CRITICAL NOTES

Totentanz

Sources

"A": the first edition, published in 1865: "Hans von Bülow / gewidmet. / TODTENTANZ. / (Danse macabre.) / PARAPHRASE / über / "DIES IRAE" / für / Piano und Orchester / von / FR. LISZT. / ... / Arrangement für Pianoforte allein ... / LEIPZIG, C. F. SIEGEL." Plate No. 2815.

"B": the autograph manuscript (*ML96, L58, Case* in The Library of Congress, Washington.) The manuscript consists of seven pages of music paper (upright format) with thirty-two staves per page and letters (a-g) instead of page numbers. The title on page *a*, above the first line of music, is *"Todten Tanz" für Pianoforte allein.* In the music there are many abbreviations as Liszt did not fully write out the bars which are the same in the piano part of the version for orchestra and piano; he marked these bars to be taken from that version by using the page numbers of the first edition of the score (see "C"). The bars in question are: bars 11, 12 and 15 except for the first quaver, and then bars 41-50, 59-66, 71-82, 124-157, 167-218, 251-270, 305-311, 319-324, 341-350, 393-465, 532-583, and 590-600. Bars 83-90 and 91-95 were also to be used in part. For these bars the piano part in the first edition of the orchestral score has been used as the chief source for this present edition.

"C": the bars of the piano part as listed in "B" from the first edition of the score of the original version for piano and orchestra. (Siegel, Leipzig. Plate No. 2814. A copy from the Liszt estate, now in the library of the Academy of Music in Budapest, shelf mark *3802.*)

"D": the bars of the piano part as listed in "B" from a copy, corrected by Liszt himself, of the piano and orchestra version. (Goethe and Schiller Archives, Weimar, shelf mark: *Ms. H, 10.*)

Supplementary Sources

"E": the bars of the piano part as listed in "B" and agreeing with "C" in an autograph manuscript of the score of the piano and orchestra version belonging to Ester Bonacossa, Marchesa della Valle di Casanova, Milan.

"F": the bars of the piano part as listed in "B" and agreeing with "C" in a copy, corrected by Liszt himself, of the score of the piano and orchestra version. (The Pierpont Morgan Library, The Robert O. Lehmann Collection, New York.)

It is to be noted that neither "E" nor "F" are in themselves complete: supplementing each other, these two sources contain an earlier version of the work which is not the same as the final version.

In distinguishing between staccato dots and staccatissimo dashes the autograph manuscripts (and Liszt's own corrections in "D" and "F") have been given great importance. In this context the supplementary sources have also been used as main sources and changes made on the basis of the supplementary sources have not been listed in the Critical Notes.

Bars 11, 12: at the end of the bar there is a fermata sign above the right hand rest in "A" and "C". Since there is nothing to justify writing this sign in the right hand only, in bar 12 "F" has been followed, and in bar 11 the fermata has correspondingly been omitted.

Bar 15: in the main sources there is a very short crescendo and diminuendo sign under each of the first two notes in the 16th triplet of the Cadenza. This is a misprint arising from a misreading by the engraver and here it has been corrected to agree with "E".

In front of the 2nd octave in the right hand of the third semiquaver group from the end of the Cadenza, the naturals have been added.

Bar 20: the sharp has been added before the 5th note in the right hand.

Bars 41-45: in the principal sources the right hand slur goes on to the 2nd minim in bar 43. This slur has been corrected to agree with "E".

Bar 54: in "A" there is a staccato dot in the left hand. In accordance with the three preceding bars, this has been changed to a staccatissimo sign.

Bar 59: the staccato dots on the 4th and 6th notes in the right hand have been added by analogy with bar 51.

Bar 67, 71: the staccato dots for the lower voice on the 3rd and 4th crotchets in the right hand have been added.

Bars 68, 70: the slur beginning at the minim has been added in both hands to agree with bars 72 and 74.

Bars 75, 82: in "A" and "C" the right hand slurs are extended to the last quaver of the bar. In the present edition the slurring in "F" has been followed.

Bar 78: in "F" and "D" the last two semiquavers in the right hand are a^1-*b flat*^{1}. In spite of this, "A" and "C" have been followed here (in "B" this bar is not written out) as Liszt might have changed these two notes in the engraver's manuscript or on the proof-sheets of the score (their whereabouts are unknown).

Bars 80, 81: in the main sources there is a staccato dot on the last note in the right hand. This has been corrected to a staccatissimo sign to agree with the analogous parts of bars 75-79 and 82 and with "D".

Bar 81: the *e* in the 1st chord in the right hand has been added to agree with "F".

Bar 82: in the main sources the 2nd slur in the left hand extends to the last note. In accordance with the right hand slur and in order to agree with bar 78, the slur is not extended to the last note in this edition.

The staccato dot in the left hand has been added to agree with the right hand.

Bar 85: in the sources the 1st staccato dot in the right hand is not included.

Bar 86: the staccato dot on the 3rd note in the left hand has been corrected to a staccatissimo sign to agree with the preceding bars.

Bars 86, 88, 89: the staccato dot in the right hand has been corrected to a staccatissimo sign to agree with the preceding bars.

Bar 90: in "A" there is a staccato dot on the 6th note in the left hand. This has been altered to a staccatissimo sign by analogy with bars 89 and 90.

Bars 92-95: in "A" there are staccato dots in the right hand. They have been altered to staccatissimo signs here to agree with bars 83-89.

Bar 95: the sources do not include the staccatissimo sign in the left hand.

Bar 103: the star marking the release of the pedal has been added since no pedal is prescribed in the analogous bar 96.

Bar 109: the staccatissimo sign at the 3rd chord in the left hand has been added—or, rather, the staccato dot in "C" has been corrected to a staccatissimo sign—by analogy with bar 102.

Bar 110: the sources do not include the 1st staccatissimo sign in the right hand.

Bar 117: the sources do not include the staccatissimo sign in the left hand.

Bar 121: in "A" there is a staccato dot at the 2nd chord in the right hand. This has been corrected to a staccatissimo sign to agree with the left hand.

Bar 132: in the main sources the 2nd slur in the right hand starts from the 4th note of the top part. To agree with the analogous part of bars 130 and 131, the slur has here been started from the top note of the arpeggio chord.

Bars 167-171: "A" and "C" have staccato dots everywhere. These have been corrected to staccatissimo signs in accordance with the *sempre staccato molto* prescribed in bar 171 and with "D". This alteration at the 1st note in bar 167 is also justified by the analogy with the bar 175.

Bar 190: only "E" has the accent.

Bar 194: in the main sources the slur extends to the 1st note of the next bar. This has been corrected to agree with "E".

Bar 198: in "A" and "C" there is a staccato dot on the 3rd note. This has been altered to a staccatissimo sign to agree with the preceding bars.

Bar 212: in "E" and "D" there is a flat before the 2nd note in the left hand and the 1st note in the right hand of bar 213. Here "A" and "C" have been followed since Liszt might have corrected these two signs the way it is mentioned at bar 78 in the Critical Notes.

Bar 226: the star marking the release of the pedal has been added because in the analogous section beginning at bar 219 no pedal is prescribed.

Bars 229, 318: the staccato dot in the left hand has been changed to a staccatissimo sign to agree with the right hand.

Bars 301, 303, 305, 312: the staccato dots in the right and left hands have been changed to staccatissimo signs by analogy with bars 314, 316 and 318.

Bar 304: in the sources the 3rd staccatissimo sign in the left hand is missing.

Bar 317: the *Ped.* marking has been added by analogy with bar 304.

Bar 350: the star marking the release of the pedal has been added to agree with the identical bar 354.

Bar 356: the left hand accent has been added to agree with the right hand.

Bar 381: in the sources there is no left hand slur.

Bar 393: the *ff* occured originally in bar 397 and only in "A".

Bar 408: the star marking the release of the pedal has been added by analogy with bars 396, 400 and 404.

Bar 424: in the left hand in the second half of the bar "D" has been followed by analogy with bar 431. "A" and "C" repeat here exactly the notes of bar 422, while "B" here merely refers to "C".

Bars 505-506; 510-511: the staccatissimo signs have been added by analogy with bars 500-501.

Bar 544: there is no *Ped.* in the sources.

Bar 547: in "A" there is the marking *Ped.* under the 1st note in the left hand. This is clearly a misprint. Here it is replaced by a star since no pedal is prescribed in the similar section in bars 553-557 and 559-563.

Bar 563: the natural in front of the last note in the left hand has been added.

Bar 565: the star marking the release of the pedal has been added by analogy with bars 553 and 559.

Bar 569: the staccatissimo signs have been added here, instead of the staccato dots in "A", by analogy with bars 575 and 582.

Bar 589: in "A" there is also a *b flat*[1] in the 1st chord of the right hand. This is clearly a misprint and has been corrected to agree with the identical part in the left hand.

Bar 590: the natural in front of the *f* in the 14th chord in the right hand has been added.

The natural in front of the 6th chord in the left hand has been added.

In the 5th bar of the Cadenza, marked by dotted bar lines, the 3rd beam of the demisemiquavers has been added

because in performance the rhythm of the thematic material should be precise.

The last *Ped.* marking has been added to agree with the third one preceding it.

Le triomphe funèbre du Tasse

Sources

"A": the first edition, which appeared in 1878: "Herrn Dr. Leopold Damrosch / Le Triomphe funèbre du Tasse / Epilogue du poëme symphonique / "TASSO" / LAMENTO E TRIONFO / pour grand Orchestre / par / F. LISZT. / Transcription pour Piano de l'Auteur. / ... / Leipzig, Breitkopf & Härtel." Plate No. 14688. The music was printed directly from the plates.

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar, *Ms. U, 8a*. It contains seven upright pages of music manuscript paper with 32 staves. The title in the top margin of page [1] reads *Le Triomphe funèbre du Tasse*. There are no page numbers. At the end of page [7] the autograph date can be found: *6 November / 66*. The manuscript contains many corrections and insertions. The text of the music is the final version and agrees with "A". A copy in the same Archives, *Ms. U, 8b* contains one single remark in Liszt's hand under the title: *a copier de nouveau*. This copy has not been used as a source for the present edition.

The Italian text of the foreword has been revised on the basis of the following publication:

La vita di Torquato Tasso, scritta dall'abate Pierantonio Serassi, in Roma, nella stamperia Pagliarini, MDCCLXXXV. In this publication the word *(Aldobrandini)* does not occur (pages 499-500) and the sentence beginning *I funerali* continues with the word *gli.*

Bar 23: in "A" there is an *f* under the semibreve chord in the right hand. This has been considered superfluous and has been omitted.

