CRITICAL NOTES

ANNÉES DE PÈLERINAGE
Première Année – Suisse

Sources

"A": the first edition of the series which appeared in 1855: "F. LISZT / Années de Pélerinage / SUITE DE COMPOSITIONS / Premiere Année, Suisse./ MAYENCE, CHEZ LES FILS DE B. SCHOTT." Plate number: 13377. 1–9. The pages of the score were printed direct from the plates. Each piece appeared separately, each with a cover of a different colour, with a contents-like list of the titles of the nine pieces on the first page of the cover. In each there is an illustrated inner title page, with drawings by Kretschmer, and this has only the title and the serial number of the piece, and in Nos. 1, 2, 4, 5 and 7 the text of the inscription. (The Byron and Sénancour quotations before Nos. 6 and 8 are not yet printed in this edition.)

"B": a reprint, by lithography, which made use of the plates of source "A" and appeared somewhat later: "F. Liszt / Années de Pélerinage / COMPOSITIONS / POUR / PIANO / Première Année / B. SCHOTT'S SÖHNE, MAYENCE". A complete edition in one volume. The plate number is the same as that of "A", and the illustrated inner title pages with the inscriptions are omitted. Before Nos. 6 and 8 there is one unnumbered page which gives the Byron and Sénancour quotations.

"C": the original manuscript of the series, now held under shelf mark *F. No. 298, Siloti collection, ed. hr. No. 7* in the M. E. Saltykov-Shchedrin State Public Library in Leningrad. It covers a total of 92 pages, measuring 340 × 270 mm. The manuscript, written in ink, contains a great many deletions, corrections, and transpositions. The pieces are completely worked out: the only alterations which were made before publication were minor corrections and additions. In this source, however, only the first seven bars of the second piece (Au lac de Wallenstadt) are to be found. It can be concluded from the instructions found on pages 16 and 23 according to the composer's pagination that a copy of the autograph served as the printer's manuscript.

The quotations before the individual pieces have been corrected in accordance with the following editions:

Byron: Poetical Works—Oxford University Press, London, Oxford, New York, 1970;
Schiller: Gesammelte Werke—Aufbau-Verlag, Berlin, 1955;
Sénancour: Obermann—E. Droz, Paris, 1931.

1. Chapelle de Guillaume Tell

Bars 21–22, 27: in "C" there is also a *d* above the *g sharp-b* third in the tremolo. Since after the abbreviated notation in "C", "A" and "B" both contain the notes written out in full, and since after bars 21–22 the note consistently does not appear in bar 27, its omission cannot be regarded as a misprint.

Bars 32 and 35: above the 3rd and 4th left hand notes there is a staccatissimo sign in "C".

Bar 33: the staccato dot at the first left hand note is not included in "A" or "B". In "C", here and on the 3rd and 4th notes in bar 32, there is a staccatissimo sign. Since "C" justifies identical articulation of these three notes, the staccato dot has been added.

Bar 37: the marcato sign at the 5th left hand note has been added by analogy with the preceding bar.

Bar 49: in "C" there are staccatissimo signs above notes 6–10 in the left hand.

Bar 50: in "A" and "B" there are no staccato dots in the left hand. In "C" there are staccatissimo signs on the first note in the left hand and the first five notes in the right hand, while the other notes in bar 50 and all the notes in bar 51 have no such markings at all.

Bar 53: the value lengthening dots at the first right hand chord have been added.

Bars 61–63, 67, 69 and 74: the right and left hand arpeggio signs are not broken off between the two staves in "C".

Bar 65: the right hand arpeggio signs have been added since in bars 61–69 there are arpeggio signs throughout in the right hand as well as in the left.

Bar 66: the accidental for the *B flat* in the right hand has been added. In the sources the *rinforz.* begins before the first note of the bar. Its positioning has been corrected by analogy with bar 67.

Bar 69: after the second right hand chord "A" and "B" give two dots, but "C" does not have any value lengthening dot here. By analogy with bars 61, 65 and 67 the third dot has been added.

Bar 73: in "A" and "B" the marcato sign in the upper part in the right hand is on the fourth crotchet. This error has been corrected in keeping with "C".

Bar 74: the slur in the lower part in the right hand has been added by analogy with the preceding bar.

Bars 76–79: the slurs have been added by analogy with bars 1–2, 82–83.

Bars 84–85: the slur has been added by analogy with the preceding two bars.

Bar 86: the staccatissimo sign at the second left hand note has been added by analogy with bar 80.

Bars 88 and 90: in the sources the slur lasts only until the fourth note in the bar. By analogy with bar 82, the slur has been lengthened to go as far as the first note of the following bar.

2. Au lac de Wallenstadt

Bar 50: in the sources there is no sharp before the second left hand note.

Bar 63: in the sources the third note is g^1. In accordance with identical bar 71, the note has been corrected to *e flat*^{1}. The correctness of this alteration is further reinforced by bars 5, 13, 21, 29 and 103: at these points there is likewise a leap of a fifth in the melody.

Bar 90: in the sources, too, the third note of the upper part in the right hand is a quaver. It is a characteristic of Liszt's notation that in similar cases he does not reduce the value of the upper part's last note, or rather he does not carry the appropriate part of the value of the note over to the next bar (cf. for example Grandes Etudes de Paganini, No. 1, bars 37–40). To write out the semiquaver with a tie at the beginning of bar 91 would complicate the score here, too, unnecessarily. (See also the footnote to bar 90.)

3. Pastorale

Bars 2, 3, 4, 9: on the 6th note in the right hand "A" and "B" give a staccato dot. Since neither source repeats the dot at analogous points in bars 5, 7, 8, 25–27, 30–32, and since no staccato dot appears in "C" at all, these markings have been omitted.

Bars 5, 28: the notation of the sources has been followed precisely: the last left hand note's stem has been printed downwards. This note shortens the dotted semibreve at the beginning of the bar in the same way as the left hand quaver rest at the end of bars 10 and 33. In "C" no dot is given yet after the semibreve *E* in bars 2–10 and 25–33. The dots do appear in "A" and "B" and in this way a surplus of one quaver is produced in the lower left hand part in bars 5, 10, 28 and 33. This irregular notation has nevertheless not been altered because precise notation of this lower voice would have led to unnecessary complications.

Bar 10: the left hand slur has been added in accordance with the indentical bar 33.

Bars 11–22: in the sources the last note of the lower part in the right hand is only a crotchet although, as in the left hand, it has to be held until the end of the bar. For this reason value lengthening dots have been added. The correctness of this alteration is reinforced by the essentially identical bars 34–48, where these dots are included. The early version of the work (Fleurs mélodiques des Alpes, No. 3; bars 6–18, 95–106, etc.) likewise contains notes held to the end of the bar in the places in question.

4. Au bord d'une source

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

sharp: bar 6, right hand, 8th semiquaver; bar 16, left hand, 14th note; bar 32, both hands, last note; bar 34, right hand, 6th and 8th semiquavers.

flat: bar 4, right hand, 18th semiquaver; bar 14, right hand, 10th note; bar 37, right hand, lower part, 19th note; bar 44, right hand, 16th note; bar 45, left hand, last chord, top two notes; bar 56, right hand, 21st note.

natural: bar 6, right hand, 6th semiquaver; bar 16, left hand, 12th, 15th and last notes; bars 19 and 20, right hand, last note; bar 23, right hand, 7th and 11th semiquavers, and left hand, 20th note; bar 24, right hand, 19th note; bar 34, right hand, 10th semiquaver; left hand, lower part, 1st note; bar 36, right hand, 6th semiquaver.

Bar 12: in the sources there is no accidental at the beginning of the bar before the c^4 in the right hand. After the forceful exposition of *c flat*^{4} (in bar 11 "A" and "B" give the flat sign five times: before the 1st, 4th, 10th, 16th and 22nd notes), Liszt would probably have indicated the *c flat–c* change at the climax of the crescendo, if this had been his intention, by using a natural sign. By analogy with bar 40, the flat sign has been added here.

Bar 14: in "A" and "B" the 10th note in the left hand is erroneously given as f^2.

Bars 15 and 16: the right hand arpeggio signs do not appear in the sources.

Bar 32: the right hand slurs on quavers 10–12 have been added.

Bar 35: the first slur in the right hand has been added by analogy with bars 34 and 36.

