

CRITICAL NOTES

VARIATION ON A WALTZ OF DIABELLI

Source *)

“VATERLÄNDISCHER / KÜNSTLERVEREIN / VERÄNDERUNGEN / für das / Piano Forte / über ein vorgelegtes Thema componirt von den vorzüglichsten / TONSETZERN UND VIRTUOSEN / WIEN'S / und der k. k. oesterreichischen Staaten. / [...] WIEN, bey A. Diabelli et Comp. [...]”. Plate No. C. et D. N^o 1381. The music was printed directly from the plates. The publisher's imprint suggests that the copy used as source (Deutsche Staatsbibliothek, Berlin, Busoni Sammlung, Band 1) is a reprint dating probably from after 1824. Diabelli's theme occupies p. 5, Liszt's variation comes on p. 42. On p. 5 the inscription “PIANO-FORTE.” appears in the place of the cross-heading and “THEMA / von A. Diabelli.” before the 1st staff. On p. 42 the text taking the place of the cross-heading runs as “LISZT FRANZ (Knabe von 11 Jahren) geboren in Ungarn.” In front of the 1st staff “Var: 24.” can be seen.

Bar 8: in the source there is a staccato dot on the 1st note in the left hand. This has been omitted by analogy with bar 4.

Bar 32: the source contains a staccato dot in the left hand which has been omitted here by analogy with bar 16.

The colons of the repeat signs have been added.

SEVEN BRILLIANT VARIATIONS ON A THEME OF ROSSINI

Sources

“A”: “Seven / BRILLIANT VARIATIONS, / FOR THE / Piano Forte, / to a Theme of / Rossini, / Composed & Dedicated to / MADAME PANCKOUCKE / By / FRANCIS LISZT. / OP. 2. [...] / London, T. Boosey & C^o Importers & Publishers of Foreign Music. / [...]”. The cover and the music were printed directly from the plates. No plate number or signature is given.

“B”: “Sept / VARIATIONS / Brillantes / pour le Piano-Forte / Sur un Thème de G. Rossini, / Composées et Dédiées / à Madame Panckoucke, / PAR /

*)According to Alan Walker's kind information all that is said about the manuscript of Liszt's Diabelli Variation on p. 76 of his book *Franz Liszt I* (New York: Alfred A. Knopf, 1983) refers in point of fact to the first edition.

FRANÇOIS LISZT. / Opéra 2. [...] / à Paris, / Chez M^{elles} Erard, [...]”. Copy printed from the plates, plate No. 937.

On the evidence of the inscription on the title-page the manuscript held in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I 81* was “copied from one of Boosey's editions” and does not contain any remarks whatsoever in Liszt's hand, thus it has not been used as source.

Accidentals missing in the sources have been added as follows:

Sharps: bar 48, ossia, 2nd group of notes, 2nd and 6th notes; bar 129, last note (the cancelling of the original marking of octave transposition makes it superfluous to write out the sharp); bar 138, 2nd group of notes, last note.

Flats: bar 109, left hand, 3rd note; bar 110, right hand, 2nd note.

Naturals: bar 48, ossia, 2nd group of notes, 4th, 5th, 7th notes; bar 88, right hand, 9th note; bar 129, right hand, 8th note; bar 158, right hand, 7th note.

Bar 40: in the sources there is a quaver rest instead of the last (4th) note in the left hand of the lower staff. Being superfluous it has been omitted.

Bar 48: in the sources the main text in the right hand is marked *facilité*; the ossia is, however, undistinguished.

Bars 50-51, 54-55: the sources mark the right hand arpeggios by a line across the chords and not by wavy lines.

Bar 61: the quavers of the upper staff drawn with upward stem appear an octave lower in the sources but contain the marking of octave transposition above them. The marking has been cancelled since it would also have raised the semi-quavers written with downward stem and would thus have resulted in an evidently erroneous execution. This emendation has been carried out by analogy with bar 59.

Bar 144: the sharp in front of the 2nd chord in the left hand is given erroneously before the middle note of the chord in the sources.

IMPROMPTU BRILLANT ON THEMES OF ROSSINI AND SPONTINI

Sources

“A”: “IMPROMPTU / pour le Piano / sur des Thèmes / de / ROSSINI et SPONTINI / par / F. LISZT / Oeuvre 3. [...] / VIENNE, / chez Pietro Mechetti q^m Carlo, [...]”. Plate No. P. M. N^o 3546. Music printed from the plates. Copy from Liszt's estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3863*).

“B”: “IMPROMPTU / Brillant / Pour / le / Piano Forte / Composé / sur des thèmes de / Rossini et Spontini / par / FR. LISZT. / Op: 3. [...] / Bonn et Cologne / chez N. SIMROCK. / 2400.”. Plate No. 2400. Music printed from the plates.

“C”: “IMPROMPTU / BRILLANT / pour le / Piano / composé sur des Thèmes de / Rossini et Spontini / PAR / F. Liszt. / Oeuv. 3. [...] / Elberfeld, chez F. W. Arnold”. Plate No. A. 9. Printed from the plates.

“D”: “IMPROMPTU BRILLANT, / for the / Piano Forte, / on Themes of / ROSSINI and SPONTINI, / Composed & dedicated to / Madame La Comtesse Eugenie de Noirberne, / BY / FRANCIS LISZT. / OP. 3. [...] / London. / London, I. Boosey & Co Importers & Publishers of Foreign Music / [...]”. No plate number.

“E”: “IMPROMPTU / Brillant / Pour le Piano-Forte, / Sur des Thèmes / de Rossini & Spontini. / Composé et Dédié / à Madame la Comtesse Eugénie de Noirberne, / PAR FRANÇOIS LISZT. / Opéra 3. [...] / à Paris, / Chez M^{elles} Erard [...] / [...] / 937. Plate No. 937. Printed from the plates.

Bar 20: the left hand natural has been added.

Bars 25, 244: the repeat sign has been added.

Bars 58, 64: the tempo indication of the sources is *Tempo I*.

Bar 78: in the sources the direction *p* is given at the 7th note of bar 77, while *rallentando* starts at the 1st note of bar 78. Placing the dynamic markings in the way they are used in the original would be contradictory to the accent signs in the right hand as well as the analogous case in bar 76. By emending them bars 77-78 have been brought into harmony with bars 75-76 which are identical and analogous, respectively.

Bar 118: the sharp in front of the 2nd note of the upper part in the right hand has been added.

Bar 214: the flat in front of the 11th note in the left hand has been added.

TWO HUNGARIAN RECRUITING DANCES BY LÁSZLÓ FÁY AND JÁNOS BIHARI

Source

The autograph manuscript held in the Deutsche Staatsbibliothek, Berlin, with the shelf mark *Mus. ms. autogr. Fr. Liszt 5*. It consists of two folios of music manuscript paper with 18 staves to the page. The pages are not numbered. Fol. 1 contains music on both sides, whereas fol. 2 only on the recto. The verso of fol. 2 is blank. No title is given, nor is the 1st movement preceded by a number. Above the 1st bar of the second movement, however, the inscription *N^o 2* can be found. The music shows numerous deletions and emendations. On p. [3], almost directly after the closing double bar-line the words *D[eo gratias]* are written. Under the last staff, in the left-hand corner the date *Paris, le 21 Mai 1828* is entered in Latin letters. To

the right the dedication in Gothic letters reads: *Zum Andenken / von / F. Liszt.**)

Accidentals missing in the source have been supplied as follows:

Sharps: *No. 2*, bar 5, right hand, 5th and 8th notes; bars 22 and 26, lower sign; bars 27 and 28, right hand, 6th note; bar 36, right hand, 1st chord, lower sign, 2nd note; bar 37, left hand, 5th and 8th notes; bar 47, right hand, 3rd note; bar 53, left hand, 1st octave, lower sign; bar 54, left hand, 5th note; bar 55, left hand, 8th note; bar 58, left hand, 1st chord; bar 65, left hand, 3rd and 6th octaves, lower sign; bar 68, right hand, 5th note.

