

## CRITICAL NOTES

### *Légendes*

#### Sources

“A”: the first edition of the piece, which appeared in 1866: „F. LISZT / LÉGENDES / POUR / PIANO / 1. ST. FRANÇOIS D'ASSISE / ‚La prédication aux oiseaux.‘ / 2. ST. FRANÇOIS DE PAULE / marchant sur les flots. / PEST, chez RÓZSAVÖLGYI & C<sup>o</sup>.“

At the bottom of the title page: “Exécuté par l’auteur au concert de Pest le 29 août 1865”. Plate No. N.G. 1229 and N.G. 1230. The dedication text takes up page [1], while Liszt’s foreword and the quotations are on page [2].

“B”: copies of the edition by Heugel, Paris, coming from Franz Liszt’s estate, now held in the library of the Academy of Music in Budapest, ref. 12762–63. They came out on 5 June, 1866, presumably at the same time as “A” or shortly afterwards: “À MADAME LA BARONNE COSIMA DE BÜLOW / (NÉE LISZT.) / Fr. Liszt / LÉGENDES / 1 S<sup>t</sup> FRANÇOIS / D’ASSISE / LA PRÉDICATION / AUX OISEAUX / 2 S<sup>t</sup> FRANÇOIS / DE PAULE / MARCHANT / SUR LES FLOTS”.

Obvious misprints and errors in these quotations have been tacitly corrected.

#### 1. *St. François d’Assise*

The German subtitle appears, in brackets, in “A” only.

Bar 4: the fingering has been corrected to agree with the identical part of bar 8. The staccato dot on the last note has been added by analogy with the upbeat to bar 1.

Bars 4 and 8: the semiquaver rest in the right hand, although it represents excess time value in both sources, is not a misprint. These rests are rather a kind of performing instruction (see the footnote); their value merges with the fermata rests which follow them and for this reason the excess has not been marked by a change of time signature.

Bar 36: in the sources there is a staccato dot on the 2nd note in the upper part of the right hand. This has been omitted by analogy with bars 37, 40 and 41.

Bar 50: the extent of the *ritenuto* has been shown by a dotted line.

Bars 54 and 57: the right hand slurs have been added by analogy with bars 60 and 63.

Bar 58: the star marking the release of the pedal has been added by analogy with bars 55, 61 and 64.

Bar 79: in the sources the left hand slur begins at the 2nd note.

Bar 103: the natural before the 11th note in the left hand has been added.

#### 2. *St. François de Paule marchant sur les flots*

#### Supplementary source

“C”: the autograph manuscript held by the Music Division of the National Széchényi Library in Budapest under Ms. mus. 4556, which contains bars 54–63 of the piece. The German title appears, in brackets, in “A” only.

In the notes on his piano lessons with Liszt (p. 119) Göllerich mentions certain alterations which Liszt wrote into the music in the course of the lessons. Ludovic Breitner,\* another of Liszt’s pupils, also mentions alterations. No authentic text showing these alterations has been found yet.

Bar 25: in the sources the star marking the release of the pedal comes at the end of the bar. Here it has been placed at the end of the 3rd crotchet by analogy with bar 27.

Bars 42–49: in the sources the stars marking the release of the pedal are given only in bars 47–49, immediately before the next *Ped.* mark. Accordingly the stars have been added in bar 42 and they have been omitted in bars 47–49.

Bar 49: the portato signs (slur and a staccato dot) on the 4th chord in the right hand and the 1st chord in the next bar have been added by analogy with bars 13–14. (See also bars 47–48 of the simplified version.)

Bar 55: the fingering for the 10th and 14th notes in the left hand has been added by analogy with bar 61.

Bar 57: in “A” and “B” the crescendo sign lasts until the 8th note in the right hand and the diminuendo sign begins at the 11th note. Here the placing of the signs has been corrected to agree with “C”.

Bar 61: in “A” and “B” the crescendo sign lasts only to the end of the preceding bar, while the *rinforz.* starts at the beginning of the bar. Here “C” has been followed by analogy with bar 55.

Bar 63: the crescendo and diminuendo signs have been added to agree with “C” by analogy with bar 57.

Bar 71: the right hand accent has been added by analogy with bars 65, 67 and 69.

Bar 79: the accent and staccatissimo sign at the 2nd note in the left hand have been added to agree with the right hand.

Bar 87: in the sources there is no natural before the last note of the left hand.

Bar 88: the crescendo signs have been added by analogy with bars 86, 87, 89 and 90.

Bars 109 and 110: the staccato dots on the 1st and 2nd notes in the lower part of the left hand have been added to agree with the analogous parts of bars 107 and 108.

\* The alterations described by Breitner were placed at our disposal by Mme Marguerite Sarasin de Geymuller.

Bar 121: the left hand accents have been added to agree with the right hand, according to bars 113, 115, 117, 118, 123, 125 and 126.

Bars 159—160, 161: in the sources the *crescendo* is between the two staves, in the middle, on both occasions. The position of these instructions has been corrected so that the first refers only to the left hand and the second only to the right hand.

### Five Piano Pieces

#### Source

The autograph manuscript held in the Library of Congress in Washington, ref. *ML96 L58 Case*. The music occupies 10 pages. Nos. 1, 3 and 5 are on 12-stave upright manuscript paper while Nos. 2 and 4 are on 14-stave and 8-stave oblong paper. Only No. 5 is given a title. The autograph dates written at the end of the pieces are: 1: *janvier 65*; 2: *février 65*; 3: *pour le 22 juillet 73*; 4: *23 juillet 76*; 5: *23 juillet 79*. At the end of Nos. 3, 4 and 5, Liszt's signature or initials are also to be found.

Here, since no numbering was originally given, the pieces are placed in order of composition.

Apart from numerous slips of the copyist's pen the copy made in 1905 and held in the Goethe and Schiller Archives in Weimar, *Ms. I, 58* is identical with the text of the above autograph manuscript. This copy does not include *Sospiri!* On the title page there is a note by the copyist, the one-time warden of the Liszt Museum in Weimar: "Meine *strictissime* private Abschrift, da Frau von Meyendorff née Gortschakoff als Eigentümerin weder Copie noch Bekanntmachung gestattete (Juni 1905)—sie hat noch ein fünftes: ‚Sospiri.‘ Dr Aloys Obrist." This copy was not used as a source.

#### 1.

Bar 6: the clef is omitted in the source.

Bar 10: the pedal markings have been added by analogy with bar 41.

Bar 14: in the source the right hand slur starts from the last note of bar 13. To agree with bars 6, 8, 10, 16, 18, 39 and 41, the slur has here been started on the 1st note of the bar.

Bar 33: the 2nd *ten.* and the *crescendo* sign have been added to agree with the identical bar 31.

Bar 34: the right and left hand accents and the *ff* have been added to agree with the identical bar 32.

Bars 37—39: the *pp* markings have been added to agree with the identical bars 6—8.

Bar 38: the 1st rest sign in the right hand and the staccato dots have been added to agree with the identical bar 7.

Bar 40: the 1st rest sign in the right hand and the staccato dot have been added to agree with the identical bar 9.

Bar 45: the source contains none of the rests.

#### 2.

Bars 11, 39: the rest has been added to agree with bars 13 and 15, and 33, 35, 36 and 37.

Bars 15—19: the pedal markings have been added by analogy with bars 20—24.

Bars 20—24: the dynamics and accents have been added by analogy with bars 15—19.

Bar 22: the lower B flat in the left hand is an editorial addition.

Bar 33: the slur has been added by analogy with bar 29.

Bar 44: the fingering for the 5th quaver in the left hand has been added to agree with the identical bar 49.

Bar 49: the slurs have been added to agree with the identical bar 44.

Bar 50: the star marking the release of the pedal has been added to agree with bars 49, 51 and 52.

#### 3.

Bar 17: the natural for the *e*<sup>1</sup> has been added to agree with the identical bar 21.

Bars 20—21: the pedal markings have been added by analogy with bars 16—17.

#### 4.

Bar 3: the right hand fingering has been added to agree with the identical bar 7; likewise the right hand slur, which has been started from the last note of the preceding bar, to match the left hand, and not from the 1st note as in the source.

Bar 5: in the source the slur begins at the 1st note. Here it has been started from the 3rd note of the preceding bar to agree with the identical bar 1.

Bars 6—8: the left hand slurs have been added to agree with the identical bars 2—4.

Bar 16: the bass clef is missing from the source.

#### 5. *Sospiri!*

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

Bar 17: in the source the 2nd note in the left hand upper part is a crotchet. This has been corrected to a quaver to agree with the identical bar 13.

Bar 30: in the source the right hand slur goes only to the end of the bar. By analogy with bars 18 and 26 it has been extended to the first note of the following bar.

Bars 31, 57: the left hand *crescendo* sign has been added by analogy with bar 19.

Bars 32, 46, 58: the left hand accent has been added by analogy with bar 19.

Bar 35: in the right hand the natural has been added.

Bars 38, 42, 50, 53, 54: in the source at the first quaver in the left hand there are only two minims (dotted in bars 38 and 42), the upper note of which has an upward stem and the lower a downward stem. The latter is connected to the quaver beam. The present correction is justified by the notation of the first note in bars 37, 41 and 49.

Bar 44: in the source the right hand slur goes to the end of the bar. It has been extended here to the 1st note of the next bar by analogy with bar 56.

Bar 45: the right hand accent has been added by analogy with bars 19, 31 and 57.

Bars 46—47: the right hand slur has been added by analogy with bars 20—22.

