

CRITICAL NOTES

Étude en douze exercices (Op. 6)

Sources

“A”: “ETUDES / en / Douze Exercices / par / FRANÇOIS LISZT. / Op. 1 / [...] / LEIPZIG, FRIEDRICH HOFMEISTER.” Plate No. 7805. This edition was printed in 1838 or at the beginning of 1839 not using the plates of “B”, but a new engraving.

“B”: “ETUDES / pour le / Piano / en douze Exercices / composés / par / F. LISZT. / Oeuvre I / Travail de la Jeunesse. / [...] / Leipzig, chez Fr. Hofmeister. / 2340-41.” This edition appeared in two volumes probably soon after 1827. The title-pages of both volumes are identical. Plate No. “Liv. I.” (No. 1.-No. 6.): 2340, “Liv. II.” (No. 7.-No. 12.): 2341. The music was printed directly from the plates.

“C”: “à Mademoiselle Lydie Garella. / ÉTUDES / POUR / Piano, / PAR / F. LISZT. / Op: 6. / [...] / A PARIS, chez AULAGNIER [...]. Plate No. J. L. B. 73. The music was printed directly from the plates. This edition probably made use of the plates of Boisselot’s edition which is mentioned in the catalogues. Boisselot’s edition was published at about the same time in 1826 or 1827. According to volume II/1 of the complete edition of the Franz Liszt-Stiftung the title-page of Boisselot’s (Marseille) first edition reads: “ÉTUDE / pour le Piano-Forte / en quarante-huit Exercices / Dans tous les Tons Majeurs et Mineurs / composés et dédiés / à / MADMOISELLE LIDIE GARELLA / par / Le jeune Liszt / En quatre Livraisons contenant douze études chaque / Oeuvre 6 / À PARIS / chez Dufaut et Dubois, Editeurs de Musique, Rue de Gros Chenèt No. 2 et Boulevard Poissonnière, No. 10 / chez Boisselot, Editeur de Musique. / À MARSEILLE / Propriété de Boisselot.” Neither this nor Dufaut et Dubois’s edition (Paris) were accessible to us.

2.

Bar 10: in the sources the stem downwards of the 3rd beat’s 1st semiquaver in the left hand as well as the beams connecting the 1st and 2nd semiquavers are missing.

3.

Bar 26: in the sources the *p* is placed at the beginning of the bar. Its position has been altered by analogy with bar 20.

5.

Bar 22: in the sources the *p* is above the 4th beat.

Bar 34: the flat above the *tr* has been added.

7.

Bar 17: the naturals in front of the 8th note in the right hand and the 7th note in the left hand have been added.

8.

Bar 1: the dynamics at the beginning is *p* in all three sources. This evidently was a printing error in “C” which was transmitted to “B”, then to “A” as well. The correction is corroborated by the identical bar 17 and the fact that the dynamics in bar 3 (and the identical bar 19) would render a beginning with *p* senseless. (See also the dynamics in bars 52 and 54.)

Bar 37: in the sources the 8th note in the right hand is *c sharp*³ preceded by a sharp which is superfluous. In front of the 10th note there is a superfluous natural in the sources. The seemingly superfluous accidentals give, nevertheless, the right solution. The alteration is justified by the analogy of bar 41.

9.

Bar 36: in the sources the *sf* directions are erroneously given under the 4th and 10th notes.

Bar 41: in the sources the first *sf* is given under the 2nd note in the left hand.

Bar 51: the 4th group of semiquavers in the right hand appears with three beams and without a sextuplet indication in the sources.

Bar 52: the dots are missing in the sources.

10.

In front of bar 1: the direction for performance is given according to “B” and “C”. “A” in addition reads legato but this is already suggested by the slur.

Bars 30, 32, 36, 38, 40-44: in the sources there are minims instead of crotchets in the lower part of the left hand.

Bar 59: in the left hand there is a natural in front of *d flat* in “A” which is probably a printing error. “B” and “C” were adhered to here since by cancelling *d flat* the function of the dominant in the next bar would be weakened.

12.

Bars 6-7: the slur has been added to agree with the identical bars 10-11.

Bars 8-9: the slur has been added by analogy with bars 4-5.

Bar 23: the slur runs from the 1st to the 6th note in the sources. It has been modified to agree with the identical bar 25.

Bar 35: the upward stems in the right hand have been added.

Bar 51: the accidentals for the 6th and 9th notes in the right hand have been added.

Magyar dalok — Ungarische Nationalmelodien — Mélodies hongroises

Sources

“A”: “MAGYAR DALLOK / ZONGORÁRA / szerkezé / LISZT FERENCZ. / UNGARISCHE / NATIONAL-MELODIEN / für das / Piano-Forte / von / F. LISZT. / [...] / Wien, bei Tobias Haslinger, [...]”. Volumes 1 (Nos. 1, 2, 3), 3 (Nos. 8, 9) and 4 (No. 10) of the series. Plate Nos. T. H. 8041, 8043, 8044. The volumes appeared in 1840 (volume 1) and 1843 (volumes 3 and 4). The dedication of volume 1, on a separate sheet reads: “Dem / hochgebornen / HERRN GRAFEN LEO FESTETICS / freundschaftlich gewidmet”.

“B”: “ALBUM D’UN VOYAGEUR / 3^{me} Année. / Mélodies hongroises / PAR / F. LISZT / PARIS, / chez BERNARD LATTE, Editeur”. Plate No. B. L. 2832. It contains Nos. 1-7 of *Magyar Dallok*. The French dedication in Liszt’s handwriting is reproduced as a facsimile on a separate page before the music. The plate number is an indication that it must have appeared in 1841 or 1842.

“C”: “LE MONDE MUSICAL / 2^e ANNÉE, N^o 48. / DEUX / MÉLODIÉS HONGROISES / inédites / N^o 2 et 4 / POUR LE PIANO / PAR / F. LISZT / Ces Mélodies sont extraites de l’Album d’un voyageur / POUR 1842 / Paris, chez BERNARD LATTE [...]”. This edition was printed from the plates of “B” with the identical plate number. The dedication reproduced in facsimile on a separate page in “B” here appears again as a facsimile, in the middle of the title-page.

“D”: the autograph manuscript of No. 9 (bars 1-178) in the Burgenländisches Landesmuseum, Eisenstadt. It covers 7 pages of music (oblong format) with 20 staves per page. The autograph manuscript bears neither title, nor date, or Liszt’s signature.

In the Goethe and Schiller Archives, Weimar a series of “A” is held with Liszt’s autograph alterations and emendations (shelf mark *Ms I, 10⁸*). This has not been used as source since Liszt’s changes refer to the final version printed in 1851–1853.

1.

Bar 2: the middle and the bottom dots in the right hand have been added to agree with the left hand.

Bars 4, 6, 8: the dots for the semibreves have been added by analogy with bar 2.

2.

Bar 8: the slur and staccato wedge have been suggested by analogy with bars 4 and 16.

3.

Bar 14: the right hand slur has been added by analogy with bar 10.

8.

Bars 11, 12, 20: the first slur in the right hand has been added by analogy with bar 19.

Bar 13: the slurs have been added by analogy with bar 25.

Bar 19: the accidental for the highest note of the 1st chord in the left hand has been added to agree with the identical bars 11, 12 and 20.

Bar 29: the 4th staccato dot is missing in the source.

Bar 35: the accidental for the 1st note in the right hand has been added.

Bar 40: the accidental for the penultimate note in the left hand has been added.

Bar 41: in the source the natural in front of the first third of the upper part in the left hand is erroneously given in front of the higher note (*c*).

9.

Accidentals missing in the sources have been added as follows:

Sharps: bar 114, right hand, last note; bar 220, right hand, 5th note, bottom sign; bar 221, right hand, 1st chord, topmost note.

Flat: bar 31, left hand, 3rd note, topmost sign.

Naturals: bar 22, penultimate note; bar 42, right hand, 2nd group, 2nd note; bar 43, right hand, 2nd sextuplet, 3rd note, 3rd sextuplet, 4th and 5th notes; bar 124, all three signs; bar 131, right hand, 13th note, left hand, 2nd note; bar 144, right hand, 10th octave, both signs; bar 230, right hand, 3rd and penultimate notes, left hand, 7th note; bar 231, right hand, 3rd note, left hand, 2nd and 3rd octaves, all three signs.

Bar 16: the fourth beam of the 1st-6th notes in the right hand has been added to agree with bar 24.

Bar 17: the fourth beam of the 1st triplet in the right hand is missing in the sources.

Bars 18, 22: in the sources the right hand hemidemisemi-quavers are connected with three beams only. The fourth beam has been added by analogy with the second half of bar 24 and the 5th note has been doubledotted.

Bar 37: in the sources the last eight notes in the right hand are demisemi-quavers.

Bars 65-75: the repetition is prescribed only in “D”.

Bar 130: the 2nd dot in the left hand has been added.

Bar 133: in the sources the 3rd note in the upper part of the left hand is given without a flag and dot.

Bars 138-139: the first three slurs in the left hand have been added to agree with the second slur in bar 139 and the first slur in bar 140.

10.

Accidentals missing in the sources have been added as follows:

Flats: bar 28, left hand, 26th note; bar 35, left hand, 2nd

note; bar 104, left hand, 3rd note; bar 150, left hand, 1st chord, bottom note; bar 151, right hand, 6th note; bar 152, left hand, 3rd note.