Flats: *No. 1*, bar 10, right hand, 6th note, left hand, 4th note; *No. 2*, bar 59, right hand, lower sign; bar 64, right hand, 1st octave, lower note; bar 65, left hand, 1st octave, deeper note; bar 66, right hand, 3rd note.

Naturals: *No. 1*, bar 9; *No. 2*, bars 11 and 16, right hand, lower sign; bar 48, right hand, lower sign; bar 54, left hand, 6th note; bar 55, right hand, 3rd chord, lower sign.

1.

Bars 1, 2, 5, 11, 13, 14 and 17: the tempo, dynamics and sforzatos are suggested to agree with László Fáy's original.

Bar 8: the treble clef has been added.

Bar 12: the bass clef has been added.

Bar 15: in the source the 2nd note in the right hand is erroneously a semiquaver.

Bar 11: the accent sign is given to agree with Fáy's original.

Bar 18: the 7th note in the right hand is erroneously a quaver in the source.

Bar 21: after the closing double bar-line the direction *au Signe ⊕ jusqu' à la fin / Page 2 et 3* can be read in the autograph manuscript; on the other hand, bar 20 lacks the directions *primo* and *secondo*, the repeat sign and *attacca* are missing. The sign ⊕ is written fainter, in a different hand above the beginning of the movement in the autograph manuscript. (It is possible that it was added later.)

2.

Bars 8-9, 18: the *cresc.* sign has been added to agree with Bihari's original.

Bar 18: the bass clef has been added.

*) In our view the presumption does not seem justified that the autograph manuscript dates from later than 1828 and that Liszt entered the date to remind of an earlier event (cf. Emil Haraszti, “Le problème Liszt”, *Acta Musicologica*, vol. x, 1938, p. 40). We have no reason to suppose that the music was notated after 1828 and, since both the date and the music are undoubtedly in an identical hand, the date must have been written simultaneously with the music and refers to it. The *D* after the closing double bar-line can also be found in the autograph manuscript of *Scherzo* dated 1827, which supports the view that the year of genesis of the manuscript is 1828. And finally, the text *Zum Andenken* cannot be read as the continuation of the date as it deviates from it both in wording and in language.

Bar 21: at the beginning of the bar there is an asterisk between the two hands in the autograph manuscript followed by a note in Gothic letters in Liszt's hand: *ungarischer bass* [sic]. This remark refers to the consecutive octaves of the melody and the bass which start, however, a crotchet earlier, in the second part of bar 20. (Liszt considered it as an essential constituent of Hungarian music at the time when the autograph manuscript dates from.)

Bar 23: the sharp in front of the 4th note in the left hand has been added.

Bar 24: the *f* has been added according to Bihari's original.

Bar 25: in the autograph manuscript there is an additional *b flat*₂ under the 1st octave of the bass which is also of crotchet value.

Bar 42: the autograph manuscript contains a repeat sign in the place of the double bar-line. At the same time bar 41 and the directions primo-secondo are missing. The correction has been made necessary by the insertion of quaver rests.

Bar 68: in the source the bass clef comes erroneously at the end of the bar.

« SOUVENIR DE LA FIANCÉE »
GRANDE FANTAISIE SUR LA TYROLIENNE
DE L'OPÉRA « LA FIANCÉE » D'AUBER
(3rd version)

Sources

"A": Schubert's edition for which a copy of the second edition by Troupenas ("D") corrected presumably by Liszt served as engraving manuscript: "Grande Fantaisie / sur la Tyrolienne de la / FIANCÉE / composée pour le Piano / par / FR. LISZT. / [...] / D'après l'Édition originale / Hambourg & Leipsic, chez Schubert & Comp. / Propriété de l'Éditeur / Troupenas à Paris / 572." Plate No. 572. Music 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 3828*). The heading on p. 3 runs as: *Fantasia aus der "Braut"*.

"B": "GRANDE FANTAISIE / pour le / Piano-Forte / sur la Tyrolienne / de l'Opéra: / LA FIANCÉE / d'Auber / par / FR. LISZT. / Oeuvre 1. / VIENNE, / chez Pietro Mechetti q^m Carlo, / [...]". Plate No. P. M. N° 3140. Music printed from the plates. A copy in Liszt's estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3827*).

"C": Wessel's edition of the piece in a series. Its title-page reads: "Only Editions revised and augmented by the Author / No. 1 of / Wessel & C^{os} Collection of the / GRAND SOLOS / FOR THE / Piano Forte / COMPOSED BY / Fran^s, LISZT. / [...] / WESSEL & C^o[...] / [...] / LONDON." In the middle of the title-page Liszt's works published in the series are listed:

"N° 1 « SOUVENIR DE LA FIANCÉE » Grande Fantaisie sur la / TYROLIENNE d'Auber ded. to F. Chopin in A op. 1 / [...]". The heading on p. 1 runs as: "« SOUVENIR DE LA FIANCÉE » / GRANDE FANTAISIE, / SUR / « LA TYROLIENNE » de « LA FIANCÉE » d'AUBER / par / F. LISZT. / OP: 1." Plate No. (W & C° N° 3472.). The music was printed directly from the plates. At the bottom left-hand corner of each page (1-22) "LISZT. Souvenir de la Fiancée." is printed.

"D": the second edition by Troupenas: "GRANDE FANTAISIE / Pour le Piano / Sur la Tyrolienne / DE LA FIANCÉE / Composée par / F. LISZT. / Opera 1. [...] / à Paris, chez E. TROUPENAS. [...]". Plate No. 333. The music was printed directly from the plates. The pages of the music part are numbered 1 through 21; p. 13 is, however, blank. The title-page and 16 pages of music of the total 20 are taken over from the first edition by Troupenas ("E"), the rest are partly or completely new engravings. The heading in the middle of p. 1 runs as: "F. LISZT. / GRANDE FANTAISIE / Sur la Tyrolienne de la Fiancée." The fact that it is a second edition and a revision is nowhere indicated.

"E": the first edition by Troupenas which contains the first version of the work. For the text of the title-page and the plate number see "D". Music printed from the plates. The heading in small print in the upper left-hand corner of p. 2 reads: "F. Liszt. / Grande Fantaisie. / Op: 1." The pages of music are numbered 2 through 25. As a source only the pages were used which had been incorporated in the second edition unaltered, moreover, printed from the same plates (pp. 5-10, 15-22, 24-25, that is bars 31-146, 171-318, and 340-382 of the second version) as well as those bars which had been engraved without alteration for the second edition (bars 17-23, 45-48, 164-171, 387-391, 402-407, that is bars 1-7, 27-30, 147-154, 319-323 and 334-339 of the second version).

The music of the sources is essentially identical. For the note differences of "A" see the remarks to bars 173, 252, 256, 268, 305, 320 and 346.

Accidentals missing in the sources have been added as follows:

Sharps: bars 82, 152, right hand, 5th note; bar 97, right hand, 8th note; bar 162, left hand, 4th note; bar 197, right hand, 15th note; bar 201, right hand, 12th note; bar 220, right hand, 6th chord; bar 246, left hand, 6th note; bar 325, left hand, 5th and 7th notes; bar 329, right hand, 3rd and 4th notes.

Flats: bar 7, left hand, 1st chord, lowest note; bar 358, right hand, 6th note.

Naturals: bars 10, 14, right hand, 2nd chord, lowest note; bar 138, right hand, 9th note; bar 142, right hand, 10th note; bar 185, left hand, 4th group of hemidemisemiquavers, 3rd note; bar 219, left hand, 4th and 7th chords, *a*₂; bar 351,

right hand, 4th note, left hand, 5th note; bar 358, right hand, 7th note.

