

## CRITICAL NOTES

VARIATIONEN ÜBER EIN MOTIV (BASSO OSTINATO) AUS DER KANTATE "WEINEN, KLAGEN, SORGEN, ZAGEN" UND DEM "CRUCIFIXUS" DER H-MOLL MESSE VON J. S. BACH

## Sources

"A": the first edition published in 1875: "ANTON RUBINSTEIN / in verehrungsvoller Freundschaft gewidmet. / Variationen / ÜBER DAS MOTIV UND DEM „CRUCIFIXUS“ DER H-MOLL MESSE VON BACH /

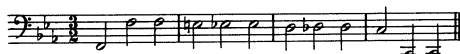


(Basso continuo des ersten Satzes seiner Cantate „Weinen, / Klagen, Sorgen, Zagen“ und des Crucifixus der H-moll-Messe) / für das / Pianoforte / von / FRANZ LISZT. / In dem Concert für das Bach-Monument vom Componisten vor- / getragen am 28. April 1875 in Hannover. / [...] / BERLIN, / Verlag und Eigenthum der SCHLESINGER'schen Buch & Musikhandlung / [...]” Plate No. S. 6930. Lithograph.

"B": a copy with Liszt's autograph emendations which served as engraving manuscript for "A" (Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *Ms. mus. L. 5*). On the title-page in Liszt's hand there is: *Anton Rubinstein gewidmet / Variationen / über das Motiv von Bach / [music as in "A", only the second and third slurs are missing] / (Basso continuo des ersten Satzes seiner Cantate: "Weinen, Klagen, Sorgen, Zagen".) von F. Liszt. / In dem Concert für das Bach Monument, vom Componisten / vorgetragen, am 28<sup>en</sup> April, 1875, in Hannover.* At the bottom in an unknown hand "S. 6930." (the plate number of "A") can be read.

On the music sheets Liszt's autograph pagination written in red pencil from 1 to 7 and his autograph emendations in mauve ink and red pencil can be read. The writing in blue pencil indicating the precise way of notation for the engraver is not in Liszt's hand. The division of music according to "A" appears in the music with numerals in lead pencil.

In "A" and "B" the original of the ostinato motif indicated in the title appears in the continuo part of Bach's cantata BWV No. 12:



and in No. 5, the Crucifixus of the Symbolum Nicenum, the third movement of the Mass in B minor (BWV No. 232):



Accidentals have been added as follows:

Flats: bar 100, right hand, 4th chord, lower sign, left hand, 7th octave, both signs.

Naturals: bar 66, right hand, 5th chord, lower sign; bar 230, left hand, 4th note.

Bars 126, 128: the flag for the 1st note in the left hand is missing in the sources.

Bar 240: the flag of the 2nd note in the right hand has been added to agree with the preceding bar.

Bar 255: in the sources the right hand chord is provided with a staccato dot which has been deleted by analogy with bar 260.

Bar 319: the rest sign and the fermata in the left hand have been added.

Bar 320: in the sources the right hand note is unambiguously *d*<sup>1</sup> with the fingering 2 to strengthen it. The note has not been changed in spite of the fact that both the chorale and the organ version have *c*<sup>1</sup>.

Bars 328–329: in Bach's original "so wird Gott mich" can be found instead of "es wird mich Gott".

## À LA CHAPELLE SIXTINE

MISERERE D'ALLEGRI ET AVE VERUM CORPUS DE MOZART (2nd version)

## Sources

"A": the unaltered reprint dating from 1873 of the first edition: "A la / Chapelle Sixtine / Miserere / D'ALLEGRI / et / Ave Verum Corpus / DE MOZART / pour Piano / PAR / FRANÇOIS LISZT. / à 2 mains. Propriété de l'Éditeur. à 4 mains. / LEIPZIG & BERLIN, / C. F. PETERS, BUREAU DE MUSIQUE / 4489 / Ave verum corpus séparé. / 4591". Plate No. 4489. Lithograph.

"B": the first edition published in 1865. The title-page agrees with that of "A" except that the publisher's imprint of Peters continues thus: "LONDON, EWER & C<sup>o</sup> / Pr. 1 Thlr. / 4489." "Ave verum corpus séparé" does not figure here yet. Printed from the plates.

"C": "A LA CHAPELLE SIXTINE / MISERERE / d'ALLEGRI / ET / Ave Verum Corpus / DE / MOZART / POUR PIANO PAR / F. LISZT / Propr. de l'Éditeur / 15307 / Fr. 6 / MILAN, F. LUCCA / Florence, Ducci /

Chiasso, Euterpe Ticinese / Turin, Bianchi / Naples, Girard et C." Plate No. G 15307 G (on pages 5–11: r 15307 r). The music agrees with that of "A" and "B".

"D": the autograph manuscript of bars 188–208 (see the footnote 2 in the Preface).

"E": the separate edition of "Ave verum Corpus de Mozart" which appeared in 1867: "À la / Chapelle Sixtine. / MISERERE D'ALLEGRI / ET / AVE VERUM CORPUS / de / MOZART / pour PIANO par / FRANÇOIS LISZT. / [...] / 4591. / LEIPZIG / C. F. PETERS. / Ave verum corpus séparé." Plate No. 4591, lithograph. The music agrees with bars 101–149 of "A" in every respect, only the closing bar differs and that here above the piano part the words of Mozart's motet can also be read. The heading on p. 3 runs as: "AVE VERUM CORPUS / de / Mozart."