Naturals: bar 28, right hand, last note, left hand, 44th and last notes; bar 65, left hand, 1st note; bar 71, 4th note; bar 72, right hand, last note; bars 75 and 140, right hand, 5th and 6th notes; bars 76, 77, right hand, 5th note; bar 103, right hand, 6th note; bars 104, 105, right hand, 2nd note; bar 145, right hand, 1st note; bar 151, right hand, 5th note.

Bar 11: in the source the appoggiaturas appear with two beams before the 2nd beat.

Bar 16: the bottom notes of the 2nd and 3rd chords in the right hand are erroneously connected with a tie in the source.

The right hand fermata is given at the end of the bar in the source.

Bar 43: in the source there is a superfluous staccato dot on the 4th note in the right hand.

Bar 47: in the source the left hand accidentals are erroneously misplaced by a third down each.

Bar 81: the rest sign appears in the left hand in the source.

Ungarische Nationalmelodien *Im leichten Stile bearbeitet*

Source

The first edition published in 1847: "NEUIGKEITEN / FÜR DAS PIANOFORTE / IM ELEGANTEN STYLE. / 9^{te} ABTHEILUNG. / N^o 86. / [...] / 86. Liszt (Fr.) Ungarische National-Melodien. [...] / Wien, bei Tobias Haslinger's Witwe u. Sohn, / [...]". Publication No. 9286, plate No. T. H. 9286. This volume contains three pieces which occupy pages 2-7. The running title on p. 2 reads: "UNGARISCHE MELODIEN / von / FRANZ LISZT. / Im leichten Style bearbeitet. / N^o 1.", on the left-hand side there is: "Neuigkeiten. / N^o 86."; on p. 4: "N^o 2.", on p. 5: "N^o 3."

1.

Bars 20, 35: in the right hand one note in each bar has been added to agree with the identical bars 12 and 27 because the insignificant deviations of the otherwise completely identical sections occurring in various places would make the performance of the work extremely difficult. Our corrections carried out in bar 20 are justified by analogy with bar 28.

2.

Bars 4, 8, 12, 16, 24, 32: the staccato dots have been added to correspond with the analogous bars of the *VI. Rhapsodie hongroise*; the superfluous ties binding all notes of the chords have been omitted.

Bar 9: the dynamic markings have been added here and in the subsequent bars to agree with the first eight bars and with the analogous bars of the *VI. Rhapsodie hongroise*.

3.

Bar 5: in the source the 11th note in the right hand is *d sharp*² while the 9th note in the left hand is *f*¹.

Rákóczi-Marsch (1st version)

Source*)

The autograph manuscript in the Music Division of the National Széchényi Library Budapest, shelf mark *Ms. mus. 22*. It covers 4 folios of music manuscript paper (oblong format) with 20 staves per page. Its measurements are 27.5 × 40 cm. Music is entered on all pages of the 4 folios. No autograph page numbers are given. The pages contain erroneous folio numbers impressed by the library, i.e.: 1-4-2-3. The music contains a great number of deletions and corrections. Liszt did not notate bars 75-84 but indicated with numbers 1 to 10 that this passage was completely identical with bars 55-64. The title appears on the recto of folio 1, above the beginning of the piece: *Rakozy Marsch*. The autograph manuscript bears neither date nor Liszt's signature. The piece occupies the first three folios as well as the first line of the recto of the last (3rd) folio. At the end of the line the note *fine* can be found. Above the beginning of the 2nd staff there is the inscription: *leichtere Version*. Since its music is incomplete it is highly probable that Liszt wrote the continuation on additional pages that later got lost. The *Albumblatt* (memorial leaf) held in the same place under *Ms. mus. 16* dated 13 Janv. 1841 / Bruxelles, which is almost completely identical with bars 1-8 of the *leichtere Version*, was not used as source.

Accidentals missing in the source have been added as follows:

Sharps: bar 11, right hand, 2nd note, left hand, 5th note; bar 13, right hand, 2nd note; bars 15, 32, 36, 86, 105, left hand, last note; bar 18, left hand, 7th and 8th notes; bar 19, right hand, 5th note, left hand, 4th note; bar 20, right hand, 1st note, bottom sign; bar 24, left hand, 4th chord, topmost note; bar 25, left hand, 3rd and 4th notes; bar 28, right hand, last note, left hand, 2nd note; bar 29, right hand, 2nd octave, both notes; bar 30, right hand, 6th note, left hand, 3rd and 9th notes; bars 41 and 89, right hand, 6th note; bars 57 and 77, left hand, 4th note; bar 86, right hand, both signs; bar 87, right hand, 8th note; bar 88, right hand, 9th note; bar 90, right hand, 4th and 15th notes, left hand, 3rd and 7th notes; bar 91, left hand, 7th chord; bar 92, right hand, 1st and 8th notes, left hand; bar 93, left hand, last note, lower sign; bar 98, right hand, 11th note; bar 99, right hand, 12th and 16th notes; bar 100, left hand, 3rd note; bar 101, 4th, 6th and

*) For the source description see also the relevant part of Mária P. Eckhardt's article (cf. Preface, foot-note No. 18) as well as the study by Zoltán Gárdonyi: *A Rákóczi-induló Liszt Ferenc három kéziratában* [The Rákóczi March in Ferenc Liszt's three manuscripts] (Preface, foot-note No.9).

8th semiquavers; bar 102, right hand, lower part, 4th note; bar 109, both hands, 14th note; bar 110, both hands, 4th octave; bar 112, right hand, 5th note; bar 120, right hand, last note.

Flats: bar 114, right hand, 5th and 11th notes, left hand, 2nd chord; bar 121, left hand, 7th note, bottom sign, 8th note; bar 124, left hand, 2nd chord, bottom sign.

Naturals: bar 20, left hand, 8th note; bars 60 and 80, right hand; bars 61 and 81, right hand, 5th note; bars 63 and 83, right hand, 11th note; bar 70, right hand, 6th chord, topmost note, left hand, 2nd and 8th octaves, upper note; bar 72, left hand, 8th octave, both notes; bar 73, 11th and 12th octaves, lower note; bar 74, left hand, 4th note; bar 84, 3 signs each of the change of key signature; bar 90, right hand, lower part, 10th note; bar 122, right hand, 1st chord, middle sign, 2nd, 3rd and 5th notes, left hand, 2nd and 8th notes; bars 125 and 126, right hand, 1st chord, bottom sign; bar 128, right hand, 5th note.

Bar 5: the bracket after the last letter of the tempo indication is missing in the source.

Bars 5, 21, 43, 62, 63, 71, 82, 83, 84, 92, 117: the triplet signs have been added.

Bar 7: the violin clef has been added.

Bars 13, 55, 56, 61, 62, 75, 76, 81, 82, 110, 111: the sextuplet signs have been added.

Bars 24, 28, 29, 48, 50, 95: all dots in the right hand have been added.

Bar 31: the third with downward stem on the 2nd beat in the right hand erroneously is a quaver in the source.

Bars 45, 48, 51, 61, 81, 99, 100: the dots in the left hand have been added.

Bars 55, 56, 75, 76: the slur and staccato wedge in the upper part of the right hand have been added by analogy with bars 61, 62, 81 and 82.

The dot for the 1st note has been added.

Bar 71: in the source there are naturals on the 5th line in front of the 6th, 8th and 10th chords in the right hand. They have been deleted and the natural has been written out in front of the 2nd chord.

Bar 92: staccato performance of the right hand triplet has been suggested to agree with the analogous part of bar 21.

Bar 100: the autograph manuscript contains corrections in this place. In the first part of the bar Liszt crossed out the right hand part (8 notes). Since this half bar is at the end of the staff and there was no blank space above the deleted section Liszt lengthened the right hand staff so as to be able to enter the new, final version there. However, there was room only for the first four notes of the addition, the notes of the 2nd beat are missing. Therefore the figuration of the 4th beat has been suggested with the 4th beat repeating the 2nd in much the same way as the 3rd beat the 1st. This must have been Liszt's intention, too, as he wrote down the notes of the 3rd beat as the beginning of the addition.

Bar 105: the 2nd and 3rd accent signs in the right hand as well as the 3rd, 4th and 5th accent signs in the left hand have been added to agree with bar 109.

Bar 117: in front of the change of key signature there is a single bar-line in the source.

Ungarische Rhapsodien

Magyar rapszódiaiák — Rapsodies hongroises

Cahier 6

13. Rákóczi-Marsch

Sources

“A”: the first edition published in 1846 or 1847: “*MA-GYAR RHAPSODIÁK. / RAPSODIES HONGROISES / pour / Piano seul / par / F. LISZT. / Cahier 6. / [...] / N^o 10,206. / [...] / VIENNE, / chez Veuve Haslinger et Fils*”. Plate No. T. H. 10,206. The dedication on a separate page before the music reads: “*Honfitársimnak / Gróf Festetics Leo, / Augusz Antal, / Báró Bánfy Pál, / Gróf Teleky Domokos, / Nyáry Pál, / Eckstein Rudólf Uraknak, / hálás-lovagi-emlékül / Pesten töltött 1840 évi Január hónapra. / Liszt Ferencz.*” The running title on p. 3 is: “13.”. The music is printed on pp. 3-15 and was printed directly from the plates.

