

To begin with, I'm glad to have an opportunity to give a lecture at this conference.

In this lecture I will speak first about an unknown version of "Cantico di San Francesco", which has not been known correctly so far. Its autograph is now preserved in the Liszt Ferenc Memorial Museum as "Ms.mus.L.1". After that I shall discuss a letter related to it. Finally I take the relationship between it and "Hosannah" into consideration. When I use the title "Hosannah" in this lecture, for the sake of convenience it means a version, whose autograph is preserved in the Nydahl Collection in Stockholm as "L12/Ms.1581". Table 1 shows the versions or compositions including the common head motif to "L1" and the similar motif to "in dulci jubilo" [musical example 8]. In Table 2 I show the presentations of equivalent manuscripts.

The manuscript, "Ms.mus.L1" is referred to only in item 4 in the bibliography, and probably the word "Sketches" in the Searle-Winklhofer-Catalogue is equivalent to this manuscript. This version is not referred to in items 3 and 5 in the bibliography, the Raabe-Catalogue and the Searle-Winklhofer-Catalogue.

Table 3 shows a comparison between "L1" and "GSA 60/R4" entitled "Cantico di San Francesco" for voice and piano or organ, preserved in the Goethe- und Schiller- Archiv. Numerals refer to bars in each autograph. As I have showed here, in "L1" its notation in the piano part is written only in 8 places. The organ part is only present in 4 places. Compared with the manuscript "R4", it is clear that the piano and organ parts in "L1" are written only in cases of a change in the notation of the piano and organ parts in "R4". In those parts in "L1" the pitches before and after the ties (bars 22-23, 26-27, 212-213 and 338-339 in "L1") are completely the same as the equivalent ones in "R4". Liszt's inscription "ritenuto il tempo (and so on)", which is found on the over-pasted paper on page "9" of "R4", is also written in "L1" from the beginnig.

In conclusion Liszt wrote this "L1" on the basis of "R4" and we can reconstruct "L1" thoroughly using "R4". It is not a sketch, but a finished version.

Liszt describes "Cantico di San Francesco" in the letter to Gottschalg on 11.March 1862, which is presently preserved with the

shelf mark "GSA 59/66", and published in item 1 of the bibliography. [Please see source 1, before mesical examples]

It is most important, which composition Liszt describes in this letter. Here we consider this problem.

According to the Raabe-Catalogue and item 5 of the Bibliography, this "pi  ce" means "Hosannah" for trombone and organ and this description has so far been the grounds for saying that "Hosannah" was composed in the year 1862.

In addition there is a very curious reference by Gottschalg. This is in a letter with postmark "Weimar, 11. 9. 91", which Gottschalg wrote to Lina Ramann. Thanks to Dr. Eckhardt, I could know this unpublished letter, which is now preserved in the Goethe- und Schiller- Archiv with "GSA 59/359 u4, no.60". Here Gottschalg's words are the following : (quote)

"Liszts >Hosanna< f  r Posaune & Orgel ist in K  hns T  pfer Album enthalten. Es stammt diese Comp[osition] aus dem Jahre 1863 (Rom). Das Autograph ist in meinen H  nden. Es ist original Composition, - ellipsis- und, ist identisch mit dem concertino f  r] Pos[aune] u[nd] Orgel erw  hnt."

According to item 2 of the bibliography and item 2 of the music, the "Jubelalbum" for T  pfer was published by K  hn, Weimar in 1867 and its title is "Hosannah nach Arcadelt". Therefore Gottschalg seems to phasize here that Hosannah is an original composition by Liszt.

Liszt said "Concertante" in source 1. Does this really mean "Hosannah" ? Because in "Hosannah" the trombone part is ad libitum.

In musical example 1 its pedal part is fairly different from "Hosannah" [musical example 5], and the organ part is also a little different from "Hosannah", while musical example 1 is less different from "Cantico di San Francesco" [musical example 4] and "L1" [musical example 3]. It is possible that Liszt wrote this notation in a simplified manner. Therefore it is not easy to find a clear answer to the above-mentioned problem from this score.

In order to find out a clear answer, here it is necessary to take into consideration periods, when the following equivalent compositions were completed : "R4", "L1", the autograph of "Hosannah" and "I32", the earlier version of "Alleluja" for piano

solo.

Table 4 shows the periods when these compositions were completed.

