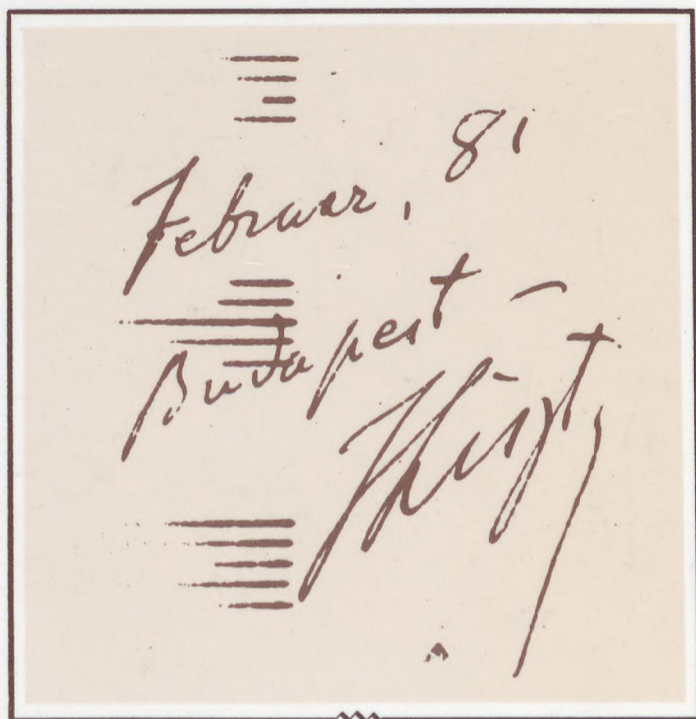


STUDIES IN CENTRAL
AND EASTERN
EUROPEAN MUSIC 2

Mária Eckhardt

Liszt's Music Manuscripts
in the National
Széchényi Library



Akadémiai Kiadó, Budapest

Mária Eckhardt

Liszt's Music Manuscripts in the National Széchényi Library

The Music Division of the National Széchényi Library (Budapest) keeps 78 music manuscripts and scores, partly autographs, partly those containing corrections, additions and dedications in Liszt's hand.

The book is the first to give a complete survey of this collection of world-wide reputation. The material has been classified into three groups: (i) Liszt's compositions—autograph manuscripts; manuscript copies, proof-sheets or printed copies with additions and corrections in Liszt's hand (62 items); (ii) Liszt's compositions—printed or manuscript copies with autograph dedication (10 items); (iii) Liszt's corrections and manuscript notes in and to works by other composers (6 items).

The presentation of the material includes the philological data of the documents, their description and evaluation among the sources of the given composition as well as 73 music examples and 20 facsimile illustrations.



AKADÉMIAI KIADÓ · BUDAPEST

MÁRIA ECKHARDT

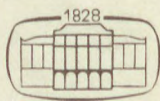
FRANZ LISZT'S MUSIC MANUSCRIPTS
IN THE NATIONAL SZÉCHÉNYI LIBRARY, BUDAPEST

STUDIES IN CENTRAL AND EASTERN EUROPEAN
MUSIC 2

Edited by
Zoltán Falvy

MÁRIA ECKHARDT

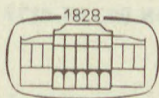
FRANZ LISZT'S MUSIC MANUSCRIPTS
IN THE NATIONAL SZÉCHÉNYI LIBRARY,
BUDAPEST



AKADÉMIAI KIADÓ · BUDAPEST 1986

MÁRIA ECKHARDT

FRANZ LISZT'S
MUSIC MANUSCRIPTS
IN THE NATIONAL
SZÉCHÉNYI LIBRARY,
BUDAPEST



AKADÉMIAI KIADÓ · BUDAPEST 1986

507387

TRANSLATED BY ERZSÉBET MÉSZÁROS
TRANSLATION REVISED BY RENA MUELLER

MAGYAR
AKADÉMIAI KIADÓ
KÖNYVTÁRA

Distributors for the U. S. and the British Commonwealth:

Pendragon Press
R.R.-1 Box 159
Stuyvesant, N. Y. 12173-9720 U. S. A.

Distributors for all remaining countries:

Kultúra Hungarian Foreign Trading Company
P. O. Box 149
H-1389 Budapest 62 Hungary

ISBN 963 05 4177 7

© Akadémiai Kiadó, Budapest 1986

Printed in Hungary

M. TUD. AKADÉMIA KÖNYVTÁRA
412

CONTENTS

PREFACE	7
TABLES	13
GROUP (i) FRANZ LISZT'S COMPOSITIONS	
Autograph manuscripts; manuscript copies, proof-sheets or printed copies with additions or corrections in Liszt's own hand	27
GROUP (ii) FRANZ LISZT'S COMPOSITIONS	
Printed or manuscript copies with the composer's autograph dedication	189
GROUP (iii) LISZT'S CORRECTIONS AND MANUSCRIPT NOTES IN AND TO WORKS BY OTHER COMPOSERS	201
LIST OF ABBREVIATIONS	228
BIBLIOGRAPHY	231
LIST OF FACSIMILES	238
INDEX OF NAMES AND PLACES	239
ALPHABETICAL INDEX OF LISZT'S COMPOSITIONS	247

PREFACE

The National Széchényi Library is Hungary's central library; thus its main task is to collect every kind of material of Hungarian interest, the so-called "hungarica". It was set up in 1802 by Count Ferenc Széchényi, an enlightened Hungarian magnate with patriotic sentiments.¹ In 1808 when the Hungarian National Museum was founded by the same Count, the two institutions were united into one large organization within which the library functioned with the newly acquired name of "Széchényi Library of the National Museum". The two establishments were not separated until 1949. Since then, the library has been existing as an independent state-owned collection.

The Music Division of the Széchényi Library was organized in 1928. Above all, it is home to printed and manuscript music; in recent years all kinds of sound documents (records and tapes) have been added to the collection.² The Music Division took over a considerable number of Liszt's autograph manuscripts as well as manuscripts and printed music containing additions in Liszt's hand from the Department of Manuscripts, a section that had been established about fifty years earlier. The number of items has more than doubled in the intervening years. At the end of 1982 the National Széchényi Library listed the following music with Liszt's handwriting:

- (a) Liszt's compositions; autograph manuscripts: 47 items;
- (b) Liszt's compositions; manuscript copies with additions, corrections and title inscription in Liszt's own hand: 9 items;
- (c) Liszt's compositions; printed music with autograph additions in the music: 6 items;
- (d) Liszt's additions in or to works by other composers: 5 items;

¹ Father of István Széchenyi, an eminent Hungarian politician in the 19th century; Liszt knew him personally and wrote the first piece of the set *Magyar történelmi arcképek* (Hungarian Historical Portraits) in his memory.

² The Széchényi Library had several musical compositions among its accessions in the first century of its existence. They were scattered among documents of many kinds, and when the holdings of the library increased significantly, it became necessary to assemble the various documents into special collections. This led to the establishment of the Department of Manuscripts in about 1876 which undertook the task of collecting manuscripts of music as well. The first autograph manuscripts by Liszt were registered there. For the history of the library and of the separate collections see the leaflet *Az Országos Széchényi Könyvtár* [The National Széchényi Library].

(e) Liszt's compositions with the composer's autograph dedication but without any additions of his own in the music: 9 items;

(f) Other printed music with Liszt's autograph inscription on the title page, but not personal dedications: 2 items;

Total: 78 items.

The National Széchényi Library, therefore, is the primary Hungarian public collection of Liszt's works and is among the most comprehensive of Liszt collections the world over.³

In 1940, Rezső Lavotta compiled and edited an author's catalogue of the music manuscripts kept in the Music Division as part of the series of catalogues published by the Library. Reflecting the situation at the time, this printed catalogue listed altogether 34 autograph manuscripts by Liszt. (One of them, the *Ave maris stella* with the call number Ms. mus. 1.825 is, in effect, a manuscript copy without additions by Liszt.)⁴ The autograph manuscripts acquired after 1940 are listed in the Music Division's catalogue. In keeping with present-day practice, this catalogue is more detailed and precise than Lavotta's printed catalogue. So that all the Liszt-related material of the collection might be in one common card catalogue, the autograph manuscripts Lavotta had listed were recatalogued in 1971/72. The work was carried out by the author of the present book, then on the staff of the Széchényi Library, and served as the inspiration for writing a comprehensive study about it.⁵

Let us examine the extent to which the best-known catalogues of Liszt's works have taken cognizance of the manuscript holdings of the Széchényi Library. In 1931, when Peter Raabe's standard two-volume work appeared, Lavotta's printed catalogue had not yet been published. Nevertheless, Raabe must have turned to his Hungarian colleagues for information, since the items kept in the National Széchényi Library of the National Museum (referred to as: Ungarisches Nationalmuseum in Budapest, abbr. U.N.M.) and in the library of the Academy of Music, Budapest (cited as: Königliche Franz Liszt Landes-Musikakademie in Budapest, M. A.) appear in his catalogue. Some minor inaccuracies seem to suggest that Raabe's data were not based on personal study. In the reprint of the book—edited by Felix Raabe in 1968—there is a supplementary part entitled "Zusätze", which contains some recent information on the Liszt holdings of the Széchényi

³ In addition to the autograph music manuscripts found in the National Széchényi Library, Liszt's manuscripts are held in the Liszt Museum of the Academy of Music, Budapest and in the library of the Institute for Musicology of the Hungarian Academy of Sciences. Manuscripts by Liszt are also found in other public collections and in private possession.

⁴ The HBa(mi) keeps another copy of the composition in an identical hand, one containing some additional remarks in Liszt's hand (cf. Eöszé, No. 84). Consequently, the manuscript in the HBn may originate in circles closely connected with Liszt. Considerations of space prevent me from discussing this manuscript in the present book.

⁵ The first draft of the manuscript of this work was completed by 1975 and, according to the original publication plans, would have appeared in German. Owing to a delay in the publication and a change in language, it has been revised. This revised version contains all autograph manuscripts by Liszt that had been listed in the HBn by the end of 1982 and considers publications related to the material up to that point.

Library. The erroneous data of the first edition were, however, left for the most part unchanged, and recent acquisitions were only sporadically included.

The Hungarian data of Raabe's first edition were generally taken over without any alteration in *Grove's Dictionary of Music and Musicians* (5th edition, published in 1954), in which the catalogue of Liszt's works was compiled by Humphrey Searle. In the revised catalogue of *The New Grove* (1981) Searle refers to several further manuscripts in the Széchenyi Library (HBn). His entries are, however, frequently incomplete and unreliable. Copyists' manuscripts approved by the composer and tantamount to autograph manuscripts are omitted even in cases where no other genuine source is available for a given composition. In addition, the locations of several manuscripts long in the possession of the Széchenyi Library at the time the catalogue was revised, are listed as being in private collections.

The third widely-used catalogue of Liszt's works by J. I. Milstein does not give the locations of autograph sources.

In the present book we shall specifically indicate whether a manuscript is missing from Searle's or Raabe's revised catalogues, or if the information given in either of them is incorrect or incomplete in any respect.

*

In this work I shall be discussing the autograph music manuscripts of Franz Liszt kept in the National Széchenyi Library. These include manuscript copies, proof-sheets and printed copies of his compositions to which the composer added, corrected or dedicated in his own hand. The present book also deals with music of other composers on which autograph additions made by Liszt are found. Not discussed, however, are Liszt's letters, and pictures and photographs with autograph dedications, although the latter are found in abundance in the Music Division of the National Széchenyi Library.

The material has been classified as follows:

(i) *Liszt's compositions. Autograph manuscripts, manuscript copies, proof-sheets or printed copies with additions or corrections in Liszt's own hand.*

The wholly autograph manuscripts are grouped with those by Liszt's copyists and the printed copies. Fragments are not discussed separately. Some were meant as additions or perhaps variants; collated with other (printed or manuscript) copies they contribute to an overall view of the entire work (see the cadence written to the *Hungarian Rhapsody No. ii*, pp. 132–133). Another group of fragments may qualify as sketches (such as the section of the piano score of Berlioz's *Harold in Italy*, pp. 166–169). Other fragments were originally written as memorial leaves (for example, the melody of the *Magyar király-dal [Ungarisches Königslied]*, pp. 75–76), or for purposes which have not been identified yet (as in the case of the autograph manuscript containing four fragments, and subsequently entitled "Introduzione all'Orgia di Rossini", pp. 153–159).

The feature common to all this miscellaneous material is that *it bears the mark of Liszt's hand in the music itself* to some extent. This material is discussed in the sequence given in Searle's revised catalogue. For the sake of simplicity and of facilitating comparison, certain pieces discussed in the present volume in various

settings are dealt with conjointly (cf. the version for orchestra of the *Mephisto Waltz, No. 2*, S. 111 and its piano arrangement, S. 515, pp. 88–92). Whenever the composition itself figures in Searle's catalogue but the setting in the National Széchényi Library has not been provided with a separate number (see the reduction for piano duet of the orchestral version of the *Rákóczi March*, p. 126–128)⁶ or whenever it varies significantly from the familiar version (such as the very first draft of the solo version of *Psalm cxxix*, pp. 40–41) the manuscript is discussed in the sequence of the known catalogue number but the figure itself is put in parentheses.

Concluding this group of manuscripts is a composition entirely missing in the catalogue of Liszt's works (i.e. *Stabat Mater* for piano, pp. 181–187) and an unidentified fragment (Ms. mus. 201, memorial leaf ["Gedenkblatt"] from 1840, p. 187).⁷

(ii) *Liszt's compositions. Printed or manuscript copies with the composer's autograph dedication.*

This group includes scores *without manuscript amendments or additions by Liszt in the music itself; only the dedication is in the composer's hand*. As has been stated previously, all printed music containing autograph corrections has been placed among the items of Group (i), even if these corrections are of minor importance (for example the score of the oratorio *Christus* dedicated to János Richter, pp. 27–30).

The only piece by Liszt with no dedication but an autograph inscription in memory of a concert has also been included here (the piano arrangement of Schubert's *Trauermarsch*, pp. 199–200).

Again, the sequence within this category follows Searle's revised catalogue.

(iii) *Liszt's corrections and manuscript notes in and to works by other composers.*

This group contains documents of rather different types. In two instances Liszt entered his own corrections into the manuscript of another composer (Ferenc Erkel: *1. Király-hymnus [1st King's Anthem]*, pp. 218–221 and Gyula Beliczay: *Aquarellen*, pp. 214–218). On one occasion he transformed the composition of another composer which was already in print (Kornél Ábrányi, sen.: *Virág-dal [Chant des fleurs]*, pp. 201–214).⁸ In another case, Liszt's separate autograph fragment seems to be a supplement to another composer's work (Ms. mus. 4.049, pp. 221–223). And there are also two compositions with Liszt's manuscript additions not to the music but to the inner endpaper and the title-page, respectively (Ferenc Gaal: *Vier Charakterstücke*, pp. 224–225 and *Paraphrases* by four Russian composers, pp. 226–227).

⁶ Raabe's and Searle's catalogues (erroneously) claim that this reduction is not Liszt's own transcription and they give no separate catalogue number to the piano duet version, mentioning its existence at the orchestral version only.

⁷ When starting the present work, seven fragments of the HBN's holdings of Liszt's music manuscripts were completely unidentified. Two of these (Nos. 18 and 26 in this book) have been identified by dr. Zoltán Gárdonyi, one (No. 58) by Imre Sulyok. The present writer has identified three additional fragments (Nos. 28, 55 and 76).

⁸ Searle felt that Liszt transformed this piece so profoundly that he included *Virág-dal* as Liszt's own composition among his paraphrases under No. 383a. Because I do not find his procedure justified (for my reasons see the detailed discussion of the work), I have included the piece in Group (iii) instead of Group (i).

Preceding the full discussion of the material, a concise summary of the various items will be given in *tables*, based on the above classification. For Groups (i) and (ii) the table contains the catalogue numbers of Searle and Raabe (S.-No., R.-No., with the correction of incomplete or erroneous data found there,)⁹ the call number in the HBn, title, setting and other characteristics as well as any important additional remarks. In the case of Group (iii) the call number is followed by the name of the composer, the title of the work, the setting and the nature of the document (autograph, manuscript or printed copy), a short description of Liszt's additions and other essential remarks. The last column in the table contains, for all three groups, the number of the document in the present volume together with the page numbers on which a complete description is given.

For the sake of clarity, the detailed presentation of the documents has been arranged as follows:

Group (i)

1. S.-number, R.-number, call number.—Short title.¹⁰

2. Philological data of the document. (Characterization of the manuscript: autograph, copyist's manuscript, printed copy. Title inscription. Signature, date. Script(s).—Number of folios. Pagination. Measurements.—Notes in (an) alien hand(s).—Provenance.¹¹—Facsimiles.)

3.(a) Most essential data pertaining to the composition (genesis, first edition, occasionally first performance, etc.).

(b) Comprehensive evaluation of the document.

If a work is available in the Széchényi Library in various settings or versions, there is a common comprehensive analysis of the composition preceding each description of an individual item. In such cases the various documents are presented in section 3.(a) only with data specific to the given setting or version.

4. Description. The contents of this section vary significantly, depending on the amount of information necessary for a discussion of the source. For instance, it can contain a description of the differences between the source and the printed edition; the most relevant corrections in the source which have a bearing on the genesis of the composition; the detailed presentation of a manuscript which is difficult to decipher, thereby supplementing the information given in section 2. If justified, section 4. may be omitted altogether (for example, if the source is available in facsimile in its entirety; if it compares favourably with the known form of the work and does not offer any new insights; if an in-depth analysis has already appeared elsewhere, etc.).

⁹ If there is no remark under the number in the table, the manuscript is listed correctly in the catalogue.

¹⁰ The title is generally given in the form found in Searle's catalogue, occasionally with pertinent additions.

¹¹ Particulars of provenance, such as date of purchase and names, are quoted from the HBn lists of accessions. I have not traced the provenance back to Liszt's time unless there are relevant data available. The word "unknown" in the category of provenance indicates that the music was either listed in the course of checking the stacks or that the list of accessions has been lost.

Group (ii)

1. S.-number, R.-number, call number.—Short title.
2. Philological data of the document. (Description of the publication or manuscript.—Description of the autograph dedication or inscription.—Provenance.)
3. Brief presentation of the relationship between Liszt and the person named in the dedication. Motives and circumstances of the dedication or inscription.

The statement of facts in this group is fairly concise. For a more detailed information, see my study "Liszt Ferenc és magyar kortársai az OSZK dedikált Liszt-zeneműveinek tükrében [Franz Liszt and his Hungarian contemporaries in the light of Liszt's dedicated compositions kept in the National Széchényi Library]", published in the 1973 year-book of the National Széchényi Library.

Group (iii)

1. Call number.—Composer and title of the work. Indication of Liszt's additions.
2. Philological data of the document. (Description of the publication or manuscript.—Description of Liszt's additions.—Provenance.)
- 3.(a) Most essential data relating to the composer proper and his work.
(b) Comprehensive evaluation of the document.
4. Description: a detailed enumeration of Liszt's additions.

In Groups (i) and (iii) 73 *music examples* and 19 *facsimile pages* serve to illustrate the text. In the music examples, taken from Liszt's manuscripts, his abbreviations, such as "bis" or numbers or letters for repeating measures have been written out in full, without any special reference. They are not mentioned in the text, either, unless the circumstances of origin of the manuscript or any other reasons make it necessary (for example, erroneous numbering in the "ossias" of the piano arrangement of the *Schwanengesang* cycle, p. 173, note 339). Measure numbers have been added to examples of music taken from printed sources throughout.

*

I offer my sincere thanks to Dr. István Kecskeméti, head of the Music Division of the National Széchényi Library until 1981. It was he who, together with his successors Róbert Murányi and Veronika Vavrincz, and all the assistants in the collection, helped me in my work in every conceivable way. Grateful acknowledgement is due to Dr. Dezső Legány for supplying me with historical data, and for his guidance in general; to my musical advisers Dr. László Somfai and Imre Sulyok, for making useful suggestions concerning the arrangement of the present book as well as for checking and supplementing the data in it; and last but not least to Rena Mueller (New York), who has given me valuable advice first of all on the English translation, but on contents and formulation as well.

Finally, let me emphasize the informative character of the work. It will be the task of other musicologists to extensively elaborate, analyze, review and include the following material in a coherent manner into the overall achievements of Liszt-research. Should the publication of data in the present work be of any help to them, it has reached its purpose.

Budapest, January 1983.

TABLES

(I) LISZT'S COMPOSITIONS

Autograph manuscripts, manuscript copies, proof-sheets or printed copies with additions or corrections in Liszt's own hand

S.-No., information in Searle's catalogue	R.-No., information in Raabe's catalogue	HBn call number	Description of the manuscript (title, setting, characteristics)	Additional remarks	See in this volume
3 not listed	478 not listed	Ms. mus. 3.522	<i>Christus</i> . Oratorio — S., A., T., Bar., B., chorus, org., orch. — printed score with autograph corrections	—	No. 1, pp. 27-30
5 not listed	480 not listed	Ms. mus. 5.599	<i>Die heilige Cäcilia</i> . Legend — mezzo- soprano, chorus ad lib., orch. — aut. score, incomplete	Only the first half of the composition	No. 2, pp. 30-33
9 not listed	484 not listed	Ms. mus. 5.827	<i>Missa solennis zur Einweihung der Ba- silika in Gran</i> — S., A., T., B., chorus, orch. — autograph fragment	Fragment of a leaf with correction for the vocal soloist's quartet	No. 3, pp. 33-34
11 not listed	487 not listed	Ms. mus. 3.591	<i>Hungarian Coronation Mass</i> — S., A., T., B., chorus, orch. — manuscript score with autograph title-page and corrections	—	No. 4, pp. 35-37 (together with No. 5, general information: p. 35)
(16/1) not listed	(492a) not listed	Ms. mus. 5.632	<i>Psalm cxxix "De profundis"</i> : Introduc- tion — male vv., pf. — autograph, incomplete (?)	Introduction to the psalm, written for the oratorio <i>Stanislaus</i> (S. 688), later not used	No. 7, p. 42 (together with Nos. 6 and 8, general infor- mation: pp. 39-40)
16/1	492a not listed	Ms. mus. 6.056	<i>Psalm cxxix "De profundis"</i> — Bar., male vv., org. — printed score with autograph corrections and additions	Final version of the set- ting with chorus, written to the oratorio <i>Stanis- laus</i> (S. 688). Based on a printed copy of the solo setting (S. 16/2)	No. 8, pp. 42-44 (together with Nos. 6-7, general infor- mation: pp. 39-40)

16/2, very first version, not listed	492b, very first version, not listed	Ms. mus. 4.809	<i>Psalm cxxix "De profundis"</i> — B./A., pf./org. — autograph	Earlier than the printed version (1880)	No. 6, pp. 40-41 (together with Nos. 7-8, general infor- mation: pp. 39-40)
19 listed: in J. Vallier's private collection	508 registered in the supple- ment: in J. Vallier's private collection	Ms. mus. 4.050	<i>Hymne de l'enfant à son réveil</i> — female vv., harmonium — autograph	Earlier than the printed version (1865), with Italian words, without harp part	No. 9, pp. 44-48
53 not listed	534 listed: "Abschriften (teils Urschriften)"	Ms. mus. 14	<i>Via Crucis</i> — solo vv., chorus, pf. — autograph score and vocal score with some pages in a copyist's hand	Can be performed with- out voices, too. Bound together with S. 583	No. 10, pp. 49-55
57 listed as part of the Göllerich collec- tion (Linz)	509 listed: in Göllerich's collection	Ms. mus. 7.068/1a-c	<i>In domum Domini ibimus</i> — mixed vv., org., brass, drums — a) autograph vocal score; b) autograph score for instru- ments except org.; c) manuscript full score with autograph title and corrections	Autograph organ part see under No. 11/2	No. 11/1, pp. 56-59 (together with No. 11/2, general infor- mation: p. 56)
68	538 not listed	Ms. mus. 261	<i>Zur Säktularfeier Beethovens</i> (2nd Beethoven cantata) — pf. score — autograph, incomplete	Pf. arrangement of the orchestral parts only	No. 12, pp. 62-65
72/1 not listed	542/1 not listed	Ms. mus. 7.443	<i>Rheinweinlied</i> — male vv., pf. — printed copy with autograph corrections	—	No. 13, pp. 65-67 (see also No. 66)
87 listed: in Dr. Landshoff's collection	557/f listed: in Dr. Landshoff's collection	Ms. mus. 5.688	<i>Weimars Volkslied</i> — 3 equal vv. — autograph	Identical with the fac- simile edition of Licht & Meyer	No. 14, pp. 68-69
90/9 listed as part of the della Valle di Casanova collection	560/9 listed as part of the della Valle di Casanova collection	Ms. mus. 6.684	<i>Lied des Frühlings (Saatengrün)</i> — male vv. — autograph	Earlier than the printed version, with significant differences	No. 15, pp. 69-74

S.-No., information in Searle's catalogue	R.-No., information in Raabe's catalogue	HBn call number	Description of the manuscript (title, setting, characteristics)	Additional remarks	See in this volume
(93) (340, 544, 626)	(563) (636, 215, 345)	Ms. mus. I.210	<i>Magyar király-dal (Ungarisches Königslied)</i> — 1 v., autograph fragment	Bars 1-10 of the composition's basic melody (<i>Rákóczi-Song</i>); memorial leaf with Hungarian text	No. 16, pp. 75-76 (together with No. 17, general information: pp. 74-75)
(98) not listed	(415) not listed	Ms. mus. 264	<i>Orpheus</i> , sym. poem — pf. arrangement of the first theme — autograph fragment	Memorial leaf; on the other side Glinka's autograph	No. 18, pp. 84-85
104 not listed	421 not listed	Ms. mus. 5.600	<i>Hamlet</i> , sym. poem — orch. — autograph fragment	Corrections to an unknown manuscript	No. 19, pp. 85-86
108	425	Ms. mus. 260	<i>Eine Faust-Symphonie</i> — orch. — autograph	1st version without final chorus	No. 20, pp. 86-87
111 not listed	428 not listed	Ms. mus. 4.972	<i>Second Mephisto Waltz</i> — orch. — manuscript score with autograph title and corrections	—	No. 21, pp. 88-90 (together with No. 22, general information: p. 88)
132	467/b	Ms. mus. 25	<i>Romance oubliée (Vergessene Romanze)</i> — vl., pf. — autograph	—	No. 23, pp. 93-95
137/1	2a/1	Ms. mus. 24	<i>Vingt-quatre grandes études</i> , No. 1, in C — pf. — autograph	Slightly different from the printed version	No. 24, pp. 96-99
137/7 not listed	2a/7 not listed	Ms. mus. 5.035	<i>Vingt-quatre grandes études</i> , No. 7, in Eb — pf. — autograph	—	No. 25, pp. 99-100
140/4	3a/4 not listed	Ms. mus. 26	<i>Etudes d'exécution transcendante d'après Paganini</i> , No. 4, in E. 2nd version — pf. — autograph fragment	Memorial leaf	No. 26, p. 100

158/2 not listed	10b/4 listed erroneously as 10b/5, 2nd version	Ms. mus. 18	<i>Tre sonetti del Petrarca</i> , No. 2: Sonetto No. 47 — pf. — printed copy with autograph corrections	Original version	No. 27, pp. 100–105
164	64/1	Ms. mus. 27	<i>Albumbblatt (Feuille d'album)</i> in E — pf. — autograph fragment	Closely related to S. 210 (<i>Valse mélancolique</i>), memorial leaf	No. 28, pp. 105–106
175/2 not listed	17/2 not listed	Ms. mus. 4.556	<i>Légendes</i> , No. 2. <i>St. François de Paule marchant sur les flots</i> — pf. — autograph fragment	Addition to an unknown manuscript	No. 29, pp. 106–107
175/2	17/2 listed erroneously as in- complete	Ms. mus. 21	<i>Légendes</i> , No. 2. <i>St. François de Paule marchant sur les flots, version facilitée</i> — pf. — autograph	Simplified version	No. 30, pp. 107–108
203 not listed	79 autograph title-page and corrections not listed	Ms. mus. 273	<i>Schlaflos, Frage und Antwort, nocturne</i> — pf. — manuscript copy with auto- graph title-page and corrections	—	No. 31, pp. 108–109
225/2	45/2 listed erroneously as complete	Ms. mus. 21	<i>Two Csárdás</i> , No. 2. <i>Csárdás obstiné</i> — pf. — autograph	—	No. 32, pp. 109–111
233/a	56/a listed in the supplement: in dr. Frauenberger's collection	Ms. mus. 5.598	<i>Siegesmarsch (Marche triomphale)</i> — pf. — autograph	—	No. 33, pp. 111–112
(242/13)	(105b/13) listed erroneously under 106/15b as "abweichen- de Fassung"	Ms. mus. 22	[21 Hungarian themes and rhapsodies.] No. 13. <i>Rákóczi March</i> — pf. — autograph	Complete concert setting and incomplete simpli- fied version. — Earlier than the printed version (1839–40)	No. 34, pp. 115–124 (together with Nos. 35–37, general infor- mation: pp. 112–114)
242/13	105b/13 not listed	Ms. mus. 16	[21 Hungarian themes and rhapsodies.] No. 13. <i>Rákóczi March</i> — pf. — auto- graph, fragment	Memorial leaf	No. 35, pp. 124–125 (together with Nos. 34, 36–37, general information: pp. 112–114)

S.-No., information in Searle's catalogue	R.-No., information in Raabe's catalogue	HBn call number	Description of the manuscript (title, setting, characteristics)	Additional remarks	See in this volume
242/13 listed	105b/13	Ms. mus. 23	[21 Hungarian themes and rhapsodies.] No. 13. <i>Rákóczi March</i> — pf. — autograph	Only concert setting	No. 36, pp. 125-126 (together with Nos. 34 and 37, general information: pp. 112-114)
244/1 not listed	106/1 autograph title-page and corrections not listed	Ms. mus. 113/1	<i>Hungarian Rhapsodies</i> , No. i — pf. — manuscript copy with autograph title- page and corrections	—	No. 38, pp. 128-131
244/2 not listed	106/2 autograph title-page and corrections not listed	Ms. mus. 113/2	<i>Hungarian Rhapsodies</i> , No. ii — pf. — manuscript copy with autograph title- page and corrections	—	No. 39, p. 132
244/2	106/2	Ms. mus. 274	<i>Hungarian Rhapsodies</i> , No. ii — pf. — autograph fragment	Cadence and new conclusion	No. 40, pp. 132-133
244/15, antecedent of the 2nd version [it is incorrect to list this independent sym. setting of the Rákóczi March, arranged for pf., as 2nd version of the XVth Hun- garian Rhapsody.]	106/15b	Ms. mus. 5.829	<i>Rákóczi March</i> , set for sym. orch. — pf. arrangement — autograph, incomplete	Earlier than the printed version (1863)	No. 37, pp. 126-128 (together with Nos. 34-36, general infor- mation: pp. 112-114)
244/18	106/18 listed in the supplement	Ms. mus. 3.276	<i>Hungarian Rhapsodies</i> , No. xviii — pf. — autograph fragment	Last 55 bars of the com- position	No. 41, pp. 134-135
244/19	106/19 listed in the supplement	Ms. mus. 353	<i>Hungarian Rhapsodies</i> , No. xix — pf. autograph	—	No. 42, pp. 136-137
306a	—	Ms. mus. 5.108	<i>Quand tu chantes bercée</i> — 1 v., pf. — autograph	From a keep-sake album; on p. 4 Piatti's auto- graph	No. 43, pp. 138-139
336 not listed	632 not listed	Ms. mus. 6.140	<i>Verlassen</i> — 1 v., pf. — autograph	—	No. 44, pp. 139-140

(339) not listed	(635) not listed	Ms. mus. 7.444	<i>A magyarok Istene (Ungarns Gott)</i> — orch. accomp. — autograph	Orch. version has no number in the catalogues	No. 45, pp. 141-143 (together with No. 46, general informa- tion: pp. 140-141)
341	640	Ms. mus. 202	<i>Ave Maria</i> iv — 1 v., org./harm./ pf. — autograph	Bound together with S. 545	No. 47, pp. 144-145
363/1	449/1 not listed	Ms. mus. 5.601	Schubert: <i>4 Marches</i> , No. 1 in h — orch. — autograph score	—	No. 48, pp. 147-149 (together with Nos. 49-50, general infor- mation: pp. 146-147)
363/2	449/2 not listed	Ms. mus. 4.870	Schubert: <i>4 Marches</i> , No. 2. <i>Trauer- marsch</i> — orch. — autograph score	—	No. 49, pp. 149-150 (together with Nos. 48 and 50, general information: pp. 146-147)
363/4	449/4 not listed	Ms. mus. 4.869	Schubert: <i>4 Marches</i> , No. 4. <i>Ungari- scher Marsch</i> — orch. — autograph score	—	No. 50, pp. 150-152 (together with Nos. 48-49, general infor- mation: pp. 146-147)
415/1 not listed	224/1 not listed	Ms. mus. 5.831	Meyerbeer: <i>Illustrations de L'africaine</i> , No. 1. <i>Prière des matelots</i> — pf. — autograph fragment	"Ossia" to an unknown manuscript	No. 51, p. 152
422	234 not listed	Ms. mus. 275	Rossini: <i>La serenata e L'orgia, grande fantaisie sur des motifs des Soirées musicales</i> — pf. — autograph fragment	Differences between the 1st and 2nd editions, roughly notated	No. 52, pp. 153-159
444 not listed	277 autograph corrections not listed	Ms. mus. 19	Wagner: <i>O du mein holder Abendstern</i> , from <i>Tannhäuser</i> — pf. — manuscript copy with autograph title-page, cor- rections and emendations	—	No. 53, pp. 159-161

S.-No., information in Searle's catalogue	R.-No., information in Raabe's catalogue	HBn call number	Description of the manuscript (title, setting, characteristics)	Additional remarks	See in this volume
454	287 autograph additions not listed	Ms. mus. 17	<i>Schlummerlied von C. M. von Weber mit Arabesken</i> — pf. — manuscript copy, with autograph title-page and additions	—	No. 54, pp. 161–165
472 not listed	138 not listed	Ms. mus. 20	Berlioz: <i>Harold en Italie</i> . Symph. with via part — pf. score — autograph fragment	Deleted part of a draft	No. 55, pp. 166–169
501/1	192/1	Ms. mus. 276	2 pieces from the <i>Hungarian Coronation Mass</i> , No. 1. <i>Benedictus</i> — pf. arrange- ment — autograph	—	No. 5, pp. 37–38 (together with No. 4, general information: p. 35)
505 listed as part of the Göllerich collection (Linz)	178 listed: in Göllerich's collection	Ms. mus. 7.068/2a–b	<i>In domum Domini ibimus</i> , prelude (<i>Kirchliches Präludium</i>) — pf./org. — a) autograph; b) manuscript copy with autograph title and corrections	in the same manuscript also the version for org. (S. 671)	No. 11/2, pp. 59–62 (together with No. 11/1, general infor- mation: p. 56)
515	182 not listed	Ms. mus. 5.093	<i>Second Mephisto Waltz</i> — pf. arrange- ment — manuscript copy with auto- graph title-page and corrections	—	No. 22, pp. 91–92 (together with No. 21, general informa- tion: p. 88)
543	214	Ms. mus. 1.683	<i>A magyarok Istene (Ungarns Gott)</i> — pf. arrangement — autograph	—	No. 46, pp. 143–144 (together with No. 45, general informa- tion: pp. 140–141)
544	215 listed erroneously as in the possession of the HBI	Ms. mus. 352	<i>Magyar király-dal (Ungarisches Königs- lied)</i> — pf. arrangement — autograph fragments	Introduction and addi- tion to the autograph in the Hung. State Opera House. Bound together with the arr. for pf. 4 hds., S. 626.	No. 17, pp. 76–84 (together with No. 16, general informa- tion: pp. 74–75)

545	194	Ms. mus. 202	<i>Ave Maria</i> iv — pf./harm. arrangement — autograph	Bound together with the version for I v. and org./harm./pf., S. 341	No. 47, pp. 144–145
560/1, 3, 5, 6	245/1, 3, 5, 6 not listed	Ms. mus. 5.094	Schubert: <i>Schwanengesang</i> . No. 1. <i>Die Stadt</i> . No. 3. <i>Aufenthalt</i> . No. 5. <i>Abschied</i> . No. 6. <i>In der Ferne</i> — pf. transcription — autograph fragments	“Ossia più facile” to the proofs of the 1st edition, incomplete	No. 56, pp. 170–174
557 not listed	291 not listed	Z 44.852	M. Wielhorski: <i>Ljubila ja (Autrefois)</i> , romance — pf. transcription — printed copy with autograph (?) notations in the music	Authenticity of the notations is probable but not definite	No. 57, pp. 174–175
583	339	Ms. mus. 14	<i>Via Crucis</i> — pf. 4 hds. — autograph with some pages in a copyist's hand	Bound together with S. 57	No. 10, pp. 49–55
604 not listed	330 not listed	Ms. mus. 6.534	<i>Salve Polonia</i> — arr. for pf. 4 hds. — autograph fragment	—	No. 58, pp. 176–177
613 not listed	307 not listed	Ms. mus. 6.342	<i>Weihnachtsbaum (Arbre de Noël)</i> pf. 4 hds. — autograph, incomplete	—	No. 59, pp. 177–179
626	345	Ms. mus. 352	<i>Magyar király-dal (Ungarisches Königslied)</i> — arr. for pf. 4 hds. — autograph, incomplete	Bound together with S. 544.	No. 17, pp. 76–84 (together with No. 16, general information: pp. 74–75)
671 not listed	395 listed: in Göllerich's collection	Ms. mus. 7.068/2a–b	<i>In domum Domini ibimus</i> , prelude (<i>Kirchliches Präludium</i>) — pf./org. — a) autograph; b) manuscript score with autograph title and corrections	In the same manuscript also the version for pf. (S. 505)	No. 11/2, pp. 59–62 (together with No. 11/1, general information: p. 56)
675 not listed	406 not listed	Mus. pr. 10.830, Koll. 1.	Nicolai: <i>Kirchliche Festouverture über den Choral “Ein feste Burg ist unser Gott”</i> — org./pedal pf. — printed copy with autograph corrections	—	No. 60, pp. 180–181
—	— (listed erroneously as part of R. 478)	Ms. mus. 277	<i>Stabat Mater</i> — pf. — autograph	Independent piano piece, not part of the oratorio <i>Christus</i>	No. 61, pp. 181–187
?	?	Ms. mus. 201	Unidentified fragment, 2 bars — pf. — autograph	Memorial leaf	No. 62, p. 187

(ii) LISZT'S COMPOSITIONS

Printed or manuscript copies with the composer's autograph dedication

S.-No.	R.-No.	HBn call number	Description of the copy	Dedication	Additional remarks	See in this volume
4	479	Ms. mus. 1.099	<i>Cantico del Sol di San Francesco d'Assisi</i> — Bar., male vv., orch. — Pf. score — Leipzig (1884), Kahnt	To Elek Hodoly — Budapest, March 1885	—	No. 63, pp. 189–190
52/3	530/3	T 1/4	<i>Septem sacramenta</i> , responsories. No. 3. <i>Eucharistia</i> — mixed vv., org./harm. — Roma (1879), Manganeli	To Károly Thern — Budapest, Jan. 1879	—	No. 64, pp. 190–191
69	539	Ms. pr. 3.846	<i>Chöre zu Herders Entfesseltem Prometheus</i> — S. A., 2 T., 2 B., double chorus, orch. — Pf. score — Leipzig (1874), Kahnt	To Mrs. Lilla Bulyovszky-Szilágyi — Budapest, 3 March 1875	—	No. 65, pp. 191–192
(72/1)	(542/1)	Ms. mus. 7.442	<i>Rheinweinlied</i> . Instrumented by Károly Huber — male vv., orch. — manuscript score	To Károly Huber — no place or date [1885?]	Instrumentation not registered in the catalogues of Searle and Raabe	No. 66, pp. 192–193 (antecedents see No. 13, pp. 65–67)
105	422	V 1.888	<i>Hunnenschlacht</i> , sym. poem — orch. score — Leipzig [1861], Breitkopf u. Härtel	To János Végh — Budapest, Feb. 1879	—	No. 67, pp. 193–194 (together with No. 68)
112	429/3	ZR 27	<i>Trois odes funèbres</i> , No. 3. <i>Le Triomphe funèbre du Tasse</i> — orch. score — Leipzig [1877], Breitkopf u. Härtel	To Ferenc Erkel — Budapest, Feb. 1878	—	No. 69, pp. 195–196
(117)	(439)	Ms. mus. 3.005	<i>Rákóczi March</i> , sym. setting — arrangement for 2 pf. 4 hds. — Leipzig [1871], Schubert	To Mrs. Krisztina Festetics-Kubinyi — Pest, March 1871	Arrangement by Liszt himself	No. 70, pp. 197–198

426/1	251/1	ZR 36	Schubert: 3 <i>Marches</i> , No. 1. <i>Trauermarsch</i> — arrangement for pf. — Wien [1847], Diabelli	To ? — Budapest, 27 March 1879	In memory of a concert given 26 March 1879 for the benefit of the Szeged flood victims	No. 71, pp. 198–199
431–438	264–271	Z 47.119	<i>Verdi-Transcriptions</i> — pf. — Milano [1883/84 ?] Ricordi	To Mrs. Katalin Árkövy-Hodoly — n. p., Feb. 1884	—	No. 72, pp. 199–200
597, (105) (106) 599/1–2	323, (422) (423), 325/1–2	Ms. mus. 3.438	Symphonic poems II. (<i>Hamlet, Hunnenschlacht, Die Ideale, Zwei Episoden aus Lenaus Faust</i>) — arrangements for pf. 4 hds. — composite vol. Koll. 1–3: Leipzig [1875, 1877/78?, 1875] Breitkopf u. Härtel. Koll. 4–5.: Leipzig [1862] Schubert	To János Végh and Mrs. Angéla Végh-Bezerédy — Budapest, Feb. 1878	S. (105) and (106) are also Liszt's own transcriptions	No. 68, pp. 193–194 (together with No. 67)

APPENDIX. Liszt's autograph dedications in Group (i) (according to S.-No., call number in the HBn and No. in this volume)

- S. 3 Ms. mus. 3.522 No. 1. To János Richter
S. 53 Ms. mus. 14 No. 10. To Mátyas Engeszer (only the 2nd part of the composite volume: the vocal score)
S. 111 Ms. mus. 4.972 No. 21. To Camille Saint-Saëns
S. 244/1 Ms. mus. 113/1 No. 38. To Ede Szerdahelyi
S. 244/19 Ms. mus. 353 No. 42. To Lina Schmalhausen
S. 454 Ms. mus. 17 No. 54. To Franz Kroll
S. 515 Ms. mus. 5.093 No. 22. To Camille Saint-Saëns

(iii) LISZT'S CORRECTIONS AND MANUSCRIPT NOTES IN AND TO WORKS BY OTHER COMPOSERS

HBn call number	Composer	Title, data	Characterization of Liszt's additions	Additional remarks	See in this volume
Ms. mus. 291	Ábrányi, Kornél sen.	<i>Virág-dal (Chant des fleurs)</i> — pf. — printed copy, Bp. [1876?] Pirmitzer	Numerous corrections and 2 separate leaves with additions	S. 383a Listed as Liszt's work	No. 73, pp. 201–214
Ms. mus. 5.736/A	Beliczay, Gyula	<i>Aquarellen</i> — pf. — autograph	Numerous corrections, at certain places insertions of several bars	—	No. 74, pp. 214–218
Ms. mus. 1.660	Erkel, Ferenc	<i>I. Király-Hymnus</i> — mixed vv., orch. — manuscript score by Sándor Erkel, with autograph title	Some corrections and 1 separate leaf with additions	—	No. 75, pp. 218–221
Ms. mus. 4.049	[Erkel, Ferenc]	<i>[I. Király-Hymnus]</i>	Sketches to the correction on a separate leaf	Listed separately from Ms. mus. 1.660 and identified at a later time	No. 76, pp. 221–223
Ms. mus. 168	Gaal, Ferenc	<i>Vier Charakter-Stücke</i> — pf. — autograph	Inscription on the front-page — Budapest, March 1885	—	No. 77, pp. 224–225
Ms. pr. 15.489	Borodin, Alexander — Cui, Cesar — Lyadov, Anatol — Rimsky-Korsakov, Nikolay	<i>Paraphrases</i> — pf. — printed copy, Hambourg-St. Petersbourg-Leipzig 1878, Rahter-Büttner-Kistner	Inscription on the title-page — Budapest, 27 Jan. 1880	Liszt composed a variation to this work (S. 256) but it is not in this copy	No. 78, pp. 226–227

CORRELATION INDEX OF THE SERIAL NUMBERS
IN THIS BOOK
WITH SEARLE AND RAABE CATALOGUE NUMBERS

No. 1	S. 3	R. 478	No. 38	S. 244/1	R. 106/1
No. 2	S. 5	R. 480	No. 39	S. 244/2	R. 106/2
No. 3	S. 9	R. 484	No. 40	S. 244/2	R. 106/2
No. 4	S. 11	R. 487	No. 41	S. 244/18	R. 106/18
No. 5	S. 501	R. 192/1	No. 42	S. 244/19	R. 106/19
No. 6	S. 16/2	R. 492b	No. 43	S. 306a	R. —
No. 7	S. 16/1	R. 492a	No. 44	S. 336	R. 632
No. 8	S. 16/1	R. 492a	No. 45	S. 339	R. 635
No. 9	S. 19	R. 508	No. 46	S. 543	R. 214
No. 10	S. 53, 583	R. 534, 339	No. 47	S. 341, 545	R. 640, 194
No. 11/1	S. 57	R. 509	No. 48	S. 363/1	R. 449/1
No. 11/2	S. 505, 671	R. 178, 395	No. 49	S. 363/2	R. 449/2
No. 12	S. 68	R. 538	No. 50	S. 363/4	R. 449/4
No. 13	S. 72/1	R. 542/1	No. 51	S. 415/1	R. 224/1
No. 14	S. 87	R. 557f	No. 52	S. 422	R. 234
No. 15	S. 90/9	R. 560/9	No. 53	S. 444	R. 277
No. 16	(S. 93, 340, 544, 626)	(R. 563, 636, 215, 345)	No. 54	S. 454	R. 287
No. 17	S. 544, 626	R. 215, 345	No. 55	S. 472	R. 138
No. 18	S. 98	R. 415	No. 56	S. 560/1,3,5,6	R. 245/1,3,5,6
No. 19	S. 104	R. 421	No. 57	S. 577	R. 291
No. 20	S. 108	R. 425	No. 58	S. 604	R. 330
No. 21	S. 111	R. 428	No. 59	S. 613	R. 307
No. 22	S. 515	R. 182	No. 60	S. 675	R. 406
No. 23	S. 132	R. 467b	No. 61	S. —	R. —
No. 24	S. 137/1	R. 2a/1	No. 62	S. ?	R. ?
No. 25	S. 137/1	R. 2a/1	No. 63	S. 4	R. 479
No. 26	S. 140/4	R. 3a/4	No. 64	S. 52/3	R. 530/3
No. 27	S. 158/2	R. 10b/4	No. 65	S. 69	R. 539
No. 28	S. 164	R. 64/1	No. 66	S. 72/1	R. 542/1
No. 29	S. 175/2	R. 17/2	No. 67	S. 105	R. 422
No. 30	S. 175/2	R. 17/2	No. 68	S. 597, (105), (106), 599/1-2	R. 323, (422), (423), 325/1-2
No. 31	S. 203	R. 79	No. 69	S. 112	R. 429/3
No. 32	S. 225/2	R. 45/2	No. 70	S. 117	R. 439
No. 33	S. 233a	R. 56a	No. 71	S. 426/1	R. 251/1
No. 34	(S. 242/13)	(R. 105b/13)	No. 72	S. 431-438	R. 264-271
No. 35	(S. 242/13)	(R. 105b/13)	Nos. 73-78 are works by other composers and, therefore, they do not figure in either Searle's or Raabe's catalogues.		
No. 36	S. 242/13	R. 105b/13			
No. 37	(S. 244/15, 2. v.)	(R. 106/15b)			

GROUP (i)

FRANZ LISZT'S COMPOSITIONS

Autograph manuscripts; manuscript copies,
proof-sheets or printed copies
with additions or corrections in Liszt's own hand

1

1. S. 3 (R. 478)

Ms. mus. 3.522

Christus. Oratorio.

2. Score, first edition, with some corrections in Liszt's hand. The printed title-page¹ bears no autograph notations. Autograph dedication on the verso of the inner endpaper: "Hans Richter,² // in dankbarer Erinnerung seiner meisterhaften // Direction dieses Oratoriums, bei der Fest-Aufführung // in Pest, am Sonntag, 9^{ten} November, 1873 // ergebenst // F. Liszt. // 19^{ten} Nov: 73, Pest." (dark brown ink). Autograph corrections: lead pencil. 173 ff. Printed pagination: 2-332. 33.5 × 27 cm. Notes in a different hand: *Vide*-indications (brown pencil). Provenance: unknown.

3. (a) The final version of the oratorio *Christus* was completed, after more than five years of work, in 1867. At first only certain parts of it were performed. The score, the piano reduction and the vocal and orchestral parts were printed in 1872 by Schubert in Leipzig. The entire oratorio was performed in Weimar, under the direction of the composer, for the first time on 29 May 1873.

(b) A copy of the score published by Schubert in 1872 and kept in the HBN bears evidence of the Hungarian première of the work. This performance, which was actually the second full rendering of the oratorio, took place in Budapest on 9 November 1873 and was meant to commemorate the fiftieth anniversary of Liszt's

¹ "Christus // Oratorium // nach Texten aus der heiligen Schrift und der katholischen // Liturgie // für // Soli, Chor, Orgel und grosses Orchester // componirt // von // Franz Liszt. // . . . // LEIPZIG, J. SCHUBERTH C.º . . ." Plate no.: 4934.

² János (Hans) Richter (1843-1916) was an eminent conductor of Hungarian origin who spent most of his life abroad. Between September 1871 and April 1875 he was active in Pest as conductor of the National Theatre and of the Philharmonic Orchestra. During the same period he conducted several works by Liszt: apart from *Christus*, also *Hunnenschlacht*, *Loreley*, the first *Mephisto waltz*, the third *Schubert march*, *Mignon*, the piano concerto in E-flat major, *Mazeppa*, the *Harvesters' chorus* (*Schnitterchor*) from *Prometheus*. The peak of his conductor's career in Pest was the concert given on 10 March 1875 when he took the podium in a concert with Liszt and Wagner. (On the life and work of Richter see the articles by L. Koch and A. Németh. For a fuller description of the copy of the oratorio *Christus* dedicated to Richter and the relationship of Liszt and Richter, see *Eckhardt-L*, pp. 110-114.)

career.³ To give proof of his gratitude, Liszt presented Richter, the conductor of the performance with a dedicated score of the oratorio in a deluxe red, whole-leather binding ten days after the concert. In it he indicated some minor corrections and cuts as well.⁴

4. Apart from the dedication, the score contains the following manuscript additions, some of which may be attributed definitely and some presumably to Liszt:

Following the title-page is a second unnumbered folio, on the recto of which appears the enumeration of the movements with the heading "Inhalt des Oratoriums". The figures marking the 4th movement ("Hirtengesang an der Krippe") and the 7th movement ("Das Gebet: Pater noster") were put in parentheses in black pencil;

p. 10: at the 2nd bar, after the letter F (1st movement, bar 111) Liszt added the word *Bis* to the top and bottom staves of the score, indicating that he wanted to have this bar repeated;

p. 29: in bars 5–3, preceding the double line (1st movement, bars 349–351), there is a correction in pencil in the flute part. It is presumably Liszt's handwriting, although the semibreves are not sufficiently characteristic for us to make the claim with absolute certainty;

Ex. 1

p. 31: at the letter S (2nd movement, bar 51) there is a fermata above the first crotchet;

³ It was performed by the choir and orchestra of the National Theatre, the Budapest Liszt Society, the Music Lovers' Society of Pest and the Music Academy of Buda. According to a critique (in *Athenaeum* 1873/46, pp. 2944–2947) the Pest performance of *Christus* surpassed its première in Weimar. Liszt was extremely satisfied with it and wrote of Richter's unparalleled achievement ten years after the event as follows: "Seine meister-musterhafte Direktion verbleibt mir in bester Erinnerung, seit der 'Christus' Aufführung bei meinem 50-jährigen Künstlerjubiläum in Budapest." (Letter to János Batka, on 16 January 1885. Published by Orel, p. 30). For the detailed description of Liszt's jubilee celebrations in Budapest see the chapter "Egy ország ünnepe" [The Feast of a Nation] in: *Legány-L.*, pp. 165–189.

⁴ On 19 November 1873, the day when Richter received Liszt's present, he was conducting a concert organized by the Music Lovers' Society of Pest in the Vigadó (*Legány-L.*, p. 272). Liszt must have taken this opportunity to present Richter with the score. It is unlikely that Liszt subsequently dedicated the score from which Richter had been conducting at the jubilee concert. On the other hand, Richter may have used this score later, since he conducted *Christus* on several occasions, among others in his last guest performance in Budapest on 8 April 1907 (see Koch, L. "Richter János . . .", p. 96). This volume has survived, as a matter of fact, in good condition. The only traces of use are on pp. 83–88, which have been folded over because of a *Vide* indication.

p. 97: at the beginning of the section with 3 flats as key signature (5th movement, bar 204), the missing natural was added in front of the first note of VI. I in pencil. It is uncertain whether it is Liszt's handwriting or not;

p. 221: at the end of the 5th bar, after the letter D (11th movement, bar 69) Liszt indicated a cut, namely the omission of an interlude for orchestra. The continuation is to be found in the first bar on p. 229 (11th movement, bar 127). The composer entered some minor corrections both in bar 69 and in bar 127. In bar 69 he separated the low string parts which were engraved together: the *Violoncell* plays *legato, arco* while the *C. B.* plays *pizzicato*. The same applies to the continuation after the cut (*Ex. 2*) where, for the sake of a smooth transition, Liszt corrected the VI. and VIa parts;⁵

Ex. 2

127 Cl. Fag. *mo espress. dolente* *accentato molto* Christus Tri - - - stis *marcato*

127 Cl. Fag. *mo espress. dolente* *accentato molto* Tri - - - stis *pizzi marcato* *sempre pizz.*

⁵ The "sempre pizz." added to bar 129 (in blue ink) is not definitely in Liszt's hand.

p. 237: in the bar after the entry of the mezzosoprano solo (12th movement, bar 29) there is a remark in pencil at the place where the 2 clarinets enter: "4 Viertel". The importance of this remark is the fact that printed in bar 21 of this movement with a "Molto legato" tempo indication there is the instruction: "(Alla breve taktieren)". The hasty script in pencil stems probably but not definitely from Liszt.⁶

2.

1. S. 5 (R. 480)
Die heilige Cäcilia. Legend.

Ms. mus. 5.599

2. Autograph manuscript. Incomplete: contains only bars 1–156. Title inscription on p. 1: "Sainte Cécile." (dark brown ink). Signature, place and date are missing. Script: dark brown ink. Corrections: red-brown and lead pencils. 2 ff. Autograph [?] pagination: 1–4 (red pencil and lead pencil). 35 × 27 cm. Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing)⁷ in 1972.

3. (a) Liszt completed the legend of St. Cecilia for mezzosoprano solo, mixed chorus *ad libitum*, with orchestral or piano (harmonium or harp) accompaniment to words by Mme Emile de Girardin⁸ in 1874. He prepared the piece for printing in November 1875.⁹ The score, piano reduction and choral parts were published by Kahnt of Leipzig in 1876.¹⁰ The piece was originally set to a French text; however, in print it appeared with French, Italian and German texts. On the title-page there is a picture of Stefano Maderna's statue of St. Cecilia. The dedication is to Lajos Haynald, archbishop of Kalocsa.¹¹ In Hungary the work was first performed about

⁶ The two *Vide* indications in brown pencil that are definitely not in Liszt's hand mark the following cuts: from the letter C on p. 58 to the letter G on p. 62; after the last bar of the 1st stave on p. 82 (5th movement, bar 54) a cut to the letter F on p. 88.

⁷ Schneider had advertised it as an unknown, early variant of the legend of St. Cecilia. After its acquisition by the HBn, it was determined that the manuscript contained fragments of two different compositions: ff. 1–2 are the beginning of the printed version of the *Legend* whereas on f. 3 there are autograph corrections to the symphonic poem *Hamlet* (S. 104). The latter is included as item No. 19 in the present book, pp. 85–86.

⁸ According to various sources it appears that Liszt had already been occupied with the musical setting of this text much earlier. See *Raabe* II, p. 319 and the Supplement on p. 21.

⁹ *LOM*, p. 213.

¹⁰ Score: plate no.: 1900; a copy is kept in the HBn under Mus. pr. 7.279.; piano reduction plate no.: 1901; a copy in the HBn under Mus. pr. 10.852. The reprint of the piano reduction was published in 1971 (Westmead, Gregg). In the piano reduction the name of the poetess, née Delphine Gay, married to *Emile de Girardin* whose name she adopted, was erroneously printed as *Emilie de Girardin*.

¹¹ Liszt made the acquaintance of the Hungarian prelate Lajos Haynald (1816–1891) in 1856, on the occasion of the first performance of *Missa solennis*. During Haynald's stay in Rome (1864–1867) they became close friends which they remained until the end of Liszt's life. They entertained a lively correspondence, met frequently in Budapest, and Liszt was the archbishop's guest in Kalocsa several times. In one of his unpublished letters Liszt characterized his dignified friend and patron as follows:

two and a half years after its première in Weimar, on the occasion of the 25th anniversary of Haynald's enthronement as a bishop on 20 January 1878.¹²



(b) The incomplete autograph score kept in the HBN is essentially the final version of the work. Minor, rather insignificant divergences seem to suggest, however, that the printed version was based not on this (or not only on this) manuscript. The easily legible autograph score, which includes several minor corrections, contains a voice part with French words only. Because of the strikingly different rhythmic solutions, the Italian and German versions each had to be printed on a separate stave.¹³

4. The composition is based on a Gregorian melody which Liszt himself emphasized by a remark at the bottom of page 1 of the score: "Die liturgische Antiphona: »Canta[n]tibus organis Caecilia Domino decantabat« bietet diesem // Gesange einen beständigen, gleichsam goldnen Grund." The text printed in the first edition is less poetic but more informative: "Das Hauptmotiv ist dem gregorian. Gesang: Antiphona I. in Festa Sanctae Caeciliae entnommen." (In the same edition Liszt included the notation of the Gregorian melody used.)¹⁴

Differences between the manuscript and the printed version are as follows:

bar 69, VI. II: in all probability the part was erroneously printed. In the autograph manuscript the solution given below seems correct and fits in with the surrounding harmonies (*Ex. 3*):

Ex. 3

Ms.  Pr. 

"Son goût pour la musique est chose exceptionnelle chez les Evêques; les soins qu'ils donnent à la toison du troupeau les empêchant souvent d'entendre le bêlement des brebis. . . . Depuis une quinzaine d'années M^{re} Hay. me témoigne la plus amicale bienveillance. Je lui suis profondément reconnaissant. . . ." (to Emile Ollivier in May 1878. Letter-book of 1877/78, HBN, ff. 148^v-149^r.)

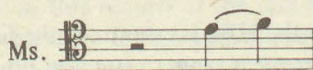
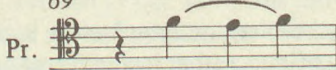
¹² The concert was organized by the Budapest Liszt Society for which Haynald acted as president. (For details of the activities of this choral society, which was devoted mainly to the performance of Liszt's works and existed between 1870 and the mid-1880s, see *Eckhardt-Lk*, pp. 128-129). In the concert Liszt played the piano accompaniment to the legend of St. Cecilia (see Sebestyén, E. *Liszt Ferenc* . . . , p. 162). The première in Weimar was given at the memorial service for Marie Moukhanoff-Kalergis on 17 June 1875.

¹³ HBl holds a copy of the mezzosoprano part with text in three languages, with Liszt's title inscription and printing instructions (call number: Ms. mus. L. 4). The autograph manuscript of the mezzosoprano solo part and additional autograph sketches to the work are to be found in the Germanisches National-Museum in Nuremberg (see *Gottwald*, p. 172). For printing purposes, a copy of the score may also have been made. The numbers in red pencil entered into the score (presumably by Liszt) under the first bar of each staff may have been intended for the orientation of the copyist. They indicate the number of lines necessary for the given staff (in keeping with the variable setting). The autograph manuscript mentioned in Searle's catalogue is a sketch to a completely different *Sancta Caecilia* written by Liszt for alto voice with organ or harmonium accompaniment to Latin words. Its music is not identical with the antiphon to Cecilia entitled *Cantantibus organis* (S. 7) either, though their texts partly coincide.

¹⁴ Liszt used the text of the same antiphon, though not the melody, in the previously mentioned work *Cantantibus organis* (antiphon for the feast of St. Cecilia) written for alto solo, chorus and orchestra.

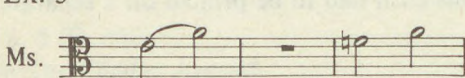
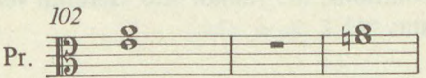
bar 69, Vlc.:

Ex. 4

Ms.  Pr. ⁶⁹ 

bars 102 and 104, Vla:

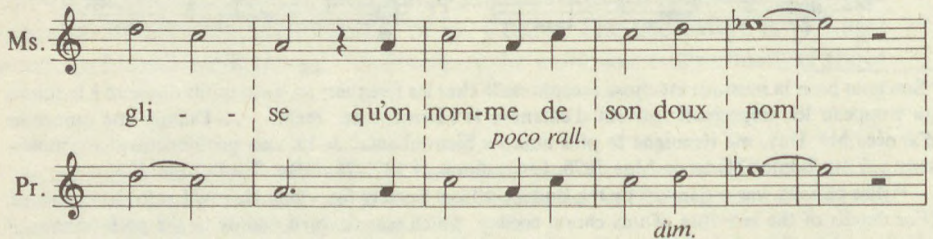
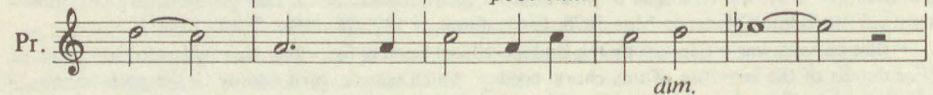
Ex. 5

Ms.  Pr. ¹⁰² 

bars 115, 119, 122, mezzosoprano solo:

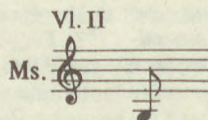
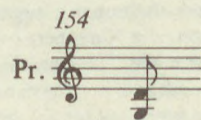
Ex. 6

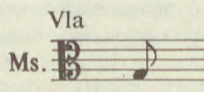
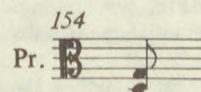
¹¹⁵
Ms. 
les saints dé-bris de sa mai-son dans la riche é-
Pr. 

Ms. 
gli - - se qu'on nom-me de son doux nom
poco rall.
Pr. 
dim.

bar 154, Vl. II and Vla, the quaver at the beginning of the bar:

Ex. 7

Vl. II ¹⁵⁴
Ms.  Pr. 

Vla ¹⁵⁴
Ms.  Pr. 

In several instances notational deviations are found, such as the 3 flats, which appear after the section with no key signature in bar 129 in the manuscript, and in bar 127 in the printed version. (In bars 127–128 of the manuscript Liszt wrote out the accidentals in each case separately.) Frequently, certain notes in the manuscript are printed with their enharmonic counterparts.

Differences include minor rhythmic changes too. In addition, there are far more tempo indications and performing instructions in the printed copy than in the manuscript. However, the fermata above the rest at the end of bar 86 and the *con grazia* instruction in bars 87–88 of the mezzosoprano solo part (“avec elle on mit . . .”) did not appear in print.

The autograph manuscript ends at bar 156. (Note that this is before the entrance of the chorus.) The “Vide 12 Takte” inserted by Liszt to replace the 3 bars deleted from bar 22 onwards in the manuscript and supposed to be identical with bars 22–23 of the printed version¹⁵ must have been entered into the missing part of the manuscript.

3

1. S. 9 (R. 484)

Ms. mus. 5.827

*Missa solennis zur Einweihung der Basilika in Gran.*¹⁶

2. Autograph fragment, corrections to the Gloria movement, 6 bars. Title inscription, signature, place and date are missing. Script: dark brown ink. The bars were numbered in blue pencil.

1 f. No pagination. Supplement to an unidentified manuscript. In place of the title inscription appears: “*Solo Stimmen* zu den Seiten 27, 28 (angefange[n . . .])” (dark brown ink).¹⁷ 5 × 7.5 cm.

Provenance: once in the possession of Mrs. Katalin Árkövy (née Hodoly)¹⁸; purchased from István Gáldi (Budapest) in 1961.

3. (a) Commissioned by the Hungarian bishop János Scitovszky, Liszt wrote his *Missa solennis* in 1855. Its première on 31 August 1856 in Esztergom (Gran) was

¹⁵ In the first draft Liszt omitted the second stanza of Mme. Girardin’s poem. After the first stanza, in bar 23 he changed the key signature of two flats to four flats, which held throughout the entire third stanza. In the final version there is a second stanza as well: bars 23–31 of the work, with three sharps as key signature. The third stanza is identical with that in the manuscript; it is, however, given with five flats instead of four. This is simply a difference in notation, since the accidentals are written out at the appropriate places.

¹⁶ In Searle’s revised catalogue the title of the work is given as *Missa solennis*. As a matter of fact, Liszt used *solennis*, a form equally correct in Latin and for this reason it has also been retained here.

¹⁷ The ending of the word (and perhaps other words, too) is missing because the manuscript was trimmed.

¹⁸ Mrs. Katalin Árkövy, née Hodoly (1851–1941) was a Hungarian pupil of Liszt. Apart from a fragment of the *Missa solennis*, the HBN purchased other Liszt documents as well from her estate, including a printed calling-card, an envelope Liszt addressed to her, and a printed copy of Liszt’s Verdi transcriptions with dedication in the composer’s hand. In connection with the latter more information on Mrs. Árkövy will be given in the discussion of Group (ii), No. 72 (pp. 199–200).

preceded by many difficulties.¹⁹ The first edition of the score (which is a piano reduction at the same time) appeared in 1859.²⁰

(b) The fragment in the HBN was originally meant as a correction or supplement to some manuscript of the work which is no longer extant, a fact that is born out not only by the reference to pagination superceding the title but also by Liszt's numbering of the bars from 1 to 6.—This tiny proof-leaf was clipped at the bottom and the right side, so that no more than some 6 bars are left over. The fragment is the beginning of a section without key signature, from about the middle of the Gloria. It corresponds roughly to the section starting with bar 175 in the printed score, although with some deviations.

4. Differences between the analogous bars in the manuscript fragment and the printed edition can be examined by means of collating *Facsimile 1* and *Example 8*.

The image shows a handwritten musical manuscript on a single staff. At the top, it is written in cursive: "Solo Stimmen zu den Seiten 27, 28 (angefangen)". Below this, there are several lines of musical notation. The first line has a treble clef and a key signature of one sharp (F#). The notes are "Do - mi - ne De - us Rex coe - les - tis". There are various annotations in cursive: "Bass Solo" on the left, "coman" above the first measure, "alch:" above the second measure, and "Tenor" above the third measure. There are also some markings like "ff" and "p".

Fac. 1: Missa solennis zur Einweihung der Basilika in Gran, autograph leaf with correction. Ms. mus. 5.827.

Ex. 8

The image shows a printed musical score for two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked "ff" (fortissimo). The lyrics are "Domine De-us Rex coe-les-tis". The first staff has the lyrics "Domine De-us" and the second staff has "Rex coe-les-tis". There are dynamic markings "ff" and "sehr betont" (very accented) above the first staff. The number "175" is written above the first measure of the top staff.

¹⁹ The well-known facts of the genesis and first performance will not be treated here. The collection of letters compiled and edited by Prahács is particularly rich in data and commentaries on this material (see the *Index* in *Pr.*, p. 474).

²⁰ The music was printed at the expense of the imperial court. The publisher's imprint is: "Viennae Austriacorum, Typis Caes. Reg. Status Officinae". Without plate number. One copy is kept in HBA(mi) under IV. 5983.

Hungarian Coronation Mass

Liszt wrote this mass for the coronation of Emperor Franz Josef of Austria and his wife, Empress Elisabeth, as King and Queen of Hungary. The coronation was held in the Mathias Church of Buda Castle on 8 June 1867; Liszt's mass was performed as part of the coronation ceremony.