"F": "2-ik (zenés)-melléklet. [Pesti Hírlap, Budapest,] VI. évf. 100. (1899.) szám. Csütörtök, április 10. [1884]". The music is identical with that of "E" and even the words of the motet can be found here above the staves of the piano. On the supplement the title of the piece is not given. Above the first line of music only the composer's name appears on the right-hand side: "Franz Liszt." A copy of the supplement is available in the library of the Institute for Musicology of the Hungarian Academy of Sciences, Budapest, shelf mark *M. 603196*.

#### Supplementary sources

"G": the autograph manuscript of the first version held in the Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv under the shelf mark *GSA 60/U 45*. The manuscript in landscape format with 20 staves to the page measures 27.5 x 34.5 cm. It covers seven pages of music numbered 1 through 7 in the composer's hand. The music abounds in emendations, deletions and insertions entered by Liszt in red and blue pencils. The title on p. 1 reads: *À la Chapelle / Sixtine / Miserere d'Allegrì - / et Ave Verum de Mozart -*. After the closing line at the end of p. 7 the date can be found: *Palmarum 62 -*. This is a shorter form of the work in which sections identical with the final (second) version and differing from it alternate.

"H": the autograph manuscript of the version for orchestra (Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv, shelf mark *GSA 60/P 12*).

The words of the motet written above *Ave verum Corpus* were compared with the text included in: Wolfgang Amadeus Mozart, *Neue Ausgabe sämtlicher Werke*, Serie I, Band 3 (Bärenreiter, Kassel etc., 1963).

Accidentals have been added as follows:

Sharp: bar 269, right hand, 3rd chord.

Flats: bar 48, right hand, 5th chord, lower sign; bars 82, 190, right hand, 16th note; bar 194, right hand, 3rd sign.

Naturals: bars 56, 58, right hand, last chord, middle note; bar 125, left hand, last note; bar 169, right hand.

Bars 1–6: in the principal sources this section is given as "Ossia. Piano a 7 Ottavi". This solution has lost its sense on present-day instruments thus this ossia is included in the main text. The original main text is:

The pedal marking and the attached asterisk as well as the direction *rinforz.* have been added to agree with the one-time main text.

Bar 23: the downwards drawn stem of the second note in the right hand has been added to agree with the identical bar 21 and "G".

Bar 46: the *c*<sup>1</sup> in the last chord of the left hand is available only in "G".

Bar 48: the middle accidental in front of the 5th chord in the right hand has been added to agree with "G".

Bar 51: in the sources there is an erroneous staccato wedge over the 2nd note in the left hand.

Bar 69: the tie and the staccato dot under the 4th and 5th chords in the left hand have been added to agree with "G".

Bar 71: the printed sources give a direction *rfz* above the 3rd note in the right hand while in the identical bar 179 *sfz* can be read in the same place. The latter is probably a printing error resulting from a misreading on the engraver's part. The correction has been made on the basis of "H".

Bar 73: above the notes 3, 5 and 7 of the right hand and above the 3rd and 7th notes in the left hand there is a staccato wedge in "A", "B" and partly also in "C". These wedges have been replaced by dots to agree with the identical bar 181 and the analogous bars 67 and 68.

Bars 74, 75: in "A", "B" and "C" there is a staccato wedge on the 7th note in each hand. These wedges have been changed into dots to agree with the identical bars 182 and 183.

Bars 79, 187: the printed sources contain erroneously a quaver rest on the bottom staff at the beginning of the bar.

Bars 82, 190: the flat sign is missing in front of the 16th note in the right hand in the sources.

Bars 86, 194: in the main sources there is a crescendo sign above the demisemiquavers of the ossia. It has been omitted here because the ossia already has no dynamic instruction whatsoever in bar 85.

Bar 113: the first rest sign appears only in "G".

Bar 144: the fingering for the 3rd and 4th chords in the right hand occurs only in "G".

Bar 147: the fingering under the 2nd and 3rd notes in the left hand occurs only in "G".

Bars 145, 147: the left hand slur goes to the 3rd note only in the printed sources. The slurs have been added according to bars 132 and 134 to agree with "G".

Bar 182: the last note in both hands is provided with a staccato dot in the main sources. These dots have been changed to wedges to agree with the identical bar 74.

Bar 187: the 1st chord in the left hand is missing in the principal sources. Since this is evidently a printing error the chord has been added to agree with the identical bar 79.

Bar 198: the 1st note in the lower part of the left hand is according to the sources  $g_2$ . This is evidently an engraving error resulting from the engraver's misreading. This note has been corrected to agree with the identical bar 90 as well as the analogous bars 92 and 20.

## RHAPSODIE ESPAGNOLE

### Source

"RHAPSODIE / ESPAGNOLE / (Folies d'Espagne et Jota arragonese) / POUR / PIANO / PAR / F. LISZT. / [...] / LEIPZIG, C. F. W. SIEGEL. / [...]". Plate No. 3224. Lithograph. It was published in 1867.

In the Goethe and Schiller Archives, Weimar an unfinished, not worked out sketch is held under *GSA 60/I 41*. It contains the theme Jota aragonaise but deviates from the music of our source in every other respect. Consequently, it could not be used as subsidiary source.

