# CRITICAL NOTES

*Waltz*

Source

"A": the edition by N. Mori & W. Ball (London: 1832) on p. 92 of the collection *"The Musical Gem for 1832"*. The title is: "Waltz". Printed above the first line, on the right, is "Composed by Master Liszt" and under the last system of music "The Musical Gem for 1832." The copy used as source for the present edition is held in The British Library, London, shelf mark *P. 5364 G. 422.*

Supplementary source

"B": "Sieben Walzer / für / Violin und Pianoforte / von / M. Pamer, H. Payer / und / F. List. / Wien, / bey / Math$^{s}$ Artaria". Plate No. M. A. 787, that of the violin part M. A. 787. 788. On p. 2, before the opening of the piece the remark "N$^{o}$ 5. / von / F. List." can be found. The inscription on p. 3 of the violin part, before the beginning of the first line reads: "N$^{o}$ 5. / von / F. List, aus dem / Ballet: die Ama- / zonen.". The copy used as source is held in the *Archiv der Gesellschaft der Musikfreunde in Wien,* shelf mark *XV. 2754.*

In the sources the appoggiaturas are written as semiquavers and without a stroke across the stem.

Bar 1: in "A" the 1st note is erroneously *f sharp*$^{3}$. This has been corrected in agreement with "B" where, because of the written out return, the same note occurs twice. This correction is also justified by the melodic direction of bar 5.

Bar 5: the 1st staccato dot has been added by analogy with bar 7.

Bar 11: the staccato dots have been written out in accordance with bar 15.

Bar 13: the slur has been added by analogy with the identical bar 9.

*[Scherzo]*

Source

The facsimile edition of the autograph manuscript printed as an appendix to the first issue of the journal *Faust. Eine Rundschau* by Julius Bard in Berlin in 1922. On the title page neither publisher, nor place or date are given, only the inscription "SCHERZO / VON / FRANZ VON LISZT / HERAUSGEGEBEN / VON / FERRUCCIO BUSONI / ZUM ERSTEN MAL / VERÖFFENTLICHT". According to this edition the music manuscript paper of the autograph (horizontal format) had 12 staves per page and contained no title. Page [1] is completely filled with music whereas on page [2] music is written until the end of line 10 only and the last two staves are blank. Below the closing double bar-line we read *27 May 1827 / F. Liszt.* At the bottom of the page, in an alien (the donor's) hand the following remarks can be found: "Signor Busoni in der aller-aller größten Bewunderung von Frits Hartvigson. London, 5. 4. 1909." The autograph manuscript was put up to auction on December 2nd-3rd, 1975 by J. A. Stargardt of Marburg, West Germany. (606. Autographen Katalog, Nr. 747); its present whereabouts are unknown.

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

Sharps: bars 17, 22, 64, right hand, 2nd note; bars 18, 47, 55, 57, left hand, 3rd note; bars 25, 27, left hand, 2nd note; bar 59, right hand, 1st octave, lower note; bar 72, left hand, 3rd octave, lower note.

Flats: bar 35, right hand, 2nd octave, lower note; bar 63, left hand.

Naturals: bar 6, left hand; bar 20, right hand, topmost note, left hand, 2nd note; bar 21, right hand, 2nd note; bars 23, 24, right hand, all three signs; bar 35, right hand, 1st chord, bottom note; bar 36, left hand, 3rd octave, lower note; bars 68, 73, left hand, 1st octave, lower note; bar 69, left hand, 1st octave, upper note; bar 72, right hand, 1st octave, lower note.

Bar 10: on the 1st beat of the bar, in the lower part of the right hand *f sharp*$^{1}$ was written instead of *e*$^{1}$-*g sharp*$^{1}$ both by Busoni (and Raabe in the complete edition printed by Breitkopf). Though these note heads are not clearly legible in the autograph manuscript, the sharp written on the 1st staff, the tie over *g sharp*$^{1}$ as well as the sharp written out in front of *f sharp*$^{1}$ on the 2nd beat of the bar leave no room for doubt as to what the correct text ought to be.

Bar 35: the rest in the left hand has been added.

Bar 56: the lower tie in the right hand has been added.

*Grand Galop chromatique*

Sources

"A": the last edition which appeared in Liszt's life-time: "GRAND GALOP / chromatique / Pour le Pianoforte / dédié à Mr. Le Comte / RODOLPHE

D'APPONY / et composé / par / F. LISZT. / Deuxieme Edition. / Œuv. 12 / 2276 / Leipzig, chez Fr. Hofmeister [...]". The plate number (2276) of the first edition (cf. "G") was retained but the piece was newly engraved throughout. The music was printed directly from the plates. No ossias are given.

"B": "GRAND GALOP / Chromatique, / Pour LE Piano / Dédié a Monsieur / le Comte Rodolphe d'Appony / PAR / F. LISZT. / [...] / PARIS / E. GERARD et Cie editeurs Ancienne Maison MEISSONNIER." Plate numbers B. L. 1720 and C. M. 3804. For this publication the plates of the edition by Latte of Paris (cf. "F") were presumably used, save the last two pages. The music contains some minor corrections. For the ossias see "F". The music was printed directly from the plates.

"C": "NEW EDITION, REVISED & CORRECTED BY THE AUTHOR. / GRAND GALOP, / CHROMATIQUE. / pour le / Piano Forte. / Dédié à Monsieur / le Comte Rodolphe d'Appony, / PAR / F. LISZT. / [...] / London, Published by MORI & LAVENU [...]". Plate No. 4144. For the ossias cf. "F", except for those in bars 159-160 and 163-164 which are (erroneously) missing. The music was printed directly from the plates.

"D": "A Monsieur Le Comte Rodolphe d'APPONYI. / GRAND / Galop Chromatique / (Nouvelle Edition) / pour le / PIANO / par / FRANZ LISZT / [...] / PARIS, / ALPHONSE LEDUC [...]". Plate No. A. L. 7469. The music was printed directly from the plates. The ossias of the present edition and the cadence in the footnote appear here in the main text. No ossias are given.

"E": "Grand Galop / CHROMATIQUE / Composé / POUR LE PIANO / et Dedié à M. / Le Comte Rodolphe d'Appony / PAR / F. LISZT / OEUV. 12 / [...] / Milan, chez Jean Ricordi." Plate No. G. T. 10371. The music was printed directly from the plates. For the main text and the ossias see "F".

"F": the text and drawing on the title page are identical with "B", whereas the publisher's imprint differs: „PARIS, chez BERNARD LATTE, [...]". Plate No. B. L. 1720. The music was printed directly from the plates. On the title page of the copy used for the present edition (kept in the Bibliothèque Nationale, Paris under the shelf mark *Ac. p. 1688*) an entry of the library "Déposé à la direction / Juin 1838 — Nº 129" can be found. The text on the round rubber stamp at the bottom, to the right is "CONSERVATOIRE DE MUSIQUE — BIBLIOTHÈQUE.". The music is eight bars shorter than that in "A" and "C" and nine bars shorter than the text in "B" and "D" which contain a cadence after bar 291 (bars 264-267 and 288-291 are non-existant here). All ossias are present but see also the critical note to bars 188-195.

"G": (= the first edition of "A"): "GRAND GALOP / CHROMATIQUE / composé pour le Piano / à deux ou à quatre mains / et dedié / à Mr. Le Comte Rodolphe d'Appony / par / F. LISZT. / Œuv. 12 / [...] / Leipzig, chez Fr. Hofmeister." Plate No. 2276. The music was printed directly from the plates. For the main text see "F". No ossias are given.

The "Troisième Edition" by Hofmeister (plate No.: 2276.8787) appeared with a new engraving in 1906 at the earliest and thus could not be used as source. The editions by Grosser (Breslau) and Bernard (St Petersburg) mentioned in the work lists were not available to us.

For the ossias "D" has also been used as source since they occur in the main text there.

Bar 15: the staccato wedges in the right hand have been added to agree with the identical bar 7.

Bars 73-76, 89-92, 161-164 and 177-180: the pedalling has been suggested in accordance with the identical bars of the first section of the theme. It is above all completely improbable that Liszt omitted the pedal at the repetition of identical material. He must have notated the three bars which were to be repeated only once and merely indicated the repetition as was his custom. Consequently, the pedalling signs were omitted in the course of engraving only.

Bars 79, 183: the right hand accent has been added to agree with the identical bar 167.

Bar 82: the staccato wedge for the last note in the left hand has been added to agree with the identical bars 170 and 186.

Bar 83: the left hand accent has been added to agree with the identical bars 171 and 187.

Bars 125-128 and 130-134: in the ossia the tenuto signs and the stacato wedges in the right hand have been suggested to agree with the identical bars 37-40 and 42-46. From bar 131 onwards this refers to the left hand as well.

Bars 146-147: the lower note of the octaves in the left hand has been suggested to agree with the identical bars 58-59.

Bar 149: the first star marking the release of the pedal and the second Red. sign have been added to agree with the identical bar 61.

