CRITICAL NOTES

Allegro di bravura

Sources

"A": The single edition which appeared after 1825: "Allegro di Bravura / pour le / Piano Forte / Composé et Dedié / À Monsieur / LE COMTE THADÉ AMADÉ / Chambellan de S. M. l'Empereur d'Autriche, Roi de Hongrie &&. / par / FRANÇOIS LISZT. / Oeuvre: 4. / Leipzig chez Fr. Kistner." Plate number: 181. The music was printed directly from the plates.

"B": The separate edition by H. A. Probst which is identical with "A". ("A" was printed from the plates cut by Probst and only the publisher's name was altered even on the title page.)

"C": Thadé Weigl's edition which appeared after 1825. It is presented as the first piece, followed by the *Rondo di bravura,* in "Deux ALLEGRI DI BRAVURA". Plate number: T. W. 2497. The music was printed directly from the plates.

"D": The first edition, published in Paris by Erard in 1825. Apart from the town and publisher's name the title page text is identical with that of "C". Plate number: 939/1. The music was printed directly from the plates. The dedication is identical in all four sources.

Supplementary Source

"E": The autograph manuscript of the beginning of an orchestral transcription (bars 1-19) held by the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms. I, 78b.* The copy in Weimar under the shelf-mark *Ms. I, 78a* contains bars 1-37 of the piece but does not have the composer's signature and so it has not been used as a source.

Accidentals which do not appear in the sources have been added as follows:

Sharp: bar 272, right hand, 5th note; bar 275, right hand, upper voice, 2nd note; bar 302, left hand, 3rd note.

Flat: bar 63, right hand, 6th note.

Natural: bars 56 and 63, right hand, 2nd note; bar 197, above the *tr;* bar 263, right hand, 4th note; bar 396, right hand, 2nd note.

Bar 14: the right hand staccato dots have been added by analogy with bar 12.

Bars 23, 25, 28 and 30: the sources all give crotchet grace notes without a slur–likewise *Ms. I. 78a.* Liszt used, or made a definite distinction with these long grace notes here. This is borne out by the short (quaver) grace notes in bar 7 in "E".

Bars 38-43: in the sources there are four legato slurs in the right hand, over bars 38, 39-40, 41-42 and 43. This, together with the slurring which is inconsistent throughout the piece in the sources, would suggest completely incorrect phrasing to the performer and for this reason these slurs have been joined or divided according to the sense of the music. Later in the piece the slurring found in the sources has been altered on the same principle and those slurs which are superfluous because they follow the instruction *sempre legato* (bars 38-39, 80) have been deleted. (In what follows all notes on slurs refer to the right hand unless otherwise stated.)

Bar 43: in the sources the *f* is under the 3rd and 4th quavers. By analogy with bar 51 the sign has been placed at the beginning of the bar.

In this early work by Liszt the placing of dynamic markings in the middle (at the 5th quaver) of bars which mark the start of the various formal sections or new motifs is conspicuous. These have been repositioned in accordance with modern notation in the following bars: 71, 78, 86, 130, 144, 146, 171, 217, 243, 247, 273, 277, 289, 361, 371, 395, 441, 449 (from the 7th quaver) and 485.

Bar 66: in the sources the slur begins from the 1st note in bar 65.

Bars 106-107: in the sources the slurs are in the left hand.

Bar 116: in the sources the slur lasts to the end of bar 118.

Bar 121: in the sources the slur bridges bars 119-124.

Bar 158: in the sources the slur starts from the 1st note of the bar and extends to the 4th note of bar 160.

Bar 161: in the sources the slur lasts to the 4th note of bar 163.

Bar 218: the superfluous slur extending in the sources from the 1st note of the bar to the 4th note in bar 221 has been omitted. Other slurs have been deleted in the following bars: bar 221, 5th note–bar 225, 4th note; bar 226, 1st note–bar 227, 4th note; bar 228, 1st note–bar 229, 4th note; bar 230, 1st note–bar 231, 4th note; bar 231, 5th note–bar 233, 4th note; bar 233, 5th note–bar 237, 4th note.

Bar 251: in the sources the slur lasts to the 4th note of bar 253.

Bar 254: in the sources the slur extends from the 1st note of the bar to the end of bar 255.

Bar 269: in the sources there is a slur from the 1st note of the bar to the 1st note of bar 271.

Bar 273: in the sources the slur starts from the 1st note of the preceding bar.

Bar 278: in the sources the slur extends to the end of the following bar.

Bar 280: in the sources the slur lasts from the 1st note of the bar and lasts to the 4th note of bar 282.

Bar 282: the slurs extending from the 5th note to the end of bar 283, from bar 291, 1st note, to bar 293, 1st note, and from bar 293, 2nd note, to the end of bar 295 have been omitted as they are superfluous.

Bar 292: in the sources the crotchet E sharp is the 2nd crotchet and the minim is at the 3rd crotchet in the bar in the upper part in the right hand. This obvious error has been corrected to agree with bars 290 and 294.

Bar 314: the following slurs in the sources have been omitted in this edition as being superfluous: from the 1st note of this bar to the 4th note of bar 316; from bar 316, 5th note, to the end of bar 318 and from the 1st note of bar 320 to the end of bar 321.

Bar 386: the slur in the sources from the 1st note of the bar to the end of bar 388 has been omitted as being superfluous.

Bar 389: in the sources the slur extends to the end of bar 391.

Bar 392: in the sources the slur extends from the first note of the bar to the 4th note of bar 394.

Bar 398: in the sources this bar has a slur over it.

Bar 416: the *p* has been added by analogy with bar 163.

Rondo di bravura

Sources

"A": The edition published in 1825 or not long thereafter: "Deux / ALLEGRI DI BRAVURA / Pour le Piano-Forte. / composés et dédiés / à Monsieur le Comte / THADÉ D'AMADÉ / Chambellan de S. M. l'Empereur d'Autriche, Roi de Hongrie &ª&ª&ª / Par son très humble et reconnaissant serviteur / FRANÇOIS LISZT. / À VIENNE, chez THADÉ WEIGL." Plate number: T. W. 2498. The music was printed directly from the plates.

"B": The first edition, published in Paris by Erard in 1825 with a title page identical with that of "A". Plate number: 939/2. The music was printed directly from the plates. The two sources were presumably engraved from the same manuscript since the distribution of pages, lines and bars is identical in both.