Bar 48: the middle note of the first left hand chord is erroneously given as *B* in "A" and "B".

Bar 50: the 21st note is erroneously given as *d flat* in "A" and "B".

Bar 53: the flat before the 4th note in the left hand has been added by analogy with bars 21 and 54.

Bar 59: the staccato dots on the first three notes in the left hand are given only in "C".

The lower note at the 11th left hand quaver is erroneously given as *B flat* in "A" and "B".

Before the *dim.* there is *poco* in "A" and "B". This is probably an error. The quietening down which begins in bar 49 is indicated by Liszt by a diminuendo sign and by writing *dim.* twice, and in "C" by the direction *più diminuendo* in bar 49.

5. Orage

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

sharp: bar 36, left hand, 5th note; bar 61, left hand, 7th note; bar 62, left hand, 6th note.

flat: bar 28, right hand, 3rd note; bar 87, left hand, last note; bar 88, left hand, both notes of the 2nd octave; bar 122, right hand, 4th note.

natural: bar 7, both hands, 49th note; bar 34, right hand, 3rd note; bar 36, right hand, 2nd chord, lower part, left hand, 6th note; bar 38, left hand, 6th note; bar 39,

right hand, 5th note; bar 47, left hand, 8th note top; bar 65, right hand, 1st note bottom; bar 68, right hand, 1st and 3rd notes; bar 71, left hand, 8th note; bar 72, left hand, 2nd, 3rd, 6th and 7th notes (all the naturals); bar 73, left hand, 2nd note; bar 100, right hand, 7th, 11th and 15th notes; bars 102 and 106, right hand, 8th and 12th notes; bar 115, both hands, 49th and 57th notes; bar 141, left hand, 2nd note.

Bar 5: in the sources there is no staccatissimo sign on the 3rd note in the right hand.

Bars 7, 93–115: in "C" the direction "in kleinen Noten schreiben" is found in connection with these bars. Liszt obviously changed his mind later on this point since neither "A" nor "B" distinguishes the bars in question from the rest by writing them in small notes.

Bars 7 and 115: as "C" bears witness, Liszt wrote the crescendo signs everywhere under the notes *B–C–C sharp-D–A flat,* clearly striving to prevent them from stretching beneath the downward melodic part *A flat-g–f sharp-f.* In "A" and "B", however, the crescendo signs are longer: within the quaver groups they come in bar 7 below notes 1–6, 2–8 and 1–8, and in bar 115 below notes 1–5, 3–8, 1–8 and once more 1–8 (in bar 7, the 4th crescendo sign is given only in "C"). Here the positioning of these signs has been given in accordance with "C".

Bars 8, 10, 28 and 34: the staccatissimo sign at the 2nd note in the right hand has been added by analogy with bars 18, 20, 116 and 118.

Bar 25: the accent on the first note in the right hand has been added by analogy with bars 15 and 123.

Bar 45: before the last right hand note no accidentals are given in "A" or "B".

Bars 46–47, 50–51: the slurs have been added by analogy with bars 38–39 and 42–43.

Bar 55: the crescendo sign has been added by analogy with bars 41, 45, 49 and 53.

Bar 59: in the printed sources the 2nd slur in the right hand joins only the 5th and 6th notes. This error, stemming from misreading by either the copier or the engraver (in "C" this slur is somewhat shorter than the first slur in the bar), has been corrected by analogy with the first half of bars 59 and 60 and the second half of bar 68.

Bars 68, 69: in "A" and "B" the first slur in the right hand joins only the first two notes. This, as in bar 59 (see the note to bar 59), is also an error. The slurring has been corrected on the basis of the analogous points mentioned in the preceding note.

Bar 69: the staccatissimo signs at the last two right hand chords have been added by analogy with bar 60.

Bars 69–72: the pedal marks have been added by analogy with bars 60–63.

Bar 77: the staccatissimo sign on the 7th quaver has been added in both hands by analogy with bars 75 and 79.

Bars 89, 91 and 155: the accent on the second note has been added in both hands by analogy with bars 1, 3, 151 and 153.

Bars 96 and 110: the left hand slur has been added by analogy with bars 94, 98, 100, etc.

Bar 99: the accent on the first note in the left hand has been added by analogy with bars 95, 103, 107 and 109.

Bar 109: the left hand slur has been added by analogy with bars 93, 95, 97, etc.

Bar 115: the *p,* the staccatissimo sign at the penultimate right hand note, the slur at the last two left hand notes and the staccatissimo sign at the last left hand note have all been added by analogy with bar 7.

Bar 116: above this bar "C" has "Da Capo von der 2ten Seite". On this basis the pedal markings in bars 116–125 have been added in accordance with bars 8–17.

Bar 122: the accent on the 3rd right hand chord has been added by analogy with bars 14 and 24.

Bars 151, 153 and 155: the staccatissimo sign at the first note has been added in both hands by analogy with bars 1, 3, 89 and 91.

Bars 152 and 154: in bars 2, 4, 90, 92 and 156 the markings for the left hand are identical with those for the right. For this reason the slur and the staccatissimo sign have been added in the left hand.

Bar 157: the staccatissimo sign on the 2nd note has been given in both hands by analogy with bar 6 and in accordance with "C". At this point "A" and "B" give staccato dots.

6. Vallée d'Obermann

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

sharp: bar 102, left hand, 6th note; bar 107, right hand, last note; bar 121, right hand, last note; bar 123, right hand, 14th note; bar 206, left hand, 6th note.

flat: bar 42, left hand, last note; bar 133, left hand, 3rd note (lower part).

natural: bar 7, left hand, 2nd note; bar 15, left hand, *f;* bar 26, right hand, 4th note; bar 27, right hand, *f;* bar 124, right hand, both notes in the last octave; bar 148, left hand, 28th note, both signs; bar 149, right hand, 5th note; bar 182, ossia, left hand, last note; bar 183, ossia, left hand, 5th note; bar 185, left hand, 4th note; bar 189, right hand, lower note of the 5th octave; bar 193, right hand, 12th note, *a;* bar 198, left hand, 18th note; bar 199, right hand, last note, left hand, 19th note; bar 200, right hand, 4th note; bar 201, left hand, 1st, 2nd and 16th notes; bar 203, right hand, 3rd note; bar 208, left hand, last note; bar 210, right hand, last chord, lower part; bar 211, right hand, 1st chord, *C,* 11th note, *a.*

Bar 1: in "C" *con duolo* appears after the tempo marking and in the left hand the direction *pesante* is given above the *espressivo.*

Bars 8, 41: in "A" and "B" the left hand fermata appears above the empty staff, under the right hand fermata, In "C" in bar 8 the fermatas have the same position but the left hand value lengthening dot is found on the 3rd crotchet, under the fermata.

Bar 11: the slur in the right hand lower part has been added by analogy with bar 9.

Bar 15: in "C" there is no mark whatsoever before the *b* in the first left hand chord, but in "A" and "B" there is a flat, which was put into the text after the engraving

had been completed as an afterthought correction. The *b flat* in bar 15 would mean a retreat in development and atmosphere in the accompanying harmony, for in the analogous part of bar 13 *b* occurs which likewise resolves onto *c*. The inclusion of the flat sign is therefore held to be a misprint which may have come about if Liszt inserted here a natural when he was reading the proofs and this was erroneously transferred to the engraving as a flat. For this reason "C" has been followed here: before the *b* a natural has been given in the interests of certainty.

Bar 40: in the sources there are also staccato dots under the last two chords in the right hand. By analogy with bars 3, 7 and 36 these dots have been omitted. In the sources there is between the first two left hand notes a slur which, since it rendered the long slur above it superfluous, has been omitted.

Bar 43: in the sources the right hand slur lasts only to the 2nd note. This slur has been corrected by analogy with bars 10 and 47.

Bar 46: the slur for the middle voice in the right hand has been added by analogy with bar 48 and to agree with bars 42 and 44.

Bars 59–62: the ending in bars 61–62 of the right hand slur is not given in the sources.

Bar 65: under the first right hand chord there is a staccato dot in "A" and "B". This superfluous sign has been omitted by analogy with bars 28, 31 and 62.

Bar 74: in "C" there is a double bar line both before and after the 4th crotchet; "A" and "B" give a double bar line only at the end of the bar. The naturals come in all three sources after the double bar line at the end of the bar. In this edition the notation has been given so as to agree with bars 8 and 41.