Bar 156: the staccato wedge in the right hand has been added to agree with the identical bar 68.

Bar 180: the note stems and flags of the 1st and 3rd notes in the right hand have been added to the main text to agree with the identical bars 76, 92 and 164.

Bars 181-182: the right hand accents have been added to agree with the identical bars 77-78 and 164-165.

Bars 188-195: the ossia is included with the inscription *Piano à* 7[1/4] *octaves* in "B", "C", "E" and "F" only. In the present edition this ossia is given in the main text and the version written for a smaller range figures as ossia.

Bar 200: *loco* is prescribed in all sources from the 2nd note in the right hand on up to the end of bar 201; in addition to that, playing an octave higher is also permitted for pianos with a larger range (except in "C" and "D"). The version *loco* has been omitted since it is superfluous nowadays and is not justified musically, either.

Bars 243-246: the staccato wedges in the left hand have been added to agree with the right hand.

Bar 246: in the second part of the bar staccato wedges have been added to agree with bars 242, 250, 268 and similar bars.

Bars 261-264, 267: the staccato dots in the right hand have been altered to staccato wedges to agree with the preceding and the following bars.

Bars 262-267: the staccato dots in the left hand have been altered to staccato wedges.

*Heroischer Marsch in ungarischem Stil*

Sources

"A": "MARCHE / héroïque / dans le genre hongrois, / POUR / Piano, / PAR / F. LISZT / [...] / A PARIS, chez M^ce^ SCHLESINGER, [...]". Plate No. M. S. 4049. It appeared in 1844, engraved anew. The music was printed directly from the plates. There is no dedication.

"B": "HEROISCHER MARSCH / in ungarischem Styl / für das / Piano Forte / von / F. LISZT. / [...] / Berlin, in der SCHLESINGER'schen Buch u. Musikhandlung. / [...]". Plate No. S. 2977. This edition appeared at the end of 1840. The music was printed directly from the plates. Page [2] gives the dedication. The copy used for the present edition and held in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 10*$^{5}$ contains music in Liszt's hand. Since some of these notes have no bearing whatsoever on the text of the piano work but are perhaps sketches for the instrumentation of the piece they have not been taken into consideration in the course of the editorial work.

Bar 5: the slur and the accent have been added by analogy with bar 1.

Bars 8, 29 and 131: the naturals for the trills have been added.

Bars 13, 34, 116, 136: the naturals have been added as a precaution since at first sight a *c sharp* may be read here. Since Liszt did not write out the sharp in any other instance it does not seem justified to add it here in agreement with Liszt's idiosyncratic notation.

Bar 22: the 1st staccato dot in the left hand has been added to agree with the right hand.

Bar 24: the flat has been added in front of the 3rd note in the right hand.

Bar 26: the staccato dots have been added to agree with the analogous place of bar 22.

Bar 31: the slur has been added by analogy with bar 10.

Bar 32: the crescendo and diminuendo signs have been added to agree with the identical bar 11.

Bar 40: the staccato dots have been added by analogy with bars 42, 44, 46, 49 and similar bars.

Bars 60, 66: all staccato dots in the right hand have been added.

Bar 61: the last staccato dot in the right hand is missing in the sources.

Bar 62: the 2nd natural has been added.

Bar 68: the slur has been added by analogy with bar 70.

Bar 76: the 1st staccato dot in the left hand has been added.

Bars 77, 96, 97, 100, 164: the staccato dots and accents in the left hand have been added to agree with the right hand.

Bars 85-94, 172-176: in the sources only two beams are given in the right hand.

Bar 87: the change of pedalling has been suggested because of the change in harmony.

Bars 89, 91, 166, 169, 170: the left hand accent has been added to agree with the right hand.

Bar 101: the 1st staccato dot in the right hand has been added.

Bars 105, 122: the accent has been added by analogy with the 1st bar.

Bar 126: the flat before the *e* notes of the 3rd chord in the right hand has been added.

Bar 127: the flat before the *e* notes in the right hand has been added.

Bar 138: the 2nd beam for the 4th note in the left hand has been added.

Bar 142: the 2nd flat has been added.

Bar 153: the right hand accent has been added to agree with the left hand.

Bar 164: the 1st rest in the left hand has been added.

Bars 173, 182: the 1st accent in the right hand has been added to agree with the left hand and the preceding bars.

*Feuille d'Album No. 1*

Sources

"A": "2 / FEUILLES / D'ALBUM / POUR / PIANO / PAR / F. LISZT. / Schuberth & Comp. / LEIPZIG & NEW-YORK.". The title on the third page reads: "Feuille d'Album / N^o^ I."*). Plate No. 1332. The music was printed directly from the plates. "A" appeared in 1849 or 1850.

"B": "FRANZ LISZT. / Albumblatt / für / PIANOFORTE. / [...] / Verlag von Robert Friese [Leipzig].". Without plate number. "B" was printed from the engraving of "C".

"C": an appendix to the 15th issue of 1841 of the *Neue Zeitschrift für Musik* bearing the title "ALBUMBLATT / von / F. LISZT." The plate number is missing.

The Music Division of the National Széchényi Library, Budapest holds an autograph albumleaf without title (shelf mark *Ms. mus. 27*) on which the first eight bars of the work can be recognized. At the bottom of the page are the date *Vienne, 25 Fevrier 1840* and Liszt's signature. This albumleaf was not used as source for the present edition.

*) Cf. = *Feuille d'Album No. 2* (NLE, vol. I/17. pp. 131 and 150)

Bars 8, 32: the repeat signs occur in "A" only. In the first part of bar 8 the direction "D. C. ad lib." appears in all three sources.

Bar 31: the staccato dots in the right hand and the slur above them have been added to agree with the identical bars 3, 7 and 27.

*Galop de Bal*

Source

The only known edition: "GALOP de BAL / composé par / Fr. LISZT. / St-PETERSBOURG CHEZ M. BERNARD". Plate number 2089. The music was printed directly from the plates. The copy used as source is held in the Saltykov-Shchedrin Library, Leningrad under *M. 186051.*

Bar 1: in the source there are staccato wedges in the place of the staccato dots in the left hand.

Bar 7: the source contain staccato dots on the 2nd-4th notes in the left hand which have been rendered superfluous by the direction *stacc.* of bar 4.

*Gallop (A minor)*

Source

The autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 39.* It contains 11 + 1 pages of music with 15 staves per page, except for the additional page that has 12 staves to the page. The pages are not numbered. The date in the upper, right hand corner of page [1] is incomplete: *Gand 20 et 21 Janvier.* Underneath there are some illegible words. No title is given. The manuscript is not fully worked out; it must have been the first draft of the piece.

Accidentals missing in the source have been added in the following places:

Sharps: bar 6, right hand, 1st note, lower sign; bar 8, right hand, 3rd note, both signs, left hand, 2nd note, lower sign, 3rd note; bar 14, left hand, 2nd note; bars 48, 54, right hand, 1st chord, bottom note; bars 79, 214, right hand, 4th note; bars 81, 216, right hand; bars 117, 121, 145, 147, 149, right hand, 5th note; bars 184, 190, right hand, 2nd note; bar 186, right hand, 4th note; bars 243, 247, left hand, 4th note; bars 244, 248, right hand, 4th and 8th notes, upper sign, left hand, 3rd note; bar 245, right hand, 4th note; bars 282, 286, left hand, 5th note; bars 284, 288, right hand, 4th, 7th and 10th notes; bar 289, 4th note; bar 290, 6th note; bar 291, 3rd and 6th notes; bar 311, right hand, 4th note; bar 314, right hand, 4th chord, both signs; Variant, bar 9, left hand, 1st chord, bottom note.

Flats: bar 7, right hand, 3rd note; bars 70, 74, 205, 209, right hand, 5th note, left hand, 4th note; bars 72, 207, right hand, 5th note, left hand, 6th note; bars 76, 211, left hand, 2nd note; bar 278, left hand, 4th and 5th notes; bar 279, left hand, 1st chord, bottom note; bar 280, left hand, 1st chord, bottom note, 2nd note; bar 312, right hand, 2nd note; bar 339, left hand, 3rd note, both signs; Variant, bar 3, right hand, 3rd note, left hand, 5th note.

Naturals: bar 184, left hand, 2nd chord, bottom note; bar 274, left hand, 5th note; bar 275, right hand, 3rd note; bar 312, right hand, 4th note; bars 313, 316, right hand, 4th note, both signs, bar 315, right hand, 4th note, lower sign; bars 317-320, right hand, 1st note, lower signs; bars 322, 326, both hands, 3rd note; bars 323, 327, 329, right hand, 1st note, lower sign; bar 324, left hand, 1st note, lower sign.

Quaver rests missing in the source have been added as follows: bars 36, 42, 1st sign; bars 48-49, 54-55, all signs; bars 75, 81, 107, 210 and 216.

Bar 9: the flag has been added.

Bar 57: in the source the 7th note in the left hand is a crotchet.

