

# Franz Liszt's *Cantico del Sol*: A Source Study

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## TRANSLATED, CORRECTED AND AUGMENTED ARTICLE

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### ABSTRACT

The purpose of this paper is to clarify the compositional process of the revised version of Liszt's *Cantico del Sol di San Francesco d'Assisi*, especially focusing on the little-known manuscripts preserved in Weimar, Budapest and Leipzig. The author confirmed for the first time that the "Leipzig copy" of the work also includes Liszt's handwriting. Surely both manuscripts in Weimar and Leipzig are *Stichvorlagen* for the first edition. The latter is the revised vocal score with accompaniment either on piano or organ. Definitely Liszt also checked the engraver's manuscript of the vocal score for himself. On September 6, 1881 to Carolyne, Liszt wrote the following: "I am going to write the arrangement for piano and organ of the new definitive version of the *Cantico di San Francesco*." It is very likely that this arrangement means the "Leipzig copy," not the piano solo version. Therefore, the date of composition of the latter should be reconsidered. On the other hand, the autograph fragment for orchestra in Budapest is an important correction to the missing manuscript between the early version and the revised one.

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### KEYWORDS

Franz Liszt, *Cantico del Sol*, *Cantico delle creature*, San Francesco d'Assisi, revised version

The *Cantico del Sol di San Francesco d'Assisi* – the musical setting of one of the oldest monuments of Italian literature – was called "une de mes meilleures œuvres" (one of my best works) by Franz Liszt in his later years.<sup>1</sup> The following five versions of this so-called cantata work are currently known:

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<sup>1</sup>Liszt regarded this work as "une de mes meilleures œuvres" in his letter from Weimar to Carolyne Sayn-Wittgenstein in Rome, dated September 6, 1981. *Br.* 7, 327; *LSL*, 869; *WPL*, 594.

1. For voice with piano and organ (harmonium) (LW I8/1, SH 4i)
2. For voice with double accompaniment of piano and harmonium (LW –, SH –)
3. For voice with orchestra (LW I8/2, SH 4ii)
4. For trombone and piano or organ (LW –, SH 677a)
5. For piano solo (LW A307, SH499)

The purpose of this paper is to clarify the compositional process of the revised version of the *Cantico del Sol di San Francesco d'Assisi*, especially focusing on the little-known manuscript copies in Weimar, Budapest and Leipzig. I would also like to refer to their relationship with the piano solo version (5 above) and *Deux Légendes* for orchestra (LW G27, SH 113a).

Table 1a shows the music manuscripts for the above-mentioned versions known in GA, NLE, HE and LSP (see the *Abbreviations* at the end of the article). But actually, there are some other little-known manuscripts in addition to these: the sources listed in Table 1b. These three manuscripts are the main sources investigated in this paper. Their details will be discussed later in part 4. Ms. mus. L. 78 is just a fragment. D-WRgs 60/R4a is a very important source but has already been dealt with in one of my earlier studies,<sup>2</sup> the findings of which are summarized here.

According to the Liszt catalogs LW and SH, the first version<sup>3</sup> had been completed in 1862 (above 1 and 2),<sup>4</sup> and then it was arranged and revised for orchestral accompaniment (above 3) about 20 years later. The autograph of the first version is D-WRgs 60/R4, which served as the basis for D-WRgs 60/R4a. The autograph of the version with orchestral accompaniment is D-WRgs 60/B31.

The total number of bars in each manuscript is shown as follows: D-WRgs 60/R4 has 453 bars; D-WRgs 60/R4a, 463; D-WRgs 60/B31, 463; D-WRgs 60/Dep. H4, 665; the “Leipzig copy,” 661; Ms. mus. L. 1, 455; D-WRgs 60/U51, 477. The musical texture of D-WRgs 60/R4a is slightly expanded by ten bars and has the same structure as the autograph D-WRgs 60/B31, which shows the earliest stage with orchestral accompaniment. After that, Liszt began to drastically revise this work, increased its length by about 200 bars and reached D-WRgs 60/Dep. H4 and the first edition. Therefore, the last version (D-WRgs 60/Dep. H4 and the first edition) should actually be called the revised version. On the other hand, D-WRgs 60/B31 is also with orchestral accompaniment, but it should be called the first version. The D-WRgs 60/R4a has the date “April 25, 1862” by a copyist, Pietro Cavallini, and probably functioned as a “vocal score” of D-WRgs 60/B31. At any rate the question is: when exactly did Liszt corrected

<sup>2</sup>Wataru Fukuda, “Music manuscript ‘GSA60/R4a’ in the compositional process of Franz Liszt’s *Cantico di San Francesco*, the first version,” *Bulletin of Musashino Academia Musicae*, vol. L (2019), 91–115 (in Japanese). This version with the unusual double accompaniment of piano and harmonium is conveyed only in the manuscript D-WRgs 60/R4a. It is referred to also in the following: LSP2016, V; *NLE* Suppl. vol. 10 (2014), xlv, note 153.

<sup>3</sup>In this paper the title of the first version is “*Cantico di San Francesco*,” distinguished from the revised version which bears the title “*Cantico del Sol di San Francesco d'Assisi*.”

<sup>4</sup>According to Zsuzsanna Domokos, an Italian composer, Jacopo Tomadini (1820–1883) wrote in his letter dated May 3, 1862 that he had played his composition titled “*Cantico e Salmo del Beato San Francesco d'Assisi*” to Liszt. The latter preserved the printed edition. See Mária ECKHARDT, *Liszt Estate Catalogue* (Budapest: Liszt Ferenc Zeneművészeti Főiskola, 1993), vol. 2, no. 2274. There is no way to know which composer wrote the first version. Zsuzsanna DOMOKOS, “Two Letters of Franz Liszt Written to Jacopo Tomadini: A Forgotten Relationship among Liszt and His Friends in Church Music,” *Ostinato rigore* 18 (2002), 203.