In source 1 "Lobgesang des heiligen Franciscus ("Cantico di San Francesco")" can be regarded as "R4".

"I32" entitled "Magnificat" has the date of Holy Tuesday, 15th April 1862 ["Mardi Saint 15 Avril / Rome 62-"]. But through Liszt's revisions on staves following this date, this version of "Magnificat" led to the present final form of "I32", which has completely the same musical construction, chords and numbers of bars altogether as the first edition of "Alleluja" [item 3 of the Music], except for the rhythm. Therefore it is clear that "I32" arrived at the present final form after 15th April 1862.

Table 5 shows only non-corresponding bars. Judging from this, "Hosannah" has almost the same musical construction as "I32" or "Alleluja", and we can say that "Hosannah" is another version of these. This indication is also supported by the fact that the deleted titles of both "Hosannah" and "Alleluja" are "Magnificat". Schloemann was the first to point out in his edition [item 1 of the Music] in 1983 that in "Hosannah" the chorale "Heilig ist Gott der Vater" is harmonized. This chorale is also found in item 6 of the bibliography edited by Zahn as "No.8630a" entitled "Sanctus" [musical example 7]. But Schloemann says nothing about "Alleluja". In "Alleluja" also this chorale is harmonized.

Here we have to investigate Liszt's autograph under the shelf mark "L12/Ms 1581" and the copy by Gottschalg under the shelf mark "Y3". As Table 2 shows, both manuscripts include some dates. On folio 1 recto in "L12/Ms 1581" Liszt requested Gottschalg to copy "Weinen, Klagen" and four pieces. The date written there is 1863 ["Rom - 63"]. The date on page 37 in "Y3", 29th September 1863 ["am 29 Septbr.1863"] must be the date, when Gottschalg completed the copy of those five compositions until page 37, because the date of "Weinen, Klagen" in "Y3" is different from that in "L12/Ms 1581", and it was written with his signature. On the other hand the date of "Pilger Chor" must be that of its composition, because the date in "L12/Ms 1581" is identical with that in "Y3".

To my regret, I have not enough time now to make a comparison between the autograph of "Hosannah" and "I32". I have to explain in a simplified manner. "I32" includes many traces of trial and error. For example in revising bars 34-35, Liszt added a passage to the music [please see musical example 2a and b from "Alleluja"]. Bar 57

in "I32" was also added as a passage on ~~an~~ over-pasted paper. The music on this paper continues onto a notation written after the date, 15th April 1862. On the other hand in the autograph of "Hosannah" these equivalent passages had already been written from the first. - - -

In conclusion it is highly likely that "Hosannah" was arranged on the basis of "I32" and that it was composed and copied between 15th April 1862 and 29th September 1863. This is also supported by Gottschalg's description in his above-mentioned letter, where he wrote that "Hosannah" was composed in 1863.

Judging from all this, it is highly likely that "Hosannah" was not yet composed on 11. March 1862, when the letter of source 1 was written, and that Liszt's description "Concertante" means "L1", not "Hosannah". The grounds that "Hosannah" was composed in 1862 can not be found in the letter "GSA 59/66". They exist, I think, in "L12" in The Nydahl Collection, "Y3" and a comparison with "I32".

This supposition is contradictory to the above-mentioned description by Gottschalg, where "Hosannah" is identified with "conzertino". It is possible that he didn't know actually the existence of two compositions for ~~trombone~~ and organ, related to "Cantico di San Francesco", namely ^{MOZ}"L1" and "Hosannah", or that he had the opinion that "Cantico di San Francesco" was identical with "Hosannah".

Now we shall deal here with that problem about the relation between "L.1" and "Hosannah" : Is "L.1" another version of "Hosannah" or a different composition ? For this problem we have to think about the musical constructions.

As I show in tables 5 and 3, in "Hosannah" and "L1" their introductions (bars 1 to 31) have almost the same melody and harmony, including the head motive. After that in "Hosannah" the chorale "Heilig ist Gott der Vater" is harmonized, but on the other hand "L1" has almost the same musical construction as "Cantico di San Francesco" accompanied with a solo-instrument and this chorale doesn't appear at all. The beginning of this chorale is almost the same as the one of "in dulci jubilo" [musical examples 7 and 8].

In other words the musical form of "Hosannah" is very different from that of "L1", except the introduction.

Judging from this, I think, "L.1" should be regarded as a different

composition, not another version.

