CRITICAL NOTES

Großes Konzertsolo

Source

"A": the first edition published in 1851: "Großes / CONCERT-SOLO / FÜR DAS / Pianoforte / A. HENSELT / freundschaftlichst gewidmet / von / F. LISZT. / Leipzig, bei Breitkopf & Härtel." Plate No. 8365. The music was printed directly from the plates.

Supplementary Sources

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar *(Ms I, 20)*. It contains 13 pages of music paginated by Liszt himself (1—13). The manuscript paper has oblong format with 20 staves per page: it measures 27.3 x 35 cm. At the end of the manuscript the following title is written in ink: *Titre / Grand Solo ecrit pour le concours de Piano / Conservatoire de Paris (1850)*. This first draft differs in many places from the final form: the "Andante sostenuto" middle section is missing.

"C": a copy in the Goethe and Schiller Archives, Weimar *(Ms I, 61)*. It consists of 10 folios (upright format) bound together without any additions by Liszt. The measurements are 32.5 x 26 cm. The music is identical with "A", although the ossias for bars 82—101 and 387 are missing. Raabe's comment ("Beiden Handschriften fehlt der später eingefügte Mittelsatz")[1], applies only to the autograph, not to this copy. The autograph contains 2 additional folios of music paper. One is in upright format (39.6 x 24 cm), has hand-drawn staves and includes, among others, a draft of one of the themes of the "Andante sostenuto" middle section. The other folio is also in upright format with 12 staves per page, (the measurements are 31.5 x 23 cm) and contains a sketch of a few bars dealing with the opening of the piece.

Marcato signs have been added in the following places to agree with the analogous bars in brackets: bar 36 (32); bar 80 (76, 78), left hand, 1st note; bar 203 (207), left hand; bars 213, 214, 215, (209, 210, 211); bar 298 (300, 302), right hand, 1st chord.

Bar 2: in "A" and "C" there are staccato dots. By analogy with "B" where markings appear only in the right hand the dots have been changed to staccatissimo signs.

Bars 4, 10—14, 117—119, 404: the marcato signs have been moved from a position between the two staves and are now placed separately for each hand.

Bars 6, 7: the sforzato markings are given here according to "B" and "C". In "A" they are placed above the previous chord.

Bar 7: the marcato signs for the first notes have been added by analogy with bar 6 and to agree with "B".

Bars 23—25: the right hand slurs are given as in "B". The slurs in "A" are one semiquaver shorter.

Bar 27: the cresc. sign has been added by analogy with "B".

Bars 33—41: the slur has been added to agree with "B". In "A" the slur extends to the first note of the next bar.

Bars 34—35: the arpeggiando signs have been added to agree with "B".

Bar 36: concerning the fingering for the 2nd—5th notes (lower set of fingering for the 2nd and 3rd notes) "B" has been followed.

Bar 40: the arpeggiando sign has been added by analogy with the surrounding bars.

Bars 64—65: the 4th note in the left hand *e sharp* has been added to agree with "B". In "A" and "C" there is an *f* here, but the analogous bar 256 contains *e sharp*^{1}.

Bar 70: in the sources the 7th note in the left hand *(f^2)* is *e sharp*^{2}, whereas in bars 62, 254 and 262 it is f^2.

Bars 75, 77: the staccatissimo signs for the 1st chord in the right hand have been added by analogy with bars 79, 269, 271, 273.

Bars 79, 81, 267, 269, 271, 273: the slurs have been added by analogy with bars 75 and 77.

Bars 82—101: in "B" the Ossia is missing but it may have already been included in the next copy. This would explain the note in an unknown hand after bar 82 in "B" (page 3, end of the 3rd stave, warning to the copyist): " + eine Zeile oben".

Bar 83: the 2nd note in the right hand *(g flat^1)* has been added to agree with "B". In "A" and "C" this note is g^1, but the minor third occurs also in the analogous bars (86, 89).

The fourth notes in the left hand *(G sharp$_1$, G sharp)* have been added to agree with "B". In "A" and "C" the two notes are G_1 and G; compare, however, with bars 86, 89 where the figuration is analogous, though in a different key.

Bar 85: the 2nd notes in the left hand have been added to agree with "B". In "A" and "C" the two notes are *B flat$_1$* and *B flat*; but cf. the figuration of bars 82, 88: the harmonic relationships are the same.

1) Peter Raabe: Franz Liszt. Leben und Schaffen. Stuttgart, J. B. Cotta. 1931 (new edition: Tutzing, Hans Schneider, 1968) II, p. 249.

