CRITICAL NOTES

Il m'aimait tant! — Mélodie

Source

The first edition, published in 1843: "Il m'aimait tant. / MÉLODIE / transcrite / POUR / le Piano / composée par / F. LISZT / MAIENZE / chez les fils de B. Schott." Plate No.: 7376.

Bar 3: in the source there is only one accent between the lines for either hand.

Bar: 16: the crescendo sign in the left hand, which in the source starts again at the beginning of the bar, is only given once in the present edition. This correction is justified by the analogous bars in the version for voice and piano.

Bar 21: the right hand fermata has been added to agree with the rhythm in bars 16, 41, 46, 65 and 76 and with the left hand.

Bars 40, 41: the crescendo sign has been added by analogy with bars 15 and 16.

Bar 54: in the source the right hand natural is before d^2. This is clearly a misprint. The two naturals, the two ties for the notes *E* and the slur have been added to agree with the left hand. The corresponding part of the voice and piano version justifies this correction.

Bar 70: in the source the tail of the quaver at the 2nd crotchet in the right hand is missing.

Bar 71: the tempo marking has been added to agree with bars 17 and 42.

Bar 72: here the theme of the Ritenuto section begins in E major and returns to G sharp minor only in bar 75. For this reason the left hand natural has been added.

Bar 86: the extra time value in the right hand is balanced by the fermata in the left hand and so the semiquaver rest has not been added.

Bar: 89: the 2nd slur in the left hand has been added by analogy with bars 87 and 94.

Bar: 93: the 1st slur in the left hand is missing in the source.

Bars 93, 101: the duration of the tempo marking has been indicated by a dotted line.

Bar 99: all three flats before the last note in both hands have been added.

Bar 109: the slur has been corrected by analogy with bars 19, 44 and 73.

Buch der Lieder für Piano allein

Sources

"A": the second edition of the series, published in 1844: "Buch der Lieder für Piano allein / POÉSIES / pour PIANO seul / par F. LISZT. / Berlin, chez Ad. Mt. SCHLESINGER, / Wien, CHARLES HASLINGER, qdm Tobie." Plate No.: S. 3021-3026. The music was printed from the stone using the engraving of the first edition published in the same year (see "B"). The third piece (Mignons Lied) is an exception: it was newly engraved. Compared with the earlier edition this edition contains numerous minor corrections in Nos. 1 and 3; on the other hand the text of Nos. 2, 4, 5 and 6 is practically identical in both editions.

"B": the first edition of the series, published separately in 1844 . The music, published with an identical title page (see "A"), was printed directly from the plates. Plate Nos.: as for "A".

"C": a separate edition of "Die Loreley" likewise published in 1844 or not much later: "POESIE / per / PIANOFORTE SOLO / DI / F. LISZT / MILANO / GIOVANNI RICORDI." Plate No.: 18561 D.D. The text of the music differs from that of "A" only in a few accidentals.

The text of the poems quoted has been revised on the basis of the following editions:

Heinrich Heine, Werke und Briefe, Vol. 1, Aufbau-Verlag, Berlin and Weimar, 1972.

Goethes Werke, Vol. 1, Aufbau-Verlag, Berlin and Weimar, 1974.

In the sources there is no text before *Angiolin dal biondo crin*. In the present edition the text has been added to agree with the other pieces, based on the voice and piano editions published during Liszt's lifetime (Schlesinger, Berlin, 1856, plate No. S.2824, and Kahnt, Leipzig, a later edition without plate No., publication number 2928). The text was added in Italian and German to agree with the title of the piece and the text of the song.

1. Die Lorelei (1st version)

In the sources the text of Heine's poem is given according to the text of the voice and piano version, (the original text is given in brackets according to the edition used for revision purposes): 1st verse, 1st line: soll's (soll es); 3rd verse, 4th line: gold'nes (goldenes); 4th verse, 1st line: goldn'em (sic!) (goldenem).

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

Sharps: bar 28, right hand, 5th note; bar 30, right hand, 2nd and 5th notes; bar 33, right hand, 4th and 6th notes, left hand, 4th note; bar 56, right hand, 10th, 13th and 16th notes, left hand, 3rd note; bar 72, right hand, last

note; bar 80, right hand, last note, bottom; bar 82, left hand, 1st chord, middle note, last chord, top note; bar 83, left hand, last note; bar 89, left hand, 7th note; bars 90, 91, right hand, 4th note, left hand, 5th note; bar 92, right hand, 4th and 9th notes, left hand, 5th and 10th notes, both signs; bar 93, right hand, 10th note, left hand, 11th note, ossia, right hand, 10th note; bar 95, ossia, right hand, 6th note; bar 102, right hand, 2nd and 6th notes; left hand, 3rd and last notes; bar 103, right hand, 15th note; bar 105, left hand, 5th note; bar 136, left hand, 3rd note; bar 153.

Flats: bar 57, right hand, 13th note; bar 69, left hand, 2nd note; bar 71, right hand, last note; bar 73, right hand, 7th note; bar 74, right hand, 3rd note; bar 75, right hand, 3rd and last notes, left hand, 4th note; bar 89, left hand, last note; bar 140, right hand, 3rd and 6th notes, left hand, 5th note; bar 143, right hand, 3rd and 6th notes, left hand, last note; bar 144, right hand, 4th note.

Naturals: bar 85, both hands, all accidentals; bar 89, left hand, 3rd note; bar 93, right hand, 4th note, left hand, 2nd, 4th and 10th notes; ossia, right hand, 4th and 11th notes; bar 144, left hand, 8th note.

Bars 4, 110: the left hand fermata has been added.

Bars 15-16: the arpeggio signs have been added to agree with the analogous part of bars 13-14.

Bar 30: in the sources the left hand slur ends at the 2nd note. The slur has been corrected by analogy with bar 28.

Bar 31: the left hand slur has been added to agree with the identical bar 29.

Bars 40, 43, 44: the dot for the 1st note in the left hand has been added by analogy with bar 39.

Bar 79: the two middle notes of the 1st chord in the right hand have been added since leaving the ends of the slurs blank in this context would have a disturbing effect.

The staccato dot on the 1st note in the left hand has been added to agree with the right hand.

Bars 82, 84, 86: the first two rests in the left hand have been added.

Bar 85: the right hand slur and staccato dot have been added by analogy with the preceding bars.

Bars 90-92: the 3rd slur in the right hand has been added by analogy with bar 93.

Bar 91: the first two slurs in the left hand have been added to agree with the identical bar 90.

Bar 92: in the ossia the bottom notes in the 3rd and 4th chords in the left hand and the two ties attached to them have been added by analogy with bars 90-94 and the identical part of bar 91.

Bars 96, 97: in the left hand part of the ossia, the *A* in the bottom part at the 8th semiquaver of bar 96 and the 2nd semiquaver of bar 97 is missing in "A" and "B"; the lower stem ends at the *c* of the top part. In "C" the *A* is also missing at the 11th semiquaver of bar 96. Since these omissions are justified neither by harmonic nor by any other reasons, the notes have been added.

Bar 106: in the sources the time signature 2/4 is included after the double bar line. This is superfluous and has been omitted.

The left hand slur has been added to agree with the identical bars 1 and 2.

Bar 109: the 2nd slur in the left hand has been added to agree with the identical bars 1, 3 and 107.

Bar 118: the 3rd slur in the right hand has been added to agree with the identical bar 12.

Bar 136: the 2nd slur in the left hand is missing in the sources.

2. Am Rhein im schönen Strome

Concerning the title and the beginning of the poem the sources deviate from Heine's poem which begins with the words *Im Rhein...* Liszt presumably altered Heine's text in the original version for voice and piano for reasons of vocal sound; the title of the piano version is identical with the song's title. In the sources verse 2, line 2 has *gold'nem* whereas the edition used to check the text has *goldenem.* Liszt has been followed with regard to the text of the voice and piano version.

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

Sharps: bar 18, right hand, 5th note, both signs; bar 42, right hand, 5th note; bar 61, right hand, 9th note; bar 65, right hand, 8th note.

Flats: bar 34, right hand, 7th note; bar 35, right hand, last note, left hand, 5th note.

Naturals: bar 13, left hand, 5th note; bars 16, 17, left hand, 2nd note; bar 18, right hand, 6th note; bars 33, 37, left hand, 5th note; bar 34, right hand, 3rd note, left hand, 4th note; bar 35, left hand, 3rd note; bar 36, right hand, 2nd and 4th notes; bar 47, right hand, 4th note, left hand, 5th note; bar 49, right hand, 6th note; bar 51, right hand, 4th note, left hand, 5th note; bar 53, right hand, 4th note; bar 54, right hand, 5th note; bar 55, left hand, last note; bar 57, left hand, 8th and last notes; bar 58, right hand, 1st and 2nd chords, bottom sign, left hand, 5th and 8th notes; bar 61, right hand, last note; bar 74, right hand, 11th note; bar 75, right hand, 7th note; bar 78, right hand, last note; bar 79, right hand, 8th note; bar 80, right hand, 6th note.

Bars 6, 9, 14, 60: in the sources the bass clef in the left hand is missing.

Bars 6, 26: the 2nd accent in the right hand has been added by analogy with bars 10 and 30.

Bar 12: the rest has been added.

Bars 14, 33, 36: in the sources the dots are missing.

Bar 19: in the source the downward stem of the 2nd note in the left hand joins the two note heads; the upper stem starts only at *G sharp*^{2}.

Bar 33: in the sources the accidentals for the middle and top notes in the 1st chord of the left hand have changed places.

Bar 34: in the source the stem between the two note heads of the octave on the first crotchet in the left hand is

missing while the 1st note of the 3rd crotchet has only a downward stem.

Bar 51: the tenuto signs in the right hand have been added to agree with the identical bar 47.

Bar 69: in the sources the tail for the last note in the left hand is missing.

Bars 69, 70: in the sources there is a quaver rest above the 1st note in the left hand. It is superfluous and has been deleted to agree with the identical part of bars 68 and 71.

Bar 71: the right hand fermata has been added to agree with the left hand and the analogous part of bar 63.

