

CRITICAL NOTES

Abbreviations:

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

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

PN(s) = plate number(s)
 rh = right hand
 s(s) = sign(s)

SONATE

Description and evaluation of source:

The first 15 bars of the work published by us were written down from memory by Liszt on October 10, 1881 in Nürnberg, as a memento. At the top of the 10-stave, vertical-format page, on the right, a remark in Liszt's own hand: "Anfang einer / Sonate in meinem / 14^{ten} Jahre geschrieben / F Liszt". The autograph has survived in Lina Ramann's bequest.

Missing ♯: 7 rh: 2nd s; 12 rh: last s; 14 rh: 2nd, 3rd ss.

Missing value-lengthening dots: 4, 8 bh: all ss.

MARCHE FUNÈBRE

Description and evaluation of source:

The only known source of the composition is the completed, fully worked out autograph. It extends to two pages, occupying one side of a vertical-format leaf and one side of a horizontal-format leaf. Title in the composer's hand on the vertical page, at the beginning of the piece: "Marche funèbre". Date in the composer's hand, and signature, on the horizontal page, at the end of the piece: "F. Liszt / Boulogne, le 30 Août 1827." Comment in an unknown hand on the reverse side of the vertical page: "Cette marche funèbre fut improvisée par Litz [sic!] / le surlendemain [sic!] de la mort de son père / qui fut enterré à boulogne [sic!]" At the bottom of the vertical page the 9 staves were supplemented with one more. The horizontal page was ruled by hand with a five-pointed pen; its 4 staves were ruled with the same pen as the 10th stave on the vertical page. Owner: *US, Arents Research Library of Syracuse University (NY)*.

Missing ♯: 11 rh: last n; 12: rh, 1st n, btm s; bh, last s; 13: rh, 2nd n, upper s; last s; lh, 2 last ss; 15 lh: 2nd n, lower s; 17 rh: 2nd s; 19 lh: 2nd n; 25 rh: lower s.

Missing ♯: 11 lh: 2nd s; 15: rh, last n, lower s; lh, 1st s; 16 rh: 1st n, btm s; 19 rh: both ss; 23 lh: lower s; 28 rh: lower s.

4 lh: the beam joining the upward stems of nn 3 and 4 has been supplied

5 rh: the ♯ has been supplied

LARGO

Description and evaluation of source:

The only source of this composition is the completed autograph draft to be found on page [42] of the sketchbook numbered *D-WRgs 60/N6*. The 14-stave music manuscript paper is in horizontal format and measures 25 × 34.8 cm (MLTS p. 365, no. 1). The composition bears no title; in its absence we have used as title the performing instruction to be found at the beginning of the piece – "Largo". The date above bar 1 presumably indicates when the piece was noted down: "17 Juin 1829". This draft is probably the first notation of the piece.

Missing ♯: 3: rh, 1st n, btm s; lh, both ss; 5 rh: 2nd s; 6 rh: lower s; 15: rh, 1st n, btm s; lh, 2nd, 3rd, 5th, 6th ss; 16, 17 rh: lower s; 23 lh: lower s; 24 lh: 2nd s.

Missing ♭: 22 rh.

Missing ♯: 20: rh, last s; lh, 1st n, btm s; 3rd n; 21: rh, 2nd s; lh, 1st n, lower s; 3rd n.

12 lh: In Au all the notes in the last chord are on a single downward stem. NLE has followed the method of notation used for the right hand, keeping the parts separate.

21/22 lh: the ♯ has been supplied

GRANDE VALSE DI BRAVURA /
LE BAL DE BERNE

Description of sources:

D: Incomplete draft of the piece, on folios 92v–96v of the sketchbook that contains the draft of *De profundis, Psaume instrumental* on folios 2r–87v (*D-WRgs 60 / H1*). The 24-stave sheets of music manuscript paper are in horizontal format, each measuring 24.5 × 33 cm. (Rosenblatt, p. 452). The draft that has survived on unnumbered 9 pages contains bars 1–293. Autograph title on folio 93r, at the top: "Valse". The notation is continuous from f.93r to the first pair of lines on f.96v, where it breaks off. On f.92v Liszt noted down only an amended version of bars 57–61, with the following comment: "Correction de la Valse [sic!]. / Correction 1^{re}". Apart from this, the manuscript contains no other correction. Most of the page on which the material of bars 98–c.175