Bar 87: in "A" the 13th semiquaver in the right hand Ossia is *g sharp*^{2}, while in the main text it is *a*^{2}. The sequence of the previous bars suggests *a*^{2} here, too.

Bar 174: the 2nd arpeggio sign has been added by analogy with bar 170.

Bar 177: the accidentals for the trill and the 2nd demisemiquaver have been added.

The beam connecting the 6th and 7th groups of demisemiquavers is an editorial addition.

Bar 179: the natural in front of the 3rd note in the left hand has been added. In "A" this note is *g flat*, compare it, however, to the analogous key in bar 184.

Bar 181: the natural in front of the 1st note in the left hand has been added by analogy with bar 186.

Bar 193: the natural in front of the lower note in the 6th third has been added.

Bar 198: in the 12th chord, the sources erroneously give a natural instead of a flat.

Bar 199: on the basis of the inner logic of the sequence of chords, naturals have been added in front of the 8th, 13th, 20th, 25th, 26th *(g*^{1}*)*, 32nd, 37th, 44th, 49th notes.

Bar 207: the 4th beam has been added by the editor by analogy with bar 203.

Bar 209: the natural in front of the last note in the left hand has been added.

Bar 214: the 2nd cresc. sign has been added by analogy with bar 210.

Bar 226: the position of the star marking the release of the pedal has been changed from the end of the bar to a place 3 quavers earlier by analogy with bar 221.

Bars 235—237, 240, 241, 243—250: in "A" the semiquaver chord in the left hand coincides with the 9th semiquaver of the right hand. By analogy with bar 371 and the following bars, the chords have been placed between the 8th and 9th semiquavers in the right hand.

Bars 235—237, 240, 241, 243—250: the first crotchet rests in the left hand have been added by analogy with bar 371 and the following bars.

Bars 236, 240: the rhythm of the first chord has been corrected to correspond with the analogous bars 372 and 376. In "A" bar 236 has double dotted minims in the right hand and minims in the left hand; in bar 240 there are semibreves in each hand.

Bar 238: the sign marking the release of the pedal has been brought forward by 3 semiquavers, by analogy with bars 242 and 251.

Bars 243—250: the staccatissimo signs in the left hand have been added by analogy with the previous bars.

In "A" the appoggiaturas in the left hand are semiquavers. They have been changed to demisemiquavers by analogy with bars 235, 236, 239, 240.

Bar 252: the *agitato* has been added by analogy with bar 60.

Bars 252, 253: in the sources the last note in the right hand *(a sharp)* is *b*; by analogy with bars 60, 61, 68, 69, 260 and 261 it has been changed to *a sharp*.

Bars 258, 259: the left hand slur which corresponds with the slur in the right hand has been omitted as Liszt did not include it in the analogous bars (66—67, 62—63, 254—255, 70—71, 262—263).

Bars 262—263: the dotted line of the crescendo has been lengthened by analogy with bars 70, 71.

Bar 266: the sharp in front of the 5th note of the right hand has been added.

Bars 267—274: the pedal markings have been added by analogy with bars 75—81.

Bar 272: the marcato and staccatissimo signs have been added to the 9th note in the left hand and in bar 274 to the 10th note in the left hand by analogy with bars 268 and 270.

Bar 304: the lower natural in front of the 3rd note in the right hand has been added as in "B"; the lower natural in front of the fourth note has been added by analogy with the third note.

Bar 309: the sharps in front of the 6th note in the left hand have been added to agree with "B".

Bar 319: with regard to the left hand notes see the notes to bar 370.

Bar 325: pauses as in "B".

Bar 331: in the sources there is a demisemiquaver rest in the bottom line of the left hand instead of the first note of the demisemiquaver passage due to the smaller compass of the pianos of that time.

Bars 355, 362, 365: the dim. signs have been added to agree with the analogous passages of music (see bars 351, 366 and 361).

Bar 370: due to the smaller compass of the pianos of his time Liszt did not indicate that these two notes should sound an octave lower.

Bars 371—378: in "A" there is a *pp* marking written out separately for each bar in the right hand. Here *sempre* has been used instead in bars 371 and 378.

Bar 372: the 2nd *Ped.* marking has been placed here from the beginning of bar 373 by analogy with bars 236, 240, 376.

Bar 376: see notes to bar 370 for the 1st chord in the left hand in bars 377, 379 and 383 as well as for the last chord in the left hand in bar 376.

Bar 387: the natural in front of the 7th note in the left hand has been added because analysis of the diminished chord makes *G* more probable.

Bar 394: 1st chord, right hand: the *b*^{1} missing in "A" and "B" has been added on the basis of "C".