“B”: the autograph manuscript in the Music Division of the National Széchényi Library, Budapest, shelf mark *Ms. mus. 23*. The manuscript covers 8 folios of music manuscript paper (upright format) with 15 staves to the page; the folios were numbered by the library. Folio 2 was subsequently added and contains bars 10-23 of the piece with the inscription *Correctur A. Seite 1*. Music is entered on 15 pages of the 8 folios, the verso of the inserted folio 2 being blank. The autograph page numbering runs from 1 to 14, the recto of the inserted folio was numbered 2,*a* in an unknown hand. Liszt deleted the last staff of page 1 and the first staff of page 2 (which originally contained bars 10-17 of the work) and inserted the 14 bars written on page 2,*a* in their stead. The music is essentially identical with “A” save that it is not provided with expression marks. No title is given. On page 14, below the closing bar *Bey Carl Hasl[inger] / in Rhodaun**) can be read. According to the library's stamp in the bottom margin the autograph manuscript came into the library's possession in 1906.**)

A copy of “A” with Liszt's autograph alterations is held in the Goethe and Schiller Archives, Weimar with the shelf mark *Ms I, 10*. Since these insertions affect the later reworking of the piece, they were not considered in preparation of the present edition. On the lithographed title-page of the copy “*F. LISZT, / UNGARISCHE RHAPSODIEN.*” can be read.

*) In the catalogue of the 1936 Liszt memorial exhibition of Budapest compiled by Dr. Dénes Bartha this autograph manuscript figures as No. 78. The catalogue also mentions the note at the end of the work “*Bei Carl Haslinger in Rhodaun ... 1866*”. The script must already at the time have been defective resulting in the evidently erroneous deciphering. The proper date must have been 1846.

**) For description of the autograph manuscript see also the relevant section of Mária P. Eckhardt's article mentioned in the foot-note No. 18 of the Preface.

Bars 18, 19: the slurs have been added by analogy with bars 141 and 142.

Bar 19: the music is an exact repetition of bar 18 but a semitone higher; similarly, in the return bar 142 is a repeat of bar 141. The only exception is the next to lowest note of the 2nd chord in the right hand. The sources leave, however, no room for doubt with regard to the reading of this note, thus their text has not been changed in this edition, either.

Bars 43, 44: the dots are missing in the sources.

Bar 69: the staccato dots in the left hand have been added by analogy with bars 79 and 104.

Bar 76: the bass clef in the left hand has been added.

Bar 87: the natural for the 1st note in the upper part of the right hand has been added.

Bar 93: the natural for the *g sharp*¹ in the right hand has been added.

Bar 115: the natural for the 4th chord in the right hand has been added.

Bar 117: the natural in front of the 21st note in the right hand has been added.

Bars 120, 121: the staccato dots in the lower part of the right hand have been added by analogy with bars 127 and 128.

Bar 123: the flag on the 1st note in the upper part of the right hand has been added.

Bar 139: the natural for the last note in the left hand has been added.

Bar 153: the sharp for the topmost note of the last chord in the right hand has been added.

Bar 157: the sharp for the penultimate chord in the right hand has been added.

Bar 170: the upward stem of the 5th chord in the right hand has been added to agree with the accent signs occurring here as well as in the analogous bar 174.

Bar 174: the upward stem of the 3rd and 5th chords in the right hand have been added to agree with the original accent signs (cf. the note for bar 170).

Bars 177, 178: the staccato wedges have been added to agree with the identical bars 54 and 55.

Ungarische Nationalmelodie

Rákóczi-Marsch

(Erleichtert)

Source

See Ungarische Rhapsodien, 13, "A" where this version can be found on pages 16-26 with identical plate number. The collection held in the Goethe and Schiller Archives, Weimar under *Ms I, 10* contains this source as well but no manuscript additions.

Bar 43: the dot has been added to agree with the identical first half of bar 44.

Bar 51: in the source there are staccato wedges instead of the six staccato dots. This deviation in touch compared to bar 47 is not justified; there is no difference of this kind in the original version, either. It must have been a misreading

on the engraver's part. Therefore the wedges have been corrected to dots.

Bars 71-72: the slurs have been extended by analogy with bars 77-78.

Bar 76: the last note and the quaver rest in the right hand are of normal size in the source.

Bars 86-90, 110-114: the slurring of these otherwise identical bars is not uniform. The finding of the source is given here without alteration.

Bar 119: the source contains no accent sign above the 4th note in the left hand whereas it gives accent signs above the 5th and 6th notes, which is evidently a printing error. The accent sign above the 4th note has been added to agree with the identical part of the preceding bar; the accent signs for the 5th and 6th notes have been deleted and staccato dots have been written instead to agree with the 4th beat of bar 121.

Bar 127: the natural above the *tr* has been added.

Bars 136, 139: the dynamic directions have been inserted to agree with the basic version.

Bar 140: the natural in front of the 8th note in the left hand has been added.

Bars 175, 176: the staccato dots have been suggested to agree with the identical bars 54 and 55.

Marche de Rákóczi

Édition populaire pour piano

Source

"Marche / DE / RAKOCZY / Edition populaire / POUR / PIANO / par / Fr. Liszt. / [...] / LEIPZIG, CHEZ FR. KISTNER. / Paris, chez S. Richault / 1801.". Plate No. 1801. According to evidence which may be drawn from the plate number the date of publication is 1851.

Bar 4: the staccato wedges as well as the pedal marking asterisk have been added by analogy with bar 2.

Bars 10, 91: the second *Ped.* has been added by analogy with bars 18 and 99.

Bar 30: the *Ped.* has been added to agree with the identical bar 111.

Bars 33-34, 114-115: the staccato dots in the left hand have been added by analogy with bars 37-38 and 118-119.

Bars 47, 48: the slurs in the left hand only link the 2nd and 3rd notes in the source. This is evidently a misreading on the engraver's part since the same motif which occurs frequently in the work is consistently slurred so as to combine the 2nd-4th notes of the bar.

Bar 54: the 2nd note in the lower part of the left hand is erroneously *d* in the source.

Bar 63: in the source there is a marcato sign above the 1st note of the upper part in the left hand. This is evidently an engraver's mistake and has thus been deleted.

Bars 79-82: the slurs in the right hand have been added to agree with the identical bars 58-61.

Bar 104: the staccato dots for the 2nd chord have been added to agree with the identical bar 23.

Bar 113: the slur in the right hand starts at the 2nd note in the source. The slur has been extended by analogy with the identical bar 32.

Bars 116-117: the pedal markings have been added to agree with the identical bars 35-36.

Bar 118: the staccato dots in the right hand have been added to agree with the identical bar 37.

*Rákóczi-Marsch
nach der Orchesterbearbeitung
für das Pianoforte*

Sources

“A”: the first edition which appeared in 1871: „Rákóczy Marsch / für / grosses Orchester / componirt / von / Franz Liszt. / [...] / für Pianoforte zu zwei Händen [...] / LEIPZIG / J. SCHUBERTH & C^o / [...]”. Plate No. 4860. The lithographed copy used for this edition is held in Liszt’s estate (the library of the Ferenc Liszt Academy of Music, Budapest, shelf mark *LH 3753*). The music occupies pages 2-17. The running title on p. 2 is: “RAKOCZY MARSCH”.

“B”: a copy with Liszt’s autograph insertions and corrections which served as the printer’s manuscript for “A” (in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 19a*). The music manuscript paper (oblong format) has 16 staves per page. The measurements are: 35 × 27 cm. The music occupies 19 pages numbered 1 to 19 in the composer’s hand. In front of the music there is a separate title-page with an inscription in Liszt’s hand: *Rákóczy Marsch / nach der letzten Orchester Bearbeitung / von F. Liszt — / für das Piano forte (2 händig)*. In the top margin of the page a stamp in the shape of a rectangle can be found with the inscription “Liszt-Museum / Weimar”, and within this the shelf mark of the manuscript: *Ms U 19a*. The indication of the printing office “16 Pl 2-17” appears in the bottom left-hand margin, “4860” in the right-hand side. The first entry refers to the number of plates and the page numbers, the latter is the plate number of the later edition (“A”). The spacing of the manuscript is identical with that of “A”.

“C”: a copy in the Goethe and Schiller Archives, Weimar, (shelf mark *Ms U, 73*) with Liszt’s autograph corrections, deletions and additions. The manuscript contains neither title inscription, nor date, or Liszt’s signature. The copy consists of 14 pages of music measuring 34.5 × 27 cm and is numbered in the composer’s hand. (Numbers 1 and 14 are not visible; they must have been pasted over or blurred.) This was a working copy, the basis of “B” which Liszt kept working on assiduously. This is born out by the abundance of deletions and pasted over passages occurring on almost each page and also by the signs and directions for performance entered, for the most part, by Liszt into the manuscript.

“D”: the autograph manuscript*) which served as a basis for “C” and which is probably the first draft of the version for orchestra’s piano arrangement (the Music Division of the National Széchényi Library, Budapest, shelf mark *Ms. mus. 5829*). In its present form it consists of 3 folios (6 pages of music) provided partly with autograph page numbers: 1, 2, 5. Pages 3 and 4 are missing which is born out by the defective nature of the music. Pages [6-8] are not numbered. The library supplied the manuscript in its present form with folio numbers 1 to 3. The music manuscript paper (oblong format) has 24 staves per page. Its measurements are 28 × 38 cm. The music is written in brown ink; for entering the expression marks and directions for performance Liszt used purple ink as well as blue, red and grey pencils. The surviving part of the autograph is complete and fully worked out. The title is written on the first staff of page 1: *Rakoczy Marsch Orchester-Version — für das Pianoforte von FLiszt*. After the closing line on page [6] Liszt gives the date and his confidential-humorous monogram: *Decembre / 63 / Madonna del Rosario / BBBBBBB*.**) Liszt crossed out pages 1 and 2 faintly in blue pencil, yet completely. (He must have done this after completing the elaboration of “C”.) That “C” is a copy of this autograph manuscript is corroborated beyond all doubt by the fact that all deviations from “D”, that is pasted over passages, insertions, scratching out and emendations are Liszt’s autograph corrections.