Bars 33, 185: in "B" the third is also included *(d flat, b)* in the 4th chord in the right hand. "A" does not have the third in either place so the omission was clearly deliberate and therefore "A" has been followed here.

Bars 33-35, 40, 92-96, 100-101, 104-105, 142, 144-150, 163, 176-181, 185-188, 192: "A" gives staccato dots everywhere instead of staccatissimo signs. "B" has been followed in this edition since at these points Liszt's handwriting makes a clear distinction between the two signs.

Bar 36: in "A" there is a staccato dot for the 1st note in each hand. They have been altered here to staccatissimo signs by analogy with the 1st quaver in bars 33-35. In "B" there is no sign of any kind.

Bar 40: in "B" there is no sign of any kind on the 1st note in the left hand. To agree with the right hand, a staccatissimo sign has been included here, too, instead of the staccato dot in "A".

Bar 53: in "B" the 4th note in the left hand is *b*. The different note in "A" is clearly a correction—the five appearances of the *b* in bars 52-53 and the repetition of the note in the left hand would detract from the accompanying melody.

Bar 57: in the sources the star marking the release of the pedal is placed after the 3rd crotchet. In this edition the star has been placed below the 4th quaver by analogy with bars 61 and 65.

Bars 57, 63-64: the fingering *4* in the left hand is given only in "B".

Bars 61, 65: in "A" the slur which begins on the 4th crotchet of the preceding bar is erroneously placed above the right hand quavers. The slurring has been corrected to agree with the positioning in "B".

Bar 65: in "A" the star marking the release of the pedal is under the 1st crotchet. By analogy with bar 61, "B" has been followed here, where Liszt later deleted the star which was originally under the 1st crotchet and wrote it between the 2nd and 3rd crotchets.

Bar 76: the left hand slur has been added by analogy with bar 80.

Bar 78: the fingering for the lower part in the left hand is erroneously given as *2* in "B" at the 2nd quaver.

Bars 97, 99: in "A" there are dots instead of staccatissimo signs, while in "B" there are no signs at all. The dots have been changed to staccatissimo signs here, too, to agree with the signs in bars 92-107 in "B".

Bar 103: the bottom flat has been added.

Bars 103, 107: in "A" there are staccato dots on the 1st note in each hand. The left hand dots have been changed to staccatissimo signs to agree with "B", and the right hand dots have been changed to agree with the left hand.

Bar 111: the left hand slur has been added by analogy with the preceding bars and with the bar 123.

Bars 114, 126: in "B" the 8th and 9th notes in the left hand are identical with the 2nd and 3rd notes of the 2nd and 4th crotchet triplets. The corrections made in analogous places are clearly deliberate and so this edition has followed "A".

Bar 128: in the sources the 2nd slur in the right hand starts from the 6th note. Here it has been started at the 5th note by analogy with the bar 116.

Bar 137: fingering for the 7th note in the left hand is given only in "B".

Bar 143: in "A" there is a staccato dot instead of the 2nd staccatissimo sign, and the 1st sign does not appear at all. Here, too, "B" has been followed.

Bar 144: the *più* in the tempo marking occurs only in "B".

Bar 150: the 1st staccatissimo sign has been added to agree with the analogous part of the preceding 6 bars.

Bars 156, 184: in "A" there is a staccato dot on the last chord in each hand. "B" includes the sign in the right hand only. Here "B" has been followed and the left hand

dot has been changed to a staccatissimo sign to agree with the right hand.

Bar 159: the staccato dot in "A" on the 1st note has been changed to a staccatissimo sign by analogy with the bar 163.

Bar 162: the portato signs in the left hand have been added by analogy with bar 170.

Bars 173, 174, 182, 183: in "A" there is a staccato dot on the 5th chord in each hand. Likewise at the beginning of bar 176. In "B" there are no signs at these points. The dots have been changed to staccatissimo signs to agree with the analogous part of bars 177, 178, 180 and 181.

Bar 179: the accents have been added to agree with the analogous bars 175 and 183.

Bar 189: the staccato dots in the left hand have been added on the 10th—12th notes and also on the first twelve notes in bar 190.

Bar 216: in the sources the marking *sempre* is included after the *una corda.* This has been omitted because Liszt uses the *sempre* only after the 2nd, or the 2nd and 3rd occurrence of the *una corda.* Here too this situation recurs because in "B" the *una corda* is included before bar 216 at the beginning of a section which was later deleted.

Zwei Orchestersätze aus dem Oratorium Christus

Source

"A": the first edition, which was published in 1872. "ZWEI / Orchestersätze / aus dem Oratorium / Christus / No. 1. Hirtenspiel. No. 2. Marsch: Die heiligen drei Könige / von / FRANZ LISZT. / ... / J. SCHUBERTH & Co. / LEIPZIG, NEW-YORK." Plate number: No. 1 - 5076; No. 2 - 5077—the two movements were published separately but with the same title page. The copies used as sources come from Liszt's own estate (the library of the Academy of Music, Budapest, shelf marks *LH 3585* for No. 1 and *LH 3586* for No. 2).

Supplementary Sources

"B": the piano arrangement of the oratorio which was likewise published by Schuberth in 1872 (plate No.: 4933), the 4th and 5th movements of which are identical with "A" as far as the music is concerned. "A" was, however, printed from a new engraving which contains many new markings and instructions for performance by Liszt.

"C": the first edition of the score of the oratorio (Schuberth, Leipzig, 1872, plate No.: 4934.) Copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark *LH 3584/3*).

The Latin and German quotations for the 1st piece have been revised on the basis of the following publications:

Vulgata, editio Vaticana.

Die Bibel oder die ganze Heilige Schrift des Alten u. Neuen Testaments nach der deutschen Übersetzung D. Martin Luthers. Privileg. Württemb. Bibelanstalt, Stuttgart, 1941.

Hirtengesang an der Krippe

Bars 10, 21, 102: the tempo marking has been given to agree with "C". In "A" and "B" other instructions are given along with the tempo marking, thus making it uncertain at what point it is intended to begin.

Bar 51: the fingering for the 2nd note in the right hand has been added to agree with the identical bar 147.

Bars 51, 147, 153: in the source the tie in the bottom part of the right hand begins erroneously at the 2nd note in the top part. The tie has been corrected to agree with the identical bar 57 and bars 360 and 367.

Bar 52: in the source the right hand slur lasts as far as the last note in the bar. The slur has been corrected to agree with the identical bar 58, and by analogy with bars 148, 154, 361 and 367.

The fingering for the grace-note has been added by analogy with bar 361.

Bar 54: in the source the right hand slur extends to the 1st note of the next bar. This has been corrected by analogy with bars 150 and 363.

The slur in the left hand has been added by analogy with bars 59-61.

Bars 57, 147, 153, 366: in the source the tie in the bottom part of the right hand begins erroneously at the 2nd note of the top part. This has been corrected by analogy with the bar 360.

Bar 59: in the source there is a dot after the 3rd note in the bottom part of right hand. Since no dot is given in the analogous bars 155 and 368 or in bars 53, 149 and 362, it has been omitted here, too.

Bar 60: the right hand slurs have been combined by analogy with bars 156 and 369.

Bars 68-69: in the source the right hand slur extends from the 3rd note of bar 68 to the last note of bar 69. This has been changed to agree with the identical bars 164-165 and 377-378.

Bar 77: the 3rd arpeggio sign has been added to agree with "B".

Bars 84, 393: the *Ped.* marking has been added to agree with the identical bar 180.

Bar 88: the right hand slur has been added by analogy with bars 184 and 397.

Bar 93: the star marking the release of the pedal has been added to correspond with bars 189 and 402.

Bars 93-100: in the source there are dots after all the crotchets in both hands both here and in the first half of bar 101. These are superfluous and have been deleted.

Bar 102: the *Ped.* marking has been added by analogy with bars 198 and 411.

Bar 104: in the sources the 1st note in the bottom part of the right hand is a dotted crotchet. It has been changed to a quaver to agree with the identical bars 200 and 413.

Bars 110-114: here the *teneramente* takes the place of the tenuto signs in the identical bars 206-210.

Bar 124: in the source the left hand slur extends to the

4th note. This has been corrected by analogy with bars 132 and 144.

Bar 145: in the source there is no rest at the 5th quaver in the right hand.

The dynamics have been added by analogy with bars 49 and 358.

Bars 145, 358: the right hand slur has been added by analogy with bar 49.

Bar 147: the 1st slur in the right hand has been extended to agree with the analogous bar 51 and the identical bar 360.

Bars 147, 360: in the source the 2nd slur in the right hand begins at the 3rd note. Here it has been started at the 4th note by analogy with bars 51, 57, 153 and 366.

Bar 148: in the source there is an erroneous *5* as fingering above the 1st crotchet in the top part of the right hand. This has been corrected to a *4* to agree with the identical bar 361 and the *5* has been placed above the grace-note.

Bar 149: the pedal markings have been added to agree with the identical bar 362.

Bars 149, 155, 362: the slur is suggested to agree with the identical bar 368.

Bar 151: in the source the right hand slur goes on to the last note of the bar. The slur has been corrected by analogy with the bar 55.

Bar 152: the slur beginning at the last note in the right hand has been added to agree with "B" by analogy with bars 56 and 366.

Bar 155: the pedalling has been added to agree with the identical bar 368.

Bar 156: in the lower part of the right hand the lengthening dot for the 2nd note has been added to agree with analogous bars 54 and 60 and identical bars 150, 363 and 369.

Bar 165: the fingering for the first two notes in the lower part of the right hand has been added to agree with the identical bar 378.

Bars 166, 379: in the source the *a tempo* begins at the 3rd and 2nd quavers, respectively. Its position has been altered by analogy with the bar 70.

Bars 179, 392: the portato and the *Ped.* have been added to agree with the identical bar 83.

Bar 189: in the source the *p grazioso* is at the beginning of the bar. To agree with the identical bar 402 the marking has been placed at the 4th quaver here.

In this bar the source erroneously gives two stars to mark the release of the pedal. To agree with the identical bar 402, the star under the 2nd quaver has been retained and the other, under the 5th note, deleted.

Bar 197: in the source there is a staccato dot on the 4th note in the right hand. This has been deleted to agree with the identical bar 410 since the crotchets and dotted crotchets have no staccato dots at any point in bars 193-197 and 406-410 except on this note.

Bar 199: in the sources the 1st note in the bottom part of the right hand is a crotchet. It has been changed to a quaver to agree with the identical bars 103 and 412.

Bar 205: both fingerings for the 4th note in the right hand have been included to agree with the identical bars 109 and 418.

Bar 206: both fingerings for the 1st note in the right hand have been added to agree with the identical bar 110.

In the sources the left hand slur is erroneously extended to the 1st note of the next bar.

