

## CRITICAL NOTES

### SYMPHONIES DE BEETHOVEN

#### *Symphonie n° 8*

##### Sources

- "A": the second reprint without alterations (1877/1878) of the first edition by Breitkopf & Härtel: "SYMPHONIES DE BEETHOVEN / Partition de Piano / dédiée au Baron H. de Bülow / par / F. LISZT. / Vol. II. / N° 6. Fa maj. (F dur.) Pastorale [...] / [N°] 7. La maj. (A dur.) [...] / [N°] 8. Fa maj. (F dur.) [...] / [N°] 9. Re min. (D moll.) [...] / Arrangement propriété des éditeurs. / Leipzig, Breitkopf & Härtel. / V. A. 40<sup>b</sup>". Plate No. 40<sup>b</sup>. The heading on p. 99 reads as: "SYMPHONIE. / (N° 8.)". The music was lithographed.
- "B": the first reprint without alterations (1871) of the first edition by Breitkopf & Härtel. For the title-page see "A", except for "Pr. 3 Thlr. netto.", the price-tag under the publisher's imprint and the plate number "12172. II." underneath. The heading on p. 3 agrees with that of "A". Lithograph.
- "C": the first edition by Breitkopf & Härtel (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. 10675. Under the composer's name on the title-page there is a table containing the serial number and key of the nine symphonies as well as the price of the various editions. The works appeared separately, each volume being bound in cardboard of different colour but printed with identical words. Liszt's preface occurs in the first volume only. The heading on p. 3 agrees with that of "A" except for the addition "Für Pianoforte von Fr. Liszt" on the right. The music was printed directly from the plates.
- "D": the autograph manuscript held in the Stiftung Weimarer Klassik/Goethe and Schiller Archives under the shelf mark *GSA 60/U 1c* which served as the engraver's manuscript for "C". The manuscript consists of 8 folios. The autograph pagination running from 69 to 84 continuously is written in blue pencil. The music manuscript paper of landscape format has 24 staves to the page. Its measurements are 26.6 x 37.5 cm. The music is notated in black ink, the elaboration (directions for performance) being in brown ink. The original colour of the music manuscript paper was white but has received brown patches by now. Each page is fully covered with notes. The number of emendations in the music is strikingly scarce. The heading on p. 69 is: *VIII*, to the right the library's square stamp with the inscription *Liszt-Museum / Weimar* can be found. Within the stamp the earlier form of the autograph

shelf mark appears in an unknown hand: *Ms U, 1c*. On p. 84, after the closing line the date and Liszt's signature can be found: *Rom August [18]63. / FLiszt /BBBBBBB*. At the time when "C" was engraved this source was the last section of a continuous, stitched manuscript numbered 1 through 84. The autograph manuscript of the transcription for piano of the first symphony covered pages 1–12, that of the second symphony pages 13–28, the third symphony occupied pages 29–52, the fourth symphony pages 53–68 and finally the eighth symphony was contained on pages 69–84. The first part of the manuscript (pp. 1–28) is presently held in the Staatsarchiv, Leipzig under the shelf mark 6695. The section comprising pages 29–52 and 53–68 precedes "D" and occurs in Weimar with the shelf marks *GSA 60/U 1a* and *GSA 60/U 1b*.

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 berechnete Ausgabe. [...] Serie I. Symphonien 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: *third movement*, bar 63; *fourth movement*, bars 408, 440. (See also the notes of the following bars: *first movement*, bar 221; *third movement*, bar 49; *fourth movement*, bars 124–127, 132–133, 138, 146 and 197.)

##### *First Movement*

Accidentals have been added in the following places:

*Flats*: bar 157, right hand, 3rd note; bar 164, right hand, 4th note; bar 183, left hand, last note; bar 308, right hand, 1st chord, in front of *e*<sup>2</sup>; bars 308, 309, left hand, 2nd note, in front of *e*<sup>2</sup>; bar 312, right hand, 1st chord, topmost note, last note; bar 313, right hand, upper part, 2nd note; bar 315, right hand, 4th note; bar 350, right hand, last note.

*Naturals*: bars 93, 95, left hand, last octave, both notes; bar 110, right hand, 2nd note; bar 262, right hand, 2nd chord.

Bar 12: the fingering for the 5th note in the left hand is erroneously 2 in the sources.

Bars 12, 14: the value augmenting dot has been added.

Bar 26: in the sources there is a *sempre Ped.* at the beginning of the bar. In "D" the next pedalling instruction is the asterisk in bar 32 whereas in the printed sources the use of pedal is written out in detail after bar 26 as well. Since *sempre* has thereby lost its significance it has been omitted.

Bar 31: the *sf* has been added in both hands to agree with "O".