**Table 1a.** Previously known music manuscripts of the *Cantico del Sol* (all kept in D-WRgs)

Shelf mark	Specification of instruments	First edition
a) 60/R4	piano, organ (or harmonium)	LSJ 2010, HE IX
b) 60/R4a <sup>5</sup>	piano, organ (or harmonium) or both	LSJ 2013
c) 60/B31	orchestra	GA V-5
d) 60/R4 (together with H-BI Ms. mus. L. 1 <sup>6</sup> )	trombone with piano or organ	LSP 2016
e) 60/U51	piano solo	NLE I-17

**Table 1b.** The little-known manuscripts of the *Cantico del Sol*

Shelf mark	Collection	Accompaniment
f) 60/Dep. H4 <sup>7</sup>	D-WRgs	orchestra
g) Ms. mus. L. 78	H-BI	orchestra
h) 21069 C. F. Kahnt, Nr. 137 <sup>8</sup>	D-LEsa	piano, harmonium

D-WRgs 60/R4a? It became clear that D-WRgs 60/R4a is an important source connecting the first version (autograph D-WRgs 60/R4) and the revised one (D-WRgs 60/Dep. H4 and the first edition).

## 1. LISZT'S OWN REFERENCE TO THE REVISED VERSION OF THE WORK

First the discourses of Liszt about this cantata are dealt with, and then follows a comparison of the above-mentioned manuscripts.

<sup>5</sup>GSA 60/R4a: a copy in Liszt's hand; oblong format, 232 × 302 mm, no watermark, 15 folios. Title: "Cantico di San Francesco" (f. 3<sup>r</sup>, by the copyist); "Cantico di San Francesco" (f. 2<sup>r</sup>, by Liszt). Music: f. 3<sup>r</sup> – f. 13<sup>v</sup> (f. 1, 15: empty, f. 14: only staves). Pagination: "1"–"22" (not by Liszt). 12 staves. Script: black ink by the copyist; black ink, red crayon and lead pencil by Liszt in corrections. Signature: "Francesco Liszt –" (f. 2<sup>r</sup>, by Liszt). Location and Date: "(Pietro Cavallini fece/Roma 25 Aprile 1862)" (f. 13<sup>v</sup>, by the copyist). Specification of instruments: "Canto/(Barytono)/Pianoforte/Organo/(ossia harmo/nium)/Pedale" (by the copyist, except brackets added by Liszt). This entire source can be seen on the following official GSA website: [https://ores.klassik-stiftung.de/ords/?p=401:70:5718336512882:::p70\\_seite:551](https://ores.klassik-stiftung.de/ords/?p=401:70:5718336512882:::p70_seite:551) (accessed on June 1, 2020).

<sup>6</sup>"Ms. mus. L. 1" is preserved in the Liszt Ferenc Memorial Museum in Budapest.

<sup>7</sup>"Dep." means "Depositum Hoffmann," according to a personal email from Ms. Evelyn Liepsch in GSA on August 19, 2015. The sources bearing "Dep." have been commissioned since 1966 from the legacy of Alfred Hoffmann, the former owner of the Kahnt in Leipzig. Therefore, it may contain many printer's manuscripts (Stichvorlage) used by Kahnt for publication. I would like to take this opportunity to thank GSA and Ms. Liepsch. D-WRgs 60/Dep. H4 is not mentioned in the following paper: James DEAVILLE, "The C. F. Kahnt Archive in Leipzig, A Preliminary Report," *Notes* 42/3 (1986), 502–517.

<sup>8</sup>Hereafter this source will be called the "Leipzig copy" in this paper. Here I would like to express my gratitude to Staatsarchiv Leipzig.



According to two of his letters,<sup>9</sup> and his will on September 14, 1860,<sup>10</sup> it can be understood that Liszt was particularly attracted by San Francesco d'Assisi with stigmata, whom Liszt regarded as a savior connecting God with the worldly people. On November 24, 1878, he wrote to Baroness Olga Meyendorff (1838–1926) from Rome: “Please tell Gille that if Dimmler (Musik Direktor at Freiburg im Breisgau) asks him for the copy of my *Cantico di San Francesco*, he should send it to him.”<sup>11</sup> He wrote to Gille on September 15, 1880:

Dimmler sagt mir so eben, dass mein Franciscus in Freiburg, diesen Winter abermals, und mit Orchester-Begleitung aufgeführt werden soll. Friedheim wird so freundlich sein die Partitur musterhaft auszuschreiben. Um ihm diese Arbeit zu erleichtern, bitte ich Dich sogleich “Via e Albergo Alibert, Roma” die saubere römische Abschrift des “Cantico del Sol” die ich Dir verehrte, zu senden.<sup>12</sup>

(Dimmler tells me that in Freiburg this winter my “Franciscus” should be again performed with orchestral accompaniment. Friedheim will be kind enough to write out the score in an exemplary manner. In order to make his work easier, I would like to ask you to send immediately to “Via e Albergo Alibert, Roma,” the Roman fair copy of the “Cantico del Sol,” which I respectfully presented to you.)

These letters inform us that in Jena in 1877 the *Cantico di San Francesco* was played for the first time since the first performance, and then in 1880 the story of performing with an orchestral accompaniment arose in Freiburg. Probably this is the first reference to an orchestral involvement. At that time Gille preserved “the Roman fair copy,” which Liszt had given him as a gift, and asked him to send it back to Rome at once. It is highly possible that “the fair Roman copy” is D-WRgs 60/R4a and that the performance in Freiburg around 1880 inspired Liszt to prepare the orchestral arrangement.

The following letter from Weimar to Carolyne on September 6, 1881 is more important:

J’ai passionnément travaillé pendant une quinzaine au *Cantico di S. Francesco*. Tel que le voilà enfin amélioré, agrandi, ornementé, harmonié et achevé en partition – je le considère comme une de mes meilleures œuvres. Je le ferai réexécuter à quelque *Musikfest* l’année prochaine – malgré l’antipathie de la critique et du public, influencé par elle, contre les compositions religieuses en dehors des forms conventionnelles. Je vais écrire l’arrangement de piano et orgue de la nouvelle version définitive du *cantique de St François* – . . .<sup>13</sup>

(This last fortnight I have been working enthusiastically at my *Cantico di S. Francesco*. Such as it now finally is, improved, expanded, ornamented, harmonized, and finished in full score, I consider it one of my best works. I shall have it performed again at some *Musikfest* next year – despite the antipathy of the critics, and of the public influenced by them, to religious works outside the conventional forms. I am going to write the arrangement for piano and organ of the new definitive version of the *Cantico di San Francesco* – . . .)

<sup>9</sup>E.g. *LSL*, 590–591., *LCA*, 117.; *LSL*, 868., et al.

<sup>10</sup>*Br.* 1, 365.

<sup>11</sup>*LOM*, 325.