3. Mignons Lied

In the edition used for revision of the text *mich* occurs instead of *Dich* in the 3rd line of the 2nd verse of the poem.

Bar 9: the left hand fermata has been added.

Bar 12: the slur has been extended to agree with the identical bars 14, 43 and 45.

Bar 15: the 1st slur in the right hand has been corrected to agree with the identical bar 46.

Bars 15, 46: the slurs in the left hand and the staccato dots at the ends of the slurs have been added to agree with the right hand.

Bars 17, 48: the staccato dot in the left hand has been added to agree with the right hand.

Bar 19: bars 42-60 are an exact repetition of bars 11-29. In spite of this the difference in the left hand rhythm in the second half of bars 19 and 50 has been retained since it is presumably intentional.

Bar 23: in "A" the 3rd note of the top part in the right hand comes above the 6th note of the bottom part. This is presumably a misprint and has been corrected to agree with the identical bar 54. (In "B" the accented quavers are placed appropriate to their value.)

Bars 23, 54: the slur, tie and the 2nd note of the top part in the right hand have been added to agree with the analogous part of bars 19 and 50.

Bars 28, 29: the arpeggio signs in the right and left hands have been combined to agree with the identical bars 59-60 and with the voice and piano version.

Bar 34: in the sources the instruction is erroneously *trasportato.*

The staccato dots in the left hand have been added to agree with the right hand.

Bar 37: the 1st rest in the lower part at the 4th crotchet in the right hand has been added.

The right hand slur has been added to agree with the identical bar 36.

Bar 38: the 3rd and 4th rests in the top part of the right hand have been added.

The natural in front of the 4th note in the right hand has been added.

Bars 42, 71: the *p* is also to be found in the voice and piano version.

Bar 46: the staccato dots for the first two chords in both hands have been added to agree with the identical bar 15.

Bar 55: the natural in front of the 4th note in the right hand of the upper voice has been added.

The natural before the last note in the left hand has been added.

Bar 66: the 2nd slur in the right hand has been added by analogy with bar 61.

Bar 69: the natural in front of *a* in the left hand has been added.

Bar 80: in the sources there is a staccato dot on the last note in the right hand. To agree with bars 16 and 47, there ought to be a staccato dot under the end of each slur here, too, but Liszt did not write these dots. Thus, the dot is not consistent and superfluous here and has been deleted.

Bar 88: in the sources the instruction is erroneously *rad-dolcente.*

4. Der König von Thule

In the edition used for revision of the text, the following differences between the original text and Liszt's version are to be found:
in the title, *in* instead of *von;* verse 1, line 2, *das* instead of *sein;* verse 4, line 3, *Vätersaale* instead of *Rittersaale.*

Bars 3, 4: the right hand rest has been added by analogy with bars 2 and 5.

Bar 17: in the sources the 1st minim's stem in the left hand is printed up, the second minim's stem down. Since the *C* octave belongs to the bottom part and the chord to the middle part, the stems have been altered accordingly. The crotchet rest and the dot have been added.

Bar 25: the arpeggio signs in the left hand have been added to agree with the identical bar 23.

Bar 40: the staccato dot has been added by analogy with bar 38.

Bar 44: the accidental for the *G flat*^{3} in the right hand has been added.

Bar 46: the staccato dots on the last two notes in the right hand have been added to agree with the identical bar 48 and with the left hand.

Bar 47: the left hand fingering has been added to agree with the identical bar 49.

Bar 50: the staccato dots in the right hand have been added to agree with the identical bar 52.

Bars 54, 56, 58: the natural for the 2nd note in the left hand has been added.

Bars 57, 58: the staccatissimo sign and staccato dots in the left hand have been added to agree with the identical bars 55 and 56.

Bar 60: the right hand slur has been added by analogy with the preceding bar and the left hand.

Bar 61: the right hand rest has been added.

Bar 65: the staccato dot in the left hand has been added by analogy with bar 63.

Bar 67: the *Ped.* has been added by analogy with bar 69.

Bars 75-78: in the sources there is a short diminuendo sign after the 1st note in the right hand. In his manuscripts, Liszt frequently wrote accents very large, clearly in the haste

of writing it all down, and so they can easily be taken for diminuendo signs. This may have happened here, too, because after the accents in bars 72-74 there is nothing to justify a change to diminuendo signs.

Bar 87: the *rit.* of the sources has been added here to agree with the voice and piano version.

Bar 90: the tempo marking has been added to agree with the voice and piano version.

Bar 94: the left hand accent has been added to agree with the right hand.

5. Der du von dem Himmel bist

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

Sharps: bar 7.

Flats: bar 24, left hand, last note.

Naturals: bar 22, right hand, 5th note, left hand, 3rd note; bar 23, left hand, 2nd note; bar 24, left hand, 3rd and 6th notes; bar 39, left hand, 2nd note; bar 40, right hand, 3rd note, left hand, 2nd note.

Bar 10: the dot after the 1st note in the right hand has been added to agree with the voice and piano version.

Bar 11: the 1st slur in the right hand has been added by analogy with bar 9.

Bar 21: the right hand rest has been added. This is also justified by the voice and piano version.

Bar 23: the left hand slurs have been added to agree with bars 21 and 22.

Bar 27: in the sources there is a fermata quaver rest at the 2nd crotchet and quaver at the 1st note in the right hand and a fermata crotchet at the second note in the left hand, followed by a quaver rest, and so there is a crotchet missing from the right hand and a quaver from the left.

Bar 32: in the sources there is, apart from the *rall.*, another *rall.* above the 2nd note in the left hand. This is superfluous and has therefore been omitted.

Bar 34: in the sources there is a short diminuendo sign between the two staves instead of the accents.

Bar 37: the staccato dots have been added to agree with the identical bar 36.

Bar 47: the dot for the left hand rest has been added.

Bar 56: in the sources the left hand rest is missing.

6. Angiolin dal biondo crin

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

Sharps: bar 21, left hand, 12th note; bar 26, right hand, 9th note; bar 27, right hand, 7th note; bar 28, right hand, 6th note; bar 29, left hand, 16th note; bar 34, right hand, 32nd and 33rd notes; bars 35, 36, 39, right hand, 14th note; bar 43, right hand, 19th bottom note; bar 59, right hand, 4th and 5th notes.

Flats: bar 24, right hand, 12th note (top) and 17th note; bar 25, right hand, 17th note, left hand, 13th note, 16th note (both signs).

Naturals: bar 20, left hand, 8th and 16th notes; bar 21, left hand, 15th note; bar 22, right hand, 8th note; bar 24, right hand, 2nd note; bar 25, left hand, 4th note; bar 29, left hand, 13th note; bar 38, right hand, top part, 5th and 8th notes; bar 39, right hand, 4th and 5th notes, left hand, 3rd, 4th and 5th notes; bar 55, left hand, 14th note; bars 59 and 60, right hand, last small note.

Bar 8: the 2nd and 3rd arpeggio signs have been added to agree with the identical part of bar 6.

Bar 11: in the sources the 1st arpeggio sign includes all four notes.

Bar 16: the first two slurs in the left hand have been added.

Bars 17-19: the right hand slurs have been added.

Bar 26: in the sources there is one beam for the 2nd group of notes in the right hand; likewise for the 4th group in bar 30.

Bars 31-33: the stems of the melody notes have been changed by analogy with bars 34-35. In the sources the note heads of the octaves are joined to the double beams as semiquavers.

Bars 33-34: the stems of the melody notes have been changed by analogy with bars 31-32. In the source the note heads of the octaves are joined up with downward stems.

Bar 36: in the sources the bottom of the 32nd note *(A sharp)* in the right hand is missing. Here it has been added to agree with identical bar 35 and with the musical idea of these two bars.

Bar 38: the staccato dot on the last note in the left hand has been added.

Bar 40: the 1st slur in the right hand has been added by analogy with bar 38.

The staccato dots for the 7th-12th notes in the left hand have been added.

Bar 41: the right hand slurs have been added by analogy with bar 40.

Bar 45: in the sources the slur above the first three notes is missing.

Bar 52: in the sources the 4th rest in the right hand is missing.

Bar 54: the right hand rest has been added.

Marche héroïque pour piano

Source

A copy with Liszt's own corrections and additions, now in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 20.* The manuscript consists of 19 pages of music paper in upright format with 12 staves per page (pages 13-16 with 14 staves per page). Liszt himself paginated pages 1-12. The title on page one (copyist's hand) reads: "Marche héroïque pour Piano / par F. Liszt." At the bottom of the first page the number *10.612* is deleted, presumably the plate number of a planned edition, probably to be published by Haslinger. There is neither date nor Liszt's signature on the copy.

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

Sharps: bars 26, 197, 198, left hand, 5th note; bar 85, left hand, last note; bars 86, 136, left hand, 2nd note; bar 100, left hand, 2nd and 5th notes; bar 138, left hand, 6th note; bars 157, 158, right hand, 2nd note; bar 160, right hand, 4th note; bar 161, right hand.

Flats: bar 89, right hand, 1st note, both signs; bars 94, 105, 156, left hand, 2nd note; bar 95, left hand, 4th note; bar 97, right hand, 4th note; bar 98, left hand, 2nd and 5th notes; bar 132, left hand, 8th note.

Naturals: bar 24, right hand, 1st note, both signs; bars 90, 126, left hand, 5th note; bar 97, right hand, 2nd note, both signs; left hand, 3rd note; bar 152, left hand, 2nd note; bar 195, right hand, 1st note, both signs; bars 252, 253, 258, 259, left hand, 4th note; bar 261, left hand, 6th note.

Bars 172-233 are an exact repetition of bars 1-62. The staccatissimo signs which were inconsistently omitted from the source in these bars have been added as follows—the number of the bar on which the addition was based is given in brackets:

bar 13, left hand, both signs (184); bar 15, left hand (186); bar 16, right hand, 1st and 4th notes, left hand, 4th note (187); bar 19, left hand (190); bar 21, left hand (192); bars 24, 195, 196, right hand (25); bar 33, right hand (204); bars 34-35, left hand (205-206); bar 43, right hand (214); bar 186, right hand (15); bar 196, right hand (25).