Bars 49, 50, 53, 54: the lengthening dots in the left hand have been added by analogy with bars 37, 38, 41 and 42.

Bars 50—51: the slur has been added by analogy with bars 38—39.

Bars 51, 55: in the source the 1st note in the upper left hand part is not joined by the stem to the crotchet below it. The stem has been altered by analogy with bars 39 and 43.

Bar 52: in the source the lower natural before the 4th note in the right hand does not occur.

Bar 56: in the source the left hand slur goes only to the end of the bar. Here it has been extended to the first note of the next bar by analogy with bar 44.

Bar 71: the accidental for the *C sharp*<sup>2</sup> is missing in the source.

Bar 78: in the source the accidental before the 3rd note in the left hand is missing.

### 1<sup>re</sup> Élégie

#### Source

“A”: the first edition, published in 1875: “En mémoire / de / Madame Marie Moukhanoff / née Comtesse Nesselrode. / ÉLÉGIE / de / F. LISZT / LEIPZIG, chez C. F. KAHNT.” Plate No.: 1830.

#### Supplementary Source

“B”: the autograph manuscript of the piano duet version held by the library of the Gesellschaft der Musikfreunde in Vienna.

Accidentals not given in the source have been added as follows:

Sharp: bar 85, left hand, 1st note, both signs.

Flat: bar 71, right hand, 1st note, *A flat*; bar 73, left hand, 3rd note; bar 84, right hand, 6th note, both signs; bar 88, right hand, 3rd note, lower sign; bar 104, left hand, 1st note.

Natural: bars 38, 41 and 46, right hand, 2nd note; bar 61, right hand, last note.

Bar 22: the arpeggio signs have been added by analogy with bars 21, 29—30 and 33—34.

Bars 25, 26: the 2nd arpeggio sign has been added by analogy with bars 21, 29—30 and 33—34.

Bar 36: at the 3rd crotchet “A” has a short diminuendo sign in the right hand. This was a mistake due to a misunderstanding on the engraver’s part and it has been corrected here to agree with “B”.

Bar 48: the source gives separate stems, one upwards and one downwards, for the two notes in the octave of the right hand. These stems have been altered here to agree with bar 47.

Bars 48—50: the pedal marking has been added to agree with “B”.

Bars 53, 63: the star marking the release of the pedal is under the 8th and 5th notes in the right hand in “A”. The position of the star has been corrected to agree with “B”.

Bar 59: in “A” the star marking the release of the pedal is under the 5th note in the right hand.

Bar 68: in the source the 1st note in the left hand is a minim. It has been corrected to agree with the identical bar 85 and with the rhythm of bars 69—73 and 86—90.

Bars 68—71, 73, 74, 85, 87, 88: in the source the right hand slur goes to the last quaver.

Bar 72: the lengthening dot at the 3rd quaver in the right hand has been added.

Bar 86: the right hand slur has been added to agree with the identical bar 69.

Bars 90—91: in the source there is one slur for the five notes in the top right hand part. This has been changed to two slurs to agree with the identical bars 73—74.

Bar 115: the left hand *ten.* marking has been added to agree with the identical bar 106.

Bars 122, 124: in “A” there is a short diminuendo sign starting from the last note of the right hand. This mistake has been corrected to agree with bar 126 and with bar 122 of “B”.

### Zweite Elegie

#### Source

“A”: a copy of the first edition of 1878 from Liszt’s estate, now held by the library of the Ferenc Liszt Academy of Music in Budapest, under 3606: “F. LISZT / zweite Elegie / Fräulein Lina Ramann / gewidmet. / LEIPZIG, C.F. KAHNT.” Plate No.: 2168.

#### Supplementary Source

“B”: the autograph manuscript in the Goethe and Schiller Archives in Weimar (previously in the Heyer Museum in Cologne—cf. “Katalog des Musikhistorischen Museums von Wilhelm Heyer in Köln”, by Georg Kinsky, Vol. IV, 1590). Ref.: *Ms. I*, 79. The piece takes up five pages. In the manuscript the beginning of the piece and a few other bars are missing. The first page is numbered 3 and after 4 come three pages numbered 5, of which two contain earlier versions of the ending. In the first version the final barline is followed by the place and the date *Villa d’Este / 13 Octobre*. In the second, in the same position, the following can be read in Liszt’s handwriting: *Le seul bien qui me reste au monde / Est d’avoir quelquefois pleuré. / 21 Octobre 77 / Bonn*. There is no date after the third and final version. Although this autograph has many corrections, deletions and insertions it is still complete; it also contains fingering, pedalling and phrasing, and is virtually identical with the final version.

Bar 19: in “A” the crescendo sign breaks off before the bar line. Here it has been extended to the next note.

Bar 22: in “A” the *Ped.* is under the 2nd crotchet. Here it has been placed under the 1st note by analogy with bar 60.

Bar 27: in “A” the *Ped.* is under the 1st note. Here it has been placed at the end of the bar by analogy with bar 63.

Bar 46: in “A” the star marking the release of the pedal is under the 1st note. Here it has been placed at the end of the bar by analogy with bar 8 and to agree with bars 17 and 55.

Bar 96: the fingering for the 2nd crotchet in the right hand has been added to agree with "B".

Bars 104—105: the crescendo sign has been added to agree with "B".

Bar 112: the staccato dots have been added by analogy with bar 108.

Bar 121: "A" does not include the word *più* in the tempo marking. The correction has been made to agree with "B".

Bars 129, 131: the marcato sign for the 1st crotchet in the left hand has been added to agree with "B" and by analogy with bars 121, 123, 125 and 127.

Bars 135—136: the slur has been added to agree with "B" and by analogy with bars 127—128.

Bar 136: the left hand marcato sign has been added by analogy with bar 128.

Bar 137: in "A" there is also an erroneous downward stem on the 4th quaver in the left hand. This misprint has been corrected to agree with "B".

Bar 159: the left hand bass clef has been added to agree with "B".

Bar 170: the star marking the release of the pedal has been added to agree with "B".

### *Weihnachtsbaum*

#### Sources

"A": a reprint of Fürstner's first edition (see "B") which shows the following changes from the original edition: on the title pages of the first and second volumes (and presumably the third volume as well) the original text is left unaltered and the French title included; "Arbre de Noël / 12 Morceaux de Piano / (pour la plupart d'exécution facile). The titles of the first two pieces are in French — "Vieux Noël" aus "La nuit Sainte", and the texts in the music are in French, German and English. The actual music includes a few small corrections.

"B": the first edition of the series published in 1882 in three volumes by Adolph Fürstner in Berlin: "Weihnachtsbaum / 12 Clavierstücke / zumeist leichter Spielart / von / Franz Liszt." Plate Nos.: F. 2182—85 (vol. 1); F. 2186—89 (vol. 2); F. 2190—93 (vol. 3). In all three volumes page 3 has a decorative dedication: "Meiner Enkelin / Daniela von Bülow / gewidmet / Franz Liszt." The editor's name appears in the title of each piece: "Edited and revised by A. R. Parsons." Copyright by G. Schirmer, New York, 1882. The translation of the texts into English has been acknowledged before the second piece: "English version by Mrs. Joh. P. Morgan." The words in the music part are in German and English.

"C": F. Lucca's edition in Milan which came out in three volumes in 1882: "L'ALBERO / del / NATALE / 12 PEZZI in stile FACILE / per / Pianoforte / DI / F. LISZT." Plate Nos.: U 36831 U; U 36832 U; Y 36833 Y. The music was printed directly from the plates. The text and illustration on the title page are the same in all three volumes (cf. the illustrated title page of the 2nd vol. of "A"). Each volume contains 4 pieces. The

titles and words written in the music (Nos. 2 and 3) are in Italian. This version agrees completely with "A" and "B". There is no dedication. (The microfilm of the copy used to prepare this edition was placed at our disposal by the library of the Giuseppe Verdi Music Conservatoire in Milan.)

"D": A. B. Gutheil's edition published in Moscow which used the title page of "B" changing only the publisher's name. Plate No.: A. G. No. 1632—43. The three volumes give the pieces in exactly the same order as "A" and "B". The titles of the pieces are in one or two languages (German or French) and the words in the actual music are in German. Before the pieces in the first volume the "ossia Harmonium" marking is omitted. The music of Nos. II, III, V, VIII, XI and XII is 8—77 bars shorter than in "A". This means that "D" gives the pieces of the series in an earlier stage of composition. For the pieces listed above "D" was used as a supplementary source.

#### Supplementary Sources

"E": a copy with corrections, alterations and insertions in Liszt's own hand, now kept under *Ms. 180* in the Bibliothèque Nationale, Paris. It has 30 pages of music (partly autograph ms.) numbered 27 to 51. Liszt erased pages 30—32 and 50 completely and inserted autograph pages with the same numbers. After the deleted page 50, there is a page numbered 62—likewise deleted. This source contains only pieces VII—XI and the last 8 bars of VI. The text of XI is identical with the version in "D" but the other pieces are shorter than in "D".

"F": the autograph manuscript under *ML 96, L58, Case* in the Library of Congress, Washington. The 8 pages of 12-stave, upright manuscript paper are numbered 1—8 by Liszt. This source contains only No. XII. The title on the first page is "*Polnisch / (Polonais)*". The date and Liszt's signature do not occur on the manuscript. The version in "F" is identical with "D" and 13 bars shorter than the final version.