Bar 207: in the sources there is no tie from the 2nd note in the top part in the left hand to the end of the bar.

The tenuto sign for the 2nd note in the left hand has been added to agree with the analogous part of bar 199 and with the right hand.

Bars 207-210, 420, 423: the pedalling has been added to agree with the identical bars 111-114.

Bar 209: the tenuto sign in the left hand has been added to agree with the analogous part of bar 201 and with the right hand.

Bars 214-215: the right hand slur has been added to agree with the left hand, the identical bars 427-428, and with "B".

Bars 218-220: the slurs have been added to agree with the identical bars 430-432.

Bar 233: the staccato dots in the right hand have been added in accordance with the left hand.

Bar 246: in the source there are no brackets at the time signature.

Bar 268: the dot for the 3rd note in the top part in the right hand has been added by analogy with bar 264.

Bars 270, 295, 349, 351, 353: the source gives the marcato signs only once, between the two staves.

Bar 278: the first rest in the right hand has been added by analogy with bars 282, 286 and 290.

Bar 286: the right hand accent has been added by analogy with bars 278, 282 and 290.

Bar 292: the dot for the minim has been added to agree with "B".

Bar 295: in the source there is a staccato dot for the 7th note in the left hand. This has been omitted to agree with the right hand and the analogous bar 293.

Bar 296: in the source the right hand slur ends on the 4th quaver, i.e. the 5th note. The slur has been extended to the 6th note to agree with the left hand and with the virtually identical bar 294.

Bar 304: the left hand slur occurs only in "B".

Bar 307: the star marking the release of the pedal has been added by analogy with bar 312.

Bar 308: the upper note of the left hand sixth at the 4th crotchet occurs only in "B".

Bar 320: both rests in the top part in the left hand have been added.

Bar 325: the arpeggio sign occurs only in "B".

Bars 330, 331, 335, 336, 437-440, 445-448, 453-456, 461-464: the short slurs have not been altered although the slurring in the analogous parts of bar 277 and the following bars is not the same. With this slight change in slurring Liszt prescribes a gentler way of playing.

Bar 333: in the source the right hand slur is drawn above the top part and goes on to the 4th note of it. The correction is justified by the slurring in bar 328.

Bar 334: the 2nd arpeggio sign in the right hand occurs in "B" only.

Bar 337: in the source the slur beginning on the 7th note in the right hand goes as far as the 12th note. It has been extended here by analogy with bars 327-328 and 332-333.

Bar 339: the 3rd slur in the right hand goes on to the 11th note in the source. Here it has been corrected by analogy with the bar 341.

The left hand slur has been added by analogy with the bar 340.

Bar 341: the 2nd slur in the right hand has been added by analogy with the preceding bars (341-342).

Bar 342: the 2nd slur in the right hand has been added to agree with the identical bar 343.

Bars 345, 346: the marcatissimo sign at the 1st chord in the right hand has been added by analogy with bar 350 and to agree with the left hand.

Bar 347: the marcatissimo sign for the 1st note in the left hand has been added by analogy with bar 351 and to agree with the right hand.

Bars 360, 362: the fingering for the 1st note in the bottom part in the right hand occurs only in "B".

Bar 362: the right hand tie has been added by analogy with the identical bar 149 and with bar 53.

Bar 364: the right hand slur has been added by analogy with bar 55.

Bar 365: in the source there is an erroneous staccato dot under the last note in the right hand. Here it has been omitted.

Bar 370: the slur which in the source starts at the 3rd note in the right hand has here been started at the 2nd note by analogy with bars 61 and 157.

Bars 386, 387: the star marking the release of the pedal has been added to agree with the identical bars 173 and 174 and the analogous bars 77 and 78. In "B" the star is under the 6th note in the left hand in bar 386.

Bar 387: in the source the right hand slur starts at the 2nd chord. Here it has been started at the 3rd note to agree with the identical bar 174.

Bar 388: pedalling has been added to agree with the identical bar 175.

Bar 392: in the source the 5th note in the left hand is *c sharp*. This error has been corrected to agree with the identical bars 83 and 179 and with "B".

Bar 411: the arpeggio sign in the left hand has been added to agree with "B" and the identical bars 102 and 198.

Bars 416-417: the left hand slur is interrupted between the two bars. The two slurs have been joined to agree with the identical bars 203-204.

Bar 419: in the source the fingering *3* is given above the 1st chord in the right hand. The position of the fingering has been corrected to agree with the identical bar 110, and the fingering for the other note in the top part has also been included.

Bars 419, 420: the left hand slur has been added by analogy with bars 206 and 207, and to agree with bars 421 and 422.

Bar 422: in the source the tail is missing from the 1st note in the bottom part in the left hand.

Bar 424: in the source the 2nd note in the bottom part in the left hand is erroneously given as a dotted minim.

Bar 429: in the source the tie in the top part in the left hand is given as a slur starting from the 1st note. The tie has been corrected to agree with the identical bar 216.

Bar 437: the tempo marking has been added to agree with "C".

Bar 480: the right hand slur has been extended to agree with the identical bar 472.

Bars 493-494: the left hand slur has been added to agree with the right hand.

Bar 494: the staccato dot on the 2nd chord in the right hand has been added to agree with the left hand.

Bars 495-496: in the source the portato slur in the left hand starts at the 1st chord of bar 496. Here it starts at bar 495 to agree with the right hand.

Die heiligen drei Könige

Staccato dots have been added as follows; the number of the analogous bar or the identical part of "B" is given in brackets: bar 6, 3rd note (2); bar 20, 4th note ("B"); bar 31, both hands, 5th note (37); bar 39, right hand, 4th note (33); bar 45, left hand, 2nd and 3rd notes (47, 121); bar 48, right hand, 2nd note ("B"); bar 51, right hand, 2nd note (44, 46); bar 59, right hand, 1st note ("B"); bar 62, right hand, 5th and 6th notes (64); bar 63, right hand, 5th note ("B"); bar 64, left hand, 2nd note ("B"); bar 65, right hand, 3rd note ("B"); bar 67, left hand, 1st note (66); bar 69, left hand, 4th and 5th notes (68); bar 75, left hand, 1st note ("B"); bar 76, right hand, 6th note (88); bar 80, right hand, 6th note ("B"); bar 88, right hand, 4th note (76); bar 89, right hand, 1st note ("B"); bar 91, right hand, 1st note (79); bar 96, left hand, top part, last two notes (102); bar 102, right hand, 4th note, top part (96); bar 111, left hand, 6th note ("B"); bar 112, left hand, 4th note (118) and 8th note ("B"); bar 115, right hand, 1st note ("B"); bar 116, left hand, 2nd note (110, "B"'); bar 120, right hand, top part, 2nd note (122, 127), bottom part, 6th note ("B"); bar 122, right hand, bottom part, 2nd-4th notes (120); bar 123, left hand, 2nd-4th notes (47, 121); bar 124, right hand, top part, 2nd note (127), lower part, 6th-7th notes ("B"); bar 131, right hand, 1st note ("B"); bars 132, 135, left hand, 2nd note ("B"); bars 188, 190, 193, right hand, 2nd note ("B"); bar 189, right hand, both notes ("B"); bar 196, right hand, 2nd note (188, 192), left hand, 1st note ("B"); bar 202, right hand, 2nd note (198); bar 263, left hand, 3rd note (271, "B"); bar 340, left hand (336, "B"); bar 342, left hand (338); bar 345, left hand,

5th and 7th notes (191); bars 346, 348, left hand (192, 344); bar 349, left hand, 5th note (195, "B"); bar 350, right hand, 1st note (196, "B"); left hand (196); bar 354, left hand ("B"); bar 358, right hand, 2nd note (360), left hand, 1st note ("B"); 2nd note (360, "B"); bar 360, right hand, 5th note ("B"), left hand, 5th note (358, "B"); bar 362, right hand, 1st note (358, 360, 364), 2nd note (360), left hand, 1st note (360, 364, "B"); bar 364, both hands, 2nd note (360, "B"); bar 367, left hand, 1st note (405, "B"); bar 370, left hand, 4th note ("B"); bar 371, left hand, 3rd note ("B"); bar 380, left hand, 4th note (384, "B"); bar 382, main text, left hand, 5th note ("B"); bar 385, left hand, 5th note (381); bar 386, main text, right hand (382, 390); left hand, 1st note (382), 5th note (390); bar 388, main text and ossia, right hand, 1st note (384), ossia, right hand, 2nd note (384, "B"); bar 389, ossia, left hand, 1st note (385, "B"), main text, left hand, 1st and 4th notes ("B"), 5th note (381); bar 390, left hand, 1st note (382); bar 393, ossia, left hand, 1st note ("B"), main text, left hand, 5th note (381); bar 394, main text, left hand, 1st and 5th notes (382); bar 396, ossia, left hand, 2nd note ("B"); bar 397, ossia, right hand, 3rd note ("B"); bar 398, main text, both hands, last note (396), ossia, left hand, 2nd and 4th notes ("B"); bar 400, main text, left hand, 1st note (398); bar 420, right hand, 5th note (418, 419, 421); bar 421, right hand, 1st-4th notes (419, 420); bar 423, left hand, 1st note (419, "B").

Bar 3: the slur has been added by analogy with bar 7 and to agree with "B".

Bar 8: in "A" the slur begins at the 2nd note. The slur has been corrected by analogy with bar 4 and to agree with "B".

Bar 23: in "A" there is a superfluous crotchet rest at the 4th crotchet in the top stave.

Bar 24: the superfluous staccato dot on the 5th note in the right hand has been deleted.

Bar 31: the right hand slur has been added to agree with the identical bar 37, and with "B".

Bars 45, 47: the fingering for the 4th note in the left hand has been added by analogy with bars 121 and 123.

Bar 48: in the source the first quaver rest is missing.

Bar 59: the minim rest has been added.

Bar 61: in "A" the bottom natural for the 1st chord in the right hand is given erroneously before the *d*. The position of the natural has been corrected to agree with "B".

Bars 62, 64: the repeated *f* and *p* at the 3rd crotchet in the sources are superfluous and have been omitted.

Bar 64: the star marking the release of the pedal has been added by analogy with bar 62.

Bar 77: in "A" there is a slur from the last note in the right hand to the 2nd note of the following bar. This has been omitted by analogy with bars 75, 87 and 89.

Bar 83: the tail on the 2nd note in the top part in the right hand has been added to agree with "B".

Bar 86: the slur starting at the last note in the right hand and the staccato dot on the 1st note in the next bar have been added by analogy with bars 74 and 75.

Bars 95, 101: the staccato dot for the last note in the left hand has been added—in bar 101 to agree with "B", in bar 95 on the basis of the identity of the two bars.

