

## CRITICAL NOTES

## Abbreviations:

bh = both hands

btm = bottom

ch(s) = chord(s)

Harm = harmonium

lh = left hand

n(s) = note(s)

Pf = piano

PN(s) = plate number(s)

PR(s) = print(s)

rh = right hand

s(s) = sign(s)

v-l dot = value-lengthening dot

LA ROMANESCA. MÉLODIE DU 16<sup>e</sup> SIÈCLE  
(1st version)

## Description of sources:

CAB Cramer, Addison & Beale, London. NTPN, pp. 25–27: shortly before July 1840. Title page: “LA ROMANESCA / MÉLODIE / (du 16<sup>me</sup> Siècle) / Transcrite pour le Piano / PAR / F. LISZT. / [to the left:] Ent. Sta. Hall [to the right:] Pr. 3/- / LONDON, / Cramer, Addison & Beale, / 201, Regent St.” Title page and pages 1–10. Head title (p.1): “LA ROMANESCA. [to the right:] F. LISZT.” Plate print(?), PN: 412. Copy: GB-Lbl *H 896 i.11*.

Rch J.Ch.S. Richault, Paris. DLD, p. 369: 1840. Title page: “La ROMANESCA / Fameux Air de Danse / DU XVI<sup>e</sup> SIÈCLE / Transcrit / POUR Piano SEUL / PAR / FRANÇOIS LISZT. / Prix: 6<sup>f</sup>. / PARIS, chez RICHAULT Editeur, Boulevard Poissonnière 26, au Premier. / Hambourg, chez Cranz. Londres, chez Lavenu. / Propriété des Editeurs. / 4536.R.” Title page and pages 1–10. Head title (p.1): “LA ROMANESCA. / TRANSCRITE POUR LE PIANO FORTE PAR F. LISZT.” Plate print, PN. 4536.R. Copy: D-Bs *Busoni-Sammlung 25/1*.

Cr A. Cranz, Hamburg. R, p. 259: 1840. Title page: “LA ROMANESCA / FAMEUX AIR DE DANSE / DU SEXIÈME SIÈCLE / Transcrite pour le / PIANO / PAR / F<sup>r</sup> LISZT. / HAMBOURG CHEZ A. CRANZ. / Pr. 12 gr. / Londres chez Cramer, Addison [sic!] & Beale.” Title page and pages 3–12. Head title (p. 3): “LA ROMANESCA. / TRANSCRITE POUR LE PIANO FORTE PAR F. LISZT.” Plate print, without PN. Copy in private possession.

H T. Haslinger, Wien. HM: August 1840. Title page: “LA ROMANESCA. / MÉLODIE / DU 16<sup>e</sup> SIÈCLE / Transcrite pour le Piano / PAR / F. LISZT. / Propriété des Editeurs. / [to the left:] N<sup>o</sup> 8090. [in the middle:] Enregistré dans l’Archive de l’Union. [to the right:] Prix F. 1.\_C.M. / \_15 gr. / [in the middle:] VIENNE chez TOB. HASLINGER. / Marchand de Musique etc. de la Cour I. et R. / Paris, chez Pacini.” Title page and pages 3–12. Head title (p. 3): “LA ROMANESCA.” Plate print, PN: T.H. 8090. Copy: H-Bn *Mus.pr.2455*.

PP A. Pacini, Paris. DLD, p. 334: 1841 or 1842. Title page: “LA ROMANESCA / MÉLODIE / DU 16<sup>e</sup> SIÈCLE / Transcrite pour le Piano / PAR / F. LISZT

/ Propriété de l’Editeur. / Prix: 5 fr. / à PARIS, au Magasin de Musique de PACINI, Boulevard des Italiens, N<sup>o</sup> 11.” Title page and pages 375–384. Head title (p. 375): “LA ROMANESCA. [to the left:] F. LISZT. [to the right:] A M<sup>me</sup> HERMINIE SEGHERS. [to the left, before bar 1:] No 65. / des / CENT-et-UN. [to the right, at the bottom:] Gravé par Mad<sup>me</sup> CAMUS. [in the middle] 3705. [to the right:] à Paris chez PACINI.” Plate print, PN: 3705. Copy: F-Pn *Vm<sup>7</sup> 9881*.

## Evaluations of sources:

The autograph and the engraver’s copy are lost. Even though the Pacini edition may have been the last to be published, the unpublished letter Liszt wrote to H.L.S. Mortier de Fontaine in the summer of 1839 (US-NYpm) suggests that its engraving was the first to be completed. The different editions were probably all based on Pacini’s engraving: the distribution of the pages, the line breaks and other formal details show analogies and include the same mistakes (e.g. **30**, **32**, **34**, **46**) – in this respect, only H shows traces of independence (see, e.g. **86**, **103–106** rh etc.). All editions include numerous erroneous or uninterpretable details, which probably derive from the engraver’s copy and certain modifications made by the first engraver for his own comfort, respectively (e.g. **92**, **116–118**, **87**, **91**, and **28**, **89–90**, **110**, respectively). Our edition is based on PP and H, as well as CAB, which comes close to the latter. In some cases we have also considered Cr and Rch, which differ from the other sources in certain details, and form a group of their own. Evident mistakes that crept into the text in earlier editions have been eliminated; these are listed in the notes.

**2** lh: Only P has a legato slur.

**10–11** rh: The tie comes from H; other PRs tie f $\sharp$  and g $\sharp$ .

**13** rh: All PRs provide a single, whole-bar slur. With an eye at the 2nd arpeggio and **17**, **88**, **92** we suggest two slurs.

**22** lh: The *dimin.* is placed according to H; but cf. **24**: *poco rinf.* and **26**: *dimin.* from the 6th n.

**23** lh: In PP, H, CAB ns 2–4 and 6–8 in the middle voice are slurred; Cr and Rch have no slur. We suggest the slurs on the basis of **21** ns 1–3 and **23** ns 4–6, as well as the fingering.

**24** lh: The > s over *F* only appears in H, PP.