Sonate

Sources

"A": the first edition published in 1854: "AN ROBERT SCHUMANN / SONATE / für das Pianoforte / VON / FRANZ / LISZT / Leipzig, bei Breitkopf & Härtel." Plate No. 8877. A copy of this edition, with Liszt's signature can be found in the library of the "Béla Bartók" School of Music, Budapest, shelf mark *46827*.

"B": the facsimile edition of the autograph manuscript (G. Henle Verlag, München, 1973.)[1] This edition is a colour reproduction of the original manuscript which was in the possession of Mr. Robert Owen Lehman and is now held in the O. Lehman Collection of the Pierpont Morgan Library, New York. The manuscript consists of thirty pages of music (upright format) and contains many deletions and passages pasted over. The measurements are: 34 x 26.4 cm. The title page of the manuscript reads in Liszt's handwriting: "Grande Sonate / pour le Pianoforte / par / F Liszt / terminé le / 2 fevrier 1853." This is the final draft of the piece, but not the engraver's manuscript (there are no engraver's marks in it). Some pedal markings are also missing, and occasionally notes differ from those in the first edition.

The fragment of the *Sonate* which is dated 1851 and is on page 75 of the sketchbook in the Goethe and Schiller Archives, Weimar (shelf mark *Ms N, 2)* has not been used as a source for the present edition. The publication of Liszt's various occasional instructions presumably made during teaching and preserved in a copy of the first edition of the *Sonate* now held in the library of the Academy of Music, Budapest (shelf mark *Z 40.546 [LH]*) has also been dispensed with.

In the use of the two sources the general editorial principles of the NLE have been adhered to. As the autograph manuscript ("B") has a greater number of performing instructions and as these are more consequent than those of the first edition, "B" has been primarily followed as regards slurs, crescendo, diminuendo, marcato and staccato signs. In these cases deviations from "A" have not been indicated in the Critical notes. In contrast to the editions of the *Sonate* generally used these days the editor has made a distinction between the transposed octave (8bassa) and the doubled octave (a figure 8 written under the note). This latter is to be found not only in bars 66—67, 113—114, 452, but in bars 82, 87, 88 and in the last bar as well.

Accidentals missing in the sources have been added as follows.

Sharps: bar 200, right hand, 13th, 23rd notes; bar 204, right hand, last note and 5th note from the end; bar 362, right hand, 13th, 18th, 24th, 25th, 36th and 37th notes; bar 552, left hand, fourth chord, upper note; bar 668, left hand, 3rd note; bar 669, left hand, 7th note.

Flats: bar 46, right hand, 5th note.

Naturals: bar 66, left hand, 6th octave, lower note; bar 132, left hand, 1st note; bar 189, right hand, 6th note; bar 204, right hand, 4th and 8th notes from the end of the bar; bar 237, right hand, 16th note; bar 251, right hand, 5th and 13th notes; bar 270, left hand, 7th note; bar 271, right hand, 4th chord; bar 288, both hands, 4th notes; bar 306, right hand, 21st note *(g^2)*; bar 384, right hand, last notes; bar 528, right hand, penultimate note; bar 652, right hand, 3rd chord, bottom note; bar 660, right hand, 1st chord, 2nd note from bottom; bar 661, right hand, last chord, upper note.

Bars 18—23: in "A" the staccato dots in the right hand have been changed to staccatissimo wedges by analogy with the staccatissimo wedges in the left hand of "B". Bar 21, left hand, 7th note: the staccato wedge has been added.

Bars 18—22, 60, 66, 72, 73, 75, 76, 78, 79: the marcato signs have been written out for both hands, to exclude the possibility of misreading the sign in the narrow space between the two staves.

Bar 21: the marcato signs have been added by analogy with bars 18—20, 22.

Bars 42, 43: a sharp has been added to the 3rd note from the end of the bar in the right hand by analogy with bar 41 and bars 543, 544 in "A".

Bars 45—46, 546—547: the slur in the left hand has been added by analogy with bars 46—50, 547—551.

Bar 46: the natural in front of the 16th note in the right hand has been added to agree with the broken diminished chord in the analogous places of bars 45, 47—50.

Bars 49, 50: the crescendo signs in the right hand have been added by analogy with bars 45—48, and to agree with the identical bars 550—551 where "A" includes the cresc. marking.

Bars 52, 553: the marcato sign in the left hand has been added by analogy with bars 50—51.

Bar 62: the marcato sign has been added to the first chord in the left hand by analogy with bars 61, 67 in the right hand and with bar 68 in the left hand.

Bar 98: the natural has been added in front of the 2nd chord in the left hand to agree with the melody line in the middle voice; cf. bar 96, left hand, upper voice.