Of course I will not reject the idea that "L.1" is another version of "Hosannah", as Gottschalg may have thought, because especially in compositions by Liszt, as you know, to establish criteria to judge whether they are different versions or different compositions, is very difficult. But in that case, we have to regard all compositions named in Table 1 as different versions of each other. It depends on one's judgment.

Anyway it is clear that "L.1" is an unknown version of "Cantico di San Francesco", which has not been referred to correctly so far; it has a different musical construction from "Hosannah" except for the introduction.

Let me here present the musical examples. These examples are the head motive to the beginning of the chant of "Hosannah" with trombone and "Cantico di San Francesco", which is a version accompanied with orchestra, because I have not yet found a recording of this composition accompanied only with organ, though this version is different from the version accompanied with solo-instrument.



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Finally I thank Dr. Eckhardt and Dr. Merrick for their good advice to this lecture.

This paper is only a memorandam, not an article

[1] "Cantico del sol"

As far as I researched;
"Ms. mus. L1" in the memorial museum is "Cantico del sol" for trombone and piano/organ, which is not found in any catalogue, nor "Hosannah" (R.409, S.677).

"Ms. mus. L1"

Autograph MS, 3ff. with 17 and half staves.
Notation : 1^r-3^r, Title inscription on f.1^r : "Cantico di San Francesco".
Signature, place and date are missing.
Script : dark brown ink, Corrections : dark brown ink, too.
The basic layer : dark brown ink, with Rastral because of irregular edges and staffs.
Foliation : 1-3 (black pencil), but not by Liszt ?
ff.1 and 3 : 26.4 x 34.8 cm., f.2 : 27.0 x 34.8 cm. Querformat. No watermark.

The notation in piano/organ part in "Ms. mus. L1" is written only in the case of the change of the notation in "Cantico" for vocal and organ (GSA, R4 and the first edition¹), and can be reconstructed thoroughly by "R4". Therefore "Ms. mus. L1" is another finished version of "Cantico", not "with a sketched out texture"².



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The pitches before and after the ties found in the notation in piano/organ part in "Ms. mus. L1" are the same as the equivalent ones in "R4" and the first edition (ex. bars 22-23, 226-227 in them³). The pitches in bar 213 in "R4" are the same as "Ms. mus. L1", too.

Liszt's writing "ritenuto il tempo (and so on)" is found on the pasted paper in page "9" of "R4". This indication is written on "Ms. mus. L1", too.

This is the reason that "Ms. mus. L1" was composed on the basis of "R4".

This is corresponded with Liszt's description in the letter to Gottschalg on 11.March 1862⁴. It has so far pointed out, that this description means "Hosannah" for trombone and organ (R.409, S.677) and has so far been the ground that "Hosannah" was composed in the year 1862⁵.

The notation of pedal part on this letter is very different from "Hosannah"⁶, and the one of organ part is also a little different.

Liszt wrote "Concertante" on this letter, but in "Hosannah" trombone is ad lib⁷.

The musical form of "Hosannah" is different from the one of "Cantico di San Francesco" described in this letter. Though the head motive and the following theme are the same as "Cantico", the chorale⁸ doesn't appear in "Cantico".

Therefore it is highly likely that this Liszt's description "Concertante" means "Ms. mus. L1", not "Hosannah".

Namely now fades out the ground that "Hosannah" was composed in 1862.

Notes

1 I have seen only the copy of "R4". I must research the original "R4" in the future.

The first edition means "Liszt, Franz, Sämtliche Orgelwerke, hrsg. von Haselböck, Martin, Wien 1987, Bd.9, SS.1-18".

2 ed. Eckhardt, Mária, Franz Liszt's Estate at the Budapest Academy of Music, Budapest 1993, p.551

"Bl (sketches)" is written also in the following catalogue :

Searle, Humphrey and Winklhofer, Sharon, Liszt, in; The New Grove Early Romantic Masters 1, New York London 1985, pp.235-378, here p.235

3 Bar 266 in "R4" is missing in the first edition.

4 The facsimile partly of the autograph of this letter is seen in the following printed edition : Liszt, Franz, Sämtliche Orgelwerke, hrsg. von Haselböck, Martin, Wien 1987, Bd.8

Liszt, Franz, Franz Liszt Briefe, hrsg. von La Mara, Leipzig 1893, Bd.2 S.6

5 Haselböck, Martin, Liszt's Organ Works, in; The American Organist, July 1986, pp.56-63, here p.60

6 I have seen only the printed edition. This autograph is in possession of Nydal Collection, Stockholm, as "L12/Ms 1581".