Bar 1: the metronome marking is suggested to agree with the 1st version.

Bar 8: the metronome marking is suggested by analogy with the music material to agree with bar 223.

The stem between the two note heads of the 1st octave is missing in the sources. The stem has been added because the direction *marcato* concerning the middle part would otherwise make no sense.

Bar 11: in the sources there is a staccato wedge above the last chord in the right hand. This has been omitted because it is contrary to the use of slur and does not occur in the analogous places any more.

Bar 32: the upward drawn stem and flags of the 1st note in the left hand have been added.

Above the 10th note in the left hand the sources contain a staccato wedge as well. This has been omitted to agree with the analogous part of bar 33.

Bar 36: in the sources there is an *m.d.* direction before the 2nd demisemiquaver of this bar. Being superfluous it has been omitted.

Bars 91, 140: in the sources the upward drawn stem of the 1st chord in the right hand and its flags are missing.

Bar 99: the sources include a staccato dot and not a wedge above the 2nd note in the left hand.

Bar 102: in the sources a hemidemisemiquaver rest is erroneously given instead of the demisemiquaver rest of the left hand.

Bar 118: in front of the 6th note in the right hand there is a natural in all sources. This sign has been deleted by analogy with the 10th, 14th, 18th, etc. notes. The fingering, which ought to have been changed into 1 had the natural been retained, also substantiates the rightness of this emendation.

Bar 129: the 11th note of the right hand is c^4 in all sources. This has been changed into $b \text{ sharp}^3$ to agree with bar 133.

Bar 135: the fingering for the 4th note in the right hand is erroneously 3 in the sources.

Bar 146: the metronome marking has been suggested to agree with bar 76.

Bar 153: the pedal marking asterisk is put under the 2nd rest sign in the sources. To agree with the identical bar 83 the asterisk has been placed under the 1st rest.

Bars 162, 167: in the sources there are staccato wedges in the place of dots throughout.

Bar 173: in the 4th chord of the left hand the sources "B", "C", "D" and "E" have an a^1 note as well.

Bar 194: in the sources there is a staccato wedge above the 4th note in the right hand which has been corrected to agree with the preceding bar.

Bar 201: the 1st dot in the right hand has been added by analogy with bar 199.

Bars 223 and 276: the pedalling indication is *Mettez les 2 Pédales* in the sources save "C" which contains *Both Pedals* in bar 276.

Bar 229: in "A", "B", "D" and "E" the pedalling instruction is *sans ôter la Pédale du piano*; in "C" *Keep the soft Pedals* can be read instead of *sempre una corda*.

Bar 232: in "A", "B", "D" and "E" the pedalling instruction is *ôtez les 2 Pédales*; in "C" *without Pedals* is written.

Bars 237-238: the three slurs have been added by analogy with bars 14-15.

Bar 239: the pedalling instruction of the sources is *les deux Pédales*.

Bar 240: the 2nd slur has been added by analogy with bar 17.

Bar 248: the pedalling instruction is *ôtez* in "A", "D" and "E", *ôtez les 2 Pédales* in "B" and *without Pedals* in "C".

Bar 252: in "B" and "C" the chord $d_1 f \text{ sharp}_1 d^1$ is repeated in the upper part of the left hand five times identically.

Bar 256: in "C" the 1st and 2nd chords of the upper part in the left hand are identical, that is $f \text{ sharp}_1 a_1 d^1$.

Bar 263: in the sources the 7th note of the right hand is $c \text{ sharp}^3$. This is probably an error resulting from a misreading on the engraver's part and has thus been corrected according to the identical part of bar 259, to agree with the logic of the passage.

Bar 268: in "B", "C", "D" and "E" the middle note of the 2nd chord in the left hand is $c \text{ sharp}^1$. In this edition "A" has been followed where the note a_1 is probably an emendation.

Bar 269: the 2nd beam for the 3rd note in the lower part of the right hand is missing in the sources. It has been added by analogy with the subsequent bar.

Bars 276-279: the 1st-6th notes in the left hand are slurred in the sources. This has been omitted by analogy with bars 239-242. In both places the *leggerissimo* touch is valid.

Bars 277-281: the slurs have been added by analogy with bars 240-244.

Bar 305: the last note in the right hand is given according to "A". In the rest of the sources d^1 can be read here which results most probably from an engraving error of "E".

Bar 313: the 4+4 division of the semiquaver notes has been changed into 2+4+2 to agree with bars 298, 303 and 308.

Bar 320: in "A" the 2nd note in the right hand is $g \text{ sharp}^1$, in all other sources $f \text{ sharp}^1$. In the present edition "A" has been followed because the $f \text{ sharp}^1$ seventh would require a resolution to e^1 .

Bars 328, 330, 331: due probably to the engraver's misreading the sources contain a staccato dot on the last note in the left hand.

Bar 346: the 2nd note in the right hand is an a^2 - a^3 octave in "A", "D" and "E". The sources "B" and "C" supplement the octave erroneously with an e^3 to form a chord. Here the solution of "A", "D" and "E" is given in agreement with bar 345.

Bar 373: in the sources the marking of octave transposition extends erroneously to the 2nd note in the right hand.

GRANDE FANTASIE DI BRAVURA
SUR LA CLOCHETTE DE PAGANINI

Sources

“A”: “GRANDE / FANTASIE / de Bravoure / sur la Clochette de Paganini / pour le / PIANO-FORTE / par / FR. LISZT. / Oeuvre 2. / [...] / Hambourg, Aug. Cranz.” Plate No. A. C. 11220. The engraving is identical with that of “B”. The music was lithographed.

“B”: title-page as in “A”, except for the publisher’s imprint: “Vienne, / chez Pietro Mechetti q^m Carlo.” The engraving is identical with that of “A”. The music was printed directly from the plates. Plate No. P. M. N^o 3242. A copy in Liszt’s estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3859*).

“C”: the first edition “Grande / Fantaisie / di Bravura / sur la Clochette de Paganini / pour le Piano / dédiée / à Mademoiselle Herminie Vial. / par / F. Liszt. / Opera: 2 / [...] PARIS Chez MAURICE SCHLESINGER [...]”. Plate No. M. S. 1554. The music was printed from the plates. On the title-page Liszt’s signature can be found (The British Library, London, shelf mark *G. 547 T. 9*).

Sketches to the work appear on pp. 57-73 of a sketchbook held in the Goethe and Schiller Archives, Weimar under shelf mark *Ms N, 6*. They have, however, not been used as sources.

Accidentals missing in the sources have been added as follows:

Sharps: bar 26, left hand, 6th note; bar 50, ossia and main text, right hand, penultimate note; bar 97, main text, right hand, 1st octave, lower note; bar 142, right hand, 9th note; bar 208, ossia, right hand, 2nd note; bar 210, ossia, left hand, 2nd note, both signs; bar 211, main text, right hand, 17th note; bar 307, left hand, 7th third, higher note; bar 330, right hand, the highest and the deepest notes.

Double sharps: bar 182, main text, right hand, penultimate note.

Naturals: bar 64, both hands, 15th note, all three signs; bars 121 and 153, right hand, penultimate note, left hand, 9th note; bar 178, main text, 22nd note; bar 179, main text, right hand, 11th note; bar 182, main text, right hand, penultimate note; bar 188, right hand, 19th and 28th notes; bar 190, right hand, 5th note; bars 192, 194, right hand, 7th note; bar 203, right hand, last two signs; bar 212, main text, right hand, 17th note, left hand, 11th note, both signs; bar 219, left hand, 11th note; bar 220, both hands, all signs of the last four notes; bar 246, left hand, 2nd and 3rd notes from the end; bar 266, right hand, last octave, lower note; bars 283, 291, right hand, 7th note; bar 313, right hand, last note; bar 314, left hand, 3rd chord.