In composing this piece Liszt paid heed to the requirements of the occasion. As he himself stated, the mass was short and easy; it was characterized by a blend of church and Hungarian national idioms.²¹ Owing to political factors, Hungarian musicians had carried on a strenuous fight until they were successful in having *this* work performed at the coronation, *not* the mass written by the choirmaster of the Hofkapelle of Vienna.²²

At its première the mass consisted of six movements only. Liszt subsequently composed the *Offertorium*, after the first performance, and the *Gradual* as late as 1869.²³ Later he made several arrangements of the *Benedictus* and *Offertorium* movements.²⁴

The score of the Hungarian Coronation Mass was first published in 1869 by Schubert in Leipzig.²⁵

4

1. S. 11 (R. 487)

Ms. mus. 3.591

Hungarian Coronation Mass.

2. Manuscript copy; score and piano reduction placed below it, with an autograph title-page and some corrections. On the title-page (f. 1') the autograph title and signature (presumably "F. Liszt") have been scratched out, only the autograph date of the first performance: "8 Juny 1867." has remained (dark brown ink). No place is given. Script of the copyist, J. N. Halács:²⁶ dark brown ink. Autograph corrections: blue pencil and dark brown ink.

²¹ *Br. a. A.*, No. 47.

²² Kornél Ábrányi senior (1822-1903), who witnessed the events, described them in his book *A magyar zene a 19-ik században* and devoted a whole chapter to this subject (pp. 338-343). He outlined the activities of the eight-member committee (Antal Augusz, Mátyás Engeszer, Ferenc Erkel, Károly Huber, Mihály Mosonyi, Ede Reményi, Pál Rosti, and Ábrányi himself) which "had set itself the target to move heaven and earth to prevent Hungarian art from suffering such an afflicting slight on the occasion of the coronation of the King of Hungary."

²³ *Raabe II*, pp. 321-322.

²⁴ *Benedictus + Offertorium*: pf. (S. 501), pf. 4 hds. (S. 581), vn.-org. (S. 678), vn.-pf. (S. 381). Only *Benedictus*, vn.-orch. (S. 362). Only *Offertorium*, org., harm. or pedal pf. (S. 667).

²⁵ Plate no.: 1803. A copy is kept in the HBn under Mus. pr. 7282.

²⁶ The copyist put his signature on the double line in the stave of the piano reduction at the end of the work. Information on the life of the Hungarian composer János (Nepomuk) Halács (1838-19??) can be found in Ságth's *Magyar Zenészeti Lexicon* (p. 142). Halács, a musician who played several instruments,

40 ff. Pagination 1–79 (dark brown ink) from the copyist.²⁷ 38 × 27.5 cm.
Notes in an unknown hand: performing instructions and dynamic marks (red pencil).²⁸

In red whole-leather deluxe binding. Inscription on the cover: KRÖNUNGS
MESSE // von // FRANZ LISZT.
Provenance: unknown.

3. (a) From the evidence given in the memoirs of Ábrányi, two complete copies of the score of the *Hungarian Coronation Mass* were produced before the première in Buda. “Mosonyi, who was the most familiar with and infallible in reading Liszt’s manuscript was to face the task of copying the manuscript in duplicate as soon as it arrived from Rome.” At the end of May 1867 “the composer was presented with two fair copies of the score and parts which had been made earlier so that he could immediately meet the official request of the Court; otherwise he would certainly have been eliminated from the program owing to lack of time.”²⁹

(b) According to Raabe, the copy of the score used at the première was preserved in the Wiener Hofkapelle. This copy is, however, not extant,³⁰ but on the authority of Ábrányi it would appear that it was Mosonyi’s copy prepared from Liszt’s autograph. The copy by Halács kept in the HBn, containing the same six movements performed at the première, is most likely the second score made in Pest. Halács must have made his clean copy of a fair manuscript (possibly of Mosonyi’s copy), since in his neat, precise work only occasional corrections can be found. The score is in fairly good repair, and only notes in red pencil—not in Liszt’s hand—suggest that it was actually used. Mosonyi’s copy may have been the conductor’s score while the copy made by Halács may have served as the basis for writing out parts.³¹

4. Liszt’s corrections:

p. 3, bar 3 and p. 4, bar 1: in the 2 trumpets and the 2 tenor trombones parts the

was living in Pest from 1863 on, where he studied with Károly Thern and Viktor Feigler. The majority of his compositions were first performed by the ensemble of the Music Academy of Buda. The music collection of this institution was later transferred to the HBn, where several of Halács’s original manuscripts, i.e. the lithographic sets of parts of his works, and, among others, the autograph score of his *Rózsdal* (Ms. num. 4.301) written “for the centenary of Franz Liszt’s birth (for the 22nd October 1911)” are also kept.

²⁷ The title-page bears no number.

²⁸ These notes substitute for the indications above the topmost stave of the score if they are missing in the vocal parts.

²⁹ *Ábrányi-MZ* pp. 340–341. It was only at the end of May that the Court decided to commission Liszt to write a mass, following a written request of Hungarian musicians addressed to the Empress Elisabeth. The composer was, however, not invited to attend the rehearsals or the première.

³⁰ The music holdings of the Wiener Hofkapelle are now in the AWn. Dr. Dezső Legány tried unsuccessfully to locate the copy in 1976.

³¹ “. . . once a copy was made, one had to arrange to have the instrumental and vocal parts copied so that—should the disposition of the highest imperial circles take a favourable turn—the Wiener Hofkapelle could not come forward with the objection that the wearisome and long work of copying was impossible to carry out due to shortness of time.” in: *Ábrányi-MZ*, p. 340.

minor rhythmic amendment and the indication "Solo" (in brown ink) may be Liszt's;

p. 25, bars 2-8: Liszt entered the following text in blue pencil: "»propter magnam gloriam tuam«! (vergessen)", adding the four words which had been omitted from the text of the *Gloria*. Whether the composer himself forgot them or the omission resulted from an error of the copyist, cannot be determined. Liszt inserted the missing words at the second "gratias agimus tibi" (Ex. 9), and this passage was already printed with the correct text in the first edition of the score.

Ex. 9

Ms., Pr. Gra - - - ti - as a - gi - mus ti -

Ms. bi gra-ti - as gra-ti - as a - gi - mus ti - bi

Pr. prop - ter ma - gnam glo - ri - am tu - am

All other later additions to the score—few in number—are definitely not in Liszt's hand. The correction of this textual error seems, however, to suggest that Liszt thoroughly examined the copy before authenticating it with the autograph title inscription, his signature and the date.

5

1. S. 501 (R. 192/1)
Benedictus from the *Hungarian Coronation Mass*. For pf.

Ms. mus. 276

2. Autograph manuscript. Title inscription on f. 1^r: "Benedictus—FLiszt." (blue pencil). Signature, place and date are missing. Script: dark brown ink. Additions and corrections: light brown ink, red pencil and blue pencil.

2 ff.³² No pagination. 33.5 × 24.5 cm.

Provenance: purchased from Jacques Rosenthal (Munich) in 1911.

3. (a) The piano arrangement of the two movements—*Offertorium* and *Benedictus*—of the *Hungarian Coronation Mass* had been ready for the printer by the autumn of 1867.³³ Nevertheless, it was only published by Schuberth of Leipzig in 1871.³⁴

³² F. 2^r is blank.

³³ *Br.* II, No. 60.

³⁴ Plate no.: 4840. One copy is in the HBN under ZR 488.

(b) The autograph manuscript in the possession of the HBN varies from the first edition in several minor details. It is unlikely that this autograph manuscript served as the engraver's copy since an extra copy had been made for that purpose.³⁵

4. There are no divergences between the HBN autograph and the printed edition in musical content. On the whole, the print is more abundantly supplied with fingerings, dynamic markings and performing instructions than the autograph manuscript which is, as a matter of fact, worked out in substantial detail.

In the autograph manuscript there are two major amendments in the composer's hand: Liszt crossed out bars 73-74 and 77-78 with red pencil. The final version of these bars is placed at the bottom of f. 2' after the end of the piece. The amendment aims in both (analogous) cases at making the principal notes, the succession of which produces a pentatonic passage, more prominent (*Ex. 10*).

Ex. 10

The image displays two versions of a musical passage, labeled '1st, deleted version' and '2nd, definite version', both in G major (one sharp) and 2/4 time. The passage begins at bar 73.

1st, deleted version: This version features a dense texture of chords. The right hand has a melodic line with a slur over bars 73-74 and another slur over bars 77-78. The left hand plays a rhythmic accompaniment. Dynamic markings include *rinforz.* and *Red.* (red pencil). There are also circled symbols (⊕) in the right hand.

2nd, definite version: This version is a revision of the first. The right hand has a more open texture with slurs over bars 73-74 and 77-78. The left hand has fingerings (1, 2, 3, 4) and dynamic markings including *ff rinforzando* and *Red.*. There are also circled symbols (⊕) in the right hand.

³⁵ The copy is to be found at the DWRGs in Weimar. The autograph manuscript and the engraver's copy of the *Offertorium* are also there (*Raabe II*, p. 277).

Psalm cxxix (De profundis)

Liszt's *Psalm cxxix*, "De profundis" is extant in two vocal settings: bass or alto solo with piano or organ accompaniment (S. 16/2) and bass solo and male voices with organ accompaniment (S. 16/1). Both settings were written in the 1880s; thus *De profundis* represents Liszt's latest psalm setting.

The musical textures of the two settings are closely related, but not completely identical. Manuscript sources, the plate numbers of the printed editions and remarks in Liszt's correspondence relating to the work confirm that, contrary to the sequence given in the work-lists, the solo setting was written earlier. Liszt subsequently made the choral arrangement with the intention of inserting it into the oratorio *Die Legende vom heiligen Stanislaus* (S. 688). Liszt had meant this composition to be the Polish counterpart of *Die Legende von der heiligen Elisabeth*, a piece connected with Hungary.³⁶ He worked on it, with varying intensity, from 1869 up to his death, mainly to please Carolyne Sayn-Wittgenstein, who was of Polish origin. The oratorio remained, nevertheless, fragmentary.³⁷

De profundis was to be the penultimate number of the oratorio, followed by *Salve Polonia*, the final chorus written earlier as a separate composition.³⁸

Both settings of *Psalm cxxix* have survived in several autograph manuscripts and manuscript copies supervised by Liszt himself. They are kept at the DWRgs in Weimar, at the LC in Washington and in the HBN in Budapest. *Psalm cxxix* was published by C. F. Kahnt in Leipzig during Liszt's lifetime; the solo setting was printed in 1883 in 2 separate editions for bass and alto.³⁹ The choral version appeared probably in 1886 as a supplement to the *Neue Zeitschrift für Musik* and also as a separate number.⁴⁰

The various manuscripts and printed editions of the psalm have been collated

³⁶ *LMSW*, No. 171.

³⁷ Data referring to the oratorio are found in: *Raabe* II, p. 30; in the correspondence of Liszt and Marie Hohenlohe (*LMSW*, Nos. 108, 116, 130-131, 154-155, 157, 171-176, 179, 192-193, 195-198, 205); in: *Göllerich*, pp. 173-175, and in: *Ramann-Lisztiana*.

³⁸ *Salve Polonia* was originally conceived as an independent work for orchestra (S. 113); it was printed and performed in this form. The reduction for piano, two hands and four hands also appeared in print (S. 518 and 604). Cf. No. 58 of the present volume.

³⁹ These two editions differ only in the keys of the vocal part; the music is, however, identical (except for some notes in the final bars of the vocal parts). "Ausgabe für Bass", plate no.: 2592 is available in one copy in: HBI under 3745 with bluish-grey cover. "Ausgabe für Alt", plate no.: 2593; one copy is in: HBI under 3746 with green cover.

⁴⁰ In the catalogues, the precise date of this edition is missing. According to an unpublished letter by Göllerich, Liszt handed over the manuscript to Kahnt on 13 June 1886 (see *Jerger*, p. 294). Jerger's comment that this setting did, after all, not appear in print is mistaken. The plate number (2764) and the publisher's imprint ("C. F. Kahnts Nachfolger") support the assumption that the music must have been published in about 1886. The same plates must have been used for printing the *NZM* supplement (one copy in *DWRz*; old signature Dr. C 21*) and the separate edition (one copy in: HBI under 17.598). The only differences are in the title-pages and the following additional information on the separate edition: the tempo indication at the beginning, the publisher's name at the bottom of the first page of music and the name of the printing house on the last page.

and analyzed by the present writer in a study published in SM.⁴¹ In that article an attempt was made to describe compositional changes and thus have an insight into the master's workshop. Consequently, the three manuscripts kept in the HBn will only be discussed in brief below.

6

1. S. 16/2 (R. 492b), first version

Ms.mus. 4.809

Psalm cxxix "De profundis". For B or deep A and pf. or org.

2. Autograph manuscript. Title inscription on p. 1: "De profundis clamavi. // (Psalm 129.)" (dark brown ink). Signature on p. 6: "F. Liszt // Decembre 80 // (Villa d'Este)" (dark brown ink). Script: dark brown and black ink. Corrections: blue and red pencils.

3 ff. Autograph pagination: 1-6 (blue pencil).⁴² 33 × 24 cm.

Notes in an unknown hand (on p. 1): "(édité chez Kahnt)" (black pencil) and "comp. nov. 1881" (blue ball-point pen).

Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1970.

3. (a) Based on evidence from Liszt's letters, the date of composition of the solo setting of *Psalm cxxix* was established as November 1881.⁴³ In his letter the composer must be referring to the final version of the solo setting which appeared in print later.

(b) The manuscript in HBn is from a year earlier: the date, December 1880 is clearly legible. This manuscript must be the first draft and the very first version of the psalm. It is a finished composition which must have been meticulously revised and reworked before the finishing touches were added (as passages pasted over and revealed during restoration demonstrate). The manuscript varies from the 1883 printed form in several places: in certain instrumental passages, in some melodic and rhythmic solutions in the vocal part and, most of all, in the coda. These notwithstanding, it contains almost all essential elements of the published version.

4. In the study published in SM I have collated this first version with the other variants of the solo setting. In the Appendix to the same study the complete musical text of the earlier unpublished manuscript was given. Below is a facsimile of its first page (*Facsimile 2*).

⁴¹ Eckhardt, M. "Ein Spätwerk von Liszt: der 129. Psalm".

⁴² Passages pasted over and detached during restoration include papers measuring 21 × 22 cm on f. 1^r, 22.5 × 23.5 cm on f. 2^r and 22 × 22.5 cm on f. 3^r. The corresponding library page numbering in pencil is 1-12.

⁴³ *Br.* VII, No. 354.

1. (S. 16/1) (R. 492a) Ms. mus. 5.632
Psalm cxxix "De profundis". Introduction. For male vv and pf.

2. Autograph manuscript, incomplete (?). Title inscription on f. 1^r: "De profundis // (Stanislas) // Schluss Nummer // Einleitung zu dem Psalm »De profundis« (gedruckt)" (black ink). Signature, place and date are missing. Script: black ink. Corrections: blue pencil.

2 ff.⁴⁴ Not numbered. 34.5 × 27 cm.

Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1974. Facsimile: the complete work in: Eckhardt, M.: *Ein Spätwerk von Liszt: der 129. Psalm*, pp. 331–333.

3. (a) It was at the turn of 1882/1883 that Liszt decided to insert Psalm cxxix into the oratorio *St. Stanislaus*.⁴⁵ Chronicles report that king Boleslaus, the villain of the work and known murderer of the bishop, retired to a convent to do penance there. Liszt had him sing the words of the penitential psalm, while his fellow monks are represented by the male chorus.

(b) From the evidence in the manuscript in the HBN, we may infer that Liszt originally had wanted to use the earlier solo setting of the psalm without any alteration and only composed a choral introduction to it. The manuscript of this introduction is obviously a draft, with corrections and cancellations. Its last page seems to be unfinished, yet musically it would fit in perfectly with the beginning of the psalm. It is impossible for us to tell whether the introduction in the manuscript is complete or fragmentary. However, Liszt never used the somewhat theatrical music of the instrumental part of the introduction again. On the other hand, the choir's recitation on one single tone, already manifest in this manuscript, is a prominent compositional feature in the final draft of the choral setting as well.

1. S. 16/1 (R. 492a) Ms. mus. 6.056
Psalm cxxix. De profundis. For bar., male vv and org.

2. Autograph manuscript, supplement to a printed copy of the solo setting.⁴⁶ Title inscriptions include: f. 1^r: a printed title page; f. 2^r: "De p[rofundis]" (red ink); f. 4^r: *Schluss des Oratoriums = // »St Stanislaus«.*" (black ink), beside it the printed

⁴⁴ F. 2^r is blank; it contains only a later addition in pencil: "Manuskript v. Franz Liszt".

⁴⁵ Liszt put off completing the oratorio because of difficulties with the libretto and objections made by Carolyne Sayn-Wittgenstein who was not contented with the text, either. At the end of 1882 and the beginning of 1883 Marie Hohenlohe, who had been in correspondence with Liszt in the matter of the libretto, presented him with additional data on the subject (see *Ramann-Lisztiana*, p. 322).

⁴⁶ This copy is the "Ausgabe für Bass" (see the note 39 on p. 39.).

title: "PSALM 129. // 'De profundis'." Signature, place and date are missing.
 Script: black ink. Additions and corrections: blue and red pencils.
 9 ff. Printed page numberings: 3–11. At the autograph insertions (ff. 1^v, 2^r–3^v, 7^r–^v)
 references are made to the printed page numbers. 37 × 27 cm.⁴⁷
 Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1975.
 Earlier it had been in the possession of August Göllicher.^{47a}

3. (a) In order to incorporate Psalm cxxix into the oratorio *St. Stanislas*, Liszt constructed a new setting with choral passages and solo parts to be sung by soloists of the choir not only in the introduction but also at several other points in the composition.

(b) The manuscript in the HBN is almost completely identical with the printed choral version of the Psalm. The only significant difference is the length of the

Facs. 3: *Psalm cxxix*, 2nd version with choir, printed copy with autograph additions.
 Ms. mus. 6.056, f. 9^r.

⁴⁷ These figures represent the largest measurements of the document, including the insertions and pasted-over passages as well. The printed copy on which it was based measured 31.5 × 23.5 cm.

^{47a} Cf. Jerger, pp. 293–294. August Göllicher (1859–1923) was one of Liszt's favourite pupils in his late years.

introduction: in the manuscript it is twice as long as that found in the printed version.⁴⁸

4. In the study in SM I have analyzed the music of the choral setting of the Psalm and touched on the principal phases of development and refinement as well as describing the composer's abandoned attempts at an introduction. Therefore, I restrict myself here to presenting the last page (f. 9^r) of the document on *Facsimile 3* (on p. 32). This is the printed page 11, with corrections and a manuscript passage, pasted over the last 6 bars, measuring 14 × 24.5 cm and containing the new conclusion of the psalm.^{48a}

9

1. S. 19 (R. 508)

Ms. mus. 4.050

Hymne de l'enfant à son réveil. Italian version.

2. Autograph manuscript. Title inscription on p. 1: "Hymne de l'enfant à son réveil. // (Harmonies religieuses et poétiques de Lamartine)" (dark brown ink). Signature on p. 11: "F. Liszt // Janvier 65—" (dark brown ink). Script: dark brown ink. Corrections: lead pencil.

6 ff. Autograph pagination: 1–11 (red pencil).⁴⁹ 35 × 27 cm.

Bound in blue cloth. Pasted on the inner page of the binding is a photograph of Liszt from 1866.⁵⁰

Provenance: purchased from Richard Macnutt Ltd. (Tunbridge Wells, Kent) in 1966.⁵¹

Facsimile: pp. 1, 3, 11 and Liszt's photograph *in*: Kecskeméti, I.: Die Eigenschrift der italienischen Fassung der "Hymne de l'enfant" von F. Liszt, pp. 337, 339, 343 and 344.—Pp. 1, 3 and the photograph *in*: Kecskeméti, I.: Liszt Ferenc "Hymne de l'enfant" c. művének olasz autográf változata [The Italian Autograph Version of Franz Liszt's "Hymne de l'enfant"], pp. 299 and 303.

3. (a) Liszt had been working on this chorus for female voices based on Lamartine's poem for several decades before it was published. The first draft may date back to the mid-forties.⁵² It is not known whether the incomplete French

⁴⁸ In all earlier versions the introduction occurred in direct succession, transposed by a minim at the second time. Owing to the increased size of the introduction of the choral setting and its enhanced importance, Liszt chose an opening a minim higher in the printed, finalized form of the work. In the HBn manuscript there is no trace of this shortening.

^{48a} On its verso, the beginning of *Salve Polonia*, last number of the oratorio *Stanislaus* can be seen.

⁴⁹ F. 6^v is blank.

⁵⁰ The measurements are 32 × 25 cm. In the bottom right-hand corner there is a reproduction in facsimile of the photographer's signature: "Erwin Hanfstaengl // Paris 1866." It shows Liszt in his *abbé* vestments. For the reproduction and a full description of the photograph see the articles by I. Kecskeméti mentioned in the section "Facsimile".

⁵¹ The manuscript is probably identical to the copy which was, according to Searle, in the private collection of John Vallier (London).

⁵² In a letter asking Peter Cornelius to make the German translation of the text, Liszt wrote in 1874: "Vor Jahren sang ich im Innersten diese Hymne an meine drei Kinder: Sie erinnern sich ihrer . . ." (*Br.* II,

autograph⁵³ containing the last 72 bars of the work originate in this period or later, i.e. the beginning of the sixties. Liszt must have reworked the latter manuscript which accounts for the existence of a complete autograph manuscript with French text, dated 1862.⁵⁴ The idea of making an arrangement of the work in Italian must date from Liszt's Roman days, beginning at about the same time. A manuscript copy of the entire composition⁵⁵ survives, too, based probably on the undated, incomplete French autograph. An unknown person later attempted to include an Italian text into this copyist's manuscript, but the translation was incomplete, unsuited to the music and lacked the poetic quality. Liszt tried to correct it; nevertheless, many of the above problems have not been resolved. In 1865 Liszt prepared a new autograph of the complete Italian version, and this is Ms. mus. 4.050 of HBn. This version differs from the former Italian copy in several details, such as the adaptation of the text, and sometimes even in the music itself. Nevertheless, the above-named manuscript copy with the imperfect Italian text evidently served as the example for the HBn autograph. The three-part women's choir was accompanied by only one instrumental part, harmonium or piano in all versions.

The composition received its final form in 1874.⁵⁶ In the course of rearranging it, Liszt gave greater emphasis to the instrumental accompaniment: he composed an *ad libitum* harp part, in addition to the other accompaniment. The autograph manuscript of this harp part has survived.⁵⁷ However, the whereabouts of the manuscript of the revised score are unknown.—The final version, dedicated to the Budapest Liszt Society, was printed in 1875 by Táborszky and Parsch in Budapest with French, German and Hungarian texts.⁵⁸

(b) As stated above, the 1865 autograph manuscript with Italian text survives in the HBn. It is clear that Liszt was dissatisfied with the translation, a fact born out by the following remarks in the manuscript: p. 3, above bars 25–28 appears: “NB (pour ces 10 mesures il faudrait quatre ou six // Vers plus conformes au texte original)”; p. 5, above bars 50–54: “(NB Pour ces // seize mesures, il faudrait d'autres vers plus conformes au texte original!)”; p. 9, above bars 102–107: “(Ici aussi il vaudrait mieux trouver d'autres vers! et réserver ceux-ci pour le Solo qui suit.)” The Italian translation contains several repetitions, but some important verses of Lamartine's poem are completely missing.⁵⁹

No. 148). A piano version of the same piece was published as No. 6 of *Harmonies poétiques et religieuses* (S. 173, R. 14) as early as 1853.

⁵³ DWRgs Ms. C 13.

⁵⁴ DWRgs Ms. C 20.

⁵⁵ DWRgs Ms. S 14.

⁵⁶ LOM, p. 124.

⁵⁷ DWRgs Ms. S 14^a.

⁵⁸ Score, parts, accompaniment for harmonium or piano and harp were published. Plate no. of the score: T. & P. 522. One copy is in the HBn under Z. 32.287.

⁵⁹ For the comparison of the original French poem and its Italian translation see Kecskeméti's articles mentioned earlier. The script of the anonymous writer of the Italian text only appears in the text adaptation in the manuscript at Weimar, Ms. S 14. The unknown translator wrote 6 stanzas of his translation on a separate folio which forms, together with a pen-and-ink caricature in an unidentified hand, appendices b-c of the same manuscript.

The example also shows that the lowest voice of the harmony, i.e. the alto part, is different in some instances in the manuscript and the printed versions. Moreover, in the Italian manuscript version there is no example of *divisi* in the alto part, which can be found in bars 17 and 21 of the printed version.

Divergences in the accompaniment are more substantial. If we disregard the *ad libitum* harp part of the final version and compare the musical textures of the harmonium accompaniments, it becomes apparent that the accompaniment is considerably simpler in the Italian version. Its main purpose is to support the harmonies of the chorus and, as such, it seldom contains independent melodic elements.⁶⁰ The difference is already manifest in the introduction of the piece.

Ex. 12

The image displays a musical score for Example 12, comparing a manuscript (Ms.) and a printed (Pr.) version. The score is in G major (one sharp) and 9/8 time. It consists of four systems of music.

- System 1:** Labeled 'Ms.' on the left. It features a piano introduction with a treble clef and a bass clef. The treble clef part has a first finger (1) marking and a *dolcissimo* marking. The bass clef part has a *dolcissimo* marking. The time signature is 9/8.
- System 2:** Continues the Ms. version. It includes a vocal line in the treble clef with the lyrics "(Oh Padre..)". The piano accompaniment continues in the bass clef.
- System 3:** Labeled 'Pr.' on the left. It shows a different piano accompaniment texture. The treble clef part has a first finger (1) marking. The bass clef part has a *dolcissimo* marking. The time signature is 9/8.
- System 4:** Continues the Pr. version. It includes a vocal line in the treble clef with the lyrics "(O Pè - re...)". The piano accompaniment continues in the bass clef.

⁶⁰ Kecskeméti supposes that in the haste imposed by a specific performance, Liszt did not work out in full the accompaniment in the Italian version. In our view, this seems to be unlikely, as the accompaniment is similar in all manuscripts of the late sixties.

While the introduction of the Italian version consists only of the alternation of two broken chords, that of the final version forecasts the opening melody of the chorus.

In another typical section of the accompaniment shown below, the corresponding bars are harmonically identical, but the harmonium part enjoys a much greater independence in the final printed version.

Ex. 13

The image displays a musical score for two parts: Ms. (Manuscript) and Pr. (Printed). The score is divided into two systems, each with three staves. The top two staves of each system are for the Ms. part, and the bottom two are for the Pr. part. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system covers measures 30, 31, and 32. The second system covers measures 33, 34, and 35. The Ms. part shows a melodic line with some rests and a final chord. The Pr. part shows a more active accompaniment with broken chords and melodic fragments. A double bar line is present between the two systems.

The instrumental accompaniment comes most strikingly into prominence at the beginning of the section in 4/4 (bar 81 of the printed edition). Here the interlude was expanded from 2 to 6 bars, emphasizing the appearance of the new section. The postlude was augmented from a single chord to 6 bars.

1. S. 53, 583 (R. 534, 339)

Ms. mus. 14

*Via Crucis.*2. Autograph manuscript with some pages in a copyist's hand (ff. 14^{r-v}, 34^r).

(a) ff. 1^v–18^v: score for soli, mixed voices with piano accompaniment, or for piano solo. Title inscription on f. 2^r: "Via crucis" (red pencil). Signature on f. 18^v is: "Decembre // 78 FL." (heliotrope ink).

(b) ff. 20^r–24^v: vocal score. Title inscription on f. 20^r (in black ink): "Canto." Dedication: "(Für den Regens Chori — // Engesser)"⁶¹ (heliotrope ink). Signature on f. 24^v: "FL." (heliotrope ink).

(c) ff. 25^v–49^r: piano score for four hands. Title inscription on f. 25^v: "Via Crucis // Pianoforte à 4 mains" (blue pencil). Without signature.⁶²

Script: black ink. Additions: heliotrope ink. Corrections: red and blue pencils. 49 ff.⁶³ Autograph pagination:

(a) 1–4, I–XXI (red and blue pencils);

(b) 1–9 (blue pencil);

(c) 1–28 (red and blue pencil, black ink). The autograph pagination is not always continuous. 24.5 × 32 cm.⁶⁴

Notes in an unknown hand on f. 1^r include: erroneous title inscriptions,⁶⁵ indication of provenance (black ink and black pencil).

Provenance: "A Liszt-hagyatékából a régiségtár útján került a Mus. Kéziratgyűjteményébe." [The Manuscript Collection of the Museum received it from Liszt's estate through the department of antiquities.]⁶⁶

Facsimile: f. 9^r in: *NLE* I/10, p. XX.

⁶¹ Mátyás Engeszer (Engesser, Engesszer) (1812–1885), choirmaster and composer, was a dedicated follower of Liszt. It was he who, together with his wife (the singer Katalin Marsch), founded the Budapest Liszt Society in 1870. Engeszer was choirmaster and organist of the City Parish Church and of the Church of the Franciscan Monks in Pest and performed several of Liszt's works in these churches. For unknown reasons *Via Crucis* was, however, not performed. The première given in the City Parish Church of Pest in 1929 was conducted by one of Engeszer's successors, Arthur Harmat.

⁶² Instead of a signature, the letters *L. D* [Laus Deo] were placed after the concluding bar. The same mark occurs on f. 3^v, at the conclusion of the first movement of the score.

⁶³ The library's stamped foliation was carried out before restoration. The separated pasted-over passages were not renumbered. Therefore, in the present discussion, reference is made to the foliation before restoration.

⁶⁴ These measurements represent the mean dimensions of the volume, from which there are considerable deviations. The most representative sizes are 22 × 30 cm, on paper of a light shade of different quality (ff. 4, 30, 33, 37 and 39) and 32.5 × 24 cm, folded (ff. 45–48). Space does not permit the enumeration of the other—individual—differences and the measurements of the pasted-over passages.

⁶⁵ In ink: "Liszt Ferencz: Krisztus Oratoriuma. (Vegyes karra, Orgona kísérettel.)" [Franz Liszt's Oratorio Christus. (For mixed voices with organ accompaniment.)] Corrected in pencil to: "Passiovázlata. Hans Pohl frankfurti zeneigazgató szerint a 'Christus' vázlata." [His "draft of the Passion. According to Hans Pohl, music director of Frankfurt, the draft of 'Christus' ".]

⁶⁶ This refers to Liszt's estate in the HBI. It is not known when and why this manuscript was transferred to the HBN, while its counterpart, a principally autograph organ score of similar configuration, is still kept in the HBI (call number: Ms. mus. L. 3).

3. (a) By the beginning of the 1870s Liszt had been working on the composition of *Via Crucis*. The first complete draft for chorus, soli and organ was, however, not sketched out until the autumn of 1878. In December 1878 Liszt revised this work and made settings for piano two-hands and four-hands, respectively, which could be performed separately. The revision of the score with organ accompaniment, carried out at the beginning of 1879, resulted in a transformation of the work to be performed on organ solo, too. This version was the basis for a yet another score which contained all performing possibilities, with the exception of the setting for piano four hands, i.e. chorus and soli with piano or organ accompaniment, and organ or piano only. He carried out minor changes in this copy as well, then signed the whole on 26 February 1879.⁶⁷ Although he sought to have this work printed and performed, this was not done in his life-time.⁶⁸

The score was first published in volume V/7 of the *GA*. The editor, Philipp Wolfrum, used the fair copy kept in Weimar as the basis for the edition. The new Hungarian publication,⁶⁹ edited by Imre Sulyok, is similarly based on this copy. The piano solo version was first printed in Volume I/10 of the *NLE*. The setting for piano four hands has thus far not been published.

(b) The manuscript in the HBN represents the second stage in the compositional genesis of the work: it was made in December 1878 in Budapest. It is a draft with numerous corrections, pasted over passages and insertions. The three parts of the manuscript are bound together into a composite volume: the three different arrangements are clearly separate entities.

The first unit of the composite volume (ff. 1^v–18^v) may be called a *piano score*: except for the opening movement, all the vocal parts appear with a piano accompaniment. In the first movement, however, Liszt used some manuscript pages from the version with organ accompaniment (which is to be considered as the basic version), since the organ part could be performed without alterations on the piano. He erased the word “Orgel” at the beginning of the movement and replaced it by “Pianoforte”. Within the movement, however, the original instrument designations were left unchanged.

From the evidence of the HBN manuscript, it is obvious that Liszt intended *Via Crucis* to be a work that could be performed by voices and accompaniment as well as by a solo instrument only. In several movements of the first unit of Ms. mus. 14, the vocal parts were notated not in separate staves, but in the right and left hand staves of the piano. Besides, Liszt provided them with fingering, whenever necessary. However, the vocal part remained on a separate staff at the outcry “Jesus cadet” in Stations iii, vii and ix, at the “Crucifige” in unison in Station xi and

⁶⁷ Full documentation concerning the compositional genesis can be found in the preface to Vol. I/10 of the *NLE*, pp. XVIII–XIX written by Imre Sulyok and Imre Mezö.

⁶⁸ Along with several minor church works, Liszt offered it for publication to Pustet of Regensburg (*Br.* VIII, No. 446), who rejected the offer (*Br.* VII, No. 423).

⁶⁹ Budapest 1968, Editio Musica; the same also in a joint edition with Eulenburg. This latter edition contains Liszt's preface to the work, his poetic vision of hearing *Via Crucis* performed with the accompaniment of an immense harmonium in the Colosseum of Rome, where the blood of so many martyrs had been shed.

at several vocal passages in Station xii. (These passages are printed in the piano solo edition of the *NLE*, too, with a separate vocal part, but it is emphasized that the part is to be played since it forms an integral component of the music.) Liszt himself referred to the first and third unit of the HBn manuscript as “piano arrangements” in a remark entered upon the organ score of *Via Crucis*.⁷⁰

The second unit of the HBn manuscript (ff. 20^r–24^v), the *vocal score*, contains all solo and chorus sections without accompaniment, in a form completely identical with that of the piano score. The only exception is the sentence “Eli, Eli, lamma sabachtani” inserted subsequently into the baritone solo part of Station xii, for which the text only was included in the vocal score; the music is missing. The designation of instrument in those few bars that were given for purposes of the singers’ orientation is organ in each case.

The fact that Liszt made a separate vocal score (“for the choirmaster Engesser”) at this stage of composition, clearly demonstrates that he had a specific performance in mind.

The third unit of the manuscript (ff. 25^v–49^r), the setting for *piano four-hands*, was intended as a purely instrumental rendering, but even in this manuscript Liszt reserved a separate staff for the vocal parts at certain sections (mostly in the same passages as in the piano score, and additionally in the second half of the final movement, at the chords of “Ave Crux”). *Facsimile 4* (on p. 52) shows such a detail.

Although the language of the vocal parts is Latin throughout, Liszt gave a French title to the various movements in all three manuscript sections. In the piano score, a German translation was also added to the hymn “Vexilla regis” and at the beginning of the chorus “O crux ave . . .” of the opening movement.

It is evident that Liszt was working simultaneously on the different settings of *Via Crucis*. The settings for piano two-hands and piano four-hands are closely related. F. 7^v (now erased and pasted over) in the manuscript of the setting for piano two-hands, and f. 8^v (which Liszt could use and erased only the notes *Imo tacet, 2do tacet* etc.) had originally belonged to the setting for piano four-hands. In the piano duet version, Liszt wrote the music of Station i (f. 28^r) on the blank side of a music paper, containing a deleted version of the setting for piano two-hands (now f. 28^v) of the same music.

4. In the following discussion, we shall confine ourselves to describing some parts of the manuscript which appeared in print differently or were not printed at all.

Station vi (*5^e Véronique*): in this movement the chorus sings the chorale “O Haupt voll Blut und Wunden” in Liszt’s harmonization. After its conclusion Liszt inserted one of Bach’s famous harmonizations of the same chorale. In the setting for two-hands he wrote it in personally, supplying it with fingerings and the following title inscription (on f. 8^r): “O Haupt voll Blut und Wunden // (Wenn ich einmal soll scheiden —) // aus der Matthäus Passion // von J. S. Bach. // 1729.” — In

⁷⁰ This remark is to be found on the organ score of the HBl: “NB. Die Clavier arrangements 2 und 4 händig, sind an mehreren Stellen nach dieser Orgel partitur, zu corrigiren.” This instruction applies evidently to the manuscripts in the HBn, since on f. 1^r of this volume the following can be read: “Nach der Orgel Abschrift // zu corrigiren.”

Station XI. Je lay et attache à la croix

1890

cruicifige

cruicifige

cruicifige

S. G. de la...

Facs. 4: *Vita Crucis*, autograph manuscript. Ms. mus. 14, f. 39^r (Station xi, for pf. 4 hds.).

the manuscript of the setting for four hands the same chorale is extant in a copyist's hand, with the title inscription by Liszt (f. 34'). However, this Bach chorale does not appear in the vocal score, nor is it present in the printed versions made on the basis of the fair copy.⁷¹

At the end of Station x (*Jésus est dépouillé de ses vêtements*), at the bottom of folio 10^r of the score, appears in Liszt's hand: "(Durch Mitleid // wissend ——— // Parsifal — // Wagner."

At the beginning of Station xii (*Jésus meurt sur la croix*) Liszt added the text of the baritone solo part, "Eli, Eli . . ." to the opening of the movement. This passage has survived in both the piano solo and the piano duet version in two forms: one valid (ff. 11^r and 40^r) and one crossed out and thus invalidated (ff. 11^v and 40^v). *Example 14a* shows the valid form: *Example 14b* presents the invalidated version.

Ex. 14

a)

E - li, E - li lam-ma sabachtani

perdendo

pp

b)

E - li, E - li lam-ma sabachta - ni

mf

⁷¹ For information on Bach's influence on the chorale settings in *Via Crucis* and Liszt's infinite admiration for the *St. Matthew Passion*, see the preface by Wolfrum in *GA V/7*, p. VI.

morendo

The musical setting of the words “Consummatum est” in the continuation of the movement (f. 13^r in the piano score, f. 22^v of the vocal score and f. 42^r in the setting for four hands) varies from the printed form. *Example 15* shows the differences of the manuscript version and the print.

Ex. 15

Ms.

Consum - ma - tum est

ritenuto

38
Pr. Con - sum - ma - - - tum est

The movement closes with the chorale “O Traurigkeit, o Herzeleid” in Liszt’s harmonization. In the score it has been preserved in a copyist’s hand (f. 14^r -^v); the instrumental introduction on f. 13^v and the postlude as well as the text are in Liszt’s hand.⁷² Liszt also wrote: “(A Charfreitag)” next to the title of the chorale, but this inscription was later deleted.

⁷² Both chorales incorporated into *Via Crucis* (“O Haupt voll Blut und Wunden” and “O Traurigkeit”) are present in an identical form in Liszt’s 11-piece chorale collection, which originated in the late 1870s. The series is included in volume I/10 of the *NLE*.

Sketches of a choral work, entitled *Ave Maria* appear on the verso of a paste-over containing the hymn *Vexilla regis*. This material is the beginning of Liszt's cycle *Rosario* for mixed choir and organ or harmonium (S. 56, R. 527) composed at about the same time (*Ex. 16*). The final version is in 6/8 and its harmonization also differs from the sketch.

Ex. 16

The musical score for Ex. 16 consists of five systems of music, each with a treble and bass staff. The first system includes the lyrics "A - ve Ma - ri - a gra - ti - a ple - na". The score is written in G major (one sharp) and 3/4 time. The first system features a 9-measure rest in both staves. The second system shows a melodic line in the treble staff and a bass line in the bass staff, with a 3/4 time signature change. The third system continues the melodic line in the treble staff. The fourth system shows a melodic line in the treble staff and a bass line in the bass staff. The fifth system continues the melodic line in the treble staff.

In domum Domini ibimus
(*Zum Haus des Herrn ziehen wir*)

Liszt set one single line of Psalm cxxi for a four-part chorus of mixed voices singing mostly in unison, for 2 trumpets, 2 trombones, kettledrum and organ. In the catalogues of Raabe and Searle the date of composition is not precisely given. The most they disclose is that this is a late work; according to Searle it was written after 1880. Göllerich claimed that the work had been written years earlier than Wagner's *Parsifal*, the "Glockenmotiv" of which is already present here.⁷³ However, there is no evidence of Göllerich's statement.

Liszt composed the organ accompaniment of *In domum Domini ibimus* so that by slightly altering and expanding the final bars it could be performed as an independent piece, one which he entitled "prelude". He also made a piano arrangement of the same work.

All the source materials (autograph manuscripts and revised copies) were previously the property of August Göllerich; they were acquired by the HBn in 1980. The following discussion is divided into two sections: vocal setting (11/1) and the various manuscripts of the prelude for piano or organ (11/2).

11/1

1. S. 57 (R. 509) Ms. mus. 7.068/1a-c
In domum Domini ibimus. (*Zum Haus des Herrn ziehen wir.*) For mixed voices with brass, kettledrum and organ accompaniment.

2. (a) Autograph vocal score. Title inscription on f. 1^r: "In Domum Domini ibimus" (dark brown ink). Place, date and signature are missing. Script: dark brown ink. Corrections: blue pencil.

2 ff. Autograph pagination: 1-4 (blue pencil). 35 × 26.5 cm.

(b) Autograph short score without organ part: "2 Trompetten // in Es // 2 Posaunen // Paucken // Es, b." Title inscription, place, date and signature are missing. Script: dark brown ink. Corrections: blue pencil.

1 f. Without autograph pagination. 35 × 26.5 cm.

(c) A complete copy of the score with autograph title inscription and corrections. Title inscription on f. 1^r: "In Domum Domini ibimus // "Zum Haus // des Herrn, ziehen wir" Psalm, 121 // V. 1." (dark brown ink). Place, date and signature are missing. The script of the copyist, Wilhelm Weber,⁷⁴ is in dark brown ink, the text is

⁷³ Göllerich, p. 23. The music of *Parsifal* was written between 1876 and 1882.

⁷⁴ The copyist was identified by Rena Mueller on the basis of a signed manuscript preserved in Bayreuth. Wilhelm Weber was one of Liszt's major copyists during this period. The manuscript of "*Schlaflos*" in the HBn (see No. 31 in the present book, pp. 108-109) and the fair copies of the piano reductions for 2 and 4 hands of the Bülow-Marsch in HBl are also in his hand.

in red ink. Autograph corrections: dark brown ink, red and blue pencils. 10 ff. Autograph pagination: 1–19 (blue pencil).⁷⁵ 33 × 25.5 cm. Provenance: purchased from the antiquarian dealer Schneider (Tutzing) in 1980. Earlier it had been in the possession of August Göllerich (Linz).

3. (a) On the evidence of the manuscript, this is undoubtedly a late work that was neither performed nor printed during the composer's lifetime. The hymn was first performed under Göllerich in the Catholic Church of Bayreuth in 1892, on the 6th anniversary of Liszt's death.⁷⁶ Göllerich used the surviving manuscripts. Later he also put one copy at Philipp Wolfrum's disposal for editing the full score in Volume V/5 of the *GA* in 1918.

(b) Of the extant manuscripts, Weber's copy (c), revised by Liszt, agrees with the final, printed form. By comparing the autograph manuscripts (a–b) and the corrections in the copy, we can reconstruct the compositional process that led to the final version.

4. In the *vocal score* (a) Liszt wrote the music on three staves despite the fact that the four parts of the mixed chorus sing essentially in unison up to bar 63. A practical rationale for this may lie in the use of different clefs, since the parts are grouped as: S + A, T, B. (The tenor part is left empty in several instances to indicate that its notes are identical with those of the female chorus.) Under the first staff of the vocal score, Liszt added the necessary instrumental indications in blue pencil: "Trompetten, Posaunen, Pauken—Orgel." There are no tempo or dynamic markings in the vocal score. Apart from several minor corrections, the most significant alteration occurs in the closing passage beginning with bar 82. Originally, it was 14 bars long, but Liszt reduced the passage to 12 bars, omitting and replacing the downward leap of an octave (*Example 17a*) as seen on *Example 17b*.

Ex. 17

a)
1st draft
i - bi - mus i - bi - mus

b) 82
Definite version
I - - - - bi - mus

The *short score* (b) of a single folio containing the *brass* and *kettledrum* parts is also written on three staves. One staff is reserved for the trumpets, trombones and kettledrum. The staff of the latter is blank on the entire verso of the folio. (The first

⁷⁵ Some of the figures vary quite significantly from Liszt's usual way of writing while others are characteristic of his hand. The pagination may be partly autograph.

⁷⁶ Göllerich, p. 23.

blank bar is bar 42 of the printed edition, whereas it is only bar 41 in the manuscript, as the rest in bar 32, where the brass instruments and the kettledrum have nothing to play, has been omitted, due probably to a scribal error!) This manuscript does not have tempo marks, but there are dynamic signs and performing instructions throughout. Although the autograph manuscript contains several sections which were deleted and written over, it does not incorporate the longer version of the final bars that Liszt later removed from the vocal score. This seems to indicate that the vocal score is of earlier origin.

There is only one significant change from the final version:

Ex. 18 a)

1st draft

b)

37

Definite version

The copyist prepared the *full score* (c) on the basis of the two autograph manuscripts. In its fair copy, he included an organ part, too, based on the autograph manuscript to be discussed under 11/2 as the manuscript of the organ setting that can be performed as a separate piece as well. Liszt not only supplied the copyist's score with a title inscription but corrected and supplemented it, too. For example, he wrote in the kettledrum part from bar 41 onwards, which was blank in the instrumental score, as we have already noted. On pp. 17–18. (bars 80–89 in the printed version) the kettledrum and organ parts were pasted over by the copyist; since it is still completely attached, we do not know what had been corrected at that point. The most significant visible corrections are in the brass parts about bar 32 where Liszt erroneously left out, as stated above, a whole bar rest, and in bars 37–41 where Liszt made the alterations shown in *Example 18*.

Apart from the minor discrepancies listed below, Wolfrum's edition in the *GA* fully agrees with the copy of the score revised by Liszt:

bar 11, organ: a *fff* indication in the manuscript;

bar 12, brass: a *ff* indication in the manuscript;
bar 21, organ: contains not only *ff* but also *sempre ff e legato*;
bars 49–52, kettledrum: all notes are staccato.

11/2

1. S. 505, 671 (R. 178, 395) Ms. mus. 7.068/2a–b
In domum Domini ibimus. (Zum Haus des Herrn ziehen wir.) Prelude for pf. or org.

2. (a) Autograph manuscript. Title inscription on f. 1^r: “Zur Kirche! // Präludium«. // En français // »À l’Église — // Prélude. // FL.” (black ink, crossed out in red pencil); on f. 3^r: “Kirchliches Präludium // (Prélude d’Eglise) // F. Liszt” (black ink, crossed out in black and red pencils and corrected to:) “Zur Kirche // (À l’Eglise)” (black pencil, the French title is crossed out in blue pencil). Place and date are missing. Script: dark brown and red ink. Corrections: red, blue and black pencils.

4 ff. Autograph pagination on ff. 1–2: 1–4 (ink and black pencil). The separate folios 3 and 4 bear no autograph pagination. 33 × 26.5 cm.

(b) A copy with autograph title inscription and corrections. Title inscription on f. 1^r: “In domum Domini, ibimus. // (Zum Haus des Herrn // ziehen w[ir]) // À l’église // Prélude pour // Orgue // für Orgel. // (oder // Pianoforte) F. Liszt.” (dark brown ink; the French text is crossed out in red). Place and date are missing. Script of the copyist, Wilhelm Weber: dark brown ink. Autograph corrections: dark brown ink, red and blue pencils.

6 ff. Autograph pagination: 1–10 (blue pencil).⁷⁷ F. 6^r (an autograph proof sheet) is not paginated; f. 6^v is blank. 35 × 26.5 cm (ff. 1–4); 33 × 25.5 cm (ff. 5–6).

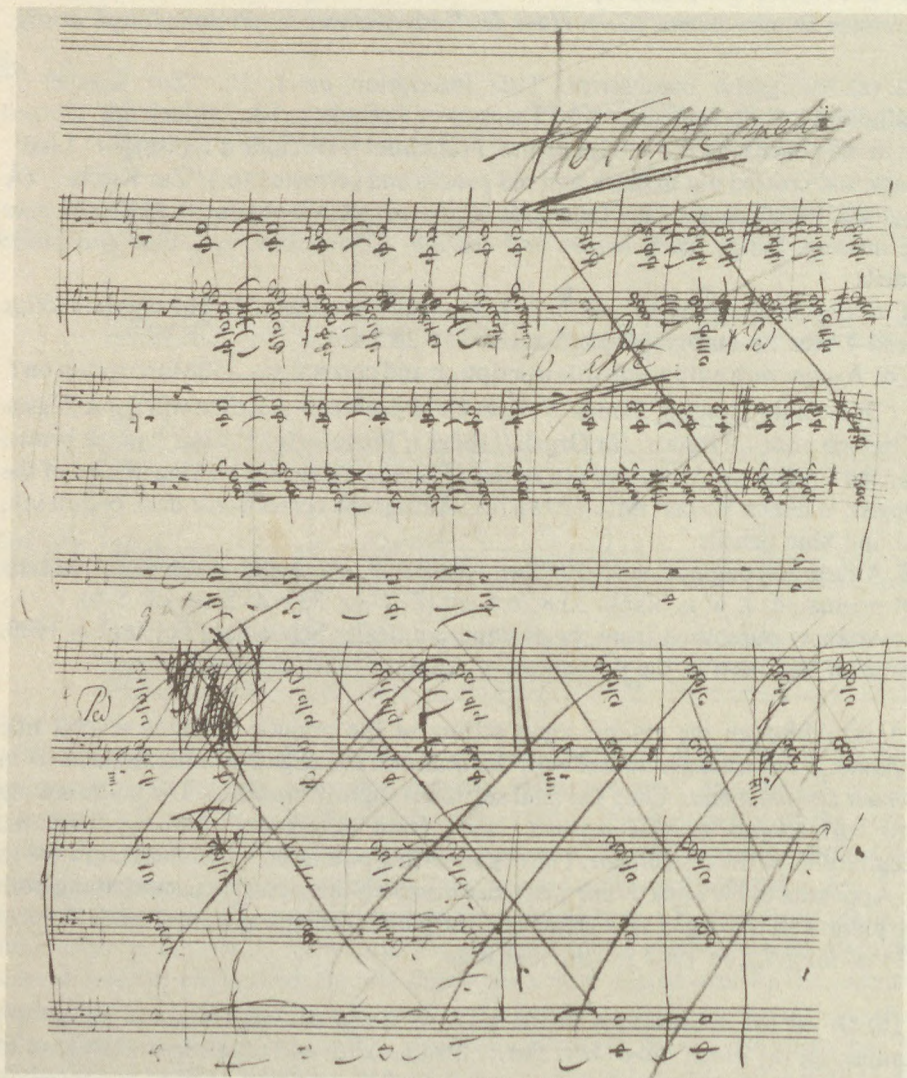
Provenance: purchased from the antiquarian dealer Schneider (Tutzing) in 1980. Earlier it had been in the possession of August Göllicher (Linz).

3. (a) Although the extant organ setting of the prelude contains several title variants, it nevertheless agrees with the music of the organ accompaniment of *In domum Domini ibimus*. Only the final section is slightly modified. The piano setting also corresponds to this version, apart from differences resulting from the peculiarities of the instrument. The organ setting published by Göllicher in 1908 as an Appendix to his book *Franz Liszt* was based on the manuscript containing both the piano and the organ arrangements. The piano setting was published in Volume I/17 of the *NLE* in 1983 for the first time.

(b) Of all the manuscripts in the HBn, it is the heavily corrected autograph manuscript (a) which shows best the meticulous care and refinement Liszt gave to the preparation of the organ and piano settings. The printed editions are based on the copyist’s manuscript (b) corrected by the composer. In the *autograph manuscript* (a) the two staves of the “Pianoforte” and the

⁷⁷ The page numbering may be partly autograph (see the note 75 on p. 57).

three staves of the “Orgel” are placed above each other. The first draft seems to suggest that the piece was only 49 bars long, and would have originally ended on p. 3 (see the double bar line and the fermata on *Facsimile 5a*, 2^r of the autograph). If this assumption proves right, it is not excluded, either, that the instrumental draft antedated the vocal arrangement. Liszt wanted to enlarge this version later; see his indication “6 Takte mehr”. He wrote these 6 bars on the bottom part of 3^r (see on *Facsimile 5b*, p. 61, the bars without cancellation).⁷⁸



Facs. 5/a: *In domum Domini ibimus*, prelude for pf. or org., autograph manuscript.
Ms. mus. 7.068/2a, f. 2^r.

⁷⁸ The inscription of these 6 bars shows traces of subsequent corrections. In ink: “6 Takte zu Seite”, in red pencil: “Schluss // zur Seite 3”, the figure 3 corrected to 5 in blue pencil.

*In Kirchlicher Stille: am
(Prelude & Gloria)*

Werte

Pianoforte

Orgel:

6 Takte zu Seite

Orgel

Seit Takt

Sz 448/60/1080 Ms. mus. 7068

Facs. 5/b: *In domum Domini ibimus*, prelude for pf. or org., autograph manuscript.
Ms. mus. 7.068/2a, f. 3^r.

When, however, Liszt sketched out “6 Takte zu Seite [3]” at the bottom of f. 3^r, he decided to extend the size of the prelude substantially. Consequently, he continued the manuscript on f. 3^v, went on to the middle of f. 4^r and then, with the instruction “Weiter Seite 4”, he referred back to the continuation on the top of f. 2^v (p. 4). There are further amendments here: the closing section was crossed out with two kinds of pencils, red and blue. At the bottom of f. 2^v appears the instruction in blue pencil: “Vide 12 Schlus[s] Takte”.⁷⁹ These final bars (16 in number and not 12)

⁷⁹ Liszt inserted the figure 12 later.

are to be found at the bottom of f. 4^r. Here Liszt sketched out the simple setting that also occurs in the accompaniment of the vocal *In domum Domini ibimus*. (The only difference being that the last 4 bars are not repeated there and thus the number of the final bars is actually 12 only.)

The *copyist's manuscript* (b) is also in Wilhelm Weber's hand, like the full score. On its title page a line of text has been scratched out under the extant autograph title inscription. As in (b), the two staves for the piano and the three staves for the organ are placed above each other. The copyist must have received the composition at an early stage of the genesis: on p. 5, from bar 40 ff. he completely rewrote the music after pasting blank Ms. paper over the extant material. He copied the closing section on pp. 9–10 from the final variant of the autograph manuscript. Nevertheless, later Liszt crossed out the last 12 bars and wrote a completely new ending of 14 bars on f. 6^r, one that forms the final ending of the solo version of the piece.

Apart from the changes noted above, the manuscript bears some minor corrections and additions in Liszt's hand.

12

1. S. 68 (R. 538) Ms. mus. 261
Zur Säkularfeier Beethovens. (2nd Beethoven cantata.) Pf. score.

2. An incomplete autograph manuscript. Title inscription on p. 1: "Clavierauszug —" (dark brown ink), on p. 4: "Clavierauszug" (black pencil). Signature on p. 7: "26 Janvier // 70 — // Villa d'Este // FLiszt." (dark brown ink). Script: dark brown ink. Corrections: red and blue pencils.

6 ff. Autograph pagination: 1–7 (red pencil).⁸⁰ 42.5 × 29 cm.

Provenance: purchased from Sophie Menter⁸¹ in 1911.

Facsimile: pp. 1 and 7 in: Gárdonyi, Z.: Liszt Ferenc második Beethoven-kantátájához (Zu Liszts zweiter Beethoven-Kantate), pp. 48–49.

3. (a) Liszt composed the 2nd Beethoven cantata to a text by Adolf Stern and Ferdinand Gregorovius for the centenary of Beethoven's birth. Its first performance was given during the Tonkünstler-Versammlung organized by the Allgemeiner Deutscher Musikverein in Weimar on 29 May 1870. The Hungarian

⁸⁰ The first and last blank folios do not bear the library's foliation; the autograph pagination covers only pages which have music on them. After p. 3 there is a blank page which is not numbered; pagination continues on a new part of the manuscript that has a new title inscription, page numbers "4–7" and, in addition, letters in pencil (A–D) for purposes of distinction.

⁸¹ Sophie Menter (1846–1918) was one of Liszt's favourite female pupils, and one of the most eminent. She sold the HBN the incomplete autograph manuscript of the *2nd Beethoven cantata* together with the autograph score of the *Faust Symphony*. (For the correspondence in connection with the selling, see Isoz K. *Zenei levelek [Musical Letters]*, Nos. 993–997. On Menter, see also Prahács M. "Liszt's letztes Klavierkonzert".) Owing to a misprint, the description of the two manuscripts (Ms. mus. 261 and 260) in Lavotta's catalogue is confused. The mistakenly listed manuscript was identified by László Somfai in the course of his study of the manuscript of the *Faust Symphony*.

première of the cantata was on 16 December 1870; what lent this event importance was Liszt's personal conducting of this important concert.⁸² The score and piano reduction of the cantata were published by Kahnt in Leipzig⁸³ in the year of jubilee, 1870.

(b) Liszt called the manuscript in the HBn a piano reduction ("Clavierauszug"), which meant, in this case, a reduction only of the orchestral parts. Thus the vocal parts do not appear separately, nor are they worked into the piano setting. (In the *a cappella* passages only the appropriate number of rests have been written out.) However, remarks concerning instrumentation are found in several places, for orientation and proper intonation. (Liszt may have omitted the vocal parts in the manuscript because the vocal sections could be engraved directly from the score when the piano reduction was printed.)

The *2nd Beethoven cantata* consists of an introduction (the third, "Andante cantabile" movement of Beethoven's B flat major piano trio, Op. 97, scored by Liszt) followed by two sections (in Liszt's own composition). The manuscript in the HBn contains only the first of these two sections incompletely (i.e. from bar 35 on to the end).⁸⁴ The whereabouts of the manuscript of the missing 34 bars of the first section are unknown.⁸⁵ According to Gárdonyi, the manuscript of the second section of the cantata may be identical with the incomplete manuscript listed by Kinsky in the *Heyer Catalogue*, the present whereabouts of which are also unknown.⁸⁶

4. It is improbable that the HBn manuscript served as a direct source for printing, as an engraver's fair copy was made, based on the autograph manuscript of the piano reduction.⁸⁷ When compared with the printed piano reduction, there are only relatively few minor discrepancies:

⁸² The concert became a focus of a national cause. The jubilee celebrations of Beethoven's birth were scheduled simultaneously for Vienna and Pest. However, Liszt participated only in the Pest concert (*Br. VI*, No. 251). The Hungarian hope of bringing Liszt back to his native country permanently, was given fresh impetus by this concert. It was felt that the establishment of proper musical institutions was a means toward this end (*Zenészeti Lapok*, 18 Dec. 1870, pp. 138–139). It became full reality in 1875 when the Academy of Music, Budapest was founded.

⁸³ Score: plate no.: 1360; a copy is kept in the HBn under ZR 135; piano reduction without plate number; a copy is held in HBa(mi) under 602.159 (it contains some notes in Liszt's hand and the Hungarian translation written in by Kornél Ábrányi, senior).

⁸⁴ Liszt signed and dated the manuscript at this point. Gárdonyi believes that Liszt added the closing section of the work to the manuscript only after January 1870. This reasoning appears to be correct, since, according to correspondence, Liszt was still busy working on the *2nd Beethoven Cantata* in February 1870 (*Br. a. Gi.*, No. 28, *Br. a. A.*, No. 65).

⁸⁵ The missing part of the manuscript could not have been very extensive since it takes up no more than two and a half pages in the printed piano reduction. The introduction is not included in the piano reduction. Liszt indicated its opening and closing bars only. A manuscript of the introduction in a copyist's hand is preserved in Rome, Istituto d'Archeologia (see *Eősze*, No. 49).

⁸⁶ Kinsky, G. *Katalog* . . . , No. 1587. (Cited in: Gárdonyi Z. "Liszt Ferenc második Beethoven-kantátájához", p. 47, Note 9).

⁸⁷ "Abschrift des Kl.-Ausz. in der Bibliothek des Allgemeinen Deutschen Musikvereins (im L.-M.)" *Raabe II*, p. 334.

bar 48, 3rd bar unit: the “Hörner” part in the manuscript, written with small notes on a separate staff, begins 4 bars later than in the printed version;

bar 101: above the staff for the piano, right hand, there is a note in the manuscript: “Clarinett”, which has not been printed;

bar 115:

Ex. 19

The image shows two musical staves for Ex. 19. The left staff is labeled 'Ms.' and the right staff is labeled 'Pr.'. Both staves are in G major (one sharp) and 2/4 time. The Ms. version shows a piano part with a single note on the first half of the bar and a rest for the second half. The Pr. version shows a piano part with a single note on the first half of the bar and a rest for the second half, and a horn part with a single note on the first half of the bar and a rest for the second half.

bars 134–136: in the manuscript there are only two bars with rests instead of three;

bar 187:

Ex. 20

The image shows two musical staves for Ex. 20. The left staff is labeled 'Ms.' and the right staff is labeled 'Pr.'. Both staves are in G major (one sharp) and 2/4 time. The Ms. version shows a piano part with a single note on the first half of the bar and a rest for the second half. The Pr. version shows a piano part with a single note on the first half of the bar and a rest for the second half, and a horn part with a single note on the first half of the bar and a rest for the second half.

bars 202–205: these four bars are marked in the manuscript with a single rest with fermata;

bar 206: in the manuscript “Sehr langsam” appears as the tempo indication instead of *Maestoso assai*;

bars 314–315: in the manuscript the rest covers one bar only;

bar 451: from the middle of the bar onwards there is a “Horn” part written on a separate staff with small notes in the manuscript which extends over the next two bars;

bar 459: the designation of instruments of the small-note part is: “Harfe // und Blas // Instrumente”;

bars 475–479: in the manuscript there are only 2 bars of rest instead of 5;

bar 480: the tempo indication in the manuscript is: “etwas bewegter aber sehr ruhig”;

bars 510 and 514: in the manuscript the last chord of the preceding bar is repeated at the beginning of the bar with one crotchet value. The printed version has a rest here;

bars 518–523:

Ex. 21

The image shows two musical staves for Ex. 21. The left staff is labeled 'Ms.' and the right staff is labeled 'Pr.'. Both staves are in G major (one sharp) and 3/4 time. The Ms. version shows a simple chordal texture with a '5' above the first measure. The Pr. version shows a more complex texture with a '3' above the first measure, a 'ff' dynamic marking, and a '518' above the first measure. Both versions are in G major and 3/4 time.

bar 524: the manuscript contains the tempo indication “Sehr langsam (Tempo des Chorals)” instead of *Largo maestoso*;

bars 526–527: the same chords that are to be played broken in bars 530–531, have been provided with arpeggio signs in the manuscript here as well. These arpeggio signs are missing (evidently by mistake) in the printed edition.

On the whole, the manuscript has far fewer tempo and dynamic marks and fingering than the printed edition.

13

1. S. 72/1 (R. 542/1)

Ms. mus. 7.443

Rheinweinielied. For male vv. and pf.

2. First edition score with autograph corrections. Written across the printed title-page:⁸⁸ “Ich bitte den mir freundschaftlich gewogenen // Capellmeister, Carl Huber,⁸⁹ Dirigent des // nächsten ungarischen Landes // Musik und Gesang Fest in // Miskolcz, dieses “Rheinweinielied” // zum Gebrauch des // Miskolczer Fests zu // instrumentiren, // ergebenst F. Liszt 30^{ten} Juni // 84. Weimar.” (brownish black ink). Autograph corrections: purple and brownish black ink.

5 ff. Printed pagination: 2–9.⁹⁰ 23.5 × 25 cm.

A script in an unknown hand: purple ink.

Provenance: purchased from Mrs Kázmér Molnár (Budapest) of Jenő Hubay’s estate in 1982.⁹¹

3. (a) The *Rheinweinielied* is one of Liszt’s early choruses for male voices. It was written about 1841 and was first performed in Jena on 30 November 1841.⁹² The

⁸⁸ Printed title-page: “Vierstimmige Männergesänge componirt von Franz Liszt. № 1. Rheinweinielied. Text von Herwegh. № 2. Studentenlied aus Göthe’s Faust. № 3. Reiterlied, 1^e Version. Text von Herwegh. № 4. i. 2^e Version. --- № 1. --- Mainz, Antwerpen und Brüssel bei B. Schott’s Söhnen.” Plate no.: 7045.1.

⁸⁹ Károly Huber (1828–1885) Hungarian violinist, composer and choral conductor, violin teacher at the Budapest Academy of Music from 1884 onwards.

⁹⁰ The print was trimmed and the page number 2 was cut off.

⁹¹ Jenő Hubay (1858–1937) was an outstanding Hungarian violinist, teacher and composer, son of Károly Huber. With Liszt’s assistance at the outset, he had a brilliant career. Between 1920 and 1934 he was director of the Budapest Academy of Music.

⁹² *Corr. L-Ag*, II, p. 183. French journalists attacked Liszt for having set the German poet’s patriotic verse before the first public performance; see two of his unpublished letters originating in the summer of

lass'en wir in E-wig-keit uns nim-mer-mehr ver-trei-ben! Stosst an, stosst an,
 rinforz. rinf.

stosst an, stosst an, der Rhein, der Rhein, und wär's nur um den Wein, der Rhein, der Rhein, und
 p rinforz.

wär's nur um den Wein, der Rhein soll deutscher Rhein soll deutscher, blei-ben! der
 rinforz. cres. rinforz. ff

Verblieben 2

Facs. 6: Rheinweiniied, printed copy with autograph corrections. Ms. mus. 7.443, f. 2r.

1. S. 87 (R. 557f)
Weimar's Volkslied. For 3 vv., F major.

Ms. mus. 5.688

2. Autograph manuscript. Title inscription on f. 1^r: "Weimar's Volks Lied — // 3 stimmig — // Sopran und Alt — // (oder Tenor und Bass) // [on the right:] gedichtet von P. Cornelius // componirt von // F. Liszt —" (dark brown ink). Signature on f. 1^v: "FLiszt" (dark brown ink). Place and date are missing. Script: dark brown ink. 2 ff. (f. 2^{r-v} blank). No pagination. 26.5 × 34 cm.

Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1974. Earlier (1931) it had been in the possession of dr. L. Landshoff (Berlin).⁹⁶ Facsimile edition: *Zwei Terzette komponiert von Franz Liszt*, Nr. 1. Leipzig [1887], Licht & Meyer.⁹⁷

3. (a) *Weimar's Volkslied* is one of Liszt's occasional compositions written at the request of Carl Alexander, Grand Duke of Weimar in 1857.⁹⁸ It was first performed at the ceremonial laying of the foundation stone of the Carl August memorial in Weimar on 3 September 1857, and enjoyed two additional performances on 4 and 5 September.⁹⁹ Liszt wanted to publish as many varied scorings as possible to promote its performance by various ensembles. Later rearrangements of the musical texture of the composition also aimed at enhancing its popularity.¹⁰⁰

(b) The manuscript in the HBn is a three-part version of the work that can be sung by any chorus of equal voices without accompaniment. It contains three verses

⁹⁶ Raabe II, p. 339. (The datum that is no longer valid has also been taken over by Searle.)

⁹⁷ Along with *Weimar's Volkslied*, another of Liszt's easy three-part choruses for equal voices was also printed in that facsimile edition (*Mit klingendem Spiel*, S. 89). On the decorated title-page bearing the initials "C. A." (the monogram of Carl Alexander or perhaps of Carl August, Grand Duke of Weimar) the two works are indicated as "ungedruckt". No. 2 appeared, however, in a school-book in 1860 (see Raabe II, p. 339). István Kecskeméti was kind enough to call my attention to this rare print (a microfilm sent from Weimar with copious documentation by Gotthold Sobe). The call number of the copy in the DWRgs is Ms. F 15^b and 16. (The double call number covers a single copy containing the facsimile of both works.)

⁹⁸ Carl Alexander's letter of request: *Br. L-CA*, No. 41.

⁹⁹ Raabe II, p. 339.

¹⁰⁰ It was Kühn of Weimar who first published four arrangements in 1857 (for male voices and wind band or piano; for voice and piano; for piano solo and for piano duet). Later the same publisher also issued a "Populäre Ausgabe" for four-part male chorus. Then, in a joint edition with Leede of Leipzig, Kühn had three additional settings of the work printed (for four-part male chorus with piano ad libitum; for piano solo and for mixed voices with piano ad libitum arranged by B. Sulze). These later editions are shorter than the original version and vary in many other respects as well. An arrangement for organ or harmonium have also appeared in the joint edition of Kühn and Leede, and a three-part version for equal voices was printed in a song-book (see Note 102 on p. 69). We also know about three unpublished versions in the DWRgs (Ms. F 15^a: for four-part male chorus; Ms. R 3: for four male voices and organ; Ms. Z 9: for trumpet solo and four horns); in addition, partly unpublished autograph manuscripts can be found in the Germanisches National-Museum in Nuremberg (*Gottwald*, p. 169).

of the original five-verse song notated in treble clef; the key is F major.¹⁰¹ Liszt's reasons for shortening the piece become clear from the note on f. 1^r: "*NB.* für eine populäre Herausgabe // des Weimarer Volks Lied ist es // zweckmässig dasselbe auf 3 Strophen // zu beschränken — // FL." The shortened version includes verses 1–2 and 5.

