

## CRITICAL NOTES

### *Goethe-Festmarsch (2nd version)*

#### Sources

“A”: the second edition of the composition printed as No. 2, on pp. 12-13 of the volume entitled “6 / MÄRSCH / für / Pianoforte zu 2 & 4 Händen / von / FRANZ LISZT. / [...] / J. Schuberth & Co. / LEIPZIG“. Plate No. 2499. The volume appeared in 1872 at the earliest. The music was lithoprinted, using the plates and the engraving of the first edition (see “B”). In the music the publisher carried out Liszt’s corrections and alterations. (See the description of “B”.) The copy used for the present edition came from Liszt’s estate (the Institute for Musicology of the Hungarian Academy of Sciences, Budapest, shelf mark 603120).

“B”: a copy of the first edition dating from 1859 and kept in the Goethe and Schiller Archives, Weimar, shelf mark *Ms U, 12b* in which Liszt entered his alterations and corrections for the second edition: “FEST-MARSCH / zur Göthe Jubiläum-Feier / für / großes / Orchester / componirt von / FRANZ LISZT. / [...] / Uebertragen für Pianoforte vom Componisten. / [...] / J. SCHUBERTH & Co. / HAMBURG, LEIPZIG & NEW-YORK.“, publication No. 2416, plate No. 2499. The music was printed directly from the plates. Liszt’s alterations are contained in bars 119-121, 129 and 166-171 of the final version. Liszt crossed out the text on the title-page “Edit. für Piano abgekürzte Pr. 1/2 rf.” and wrote his relevant remark at the bottom of the page: *NB: die abgekürzte Auflage / ist nicht weiterfort zu verbreiten / FLiszt.*

“C”: the autograph manuscript in the Goethe and Schiller Archives, shelf mark *Ms U, 12a* which served as the engraver’s manuscript for “B”. In addition to the title-page the manuscript contains 6 pages of music (upright format) with 20 staves per page. The measurements are: 35 × 27 cm. On the title-page Liszt wrote: *Titel: / Fest-Marsch / zur Goethe Jubiläum-Feier / componirt / von / F. Liszt / 2<sup>te</sup> Auflage / Partitur / für Pianoforte zu 2 Händen / und 4 Händen / Arrangements vom Componisten / Hamburg Julius Schuberth.* Bars 172-249 are identical with bars 27-104. At the bottom of p. [5] Liszt gave instruction for these bars to be written out again: *Marcia Da Capo / von Seite 1 ⊕ ausstechen / bis Seite 3 ✱ / dann weiter Coda.* The manuscript is carefully elaborated. The music shows engraver’s marks. There is no pagination or date

on the autograph manuscript. The number “2499” written at the bottom of page [1] in an unknown hand is the plate number of the first edition.

Bar 7: the staccato dots in the right hand have been added by analogy with bar 3.

Bars 39-40: the tenuto and accent signs have been added to agree with the identical bars 184-185.

Bars 40, 185: the staccato dot for the 4th note in the left hand has been added by analogy with bar 32.

Bar 42: in “A” and “B” there is a staccato dot under the 5th note in the left hand. The dot is missing on the 4th crotchet of the identical bar 187 in all sources, consequently “C” has been followed here and the dot has been omitted.

Bars 46, 51, 68, 73, 108, 191, 196, 213, 218, 250 and 256: the sources have a single bar-line at the change of key signature.

Bars 51, 53, 196, 198: the arpeggio sign has been added to correspond with bars 43, 47, 188 and bar 192.

Bars 68, 72, 213: the arpeggio sign has been added to agree with bar 117.

Bars 73, 218: in the sources the slur goes on to the 6th note. The slur has been extended by analogy with bar 76.

Bar 99: the staccato dot for the 3rd note in the right hand has been added to agree with the analogous parts of bars 94, 95, 98 and 100.

Bars 102, 247: the staccato dot for the 2nd and 4th chords in the left hand have been included to agree with the analogous parts of bar 104.

Bar 104: the 2nd staccato dot in the right hand has been added to agree with bar 12.

Bar 117: the 2nd natural is missing in the sources.

Bars 121, 143: the minim rest in the right hand has been added.

Bar 123: the 1st staccato dot in the left hand has been added to agree with the identical bar 134.

Bar 126: in the sources there is a short diminuendo sign under the minim chord in the right hand. It has been corrected to an accent sign by analogy with bar 137.

Bar 129: in the sources the bottom tie in the right hand is missing. The tie has been added by analogy with bar 140.

Bar 134: the tenuto sign in the right hand has been added to agree with the identical bar 123.

Bar 137: the staccato dots in the right hand have been added to agree with the identical part of bar 126.

Bar 139: the bottom sharp for the 2nd chord in the right hand has been added.

Bar 140: the crotchet rest has been added.