

## CRITICAL NOTES

### ER IST GEKOMMEN IN STURM UND REGEN LIED VON ROBERT FRANZ

#### Sources

"A": the fourth number of Kistner's edition series of song arrangements: "Transcriptionen / für Pianoforte / von / FRANZ LISZT. / [followed by an enumeration of the titles and composers of Nos. 1-8 with the price quotation added. Among them we find:] N<sup>o</sup>. 4. 'Er ist gekommen in Sturm und Regen', von Robert Franz ... Pr. M 2.- / [...] / LEIPZIG, FR. KISTNER. / [...]". Plate No. 1657. Lithograph, made from a new engraving.

"B": a copy of the first edition of Kistner's series from Liszt's estate in the Liszt Ferenc Academy of Music (State University), Liszt Ferenc Memorial Museum and Research Centre, Budapest. Shelfmark Z 3843 LH. The inscription of the title-page runs as: "Transcriptionen / für das Pianoforte / von / F. LISZT. / [followed by an enumeration of the composers and titles of Nos. 1-6; the price quotation appears after the titles. Among them we find:] N<sup>o</sup>. 4. Robert Franz 'Er ist gekommen in Sturm und Regen' M. 1.- / [...] / LEIPZIG, BEI FR. KISTNER / [...]". On the inner title the following is to be read: "Er ist gekommen in Sturm und Regen. / LIED / von / ROBERT FRANZ / FÜR DAS / Pianoforte / übertragen / von / F. LISZT. / Pr. M. 1.- / [...] / Leipzig, bei Fr. Kistner. / [...]". Plate No. 1657. Lithograph.

"C": "à Mademoiselle Jouselin. / MÉLODIE / DE / ROBERT FRANZ / transcrite en forme / d'Impromptu, / pour Piano / PAR / F. LISZT / Prix: 5<sup>f</sup> / Publiée à Paris, par J. MEISSONNIER FILS, Rue Dauphine, 22. / Londres, Beale. J.M. 2690. Leipzig, Kistner." Plate No. J.M. 2690. The music was printed from the plates.

Bars 36-37: in spite of the written out intermediate rest sign, the slur has been retained according to the sources.

Bar 63: in the sources the bar is extended to 8/8 throughout without being marked, which has been included here unaltered.

Bars 101, 102: the value augmenting dot of the first note in the right hand has been added by analogy with the subsequent two bars.

### LIEDER VON ROBERT FRANZ

#### Sources

"A": the edition printed by Breitkopf in 1878: "FRANZ LISZT / 42 / LIEDER / von / Ludwig van Beethoven, / Robert Franz, Felix Mendelssohn-Bartholdy, / Robert und Clara Schumann / für das / Pianoforte übertragen / [...] / BREITKOPF & HÄRTEL / BERLIN \* BRÜSSEL \* LEIPZIG, LONDON \* NEW YORK / V.A. 366." Pp. 46-77. Lithograph.

"B": Breitkopf's first edition published in three volumes in 1849: "LIEDER / von / Robert Franz. / Für das Pianoforte übertragen / von / FRANZ LISZT. / I. Heft [in the other two volumes II. and III. Heft]. Drei Hefte. Pr. 25 Ngr. / Leipzig, bei Breitkopf & Härtel. / [...]". Plate Nos. 7870, 7871, 7872.

"C": Richault's edition printed in 1850 equally in three volumes. Volume 1: "Au bord du Ruisseau. / 5 / Chansons / DE / ROBERT FRANZ / Transcrites / POUR Piano SEUL / PAR / François Liszt. / [...] / 1<sup>ère</sup> Suite (de Lieder). Prix: 7<sup>f</sup>50<sup>c</sup> / à Paris, S. RICHAULT, Editeur, Boulevard Poissonnière, 26. au 1<sup>er</sup> / 10.423.R." Volume 2: "3 / MÉLODIES / 1<sup>o</sup> l'Espiegle. 2<sup>o</sup> Le messenger. / 3<sup>o</sup> Le calme de la mer. / DE / Robert Franz / Transcrites / POUR PIANO SEUL / PAR / FRANÇOIS LISZT / 2<sup>e</sup> Suite (de Lieder.) [...] Prix: 6<sup>f</sup> / [the publisher's imprint is identical with that of the first volume] / 10424.R." Volume 3: "4 / Mélodies / 1<sup>o</sup> La Rose. 2<sup>o</sup> Nuit d'Orage. / 3<sup>o</sup> Un jour orageux de l'automne. 4<sup>o</sup> Printemps et amour. / DE / ROBERT FRANZ / Transcrites / POUR Piano SEUL / PAR / FRANÇOIS LISZT / 3<sup>e</sup> Suite (de Lieder.) [...] Prix: 6<sup>f</sup> [the publisher's imprint is identical with that of the first and second volumes] / 10.425.R." In all three volumes the music was printed from the plates. At the bottom of the title-pages the year stamped in hand is: 1850. Plate Nos. R. 10423, R. 10424, R. 10425.

The text of the three sources ("A", "B", and "C") is identical, except that the first eleven bars of *10. Gewitternacht* were reworked by Liszt for the 1878 edition.