



## CRITICAL NOTES

*Vexilla regis prodeunt*

## Source

the autograph manuscript held under *Ms. U, 21* by the Goethe and Schiller Archives in Weimar. It covers 5 pages of 32 line upright manuscript paper. The last two lines of the second page contain nine deleted bars of an earlier ending followed by the date in Liszt's handwriting and his signature, and the year 64 is clearly legible. The work finishes at the bottom of page 3. On page 4 there is a sketch of a few bars for some other work and on page 5, as an insertion, bars 52–80 of the work.

The Latin text of the hymn has been corrected on the basis of the *Liber usualis, missae et officii* (Desclée & Co., Paris, 1947) and—as in the source—is given without punctuation.

Staccatissimo signs have been added as follows by analogy with bars 21–22 and 26–28:

right hand: bars 3 and 4, 1st, 5th and 6th notes; bars 5, 9, 39 and 44, 1st note; bar 10, 2nd and 3rd notes.

left hand: bars 2, 3, 4, 5, 10, 33 and 41, 1st note.

Bar 7: the staccatissimo sign for the 1st right hand note has been added to agree with the left hand and the analogous part of bar 9.

Bars 20–22: the left hand octave marking in the main text has been added.

Bars 21–22: the ossia octave marking has been added.

Bars 22–28: the ossia arpeggio sign has been added by analogy with bars 4, 5 and 16.

Bar 24: the right hand lengthening dots have been added.

Bar 26: the dynamic marking has been included by analogy with bars 1, 9, 14 and 20.

Bar 28: the source gives the ossia only to the end of bar 27.

Bar 36: the staccatissimo sign for the 2nd left hand note has been added.

Bar 39: the star marking the release of the pedal has been added by analogy with bar 45.

Bar 43: the staccatissimo sign for the 1st left hand note has been added.

Bar 55: the staccatissimo sign for the 3rd right hand note has been added by analogy with bar 60.

Bar 60: the marcatissimo sign, and the accent on the 3rd left hand note have been added by analogy with bar 55.

Bar 61: the staccatissimo sign for the 1st left hand note has been added by analogy with bar 56.

Bar 66: the star marking the release of the pedal under the 4th quaver has been added.

Bar 67: the *sf* has been added.

Bar 69: the *sf* has been added by analogy with bar 68.

Bar 70: in the source there is a staccatissimo sign on the 1st right hand note. This has been omitted because in identical parts of bars 62, 67–69 and 73–75 there are no staccatissimo signs at all.

Bar 73: the star marking the release of the pedal has been added by analogy with bars 56, 57, 61, 62, 67 and 68.

Bar 74: the pedal markings have been added by analogy with bars 56, 61, and 62 and similar bars.

Bar 80: in the source there is no left hand fermata.

Bars 84–86: the right hand slur has been added.

Bar 121: in the source there is no staccatissimo sign on the 1st left hand note.

Bars 129–131: Liszt wrote the 3 *Amens* originally above the 9 bars which stood in the position of bars 101–109 and were later deleted.

Bars 129 and 131: the *Ped.* has been included to agree with bar 130.

*Urbi et orbi*

## Source

the autograph manuscript held by the Weimar Goethe and Schiller Archives under *Ms. I, 33*. The inscription on the 3 page manuscript, written on 24 line upright manuscript paper, is *Urbi et orbi—Bénédiction papale*. The date is given after the last bar: *Rome 9 Aout 64*.

The text of the Bénédiction has been corrected on the basis of the *Graduale* (Desclée & Co., Paris, 1924).

In the right hand sharps have been added as follows: bar 52, 14th note; bars 53–57, 9th note; bars 58–61, 73, 74 and 77, 5th note; bar 75, 10th note; bar 82, 9th note; bar 85, 5th note. In the left hand: bar 62, 2nd chord; bars 77 and 81, 3rd chord, bottom sign.

Bar 22: in the source the left hand rest is missing.

Bar 53: in the source the bass clef is missing.

Bars 59, 60, 64, 69 and 70: the slur and the staccato dot have been added by analogy with bars 54, 55 and 65.

Bars 96–105: appear in the source as a later insertion. At the end of bar 95 there is a star to indicate that the Tonus Benedictionis pontificalis follows, written in one stave on two lines. The note written at the end of bar 95 refers to the change of key: (*retourner en mi majeur—pour l'unisson de la Bénédiction*). There is no clef at the beginning of the two lines to be inserted. Liszt indicated the pitch by “Mi. . .” above the starting notes written in the 3rd space. Bars 102–105 (the 2nd part of the response) are in the 1st inserted line and bars 96–101 are in the 2nd line. The letters A and B and later, heavily drawn stars indicate the final position of the two lines. It is possible that Liszt originally thought of using the second half of the Tonus only.

