CRITICAL NOTES

Huit variations

Source: the first edition which appeared in 1824 or 1825: "Huit / VARIATIONS / Pour le / Piano Forte, / Composées et Dédiées / à Monsieur Sébastien Erard, / PAR FRANCOIS LISZT. / OEUVRE Ier / à Paris, / Chez Melles Erard". Plate No. 937 with a smaller 3 beneath it.

The music was printed directly from the plates.

Accidentals not included in the source have been added in the following places:

Sharp: bar 75, right hand, 12th note; bar 166, right hand, 3rd note; bar 235, right hand, 6th note; bar 258, left hand, 4th note; bar 239, left hand, 2nd note; bar 246, right hand, 8th note.

Flat: bar 39, right hand, 4th note; bar 60, left hand, 8th note; bar 61, left hand, 1st note; bar 67, left hand, 11th note; bar 71, right hand, 7th and 15th notes; bar 80, 10th and 16th notes; bar 83, right hand, 7th note, left hand, 2nd note, both signs, 4th note; bar 85, right hand, 4th and 7th notes; bar 86, left hand, 1st note; bar 87, right hand, 11th note; bar 106, left hand, both signs; bar 127, left hand, 6th note; bar 143, left hand, 7th note; bar 189, right hand, 3rd note; bar 190, right hand, 7th note; bar 193, left hand, 2nd note; bar 196, right hand, 3rd note.

Double Flat: bars 147, 154 and 159, left hand, last note.

Natural: bar 22, left hand, 3rd note; bar 40, right hand; bar 52, left hand, 2nd note; bar 56, left hand, 11th note; bar 62, left hand, 10th note; bar 68, left hand, 5th note; bar 72, right hand, 13th note; bar 75, right hand, 4th, 7th and 13th notes; bar 79, right hand, last note; bar 84, right hand, 10th note; left hand, 4th note; bar 85, right hand, 12th note, left hand, 4th note; bar 87, right hand, both signs; bar 91, right hand, 7th note; bar 98, right hand, 2nd note, upper sign; bar 99, right hand, 2nd note, lower sign; bar 121, left hand, 2nd note; bar 125, right hand, 6th note; bars 140 and 149, right hand, last note; bars 141, 150, 155 and 156, left hand, last note; bar 143, both hands, 3rd note; bars 185 and 186, right hand, 3rd note; bar 186, left hand, 2nd note; bars 188 and 189, right hand, 7th note; bar 224, right hand, 5th note; bar 225, right hand, 2nd and 3rd notes, left hand, all signs; bar 241, all signs; bar 242, right hand, 5th and 8th notes, left hand; bar 243, right hand, 7th and 8th notes; bar 244, right hand, 5th note; bars 273, 274 and 275, right hand, 4th note.

Bar 9: the last part of the diminuendo sign has been added to agree with bar 8.

Bar 14: the part of the tie in this bar is missing in the source.

Bar 28: the stem of the 5th right hand semiquaver stretches as far as the note above it in the source (as does the stem of the 1st and the 5th semiquavers in bar 31). The stems have been unified as in bars 32, 33, etc.

Bar 32: the *dim.* has been added to agree with bar 31.

Bar 37: the 2nd rest in the right hand has been added.

Bar 42: the tail for the 3rd note in the upper part of the right hand has been added.

Bar 45: in the upper part of the right hand the lengthening dot and the short beam have been added.

Bar 48: in the source the *sempre staccato* is at the beginning of bar 47.

Bar 51: in the source there is a staccato dot at the first six notes in the left hand. The instruction in bar 48 renders these dots superfluous.

Bar 55: the right hand slur and the diminuendo sign have been added to agree with bar 54.

Bar 112: the right hand tail has been added.

Bars 122, 123, 125—27: the staccato dots in the left hand have been added.

Bars 122, 125, 126: in the source there is no left hand slur.

Bars 125, 126, 137: the staccato dots and slur in the right hand have been added.

Bar 146: in the source the *sempre legato* is at the beginning of bar 139. Its position has been corrected logically.

Bar 180: the slur has been added by analogy with bar 168.

Bar 207: in the source the middle note of the chord in the right hand is *e flat*^{1}. This is clearly a misprint since here the *e flat*^{1} could only be the resolution of the *f flat*^{1}. The note has therefore been corrected to *d flat*^{1}.

Bar 210: in the source there is a final line at the end of the bar.

Bar 211: in the source the top note in the 2nd chord of the right hand is erroneously a *d sharp*^{3}.

Bars 243, 244: in the source the naturals for the *d* and the *c* in the left hand have erroneously slipped down a third.

Bar 262: in the source at the beginning of the bar in the left hand there is a bass clef which is a mistake; the change back is, however, not given at the end of the bar.

Apparitions

Sources

"A": the first edition which appeared in three books in 1835: "Apparitions / Piano seul / F. LISZT. / PARIS, chez MAURICE SCHLESINGER." Plate numbers: M.S. 1749.1., M.S. 1750.2., MS. 1751.3. The music was printed directly from the plates.

"B": the edition of Frederic Hofmeister of Leipzig which

was published in two books at the same time as "A" with the title page: "Apparitions / PIANO SEUL / F. LISZT. / LIV. I." (and "LIV. II."). The plate number for the first book (Pieces Nos. 1 and 2) was 2071. The plate number for the second book was 2241. The music was printed directly from the plates. This version is identical with "A".

"C": The London edition by Wessel & Co. similarly from 1835, as No. 6 of the publisher's series "Le pianiste moderne". Plate number: (W. & Cº Nº 1761). This source contains only the first two pieces. The text is identical with that in "A".

1.

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

Sharp: bar 50, right hand, upper part, 3rd note; bar 51, right hand, 4th note; bar 60, left hand, 3rd note; bar 66, right hand, 17th and 21st notes.

Double sharp: bars 15 and 16, right hand, 20th note; bars 75 and 76, right hand, 20th note.

Flat: bar 38, right hand, 13th note; bar 44, right hand, 1st note.

Natural: bar 17, left hand, 4th note; bar 27, right hand, 9th note; bar 29, right hand, 4th note; bar 31, right hand, 7th note; bar 61, left hand; bar 63, right hand; bar 88, right hand, 5th and 7th notes, lower sign, 11th note, lower sign; bars 89 and 92, right hand, 5th note; bar 91, right hand, 5th, 7th and 11th notes.

Bar 7: the right hand slur has been added by analogy with bar 67.

Bar 15: in the sources, the 2nd slur in the left hand ends at the first note of the following bar. The correction we have made is justified by the analogy in bars 44 and 75.

Bars 15, 16: the 1st left hand slur has been added by analogy with bars 44—45 and 75—76.

Bars 15, 16, 76: the 1st slur in the right hand has been added by analogy with bars 44, 45 and 75.

Bar 16: in the sources there is a lengthening dot after the last crotchet in the upper part of the right hand. This has been omitted here as it does not appear in analogous bars 45 and 76.

Bar 22: in the source there is an italic numeral referring to the triplet above the penultimate note in the right hand. This is clearly a misprint; the numeral is for fingering purposes.

Bar 36: the extent of the *ritenuto* has been marked by a dotted line.

Bars 43, 50, 74: in the sources the right hand slurs cover notes 2—12 and 13—24. The slurring must here too, refer to the upper part, as in the preceding bars, and so it has been corrected by analogy with bar 14.

Bar 44: in the sources the right hand slur extends only as far as the first note of the triplet. Here the slur has been lengthened by analogy with bars 15 and 75.

The second of the inside slurs within the group of 9 in the left hand is not given in the sources.

Bars 49, 73: in the sources the right hand slurs cover notes 2—12 and 14—24 (in "A" notes 1—12 and 13—24 in bar 73). These slurs have been corrected by analogy with bars 13 and 42.

Bar 50: in the sources there is no lengthening dot after the minim. The dot has been added by analogy with bars 14 and 43.

Bars 50, 74: in the sources the right hand slurs cover notes 1—12 and 13—24. These slurs have been corrected to agree with analogous, and identical, bar 14.

Bar 51: in the sources there are quaver rests above the 1st, 4th, 7th and 10th notes in the left hand, and above the first note in bar 52. These are superfluous and have been omitted.

Bar 66: in the sources there is no star before the *Ped.* The star does appear at all previous pedal changes and so it has been included here, too.

Bar 67: in the sources there is no portato sign on the last two notes in the right hand. Here it has been added to agree with identical bar 7.

Bars 71—72: the left hand slurs have been added by analogy with bars 11—12 and 40—41.

Bar 74: in the upper part of the right hand staccato dots for the last two notes have been added to agree with identical bar 14.

Bars 75—76: the inside slurs for the group of 9 in the left hand have been added by analogy with bars 15—16 and 44—45.

Bar 79: in the sources there are two slurs between the first two notes in the left hand. The lower one is superfluous and has therefore been omitted.

In the sources there is no fermata in the right hand.

Bar 83: in the sources the crotchet rest in left hand is missing.

Bar 85: in the sources there is an erroneous natural before the lower note of the 4th quaver in the right hand.

2.

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

Sharp: bar 46, right hand, 8th note; bar 49, right hand, 5th note; bar 81, right hand, 11th note, both signs.

Natural: bar 84, right hand, lower part, last note.

Bar 3: at the 1st note in the right hand the accent and the *ten.* signs have been added to agree with the left hand.

Bar 10: in the sources there is no *Ped.* Its inclusion here is justified by analogy with bar 1.

Bar 13: the pedalling has been added by analogy with bar 4.

Bar 14: the staccato dots in the right hand have been added to agree with the left hand.

Bar 16: in the sources the lengthening dots in the right hand are missing. The staccato dot for the 3rd note in the left hand has been added by analogy with bar 7.

Bar 18: in the sources there is no fermata in the left hand.

Bar 19: the right hand slur has been added by analogy with bar 23.

Bar 20: the 4th staccato dot in the right hand has been added by analogy with bars 24, 77 and 81.

Bar 27: in the sources the slur for the lower part in the right hand in the second half of the bar is placed above the upper part. The correction made in this edition is based on analogy with bar 84.

Bars 28, 85: the extent of the *riten.* is marked by a dotted line.

Bar 45: the staccato dot on the 7th note in the left hand has been added by analogy with bar 44.

Bar 55: the first note in the right hand is a minim in "A" and "B", but a dotted minim in "C". Neither solution is precise; Liszt clearly wrote one single note in the interests of simplicity.

Bar 63: the staccato dots for the lower part in the right hand have been added to agree with the left hand.

Bar 81: the staccato dot for the last note in the right hand has been added by analogy with bar 77.

Bars 84, 85: the 2nd rest in the left hand and the staccato dots for the 5th and 6th notes have been added by analogy with bars 27 and 28.