Bar 22: in the sources there is also an arpeggio sign before the octave in the right hand.

The dots have been added.

Bar 26: in the sources the directions *les deux Pedales* and, in bar 29, *otez* can be read which have been substituted by their Italian equivalent.

Bar 43: the fermata in the right hand stands between the 3rd and 4th rest signs in the sources.

Bar 52: in *Facilité* the crescendo sign has been added to agree with the main text.

Bars 53-54: in *Facilité* the dynamics have been added to agree with the main text.

Bar 55: the 9th note of the lower part in the right hand is erroneously *e*² in the sources.

Bar 57: the semiquavers of the broken chords are provided with staccato wedges in the sources. These superfluous signs have been omitted.

In the sources the bass clef in the left hand is erroneously in front of the last octave.

Bar 77: in the sources there are staccato dots above the 2nd and 3rd octaves in the right hand.

Bar 84: in the sources *leggiera* can be found.

Bar 91: in *Facilité* the direction *sf* has been added according to the main text, to agree with bar 93.

Bar 118: the original text of the foot-note reads: “Toutes les notes dont les virgules sont tournées en bas doivent être faites par la main gauche.”

Bars 121, 153: the natural for the last note in the right hand occurs erroneously in the 2nd space in the sources.

Bar 127: the sources contain staccato dots under the end of the 4th, 5th and 6th slurs, and also under the end of the three slurs of the subsequent bar. The dots have been changed into wedges to agree with the antecedents as well as by analogy with the foregoing and the subsequent bars.

Bar 129: the third *e*¹-*g sharp*¹ on the 5th semiquaver beat in the left hand is erroneously of quaver value in the sources.

Bar 130: in the sources a staccato dot can be found on the 1st and 3rd semiquaver beats, on notes *e*¹ and *e*² of the lower part in the right hand as well. Since they are superfluous they have been omitted.

Bar 131: the sources contain a staccato dot on the 1st, 5th and 11th semiquaver beats, on the notes *d flat*¹, *d flat*³ and *d flat*³ of the lower part in the right hand as well. Since they are superfluous they have been omitted.

Bar 136: the treble clef before the end of the bar has been added.

Bar 144: the 1st slur in the right hand extends to the 7th chord in the sources. The slur has been drawn so as to reach the 6th chord to agree with the left hand.

Bars 151-152: the fingering has been added to agree with the identical bars 119-120.

Bar 178: according to our sources the fourth demisemiquaver of the right hand in *Facilité* is *b*² which must be an engraving error.

Bar 189: the 8th and 9th notes in the right hand are erroneously a semiquaver and a demisemiquaver, respectively, in the sources.

Bar 191: the 9th note in the right hand is erroneously a demisemiquaver in the sources.

Bar 195: the 13th note in the right hand and the subsequent rest sign are erroneously of demisemi-quaver value in the sources.

Bar 196: in the sources the last group of notes in the left hand is given with four beams.

Bar 198: in the sources the following inscription can be found in front of *Facilité*: “Exécuté par l’Auteur”.

Bar 199: in the sources the last two melody notes in the right hand of the main text are g_1-g_1 . Our emendation is justified by the analogy of bar 207 as well.

Bar 201: the staccato wedge on the 9th note in the left hand has been deleted by analogy with bars 198, 206 and others.

Bar 202: the staccato wedges, accent signs and the second arpeggio sign of the ossia have been added to agree with the main text.

Bar 207: in the ossia the sources contain dots instead of the 1st and 2nd staccato wedges in the right hand and the 1st to 4th staccato wedges in the left hand. The dots have been changed into wedges to agree with the main text.

Bar 208: in the sources there are staccato dots instead of wedges in the ossia.

Bar 209: in the ossia “A” and “B” lack any signs in the place where the staccato wedges of the right hand ought to be, “C” contains, however, staccato dots.

Bar 210: the staccato dots of the ossia have been replaced by wedges to agree with the main text.

Bar 212: in the ossia “C” has staccato wedges instead of dots in the right hand.

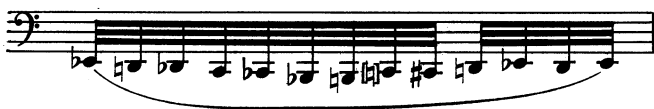
Bars 212-213: all pedalling markings of the ossia which are identical with those of the main text have been omitted.

Bar 213: in the main text of the sources wedges are inconsistently given instead of the 1st and 2nd staccato dots in the left hand.

Bar 214: in the sources the 1st note of the last demisemi-quaver group in the right hand of the main text is g^1 , while b^1 flat¹ is provided with the stem and flag indicating quaver. The melody steps on g^1 as the ossia also bears out.

Bar 215: the penultimate note in the right hand is erroneously a_1 in the sources.

Bars 217, 218: under the demisemi-quavers in the left hand the sources bring the following ossias with the inscription *Piano a 6 octaves*:



Bar 222: the 1st accent sign in the left hand is given erroneously on the 4th note in the sources.

Bar 240: the 9th note of the upper part in the right hand has been added by analogy with the preceding bar.

Bar 251: in the sources *radolcent* is written instead of *rad-dolcendo*.

Bar 280: in the sources *tranquille* can be found.

Bar 316: the 6th note in the left hand is c sharp₁ here as opposed to the e_1 in the identical bar 320. Though the latter solution seems to be more logical, the text of bar 316 has not been changed.

L'IDÉE FIXE — ANDANTE AMOROSO D'APRÈS UNE MÉLODIE DE BERLIOZ

Sources

“A”: “L’IDÉE FIXE. / ANDANTE AMOROSO / POUR LE PIANO / d’après une Mélodie / de H. BERLIOZ par FR. LISZT. / [...] / VIENNE / chez Pietro Mechetti q.^m Carlo / [...]”. Plate No. P. M. N^o 4164. The music was printed directly from the plates. A copy in Liszt’s estate (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3658*).

“B”: an edition by Brandus (Paris) included in an album compiled for the subscribers of “Revue et Gazette musicale”. The heading on p. 16 of the album runs as: “Andante / amoroso / PAR / F. LISZT.” The piece occupies pp. 16-21 of the album. Plate No. B. et Cie 4640.

“C”: “L’idée fixe / ANDANTE AMOROSO / POUR LE PIANO / d’après une mélodie / DE / H. BERLIOZ / PAR / F. LISZT / [...] / MILAN / [...] JEAN RICORDI / [...]”. Plate No. L 18866 L. Lithographed edition.

Bars 4, 46: originally *I due pedali* instead of *Con. Ped., una corda*.

Bar 14: the dot is missing in the sources.

Bars 17, 18, 20: in the sources there is a quaver rest above the 1st note of the bass part.

Bars 21-23: the dot for the crotchets in the lower part of the right hand and the upper part of the left hand have been added because these parts are also divided into triplets.

Bar 59: the arpeggio sign of the 1st chord in the right hand extends over the entire chord in the sources.

Bars 68, 72: the 2nd chord of the lower part in the left hand consists of crotchets. Their value has been changed into quavers by analogy with bar 64.

Bar 82: the sharp in front of the topmost note of the 2nd and 14th chords in the left hand has been added.

Bar 98: in the sources the left hand slur starts at the 1st note of the subsequent bar only and extends to the 2nd note of bar 100. The position of the slur has been modified by analogy with bars 102-103 and 106-107.

Bars 102, 106: the right hand dots are missing in the sources.