"G": the autograph manuscript of the complete series, now under *Ms. 181* at the Bibliothèque National, Paris. The title is "*Weihnachtsbaum*". It takes up 18 pages, numbered 1—18 by the composer, plus two supplementary pages marked *Pag. 3 Bis* and *Pag. 4 Bis*. The upright pages in the manuscript vary in size from 12 staves to 14, 18, 20 or even 24 staves. The pieces are here considerably shorter than in the final version (from 9 to 85 bars shorter); they do not even reach the size of the "D" version. Liszt put his signature and the date to the end of the piece No. XII: "F. Liszt / (Villa d'Este / 19 janvier 76)".

Apart from the above mentioned sources, reference is also made to the following:

"H": the first edition, dating from 1882, of the piano duet version of the complete series: Fürstner, Berlin; plate Nos. F. 2213—2216 (vol. 1); F. 2217—2220 (vol. 2); F. 2221—2224 (vol. 3). The title pages and the dedi-

cation are identical with those in "B". The Schirmer copyright is likewise the same but the name of A. R. Parsons is omitted. The name of the English translator is here given as Mr. John P. Morgan, to be found before No. II. Words in the music are given in German and English. The musical text (including its length) is here the same as in "A", i.e. the final version.

"I": the original manuscript of the piano duet version of the complete series, now held under *Ms. mus. 6.342* in the Music Division of the National Széchényi Library, Budapest. The manuscript consists of 43 folios of 14-stave upright paper measuring 31 × 24 cm. The markings in grey pencil and the observations made on it by Liszt suggest that this autograph was used as the printer's manuscript for the first edition of the piano duet version (Fürstner, Berlin, 1882, see "H").

"J": an earlier autograph manuscript of the piano duet version of the complete series now, together with "G", under *Ms. 181* in the Bibliothèque Nationale, Paris. It has 24 pages, numbered by Liszt, which are upright and have 14, 16 or 20 staves. Apart from a few minor deviations the content and length are the same as in "F". At the end of No. XII Liszt put the date and his own initials: "30 janvier 76 / (Villa d'Este) / FL." This manuscript is later than "F" which shows, apart from the closeness of the dates, that the corrections, deletions and insertions in "F" no longer count here as corrections.

### I "Psallite"

Sources: "A", "B", "C", "D"; "G"; and "H", "I" and "J".

Bar 7: the lower fingering for the 2nd and 3rd chords in the right hand occurs only in "G".

Bar 30: the fingering for the 2nd note in each hand is given only in "G".

Bar 49: the slur has been added by analogy with bar 30 and to agree with "H" and "I".

Bar 59: the pedalling has been added to agree with bars 37 and 40 and with "G".

### II O heilige Nacht!

Sources: "A", "B", "C", "D", "G"; and "H", "I" and "J".

Bar 1: the time signature in the sources is 6/4 and then in brackets 2/3. Since this sort of signature did not become general, the time signature in this edition has been given in accordance with modern practice.

Bars 107—109: the slur has been added to agree with "H" and "I".

### III Die Hirten an der Krippe

Sources: "A", "B", "C"; "D", "G"; and "H", "I" and "J".

Bar 2: the dynamics have been given according to "H", "I" and "J".

Bar 23: the staccato dot in the right hand has been added by analogy with bars 68, 19 and 64.

Bars 23—24: the crescendo sign has been added to agree with the identical bars 19—20.

Bar 24: the left hand fingering has been added to agree with the identical bar 69.

Bars 28—29: the fingering has been added to agree with the identical bars 73—74.

Bars 30—31: the left hand fingering has been included to agree with the identical bars 75—76.

Bar 31: the left hand slur goes only to the 2nd note in the main sources. Here it has been extended to the 3rd note to agree with the identical bar 28 and the supplementary sources.

Bar 32: the fingering for the *f* has been given to agree with the identical bar 77.

Bar 39: before the *a tempo* (bar 41) a change of tempo is given only in "G" and "J", which have a different text at this point.

Bar 43: the fingering for the 2nd right hand chord has been added to agree with the identical bar 46.

Bar 44: in the printed sources the right hand slur extends only to the 2nd note. This misprint has been corrected by analogy with bars 4, 7 and 47, and to agree with "G", "H", "I" and "J".

Bar 52: in the printed sources the right hand slur extends only to the 2nd note. This misprint has been corrected by analogy with bar 12 and to agree with "G", "H", "I" and "J".

Bars 61—62: fingering is given only in "D" and "G".

Bar 62: the dynamics and slur have been added to agree with "D" and "G".

Bar 71: in the printed sources the slur extends to the 1st note of the next bar. Here it has been corrected to agree with the identical bar 26.

Bars 73—74: the staccato dots have been added to agree with the identical bars 28—29. The pedalling has been added to agree with the identical bars 28—29 and with "G", "H" and "J".

Bars 75—76: the left hand fingering is given only in "G".

Bar 76: in the main sources the *legato* is in the middle of bar 77. It has been correctly placed here to agree with the identical bar 31.

### IV Adeste fideles

Sources: "A", "B", "C", "D"; "G"; and "H", "I" and "J".

Bars 48 and 88: the slurs in each hand have been added because in bars 50 and 90, which are essentially repetitions of these bars, slurs are given. This correction is justified by "H" and "I".

Bars 49—50, 53—54, 93—94: the pedalling has been added to agree with the identical or analogous bars 89—90, and with "H" and "I".

Bars 50 and 90: the right hand ties have been added by analogy with bars 48 and 88 and to agree with "H" and "I".

Bar 79: the *dolce espr.* has been added to agree with the identical bar 39 and with "H" and "I".

Bar 109: the pedalling has been added to agree with the identical bar 69 and with "G", "H", "I" and "J".

#### V Scherzoso

Sources: "A", "B", "C", "D", "G"; and "H", "I" and "J".

Bar 3: the 5, 2, 1 fingering has been included to agree with the corresponding part of bar 6.

The left hand fingering is found only in "J".

Bars 12—13, 14: in the printed sources the middle notes of the slurred chords are joined by a slur, the top notes by a tie and the staccato dot comes under the end of the tie. This misprint has been corrected on the basis of the manuscript sources and "H". From these sources it is clear that the 2nd chord is to be played without striking the top note again.

Bar 66: the pedalling has been added to agree with the identical bar 64 and with "H" and "I".

Bars 82—86: the accents and pedalling have been added to agree with the identical bars 32—36.

Bar 109: the left hand staccato dot for the *d* has been added to agree with the identical bars 111 and 117, and with "H" and "I".

#### VI Carillon

Sources: "A", "B", "C", "D"; "G"; and "H", "I" and "J". In "G" and "J" the title reads: *Réveille-Matin (Wecker)*.

Bar 3: the pedalling has been added to agree with the identical bar 1 and with "G", "H" and "J" ("H" and "J" only with regard to the star).

Bar 11: the 8 staccato dots occur only in "H" and "I".

Bar 19: the *sempre legato* was originally in bar 16 where, however, the printed sources continue the slurs, too. The marking has been correctly placed here.

Bars 31 and 54: in the printed sources and in "G" there is no change of key signature. Its inclusion here is based on "H", "I" and "J".

Bars 33 and 37: the crescendo sign starts again at the beginning of the bar in the printed sources. Here it has been joined with the signs in bars 32 and 36, based on "G", "H", "I" and "J".

Bars 55—57: in the sources there are stars marking the release of the pedal under the last quaver. These have been omitted as they are not included in the analogous bars 15—17.

Bar 68: the 8 staccato dots have been added to agree with the identical bar 70 and with "G".

Bar 80: the left hand fingering is given only in "G".

#### VII Schlummerlied

Sources: "A", "B", "C", "D"; "E", "G"; and "H", "I", "J".

Bars 30—36: the left hand slurs have been added by analogy with bars 10—16 and to agree with "E", "H" and "I".

These slurs are also to be found in analogous bars in "G" and "J".

Bar 41: the right hand fingering is given only in "E".

Bars 53—54: the pedalling has been added to agree with the analogous bars 55—56.

#### VIII Altes provenzalisches Weihnachtslied

Sources: "A", "B", "C", "D"; "E", "G"; and "H", "I", "J".

The second word in the English title in both "A" and "B" is erroneously translated as "provincial".

Bar 7: the fingering is given in "G", in the identical bar 10; here, however, "J" has been followed.

Bar 15: the left hand accent has been added to agree with the identical bar 19.

Bar 22: the left hand fingering is given in "E" and "G" only.

The left hand accent has been added to agree with identical bar 31 and with "G".

Bars 23 and 32: the right hand tie has been added because in the preceding bars (22 and 31), where the same change occurs in the harmony, the *d* is held. The correction is also justified by "E", "G", "H", "I" and "J".

Bars 33 and 35: in "G" bars 31—37 are a repetition, indicated by lettering, of bars 22—28. For this reason the performing instructions and the fingering in the 2nd half of the bar have been included in bar 33 and the performing instructions in bar 35. These markings, apart from the 2 and *dolce*, are also given in "E".

Bar 37: the fingering for the 5th note in the right hand has been added to agree with the identical bar 28.

Bar 55: the staccato dots, tenuto sign and legato slur in the right hand have been added to agree with the identical bar 11 and with "D", "E" and "G". The left hand slur has been added to agree with the identical bar 11 and with "E" and "G".

Bar 59: the staccato dots in the right hand have been added to agree with the identical bar 57 and with "D", "H" and "I".

Bar 68: the first staccato dot in the right hand is given in "H" and "I" only.

