CRITICAL NOTES

CAPRICCIO ALLA TURCA
SUR DES MOTIFS DE BEETHOVEN

Sources

"A": "CAPRICCIO / ALLA TURCA / sur des Motifs de Beethoven / (Ruines d'Athènes) / pour Piano / PAR / FR. LISZT. / [...] / VIENNE / chez Pietro Mechetti qm Carlo / [...]". Plate No. P.M. Nº 4166. The music was printed directly from the plates. It appeared in 1847.

"B": "CAPRICCIO / alla Turca / SUR DES MOTIFS DE BEETHOVEN / (Les ruines d'Athènes) / POUR PIANO / PAR / FR. LISZT / [...] / R. STABILIMENTO RICORDI / MILANO / [...]". Plate No. NN 19221. The music was printed directly from the plates. On the evidence of its plate number it must have been printed in 1847 or thereabout.

Accidentals missing in the sources have been added as follows:

Sharps: bar 191, left hand, 4th note; bar 214, right hand.

Flats: bar 170, left hand, 3rd note; bar 174, right hand, 2nd note; bar 183, left hand, 5th note; bar 184, left hand, 4th and 5th notes; bars 248, 249, 252, 253, 257, left hand, 3rd note; bar 251, left hand, bottom note; bars 259, 260, right hand, 7th note.

Naturals: bar 48, right hand, 7th note; bar 74, right hand, 6th note; bars 109, 112, 115, left hand, last note; bar 228, right hand, both signs; bar 247, 12th, 38th, 44th, 46th, 60th, 94th and 102nd notes; bar 293, left hand, 4th note.

Bars 4-5: the cross-bars are evidently interrupted because of a change of staff in the sources. They have been connected to agree with bars 7-8.

Bar 32: in the sources the 7th note in the right hand is an octave in which the note a^3 is missing. Since this omission is meaningless and unjustifiable the note has been added here.

Bar 77: the pedalling is suggested in agreement with bars 82-83.

Bar 81: in the sources the second natural in the right hand is placed erroneously in front of the 8th note.

Bar 156: the accidental in front of the 4th note in the left hand has been added to agree with the identical bar 158.

Bars 159, 160: the flat in front of the last note in the right hand has been added. This correction is justified by bars 143 and 145, by Beethoven's original as well as the identical place in Liszt's piano work *Fantasie über Beethovens "Ruinen von Athen"* (R 126, SW 389).

Bar 161: the natural in front of the last note in the right hand has been added according to what has been said at bars 159-160.

The instruction *cresc.* has also been added to agree with the identical place in R 126–SW 389.

Bar 183: in the sources the 7th note in the right hand has an upward stem, too. According to the analogous bars 179, 187 and 191 this is superfluous and has thus been omitted.

Bar 184: the alternative fingering for the last note in the left hand is suggested by analogy with bar 192.

Bar 189: the staccato wedge in the right hand has been added by analogy with bar 181.

Bars 193-194: the sources give a quaver rest each before the pairs of quavers in the right hand. As it is superfluous to write out the rests they have been omitted.

Bar 194: the bass clef is missing in the sources.

Bar 196: the staccato wedge over the first two notes in the left hand has been added by analogy with bars 198 and 200.

Bar 199: the staccato wedge over the 1st note in the left hand has been added by analogy with bar 195.

Bar 235: in the sources the cross-bars are interrupted at the beginning of the marking of octave transposition in both hands which is most probably due to the change of staff only. Since it is unjustifiable and liable to lead to false conclusions the cross-bars have been connected.

Bar 237: the staccato wedge over the 3rd note in the upper part of the right hand has been added as the wedge occurs in the analogous and identical parts of bars 13 and 245 as well.

Bar 270: in the sources the *d^2 flat* and the flat sign are missing in the 1st chord of the right hand. They have been added to agree with the essentially identical bar 272.

Bar 297: the first accent sign has been added by analogy with bar 303.