In the sources there is no staccato dot at the left hand chord.

The *una corda* comes at the beginning of bar 75 in the sources.

Bar 87: in the right hand the lengthening dots of the *f sharp* octave have been added.

Bar 101: the right hand slur has been added by analogy with bar 97.

Bars 102, 106: in the sources there is no value lengthening dot for the first right hand note.

Bar 109: in the sources there is no value lengthening dot for the upper part in the right hand.

Bar 124: the sharps at the 3rd right hand note occur only in "C". Since the musical structure of the work also shows the note *c sharp* to be probable, "C" has been followed here. At the end of the bar the naturals were omitted in "C" because the second half of the bar begins on a new line. The engraving was probably prepared from a printer's manuscript, presumably a copy, which had the notes distributed in this same way and which likewise did not include the naturals. Thus in "A" and "B" the sharps, certainly omitted by mistake, did not require to have their return to *c* marked.

The first slur in the right hand has been added by analogy with bar 125.

Bar 132: the staccato dots under the last three notes in the left hand have been added by analogy with bars 134 and 136.

Bars 145–147: in "A" and "B" a short diminuendo sign starts under the first semiquaver of the third crotchet. This error, caused by misreading, has been corrected in accordance with "C", which unmistakably gives marcato signs.

Bar 148: the naturals have been inserted before the last left hand note. In bars 150–152 the last left hand note consistently anticipates the first note of three-note motif in the following bar. This motif, however, like the start of the descending sequence created from it, first appears in bar 149.

Bar 149: at the 5th, 6th, 7th and 8th quavers in the right hand there is no e^3 in "A" or "B".

Bars 151, 152: the staccatissimo sign at the 2nd left hand note has been added by analogy with bars 149 and 153.

Bars 171, 173, 176: the value lengthening dot after the 2nd note of the upper part in the right hand has been added by analogy with bar 174.

Bar 179: the caesura signs do not occur in the sources.

Bar 183: between the last two notes in the left hand there are two (triplet) quaver rests in "C", and in "A" and "B" there is a dotted quaver rest. Making the appropriate correction, we have followed our printed sources: in bars 183–185 the last left hand note is a full semiquaver.

Bar 184: before the 2nd note of the upper part in the right hand there is no accidental in "A" or "B"; in "C" there is a natural. Considering the important role of the *C–D sharp* augmented second (cf. bars 20, 21, 68, 70, 71, 169 and 215) and that there is a sharp before the third note in all three sources—Liszt wrote this accidental in the interests of certainty because of the *c* which comes before it—the omission of the natural in the printed sources has been regarded as a misprint and "C" has been followed. In the earlier version of the piece there appears also *c*.

Bar 189: the 5th note of the lower part in the left hand has been given an accent to accord with the right hand.

Bars 189, 193: the value lengthening dots at the second crotchet have been added by analogy with bar 174.

Bar 190: the left hand slurs and accents have been added by analogy with bar 188.

Bar 193: the first slur in the right hand has been added by analogy with bar 189.

Bar 194: the right hand slurs have been added by analogy with bar 192.

Bar 197: the *d sharp*^{3} in the first right hand chord and the *g sharp*^{3} in the penultimate chord occur only in "C".

Bar 205: the staccatissimo sign at the 2nd left hand chord has been added by analogy with bar 204.

Bar 210: the staccatissimo signs at the 8th and 16th notes in the left hand have been added by analogy with bar 208.

7. Eglogue

Bar 20: the right hand slur has been added by analogy with bar 18.

Bar 32: the staccatissimo sign at the 2nd right hand note has been added by analogy with bar 28.

Bars 73, 75: the flat before the 4th right hand note is an addition.

Bars 76, 88: in the sources the *p* comes at the beginning of the next bar.

Bar 78: the fingering for the first right hand note has been added to agree with the identical bar 90.

8. Le mal du pays

In "C" the German title is given at the top with the French title in brackets under it.

Bars 21, 25, 48: in the sources there is no rest at the 6th quaver in the right hand.

Bar 23: the slur between the 1st and 8th notes of the upper part in the right hand has been added by analogy with bar 50.

Bar 25: the caesura signs do not occur in the sources.

Bar 26: the portato signs at notes 4–6 in the left hand do not occur in the sources.

Bar 27: the right hand slur has been added by analogy with bars 54 and 56.

Bar 33: all the slurs have been inserted by analogy with bar 6.

Bar 34: the slurs in the first half of the bar have been added by analogy with bar 7.

Bars 35, 36: the value lengthening dots in the bass have been added by analogy with bars 8 and 9.

Bar 47: the three slurs in the right hand have been added by analogy with bars 20 and 49.

Bar 48: in the sources there is no rest at the 6th quaver in the left hand.

Bar 50: the slur for the upbeat in the right hand has been added by analogy with bar 23.

Bars 53, 54: the value lengthening dot in the lower part in the left hand in the second half of the bar has been inserted.

Bar 56: the flat before the 4th note of the lower part in the right hand has been inserted.

The value lengthening dots in the left hand have been added.

Bar 64: the naturals before the c^2 and c^3 in the right hand have been added.

9. Les cloches de Genève

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

flat: bar 76, right hand, 4th note.

natural: bar 17, left hand, upper part, 1st note; bar 18, right hand, 11th note; bar 40, right hand, 3rd note; bar 41, right hand, lower part, 2nd note, left hand, 5th and 6th notes; bar 42, right hand, 2nd and 6th notes; bar 43, right hand, 2nd and 3rd notes; bar 74, right hand, 4th note; bar 78, right hand, bar 79, right hand 1st and 4th notes; bar 82, right hand, 4th note; bar 83, right hand, 1st and 4th notes; bar 85, 6th note; bar 86, right hand, 4th note; bar 91, right hand, 3rd note, left hand, last note; bar 94, right hand, 3rd note; bar 97, left hand, 2nd note; bar 136, right hand, 3rd note (both occurences); bar 140, right hand, 1st note (both occurences); bar 154, 15th note (both occurences).

Bar 22: in the sources there are a crotchet and a quaver rest in the first half of the bar in the right hand, and in the second half of the bar in the left hand as well, all of these have been omitted by analogy with bar 27.

Bars 29, 37, 39: the value lengthening dots in the left hand have been added by analogy with bar 33.

Bar 41: before the *c sharp* in the first right hand chord "A" and "B" erroneously give a natural.

Bars 70–71, 83: the slur in the melody has been added.

Bars 71–75: the value lengthening dots for the first right hand note have been added.

Bar 107: in the sources there is no quintuplet sign.

Bar 131: the staccato dots for the first three notes in the left hand have been added by analogy with bar 127.

Bars 162, 164, 166, 168, 170, 172, 174: in the sources there is above the left hand minim a semibreve rest as well.

Bars 175–177: the right hand slurs have been added by analogy with bars 163, 165, 167, 169, 171 and 173.

ALBUM D'UN VOYAGEUR

I. Impressions et poésies

Sources

"A": the first complete edition of the series, containing 19 pieces altogether, which appeared in 1842: "Album d'un Voyageur. / Compositions / pour / le Piano / par / F. Liszt. / 1re Année. / SUISSE. / Vienne, chez Tobie Haslinger." The number of the publication is 8200 and the pages containing the music were printed directly from the plates.

"B": the first edition of the first part of the complete series, which appeared around 1840: "1RE / Année de Pélerinage. / SUISSE / Compositions pour le Piano / Par / F. LISZT / Paris, chez S. Richault."

1. Lyon

Dedication:

"A": "à Mr. F. de L********" *)

In "B" there is no dedication.

Plate numbers:

"A": T. H. 8201; "B": R. 4641

*) Abbé Félicité de Lamennais (1782–1854) French Catholic writer and philosopher, member of the French assembly; who had a considerable influence on Liszt.

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

sharp: bar 91, left hand, fifth chord, *E sharp*.

flat: bar 28, right hand, last quaver; bar 80, left hand, third chord.

natural: bar 7, right hand, last chord, before *F;* bar 96, right hand, 3rd semiquaver; bar 145, right hand, 7th chord, *D;* bar 151, both hands, 22nd demisemiquaver.

Bar 24: the *ten.* in the left hand does not occur in the sources.

Bar 26: the staccato dots do not appear in the sources. They have been added by analogy with bar 23.