Although the manuscript was prepared for printing purposes (which is evident not only from the reference to "populäre Herausgabe" but also from indications in the music of the manuscript such as "(Im Stiche—keine Abkürzung!)", to our knowledge the music was not engraved. The three-part version for equal voices that appeared in contemporary song-books, varies significantly from this manuscript both in key (E major) and in the music itself.¹⁰²

This version of *Weimar's Volkslied* was reproduced and printed in facsimile after Liszt's death.¹⁰³ The facsimile is of very good quality and therefore we have dispensed with a full description of this small manuscript.

15

1. S. 90/9 (R. 560/9) Ms. mus. 6.684
Lied des Frühlings (Saatengrün). For male vv. 1st version.

2. Autograph manuscript. Title inscription in an unknown hand on f. 1^r: "*Lied des Frühlings. Gedicht von Uhland.*" (black pencil). Signature, place and date are missing. Script: brownish black ink, black pencil.

2 ff. No pagination. 32 × 23.5 cm.

Notes in an unknown hand: title inscription and the addition of the missing song text in bars 23–33 (black pencil).

Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1979. In 1931 it was in the possession of the Marchese della Valle di Casanova (Pallanza).¹⁰⁴

3. (a) This choral work is known under several title variants: *Lied des Frühlings, Saatengrün, Frühlingstag*. It is a setting of Uhland's poem entitled *Lob des Frühlings*. The exact date of composition is unknown: Raabe placed it on the 1840s; Searle assigned it to c. 1845, without, however, specifically stating his source. The

¹⁰¹ The keys of the various choral versions according to Raabe's catalogue of works are: R. 557a: E major; 557b: F major; 557c: E major; 557d: F major or E flat major; 557e: E major.

¹⁰² No. 32 in: Gottschalg—Bräunlich—Müllerhartung: *Vaterländisches Liederbuch*, Vol. IV, Weimar, Böhlau, pp. 49–50. With three verses; musically it shows greater relationship with the later, joint Kühn-Leede editions.

¹⁰³ The date of publication (1887) is given in a letter of the publisher Hans Licht dated 14 February 1890, included as folio No. 32 of the manuscript volume entitled "In welchen Verlagen erschienen Liszts Werke?" and kept in the DWRz, call number L 466. The volume is a collation of Lina Ramann's correspondence, carried on after the composer's death with Liszt's publishers, concerning the publication dates of Liszt's works. Licht also stated that Liszt's two published autograph manuscripts were then in A. W. Gottschalg's possession.

¹⁰⁴ Raabe II, p. 340. (The data that is no longer valid has also been taken over by Searle.)

Lied des Frühlings (Saatgrün)

moderato

saaten - grün hell - len - Luft

Leich - wirtel am - sel - stey immer ke - gen

1

Facs. 7/a: *Lied des Frühlings (Saatgrün)*, first version, autograph manuscript. Ms. mus. 6.684, 1'.

2e *gen*

lu - ren re - *gen*, künde küft küde
 re - *gen* küde küft küft küft küft

Allegretto con moto

küft. Wenn ich dieke Tü - te in - je bräuhet Dec aus gese
 küft. Wenn ich dieke Tü - te in - je bräuhet Dec aus gese

Ms. mus. 6.684

GEZ. 1840/1841
 ZENEWOLAR
 Kustropok
 512 1470/1471/49

Facs. 7/b: Lied des Frühlings..., 1^v.

Handwritten musical score for a song. The lyrics are: "a-je die zu weisen Frühling's tag". The score includes a vocal line with lyrics and a piano accompaniment. The piano part is marked with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto" and the instrument is "Harpfe". The score is divided into two systems. The first system contains the vocal line and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment. The score ends with a double bar line and a fermata over the final note. The number "2" is written in the bottom right corner of the page.

Facs. 7/c: Lied des Frühlings . . . , 2'.

piece was first printed as item No. 9 of the series *Für Männergesang* issued by Kahnt of Leipzig in 1861. There it bears the title *Saatengrün*, the first word of the poem.¹⁰⁵

(b) The source is markedly different from the final printed version. The imprint on the music paper ("Cöln, bei Eck & Comp.") suggests that it was written in the first half of the forties.¹⁰⁶ In the HBn manuscript Liszt arranged Uhland's poem for four male voices. The sole instance where the set of performers was extended to five parts occurs in bars 24–25, but there Liszt also indicated a four-part solution. Liszt apparently wanted to provide an accompaniment to the choral parts, for he entered a double staff beneath the choral staves. He left this blank, however, in the end. After bar 25 on f. 2^r the note "2^d Vers et Harpe" indicates Liszt's intention to compose a harp accompaniment and perhaps to set other verses.¹⁰⁷ No accompaniment appeared in the final printed form, nor have any additional texts been inserted.¹⁰⁸ The initially four-part work requires an enlarged set of performers to sing five parts after the first section. The key of this printed version is A major, i.e. a major second lower than that of the HBn manuscript.

4. The manuscript is shown in full on *Facsimile 7a–d*, pp. 71–73. A collation of the manuscript with the final printed version appears in: *Eckhardt-Lz*, pp. 135–140.

16–17

Magyar király-dal (*Ungarisches Königslied*)

Magyar király-dal [*Hungarian King's Song*] was written in 1883 for the opening of the Budapest Opera House in the autumn of 1884. The authorities objected to its being performed on this occasion, claiming that the revolutionary spirit of the *Rákóczi song*, based on a Kurutz melody and incorporated in the work, would offend the royal couple who were to attend the opening ceremony. The occasional text by Kornél Ábrányi Jr., loyal in its sentiments, was also translated into German,¹⁰⁹ and Liszt took particular care to arrange for its publication by

¹⁰⁵ Plate no.: 781. One copy is kept in HBl under 3701.

¹⁰⁶ Liszt kept in close touch with the music publisher Eck & Lefèvre of Cologne (particularly with Joseph Maria Lefèvre) between 1840 and 1845 when he visited and gave concerts in the towns along the Rhine each year. For a while Lefèvre belonged to Liszt's closest circle of friends. The composer dedicated the *Rheinweinlied* to him (see Nos. 13 and 66 in this book).

¹⁰⁷ It is not certain whether the note in black pencil is in Liszt's hand or not. "2^d Vers" can impossibly be the continuation of *Lob des Frühlings*, since Uhland's small poem, item No. 5 of the *Frühlingslieder* series consists of two three-verse stanzas together which Liszt completely elaborated in the composition. The note may refer to another poem of the series.

¹⁰⁸ When enumerating the manuscripts, Raabe's catalogue lists a copy of the work with piano accompaniment (in the possession of the DWRgs). This has, however, not been printed. On the other hand, a setting for female voices appeared which is not definitely Liszt's own arrangement. (See *Raabe II*, p. 340.)

¹⁰⁹ Kornél Ábrányi, junior (1849–1913) was a writer and journalist, son of Kornél Ábrányi senior. The German translation was made by László Neugebauer.

Táborszky well in advance of the planned first performance. However, the *Hungarian King's Song* was not allowed to be produced on the opening day, September 1884. Liszt's correspondence, the newspaper coverage of the events and the memoirs of the contemporaries alike clearly demonstrate the problems Liszt encountered with this piece.¹¹⁰

Conceived as a popular piece, the work can be performed by choruses of varied composition without accompaniment or accompanied by piano or orchestra. It can be played on piano, two hands or four hands, or sung by baritone solo with piano or orchestral accompaniment. Táborszky printed the diverse settings in the year 1884.¹¹¹

The première was given in Pozsony (Pressburg, today Bratislava) on 21 December 1884.¹¹² The Opera of Budapest first performed the composition on 25 March 1885.¹¹³

16

1. (S. 93, 340, 544, 626) (R. 563, 636, 215, 345)¹¹⁴ Ms. mus. 1.210
Magyar király-dal. (*Ungarisches Königslied.*) For 1 v.

2. Autograph fragment: bars 1–10 of the principal melody (“Rákóczi song”) of the work; memorial leaf. Title inscription on f. 1^r: “Magyar Király-dal. // (Egy régi magyar dallam után.)”¹¹⁵ (black ink). Signed on f. 1^r: “Mint Magyar hazámnak hű fia // Liszt Ferencz”¹¹⁶ (black ink). The place and date are missing. Script: in black ink.

1 f.¹¹⁷ No pagination. 13.5 × 24 cm.

Provenance: unknown.

¹¹⁰ The most conclusive document in this matter is Liszt's letter of 21 September 1884 directed to the Intendant of the Opera, Baron Frigyes Podmaniczky before the opening and issued in the evening edition of the *Pester Lloyd* on 27 September 1884 (*Br.* II, No. 349). In his book on Hungarian musical history Kornél Ábrányi, senior devoted an entire chapter to the subject (*Ábrányi-MZ*, pp. 437–442).

¹¹¹ The work appeared with German and Hungarian title-page variants. The editions with the plate numbers 930–933 had probably been printed before, since they came out with the inscription on the title page: “Zur Eröffnung des neuen königlich ungarischen Opernhauses.” The editions printed with the plate numbers 945–949 do not carry this inscription any more.

¹¹² The Pressburger Liedertafel was conducted by Ferdinand Kitzinger (see *Pressburger Zeitung*, 14, 20, 21, 22 and 28 December 1884. The date of the première, given on p. 45 in Orel as 21 November 1884, is a misprint.)

¹¹³ *Pr.*, p. 465.

¹¹⁴ In view of the fact that the manuscript contains the principal melody common to all miscellaneous arrangements, it seemed reasonable to enumerate all four catalogue numbers.

¹¹⁵ The translation of the Hungarian title runs as: “Hungarian King's Song. After an old Hungarian tune.”

¹¹⁶ In English: “As a true son of my Hungarian father-land Liszt Ferencz.” The same text in German survives in Liszt's hand, together with two other slips of paper (*Pr.* No. 544a–c), in an envelope addressed to Táborszky. Liszt must have sent this slip of paper to Táborszky in order to have a Hungarian translation made before notating the memorial leaf. The postmark on the envelope bears the date Weimar, 30 April 1884. In all probability, the slips were not in this envelope at the outset and do not bear the same date.

¹¹⁷ Liszt's name was entered on the blank verso later in indelible pencil, along with illegible words in blue pencil. The manuscript was laminated by the restorers of the HBn.

Facsimile: first printed in: *Magyar Salon*, Vol. IV, March 1886, p. 566. Later it was often reproduced, e.g. in: *KVF*, p. 188, picture No. 2.

3. (a) Liszt took the principal melody used in the *Hungarian King's Song* from István Bartalus' collection entitled *Magyar Orpheus [Hungarian Orpheus]*.¹¹⁸ According to Ábrányi, Liszt declared that it was "a befitting melody for the tune of a King's Anthem, simple, noble and animated, [---] only the text has to be changed for the desired aim and the whole piece needs a homogeneous structure."¹¹⁹

Liszt had already used the melody of the *Rákóczi song* (though not in the form published by Bartalus) some decades earlier. In No. 10 of *Magyar dallok* (S. 242/10) he arranged the same melody that was widely known and sung in Hungary from the 18th century onwards, certain elements of which played an essential role in the development of the instrumental version of the *Rákóczi March*.¹²⁰

Kornél Ábrányi senior wrote an article entitled *Liszt Ferencről [On Franz Liszt]* in the March 1886 issue of the illustrated magazine "Magyar Salon" [Hungarian Salon] and requested Liszt to send him some lines for purposes of illustration. In his article Ábrányi treated the compositional genesis of the *Hungarian King's Song*, among other things. Thus it is understandable that Liszt's choice fell on this melody. The memorial leaf was written explicitly for that article, a fact born out by a remark in another of Ábrányi's articles published immediately after Liszt's death.¹²¹

By virtue of its Hungarian title inscription and dedication, this manuscript, which is not significant from a musical point of view, is considered an especially valuable item of the HBn collection.¹²²

17

1. S. 544. 626 (R. 215, 345) Ms. mus. 352
Magyar király-dal. (Ungarisches Königslied.) For pf. 2 and 4 hands.

2. Autograph manuscript. Both arrangements are incomplete. Title inscription on f. 1^r: "Ungarisches Königs Lied.—// nach einer alten Weise. // Ausgabe für Piano forte // zu 4 Händen" (in dark brown ink); on f. 3^r: "24 Einleitungs Takte // Ergänzungs Blätter." (black ink). Signature, place and date are missing. Script: dark brown and black ink. Corrections: purple ink, blue and red pencils.

¹¹⁸ Bartalus, István: *Magyar Orpheus. Vegyes tartalmú zenegyűjtemény, XVIII–XIX. század* [Hungarian Orpheus. Music Collection of Miscellaneous Contents from the 18th–19th Centuries] (Pest 1869, Rózsavölgyi). One copy is found in the HBa(mi) under 6534. The opening words of the *Rákóczi Song* are "Hajh Rákóczi, Bercsényi, Bezerédi. . ."

¹¹⁹ *Zenelap*, 1886/8, p. 64.

¹²⁰ The different versions of the *Rákóczi Song* and *March* are shown with numerous music examples in: Szabolcsi, B. *A magyar zenetörténet kézikönyve*, pp. 64–65, 102–109 which appears on pp. 146–147, 168–175 in the English edition [*A Concise History of Hungarian Music*]. See also Domokos, M. "A Rákóczi-nóta családfája" [The Genealogy of the Rákóczi Song].

¹²¹ Ábrányi, K. "Liszt Ferencz magyar szelleme". [Franz Liszt's Hungarian Mentality.]

¹²² For a fuller discussion of the memorial leaf, see *Eckhardt-L* pp. 125–128.

4 ff.¹²³ Autograph pagination on ff. 1–2: 1–4 (blue pencil), corrected to 2–5 (red pencil); on ff. 3–4: 1–3 (blue pencil). 35.5 × 27 cm.

Note in an unknown hand on f. 1^v: “NB ? ?” (black pencil, erased by Liszt in blue pencil).

Provenance: purchased from the antiquarian dealer Karl Ernst (Berlin) in 1913.

3. (a) Liszt sent the arrangement for piano two hands of the Hungarian King’s song to his publisher first.¹²⁴ The arrangement for piano two hands appeared in print first, followed by the arrangement for four hands.¹²⁵

(b) The manuscript in the HBN contains the piano arrangements, but both are incomplete. The manuscript is extremely difficult to read, because of the large number of corrections, pasted-over passages, *Vide*-indications and other references. The arrangement for four hands is unfinished. The manuscript section including the arrangement for two hands was intended, as shown by the title inscription “Ergänzungs Blätter”, to supplement another manuscript now kept in the Commemorative Museum of the Hungarian State Opera House in Budapest.¹²⁶

In some places the manuscript varies significantly from the printed editions.

4. The *arrangement for piano four hands* occupies the first half of the manuscript. It starts with the indication: “*Vide 8 Anfangs Takte.*” The eight initial bars Liszt referred to are found on top of f. 3^r, at the beginning of the arrangement for two hands, under a pasted-over passage now detached. These eight bars represent the first draft of the introduction for both the arrangement for piano, two hands and for piano duet (*Example 23*).

Ex. 23

8 Anfangs Takte
Moderato Metronom ♩ = 88

[2 do]
[1 mo tacet]

f

Ad.

8va bassa

¹²³ A paper measuring 14 × 26.5 cm was glued on f. 3^r, then detached in the course of restoration. It was not given a separate number at the earlier stamped foliation. F. 4^v is blank except for a pasted-over excerpt from the printed auction catalogue of the second-hand bookshop selling the manuscript.

¹²⁴ *Br.* II, No. 328.

¹²⁵ For piano two hands, plate no. T. és P. 930—one copy of it is available in the HBN (call number Z 44.560). For piano four hands, plate no. T. és P. 931—one copy is kept in the HBN (call number Mus. pr. 15.286).

¹²⁶ Accession number: 72.40.38. The manuscript in the Opera covers four folios and in conjunction

Musical score for piano introduction, measures 1-8. The score is in G major, 2/4 time, marked *f*. It features a dense texture with many sixteenth notes in both hands. A "Ped." marking is present in the left hand. A dashed line below the first staff is labeled "8va". The text "Weiter Seite 1." is on the right.

Later Liszt wrote a longer introduction of 24 bars in the place of these 8 bars. He referred to it with an instruction in red pencil on f. 1^r, at the beginning of the piano duet arrangement: "Vi[d]e 24 Einleitungs Takte—". The solution was also placed on f. 3^r, pasted in above the original "8 Anfangs Takte." It is to be played by a single performer (the Secondo) (see *Facsimile 8* on p. 79).

It appears from the facsimile that Liszt also erased this solution in red pencil, and printed a third introduction that does not figure in the manuscript under discussion. This completely lacks the pedal *b* and the chromatic passage in the left hand, while repeating the "Kurutsian" leap of a fourth instead (*Ex. 24*).

Ex. 24

Musical score for Ex. 24, measures 1-5. The score is in G major, 2/4 time, marked *ff*. It is for the "Secondo [Primo tacet]". The right hand has a melodic line with a large slur over measures 1-5. The left hand has a simple accompaniment pattern. The text "Secondo [Primo tacet]" is on the left.

with the "Ergänzungs Blätter" in the HBN adds up to a full piano solo arrangement, although it is not in complete agreement with the printed form. Raabe's catalogue erroneously states that HBI keeps an original manuscript of the work (R. 215). On the other hand, there is an additional folio of the vocal setting in the Commemorative Museum of the State Opera, and several manuscript fragments can be found in HBA(mi) (see *Eckhardt-Lz*).

Seite 2

Facs. 8: Magyar király-dal (Ungarisches Königslied), for pf. 4 hds. and 2 hds., autograph manuscript. Ms. mus. 352, f. 3^r.

The first (minore) part of the composition is identical in the manuscript and the printed edition. The sole deviation is found in the last four bars; they occur in the manuscript only once whereas in the printed form they are repeated.

At the beginning, the second (maggiore) part of the work with the tempo indication "Allegro, Metronom 120 ♩" in the manuscript and with *Molto più mosso* (♩ = 120) in the printed edition is also identical in the two sources. The manuscript and the printed edition differ, however, from bar 35 onward, i.e. from bar 88 of the complete work (*Examples 25a-b*).

Ex. 25

a)

gva

sempre ff

Ms.

(8)

The image displays two musical examples, 'a)' and '(8)', each presented as a grand staff with treble and bass clefs. The key signature consists of three sharps (F#, C#, G#). Example 'a)' is marked with 'gva' and 'sempre ff'. It features a series of chords in the right hand and a more active bass line in the left hand. Example '(8)' shows a variation in the final four bars, where the right hand has a different chordal structure and the left hand has a different rhythmic pattern. Both examples include various articulation marks such as accents and slurs.

b)

88 δ

sempre ff

Pr.

94 (8)

The arrangement for piano four hands ends at the bottom of f. 2^v with the bars shown in Ex. 25. Though Liszt gave instruction for its continuation by adding “Weiter // 4 Bis // (halber Blatt[])”¹²⁷—this section is, nevertheless, missing.

“Ergänzungs Blätter”, the two additional folios of the manuscript, were meant to supplement the manuscript of the *arrangement for piano two hands*. When these leaves are correlated with the manuscript kept in the Opera, all references are clear.

Apart from the introduction discussed earlier, the “Ergänzungs Blätter” contain the following music:

¹²⁷ Liszt amended the figure 4 to 5 in the remark with red pencil.

1) Bottom of f. 3^r with the inscription “Seite 2” and marked with the letter “B”: *Un poco ritenuto*, Metronom 66”: identical with bars 30–49 of the printed edition. The last four bars of this part also occur a second time in the printed edition (bars 50–53), as well as in the piano duet version.

2) On f. 3^v (with the inscription “Nach Seite 3” and marked with the letter “C”) the music agrees with the printed edition from bar 89 through bar 96. While bars 97–98 are harmonically identical, from bar 99 onwards there is a marked difference between the manuscript and the printed version (cf. *Ex. 26a* and *26b*).

Ex. 26

a)

b)

104

Musical score for measures 104-110. The piece is in G major (one sharp) and 3/4 time. Measure 104 features a complex piano introduction with multiple sixteenth-note chords in the right hand and a bass line of eighth notes in the left hand. A fermata is placed over the first measure. Measures 105-110 continue with similar textures, including a dynamic marking of *mf* and various articulation marks like accents and slurs.

111

Musical score for measures 111-117. Measure 111 begins with a fermata. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support with chords and eighth notes. A dynamic marking of *ff* (fortissimo) is present in measure 112. The system concludes with a repeat sign.

118



Musical score for measures 118-124. This system shows a more active melodic line in the right hand with frequent slurs and accents, and a corresponding bass line in the left hand. The texture is consistent with the previous system, maintaining the *ff* dynamic.


125

Musical score for measures 125-129. Measure 125 starts with a fermata. The right hand has a melodic line with a slur and an accent, while the left hand has a bass line with eighth notes. A dynamic marking of *ff* is present. The system ends with a repeat sign.

130

Musical score for measures 130-134. Measure 130 begins with a fermata. The right hand features a melodic line with slurs and accents, and the left hand has a bass line with eighth notes. A dynamic marking of *ff* is present. The system concludes with a repeat sign.

3) The continuation of the part marked with the letter “C” in the last stave of f. 3^v and the first stave of f. 4^r: “Tempo primo, Metronom 88 ” is identical with bars 137–151 of the printed edition. The sole difference is the metronome marking of the printed version, i.e.  = 92. The part immediately following this agrees, from the second stave on f. 4^r on, with bars 152–171 of the printed edition.

There are no further notations. Liszt indicated the ending of the work with the words “Piu mosso // Da Capo // von Seite 2, // 3, dann // Ergänzungsblatt // bis zu Fine // ”. “Fine” occurs in the middle of the supplement marked “C”, at a bar of general rest (see the last bar of *Ex. 26a*).

18

1. (S. 98) (R. 415)
Orpheus. Sym. poem. Pf. arrangement.

Ms. mus. 264

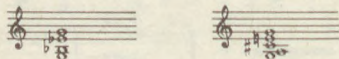
2. Autograph fragment: 4 bars of the introduction, 11 bars of the main subject; memorial leaf. Without title inscription. Signature on f. 2^v; “F. Liszt” (dark brown ink). Place and date are missing. Script: dark brown ink.

2 ff. F. 1^r is blank; on ff. 1^v–2^r there is an autograph fragment of Glinka’s *Jota Aragonesa*;¹²⁸ f. 2^v is Liszt’s autograph. Without page numbering. 25.5 × 33.5 cm. Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900. Earlier it had been in Sándor Pozsonyi’s collection.

3. (a) Liszt composed the symphonic poem *Orpheus* in 1853–54. The first edition of the score was printed by Breitkopf & Härtel in Leipzig in 1856. It is not known if Liszt made a complete piano reduction for two hands.¹²⁹

(b) The manuscript is a memorial leaf prepared for an unidentified person.¹³⁰ At the final bar the word “etc.” appears, along with an immense signature with sweeping lines.

4. On the memorial leaf Liszt compressed the 14-bar introduction of the symphonic poem into 4 bars, giving thereby an extract of the harmony of the chords



¹²⁸ Glinka’s manuscript also resembles a memorial leaf. After the last bar of the autograph score fragment of some 16 bars, the word “etc.”, title, date and signature can be read: “1^{re} ouverture Espagnole (*Jota Aragonesa*) // S.P.bourg le 22 avril 1852. // Michel Glinka.”

¹²⁹ Raabe mentions F. Spiro’s piano reduction for two hands; the HBI also holds a piano transcription by Tausig from Liszt’s estate (call number: Ms. mus. L. 52).

¹³⁰ Although Liszt and Glinka were personally acquainted and mutually respectful, it cannot be assumed that they wrote the two fragments on the same occasion. Liszt’s manuscript definitely originates from a later period. In 1852 *Orpheus* had not been written. Liszt last met Glinka in St. Petersburg in 1843; he did not visit Russia in 1852. Liszt performed *Jota aragonesa* in Weimar in 1854. The 1857 edition of the score was dedicated to Liszt by the sister of Glinka, L. J. Shestakova. Glinka died in 1857, shortly before this dedication (see *Музыкальный* I, pp. 394–395 and *Milstein* I, pp. 389–390).

which were originally embellished with figurations for the harp. This is followed by the main subject of the symphonic poem bearing the tempo indication "Un poco più di moto" in the score; the memorial leaf in HBn has the tempo indication *Andante* only, at the very first bar.

19

1. S. 104 (R. 421)
Hamlet. Sym. poem.

Ms. mus. 5.600

2. Autograph manuscript. Four fragments of the score: A) bars 176–194, B) bars 226–290, C) bars 299–305, D) bars 317–338. Title inscription, signature, place and date are missing. The music is written in dark brown ink. The letters marking the different fragments (from *A* to *D*) and the orientation letters ("Ziffern") (*K*, *P* and *Q*) are in blue pencil.

1 f. Without page numbering. "Korrekturblatt" for revision of a manuscript score with references to its page numbers. At the beginning of part A appears: "Änderung in dem Quartett und Clarinetten Seite 22–23." At section B "Posaunen und Pauken treten hinzu — Änderung auch im Fagott und Horn." can be read. At the end of section C is: "zurü[c]k Seite 30." 34.5 × 27 cm.

Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1972.¹³¹

3. (a) *Hamlet* was written in 1858. The original manuscript score and the engraver's copy supervised by Liszt are in Weimar.¹³² The first edition appeared in 1861.¹³³

(b) The manuscript in HBn apparently corrects and supplements a missing score, one that supersedes the autograph manuscript in Weimar but precedes the engraver's copy.¹³⁴

4. The four fragments contain only those sections of the full score that were to be corrected.

A) Bars 176–194. Strings, two clarinets. (At this point in the full score there are bassoon, flute and oboe as well.) In the manuscript the *Allegro, ironico* marking of

¹³¹ As mentioned on p. 30 (Note 7), the second-hand bookshop identified the fragment incorrectly and sold it to the HBn as part of the manuscript of the legend *Die heilige Cäcilia*.

¹³² The incomplete autograph score in the DWRgs is Ms A 10^a; the printer's copy is listed as Ms A 10^b.

¹³³ The publisher was Breitkopf & Härtel, Leipzig. Plate no. 10.153. One copy is kept in the HBn (call number V 1187).

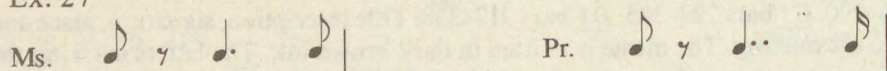
¹³⁴ The page references of the HBn manuscript do not agree with the page numbers of the autograph score. When compared with the printer's copy, the page reference of fragment *A* is valid. However, bars 176–194 are completely identical in the printer's copy and in section *A* of the HBn "Korrekturblatt". Thus it is evident that the HBn "Korrekturblatt" was not intended to correct the printer's copy. The page reference at the end of fragment *C* is not related to the printer's copy. The autograph manuscript is so difficult to read that there must have existed a fair copy of the score out of which the printer's copy was made. The "Korrekturblatt" in HBn may have been prepared to correct that fair copy.

the printed score and the two pizzicato bass notes of quaver value in the cello in bars 176–177 and 184–185 and in the double bass in bars 181–182 and 188–189 are missing.

B) Bars 226–290. Trombones and kettledrum. (Liszt alluded to changes in the bassoon and horn parts, too, but they were not included in the manuscript.) The manuscript lacks the direction *misterioso* of the trombone parts and the # in front of the F notes in bar 262 of the kettledrum part.

C) Bars 299–305. Strings. In bar 301 of the lower strings, the rhythm differs slightly from the printed version (*Ex. 27*).

Ex. 27



D) Bars 317–338. In the string parts the first six bars of this fragment agree note by note with bars 299–304 of fragment C. In the continuation all other instruments of the orchestra enter with the exception of the kettledrum. The piccolo part is not present in this manuscript.

20

1. S. 108 (R. 425)
Eine Faust-Symphonie. 1st version (without final chorus).

Ms. mus. 260

2. Autograph score without title page. Title inscriptions at the beginning of the movements: "Faust —" (f. 1^r, dark brown ink); "Gretchen —" (f. 22^r, red-brown pencil); "Mephistopheles —" (f. 31^r, dark brown ink). Signed at the beginning and end of each movement with several letters *B* written next to each other.¹³⁵ No place is given. Date on f. 46^r: "August angefangen. // 19 October Instrum: fertig." (dark brown ink). Script: dark brown ink. Corrections: dark-brown ink, red-brown and black pencils.

46 ff.¹³⁶ Autograph pagination per movement: 1–37 (black pencil), 1–17 (red-brown pencil), 1–31 (black pencil).¹³⁷ 41 × 33 cm.

¹³⁵ In the fifties and sixties Liszt generally signed his manuscripts with a series of letters. B. Göllerich explains that Liszt took pleasure in calling himself the "intellectual twin-brother" of the Princess Carolyne Sayn-Wittgenstein, and said that the esoteric meaning of the Bs at the end of his manuscripts meant "Bon Boje benira bons bessons!" (The Good Lord will once bless the good twins!) (see *Göllerich*, p. 56). La Mara gives a similar explanation in *Br. VI*, No. 1 (note at the bottom of the page).

¹³⁶ When the stamped foliation in the library was made, the insertions and pasted-over passages of various sizes were not considered. (The paste-overs were detached during the restoration of 1960.) Similar items can be found in the following places: ff. 1^r and 1^v (2 slips), ff. 3^r, 3^v and 9^v (the entire folio), f. 11^r and between ff. 11^v and 12^r (with music on both sides). Blank pages: ff. 13^r, 19^v–21^r (interval between movements), 30^v (interval between movements).

¹³⁷ The corner of the last folio of the manuscript broke off; consequently, the second figure of the autograph page number is missing. The ending of the work and the date are on f. 46^r (third movement, p. 31); they are followed by corrections to p. 27 of the movement to that point. It is thus clear that the autograph page numbers must have been 31 on f. 46^r and 27 on f. 46^v.

Notes in an unknown hand: in the first movement, on the recto of the unpagged half-folios inserted before ff. 11 and 12: "(Faust Symphonie)" (black pencil); in the third movement bar numbering, here and there indications for the lay-out of a copyist's manuscript (black pencil) and time signatures (blue pencil).

Provenance: purchased from Sophie Menter¹³⁸ in 1911.

Facsimiles: f. 1^r in: *László-Mátéka Fr.*, p. 137, No. 221; the same in *László-Mátéka Hung.*, p. 118 No. 226; f. 1^r, first draft, later pasted over, then detached again in: *Hamburger-Beiträge*, 5th illustration; f. 10^r in: *Füssmann-Mátéka*, p. 279, No. 310; f. 32^r in: *The New Grove*, Vol. 10, p. 44, 6th illustration.

3. (a) The compositional genesis of Liszt's *Faust Symphony* was treated by László Somfai in studies printed both in Hungarian and in German.¹³⁹ When examining the genesis of the work, Somfai enumerated 18 sources, some of which are no longer extant. The most important of the surviving sources are, according to Somfai:

- 1) sketches from the 1840s, DWRgs;
- 2) the first draft without final chorus preserved as autograph score and dating from 1854, HBn;
- 3) the autograph manuscript of the arrangement for two pianos written before May 1856, DWRgs;
- 4) the piano reduction for two hands by Tausig dating from 1858, HBl;
- 5) Götze's copy of the score amended by Liszt from 1861, DWRgs. The latter is almost completely identical with the first edition published by Schuberth in Leipzig also in 1861.

(b) The 1854 score in the HBn shows that Liszt had originally set the *Faust Symphony* for a relatively small orchestra (2 to 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns and strings). It was only later that the scoring of the Symphony was extended to include trumpets, trombones, percussion and harp as well.¹⁴⁰ In his studies Somfai called attention to both remarkable structural solutions and other changes which may have been made for psychological-dramatic reasons.

The present version of the *Faust Symphony* without final chorus has not appeared in print yet.

4. Because of the size, numbers of corrections, and other considerations, a full description of the manuscript is beyond the scope and the aim of this book.¹⁴¹

¹³⁸ It was acquired at the same time as the incomplete manuscript of the piano reduction of the *2nd Beethoven cantata*; see Note 81 on p. 62.

¹³⁹ "Liszt Faust-szimfóniájának alakváltásai (1-2)" and "Die musikalischen Gestaltwandlungen der Faust-Symphonie von Liszt", respectively. The same in: *Hamburger-Beiträge*, pp. 292-324.

¹⁴⁰ Rescoring implied substantial rearrangement at the same time. Somfai concluded that unless Raff's clean copy of the score made between October 1854 and January 1855 is rediscovered, there is no way of telling precisely how much Raff revised Liszt's music. The scoring instructions Liszt added to the autograph score at a later date are, however, of some assistance.

¹⁴¹ It would prove most profitable to reconstruct and publish the version without the final chorus for which the manuscript unambiguously provides information, despite the great number of corrections.

Second Mephisto Waltz

Four groups of compositions are listed among Liszt's works under the title *Mephisto Waltz*. The first and second *Mephisto Waltzes* are known in three different settings: for orchestra, piano two hands and piano four hands, whereas the third and fourth waltzes are in piano setting only.¹⁴²

The HBN holds two manuscripts of the *Second Mephisto Waltz*: one contains the setting for orchestra and the other the piano version for two hands.

The *Second Mephisto Waltz* was originally written for orchestra late 1880—early 1881.¹⁴³ The settings for piano two hands and four hands were made in 1881 on the basis of the score. The orchestral work was first performed on 9 March 1881 in Budapest; the Philharmonic Orchestra was conducted by Sándor Erkel.¹⁴⁴ After the first performance Liszt thoroughly reworked the piece; he extended it and changed the ending radically. The printed edition was based on this revised version. All three settings of the *Second Mephisto Waltz* were published by Fürstner of Berlin in 1881.¹⁴⁵

21

1. S. 111 (R. 428)
Second Mephisto Waltz. For orchestra.

Ms. mus. 4.972

2. Manuscript score with autograph title-page and corrections. Title-page: "F. Liszt. // 2^{ter} Mephisto Walzer, // Camille S' Saëns freundschaftlich gewidmet. // 3 Ausgaben: // 1— Partitur. // 2— Pianoforte zweihändig // 3. Pianoforte vierhändig." (dark brown ink). Signature on f. 23^r: "FLiszt // Mai. 81 —" (dark brown ink). No place is given. Script of the copyist, Gyula Erkel:^{145a} dark brown ink. Autograph corrections: dark brown and violet ink, blue and red pencils. 24 ff. (f. 24: "16 Schluss Takte," Liszt's autograph proof sheet, a later addition.) Page numbers in the copyist's hand: 1–43 (red-brown pencil, dark brown ink, black pencil).¹⁴⁶ 34.5 × 26 cm. Proof sheet measurements: 33.5 × 25 cm.

¹⁴² *First Mephisto Waltz* (with the full title: *Zwei Episoden aus Lenaus Faust*, No. 2. *Der Tanz in der Dorfschenke* (*Mephisto-Walzer*): S. 110/2, 514/2, 599; *Second Mephisto Waltz*: S. 111, 515, 600; *Third Mephisto Waltz*: S. 216; *Fourth Mephisto Waltz*: S. 696, unfinished. A fourth *Mephisto Waltz* title variant has also appeared in the case of the *Bagatelle ohne Tonart* (S. 216a).

¹⁴³ The date on the autograph score (DWRgs Ms A 25) is "Dezember–Januar (81) Villa d'Este F. Liszt".

¹⁴⁴ *Csuka*, p. 17. Liszt's autograph dedications to the Philharmonic Society on the orchestral parts (p. 15) and to Sándor Erkel on the score (p. 16) were also reproduced in facsimile in his edition.

¹⁴⁵ Plate no.: F. 2176–2178.

^{145a} See Liszt's thanks for the perfect copy of the *Mephisto Waltz* score by Gyula Erkel, in a letter to Kornél Ábrányi, dated 22 May 1881 (*Br. II*. No. 278).

¹⁴⁶ The title-page and the proof sheet bear no page numbers.

Printer's copy with the engraver's spacing of the music and the plate number of the first edition ("F 2176, Eigentum von Adolph Fürstner") together with other notes pertaining to the edition (black and blue pencils).¹⁴⁷

Provenance: purchased from Richard Macnutt Ltd. (Tunbridge Wells, Kent) in 1970.

3. (a) See the general introduction.

(b) The HBN manuscript served as the engraver's copy for the first edition. The stave and page layout of the manuscript agrees with that of the score published by Fürstner.¹⁴⁸ Liszt added the new version of the ending on a separate folio, after the printer's proofs had been finished. This is born out by a note in the composer's hand at the last eight bars of the manuscript score erased in red pencil: "16 andere Schluss Takte // auf // H, F. // H.- // den gedruckten // Correctur Bogen // angefügt." The title-inscription of the proof-sheet also refers to this: "16 Schluss Takte // (nach dem 2^{ten} Takt // der Seite 87.)" (The page number refers to the printer's proofs.)

4. In addition to the title page, the inner title inscription and some instructions to the engraver,¹⁴⁹ Liszt added ties, expression and dynamic marks, and accent signs to the manuscript score. The metronome mark at the beginning of the work ("Metronome 92 ♩")¹⁵⁰, as well as the orientation letters are all in his hand.

Facsimile 8 (on p. 90) shows the first, rejected attempt at an ending found in the manuscript. It is not identical with the ending of the first version of the composition, but represents the first ending of the revision, composed after the première. This section is of special interest because, when compared with the final version on the "Correctur Bogen" (which is the same in the printed edition), it becomes clear that Liszt discarded a trite tonal ending and replaced it by the characteristic, "diabolical" tritone. The same interval (B–F) was already stressed at the opening of the work.¹⁵¹

¹⁴⁷ On the verso of the title-page appears in an unknown hand "Kopf // Zweiter Mephisto Walzer // von // Franz Liszt". The title "Zweiter Mephisto-Walzer" appears once more, in Liszt's hand, on the first page of music, together with the remark in another hand "bis 27 Aug fertig". At the bottom of the proof-sheet, half-erased is "Liszt Schubert Marsch." (?)

¹⁴⁸ No copy of it is available in Hungary; the DWRz put its microfilm at our disposal. The new critical edition of the score prepared by Imre Sulyok was published in 1975 (Editio Musica — Eulenburg). In addition to the first edition by Fürstner, this edition also drew on the printer's copy in the HBN and the autograph score in the DWRgs as a source.

¹⁴⁹ Such as the "NB. Triangel und Becken // auf eine Linie |—| stechen." on the first page of music.

¹⁵⁰ The time signature is: 6/8 (2/4). The metronome mark refers to half a bar, that is, three quavers (♩.).

¹⁵¹ In a letter written to Saint-Saëns, Liszt himself alluded to this B–F ending as having the effect of a question-mark, referring, in a symbolic context, to his life: "Personne plus que moi ne ressent la disproportion entre le bon vouloir et son résultat effectif dans mes compositions. Cependant je continue d'écrire—non sans fatigue—par besoin intime et vieille habitude. Viser haut n'est pas défendu: atteindre le but reste le point d'interrogation à peu près comme la terminaison de la valse méphistofélique sur *si, fa*



intervalles accusés dès les premières mesures du même morceau." ("Lettres inédites de Liszt à Saint-Saëns", p. 65, 6 December 1881.)

Handre Schlusstaße mit

Bis *H F*

die gedrückten Violinen Bass eingefügt.

Bis

Fin. 87

F. Liszt
M. 51

23

Facs. 9: *Second Mephisto Waltz*, for orch., manuscript copy with autograph corrections. Ms. mus. 4.972, f. 23^r (the first, rejected ending of the revised version).

1. S. 515 (R. 182)

Ms. mus. 5.093

Second Mephisto Waltz. For pf.

2. Manuscript copy with autograph title-page and corrections. Title page: "F. Liszt // 2^{ter} Mephisto-Walzer. — // Camille S^t Saëns freundschaftlichst gewidmet. // 3 Ausgaben: // 1 — Partitur // 2. Pianoforte, zweihändig // 3. Pianoforte vierhändig." (dark brown ink). Signed on p. 35: "FLiszt." (dark brown ink). Place and date are missing. Script of the copyist: dark brown ink. Autograph corrections: dark brown and red ink, red and blue pencils.

19 ff. Page numbering in the copyist's hand: 1–35 (dark brown ink).¹⁵² 32.5 × 25.5 cm.

Printer's copy with the engraver's division of the music (black pencil).

Provenance: purchased from the antiquarian dealer Theodore Front (Beverly Hills, USA) in 1971.

Facsimile: p. 22 in: *NLE* I/17, p. XIX.

3. (a) See the general introduction.

(b) In contrast to the score, this manuscript of the piano arrangement lacks both the publisher's name and the plate number. Nevertheless, the layout agrees with that of Fürstner's first edition of the piano arrangement¹⁵³ and confirms that this manuscript was used as the engraver's copy.

Liszt deleted the last eight bars of this manuscript—just as in the score—and wrote above them: "anderer Schluss, 16 Takte." The correction sheet on which this new ending was notated is missing.

4. The title-page, inner title inscription, metronome mark (the last figure of which has subsequently been scratched out) and signature at the end of the work are in Liszt's hand, as well as several performing instructions, dynamic and pedal signs, fingering, ties and missing accidentals. In some cases some notes are corrected. The most important of these is on a slip of paper pasted over p. 22 of the manuscript, given on *Example 28* below.¹⁵⁴

¹⁵² The title-page, its blank verso and the blank verso of f. 19 have no page numbers. Page numbers are missing in some other places as well, because the corners of the manuscript have broken off. Pasted-over passages which were detached in restoration occur on p. 16 (5.5 × 10.5 cm) and on p. 22 (8 × 23 cm).

¹⁵³ Plate no.: 2178. One copy is kept in HBI with the call number 28.587.

¹⁵⁴ The second slip pasted on p. 16 contains music identical to the copy underneath.

Ex. 28

323 *8va*

Copyist's ms.

323 *8va*

Aut. correction



326

326

Ex. 28.
Second Mephisto Waltz, for pf. Autograph correction on p. 22
of the copyists manuscript, HBn Ms. mus. 5.093

1. S. 132 (R. 467/b)
Romance oubliée. (*Vergessene Romanze*.) For vl. and pf.

2. Autograph manuscript. Title inscription on f. 1^r: “Vergessene Romanze // (Romance oubliée)” (dark brown ink). Signature on f. 2^v: “F. Liszt” (dark brown ink). Place and date are missing. Script: dark brown ink. Corrections: red ink, blue and red pencils.

2 ff.¹⁵⁵ Without pagination. 24 × 31.5 cm. Note in an unknown hand on f. 1^r, under the title: “(Szentirmay Elemér tulajdona) // Liszt kézírata)” (black ink).¹⁵⁶

Provenance: bequest of Elemér Szentirmay, presented to the library in 1909 by his widow.

3. (a) Liszt wrote four settings of *Romance oubliée* simultaneously in 1880: for viola and piano, violin and piano, violoncello and piano, and piano solo. All settings were printed by the music publisher Arnold Simon (later Christian Bachmann) in Hannover in 1881.¹⁵⁷

The title refers to the genesis of the work. The composition was based on Liszt's romance for piano written in 1848 (S. 169).¹⁵⁸ The publisher sent the long-forgotten manuscript to the aged master and requested permission to print it. Instead of returning the original work, Liszt made a new arrangement.¹⁵⁹

(b) In the HBn, the autograph manuscript of the violin–piano version varies slightly from the printed first edition. It is doubtful if the edition was based directly on this manuscript.¹⁶⁰

¹⁵⁵ On f. 1^r there is a detached slip of paper. Its measurements are 7.5 × 13.5 cm. It does not have separate foliation.

¹⁵⁶ The translation of the Hungarian text is “Elemér Szentirmay's property // Liszt's manuscript.” Elemér Szentirmay (originally János Németh, 1836–1908) was one of the most famous composers of Hungarian popular songs in the second half of the 19th century. Liszt and Szentirmay were well acquainted, a fact which is substantiated by the manuscript dedication of Szentirmay's most popular song (“Csak egy kislány . . .”) to Liszt in 1877. This song was found in Liszt's estate (now in HBI, call number: 5672). Szentirmay gave a party in honour of Liszt (*Fővárosi Lapok*, 27 Febr. 1879); moreover, Ilona Ravasz (1851–1922), one of Liszt's favourite Hungarian pupils, was a niece of Szentirmay (see Kerényi Gy. *Szentirmay Elemér és a magyar népzene* [Elemér Szentirmay and Hungarian Folk Music], pp. 17–18, Note 23).

¹⁵⁷ The plate numbers of the first edition were pf.: A. 167 S.; vla-pf.: A 168 S.; vl.-pf.: A 169 S.; vlc.-pf.: A. 170 S. One copy of each is in the HBn under the call number ZR 482 and in the HBI under the call numbers 3773, 3774, 3775 respectively. Christian Bachmann's reprint differs only in the data of the publisher's imprint, and lacks the letters beside the plate numbers. An arrangement for viola and orchestra was also printed by Bachmann.

¹⁵⁸ The romance itself is the arrangement of a much earlier song, “Oh pourquoi donc” (S. 301a) written in about 1843 and printed in 1844. (*Cf. Milstein* II, p. 756, Note 148.)

¹⁵⁹ The compositional genesis is printed on the verso of the title-page of Chr. Bachmann's edition (see the copy in the HBn, call number Mus. pr. 2452). In copies of A. Simon's edition that were later provided with Bachmann's own cover, the description was printed on a separate sheet attached to the verso of the title-page (see the copy in the HBn, call number ZR 482).

¹⁶⁰ The meaning of the autograph note in red ink (“die obere Zeile leer lassen”) beside the title is unclear. Apart from this note, the manuscript lacks any other similar instructions or the engraver's marks on the music.

4. Apart from some minor differences in slurring (e.g. in bars 25–26, 31–32), the violin part of the manuscript and of the first edition are identical. By contrast, the piano accompaniment deviates in some places. The most striking difference is that the manuscript lacks the quaver motion in the right hand in bars 72–73, 76–77, 80–81 (*Ex. 29*). (Since the violin part is identical in both sources, it is only written out once.)

Ex. 29

The musical score for Ex. 29 is presented in three systems. The top system is the violin part, starting at bar 72. The middle system is the piano accompaniment, labeled 'Pr.' on the left. The bottom system is the manuscript version of the piano accompaniment, labeled 'Ms.' on the left. The key signature is G major (one sharp) and the time signature is 6/8. The violin part consists of eighth-note patterns. The piano part features a quaver motion in the right hand in bars 72-73 and 76-77. The manuscript version lacks this quaver motion. Dynamics include piano (p) and a crescendo hairpin.

The study of the detached passage on p. 1 reveals that in the first draft the beginning of the section in 6/8 was preceded by a cadence in G major. In correcting the passage, Liszt omitted it and extended this section by three bars (*Ex. 30*).

Ex. 30

14

1st version, cancelled

14

2nd, corrected version

3 4

p

Ex. 30.

Romance oubliée, for vl. and pf. 1st, cancelled draft and 2nd, corrected version of bars 14-19 in the autograph HBn Ms. mus. 25

1. S. 137/1 (R. 2a/1)
Vingt-quatre grandes études, No. 1, in C. For pf.

Ms. mus. 24

2. Autograph manuscript. Title inscription on p. 1: "Preludes." (dark brown ink). Supplement in front of the title: "Études —" (black pencil). At the first line of music there is: "1°" (the number of the study). Signature, place and date are missing.

Script: dark brown ink. Corrections: light brown ink.

1 f. Autograph pagination: 1–2 (black pencil). 35 × 26 cm.

Draft and engraver's copy at the same time, with the engraver's division of the music (on p. 2 only, black pencil). Additional notes in a third hand on p. 2: "Originale von Franz Liszt."—"die Echtheit verbürgt Adolf Müller mp." (brown ink).¹⁶¹

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi.¹⁶²

Facsimile: Szilágyi, E.: Liszt "Études-Préludes" . . . ; *NLE* I/1, p. X–XI.

3. (a) The genesis of the 12 *Études* was thoroughly treated by F. Busoni in the preface to Vol. II/1 of the *GA*. That volume includes all three versions,¹⁶³ whereas the *NLE* contains only the final form, the *Transcendental Studies*.

Certain elements of the final form of the C major étude are foreshadowed in its first version (S. 136). In the second version (S. 137) the étude is considerably transformed: it is terser, more virtuosic and varied with regard to harmony and rhythm. Compared with this version, the final form (S. 139) is not very different.

(b) The HBN manuscript corresponds to the second version. The engraver's division of the music agrees with the line and page arrangement of Haslinger's first edition of this version.¹⁶⁴ This is the only evidence to prove that the edition was based on this manuscript. The autograph, with its manifold corrections, nay,

¹⁶¹ Until this point it was not known that Liszt was acquainted with Adolf Müller (1801–1886), the Austrian conductor of Hungarian origin, once a popular composer of about 600 stage works. It is, however, very likely that the person certifying the authenticity of the manuscript and the conductor of the Theater an der Wien was one and the same person. (See Müller's autograph among the manuscripts kept in the HBN, Ms. mus. 272: "Romanzel. . .] aus der Operette: *Liebeszauber*". The script is identical with that of the certificate on Liszt's manuscript.)

¹⁶² Sándor Pozsonyi (18??–1899) was a Hungarian-born manuscript expert and collector whose collection of nearly 66,000 items (diplomas, important manuscripts on history, literature, the arts and music) was purchased by the antiquarian dealer F. Cohen of Bonn after Pozsonyi's death. In 1900 the Hungarian state acquired some 4,000 items of Hungarian-related documents of this collection for the Department of Manuscripts of the National Museum and for the National Archives (see *Századok* 1900, pp. 466–469). The autograph manuscripts of ten compositions by Liszt in the HBN were also acquired on this occasion.

¹⁶³ 1. *Étude en douze exercices*, S. 136, written and published in 1826; 2. *Vingt-quatre grandes études*, S. 137, written in 1837, printed in 1839; 3. *Études d'exécution transcendante (Transcendental Studies)*, S. 139, written in 1851, printed in 1852.

¹⁶⁴ Plate no.: 7745–7746. One copy is kept in the HBN; call number: Mus. pr. 10.853/1–2.

Ex. 31

S.136

fp

etc.

Presto

8 - - - - - loco

S.137

f energico rinforz

etc.

Presto

8 - - - - - rinforz

S.138

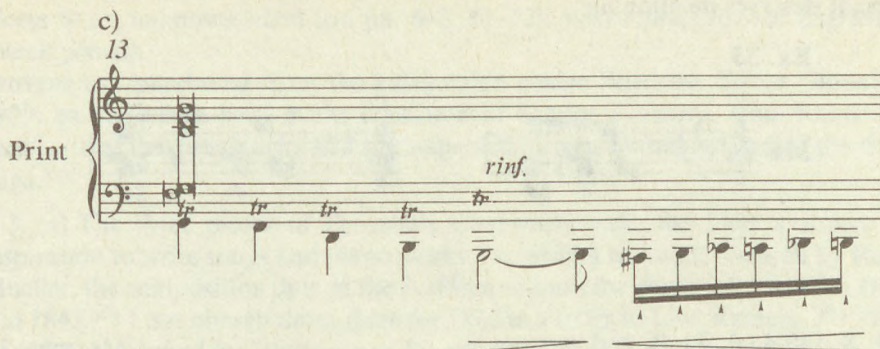
f

etc.

Ex. 31.

Etude No. 1 in C major, for pf, bars 1-2 in three versions: a) *Etude en douze exercices*, S. 136; b) *Vingt-quatre grandes études*, S. 137, HBn Ms. mus. 24; c) *Etudes d'exécution transcendante*, S. 139

Finally, it came out in print in the following way:



On the whole, the printed edition has a larger number of dynamic marks and performing instructions and applies accidentals more consistently than the manuscript.

25

1. S. 137/7 (R. 2a/7)
Vingt-quatre grandes études, No. 7, in E♭. For pf.

Ms. mus. 5.035

2. Autograph manuscript. Title inscription on p. 55: "Nr 7" (dark brown ink). The title inscription proper is missing, as the manuscript was probably part of a complete set. No signature, place or date is given. Script: dark brown ink. Additions and corrections: heliotrope ink.

6 ff. Autograph pagination: 55–66 (dark brown ink). 35 × 26.5 cm.

Draft and engraver's copy at the same time with the engraver's spacing of the music (brown ink).

Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1971.

3. (a) For the composition and the three versions of the études see p. 96. The third, final version of the étude in E flat major was designated "Eroica" (S. 139).

(b) Page numbering 55–66 suggests that this manuscript of the E flat major étude was presumably detached from the complete set. Except for the previously discussed study in C major, the whereabouts of the manuscript of the remaining items of the set is unknown. It is not certain, either, that the manuscripts of the études C major and E flat major were part of a coherent set of manuscripts.¹⁶⁷

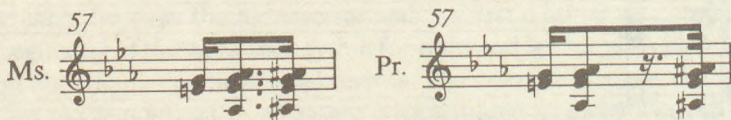
As in the case of the étude in C major, the draft was used as the engraver's copy. The manuscript is heavily corrected. Except for some dynamic and pedal signs, the engraver followed the numerous directions meticulously.

octaves and a half (C–f⁴) and reached seven octaves = 85 notes (A₂–a⁴) by about 1823". (*MGG*, Vol. 7, p. 1105). Though in 1824, Liszt played on a piano with a range of seven octaves in Paris, it is not likely that such instruments had been widely and exclusively in use by the end of the 1830s. This accounts for Liszt's indicating the solution with a wider range as "ossia".

¹⁶⁷ The measurements of the two manuscripts agree, by and large, but the papers are different. The spacing of the music is probably in the hand of 2 different engravers.

4. Of the divergences between the manuscript and the first edition only one variant deserves mentioning:

Ex. 33



26

1. S. 140/4 (R. 3a/4), 2nd version Ms. mus. 26
Études d'exécution transcendante d'après Paganini, No. 4, in E. For pf.

2. Autograph fragment covering bars 56–57; memorial leaf without title. Signature on f. 1^r: “F. Liszt.” Place and date are missing. Script: dark brown ink. 1 f. No pagination. 8 × 12.5 cm, glued in the middle of a white sheet measuring 17.5 × 22.5 cm.¹⁶⁸

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the possession of Sándor Pozsonyi.

3. (a) The set entitled *Études d'exécution transcendante d'après Paganini* (*Bravourstudien nach Paganini's Capricen*) is the antecedent of the great Paganini études (S. 141). They were written in 1838 and first published in 1840. The 4th caprice appeared in two versions; see both in Volume II/3 of the *GA*.

(b) The HBN manuscript is an excerpt from the second version of the 4th caprice: it is a memorial leaf for an unspecified person. Liszt signed the leaf at the upperleft of the page.¹⁶⁹

27

1. S. 158/2 (R. 10b/4) Ms. mus. 18
Tre sonetti del Petrarca, original version. No. 2: Sonetto No. 47. For pf.

2. A copy of the first edition with autograph corrections. On the printed title-page¹⁷⁰ there are no corrections. Signature, place and date are not given. Autograph corrections: red-brown pencil, dark brown ink.¹⁷¹

¹⁶⁸ The dates of Liszt's birth and death and his full name are written in German in black pencil at the bottom of the underlying sheet. The handwriting is not identified.

¹⁶⁹ The fragment described by Lavotta simply as a “memorial leaf” (p. 116, 4th entry) was identified by Zoltán Gárdonyi.

¹⁷⁰ The printed title-page reads: “3 // SONETTI DI PETRARCA. // Composti // per il Clavicembalo // da // FRANCESCO LISZT. // № [2.] // ... VIENNA, // presso Haslinger Vedova e Figlio.” Copublishers: Ricordi, Latte. Plate no.: T. H. 10,092.

¹⁷¹ Some added fingerings and phrasing signs in ink are probably in Liszt's hand, but this cannot be established definitely.

9 ff. Printed page numbers: 3–15.¹⁷² 31 × 23 cm.

Notes in an unknown hand (on pp. 6–8, 11–12): instructions for the engraving (black pencil).

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi. Lina Ramann's certificate of the authenticity of Liszt's corrections was bound in front of the title-page.¹⁷³

3. (a) The three pieces of Petrarca's *Canzoniere* were for Liszt a source of inspiration to write songs and piano works. According to recent research by Rena Mueller, the composition date of the Petrarca sonnets for piano falls between 1843 and 1845.¹⁷⁴ Liszt himself dates them for 1845 in a letter to Lina Ramann.¹⁷⁵ They were first published by Haslinger of Vienna in 1846 with the comprehensive title *3 Sonetti di Petrarca*, but each sonnet was issued separately, i.e. in three books altogether. Their order is:

1. *Pace non trovo* (sonnet No. 104);
2. *Benedetto sia* (sonnet No. 47);
3. *I vidi in terra* (sonnet No. 123).

After having revised the sonnets Liszt inserted them in the second year of *Années de pèlerinage (Italie)*, first issued by Schott in 1858. Sonnet No. 47 is the fourth, sonnet No. 104 the fifth and sonnet No. 123 is the sixth item of the set.

The first version of the three sonnets can be studied in volume II/5, the second in Volume II/6 of the *GA*. Volume I/7 of the *NLE* includes the later version only.¹⁷⁶

(b) The present source is a first edition copy of the second sonnet in its first version. Liszt evidently planned a corrected new edition that did not appear in the end. (In the catalogues of his works it is not mentioned and we have failed to trace one copy in collections of any importance.)¹⁷⁷ The variant in the *Années de*

¹⁷² The music was also foliated in the library. F. 1 is the certificate of authenticity bound in later; the music itself is on ff. 2–9. The two kinds of numbering are clearly seen on *Facsimile 10a*.

¹⁷³ The text of the certificate (on f. 1'), authenticated with red stamp, is as follows: "Der hier angeschlossene Probedruck der 'Sonetti di Petrarca' von Franz Liszt, wurde mir für meine Autographen-Sammlung, von Carl Haslinger, dem Verleger and persönlichen Freunde des Componisten übergeben.— Sämtliche Correkturen, die sich vorfinden, sind eigenhändig von Franz Liszt eingezeichnet, und so als Original-Handschrift aus der besten Schaffensperiode des Componisten unverändert belassen worden. Ramann mp." [The attached proof-sheets of Franz Liszt's 'Sonetti di Petrarca' were given to me for my collection of autograph manuscripts by Carl Haslinger, the composer's publisher and personal friend.— All corrections contained herein were written in Franz Liszt's own hand and have thus been left unchanged as original manuscript from the composer's most creative period. Ramann m.p.] Contrary to Ramann's statement, the copy is not a proof-sheet but the first edition proper. (It is identical, for example, with the copy in the HBl, call number 17.632.)

¹⁷⁴ See Charnin Mueller, R., Review of Alan Walker, *Franz Liszt, I, The Virtuoso Years 1811–1847*, p. 190.

¹⁷⁵ *Ramann-Lisztiana*, p. 42.

¹⁷⁶ In the Critical Notes of the volume (p. 125) the editors, Imre Sulyok and Imre Mezö, mention the copy held in the HBn.

¹⁷⁷ It has been impossible to reconstruct which edition by Haslinger was used in Vol. II/5 of the *GA* as a source of J. V. da Motta's edition. The musical text of sonnet No. 47 on pp. 53–60 of the volume does not agree exactly with Haslinger's first edition nor with the planned new edition prepared by Liszt in the

pèlerinage differs so significantly that it must be looked upon not as a new edition but as a new version.

4. Almost all pages of the printed music contain multiple corrections, including wrong notes. Dynamic signs and directions for performance, found surprisingly rarely in the first edition, were frequently added, and ties, marcato signs, fingerings and note tails were supplemented in many cases.

Below is a listing of musical changes not contained in the somewhat corrected music text published in Volume II/5 of *GA*.¹⁷⁸

Bar 53: the last group of the third progression engraved with small notes and made up of three semiquavers was extended to five (see the facsimile of p. 11, No. 10a in the present volume);

bar 56, last chord in the left hand: Liszt deleted the note *b*: “weg // mit H” (see *Facsimile 10b* on p. 104);

bars 87 and 89: Liszt later inserted a note (*f*¹ and *b flat*, respectively) in each chord in the right hand (*Examples 34a–b*).

Ex. 34

Ex. 34 consists of two musical examples, a) and b), showing piano scores. Example a) is for bar 88, featuring a treble and bass clef with a key signature of three flats. The right hand has a circled note with a dynamic marking 'F dol.' above it. Example b) is for bar 90, also in the same key signature. It shows a circled note in the right hand and a circled note in the left hand. Both examples include a 'B' at the end of the staff, likely indicating a breath mark or similar performance instruction.

Of the subsequently added directions for performance the following must be mentioned:

at the end of *bar 3*: “poco rit.”;

bars 24–25: “più appassionato”;

bar 26: “rinfz.”;

bar 28: *rinforz.* supplemented later by: “molto”;

bars 32–36: “dolcissimo con intimo sentimento”;

bar 44: “rinforz. assai” in the right hand; “marcato” in the left hand;

bar 47: “dolcissimo” at the passages with small notes in the right hand;

bar 63: “Tempo I^{mo} sempre rubato”.

HBn copy. When the *GA* version is compared with Haslinger’s first edition, all changes can also be seen in Liszt’s manuscript corrections. However, at least half of Liszt’s corrections in the HBn copy are not found in the *GA*.

¹⁷⁸ The incomplete bar at the beginning of the “Andantino” section was not numbered separately.

Allegro

7

T.H. 10,092.

*5 Terzen
anstatt 3*

Facs. 10/a: *Sonetto del Petrarca No. 47*, for pf., 1st version, printed copy with autograph corrections.
Ms. mus. 18, p. 11.

12 *ritando, riten*

E. anclatt

note in un'arpa

ppp

F

T. H. 10, 092.

Facs. 10/b: *Sonetto del Petrarca No. 47*. 1st version printed copy with autograph corrections.
Ms. mus. 18. p. 12.

These directions (and several other additions of minor importance) are missing in the *GA*.

Facsimiles 10a and 10b on pp. 103 and 104 show pages 11 and 12, which contain the most copious and decisive corrections. For a new edition these two pages of music ought to have been completely reengraved. (This is born out by the word "Neu" written in a different, unknown hand.)

In addition to the changes mentioned above, attention should be drawn to an interesting rhythm amendment in the first bar on p. 12: the added rest turns the recitative bar 54 to a bar in 5/4.

28

1. S. 164 (R. 64/1)
Albumblatt (Feuille d'album) in E. For pf.

Ms. mus. 27

2. Autograph fragment containing bars 1–11; memorial leaf. The title inscription is missing. Signature on f. 1^r (on the left-hand side): "Vieñe // 25 Fevrier 1840", (on the right-hand side): "F. Liszt." Script: dark brown ink. 2 ff, of which only f. 1^r contains writing. Without page numbering. 13 × 16.5 cm. Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi.

3. (a) The waltz melody in E major notated on the memorial leaf was first sketched out in the *Valse mélancolique* (S. 210, composed in 1839 and published in 1840). Liszt created the *Albumblatt* in E major (S. 164) by further developing this piece some time in 1840. It appeared in print in 1841.¹⁷⁹

(b) The music on the memorial leaf in the HBn represents a transitional stage between *Valse mélancolique* and *Albumblatt*. It is, however, closer to the latter in that the waltz melody forms a coherent period interrupted only in the middle. (In the *Valse mélancolique* the melody appears in mosaic-like fragments, in a virtuosic setting.) The E pedal point connects it, on the other hand, with the *Valse mélancolique* as this element does not appear in the *Albumblatt*.

The intended recipient of this manuscript is unknown. The farewell concert of Liszt's 1839/40 concert tour had already been given in Vienna on 16 February.¹⁸⁰ There may have been occasion to present the memorial leaf privately on 25 February, but no concrete evidence for this is available.

The memorial leaf is shown on *Facsimile 11*.

¹⁷⁹ The first edition of *Valse mélancolique* was printed by Maurice Schlesinger in Paris, plate no.: M. S. 3197; a copy is kept in the HBn under call number ZR 57. Also published in Vol. II/10 of the *GA* (pp. 33–38). The *Albumblatt* in E major was first published in 1841. Some time later Schuberth of Leipzig issued it together with an *Albumblatt* in A minor (S. 167) as *Deux feuilles d'album*, plate no.: 1332; a copy is kept in the HBn, call number Mus. pr. 11.835. It has not been published in the *GA* but it was printed in Vol. I/13 of the *NLE*.

¹⁸⁰ *Corr. L–Ag.* I, p. 386.

3
Ocl. Mus.

Nieme 25 Janvier 1840

M. N. MUSEUM
KÖNYVTÁRA

Facs. 11: *Albumblatt (Feuille d'album)* in E, for pf., autograph manuscript, memorial leaf. Ms. mus. 27

1. S. 175/2 (R. 17/2) Ms. mus. 4.556
Légendes. No. 2. St. François de Paule marchant sur les flots. For pf.

2. Autograph manuscript. Fragment containing bars 54–63. Title inscription on the blank f. 1^v: “San Francesco (di Paula) // e San Francesco d’Assisi —” (red pencil). Signature, place and date are missing. Script: black ink. Additions (pedal and marcato signs): blue pencil.

1 f. No pagination. Correction or supplement to a missing manuscript. At the beginning: “nach Pag: 3.” Reference to continuation at the last bar: “Segue Page 4.” 17.5 × 22.5 cm; attached to an unruled white sheet measuring 34 × 22.5 cm. Provenance: unknown. It had been in the possession of Mihály Mosonyi.¹⁸¹

¹⁸¹ This emerges from the text written on the underlying sheet: “Dr Franz von Liszt 1811. Componist, Clavirvirtuos. Aus dem Nachlasse Michael Mosonyi. 5.” Mihály Mosonyi (original surname Brand) (1815–1870) was an eminent Hungarian composer and writer on music who met Liszt on the occasion of the first performance of the *Missa solennis* in 1856. Mosonyi’s visit to Weimar (1857), his arrangement for piano four-hands of *Missa solennis* (1865), their correspondence, their mutual propagation of one another’s works, as well as Liszt’s numerous compositions related to Mosonyi (S. 194, 205/7, 417 etc.) all bear evidence of the friendship between the two composers.

3. (a) Liszt composed the two legends for piano at the beginning of the 1860s or in 1863 at the latest. They were first printed in 1866.¹⁸² The later editions (in Vol. II/9 of the *GA* as well as in Vol. I/10 of the *NLE*) are based on the first editions and do not contain any substantial deviations from them.

(b) This manuscript contains a small fragment of the second legend, the beginning of the middle section without key signature. As its page number references bear out, it was made to be inserted in a manuscript which is no longer extant. Apart from some insignificant deviations, the music is identical with bars 54–63 of the printed edition.

4. Minor differences between the manuscript and the first edition include fingerings, pedal and accent signs which are generally more detailed in the printed edition. Sometimes they are, however, more abundant in the manuscript. The octave marking of bar 61 in the right hand extends over three additional notes in the printed edition (*Ex. 35*).

Ex. 35



30

1. S. 175/2 (R. 17/2) Ms. mus. 15
Légendes. No. 2. St. François de Paule marchant sur les flots. Simplified version. For pf.

2. Autograph manuscript. Title inscription on p. 1: "F. Liszt — // *Légendes. // № 2. St. François de Paule »Marchant sur les flots« // (Version facilitée) —*". Signature on p. 6 is: "F. Liszt." No place and date are given. Script: brown ink.

4 ff. Autograph pagination: 1–6 (red pencil). 31 × 23.5 cm.

Engraver's copy with two kinds of engraving division (red and black pencils).¹⁸³ On the blank recto of f. 4: H 4629 (the plate number of Heugel of Paris in black pencil).

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi.

Facsimile: p. 1 in: *Walker*, after p. 144.

¹⁸² Pest, Rózsavölgyi (Vienne, J. N. Dunkl.) Plate no.: N. G. 1229–1230; a copy is kept in the HBN under call-number ZR 459, Koll. 1–2. The first French edition was published almost concurrently with it by Heugel in Paris. Plate no.: 4612.(1–2); a copy is to be found in HBl, call number 12.763. The two editions coincide musically, but show differences in performance instructions.

¹⁸³ The two kinds of division do not correspond with each other. The markings in red pencil may originate with the composer. The division in black pencil is evidently in the engraver's hand

3. (a) Liszt frequently simplified his technically more demanding works through the addition of *ossias* to the main text or the publication of a simplified version. In the case of the second legend, there are several simplifications to which J. V. da Motta referred in his preface to Vol. II/9 of the *GA*.¹⁸⁴

(b) The manuscript in the HBn is a simplified variant containing the second legend in its entirety. It was to have been published by Heugel in Paris at about the same time as the first French edition of the original version of the legend. For unknown reasons the engraved plates were, however, melted down, and the piece in this simplified version never reached publication by Heugel. It was published by Editio Musica Budapest in 1976 only, edited by Imre Sulyok on the basis of the manuscript in the HBn. This version is also included in the Appendix to Vol. I/10 of the *NLE*.

Some simplifications in the form of *ossia* are also present in the first editions by Rózsavölgyi and Heugel, respectively, but these are not identical with the relevant sections of the *Version facilitée*.