Accidentals not occurring in the sources have been added as follows:

Sharp: bar 5, both hands, 9th note; bar 12, right hand, 7th and 10th notes; bar 13, right hand, 8th note; bar 14, left hand, 7th note; bar 21, right hand, 9th note; bar 22, right hand, 5th note, left hand, 6th note; bar 27, right hand, 8th note; bar 33, right hand, 5th note; bar 35, right hand, 5th, 6th and 9th notes; bar 36, left hand, 7th and 10th notes; bar 48, right hand, 8th note; bar 53, left hand, 4th note; bar 88, right hand, 9th note; bar 95, right hand, 6th and 9th notes; bar 97, right hand, 6th, 7th, 9th and 10th notes; bar 122, left hand, 4th note; bar 159, right hand, last note; bar 160, right hand, 7th note, above the *tr;* bar 167, left hand, 4th and 5th notes (all three signs); bar 197, right hand, 6th note; bar 257, right hand, 5th and 9th notes; bar 259, right hand, 5th, 6th, 9th and 10th notes; bar 260, left hand, 7th and 10th notes; bar 264, right hand, 12th note; bar 265, both hands, 9th note; bar 271, right hand, 8th note; bar 375, right hand, 9th note; bar 389, right hand, 6th and 12th notes; bar 399, right hand, 9th note.

Double sharp: bar 13, right hand, 9th note; bar 318, right hand, 2nd note; bar 381, right hand, 7th note; bar 389, left hand, 2nd note.

Flat: bar 29, right hand, 7th note; bar 81, right hand, 2nd and 10th notes; bar 167, right hand, last note; bar 168, right hand, 3rd note; bar 170, left hand, 2nd note; bar 176, right hand, 4th and 10th notes; bars 184 and 188, right hand, 6th and 12th notes; bar 195, right hand, 5th note; bars 196 and 200, right hand, 10th note; bar 233, right hand, 4th note; bar 236, right hand, 8th note; bar 237, left hand, 1st note; bar 239, right hand, 2nd note, left hand, 1st note (lower); bar 273, right hand, 7th and 11th notes.

Natural: bar 33, right hand, 8th and 12th notes; bar 79, right hand, 8th note, left hand, 6th and 9th notes; bar 83, right hand, 7th and 10th notes; bar 90, right hand, last note; bar 165, right hand, 11th note; bar 189, left hand, 3rd note; bar 199, right hand, 10th note; bar 207, left hand, 2nd note; bar 211, right hand, 8th and 12th notes; bar 218, right hand, 10th note; bars 222 and 223, right hand, 11th note; bar 226, left hand, last note; bar 228, right hand, 8th note; bar 229, right hand, 11th note; bars 237 and 238, right hand, last note; bar 239, right hand, 11th note, left hand, 2nd note, above the *tr;* bar 240, right hand, 11th note, left hand, 2nd note, above the *tr;* bars 244 and 246, left hand, 1st note; bar 257, right hand, 8th and 12th notes; bar 262, right hand, last note; bar 269, right hand, 6th note; bars 294 and 295, right hand, last note; bar 299, right hand, 2nd note; bar 376, right hand, 1st note; bar 392, right hand, 9th note; bar 393, right hand, 10th and 12th notes, left hand, 2nd, 4th, 7th and 8th notes; bar 394, right hand, 3rd, 5th and 6th notes; bar 395, left hand, 4th note, above the *tr;* bar 397, right hand, 11th note, left hand, 3rd note (both signs), 4th note, above the *tr.*

Bars 2-3: the lower slur in the right hand, which in the sources slurs the 3rd and the 4th dotted crotchets, has here been given as one slur. In the sources the slur is interrupted at the end of the first line and thus may have been the result of misunderstanding on the part of the engraver.

Bar 8: in the sources the lengthening dot after the 4th right hand note is missing.

Bar 19: in the sources there is a short diminuendo sign in the middle of the bar. This has been deleted on account of the *f* prescribed in bar 20 and the dynamics (cresc.) of analogous bar 3.

Bar 26: the marcato sign has been added by analogy with bar 10.

Bar 40: in the sources the *p* is given at the beginning of the following bar.

Bar 46: in the sources the tie for the last right hand note is missing.

Bars 59, 211: in the sources the *ff* is at the 7th quaver.

Bar 66: in the sources the *f* is at the 7th quaver.

Bar 87: in the sources the *p* is at the 7th quaver.

Bars 88-90: in the sources there is a slur over the three bars. Because of the doubtful positioning of the slur it has been omitted and replaced, to indicate legato playing, by a slur in bars 85-86 and by the direction *legato* in bar 87.

Bar 134: in the sources there is no crotchet rest in the left hand.

Bar 141: in the sources the bottom note of the 2nd right hand chord is E double sharp.

Bar 147: in the sources the *f* is under the 6th quaver.

Bar 166: before the *G* in the 8th right hand quaver there is a natural in the sources. This is obviously a printing error or an error in the manuscript–the natural has been placed before the *F* in the following quaver and the sharp has been added before the *G*.

Bar 168: before the b^2 in the right hand there is no accidental in "B" while "A" has a flat before the 9th quaver. Both are erroneous: the accidental has been placed before the 3rd quaver. The 6th quaver cannot in any case be *b* whereas the *g* and *b flat* have to be held on from the preceding bar so that they can be present in bar 168.

Bar 182: in the sources there is a double bar line at the end of the bar.

Bar 183: in the sources the *p* is above the 7th quaver.

Bar 210: in "A" the 7th right hand note is b^2. From bar 198 the range of the 6-note-motifs is everywhere an octave; in performance the position of the right hand should come on the 1st note of these motifs and for this reason "B" has been followed.

Bar 213: in the sources the *p* is under the 7th quaver.

Bar 229: in the sources the *f* is at the 6th quaver.

Bar 242: the flat for the 6th right hand quaver is, erroneously, at the 8th quaver in the sources.

Bar 260: in the sources there is a crescendo sign at the 2nd crotchet. By analogy with bar 257 the sign has been placed in bar 259 since the downward broken triad in bar 260 requires at the beginning of the bar the same dynamic level, followed by a diminuendo.

Bars 261, 267: all the slurs and staccato dots have been added to agree with identical bars 1 and 7.

Bars 262-263: the right hand slur has been added to agree with bars 2-3.

Bar 264: the right hand marcato signs and the tail of the 2nd left hand trill have been added by analogy with bar 4.

Bar 266: the staccatissimo signs have been added to agree with identical bar 6.

Bars 268-270: the marcato signs have been added to agree with identical bars 8-10.

Bar 278: in the sources the *sf* is at the 3rd quaver of the preceding bar. This has been corrected to agree with analogous bars 37-38.

Bar 280: in the sources the right hand chord is wrongly given as d^2-g^2-b^2-d^3. The chord has been corrected by analogy with bar 40.

Bar 284: in the sources there is only one bar line at the end of the bar.

Bar 288: the bass clef is missing in the sources.

Bar 356: in the sources there is a *p* at the beginning of the bar. Since there is a *p* in the preceding bar, this second *p* has been omitted by analogy with bar 360.