Bar 85: the first *Ped.* has been added by analogy with bars 118 and 277.

Bar 108: in “A” and “B” the topmost note of the 1st chord in the left hand is missing. “C” has been followed here to agree with the identical bar 132.

Bar 109: in the sense of the *non stacc.* instruction of the source the staccato dot on the 3rd note in the left hand has been deleted.

Bar 132: the right hand accent has been added to agree with the identical bar 108.

Bars 139, 140, 145, 146, 283, 288, 289, 331, 332, 337, 338: the left hand dots have been added by analogy with bars 90, 91, 96, 97 and 282.

Bar 140: the pedal marking asterisk has been added by analogy with bar 332.

Bar 199: the pedal marking asterisk has been added to agree with the identical bar of the facilitated version.

*) For the description of “A” and “B” see also the relevant passage of Mária P. Eckhardt’s study mentioned in footnote No. 18 of the Preface.

**) These enigmatic letters are explained in August Göllicher’s book on Liszt (*Franz Liszt*. Berlin: Marquardt & Co., 1908, p. 56) as follows: “Liszt bezeichnete sich gern als ‘Geistes-Zwilling’ der Fürstin [Wittgenstein] und viele seiner Manuskripte zeigen am Schluß mehrere B zugesetzt: »BBBBB«, deren Geheimsinn war: ‘Bon Boje bénira bons bessons!’” The autograph manuscript of the orchestral score of *San Francesco d’Assisi* which was also written in 1863 contains 7 Bs as well, however, the last two letters are preceded by a *d* in small type which may, in addition to the solution mentioned above, mean: *de bon Besson*.

Bar 207, ossia: the pedal marking asterisk has been added to agree with the main text.

Bar 236: at the end of *oder* there is only a single bar-line in the sources. In the same place there is *Seite 15* instead of *Takt. 353* in "A".

Bar 273: the dynamics has been suggested by analogy with bar 81.

Bars 273-274: the rhythm in the right hand has been corrected to agree with "D". "C" gives equal quavers throughout which is not Liszt's emendation but evidently the copyist's mistake. This error was also transmitted into "A".

Bar 275: the *f* in the left hand has been suggested by analogy with bar 83.

Bars 277: *f marcato* in the right hand and *f* in the left hand have been suggested by analogy with bar 85.

Bar 282: *p* in the right hand has been suggested by analogy with bar 90.

Bars 282-283, 288-289: the staccato dots for the upper part in the left hand have been added to agree with the identical bars 90-91 and 96-97.

Bar 290: the pedal marking asterisk has been added by analogy with bar 98.

Bar 292: *Ped.* has been added by analogy with bar 100.

Bar 300: the accent in the right hand as well as the staccato dot for the 5th note in the left hand have been added to agree with the identical bar 324.

Bars 301, 325: the staccato dot for the 3rd note in the left hand has been deleted by analogy with bars 133 and 303.

Bar 340: in the sources the middle note of the 1st chord in the left hand is missing. This may be due to the fast tempo of writing. In bar 339 the 1st and 2nd chords in the left hand are different in each source. In bar 340 the text given in "C" and "B" is identical whereas that of "A" differs. A structural deviation from bar 339 does not seem justified here, for which reason the note has been added.

Bar 342: the accent in the left hand has been added by analogy with bar 150.

In "A" there is *Ped.* under the 1st note which appears neither in the other sources, nor in the facilitated version and not even in the analogous bar 150 in "A". This is evidently a printing error since a change of pedalling would make no sense in this place.

Bar 390: the accidental for the last chord in the left hand has been added.

Rákóczi-Marsch
nach der Orchesterbearbeitung
für Pianoforte erleichtert

Sources

"A": the first edition published in 1871: "Rákóczy Marsch / für / grosses Orchester / symphonisch bearbeitet / von / Franz Liszt. / [...] / Edition für Pianoforte erleichtert [...] / LEIPZIG / J. SCHUBERTH & C^o / [...]". Plate No. 4999. The lithographed copy used for the present edition is held in Liszt's own estate (the library of the Academy of Music, Budapest, shelf

mark *LH 3754*). The music is written on pages 3-19.

The running title on p. 3 reads: "Rakoczy-Marsch".

"B": a copy with Liszt's autograph emendations which served as the engraver's manuscript for "A" (Goethe and Schiller Archives, Weimar, shelf mark *Ms U 19^b*). The music manuscript paper (upright format) has 12 staves per page. The measurements are: 24.5 × 34 cm. The music is written on pages 2-17 which are paginated by the copyist. On page [1], in the top right-hand corner the title is given in the copyist's hand: "Franz Liszt / Rakoczy-Marsch. / Edition für Pianoforte / erleichtert." In the middle of the bottom of the page an unknown hand has written "4999" which is the plate number of "A". The running title on page 2 is also in the copyist's hand: "Rakoczy-Marsch." The manuscript shows neither title nor date or signature in Liszt's hand. Deletions and corrections occur on pp. 3 and 10 only. Liszt here deleted the left hand part of bars 40-42 and 233-235 in heavy pencil and wrote a simpler part instead. Bars 125-137, 239-270, 317-329 and 392-393 are not written out; in the bars left blank the copyist indicated with figures (1-60) the bars to be entered. The engraver's division of the music is identical with that of "A".

The first three words of the sub-title have been added in accordance with the basic version.

Bar 33: the staccato dots in the left hand as well as the 1st staccato dot of the following bar have been added to agree with the identical bars 226-227.

Bars 47, 240, 242: the 1st staccato dot in the left hand has been added by analogy with bar 49.

Bar 50: the 1st staccato dot in the right hand has been added to agree with the identical bar 241.

Bars 68, 70, 261, 263: the staccato dots in the right hand have been added to agree with the basic version.

Bars 79, 80, 85, 86: the staccato dots in the right hand have been added by analogy with bars 271, 272, 277 and 278.

Bars 87, 279: the direction *p* has been added to agree with the basic version.

Bars 87-88: the staccato dots in the left hand have been added under the right hand octaves by analogy with bars 279-280.

Bar 89: the 4th and 5th staccato dots in the left hand, the *f* and *Ped.* have been added by analogy with bar 281.

Bar 90: the 4th and 5th staccato dots in the left hand have been added by analogy with bar 282.

Bar 91: the pedal marking asterisk has been added by analogy with bar 283.

Bars 93, 95: the staccato dot in the right hand has been added by analogy with bars 285 and 287.

Bar 95: the *marc.* has been added by analogy with bar 287.

Bars 95, 96: the staccato dots for the last two notes in the left hand have been added by analogy with bars 287 and 288.

Bars 98, 290: the pedal marking asterisk has been added to agree with the basic version.

Bar 100: the 2nd staccato dot in the left hand has been added by analogy with bar 292.

Bars 100, 292: the 1st staccato dot in the left hand has been suggested to agree with the preceding bar.

Bar 104: in the source the flat in the right hand is erroneously given in front of *f*.

Bars 115, 116, 121, 122: the slur has been added by analogy with bars 80, 81, 86, 87, 307 and 313.

Bars 120, 312: the staccato dot for the 1st note in both hands has been added by analogy with bars 118 and 310.

Bars 121, 313: the *p* has been added to agree with the basic version.

Bar 124: the staccato dot for the 1st-3rd notes in the left hand has been added by analogy with bar 316.

Bars 139, 140, 145, 146: the dots have been added since in analogous places (in bars 90, 91, 96, 97, 282, 283, 288, 289, 331, 332, 337 and 338) they are written out throughout.

Bars 140, 142: the pedal marking asterisk has been added by analogy with bars 332 and 334.

Bar 228: in the source there is a minim rest instead of the crotchet rest in the right hand.

The accent has been added to agree with the identical bar 35.

Bar 236, at the end of *oder*: in "A" there is *Seite 17* instead of *Takt 353*.

Bar 247: the erroneously given staccato dot for the 2nd note in the left hand has been omitted.

Bar 248: the lower tie of the last octave in the right hand is missing in the source.

Bars 272, 273: the slur and 1st staccato dot in the left hand have been added by analogy with bars 278 and 279.

Bar 273: the *p* has been added by analogy with bar 81.

Bars 273, 274: in the sources there are equal quavers in the right hand. This error originating from the basic version has been corrected according to the autograph manuscript of the basic version (see there, in the notes to bars 273-274).

Bars 275, 277: the *f* in the left hand has been suggested by analogy with bars 83 and 85.

Bar 277: the *f marc.* in the right hand has been suggested to agree with bar 85.

Bars 282, 283, 288, 289, 331, 332, 337, 338: the staccato dots in the upper part of the left hand have been added to agree with the analogous bars 90, 91, 96, 97, 145 and with bar 146.

Bar 291: the staccato dots have been added by analogy with bar 99.

Bars 301, 303, 325, 327: the 2nd staccato dot in the left hand has been added by analogy with bars 109, 111, 133 and 135.

Bars 330, 331: the diminuendo sign and the *p* have been added to agree with the basic version.

