CRITICAL NOTES

ANNÉES DE PÈLERINAGE
Deuxième Année – Italie

Sources

"A": the first edition of the series, published in 1858: F. Liszt / Années de Pélerinage / SUITE DE COMPOSITIONS / pour / PIANO / Deuxième Année – Italie / MAYENCE, / chez les fils de B. Schott. Plate number: 13378. 1–7. Music pages printed directly from the plates with pictorial title pages before the individual pieces.

"B": a somewhat later reprint, using lithography, made from the plates of Source "A": "F. Liszt / Années de Pèlerinage / COMPOSITIONS / POUR / PIANO / Deuxième Année / B. SCHOTT'S SÖHNE, MAYENCE". The pictorial title pages are omitted from before the pieces.

"C": the printer's manuscript of the first edition, preserved in the Weimar Liszt Archives under the shelf-mark *Ms I, 13* $^{1-7}$. A copy with Liszt's corrections. Liszt's handwriting on individual pages which were stuck in or included separately. The distribution marked by the engraver in pencil is the same as that of the first edition. The printer's manuscript of *Il Penseroso* is missing from this series. The two pages which replace it, *Ms (zu I, 13)*^{2} are a proof from the already engraved piece, including alterations and remarks concerning the later piece *La Notte*.

(The printed copy of the 47th Petrarch Sonnet, complete with Liszt's autograph observations and preserved in the Budapest Széchényi Library under *Ms. mus. 18,* contains the first version of the piece.)

1. Sposalizio

We have added accidentals missing from our sources in the following places:

sharp: bar 107, right and left hands, 8th note;

flat: bar 101, right and left hands, last note;

natural: bar 16, right hand, 6th note; bar 99, right hand, last note; bar 101, left hand, 7–10th notes.

Bar 15: we have added the dots lengthening the value of the third crotchet in the right hand.

Bar 54: we have added the slurs and staccato dots on the basis of analogy with bars 40 and 52.

Bar 55: we have added the upper slur of the right hand and the slur in the left hand and the staccato dots on the basis of analogy with bar 53.

Bar 57: we have added the upper slur in the right hand on the basis of analogy with bar 43.

Bars 63, 67: we have added the slur and staccato dots in the left hand in accordance with the indications in the right hand.

Bar 76: we have added the rest signs in the right hand.

Bars 130, 131: according to our sources the first note of the lower part in the right hand is a minim in value (instead of the crotchet plus the dotted crotchet joined to it).

2. Il Penseroso

On the pictorial title page of the piece source "A" also publishes the poem by Michelangelo relating to "La notte", one of the Medici tomb's allegorical figures:

"Grato m'è il sonno, e più l'esser di sasso.
Mentre che il danno e la vergogna dura,
Non veder, non sentir m'è gran ventura
Però non mi destar, deh' – parla basso!"

We have added the following natural signs which were missing from our sources: bar 12, right hand, first octave; bar 13, right and left hands, second crotchet *D*s; bar 31, left hand, sixth and eighth notes.

Bar 13: the crotchet rest in the right hand is missing from our sources.

Bar 16: instead of the minim *G flat* in the right hand, there is an *F sharp* in our sources. In the autograph preserved in the Weimar Liszt Archives under *Ms I, 16* there was originally a *G flat,* but Liszt himself, altering the notation, changed the note to *F sharp*. On the basis of analogy with bars 9–11 and 14–16, we have followed the original notation of the autograph manuscript.

Bar 19: we have corrected the slurs belonging to the first and last notes in the right hand on the basis of the Weimar autograph *Ms I, 16*.

3. Canzonetta del Salvator Rosa

On the pictorial title page of source "A" there is *Canzone del Salvator Rosa*. As in our sources, we have included the text of the Canzonetta without any punctuation marks above the music.

Bars 9, 10, 17, 19, 64, 67: we have added the staccato dots on the basis of comparison with identical bars.

Bar 26: in our sources there is a superfluous staccatissimo sign on the last note of the right hand.

Bar 33: in the second crotchet the dot lengthening the value of the lower voice in the right hand is to be found in every source and we have for this reason retained it, although it does not occur in a similar way anywhere else in the piece (with a semiquaver rest, or rests).