6 MELODIEN VON FRANZ SCHUBERT

Sources

"A": "6 / MELODIEN / von / Franz Schubert / [...] / für PIANO allein / von / F. LISZT. / [...] / Berlin, chez Aḍ Mṭ SCHLESINGER / [...]". Plate No. S. 3186 (1-6). Each piece has a separate title-page. The pagination runs through the whole volume (2-52), but the individual pieces are also paginated separately. The text of the songs appeared over the staves in pieces Nos. 1, 3, 4 and 6, and on a separate page be-

fore the beginning of the music in the case of pieces 2 and 5.

"B": "6 / MÉLODIES / DE / François Schubert / transcrites / POUR / PIANO SEUL / PAR / F. LISZT / [...] / MILAN / [...] / JEAN RICORDI / [...]". Plate No. N 17680-85 B. The words are missing.

"C": "6 / MÉLODIES / célèbres / DE / François Schubert / [...] / transcrites / POUR PIANO SEUL / PAR / F. LISZT / [...] / PARIS, chez S. RICHAULT. [...]". Plate No. R. 6935. Each piece has a separate title-page. The library's inscription on the title-pages of the copies held in the Bibliothèque Nationale, Paris with the shelf mark *Ac p. 1713 (1-6)* reads: "[...] Dépot 1844 [...]". The words are not included here, either.

The songs cited in pieces Nos. 2-6 have been revised on the basis of volumes 2a, 3a and 4a of the NSA, Serie IV.

1. Lebe wohl!

Flats missing in the sources have been added as follows: bar 14, right hand, 3rd chord; bar 24, left hand, 4th chord; bar 42, right hand, 5th and 8th notes, left hand, 3rd note; bar 50, right hand, 3rd note.

Bar 24: the right hand fermata is given erroneously over the last note in the sources.

2. Mädchens Klage

Accidentals missing in the sources have been added as follows:

Flats: bar 35, left hand, 18th note; bar 36, left hand, 19th and 26th notes; bar 37, 22nd, 27th and 29th notes; bar 38, left hand, 19th, 24th and 26th notes; bar 45, left hand, 11th note.

Naturals: bar 26, right hand, 12th chord; bar 37, left hand, 19th, 24th and 33rd notes; bar 38, left hand, 21st and 28th notes.

Bar 2: on the sources there is an accent sign above the 1st chord in the left hand. Being superfluous according to the identical bars 16 and 30 it has been omitted.

Bars 3 and 17: the left hand slur has been added to agree with the identical bar 31.

Bars 4, 18: the right hand slurs have been added to agree with the identical bar 32.

Bar 5: the 2nd note in the upper part of the left hand is a quaver in the sources. Its correction is justified by the analogous place in bar 7.

Bar 9: the 2nd octave in the lower part of the left hand is erroneously a semiquaver in the sources.

Bar 10: in the sources the 3rd note in the upper part of the right hand is a crotchet, the 4th note a semiquaver. The correction has been made to agree with the solution in the first part of bars 9 and 10.

Bar 12: the right hand dot has been added.

Bars 16, 17: in the sources the 3rd note in the upper part of the left hand is a crotchet and the last chord consists of semiquavers with downward stem. The notation of the chord has been corrected to agree with bars 2, 3, 30 and 31.

Bars 18, 32: the 3rd note in the upper part of the left hand is a crotchet in the sources. It has been changed to a quaver to agree with the identical bar 4.

Bar 26: the 1st note in the left hand is erroneously a crotchet in the sources.

Bar 28: the right hand dot has been added.

Bar 33: the last note in the upper part of the right hand is erroneously a semiquaver in the sources.

Bar 37: the 7th rest in the right hand is erroneously a semiquaver in the sources.

Bar 38: the topmost note of the last chord of the second hemidemisemiquaver group in the right hand is missing in the sources.

In the second part of this bar the third coming after the 1st rest in the right hand is erroneously a semiquaver in the sources.

Bars 39, 40: in the sources the notes of the middle parts are doubled, except for the last two notes of bar 40, whereas the 2nd note of the outer parts is a semiquaver each. These disproportions could have led to erroneous conclusions in performance, thus a rhythmic adjustment has been carried out, in spite of the fact that the insertion of 3/32 and the direction *tremolando* somewhat slacken the strict metre.

3. Das (Zügen-) Sterbeglöcklein

Flats missing in the sources have been added as follows: bar 27, right hand, 7th note; bar 31, left hand, 2nd note; bar 61, right hand, 2nd and 3rd chords, *c flat;* bar 62, right hand, 1st chord, bottom note.