Bar 109: the slur in the right hand has been added by analogy with bar 604.

Bar 122: the staccato dot for the first note has been added by analogy with bar 124 in "B".

Bar 167: the rhythmic distribution of the semiquaver passage in the right hand varies in "A" and "B". According to "A" the accent on the fourth quaver in the left hand, (below *d sharp^2*) can change the first 3 notes of the semiquaver passage to triplets though they are not written as such; on the other hand, in "B" the last 3 semiquavers are written as triplets. "B" groups the first 4 notes of the passage together (the manuscript clearly shows that Liszt wrote these four notes first and added the rest only later), coordinating the rhythm of the left hand with these notes and marking the last 3 notes from the end as a triplet. In the present edition the solution in "B" has been accepted; and in the following a pause is suggested leaving the rhythm of the passage entirely free in the spirit of Liszt's solution.

Bar 168: the sharp in front of the last note in the right hand has been added for harmonic reasons.

[1] See the study written on the basis of this publication: R. M. Longyear: "The Text of Liszt's B Minor Sonate", *The Musical Quarterly*, Vol. LX, No. 3 July 1974 pp. 435—50.

Bar 172: a dot has been placed after the crotchet g^1 to achieve precise rhythm of the inner voice.

Bar 192: the natural in front of the fourth note in the left hand has been added by analogy with the sequence in bars 193, 194.

Bar 215: the cresc. sign in the left hand has been added by analogy with bar 213.

Bar 216: the staccato wedge in the left hand has been added by analogy with bars 206, 208, 214.

The crotchet in the left hand has been altered to a quaver and a quaver rest by analogy with bar 208.

Bar 232: in "B" the rhythm of the 2nd group of semiquavers in the right hand is:

Bar 251: the first tenuto sign in the left hand has been added by analogy with bars 251—254.

Bar 254: left hand, 4th note, the arpeggiando sign in "B" could presumably refer to a chord which has since been erased; however, there is no such evidence.

Bar 255: the first and second staccato dots have been changed to wedges to agree with "B"; and the 3rd by analogy with the two preceding signs.

Bars 255—283: "A" contains staccato dots instead of wedges throughout. In "B" there are wedges in all these places except for the 1st, 3rd, 5th, 7th notes in the left hand of bar 273 and the right hand chords in bars 275—276, where there are no signs at all. Here "B" has been followed and the missing signs have been added on the basis of "A".

Bar 259: the natural in front of the 6th note in the left hand has been added in preparation for the F sharp minor cadence.

Bar 263: the staccato wedge on the 1st chord in the left hand has been added by analogy with bar 658 and to agree with the right hand.

Sempre staccato has been added on the basis of bar 658 and the following bars.

Bar 264: the staccato wedges on the 1st chord in the right hand have been added instead of dots by analogy with bars 266—267 and 268 in "B".

Bar 277: "A" contains *ff*.

Bars 277, 280, 283: in "B" these are the only bars written out in the right hand, the two following bars are marked simply with a repeat sign. In "A" the marcato signs are repeatedly written out on all six occasions. These have been omitted as they contradict the articulation in the left hand.

Bar 297: the *ff* has been added to agree with "B". "A" has *fff*; compare it, however, with bar 302.

Bar 301: the natural in front of the 23rd note *(e^2)*, the sharp for the 15th *(d^3)* and 29th *(d^2)* notes in the right hand and the natural in front of the 3rd chord in the left hand have been added to comply with the C sharp minor.

Bars 301, 306: "A" uses small print here, whereas Liszt's instruction in "B" "*in großen Noten*" necessitates notation of ordinary size.

Bar 306: the flat in front of the 10th note *(e^2)* in the right hand and the 2nd chord in the left hand *(e^1)* have been added to correspond to the broken diminished chord.

Bar 307: the upper voice in the left hand is shorter by one quaver; nevertheless, it has not been added as it would interfere with the suspended note.

Bars 307, 373, 376: the time signatures are missing in both sources.

Bar 310: the *accel.* marking has been taken over from "B". In "A" it is missing.

Bar 312: the flat in front of the last note in the right hand and the natural for the 3rd note in the left hand have been added to agree with the chromatic passage.

Bars 315—318: due to the differentiation of the voices here, the crotchet rests in the left hand have been added.

Bars 328—329: the left hand tie has been added to agree with "B". In "A" it does not occur.

Bars 330, 348, 362, 371, 384, 394, 459, 505, 530, 599: double bar lines have been added to precede the changes in key signature.

Bar 336: the slur in the left hand has been added by analogy with bar 713.

Bars 342, 405: in the right hand two crotchet rests have been added by analogy with bar 719.