Accidentals have been added as follows:

Sharp: bar 98, both hands, 8th note.

Flat: bar 650, left hand, 2nd chord, bottom note.

Naturals: bar 9, penultimate note of bar 1 of the Cadenza; bar 557, left hand, 5th note.

Bar 2: in the source there is a staccato dot above the 3rd chord in the right hand. By analogy with bar 4 this dot has been changed to a wedge.

Bar 9: the 1st note of bar 3 of the Cadenza is not an octave in the source, only its topmost note with the direction  $8^{\text{va}}$  underneath. Because of the tie this note cannot be played an octave lower. Thus it must be supposed that Liszt had originally put an  $8$  here which was erroneously supplemented by the ending *va* during engraving. The music is given here accordingly.

In bar 3 of the Cadenza, above the opening note of the first sextuplet in the right hand the source gives the following alternative solution with the inscription *Ossia: / Piano à 6 8aves:*

Bar 126: the pedal asterisk appears under the first semi-quaver in the source.

Bar 366: the left hand part is identical with bar 370 an octave lower. In spite of that the third tied note has not been added to the 2nd chord because the 1st chord is not accented here yet.

Bar 380: in the source there is a slur under the 1st–3rd notes in the right hand. This has been omitted because the source does not contain a slur under appoggiaturas of two or more notes anywhere else either.

Bar 567: the bass clef is missing in the source.

Bar 623: in the source the  $g$  sharp octave in the left hand steps a minor second higher at the beginning of the bar, i.e. to  $a$ . This is evidently a clerical error since in bars 605–612 and 621–628 the melody of the bass is identical so that there is nothing which would justify this difference. For this reason the 4th note has been corrected to agree with bar 607.

## FANTASIE ÜBER MOTIVE AUS BEETHOVENS DIE RUINEN VON ATHEN (2nd version)

### Sources

"A": the reprint of the first edition which appeared after 1871: "Herrn NICOLAS RUBINSTEIN gewidmet. / FANTASIE / über / Motive / aus / Beethoven's RUINEN VON ATHEN / für / Piano / mit / Orchesterbegleitung / von / FR. LISZT. / Partitur [...] / Arrangement für zwei Pianos [...] / Arrangement für Piano allein [...] / Arrangement für Piano zu 4 Händen [...] / Orchesterstimmen [...] / [...] / LEIPZIG / C. F. W. Siegel's Musikalienhandlung / R. LINNEMANN / 2930–2933. 5470. / [...]". Plate No. 2932. Lithograph. In the bottom margin of p. 2 the following can be read: "Selbstständiges Arrangement für Piano allein vom Componisten. / Bei Aufführungen des Werkes mit Orchesterbegleitung muss die Solopartie aus der Partitur gespielt werden."

"B": the first edition printed in 1865. Its title page agrees with "A" up to "für Piano allein". The continuation runs as: "Orchesterstimmen sind in correcter Abschrift von der Verlagshandlung zu beziehen. / [...] / LEIPZIG, C. F. W. SIEGEL. / 2930–2932. / [...]". Plate No.: see "A".

"C": the piano part of the score of the version for orchestra, except for the bars which were changed during reworking for piano solo. They are: bars 1–57; from bar 93, 2nd crotchet to bar 95, 1st crotchet; bars 231–236, 247–252, 263–268, the left hand only; from bar 270, 4th quaver to bar 272 and from bar 274, 4th quaver to bar 276, left hands only; from bar 326, 4th quaver to bar 328 and from bar 330, 4th quaver to bar 332, right hands only; bars 345–356, 389–412, 426–435. As a source a copy of the later reprint of the score published in 1865 was used. The title page agrees with that of "A", with one surplus line under "Orchesterstimmen" which reads: "Aufführungsrecht vorbehalten." Plate No. 2930. Lithograph. It appeared after 1871.

"D": the autograph manuscript held in The Library of Congress, Washington D. C. under the shelf mark *ML96. L58*. Its LCFL catalogue number is I/40. This manuscript consists of two pages of music with 32 staves to the page. The measurements of this music manuscript paper in portrait format are: 33 x 23.5 cm. The pages are not numbered but provided with the letters *A* and *B* instead. The inscription of page *A* reads: *Version für Piano forte allein*. Underneath the following text appears: *NB. bis zum letzten Takt der Seite 44 – bleibt die Version für Pianoforte / allein dieselbe wie in der Partitur (mit Hinzufügung der kleinen / Noten für die Orchester Eintritte) –*. This source contains the piano solo version of bars 345–356, 389–413 and 426–436. Above bars 426–436 the piano part of the version for orchestra can be found.

"E": the autograph manuscript of bars 68–92 held in The Library of Congress, Washington D. C. under the shelfmark *ML96. L58*. The LCFL catalogue number is: I/39. The manuscript consists of three pages of music (portrait format) with 24 staves to the page measuring 39.5 x 28 cm. The above 25 bars appear on the first page marked *A. 10Bis*. The inscription above the music runs as: *Veränderung. / (Capriccio à la Turca)*. The music is identical with the appropriate section of "A". On the other two pages of the manuscript (*B 10Bis* and *Seite 23Bis*) the modifications made for the orchestral version can be found.

#### Supplementary source

"F": the autograph manuscript of the first version (Deutsche Staatsbibliothek, Berlin, shelf mark *Mus. ms. Autogr. Fr. Liszt 7*) – for the description see the Critical Notes to the first version of the work. Only bars 1–57 could be used as source because thereafter its text shows no identity whatsoever with the music of the main sources.