Bar 98: the slur starting at the last note has been added by analogy with bar 104.

Bar 100: in "A" the top fingering for the 2nd quaver in the left hand is erroneously *3*. This fingering has been corrected to agree with "B".

Bar 104: the *ten.* has been added to agree with the identical bar 98 and with "B".

Bar 118: the slur between the 2nd and 3rd notes in the right hand has been added by analogy with bar 112 and to agree with "B".

Bar 121: in the sources the staccato dots on the 5th-8th notes in the right hand are missing.

Bar 124: the staccato dot on the last note in the right hand has been added by analogy with bar 127.

Bar 127: the 1st staccato dot in the right hand has been added by analogy with bar 124.

Bar 130: the superfluous staccato dot on the 2nd note in the right hand has been omitted by analogy with bar 54.

Bars 133, 137: the right hand slur has been added by analogy with bar 135 and to agree with "B".

Bar 136: in "A" there is a staccato dot on the 3rd note in the left hand. This has been deleted by analogy with bars 132 and 134.

Bars 150, 151: the right hand slur has been joined up by analogy with bars 154-155, 170-171, and 174-175.

Bar 151: the fingering for the first note in the right hand has been added to agree with the identical bar 155.

Bar 153: in "A" the right hand slur leads up to the bar line but is not continued beyond that. The slur has been corrected by analogy with bar 149 and to agree with "B".

Bar 154: in "A" there is a superfluous slur between the 1st and 2nd notes in the right hand, which has been deleted by analogy with bar 170.

Bar 169: in the source the right hand slur goes as far as the bar line but is not continued beyond it. The slur has been corrected by analogy with bar 149.

Bar 177: the left hand slur has been added to agree with "B".

Bars 191, 199: in the sources the star marking the release of the pedal is at the end of the bar. Its position has been corrected by analogy with bars 195, 203, 345 and 349.

Bar 203: the upward stems of the 5th and 7th notes in the left hand have been added by analogy with bars 195 and 199 and to agree with "B".

Bar 206: the accent has been added to agree with "B".

Bars 223, 224: the *mf* and *p* have been added to agree with "C".

Bar 224: in the source the quotation is given only in Latin. In the edition which served as the basis for the revision, *Magi Domino* is replaced by *ei munera.*

Bar 241: the beginning of the right hand slur has been corrected by analogy with bar 279.

Bars 245-247: the right hand slur has been added by analogy with bars 283-285.

Bar 248: in "A" there is a short diminuendo sign between the two staves instead of the accents. This has been corrected to agree with "B" and "C".

Bar 249: the left hand slur has been added to agree with "B".

Bar 251: the natural in front of the 2nd note in the right hand has been added.

Bars 262-265: the right hand slur in "A" goes as far as the 2nd note of bar 264. The slur has been extended by analogy with bars 270-273 and 286-289.

Bar 264: the fingering for the 3rd note in the left hand has been added to agree with "B".

Bar 265: the right hand slur has been extended to agree with the identical bar 273.

Bars 270-273: the right hand slur has been joined up to agree with identical bars 262-265 and analogous bars 286-289.

Bar 272: the left hand slur has been extended to agree with the identical bar 264.

Bar 277: the left hand slur has been corrected by analogy with bars 239, 243, 279 and 281.

Bar 305: the fingering for the 4th note in the right hand has been added to agree with "B".

Bar 308: the right hand slur has been corrected to agree with the identical bar 304.

Bar 310: in the sources the end of the slur between the 1st note in the right hand and the bar line is missing. Its inclusion is justified by the analogous bars 152 and 326.

Bar 321: in the source the right hand slur extends to the 1st note of the next bar. Here the slur has been extended to the 4th note of the bar to agree with the identical bar 317 and the analogous bars 163 and 167.

Bar 325: in "A" the right hand slur starts at the 1st note but in the preceding bar it goes to the bar line. The slur has been corrected to agree with the analogous bar 329 and with "B".

Bar 330: there is a slur in the *Violinen* line at the beginning of the bar and another one between the two notes. These two superfluous slurs have been deleted to agree with "B".

Bar 332: the *tre corde* has been added to agree with bar 178.

Bar 336: in the source there is a staccato dot on the 1st note in the left hand. The accent has been added to agree with the identical bar 340 and the analogous bar 182.

Bars 336-337, 339-341: the slur has been added by analogy with bars 182-183 and 186-188.

Bar 345: the slur has been added by analogy with bar 191.

Bar 349: in "A" the last quaver in the right hand is erroneously a^1 and c^2. This mistake has been corrected to agree with "B".

Bar 352: the left hand accent has been added by analogy with bar 198.

Bar 357: the slur has been added by analogy with bar 203.

Bar 358: the staccato dot on the 5th note in the right hand has been added to agree with the left hand.

Bar 362: in the sources the star marking the release of the pedal is at the end of the bar. The star has here been placed below the 4th note by analogy with bars 358, 360, 364, 396, 398, 400 and 402.

Bars 366, 369: the accent on the 2nd note in the left hand has been added to agree with the identical bars 404 and 407.

Bar 367: the *ff* has been added to agree with the identical bar 405 and with "B".

Bar 373: in the sources the first staccato dot is missing.

Bar 375: the 4th staccato dot has been added to agree with the identical bar 413.

Bar 379: the slur has been added to agree with the identical bar 417.

Bar 382: in the ossia the staccato dot on the 5th chord in the left hand has been added by analogy with bars 386 and 390.

Bar 385: in "A" the 4th chord of the left hand in the ossia is a crotchet which is evidently a misprint.

Bar 386: the slur has been added by analogy with bars 382, 390 and 394, and the staccato dots on the 2nd and 3rd notes in the left hand have been deleted since they are superfluous.

Bar 390: in the sources the flat before the last chord in the left hand in the main text is missing.

Bars 392, 394: the *Ped.* in the ossia has been added to agree with the main text.

Bar 393: the bottom accidental in the 1st chord of the right hand in the ossia has been added.

Bar 396: in the ossia the 3rd rest in the left hand and the sharp at the last quaver in the left hand have been added.

Bar 399: in "A" the lower note of the 2nd octave in the left hand is in the ossia erroneously e^1.

Bar 401: in "A" in the ossia the 1st note in the left hand is erroneously b. This misprint has been corrected to agree with "B".

Bar 408: the 2nd accent in the right hand has been added by analogy with bars 410 and 412.

Bar 416: the left hand accent has been added to agree with the right hand.

Drei Stücke aus der Legende der heiligen Elisabeth

Source

"A": the first edition, which appeared in 1872: "Drei Stücke / aus der Legende / DER / HEILIGEN ELISABETH / VON / Franz Liszt. / 1. Orchester Einleitung. 2. Marsch der Kreuzritter. / 3. Interludium. / Pianoforte-Arrangement / vom / COMPONISTEN. / LEIPZIG, BEI C. F. KAHNT." The individual pieces were published in separate volumes with identical title pages. Plate numbers: 1 and 3 — 1156; 2 — 1239. Nos. 1 and 3 were printed from the plates

of the piano reduction of the oratorio which appeared in 1867, with no alterations whatsoever concerning title, music or pagination. The second piece was printed from new plates as its music is not identical with the piano reduction of the oratorio. The copies used as sources for Nos. 1 and 3 come originally from Liszt's estate (the library of the Academy of Music in Budapest: shelf-mark *LH 3599* and *LH 3600*).

Supplementary Source

"B": the 3rd impression of the piano reduction of the oratorio "Die Legende / von der / heiligen Elisabeth. / Oratorium / nach Worten von / Otto Roquette / componirt von / Franz Liszt. / Leipzig, bei C. F. Kahnt. / Dritte Auflage." Plate number: 1156. A copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark *LH 6596*).

1. Orchester Einleitung

In "A" the title is "Legende von der heiligen Elisabeth. / Dichtung von O. Roquette. / ERSTER THEIL."

Before bar 1: in the sources the time signature is 6/4 (2/3).

Bar 16: the 3rd rest in the right hand and the *mf* occur in "B" only.

Bar 19: the sharp is to be found in "B" only.

Bar 35: the 1st slur in the right hand has been added by analogy with bar 37.

The dynamic marking occurs in "B" only.

Bar 38: the *espr.* occurs only in "B".

Bar 40: the left hand slur occurs only in "B".

Bar 46: the left hand accent has been added by analogy with bars 44, 48, 50, 52-55.

Bar 59: the staccato dot in the right hand has been added by analogy with bars 61 and 63.

The *sempre f* occurs in "B" only.

Bar 64: the crescendo sign has been added by analogy with bar 62, and the *Ped.* to agree with "B".

Bar 65: the staccato dot in the right hand occurs only in "B".

Bars 67, 69, 71, 73-75, 78-80, 82-84, 86-89, 93, 155: pedal markings have been added to agree with "B".

Bar 74: the right hand slur has been added to agree with "B".

In the sources the *legato* begins under the 2nd note in the left hand.

Bars 80, 84: the left hand rests have been added.

Bars 81, 85: in "A" there is *Ped.* at the beginning of the bar. This has been omitted to agree with "B".

Bars 90, 92: the star marking the release of the pedal has been added to agree with "B".

Bar 91: the flat before the 10th note in the right hand and the *Ped.* have been added to agree with "B".

Bar 108: in the sources the time signature is 2/3 (6/4).

In the sources the slur ending on the 1st note of each hand is missing between the bar line and the 1st note.

Bar 116: in "A" the right hand tie starts at the 2nd note, which is a mistake. This has been corrected to agree with "B".

Bars 122-123, 127-128: pedal markings have been added to agree with "B".

Bar 148: in the sources the rest is missing.

Bars 149, 154, 158: the tempo marking is given in "B" only.

Bar 153: in the sources the stem of the third at the beginning of the bar in the left hand goes upwards, and there is a crotchet rest beneath it. The notation here has been simplified by analogy with bar 151.

Bar 166: the *f* occurs in "B" only.

Bars 166, 167: the left hand accents occur only in "B".

Bar 171: the right hand ties occur in "B" only.

2. Marsch der Kreuzritter

In "A" the title is "No. 2. Marsch der Kreuzritter."

Bar 14: the marcato sign is suggested so as to agree with the identical bar 12.

Bar 22: in "A" there is a ⊕ sign at the beginning of the bar, with the following note above it: *Das Zeichen ⊕ correspondirt mit der Fortsetzung des Klavier-Auszugs.*

Bar 25: the *stacc. sempre* was originally in bar 23. In "A" there is a staccato dot on the 1st note in the right hand and every note in the left hand. These dots become superfluous after the *stacc. sempre* and so, in accordance with "B", all have been deleted.

Bar 30: the accent has been added by analogy with bar 38 and to agree with "B".

