CRITICAL NOTES

Totentanz

Sources

"A": the first edition, published in 1865: "Hans von Bülow / gewidmet. / TODTENTANZ. / (Danse macabre.) / PARAPHRASE / über / "DIES IRAE" / für / Piano und Orchester / von / FR. LISZT. / ... / Arrangement für Pianoforte allein ... / LEIPZIG, C. F. SIEGEL." Plate No. 2815.

"B": the autograph manuscript (*ML96, L58, Case* in The Library of Congress, Washington.) The manuscript consists of seven pages of music paper (upright format) with thirty-two staves per page and letters (a-g) instead of page numbers. The title on page *a*, above the first line of music, is *"Todten Tanz" für Pianoforte allein.* In the music there are many abbreviations as Liszt did not fully write out the bars which are the same in the piano part of the version for orchestra and piano; he marked these bars to be taken from that version by using the page numbers of the first edition of the score (see "C"). The bars in question are: bars 11, 12 and 15 except for the first quaver, and then bars 41-50, 59-66, 71-82, 124-157, 167-218, 251-270, 305-311, 319-324, 341-350, 393-465, 532-583, and 590-600. Bars 83-90 and 91-95 were also to be used in part. For these bars the piano part in the first edition of the orchestral score has been used as the chief source for this present edition.

"C": the bars of the piano part as listed in "B" from the first edition of the score of the original version for piano and orchestra. (Siegel, Leipzig. Plate No. 2814. A copy from the Liszt estate, now in the library of the Academy of Music in Budapest, shelf mark *3802.*)

"D": the bars of the piano part as listed in "B" from a copy, corrected by Liszt himself, of the piano and orchestra version. (Goethe and Schiller Archives, Weimar, shelf mark: *Ms. H, 10.*)

Supplementary Sources

"E": the bars of the piano part as listed in "B" and agreeing with "C" in an autograph manuscript of the score of the piano and orchestra version belonging to Ester Bonacossa, Marchesa della Valle di Casanova, Milan.

"F": the bars of the piano part as listed in "B" and agreeing with "C" in a copy, corrected by Liszt himself, of the score of the piano and orchestra version. (The Pierpont Morgan Library, The Robert O. Lehmann Collection, New York.)

It is to be noted that neither "E" nor "F" are in themselves complete: supplementing each other, these two sources contain an earlier version of the work which is not the same as the final version.

In distinguishing between staccato dots and staccatissimo dashes the autograph manuscripts (and Liszt's own corrections in "D" and "F") have been given great importance. In this context the supplementary sources have also been used as main sources and changes made on the basis of the supplementary sources have not been listed in the Critical Notes.

Bars 11, 12: at the end of the bar there is a fermata sign above the right hand rest in "A" and "C". Since there is nothing to justify writing this sign in the right hand only, in bar 12 "F" has been followed, and in bar 11 the fermata has correspondingly been omitted.

Bar 15: in the main sources there is a very short crescendo and diminuendo sign under each of the first two notes in the 16th triplet of the Cadenza. This is a misprint arising from a misreading by the engraver and here it has been corrected to agree with "E".

In front of the 2nd octave in the right hand of the third semiquaver group from the end of the Cadenza, the naturals have been added.

Bar 20: the sharp has been added before the 5th note in the right hand.

Bars 41-45: in the principal sources the right hand slur goes on to the 2nd minim in bar 43. This slur has been corrected to agree with "E".

Bar 54: in "A" there is a staccato dot in the left hand. In accordance with the three preceding bars, this has been changed to a staccatissimo sign.

Bar 59: the staccato dots on the 4th and 6th notes in the right hand have been added by analogy with bar 51.

Bar 67, 71: the staccato dots for the lower voice on the 3rd and 4th crotchets in the right hand have been added.

Bars 68, 70: the slur beginning at the minim has been added in both hands to agree with bars 72 and 74.

Bars 75, 82: in "A" and "C" the right hand slurs are extended to the last quaver of the bar. In the present edition the slurring in "F" has been followed.

Bar 78: in "F" and "D" the last two semiquavers in the right hand are a^1-*b flat*^{1}. In spite of this, "A" and "C" have been followed here (in "B" this bar is not written out) as Liszt might have changed these two notes in the engraver's manuscript or on the proof-sheets of the score (their whereabouts are unknown).