

CRITICAL NOTES

to

LISZT: HUNGARIAN RHAPSODIES

Volume II (Numbers X–XIX)

compiled by

István Szélenyi

Sources

X. Rhapsodie hongroise. "À Egressy Bény".*

"A": Original edition. Publisher's mark: "Mayence, chez les fils de B. Schott". Date: 1853. Plate-number 12486.

"B": Somewhat later reprint of the same edition from the same plates, though with some minor corrections made in a noticeably different handwriting.

XI. Rhapsodie hongroise. "Au Baron Fery Orczy".**

"A": Original edition, designated: "Berlin, chez A^d M^t Schlesinger." Date: 1853. Plate-number: 4088.

"B": Considerably later edition with the same publisher's number and from the same house (though printed from newly engraved plates). This edition could hardly date from before the second half of the 1870s since the publisher announces on the cover the third series of the *Années de pèlerinage*. The edition, identical in content, also appeared with the publisher's mark "Carl Haslinger, Wien".

XII. Rhapsodie hongroise. "À J. Joachim".

"A": Original edition, designated: "Berlin, chez A^d M^t Schlesinger." Date: 1853. Plate-number: 4089.

"B": Newly engraved edition from the same house and with identical number, but dating from the 1870s. It also appeared with the publisher's mark "Carl Haslinger, Wien". In individual cases we have taken into consideration the different readings as between the Weimar manuscript and the first draft.

XIII. Rhapsodie hongroise. "Au Comte Léo Festetics".***

"A": Original edition. Publisher's mark: "Berlin, chez A^d M^t Schlesinger." Date: 1853. Plate-number: 4090.

"B": Edition from the same house and with the same number, but newly engraved and dating from the 1870s. It also appeared with the publisher's mark "Carl Haslinger, Wien". We have also taken into consideration the first draft of the work and the Weimar partial manuscript since the latter contains details that fill out or depart from the first draft.

XIV. Rhapsodie hongroise. "À H. G. de Bülow".

"A": The rather later impression (on sale in about 1860) of the original edition, in which in comparison to the earliest published copies some corrections have been incorporated. Publisher's mark: "Berlin, chez A^d M^t Schlesinger." Plate-number: 4091.

"B": Edition from the same house and with the same number, but newly engraved and dating from the 1870s. It also appeared with the publisher's mark "Carl Haslinger, Wien"

XV. Rákóczy-Marsch. Zum Concert-Vortrag bearbeitet.

"A": Original edition. Publisher's mark: "Berlin, chez A^d M^t Schlesinger." Date: 1853. Plate-number: 4092.

"B": A corrected impression that was in circulation in about 1860. We have also to a considerable extent taken into consideration the first draft of the work.

XVI. Rhapsodie. "A budapesti Munkácsy-ünnepélyekhez. Zu den Budapester Munkácsy-Festlichkeiten."

Second and extended edition (No. 881) published by the Budapest firm of Tábornszky és Parsch. The later edition of the firm of Josef Weinberger, Vienna and Leipzig (No. 1471), has precisely the same text. The shorter first edition has also been taken into consideration.

XVII. Rhapsodie.

Edition No. 972 of the Budapest firm of Tábornszky és Parsch.

The work also appeared somewhat earlier in the supplement to the Paris newspaper *Le Figaro*, though no copy of it has been traced. Tábornszky always received an original manuscript or at least a copy carefully revised by Liszt himself.

XVIII. Rhapsodie. "Az Országos Magyar Kiállítás alkalmára (Budapest 1885). Anlässlich der ungarischen Ausstellung in Budapest (1885)."

The original edition of this Rhapsody, which was written for the *Magyar Zeneköltők Kiállítási Albuma, 1885* (Exhibition Album of Hungarian Composers, 1885) and published by the Budapest firm of Rózsa-völgyi és Társa.

XIX. Rhapsodie. D'après les "Czárdás nobles" de C. Ábrányi.

Original edition, No. 974 of the Budapest firm of Tábornszky és Parsch.

* Béni Egressy, Hungarian composer (1814–1851).

** Baron Ferenc Orczy, Hungarian magnate, presumably the father of the composer Baron Bódog (Felix) Orczy (1831–1892). Liszt was in touch with the younger Baron Orczy between 1870 and 1886.

*** Count Leó Festetics (1800–1884), Hungarian musical amateur and composer. Liszt stayed with him in Pest in December 1839; he led the deputation that presented Liszt with a sword of honour. Liszt arranged his "Spanish Serenade" in 1846 despite his low opinion of his other compositions.

Rhapsody No. X

The following notes are based on a comparison of the manuscript with the early draft of the work.