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

Bars 58, 60, 193, 195: the staccato wedge in the right hand has been added to agree with the left hand.

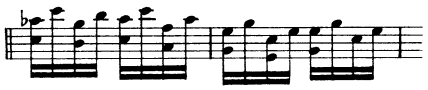
The accent and the staccato dot in the left hand have been added to agree with the right hand.

Bars 58-61, 193-196: the dots in the right hand have been added.

Bars 59, 61, 194, 196: the accent, the staccato wedge as well as the staccato dot have been added in both hands to agree with the preceding bar.

The dots in the left hand are missing in the source.

Bars 70-71: above the right hand in the source there is the direction *la 2da volta* and an unfinished draft:



Bar 76: in the source the 2nd flat in the right hand is erroneously placed in front of the higher note.

Bar 89: the broken line of the marking of octave transposition above the 1st note in the right hand has been added.

Bar 135: the ossia has been added. In the source there is a deleted bar between bars 134 and 135. Its first half is identical with the first part of bar 135, the ossia is also extant above it but in the continuation Liszt failed to write out the concluding six bars of the ossia.

Bar 143: the lower part (the 1st note) in the right hand is a minim in the source. By analogy with bars 135, 264 and 272 it has been corrected to a crotchet.

The left hand notes are given an octave lower in the source but the marking of octave transposition is missing above them.

The variant to be played instead of bars 143-168 is written in the manuscript on a separate sheet of paper, placed after the conclusion of the piece. The asterisks at the beginning of the variant and at the end of bar 143 of the main text indicate the place where it should be inserted. Resulting from the change in the continuation the end of the bar

had to be modified, too, which Liszt carried out by interpolating the last semiquaver. Under the asterisk the following note occurs in the main text: *(? come à la reprise?)*.

Bars 151-164: the trill sign and the wavy line have been added throughout.

Bar 158: the minim is missing in the source.

Bar 245: the stems and beams indicating the upper part in the right hand are missing in the source.

Bar 264: the trill has been added to agree with the preceding bars and by analogy with bar 272.

The notes of the septuplet appear with three beams in the source.

The bottom note of the 1st chord in the left hand is a crotchet in the source.

Bars 269-272: the marking of octave transposition has been added.

Bar 280: the *b flat*$^2$ and the accidental in the right hand are missing in the source. Since the wavy line of the *tr* is continued in this bar, both signs have been added.

Bars 281-287: all *tr* and markings of octave transposition have been added.

Bar 294: the bass clef and the beam in the left hand have been added.

Bars 340-341: the broken line of the marking of octave transposition above these two bars is missing in the source.

*Variant*

Bar 1: the change in fingering has been suggested in accordance with the altered continuation.

Bars 10, 13: the bass clef has been added.

Bars 12-13: in the lower staff, above and between the notes in the left hand an unfinished alternative of the right hand (?) part can be found.

Bar 17: in the source the last note in the left hand is a crotchet. By analogy with bars 19 and 21 it has been altered to a quaver and the rest sign has been added.

The 1st group in the right hand has only two beams in the source.

Bar 18: the third beam over the 1st-7th notes is missing in the source.

Bar 19: in the source the groups in the right hand have only two beams.

Bar 23: above the right hand *31* (?) can be read.

Bar 27: in the source there is merely a simple bar-line at the end of the bar.

## *Feuilles d'Album*

Sources

"A": the first edition published by Schott in 1844: "à son ami / Gustave Dubousquet / FEUILLES D'ALBUM / POUR / PIANO / PAR / F. LISZT / [...] / MAYENCE / [...] / chez les fils de B. Schott". Plate No. 7648.

"B": a reprint made from the plates of Latte's edition (Paris) for *Le Monde Musical* (5$^e$ Année N$^o$ 5) after 1844. The title on the first page of music reads: "FEUILLES D'ALBUM. / PAR F. LISZT. / a M$^r$ GUSTAVE DU BOUSQUET.". Plate No. B. L. 3306.

Bar 10: the staccato wedge in the left hand has been added to agree with the right hand.

Bar 19: the staccato wedge in the right hand has been added by analogy with bar 29.

Bar 40: the staccato wedge has been added by analogy with bars 42 and 110.

Bar 46: the staccato wedge has been added to agree with the identical bar 38 and the analogous bar 108.

Bars 60-61: the staccato dots have been added to agree with the identical bars 76-77.

Bar 64: the staccato wedge has been added to agree with the identical bar 80.

Bars 64, 80: the staccato dot has been added by analogy with bars 106 and 114.

Bars 66, 82: the staccato dot has been added by analogy with bars 108 and 116.

Bar 81: the staccato dots have been added to agree with the identical bar 65.

Bar 94: the arpeggio sign and the slur have been added by analogy with bar 92.

Bar 112: the staccato dot has been added by analogy with bar 110.

Bar 118: the staccato dot and the slur have been added by analogy with bar 110.

Bar 123: the staccato dot on the 1st note in the right hand has been added because after bars 39, 41, 47 and similar bars either a staccato wedge or a staccato dot follows everywhere.

Bar 125: the staccato dot has been added to agree with the left hand.

## *Albumblatt in Walzerform*

Source

The appendix to August Göllerich's book on Liszt (first Preface, footnote 12). Above the beginning of the piece the remark "Bisher unveröffentlicht" is printed, below that "Albumblatt in Walzer-Form". On the left hand side, above the first line of music the date is given as "Hamburg, 5. Juni 1842".

Bar 29: in the source the marking of octave transposition starts at the 2nd note only. This is clearly a misprint since a melodic line leaping down from *d sharp*$^3$ to *e*$^2$ then up to *f sharp*$^3$ is definitely out of the question here.

Bars 33-34: the lower tie in the right hand is missing in the source.

Bar 43: the last natural in the left hand has been added.

## *Ländler*

Source

The autograph manuscript in the Autographen-Sammlung of the Fürstlich Fürstenbergische Hofbibliothek, Donaueschingen which consists of 2 pages

of music paper (oblong format) with ornamental frame and 9 staves to the page. The pages are not numbered. The inscription at the beginning of the music reads: *Ländler.* Liszt did not notate bar 21 but gave the direction *Da Capo* to indicate the continuation. Underneath Liszt's signature and further down on the left hand side of the page the date *Donau Eschingen / 25 Nov. 1843* in Liszt's hand.

Bar 21: Liszt wrote out the crotchet rest in front of Da Capo, at the beginning of the bar in the right hand only.

*Marche hongroise*

Source

The facsimile of the autograph manuscript in the V. I. Lenin State Library of the Soviet Union, Moscow reproduced in J. I. Milstein's book entitled *F. Liszt* (Moscow: State Music Publisher, 1956). The manuscript consists of 2 pages of music. The music manuscript paper (horizontal format) has 12 staves per page. The pages are not numbered. Above the beginning of the piece, on the left the title *Marche hongroise*, below the closing double bar-line the signature *F Liszt* and on the left hand side the date *Port Marly 16 Juin / 44* can be read.

Bars 1, 2, 4: the left hand accent has been added to agree with the right hand.

Bars 1, 3: the slurs and staccato dots in the left hand have been added to agree with the right hand.

Bars 4, 12: the staccato dots in the left hand have been added to agree with the right hand.

Bar 7: the slurs and staccato dots in the right hand have been added by analogy with bar 3.

Bar 8: the staccato dot on the last note in the right hand has been added to agree with the left hand.

Bar 11: the 1st staccato dot in the left hand is missing in the source.

Bar 13: Liszt did not write naturals in front of the notes *d*. The chord on the 2nd beat of the bar is definitely *b* minor thus the presence of the *d* is evident here. Should *d flat* notes occur on the 1st beat of the bar, an enharmonic six-four chord in *f sharp* minor would emerge which would reduce the liveliness of the ensuing *b* minor harmony and introduce a strange turn to the thematic material in the right hand. Moreover, Liszt would have certainly indicated the change from *d flat* to *d* in the 1st-2nd chords of the left hand had it been really necessary. In the light of the above the naturals in front of the notes *d* have been added. The same applies to bar 15 which, not being written out in the autograph manuscript again, is merely a repetition just as bar 16.

Bar 19: the staccato wedges in the left hand have been added to agree with the right hand.

Bar 20: the staccato dot on the last note in the right hand has been added to agree with the 3rd note and the left hand.

Bar 21: the appoggiaturas in the right hand have no stroke through their stem in the source.

*Mazurka brillante*

Sources

"A": the first edition which appeared in 1850: "A / Monsr Antoine Koczuchowski / Mazurka / brillante / POUR LE / PIANO / PAR / F. LISZT. / LEIPZIG, CHEZ BARTOLF SENFF.". Plate No. 10. The music was printed directly from the plates.

"B": "à Monsieur / Antoine Koczuchowski. / MAZURKA / brillante / POUR / PIANO / PAR / F. LISZT. / [...] / Publiée à PARIS par BRANDUS et Cie [...]" Plate No. B. et Cie 5295. It appeared probably simultaneously with "A". The music was printed directly from the plates.