#### IX Abendglocken

Sources: "A", "B", "C", "D"; "E", "G"; and "H", "I", "J".

Bars 1 and 4: the pedalling has been included to agree with "H" and by analogy with bars 6 and 9.

Bar 47: the 4 in the fingering is given in "E" and "G" only.

Bar 111: the crescendo sign which starts at the 4th crotchet of the preceding bar is again begun at the 1st crotchet of this bar in the printed sources. The two signs have been combined into one to agree with "E", "G" and "J".

Bars 111—115: the arpeggio signs have been added to agree with "G", "H", "I" and "J".

Bar 112: the fingering for the first quaver is given in "E" and "G" only. The diminuendo sign has been added to agree with "G" and "J".

*X Ehemals*

Sources: "A", "B", "C", "D"; "E", "G"; and "H", "I", "J".

Bar 21: the fingering is given in "E" and "G" only.

Bars 50—51, 54—55: the pedalling has been added to agree with "H" and "I".

Bar 58: at the 5th quaver in the left hand the upper fingering in the printed sources is 1. This misprint has been corrected to agree with "E" and "G".

Bar 61: the fingering for the 4th quaver has been added to agree with the identical bar 77.

Bar 62: the fingering for the top part in the left hand has been added to agree with the identical bar 78.

Bar 70: the fingering has been added to agree with the identical bar 66.

Bar 71: the fingering for the 2nd quaver has been added to agree with the identical bar 67.

Bars 79—80: the slur has been added to agree with the identical bars 77—78 and with "G".

Bar 91: the right hand fingering is given in "E" and "G" only.

Bar 99: the fingering for the 1st note in the left hand is given in "E" and "G" only.

Bar 130: the right hand fermata has been added to agree with "E".

*XI Ungarisch*

Sources: "A", "B", "C"; "D", "E", "G"; and "H", "I", "J".

The Hungarian title appears in "H" only.

Preceding bar 1: the 1 in the left hand fingering was originally to be found only at the last note of bar 1 in "E". The fingering here has been made more logical by placing it at the first appearance of the group of 5 notes, corresponding to the right hand.

Bar 1: the left hand accent has been added to agree with the identical bar 2 and with "E" and "G".

Bars 13 and 14: the right hand fingering occurs in "E" and "G" only. The left hand fingering has been included to correspond with the analogous bars 5 and 6.

Bar 24: the pedalling has been added to agree with the identical bar 19 and with "E" and "G".

Bar 26: the staccato dot has been added in both hands by analogy with bar 21 and to agree with "E" and "G", as well as with "H", "I" and "J".

Bars 39 and 40: the right hand accent has been added by analogy with bars 31, 32, 35 and 36, and to agree with "H" and "I".

Bar 58: the staccato dots in the left hand have been included to agree with the right hand.

Bar 62: the staccato dots for the 6th note in the right hand and the 5th and 6th notes in the left hand have been added to agree with the identical bar 61, and with "H" and "I".

Bar 63: the staccato dot for the first note has been added in both hands to agree with "H" and "I".

*XII Polnisch*

Sources: "A", "B", "C"; "D", "F", "G"; and "H", "I", "J".

Bars 1—6: the fingering is given only in "G". Fingering for the first three notes of the left hand is also given in "J".

Bar 22: the *E flat* in the right hand is missing in the printed sources. This is obviously a manuscript error, which has here been corrected to agree with the identical bar 14, and with "F", "G", "H", "I" and "J".

Bar 28: the staccato dot has been added to agree with the identical bar 20 and with "H" and "I".

Bars 29 and 33: in "A", "B", "C" and "D" the last two notes in the right hand are slurred. From "F" it becomes quite clear that this slur is for the fingering.

Bars 47—48: the left hand staccato dots have been added by analogy with bars 45—46 and to agree with "H" and "I".

Bars 53, 54, 57 and 58: the left hand staccato dot has been added to agree with the identical bars 81, 82, 85 and 86, and with "H" and "I".

Bars 59 and 60: the staccato dots and pedalling have been added to agree with the identical bars 55—56, 83—84, and 87—88, and with "H".

Bar 66: the right hand staccato dot has been added to agree with the preceding bar, with the left hand articulation, and with "F".

Bar 84: the staccato dots for the 3rd and 4th chords in the left hand have been deleted to agree with the right hand, and with the identical bars 56, 60 and 88.

Bars 84 and 88: the two accents have been added to agree with the identical bars 56 and 60, and with "F", "H" and "I".

Bar 85: the right hand staccato dots have been added to agree with the identical bars 53, 57 and 81, and with "H" and "I".

Bar 89: the *ff* occurs only in "F".

Bar 102: the pedalling has been added to agree with the identical bar 94 and with "F", "H" and "I".

Bar 109: in the sources there is no natural before the 4th crotchet in the left hand.

Bars 146 and 154: fingering is given only in "F".

Bar 151: the staccato dot for the 1st note in the left hand has been added to agree with the right hand, with the identical bar 155 and with "D" and "F".

Bar 160: the staccato dot for the 3rd chord in the left hand has been deleted to agree with the analogous bars 54, 58, 82, 86 and 164, and with the right hand.

Bars 160 and 164: the right hand staccato dot has been added to agree with the analogous bars 54, 58, 82 and 86.

Bar 164: the staccato dot for the first note in the left hand has been added to agree with the identical bar 160.

Bar 198: in the sources there is a staccato dot at the 1st note in each hand. These dots have been deleted to agree with the identical bar 202 and the analogous part of bars 184, 186, 188 and 190.

## Choräle

## Sources

- “A”: apart from the manuscript *Ms. Z, 3* (see “B”) in the Goethe and Schiller Archives, Weimar, the lithograph volume under the same reference number which contains upright format pages numbered 2—19. On page [1.], the title of the series reads as “CHORÄLE” Above the title Raabe’s pencil markings concerning the place of the volume. It contains “Vexilla Regis” (giving piano and organ or harmonium versions in parallel pairs of staves); “Crux ave benedicta”, “Jesu Christe”, “Meine Seel erhebt den Herrn” for piano; “Es segne uns Gott” for mixed choir and organ; “O Lamm Gottes!”, “O Haupt voll Blut und Wunden”, “Nun ruhen alle Wälder”, and “Nun danket alle Gott!” for piano.
- “B”: a copy with corrections and additions by Liszt in red ink (Goethe and Schiller Archives in Weimar, reference *Ms. Z, 3*). The individual pieces have been written on separate oblong folios of 8 staves: the music is on pages 2 and 3, and pages 1 and 4 are empty. The copy consists of 32 pages in all. It contains “Was Gott thut das ist wohlgethan”, “O Traurigkeit”, “Nun ruhen alle Wälder”, “Meine Seel erhebt den Herrn”, “O Haupt voll Blut und Wunden”, “O Lamm Gottes!”, “Wer nur den lieben Gott läßt walten” for piano; and also, untitled, an arrangement of the hymn beginning “Es segne uns Gott...” for mixed choir with organ.
- “C”: a copy with autograph corrections and insertions by Liszt in grey and blue pencil and red ink, at present in the possession of Dr Friedrich Schnapp, Escheburg. It covers 8 oblong pages, each manuscript page having 8 staves. It contains “Vexilla Regis” for piano and for organ or harmonium; “Crux ave benedicta” and “Jesu Christe” for piano. In the double notation of “Vexilla Regis” (as in “A”) the instruments are indicated thus (the italics are in Liszt’s own handwriting): “Pianoforte” and “Orgel oder Harmonium.” This copy, together with “B”, served as the basis for “A”.
- “D”: the autograph manuscript (*Ms. U, 81* in the Goethe and Schiller Archives in Weimar). It occupies 1 folio of 10-stave upright manuscript paper. On the recto is the chorale title: *O Haupt voll Blut und Wunden*. On the verso there are 9 deleted bars (an earlier version of the ending of the chorale) and the postlude. This version is identical with “A” and “B” and was presumably used as the basis for “B”.
- “E”: the autograph manuscript (*Ms. Z, 4* in the Goethe and Schiller Archives, Weimar). It occupies 4 music pages of 8-stave oblong paper. It contains: *O Lamm Gottes!* for piano solo and duet, and, in Liszt’s handwriting, a four-part arrangement of the same melody by J. S. Bach; and, untitled, “O Traurigkeit” for piano. The piano solo version of “O Lamm Gottes!” is essentially identical with the versions in “A” and “B” apart from minor differences. (The piano duet version has been

used as a supplementary source for this edition—see “G”). “O Traurigkeit” corresponds somewhat less closely with these sources: apart from minor differences, the repetitions which begin at bar 19 are missing.

## Supplementary Sources

- “F”: the autograph manuscript (*Ms. C, 26* in the Goethe and Schiller Archives, Weimar). There are two pages of 8-stave oblong manuscript paper. On the first page under the title *Meine Seel’ erhebt den Herrn* there is a four-part mixed choir arrangement of “Gott sei uns gnädig”. This is identical with the piano version (see “A” and “B”) as far as the notes are concerned, differing only in points of notation. (On page 2, untitled, the “Es segne uns Gott” arrangement can be found, for mixed choir with organ. The text is identical with the version in “A” and “B”). At the right margin of page 2 there is a dedication and a date: *an Richard Pohl / sein alter Freund F. Liszt / 19<sup>ten</sup> Nov. 78 — Villa d’Este*.

- “G”: the autograph manuscript of the piano duet version of “O Lamm Gottes!” — see “E”.

The texts of the hymns have been revised on the basis of the following publications:

German texts:

“Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn. Band I—VI, Gütersloh. 1889—1893.”