This notation is also a little different from "R4" and "Ms. mus. L1". It is possible that Liszt wrote this notation simplifiedly.

7 Liszt, Franz, Sämtliche Orgelwerke, hrsg. von Haselböck, Martin, Wien 1987, Bd.8, "Verzeichnis der Quellen" in Vorwort.

and Raabe, Peter, Liszts Schaffen, Stuttgart 1931, 2. Aufl., Stuttgart 1968, S.297, et al.

I have not yet confirmed it with the autograph.

8 "Heilig ist Gott der Vater". B. Schloemann is the first to point out this chorale in the preface in the following edition :

Liszt, Franz, Hosannah, hrsg. von Schloemann, Burghard, B. Schott's Sohne, Mainz 1983

This chorale is found also in the following edition as No."8630a", "Sanctus":

Zahn, Johannes, Die Melodien der deutschen evangelischen Kirchenlieder, 6 Bde. Gütersloh 1889-1893, nachdr. Hildheim 1963

1.

Raabe and Searle wrote in their catalogues that this composition was published in the year 1865⁹.

But in the first edition, "Z 3593 (LH)"¹⁰, there is a description : "Lith. Saget, rue Siam, 69, Brest", which is at the bottom on p.[18] before the picture of 3 ships in it¹¹.

Does this description mean that this first edition was published in the year 1869 ? Otherwise it means only address ?

I think it is unpossible in general that this first edition was published in the year 1865, because the "Note" by "A.GUICHON DE GRANDPONT" is dated "15 Novembre 1865." on p.[24]. I think it is difficult to publish it only for one month and a half.

What is the ground that the first edition was published in the year "1865" ?

2.

"ML31 .H43a no.76"¹² preserved in the Library of Congress

Autograph MS, fragment, 2pp. with 10 staves.

Title inscription : "Cotuencez¹³ l'Hymne des Marins „Crux" par / l'Antienne approbative du St Pére (en la majeur)".

Signature on p.[2]: "F.Liszt". Place and date are missing.

Without pagination. Querformat.

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Autograph insertion :

p.[1]: "Suivent les deux Strophes de l'Hymne / jusqu' à la fin arbore vela"
- et / Terminez par la même Antienne (en la majeur) d cette manière :

"(Pour l'accompagnement / voyez à l'autre page). ~~—~~"

p.[2]: "(NB- cet Accompagnement / devra être gravé au dessous der voix)."

On this autograph fragment there are 2 virsions of antienne : one is F-Dur, which is corresponded with antienne of the virsion for male chorus in GA¹⁴, but whose accompany part on p.[2] is not corresponded with antienne of the virsion for female or children chorus in GA¹⁵; another is A-Dur, which is not printed in GA.

Above mentioned insertion by Liszt on p.[2] is clearly for the publication. And "arbore vela" can mean the pictures of three ships which is printed in the first edition p.[19].

Therefore it is likely that this autograph fragment functions as Stichvorlage.

But I can't judge whether this was written before the first publication or after it. If it was written before the first publication, the intermediate version existed likely, or if it was after it, we can't ignore, I think, this version. His signature seems to show that this was written late in his life¹⁶.

I know we have many similar cases to this case in the Liszt-study.

Notes

9 ed. Eckhardt, Mária, Franz Liszt's Estate at the Budapest Academy of Music 1, Budapest 1993, p.294 [No.1195], too.

In this first edition Pl. no. is missing.

10 I refered also to the copy of the first edition, which is preserved in the Library of Congress as "M3.3 .L77 C77".

11 GA doesn't make no reference to this discription.

GA, Bd.V/6, SS.V f

12 I have seen only the copy.

13 I can't read it.

14 GA, Bd.V/6, S.43

15 ibid. S.45

16 Winklhofer, Sharon, Liszt's Sonata in B minor. A Study in Autograph Sources and Documents, Michigan 1980, pp.6of

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Table 1

- "Cantico di San Francesco" for voice and pianoforte, organ or harmonium (R.479, SW.4)
 "Cantico di San Francesco" for trombone and pianoforte or organ ["L.1"] (R.-, SW.-)
 "Cantico di San Francesco" for voice, organ and orchestra (R.479, SW.4)
 "Cantico di San Francesco" for piano solo (R.191, SW.499)
 "Hosannah! Choral für Orgel und Posaune (ad libitum)" for trombone and organ (R.409, SW.677)
 "Alleluja" for piano solo (R.68-1, SW.183-1)
 "San Francesco, Prelude per il Cantico del Sol, di San Francesco"
 for piano or organ (R.392, SW.665)