4. On collating the original setting and the simplified version, changes can be found in almost each bar. The length of the compositions is not completely identical: the harder version is 169 bars in length, compared to the 156 bars of the simplified version. Nevertheless, the structure is evident throughout; the main changes affected the virtuosic filling-in material only. The reduction in length also resulted from the omission of such bars.¹⁸⁵

31

1. S. 203 (R. 79)

Ms. mus. 273

Schlaflos, Frage und Antwort, nocturne. For pf.

2. Manuscript copy with autograph title-page and corrections. Title-page (p. 1): "Schlaflos! // Frage und Antwort: // Nocturne für Pianoforte, // nach einem Gedicht von Toni Raab.¹⁸⁶ // Von F. Liszt." (brown ink). The signature, place and date are missing. Script of the copyist, Wilhelm Weber:¹⁸⁷ brown ink. Autograph corrections: brown and heliotrope ink.

4 ff. Pagination: 2-7 (blue pencil).¹⁸⁸ 18 × 27 cm.

Provenance: purchased from Karl Wanka (Vienna) in 1911.

¹⁸⁴ ["According to Professor Kellermann the reason for such changes lay in the pupils' small abilities making them incapable of rendering the original setting."] *GA* II/9, p. VI.

¹⁸⁵ With regard to the simplified setting, see also Imre Sulyok's preface in Hungarian, German and French to the first edition (publisher's number: Z. 7808).

¹⁸⁶ Antonia (Toni, Tony) Raab (18??-1902), Austrian pianist was one of Liszt's favourite pupils; see Liszt's letters to her (e.g. Pr. No. 422). The poem on which the composition is based is not known.

¹⁸⁷ For the copyist see Note 74 on p. 56.

¹⁸⁸ The contemporary pagination is presumably not in Liszt's hand. The music later received the library's stamped foliation, but incorrectly: 1-3-2-4.

3. (a) Liszt wrote this work for piano in 1883, but it was first printed in Vol. II/9 of the *GA* in 1927 only. The sources used then were the manuscript copy in the HBn together with a copy in the possession of Gisela Göllicher,¹⁸⁹ the widow of August Göllicher, which has since disappeared. As no other manuscript of the work survives, the editors of Vol. I/12 of *NLE* relied on the manuscript in the HBn and Vol. II/9 of the *GA* as their source.

(b) In the HBn manuscript the copyist's script and Liszt's amendments and additions are clearly distinguishable. The entire title-page is in Liszt's hand; in addition, Liszt subsequently wrote in dynamic and tempo marks, ties and pedal signs. The variant with notes in large print in the first edition (i.e. the one without *ossias*) agrees with the manuscript under discussion.

32

1. S. 225/2 (R. 45/2) Ms. mus. 21
Two Csárdás, No. 2. *Csárdás obstiné*. For pf.

2. Autograph manuscript. Title inscription on p. 1: "Csardas obstiné. // (Hartnäckiger Csardas)." (dark brown ink). Signature, place and date are missing. Script: dark brown ink. Pedal instructions and directions for performance: heliotrope ink. Further additions and corrections: red, black and blue pencils. 5 ff. Autograph pagination: 1–10 (black pencil). 34.5 × 27 cm. Provenance: purchased from the antiquarian dealers Gilhofer & Ranschburg (Vienna) in 1906. Facsimile: p. 1 in: *László-Mátéka Fr.*, cover and p. 204 (No. 340); the same in: *László-Mátéka Hung.*, p. 168 (No. 344); p. 2 in: *Walker*, before p. 353.

3. (a) *Csárdás obstiné* is the second item of 2 *Csárdás* composed in 1884. Both works were first published by Tábornszky and Parsch¹⁹⁰ in Budapest in 1886, the year of Liszt's death. Modern editions include the publication in *LSP* III as well as the 1980 edition by Editio Musica Budapest.¹⁹¹

(b) HBn keeps the original manuscript of *Csárdás obstiné*. This manuscript could not have been the engraver's copy, since it differs from the first edition in several

¹⁸⁹ Mrs. Göllicher née Gizella Voigt (named Mrs. Jánosné Pászthory in her first marriage) (1858—after 1943), Hungarian pianist and teacher, was Liszt's talented pupil at the Academy of Music in Budapest. Numerous Liszt manuscripts had been in the possession of the Göllicher family; for a while this collection was deposited in the library of the Bruckner College of Music at Linz, then sold by auction. Before the auction Jerger had compiled and published a list of the manuscripts. The nocturne *Schlaflos* is not listed among them. Its whereabouts are unknown.

¹⁹⁰ The co-publishers were: Vienne, F. Wessely; Leipsic, F. Hofmeister. Plate no.: T. és P. 970–971. A copy is kept in the HBn, call number ZR 511.

¹⁹¹ *LSP* is based exclusively on the first edition. The edition by Editio Musica Budapest (edited by Imre Sulyok and Imre Mező, Z. 8834) has also considered the autograph manuscript in the HBn.

places, even if not always significantly. Additions and corrections in ink and pencil of various colours show that Liszt revised, corrected and modified his manuscript on several occasions.

4. The most essential deviations between the manuscript and the first edition include:

bars 149–152 (157–160), 163–164 and 167–172: in the manuscript there is a figured version of semiquaver movement beside the melody in the right hand. Liszt originally marked it as *Ossia*; later on he erased the simpler version and let this *ossia* stand as the final form. Nevertheless, the first edition contained the simpler solution and eliminated the figured one altogether. The enumerated bars were printed in the elaborate form, as finalized by Liszt, only in the 1980 Hungarian edition; which relied on the manuscript in the HBN as primary source;

bars 240–244: the 8^{va} above the right hand in the printed edition is missing in the manuscript. The 8^{va} marking seems to be justified; it has also been retained in the new Hungarian edition;

bar 299: in the manuscript there is “*sempre ff, staccato, e accelerando*” as opposed to *sempre ff e staccato* in the first edition.

As regards staccato, marcato and pedal signs, minor deviations can be seen between the first edition and the manuscript. In particular, marcato signs are fewer and less consistently applied in the first edition than in the manuscript.

From bar 298 onwards Liszt completely erased the first version of the ending of the work on p. 9 of the manuscript and composed a new ending on p. 10.¹⁹² The first, similarly completed draft is clearly legible under the erasure in pencil (see *Ex. 36*).

Ex. 36

The image displays two systems of musical notation for piano. Both systems are in G major (one sharp) and 4/4 time. The first system shows a simple harmonic accompaniment in the left hand and a melody in the right hand. The second system shows a more complex, figured accompaniment in the left hand, which is the 'ossia' version mentioned in the text.

¹⁹² Liszt first attempted to notate a revised version on p. 9, but erased this one as well and wrote the final form on p. 10.



1. S. 233a (R. 56a)
Siegesmarsch (Marche triomphale). For pf.

Ms. mus. 5.598

2. Autograph manuscript. Title inscription on p. 1: “*Siegesmarsch — // (Marche triomphale)*” (blue pencil). Signature, date and place are missing. Script: dark brown ink. Corrections: red and blue pencils.

5 ff.¹⁹³ Autograph pagination: 1–9 (blue pencil). 35 × 27 cm.

Note in an unknown hand on p. 1: “Liszt, Franz von, (1811–1886)” (black pencil). Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1972; earlier it had been in private possession.¹⁹⁴

Facsimiles: the entire manuscript *in*: Kecskeméti, I.: *Liszt Ferenc ismeretlen zongoradarabja [Franz Liszt’s Unknown Piano Piece]*, pp. 348–367; p. 1 *in*: Kecskeméti, I.: *Two Liszt discoveries*. 1. An unknown piano piece, p. 647.

3. (a) The existence of this late piano piece (written according to the catalogues of Liszt’s works in about 1870) was reported by August Göllerich.¹⁹⁵ The composition was never printed and the location of the manuscript was unknown until 1968 when Felix Raabe reported its existence in the revised catalogue. At that time, the manuscript was in the possession of Dr. F. Frauenberger (Munich).¹⁹⁶ It appears from Raabe’s description that this was the manuscript later acquired by the HBn. The first to publish the entire work in a Hungarian study was István Kecskeméti; subsequently it was also printed separately by Editio Musica Budapest in 1978.¹⁹⁷

(b) On the evidence of Liszt’s handwriting it is possible that the manuscript was written later than Raabe and Searle suggested. Liszt’s strokes of the pen are slipshod, somewhat cramped. It is not always clear whether he intended to notate the note-heads on a line or between the lines; it is as if he could not see distinctly what he was writing. The layout of the manuscript resembles the *Ungarisches*

¹⁹³ On p. 4 there was a pasted-over passage measuring 9.5 × 24 cm, later detached during the restoration in the HBn. As a consequence, the manuscript consists of 6 folios.

¹⁹⁴ The second-hand book-shop selling the manuscript did not disclose the name of the previous owner. For further information, see 3.(a).

¹⁹⁵ Göllerich, p. 288.

¹⁹⁶ Raabe II, Supplement, p. 9.

¹⁹⁷ Edited by Márta Papp. Publisher’s number: Z. 7811.

Königslied (1883–84), the *Csárdás obstiné* (1884) and the *Hungarian Rhapsody* No. xix (1885).—In his analysis of the work, Kecskeméti concluded that the manuscript was undoubtedly one of Liszt's later compositions, written in about 1870 or even later. In connection with the use of stars for pedalling, Winkhofer observed that Liszt did not apply these signs before 1882; as a result, the manuscript cannot originate from before that date.¹⁹⁸

The following autograph remark appears on the verso of the paste-over on p. 4: "auf 2 Zeilen stechen."¹⁹⁹

34–37

Rákóczi March Arrangements

The "representative Hungarian national march" of the 19th century evolved to its present form between 1809 and 1820, combining and absorbing numerous musical elements, such as Kurutz and verbunkos motives.²⁰⁰ Liszt was preoccupied with the march throughout his life; he arranged it several times and played it frequently at his concerts.

In the table on pp. 113–114, all of Liszt's various arrangements of the *Rákóczi march* are listed along with their manuscripts in the HBn.

Zoltán Gárdonyi published an important short study in which he treated three of the four *Rákóczi march* arrangements found among Liszt's manuscripts in the HBn (Ms. mus. 16, 22 and 23), and established their dates of composition and defined their role in Liszt's œuvre.²⁰¹ The present author described all four manuscripts in detail in a study published in both German and Hungarian.²⁰²

¹⁹⁸ Winkhofer, p. 262.

¹⁹⁹ Kecskeméti believes the word "stechen", which was slightly blurred with glue, to mean "reduciren".

²⁰⁰ For the genesis, history and literature of the *Rákóczi March* see B. Szabolcsi's summary in the *Zenei Lexikon* [Lexicon of Music] III, pp. 180–182.

²⁰¹ Gárdonyi, Z. "A Rákóczi induló Liszt Ferenc három kéziratában".

²⁰² Eckhardt M. "Die Handschriften des Rákóczi-Marsches von Franz Liszt in der Széchényi Nationalbibliothek, Budapest", and "Liszt Rákóczi-indulójának kéziratai az Országos Széchényi Könyvtárban", respectively.

Searle-No.	Raabe-No.	Arrangement; manuscript in the HBn	Contemporary editions
— (antecedent of 242/13)	—	1823: <i>for piano</i> . News in the press of a fantasy-like performance. ²⁰³ The music has not survived.	—
—	has no number of its own; mentioned incorrectly under 106/15b; in reality an antecedent of 105b/13.	1839/40: <i>for piano</i> . Ms. mus. 22. The difficult version is complete; the simplified version is incomplete. (Ms. mus. 16. Memorial leaf, 1841. Shows relationship with the simplified version.)	Austrian censorship prevented it from being printed.
242/13	105b/13	1846/47: <i>for piano</i> . Ms. mus. 23. Difficult version only.	1847: "Magyar rhapsodiák—R[h]apsodies hongroises" 6th book. Haslinger, Vienna. Difficult and simplified versions.
244/15, first version	unlisted; mentioned in the supplements under 106/15.	1851: <i>for piano</i> .	1851: "Édition populaire", Kistner, Leipzig. (The same in 1852: "Comorn, Marche de Rakoczy", Wessel, Ashdown; Schubert, Leipzig.) ²⁰⁴
(244/15, first version—not distinguished from the 1851 arrangement) ²⁰⁵	106/15a	1853: <i>for piano</i> .	1853: "Ungarische Rhapsodien—Rhapsodies hongroises Nr. XV." Schlesinger, Berlin.

²⁰³ *Tudományos Gyűjtemény* 1823. [Scientific Collection 1823]. VII. pp. 122–123. Cited in: Legány, D. *A magyar zene krónikája* [Chronicle of Hungarian Music], p. 262.

²⁰⁴ The two editions of 1852 are mentioned only by Searle in his earlier (1954) catalogue of Liszt's works published in *Grove*. I have not come across any copies of them.

²⁰⁵ Among the 19 Hungarian rhapsodies, this 1853 edition should be listed as No. xv, being the only *Rákóczi March* arrangement which was entitled by Liszt *Ungarische Rhapsodie Nr. XV*. However, Searle lists as *Hungarian Rhapsody No. xv* (S. 244/15) the 1851 and 1871 editions that radically differ from the 1853 edition and are not called Hungarian rhapsodies. Searle totally omits the 1853 edition, but mentions a HBn autograph of the 1851 version—a manuscript that does not exist in Budapest. According to Winkhofer, the autograph of the 1851 simplified version of the *Rákóczi March* is in the collection of Mrs. Walter Rosen.

Searle-No.	Raabe-No.	Arrangement; manuscript in the HBn	Contemporary editions
— (antecedent of 244/15, second version)	not listed in the catalogue ²⁰⁶ (antecedent of 106/15b)	1863: <i>for orchestra, piano reduction. First version.</i> Ms. mus. 5.829, incomplete.	—
117	439	1865: <i>for orchestra.</i>	1871: "Rakoczy-Marsch für grosses Orchester", Schubert, Leipzig.
244/15, second version	106/15b	18??: <i>for orchestra, piano reduction. Second (final) version.</i>	1871: "Rakoczy-Marsch für grosses Orchester, Edition für Pianoforte zu zwei Händen", Schubert, Leipzig.
—	has no number of its own; mentioned at 106/15b	18??: <i>for orchestra, simplified piano reduction.</i>	1871: "Rakoczy-Marsch für grosses Orchester, Edition für Pianoforte erleichtert", Schubert, Leipzig.
608	310	1865/1870: <i>for orchestra, reduction for piano duet.</i>	1871: "Rakoczy-Marsch für grosses Orchester, Edition für Pianoforte zu vier Händen", Schubert, Leipzig.
—	has no number of its own; mentioned at 439, ²⁰⁷	18??: <i>for orchestra, reduction for two pianos, four hands.</i>	1871: "Rakoczy-Marsch für grosses Orchester, Edition für 2 Pianoforte zu vier Händen", Schubert, Leipzig.

²⁰⁶ Raabe identified a HBn manuscript in connection with 106/15b. However, it cannot be identical with Ms. mus. 5.829 (dated 1863), which was in private hands at the time when Raabe compiled his catalogue. The HBn holds no other autograph manuscript of R. 106/15b.

²⁰⁷ Raabe doubts Liszt's authorship of the arrangement for two pianos. However, at the 1936 exhibition held in commemoration of Liszt in Budapest, a "*Rakóczy March* for two pianos. Autograph manuscript" was loaned by Countess Jánosné Zichy (*Bartha-Cat.* No. 76). Although the whereabouts of this manuscript are presently unknown, it is clear it once existed, if the description of the catalogue was precise. Liszt also mentioned that he was working on the version for two pianos (*Br.* VI, No. 264).—On the other hand, an arrangement exists for two pianos, eight hands (Leipzig 1871, Schubert) made by August Horn. In addition, we know of Liszt having played the *Rakóczy March* for three hands with the left-handed pianist, Géza Zichy, on several occasions (cp. Zichy, *G. Emlékeim*, Vol. II, pp. 63–66 and *Aus meinem Leben*, Vol. II, pp. 57–64).

1. (S. 242/13) (R. 105b/13)²⁰⁸
Rákóczi March. For pf.

2. Autograph manuscript containing a complete difficult and an incomplete simplified version. Title inscription on f. 1^r: "Rakozy Marsch." on f. 3^r: "leichtere Version." Signature, place and date are missing. Autograph note on f. 4^r: "Graben — 1122."²⁰⁹ Script: brown ink.

4 ff.²¹⁰ Without pagination. 27.5 × 40 cm.

Notes in an unknown hand: confused directions and numbering regarding the sequence of the parts (red-brown pencil).

Provenance: purchased from the antiquarian dealers Gilhofer and Ranschburg (Vienna) in 1906.

Facsimiles: f. 1^r in: *KVF*, p. 197, second picture; f. 4^r in: Gárdonyi, Z.: *A Rákóczi-induló Liszt Ferenc három kéziratában* [The Rákóczi March in Franz Liszt's Three Manuscripts], p. 34.

3. (a) During a concert tour of Hungary in 1839/40 Liszt was immensely successful in Pressburg and Pest with the virtuosic arrangement of the *Rákóczi march* made for this occasion.²¹¹ His performance was not entirely improvised since

²⁰⁸ As the table shows, Ms. mus. 22 is, in fact, a completely independent arrangement that did not figure in the catalogues in this capacity. The catalogue numbers in parentheses are given here because chronologically Ms. mus. 22 is closest in content to this arrangement.

²⁰⁹ Gárdonyi established that this referred to the address of the music publisher Diabelli (the former Pennauer) in Vienna.

²¹⁰ The library's stamped foliation of the manuscript is wrong. The foliation was caused by the Roman numerals entered on the manuscript in red-brown pencil in an unknown hand. These numerals mark the beginning of the various formal sections in both the difficult and the simplified version. They were, however, not applied consecutively.—In the course of restoration the pages were correctly bound in the following order: 1–4–2–3. The difficult setting occupies the position up to the middle of f. 3^r where the simplified version continues without interruption.

²¹¹ Liszt gave account to Marie d'Agoult of the two most successful performances (given on 20 December 1839 in Pressburg and on 4 January 1840 in Pest). This is how he wrote of the *Rákóczi March*: "un air très populaire que je viens d'arranger à ma façon" (*Corr. L-Ag.* I, p. 340), "sorte de *Marseillaise* aristocratique hongroise" (*ibid.*, p. 350).

he had written down the arrangement and also wanted to publish it but was prevented from doing so by the censors.²¹²

(b) Gárdonyi identified Ms. mus. 22 in the HBN as the 1839/40 arrangement.²¹³ The manuscript contains two versions: a virtuosic, difficult setting in its entirety and an incomplete simplified version. The latter includes a complete *Marcia* passage and an incomplete *Trio*, but the reprise of *Marcia* is missing. The original inscription reads “andere Version” which Liszt later corrected to “leichtere Version”.

The difficult arrangement was published in: Eckhardt, M.: Die Handschriften des Rákóczi-Marsches, pp. 357–371 in 1975. The simplified version has not yet appeared in print.

4. The *difficult arrangement* abounds in virtuosic solutions. Liszt’s amendments aim mostly at simplifying the excessive technical demands. The notation is both meticulous (dynamic markings, fingering etc. are given in abundance) and superficial (accidentals are omitted, the change of key is not always indicated, etc.). These notational characteristics, which are common in many of Liszt’s early manuscripts, are reproduced on *Facsimile 12* (p. 116), the first page of the manuscript.

The *simplified version* is printed here for the first time (*Ex. 37*). Liszt’s notation is extremely erratic here. He wrote a triplet sign in one case only (bar 25); the missing triplet and sextuplet signs have all been added as required. Liszt did not bother with the precise notation of long melody notes, in this respect his style of notation has been retained (e.g. in bars 18–19, 24, 40, 43 and 45–46 in the right hand). He sometimes added superfluous accidentals, and at other times omitted them even when necessary. Missing accidentals have been added in brackets. Bars which Liszt marked by figures in the manuscript because of exact repetition of the music (e.g. bars 9–12) have been written out in full.

Ex. 37

Leichtere Version

²¹² See Pr. No. 8, *Corr. L-Ag. I*, p. 363.

²¹³ Gárdonyi identified the manuscript on the strength of the stylistic features of the work, the handwriting, and the music paper used.

3

Musical notation for measures 3-5. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes.

6

Musical notation for measures 6-8. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes.

9

Musical notation for measures 9-10. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes. A triplet bracket [3] is under the first measure.

11

8va-----

Musical notation for measures 11-13. The treble clef contains chords and eighth notes. The bass clef contains chords and eighth notes. An 8va marking with a dashed line is above the treble clef.

14 8

Musical notation for measures 14-17. Measures 14 and 15 are enclosed in a dashed box. The notation is in treble and bass clefs, featuring complex chordal textures and melodic lines. Measure 14 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a low register with a double bar line and a fermata. Measure 15 has a treble clef with a fermata and a bass line with a double bar line and a fermata. Measure 16 has a treble clef with a fermata and a bass line with a double bar line and a fermata. Measure 17 has a treble clef with a fermata and a bass line with a double bar line and a fermata.

3' 17

Musical notation for measures 17-18. Measure 17 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a low register with a double bar line and a fermata. Measure 18 has a treble clef with a fermata and a bass line with a double bar line and a fermata.

19

Musical notation for measures 19-20. Measure 19 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a low register with a double bar line and a fermata. Measure 20 has a treble clef with a fermata and a bass line with a double bar line and a fermata.

21

Musical notation for measures 21-24. Measure 21 starts with a treble clef and a key signature of two sharps (F# and C#). The bass line has a low register with a double bar line and a fermata. Measure 22 has a treble clef with a fermata and a bass line with a double bar line and a fermata. Measure 23 has a treble clef with a fermata and a bass line with a double bar line and a fermata. Measure 24 has a treble clef with a fermata and a bass line with a double bar line and a fermata.

23

Musical score for measures 23-24. The piece is in G major (one sharp) and 3/4 time. Measure 23 features a treble clef with eighth-note chords and a bass clef with a triplet of eighth notes. Measure 24 continues with similar textures, including a circled '5' in the bass clef.

25

Musical score for measures 25-27. Measure 25 has a treble clef with a triplet of eighth notes and a bass clef with a circled '2'. Measures 26 and 27 feature treble clef chords and bass clef triplets of eighth notes.

28

Musical score for measures 28-29. Measure 28 has a treble clef with a circled '8' and a bass clef with a circled '1'. A dashed line above the treble clef spans measures 28 and 29, with the word "loco" written above it. Measure 29 features a treble clef with a circled '1' and a bass clef with a circled '1'.

30

Musical score for measures 30-31. Measure 30 has a treble clef with a circled '1' and a bass clef with a circled '1'. Measure 31 features treble clef chords and bass clef triplets of eighth notes.

32

Musical notation for measures 32-33. The system consists of a treble clef staff and a bass clef staff. Measure 32 features a treble staff with eighth notes and a bass staff with quarter notes. Measure 33 has a treble staff with a half note and a bass staff with quarter notes. A slur is present over the treble staff in measure 33.

34

Musical notation for measures 34-35. The system consists of a treble clef staff and a bass clef staff. Measure 34 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 35 has a treble staff with a half note and a bass staff with quarter notes.

36

8 *loco*

Musical notation for measures 36-37. The system consists of a treble clef staff and a bass clef staff. Measure 36 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 37 has a treble staff with eighth notes and a bass staff with quarter notes. A slur is present over the treble staff in measure 37. The word "loco" is written above the treble staff in measure 36. Fingerings [6] are indicated in both staves of both measures.

38

8 *loco*

Musical notation for measures 38-39. The system consists of a treble clef staff and a bass clef staff. Measure 38 has a treble staff with eighth notes and a bass staff with quarter notes. Measure 39 has a treble staff with eighth notes and a bass staff with quarter notes. A slur is present over the treble staff in measure 38. The word "loco" is written above the treble staff in measure 38. Fingerings [6] are indicated in both staves of both measures.

Trio

40

I. II.

42

III. IV. V.

45

VI. VII. VIII.

48

IX. X. $\text{\textcircled{X}}$ vi-

The manuscript breaks off at the normally repeated first period of the Trio. The Roman numerals I to X may refer to the return of the same music in the third, closing section of the Trio.

At the end of bar 49, Liszt later added the indication “*Vi-*”. The counterpart of it, “*de-*”, occurs at the beginning of the Trio of the difficult version. Liszt may have thought of repeating the first part of the Trio in a varied form, for which he would have borrowed 10 bars from the difficult version. The sign at the end of this small section of the difficult version shows the end of the *Vide* passage (Ex. 38).

Ex. 38

Trio

de

marcato

1 1

47

f

50

8



Because the music of the middle section of the Trio has not survived in the simplified version, we do not know whether Liszt intended an exact reprise of the *Marcia*, and whether he wished to conclude this version with a coda.

35

1. (S. 242/13) (R. 105b/13)²¹⁴
Rákóczi March. For pf.

Ms. mus. 16

2. Autograph manuscript. Fragment, bars 1–8; memorial leaf. Without title inscription. Signature on 1^r: “13 Janv. 1841 // Bruxelles // FLiszt // pour Monsieur // Felix Bogaert.”²¹⁵ Script: brown ink.

1 f. Without page number. 24 × 35 cm.

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi. Badly damaged: the signature and bars 2–3 and 7–8 are mutilated.²¹⁶

Facsimile: in: Szabolcsi, B.—Tóth, A.: *Zenei Lexikon* [Lexicon of Music], 1935, Vol. ii, before p. 39.

3. (a) After the sweeping success of his arrangement of the *Rákóczi* march at the end of 1839 and the beginning of 1840, Liszt repeatedly played it at his concerts abroad as a demonstration of his patriotic sentiments.

(b) The Brussels memorial leaf contains the first 8 bars of the *Marcia* in an almost completely identical harmonization as that of the “*Leichtere Version*” of Ms. mus. 22.²¹⁷ Since the memorial leaf is dated 1841 and a similar setting of the march theme

²¹⁴ Musically this manuscript is most closely related to Ms. mus. 22, and thus the same catalogue number has been used for it.

²¹⁵ It is not possible to convincingly identify Bogaert. The name has not appeared anywhere else in connection with Liszt. In Volume I of Fétis’s *Biographie universelle des musiciens*, there is a “Bogaerts P...C...C...”, referring to a 19th century writer on music, and in Volume II of F. Pazdirek’s *Universal-Handbuch der Musikliteratur* is a listing for a composer named “Bogaert Vanden P. C. F.”, but the identities of neither can be substantiated with reference to Liszt.

²¹⁶ The memorial leaf shows traces of burning; it must have been damaged in 1956.

²¹⁷ On pp. 372–373 of Eckhardt, M. “Die Handschriften des *Rákóczi-Marches* . . .”, the memorial leaf and the first eight bars of the “*Leichtere Version*” of Ms. mus. 22 can be studied in comparison.

cannot be found in any of the later arrangements, Gárdonyi's assumption concerning the early (1839/40) genesis of Ms. mus. 22 (No. 34 in this book) is corroborated.

36

1. S. 242/13 (R. 105b/13) Ms. mus. 23
Rákóczi March. No. 13 of the 21 Hungarian themes and rhapsodies. For pf.

2. Autograph manuscript without title inscription and signature. Date on p. 14: "Bey Carl Hasl[inger] // in Rhodaun [46]"²¹⁸ (brownish black ink). Script: brownish black ink. Corrections: black ink and pencil.

8 ff. Autograph pagination: 1–14 (black pencil).²¹⁹ 32 × 25.5 cm.—Bound in together with: "Erkel Ferencz: Rákóczi indulója. Emlékül Liszt Ferenczre. Zongorára alkalmazva." [Rákóczi March by Ferencz Erkel. In Memory of Franz Liszt. Arranged for Piano.] Third edition, Pest, without date, Wagner. 5 ff. The title-page bears Liszt's portrait.²²⁰

Provenance: purchased from the antiquarian dealers Gilhofer and Ranschburg (Vienna) in 1906.

Facsimile: the bottom part of f. 8' *in*: Gárdonyi, Z.: *A Rákóczi-induló Liszt Ferenc három kéziratában* [The Rákóczi March in Franz Liszt's Three Manuscripts], p. 34.

3. (a) Liszt's arrangement of the Rákóczi march was first published in 1847 as book vi (No. 13) of the series "Magyar Dallok—Magyar Rhapsodiák" [Hungarian Songs—Hungarian Rhapsodies].²²¹ Although the edition is dedicated to the six Hungarian aristocrats who presented Liszt with the famous sword of honour at his concert in the National Theatre of Pest on 4 January 1840, the printed arrangement is not identical with the one he played then. The edition also includes a simplified version entitled "Ungarische National-Melodie. (Erleichtert)".

(b) Despite several minor differences between the manuscript and the printed edition, most of which are simply a matter of notation, the HBn manuscript Ms.

²¹⁸ The paper is brittle and of poor quality, and its edges have broken off. The date 66, given in the catalogue of the second-hand bookshop which sold the manuscript, is now completely missing. (See the cut-out portion of the printed auction catalogue glued to the inside of the cover). The date was presumably not clearly visible because it is listed in the *Bartha-Cat.* also as 1866 (No. 78). On the basis of the musical texture, 1846 seems a more reasonable date. In this year Liszt first played the new *Rákóczi March* arrangement in Hungary, one which was also printed a year later.

²¹⁹ The manuscript also has a stamped foliation. The second folio is the inserted "Correctur A, Seite 1"; consequently, it does not bear an autograph page number.

²²⁰ A facsimile of the title-page of this edition appears on p. 198 in *KVF*. The relations between the remarkable Hungarian composer, Ferenc Erkel, and Liszt are discussed on pp. 195–196 of this book. Erkel's *Rákóczi March*, written in the manner of Liszt, was first published after Liszt's Hungarian guest performances in early 1840. It resembles Liszt's arrangement in some way, but for the most part (particularly in form and virtuosic qualities) it is much simpler. Liszt did not welcome Erkel's publication, presumably because of the prohibition of his own planned edition (see *Pr.* No. 9).

²²¹ Published in Vienna, "chez Veuve Haslinger et Fils." Plate no.: 10.206. A copy is kept in the HBn, call number: Mus. pr. 7.612.

mus. 23 agrees, for the most part, with the more difficult setting of the 1847 edition. The manuscript has relatively few directions for performance, dynamic markings or fingering.²²²

37

1. (S. 244/15, 2nd version) (R. 106/15b)²²³ Ms. mus. 5.829
Rákóczi March. Setting for sym. orch., arr. for pf., first version.

2. Autograph manuscript. Incomplete. Title inscription on f. 1^r: "Rakozy Marsch (Orchester-Version — // für das Pianoforte von FLiszt —" (blue pencil). Signature on f. 4^v: "Decembre // 63. — // Madonna del Rosario — // BBBBBBB" (black ink).²²⁴ Script: black ink. Additions: light brown and heliotrope ink. Corrections: black, red and blue pencils.

4 ff. Autograph pagination: 1–2, 5 (blue pencil). Pp. 3–4 are missing, while pp. 6–8 are not paginated in the composer's hand. 28 × 38 cm.

Provenance: purchased from József Schell in 1958: it had originally been in Antal Augusz's estate.²²⁵

Facsimile: f. 4^v in: Eckhardt, M.: *Die Handschriften des Rákóczi-Marsches . . .*, p. 380; the same in: Eckhardt, M.: *Liszt Rákóczi-indulójának kéziratái . . .*, p. 179.

3. (a) Based on the authentic copy of the score,²²⁶ Raabe's and Searle's catalogues ascribe the orchestral version of the *Rákóczi March* to 1865 and claim that it was written and first performed for the 1865 jubilee celebrations of the Nemzeti Zenede (National Conservatoire).²²⁷ From the HBn manuscript it may be safely assumed that Liszt had already been working on the composition of an orchestral version in 1863; moreover, a piano reduction, too, was completed, since a manuscript signed and dated by Liszt has survived. In 1865 he rearranged this earlier version and this was the variant he later had printed.—In the orchestral version and its various piano reductions, a two-trio form (with trios in F major and

²²² For the most important differences, see Eckhardt, M. "Die Handschriften des Rákóczi Marsches . . .", pp. 374–377.

²²³ The catalogue numbers in parentheses have been included because Ms. mus. 5.829 can be considered to be the immediate antecedent of the arrangement marked by them.

²²⁴ For the meaning of the use of multiple letters B, see Note 135 on p. 86.

²²⁵ Antal Augusz (1807–1878) was Liszt's most devoted Hungarian friend. Between 1843 and 1848 he was subprefect of the county Tolna; between 1852 and 1859 president of the council of governor-general in Buda; and from 1853 onwards holder of the title of baron. An amateur musician, Augusz was a member of the delegation which presented Liszt with the sword of honour on 4 January 1840 and the translator of Liszt's words of acknowledgment into Hungarian. He had a major role in bringing about the performance of Liszt's *Missa solennis*, the *Legend of St. Elisabeth*, and the *Coronation Mass*, as well as in establishing the Academy of Music in Budapest under Liszt's presidency in 1875. He entertained Liszt in his country-seat at Szekszárd on several occasions. Liszt's letters to Augusz are among the most significant and sincere displays of the composer's ideas and emotions.

²²⁶ DWRgs Ms P 10. Copied by "Carl Götze, Weimar, Mitte Juli, 1865". The undated autograph draft is also found in Weimar (Ms P 11).

²²⁷ The concert, the programme of which was made up of works by Hungarian composers, was conducted by Liszt on 17 August 1865 (see *Br. III*, No. 109 and *Br. VI*, No. 86).

Ms. mus. 5.829

This image shows a page of handwritten musical notation for a symphony orchestra. The score is written on multiple staves, with some sections crossed out with diagonal lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows some wear and tear, particularly in the lower right corner where the notation is less legible. The overall appearance is that of a working draft or a first version of a manuscript.

Facs. 13: *Rákóczi March*, setting for sym. orch., arr. for pf., very first version (1863), autograph manuscript. Ms. mus. 5.829, f. 1.

A major) took the place of the previous one-trio arrangement (Marcia in A minor, Trio in A major). Of all his arrangements of the *Rákóczi March*, Liszt liked this orchestral version the most.²²⁸

(b) The manuscript in the HBN is the piano sketch or piano reduction of the first draft of the orchestral version, and contains numerous amendments, deletions, rejected and subsequently inserted sections.

4. The most decisive differences between the manuscript and Schuberth's first edition of 1871²²⁹ have been analyzed in the two studies listed under *Facsimile*. Below, the first page of the manuscript is shown in *Facsimile 13* on p. 127.

38

1. S. 244/1 (R. 106/1)
Hungarian Rhapsodies, No. i.²³⁰ For pf.

Ms. mus. 113/1

2. Manuscript copy with autograph title-page and corrections. Title-page: "F. Liszt. // Rhapsodie [!] hongroise // pour // Piano — // dédiee [!] á [!] son ami E. Zerdahély [!]²³¹ // Leipzig // Barthold [!] Senff —" (black pencil, faded; it was restored in 1977). Signature, place and date are missing. The script of the copyist, Joachim Raff:²³² light brown ink. Autograph corrections: light brown ink, black pencil.

10 ff. Autograph pagination: 1–15 (black pencil).²³³ 37.5 × 27.5 cm.
Engraver's copy, with two kinds of spacing (black pencil).²³⁴

²²⁸ See his letter to Viktor Langer written on 25 August 1871 (*Pr.* No. 216).

²²⁹ Plate no.: 4860. A copy is kept in the HBN under ZR 144.

²³⁰ We have provided the various items of the final set of the *Hungarian Rhapsodies* (S. 244, R. 106) with Roman numerals, unlike the listings found in the main Liszt catalogues. Liszt himself differentiated in this way the rhapsodies of the new, final set from the items of the *Magyar Dallok — Ungarische Nationalmelodien* and *Magyar Rhapsodiák — Rhapsodies hongroises* (S. 242–243, R. 105), which were only in part the antecedents of the later set. For a detailed description of relationships, see Gárdonyi, Z. "Paralipomena zu den Ungarischen Rhapsodien von Franz Liszt".

²³¹ Ede Szerdahelyi (Zerdahely) (1820–1880) was a Hungarian pianist who left the country after having served a prison sentence for participation in the 1848/49 Hungarian War of Independence. Between January and July 1851 he was a guest of Liszt in Weimar, helping him maintain relations with some outstanding exiled Hungarian personages (see Lakatos, I. "Újabban talált Liszt-émlékek"; Szemző, P. "Liszt Ferenc rejtőző levele"). On 13 June 1851 he suddenly left for London, and subsequently emigrated to the United States (see Ács, T. *Magyar úttörők* . . . , p. 134). On visiting his home-country in 1877, he called upon Liszt in his flat in Pest. For more detailed information on Szerdahelyi, see Ábrányi, K. "Januáriusi napok (1848–49)", and the chapter "Egy expedíció története" [The Story of an Expedition] in *Életemből és emlékeimből* by the same author.

²³² Joachim Raff (1822–1882), German composer of Swiss origin, who was one of Liszt's most important assistants in orchestration and music copying in his early years in Weimar.

²³³ Ff. 1^v, 9^v and 10^r are blank. Only the music pages bear autograph page numbers. The stamped foliation of the library (from 1 to 8) extends over the pages on which there is music.

²³⁴ One of the spacings of the music may have been made by Liszt.

Additional notes in an unknown hand: remarks concerning the edition on the title-page (black pencil, dark brown ink); on p. 1, at the beginning of the work: "Rhapsodie hongroise" (dark brown ink).

Provenance: purchased from the antiquarian dealer C. G. Boemer (Leipzig) in 1909.

Bound before the title-page: a description of the manuscript, a printed form filled in with data in hand, measuring 36.5 × 26.5 cm.

Facsimile: p. 1 in: *Walker*, after p. 208.

3. (a) No. i of the 19 *Hungarian Rhapsodies* was written about 1851. Its first edition appeared in the same year.

(b) The manuscript in the HBn is a fair copy that served as a basis for the first edition. The text of the title-page, as given by Liszt, was printed with only minor changes, including the correction of the spelling mistakes.²³⁵

4. The manuscript and the first edition agree completely with regard to music and the directions for performance. However, in some places, especially in the second part of the work, the printed edition has a somewhat greater number of fingering, pedal and staccato signs.

From the middle of bar 64 forward Liszt originally offered two different solutions notated on two staves. (In effect, the music differs only from bar 67 onwards.) The basic version written in normal size notes is one bar shorter than the "Ossia" in small type. From bar 67 on, Liszt later deleted the basic music text and made the "Ossia" the principal line, stressing in two places: "in grossen Noten stechen", which is the way it was printed. *Facsimiles 14a* and *14b* show pages 4 and 5 of the manuscript on which both the original and the final solution appear.

²³⁵ The text on the title-page reads: "A son ami // E. Zerdahely. // Rhapsodie hongroise // pour le Piano // par // Fr. Liszt. // I. // [. . .] Leipzig, chez Bartholf Senff. // Petersbourg, chez A. Büttner." Plate No.: 23. A copy is kept in the HBn, call number ZR 420, Koll. 1.

The image displays a handwritten musical manuscript for the first piano of Franz Liszt's Hungarian Rhapsody No. 1. The score is written on five systems of staves, each with a vocal line and a piano accompaniment line. The notation includes complex rhythmic patterns, accidentals, and dynamic markings. Key annotations include 'rit' (ritardando) and 'nono ten. sicca' (nono tenore sicca). The lyrics 'un pane in gran rete sicca' are written in the vocal line. The manuscript shows numerous corrections, including crossed-out passages and added notes, indicating it is an autograph copy. The paper is aged and shows some staining.

Facs. 14/a: *Hungarian Rhapsodies*, No. i, for pf., manuscript copy with autograph corrections.
Ms. mus. 113/1, p. 4.

The image shows a page of handwritten musical notation for Franz Liszt's Hungarian Rhapsody No. 1. The score is written on five systems of staves. The first system is marked 'ritogando' and includes a 'crescendo' hairpin. The second system is heavily crossed out with diagonal lines. The third system is marked 'pp allentando' and 'crescendo'. The fourth system is marked 'legatissimo' and 'crescendo'. The fifth system is marked 'Allegretto' and 'Poco placido'. The notation includes various rhythmic values, accidentals, and dynamic markings.

Facs. 14/b: *Hungarian Rhapsodies*, No. i, for pf., manuscript copy with autograph corrections.
 Ms. mus. 113/1, p. 5.

1. S. 244/2 (R. 106/2)
Hungarian Rhapsodies, No. ii. For pf.

Ms. mus. 113/2

2. Manuscript copy with autograph title-page and corrections. Title-page: "Rhapsodie — II —" (red-brown pencil). Title inscription on the first page of music: "Magyar" (brown ink, in the copyist's hand), erased and corrected to: "Rhapsodie — II." (red-brown pencil). Signature, place and date are missing. Script of the copyist, Joachim Raff: light brown ink. Autograph corrections: red-brown pencil.

8 ff. The copyist's pagination: 3–15 (brown ink).²³⁶ 33.5 × 26.5 cm.

Engraver's copy with instructions for the spacing of the music and remarks concerning the layout of the title-page (black pencil).

Provenance: purchased from the antiquarian dealer C. G. Boemer (Leipzig) in 1909.

Bound before the title-page: a description of the manuscript, a printed form filled in with data in hand, measuring 33.5 × 26.5 cm.

Facsimile: f. 1^r in: *Walker*, before p. 209.

3. (a) Liszt composed the Hungarian Rhapsody No. ii in 1847. It was first published by Senff and Ricordi in Leipzig and Milan, respectively, in 1851.

(b) The manuscript in the HBN served as the basis for the first edition by Senff; it is a counterpart of the engraver's copy of Rhapsody No. i.

4. The first edition appeared with a longer title inscription than the manuscript and included, in addition, a dedication.²³⁷ In all other respects, the published version closely followed the manuscript. The only omission worth mentioning is the "Largo" written above the fourth bar before the end of the piece in the manuscript, which is not included in the print.

1. S. 244/2 (R. 106/2)
Hungarian Rhapsodies, No. ii. For pf.

Ms. mus. 274

2. Autograph fragments of a cadenza and a new conclusion. Without title inscription. Signature on f. 1^v: "F. Liszt." Place and date are missing. Script: dark brown ink.

²³⁶ Only the pages of music are paginated and provided with stamped foliation. F. 1^v is blank.

²³⁷ The text on the title-page reads: "Au Comte Ladislaus Teleky. // Rhapsodie hongroise // POUR LE // PIANO // PAR // F. LISZT // II. // [...] Leipzig, chez Bartholf Senff. // Petersbourg, chez A. Büttner." Plate No.: 26. A copy is kept in the HBN, call-number ZR 420, Koll. 2.

1 f. No pagination. Supplement and variant to the first edition with reference to its page numbers. At the beginning of the first fragment appears: “nach der $\hat{\circ}$ // Seite 18 (letzter Takt) // Cadenza”; at the end: “weiter Seite 19 bis nach der $\hat{\circ}$ // letzte Zeile.” At the beginning of the second fragment the following appears: “Seite 19. // Anstatt den 4 Schluss Takten sollen folgende! // kräftigst gespielt werden.”— 15×26 cm.

Provenance: purchased from Karl Wanka (Vienna) in 1911.

Facsimile: the entire manuscript in: Vol I/3 of the *NLE*, pp. XVII–XVIII; f. 1^f in: *KVF*, p. 192, first plate.

3. (a) Liszt wrote two series of cadenzas to the *Hungarian Rhapsody* No. ii for his pupils Lina Schmalhausen and Tony Raab, respectively. Raabe listed these cadenzas in his catalogue and also mentioned them in Vol. II/12 of the *GA*. They were, however, not printed until included in Vol. I/3 of the *NLE*.²³⁸

(b) The manuscript in the HBN contains the cadenza written for Tony Raab and the new ending. (Although Raab's name does not appear on it, we know that it was acquired by the library together with two other documents related with Raab: the nocturne entitled “Schlaflos . . .”, and a letter written to Raab.)²³⁹ The manuscript is not dated. On the evidence of one of Liszt's letters written to his publisher in Pest, Táborzsky, in March 1878, it is presumed that the manuscript dates from the end of the 1870s.²⁴⁰ It was at about this time that Tony Raab was a pupil of Liszt at the Academy of Music in Budapest.²⁴¹

4. The place of a cadenza was marked in the first edition already. At the bottom of p. 18 of the printed edition, Liszt concluded the “Friss” (“Friska”) section of the work with a double line and a fermata over the bar-line. “Cadenza ad libitum” was printed above the last bar of the section, which is also the place where the first part of the HBN manuscript fits in. The second manuscript fragment of about 13 bars replaces the original printed 4-bar ending of the piece consisting of fortissimo chords.

²³⁸ According to the table of contents in vol. II/12 of the *GA*, the cadenzas ought to have appeared in the Supplement; no Supplement is, however, added either to the conclusion of *Rhapsody No. ii*, or to the end of the volume. In Vol. I/3 of the *NLE*, both cadenzas are published marked “Sch.” and “R.”, respectively, in small notes as footnotes to the main text (pp. 21–39).

²³⁹ For information concerning Tony Raab and the documents in question, see p. 108 and Note 186 *ibid*.

²⁴⁰ “Wegen einer anzufertigenden Cadenz bedarf eine Minute die nicht unbekannte 2-te Rhapsodie für Klavier allein, (nicht partition) F. Liszt.” (*Pr.* No. 365). The editors of the *NLE* (Zoltán Gárdonyi and István Szelényi) believe that the cadenzas for Schmalhausen were written in 1885; thus this letter probably refers to the cadences for Raab.

²⁴¹ Raab studied with Liszt in Budapest in the academic years 1876/77, 1877/78 and 1878/79 (*Legány-LSt*, p. 101).

1. S. 244/18 (R. 106/18)
Hungarian Rhapsodies, No. xviii. For pf.

Ms. mus. 3.276

2. Autograph fragment, containing bars 93–147, i.e. the closing section of the work. Title inscription, signature, place and date are missing. Script: dark brown ink. Additions: red pencil.

1 f. Autograph letters *A–B* instead of pagination (red pencil). 26 × 25 cm.

Provenance: purchased from dr. István Liebmann (Budapest) in 1962. Earlier it was in the possession of István Thomán.²⁴²

Facsimile: page *A* in: Kecskeméti, I.: *Unbekannte Eigenschrift der XVIII. Rhapsodie . . .*, p. 175.

3. (a) Liszt composed in 1885 the *Hungarian Rhapsody* No. xviii for the representative collection entitled *Magyar Zeneköltők Kiállítási Albuma* [Exhibition Album of Hungarian Composers], and it appeared in print in the same year.²⁴³ This edition served as the basis of the later editions as well (Vol. II/12 of the *GA*) because the manuscript of the work was unknown until quite recently.

At present, several sections of the original manuscript of *Rhapsody* No. xviii are available. These manuscript fragments, which came into the possession of Hungarian public collections in the 1960s—1 folio into the HBn in 1962 and 3 folios into HBa(mi)—were included into and discussed in Vol. I/4 of the *NLE*.²⁴⁴

(b) The manuscript fragment in the HBn covers the last 55 bars, the “Poco più mosso” passage of the work, in essentially the same form as it was published in *Magyar Zeneköltők Kiállítási Albuma*. Some differences in notes as well as the lack

²⁴² István Thomán (1862–1940), noted Hungarian pianist and teacher, studied with Liszt at the Academy of Music in Budapest from 1882 on. He was the recipient of a Liszt scholarship in 1882/83 and 1884/85. Between 1888 and 1906 he was professor of piano at the Academy of Music. As one of the most excellent followers of Liszt’s playing style and teaching principles, he educated a whole line of eminent Hungarian pianists, for example Bartók and Dohnányi. He presented the manuscript to Dr. Liebmann in 1936.

²⁴³ The album, which embraced compositions in various genres by 24 Hungarian composers, was edited by István Bartalus and published by Rózsavölgyi és Társa, Budapest. Plate no.: K. A. 1–155. Liszt’s rhapsody is the first piece of the collection. The printed title reads: “Az országos magyar Kiállítás alkalmára. (Budapest 1885) 18^{ik} Magyar Rhapsodia — zongorára szerz — Liszt Ferencz.” [On the Occasion of the Hungarian National Exhibition. (Budapest 1885) 18th Hungarian Rhapsody — written for piano — by Franz Liszt.] A copy is kept in the HBn, call number Mus. pr. 8.153. For the description of the album, see Kecskeméti, I. “A századvég magyar zenéje”.

²⁴⁴ The fragments marked C 577/1969 and C 574/1969/a were acquired by the HBa(mi) from the estate of Hungarian music historian Ervin Major (1901–1967). Facsimiles were reproduced in Vol. I/4 of the *NLE*, but the commentary can be amplified. There is a clear relationship between the manuscript fragment in the HBn and the fragments in HBa(mi). The last valid, uncanceled section of the manuscript in HBa(mi) extends through bar 92, whereas the manuscript in the HBn starts with the 93rd bar. The reference to pages *A–B* is present on the manuscript in HBa(mi) (see the words “Vide A, B” in the top left-hand corner of the facsimile published on p. XVI of Vol. I/4 of the *NLE*). For more information, see *Eckhardt-Lz.*

of a few expression marks and pedal signs suggest that if this manuscript was the engraver's copy, many minor amendments were entered onto the proof-sheets.

4. The differences between the manuscript and the first edition are specified in Kecskeméti's study, and thus they will not be treated here. *Facsimile 15* shows page B, the verso of the manuscript.

The image shows a facsimile of a handwritten musical score for the piano. It consists of three systems of staves. The top system has a treble clef and a key signature of two sharps (F# and C#). The middle system has a bass clef. The bottom system has a treble clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several handwritten annotations: 'piu mosso' in the top right, 'Ped' with an asterisk in the middle left, and 'Ped' with an asterisk in the middle right. A small rectangular stamp is located in the middle of the page, containing the text: 'Ms. mus. 3.276', 'O. ZK le.', 'Zemlitz', and 'v. 24/1 5071532'. The paper shows signs of age, including some staining and discoloration.

Facs. 15: *Hungarian Rhapsodies*, No. xviii, for pf., autograph manuscript. Ms. mus. 3.276, p. B.

1. S. 244/19 (R. 106/19)
Hungarian Rhapsodies, No. xix. For pf.

Ms. mus. 353

2. Autograph manuscript. Title inscription on f. 1^r: "Ungarische Rhapsodie // (Nach Abranyi) // F. Liszt." (the title: dark brown ink, the composer's name: black pencil). Dedication, date and signature (written across f. 1^r): "Dieses // Manuscript, // genehmigt // Fräulein // Lina Schmalhausen²⁴⁵ // — Budapest: // Februar 85 — // FL." (dark brown ink). Script: dark brown ink. Corrections: red ink, blue, red and black pencils.

11 ff. Autograph pagination: 1–19 (red pencil).²⁴⁶ 35.5 × 27 cm.

Provenance: purchased from Karl Ernst (Berlin) in 1913.

Facsimile: f. 1^r in: *Milstein I*, plate no. 68. A complete facsimile with a commentary by M. Eckhardt: Editio Musica, Budapest 1985.

3. (a) Liszt's *Hungarian Rhapsody* No. xix may have been written in early 1885. It used two melodies of the set *Elegáns csárdások* (*Csárdás noble*) by Kornél Ábrányi, senior.²⁴⁷ The date on the manuscript, February 1885, coincides with the information that Liszt played *Rhapsody* No. xix in the home of his friend, the Budapest music publisher Nándor Táborzsky on 14 February 1885.²⁴⁸ The composition was first printed by Táborzsky's firm in 1886.²⁴⁹

(b) The HBn manuscript is a thoroughly elaborated draft. It contains numerous corrections, deletions, pasted-over passages, and additions. Liszt originally used white music paper with 10 staves to the page. He later inserted a first folio of

²⁴⁵ Lina Schmalhausen (1863–1928) was a German pianist, a pupil of Liszt and housekeeper at his flat in the Academy of Music in Budapest from 1881 on. In early 1886 she was the piano teacher of the graduating pupils of the music school called Budai Zeneakadémia [Music Academy of Buda]. During his last illness, Liszt asked her to come to Bayreuth where she attended him (in the company of Göllerich and Stradal) in the days preceding his death. In addition to the cadences of the *Hungarian Rhapsody No. ii* written for her and the manuscript of *Rhapsody No. xix*, there is also a printed dedication by Liszt to Schmalhausen on the 1883 edition of the *Mephisto Polka*.

²⁴⁶ The autograph pagination does not cover the inserted first folio and the last, blank page. For this reason, only the stamped foliation is referred to in the present description.

²⁴⁷ Kornél Ábrányi, senior, was one of the most active organizers of Hungarian music life in the second half of the 19th century. He was the editor of *Zenészeti Lapok* and *Zenészeti Közlöny* [Musical Journal and Musical Gazette], a founder of the Hungarian Choral Society, professor and first secretary of the Academy of Music in Budapest, Liszt's friend, a proponent analyst of his works, and the translator of the texts of his compositions. His organizing and music writer activities are most well known, but his compositions were also popular in his time. His set of *Elegáns csárdások* [Elegant Czardas] was printed in six volumes between 1884 and 1886. The *Lento* of Liszt's *Rhapsody No. xix* is based on the first melody of Vol. 2 ("Kertem alatt . . ." [At the Far Side of my Garden]) while *Vivace* (*Friska*) is constructed of the motifs of *Sarkantyú csárdás* [Spur Czardas] published as the 6th melody of Vol. 3, a melody that is very popular today as well. Plate no.: T. & P. 920 and 927, respectively. A copy of each is held in the HBn with the call number Mus. pr. 11.686 and Z. 46.974.

²⁴⁸ *Egyetértés* [Agreement], 16 February 1885. (Information kindly supplied by Dezső Legány.)

²⁴⁹ The co-publishers were: "Vienne, F. Wessely; Leipsic, F. Hofmeister". Plate no.: T. & P. 974. A copy is kept in the HBn under ZR 435.

greenish-grey colour with 12 staves to the page. In the first draft f. 2^r begins the work, on which the first autograph page number is written. Liszt pasted over the first half of the page with a paper measuring 15.5 × 25 cm, undetached, then crossed this out entirely with red and black pencils and notated the final version on a separate folio, the present f. 1^{r-v}. On the top of the erased f. 2^r there is an instruction in blue pencil: “Vide 2 Anfan[g]s Seiten—.”

There are numerous corrections in the rest of the work as well. The final form of bars 234–241 appears on another slip of paper, measuring 12 × 24 cm (undetached), pasted over the first draft.

A collation of the manuscript and the first edition reveals only minor deviations.

4. Notable differences between the manuscript and the printed edition include the following:

Bar 28 of the first edition does not appear either in the rejected first draft, or in the final version in Liszt’s hand. As a result, the bar numbers of the printed edition are not identical with those of the manuscript. (All bar numbers given here refer to the printed edition.)

Bar 31:

Ex. 39

Ex. 39 shows two musical staves. The left staff is labeled 'Ms.' and the right staff is labeled 'Pr.'. Both staves are in treble clef with a key signature of one flat (B-flat). The Ms. staff shows a sequence of notes with a trill (tr) over the final note. The Pr. staff shows a similar sequence but with a different articulation for the final note.

Bar 102:

Ex. 40

Ex. 40 shows two musical staves. The left staff is labeled 'Ms.' and the right staff is labeled 'Pr.'. Both staves are in treble clef with a key signature of one flat (B-flat). The Ms. staff shows a sequence of notes with a trill (tr) over the final note. The Pr. staff shows a similar sequence but with a different articulation for the final note.

Bars 172–285 and 286–399 are completely identical. In the manuscript Liszt marked the repetition with repeat signs only, closing with the following instruction: “(Die Wiederholung // ad libitum””. In the first edition this repetition was written out, and no reference to the possibility of its being omitted was made. Vol. I/4 of the *NLE* is the first publication to indicate this possibility.

Apart from the deviations noted above, there are minor differences in the writing out or omission of pedal signs, slurs, accents and dynamic markings. The fingering in the manuscript was omitted from the first edition in several instances. Whenever it does appear, it always agrees with Liszt’s notation in the manuscript.

1. S. 306a (R. —)
Quand tu chantes bercée . . . Song for v. and pf.

Ms. mus. 5.108

2. Autograph manuscript. Without title inscription. Signature on p. 3: "F. Liszt // Paris // 28 Mai 184[?]." ²⁵⁰ (dark brown ink). Script: dark brown ink. 2 ff. No autograph pagination. ²⁵¹ 26 × 20.5 cm.

Fragment of a keep-sake album with music. On p. 4 bars 1–15 of Alfredo Piatti's ²⁵² song *O ma Phillis* appears, dated "Milano il 30 Novembre 1852". The signature and the dedication to the owner of the keep-sake album "all'amabilissima signora // Mathilde Juva Branca", ²⁵³ appears there in Piatti's hand as well.

Provenance: purchased from the antiquarian dealer H. Baron (London) in 1972. Facsimile: the entire work in: Kecskeméti, I.: *Egy ismeretlen Liszt-dal*, pp. 18–23; p. 1 in: Kecskeméti, I.: *Two Liszt discoveries*. 2. An unknown song, p. 744.

3. The existence of this song was unknown before the HBN acquired it. Kecskeméti, who was the first to report on this piece, stated that the text of the song originated from scene 5, act 1 of Victor Hugo's drama *Marie Tudor*. According to the stage direction of the work, the song had to be sung with guitar accompaniment behind the scene. Liszt set Hugo's text for an unspecified voice with piano accompaniment and notated it in treble clef.

Although Liszt's association with the Branca family ²⁵⁴ has been generally known, we do not know the occasion for which the composer entered this song into the keep-sake album of Matilde Juva Branca. The situation is complicated by the fact that the date of the song can be read in two different ways. In his discussion of the document, Kecskeméti voted for 1849, as this seemed to him the most apparent transcription. There is, however, no evidence of Liszt's visiting Paris in May 1849: this period of his life is well-documented because of his relationship to the flight from Dresden of Wagner at this time. ²⁵⁵ Other opinions hold that the date is

²⁵⁰ The last figure of the date can be read as either 9 or 0.

²⁵¹ The pagination in pencil was entered upon the music in the HBN.

²⁵² Alfredo Piatti (1822–1901) was an Italian cellist and composer who gave concerts with Liszt in 1843/44. Later, he was mostly active as a cello virtuoso in London. He had guest performances in Pest in 1858 and 1865 (see *Zenei Lexikon III [Lexicon of Music III]*, p. 118).

²⁵³ Mathilde Juva (née Branca) was one of four talented daughters of a rich Milanese patron of art, Paolo Branca († 1852). The Brancas were in touch with almost all Italian musicians of distinction and with several foreign musicians as well. Rossini, who was the music teacher of the girls for a while, was fascinated by Mathilde's musicality and beautiful soprano. (See the memoirs of another of the Branca sisters: Branca, E. *Felice Romani ed i più riputati maestri di musica del suo tempo*.)

²⁵⁴ A copy of Emilia Branca's book mentioned in Note 266 is kept in the library of Liszt's estate in HBI with the following autograph dedication: "Al Celeberrimo F. Liszt ricordanza di antica amizia e fervida ammirazione offre in omaggio Emilia Branca Romani." (Call number K 98 (LH).) It emerges from the book that Liszt visited the Brancas in their home in Milan in the winter of 1837/38 (pp. 202–203).

²⁵⁵ After the failure of the Dresden uprising, Wagner took refuge with Liszt in Weimar where they were together between 13 and 15 May. Liszt travelled to Karlsruhe on 15 May and stayed there till 18

1840.²⁵⁶ This, however, is contradicted by a letter of Liszt to Marie d'Agoult, dated September 1842, in which he mentions the romance of *Marie Tudor*. He intended to set it into music, together with the choirs from Byron's *Manfred*, still in the autumn of the same year.^{257a} We do not know if he did realize this project (he began working on *Manfred* in February 1844 only),^{257b} but the date of composition cannot be earlier than 1842. The year 1840 would be improbable without this evidence, too, because Liszt was not in Paris on 28 May 1840, which is born out by two letters dated London, 27 and 29 May, respectively.²⁵⁸ Unless fresh evidence regarding the year 1849 emerges we must assume that the song in Matilde Juva Branca's keepsake album was entered with an erroneous date.

The song appears in facsimile reproduction and also with a transcription of all the music in Kecskeméti's study "Egy ismeretlen Liszt-dal" [An Unknown Song by Liszt]. It has not yet appeared as a separate edition.

1. S. 336 (R. 632)

Ms. mus. 6.140

Verlassen. Song for mezzosoprano and pf.

2. Autograph manuscript. Title inscription on f. 2^r: "Verlassen!", on f. 4^r: "Lied aus dem Schauspiel // »Irrwege« von Gustav Michell." Signature on f. 4^r: "28 Juli, // 80 — Weimar // FLiszt." (brownish-black ink). Script: brownish-black ink. 4 ff. Without pagination. 16.5 × 25 cm.

Notes in an other hand: A. W. Gottschalg's²⁵⁹ title inscription on f. 1^r: "Verlassen. // Lied v. G. Michell. // für // 1. Singst. mit Piano // v. // Dr. Franz v. Liszt. // Gottschalg"; an introduction for piano of 4 bars headed "Einleitung, comp. am 2. Aug. 80", also in Gottschalg's hand on f. 1^v.

May, but returned quickly to Weimar to arrange for Wagner's departure with a forged passport. Wagner fled on 19 May through Magdala to Switzerland; he caught sight of the Lake of Constance on the 28th, i.e. the day the manuscript is dated. In the meantime, Liszt published articles on *Tannhäuser* in two Paris journals (on 18 and 20 May) and wrote to Belloni, his former secretary, to stand by Wagner, should he decide to go to Paris. At the beginning of June, Wagner actually arrived in Paris, visited Liszt's mother and established contact with Belloni, all of which he informed Liszt in a letter. (Sources of the Wagner-related data are: Glasenapp, C. *Das Leben Richard Wagners*, Vol. 2; *Br. W-L*, Vol. 1.) If Liszt had personally travelled to Paris, there would have been no reason to have contacted Belloni by letter. Why is there no trace of his visit in the correspondence of either Wagner or Liszt? Why have Liszt's biographers omitted mentioning this visit when they have carefully recorded the three-day journey to Karlsruhe?

²⁵⁶ Based on an examination of Liszt's writing, Sharon Winkhofer holds the view that Liszt was generally writing the figure 9 quite differently than that shown on this manuscript. Recently Kecskeméti has also come to agree with his view.

^{257a} *Corr. L-Ag*, II, p. 219.

^{257b} *Corr. L-A*, II, p. 325.

²⁵⁸ *Corr. L-Ag*, I, pp. 443 and 446. In April 1840 Liszt was, in fact, in Paris but left France for England at the beginning of May and stayed there till the end of June.

²⁵⁹ Alexander Wilhelm Gottschalg (1827–1908), German organist, Kantor at Tiefurt near Weimar, a pupil, and later, a devoted friend of Liszt. He had a considerable collection of Liszt's manuscript and printed music works. His book *Franz Liszt in Weimar und seine letzten Lebensjahre* is a valuable source for Liszt research.

Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1976.

Facsimile: f. 4^r in: *Eckhardt-Lz*, p. 133.

3. (a) Liszt wrote this song late in his life for an actress who was a poor singer.²⁶⁰ The song actually puts very few demands on the voice of the singer; its range does not reach an octave. It was written on 28 July 1880; the bars of introduction were added some days later, on 2 August. This introduction has survived in Gottschalg's hand. Gottschalg mentioned in his diary that Liszt gave him the autograph manuscript of the song as a gift on 29 July.²⁶¹ He made no remarks concerning the genesis of the introduction.

The song was published by Kahnt in Leipzig in the year 1880 as No. 56 of the series *Gesammelte Lieder*²⁶² and was subsequently included in Vol. VII/3 of the *GA* as well.

(b) The manuscript in the HBN, together with the added introductory bars, served as the engraver's copy for the first edition. Nevertheless, some minor differences between the manuscript and the printed edition are visible.

4. The differences between the manuscript and the printed edition include:²⁶³
bar 4: at the chords of the piano in the left hand there is a "p" in the autograph manuscript which was not printed;

bar 21: *un poco agitato* is the publisher's addition;

bar 50: "p" was not printed;

bars 51–52: "ritenuto" was not printed;

bar 53: "pp" was not printed.

Further differences include the positions of some slurs. All pedal signs, several dynamic markings, accent signs and slurs of the first edition were added to the music later, presumably in the course of proof-reading.

45–46

A magyarok Istene (Ungarns Gott)

In February 1881 Liszt was inspired by Sándor Petőfi's poem entitled *A magyarok Istene* written in April 1848, i.e. during the Hungarian revolution. Liszt composed a song (S. 339),²⁶⁴ and made various settings of the work simultaneously,

²⁶⁰ See *Br.* VII, No. 289.

²⁶¹ *Gottschalg*, p. 131.

²⁶² Plate no.: 3874a. A copy is held in HBI, call number 29.375.

²⁶³ The bar numbering agrees with the piano part. The recitative-like bars of the voice part, separated by broken bar-lines, have not been provided with separate bar numbers.

²⁶⁴ Liszt set to music the first one and a half stanzas of the eight-stanza poem in the original language (Hungarian) and in László Neugebauer's (1845–1919) German translation.

on which he reported to Princess Wittgenstein.²⁶⁵ The song composed for baritone and *ad libitum* men's chorus with piano accompaniment, and its versions for piano, two hands and left hand only, were printed by Táborzsky and Parsch in the same year. Táborzsky also published the composer's organ or harmonium arrangement, as well as Géza Allaga's arrangement for cimbalom in 1882.²⁶⁶ Liszt also scored the song for men's chorus and wind band in 1882; this arrangement has not yet appeared in print.

45

Ms. mus. 7.444

1. (S. 339) (R. 635)
A magyarok Istene (Ungarns Gott). Wind band accompaniment.

2. Autograph manuscript. Title-page, on f. 1^r: "Instrumentirung, zu // "A Magyarok Istene" — // ("Ungarns Gott") // für das National Landes Gesang und Musikfestes in // Debrecin, [interpolated: (August 82)] geschrieben von // F. Liszt. // Zu Händen des leitenden Herrn General Secretärs, des // Debreciner Musikfest[s], Cornel v. Abranyi, sein alter getreuer Freund // FLiszt. // 22 Juli, 82 — Bayreuth." (violet ink). Title inscription on the first page of music, f. 2^r: "A Magyarok Istene", on the right-hand side: "Petőfi Sandor, — // Liszt Ferencz." (violet ink). Script: violet ink. Signs of reference: red pencil.

6 ff. Autograph pagination: 1–10 (red pencil).²⁶⁷ 17.5 × 27 cm.

Provenance: purchased from Mrs. Kázmér Molnár (Budapest) from Jenő Hubay's estate in 1982.

3. (a) Earlier musicological literature makes no mention of a version of *A magyarok Istene* for baritone solo and men's chorus with wind band accompaniment in Liszt's own instrumentation, but a letter by Liszt to Ábrányi not only refers to its existence, but gives instructions (with musical quotations) for its performance as well.²⁶⁸

(b) The title inscription of the manuscript in the HBn clearly reveals the purpose and occasion for which the instrumentation was made. As mentioned in connection with *Rheinweinlied*, the No. 13 above, the Hungarian Choral Society regularly organized song fests; among the compositions selected for joint choral performances were Liszt's works as well.²⁶⁹ The Debrecen song fest was held between 16 and

²⁶⁵ *Br.* VII, No. 309.

²⁶⁶ The editions include: (1) baritone solo, men's chorus, piano (S. 339, R. 635), plate No.: T. és P. 850. A copy is kept in the HBn, call number Mus. pr. 7.619). (2) piano two hands (S. 543, R. 214), plate No.: T. és P. 851. A copy is in the HBn, callnumber ZR 469. (3) piano left hand (mentioned at S. 543 and R. 214, respectively), plate no.: T. és P. 852. A copy is kept in the HBn, call number ZR 470. (4) organ or harmonium (S. 674, R. 339), plate no.: T. és P. 853. A copy is in HBl, call number 3906. (5) Géza Allaga's arrangement for cimbalom, plate no.: T. és P. 854. A copy is in HBl, call number 3905.

²⁶⁷ The title page and its blank verso are not paginated.

²⁶⁸ The letter, dated Bayreuth, 23 July, 1882 (HBl, Ep. L. 156) was published as *Br.* II, No. 303, with omission of the musical quotations, which were printed later in *Pr.* No. 504.

²⁶⁹ See Note 95 on p. 66.

21 August 1882; Liszt's work was performed on 19 August in the theatre by Dávid Ney, soloist, a chorus of nearly 600 singers, and a 100-member orchestra, and in the court-yard of the Reformed College on 20 August.²⁷⁰ Although Liszt originally had sent the orchestral score to Ábrányi, the secretary-general of the Society, it came into the possession of Károly Huber, the conductor of the event, and remained in his collection after the performance. He bequeathed it to his son, Jenő Hubay.