The text of *Meine Seel’ erhebt den Herrn*:

“Leiturgia, Handbuch des evangelischen Gottesdienstes, Band IV, Im Johannes Stauda-Verlag zu Kassel, 1961.”

Latin texts:

“Cäcilia. Katholisches Gesang- und Gebetbuch. Von P. Joseph Mohr, S. J. Fünfte, verbesserte und vermehrte Auflage. 1874. Regensburg, New York und Cincinnati. Verlag von Friedrich Pustet.” (A copy from Liszt’s estate, ref. K330 in the library of the Ferenc Liszt Academy of Music, Budapest.) Obvious errors in the texts have been tacitly corrected.

*Crux ave benedicta*

Sources: “A”, “C”.

Bars 12—14: the right hand slur has been added to agree with the identical bars 27—29.

Bar 15: in the source the bass clef before the repeat sign is missing.

*Jesu Christe*

Sources: “A”, “C”.

Bars 6 and 21: the natural before the last note in the right hand has been added.

Bar 22: the two impulsively written slurs of the sources have been deleted (right hand, between notes 3 and 4; left hand, top part, between notes 1 and 2).

Bar 24: no fermatas in the sources.

*Meine Seel’ erhebt den Herrn*

Sources: “A”, “B”, “F”.



Bar 1: the crescendo sign has been added to agree with the identical bar 12.

Bars 1—5: the slurs have been joined to agree with the identical bars 12—16.

Bar 3: the fingering for the 2nd note of the right hand, lower part has been included to agree with the identical bar 14.

Bar 21: the publication used as the basis for the revision of the text here uses the word "Werk". In this edition the sources have been followed because the use of "Wege" becomes general later.

*Nun danket alle Gott!*

Sources: "A".

Three impulsively written slurs in the right hand have been deleted:

Bar 6, 1st note, to bar 7, 1st note (top part); bar 18, 2nd note, to bar 20, 2nd note (top part); bar 20, 2nd note to 3rd note (lower part).

Bar 7: the fermatas in the left hand have been added.

Bar 21: in the source the last syllable of *Kindesbeinen* is erroneously under the 1st note; the word *an* is missing.

Bar 22: in the source the fingering for the *f* in the right hand is erroneously 2.

*Nun ruhen alle Wälder*

Sources: "A", "B".

In both sources the name of the presumed composer of the melody is given under the title: *Heinrich Isaak Kapellmeister des Kaisers Maximilian I. 1540*.

Bar 15: in the vocal text the sources erroneously give "ihr" instead of *auf*.

Bars 15—16: the slurs have been added to agree with the identical bars 4—5.

Bars 32—33: the left hand slur has been added by analogy with bars 42—43.

Bar 36: in the sources the fingering for the lower part in the right hand has been erroneously placed before the 2nd note in the top part.

*O Haupt voll Blut und Wunden*

Sources: "A", "B", "D".

Bars 4—5: in the 2nd half of the bar "B" and "D" give a minim *e* and a minim *f* respectively in the bass. In "A" Liszt clearly corrected or altered these two notes even before duplication. This assumption is supported by the fact that these alterations are also included in the identical version of *Via Crucis*, and that Liszt also included the alterations in the last copy (Goethe and Schiller Archives, Weimar, Ms. C, 6a) of *Via Crucis*. Thus "A" has been followed here.

Bar 5: the left hand fingering has been given according to the identical bar 12.

Bar 15: the double bar line has been added by analogy with bar 7.

Bar 20: the slurs between the 2nd and 3rd notes of the bottom part in the right hand and between the 1st and 3rd notes of the top part in the left hand in bar 28 have been de-

leted because both appear impulsive and superfluous. The *legato* before bar 1 is relevant for the whole piece.

*O Lamm Gottes!*

Sources: "A", "B", "E"; "G".

Bars 9—12: in "A" and "B" the text is *erfund'n geduldig*. (There is no text in "E".)

Bar 14: in the sources the text has *warest* instead of *wurdest*.

Bars 28—30: in the collection used as basis for the revision of the text the words *O Jesu* are not repeated.

*O Traurigkeit*

Sources: "B", "E".

In the sources there are slurs between the 1st and 2nd notes in the left hand, in bar 1; in the top part of the right hand in bars 9—10; and between the first two notes of the bottom part, right hand, in bar 14. These have been deleted here because the *legato* preceding bar 1 remains valid until the end of bar 18.

Bar 20: the fingering for the 1st note in the right hand has been given to agree with the identical bar 23.

Bars 28 and 34: the added fingering for the right hand has been adopted on the basis of the identical version used in No. XII of *Via Crucis*.

Bars 44—46: the slurs have been added by analogy with bars 40—41.

*Vexilla regis*

Sources: "A", "C".

The sources give a key signature of two sharps. Owing to the Aeolian character of the mode this is unjustified and so here the two sharps have been deleted. Nor are they justified by the Dorian phrases in bars 3 and 14.

Slurs given in the sources have been omitted as follows since they appear to have been written on impulse and are superfluous: bar 1, both hands, between 2nd and 3rd notes; from the 1st note in the right hand of bar 8 to the 3rd note of bar 9; from the 1st note of the top right hand part of bar 35 to the 3rd note of bar 36.

Bar 7: the right hand fingering has been given to agree with the identical bar 24.

Bar 13: the fingering for the 2nd note in each hand is given to agree with the identical bar 30.

Bar 14: the fingering for the 3rd and 4th notes in the right hand is given to agree with the identical bar 31.

Bar 16: in the sources there is also a minim *B* in the 2nd chord of the right hand.

Bar 18: the time signature is not given in the sources.

Bar 26: the *g* is missing from the 3rd chord of the right hand in the sources. This is obviously a slip of the pen and it has been corrected to agree with the identical bar 9.

*Was Gott tut, das ist wohlgetan*

Source: "B".

Bar 6: the fingering for the 1st note in the right hand has been given to agree with the identical bar 14.

Bar 12: in the source there is an *f* in the 2nd half of the bar. This has been deleted as it is superfluous.

Bar 15: in the source the left hand slur goes only to the 2nd note. It has been extended here to agree with the identical bar 7.

Bars 15—16: in the source the text is *lassen*.

Bar 38: in the source the left hand fermata is missing.

*Wer nur den lieben Gott läßt walten*

Source: "B".

Bars 1—3: in the repeat the beginning of the text has here been written to agree with the source, although the collection used as the basis for the revision of the text gives the words "der wird ihn wunderbarlich" at this point. Later and present-day hymnals likewise use the version used by Liszt.

*Historische ungarische Bildnisse*

Source

"A": the proof for the Breitkopf and Härtel edition, Leipzig, now in the music library of Hungarian Radio, reference 221. It occupies 12 folios on the recto and verso of which there are 24 numbered manuscript pages. On the first page is the text "Historische ungarische Bildnisse. / Portraits hongrois historiques. Historical Hungarian portraits." Beneath on the right: "Franz Liszt. / (Komponiert 1884—1886.)" The origins of the titles of the individual pieces, written by hand in German and Hungarian, and of the various substitutions and corrections in the actual music, are unknown. These were later written by hand on the pages of the proof. The plate number 37 is in the bottom right corner of the pages. The proofs were presumably printed at the beginning of the 1930s, based on a copy which was made in all probability under Liszt's own direction. Some spelling mistakes in the titles have been corrected. In the German titles for *Vörösmarty* and *Mosonyi* the forenames were originally Hungarian. This inconsistency has been corrected to correspond with the other titles.

*Stephan Széchenyi*

Supplementary source

"B": a copy with alterations, additions and corrections by Liszt himself. It takes up 10 pages numbered by the composer, with an additional page containing bars 25—40 and 4 further bars which are deleted. Essentially the same as the final version ("A"). Bars 81—88 are missing from the manuscript. Liszt obviously rewrote these bars on a different piece of paper which has so far not been found. The position of this insertion is marked in the copy by a double sharp by Liszt. The title of the series is at the top of page 1 in Liszt's own hand: *Historische ungarische Portraits*. Underneath: 1. *Stephan Szechenyi / (Szechenyi Istvan)*. The manuscript is now in the Library of Congress, Washington.

Bar 1: the metronome marking in "B":  $\text{♩} = 100$ .

Bars 39—40: although the analogous preceding pairs of bars (27—28, 31—32, 35—36) contradict the crescendo sign, it has been retained here as it justifies the *f* coming immediately after it in the main source.

Bars 70 and 72: in the sources there is no natural before the 1st chord in the right hand.

Bar 80: the naturals in the change of key signature are not given in the sources.

Bar 88: the tempo marking is given in "A" only, as a later correction.

*Joseph Eötvös*

Bar 10: the accent has been added by analogy with bar 5.

Bar 22: the slurs have been added by analogy with bar 20. The duration of the *riten.* has been indicated by a dotted line.

Bar 23: the natural before the 1st note in the right hand and in the left hand have been added.

Bar 26: the fingering has been added to agree with the identical bar 86.

Bar 84: in the source there is only one lengthening dot after the first note in the right hand.

*Michael Vörösmarty*

Supplementary source

"B": a copy with Liszt's own corrections, insertions, additions (The Library of Congress, Washington). The autograph title reads: *Vörösmarti*. Compared with "A", there are different notes in bars 4, 8, 12 and 16 but otherwise the texts of the two sources are essentially identical. The manuscript has 12 pages; an extra page before the first page contains the first 14 bars. At the bottom there is the instruction *Weiter Seite 1*.