Bar 354: the 2nd slur in the right hand has been added by analogy with bar 350.

Bar 371: the natural in front of the 2nd upper note in the left hand has been added to correspond with the right hand.

Bars 387, 391: the staccato wedge and the marcato sign for the first note in the left hand have been added by analogy with bar 383.

Bar 410: *poco a poco rall.* has been added to agree with "B". It is missing in "A".

Bar 428: the arpeggiando sign occurs only in "B".

Bar 437: the 2nd quaver rest in the left hand has been added by analogy with bar 433.

Bar 447: the bass clef is missing in both sources.

Bars 462, 483, 498, 500: in "B" the slur extends to the first note of the next bar here, but ends at the end of the bar at every other occurence of the melody turn. In "A" the slurs do not extend beyond the end of bars except for bar 462. This solution has been followed.

Bar 463: the staccato dots above the three quavers in the left hand have been altered to wedges to agree with the analogous bars (472, 482) of the following entries of the fugue.

Bars 481, 498: the slur in the right hand has been added by analogy with bars 483 and 500.

Bars 483—484, 498—499, 500—501: "A" has been followed in this instance instead of "B" as with the exception of these 3 places the slurs do not extend to the first note of the bar in the entire fugato.

Bars 483, 500: the natural in front of the last note in the right hand has been added to agree with the triplet of the diminished chord in the theme.

Bars 486—487: the upper tie in the left hand has been added by analogy with bars 487—488.

Bar 489: the natural for the 8th note in the left hand has been added by analogy with the other occurrences of the theme.

Bar 493: the flat in front of the penultimate note in the left hand has been added to agree with the key of the surrounding bars (A flat minor).

Bar 495: the last 2 notes in the right hand are a dotted crotchet and quaver in both sources. These have been corrected in accordance with the analogous rhythm of the theme.

Bar 497: the staccato dot on the first note in the right hand has been added by analogy with bars 495 and 499.

The flat in front of the 2nd note in the right hand has been added to correspond with the harmonies in the left hand.

Bar 498: the flat before the last note in the right hand has been added to correspond with the triplet of the diminished chord in the theme.

Bar 503: the flat in front of the penultimate note in the right hand has been added by sequential analogy with bar 505.

The quaver rest in the right hand has been added by analogy with bar 505.

Bar 505: the staccato dot on the last note in the right hand has been added by analogy with bar 503.

Bars 506—508: the right hand slurs have been taken over from "B". In "A" they are missing.

Bars 510, 512, 516, 517: the staccato wedge for the last chord in the right hand has been added by analogy with bar 514 and to correspond with the articulation in the right hand.

Bar 513: the *rinforz.* has been added to agree with "B". In "A" it is missing.

The staccato wedge on the first note in the left hand has been added by analogy with bar 511.

Bar 514: the slur in the left hand has been added by analogy with bar 510.

Bar 518: the natural in front of the last note in the left hand has been added by sequential analogy with bars 516 and 517.

Bars 519, 520, 522: the staccato wedges in the left hand have been added to correspond with the right hand.

Bar 528: the sharps in front of the first notes of the 2nd passage of semiquavers in the right hand have been added to agree with the chromatic passage in the same bar and the next half bar. The upper sharp for the 1st chord in the left hand has been added as it is a diminished chord (see also the other chords in bars 526—528).

Bar 531: the staccato dot on the last note in "A" has been changed to a wedge. In "B" there is no sign on this note; all other signs are, however, wedges as opposed to "A" where dots are given throughout.

Bar 532: the slurs have been added to agree with "B". In "A" they are missing.

Bar 541: the accent on the 5th note in the left hand has been added by analogy with bars 41—43, 542—544.

Bar 573: the arpeggiando sign has been added by analogy with bar 577 in "B".

Bar 582: the staccato wedge for the fourth chord in the left hand has been added by analogy with bars 583—585.

Bar 616: in both sources the crescendo sign is extended to the 2nd crotchet in the next bar. It has been shortened by analogy with bars 153, 157 and 620.

Bars 616—617, 620—621: the quaver rests above the first note of the triplets in the left hand and above the first note in the left hand in bar 157 have been omitted by analogy with bars 153—154 and 157—158.

Bar 617: the fourth note in the right hand has been changed from a tied crotchet to a dotted crotchet by analogy with bars 154 and 158. This notation is more typical of Liszt (cf. bars 700, 702).

Bar 621: the dots have been added (cf. bar 616).

Bar 622: the slurs for the minims of the chord in the left hand have been added to agree with "B". In "A" they are missing.

Bar 634: *a tempo* has been added to agree with "B". In "A" it is missing.