Bar 361: the 1st staccato dot in the left hand has been added.

Bars 403, 404, 407, 408: concerning slurs in the right hand only the first two slurs of bar 403 occur in the sources.

Ungarische Rhapsodien — Magyar rapszódíák — Rhapsodies hongroises

Cahier 8

15.

Source

The first edition which appeared in 1847: "MAGYAR RHAPSODIÁK. / RAPSODIES HONGROISES / pour / Piano seul / par / F. LISZT. / Cahier 8. / [...] / VIENNE, / chez Veuve Haslinger et Fils, / [...]". Plate No. T. H. 10,208. The music was printed directly from the plates. The running title on page 3 is: "15". Below that we find the text of the dedication. The Goethe and Schiller Archives, Weimar hold a copy with Liszt's autograph notes and alterations with the shelf mark *Mf I, 10⁹*. The text of its lithographed cover reads: "F. LISZT, / UNGARISCHE RHAPSODIEN." Liszt's additions have been left out of consideration because they refer to a later reworking of the work.

The accidentals missing in the sources have been added as follows:

Sharps: bar 166, both hands, last note, all signs; bar 167, left hand, last note; bars 168, 170, 172, left hand, last chord, bottom note.

Naturals: bar 197, right hand, 3rd chord; bar 200, right hand, 1st note; bar 201, right hand, 3rd note, lower sign; bar 287, left hand, lower sign; bar 312, both hands, 1st note, all signs.

Bars 5, 21, 24, 31, 40: the accents in the left hand have been added to agree with the right hand.

Bar 6: in the source there is a tie between the last note of the semiquaver group and the topmost note of the chord with the duration of a minim. In the preceding bars the principal notes repeat the last note of the group of appoggiaturas everywhere, therefore the tie has been deleted. The original fingering also justifies deletion of the tie.

Bars 7, 22, 25: the 2nd-9th notes are demisemiquavers in the source.

Bars 19, 23: the demisemiquavers are slurred in the source. The slur has been omitted since the groups of appoggiaturas are not slurred anywhere else.

Bars 46-47: the staccato wedges have been added to agree with the identical bars 273-274.

Bar 55: the staccato wedges have been added to agree with the identical bar 282.

Bar 63: the accent signs have been added by analogy with bars 57, 60 and 66.

Bars 74, 77: the staccato wedge has been added to agree with the identical bars 80 and 83.

Bar 105: the accent sign has been added to agree with the identical bar 11 and the analogous bars 102 and 108.

Bar 125: the accent sign has been added by analogy with bars 116, 119 and 122.

Bar 126: the fingering has been added to agree with bar 102.

Bar 135: the slur has been added to agree with the identical bar 129.

Bar 143, ossia: the 2nd and 3rd rest signs have been added.

Bar 195: the staccato wedge has been added to agree with the subsequent bars.

Bars 279-281: the staccato wedges in the right hand have been added to agree with the identical bars 52-54.

Bar 304: the naturals in front of the 3rd note in the right hand and in front of the note *b* of the 2nd chord in the left hand have been added. From bar 300 onwards there are diminished triads which ascend chromatically in the left hand. Nothing justifies to break the sequence of harmonies here.

Bar 341: instead of the 1st chord in the right hand there is only a blank *g* octave in the source which is evidently a printing error. The missing note heads have been added to agree with the identical bar 335.

Ungarische Rhapsodien — Magyar rapszódia — Rapsodies hongroises
Cahier 10
17.

Source

The first edition which appeared in 1847: "MAGYAR RHAPSODIÁK. / RAPSODIES HONGROISES / pour / Piano seul / par / F. LISZT. / Cahier 10. / [...] / VIENNE, / chez Veuve Haslinger et Fils, / [...]". Plate No. T. H. 10,210. The music was printed directly from the plates. The running title on page 3 is: "17.". The Goethe and Schiller Archives, Weimar hold a copy of this edition with Liszt's autograph notes and alterations with the shelf mark *Ms I, 10^o*. The text of the lithographed cover reads: "F. LISZT, / UNGARISCHE RHAPSODIEN." Liszt's additions have been left out of consideration since they refer to a later reworking of the piece.

Bar 29: the dot has been added by analogy with bar 26.

Bar 37: the word *plintivo* in the source is presumably the italianized form of the French *plaintive* (lamentable) coined by Liszt (?).

Bars 40, 52: the natural in the left hand has been added.

Bar 45: the fourth beam for the 3rd-8th notes in the right hand has been added by analogy with bar 43.

Bar 48: the NB reads in the source *Friska, Seite 10* instead of *Friss, Takt 75*.

Bar 50: the 5th hemidemisemiquaver in the left hand is missing in the source.

Bar 51: in the source the last chord in the right hand is erroneously a crotchet.

Bar 57: the indication for the octave transposition is missing in the source.

Bar 61: the quaver rest has been added.

Bar 63: the bass clef in front of the 1st and 7th notes in the left hand has been added.

Bar 66: in the source there is a broken bar-line at the end of the bar. This is clearly a misprint since the value of the notes as well as the division of the thematic material suggest the beginning of a new bar.

Bar 71: the lower natural in front of the 2nd note in the right hand has been added.

Bar 75: in the source the indication for the fast section of the piece is *Friska*.

Ungarische Rhapsodien

20.

Sources

"A": the autograph manuscript in the archives of the Gesellschaft der Musikfreunde in Wien, shelf mark *VII 47292, A 190*. The manuscript which consists of 15 folios contains music on 26 pages, numbered 1 to 26 in the composer's hand (the numbering starts on the verso of the 1st folio). The music manuscript paper (upright format) measuring 33 × 26 cm has, with the exception of pages 1 and 21, 14 staves per page. Liszt notated the first page on music paper with 16 staves per page while page 21 is pieced together from two kinds of paper (one with 14, the other with 16 staves per page) so that on this page 15 staves and a staff halfways covered up can be seen. The autograph manuscript bears neither title inscription, nor date or Liszt's signature. The music which contains many corrections, deletions and additions is completely worked out and finished. Between the staves the signs and figures of the copyist's division of the music can be seen. This division is identical with that of "B". On the cover of the manuscript which is plain paper (without staves) an octagonal label was stuck with the inscription in an unknown hand: "Original Noten Handschrift / von / Dr. Franz Liszt. / geb: 22: Oct: 1811: zu Raiding / in Ungarn. Hofrath, Hofcapellm: Ritter." Above and to the right of the label we read in another hand: "Rumänische Rhapsodie Gmoll." (sic). "2 / [?] / VII 47292 / 17 Bl." In the bottom, right-hand margin of the page the signature "G: A: Petter" can be found. On the verso of the cover we find: "Nach Gadowsky: VI u. XII Rhaps.". On the top of the recto of the 1st folio there is an authentication of the autograph manuscript: "Composition von Franz Liszt. / Ihre Ächtheit beståtigt / Dr. Rudolf Höfele [or: Höfels] / Wien, 12 Oct. 892". At the bottom the following note and signature can be found: "Autographen Sammlung von / Gust: A: Petter". The verso of folio 14 is blank. Folio 15 was later stuck to the manuscript. On the recto of the smaller-sized paper with 10 staves per page a series of diminished chords appear in Liszt's hand with the inscription *Presto*; this music of about one staff and a half has nothing to do with the 20th Hungarian Rhapsody. The verso of this page is blank. The text of the label, the signature at the bottom of the cover and the note as well as the signature at the bottom of the recto of folio 1 are in all probability in the hand of the same person (Gustav Petter). Ac-

ording to information given by the Archives*) the inscription "Rumänische Rhapsodie Gmoll" above the label is in the hand of Dr. Eusebius Mandyczewski (1857-1929) who was head of the Archives from 1887 onwards. The manuscript had once been in the possession of the Austrian collector Gustav A. Petter who died in 1868. The Archives purchased the autograph manuscript from Theodor Petter, the brother of Gustav A. Petter after the death of the latter. The exact date of the purchase can no more be established. At any rate, it must have been obtained before 1912 since in that year a *Festschrift* was printed for the 100th anniversary of the existence of the Gesellschaft der Musikfreunde in Wien, in the second volume**) of which the collections of the Archives are listed. The enumeration includes three manuscripts by Liszt, the second one being: "—Ungarische Rhapsodie Gmoll für Clavier.". The text of the label on the cover of the autograph manuscript, the note on the verso of the cover as well as the text of the authentication of the manuscript on the recto of folio 1 bear out that the possessors of the manuscript were aware only of the fact that the work was an autograph of Liszt, but they did not know the title of the piece. The piece must have been assigned the title "Ungarische Rhapsodie Gmoll für Clavier" on the basis of the work's connection with the Hungarian Rhapsodies VI and XII (the serial number 20 was not included in the title!). The first title could not have been fully satisfactory since after 1912 the piece was provided with another title again chosen arbitrarily and based on further analysis of the contents of the work. Had the manuscript been compared with the copy held in the Goethe and Schiller Archives, Weimar under *Ms I, 10* (see "B"), the original title could have been established without further analyses. Since no evidence is available to support the presumption that Liszt changed this title subsequently we considered the title given on the cover of the present manuscript (and also the form included in the above mentioned "Zusatz-Band") as invalid. Thus in the present edition the work is cited in the only way possible, that is with the title given to it by Liszt himself.