Accidentals have been added as follows:

Sharp: bar 81, left hand, 4th note.

Flats: bars 101, 103, right hand, upper part, 5th note.

Naturals: bar 89, right hand, 6th octave, lower sign; bar 90, right hand, 5th note; bar 139, 10th and 11th demisemi-quaver group, 3rd note, semiquaver group, 9th note; bar 186, left hand, 4th note; bar 197, left hand, 10th note; bar 226, left hand, 2nd and 3rd semiquaver group, 2nd note; bar 285, 14th note.

Bar 25: in the sources the 4th note in the left hand of the lower part is *b flat<sub>2</sub>* which is evidently a printing error. The note has been emended to agree with the identical bar 23 as well as with "F".

Bar 31: the right hand natural has been added to agree with "F".

Bar 40: the second flat sign in the right hand occurs only in "F" in this place. The principal sources contain this sign erroneously in front of the 4th note of the lower part.

Bar 100: the right hand slur (5th–8th notes) starts on the 2nd note in the sources. The slur has been emended to agree with the analogous bars 97–99.

Bars 234, 235, 251, 266: the staccato dot over the 2nd note in the left hand has been added according to the identical instrumental parts of the score, to agree with bars 250 and 267.

#### LES SABÉENNES

BERCEUSE DE L'OPÉRA LA REINE DE SABA  
DE CHARLES GOUNOD

#### Sources

"A": the first edition published in 1865: "BERCEUSE / DE L'OPÉRA / LA / REINE DE SABA / DE GOUNOD / pour / PIANO / par / F. LISZT. / [...] / MAYENCE / chez les fils de B. Schott. / [...]". Plate No. 18350. The heading on p. 1 reads: "LES SABÉENNES / de la Reine de Saba / de GOUNOD." Above the first bar "BERCEUSE" and above the first line of music in the right "F. LISZT." can be found.

"B": autograph manuscript which served as the engraving manuscript for "A" (Musikverlag B. Schott's Söhne, Mainz. Archiv-Bibliothek). The manuscript consists of four pages of music (portrait format) with 16 staves to the page. Above the first staff, in the middle the title inscription: *Berceuse* can be found. In the right-hand side (*Les Sabéennes – / de la Reine de Saba / de Gounod*) appears followed by "par F. Liszt" in another hand. In the upper margin of the first page of music, in the middle the figure "8625", in the lower margin "18350" (the plate number for "A") can be read, both in an unknown hand. In the music the engraver's marking concerning the division of "A" can be seen. After the last line of music on p. 4 there is the following text in Liszt's hand: (*Ceci est une carte de visite / à M. Gounod, qui durant / son séjour à Rome a trouvé / plus prudent de ne pas venir / me voir –*)\* The autograph manuscript does not show any date on it.

Bar 21: in "A" there is a superfluous asterisk between the two *Ped.* which has been omitted to agree with "B".

Bar 52: the sharp in front of the 4th chord in the right hand has been added.

#### ILLUSTRATIONS

DE L'OPÉRA L'AFRICAINNE DE GIACOMO MEYERBEER

#### Sources

"A": "A M<sup>r</sup>: A JAELL / ILLUSTRATIONS / de l'Opéra / L'AFRICAINNE / DE G. MEYERBEER / POUR PIANO PAR / F. LISZT / N<sup>o</sup> 1. Prière des Matelots. Oh! grand Saint Dominique. / N<sup>o</sup> 2. Marche Indienne. / [...] / ED. BOTE & G. BOCK / BERLIN [...] POSEN [...] published in two volumes with identical title-page.

\* Gounod stayed in Rome between 2nd and 27th April, 1862.

(Cp. *Gounod. Sa vie et ses oeuvres d'après des documents inédits* par J.-G. Prod'homme et A. Dandelot. Tome second. (Paris: Librairie Ch. Delagrave, 1911, pp. 37 and 42).