Bar 637: the sharp in front of the upper 12th note in the right hand has been changed to a natural and the sharp before the upper 13th note has been added to correspond with "B", and to agree with the chromatic passage.

Bars 639, 640: the marcato sign and the slur in the left hand have been added by analogy with bars 635—636.

Bar 649: "A" erroneously has a flat in front of the 8th note in the right hand, "B" no accidental at all.

The natural in front of the 3rd note from the end of the bar in the right hand has been added by sequential analogy with the previous bars.

Bars 687, 688: the staccato wedges and marcato signs have been added to the 1st note in the left hand by analogy with the left hand articulation in bars 682—686.

Bar 703: the staccato dots on the 3rd chord in both hands in "A" have been changed to wedges. Although in "B" there is no staccato sign on these notes, the analogous chords (cf. bar 701) contain wedges.

Bars 716, 718: the slur in the left hand has been added by analogy with bars 339 and 341.

Bar 750: the lower stem to the 1st note in both hands has been added in the interest of part-writing and by analogy with bar 752.

Fantasie und Fuge über das Thema B-A-C-H

Sources

"A": the first edition of the work published in 1871: "FANTASIE und FUGE / über das Thema / B A C H / für das Pianoforte / von FRANZ LISZT. / LEIPZIG, / C. F. W. Siegel's Musikalienhandlung." Plate No. 4107.

"B": an earlier version of the work copied by A. W. Gottschalg and corrected and revised by Liszt (Goethe and Schiller Archives, Weimar. Shelf mark: *Ms U, 22*). It originally contained 15 pages of music paginated by the copyist. In the course of Liszt's rearrangement 9 autograph pages were added. The manuscript paper is in upright format with 18 staves per page, measuring 33.7 × 26.5 cm. The title on page [1] above the

beginning of the piece in the copyist's hand reads: "Praeludium und Fuge / über das Thema: / B-A-C-H / für das Pianoforte / von / Franz Liszt." Gottschalg's signature is in the upper right hand corner of the page. Liszt made the corrections in red and blue pencils, the notation in black ink. On pages [18] and [19] there are places which were pasted over.

Supplementary Source

"C": a copy of the *Präludium und Fuge über das Motiv B-a-c-h* used as the source of the composition. See there.

Accidentals missing in the sources have been added as follows.

Sharps: bar 53, left hand, 8th note; bar 192, left hand, 7th notes; bar 241, right hand, 1st chord; bar 254, right hand, 9th note.

Flats: bar 8, right hand, 2nd chord, middle note; bar 20, left hand, 5th note; bar 21, right hand, 2nd semiquaver; bar 120, ossia, left hand, 7th note; bar 140, left hand, 4th note; bar 228, left hand, 3rd note, lower sign.

Naturals: bar 12, right hand, 7th note; bar 58, ossia, left hand, 7th note; bar 107, left hand, 3rd note; bar 120, right hand, last note; bars 120, 129, ossia, left hand, lower 8th note; bar 130, ossia, right hand, 6th note; bars 181, 182, right hand, 4th chord; bar 184, right hand, 4th chord; bar 210, left hand, 6th note; bar 216, right hand, last chord.

Upbeat: *ff* has been added to agree with "B" and "C".

Bar 1: the *ff pesante* has been added to agree with "B" and "C".

Bar 4: crescendo signs have been placed according to "B" and "C".

Bar 5: the marcato sign has been added to agree with "C", and by analogy with the left hand chord.

Bars 6—9: the crescendo signs have been changed to agree with "B". In "A" they occur under the 2nd—8th chords in bar 6; under the 1st—8th chords in bar 7, under the 1st—4th chords in bar 8 and under the 1st—6th notes in bar 9.

Bars 9—14: the double stem on the first semiquavers of the triplets has been taken over from "B". In "A" the quavers do not have common stems with the semiquavers.

Bar 11: a double bar line has been added to precede the change in key signature.

Bar 17: the crescendo sign in the right hand has been altered to agree with "B". In "A" it extends from the 6th note to the 5th note of bar 18.

Bar 25: the star marking the release of the pedal has been added to agree with "B".

Bar 29: the slur in the right hand has been added by analogy with the next bar.

The middle note in the first chord in the right hand has been added to agree with "B". In "A" it is a minim.

Bar 30: the slur in the left hand has been added to correspond with the previous bar.

Bars 37, 40, 43: the crescendo signs have been altered to correspond with "B". In "A" all 3 signs are under the 5th—16th semiquavers.

Bar 41: the staccato wedges have been added by analogy with bar 38.

The pedal marking has been moved from the first to the 2nd chord by analogy with bars 35, 38.