Bar 85: in the sources the slur beginning at the 7th note in the right hand is between the *d sharp* and the *e* of the upper part. The position of the slur has been altered by analogy with bar 28.

Bar 93: the 2nd staccato dot in the right hand has been added to agree with the left hand.

Bar 97: the group of 13 notes is given four beams in the sources.

3.

Fantaisie sur une valse de François Schubert.

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

Sharp: bar 17, 11th note; bar 19, 9th and 15th notes; bar 20, right hand, 10th note; bar 127, right hand, 2nd note; bar 130, left hand, 2nd note; bar 132, right hand, 9th, 12th, 13th, 21st, 24th, 25th, 29th, 32nd and 33rd notes, left hand, 2nd note, both signs; bars 133, 134, left hand, 2nd note; bar 141, right hand, 6th note, both signs; bar 142, right hand, 2nd and 5th notes; bar 143, right hand, 6th note; bar 148, right hand, 2nd and 5th notes; bar 163, right hand, 2nd note.

Flat: bar 18, 3rd note; bar 111, left hand, 4th note; bar 112, right hand, 8th note; left hand, 6th note; bar 114, right hand, last note, left hand, 6th note, lower sign; bar 117, above the *tr*; bar 118, right hand, 7th note; bar 120, right hand, 3rd note from the end, left hand, 2nd note; bar 137, 9th note; bar 140, right hand, 5th and 9th notes; bar 144, right hand, 5th note; bar 145, right hand, 7th note, both signs; bar 157, left hand, last note; bar 219, right hand, last note.

Natural: bar 18, 14th note; bar 19, 3rd note; bar 30, all the accidentals in the change of key signature; bar 76, right hand, 1st chord, lower sign; bar 86, left hand, 3rd note; bar 164, right hand, 2nd note; bar 188, all accidentals in the change of key signature; bar 196, right hand, 4th note, left hand, penultimate note; bar 198, all accidentals in the change of key signature; bar 207, right hand, 2nd note; bar 210, right hand, 6th note; bar 214, right hand, 11th note.

Bar 11: the staccato dot for the 4th note in the left hand has been added to agree with the 8th note.

Bar 31: in the sources the left hand slur extends to the 4th note. Here it has been corrected to agree with the following seven bars.

Bar 34: the staccato dot for the 1st note in the left hand has been added to agree with the preceding and following bars.

Bar 37: in the sources there is no slur between the 3rd and 4th notes in the right hand. Here it has been added to agree with bars 31, 32, 35 and 36.

Bar 54: in the sources there is no natural before the right hand g, but before the b there is a superfluous natural.

Bar 73: the arpeggio sign occurs only in "A".

Bar 76: the duration of the *ritenuto* is shown by a broken line.

Bar 88: the right hand slur has been added to agree with identical bar 92.

Bar 95: in the sources there is no staccato dot at the 3rd note in the right hand.

Bar 98: in the sources there is no staccato dot at the 1st chord in the right hand.

Bar 105: in the sources there is a staccato dot at the 3rd note in the left hand. Here it has been deleted since it does not occur in the analogous points in bars 103, 104 or 106.

Bar 110: the *rit.* has been added by analogy with bar 2.

In the sources the 1st slur in the right hand extends only as far as the 5th note—obviously a slip of the pen.

Bar 113, 114: the pedalling has been added by analogy with bars 125—126.

Bar 114: the staccato dot for the 6th note in the left hand has been added by analogy with bar 126.

Bar 117: the 1st rest in the left hand has been added by analogy with bar 129. The first two staccato dots in the upper part of the left hand have been added by analogy with bar 129.

Bars 117, 119, 131: the slur after the *tr* has been added by analogy with bar 129.

Bars 119, 129, 131: the staccato dot for the last note in the left hand has been added to agree with the analogous part of bar 117.

Bar 125: the portato signs for the 4th, 5th and 8th notes in the left hand and the 1st note in the next bar have been added by analogy with bars 113 and 114.

Bar 126: the 2nd and 3rd slurs in the lower part of the right hand, the *rinforz.* and the staccato dot for the 4th note in the left hand have all been added by analogy with bar 114.

In the sources the portato signs in the left hand are between the 5th and 7th notes and the 6th and 8th notes. This has been corrected here by analogy with bar 114.

Bar 127: in the sources the last two notes in the upper part of the right hand are quavers joined with a beam. Here, by analogy with bars 115 and 155, the two notes have

been written as a crotchet and a quaver, thus eliminating Liszt's irregular simplifying notation.

Bar 131: the long marcato sign on the last crotchet in the right hand has been added by analogy with bar 119.

Bar 132: the right hand accent has been added by analogy with bar 120.

Bar 135: in the sources the right hand part with downward stems ends after the 2nd quaver, in contrast to bar 139 where the two quavers are followed by a crotchet with a downward stem. Because of the analogy between the two bars, the stem showing the crotchet value has been included in this edition in bar 135 as well in the lower part of the right hand.

Bars 139, 143: in the sources in the 1st crotchet the upward stems of the 1st and 3rd quavers touch only the upper notes whereas the downward stems touch both notes (in "B" in bar 139, they touch only the lower notes). The stemming has been simplified to agree with analogous bar 135.

Bar 141: in the sources there is no lower part with downward stems in the 1st crotchet in the right hand. The downward stems and the beam have been added by analogy with bar 135.

Bar 144: in the sources the lengthening dots in the left hand are missing.

Bar 151: in the sources the 4th and 5th notes of the upper part in the right hand are quavers joined by a beam above. Following the pattern in bar 155, we have made the 4th note a crotchet, thus making it agree with the rhythm in the 3rd and 7th bars of the theme.

Bar 159: the left hand slur has been added to agree with the *legatissimo* in bar 157.

Bar 166: the 4th and 7th notes in the right hand are a fourth and third respectively with downward stems. Since in bars 165 and 167 the upper note of the double stops in the right hand is a separate part, and the continuity of this would otherwise be unjustifiably broken in bar 166, the two notes in the places mentioned have been written separately as crotchets and the upward stems have been added.

Bar 170: in the sources the time signature occurs not here but at the beginning of the following bar.

Bar 180: the portato sign has been added to agree with the preceding bar.

Bar 195: the staccato dots of the left hand have been added to agree with the right hand.

Bar 196: the accent for the 13th note in the left hand has been added to agree with the right hand.

Bar 204: the right hand slur has been added to agree with the analogous part of bar 200.

Bars 207—210: in the sources the portato signs of the left hand are missing, except for the 6th and 7th notes of bar 209, and the 2nd, 3rd, 6th and 7th notes of bar 210. We have felt justified in adding them to agree with the portato signs in the similar musical material in bars 1—12, 109—115 and 121—126.

Bar 213: in the sources the 1st right hand slur is above the first two notes, which is clearly a misprint.

Bar 218: in the sources the star marking the release of the pedal comes at the end of the bar. Here its position has been altered to agree with identical bar 216.

Harmonies poétiques et religieuses

Sources

"A": the first edition of the series, which appeared in 1853 with "Harmonies / poëtiques et religieuses / pour le Piano / par / F. Liszt. / ... / LEIPZIG, CHEZ FR. KISTNER," on the title page, in seven books. Plate numbers: 1885—1891 (1—2: 1885; 3: 1886; 4: 1887; 5—6: 1885; 7: 1889; 8—9: 1890; 10: 1891.) The music was printed directly from the plates.

"B": the autograph manuscript held under *A 189* in the archives of the Gesellschaft der Musikfreunde in Vienna. This manuscript contains the 9th piece (Andante lagrimoso) and served as the printer's manuscript for "A". It contains 5 pages at 10 lines, upright sized manuscript paper. The pagination from 5 to 9 is in an alien hand. On the music pages the numerals showing the engraver's divisions of the material can be seen.

We also examined the following manuscripts but these early sketches or unfinished pieces could not be used as sources: references *Ms. I, 34; Ms. N, 1; Ms. N, 5* and *Ms. N, 9* (except three pieces included in the present edition) in the Goethe and Schiller Archives in Weimar; and reference *Ms. 163* in the Bibliothèque Nationale in Paris.

Texts quoted have been revised on the basis of the following publications:

Avertissement: "Oeuvres complètes de M. A. de Lamartine, nouvelle édition, tome deuxième, Paris, Charles Gosselin, Furne et C^{e}, Pagnerre, Dufour et Mulat, 1850."

Poems: "Lamartine, Oeuvres poétiques complètes, 'Bibliothèque de la Pléiade', Texte établi, annoté et présenté par Marius-François Guyard, 1963, Éditions Gallimard."

Ave Maria; De Profundis; Pater noster; Miserere: Liber usualis, Missae et officii, Desclé & Co., Paris, 1947.

The edition which served as the basis for the revision of the text does not contain the word *le* of the first paragraph of the Avertissement. In spite of this the source has been followed since the word is to be found in other editions.

1. Invocation

Bars 6, 8, 100, 104, 115, 125, 127, 135, 137: the lengthening dots of the right hand have been added by analogy with bars 17 and 19, and 129, 131 and 139.

Bar 17: the accent has been added by analogy with bars 6 and 8.

Bars 25—27: the pedalling has been added by analogy with bars 31—33.

Bar 26: in the source the right hand slur goes from the 2nd to the 4th note. Its position has been corrected to agree with analogous bars 32 and 48.

Bar 29: the slur goes as far as the 3rd note in the left hand but in bar 30 it is between the 1st and 3rd notes. The slurs have been joined by analogy with bars 23—24.

Bars 49, 176: the validity of the tempo marking has been marked by a broken line.

Bar 57: the right hand accents have been added to agree with identical bar 53.

Bars 61, 169: in the source there is a star to mark the release of the pedal under the 3rd note. It is superfluous and has therefore been omitted.

Bar 75: the accent has been added by analogy with bar 71.

Bar 103: the right hand slur has been added by analogy with bar 107.

Bar 104: in the source the star marking the release of the pedal is at the end of the bar. The position of the star has been changed to agree with identical bar 102.

Bar 124: in the sources there is a staccatissimo sign instead of an accent in the right hand, which is presumably a misprint. This has been corrected to agree with analogous bar 118.

Bar 126: the lengthening dots of the left hand have been added to agree with identical bar 128.

Bars 129, 131: the *Ped.* markings have been added by analogy with bars 125 and 127.

Bars 147, 153—154: the left hand slur has been added to agree with the right hand.

Bars 148, 150, 152, 154: the staccatissimo sign, accent and staccato dot, respectively for the 1st note in the left hand have been added to agree with the right hand.

Bars 148, 151: the slurs have been extended to agree with the identical music in bars 26 and 32.

Bars 148, 151, 152: in the sources there is a short diminuendo sign above the 3rd and 4th notes in the right hand. This obviously derives from a misreading by the engraver. The sign has been altered to an accent by analogy with bars 26 and 32.