- Plate No. B. & B. 6883 and 6884. The heading appears in both volumes on p. 3 and runs as: "ILLUSTRATIONS / de / L'AFRICAINNE / Opéra de G. Meyerbeer / par / F. LISZT. / I. «O Grand Saint Dominique» / (Prière des Matelots)" and "II. Marche Indienne." respectively. The music was lithographed.
- "B": the one-volume edition by Lucca: "COLLEZIONE / DELLE / MIGLIORI OPERE / PER / Piano-forte / DI / F. LISZT / SERIE II<sup>a</sup> – VOLUME UNICO / 15776–77 L'Africaine. Illustrations. N. 1. Prière des Matelots. N. 2. Marche indienne. / Proprietà dell' Editore. / MILANO, FRANCESCO LUCCA. / [...]". The text on the cover-pages is identical: "À Monsieur / A. JAELL / ILLUSTRATIONS / de l'Opéra / L'AFRICAINNE / DE / G. MEYERBEER / POUR PIANO PAR / F. LISZT / N. 1 / PRIÈRE DES MATELOTS / 15776 Fr. 5 / N. 2 / MARCHE INDIENNE / 15777 Fr. 8 / [...] / [...] MILAN F. LUCCA [...]". Plate Nos. 15776 and 15777. The music was printed directly from the plates. The pagination of both pieces starts with 1. Both the music text and the division of music of both pieces agree with those of "A", the engraving is however different.
- "C": the edition by G. Ricordi & C., Milan in two volumes. The heading on p. 1 of the first volume reads: "ILLUSTRATIONS / DE L'OPERA L'AFRICAINNE de MEYERBEER / 1. O GRAND SAINT DOMINIQUE / (Prière des Matelots)". In the second volume the heading is the same, only the title of the piece changes: "2. MARCHE INDIENNE". Plate Nos. 69029 and 69030. At the bottom of p. 1 the line "Propriété G. Ricordi & C. Milan." can be found in both volumes. It was printed from the plates. The engraving is identical with that of "B". (On the copies available to us the title-page is missing.)
- "D": the edition by Brandus, Paris: "A Monsieur / ALFRED JAËLL / ILLUSTRATIONS / DE / L'OPÉRA / L'AFRICAINNE / de G. MEYERBEER / POUR PIANO / PAR / F. LISZT / N<sup>o</sup> 1. PRIÈRE: Ô GRAND S<sup>t</sup> DOMINIQUE / PR: 9 F. / N<sup>o</sup> 2. MARCHE INDIENNE / PR: 10 F. / PARIS, / [...] G. BRANDUS et. S. DUFOUR [...]". Thereafter everything is identical with "A" in the first volume. We had no copy at our disposal from the second volume of the edition by Brandus.
- "E1": the autograph manuscript of 1. *Prière des matelots* held in The Music Library, University of California, Berkeley under the shelf-mark *Mus. Ms. 799*. The manuscript consists of 10 pages of music manuscript paper (portrait format) with 12 staves to the page numbered in the composer's hand. Its measurements are: 24.5 x 18.9 cm. Preceding the music section there is an identical page with the title inscription in Liszt's beautiful, carefully drawn handwriting: *à M. A. Jaëll / Illustrations de l'Africaine / de Meyerbeer / pour Piano / F. Liszt. / I. "O Grand Saint Dominique" Prière des Matelots. / II. Marche indienne.* – The verso of this unnumbered page is blank. In the upper margin of p. 1 in Liszt's hand *I "O Grand Saint Dominique"* can be read, in the bottom margin there is the entry "Propriété des Editeurs 6883 E. Bote & G. Bock Berlin" in an unknown hand. The latter entry as well as the encircled figures of the engraver's division of music prove that the autograph manuscript served as the engraving manuscript for "A". Above bar 49 Liszt's engraving instruction reads as: *NB – die oberen Noten (Achtel-triolen) in kleinen Noten stechen*. Above bar 71 the remark is: *(mit gewöhnlichen Noten stechen)*. A whole staff each is stuck over on p. 5, in the lower and on p. 6 in the upper portion of the page. In the upper margin of p. 8 the autograph entry reads: *Vide Blatt 8 und 9 Bis* and above it, inserted subsequently between *Blatt* and 8 the remark *Ossia Pag.* can be found. After the entry *Ossia 2 obere Zeilen* above bars 132–152 one line is left blank. For the autograph manuscript of the *Ossia* see "E2".
- "E2": a supplementary autograph page of the engraving manuscript of 1. *Prière des matelots* (see "E1") which contains the *ossia* in bars 132–152 (National Széchényi Library, Music Division, Budapest, shelf-mark *Ms. mus. 5831*). The manuscript consists of one single folio. The music manuscript paper measuring 21 x 27 cm has eight staves to the page. No title, date or signature. Above the first line of music on the recto of the page the inscription reads: *2 Zeilen Ossia zu Seite 8 und 9*. On the right the remark referred to in "E1" appears: *(Blatt / 8 und / 9 Bis)*, on the left Liszt's instruction *in kleinen Noten stechen* can be found. Between the individual staves the engraver's signs of dividing the music can be seen which agree precisely with the division of music in "A". The manuscript has been in possession of the library since 1975.\*
- "F": autograph fragment held in The Library of Congress, Washington D. C., Harry Rosenthal Collection, probably the last page (pp. 17–18) of 2. *Marche indienne* which served as the engraving manuscript for "A" and contains bars 238–265 of the piece. The music manuscript paper (portrait format) measuring 33.6 x 26.3 cm has twelve staves to the page. After the closing line, at the bottom of p. 18 the composer's signature and the date in his hand appear: *(Villa d'Este / Juillet 65) FLiszt*. The markings of the engraving division on p. 18 agree with those of the identical section of "A".

### 1. *Prière des matelots*

Accidentals have been added as follows:

Flat: bar 73, right hand, 9th note.

Naturals: bars 73, 77, right hand, 9th and 10th notes; bar 74, right hand, 5th note; bar 77, left hand, 3rd note; bar 81, left hand, 4th note; bar 83, right hand, last note, lower sign, left hand, 3rd chord, middle sign; bar 86, right hand, 3rd note, lower sign; bar 111, *ossia*, 7th chord.

\* For a detailed description of the autograph manuscript see also Mária Eckhardt, *Franz Liszt's Music Manuscripts in the National Széchényi Library* (Budapest: Akadémiai Kiadó, 1986), p. 152.

Bar 95: in the sources there is also a staccato dot under the accent sign on the 4th chord in the right hand. Since no such sign occurs in the identical bar 93 and bars 88–98 of this material anywhere, it has been omitted.