Bar 47: at the second crotchet in the left hand we

have added the staccato dots on the basis of analogy with bar 73.

Bar 61: we have added the left hand slur by analogy with bar 18.

Bar 63: we have added the right hand sforzato mark by analogy with bar 20.

4. Sonetto 47 del Petrarca

In source "A" the same title page appears before all three of the sonnets: "IV. V. VI. / TRE / SONETTI / DI / PETRARCA / PER IL PIANO FORTE / F. LISZT". On the laurel leaves which decorate the title page it is possible to read *ed il suo lauro cresceva col suo amor per Laura*. This source does not publish the texts of the sonnets.

In source "B" the pictorial title pages of "A" are replaced by the Italian text of the sonnets and their German translation. Our edition gives the text of the sonnets on the basis of "La letteratura italiana, volume 6, Francesco Petrarca, Rime, Trionfi e Poesie latine" (Riccardo Riccardi Editore, Milano, Napoli, 1951).

We have added the following accidentals, which were missing from our sources:

sharp: bar 69, right hand, 5th, 8th and 20th notes;

flat: bar 20, right and left hands, in the second half of the bar;

natural: bar 30, left hand, 2nd note; bar 31, left hand, 3rd note; bar 47, left hand, 4th note; bar 71, right hand, last note; bars 74, 83, right hand, 3rd and 4th notes.

Bar 6: in sources "A" and "B" the *Ritenuto* in the first bar is above the left hand staff, but in source "C" it is above the sixth bar. In "C" the first bar is situated precisely above the sixth bar. For this reason it may have happened that the *Ritenuto* became placed in the first bar during engraving. Since there it would be a contradiction to the *con moto* indication as well, we have followed source "C".

Bars 16, 18, 20, 26, 38, 40, 42, 63, 65, 67, 91, 93: we have added the rest signs missing from our sources at the beginning of these bars in the lower voice in the right hand.

Bars 30–33: in the sources the first note of the right hand is a minim in all four bars. In accordance with their true value we have increased their duration by a crotchet or a quaver.

Bar 32: the upper legato slur in the right hand is missing from our sources.

Bar 34: the dot lengthening the value of the *G* in the first chord in the right hand is missing from our sources.

Bars 44–48: in sources "A" and "B" the value of the first note in the right hand upper part is a minim, and in "C" it is a double-dotted minim. We have followed "C" but in keeping with the actual value of the note we have omitted the second dot.

Bar 46: the second tenuto sign in the left hand is missing from our sources.

Bar 48: the slur in the right hand is missing from our sources.

Bar 53: in this bar certain later editions give these *C*s as *C sharp*s. We have followed our sources which have unanimously given *C* here. It is most improbable that Liszt would have omitted the sharp accidental in four places both in the manuscript and in the correcting of the proofs of the printed editions, or that he would not have noticed the absence of the accidental in four places.

Bar 89: in sources "A" and "B" the triplet indication is a live-type figure.

Bars 90, 91: the notes of the right hand have one stem in our sources.

5. Sonetto 104 del Petrarca

Concerning the title and text of the sonnet we refer to what has been said in introducing Sonnet 47.

We have added the following accidentals which are not present in our sources:

sharp: bar 22, left hand, last note; bar 44, right hand, 17th note;

flat: bar 26, left hand, last note; bar 52, right hand, the 16th demisemiquaver;

natural: bar 27, left hand, 4th note; bar 44, right hand, 10th note; bar 52, right hand, 10th and 13th demisemiquavers; bar 61, left hand, last note.

Bar 35: in "A" and "B" after the small notes of the *cadenza* the quaver rest stands exactly below the crotchet rest, which is obviously a printing error stemming from misreading the printer's manuscript (source "C"). In our manuscript source "C" the quaver rest belonging to the following triplet is written very close to the crotchet rest belonging to the cadenza.

Triplet interpretation of the sextuplets ending the bar is justified by the minim rest in the left hand.

Bars 38–40: the lower note in the first quaver in the left hand is indicated in our sources by the figure 8 placed below the written-out upper note.