RÉMINISCENCES DE LA JUIVE
FANTAISIE BRILLANTE SUR DES MOTIFS
DE L'OPÉRA DE HALÉVY

Sources

- “A”: “4 / Fantaisies / N° 4. DON JUAN. / N° 3. Robert le Diable. / N° 2. LA JUIVE. / N° 1. Des Huguenots. 2^e édition. / pour LE PIANO par / F. LISZT. / [...] / Berlin, chez A^d M^t SCHLESINGER, [...]”. Plate No. S. 2193. The title on p. 2 reads: “Fr. Liszt. / Reminiscences de la Juive. / FANTAISIE.”
- “B”: “REMINISCENCES / DE LA JUIVE / FANTAISIE BRILLANTE / Pour Piano seul / composée et dédiée / à M^s^{lle} Clémence Kautz / par / F. LISZT. / Leipzig, chez Fréd. Hofmeister / [...]”. Plate No. 2139.
- “C”: “RÉMINISCENCES DE LA JUIVE. / ET DES HUGUENOTS / Fantaisie brillante / Composée / pour le PIANO et dédiée / à Mademoiselle Clémence Kautz / PAR / F. LISZT. / Op. [...] / Berlin, chez A^d M^t SCHLESINGER, [...]”. Music printed from the plates. Plate No. S. 2193.
- “D”: “REMINISCENCES / de la Juive / Fantaisie brillante / POUR PIANO SEUL / composée et dédiée / À / M^{lle} Clémence Kautz / PAR / F. LISZT / [...] / Milan chez Jean Ricordi / [...]”. Music printed from the plates. Plate No. G. 10273 T.
- “E”: “Reminiscences / DE LA JUIVE / Fantaisie Brillante / Pour / PIANO SEUL / Composée et Dédicée / à Mademoiselle / Clémence Kautz / Par / F. LISZT / [...] / PARIS Chez MAURICE SCHLESINGER [...] / Propriété d. Editeurs / M. S. 2181.” Music printed from the plates. Plate No. M. S. 2181.
- “F”: the title-page agrees with that of “E”, except for the remark “Propriété de l’Auteur” printed under the publisher’s name. The music was printed from the plates. No plate number is given, only the letter “L” in the bottom right-hand corner of each page.

The music text is identical in all six sources with the exception of the ossia given in bar 540 (see below).

Accidentals missing in the sources have been added as follows:

Sharps: bar 189, main text, right hand, 8th note, ossia, left hand, 4th chord, middle note; bar 222, left hand, 4th note; bar 223, right hand, 4th note; bars 318, 355, left hand, 8th note; bar 350, right hand, 7th note; bar 474, right hand, 1st chord, highest note, left hand, *d*; bar 475, right hand, 2nd chord, both signs, 3rd note; bar 476, ossia, right hand, last note.

Flats: bar 120, right hand, 5th note; bars 121, 122, right hand, 6th note; bar 172, 9th, 13th, 17th notes; bar 351, right hand, 11th note; bar 454, right hand, 8th note.

Naturals: bar 154, right hand, 7th note; bar 232, left hand, last chord; bar 337, 3rd note; bar 338, 10th note; bar 473, left hand, 4th note.

Bars 4, 9: the slurs have been added by analogy with bars 26-27 and 30-31.

Bars 20-39: this section may be omitted *ad lib.* according to the sources “C”, “D” and “E”.

Bar 155: in the sources there is a staccato wedge above the 4th note in the left hand. Since the semiquavers are nowhere provided with staccato wedges in the analogous places (bars 129-130, 174, 246-247), it has also been deleted here.

Bar 269: in the sources a staccato wedge can be found over the 1st note.

Bar 341: in “C” the last note in the right hand is made up to a third (*c³-e flat³*) to agree with bar 339. The fingering contradicts, however, this solution, thus the other five sources have been followed.

Bar 347: the slurs extend to the 1st note of the subsequent bar in the sources. The emendation has been carried out by analogy with bar 349.

Bars 426-431: the right hand part is given so in all sources but erroneously in treble clef.

Bar 439: in the sources the natural comes erroneously before the lower one of the last notes in the right hand.

Bars 540-541: sources “C”, “E” and “F” contain above these two bars as well as the first quaver of bar 542 the following ossia instead of *ad lib.* 8” :



DEUX FANTAISIES

1. LA SERENATA E L'ORGIA
GRANDE FANTAISIE SUR DES MOTIFS
DES SOIRÉES MUSICALES DE ROSSINI
(2nd version)

Sources

- “A”: the second edition by Schott: “La / SÉRENATA E L'ORGIA / Grande / FANTAISIE / Pour LE Piano / Sur des Motifs des Soirées Musicales / DE ROSSINI / Dédicée / à M^{me} Jenny Montgolfier / PAR / F. LISZT / Nouvelle édition, revue et corrigée par l’auteur. / Op: 8. / [...] / N° 1. / [...] / MAYENCE & ANVERS / chez les fils de B. Schott. / [...]”. Plate No. 4724. 1.

With the exception of the emended bars (75, 78-79, 236-237, 288-294, 343-344, 394-422) the first editions of the 1st version have also been used as main source. The first editions are listed below.

“B”: the first edition by Schott; its title-page and plate No. are identical with “A”, except for the line “Nouvelle édition”. The music was printed directly from the plates.

“C”: “DEUX FANTAISIES / pour le Piano / sur des motifs DES Soirées musicales / DE / ROSSINI / com-

posées par / F. LISZT / OP. 8. / N. I. La Serenata e l'Orgia / [...] / MILAN / Chez JEAN RICORDI [...]. Plate No. G. 9910 T. Printed from the plates.

“D”: “La / SÉRENATA E L'ORGIA / Grande Fantaisie / POUR LE PIANO / sur des Motifs des Soirées musicales / DE ROSSINI / Dédiée / à M^{me} Jenny Montgolfier / PAR / F. LISZT / Op. 8. / N^o 1. / [...] / PARIS chez E. TROUPENAS & C^o [...]”. Plate No. (T. 304). The music was printed directly from the plates.

“E”: an edition by Brandus printed from the plates of Troupenas (“D”) and being identical with it in every respect except for the publisher’s imprint “Paris. Brandus et C^{ie} Editeurs [...]” on the title-page and the addition “B. et C^{ie} 6640” on the 1st page of music, to the right of Troupenas’s plate number. The music was printed from the plates.

“F”: “LA SÉRENATA, e L'ORGIA. / GRANDE FANTASIE, / Pour le Piano, / Sur des Motifs des Soirées Musicales, / DE ROSSINI. / DEDIEE À / Madame Anderson, / PAR / F. LISZT. / OP. 8. [...] / London, Published by WILLIS & C^o [...]”. Plate No. “ROYAL-MUSICAL REPOSITORY. 1608”.

“G”: The autograph manuscript containing the first notation of some of the bars which Liszt altered in or added to the first version (bars 24-32, 82-84, 246-252, 358-364, 412-476 of the second version). The autograph manuscript is held in the National Széchényi Library, Budapest, shelf mark *Ms. mus.* 275. It consists of 2 folios measuring 33 x 26 cm. For its detailed description see Mária Eckhardt, *Franz Liszt's Music Manuscripts in the National Széchényi Library* (Budapest: Akadémiai Kiadó, 1986), pp. 153-159.

Accidentals missing in the sources have been added as follows:

Sharps: bar 64, left hand, last note; bar 65, left hand, 6th note; bar 111, left hand, 2nd note, *c sharp*; bars 252, 364; bar 292, right hand, last note; bar 385, right hand, 18th note; bar 386, right hand, 4th, 9th and 14th notes.

Flats: bars 73 and 83, left hand, 11th note; bar 374, left hand, 4th note; bar 377, left hand, 4th, 8th and 17th notes; bar 388, right hand, 10th note; bar 389, left hand, 5th note.

