

CRITICAL NOTES

Abbreviations:

bh = both hands

btm = bottom

ch(s) = chord(s)

lh = left hand

MS = manuscript

n(n) = note(s)

PN(s) = plate number(s)

rh = right hand

s(s) = sign(s)

PRIÈRE D'UN ENFANT À SON RÉVEIL

Description and evaluation of source

Complete autograph draft (*D-WRgs 60/Z 12 No. 21*). Untitled. Above the final bars of the composition, in Liszt's own hand, line 40 of Lamartine's poem *Hymne de l'enfant à son réveil*: "et que nous ressemblons aux anges". Autograph dating at the top of p. 1: "Fontainebleau – 8 Octobre". 12-stave, 290 × 235 mm music manuscript paper, "format à la française" (GBLAC, 841). The three-page draft is presumably the first notation of the work, dating from 1840. Except in lines 1 and 2 (bars 1 and 8) the clefs and key signatures are missing. The key changes are not clearly indicated either (see bars 25 and 29). As is typical of Liszt's "shorthand" method of notation, value-lengthening dots are not shown beside the crotchets and minims that in the later versions are equivalent in value to 3 quavers and 3 crotchets respectively. Performing instructions appear only rarely. In this edition markings have been added only where essential.

Missing #: **30** rh: 1st, lower s; **35** lh.

Missing b: **44** rh: 2nd s; **45** rh: 1st s.

Missing ♯: **13** lh; **38**: rh; lh 2nd s; **39** lh: 1st, 3rd ss; **44** rh: 1st, 2nd ss; **45** rh: 2nd s; **46** rh: 3rd s; **47** rh: 3rd n, 2nd s.

Lengthening dot supplied: **2** rh: 3rd s; **4** lh: both ss; **13** lh: 2nd, 3rd ss; **14** rh; **18** rh: lower s; **22** rh: all ss; **23** lh: 2nd s; **24** bh: all ss; **26** rh: all ss; **28** lh: all ss; **29** rh: both ss; **30**: rh 1st, 2nd ss; lh all ss; **31–32** rh; **34**: rh lower s; lh both ss; **35** lh; **37–38** lh: all ss; **39–40** bh: all ss; **41** rh: both ss; **42** lh; **43** rh: all ss; **44** bh: all ss; **52** rh: all ss; **56–58** lh.

45 lh: MS has a minim rest instead of a whole bar rest

50 rh: the 2nd *b*¹ does not appear in the MS; NLE has supplied it on the analogy of **54**

COMPOSITIONS IN THE TASSO SKETCHBOOK

Description and evaluation of source

The so-called *Tasso* Sketchbook (*D-WRgs 60/N5*); its contents and the dates recorded in it prove that Liszt used it between 1845 and 1848. On the 18-stave, 245 × 322 mm sheets of this volume he noted down his sketches and drafts of works differing in genre and performing apparatus. The structure and content of the

sketchbook was studied by Rena Charnin Mueller (MLTS pp. 184–186), and it is to her sheet numbers that we refer in our critical notes.

On the basis of the series title that appears on fol. 1r – "Harmonies poétiques / et religieuses" – and the plan of the cycle (the list of titles) to be found on fol. 12r (the present p. 22) we know that some of the notes entered in the sketchbook were made for the piano cycle that bears the same title. The drafts and sketches that can be linked to this cycle were composed within a three-month period, between November 1845 and January 1846. Their notation is of the "shorthand" kind, sketchy: certain drafts remained unfinished, and in many cases the rhythm was not precisely indicated. In several instances Liszt cancelled the written musical material by crossing it out, but did not leave us a valid version. We use a smaller size of stave to call attention to such cancelled bars. As a rule the clef and key signature are given only in the first bar and when a change of key occurs. There are no pedal markings, indications of tempo or dynamics, or performing instructions. This all suggests that these drafts constitute the first notation of the given version of each of the pieces. In our edition we have restricted ourselves to the most essential emendations.

PRÉLUDE

Complete draft of the piece, on TSb fol. 1r–2r (the present pp. 1–3). At the top of fol. 1r, in the centre, the series title: "Harmonies poétiques / et religieuses"; on the left, level with it, the date and place of composition: "Nancy / 16 Nov– 45 / (en mémoire [?] / de Juin 43– / N... G....)". Below the series title, on the right, two further titles can be found, the first of which is perhaps the title of the draft: "(? Préludes et / Harmonies poétiques / religieuses?)". Apart from bars 38–39, Liszt scored out and thereby cancelled fol. 2r (p. 3), containing bars 38–73 of the draft. No valid version – if it was ever made – has survived in the manuscript.

Missing #: **23** rh; **28** rh: 3rd s; **29** lh: 1st s; **32**, **33** rh; **33** lh: 6th n, lower s; **34** rh: 1st n, upper s; 3rd s; **35** rh: 3rd, 6th ss; **36** rh: 3rd s; **37** rh: last s.

Missing b: **9** rh: lower s; **14**, **15** rh: last s; **16** rh: 3rd s; **18** rh: 1st n, lower s; **21** rh: both ss; **52** bh: 2nd s; **58** lh; **59** rh: two last ss.