"B": a copy in the volume marked *Ms I, 10* in the Goethe and Schiller Archives, Weimar which had originally belonged to Liszt's estate. In the section marked *10-13* the volume contains numbers 18, 19, 20 and 21 of the first cycle of Hungarian Rhapsodies. They are all copies by Joseph Joachim Raff (1822-1882), a German composer of Swiss origin who worked for Liszt in Weimar starting in 1850, instrumenting Liszt's

works and copying his manuscripts, etc. In two of these four copies (Nos. 18 and 21) autograph emendations by Liszt can be found. The copies are contained in a lithographed cover bearing the inscription: "F. LISZT, / UNGARISCHE RHAPSODIEN." The page numbering starts anew at the beginning of each piece. The running titles are: *18.*; *19.*; *20.*; *21.* Nr. 20 consists of 25 pages of music and is numbered from 3 to 27. The copy was made on the basis of "A" which is born out by the signs of the division of the music which are completely identical in both sources. Raff copied on hand-ruled music paper (upright format) with 8, 10 and 12 staves per page.

The accidentals missing in the sources have been added in the following places:

Sharps: bar 22, 1st note; bar 396, upper sign; bar 404, both signs.

Flats: bar 12, 23rd, 25th, 27th notes, right hand, 41st and 45th notes, left hand, 43rd note.

Naturals: bar 12, right hand, 11th, 19th, 27th notes, 34th note, lower sign, 35th, 39th, 43rd notes, left hand, 2nd note, lower sign, 9th, 17th, 25th and 41st notes; bar 15, right hand, 3rd chord.

Bar 20: in the sources the last chord in the left hand is a quaver. It has been corrected to a semiquaver by analogy with bar 18.

Bar 24: in the sources there is a superfluous semiquaver rest after the 5th chord in the left hand.

Bar 25: the 1st, 2nd and 3rd rests in the right hand give values of a dotted semiquaver in the sources. Since no triplet sign is given and a subdivision by two appears in the analogous places the rest signs have been altered to demi-semiquaver rests.

The staccato dots for the last three notes have been suggested to agree with the identical places of bars 16 and 22.

Bar 32: the 4th beam for the quintuplet in the right hand has been added.

Bar 39: the dots for the 1st and 9th octaves in the left hand have been added to agree with the right hand.

Bar 43: the dots for the 1st octave in the right hand as well as for the 1st and 9th octaves in the left hand have been added.

Bar 47: the missing values in the right hand part would have disturbed reading. Therefore the semiquaver rest after the 4th chord has been added while the 4th and 5th rests have been changed from semiquaver to quaver rest and from semiquaver to dotted quaver rest, respectively.

Bars 69, 70: the slur and staccato dot in the right hand have been added by analogy with bars 73 and 74.

Bar 74: the 1st slur and staccato dots in the right hand have been added to agree with bars 70, 78, and 82.

Bar 165: in "B" there is no accidental in front of the 4th note in the left hand. In "A" Liszt wrote out the sharp again to indicate that *c* must only be played again on the 4th beat in the right hand.

Bar 170: the left hand accidental has been added to agree with the identical bar 162.

Bar 173: the accidentals for the 1st chord in the right

*) For valuable information concerning the autograph manuscript of the Hungarian Rhapsody No. 20 the editors should like to express their gratitude to Dr. Otto Biba, director of the Archives of the Gesellschaft der Musikfreunde in Wien.

**) See "Zusatz-Band zur Geschichte der K. K. Gesellschaft der Musikfreunde in Wien. Sammlungen und Statuten. Zusammengestellt von Dr. Eusebius Mandyczewski, Archivar der K. K. Gesellschaft der Musikfreunde. Wien 1912", p. 106.

hand have been added to agree with the identical bar 165.

Bar 359: the staccato dots of "B" have been modified to wedges to agree with bars 347, 349 and 357.

Bar 410: the 2nd staccato wedge has been added.

Buch der Lieder für Piano allein
Band II

Poésies lyriques pour piano seul

Source

"A": the autograph manuscript held in a sketchbook in the Goethe and Schiller Archives, Weimar, shelf mark *Ms N, 7*. The manuscript consists of 32 pages of music numbered (1-32) by an unknown hand. The music manuscript paper (upright format) has 12 staves per page. This source contains the piano arrangement of six songs by Liszt in the following sequence: pp. 1-5: *Oh! quand je dors*; pp. 6-9: *Comment, disaient-ils*; p. 10 is blank; pp. 11-14: *Enfant, si j'étais roi*; p. 15 is blank; pp. 16-18: *S'il est un charmant gazon*; pp. 19-22: *La tombe et la rose*; pp. 23-32: *Gastibelza*. None of the pieces is preceded by a title inscription. The manuscript is not signed. The autograph date is entered on p. 32, before the ending of the last piece: *Voronince 26 Oct — / 47*. Liszt later wrote music on the last three staves of this page so that the date is partly covered. These lines have no connection with the song arrangements. The music is complete and finished but not provided with expression marks; slurs, dynamic markings or other directions for performance occur only sporadically. The autograph manuscript of *Enfant, si j'étais roi* contains bars 1-69 of the piece only (for the addition of bars 70-85 see the Critical Notes to the piece).

Supplementary sources (the first editions of the original versions for voice and piano)

"B": "SECHS GEDICHTE FÜR GESANG VON LISZT / Buch der Lieder. Band II. / Poésies lyriques / pour une voix / avec Accompagnement de Piano / TEXT de VICTOR HUGO MUSIQUE de F. LISZT / [...] / Berlin, Propriété de A^d M^e SCHLESINGER, [...] / 2915-20." According to the enumeration on the title-page the sequence of the songs is identical with that of "A": "1. O quand je dors 2. Comment disaient-ils 3. Enfant si j'étais Roi 4. S'il est un charmant gazon 5. La tombe et la rose 6. Gastibelza le fou de Tolède". Plate Nos. S. 2915-2920. The songs appeared in six books in 1844.

The text of the poems by Victor Hugo quoted was revised on the basis of Victor Hugo, *Œuvres poétiques I* (Bibliothèque de la Pléiade), Tours: Éditions Gallimard, 1964.

1. *Oh! quand je dors*

Signs evidently missing in "A" have been added as follows:

Sharps: bars 36, 43, left hand, last note; bar 45, left hand, 3rd note; bar 46, 21st note; bars 54, 65, 83, right hand, 4th and 7th notes; bar 55, right hand, 3rd and 6th notes; bar 63, right hand, 4th and 7th notes, left hand, 3rd note; bar 64, right hand, 6th note; bar 71, right hand, last note; bar 79, right hand, 1st and 2nd notes; bar 86, right hand, 3rd chord; bar 90, left hand, 4th note.

Double sharps: bar 14, right hand, 7th note; bar 54, right hand, 3rd and 6th notes.

Flats: bar 32, left hand, 3rd note; bar 33, right hand, last note; bar 36, right hand, last note; bar 87, right hand, 3rd and 6th notes; bar 88, right hand, 4th, 5th and 7th notes; bar 89, right hand, 2nd note, 5th note, upper sign.

Naturals: bar 22, right hand, 2nd note; bar 23, right hand, 1st and 3rd notes, left hand, 4th note; bar 24, right hand, last note, left hand, 4th note; bar 25, right hand, 1st and 3rd notes, left hand, 2nd note; bar 26, right hand, 4th note; bar 28, right hand, 2nd sign; bar 29, right hand, 3rd note; bar 30, right hand, 3rd and 4th notes, left hand, last note; bar 31, left hand, 4th note, both signs; bar 32, right hand, 2nd note, lower sign, left hand, 3rd note, 4th note, both signs; bar 33, right hand, 1st and 2nd notes, left hand, 6th note; bar 34, right hand, 3rd note, left hand, 2nd note; bar 35, right hand, 4th note; bar 36, right hand, 1st and 4th notes, left hand, 1st note; bar 37, right hand, 1st note, left hand, 2nd note; bar 38, left hand, 2nd note; bar 45, right hand, 2nd note, above the *tr*; bar 46, 11th and 15th notes; bar 66, right hand, 2nd note, left hand, 3rd note; bar 71, right hand, 4th note; bar 74, right hand, 2nd-4th notes, left hand, 2nd and 4th notes; bar 75, right hand, 4th note, both signs, left hand, 2nd and 3rd notes; bar 76, left hand, 2nd note; bar 78, left hand, 5th note; bar 83, right hand, 3rd and 6th notes, left hand, 7th note; bar 86, right hand, 2nd and 5th chords; bar 87, right hand, 2nd, 4th, 5th, 7th and 8th notes; bar 88, right hand, 3rd note; bar 89, right hand, 3rd and 4th notes, left hand, 4th note.

Minim rests: bars 91, 93.

Crotchet rests: bar 8, left hand, both signs; bar 11, right hand, 2nd sign; bar 12, left hand, 2nd sign; bar 18, left hand, both signs; bar 20, left hand; bar 21, right hand, 2nd sign; bar 22, left hand, 1st sign; bar 29, all signs; bar 33, both signs; bar 37, left hand, 2nd sign; bar 38; bar 39, left hand; bar 63; bar 69, left hand, 2nd sign; bars 71, 73, left hand, 2nd sign; bar 75, right hand, 2nd sign, left hand; bar 77, left hand, 2nd sign; bar 79, right hand, 2nd sign; bar 84, right hand; bar 87; bar 88, left hand, both signs; bars 91-93, right hand; bar 97, left hand, 2nd sign.

Quaver rests: bar 39; bar 63, left hand, 2nd sign; bar 66; bar 80; bars 81, 87, 88, left hand.

