

CRITICAL REPORT

Abbreviations:

bh = both hands

btm = bottom

ch(s) = chord(s)

lh = left hand

n(s) = note(s)

PN(s) = plate number(s)

rh = right hand

s(s) = sign(s)

v-l dot = value-lengthening dot

GRAND DUO
[GROSSES KONZERTSTÜCK
ÜBER THEMEN AUS MENDELSSOHN'S
LIEDER OHNE WORTE]

Description and Evaluation of Source

- Au Autograph draft from 1834. No title page or heading. Dated by the composer on page 58: 'fait dans le Castel de la / Duchess de Poampapo [?] / Aout 1834'. Owner and shelfmark: D-WRgs 60 / K I. Length: 29 folios; pages 1–46 are numbered by the composer, pages 47–58 are not paginated. Music paper in portrait format. Paper types:
- I. paper with 14 staves, fols. 1–12 (pp. 1–24) and fols. 18–23 (pp. 35–46); MLTS, p. 365, no. 3.
 - II. paper with 12 staves, fols. 13–17 (pp. 25–34); MLTS, p. 366, no. 5.
 - III. paper with 16 staves, fols. 24–29 (pp. [47–58]); MLTS, p. 366, no. 6.
 - IV. paper with 14 staves, 1 f. (glued onto page 44).

Corrected sections on paste ups:

- p. 4, 4 staves, Pf. I–II, bars 22–24;
- p. 5, 9 staves, Pf. I–II, bars 28–31;
- p. 11, 4 staves, Pf. I–II, bars 75–76 with the *ossia*;
- p. 23, 2×2 staves, Pf. I, bars 170 (upbeat)–175;¹
- p. 24, 2 staves, Pf. I, bar 176;²
- p. 37, 4 staves, Pf. I–II, bars 258–260;
- p. 38, 10 staves, Pf. I–II, bars 264–269;
- p. 41, 4 staves, Pf. I–II, bars 292–294;
- p. 44, 14 staves, Pf. I–II, bars 308–314.

Pages 1–45 of the manuscript are a fair copy, with three four-stave braces per page (except on page 27, which has two four-stave braces). On these pages (which in places are written with calligraphic care) the few deletions do not interfere with the clarity of the musical text. This orderliness slackens in places during the writing process: particularly from page 23 on, there are lengthier corrections, in several cases on strips of paper glued in. The musical text is however clearly legible throughout. On page 44 after notating bars 308–311 and an eight-note sketch of bar 312, Liszt glued in a whole new page over it, on which he wrote the final version of the material in bars 308–312, together with the continuation.

¹ See facsimile on page XXXIX.

² See facsimile on page XL.

On page 46 bars 321–325 have been copied by a foreign hand, with Liszt's pagination. Since on page 47 these bars are in Liszt's hand, along with their continuation, in this edition we have not taken into account the copied bars.

The material on pages 47–58 (bars 321–463) was written at a different stage of the composing process. The type of paper is different, as is the manner of notation: on these pages of the manuscript we have not a fair copy, but a draft. The hand is still clearly legible, but increasingly gives the impression of vigorous running text. One sign of this is that where the parts are identical, in many places only one is written, and the material of the other is indicated by abbreviations (simile marks [//, ✗]) or instructions ('unis[ono]', 'col 1^{mo}', 'col 2^{do}'). In short passages, a handwriting different to that of the 'main' hand can be observed, for instance thinner, or smaller in size.³ On pages 56–57 in bars 437–449 and 453–455 the notation appears to be an uncertain first notation.

The autograph contains subsequent corrections and additions. Among these we might perhaps include the addition of 'con moto' to the inscription 'Andante religioso' (p. 7), the striking through in pencil of an incomplete bar (p. 14), the deletion of the seven bars after bar 368 (p. 50), the deletion between bars 373 and 376 (p. 51), and the swapping of the two piano parts and the instruction to a copyist: 'diese zwey Takte leer lassen' (p. 51).⁴ The manuscript was clearly made for private use and not for publication: there is a tempo indication only in three places in the piece. The piece is divided with double barlines into seven sections.⁵ At the beginning there is no tempo indication, only at the beginning of section II (bar 45) and later, at the beginning of section VII (bars 321, 387). In many places whole-bar rests and sometimes even changes of meter are not written out (e.g. bars 252, 253). Consequently there are hardly any performing indications or articulation signs, at most at the beginning of some sections, generally at the first instance or first occurrences of some motifs. Exceptions to this include bars 1–7 of section I (perfor-

³ For example p. 50, braces 2–4, bars 364–368 and the deleted bars; p. 54, Pf. I, bars 417–421; p. 55, top stave, Pf. I, bars 422–424; p. 56, braces 2 and 3, Pf. I, rh, bars 437–439; p. 57, brace 3, bars 453–454.

⁴ See facsimile on page XLII.

⁵ Section I: bars 1–44, section II: bars 45–119, section III: bars 120–219, section IV: 220–264, section V: bars 265–293, section VI: bars 294–320, section VII: bars 321–463.