Bars 3, 4, 174, 175: the rest in the bottom part of the left hand has been omitted in the source.

Bar 10: the slur and staccatissimo sign on the 1st note in the left hand has been added to agree with the identical bar 181.

The staccatissimo sign on the 3rd note in the left hand has been added to agree with the right hand.

Bars 10, 181: the 2nd and 3rd slurs in the left hand have been added to agree with the right hand.

Bars 11, 182: the left hand accent has been added to agree with the right hand.

Bar 23: the arpeggio sign in the left hand has been added to agree with the identical bar 194.

Bars 24, 28, 29: the right hand sign has been added to agree with the identical bars 195, 199 and 200.

Bar 31: the staccato dots on the 2nd and 3rd notes in the left hand have been added to agree with the identical bar 202.

Bars 31, 32, 202, 203: in the source the first three rests in the left hand are missing.

Bars 31, 202: the staccatissimo sign on the 1st note in the left hand has been added to agree with the right hand.

Bars 45, 216: the staccatissimo sign in the left hand has been added to agree with the right hand.

Bar 72: in the source the right hand rest is missing.

Bar 87: in the source there is an erroneous sharp before the 1st note in the left hand.

Bar 123: the portato sign in the left hand has been added by analogy with bar 131.

Bar 131: by analogy with bar 123, the right hand slur has been added, and the value of the 1st note in the left hand has been changed from a quaver to a crotchet.

Bar 153: the marcatissimo sign has been added by analogy with bar 145.

Bar 172: the staccatissimo sign in the left hand has been added to agree with the right hand.

Bar 173: the left hand slur and semibreve rest have been added to agree with the identical bar 2.

Bar 191: the marcatissimo sign in the left hand has been added to agree with the identical bar 20.

Bar 193: the fingering for the 1st note in the left hand has been given to agree with the identical bar 22.

Bar 197: the fingering has been given to agree with the identical bar 26.

In the source the 4th note in the left hand is erroneously given as *G sharp*.

Bar 200: the tempo has been given to agree with the identical bar 29.

Bar 209: the *C sharp* at the 3rd crotchet in the bottom part of the right hand is missing in the source. This note has been added to agree with the identical bar 38.

Bar 210: the arpeggio sign in the left hand has been added to agree with the identical bar 39.

Bar 217: the left hand accent has been added to agree with the identical bar 46.

Bar 228: the right hand accent has been added to agree with the identical bar 57.

Bar 241: the staccato dots and staccatissimo sign in the left hand have been added to agree with the identical bar 239.

Bars 272, 274: in the source the 2nd rest in the right hand is a semiquaver. This has been changed here to a quaver because the next octave is played by the left hand.

The staccatissimo sign on the 1st note in the left hand has been added to agree with the right hand.

Bar 274: the staccatissimo sign in the right hand has been added by analogy with bar 272.

In the source the crotchet rest in the right hand is missing.

Bar 283: in the source there are staccato dots in the left hand. By analogy with the following bars these have been changed to staccatissimo signs.

Liebesträume — 3 Notturnos für das Pianoforte

Sources

"A": the 2nd edition, published in 1886 (Fr. Kistner, Leipzig).

Plate Nos.: 1: 1751 / 6819 2: 1751 / 6865 3: 1751 / 6847

This edition is a later impression of the first edition with minor corrections.

"B": the 1st edition, published in 1850: "Liebesträume / 3 / NOTTURNOS / FÜR DAS / PIANOFORTE / VON / FRANZ LISZT. / ... / LEIPZIG, BEI FR. KISTNER." Plate No.: 1751.

The text of the poems before the pieces has been revised on the basis of the following publications:

Ludwig Uhlands sämtliche Werke, Deutsche Verlags-Anstalt, Stuttgart and Leipzig, 1901.

Freiligraths Werke in einem Band, Aufbau-Verlag, Berlin and Weimar, 1967.

Notturno No. 1

Bar 13: in the sources the right hand slur is in the lower part. Here the slur has been put in the top part by analogy with bar 5.

Bars 14-15: in the sources there are no slurs.

Bars 35-36: the right hand slur has been added to agree with the identical bars 43-44.

Bar 44: in the sources the slur ends at the 3rd note of the top part in the right hand.

Bar 60: in the sources there is a minim rest in the left hand. This has been changed to a crotchet rest by analogy with bar 52.

Bars 66-67: in the sources there is a break in the beam for the top part in the right hand above the bar line. The beams have been connected to agree with bars 58-59 (115-116).

Bars 75-76: in the sources the beams of the notes in small type are not joined up between the two bars.

Bar 98: in the sources the slur of the middle parts ends on the 3rd note. The slur has been corrected by analogy with bar 100.

Bar 111: in the sources the left hand slur is missing.

Notturno No. 2

The 2nd line of the quoted poem has been given as in the sources. In the original text of the poem the words at this point are *Vor Liebeswonne.*

Bar 5: in the sources the *Ped.* is printed before the note. Its position has been corrected to agree with the identical bar 7.

Bars 5-6: the staccato dots in the left hand have been added by analogy with bars 7-8.

Bars 11, 25: the 1st slur in the right hand has been added by analogy with the left hand in bar 25 and the right hand in bar 41.

Bar 13: the staccato dots in the left hand have been added by analogy with bar 15.

Bar 15: the dot for the 1st note in the right hand has been added by analogy with bars 13, 27 and 31.

The 2nd staccato dot in the right hand has been added to agree with the left hand.

Bar 22: the right hand slur has been added by analogy with bar 20.

Bars 23, 24: in the sources there is a crotchet rest at the third crotchet in the bottom part of the left hand. This is superfluous and has been omitted to agree with the right hand.

Bar 27: in the sources the bottom natural at the 1st note in the bottom part of the right hand is missing.

Bar 28: the staccato dots have been added by analogy with bar 14 (and bars 16 and 32).

Bars 33, 34: the staccato dots have been added by analogy with bar 29.

Bar 41: in the sources the 1st and 3rd slurs in the right hand are missing.

Bars 43, 45: the dots at the 4th crotchet in the right hand have been added to agree with the analogous part of bars 13, 15, 27 and 31.

Bar 51: in the sources the rest is a quaver.

Bar 55: in the sources there is a diminuendo sign below the 2nd and 3rd notes in the bottom part. This is superfluous and has been omitted.

Bars 57, 59: in the sources there is a slur on the 3rd-6th notes in the left hand. This is superfluous and has been omitted.

Bar 68: the right hand slur has been added by analogy with bars 29, 33, 34 and 64.

Bar 73: the portato sign in the left hand has been added to agree with the right hand.

Notturno No. 3

The sources give Freiligrath's text in the form used in the voice and piano version. The original text is given in brackets according to the edition used as the basis for revision: verse 4, line 2: *hartes Wort entfloh'n* (böses Wort gesagt!); verse 4, line 4: *weint* (klagt).

Bars 2, 3, 7: in the sources the minim rest is missing.

Bar 7: in the sources the crotchet rest is missing.

Bar 9: the left hand slur has been added by analogy with bar 3.

Bar 25: following the octave sign the beam is broken in both hands in the sources. There is no reason for this except to break up the line and so the beams have been joined up.

Bar 35: in the sources there is a dot after the minim rest. This has been deleted because it is confusing and superfluous.

Bar 39: in the sources there are erroneously two ties between the lower notes in the 1st and 2nd chords of the right hand.

Bars 44, 51, 53: in the sources there is a short diminuendo sign below the 1st note in the right hand. This is clearly a misunderstanding on the engraver's part and so here these signs have been altered to accents.

Bar 60: the flat in front of the 10th note of the 5th group in the right hand has been added.

In the sources there is a minim rest in small print after the crotchet rests in the left hand. This is superfluous and has been deleted.

Huldigungsmarsch

Source

The first edition, published in 1858: "SEINER / KÖNIGLICHEN HOHEIT / dem Groß Herzog zu Sachsen Weimar / Carl Alexander / HULDIGUNGSMARSCH / für das / Piano-Forte / componirt von / FRANZ LISZT. / BERLIN & POSEN / ED. BOTE & G. BOCK." Plate No.: 4115. The music was printed directly from the plates. The copy used for the present edition came from the Liszt estate (the library of the Academy of Music, Budapest, shelf mark *3656*).

Bar 2: the staccato dots in the left hand have been added by analogy with the upbeat.

Bar 5: the staccato dot on the 5th note has been added to agree with the 1st note.

Bars 7, 10: the right hand accent has been added to agree with the identical bars 110 and 113.

Bar 9: the staccato dot for the 7th note in the left hand has been added to agree with the right hand.

The star marking the release of the pedal has been added to agree with the identical bar 112.

Bars 12, 115: the first two staccato dots in the left hand have been added to agree with the right hand.

Bars 16, 20, 119, 123: the staccato dot for the 5th note in the right hand has been added to agree with the left hand.

Bars 16, 123: the *sf* has been added to agree with the identical bar 20.

Bar 17: the 1st accent in the left hand has been added to agree with the identical bar 120.

Bar 21: the accents have been added to agree with the identical bar 124.

Bars 23, 25: in the source there are accents on the 1st and 5th notes in he right hand only. This inconsistency has been corrected to agree with the accents given in both hands on the 5th note of bars 17 and 120 and the 1st note of bar 126. Accents have likewise been added in: bar 120, right hand, 1st note; bars 124, 128, left hand, 1st note; bars 126, 128, left hand, 5th note.

Bars 31, 134: the right hand accent has been added to agree with the left hand and by analogy with bars 27 and 130, and bars 30 and 133.

Bar 38: the accents have been added to agree with the identical bar 141.

Bars 44, 147: the staccato dots at the 1st and 3rd crotchets in the left hand have been added to agree with the right hand.

Bar 47: the staccato dot on the last note in the left hand has been added by analogy with bar 48.

Bar 63: the natural in front of the last chord in the right hand has been added.

Bar 64: the right hand slur has been added to agree with the identical bar 62.

Bar 73: in the source the 2nd rest in the right hand is missing.

Bar 83: in the source the double sharp in the left hand slipped down a tone.

Bar 107: in the source the staccato dot on the 7th note is missing.

Bar 110: the staccato dot in the right hand has been added to agree with the identical bar 7.