Bar 1: the metronome marking in "B":  $\text{♩} = 76$ .

Bar 19: the title occurs in "A" only, in brackets. According to a study by Dr. Zoltán Gárdonyi ("Liszt's unpublished Hungarian piano works" in "A zene" Vol. XIII, No. 8, pp. 132—138, 15 Jan. 1932, Budapest) it was written into the printer's manuscript by August Göllerich.

Bar 20: in "A" the first two notes in the right hand are a dotted crotchet and a quaver. Here "B" has been followed by analogy with bar 58 and bars 25 and 63.

Bars 29—36: the slurs have been added by analogy with bars 87 and 91.

Bar 46: the left hand accent has been added by analogy with bars 38 and 42.

Bar 57: the metronome marking in "B":  $\text{♩} = 88$ .

Bars 67—70: here the left hand notation follows precisely that of the source. To group the quavers as 4 + 4 would have produced accents contrary to Liszt's intentions.

Bars 85—86: the crescendo sign has been added to agree with bars 83—84.

Bar 91: as a continuation of the preceding 3 bars the first note requires to be played staccato, so the dots have been added.

Bar 92: the staccato dots at the first note have been added by analogy with bar 88.

*Ladislaus Teleki*

## Supplementary sources

"B": a copy with Liszt's own notes and additions (The Library of Congress, Washington). There is no title. It agrees with the final form in virtually every respect, but bars 65—66 are not yet included. It consists of 7 pages.

"C": a copy with Liszt's own insertions, corrections and additions (The Library of Congress, Washington). The autograph title is *Ladislav Teleky*. The text is identical with "B" (the "B" manuscript was based on "C"), but bars 65—66 are not included here either. It consists of 7 pages, numbered by the composer, and one extra page containing a corrected version of the ending in Liszt's own hand.

Apart from bars 61 and 74 "A" has no pedal markings. The pedalling in "C" is entirely in Liszt's own writing and the markings copied into "B" were supplemented by Liszt with new markings: he made a careful revision of the pedalling. Since in "A" and the printer's manuscript which served as a basis for "A" the pedalling was omitted but nevertheless not replaced by any "senza pedale" instruction, Liszt's markings based on "B" and "C" have been given in this edition to avoid completely free use of the pedal.

Bar 1: the metronome marking in "B" and "C":  $\text{♩} = 48$ .

Bar 21: in "A": *Tempo primo*.

Bar 24: the slur has been added to agree with the identical bar 22.

Bars 33 and 36: the star marking the release of the pedal has been added by analogy with bars 35 and 34 (38, 40).

Bars 78 and 79: the left hand accent has been added to agree with "B".

Bars 82 and 83: the accents have been added to agree with "B".

Bar 89: the star marking the release of the pedal has been added by analogy with bars 91, 93 and 95.

Bar 99: the left hand fermata is missing in the sources.

*Franz Deák*

## Supplementary source

"B": a copy with Liszt's own corrections and instructions for the engraver (Goethe and Schiller Archives, Weimar, reference *Ms. I, 74*). The title in a different hand is *Deak*. The text is identical with "A" apart from a few differences in the slurring and the pedalling. The copy takes up 12 pages.

Bar 1: the metronome marking in "B":  $\text{♩} = 88$ .

Bars 17—20: the pedalling has been added by analogy with bars 1—4 and 9—12.

Bar 43: the accents in "B" are a later correction by Liszt.

Bar 46: in "A" the right hand slur goes to the 3rd note. Here "B" has been followed to agree with the identical bar 50 and the analogous bars 54 and 58.

In "A" there is an accent on the 1st note in the right hand. This was clearly added by the engraver since the sign does not occur in identical or analogous bars; nor does it appear in "B". The sign has thus been omitted.

Bars 50 and 52: the staccato dot for the 2nd chord in the left hand has been added to agree with the identical bars 46 and 48.

Bars 62 and 64: the left hand staccato dot has been added by analogy with bars 54, 58, 66 and 68.

Bar 74: the star marking the release of the pedal is at the end of bar 73 in "A". The positioning of the star has been corrected to agree with the identical bar 70 and with "B".

Bar 77: from this bar to the end "A" gives no pedalling whatsoever. The pedalling in this edition occurs only in "B".

Bar 92: the right hand accent has been added to agree with the identical bar 80.

Bars 101—104: the staccato dots occur in "B" only.

Bar 103: the accents have been added to agree with "B".

Bar 105: in "B" the *tremolando* is a later correction by Liszt.

Bars 119, 121, 123, 125 and 127: the slurs have been added by analogy with bars 105, 107, etc., and to agree with "B". In "A" these slurs are later corrections.

*Alexander Petöfi*

## Supplementary source

"B": the first edition of an earlier version of the work, first published in 1877: "Dem Andenken Petöfi's / Melodie / von / FRANZ LISZT. / BUDAPEST, / TÁBORSZKY & PARSCH." Plate No.: T. és P. 700. The copy in the Pierpont Morgan Library (Harry Rosenthal Coll.), New York, contains Liszt's own notes, corrections, alterations and additions. In the course of revision Liszt deleted 3 bars of this earlier version and added 25 new bars to the piece. Eight of these were added at the beginning (bars 3—10), four in the middle (bars 37—40) and thirteen at the end (bars 77—89). But this version is still 8 bars shorter than the final form. Otherwise, apart from a few minor details, it is identical with "A".

Bar 1: the metronome marking in "A":  $\text{♩} = 58$ .

Bars 1—2: the slurs have been added by analogy with the 3 following pairs of bars.

Bar 9: only "B" gives the crescendo sign.

Bar 10: in "A" the first note is *d* which is clearly a misprint. The insertion in "B" gives the note unmistakably as *C sharp*, which is also justified by the otherwise meaningless tie.

Bar 17: in the source there is a marcato sign above the *d* in the left hand. Here, by analogy with bar 24, the "long marcato" sign often used by Liszt has been used, indicating emphasis of two notes—and diminuendo at the same time. The marcato sign may have got into the music as a result of the manuscript being not perfectly clear or because the engraver misread it.

Bar 24: the staccato dot for the 1st note in the right hand has been added by analogy with bar 17.

Bars 25—27: the slur above the right hand has been added by analogy with bars 18—20 and to agree with "B".

Bar 30: in "A" and "B" there is a diminuendo sign below the 5th and 6th notes in the right hand instead of the marcato sign; this may have got into the engraving due to the

manuscript not being clear. In this edition the *marcato* sign has been used by analogy with bar 32.

Bar 42: the star marking the release of the pedal has been added by analogy with bar 46.

Bar 43: the fingering for the 5th quaver in the right hand has been included to agree with bar 47.

Bar 54: the 2nd *Ped.* marking has been added to agree with the identical bar 53.

Bar 77: the star marking the release of the pedal has been added to agree with "B".

Bar 83: *sempre rall.* occurs only in "B".

#### Michael Mosonyi

##### Supplementary source

"B": the first edition of an earlier version of the piece published in 1870 or 1871 by Táborzsky & Parsch in Pest: "MOSONYI'S / Grab Geleit' / für / Pianoforte / von / F. LISZT" and on the Hungarian title page: "MOSONYI / gyászmenete / ZONGORÁRA / szerzé / LISZT FERENCZ." Plate No.: T. & P. 200.

This is identical with "A" except that bars 85—86 and 91—94 of the final version do not yet appear.

Bar 1: in this edition the "A" metronome marking has not been altered though in her "Liszt Pädagogium" Lina Rammann writes: "The tempo is to be taken from the idea of the actual sound of bells, lying in the bass part: MM. ♩ = 54—on no account faster!"

Bar 8: in the sources the downward stem at the 7 + 4 quaver in the left hand starts only at the lower note. Because of the tie the stem has been extended to the upper note in this edition.

Bar 9: the star marking the release of the pedal is missing in "A".

Bar 19: at the beginning of the bar in the right hand the lower slur has been added by analogy with bar 31 (20) and to agree with "B".

Bar 21: the right hand accent has been added by analogy with bar 33.

Bar 23: in "A" there is no staccato dot for the 2nd note in the left hand.

Bar 27: the right hand accent has been added by analogy with bar 15.

Bar 30: the left hand fermata is missing in the source.

Bar 31: the inclusion of *pesante* is justified by analogy with bar 19.

Bar 34: the right hand slur and 3 ties have been added by analogy with bar 22 and to agree with "B".

Bar 40: in the source the *sempre legato* is at the beginning of the bar. The star marking the release of the pedal is erroneously under the 6th quaver in the source. The correction in this edition is justified by the harmonic change at the 3rd crotchet.

Bar 44: the right hand rest has been added to agree with bar 38.

Bar 48: in "A" the engraver did not leave space for the sharps before the 6th note. The sharps have been added to agree with "B".

Bars 52 and 53: in the source the left hand slurs extend over 1 bar only. The slurs have been combined to agree with bars 54—55 since in these two bars the left hand part is the same.

Bar 68: in the sources the *pp* is at the 3rd quaver of the left hand part.

Bar 83: the fingering is given only in "B".

Bars 83—86: the first two slurs have been added to agree with "B", the other two by analogy.