Bar 98: in the source the 1st word in the text is erroneously given as *Et*.

Bar 105: in the source there is no *R*[esponsum] before the *amen*.

Bar 106: in the source the broken line indicating the octave is interrupted above the 2nd note but there is no *loco* after it. For this reason the line has been extended to the end of bar 107.

### *Un portrait en musique*

#### Sources

“A”: the manuscript in the Musée d’Eckmühl in Auxerre, among the letters to the Marquise de Blocqueville (Series 4, Vol. 1: “Peintres, sculptures et musiciens”). The manuscript covers two pages of 16 line upright manuscript paper. On the first page are Herz and Planté’s pieces, both probably in Planté’s writing. The date given at the end of the last music line is *19 Juin 1868*. At the bottom of the page, probably in the Marquise de Blocqueville’s writing, is: *Mon portrait par henri herz (sic!) Francis Planté et Liszt | Adelaïde-Louise d’Eckmühl*.

“B”: the edition published in 1927 by Durand of Paris (exclusively as source for the piece by Francis Planté). Plate number: D & F. 11, 217.

“C”: the first edition of the work on page 8 of the French newspaper “Le Figaro”, 14th April, 1886.

Bars 1 and 3: the upward stem on the 3rd right hand note occurs only in “C”.

Bar 6: the natural before the 10th right hand note has been added.

Bar 30: the slur has been added by analogy with bars 24 and 27.

Bar 46: the natural before the 1st note in the lower part of the right hand has been added.

### *Ave Maria (aus den neun Kirchenchorgesängen)*

#### Source

“A”: the first edition of the work: “Ave Maria / (Aus den IX Kirchen-Chorgesängen) / von / FRANZ LISZT. / für das / Pianoforte / vom / Componisten / LEIPZIG, C. F. Kahnt.” Plate number: 1669. Published in 1873. A copy preserved from Liszt’s estate under 3914 in the library of the Academy of Music in Budapest

#### Supplementary Sources

“B”: the 1871 edition, likewise published by Kahnt, of the first version of the work written in 1869. (Plate number: 1460.)

“C”: the autograph manuscript of the first version (Weimar, Goethe and Schiller Archives, shelf-mark: *Ms. C, 12*).

“D”: a copy of the first version signed by Liszt (Weimar, Goethe and Schiller Archives, shelf-mark: *Ms. C, 25*).

Bar 32: the portato sign on the 2nd and 3rd right hand notes, and the star marking the release of the pedal occur only in the supplementary sources.

Bar 61: the star marking the release of the pedal has been included on the basis of the supplementary sources.

Bar 78: the duration of the *un poco rall.* has been indicated by a dotted line.

Bar 114: the *marcato* is in bar 115 in the source. Its positioning has been corrected to agree with identical bar 56.

Bar 117: the pedal marking has been added.

### *Stabat mater*

#### Source

the autograph manuscript held by the Music Division of the National Széchényi Library in Budapest under *Ms. mus. 277*. It covers 4 music pages 34 × 27 cm in size and is written in brown ink on 16 line upright manuscript paper. The manuscript is not written out in full: apart from the tempo marking for the last four bars there are no tempo, dynamic or pedal markings at all; nor is there any title inscription, and the date of writing is not given, although Liszt’s initials do appear. There are no corrections in the music except in bar 71 (see the note to bar 71 below).

Corrections to the Latin text of the hymn have been based on the *Liber usualis, Missae et officii* (Desclée & Co., Paris, 1947) and, as in the source, no punctuation has been included.

Accidentals which do not occur in the source have been added as follows:

Flat: bar 5, left hand, above *tr*; bar 77, 8th semiquaver; bars 93 and 95, 9th semiquaver.

Natural: bar 5, 6th demisemiquaver; bar 21, 2nd chord, both signs; bar 22, both signs; bar 24, left hand; bars 84 and 85, 6th, 8th and 9th semiquavers.

Bars 6, 18, 24 and 44: in the source there is only a single bar line at the change of key signature.

Bar 7: in the source the treble clef is missing.

Bars 8 and 26: in the source the treble clef is missing.

Bars 12 and 30: in the source the beginning of the tie for the 3rd note is missing in both hands where these bars come at the end of a line.

Bar 18: in the source the bass clef is missing.

Bar 19: the fermatas have been added by analogy with bar 1.

Bar 20: in the source the fermata in the left hand is missing.

Bar 31: the bottom tie in the 3rd right hand chord has been added by analogy with bar 13.

Bars 45 and 46: in the source there is no slur in the left hand.

Bars 47 and 48: the slurs have been added by analogy with bars 45 and 46.