Bar 114: the left hand accent has been added to agree with the identical bar 11.

Bars 115, 116: the staccato dot for the 3rd note in the right hand has been added to agree with the identical bars 12 and 13.

Bar 119: in the source there is a *ff* at the beginning. This is clearly a misprint, which has here been corrected to agree with the identical bar 20.

Bar 126: the staccato dot on the last chord in the right hand has been added to agree with the identical bar 23.

Bar 128: in the source the top note at the 4th quaver in the right hand is erroneously b^{1}. The note has been corrected here to c^{2} to agree with the identical bar 25.

Bar 139: the right hand accent has been added to agree with the identical bar 36.

Bar 144: the staccato dots in the left hand have been added to agree with the identical bar 41.

Bar 146: in the source the 7th chord in the left hand is g-d^{1}-f^{1}. This is clearly an error, which has here been corrected to agree with the identical bar 43.

Bar 147: the staccato dot on the 7th note has been added in both hands to agree with the identical bar 44.

Bar 156: in the source the Ossia dynamic marking is missing. It is clearly identical with that given for the main text and so it has been added without any distinguishing marks.

Bar 163: the *Ped.* has been added because the last note (bar 159) of the melody's first line is likewise to be pedalled.

Bar 169: the *Ped.* has been added by analogy with bar 171.

Vom Fels zum Meer!

Sources

"A": the first edition of the piece, published in 1865: "Seiner Majestät Wilhelm I König v. Preussen. / Vom Fels zum Meer! / DEUTSCHER / Sieges-Marsch / von / FRANZ LISZT. / ... / Berlin, Verlag u. Eigenthum der Schlesingerschen Buch u. Musikhandlg." Plate No.: S. 5282 A. The text on the illustrated inner title page is "Vom Fels zum Meer!". This is preceded on a separate page by the full dedication: "SEINER MAJESTÄT / WILHELM DEM ERSTEN / König von Preußen / ehrfurchtsvoll zugeeignet / von / Franz Liszt."

"B": a copy with Liszt's corrections and alterations, now kept in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 13.* It consists of 11 pages, paginated 1-8 by the composer. The last two pages are not numbered. In front of page one an additional page is inserted (autograph) with insertions of 7 bars each marked A, B and C noted as an alteration. Apart from minor deviations in bars 187-196, 19, 23, 132

and 136, this version is identical with "A". The word *Sehr* is not yet included in the tempo marking at the beginning of the piece and the time signature is 4/4 alla breve. The repetition of bars 1-35 (bars 114-148) is merely indicated as such in the manuscript whereas the repetition of bars 39-52 (bars 93-106) is written out in full.

Bars 11, 124: the *a* in the 5th chord of the right hand is not included in "A". Here "B" has been followed by analogy with bar 15.

Bars 29, 30, 33, 34: the staccato dot on the 7th note has been added in both hands to agree with the identical bars 142, 143, 146 and 147.

Bars 35, 148: there are staccato dots only in "A", on the 1st note in either hand. All notes have been given a staccato dot here to agree with the identical bar 7.

Bar 61: fingering is given only in "B".

Bar 92: the staccato dots in the left hand have been added by analogy with bar 107.

Bar 93: the *stacc. e legg.* has been included to agree with the identical bar 39.

Bar 113: the staccato dots have been included to agree with the upbeat to bar 1.

Bars 114-148: this section is a precise repetition of bars 1-35. On this basis the following markings have been added: bars 114-120 all the pedalling; bar 116, 1st staccato dot in the right hand, 2nd-4th staccato dots in the left hand; bar 120, 2nd-5th staccato dots in the right hand, 2nd-4th staccato dots in the left hand; bar 125, 1st staccato dot in the left hand; bar 133, 2nd-4th staccato dots in both hands; bar 144, left hand, 2nd-4th staccato dots.

Bars 146, 147: the *sf* has been added by analogy with bars 142 and 143.

Bars 150-152: with the exception of the first staccato dot in bar 150, the staccato dots in the left hand have been added to agree with the right hand.

Bar 177: in "A" there is a staccato dot on the 4th note in the right hand. This has been corrected to an accent by analogy with bar 173.

Bars 187, 188: in the sources the last staccato dot in the right hand is missing.

Bar 194: the staccato dot for the 2nd note in the left hand has been added.

Zweiter Festmarsch

Sources

"A" the first edition, published in 1860: "2ter / FEST-MARSCH / nach Motiven / von / E[rnst]. H[erzog]. Z[u]. S[achsen-Coburg-Gotha]. / FÜR / grosses Orchester / componirt von / FRANZ LISZT. / ... / Die Pianoforte Uebertragung ist vom Componisten selbst. / ... / J. SCHUBERTH & Co. LEIPZIG / & NEW-YORK." Plate No.: 2600. The music was printed directly from the plates. The copy used for the present edition came from Liszt's estate (the library of the Academy of Music, Budapest, ref. *3639*).

"B" a copy, now in the Goethe and Schiller Archives, Weimar, ref. *Ms U, 16* which served as the engraver's manuscript for "A" with Liszt's own corrections. It consists of seven pages of manuscript paper (12 staves per page) in oblong format. A separate page (in the copyist's hand) reads: *Festmarsch / nach Motiven von E. H. zu S. / für das / Pianoforte / von / Fr. Liszt.* At the bottom of this page, now deleted, Liszt gave some instructions for the title page. Between the staves, there are some engraver's signs, concerning the outlay of the print. Before bar 116, Liszt wrote: *NB. diese 2 obere Zeilen in grossen Noten stechen. Ossia: NB. diese 8 Zeilen in ganz kleinen Noten,* and then before bar 136: *bis hieher — wo die grossen Noten wiederkehren.*

Bar 5: the *Ped.* added by analogy with bar 1 is given in "B" at the beginning of bar 6, later deleted by Liszt.

Bar 6: the 5th staccato dot has been added to agree with the identical bar 2.

Bar 9-41: here "B" shows no consistency in using staccato dots and staccatissimo signs. In this section Liszt wrote 17 staccatissimo signs. No dots were added at all, not even where a dot occurred in the other hand; here, too, a staccatissimo sign was written. The confusion only grew in "A": the engraver incorrectly copied 21 of the staccatissimo signs in "B" as dots. Since Liszt added only dashes to "B" later and since the performing instructions also prescribe a sharp style of playing the quavers, the staccatissimo signs of "B" have been reinstated in the present edition. In addition to this, however, since the autograph manuscript presumably only gave staccatissimo signs in this section, and Liszt, in accordance with what could be said to be his usual practice, did not carry out detailed proof-reading on the copy, that is he did not at any point alter the dots to dashes, all remaining staccato dots in bars 9-41 have been replaced by staccatissimo signs. These are in: bars 10, 12, 32, right hand; bar 13, left hand, 3rd sign; bar 14; bar 17, both hands, 2nd and 3rd signs; bar 18; bars 20-22, 26-30, all signs; bar 19, both hands, 3rd and 4th signs, left hand, 1st sign; bars 23, 37, right hand, 1st sign, left hand, 2nd sign; bar 24, right hand, both signs; bar 25, right hand, 1st, 3rd and 4th signs, left hand, all signs; bar 31, both hands, 2nd sign; bar 35, right hand, all signs, left hand, 1st and 3rd signs; bar 38, right hand, 1st sign, left hand, 2nd and 3rd signs; bar 39, both hands, last sign; bar 40, both hands, 1st sign; bar 41, right hand, 2nd and 3rd signs.

Bar 24: the staccatissimo sign on the 2nd chord in the left hand has been added.

Bar 33: in "A" there is a staccato dot on the last three notes in both hands. These have been omitted here, in accordance with "B", because the triplets do not have staccato dots anywhere in the piece.

Bar 34: the staccatissimo sign on the 1st note in the left hand has been added by analogy with bars 18 and 36.

Bars 43, 45: in the sources the dots are shown only at the top notes of the chords.

Bars 59, 60, 62: in the sources there is a quaver rest above the 1st note in the left hand. It is superfluous and has been omitted here.

Bar 61: the 5th staccato dot has been added by analogy with bar 63.

Bar 64: in the sources there is a staccato dot on the 1st note in the left hand. It has been omitted here by analogy with bars 60 and 62.

Bar 75: the arpeggio sign in the right hand has been added to agree with the identical bar 71.

Bar 79: the 2nd rest in the left hand has been added by analogy with bar 83.

Bar 87: in the Ossia, the 1st slur has been added to agree with the preceding bar and the 1st staccato dot has been added to agree with the continuation of the bar.

Bar 98: in the sources the *Ped.* is at the 2nd crotchet. The sign has been placed at the beginning of the bar here by analogy with bars 90 and 94.

Bars 116, 119: in "A" there is a slur round the notes under the octave sign in the right hand (3rd-9th, 3rd-9th, 3rd-9th, 3rd-6th notes). These slurs were printed as a result of a misunderstanding on the part of the engraver, who read the lines in "B" which show the duration of the octave marking as slurs. These entirely meaningless slurs have been deleted to agree with "B".

Bar 118: in the sources the lower note of the third in the 4th triplet in the right hand is missing. In "B" this is clearly a slip of the copyist's pen (see also bar 185) which Liszt did not notice or correct either here or in reading the printer's proofs of "A". The *F sharp* has been added by analogy with bars 116 and 117.

Bar 119: the staccatissimo sign on the 6th note in the right hand has been added to agree with the left hand. In "A" in the Ossia there is a staccato dot on the 6th note in the left hand, in "B" nothing. The dot has been changed to a staccatissimo sign by analogy with bar 117.

Bar 120: the staccatissimo sign has been added by analogy with bar 118.

Bar 121: the 1st staccatissimo sign has been added to agree with the analogous part of bar 123.

Bar 123: the 2nd staccatissimo sign has been added to agree with the analogous part of bar 121.

Bar 132: the natural before the 8th note has been added.

Bars 146, 150: in the sources there is a crotchet rest below the 3rd note in the left hand. It is superfluous and has been omitted here.

Bar 153: the star marking the release of the pedal has been added because the first four crotchets of the *più stretto* begin without pedal just as in the repetition of these four crotchets in bars 157-158.

