

CRITICAL NOTES

Abbreviations:

bh = both hands
 btm = bottom
 ch(s) = chord(s)
 lh = left hand

mt = main text
 n(s) = note(s)
 orig = original
 PN(s) = plate number(s)

PR(s) = print(s)
 rh = right hand
 s(s) = sign(s)
 v-l dot = value-lengthening dot

MAGYAR RHAPSODIÁK
 RAPSODIES HONGROISES
 UNGARISCHE RHAPSODIEN
 NO. 12–21.

Cahier 5, No. 12
 HÉROÏDE ÉLÉGIAQUE

Description and evaluation of source:

H First edition by Haslinger, Vienna. HM: April 1847 (p. 64). Title page: 'MAGYAR RHAPSODIÁK. / RAPSODIES HONGROISES / pour / Piano seul / par / F. LISZT. / Cahier [number in hand:] 5. / Propriété des Editeurs. / [to the left, number in hand:] N° 10,205. [to the right, number in hand:] Prix Fl. 1.15. C.M. [in the middle:] Enregistré dans l'Archive de l'Union / VIENNE, / chez Veuve Haslinger et Fils, / Marchands de Musique etc. de la Cour Imp. et Royale, / Kohlmarkt N° 281. [to the left:] Londres, / chez Beale & Addison. [in the middle:] Pesth, / chez I. Treichlinger. [to the right:] Paris, / chez B. Latte.' Head title on p. 3: '12. / HEROÏDE ÉLÉGIAQUE.' Plate print, PN: T.H. 10,205. Copy: H-BI *LGy Z 29. 485.*

Neither the autograph nor a manuscript copy based on it has survived; the only source for our edition is the first edition. The notation is clear-cut and easy to read, but includes a few wrong notes. The interpretation of the rhythm proves problematic in several places. In the introduction (bars 1–13) numerous bars are longer than the prescribed meter (4/4) due to the 'quasi recitativo' performing style. The main section (bars 14–88) also includes similar extensions: bars 38, 56, 67, 79 are longer than 4/4. Each of these bars indicates the end of a section as quasi-cadenza. In the absence of an autograph there is no way to tell whether these longer bars should include more small notes than shown in the print. By the same token it remains an open question whether in the ossia to bars 57–60 the demisemiquavers that fill the 2nd and 4th crotchets should be interpreted as equal in length or as diverse types of demisemiquaver groups (e.g. quintuplet + sextuplet, quintuplet + 2 quadruplets). Our edition follows Haslinger's notation with respect to both rhythm

and meter. Our editorial suggestions are marked as such throughout. Other minor differences are listed below.

Supplied #: **61** : rh, mt & ossia, last s.

Supplied b: **63, 64**: rh, ossia, last s.

Supplied h: **44** rh: last s; **62**: rh: ossia, last s; **63**: rh, mt & ossia, 2 last ss; lh, 6th s; **64**: rh, ossia, last s; **83**: rh, 2nd to last s.

13: the h before the last n of the 8th demisemiquaver sextuplet has been supplied

15 rh: the # before $d^{\#1}$ erroneously appears before $f^{\#1}$; cf. **17**

39 rh: in H the 1st and 2nd sextuplet groups consist of demisemiquavers; presumably a slip of the pen (cf. the 1st and 2nd sextuplet groups of the analogous **41**)

44 rh: by mistake there is a h instead of # before the last n ($f^{\#1}$)

53 rh: in H the beam of the 4 quavers is broken (2x2 quavers); but cf. **31, 35, 49**

57 lh: in H the $g^{\#1}$ is also connected to the downward stem of the 1st ch; but cf. **59, 62**

58, 60 ossia: for the division of the 2nd and 4th crotchet values see **61–66**

62 lh: in H the two top ns of the $e-g^{\#}-c^{\#1}$ ch have an upward stem, while the btm n a downward stem; but cf. **57–66**

64 lh: in H all three ns of the $a-c^1-g^1$ ch are on the upward stem and a also has a downward stem; but cf. **63, 65, 66**

66 lh: in H the root of the V ch (b) is missing

68–71 lh: arguably because of the changes of clefs, the original articulation of the demisemiquaver groups are different: in mt 4+4 ns, in ossia 6+3+3 ns (see **68** on page 178); but cf. **72–75**.

72 rh: in H the $d^{\#2}-d^{\#3}$ octave also has a b^1 ; presumably a mistake on the engraver's part

72 lh: the 6th to last n of ossia is by mistake b (instead of $a^{\#}$)

79 lh: in H the small n $c^{\#1}$ is erroneously preceded by a h.

83 rh: in H the 11th to last demisemiquaver is $b^1-d^{\#2}$, and the 14th to last a $b^2-d^{\#3}$ (both by mistake)