Bar 25: in the sources there is a superfluous dot after the higher note of the octave of *d* in the middle staff.

Bar 27: the change of clef in the left hand is marked erroneously in front of the 2nd note of this bar in the sources.

Bar 40: the dots for the 3rd chord in the right hand have been added.

Bars 48, 49: the natural above the fourth *tr* has been added.

The dot for the *e flat*^{2} in the right hand at the beginning of the bar has not been added because it does not belong to the melody.

Bar 54: the group of demisemiquavers is erroneously marked with the figure *12* in the sources.

Bar 58: in the sources the indication for the octave transposition is erroneously extended to the 1st note of bar 59.

Bar 59: in the sources the clef for the 5th chord in the left hand is erroneously placed before the 6th chord.

Bar 61: in the sources the middle flat sign of the 7th chord in the left hand is given erroneously in front of *e flat.*

Bar 66: a dot in the right hand occurs in the sources only after the middle note of the 1st chord.

Bar 69: all dots have been added.

4. Trockne Blumen

Bar 11: in the sources *plintivo* can be found instead of *lamentoso.*

Bar 15: the dot for *f sharp*^{2} has been added.

Bar 35: in the sources the left hand slurs join notes 1-2 and 5-6. Our correction is based on the identical bar 44 and the identical place in the right hand.

The first natural in the left hand is erroneously placed in front of the 8th note in the sources.

Bars 39-43: in the sources the left hand slurs span the 1st-3rd and the 5th-7th notes. They have been corrected according to the identical bars 30-34 and the analogous bars 52-55.

Bar 40: the right hand slur extends to the 5th note in the sources. The slur has been corrected to agree with the identical bar 31.

5. Ungeduld (1st version)

Bar 12: in the sources the 3rd rest sign is written out in the upper part of the right hand, too.

Bars 48-50: Liszt systematically simplified the rhythm notation which made us refrain from "correcting" it to agree with bars 23-25.

Bar 60: the upward stem of the 4th note in the left hand is missing in the sources.

Bar 68: the upward stem of the 7th note in the left hand is missing in the sources.

Bar 79: by shifting the bar-line forward Liszt made the topmost note of the final chord more accented and its two middle notes less accented, which is a rather unusual way of achieving it. The notation of the sources has been retained since any change of the music picture would also have resulted in an alteration of the musical contents.

6. Die Forelle (1st version)

The second line of the chapter heading in "C" runs as follows: "(Sous le Titre de LA PÉRI Paroles Françaises de M^r BELANGER)".

Bars 21, 23, 25: the 1st slur in the upper part of the right hand has been added by analogy with bars 27-29.

Bars 43, 44, 48, 97, 98, 102: the slur in the upper part of the right hand has been added to agree with bars 45, 47, 49, 99, 101 and 103.

Bars 43, 46-49, 97, 100-103: the left hand slur has been extended to agree with bars 44, 45, 98 and 99.

Bar 45: in the sources the last two chords in the left hand are also connected with a second slur under the staccato dots.

Bar 70: the first slur stops at the 6th note in the sources. The slur has been corrected to agree with the preceding and subsequent bars.

Bar 114: the violin clef is missing in the sources.

MÜLLER-LIEDER (2ND VERSION)

Sources

"A": "MÜLLER-LIEDER / von / Franz Schubert. / Für das / PIANOFORTE / in leichteren [sic!] Styl übertragen / von / FRANZ LISZT. / 1tes Heft / [...] / 2tes Heft / [...] / 3tes Heft / [...] / WIEN / bei A. Diabelli u. Comp. / [...]". The inscript on the second and third volumes is: "[...] / Hamburg, AUG. CRANZ. / [...]". Plate Nos. C. 28749, C. 28750, C. 28751. Compared with the earlier editions (cf. "B" and "C") the music text contains several alterations and emendations. *

Supplementary sources

"B": Diabelli's edition (Vienna). The text on the title-page is identical with that of "A", except that all three volumes bear Diabelli's imprint. Plate Nos. D. et C. N^o 8451-8453. The music was printed directly from the plates. In the second volume the facsimile of Liszt's autograph dedication appears on a separate page before the music: *Fräulein Rosalie Spina / ergebenst gewidmet / F Liszt.*