Violin clef: bar 46, left hand.

Bass clefs: bars 6, 82 and 84, left hand.

Fermatae: bars 36, 80, 92, left hand.

Dots: bar 5, right hand, both dots; bars 6, 11, 21, 39, 63, 79, 80, 88; bar 98, left hand, both dots.

Numbers of the irregular rhythm groups: bars 28, 30, 43; bar 82, both numbers.

All tempo marks, slurs and directions for performance

have been added to agree with "B" except for the ones listed below which are taken from "A": bar 16, slur above the right hand; bar 36, right hand, arpeggio sign in front of the 3rd and 4th notes; bar 82, *pp* and *una corda*, slur and staccato dots for the 2nd-6th notes; bar 84, slurs and staccato dots for the 2nd-6th notes; bar 93, the arpeggio sign in the right hand; bar 100, left hand, arpeggio sign.

Bar 3: the right hand quintuplet appears with one beam and without the number of the irregular rhythm group in the source.

Bar 24: the appoggiatura in the right hand has no stroke across its stem in the source.

Bar 45: in the source the rest in the left hand is given under the 6th note in the right hand.

Bar 56: the naturals for the 3rd and 7th chords in the right hand have been added to agree with "B".

Bar 98: in the source there is a minim instead of a quaver with flag on the 4th beat in the right hand and nothing at all in the place of the lower minim on the 5th beat. The tie for the two *g sharp* notes as well as for the *e* at the end of the bar have been added.

In the source there is a dotted minim instead of a quaver with flag on the 2nd beat in the left hand, and nothing in the place of the lower minim on the 3rd beat. The tie for the quaver with flag has been added.

Bar 99: the bottom semibreve of the 1st chord in the right hand is missing in the source.

2. *Comment disaient-ils*

Signs evidently missing in "A" have been added as follows:

Sharps: bar 48, left hand, 3rd note; bar 49, right hand, 3rd and 5th notes; bar 50, right hand, 4th and 6th notes; bar 53, all signs; bar 66, right hand, 2nd note.

Flats: bar 45, right hand, lower sign; bar 62, right hand; bar 66, right hand, 4th and 6th notes from the end of the bar.

Naturals: bar 40, right hand, 1st note, bottom sign; bars 42, 44, 48, 59, 61, 63-65, 81, 83, right hand, 2nd note; bar 48, left hand, 5th note; bars 49, 50, right hand, 3rd-6th notes; bar 52, all indications for the change of key signature; bar 59, left hand, 3rd note, upper sign, 6th note; bars 60, 62, right hand, 1st note; bar 61, left hand, 3rd note, upper sign; bar 66, right hand, 10th note, upper sign, 2nd, 17th, 22nd, 24th, 26th, 34th notes, lower sign, left hand, 22nd note; bars 68, 75, right hand, 5th note; bar 89, both hands, 1st chord, topmost note.

Semibreve rests: bars 39, 80.

Minim rest: bar 66.

Crotchet rests: in front of bar 1; bars 5, 14, 23; bar 82, 1st sign; bar 89, right hand, both signs.

Quaver rests: bars 34, 49.

Violin clef: bar 80.

Bass clefs: bars 17, 38.

Numbers of the irregular rhythm groups: bars 59, 61.

All tempo marks, slurs and directions for performance have been added to agree with "B", except for the ones listed below which occur in "A": bar 13, two staccato dots; bar 83, the slur starting on the 4th note in the right hand;

bar 86, right hand, the slur for the last two notes, the staccato dot under the end of the slur.

Bars 15, 17, 31, 33, 35-38: the staccato dots in the left hand have been added by analogy with bar 13.

Bars 30, 38, 52, 58: at the change of key signature there is only a single bar-line in the source.

Bar 86: the right hand slur and staccato dot have been added to agree with the right hand.

3. *Enfant, si j'étais roi*

Liszt omitted the three words put into parentheses in the poem from the text of the song.

Signs evidently missing in "A" have been added as follows:

Sharps: bar 22, right hand, 6th chord, bottom sign; bar 23, right hand, 1st chord, bottom sign; bars 26 and 27, bass, 3rd note; bar 28, right hand, 3rd chord, bottom sign, left hand, 3rd and 4th notes; bar 55, right hand, 6th chord; bar 60, right hand, 4th and 6th notes, left hand, 4th chord, lower sign, last chord, both signs; bar 62, right hand, 5th, 11th, 17th notes, left hand, 8th and 14th notes.

Flats: bar 45, right hand, 2nd note, left hand, 4th note; bar 48, right hand, 4th note; bar 58, right hand, 2nd and 5th chords; bar 63, right hand, 4th note, last chord, both signs.

Naturals: bar 18, right hand, last chord, lower sign, left hand, 3rd chord; bar 21, right hand, 1st chord; bar 22, left hand, 4th chord, both signs; bar 23, right hand, 3rd chord, both signs; bar 24, right hand, 2nd chord; bar 28, right hand, 3rd chord, left hand, 1st and 4th notes; bar 29, right hand, 2nd chord; bar 30, right hand, 1st chord, lower sign; bar 32, left hand, 2nd octave, lower sign; bar 46, right hand, 4th note, left hand, 2nd note, lower sign; bar 48, right hand, 2nd note; bars 50 and 54, right hand, 2nd chord, lower sign; bar 51, right hand, 1st chord, lower sign; bar 54, left hand, 9th octave, both signs; bar 55, right hand, 5th chord, left hand, 1st and 6th octaves, both signs; bar 56, right hand, 1st and 4th chords, bottom note; bar 60, right hand, 2nd note; bar 61, right hand, 1st chord, bottom note, 2nd note, left hand, 3rd note; bar 62, right hand, 2nd, 4th, 5th, 11th, 16th, 17th notes, left hand, 1st chord, bottom and topmost notes, 8th and 14th semiquavers; bar 63, right hand, last chord.

Numbers of the irregular rhythm groups: in front of bar 1 in both hands; bars 1, 34, 35, 36, 50, 64-67, all numbers.

Semibreve rest: bar 25.

Dotted quaver rest: bar 10, right hand.

Quaver rests: bar 10, right hand; bar 30, left hand, both signs; bar 61.

Semiquaver rests: bars 58, 59.

Dots: bar 11; bar 17, right hand; bar 69, left hand, 1st note, lower dot.

Fermata: bar 68, left hand.

All tempo marks, slurs and directions for performance have been added to agree with "B", except for the ones listed below which occur in "A": bar 6, left hand, 1st chord, staccato wedge and arpeggio sign; bar 8, right hand, three tenuto signs; bar 9, left hand, 1st note, accent sign;

bars 43, 44, arpeggio sign; in addition, the fermatae in bar 33 as well as the triplet sign in bar 38 have also been added to agree with "B".

Bars 3-4: the lower part in the left hand has been added to agree with "B" (cf. bar 69 in "A").

Bar 17: in "A" the last octave in the left hand is missing; it has been added to agree with "B".

Bar 22: in "A" there is a superfluous dot after the right hand rest.

Bars 42, 45: the tie for the 3rd note in the left hand has been added.

Bar 61: in "A" the left hand tremolo is a double dotted minim.

Bar 68: in "A" there are minims in the place of the tied notes.

Bar 69: the 3rd note of the lower part in the left hand is a crotchet in "A", the beam is missing.

Bars 70-85: are missing in "A". In accordance with his custom Liszt did not put down those bars which had already appeared in print in a previous version of the piece (see e.g. the description of source "B" of *Totentanz für Pianoforte allein*. NLE I/16, p. 177). The above bars have been added to agree with "B".

4. *S'il est un charmant gazon*

Signs evidently missing in "A" have been added as follows:

Sharps: bars 15, 44, right hand, 5th note; bar 60, 3rd and 11th semiquavers; bar 61, 5th note.

Flats: bars 26 and 55, left hand, 6th note; bars 27 and 56, right hand, 2nd chord, left hand, 5th and 7th notes; bar 58, right hand, 3rd chord, left hand, 5th and 7th notes; bar 66, right hand, 3rd note; bar 67, right hand, 3rd and 6th notes.

Naturals: bars 7, 36, right hand, 2nd sign; bars 10, 39, right hand, 7th note, left hand, 8th note; bars 11, 13, 40, 42, right hand, 4th sign, left hand, 3rd sign; bars 12 and 41, right hand, 5th note; bars 15, 44, right hand, 9th note; bars 16, 45, left hand, 3rd note; bars 17, 46, right hand, 1st chord, bottom note, 5th, 6th and 8th semiquavers, left hand, 3rd, 5th, 6th, 11th, 12th notes; bars 18, 47, 3rd, 5th, 6th, 8th, 9th, 12th notes; bar 60, right hand, 4th note; bar 61, 4th and 6th notes; bar 62, left hand, 3rd note, both signs.

Semibreve rest: bar 61.

Crotchet rest: bar 63, right hand.

Quaver rests: bars 24 and 53, left hand, 2nd sign; bar 63, right hand.

Dots: bar 65, left hand (except the upper part); bar 67, left hand, all dots.

All tempo marks, slurs and directions for performance have been added to agree with "B", with the exception of the ones listed below that occur in "A": bars 16 and 45, left hand, fingering for the 6th and 7th notes; bar 60, arpeggio sign.

Bars 7, 36: in "A" there is a natural in front of the 5th note in the upper part of the right hand, nothing in front of the 3rd note. The position of the natural has been corrected to agree with "B".