Bar 366: in the sources the bottom note in the 2nd left hand chord is wrongly given as d^1.

The bass clef has been added.

Bar 375: "B" gives *g sharp*^{2} as the bottom note in the last right hand chord. Here "A" has been followed, where–presumably as a later correction–the note given is b^2. This correction prevents the parallel octaves in the lower parts in the right and left hands at the last two quavers in the bar and also prepares the entry of the seventh (a^2) at the beginning of bar 376.

Bar 399: in the sources the crescendo sign is begun again in this bar. The volume grows evenly from the beginning of bar 398 to the *ff* of bar 401 and so the two signs have been combined.

Bar 401: in the sources the *ff* comes at the 7th quaver.

Bar 405: in the sources the 3rd and 6th right hand notes are wrongly given as e^2.

Élégie sur des motifs du Prince Louis Ferdinand de Prusse

Source

"A": "Elégie / sur des motifs du / PRINCE LOUIS DE PRUSSE / pour le Piano / par / F. LISZT. / Nouvelle Edition entierement revue et corrigée par l'Auteur. / Berlin, chez A^{d}. M^{t}. SCHLESINGER". Plate number: S.3300. Published in 1852.

Supplementary Sources

"B": The first edition, with the same title and plate number as "A", published in 1847 by Schlesinger. Dedication: "A Son Altesse Royale / MADAME PRINCESSE DE PRUSSE / respectueux et reconnaissant hommage / L'Auteur."–to be found on a separate page before the beginning of the piece. Apart from the composition of the accompaniment and a few minor differences this version is identical with "A". There is a more significant difference in bars 62–91 but even here the actual material is the same–only the order in which the motifs appear is different.

"C": The edition published in Paris by Brandus et C^{ie}, with the plate number B. et C.^{ie} 4683. Apart from minor differences in the new engraving the text is the same as that of "B". There is no dedication.

Accidentals not occurring in the sources have been added as follows:

Sharp: bar 47, right hand, 1st note; bar 87, right hand, 4th note.

Flat: bar 88, right hand, 8th note.

Natural: bars 60 and 62, left hand, 9th note; bar 64, right hand, 5th note; bar 65, left hand, 11th note; bar 66, right hand, 5th octave, both signs; bar 70, left hand, 6th note; bar 76, 11th note, the 5th natural in the change of key signature in both hands; bars 85 and 86, right hand, 4th note; bar 87, right hand, 3rd note; bars 101 and 102, left hand, 6th note.

Bar 4: the fingering for the 3rd and 4th notes in the bottom right hand part and for the 5th note in the left hand has been added to agree with identical bar 8.

Bar 5: the fingering *1* for the penultimate right hand note, *4, 2* on the last quaver and *1, 4* on the 3rd left hand note has been added to agree with identical bar 9.

Bars 8 and 38: the 2nd quaver rest in the right hand has been added.

Bar 19: in the sources there is a staccato dot under the 2nd right hand note. In "B" and "C" both this and the 5 right hand octaves after it have a staccato dot. With the exception of the first, Liszt omitted these dots in the new edition. The first dot presumably remained in "A" by accident: in analogous bars it no longer appears and for this reason it has been omitted here.

Bar 25: in "A" the bottom note in the 1st chord in the left hand upper part is *f*. This is obviously a misprint. The note has been corrected to agree with identical bars 21, 109 and 113.

Bar 26: the left hand lengthening dots have been added to agree with identical bar 22.

Bars 33-35: in "A" there are quaver rests above the *e* bass notes with downward stems. These rests have been omitted by analogy with bars 31-33.

Bar 41: the left hand fermata has been added.

Bar 43: in "A" the 4th and 5th left hand notes are semiquavers. The value of the 2nd note has been corrected in accordance with the actual sound on the basis of the rhythm of the 3rd crotchet in bar 42.

The left hand fermata is an addition.

Bar 52: in "A" the first arpeggio sign in the left hand includes all three notes, which is clearly a misprint owing to the tied top note.

Bar 56: in the main text in "A" the natural before the 2nd left hand chord is erroneously before the *A flat*.

Bar 63: the 1st legato slur in the right hand has been added by analogy with bar 61.

Bar 65: the 1st slur in the right hand has been added by analogy with bars 49 and 57.

Bar 71: the 2nd left hand slur has been added.

Bar 72: the staccato dot below the 4th left hand note has been added.

Bar 77: the lengthening dot after the 3rd right hand note has been added.

Bar 88: the lengthening dots have been added.

Bar 90: in "A" in the right hand there is a crotchet rest at the beginning of the bar and a quaver rest at the end. The first, being superfluous, has been omitted and the other has been altered to a crotchet rest.

Bar 93: in the source the right hand slur starts from the 1st note. In this edition the slur has been corrected by analogy with the left hand.

Bars 101 and 102: the 2nd rest in the left hand has been added because without it the entry of the upper part might be uncertain.

Bar 124: in the sources the 2nd note of the left hand lower part is a minim.

70 Bars on Themes from the First Beethoven Cantata

Source

"BEETHOVEN-ALBUM. / Ein Gedenkbuch / dankbarer Liebe und Verehrung / für den grossen Todten, / gestiftet und beschrieben / von / einem Vereine von Künstlern und Kunstfreunden / aus / Frankreich, England, Italien, Deutschland, Holland, Schweden / Ungarn und Russland. / Stuttgart, / Hallberger'sche Verlangshandlung." A copy held by The Library of Congress in Washington under ML410, B4 B281. The editor's name, G. Schilling, appears only at the end of the foreword, and the date given is August, 1846. Liszt's piece, untitled, is on pages 274-277. There is no plate number. The composer's name is given at the end of the piece: "FRANZ LISZT, / Hofrath und Hofcappelmeister, Dr., Ritter etc., geboren zu / Raiding in Ungarn am 22. October 1811." Printed from composed type.

Accidentals not given in the source have been added as follows:

Flat: bar 30, right hand, 4th note; bar 38, right hand, last note.

Natural: bars 15 and 17, right hand, 8th note; bar 27, left hand, bottom part, 1st note; bar 31, last note; bar 35, left hand, 3rd note; bar 37, right hand, 4th note, left hand, bottom part, 1st note, top part, 2nd note; bar 38, right hand, 4th and 5th notes; bar 60, right hand, 2nd chord, *d*.

By analogy and for consistency staccato dots have been added as follows: bar 7, right hand, bottom part, notes 4-6; bar 9, left hand, 2nd and 3rd notes; bar 11, both hands, 2nd note; bars 49 and 51, right hand, 1st note; bar 51, left hand, 1st note; bar 54, right hand, 3rd note; bar 62, right hand, 5th note, left hand, 4th and 5th notes; bar 64, left hand, 1st note.