"C": "à M^{lle} Rosalie Spina. / 6 / Mélodies / favorites / de / la belle Meunière, / de Fr. Schubert, / transcrites / POUR PIANO SEUL / PAR / F. LISZT / [...] / PARIS, chez S. RICHAULT. [...]". Plate No. R. 9590. On the title-page of the copy used for the present edition (held in the Bibliothèque Nationale, Paris, shelf-mark *Vm^7 9892*) the year "1846" is stamped. The abundance of grave printing errors leads us to suppose that Liszt did not read the engraving proofs of this edition. The words are given here according to the NSA (series IV, vol. 2a). This deviates from Wilhelm Müller's original wording in the following places: No. 1, verse 3 *gehn* instead of *drehn;* No. 2, verse 5, *und* is originally missing, verse 6, *herab* instead of *hinab;* No. 4, verse 5, *schallt* instead of *ruft;* No. 5, verse 2, *auch* instead of *gleich,* verse 3, line 3, *heller* instead of *frischer.*

1. Das Wandern

Bar 1: in the sources there is the inscription *Ritornello* above the right hand staff.

Bar 16: the right hand slurs have been taken over from "C" by analogy with bar 14.

Bar 23: the stems and flags in the upper part of the right hand have been added to agree with the identical bar 21.

Bars 25, 29, 41, 67, 74: in "A" the 3rd note in the right hand is erroneously d^2.

Bar 37: in "A" the 7th note in the left hand is erroneously A_1.

* Acknowledgements are due to Dr Alexander Varró (Budapest) for having placed volumes 1 and 2 at the editors' disposal.

Bar 47: in "A" the 2nd note of the appoggiatura is erroneously f^2.

The slur and staccato dot in the left hand have been extended and added, respectively, to agree with the identical bar 51.

Bar 52: the left hand slur has been extended to agree with the identical bar 48. Similarly, the pedalling has also been added.

Bars 48, 52, 66, 68, 70, 72, 73: in the sources the appoggiaturas are semiquavers without a stroke across the stem.

Bar 67: in "A" the 8th note in the right hand is erroneously *b flat*^{2}.

Bar 75: in "A" the 4th note in the right hand is erroneously g^3.

2. Der Müller und der Bach

Bar 15: in "A" there is a dot after the 1st note in the right hand which is incorrect.

Bar 21: the dot for the 2nd note in the left hand has been added to agree with "B" and "C".

Bar 25: in "A" the 2nd note in the left hand is erroneously a semiquaver without a dot.

Bar 28: the left hand chord is erroneously provided with a dot in the sources.

Bar 31: the slurs of the upper part in the right hand have been added to agree with the identical bar 51.

Bar 34: the arpeggio sign in the right hand occurs only in "B" and "C".

Bars 36-38: the ossia has been suggested to agree with the identical bars 56-58.

Bar 39: the pedalling has been added to agree with the identical bar 59.

Bars 39, 70: in the sources there are erroneously demisemiquavers instead of hemidemisemiquavers. This correction has been made on the basis of the identical and analogous bar 59.

Bar 41: the right hand dot has been added to agree with the identical bar 45.

Bar 42: in the sources the 3rd note of the upper part in the right hand is connected with a beam to the two preceding ones.

Bar 57: the slur has been extended to agree with the identical bar 37.

Bars 64, 68: the flat in front of the last note in the right hand has been added.

Bar 65: the staccato dots in the right hand have been added to agree with "B" and "C".

Bar 73: in the main text of "A" the natural in front of the 4th note in the left hand is missing.

Bar 74: the topmost note of the arpeggio chord in the left hand has been added to agree with "B" and "C".

Bar 77: the fingering for the last chord in the left hand has been added to agree with "B" and "C".

Bar 92: the dot has been added by analogy with bar 94 and similar bars, to agree with "B" and "C".

Bar 117: the last note in the upper part of the right hand is erroneously c^2 in "A".

Bar 120: the tie has been added to agree with "B" and "C".