Bar 20: The value of the rests in both hands has been corrected according to the actual layout. Groups containing too many notes have been marked as such, and we have balanced the overall layout of the bar in such a way as to make clearer than any previous edition which notes in the two hands are to be played simultaneously. We have also indicated the actual time required for playing this bar since our sources contain normal-sized notes that need to be played *giusto*. It should be pointed out here that in the case of Rhapsodies Nos. X, XII and XIII it is possible to speak of partial manuscripts only, since Liszt used printed copies of the early draft (*Magyar Rhapszódiaék*—Hungarian Rhapsodies) for his manuscript, merely inserting in his own hand those passages that depart from the earlier version.

Bar 24: We have corrected the values of the rests in the right hand from the demisemiquavers hitherto found, to hemidemisemiquavers.

Bar 27: Although our sources print the Cadenza-like right hand passage in small type, the fact that the values of the two hands accord requires without any question that they play simultaneously. We have for this reason inserted a sextuplet sign in the first half of the bar and through the addition of an extra tail have indicated hemidemisemiquavers in the second half.

Bar 33: Our sources omit the *f sharp*¹ at the second quaver in the left hand. We have supplied it from the manuscript.

Bar 34: The indication *egualmente*, made in Liszt's hand, prescribes maintenance of the even movement of the hemidemisemiquavers; it is not dependent on the size of the note-type or on the actual duration of the groups of notes. The 40 notes it contains increase the value of this bar to 10 semiquavers, as had happened earlier with bar 20. We have allowed for the increase in the left hand merely by inserting fermatas above the rests, making use of the freedom allowed by the Cadenza-like notation.

Bar 41: In source "A" there is a natural in front of the left hand crotchet, in source "B" a sharp sign.

Bar 64: The indication *Un poco meno vivo* has been taken over from the text of the earlier *Magyar Rhapszódiaék* (Hungarian Rhapsodies).

Bar 69: The method used to isolate the *a* in the second crotchet, left hand, as a separate voice-part, has been supplied by analogy with the earlier occurrences and with bar 77.

Bar 78: Starting from the second quaver there are nine incorrect topmost notes of *a*⁴ in both source "A" and source "B". We have omitted the excess ledger lines.

Bar 80: We have regularized the layout of the second half of the bar to accord with the first crotchet; in this we are in accord with the manuscript.

Bar 86: We have supplied by analogy with bars 82–83 the bar-line missing in both our sources from in front of the chord with the fermata.

Bars 109 and 110: We have supplied on the analogy of bars 48–49 and of the manuscript the *d*¹ which is missing from the middle of the chords on the second and fourth quavers. This note is not found in either of our sources.

Bar 148: We have taken over from the manuscript the fermata—it is needed as a formal and rhythmic element.

Rhapsody No. XI

Bar 8: The length of the slur differs from that in the similar passage in bar 3. The analogy is not exact—the difference is to be accounted for by the altered nature of the phrase's continuation.

Bars 10 and 11: Our sources contain the chordal passage that we give as principal text. In consideration of the precise sequence however we consider the practical use of the correction given in the footnote as entirely permissible.

Bar 14: Rhythmic confusion may well be the result of the incomplete crotchet following the hemidemisemiquavers—it contains both sextuplet demisemiquavers and ones with the full value. For this reason we decided to interrupt the regular pattern of four-fold note-tails after the first half of the bar and to link the four hemidemisemiquavers that remain (and that belong together, but need to be grouped elsewhere from a rhythmic viewpoint) to those that precede it with only one line.

Bar 16: The value of the tails and rests in the last five groups of notes has been equated with their actual value.

Bar 25: Source "A" contains a natural in front of the final *a*¹ in the last chord, right hand. We have preferred to follow source "B", which does not contain the natural.

Bars 31 and 39: Our sources use normal-sized notes for the third quaver, right hand; we have preferred to add an extra tail and write them as hemidemisemiquavers.

Rhapsody No. XII

Bar 2: The sextuplet movement of the demisemiquavers must obviously be evenly maintained for the whole duration of the tremolo. In view of the fact that three crotchet-values are concerned, we have notated three groups each of 12 notes, that is 36 in all.

Bars 7, 12, 13, 14, 18, 19 and 20: We have indicated each departure from and return to the 4/4 time signature given at the beginning of the work. We have not however indicated the change of time in bars 32, 33 and 34, since here the scale passages printed in smaller type and to be played *giusto* extend the time-values of the chords and rests in the bar to the full value of a 4/4 bar.

In bars 32 and 34 we have for the reason already given notated hemidemisemiquavers, adding an extra tail; and we have also indicated the excess note-values.