<sup>12</sup>*BuS*, 232. Unfortunately, the copy by Friedheim is unknown.

<sup>13</sup>This letter was partially quoted at the beginning of this paper. *Br.* 7, 327., *LSL*, 869., *WPL*, 594.



This shows that the score had been expanded and corrected, and a “new definitive version” (*la nouvelle version définitive*) finished on September 6, 1881. He is also proud of what is “one of the best works” of his later years, and wants it to be performed.

He wrote to Baroness Olga Meyendorff on November 3, 1881:

This last fortnight my music sheets have completely *absorbed* me. I have again corrected, and added some sixty bars to my *Cantico di San Francesco*. In its present state I consider it one of my least bad works.<sup>14</sup>

In another letter written to Carolyne on a Friday probably in November or December, Liszt referred to:

La revision et les élargissements d’ornementation de mon *cantique de St François* m’occupent depuis plusieurs semaines. Ce cantique a été composé et chanté à Rome en 62 – récemment à Fribourg et à Iéna. Après 2 ou 3 copies précédentes, je livrerai ce soir la finale pour l’impression.<sup>15</sup>

(The revision and extra ornamentation of my *Cantico di San Francesco* have been keeping me busy for several weeks. This canticle was composed and sung at Rome in ‘62 – recently in Freiburg and Jena. After 2 or 3 previous versions, I shall this evening hand over the final one for printing.)<sup>16</sup>

But he did not hand it over until October 8, 1882.<sup>17</sup> On November 17, he sent his letter from Zurich to Carolyne. “The engraving of my *Cantico* – score, arrangement for piano [partition, arrangement pour piano] – will not be finished until the end of December.”<sup>18</sup> On January 14, 1883 he checked the printer’s proof in Budapest.<sup>19</sup> The first edition of the full score was released in 1883 or 1884,<sup>20</sup> and dedicated to Baron Pilsach.<sup>21</sup>

In other words in October 1882 Liszt sent the printer’s manuscripts of both the score of the vocal version with orchestral accompaniment and that of the piano arrangement to Kahnt for publication. This “arrangement pour piano” means surely the vocal score (Klavierauszug) [SH4iibis], not the piano solo version, because the latter has never appeared in print before its publication in the *New Liszt Edition*. In other words, it can be assumed that the “Leipzig copy” had already been sent to Kahnt.

The first performance of the final version with the orchestral accompaniment was held in Bratislava on December 21, 1884 at the 27th anniversary festival of the local Liedertafel. Hodoly (c. 1845–1896) sang the baritone part, but Liszt was not present at the performance.<sup>22</sup>

<sup>14</sup>LOM, 408 (only in English translation). Emphasis by Liszt.

<sup>15</sup>Br, vol. 7, 330.

<sup>16</sup>LSL, 870.

<sup>17</sup>LSL, 885. In his letter to Carolyne on October 10, 1882, he wrote: “The day before yesterday I . . . delivered to Kahnt, for printing, St. Francis’s *Cantico del sol*.”

<sup>18</sup>LSL, 889.

<sup>19</sup>Br, 7, 370. “Comme besogne, j’aurai à revoir ici les épreuves du *Cantico* de St François.”

<sup>20</sup>While the first edition was published in 1883 according to SH, the year is 1884 in LW. Mária Eckhardt also affirmed the year 1884. Mária ECKHARDT, *Liszt’s Music Manuscripts in the National Széchényi Library* (Budapest: Akadémiai Kiadó, 1986), 189.

<sup>21</sup>Baron Arnold Senfft von Pilsach (1834–1889) was a singer and had a relationship with Robert Franz (1815–1892).

<sup>22</sup>ECKHARDT, *Liszt’s Music Manuscripts*, 189f.



## 2. THE *DEUX LÉGENDES* AND THE *CANTICO DEL SOL*

Actually, the *Cantico del Sol di San Francesco d'Assisi* is associated with the famous *Deux Légendes* for orchestra (LW G27, SH113a). As it is already known, in this orchestral version, the order is different from the piano solo version (LW-A219, SH175). The first tune is *St François de Paule marchant sur les flots*, and the second is *St François d'Assisi, la prédication aux oiseaux*. The autograph of the orchestral version has the date “October 23–29, 1863” by Liszt,<sup>23</sup> which is added at the end of the first *St François de Paule*. It is also known that at the end of the second *St François d'Assisi*, he attached the following note: “This piece [single] is to be used . . . as a prelude to the Cantico di San Francesco (baritone with orchestra).”<sup>24</sup>

According to the report of the piano master class of Liszt, when Stavenhagen (1882–1941) played *St François d'Assisi, la prédication aux oiseaux* on January 2, 1886, Göllicherich jotted down his comment. “When St. Francis in bar 52, play the recitative fairly loud [in contrast to the *piano dolce* in the score].”<sup>25</sup> This recitativo of St Francesco corresponds to bar 59 in the orchestral version. This motive is common between *St François d'Assisi, la prédication aux oiseaux* in *Deux Légendes* and the *Cantico del Sol di San Francesco d'Assisi*. But it is more important that this common motive was added for the first time just at the stage of the correction in D-WRgs 60/R4a. As *Facsimile 1*<sup>26</sup> shows, in bars 69–71 Liszt inserted the new vocal part “Laudato Sia” for himself and added bar 71. It is natural to think that this common motive was added after his plan of connecting both works. In other words, this addition to D-WRgs 60/R4a should be considered after October 29, 1863.

## 3. THE MANUSCRIPTS D-WRGS 60/R4A AND D-WRGS 60/U51

Though there are various differences between D-WRgs 60/R4a and D-WRgs 60/U51, the most important point is that D-WRgs 60/U51 does not include the above-mentioned common motive. Now LW and SH indicate that the year of composition of the piano solo version, namely D-WRgs 60/U51, is 1881 and 1881–1882 respectively, just as in the *New Liszt Edition*.<sup>27</sup> The evidence of this claim is probably the letter dated September 6, 1881, dealt with in Section 1. Liszt's reference of “an arrangement for the piano and organ of the new final draft” has been

<sup>23</sup>A-Wn Mus. Hs. 42179, f. 7r.