3. Der Jäger

Liszt repeated the entire work in bars 59-88 of *Die böse Farbe*. In the notes below reference is made to them.

Bar 9: in the sources *p* is at the beginning of bar 10.

Bars 10-11: in the sources the slurs connect the 1st-5th and 7th-11th notes. They have been extended by analogy with the subsequent bars.

Bar 13: in "A" the lower note of the third in the left hand at the end of the bar is missing. It has been added to agree with bar 72 of piece No. 4 as well as with "B" and "C".

Bars 14, 16: the arpeggio signs have been added to agree with the identical bar 73 of piece No. 4.

Bar 21: the fingering for the last five notes derives from the identical bar 80 of piece No. 4.

Bar 29: in "A" the lowest note of the 1st chord in the right hand is erroneously D_1.

4. Die böse Farbe

Bars 1, 2: in "A" there is erroneously *f* instead of *sf*.

Bars 13, 14, 25, 26: the dots have been added to agree with bars 5 and 6.

Bar 15: *languido* is written only in "B" and "C".

Bar 17: the staccato dots in the left hand have been added to agree with the identical bar 38.

At the end of the bar there are a semiquaver rest and a semiquaver octave in the right hand in "A". This has been corrected on the basis of the analogous place of bar 49 and the identical place of bar 29 in "B" and "C".

Bar 22: the 6th note of the lower part in the right hand is erroneously *b flat*$_1$-c^1 in "A".

Bar 29: the second accidental in the left hand has been added.

Bar 30: in "A" *slanciato* is written instead of *con slancio*.

The dynamics have been suggested to agree with bars 1 and 9.

Bar 34: in "A" both the ossia and the main text contain a staccato dot above the 1st chord in the right hand. It has been omitted as the staccato dot is missing in the analogous places (bars 30, 50 and 54) throughout.

Bar 48: the 1st and 2nd dots have been added.

Bar 49: the 1st dot is missing in the sources.

The natural for the last chord in the left hand has been added to agree with "B" and "C".

Bar 50: in the sources the topmost note of the 1st chord of the main text in the right hand is erroneously e^3.

Bar 58: in "A" there are demisemiquavers instead of hemidemisemiquavers which have been corrected to agree with "B" and "C".

Bars 59-88: Liszt repeated here the music of *Der Jäger* without any alteration. In the notes listed below reference is made to it.

Bars 71, 73, 75: the 1st staccato dot in the left hand has been added to agree with the identical bars 12, 14 and 16 of piece No. 3.

Bar 77: the fingering originates from the identical bar 18 of piece No. 3.

Bar 78: the 4th staccato dot in the left hand has been added to agree with the identical bar 19 of piece No. 3.

Bar 83: in the sources the accent signs are put erroneously above the 2nd and 8th notes. The correction has been based on the identical bar 24 of piece No. 3.

5. Wohin?

In "A" certain semiquavers in the upper part of the right hand are given in duplet division above the triplet accompaniment. This solution is practically impossible to perform and does evidently not originate with Liszt. It must have been introduced in the course of the new engraving which is characterized by overprecision. For this reason "B" and "C" have been followed and the original triplet division has been reinstated in the following places: bars 2, 4, 8, 16, 20, 2nd note; bar 6, 3rd note; bars 13, 18, 19, 92, 93, last note; bar 15, 4th note; bar 60, 3rd and 5th notes.

Bar 11: the second slur has been added to agree with "B" and "C".

Bar 21: the fingering is given according to "B" and "C"; in "A" it is missing.

Bars 27, 28, 50: in "A" the pedal marking asterisk is written under the penultimate semiquaver in the left hand. The position of the asterisks has been corrected by analogy with bars 31, 32 and 49.

Bars 30, 52: the last note in "A" and "B" is erroneously a semiquaver which has been corrected to agree with "C".

Bars 32, 50, 54: in the sources the 2nd chord in the left hand has only one stem drawn upward. The correction has been made by analogy with bar 28.

Bar 41: the tenuto signs in the left hand have been added to agree with "B".

Bar 43: the sharp in the lower part of the right hand has been added to agree with "B" and "C".

Bar 57: the crotchet and quaver rests have been added to agree with "B" and "C".