Table 2

- "Ms. mus. L1" (Liszt Ferenc Memorial Museum)
 Autograph MS, 3ff.
 Staves : ff.1 and 3 : 17 and half staves, f.2 : 18 and half.
 Foliation : 1-3 (black pencil), by Dr. Eckhardt.
 Notation : 1st-3rd
 Title inscription on f.1st : "Cantico di San Francesco".
 Instrumental specification : "Trombone / Pianoforte / o / Organo"
 Signature, place and date are missing. No watermark.
 Script : dark brown ink, Corrections : dark brown ink.
 The musical lines : dark brown, with Rastal (irregular and uneven staving).
 Total span* : f.1st : 22.4 cm, f.1st : 22.6 cm, f.2 : 23.6 cm, f.2 : 23.2 cm,
 f.3 : 22.2 cm, f.3 : 22.6 cm
 ff.1 and 3 : 26.4 x 34.8 cm., f.2 : 27.0 x 34.8 cm. Oblong format.
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*Total span : the width between the highest musical line in the first stave and the lowest one in the last stave.

- "GSA, 60/R4" (Goeth- und Schiller- Archiv)
 Autograph MS, 6 folios with 20 staves.
 Pagination : 1-12 (blue crayon).
 Notation : pp.1-12
 Title inscription on p.1: "Cantico di San Francesco".
 Instrumental specification : "Piano / forte / Organo / ossia / Harmonium"
 Signature, place and date are missing. No watermark.
 Script : dark brown ink, Corrections : red ink and blue crayon.
 The musical lines : dark brown, with rastral.
 Total span* : 24.8 cm (all pages).
 ff.1-4 : 27.2 x 34.8 cm., ff.5-6 : 27.4 x 34.8 cm. Oblong format.
 Over-pasted paper on p.9 : 9.0 x 34.0 cm.

- "GSA, 60/I32" (Goeth- und Schiller- Archiv)
 Autograph MS, 2ff. with 20 staves.
 No Foliation and No Pagination.
 Notation : pp.[1]-[3], p.[4] : no notation.
 Title inscription on p.[1] : "Magnificat - / (diese Manuscript ist nicht gültig -)".
 Instrumental specification : "Trombone / Pianoforte / o / Organo"

Place and date on p.[3] : "Mardi Saint 15 Avril / Rome 62".

Script : dark brown ink, Corrections : red crayon.

The music lines : dark brown, with rastral.

Total span* : 24.8 cm (all pages).

f.1 : 27.4 x 34.6 cm, f.2 : 27.4 x 34.8 cm. Oblong format. No watermark.

Judging from their size of papers and their qualities, the paper of "I32" is presumably same as "R4". In addition it is highly likely that both papers were rastoraled almost at the same time, because the total span is 24.8 cm in "R4" as well as "I32".

"L12/Ms 1581" (The Nydahl Collection)

Autograph MSSs, 30ff. with 20 staves. Upright format

Foliation : 1-30

Notation : ff.3^r-30^r

f.1^r Liszt's indication to Gottschalg. "Rom - 63"

ff.2^r-11^r "Variationen über das Motif / von J.S.Bach"

Place and date on f.11^r "Rom Februar 63"

ff.13-15^r "Magnificat / Hosannah! Choral - für die Orgel / und Posaune (ad libitum)"

ff.18^r-18^r "Ave Maria - / von Arcadelt - (16th Jahrhundert) für Orgel von F.Liszt"

ff.20^r-25^r "Evocation à la Chapelle Sixtine"

ff.28^r-30^r "Pilger Chor aus Tannhäuser" by Liszt

Place and date on f.30^r "22 Oct 62 Rom."

"GSA 60/Y3" (Goeth- und Schiller- Archiv)

Autographs by Liszt and copies by Gottschalg, 27ff. with 18 staves.