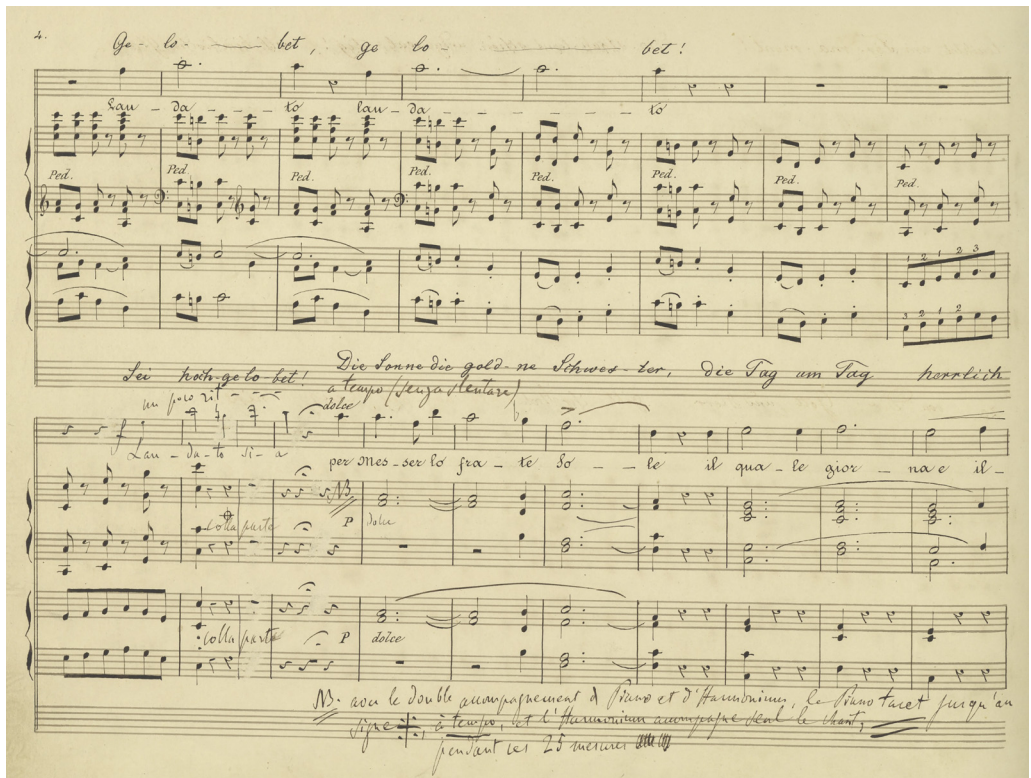
<sup>24</sup>Ibid., f.12<sup>v</sup>. “NB dieses Stück soll als Vorspiel des Cantico di San Francesco (Bariton mit Orchestra)/“ Altissimo omnipotente, buon Signore “gebraucht werden”. This note is written in black ink by Liszt, except for “(Bariton mit Orchestra),” inserted additionally by him in blue crayon.

<sup>25</sup>Wilhelm JERGER (ed.), *The Piano Master Classes of Franz Liszt 1884–1886, Diary Notes of August Göllicherich*. Eng. transl. by Richard ZIMDARS (Bloomington and Indianapolis: Indiana University Press, 1996), 133.

<sup>26</sup>D-WRgs 60/R4a, p. “4” [f. 4 verso] (bars 61–79). See note 4.

<sup>27</sup>NLE, I, 17 (1983), XII.





**Facsimile 1. D-WRgs 60/R4a, f. 4<sup>r</sup> bb. 61-79 of the *Cantico del Sol*.**

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considered in the previous studies to refer to the piano solo version (D-WRgs 60/U51). Of course, that possibility cannot be denied, but on the other hand, the organ solo version has remained unknown until now.<sup>28</sup> Because D-WRgs 60/U51 does not have the common motive, it might have been composed before October 29, 1863, when the *Deux Légendes* for orchestra (A-Wn, Mus. Hs. 42179) was written. It is more than likely that the arrangement for piano solo referred to in the letter of September 6, 1881 means the “Leipzig copy,” the revised vocal score with accompaniment for piano or organ, and not D-WRgs 60/U51. If this is true, it is comprehensible that the organ solo work is unknown today.

<sup>28</sup>In LW the organ solo version is described as one of the “Lost works” [LW-S59], while in SH it is “missing” as SH760. Friedrich SCHNAPP, “Verschollene Kompositionen Franz Liszts,” *Von deutscher Tonkunst: Festschrift zu Peter Raabes 70. Geburtstag*. Ed. Alfred MORGENROTH (Leipzig: Peters, 1942) 148, No. 81.



#### 4. THE MANUSCRIPT D-WRGS 60/DEP. H4 AND THE “LEIPZIG COPY”

D-WRgs 60/Dep. H4<sup>29</sup> is a copy manuscript with orchestral accompaniment, which consists of four folios written by a hand other than Liszt’s (including the lyrics) and forty-one folios for the music. On the latter a new title page (fol. 1) is pasted, which is written on the reverse of the leaflet for the Sing Academy Concert held in Jena on June 30, 1883.<sup>30</sup> Plate 1 and Plate 2 show the comparison of six sources: D-WRgs 60/R4a, B31, U51, Dep. H4, the first edition and the “Leipzig copy.” According to the comparison, D-WRgs 60/Dep. H4 shows the final stage of this work, which is larger than D-WRgs 60/R4a by 202 bars. In the lower center of fol. 2<sup>r</sup>, there is an annotation in pencil “2615/Leipzig C. F. Kahnt” written by a hand other than Liszt’s. This number is the same as the plate number of the score of the first edition. Moreover, at the end of f. 40<sup>v</sup>, “51 Platten/von Pag. 3–51/paginieren” is also written in pencil, and in fact the music in the first edition is printed between pages 3 and 51. Therefore, it is highly likely that D-WRgs 60/Dep. H4 is the engraver’s manuscript (*Stichvorlage*) of the first edition. In Plate 1, it is set to 665 bars,<sup>31</sup> but this is the bar number after Liszt’s numerous modifications. On the other hand, the copyist has at first written a total of 608 bars, which is 57 bars less than the present length. It recalls for us Liszt’s letter addressed to Olga Meyendorff, on January 3, 1881. “I have again corrected, and added some sixty bars to my *Cantico di San Francesco*.” It is very likely that this letter conveys the time when D-WRgs 60/Dep. H4 was corrected. On the other hand, there are some different readings between D-WRgs 60/Dep. H4 and the first edition, for example, in bars 298–302, 509–510 and 541–542, and 582. Perhaps these were corrected at the stage of the printer’s manuscript.