Bar 8: The topmost note in the second chord, left hand, is in both our sources erroneously printed as an *f sharp*. We have corrected it to *g sharp* by reason of the analogy with the chordal progression in the right hand.

Bar 23: The second crotchet in Liszt's manuscript contains a dotted quaver and a semiquaver triplet. This is mathematically incorrect and has accordingly been corrected.

We have gone back to the solution given in our sources whereby the later and arbitrary marking of *poco rit.* becomes unnecessary. The *rit.* marking in the following bar is authentic; in practical terms this requires observance of the also authentic *ad libitum* marking. The *ritardando* marking found in two consecutive bars would pass beyond the bounds of tasteful and stylish performance. We have introduced a correction whereby the dots above the four top notes in the chord on the third quaver are deleted.

Bar 24: Here too the second half of the bar has been formulated according to the sources. Both the total value of the notes and their relationship to each other are unequivocal and correct in this bar. Our only amendment is the addition of a quaver rest in the alto voice—here too it is required to complete the triplet.

Bars 73, 75 and 77: We have regularized the rests in the right hand part.

Bars 76 and 78: We have regularized the notation of the lower voice in the right hand since two differing graphic solutions nevertheless do not mean that any difference in performance is intended.

Bar 104: Although the melody of the beginning of the work appears here in augmentation (double the note values), Liszt nevertheless used the indication *Tempo I.* The marking *alla breve* that occurs in some editions is of later date; editors who are concerned for authenticity—and we count ourselves among them—avoid this solution. Our footnote gives an adequate explanation of the relationship of the two passages to each other.

Bars 105 and 108: The soprano voice, as bearer of the melodic line, must be suitably accented; the *marcato* signs we have added refer to the second demisemiquaver of each crotchet and are intended to bring out the theme more clearly.

Bar 120: This bar represents a running together of bars 14 and 15: just before it (i.e. bar 119) there has appeared a variant of the rhythmic figure from bar 28, now in double note-values, repeating the 2/4 bar found there and filling out the 4/4 bar. The threefold combination of augmentation, repetition and change in time must be looked upon as the reason why Liszt omitted a bar-line both in his manuscript and in the printed text. In both places the material exceeds the value of 8 crotchets—to the extent of the one semiquaver taken up by the final chord, and one taken up by the rest sign, as well as by the upbeat demisemiquaver chord—5 demisemiquavers too many. The majority of modern editions pay most attention to the upbeat; in order to introduce it with sufficient clarity they provide the semiquaver rest (which has a fermata above it) with a dot to lengthen its value. But by so doing these editors produce an excess value of 6 demisemiquavers on top of the two full 4/4 bars. It is clear though that Liszt intended to complete the semiquaver chord that closes the descending scale passage with the semiquaver rest. Our text contains not only the rest needed to complete the final chord, but also the rest that precedes the upbeat. If we include the value of these rests our text increases the note-values of this in any case extend-

ed two-bar phrase by the meaningful metrical unit of one crotchet. In practical terms the two rests taken together have the value of the fermata we have discarded.

Bars 135, 136, 167, 168 and 169: The first half of the Cadenza-like passage is freely extended, whereas the rising broken chords contain demisemiquavers of precise note-values, despite the fact that they too are notated in small type. We have decided to preserve the continuation with small type as we did not wish to disturb Liszt's layout; the appended indications (*a piacere* and *giusto*) serve to set out Liszt's clear intentions. The semiquaver rest at the beginning of bar 169 (to be treated with the freedom proper to a Cadenza) has however been replaced by a demisemiquaver rest so as not to jeopardize the analogy with bar 136.

Bars 180 and 181: An unusually disturbing problem is created by the fact that in bar 180 there are three groups of notes above the first crotchet in the left hand, each of a total value of a quaver, whereas in bar 181 there are merely a quaver chord and a quintuplet group to the value of a quaver above the similar left hand crotchet. The spatial layout of the left hand chords makes it quite clear which notes in the right hand are to be sounded simultaneously with these chords. The explanation and solution seem to us to lie in the fact that the quintuplet melisma that introduces the Cadenza is to be played slower than the passage-work that follows. If the player considers the quintuplet melisma to consist of demisemiquavers and the succeeding passage-work to be in hemidemisemiquavers, the contradiction is disposed of, since that part of the right hand material that falls on the first crotchet in both bars now amounts to the same value of one crotchet. We have not altered the layout of the music here, preferring to explain the situation by means of this note.

Bars 220 and 222: The original edition printed the notes *c-g flat* on the 7th semiquaver of bar 220, left hand, whereas the otherwise identical passage of bar 222 was *e flat-g flat*. On the basis of the manuscript and also for harmonic reasons we have corrected the notes in bar 220 to their present form.