Bars 49–70: in the source the tremolos are given in abbreviated notation but, apart from bars 63–68 in the left hand, they are incomplete in their total value. In both hands in bars 49–51 and 54–60, and in the right hand in bars 63–66 there are dotted minim tremolos, which mean 12 semiquavers, but above bars 49–51 Liszt wrote *18* in the right hand. In the pairs of bars 52–53, 61–62 and 69–70 there are dotted semibreve tremolos (each giving 24 semiquavers) but in the first pair there is the marking *36*, in both hands. In the right hand in bars 67–68 the two bars likewise contain a dotted semibreve tremolo with the marking *34*, and over and above that two separately written semiquavers. Since

the number markings point to the continuation from bar 45 of the sextuplets, this incomplete notation has been corrected wherever necessary. The logical connection between the pairs of bars mentioned above (52–53, 61–62, 67–68 and 69–70) has been reinforced by adding slurs.

Bar 71: in the source the 3rd and 4th notes (bars 73–74) in the first line of the theme in the variation beginning here are missing. This is obviously a mistake because the melody appears in its entirety in every variation and Liszt did not find it necessary to break up this complete form anywhere else. The probability of an error here is shown by the following points: 1) Liszt first wrote down bar 71 and then crossed it out and finally wrote it down again at the beginning of a new line; 2) there are no other corrections (deletions, insertions, parts stuck on top, etc.) elsewhere in the source, so Liszt did not work for long in actually writing the piece down; 3) the 2nd and 3rd notes in the first line of the melody are identical with the 3rd and 4th. Thus Liszt, having already disturbed the process of writing by rewriting bar 71, went on after the 2nd note (which is identical with the 4th in its harmony as well) to the 5th. The autograph manuscript is not worked out in great detail (see the description of the source) and so after writing it down the first time Liszt probably did not go through the text of the music again and in this way the two missing melody notes remained undetected and uncorrected by the composer.

The two missing bars have been added (in square brackets) by analogy with appropriate parts of the form (bars 90 and 72) and harmony (bars 8, 26 and 47–48) of the melody.

Bars 71–72, 75–91: the beam for the 1st three right hand notes are not joined to the beams for the following notes in the source. The beams have been corrected by analogy with bars 92–95.

Bars 76–78, 81, 85, 86, 91 and 92: in the source there is no bass clef in the left hand at the end of the bar.

Bars 78, 86, 91 and 97: in the source there is no bass clef in the left hand at the end of the first (semiquaver or demisemiquaver) group of notes.

Bar 86: the treble clef in the right hand has been added.

Bars 91 and 92: in the source the (first) octave marking in the right hand does not occur.

Bar 98: the bass clef in the right hand has been added.

### *Epithalam*

#### Sources

“A”: the first edition, which was published in 1872 by Táborszky & Parsch in Pest in two versions with a title page in both Hungarian and German: “Epithalam / Reményi Ede / 1872 évi február hó 10-én tartott / esküvőjére / zongorára szerző / Liszt Ferenc” and “Epithalam zu Eduard Reményi’s / Vermählungsfeier / für Pianoforte / komponiert von / Franz Liszt”. Plate number: T. és P. 243.

“B”: the edition which appeared a short time later in Budapest in the tenth number of Vol. 1 (pp. 73–79) of “Apollo / zenemű folyóirat zongorázók és énekesek számára” (“Apollo, a music periodical for pianists and

singers”). With the exception of the first page this edition was prepared from the plates used for “A” but plate numbers were omitted. No corrections were made to the music.

Bar 34: the right hand slur has been added by analogy with bars 36, 38, 105, 107 and 109.

Bar 37: the naturals before the grace note and the 5th semiquaver in the right hand have been added.

Bar 60: in the sources there is a marcato sign between the 3rd chord in either hand. This is rendered superfluous by the marcatisimo signs and it has therefore been omitted.

Bar 61: the marcato sign for the 1st left hand note has been added to agree with the right hand.

Bar 67: the *ten.* for the 1st left hand note has been added by analogy with bar 71 and to agree with the right hand.

Bar 75: the marcatisimo sign and the *ten.* for the 1st right hand note have been added by analogy with bar 71 and to agree with the left hand.

Bar 78: the naturals above the 5th note in each hand have been added.

Bars 79–82: the slurs covering 2 bars at a time in the left hand have been combined to agree with the analogous right hand.

Bar 83: the accent on the 1st right hand note has been added to agree with the left hand and with identical bar 85.

Bar 98: in the source the slur starts at the 1st note. In this edition it starts at the 2nd note, as in bars 27, 33 and 104.

Bar 114: the duration of the *un poco rallentando* has been marked by a dotted line.

### *Impromptu*

#### Source

“A”: the first edition of the work, published in 1877: “IMPROMPTU / pour / PIANO / par / F. LISZT / Leipzig, Breitkopf & Härtel.” Plate number: 14,685. The publication is the fourteenth piece in the series “Der Improvisator / Phantasien und Variationen / für das Pianoforte”.

