

CRITICAL NOTES

Festpolonaise

Source

“A”: the autograph manuscript in The Pierpont Morgan Library (The Heineman Foundation), New York. The manuscript consists of two folios of music paper (upright format) with 14 staves per page. The title given in the top margin of page [1] is *Fest Polonaise*. The manuscript contains many corrections, deletions and insertions. At the bottom of page [4], the date and Liszt’s signature can be found: (*Villa d’Este*) 14 Janvier 76 F Liszt.

Supplementary source

“B”: a copy of the piano duet version, in the Goethe and Schiller Archives, Weimar, shelf mark *Ms K, 4*. There are 14 pages of music written on manuscript paper in upright format with 12 staves per page. The octave sign above bar 27, on page 4, is in Liszt’s own handwriting. This source served as the engraver’s manuscript for the publication of the piano duet version which appeared in the appendix of August Göllerich’s book (Franz Liszt. Marquardt & Co., Verlagsanstalt, G·M·B·H, Berlin, 1908).

Bar 9: the source gives a superfluous staccato dot under the 6th note in the right hand which has been omitted in this edition.

Bars 11, 15: concerning the flats in the left hand, the source contains only the top one at the 2nd note.

Bars 13, 14: the left hand slur has been added to agree with the right hand.

Bar 14: in the source the flats do not appear.

Bar 17: the *poco a poco cresc.* has been added to agree with the identical bar 82.

Bars 19—20: the slur has been added to agree with the identical bars 84—85 and with “B”.

Bar 25: the right hand rest is missing in the source.

Bar 28: the *ff* has been added to agree with “B”.

Bars 29—31: in the source there is a quaver rest at the beginning of the bar, and in bar 32 a crotchet and a quaver rest. These have been omitted here as they are superfluous.

Bars 30—31: the right hand flat has been added.

Bars 33, 57: the left hand rest is missing in the source.

Bars 33, 81, 95, 101, 107, 113: in the source the bar-line is single.

Bar 34: in “A” there is a key signature of only one sharp at this point.

The *mf cantando* has been included to agree with “B”.

Bars 34—36: the left hand slurs and the *sempre legato* have been included to agree with “B”.

Bars 46, 47: the downward stem in the top part of the left hand is missing in the source.

Bar 48: in the source there is a dot after the 1st note in the left hand. This has been omitted by analogy with the preceding bars.

Bar 56: the dot in the left hand is missing in the source.

Bar 58: the *espr.* has been included to agree with “B”.

Bar 60, 63: the bottom dot in the right hand has been added.

Bar 68: in the source the middle dot in the right hand is missing.

Bar 75: the *marcato* has been added to agree with “B”.

Bar 82: the *nobilmente* has been added by analogy with bar 17 and to agree with “B”.

Bar 95: all three dots in the right hand have been added.

Bars 97, 109: the staccato dots in the right hand have been added to agree with bars 99 and 111.

Bars 98, 110: the slur and staccato dots in the right hand have been added to agree with the identical bars 96 and 108.

Bars 100, 102: the staccato dots in the left hand have been added to agree with the right hand.

Bar 115: in the source the 3rd rest in the left hand is missing.

Der blinde Sanger

Source

“A”: the first edition of the version for piano solo published in 1881: “СЛЪПОЙ / БАЛЛАДА / ГРАФА АЛЕКСЪЯ ТОЛСТАГО / съ / сопровождениемъ мелодраматической музыки / ФРАНЦА ЛИСТА. / / DER BLINDE SANGER / BALLADE / VOM GRAFEN ALEXIS TOLSTOY / mit melodramatischer Musikbegleitung / VON / FRANZ LISZT. / Ausgabe fur Pianoforte allein [...] / [...] B. Bessel & Co. in St. Petersburg [...] / Leipzig bei C. F. Leede.” Plate No. 1144. The music was printed directly from the plates. The copy used as a source for the present edition came from Liszt’s estate (the library of the Academy of Music, Budapest, shelf mark *LH 3596*).

Supplementary source

“B”: a copy of the first edition of the melodrama dating from 1878, from Liszt’s estate, containing some alterations and corrections by Liszt in orange pencil (the