Bar 64: in "A" the 3rd chord in the right hand is erroneously a crotchet.

Bar 78: the slur has been added to agree with "B" and "C".

Bar 92: in "A" the 1st note in the right hand is erroneously a crotchet, whereas the 2nd and 3rd notes in the upper part are quavers.

Bar 95: the right hand rests have been added to agree with "B" and "C".

6. Ungeduld (3rd version)

Bar 3: the left hand slur starts at the 2nd note in the sources.

Bar 15: the staccato dots and slurs in the right hand have been added to agree with "B" and "C".

Bar 17: in "A" the 5th note in the upper part of the right hand is missing.

Bars 19, 23: the accent sign has been added to agree with "B".

Bar 22: in "A" the middle note of the 6th and 7th chords in the lower part of the right hand is erroneously g^1.

In "A" the second note in the left hand occurs in its customary place of duplet division. This cannot have been Liszt's request or emendation as indicated in the case of piece No. 5—but must rather have been the engraver's mistaken correction. The original triplet division has been reinstated by analogy with bar 20 as well as to agree with "B" and "C".

Bars 22, 47: the right hand dot has been added.

Bar 23: in "A" the 2nd and 4th notes in the upper part of the right hand are written in their customary place of duplet division. Their original position in the triplet division has been reinstated on the basis of "B" and "C". (See the second part of the note to bar 22.)

Bars 23, 24, 48, 49: the dots have been added by analogy with bars 73 and 74.

Bars 24, 47: in "A" the 2nd note in the upper and lower parts of the right hand is given in its usual place. The original triplet division has been reinstated to agree with "B" and "C".

Bars 35, 37, 38, 41: in "A" the last note in the left hand is in its proper place. The original triplet division has been reinstated on the basis of "B" and "C" in this instance as well.

Bar 38: in "A" the 2nd note in the upper part of the right hand is erroneously c^2.

Bar 39: in the sources there is a slur between the 1st and 2nd notes in the upper part of the left hand. Since it is meaningsless and disturbing alone it has been deleted.

Bar 43: in "A" the 2nd note in the upper part of the right hand is erroneously *b flat*^{1}.

Bar 45: in "A" the pedal-marking asterisk is placed under the 4th note in the left hand. Its position has been corrected by analogy with bar 47.

Bar 55: in "A" the 6th octave in the left hand is misplaced by a note lower.

Bar 61: in "A" the 11th note in the right hand is erroneously *b flat*^{1}.

Bar 65: the downward stem of the 7th note in the right hand is missing in the sources.

Bar 67: the direction in "A" is *radolcento*.

Bars 70, 72: the dots have been added.

Bar 74: in "A" the 2nd note of the upper part in the right hand is missing whereas the tenuto sign belonging to it is written out.

Bar 75: in "A" the last two notes in the upper part of the right hand are erroneously semiquavers.

DIE FORELLE (ZWEITE VERSION)

Sources

"A": "DIE FORELLE. / LIED VON FR. SCHUBERT. / Für das / PIANO / Zweite Version / von / FR. LISZT. / [...] / WIEN, / bei A. Diabelli u. Comp. [...]". Plate No. D. et C. Nº 8376. The music was printed directly from the plates. A copy from Liszt's estate with Liszt's autograph corrections in black and red ink (held in the Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *Ms. mus. L. 22).*

"B": "LA TROTA / Melodia di Fr Schubert / Seconda trascrizione / per / Pianoforte / di / FR. LISZT / [...] / MILANO / [...] / GIOVANNI RICORDI / [...]". Plate No. K 18263 K. The cover was printed directly from the plates.

"C": "LA TRUITE / MÉLODIE de Fr. SCHUBERT. / POUR PIANO PAR / F. LISZT. / [...] Paris chez, [sic!] BERNARD LATTE [...]". No plate number. The music was printed directly from the plates. On p. 2 of the copy used for the present edition (held in the Bibliothèque Nationale, Paris under shelf mark *Vm.[12] 18226*) the library's stamp reads: "1846".

Bar 13: in the sources *p* is at the beginning of bar 14.

Bars 13-108: the sources do not include the words of Christian Friedrich Daniel Schubart's poem. They have been added here and placed above the music on the basis of the first version of the work.