#### Supplementary Sources

“B”: a copy corrected by Liszt (Weimar, Goethe and Schiller Archives, shelf-mark: *Ms. I, 73*). The title and dedication are in Liszt’s writing: *Nocturne à Madame la Baronne Olga Meyendorff*. There are four horizontal pages of 12-line manuscript paper. This version is two bars shorter than “A” and differs only slightly from the final form.

“C”: the autograph manuscript (The Library of Congress, Washington, shelf-mark: *ML 96, L 58 Case*). The title is the same as in “B”. After the last bar: *Juin 72 F Liszt*, and the dedication: *à Madame la Baronne Olga de Meyendorff, née Princesse Gortchakoff*. It covers four horizontal pages of 14-line manuscript paper. This version is 8 bars shorter than “A” and differs slightly from the final version.

Bar 17: the right hand tenuto sign occurs only in "B" and "C".

Bar 19: the right hand marcato sign occurs only in "C".

Bar 26: the star marking the release of the pedal has been added by analogy with bar 34.

Bars 27 and 28: the natural before the 2nd left hand note has been added by analogy with bars 31 and 32.

Bar 30: the star marking the release of the pedal has been added before the 3rd crotchet by analogy with bar 38. The star at the end of the bar does not occur in the sources.

Bar 39: in the sources the right hand slur lasts only until the 1st note. The slur has been extended to the 2nd note by analogy with bars 27, 31 and 35.

Bars 41–42 and 45–46: the slurs are given as in "C". Of these only one occurs in "A" (the upper one in bar 46) but that ends at the 4th crotchet of bar 46.

All the stars marking the release of the pedal have been added.

Bar 43: the sharp before the 10th left hand note has been added.

Bars 47–48: the left hand slur occurs only in "B" and "C".

Bar 48: in "A" there is, erroneously, an upward stem on the 4th left hand note instead of on the 3rd and 5th notes.

The star marking the release of the pedal has been added by analogy with bar 44.

Bar 54: in the left hand in "A" there is a crescendo sign above the 2nd–8th notes and a diminuendo sign above the 10th–12th notes. This error has been corrected in accordance with "B" and "C". Both the autograph and the copy give an unambiguous marcato sign which became a diminuendo sign by mistake in the source of the engraving.

The *Ped.* markings occur only in the supplementary sources.

Bar 55: the star marking the release of the pedal has been added by analogy with bar 53.

Bars 56 and 57: in "A" and "B" there is a crescendo sign above the 4th–6th notes in the left hand and in "A" a diminuendo sign above the 7th–9th notes. These have been corrected in accordance with "C" as in bar 54.

Bar 58: in "A" the left hand crescendo sign extends only to the 3rd note. In "B" and "C" the sign is placed above the 4th–6th notes. As in bars 54, 56 and 57 the sign has been placed over the 1st–6th notes in this edition.

By analogy with the same bars the left hand marcato sign has been added.

Bar 61: the *dim.* marking occurs only in "B" and "C".

Bars 70 and 76: the star marking the release of the pedal has been added by analogy with bar 74.

Bars 71–73: in "A" the right hand slur goes only from the 2nd note of bar 71 to the 2nd note of bar 72. This has been corrected to agree with "C" and by analogy with bars 67–69.

Bar 78: the star marking the release of the pedal has been added by analogy with bar 80.

### *Recueillement*

#### Sources

"A": the edition published in 1884 by Ricordi of Milan. Plate number: 49338–53.

"B": the first edition of the piece which came out somewhat earlier as part of a collection: "Pel Monumento / a / V. Bellini / RECUEILLEMENT / F. Liszt / Napoli, Associazione Musicale-Industriale". The number of the publication: No 265. Plate number: O 265 O. A copy from the Liszt estate held by the library of the Academy of Music in Budapest under 3755.

Although their plate numbers and the letter types used for their titles are different the two sources were printed from the same plates. In the music part of "A" there are some corrections.

Bar 10: in the sources there is a slur over the left hand notes. Since the touch is determined right up to bar 20 by the *sempre legato* in bar 7, the slur has been omitted.

Bar 11: after the *dim.* the dotted line has been added by analogy with bar 5.

Bar 17: the left hand lengthening dots have been added by analogy with bar 9.

Bar 57: the arpeggio sign includes only the three bottom notes in the left hand in the sources.

Bars 57, 63, 67, 73: the arpeggios are omitted, partly or completely, by design as a result of the structure of the piece.

Bar 65: the star marking the release of the pedal is under the 2nd note of the preceding bar in the sources. Since the right hand here repeats the motif it plays in bars 60–63 (intensified with a wider range and more movement), the position of the star has been corrected to agree with bar 61.