4. Instrumentation: "Clarinetten in A" (on one stave), "Hörner in F" (on two staves), "2 Fagott" (on one stave), "Trompetten" (on one stave), "2 Tenor Posaunen" (on one stave), "Bass Posaune und Tuba" (on one stave), "Pauken F, A." Becken also appears on the 9th and 10th pages. Liszt wrote out only the beginning of the vocal part on the first page of music; thereafter he simply referred to the printed edition.²⁷¹

The entire wind band score was discussed, with superscribed vocal parts, in Róbert Árpád Murányi's study "Neue Liszt-Handschriften in der Széchényi Nationalbibliothek". The score of the wind band setting is 5 bars longer than the vocal-piano setting (S. 339) that is considered the basic version. The insertions come, according to the bar numbering of the vocal-piano version, after bar 2 (2 bars), after bar 50 (2 bars) and before the closing bar (1 bar). This accompaniment, when compared with the piano, reveals new musical features as well. The most striking is a trumpet counter melody in bars 17–26 of the score with the direction "Solo ben marcato, nobile". The accompaniment is marked by a greater rhythmic variety than the piano accompaniment, especially in the second half of the work.

Facsimile 16 shows the first page of music. In the upper right-hand corner the Hungarian form of the composer's signature can be seen. One can see the insertion of two bars (3–4) to the introduction which is thematic in character.

46

1. S. 543 (R. 214)

Ms. mus. 1.683

A magyarok Istene (Ungarns Gott). For pf.

2. Autograph manuscript. Title inscription on p. 1: "A Magyarok Istene." (black ink). Signed on p. 8: "Februar, 81 // Budapest — // FLiszt." (black ink). Script: black ink. Corrections: red and blue pencils.

4 ff. Autograph pagination: 1–8 (red pencil). 22.5 × 30 cm.

Stitched with ribbon between pale green reprints contemporary covers.

Provenance: purchased through Antal Jenő Molnár (Budapest) from Mrs. Bors (Pécs) in 1936.²⁷²

Facsimile: p. 1 in: *NLE* I/17, p. XX.

²⁷⁰ The data are taken from *Ábrányi-OMD*, Chapter XIII, pp. 233–250. Dávid Ney senior (1842–1905) was an excellent Hungarian opera singer, a bass-baritone.

²⁷¹ In the top left-hand corner of the second page of music appears: "Singstíme. // (Baryton // weiter, wie // gedruckt)".

²⁷² In the list of accessions the name of J. A. Molnár was entered. He was kind enough to let us know

3. (a) See the general introduction.

(b) The manuscript in the HBN contains the setting for piano, two hands. In spite of several corrections (scratched out, inserted and crossed out places) the music shows no significant deviations from the first edition.

1. S. 341, 545 (R. 640, 194)
Ave Maria.

Ms. mus. 202

2. Autograph manuscript. a) ff. 1^{r-v}: for piano or harmonium. Title inscription on f. 1^r: "Ave Maria." (purple ink). Signed on f. 1^v: "25^{ten} März — 81 // FL." (purple ink). b) ff. 3^{r-v}: for voice and piano or harmonium. Title inscription on f. 3^r: "Ave Mar[ia]" (purple ink).²⁷³ Signature on f. 3^v: "24.-Mars // 81 — // Budapest // FL." (purple ink). Script: purple ink. Corrections (in b) only): blue pencil. 3 ff.²⁷⁴ No pagination. 32 × 25.5 cm.

Notes in another hand: Karl Goepfert's certificate of the authenticity of the copy on f. 2^r (black ink);²⁷⁵ notes in black pencil on ff. 1^r and 3^r.²⁷⁶

Bound together with the first edition of the vocal version (Berlin 1906, Plotow, plate no.: G. 281 P.), p. 3.

Provenance: purchased from the antiquarian dealer Leo Liepmanssohn (Berlin) in 1910.

Facsimile: f. 1^r in: Vol. I/12 of the *NLE*, p. XVIII.

3. (a) The vocal version of Liszt's late *Ave Maria* was written first, and the purely instrumental one followed it a day later, as the date on the manuscript in the HBN substantiates.

The composition did not appear in print in Liszt's lifetime. The vocal version was published—for a different voice but with the original instrumental accompaniment and his own instrumentation for small orchestra—by Karl Goepfert in 1906.²⁷⁷ The instrumental version was first printed in 1958.²⁷⁸

(b) Although the instrumental version was placed in front when the manuscript was bound, both the date and the appearance of the two manuscripts speak for the

that he was only an intermediary in the selling of the manuscript owned by a distant relation. He had, however, no knowledge of how Mrs. Bors had come into the possession of the autograph manuscript.

²⁷³ This title inscription has faded considerably.

²⁷⁴ F. 2^v is blank. On f. 3^v there is a detached, once pasted-over passage measuring 12.5 × 24 cm.

²⁷⁵ "Original-Manuscript // von // Meister Liszt. // Echtheit bestätigt // W.[eimar] Sept. 1905. K. Goepfert. // (Lisztianer von 1876–86.)" Karl Eduard Goepfert (1859–1942) was a German pianist, conductor and composer, and one of Liszt's pupils in Weimar.

²⁷⁶ On f. 1^r appears: "Diese Fassung ist ungedruckt"; on f. 3^r: "Original-Manuscript".

²⁷⁷ The following versions were printed: "Für hohe Stimme; Für Mittelstimme; Für tiefe Stimme im [the bound copy is also of this type]; Für tiefe Stimme im ♪"; Partitur; Orchesterstimmen; Einzelne Stimmen."

²⁷⁸ *Five Liszt Discoveries for Piano Solo*, ed. by Jack Werner. London 1958, Curwen. Plate no.: 5119.

primacy of the vocal version. While the manuscript of the vocal version contains numerous corrections, deletions and colletes, the instrumental version has relatively few. Both parts of the manuscript are drafts and at the same time final manuscripts intended for publication.

4. The following discussion reflects the chronological order of the manuscripts. In the *vocal version* the vocal part was notated in the violin clef.²⁷⁹ While Liszt did not specify what voice he was writing for, he defined the instrumental part accurately by adding “Pianoforte // oder // Harmonium”—and not “Orgel, Harmonium, oder Klavier” as Goepfert did in the first edition, a practice which has persisted in Liszt catalogues since 1906.

Though Goepfert must have had access to the HBn manuscript for his edition, he deviated from the autograph in several other minor points as well, mainly in the matter of expression marks.

Bar 1: Goepfert supplemented Liszt’s “una corda” instruction by the words (*Quasi Glockenläuten*);

bar 3: in the accompaniment Goepfert prescribed *sempre legato e p* dynamics at the instrumental passage after the first entry of the vocal part. With Liszt this direction occurs in bar 6 only, at the interlude following the second entry of the vocal part; the accompaniment remain piano all through despite the ascending melody. Goepfert implied the contrary by writing “crescendo” at this place in the first edition for both the vocal part and the accompaniment;

bar 20: “ritenuto” was omitted in the first edition;

bars 31–32: “pp smorzando” is a later addition in the first edition.

Similarly, numerous accent signs and pedal markings and all “crescendo” and “diminuendo” signs in the vocal part applied in agreement with the rules of natural dynamics²⁸⁰ are Goepfert’s additions.

Liszt’s autograph corrections appear in the manuscript mainly from the middle section onwards. At the vocal solo “fructus ventris tui” (without accompaniment) Liszt experimented with several different rhythmic variants. After this unaccompanied part, he deleted 6 measures in the closing section of the work, and pasted over all the following bars, which had been merely sketched out. At the restoration this pasted-over slip of paper was detached, and the incomplete opening line of an *Ave Maria* composition in 6/8 time signature with a 6-sharp key signature, crossed out in red pencil, appeared on the verso, bearing the heading “in G dur zu // schreiben”.

The instrument designated in the *instrumental version* is “Pianoforte oder // Harmonium”.²⁸¹ Since the piece has been published in Vol. I/12 of the *NLE* on the basis of the autograph manuscript, its description can be omitted here.²⁸²

²⁷⁹ In Raabe’s catalogue the incipit of the piece was given with the wrong key (*Raabe* II, p. 354) and was not corrected in the supplements of the reprint.

²⁸⁰ Natural dynamics: melody moving upwards *crescendo*, moving downwards *diminuendo*.

²⁸¹ The first edition and the catalogue of Liszt’s works do not make mention of the possibility of performing the piece on harmonium. The first reference to it can be found in Vol. I/12 of the *NLE*.

²⁸² This does not hold for the first edition which contains several subsequently added directions for performance and fingering. In the *NLE* only “tre corde” in bar 11 and the pedal sign, as well as the slur in bar 14, have been added by analogy.

Schubert's Marches for orchestra

According to his correspondence, Liszt completed the arrangement of four of Schubert's marches for orchestra in late 1859 and early 1860.²⁸³ He used fragments of the following Schubert piano duets:

- D. 818. *Divertissement à la hongroise*, Op. 54.
- D. 819. *Six grandes marches*, Op. 40.
- D. 886. *Deux marches caractéristiques in C*, Op. 121.

Liszt's four march arrangements for orchestra are:

- S. 363/1. *Marsch*, B minor = D. 819/3.
- S. 363/2. *Trauermarsch*, E flat minor = D. 819/5.
- S. 363/3. *Reitermarsch*, C major = D. 886/1.
- S. 363/4. *Ungarischer Marsch*, C minor = D. 818, second movement.²⁸⁴

The original manuscript score of the first, second and fourth march arrangement are in the HBn. The location of the autograph manuscript of *Reitermarsch* is unknown.²⁸⁵

The *Marches for orchestra* were printed by Fürstner of Berlin in four books at the end of 1870 and the beginning of 1871.²⁸⁶ The reason for the delay was that Liszt's publisher Spina prevented their being published.²⁸⁷

The correspondence between Liszt and Gottschalg give substantial evidence concerning the preparation of the first edition. Prior to the autumn of 1870, Gottschalg had the scores in his possession. In September 1870 Liszt asked them

²⁸³ Br. I, Nos. 228 and 231. The orchestration was made for the Viennese conductor Johann von Herbeck.

²⁸⁴ Liszt had previously arranged all four Marches by Schubert for piano two-hands. The *Ungarischer Marsch*, written in 1838, was printed in 1840 as the second item of the series *Mémoires hongroises d'après Schubert* (S. 425). The remaining three marches, entitled *Schuberts Märsche für das Pianoforte solo* (S. 426), were printed in 1847 by Diabelli in Vienna. In the latter series, composed in 1846, the sequence of the marches is as follows: (1) *Trauermarsch*, (2) *Marsch*, B minor, (3) *Reitermarsch*.

²⁸⁵ In the *New Grove* Searle did not indicate that HBn holds only the autograph manuscripts of three marches of the series. In addition, he did not mention the existence of another autograph manuscript of the fourth, *Ungarischer Marsch* in USWc (see Raabe II, Zusätze p. 19).

²⁸⁶ Plate no.: 192-195. The exact date of the first edition appears in none of the work-lists; according to Searle the series appeared after 1868. In dating the publication of the marches in late 1870 and early 1871, we rely on the following: (1) In *Deutsch-MVN* No. 192 is dated 1870. (The next dated entry for Fürstner is 265-269 = 1871.) (2) On 17 February 1871 Liszt informed the Princess Wittgenstein of his current work: this included "Marches de Schubert orchestrées" (see Br. VI, No. 264). The four marches may have been printed rapidly: the first at the end of 1870, the rest at the beginning of 1871. No complete series of the first edition of Liszt's *Schubert's Marches* is available in Hungary. For purposes of comparison a copy in DWRz (earlier call number: Dr. A 26) has been used, one that contains all four books bound together and was once in Gottschalg's possession.

²⁸⁷ Spina, the successor of Diabelli, had the publication right of Liszt's *Schubert's Marches*. Liszt asked him either to publish the orchestral version or to give permission to another publisher to issue them. Spina refused both proposals, see Br. I, No. 237 (dated: 9 July 1860). The letter also reveals that the orchestral series consisted then of 3 pieces only.

back, in order to revise and correct them before sending them to press.²⁸⁸ On 9 October he mailed the revised scores to Gottschalg, enclosing detailed instructions for the copyist who would prepare the engraver's manuscript (either Götze or Gottschalg as Liszt intended it). At the same time he expressed his readiness to make the piano reduction of the marches for two or four hands.²⁸⁹

The manuscripts in the HBN are identical with the autograph scores described in Liszt's and Gottschalg's correspondence. Liszt's request to have an engraver's copy made was justified, since his own manuscripts of the marches were not fair copies. They contain numerous corrections and sections (mostly repetitions) only hinted at but not written out in full. As a result of this situation, they are overcrowded with explanations for the copyist.

Schubert's marches received radical transformation at Liszt's hand. They were not simply instrumented, but the whole musical texture was reworked. Liszt's arrangements are substantially more complex than the underlying original works, particularly in view of the formal treatment.²⁹⁰ The autograph manuscripts clearly reveal that this was the result of a long experimentation and renewed trials.

48

1. S. 363/1 (R. 449/1)

Ms. mus. 5.601

Schubert: *4 Marches*, for orch. No. 1 in B minor.

2. Autograph score. Title inscription on p. 1: "Marsch № 1." (brownish black ink), "Marsch —" (blue pencil). The title is supplemented by: "v. Franz Schubert, instrum. v. Franz Liszt. Autograph. // A. W. Gottschalg." (dark brown ink).²⁹¹ Signature, place and date are missing. Script: brownish black ink. Corrections: purple ink, blue and red pencils.²⁹²

6 ff. Autograph pagination: 1–12 (blue pencil).²⁹³ Ff. 1–4: 35.5 × 27 cm, ff. 5–6: 34 × 27 cm.

Provenance: purchased from Richard Macnutt Ltd. (Tunbridge Wells, Kent) in 1973; earlier it had been in the possession of the Fürstner family.

3. (a–b) See the general introduction.

²⁸⁸ It is possible that Liszt sent the scores to Gottschalg shortly after the orchestration was completed, in order to have copies made or for the purpose of mediating between himself and the publisher. For the letter requesting their return, see *Gottschalg*, pp. 92–93, No. 19.

²⁸⁹ *Gottschalg*, pp. 93–95, letter No. 20. Liszt actually set the orchestral marches for piano four hands for two of his Hungarian pupils, Vilmos and Lajos Thern (S. 632). The work differs considerably from Schubert's original marches for four hands.

²⁹⁰ For more detailed information, see Eckhardt, M. "Liszts Bearbeitungen von Schuberts Märschen".

²⁹¹ When revising the score, Liszt erased Gottschalg's supplement to the title inscription with blue pencil.

²⁹² Repetitions and orientation letters are written mainly in red pencil.

²⁹³ The pasted-over passages (14.5 × 9 cm on p. 9 and 16.5 × 25 cm headed "zur Seite 11" on p. 12) used by Liszt for amendment and additions have not yet been detached.

für Seite II
 Die übrigen Instrumente taucht.
 Flöten *marcato*
 Klarinetten *marcato*
 Trompeten *marcato*
 Violen *marcato*
 Hornen
 Bassen
 2 Hornen in E.

(13. - nach dem 4. Takte der Seite II
 können diese 20 Takte, als Überleitung
 zu dem 1. Ex. treten)
 Des. Trio Treuer
 # Dur

Weiter Seite II
 #.

I I
 Violon
 Viola
 C. b.

Facs. 17: Schubert: 4 Marches, for orch., No. 1 in B minor, autograph score. Ms. mus. 5.601, correction on a paste-over, bottom half of f. 6'.

4. Musically, the manuscript fully agrees with the first printed edition. The composer's most significant amendment is found at the bridge passage preparing the coda. In Liszt's original conception the coda in B major, constructed of the main motif of the Trio, came immediately after the shortened reprise of the March in B minor (after four neutral bars, repeating mainly the note *F sharp*). However, later he inserted a longer bridge passage, reaching B major through E flat major first, then with a series of sequences moving upwards. This bridge passage is found at the very end of the manuscript, on a piece of paper pasted over the original. Liszt himself stated its function as follows: "(NB: nach den 4 1^{ten} Takte der Seite 11 // kömē diese 20 Takte, als Überleitung // zu dem ff Eintritt // des Trio Themas // H dur.)" (see *Facsimile 17*).

Apart from some changes in instrumentation, all further amendments occur at those points in the work where Liszt departed from Schubert's treatment of the form: at the closing of the Trio and in the bridge passage preparing the reprise of the March, as well as in the B major coda concluding the work.

49

1. S. 363/2 (R. 449/2)

Ms. mus. 4.870

Schubert: 4 *Marches*, for orch. No. 2. *Trauermarsch*.

2. Autograph score. On the title-page, f. 1^r: "Trauer Marsch // von Fr. Schubert // für Orchester von // FLiszt" (blue pencil); title inscription on f. 2^r: "Marcia funebre —" (blue pencil). The title is supplemented by: "v. Franz Schubert, instr. v. Franz Liszt. (Autograph v. Franz Liszt.) A. W. Gottschalg." (dark brown ink).²⁹⁴ Signature, place and date are missing. At the end of the work, on f. 8^r: "Fine // Amen! —" (dark brown ink). Script: dark brown ink. Corrections: in light brown and purple ink, blue and red pencils.

8 ff. Autograph pagination: 1–13 (blue pencil).²⁹⁵ 34.5 × 27 cm.

Note in an unknown hand on the title-page: "2" (blue pencil).²⁹⁶

Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1970.

3. (a–b) See the general introduction.

4. Musically, the manuscript fully agrees with the first printed edition. The five-bar-introduction of the work with the heading "5 Einleitungs Takte" which Liszt wrote on the verso of the title-page was subsequently inserted to the front of the score. Liszt made two attempts before arriving at the final version: an introduction

²⁹⁴ Liszt erased Gottschalg's supplement to the title inscription from the word "Autograph" onward in red and blue pencil.

²⁹⁵ The autograph pagination begins on f. 2^r; originally this was the first page of music. The title page and its verso, on which Liszt subsequently notated a short introduction, are not numbered.

²⁹⁶ Although the figure was written in the same blue pencil as the autograph title-page, the possibility of its having been written by Liszt himself is but slight. The figure is probably the serial number of the march.

of three bars as well as an incomplete, deleted introduction of five bars are also to be found on the verso of the title-page.

Liszt repeatedly corrected the bridge passage to the reprise of the March on f. 7^v of the manuscript. The scale passage with augmented seconds in the strings and considered to be characteristically Hungarian by Liszt (*Ex. 41*) was not present in Schubert's original. Its first appearance in Liszt's arrangement occurred in the first half of the work, where it emerged in a different instrumentation and as an inner interpolation before the return of the opening period of the March.

Ex. 41



50

1. S. 363/4 (R. 449/4)

Ms. mus. 4.869

Schubert: 4 *Marches*, for orch. No. 4. *Ungarischer Marsch*.

2. Autograph score. Title-page in Gottschalg's hand, f. 1^r: "Marsch von Franz Schubert // instrumentirt // von // Franz Liszt. // Autograph v. Franz Liszt. // A. W. Gottschalg."²⁹⁷ Liszt's addition in front of the title: "Ungarischer", after the title: "№ 3." (red pencil).²⁹⁸ At the bottom of the title-page there is the plate number: 195 (blue pencil).²⁹⁹ Signature, place and date are missing. Script: dark brown ink. Corrections: brown and red ink, blue and red pencil.

6 ff. Autograph pagination: 1–10 (blue pencil).³⁰⁰ 34 × 26.5 cm.

Note in an unknown hand on the title-page: "Manuscript № 4 hat Hr Dr Schweizer (Post) erhalten" (black pencil).³⁰¹

Provenance: purchased from the antiquarian dealer Hans Schneider (Tutzing) in 1970.

3. (a–b) See the general introduction.

4. Musically, the manuscript fully agrees with the first printed edition. The *Ungarischer Marsch* has a more brilliant instrumentation than the three other

²⁹⁷ First, Gottschalg erroneously wrote "Reitermarsch" as title, then corrected it to "Marsch". Liszt erased Gottschalg's title inscription from the word "Autograph" onward in blue pencil.

²⁹⁸ The figure (written under an illegible letter) does not agree with the serial number of the final order of the marches.

²⁹⁹ The figure is the plate number of the work in Fürstner's first edition.

³⁰⁰ The title-page and its blank verso do not bear autograph page numbers. However, the library's pagination (from 1 to 18) extends not only to the title-page and its verso but also to the pasted-over passages detached at restoration. They include slips of paper measuring 15.5 × 26 cm on p. 4 (according to the autograph pagination), 15.5 × 25.5 cm on p. 7, and 2 × 24 cm on p. 8.

³⁰¹ This remark also seems to refer to the fact that the *Ungarischer Marsch* must originally have been item No. 3 and not 4 of the series.

marches. Because of a lack of space, Liszt notated the parts of the additional percussion instruments appearing in the coda, as well as the tambourine part entering at the orientation letter *D*, on a separate staff at the end of the score. Here it appears that Liszt had originally planned a “Pavillon chinois” part ³⁰² which he later deleted.

The first large amendment comes at the bridge passage preparing the return of the March (at letter *F*) where the “characteristically Hungarian” augmented second appears again (see *Ex. 42*). Liszt used it specifically to modulate from A flat major (the key of the Trio) to C minor (the key of the March).

Ex. 42

The image shows six staves of musical notation in A-flat major (three flats). The first staff begins with a treble clef and a key signature of three flats. The music consists of a series of eighth and sixteenth notes, with some rests. The second through fifth staves continue this rhythmic pattern with varying melodic lines. The sixth staff is labeled "(Marsch)" and concludes with a double bar line and a fermata.

This amendment was added to the score later in a pasted-over passage. After having detached the slip of paper, it became apparent that Liszt had definitely intended to include a longer bridge passage here, but notated only a few motifs initially.

A similarly large amendment is found in the bridge passage preceding the coda in C major (in bar 5 before and bar 6 after letter *I*). The aim of the amendment was to prepare the coda properly.

³⁰² In an unpublished letter to Eduard Lassen, dated 14 Febr. 1883, Liszt explains that the use of unusual instruments is not a simple straining for effect, to be blamed: “Pourquoi pas, si les effets trouvent leur raison d’être dans des causes valables?” He refers to the use of unusual instruments by Mozart and Beethoven (Glockenspiel in *Zauberflöte*, bass drum in the *9th Symphony*), and states that he, on his part, would not shrink even from the use of a “pavillon chinois” (DWRgs, *Liszt-Nachlaß* 70/8, No. 6).

The closing of the work was redrafted several times. This is evident from the page on which Liszt provided the figure 9. Here, he crossed out a section of 18 bars that was only in sketch, and composed 9 other (fully orchestrated) bars as replacement. He deleted this section as well and wrote the final solution (13 bars) on p. 10.³⁰³

51

1. S. 415/1 (R. 224/1) Ms. mus. 5.831
Meyerbeer: *Illustrations de L'Africaine*, No. 1. *Prière des matelots*. For pf.

2. Autograph manuscript. Fragment: *Ossia* to bars 132–152. Title inscription, signature, place and date are missing. Script: black ink. Additions: brown ink, blue pencil.

1 f. No pagination. Supplement to an unknown manuscript.³⁰⁴ In the place of the title inscription: “2 Zeilen Ossia zu Seite 8 und 9.” (brown ink); “(Blatt // 8 und // 9 Bis)” (black ink). Other references: on f. 1^r, first stave: “Ossia // (Pag: 8)”; on f. 1^r, third stave: “(Ossia // Pag: 9)”; on f. 1^v: “Fortsetzung der 2 Zeilen Ossia Pag. 9.” 21 × 27 cm.

Printer's copy with the engraver's spacing of the music (black pencil).

Provenance: purchased from the antiquarian dealer Stargardt (Marburg) in 1975.³⁰⁵

3. (a) One of Liszt's late operatic paraphrases, based on material from two sections of Giacomo Meyerbeer's popular opera *L'Africaine* (*Prière des matelots*, *Marche indienne*), was written in 1865. The first edition was printed by Bote & Bock in Berlin in 1866.³⁰⁶

(b) The short manuscript containing the *Ossia* was made as a supplement to the complete printer's copy of the work. Apart from the engraver's markings for the spacing of the music, this is born out by Liszt's instruction: “in kleinen Noten stechen”. The music of the manuscript and of the *Ossia* published in the first edition is completely identical.

³⁰³ In the end Liszt found that the orchestral version of the *Ungarischer Marsch* was a real success. He often recommended this effective piece for performance to his friends instead of many other of his own compositions which were more difficult and demanded greater concentration. Thus he suggested it to be performed in the jubilee concert of the Pressburger Liedertafel on 21 December 1884 (Orel p. 29).

³⁰⁴ The whereabouts of the original manuscript are presently unknown. Only the closing section of the manuscript of No. 2. *Marche indienne* is known to be extant in USWc (see Raabe II, Zusätze p. 16).

³⁰⁵ The auction catalogue announced it as an unidentified “Ergänzungsblatt”. It was identified in the course of cataloguing in the HBn by Zsuzsanna A. Nemes.

³⁰⁶ Plate no.: B. 6883–6884. A copy is kept in the HBn (call number: Mus. pr. 13.604).

1. S. 422 (R. 234)
 Rossini: *La serenata e L'orgia*, grande fantaisie sur des motifs des *Soirées musicales*.
 For pf.

2. Autograph fragment. Four sections containing 8 1/2, 5, 7 and 65 bars. Title inscription on f. 1^r (not in Liszt's hand): "Manoscritto di F. Liszt. // Introduz^e all' *Orgia* di Rossini" (dark brown ink).³⁰⁷ Signature on f. 2^v: "Mit Frankel's // Cigarren[?] Begleitung // 11 Februar // Brün[n?] fürn[?] // ...[?]" (dark brown ink).³⁰⁸ Script: dark brown ink.

2 ff. No pagination. 33 × 26 cm.

Notes in another hand: title inscription and "A Mad^{lle} Brisson // Alberti // Milano 22 Febb' 1857" (dark brown ink).³⁰⁹

Provenance: purchased from Jacques Rosenthal (Munich) in 1911.

3. (a) Liszt arranged and rearranged items of Gioacchino Rossini's *Soirées musicales* (originally a set of vocal pieces) for piano several times. The first work completed was the fantasy arrangement of *Serenata and Orgia* in 1835/36 (S. 422, R. 234), followed by a second fantasy made from motifs of the pieces *La pastorella dell'Alpi* and *Li marinari* in the same year (S. 423, R. 235). In 1837 Liszt put together a set of 12 pieces of his earliest arrangements of Rossini's works with the title *Soirées musicales* (S. 424, R. 236). In this set the two pieces are included separately, *Serenata* as No. 10, *Orgia* as No. 11 and in an arrangement different from the previous fantasy.

The fantasy *Serenata-Orgia* (S. 422) was first published as Op. 8, No. 1 by Schott, Troupenas, Härtel, Trentsenky & Vieweg, Willis and Brandus in 1837.³¹⁰ Schott also published the second, revised version of the fantasy later.³¹¹

³⁰⁷ The title is inaccurately given. This is clear from the fact that the manuscript in question is not a coherent one but contains four different sections. The lack of continuity is, in addition, born out by the remark "etc" put by the composer at the end of the first and third sections.

³⁰⁸ Liszt wrote this text at the end of the manuscript in a very hurried, slipshod way. In the dedication he erased the name of the person and perhaps his own signature to the point of illegibility. For the contents of the text see 3.(b).

³⁰⁹ Liszt got to know the Italian Count Francesco Alberti in October 1839. He characterized Alberti as follows: "dilettante passionné qui dévore toute ma musique" (*Corr. L-Ag. I*, p. 269). Count Alberti accompanied Liszt on his concert tour in late 1839 and early 1840 and visited with him Vienna, Pressburg and Raiding (*Corr. L-Ag. I*, p. 391).—Liszt wanted to dedicate No. 9 of book iii of *Magyar Dallok* [Hungarian Songs] (S. 242/9) to him, which the autograph manuscript in AEl confirms. This dedication did not appear in print. (On the manuscript, see Gárdonyi Z. "Eine unbekannte Liszt-Rhapsodie?"). The HBn manuscript must have been owned by Alberti who gave it away in 1857.

³¹⁰ For purposes of comparison Schott's first edition has been used, plate No.: 4724.1. A copy of it is kept in the AWn (call number: M. S. 40.687). A microfilm is to be found in HBa(mi) (call number 625.007).

³¹¹ The title-page agrees with that of the first edition, the only addition being: "Nouvelle édition, revue et corrigée par l'auteur." The plate number of the first edition was retained. A copy is kept in the HBn (call number ZR 73).

(b) The manuscript in the HBN contains those sections of the fantasy which are different in the second, revised edition of the works. This manuscript presumably is a draft of changes in the "Nouvelle édition". It was not made for engraving purposes since the sections are rather sketched than worked out, almost as a reminder (particularly section iv).

Because of the careless nature of the autograph text, it is impossible to determine the exact date, place and Liszt's intentions when writing down these four sections. Concerning the date of composition, Liszt's acquaintance with Count Alberti allows us to place it, in all probability, in 1840. The word "Brün" may well be the name of the well-known Moravian town (now Brno); Liszt gave a concert in Brünn on 11 February 1840.³¹² No person named "Frankel" is known to have been in Liszt's company in those days.³¹³ The group of letters in front of "Begleitung", read as "Cigarren", raises the possibility that a humorous remark was intended.³¹⁴

4. *Section i*: 8 bars, the 1st and 3rd double staves at the bottom of f. 1^r of the manuscript. A bridge passage between the beginning "Presto fuocosso" of the fantasy and Rossini's *Serenata* melody. (In the first edition the *Serenata* followed "Presto fuocosso" without a bridge passage.) After 8 bars of transition which agree exactly with bars 24–31 of the "Nouvelle édition", Liszt notated the first half bar of the *Serenata* melody and referred to the continuation with "etc".

Section ii: the 4th and 5th double staves at the bottom of f. 1^r of the manuscript. Its original numbering was: II. It contains 5 bars ending the first large development section of the *Serenata* melody. This passage corresponds structurally and harmonically to bars 76–79 of the first edition and bars 84–89 of "Nouvelle édition", respectively. Because of its improvisational, virtuosic chromatic scale passages, it stands closer to the latter. (See *Ex. 43a-c*. The last two bars of this section are not given here as they are identical in all three sources.)

³¹² Liszt gave two concerts in Brünn on 10 and 11 February, in which he performed several Italian paraphrases and fantasies, but not the fantasy *Serenata-Orgia*. (See the chapter "Liszt in Mähren und Schlesien" in: Buchner, A. *Franz Liszt in Böhmen*).

³¹³ This person may be Ludwig August Frankl, Ritter von Hochwart (1810–1894), a German poet born in Bohemia, but this is conjecture. In 1851 Liszt's correspondence mentions a person named Frankl who moved in Weimar society and contributed articles to newspapers (see *Br. IV*, Nos. 70 and 84).

³¹⁴ A first reading produced "Gitarren Begleitung", but this has been rejected since it is a typical piano setting. Liszt generally wrote the word "cigar" ("Zigarre" in German, "cigare" in French) as "Cigarre". This may perhaps be a hint to a humorous private performance. (?)

Ex. 43

a) 76

1st edition

pp *And.*

sotto voce

[etc.]

Detailed description: This musical score is for the first edition of a piece. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a series of chords in the left hand, followed by a melodic line. The vocal part enters with a melodic line. The tempo is marked 'pp' (pianissimo) and 'And.' (Andante). The vocal part is marked 'sotto voce' (softly). The piece concludes with '[etc.]'.

b)

Ms.

Detailed description: This musical score is for the manuscript version of the piece. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a series of chords in the left hand, followed by a melodic line. The vocal part enters with a melodic line. The tempo is marked 'pp' (pianissimo) and 'And.' (Andante). The vocal part is marked 'sotto voce' (softly). The piece concludes with '[etc.]'.

Ms.

[etc.]

Detailed description: This musical score is for the manuscript version of the piece. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part begins with a series of chords in the left hand, followed by a melodic line. The vocal part enters with a melodic line. The tempo is marked 'pp' (pianissimo) and 'And.' (Andante). The vocal part is marked 'sotto voce' (softly). The piece concludes with '[etc.]'.

c) 84

Nou-
velle
édi-
tion

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment starts with a bass clef and a key signature of two flats. The music includes dynamic markings such as *pp* and *ff*, and a *Seo.* (Sordano) marking. A double bar line is present in the middle of the system.

Seo. Non troppo presto.

The second system continues the musical piece with vocal and piano parts. It features a *Seo.* marking and a *ff* dynamic. The piano accompaniment is dense with sixteenth-note patterns. A double bar line is present in the middle of the system.

pp *Seo.* sotto voce [etc]

The third system concludes the page with a vocal line and piano accompaniment. It features a *pp* dynamic and a *Seo.* marking. The piano accompaniment includes a *ff* dynamic. The system ends with a double bar line.

Section iii: 7 bars, the 1st and 2nd double staves at the bottom of f. 1^v of the manuscript preparing the D major half cadence with fermata of the *Vivamente* section of the fantasy inscribed *Orgia*. A series of sequences abounding in diminished chords and producing a chromatic melodic progression; it has a characteristic rhythmic formula. It agrees with bars 248–254 of the “Nouvelle édition” but shows an interesting shift of accent and some minor deviations from it (see *Ex. 44*). This series of sequences does not figure in the first edition where the half cadence in D major falls on bars 238–239.

Ex. 44

Nouvelle édition

Ms.

8va

248

N. é.

Ms.

8va

loco

f

Section iv: 65 bars taking up the 3rd and 4th double staves of f. 1^v as well as the entire f. 2 of the manuscript. It contains the end of the closing section in 12/8 and the coda in 3/8, with the *Presto* tempo indication of the fantasy. It corresponds to bars 394–424 of the first edition (31 bars only) and to bars 414–478 of the “Nouvelle édition” (65 bars exactly). The difference in length results from the extension of the section in 3/8.

In the coda in 3/8 time a bridge passage comes before the appearance of the melody in both the HBN manuscript and the “Nouvelle édition” that was missing in the first edition. A further interesting deviation between the first edition and the two other sources is that while in the first edition the entire melody was in B-flat major, in the two other sources the first half period is in B-major while the second one reaches B-flat major, i.e. the key of the closing section of the work in the space of a minim (see *Examples 45 a-c*).

Ex. 45

a)

1st edition

fff giocoso [etc]

b)

Ms.

[etc]

[etc]

c) Sempre presto

loco P

Nouvelle édition

[etc]

In the rest of the manuscript the coda first agrees with the corresponding bars of "Nouvelle édition". Bars 442–443 of the printed edition are twice repeated in the manuscript. From bar 460 onward several minor differences occur. The end of the work (from bar 471 onward) is not identical: whereas in the manuscript a B-flat major chord is repeated, chords in D-major and B-flat major alternate in the printed edition.³¹⁵

53

1. S. 444 (R. 277) Ms. mus. 19
 Wagner: "O du mein holder Abendstern", from *Tannhäuser*. For pf.

2. Manuscript copy with autograph corrections. Title-page in the copyist's hand: "Titel: // 1^{te} Platte: 'O du mein holder Abendstern' // Praeludium und Romanze // aus R. Wagner's: // 'Tannhäuser' // für das Pianoforte // von // F. Liszt.[!] // 2^{te} Platte: // Seiner Königlichen Hoheit // Carl Alexander // Erbgroßherzog von Sachsen-Weimar // in dankbarer Ergebenheit // gewidmet." (dark brown ink).³¹⁶

³¹⁵ Although the fourth section of the autograph appears to be complete, Liszt wrote out, surprisingly enough, "etc," again after the last *B flat* sounding in threefold octave unison. It was only after this that he set the double bar and the date underneath. The only explanation for it is Liszt's haste, which is born out in the fourth section of the manuscript by several other occurrences as well (e.g. his marking the accompanying chords with letters: *F.B.F.B.*, the notation of rhythm in 3/4 time instead of 3/8 in some places and the reference to repeating bars with *Bis* or figures).

³¹⁶ Carl Alexander, Grand Duke of Sachsen-Weimar (1818–1901) knew Liszt well when he was heir to the crown. Their correspondence, which was published by La Mara, began in 1845. After his accession to the throne in 1853, Carl Alexander established many institutions of art and culture; he was, however, unable to provide the financial means, or to create the appropriate atmosphere, for Liszt's grandiose musical ideas in Weimar. When Liszt left Weimar in 1861, their correspondence continued. In 1869 the Grand Duke put at Liszt's disposal the Hofgärtnerei, the home which served him in Weimar in his later years, and which became the repository of his estate after his death.

Autograph corrections in the title: "Recitativ" instead of "Praeludium"; "Liszt" instead of "Lisst" (light brown ink). Signature, place and date are missing. The script of the copyist, August Conradi:³¹⁷ dark brown ink. Autograph corrections: light brown and violet ink, black pencil. The song text entered by the copyist between the staves is in heliotrope ink.

4 ff. Autograph pagination: 2–7 (black pencil). 34 × 26.5 cm.

Printer's copy with the engraver's spacing of the music (black pencil). On the title page there is the publisher's number: "1656" (black and red-brown pencil, respectively) and the serial number of the 2nd edition: "Transcript # 5" (red-brown pencil).

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi.

3. (a) Liszt arranged this popular passage of Wagner's "Tannhäuser" for piano in 1849. The arrangement was published by Kistner in Leipzig in the same year.³¹⁸ Kistner later issued a second edition with a new title page, otherwise unaltered.³¹⁹

(b) Though the original manuscript of the work has also survived, it is, nevertheless, most likely that this copy in the HBn with Liszt's amendments was used for the first edition.³²⁰ The wording on the title-page of the copy, the indication of plate number, and the stave and page division on the music pages, all of which fully agree with Kistner's edition, all seem to refer to it.

The printed music must have been repeatedly revised when preparing the second edition. The serial number, "Transcript # 5", in red-brown pencil, may have been entered on the engraver's copy on this occasion. The composition is listed as No. 5 on the title-page of the series made for the second edition.³²¹

³¹⁷ August Conradi (1821–1873) was a German conductor and composer, one of Liszt's most important copyists in the early Weimar years. His script on this copy in the HBn was identified by Rena Mueller.

³¹⁸ The title-page with decorative frame differs somewhat from that of the HBn manuscript: 'O du mein holder Abendstern' // RECITATIV U. ROMANZE // aus der Oper: // TANNHÄUSER // von // R. WAGNER // für das Pianoforte übertragen // von // FRANZ LISZT. // [. . .] Leipzig, bei Fr. Kistner. // 1656." The dedication was also printed. A copy is kept in the HBn (call number Z. 46.322).

³¹⁹ This publication has a serial title: "Transcriptionen // für Pianoforte // von // FRANZ LISZT. [. . .]" On the title-page eight pieces are listed, of which "O du mein holder Abendstern" is the fifth. The plate number is also 1656. Since the last item on the title page of the series "№ 8. Der Asra, von Anton Rubinstein" was published in 1884 for the first time, this second edition of the *Tannhäuser* arrangement could not have preceded it. A copy is kept in the HBn, call number ZR 158.

³²⁰ The autograph manuscript was auctioned in New York in 1981 (see *Sotheby's Fine Books and Manuscripts*, Catalogue, November 24, 1981, No. 64), and according to the description, Liszt intended it to be the engraver's manuscript. A copy was, nevertheless, made for the engraver some time later. The present location of the autograph manuscript is unknown.

³²¹ On the basis of the inscription "Transcript #5", one could assume that this copy corrected by Liszt, was made not for the first but for the second edition. This would have been superfluous, since the music of the first edition, which contained no errors, could have been used. It is also possible that Kistner contemplated publishing Liszt's arrangements as series as early as 1849 (items 1–4 of the series which became *Transcriptionen* later, had all appeared by then), and that he marked this on the manuscript. There is, however, no definitive evidence for it, and the first edition bears no serial number.

4. Apart from the corrections and pagination on the title-page, the manuscript shows several fingerings, directions for performance, and pedal signs in Liszt's hand. All *Ossias* are Liszt's later additions. The first *Ossia* occurs at the last two bars of the *Lento* introduction and is to be performed when, after omitting the *Recitativ*, the *Romanze* follows immediately: "bey Hinweglassung des // Recitativ's springe man // zur Romanze 6/8. —" The second *Ossia* (in bars 29–34 of the *Romanze*) offers a technically easier solution for the performer.

In the majority, Liszt's instructions were carried out in print; thus both editions by Kistner truly reflect the music of this manuscript.

54

1. S. 454 (R. 287)

Ms. mus. 17

Schlummerlied von C. M. von Weber mit Arabesken. For pf.

2. Manuscript copy with autograph title-page, dedication, corrections and additions. Title-page, f. 1^r: "Weber's Schlummerlied // mit Arabesken // von // Fr. Liszt —" (black ink). Dedication on f. 1^v: "Seinem Freund Franz Kroll // gewidmet // FLiszt." (black ink).³²² Place and date are missing. The script of the copyist, August Conradi:³²³ black ink. Autograph corrections: black ink. 6 ff.³²⁴ Copyist's pagination: 3–9.³²⁵ 32 × 25 cm.

Printer's copy with the engraver's spacing of the music (black pencil).³²⁶ On the title-page the publisher's plate number: "1639" (red-brown pencil, semi-erased). Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in Sándor Pozsonyi's collection.

3. (a) Liszt made the piano arrangement of Weber's *Schlummerlied* in the castle of Prince Felix Lichnowsky at Krzyzanowitz on 13 April 1848, while awaiting the arrival of Princess Carolyne Sayn-Wittgenstein on her flight from Russia with her daughter, Marie.³²⁷ The composition was printed by Kistner in Leipzig and Richault in Paris in 1848.³²⁸

³²² Franz Kroll (1820–1877) German pianist, teacher and composer, was Liszt's protégé and friend from about 1844 onwards. For details concerning their relationship, see Eckhardt M. "Párizsi Liszt-dokumentum 1849-ből" [Liszt Document of Paris from 1849], p. 80. (The document referred to in that article is Liszt's forgotten critique of Kroll's piano pieces *Esquisses* and the *Kleine Fantasiestücke* by Reinecke.)

³²³ The copyist's person was identified by Rena Mueller.

³²⁴ On ff. 4^v and 5^r are found autograph pasted-over passages measuring 13 × 24 and 16.5 × 24.5 cm, which have been detached during restoration, thus the manuscript presently consists of 8 folios. The library's stamped foliation (from 1 to 6) was carried out before the restoration.

³²⁵ On pp. 1–2 of the music there is no pagination in the copyist's hand.

³²⁶ Some additional notes in pencil are presumably also in the engraver's hand, such as the correction of note stems and the deciphering of Liszt's hurriedly written remark "besser eintheilen im Stich!", etc.

³²⁷ The date and circumstances of composition are clear from the autograph draft (DWRgs, Ms. U 40, dated "13 avril // Krziz.") and Liszt's letter written to Princess Wittgenstein (*Br.* VI, No. 63). The latter document also reveals that Liszt composed a song entitled *Schlummerlied* concurrently with his arrangement of Weber's *Schlummerlied* for piano. This song is, however, lost and does not appear in any catalogue.

³²⁸ For present purposes, Kistner's edition has been used, plate no.: 1639. A copy is kept in HBI (call number 29.302).

(b) The HBn holds the printer's copy of the work. The engraver's markings in pencil fully agree with the stave and page division of Kistner's first edition.

It is interesting to note that while Lavotta took this manuscript as entirely autograph, Raabe, on the contrary, did not mention the numerous significant emendations to the copy in Liszt's hand.³²⁹ Liszt's emendations are, in fact, often hard to distinguish from the script of Conradi, because they both used an ink of identical colour. *Facsimile 18a* (on p. 163) shows fol. 3^r of the manuscript, bearing the following entries in Liszt's hand:

on the 1st stave: "lungo trillo, poco rit."; arpeggio signs, slurs and sextuplet markings;

on the 2nd stave: "simile, rit.";

on the 3rd stave: "cres—";

on the 4th stave: treble clef, all directions for performance and fingering.³³⁰

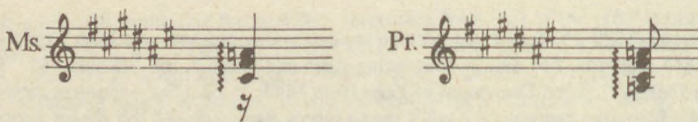
Apart from the notes, everything in the manuscript is in Liszt's hand: title inscription, dedication, tempo and dynamic markings, and all other directions for performance. The two longer emendations to pages 6 and 7, on pasted-over slips of paper, clearly distinguishable from the copyist's handwriting, are entirely in Liszt's hand.

4. The music of the manuscript is practically identical to that of the first edition. On the first page of music, there are interesting directions for performance, which were, however, not printed: "Durchaus [inserted: *Leise und*] träumerisch vorzutragen. // *Una corda*". The continuation of the note, which was later crossed out, is found at the bottom of the page: "Das ganze Stück durchgängig piano zu spielen."

Minor deviations in the music include:

bar 46, right hand, 1st chord:

Ex. 46



bar 80, right hand: the 4th–5th semiquavers of the scale passage were probably notated superficially in the manuscript;

bar 81: at the end of the bar there was also a *G sharp*² in the first edition, which may have disappeared from the manuscript when the margin was trimmed. (The bar-line is also missing.) The instruction "rinforzando" was not printed;

³²⁹ *Lavotta*, p. 119, 3rd paragraph. *Raabe II*, p. 287: "Abschrift: U.N.-M."

³³⁰ The copyist used the draft Ms. U 40, surviving in DWRgs only in part. For distinguishing between the two kinds of handwriting, the use of the autograph manuscript in Weimar has been of great value. Liszt's notes are all missing in the draft.

The image shows a handwritten musical score for piano, consisting of four systems of music. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system is annotated with 'lungo ritmo' and 'poco rit.' above the notes. The second system has 'simile' written above it. The third system features a large, sweeping melodic line. The fourth system includes the instruction 'Cappiccio (rit.)' and 'Allegro' above the notes. In the top right corner, the number '3' is written, with a small '8' below it. The manuscript is on aged, slightly yellowed paper.

Facs. 18/a: *Schlummerlied* von C. M. von Weber mit Arabesken, for pf., manuscript copy with autograph additions. Ms. mus. 17, p. 3.

The image shows a handwritten musical manuscript for piano, consisting of three systems of staves. The first system is labeled "Scherzo" and contains musical notation with various notes and rests. The second system is labeled "Moy" and also contains musical notation. The third system is labeled "Lento - Recitativo" and contains musical notation with a circular stamp that reads "MUSEUM" and "1844". The manuscript includes handwritten annotations and markings, such as "24" and "7." in the first system, and "vifogando" in the third system. The page number "5" is visible in the top right corner and the bottom right corner.

Facs. 18/b: Schummerlied von C. M. von Weber mit Arabesken, for pf., manuscript copy with autograph additions. Ms. mus. 17, p. 7.

bar 82: in the manuscript there is no *smorz.* in contrast to the printed edition.
 The changes in bars 80–82 of the printed edition (*Example 47*) can be compared with the last 3 bars of *Facsimile 18b* (on p. 164), fol. 5^v (p. 7) of the manuscript.

Ex. 47

The image displays two musical staves, labeled 'Pr.' (Piano), for bars 80 and 82. Both staves are in a key with three sharps (F#, C#, G#) and a common time signature.
 The first staff, labeled '80', shows a complex, rapid melodic line in the right hand, consisting of many sixteenth and thirty-second notes, some beamed together. The left hand has a recitative-like accompaniment with long, sustained notes and rests, marked with a 'Ped.' (pedal) symbol.
 The second staff, labeled '82', shows a similar structure but with a 'smorz.' (ritardando) marking in the right hand. The right hand's melodic line is slower and more expressive. The left hand's accompaniment is also different, with a 'Ped.' symbol and a floral ornament below the staff.

As a result of restoration, the first draft under the pasted-over passages on pages 6 and 7 (ff. 4^r and 5^r, bars 70–74 and 79–82, respectively) are now visible. Liszt had originally meant to write virtuosic “sempre leggierissimo” passages in these sections, similar to the ones interrupting the smooth progression of the work in bars 49 and 53. Nevertheless, he had finally decided on slow, cantabile recitatives (the second is shown in *Facsimile 18b*). Although this later version with the recitatives appeared in print, the important direction “senza Tempo” in bar 70 was omitted.

1. S. 472 (R. 138)
Berlioz: *Harold en Italie*. Symphony with viola part, pf. score.

2. Autograph manuscript. Fragment of a draft: bars 77–90 of the first movement (*Harold aux montagnes*). Title inscription, signature, place and date are missing. Script: dark brown ink. Corrections: heliotrope ink, black pencil.

1 f. Autograph pagination: 9–10 (red-brown pencil). 36 × 28 cm.

Note in an unknown hand: "Liszt" on f. 1^r (black pencil).

Provenance: purchased from the antiquarian dealer Friedrich Cohen (Bonn) in 1900; earlier it had been in the collection of Sándor Pozsonyi.

3. (a) Liszt made an arrangement for viola and piano of Berlioz's *Harold en Italie* (written for viola and orchestra) in 1836. It was not printed until some time between 1878/80.³³¹

(b) The autograph page numbers (9–10) on the HBn manuscript show clearly that it was part of a complete manuscript from which it must have been detached. It contains the composer's first attempts, which he completely deleted after repeated corrections in black pencil.³³² The autograph of the piano score made by Liszt from *Harold en Italie* is preserved in West Berlin (DB). The paper, the pagination and the music itself bear out that the HBn manuscript had once been part of this autograph. The cancelled leaf has been replaced in the Berlin manuscript with a new leaf of a different paper.^{332a}

4. Although the HBn manuscript corresponds to bars 77–90 on pages 5 and 6 of the printed edition, the two settings are by no means identical. The manuscript draft shows that Liszt intended to write the viola solo on a separate staff, and a blank staff was maintained throughout. In spite of this, Liszt incorporated the musical material of the viola into the piano part which otherwise contained the orchestral reduction. In the bars in question there is a canon at the quarter-note between the solo viola and the orchestra, but because the music is so condensed in the piano part, the canon is lost. Liszt may have rejected these two pages of the draft for this reason.

Liszt had already contemplated indicating the original instrumentation in the reduction when he was preparing the draft. Moreover, in one place he even notated the kettledrum part on a separate staff ("Timballes"), for the sake of a better layout, separated from the woodwind instruments. This separation was, however, not retained in the printed edition.

Facsimiles 19 a and b and *Example 48* compare the fragment of the dismissed draft with the final printed version.

³³¹ The manuscript had been lost (see *Br.* II, No. 213) and was only found in 1877. The publishers were Brandus, Paris and Leuckart, Leipzig. For purposes of comparison the first edition by Brandus has been used, plate No.: B. et C^{ie}. 12,533. A copy is kept in the HBn (call number ZR 501).

³³² Lavotta listed the manuscript among the unidentified fragments (p. 116, 8th paragraph).

^{332a} Information kindly supplied by the Berlioz expert Dr Paul Banks (London).

Ms. Mus. 20. *high* 9

Ms. Mus. 20

The image shows a page of handwritten musical notation for piano. It consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The notation is dense with sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano). A large, stylized number '9' is written in the top right corner. A small rectangular stamp in the top left corner contains the number '20' and the text 'Ms. Mus.'. A circular stamp in the middle of the second system reads 'MUSEUM YADNYE K. TARA'. The manuscript shows signs of being a draft, with some ink bleed-through and corrections. A large, diagonal scribble is present over the right side of the second and third systems.

Facs. 19/a: Berlioz: *Harold en Italie*, pf. score, autograph draft, fragment. Ms. mus. 20, p. 9

10

The image shows a handwritten musical score for piano, consisting of several staves. The top staff contains a complex melodic line with many sixteenth and thirty-second notes. Below it, a section of the score is completely crossed out with a large 'X' made of multiple diagonal lines. The lower section of the score includes staves for various instruments, with handwritten labels: 'Flute', 'Clarinet', 'Violoncello', and 'Violon'. The notation includes various rhythmic values, accidentals, and dynamic markings. A large bracket on the left side groups the lower staves. At the bottom of the page, there is a small rectangular stamp with the following text: 'M. H. P. ZEUS MURVTTARA', 'ACADEMIA S. CARLO', and '1900 fe. 21. 51'.

Facs. 19/b: Berlioz: *Harold en Italie*, pf. score, autograph draft, fragment. Ms. mus. 20, p. 10

Ex. 48

Ped * Ped * Ped *

Ped * Ped *

Ped * Ped *

Ped * Ped * Ped * Ped *

f *mf* *p*
Alto c. Non
Fie
cresc molto
Ped * Ped * Ped * Ped *

ppp
Clare et Basses Tr.
a poco
Ped * Ped * Ped * Ped *

dim
Ped * Ped * Ped * Ped *

1. S. 560/1, 3, 5, 6 (R. 245/1, 3, 5, 6) Ms. mus. 5.094
 Schubert: *Schwanengesang*. No. 1. *Die Stadt*. No. 3. *Aufenthalt*. No. 5. *Abschied*.
 No. 6. *In der Ferne*. For pf.

2. Autograph fragments: *ossias* to a printed copy. Without serial title. Title inscriptions of the songs: on f. 1^r: "Die Stadt [!] // Ossia più // facile" (red-brown ink); on f. 2^r: "Abschied. Ossia" (grey ink); on f. 3^r: "In der Ferne, Lamentazion." (grey ink).³³³ Signature, place and date are missing. Script: grey ink. Additions and corrections: red-brown ink.

3 ff. Autograph pagination: 1–2 (red-brown ink), 5–8 (black pencil). Pp. 3–4 are missing. Supplement to a printed copy with reference to its page numbers; at the beginning of *Die Stadt*: "Ossia — 3te Seite 3te Zeile erster // Takt"; at the beginning of *Abschied*: "Seite 43 zweyte Zeile Ossia." 23.5 × 31 cm.³³⁴

Provenance: purchased from the antiquarian dealers Karl und Faber (Munich) in 1971.

3. (a) In 1838/39 Liszt arranged Schubert's posthumously published cycle of 19 songs *Schwanengesang* for piano. He arranged only 14 songs and altered their sequence from the original cycle.

The complete series of the *Schwanengesang* arrangements was first published by Tobias Haslinger in Vienna. All of Liszt's Schubert song arrangements were published in 26 books, with continuous serial numbers and plate numbers in 1839. Numbers 1–14 contain *Schwanengesang*.³³⁵ Similarly, the publisher Richault of Paris issued an early edition containing all 14 song arrangements.³³⁶ Haslinger and his successors later repeatedly reprinted and published the series in new editions, always identical with the first edition.

(b) The manuscript must have consisted of at least four folios (as the autograph pagination indicates), containing only the sections of the song arrangements with a simplified version marked *Ossia*—or a six-octave piano version. However, it is not complete in this respect either. The *ossias* of No. 2, *Das Fischermädchen*, were presumably on the missing folio (from the end of No. 3, *Aufenthalt*, some bars have survived); after *Aufenthalt*, No. 4, *Am Meer*, should come, since that song also

³³³ It is clear that the manuscript is incomplete, since *Aufenthalt* has no title inscription. The title must have been on the folio now lost.

³³⁴ One side of folio 1 is cut obliquely; its measurements are: 23.5 × 29.5–30.5 cm.

³³⁵ Plate no.: T. H. 7751–7764. This plate number indicates 1839 (rather than 1840, the date given in the catalogues) as the date of publication of these transcriptions (see *Deutsch-MVN*, p. 25). The co-publishers of Tobias Haslinger were: "Paris, bei Schlesinger", "London, bei Cocks & C^o." A complete copy of the set is to be found in HBl (call number 3958). (Additional items of the series include the arrangement of 12 pieces of the cycle *Winterreise*, Nos. 15–24; *Lob der Tränen*, No. 25; *Die Rose*, No. 26. The plate numbering runs continuously through 7776.)

³³⁶ Catalogues do not list this edition. Plate No.: R. 4181–4193. No. 7, *Sérénade* must have appeared separately earlier, because of its plate number: 3637 R. A copy of the entire series is in FPn, call number Vm⁷ 9879.

contains *ossias*. But in its stead, No. 5, *Abschied*, and No. 6, *In der Ferne*, follow. We do not know whether the manuscript had a continuation or not. In any case, the last bars of the last page coincide with the conclusion of *In der Ferne*.

Liszt's remarks (such as "die rechte hand[!] wie gedru[c]kt" on f. 1^r and "Die 5 letzten Takte wie gedru[c]kt" on f. 1^v etc.) clearly reveal that this manuscript was meant to supplement a printed copy. In other places the composer referred to the unaltered sections with numbered, empty bars.

Haslinger's first edition of Liszt's *Schwanengesang* series (along with all known printed editions) contains the *ossias* in identical to those of the manuscript. But Liszt's page-number references cannot be linked with any of the editions listed above. The original manuscript of the *Schwanengesang* arrangements made for Haslinger has, however, survived and is now kept in the Wiener Stadtbibliothek. In the manuscript, the first 7 songs contain no *ossias*.³³⁷ Thus it is most likely that the HBN manuscript was an amendment to the Vienna autograph, and the page numbers refer to proof-sheets which are, however, no longer extant.

4. *Die Stadt*. The manuscript holds variants of bars 18–35 of the song. In bars 18–28, two kinds of *ossia* are given: a simplified version for the left hand marked "Ossia più facile" and the same simplified left-hand version for the older instrument of smaller range marked "Piano à 6 8taves". In bars 29–35, the manuscript has a single simplified version, but for 2 hands.

The differences between the *ossias* of the manuscript and of the printed edition are as follows:

bars 18–25: the "Ossia più facile" solution of the manuscript does not appear in the printed edition; the latter contains only the six-octave piano version³³⁸ in an identical form with the manuscript. The two variants of the manuscript deviate here with a single chord appearing once in each bar of the section (see *Ex. 49*);

Ex. 49

Ex. 49 shows two musical variants, a) and b), in bass clef with two flats (B-flat and E-flat). Variant a) is labeled "ossia più facile" and shows a chord with notes G2, B-flat2, and E-flat2. Variant b) is labeled "Piano à 6 8taves" and shows a similar chord with notes G2, B-flat2, and E-flat2. Both variants include a sharp sign (#) above the notes and a downward-pointing arrow below the notes, indicating a specific fingering or articulation.

³³⁷ The autograph manuscript in Vienna was described by E. Hilmar in his study "Kritische Betrachtungen zu Liszts Transkriptionen von Liedern von Franz Schubert". Since he was unaware of the autograph with *ossias* in the HBN, he conjectured that they were not Liszt's work but Haslinger's later additions. In the same study he put forward the hypothesis that the various pieces of the cycle were not concurrently written, but some of them had already been completed by 1836—which is very probable.

³³⁸ Haslinger's edition included a version for six-octave piano from bar 15 forward.

bars 26-27, left hand:

Ex. 50

Musical notation for bars 26-27, left hand. The Ms. staff (Mezzo-soprano) shows a single note on a ledger line. The Pr. staff (Piano) shows a sequence of notes with slurs and accents, starting with a measure number '26'.

Musical notation for bars 26-27, left hand, showing Ms. and Pr. staves. The Ms. staff is labeled "Piano à 6 8aves" and the Pr. staff is labeled "Piano à 6 Oct.". Both staves feature "accelerando" markings and complex rhythmic patterns with slurs and accents. The Pr. staff begins with a measure number '27'.

bar 30, left hand:

Ex. 51

Aufenthalt. Pages 3 and 4 of the manuscript are missing, but they must have contained the last two bars (127 and 128) of the simplified version of the song only; bar 127 has a different rhythm from the printed edition:

Ex. 52

Abschied. The manuscript comprises the simplified version of bars 130–167 of the song, identical with the printed edition.

A simplified version occurs in the printed edition in bars 109–129 as well, the music of which agrees with bars 59–79 of the basic version. As a result, Liszt deemed it unnecessary to write out this section in the manuscript in full. He alluded to his having numbered the relevant bars in the printed copy: “Diese 21 Takte // die hier als *Ossia piu facile* dienen // sind die nämlichen die ich // Seite 40 und 41 nummerirt // habe.”

In bar 155, where the right hand reaches up to c^4 , Liszt also notated a six-octave piano variant on the right-hand staff of the simplified version with small notes in lighter ink, which did not, however, appear in print (see *Ex. 53*).

At the end of the song Liszt added the following remark: “**NB.** Dieses *Ossia* hat Einen Takt mehr als im // Original”. The same holds true for the printed edition.

In der Ferne, Lamentazion. The manuscript contains the music of the simplified version, bars 17–24 for the left hand only, and bars 25–27, 37–58 and 87–99 for 2 hands.³³⁹

³³⁹ Liszt erroneously numbered some of the empty bars of this song. He wrote bars 37–64 instead of 59–86 and bars 78–79 instead of bars 100–101. This is a result of his having overlooked bars 37–58, which he had already written out. In our description reference is, of course, made to the correct bar numbers.

On the whole, the manuscript and the printed edition coincide. Minor differences include the following:

bar 37: at the chords in the right hand there is a direction in the manuscript: "accentato assai". It did not appear in the printed edition;

bar 38, right hand:

Ex. 54

In spite of the fact that Liszt wrote "Bis zum // Ende ohne // Veränderung" after bar 99, two additional *ossias* occur in the printed edition that are not in the manuscript.

57

1. S. 577 (R. 291)

Z 44.852

M. Wielhorsky: *Ljubila ja (Autrefois)*, romance. For pf.

2. Printed copy with autograph notations, none of which occur on the printed title-page.³⁴⁰ Signature, date and place are missing. Autograph notations: black pencil.

5 ff. Printed pagination: 3–7.³⁴¹ 28.5 × 23 cm.³⁴²

Notes in another hand: "Varga Vilma" (signature of the one-time holder of the copy) on f. 1^r, directions for performance in German on ff. 3^v, 4^v (black pencil). Provenance: purchased from Mrs. Leblan (Budapest) in 1953; earlier it had been in the possession of Vilma Varga.³⁴³

³⁴⁰ "Любила я! // 'Autrefois!' // Romance // du Comte // MICHAEL WIELHORSKY // pour Piano par // François Liszt. // . . . // Berlin, Adolphe Fürstner."

³⁴¹ The music was later bound in boards. The paper cover constitutes presently f. 1^r, the first title-page of the copy differing from the title-page described only in lay-out (the text is identical). The printed page numbers refer to the music.

³⁴² These are the present measurements of the recently bound manuscript. It originally measured 28 × 22 cm.

³⁴³ Vilma Varga (1865–1950) Hungarian pianist and teacher, studied with Liszt at the Budapest Academy of Music in 1884/85 and 1885/86, though she was not a regular student there (see *Legány-Lst.*, p. 102). Liszt was also on good terms with her father, the physician Ferenc Varga; he visited the family in their home in Rákospalota and even played the piano for them (*Budapesti Hirlap*, 10 March 1885). After Liszt's death Vilma Varga went to Vienna, where she came to know Brahms personally. She later married and abandoned active involvement with music at her husband's request. Following a divorce, she continued to practice her profession. (See Papp, V. *Liszt Ferenc élő magyar tanítványai*, pp. 97–113.) Her estate contained several items of Liszt memorabilia (see also Murányi, R. Á. "Unknown Liszt Relics", and "Ismeretlen Liszt-émlékek", respectively.) They are now in the Liszt Museum of the Budapest Academy of Music.

3. (a) Liszt arranged Count Wielhorsky's³⁴⁴ romance for piano in about 1843. The arrangement was first printed by Jürgenson in St. Petersburg in 1843.³⁴⁵

(b) Vilma Varga's copy is of a later German edition, published by Fürstner in Berlin in about 1868/69. It contains some marks by Liszt in the music. Certain additional directions for performance in a different hand may have been entered by Vilma Varga herself.³⁴⁶

4. Liszt's marks comprise:

bar 12: "II=at" the beginning of the second stanza of the romance;

bar 17, right hand: a large *marcato* sign and *fermata* above the first chord. The *marcato* is also present in the printed edition but the *fermata* is missing. The note shows characteristic features of Liszt's handwriting in old age when his eyesight was failing;

bars 29 and 31, right hand: "pp" markings at the chords of the last three quavers (not definitely in Liszt's hand);

bar 19: the *martellato* wedge above the opening chord in the right hand of this cadence-like bar possibly originates with Liszt. In the same bar the two *fermatas* were later added and the quaver before the second *fermata* was corrected to a *semiquaver*, but none of these is by Liszt (see *Ex. 55*).

Ex. 55

All the other notations are in a strange hand.³⁴⁷

³⁴⁴ Liszt became acquainted with Count Mikhail Yur'yevich Vigel'gorsky (Wielhorsky) (1788–1856) in the spring of 1839 in Rome. The erudite Count "discussed with Liszt matters of Russian literature and art, familiarized him with Russian folksongs and certain passages from his opera entitled 'Gipsies' [...]. In 1842 and 1843 Liszt got on still closer terms with V. and was a regular visitor to his house. V. became his guide in the musical life of St. Petersburg. [...] He organized most of Liszt's concerts in St. Petersburg as well as the receptions and the banquets given in his honour. [...] As a token of his gratitude, Liszt made an arrangement of V.'s romance *Ljubila ja* which was very popular in those days (and which he came to know in St. Petersburg.) *Мильштейн* I, pp. 389–390 and *Milstein* I, pp. 384–385, respectively.

³⁴⁵ Plate no.: 13.603. A copy is kept in the DBds' Busoni Collection, Vol. 41, 8th work.

³⁴⁶ In the absence of any other evidence, the vendor's verbal communication had to be relied on concerning the origin of the notations.

³⁴⁷ They are: "schneller, laut" in bars 12–13; "leise" at the end of bars 24 and 26; "lauter" at the end of bars 28 and 30; *marcato* wedge over the last three chords of the right hand in bar 28 and the *marcato*

1. S. 604 (R. 330)
Salve Polonia. For pf. 4 hds.

Ms. mus. 6.534

2. Autograph fragment comprising bars 57–75 of the work. Title inscription, signature, place and date are missing. Script: black ink.³⁴⁸
 1 f. Autograph pagination: 5–6 (blue pencil). 33,5 × 26,5 cm.
 Provenance: acquired through exchange from HBl, of Károly (Carl) Goldmark's estate in 1978.³⁴⁹

3. (a) In his *Salve Polonia*, known in three instrumental arrangements (for orchestra, S. 113, R. 430; for piano, S. 518, R. 185; for piano four-hands, S. 604, R. 330) Liszt arranged one of the most popular Polish national melodies (“Boże coś Polskę”). It was written in 1863 but, according to some indirect evidence, the composer had already prepared sketches to this work back in 1850.³⁵⁰ The definite version of the instrumental *Salve Polonia* was finished in February 1884 in Nuremberg.³⁵¹ As its content made it suitable to be inserted in the oratorio *Die Legende vom heiligen Stanislaus*,³⁵² Liszt gave the work the subtitle *Interludium aus dem Oratorium Stanislaus* when he had all three arrangements printed by Kahnt of Leipzig in 1884, the same year when the orchestral *Salve Polonia* was first performed in Weimar.³⁵³ He intended to use the same music later for the closing number of the oratorio with baritone solo and choir.³⁵⁴

(b) The autograph fragment in the HBn was separated from a complete autograph manuscript of the version for piano four-hands, but not from the

sign in parentheses over the last chord of the right hand in bar 40. They may be Vilma Varga's notes and additions and thus may indirectly reflect Liszt's ideas on performance.

³⁴⁸ There are blurred violet blotches on both sides of the music paper which is possibly attributable to the fragment's being kept on another manuscript written in ink that became wet.

³⁴⁹ Károly Goldmark (1830–1915) was a notable composer of Hungarian origin. His descendants bequeathed an estate of considerable value to HBl on the condition that it be exhibited. The Goldmark memorial room was opened for the public in 1930 at the Academy of Music. The material exhibited there was later transferred as permanent deposit to the Helikon Library in Goldmark's hometown, Keszthely, which functioned as one of the departments of the HBn for a while. In 1978 the HBn became the official owner of Goldmark's estate and transferred it from the Hbl, in exchange for the estate of Eduard Liszt, junior. Goldmark's estate is now kept in the Music Division of the HBn in Budapest.

³⁵⁰ *Raabe II*, p. 307.

³⁵¹ See *Ramann-Lisztiana*, p. 246.

³⁵² The oratorio has already been discussed in connection with *Psalm cxxix*. See Nos. 6–8 in this volume.

³⁵³ The first performance on 25 May in a jubilee concert of the “Allgemeiner Deutscher Musikverein”, with Liszt as conductor, was a great success (see *Ramann-Lisztiana*, pp. 246–247, 253).

³⁵⁴ A fragment can be found on a pasted-over slip of paper in the manuscript of *Psalm cxxix* (No. 8 in the present volume). See Note 48a on p. 44.

manuscripts to be found in Weimar.³⁵⁵ There is no information concerning the circumstances under which it became Károly Goldmark's possession. Goldmark knew Liszt but did not belong to his close circle of friends.³⁵⁶ The music agrees completely with bars 57–75 of the printed music; directions for performance, dynamic marks, pedal signs and the majority of slurs are missing.

1. S. 613 (R. 307)

Ms. mus. 6.342

Weihnachtsbaum. For pf. 4 hds.