Bar 39: "B" presents two different ways of staccato markings throughout the piece: dots and dashes. The latter is used when dynamic heightening and "sharper" playing is necessary. In "A" this distinction is not made and only dots are given. This was clearly not Liszt's intention but merely a simplification on the part of the engraver. This seemed to detract from the music and so all the staccatissimo dashes in "B" have been included.

Bars 48-56: the stars marking the release of the pedal occur in "B" only.

Bar 53: the staccato dots in the left hand have been added to agree with "B".

Bar 54: the staccato dots in the left hand have been added by analogy with bar 53.

Bar 68: the 4th staccato dot in the left hand has been added to agree with the right hand.

The crescendo sign is given only in "B".

Bars 69, 73: the star marking the release of the pedal is given only in "B".

Bars 88, 89: the staccato dots in the right hand have been added by analogy with the preceding bars and to agree with "B".

Bar 89: in "A" the middle note of the 2nd chord in the right hand slipped up by a third.

Bar 111: in "A" the top slur in the left hand leads to the 3rd note. Since there is a separate slur for the lower part,

the top slur has been shortened to agree with the identical bar 189.

Bar 127: in the sources the left hand slur finishes at the 1st note of the bar. This has been corrected by analogy with bar 205.

Bar 128: the left hand slur has been added to agree with the identical bar 206.

Bars 136-142: the stars marking the release of the pedal are given only in "B".

Bar 153: the middle note in the last chord of the left hand has been added to agree with "B". The correction is justified because of the analogy with bars 44 and 157.

Bars 153, 157: the staccato dots in "A" have been corrected to staccatissimo signs on the 3rd note in each hand.

Bar 162, 164: the staccatissimo signs have been included, instead of the staccato dots in "A", by analogy with bars 49 and 51.

Bar 187: the arpeggio sign in the right hand has been added to agree with "B".

Bar 205: the arpeggio sign has been added to agree with the identical bar 127.

Bar 206: in "A" there is an arpeggio sign in the right hand only. This has been extended to agree with the identical bar 128 and with "B".

Bar 243: the staccato dots in the right hand have been added to agree with "B" and by analogy with bars 239 and 241.

Bar 245: the staccato dots in the right hand have been added to agree with "B" and by analogy with bars 239 and 241.

The sharp before the 5th note in the left hand and the staccato dot on the 6th note have been added to agree with "B".

Bar 258: staccatissimo signs have been given for the 2nd note in each hand instead of the staccato dots in "A" by analogy with bar 260 in "B".

The left hand accent has been added to agree with "B" and the slur to agree with the analogous bar 260.

3. Interludium

In "A" the title is: "No.6. Interludium."

Staccato dots which occur in "B" only are given as follows: bar 105, left hand, 2nd-5th notes; bars 106-108, left hand, all dots; bar 115, right hand, 1st note; bar 198, right hand, 4th and 5th notes; bars 238-240, 254-257, left hand, 4th note; bars 241, 243-246, bar 252, bars 258-262, left hand, 1st and 4th notes; bars 268, 270, 277, right hand, 2nd note; bars 269, 271, right hand, all dots; bar 271, left hand, both dots.

These *Ped.* markings occur only in "B": bars 9, 10, 14, 15, 95, 160, 162, 166, 168, 170, 174.

Stars marking the release of the pedal have been added to agree with "B" as follows: bars 13, 14, 94, 160, 162, 166, 168, 170, 174.

Bar 14: the right hand slur spans the first three notes in the sources. The correction made here is justified by the analogous parts of bars 5, 9, 13 and 15.

The portato slur starting under the 4th note in the left hand and the staccato dot under the end of the slur have been added.

Bar 20: the 2nd accents in both hands have been added to agree with "B".

Bars 22, 37, 38: the arpeggio sign is given only in "B".

Bars 25, 41, 89: in "A" the minim chord is double dotted erroneously.

Bar 27: the staccato dot on the 1st note in the left hand has been added by analogy with bars 26, 28 and 43, and to agree with "B".

Bar 28: the staccato dot on the 5th note in the left hand has been added by analogy with bars 26, 27 and 44.

Bar 48: the staccato dot on the 4th note in the right hand has been added by analogy with the left hand and bar 34.

Bars 48, 50: in the sources the slurs end at the 3rd note. They have been corrected to agree with the analogous parts of bars 30, 32, 34, 36 and 46.

Bar 78: in "A" there is a superfluous tie between the two *A sharps* in the right hand which has here been deleted to agree with the identical bar 76 and with "B".

Bar 85: the 1st slur in the left hand has been added by analogy with bar 89 and to agree with "B".

Bar 90: the staccato dots for the 3rd and 4th chords in the right hand have been added by analogy with bar 86.

Bar 94: in the sources the slur ends at the 3rd note. This has been corrected to agree with the analogous part of bar 98.

Bar 116: in the sources there are erroneously crotchet and quaver rests instead of the minim rest in the left hand.

Bar 122: the upper tie in the left hand is missing in the sources.

Bar 134: in the sources the *Ped.* is mistakenly placed under the 1st note of the next bar. This has been corrected to agree with the analogous part of bar 132.

Bar 146: part of the left hand slur (between the 1st note and the bar line) is missing in the sources.

Bar 161: the fingering has been added to agree with the identical bar 165.

Bars 164, 172: the pedalling has been added by analogy with bar 168.

Bar 176: the bottom fingering for the 6th chord in the right hand is wrongly given as *5* in the sources.

Bar 180: the fingering for the last quaver of the preceding bar is erroneously repeated in "A" above the 2nd tied chord in the right hand.

Bar 184: the *tremolando* appears in "B" only.

Bar 196: the staccato dots for the first three notes in the right hand and the 1st note of the next bar have been added to agree with the left hand.

Bar 202: the star marking the release of the pedal has been added by analogy with bar 207.

Bar 203: the star marking the release of the pedal has been added by analogy with bar 198.

Bar 231: the accent has been added by analogy with bar 229 and to agree with "B".

Bar 249: the staccato dot for the 1st chord in the right hand has been added to agree with the identical bar 265.

Bar 251: the staccato dots in the left hand have been added to agree with the identical bar 267.

Bar 270: the accent appears only in "B".

Aus der Ungarischen Krönungsmesse
Benedictus, Offertorium

Sources

"A": the first edition, published in 1871: "Aus der / Ungarischen Krönungs Messe / Benedictus Offertorium / von / Franz Liszt. / ... / für Pianoforte zu 2 Händen. / ... / J. SCHUBERTH & Co. LEIPZIG, NEW YORK" Plate numbers: 4840, and 4842. The copies used for the present edition originate from Liszt's own estate (the library of the Academy of Music in Budapest, shelf-mark *LH 3665* and *LH 3670*).

"B": the copy of the *Benedictus* with Liszt's corrections, which served as the engraver's manuscript for "A" (Goethe and Schiller Archives, Weimar, shelf-mark: *Ms. U, 25*). It consists of 6 pages of music, numbered 2-7 by Liszt himself. The music manuscript paper (horizontal format) has 12 staves per page. The plate number (4840) is printed on page [1] and there are figures in the music showing the engraver's divisions of the music.

"C": the autograph of the *Benedictus*, Music Division of the National Széchényi Library, Budapest, shelf-mark *Ms. mus. 276.* It consists of two folios of manuscript paper (upright format) with 32 staves per page. The measurements are 33.5 × 24.5 cm. The music is written on pages [1-3], while page [4] is blank. The title on page [1] is *Benedictus*; next to the title on the right hand side one finds the inscription *FLiszt.* Liszt used brown ink for the music and orange pencil for the corrections.

"D": a copy of the *Offertorium* with Liszt's own corrections, which served as the engraver's manuscript for "A", Goethe and Schiller Archives in Weimar, shelf-mark *Ms. U, 26a.* There are five pages of music, numbered 1-5 by the composer. The music is written on manuscript paper in upright format with 12 staves per page. The title on the first page in the copyist's handwriting is "Offertorium der Krönungsmesse / für Pianoforte". The plate number 4842 can be found at the bottom of the page; there are notes in the music concerning the engraving.

"E": a copy of the *Offertorium* marked "Revision", clearly a final proof (Goethe and Schiller Archives, Weimar, shelf-mark: *Ms. U, 26b*) which does not actually contain Liszt's handwriting but must have arisen in the course of the supervision of Liszt's corrections. Markings, mainly concerning pedalling and fingering, included in the first edition ("A") but not in the engraver's manuscript ("D"), were clearly added by Liszt to an earlier version. The two corrections in an unknown hand (fingering *5* and *3* given above the 3rd note in the right hand in bar 10 instead of *3*; and the position of the two figures is exchanged in the fingering for the 2nd note in the left hand in bar 44) were made in the engraving and so the text of the music is identical with that in "A".

Benedictus

Bar 8: fingering for the 4th note has been included to agree with the identical bar 15.

Bar 42: in the sources the portato sign in the right hand spans only the 2nd-4th notes. This has been corrected by analogy with bar 49.

Bar 47: the *ten.* has been added by analogy with bar 40 and the *ten.* markings in bar 52 have been added by analogy with bar 45.

The portato sign from the 2nd note in the right hand to the 1st note in bar 48 has been added by analogy with bars 40-41.

Bar 48: the arpeggio sign in the right hand and the pedal markings have been added by analogy with bar 41.

Bar 57: the star marking the release of the pedal has been added by analogy with bar 53.

Bar 58: the staccato dot and arpeggio signs in the right hand and the *Ped.* have been added to agree with the identical bar 54.

Bar 60: the staccato dots in the right hand have been added by analogy with bar 56.

Bar 71: the staccato dots for the first seven notes in the left hand have been added by analogy with bar 75.

Bars 74, 78: in "A" there is a staccato dot on the last note in each hand, while "B" and "C" have a staccatissimo sign. It was clearly not Liszt's intention to have all the staccatissimo signs changed to uniform staccato dots.

Bar 75: the right hand rest has been added by analogy with bar 71.

The *d sharp* in the last two chords of the left hand has been added to agree with "C".

Bar 76: the first of the stars marking the release of the pedal is under the 6th chord in the sources, and the 2nd is under the 12th chord in "A" and "B". Their position has been corrected by analogy with bar 72, and, in the case of the 2nd, to agree with "C", too.

Bar 78: the four pedal markings have been added by analogy with bar 74.

Bar 81: the right hand slur has been added to agree with the identical bar 79.

Bar 86: the star marking the release of the pedal at the 4th crotchet has been added by analogy with bar 84.

Bar 100: in the left hand at the beginning of the bar the bottom dot has been added.

Offertorium

Bar 3: the top note in the 2nd chord of the right hand has been added by analogy with bar 6 and in consideration of the original form of the movement and the orchestral version.