Bar 40: the first note of the last semiquaver group in the right hand is E^3 in "A" and "B", and originally it was also E^3 in "C". Later, however, Liszt corrected this note to *C sharp*^{3} and for the sake of greater emphasis he even wrote *"cis"* above it.

We have corrected the left hand slurs according to source "C" and by analogy with bar 44.

Bar 49: in our sources the left hand slur lasts only as far as the first note of the fourth crotchet.

Bar 51: in our sources there is no quaver rest in the left hand.

Bar 52: in our sources the 18 notes coming on the third and fourth crotchets in the right hand are only semiquavers.

Bar 63: at the fourth crotchet of the lower part in the right hand there is a crotchet rest in our sources. We have omitted this rest by analogy with the adjacent bars.

Bar 66: in our sources there are no value-lengthening dots after the fifth main note in the right hand.

6. Sonetto 123 del Petrarca

Concerning the title and text of the sonnet we refer to what has been said in introducing Sonnet 47.

We have added the following accidentals which are not to be found in our sources:

sharp: bar 44, left hand, 4th note;

flat: bar 29, left hand, last note; bar 45, right hand, 7th note; bar 47, right hand, 5th note; bar 48, right hand, 5th and 6th notes;

natural: bar 31, bar 33, right hand, 5th semiquaver; bar 35, right hand, last quaver; bar 53, right hand, 1st and 4th notes; bar 55, bar 56, right hand, 4th note; bar 57, right hand, last note; bar 59, left hand, 5th note.

Bar 7: in our sources there is no quaver rest in the left hand.

Bars 35, 36: in our sources there is no second lengthening dot after the second note of the melody.

Bar 41: we have added the right hand slur on the basis of analogy with bar 16.

Bar 42: we have added the first slur in the right hand by analogy with bar 17.

Bar 43: in our sources there is no slur in the left hand.

Bar 51: we have added the left hand slurs on the basis of analogy with the preceding bars.

Bar 60: in our sources the indication *dolcissimo amoroso* does not appear until the beginning of the following bar.

Bars 61, 62: in our sources there are superfluous slurs above principal notes 3–8 and 2–4 in the right hand: we have omitted these.

Bar 83: the *C* in the second chord in the left hand is omitted by certain later editions. We have followed our sources which unanimously include this note.

7. Après une Lecture du Dante
Fantasia quasi Sonata

The text of the pictorial title page in source "A" is: "VII. UNE FANTAISIE QUASI SONATE / après une Lecture de DANTE."

We have added the following accidentals which are not to be found in our sources:

sharp: bar 34, left hand, both notes of the lst semiquaver; bar 78, left hand, 8th note; bar 81, right hand, 8th note; bar 83, right hand, 3rd chord, the note *G*; bar 86, right hand, last note; bar 87, left hand, penultimate note; bar 89, right hand, lst triplet quaver; bars 145, 146, right hand, second quaver; bar 166, left hand, lst note of 4th crotchet; bar 294, left hand, 4th crotchet; bar 302, right and left hands, lst quaver of last triplet; bar 314, left hand, the notes *G*;

double sharp: bar 112, left hand, 7th note;

flat: bar 140, right hand, 3rd note; bar 141, right hand, 4th note; bars 145, 146, right hand, last note; bars 147, 149, right hand, 2nd note; bar 148, right hand, 5th note; bars 150, 151, right hand, last note; bars 152, 153, right hand, 4th and 5th notes; bars 221, 224, right hand, 6th chord; bar 231, right hand, 2nd crotchet, *A*; bar 232, right hand, 2nd crotchet, *E* and *A*; bar 233, right hand, penultimate note; bar 234, left hand, 4th and 6th notes; bar 235, right hand, 7th note; bars 335, 337, right hand, last note; bar 337, right hand, last note;