Bars 149, 152: the slurs have been lengthened to agree with the analogous part of bars 33 and 49.

Bar 165: the *Ped.* marking has been added to agree with identical bar 169.

Bar 170: in both hands the 1st note's accent has been added and the staccato dot for the 3rd note has been altered to a staccatissimo sign to agree with identical bar 166.

Bars 173, 177: the *Ped.* marking has been included to agree with bars 53, 57, 61 and 169.

Bar 175: the sharp before the 14th note in each hand has been added.

Bar 181: all the naturals from the 11th to the 16th notes have been added.

Bar 182: in "A" the lower natural in the right hand is given erroneously before *a*.

Bar 183: the two naturals before the 5th semiquaver of the left hand have been added.

2. Ave Maria

Bar 7: in the source the arpeggio sign goes erroneously as far as the *b flat*.

Bars 12, 59, 76: the duration of the tempo marking is shown by a broken line.

Bar 26: in the source the right hand slur goes to the 1st note of the following bar. This obviously derives from misreading on the part of the engraver and has been corrected to agree with identical bar 111.

Bars 32, 108: the release of the pedal has been marked to agree with the same change of harmony in bar 23.

Bar 37: the fingering for the left hand octave has been suggested so as to agree with the analogous part of bar 42.

Bars 38, 41: the arpeggio sign has been added by analogy with bars 43 and 36.

Bar 57: the *p* has been added by analogy with bar 74.

Bar 73: the right and left hand slurs go to the last note of the bar in the source. They have been extended here to the 1st note of the following bar by analogy with bar 56.

Bar 77: the star marking the release of the pedal has been added by analogy with bar 60.

Bar 96: in the source the right hand slur goes to the 3rd note and the next slur starts from the 4th note. The slurs have been corrected to agree with the identical part of bar 8.

Bar 104: in the source there is a staccato dot at the first two chords in each hand. These have been omitted as no staccato dots are given in analogous bars 19, 21, 66, 68 and 106.

Bar 109: in the source there is a short diminuendo sign instead of the accent.

Bar 115: in the source the left hand rest is missing.

Bar 113, 115: in the source the arpeggio sign goes from the lower note in the left hand to the middle note in the right hand. The sign has been corrected and the left hand slur has been added to agree with identical bars 28 and 30.

Bars 121, 123: the dynamic markings have been added to agree with identical bars 127—129.

Bar 122: the pedalling has been added to agree with identical bar 128.

Bar 126: the dynamics at the 1st crotchet and the portato signs have been added by analogy with bar 120.

Bar 136: in the source the right hand slur goes to the 1st note of the next bar. The slurring has been corrected to agree with the left hand and with identical bar 134.

Bar 140: in the source the left hand fermata is missing.

3. Bénédiction de Dieu dans la solitude

Bar 1: the right hand fermata in the upbeat has been added.

Bar 21: in the source the left hand slur goes to the 1st note of the lower part in the next bar. The slur has been corrected by analogy with the incomplete bar before bar 1.

Bars 22—25: the pedalling has been added to agree with identical bars 1—4.

Bar 23: the slur has been extended by analogy with identical bar 2 and with bar 106.

Bar 27: in the source the fingering was mistakenly placed at the last note of the upper part in the right hand.

Bars 32, 115: the slur has here been extended to the last note of the melodic motif, similarly to bars 9, 11, 30 and 113.

Bar 34: the left hand slur has been added by analogy with bar 13.

Bar 38: the final part of the slur has been added by analogy with bar 17.

Bars 43—48, 59—62: the 1st note of the upper part in the left hand has been included to agree with bars 63 and 64. The slurs unequivocally prove that the dotted minim in the lower part is at the same time the 1st crotchet of the upper part.

Bar 45: the lengthening dot in the left hand has been added.

Bar 60: the right hand slur has been extended by analogy with bar 44.

Bar 61: the diminuendo sign has been added by analogy with bar 45.

Bar 100: in the source there is a quaver rest after the 2nd chord in the upper part of the right hand. It is superfluous and has therefore been omitted.

Bar 110: the naturals before the 4th and 5th notes in the right hand have been added.

Bar 112: the slur has been extended to agree with bar 107.

Bars 112, 153: in the source there is a star to mark the release of the pedal at the end of the bar. It is superfluous and has therefore been omitted.

Bar 120: the fingering for the 7th quaver in the left hand has been included to agree with identical bar 124. The *Ped.* has been added since it is logical.

Bar 122: in the source the 1st note in the left hand is a quaver.

Bar 129: in the source the slur goes to the 1st note of the next bar. The slur has been corrected to agree with identical bar 127.

Bars 129—130: the *Ped.* markings have been added to agree with identical or analogous bars 127—128.

Bar 130: the double sharp before the 5th note in the left hand has been added.

Bars 130, 190, 208, 211, 215, 227, 228, 282, 286, 295, 297: in the source the accents are erroneously given as short diminuendo signs.

Bar 135: in the source the continuation into bar 135, which is at the beginning of a new line, of the slur which begins in the preceding bar is missing. The slur has been completed to agree with identical bar 139.

Bar 141: the upper note of the 8th crotchet in the left hand is missing in the source.

Bar 142: the *Ped.* marking has been completed as is logical.

Bars 146, 189, 190, 207, 208, 252: the left hand rest is missing in the source.

Bar 150: the *Ped.* has been included by analogy with bar 154.

Bar 152: in the source there is a *5* as fingering on the 6th note of the upper part in the right hand. This is superfluous and so it has been omitted.

Bars 154—155: the left hand slurs have been combined by analogy with bars 150—151.

Bar 161: although notes of the melody stand out by their greater value these notes have also been stressed by a tenuto sign as in bars 160, 163 and 165.

Bar 163: the *Ped.* has been added to agree with identical bar 165.

Bar 178: in the source the *lunga pausa* is at bar 222.

Bar 179: the 1st slur of the right hand has been added by analogy with bars 186—187 and 204—205, and the left hand slurs have been added to agree with the right hand.

Bars 182, 208: in the source the diminuendo sign goes only to the 4th note. The sign has been corrected by analogy with bars 186 and 190.

Bar 183: the slur starting from the 3rd note of the left hand has been added to agree with the right hand.

Bar 184: the slur at the 3rd crotchet in the right hand has been added to agree with identical bar 180 and with the left hand.

Bar 187: the fingering at the 1st crotchet in the upper part of the left hand has been suggested to agree with the same part of bar 188.

Bar 191: in the source the slur and diminuendo sign beginning at the 3rd crotchet cover only two notes. The slur and the sign have been corrected by analogy with identical bar 209 and with bars 186 and 205.

Bar 199: in the source the *dim.* and the *più dim.* begin at the 2nd crotchet and at the end of the bar. Their position has been corrected in accordance with logic.

Bars 200, 220: the slurs of the right and left hands as well as the slur ending on the 1st note in the right hand, have been added by analogy with the preceding bar.

Bar 201: the left hand slur has been extended to agree with the right hand.

Bars 212, 214: in the source there is a staccato dot on the 3rd note of the upper part in the right hand. It is superfluous and has been omitted.

Bar 220: the slur at the 3rd crotchet has been added to agree with the analogous part of bars 180, 188, 192, 206 and 210.

Bar 223: in the source there is the instruction *calando* for the upper part of the right hand. This is presumably a misprint because the series of ascending melody notes with tenuto signs and the climax with a marcato sign cannot possibly be played as if it were dying away. To agree with bar 86, *cantando* has been used here.

Bar 224: the *Ped.* has been added by analogy with bar 226.

Bar 227: the *Ped.* has been added to agree with identical bar 228 and analogous bar 238.

Bar 230: the *Ped.* has been added by analogy with bar 241.

Bar 232: in the source the 2nd rest in the left hand is missing.

Bar 236: in the source the slur goes to the 1st note of the next bar. This has been corrected by analogy with bars 223, 225 and 234.

Bar 238: in the source there is a slur over notes 2—5 in the left hand, and underneath there is a crescendo sign. The slur and the sign have been corrected to agree with identical bar 239 and analogous bars 227 and 228, and the accent has been added.

Bar 242: the *Ped.* has been added as is logical.

Bar 243: in the source the 1st rest of the left hand is missing.

Bar 244: in the source there is a slur between the two notes in the left hand. It is superfluous and has been omitted.

Bar 246: the tenuto signs for the upper part of the right hand have been added by analogy with bar 244.

Bar 247: the slur, the crotchet rest and the 3rd tenuto sign have been added by analogy with bar 245.

Bar 248: the *Ped.* has been included in accordance with bars 223 and 234.

Bars 249, 250: the tenuto signs on the *c sharp* and *d sharp* in the left hand have been added by analogy with bars 245—246.

Bar 250: the tenuto signs have been added by analogy with bar 248.

Bars 253, 257: the *Ped.* has been included to agree with bars 1 and 5, 86 and 90, and 272.

Bar 267: the *Ped.* has been added by analogy with bar 100.

Bar 269: the fingering for the 10th and 11th notes in the left hand was erroneously the other way round.

The star marking the release of the pedal has been included under the last note of the melody to agree with bar 101.

Bar 272: in the source the fingering for notes 6—10 in the left hand has been given at the same point in the following bar. Since it has been included here, we have deleted it from bar 273. The fingering for the last two quavers was originally given in both bar 272 and bar 273.

Bars 276, 278: the *Ped.* has been added to agree with bars 26 and 28, and 109 and 111.

Bar 277: the naturals before the 4th and 10th notes in the right hand have been added.

Bar 284: the *Ped.* has been added by analogy with bar 280.

Bar 291: the *Ped.* has been added by analogy with bar 289.

Bars 295, 297: the natural before the 7th note in the left hand has been added.

Bar 296: the *Ped.* has been added to agree with identical bar 294.

Bar 299: the left hand fingering has been added by analogy with bar 303.

Bar 300: the natural before the 3rd chord in the left hand has been added.

Bar 312: in the source the quaver and minim rests in the left hand are missing.

Bar 316: in the source the minim rests in the left hand are missing.

Bar 320: the naturals before notes 10—12 in the right hand have been added.

Bar 337: in the source there is in the middle a *pp* at the beginning of the bar. It is superfluous and so it has been omitted.

In the left hand the flats before notes 4—7 have been added.

Bar 338: in the source the 1st note in the right hand is a minim.

Bar 339: the natural before the 3rd note in the right hand has been added.

In the source there is in the left hand a minim rest with a fermata under the right hand minim with a fermata. It is superfluous and so it has been omitted.

Bar 348: the star marking the release of the pedal has been added where it makes sense.

Bar 351: the tie for the 3rd note in the left hand has been added by analogy with bar 181.

Bar 356: the left hand *portato* has been added to agree with the right hand.