Bar 27: the staccato dot at the 7th quaver in the right hand and the 5th and 7th quavers in the left hand do not occur in the sources. The dots have been added by analogy with bar 24.

Bar 28: the staccato dot at the 1st quaver in the left hand does not occur in the sources. It has been added here since the articulation of this note is identical with the note g^1 in the 1st quaver in the right hand.

Bar 36: in the sources the 5th note in the left hand is a quaver in value and has no staccato dot. After the chord there is no mark whatsoever to be found on the 2nd quaver of the 3rd crotchet. The value and articulation of the chord have been corrected by analogy with bar 35.

Bar 42: the staccatissimo marks above the 2nd and 3rd notes in the left hand do not occur in the sources. They have been added here by analogy with bar 41.

Bar 43: in the sources there are staccato dots on the 1st two notes in the right hand. By analogy with bar 41 these have been altered to staccatissimo signs. The staccato dots at the 3rd, 4th and 5th notes do not occur in the sources—they have been added here by analogy with bars 40–42.

Bar 45: in the 4th crotchet of the right hand there are semiquavers in the sources.

Bar 46: the staccatissimo sign on the 2nd note of the right hand does not occur in the sources.

Bar 48: the staccato dots on the last three right hand notes do not occur in the sources. They have been added by analogy with bar 46.

Bar 50: in the sources there is a staccatissimo sign above every note in the right hand. By analogy with bars 48 and 52 these signs have been replaced here by staccato dots.

Bars 51, 53: in the sources the 1st note of the lower part in the left hand is indicated only by the downward stem of the lower minim, without any staccato dot. The staccato dots, which were omitted because of the notation, have now been added.

Bar 54: the third below the trill in the right hand is a crotchet in value in the sources. It has been corrected to quaver value here by analogy with bars 47, 49, 51 and 53.

Bar 55: in the 1st right hand chord, in "A" the lower stem connects the lower and the middle notes, the upper stem the upper and middle notes. In "B" the lower stem is used only for the lowest note.

The staccato dot at the 7th and 8th notes in the left hand does not occur in the sources.

Bar 57: the slur at the last note in the left hand does not appear in the sources. It has been added here by analogy with bars 59, 172 and 173.

Bar 58: the accent on the 1st note in the right hand does not occur in the sources. It has been added here by analogy with bar 56.

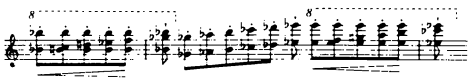
Bar 62: the fingering for the 1st right hand chord is given according to "A". "B" suggests the second finger instead of the third.

Bars 63, 66: the left hand staccato dots are not given by the sources. They have been added here by analogy with bars 56, 68 and 65.

Bar 71: the staccatissimo sign at the 1st right hand note does not occur in the sources. The sign has been added here by analogy with bars 73 and 75.

Bar 73: in the sources there is a quaver rest below the 1st quaver in the right hand. This superfluous sign has been omitted.

Bar 79: in the sources the part from the 8th note in the bar of the right hand part to the 1st note in bar 81 is also given with the indication *Piano à 6 8ves* and a range from *g flat*^{1}—*e flat*^{4}.



Bar 83: in the sources there is no break in the octave sign above the 1st chord in the right hand. This is obviously an error because one characteristic feature of this motif is precisely the two-octave distance (see the analogous bars 16–18, and the large ranges printed in bars 58, 60, 65, 84, 85, 154, 170 and following bars). It would be difficult to believe that this leap would be reduced to one octave just at one of the climaxes in the piece. The difference in register between the 1st chords in bars 83 and 84 would appear unjustified also because this would spoil the effect of the harmonic movement between the two chords.

In the sources the staccatissimo sign at the 1st left hand chord does not occur. The sign has been added here by analogy with bars 82 and 84.

Bar 90: the marcatissimo signs do not occur in the sources. There is likewise no staccato dot at the 3rd and 4th notes in the left hand.

Bar 91: the staccatissimo sign at the 1st chord in both hands does not occur in the sources—nor does the *sf* direction. The addition of these here was based on the analogous bar 92.

Bar 103: the marcatissimo signs do not occur in the sources. They have been added here by analogy with bars 101 and 102.

Bar 118: the sources do not give the *c* in the 11th chord in the left hand, which is obviously a printing error. The omission of the note *c* is not in any way justified.

Bars 118–119: in the upper part of the ossia, above the sextuplet in the first half of the bar, it is only the dotted crotchet and the quaver which are given in the sources. Liszt's irregular and abbreviating notation has been resolved by noting the tied crotchet.

Bar 122: the rhythm of the downward stemmed part in the 3rd and 4th crotchets in the right hand is given in the sources as two quavers connected by a beam which are positioned at the 1st and 3rd triplet quavers, respectively. The rhythm has been corrected according to the pattern set in bars 118, 119 and 120.

Bar 130: in the sources there is an ossia marked *Piano à 7 8ves* lasting from the beginning of the bar in the left hand to the 1st note in bar 133. Here this is given as the main text. The main text of the sources has been placed below the left hand part as an *Ossia.*

Bar 131: the sources give only *f* as a direction in the ossia, which is here published as the main text.

Bars 136–138: in the right hand accents "A" has been followed. In "B" these signs refer only to the 1st note in the semiquaver groups.

Bars 142–143: in the left hand the sources give only one dot after the minim notes in the third.

Bars 143–144: in the sources the arpeggio signs do not occur. Since the special notation of the thirds is justified further by arpeggio playing, the signs have been added by analogy with bar 142.

Bar 149: in both hands above the *A flat* and below the trill sign there is a natural in the sources. Since this way of writing is ambiguous today, the natural has been replaced by a double flat.

Bar 151: in the sources there is an ossia marked *Piano à 7 8ves* lasting in the left hand from the beginning of the bar to the 1st note of bar 152. This is given here as the main text. The part of the original text which deviates from this has been written as an *Ossia* below the main text.

The rest in the right hand is a dotted quaver in value in the sources.

Bars 169, 171: the slur at the last note in the left hand does not occur in the sources. It has been added by analogy with bars 59, 172 and 173.

Bar 172: the ascending semiquaver passage in the left hand is given here according to "B". In "A" the *D* is omitted in this passage.

*4. Les cloches de G***** *)*

Dedication:

"A": "à Blandine***" **) In "B" there is no dedication.

In "A" the serial number of the piece is No. 3; the plate number T. H. 8203.

In "B" it is No. 4 and the plate number is R. 4644. The numbering of the piece differs in the two sources because in "A" the second and third pieces in the series appear under one number (their plate numbers are also identical).

*) Genève.

**) Blandine Liszt (1835–62), Liszt's elder daughter, from 1857 married to Émile Ollivier French politician.

Bar 40: the value lengthening dots of the lower part in the left hand have been added on the basis of analogy with bar 38.

Bar 42: the d^1 in the 1st quaver in the left hand and the slur connected to it do not occur in the sources.

The natural before the 6th note in the left hand has been added.

Bars 55, 59, 237, 238, 241, 242: in the sources the left hand beams are broken after the third quaver. The beams have been joined according to the notation used in bars 47–49, 51, 52, 53, 233–235 and 239.

Bar 60: the tempo indication given in "B" is *poco animato.*

Bars 62, 71: the semiquaver and quaver at the beginning of the bar in the right hand form a separate group joined by a beam in the sources. The semiquaver has here been marked by a beam similar to bars 61, 63, 65–68 and 72, and the value of the quaver has been shown by a tail by analogy with bars 66 and 72.

Bar 63: in the sources the value lengthening dot does not occur in the upper part in the right hand. After the grace-note there is only one note, a crotchet, bound by a slur to the 1st note of the following bar, also a crotchet. The dot has here been added and the rhythm has been corrected according to the lower part by the insertion of a semiquaver.

Bar 64: in the sources the 1st note of the upper part in the right hand is a crotchet f^2, which is bound to the last note of the bar by a legato slur. The rhythm has been corrected by the insertion of a semiquaver.

At the last semiquaver in the right hand the ties belonging to the downward stemmed third do not occur in the sources.

Bar 67: in the sources the right hand legato slur starts from the 1st note; likewise in the right hand the rhythm of the upper part has been corrected by the insertion at the end of the bar of a semiquaver.

The pedal indications have been added by analogy with bars 69 and 70.