Bar 43: the staccato dots have been added to correspond with bars 37, 40.

Bar 46: the *rinforz.* in the ossia has been added to agree with the main text.

Bar 47: the star marking the release of the pedal has been added to agree with "B". In "A" this comes in the middle of bar 48.

Bars 47—48: the diminuendo sign has been altered to agree with "B". In "A" it falls on the last two crotchets of bar 47.

Bar 51: the pause in the left hand has been added.

Bar 68: the staccato dots have been placed by analogy with the previous bar.

Bar 72: the marcato sign on the 2nd note in the left hand has been added to correspond with the three previous bars.

Bar 101: the natural in front of the 5th quaver in the right hand has been added to agree with "B".

Bar 102: in "A" the 4th note in the left hand is erroneously *A flat*: it has been altered to *A* to agree with "B".

Bar 117: the crescendo sign has been added to agree with "C".

Bar 119: the *poco a poco accel.* is also written out here by analogy with bar 128.

Bar 122: the slur in the ossia has been added on the basis of the main text.

Bar 133: the crescendo is written out as in "B" and "C". In "A" it begins only later in bar 138.

Bar 145: the *ff* marking has been added to correspond with the previous bars.

Bar 146: the staccato wedges on the first chord in the right hand and in bars 152—156 have been added to agree with bars 142—145 instead of the staccato dots in "A".

Bars 148—149, 156—159: the slurs have been added to agree with bars 146—147.

Bar 152: the *Allegro con brio* has been added by analogy with bar 142.

The *ff* has been supplemented by *sempre* to correspond with bar 142 and the following bars.

Bar 156: *sempre ff* has been added by analogy with bar 146.

Bar 160: the pedal marking has been moved from the second crotchet to the first by analogy with bars 148, 150 and 158.

Bar 167: the staccato dot on the first note in the left hand has been added to agree with bar 171.

Bar 176: the marcato sign has been added to agree with the previous bar.

Bar 210: the accent in the right hand has been added to agree with the previous bar and with "C".

Bar 222: the star marking the release of the pedal has been shifted backwards by 3 semiquavers here, and by 3 semiquavers forward in bar 224, by one semiquaver backwards in bar 226 to agree with bar 220.

Bars 231, 237, 243: the *simile* has been added instead of the staccato dots.

Bars 236, 242: *sf* has been added to correspond with bar 230.

Bar 248: the pedal marking has been added to agree with bars 252, 256.

Bars 266—269: the marcato signs in the left hand have been added to agree with the preceding bars.

Bars 273, 274: the two notes in brackets are to be played where the piano permits.

Bar 276: the *ten.* markings have been added by analogy with the previous and following bars.

Bars 279—281: the slurs of the grace notes have been corrected on the basis of bars 278—290. In "A" they extend only to the second semiquaver.

Bar 286: in "B" the tempo indication is: *Un poco stringendo.*

Bar 307: the left hand rest has been added by analogy with bars 308—309.

Bar 311: the pedal marking has been added to make the star marking the release of the pedal valid in the same bar to agree with the previous bar.

Präludium und Fuge über das Motiv B-a-c-h

Source

A copy of the work with corrections in Liszt's hand which served as the engraver's manuscript (Deutsche Staatsbibliothek, Berlin, shelf mark *Mus. ms. Autogr. Fr. Liszt 6*). It contains 25 pages paginated by the copyist i. e. 13 folios, the verso of the last folio being blank. The manuscript paper is in upright format with 10 staves per page. The measurements are: 32 × 24 cm. The title can be found on the first page, above the opening of the piece in the copyist's hand: "Praeludium und Fuge. Ueber das Motiv B-a-c-h". "Franz Liszt" is indicated above the right hand end of the first staff; Liszt's corrections are in red, blue and graphite pencils.

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

Sharps: bar 34, left hand, last note; bar 36, last notes; bar 174, left hand, penultimate quaver; bar 175, above the triplet in the left hand; bar 193, left hand, the last, lower note; bar 223, left hand, 2nd chord, middle note; bar 263, first chords, the second upper notes.

Double sharps: bar 244, left hand, 2nd note.

Flats: bar 1, left hand, 5th upper note; bar 3, left hand, 1st lower note; bar 13, right hand, 1st upper note; bar 24, left hand, 3rd lower note; bar 58, left hand, 7th lower note; bar 113, ossia, left hand, 7th note; bar 114, ossia, right hand, 3rd lower note; bar 115, ossia, right hand, 4th note; bar 299, left hand, 1st lower note.