2. Autograph manuscript, incomplete at the end. Title-page, f. 1^r: "12 Clavierstücke, zumeist in leichter Spielart // — 4 händig // Derselbe Titel wie für die // zweihändige Ausgabe — // 1^{tes} Heft // 1 // 2 // 3 // 4 // 2^{tes} Heft // 5 // 6 // 7 // 8 // 3^{tes} Heft // 9 // 10 // 11 // 12" (black ink). Title inscriptions of the various movements: f. 1^v: "I 'Psallite' Altes Weihnachtslied (Vieux Chant de Noël)"; f. 5^r: "II Wei[h]nachts Lied // nach einer alten Weise — // für Pianoforte zu 4 Händen [!] // FLiszt."; f. 7^r: "III. // Die Hirten an der Krippe. // (Les bergers à la Crèche []) // (In dulce [!] júbilo)"; f. 10^r: "IV 'Adeste Fideles' // (gleichsam als Marsch der heiligen drei Könige.)"; f. 14^r: "V. *Scherzoso* // (Man zündet die Kerzen des Baums an)"; f. 18^r: "VI // *Carillon*."; f. 22^r: "VII // Schlummerlied // (Berceuse)"; f. 26^r: "Altes provenzalisches Weih[n]achtslied // (Ancien Noël [!] provençal)"; f. 28^r: "IX— Abendglocken. // (Cloches du soir)"; f. 33^r: "X Ehemals // (Jadis) // à C. E."; ³⁵⁷ f. 36^r: "XI // Ungarisch (Magyar) // À Kornel Abrányi"; f. 40^r: "XII // Mazurka —" (black ink, red and blue pencils). Place and date are missing. Script: black and purple ink, blue and red pencil.

43 ff. The autograph pagination of each section (at the top) and throughout (at the bottom) in blue and red pencil is complete. 31 × 24 cm.

Printer's copy with the engraver's spacing of the music and other notes in several places (black pencil).

Provenance: purchased from the Walter Ricke Musikantiquariat (Munich) in 1977. Facsimile: f. 5^r in: *Eckhardt-Lz.* p. 134.

3. (a) Liszt wrote the cycle entitled *Weihnachtsbaum (Arbre de Noël)*, consisting of 19 pieces, at the end of 1875 and the beginning of 1876.³⁵⁸ He had been

³⁵⁵ In the DWRGs, there is an autograph manuscript in oblong format dated 1863, call number Ms. B 3g, and a copy made for the engraver on the basis of this manuscript with Liszt's corrections and additions, probably dating from about 1883 (call number Ms. B 3g¹). Both manuscripts are complete. The "photographische Nachbildung einer anderen Urschrift mit anderer Einleitung", as mentioned in Raabe's catalogue, is not extant in the collection. This has been corroborated by Prof. Dr. Hans-Rudolf Jung in his kind reply to my inquiry.

³⁵⁶ On 11 January 1874, when excerpts from Goldmark's opera *Die Königin von Saba* were first performed in Vienna, Liszt (who also played in the same concert) warmly congratulated him. In addition, Goldmark once visited Liszt in his flat in Pest, and Liszt played on this occasion Goldmark's *Suite* op. 11 together with Nándor Plotényi (see Goldmark, K. *Erinnerungen aus meinem Leben*, pp. 113, 125).

³⁵⁷ The initials "C. E." relate to Princess Carolyne Elisabeth Sayn-Wittgenstein.

³⁵⁸ *LOM* pp. 214 and 229.

preoccupied with the subject-matter as early as 1851, as material in his sketch-books in Weimar substantiates.³⁵⁹ Liszt originally set the items of the cycle for piano two hands, but almost simultaneously made a setting for four hands as well. The date at the end of the first draft of the setting for piano two hands is 19 January, that of the setting for four hands 30 January 1876.³⁶⁰ The two-hand setting was first printed by the Moscow publisher Gutheil.³⁶¹ However, this was not the definitive version of the composition. Later on, Liszt reworked both settings and established their final form by 1882, when the work was printed simultaneously by Fürstner in Berlin and Lucca in Milan.³⁶²

(b) The HBn holds the Fürstner printer's manuscript of the setting for four hands. All 12 pieces of the cycle are included; the last piece, *Mazurka*, which was supplemented by the title "Polnisch" in the printed edition, is, however, incomplete: the last 75 bars must have been lost.

The manuscript bears no serial title, only an allusion to the title of the setting for two hands. Liszt dedicated the entire cycle to his grand-daughter Daniela von Bülow, but this dedication is not present. Pieces X and XI bear a separate dedication as well.³⁶³

The engraver followed Liszt's manuscript fairly exactly and with few deviations.

4. Differences between the manuscript and the first edition worth mentioning are as follows:

I: in the manuscript the *f* of bar 60 is missing;

II: the manuscript does not contain the main title *O heilige Nacht!*, but contains only the title which became the sub-title of the work in print. The text of the song written in the music shows divergences in two places:

Manuscript:	Print:
In Lüften sich schwingen der Hölle zu Spott.	Zu Lüften sich schwingen der Hölle zum Spott.

III: at the beginning of the *Secondo* part Liszt put fingerings in the manuscript that were omitted in the print (see *Ex. 56*).

³⁵⁹ See Ms. N 2 in the DWRgs, quoted by Winkhofer on p. 261.

³⁶⁰ See the preface to Vol. I/10 in the *NLE*, p. XII-XIII.

³⁶¹ The exact date of the Russian publication is unknown; the editors of the *NLE* (I. Sulyok and I. Mezö) place it between 1877 and 1881.

³⁶² The Italian publications (entitled *L'albero di natale*) are listed neither in Raabe's and Searle's catalogues, nor in the Preface of the *NLE*. There is a copy of the two-hand setting in IMc, call number: A-354-8; that of the four-hand setting *ibidem*, A-22-15-16 (in 3 volumes). The Fürstner edition of the four-hand setting in 3 volumes, with plate nos. F. 2213-2216 (H. 1), F. 2217-2220 (H. 2), F. 2221-2224 (H. 3) is kept in the HBn (call numbers: ZR 104, ZR 105 and Z 56.465).

³⁶³ Daniela von Bülow (1860-1940), later the wife of Henry Thode, was the eldest child of Hans von Bülow and Cosima Liszt.

Ex. 56

Secondo *mf* un poco marcato

Linke Hand tacet

Liszt indicated the rapid removal of the finger from the key, in order to avoid collision between the two performers, with a special sign: ·). In print this became: +).

It is evident that in this part of the manuscript several of Liszt's pencil markings indicating repeated bars not written out but marked by figures only, were later removed. They were, however, in place when the engraver was working from the manuscript directly.

IV: no difference;

V: the first *p* direction for both players is a later addition. The *mf* in bar 19 of the *Secondo* part is present in the manuscript but was not printed;

VI: some pedalling signs and the inscription "senza Pedale" were added where necessary;

VII: in bars 27–28 of the *Secondo* part, there is rest for the right hand in the manuscript and a counter-voice in the printed edition. Liszt may have entered this subsequent addition on the proof-sheets;

VIII: no difference;

IX: the direction for performance at the opening of the piece is "Andantino affettuoso" in the manuscript and *Andante affettuoso* in the printed edition;

X: no difference;

XI: Liszt's direction "eroic[o]" was printed as *cresc.* in bar 30 of the *Primo* part, owing to a misreading and in spite of *ff* markings;

XII: the title "*Mazurka*" was increased in print to *Polnisch. (Mazurka.)* This movement is incomplete in the manuscript, the sign X in bar 13 is missing, though it is referred to on the last page of the manuscript.

60

I. S. 675 (R. 406)

Mus. pr. 10.830, Koll. 1.³⁶⁴

Nicolai: *Kirchliche Festouvertüre über den Choral 'Ein feste Burg ist unser Gott'*. For org. or ped. pf.

³⁶⁴ The composite volume consists of 7 parts. It was once in Gottschalg's collection; he labelled the bluish-grey stiff cover with the following inscription: "Fr. Liszt: 1) Kirchliche Fest-Ouverture 2) Transcriptionen für Orgel. A. W. Gottschalg." A facsimile of one of Liszt's letters is inside the cover: "Herrn Neufeld—Sehr geehrter Herr, Bei dem vorzüglichen Virtuosen, Silotti machte ich in angenehmster Weise Bekanntschaft mit einem ihrer sehr lobenswerthen Flügel. Klang und Spielart sind vortrefflich. Freundlichst F. Liszt. August 85. Weimar." The composite volume was bound in 1974; the original hard-paper cover is now the inner title page of the volume. Parts 2–7 of the composite volume

2. Printed copy with autograph corrections. The printed title-page³⁶⁵ bears no autograph notations. Signature, place and date are missing. Script of the autograph corrections: black pencil, see Gottschalg's remark on p. 3: "NB. Die Bemerkungen mit schwarzem Bleistift sind von // Dr. Franz Liszt (1856 gemacht)."

6 ff. Printed pagination: 3–11. 31.5 × 25 cm. Other entries in Gottschalg's hand: signature on the title-page (grey ink); corrections in the music (blue, red and black pencil).

To the verso of the title-page, a half-length portrait of Liszt is attached: a publicity picture from Schubert (Leipzig), dated 1884.

Provenance: purchased from the second-hand bookshop List & Francke (Leipzig) in 1914. Once it had been in the possession of Alexander Wilhelm Gottschalg.³⁶⁶

3. (a) Liszt arranged Nicolai's *Kirchliche Festouvertüre* for organ in about 1852. The first edition was printed by Hofmeister of Leipzig in 1852.

(b) Liszt and Gottschalg were presumably intent on preparing a new edition of the work, for which Liszt amended and supplemented this copy of the first edition (according to Gottschalg, in 1856). There is no other evidence as to whether the new edition was printed.

4. The printed edition had to be supplemented because it had no references to registration or to how to use the instrument, etc. According to Gottschalg, all the amendments in black pencil are Liszt's. However, on the basis of characteristic features of script and the nature of the amendments, this can be shown to be only partially true. The following notes are undoubtedly in Liszt's hand:

above bars 106–107, where the passage "Ein feste Burg" appears: "Choral // Knaben Stim[m]e";

contain certain pieces of Liszt's and Gottschalg's joint series entitled *Transcriptionen für Harmonium, Pedalflügel oder Orgel*. Nos. 1–3 of the series, three passages from Wagner's *Tannhäuser* (Nos. 1–2 arranged by Gottschalg, No. 3 by Liszt) were printed in one volume, the rest separately. Koll. 2, 3 and 4 all contain Nos. 1–3, Koll. 5 contains No. 4 (*Chor der jüngern Pilger*, 2. Bearbeitung von Liszt), Koll. 6 includes No. 5 (*Charakterstück "Schmerz im Glück" von Henselt*, arr. Gottschalg), and Koll. 7 contains No. 6 (*Gebet aus Rienzi*, arr. von Gottschalg). Koll. 4, in which the corrections may be in Liszt's hand, will be discussed in Note 369 on p. 181.

³⁶⁵ "Kirchliche // Fest-Ouverture // über den Choral // 'Ein feste Burg ist unser Gott' // von // Otto Nicolai, // Op. 31. // für Orgel // oder Pedalflügel // gesetzt von // FRANZ LISZT. // [...] // LEIPZIG, BEI FRIEDRICH HOFMEISTER. // London, bei Ewer & C°. // [...] // 4579."

³⁶⁶ On A. W. Gottschalg, see Note 259 on p. 139. Liszt composed several of his organ works at Gottschalg's request, moreover, he dedicated four of his organ works (S. 658–659, 661, 673) to him. Liszt and Gottschalg jointly edited and published series such as *Transcriptionen* ... mentioned earlier and *Repertorium für Orgel, Harmonium oder Pedal-Flügel*, in which are also included a great number of Liszt's works.

in bars 132–133 where the passage “Er hilft uns” appears: “Män[n]er und Knaben.”;³⁶⁷

in bars 178–179, at the imitation: “nicht schnell”. The letters “l” and “r” in black pencil in the line of the pedal which denote the use of the right and left foot, respectively, are not Liszt’s handwriting: the “r” is written differently. Besides, it is generally known that Liszt frequently turned to Gottschalg concerning the use of the pedal.³⁶⁸ So these letters may originate with Gottschalg.

The notes in black pencil “ritardando” in bar 66, “a tempo” in bar 67 and “mit Schwellen” in bars 99–100 are definitely not in Liszt’s hand.

In the case of fingerings, accent signs and slurs, it is particularly difficult to establish with whom they originated. This is not as important, since Liszt apparently went through the work with Gottschalg. Gottschalg’s other notes refer mainly to registration. In a good many cases he added missing slurs, naturals, and he even corrected notes in one or two places.³⁶⁹

61

1. S. — (R. —)

Ms. mus. 277

Stabat Mater. For pf.

2. Autograph manuscript without title inscription. The text written in bars 7–18 is: “Stabat Mater Dolorosa Juxta crucem // lacrymosa Dum pendebat Filius”. Signature, date and place are missing.³⁷⁰ Script: dark brown ink.

2 ff. Autograph pagination: 1–2 (black pencil).³⁷¹ 34 × 27 cm.

Note in an unknown hand: serial number of the second-hand book catalogue on f. 2^v (black pencil).

³⁶⁷ Liszt’s references to boys and men’s voices are presumably meant to inform the organist about the original setting (Nicolai’s work was written for chorus, orchestra and organ), similar to the indications of certain exposed instruments of the orchestra in piano reductions.

³⁶⁸ See *Gottschalg*, pp. 27–28.

³⁶⁹ In other parts of the volume, corrections in red ink of Koll. 4 were possibly carried out by Liszt. Koll. 4 contains the first three pieces of the series *Transcriptionen* . . . published in one book, the third of which is Liszt’s arrangement (*Chor der jüngeren Pilger*, I. Bearbeitung, S. 676/1, R. 407/1). Owing to the few and not characteristic corrections (slurring, stems, the modifications of some held notes) in this copy of the first edition (Dresden 1863, Meser, without title-page, plate no. H. M. 703), it is not clear whether they are Liszt’s or Gottschalg’s work. The notation is similar to both their styles; keys or letters were not written. Apart from two minor exceptions, all corrections are found in Liszt’s arrangement. The corrections of Koll. 4 seem to have been retained in manuscript. Koll. 2 is a later impression of the same edition, the title page of which already bears the number 5 of the series. Its music is, nevertheless, not corrected according to Koll. 4. For the sake of completeness it should be noted that Koll. 3 is the first proof-sheet for the same edition in which Gottschalg corrected several major mistakes. The first edition (including Koll. 4 as well) was already printed with Gottschalg’s corrections.

³⁷⁰ My reading of the unclear group of letters in the place of the signature at the end of the work is “Fin”.

³⁷¹ The autograph pagination of pp. 3 and 4 was probably erased.

Provenance: purchased from Jacques Rosenthal (Munich) in 1911.
 Facsimile: f. 1' in: *NLE* I/12, p. XVII.

3. This manuscript was listed in both Lavotta's and Raabe's catalogue (and later in Searle's initial work-list) as the piano paraphrasis of a section of the oratorio *Christus*.³⁷² On comparing the music of the manuscript with the 12th movement of the third part of *Christus (Stabat Mater dolorosa)*, it is clear that beyond the *Stabat Mater* melody, there is virtually no similarity between the two pieces. Since the melody is an original Gregorian hymn and not one composed by Liszt, this independent piano work should not be considered a paraphrase of *Christus*. Liszt also arranged the melody of the hymn *Stabat Mater* in *Via Crucis*, but in a different form from those previously mentioned (in Stations iii, vii and ix it occurs three times when Jesus falls).

Examples 57–60 show the Gregorian melody, its arrangement in bars 7–8 of the piano work in the HBN, in *Christus* and in *Via Crucis*.

Ex. 57

Stá - bat Má - ter do - lo - ró - sa Jux - ta crú - cem lac - ri - mó - sa

Dum pen - dé - bat Fi - li - us.

Ex. 58

Sta - bat Ma - ter do - lo - ro - sa

Ju - xta cru - cem la - cry - mo - sa

³⁷² *Lavotta*, p. 188, 5th paragraph; *Raabe* II, pp. 317–318; *Grove* Vol. 5, p. 264.

Dum pen - de - bat Fi - li - us

This musical score consists of two staves. The upper staff is a vocal line in G major, featuring a melody with a descending line and a final cadence. The lower staff is a piano accompaniment with a simple harmonic accompaniment.

Ex. 59

CHRISTUS. XII. Stabat Mater.

Ms. Solo

28

a)

Sta - bat Ma - ter do - lo - ro - sa jux - ta

This system includes a vocal line and a piano accompaniment. The vocal line begins with a half rest followed by a melodic phrase. The piano accompaniment provides a steady harmonic background.

cru - cem la - cry - mo - sa, dum pen - de - bat Fi - li - us.

This system continues the vocal line and piano accompaniment from the previous system, ending with a final cadence.

CHOR

46

b)

Sta - bat Ma - ter do - lo - ro - sa jux - ta

This system shows the beginning of a choral entry. The vocal line starts with a half rest followed by a melodic phrase. The piano accompaniment is similar to the solo section.

52

cru - cem lac - ry - mio - sa Dum pen - de - bat

58

Fi - li - us Dum pen - de - bat Fi - li - us

Ex. 60

a) Sta - bat ma - ter do - lo - ro - sa

jux - ta cru - cem lac - ry - mio - sa Dum pen -

Sta - - - bat Sta -

de - bat fi - - li - us.

- - bat Ma - - - ter

b)



No other Liszt arrangements of the *Stabat Mater dolorosa* Gregorian melody are known to exist. There is, however, another *Stabat Mater* composition among the transcriptions: a section of Rossini's *Stabat Mater*, the aria beginning with the words "Cujus animam", that Liszt transcribed for piano (S. 553/1, R. 238/1), for organ and trombone (S. 679, R. 410) as well as for voice and organ (S. 682, R. 643a). In Rossini's aria, an eight-bar introduction is followed by a sweeping Italian melody, operatic in character, that bears no relationship to the Gregorian chant. Liszt's transcriptions—*Ex. 61* shows the beginning of the piano transcription—closely follow Rossini's original.

Ex. 61

Allegro maestoso

Piano

ff *ff* *p*

tr

cantando

un poco stacc.

In his piano piece entitled *Stabat Mater*, Liszt took over the six bars of the introduction from this transcription of Rossini's piece in its entirety; even the key is the same. The same grave, funereal sequence of chords that introduces the Italian aria in the transcription of Rossini's melody, but does not recur, is placed before the Gregorian melody in the *Stabat Mater* piano piece, and reappears twice (in bars 19–24 and 37–44) somewhat varied, as a bridge. Its influence is also heard in the closing *Lento* section (bars 98–101).

The rhythm and melody of these opening bars are not Liszt's but Rossini's. In the Rossini piece, the movement starts with unison octaves,³⁷³ and in Liszt's

Ex. 62

³⁷³ Rossini, Gioacchino. *Stabat Mater*. Ed. from the original MS.; first ed. by Luciano Tomerelli. London-Zurich etc., Eulenburg. Plate no.: E. E. 6074, pp. 25–26.

transcriptions for trombone or voice with organ accompaniment the beginning is similar (see *Ex. 62*).

Since Liszt's handwriting in Ms. mus. 277 is very similar to the autograph of the Rossini arrangement in Weimar dated 15 June 1847, we may presume that the piano piece *Stabat Mater* was written in the same year.³⁷⁴

Liszt's *Stabat Mater* for piano was first published in full in Vol. I/12 of the *NLE*, edited by Imre Sulyok and Imre Mező in 1978, adhering strictly to the HBN autograph.³⁷⁵ A separate edition of Editio Musica, Budapest, is also available.

62

1. S. ? (R. ?)
Unidentified fragment. For pf.

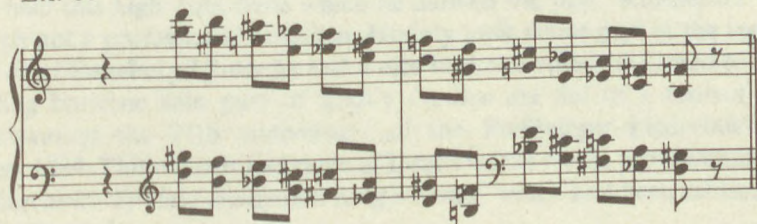
Ms. mus. 201

2. Autograph memorial leaf. Without title inscription. Signature on f. 1^r, at the bottom: "Pesth 14 Janvier 1840. F. Liszt" (brown ink). Script: brown ink. 1 f.³⁷⁶ Without pagination. 13 × 20.5 cm.

Provenance: donated to the Library by Mrs. Zoltán Balogh from the estate of Pál Almási Balogh³⁷⁷ in 1879.

3. The only unidentified fragment presently in the HBN, and not a characteristic musical one; shown in *Ex. 63*. Liszt wrote these two bars for piano as a souvenir for an unknown person at the conclusion of this triumphant series of concerts in 1839/40, immediately before leaving for Győr.³⁷⁸

Ex. 63



³⁷⁴ Rena Mueller was kind enough to call my attention to the similar layout of the HBN and DWRgs manuscripts.

³⁷⁵ In their Preface (p. XI) the editors mention the German version of this study, which did not appear and in which the entire *Stabat Mater* was to have been published in facsimile. With the printing in the *NLE*, this has become superfluous.

³⁷⁶ The paper was ruled by hand. The verso is blank.

³⁷⁷ Pál Almási Balogh (1794–1867) was a Hungarian homoeopath, member of the Hungarian Academy of Sciences from 1831 on, and the author of several medical books. There is no evidence that he was personally connected with Liszt.

³⁷⁸ For Liszt's report of the end of his stay in Pest, see *Corr. L-Ag. I*, p. 355. On 14 January Liszt visited the monastery of the Franciscan friars; see Kilit Gasparich's account of the event in *Társalkodó* [Companion], 29 January 1840.

GROUP (ii)

FRANZ LISZT'S COMPOSITIONS

Printed or manuscript copies with the composer's
autograph dedication

63

1. S. 4 (R. 479)

Ms. mus. 1.099

Cantico del Sol di San Francesco d'Assisi. Pf. score.

2. Printed copy: *Cantico del Sol di San Francesco d'Assisi*. Der Sonnen Hymnus des heiligen Franziskus von Assisi. Klavierauszug. Leipzig [1884], Kahnt (2617). Autograph dedication on the verso of the inner endpaper: "Herrn Rittmeister // Alexius Hodoly // mit herzlichem Dank. // für seinem [!] schönen // Vortrag dieses // »Cantico del Sol« // F. Liszt. // März, 85 — // Budapest." (black ink). Provenance: unknown.

3. This copy of Liszt's *Cantico del Sol* was dedicated to Elek Hodoly (1845—after 1896).

Hodoly graduated in medicine in 1867 and was then active as district veterinarian in Zemplén county.¹ In May 1874 he was appointed first-rank regimental surgeon to the Pressburg battalion of the Hungarian territorial army. It is not known how long he held this high rank from which he derived the title "Rittmeister".²

Though not a professional musician, Hodoly took active part in the social and artistic life of Pressburg.³ Since he had a nice baritone voice, he agreed to sing the demanding baritone solo part of Liszt's *Cantico del Sol* in a festival concert commemorating the 27th anniversary of the Preßburger Liedertafel on 21 December 1884. This concert had three of Liszt's works on the programme, among them *Magyar király-dal* [*Hungarian King's Song*], which had been refused by the Budapest Opera.⁴

Liszt was not present at the concert, although he attentively followed the preparations (as his correspondence with János Batka, a board member of the

¹ Szinnyei, J. *Magyar írók*. . . . Vol. 4, p. 938. (Hodoly was included in this book for having translated a German work on veterinary medicine into Hungarian, which was published in Sátoraljaújhely in 1875. Hodoly was still living when Szinnyei's volume appeared in 1896.)

² The data concerning Pressburg was kindly made available to us by the War History Museum in Budapest, based on the *Registers of the Royal Hungarian Territorial Army, Gendarmerie and Cavalry*.

³ Hodoly received words of appreciation from a fellow-citizen: "eine hervorragende Gestalt unserer Gesellschaft, ein ausgezeichnetes Mitglied unseres vaterländischen Offizierkorps, ein feinfühligere Kenner der Musik und warmer Freund der Künste nach jeder Richtung". (*Pressburger Zeitung*, 22 December 1884.)

⁴ The third work by Liszt was the *Ungarischer Marsch* (S. 363/4, R. 449/4) written on themes by Schubert. For the entire programme, see *Pressburger Zeitung*, 21 December 1884.

choral society reveals).⁵ He only learned of Hodoly's achievement in reviews, and perhaps through the personal account of friends in Pressbourg, above all Batka. Reviews emphasized that Hodoly, despite an indisposition, mastered his task safely and with the proper interpretation. This is interesting because it was the first time in his life that he was accompanied by an orchestra.⁶

Liszt first asked Batka to extend his thanks to the participants of the Pressburg concert, including Hodoly.⁷ Later on, he dedicated a copy of the first edition piano score of the *Cantico del Sol* to Hodoly in March 1885 to show his gratitude.⁸

1. S. 52/3 (R. 530/3) T 1/4
Septem sacramenta, responsories. No. 3. *Eucharistia*. For mixed vv. and org. or harm.

2. Printed copy: *Septem sacramenta. Responsoria cum organo vel harmonico concinenda. III. Eucharistia. Roma [1879], Autografia di P. Manganelli (P. 512. M.)*⁹

Autograph dedication on the title-page: "Care Thern // freundschaftlich // FLiszt. // Januar 79 — Buda Pest." (in dark brown ink).

Provenance: presented to the library in 1964 by Prof. Viola Steinbauer-Thern (Vienna).

3. Károly Thern (1817–1886) composer, conductor and music teacher was an ardent Hungarian follower of Liszt. Thern was extremely popular in his time, mainly because of his incidental music and operas, but also because of his songs for contemporary plays about Hungarian village life and other popular art songs. (Liszt elaborated the best-known of these, the *Fóti dal* in his *Hungarian Rhapsody*, No. i.) Thern acquired fame both for his conducting (he was employed by the National Theatre of Pest in the forties, then by the Music Lovers' Association of Pest between 1868 and 1873) and as a music teacher (he was active in the National Conservatoire in Pest). Liszt also knew him well because his two sons, Vilmos and

⁵ János Batka, junior (1845–1917) was a descendant of an old Czech family of musicians. He was the municipal archivist in Pressburg, an amateur musician who was also active as a writer on music, publishing mainly in the *Pressburger Zeitung*. Orel discusses in length his friendship with Liszt, as well as his writings on Liszt. He also publishes Liszt's letters written to Batka.

⁶ The first unsigned review appeared in the 22 December 1884 issue of the *Pressburger Zeitung*. A detailed analysis of the concert was given by Batka in the 28 December issue of the same newspaper. Because of the excellent description of his works, Liszt suggested that this article be republished in newspapers in Pest, Leipzig and Berlin (*Orel*, pp. 29–30).

⁷ The date of the letter is 3 January 1885 (*Orel*, p. 29).

⁸ It is not possible to know whether they met personally on this occasion.

⁹ Raabe stresses that this work was only "autographiert, aber nicht herausgegeben" by Manganelli (*Raabe II*, p. 331). The lay-out of the music shows, however, that it must have been a regular edition. The title-page, printed in red and black, contains the title of all 7 responsories. The name of the lithographer, Luciani, is also given; moreover, the edition is provided with a plate number.

Lajos, both very talented pianists, were among his best pupils. The Thern brothers excelled mainly in performing works for two pianos; Liszt's compositions often featured on their programmes. Liszt repeatedly honoured their concerts with his presence; sometimes he also played the piano with one of them. It is known that Liszt was present and played the piano at a morning concert given in the home of the Therns.¹⁰

There is no concrete event or particular occasion in January 1879 that might have led Liszt to dedicate this copy of "*Eucharistia*" to Károly Thern. Because of their long-standing relationship, there is no need for any specific explanation.¹¹

65

1. S. 69 (R. 539)

Mus. pr. 3.846

Chöre zu Herders Entfesseltem Prometheus. Pf. score.

2. Printed copy: *Chöre zu Herder's Entfesseltem Prometheus*. Klavierauszug. Leipzig [1874], Kahnt (1711). Autograph dedication on the inner endpaper: "Frau Lilla von Bulyovsky, — // verehrungsvoll, und // dankbar // F. Liszt // 3^{ten} März, 1875 — // Budapest." (black ink).

Provenance: unknown.

3. Lilla Szilágyi (1833–1909), later the wife of the writer Gyula Bulyovszky, was one of the most celebrated Hungarian actresses of her time. At the age of 14 she already ranked among the top actresses of the National Theatre in Pest. After 1859 she took leading parts abroad, mostly on the German stage, and only returned to Hungary to make guest appearances.

In 1856 Mrs. Lilla Bulyovszky became acquainted with Liszt at the time of the Hungarian première of his *Missa solennis*. She remained an ardent Liszt enthusiast for the rest of her life, as attested by their published correspondence.

The playbill pasted to the blank verso of the inner title-page in this copy of the *Prometheus Choruses* throws light on the motives for and circumstances of the dedication. Printed in Hungarian on one side and in German on the other, the playbill announces the performance of Liszt's *Chöre zu Herder's Entfesseltem Prometheus* in the so-called redout-room by the Budapest Liszt Choral Society on 3

¹⁰ An account of Liszt's visit on 30 November 1873 appears in: *Legány-L.*, p. 186 of the Hungarian, pp. 221–2 of the English version. The Therns are mentioned by Legány in several other places; in this period of his life, Liszt maintained particularly close relations with them. Liszt also dedicated the piano score for four hands of Schubert's *Marches* to the Thern brothers (see Note 289 on p. 147).

¹¹ There is one additional note concerning the relationship between Thern and Liszt: in 1867, Rózsavölgyi of Pest published the transcription for piano duet of Liszt's *Rhapsody No. xv* (the *Rákóczi March*) arranged by "Réth N. Károly". The surname "Réth N." is an anagram for "Thern": the arrangement was made by Károly Thern. The explanation of the anagram is found in Ervin Major's card catalogue, HBa(mi).

¹² *Pr.* Nos. 89–90, 112, 290; *Br. a. L.* III, No. 268.

March 1875. The introductory symphonic poem and the orchestral accompaniment was played by the composer and Antal Sipos¹³ on two pianos. The narrator was Lilla Bulyovszky.

The *Prometheus Choruses* were completed by 1850 when, on the occasion of the unveiling of Herder's monument, Herder's play was staged in Weimar. In order to make Liszt's music suitable for concert performance, Richard Pohl wrote a connecting text. Pohl's text was translated into Hungarian by Kornél Ábrányi senior for the 1875 première in Pest, and was printed in a bilingual booklet. This booklet was bound into Lilla Bulyovszky's copy, after the table of contents on the first page.¹⁴

The dedicated piano score was bound in a deluxe red-leather binding ("Mehner V. könyvkötészetében, Pesten" [In V. Mehner's bindery in Pest]) prior to its presentation. As a result, Liszt's dedication is found on the inner endpaper inserted during binding.¹⁵

66

1. (S. 72/1) (R. 542/1) Ms. mus. 7.442
Rheinweinlied. For male vv. and orch. arranged by Károly Huber.

2. Manuscript score. Title inscription: "Rheinweinlied // von // Franz Liszt // Partitur" (black ink, supplemented later in black pencil by:) "Instrumentálta // Huber Károly."

Autograph dedication (written across the title-page): "Herrn Kapellmeister // Carl Huber mit verbindlichstem // Dank // F. Liszt" (blue pencil).

Provenance: purchased from Mrs. Kázmér Molnár (Budapest) out of Jenő Hubay's estate in 1982.

3. In the description of No. 13 of the present book, details were given concerning Liszt's outspoken request to Károly Huber about the instrumentation of his *a capella* chorus for male voices, *Rheinweinlied*, for the national song festival held in Miskolc in August 1884.¹⁶

The score in the HBN (call number Ms. mus. 7.442) was copied from Huber's original manuscript by Károly Kuncz, who signed his work on f. 17^r: "B. Pest 12/9

¹³ Antal Sipos (Siposs) (1839–1923) pianist, music teacher and composer, studied first with Károly Thern, then in 1858–59 with Liszt. In 1874 he founded a private music school in Budapest, many of the pupils of which continued their piano studies at the Academy of Music.

¹⁴ *Szöveg Liszt Ferenc felszabadított Prometheusához* ... [Text to Franz Liszt's *Entfesseltem Prometheus*]. The booklet also contains Liszt's preface (translated from French into German by Peter Cornelius and into Hungarian, in all probability, by Kornél Ábrányi senior).

¹⁵ The music contains manuscript corrections in black ink (mainly pedalling signs and dynamic markings, but also the correction of some notes). They are not in Liszt's hand; we do not know with whom they originated or when they were entered, that is, before or after the presentation.

¹⁶ See p. 65–66. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, ophicleide, kettledrum, 1st and 2nd violin, viola, violoncello and double bass. Huber's autograph score is preserved in HBl (Ms. mus. L. 54).

1844 Kuncz Károly". The date is obviously mistaken, as the year can only be 1884.—It is clear that the copy was prepared after the performance, but it is not known when and how Liszt acquired it. Since the dedication written on the music is not dated either, we can only surmise that Liszt must have entered the lines of acknowledgement, evidently as a token of remembrance, on Huber's score some time in early 1885. In the 1884/1885 academic year Liszt stayed in Hungary between 29 January and 14 April 1885. At that time Károly Huber was already a fellow professor at the Academy of Music in Budapest where a department of violin had been established under the direction of Huber in the same academic year.¹⁷

Huber's orchestration never appeared in print, and there is no evidence of its having been performed on any other occasion than the song festival in Miskolc.

67-68

The next two items of music (V 1.188 and Ms. mus. 3.438) are grouped together since they are both dedicated to the same person: János Végh (and one of them to Mrs. Végh as well).

67

1. S. 105 (R. 422)
Hunnenschlacht. Sym. poem.

V 1.188

2. Printed copy: *Symphonische Dichtungen für grosses Orchester*, 11. *Hunnenschlacht*. Partitur. Leipzig [1861], Breitkopf & Härtel (10160).
Autograph dedication on the title-page: "J. von Végh — // freundschaftlich // FL. // Februar. 79 // Budapest." (dark brown ink).
Provenance: unknown.

68

1. S. 597, (105), (106),¹⁸ 599/1-2
(R. 323, (422), (423), 325/1-2)

Ms. mus. 3.438
composite volume¹⁹

Sym. poems ii. (*Hamlet*, *Hunnenschlacht*, *Die Ideale*, *Zwei Episoden aus Lenaus Faust*). Transcriptions for pf. 4 hds.

¹⁷ See Eckhardt, M. "A Zeneakadémia Liszt Ferenc leveleiben", pp. 21 and 51.

¹⁸ Raabe claims that the transcription for piano duet of *Hunnenschlacht* and *Ideale* were made not by Liszt but Bülow and Sgambati, respectively (*Raabe II*, pp. 302-303). In lacking separate numbers for these items, the catalogue numbers of the original orchestral setting are indicated in brackets. Liszt's unpublished letters prove that the transcriptions were his own work. (See letters No. 79 and 149 of the 1877/78 book of correspondence, HBn, ff. 32^v-33^v and 71^v-73^v, respectively).

¹⁹ Composite volume in deluxe red leather binding. In view of the fact that the dedication is written on the inner endpaper of the volume, it must have been bound before dedication.

2. Printed copy: Koll. 1–3 published in Leipzig [1875, 1877/78, 1875], Breitkopf & Härtel (13571, 14717, 13572); Koll. 4–5 published in Leipzig–New York 1862, Schubert (2791, 2839).

Title on the cover of the composite volume: “F. LISZT. // Symphonische Dichtungen // II.” Autograph dedication on the inner endpaper of the volume: “A J. et Angélica // de Vegh, // en sincère amitié // F. Liszt // Février 78, // Budapest.” (black ink).

Provenance: unknown.

3. The laconic dedication of these two volumes (“freundschaftlich” and “en sincère amitié”) in no way shows that János Vég h von Vereb (1845–1918) and his musically talented wife, Angéla Bezerédj, were among Liszt’s closest friends in Budapest during his last years. Vég h studied music with Károly Thern and Mihály Mosonyi, but decided to choose the career of a judge. However, he did not stop composing. Liszt had a high esteem for his piano duet, entitled *Suite en forme de Valse*, and arranged it for piano two hands.²⁰ Vég h transcribed several of Liszt’s works for two pianos, eight hands, and his transcription of the *Dante symphony* particularly earned Liszt’s approval.²¹ This transcription was also printed.

On 12 May 1881, Vég h was appointed vice-president of the Academy of Music in Budapest to lighten the burden of the president, namely Liszt. Thus, on the management of academic affairs, Liszt and Vég h became officially associated.

Their friendship was, however, not restricted to official duties. During his stays in Budapest, Liszt frequently spent his leisure hours with friends of whom he was particularly fond, playing whist, in conversation and participating in improvised music making. Apart from Polixéna Pulszky and the couple Vörös-Várkonyi, János and Angéla Vég h were among his steady whist partners. Their intimate relationship is abundantly documented by János Vég h’s memoirs and Liszt’s letters to Vég h.²² The surviving part of the correspondence between Liszt and Vég h dates from the 1880s. Their friendship must have begun earlier, a fact which is born out by the two dedicated copies kept in the HBn.²³

²⁰ For Liszt’s opinion, see *Pr.* No. 532. The catalogue numbers of the arrangement are: S. 430 and R. 263.

²¹ See *Pr.* No. 436.

²² In his memoirs, entitled “Liszt Ferencről” [On Franz Liszt], J. Vég h cites excerpts from Liszt’s letters written to him in the original language. In the publication “Ismeretlen Liszt-levellek” [Unknown Liszt Letters] (*Muzsika*, 1929/1–2, pp. 82–86), twenty of Liszt’s letters to Vég h are printed in Hungarian translation with the serial numbers 5–24. They were published by Prahács in the original language (except for letters No. 9, 20 and 22–24). (*Pr.* Nos. 436, 455, 470, 488, 494, 520, 523, 532, 534–535, 546–548, 568, 580.)

²³ Gyula Vég h, János Vég h’s son, wrote on p. 22 of his article “Liszt Ferenc kiadatlan naplója” [Franz Liszt’s Unpublished Diary] that the Vég hs had a number of Liszt relics in their possession as late as 1930. “The diary [...] is not the only relic of the Master cherished as sacred in our family. Apart from some friendly letters, they also include music, the most valuable of which are the manuscript of my Father’s *Suite* arranged for two pianos by Liszt [whereby Vég h meant S. 430 but designated the setting erroneously] and two volumes of ‘Symphonische Dichtungen’ dedicated to my parents, etc.”. The present whereabouts of the manuscript of the *Suite*, as well as those of the first volume of the *Symphonische Dichtungen*, are unknown.

1. S. 112 (R. 429/3)

Trois odes funèbres. No. 3. *Le triomphe funèbre du Tasse*. For orch.

2. Printed copy: *Le triomphe funèbre du Tasse*. Épilogue du poème symphonique "Tasso", Lamento e trionfo pour grand orchestre. Leipzig 1877, Breitkopf & Härtel (14.686). Autograph dedication on the title page: "Meinem // verehrten Freund, // Franz Erkel — // treu ergebenst // FLiszt // Februar 78 — // Budapest." (black ink).

Provenance: purchased from dr. István Liebmann (Budapest) in 1962.

3. Much has been written about the relationship between Liszt and Ferenc Erkel,²⁴ both truth and anecdote. Although the detailed discussion of this relationship is beyond the scope of the present book, Erkel's extraordinary importance in the history of Hungarian music justifies the enumeration of some authentic data on the occasion of describing the HBn score *Le triomphe funèbre du Tasse*, dedicated to Erkel.

4. January 1840: in a concert given in the National Theatre of Pest, Liszt performed the *Rákóczi March* in his own arrangement, with great success.²⁵ 2 February 1840: the journal *Honművész* reported that Erkel's *Rákóczi March* (written as a souvenir, in the manner of Liszt) was printed.

27 January 1844: the National Theatre of Pest gave the first performance of Erkel's opera *Hunyadi László*. 17 May 1846: Liszt conducted the overture of the opera in Vienna.²⁶ In 1847, Liszt made a piano transcription (S. 405, R. 160) of two excerpts from *Hunyadi László* (*Swan-Song* and *March*). 19 September 1856: Liszt wrote a letter to Erkel asking him to prepare the score of *Hunyadi László* with a German text for a planned première in Weimar.²⁷ The performance never took place, because Erkel failed to send Liszt the required material owing to technical and financial difficulties.²⁸

Summer 1856: preparations for performing Liszt's *Missa solennis* were disturbed by intrigues. As conductor of the orchestra of the National Theatre, participating in the performance, Erkel did his utmost to assure the smooth and successful première. 26–27 August: during the public rehearsals held in the ceremonial hall of the National Museum in Pest, Erkel acted as interpreter as Liszt conducted, and assisted him in his work. 31 August: the first performance in Esztergom. In one of their private conversations before the performance, Erkel suggested that Liszt

²⁴ Ferenc Erkel (1810–1893) was an outstanding Hungarian composer, conductor, pianist, music teacher, and the founder of the Hungarian opera, who devoted his whole life to the cause of the emerging independent Hungarian musical life. The most complete catalogue of his works has been excellently compiled by Dezső Legány (*Legány-E.*).

²⁵ See p. 115 and the note 211 *ibid.*

²⁶ *Legány-E.*, p. 40.

²⁷ *Pr.* No. 88.

²⁸ A hypothesis in connection with this matter is put forward in Isoz, K. "Kísérletek Erkel Hunyadi Lászlójának párizsi színrehozatalára".

modify the closing section of the *Gloria*.²⁹ 21 November 1856: Liszt informed Erkel that he had succeeded in working through the appropriate section of the *Gloria* as suggested.³⁰

1853–1871: Erkel regularly gave concerts with the orchestra of the Philharmonic Society, comprised of members of the orchestra of the National Theatre under his direction. (Incidentally, it was Liszt's idea to establish this ensemble.)^{30a} Erkel frequently put Liszt's works on the programme.³¹ In the framework of the philharmonic concerts organized by Erkel, Liszt himself occasionally conducted the orchestra.³²

1872: Liszt completed his piano and orchestral work, respectively (S. 486, R. 158 and S. 353, R. 448) making use of the music of Béni Egressy's *Szózat* and Ferenc Erkel's *Himnusz [National Anthem]*. He had previously intended to elaborate Erkel's *Himnusz* in a symphonic work, as a letter from 1856 reveals,³³ but the plan did not materialize.

After a lengthy delay, the Academy of Music in Budapest opened its doors in the autumn of 1875, with Liszt as president and Erkel as director. Both taught pupils in the department of piano, often the same ones.³⁴ On the occasion of the inauguration, Liszt addressed a letter to Erkel stating that Erkel's direction seemed to him to be a guarantee that the new Academy would develop properly, and that he felt confident of their excellent cooperation.³⁵ In his opening speech, Erkel laid special emphasis on what Liszt's direct involvement meant, not only for the Hungarian students attending the Academy but also for all the Hungarian musical life.³⁶ It is because of Liszt's and Erkel's steadfastness, their identity of goals in matters of substance, despite certain difference of opinion, and their indomitable zeal (paying no heed to attacks from the press and the authorities) that the Academy of Music got beyond its initial difficulties and has grown to be one of Europe's best appreciated music education establishments.³⁷

We do not know of any event in early 1878 that is directly connected with the dedication of the score of the *Tasso epilogue*. The long "brotherhood in arms", some moments of which have just been described, provides a sufficient explanation for the friendly tone of the dedication.³⁸

²⁹ Lajos Érdy's recollection. Fabó B. *Erkel Ferenc emlékkönyv* 1, pp. 58–59.

³⁰ *Pr.* No. 92.

^{30a} See Eckhardt, M. "Liszt és a Doppler-testvérek".

³¹ 1856: *Les préludes*; 1857: *Orpheus*; 1865: *Dante Symphony*, first movement; Schubert–Liszt: *March*; 1866: *Les préludes*; 1867: *Faust Symphony*, "Gretchen" movement; 1869: *Dante Symphony, Hungaria, Psalm cxxxvii*. (Information from *Csuka*, in addition to Dezső Legány's collection of contemporary press-clippings.)

³² For example, on the occasion of the Beethoven anniversary, see p. 63 and Note 82 *ibid*.

³³ *Pr.* No. 92.

³⁴ See *Legány-LSt*, names printed in italics.

³⁵ *Br.* VIII, No. 276.

³⁶ Erkel's opening speech is quoted in Legány, D. "Erkel és Liszt zeneakadémiája (1875–1876)"; p. 248.

³⁷ For information concerning the difficulties of the first two years of the Academy, as well as Erkel's and Liszt's efforts, see *Legány, D. ibid*.

³⁸ The friendship between Erkel and Liszt resulted in closer personal ties too. Liszt was the godfather of Erkel's son, Ferenc, who was born in the autumn of 1856 and died in 1863 (see *Pr.* No. 92, note 2).

1. (S. 117) (R. 439)
Rákóczi March. Setting for sym. orch., arr. for pf. 4 hds.

2. Printed copy: *Rákóczy Marsch für grosses Orchester. Für 2 Pianoforte zu vier Händen*. Leipzig [1871], Schubert (4862). Autograph dedication on the title-page: "Madame la Comtesse Léo Festetics — // respectueux hommage // FLiszt // Mars 71 Pest." (black ink).

3. It may have been during his important concert tour in Hungary at the end of 1839 and the beginning of 1840 that Liszt made the acquaintance of Countess Festetics, née Krisztina Kubinyi. Liszt had earlier befriended her husband, the Hungarian magnate Leó Festetics (1800–1884), an active composer who played an important role in Hungarian musical life.³⁹ During his stay in Pest in 1839/40 Liszt enjoyed the hospitality of Count Festetics.⁴⁰

Beyond customary social contacts, no personal friendship is known to have existed between Liszt and the Countess Festetics. Liszt's relationship with Count Festetics was, on the other hand, very significant, and he considered the Count to be his closest friend in the 1840s. This is born out by the great number of letters written to him and their sincere, intimate tone, such as by the piano transcription of Festetics's *Spanish serenade* in 1846 (S. 487, R. 161), and by the printed dedication to Festetics of several of Liszt's compositions with a Hungarian theme.⁴¹

Count Festetics's relations with Liszt reflect the typical general attitude of the time. He praised Liszt as a piano virtuoso but attacked him as a composer, unable to comprehend Liszt's genius and epoch-making innovations. He even raised

³⁹ See Liszt's letter dated Paris, 24 November 1839, *Br. I*, No. 22.

⁴⁰ The Count went to meet Liszt in Vienna and witnessed how the artist's journey turned into a veritable triumphal march.—For particulars of Liszt's Hungarian stay in relation to Festetics, see *Corr. L-Ag. I*, pp. 310, 329, 331, 342–343, 355–356. In one of his letters Liszt cursorily mentioned the Countess, too (*Corr. L-Ag. I*, p. 348).

⁴¹ It is commonly known that Liszt dedicated the first book of the set *Magyar dallok — Magyar rhapsodiák* (S. 242, R. 105), published by Haslinger, to Count Festetics, while the dedication of the sixth book (the *Rákóczi March*) embraced the six Hungarian magnates, among them Festetics, who presented him with the sword of honour in Pest on 4 January 1840. In musicological literature it is not known that some dedicated copies exist of the French edition (Paris, Bernard Latte, plate no.: B. L. 2832) of the first seven pieces of the same set, published with the title *Album d'un voyageur, 3^{me} année. Mélodies hongroises*. The edition itself is mentioned in: Raabe II, pp. 244 and 262. The dedication, a facsimile of Liszt's handwriting, is as follows: "À Monsieur le Comte // Leo Festetics // vive reconnaissance // amitié dévoué // F. Liszt." The first piece of the composite volume in the HBN, call number Mus. pr. 6.665 is such a dedicated, extremely rare, copy. The latter had previously been thought to be a copy with autograph dedication, because of the fact that the facsimile is of exceptionally good quality. My study "Liszt Ferenc és magyar kortársai" (*Eckhardt-L* pp. 102–105), also describes it as an authentic autograph. Since then I have succeeded in finding a copy in Paris with the same dedication, music published by Latte and containing items 2 and 4 of the set (FPn, Rés. 2464). Thus it is now clear that we are dealing with facsimiles in both cases. The manuscript dedication found on the second piece of the composite volume of the HBN (*Marche hongroise d'après Schubert*, Paris, Bernard Latte, plate No.: B. L. 2308) is also a facsimile: "À son excellent ami // le Général Prince // Felix Lichnowsky // FLiszt // Paris 27 Mars 1841."

difficulties when it came to having Liszt's works performed. Most of the complications and intrigues preceding the first performance of *Missa solennis* can be attributed to Festetics.⁴²—In the disputes concerning the fate of the Academy of Music, Festetics played an equally negative role in the early 1870s: he feared that the establishment of a new institution of music education would diminish the prestige of his own “Színészeti Énektanoda” [Theatrical Singing School].⁴³

Liszt tried to maintain cordial relations with the Countess and Count Festetics in spite of the latter's conduct—so unworthy of a friend. Thus the dedication of this music must also be considered as a sign of courtesy on Liszt's part.⁴⁴

1. S. 426/1 (R. 251/1)
Schubert: 3 Marches, No. 1. *Trauermarsch*. For pf.

2. Printed copy: Schubert's Märsche für das Pianoforte solo von Franz Liszt. (Nr. 1. Trauermarsch.) Wien 1847, Diabelli (D. et C. №. 8454). Autograph note on the title page: “1846. geschrieben, und am 26^{ten} März, in // dem Concert »zu Gunsten // »der Szegediner und Alföldler // »Überschwemnten« // hier gespielt, von // F. Liszt. // Budapest. // 27^{ten} März // 79.” (black ink).

Provenance: purchased from Béla Mátéka in 1962; earlier it was in the possession of his father, Károly Matyéka.⁴⁵

3. Of the series of floods which frequently visited Hungary in the 19th century, the great Szeged flood looms tragically large. The river Tisza flooded almost the entire town in March 1879. On hearing the news of the catastrophe many people were stirred, both in Hungary and abroad, and provided relief to the flood victims.⁴⁶ However difficult it must have been at this time to Liszt to appear as pianist before the public, he could not refuse to help. Hardly more than two weeks after the catastrophe of Szeged, Liszt gave a concert in the Vigadó [Municipal Concert Hall] for the benefit of the flood victims.⁴⁷ The hall was filled to capacity and there was a solemn, devout atmosphere. Of all the items on the programme, contemporary

⁴² For fuller particulars on this subject, see the letters *Pr.* Nos. 61, 74, 77, 81 and 87 as well as the commentaries to them.

⁴³ The relevant data are contained in Dezső Legány's three studies dealing with the Academy of Music: “A Zeneakadémia születése”; “Erkel és Liszt zeneakadémiája (1875–1876)”; “Erkel és Liszt zeneakadémiája (1876–1877)”.

⁴⁴ The Festetics also kept up appearances: on Liszt's jubilee in 1873 they gave the composer a silver cup gilded on the inside, which is now in the possession of the Hungarian National Museum. (For its description, see Isoz, K. *A Liszt Ferencz emlékkiállítás lajstroma*, p. 32.)

⁴⁵ The renowned Hungarian Liszt iconographer entered the data relating to provenance on the music itself.

⁴⁶ See Liszt's account of the event to Princess Wittgenstein, *Br.* VII, No. 236.

⁴⁷ The entire programme of the concert is outlined in the commentary to *Br.* II, No. 244, in connection with the following lines of a letter to Otto Lessmann dated 23 March 1879: “Einliegendes Programm besagt Ihnen, dass trotz aller Müdigkeit, mein *invalides* Clavierspiel zur Abhülfe der Szegediner Nothleidenden noch in geringer Weise beiträgt.”

reviews praised most Liszt's transcription for piano of Schubert's funeral march.⁴⁸ The financial success was also considerable: Liszt was able to raise more than 6.000 forints for the flood victims.⁴⁹

There is no evidence as to for whom Liszt intended the *Trauermarsch* copy in the HBn.

1. S. 431–438 (R. 264–271)

Z 47.119

Verdi-Transcriptions. For pf.

2. Printed copy: Trascrizioni per pianoforte su opere di G. Verdi per F. Liszt. Milano–Napoli etc. [1883], Ricordi.—The contents of the volume: 1) *Miserere du Trovatore* (S. 433, R. 266). 2) *Ernani de Verdi* (S. 432, R. 265). 3) *Rigoletto de Verdi* (S. 434, R. 267). 4) *Don Carlos de Verdi* (S. 435, R. 268). 5) *Aida di G. Verdi. Danza Sacra e Duetto finale* (S. 436, R. 269). 6) *Réminiscences de Boccanegra de Verdi* (S. 438, R. 271). 7) *Agnus Dei de la Messe de Requiem de G. Verdi* (S. 437, R. 270). 8) *Salve Maria de l'opéra de Verdi Jérusalem* (S. 431, R. 264). Publisher's number: 48767.⁵⁰

Autograph dedication on the title-page: “Madame Catherine Arkövy — // très affectueux hommages // FLiszt. // Février 84” (violet ink).

Provenance: purchased from István Gáldi (Budapest) in 1961.⁵¹

3. Liszt dedicated this volume containing all his piano transcriptions and paraphrases of Verdi's works to his Hungarian pupil, Mrs. Árkövy née Katalin Hodoly (1851–1941). Katalin Hodoly was a pupil of Antal Sipos (a former Liszt pupil) in Budapest from 1870. At a students' concert in 1872 Liszt noticed how excellently she played the piano. Shortly after that she had great success performing Liszt's *Rákóczi March*, the version for two pianos, together with her teacher, Sipos.⁵² In the spring of 1874, Katalin Hodoly appeared at one of the concerts of the Budapest Liszt Choral Society as Liszt's pupil.⁵³ We ignore the duration of her studies with Liszt; her name did not figure in the official list of students of the Academy of Music which started work in 1875. In the 1877/78 and 1878/79 academic years she was professor of piano at the National Conservatoire in Budapest.⁵⁴ She presumably left the career of a musician when she married József

⁴⁸ *Fővárosi Lapok*, 28 March 1879 (No. 72), p. 348.

⁴⁹ His account is found in *Br.* VII, No. 237.

⁵⁰ Each work has a different plate number, which is identical to that of the separately published editions. The collected volume was compiled by making use of Ricordi's existing plates, since all the pieces had previously been published. S. 438 was first printed in 1883, and the collected volume appeared in the same year, according to the entry on the copy in the IMc (call number I-A-355-12).

⁵¹ It was acquired together with other Liszt relics which survived in Árkövy's estate (see item No. 3 of this volume and Note 18 on p. 33).

⁵² For Katalin Hodoly's appearances, see *Zenészeti Lapok*, 4 February 1872, pp. 302–303 and 17 March, p. 396.—Further data on her career can be found in *Ságh*, pp. 149–150.

⁵³ *Zenészeti Lapok*, 10 May 1874, p. 16.

⁵⁴ Vajdasy, E.: *A Nemzeti Zenede története*, p. 151.

Árkövy, a professor of medicine.⁵⁵ From that time on she only maintained social contacts with musicians. Liszt continued to bestow attention on her, which is demonstrated by the 1884 dedication on the music in the HBn, and by a contemporary press report according to which Liszt attended one of the Árkövy's evening parties on 22 February 1885 and played the piano as well.⁵⁶

⁵⁵ József Árkövy (1851–1922), professor of dentistry and dental surgery, was the founder of the first institute for operative dentistry in Hungary. For his activities, see Morelli, G. "Árkövy József". On pp. 76–77 of the article, valuable information on Mrs. Árkövy can also be found.

⁵⁶ *Egyetértés*, 25 February 1885. A letter from 1881, *Pr.* No. 461 stands as additional documentation of the cordial relations between Liszt and the Árkövy's.

GROUP (iii)
LISZT'S CORRECTIONS AND MANUSCRIPT NOTES
IN AND TO WORKS BY OTHER COMPOSERS

73

1. Ms. mus. 291
Corrections in a first-edition copy of *Virág-dal* (*Chant des fleurs*) by Kornél Ábrányi senior.¹

2. Printed copy: Ábrányi Kornél: *Virág-dal*. *Chant des Fleurs*. Zongorára. 43. mű. [Flower Song. For pf. Op. 43.] Budapest. No date. Pirmitzer (P. 36 F.) 9 p.²
Liszt's corrections include:

(a) additions on a pasted-over paper and a separate folio in black ink: on f. 1^v, an introduction of six and a half bars on a slip of paper measuring 15.5 × 25 cm, with the following text at the end: "weiter // Abranyi's // »Virag Dal. // (Chanson des fleurs)"; on f. 2^r, two bars on a pasted-over slip of paper measuring 6 × 6 cm; on f. 4^r, twelve bars of a bridge passage on a separately inserted folio measuring 30 × 25.5 cm, ending in: "Weiter Pag: 6 (letzte Zeile) Tempo primo"; on f. 5^r, two bars on a pasted-over slip of paper measuring 5.5 × 7.5 cm;

(b) corrections (entered into the printed music text in blue and red pencils, black ink).

An additional note in another hand on the title-page: "Meinem Freund // Josef Ság³ als Zeichen // meiner herzlichsten // Ergebenheit diese Lisztcorrecturen // Toni Raab⁴ // Budapest 7/2 81."

Provenance: purchased from Norbert Dunkel (Budapest) in 1912.⁵

¹ The music now discussed appears as No. 383^a of Liszt's own compositions in Searle's catalogue printed in *The New Grove*. Notwithstanding, it is presented in this group among works by other composers and not in Group (i). For the reasons, see column 4.

² Even though printed page numbers are present, Liszt's insertions also made stamped foliation necessary. F. 1 is the title-page, on the verso of which there is, on a pasted over slip of paper now detached, an addition by Liszt; ff. 2-3 are identical to the printed pages 3-6; on f. 4 there is an insertion by Liszt, with blank verso; ff. 5-6 are identical to the printed pages 7-9. F. 6^v is blank. In the following, references are only made to the stamped foliation.

³ József Ság (1852-1922) was a Hungarian music teacher and writer on music, a pupil and son-in-law of Kornél Ábrányi senior. He was an ardent Liszt enthusiast who dedicated his *Magyar zenészeti lexicon* to Liszt.

⁴ For Antonia Raab, cp. Nos. 31 and 40 of this book.

⁵ Norbert Dunkel (1862-19??) was a concert manager and the son of Johann Nepomuk Dunkel (1832-1910), one of the proprietors of the music firm Rózsavölgyi in Budapest. Norbert Dunkel wrote a book on Liszt entitled *Milyen volt Liszt Ferenc?* which is in many respects superficial and reflects the troubled state of affairs that existed between Liszt and the Dunkls in the 1880s. *Legány-L.* refutes several allegations of this book.

3. (a) Kornél Ábrányi senior was a prolific composer, especially in view of the fact that much of his time was taken up as a writer on music, a newspaper editor, a music teacher and music organizer. In several of his letters Liszt praised some of Ábrányi's works, though the *Chant des fleurs* was not among them. Liszt was especially fond of *Deux nocturnes*, which appeared in 1880 and which Ábrányi dedicated to him.⁶

Contrary to the majority of Ábrányi's works, the *Chant des fleurs* is free from reminiscences of popular Hungarian songs; it fits in with the composer's "musical pictures" or "character sketches". Based on the opus number, the date of composition of the work is approximately the mid-1870s.⁷

(b) Liszt's numerous corrections lend this first edition copy in the HBN special significance. They were carried out for a favourite pupil of Liszt, Antonia (Tony) Raab, as born out by the note on the title-page, most probably on the occasion when the pianist put Ábrányi's piano work on her programme.⁸ According to preliminary programme announcements the concert should have taken place in Budapest on 14 March 1880; because of Raab's illness, this item of the programme was omitted and Marie Majewska, another Liszt pupil, replaced Raab.⁹ Without concrete evidence, the possibility cannot be ruled out that Raab played *Chant des fleurs* with Liszt's corrections on some other occasion.

4. It is of no small interest to scrutinize the extent to which Ábrányi's work was transformed through Liszt's intervention, all the more so because he inserted completely new musical texts at certain places. Nevertheless, one cannot justify including this better-formed and smoother-running composition rather than Ábrányi's original, among Liszt's own works as Searle did in *The New Grove* (S. 383a). Liszt made similar amendments in various works by other composers, and thus the range of "Liszt's compositions" could be extended almost to infinity. The fact is, however, that Liszt generally signed and provided with a title inscription all those arrangements he identified himself with, and saw to their being published. In the case of Ábrányi's *Chant des fleurs* there is neither a title inscription nor a signature in Liszt's hand; in the announcement of the concert programme it was listed exclusively as Ábrányi's composition and not a dual effort. It was no more than a friendly turn, a favour Liszt apparently did with pleasure, either for his old friend Ábrányi or his favourite pupil Raab.

⁶ For Liszt's letter of thanks for the dedication, see *Pr.* No. 439.

⁷ Ábrányi's works published by Rózsavölgyi were listed with opus numbers up to Op. 88 on the title-page of a much later Rózsavölgyi edition (*9th Magyar ábránd*). In this list, *Chant des fleurs* had the opus number 44, i.e. one higher than the Pirnitzer edition. It is, however, known that *2 magyar dal* [*Two Hungarian Songs*], Op. 45 were first performed as "new songs in popular style" in Budapest in 1877 (*Fővárosi Lapok*, 27 February 1877). *Chant des fleurs* could thus have been printed in 1876 for the first time. A new impression was later issued mostly unaltered, with changes only in the name of the publisher and the plate number, by Rózsavölgyi, who acquired the rights of publication in the late 1880s.

⁸ Raab was already a part of Liszt's circle in Budapest prior to the opening of the Academy of Music, i.e. at the end of 1873. She made her début with the *Eroica Etude* at the concert of the Liszt Society given on 5 January 1874 (*Legány-L.* p. 240). She frequently played at concerts in Hungary until 1881.

⁹ *Legány-LSt.*, Note 3.

Since *Chant des fleurs* is not a widely-known and easily accessible composition, the entire work is presented here in the form that resulted from Liszt's amendments (Ex. 64). The recurring section *A* of the piece, with the internal form *A-B-A-Coda*, is not written out the second time it appears, since it deviates from the first identically marked section only in some minor directions for performance. Ábrányi's original solutions are given at the bottom of the page. Liszt's insertions have been marked by brackets in the music itself, which offers the possibility of studying Liszt's contribution to Ábrányi's work.

Ex. 64

a) *8va* *I*

dolce
p

Red. \oplus *Red.*

4 *smorzando*

\oplus

Allegro con moto ma non troppo
ben pronunciato la melodia

7

dolce ben legato
p

l'accomp. piano

Red. \diamond *Red.* \diamond *Red.* \diamond

^a Bars 1-6 (the introduction) did not figure in Ábrányi's work. They are Liszt's autograph additions on a later inserted folio.

^b The appoggiatura preceding the first note in bar 8 is missing in Ábrányi's original.

^c The *G sharp* in the right hand of bar 9 was written by Ábrányi as *G*.

10

poco crescendo

Red. * Red. * Red. * Red. *

13

con espress.

Red. * Red. * Red. *

16 d)

p

poco crescendo

Red. * Red. * Red. *

19

p

rinforz.

Red. * Red. * Red. * Red. *

^d The appoggiaturas in bars 12 and 16 are missing in Ábrányi's original.

^e The portato signs in bar 19 are missing in Ábrányi's original.

^f The marcato wedge and *rinforz.* in bar 21 are missing in Ábrányi's original.

22 g)

3

dimin.---



24 h)

un poco piu mosso
in tempo

i)

p

Red. * Red. *

27

poco f

poco a poco

Red. * Red. * Red. * Red. *

* Bars 22-23 are Liszt's autograph additions on a pasted-over slip of paper. There is only one bar in Ábrányi's original:

The left-hand part of Liszt's insertion in the recurring *A* section is:

^h "un poco piu Mosso" is missing in Ábrányi's original; Liszt did not write it out, either, in the recurring section.

ⁱ The *G* sharp in the right hand of bar 26 was written by Ábrányi as *G*.

30

crescendo - - - - - *espressivo*

Ped. * *Ped.* * *Ped.* * *Ped.* *

33

cresc. - -

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

36/40

in tempo

poco rit.

Ped. * *Ped.* * *Ped.* *

^j Bars 34-37 are not repeated in Ábrányi's original. Liszt's note is "Bis."

^k Liszt's remark in the recurring section is "2^{da} volta un poco rit."

43

1)

legatissimo

Red. * *Red.* * *Red.* *

46/48

p *poco f* *p* *poco f*

Red. * *Red.* * *Red.* * *Red.* *

51

p *ritenuto*

Red. * *Red.* *

¹ Bars 45-46 are not repeated in Ábrányi's original. Liszt's remark to these bars is "2mal Bis."

54 **Lamentoso**
Meno mosso

p *f* *m)* *con duolo*

58

poco rit. *p* *f cresc.*

62 *sempre legato*

f *con anima* *f*

^m The direction for performance in bar 56 was printed as "con duolo". Liszt corrected the mistake.

66

poco dim.

f

Red. *

Red. *

70

dolce p

più f

A

Red. *

74

poco rit.

n)

Red. *

v

ⁿ The first minim in the left hand of bar 75 was G in Ábrányi's original; Liszt put it an octave lower.

78

*poco dim.
et rit.*

m.d.

o)

82

8

pp

Ped.

° Bars 80–91 (bridge passage to the recurring section) are Liszt's autograph additions on a subsequently inserted folio. In Ábrányi's original, there is only one bar in their place; Liszt crossed it out and wrote above it "Vide Pag // 6 Bis". Ábrányi's original:

Ped.

86 8

86 8

86 87

Leg. ⊕ *Leg.* ⊕

This system contains measures 86 and 87. It features a treble and bass clef with a key signature of two flats. The music consists of a series of eighth-note chords in the right hand and single notes in the left hand. A dashed line above the staff indicates a measure rest for 8 measures. The dynamic marking *Leg.* (legato) is present, along with a circled cross symbol (⊕) under the bass line.

88

88

sempre pp

88 89

Leg. ⊕ *Leg.* ⊕

This system contains measures 88 and 89. The music continues with eighth-note chords in the right hand and single notes in the left hand. The dynamic marking *sempre pp* (pianissimo) is indicated. The *Leg.* (legato) marking and circled cross symbol (⊕) are also present.

90

90

ppp

Tempo I.

p ben legato

90 91

This system contains measures 90 and 91. Measure 90 continues with eighth-note chords and single notes, marked *ppp* (pianississimo). Measure 91 features a change in tempo to *Tempo I.* and a change in meter to 2/4. The music consists of eighth-note chords in the right hand and single notes in the left hand, marked *p ben legato* (piano, very legato). The circled cross symbol (⊕) is also present.

see bars 8-37/41.

127 in tempo

p) *p*

Red. * *Red.* * *Red.* *

130 *p)* *q)* *q)*

p

Red. * *Red.* * *Red.* *

^p The left-hand part of bars 128 and 130 in Ábrányi's original:

Red. *

^q The fingering of bars 131-132 is missing in Ábrányi's original.

133/135

8

sempre legato et piano

p *poco f*

138

p *poco f*

Leg.

140

p *leggiero*

Leg.

142

gva *s) ritenuto*

Leg. *Leg.*

* Bars 133-134 are not repeated in Ábrányi's original. Liszt's note is "Bis".

* The right-hand part of bar 144 in Ábrányi's original is:

and there is no "ritenuto molto" direction.

145 *molto*

Lea. Lea. Lea. Lea.

¹ The right-hand part of bar 146 in Ábrányi's original is:

^u The last bar is not repeated in Ábrányi's original. Liszt marked it by "Bis".

74

1. Ms. mus. 5.736/A
 Corrections in the autograph manuscript of Gyula Beliczay's *Aquarellen*.¹⁰

2. Title-page of the manuscript: "Aquarellen // 6 Skizzen für das Pianoforte // von // Julius v. Beliczay // 26tes Werk."¹¹ Dated on ff. 2^r and 6^r: "29/IV 871"; on f. 9^r: "Pest 12/Dec 871". Script: black ink. 18 ff. 25.5 × 33 cm.

Liszt's corrections are in black ink and light blue pencil.

Provenance: it was listed as a present by Angéla Beliczay in 1974.

3. (a) Gyula Beliczay (1835–1893) was a Hungarian composer and writer on music who, after having spent twenty years in Vienna, returned to and settled in Pest permanently in May 1871, the year he composed *Aquarellen*.¹² Beliczay had been personally acquainted with Liszt since 1865; in Pest they had met on more than one occasion.¹³ Liszt appreciated Beliczay's craftsmanship as a composer, but missed originality and boldness in his attractive works.¹⁴

¹⁰ Zsuzsanna A. Nemes was kind enough to call to my attention this manuscript by Beliczay containing corrections in Liszt's hand.

¹¹ In the top right-hand corner of the title-page, there is a note: "Correkturen v. Liszt".

¹² In Vienna, Beliczay studied engineering and music simultaneously and later followed both professions. On his return to Hungary he was first employed as an engineer, and then became professor of theory at the Academy of Music in Budapest. In 1891 he published a manual on the theory of music.

¹³ For details concerning their relationship, see the unsigned article "Beliczay Gyula" in *Apollo zeneműsolyóirat*, IV (1875), No. 11, cover.

¹⁴ See *Br.* II, No. 51. (Cited by Prahács, M. in: "A Zeneművészeti Főiskola Liszt-hagyatéka", p. 477.

