

CRITICAL REPORT

General Abbreviations:

bh = both hands	lh = left hand	o = ossia	s(s) = sign(s)
btm = bottom	mt = main text	r = recto	v = verso
ch(s) = chord(s)	n(s) = note(s)	rh = right hand	v-l dot = value-lengthening dot
f. = folio			

Instrument Abbreviations:

Cb = double bass	Fg = bassoon	Timp = timpani	Vc = cello
Cl = clarinet	Ob = oboe	Tr = trumpet	Vl = violin
Cor = horn	Pf = piano	Trb = trombone	Vle = viola
Fl = flute			

Description of Source

Au Bound volume with unfinished autograph working manuscript for piano and orchestra from around 1835. Length: 100 ff., of which ff. 1–87 contain *De profundis*. Oblong-format music manuscript paper, size: 24.5 x 33.1 cm (bound) or 26 x 34.8 cm (unbound), 20-stave (ff. 3–5, 7–18) and 24-stave (ff. 1–2, 6, 19–87), watermark: CORMATIN / Maltese Cross / Heart, MLTS, B.7, p. 366; RCC, 9.3, p. 452. Title page (f. 1r): ‘De profundis / (Psaume instrumental) / pour Orchestre et Piano principal / par F. Liszt / à M. l’abbé de Lamennais’. Title repeated beneath first measures of music (f. 2r): ‘De profundis / Psaume instrumental à Monsieur L’abbé de Lamennais’ (‘Monsieur’ appears to have been added after the rest of the inscription). Inscription across top of f. 12r (mm. 75–78): ‘Nota pour le Copiste: Suivez toujours cette disposition d’Instruments “1^{re} ligne, Flute” 2^{de} Oboe 3^{me} Clari: etc = observez qu’entre l’alto et la main droite du Piano, de même qu’entre le Vioncelle [*sic*] et la main gauche il y a une ligne vide destiné aux Corrections’. Inscription across f. 19r above VI I (first page of 24-stave paper, mm. 139–143): ‘ligne vide [space] Suivez toujours (sur le papier à 24 portés) cette disposition d’Instruments, qui est exactement la même qu’auparavant’. Instrumentation listed on f. 2r (first page of the score): ‘Flute / Oboe / Clarinettes / Cors [en] re [corrected to “fa”] / Trompettes en re [corrected to “fa”] / Bassons / Trombones [on one staff] / Timballes re-la- / I Violons / II Violons / Altos / Piano / Violoncelle / C.B.’ This instrumentation reappears on f. 3v (cancelled page), f. 12r (with ‘Cors’ and ‘Trompettes’ changed to ‘en si’), and f. 19 (Trb on two staves). Owner and shelfmark: D-WRgs, 60 / H 1.

Evaluation of Source

De profundis survives in the single manuscript described above. Of the 100 folios of music paper contained in this volume, the first folio was used as a title page, and the composition covers ff. 2–87, ceasing at the end of the verso (m. 900). This music is followed by four folios without notation (ff. 88–91), five folios with a draft of the first version of the *Grande valse di bravura* (R 32a, SW/SH 209, NG2 A32a), also not complete (ff. 92–96, although f. 94 is mostly torn away), three more blank folios (ff. 97–99), and a final folio whose verso is marked ‘harpe’,

nineteen measures in E-flat major for a work that is otherwise unknown (f. 100v). Flyleaves on either end are of paper different from the music folios. All music notation and inscriptions are written by Liszt in ink. There are also indications in pencil, symbols to verify the placement of unbound insert folios, and numbers 1 through 50 in the upper corner away from the binding on all pages for which the music is continuous on ff. 1r–30v. These numbers and symbols were added by an archivist, although the reason the numbers do not run throughout the work is unclear.

The binding appears to be original with Liszt and is intact with leather spine and two cardboard covers of marbled paper. There is no title on the spine. No doubt from the weight of its contents, the binding has not worn well, and it is an easy matter to inspect the gatherings to determine the structure of the manuscript. Thus it can be seen that the volume consists of 17 gatherings with (originally) three and four nested bifolios and a single folio at the beginning and a single folio at the end. At least 24 folios were removed during the compositional process, as may be seen by the jagged stubs that remain, held in place by the cords of the binding. There are also three bifolios and two single folios that were inserted into the manuscript after it was bound (bifolios 31/32, 53/54, and 58/59, and folios 57 and 60). These insert folios are on untrimmed paper with the exception of f. 57, which was part of the bound volume and originally followed f. 91 (the stub matches the edge of the page). The first attempt to remove a folio for this purpose was the next page, but the stub is so ragged that the folio must have been unusable and likely discarded. Liszt was responsible for all of these additions and deletions, as the musical continuity is never interrupted. (For more detail on the gathering structure, see RCC, pp. 384–390.)

Throughout the manuscript, the music paper is uniform in weight and watermark but displays two different rulings of twenty and twenty-four staves. This paper was likely purchased ruled: although the staves appear to be drawn by a rastral, the distance between them is nearly identical from page to page. The 20-stave variety extends throughout the first four gatherings, with the exception of ff. 1, 2, and 6, which are 24-stave. From Gathering 5 (f. 19, m. 139) until the end of the volume, the paper is 24-stave except for f. 100, which is again 20-stave. The change in the number of staves between Gathering 4 and Gathering 5 does not appear to be motivated by the instrumentation, as the entire composition could have been written on