Bar 68: in the sources the 2nd right hand note is joined to the following quavers: it is placed on the same beam. By analogy with bars 66 and 72 the value of the note has been shown in this edition by a tail.

Bar 69: in the upper part in the right hand "A" gives a value lengthening dot after the upper note of the *G* octave, and "B" gives a dot after both notes of the octave. Since the part starts with a rest in the following bar, the dots have been omitted.

Bars 69, 70: in the right hand there is in "A" a short diminuendo sign in place of the marcato sign. "B" gives a marcato sign in bar 69 and has no sign at all in bar 70. In "A" the two diminuendo signs are clearly an error. The marcato signs in Liszt's manuscripts were drawn fairly long and were on numerous occasions misunderstood by the engraver and cut as short diminuendo signs. This is what may have happened here, too. For this reason we have followed "B" in bar 69 and corrected the marking in bar 70 in accordance with bar 69. To write the two diminuendos would contradict the dynamic

markings in bar 68. (See further the note to bar 90 of Aux Cyprès de la Villa d'Este N° II, and bars 66 and 70 of Sunt lacrymae rerum, in volume I/7, Années de Pèlerinage III.)

Bar 73: the value lengthening dots do not occur in the sources.

Bar 80: the slur between the 1st and 3rd notes in the right hand has been added by analogy with bar 83.

Bar 86: in the right hand at the 4th quaver the e^1 and *g sharp*^{1} appears on the same stem as the *d flat*^{2} as a quaver in the sources. Their value has been corrected, by analogy with bar 79, to a crotchet and has been provided with its own independent stem.

Bar 94: at the 1st quaver in the right hand the *f sharp*^{1} and *d sharp*^{1} are in the sources a quaver on one stem and the *e flat*^{1} a crotchet with a downward stem. In this edition the notation has been changed in accordance with the 4th quaver of bar 79.

Bar 99: the left hand portato marks do not occur in the sources. The articulation of the quavers is, similarly to bars 91–93, identical in both hands in this bar, and for this reason the signs have been added.

Bars 115–117: the right hand legato slurs and portato marks have been added by analogy with bars 107–109.

Bar 128: the right hand legato slur has been added by analogy with bar 110.

Bar 129: the legato slur beginning at the 2nd quaver in the right hand has been added by analogy with bar 169.

Bars 136–137: the ties in the upper part in the right hand do not occur in the sources. Since—similarly to bars 133, 135, 139, 141, 145 and 149—the 1st quaver of the upper part in bar 137 is not to be struck again, the slurs have been added.

Bar 140: all the three value lengthening dots of the chord of crotchet in value in the right hand have been added in keeping with bars 136 and 138.

Bar 145: between the 3rd and 4th quavers in the right hand there is no lower tie in the sources.

Bar 154: in the sources the ties for the grace-note do not appear.

Bar 156: at the 4th quaver in the right hand the accidental before the middle note in the chord has been added.

Bar 159: the staccatissimo signs at the first two quavers in the right hand have been added by analogy with the second half of bar 158 and the first half of bar 160. By analogy with these same two places the g^2 in the broken chord at the last quaver has been retained only in the lower part and without a staccatissimo sign. In the upper part the sources give a quaver chord g^2–e^3–*c sharp*^{4} and in the lower part a g^2written as a separate note and with a staccatissimo sign.

Bar 196: above the 3rd note in the right hand "A" gives a staccatissimo sign, "B" a staccato dot. By analogy with bar 192 in "A", "B" has been adopted.

The natural before the 1st quaver in the right hand has been added.

Bar 200: below the 4th and 6th quavers in the right hand only the slur occurs in the sources.

Bars 215–216: the right hand demisemiquavers are semiquavers in the sources.

Bar 217: the flat before the 22nd note in the right hand has been added.

Bar 218: the value lengthening dots of the left hand minims do not occur in the sources.

Bar 220: the natural before the 6th note in the right hand and the sharp before the 18th note have been added.

Bar 223: in the sources, at the 1st, 3rd and 5th quavers only the lowest note belongs to the lower part in the left hand. Correction of the notation was necessary in order to unify the notation of bars 203–231. That is to say, in the sources, there is in this section, apart from bars 223, 226 and 227, no double or triple chord in the upward stemmed part.

Before the last right hand note the double sharp has been added.

Bar 226: the sharp at the penultimate right hand note does not occur in the sources.

At the 4th quaver in the left hand only the *d* belongs to the lower part in the sources. The notation of the chord has been corrected by analogy with bar 228.

Bar 227: in the sources only the bottom note belongs to the lower part in the left hand. The stems have been corrected in accordance with bar 225.

Bars 234, 238: the asterisk indicating that the pedal should be let up comes before the 5th quaver in the sources. These asterisks have been placed at the end of the bar by analogy with bars 10 and 12 and bars 204 and 206.

Bars 234–240: the crescendo sign, the legato slurs and the portato marks have been written out in full according to bars 48–54 (being *come prima)*.

Bar 249: in the sources the double sharp in the 1st left hand chord has erroneously been placed before the *D sharp*^{2}. The correction in this edition is further justified by the analogy in bar 254.

Bars 249–50: above the left hand chords "A" gives staccatissimo signs and "B" gives staccato dots. Staccatissimo would not be justified in the section beginning with bar 247 and for this reason "B" has been followed. The difference between the two sources presumably arose through difficulty in reading the manuscript.

Bar 256: the tie beginning from the left hand *G* begins in the sources from the c^1. This is obviously a mistake. The correction in this edition is based on the analogy of bar 151.

Bar 268: in the sources the asterisk indicating that the pedal should be let up comes at the end of the bar, after the fermata. By analogy with bar 3 it has here been placed before the fermata.

7. Psaume

The text of the psalm has been corrected on the basis of "La Sainte Bible, version de J. F. Ostervald, Nouvelle Edition revue, Paris 1904".

In "A" the serial number of the piece is 6, and the plate number T. H. 8206.

In "B" the serial number is 7 and the plate number R. 4647. Concerning the difference in serial number, see the note to *Les Cloches de G.* The motto is the text of psalm 52 according to the sources—the 52 is obviously an error, which has been corrected on the basis of the massoretic Hebrew numbering.

Bar 45: the natural before the *c* of the 2nd chord in the left hand is an editorial addition.

Bar 66: according to the sources the 2nd semiquaver is A_1. The correction has been made by analogy with bars 62 and 64.

Bars 50–51: the slurs and staccato dots in the left hand have been added by analogy with bar 52.

II. Fleurs mélodiques des Alpes

Sources

"A": as for I. Plate numbers—1–3: T. H. 8207; 4–6: T. H. 8208; 7–9: T. H. 8209.

"B": the first edition, which appeared around 1840, of the second part of the complete series: "Album d'un Voyageur. / 2^{e} Année. / Compositions / pour / le Piano / par / F. Liszt / SUISSE. / a Paris, chez BERNARD-LATTE Editeur." Plate numbers—1–3: B. L. 2419; 4–6: B. L. 2420; 7–9: B. L. 2421. The pages carrying the music were printed directly from the plates.

"C": a separate edition of the third piece which appeared around 1840: "La / FÊTE / VILLAGEOISE / POUR / Piano / PAR / F. LISZT / Paris, Heugel & C^{ie} Editeurs." Plate number: H. 1322. The pages carrying the music were printed directly from the plates.

Dedication:

"A": (before the pieces Nos. 1, 4 and 7 "à Madame H. Reiset.") There is no dedication in "B" or "C".

1

Bars 1–10: the ossia appears only in "B".

Bar 4: in "B" there is at the 3rd quaver of the ossia a superfluous *D* which has here been omitted by analogy with bar 9.

Bars 4, 5: the ossia staccato dots have been added by analogy with bars 9 and 10.

Bars 5, 6: the crescendo and diminuendo signs have been placed one quaver earlier in accordance with bars 10 and 11.

Bars 5, 13, 14, 26, 27: fingering is given only in "B".

Bars 8, 9, 64, 65: the left hand portato sign does not occur in the sources.

Bar 15: in the sources there is a staccato dot on the 2nd note in the left hand, and a staccato dot and marcato sign on the 2nd note in the right hand. This misplaced marcato sign has here been placed under the 3rd note and the superfluous staccato dots have been omitted. This correction is justified by the identical bar 71.