Bar 154: the *più stretto* section from the 4th crotchet of bar 153 to the 1st crotchet of bar 170 is a repeat of the section from the 4th crotchet of bar 25 to the 1st crotchet of bar 40. Disregarding minor differences, all which was taken down for bars 9-41 is valid for this section as well; thus, the staccato dots given in the sources have here, too, been changed to staccatissimo signs. These signs are to be found as follows: bars 153, 159, both hands, penultimate note; bar 156, right hand; bar 164, left hand; bars 165-166, all signs; bar 167, both hands, 1st and 3rd signs; bar 168, both hands, 4th and 5th notes.

The staccatissimo signs on the 4th note of both hands have been added by analogy with bar 26.

Bar 157: the 1st staccatissimo sign in the left hand has been added by analogy with bar 29.

Bar 167: the staccatissimo signs on the 4th note in either hand have been added by analogy with bar 35.

Bars 180, 182: in the sources the bottom note of the middle chord in the second triplet of the right hand is in the main text d^2, which is evidently a clerical error.

Bars 185-186: in the sources there are staccato dots on the first three quavers of the Ossia. These dots, quite inconsistent here, have been transferred to bars 180-181, and the dots on quavers 4-7 have accordingly been added.

Bar 191: in "B" there are inconsistent staccato dots here, although there are staccatissimo signs in the identical bar 189. The dots have therefore been changed to staccatissimo signs.

Weimars Volkslied (Nr. 1)

Sources

"A": the 1st edition of the piece, published in 1857: "WEIMAR'S VOLKSLIED. / Zur / CARL-AUGUST-FEIER / (September 1857.) / gedichtet von / Peter Cornelius, / componirt von / FRANZ LISZT. / ... / WEIMAR. / Verlag u. Eigenthum von T.F.A. Kühn." Plate No.: 33.

"B": a later edition than "A", published by R. SULZER of Leipzig: "Weimar's Volkslied. / zur / Carl-August-Feier / (September 1857) / gedichtet von Peter Cornelius, / componirt / von / Franz Liszt." The initial letter is decorated with a drawing of Wartburg Castle; below this, there is a quotation from the poem: "Von der Wartburg Zinnen nieder, / Weht ein Hauch und wird zu Klängen." Plate No.: R.S. 451. This edition was printed from the engraving for "A" and contains no deviations from the text of "A".

In bars 36-37 the sources use the word *Wirkensstätte* in the text. This has been altered to *Wirkungsstätte* to agree with the Weimars Volkslied Nr. 2 and with the male chorus version. Above bar 125 the sources contain *fort* instead of *froh*. It has been corrected to agree with the 2nd version.

Bar 22: the staccatissimo sign has been added by analogy with bar 20.

Bar 24: in the sources there is a staccatissimo sign on each note in the left hand. These have been changed to staccato dots to agree with bars 54 and 84.

Bar 26: the staccatissimo signs given in the sources have been changed to staccato dots because staccato dots are given in bars 28, 54, 58, 84 and 88. In Liszt's manuscripts it

is often difficult or impossible to distinguish between staccato dots and staccatissimo signs. This could have been the case here, too: the illogical markings have clearly been caused by uncertainties in the engraver's manuscript.

Bar 36: the 2nd slur has been added by analogy with bar 6.

Bar 37: the right hand slur has been added to agree with the analogous part of bar 98.

Bar 50: in the sources the 4th rest in the right hand is missing.

Bars 53-54, 57-58, 83-84, 87-88: the pedalling has been added to agree with the identical bars 23-24 and 27-28.

Bars 56, 86: the staccato dots have been added to agree with the identical bar 26.

Bars 60, 90: the staccatissimo sign has been added to agree with the identical bar 30.

Bars 62, 94: in the sources there is a marcato sign above the 1st note in the right hand. It has been changed by analogy with bars 2, 32 and 91 as well as bars 4, 34 and 64.

Bar 94: in the sources there is no slur.

Bar 102: the staccato dot on the 4th chord in the right hand has been added by analogy with bar 41.

Bar 105: the use of the pedal has been suggested by analogy with bar 44.

Bar 110: the accent, diminuendo sign and the star marking the release of the pedal have been added to agree with the identical part of bar 108.

Bars 111, 112, 113: in the sources all the left hand notes are under a slur. The slurs have been transferred to bars 107 and 108 with *sempre legato* written after them, thus eliminating inconsistency in the slurring of bars 107-118.

Bar 141: the staccatissimo sign has been included to agree with bar 140.

Bar 146: the staccato dots in the right hand have been added to agree with the left hand.

Bar 149: the 2nd staccatissimo sign in the right hand has been added to agree with the left hand.

The pedalling has been added by analogy with bar 145.

Bar 150: the staccato dots on the 3rd and 4th notes in the right hand have been added to agree with the identical bars 29, 59 and 89.

Bar 205: the 2nd beams in the left hand have been added.

Weimars Volkslied (Nr. 2)

Source

The first edition of the piece published presumably in 1873: "Weimar's Volkslied / componirt / von / FRANZ LISZT. / WEIMAR, / Verlag und Eigenthum / von / T.F.A. KÜHN." In the top left hand corner of the title page there is a drawing of Wartburg Castle, with the quotation: "Von der Wartburg Zinnen nieder, / Weht ein Hauch und wird zu Klängen", and at the bottom of the title page there is a panoramic picture of Weimar. Plate No.: K. 309 W. The music was printed directly from the plates. On the 2nd page, under the title, Liszt quotes verses 1, 2 and 5 of the poem by Peter Cornelius.

Bar 4: the 1st slur in the left hand has been included to agree with the right hand.

Bar 11: in the source the staccato dot in the left hand is missing.

Bars 23, 28: the staccato dots have been added by analogy with bars 25 and 27.

Bar 26: the slur has been included to agree with the identical bar 22.

Ich liebe dich

Source

The autograph manuscript, *ML96 L58 Case* in The Library of Congress, Washington. The manuscript consists of two folios of music manuscript paper with 12 staves per page (30 × 23 cm). There is no title. The music is written on pages [2] and [3]. On page [2] the inscription *(Gedicht von Rückert)* is to be found above the first line of music on the right. Apart from the *8* in the top right corner of page [1], all writing in the manuscript is unquestionably in Liszt's hand. Liszt did not date or sign the manuscript.

The text of Friedrich Rückert's poem has been revised according to Rückerts Werke, Bong & Co., Berlin [o.J.], Vols. 1-3.

In accordance with the original text of the poem and the voice and piano version, *Schein* has here been used in bar 43 instead of the word *Strahl,* which is used in the source.

Bars 10, 57: in the source there is only one accent between the two hands.

Bar 11: the star marking the release of the pedal has been added by analogy with bar 4.

Bar 18: in the source the left hand rest is missing.

Bars 27, 28: the pedalling has been added to agree with the version for voice and piano.

Bars 29-39: below every note of the top part in the right hand there is a note of the same value in the bottom part in the left hand which in all cases is identical with the lower note of the accompanying pairs of quavers. The downward stem is missing at the 3rd crotchet of bar 32. It has been added by analogy with bar 39.

Bar 31: the beams have been corrected by analogy with bar 38. The source breaks the beam for each crotchet.

Bars 32, 39: in the source the beams are broken between the 2nd and 3rd crotchets.

Bar 39: the left hand slur has been corrected by analogy with bar 32 and to agree with the right hand.

Bars 42-43: the staccato dots in the right hand have been added by analogy with bars 35-36.

Bar 47: the accidentals for notes 4-6 have been added to agree with the preceding three notes.

The *Ped.* has been added by analogy with bar 44.

Bar 52: the slur has been added by analogy with bars 45 and 48 and to agree with bar 51.

Künstlerfestzug

Sources

"A": "KÜNSTLER-FESTZUG / FÜR DAS / Pianoforte / zu 2 und 4 Händen / VON / FRANZ LISZT. / ... / LEIPZIG, BEI C.F. KAHNT. / Neue vom Componisten revidirte Ausgabe." Plate No.: 1022. Published in 1883. The music was printed from the corrected plates of the first edition, which was published in 1860. The revision consisted mainly of new pedalling and fingering.

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 15*. There are 6 pages, paginated 1-6 by Liszt himself. The manuscript paper has upright format with 22 staves per page. The title on page 1 is *Künstler-Festzug*. There is no date or signature on the manuscript. Up to bar 375 the music text is essentially the same as in "A", but from bar 376 on it differs and is 34 bars shorter than "A". Minor deviations from the final version are to be found in bars 69-72, 74, 91-94, 96 and 374-375. Bars 208-307 are a repetition of bars 11-110 marked *Da Capo vom Zeichen 𝄋 Seite 1 bis zum Zeichen ⊕ Seite 2 — Dañ weiter ⊕*. Similarly bars 159-162, 348-351, 356-359 and 364-367 are repeats indicated with letters of the preceding four bars (in bar 364 this is valid for the right hand only).

"C": the first edition dating from 1860: "Zur Schillerfeier 1859. / Franz Liszt's / Künstler-Festzug. / Für das Pianoforte zu zwei und vier Händen / bearbeitet / vom / COMPONISTEN / ... / Verlag und Eigenthum / von / T.F.A. KÜHN in WEIMAR." Plate No.: K. 83 W.

Bar 4: in "A" and "C" there is a staccato dot on the 1st chord in the right hand. This has been altered to a staccatissimo sign to agree with the left hand and with bars 2, 5 and 6.

Bar 21: in the sources there is a staccatissimo sign on the 4th note in the right hand. This has been changed here to a staccato dot to agree with the identical bars 13, 210 and 218.

Bars 21, 218: the fingering is included to agree with the identical bar 13.

Bar 72: the pedalling has been added to agree with the identical bars 94, 269 and 291.

Bar 74: the pedalling has been added to agree with the identical bars 96, 271 and 293.

Bars 74, 96, 271, 293: the 1st staccato dot in the left hand has been added to agree with the analogous part of bar 72.

Bars 77, 274: the staccato dots in the left hand have been added by analogy with bar 79.