"C": "MAZURKA / brillante, / PAR / LISZT. / [...] / LONDON, / CAMPBELL, RANSFORD & Cº MUSIC SELLERS & PUBLISHERS, [...]". Plate No. (C. R. & Cº 53). No ossias occur here.

Bar 13: instead of the staccato wedge in the right hand there is either a dot or no sign whatsoever in the sources. The alterations are corroborated by the analogy with bar 9.

Bar 14: the slur on the 4th-5th notes in the right hand has been joined up to the slur of the succeeding bar to agree with the identical bars 48, 126 and 160.

Bars 16, 24, 58, 128, 136, 162: the slur on the 2nd-3rd notes in the left hand has been added by analogy with the slur in bar 50.

Bars 19, 53, 131: the staccato wedge in the left hand has been added by analogy with the identical bar 165 and the surrounding bars.

Bar 22: the staccato wedge in the left hand has been added to agree with the identical bars 56, 134 and 168.

Bar 28: the staccato dot in the left hand has been added to agree with the right hand.

Bar 29: the staccato wedge on the 1st note in the left hand has been added to agree with the identical bars 25 and 141.

Bars 38-41: the left hand slur has been added to agree with the identical bars 150-153.

Bar 39: the 1st staccato dot in the left hand has been added to agree with the right hand.

Bar 40: the *f* has been added to agree with the identical bar 152.

Bars 44, 122, 156: the slur for the 2nd-3rd notes in the right hand has been added to agree with the identical bar 10.

Bars 45, 123, 157: the staccato dot in the right hand has been added to agree with the identical bar 11.

Bars 47, 125, 159: the staccato wedge in the right hand has been added by analogy with bar 9, to agree with bar 13.

Bar 48: the staccato wedge in the left hand has been added to agree with the identical bars 14, 126 and 160.

Bars 48, 126, 160: the staccato wedge in the right hand has been added to agree with the identical bar 14.

Bar 53: instead of the staccato dot in the right hand there is a wedge in the sources. The alteration is justified by the identical bar 19.

Bars 53, 131: the left hand accent has been added to agree with the identical bars 19 and 165.

Bars 53, 165: in the sources the 1st slur in the right hand starts on the 1st note of the bar. The slur has been corrected to agree with the identical bars 19 and 131.

Bars 54, 132: in the sources there is a staccato wedge on the 1st note in the left hand. This has been omitted to agree with the identical bars 20 and 166.

Bar 55: the left hand accent has been added to agree with the identical bars 21, 133 and 167.

Bars 55, 133: in the sources there is a slur between the 2nd and 3rd chords in the right hand. This has been omitted to agree with the identical bars 21 and 167.

Bars 56, 134, 168: the slur on the 4th-5th notes in the right hand has been joined up to the slur of the succeeding bar to agree with the identical bar 22 and in accordance with the identical or analogous continuation.

Bars 57, 135: in the sources the right hand slur leads up to the end of the bar only while the left hand slur starts at the first note. The slurs have been corrected to agree with the identical bar 23.

Bar 58: in the sources the slur ends at the 2nd note. The correction is justified by the identical bar 28.

Bars 63, 64: the staccato wedges in the left hand have been added to agree with the identical bars 67 and 68.

Bar 64: a sign (wedge) is given instead of the staccato dot in the right hand in "B" only. The alteration here is based on the identical bar 68.

Bars 72, 76: the right hand accent has been added by analogy with bar 64.

Bar 73: the staccato wedge on the 1st note in both hands has been added by analogy with bar 65.

Bar 79: the staccato wedge in the left hand has been added by analogy with bars 81, 83, 85 and 98.

Bars 83, 102: instead of the left hand accent the sources contain a diminuendo sign extending to the following bar which refers to the left hand only. This is evidently a misreading on the part of the engraver (cf. bars 79 and 98).

Bars 85-87: the left hand slurs have been added to agree with the identical bars 104-106.

Bars 91, 95: the staccato dot in the left hand has been added to agree with the identical bars 72, 76, 110 and 114.

Bar 92: the 2nd staccato wedge in the right hand has been added to agree with the identical bar 73.

Bars 92, 111: the 1st staccato wedge in the right hand has been added by analogy with bar 65.

Bars 100, 102, 104: in the sources dots appear inconsistently instead of staccato wedges (cf. bars 81, 83 and 85).

Bars 100-101: the left hand slur has been added to agree with the identical bars 81-82.

Bars 102-103: the slur has been added to agree with the identical bars 79-80.

Bar 111: the 2nd and 3rd staccato wedges have been added by analogy with bar 73.

Bars 121, 155: the staccato wedge in the right hand has been added to agree with the identical bars 9 and 43.

Bar 122: the left hand accent has been added to agree with the identical bars 10, 44 and 156.

Bars 122, 156: the staccato wedge in the right hand has been added to agree with the identical bars 10 and 44.

Bars 127, 161: the right hand slur has been extended to the 1st note of the succeeding bar in order to agree with the identical bars 15 and 49.

Bar 128: the stacato dots in the left hand have been added to agree with the identical bars 16, 50 and 162.

Bar 129: in the sources there is a slur between the 2nd and 3rd chords in the right hand. The slur has been omitted in accordance with the identical bars 17, 51 and 163.

The left hand accent has been added to agree with these bars.

Bar 130: in the sources there is a staccato wedge on the 1st note in the right hand. The wedge has been omitted to agree with the identical bars 18, 52 and 164.

Bars 131, 165: the staccato dot in the right hand has been added to agree with the identical bar 19.

Bar 135: the left hand slur has been extended to the 1st note of the next bar to agree with the identical bar 23.

Bars 136-147: all the slurs and signs have been added to agree with the identical bars 24-35.

Bar 138: in the sources there is a staccato dot on the 1st note in the right hand.

Bar 140: in the sources there is a staccato wedge on the 4th note in the right hand.

Bar 144: in the sources there is a staccato dot on the 4th note in the left hand.

Bar 147: in the sources there is a staccato dot on the 2nd note in the left hand.

Bar 149: in the sources there are staccato dots on the 1st-2nd notes in the left hand.

Bar 150: the staccato wedge on the 2nd note in the left hand has been altered to a dot.

Bar 151: in the sources there is a staccato wedge on the 2nd note in the left hand. The wedge has been altered to a dot to agree with the right hand.

Bar 153: in the sources there is a staccato wedge on the 2nd note in the left hand. The wedge has been omitted to agree with the identical bar 41 and the right hand.

Bar 156: the slur for the 2nd-3rd notes in the right hand has been added to agree with the identical bar 10.

Bar 157: the slur starting on the 3rd note in the left hand has been added to agree with the identical bars 11, 45 and 123.

Bar 158: the staccato wedge in the left hand has been added to agree with the identical bars 12, 46 and 124.

Bar 160: in the sources the last two quavers in the right hand are also connected with a separate slur. This is clearly superfluous and has thus been cancelled.

Bars 164, 167: in the sources there is a staccato wedge on the 3rd note in the right hand. The wedge has been omitted to agree with the identical bars 18, 52 and 130 as well as with bars 21, 55 and 133.

Bar 166: the staccato wedge has been added to agree with the identical bars 20, 54 and 132.

Bar 188: the staccato dot has been added to agree with the identical bar 192.

Bar 197: in the sources there is a staccato wedge in the left hand instead of a dot. The alteration here is justified by the surrounding bars.

Bar 200: the 5th staccato dot in the right hand has been added to agree with the identical bar 196.

Bar 211: the accent has been added to agree with the identical bar 207.

Bar 219: the staccato dot in the right hand has been added to agree with the identical bar 215.

*Valse de bravoure*

Sources

"A": the first edition of the final version printed in 1852 (the expression "Seconde Edition" in the text of the title page refers to the first version of the work): "F. LISZT / 3 CAPRICES-VALSES / pour le / PIANO. / 1. Valse de Bravoure. / [...] / Seconde Edition, entièrement revue et corrigée par l'Auteur. / [...] / Vienne, / chez Charles Haslinger qm Tobie [...]". Plate No. C. H. 11,501. The music was lithographed. The title on page 3 reads: "No. 1. / VALSE DE BRAVOURE."

"B": the edition by Schlesinger (Berlin) which also appeared in 1852. The title page is identical with that of "A" except for the inscription "Berlin, chez Schlesinger" under the publisher's imprint. The music was taken over from "A" without any alterations. The title agrees with that of "A".

Supplementary sources
(the editions of the first version)

"C": "GRANDE Valse / DI BRAVURA / POUR / PIANO / Dédiée à son ami / P. WOLFF / PAR / F. LISZT / 2me Edition Op. 6 / MILANO / EDIZIONI RICORDI [...]". Plate No. Y 42844 Y.

