedalling has been added to agree with the foregoing bars.

Bar 144: the fingering occurs in "B" only.

Bars 151, 152, ossia: the fingering has been added, except for the 1st and 2nd indications, to agree with the identical bars 147 and 148.

Bar 156, ossia: the staccato dot for the last note has been added.

Bar 159, ossia: the accidental for the 8th note has been added.

Bars 165, 167: the top accidental for the last note in the right hand has been added.

Bar 166: the accent sign has been added to agree with the analogous bar 162.

Bars 179, 180: the sharp for the first chord in the left hand is given in "A" in front of the topmost note. This slip of the pen has been corrected to agree with "B" as well as the identical bars 177 and 178.

Bar 196: in "A" the beginning of the repetition is marked by *Seite 8* instead of *Takt 81*.

Bülow-Marsch

Sources

"A": the first edition printed in 1884 (or 1885): "DER HOFKAPELLE / S. H. des Herzogs von Sachsen-Meiningen! / Bülow-Marsch / FÜR GROSSES ORCHESTER / für Piano 2 händig und für Piano 4 händig / von / FRANZ LISZT / [...] / BERLIN, / Schlesinger'sche Buch- und Musikhandlung.", plate No. S 7608. The text of the "Vorwort" occupies page 2, thus the piece starts on page 3.

"B": a copy with Liszt's autograph corrections and insertions which served as the engraver's manuscript for "A" and which is kept in the library of the Academy of Music, Budapest, shelf mark *Ms. mus. L 6/b*. The copy covers 16 pages of music (upright format) with 12 staves per page. The measurements are: 33.3 × 25.3 cm. The pages are paginated 1-16 in blue pencil, probably in the engraver's hand. In the copy written in brownish-black ink Liszt's insertions are on the stuck over slips of papers on pages 9 and 10. Liszt again wrote the music of these insertions in brownish-black ink. For the rest of his additions and corrections he

used violet ink, blue and orange pencils as well. In the top margin of the first page the autograph title can be read: *Bülów-Marsch*. The remark to the right of it (*2 händige Pianoforte / Ausgabe*) is also in Liszt's hand but it is crossed out in grey pencil in an alien hand. Written in grey pencil in an alien hand at the bottom of the page there is *S 7608*, the plate number of "A". The engraver's notes in blue pencil are placed throughout the manuscript. These notes and the page numbers originate probably with the same person. In the music additions in grey pencil in an alien hand can be found which were evidently approved by Liszt.

"C": an autograph manuscript of 1 single folio attached to "B" with the shelf mark *Ms. mus. L 6/a*. It must have been the cover of the manuscripts sent to Schlesinger by Liszt (the engraver's manuscript of the piano duet version which Liszt had corrected is also to be found there.) On the recto the title of the composition and the enumeration of the editions to be made from it are given; on the verso the original text of the *Vorwort* can be read in Liszt's hand.

Supplementary source

"D": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 59*. The manuscript covers 8 pages of music (upright format) with 12 staves per page measuring 35 × 26.5 cm. Pages 1-8 are numbered in Liszt's hand. This source contains an early version of the march which is 84 bars shorter than the final version. In the upper margin of page 1 the autograph title is given: *Bülów Marsch*. At the bottom of page 7 *Fine* is written in pencil. In the top part of page 8 the note *16 Takte zu Seite 3*, below *Weiter Seite 3* can be read. In the final version this insertion corresponds with bar 93 and ff. Bars 109-158 of "A" are missing here and the continuation differs significantly from the final version.

Bar 71: the Ped. and the star have been added to agree with the identical bar 69.

Bar 95: the pedalling has been added to agree with "D".

Bar 143, ossia: the staccato dot has been added.

Bars 151-152: the pedalling has been added to agree with the identical bars 37-38.

Bar 156: the star marking the release of the pedal has been added to agree with the identical bar 42.

Bar 187: the staccato has been suggested to agree with bar 53.

Bar 200: the right hand accent has been added by analogy with bar 198.

Bars 206, 208: the accent signs have been added by analogy with bars 198 and 200. (In bars 198, 200, 206 and 208 of "D" the accent sign is written out on the first note throughout. The music is somewhat different from that of "A" here.)

Bars 226-227: the pedalling has been added to agree with the identical bars 222-223 as well as with "D".