#### Via crucis

##### Sources

"A": a copy with Liszt's own corrections held in the Goethe and Schiller Archives, Weimar, reference *Ms. C, 6a*. It consists of 68 pages of 16-stave upright manuscript paper. The numbering of pages [2]—9 is in the copyist's hand, that of pages 10—69 in Liszt's. The autograph title page [1], and the inner title pages of the individual stations are unnumbered. The date and Liszt's signature are at the end of the manuscript: *F. Liszt Budapest 26 Février 79*. This source, a composite score, contains three versions:

- 1) for vocal soloist and choir with organ (or piano);
- 2) organ solo;
- 3) piano solo.

"B": the autograph manuscript kept in the Music Division of the National Széchényi Library, Budapest, under *Ms. mus. 14*. It consists of 18 folios of 8-stave oblong paper measuring 23.8 × 31.6 cm. In the manuscript, which is written in black ink there are many corrections, insertions and alterations in red ink or blue and orange pencil. This source contains the piano solo version of the cycle. There is no title. Liszt noted on the first page *Nach der Orgel Abschrift zu corrigieren*. Liszt put the date and his initials at the end: *Décembre 78*. (The continuation of the autograph—folios 19—24—contains the vocal parts for the work. The title: *Canto / (für den Regens Chori Engesser)*.)

##### Supplementary sources

"C": the autograph manuscript of the piano duet version, which is a continuation of "B" (folios 25—49, National Széchényi Library, Budapest, reference *Ms. mus. 14*). Title: *Via Crucis / Pianoforte à 4 mains*. The correction instructions on the first page of "B" are also relevant for this version.

"D": the copy of the choir and organ version in the library of the Ferenc Liszt Academy of Music in Budapest under *Ms. mus. 88*. There are 28 folios measuring 24.5 × 32 cm. The date and signature of the copyist are at the bottom of the verso of folio 27: *Hermann Dimmler, Villa d'Este 22 Oktober 1878*. The autograph text on the cover, in pencil: *Via Crucis / F. Liszt*, and beside it in ink NB — *Die Clavierarrangements 2 und 4 händig, sind zu mehreren Stellen / nach dieser Orgelpartitur zu corrigieren*. This reference to corrections was clearly written on the title page by Liszt after the revision had been completed. Liszt revised and significantly extended this copy using various manuscript pa-

pers, different kinds of ink and pencil, and so about two thirds of the whole manuscript is in Liszt's own handwriting. The autograph date is on the penultimate page: *Février 79 Budapest*. An earlier date is deleted: *Decembre 78 Rome*.

"E": the last 10 pages of "D", containing a second version of Station XIV and at the same time the final version of it. It is a copy by H. Dimmler with autograph alterations and additions by Liszt.

The autograph manuscript, *Ms. C, 6c, d* in the Goethe and Schiller Archives, Weimar, contains the sketches for the piece. These have not been used as a source.

Concerning the origins of the sources, see the section on *Via crucis* in the Preface.

The texts of the chorales have been revised according to the following publications:

German texts: "Die Melodien der deutschen evangelischen Kirchenlieder, aus den Quellen geschöpft und mitgeteilt von Johannes Zahn, Band I—VI, Gütersloh, 1889—93".

Latin texts: "Cäcilia. Katholisches Gesang- und Gebetbuch. Von P. Joseph Mohr, S. J. Fünfte, verbesserte und vermehrte Auflage, 1874. Regensburg, New York und Cincinnati. Verlag von Friedrich Pustet."

The foreword appears in "A" only.

#### *Vexilla regis*

Bars 2—3, 5—6: the accents occur in "C" only.

Bars 24—25: the accents occur in "D" only.

Bar 46: the dynamics are given in "D" only.

Bar 51: the directions concerning instrumental performance only (organ solo, piano solo) given at the beginning of the bar in the various sources are: "A" (in Liszt's handwriting)—*Orgel oder Pianoforte allein (wenn keine Singstimmen beteiligt sind)*; "B"—*Orgel allein. (ohne die Singstimmen[])*; "D"—*Wenn die Orgel allein ist (ohne die Singstimmen[]) gelten diese zwei Zeilen*. In the same place all three sources give separate staves with the inscription *Orgel Begleitung*. "D" adds (*mit den Singstimmen*). In "C" the movement ends at bar 50.

Bars 63, 68 and 72: the left hand rest has been added.

Bar 75: in the sources there is only an ordinary barline before the change of key signature.

#### *Station I*

Bars 1—2 and 4—5: the left hand staccato dots and accent have been added to agree with the right hand and with "D".

Bar 3: the right hand slur appears in "C" and "D" only. The left hand slur has been added by analogy with bar 6 and to agree with the right hand.

Bars 3, 6 and 19: the left hand accent has been added to agree with the right hand.

Bar 6: the *sf* in the right hand has been added by analogy with bar 3 and to agree with the left hand.

Bars 6 and 7: pedalling appears only in "C".

Bars 7—9: the left hand staccato dots have been added to agree with the right hand.

Bar 10: the *non staccato* occurs in "A" and "D" but only in the organ version.

Bar 17: the left hand accent occurs only in "C".

Bars 17—20: the left hand slurs have been added to agree with "C" and "D".

Bars 21—24: the left hand staccato dots occur only in "C" and "D" (bars 21—22).

#### *Station II*

Bar 1: before the beginning of the line there is the remark in "B": *Pianoforte zu 2 Händen*.

Bar 14: the tie between the last two notes has been added to agree with "C" and "D".

Bars 23 and 31: the rests are missing in the sources.

Bars 25 and 26: the star marking the release of the pedal is given only in "A", immediately before the 3rd crotchet. The star has been correctly positioned to agree with the identical bars 19 and 20 and the analogous bars 18, 21, 24, 27 and 29.

Bar 29: the accents have been added to agree with the analogous bar 50 of Station V.

Bar 31: the left hand staccato dots have been added to agree with the right hand.

#### *Station III*

Bar 7: the left hand flat occurs in the supplementary sources only.

The vocal text in the sources is erroneously *cadet*.

Bar 15: in "A" there is a partly autograph note: (*Wenn Frauenstimmen, Pianoforte tacet.*)

#### *Station IV*

Bars 2 and 5: the rest has been added to agree with "D".

Bars 9—10: the slur has been added to agree with the organ version.

Bars 11—12: the slur has been added to agree with the identical bars 14—15 and with the organ version.

Bars 15—17: the left hand slur has been added to agree with the right hand.

Bar 29: the *perdendo* has been added to agree with "C" and with the organ version.

#### *Station V*

Bar 12: the diminuendo sign has been added to agree with the organ version.

Bar 25: there is a single bar line before the change of key signature in the sources.

Bar 27: in the sources the minim rests in the right hand are missing.

Bar 31: the right hand rest is missing in the sources.

Bar 36: the *p* has been added to agree with the organ version.

Bar 42: the star marking the release of the pedal was originally ("A") after the 4th crotchet. In this edition the star has been placed a crotchet earlier to agree with the identical bar 21 of Station II and the analogous bar 27 of Station II and bar 48 of Station V.

Bars 44 and 52: the semibreve rests are missing in the sources.

Bar 52: the left hand staccato dots have been added to agree with the right hand.

#### Station VI

In "C" and "D" the title is *Ste Véronique*.

Bar 13: the *legato* has been added to agree with the same passage as it appears in the "Choräle" series. Slurs which were therefore considered superfluous have been omitted (bars 13—14, 20—21, tenor part, *g sharp-a*; bars 19, 20—21, alto part, *e-d*).

Bar 27: the *p* has been added to agree with the choir and organ version ("A").

Bars 36 and 37: the text in the sources is *beschimpfet*.

Bars 41 and 42: the tie occurs in "C" only.

Bars 45—46: in the sources the lower tie in the right hand is missing.

#### Station VII

Bar 3: the left hand portato sign has been added to agree with the right hand and with "C" and "D".

Bar 7: in the sources the vocal text is erroneously *cadet*.

Bar 15: in "A" there is an autograph note: (*Wenn Frauenstimmen, Pianoforte tacet*).

Bar 22: the crotchet rest has been added to agree with the identical bar 22 of Station III.

Bar 34: the fermatas are found only in "D" and the vocal part of "A".

#### Station VIII

In "D" the title is *Die Töchter Jerusalems*.

Bar 1: the upbeat *p* has been added to agree with the organ version.

Bar 8: the right hand rest is given in "C" only.

Bar 23: the left hand minim rest has been added.

Bar 38: the pedalling has been added to agree with "C".

#### Station IX

Bars 6—8: the diminuendo sign and the *p* have been added to agree with the identical part of Station VII.

Bar 7: in the sources the vocal text is erroneously *cadet*.

Bar 15: in "A" there is the autograph note: (*Wenn Singstimmen, Pianoforte tacet*)].

#### Station X

Bar 18: the lengthening dot in the left hand is found in "D" only.

In "B" after the final bar line (and in "D", but deleted later): (*"Durch Mitleid wissend...["]*) (*Parsifal—Wagner*)].

#### Station XI

Bar 1: the left hand staccato dots have been added here and in the following bar (first three notes) to agree with the right hand and with "C" and "D".

Bar 5: in the sources the sharp before the 4th note in the left hand is missing.

#### Station XII

Bar 12: in "A" the notes of the bar are given in a separate line, as a vocal part. In this edition "B" has been followed because these notes, being an organic part of the movement's musical content, cannot be dispensed with even in a piano solo performance.

Bar 29: the left hand rest has been added.

Bar 31: the sharp before the *a*<sup>1</sup> has been added.

Bar 42: the *pp* occurs in the organ version only.

Bars 50—52, 54—56: the right hand slur has been added to agree with the organ version.

Bar 57: in the second half of the bar the right and left hand slurs have been added by analogy with bar 55 and to agree with the organ version.