4. Pensée des morts

Bar 6: the 1st slur in the right hand has been added by analogy with bars 3, 11, 14 and 68.

Bars 9, 16, 72, 73: the slurs have been added by analogy with bars 12, 15, 66 and 69.

Bar 10: the slur, which in the source starts from the 1st note, has been corrected to agree with identical bar 13.

In the source the left hand rests are missing.

Bar 13: in the source there is a quaver rest at the end of the bar in the right hand. This is superfluous and has been omitted. The rest for the whole bar has been added.

The left hand accent has been added to agree with identical bar 10.

Bar 15: in the source the bottom two rests are missing.

Bars 17, 74: the right hand fermata has been added.

Bar 18: the slur has been added to agree with bar 75.

Bar 20: in the source the triplet signs are under the 4th and 8th notes in bars 4, 9 and 14 and in rhythmically identical bar 23. The slurs marking the groups cover notes 3—6, 8—11 and 13—16 (in bar 23 there are no slurs at all). Since Liszt took care here and in bar 23 to write the 7/4 time signature, it was necessary to make sure that the rhythms in these two bars were shown absolutely precisely. This has been done as follows. The first triplet sign is above the 4th note in each bar. The first two quavers are thus of full value. This further makes the *poco accelerando* in bar 20 probable. The crotchet rest at the end of the bar is also of full value, otherwise Liszt would have written the quaver rest preceding it at the end of the bar. It follows from the above that here and in bar 23 the triplets come at crotchets 2—6. This rhythm is the same as the suggestion made by Berthold Kellerman which presumably stemmed from Liszt himself (see Breitkopf complete edition, Vol. II/7, page VI). The beams in these two bars have been altered accordingly.

Bars 21, 22, 25: the left hand fermata has been added.

Bar 24: the *Recitativo,* the tempo marking and the fermatas have all been added by analogy with bar 21.

Bar 37: in the source the rest is missing.

Bar 39: the accent on the 1st note has been added to agree with the preceding seven crotchets.

Bars 41, 46: at the beginning of the bar the lengthening dot has been added.

Bar 43: the figure in the triplet sign is given in the source

in the upper part of the right hand only, above the 2nd note. This is a misprint. The rhythm does not yet change; the 2 + 3 pulse continues, brought about by the lower and upper parts of the two hands answering one another. The triplet sign is valid for the inner parts as well. To notate these precisely would make the printed music unnecessarily complicated and so Liszt's own irregular, simplified notation has been followed.

Bar 49: the naturals before the 14th note in the right hand and the 10th note in the left hand have been added.

Bar 51: in the source the 2nd note in the last semiquaver group of the lower part in the left hand is erroneously given as *f sharp*.

Bar 52: naturals have been added before the 22nd, 24th, 34th and 35th notes in the right hand and the 14th, 20th and 27th notes in the left hand.

Bars 54, 56: in the source the *sf* got under the 2nd note because of the *Ped.* marking placed between the two lines.

Bar 56: at the 8th and 11th crotchets in the right hand there is a diminuendo sign under the semiquaver group. By analogy with the preceding groups these signs have been altered to accents. In the source the word *poco* is used before *cresc.* This has been omitted on account of the *ff* in the following bar. In the left hand from the 4th crotchet onwards the crescendo signs and accents have been added to agree with the right hand.

Bar 57: the naturals before the 21st, 23rd and 30th notes in the right hand and the lower 8th note in the left hand have been added.

Bar 62: in the source the figure marking the 3rd triplet is erroneously above the 6th note.

Bar 67: the slur has been added to agree with identical bar 70. In the source there is a short diminuendo sign instead of the accent — clearly a misprint, which has been corrected here to agree with identical bar 70.

Bar 71: *Recitativo* has been marked here by analogy with bar 68.

Bar 74: in the source the slur starts at the 5th note. This has been altered according to logic.

Bar 80: the right hand rest has been added.

Bars 96—107: the small tenuto signs have been added to agree with the preceding bars in the interests of retaining continuity in the notation.

Bars 99—100, 103—104: in the source the rests are missing.

Bars 109—110: the *Ped.* markings have been added to agree with identical bars 113 and 114.

Bar 114: in the source this bar comes at the beginning of a line and there is a slur above it which goes from the beginning of the line to the 3rd note. This is clearly a misprint because at this point in identical bar 110 there is a crescendo sign. The meaningless incomplete slur has been deleted and replaced by a crescendo sign.

Bars 115, 117: the arpeggio sign of the left hand has been added by analogy with the preceding bars.

Bar 120: in the source the left hand slur goes on to the 1st note of the following bar. The slur has been corrected by analogy with bar 122.

Bar 122: the arpeggio sign in the left hand has been added by analogy with bars 121 and 123.

Bar 123: in the source the arpeggio sign in the left hand starts from the *d sharp*. The sign has been corrected to agree with identical bar 121.

Bar 127: in the source the diminuendo sign above the right hand is unnecessarily repeated.

Bar 132: in the source the left hand slur is missing.

Bar 133: the sharp before the 3rd chord in the right hand has been added.

Bar 138: in the source the middle and lower ties in the right hand are missing.

Bar 140: in the source there is a tie between the two d^3 notes. Comparison with analogous bar 132 confirms that this is really a slur. To make the printed music unambiguous a sign has been added.

Bar 142: the fingering for the 5th and 6th notes has been added to agree with identical bar 144.

Bars 143, 145, 147: the duration of the *poco rall.* is shown by a broken line.

Bar 144: the lengthening dots of the right hand have been added.

Bar 145: the 2nd tenuto sign in the right hand has been added by analogy with bars 143, 147 and 149.

Bar 153: the source has no tie above the g^2 in the last chord of the right hand.

Bars 154, 156, 157: the *Ped.* markings have been added to agree with bar 158 and bars 152 and 153.

5. Pater noster

Bars 26, 29—31: in the source the right hand slur goes from the 1st note in the upper part to the last note in the lower part. The slurs have been corrected to agree with the notation in bars 22—25.

Bar 27: in the source the right hand slur goes on to the 2nd quaver of the following bar. According to the notation in bar 23 the slur is intended only for the upper part.

6. Hymne de l'enfant à son réveil

Bar 1: in the source the rest in the incomplete bar is missing.

Bar 10: the star marking the release of the pedal has been added to agree with identical bar 2.

Bars 21—22: the slurring in the lower part of the right hand has been combined by analogy with the preceding pairs of bars.

Bar 22: the 1st slur in the upper part of the right hand has been added by analogy with bar 18.

Bar 24: in the source the *dolcissimo* is at the beginning of bar 25.

Bars 28, 81: the lengthening dot has been added.

Bar 31: the fermatas have been added to agree with identical bar 84.

Bar 37: the left hand slur starts in the preceding bar in the source. The slur has been corrected here to agree with the right hand.

Bar 39: the right hand rest has been added to agree with identical bar 92.

Bars 39—40: in the source there is a diminuendo at the 3rd—6th quavers in bar 39. The dynamic markings here have been added to agree with identical bars 93—94 and by analogy with bars 34—35.

Bars 42, 44: the star marking the release of the pedal has been added to agree with identical bars 95 and 97.

Bar 46: in the source the left hand slur goes on to the 1st note of the next bar. The slur has been corrected to agree with identical bar 48 and by analogy with bar 50.

Bar 48: the arpeggio sign has been added to agree with identical bar 46.

Bar 49: the staccato dot has been added to agree with identical bar 47.

Bar 51: the staccato dot has been added by analogy with bar 47.

Bar 54: in the source the *Ped.* marking is under the 2nd quaver.

Bar 58: in the source the slur for the lower part in the right hand goes on to the 1st note of the next bar. The slur has been corrected here to agree with the analogous part of bars 56 and 64.

Bar 65: the right hand slur which in the source goes from the beginning of bar 66 and breaks off at the end of the bar has here been corrected by analogy with bar 12, and bars 12—14.

Bars 68—69: the slurs have been combined by analogy with bars 72—73.

Bars 77, 128, 153, 162: in the source the rest is missing.

Bar 81: the star marking the release of the pedal has been added to agree with identical bar 28.

Bars 81—84, 87—89: in the source the slurs are positioned as follows: right hand: — bar 81, 1st note — bar 82, 2nd note; bar 83, 1st note — 2nd note; bar 87, 1st note — bar 88, 1st note; bar 88, 2nd note — 4th note; bar 89, 3rd note — bar 92, 1st note; bar 92, 2nd note — bar 93, 5th note; bar 96, 2nd note — bar 97, 1st note; bar 98, 2nd note — 6th note; left hand: — bar 81, 1st note — bar 82, 1st note; bar 82, 2nd note — bar 83, 2nd note; bar 89, 1st note — bar 92, 1st note.

Since in the source bars 24—25 and 78—79 are absolutely identical except for the slurs in the bars mentioned, the deviations in slurring are unjustified. For the reason the slurs have been corrected to agree with bars 28—31 and 34—45.

Bar 87: in the source there is a diminuendo sign from the 1st note to the 1st note in the next bar. The dynamics of these two bars have been corrected to agree with identical bars 34—35 and analogous bars 92—93.

Bar 94: the tenuto sign has been added to agree with identical bar 41.

Bars 95, 97: the arpeggio sign has been added to agree with identical bars 42 and 44.

Bars 96, 98: the slur which in the source begins at the 2nd note, has here been corrected to agree with identical bars 43 and 45.

Bar 99: the right hand slur has been added to agree with identical bar 101.

Bar 101: the diminuendo sign has been added to agree with identical bar 99.

Bar 103: the right hand slur which begins at the last note of the preceding bar has been corrected by analogy with bars 99 and 101.

Bar 105: in the source the right hand slur starts at the 1st note of the preceding bar. It has been corrected here by analogy with bar 105.

Bar 109: in the source the 3rd note in the right hand has a downward stem with a flag as well. It has been deleted as it is superfluous, and to agree with the left hand. The downward stem for the 2nd note in the left hand has been added to agree with the right hand.

Bar 112: the portato signs for the 1st and 2nd notes in the left hand have been added to agree with the right hand.

Bar 117: the portato sign of the left hand has been added by analogy with bars 111 and 115 and to agree with the right hand.

Bar 119: the slur for the portato in the left hand has been added to agree with the right hand.

Bar 129: the 2nd rest in the left hand has been added to agree with the analogous part of bar 130.

Bar 133: the portato sign for the lower part in the right hand has been added by analogy with bars 130, 132 and 134.

Bar 141: in the right hand the downward stem has been added to agree with the identical part of bar 143.

Bar 143: in the source the slur for the portato is missing.

Bar 145: the tenuto signs for the right hand have been added to agree with the left hand.

Bars 146, 155: in the source the right hand rest is missing.

Bar 147: the value lengthening dot in the right hand has been added.