2 Csardas

1. Csardas

Sources

"A": the edition published in 1886: "2 / Csárdás / pour / PIANO / par / FRANÇOIS LISZT. / 1. Csárdás 2. Csárdás obstiné / [...] / BUDAPEST, / TÁBORSZKY et PARSCH.", publication No. 970.971, plate No. T. és P. 971. The music was lithographed.

"B": the edition by Frederic Hofmeister, Leipzig which appeared in 1886 as well. It was made from the plates of "A" and printed with the same title-page, only the name of the publisher changed. The publication number remained the same whereas the plate numbers were deleted throughout. Compared with "A" the music does not show any alterations.

"C": the first edition of the piece: "ALBUM / DU / GAULOIS / PRIME / 1885 / Imp. Ed. Delanchy & C^{ie} Paris", plate No. G. 1. On p. [1], above the beginning the title can be read: "N^o 1 / CSÁRDÁS". Under the closing line on p. 5 there is: "Propriété des éditeurs Taborszky et Parsch, à Budapest. Pièce inédite." The copy used for this edition is kept in the Bibliothèque Nationale, Paris with the shelf-mark *L 10386*.

"D": the autograph manuscript in The Library of Congress (Harry Rosenthal Coll.), Washington, D. C. It consists of 7 pages of music (horizontal format) with 6 staves per page numbered in the composer's hand. The last page of the manuscript is blank. On the first page there is the autograph title: *Csárdás*—and in the top right-hand part of the page: *F. Liszt*. The music is identical with that of "A" and "B". The manuscript is not dated and bears no notes referring to printing.

In the Goethe and Schiller Archives, Weimar a copy of the work made by August Göllerich is kept (shelf mark *Ms I, 72*). Since it does not contain any notes in Liszt's hand this copy has not been used as source.

Bar 44: in "A" and "B" the highest note of the 2nd and 3rd chords in the left hand is *f sharp*¹. This is evidently a slip of the pen which has been corrected to agree with the identical bar 52, "C" and "D".

2. Csardas obstinée

Sources

"A": the autograph manuscript in the Music Division of the National Széchényi Library, Budapest, shelf mark *Ms. mus. 21*. It covers 5 folios, paginated 1-10 in the composer's own hand. The music manuscript paper (upright format) measuring 34.5 × 26.5 cm has 12 staves per page. In the top left-hand corner of the first page the shelf mark "21 / Mus. Ms." can be found. The figure "5" impressed with the library's stamp in the middle of the top margin refers to the size of the autograph manuscript. Above the first line

of music, in the middle, the autograph title can be found: *Csardas obstiné / (Hartnäckiger Csardas)*. The library's oval stamp in the bottom margin reads: "A M[agyar] N[emzeti] MUZEUM KÖNYVTÁRA". The stamp on the verso of f. 5 indicates that the autograph manuscript was acquired by the library in 1906. Liszt used black ink for notating the music and violet ink, red, blue and grey pencils for the elaboration of the music and corrections. The manuscript has neither date nor signature and does not contain any notes regarding printing.

"B": the first edition published in 1886 (see: 1. *Csardas*, source "A").

"C": the edition printed by Hofmeister, Leipzig in 1886 (see: 1. *Csardas*, source "B").

Bar 20: the staccato dots in the left hand have been added.

Bars 23, 127, 159: in "B" the 3rd note in the left hand is *d*. "A" has been followed here to agree with the identical bars 31 and 39 and the analogous bars 47, 55, 63, 119, 135, 143 and 151. These deviations of "B" are probably due to clerical errors.

Bars 37, 45, 133, 141: in "B" and "C" the 1st and 3rd notes in the left hand are an octave lower and a minim higher respectively. "A" has been followed here because its differences result from later alterations and because it had originally contained notes identical with the sources "B" and "C".

Bar 39: the right hand accent has been added to agree with the identical bars 23, 31, 47, 55 and 63.

Bars 149-152, 157-160, 163-164, 167-172: in "A" the right hand part differs from the music of "B" and "C". In these bars all three sources originally had the same music. The deviations arose when Liszt entered an *ossia* for the right hand above these bars in "A". Later on he deleted the inscription *Ossia* as well as the main text in the right hand whereby the *ossia* has become the main text, the only possible solution. As the deleted bars of the main text of "A" are completely identical in the given bars with the text of "B" and "C", the latter has been dismissed and "A" has been followed. The continuation of the musical texture in these bars also supports our solution.

Bar 154: in "B" and "C" the 3rd note in the left hand is erroneously *E sharp*.