Bars 20-22: in the sources the right hand slurs connect the 1st-5th and 6th-7th notes of the upper part. Our correction is justified by the slurring in the preceding and subsequent bars.

Bars 50-56: in the sources the slurs in the ossia connect only two notes in the upper part. The slurs have been extended to agree with the main text.

Bar 74: in "A" the 7th note in the right hand is *d flat*^{3} instead of *e flat*^{3}. The note error, which escaped even Liszt's attention in the course of revision, has been corrected to agree with "B" and "C".

Bar 86: in the sources the 5th note in the left hand is C_1 which is presumably an engraving error. It has been altered to A_2 to agree with the essentially identical bar 88 because there is nothing to justify the defective sounding on the last quaver beat of the bar.

Bar 93: in the sources the lowest cross-bar is interrupted after the 10th and 20th demisemiquaver groups. Since no other reasons than those of writing technique (a change of staff) may account for it and could lead to false conclusions, the lowest cross-bar has been joined up in the above two places.

Bar 113: at the end of the marking of octave transposition the cross-bar breaks off in all three sources. Due to reasons mentioned in the preceding note the cross-bars have been joined up.

FRANZ SCHUBERTS MÄRSCHE

Sources

"A": "Herrn Mortier de Fontaine. / SCHUBERT'S MÄRSCHE / FÜR DAS / Pianoforte solo / von / FRANZ LISZT. / Nº II. / [...] Nº 8455. / [...] / Wien, bei A. Diabelli & Cº / [...]". Published in three volumes with the plate Nos. D. et C. Nº 8454, 8455, 8456. Copies printed from the plates in Liszt's estate (in the library of the Liszt Ferenc Academy of Music, Liszt Ferenc Memorial Museum and Research Centre, Budapest, shelf mark *LH 3872/I-III.)*

"B": Richault's first edition printed in three volumes. Vol. 1: "à M.lle la Baronne / Flore de Koudelka / GRANDE / Marche funèbre / DE / François Schubert, / transcrite / POUR PIANO SEUL / PAR / F. LISZT / [...] / PARIS, chez S. RICHAULT, [...]". Vol. 2: "à Monsieur / Mortier de Fontaine. / Grande Marche / DE Fr. Schubert OP. 40. / transcrite" (the continuation as in vol. 1).

Vol. 3: "à M.lle la Baronne / Flore de Koudelka. / GRANDE / MARCHE / caractéristique / de François Schubert / (Op. 121) / transcrite" (the continuation as in vol. 1).

Copies printed from the plates. Plate Nos. 12309-12311. R. The copies used for the present edition are held in the Bibliothèque Nationale, Paris under shelf mark *Vm.[12] 18203, 18204, 18205.* In the bottom margin of the title-page of all three volumes the date "1846" is stamped. The abundance of engraving errors in all three volumes makes it very likely that Liszt neither read nor corrected the proofs of this edition.

1. Trauermarsch

Bar 17: in the sources the left hand slur finishes at the end of the bar and starts anew right at the beginning of bar 18. The slurring has been corrected to agree with the right hand as well as by analogy with bars 73-74.

Bars 25-32: in the ossia all directions for performance have been added to agree with the main text.

Bar 32: in the sources the ossia contains only the topmost note of the last chord in the left hand. It has been corrected by analogy with bar 27.

Bar 64: the flat sign above the *tr* has been added to agree with the last chord of bar 63.

Bars 65, 67: the dots for the minims in both hands have been added to agree with the identical bars 162 and 164.

Bars 68, 69: the slurs have been corrected to agree with the identical bars 165 and 166.

Bar 81: the lower dotted minim in the left hand is missing in the sources.

Bar 151: the superfluous staccato dot on the 2nd note in the left hand has been deleted.

Bars 167, 168: the left hand slurs have been added to agree with the identical bars 70 and 71.

2. Grande Marche de François Schubert

The quaver rest has been added in the following places: right hand — bars 206, 217-219; left hand — bars 42-46, 48-52, 127-142, 146-160, 164, 175-180, 183-194, 200-208, 309-313, 315-319 as well as the 1st sign in bar 212; both hands — bars 253-256, all signs.