Ms. mus. L. 78.<sup>32</sup> is the fragment of a full score, and is preserved in the Franz Liszt Memorial Museum and Research Center in Budapest (see Facsimile 2). In the top left corner, Liszt wrote

<sup>29</sup>D-WRgs 60/Dep. H4 is a copy in Liszt’s hand (LW-I8/2, SH4ii) and with a preface (including the lyrics of the work). Upright format, 318 × 226 mm; 4 folios; watermark: “PM”; text of the lyrics: f. 1<sup>r</sup> – f. 3<sup>r</sup> (f. 4<sup>r</sup>–<sup>v</sup>: empty) not by Liszt; music: upright format, 330 × 250 mm (f. 28: 330 × 232 mm) + title page: 300 × 180 mm (f. 1); 41 folios; no watermark. Title (f. 1<sup>r</sup>): “Dem Freiherrn Senfft von Pilsach/verehrungsvoll gewidmet/Cantico del Sol/di San Francesco d’Assisi/composto da F. Liszt/per Voce di Barytono = (Solo), Coro d’uomini, organo ed Orchestra/da F. Liszt/Der *Sonnen Hymnus*/des heiligen Franziskus von Assisi/componirt für Baryton (Solo)/Männerchor, Orgel und Orchester/von F. Liszt” (in dark brown ink by Liszt, also italics by him). Music: f. 2<sup>r</sup> – f. 41<sup>v</sup>; pagination: f. 2<sup>r</sup> – f. 41<sup>v</sup>: “1”–“70”; 22 staves (dark brown ink); script: dark brown ink, red crayon, blue crayon and lead pencil; no date; specification of instruments: the same as in the first edition; lyrics: in Italian, by Liszt; copyist: anonymous; f. 2<sup>r</sup>, in the top right-hand corner: “39971” (blue crayon, not by Liszt); f. 2<sup>r</sup>, at the bottom center: “2615/Leipzig C. F. Kahnt” (lead pencil, not by Liszt); f. 40<sup>v</sup>, at the end of music: “51 Platten/von Pag. 3–51/paginieren” (lead pencil, not by Liszt). A digitized copy of the entire source is available here: [https://ores.klassik-stiftung.de/ords/?p=401:70:13608499313153::RP:p\\_bnr,p70\\_region,p70\\_ansicht,p70\\_seite,p70\\_ds:60,2,1,1,1](https://ores.klassik-stiftung.de/ords/?p=401:70:13608499313153::RP:p_bnr,p70_region,p70_ansicht,p70_seite,p70_ds:60,2,1,1,1) (accessed on June 1, 2020).

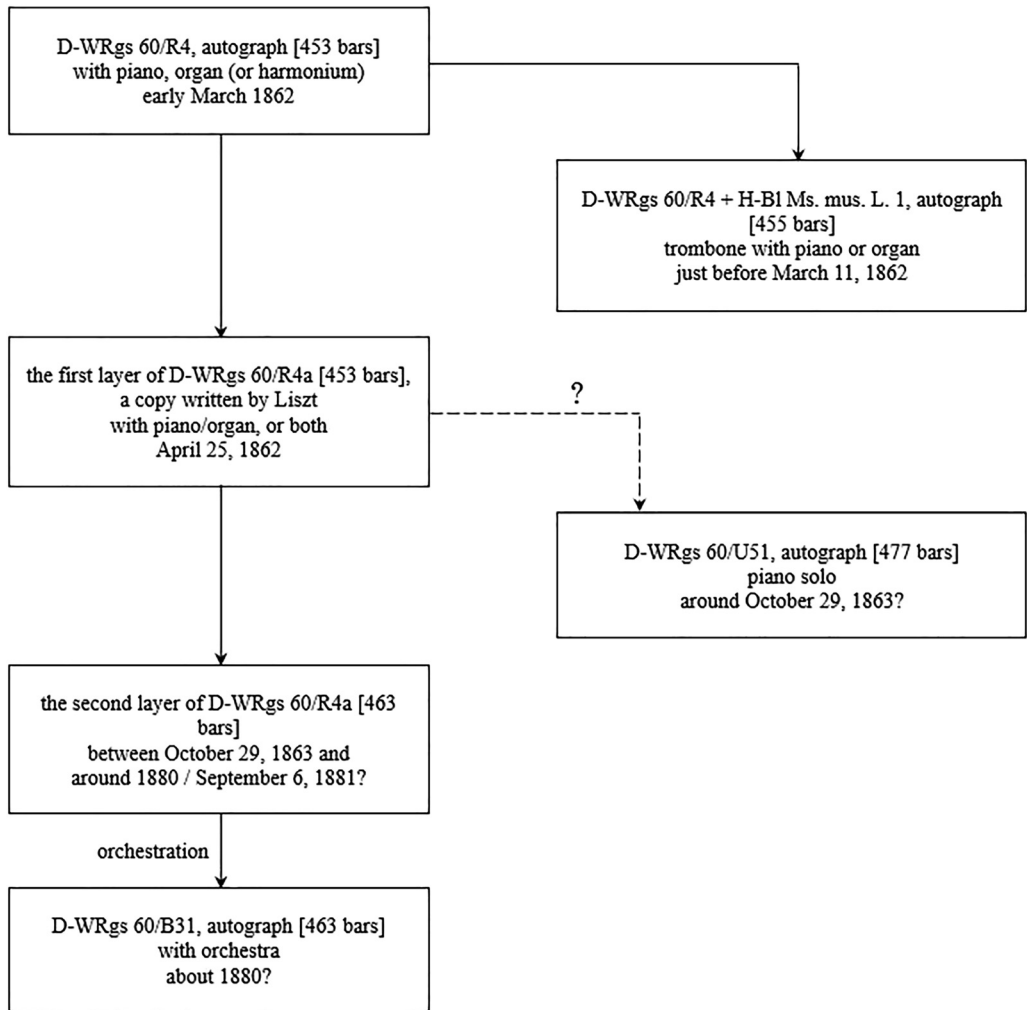
<sup>30</sup>In this concert, the Kyrie and Gloria from the mass for male chorus by Liszt [LW J5, SH8], the oratorio *Saul* (part 3) by Handel (1685–1759) and finally “Nun danket alle Gott” for chorus [LW J43, SH61] were performed.