Bar 166: the fingering for the last note in the right hand, which is 2 in "B" and "C", has been corrected to 3 to agree with the identical bar 162 of "A".

Bars 235-284: in the sources the left hand part is notated on two staves and the rest signs are written out everywhere as opposed to the crotchet octaves and chords.

Bar 239: the staccato dot for the 2nd note in the left hand has been added to agree with the identical bar 247.

Bar 244: the star marking the release of the pedal has been added.

Bars 247, 249, 282: in "B" and "C" there is a staccato dot on the 1st note in the left hand. The superfluous dots have been omitted.

Bars 269-272, 274-276, 279-281: on the chords in the left

hand notated in violin clef there are dots in "B" and "C". They have been omitted since it is superfluous to write them out from bar 257 onwards.

4. *Mephisto-Walzer*

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 29*. It consists of 17 pages of music. The autograph page numbering runs continuously from 1 to 11; the page numbers 12 and 13 were later corrected by Liszt to 11 and 12. Inserted between pp. 11 and 12 there is a completely deleted, unnumbered page. The last three pages are not paginated, either. Pages 1-[14] of the music manuscript paper have 8 staves, pages [15]-[17] 14 staves per page. The autograph title in the top margin of page 1 reads: *4^{ter} Mephisto-Walzer*. On page 11 [Bis] a staff can be found with the note (in ink) at its end: *Weiter Schluss Seite 13* which was later corrected in pencil to: *Weiter 12*. Underneath *ungefähr 60 Takte / Andantino* is written in pencil. In the top left-hand corner of page 12 the note *Schluss Seite* appears. At the bottom of the page, after the ending of the piece the date and Liszt's signature can be seen: *Mars 85 — Budapest / FLiszt*. On page [14] 2 lines of music were written in ink; the entire page was subsequently crossed out in pencil. In the top, left-hand corner of page [15] there is: *4^{ter} / Mephisto Walzer / (nach Seite [])*. Pages [15]-[17] contain an unfinished sketch.

Naturals missing in the source have been added as follows: bar 35, right hand, last note, bottom sign; bar 40, right hand, 3rd note, bottom sign; bars 57, 58, 121, 122, both hands, 2nd note, bottom sign; bar 59, left hand, both signs; bar 172, right hand, bottom sign.

Bars 1-2: the staccato dots in the left hand have been added to agree with the right hand.

Bars 9-16: the pedalling has been suggested by analogy with bars 25-32 and 137-144.

Bars 21, 33: the staccato dot in the right hand has been added to agree with the identical bars 17 and 37.

Bar 24: the bottom accidental for the 3rd octave in the right hand has been added.

Bar 25: in the source there is a quaver rest after the crotchet in the bottom part of the left hand. Being superfluous it has been omitted.

Bars 25, 29: the star marking the release of the pedal has been added by analogy with bars 137 and 141.

Bars 35-40: the pedalling has been suggested by analogy with bars 19-25.

Bars 76, 80: the staccato dots in the left hand have been added by analogy with the preceding bars.

Bars 81-88, 97-104: the staccato dots in the left hand have been added to agree with the preceding bars.

Bars 86, 88, 96, 98: the dot in the right hand has been added.

Bars 89-96: the staccato dots in the left hand have been added by analogy with bars 73-80.

Bars 121-128: the pedalling has been suggested to agree with the identical bars 57-64.

Bar 128: the 3rd rest in the left hand has been added.

Bars 129-130: the rests in the left hand have been added.

Bar 140: the 4th-6th notes in the left hand have no beam in the source.

Bar 184: in the autograph manuscript there is an amendment in pencil. Liszt deleted this bar of the already completed work and wrote under the bar in pencil: *ungefähr 60 Takte / Andantino*. This insertion was, however, never made. Thus the deletion has been considered invalid.

4. *Mephisto-Walzer*

Bagatelle ohne Tonart — Bagatelle, sans tonalité

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 68*. The music manuscript paper in upright format has 12 staves per page. The autograph consists of 10 pages of music. Following pages 1-9 with autograph pagination an unnumbered, blank page is added which again is followed by a page numbered 11 and containing the remark *2Bis* as well as the direction *Weiter Seite 3* after bars 53-56 written on it. On top of the first page the autograph title is given; on the left comes *Vierter Mephisto Walzer — / (ohne Tonart)* — the two words in brackets are crossed out; in the middle there is *Bagatelle / Blüette fantesque* (sic), all three words are crossed out, underneath *Bagatelle / ohne Tonart* and on the right (*Bagatelle, / sans tonalité*) (sic) are written.

