

## CRITICAL NOTES

### *Il m'aimait tant! — Mélodie*

#### Source

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### *Buch der Lieder für Piano allein*

#### Sources

"A": the second edition of the series, published in 1844:

"Buch der Lieder für Piano allein / POÉSIES / pour

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

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

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

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

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

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

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

#### 1. *Die Lorelei (1st version)*

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

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

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