<sup>31</sup>Liszt very often changed a few bars directly before the rehearsal letter “H.” In D-WRgs 60/Dep. H4, 9 bars had been added in the lower margin of page “33,” but they have been completely deleted. Therefore, because of this deletion, this score seems not to be definitive and the number of bars is not clear here.

<sup>32</sup>Ms. mus. L. 78, autograph. Oblong format, 14 staves, without watermark. 1 folio, music only on fol. 1<sup>r</sup> (f. 1<sup>v</sup> is empty), written in dark brown ink, with corrections in blue crayon. 14 staves, no pagination. Without signature, location and date. Liszt’s instruction in the top left-hand corner: “Correctur Blatt C, zur- Seite 29.” (underlined by Liszt); “Weiter, Buchstaben H/Seite 29”.



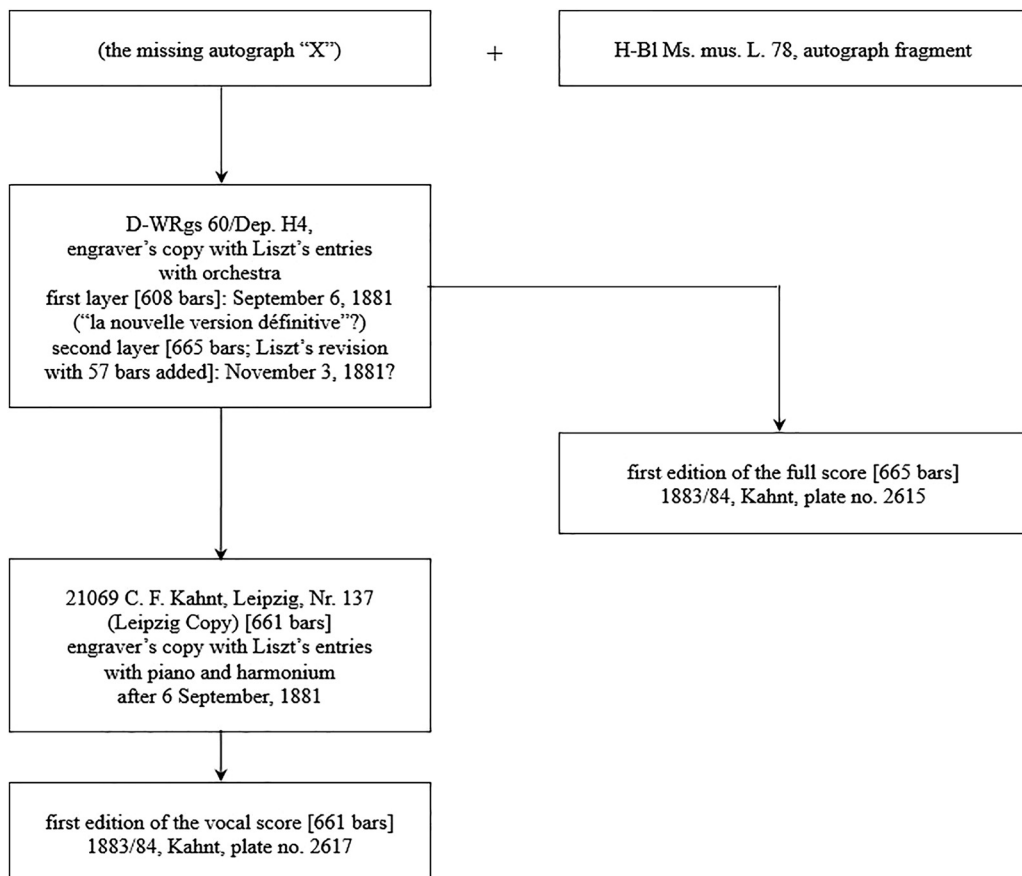




**Plate 1. Concordances of the sources of the *Cantico del Sol*: the first version and the revised one**

“Corrected paper C to page 29,” and “continues to the letter H, page 29” at the end of the score (on the right side). The last two of the ten bars are deleted with blue crayons. The corresponding bars of D-WRgs 60/Dep. H4 are on page “33–34,” and the ones of D-WRgs 60/B31 are on page “8.” The first four bars are the orchestral part, which corresponds to bars 293–296 of D-WRgs 60/Dep. H4. The music shows an early stage written by the copyist, before the corrections of Liszt. The last four bars are the vocal part, which is not the same music as in the bars just before the rehearsal letter H of D-WRgs 60/Dep. H4. In other words, Ms. mus. L. 78 shows the stage before the first layer of D-WRgs 60/Dep. H4, which was prepared by the copyist. It is considered that the missing autograph “X,” and not D-WRgs 60/B31, served as the basis for D-WRgs 60/Dep. H4. According to Liszt’s instruction regarding “page 29” in H-B1 Ms. mus. L. 78, this





**Plate 2. Concordances of the sources of the *Cantico del Sol*: the revised version**

fragment is likely to be a correction leaf to the missing “X.” Therefore, this is judged to be a valuable fragment that proves the existence of his autograph “X” connecting the first and revised versions.

The “Leipzig copy” (21069 C. F. Kahnt, Leipzig, Nr. 137)<sup>33</sup> is a copy manuscript of the vocal version with a piano and/or harmonium (LW-I8/2, SH4iibis). The existence of this source can

<sup>33</sup>21069 C. F. Kahnt, Leipzig, Nr. 137, a copy with Liszt’s corrections. Upright format (302 × 238 mm), 14 staves; 26 folios, paginated from 1 to 51 in black ink (not by Liszt); watermark on fol. 18, 21 and 25: “DE CANSON FRERES.” (f. 18, 21, 25). Title on fol. 1<sup>r</sup> in lead pencil, not by Liszt: “Sonnenhymnus.” Music on fol. 1<sup>r</sup>–fol. 26<sup>r</sup>; in black ink, red ink and red crayon by Liszt; black ink, lead pencil and blue crayon not by Liszt. No signature and date. Specification of instruments by the anonymous copyist: “Canto/Pianoforte/Harmonium.” With Italian and German lyrics text (by copyist). Pagination in lead pencil on fol. 3<sup>r</sup>–26<sup>r</sup> (not by Liszt): 7–70; fol. 2, in the upper center in blue crayon (not by Liszt): “39972”; fol. 2<sup>r</sup>, at the bottom center in lead pencil (not by Liszt): “Leipzig C. F. Kahnt 2617.”



