

## CRITICAL NOTES

### Waltz

#### Source

“A”: the edition by N. Mori & W. Ball (London: 1832) on p. 92 of the collection “*The Musical Gem for 1832*”. The title is: “Waltz”. Printed above the first line, on the right, is “Composed by Master Liszt” and under the last system of music “The Musical Gem for 1832.” The copy used as source for the present edition is held in The British Library, London, shelf mark *P. 5364 G. 422*.

#### Supplementary source

“B”: “Sieben Walzer / für / Violin und Pianoforte / von / M. Pamer, H. Payer / und / F. List. / Wien, / bey / Math<sup>s</sup> Artaria”. Plate No. M. A. 787, that of the violin part M. A. 787. 788. On p. 2, before the opening of the piece the remark “N<sup>o</sup> 5. / von / F. List.” can be found. The inscription on p. 3 of the violin part, before the beginning of the first line reads: “N<sup>o</sup> 5. / von / F. List, aus dem / Ballet: die Ama- / zonen.”. The copy used as source is held in the *Archiv der Gesellschaft der Musikfreunde in Wien*, shelf mark *XV. 2754*.

In the sources the appoggiaturas are written as semiquavers and without a stroke across the stem.

Bar 1: in “A” the 1st note is erroneously *f sharp*<sup>3</sup>. This has been corrected in agreement with “B” where, because of the written out return, the same note occurs twice. This correction is also justified by the melodic direction of bar 5.

Bar 5: the 1st staccato dot has been added by analogy with bar 7.

Bar 11: the staccato dots have been written out in accordance with bar 15.

Bar 13: the slur has been added by analogy with the identical bar 9.

### [Scherzo]

#### Source

The facsimile edition of the autograph manuscript printed as an appendix to the first issue of the journal *Faust. Eine Rundschau* by Julius Bard in Berlin in 1922. On the title page neither publisher, nor place or date are given, only the inscription “SCHERZO / VON / FRANZ VON LISZT / HERAUSGEGEBEN / VON / FERRUCCIO BUSONI / ZUM ERSTEN

MAL / VERÖFFENTLICHT”. According to this edition the music manuscript paper of the autograph (horizontal format) had 12 staves per page and contained no title. Page [1] is completely filled with music whereas on page [2] music is written until the end of line 10 only and the last two staves are blank. Below the closing double bar-line we read *27 May 1827 / F. Liszt*. At the bottom of the page, in an alien (the donor’s) hand the following remarks can be found: “Signor Busoni in der aller-aller größten Bewunderung von Frits Hartvigson. London, 5. 4. 1909.” The autograph manuscript was put up to auction on December 2nd-3rd, 1975 by J. A. Stargardt of Marburg, West Germany. (606. Autographen Katalog, Nr. 747); its present whereabouts are unknown.

Accidentals not included in the sources have been added as follows:

Sharps: bars 17, 22, 64, right hand, 2nd note; bars 18, 47, 55, 57, left hand, 3rd note; bars 25, 27, left hand, 2nd note; bar 59, right hand, 1st octave, lower note; bar 72, left hand, 3rd octave, lower note.

Flats: bar 35, right hand, 2nd octave, lower note; bar 63, left hand.

Naturals: bar 6, left hand; bar 20, right hand, topmost note, left hand, 2nd note; bar 21, right hand, 2nd note; bars 23, 24, right hand, all three signs; bar 35, right hand, 1st chord, bottom note; bar 36, left hand, 3rd octave, lower note; bars 68, 73, left hand, 1st octave, lower note; bar 69, left hand, 1st octave, upper note; bar 72, right hand, 1st octave, lower note.

Bar 10: on the 1st beat of the bar, in the lower part of the right hand *f sharp*<sup>1</sup> was written instead of *e<sup>1</sup>-g sharp*<sup>1</sup> both by Busoni (and Raabe in the complete edition printed by Breitkopf). Though these note heads are not clearly legible in the autograph manuscript, the sharp written on the 1st staff, the tie over *g sharp*<sup>1</sup> as well as the sharp written out in front of *f sharp*<sup>1</sup> on the 2nd beat of the bar leave no room for doubt as to what the correct text ought to be.

Bar 35: the rest in the left hand has been added.

Bar 56: the lower tie in the right hand has been added.

### Grand Galop chromatique

#### Sources

“A”: the last edition which appeared in Liszt’s life-time: “GRAND GALOP / chromatique / Pour le Piano-forte / dédié à Mr. Le Comte / RODOLPHE