Bars 147, 156: in the source there is a superfluous *f* at the beginning of the bar: here it has been omitted.

Bar 152: the dots for the portato sign of the left hand have been added to agree with the right hand.

Bars 152, 161: in the source there are no caesura signs.

Bar 161: the left hand portato has been added to agree with the right hand and identical bar 152.

Bar 164: the 1st rest in the left hand has been added.

Bars 170—171: the right hand slur has been added to agree with the left hand.

7. Funérailles

Bar 3: in the source there is a diminuendo under the 9th—10th notes in the right hand and another under the first two notes of the next bar. The signs have been combined by analogy with bars 5 and 6.

Bar 4: in the source the diminuendo sign starting under the 3rd note in the right hand goes only to the 4th note. The sign, which here and in similar places also indicates an accented start to the group of notes it refers to, similarly to the 2nd sign in the 1st bar, has been extended to the 3rd note of the group. Nine further signs have been corrected in the same manner, which in the source come under the following notes: bars 4, 6, 10, 12, 13 and 14, last note; bar 12, notes 1—2 and 3—4; bar 14, notes 3—4.

The flat before the 5th chord in the right hand has been added.

Bar 5: the right hand slur has been added by analogy with bar 3.

Bar 6: the right hand slur has been added by analogy with bar 3.

Bar 8: the right hand slurs have been added by analogy with bar 7.

Bar 9: the flats have been added before the 9th and 13th chords in the right hand.

Bars 9—17: in the source the left hand tremolos contain erroneously only the value of eight written out hemidemisemiquavers.

Bar 10: the natural before the 5th chord in the right hand has been added.

Bar 17: the flats before the 9th and 11th chords in the right hand have been added.

Bar 18: in the source there is only one lengthening dot after the crotchet.

Bar 23: in the source the lengthening dots are missing.

Bar 31: the crescendo sign has been added by analogy with bars 25, 27, 29, 33 and 35.

Bar 32: in the source the left hand slur goes only to the 3rd note, but the slur in the next bar starts from the 4th note of bar 32. The slurs have been corrected to agree with identical bars 34 and 35.

Bars 40, 48: in the source the 2nd rest in the right hand is missing.

Bars 41, 43, 45, 47: the portato signs for the 2nd note in either hand have been added by analogy with bars 25, 27, 157, 159, 161 and 163.

Bars 41, 49: in the source the right hand rest is missing.

Bar 47: in the source there is a crotchet rest above the 1st note in the left hand. Since no rests are given in similar places, this one has also been omitted.

Bars 48—49: in the source there is no break in the slur between the two bars. The correction is justified by identical bars 50—51.

Bar 55: in the source the right hand fermata is between the last two notes.

Bar 64: the second arpeggio sign has been added to agree with identical bar 56.

Bar 65: in the source the right hand slur starts at the last note of bar 64. The slur has been corrected to agree with identical bars 57, 59 and 67.

Bars 73—74: the slurs for the lower part of the right hand have been added by analogy with bars 81—82.

Bar 78: the melody is continued in the 1st note of the lower part in the right hand which—as is shown by the slur—is at the same time the 1st note of the upper part. An upward stem for the crotchet has not been added, however, as it might have led to an impermissibly strong accent in performance.

Bar 85: in the source the natural in the upper part of the right hand is before the 3rd note.

Bar 86: in the source the lengthening dot is missing.

Bar 89: in the source the *e flat*^{1} at the 4th quaver in the right hand is missing. This misprint has been corrected to agree with identical bars 91 and 97.

In the source the crescendo sign goes from the 5th note to the 6th. The sign has been corrected to agree with identical bar 97.

Bars 91—92, 97—98: in the source only the first *Ped.* in bars 91 and 97 is given. The other two *Ped.* markings have been added to agree with identical bars 89—90.

Bar 111: in the source the 7th note in the left hand is erroneously *C*.

Bar 129: the 1st slur in the right hand and the staccato dots have been added by analogy with bar 116.

Bar 143: in the source the crescendo sign erroneously goes from the 4th note to the 9th.

Bars 145, 147: the slur over the right hand triplet is unnecessary and has been omitted.

Bar 151: the staccatissimo sign for the 1st note in the left hand has been added to agree with the right hand.

Bar 156: the accent for the 1st note in the right hand has been added to agree with bars 24 and 40 and identical bar 158, and also by analogy with bars 160 and 162.

Bars 156, 160, 162: the left hand accents have been added by analogy with bar 158 and to agree with the right hand.

Bar 158: the left hand has a staccato dot only below the 2nd and 6th notes. The dots have been changed to portato signs to agree with the right hand and with identical bar 156.

Bar 159: in the source there is a portato sign at the 1st note in the right hand and at the 3rd note in either hand in bar 164. These are superfluous and have been omitted.

The left hand slur goes to the end of the next bar in the source. The slur has been corrected by analogy with bars 157—158 and 161—162.

Bars 159, 163: the crescendo sign has been added by analogy with bars 23, 43 and 47, and 157 and 161.

Bar 166: in the source the 1st rest of the left hand is missing.

Bar 168: the portato signs in the left hand have been added to agree with the right hand.

8. Miserere

Bars 7—9: in the edition which served as the basis for revision of the text these words appear: "Et secundum multitudinem miserationem tuarum". The source has been followed because the correct text would be impossible due to the increased number of syllables.

Bar 27: the sharp before the last demisemiquaver of the eighth crotchet has been added.

Bar 28: the accent for the 1st note in the right hand has been added by analogy with bar 25.

Bars 28, 31, 40: in the source the 1st note in the right hand is a semibreve. The octave has been changed to a minim by analogy with bars 25, 34, 37 and 39. The melody here too is continued in the left hand at the 3rd crotchet.

Bar 30: in the source the crescendo sign is under the 4th--5th demisemiquaver group. It has been correctly positioned to agree with bars 27 and 33.

Bar 31: in the source there is erroneously a sharp before the 4th note of the 5th crotchet in the right hand. This is obviously meant for the 3rd note.

Bar 34: the tenuto signs in the left hand have been added by analogy with bars 28, 31, 37, 39 and 40.

Bar 38: the tie and the *Ped.* have been added by analogy with bars 30, 33 and 36.

9. (Andante lagrimoso)

Bar 2: the diminuendo sign has been added to agree with the analogous parts of bars 1, 3, 5 and 6.

Bars 3, 7, 16: in the sources the quaver rest in the left hand is missing.

Bar 9: in the sources the 2nd and 3rd rests of the left hand are missing.

Bar 18: the natural before the appoggiatura has been added.

Bar 25: the left hand staccato dots have been added to agree with the right hand.

Bar 26: the staccato dots have been added to agree with identical bar 24. In the sources there is no staccato dot at the 3rd crotchet of bar 24. This is clearly intentional, indicating a slight difference in touch, and so the dots at the 3rd crotchet have not been added in bar 24 or in bar 26.

Bars 26, 28: the slur has been added to agree with the analogous parts of bars 24 and 30.

Bar 30: in the sources there is a superfluous crotchet rest at the 4th crotchet of the upper part in the right hand.

Bar 36: the slur has been added by analogy with bar 34.

Bars 43, 47, 50: in the sources there is only an upward stem on the left hand fifth at the 4th crotchet. The notation of the fifths has been unified to agree with the analogous part of bar 45.

Bars 46—50: the arpeggio in the left hand is continuous — for this reason the arpeggio signs have been added.

Bars 51, 53: the 1st arpeggio chord of the left hand in bar 51 has no downward stem in the sources and in bar 53 only the lower note has a downward stem. The notation of the chords has been unified by analogy with bars 55 and 57.

Bar 52: the accidentals for the two *f sharps* in the 3rd crotchet in the right hand have been added.

Bar 54: the diminuendo sign has been added to agree with the analogous part of bars 52 and 56. Its inclusion is justified by the crescendo sign in bar 53 and the *sempre pp* marking.

Bars 54, 56: the lengthening dot and the arpeggio sign have been added to agree with the analogous part of bar 52.

In the sources there is a crotchet rest at the 3rd crotchet in the left hand and at the end of bar 56; likewise in the left hand, there is a quaver rest. These superfluous rests have been omitted by analogy with bar 52.

Bar 55: in the sources there is a crotchet rest at the 1st crotchet in the left hand. This superfluous rest has been omitted by analogy with bars 51 and 53.

Bars 55, 57: the arpeggio sign has been added to agree with the analogous parts of bars 51 and 53.

Bar 56: the slur has been added to agree with the analogous parts of bars 52 and 54.

Bars 68, 71—72: the left hand rests are missing in the sources.

Bar 76: the left hand slurs have been added by analogy with bar 74.

Bars 78, 81, 82: in the sources the 2nd rest in the left hand is missing.

Bar 83: in the sources there is a superfluous quaver rest above the 1st note in the right hand.

Bar 86: the natural before the 3rd note in the left hand has been added.

Bars 92, 93: in the sources there is a marcato sign above the crotchet. This has been corrected here to a diminuendo sign by analogy with bars 1, 3, 5 and 6, and in accordance with the *come prima* marking.

Bar 93: the crotchet rest has been added to agree with identical bar 2.

10. Cantique d'amour

Bar 1: the slur has been added to agree with the upbeat.

Bars 7, 12, 31: the tenuto sign has been included here, too, to agree with the other melodic notes and by analogy with bars 22, 27 and 16.

Bars 9, 12, 13, 15: the lengthening dot at the 1st note in the right hand has been included here, too, to agree with bars 7, 8, 17 and 19.

Bar 12: in the source there is a quaver rest after the last note in the right hand. It is superfluous and has thus been omitted.

Bar 14: the *Ped.* has been added by analogy with bar 29.

Bar 16: in the source the slur goes on erroneously to the 3rd note of the melody.

Bars 16, 19: the right hand rests have been added to agree with bars 11—15.

Bar 17: the 1st rest of the right hand has been added to agree with bars 11—15.

Bar 22: the 1st rest of the right hand has been added to agree with bars 23 and 24.

Bars 24, 32, 34: in the source the lengthening dots are missing.

Bar 34: the lower tie in the right hand has been added.

Bar 39: the 1st rest in the right hand has been added to agree with bar 38. In the source the 2nd lengthening dot for the 4th note is missing.

Bar 40: the *Ped.* has been added.

Bar 44: in the source the lengthening dot is missing.

Bar 49: in the source the sharp before the 4th note in the right hand is erroneously on the 3rd line. In the source the 4th staccato dot in the right hand is missing.

Bar 55: the 2nd rest in the right hand has been added to agree with bar 57.

Bar 57: the portato sign of the right hand and the pedalling have been added by analogy with bar 55.

Bars 61, 63, 65, 67, 69, 71, 73, 75: in the source the 1st note is a separate quaver with a tie and the right hand begins with a quaver rest.

