

CRITICAL NOTES

CAPRICCIO ALLA TURCA SUR DES MOTIFS DE BEETHOVEN

Sources

"A": "CAPRICCIO / ALLA TURCA / sur des Motifs de Beethoven / (Ruines d'Athènes) / pour Piano / PAR / FR. LISZT. / [...] / VIENNE / chez Pietro Mechetti q^m Carlo / [...]". Plate No. P.M. N^o 4166. The music was printed directly from the plates. It appeared in 1847.

"B": "CAPRICCIO / alla Turca / SUR DES MOTIFS DE BEETHOVEN / (Les ruines d'Athènes) / POUR PIANO / PAR / FR. LISZT / [...] / R. STABILIMENTO RICORDI / MILANO / [...]". Plate No. NN 19221. The music was printed directly from the plates. On the evidence of its plate number it must have been printed in 1847 or thereabout.

Accidentals missing in the sources have been added as follows:

Sharps: bar 191, left hand, 4th note; bar 214, right hand.

Flats: bar 170, left hand, 3rd note; bar 174, right hand, 2nd note; bar 183, left hand, 5th note; bar 184, left hand, 4th and 5th notes; bars 248, 249, 252, 253, 257, left hand, 3rd note; bar 251, left hand, bottom note; bars 259, 260, right hand, 7th note.

Naturals: bar 48, right hand, 7th note; bar 74, right hand, 6th note; bars 109, 112, 115, left hand, last note; bar 228, right hand, both signs; bar 247, 12th, 38th, 44th, 46th, 60th, 94th and 102nd notes; bar 293, left hand, 4th note.

Bars 4-5: the cross-bars are evidently interrupted because of a change of staff in the sources. They have been connected to agree with bars 7-8.

Bar 32: in the sources the 7th note in the right hand is an octave in which the note *a*³ is missing. Since this omission is meaningless and unjustifiable the note has been added here.

Bar 77: the pedalling is suggested in agreement with bars 82-83.

Bar 81: in the sources the second natural in the right hand is placed erroneously in front of the 8th note.

Bar 156: the accidental in front of the 4th note in the left hand has been added to agree with the identical bar 158.

Bars 159, 160: the flat in front of the last note in the right hand has been added. This correction is justified by bars 143 and 145, by Beethoven's original as well as the identical place in Liszt's piano work *Fantasie über Beethovens "Ruinen von Athen"* (R 126, SW 389).

Bar 161: the natural in front of the last note in the right hand has been added according to what has been said at bars 159-160.

The instruction *cresc.* has also been added to agree with the identical place in R 126-SW 389.

Bar 183: in the sources the 7th note in the right hand has an upward stem, too. According to the analogous bars 179, 187 and 191 this is superfluous and has thus been omitted.

Bar 184: the alternative fingering for the last note in the left hand is suggested by analogy with bar 192.

Bar 189: the staccato wedge in the right hand has been added by analogy with bar 181.

Bars 193-194: the sources give a quaver rest each before the pairs of quavers in the right hand. As it is superfluous to write out the rests they have been omitted.

Bar 194: the bass clef is missing in the sources.

Bar 196: the staccato wedge over the first two notes in the left hand has been added by analogy with bars 198 and 200.

Bar 199: the staccato wedge over the 1st note in the left hand has been added by analogy with bar 195.

Bar 235: in the sources the cross-bars are interrupted at the beginning of the marking of octave transposition in both hands which is most probably due to the change of staff only. Since it is unjustifiable and liable to lead to false conclusions the cross-bars have been connected.

Bar 237: the staccato wedge over the 3rd note in the upper part of the right hand has been added as the wedge occurs in the analogous and identical parts of bars 13 and 245 as well.

Bar 270: in the sources the *d flat*² and the flat sign are missing in the 1st chord of the right hand. They have been added to agree with the essentially identical bar 272.

Bar 297: the first accent sign has been added by analogy with bar 303.

6 MELODIEN VON FRANZ SCHUBERT

Sources

"A": "6 / MELODIEN / von / Franz Schubert / [...] / für PIANO allein / von / F. LISZT. / [...] / Berlin, chez A^d M^r SCHLESINGER / [...]". Plate No. S. 3186 (1-6). Each piece has a separate title-page. The pagination runs through the whole volume (2-52), but the individual pieces are also paginated separately. The text of the songs appeared over the staves in pieces Nos. 1, 3, 4 and 6, and on a separate page be-