Bars 20, 24: the left hand slur and the staccato dot have been added to agree with the identical bars 287 and 291.

Bars 31, 35, 298: the right hand fingering has been added to agree with the identical bar 302.

Bars 71-72: the staccato dots for the quavers have been added to agree with the identical bars 338-339.

Bar 76: the right hand fingering has been added.

Bars 96, 98, 99, 102: the dynamic markings have been added by analogy with bars 18, 20, 21 and 24.

Bar 142: in the sources *rudolcente* is written instead of *raddolcendo*.

Bars 211, 213: the left hand slur has been added by analogy with bars 143, 163 and 165.

Bars 217-219: in the staff of the right hand there is a crotchet rest in the second half of the bar in the sources. Since this is superfluous, all three rest signs have been omitted.

Bar 220: the fermata in the left hand has been added.

Bar 226: in the sources the right hand slur spans the notes 1 to 4. This is probably an engraving error resulting from a misreading on the engraver's part. It has been corrected by analogy with bars 230 and 232.

Bar 244: the sources contain erroneously a staccato wedge instead of dot over the second chord in the middle staff.

Bar 249: in the sources *due Pedali* can be read in the place of *con ped. una corda.*

Bars 287, 304: in the sources staccato dots are given inconsistently on the 1st quaver in the left hand as well as on the 1st-2nd quavers.

Bars 360, 361: the natural in front of the 5th chord in the right hand has been added.

Bar 372: the last sharp in the left hand has been added.

3. Grande Marche caractéristique de François Schubert

Accidentals missing in the sources have been added as follows:

Sharps: bars 191, 211, left hand, 6th note; bar 267, right hand, 11th note, penultimate chord; bar 280, left hand, penultimate chord; bar 283, ossia, last note; bar 299, right hand, 12th and 13th notes, all three signs.

Flat: bar 47, left hand, 3rd note.

Naturals: bars 236, 253, right hand, last chord; bar 305, right hand, 10th note.

Bars 19, 27: in the sources the 1st chord in the right hand is a crotchet. It has been altered to a quaver by analogy with bars 107, 115, 339 and 347.

Bar 43: in the sources there is the only *Ped.* marking of the whole piece under the first note of the bar.

Bar 111: the *ff* dynamic marking has been added by analogy with bars 23, 31 and 119.

Bars 113-114: the staccato wedges have been added by analogy with bars 25-26.

Bar 132: in the sources there is a staccato dot above the 2nd note in the right hand. It has been omitted since it does not occur in any analogous place elsewhere and does not figure in Schubert's original work, either.

Bars 142-145: the slurs and staccato dots have been added by analogy with bars 134-137.

Bar 148: the dots have been added by analogy with bar 172.

Bar 155: the staccato dots in the left hand have been added by analogy with bar 161.

Bar 156: the 1st dot and the slur in the right hand have been added by analogy with bar 162.

Bar 157: the slur in the upper part of the right hand has been added by analogy with bar 163.

Bar 166: in the sources the 3rd chord in the left hand is staccato and the slur extends to the 3rd chord, too. It has been corrected by analogy with bar 160.

Bars 191, 211: in the sources the sharp in front of the 6th note in the left hand is missing. Its addition here is justified by Schubert's original.

Bar 193: the left hand slur extends to the 6th note in the sources.

Bar 213: the staccato dot and slur have been added to agree with bar 193.

Bar 255: in the sources the right hand slur joins the 1st--4th notes. It has been corrected by analogy with bar 256.

Bar 269: in the sources the 3rd note in the left hand (E_2) has been erroneously shifted by a ledger line upward.

Bar 272: the staccato dots on the 5th and 6th notes in the left hand as well as for the 1st-3rd notes of the subsequent bar have been added by analogy with bars 285-286.

Bar 294: in the sources the left hand slur extends to the 5th note. This is probably an engraving error which has been corrected to agree with the preceding bar.

Bar 299: the left hand slur has been added by analogy with bar 280.

Bars 345-346: the staccato wedges have been added to agree with the identical bars 113-114.

Bars 347, 351: the dynamics have been added to agree with the identical bars 115 and 119.

(translated by Erzsébet Mészáros)