Bars 221–225: We have corrected the articulation of the lowest voice in the right hand to accord with the articulation of the top voice in the left hand in bars 233–236.

Rhapsody No. XIII

Bar 12: We have supplied the middle note (*F*) of the chord on the second quaver of the left hand by analogy with bar 24. Liszt himself moreover wrote in this note in his own hand in a copy of the first draft.

Bars 12 and 24: We have indicated the change in time-values represented by the actual length of these bars.

Bar 20: Although according to the first draft the left hand also plays an *e* bass note at the beginning of the bar, we have not included this note as it is not only absent from our sources but also does not appear in Liszt's revised editions (about 1860). The musical effect is finer if the bass note does not obscure the Cadenza in the middle

voice. The *E* has been notated as an independent sustained quaver on the analogy of the corresponding note in bar 8.

Bars 19 and 20: Our sources notate the passages in both bars as *Cadenzas*, using small type, but the implication of the *ritenuto* in terms of actual performance is that the *Cadenza* runs need to be counted strictly if the bars are to have the correct length. This consideration has led us to print notes in large type and to observe the correct time-values.

Bars 25 and 26: The left hand chords in these bars contain no staccato dots whereas the similar passage three bars later (bars 28 and 29) does contain staccati. The call for a sharper attack may well be the result of the fact that the later chords are at a higher degree of the scale; we have therefore preferred not to consider the two passages as exactly analogous.

Bar 26: Source "A" has a tie from the grace-note in the right hand to the principal note at the same pitch; this produces problems as to whether Liszt intended the note to be struck a second time. We have preferred to follow "B", where the analogy with bar 29 is exact. The result is our decision that the thumb should strike the note twice in each case.

Bar 27: The value of the last note of the bar is one demisemiquaver, whereas the similar passage of bar 30 has one semiquaver. The first six bars of the *Maggiore* are to be played *marcato*, the second six *dolce*. The progressive sharpening of the dotted rhythm might well have been influenced by the change of mood—this is the reason why we have avoided unifying the passage by incorporating staccato dots at bars 26–27 as well as at bars 28–29.

Bars 43 and 45: As hitherto so also in what follows there are many analogous passages (e.g. bars 26, 29, 32, 35, 49 and 52) notated in large type and with exactly calculated note-values requiring to be played *giusto*. In the interest of an exact indication of note-values we have therefore altered the notation of these bars to accord with the others. There is also an irregularity in tailing in these two bars as found in our sources: in the right hand the demisemiquavers preceding the hemidemisemiquavers are printed merely as semiquavers. We have unified the movement of the voice-parts in the two bars.

Bar 56: "A" notates 35 demisemiquavers + 3 semiquavers in the right hand. We have followed source "B".

Bar 59: Our sources also contain for this bar an *Ossia* for seven-octave pianos. We have omitted it as superfluous. The main text and also the *Ossia* are printed in large type in our sources, though the tailing is clearly deficient. We have supplied the necessary additional tails and have also clarified the grouping of the notes so as to simplify synchronization with the left hand.

The *Ossia*, which is kept a third lower, has only 23 rather than 25 notes in the second crotchet; these too of course take the place of the regular 16 hemidemisemiquavers. The last note-groups of bars 56 and 59, marked by Liszt as triplets and consisting of three demisemiquavers, are in excess of the correct note-values, both in principal text and *Ossia*, to the extent of one semiquaver. We have indicated this fact

in our text at the beginning of the bar and have added in the left hand the necessary rest.

Bar 63: Neither of our sources has the natural before the *c2* in the right hand.

Bar 69: The note-group that makes up the second quaver in the right hand is incorrectly notated in both our sources.

Bar 71: The stem of the *e* (left hand, third quaver) has been provided with a tail, thus correcting the value of what was a crotchet to the correct quaver, as found in our source "B".

Bars 91 and 92: The main difference between these two otherwise almost identical bars is that in the first it is the left hand that has the broken element of the chord, in the second, the right hand. We have deliberately not unified the two bars as in our opinion the left hand voice-part gradually slips into the background, passing on the lead to the right hand. The deviation is therefore probably deliberate.

Bars 163–164: The two chordal elements in front of the fermata in the left hand contain no octave sign in source "A" whereas they have one in "B". We have followed source "B" so that the left hand too can participate in the threefold octave rise.