Bars 17-18: the right hand slur has been joined up by analogy with bars 21-22, 33-34 and 37-38.

Bars 22-23: the two slurs in the left hand have been joined up by analogy with bars 18-19.

Bars 26, 47: the 2nd tenuto sign has been added to agree with the preceding and following chords.

Bar 27: the tenuto signs have been added to agree with the identical bar 48.

Bar 30: the left hand slur and staccato dot have been added to agree with the identical bar 51.

Bars 30, 51: the staccato dot for the 2nd chord in the right hand has been added by analogy with bars 53 and 55 and to agree with the left hand.

Bar 47: the 1st tenuto sign has been added to agree with the identical bar 26.

Bar 48: the *a tempo* has been added to agree with the identical bar 27 and with the following bars.

Bar 51: the right hand slur has been added to agree with the identical bar 30.

Bar 52: the right hand slur has been added by analogy with bar 31.

Bar 53: in the left hand the marcatissimo sign has been added to agree with the analogous parts of bars 30, 51 and 55.

Bar 54: the right hand slur and the staccato dots on the 2nd chord in each hand have been added by analogy with bars 31 and 52.

Bar 55: the right hand slur has been added by analogy with bars 30, 51 and 53.

Bar 57: the first three staccato dots in the right hand are missing in the sources.

Ave maris stella

Sources

"A": a copy of the first edition (see "B"), with Liszt's correction (Goethe and Schiller Archives, Weimar, shelf-mark: *Ms. U, 49b*).
Apart from corrections, Liszt entered some of the differences in the harmonium version in this copy; he added the remainder (see bars 68-71) on a separate sheet. In the printed copy, he also indicated the points where this addition begins and ends.

"B": the first edition, which was published in 1871: "AVE MARIS STELLA / VON / FRANZ LISZT. / Transcription / FÜR DAS / Pianoforte / VOM / COMPONISTEN. / ... / LEIPZIG, VERLAG VON C. F. KAHNT." Plate number: 1388. A copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark: *LH 3143*).

The text of the Latin hymn has been revised on the basis of the Liber usualis, missae et officii (Desclée & Co., Paris, 1947). Liszt did not write any text above bars 23-27, 53-57 and 71-83. These lines have been added since there seems to be no reason for omitting them.

Bar 1: the indication of the instrument in front of the piece has been added.

Bar 21: the star marking the release of the pedal has been added by analogy with bar 19.

Bars 23, 84: the rests do not appear in the sources.

Bar 25: the lengthening dot in the left hand has been added.

Bar 30: in the sources there is a semibreve rest in the left hand. Since there is no rest at the 1st quaver in the right hand, the 2nd-4th quavers of the left hand have also been left without rests.

Bar 31: the bottom dot has been added.

Bars 32, 36: the left hand rest has been added.

Bar 34: the pedalling has been added by analogy with bar 38.

Bar 37: the star marking the release of the pedal, which in the sources comes under the first broken chord, has here been placed below the 2nd chord by analogy with bar 33.

Bar 45: the dot has been added.

Bar 54: the right hand tie from the 2rd crotchet has been added by analogy with the preceding bar.

Bar 67: the marcato sign and the two tenuto signs have been added by analogy with bars 69, 71, 73, 75 and 77.

Bars 67, 73, 77: the star marking the release of the pedal has been added by analogy with bars 69, 71 and 75.

Bar 69: in the sources there is erroneously a short diminuendo sign at the first two notes in the right hand, instead of a marcato sign.

Bar 71: the flat has been added at the last quaver of the harmonium version.

Bar 72: the left hand slur has been added by analogy with bars 68, 70, 74 and 76.

Bars 74, 87: the bass clef is missing in the sources.

Bar 75: the b^1 in the 1st chord of the left hand is erroneously in large type in the sources and belongs to the top part. The notation of the chord has been corrected to agree with the analogous bar 76.

Bar 85: in the sources, where this bar is at the beginning of a line, the slur going to the 1st note in the right hand is missing.

The 1st and 2nd rests in the right hand have been added.

Bar 90: the flats before the 2nd chord in the right hand and before the last chord in the harmonium version have been added.

Bar 95: the staccato dot in the left hand has been added to agree with the right hand.

Gaudeamus igitur — Humoreske

Sources

"A": the first edition, published in 1871: "Zur Feier des / hundertjährigen Jubiläums der academ. Concerte /

zu / JENA 1870. / Gaudeamus igitur / HUMORESKE / für Orchester Soli und Chor / Herrn Justiz-Rath Dr. Gille / freundschaftlich gewidmet / von FRANZ LISZT. / ... / LEIPZIG, J. SCHUBERTH & Co." Plate number: 4922. Copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark: *LH 3642*).

"B": a copy with Liszt's own corrections which was the engraving manuscript for "A" (Goethe and Schiller Archives, Weimar, shelf-mark *Ms. U, 54*). The manuscript consists of ten pages of music paper (upright format) with 20 staves per page. Liszt's handwriting on the title page reads: *"Gaudeamus igitur" / Humoreske / (für Pianoforte) / Herrn J. R. Dr Gille / freundschaftlich gewidmet / von F Liszt.* A stamp below that says: "Dr GILLE / JENA." In the text of the music some of the engraver's directions concerning the spacing of the music are to be found.

Bar 15: the left hand accent has been added to agree with the right hand and with the analogous bars 13 and 14.

Bar 21: the staccato dots on the 3rd and 4th notes in the left hand and on the 1st and 3rd notes in bar 22 have been added by analogy with bars 17 and 18.

Bar 34: the 1st staccato dot has been added to agree with the identical bar 32.

Bar 69: in the sources the flat is missing in front of the *E flat*^{2} in the right hand.

Bar 75: the natural before the 3rd quaver has been added.

Bar 82: the sharp before the 4th note in the left hand has been added.

Bars 83, 87, 91: the star marking the release of the pedal has been added to agree with the identical and analogous bar 79.

Bar 85: in the sources there is a slur over the four notes in the top part of the right hand. This is rendered superfluous by the direction *sempre legato* in bar 80.

Bar 86: the fingering for the last two notes and the 1st note in bar 87 has been included here to agree with the identical parts of bars 90 and 91.

Bar 90: in the sources there is a dot after the 1st note of the bottom part in the right hand. The dot has been omitted to agree with the identical bar 86 and the analogous bars 78 and 82.

Bar 93: in the sources the notes of the 1st octave in the left hand are joined by the downward stem. This has been corrected to agree with the identical bar 97 and the analogous bars 101 and 105.

Bars 93, 97, 101, 105: in the sources in the left hand at the beginning of the bar there is a dot after the top note. The lower note also belongs to the top part and so the dot has been included there, too.

Bars 94-95: the slur in the right hand has been added to agree with the identical bars 98-99 and the analogous bars 102-103.

Bar 95: the fingering for the 3rd note in the right hand has been added to agree with the identical bar 99.

Bar 96: the crescendo sign in the right hand has been added to agree with the identical bar 92.

Bar 100: the sharp before the 5th note in the left hand has been added.

Bar 105: the diminuendo sign has been added by analogy with bars 93 and 97.

Bar 112: the 2nd staccato dot has been added by analogy with bars 108 and 110.

Bar 114: the *p* in the main text has been added to agree with the continuation of the Cadenza.

The flat before the last note in the Cadenza has been added.

Bar 117: the staccato dot in the left hand has been added to agree with the right hand and the analogous bar 121.

Bar 123: in the sources there is a staccato dot on the 4th and 5th notes in the right hand. The dots have been omitted by analogy with bars 124, 125, 127, 128 and 129.

Bars 123-125, 127-129: in the sources there is a break in the beam between the 3rd and 4th notes of the right hand.

Bar 125: in "B" the 2nd staccato dot in the left hand is above the 2nd note. This error was taken up in "A", too. The articulation has been improved here on the basis of the preceding bars.

Bars 128, 129: the staccato dots on the 6th note in the right hand and on the 7th note in bar 129 have been added by analogy with bars 123, 124, 125 and 127.

Bar 130: the 1st slur in the ossia has been added by analogy with the preceding bars, and the 2nd slur has been added to agree with the identical main text.

Bar 134: in the sources the *staccato* comes in bar 131.

In the sources the words *Pedal mit jedem Takt und auf dem dritten Viertel weg* appear instead of *Ped. simile.*

Bars 145, 165, 210, 216, 225, 233: in the sources there are single bar lines only.

Bar 147: in the sources the slur ends at the 1st note of bar 148, where there is, however, no staccato dot. The slur is here ended at the last note of the bar, by analogy with bars 149, 151 and 153, and the staccato dot has been added.

Bar 151: the 2nd-5th staccato dots in the right hand have been added to agree with the identical bar 147 and the analogous bar 149.

Bar 156: the left hand slurs have been added by analogy with bar 160.

Bar 165: the naturals before the last octave in the right hand are missing in the sources.

Bar 174: the slur has been added by analogy with bar 178.

Bar 176: the slur has been added to agree with the analogous part of bar 180.

Bar 179: the 1st staccato dot in the left hand has been added to agree with the right hand and the analogous preceding bars.

Bar 191-193: the 2nd staccato dot has been added by analogy with bar 194.

Bar 193: the 1st staccato dot has been added by analogy with bars 191 and 192.

Bars 204, 208: the staccatissimo signs are included to

agree with "B". In "A" there are staccato dots in their place (in bar 208 the dot for the 1st note in the right hand is missing).

Bar 229: the first four staccato dots in the left hand have been added to agree with the right hand.

Bar 230: the 2nd and 3rd staccato dots in each hand have been added to agree with the identical bar 226.

Bar 232: the first two staccato dots in the left hand have been added by analogy with bars 228 and 233.

Bar 235: the 3rd-5th staccato dots in the right hand have been added by analogy with bars 227, 231 and 239.

Bar 239: in the sources there is a staccato dot on the right hand semiquaver. This has been omitted to agree with the identical bar 235. In this section of the piece there are no staccato dots at all above the semiquavers.

Bar 242: the 4th-7th staccato dots in the left hand and all the staccato dots in bar 243 have been added by analogy with bars 246 and 247.

Bar 246: the slur has been added by analogy with bar 242.

Bar 251: the stacato dots in the left hand have been added to agree with the identical bar 250.

Bars 254, 255: the star marking the release of the pedal is given only in "A", and only erroneously under the 6th quaver. The star has here been included under the 5th quaver by analogy with bar 250.

Bar 260: the staccato dots for the 2nd note of the left hand and the ossia have been added by analogy with bar 258.

Bar 261: the staccato dot for the left hand has been added by analogy with bars 259 and 263.