natural: bar 69, right hand, last semiquaver; bar 77, left hand, 6th note; bar 82, left hand, 9th note; bar 83, right hand, 3rd chord, *B* and *D*; bar 85, right hand, lst semiquaver of 4th crotchet; bar 96, right hand, 7th note, G^2 and G^3; bar 104, right and left hands, 2nd crotchet; bar 108, left hand, last note; bar 117, right hand, last chord, *A;* bar 140, right hand, 5th and 7th notes, left hand, 4th note; bar 141, left hand, lowest note; bar 142, right hand, 6th and last notes; bar 143, right hand, 7th note; bar 144, right hand, 4th note, left hand, lowest note of 3rd crotchet; bar 164, right hand, lst note of 4th crotchet, left hand, 4th note; bar 165, left hand, 4th and 9th notes of lower part; bar 166, left hand, 4th note; bar 210, left hand, 8th note; bar 221, left hand, penultimate note; bar 229, left hand, 6th and 8th notes; bar 303, left hand, 3rd note, right hand, 8th note; bar 307, right and left hands, 3rd grace note; bars 335, 337, left hand, 2nd note, right hand, 10th note; bar 338, right hand, 6th and last notes; bar 351, right hand, last chord; bar 352, left hand, 5th chord, *G*.

Bars 30, 33, 35: in place of the pairs of semiquaver rests there are quaver rests in our sources.

Bar 44: in source "C" there is above the first right hand note a marcatissimo sign which was written in later.

Bars 47, 65: in sources "A" and "B" there is a marcato sign above the fourth note in the right hand. We have followed source "C" which gives a definite diminuendo sign which refers to two notes.

Bar 65: in the left hand chords sources "A" and "B" give the *B flat–A* change as being between the lst and 2nd chords, whereas source "C" puts it between the 5th and 6th chords. We have followed "A" and "B" because this *B flat–A* is an answer to the *G sharp–B flat* change of the two preceding semiquavers in the right hand. As opposed to bars 43, 44 and 46, which have the same kind of musical material, in bars 62, 63 and 65 the *A–B flat* and *B flat–A* changes do not appear between the 5th and 6th, and the 7th and 8th semiquavers. For this reason it would not be correct to insert any change between the 5th and 6th notes in the left hand in bar 65 pleading analogy with bar 46. In bar 65 the *B flat* in the first left hand chord is justified as the reinforcement of the previously sounded single *B flat* of the melody, since in bars 35–76 in the right hand there is not one single melodic note which is without either preparation at the same pitch or reinforcement following it. The change, on the other hand, comes about through the left hand part's return immediately after striking the

B flat to the same text as is to be found in the first half of bar 63. The solution published in "C" comes from an older version (Weimar, *Ms I, 17*) written in double values and in $\frac{2}{4}$ time which was later revised by Liszt himself and which was presumably corrected into the form appearing in the printed sources in the course of correcting the proofs. There are other similar corrections which were made at the time of correcting the proofs. Thus, for example, the *B flat–A* change between the 5th and 6th semiquavers in the left hand of bar 44 does not yet appear in source "C".

Bar 66: in sources "A" and "B" there is no *C sharp*^{3} in the last right hand chord.

Bar 70: the last right hand note is given with a marcato sign in the sources. By analogy with the adjacent bars we have omitted the sign and have replaced it with a diminuendo sign below the note concerned and the first note of the following bar.

Bar 71: in our sources there is no *D*^{1} in the last two chords in the left hand: it is on the other hand to be found in the copy *Ms I, 17* mentioned above.

Bars 109, 112, 113: in our sources there are no rest signs on the first quaver in the left hand.

Bar 112: in our sources there is no rest sign on the fifth quaver in the left hand.

Bar 123: in analogous places, the closing chord is major in bars 6, 12 and 119. This minor ending which differs from those preceding it is justified by what follows it. Whereas in the earlier places the piece is continued *forte* in all three cases, here the *dim.* is followed by *dolcissimo* (*pp*). The correctness of the minor closing chord is reinforced by the fact that after the cadences the bass starts always with the third of the closing chord, here with a *C sharp,* and also by the fact that Liszt before this *C sharp* does not write any accidental for safety (in this case a natural and a sharp), which he does do carefully in similar cases.

In our sources the *una corda* indication comes only at the beginning of the following bar.

Bar 126: the first note in the left hand, which we have altered to a crotchet by analogy with the following bars, is a quaver in value in our sources.

Bar 141: in our sources the first slur in the bar is missing.