Concertus Matt C, für Seite 29 - Liszt

Flöten  
Hoboen  
Clari:  
Fagott  
Hornen

I  
II  
Violin  
Viola  
Violoncello  
C. B.

ZENEAKADÉMIA  
LISZT MŰZEUM

**Facsimile 2.** H-BI Ms. mus. L. 78, recto side of the autograph fragment of the *Cantico del Sol*.  
Reproduced by kind permission of the Franz Liszt Memorial Museum, Budapest

only be found in RISM,<sup>34</sup> where, however, the addition by Liszt is not referred to at all. For the first time, the author has confirmed that it is a copy manuscript with Liszt's entries. As the accompaniment, two parts for piano and/or harmonium are written, but it is not known whether the music is for "piano and harmonium" or "piano or harmonium", because there is no instruction, nor is there any in the first edition of the vocal score by Kahnt. Probably a double accompaniment like the case of D-WRgs 60/R4a is possible. At the bottom center of fol. 2<sup>r</sup>, "Leipzig, C. F. Kahnt 2617" is written in pencil by a hand other than Liszt's. This coincides with

<sup>34</sup>According to RISM: "Sonnenhymnus F. Liszt/score 26f./Manuscript copy: 1880-1890 (1880c-1890c); 30.5 × 24 cm" The RISM ID number is 225007113. URL: <http://www.rism.info/> (accessed on June 1, 2020).



**Facsimile 3.** “21069 C. F. Kahnt, Leipzig, Nr. 137”, pp. 44–45 (f. 22<sup>v</sup> – f. 23<sup>r</sup>), mm. 552–573. Reproduced by kind permission of the Sächsisches Staatsarchiv, Staatsarchiv Leipzig

the plate number of the first edition of the vocal score, that is, the piano reduction.<sup>35</sup> Therefore, surely this “Leipzig copy” is the *Stichvorlage* of the first edition of the vocal score. Here all the bars modified in D-WRgs 60/Dep. H4 are written down by the copyist from the beginning. Apart from pagination, this copy has several numbers in pencil. The first number “7” appears on fol. 3<sup>r</sup>, and the last “51” on fol. 26<sup>r</sup>. These numbers actually correspond with pages in D-WRgs 60/Dep. H4, not in the first edition. For instance, the numbers “59,” “60” and “61” are found in **Facsimile 3**. In the “Leipzig copy,” Liszt wrote down additions in several places. Especially remarkable are the twelve pedal signs “Ped” and the pedal release signs “\*” with black ink in the piano part in bars 559–600.<sup>36</sup> In **Facsimile 3**, there are seven pedal signs after bar 559, “*sempre f*”<sup>37</sup> in bar 563, and “a tempo” in bar 416; the latter is not found in the first edition of the vocal score. It should be noted that the last 13 bars are different from D-WRgs 60/Dep. H4 and the first edition of the full score, which have a total of 665 bars. This different reading appears in the postlude. The accompaniment part might have been just simplified, because there

<sup>35</sup>The first edition of the vocal score (SH4iibis) that I was able to investigate is for baritone solo, piano, harmonium (or organ). It can also be accompanied by the manuals on an organ.

<sup>36</sup>In the first edition of the vocal score there are nineteen pedal signs in bars 559–649.

<sup>37</sup>The instruction *sempre f* is also found in the first edition of the vocal score. In D-WRgs 60/Dep. H4, the copyist originally wrote it, therefore Liszt may have added it in the “Leipzig copy” for himself.



is no vocal part. At any rate, this “Leipzig copy” shows that Liszt checked even the vocal score for himself.

## 5. CONCLUSION

Plate 1 and Plate 2 show the relationship between the music of the above-mentioned sources: D-WRgs 60/R4, R4a, U51, B31, Dep. H4, the “Leipzig copy” and the first edition (full score and vocal score).<sup>38</sup> Here is a summary of this paper. 60/R4a had been copied on the basis of 60/R4 and then corrected by Liszt, and ultimately resulted in the same structure as B31. The latter is with the accompaniment of the orchestra, but it is not the final version at all. B31 apparently shows a previous stage (the first version) of the later revised manuscript Dep. H4 and the first edition, because it is about 200 bars shorter than the latter.

In the corrections to 60/R4a, at first the common motive with *Deux Légendes* has been inserted. Liszt seems to have the idea that the *Deux Légendes* will play a role as prelude to the *Cantico del Sol* at least until October 29, 1863, which is the date he wrote in the autograph of the former. Surely the time when 60/R4a was revised lies between October 29, 1863 and September 6, 1881, when the “new definitive version” was written. However, it is more likely that Liszt began to correct 60/R4a in the autumn of 1880, when the reference to the orchestral accompaniment appeared for the first time in his letters.

60/Dep. H4 is a copy manuscript in Liszt’s hand, presumably the *Stichvorlage* for the first edition of the full score; on the other hand, the “Leipzig copy” is also a *Stichvorlage* of the vocal score, accompanied by piano and/or harmonium.

The last five bars of 60/R4a (mm. 454–458) are divided into two parts. If these parts are sung only by baritone solo without chorus (*ad libitum*), it seems to be ambiguous which part should be sung.<sup>39</sup> In other words, it is possible that the corrections of 60/R4a are incomplete in the process of orchestration in 60/B31. The author speculates that Liszt might have used 60/R4a as a “Klavierauszug” or “particella” for 60/B31.

In the letter dated September 6, 1881, Liszt wrote that he had already completed the orchestral version and also added: “I am going to write the arrangement for piano and organ of the new definitive version of the *Cantico di San Francesco*.” Based on this reference, LW and SH argue that the piano solo version (60/U51) was written in 1881 or 1881–1882. However, 60/U51 includes no common motive with the *Deux Légendes* and shows the stage of the first version. Therefore, it should be pointed out that the source referred to in the above-mentioned letter in 1881 is likely to be the “Leipzig copy,” not 60/U51. Then a new problem arises, when Liszt transcribed 60/U51. Based on a comparison of the score text (Table 2), the piano solo version seems to be composed before October 29, 1863, before the corrections of 60/R4a, that is, before the idea of connecting the *Cantico del Sol* and the *Deux Légendes* appeared.

<sup>38</sup>The music of D-WRgs 60/B31 and D-WRgs 60/Dep. H4 is so different that there could be a lost source which served as the basis for the latter.