The nine staccato dots in the ossia have been added by analogy with bars 257, 259 and 263.

Bar 262: in the sources there is a staccato dot on the 1st note of the ossia. This has been omitted since there are no dots anywhere in the analogous parts of bars 257-263 in the left hand.

Bars 283-284: the left hand slur has been added to agree with the right hand.

Ungarischer Marsch — zur Krönungsfeier

Sources

"A": the first edition, published in 1871: "Ungarischer- / Marsch / zur / Krönungs-Feier in Ofen-Pest / am 8ten Juni 1867 / componirt / von / Franz Liszt. / ... / J. SCHUBERTH & C^{o} LEIPZIG..." Plate number: 4917. A copy from Liszt's own estate (the library of the Academy of Music in Budapest, shelf-mark: *LH 3809*).

"B": a copy with corrections by Liszt which served as the printer's manuscript for "A" (Goethe and Schiller Archives, Weimar, shelf-mark: *Ms. U, 14*). There are 8 pages of music numbered (1-8) by Liszt himself. On the title page there are these words in Liszt's hand: *Ungarischer Marsch / zur Krönungs Feier / am 8ten Juny 1867 in Ofen-Pest. / componirt von F. Liszt;* underneath on the left: *3 Editionen / a) Partitur / b) für Pianoforte zu zwei händen / c) — zu 4 händen;* and on the right: *Pianoforte zu 2 händen.* In the bottom margin of the 1st page is the plate number, *4917*, and there are figures and signs within the text of the music concerning the engraver's spacing of the music. The manuscript paper has horizontal format with 16 staves per page.

Supplementary Source

"C": the autograph manuscript (Goethe and Schiller Archives, Weimar, shelf-mark: *Ms. U, 65*) which differs only slightly from the final version of the piece. The manuscript consists of 8 pages (horizontal format) with 12 staves per page. There are no performing instructions and the manuscript is not completely finished. In the top margin on the first page the title is *Ungarischer Krönungs Marsch.* In the top left hand corner Liszt noted: *NB. / Pedal Bezeichnungen / und andre, wie / im 4 händigen Arrangement.*

Bar 35: the right hand accents have been added to agree with the identical bar 33 and the analogous bars 65, 67, 123 and 125.

Bar 51: the staccato dots on the semiquavers in each hand and on the 4th and 5th notes in the left hand have been added to agree with the identical bar 19.

Bar 69: the 1st slur has been added by analogy with bar 37.

In "A" and "B" there is a *c* as the 5th note of the 1st chord in the left hand. This note, included by mistake, has been deleted to agree with "C".

Bar 70: the right hand slurs have been added by analogy with bar 38.

Bar 74: the 1st staccato dot in the left hand has been added to agree with the right hand and by analogy with bar 42.

Bar 75: the 1st staccato dot in each hand has been added by analogy with bars 43 and 151.

Bar 79: the *mf* at the 4th crotchet of the preceding bar was originally at the beginning of this bar.

Bar 91: in the sources the right hand dot at the beginning of the bar is missing.

Bars 99, 101: the left hand slur has been added by analogy with bars 95 and 97.

Bars 104, 106: the *p* in the ossia has been included to agree with the main text.

Bar 108: the tenuto sign in the left hand and the staccato dot on the 4th chord has been added by analogy with bar 104.

Bar 109: the 1st staccato dot and the first two staccato dots in bar 110 have been added by analogy with bars 105 and 106.

Bar 110: the staccato dot on the last note in the Ossia has been added to agree with the main text, which at this point is identical.

Bars 112, 114: the staccato dots for the 2nd and 3rd notes

in the left hand have been added to agree with the identical bars 26 and 28.

Bar 119: the right hand accents have been added to agree with the analogous bars 29, 31, 61 and 63.

Bars 123, 125: the right hand slurs have been added by analogy with bars 33 and 35, and bars 65 and 67.

Bar 138: the natural before the 4th chord in the right hand has been added.

Bar 141: the 1st slur has been added by analogy with bar 90.

Bar 144: the 2nd slur has been included here to agree with the slurs starting on the 4th crotchet of bars 28, 84, (91, 93), 134, 136 and 142.

Szózat und Ungarischer Hymnus

Sources

"A": the 1st edition, published in 1873: "Szózat / és / MAGYAR HYMNUSZ / Vörösmarty és Kölcsey költeményei / zenéjét szerzé / Egressy Béni és Erkel Ferencz / zongorára átírta / Liszt F. / ... / Rózsavölgyi és Társa / Budapest." Plate number: 1838. On the inner title page the following German text can be found: "Szózat / UND / Ungarischer Hymnus / Gedichte von / VÖRÖSMARTY und KÖLCSEY / componirt von / EGRESSY BÉNI und F. ERKEL / für Clavier gesetzt / von / Fr. LISZT. / Rózsavölgyi & Comp. / BUDAPEST." The text of the dedication is on page [3]: "Gr. ANDRÁSSY GYULA / Ő excellenciájának / hálás tisztelettel / ajánlja / Liszt F." A copy from Liszt's estate (the library of the Academy of Music in Budapest, shelf-mark: *LH 3799*).

"B": the autograph in The Library of Congress, Washington, *ML96, L58, Case*. There are 7 folios. The manuscript paper (upright format) has 12 staves per page. On the recto of the 1st folio in Liszt's hand: *Szózat und ungarischer Hymnus / Gedichte von Vörösmarty und Kölcsey, / componirt von Erressy Béni und F. Erkel - / für Clavier gesetzt. + von / F. Liszt.* In the middle of the page, on the left: *+ NB. bei der Partitur Ausgabe / anstatt "für Clavier gesetzt" / sage man "für Orchester" / von F.Liszt.* Underneath these instructions for the dedication text follow: *"(auf der zweiten Seite soll stehen:) / "Seiner Excellenz dem Grafen / Julius Andrasy / in ehrerbietigster Dankbarkeit gewidmet / von F.Liszt.* The verso of the 1st folio is empty. The music itself begins on the recto of the 2nd folio, the pages are numbered 1-10. There is an insertion pasted in at the bottom of page 7. After page 8 there is an insertion pasted together from 3 pieces and marked *8 Bis.* The verso is empty. The autograph contains many deletions, corrections, insertions, pieces pasted in on top. Apart from a few minor alterations the text is the same as that of "A". At the end of page 10 Liszt notes: *Weñ Freund Gobbi dieses verMiskairte Manuskript freundlich behalten will, dankt Ihm dafür aufrichtigst F. Liszt. März. 73 — Pest.*

Bar 29: the staccato dot on the 1st note in the left hand has been added to agree with the identical bar 64.

Bars 32, 153, 158: the accent on the 7th note in the left hand has been added to agree with the identical bars 37, 67 and 72.

Bars 33, 38, 159: the slur has been added by analogy with bars 68, 73 and 154.

Bar 35: *the Ped.* has been added by analogy with bars 30 and 70.

Bar 39: the star marking the release of the pedal has been added by analogy with bar 74.

Bar 40: the *Ped.* under the first note and the star marking the release of the pedal at the end of the bar have been included to agree with the identical bars 75 and 161.

Bars 40, 75: the slur and left hand fingering have been added to agree with the identical bar 161.

Bar 42: the left hand fingering has been added to agree with the identical bar 77.

Bars 42, 43: the accent on the 1st chord in the right hand has been added by analogy with bar 40. The fact that bar 77 is identical is not a valid criterion here since the markings in bar 75 are repeated in 77 just as those of bar 161 are repeated in 163.

Bar 60: the middle tie in the right hand and the flat before the 3rd note in the left hand are missing in the sources.

Bar 76: the 1st rest in the right hand is erroneously given as a dotted semiquaver in the sources.

Bar 97: the arpeggio sign in the right hand has been added to agree with the identical bar 120.

Bar 99: the arpeggio sign in the left hand has been added to agree with the identical bar 122.

Bar 110: the star marking the release of the pedal at the 4th crotchet has been added by analogy with bar 115.

Bar 117: the staccato dot on the broken chord in the left hand has been added by analogy with bar 112.

Bar 131: the star marking the release of the pedal has been added by analogy with bars 132 and 133.

Bars 147-150: in "A" the Ossia is missing. The *Oder* text takes the place of the *Entweder* text, while the present *Entweder* text, in smaller print, takes the place of the *Oder* text. Here "B" has been followed with regard to the Ossia and the positioning of the text.

Bar 148: the natural has been added before the 13th octave in the left hand.

Bar 151: the dynamic markings have been added by analogy with bar 30.

Bar 153: the slur on the first three quavers in each hand has been added to agree with the identical bars 67, 72 and 158.

Bars 153, 158: the *Ped.* under the 1st note and the star marking its release have been added by analogy with bars 32, 37, 67 and 72.

Bars 154, 159: in the sources there is a quaver rest under

the 2nd and 3rd notes in the left hand. These have been deleted by analogy with bars 68 and 73.

Bars 156, 157: the staccato dots for the 1st and 3rd notes in the right hand have been added to agree with the identical bars 70 and 71 and the analogous bas 65 and 66.

Gretchen

Sources

"A": the first edition, published in 1876: "GRETCHEN / aus / F. Liszt's Faust Symphonie / Transcription für Pianoforte vom Componisten / Dr FRANZ von LISZT. / J. Schuberth & Cº / Leipzig." Plate number: 5338. A copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark: *LH 3631*).

"B": a copy with Liszt's corrections (Goethe and Schiller Archives, Weimar, shelf-mark: *Mus. U, 50*) which served as the engraver's manuscript for "A". It contains 21 manuscript pages, numbered by the copyist (1-21). On an unnumbered page before the beginning of the music, Liszt wrote: *Aus F. Liszt's "Faust-Symphonie" / "Gretchen" / Transcription für Pianoforte, / von F. Liszt.* At the bottom of the page there is in an unknown hand: "3-17 ["A"'s pagination] 15 Pl[atten]. 4 1/2 B[o]g[en] 5338 ["A"'s plate number]." In the text of the music there are numerous corrections, additions and instructions for the engraver by Liszt himself, and also the engraver's markings concerning the spacing of the music. At the bottom of the 1st page Liszt noted: *NB: Aufmerksam und sorgfältig zu stechen: insbesondere die vielen Fingersätze deutlich und richtig stellen. F. Liszt.* Liszt added his signature at the end of the piece.
Bars 15-27 of the piece are contained in the autograph held by Die Gesellschaft der Musikfreunde in Wien, Archiv-Bibliothek, *A 197*. This manuscript is merely a quotation of the bars mentioned. This is indicated by the two parallel slanting lines before the start and the *etc.* at the end. Apart from minor differences the text agrees with the relevant bars in "A" and "B". This manuscript has not been used here as a source.