(b) The final form of the piano cycle *Aquarellen* (Op. 26) consists of seven movements. The manuscript Beliczay showed Liszt contains only six. Liszt's amendments are found in all six movements. In most instances they do not change the essence of the musical texture at all, they only improve its setting at the most or enrich the layout by adding pedalling signs and fingerings, and marking the use of the left and right hands. The most essential amendments occur in the third and fifth movements, in which by inserting some longer sections Liszt suggested changing the form, and thus achieved a smoother and more ingenious connection of the various sections (movements).

Beliczay took Liszt's advice, and *Aquarellen* was printed in the form Liszt amended them in about 1882/83.¹⁵

4. The detailed contents of the manuscript is as follows (the pages not enumerated underneath are blank):

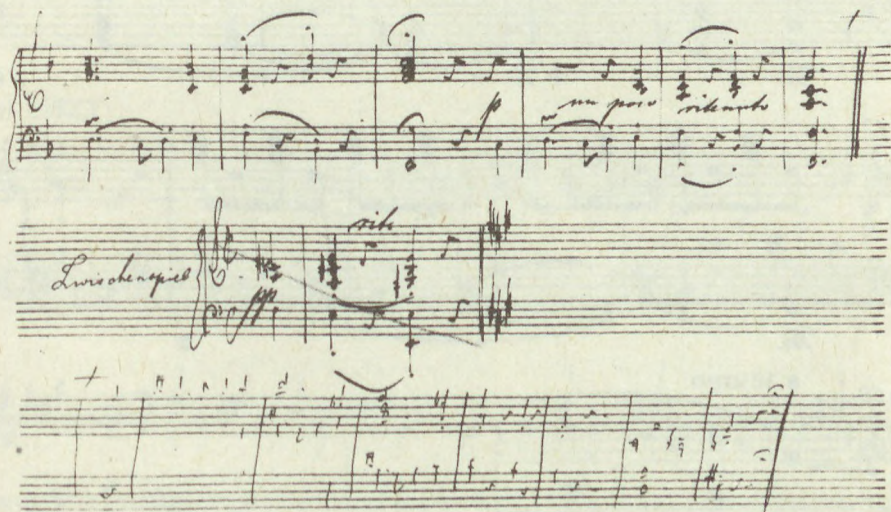
f. 1^r: title-page;

ff. 1^v-2^r: first movement. Moderato, A major. Dated.

Bars 12-14 and 44-45 were amended by Liszt;

ff. 2^v-3^r: second movement. Andante con moto (changed in print to "Andantino"), A minor. Contains Liszt's fingerings and several minor corrections;

ff. 3^v-4^r: third movement. Allegretto, F major. At the end there is a one-bar "Zwischenspiel" (bridge passage to the fourth movement, to be rendered *attaca*) which was erased and replaced by Liszt's seven-bar bridge passage (see *Facsimile 20*);



Facs. 20: Beliczay: *Aquarellen*, for pf., Beliczay's autograph manuscript with Liszt's amendments. Ms. mus. 5.736/A, f. 4^r.

¹⁵ Leipzig, Breitkopf & Härtel, plate no.: 16202. One copy is to be found in the HBN, call number: Mus. pr. 874. The fair copy in the HBN, marked Ms. mus. 5.736/B must presumably have served as the engraver's copy, as it contained all seven pieces.

ff. 4^v–5^r: fourth movement, first draft (different from the printed version). Andante, A major. At the end there is a four-bar “Zwischenspiel”, Adagio (bridge passage to the fifth movement). Some fingerings and the markings *l.h.* are in Liszt’s hand;
ff. 5^v–6^r: fifth movement. Allegretto grazioso, F major. It is dated and provided with a motto taken from Schiller’s *Wilhelm Tell*.¹⁶ It contains Liszt’s pedal signs, several minor amendments, and insertions in three places (before the return of the theme, printed bars 35–36; in front of the beginning of the coda, printed bars 45–49, *Ex. 65*; at the end of the movement, printed bars 57–60).

Ex. 65

The image displays a musical score for piano, labeled 'Ex. 65'. It consists of four systems of music, each with a treble and bass staff. The first system (measures 41-49) features a complex texture with octaves (marked '8') in the right hand and various chords and melodic lines in the left hand. Pedal markings ('Ped.' with asterisks) are placed below the bass staff. The second system (measures 44-46) continues this texture. The third system (measures 47-49) shows a similar pattern. The fourth system (measure 50) is marked 'a tempo' and shows a simpler texture. The score includes various musical notations such as dynamics, articulation marks, and fingerings.

¹⁶ “Es lächelt der See, er ladet zum Bade, // der Knabe schlief am grünen Gestade.”

(The part of the music example in brackets is Liszt's insertion. In Beliczay's original there was a fermata above the bar-line at the end of bar 44; then the music continued with bar 50);

ff. 7^o-9^o: fourth movement, second draft (this appeared at the end in print). Andante (in the printed edition Andante con moto), A major. It is dated and includes a number of musical corrections by Liszt; f. 8^v is entirely Liszt's handwriting (see *Ex. 66*);

Ex. 66

a) BELICZAY:

The musical score for Beliczay's version is presented in two systems. The first system features a right-hand melody with a slur and a left-hand accompaniment. A 'cresc-' marking is placed between the two staves. The second system continues the piece, with 'L.H.' marking the start of the left-hand part, '-do' marking a note in the right hand, 'mf' marking the left hand, and 'p' marking the end of the system.

b) LISZT:

The musical score for Liszt's version is presented in two systems. The first system shows the right-hand melody and left-hand accompaniment with a 'y' marking. The second system continues the piece with 'y' and 'x' markings.

f. 10^o: bars 57-66 of the fourth movement notated without key signature instead of 3 sharps (starting from an identical note without accidentals!), with no corrections by Liszt;

- ff. 11^r–12^r: sixth movement. Presto (Vivace in the printed edition), A major. Contains some minor additions by Liszt;
- ff. 13^v–14^r: the fair copy of the first movement in which Liszt's amendments were taken over;
- ff. 15^v–16^r: the fair copy of the first movement (an additional copy);
- ff. 17^v–18^r: the fair copy of the second movement in which Liszt's amendments were taken over.

75

1. Ms. mus. 1.660
 Corrections in the manuscript score of Ferenc Erkel's *I. Király-Hymnus*.

2. Title page of the manuscript: "Hymnus // Erkel Fer[enc]" (autograph written in black pencil).¹⁷ The entire score is in Sándor Erkel's handwriting.¹⁸ Signature, place and date are missing. Script: dark brown ink. 4 ff.¹⁹ 33 × 26 cm. Liszt's corrections are on a separate folio measuring 9 × 27 cm inserted between ff. 2 and 3 (dark brown ink).
 Provenance: unknown.

3. (a) Ferenc Erkel composed *I. Király-Hymnus* [I. King's Hymn] for mixed voices and full orchestra in honour of Franz Joseph, Emperor of Austria and King of Hungary, made clear by the first line of text: "Éljen soká Ferenc Józsefünk" [Long Live Our Franz Joseph].²⁰ The première was given at the gala performance organized in the National Theatre of Budapest on 28 November 1873 to celebrate the 25th anniversary of the reign of Franz Joseph.²¹

Musically, the work is a paraphrase of the hymn closing the first act of the opera *Dózsa György*. The writer of the occasional text was Ede Szigligeti.²²

¹⁷ On top of the title-page appears the instruction, also in Ferenc Erkel's hand: "Alsogleich die Chor und dañ die Orchester- // stiemen ausschreiben".

¹⁸ Sándor Erkel (1846–1900) Hungarian conductor and composer, was the first and perhaps the most talented son of Ferenc Erkel. The majority of Ferenc Erkel's works have survived mostly or entirely in manuscripts written by his sons. For a detailed discussion of the topic, see Somfai L. "Az Erkel-kéziratok problémái" [Problems Connected with Erkel's Manuscripts]. Particulars relevant to *I. Király-Hymnus* can be found on p. 135.

¹⁹ F. 1^r is the title-page; 1^v is blank. Ff. 2^r–4^v contain the score paginated in pencil from 1 to 6.

²⁰ Erkel himself called his composition simply *Hymnus* [Hymn]. Following Dezső Legány's catalogue (*Legány-E*, No. 63) we have also opted for the name *I. Király-Hymnus* to distinguish it from the Hungarian national anthem composed to Kölcsey's poem in 1844 and generally called *Hymnus*, as well as from *Magyar király-himnusz* [Hungarian Royal Anthem] set to words by Mór Jókai and first performed in 1892.

²¹ *A Hon*, 29 November 1873, evening issue. (D. Legány's information.)

²² Somfai also pointed out the musical relationship between the *I. Király-Hymnus* and the opera *Dózsa György*, but his hypothesis concerning the composition date of the hymn (i.e. 1867, coronation ceremony) did not prove correct. (At the coronation Erkel's "*Magyar Cantata*" [Hungarian Cantata], *Legány-E*, No. 59 was played, which also closes with a hymn praising the king with words by Ede Szigligeti.)

It is apparent that Liszt's changes in the chorus setting aimed at simplification. Instead of the thickly woven texture consisting mostly of six parts, frequently coupled, he suggested (with some exceptions) a four-part setting. Moreover, at the words "A hír, szerencse, fény" [Fame, luck and glory] leading up to the climax, he wrote unisono parts to make the G-flat-major chord of almost an entire bar sound more powerful. In the last two bars Liszt suggested repetition. In Erkel's version this repetition is longer, covering the last six bars.

Ex. 68

The musical score for Ex. 68 is presented in two systems. Each system compares Erkel's version (top) with Liszt's version (bottom). The key signature is G-flat major (three flats). The time signature is 4/4. The score includes treble and bass staves for each version, with a double bar line indicating a section break between the two systems.

System 1:

- Erkel's version (top):** Features a thickly woven texture with six parts, frequently coupled. The bass line is particularly dense with many notes.
- Liszt's version (bottom):** Features a simplified texture with four parts. The bass line is less dense, with fewer notes.

System 2:

- Erkel's version (top):** Shows a longer repetition of the last six bars.
- Liszt's version (bottom):** Shows a shorter repetition of the last two bars.

The image displays a musical score for the first system of Erkel's *I. Király-Hymnus*. It is divided into three main sections: Erkel's vocal part, Liszt's piano accompaniment, and the Orchestra. The Erkel section consists of a vocal line in the treble clef and a bass line in the bass clef, both in a key signature of three flats. The Liszt section also features a treble and bass line. The Orchestra section is shown in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *pp*. A dashed vertical line indicates a section change or a specific performance instruction.

Erkel's *I. Király-Hymnus* is accompanied by a large orchestra for the festival occasion. According to the original instrumentation, most of the percussion instruments stop playing when the chorus (and soon after the harp) enter. However, in bars 3–6 of the chorus section and its repetition, Liszt suggested the use of bell and bass drum.

76

1. Ms. mus. 4.049
 Sketches to the correction of Ferenc Erkel's *I. Király-Hymnus* [?]

2. Liszt's autograph manuscript, on the recto of a separate folio measuring 8.5 × 32 cm. Title inscription, signature, place and date are missing. Script: dark brown ink. Addition and autograph pagination: "(Seite 7)", black pencil.²⁷ Provenance: purchased from Károly Fáy (Nagymaros) from the collection of Tibor Pikéthy in 1966.²⁸

3. (a) For the detailed description of Ferenc Erkel's *I. Király-Hymnus*, see No. 75.

²⁷ On the verso there is also an illegible, deleted draft in black pencil. Its connection with Erkel's work is improbable.

²⁸ Tibor Pikéthy (1884–1972) was a Hungarian composer and organist. Károly Fáy acted only as intermediary in the transaction.

(b) While Erkel's manuscript, together with Liszt's corrections, presented as No. 75 in this volume was already in the possession of the HBn in 1934 (as the registration stamp testifies), this Liszt manuscript fragment was acquired by the library only in 1966. The relationship between the two documents was not immediately evident; striking similarity of the motives in Liszt's corrections to Erkel's hymn, the characteristic rhythm, and the D-flat major key of the beginning have, however, suggested that there might be some connection between these two documents. The notation of the fragment (*Ex. 69*) is very hasty, some accidentals seem to be missing (e.g. in bars 1 and 2 there may be A_b; in bar 4, C# is more plausible).

Ex. 69

Seite 7

²⁹ These page numbers are probably in Liszt's hand.

When the page number “(Seite 7)”, written in pencil on the fragment, is collated with the pagination in pencil on the manuscript of Erkel’s work,²⁹ the fragment can be incorporated into Erkel’s composition, the pagination of which runs from 1 to 6. Accordingly, the fragment should be page 7 at the end of the score. This is all the more feasible because of the instruction “Intrada D[al] S[egno]” at the end of Erkel’s score, directing that the entire orchestral introduction as well as the phrase “Éljen soká Ferenc Józsefünk” [Long Live Our Franz Joseph] sung by the chorus (i. e. the first sixteen bars of the work) be repeated. Apparently, Liszt intended to prepare this return with an interesting harmonic series, the sketch-like elaboration of which is to be found (notated for two pianos?) on the recto of the fragment.³⁰ It is also possible that he wanted to replace Erkel’s orchestral introduction before the choir’s return by some other music.

4. Let us juxtapose *Example 68* on pp. 220–221, i.e. the section of Erkel’s *I. Király-Hymnus* corrected by Liszt, and Liszt’s bridge passage on the fragment just discussed (*Ex. 69*), and the sketch of the introductory bars of Erkel’s “Intrada” (*Ex. 70*).

Ex. 70



If it tallies with the facts that the bars shown in *Example 69* above fit in with Erkel’s *I. Király-Hymnus*, it also becomes clear why Liszt transformed Erkel’s typical diminished-fifth leap into various figurations of the D-flat-major chord. The more neutral motives Liszt recommended lend themselves better to further development, a possibility Liszt made use of in the bars preparing the retransition. Besides, there are certain similarities between the downward fourth leaps of the retransition and Liszt’s suggested two-bar insertion into Erkel’s manuscript (*Ex. 67*).³¹

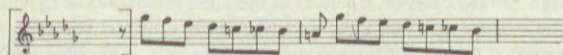
In the case of the largely indecipherable sketches on the verso of the fragment, there is apparently no connection with Erkel’s work.³²

³⁰ It is likely that Liszt intended to transcribe Erkel’s work for two pianos.

³¹ This leap of a fourth appears in the fragment in diminished form: the accidentals in front of the notes *a* were intentionally omitted, since it happens twice.

³² The verso is paginated as “Seite 2.” Out of the melody and harmony fragments in pencil only one section can be unambiguously transcribed:

Ex. 71



Liszt crossed over and deleted all additional harmonies, notated on two staves. A comparison of these musical fragments with the second page of Erkel’s score has not resulted in any concrete identification.

1. Ms. mus. 168
Inscription on the original manuscript of Ferenc Gaal's *Vier Character-Stücke*.

2. Title page of the manuscript, f. 5^r: "Vier Character-Stücke // für das Piano-forte componirt und dem // Hochverehrten Meister: // D^r Franz von Liszt // achtungsvoll gewidmet // von // Franz Gaal op. 74. // Director am Conservatorium zu // M. Theresiopel.³³ // 1. Consolation // beim Grabe R. Wagners. // Bayreuth // 2 Im Wald // Regensburg // 3 Ricordanza Erinnerung. // im Mozarteum // Salzburg. // 4 Nymphen-Tanz // München." (black ink).³⁴ Signed on f. 14^r: "Maria Theresiopel 1885 am 27 märz[!] // F. Gaal." Script: black ink. 14 ff.³⁵ 32 × 24.5 cm. Liszt's inscription on f. 4^r: "Vier angenehme, empfehlenswerthe // Clavierstücke, in bester Form: // bestens für die Widmung // dankend, // F. Liszt. // März, 85 — // Budapest." (brownish black ink).

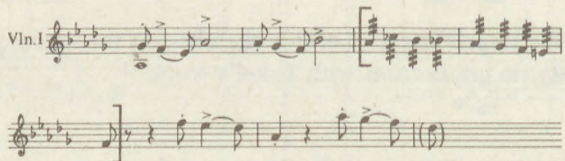
Ff. 1–2: a letter by Kornél Ábrányi senior to Ferenc Gaal, Pest, 29 March 1885. The following is to be read on the green silk reps binding in gilt letters: "AN HERRN // DR. FRANZ VON LISZT // VIER CHARACKTERSTÜCKE[!] // für das Piano-forte // von // FRANZ GAAL."

Provenance: the town Szabadka (now Subotica) presented the manuscript to the library in 1909.

3. (a) Ferenc Gaal (Gaál), a Hungarian composer (1860–1906) studied with Kornél Ábrányi, senior and Sándor Nikolits at the Academy of Music in Budapest. In 1882 he settled in Szabadka, where he became the director of the town's music school. Among his compositions the best known were the piano pieces and the choruses for men's voices, but these remained on the average level of the compositional taste in the last part of the century. His *Vier Character-Stücke*,

Only one section on p. 2 of Erkel's score shows some similarity with the scale passage (see *Ex. 72* on p. 224), and there is also no connection with Liszt's fragment in this case. Since the script on the verso of the fragment is somewhat different from the clearly legible bars on the verso, the drafts in pencil most probably have nothing to do with Erkel's work.

Ex. 72



³³ Maria Theresiopel is the German name of the Hungarian town Szabadka (now Subotica in Jugoslavia).

³⁴ The arrangement of the titles cannot be precisely given in a running text. The main titles of items No. 1, 2, 3, 4, respectively are written in one line (*Consolation, Im Wald—Ricordanza Erinnerung, Nymphen Tanz*), while the additional parts of the titles are placed underneath in smaller type.

³⁵ A letter by Kornél Ábrányi, senior, is bound in the inner endpapers of the music in a deluxe green-silk reps binding. The manuscript was later provided with stamped foliation in the library. Thus Ábrányi's letter comprises ff. 1–2, and the book proper starts on f. 3. Music notation first appears on f. 5^r; from f. 6^r on it also bears autograph pagination running from 2 to 18. References are made exclusively to the stamped foliation, in order to avoid ambiguity.

dedicated to Liszt, was not printed in full; only the first item was published in 1885 as a supplement to *Pesti Napló* with the title "Tünődés Wagner Richárd sírjánál" [Musing at Richard Wagner's Grave] in 1885.

(b) Ferenc Gaal must have been personally acquainted with Liszt at the Academy of Music, though being a student of composition only, he didn't study with Liszt.³⁶ A letter by Kornél Ábrányi senior explains how Liszt's recommendation and acknowledgement appeared on the original manuscript of *Vier Character-Stücke*. The letter, measuring 14.5 × 11.5 cm and written on a notepaper headed "ORSZÁGOS MAGYAR DALÁREGYESÜLET" [HUNGARIAN CHORAL SOCIETY], was bound in front of the music. The entire Hungarian letter is given here in English translation.

"To Mr. Ferenc Gaál in Szabadka. Pest 29/3 85

Dear Gaál,

Excuse me for the long delay in answering your letter and for the delay in acting on your request, but I think you will agree with the French, i.e. »it is never too late to mend«.—I am overburdened with work, my time and energy are constantly split, and on top of it all, maestro Liszt is not always as easy to get on with in these matters as one would wish. He looked for the manuscript for a long time before discovering it, as he is heaped with them by the quintal. And then I must tell you that he is not particularly enthusiastic about accepting music works dedicated to him or writing letters or even lines of recommendation of music in his own hand.—You can imagine, however, that my words and request still carry enough weight with him so that he does not refuse any of my requests, particularly if they are reasonable. This was the case with your compositions as well. You may consider yourself lucky for having been my pupil, moreover a favourite one, because it proved effective (as in Beyreuth[!]); besides, the musical genre pictures are also good and nice and he liked them, too. You may read it on the inner page of the manuscript and be proud of it.

And here comes the show-down!

It is certainly very unkind of you never to visit me whenever you come to Pest, and to contact me in writing in cases only when I can render you a service.

I mention this just tangentially, so that you will turn over a new life in the future. Thanks for the quartet for men's voices. It is an oev. [!] of good atmosphere.—Please let me know by return of mail who wrote the words of your songs to be published in the exhibition album I edited. Because it is already in the press. —

Your sincere friend

Kornél Ábrányi."

³⁶ Gölleerich included Gaal among Liszt's pupils, but Legány omitted Gaal from his thoroughly documented list of pupils, since no Hungarian source of the time corroborated the point. (See *Legány-LSt*, p. 100.)

1. Mus. pr. 15.489
 Inscription on the first edition copy of *Paraphrases* by four Russian composers (Borodin, Cui, Lyadov and Rimsky-Korsakov).

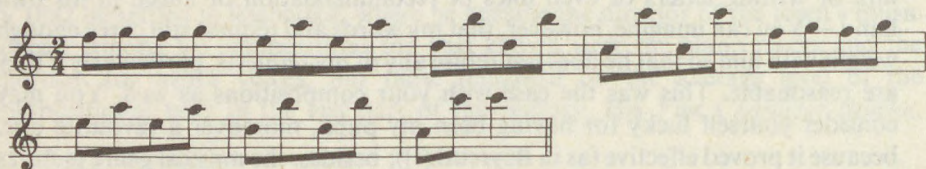
2. Printed copy: Бородин, Александр—Кюи, Цезарь—Лядов, Анатолий—Римский-Корсаков, Николай: Парафразы. 24 вариации и 14 пьесъ...—*Paraphrases. 24 variations et 14 petites pièces pour piano sur le thème favori et obligé*... Hambourg — St. Pétersbourg — Leipzig 1878, Rahter — Büttner — Kistner (1936).

Liszt's note on the title-page: "excutées par // 4 Whisteurs, // dont FLiszt // Budapest // 27 Janvier // 80." (black ink).

Provenance: the National Conservatoire (Budapest) presented it to the HBN in 1934.³⁷

3. (a) Four renowned Russian composers wrote a series of variations and small character pieces based on a short, eight-bar theme, that beginners can play on the piano by using one finger of both hands.³⁸ The pieces of the series were meant for two players at one piano. The "petit pianiste", the executor of the primo part, is playing throughout:

Ex. 73



The paraphrase of this simple theme, i.e. the composition proper, is rendered by the secondo player. In the 13th character piece (*Carillon*) there is also a terzo part, which implies that three players (at one piano) are needed to perform it.

A first edition copy of *Paraphrases* was sent to Liszt by the composers themselves.³⁹ The witty series earned Liszt's approval: he considered it to be a

³⁷ The stamp and call number (8864) of the National Conservatoire are still clearly discernible on the title-page.

³⁸ The 24 variations with finale were written by Cui, Lyadov and Rimsky-Korsakov. The composers of the fourteen (along with the final piece actually fifteen) character pieces are Borodin: No. 2, *Polka*; No. 3, *Marche funèbre*; No. 12, *Requiem*.—Cui: No. 11, *Valse*.—Lyadov: No. 4, *Valse*; No. 6, *Galop*; No. 7, *Gigue*; No. 14, *Cortège triomphal*.—Rimsky-Korsakov: No. 5, *Berceuse*; No. 8, *Fughetta: B-A-C-H*; No. 9, *Tarantelle*; No. 10, *Menuet*; No. 13, *Carillon*; No. 14, *Fugue grotesque*. The "dedication" of the series on the title-page is "Dédiés aux petits pianistes capables d'exécuter le thème avec un doigt de chaque main."

³⁹ The joint letter of the composers enclosed with the music was formulated by Stasov in French (*Milstein II*, pp. 749–750, Note 107. It was not mentioned in the first Russian edition.)

practical guide to the theory of composition.⁴⁰ He gave expression to this view not only in his letter of thanks directed to the composers but also verbally and in writing to others. In July 1880 Liszt himself wrote a short variation to be included in the new edition of the series.⁴¹

(b) In order to understand the meaning of the strange inscription on the copy in the HBn, it is necessary to know that Liszt was a passionate whist-player, especially in old age. This was already mentioned in connection with the music copies dedicated to Mr. and Mrs. Végh.⁴² Végh himself was one of the "4 Whisteurs"; an entry in his memoirs gives a clear explanation for Liszt's inscription of 27 January 1880: "Annoyed as Liszt was when asked to play the piano in a large, mixed or formal society [. . .], he willingly sat down to the instrument without invitation in the circle of his intimate friends and gladly played for two, four or eight hands as the host pleased. Moreover, he even performed the magnificent variations by Borodin, Cui, Liadov and Rimsky-Korsakov (on the familiar theme [. . .], in which the bass player has a predominant role, whereas in the treble the above motive—played with two fingers—is repeated all through) with each member of the society, not excluding those who completely lacked any musical ability. For that matter, he concluded that this composition was a most perfect study in counterpoint that should be an essential teaching material in any educational establishment."⁴³

⁴⁰ Br. II, No. 248.

⁴¹ Searle gave Liszt's variation the catalogue number 256, whereas Raabe registered it under 297 (*Variations on "Chopsticks"*). The new edition containing Liszt's insertion in facsimile was printed by two publishers (Hamburg 1880, Rahter; Leipzig 1893, Belaieff). Although it is only a small variation of a few bars, Liszt mentioned the *Paraphrases* with a greater emphasis than his other compositions with a Russian subject in a letter of 1885 (Br. II, No. 356).

⁴² See Nos. 67–68 of this book.

⁴³ Végh, János: "Liszt Ferencról" [On Franz Liszt], p. 76.

LIST OF ABBREVIATIONS

(For the translation of the Hungarian titles and the data of publication, cp. the BIBLIOGRAPHY. The names of the libraries are given according to the RISM system.)

Ábrányi-MZ	Ábrányi, Kornél sen. <i>A magyar zene a 19-ik században.</i>
Ábrányi-OMD	Ábrányi, Kornél sen. <i>Az Országos Magyar Daláregyesület negyedszázados története 1867-től 1892-ig.</i>
AEI	Austria, Burgenländisches Landesmuseum, Eisenstadt.
AWn	Austria, Österreichisches Nationalbibliothek, Wien.
Bartha-Cat.	Bartha, Dénes. <i>Liszt Ferenc emlékkiállítás. Leíró lajstrom.</i>
Bp.	Budapest.
Br. I-VIII	La Mara ed. <i>Franz Liszts Briefe.</i> I-VIII. Bd.
Br. a. A.	Csapó, Vilmos ed. <i>Liszt Ferenc levelei báró Augusz Antalhoz.</i>
Br. a. Gi.	Stern, Adolf ed. <i>Franz Liszts Briefe an Carl Gille.</i>
Br. a. L. I-III	La Mara ed. <i>Briefe hervorragender Zeitgenossen an Franz Liszt.</i> I-III. Bd.
Br. L-CA	La Mara ed. <i>Briefwechsel zwischen Franz Liszt und Carl Alexander, Großherzog von Sachsen-Weimar.</i>
Br. W-L	Kloss, Erich ed. <i>Briefwechsel zwischen Wagner und Liszt.</i>
Corr. L-Ag. I-II	Ollivier, Daniel ed. <i>Correspondance de Liszt et de la comtesse d'Agoult.</i> I-II. vol.
Csuka	Csuka, Béla. <i>Kilenc évtized a magyar zeneművészet szolgálatában. A Filharmóniai Társaság emlékkönyve.</i>
Eckhardt-L	Eckhardt, Mária. "Liszt Ferenc és magyar kortársai az OSzK dedikált Liszt-zeneműveinek tükrében."
Eckhardt-Lk	Eckhardt, Mária. "Liszt kapcsolata korának hazai kórusmozgalmával."
Eckhardt-Lz	Eckhardt, Mária. "Liszt-zeneműkéziratok az Országos Széchényi Könyvtárban—új szerzemények, 1976-1979."
D.	Deutsch, Otto Erich—Wakeling, Donald R. <i>Schubert. Thematic Catalogue.</i>
Deutsch-MVN	Deutsch, Otto Erich. <i>Musikverlagsnummern.</i>
DB	Staatsbibliothek Preussischer Kulturbesitz, West-Berlin.
DBds	Deutsche Staatsbibliothek, Berlin.
DWRgs	Deutschland, Nationale Forschungs- und Gedenkstätte der Klassischen Deutschen Literatur, Goethe- und Schiller-Archiv, Weimar.
DWRz	Deutschland, Nationale Forschungs- und Gedenkstätte der Klassischen Deutschen Literatur, Zentralbibliothek der Deutschen Klassik, Weimar.

FPn	France, Bibliothèque Nationale, Paris.
Füssmann–Mátéka	Füssmann, Werner–Mátéka, Béla. <i>Franz Liszt. Ein Künstlerleben in Wort und Bild.</i>
GA	<i>Franz Liszts Musikalische Werke.</i> Hrsg. von der Franz-Liszt-Stiftung. Leipzig, Breitkopf u. Härtel.
Gottschalg	Gottschalg, Alexander Wilhelm. <i>Franz Liszt in Weimar und seine letzten Lebensjahre.</i>
Gottwald	Gottwald, Clytus. "Die Liszt-Autographe des Germanischen Nationalmuseums in Nürnberg."
Göllerich	Göllerich, August. <i>Franz Liszt.</i>
Grove	<i>Grove's Dictionary of Music and Musicians</i> , 5th ed.
Hamburger–Beiträge	Hamburger, Klára ed. <i>Franz Liszt. Beiträge von ungarischen Autoren.</i>
HBa(mi)	Hungary, Institute for Musicology of the Hungarian Academy of Sciences, Budapest.
HBl	Hungary, Academy of Music (Ferenc Liszt High School of Music), Budapest.
HBn	Hungary, National Széchényi Library, Budapest. (Országos Széchényi Könyvtár.)
IMc	Italy, Biblioteca del Conservatorio, Milano.
JAMS	Journal of the American Musicological Society.
Jerger	Jerger, Wilhelm. "Die Handschriften Franz Liszts aus dem Nachlaß von August Göllerich in Linz."
KVF	Keresztúry, Dezső—Vécsey, Jenő—Falvy, Zoltán. <i>A magyar zenetörténet képeskönyve.</i>
Lavotta	Lavotta, Rezső. <i>Kéziratok zeneművek.</i>
László–Mátéka Fr.	László, Zsigmond—Mátéka, Béla. <i>Franz Liszt par l'image.</i>
László–Mátéka Hung.	László, Zsigmond–Mátéka, Béla. <i>Liszt Ferenc élete képekben.</i>
Legány–E	Legány, Dezső. <i>Erkel Ferenc művei és korabeli történetük.</i>
Legány–L	Legány, Dezső. <i>Liszt Ferenc Magyarországon 1869–1873.</i>
Legány–LSt	Legány, Dezső. "Liszt Ferenc tanítványai a Zeneakadémián."
LMSW	Hugo, Howard E. ed. <i>The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein.</i>
LOM	Waters, Edward N. ed. <i>The Letters of Franz Liszt to Olga von Meyendorff 1871–1886.</i>
LSP	<i>Liszt Society Publications</i> , London.
MGG	<i>Die Musik in Geschichte und Gegenwart.</i>
Мильштейн I–II	Мильштейн, Яков Исакович. Ф. Лист. I–II. том.
Milstejn I–II	Milstejn, Jakov Iszakovics. <i>Liszt.</i> I–II. köt.
MZT I–III	<i>Magyar Zenetörténeti Tanulmányok.</i> I–III.
New Grove	<i>The New Grove.</i>
NLE	<i>Franz Liszt. Neue Ausgabe sämtlicher Werke. New Edition of the Complete Works.</i> Bp.—Kassel, Editio Musica—Bärenreiter.
NZM	Neue Zeitschrift für Musik.

Orel	Orel, Dobroslav. <i>František Liszt a Bratislava</i> .
OSzK	Országos Széchényi Könyvtár (National Széchényi Library), Budapest.
Pr.	Prahács, Margit. <i>Franz Liszt. Briefe aus ungarischen Sammlungen 1835–1886</i> .
R.	mark before the number in Raabe's catalogue of Liszt's works.
Raabe I–II	Raabe, Peter. <i>I. Liszts Leben.–II. Liszts Schaffen</i> .
Ramann–Lisztiana	Ramann, Lina. <i>Lisztiana. Erinnerungen an Franz Liszt in Tagebuchblättern, Briefen und Dokumenten aus den Jahren 1873–1886/87</i> .
S.	mark before the number in Searle's catalogue of Liszt's work in <i>The New Grove</i> .
Ságh	Ságh, József. <i>Magyar Zenészeti Lexicon</i> .
SM	<i>Studia Musicologica Academiae Scientiarum Hungaricae</i> (journal)
USWc	USA, Library of Congress, Washington.
Walker	Walker, Alan ed. <i>Franz Liszt. The Man and his Music</i> .
Winklhofer	Winklhofer, Sharon. Review of "Liszt, Franz" by Humphrey Searle in <i>The New Grove</i> .
ZD	<i>Zenetudományi Dolgozatok</i> .
Zenei Lexikon I–III	Szabolcsi, Bence-Tóth, Aladár. <i>Zenei Lexikon</i> . Rev., new edition, ed. Bartha, Dénes and Tóth, Margit. Vols. I–III.
ZT	<i>Zenetudományi Tanulmányok</i> .

BIBLIOGRAPHY

The list includes all the works cited in this book and a selection of other Hungarian editions related to the topic. In those cases when a work published exclusively in Hungarian has a resumé in a foreign language, its title is given in parentheses.

- Ábrányi, Kornél senior. *A magyar zene a 19-ik században* [Hungarian Music in the 19th Century]. (Budapest 1900, Rózsavölgyi).
- Ábrányi, Kornél senior. *Életemből és emlékeimből* [From My Life and Memories]. (Budapest 1897, Franklin).
- Ábrányi, Kornél senior. "Januáriusi napok (1848–49)" [Days in January (1848–49)], *Magyar Salon*, XXIV (Febr. 1896), pp. 917–932.
- Ábrányi, Kornél senior. "Liszt Ferenc magyar szelleme" [Franz Liszt's Hungarian Mentality], *Magyar Salon*, V (Sept. 1886), pp. 564–567.
- Ábrányi, Kornél senior. "Liszt Ferencről" [On Franz Liszt], *Magyar Salon*, IV (March 1886), pp. 562–569.
- Ábrányi, Kornél senior. *Az Országos Magyar Daláregyesület negyedszázados története 1867-től 1892-ig* [A Quarter of a Century in the History of the Hungarian Choral Society, from 1867 to 1892] (Budapest 1892, Országos Magyar Daláregyesület).
- Ábrányi, Kornél senior. *Szöveg Liszt Ferencz felszabadított Prometheusához. Pohl Rikárd után - - . — Text zum 'Entfesselten Prometheus'.* In *Musik gesetzt von Franz Liszt* (Budapest [1875], Fanda és Frohna ny.)
- Ács, Tivadar. *Magyar úttörők az Újvilágban* [Hungarian Pioneers in the New World] (Budapest 1942, Láthatár).
- Bartha, Dénes. *Franz Liszt. 1811–1886. Sein Leben in Bildern* (Leipzig 1936, Bibliographisches Institut).
- Bartha, Dénes. *Liszt Ferenc emlékkiállítás. Leíró lajstrom* (Budapest 1936, Magyar Történeti Múzeum). Also in French: *L'exposition Franz Liszt dans la grande salle du Musée National Hongrois* (Ibid.)
- Bartók, Béla. "Liszt zenéje és a mai közönség (1911)" [Liszt's Music and the Present-day Audience (1911)] *Népművelés*, VI/17–18 (15 Oct. 1911), pp. 359–362. Recent editions include in: *ZT* III, pp. 13–15; Szöllősy, András ed., *Bartók összegyűjtött írásai I* [Bartók's Collected Writings I] (Budapest 1966, Zeneműkiadó), pp. 687–689. In German: "Die Musik Liszts und das Publikum von heute", *Musiksprachen. Aufsätze und Vorträge* (Leipzig 1972, Reclam), pp. 133–137. Also in: *Hamburger-Beiträge*, pp. 118–121.
- Bartók, Béla. "Liszt-problémák" [Liszt Problems]. Inaugural lecture at the Hungarian Academy of Sciences, 3 Febr. 1936. First printed in Bartók, Béla–Csatkai, Endre–Hubay Jenő etc. *Liszt a miénk!* [Liszt is Ours] (Budapest 1936, Dante), pp. 53–67. Recent editions include *ZT* III, pp. 17–25; Szöllősy, András ed., *Bartók összegyűjtött írásai I* [Bartók's Collected Writings I] (Budapest 1966, Zeneműkiadó), pp. 697–706. In German: "Liszt-Probleme", *Musiksprachen. Aufsätze und Vorträge* (Leipzig 1972, Reclam), pp. 138–154. Also in: *Hamburger-Beiträge*, pp. 122–132.
- Bárdos, Lajos. *Liszt Ferenc, a jövő zenésze* (Budapest 1976, Akadémiai Kiadó). Abbreviated English version: "Ferenc Liszt, the Innovator", *SM* XVII (1975), pp. 3–38.
- Bárdos, Lajos. "Liszt Ferenc »népi« hangsorai", *MZT* I, pp. 177–200. Also in: Bárdos, Lajos. *Harminc írás* [Thirty Essays] (Budapest 1969, Zeneműkiadó), pp. 129–166. In German: "Die volksmusikalischen Tonleitern bei Liszt", in: *Hamburger-Beiträge*, pp. 168–196.
- Bárdos, Lajos. "Modális harmóniak Liszt műveiben", *ZT* III, pp. 55–89. Also in: Bárdos, Lajos. *Harminc*

- írás [Thirty Essays] (Budapest 1969, Zeneműkiadó), pp. 129–166. In German: “Modale Harmonien in den Werken von Franz Liszt”, in: *Hamburger-Beiträge*, pp. 133–167. In English: “Modal Harmonies in the Works of Liszt”, in: *Selected Writings on Music* (Budapest 1984, Editio Musica), pp. 48–87.
- Békési, Ernő. *Liszt Ferenc származása és családja* (Budapest 1973, Zeneműkiadó). In German: “Franz Liszt. Seine Abstammung—seine Familie”, in: *Hamburger-Beiträge*, pp. 7–48.
- Bónis, Ferenc. “Liszt Ferenc kiadatlan levele Mosonyi Mihályhoz” [Franz Liszt’s Unpublished Letter Written to Mihály Mosonyi], *Magyar Zene*, I/15 (March 1961), pp. 524–530.
- Branca, Emilia. *Felice Romani ed i più riputati maestri di musica del suo tempo* (Torino–Firenze–Roma 1882, Loescher).
- Buchner, Alexander. *Franz Liszt in Böhmen* (Praha 1962, Artia).
- Charnin Mueller, Rena. Review of Alan Walker, *Franz Liszt, I, The Virtuoso Years, 1811–1847*, *JAMS*, XXVII/1 (Spring 1984), pp. 185–196.
- Csapó, Vilmos ed., *Liszt Ferenc levelei báró Augusz Antalhoz (1846–1878)* (Budapest 1911, Franklin ny.). In German: *Franz Liszt’s Briefe an Baron Anton Augusz* (Ibid.).
- Csatkai, Endre. *Versuch einer Franz Liszt-Ikonographie* (Eisenstadt 1936, Rötzer).
- Csekey, István. “Liszt Ferenc származása és hazafisága” [Franz Liszt’s Descent and Patriotism], *Budapesti Szemle*, CCXLVII/720 (1937).
- Csuka, Béla. *Kilenc évtized a magyar zeneművészet szolgálatában. A Filharmóniai Társaság emlékkönyve*. [Nine Decades in the Service of Hungarian Music. Memorial Volume of the Philharmonic Society] (Budapest 1943, Filharmóniai Társaság kiad.).
- Deutsch, Otto Erich. *Musikverlagsnummern. Eine Auswahl von 40 datierten Listen*, 2., verbesserte und 1. deutsche Ausg. (Berlin 1961, Merseburger).
- Deutsch, Otto Erich—Wakeling, Donald R., *Schubert. Thematic Catalogue of All his Works in Chronological Order* (London–New York 1951, Dent–Norton).
- Domokos, Mária. “A Rákóczi-nóta családfája”, *Magyar Zene* XXI/3 (Sept. 1980), pp. 249–263. Also in English: “The Genealogy of the Rákóczi Song”, *SM* XXII (1980), pp. 69–86.
- Dömötör, Zsuzsa–Kovács, Mária–Mona, Ilona. *Liszt tanulmányok* [Liszt Studies] (Budapest 1980, Zeneműkiadó).
- Dunkel, Norbert. *Milyen volt Liszt Ferenc?* [What Was Franz Liszt Like?] (Budapest 1936, Egyetemi ny.).
- Eckhardt, Mária. “Ein Spätwerk von Liszt: der 129. Psalm”, *SM* XVIII (1976), pp. 295–333.
- Eckhardt, Mária. “Die Handschriften des Rákóczi-Marsches von Franz Liszt in der Széchényi Nationalbibliothek, Budapest”, *SM* XVII (1975), pp. 347–405. The same abbreviated in Hungarian: “Liszt Rákóczi-indulójának kéziratai az Országos Széchényi Könyvtárban”, *Magyar Zene*, XVII/2 (June 1976), pp. 161–189.
- Eckhardt, Mária. “Liszt és a Doppler-testvérek szerepe a Filharmóniai Társaság alapításában” [The Role of Liszt and the Doppler Brothers in the Foundation of the Philharmonic Society], *ZD* (1982), pp. 133–139.
- Eckhardt, Mária. “Liszt Ferenc és magyar kortársai az OSzK dedikált Liszt-zeneműveinek tükrében (Franz Liszt und seine ungarischen Zeitgenossen im Spiegel der dedizierten Liszt-Musikalien der Nationalbibliothek Széchényi, Budapest)” in: *Az Országos Széchényi Könyvtár 1973. évi évkönyve* [1973 Year-Book of the National Széchényi Library] (Budapest 1976), pp. 87–130.
- Eckhardt, Mária. “Liszt kapcsolata korának hazai kórusmozgalmával” [Liszt’s Relations with the Hungarian Choral Movement of his Time], *Magyar Zene*, XIX/2 (June 1978), pp. 121–129.
- Eckhardt, Mária. “Liszt-zeneműkéziratok az MTA Zenetudományi Intézet Major-gyűjteményében” [Liszt’s Music Manuscripts in the Major Collection of HBA(mi)], *ZD* (1983), pp. 51–64.
- Eckhardt, Mária. “Liszt-zeneműkéziratok az Országos Széchényi Könyvtárban—új szerzemények 1976–1979” [Liszt’s Music Manuscripts in the National Széchényi Library—Recent Acquisitions, 1976–1979], *ZD* (1979), pp. 127–140.
- Eckhardt, Mária. “Párizsi Liszt-dokumentum 1849-ből” [Liszt Document in Paris from 1849], *ZD* (1978), pp. 79–93.
- Eckhardt, Mária. “Liszts Bearbeitungen von Schuberts Märschen”, *SM* XXVI (1984), pp. 133–146.
- Eckhardt, Mária. “A Zeneakadémia Liszt Ferenc leveleiben” [The Academy of Music in Franz Liszt’s Letters], in: Ujfalussy, József ed. *A Liszt Ferenc Zeneművészeti Főiskola 100 éve* [A Hundred Years of the Ferenc Liszt High School of Music] (Budapest 1977, Zeneműkiadó), pp. 18–68.
- Eősze, László. *119 római Liszt-dokumentum (Roman Liszt Documents)* (Budapest 1980, Zeneműkiadó).

- Fabó, Bertalan. *Erkel Ferenc emlékkönyv* [Ferenc Erkel Memorial Volume] (Budapest 1910, Pátria).
- Fétis, Joseph. *Biographie universelle des musiciens*, 2. éd. Tome 1–8, Suppl. 1–2. (Paris 1873–1880, Firmin-Didot).
- Füssmann, Werner–Mátéka, Béla. *Franz Liszt. Ein Künstlerleben in Wort und Bild* (Langensalza–Berlin–Leipzig 1936, Beltz).
- Gábrly, György. “Beethoven és Liszt zongorája”, *Folia Archaeologica* XVI (1964), pp. 241–249. In German: “Das Klavier Beethovens und Liszts”, *SM* VIII (1966), pp. 379–390.
- Gábrly, György. “Liszt Ferenc zongorái (Die Flügel von Franz Liszt)”, *Folia Historica* 2 (1973), pp. 123–134.
- Gábrly, György. “Neuere Liszt-Dokumente”, *SM* X (1968), pp. 339–352.
- Gábrly, György. “Franz Liszt-Reliquien im Nationalmuseum, Budapest”, *SM* XVII (1975), pp. 407–423.
- Gárdonyi, Zoltán. “Distancia-elvű jelenségek Liszt zenéjében” (Manifestations of the Distance Principle in Liszt’s Music), *ZTT* III, pp. 91–100, 551.
- Gárdonyi, Zoltán. “Egy jelentős Liszt-monográfiáról (Milstein: Liszt)” [On an Important Liszt Monography: Milstein’s Liszt], *Magyar Zene*, VI/3 (June 1965), pp. 258–265.
- Gárdonyi, Zoltán. “Eine unbekannte Liszt-Rhapsodie?”, *Musica*, XXV/2 (March–April 1971), pp. 153–154.
- Gárdonyi, Zoltán. *Liszt Ferenc magyar stílusa* (Budapest 1936, Országos Széchényi Könyvtár), (Musicologia Hungarica III.) In French: *Le style hongrois de François Liszt* (Ibid.).
- Gárdonyi, Zoltán. “Liszt Ferenc második Beethoven-kantátájához (Zu Liszts zweiter Beethoven-Kantate)”, *Magyar Könyvszemle*, LXXXVII/1 (1971), pp. 46–50.
- Gárdonyi, Zoltán. “Nationale Thematik in der Musik Franz Liszts bis zum Jahre 1848”, *SM* V (1963), pp. 77–78.
- Gárdonyi, Zoltán. “Neue Ordnungsprinzipien der Tonhöhen in Liszts Frühwerken”, in: *Hamburger Beiträge*, pp. 226–273.
- Gárdonyi, Zoltán. “Neue Tonleiter- und Sequenztypen in Liszts Frühwerken (Zur Frage der »Lisztschen Sequenzen«)”, *SM* XI (1969), pp. 169–199.
- Gárdonyi, Zoltán. “Paralipomena zu den Ungarischen Rhapsodien Franz Liszts”, in: *Hamburger Beiträge*, pp. 197–225.
- Gárdonyi, Zoltán. “A Rákóczi-induló Liszt Ferenc három kéziratában (Der Rákóczi-Marsch in drei Liszt-Handschriften)”, *Magyar Könyvszemle*, LXXXVIII/1–2 (1972), pp. 32–37.
- Gárdonyi, Zoltán. *Die ungarischen Stileigentümlichkeiten in den musikalischen Werken Franz Liszts* (Berlin 1931, Walter de Gruyter).
- Glasenapp, Carl. *Das Leben Richard Wagners*, 1–6. Bd. (Leipzig 1904–1911, Breitkopf u. Härtel).
- Goldmark, Carl. *Erinnerungen aus meinem Leben* (Wien–Berlin etc. 1922, Rikola Verlag). Enlarged Hungarian ed.: Goldmark, Károly. *Emlékek életemből*, ed. Kecskeméti, István (Budapest 1980, Zeneműkiadó).
- Gottschalg, Alexander Wilhelm. *Franz Liszt in Weimar und seine letzten Lebensjahre. Einnerungen und Tagebuchnotizen*, ed. Carl Alfred René (Berlin 1910, Glaue).
- Gottwald, Clytus. “Die Liszt-Autographe des Germanischen Nationalmuseums in Nürnberg”, *Die Musikforschung*, XXXV/2 (April–June 1982), pp. 166–172.
- Göllerich, August. *Franz Liszt* (Berlin 1908, Marquardt).
- Grove’s Dictionary of Music and Musicians*, 5. ed., ed. Eric Blom. Vols. I–IX. (London 1954, Macmillan); Supplementary vol. to the 5th ed. (London 1961, Macmillan).
- Grove’s Dictionary*, 6th ed. → see *The New Grove*.
- Hadnagy, Albert–Prahács, Margit. “Liszt szekszárdi kapcsolatairól” [Liszt’s Connections with Szekszárd], in: *Tanulmányok Tolna megye történetéből II* [Studies Related to the History of County Tolna, II] (Szekszárd 1969, Tolna m. Levéltára kiad.), pp. 219–265.
- Hamburger, Klára ed., *Franz Liszt. Beiträge von ungarischen Autoren* (Budapest 1978, Corvina).
- Hamburger, Klára. *Liszt Ferenc* (Budapest 1966, Gondolat). (Kis zenei könyvtár 34.) Revised ed. in German: *Franz Liszt* (Budapest 1973, Corvina). In Hung., 2nd revised and enlarged ed.: *Liszt* (Budapest 1980, Gondolat).
- Hilmar, Ernst. “Kritische Betrachtungen zu Liszts Transkriptionen von Liedern von Franz Schubert: Allgemeines und Spezielles zur Niederschrift des »Schwanengesangs«”, in: *Liszt-Studien 1. Kongress-Bericht Eisenstadt 1975*, ed. Wolfgang Suppan (Granz 1977, Akad. Druck- u. Verlagsanstalt).

- Hugo, Howard E. ed., *The Letters of Franz Liszt to Marie zu Sayn-Wittgenstein*. (Cambridge 1953, Harvard University Press. Reprint: Westport (Connecticut) 1971, Greenwood Press).
- “Ísmeretlen Liszt-levelek” [Unknown Liszt Letters], *Muzsika*, I/1–2 (Feb.–March 1929), pp. 82–86.
- Isoz, Kálmán. “Kísérletek Erkel Hunyadi Lászlójának párizsi színrehozatalára” [Attempts at a Paris Production of Erkel’s Hunyadi László], *Muzsika*, I/8–9 (Sept.–Oct. 1929), pp. 16–22.
- Isoz, Kálmán. *A Liszt Ferenc emlékkiállítás lajstroma* [Catalogue of Franz Liszt’s Commemorative Exhibition] (Budapest 1911, Magyar Nemzeti Múzeum kiad.).
- Isoz, Kálmán. *Zenei levelek* [Musical Letters] (Budapest 1924, Magyar Nemzeti Múzeum Könyvtára). (A Magyar Nemzeti Múzeum Könyvtárának címjegyzéke VI. Zenei kéziratok I. [Catalogue of the Library of the Hungarian National Museum, VI. Music Manuscripts I.]
- Jerger, Wilhelm. “Die Handschriften Franz Liszts aus dem Nachlaß von August Göllerich in Linz”, *Die Musikforschung*, XXIX/3 (July–Sept. 1976), pp. 288–294.
- Kecskeméti, István. “Egy ismeretlen Liszt-dal” [An Unknown Song by Liszt], *Magyar Zene*, XV/1 (March 1974), pp. 17–25.
- Kecskeméti, István. “Egy korai Bartók–Liszt találkozás — Mefisztó jegyében” [An Early Encounter between Bartók and Liszt—in the Spirit of Mephisto], *Magyar Zene*, VII/4 (Sept. 1966), pp. 352–357.
- Kecskeméti, István. “Liszt Ferenc »Hymne de l’enfant« c. művének olasz autográf változata”, *Magyar Könyvszemle*, LXXXVI/4 (1970), pp. 296–305. In German: “Die Eigenschrift der italienischen Fassung der »Hymne de l’enfant« von F. Liszt”, *SM XIII* (1971), pp. 333–345.
- Kecskeméti, István. “Liszt Ferenc ismeretlen zongoradarabja” [Franz Liszt’s Unknown Piano Piece], *Magyar Zene*, XIV/4 (Dec. 1973), pp. 347–372.
- Kecskeméti, István. “Unbekannte Eigenschrift der XVIII. Rhapsodie von Franz Liszt”, *SM III* (1962), pp. 173–179. In Hung.: “Liszt XVIII. rapszodiájának ismeretlen kézírata”, *Magyar Zene*, V/2 (Apr. 1964), pp. 191–194.
- Kecskeméti, István. “A századvég magyar zenéje a hetvenöt éves »Kiállítási Album« tükrében” [Hungarian Music at the Close of the 19th Century in the Light of the 75-year-old »Exhibition Album«], *Magyar Zene*, I/2 (Nov. 1960), pp. 157–168.
- Kecskeméti, István. “Two Liszt Discoveries. 1. An Unknown Piano Piece”, *The Musical Times*, Aug. 1974, pp. 646–648.; “2. An Unknown Song”, *The Musical Times*, Sept. 1974, pp. 743–744.
- Keresztury, Dezső–Vécsey, Jenő–Falvy, Zoltán. *A magyar zenetörténet képeskönyve* [Pictorial History of the Hungarian Music] (Budapest 1960, Magvető).
- Kerényi, György. *Szentirmay Elemér és a magyar népzene* [Elemér Szentirmay and Hungarian Folk Music] (Budapest 1966, Akadémiai Kiadó).
- Kinsky, Georg. *Katalog des Musikhistorischen Museums von W. Heyer in Köln*, IV. Bd. (Köln 1916).
- Kloss, Erich ed., *Briefwechsel zwischen Wagner und Liszt*, 2 Teile in einem Bande. 4. Aufl. (Leipzig 1919, Breitkopf u. Härtel).
- Koch, Lajos. “Richter János 100. születésnapjára” [For the 100th Anniversary of János Richter’s Birth], *Magyar Zenei Szemle*, III/4 (Apr. 1943), pp. 93–100.
- La Mara ed., *Briefe hervorragender Zeitgenossen an Franz Liszt*, Vols. I–III. (Leipzig 1895–1904, Breitkopf u. Härtel).
- La Mara ed., *Franz Liszts Briefe*, Vols. I–VIII. (Leipzig 1893–1903, Breitkopf u. Härtel).
- Lakatos, István. “Újabban talált Liszt- emlékek Kolozsváron” [Recently Discovered Liszt Relics in Cluj], *Magyar Zene*, I/7–8 [II/4–5], (Aug–Oct. 1961), pp. 164–169.
- Lavotta, Rezső. *Kéziratok zeneművek* [Music Manuscripts] (Budapest 1940, Magyar Nemzeti Múzeum Országos Széchényi Könyvtára). (A Magyar Nemzeti Múzeum Könyvtárának címjegyzéke VI. Zenei kéziratok II. [Catalogue of the Library of the Hungarian National Museum, VI. Music Manuscripts II.]
- László, Zsigmond. *Liszt Ferenc és az orosz zene* [Franz Liszt and Russian Music] (Budapest 1955, Magyar–Szovjet Társaság).
- László, Zsigmond–Mátéka, Béla. *Franz Liszt. Sein Leben in Bildern* (Budapest–Kassel 1967, Akadémiai Kiadó–Bärenreiter).
- László, Zsigmond–Mátéka, Béla. *Franz Liszt par l’image* (Budapest 1978, Corvina).
- László, Zsigmond–Mátéka, Béla. *Liszt Ferenc élete képekben és dokumentumokban* [Franz Liszt’s Life in Pictures and Documents] (Budapest 1978, Zeneműkiadó).
- Legány, Dezső. “Erkel és Liszt zeneakadémiája (1875–1876)” (Die Musikakademie Erkel’s und Liszt’s (1875–1876), *MZT II*, pp. 247–265, 418–419.

- Legány, Dezső. "Erkel és Liszt zeneakadémiája (1876–1877)" (Die Musikakademie Erkel's und Liszt's (1876–1877)), *MZT* III, pp. 103–113, 340–341.
- Legány, Dezső. *Erkel Ferenc művei és korabeli történetük* [Ferenc Erkel's Works and their Contemporary History] (Budapest 1975, Zeneműkiadó).
- Legány, Dezső. *Liszt Ferenc Magyarországon 1869–1873* (Budapest 1976, Zeneműkiadó). Rev. English version: *Ferenc Liszt and His Country* (Budapest 1983, Corvina).
- Legány, Dezső. "Liszt Ferenc tanítványai a Zeneakadémián" [Franz Liszt's Pupils at the Academy of Music]. Supplement to the study "Erkel Ferenc a Zeneakadémián (Első rész)" [Ferenc Erkel at the Academy of Music (Part I.)], in: *A Liszt Ferenc Zeneművészeti Főiskola 100 éve* [Hundred Years of the Ferenc Liszt High School of Music], ed. Ujfalussy, József (Budapest 1977, Zeneműkiadó), pp. 100–103.
- Legány, Dezső. *A magyar zene krónikája. (Zenei művelődésünk ezer éve dokumentumokban.)* [A Chronicle of Hungarian Music. (A Thousand Years of the Hungarian Music Culture in Documents.)] (Budapest 1962, Zeneműkiadó). (Magyar zenetudomány 4.)
- Legány, Dezső. "A Zeneakadémia születése" [The Emergence of the Academy of Music], *MZT* I, pp. 75–104.
- "Lettres inédites de Liszt à Saint-Saëns", *La Revue Musicale*, Numéro spécial Liszt. 1^{er} Mai 1928, pp. 60–70.
- Liber usualis* (Parisiis–Tornaci–Romae 1953, Soc. S. Joannis Ev.).
- Liszt, Eduard jun. *Franz Liszt. Abstammung, Familie, Begebenheiten* (Wien–Leipzig 1937, Braumüller). [Liszt, Eduard jun.] *Stammtafel der Familie Liszt* (Wien 1940).
- Magyar Zenetörténeti Tanulmányok* [Studies in the History of Hungarian Music], ed. Bóhis, Ferenc (Budapest, Zeneműkiadó).
- I. Írások Erkel Ferencről és a magyar zene korábbi századairól* [Writings on Ferenc Erkel and Early Hungarian Music] (1968). *II. Szabolcsi Bence 70. születésnapjára* [For Bence Szabolcsi's 70th Birthday] (1969). *III. Mosonyi Mihály és Bartók Béla emlékére* [In Memory of Mihály Mosonyi and Béla Bartók] (1973). *IV. Kodály Zoltán emlékére* [In Memory of Zoltán Kodály] (1977).
- Major, Ervin. *Liszt Ferenc és a magyar zenetörténet* [Franz Liszt and the History of Hungarian Music] (Budapest 1940, Kertész ny.).
- Major, Ervin. "Liszt Ferenc magyar rapszódiai" [Franz Liszt's Hungarian Rhapsodies], *Muzsika*, 1929/1–2, pp. 47–55.
- Major, Ervin. "Liszt Ferenc magyarsága" [Franz Liszt's Hungarian Sentiments and Nationality], *Magyar Muzsika* I/1–2 (March–Apr. 1935), pp. 7–11. Also in: Major, Ervin. *Fejezetek a magyar zene történetéből* [Chapters from the History of Hungarian Music]. (Budapest 1967, Zeneműkiadó). (Magyar Zenetudomány 8.) pp. 193–198.
- Мильштейн, Яков Исакович. *Ф. Лист. I–II. том* (Москва 1956, Государственное Музыкальное Издательство). — 2. изд., расшир. и дор. (Москва 1971, Музыка).
- Milstejn, Jakov Iszakovics. *Liszt*. 2nd revised, 1st Hungarian ed. Vols. I–II. (Budapest 1964, Zeneműkiadó).
- Molnár, Antal. "Über Transkriptionen und Paraphrasen von Liszt", *SM* V (1963), pp. 227–232.
- Morelli, Gusztáv. "Árkövy József", *Az Országos Orvostörténeti Könyvtár Közleményei*, 1957/6–7, pp. 62–84.
- Mueller, Rena → see Charnin Mueller, Rena.
- Murányi, Róbert Árpád. "Ismeretlen Liszt-emlékek", *Magyar Zene*, V/5 (Sept. 1964), pp. 528–532. Also in English: "Unknown Liszt Relics", *SM* IV (1963), pp. 201–209.
- Murányi, Róbert Árpád. "Neue Liszt-Handschriften in der Széchényi Nationalbibliothek", *SM*, in preparation.
- Die Musik in Geschichte und Gegenwart. Allgemeine Enzyklopädie der Musik*, Vols. 1–15 (Kassel–Basel etc., 1949–1973, Bärenreiter).
- The New Grove. Dictionary of Music and Musicians*. Ed. Stanley Sadie. Vols. 1–20. (London–Washington–Hong-Kong 1980, Macmillan).
- Németh, Amadé. "Richter János emlékezete" [In Remembrance of János Richter], *Muzsika*, X/2 (Febr. 1967), pp.: 15–19.
- Németh, Amadé. "Richter János levelei a Budapesti Filharmóniai Társasághoz és budapesti hangversenyei a Filharmónikusok zenekarával" [Hans Richter's Letters to the Philharmonic Society

- of Budapest and His Budapest Concerts with the Orchestra of the Philharmonic Society], *Magyar Zene*, VII/6 (Dec. 1966), pp. 618–632.
- Ollivier, Daniel ed., *Correspondance de Liszt et de la comtesse d'Agoult*, Vols. I–II. (Paris 1933–1934, Grasset).
- Orel, Dobroslav. *František Liszt a Bratislava* (Bratislava 1925, Filozofická Fakulta University Komenského).
- Az Országos Széchényi Könyvtár* [The National Széchényi Library]. Guide edited in Hungarian, English, French, German and Russian. (Budapest 1972, Országos Széchényi Könyvtár kiad.).
- Papp, Viktor. *Liszt Ferenc élő magyar tanítványai* [Franz Liszt's Living Hungarian Pupils] (Budapest 1936, Dante).
- Pazdirek, František. *Universal-Handbuch der Musikliteratur*. (Wien 1904–1910).
- Pándi, Marianne. "Liszt Ferenc az egykorú magyar sajtó tükrében" [Franz Liszt in the Light of Contemporary News Coverage], *Magyar Zene*, IX/1 (March 1968), pp. 75–80.
- Prahács, Margit ed., *Franz Liszt. Briefe aus ungarischen Sammlungen 1835–1886* (Budapest–Kassel etc. 1966, Akadémiai Kiadó–Bärenreiter).
- Prahács, Margit. "Kiadatlan és ismeretlen Liszt-levelek a Zeneművészeti Főiskola levéltárában (Unveröffentlichte und unbekannte Liszt-Briefe im Besitz der Hochschule für Musik)", *ZT* III, pp. 109–210, p. 552.
- Prahács, Margit. *Liszt Ferenc emlékmúzeum. Leíró katalógus* [Franz Liszt Commemorative Museum. Descriptive Catalogue] (Budapest 1968, Liszt Ferenc Zeneművészeti Főiskola kiad.).
- Prahács, Margit. "Liszts letztes Klavierkonzert", *SM* IV (1963), pp. 195–200.
- Prahács, Margit. "A Zeneművészeti Főiskola Liszt-hagyatéka" (L'héritage légué par Liszt à l'Académie de Musique à Budapest), *ZT* VII, pp. 427–582, 692–693. Abbreviated German version: "Franz Liszt und die Budapester Musikakademie", *Hamburger-Beiträge*, pp. 49–94.
- Raabe, Peter. *I. Liszts Leben.—II. Liszts Schaffen*. (Mit einem Werkverzeichnis aller Werke Liszts in Gruppen geordnet, zgst. von Peter und Felix Raabe.) (Stuttgart–Berlin, 1931, Cotta). Second enlarged version ed. by Felix Raabe. (Tutzing 1968, Schneider).
- Ramann, Lina. *Lisztiana. Erinnerungen an Franz Liszt in Tagebuchblättern, Briefen und Dokumenten aus den Jahren 1873–1886/87.*, ed. Arthur Seidl; text revised by Friedrich Schnapp. (Mainz 1983, Schott).
- Ságh, József. *Magyar Zenészeti Lexicon* [Hungarian Lexicon of Music] (Budapest 1879, Táborosky és Parsch).
- Schorn, Adelheid von. *Zwei Menschenalter* (Stuttgart 1913, Greiner).
- Searle, Humphrey. "Liszt, Ferencz (Franz)." [Dictionary entry and catalogue], in: *Grove's Dictionary*, 5. ed., Vol. V, pp. 256–316.; "Liszt, Franz (Ferenc)" [Enlarged dictionary entry and revised catalogue], in: *The New Grove*, Vol. 11, pp. 28–74.
- Sebestyén, Ede. *Liszt Ferenc hangversenyei Budapesten* [Franz Liszt's Budapest Concerts] (Budapest 1944, Liszt Ferenc Társaság kiad.).
- Somfai, László. "Az Erkel-kéziratok problémái (Probleme der Originalhandschriften von Ferenc Erkel)", *ZT* IX, pp. 81–158.
- Somfai, László. "Liszt Faust-szimfóniájának alakváltásai (1–2)", *Magyar Zene*, I/6 (June 1961), pp. 559–573, I/7–8 (Aug.–Oct. 1961), pp. 78–102. In German: "Die musikalischen Gestaltwandlungen der Faust-Symphonie von Liszt", *SM* II (1961), pp. 87–137. Abbreviated: "Die Gestaltwandlungen der »Faust-Symphonie« von Liszt", in: *Hamburger-Beiträge*, pp. 292–324.
- Sotheby's Fine Books and Manuscripts, Catalogue*, Nov. 24, 1981 (New York 1981, Sotheby Parke Barnett Inc.).
- Stern, Adolf ed., *Franz Liszts Briefe an Carl Gille* (Leipzig 1903, Breitkopf u. Härtel).
- Szabolcsi, Bence. "Liszt Ferenc estéje", *ZT* III, pp. 211–265. Separately: Budapest 1956, Zeneműkiadó. In German: *Franz Liszt an seinem Lebensabend*. In English: *The Twilight of Ferenc Liszt*. In Russian: *Последние годы Ференца Листа* (All three: Budapest 1959, Akadémiai Kiadó).
- Szabolcsi, Bence. *A magyar zenei történet kézikönyve*, 2. rev. ed. (Budapest 1955, Zeneműkiadó). In English: *A Concise History of Hungarian Music* (Budapest 1974, Corvina).
- Szabolcsi, Bence-Tóth, Aladár. *Zenei Lexikon* [Lexicon of Music]. Vols. I–II. (Budapest 1935, Győző A. kiad.) New, revised edition, ed. by Bartha, Dénes-Tóth, Margit. Vols. I–III. (Budapest 1965, Zeneműkiadó).

- Szelényi, István. "Előfutár vagy valóráváltó? Stíluskritikai kísérlet Liszt alkotókorszakaival kapcsolatban" [Forerunner or Fulfiller? An Attempt at the Critical Analysis of Style of Liszt's Creative Periods], *Magyar Zene*, VIII/3 (June 1967), pp. 231–241.
- Szelényi, István. "Az ismeretlen Liszt", *Magyar Zene*, I/9 (Dec. 1961), pp. 11–25. In German: "Der unbekannte Liszt", *SM V* (1963), pp. 311–331. The same in: *Hamburger-Beiträge*, pp. 274–291.
- Szelényi, István. *Liszt Ferenc élete képekben* [Franz Liszt's Life in Pictures] (Budapest 1956, Zeneműkiadó). (Further editions: 1958, 1961 *ibid.*)
- Szelényi, István: "Liszt Negyedik Mefisztó keringője" [Liszt's Fourth Mephisto Waltz], *Új Zenei Szemle*, VII/4 (Apr. 1956), p. 16.
- Szelényi, István. "Újabb Liszt-kéziratok a washingtoni Kongresszusi Könyvtárban" [New Liszt Manuscripts in the Library of Congress, Washington], *Muzsika*, XI/6 (June 1968), pp. 29–30.
- Szemző, Piroska D. "Liszt Ferenc rejtőző levele" [Franz Liszt's Forgotten Letter], *Muzsika*, XIX/10 (Oct. 1976), pp. 24–26.
- Szilágyi, Erzsébet: "Liszt »Etudes-Préludes« feliratú tanulmányának egyik kéziratos variánsa (Eine handschriftliche Variante der Liszt-Studie »Etudes-Préludes«)" in: *Az Országos Széchényi Könyvtár 1957. évi évkönyve* (Budapest 1958), pp. 397–402.
- Szinnyei, József: *Magyar írók élete és munkái* [The Life and Works of Hungarian Writers], Vols. I–XIV. (Budapest 1891–1914, Hornyánszky. Reprint: Budapest 1980–81, Magyar Könyvkiadók és Könyvterjesztők Egyesülete).
- Tóth, Aladár: "Liszt Ferenc a magyar zene útján. Liszt magyarsága és a magyar Liszt-kultusz (Franz Liszt auf den Wegen der ungarischen Musik)", *ZT III*, pp. 27–54, 549.
- Vajdady, Emil: *A Nemzeti Zenede története* [The History of the National Conservatoire]. (Budapest 1890, Athenaeum).
- Valkó, Arisztid. "A Liszt-család a levéltári iratok tükrében (1–2)" [The Liszt Family in the Light of Archival Documents (1–2)], *Magyar Zene*, I/4 (Febr. 1961), pp. 388–399, I/5 (March 1961), pp. 498–507.
- Valkó, Arisztid. "Szemelvények a Fővárosi Levéltár Erkel–Liszt leveleiből" [Selections from Erkel's and Liszt's Letters in the Municipal Archives] (1–2), *Magyar Zene* I/7–8 (Aug.–Oct. 1961), pp. 170–176, III/1 (1962), pp. 46–54.
- Végh, Gyula. "Liszt Ferenc kiadatlan naplója" [Franz Liszt's Unpublished Diary] (1–2), *Muzsika* II/1–2 (Jan.–Feb. 1930), pp. 22–23, II/3 (March 1930), pp. 86–98.
- Végh, János. "Liszt Ferencről" [On Franz Liszt], *Muzsika* I/1–2 (Jan.–Feb. 1929), pp. 73–77.
- Walker, Alan ed., *Franz Liszt. The Man and his Music* (New York 1970, Taplinger Publ. Comp.).
- Walker, Alan. *Franz Liszt. Vol. 1. The Virtuoso Years 1811–1847* (New York 1983, Knopf; London 1983, Faber and Faber).
- Waters, Edward N. ed., *The Letters of Franz Liszt to Olga von Meyendorff 1871–1886*. Transl. by William R. Tyler. Introduction and notes by --. (Washington D. C. 1979, Dumbarton Oaks).
- Winkhofer, Sharon. Review of "Liszt, Franz" by Humphrey Searle in: *The New Grove, 19th Century Music*, VI/1 (Spring 1982), pp. 257–262.
- Zenatudományi Dolgozatok [Musicological Papers]*. Published by the Institute for Musicology of the Hungarian Academy of Sciences. Ed. [from 1979 on] by Berlász, Melinda–Domokos, Mária. (Budapest, MTA KESz Sokszorosító). 1978 (published in 1979); 1979; 1980; 1981; 1982.
- Zenatudományi Tanulmányok [Musicological Studies]*. Ed. by Szabolcsi, Bence and Bartha, Dénes (Budapest, Akadémiai Kiadó). III) *Liszt Ferenc és Bartók Béla emlékére* [In Memory of Franz Liszt and Béla Bartók] (1955). VII) *Bartók Béla megjelenése az európai zeneéletben (1914–1926)*. *Liszt Ferenc hagyatéka*. [The Appearance of Béla Bartók in European Music Life (1914–1926). The Inheritance of Franz Liszt] (1959). IX) *Az opera történetéből* [From the History of the Opera] (1961).
- Zichy, Géza. *Aus meinem Leben. Erinnerung und Fragmente*. Vols. I–III. (Stuttgart 1911, 1913, 1920, Deutsche Verlagsanstalt); Vols. I–II in Hungarian: *Emlékeim*. I–II (Budapest 1912–1913, Franklin).

