

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

LA ROSE

POÉSIE DE FRIEDRICH SCHLEGEL,
 MUSIQUE DE FRANZ SCHUBERT,
 ARRANGÉE POUR LE PIANO-FORTE

1st version and intermediate version

Description of sources

1st version

SchP First edition published in 1833 by Maurice Schlesinger, Paris (DLD, p. 390). Length: title page and pp. 2–9. Title page: ‘LA ROSE, / Poésie de Schlegel, Musique de / SCHUBERT, / Arrangée pour le Piano-Forte / ET DÉDIÉE A / Madame la Comtesse d’APPONY [sic], / PAR / [in the middle:] J.[sic!] LISZT. [to the left:] Propriété de l’Editeur. [to the right:] Prix: 6 Francs. / [in the middle:] Paris, Chez Maurice Schlesinger, rue de Richelieu, N° 97.’ Plate print, PN: M. S. 1352. Head title on p. 2 top left: ‘LISZT, La Rose.’ Copy: F-Pn, *L. 15.168*. On the title page, in the middle, with a round stamp: ‘B. N. [around it:] BIBLIOTHÈQUE DU CONSERVATOIRE’; stamp in the bottom right corner: ‘Maurice Schlesinger’.

Hf Edition published in 1835 by Hofmeister, Leipzig (LHW, p. 257: 17 November 1835). Length: title page and pp. 3–7. Title page: ‘LA ROSE, / Poésie de Schlegel, Musique de Schubert, / Arrangée / pour le Pianoforte / et dédiée / à Madame la Comtesse d’APPONY [sic] / par / F. LISZT. / Leipzig, chez Frédéric Hofmeister. / Prix 8 Gr. / 2069.’ Plate print, PN: 2069. Head title on p. 3: ‘LA ROSE. / [to the right:] F. Liszt.’ Copy: H-Bn, *Z 47.177*.

Br Edition published in 1846 or later by Brandus & C^{ie}, Paris. Unaltered reprint of Schlesinger’s edition. Length: title page and pp. 2–9. Title page: ‘LA ROSE, / Poésie de Schlegel, Musique de / SCHUBERT, / Arrangée pour le Piano-Forte / ET DÉDIÉE A / Madame la Comtesse d’APPONY [sic], / PAR / [in the middle:] J.[sic!] LISZT. [on the left:] Propriété de l’Editeur. [on the right:] Prix: 6 Francs. / Paris, BRANDUS & C^{ie}, Editeurs, 103, Rue de Richelieu.’ Plate print, PN: M. S. 1352. Head title on p. 2, top left: ‘LISZT, La Rose.’ Copy: D-Bs, Busoni-Sammlung, *65/1*.

Supplementary source

HfCorr The copy of Hf on which Liszt wrote out the final version of the piece. Owner: D-Bs, *Mus. ms. autogr. Fr. Liszt 9*.

Intermediate version

Rch Edition published in 1838 by Richault, Paris. Length: title page and pp. 46–51. Title page of the series: ‘12 / MÉLODIES / DE / François Schubert / Transcrites / POUR PIANO SEUL / Dédiées à Madame la Comtesse / Charles D’Aragon / PAR / FRANÇOIS LISZT / [in 2 columns on the left:] N° 1. La Sérénade 2^f 50^c / [N°] 2. Sois toujours mes seuls amours 2.50. / [N°] 3. Le Roi des Aulnes 3.75. / [N°] 4. La Poste 2.50. / [N°] 5. L’Attente 2.50. / [N°] 6. Barcarolle 3.75. / [on the right:] [N°] 7. La Mer calme 2^f 50^c / [N°] 8 Le Printemps 2.50. / [N°] 9. La jeune Religieuse / [N°] 10. Marguerite 3. " / [N°] 11. Eloge des larmes 2.50. / [N°] 12. La Rose 2.50. / [in the middle:] A PARIS, chez RICHAULT, Editeur Boulevard Poissonnière, N° 16, au Premier / à Vienne, chez Diabelli et C^{ie} et Haslinger, à Milan, chez Ricordi, à Londres, chez Mori. / Propriété des Editeurs. / 3637. R.’ Plate print, PN: 3637. R. Head title on p. 46: ‘LA ROSE. / [on the left:] 12^{ème} / MÉLODIE.’ Copy: F-Pn, *Ac.p.1687*. On the title page handwritten at the top is the date the compulsory copy was deposited: ‘Juin 1838’. On the title page, bottom left, stamp: ‘CONSERVATOIRE / DE MUSIQUE / BIBLIOTHÈQUE’.

O *Die Rose*, op. 73, D 745 (1st version) in *Neue Schubert Ausgabe*, Serie IV: *Lieder*, vol. 3a, ed. by Walther Dürr (Kassel: Bärenreiter, 1982).

Evaluation of sources

Liszt retained the notes and rhythm of the original throughout, but in places he doubled some notes of the chords at the octave, and introduced inner parts and cadenzas. He also adopted Schubert’s performance indications, though preferring Italian terms to the German (e.g. *Moderato con tenerezza* instead of *Mässig, zart*). He supplied more performance indications than Schubert. In places he gives accents (>) where Schubert gave a diminuendo hairpin (e.g. **6**, **8**: >, but **63**: dim. hairpin). This edition follows Liszt’s markings.

In the absence of an autograph, the main source for this edition, and the only source for the intermediate version, is the first edition. SchP is finely wrought, like the other scores issued as a result of the close collaboration between Liszt and Schlesinger, e.g. the *Harmonies poétiques et religieuses* and also the *Apparitions*. When it is unclear whether to use a diminuendo hairpin or >, we have relied on Hf and HfCorr (e.g. **51** rh). Liszt would certainly have looked