Bars 103–110: the *trillos* in the main text of the right hand are erroneously indicated by a minim in all sources which is followed by three value augmenting dots.

Bar 115: the downwards drawn stem of the 1st chord in the left hand has no flag in the sources.

Bar 130: in the autograph manuscript the last note of the 2nd group in the right hand is a semiquaver. In “A” this was changed to a quaver by the engraver. Since it would not make any sense to stop here or to enlarge the meter the note has been changed to a demisemiquaver.

Bar 133: in the printed sources the 4th–6th notes of the semiquaver group are each 3 notes lower (c–e–g). In the present edition the autograph manuscript has been followed.

Bar 147, main text, left hand, 1st octave; bar 152, ossia, left hand, 1st octave: the staccato dot of the printed sources has been replaced by staccato wedges to agree with their environment since the autograph manuscript does not contain any signs in this place.

## 2. *Marche indienne*

Accidentals have been added as follows:

Sharps: bar 66, left hand, 16th note; bar 67, right hand, 11th note; bars 150, 152, right hand, 20th note; bar 183, right hand, 20th and 23rd notes; bar 210, right hand, 4th chord; bar 240, right hand, 2nd chord.

Flats: bar 104, right hand, 6th note; bar 141, right hand, 5th note; bar 171, left hand, 5th note; bar 172, left hand, 7th note; bar 175, left hand, 5th and 6th notes; bar 176, left hand, 14th note; bar 182, right hand, 10th and 11th notes.

Naturals: bar 16, right hand, 5th note, 9th note, upper sign, left hand, 7th note; bar 17, right hand, 5th note; bar 37, left hand, last note; bars 62, 66, left hand, 12th and last notes; bar 71, left hand, 6th chord; bars 76, 77, left hand, 12th note, both signs; bars 83, 172, left hand, 12th note; bar 94, left hand, last note; bar 118, right hand, last note; bar 123, left hand, main text, 12th note; bar 135, main text, right hand, 30th note; bar 140, left hand, 13th note; bar 143, left hand, 7th note; bar 146, right hand, main text, 16th note; bar 150, left hand, 7th note; bars 162, 210, left hand, 5th note; bar 163, left hand, 3rd and 19th notes; bar 164, right hand, 2nd note, both signs, left hand, 19th note; bar 165, left hand, 19th and 22nd notes; bar 166, left hand, 7th and 10th notes; bar 171, left hand, 3rd and 6th notes; bar 174, left hand, 14th note; bar 175, left hand, 17th and 18th notes; bar 176, left hand, penultimate note; bar 179, right hand, 6th and last notes; bar 180, right hand, 19th and last notes; bar 182, right hand, 17th, 20th, 23rd notes; bar 183, right hand, 7th, 10th and 12th notes; bar 204, right hand, 3rd note.

Bar 22: above the 1st note in the right hand the sources start a diminuendo sign which goes up to the 2nd note in the upper part. This sign has been corrected to an accent sign by analogy with bar 26.

Bar 43: the right hand slur has been added by analogy with bar 109.

Bars 87–88, 91–92: the completion and addition of slurs has been suggested by analogy with bars 21–22 and 25–26, respectively.

Bars 103–110: the completions, contractions and additions of slurs have been suggested by analogy with bars 37–44.

Bar 109: the asterisk for the use of pedal has been added by analogy with bar 43.

Bar 121: the number of fingering for the 9th note in the right hand (3) is erroneously above the 8th note.

Bar 132: the fingering for the 2nd group has been added to agree with bar 134.

Bar 133: in the ossia the natural in front of the 3rd note in the left hand affects erroneously the lower note of the third.

Bar 134: in the sources the natural is erroneously put in front of the higher note before the 13th note in the right hand.

Bar 146: in the sources the 9th note of the right hand in the main text is a repetition of the 7th note in the same pitch because of the erroneous prolongation of the duration of the octave mark by a note.

Bar 163: the fingering for the 3rd note in the left hand is erroneously 5 in the sources.

Bar 179: in the sources there is a superfluous staccato dot above the 14th note in the left hand.

Bar 193: the inscription (*Guerriers*) has been added to agree with Meyerbeer's original.

## CHCEUR DES PÈLERINS

AUS DER OPER TANNHÄUSER VON RICHARD WAGNER  
(2nd version)

### Sources

“A”: the first edition published around 1885: “COMPOSITIONEN / von / FRANZ LISZT / [...] / Chœur des Pélerins Chor der älteren Pilger. / [...] / ADOLPH FÜRSTNER / [...] / BERLIN. / [...]”. (This title is the sixth line of an enumeration containing different works by Liszt.) Plate No. A. 3546. F. The heading on p. 3 runs as: “CHOEUR DES PÉLERINS / (Chor der älteren Pilger) / aus der Oper: ‚TANNHÄUSER‘ von R. Wagner.”

“B”: “[...] / CHOEUR DES PÉLERINS / (Chor der jüngern [sic] Pilger) / aus der Oper: Tannhäuser v. R. Wagner / FÜR DAS / PIANOFORTE / VON / FRANZ LISZT. / [...] / DRESDEN, C. F. MESER. / (HERMANN MÜLLER) / [...]”. Plate No. H. M. 715b. The heading on p. 3 agrees with that of “A” except for the erroneous “jüngern” which stands here instead of “ältern”. The music was made from the engraving of “A” and does not contain any alterations. This edition was probably published simultaneously with “A”.