Bar 21: the right hand octave sign extends only over the first half of the bar in the source.

Bar 24: the *tr* sign is not given in the source.

Bar 26: the lower lengthening dot in the right hand has been added by analogy with bar 33.

Bars 30 and 37: the right hand lengthening dots have been added.

Bar 37: the stem between the two notes at the 4th right hand quaver have been added by analogy with bar 30.

Bars 37 and 38: the slurs which are made superfluous by the direction *sempre legato* have been omitted (bar 37, right hand, 1st-4th notes; bar 37, 4th right hand note to the end of bar 38).

Bar 40: the lengthening dots for the minims have been added by analogy with bars 26 and 33.

Bar 43: there is no left hand crotchet rest in the source.

Romance

Source

A copy held by the Goethe and Schiller Archives in Weimar, under Ms. I, 70. It covers 4 pages of 12 lines on upright manuscript paper. At the end of the fourth page there is in Liszt's own hand: *Weymar, 8 Juillet, 48, F. Liszt, ecrit pour Madame Josephine Kościelski.* Beneath this is a note by Friedrich Schnapp to the effect that this copy was presented in 1938 to the Weimar Archives by Frau Gerda Busoni from the Busoni estate.

Accidentals not occurring in the source have been added as follows:

Sharp: bar 32, left hand, 4th note; bar 65, left hand, 7th note; bar 76, right hand, the bottom note of the 1st chord.

Flat: bars 34 and 71, left hand, 6th note.

Bar 1: in the sources the pedal marking is *due pedali.*

Bar 5: the right hand slur has been added by analogy with bar 42.

Bar 11: the right hand slur has been added by analogy with bar 48.

Bar 20: the right hand slur has been added to agree with identical bar 24.

Bar 21: in the source there is an erroneous sharp before the 2nd right hand note (see bars 25, 58 and 62, and the original song).

Bars 22 and 26: the second note and the tie between the 1st and 2nd note do not occur in the source. These have been added here by analogy with bar 59.

Bar 26: in the sources the two semiquavers have downward stems as well instead of the rest.

In the sources there is an erroneous quaver rest instead of the tied quaver *d.*

Bars 26, 59 and 63: the right hand slur has been added by analogy with bar 22.

Bar 31: the left hand marcato sign has been added to agree with identical bars 33, 68 and 70.

Bars 31, 33 and 68: the left hand slur has been added to agree with identical bar 70.

Bar 35: the right hand slur has been added by analogy with bar 72.

In the source there are no lengthening dots in the left hand.

Bar 37: the right hand slur has been added by analogy with bar 74.

In the source there is a crotchet rest at the end of the bar in the bottom right hand part. This has been omitted by analogy with bar 35 (bars 34-36).

Bar 57: the right hand slur has been added by analogy with bar 24.

Bar 60: in the source the rest is erroneously given as a crotchet rest.

The crescendo sign has been added by analogy with bars 19 and 23.

Bar 63: there is no right hand tie in the source.

Bar 66: the right hand slur has been added by analogy with bar 29.

Bar 67: the left hand fingering has been given in this bar, too, to agree with the identical bar 69.

Bars 73 and 75: the left hand slur has been added by analogy with bar 36.

Festvorspiel

Source

The first edition which appeared in 1857 in the first volume of a collection published by Eduard Hallberger of Stuttgart: "Das Pianoforte / Ausgewählte Sammlung älterer u. neuerer / Original-Kompositionen / unter Redaction von / Dr. FRANZ LISZT." Plate number: Liszt, Pianoforte I, 1-5, in which pagination is replaced by Arabic numbers.

Bar 1: the marking *Ped.* has been added by analogy with bars 7, 15 and 18.

Bar 3: in the source there is an erroneous quaver rest before the 3rd note in the bottom left hand part.

Bars 7 and 8: in the source the right hand octave sign extends without interruption from the 4th note of bar 7 to the 7th note of bar 8. Since the sign does not refer to the bottom part in the right hand the notation has been altered to agree with that in bars 60-62.

Bar 8: the marking *Ped.* has been added by analogy with bar 2.

Bar 11: the 3rd left hand rest has been added.

Bar 12: the 1st left hand rest has been added.

The sharps in both hands at the 7th quaver have been added.

Bar 13: the sharp before the c^1 at the 2nd left hand quaver has been added.

Bar 16: in the source the star marking the release of the pedal is at the beginning of bar 17. The position of the star has been corrected to agree with identical bar 19.

Bar 19: the marking *Ped.* has been added to agree with identical bar 16.

Bar 27: in the source there is no staccatissimo sign at the 4th left hand quaver.

Bar 37: in the source the 2nd right hand quaver is erroneously given as a quaver rest.

Bar 40: in the source the *fff* is at the 2nd quaver.

Bar 43: in the source there is erroneously a flat before the *A flat* in the 1st chord in both hands.

Bar 44: the flat before the last right hand note has been added.

Bar 45: the flat before the 2nd right hand chord has been added.

Les morts

Source

The autograph manuscript in the Goethe and Schiller Archives in Weimar, shelf-mark: *Ms. U, 9.* The music part of the manuscript takes up 9 upright pages of 20 lines each. The title page text is: "Les Morts / Oraison / Pianoforte 2 et 4 mains / Die Todten / Oration / (NB: Das Gedicht von Lamennais muß wie in der / Partitur mitgedruckt werden-)." The Ossia was once the main text. Liszt later revised bars 86-130 and the original text of these bars became an Ossia. This is indicated by the note in the upper margin of page 5: "*Vide (5 Bis),* and *Diese Seite in kleinen Noten unter der Haupt Version als Ossia più facile schieben*". The new text takes up pages *(5 Bis)* and *7 (6 bis).* In the middle of page 6 (bar 131) there is a star to mark the end of the Ossia and the continuation of the main text.

The Lamennais poem is presented here based on the undated edition by Garnier frères, libraires-éditeurs, of Paris.

Accidentals not given in the source have been added as follows:

Sharp: bar 32, right hand, 1st chord, lowest note; bar 53, left hand, last note; bars 80 and 81, left hand, 4th note; bar 82, left hand, 10th note; bar 83, left hand, 8th and 20th

notes; bar 84, left hand, 14th note; bar 85, right hand, 2nd chord, bottom sign; left hand, 2nd, 6th and 20th notes; bar 96, left hand, 2nd chord; bar 97, right hand, 2nd chord, bottom sign; bars 98 and 99, 3rd stave, right hand, 1st chord, bottom sign; bar 99, left hand, last octave, bottom sign; bar 100, ossia, left hand, last chord; bars 107 and 111, right hand, 2nd note, bottom sign; bar 139, 7th note; bars 150 and 154, last chord.