General note: Liszt brought the art of improvisation to hitherto unknown heights of perfection. It is therefore not surprising that he departed from the printed text when performing his Hungarian Rhapsodies. On the evening before his departure from Rome on 16 January 1886 at the end of his final stay, four of his pupils gave a recital in the Palazzo Bacca which consisted solely of works by Liszt. In recognition of the seemingly unending applause Liszt, as August Göllerich reported, "suddenly sat down at the piano and began to play his Rhapsody No. XIII. On the occasion of this, his final public appearance in Rome, he played the work with the most remarkable variants in a version twice as long as the printed text..." (August Göllerich, *Biographie Liszts*. Leipzig, Verlag Philipp Reclam jun., page 75.) Unfortunately nothing of this improvisation survives in written form.

Rhapsody No. XIV

Bar 10: As nowadays 7 1/4 or 7 1/2 octave pianos are everywhere normal in concert halls we have revised the passage given in our principal text by analogy with bar 6 and have merely printed the original restricted version in a footnote.

Bar 22: We have supplied the missing dot in the right hand chord on the analogy of the previous three bars.

Bars 63 and 72: In Liszt's day the signs 8 or 8 invariably denoted *all'ottava*, that is, an octave higher or lower, whereas passages to be played with the lower or upper octave were marked *con ottava*, *coll'ottava* or perhaps even with the abbreviations *con 8^{va}*, *con ott.*, *con 8*, etc. The first quaver of bar 63 is notated in our source "A" with the number 8 appended beneath the *C* whereas source "B" contains both notes written out. The first note of bar 72 is likewise notated in source "A" with an 8 below the *C* whereas our source "B" contains only the *C*. In both cases we have followed source "A".

Bar 113: The rest immediately before the hemidemise-miquaver has been corrected as musical sense demands to a hemidemise-miquaver rest.

Bar 137: The *sf* sign occurs twice in each of our sources: in bars 137 and 145. Most editions alter the first to an *ff* and omit the second. Were the *fortissimo* to be extended to cover 16 bars the juxtaposition of the two layers of the musical material, the orchestra-like question and answer, tutti and solo, would go for nothing. The *rinforzando* that occurs in bar 150 has no significance if it figures in a 14-bar long stormy *fortissimo*, but it does have a point if it is seen to introduce a slightly different answer on its fourth appearance (following the three gentler phrases that occur at bars 139–140, 143–144, 147–148). Having taken all these factors into consideration we have decided to adhere to the readings found in the sources; we consider the departure from the manuscript as a later and intentional alteration and have accordingly preferred the more colourful solution.

Bar 208: The two last notes in the right hand (*f*¹-*d flat*¹) appear with a special kind of emphasis in our source "A", where the tailing is interrupted; in "B" the descending run is unbroken. The 3-semiquaver rest below the fermata indicates that the preceding two demisemiquavers are to be taken as a separate unit.

Bar 231: We have supplied the *c sharp*² missing from the second crotchet in the right hand, middle voice, by analogy with bar 237 and in consideration of the unbroken continuation of the phrase.

Bar 232: A few editors have had doubts about the authenticity of the *f sharp* in the left hand that produces a major third. In both sources there are however the two otherwise misleading natural signs at the octave *F* at the beginning of the following bar; we therefore consider the *f sharp* to be unquestionably correct.

Bar 258: Since the 11 note long passage in the right hand has the duration of 3 quavers we have corrected the notation from 11 demisemiquavers to 11 semiquavers.

Bars 290 and 331: The chord on the third quaver in the left hand has been taken over from source "A". It is true that an old copy that Liszt looked through has in both places the chord *f-c¹-f¹* in our opinion however to change the bass note weakens rather than strengthens the close of the passage. The 3 quavers in the bass, condensed by the use of the pedal, do not weaken the force of the main accent as the change of the bass note mentioned above does—a change that also demands a change of pedal and brings with it, if the rest signs in the right hand are precisely adhered to, an awkward, exposed open fifth in the left hand.

Bar 292: The four-note chord found in our edition on the second, third and fourth quavers has been the cause of some confusion. Busoni and Milstein comment on the absence of the lowest note, which Sauer merely omits. Our source "A", the corrected impression of the Schlesinger edition of about 1860 (No. 4091), contains the note each time, but it is missing from the later source "B". In supplying it according to source "A" we have taken into consideration the analogy with bars 296, 333 and 337.

Bars 298–299: The 7-note long part of the right hand run that occurs in this bar has the value of one crotchet, whereas in the following bar 13 notes have the value of two crotchets. For this reason we have corrected the demisemiquavers found in both sources to semiquavers.

Rhapsody No. XV

Bars 23, 42, 158 and 180: In printing *c²* in the middle voice, right hand, we have followed our sources exactly: we have not considered the bars mentioned as analogous, considering the increase in the number of voice-parts to be a deliberate means of increasing intensity; we have also taken into our considerations the differences in phrasing and timbre that arise in actual performance.