<sup>39</sup>In bars 109, 193, 282 and 429 in D-WRgs 60/R4a, Liszt added “Chor” to the direction “con coro (*ad libitum* – Tutti le voci unison)” which had been written by the copyist. This instruction means the composer’s change from *ad libitum* to *obbligato* chorus.



**Table 2.** Comparison of D-WRgs 60/R4a, B31, U51, Dep.H4, the first edition (E) and the “Leipzig copy” (×: not corresponding bars; #: common motive with *Deux légendes*)

Strophe	R4a/B31	U51	Dep. H4	E	Leipzig
	upbeat	upbeat	×	×	×
	1-3	1-3	1-6	1-6	1-6
	×	×	7-10	7-10	7-10
1st	4-26	4-27	11-33	11-33	11-33
	×	×	34-35	34-35	34-35
2nd	27-40	28-39 ×	36-63	36-63	36-63
	41-68	41-67	64-91	64-91	64-91
	69-72 ×	68-70 ×	92-102 #	92-102 #	92-102 #
	73-98	71-97	103-128	103-128	103-128
	×	98-99 ×	129-132	129-132	129-132
	99-108	100-109	133-140	133-140	133-140
	109-115	110-116	141-147	141-147	141-147
	×	×	148-162	148-162	148-162
	116-131	117-132	163-178	163-178	163-178
	×	×	179-180	179-180	179-180
	132-133	133-134	× (deleted)	× (deleted)	× (deleted)
3rd	×	×	181-188	181-188	181-188
	134-143	135-144	189-204	189-204	189-204
	144-157	145-158	205-218	205-218	205-218
	158-159	159-160 ×	129-222	129-222	129-222
4th	160-206	161-207	223-268	223-268	223-268
	×	208-211	269-273	269-273	269-273
5th	207-225	212-230	274-292	274-292	274-292
	–226	–231 ×	293-297	293-297	293-297
	–229 ×	–238 ×	298-302	298-302	298-302
6th	230-272	239-285	303-345	303-345	303-345
	×	×	346-353	346-353	346-353
	273-277	286-290	354-358	354-358	354-358
	278-280	291-293 ×	359-366	359-366	359-366

(continued)



Table 2. Continued

Strophe	R4a/B31	U51	Dep. H4	E	Leipzig
	281-286	294-299	367-372	367-372	367-372
	287-288	300-301 ×	373-376	373-376	373-376
	289-317	302-330	377-405	377-405	377-405
	×	×	406-407	406-407	406-407
7th	318-319	×	408-414 #	408-414 #	408-414 #
	-320	-331 ×	415-437 (correction)	415-437	415-437
	-341	-355 ×	438-453	438-453	438-453
8th	342-352	356-366	454-468	454-468	454-468
	×	×	469-476	469-476	469-476
	353-360	367-374	477-488	477-488	477-488
	×	375 ×	489-502	489-502	489-502
	362-382	376-396	503-526 ×	503-526	503-526
	×	397-398	527-533	527-533	527-533
	383-393	399-409	534-546 ×	534-546	534-546
	394-401	410-417	547-555	547-555	547-555
	×	×	556-558	556-558	556-558
	402-411	418-425	559-568	559-568	559-568
	412-417 ×	426-429	569-586	569-586	569-586
	418-427	430-439	587-596	587-596	587-596
	428-453	440-465	597-622	597-622	597-622
	-454	-466 ×	623-648	623-648	623-648
	-463	-477 ×	649-665	649-665 ×	649-661



## Library Sigla

- A-Wn** Österreichische Nationalbibliothek, Wien  
**D-LEsa** Leipzig, Staatsarchiv  
**D-WRgs** Weimar, Goethe-und Schiller-Archiv  
**H-BI** Budapest, Franz Liszt Memorial Museum and Research Centre

## Bibliographical Abbreviations

- Br** *Franz Liszt's Briefe*, 8 vols., ed. by LA MARA (Leipzig: Breitkopf and Härtel, 1893–1905).
- BuS** *Franz Liszt: Briefe aus ungarischen Sammlungen 1835–1886*, ed. by Margit PRAHÁCS (Kassel: Bärenreiter, 1966).
- GA** *Franz Liszts Musikalische Werke*, ed. by the Franz Liszt-Stiftung (Leipzig: Breitkopf and Härtel, 1907–1936).
- HE** *Franz Liszt und die Orgel. Sämtliche Orgelwerke*, vols. 1–10, ed. by Martin HASELBÖCK (Wien: Universal Edition, 1985–1999).
- LCA** *Briefwechsel zwischen Franz Liszt und Carl Alexander Grossherzog von Sachsen*, ed. by LA MARA (Leipzig: Breitkopf and Härtel, 1909).
- LOM** *The Letters of Franz Liszt to Olga von Meyendorff 1871–1886*, ed. by William R. TYLER (Washington D. C.: Dumbarton Oaks, 1979).
- LSL** *Franz Liszt: Selected Letters*, ed. by Adrian WILLIAMS (Oxford: Clarendon Press, 1998).
- LSJ 2010** Franz Liszt, “Cantico di San Francesco, for baritone, men’s unison chorus ad libitum and pianoforte and/or organ/harmonium,” *S4iter, The Liszt Society Journal, Music Section* (2010), 59–75.
- LSJ 2013** Franz LISZT, “Cantico di San Francesco, for baritone, men’s unison chorus ad libitum and pianoforte,” *S4i, The Liszt Society Journal, Music Section* (2013), 21–53.
- LSP 2016** Franz LISZT, “Cantico di San Francesco for trombone with pianoforte or organ,” *Urtext, Liszt Society Publications*, vol. 13, ed. by Wataru FUKUDA (The Hardie Press, 2016), iv–vi and 1–31.
- LW** Mária ECKHARDT and Rena CHARNIN MUELLER, “Franz Liszt. Worklist,” in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley SADIE (London and New York: Macmillan, 2001), vol. 14, 785–872.
- NLE** *Neue Liszt Ausgabe/New Liszt Edition*, ed. by Zoltán GÁRDONYI, István SZELÉNYI and alii (Budapest: Editio Musica, 1970–).
- SH** Michael SHORT and Leslie HOWARD, “F. Liszt. List of Works,” *Quaderni dell’Istituto Liszt* 3 (2004).
- WPL** Adrian WILLIAMS, *Portrait of Liszt by Himself and His Contemporaries* (Oxford: Clarendon Press, 1990).

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