Flat: bar 52, left hand, 1st chord, bottom sign; bars 122 and 124, right hand, 6th note; bar 123, left hand, 1st note, ossia, both hands, 3rd note; bar 125, ossia, right hand, 4th note; bars 127 and 129, left hand, last octave, both signs.

Natural: bar 37, 2nd chord; bars 44, 47, 48, 58, 59 and 61, all naturals; bar 82, left hand, 3rd and 4th notes; bar 83, right hand, last chord; bar 84, right hand, 3rd chord; bar 85, left hand, 10th note; bar 121, ossia, right hand, 2nd chord; bar 122, right hand, 6th note, ossia, left hand, 1st chord, *g*, both hands, 2nd note, all three naturals; bar 123, right hand, 2nd chord, two bottom signs, left hand, 1st chord, both *d*s, ossia, both hands, 2nd chord, bottom sign, both hands, 3rd chord, left hand, 4th chord, bottom note; bar 124, right hand, 6th note; bar 125, ossia, right hand, 4th chord; bar 138, 2nd note; bars 149 and 158, 6th and 7th notes.

Bar 13: the left hand octave is a crotchet in the source, and its top note is missing. This has been corrected to agree with identical bar 7.

Bar 16: the left hand staccato dots have been added to agree with the right hand.

Bar 19: in the source there is another *rit* at the last quaver.

Bar 20: in the source the broken line indicating the duration of the *ritenuto* extends only to the 3rd right hand note.

Bars 21, 27, 63, 70 and 125: in the source there are only single bar lines instead of the double lines.

Bars 22 and 141: the right hand tie has been added by analogy with bars 44 and 64.

Bar 23: in the source the upper lengthening dot in the left hand is missing.

Bar 29: in the source there are slurs over the 2nd-4th notes, 5th-6th notes and 7th-9th notes in the bar and the 1st-2nd notes of the following bar. These short slurs have been omitted and replaced by one slur by analogy with bar 35.

Bar 30: the left hand slur has been added by analogy with bar 36.

Bar 36: the right hand accent has been added to agree with the left hand.

Bars 40 and 41: the pedal markings have been added by analogy with bars 18-19 and 60-61.

Bars 40, 60 and 136: the broken line marking the duration of the ritenuto has been added to agree with bars 18-21.

Bars 42-43 and 62-63: the pedal markings have been added by analogy with bars 20-21.

Bar 45: in the source the left hand slur starts from the 1st note. In this edition it starts from the 2nd note of the bar by analogy with bars 23 and 142.

The star marking the release of the pedal has been added by analogy with bars 23, 65 and 142.

Bars 45, 65 and 142: the *riten.* has been added by analogy with bar 23.

Bar 51: in the source the *pp* and *Ped.* are under the 1st left hand note in the following bar. The two left hand semiquavers were added at the end of the bar by Liszt as an alteration or correction as grace notes for the 1st chord in the following bar. After triple correction the left hand remained in the original position of the above two signs. Since the notes played at the last quaver–just as is the case with the last crotchet of bar 49–belong strictly to the next bar, in this edition the position of the signs has been altered by analogy with bar 49.

Bars 53 and 55: the star marking the release of the pedal and the *pp* have been added by analogy with bar 51. With regard to the marking *ped.* see the note to bar 51.

Bar 57: the *mf espr.* has been added by analogy with bars 51, 53 and 55.

The star marking the release of the pedal is at the 3rd crotchet in the source. Its position has been corrected to agree with bar 51.

Bar 60: the accent has been added by analogy with bars 18 and 40.

Bar 61: the right hand slur has been added by analogy with bars 19 and 41.

The left hand accent has been added to agree with the right hand and bar 62.

In the source the rest at the 4th crotchet in the top left hand part and the 1st and 3rd crotchets in the following bar are missing.

Bar 62: the staccato dot for the 1st left hand note has been added by analogy with bars 20 and 42.

Bar 65: the left hand slur has been added by analogy with bars 23 and 142.

Bar 78: in the source the two lengthening dots and the *Ped.* are missing. They have been added here by analogy with bars 74 and 76.

Bar 79: in the source there is a crotchet rest at the 2nd crotchet instead of the right hand minim rest.

Bar 82: the accents above the right hand's 3rd and 4th notes and the 1st and 2nd notes in the following bar, the slur and the staccato dot have been added to agree with the following 4 pairs of chords.

Bars 88, 90 and 93: in the 3rd stave the staccatissimo sign for the last left hand chord has been added to agree with the right hand.

Bars 91 and 92: the slurs have been added to agree with bars 87-90.

Bar 96: in the ossia the 1st left hand note is a crotchet.

Bars 97 and 98: the staccatissimo sign for the 10th left hand chord in the ossia has been added by analogy with bars 95 and 96.

Bar 98: all the lengthening dots for the 1st right hand chord in the ossia have been added.

Bars 98, 99, 101 and 102: in the source there is no rest at the 1st left hand quaver in the ossia.

Bar 99: in the source the lengthening dots for the 1st chord in each hand are missing.

Bar 104: the staccatissimo sign for the 1st left hand note has been added to agree with the right hand.

Bars 107, 111, 115 and 119: in the source there is a semiquaver rest before the 2nd right hand note. This is rendered superfluous by the beam connecting the octaves in the two hands.

Bars 113, 120 and 124: in the ossia the staccatissimo sign for the 1st left hand note has been added to agree with the right hand (and also with the other quavers in the bar).

Bars 122 and 128: the staccatissimo sign for the 4th left hand chord has been added to agree with the right hand and by analogy with bar 126.

Bars 123, 126 and 129: the staccatissimo sign for the 1st left hand chord has been added to agree with the right hand.

Bars 124 and 125: the staccatissimo signs in both hands have been added to agree with analogous parts of bars 122-123, 126-127 and 128-129.

Bar 126: in the ossia the staccatissimo sign for the 1st note in each hand has been added by analogy with bars 122, 124 and 128.

Bar 128: in the ossia the left hand accent has been added to agree with the right hand and by analogy with bars 122, 124 and 126.

Bar 130: the staccatissimo signs have been added to agree with the analogous part of bar 128.

Bar 142: the *pp* has been added by analogy with bars 23 and 45. It also occurs in bar 66.

In the source there is no fermata in the left hand.

Bar 146: the *Ped.* and *ten.* signs have been added to agree with the three preceding bars.

Bar 149: the fingering for the 6th note is not given in the source.

Bar 158: in the source the lowest note in the upper part in the left hand is e^1 which is joined to the preceding bar by a tie, as with the other notes in the chord. The quintuplets (from bar 147) were inserted as corrections into the manuscript, where the left hand minim chord originally consisted of 4 notes in these bars. After the insertion of the quintuplets the bottom note was omitted everywhere but Liszt did not delete the e^1 in the last bar, now without preparation. Since only tied notes occur in this bar and since the e^1 does not occur in the minim chord in the preceding bar, this note has been omitted in this edition.