Bar 27: all three dots for the 2nd chord in the right hand have been added to agree with "B".

Bar 28: the three dots have been added to agree with "B".

Bar 29: in "A" the first ledger line for the 10th note in the right hand is missing.

Bar 65: the natural for the penultimate note in the left hand has been added by analogy with bars 26 and 55.

5. *La tombe et la rose*

Signs evidently missing in "A" have been added as follows:

Sharps: bar 36, right hand, 5th-7th notes; bar 37, right hand, 4th, 6th, 12th notes; bar 38, right hand, 6th-8th notes; bar 39, right hand, 6th note, left hand, 1st chord, topmost note; bar 40, right hand, 4th note; bar 41, right hand, 2nd note; bar 47, right hand, 3rd chord, bottom note.

Flats: bar 7, left hand, 3rd note; bar 8, left hand, 1st note; bar 10, left hand, 3rd, 5th notes; bar 11, left hand, 4th note; bar 12, left hand, 2nd note.

Naturals: bar 15, 7th, 8th notes; bar 16, right hand, 2nd note, both signs, 4th note; bar 36, right hand, 8th note; bar 37, right hand, 5th note, left hand, 1st chord, bottom note; bar 38, right hand, 3rd, 7th notes; bar 39, 4th note; bar 40, right hand, 3rd and 5th notes, left hand, 1st chord, 2nd note from the bottom; bar 41, left hand, 1st note, 7th note, lower sign; bar 43, right hand, the 2nd note of the tremolo, left hand, 1st and 7th notes; bar 44, right hand, 2nd note; bar 61, left hand, 2nd chord, lower sign; bar 64, left hand; bar 66, right hand, 2nd chord.

Semibreve rest: bar 14.

Minim rest: bar 6.

Crotchet rests: bars 21-88, all signs; bar 31, left hand; bar 34; bar 45, left hand; bars 47, 58; bar 60, right hand, 2nd sign; bar 61, left hand.

Dotted quaver rest: bar 16.

Violin clefs: bar 16, left hand; bar 47, right hand.

Bass clefs: bars 28, 37, left hand.

Numbers of the irregular rhythm groups: bars 1, 2, 7, 8, 61, all numbers.

All tempo marks, slurs and directions for performance have been added to agree with "B", except for the ones listed below which occur in "A": bar 10, fingering; bar 29, left hand, slur for the 6th-7th notes; bars 30, 32, 40, 48, 49, 66, 67, arpeggio sign; bar 37, fingering.

Bars 7, 11: in "A" there is a superfluous arpeggio sign in front of the 1st note. There had originally been two notes here, from which Liszt later erased the lower one.

Bar 14: the fermata in the right hand has been added to agree with "B", the fermata in the left hand to agree with the right hand.

Bar 21: the stem of the 5th note in the right hand is missing in the source.

Bar 27: in the source the 1st rest in the right hand is given above the 1st note.

Bar 35: the 2nd dot and the beams of the tremolo have been added to agree with "B".

Bars 37, 40: the left hand dot has been added to agree with "B".

Bar 40: in "A" the topmost note of the 9th chord in the right hand is a crotchet; it has been altered to a quaver to agree with "B".

6. *Gastibelza*

Liszt substituted the words in parentheses in the quoted part of the poem by the following words in the text of the song: "gagne le mont Falou" instead of (tombe.); "a travers" instead of (vers); "Me rendra" instead of (M'a rendu).

Signs evidently missing in "A" have been added as follows:

Sharps: bar 30, right hand, 8th note; bars 31, 110, both hands, 1st note, all three signs; bars 32, 111, right hand, 1st chord, middle note, left hand, 1st and 2nd chords, bottom note; bars 35, 114, right hand, 1st chord, bottom note; bar 37, right hand, 6th note; bars 68, 70, right hand, last chord; bar 74, left hand, 1st note, bottom sign; bar 75, right hand, 2nd note, both signs; bar 76, right hand, 5th octave, both notes; bar 77, right hand, last octave, both notes; bar 79, left hand, 1st octave, bottom note, 6th note; bar 80, 2nd note; bar 81, left hand, 2nd and 4th notes; bar 83, left hand, last note; bar 85, right hand, 2nd and last notes, bottom sign; bar 87, right hand, last chord, bottom sign; bar 116, right hand, 3rd chord, bottom sign, 5th chord; bar 117, right hand, 3rd chord, bottom sign, last chord; bar 129, right hand, 2nd chord, bottom sign, 4th chord, both signs; bar 138, right hand, 4th note, bottom sign; bar 139, left hand, 4th note; bar 143, left hand, 7th note, bottom sign; bar 146, left hand, last chord; bar 148, right hand, 2nd and last chords, left hand, 2nd chord; bar 153, right hand, last chord; bar 156, left hand, last note, lower sign; bar 157, right hand, 2nd chord, bottom sign.

Flats: bars 8, 40, right hand, 3rd chord, bottom note; bars 35, 114, left hand, 3rd chord, bottom note; bar 37, left hand, last note; bar 41, right hand, 1st chord, bottom note; bar 44, left hand, last chord, bottom note; bar 59, left hand, 3rd chord, middle note; bar 61, right hand, 3rd note, 6th note, upper sign; bar 62, right hand, 3rd chord, topmost note, left hand, 2nd chord, bottom note; bar 82, left hand, 4th note; bar 116, right hand, 5th chord; bar 117, right hand, last chord; bar 120, right hand, 3rd note; bar 134, right hand, 1st note; bar 135, left hand, 2nd chord, bottom note; bar 146, right hand, last chord, left hand, 3rd and last chords; bar 147, right hand, 2nd chord, left hand, 1st and 2nd chords; bar 148, both hands, 1st and last chords, all three signs, left hand, 4th chord, topmost note; bar 149, both hands, as well as ossia, 3rd and 4th chords; bars 159, 161, 163, right hand, 3rd and 6th chords, all signs; bars 161, 163, left hand, 2nd chord; bar 167, right hand, 1st octave, lower sign.

Naturals: bars 14, 92, left hand, 4th note; bars 22, 102, 16th note; bars 63-65, left hand, 1st note; bars 68, 70, right hand, 3rd chord, bottom note; bar 74, right hand, 7th note, bottom sign; bar 81, left hand, 6th note; bar 82, both hands, 2nd note; bar 83, right hand, 1st chord, left hand, 4th note; bar 84, left hand, 1st note; bar 85, right hand, 7th note, middle sign; bar 109, right hand, 7th note; bar 117, right hand, 3rd chord; bar 118, right hand, 3rd, 8th

chords, left hand, 7th chord; bar 119, right hand, 4th chord, bottom note, left hand, last note, bottom sign; bar 134, left hand, upper part; bar 135, left hand, last chord; bar 140, left hand, 7th note, lower sign; bar 146, right hand, 4th note; bar 148, right hand, 3rd chord, 2nd note from the bottom, both hands, 4th chord, 2nd note from above, 5th chord, *c* notes; bar 149, right hand, 2nd chord, the note *f*, left hand, 1st chord, 2nd note from above, ossia, 1st chord, the note *f*; bar 153, right hand, 4th chord, bottom note; bars 164-166, left hand, 4th chord, middle note.

Semibreve rest: bar 123.

Crotchet rests: bars 12, 90, right hand; bars 36, 115, left hand.

Quaver rests: bars 36, 115, 134, left hand; bars 57-62, right hand, all signs; bar 73, both hands, last sign.

Semiquaver rest: bar 115.

Dots: bar 30, both dots; bar 82, left hand, 4th note.

Numbers of the irregular rhythm groups: bars 17, 19, 21, 22, 27, 29, 38, 39, 79-81, 84, 85, 95, 97, 98, 101, 102, 107, 109, 124, 158-161, all numbers; bars 20 and 100, 4th number.

Fermatae: bars 36, 115, left hand.

Violin clefs: bars 149, 157, right hand.

Bass clefs (all in the left hand): at the end of bars 15, 20-22, 57, 135; bars 36, 63, 131, 147.

Marking of an octave transposition: bars 62, 135.

All tempo marks, slurs and directions for performance have been added to agree with "B", except for the ones listed below that occur in "A": bars 15, 93, right hand, 5th-7th notes, accent sign, above it *rit.*; bars 17, 95, left hand, 7th-9th notes, staccato dot; bars 63-67, arpeggio sign; bar 129, left hand, 4th chord, arpeggio sign.

Bars 1, 2, 13, 91: in the source there is no stroke across the stem of the appoggiaturas.

Bars 19, 97, 98: the staccato dots have been added to agree with bars 17 and 95.

Bars 26, 106: in "A" there is erroneously a sharp in front of the 4th note in the left hand.

Bars 50, 63, 73, 75: the time signatures have been added to agree with "B".

Bar 53: in "A" there are quaver rests on the 3rd, 6th, 7th and 8th beats in the lower part of the right hand. Since they are superfluous, they have been omitted.

Bar 57: in "A" there is a quaver rest after the 2nd chord in the left hand. It has been deleted to agree with the analogous bar 62 and with "B".

Bar 85: the 2nd beam for the last note in the right hand has been added.

Bar 116: the 1st chord in the right hand has been added, together with the ties, to agree with the solution found in bar 37.

Bars 122, 149, 157: in "A" there is only a single bar-line at the change of key signature.

Bar 130: the fermatae have been added to agree with "B".

Bar 138: the upward stem of the 1st note in the right hand is missing in "A".