"D": "Grande / VALSE DI BRAVURA / pour le / Piano-Forte / dédiée / à son ami / P. WOLFF / par / FRANÇOIS LISZT / Œuvre 6 / Seule édition revue par l'auteur / [...] / VIENNE chez Tob. Haslinger.". Plate No. 7574. The music was printed directly from the plates. After bar 198 (in "A" after bar 219) there are four additional bars of music as compared to the other sources.

"E": "GRANDE VALSE / DI BRAVURA / composée pour le Piano / et dédiée / à son ami P. Wolff / par / F. LISZT / op. 6 [...] / LEIPZIG / chez Fr. Hofmeister.". Plate No. 2173. The music was printed directly from the plates.

"F": "GRANDE VALSE / di Bravura / Composée pour Le Piano / et dédiée / à son ami P. Wolff / par / F. LISZT / Op. 6 / PARIS / chez BERNARD LATTE [...]". Plate No. B. L. 1033. The music was printed directly from the plates.

"G": "LE PIANISTE MODERNE. / Nº 54. / LE BAL DE BERNE. / GRANDE VALSE, / di Bravura, / pour le / Piano Forte, / Dédiée à Mademoiselle Camilla Ludlow. / [...] / et Composée par / F. Liszt. / Op. 6. [...] / LONDON. / [...] / WESSEL & Cº [...]". Plate No. (W. & Cº Nº 2164).

"H": "GRANDE VALSE / di Bravura / Composée POUR Le Piano / et Dédiée / à son ami P. Wolff / PAR / F. LISZT / OPª 6. / [...] / Milan chez I. Ricordi.". Plate No. S 9921 S.

"I": "GRANDE VALSE / di Bravura / Composée POUR Le Piano / et Dédiée / à son ami P. Wolff / PAR / F. LISZT / Op. 6. / Berlin, chez Ad. Mt. Schlesinger [...]". Plate No. S. 1869. The music was printed directly from the plates.

In the Goethe and Schiller Archives, Weimar an autograph volume is held under shelf mark *Ms H, 1* at the end of which an unfinished sketch of the first version can be found which is probably its first draft. This draft has not been used as source for the present edition.

Accidentals missing in the sources have been added as follows:

Flats: bar 175, right hand, 4th note; bar 510, right hand, 1st note; bar 512, right hand, 2nd note, upper sign.

Naturals: bar 277, right hand, 2nd note, lower sign; bar 278, right hand, 1st note, lower sign; bar 290, left hand, last note.

Bar 7: the 1st staccato dot in the left hand has been added to agree with the identical bars 15, 48, 56, 339 and 347.

Bar 10: the fingering has been added to agree with the identical bars 51 and 342.

Bars 11, 52; 13: the left hand fingering has been added to agree with the identical bars 343 and 345.

Bar 20: the fingering for the 3rd note in the left hand has been added to agree with the identical bars 61 and 352.

Bar 45: the 2nd fermata in the left hand has been added by analogy with bar 4.

Bar 47: the fingering has been suggested to agree with the identical bars 6 and 338.

Bar 48: the right hand fingering has been added to agree with that of the identical bars 7 and 339.

Bar 182: on the 1st note in the left hand there is a staccato dot in "A" and "B". This has been omitted since in this part of the analogous bars no dot occurs anywhere.

Bar 192: in the sources the slur is erroneously continued to the 1st note of bar 193.

Bar 202: the legato playing in the right hand has been suggested to agree with bar 446 and the following bars as well as with the supplementary sources.

Bars 237, 238: some of the staccato dots have been added by analogy with bars 249 and 250.

Bar 246: in "A" and "B" there is a sharp in front of the last note. It must evidently be a misprint since it is superfluous to repeat the sign. The sharp has been altered to a natural by analogy with bar 257. The alteration is also corroborated by the logic of the melodic line.

Bar 350: the 2nd slur has been added to agree with the identical bar 18.

Bar 362: the slur and staccato dot in the left hand have been added to agree with the identical bar 30.

Bars 409-421: in the sources the slurs extend to the 4th note. They have been corrected by analogy with bars 162-174.

Bar 457: the accent has been suggested by analogy with bar 213.

Bar 491: in the sources there is a superfluous quaver rest above the last note in the left hand which has been omitted here.

Bar 522: the accent has been added to agree with the identical bar 488.

*Valse mélancolique (second version)*

Sources

"A": a reprint of the first edition dating from after 1865: "F. LISZT. / 3 CAPRICES-VALSES / pour le / PIANO. / [...] / 2. Valse mélancolique. / [...] / Seconde Edition, entièrement revue et corrigée par l'Auteur. / [...] / Vienne, / chez Charles Haslinger q^m Tobie / Berlin, chez Schlesinger (R. LIENAU)". Plate No. C. H. 11.502. The music was lithographed. The title on page 3 reads: "No. 2. / VALSE MÉLANCOLIQUE.".

"B": the first edition published by Haslinger (Vienna) in 1852. Except for the line containing Schlesinger's name the title page is identical with "A". The music agrees with that of "A". The music was printed directly from the plates.

"C": the first edition by Schlesinger (Berlin) which appeared in 1852. The title page is identical with that of "A" save that the inscription "(R. LIENAU)" is missing. The music was printed using the engraving of "B" without any alterations.

Supplementary sources

"D": the first edition of the first version printed in 1840: "VALSE MÉLANCOLIQUE / composée / pour / LE PIANO / par / F. LISZT. / [...] / Vienne, chez Tob. Haslinger". Plate No. T. H. 8195.

"E": an edition of the first version also published in 1840: "VALSE MÉLANCOLIQUE / Composée / POUR / LE PIANO / Par / F. LISZT / à PARIS, chez Maurice SCHLESINGER [...] M. S. 3197". The music is identical with that of "D" but the engraving is not.

A copy of "D" with Liszt's autograph corrections is held in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 31.* Appertaining to it are also two sheets of music manuscript paper with autograph corrections now in the Library of Congress, Washington, D. C. under shelf mark *ML 31, H43a No. 60 Case (Rare) 2.* None of these was used as source for the present edition considering that even if these corrections contain an unfinished transcription of the first version, this transcription has nothing to do with the final version.

Bars 55-56: in the sources the right hand slur ends at the last note of bar 57. The slur has been drawn to the last note of the upper part to agree with the preceding bars.

Bar 104: the sharp before the 8th note has been added.

Bar 106: the tenuto sign has been suggested by analogy with bar 116.

Bars 160-162: in the sources the slurs lead up to the 6th note. The slurs have been extended by analogy with the introductory bars and bars 164-166.

Bar 168: in the *legatissimo* section the natural in front of the 17th note in the right hand and the sharp before the 34th and 40th notes in the left hand have been added.

Bars 175, 176: the right hand slur has been added to agree with the left hand as well as by analogy with bars 171-172 and 179-180.

Bars 195-196, 199-201: under the 2nd note in the left hand there is a crotchet rest in "A", "B" and "C". These rests, being superfluous both in accordance with bars 43 and 193 and Liszt's manner of notation, have all been omitted.

Bar 208: the tenuto sign has been added by analogy with the three preceding bars.

*2 Polonaises*

*1. Polonaise mélancolique*

Sources

"A": "POLONAISE / pour le piano / par / FR. LISZT. / I. / [...] / LEIPZIG, CHEZ BARTHOLF SENFF. / PETERSBOURG, CHEZ A. BÜTTNER / NEW-YORK, G. SCHIRMER / [...] / Edition facilitée par Rich. Kleinmichel [...] / Pour le Piano à quatre Mains par Rich. Kleinmichel [...] 42. 43. 1285. 1288-1290.". Plate No. 42. The title on the third page reads: "1. / POLONAISE.". It was published in about 1875. The music was printed, with some minor corrections, from the engraving of "B".

"B": the first edition which appeared in 1852. The title page agrees with that of "A" except for the lines concerning the New York publisher and Kleinmichel's transcriptions as well as the publisher's numbers 1285 and 1288-1290. The title and plate number are identical with those of "A".

"C": the autograph manuscript in The Library of Congress, Washington, D. C., shelf mark *ML31 H43a No. 62 Case.* It contains 11 sheets of music with autograph page numbering. The music manuscript paper (horizontal format) has 10 staves per page. On the autograph title page preceding the music there is: *F LISZT / 2 Polonaises / I. Polonaise melancolique.* In the bottom right hand corner of the title page a stamp with the inscription "Rolf Döling / Erfurt." can be found. On page 1 the title *I.*, on page 11, after the closing double bar-line the date and Liszt's signature appear: *31 Decembre Eilsen / FLiszt.* In the upper left hand corner of page [12] is the definite form of the *strepitoso* part of bar 161. The music is fully worked out and, apart from some minor deviations, identical with the final form ("A"). A particularly interesting feature of this manuscript is that the staccato dots and wedges can be definitely

and clearly distinguished here. This source did not serve as an engraver's manuscript.