The Glinka Central State Museum of Music, Moscow holds a manuscript of the composition with the shelf mark *f₁ 202*. This manuscript is a copy made by an alien hand of the autograph manuscript*) kept in the Goethe and Schiller Archives, Weimar (shelf mark *Ms I, 68*) which follows not only the distribution of the music of the original almost completely but also its deletions, corrections and deficiencies (adding, due to the inaccuracy of copying, new errors to the latter). The script of the copyist is strikingly similar to Liszt's writing and follows it with painstaking care even in the disposition of letters and signs. This manuscript has not been used as source.

Accidentals missing in the source have been added as follows:

Sharps: bar 26, right hand, 9th note; bar 136, right hand, 5th note; bar 137, right hand, 3rd note; bars 154, 155, 163, right hand, *g sharp*³; bar 173, right hand, 6th note; bar 176, left hand.

Flats: bars 157, 160, 161, 164, right hand, *b flat*³.

Bars 1-12, 35, 55-56, 176: the left hand rests have been added.

*) These findings have also been verified by an examination of the handwriting by the expert Dr. Imre Móté, forensic graphologist.

Bars 27-40, 42-45, 47, 49, 51, 97, 110-116, 125-132, 137-138: all staccato dots in the left hand have been added.

Bar 29: the rest on the 3rd crotchet in the left hand has been added.

Bars 45-52, 109: the slur and staccato dot in the right hand have been added to agree with the preceding bars.

Bars 53-54, 90-94, 105: the right hand rest has been added.

Bar 86: the 3rd broken bar-line of the cadence has been added.

Bars 97-104, 110: all staccato dots in the right hand have been added to agree with bars 95-96.

Bar 135: the staccato dot for the 1st chord in the left hand has been added.

Bars 137-138: the pedalling has been added to agree with the identical bars 135-136 because the pedalling in the previous pairs of bars is also identical.

Bar 141: the slur in the left hand has been added to agree with the preceding bars.

Festmarsch zur Säkularfeier von Goethes Geburtstag (1st version)

Source

The first edition, which appeared in 1849: 'FEST-MARSCH / zur / SÄCULARFEIER / von / Goethe's Geburtstag / am 28^{ten} August 1849 in Weimar / Seiner Königlichen Hoheit dem Großherzoge / Sachsen-Weimar-Eisenach / CARL FRIEDRICH / in tiefster Ehrfurcht und ergebenster Dankbarkeit / gewidmet von / Franz Liszt / Großherzogl. Sachsen-Weimarscher Hofcapellmeister. / [...] / Schubert & Co. Hamburg & New York.', plate No. 1267. The music was printed directly from the plates.

Bars 4-5: the left hand accents have been added by analogy with bars 8-9.

Bars 22-87: this section is repeated in bars 134-199 in exactly the same way (the only exception being the 1st crotchet in the left hand of bar 22). In such cases (see e.g. bars 27-104 and 172-249 in the autograph manuscript of the version dating from 1857) Liszt did not notate again the section to be repeated but only indicated it. The repetition must thus exactly coincide with the section to be repeated. The errors in bars 134-199 have thus been corrected without further comment to agree with bars 22-87. On the other hand, the following errors have been corrected on the basis of the identical places in bars 134-199: in the source the 2nd slur in bar 27 extends to the 1st note of bar 28; in bar 28 the 2nd staccato wedge is missing; the 2nd slur in bar 31 extends to the 1st note in bar 32; the 1st staccato wedge in the right hand of bar 44 is missing; the 2nd staccato wedge in bar 67 is missing; in bar 71 the staccato wedge is missing; in bar 76 the beginning and end of the slur is shifted ahead by one note each; in the left hand of bars 78 and 80 the staccato wedge is missing; in bar 87 there is erroneously a staccato wedge over the note *A flat* and the left hand slur is missing.

Bar 25: in the source there is a dot instead of the staccato wedge in the left hand. This has been changed to a staccato wedge to agree with the identical bar 137 and the solution of the 5th quaver in bars 33 and 54.

Bars 37, 149: the right hand slur has been added to agree with the left hand.

Bars 38, 150: the 2nd-4th staccato wedges in the right hand have been added to agree with the identical bar 40.

Bars 39, 151: the staccato wedges have been added to agree with the identical part in bar 41.

