

CRITICAL REPORT

General Abbreviations:

bh = both hands	ff. = folios	o = ossia	v = verso
btm = bottom	lh = left hand	r = recto	v-l dot = value
ch(s) = chord(s)	mt = main text	rh = right hand	lengthening dot
f. = folio	n(s) = note(s)	s(s) = sign(s)	

Instrument Abbreviations:

Cb = double bass	Fg = bassoon	Ptti = cymbals	Vc = cello
Cl = clarinet	Ob = oboe	Timp = timpani	Vl = violin
Cor = horn	Picc = piccolo	Tr = trumpet	Vle = viola
Fl = flute	Pf = piano	Trb = trombone	

PIANO CONCERTO IN E-FLAT MAJOR Op. posth.

Description of Sources

- Au Incomplete autograph score, ca. 1839. Length: 32 ff. (includes sketches). Oblong format music manuscript paper, size: 27.5 x 40.2 cm, 20-stave, no watermark, MLTS, B.19, p. 368; RCC, 10.2, p. 454. Owners and shelfmarks: RUS-SPsc, *Coll. Ziloti f298.N5*; D-Ngm, *107023, no. 2*; D-WRgs, *60 / I78b, Z31, no. 18*.
- C Copy by Gaetano Belloni, after 1841. Length: 38 ff. Oblong format music manuscript paper, size: 26–26.3 x 36.5–37 cm, 22-stave, watermark: D&C BLAUW / BFK RIVES, MLTS, B.18, p. 368; RCC 10.3, p. 454. The pages are not numbered, but the score is organized into fascicles which are designated with Roman numerals (lacking in the first fascicle): ‘I’ with five nested bifolios; ‘II’ with four nested bifolios; ‘III’ with four nested bifolios; ‘IV’ with four nested bifolios; ‘V’ with two nested bifolios. Holes through the centre of each fascicle suggest that a simple binding may have been employed to hold the score together, but the pages were never trimmed for this purpose. This manuscript includes incomplete copies by Belloni of Concertos Nos. 1 and 2 (see description below). Owner and shelfmark: D-WRgs, *60 / H3d*.

Evaluation of Sources

Liszt’s autograph of Concerto, op. posth., is divided between three archives. In RUS-SPsc and D-Ngm, the folios are intermixed with pages from a contemporary version of Concerto No. 1 and catalogued under the latter title — both works are written on the same distinctive paper and share the same key. Two additional folios are in D-WRgs, currently catalogued as part of Concerto, op. posth., but a previous archivist suggested that they were rejected pages of Concerto No. 2, again because of the same distinctive paper, which is also used in an orchestra score of the latter work (D-WRgs, 60/H5c). In this way, the history of these three concertos is intertwined, and the folios are best discussed by individual archive.

The folios in RUS-SPsc were formerly in the possession of Alexander Siloti. An archivist numbered these pages on the recto side (centre bottom), ‘1’ to ‘49’, without regard for the musical content. In the chart below, the archivist’s folio number is in the left-hand column, followed by a brief description, including Liszt’s page numbers, if present (recto, verso). The designation

‘piano score’ refers to the initial stage of Liszt’s drafting method, which he used as the basis for a separate ‘orchestra score’ without a piano part, and the ‘piano score’ was then modified to be the piano part; see ‘Compositional Process’ in the Preface. **Boldface** is used to mark the pages from Concerto, op. posth., with movements as follows: Introduction (bb. 1–41), ‘Allegro’ movement (bb. 42–133), ‘Andante’ movement (bb. 134–189), third movement (bb. 190–261), and finale (bb. 262–493). There is also a single stray folio from another work that is written on the same type of paper (discussed in the Preface).

- 1 Concerto I: Adagio (piano score), ‘1’, ‘2’
- 2 Concerto I: Adagio (piano score), ‘3’, ‘4’
- 3 Concerto I: Adagio (piano score), ‘5’, ‘6’
- 4 Concerto I: Scherzo (piano score), cancelled, ‘7’
- 5 Concerto I: Scherzo (piano score), ‘8’, ‘9’ [collette on lower part of ‘9’]
- 6 blank
- 7 Concerto I: Scherzo (piano score) partial page, cancelled, blank
- 8 Concerto I: Scherzo (orchestra score), ‘11’, ‘12’
- 9 Concerto I: Scherzo — Finale (orchestra score), ‘13’, ‘14’
- 10 **Concerto, op. posth.:** Introduction (all parts), ‘1’, ‘2’
- 11 **Concerto, op. posth.:** Introduction (all parts), ‘3’, ‘4’
- 12 **Concerto, op. posth.:** Introduction (all parts), ‘5’, blank
- 13 Concerto I: Scherzo (piano score), cancelled, ‘10’
- 14 Concerto I: Scherzo (piano score), ‘11’, ‘12’
- 15 Concerto I: Finale (piano score), cancelled, ‘13’
- 16 Concerto I: Finale (piano score), ‘14’, ‘15’
- 17 Concerto I: Finale (piano score), ‘16’, ‘17’
- 18 Concerto I: Finale (piano score), ‘18’, ‘19’
- 19 Concerto I: Finale (orchestra score), ‘21’, ‘22’
- 20 Concerto I: Finale (orchestra score), ‘23’, ‘24’
- 21 **Concerto, op. posth.:** Third movement (all parts), ‘25’, ‘26’
- 22 **Concerto, op. posth.:** Third movement (orchestra score), ‘27’, ‘28’
- 23 **Concerto, op. posth.:** Third movement (orchestra score), ‘29’, ‘30’
- 24 **Concerto, op. posth.:** Third movement — Finale (orchestra score), ‘31’, ‘32’
- 25 **Concerto, op. posth.:** Finale (orchestra score), ‘33’, ‘34’
- 26 **Concerto, op. posth.:** Finale (orchestra score), ‘35’, ‘40’ (‘Piano voyez Page E’)
- 27 **Concerto, op. posth.:** Finale (orchestra score), ‘41’, ‘42’