In the source the octave in the lower left hand part and also the ties in that part do not occur. Since this was caused in the manuscript by mere technical reasons the two notes and the ties have been added to agree with the right hand. (Liszt wrote the left hand parts in the bottom stave from bar 145 onwards, changing the clef bar by bar. The last bar remained in the treble clef and so the two bars notes could not be included.) The correction in this edition has been made in accordance with logic and the actual sound.

Piano Piece in F sharp major

Source

The autograph manuscript held by the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms. I, 60.* It takes up 3 pages of horizontal 10-line manuscript paper. In the second half of bar 11 Liszt deleted the original right hand notes and wrote in the final text above the deletion. Bar 16 is followed by a 20-bar section which has been crossed out: this was the earlier ending for the piece. At the end of bar 16 there is the marking *Volti.* There is a correction to the rhythm in bar 24. The corrections indicate that the autograph manuscript, which has no title and which Liszt did not date or sign, is the first draft of the piece.

Bar 1: the original tempo marking was *Vivace*–Liszt deleted this later. In the source the word *appassionato* is given after *dolcissimo* as well.

Bar 11: the bottom accidental at the last right hand semiquaver has been added.

Bar 14: the left hand slur has been added to agree with identical bar 16.

Bar 15: the left hand slur has been added by analogy with bar 17.

Bars 15 and 17: in the source there is no natural before the 5th left hand note.

Bars 17 and 24: in the source there is only a single bar line at the end of the piece.

Bar 21: in the source the natural in the last right hand chord is given before the a^3.

Bar 24: in the source there is a crotchet rest instead of the left hand minim rest.

Bar 25: in the closing section of the piece the playing should continue to be legato, as is shown by the right hand slurs in bars 25-27. For this reason the slurs in the right hand in bars 28-30 and in the left hand in bars 25-40 have been added.

Ave Maria (für die große Klavierschule von Lebert und Stark)

Sources

"A": The 1866 (or 1867) edition by Rózsavölgyi in Pest: "Ave Maria / pour le / Piano / par / Fr. Liszt. / exécuté par l'auteur / au / concert de Pest / le 29 août 1865." Plate number: N.G. 1225. In this edition Liszt made some small corrections.

"B": The first edition of the work on pages 178-181 in the 4th part of Lebert and Stark's "Große theoretisch-praktische Klavierschule", and the separate edition using the same plates: "Ave Maria / für die / grosse Clavierschule von Lebert u. Stark / componirt von / Franz v. Liszt. / Stuttgart, / J.G. Cotta'sche Buchhandl." Plate number: 24. A copy from the Liszt estate now held by the Academy of Music library in Budapest under *3572.* The pagination remained the same as in the piano tutor.

"C": The Trautwein (M. Bahn) edition in Berlin, prepared from the plates for "B". The plate number has been altered to *5.* The pagination extends from 2 to 5. The title page text and illustration is the same in "B" and "C"–only the publisher's name has been changed. In the copy used for this edition (National Széchényi Library, Budapest, shelf-mark *ZR 53*) the indication of the publishing company is on a piece of paper stuck on top.

Supplementary Source

"D": The autograph manuscript in the Goethe and Schiller Archives in Weimar, shelf-mark *Ms. I, 35.* The first draft, on 18-line horizontal manuscript paper, covers 4 pages. The title is *Ave Maria* with the date beside it as *Rome février 62.* This differs at a few points from the final form, and it includes many deletions and corrections and has no performance instructions. The tempo marking is *Andante pietoso.* The 2nd part of the title has been placed in brackets to agree with the *Ave Maria (aus den 9 Kirchenchorgesängen).*

Bar 8: in the sources the lower left hand voice has a minim *e,* and the 2nd and 3rd notes in the top part are quavers with downward stems. Since the *e* is played again on the 2nd crotchet, "D" has been followed.

Bar 19: in the sources there is a star marking the release of the pedal immediately before the 2nd *Ped.* marking. This has been omitted since, as in previous cases, the sign *Ped.* means the release of the pedal and also that it has to be pressed down again.

Bar 37: in the printed sources the *C double sharp* is given on the same stem as the *G sharp* in the melody. This misprint has been corrected to agree with "D".

The fingering is given only in "D".

Bar 41: the foot-note text in the sources–*Die mit o bezeichneten Noten, 8va bassa, eine Octave tiefer (nicht mit Octaven,) und wie ferne Glocken leise ertönend*–is liable to mislead since the notes marked o in bars 86-90 do not have to be (see "D") and indeed cannot be played an octave later. For this reason the part about the octave marking has been omitted from the text. Apart from this the octave markings in the sources are quite clear.

Bars 44 and 45: the left hand staccato dots and slur have been added by analogy with bars 40-41 and to agree with "D".

Bar 69: the star marking the release of the pedal has been added by analogy with bars 68 and 70.

Bar 80: in the sources the 1st note in the top right hand part is a crotchet. This is probably an error and here it has been corrected by analogy with bars 76, 78 and 81-84. In "D" this note is a quaver.

In the printed sources the *g sharp–b* third in the last two right hand chords are in large print and on the same stem as the melody. This obvious error has been corrected to agree with the preceding bars. The text of "D" is different here.

Bar 81: in the printed sources the *c-f* fourth in the 1st right hand chord is in large print and on the same stem as the melody. This error has been corrected to agree with the preceding two chords.

Bars 86, 87, 89-91: in the printed sources the marcato signs are placed between the 3rd and 4th right hand chords and apart from that there is a second marcato sign above the 4th right hand chord in bars 89-91. These obvious misprints have been logically corrected by analogy with bar 88.

Bar 88: the portato sign in the top left hand part has been added by analogy with the two preceding bars.

Bar 96: the 2nd marcato sign has been added to agree with identical bar 94.

Bar 106: the *più lento* occurs only in "B" and "C".

Alleluja

Sources

"A": The first edition, published by Peters of Leipzig in 1865: "Alleluia / et / AVE MARIA / (D'ARCADELT) pour Piano / par / François Liszt." Plate number: 4488. The music was printed directly from the plates.

"B": The edition by G. Brandus et Dufour in Paris, published about the same time as "A": "ALLELUIA / POUR / PIANO / PAR / F. LISZT." Plate number: B. et D. 10,782.

Supplementary Source

"C": The autograph manuscript of an earlier version, now in the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms. I, 32.* It takes up 3 pages with many corrections and much crossing out and new parts stuck on top. The title is still *Magnificat* in this version. After the last line Liszt has written *Mardi Saint 15 Avril, Rome 62.* Liszt later revised the work and invalidated this version by writing under the title *(dieses Manuscript ist nicht gültig).* Bars 1-50 and 73-78 are essentially the same as in the final version.