Accidentals not included in the sources have been added in the following places:

Sharps: bar 55, right hand, last note; bar 140, right hand, 2nd note, upper sign; bars 142, 143, right hand, 5th note; bar 193, right hand, 20th note; bar 197, right hand, 6th and 11th notes, left hand, last note; bars 202, 204, right hand, 6th note.

Flats: bar 14, right hand, 11th note; bar 95, left hand, 2nd note; bars 96, 97, left hand, 2nd note, lower sign; bar 133, right hand, 6th and 7th notes; bars 134, 137, right hand, 5th note; bars 135, 136, right hand, 4th and 5th notes; bars 135, 137, left hand, 4th note, upper sign; bar 139, right hand, 6th note; bar 239, left hand, 2nd note, lower sign; bar 270, right hand, 11th note; bar 274, right hand, last note; bar 275, right hand, 7th and 10th notes; bar 294, left hand, 6th note.

Naturals: bar 41, left hand, 8th note; bar 53, right hand, last note; bar 55, right hand, 7th note; bar 56, right hand, 1st note; bar 60, right hand, 11th note; bar 69, 25th note under the marking of the octave transposition; bar 124, right hand, 5th note; bar 126, right hand, 6th note; bar 128, right hand, 5th note; bars 179, 180, 181, 187, 191, right hand, last note; bar 193, right hand, 13th note; bar 197, right hand, 9th note; bar 198, right hand, 11th and 16th notes; bar 199, right hand, 3rd note from the end; bar 200, left hand, last note; bar 202, right hand, 4th note, left hand, last note; bar 204, right hand, 5th note, left hand, last note; bar 207, right hand, 19th, 23rd, 29th, 32nd notes; bars 245, 255, right hand, last note, both signs; bars 284, 286, the 2nd note of the appoggiatura.

Bar 2: the staccato dot in the left hand has been altered to a wedge to agree with the following bars.

Bars 15, 19, 20, 21, 25, 27, 28, 29, 58: the staccato dot on the 4th note in the right hand has been added by analogy with bars 17, 54, 56, 64 and 66.

Bars 16, 18, 75, 111, 131, 132: fingering only in "C".

Bar 28: the right hand slur has been added by analogy with bar 20.

Bar 35: the staccato dot on the 1st note in the left hand occurring in "A" and "B" has been altered to a wedge by analogy with bars 31 and 33.

Bar 40: the slur has been added to continue the playing of the preceding bar.

The staccato dot of the 3rd chord in the left hand has been changed to a wedge to agree with the two preceding ones.

Bar 64: the staccato dot on the 5th note in the right hand has been omitted since in analogous places dots occur nowhere.

Bar 107: all staccato dots have been added to agree with the two preceding bars.

Bar 112: the tenuto sign on the last note in the left hand has been added by analogy with bar 110.

Bars 122-124, 128-143: the addition of slurs, tenuto and accent signs is justified by the analogy with bars 109-121 and 138-141 in which, due to the complicated nature of the musical material, Liszt provided each note of the melody with a separate sign and even connected the notes with slurs.

Bars 124, 128: the arpeggio sign has been suggested to agree with "C".

Bar 128: in the sources the 6th note of the lower part in the left hand is a crotchet.

Bars 140, 141: in the sources there is a superfluous slur between the 2nd and 3rd crotchets in the upper part of the left hand.

Bar 151: the staccato dot on the 1st note in the left hand has been added to agree with the right hand.

Bar 152: the staccato wedge on the 1st note in both hands has been added to agree with the analogous place of bar 148.

The slur and staccato dots in the left hand have been added to agree with the 3rd beat of bar 149.

Bars 154, 156: the addition of the staccato wedges is corroborated by the analogy of bar 158.

Bar 157: the staccato wedge on the last note in the left hand has been added by analogy with bar 164.

Bar 159: instead of the 2nd staccato wedge in the right hand and the 1st and 3rd staccato wedges in the left hand there is a dot in "A" and "B" and nothing at all in "C". The dots have been altered to wedges by analogy with bar 158.

Bar 160: the 1st staccato wedge in the left hand has been suggested by analogy with bars 156 and 158, the other two in agreement with the environment.

Bar 163: instead of the staccato wedge in the left hand there is a dot in "A" and "B" whereas nothing in "C". Our amendment is justified by the analogous part of bars 156 and 158.

Bar 164: the 1st staccato wedge in the left hand has been added by analogy with bars 155, 157 and 162.

Bar 165: the 2nd staccato wedge in the left hand has been added by analogy with bar 163.

Bars 165, 166: the 1st staccato wedge in the left hand has been added to agree with the analogous part of bars 156 and 158.

Bar 179: the staccato dots in the left hand have been added to agree with the identical bar 181.

Bar 190: the staccato dot in the right hand has been added by analogy with bars 52 and 186.

Bar 197: in "A" and "B" the lowest note of the 5th semiquaver in the right hand is $b^2$; in "C" there is a natural before the middle note *(b flat)* in the 1st chord of the upper part in the left hand. The printed sources have been followed in the left hand whereas in the right hand the erroneously placed natural has been cancelled since the bar must contain an augmented triad *b flat-d-f sharp* (cf. bar 205).

Bars 232, 236: the 1st staccato wedge in the left hand has been added by analogy with bars 233 and 237.

Bar 233: in "A" and "B" there is a staccato dot on the 1st note in the left hand, nothing in "C". The dots have been altered to wedges to agree with the right hand.

The 2nd staccato wedge in both hands has been added by analogy with bar 237.

Bar 234: the staccato wedges have been added to agree with the analogous place of the surrounding bars.

Bar 235: the 1st staccato wedge in both hands has been added by analogy with bar 231.

In "A" and "B" there are dots instead of the 2nd-4th staccato wedges in the left hand whereas nothing in "C". The dots have been altered to wedges to agree with the right hand and bar 231.

Bar 239: the 1st staccato wedge in the right hand has been added by analogy with bar 241.

Bar 240: the 1st staccato wedge in the left hand as well as the last two slurs in the right hand have been added by analogy with bar 242.

Bar 243: in "C" the penultimate note in both hands is *d flat.*

Bar 247: in the sources the 1st note in the left hand is a crotchet.

Bar 253: on the 2nd beat of the bar in the right hand there are two quavers in both "A" and "B" the value of which is indicated in the first instance by the beam connected to the 1st and 2nd notes of the bar and in the second instance by the flag. "C" has been followed here since in this place the form included in "A" and "B" was subsequently corrected by Liszt.

Bar 267: the tempo indication has been suggested to agree with bar 8, in accordance with the music material. Its necessity is corroborated by the direction *a tempo* in bar 276.

Bar 269: in "A" and "B" there are erroneously seven thirds under one beam in the right hand.

Bar 270: the staccato wedge has been added to agree with bars 273 and 274.

Bar 280: the left hand accent has been added to agree with the right hand.

Bar 292: the staccato dots in the left hand have been added to agree with the right hand.

*2. Polonaise*

Sources

"A": a reprint of the first edition published in about 1875: "POLONAISE / pour le Piano / par / FR. LISZT. / II. / [...] / LEIPZIG, CHEZ BARTHOLF SENFF. / PETERSBOURG, CHEZ A. BÜTTNER. / [...] / Edition facilitée par Rich. Kleinmichel / [...] / Pour le Piano à quatre Mains par Rich. Kleinmichel / [...] / 42. 43. 1285. 1288-1290.". Plate No. 43. The music was lithographed. The music contains no emendations. The title on page 3 reads: "2. / POLONAISE.".

"B": the first edition which appeared in 1852. The text on the title page is identical with that of "A", but the lines referring to Kleinmichel's transcriptions and the publisher's numbers 1285 and 1288-1290 were not yet printed. The plate number and the title agree with those of "A". The music was printed directly from the plates.

Accidentals missing in the sources have been added as follows:

Sharps: bar 43, 14th note; bar 44, 10th note; bar 45, 14th note; bar 142, left hand, 6th note; bar 144, right hand, above the *tr*, 38th, 72nd and 120th demisemiquavers, left hand, 7th note, topmost sign; bar 162, right hand, 13th note; bars 167, 168, right hand, 9th note; bar 176, left hand, 5th note.

Flats: bar 76, left hand, 4th note; bar 144, right hand, above the 1st and 2nd *tr*.

Naturals: bar 29, right hand, 5th note; bar 44, 14th note; bar 45, 16th note; bar 144, right hand, above the *tr*, 69th, 117th and 128th demisemiquavers, left hand, 10th note; bar 153, right hand, penultimate note; bar 169, left hand, 8th note; bar 174, right hand, last note, lower sign, left hand, 3rd, 4th, 5th signs; bar 182, right hand, 5th and last notes; bars 192, 193, left hand, 10th note; bar 195, right hand, 12th note; bar 217, right hand, 2nd note.

Bar 8: the staccato dots in the left hand have been added to agree with the identical bar 16.

Bar 15: the staccato dots in the left hand have been added to agree with the identical bars 7, 51 and 59 and the analogous bars 203 and 211.

Bar 20: the 2nd accent in the right hand has been added to agree with the left hand and by analogy with bar 65.