Bar 86: in the sources the right hand slur above both notes of the bar beginning the new line does not occur.

### *Sancta Dorothea*

#### Source

the edition published in 1927 in Vol. II/9 of the Breitkopf complete edition (Edited by José Vianna da Motta), which was at the same time the first edition of the piece. The copy which served as source once belonged to August Göllerich but its whereabouts are now unknown. The complete edition also gives the date of composition as Rome, 3rd October 1877 which was presumably found on the copy.

Bar 15: in the source there is a star marking the release of the pedal at the end of the bar. This has been omitted as there is no such marking in identical bar 13 or in bars 29 and 31.

Bar 17: in the source there are tenuto signs on the 1st, 4th, 7th and 10th notes in the left hand. Since similar signs do not occur anywhere else in the piece, their inclusion appeared unjustified and they have been omitted.

Bars 20 and 38: the duration of the *ritard.* and *un poco rall.* has been shown by a dotted line.

Bar 28: the rest at the 3rd crotchet in the left hand has been added.

Bar 30: the star marking the release of the pedal has been added by analogy with bars 14 and 16.

### *Carrousel*

#### Source

the autograph manuscript, held by The Library of Congress, Washington, shelf-mark: *ML 96, L 58*. It covers 3 pages, numbered 1–3 by the composer, of 4-line horizontal manuscript paper. Its title inscription: *Carrousel—de Madame Pelet-Narbonne*. Liszt later deleted the small letters of the double-barrelled name. Liszt's initials are found at the beginning of page 2, before bar 17.

Bars 11 and 13: in the source there is a natural before the 3rd right hand note.

Bar 17: there is no repeat sign in the source.

Bars 26 and 27: the slur has been added to agree with bar 25.

Bar 39: there is no natural in the source above the *tr*.

### *Toccata*

#### Source

the autograph manuscript held by The Library of Congress, Washington, under *ML 96, L 58*. It covers 7 pages, numbered by the composer, of 4-line horizontal manuscript paper. Between pages 3 and 4 there is an unnumbered page containing 12 deleted bars of an earlier ending, with Liszt's initials under the final line.

Bars 27–30: the left hand slur has been added to agree with identical bars 19–22.

Bar 64: the sharp in the left hand has been added.

Bar 65: in the source there is a natural before the *C* in both hands.

Bar 71: in the source the crescendo sign lasts only to the end of the bar.

Bar 72: in the source there is a diminuendo sign from under the 5th note to the 1st note of bar 73. The sign has been positioned to agree with identical bars 77–78.

### *Resignazione*

#### Source

the autograph manuscript held by The Library of Congress, Washington (in the Harry Rosenthal Collection of Lisztiana). It consists of one page of 8-line horizontal manuscript paper. It is not written out in great detail: Liszt has not included any tempo marking or any other instructions such as slurs, dynamics, or pedal. Nor does it say what instrument the piece is for.

Bar 9: the left hand rest has been added.

Bars 18–21: the left hand notes are missing in the source. These four bars are an exact repetition of bars 10–13 and so Liszt used an abbreviation here.

### *In festo transfigurationis Domini*

#### Source

“A”: a copy by Göllicher and corrected by Liszt (Weimar, Goethe and Schiller Archives, shelf-mark: *Ms. I, 88*).

It covers 6 pages of 4-line horizontal manuscript paper. Liszt's note at the end of the piece refers to the origins of the work: *6<sup>te</sup> August 80 | (in Festo Transfigurationis / Domini nostri Jesu Christi)*. The copy and its corrections are of a later date: Göllicher became Liszt's pupil and right hand man only in 1884. The text of the music differs from the autograph manuscript (“B”) only in Liszt's corrections.

#### Supplementary Source

“B”: the autograph manuscript held under the same shelf-mark as “A” by the Weimar Archives. It covers 2 pages of 12-line upright manuscript paper. The text is essentially the same as in “A” and is written out fully. The note quoted in “A” is here found above the beginning of the piece in the upper right hand corner of the first page.

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

Sharp: bar 48, left hand; bars 49 and 50, right hand, 4th note.

Flat: bar 38, left hand, 1st note, bottom sign; bar 40, right hand, last note; bar 42, right hand, 4th note.

Bars 36 and 38: the stars marking the release of the pedal have been added by analogy with bars 16 and 18.

Bar 37: the star marking the release of the pedal is at the end of the bar in the sources. It has been repositioned by analogy with bar 17.

### *Romance oubliée*

#### Sources

“A”: the first edition of the work, published in 1881: “ROMANCE OUBLIÉE / (Vergessene Romanze) / composée / par / Franz Liszt / HANOVRE, chez ARNOLD SIMON”. Plate number: A. 167 S.