Bars 5 and 15: in "A" and "B" the 1st right hand slur erroneously connects the notes of the upper voice.

Bar 6: the slur over the last two notes has been added in both hands to correspond with the analogous parts of bars 5, 8, 15, 16 and 18-20.

Bar 9: in "A" and "B" there is a superfluous tie between the 1st and 2nd notes in the top right hand voice.

Bars 15, 19, 20, 25 and 37: the marking *Ped.* occurs only in "C". They have been retained here for the following reasons: bar 15 by analogy with bar 5, bars 19 and 20 because of the change in harmony, bar 25 by analogy with bar 27, and bar 37 by analogy with the 2nd half of bar 33 and the 1st half of bar 34.

Bar 17: the 2nd right hand slur has been added to agree with the left hand.

Bar 18: the first two right hand slurs have been added.

Bar 25: in "A" and "B" the 1st right hand slur extends only to the 5th note. "C" has been followed here on the basis of the position of the three following slurs.

Bar 27: in both printed sources there is a staccato dot above the 3rd right hand note. This has been omitted here since it does not occur in analogous bar 31.

Bar 29: the slurs which extend to the 5th right hand note and the last note in both "A" and "B" have been corrected by analogy with bar 25.

Bar 30: in the sources the slur starting at the 2nd right hand note extends to the 6th note. The slur has been corrected on the basis of the analogous part of bar 26.

Bars 49, 50 and 51: in the sources there are quaver rests above the left hand quavers with downward stems. These superfluous signs have been omitted.

Bar 64: the marcato sign for the 1st right hand note has been added by analogy with bars 62, 66 and 68.

Bar 73: in "A" and "B" the last two left hand notes are in small print like the 2nd and 3rd notes. This error has been corrected to agree with "C".

Berceuse (2nd version)

Sources

"A": A copy of the 1st edition from the Liszt estate; published in 1865 and now in the Academy of Music library in Budapest under the shelf-mark *3580:* "BERCEUSE / für das / Pianoforte / von / FRANZ LISZT / LEIPZIG, Gustav Heinze." Plate number: G. 103 H.

"B": The autograph manuscript in the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms I, 36b.* It takes up 5 pages numbered by the composer.

Accidentals not given in the sources have been added as follows:

Sharp: bar 57, right hand, 48th note.

Flat: bars 31 and 59, right hand, 9th note; bar 60, right hand, 14th note.

Natural: bar 57, right hand, 29th note; bar 67, right hand, 10th, 20th and 44th notes; bar 69, left hand, 21st note; bars 82, 84 and 87, left hand, last semiquaver.

Bars 13, 15, 40, 42, 49 and 51: the caesura signs are not given under the fermatas in the sources.

Bar 22: the star marking the release of the pedal has been added by analogy with bar 13.

Bar 31, 59 and 63: the fingering for the 8th and 9th right hand quavers has been added by analogy with bar 35.

Bars 33, 37 and 61: the left hand tenuto sign has been added by analogy with bar 6.

Bars 34, 35, 62 and 63: the tenuto sign for the 7th left hand quaver has been added by analogy with bars 30 and 31.

Bars 36 and 64: the tenuto sign above the 1st right hand note occurs only in "B" and the slur only in "A". Both signs have been retained to agree with the analogous part of bar 32, where in "B" again only the tenuto sign occurs.

Bar 41: the arpeggio sign has been added by analogy with bar 14.

Bars 42 and 51: the 1st right hand slur has been added by analogy with bar 24.

Bar 45: the right hand slurs have been added by analogy with bar 18.

Bars 48 and 50: the right hand marcato sign has been added by analogy with bars 21 and 23.

Bar 55: in "A" there is a slur under the first three left hand notes. The slurring given in bars 18-19 is not repeated in bars 27-28 and for this reason "B" has been followed here.

Bar 57: in the sources the groups of 3 demisemiquavers in the right hand and 2 demisemiquavers in the left hand are on one beam and in each case the 2nd left hand note in the group comes exactly under the 3rd right hand note. Since the demisemiquavers must flow evently in the left hand as well, the position of the notes has accordingly been altered.

Bar 68: the right hand lengthening dots have been added.

Bar 81: in "A" there is, erroneously, a staccato dot at the 2nd and 3rd notes of the top right hand part.

Bar 93: the marcato sign under the 1st left hand note has been added by analogy with bars 91, 92, 94 and 95.

Slavimo, slavno slaveni!

Source

"A": A copy–probably written by August Göllerich–now in the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms. U, 69.* There are no remarks by Liszt on the copy, and no title is given. The date under the last line is "Rom 5. Juni 1863". This copy takes up 2 pages.

Supplementary Source

"B": The first edition, edited by Lina Ramann in "Liszt Pädagogium" (Breitkopf, Leipzig, 1901) on the basis of the autograph manuscript which was then in Göllerich's possession (its present whereabouts are unknown): "Slavimo, Slava Slaveni! / (Rühmen wir slavischen Ruhm!) / Millénaire de l'apostolat / de St. Cyrille et St. Methode. / Rome 5 Juille (sic!) 1863 / Pour le piano / par / Franz Liszt."

The differences between "A" and "B" show that Ramann added to the music in several places.

Bars 1-4: all the left hand slurs, staccato dots and accents have been added to agree with the right hand.

Bar 4: in "A" there is also an f^1 at the 3rd right hand crotchet.

Bar 5: in "A" the highest note in the last right hand chord is, erroneously, d^1.

Bar 12: at the 3rd crotchet the top accidental in the left hand has been added.

Bar 13: the left hand slur has been added by analogy with bar 17.

Bar 15: the staccato dot for the 3rd right hand chord has been omitted to agree with identical bar 19.

Bar 16: the staccato dots for the 2nd and 4th right hand octaves have been omitted to agree with identical bar 20.

Bar 17: the left hand tremolo is in demisemiquavers in "A".

Bar 22: in "A" the top note of the last left hand octave is mistakenly a crotchet.

Bar 23: the right hand marcatissimo sign has been added to agree with identical bar 31.

Bar 30: in the source *ff* is marked at the beginning of the bar. Since the *ff* marking is given in the preceding bar, this repetition of it has been omitted.

Bars 30 and 31: the left hand staccato dots have been added to agree with identical bars 22 and 23.

Bar 31: the staccato dot for the 2nd right hand chord has been omitted to agree with identical bar 23.

Bar 32: the left hand accent has been added to agree with identical bar 24.

Bar 33: the staccato dot for the 3rd right hand chord has been omitted to agree with identical bar 25.

