

CRITICAL NOTES

Abbreviations:

bh = both hands
 btm = bottom
 ch = chord(s)

lh = left hand
 MS = manuscript
 n(n) = note(s)

orch = orchestral part(s) in the piano score
 PN(s) = plate number(s)
 rh = right hand
 s(s) = sign(s)

HAROLD EN ITALIE

Description of sources

- A: The complete autograph manuscript of the piano score. The basis was written between the spring of 1836 and the end of 1837. No title-page; heading on the first music manuscript page: "*Harold aux Montagnes, Scènes de Melancolie, / de Bonheur et de Joie.*" Working manuscript with corrections and pasted-in passages ("*Correctur A-D*" etc.), 81 pages, numbered in Liszt's own hand. The manuscript consists of different types of music manuscript paper, the basic one having 14 staves and measuring 360 × 280 mm. It contains little of the viola solo material, and the orchestral parts too are only partially included; some of the instrumental references were written in by Hans von Bronsart. In the margin beside bars 473–479 and 483–487 of the fourth movement there are notes inserted by Liszt and Berlioz. Later the manuscript passed into the possession of Karl Klindworth, who gave it away. His dedication can be found above the heading: "Karl Klindworth / an Otto Lessmann. / Aus 1887." Owner: *D-Bsb, Mus. ms. autogr. Liszt 2, 1.*
- A⁹⁻¹⁰: The autograph manuscript of pp. 9–10 from A. Piano score of bars 77–90 of the first movement. No title. One sheet, measuring 360 × 280 mm. Owner: *H-Bn, Ms. mus. 20.*
- C: Complete score with the piano and solo viola parts. Presumably copied from A by Hans von Bronsart (1st and 4th movements) and Hans von Bülow (2nd and 3rd movements). Probably written within a year after July 1852. No title-page; heading on the first music manuscript page: "No I. / Harold aux Montagnes. Scènes de mélancolie, de bonheur et de joie." 44 sheets, mostly 12-stave, measuring 330 × 265 mm. Owner: *D-WRbsa, ADV 690.*
- CS: A copy of the complete viola solo, made by Hans von Bülow probably between July 1852 and March 1853. Title-page: "Harold, / En Italie, Symphonie / en 4 Parties / Par / H. Berlioz". 14 sheets of 16-stave music manuscript paper. Presumably belonged to C. Does not contain any annotations by Liszt. Owner: *D-Bsb, Mus. ms. autogr. Liszt 2, 2.*
- EC: A copy of the whole of movements 1–3 and bars 1–529 of the fourth movement, made from the piano part, with autograph corrections by Liszt and the complete viola part above the staves. Title-page: "~~Harold = Symphonie / von / Hector Berlioz.~~" The title, in the copyist's hand, was scored out by Liszt, who wrote in his own title: "*Harold / in Italien / Symphonie / in 4 Theilen / mit einer Viola principale / von / [Hector Berlioz] / Clavier Partitur, mit Viola, von / F. Liszt / Imprimatur. FL.*" Later the title inserted by Liszt was also scored through and thereby cancelled. In the bottom left-hand corner of the title-page the plate number of E, in an unknown hand, can be seen: "(12,533)". 48 sheets, 95 pages in all, including the title-page, with numbering in an unknown hand. Work of an unknown copyist, based on A, probably from 1877. Reworked in many places by Liszt between 1877 and the autumn of 1878 and supplemented with performance signs. The engraver's notes, and the plate number of E to be found on the title-page and the first page of the score ("B et Cie 12533"), prove that this copy reworked by Liszt served as the engraving copy for E. Owner: *F-Pn, Ms. 171 (Cons).*
- E: The edition by Brandus et Cie (Paris 1880). Title-page: "Harold en Italie / Symphonie en Quatre parties / avec un Alto principal / PAR / HECTOR BERLIOZ / OP: 16. / Partition de Piano / (avec la Partie d'Alto) / PAR / F. LISZT." Lithograph, price: 10 f. PN: B. et Cie 12,533. At the foot of the title-page the name of the German distributor is shown: "Leipzig, Leuckart". Copies: in Liszt's Budapest bequest (Liszt Ferenc Academy of Music. Liszt Ferenc Memorial Museum and Research Centre) *H-BI, LH 3839*; also: *D-Wra, L 1766 (Lina Ramann's Liszt Bibliothek Nr. 98)*. The title-page of the copy marked *F-Pn, Ac.e2.77* is stamped with the date of its arrival: "C 1880".
- S: The solo viola part from E, without the piano part.
- O: Hector Berlioz: *New Edition of the Complete Works. Vol. 17. Harold en Italie.* Ed. by Paul Banks and Hugh Macdonald (Bärenreiter, Kassel, Basel, London, New York, Prague 2001).

Evaluation of sources

The earliest surviving source of *Harold en Italie, Partition de piano* is the autograph manuscript (A), which contains the complete piano part. It is a working manuscript, containing many autograph alterations and instructions to the copyist. At the same time it is typical of Liszt's way of working that it lacks the pedal markings, rehearsal let-