Naturals: bar 59, 2nd cadenza, 1st and 2nd signs; bars 64, 74 and 395, left hand, penultimate note; bar 65, left hand, 11th and 19th notes; bar 84, left hand, 30th note; bar 86, both hands, 17th note; bar 110, right hand, 2nd octave, both notes; bar 117, right hand, 2nd note; bar 119, right hand, 4th note; bar 121, left hand; bar 378, right hand, 4th chord; bar 385, right hand, penultimate note; bar 386, right hand, 6th, 8th and 13th notes; bar 403, right hand, 5th chord, both signs; bars 404, 406, right hand, 4th chord; bar 417, left hand, 3rd chord, *b*, 5th chord, *a*.

Bars 32, 150: in the sources the title of Rossini’s two pieces is also entered at the head of the movements as title, dividing thereby the work into movements. This is inconsistent with the title of the work (Grande fantaisie) and does not cor-

respond to its contents, either, because the arrangement is completely free, it does not follow the music of Rossini’s pieces. For example, the theme of *La serenata* appears again at bar 374 of the second part, etc. As a result, these titles of the sources are written here according to their real importance only and, as in the case of Liszt’s other fantasias, the work itself is not divided into movements.

Bar 41: in “A” and “B” the 6th and 7th notes of the ossia are *e flat²-d²* with the upper octaves. In this edition the sources “C”, “D”, “E” and “F” have been followed because their variant contains the characteristic intervals of the melody of the main text.

Bar 49: the 8th-11th notes in the right hand are provided with staccato dots in the sources. They have been replaced by wedges to agree with the identical bar 47 and the analogous bars 68, 70 as well as with bar 51.

Bar 84: in the sources the accidental of the 39th note in the left hand is erroneously a flat.

Bar 92: the sources contain staccato dots in the left hand here as well as over the 1st note of the subsequent bar. The dots have been changed into wedges by analogy with bar 99.

Bars 210-212: in the sources staccato wedges occur above the 2nd and 3rd notes in the left hand of the main text. They have been replaced by dots to agree with the identical bars 160-162.

Bar 263: in the sources wedges appear in the place of the two staccato dots which have been changed into dots to agree with the identical bar 313 and the analogous bar 201.

Bar 318: the middle note and the tie of the 1st chord in the right hand are missing in the sources. They have been added to agree with the identical bar 268.

Bars 318-319: the downward drawn stems and the flags in the left hand have been added to agree with the identical bars 268-269.

Bar 319: in the sources slurs are drawn instead of the right-hand staccato dots of the main text. The articulation has been corrected in accordance with the identical bar 269 and the analogous places.

2. LA PASTORELLA DELL' ALPI E LI MARINARI 2^e FANTASIE SUR DES MOTIFS DES SOIRÉES MUSICALES DE ROSSINI

Sources

“A”: a new edition by Schott of Mainz printed from his new engraving. For the description see “B”; under the composer’s name on the title-page the inscription “Nouvelle édition, revue et corrigée par l’auteur” can be read.

“B”: the reprint of Schott’s edition (Mainz) made from his own, new engraving or a mutation of the above (“A”): “La Pastorella dell’alpi [sic!] / e li marinari / 2^{me} / FANTASIE / Pour LE Piano / Sur des Motifs des Soirées Musicales / DE ROSSINI / Dédiée / à M^{lle} Hermine de Musset / PAR / F. LISZT / Op. 8. N^o 2.

[...]/[...] / MAYENCE & ANVERS / chez les fils de B. Schott. / [...] / 4725." Music printed from the plates. Plate No. 4725. 2.

"C": Ricordi's edition (Milan): "DEUX FANTAISIES / pour le Piano / sur des motifs DES Soirées musicales / DE / ROSSINI / composées par / F. LISZT / OP. 8. / [...] / N. II. La Pastorella dell'Alpi e Li marinari / [...] / MILAN / Chez JEAN RICORDI [...]". Printed from the plates. Plate No. U. 9911 U.

"D": an edition by Troupenas, Paris. For the title-page (text and drawing) see "B"; the imprint is, however: "PARIS chez E. TROUPENAS & C^o [...]". Printed from the plates. Plate No. (T. 340).

"E": an edition by Brandus, Paris. For the title—page (text and drawing) see "B"; the imprint is, however, "PARIS / BRANDUS et C^{ie} [...]". It was printed from the plates of Troupenas's edition ("D"). Plate No. (T. 340).

"F": Schott's first edition. For the title-page (text, drawing and imprint) see "B", but the music was printed from the plates of Troupenas's edition ("D"). Plate No. (T. 340).

Accidentals missing in the sources have been added as follows:

Sharps: bar 144, left hand, 5th note, both signs; bar 156, left hand, 5th, 8th notes, both signs; bar 164, right hand, 5th note; bar 196, right hand, 3rd note; bar 203, right hand, last note; bars 271, 272, left hand, 6th note; bar 273, right hand, 3rd and 6th notes; bar 388, right hand, 4th note; bar 398, main text, right hand, 4th note; bar 417, left hand, 5th note; bar 422, right hand, 5th note; bar 425, right hand, 11th, 14th notes; bar 464, right hand, 4th and 5th notes, left hand, 3rd note; bars 466, 472, 474, right hand, 4th note.

Double sharps: bar 254, right hand, 5th note; bar 274, right hand, 6th note.

Flats: bar 154, right hand, 4th, 7th notes, both signs, left hand, 4th, 7th notes; bar 155, right hand, 10th note, left hand, 8th note; bar 156, right hand, 8th note; bar 163, right hand, 11th, 13th, 14th notes; bar 165, right hand, 13th note; bar 166, left hand, 3rd note; bars 167, 365, left hand, 2nd note; bar 206, right hand, 4th, 6th, 7th notes; bar 316, right hand, 5th note, left hand, 3rd and 5th notes; bar 413, right hand, 2nd note; bars 414, 487, 497, right hand, 4th note; bars 420, 423, right hand, 6th note; bar 424, right hand, 6th, 7th, 12th, 14th notes; bar 425, right hand, 13th note, left hand, last note; bar 467, both hands, last note; bars 475, 494, right hand, 5th note.

Naturals: bar 134, left hand, last note; bars 144, 166, left hand, 4th note; bar 145, left hand, 1st, 7th notes; bar 146, right hand, 7th note; bar 154, left hand, 5th, 8th notes; bar 163, right hand, 5th note; bar 164, right hand, 4th, 6th notes; bar 165, right hand, 4th, 7th notes; bar 169, 3rd note; bar 170, 4th note; bar 266, right hand, last note; bars 271, 272, left hand, 11th, 12th notes; bar 273, right hand, 10th note, left hand, 3rd note; bar 285, right hand, 5th and 10th notes; bar 287, right hand, 3rd, 5th, 10th notes; bar 316, both

hands, 4th note; bar 317, right hand, 3rd note; bar 414, right hand, 6th note.

Bars 49, 210: in the sources the title of Rossini's two pieces is also entered at the head of the movements dividing thereby the work into movements. This is inconsistent with the title of the piece (Fantaisie) and does not correspond to its contents, either, because the arrangement is completely free, it does not follow the music of Rossini's pieces. For example, in the first section motives of a third piece by Rossini also occur (see Preface) while in bar 374 of the second section the motives of the introduction and of *La pastorella dell' Alpi* appear again, etc. As a result, these titles of the sources are written according to their real importance only and, as in the case of Liszt's other fantasias, the work itself is not divided into movements.

Bar 53: *Ped.* is below the 3rd note of the right hand in the sources. Its position has been corrected to agree with the identical bars 57 and 61.

Bars 57, 318, 351: in the sources *les 2 Ped* can be read instead of *Ped. (con Ped.)* and *una corda*.

Bar 78: the appoggiaturas consisting of two or more notes are slurred in some places of the sources. The missing slurs have been tacitly supplied.