Bar 24: the staccato dot in the left hand has been added to agree with the right hand and by analogy with bar 22.

Bar 27: the staccato dot has been suggested to agree with the analogous place in bar 31.

Bars 29-30: the staccato dots and the slur have been suggested by analogy with bars 25-26.

Bar 34: the staccato dots and the slur in the right hand have been added to agree with bar 26.

Bar 35: in the sources a staccato dot is erroneously given on the 2nd chord in the right hand.

Bars 49-60: the dynamic instruction, staccato dots, accent signs and slurs have been added by analogy with bars 5-16.

Bar 61-63: the staccato dots in the right hand have been added to agree with bar 9 and similar bars.

Bar 70: the flag of the appoggiatura has no stroke in the sources.

Bar 74: the slur and staccato dots in the left hand have been added by analogy with bar 70.

Bars 78, 80, 84: the staccato dots have been added to agree with bars 82-83.

Bar 85: in the sources the 2nd accent is erroneously given on the 2nd note.

Bars 86, 88: the slur for the 1st-2nd notes has been added in agreement with bars 75, 77 and 87.

Bars 94, 95, 99: the staccato dots in the right hand have been added to agree with bars 90, 91 and 98.

Bar 115: the accents have been added by analogy with bar 114.

The lower note of the fifth octave in the left hand shifted down by a third in the source.

Bar 147: in the text of the footnote L-K contains erroneously *Sechzehntel* instead of *32-tel.*

Bars 147, 155: the fingering for the 2nd note in the left hand has been added to agree with the identical and analogous bar 148 respectively.

Bar 183: the 1st slur has been added by analogy with bar 187.

Bar 193: in the sources the staccato dot appears erroneously on the 1st note in the right hand, under the fingering 4-2. The dot has been written above the 5th note to agree with the analogous bars and the incorrect and erroneous fingering has been omitted.

Bars 204-212: the slurs, accents and staccato dots have been added by analogy with bars 8-16.

Bar 215: the staccato dot in the right hand has been altered to a wedge to agree with the left hand.

Bar 223: in the sources a staccato dot is erroneously given on the 5th note in the right hand.

Bar 231: the last note in both hands is a semiquaver in the sources.

*Scherzo und Marsch*

Sources

"A": a reprint of the first edition ("B"): "An Th. Kullak. / SCHERZO und MARSCH / FÜR DAS / PIANOFORTE / VON FRANZ LISZT / Henry Litolff's Verlag in Braunschweig.". Plate No. 1164. The music was lithographed.

"B": the first edition which appeared in 1854. Except for the designation of the publisher which is "BRAUNSCHWEIG, BEI G. M. MEYER (HENRY LITOLFF.)" the title page is identical with that of "A". Plate number as in "A". The music was printed directly from the plates.

In the Goethe and Schiller Archives, Weimar, a sketchbook by Liszt is held, shelf mark *Ms N, 2,* on pages (34)-(74) of which the incomplete, probably first draft of the work can be found. The autograph title on page (34) reads: *Wilde Jagd — Scherzo.* After the closing double barline on page (74) is the date *Eilsen / 2de Semain de / Janvier 1851.* Since the text of this manuscript deviates considerably from the final form it could not be used as source for the present edition.

According to the work lists and the critical notes of the complete edition of the Franz Liszt-Stiftung (Leipzig: Breitkopf, vol II/8) another manuscript of this work dedicated to Karl Klindworth is preserved in the archives of the Schott Verlag (Mainz). The whereabouts of this manuscript, which was recorded in the archives of the Schott Verlag once, are presently unknown. Thus it could not serve as a source for the present edition.

Bars 20-21: the staccato dot on the 5th note and the fingering *1* have been added to agree with the identical bars 497-498.

Bars 22, 23: in the sources the crescendo sign is started anew in both bars due to a change in line.

Bar 35: the 2nd sharp has been added to agree with the identical bars 294 and 512.

Bar 63: the 1st staccato dot in both hands as well as the fingering for the last note in the right hand have been added to agree with the identical bar 540.

Bar 76: the staccato dot has been added by analogy with bar 553.

Bar 87: the 4th staccato dot in the left hand has been added by analogy with bar 313.

Bar 114: the staccato dot in the right hand has been added to agree with the left hand and by analogy with bar 340.

Bar 161: the 1st staccato dot in the left hand has been added by analogy with bars 8, 17, 170, 485 and 494.

Bar 168: the sharp in front of the 2nd note is missing in the sources.

Bar 170: the 2nd staccato dot in the left hand has been added by analogy with bars 8, 17, 161, 485 and 494.

Bars 184-191: the quintuplets of the upper part in the right hand appear in the sources as dotted quaver plus semiquaver. Since the regular way of writing is by no means more complicated than this, Liszt's irregular notation has not been retained.

Bar 239: the 2nd natural has been added to agree with the identical place in bars 237 and 238.

In the sources there is a diminuendo sign under the 5th-8th notes which is evidently a misreading of the accent sign referring to the two notes (see the following bars).

Bar 254: the accent referring to the two notes has been added by analogy with bar 241.

Bars 255, 256: the accidental for the 2nd chord in the right hand is missing in the source.

Bar 283: the staccato dot in the left hand has been added to agree with the right hand as well as by analogy with bar 57.

Bars 283, 291: the source has been precisely followed concerning the use of normal sized and small notes on the last three quavers and thus the closing down of these two bars has not been unified. (In the autograph manuscript held in Weimar these bars are already present with insignificant deviations whereas the difference between normal sized and small notes cannot be observed in Liszt's handwriting.) We do not consider justified to draw conclusions regarding the contents in this instance.

Bar 290: the staccato dot in the right hand has been added by analogy with bar 282.

Bar 291: the ossia marked "Piano a 6 Octav." above the second part of the bar in the source has been omitted.

Bars 292-295: all fingerings have been added to agree with the identical text of bars 33-36 and 510-513.

Bar 301: the 1st sharp is missing in the source (cf. bar 300 as well as bars 41, 42, 518 and 519).

Bar 309: the two inner notes of the 1st chord in the left hand are erroneously misplaced a third upwards in the sources.

Bar 314: the dynamics has been suggested by analogy with bar 88.

Bar 395: the slur, staccato dots and diminuendo sign in the right hand have been added to agree with the identical bar 397.

Bars 408, 409: in the source the quavers with downwards

stem and flag in the right hand are placed on the same stem with the notes above them and contain, in accordance with these notes, two dots and one dot respectively. The amendment has been based on the notation in bars 404 and 405.

Bar 417: in the source there is a dot after the bottom note of the 4th chord in the right hand. This is superfluous and has thus been omitted.

Bar 418: the accidental for the last note in the right hand is missing in the source.

Bar 428: on the last chord in the right hand the source contain erroneously a staccato dot.

Bar 435: the flag of the 3rd chord as well as the lower natural for the 4th chord in the left hand have been added.

Bar 463: the 4th staccato dot has been added to agree with the identical bar 467.

Bar 487: the direction *p* has been added to agree with the analogous bar 163 and bar 10 in which identical music material is presented.

Bar 509: the fingering has been added to agree with the identical bar 32.

Bar 520: the staccato dot has been added to agree with the identical bars 43 and 302.

Bar 534: the staccato dot in the right hand has been added to agree with the identical bar 57 and the analogous bar 178.

Bar 536: in the sources the crescendo sign is started anew at the beginning of the next bar. The two signs have been joined up to agree with the bars 59-60 and 530-531.

Bar 542: the flag of the 1st quaver is missing in the source. (cf. bars 65, 67, 69, 70, 544, 546 and 547).

Bar 567: the last natural in the left hand has been added by analogy with the following three bars.

Bar 588: the 2nd beam of the 6th note in the right hand is missing in the sources.

Bar 598: the lower accidental for the 4th octave in the left hand has been added.

Bar 608: the naturals in front of the 9th octave in the right hand are missing in the sources.

Bar 609: the naturals in front of the last chord in the right hand are missing in the sources.

*Valse-Impromptu*

Source

> The first edition which appeared, according to Raabe, in 1852: "Valse-Impromptu / POUR LE / Piano / par / FRANZ LISZT. / Edition Originale. / SCHUBERTH & Cº HAMBOURG LEIPZIG & NEW-YORK". Plate No. 1659. The music was printed directly from the plates. (On the evidence of the plate number the publishing date may also be 1853.)*)

Bar 8: after the 15th crotchet there is a superfluous barline in the source which has been omitted.

*) Cf. Musikverlags Nummern von Otto Erich Deutsch. Zweite, verbesserte und erste deutsche Ausgabe. (Berlin: Verlag Merseburger, 1961), p. 24.

The naturals in front of the 17th and 35th notes in the right hand have been added.

Bar 21: the staccato wedge in the right hand has been added to agree with the identical bar 147.

Bar 29: the staccato wedge in the left hand has been added to agree with the identical bar 155.