Pagination : 2-52 (1-8 ; black pencil, 9-52 ; blue crayon)

Notation : pp.2-52, pp.38, 43 and [53] : no notation.

Title inscription on p.1 : "Franz Liszt's / Werke für Orgel".

Script : black ink, Corrections : black ink, blue crayon and red crayon.

The music lines : dark brown.

Upright format : 33.0 x 26.0 cm. No watermark.

pp.2-5 Schlußchor und Fuge von Bach [copy]

Place and date on p.5 "in Weimar / im Febr. 1861" (black ink by Gottschalg)

pp.6-10 Hosannah [copy]

pp.10-13 Chor der jüngern Pilger aus Tannhäuser nach Wagner [copy]

Place and date on p.13 "Rom 22. Oktbr 1862" (black ink by Gottschalg)

pp.14-16 Ave Maria von Arcadelt [copy]

pp.17-25 Evocation à la Chapelle sixtine [copy]

Place and date on p.25 "Rom, 1862" (black ink by Gottschalg)

pp.26-37 Variationen über ein Motiv von Bach [autograph]

Place and date on p.37 "? / ? Dr.Franz Liszt / A.W.Gottschalg / Tieffurth b. Weimar, am 29 Septbr. 1863"
(black ink by Gottschalg)

pp.39-42 Weimars Volkslied [autograph]

pp.44-45 Ora pro nobis [autograph]

pp.46-47 Papst Hymnus [copy]

pp.48-50 Aus tiefer Not von Bach [copy]

pp.50-52 Adagio von Bach [copy]

p.52 Regina Coeli von Lassus [autograph fragment]

Table 3

R4	* 1	23	x	24	69	75	76	77	82	148	152	156	157	212
			Λ			✓								
L1	* 1	23	24	25	26	71	77	78	83	149	153	157	158	213
Pf.	*	23	—	26	71	—	83	—	149 — 153	—	157 — 158	—	213	
org.		23	—	26	71	—	83	—						
over-pasted														
R4	222	223x	224	226	266 ¹	314	326	327	328	336, 337	355	453:		
L1	223	224x	226x	227	229		317	329	x	330 338, 339	357	455:		
Pf.	223	—	—	229		317	—	338	—					
org.	223	—	—	229		317	—	338	—					

* : Auftakt

x : no corresponded bar

— : existence of tie

Numerals refer to bars in each autograph.

1) Bar 266 in "R4" is missing in Notation 2 [Bd.9, SS.1-18]

Table 4

the beginning of March 1862	GSA 60/R4 "Cantico di San Francesco"
just before 11. March 1862	Ms. mus. L1 "Cantico di San Francesco"
after 15. April 1862	G SA 60/I32 "Magnificat"
15. Apr. 1862 - 29. Sept. 1863	L12/Ms. 1581, GSA 60/Y3 "Hosannah"

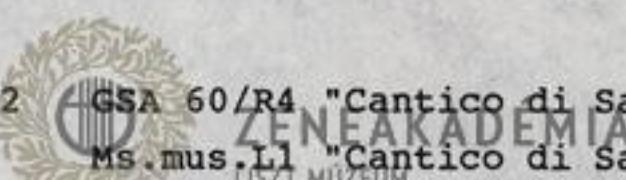


Table 5

	(F-Dur)												"in dulci"					
L1	* 1	23 24 25 26												40	(F-Dur)			
			✓												[see Table 3]			
Cantico	* 1 14 15	23	x	24	25	x.	27.	28.	x.	30.	31.	x	33.	34.	x	35	38	
(R4)			Λ															
Hosannah	* 1	14				24	25	26	27	28	29	30	31	x	72	73	74	75:
I32	* 1												31	38	73	74	75-78:	
Alleluja	* 1												31	38	73	74	75-78:	

* : Auftakt

x : no corresponded bar

Numerals refer to bars in each version or composition.