Bar 41: the right hand d^1 occurs only in "B". Its inclusion is justified by the dynamic markings.

La Notte

Sources

"A": A copy corrected by Liszt, now in the Goethe and Schiller Archives in Weimar under the shelf-mark *Ms. U, 9, 1.* It is on 12 pages of 12-line horizontal manuscript paper.

"B": The autograph manuscript in the Goethe and Schiller Archives in Weimar. The first two pages (bars 1-49), under the shelf-mark *Ms. I, 13²*, are to be found among the engraving manuscripts for the 2nd year of the "Années de Pèlerinage", in the position of *2. Il penseroso.* These two pages contain the first edition of *Il penseroso* with alterations and additions by Liszt for *La Notte.* The last line of the 2nd page is deleted from the 2nd bar onwards and under this the instruction is given *Weiter Vide Manuscript Pag: 4-5-6-7.* These four pages are under the shelf-mark *Ms. U, 10* (bars 50-193). Before bar 50 Liszt wrote *Fortsetzung zu der La Notte.* There are many corrections, deletions and insertions on these pages, on 12-line upright manuscript paper. Apart from a few minor corrections by the composer the text agrees with that of "A".

Supplementary Source

"C": The autograph manuscript of the violin and piano version (Washington, The Library of Congress, shelf-mark *ML 96, L58*).

Accidentals not given in the sources have been added as follows:

Sharp: bars 90 and 96, right hand, 2nd note; bars 91 and 94, right hand, 4th note; bar 97, left hand, 2nd note, *d sharp;* bar 121, right hand, 11th note; bar 126, right hand, 6th note; bars 142, 147 and 149, left hand, 2nd note; bar 152, both hands, last note.

Flat: bar 148, left hand, 10th note; bar 150, right hand, last note, left hand, 4th note; bar 155, left hand, 10th note.

Natural: bar 37, left hand, 6th and 8th notes; bars 115 and 125, right hand, last note; bar 170, left hand, both notes in the 6th octave.

Bars 2 and 4: the right hand *ten.* has been added by analogy with bars 139 and 141.

Bars 8, 12 and 146: the slurs in the bottom right hand voice and in the left hand have been added by analogy with bar 17.

Bars 12 and 17: the *Ped.* occurs only in "C". Its inclusion is justified by the analogy with bar 8.

Bars 12, 17 and 146: the star marking the release of the pedal has been added by analogy with bar 8.

Bar 16: the naturals for the 1st right hand octave occur only in "C".

In the sources the 5th right hand note is a crotchet. Here it has been given as a quaver to agree with bars 7, 11, 21 and 22.

Bar 17: in the right hand the lower note in the minim octave on *G* occurs only in "C". Its inclusion is justified by bars 8 and 12.

Bar 20: in the sources the right hand minim *g flat* is given as *f sharp.* This has been altered to *g flat* to agree with the left hand by analogy with bar 15.

Bars 21 and 22: in "A" there is a quaver rest at the 8th quaver in the lower right hand voice–and at the 4th quaver as well in bar 21. These have been omitted as they do not occur at the analogous points in bars 7, 11 and 16.

Bar 48: the staccato dot for the 1st right hand quaver occurs only in "C".

Bar 49: there is a tie which starts from the *C sharp* in the top right hand voice, just as in bar 47. This has been omitted as it contradicts the accents at the beginning of bar 50–nor are they given in "B".

The five staccato dots in the right hand bottom voice have been added to agree with identical bar 47.

Bar 55: the *dolcissimo* is given only in "C".

Bar 62: the staccato dot for the 1st right hand note has been added by analogy with bar 71.

Bar 64: the accent on the 1st right hand note has been added by analogy with bar 55.

Bar 67: the star marking the release of the pedal has been added by analogy with bar 58.

Bar 69: in the sources the bottom right hand part and the left hand fifth at the 4th crotchet are crotchets. To agree with the analogous parts of bar 60 these have been written as quavers with the appropriate rests after them.

Bar 70: the right hand crotchet rests have been added by analogy with bar 61.

Bar 71: in the sources the bottom right hand part and the left hand third at the 1st crotchet are crotchets. By analogy with bar 62 these notes have been given as quavers followed by the appropriate rests. The left hand staccato dot has been added.

Bar 77: in the main sources the right hand slur extends to the 3rd crotchet. By analogy with bar 79, "C" has been followed.

Bar 78: the fingering for the 4th left hand note has been given according to bar 80.

Bars 90, 93 and 95: the staccato dot for the 3rd left hand note has been added by analogy with bars 91, 92 and 94.

Bar 93: the slurs at the 4th left hand crotchet and the first two crotchets of the following bar have been added to agree with the analogous parts of bars 90-91 and 92-93.

Bar 95: the slur for the first two left hand notes is given only in "C".

Bars 97, 99 and 105: the slur from the 3rd right hand note occurs only in "C".

Bar 98: the fingering for the 2nd and 4th right hand notes has been added to agree with "C".

Bar 107: the 2nd slur has been added to agree with identical bar 105.

Bar 113: in "A" and "B" there is a quaver rest above the 1st left hand note.

Bar 116: the *Ped.* has been added by analogy with bar 126.

Bar 118: the hook on the 4th right hand note and the stem joining the two notes in the last quaver occur only in "C".

Bars 119, 129: the right hand rest has been added by analogy with bars 130 and 131.

Bar 123: the bass clef after the last left hand note is given in "C".

Bar 127: in the sources the chord at the 4th left hand crotchet is a crotchet. The correction has been made by analogy with bar 117.

Bars 130 and 131: in "A" there is a lengthening dot after the top octave note in the 3rd right hand crotchet. Since no such dot is given in the analogous parts of bars 117-119 and 127-129, these dots have been omitted.

Bar 141: the star marking the release of the pedal has been added by analogy with bar 139.

Bar 142: the *marcato* occurs only in "C".

Bar 148: the right hand slur has been added by analogy with bar 143.

Bar 150: the staccato dot above the last left hand note has been added by analogy with bar 152.

Bar 159: in "A" and "B" the right hand slur extends to the 3rd note of the following bar. Since the right hand is identical with the left hand here, "C" has been followed and the slur was made to agree with that in the left hand.

Bar 162: the *marcato il ritmo* marking occurs only in "C".

Bars 162, 163, 182, 184 and 186: the pedal markings are given only in "C".

In "A" the music in the foot-note is given under the left hand part with the original text of Liszt's instructions before it and after it: *marquez ce rhythme ainsi* (notes) *en allangeont* (sic) *un peu la pause* 𝄾 *et faisant la double croche plus courte.*

Bar 186: the diminuendo sign is given only in "C". Its inclusion is justified by the analogy in bar 184.

Bar 193: in the sources there is no left hand fermata.