“B”: the edition by A. Bachmann of Hannover, made from the plates for “A”. Plate number: 167. No corrections were made to the music for this edition.

#### Supplementary Source

“C”: the autograph manuscript, held by The Library of Congress, Washington, under *ML 96, L 58*. An earlier, shorter, and in one or two places slightly different version of the piece. It covers 3 pages of 4-line horizontal manuscript paper.

Bar 7: the left hand rest has been added.

Bars 7–9 and 28–29: the fingering occurs only in “C”.

Bars 14 and 16: the right hand rests occur only in “C”.

Bar 15: the lengthening dot for the 4th right hand note has been added to agree with the corresponding part of bar 13.

Bar 16: in the sources the right hand slur starts at the 1st note of the bar, and there is a separate slur over the last three notes in bar 15. These slurs have been combined to agree with the corresponding part of bars 13–14.

The lengthening dot for the 3rd right hand note has been added to agree with identical bar 14.

Bar 36: the *f* occurs only in “C”.

Bar 39: in “A” and “B” instead of the 6th dotted bar line there is a bar line to end the line and embracing both

lines of music. This is entirely unjustified and is presumably an engraving error. (In "C" the cadenza lasts only four bars, the bars are not extended and there are no dotted bar lines.)

Bar 66: the natural before the last note has been added.

*Ave Maria* (R. 194; G. 545)

Source

the autograph manuscript, held in the Music Division of the National Széchényi Library, Budapest, under *Ms. Mus. 202*. It measures 32 × 25,5 cm and covers 6 pages of 12-line upright manuscript paper. The manuscript also contains the voice and piano version. The piano version is on pages [1–2]. The title is *Ave Maria* and at the end of the piece the date is given as 25<sup>th</sup> März–81 and Liszt has written his initials.

Bars 14–15: the left hand slur and the pedal marking have been added to agree with identical bars 11–12.

Bars 31–35 and 43: in the source the left hand rest does not occur.

*Wiegenlied*

Source

the autograph manuscript held by the Musiksammlung der Österreichischen Nationalbibliothek, Wien, shelfmark: *Suppl. Mus. No. 0001*. It covers 8 pages of 4-line horizontal manuscript paper. The dedication is on the first page: "[An] Arthur / Friedheim, / (18ten Mai, 81 / Weimar) / freundlichst / dankend / F. Liszt". The 2nd and 8th pages are empty. On page 3 the German title is followed by the French title in brackets.

Bars 33–36: the slurs have been added by analogy with the form and rhythm of bars 5–8.

*Trübe Wolken*

Source

the autograph manuscript, held by the Weimar Goethe and Schiller Archives under *Ms. 1,65*. It covers 2 pages of 14-line upright manuscript paper. Under the title in German, it is given in French in brackets. Beside the title, on the right, above the first line of the music, is the date "24 aout 81 W[eimar]".

Bars 31–32: in the right hand the continuation and ending of the slur which begins in bar 29, where in the source the two bars come at the beginning of a line, are missing. The slur left unfinished at the end of the preceding line (in bar 30) has been extended to agree with bars 25–28.

Bar 38: the source erroneously gives *E flat* as the last left hand crotchet. The correction made in this edition is justified by bar 15: the left hand harmonic sequence in bars 33–42 is an exact repetition of the harmonies in bars 9–18.

*Die Trauer-Gondel No. 1*

Source

the autograph, held under *Ms. U,58* by the Weimar Goethe and Schiller Archives and previously in the Heyer Museum in Cologne—cf. *Katalog des Musikhistorischen Museums von Wilhelm Heyer in Köln von*

Georg Kinsky, Bd. IV, 1599. It covers 6 pages, numbered by the composer, of 12-line upright manuscript paper. Under the German title, the title is given in Italian in brackets.

Lengthening dots have been added as follows: bar 22, right hand, 1st note; bar 26, right hand, upper part, 2nd note; bar 38; bars 53 and 55, right hand; bars 58–60 and 63–64, right hand, all dots; bars 77 and 100, left hand, 2nd note; bar 87, left hand, 1st note.

Bars 5 and 7: the upward stem on the first left hand note has been added.

Bar 34: the left hand staccato dot has been added by analogy with bars 32, 36 and 37.

Bar 46: in the source the star marking the release of the pedal is given at the corresponding point in bar 45. Its position has been corrected by analogy with bar 8.

Bars 57 and 109: the ending of the right hand slur—in these bars—is missing in the sources.

Bar 60: the accidental for the 2nd left hand note has been added to agree with identical bar 64.

Bar 61: the accidental for the 3rd left hand note has been added to agree with identical bar 57.

Bars 70, 72, 74 and 75: the left hand staccato dot has been added by analogy with bars 32, 34, 36 and 37.