Bar 69: the left hand slur has been added by analogy with bars 61 and 65.

Bars 71, 75: in the source there is a quaver rest after the 1st note in the left hand. This has been deleted to agree with bars 61, 63, 65, 67, 69 and 73.

Bar 78: the fingering in the source is wrong: at the 3rd crotchet there is a *1* before the *A* and a *2* before the *B*.

Bars 79—104: Liszt marked the minim melody notes with an accent, apart from a few exceptions. The accent has been added on these illogically missing notes.

Bar 103: the lower natural at the 4th note in the left hand has been added.

Bars 109, 111, 112, 115, 116, 117, 119, 121, 123: the left hand accents have been added to agree with the right hand.

Bars 111, 119, 121, 123: both staccato dots have been added by analogy with bars 113, 115 and 117.

Bar 115: the slur has been added to agree with identical bar 111.

Bars 120, 122: the right hand slur has been included to agree with bars 110, 112, 114, 116 and 118.

Bars 124, 125: the portato sign of the left hand has been added to agree with the right hand.

Consolations

Sources

"A": the first edition, which appeared in 1850: "Consolations / POUR LE PIANO / par / F. Liszt. / Leipzig, chez Breitkopf & Haertel." Plate No. 8085.

"B": "CONSOLATIONS / Six Pensées Pöétiques / Pour le Piano, composées par / F. Liszt / Paris, au Bureau Central de Musique." Plate No. B.C. 1168.
This appeared around the same time as "A". This version is identical with "A".

"C": the edition "PARIS-PROVINCE, Edition des Théâtres" with the text on the first page: "CONSOLATIONS / POUR le PIANO. / F. LISZT". On the title page neither the name of the composer nor the title of the piece is indicated. No plate number. It was published presumably in the 1850s. This source contains only the 5th piece.

Supplementary Sources

"D": a copy with Liszt's own corrections and additions (Goethe and Schiller Archives, Weimar, ref. *Ms. I, 22*). It takes up 21 pages at 16 lines, upright sized manuscript paper. The autograph pagination is 2—26. Pages 5—8 are missing. These pages contain the end of the 2nd piece and the beginning of the 3rd. This version differs considerably from "A". Here the 3rd piece is an arrangement of a Hungarian melody which Liszt later used in his first Hungarian Rhapsody. At the top edge of page [1] (the title page) the plate number of the Breitkopf edition of the final version can be seen. Numbering which refers to the dividing up of the music for engraving purposes can be found in the music itself.

"E": the autograph manuscript which served as the basis for "D" (Goethe and Schiller Archives, Weimar, ref. *Ms. I, 21*). There are 13 music pages at 14 lines, upright sized manuscript paper, with autograph numbering 1—7 and 10—12. Pages 8—9 are missing and the last three pages are not numbered. The pieces are not worked out in full, slurring, performing instructions, pedalling, tempo markings being virtually entirely omitted. In this source the 3rd and 5th pieces are missing.

1.

Bar 9: the slur starting at the 3rd note in the right hand has been extended by analogy with bars 13—15.

Bar 10: the inner slur in the right hand has been added by analogy with bar 14.

2.

Bars 4, 12, 16, 20, 24, 33: in the main sources there is a short diminuendo sign on the 1st note in the right hand. These signs have all been corrected to accents to agree with "D". Other short diminuendo signs on the minims of the melody in the main sources have similarly been corrected to accents in the following bars (the analogous bars on which the correction was based are given in brackets): 41 (4); 42, 54, 58, 62, 66, 68 (13); 55, 59, 63, 69, 73 (14); 57, 61, 65, 71 (16).

Bar 11: the crescendo sign has been added to agree with "D".

Bar 22: the accent has been added to agree with "D".

Bar 59: in the main sources there is a quaver rest at the end of the bar in the right hand. This has been omitted as there is no pause in the melody: the left hand plays this quaver.

Bar 70: the upward stem for the 4th note in the left hand has been added by analogy with bar 21 because here too the melody is in octaves.

3.

Bar 30: the star marking the release of the pedal has been added by analogy with bars 28 and 38.

Bar 42: the duration of the *poco riten.* is shown by a broken line.

Bar 55: in the sources the 2nd note in the lower part of the right hand is a semiquaver. This has been altered to a quaver because in the following bar the analogous notes in the lower part are all quavers.

Bars 56, 59—61: the left hand rests have been added.

4.

Bars 5, 14, 32: in the sources there is a slur between the 1st and 2nd notes in the upper part of the right hand. This is superfluous and has been omitted.

Bars 8—9: the left hand slur has been added to agree with bars 3 and 4 with "D".

Bars 12, 14: in the main sources there is a short diminuendo sign above the first two notes. This has been changed to an accent, in bar 12 on the basis of "D" and "E", and in bar 14 by analogy with bar 12.

Bars 14—15: the staccato dots for the lower part in the right hand have been added to agree with the left hand.

Bar 21: in the main sources the 1st slur of the right hand goes to the 3rd crotchet. This is probably a misprint and has been corrected here by analogy with bar 22.

Bar 24: the natural before the 2nd note has been added.

5.

Bar 10: the right hand slur has been added to agree with bar 28 and with "D".

Bar 24: in "A" the right hand slur goes on to the 1st note of the next bar. The slur has been corrected to agree with identical bar 6 and with "D". "B" and "C" do not have any slur here at all.

Bar 28: the accent and the diminuendo sign have been added to agree with bar 10.

Bar 53: in the main sources there is a minim, with upward and downward stems, at the 2nd crotchet in the left hand.

6.

Bar 5: the short diminuendo sign which occurs in the main sources has been replaced with an accent by analogy with bar 71.

Bar 16: the right hand slur has been added to agree with the analogous part of bars 6, 8, 13 and 14.

Bar 33: the lengthening dots in the right hand have been added by analogy with bar 83.

Bar 38: the natural for the *C* in the left hand has been added.

Bar 58: in the sources the arpeggio sign of the right hand is missing.

Bar 62: the staccato dot under the 1st chord in the right hand has been added by analogy with bar 56.

Bar 72: the crescendo sign has been added by analogy with bar 6.

Bar 74: in the sources the diminuendo sign goes only as far as the 3rd semiquaver. The sign has been extended to agree with identical bar 8.

Bar 79: in the sources the sharp before the 2nd note in the right hand was erroneously placed before the *f sharp.*

Bar 89: in the sources there is an accent under the 1st note in the right hand instead of the diminuendo sign. The correction is justified by the analogy in bar 97.

The left hand slur has been started at the 1st note of bar 88 to agree with identical bar 96.

Bar 93: the left hand slur has been started one note earlier by analogy with bar 85.

1re Ballade

Sources

"A": Kistner's edition which came out in Leipzig in 1849. The title page reads: "BALLADE / FÜR / PIANOFORTE / COMPONIRT / UND DEM / FÜRSTEN EUGEN WITTGENSTEIN / GEWIDMET / VON / FRANZ LISZT." The music was printed directly from the plates. Plate No. 1645.

"B": the edition in Paris by J. Meissonnier Fils which likewise came out in 1849: "au Prince Eugène Wittgenstein. / LE / CHANT DU CROISÉ / Ballade / Pour Piano / PAR / F. LISZT." The music was printed directly from the plates. Plate No. J. M. 2691.

"C": the autograph manuscript which served as the printer's manuscript for "A", now held by the Bibliothèque National, Paris, under *Ms. 172.* It covers 14 pages, numbered by Liszt himself, at 12 lines upright sized manuscript paper. The inscription on the first page, in an unknown hand, is: *Ballade / Liszt.* At the bottom of page 1, likewise in an unknown hand: *1645,* which is the plate number for "A". Tiny figures referring to how the music was to be divided up were written by the engraver between the two staves where the bar lines are broken. There is neither date nor Liszt's signature in this manuscript.

In the Goethe and Schiller Archives, Weimar, under *Ms. N, 5* there is a sketchbook. On p. 14 ff the first sketch of the *1re Ballade* is found. According to the autograph date on this manuscript the sketch was written in Rheims between 4th and 6th December, 1845. This version deviates so greatly from the final version that it has not been used here as a source.

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

Sharp: bar 89, 3rd demisemiquaver.

Flat: bar 152, penultimate demisemiquaver.

Natural: bar 41, right hand, 2nd note; bar 43, right hand, 7th note.

Bar 20: in the sources the right hand slur goes on to the 1st note of the next bar. The slur has been corrected since in none of the analogous parts has Liszt extended the slur to the last note of the motif (bars 1, 28, 36, 52, 60, 145, 155).

Bars 40, 41, 44: the accent was put into the printed sources as a diminuendo sign, clearly due to misinterpretation on the engraver's part. The sign has been corrected to an accent by analogy with bars 151, 152 and 155.

Bars 40, 41, 44, 151, 152: the quaver rest in the left hand has been added by analogy with bars 56 and 57.

Bars 42—45: the Ossia written for 7 octave pianos is here given as the main text. The original main text is now in the line of the Ossia.

Bars 61, 62: in the sources the right hand fermatas are missing.

Bars 92, 95, 125, 128: the passage is given in "A" and "B" with ordinary size note heads in both hands. By analogy with bars 86, 89, 119 and 122 these have been changed to small notes. "C" has no indications for engraving in any of the 8 bars mentioned.

Bar 107: before the 4th octave in the right hand there are flats in "B". At the 2nd crotchet of bars 109 and 110, analogous with bars 107—108, the melody moves an augmented second and a major second. The two flats in "B" are therefore probably an error. Here "A" and "C" have been followed by analogy with bar 109.

Bar 113: the arpeggio signs in the left hand have been added to agree with identical bar 111.

Bar 114: the upward stem and the accent for the 1st note

in the left hand have been added to agree with identical bar 112.

Bar 155: the rest has been added to agree with the analogous part of bar 151.

Bar 175: the slur, the diminuendo sign and the staccatissimo sign for the *a flat*^{1} have been added to agree with identical bar 167.

2^e Ballade

Source

"A": the 1st edition of the piece, published in 1854. "A S.E. le Comte / Charles de Linange. / 2^{me} Ballade / POUR / PIANO / PAR / FR. LISZT. / LEIPZIG. CHEZ FR. KISTNER." Plate No. 2021.

Supplementary source

"B": the autograph manuscript held by the archives of the B. Schott's Söhne Musikverlag in Mainz. The pagination of the manuscript goes from 1 to 17, partly at 12 lines, partly at 20 lines, upright sized manuscript paper. After pages 10 and 16 there are insertions numbered *10 Bis* and *16 Bis*. This version does not contain bars 254—261, 284—291 and 302—316, but apart from that and a few minor alterations the text is identical with that of the final version. For this reason corrections and additions carried out in this edition based on "B" have not been listed in the notes. In the autograph two earlier versions of the ending are to be found; of these Liszt deleted the first. The above mentioned additions and the 3rd and final version of the ending were clearly written in the course of dealing with the printer's manuscript (a later copy of the autograph. On the cover Karl Klindworth noted: "Autograph. / Liszt's 2te Ballade. / wurde mir in Weimar 1853 vom Meister geschenkt. / (Der brillante Schluß ist später vom Meister total verändert worden) / Im Druck schließt die Ballade zart verklingend."