Bar 18: the legato slur for the 1st and 2nd notes is here an editorial addition in both hands in accordance with the identical bar 84.

Bars 18, 74: the crotchet a^1 in the right hand is given in the sources as two quavers bound by a tie. The correction has been made by analogy with bars 26 and 82.

Bar 19: the left hand marcato sign has been added to agree with the identical bar 75.

Bar 20: in the ossia line the staccatissimo signs have been added in accordance with the main text.

Bars 20, 76: the right hand legato slur was added to correspond with the articulation in the left hand.

Bar 22: in the sources the triplet legato slur lasts in both hands until the 1st note of bar 23. This error has been corrected by analogy with bars 14 and 70, and to agree with the identical bar 78.

Bar 23: the staccato dots on the 1st note in the left hand and the 4th note in both hands have been added by analogy with bars 15 and 71 and to agree with the identical bar 79.

Bar 24: in the sources there is a marcato sign under the first semiquaver in the ossia. This error, due to uncertain reading of the manuscript, has been corrected to agree with the identical bar 80.

Bar 25: the legato slur above the 1st and 2nd notes in the left hand has been added by analogy with bar 17 and to agree with the identical bar 81.

Bars 46, 48, 49, 54: the staccato dot on the 3rd quaver in the left hand does not occur in the sources.

Bar 63: the left hand legato slur has been added to agree with the identical bar 7.

Bar 64: the first legato slur in the right hand lasts in the sources until the 3rd note. In accordance with the identical bar 59 the slur has here been ended above the 2nd note and the staccato dot above the 3rd note has been added.

Bar 70: in the sources the *G* in the 1st left hand chord is given as a crotchet with a downward stem, which stem is used for all three notes. The notation of the chord has been corrected in accordance with the identical bar 14 and the analogous part of bars 22 and 78.

Bar 72: the slur at the 1st and 2nd quavers has been added in both hands to agree with the identical bar 16.

The a^1 in the last right hand chord has been added to agree with the identical bar 16.

Bar 76: the legato slur in the left hand and the staccatissimo signs have been added in accordance with the identical bar 20.

Bar 78: the g^1 in the 1st right hand chord is in the sources a quaver on the same stem as the two notes above

it. The correction has been carried out on the basis of the identical bar 22.

The ties from the 3rd note of the triplet have been added in both hands on the basis of the identical bar 22.

Bar 79: the staccato dot at the 1st left hand chord has been added by analogy with bar 15 and 71.

Bar 80: the legato slur in the ossia has been added on the basis of the identical bar 24. In "A" there is an erroneous short diminuendo sign below the 1st right hand note instead of a marcato sign.

In the left hand the ties starting from the last note of the triplet have been added on the basis of the identical bar 24.

Bars 80, 81: the triplet ties have been added in both hands to agree with the identical bars 24 and 25.

Bar 82: the staccato dot at the 4th note of the ossia has been added to agree with the identical bar 26.

2

Bars 6, 27, 88, 89, 110, 145: fingering is given only in "B".

Bar 9: the 2nd and 3rd legato slurs in the right hand do not occur in the sources.

Bar 10: the staccato dot at the last note in the right hand does not occur in the sources.

Bar 12: in "A" the second word in the performing instructions is "plintivo" (sic!).

Bars 19, 23: the left hand marcato sign has been added to agree with the identical bars 102 and 106.

Bar 21: the staccatissimo sign at the 1st quaver in the lower part in the left hand has been added by analogy with bar 25.

Bar 27: the staccato dots at the 1st and 2nd left hand notes have been added by analogy with bars 31 and 110.

Bars 28, 29: the right hand staccato dots have been added to agree with the identical bars 111 and 112.

Bar 31: the staccato dot at the 1st right hand note has been added by analogy with bar 27.

Bars 33–35: the left hand staccato dots have been added in accordance with identical bars 116–118.

Bar 37: the left hand accent sign has been added on the basis of the identical bar 120.

Bar 38: the right hand marcatissimo sign has been added on the basis of the identical bar 121.

Bars 38, 42: the left hand staccato dots have been added on the basis of the identical bars 121 and 125.

Bars 43–46, 126–129: the left hand slurs do not occur in "A".

Bar 51: the arpeggio signs appear only in "B".

Bars 63, 64, 147: the staccato dots in the upper part in the left hand have been added by analogy with bar 146.

Bar 77: the arpeggio sign appears only in "B".

Bars 89–90: the legato slur has been added by analogy with bars 6–7.

Bar 91: the *fermata* in the right hand does not occur in the sources.

Bar 99: in the sources the legato slurs in the first half of the bar begin only from the 2nd semiquaver. This error which has obviously come about through faulty reading of the manuscript, has been corrected according to the notation in the second half of the bar.

Bar 110: the right hand *ten.* has been added on the basis of the identical bar 27.

Bars 112–114: the left hand staccato dots have been added on the basis of the identical bars 29–31.

Bar 114: the staccato dot at the 1st right hand note has been added on the basis of the identical bar 31.

Bar 115: in the sources the tempo indication begins above the 2nd quaver.

Bar 124: the left hand marcatissimo sign has been added on the basis of the identical bar 41.

Bar 129: the left hand legato slur has been added on the basis of the identical bar 46. In the sources the *A* in the 2nd left hand chord does not appear. This is clearly a misprint arising from an error in the manuscript since the *Allegro Vivace* section lasting from bar 101 to the end of the piece is a repetition of bars 18–78.

Bar 130: in the sources *b* appears instead of d^1 in the 2nd left hand chord. Movement from the *b* in the middle part is in this case connected with the right hand change of position at the 2nd quaver and so the *b* at the 2nd quaver is obviously a misprint. The chord has been corrected on the basis of the identical bar 47.

3

Bar 4: the first small slur in the left hand goes on to the *G* in the sources. The slur has been corrected to agree with the identical bar 115.

Bar 5: the line indicating decrease in movement occurs only in "A".

Bars 6, 7: before the chords "A" gives an arpeggio sign in the left hand. In the present edition the other two sources have been followed because in analogous places (beginning in bars 95 and 117, respectively) none of the sources prescribes arpeggio playing.

Bars 9–11, 15–17, 98–100, 104–106, 120–122, 126–128: in the lower right hand part the crotchets in the second half of the bar are given in the sources as quavers joined by a beam.

Bar 12: the marcato sign at the 1st note in the right hand occurs only in "A".

Bars 21, 22: the short legato slurs in the left hand last in the sources until the notes with upward stems. The slurring has been corrected on the basis of the identical bars 132–133 and 115–116.

Bar 41: in "A" there is no left hand arpeggio sign.

Bar 43: in the sources there is above the 1st left hand chord a *ten.* which has here been replaced with a legato slur by analogy with bars 85, 49 and 91.

At the 1st and 2nd right hand notes there are also staccato dots in "B" and "C".

Bars 53, 54: at the 1st right hand note "A" gives a staccatissimo sign instead of a staccato dot.

Bar 62: at the 2nd and 3rd right hand notes "B" and "C" also give staccato dots.

Bars 95–97: in bar 95 the sources do not give a marcato

sign in the right hand. In bars 96 and 97 "B" and "C" give a marcato sign at the 1st right hand note. This is presumably a printing error, the two signs having been misplaced one bar to the right. In keeping with the *come prima* (by analogy with bars 6 and 7) the marcato signs have been brought forward a bar in this edition.

Bars 111–112: the big legato slur in the left hand starts in the sources only from the 1st note in bar 112. The slur has been corrected according to the identical bar 1.

Bar 116: the third legato slur in the right hand lasts in the sources to the final note in the bar. This slur has been corrected by analogy with bars 5, 22 and 133.

Bar 130: the slur between the 4th and 5th notes in the right hand has been added by analogy with bars 113, 114 and 131.

4

Bar 12: in "B" the highest note in the 3rd and 4th chords in the left hand is erroneously *f sharp*^{1}.

Bar 13: at the 6th right hand note there is in "A" a superfluous tenuto sign.

Bar 34: the staccato dot at the last note in the left hand has been added by analogy with the following bar.

Bar 46: in the sources the d^1 in the 1st left hand chord is given as part of the upper part: it is on the same stem as the two tied quavers and there is no arpeggio sign before it. The stemming of the note has been corrected logically and the arpeggio sign has been lengthened upwards to the d^1.