Bar 72: in the source the 2nd and 3rd right hand notes are slurred. The tie has been omitted by analogy with bars 32, 34 and 70.

*R. W.—Venezia*

Source

the autograph manuscript. It covers 5 pages of 12-line upright manuscript paper. The title is *R. W. / Venezia*. The corrections (13 crossed out bars on the 2nd page and 4 bars inserted later on the 4th page) suggest this was the first draft of the piece. The autograph manuscript has no dating and Liszt's initials do not appear either. The manuscript was once in August Göllerich's possession but its present owner is not known.\*

Accidentals which do not occur in the source have been added as follows:

Sharp: bars 6 and 20, left hand, 4th note; bar 41, left hand, 1st note, bottom.

Flat: bar 35, left hand, 1st note, top; bar 45, left hand, 3rd note.

Bars 3–6: the left hand slurs have been added by analogy with bars 13–16.

Bars 7–8 and 17–18: in the source there is no left hand slur.

Bars 7–14: in the source there is no left hand octave marking.

Bars 31–34: in the autograph manuscript these four bars are a later correction. This section was originally 9 bars long but of these only the right hand was written out and the left hand line was left empty. Although Liszt did not

\* Professor Wilhelm Jerger (Salzburg) was kind enough to put a photocopy of the autograph manuscript at our disposal.

actually delete these 9 unfinished bars they are nevertheless obviously invalid: bar 35 of the final version can not follow the 9th of these bars.

*Schlaflos!*

Sources

“A”: a copy with the title page of Liszt’s autograph manuscript and his corrections, held by the National Széchényi Library Music Division under *Ms. mus. 273: Schlaflos! | Frage und Antwort: | Nocturne für Pianoforte, | nach einem Gedicht von Toni Raab. | von F. Liszt*. The copy is on 6 pages (4 folios, numbered 2–7) of 8-line horizontal manuscript paper measuring 18 × 27 cm. This source does not contain the ossia.

“B”: the first edition, published in 1927 in Volume II/9 of the Breitkopf complete edition, based on “A” and on the copy once in the possession of August Göllicher and later of his widow Gizella Voigt—its present whereabouts are unknown. On the Göllicher copy the title is also given in French which according to the editor José Vianna da Motta stems unquestionably from Liszt: *Insomnie! Question et Réponse, Nocturne pour Piano, d’après une poésie de Madame Toni Raab par F. Liszt*. The date März 83 Budapest is given as the date of writing at the end of the copy in Göllicher’s handwriting. The text, apart from a few minor differences, is the same as in “A”. The ossia appear only in this source.

Bar 3: the ossia slur has been added to agree with the main text.

Bars 16 and 22: in “A” the right hand slur lasts only as far as the last note of the bar. The slur has been corrected by analogy with bars 19 and 21.

Bars 16–40: the natural before the 4th left hand note has been added.

Bar 23: the sources do not indicate where the main text is to be continued if the ossia is used.

Bar 42: the *f* does not occur in “A”.

Bar 54: according to a note in “B” the 1st left hand chord in the Göllicher copy is *g sharp<sup>1</sup>-b<sup>1</sup>*.

Bar 64: according to a note in “B” the Göllicher copy has a crotchet rest instead of the 1st note.

*Am Grabe Richard Wagners*

Source

the autograph manuscript, held by The Pierpont Morgan Library, New York, and previously by the Heyer Museum in Cologne—Cf. Katalog des Musikhistorischen Museums von Wilhelm Heyer in Köln von Georg Kinsky, Bd.IV, 1603. The manuscript also contains the versions for string quartet (with harp ad lib.) and for organ (or harmonium). On the first page Liszt has written: *3 Ausgaben: | 1. Pianoforte. | 2. Streichquartett, | (mit Harfe, ad libitum) | 3. Orgel, oder Harmonium. | (Die Orgel Ausgabe dient auch für das Pianoforte | mit dem neuerfundnenen Tremolo-Pedal, welches) | von Ricordi, Mailand, zu beziehen*. Below the reminder at the beginning of the piece and at the end of the piano version

there is Liszt’s signature together with the date, which is the same in both cases. The organ version is incomplete in this manuscript: bars 5–24 were omitted by Liszt.

The copy made by Göllicher, *Ms.0,1* in the Weimar Goethe and Schiller Archives, agrees with the autograph manuscript. In the copy there are no corrections or notes by Liszt.

Bars 3 and 4: the right hand rest has been added.

Bar 12: the sharp before the 2nd right hand chord has been added.

Bar 13: the *p* has been added by analogy with bar 9.

Bar 15: the slur starting at the 3rd right hand chord has been added by analogy with bar 11.

Bar 17: the star marking the release of the pedal has been added by analogy with bar 13.

Bars 18 and 19: the legato slur starting at the 3rd right hand chord has been added by analogy with bars 10 and 11.

