

CRITICAL NOTES

Großes Konzertsolo

Source

"A": the first edition published in 1851: "Großes / CONCERT-SOLO / FÜR DAS / Pianoforte / A. HENSELT / freundschaftlichst gewidmet / von / F. LISZT. / Leipzig, bei Breitkopf & Härtel." Plate No. 8365. The music was printed directly from the plates.

Supplementary Sources

"B": the autograph manuscript in the Goethe and Schiller Archives, Weimar (*Ms I, 20*). It contains 13 pages of music paginated by Liszt himself (1—13). The manuscript paper has oblong format with 20 staves per page: it measures 27.3 × 35 cm. At the end of the manuscript the following title is written in ink: *Titre / Grand Solo, écrit pour le concours de Piano / Conservatoire de Paris (1850)*. This first draft differs in many places from the final form: the "Andante sostenuto" middle section is missing.

"C": a copy in the Goethe and Schiller Archives, Weimar (*Ms I, 61*). It consists of 10 folios (upright format) bound together without any additions by Liszt. The measurements are 32.5 × 26 cm. The music is identical with "A", although the ossia's for bars 82—101 and 387 are missing. Raabe's comment ("Beiden Handschriften fehlt der später eingefügte Mittelsatz")¹, applies only to the autograph, not to this copy. The autograph contains 2 additional folios of music paper. One is in upright format (39.6 × 24 cm), has hand-drawn staves and includes, among others, a draft of one of the themes of the "Andante sostenuto" middle section. The other folio is also in upright format with 12 staves per page, (the measurements are 31.5 × 23 cm) and contains a sketch of a few bars dealing with the opening of the piece.

Marcato signs have been added in the following places to agree with the analogous bars in brackets: bar 36 (32); bar 80 (76, 78), left hand, 1st note; bar 203 (207), left hand; bars 213, 214, 215, (209, 210, 211); bar 298 (300, 302), right hand, 1st chord.

Bar 2: in "A" and "C" there are staccato dots. By analogy with "B" where markings appear only in the right hand the dots have been changed to staccatissimo signs.

Bars 4, 10—14, 117—119, 404: the marcato signs have been moved from a position between the two staves and are now placed separately for each hand.

Bars 6, 7: the sforzato markings are given here according to "B" and "C". In "A" they are placed above the previous chord.

Bar 7: the marcato signs for the first notes have been added by analogy with bar 6 and to agree with "B".

Bars 23—25: the right hand slurs are given as in "B". The slurs in "A" are one semiquaver shorter.

Bar 27: the cresc. sign has been added by analogy with "B".

Bars 33—41: the slur has been added to agree with "B". In "A" the slur extends to the first note of the next bar.

Bars 34—35: the arpeggiando signs have been added to agree with "B".

Bar 36: concerning the fingering for the 2nd—5th notes (lower set of fingering for the 2nd and 3rd notes) "B" has been followed.

Bar 40: the arpeggiando sign has been added by analogy with the surrounding bars.

Bars 64—65: the 4th note in the left hand *e sharp* has been added to agree with "B". In "A" and "C" there is an *f* here, but the analogous bar 256 contains *e sharp*¹.

Bar 70: in the sources the 7th note in the left hand (*f*²) is *e sharp*², whereas in bars 62, 254 and 262 it is *f*².

Bars 75, 77: the staccatissimo signs for the 1st chord in the right hand have been added by analogy with bars 79, 269, 271, 273.

Bars 79, 81, 267, 269, 271, 273: the slurs have been added by analogy with bars 75 and 77.

Bars 82—101: in "B" the Ossia is missing but it may have already been included in the next copy. This would explain the note in an unknown hand after bar 82 in "B" (page 3, end of the 3rd stave; warning to the copyist): "+ eine Zeile oben".

Bar 83: the 2nd note in the right hand (*g flat*¹) has been added to agree with "B". In "A" and "C" this note is *g*¹, but the minor third occurs also in the analogous bars (86, 89).

The fourth notes in the left hand (*G sharp*₁, *G sharp*) have been added to agree with "B". In "A" and "C" the two notes are *G*₁ and *G*; compare, however, with bars 86, 89 where the figuration is analogous, though in a different key.

Bar 85: the 2nd notes in the left hand have been added to agree with "B". In "A" and "C" the two notes are *B flat*₁ and *B flat*; but cf. the figuration of bars 82, 88: the harmonic relationships are the same.

¹) Peter Raabe: Franz Liszt. Leben und Schaffen. Stuttgart, J. B. Cotta. 1931 (new edition: Tutzing, Hans Schneider, 1968) II, p. 249.