Bars 27, 31: in the sources the right hand rests are missing.

Bar 32: the pedalling has been added by analogy with bar 28.

Bars 44, 53, 55, 56, 109, 135, 237: in the sources there is a double bar line at the end of the bar. These have been omitted to agree with bars 163 and 175.

Bar 45: in the sources the equal signs in the footnote are missing.

Bar 46: the tenuto sign in the right hand has been added to agree with the identical bar 293.

Bar 48: the *pp* has been added to agree with the identical bar 241.

Bar 63: in the sources the arpeggio sign is in the right hand. Its position has been corrected to agree with the identical bar 59.

Bar 64: the rest has been added to agree with the identical bar 60.

Bar 65: the left hand slur has been added to agree with the identical bar 61.

Bar 82: in the footnote text *Seite 16* originally appeared instead of *Takt 261.*

Bars 101, 102: in "B" the *A flats* in the top part of the right hand were originally tied as in bars 105-106. The tie was later deleted here but it was retained in bars 105-106. In "A" this latter tie, judging from the way it is drawn, could be a later correction. The omission of the tie here and its inclusion in bars 105-106 seems intentional: this is reinforced by the tenuto sign above the 2nd note in the top part in both "A" and "B".

Bar 113: the *mf* has been added to agree with the identical bar 111.

Bar 115: the star marking the release of the pedal has been added by analogy with bar 124.

Bar 116: in "A" the 1st *Ped.* is below the last note of bar 115, and in "B" it is missing altogether. Its position has been corrected by analogy with bar 125.

Bar 121: the 1st star marking the release of the pedal has been added to agree with the identical bar 123.

Bar 123: the right hand accent has been added to agree with the identical bar 121.

Bar 133: the pedalling on the 3rd crotchet has been added by analogy with bar 129.

Bars 163, 253: in the sources the crotchet rest in the right hand at the beginning of the bar is missing. Here it has been added by analogy with bar 251.

Bars 167, 169, 171, 173: in the sources both lengthening dots for the tremolo are missing.

Bar 170: the sharp on the 3rd crotchet is added.

Bars 171, 173: the left hand rests have been added, although the notation is unambiguous, in the interest of greater clarity.

Bar 172: the 2nd star marking the release of the pedal has been added to agree with the identical bar 174.

Bar 188: the time signature has been added in both hands.

Bar 192: the star marking the release of the pedal has been added by analogy with bar 188.

Bar 200: in the sources the 4th rest in the top part of the left hand is missing.

Bar 210: the fingering for the top note in the 2nd and 3rd chords has been included to agree with the identical bar 214.

Bar 211: in the sources the flat before the 5th note in the right hand is missing.

Bar 230: the pedalling has been added to agree with the identical bar 37.

Bar 237: the right hand slur and the star marking the re-

lease of the pedal have been added to agree with the identical bar 44.

Bar 238: the accent and the *rinforz.* have been added to agree with the identical bar 45.

Bars 239, 242: the arpeggio signs in the left hand have been added to agree with the identical bars 46 and 49.

Bar 241: the crotchet rest in the right hand has been added to agree with the identical bar 48.

Bar 282: the upward stem on the *f*, the 3rd crotchet in the left hand has been added by analogy with bar 280.

Ungarischer Sturmmarsch
Neue Bearbeitung

Sources

"A": the first edition published in 1876: "Ungarischer / Sturm-Marsch / für das Pianoforte / von / FRANZ LISZT. / Neue Bearbeitung 1876. / BERLIN, / Schlesinger'sche Buch- & Musikhandlung. / WIEN, / Carl Haslinger q^{dm} Tobias." Plate number: S.6980. A copy from Liszt's estate (the library of the Academy of Music, Budapest, shelf-mark: *3903*).

"B": a copy which served as the engraver's manuscript for "A" and which contains corrections in Liszt's own hand (the library of the Academy of Music, Budapest, shelf-mark: *40.543*). There are 7 folios. The manuscript paper has upright format with 16 staves per page; it measures 34.8 × 27 cm. Liszt himself wrote in brown ink on the verso of the 1st folio: *Titel: Ungarischer Sturm-Marsch / von F. Liszt. / für Pianoforte (2 händig) neu bearbeitet / vom Componisten. / (auf einer zweiten Platte / die Dedication:) / Dem hochgebornen Grafen / Alexander Teleki / freundschaftlichst gewidmet.* Beneath this in an unknown hand in black ink: *(Manuscript / Eigenthum der Schlesingerschen / Buch & Musikhg. in Berlin) / Rob. Lienau.* In the top left corner there is *285/a* in an unknown hand while the earlier mark, the number 435 (crossed out) is to be read on a label with a ragged edge. The music itself, written in brownish-black ink, begins on the recto of the 2nd folio. Liszt himself numbered the pages (1-12) in orange pencil, and made corrections with a blue pencil. At the bottom of the first page, in blue pencil, there is a printer's mark S.6980, "A"'s plate number. In the music the figures in grey pencil indicate the engraver's division of the material. The pacing of the music corresponds with that in "A".

Bar 28: the staccato dot in the right hand has been added to agree with the identical bars 44, 84 and 184.

Bar 38: in "A" there is a staccatissimo sign on the 2nd chord in the left hand. This sign occurs only here; merely once in the whole piece. This inconsistency clearly derives from Liszt's proof—reading which was adhered to precisely by the engraver. The sign has been changed to a staccato dot by analogy with bar 34, and the dot has also been marked in the right hand.

Bar 40: the staccato dots in the bottom part of the right hand have been added to agree with the identical bar 180.

Bar 43: the fingering has been added here and in bar 183 to agree with the identical bar 83.

Bar 46: the fingering has been added to agree with the identical bar 186.

Bar 67: the staccato dots in the left hand have been added to agree with the identical bar 207.

Bar 119: the star marking the release of the pedal has been added to agree with the identical bar 127.

Bar 141: the left hand rest has been added to agree with the identical bar 145.

Bars 149-153: all the rests in the lower stave of the left hand have been added.

Bar 154: the staccato dots in the bottom part of the left hand have been added to agree with the identical bar 150.

Bar 177: the staccato dot on the 1st chord in the right hand has been added to agree with the left hand.

Bar 178: the staccato dot on the 3rd chord has been added in both hands by analogy with bar 174.

Bar 180: the pedalling has been added to agree with the identical bar 24 and analogous bars 40, 20, 36 and 176.

Bar 189: the staccato dot on the 5th note in the right hand has been added to agree with the identical bar 49 and with the left hand.

Bars 199, 203: the crescendo sign has been included here, too, to agree with the identical bars 59 and 63.

Bar 212: the staccato dots in the left hand have been added to agree with the right hand.

Bars 229-230, 233-234, 237-240, 245-246, 249-250, 253-256: in the Ossia all the left hand rests have been added.

Bar 235: in the Ossia the right hand accent has been added to agree with the identical bar 251.

Bar 256: in the Ossia the natural before the 5th note in the right hand is missing in the sources.

Ungarischer Sturmmarsch
(1st Version)

Sources

"A": the impression from the plates of the 1st edition ("D"): "SECONDE MARCHE HONGROISE / UNGARISCHER / STURM-MARSCH / FÜR DAS PIANOFORTE / von / F. LISZT / 2te Auflage... / Berlin, A^{d} M^{t} SCHLESINGER." Plate number: S.2778. The first page shows the dedication: "Dem Grafen Alexander Teleky / Freundschaft und Bruderschaft / F. Liszt." The music was printed directly from the plates with the addition of a few performing instructions.

"B": the facsimile edition of the autograph manuscript, held by the Goethe and Schiller Archives, Weimar, *Ms. I, 10^{6}*. According to this edition the original

manuscript consisted of two pages of manuscript paper (upright format) with 20 staves per page. In the left margin on page [1] there is the autograph dedication, identical with that in "A". Before bar 10 an unknown hand inserted: "Sturm Marsch". At the bottom of the page, likewise in an unknown hand: "Eigenthum von A. M. Schlesinger in Berlin".

"C": the first edition, which was published in Paris in 1843: "2e / Marche Hongroise / POUR / PIANO / dédiée au Comte de Teleky / PAR / F. LISZT. / MAURICE SCHLESINGER." Plate number: M.S. 3823.

"D": the first edition, published in Berlin in 1843. The text of the title page is the same as in "A" without the words "2te Auflage". Plate number: as in "A". The music was printed directly from the plates.

Bars 2, 4, 5: the staccato dots in the left hand have been added to agree with the right hand.

Bar 7: the bottom sharp in the 4th chord of the left hand has been added.

Bar 17: the staccato dot for the 4th chord in the left hand has been added to agree with the right hand and with the identical bars 33, 61 and 136.

Bar 25: the staccato dot for the 3rd note in the left hand has been added to agree with the identical bars 41, 69 and 144.

Bars 26-27: in "A", "C" and "D" the 2nd appoggiatura note is a *c sharp*. Here "B" has been followed because at identical points (bars 10-14, 129-130, 145-146) "B", "A" and "D" all give a *c*. *C* is also to be found in the analogous bars of the 2nd version.

Bar 90: fingering is given in "B" only.

Bars 114-119: the quaver rest in the lower part of left hand is missing in the sources.

Bar 118: in "A", "C" and "D" there is a staccato dot on the last note in the left hand, and on the 1st note of the following bar. The way bars 114 and 115 are to be played is precisely shown, and this is valid for the following two bars as well although the performing instructions are not written out a second time. The inclusion of the two dots mentioned in bar 118 is therefore superfluous and confusing and so they have been omitted.

Bar 120: in the sources there is a quaver rest at the 4th quaver in the bottom part of the left hand. Its inclusion is superfluous since it does not appear in the analogous part of the earlier bars.

Bars 121-123: the staccato dot on the 4th quaver in the right hand has been added to agree with the left hand.

Bar 144: in "A", "C" and "D" there is a staccato dot on the 2nd note in the left hand. This has been deleted to agree with the identical bars 25, 41, 69, 156 and 188. Of these "B" gives only bar 25 in full; the rest are indicated by repeat signs only.

Bars 189, 191: the staccato dots on the semiquavers have been added to agree with the identical bars 194 and 196.

Bars 190, 195: the staccato dot on the 4th chord in the right hand has been added to agree with the left hand.

Bar 193: the staccato dots in the left hand have been added to agree with the right hand.

Bar 195: the staccato dots in the left hand have been added to agree with the identical bar 190.

Bars 197, 198: the staccato dots in the right hand have been added by analogy with bars 192, 199 and 200.

Bar 203: in the sources the sharp before the 3rd chord in the right hand is missing.

Bar 205: the accents and the crescendo sign have been added to agree with the identical bar 203.

(translated by Fred Macnicol)