Bars 80, 81: in the sources there is a staccato dot above the last note in the right hand. This has been emended to a wedge to agree with the identical bars 76 and 77.

Bar 84: the staccato dots for the first two notes in the left hand of the sources have been replaced by wedges to agree with the identical bar 88.

The *Ped.* occurs at the beginning of bar 85 in the sources. Its position has been corrected to agree with the identical bars 88-89 and the analogous bars 76-77 and 80-81.

Bar 87: the sources contain a staccato dot on the 1st note in the left hand which has been substituted by a wedge to agree with the identical bar 86.

Bar 90: the asterisk marking the use of pedal stands erroneously at the end of the subsequent bar in the sources.

Bars 132-137, 415-419, 426-429: the semiquaver appoggiaturas are erroneously given as demisemiquavers in all sources. This deviation is unjustified hence the notation of the analogous music material starting with bars 124, 193 and 201 has been followed.

Bar 250: the double sharp in the left hand is erroneously before the *b* in the sources.

Bar 310: the double sharp in the left hand is erroneously before the *a sharp* in the sources.

Bar 356: the last note in the right hand has a staccato dot in the sources which has been emended to a wedge to agree with the identical bar 352.

Bar 415: the 4th-6th notes in the left hand are provided with a staccato dot in the sources. They have been replaced by wedges to agree with the identical bar 193.

Bar 435: in the sources the natural for the 1st chord in the right hand is erroneously given in front of the middle note.

Bar 447: the sources contain here a slur in the right hand which extends over the entire bar. Being superfluous it has been omitted.

Bars 468-469: in the sources all notes in the left hand are provided with a staccato wedge. The *simile* written out in bar 463 has made them superfluous.

Bar 502: the fingering for the upper part in the right hand is erroneously 1 in the sources.

FÜNF VARIATIONEN ÜBER DIE ROMANZE AUS DER OPER "JOSEPH" VON MÉHUL

Source

A manuscript, probably a copy, now in possession of Mrs Christiane Naumann (Memmingerberg, GFR). It consists of 9 folios; the measurements are 16.5 x 20.2 cm. The music covers 13 pages of hand-ruled music manuscript paper with eight and six lines to the page, respectively. No page numbers can be found. The text on the title-page reads: "Fünf Variationen / für / das Piano-Forte / componirt / und der Comtesse Poniatowsky [sic!] zugeeignet / von / Liszt." In the upper right-hand corner of the title-page there is "Haase 1888" which may eventually be the date when the copy was made. The heading on the first page of music is: "Thema. Romanze aus Joseph." No entries in Liszt's hand.

Accidentals missing in the sources have been added as follows:

Sharps: bar 40, left hand; bar 41, left hand, 6th note.

Flat: bar 110, right hand.

Naturals: bar 49, left hand; bars 65, 107, 110, right hand; bar 75, right hand, 5th note.

Before bar 1 and everywhere in the source *fp* is written instead of *sf* which cannot be used in its present-day meaning in some of the sections marked in this way. For this reason it has been altered to *sf* throughout.

Bars 2, 25, 68, 71, 136: the change of clef is not indicated in the source.

Bar 4: the dots for the 4th chord in the right hand have been added.

Bar 20: the flat sign is placed erroneously in front of *g*¹ in the source.

Bars 22-24: the source contains *cresc.* signs instead of *diminuendo* signs. This engraving error has been corrected to agree with the identical sections.

Bar 34: the dot is missing in the source.

Bars 39, 107: the second beam for the 2nd note in the left hand has been added.

Bar 42: the upward drawn stem of the 1st note in the right hand has been added.

Bar 43: the first ledger line of the last note of the upper part in the left hand is missing in the source.

Bar 48: the flag in the lower part of the left hand has been added.

Bar 49: the 2nd note of the upper part in the left hand is erroneously a crotchet in the source.

Bar 53: the upper part note in the left hand is erroneously a semiquaver in the source.

Bar 55: the beam in the lower part of the right hand has been added.

Bar 57: the slur starts on the 1st note in the source.

Bar 58: the dots have been added.

Bar 70: the third beam of the last note in the right hand has been added.

Bars 77, 101: in the sources the notes of the appoggiatura in the right hand are semiquavers.

Bar 88: in the source there is a *cresc.* sign at the last note of this bar as well as at the 2nd note of the subsequent bar, a *diminuendo* sign at the 3rd-4th notes of this bar and at the 1st note of bar 90. The signs have been corrected to agree with the identical places.

Bar 89: the inscription *Var.4* occurs above the 2nd note of bar 92 in the source.

Bars 94, 98: the left hand quaver is erroneously of crotchet value in the source.

Bar 95: the 3rd-5th notes of the upper part in the left hand are erroneously quavers in the source.

Bar 105: the dots are missing in the source.

Bar 126: the stem of the 1st note of the upper part as well as the stem and flag of the 5th note in the upper part of the left hand are missing in the source.

Bar 139: the 1st note of the lower part in the right hand is erroneously a crotchet in the source.

Bar 148: in the source the lower note head of the 2nd octave in the left hand and its natural sign are missing, only the three ledger lines are drawn.

Bar 149: the source contains superfluous dots after the 2nd note in the left hand.

Bar 151: the beam for the 1st and 2nd notes in the left hand is missing in the source.

Bar 156: the 3rd and 4th notes in the right hand are erroneously joined by three beams in the source.

Bar 165: in the source *a tempo* is written instead of *Tempo I*.

GRANDE FANTASIE SUR LA TYROLIENNE DE L'OPÉRA « LA FIANCÉE » D'AUBER (1st version)

Source

See "E" of the 3rd version.

Accidentals missing in the source have been added as follows:

Sharps: bar 27, left hand, 1st chord, topmost note; bar 40, left hand, 3rd note; bars 100, 169, right hand, 5th note; bar 115, right hand, 8th note; bar 185, right hand, 5th and 6th chords, middle note, left hand, 8th chord, deeper note; bar 188, right hand, 11th note; bar 208, right hand, 12th note, left hand, 11th note; bar 209, right hand, 13th and 14th notes, left hand, 12th and 13th notes; bar 215, right hand, 9th and 11th notes; bar 217, right hand, penultimate note;

bar 219, 14th note; bar 232, last note; bar 253, left hand, 10th note; bar 265, right hand, 6th and 15th notes; bar 269, right hand, 12th note; bar 271, right hand, 8th note; bar 287, right hand, 5th note; bar 288, right hand, 6th chord, left hand, 2nd chord, *d sharp*₁; bars 308, 314, left hand, 6th note; bar 313, right hand, 2nd note; bar 335, right hand, 12th note; bar 397, right hand, 4th note; bar 419, left hand, 3rd note, *c sharp*₂.

Double sharps: bar 208, right hand, ultimate note, left hand, penultimate note; bar 265, right hand, 7th note.

Flats: bar 23, left hand, 1st chord, bottom note; bar 24, right hand, 6th chord, bar 43, left hand, 10th note; bar 44, left hand, 5th note; bar 252, left hand, 8th note; bar 426, right hand, 6th note.

Naturals: bar 24, right hand, 4th and 7th chords; bar 35, right hand, last note; bar 43, left hand, 9th note; bar 44, right hand, 2nd note, left hand, 3rd and last notes; bar 56, left hand, 5th note; bar 61, left hand, 4th note; bar 106, right hand, 11th note; bar 135, left hand, 12th note; bar 154, right hand, 9th note; bar 157, right hand, 11th note; bar 159, right hand, 10th and 12th notes, left hand, 2nd note; bar 176, right hand, 8th note, lower sign; bar 179, right hand, 10th note; bar 180, right hand, 4th and 7th notes; bar 185, right hand, 1st chord, bottom note, 9th chord, both signs, left hand, 9th note; bar 190, right hand, 3rd and 9th notes; bar 218, 9th note; bar 253, left hand, 5th and 18th notes; bar 254, left hand, 10th note; bar 287, right hand, 1st chord, bottom note, left hand, 4th and 7th chords, *a*₂; bar 288, left hand, 4th chord, 7th chord, bottom note; bar 419, right hand, 4th and 6th notes, left hand, 5th note; bar 426, right hand, 7th note.