Fingering is given only in "B".

Bar 52: the lower part in the 3rd right hand chord is *E flat* in "A". The present edition follows "B" to agree with the identical bar 55.

Bar 54: the tenuto sign at the last right hand note has been added by analogy with bar 57.

Bars 58, 59, 62, 63: the arpeggio sign before the 2nd right hand crotchet does not occur in "A".

Bar 59: at the 4th semiquaver in the left hand in "B" there is an erroneous *D–d* octave.

Bar 62: the staccato dot at the 1st right hand note has been added by analogy with bar 58.

In "B" at the 4th semiquaver in the left hand there is an erroneous *F–f* octave.

Bar 65: at the 1st left hand note there is in "A" no sign at all but in "B" there is a staccatissimo sign. This is probably a slip on the part of the engraver: staccatissimo would be in no way justified here. For this reason the sign has been corrected to a staccato dot to correspond with the right hand articulation.

Bar 66: the staccato dot at the 1st note in the left hand has been added by analogy with the two following bars.

Bar 69: the natural before the a^2 in the right hand has been added.

Bar 71: in the sources there is no natural before the last note in the right hand.

The staccato dots at the last two right hand notes have been added by analogy with bar 72.

Bar 74: in the sources there is no sharp before the last right hand note.

Bars 76–81: the arpeggio signs occur only in "B".

Bars 78, 80: in the sources there is no value lengthening dot after the d^1 in the left hand broken chord. The dots have been added by analogy with bar 76.

Bars 89, 92: in the sources there are no value lengthening dots in the lower part in the left hand.

Bar 102: in the sources the right hand legato slur starts from the 1st note. This error has been corrected by analogy with bars 14, 16 and 104.

5

Bar 2: in the left hand the fermata at the beginning of the bar is an editorial addition.

Bar 4: in the sources the last note in the bar is *b flat*^{3}.

Bars 16, 24: the "long fermatas" lasting through the eight demisemiquavers are found only in "A".

Bar 25: in the lower part in the right hand the sources give quaver rests at the 4th and 6th quavers. These superfluous rests have here been omitted.

Bars 26, 30, 86, 90: in the lower part in the right hand the value lengthening dot after the g^1 is an editorial addition.

Bars 34, 35: the sources erroneously give the right hand fingering as belonging to the 1st chord of the demisemiquaver group.

Bars 34, 35, 68, 69, 116: fingering is given only in "B".

Bar 35: the fingering for the 3rd left hand crotchet has been added to correspond with the identical bar 95.

Bar 36: in the sources there is no sharp before the 2nd right hand note.

The marcatissimo signs at the 1st note in both hands have been added in accordance with the identical bar 96.

Bar 38: *Appassionato assai* occurs only in "B". In "A" there is instead *avec exaltation.*

The ossia to be found in "B" is given in a footnote. The naturals before the 2nd left hand note in the first three bars have been added.

Bar 40: the marcatissimo sign at the 1st left hand chord has been added by analogy with bar 38.

Bar 41: in the 1st left hand chord the sources give the stem of the g^1 in the upper part as extending down to the *c sharp* in the second space, while the sharp is missing from before this *c sharp* in both sources. The g^1 stem has been corrected in accordance with the identical bar 101, and the missing sharps have been added.

Bar 42: in the sources the *b flat*^{1} is missing at the 19th, 21st and 23rd demisemiquavers in the right hand, and the *b flat* at the 6th, 8th, 10th and 12th demisemiquavers, are placed at the 5th, 7th, 9th and 11th demisemiquavers, respectively. These misprints have been corrected to agree with the identical bar 102.

Bar 49: the sources erroneously give the 2nd note of the 4th quaver in the left hand as *d.*

Bar 57: the staccatissimo sign at the last right hand note has been added in accordance with the identical bar 117.

Bar 60: the "cantando" is found only in "B".

Bar 64: the staccato dots under the slur at the 5th and 6th notes in the left hand have been added by analogy with bar 60.

Bar 71: in the sources the right hand fermata comes after the crotchet, above the empty stave, and the left hand fermata is above the quaver rest. The fermatas, supplemented by caesure marks, have here been placed one below the other—rearranging in this way Liszt's irregular notation, in which he makes the left hand quaver rest come into force before the entry of the right hand semiquavers ("extending in advance", as it were, by means of the fermata).

Bar 78: the lower part of the 4th right hand chord is g^2 in "A". By analogy with bar 70, "B" has been followed in this edition.

Bar 85: at the beginning of the bar in the lower right hand part the sources give a quaver, and at the 2nd and 6th quavers they give a quaver rest. The quaver note has, in accordance with the identical bar 25, been given a value lengthening dot and the superfluous rests have been omitted.

Bars 85–119: this section, apart from some minor differences, is identical with bars 25–59. It is probable that in the manuscript Liszt did not write out this recapitulation, but merely indicated by signs (abbreviation) the continuation after bar 84. Thus these two sections ought to agree exactly. That this is nevertheless not so may be due to Liszt's inserting a few new points into the part between bars 85 and 119 in the course of correcting the proofs (e. g. the tempo indication in bar 85, the performing instruction in bar 98, the *smorz.* in bar 116, etc.). In the part in question those differences which with reference to a strict and literal repetition of bars 25–59 represent additions have therefore been retained.

Bar 86: in the sources the lower right hand part is a crotchet at the beginning of the bar and in the case of the d^1 a dotted crotchet. The downward stem has been provided with a tail in accordance with the identical bar 26.

The 3rd arpeggio sign in the left hand has been added to agree with identical bars 26, 30 and 90.

Bar 87: the arpeggio sign in the right hand has been added to agree with the identical bar 27.

Bar 90: the two rests after the 1st note in the left hand have been added in accordance with identical bars 26, 30 and 86.

Bar 94: in the sources there is no natural before the e^3 in the 1st right hand chord.

Bar 98: the marcatissimo sign at the 1st note in both hands has been added to agree with the identical bar 38.

Bar 99: the marcatissimo sign at the 1st right hand note has been added to agree with the identical bar 39.

Bar 100: the marcatissimo sign at the 1st left hand note has been added in accordance with the right hand articulation at the same point.

Bar 101: the marcatissimo sign at the 1st left hand note has been added to agree with the identical bar 41.

In the sources there is no natural before the 16th right hand note.

Bar 106: in the sources the crescendo sign begins only at the 3rd crotchet. The sign has here been made to start from the beginning of the bar to agree with the identical bar 46.

Bar 107: the arpeggio sign at the 1st note in the right hand, the *e flat*^{2} in the left hand and the staccatissimo sign have all been added in accordance with the identical bar 47.

Bar 114: the value lengthening dots at the 1st right hand chord have been added in accordance with the identical bar 54.

Bars 115–116: the legato slur in the right hand has been added in accordance with the identical bars 55–56.

Bar 117: the staccatissimo sign at the 9th note in the right hand has been added in accordance with the identical bar 57.

6

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

flat: bar 121, right hand, 4th note; left hand, 4th note, *G;* bar 129, both hands, 4th note, *d.*

natural: bar 106, both hands, 4th note, *f.*

Bars 40–44: the staccato dots on the right hand semiquavers have been added.

Bars 42–44: the staccato dots on the left hand semiquavers have been added.

Bar 67: the left hand staccato dots have been added by analogy with bar 85.

Bars 71–74: the ties in the lower part in the left hand have been added by analogy with bars 89–92.

Bars 71, 73, 91: the left hand arpeggio sign has been added to agree with the identical preceding bars.

Bars 75, 76, 93, 94: the sources have the right hand marcato signs under the 1st and 2nd quavers.

Bar 82: the value lengthening dot in the left hand lower part has been added to agree with the identical bars 84, 86, 88, etc.

Bars 93–96: the right hand legato slurs have been added by analogy with bars 75–78.

Bars 99–100: in the sources there is at the 2nd left hand quaver a superfluous quaver rest, while the position for the 6th quaver is left empty. The rests have been transferred to the 6th quaver.

Bar 101: the superfluous quaver rests to be found in the sources at the 2nd and 6th quavers have been omitted.

Bar 112: in "A" the last right hand note is a semiquaver, with a semiquaver rest before it. Since in bars 109–132 only a quaver upbeat (or a quaver broken into triplet semiquavers) is to be found, "B" has been followed in accordance with the last quaver of bar 114.