Bar 79: the arpeggio sign in the left hand has been added to agree with the identical bars 77, 274 and 276.

Bar 88: the pedalling has been added to agree with the identical bar 231.

Bars 88-90, 285-287: in the sources the top phrasing slurs in the left hand cover 7, 8 and 4 quavers. The slurs have been joined by analogy with bars 66-68 (263-265).

Bars 94, 291: the 1st staccato dot has been added to agree with the identical bar 72.

Bars 96, 293: in the sources the slur starts at the 1st note. The slur has been corrected to agree with the identical bars 74 and 271.

Bar 98: the 1st staccatissimo sign in the left hand has been added to agree with the right hand, the 2nd and 3rd signs to agree with the identical bar 295.

Bar 99: the 1st staccatissimo sign in either hand has been added to agree with the identical bar 296.

The 2nd and 3rd staccatissimo signs in the left hand have been added to agree with the right hand.

Bars 100, 297: the 1st staccatissimo sign in the left hand has been added to agree with the right hand.

Bars 101, 298: the 2nd staccatissimo sign in the left hand has been added to agree with the right hand.

Bars 122, 132: the accent has been added to agree with the identical bars 118 and 128.

Bar 148: the crescendo sign has been added to agree with the identical bar 152.

Bar 153: the arpeggio sign in the left hand has been added to agree with the identical bar 149.

Bar 159: in "A" and "C" the star marking the release of the pedal is under the last quaver. The positioning of the star has been corrected to agree with the identical bars 155 and 163.

Bars 206, 376: at the beginning of the bar the sources give a superfluous and erroneous 4/4 time signature (C).

Bars 208-307: this section is an exact repetition of bars 11-110 and so those signs omitted erroneously in writing out the repeat have been added here. They are: bar 208, right hand, staccatissimo sign; bar 213, staccato dot; bars 218, 269, 274, 276, 278, 282, right hand, all the fingering; bar 221, star for the release of the pedal; bars 227, 228, 263, accent; bar 234, *sempre ff;* bar 245, *sf;* bar 266, *leggiero ma marcato;* bar 269, left hand, 1st staccato dot and *Ped.* positioned one crotchet earlier; bars 275, 277, left hand, fingering for the 6th note; bar 281, crescendo sign instead of the diminuendo sign in "A", and the pedalling; bar 284, top slur; bar 289, right hand, 4th and 5th staccato dots; bar 290, right hand, 1st staccato dot, left hand, 4th and 5th staccato dots.

Bar 264: in the sources there is a *D sharp — F sharp* third at the 2nd crotchet in the left hand. In "A" there is *F sharp' — A* in the identical bar 67 as a result of a correction by Liszt and so the two notes have been corrected here, too.

Bars 295, 296: the 1st, 5th and 6th staccatissimo signs in the left hand have been added to agree with the right hand.

Bar 312: in "C" *Ped.* is entered at the 3rd crotchet. During revision another *Ped.* was written at the beginning of the bar and a star at the end of the following bar, and yet the original "C" marking remained. Here it is superfluous and has been deleted.

Bar 325: in "A" and "C" there is a star instead of the

first *Ped.* This is an error, which has been corrected to agree with the identical bar 335 and with "B".

Bar 326: the star marking the release of the pedal has been added to agree with the identical bar 336.

Bar 335: the right hand accent has been added by analogy with bar 325.

Bar 390: the star marking the release of the pedal has been added by analogy with bar 384.

Bar 391: the staccato dot in the left hand has been added to agree with the right hand.

Bar 406: the staccatissimo sign and accent for the 1st chord in the left hand have been added to agree with the right hand.

Bar 409: the first staccatissimo sign in the right hand has been added to agree with the left hand.

Bar 411: the left hand *ten.* has been added to agree with the right hand.

Erster Mephisto-Walzer

Sources

"A": "HERRN C. TAUSIG. / MEPHISTO-WALZER. / (Der Tanz in der Dorfschenke) / EPISODE AUS LENAU'S FAUST / für großes Orchester componirt / und für Pianoforte übertragen / von / FRANZ LISZT. / ... / J. SCHUBERTH & C^{o} LEIPZIG & NEW YORK.", with an illustrated title page. An impression from the 1st edition printed lithographically (see "B"). Plate No.: 2792. A copy from Liszt's estate (the library of the Academy of Music, Budapest, ref. *3624*). A few staccato dots and other signs are missing in this source.

"B": the first edition, published in 1862, which, apart from the printing errors in "A", is identical with "A". An exception to this is the quotation from Lenau's work which is missing here. The music was printed directly from the plates.

The copy originates from Liszt's estate (the library of the Academy of Music, Budapest, with the same reference as for "A").

"C": a copy with corrections in Liszt's hand which was used as the engraver's manuscript for "B" (Goethe and Schiller Archives, Weimar, *Ms U, 11*). There are 27 pages (paginated 1-27 in an unknown hand) of music manuscript paper in upright format with 18 staves per page. The title page and the title itself are identical with "A" and "B". Liszt entered his mark below the last line on page 27.

Supplementary Sources

"D": an autograph now in the Pierpont Morgan Library, New York (Robert O. Lehman Collection). It consists of 26 pages in oblong format with 16 staves per page. The manuscript contains numerous deletions, corrections and insertions.

This is probably the first draft of the composition. Apart from a few minor deviations, the text agrees with the final form of the piano version but it does not—with very few exceptions—contain any dynamic or other markings.

On the penultimate page Liszt wrote: *Titel / Mephisto's Walzer / (nach einer Episode in [?] / Lenau's "Faust" — der Tanz in der Dorfschenke [)].* According to the Library the autograph manuscript was previously owned by Alfred Cortot.

"E": the autograph manuscript containing the two insertions (Goethe and Schiller Archives, Weimar, ref. *Ms U, 67*). It consists of two pages of music on manuscript paper in upright format with 15 staves per page. The music is written out in full detail. Bars 74-123 of the 2nd insertion are written on paper which is pasted into the manuscript. At the end of the manuscript, Liszt's mark can be found. The end of the 1st insertion contains *continuez Page 11* and the beginning of the 2nd *Page 13.* These page numbers refer to those pages in "A" and "B" which include bars 325-378 and bars 424-477 (on page 11 and page 13, respectively). An examination of the original text and the text of the inserts allows precise determination of the insert's proper placement. Both insertions may be included in performance if the performer wishes to do so.

The text of the Lenau quotation has been revised on the basis of Nikolaus Lenau, Sämtliche Werke und Briefe, Vol. 1, Insel-Verlag, Leipzig, 1970. Deviations from this edition occur in "A" as follows: line 24 *wollustreiche* instead of *wollustweiche,* line 75 *nimmer* instead of *immer,* line 93 *schwindenden* instead of *schwingenden.*

Bar 93: the right hand rests have been added.

Bar 120: in the sources there is an *a* under the 2nd note in the right hand. Here "D" has been followed to agree with the identical bar 112 and the analogous bars 296, 304, 645 and 653. In "C" the note is clearly a copyist's error, which was then taken over by "B" and "A".

Bar 141: in the sources the accent is given only once, between the two chords.

Bar 144: the star marking the release of the pedal has been added to agree with the identical bar 140.

Bar 147: the star marking the release of the pedal has been added to agree with the identical bar 155.

Bar 163: in the sources the *Ped.* is at the 2nd quaver. Its position has been corrected by analogy with bar 257.

Bars 165-172, 259-270, 410, 519: the left hand rest is missing in the sources.

Bar 205: the staccato dots on the 2nd and 3rd notes in the left hand have been corrected to staccatissimo signs to agree with the identical part of bar 213 and by analogy with bars 111 and 119 of the right hand part.

Bar 206: in the sources there is a staccato dot on the 2nd note in the left hand. This has been corrected to a staccatissimo sign to agree with the analogous part of bars 112 and 120.

Bars 211-212: the staccato dots of the sources have been

changed to staccatissimo signs to agree with the identical bars 219-220 and by analogy with the right hand part in bars 117-118 and 125-126.

Bars 229, 230: the staccatissimo signs in the right hand occur only in "D". The left hand signs have been added to agree with these.

Bar 231: the right hand accent has been added by analogy with bar 137 and to agree with the left hand.

Bar 242: the star marking the release of the pedal has been added by analogy with bar 148.

Bar 245: in the left hand the staccato dots of the sources have been replaced with staccatissimo signs by analogy with bar 243.

Bar 247: in the main sources the *Ped.* is at the beginning of bar 248. Its position has been corrected by analogy with bars 145, 153 and 239.

Bars 256, 258: the staccatissimo sign in the left hand has been added by analogy with bars 162 and 164.

Bars 272-274, 280-282, 290-292: in the sources each note is a quaver, each with a tail.

Bars 283-288: in "A" and "B" there are staccato dots on the right hand octaves and the left hand chords. In "C" there are markings in the right hand only but merely a few of these can be taken as staccatissimo signs. The dots have been corrected to staccatissimo signs by analogy with bars 275-278.

Bars 310, 314: the star marking the release of the pedal has been added to agree with the identical bar 302 and by analogy with bar 318.

Bar 339: the right hand natural is in "D" only.

Bar 354: in the main sources there is a dot after the 1st note in the left hand. This has been omitted here since there is no dot in either the identical bar 346 or the analogous bars 362 and 370. In "D" this bar is a repetition of bar 346, where again there is no dot.

Bar 360: the staccato dot in the right hand has been added to agree with the identical bar 368.

Bar 364: in the sources the left hand natural is missing.

Bars 385-386: in the sources the diminuendo sign ends at the 3rd quaver of the bar. The sign has been corrected here by analogy with bars 377-378.

Bar 387: in the sources the 1st note in the left hand is a quaver.

Bar 400: the 1st natural in the left hand occurs only in "D".

Bar 403: the right hand accent has been added to agree with the identical bar 395.

Bar 410: in the sources the left hand rest is missing.

Bar 412: the ossia accent has been added by analogy with bar 420.

Bar 452, 2nd note; bar 453, 3rd note; bar 454, 2nd note; bar 455, 2nd and 3rd notes: the fingering has been added to agree with the identical parts of bars 460-463.

Bar 460: the right and left hand slurs have been added by analogy with bars 452, 468 and 470.