Bar 69: The *e²* missing from the third crotchet, right hand, in the original edition has been supplied in the text of our edition on the basis of the following bar.

Bars 82 and 104: We have taken over into the principal text the continuation of the octave doubling in the left hand, marking the passage as an editorial amendment—Liszt would clearly not have altered the previous layout if he had been able to count on the lowest octave of the modern pianoforte.

Bars 127–150: The bar line is in our sources missing at those two places where excess groups of semiquavers occur (in our numbering between bars 134–135 and 138–139). Decisive for us was the fact that not only the preceding extended chromatic scale passage (bars 127–131) but also the undulating chromatic passage beginning with the octave *G sharps* and analogous with the two already mentioned (and dissimilar only in that it contains no surplus of note values) is divided into two by a bar line. Previous editions (Busoni, Milstein) avoid the second bar line in order to keep the similarity of layout of the three undulating chromatic passages, whereas we have tried to account for the division of the first two passages in terms of the musical structure, and to make them clear to the eye of the player. The placing of the crescendo signs in the original edition served as a pointer—there they span the 5th to the 12th semiquavers inclusive in the groups of 16 notes (from the beginning of the second crotchet, that is, until the beginning of the climactic fourth crotchet), whereas in analogous passages in the sources (they also begin with the sequence key-note—leading note—key-note, but have 18 notes in all) the crescendo signs extend from the 5th to the 13th semiquaver (they begin with the same note, that is, but there is a final group of five rather than four semiquavers). We have accordingly divided the 34-note long undulating passages into groups consisting of 16 + 18 notes, and warn the player of the need always to preserve the even progression of the semiquavers. The placing of the crescendo signs gives adequate information about the internal structure of the groups of 18 notes (4 + 5 and 4 + 5 notes, repeated in melodic mirror inversion); the player needs to be aware of the structure.

Bar 144: In both our sources there is a sharp sign rather than a natural at the 15th semiquaver. We have corrected this indisputable misprint.

Bar 145: The original edition lacks the absolutely indisputable natural sign in front of the 16th semiquaver. We have corrected this mistake, thus re-establishing the full chromatic scale.

Bar 149: The incomplete bar that begins the reprise after the Cadenza is rhythmically unconnected with what has gone before, no matter whether the complete text is being played or the optional cut made. For this reason we have seen fit to supply before the reprise a fermata to the value of three crotchets, valid in both cases.

Bar 206: We have supplied the *c sharp*² missing from the first quaver in the right hand, middle voice.

Bars 210 and 212: The question as to whether the second quaver—and with it of course also the fifth and the eighth—should be *g sharp* octave or *g natural* octave is the most hotly debated textual issue raised by the Hungarian Rhapsodies. Busoni writes as follows: “The printer’s copy has *g sharp* for the second quaver. That is a mistake. In the original draft Liszt wrote this note as clearly as it could possibly be as a *g natural*, using four naturals.” He accordingly chooses the *g natural* octave in his text. Milstein’s edition likewise favours the *g* octave and the commentary refers to the same considerations. On the other hand both the first (1853) and the second (1860s) impressions of the Schlesinger edition (plate-number 4092), both of them proof read by Liszt, contain 8 sharps in bar 210 (4 of them merely anticipatory, and according to notational practice superfluous) and a further 4 sharps in bar 212. Although this fact carries considerable weight we have not let our decision be swayed by numerical superiority.

The 13th of the so-called “little” Hungarian Rhapsodies (the continuation of the *Magyar Dallok*—Ungarische Nationalmelodien—Hungarian Songs), which is also based on the melody of the Rákóczi March and forms the starting-point of Rhapsody No. XV, appeared in 1847. Liszt’s book *Über die Zigeuner und ihre Musik in Ungarn*, in which he talks about the gypsy scale, appeared in 1860, the year that saw the second impression of the original edition of the Rhapsodies. In the intervening years Liszt’s musical thought had undergone considerable change—from the end of the 1850s he considered scales which included two augmented seconds (one variant of this scale has augmented seconds between the third and fourth degrees and the sixth and seventh degrees, the other between the second and third and the sixth and seventh degrees) as a basic characteristic of Hungarian music and took pains to incorporate them not only in his Hungarian Rhapsodies but also in his other works. The year 1853 marks a turning point. This was the year of the B minor sonata at the beginning of which (bars 5 and 6) there is a descending scale passage containing two augmented seconds. The original draft must therefore be considered to be an intermediate stage and the printed edition the final stage even if both were to turn out to date from the same year of 1853 (something that can today no longer be stated with complete confidence), since Liszt decided—either because it suited the design of the melody, or for aesthetic reasons—to use the scale with two augment-

ed seconds because he considered it to be a striking characteristic of Hungarian popular music’s peculiar colour. This decision is confirmed quite authentically and apodictically not only by the book about gypsy music that he wrote in 1859–60, but also by the contemporaneous corrected proofs.