One of the appendices in No. 13 of Vol. V. (1905—1906) of "Die Musik" contains the 2nd version of the ending based on "B" (see the notes to the appendix on p. 70 of the above mentioned number).

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

Sharp: bar 30, right hand, lower part, 5th note; bar 200, left hand, last note; bar 291, right hand, 21st note.

Natural: bar 65, right hand, lower part, 5th note; bar 155, right hand, 2nd chord, middle note; bar 286, left hand, last chord.

Bars 9—16: the pedalling has been added by analogy with bars 44—51.

Bar 24: in "A" the slurs start at the 2nd note. Here they have been started at the 3rd note by analogy with bar 59 and to agree with "B".

Bars 36, 37: both sources give the 2nd note as *b*. Here these two notes have been written as *c flat* to agree with bar 38 and the bars following it, and in accordance with the notation in bars 1—16.

Bar 52: the marcatissimo sign has been included by analogy with bar 17.

Bar 61: the left hand slur between the first two notes has been omitted since leaning on the right hand slurs from bar 59 to bar 66 all slurs are omitted elsewhere.

Bars 65—67: the pedalling has been included by analogy with bars 30—32.

Bar 67: the portato signs for the first two notes in the left hand have been added to agree with the right hand.

Bars 68—69: the diminuendo sign and the left hand slur have been added by analogy with bars 33—34 and to agree with the right hand.

Bars 79—80: the staccato dots for the 2nd, 3rd and 4th notes in the left hand have been added by analogy with bars 73, 75 and 77.

Bar 80: the staccato dots for the 1st note in each hand have been added by analogy with bars 73, 75, 77 and 79.

Bar 82: the 1st staccato dot in the left hand has been added to agree with the right hand.

Bar 84: the 2nd staccato dot in the left hand has been added to agree with essentially identical bar 82.

Bar 96: the sources give *in tempo* at the beginning of the bar. In "B" there is *Adagio* above bar 94 but Liszt stroked this out: thus the tempo marking in bar 96 became superfluous.

Bar 106: in "A" there is a short diminuendo sign at the 3rd note in the right hand. This is clearly a misreading on the engraver's part since in analogous bars 105, 107 and 108 there is at the same point an accent. Thus "B" has been followed and the sign has been changed to an accent.

Bar 115: the marcatissimo sign for the 3rd chord in the left hand has been added by analogy with bar 13.

Bar 129: the marcato signs of the right hand have been added to agree with the left hand.

Bar 155: in the sources the upper note of the 4th chord in the right hand is a dotted crotchet with an upward stem. The notation of the note has been modified to agree with bar 147.

Bar 199: in the 1st chord of the right hand "A" has e^3 instead of *c sharp*^{3}. This is clearly a slip of the pen. Here "B" has been followed, restoring the chord's augmented fourth—diminished fifth structure which is further repeated here 7 times.

Bars 199—206: the accents can be found in their correct form in "B". Liszt's own handwriting has been followed exactly: the marcato signs each refer to two notes. In "A" at this point there are only "regular" signs which refer to one note, at the 1st and 5th semiquavers in the left hand. Similar "long" marcato signs are found in bar 171 (where "A" has no accent at all), bar 184, bars 281—282, and at the last crotchet in bar 293.

Bar 215: the tenuto signs in the left hand have been added to agree with the right hand.

Bar 226: in the sources there is a staccato dot at the last note in the left hand. It has been deleted to agree with the right hand and the analogous parts of bars 225, 228 and 229.

Bars 234, 242: in the sources there is a slur between the first two notes of the right hand and in bars 235, 237, 241 and 243 between the last two notes of the right hand. The *sempre legato* is valid until bar 253 and so these slurs have been omitted.

Bar 246: in the sources there is a quaver rest at the 4th quaver in the left hand. This sign has been omitted to agree with the analogous parts in bars 238, 239 and 251.

Bars 254, 284: the sources give $\frac{2}{3}$ as the time signature for the section in brackets.

Bar 257: in "A" the slur covers the first four notes only. The slur has been lengthened to agree with the preceding 3 bars.

Bar 261: the duration of the *ritenuto* has been marked by a broken line.

Bar 266: in the sources there is a staccato dot at the 5th note in the left hand. It is superfluous and has been omitted.

Bar 271: in the sources there is a quaver rest above the first quaver in the left hand. It is superfluous and has been omitted.

Bar 286: the slur has been added by analogy with the preceding bars.

Bar 289: the crotchet rest in the right hand has been added to agree with the preceding bars.

Bar 296: the accents for the 5th and 6th crotchets in the Ossia have been added by analogy with bars 292 and 294.

Bars 305—310: the right hand slurs have been added to agree with bars 27—31 and 62—66.

Harmonies poétiques et religieuses
(First version)
Sources

"A": "Harmonies / POËTIQUES ET RELIGIEUSES / pour le Pianoforte seul / DEDIÉES À / Monsieur Alph. de Lamartine / PAR / F. LISZT. / Leipzig, chez Frédéric Hofmeister." Published in 1835. Plate No. 2070. The music was printed directly from the plates. The foreword is in German and in French.

"B": "LE PIANISTE MODERNE. / Nº 4.5.6. / QUATRE MORCEAUX CARACTERISTIQUES. / pour le / Piano Forte. / (in 3 Books) / LE PIANISTE MODERNE. / Nº 4. / 'HARMONIES POETIQUES ET RELIGIEUSES' (with Mr Lamartin's Advertisement / ... / Composed by / F. LISZT. / LONDON. / WESSEL & Cº Importers & Publishers of FOREIGN MUSIC." Plate No. (W. & Cº Nº 1759.) The music was printed directly from the plates. It was published in 1835 with a foreword in English.

"C": "Harmonies Poëtiques / et Religieuses / PIANO SEUL / F. LISZT. / PARIS, chez MAURICE SCHLESINGER." Plate No. M.S. 1748. The music was printed directly from the plates. Published in 1835 with a foreword in French. On the copy used as a source for the present edition (Deutsche Staatsbibliothek, Berlin, Busoni-Sammlung, Bd. 18) Liszt's own signature can be seen on the title page. The edition which appeared as a supplement in the Gazette Musical of 7th June, 1835 (No. 23) was also printed from the plates for "C". The plate number is identical: M.S. 1748.

Supplementary Source

"D": the autograph manuscript of bars 63—78 of the piece, now in Heinrich Panofka's album in Det Kongelige Bibliotek, København, ref. *m.u. 7205*. It consists of one page. In the left margin Liszt put his signature and the date: *30 Mai 1846 F. Liszt.* This version differs slightly from the final version.

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

Sharp: bar 41, left hand, 8th note; bar 69, right hand, upper part, 3rd note; bar 94, both hands, last note; bar 111, right hand, upper part, 3rd note.

Flat: bar 38, left hand, lower part, 3rd note; bar 89, left hand, upper part, 3rd note; bar 92, right hand, 3rd note.

Natural: bar 104, left hand, 7th note.

Bars 1, 124: the right hand rest is missing in the sources.

Bar 6: the staccato dots for the last two notes in the right hand have been added by analogy with bars 2, 3 and 8.

Bars 14, 18: the sources erroneously use *portamento* instead of *portato.*

Bar 28: the bass clef is missing in the sources.

Bars 29, 48, 52: the tempo marking is written with a capital letter in all three sources. Here "C" has been followed to agree with the *Senza tempo* in bar 1, and according to the pattern of the other tempo markings, these too are written in small letters.

Bar 32: in the sources the 2nd accent for the lower part in the right hand is missing.

Bar 34: the accent for the lower part in the left hand has been added to agree with the right hand.

Bar 37: in the sources all the rests in the 2nd half of the bar are missing.

Bar 38: the 3rd rest in the left hand is missing in the sources.

Bar 39: the 1st rest in the left hand is missing in the sources.

Bar 52: the staccato dot for the 1st note in the right hand has been added to agree with the left hand.

Bar 61: in the sources there is a quaver rest in the right hand with a quaver before it. To agree with the 4 demisemiquavers in the left hand the right hand note and rest have both been altered to semiquavers.

Bar 62: in the sources there is a sextuplet sign between notes 3 and 4, 9 and 10, and 13 and 14. These have been deleted because the identical beginning of bar 60 and this passage are in groups of 4.

Bar 69: the slur for the 2nd and 3rd quavers in the left hand have been added to agree with the right hand and with "D".

Bar 71: the sources have *in tempo* instead of *a tempo.*

Bar 76: in the sources there is a fermata at the 2nd chord in the right hand. It is superfluous and has been omitted. The fermata above the bar line occurs in "D" only.

Bar 90: the right hand slur has been added to agree with bar 94.

Bar 96: in the sources the 3rd staccato dot in the left hand is missing.

Bar 100: the staccato dot for the 1st note has been deleted by analogy with bars 102, 2 and 8.

Bar 124: the right hand fermata is missing in the sources.

Invocation

(First version)

Source

The autograph manuscript in the Goethe and Schiller Archives in Weimar under *Ms. N, 9.* There is no title. On page 1 there is above the beginning of the piece a 7 bar melodic outline, with the Lamartine quotation beneath it. The manuscript paper is at twelve lines, upright sized. The work takes up pages 1—4. After bar 32 Liszt invalidated six bars by stroking them out. Bar 45 was originally two bars of 3/4 but Liszt made a correction there, too. The music is written in black but the corrections are in reddish brown and grey pencil.

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

Sharp: bar 12, right hand, 2nd note; bar 16, 5th, 9th, 17th and 21st notes; bar 39, right hand, 1st note, left hand, 5th note; bar 44, right hand, 2nd note, lower sign.

Flat: bar 38, right hand, 1st and 4th notes.

Natural: bar 13, right hand, 3rd note; bar 14, 15th note; bar 17, right hand, 1st note, *g*; bar 18, right hand, 6th, 7th and 9th notes; bar 19, right hand, 1st note, *d*, left hand, 7th note; bar 31, left hand, lower sign; bar 35, right hand, 1st note, f^1, left hand, 5th and 8th notes; bar 36, right hand, all three signs, left hand, 2nd note, both signs; bar 37, right hand, d^2, left hand, 2nd note; bar 38, right hand, both signs; bar 39, left hand, 2nd note, both signs.