## Supplementary sources

"C": the second edition, which appeared presumably in 1865, of the first version: "Franz Liszt / sur les Opéras de Richard Wagner. / [...] / [No.] 4 [Tannhäuser] Chœur des pèlerins *Paraphrase* [...] / Paris, / Chez G. Flaxland [...]". (The title-page contains the enumeration of Liszt's transcriptions of Wagner's works.) Plate No. G. F. 1059.

"D": the first edition of the first version published in 1865: "Pilgerchor / aus / R. Wagner's Tannhäuser. / PARAPHRASE / für / Piano / von / FRANZ LISZT. / [...] / LEIPZIG, C. F. W. SIEGEL. / [...]". Plate No. 2905. The heading on p. 3 reads: "PILGERCHOR / aus der Oper: / TANNHÄUSER / von / R. WAGNER."

"E": the autograph manuscript of the first version held in the Richard-Wagner-Museum mit Nationalarchiv der Richard-Wagner-Stiftung, Bayreuth under the shelf mark *Hs 121 A/7*. The autograph manuscript consists of 4 pages. The music manuscript paper (portrait format) has 16 staves to the page. No page numbering can be seen. The title inscription above the first line of music reads: *Pilger Chor (Tannhäuser)*. The first two words were crossed out by an unknown hand in ink and added above it: "Pilgerchor". To the left of the title there are entries in pencil in an unknown hand. To the right the number "10263" appears. In the bottom margin of the first page of music the plate number of Siegel's edition, i. e. "2905" can be read also in an unknown hand. At the end of the music, after the first ending the autograph date *22 Oct. 62. / Rom.* can be found. According to the evidence of the signs for the division of the music the autograph manuscript served as an engraving manuscript for "D".

Bar 38: the triplet signs have been taken over from the supplementary source.

Bar 57: the right hand slur goes to the last note of the bar in "A" and "B". This slip of the pen has been corrected by analogy with bars 55, 63 and 65.

Bar 61: in the main sources the right hand slur extends to the last note of the bar. This inconsistency has been corrected to agree with the neighbouring notes.

Bar 85: the main sources add the following remark to the asterisk: "Anstatt der nachfolgenden 23 Takte können folgende 5 Takte als Schluss gebraucht werden."

Bars 108–110: the dynamics and the *Ped.* marks have been added to agree with the supplementary sources.

## HYMNE À SAINTE CÉCILE DE CHARLES GOUNOD

## Source

The autograph manuscript held in the Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv in Weimar under the shelf-mark *GSA 60/U 27*. It consists of 9 pages of music numbered 1 to 9 in the composer's hand. The music manuscript paper (portrait format) has 20 staves to the page and measures 31.5 x 24 cm. On p. 1 the autograph fragment of the heading appears: *Hymne à Sainte Cécile* / (its con-

tinuation which could have been perhaps *de Charles Gounod* is stuck over because of the emendation of the first two lines of music). On p. 9, after the last bar *3 Juin 66. / FLiszt.*, in the bottom of the page, in the left-hand corner *Titre: Hymne à Sainte Cécile / d[le] Charles Gounod – / transcrit pour le Piano / par F. Liszt* can be read.

Accidentals have been added as follows:

Sharps: bar 27, left hand, 11th note; bar 29, left hand, 12th note; bar 43, right hand, 13th, 16th, 19th notes; bar 44, left hand, 2nd chord, lower sign; bar 47, right hand, 18th note; bars 60, 61, 62, left hand, 3rd note; bars 70, 88, right hand, last note; bars 74, 75, right hand, 4th note; bar 102, left hand, 11th note, lower sign; bar 119, left hand, 4th note; bar 120, left hand, 2nd note, lower sign; bars 124, 126, 128, 130, right hand, 11th note; bar 132, left hand, 2nd note; bar 147, right hand, 1st note, lower sign; bar 147, right hand, 8th note.

Flats: bar 14, right hand, 6th and 7th notes; bars 16, 80, last note.

Naturals: bar 10, 4th–6th signs; bar 14, right hand, 4th and 8th notes; bar 16, 7th note; bar 79, right hand, 11th and 14th notes; bars 81, 92, right hand, last note; bar 94, left hand, last note; bar 120, left hand, 1st note, lower sign and 4th note; bars 124, 126, right hand, last sign; bars 127, 129, left hand, 4th note; bar 128, right hand, 3rd, 13th notes, left hand, 5th note, both signs; bar 130, right hand, 8th, 13th notes, 14th note, lower sign, left hand, 5th note; bar 132, right hand, 3rd note, lower sign, 4th note, both signs, left hand, 4th note; bar 138, left hand, 2nd note; bars 146, 150, left hand, 5th note.

Bars 2, 4: the dots are missing in the source.

Bar 4: the bass clef in front of the 5th note in the left hand has been added.

Bar 6: in the source both dots are missing in front of the last note in the left hand.

Bar 16: in the source the pedal asterisk is under the last note of bar 15, probably because of the break in the line which occurs in the manuscript here.

Bar 20: in the source the time signature is C at the beginning of the bar. This has been omitted, being superfluous.

Bar 24: the fingering for the 17th note in the left hand is erroneously given under the 18th note in the source.

Bar 38: the octave marking is missing in the source.