Bar 11: the 2nd and 3rd accent signs in the right hand are written a note earlier each in the source.

The fifth beam of the quintuplet has been added.

Bar 16: the dot has been added.

Bar 24: the flat sign of the 2nd chord in the right hand is given erroneously before the 4th chord in the source.

Bar 26: the source contains erroneously a dot after the 2nd rest sign in the right hand.

Bar 27: the last octave in the right hand is made up of semi-quavers in the source.

In the source there is also a staccato dot each above the 5th and 6th chords in the left hand.

Bar 29: the source includes a dot after the 1st rest sign in both hands.

Bar 40: leaving the sextuplet division unheeded the 1st hemidemisemiquaver in the right hand is placed above the 6th chord in the left hand in the source while the last chord in the left hand comes between the 3rd and 4th hemidemisemiquavers.

Bar 50: the upward drawn stem and flags of the 1st note in the left hand have been added.

Bar 81: the left hand slur has been added to agree with the 2nd version of the piece.

Bar 82: the staccato dot and slur in the left hand have been added to agree with the second version of the work.

Bar 104: one of the numbers of the fingering above the 5th note in the right hand is erroneously 2 instead of 4 in the source.

Bar 106: the 2nd and 3rd notes of the upper part in the right hand are erroneously semiquavers in the source.

Bars 109, 157: the upward drawn stem and flags of the 1st chord in the right hand are missing in the source.

Bar 112: the 5th note in the right hand is erroneously *f sharp*³ in the source.

Bars 113, 114: the last note in the left hand is a quaver in the source.

Bar 117: the source contains a staccato dot instead of a wedge on the 2nd note in the left hand.

Bar 120: the left hand rest has erroneously the value of one hemidemisemiquaver in the source.

Bar 122: in the source staccato dots are given instead of the six staccato wedges.

Bar 123: the last note in the right hand is *g sharp*² in the source.

Bar 124: the rests have erroneously the value of one demisemiquaver in the source.

Bar 135: the last note of the 12th group in the right hand slipped up, together with the sharp, to the 5th line in the source while the left hand natural shifted between the 4th and 5th lines in the same place.

Bar 136: the source contains a natural in front of the 6th note in the right hand which has been deleted by analogy with the 10th, 18th, etc. notes. The correctness of this emendation is also justified by the fingering which would have been 1 for *d*.

Bar 144: the staccato wedges for the 5th note in the right hand as well as for the 1st and 5th notes in bar 145 have been omitted. That these signs — which are applied consistently and only here — are superfluous is born out by the fact that in the 2nd version only one of the three wedges are retained, and even that probably by accident.

Bar 152: the fingering for the 4th note in the right hand is erroneously 3 in the source.

Bars 163-171: the dynamic markings of *Ritornello*, including the *leggero* in bar 169, have been added to agree with the 2nd version.

Bar 167: the 2nd and 3rd notes in both hands are erroneously joined with only three beams in the source.

Bars 171 and 233: instead of *Vi-de* (*ad lib.*) there is an instruction in the upper margin of p. 11 in the source which reads: “(Pour ôter un peu de la longueur de ce mouvement / on pourrait passer la 2^{me} Var^{on} et aller aussitôt [?] a la 3^{me} [])”.

Bar 173: the source contains erroneously a staccato dot on the last chord in the right hand.

Bar 174: the bass clef is missing in the source.

Bar 195: the fingering is given erroneously in reverse order in the source.

Bar 196: the 2nd rest sign is erroneously a semiquaver in the source.

Bar 203: both violin clefs have been added.

Bar 204: the 10th note in the left hand is erroneously *b*₁ in the source.

Bar 207: the marking of octave transposition in the left hand is missing in the source.

Bar 210: the fingering for the last note in the right hand is erroneously 1 in the source.

Bar 224: the 3rd note in the left hand is erroneously a semi-quaver in the source.

Bar 229: the 3rd beam of the 3rd note in the left hand has been added.

Bar 254: the sharp for the 3rd chord in the left hand is erroneously placed in front of g_1 in the source.

Bar 265: the source contains erroneously a natural in front of the 9th note in the right hand.

Bar 278: the 2nd and 3rd notes of the upper part in the left hand are semiquavers in the source. They have been corrected in demisemiquavers by analogy with bars 274 and 284.

Bar 281: the last note in the right hand is erroneously d^1 in the source.

Bar 288: in front of the bottom note of the 2nd chord in the left hand the source contains erroneously a sharp.

Bars 291, 300, 344: the pedalling instruction of the source is *Mettez les 2 Pédales* and *les Deux Pédales*, respectively.

Bar 297: in the source *sans ôter la Pédale du Piano* takes the place of *sempre una corda*.

Bar 320: the dot for the 1st note in the right hand has been added.

Bar 322: the natural for the bottom note of the 3rd chord in the left hand is erroneously placed in front of the sharp in g *sharp*₁.

Bar 331: the 7th note in the right hand is c *sharp*³ in the source. This is probably an error resulting from a misreading on the engraver's part which has been corrected to agree with the identical section of bar 327 and the logic of the passage.

Bar 337: the 3rd note of the lower part in the right hand is a quaver.

Bar 348: the middle tie is missing in the source.

Bar 349: the bottom note of the 2nd chord in the right hand and its tie are missing in the source.

Bar 351: the treble clef in the left hand has been added.

Bar 388: the source contains 2 above 4 in the fingering of the 4th note in the right hand.

Bar 397: the sharp before the middle note of the 1st chord in the upper part of the left hand is written erroneously in front of the topmost note in the source.

Bar 425: the 4th third in the left hand is erroneously c *sharp*₁ - e_1 in the source.

Bar 427: the bar-line at the end of the bar has been doubled to agree with the 2nd version.

Bar 441: in the source the marking of octave transposition extends erroneously to the 2nd note in the right hand.

TYROLEAN MELODY FROM THE OPERA "LA FIANCÉE" BY AUBER

Source

"THE ATHENÆUM MUSICALE. / containing / Songs, and Duet, for Soprano Voices. / with a choice Selection of / Foreign Marches, Waltzes, Polonoises, [sic!] / QUADRILLES & POLKAS. / Selected from the Works of Classical Composers / FOR THE / Piano Forte / INCLUDING / MOZART, BEETHOVEN, WEBER, LISZT, / THALBERG & MOZART JUN^R / the latter being now published for the first time in England. / Edited by / R. ANDREWS. / MANCHESTER. / Published & Sold at the London Piano Forte & Harp Bazaar, [...]". Liszt's work occupies p. 15 of this collection. The remark at the bottom of the page reads: "Athenæum Musicale No. 5. (R. Andrews.) By permission of Mrs. Chappell." The heading runs as: "TYROLEAN MELODY / Arranged by FRANCOIS LISZT." Printed from the plates. No plate number is given. The copy used as source is held in The British Library, London, shelf mark *H 2344*.

Bars 1-6: in the place of the arpeggio signs there are vertical curved lines in the source.

Bar 4: in the source the 3rd chord in the left hand is identical with the 2nd chord.

Bar 6: the tie has been suggested to agree with bars 68 and 76 of the 1st version and bars 50 and 58 of the final version of "*Souvenir de La Fiancée*".

Bar 17: in the source the third (b_1) is also written out above the 1st note in the left hand.

Bar 19: the middle sharp has been added.

(translated by Erzsébet Mészáros)