Bar 468: the *Ped.* has been added by analogy with bar 536.

Bar 475: the lower note of the last third in the right hand, and the left hand natural, both of which are missing in the sources, have been added to agree with the identical bars 473, 474 and 476, and with "D".

Bars 478-483, 487-491, 495-499, 503-507, 511-518: in the 3/8 bars the sources give quaver duplets and semiquaver quadruplets and quintuplets.

Bar 494: the star marking the release of the pedal has been added by analogy with bar 510.

Bar 502: in the sources the bass clef is missing.

Bar 507: in the sources there is an erroneous staccato dot on the 1st note in the left hand. This has been deleted.

Bar 509: the value lengthening dots of the left hand have been added by analogy with bar 493.

Bar 519: the left hand fingering is given only in "D".

Bars 541, 544: the pedalling has been added by analogy with bars 473 and 476.

Bar 551: in the sources there is also an e^2 under the 4th note in the right hand. This is clearly an error and so "D" has been followed.

Bars 562, 566: the star marking the release of the pedal has been added to agree with the identical bars 554 and 558.

Bar 569: fingering is given only in "D".

Bars 580-582: the right hand dynamics have been added to agree with the identical bars 572-574.

Bar 586: in the sources the left hand slur ends at the 2nd quaver of bar 587, with a staccato dot under the end of the slur. The slur has been corrected by analogy with bars 594 and 595 and the staccato dot has been deleted.

Bar 592: the crescendo sign in the right hand has been added by analogy with bar 584.

Bar 594: the diminuendo sign in the left hand has been added by analogy with bar 586.

In the sources the *D flat* in the 3rd quaver of the left hand is missing, clearly an error on the part of the copyist. The note has been added by analogy with bar 586 and to agree with "D".

Bars 611-614: the left hand slur has been added to agree with the identical bars 603-606.

Bars 612, 613: in the sources the 1st note in the left hand also has an upward stem. This has been omitted to agree with the identical bars 604 and 605, and with "D".

Bar 616: the staccato dots in the left hand have been added to agree with the identical bar 608.

Bar 624: the star marking the release of the pedal has been added by analogy with bar 632.

Bar 630: the star marking the release of the pedal has been added by analogy with bar 622.

Bar 633: the crescendo sign has been added by analogy with bar 625.

Bar 652: the *Ped.* has been added by analogy with bar 644.

Bar 672: in the sources the fingering for the 5th note in the right hand is *3*, which is clearly a printing error.

Bar 676: in the sources the 6th note in the right hand has

a downward stem, too, indicating a crotchet. This superfluous stem has been deleted to agree with "D".

Bars 677, 681: the staccato dot on the last note in the right hand has been added to agree with the identical motif in bars 676 and 677.

Bar 678: in the sources there is *mf* above the 2nd note in the right hand. This superfluous and inappropriate marking has been deleted.

Bar 681: the right hand slur and staccato dot have been added to agree with the identical bar 677.

In the sources the 1st note in the right hand also has a downward stem, indicating a crotchet. This superfluous stem has been deleted to agree with the identical bar 677 and with "D".

Bars 682-683: the right hand slur has been added to agree with the identical bars 678-679.

Bars 687, 691: the star marking the release of the pedal has been added by analogy with bars 679 and 683.

Bar 691: the right hand accent has been added by analogy with bars 679, 683 and 687.

Bar 700: the staccato dots in the right hand have been added by analogy with bars 692, 696, 697 and 706.

Bars 701, 707: the staccato dot on the 1st note in the right hand has been omitted as there is no dot on the 1st note of the analogous bars 693, 697, 699, 705 and 709.

Bar 703: the natural before the 3rd note in the right hand has been added.

Bar 713: the staccato dot has been added to agree with the identical bar 700.

Bar 715: the slurs in both hands have been added to agree with the identical bar 711.

Bars 721, 723: in the sources the bottom note of the 3rd quaver in the left hand is e^1. Here "D" has been followed by analogy with bars 717, 719, 725 and 727, and bars 729 and 731.

Bar 751: the star marking the release of the pedal has been added by analogy with bar 755.

Bar 753: the accents have been added by analogy with bars 749 and 759.

Bar 757: the 1st slur in the right hand and the left hand accent have been added by analogy with bar 759.

Bar 776: the sharp before the 2nd note in the left hand occurs only in "D".

Bar 777: in the sources the 3rd note in the right hand is extended by an *a sharp*^{2} to an octave. This error has been corrected to agree with the identical bar 773 and with "D".

The sharp before the 2nd note in the left hand has been added.

Bars 784-791: in "A" and "B" the 8^{va} marking runs from the 1st note of bar 784 to the 4th note of bar 790. But in bars 785, 787, 789 and 791 the right hand chords are an octave higher than in the present edition and in "C". In "C" the 8^{va} marking is valid to the end of bar 791. Having the 8^{va} cover all 7 bars is clearly a misprint in "A" and "B". Thus here "C" and "D" have been followed.

In "A" and "B" there is a staccato dot on all quavers in both hands, except bar 790, right hand, 3rd and 4th notes; bar 791, left hand, 5th note; above these notes there is no marking at all. In the engraver's manuscript, Liszt wrote a staccatissimo sign in his own hand on every quaver in bars 784-791 (except bar 786, left hand, 1st note, and bar 789, left hand, 4th and 5th notes), and so here "C" has been followed. For the 3 notes not marked by Liszt the staccato dots of "A" and "B" have been changed here to staccatissimo signs.

Bar 790: the 2nd staccatissimo sign in the right hand has been added to agree with the identical bar 788.

Bar 791: the last staccatissimo sign in the left hand has been added to agree with the identical bar 789.

Bar 799: the staccato dot has been added by analogy with bar 795.

Bar 800: the natural for the *g* before the 3rd note in the left hand has been added.

Bar 806: in the sources the natural for the 5th note in the right hand is missing. From the 16th note on, only "D" gives fingering.

Bar 816: in the sources the lower note in the 3rd quaver of the right hand is erroneously e^2. This error has been corrected to agree with "D".

Bar 852: the *Ped.* has been added to agree with bar 850.

Bar 891: in "A" and "B" there is a staccato dot in each hand. In "C" there is a sign in the right hand only: here Liszt wrote a staccatissimo sign into the copy. For this reason the left hand dot has been changed to a staccatissimo sign, too.

Bars 892, 901-903: the staccatissimo signs have been added to agree with bar 891.

Later alteration

Bar 1: the time signature given in the source is erroneously 3/4. It is also superfluous so it has been omitted.

Bars 12, 14: the dot in the right hand has been added.

Later insert

Bars 24, 32, 40, 46, 48, 50, 54, 56: in the source the left hand rest is missing.

Bars 28, 36, 118: the dot in the left hand has been added.

Bars 29, 37: in the source both notes of the 1st quaver in the left hand are followed by a dot. The dots have been deleted by analogy with bars 13 and 21.

Bars 39, 55: the star marking the release of the pedal has been added by analogy with bar 47.

Bars 58, 66: the lower accidental for the 1st octave in the right hand has been added.

Bar 73: in the source the bass clef is missing.

Bar 78: the right hand slur has been added to agree with the following 3 bars.

Bar 110: the left hand slur has been added to agree with the identical bar 106.

Geharnischte Lieder für das Pianoforte

Source

The 1st edition, which was published in 1861: "Geharnischte Lieder / nach den Männer-Chorgesängen / für das / PIANOFORTE / übertragen von / FRANZ LISZT. / ... / LEIPZIG, BEI C.F. KAHNT." Plate No.: 787. The music was printed directly from the plates.

1. Vor der Schlacht

Bar 3: the staccato dot in the left hand has been added to agree with the right hand.

Bar 6: the staccato dots in the left hand have been added to agree with bars 4 and 8.

Bar 7: the staccato dots at the 3rd quaver in the right hand have been added to agree with the analogous part of bars 5 and 9.

Bar 10: the staccato dot for the 7th note in the right hand has been added to agree with the left hand.

Bars 14, 15: the staccato dots have been added to agree with the identical bars 16 and 13.

Bar 17: the staccato dot on the 6th note in the left hand has been added to agree with the right hand note.

The last right and left hand notes are erroneously quavers in the source.

Bar 18: the right hand accents have been added to agree with the left hand, and the left hand staccato dots to agree with the right hand.

Bar 19: the staccato dot on the last note in the right hand has been omitted to agree with the left hand, since there is no dot at any analogous place.

Bar 24: the diminuendo has been suggested to agree with the analogous part of bar 3.

Bar 26: the 1st staccato dot in the right hand has been added to agree with the identical bar 34.

Bars 28, 36, 38: the staccato dots for the 4th and 7th notes have been added in both hands by analogy with bars 26 and 30.

Bar 29: the staccato dots on the 1st and 3rd notes in the left hand have been added to agree with the right hand and with the analogous part of bars 25 and 27.

Bar 32: the staccato dots have been added to agree with the identical bar 40.

Bar 33: the staccato dot on the 1st note in the left hand has been changed to a marcato sign to agree with the right hand.

Bar 36: the staccato dots in the left hand have been added to agree with the identical bar 28.

Bar 37: the 1st staccato dot in the right hand has been added to agree with the identical bar 29, and the staccato dots in the left hand to agree with the right hand.

Bar 38: the staccato dot on the 1st note in the left hand has been added to agree with the identical bar 30.

Bar 42: the *Ped.* has been added to agree with the identical bar 2 and the analogous bar 44.

2. Nicht gezagt

Bar 6: the star marking the release of the pedal has been added by analogy with bar 21.

Bar 8: in the source the slur only goes to the 3rd note. In bars 1, 24, 43 and 45 the slur covers all three notes in this three-note motif and so here, too, the slur has been extended.

Bar 21: the tenuto sign has been added by analogy with bar 6.

Bars 29, 30: the slurs have been added to agree with the preceding 4 bars.

Bar 30: the arpeggio sign in the left hand has been added by analogy with bars 25-29.

Bar 35: the portato sign has been added to agree with the identical bar 33.

Bar 39: the sharp in front of the 5th note in the left hand has been added.