The bass clef in the left hand has been added at the end of the bar.

Bar 40: the 18th note of the right hand is erroneously *d<sup>3</sup>* in the source.

Bar 44: the bass clef at the end of the bar has been added.

Bar 59: the bass clef is missing in the source.

Bar 67: in the photocopy of the manuscript there is a superfluous staccato dot under the 3rd note in the left hand.

Bar 73–75: in the source the 5th and 6th notes in the right hand are slurred. These slurs have been omitted since they are superfluous.

Bar 74: in the source the flag of the 5th note in the lower part of the left hand is missing.

Bars 97, 104, 106: the last chord in the right hand is erroneously a quaver in the source.

Bar 102: in the source the 5th–10th notes in the left hand are erroneously marked as a quintuplet.

Bar 107: the 5th note in the right hand is erroneously given as a quaver in the source.

Bar 125: the value augmenting dots in the right hand have been added.

Bars 147–150, 153, 157: the treble clef in front of the 6th note in the right hand has been added.

Bars 150, 157: the bass clef in front of the 2nd note in the right hand has been added.

Bar 157: in the sources there are erroneously two value augmenting dots after the quaver rest in the right hand.

Bar 158: the downwards drawn stem of the 2nd note in the left hand has been added.

#### LES ADIEUX.

#### RÊVERIE SUR UN MOTIF DE L'OPÉRA

#### DE CHARLES GOUNOD ROMÉO ET JULIETTE

#### Sources

"A": the first edition which came out in 1868: "LES ADIEUX / RÊVERIE / SUR UN MOTIF DE L'OPÉRA DE CH. GOUNOD / ROMEO / ET / JULIETTE / PAR / F. LISZT. / [...] / BERLIN & POSEN / [...] / ED. BOTE & G. BOCK. / [...]". Plate No. 7685.

"B": the autograph manuscript held in the Stiftung Weimarer Klassik/Goethe- und Schiller-Archiv, Weimar under the shelf-mark GSA 60/I 49. The manuscript consists of 4 folios (portrait format). The music manuscript paper measuring 35 x 27 cm has 24 staves to the page. It is a working copy intended for the copyist and has many corrections. On f. 1r the title and the library's shelf-mark are entered in an unknown hand. F. 1v is blank, f. 2r–4r contain music while f. 4v is blank again. After the closing line in Liszt's handwriting there comes: *Titre: les Adieux – / Réverie sur un motif de l'opera / de Ch. Gounod: Romeo et / Juliette*. The autograph manuscript has neither date nor signature. The music text of "A" and "B" is almost identical but in "A" Liszt omitted some note heads without changing the entire music, for reasons of simplification. The line *Facilité* of bars 193–204 does not figure in "B" yet. The engraving manuscript of "A" was probably not this source but a copy of it corrected by Liszt. Its whereabouts are, however, unknown.

Bar 66: the middle natural in front of the last chord in the right hand has been added.

Bar 104: the fingering for the 5th note in the left hand was originally 5.

Bar 110: the flat in front of the lower note of the last third has been added.

Bar 124: the value augmenting dot has been added.

Bar 131: the fingering 1 of the 3rd note in the right hand was originally 2, the fingering 5 of the 4th note was originally 4 which is evidently a clerical error.

Bars 167, 176: the natural in front of the last chord in the right hand has been added.

Bar 183: the lowest flat sign in front of the 1st chord of the upper part in the left hand has been added.

Bars 196, 200: by adding rest signs under the 1st chord in the right hand the place of entry of the series of demisemiquavers was fixed. The direction of stems given in the sources has not been changed in spite of the fact that Liszt constructed here in fact a lower and an upper part.

#### FANTASIA

#### ON MOTIFS FROM "DIE RUINEN VON ATHEN"

#### BY BEETHOVEN

#### (1st version)

#### Source

The autograph manuscript held in the Deutsche Staatsbibliothek, Berlin under the shelf-mark *Mus. Ms. autogr. Liszt 7*. The manuscript consists of 8 pages of music (portrait format) with 16 staves to the page. Its measurements are: 33.5 x 26.3 cm. No page numbers, title, date or signature. In the upper margin of the first page of music the above shelf-mark of the autograph manuscript can be read in an unknown hand. In the middle there appears also in an unknown hand: "[?]. 1916. 2087." In the lower margin, also in the middle an oval stamp can be seen with the inscription: "ADOLF MOHR / CAPELLMEISTER". The sixth page of music contains an earlier ending of the piece, but Liszt deleted this whole page by crossing it out. The last 14 bars (bars 95–108) with the final ending can be found on the 7th page of music. At the top of p. 8 the inscription *Ende des Stückes* appears, underneath a sketch of about 12 bars with motives from bars 8, 9 and 11 can be found to a third version of the ending.

Accidentals have been added as follows:

Flats: bars 42, 49, left hand, lower sign; bars 44, 92, right hand, last note; bar 87, left hand, 7th note.

Naturals: bar 31, left hand; bar 74, right hand; bar 82, left hand, last note, upper sign; bar 84, left hand, last note.

Bar 33: the value augmenting dot has been added.

Bar 42: the 4th note in the left hand is a quaver in the source.

Bar 59: the lower note of the 2nd octave in the ossia is  $f_2$  in the source.

Bar 89: the value augmenting dots in the right hand have been added.

(translated by Erzsébet Mészáros)