

CRITICAL NOTES

Abbreviations:

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

mt = main text
 n(s) = note(s)
 o = ossia
 PN(s) = plate number(s)

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

PIANO CONCERTO IN A MAJOR
 Version for Piano Solo

Description of sources

Au Complete draft for piano solo from around 1839. Length: 20 ff., 40 pp. with pagination in Liszt's hand. Oblong-format music manuscript paper, size: ff. 1/2, pp. 1–4: ca. 26×35 cm, 24-stave, MLTS, p. 366, no. 7; ff. 3–20, pp. 5–40: ca. 23.5×31 cm, 12-stave, MLTS, p. 367, no. 15. Without title, date signature. The f. 11^v (p. 21) is empty, without page number, there is only a remark on the top margin: '*repandre en si mineur (♯) le com[m]encement d'allegro agitato*'. The music on p. 22 directly continues that on p. 21 (bars 361–362), it indeed opens with a B-minor section in ♯ meter. The chord in the final bar has the value of a crotchet only; it is followed by Liszt's remark: '*accords plaqués pour finir*'. Owner and shelf mark: D-WRgs, 60 / H 5d.

Supplementary source

AuOrch The orchestra's music, complete draft from 1839. Length: 14 folios, pp. 28. Pagination only on p. 1. Oblong-format, 20-stave music manuscript paper, size: 27.5×40 cm, MLTS, p. 368, no. 19. Without title and signature, date after the final bar: 'Gombo, / 13 Sept. / –39.' Instrumentation: Picc., 2 Fl, 2 Ob, 2 Cl, 2 Cor, 2 Fg, 2 Tr^{bc}, 3 Trbⁿⁱ, P^{tti}, Timp, Vlni I-II, Vle, Vlc, Cb. Owner and shelf mark: D-WRgs 60 / H 5c.

Evaluation of sources

This draft for solo piano (**Au**) contains the entire work, probably being its first notated version. The working manuscript was written in black ink and includes numerous corrections. At certain points the main text is supplemented by alternative texts of a few bars, these are given as ossia in our edition. Crossed-out bars are not reproduced, except for cases when this would break the continuity between the neighbouring bars. The notation is orderly; references at instruments, performance markings and indications are exceedingly rare. Our edition supplies only the necessary key signatures, accidentals, v-l dots and beams (for a list of these, see below). The amendment of the final ch has been suggested on the basis of the orchestral score (**AuOrch**) written on the basis of the draft for solo piano. In the full score completed on 13 September 1839 the notation of the orchestra's music is often sketchy, perfor-

mance markings and indications are few and far between, and the music of the piano is entirely missing.

Supplied #: **3** rh; **20** rh: 2nd, 3rd ss; **23** rh: last 2 ss; **24** lh: 2nd, 3rd ss; **55** lh: 2nd s; **64** lh: last s; **75**: rh, 2nd, 3rd ss; lh, last s; **76** rh: 2nd s; **77** rh: last 2 ss; **78**: rh, 3rd–6th ss; lh, last 2 ss; **79** bh: last 2 ss; **161, 162, 165–167** rh: 2nd, 3rd ss; **167** lh: 5th n; **323** lh: 6th, 16th ss; **325**: rh, 3rd n; lh, 6th n; **335**: rh, 3rd, 4th ss; lh, 2nd, 4th, 6th, 7th ss; **336**: rh, 2nd, 3rd ss; lh, last s; **337**: rh, last n, lower s; lh, 3rd–5th, 7th, 8th ss; **338**: rh, 2nd, 3rd ss; 2nd–4th ss; **342** lh: 2nd, 4th ss; **351**: rh, 4th, 5th ss; lh, 4th s; **352**: 5th, 6th ss; **358** lh: 2nd n, upper s; **361** bh: last s; **362**: rh, 2nd n, upper s; 3rd, 4th ss; lh, all ss; **363** bh & ossia: 3rd, 4th ss; **365** rh: mt & ossia, 3rd, 4th ns; **366** bh: 2nd s; **367**: rh, mt & ossia, 2nd s; lh, 2nd, 4th ss; **368** rh: mt, 2nd, 4th, 5th ss; ossia, 2nd s; **375**: rh, 2nd–4th ss; lh, all ss; **376–378** rh: 2nd s; **380**: rh, 2nd, 3rd, 5th ss; lh, 3rd, 4th ss; **381** rh: 2nd s; **382** rh: 2nd, 3rd ss; **383** rh: 2nd, 3rd, 5th ss; **384** lh: 2nd s; **389, 390** rh, **444** lh, **454, 459, 462, 466** rh: 2nd s; **497**: rh, 3rd, 4th ss; lh, 2nd s; **499, 500** lh: 7th n, upper s; **501** rh: 9th n; **508** lh: 3rd n, lower s; **509** rh: 3rd n; **513** rh: 12th n, lower s; **536** rh: 3rd s; **537** rh: 2nd s; **539** rh: 2nd, 4th ss; **540** bh: 2nd s; **541**: rh, 2nd s; lh, ossia; **542** rh: 7th, 8th ns; **545, 548, 550** rh: 2nd s; **550, 551** lh: mt & ossia, 2nd s; **554** lh: 6th n, middle s; **556** rh: ossia; **557, 558** rh: 2nd s; **571** rh, **573** bh, **575** rh, **577** bh, **579** rh: 2nd s; **586** rh: 2nd, 3rd ss; **588** rh: 11th n; **590, 592** bh: 2nd s; **594**: rh, 2nd s; lh, 2nd, 4th ss; **597** bh.

Supplied x: **538, 541, 543, 548, 555** rh: 2nd s.

Supplied b: **17** lh: 2nd, 3rd ss; **28** lh: 2nd n, btm s; **29** lh: 1st n; **32** lh: 4th, 6th ns; **34** lh: 5th n; **37**: rh, 37th n, upper s; lh, 2nd n; **38**: rh, 21st n, upper s; 41st n; **43** lh: 1st s; **57** bh: last n; **105** rh: 2nd s; **111** rh: 1st, 3rd ss; **119** rh: ossia, 5th n; **171** rh: 3rd n; **172** rh: 4th n; **173** rh: last n; **175** rh: 4th n, lower s; **176** rh: 2nd n; **177** rh: 2nd n, lower s; **178** lh: both ss; **182** rh: 2nd s; **190** rh: 2nd s; **192** bh, **193** rh: 2nd s; **260** lh: 2nd s; **290** rh: both ss; **295** lh: ossia, 1st s; **296** rh: 12th, 18th, 46th, 65th ns; **317** rh: last n; **328** rh: 3rd n; **329** rh: 8th n; 11th n, both ss; **330** lh: 2nd s; **331**: rh, 3rd n; lh, 3rd, 4th, 7th ss; **332**: rh, 2nd, 3rd ns; lh, 5th, 9th ns; **333**: rh, 3rd, 5th ns; lh, 3rd, 5th, 6th ns; **334** lh: 3rd s; **347** rh: 1st, 2nd ss; **363**: rh, 8th n, lower s; 10th, 11th ns; lh, last n, all ss; **364**: rh, 4th–6th ss; lh, 4th, 5th ss; **367** rh: mt & ossia, 3rd, 5th ns; **387** lh: 1st s; **388**: rh, both ss; lh, lower s; **459** rh: 2nd s; **460** rh: 1st, 2nd ss; **461** rh: 1st, 3rd ss; **465** rh: mt & ossia, 2nd s;