Naturals: bar 3, left hand, 4th lower note; bar 10, right hand, 8th note; bar 11, right hand, last note; bar 32, left hand, 4th lower note; bars 35, 37, right hand, 7th note; bar 69, right hand, 5th note, left hand, 6th and 7th notes; bar 71, right hand, 3rd upper note; bar 109, right hand, 7th note; bar 113, right hand, last note; bars 114, 115, left hand, last note; bar 115, ossia, right hand, last note; bar 122, ossia, left hand, last note; bar 123, right hand, 7th note, ossia, left hand, 5th note; bar 129, left hand, first upper note; bar 130, right hand, 1st chord, middle note, last notes; bar 133, left hand, 1st lower note; bar 134, left hand, 3rd lower note; bar 144; bar 146, right hand, 1st chord, bottom note; bar 167, left hand, last notes; bar 168, right hand, 7th and 8th notes; bar 183, right hand, 1st chord, bottom note; bar 203, left hand, 2nd chord, middle note; bar 205, left hand, last note; bar 206, right hand, last note; bar 211, right hand, last note; bar 237, left hand, last note; bar 247, right hand, 7th note; bar 297, right hand, 2nd note.

Bar 5: the left hand pause has been added.

Bars 6-7: the slurs have been added by analogy with the slurs in the left and right hands in bar 6.

Bar 20: the lower note in the 9th octave in the left hand is erroneously given as *f* in the source. The pedal marking has been added to agree with bar 13.

Bars 37—38: the markings *ff* and *sf* in the left hand have been added by analogy with bar 35 and bars 34, 36, respectively.

Bar 39: the star marking the release of the pedal has been added on the basis of bars 35 and 37.

Bar 47: the slurs have been added to agree with the previous bar.

Bar 48: right hand, 7th note; in the source the sharp is erroneously placed in front of the quaver.

Bar 64: the *Tempo* between the staves has been deleted in view of the extant tempo marking.

Bar 67: the staccato wedge on the first chord in the right hand has been added to agree with the chord in the left hand.

Bar 69: the marcato signs have been added by analogy with the three previous chords.

Bar 70: in the source there is a natural before the 6th upper note in the right hand, which is clearly an error.

Bar 113: Liszt's handwritten instruction in the source: *NB. die 2 Zeilen Ossia in kleinen Noten stechen.*

Bars 113, 122: in the source the ossia in both hands begins only from the 4th note.

Bar 122: the fingering for the last note of the right hand ossia is given in the source with a figure 5 instead of 1.

Bar 124: on the basis of the main text the diminuendo sign and the slur have been added to the ossia.

Bar 128: the left hand slur has been added by analogy with bar 127.

Bars 130—131: the 2nd tie from the top is missing in the source.

Bar 135: the staccato dot in the left hand has been added to agree with the two following bars.

Bars 135—138: the arpeggio signs have not been added (but cf. bars 145—148 where Liszt added the arpeggio later).

Bars 146, 148: the crescendo signs have been added to correspond with bars 136, 138.

Bars 147—149: the dynamic markings have been added to agree with bars 137—139.

Bar 150: the pedal release sign has been added by analogy with bar 152.

Bar 155: the staccato dots on the first notes have been added by analogy with bars 154, 157.

Bar 159: in the source the fingering for the fourth note of the right hand is erroneously *1*: this has been deleted.

Bar 165: the staccato wedge in the left hand has been added by analogy with bar 161.

Bar 173: *sf* has been added to agree with bars 175 and 177.

Bars 174, 175: the staccato dots on the 1st note in the left hand here and on the last three notes in the left hand in bar 176 have been added to agree with the right hand.

Bar 176: due to the key signature the bar line has been doubled.

Bar 221: the naturals of the middle chords have been added by analogy with the minor chords in bar 227.

Bar 222: the staccato wedge on the 2nd note in the left hand has been added by analogy with bars 218 and 220.

Bar 223: the star marking the release of the pedal has been added to correspond with bars 217, 219 and 221.

Bars 225, 227: the staccato wedge has been added to agree with bars 221 and 223.

Bar 229: the marcato signs in the left hand have been added to agree with bars 235 and 241.

Bar 230: the staccato dot on the 2nd note in the right hand has been added.

Bar 246: in the source there is a sharp in front of the 6th note in the right hand.

Bar 248: the staccato dot in the left hand has been added to agree with the right hand.

Bar 263: the staccato wedge in the right hand has been added to agree with the left hand.

Bar 300: the pedal marking has been added by analogy with the pedal in the following bars. The left hand rest has been added.

Bar 302: the left hand rest and the staccato dot on the last note have been added by analogy with bar 301.

Bar 303: the lower tail of the 1st note in the right hand has been added.

(translated by Erzsébet Marosszéky)