Rhapsody No. XVI

Our source contains merely a few obvious printer’s errors and deficiencies; these were readily corrected or made good by reference to analogous passages or from interpretative insight. The precise amendments are as follows:

Bars 18–23: There was either no sharp sign at all, or a misplaced one, at the repetition of the *d sharp* and *f sharp*, upper octave, in both left and right hand. We have corrected the mistakes that came from too rigid an adherence to the original draft.

Bar 22: The *g natural* on the 8th semiquaver in the right hand has been corrected to an *f sharp*.

Bar 35: We have supplied the dots that were missing from the notes in the left hand.

Bar 45: We have supplied the missing sign for the release of the pedal at the end of the Cadenza by analogy with bar 24.

Bar 66: The missing sharp sign in front of the *f sharp*² in the turn after the trill that closes the Cadenza has been supplied on the analogy of the lower chromatic changing-note of the trill in the previous Cadenza.

Bar 156 and 158: The staccato dots on the third and fourth quavers have been supplied by analogy with the similar places in bars 146 and 148.

Our editorial amendments in the field of dynamics are readily distinguished from the composer’s original signs by typographical means; we therefore do not need to concern ourselves here with details.

A note on the first edition: Hungarian Rhapsody No. XVI was published in 1882 in two different editions, both from the Budapest firm of Táborzsky és Parsch. Both editions however have the same publisher’s number—the versions for two hands are numbered 881, those for four hands 883. Liszt wrote to the publisher on 16 March 1882: “The proofs of the Munkácsy Rhapsody are excellent... So Munkácsy Rhapsody imprimatur...” However, on 13 November of the same year he wrote from Weimar: “An excellent lady pianist played the Munkácsy Rhapsody here. For her sake I added a small Cadenza and extended the piece by means of an appropriate repeat. You will find everything indicated exactly in the copy I despatch to you today. If I ever orchestrate this Rhapsody I shall do so according to this extended version.”

The differences between the two editions are as follows. The Cadenza in question (written by Liszt for Elisabeth, Princess of Saxony-Weimar, according to some sources) is the first of the three printed in our edition. It is of later date. In the first edition, therefore, the whole-bar rest at bar 17 is immediately followed by the two bars preceding the “Lassan” (slow) section; their three notes (*b natural-c1-*

*d sharp*¹) naturally appear in normal type.—Further, in neither the second nor the third Cadenza does the repetition of the two-handed tremolo or of the two-handed tremolo trill (the present bars 57–58 and 93–94) appear. Finally, the extended repeat that Liszt mentioned in his letter, and that covers bars 203–230, was absent from the earliest edition, so that the present bar 202 was immediately followed by bar 231. Apart from rather minor variants (mainly concerning arpeggi) we find a difference in bars 181–184, too.

Liszt clearly felt drawn to the brilliance of the uppermost register of pianos of a rather wide range (extending above the *f sharp*⁴) and in the later version he for this reason raised the right hand part (keeping the old left hand chords).

Rhapsody No. XVII

Bar 14: We have supplied an arpeggio sign against the chord on the first crotchet in the right hand by analogy with the similar passage in bar 22.

Bar 25: We have supplied the arpeggio sign missing from the chord on the second crotchet in the right hand on the analogy of the earlier similar passage in bar 17.

Rhapsody No. XVIII

Bar 34: We have supplied an arpeggio sign in front of the right hand chord by analogy with the similar passage four bars earlier. We have however not amended the echolike repetitions as the changed effects of tone-colour presumably were combined with a change in pianistic technique.

Bar 93: The original edition sets no limit to the *un poco accelerando* that begins at bar 81, and there is no new tempo indication until bar 124. 43 consecutive bars of steady acceleration would involve the player in an undesirable end-product, and an attempt to apportion the difference in tempo over so long a stretch would in fact be neither attainable nor perceptible. For these reasons we have ended the acceleration and supplied a recommendation at bar 93 for an interim tempo of *poco più mosso*; at bar 118 we have taken up the acceleration again with *un poco accelerando*. The renewed increase in pace is intended to reach a stage that permits the *Più mosso* section beginning at bar 124 to be faster (despite the fact that Liszt has doubled the values of the notes of the theme) than the passage with similar content that begins at bar 93.