Bars 21–24: the right hand slurs have been added by analogy with bars 9–12.

Bar 25: the marking *sempre* is given in the string quartet version.

Bar 53: the slur, which originally lasted only to the 1st note, has been extended to agree with the string quartet and organ versions.

*Die Trauer-Gondel No.2*

Sources

“A”: the first edition of the work, published in 1886: “Die Trauer-Gondel / (La lugubre gondola) / für / Pianoforte / von / Franz Liszt / Leipzig, E. W. Fritsch”. Plate number: E.W.F.430.L. The music was printed directly from the plates.

Supplementary Source

“B”: a copy with corrections in Liszt’s own hand: *La lugubre gondola | für | Violine oder Cello | und Pianoforte*. Weimar, Goethe and Schiller Archives, shelf-mark: *Ms.X,2*. The last (20th) page is Liszt’s own writing.

Bars 15–17: the left hand staccatissimo signs have been added to agree with identical bars 6–8.

Bars 19 and 22: the pedal marking has been added by analogy with bars 10 and 13.

Bar 23: the *mf* has been added by analogy with bar 14 and to agree with “B”.

Bar 39: in the source there is a slur from the 1st to the 4th right hand notes. The *sempre legato* of bar 23 is still valid here so the slur has been omitted.

Bar 40: the right hand marcato sign has been added by analogy with bar 57 and to agree with “B”.

Bars 43, 45, 60, 62 and 119: the left hand rest has been added.

Bar 50: in the source the slur which lasts as far as the 2nd note of bar 52 begins here. Since the instruction *sempre legato* is included, this slur and the slur on the first four notes of bar 56 have been omitted.

Bar 58: the pedal marking has been added to agree with identical bar 41.



Bar 90: in "A" there is an arpeggio sign in the right hand. This is obviously a misprint. The sign has been omitted to agree with analogous bar 70 and with "B".

The tie at the last left hand note has been added to agree with identical bar 70 and with "B".

Bar 93: the arpeggio sign has been added to agree with identical bar 73 and with "B".

Bar 112: in "A" the middle note of the last left hand chord is *E flat*. This has been corrected to *F* to agree with the identical harmonies of bar 38 and with "B".

Bar 136: in "A" there is a short diminuendo sign in place of the marcato sign. This obviously stems from a misunderstanding on the part of the engraver, as is proved by identical bar 28 and by "B".

#### *Trauvorspiel und Trauermarsch*

##### Source

the first edition of the work in the "Beliebte Märsche für Pianoforte zu zwei Händen" series of "Breitkopf & Härtel's Klavierbibliothek," published in 1887. Plate number: 18114. August Göllerich made notes for the edition, in which he gave Liszt's own oral instructions concerning the performance of the work. The titles of the pieces are: "I. / Trauer-Vorspiel." and "II. / Trauer-marsch."

Bar 9: the sharp before the 2nd left hand note has been added.

Bars 11, 93, 125 and 137: the dynamic marking has been extended by the addition of *sempre*, while the *ff* has been omitted from the beginning of bars 16, 94, 97 and 131.

Bar 125: the staccato dots have been added to agree with the preceding four bars.

#### *En rêve*

##### Source

the first edition of the work published in 1888 after Liszt's death: "Seinem jungen Freunde / AUGUST

STRADAL / gewidmet. / EN RÊVE / Nocturne / pour / PIANO / par / FRANZ LISZT. / VIENNE, EM. WETZLER. / (Jules Engelmann.)" Plate number: J.1055 E.

The slightly later edition (Plate number: D.1388) published likewise in Vienna by Ludwig Doblinger was made from the plates of the Wetzler edition. Apart from the alteration to the plate number it does not contain any corrections whatsoever.

Bar 28: the sharp for the last right hand crotchet has been added to agree with identical bar 24.

Bar 42: the natural in the right hand has been added.

#### *Unstern!*

##### Source

the first edition of the work, in Vol.II/9 of the Breitkopf complete edition, edited by Berthold Kellermann.

This edition was based on the autograph manuscript which was once in August Göllerich's possession but the whereabouts of which are now unknown.

Bars 27 and 35: both accents in the left hand have been added to agree with the right hand.

Bars 29–30, 37–38 and 41–42: the pedal marking has been added by analogy with bars 21–22.

Bar 34: in the source the 2nd marcato sign in the right hand is missing.

Bars 38 and 42: the slur has been added by analogy with bars 22 and 30.

Bar 74: the left hand staccatissimo sign has been added by analogy with bars 72 and 76.

Bar 77: the 2nd left hand accent is missing in the sources.

Bar 84: in the source the *mp* is given at the beginning of bar 85.

Bar 98: the lengthening dot in the left hand has been added.

(translated by Fred Macnicol)