Music

- 1 Liszt, Franz, Hosannah, hrsg. von Schloemann, Burghard, Mainz, B.Schott's Sohne 1983
- 2 Liszt, Franz, Sämtliche Orgelwerke, hrsg. von Haselböck, Martin, Wien, Universal Edition 1985, 9 Bde.
- 3 Liszt, Franz, Alleluja, Leipzig u. Berlin, C.F.Peters, pl.no.:4488

Bibliography

- 1 Liszt, Franz, Franz Liszt Briefe, hrsg. von La Mara, Leipzig 1893, Bd.2 SS.5-7
- 2 Liszt, Franz, Franz Liszt in seinen Briefen, hrsg. von Jung, Hans Rudolf, Berlin 1987, S.385
- 3 Bates, William, The Haselböck Edition of Liszt's Organ Works, in; Journal of the American Society vol.28, 1990, pp.42-68
- 4 ed. Eckhardt, Mária, Franz Liszt's Estate at the Budapest Academy of Music II, Budapest 1993, p.551
- 5 Haselböck, Martin, Liszt's Organ Works, in; The American Organist, July 1986, pp.56-63
- 6 Zahn, Johannes, Die Melodien der deutschen evangelischen Kirchenlieder, 6 Bde. Gutersloh 1889-1893, nachgedr. Hildheim 1963, No.8630a "Sanctus"



Source 1 a part of a letter to Gottschalg on 11.March 1862
(from "GSA 59/66")

"Ad vocum des Tiefurter Cantors will ich Ihnen sagen dass ich seiner besonders gedacht habe in diesen letzten Tagen, indem ich den Lobgesang des heiligen Franciscus ("Cantico di San Francesco") componirte. Der Gesang ist eine Entwicklung -ellipsis- des Chorals "in dulci jubilo" wozu ich natürlich die Orgel verwenden musste. -ellipsis- und siehe da, am Eingang der Kirche begegnete mir unser vortrefflicher Grosse mit seiner Posaune, und ich erinnerte mich eines alten Versprechens, nähmlich eine "pièce" für seinen Sonntagsgebrauch zu componiren. Alsbald machte ich mich dran, und aus meinem Cantico ist jetzt eine Concertante für Posaune und Orgel geworden - Ich schicke Ihnen das Stück als Osterei Mitte April. Einstweilen hier die ersten Accorde". (underlined by Liszt) [Continued on musical example 1]

musical example 1

F dur. *Lento assai.*

Orgel.

Pedal.

from item 1
in the Bibliography

3/3

ex 2a

11

t soienne

33

55 *Un poco animato*
fff giubilando

57

added passage

from
NLA

ex 3

Trombone

Pianoforte

Organo

ZENEAKADEMIA

LISZT MÜZEUM

from

"Ms mus. L 1"

CANTICO DI SAN FRANCESCO

ex 4

Lento assai

[Bariton]

ff

Al - tis - si-mo

ff

Organo
(Ossia
Harmonium)

from
item 2
in the Music

HOSANNAH!

Choral für Orgel und Posaune (ad libitum)

from item 2 in the
Music

ALLELUIA

A musical score page for 'Andante maestoso assai' by Liszt. The score is divided into three staves. The top staff consists of two staves for the piano, with dynamics 'mf' and 'p' indicated. The middle staff is for the strings, with dynamics 'ff' and 'p' indicated. The bottom staff is for the woodwinds, with dynamics 'ff' and 'p' indicated. The music is in common time. A watermark for the 'ZENEAKADEMIA LISZT MÜZEUM' is centered on the page, featuring a harp and a laurel wreath.

from
NLA

Sanctus.

8630 a. 17. 7. Choräle Reichen-Ordeninge, Vermischung 1543. Oliv. (Choralnoten.)

A musical score for a three-part setting of the hymn 'Hilf mir Gott der Vater'. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The top staff contains the lyrics 'Hilf mir Gott der Vater, hilf mir Gott der Sohn, hilf mir Gott der heilige Geist. He ist der Heilige Geist der mir die Weltleid sponnen'. The middle staff contains 'ehren will. Hosanna in der Höchst! Hosanna in der Höchst!'. The bottom staff contains 'im Namen des Herrn. Hosanna in der Höchst!'. The music is in common time, with a mix of eighth and sixteenth note rhythms.

from item 6 in the
Bibliography

4947.

Wittenberg. Ring 1535. Bl. 94 b. (Giert. 301.)

A musical score for four voices (SATB) in common time. The music consists of four staves, each with a treble clef. The lyrics are: "In dul - el ju - bl - lo — nun sin - get und seid froh! Un - sera Herr - sens Won - ne lebt in prae - se - pl - o — und leuchtet wie die Son - ne ma - tris in gre - mi - o. — Al - pha es et O — Al - pha es et O." The score is in a clear, printed style.

from item 6 in the
Bibliography