Bar 33: the bass clef has been added.

Bar 38: in the source there is a fingering *1* above the 7th note, and a fingering *2* above the 9th note. The fingering has been amended and supplemented to agree with the identical bar 164.

Bars 44, 45, 170, 171: the 1st staccato wedge in the right hand has been added to agree with the identical bars 35, 161 as well as with bars 36 and 162.

Bars 67, 77, 193: the 1st staccato wedge in the right hand has been added to agree with the identical bar 203.

Bar 84: the left hand slur has been added to agree with the identical bar 210.

Bar 85: in the source the fermatas are above the 2nd rest. Their position has been modified to agree with the identical bar 211.

Bar 102: in the source a staccato dot can be found on the last two notes. The dots have been altered to wedges to agree with the identical bar 228 as well as the analogous bars 92 and 218.

Bar 138, ossia: the accidentals before the 32nd note in the right hand and the 15th, 18th and 21st notes in the left hand have been added.

Bar 139: the accidental before the 8th note has been added.

Bar 151: the staccato wedge in the left hand has been added to agree with the identical bar 25.

Bar 160: the 1st staccato wedge in the right hand has been added to agree with the identical bar 34.

Bars 161, 162: in the source there is no stroke through the stem of the appoggiaturas.

The fingering for the left hand has been transferred here from bars 170-171 to agree with the identical bars 35-36.

Bar 165: the staccato wedge in the left hand has been added to agree with the identical bar 39.

Bar 195: the staccato wedge in the left hand has been added to agree with the identical bar 69.

Bar 207: the right hand slur starts erroneously at the 2nd note in the source.

Bars 209-210: the crescendo sign has been added to agree with the identical bars 83-84.

Bar 220: the staccato dot on the 1st note has been added to agree with the identical bar 94.

Bar 225: the crescendo sign starts anew in the source due to a change in line.

Bar 231: the tempo indication has been supplemented to agree with the identical bar 105.

Bar 236: the 1st note in the left hand is erroneously *c* in the source.

Bars 253, 267: the 1st note in the right hand is a dotted crotchet in the source.

Bars 261, 262: the staccato wedges have been added to agree with the identical bars 275 and 276.

Bar 278: the fingering has been added to agree with the identical bar 264.

Bar 289: the tie for *a flat* has been added.

*Grand Galop chromatique*
*simplifié par l'auteur*

Source

The reprint of the edition by Bernard Latte, Paris (published in the early 1840s, plate No. B. L. 2820) which was printed from the plates of the first edition: "GRAND / Galop chromatique / POUR / PIANO / PAR / F. LISZT / simplifié PAR l'Auteur / [...] / Ancienne Maison J. MEISSONNIER [...] / E. GÉRARD et Cie [...] PARIS.". Plate No. 3805; on the first page B. L. 2820. and C. M. 3805. Above the title on the first page the following inscription can be read: "LE MONDE MUSICAL. Suite à l'année Musicale Nº 60. 2e ANNÉE Nº 45". The music was printed directly from the plates.

Bar 1: the tempo indication has been added to agree with the basic version.

Bar 17: the 2nd staccato dot in the left hand has been added.

Bars 20, 47, 136: in the source there is a short diminuendo sign in the left hand. This is clearly a misunderstanding on the engraver's part which has been corrected by inserting the accents.

Bars 39, 41: the 3rd staccato dot in the right hand has been added.

Bar 45: the 1st staccato dot in the left hand has been added.

Bar 90: the 2nd staccato dot in the right hand has been added.

Bar 103: the 1st accent has been added.

Bar 104: both staccato dots have been added.

Bar 112: the 1st staccato dot in the right hand has been added.

Bar 122: the 2nd staccato dot in the left hand has been added.

Bar 129: in the source there are staccato dots on the 1st-2nd chords in the right hand. The superfluous dots have been omitted.

Bar 130: the *f* has been added to agree with the identical bar 14.

Bar 135: the accidental for *a flat* has been added to agree with the identical bars 15, 19, 69, 73 and 131.

Bars 146-148: the source contains a double sharp in front of the 2nd note in the right hand. This is clearly a misprint (see bars 280-283 of the basic version) which has been corrected by adding naturals.

*Petite Valse favorite*

Source

"A": the autograph manuscript in the Goethe and Schiller Archives, Weimar, shelf mark *Ms I, 30.* It contains 4 sheets of music (oblong format) with ornamental frame and 8 staves to the page. Written in an alien hand on a scrap of paper pasted to the upper, left hand side of page [1] is: "Geschenk / des Herrn Sigmund Karpeles / in [.?.] an das Liszt- / Museum (1888)" and "Inv. Liszt-Mus. Weimar III. 38a". In the middle of the upper part of the page "38a" and on the right hand side a rectangle stamp with the words "Liszt-Museum / Weimar" can be found. In the left-hand margin, written from below the words *à Madame Kalergi[s] Va* appear in Liszt's hand the continuation of which, pasted over with the above mentioned scrap of paper, is according to José Vianna da Motta*) *rsovie.* At the bottom of page [4] the autograph date *Petersbourg 3 Juin 1843* and under the closing double bar-line *F. Liszt* can be read.

Supplementary sources

"B": "PETITE / VALSE FAVORITE / pour le / PIANO / par / FRANÇOIS LISZT. / [...] / Schuberth & Comp. Hambourg & Leipsic.". Plate No. 634. It was published, on the evidence of the plate number, in 1843.**)

"C": "VALSE FAVORITE / PAR F. LISZT / LE MONDE MUSICAL. / 4me ANNÉE. Nº 25. / Paris, chez BERNARD-LATTE, [...]". Plate No. B. L. 3162. It appeared in 1843.

"D": "PETITE / VALSE FAVORITE / pour le / PIANO / par / FRANÇOIS LISZT. / Exécutée dans ses Concerts à St. Petersbourg [1842]. / [...] Dépot de Musique / À L'ODÉON / St. Petersbourg.". Plate No. 274.

"E": "Souvenir de St. Pétersbourg / VALSE / favorite / POUR / PIANO / PAR / F. LISZT / [...] / PARIS, CHOUDENS.". Plate No. C(35).

"F": "PETITE / VALSE FAVORITE / pour le / Piano / PAR / FRANÇOIS LISZT / [...] / MILAN / [...] / JEAN RICORDI". Plate No. P 45304 Q.

The music of the supplementary sources is essentially identical. Each of them contains bars 6-68 and 81-122 of "A", though with certain deviations. The middle section is shorter in these sources and differs from the middle part of "A".

The date of the copy in K. K. Romanov's music book (in the State Historical Archives of the U.S.S.R., Moscow, shelf mark *F. 660. op. 3., ed. hr. 215*) is according to Milstein***): Tsarskoje selo, May 13th, 1842. This manuscript was not available to us.

An albumleaf containing, with a slight deviation, bars 50-57 of the piece had been included in the auction catalogue No. 597 of the firm J. A. Stargardt (Marburg) as item No. 709. According to the catalogue this leaf was dated No-

*) Cf. Franz Liszts musikalische Werke. Vol. II/10 (Leipzig: Breitkopf, 1928), Herausgeberbericht: *Albumblatt.*

**) Cf. Musikverlags Nummern. Op. cit., p. 24.

***) Milstein: Liszt (Budapest: Zeneműkiadó, 1965), vol. II, p. 818.

vember 11th, 1842. The albumleaf was sold at the auction on November 23rd-24th, 1971. Since then its whereabouts are unknown.

The autograph albumleaf dated *16 Mars 44* and held in the Burgenländisches Landesmuseum, Eisenstadt also contains bars 50-57 of the work with minor deviations.

Bars 1, 2: the accidental for the 4th note in the left hand has been added.

Bar 16 (bars 24, 81, 89): in "A" the slur goes to the minim. This inconsistency has been amended by analogy with bars 20, 28, 32, 41, 85, 93, 97 and 106. The emendation is also corroborated by the 1842 version and the slurring in Valse-Impromptu.

Bar 19 (84): the fingering occurs in the supplementary sources only.

Bars 23, 88: the staccato dot has been added to agree with the identical place of bar 15.

Bars 34, 35, 43, 48, 99, 100, 108, 109: the staccato dots in the right hand of the supplementary sources have been altered to wedges to agree with bars 33, 42, 98, 107 and bars 36, 45, 101 and 110 respectively.

Bars 37, 44, 46, 47, 102, 111: the staccato dots for the last note of the right hand in the supplementary sources have been altered to staccato wedges in accordance with their environment.

Bar 74: the flag of the last note is missing in the source.

Bar 76: the accidentals for the 5th and 4th notes from the back have been added.

Bars 136, 144-146: the dots have been added to agree with bars 137 and 138.

Bar 141: the 3rd natural in the right hand has been added.

Bars 143-150: the slurring has been added to agree with the identical bars 135-142.

Bars 149, 152: the natural in front of the 4th and 6th notes in the right hand has been added.

(Translated by Erzsébet Mészáros)