Bar 43: in the source the left hand rest is missing.

3. Es rufet uns Gott mahnend

Bar 1: the staccato dots in the left hand have been added to agree with the identical bar 3.

Bar 2: the left hand accent, slur and staccato dot have been added by analogy with bar 10.

Bar 5: the staccato dots in the left hand have been added to agree with the right hand.

Bar 11: the left hand accent has been added to agree with the right hand.

Bar 13: in the source the last chord in the left hand is erroneously a quaver.

Bar 15: in the last chord of the left hand the natural for the *b* was erroneously placed before the *d*.

Bar 17: the 2nd staccato dot in the left hand has been added to agree with the identical bar 13.

Bar 18: the staccato dot for the 1st chord in the left hand has been added to agree with the identical bar 14.

Bar 20: in the source the flat before the 1st chord in the left hand was erroneously placed before the *d*.

Bar 33: the 2nd staccato dot in the right hand has been added to agree with the analogous part of bar 31.

Bars 36-38: the left hand slurs and the staccato dots beneath the ends of the slurs in bars 36 and 38 have been added to agree with the identical bars 40-42.

Bars 36, 40: the 2nd staccato dot in the left hand has been added by analogy with bar 13.

Bar 37: the staccato dot in the left hand has been added, as in the preceding and following bars.

Bar 38: in the source the flat before the 1st chord in the right hand is missing.

The marcatissimo sign in the left hand, the staccato dot in each hand for the 3rd chord, and the star marking the release of the pedal have been added by analogy with bar 15.

Bar 39: the left hand accent and staccato dot have been added by analogy with bar 16 and to agree with the right hand.

Bar 40: in the source the 3rd chord of the right hand is erroneously a semiquaver.

Bar 41: the staccato dot in the left hand has been added to agree with the analogous part of the preceding and the two following bars.

Bar 43: in the source the 2nd rest in the right hand and the bottom accidental in the 1st chord of the left hand are missing.

Bar 45: in the source the accidental before the 3rd chord in the right hand is missing.

Bar 60: the staccato dot in the left hand has been added to agree with the right hand.

Pastorale

Source

The first edition, published in 1861: "PASTORALE / Schnitter-Chor / aus dem / Entfesselten Prometheus / von / FRANZ LISZT, / Für das / PIANOFORTE / übertragen vom / Componisten. / ... / LEIPZIG, BEI C.F. KAHNT." Plate No.: 817. A copy from Liszt's estate (the library of the Academy of Music, Budapest, ref. *3738*).

The beginning (bars 1-89) of the autograph manuscript held in the Goethe and Schiller Archives, Weimar, under *Ms U, 71* agrees largely with the source above but after that it is completely different and thus cannot be regarded as the autograph manuscript for the piano version. Therefore it has not been used as a source.

Bars 6, 10: the fingering has been recommended by analogy with bars 44 and 48.

Bar 23: the arpeggio sign has been added to agree with the identical bar 19.

Bars 56, 57, 60, 61: the arpeggio sign has been added to agree with the identical bars 18 and 19.

Bars 58-59, 62-63, 64-65, 66-67: in the sources the slurs end in the right hand in each bar. Here the slurs have been joined to cover two bars at a time to agree with the identical bars 20-21 and 24-29.

Bar 70: in the source the diminuendo sign begins only at the beginning of bar 71. The sign has been corrected by analogy with bars 80-81.

Bar 88: the dot in the right hand has been added to agree with the identical bars 84 and 86.

The natural for the 1st note in the left hand has been added.

Bar 90: in the source the natural for the 3rd note in the left hand is missing.

Bar 98: the left hand accent and staccato dot have been added to agree with the identical bar 106 and with the right hand.

Bar 174: the 2nd sharp in the right hand has been added.

Bars 182-184: in the source the right hand slur ends at the end of bar 183 and starts again in bar 184. The slurs have been combined to agree with the identical bars 191-193.

Bar 187: the pedalling has been added to agree with the identical bar 178.

Bar 227: the sharp in front of the 2nd chord in the right hand has been added.

Bars 256, 257: in the source the left hand quavers have 2 separate slurs. These have been joined to agree with the identical bars 260-261.

Die Lorelei (2nd version)

Sources

"A": the edition published in 1877: "DIE / LORELEY / für das / Pianoforte / VON / FRANZ LISZT. / ... / LEIPZIG, C.F. KAHNT NACHFOLGER. / ... NEUE AUSGABE." Plate No.: 834. Lithographically printed. Compared to the 1st edition ("B"), this edition contains no corrections or alterations. Both editions were printed from the same engraving.

"B": the first edition, published in 1862: "DIE / LORELEY / für das / Pianoforte / VON FRANZ LISZT. / ... / LEIPZIG, BEI C.F. KAHNT." Plate No. 834. The music was printed directly from the plates.

The text of the song was revised on the basis of Heinrich Heine, Werke und Briefe, Vol. 1, Aufbau-Verlag, Berlin and Weimar, 1972. Liszt's text differs from that in the volume mentioned as follows (the original text is given in brackets): bar 9, soll's (soll es); bars 44-45, der Berge (des Berges); bar 63, goldnes (goldenes); bar 65, goldnem (goldenem); bar 71, gewalt'ge (gewaltige).

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

Sharps: bar 66, right hand, 5th note; bar 77, right hand, 5th note, top sign.

Flats: bar 63, left hand, 3rd and 8th notes; bars 65 and 69, right hand, 5th note; bar 93, 9th note; bar 128, left hand, 8th note.

Natural: bar 89, left hand, last note.

Bar 10: the 2nd slur in the right hand has been added to agree with the identical bar 96.

Bar 18: in the sources the staccato dot on the 1st quaver in the right hand, the slur starting at the 8th quaver and the dot under the end of it are missing.

Bar 19: the last staccato dot in the left hand has been added.

Bars 35, 40: in the sources the dot in the right hand is missing.

Bar 43: in the sources the *sempre legato* is in bar 42.

Bars 77, 80, 81, 82: in the sources the 4th rest in the left hand is missing.

Bar 79: the slur below the 3rd and 4th notes in the left hand, together with the staccato dot, have been added to agree with the analogous part of bar 77.

Bar 80: the two *p* markings have been added by analogy with bar 78.

Bar 81: the staccato dot on the 4th note in the left hand

has been added to agree with the preceding and following pairs of quavers.

Bar 82: the marcatissimo sign in the left hand has been added to agree with the right hand and by analogy with bars 78 and 80.

Bar 97: the staccato dot in the left hand has been added to agree with the identical bar 9.

Bar 98: the 1st slur in the right hand has been added to agree with the identical bar 10.

Bar 100: the right hand slur has been added to agree with the identical bar 12.

Bars 105-106: the left hand slur has been added by analogy with bars 33-34, 37-38 and 109-110.

Bars 105, 106, 109, 110: in the sources there is a quaver rest at the last quaver in the left hand. It is superfluous and has been deleted.

Bar 108: the top natural for the last chord in the right hand has been added by analogy with bar 36.

Bars 109, 110: the arpeggio sign in the left hand has been added to agree with the identical bars 105 and 106.

Bar 111: in the sources the crescendo sign is under the 4th-6th quavers and the left hand slur is missing. The correction made here is justified by analogy with bar 39.

Bar 112: in the sources the dot in the right hand and the upward stem for the 7th quaver are missing. The dot and the stem have been added by analogy with bar 40.

Bar 123: in the sources the 3rd rest is missing.

Bar 127: the slur on the 1st-2nd notes in the right hand has been added to agree with the identical bar 129 and the analogous bars 128 and 130.

Weihnachtslied

Source

The 1st edition, published in 1865: "Christus ist geboren. — Nato e Cristo Redentor. / Weihnachtslied / componirt / von / Franz Liszt. / für PIANOFORTE / ... / BERLIN & POSEN / ED. BOTE & G. BOCK." The edition was printed lithographically with an illustrated title page. Plate No.: 6815.

Bar 6: the accent on the 1st quaver in the left hand has been added because the slurs and markings in both hands are identical throughout the piece.

L'hymne du pape

Source

"A": the 1st edition, published in 1865: "L'HYMNE DU PAPE / INNO DEL PAPA / DER PABST HYMNUS. / pour le PIANO / PAR / F. LISZT / BERLIN & POSEN / ED. BOTE & G. BOCK." Plate No.: 6844. The music was printed directly from the plates.

Supplementary Source

"B": a printer's proof of the organ version, corrected by Liszt (Goethe and Schiller Archives, Weimar, ref. *Ms Y, 4*[3]). There are 3 printed pages with an autograph page inserted which contains the revision of bars 40-56.

Bar 27: in the source there is a stccato dot on the 1st note in the left hand. This superfluous dot has been omitted to agree with the right hand.

Bar 52: the *a tempo* occurs only in "B".

Bar 54: the left hand accent has been added to agree with the right hand.

Bar 55: the staccato dots on the 1st and 2nd notes in the right hand have been added by analogy with bars 4 and 53 and to agree with the left hand.

Bar 66: in the source the right hand slur goes to the end of the bar but the staccato dots are missing. The articulation has been corrected to agree with the identical bar 64 and with the left hand. Bars 64-65 and 66-67 are identical in "B", too.

Notturno No. 2 (1st version)

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, ref. *Ms U, 24.* It consists of 1 page of music, on paper in oblong format with 9 staves per page. There is no date, signature or title on the manuscript. The music is fully written out but contains no corrections at all. Bars 14-20 are a repeat of bars 1-7, indicated by numbers. In the top margin of the page there is a note in an unknown hand, "Gestorben war ich (Seeliger Tod)" and also the stamp of the "Liszt-Museum Weimar" with the reference number of the autograph written in by hand. At the bottom, likewise in an unknown hand, probably a librarian's, there is "Tv.e.V. XVIII 66".

Naturals not included in the source have been added in the right hand in the following places: bars 9 and 11, 4th quaver; bar 10, 6th quaver; bar 13, 3rd quaver.

Bars 1-3, 5-6 (14-16, 18-19): in the source the dot in the left hand is missing.

Bar 11: the dot for the 1st note of the right hand has been added.

(translated by Fred Macnicol)