Other details not given in the source have been added as follows without any graphical distinction being made: bar 11, right hand, lengthening dot; bar 14, left hand, bass clef; bars 25, 26, 29, 30, right hand, all the rests; bars 27, 28, 31—34, left hand, both lengthening dots; bar 37, left hand, rest; bars 35, 37, 41, right hand, lengthening dot.

Bar 14: the staccatissimo sign of the left hand has been added to agree with the right hand.

Bar 16: the staccatissimo signs have been added by analogy with bar 14 and to agree with the right hand.

Bar 60: the 3rd arpeggio sign has been included to agree with the previous two.

Hymne de la Nuit

Source

The autograph manuscript in the Goethe and Schiller Archives in Weimar under *Ms. N, 9.* The 12 lined manuscript paper is upright. The piece is on pages 5—11. The title on p. 5 is *II / Hymne de la Nuit.* Beneath the title is the Lamartine quotation. The original bars 8 and 10 were stroked out by Liszt and replaced by new music. After bar 66 there is another stroked out bar. There are also corrections in bars 69 and 71. In bars 1, 2, 12 and 13 there are similarly later alterations. These have not been taken into consideration in preparing this edition since they were probably sketches for a later revision. The music is in black ink and the corrections in reddish brown and grey pencil.

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

Sharp: bar 9, right hand, 4th note; bar 11, 4th and 7th semiquavers; bar 36, penultimate note; bar 37, 6th semiquaver; bar 56, 5th and 8th chords, middle note, 11th chord, lower note; bar 57, right hand, 1st chord, middle note; left hand, last note; bar 58, 2nd, 5th, 8th and 11th notes, both signs, 6th and 9th notes; bar 59, right hand, 1st chord, middle and lower signs, 2nd chord, left hand, 2nd and last notes; bar 60, 5th—12th chords, all signs; bar 61, 1st chord, both signs; bar 62, right hand, 2nd and last notes; bar 63, chord, upper sign, 4th, 7th, 9th, 12th and 13th notes; bar 76, all sharps in the change of key signature; bar 82, right hand, 3rd chord, lower sign.

Double sharp: bar 58, penultimate chord.

Flat: bar 44, last note; bar 45, right hand, 4th note; bar 46, left hand, 2nd and 4th notes; bar 66, 4th and 6th chords, lower note; bar 67, right hand, 2nd note, left hand, 3rd, 4th, 12th and 15th notes; bar 68, right hand, 9th note, left hand, 10th note; bar 70, right hand, 4th—10th notes, all signs.

Natural: bar 25, left hand; bar 27, right hand, lower sign; bar 28, both hands, 3rd chord, all signs; bar 29, both signs; bar 30; bar 44, right hand, 3rd and 14th notes; bar 45, right hand, 1st note, left hand, 6th, 10th and 13th notes; bar 46, right hand, penultimate note, left hand; bar 47, right hand, upper part, 2nd and 5th notes; bar 48, right hand, 3rd, 4th and 15th notes; bar 49, right hand, lower part, 4th note, left hand, both signs; bar 67, right hand, last note; bar 92, right hand, 4th note; bar 104, right hand, 1st chord, upper sign, 2nd chord.

The following details not given in the source have been added without being given any graphical distinction: bars 19, 22, 26, 29, 30, 78, 82—85, 92, 93: 1st rest in the left hand; bar 34, right hand, flag for the 1st note in the lower part; lengthening dot for the 3rd note; bar 35, right hand, the change of clef at the end of the bar; bar 46, crotchet rest; bar 61, right hand, the continuation of the octave sign above the 7th—12th notes; left hand, bass clef at the end of the bar; bars 68, 70, both left hand rests; bar 72, left hand, bass clef; bar 75, left hand, fermata, the 2nd bar line at the end of the bar; bar 76, time signature; bars 76, 77, 79, 80, 82, 83, 91, left hand, bass clef at the end of the bar; bar 93, right hand, the beam for the 6th—11th notes; bars 96, 99, time signature, left hand, treble clef; bars 97, 100, both lengthening dots; bar 102, time signature.

Bar 4: the lengthening dot has been added by analogy with bar 38.

Bars 8, 10, 64, 66: the lengthening dot at the 2nd crotchet in the right hand has been added by analogy with bar 62.

Bar 43: in the source the stems for the minim chords are missing. They have been inserted by analogy with bar 37.

Bar 44: the arpeggio sign has been added to agree with the analogous part of bar 38.

Bar 53: in the source the 1st semiquaver in the right hand is a^2. This is presumably a mistake since there is a major sixth at this point in bar 55, which is identical with bar 53 apart from the bass, and in analogous bar 36. The note has thus been corrected to g^2.

Bars 62, 64, 66: the lengthening dots for the 4th crotchet in the right hand were added by analogy with bars 8, 10 and 67.

Bar 66: the stem between the two notes at the 6th quaver in the right hand has been added by analogy with bar 64.

Bar 67: the lower lengthening dot has been added to agree with the top one. The octave notes should be played with equal intensity.

Bar 71: in the source there is *pp* under the 7th note. This has been corrected here to agree with identical bar 69.

Bar 83: the fermata above the bar line has been added by analogy with bar 19.

Hymne du Matin

Source

The autograph manuscript held in the Goethe and Schiller Archives, Weimar, under *Ms. N, 9.* It contains twelve line upright sized pages. The piece is on pages 12—17. The title on p. 12 is *Hymne du Matin.* Below that comes the Lamartine quotation. The date is marked at the end of the piece: *27 Oct. / Woroninсe.* After bar 56 here are two bars stroked out. The music and corrections are in black ink.

Accidentals missing in the source have been added as follows:

Sharp: bars 5 and 6, right hand, 9th note; bar 7, left hand, 8th note; bar 8, right hand, 13th note, left hand, 11th note; bar 51, right hand, 6th note; bars 58 and 80, right hand, 4th note, bottom.

Flat: bars 25 and 27, left hand, 5th note; bar 33, right hand, 3rd note, bottom.

Natural: bars 5 and 6, right hand, 1st note, left hand, 2nd note; bar 7, left hand, 10th note; bar 8, right hand, 17th, 26th and 33rd notes, left hand, 5th and 15th notes; bar 20, right hand, 4th note; left hand, 5th note; bars 21—23, 26, 33, 34, 39, left hand, 5th note; bar 24, left hand, 2nd, 4th and 5th notes; bar 25, right hand, 1st and 5th notes, left hand, 4th note; bar 26, right hand, 4th note; bar 27, right hand, 1st and 3rd notes, left hand, 4th note; bar 35, right hand, 5th note; bar 42, 4th and 8th notes; bar 51, left hand, 2nd note, bottom; bar 56, left hand, last note, bottom; bar 57, right hand, 3rd note; bar 58, right hand, 3rd note, both hands, last note, bottom, bar 59, both hands, 1st note, bottom, left hand, 6th note, lower sign; bar 60, left hand, 1st note, lower sign, both hands, 2nd—6th notes, all signs; bar 61, right hand, 2nd note, lower sign, left hand, 1st and 2nd notes, all signs; bar 62, left hand, 1st note, lower sign, both hands, last note, all signs; bar 63, both hands, 1st note, upper and lower signs; bar 77, both hands, 2nd note, lower sign; bar 78, right hand, 1st note, all signs, left hand, 1st note, lower sign; bar 79, right hand, all signs, left hand, 1st note, lower sign, 2nd note, *d* and *a*; bar 80, right hand, 1st note, a^1 and a^2, left hand, 1st note, *g* and *a.*

Details missing in the source have further been added without being distinguished graphically: bars 1 and 2, left hand, 3rd and 4th rests; bar 3, right hand, treble clef; bar 4, left hand, bass clef, bar line at end of bar; bar 8, left hand, bass clef; bars 24, 26, 28, 30, 34, 36, 38, right hand, the line through the appoggiatura's flag; bars 45—47, the left hand rests; bars 69—71, all the lengthening dots and rests, in the left hand; bar 73, the flag for the 2nd note and the rest; bar 75, octave sign; bar 76, left hand, beam on 1st—4th notes; bar 85, right hand, both lengthening dots for the middle note of the 3rd chord, the 2nd lengthening dot for the lower note, left hand, all the lengthening dots for the 3rd chord.

Bars 49, 60, 63, 67, 84, 85: in the source all the slurs and the accents at the beginning of the slurs are missing. These have been added by analogy with bar 65.

Bar 64: the staccato dots in the left hand have been added to agree with the right hand.

Bar 66: the staccato dots have been added to agree with identical bar 64.

Bar 55: the staccato dots for the 5th note in the right hand and the 3rd note in bars 56—58 have been added to agree with the identical or analogous part of bar 53.

Bar 83: the arpeggio sign has been added by analogy with bar 79.

Piano Piece in A flat major No. 2

Source

"A": the facsimile of the autograph manuscript*) now in the October Revolution Central State Archives (A. M. Gorchakov Archives) in Moscow under *f.828, op.1., ed.hr. 898.* Hand lined manuscript paper at 12 lines with Liszt's signature at the end of the piece. There is no title.

"B": the autograph manuscript ref. *Ms. I, 57* in the Weimar Goethe and Schiller Archives. There is one page of music at ten lines, horizontal paper. There is no title. At the lower edge of the page there is a librarian's note: "Zur I Ballade (gekürzt)". The autograph is not worked out in full. It covers the same length as "A" but the notes in this version differ somewhat.

"C": the autograph manuscript in the Öffentliche Bibliothek der Universität in Basel, under *Autographensammlung Geigy-Hagenbach, Nr. 2402.* One page at 14 lines upright sized paper. No title. Liszt's signature stands at the end of the piece. This version is worked out in more detail: there are tempo marking, slurring and dynamics. It is eight bars shorter than "A" and "B": the written out repeat of the 2nd half of the piece is missing. As far as notes are concerned it agrees almost completely with "B".

*) See F. Liszt, Piano works — edited by Yakov Isaakovich Milstein, Vol. III, p. 5 (Muzika, Moscow, 1966).

Bars 3, 4, 7, 11, 12, 19: the lengthening dots in the right hand have been added to agree with bar 20.

Bars 5, 6: the left hand slurs have been added to agree with identical bars 1 and 2.

Bar 8: the right hand slur has been added by analogy with bar 16.

Bars 11, 12: the left hand slur has been added to agree with identical bars 19 and 20.

Bar 15: the lengthening dots of the right hand have been added to agree with "C".

Bars 12, 20: the marcato sign in the right hand has been added to agree with identical bar 4.

Bar 16: in the source the 1st note in right hand is only a quaver, with a quaver rest. The rhythm has been corrected to agree with identical bar 8.

Bars 17—18, 21—22: the left hand slurs have been added by analogy with bars 9—10 and 13—14.

Bar 21: the upper accidental at the 2nd quaver in the left hand has been added.

(translated by Fred Macnicol)