

## SYMPHONIES DE BEETHOVEN

*Symphonie n° 1*

## Sources

"A": the second reprint dated 1877 or 1878 of Breitkopf & Härtel's first edition. "SYMPHONIES DE BEETHOVEN / Partition de Piano / dédiée au Baron H. de Bülow / par / F. LISZT. / Vol. I. / N° 1. Ut maj. (C dur.) [...] / N° 2. Re maj. (D dur.) [...] / N° 3. Mi bémol maj. (Es dur.) Eroica [...] / N° 4. Si bémol maj. (B dur.) [...] / N° 5. Ut min. (C moll.) [...] / Arrangement propriété des éditeurs. / Leipzig, Breitkopf & Härtel / V. A. 40°. Plate No. V. A. 40°. The heading on p. 5 reads: "SYMPHONIE. / (N° 1.) / Für Pianoforte von Fr. Liszt." The music is lithographed.

"B": the first reprint dated 1871 of Breitkopf & Härtel's first edition. For the title-page see "A", except that the plate number of the edition placed under the publisher's imprint is 12172.I. The heading on p. 5 agrees with that of "A". The music is lithographed.

"C": Breitkopf & Härtel's first edition (1865): "SYMPHONIES DE BEETHOVEN / Partition de Piano / dédiée au Baron H. de Bülow / par / F. LISZT. / [...] / Edition autorisée par les éditeurs propriétaires. Leipzig, Breitkopf & Härtel. [...] 10668-76." Plate No. 10668. On the title-page under the composer's name a list can be found containing the serial number, the key and the price of the nine symphonies. Each work appeared in a separate volume bound in paper-back of different colour but bearing the same inscription. Liszt's preface was printed in the first volume only. The heading on p. 5 agrees with that of "A". The music was printed directly from the plates.

"D": the autograph manuscript held in the Staatsarchiv, Leipzig under 6695. When preparing "C" this source served as the engraver's manuscript which is born out by the concordance between the division of the music in this manuscript where the engraver's marks can be found and "C". The music manuscript paper in oblong format has 24 staves to the page and is numbered from 1 to 11 in the composer's hand (page 12 is blank). Concurrently with entering folio numbers (1 through 7) onto the manuscript another, unidentified hand crossed out the odd numbers of the original pagination up to 5. Bars 1-6 of the first movement are written on a slip of paper pasted over the original lines and, apart from this, the music contains emendations in a few places only. No heading, date or signature are given. On p. 1 of the unpagged, unruled cover preceding the manuscript Liszt's autograph directions entitled *Anmerkungen für den Copisten und Stecher* [remarks for the copyist and the engraver] can be read. (For its contents

see the relevant section in the Preface.) In the upper right-hand margin of the page the plate number 10668<sup>1</sup> of "C" and the serial number of the volume are entered in an unknown hand. On the left-hand side of the back cover of the volume the following remark in Liszt's hand can be read: *NB. Pedal Bezeichnungen, / Fingersätze, ..... etc. / fehlen im Manuscript, welche / in der letzten Correctur nachgetragen [werden] / FLiszt.* At the time of engraving "C" this source was the first section of an autograph manuscript provided with continuous page numbers running from 1 to 84 which contained the piano transcription of five symphonies, Nos. 1, 2, 3, 4 and 8 by Beethoven. (For the subsequent sections see source "D" of the symphonies concerned.)

The score of Beethoven's original is referred to in the notes with the abbreviation "O" on the basis of the following edition: "Ludwig van Beethoven's Werke. Vollständige kritisch durchgesehene überall berechtigte Ausgabe. [...] Serie I. Symphonie für grosses Orchester. Partitur. [...] Leipzig, Verlag von Breitkopf & Härtel." Plate Nos. B. 1-9. Published in three volumes between 1862 and 1864.

Minor deviations from "O" include: *first movement*, bars 37 and 39, *fourth movement*, bars 88, 90, 92, 288-289 as well as bars 292-295 of the main text.

*First Movement*

Bar 1: in the sources the tempo mark above the *ossia* is missing.

Bar 14: the repeat sign has been added.

Bar 84: the flat in front of the first note in the lower part of the right hand has been added.

Bar 90: the staccato dot for the 1st note in the right hand has been added by analogy with bar 246.

Bar 104: in the sources the upward drawn stem of the 5th note in the right hand is missing.

Bar 147: the left hand dynamics has been added according to "O".

Bar 238: in the sources there is a whole note *g*<sup>2</sup> on the staff above the right hand (Ob.) and *hoboe* respectively *Hautb.* in the right hand instead of *Cl.* The cause of this error is the mechanic repetition of bar 82 of the exposition although the instrumentation of "O" changes in the return.

Bar 244: the left hand dynamics has been added to agree with the right hand and "O".

Bars 260, 261: the staccato dot over the 5th note in the right hand has been added by analogy with bar 105.

*Second Movement*

Bar 10: the slur in the lower part of the right hand has been added by analogy with bar 110.

Bar 20: the stems between the note heads in the left hand (1st and 5th notes) have been added by analogy with the identical bar 22.