Bar 40: in the source there are accent signs above the 2nd-4th notes in the left hand. These have been omitted since they are not written out in the analogous bars 61 and 173, either and in the environment of the given bar and the bars mentioned accent signs are given in the right hand only.

Bar 41, 153: the accent sign has been added by analogy with bars 39, 42 and 43.

Bars 43, 155: the middle tie for the 1st chord in the left hand has been added.

Bars 44, 156: the 1st staccato wedge in the left hand has been written out to agree with the right hand.

Bars 46, 158: the 2nd slur in the right hand has been written out to agree with the preceding two slurs while the slur in the left hand of bars 45-46 and 157-158 have been added to agree with the right hand.

Bars 58-60, 170-172: the staccato wedges in the left hand have been written out to agree with the right hand.

Bars 63, 175: the left hand slur is missing in the source.

Bars 72, 76: the crotchet rest has been added.

Bars 72, 184: the staccato wedge has been added to agree with the identical bar 68.

Bars 73, 185: the 3rd rest in the left hand has been added.

Bars 78, 190: the accent sign and the slur have been added to agree with the identical part of bar 80.

Bars 85, 197: the staccato wedges have been written out to agree with the preceding two bars.

Bars 89, 91: the staccato wedge in the left hand has been added to agree with the right hand.

Bar 90: the *b flat*¹ of the last chord in the right hand has been added to agree with the identical bars 94, 216 and 220 and the staccato wedge to agree with the left hand.

The 1st rest in the left hand is missing in the source.

Bar 92: the slurs and the staccato wedges have been added to agree with the identical bar 218 and the analogous bar 90.

Bar 95: in the source there is a staccato wedge on the 5th note in the right hand. It has been deleted because between bars 95 and 103 there are no slurs or staccato wedges anywhere.

Bar 101: the 2nd rest is missing in the source.

Bar 104: the staccato wedge in the left hand has been added to agree with the right hand.

Bars 106, 113: the slur in both hands has been added by analogy with bars 108 and 211.

Bars 109-110: the staccato wedge in the left hand has been added to agree with the right hand.

Bar 113: the left hand accent has been added to agree with the identical bar 115.

Bars 115, 121, 123: the right hand slur extends to the 3rd note in the source. The slur has been corrected by analogy with bars 108 and 211 and in bars 115 and 121 it has been written out in the left hand as well.

Bar 116: the 1st and 2nd staccato wedges in the right hand have been added by analogy with bars 108, 110 and 114.

Bar 117: the beginning of the right hand slur has been made to agree with the left hand slur. In the source the slur starts at the 1st note of bar 118.

Bar 122: the *c*² of the 1st chord in the right hand is erroneously *b*¹ in the source.

The staccato wedges have been added by analogy with bars 107 and 114 and to agree with bar 124.

Bar 129: the 4th-6th staccato wedges in the left hand have been added; the staccato wedges in bar 130 and the 3rd-4th staccato wedges in bar 131 have been added.

Bars 203, 205, 209: the slur has been added to agree with the identical bar 211.

Bar 206: the staccato wedges have been added by analogy with bars 204 and 210.

Bars 206, 208, 212: the 1st-3rd staccato wedges in the left hand have been added to agree with the right hand.

Bar 207: the 4th staccato wedge in the right hand has been added by analogy with bar 214.

The staccato wedges in the left hand have been added by analogy with bar 214 and to agree with the right hand.

Bars 208, 212: the staccato wedges in the left hand have been added to agree with the right hand.

Bar 209: the accent sign has been added to agree with the identical bars 203, 205 and 211.

Bar 214: the 3rd staccato wedge in the right hand has been added by analogy with bar 207 and to agree with the left hand.

Bars 216, 220: the flat sign in front of the 5th note in the right hand has been added.

Bars 216, 218: the staccato wedge in the right hand has been added to agree with the left hand and by analogy with bar 220.

Bar 220: by analogy with bar 218 the accent sign has been written out in the left hand as well.

Bar 221: the 1st staccato wedge in the right hand as well as the 2nd staccato wedge in both hands have been added to agree with the identical bar 217.

Bar 222: the slurs, accents signs and staccato wedges have been added to agree with the identical bar 218.

Bar 230: the 1st and 2nd staccato wedges in the left hand have been added to agree with the right hand.

Bar 233: the 2nd and 3rd staccato wedges in the right hand have been added to agree with the left hand.

Bar 234: the 1st slur and the staccato wedge in the left hand have been added to agree with the right hand.

Bar 235: the staccato wedges in the right hand have been added to agree with the left hand.