Bar 69: the *p legato* has been added to agree with the identical passage published in "Choräle".

Bar 89: the fingering for the 1st note in the right hand has been added to agree with the identical bar 92 and with "D".

Bar 90: the right hand slur has been added to agree with the identical bar 93. The left hand slur here and in bar 93 has been included to agree with the right hand. The version in the "Choräle" series contains all three slurs.

Bar 92: the 1st left hand slur occurs in "C" only.

Bar 94: in the main sources the fingering for the right hand D is 3. Here it has been changed to 2 to agree with the "Choräle" version.

Bar 97: the fingering for the right hand *c*<sup>1</sup> has been included to agree with the identical bar 103.

Bars 99 and 105: the right hand slur has been added to agree with the left hand and with the "Choräle" version.

Bar 102: the right hand slur has been added to agree with the identical bar 96 and with "C".

#### Station XIII

Bars 1 and 58: the *p* is given in the organ version only.

Bar 24: the left hand fermata has been added.

Bar 25: the *mf* occurs only in "C" and the organ version.

Bar 33: only "A" gives fingering for the 2nd note in the right hand and that is erroneously 1.

Bars 38 and 39: the left hand accent has been added to agree with the right hand.

Bar 39: the left hand staccato dot and the beginning of the portato slur have been added to agree with "D".

#### Station XIV

Bars 3—5: in the right hand "A" gives only rests. "B" and "C" still do not contain bars 1—10, which Liszt inserted at the beginning when he was revising the piece. The right hand part in this edition has been taken from the organ version.

Bars 16 and 21: in the sources the continuation of the slur started in the preceding bar is missing. Here it has been extended to agree with the organ version.

Bars 23—31: in the right hand only "D" contains slurs.

Bar 41: the continuation of the slur started at the last note of the preceding bar is missing. Here it has been added by analogy with bar 36 and to agree with the organ version.

Bars 43—45: the slur has been added by analogy with bars 48—50 and to agree with the organ part in “A” (and “E”).

Bars 52—55: the *Amen* is given only in the Ms. solo line in “A” and “E”. These 5 bars have been made to agree with “B” (and “C” and “D”) in this edition. In “D” Liszt’s instructions are (*Wenn die Singstimme das Amen intonirt, Orgel tacet*).

Bars 56—58: the right hand slur is given in “D” only.

Bars 69 and 73: the natural has been added before the 7th note in the left hand.

Bars 70 and 74: the natural at the 4th crotchet in the left hand has been added.

Bar 74: the upward stem for the 7th note in the left hand has been added to agree with the identical bar 70.

Bar 75: the sharp before the 5th note in the left hand has been added.

Bars 83—94: these 12 bars are a later addition which are not included in “B” or “C” or even “D”. In this edition “A” (and “E”) have been followed with a recommendation that the notes of the chorus part should be used in piano solo performance. These bars were not arranged by Liszt for purely instrumental performance—there are no directions concerning this in the sources. The suggestion in this edition is based on the method used from bar 15 onwards in Stations III, VII and IX, where in “A” the vocal parts, the organ and the piano all have the same music; furthermore from Liszt’s own instructions (“Wenn Singstimmen, Pianoforte tacet”) it is clear that when there are no singers, then the same material is to be played on the piano.

Bars 84—93: the rests in the piano part have been added.

### *Légendes*

#### No. 2. *St. François de Paule “marchant sur les flots”*

(*version facilitée*)

#### Source

The autograph manuscript held in the Music Division of the National Széchényi Library in Budapest, under Ms. mus. 15. The inscription, in the composer’s handwriting, on the first page is: *F. Liszt / Légendes / No.2. St François d[e] Paule “Marchant sur les flots” / (version facilitée)*. The manuscript consists of 8 pages of 20-stave manuscript paper, measuring 31.5 × 24 cm. Liszt wrote the piece on pages 1—6 and he also numbered these pages. On page [7] there is in pencil the mark *H. 4629*, the plate number for a projected Heugel edition, and page [8] is empty. Tiny numbers concerning the distribution of the piece for engraving can be found on the music pages, which are written in ink.

Accidentals not given in the source have been added to this edition as follows:

Sharp: bar 15, left hand, 4th note; bar 17, left hand, 10th note; bar 25, left hand, 14th note; bars 32 and 34, left hand, 6th note; bar 36, left hand, 6th, 12th and 16th notes; bar 37,

left hand, 8th note; bar 38, left hand, 2nd and 16th notes; bar 68, right hand, 5th note; bar 69, right hand, 6th and 7th notes; bar 77, left hand, last note, *C sharp*; bar 87, right hand, 2nd note, *D sharp*.

Double sharp: bars 32—35, left hand, 4th note.

Flat: bar 28, left hand, 14th note; bar 29, left hand, 6th note; bar 64, right hand, 2nd and 8th notes; bar 65, right hand, 6th note; bar 67, right hand, 2nd and 6th notes.

Natural: bars 20, 21, 23, 28, 31 and 114, left hand, 2nd note; bars 22 and 30, left hand, 6th note; bar 29, left hand, 2nd and 10th notes; bar 36, left hand, 10th note; bar 37, left hand, 4th, 10th and 14th notes; bar 38, left hand, 4th, 8th and 12th notes; bar 100, left hand, 1st note, both accidentals; bar 114, right hand, 5th note; bar 120, left hand, 2nd note, *d*; bars 120 and 121, right hand, 2nd note; bar 122, right hand, 10th and 11th notes, left hand, 9th note; bar 123, right hand, 4th, 5th and last notes; bar 124, all accidentals.

Bar 6: the left hand dynamic marking has been added to agree with the original version.

Bars 16, 18: the fingering has been written in to agree with bar 20.

Bar 22: the right hand accent has been added by analogy with bar 30.

Bar 23: in the source there is no right hand slur or portato sign. They have been added here to agree with bars 25 and 27, in accordance with the original version.

Bar 34: the 5th semiquaver in the left hand is an *A sharp*—*C sharp* third in the source. The *C sharp* is obviously superfluous so it has been omitted.

Bar 35: the star marking the release of the pedal has been added to agree with the three preceding bars.

Bar 37: the accidental originally written in (and necessary) before the 14th note of the left hand (and before the 2nd note of the following bar) has been deleted in the source.

Bar 40: in the source there is no tenuto sign on the first chord in the right hand. The sign has been added by analogy with bar 42 and to agree with the original version.

Bar 41: in the source there is a staccato dot at the 3rd chord in the right hand. This has been omitted here by analogy with bars 43, 45 and 47. In the source the 3rd and 4th slurs of the left hand do not appear. They have been added here by analogy with bar 40.

In bars 42 and 43 the source gives the notes in the left hand only as repeat signs. Written out, they naturally require the slurs added in bar 41, too.

Bar 50: in the source there is no left hand staccatissimo sign. Here it has been added by analogy with bars 51, 56 and 57.

Bar 51: the star marking the release of the pedal has been added to agree with bar 50 and the original version.

Bars 55, 61: the 2nd, 3rd and 4th slurs in the right hand do not occur in the source. Here they have been added to agree with the preceding four crotchets.

Bar 56: there is no *p* in the source. Its necessity is proved by the *crescendo* which follows it and by the original version.

Bar 60: in the source the stem for the last quaver in the right hand is joined (in the opposite direction) to the *B* only, and does not go on to the *D*. Likewise the stem with the tail does not join the two notes in the 6th and 8th quavers of bar 61, the 2nd, 6th and 8th of bar 62 and the 6th and 8th of bar 66. The stems have been made consistent here and the stems with tails are joined to the lower notes at these points.

Bar 62: all the right hand slurs have been added by analogy with bars 54 and 61.

Bar 65: in the source the last arpeggio sign in the left hand is missing, as are the arpeggio signs before all the chords in the following bar. The signs have been added here to agree with analogous bars 61—62, 63—64 and 67—68 and the original version.

Bars 65—68: the *Ped.* markings have been added by analogy with bars 63—64 and to agree with the original version.

Bar 71: the treble clef is missing in the source.

Bar 80: the staccatissimo sign for the 12th note in the left hand and the *ff* are both missing in the source.

Bars 82, 83: in the source there are no staccatissimo signs for the first chord in either hand.

Bar 93: the sign marking the release of the pedal has been added to agree with bar 91 and the original version.

Bar 112: in the source there are no staccatissimo signs for the 4th chord of the left hand and the 1st chord of the following bar.

Bars 144—147: the slurs in the left hand have been added by analogy with bars 142—143 and to agree with the original version.

Bar 157: the fermata signs have been added to agree with the original version.

(Translated by Fred Macnicol)

## ADDENDUM

### *Légendes*

#### *2. St. François de Paule marchant sur les flots*

Bar 47: the demisemiquaver rest is given erroneously in the sources as semiquaver rest.

### *1<sup>re</sup> Élégie*

Bars 89, 121: the value lengthening dot is missing in the source.

### *Zweite Elegie*

Bars 94, 95, 98, 99, 103, 106, 107, 114, 115: the value lengthening dot in the left hand has been added by analogy with bars 90, 91, 102, 110 and 111.

Bar 96: the upward stem of the 1st note in the left hand has been added by analogy with the bar 104.

Bar 111: the 3rd flat has been added.

### *Historische ungarische Bildnisse*

#### *Franz Deák*

Bar 119: above the 2nd note in the left hand there is a staccato dot in the source. It has been deleted since no staccato dot can be found above the quavers of the previous and following bars.