The first draft of the work: the original version (now in the possession of the Institute for Musicology of the Hungarian Academy of Sciences in Budapest) of the first draft of the Hungarian Rhapsody No. XVIII has only recently come to light; it was found among the posthumous papers of the musicologist *Ervin Major*. The manuscript contains two conclusions that differ from the familiar one. Although Liszt finally cut these variants, study of them is interesting for the light they throw on two characteristics of Liszt's late style. One is the greater concision in material by comparison with the first fifteen Rhapsodies. One conclusion, following the *Ossia* and only 16 bars long, is marked *Più mosso*. The other is admittedly longer (though less long

than the familiar conclusion) but it too avoids sequential treatment of already heard material, and with its marking of *stringendo* it is wholly a coda in character. The other characteristic of Liszt's late style is that both endings avoid excessive reliance on the use of chords (in this respect they are like other Liszt works from this period) and, relying instead on the carrying power of melody, end the Rhapsody *unisono*. This material, characteristic of Liszt's late style, is reproduced in facsimile at the beginning of this volume, along with the two variants of the work's close.

Liszt considered this draft as complete; he wrote out the title at the beginning of the work and appended his own mark ("Written for the 'Exhibition Album'. Rhapsody. Budapest. F. Liszt"); furthermore, he drew double bar-lines after the two conclusions.

Bars 96–147: The National Széchényi Library musical department's work under reference Ms. mus. 3276 contains the 55-bar closing section of the Hungarian Rhapsody No. XVIII in Liszt's own handwriting. This manuscript differs from the printed edition in some notes, numerous slurs, staccato dots and pedal indications. Instead of listing these differences, we would refer readers to István Kecskeméti's article in "Magyar Zene" (Hungarian Music), year V, No. 2 (April, 1964), pages 191–194.

Rhapsody No. XIX

Bar 98: The sharp is missing from in front of the *f sharp*² in the first demisemiquaver in the right hand. We have supplied the missing accidental on the analogy of the similar passage in bar 109.

Bar 109: In this bar the octave sign extends beyond the last quaver in the right hand. Bearing in mind the fact that the last quaver of bar 98 shows an unmistakable downward plunge of an octave we have decided to terminate the octave sign at the end of the third quaver.

Bars 97–103 and 108–116: The passage under consideration and its variant that is repeated an octave higher reveal a significant and clearly intentional difference; for that reason we have not unified the two variants. In order to remove the inconsistencies that appear within the two passages we have supplied one slur in bar 100, one in bars 110–111, and in bar 102 we have replaced two legato lines by one.

Bars 145 and 147: In the first edition both bars have an *a natural* rather than a *b natural* on the 4th semiquaver in the left hand. In consideration of the fact that in each reprise of the theme (e.g. in bars 163, 257 and 259, 371 and 373), and also in the long interludes in which the final bars of the theme are developed (e.g. bars 164–172, 187–203, etc.), changing-note figuration is used, we have favoured it in bars 145 and 147, too.

Bar 179: The lowest note in the right hand in the first quaver is wrongly printed in the source as a *d*². As in the similar place four bars earlier (bar 175), the correct note here must be a *c*², as is borne out by the continuation of the sequence.

Bars 232 and 346: We have supplied the sharp sign miss-

ing from in front of the *c sharp* in the chord on the second crotchet in the left hand (cf. the chord in the right hand).

Bars 233 and 347: We have supplied the natural sign missing in front of the *f* in the chord on the first crotchet in the left hand (cf. the right hand chord).

The Hungarian Rhapsody dedicated to Count Alberti

August G \ddot{o} llerich, who was one of Liszt's last pupils and who also performed secretarial services for him, collected his reminiscences in a book, *Franz Liszt* (Verlag Marquardt et Co., Berlin, 1908). In it he mentions (page 209, in the list of works) an extra Hungarian Rhapsody, dedicated to Count Alberti*.

Hitherto scholars have considered this work to be a lost Hungarian Rhapsody, albeit one that might one day be discovered. However, a manuscript has recently come to light in the collection of Rudolf *Otte* that bears a dedication to Count Alberti; from this it is clear that the work is identical with No. 9 of volume III of *Magyar Dallok* (Hungarian Songs) and was in fact published by the house of Tobias Haslinger with the plate-number 8043. The dedication does not appear on the printed copies, hence the supposition that there was another and unknown work in existence. The manuscript is preserved in Liszt's birth place (Doborján-Raiding) in the collection of Liszt works held there.

(translated by Peter Branscombe)

*He was a great admirer of Liszt's art: in 1839 he accompanied him on his concert tours. For an account of his personality and his relationship with Liszt see the latter's letters to Marie d'Agoult of 26 and 29 October 1839, also his letters of 15 November and one to Tobias Haslinger of 24 December 1839.