*

News, reports, critiques and short writings from the following 19th-century Hungarian newspapers and journals: *Apolló Zeneműfolyóirat*, *Athenaeum*, *Budapesti Hírlap*, *Egyetértés*, *Fővárosi Lapok*, *A Hon*, *Honművész*, *Magyar Salon*, *Pester Lloyd*, *Pressburger Zeitung*, *Századok*, *Társalkodó*, *Tudományos Gyűjtemény*, *Zenelap*, *Zenészeti Lapok*.

LIST OF FACSIMILES

- 1 *Missa solennis zur Einweihung der Basilika in Gran*, autograph leaf with correction. Ms. mus. 5.827.
- 2 *Psalm cxxix*, first version (1880), autograph manuscript. Ms. mus. 4.809, f. 1^r.
- 3 *Psalm cxxix*, 2nd version with choir, printed copy with autograph additions. Ms. mus. 6.056, f. 9^r.
- 4 *Via Crucis*, autograph manuscript. Ms. mus. 14, f. 39^r (Station xi, for pf. 4 hds.).
- 5/a–b *In domum Domini ibimus*, prelude for pf. or org., autograph manuscript. Ms. mus. 7.068/2a, ff. 2^r and 3^r.
- 6 *Rheinweinlied*, printed copy with autograph corrections. Ms. mus. 7.443, f. 2^r.
- 7/a–d *Lied des Frühlings (Saatengrün)*, first version, autograph manuscript. Ms. mus. 6.684, the entire work.
- 8 *Magyar király-dal (Ungarisches Königslied)*, for pf. 4hds. and 2 hds., autograph manuscript. Ms. mus. 352, f. 3^r.
- 9 *Second Mephisto Waltz*, for orch., manuscript copy with autograph corrections. Ms. mus. 4.972, f. 23^r (the first, rejected ending of the revised version).
- 10/a–b *Sonetto del Petrarca No. 47*, for pf., 1st version, printed copy with autograph corrections. Ms. mus. 18, pp. 11–12.
- 11 *Albumblatt (Feuille d'album)* in E, for pf., autograph manuscript, memorial leaf. Ms. mus. 27.
- 12 *Rákóczi March*, for pf., very first version (1839–40), autograph manuscript. Ms. mus. 22, f. 1^r.
- 13 *Rákóczi March*, setting for sym. orch., arr. for pf., very first version (1863), autograph manuscript. Ms. mus. 5.829, f. 1^r.
- 14/a–b *Hungarian Rhapsodies*, No. i, for pf., manuscript copy with autograph corrections. Ms. mus. 113/1, pp. 4–5.
- 15 *Hungarian Rhapsodies*, No. xviii, for pf., autograph manuscript. Ms. mus. 3.276, p. B.
- 16 *A magyarok Istene (Ungarns Gott)*, wind band accompaniment, autograph manuscript. Ms. mus. 7.444, f. 2^r.
- 17 Schubert: *4 Marches*, for orch., No. 1 in B minor, autograph score. Ms. mus. 5.601, correction on a paste-over, bottom half of f. 6^v.
- 18/a–b *Schlummerlied von C. M. von Weber mit Arabesken*, for pf., manuscript copy with autograph additions. Ms. mus. 17, pp. 3 and 7.
- 19/a–b Berlioz: *Harold en Italie*, pf. score, autograph draft, fragment. Ms. mus. 20, pp. 9–10.
- 20 Beliczay: *Aquarellen*, for pf., Beliczay's autograph manuscript with Liszt's amendments. Ms. mus. 5.736/A, f. 4^r.

INDEX OF NAMES AND PLACES

Being the subject of this whole book, F. Liszt and the National Széchényi Library are not included into the Index. Publishers of works enumerated in the Bibliography have also been omitted.

- Ábrányi, Kornél jr. 74, 177
 Ábrányi, Kornél sr. 10, 24, 35–36, 63, 66, 75–76, 88, 128, 136, 141, 143, 192, 201–214, 224–225, 228, 231
 Academy of Music – see Budapest, Academy of Music
 Ács, Tivadar 128, 231
 Agout, Countess Marie d' (née de Flavigny) 65, 105, 115, 117, 139, 153, 187, 197, 228, 236
 Alberti, Count Francesco 153–154
 Allaga, Géza 141
 Allgemeiner Deutscher Musikverein 63, 176
 Almási Balogh, Pál – see Balogh, Pál (almási) [Antiquarians]
 Baron, H. (London) 138
 Boemer, C. G. (Leipzig) 129, 132
 Cohen, Friedrich (Bonn) 84, 96, 100, 101, 105, 107, 124, 160–161, 166
 Ernst, Karl (Berlin) 77, 136
 Front, Theodore (Beverly Hills) 91
 Gilhofer & Ranschburg (Vienna) 109, 115, 125
 Karl & Faber (Munich) 170
 Liepmanssohn, Leo (Berlin) 144
 List & Francke (Leipzig) 180
 Macnutt, Richard (Tunbridge Wells, Kent) 44, 89, 147
 Ricke, Walther (Munich) 177
 Rosenthal, Jacques (Munich) 37, 153, 182
 Schneider, Hans (Tutzing) 30, 57, 59, 68, 85, 111, 140, 149–150
 Sotheby (New York) 160, 236
 Stargardt (Marburg) 40, 42–43, 69, 99, 152
 Árkövy, József 199–200, 235
 Árkövy, Mrs. Katalin (née Hodoly) 23, 33, 199–200
 Ashdown – see Music publishers, Wessel
 Augusz, Antal 35, 63, 126, 228, 232
 Austria 228
 Avar, Mrs. Zsuzsanna – see Nemes, Zsuzsanna
 Bach, Johann Sebastian 51, 53
 Bachmann, Christian – see Music publishers
 Balogh, Pál (almási) 187
 Balogh, Mrs. Zoltán 187
 Banks, Paul 166
 Bárdos, Lajos 231–232
 Bärenreiter – see Music publishers
 Baron, H. – see Antiquarians
 Bartalus, István 76, 134
 Bartha, Dénes 112, 114, 125, 138, 214, 218, 228, 230–231, 236–237
 Bartók, Béla 134, 231, 234–235, 237
 Batka, János 28, 189, 190
 Bayreuth 56–57, 136, 141, 224–225
 Beethoven, Ludwig van 15, 62–63, 151, 196, 233
 Békefi, Ernő 232
 Belaieff – see Music publishers
 Beliczay, Angéla 214
 Beliczay, Gyula 9, 24, 214–218, 238
 Belloni, Gaetano 139
 Berlász, Melinda 237
 Berlin 15, 68, 190
 Deutsche Staatsbibliothek (DBds) 175, 228
 (West), Staatsbibliothek Preussischer Kulturbesitz (DB) 166, 228
 – see Antiquarians (Ernst, Karl; Liepmanssohn, Leo)
 – see Music publishers (Bote & Bock; Fürstner, Adolph; Plotow; Schlesinger)
 Berlioz, Hector 9, 20, 166–169, 238
 Beverly Hills – see Antiquarians (Front)
 Bezerédj, Angéla – see Végh, Mrs. Angéla
 Blom, Eric 233
 Boemer, C. G. – see Antiquarians
 Bogaert, Felix 124
 Bogaert Vanden P. C. F. 124
 Bogaerts, P. C. C. 124
 Bohemia (Böhmen) 154, 232
 Böhlau – see Music publishers

- Böhmen – see Bohemia
 Boleslas, King of Poland 42
 Bónis, Ferenc 198, 229, 232, 235
 Bonn – see Antiquarians (Cohen, Friedrich)
 Borodin, Alexander Porfir'yevich 10, 24, 226–227
 Bors, Mrs. 143–144
 Bote & Bock – see Music publishers
 Brahms, Johannes 174
 Branca family 138
 Branca, Emilia 138, 232
 Branca, Matilde – see Juva, Mrs. Matilde
 Branca, Paolo 138
 Brandus – see Music publishers
 Bratislava – see Pressburg
 Bräunlich 69
 Breitkopf & Härtel – see Music publishers
 Brisson, Miss 153
 Brno – see Brünn
 Brünn (Brno) 153–154
 Bruxelles 124
 Buchner, Alexander 154, 232
 Buda 36, 126
 Mathias Church 35
 Music Academy of (Budai Zeneakadémia) 28, 36, 136
 Budapest 22, 24, 27–28, 30–31, 33, 45, 50, 65, 109, 111, 113–114, 133–134, 136, 141, 143–144, 174, 189, 192–195, 198–199, 201–202, 224, 226, 228, 236
 Academy of Music (HBI) 8, 20, 31, 39, 49, 51, 56, 63, 65–66, 74, 78, 84, 87, 91, 93, 101, 107, 109, 126, 133–134, 136, 138, 141, 161, 170, 174, 176, 192–194, 196, 198–199, 202, 214, 224–225, 229, 232, 234–236
 Church of the Franciscan Monks 49
 City Parish Church 49
 Hungarian Academy of Sciences, Institute for Musicology (HBa(mi)) 8, 34, 63, 76, 78, 134, 153, 191, 229, 232, 237
 Hungarian National Museum (Magyar Nemzeti Múzeum) 7, 8, 62, 96, 114, 125, 162, 182, 195, 198, 228–229, 231, 233–234
 Liszt (Choral) Society (Budapesti Liszt Egylet) 28, 31, 45, 49, 191, 199, 202
 Municipal Archives (Fővárosi Levéltár) 237
 National Archives (Országos Levéltár) 96
 National Conservatoire (Nemzeti Zenede) 126, 190, 199, 226, 237
 National Theatre (Nemzeti Színház) 27–28, 125, 190–191, 195–196, 218
 Opera House 20, 74–75, 77–78, 81, 189
 Philharmonic Society (Orchestra) (Filharmóniai Társaság) 27, 88, 196, 228, 232, 235
 Redoute (Vigadó, Municipal Hall) 28, 198
 Theatrical Singing School (Színészeti Énektanoda) 198
 War History Museum (Hadtörténeti Múzeum) 189
 – see also Hungarian Academy of Sciences
 – see also Music publishers (Editio Musica; Pirnitzer; Rózsavölgyi és Társa; Táborosky & Parsch)
 Bülow, Daniela (later Mrs. Thode) 178
 Bülow, Hans von 178, 193
 Bulyovszky, Gyula 191
 Bulyovszky, Mrs. Lilla (née Szilágyi) 22, 191–192
 Burgenländisches Landesmuseum – see Eisenstadt
 Busoni, Ferruccio 96, 175
 Büttner – see Music publishers
 Byron, Lord Gordon 139
 Carl Alexander, Grand Duke of Sachsen-Weimar 68, 159, 228
 Carl August, Grand Duke of Sachsen-Weimar 68
 Charnin, Rena – see Mueller, Mrs. Rena
 Cocks – see Music publishers
 Cohen, Friedrich – see Antiquarians
 Cologne (Köln) 63, 234
 – see also Music publishers (Eck & Lefèvre)
 Conradi, August 160–162
 Constance, Lake of 139
 Cornelius, Peter 44, 68, 192
 Csapó, Vilmos 63, 228, 232
 Csatai, Endre 231–232
 Csekey, István 232
 Csuka, Béla 88, 196, 228, 232
 Cui, Cesar 10, 24, 226–227
 Curwen – see Music publishers
 Debrecen 141
 Reformed College 143
 Theatre 143
 Della Valle di Casanova, Marchese 15, 69
 Deutsch, Otto Erich 146, 170, 228, 232
 Diabelli – see Music publishers
 Doborján – see Raiding
 Dohnányi, Ernő (Ernest von) 134
 Domokos, Mária 76, 232, 237
 Dömötör, Zsuzsa 232
 Doppler, Ferenc 196, 232
 Doppler, Károly 196, 232
 Dresden 138
 Dresden – see Music publishers (Meser)
 Dunkel, Norbert 201, 232
 Dunkl, Johann Nepomuk 201
 Eck & Lefèvre – see Music publishers
 Eckhardt, Mária 12, 27, 31, 40, 42–43, 66, 74, 76, 78, 112, 117, 124, 126, 134, 136, 140, 147, 161, 177, 193, 196–197, 228, 232
 Editio Musica – see Music publishers
 Egressy, Béni 196
 Eisenstadt 171, 233
 Burgenländisches Landesmuseum (AEI) 153, 228

- Elisabeth, empress of Austria, queen of Hungary 35
- Engeszer (Engesser) Mátyás 23, 35, 49, 51
- Engeszer (Engesser), Mrs. Katalin (née Marsch) 49
- England 139
- Eősze, László 8, 63, 232
- Érdy, Lajos 196
- Erkel, Ferenc 10, 22, 24, 35, 125, 195–196, 198, 218–223, 229, 233–237
- Erkel, Ferenc jun. 196
- Erkel, Gyula 88
- Erkel, Sándor 24, 88, 218
- Ernst, Karl – see Antiquarians
- Esztergom – see Gran
- Eulenburg – see Music publishers
- Ewer – see Music publishers
- Fabó, Bertalan 196, 233
- Falvy, Zoltán 76, 115, 125, 133, 229, 234
- Fáy, Károly 221
- Feigler, Viktor 36
- Festetics, Leó 197–198
- Festetics, Mrs. Krisztina (née Kubinyi) 22, 197–198
- Fétis, François Joseph 124, 233
- France 139
- Francfort (Frankfurt) 49
- Frankel (?) 153–154
- Frankfurt – see Francfort
- Frankl, Ludwig August, Ritter von Hochwart 154
- Franz Josef, emperor of Austria, king of Hungary 35, 218–219, 223
- Franz Liszt-Stiftung 229
- Frauenberger, F. Dr. 17, 111
- Front, Theodore – see Antiquarians
- Fürstner, Adolph – see Music publishers
- Füssmann, Werner 87, 229, 233
- Gaal, Ferenc 10, 24, 224–225
- Gábry, György 233
- Gáldi, István 33, 199
- Gárdonyi, Zoltán 10, 62–63, 96, 100, 112, 115, 117, 125, 128, 133–134, 153, 229, 233
- Gasparich, Kilit 187
- Gay, Delphine – see Girardin, Mrs. Delphine
- Gilhofer & Ranschburg – see Antiquarians
- Gille, Carl 63, 228, 236
- Girardin, Emile 30
- Girardin, Mrs. Delphine (née Gay) 30, 33
- Glaserapp, Carl 139, 233
- Glinka, Mihail 16, 84
- Glinka, Ludmila – see Shestakova, Ludmila
- Goepfert, Karl 144–145
- Goethe, Johann Wolfgang 65
- Goldmark, Károly 176–177, 233
- Goll, János 66
- Göllerich, August 15, 20, 39, 43, 56–57, 59, 86, 109, 111, 136, 225, 229, 233, 234
- Göllerich, Mrs. Gizella (née Voigt) 109
- Gortschakoff, Olga von – see Meyendorff, Baroness Olga von
- Gottschalg, Carl Alexander 69, 139–140, 146–147, 149–150, 179–181, 229, 233
- Gottwald, Clytus 31, 68, 229, 233
- Götze, Carl 87, 126, 147
- Gran (Esztergom) 33–34, 195, 238
- Gregg – see Music publishers
- Gregorovius, Ferdinand 62
- Grove 9, 87, 112, 229–230, 233, 235–237
- Gutheil – see Music publishers
- Győr – see Raab
- Hadnagy, Albert 233
- Halács, János Nepomuk 35–36
- Hamburg – see Music publishers (Rahter)
- Hamburger, Klára 66, 87, 128, 229, 231–233, 236–237
- Hanfstaengl, Erwin 44
- Hannover – see Music publishers (Bachmann, Christian; Simon, Arnold)
- Harmat, Arthur 49
- Härtel – see Music publishers (Breitkopf & Härtel)
- Haslinger, Carl 101, 125
- Haslinger – see Music publishers
- Haynald, Lajos 30, 31
- Henselt, Adolf 180
- Herbeck, Johann Ritter von 146
- Herder, Johann Gottfried 22, 191–192
- Herwegh, Georges 65
- Heugel – see Music publishers
- Heyer, W. 63, 234
- Hilmar, Ernst 171, 233
- Hodoly, Elek (Alexius) 22, 189–190
- Hodoly, Katalin – see Árkövy, Mrs. Katalin
- Hofmeister, Friedrich – see Music publishers
- Hohenlohe, Marie Princess (née Sayn-Wittgenstein) 42
- see also Sayn-Wittgenstein, Marie
- Horn, August 114
- Hubay, Jenő 65, 141, 143, 192, 231
- Huber, Károly 22, 35, 65–66, 143, 192–193
- Hugo, Howard E. 39, 229, 234
- Hugo, Victor 138
- Hungarian Academy of Sciences 187, 231
- see also Budapest, Hungarian Academy of Sciences, Institute for Musicology
- Hungarian Choral Society (Országos Magyar Daláregyesület) 66, 136, 141, 143, 225, 228, 231
- Hungarian National Museum – see Budapest, Hungarian National Museum

- Hungarian State Opera House – see Budapest, Opera House
- Hungary 7, 39, 76, 191, 197–198, 201–202, 214, 219, 229
- Isoz, Kálmán 62, 195, 198, 234
- Italy 229
- Jena 65
- Jerger, Wilhelm 39, 43, 109, 229, 234
- Jókai, Mór 218
- Jugoslavia 224
- Jung, Hans Rudolf 177
- Jürgenson – see Music publishers
- Juva, Mrs. Matilde (née Branca) 138–139
- Kahnt – see Music publishers
- Kalocsa 30
- Karl & Faber – see Antiquarians
- Karlsruhe 138–139
- Kassel – see Music publishers (Bärenreiter)
- Kecskeméti, István 12, 44–45, 47, 68, 111–112, 134, 138–139, 233–234
- Kellermann, Berthold 108
- Kerényi, György 93, 234
- Keresztury, Dezső 76, 115, 125, 133, 229, 234
- Keszthely, Helikon Library 176
- Kinsky, Georg 63, 234
- Kistner – see Music publishers
- Kitzinger, Ferdinand 75
- Klausenburg (Kolozsvár, now Cluj-Napoca) 234
- Kloss, Erich 139, 228, 234
- Koch, Lajos 27–28, 234
- Kodály, Zoltán 235
- Kölchsey, Ferenc 218
- Köln – see Cologne
- Kolozsvár – see Klausenburg
- Kovács, Mária 232
- Kroll, Franz 23, 161
- Krzyzanowitz (Križanovice) 161
- Kubinyi, Krisztina – see Festetics, Mrs. Krisztina
- Kühn – see Music publishers
- Kuncz, Károly 192–193
- La Mara (Lipsius, Marie) 37, 40, 44, 50, 63, 66, 68, 75, 77, 86, 88, 114, 126, 141, 146, 154, 159, 166, 191, 196–199, 214, 227–228, 234
- Lakatos, István 128, 234
- Lamartine, Alphonse 44–45
- Landshoff, Dr. 15, 68
- Langer, Viktor 128
- Lassen, Eduard 151
- László, Zsigmond 87, 109, 229, 234
- Latte, Bernard – see Music publishers
- Lavotta, Rezső 8, 62, 100, 162, 166, 182, 229, 234
- Leblan, Mrs. 174
- Leede – see Music publishers
- Lefèvre, Joseph Maria 74
– see also Music publishers (Eck & Lefèvre)
- Legány, Dezső 12, 28, 36, 113, 133, 136, 174, 191, 195–196, 198, 201, 202, 218–219, 225, 229, 234–235
- Leipzig 190
– see Antiquarians (Boemer, C. G.; List & Francke)
– see Music publishers (Belaieff; Breitkopf & Härtel; Hofmeister, Friedrich; Kahnt; Kistner; Leede; Leuckart; Licht & Meyer; Schubert, Julius; Senff, Bartholf)
- Lenau, Nikolaus 23, 88
- Lessmann, Otto 198
- Leuckart – see Music publishers
- Lichnowsky, Prince Felix 161, 197
- Licht, Hans, 69
– see also Music publishers (Licht & Meyer)
- Liebmán, István 134, 195
- Linz 15, 20, 39, 43, 57, 59, 229, 234
Bruckner College of Music 109
- Lipsius, Marie – see La Mara
- List & Francke – see Antiquarians
- Liszt, Anna (née Lager) 139
- Liszt, Cosima 178
- Liszt, Eduard Ritter von, jun. 176, 235
- Liszt (Choral) Society – see Budapest, Liszt (Choral) Society
- London 15, 44, 128, 138–139
– see also Antiquarians (Baron, H.)
– see also Music publishers (Cocks; Curwen; Eulenburg; Ewer; Liszt Society)
- Lucca – see Music publishers
- Luciani 190
- Lyadov (Liadov), Anatol 10, 24, 226–227
- Macnutt, Richard – see Antiquarians
- Maderna, Stefano 30
- Magdala 139
- Mähren – see Moravia
- Mainz – see Music publishers (Schott)
- Majewska, Marie 202
- Major, Ervin 139, 191, 232, 235
- Manganelli – see Music publishers
- Marburg – see Antiquarians (Stargardt)
- Maria Theresiopel (Szabadka, now Subotica) 224
- Marsch, Katalin – see Engeszer, Mrs. Katalin
- Mátéka, Béla 87, 109, 198, 229, 233–234
- Matyéka, Károly 198
- Mehner, V. 192
- Mentér, Sophie 62, 87
- Meser – see Music publishers
- Meyendorff, Baroness Olga von (née Gortschakoff) 30, 45, 177, 229, 237
- Meyerbeer, Giacomo 19
- Mező, Imre 49–51, 54, 59, 91, 101, 107–109, 143–145, 178, 182, 187, 229
- Michell, Gustav 139

- Milan (Milano) 138, 153
 Biblioteca del Conservatorio (IMc) 178, 199, 229
 – see also Music publishers (Lucca; Ricordi)
- Milstein, Jakov Isakovich 9, 84, 93, 136, 175, 226, 229, 235
- Miskolc 65–66, 192–193
- Molnár, Antal 235
- Molnár, Antal Jenő 143
- Molnár, Mrs. Kázmér 65, 141, 192
- Mona, Ilona 232
- Moravia (Mähren) 154
- Morelli, Gusztáv 200, 235
- Moscow – see Music publishers (Gutheil)
- Moskva – see Moscow
- Mosonyi, Mihály (orig. Brand) 35–36, 106, 194, 232, 235
- Moukhanoff-Kalergis, Mrs. Marie (née Countess Nesselrode) 31
- Mozart, Wolfgang Amadeus 151
- Mozart-Stiftung 66
- Mueller, Mrs. Rena (née Charnin) 12, 56, 101, 160, 161, 187, 232, 235
- Müller (Mueller), Adolf 96
- Müllerhartung, Karl 69
- München – see Munich
- Munich (München) 111, 224
 – see Antiquarians (Karl & Faber; Rieke, Walther; Rosenthal, Jacques)
- Murányi, Róbert Árpád 12, 143, 174, 235
- Music Academy of Buda – see Buda, Music Academy of
- [Music publishers]
- Bachmann, Christian (Hannover) 93
- Bärenreiter (Kassel) 229
- Belaieff (Leipzig) 227
- Böhlau (Weimar) 69
- Bote & Bock (Berlin) 152
- Brandus (Paris) 153, 166
- Breitkopf & Härtel (Leipzig) 22–23, 50, 53, 57–58, 84–85, 96, 101–102, 105, 107–109, 133, 140, 153, 193–195, 215, 229
- Büttner (Saint Petersburg) 24, 129, 132, 226
- Cocks (London) 170
- Curwen (London) 144
- Diabelli, former Pennauer (Vienna) 23, 115, 146, 198
- Eck & Lefèvre (Cologne) 74
- Editio Musica – Zeneműkiadó (Budapest) 49–51, 54, 59, 89, 91, 96, 101, 107–109, 111, 133–134, 136, 143–145, 178, 182, 187, 229, 231–233
- Eulenburg (London – Zürich) 50, 89, 187
- Ewer (London) 180
- Fürstner, Adolph (Berlin) 88–89, 146–147, 150, 174–175, 178
- Gregg (Westmead) 30
- Gutheil (Moscow) 178
- Härtel – see Breitkopf & Härtel
- Haslinger (Vienna) 96, 100, 102, 113, 125, 170–171
- Heugel (Paris) 107–108
- Hofmeister, Friedrich (Leipzig) 109, 136, 180
- Jürgenson (Saint Petersburg) 175
- Kahnt (Leipzig) 22, 30, 39–40, 63, 74, 140, 176, 189, 191
- Kistner (Leipzig) 24, 113, 160–162, 226
- Kühn (Weimar) 68–69
- Latte, Bernard (Paris) 100, 197
- Leede (Leipzig) 68–69
- Leuckart (Leipzig) 166
- Licht & Meyer (Leipzig) 15, 68
- Liszt Society (London) 109, 229
- Lucca (Milan) 178
- Manganelli (Rome) 22, 190
- Meser (Dresden) 260
- Norton (New York) 232
- Pirnitzer (Budapest) 24, 201–202
- Plotow (Berlin) 144
- Pustet (Regensburg) 50
- Rahter (Hamburg) 24, 226
- Richault (Paris) 161, 170
- Ricordi (Milan) 23, 100, 132, 199
- Rózsavölgyi és Tsa (Budapest, Pest) 76, 108, 134, 191, 201–202, 231
- Schlesinger (Berlin) 113
- Schlesinger, Maurice (Paris) 105, 170
- Schott – B. Schott's Söhne (Mainz) 65–66, 153
- Schuberth, Julius (Leipzig) 22–23, 27, 37, 87, 105, 113–114, 194, 197
- Senff, Bartholf (Leipzig) 128–129, 132
- Simon, Arnold (Hannover) 93
- Spina, former Diabelli (Vienna) 146
- Staatsdruckerei, K. K. (Vienna) 34
- Táborszky & Parsch (Budapest) 45, 75, 77, 109, 136, 141
- Trentschensky & Vieweg (Vienna) 153
- Troupenas (Paris) 153
- Wagner, József (Pest) 125
- Wessel (Ashdown) 113
- Wessely (Vienna) 109, 136
- Willis (?) 153
- Nagyvaros (Hungary) 221
- National Archives – see Budapest, National Archives
- National Conservatoire – see Budapest, National Conservatoire
- National Theatre – see Budapest, National Theatre
- Nemes, Zsuzsanna (Mrs. Avar) 152, 214
- Németh, Amadé 27, 235
- Németh, János – see Szentirmay, Elemér

- Neufeld, ? (Herr) 179
 Neugebauer, László 74
 Neupert, Hanns 98
 New York 12
 – see also Antiquarians (Sotheby)
- Ney, Dávid 143
 Nicolai, Otto 21, 179–181
 Nikolits, Sándor 224
 Norton – see Music publishers
 Nuremberg (Nürnberg) 176
 Germanisches Nationalmuseum 31, 68, 229, 233
- Ollivier, Daniel 65, 105, 115, 117, 139, 153, 187, 197, 228, 236
 Ollivier, Emile 31
 Opera House, Hungarian State – see Budapest, Opera House
 Orel, Dobroslav 28, 75, 190, 230, 236
 Österreichische Nationalbibliothek (AWN) 36, 153, 228
- Paganini, Niccolò 16, 100
 Pallanza 69
 Pándi, Marianne 236
 Papp, Márta 127
 Papp, Viktor 174, 236
 Paris 44, 99, 105, 107, 108, 138–139, 161, 197, 232
 Bibliothèque Nationale (FPn) 170, 197, 229
 – see also Music publishers (Brandus; Heugel; Latte, Bernard; Richault; Schlesinger, Maurice; Troupenas)
- Pászthory, Mrs. Gizella – see Göllerich, Mrs. Gizella
- Pazdirek, František 236
- Pennauer – see Music publishers (Diabelli)
- Pest 22, 27, 36, 49, 63, 115, 128, 133, 138, 187, 190, 192, 197, 214, 219
 Music Lovers's Association (Zenekedvelők Egylete) 28, 190
 – see also Budapest
 – see also Journals (Pester Lloyd, Pesti Napló)
 – see also Music publishers (Rózsavölgyi és Társa; Wagner, József)
- Petersburg – see Saint Petersburg
- Petőfi, Sándor 141
- Petrarca, Francesco 17, 100–101, 103–104
- Philharmonic Society – see Budapest (Philharmonic Society)
- Piatti, Alfredo 18, 138
 Pikéthy, Tibor 221
 Pirnitzer – see Music publishers
 Plotényi, Nándor 177
 Plotow – see Music publishers
 Podmaniczky, Frigyes 75
 Pohl, Hans 49
 Pohl, Richard 192, 231
 Pozsony – see Pressburg
- Pozsonyi, Sándor 84, 96, 100, 101, 105, 107, 124, 160, 161, 166
- Prahács, Margit 34, 62, 66, 75, 108, 117, 125, 128, 133, 191, 194–196, 198, 200, 202, 214, 230, 233, 236
- Pressburg (Pozsony, now Bratislava, Czechoslovakia) 28, 75, 115, 152–153, 189, 230, 236
 – see also Journals (Pressburger Zeitung)
- Pressburger Liedertafel 75, 152, 189
- Pulszky, Polixena 194
- Pustet – see Music publishers
- Raab (Győr) 187
- Raab, Antonia (Toni, Tony) 108, 133, 201–202
- Raabe, Peter (and Felix) 8–11, 22, 25, 30, 35–36, 38–39, 56, 63, 68–69, 74, 111, 114, 126, 133, 146, 152, 162, 176–178, 182, 190, 193, 197, 227, 230, 236
- Raff, Joachim 87, 128, 132
- Rahter – see Music publishers
- Raiding (Doborján) 153
- Rákospalota 174
- Ramann, Lina 39, 42, 69, 101, 176, 230, 236
- Ravasz, Ilona 93
- Regensburg 224
 – see also Music publishers (Pustet)
- Reinecke, Carl 161
- Reményi Ede 35
- René, Carl Alfred 233
- Réthy N., Károly (pseud.) – see Thern, Károly
- Rhein – see Rhine
- Rhine (Rhein) 74
- Rhodaun 125
- Richault – see Music publishers
- Richter, János (Hans) 10, 23, 27–28, 234–235
- Ricke, Walther – see Antiquarians
- Ricordi – see Music publishers
- Rimsky-Korsakov, Nikolay 10, 24, 226–227
- Rodouan 66
- Roma – see Rome
- Romani, Felici 138, 232
- Rome (Roma) 30, 36, 45, 175
 Colosseum 50
 Istituto d'Archeologia 63
 Madonna del Rosario 126
 – see also Music publishers (Manganelli)
- Rosen, Mrs. Walter 113
- Rosenthal, Jacques – see Antiquarians
- Rossini, Gioacchino 9, 19, 138, 153–154, 185–187
- Rosti, Pál 35
- Rózsavölgyi és Társa – see Music publishers
- Rubinstein, Anton 160
- Russia 84, 161
- Sachsen-Weimar 159, 228
 – see also Carl Alexander, Grand Duke of Sachsen-Weimar

- see also Carl August, Grand Duke of Sachsen-Weimar
- Sadie, Stanley 87, 112, 135, 146, 201, 229
- Ságh, József 35, 199, 201, 230, 236
- Saint Petersburg (now Leningrad) 84, 175
– see also Music publishers (Büttner, Jürgenson)
- Saint-Saëns, Camille 23, 88–89, 91, 235
- Salzburg 224
- Sátoraljaújhely 189
- Sayn-Wittgenstein, Princess Carolyne (née Iwanowska) 39–40, 42, 50, 86, 126, 140–141, 146, 154, 161, 177, 198
- Sayn-Wittgenstein, Princess Marie 39, 161, 229, 234
– see also Hohenlohe, Marie
- Schell, József 126
- Schiller, Friedrich von 216
- Schlesien – see Silesia
- Schlesinger – see Music publishers
- Schmalhausen, Lina 23, 133, 136
- Schneider, Hans – see Antiquarians
- Schnapp, Friedrich 39, 42, 101, 176, 230, 236
- Schorn, Adelheid von 236
- Schott – see Music publishers
- Schubert, Franz 10, 12, 19, 21, 27, 146–151, 170–171, 189, 196, 228, 232–233, 238
- Schubert, Julius – see Music publishers
- Schweizer, Dr. 150
- Scitovszky, János 33
- Searle, Humphrey 9–11, 22, 25, 33, 44, 56, 68–69, 111–113, 126, 146, 178, 182, 201–202, 227, 230, 236–237
- Sebestyén, Ede 31, 236
- Seidl, Arthur 39, 42, 101, 176, 230, 236
- Senff, Bartholf – see Music publishers
- Sgambati, Giovanni 193
- Shestakova, Ludmila (née Glinka) 84
- Silesia (Schlesien) 154
- Siloti, Alexander 179
- Simon, Arnold – see Music publishers
- Sipos (Siposs), Antal 192, 199
- Sobe, Gotthold 68
- Somfai, László 12, 62, 87, 218, 236
- Sotheby – see Antiquarians
- Spina – see Music publishers
- Spiro, F. 84
- Staatsdruckerei, K. K. – see Music publishers
- Stargardt – see Antiquarians
- Stasov, Vladimir Vasilievich 226
- Steinbauer, Viola (née Thern) 190
- Stern, Adolf 62–63, 228, 236
- Stradal, August 136
- Subotica – see Maria Theresiopel
- Sulyok, Imre 10, 12, 49–51, 54, 59, 91, 101, 107–109, 143–145, 178, 182, 187, 229
- Sulze, Bernhard 68
- Suppan, Wolfgang 171, 233
- Switzerland 139
- Szabadka – see Maria Theresiopel
- Szabolcsi, Bence 76, 112, 124, 138, 214, 218, 230, 235–237
- Széchenyi, Count Ferenc 7
- Széchenyi, Count István 7
- Szeged 23, 198
- Szekszárd 126, 233
- Szelényi, István 96, 133–134, 229, 237
- Szemző, Piroska 128, 237
- Szentirmay Elemér (pseud. of Németh János) 93, 234
- Szerdahelyi (Zerdahely), Ede 23, 128
- Szigligeti, Ede 218
- Szilágyi, Erzsébet 96
- Szilágyi, Lilla – see Bulyovszky, Mrs. Lilla
- Szinnyei, József 189, 237
- Szóllósy, András 231
- Táborszky, Nándor (Ferdinand) 75, 133, 136
– see also Music publishers (Táborszky & Parsch)
- Tasso, Torquato 22, 195–196
- Tausig, Carl 84, 87
- Teleky, Count László 132
- Theatrical Singing School – see Budapest, Theatrical Singing School
- Thern, Károly 22, 36, 190–192, 194
- Thern, Lajos 147, 190–191
- Thern, Vilmos 147, 190–191
- Thern, Viola – see Steinbauer, Mrs. Viola
- Thode, Daniela – see Bülow, Daniela
- Thode, Henry 178
- Thomán, István 134
- Tiefurt 139
- Tisza (river) 198
- Tivoli, Villa d'Este 40, 62, 88
- Tolna (county) 126, 233
- Tomerelli, Luciano 187
- Tóth, Aladár 112, 124, 138, 230, 236–237
- Tóth, Margit 112, 138, 230, 236
- Trentschensky & Vieweg – see Music publishers
- Troupenas – see Music publishers
- Tunbridge Wells (Kent) – see Antiquarians (Macnutt, Richard)
- Tutzing – see Antiquarians (Schneider, Hans)
- Tyler, William R. 30, 45, 177, 237
- Uhland, Ludwig 69, 74
- Ujfalussy, József 133, 174, 193, 196, 202, 225, 229, 232, 235
- United States of America 128
- Vajdafy, Emil 199, 237
- Valkó, Arisztid 237
- Vallier, John 15, 44
- Varga, Ferenc dr. 174

- Varga, Vilma 174–176
 Várkonyi – see Vörös, Mrs. Paulina (née Várkonyi)
 Vavrínez, Veronika 12
 Vécsey, Jenő 76, 115, 125, 133, 229, 234
 Végh, Gyula (verebi) 194, 237
 Végh, János (verebi) 22–23, 193–194, 227
 Végh, Mrs. Angéla (née Bezerédj) 23, 193–194, 227
 Verdi, Giuseppe 23, 199–200
 Versailles, Bibliothèque Municipale 66
 Vianna da Motta, José 101, 108
 Vienna (Wien) 63, 105–106, 153, 171, 174, 177, 190, 197, 214
 Graben 115
 Stadtbibliothek 171
 Theater an der Wien 96
 Wiener Hofkapelle 35–36
 – see also Antiquarians (Gilhofer & Ranschburg; Wanka, Karl)
 – see also Music publishers (Diabelli; Haslinger; Pennauer; Spina; K.u.K. Staatsdruckerei; Trentschensky & Vieweg; Wessely)
 – see also Österreichische Nationalbibliothek
 – see also Wiener Hofkapelle
 Vigadó – see Budapest, Redoute (Vigadó)
 Villa d'Este – see Tivoli
 Viyel'gorsky (Wielhorsky), Mikhail Yur'yevich 21, 174–175
 Voigt, Gizella – see Göllicher, Mrs. Gizella
 Vörös, Kálmán 194
 Vörös, Mrs. Paulina (née Várkonyi) 194
 Wagner József – see Music publishers
 Wagner, Richard 19, 27, 53, 56, 138–139, 159–160, 180–181, 224–225, 228, 234
 War History Museum – see Budapest, War History Museum
 Wakeling, Donald R. 228, 232
 Walker, Alan 101, 109, 129, 132, 230, 232, 237
 Wanka, Karl 108, 133
 Washington, Library of Congress (USWc) 146, 230, 237
 Waters, Edward N. 30, 45, 177, 229, 237
 Weber, Carl Maria von 20, 161, 163–164, 238
 Weber, Wilhelm 56–57, 59, 62, 108
 Weimar 27–28, 31, 65–66, 68, 75, 84–85, 106, 126, 128, 138–140, 144, 147, 154, 159, 162, 176, 177–179, 181, 191, 195, 229
 Nationale Forschungs- und Gedenksätze der Klassischen Deutschen Literatur, Goethe-Schiller Archiv (DWRgs) 38, 45, 50, 68, 74, 85, 87–89, 126, 151, 161–162, 177–178, 187, 228
 Nationale Forschungs- und Gedenkstätte der Klassischen Deutschen Literatur, Zentralbibliothek der Deutschen Klassik (DWRz) 39, 69, 89, 146, 228
 – see also Music publishers (Böhlau; Kühn)
 Werner, Jack 144
 Wessel – see Music publishers
 Wessely – see Music publishers
 Westmead – see Music publishers (Gregg)
 Wielhorsky, Michael – see Viyel'gorsky, Mikhail Yur'yevich
 Wien – see Vienna
 Wiener Hofkapelle – see Vienna, Wiener Hofkapelle
 Willis – see Music publishers
 Winklhofer, Sharon 112–113, 138, 178, 230, 237
 Wittgenstein – see Sayn-Wittgenstein
 Wolfrum, Philipp 50, 53, 57–58
 Zemplén (county) 189
 Zerdahely, Ede – see Szerdahelyi, Ede
 Zichy, Count Géza 114, 237
 Zichy, Countess Jánosné 114
 Zürich – see Zurich
 Zurich – see Music publishers (Eulenburg)

ALPHABETICAL INDEX
OF LISZT'S COMPOSITIONS
and works by other composers
with his additions

- À l'Église* – see *In domum Domini ibimus*
 Ábrányi : *Virág-dal (Chant des fleurs)* – see
Virág-dal
Abschied (Schubert : *Schwanengesang* No. 5),
 S. 560/5 : 21, 170–171, 173
L'Africaine. Illustrations de — (Meyerbeer),
 S. 415 : 152
 No. 1. *Prière des matelots* : 19, 152
 No. 2. *Marche indienne* : 152
Agnus Dei de la Messe de Requiem (Verdi), S. 437 :
 199–200
Aida, Danza Sacra e Duetto finale (Verdi), S. 136 :
 199–200
Air du Stabat Mater (Rossini) – *Cujus animam...*
 (Rossini)
Albero di natale – see *Weihnachtsbaum*
Album d'un voyageur, 3^{me} année. Mélodies
hongroises, S. 242/1–7 : 197
Albumblatt (Feuille d'album) in E, S. 164 : 17,
 105–106, 238
Am Meer (Schubert : *Schwanengesang* No. 4),
 S. 560/4 : 170
Aquarellen (Beliczay, with Liszt's corrections) : 10,
 24, 214–218
Der Asra (Rubinstein), S. 554/2 : 160
Der Aufenthalt (Schubert : *Schwanengesang*
 No. 3), S. 560/3 : 21, 170, 173
Années de pèlerinage, 2^e année (Italie)
 No. 4–6. *Sonetti del Petrarca*, S. 161/4–6 : 101
Arbre de Noël – see *Weihnachtsbaum*
Autrefois – see *Ljubila ja*
Ave Maria No. iv, S. 341, 545 : 19, 21, 144–145
Ave Maria, 6/8, 6#, S. deest : 145
Ave Maria – see *Rosario*
Ave maris stella, S. 669/2 : 8
Bagatelle ohne Tonart (Mephisto Waltz No. 4),
 S. 216a : 88, 237
Beethoven Cantata No. 2 – see *Zur Säkularfeier*
Beethovens
Benedetto sia (Sonnet No. 47) – see *Tre sonetti del*
Petrarca, No. 2.
 Beliczay : *Aquarellen* – see *Aquarellen* (Beliczay)
 Berlioz : *Harold en Italie* – see *Harold en Italie*
 (Berlioz)
Boccanegra – see *Réminiscences de Boccanegra*
 (Verdi)
Bravourstudien nach Paganini's Capricen – see
Études d'exécution transcendante d'après
Paganini
Bülow-Marsch, S. 230, 619 : 56
Cantantibus organis, antiphon for the feast of St.
 Cecilia, S. 7 : 31
Cantico del Sol di San Francesco d'Assisi, S. 4 : 22,
 189–190
Cecilia, antiphon – see *Cantantibus organis*
Cecilia, legend – see *Die heilige Cäcilia*
Chant des fleurs – see *Virág-dal* (Ábrányi)
Character-Stücke (Gaal) – see *Vier Character-*
Stücke
Chor der jüngern Pilger aus Tannhäuser, 2. Bearb.
 (Wagner), S. 443 : 180–181
Chorales, S. 50
 No. 4. *O Haupt voll Blut* : 54
 No. 10. *O Traurigkeit* : 54
Chöre zu Herder's Entfesseltem Prometheus,
 S. 69 : 22, 191–192, 231
Schnitterchor : 27
Christus, S. 3 : 10, 14, 21, 27–30, 49, 182–183
Stabat Mater dolorosa : 182–183
Comorn, Marche de Rákóczy (listed as S. 244/15) :
 113
Concerto for piano and orchestra, No. 1, in Eb,
 S. 124 : 27
Consolation (Gaal) – see *Vier Character-Stücke*
Coro di festa e marcia funebre – see *Don Carlos*
Coronation Mass – see *Hungarian Coronation*
Mass
Csárdás obstiné (Two Csárdás, No. 2), S. 225/2 :
 17, 109–111, 112
Cujus animam, air du Stabat Mater (Rossini),
 S. 553/1, 679, 682 : 185–187
Dante Symphony, S. 109 : 196
 arr. for 2 pf. 8 hd. by J. Véggh : 194
De profundis – see *Psalm cxxix*

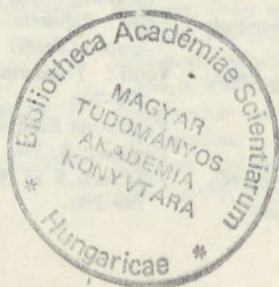
- Don Carlos, Coro di festa e marcia funebre* (Verdi), S. 435 : 199–200
- Egressy : *Szózat* – see *Szózat und Ungarischer Hymnus*
- Ein feste Burg ist unser Gott* – see *Kirchliche Festouvertüre* (Nicolai)
- Eine Faust-Symphonie in drei Charakterbildern* – see *Faust Symphony*
- Eine Symphonie zu Dante's Divina Commedia* – see *Dante Symphony*
- Elisabeth Oratorium* – see *Die Legende von der heiligen Elisabeth*
- Erkel : *Hunyadi László* – see *Swan-Song and March from Hunyadi* (Erkel)
- Erkel : *Hymnus* – see *Szózat und Ungarischer Hymnus*
- Erkel : *I. Király-Hymnus* – see *Király-Hymnus, No. i* (Erkel)
- Ernani, paraphrase de concert* (Verdi), S. 432 : 199–200
- Eroica Etude* – see *Etudes d'exécution transcendante, No. 7.*
- Etude en douze exercices*, S. 136 : 96–97
- Etudes* – see *Vingt-quatre grandes études*
- Etudes d'exécution transcendante (Transcendental Studies)*, S. 139 : 96–97
- No. 7. *Eroica Etude* : 99, 202
- Eucharistia* – see *Septem sacramenta No. 3.*
- Festetics : *Spanish serenade* – see *Spanish serenade (Festetics)*
- Faust Episodes* – see *Zwei Episoden aus Lenau's Faust*
- Faust Symphony*, S. 108 : 16, 62, 86–87, 196, 236
- Faust, Studentenlied* – see *Studentenlied aus Goethe's Faust*
- Etudes d'exécution transcendante d'après Paganini*, S. 140
- No. 4 in E : 16, 100
- Feuille d'album*, in E – see *Albumblatt (feuille d'album)* in E
- Das Fischermädchen* (Schubert : *Schwanengesang* No. 2), S. 560/2 : 170
- Frühlingstag* – see *Lied des Frühlings*
- Für Männergesang*, S. 90
- No. 9. *Saatengrün* – see *Lied des Frühlings*
- Gaal : *Vier Character-Stücke* – see *Vier Character-Stücke* (Gaal)
- Gedenkblatt* – see *Memorial leaf, unidentified*
- Gottschalg : *Repertorium* – see *Repertorium für Orgel, Harmonium oder Pedal-Flügel*
- Gottschalg : *Transcriptionen* – see *Transcriptionen für Harmonium, Pedal-Flügel oder Orgel*
- Grandes études de Paganini*, S. 141 : 100
- Graner Messe* – see *Missa solennis*
- Hamlet*, orch. S. 104 : 16, 30, 85–86
- pf. 4 hds., S. 597 : 23, 193–194
- Harmonies poétiques et religieuses*, S. 173
- No. 6. *Hymne de l'enfant à son réveil* : 45
- Harold en Italie* (Berlioz), S. 472 : 9, 20, 166–169, 238
- Hartnäckiger Csárdás* – see *Csárdás obstiné*
- Die heilige Cécilia, Legende*, S. 5 : 14, 30–33, 85
- Herder's Entfesselter Prometheus* – see *Chöre zu Herder's Entfesseltem Prometheus*
- Historische ungarische Bildnisse (Magyar történelmi arcképek)*, S. 205
- No. 7. *Mosonyi* : 106
- Huber : *Rheinweinlied*, orchestration – see *Rheinweinlied*
- Hungaria*, S. 103 : 196
- Hungarian Coronation Mass*, S. 11 : 14, 35–37, 126
- Benedictus*, pf. S. 501/1 : 20, 35, 37–38
- Offertorium*, pf. S. 501/2 : 35
- Benedictus and Offertorium*, pf. 4 hds. S. 581 : 35
- Benedictus and Offertorium*, vn. and org. S. 678 : 35
- Hungarian King's Song* – see *Magyar Király-dal*
- Hungarian Rhapsodies*, S. 244 : 128, 233, 235
- Hungarian Rhapsody No. i* : 18, 128–131, 190, 238
- Hungarian Rhapsody No. ii* : 9, 18, 132–133, 136
- Hungarian Rhapsody No. xv (Rákóczi March)* : 113, 191
- Hungarian Rhapsody No. xviii* : 18, 134–135, 234, 238
- Hungarian Rhapsody No. xix* : 18, 112, 136–137
- [Hungarian themes and rhapsodies], S. 242 : 128
- No. 1–11. *Magyar dalok — Ungarische Nationalmelodien*
- No. 1. *Lento*, c : 197
- No. 6. *Lento*, g : 197
- No. 9. *Lento*, a : 153
- No. 10. *Adagio sostenuto*, D (*Rákóczi Song*) : 76
- see also : *Album d'un voyageur, 3^{me} année*
- No. 12–17. *Magyar rhapsodiák — Rhapsodies hongroises*
- No. 13. *Tempo di marcia*, a (*Rákóczi March*) : 17–18, 112–113, 115–126, 197
- Hunnenschlacht*, orch. S. 105 : 22, 27
- pf. 4 hds. S. deest : 23, 27, 193–194
- Hunyadi László* – see *Swan-Song and March from Hunyadi* (Erkel)
- Hymne de l'enfant à son réveil*, S. 19 : 15, 44–48, 234
- see also *Harmonies poétiques et religieuses* No. 6.
- I vidi in terra* (Sonnet No. 123) – see *Tre sonetti del Petrarca*, No. 3.

- Die Ideale*, pf. 4 hds. S. deest : 23, 193–194
Illustration de l'Africaine – see *L'Africaine* (Meyerbeer)
Im Wald (Gaal) – see *Vier Character-Stücke* (Gaal)
In der Ferne — *Lamentazion* (Schubert : *Schwannengesang* No. 6), S. 560/6 : 21, 170–171, 173–174
In domum Domini ibimus (*Zum Haus des Herren ziehen wir*) : 56
 mixed vv, org., brass, drums, S. 57 : 15, 20–21, 56–60, 62
 pf./org. (*Kirchliches Präludium, Prélude d'Eglise, À l'Eglise, Zur Kirche*), S. 505 : 15, 20–21, 59–62, 238
Jérusalem (Verdi) – see *Salve Maria de l'opéra Jérusalem* (Verdi)
Király-Hymnus, No. i (Erkel, with Liszt's corrections) : 10, 24, 218–223
Kirchliche Festouvertüre über den Choral „Ein feste Burg ist unser Gott“ (Nicolai), S. 675 : 21, 179–181
Kirchliches Präludium – see *In domum Domini ibimus*
Lamentazion – see *In der Ferne* (Schubert)
Die Legende vom heiligen Stanislaus, S. 688 : 14, 39, 42–44, 176
Die Legende von der heiligen Elisabeth, S. 2 : 39, 126
Légendes, S. 175
 No. 2. *St. François de Paule marchant sur les flots* : 17, 106–108
Lied des Frühlings (*Saatengrün*) (*Für Männergesang* No. 9.) S. 90/9 : 15, 69–73, 238
Ljubila ja (*Autrefois*) (Wiéhorsky), S. 557 : 21, 174–175
Lob der Tränen (Schubert), S. 557 : 170
Lob des Frühlings – see *Lied des Frühlings*
Die Loreley, v. and orch. S. 369 : 27
Magyar dallok – see [Hungarian themes and rhapsodies], No. 1–11.
Magyar Király-dal (*Ungarisches Königs-Lied, Hungarian King's Song*) : 74–75
 Melody (*Rákóczy Song*), memorial leaf : 9, 16, 20–21, 75–76
 male choir, S. 93 : 189
 pf., S. 544 : 16, 20–21, 76–84, 111
 pf. 4 hds., S. 626 : 16, 20–21, 76–84, 111, 238
Magyar rhapsodiák — see [Hungarian themes and rhapsodies], No. 12–17
Magyar történelmi arcképek — see *Historische ungarische Bildnisse*
A magyarok Istene (*Ungarns Gott*) : 140–141
 pf., S. 543 : 19–20, 141, 143–144
 org./harm., S. 674 : 141
 orch. accomp., S. deest : 19, 20, 141–143, 238
Manfred, S. deest : 139
Marche hongroise d'après Schubert — see *Mélodies hongroises d'après Schubert*, No. 2.
Marche triomphale — see *Siegesmarsch*
Marche indienne — see *L'Africaine* (Meyerbeer)
Marches [3] (Schubert), S. 426 : 89, 146
 No. 1. *Trauermarsch* : 10, 23, 198–199, 232
Marches [4] (Schubert)
 orch., S. 363 : 147–147, 196, 232
 No. 1, B minor : 146–149, 238
 No. 2, *Trauermarsch* : 10, 19, 146, 149–150
 No. 3, *Reitermarsch* : 27, 146, 150
 No. 4, *Ungarischer Marsch* : 19, 146, 150–152, 189
 pf. 4 hds., S. 632 : 147, 191
Marie Tudor, romance – see *Quand tu chantes bercée*
Marseillaise hongroise – see *Rákóczy March Mazeppa*, S. 100 : 27
Mélodies hongroises d'après Schubert, S. 425.
 No. 2. *Marche hongroise* : 146, 197
Memorial leaf, unidentified : 10, 187
Mephisto Polka, S. 217 : 136
Mephisto Waltz No. 1 – see *Zwei Episoden aus Lenau's Faust*, No. 2.
Mephisto Waltz No. 2 : 88
 orch., S. 111 : 10, 16, 20, 88–91, 238
 pf., S. 515 : 10, 16, 20, 88, 91–92
Mephisto Waltz No. 3, S. 216 : 88
Mephisto Waltz No. 4, S. 696 : 88, 237
 see also *Bagetelle ohne Tonart*
 Meyerbeer : *L'Africaine* – see *L'Africaine* (Meyerbeer)
Mignon's Lied, v. and orch., S. 370 : 27
Miserere du Trovatore (Verdi), S. 433 : 199–200
Missa solennis (*Graner Messe*), S. 9 : 14, 30, 33–34, 106, 126, 191, 195, 198, 238
Mit klingendem Spiel, S. 89 : 68
 Mosonyi – see *Historische ungarische Bildnisse* No. 7.
 Mosonyi *gyászmenete* (*Mosonyi's Grabgeleit*), S. 194 : 106
 Mosonyi : *Szép Ilonka* – see *Szép Ilonka*, *fantaisie*
Mosonyi's Grabgeleit – see *Mosonyi gyászmenete*
 Nicolai : *Kirchliche Festouvertüre* – see *Kirchliche Festouvertüre über den Choral „Ein feste Burg ist unser Gott“*
Nymphen Tanz (Gaal) – see *Vier Character-Stücke*
O du mein holder Abendstern, Rezitativ und Romanze aus Tannhäuser (Wagner), S. 444 : 19, 159–161
O Haupt voll Blut – see *Chorales*
 see *Via Crucis*
O Traurigkeit – see *Chorales*
 see *Via Crucis*
Odes funèbres [3], S. 112.

- No. 3. *Le triomphe funèbre du Tasse* : 22, 195–196
- Oh pourquoi donc*, S. 301a : 93
- L'Orgia* (Rossini), S. 424/11 : 153
see also *La Serenata e l'Orgia*, S. 234
- Orpheus*, S. 98 : 16, 84–85, 196
- Pace non trovo* (Sonnet No. 104) – see *Tre sonetti del Petrarca*, No. 1.
- Paganini etudes*, – see *Etudes d'exécution transcendante d'après Paganini*
- Paganini etudes*, S. 141 – see *Grandes études de Paganini*
- Paraphrases* by 4 Russian composers (with Liszt's inscription) : 10, 226–227
- Liszt's *Variation* to the 2nd edition of the *Paraphrases*, S. 256 : 227
- La pastorella dell'Alpi e Li marinari* (Rossini), S. 423 : 153
- Petrarca Sonnets* – see *Tre sonetti del Petrarca*
- Piano Concerto* No. 1 – see *Concerto for piano and Orchestra* No. 1.
- Pilgrims' Chorus from Tannhäuser* (Wagner) – see : *Chor der jüngern Pilger* (Wagner)
- Prélude d'Eglise* – see *In domum Domini ibimus*
- Les Préludes*, S. 97 : 196
- Préludes* – see *Vingt-quatre grandes études*
- Prière des matelots* – see *L'Africaine* (Meyerbeer)
- Prometheus Choirs* – see *Chöre zu Herder's Entfesseltem Prometheus*
- Psalm cxxix (De profundis)*, S. 16 : 39–40, 176, 232, 238
- solo setting, S. 16/2 : 10, 14–15, 40–41
- introduction to the chorus setting : 14, 42
- chorus setting, S. 16/1 : 42–44
- Psalm cxxxvii*, S. 17 : 196
- Quand tu chantes bercée (Romance de Marie Tudor)*, S. 306a : 18, 138–139
- Rajna-bordal* – see *Rheinweinielid*
- Rákóczi March* arrangements : 10, 17–18, 22, 112–128, 195, 197–199, 232–233, 238
- Rákóczi March* for orch., S. 117 : 114
- pf., S. 244/15, 2nd version : 126–128, 238
- pf. 4 hds, S. 608 : 10, 22, 114
- 2 pf., S. deest : 114, 197–199
- see also *Hungarian rhapsody* No. xv
- see also [Hungarian themes and rhapsodies] No. 13.
- Rákóczi-Song* – see [Hungarian themes and rhapsodies] No. 10
- see *Magyar Király-dal*
- Reiterlied*, S. 72/3–4 : 65
- Reitermarsch* – see *Marches* [3] (Schubert), No. 3. see *Marches* [4] (Schubert), No. 3.
- Réminiscences de Bocca negra* (Verdi), S. 438 : 199–200
- Repertorium für Orgel, Harmonium oder Pedal-Flügel* (ed. Liszt and Gottschalg) : 180
- Requiem* (Verdi) – see *Agnus Dei de la Messe de Requiem* (Verdi)
- Rezitativ und Romanze aus Tannhäuser* – see *O du mein holder Abendstern*
- Rhapsodies hongroises* – see [Hungarian themes and rhapsodies], No. 12–17
- Rheinweinielid*, S. 72/1 : 15, 65–67, 74, 238
- orchestration by Huber : 22, 141, 192–193
- Ricordanza/Erinnerung* (Gaal) – see *Vier Character-Stücke*
- Rigoletto, paraphrase de concert* (Verdi), S. 434 : 199–200
- Romance*, S. 169 : 93
- Romance de Marie Tudor* – see *Quand tu chantes bercée*
- Romance oubliée (Vergessene Romanze)*, S. 132 : 16, 93–95
- Rosario*, S. 56 : 55
- Die Rose* (Schubert), S. 556 : 170
- Rossini : *L'Orgia* – see *L'Orgia; La Serenata e L'Orgia* (Rossini)
- Rossini : *La Serenata e L'Orgia* – see *La Serenata e l'Orgia, grande fantasia*
- Rossini : *Soirées musicales* – see *Soirées musicales* (Rossini)
- Rossini : *Stabat Mater, air* – see *Cujus animam...* (Rossini)
- Rubinstein : *Der Asra* – see *Der Asra* (Rubinstein)
- Saatengrün* – see *Lied des Frühlings*
- Saint Elisabeth, oratorio* – see *Die Legende von der heiligen Elisabeth*
- Saint François de Paule marchant sur les flots* – see *Légendes* No. 2.
- Saint Stanislaus, oratorio* – see *Die Legende vom heiligen Stanislaus*
- Sainte Cécile* – see *Die heilige Cäcilia*
- Salve Maria de l'opéra Jérusalem* (Verdi), S. 431 : 199–200
- Salve Polonia*
- orch. S. 113 : 176
- pf. S. 518 : 176
- pf. 4 hds. S. 604 : 21, 176–177
- final chorus in „*Legende vom heiligen Stanislaus*“, S. 688 : 39, 44, 176
- Santa Caecilia, A., org./harm.*, S. deest : 31
- Schlaflos, Frage und Antwort, nocturne*, S. 203 : 17, 56, 108–109, 133
- Schlummerlied von C. M. von Weber mit Arabesken*, S. 454 : 20, 161–165, 238
- Schnitterchor* – see *Chöre zu Herder's Entfesseltem Prometheus*
- Schubert : *Lob der Tränen* – see *Lob der Tränen* (Schubert)

- Schubert – see *Mémoires hongroises d'après Schubert*
 Schubert : *Marches* [3], [4] – see *Marches* [3], [4] (Schubert)
 Schubert : *Die Rose* – see *Die Rose* (Schubert)
 Schubert : *Schwanengesang* – see *Schwanengesang* (Schubert)
 Schubert : *Winterreise* – see *Winterreise* (Schubert)¹
Schubert's Märsche für das Pianoforte Solo – see *Marches* [3] (Schubert)
Schwanengesang (Schubert), S. 560 : 12, 21, 170–174, 233
Septem sacramenta, S. 52.
 No. 3. *Eucharistia* : 22, 190–191
Sérénade – see *Ständchen* (Schubert : *Schwanengesang* No. 7.)
La Serenata (Rossini), S. 424/10 : 153
La Serenata e l'Orgia, grande fantaisie sur les motifs des *Soirées musicales* (Rossini), S. 422 : 9, 19, 153–159
Siegesmarsch (Marche triomphale), S. 233a : 17, 111–112
Simone Boccanegra – see *Réminiscences de Boccanegra* (Verdi)
Soirées musicales (Rossini), S. 424 : 153
 see also *La Serenata e l'Orgia*
Sonetti di Petrarca – see *Tre sonetti del Petrarca*
Der Sonnen Hymnus des heiligen Franziskus von Assisi – see *Cantico del Sol*
Spanisches Ständchen – see *Spanish serenade* (Festetics)
Spanish serenade (Festetics), S. 487 : 197
Stabat Mater, pf., S. deest : 10, 21, 181–187
Stabat Mater – see also *Christus*
Stabat Mater (Rossini) – see *Cujus animam...* (Rossini)
Die Stadt (Schubert : *Schwanengesang* No. 1.) S. 560/1 : 21, 170–172
Ständchen (Schubert : *Schwanengesang* No. 7.) S. 560/7 : 170
Stanislaus-Oratorium – see *Die Legende vom heiligen Stanislaus*
Studentenlied aus Goethe's Faust, S. 72/2 : 65
Suite en forme de valse (Végh), S. 430 : 194
Symphonische Dichtungen : 193–194
Swan-Song and March from Hunyadi László (Erkel), S. 405 : 195
Szép Ilonka, fantaisie sur l'opéra hongrois (Mosonyi), S. 417 : 106
Szózat und Ungarischer Hymnus (Egressy, Erkel) S. 353, 486 : 196
Tannhäuser – see *Chor der jüngern Pilger*
 see *O du mein holder Abendstern*
Der Tanz in der Dorfschenke (Mephisto Waltz No. 1.) – see *Zwei Episoden aus Lenau's Faust*
Transcendental Studies – see *Etudes d'exécution transcendante*
Transcriptionen für Harmonium, Pedal-Flügel oder Orgel (ed. Liszt and Gottschalg) : 180
Trauermarsch – see *Marches* [3] (Schubert) No. 1. see *Marches* [4] (Schubert) No. 2.
Tre sonetti del Petrarca, S. 158 : 101
 No. 2. *Sonetto* No. 47 : 17, 100–105, 238
Le triomphe funèbre du Tasse – see *Odes funèbres*
Trois odes funèbres – see *Odes funèbres*
Trovatore (Verdi) – see *Miserere du Trovatore* (Verdi)
Two Csárdás, S. 225 : 109
 see also *Csárdás obstiné*
Two episodes from Lenau's Faust – see *Zwei Episoden aus Lenau's Faust*
Ungarische Krönungsmesse – see *Hungarian Coronation Mass*
Ungarische National-Melodie (Erleichtert), *Rákóczi March*, simplified version, S. 242/13 : 125
Ungarische Nationalmelodien – see [Hungarian themes and rhapsodies], No. 1–11
Ungarische Rhapsodien – see *Hungarian Rhapsodies*
Ungarischer Marsch – see *Marches* [4] (Schubert), No. 4.
Ungarisches Königslied – see *Magyar Király-dal Ungarns Gott* – see *A magyarok Istene*
Unidentified fragment – see *Memorial leaf*, unidentified
Valse mélancolique, S. 210 : 17, 105
Végh : Suite en forme de valse – see *Suite en forme de valse* (Végh)
 Verdi : *Aida*, *Danza sacra e Duetto finale* – see *Aida*, *Danza sacra e duetto finale* (Verdi)
 Verdi : *Don Carlos* – see *Don Carlos*, *Coro di festa e marcia funebre* (Verdi)
 Verdi : *Ernani* – see *Ernani*, *paraphrase de concert* (Verdi)
 Verdi : *Salve Maria* – see *Salve Maria de l'opéra Jérusalem* (Verdi)
 Verdi : *Simone Boccanegra* – see *Réminiscences de Boccanegra* (Verdi)
 Verdi : *Trovatore* – see *Miserere du Trovatore* (Verdi)
 Verdi : *Requiem* – see *Agnus Dei de la Messe de Requiem* (Verdi)
 Verdi : *Rigoletto* – see *Rigoletto*, *paraphrase de concert* (Verdi)
 Verdi : *Transcriptions*, S. 431–438 : 23, 33, 199–200
Vergessene Romance – see *Romance oubliée*
Verlassen, S. 336 : 18, 139–140
Via Crucis, S. 53, 583 : 15, 21, 49–55, 182, 184, 238 199–200

- Vier Character-Stücke* (Gaal, with Liszt's inscription) : 10, 24, 224-225
- Vierstimmige Männergesänge* – see *Reiterlied, Rheinweinielied, Studentenlied aus Goethe's Faust*
- Vingt-quatre grandes études*, S. 137.
No. 1. in C : 16, 96-99
No. 6. in E : 16, 99-100
- Virág-dal (Chant des fleurs)* (Ábrányi, with Liszt's corrections), S. 383a : 10, 24, 201-214
- Wagner : *Tannhäuser, O du mein holder Abendstern* – see *O du mein holder Abendstern, Rezitativ und Romanze*
- Wagner : *Tannhäuser, Pilgrims' Chorus* – see *Chor der jüngern Pilger*
- Weber : *Schlummerlied* – see *Schlummerlied von C. M. von Weber mit Arabesken*
- Weihnachtsbaum (Arbre de Noël, Albero di natale)* : 177-178
pf. 4 hds., S. 613 : 21, 177-179
- Weimars Volkslied*, S. 87 : 15, 68-69
- Wielhorsky : *Ljubila ja* – see *Ljubila ja (Autrefois)*
- Winterreise* (Schubert), S. 561 : 170
- Zum Haus des Herren ziehen wir* – see *In domum Domini ibimus*
- Zur Kirche* – see *In domum Domini ibimus*
- Zur Säkularfeier Beethovens (2nd Beethoven Cantata)* S. 68 : 15, 62-65, 87, 233
- Zwei Episoden aus Lenau's Faust*, pf. 4 hds., S. 599 : 23, 193-194
- No. 2. *Der Tanz in der Dorfschenke (Mephisto Waltz No. 1)*
orch., S. 110/2 : 27, 88
pf., S. 514 : 88



We recommend:

**STUDIA
MUSICOLOGICA
ACADEMIAE SCIENTIARUM
HUNGARICAE**

Editor-in-Chief:

J. UJFALUSSY

Editor:

Z. FALVY

Studia Musicologica publishes papers in the field of Hungarian musicology, including questions of the history of Hungarian music and of universal music history from a Hungarian angle. It contains reviews of books, reports on congresses, musical notes and records as well.

Papers in English, German, French, Russian and
Italian

Publication: one volume of four issues annually

Price per volume: \$44.00/DM 99,—

ISSN 0039-3266

Distributors:

KULTURA

Hungarian Foreign Trading Co.

P.O.B. 149.

H-1389 Budapest

Hungary

|| *Mária Eckhardt • Liszt's Music Manuscripts in the National Széchényi Library* ||