Bars 112, 113, 118: fingering is given only in "B".

Bar 117: in the sources there is an extended crescendo sign from the 5th note to the end of the bar. This is obviously an error. The sign has been transferred to bar 118, under the 1st right hand crotchet, in accordance

with the identical bar 126 and by analogy with bars 120 and 128.

Bars 119, 127: the staccatissimo and marcatissimo signs at the 1st right hand note have been added by analogy with bar 117.

The staccato dot at the 1st left hand note has been altered, likewise by analogy with bar 117, to a staccatissimo sign.

Bars 120, 128: the staccatissimo and marcatissimo signs at the 5th right hand note have been added by analogy with bar 118.

Bar 122: the staccato dot at the 1st note in both hands has been added to agree with the identical bar 130.

Bar 123: the staccato dots on the 4th–6th notes in the left hand have been added by analogy with bars 121 and 129.

Bar 129: the staccato dot on the 4th right hand note has been added in accordance with the identical bar 121.

Bar 131: the articulation of the 4th left hand note has been made to agree with the right hand according to bar 123.

Bar 134: the right hand marcato sign has been added in accordance with the identical bar 50.

7

Bar 18: in the sources the dynamic marking starts only at the beginning of bar 19.

Bar 22: in the sources there is no staccato dot on the 3rd note in the left hand.

Bars 35–37, 39–41: the left hand rests have been added by analogy with bars 23–25 and 27–29.

Bars 35–38: the left hand arpeggio signs have been added by analogy with bars 23–30 and 39–41.

Bar 42: the left hand arpeggio sign has been added by analogy with bar 30.

Bar 45: in the sources *poco rit.* appears under the left hand line. Since the tempo indication above bar 43 remains valid, according to the broken line which follows it, until bar 46, repetition of it appeared unnecessary and this marking was therefore omitted by analogy with bar 33.

Bar 49: the 2nd right hand chord in "B" also contains an e^1. In this edition, by analogy with bars 17 and 102, "A" has been followed.

Bar 54: between the two notes of the crotchet *c sharp* octave in the right hand there is in "B" a *g sharp*^{2}, as well.

Bars 54, 55, 63: fingering is given only in "B".

Bar 78: in the sources the beat is not indicated.

Bars 78–83: "A" gives an ossia only for bars 82–83: under *f f f b flat*^{1} in the main text at the 3rd and 6th quavers in the left hand, *d flat c c flat B flat* are written in small notes in the same stave, that is the upper octave of the 2nd and 5th notes in the bar. Under each small note there is *Ossia* in minute letters. For this reason and because in bars 112–114 no textual variation is given at all in "A", the piece is here given with the ossias from "B".

Bar 83: the left hand arpeggio signs appear only in "B".

Bar 90: the 2nd right hand chord in "A" is c^2 *e flat*^{2}, *a flat*^{2}. In bars 86–99, in contrast to bars 1–14, the right hand gives the melody in chords an octave in range and so this particular reducing of the range is not justified (in order to avoid quick repetition of the *e flat*^{1}, the 2nd chord in bar 88 stretches over a fifth). In writing this chord "B" has been followed.

Bar 91: in the 2nd right hand chord "A" does not give the c^2. In accordance with the identical principle in the preceding bar "B" has again been followed here.

Bar 100: the staccato dot on the last left hand note has been added in accordance with the 3rd quaver of bar 101.

Bar 101: the staccato dot on the last right hand note has been added by analogy with bar 105.

Bars 103, 107: the staccato dots in the right hand have been added by analogy with bars 18, 22 and 50, 54.

Bar 108: the 2nd right hand legato slur has been added by analogy with bar 56.

Bar 111: the right hand legato slur has been added by analogy with bar 56.

The natural before the 4th note in the left hand has been added.

Bars 112–113: in the ossia there is no value lengthening dot after the 1st note in the lower part in the right hand.

Bars 112–114: only "B" contains an ossia.

Bar 122: in the sources the *ritenuto* begins above the 2nd quaver.

Bar 125: in giving the directions *con ped.* and *una corda*, "B" has been followed on the basis of the *Pedales* marking in that source. At the same point in "A" there is only *Pedale*.

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Bar 21: the legato slur has been added in both hands by analogy with bar 19.

Bar 27: the pedal marking in the two sources is *Les 2 Pedales*.

Bar 31: in the upper line in the right hand the fingering for the 2nd note has been added in accordance with bar 32.

Bar 39: in the upper line in the right hand the staccatissimo sign has been added by analogy with bars 36–38.

Bar 42: in the 5th right hand chord in "B" there is also a superfluous f^2.

Bar 61: in the sources there is no value lengthening dot in the lower part of the 3rd right hand crotchet.

9

Bar 10: in the sources there is no staccatissimo sign at the 1st left hand note.

Bars 22–25: the right hand legato slurs have been added by analogy with bars 138–139.

Bars 26–28: the right hand legato slurs have been added by analogy with bars 19–21.

Bar 31: in the sources at the 2nd right hand crotchet and the 1st crotchet of the following bar the slur joins

the 1st and 2nd notes of the upper part. The slurring has been corrected to agree with identical bars 36 and 37.

Bars 31, 32: the right hand staccato dots have been added to agree with identical bars 36 and 37.

Bar 32: the 2nd legato slur in the right hand has been added to agree with the identical bar 37.

Bar 35: in the sources the right hand legato slur lasts to the 4th semiquaver. The slur has been extended to the 3rd quaver by analogy with bar 40, and under the end of the slur the staccato dot at the 3rd quaver has been added.

Bar 40: in the sources the right hand c^3 has only a downward stem. By analogy with bar 35, the note has been given an upward stem, as well.

Bar 41: the left hand staccato dots have been added by analogy with bar 43.

Bar 42: the right hand staccato dots have been added by analogy with bar 44.

Bar 43: in the sources there is no accidental before the last right hand note and the 2nd left hand note.

Bar 45: the lower accidental of the 3rd note in the right hand has been added.

Bar 53: the right hand staccato dots have been added by analogy with the preceding bar.

Bar 55: in the sources the right hand slur beginning on the 2nd quaver lasts to the 3rd quaver. The slurring has been corrected to agree with the identical bars 71, 96 and 112.

Bar 58: the right hand staccato dot has been added by analogy with bar 62.

Bar 74: the left hand marcatissimo sign has been added by analogy with bars 58, 99 and 115.

Bar 84: fingering is given only in "B".

Bar 91: in the sources the right hand rest does not occur.

Bar 97: the right hand fingering has been added to agree with the identical bar 56.

Bars 97, 98: the diminuendo signs have been added to agree with the identical bars 56 and 57.

Bars 97, 99, 101, 103: the staccato dots in the right hand have been added to agree with the identical bars 56, 58, 60 and 61.

Bar 102: in the sources the diminuendo sign lasts only to the 2nd quaver. It has been extended here to agree with identical bar 61.

Bar 112: the marcatissimo sign and the fingering in the right hand and the staccatissimo sign in the left hand have all been added to agree with the identical bar 71.

Bar 115: in the sources the 4 semiquavers in the upper part of the right hand are bound by a slur, but there is no staccatissimo sign at the 3rd quaver. The slurring has been corrected and the staccatissimo sign added to agree with the identical bar 74.

Bar 118: at the 3rd quaver in the left hand the sources also include a superfluous *f sharp*.

Bar 121: the left hand staccato dots have been added by analogy with bar 80.

Bar 126: "A" does not give a sharp before the 3rd crotchet in the left hand. In "B" there is a sharp but before the e^1. The correction is justified by the natural before the c^1 in the following chord, this being found in both sources.

Bars 128, 132: in the sources there are no staccatissimo signs.

Bar 138: in the sources there is no value lengthening dot after the g^1 in the 1st right hand chord.

Bar 140: in the sources there is a superfluous *c sharp*^{4} under the last note in the right hand.

In the sources the broken line after the *sempre piu dolce* lasts only to the end of the bar.

(translated by Fred Macnicol)

ADDENDUM

Fleurs mélodiques des Alpes, No. 4

Bar 37: under the marcatissimo sign at the 3rd note in the left hand there is in the sources also a staccato dot. This is probably a misprint. As at the analogous places in bar 33 and 39 there is no dot and it would be also inconsistent with the *ten.* sign, the dot has been omitted.