

## CRITICAL NOTES

*Vexilla regis prodeunt*

## Source

the autograph manuscript held under *Ms. U, 21* by the Goethe and Schiller Archives in Weimar. It covers 5 pages of 32 line upright manuscript paper. The last two lines of the second page contain nine deleted bars of an earlier ending followed by the date in Liszt's handwriting and his signature, and the year 64 is clearly legible. The work finishes at the bottom of page 3. On page 4 there is a sketch of a few bars for some other work and on page 5, as an insertion, bars 52–80 of the work.

The Latin text of the hymn has been corrected on the basis of the *Liber usualis, missae et officii* (Desclée & Co., Paris, 1947) and—as in the source—is given without punctuation.

Staccatissimo signs have been added as follows by analogy with bars 21–22 and 26–28:

right hand: bars 3 and 4, 1st, 5th and 6th notes; bars 5, 9, 39 and 44, 1st note; bar 10, 2nd and 3rd notes.

left hand: bars 2, 3, 4, 5, 10, 33 and 41, 1st note.

Bar 7: the staccatissimo sign for the 1st right hand note has been added to agree with the left hand and the analogous part of bar 9.

Bars 20–22: the left hand octave marking in the main text has been added.

Bars 21–22: the ossia octave marking has been added.

Bars 22–28: the ossia arpeggio sign has been added by analogy with bars 4, 5 and 16.

Bar 24: the right hand lengthening dots have been added.

Bar 26: the dynamic marking has been included by analogy with bars 1, 9, 14 and 20.

Bar 28: the source gives the ossia only to the end of bar 27.

Bar 36: the staccatissimo sign for the 2nd left hand note has been added.

Bar 39: the star marking the release of the pedal has been added by analogy with bar 45.

Bar 43: the staccatissimo sign for the 1st left hand note has been added.

Bar 55: the staccatissimo sign for the 3rd right hand note has been added by analogy with bar 60.

Bar 60: the marcatissimo sign, and the accent on the 3rd left hand note have been added by analogy with bar 55.

Bar 61: the staccatissimo sign for the 1st left hand note has been added by analogy with bar 56.

Bar 66: the star marking the release of the pedal under the 4th quaver has been added.

Bar 67: the *sf* has been added.

Bar 69: the *sf* has been added by analogy with bar 68.

Bar 70: in the source there is a staccatissimo sign on the 1st right hand note. This has been omitted because in identical parts of bars 62, 67–69 and 73–75 there are no staccatissimo signs at all.

Bar 73: the star marking the release of the pedal has been added by analogy with bars 56, 57, 61, 62, 67 and 68.

Bar 74: the pedal markings have been added by analogy with bars 56, 61, and 62 and similar bars.

Bar 80: in the source there is no left hand fermata.

Bars 84–86: the right hand slur has been added.

Bar 121: in the source there is no staccatissimo sign on the 1st left hand note.

Bars 129–131: Liszt wrote the 3 *Amens* originally above the 9 bars which stood in the position of bars 101–109 and were later deleted.

Bars 129 and 131: the *Ped.* has been included to agree with bar 130.

*Urbi et orbi*

## Source

the autograph manuscript held by the Weimar Goethe and Schiller Archives under *Ms. I, 33*. The inscription on the 3 page manuscript, written on 24 line upright manuscript paper, is *Urbi et orbi—Bénédiction papale*. The date is given after the last bar: *Rome 9 Aout 64*.

The text of the Bénédiction has been corrected on the basis of the *Graduale* (Desclée & Co., Paris, 1924).

In the right hand sharps have been added as follows: bar 52, 14th note; bars 53–57, 9th note; bars 58–61, 73, 74 and 77, 5th note; bar 75, 10th note; bar 82, 9th note; bar 85, 5th note. In the left hand: bar 62, 2nd chord; bars 77 and 81, 3rd chord, bottom sign.

Bar 22: in the source the left hand rest is missing.

Bar 53: in the source the bass clef is missing.

Bars 59, 60, 64, 69 and 70: the slur and the staccato dot have been added by analogy with bars 54, 55 and 65.

Bars 96–105: appear in the source as a later insertion. At the end of bar 95 there is a star to indicate that the Tonus Benedictionis pontificalis follows, written in one stave on two lines. The note written at the end of bar 95 refers to the change of key: (*retourner en mi majeur—pour l'unisson de la Bénédiction*). There is no clef at the beginning of the two lines to be inserted. Liszt indicated the pitch by “Mi. . .” above the starting notes written in the 3rd space. Bars 102–105 (the 2nd part of the response) are in the 1st inserted line and bars 96–101 are in the 2nd line. The letters A and B and later, heavily drawn stars indicate the final position of the two lines. It is possible that Liszt originally thought of using the second half of the Tonus only.

Bar 98: in the source the 1st word in the text is erroneously given as *Et*.