Bar 144: in our sources the second slur in the bar is missing.

Bar 153: in our sources there is no semiquaver rest sign in the first left hand chord, but there is a superfluous crotchet rest in the last crotchet of the bar in the left hand.

Bar 165: in our sources there is no staccato dot above the second note in the right hand.

Bar 178: in our sources the first broken bar-line does not appear.

In source "C" there is no *con* before the indication *8 ad lib.*

Bar 223: in our sources the quaver rest in the right hand does not appear.

Bar 237: in sources "A" and "B" there is no sign of any kind at the first left hand chord. In "C", in an autograph correction which was stuck in later, there is a staccatissimo sign above the chord. This is presumably a slip of the pen since in the analogous bars 239 and 241 there is a marcatissimo sign in all three sources.

Bars 262, 263: some of the later editions add a flat sign before the *B* notes of these two bars. In our sources the *B* is unambiguous. A slip of the pen is out of the question since in this case the accidental would be missing in five places. The correctness of *B* is further proved by the harmonic progression because the series which has so far moved in sequence is carried forward to *C* major by precisely this *B*, and here the sequence comes to an end. Using this possible *B flat* would mean the continuation of the sequence, which would likewise lead to the *B flat* major chord after *E flat* major, *D flat* major and *E flat* major harmonies, but Liszt obviously wanted to reach the *B flat* major harmony in a different way—certainly not through the continuation of the sequence.

Bar 323: in our sources the fifth note of the bar is written as *A flat.*

Bar 332: by analogy with bars 330 and 334 we have added the marcato sign above the third chord in the left hand.

VENEZIA E NAPOLI

Supplément aux Années de Pèlerinage 2 ^{d} volume

Sources

"A": the first edition which appeared in 1861: "VENEZIA E NAPOLI / Gondoliera, Canzone e Tarantelle / pour / PIANO / par / F. LISZT. / Supplément / aux / ANNÉES DE PÈLERINAGE. / 2 ^{e} Volume—Italie. / MAYENCE / chez les fils de B. Schott."
Plate number: 16500. 1–3. Music pages printed directly from the plates.

"B": a reprint made from the plates of source "A" by lithography. The three movements also appeared separately, in three volumes. The text on the title pages is identical with that of "A" except for corrections in the punctuation, but on the title pages of the first and second movements (and in the title of the third movement) the spelling *Tarantella* is used. The only difference in the text of the music is new cutting of the last line of the *Canzone.* The plate number of this page: 16500. Ezl. 2. (For detailed description see the notes on the movement.)

"C": the autograph numbered *Ms I, 19* preserved in the Liszt Archives in Weimar, with Liszt's own directions for engraving and his own corrections (the printer's manuscript for source "A").

I. Gondoliera

We have added the following sharps which are not found in our sources:

bar 56, right hand 1st note; bar 61, left hand, 52nd note.

Bar 16: in our sources the indication *sempre dolcissimo* stands at the beginning of the 17th bar.

Bar 59: in our sources there are no lengthening dots in the left hand.

Bar 61: in our sources the notes of the lower part are placed below the 1st and 3rd notes of the upper part.

Bar 64: in our sources the direction *dolcissimo e tranquillo* comes only at the beginning of bar 65.

Bar 91: we have omitted the whole bar rest given in the upper staff by our sources because it disturbed the notation, in which the changing between right and left hand is indicated by the direction of the stems of the notes.

Bar 94: in our sources the first note in the left hand is a crotchet in value. By analogy with bars 98, 101 and 103 we have altered the value of this note to a quaver.

Bar 94–95 and 98–99: we have added the left hand articulation according to the right hand articulation, as in bars 101 and 103.

Bars 98, 99: we have added the right hand articulation by analogy with bars 94–95.

Bar 100: the marcato sign in the left hand appears only in source "C".

II. Canzone

Bar 21: in source "B" the first note in the right hand is a minim, which is obviously a printing error.

Bar 57: in sources "A" and "C" bars 57–59 do not exist: the movement finishes with bar 56 and after two narrow lines (a double bar-line) there is a key signature for the *Tarantella*. (Source "C" contains one more bar after bar 56 but Liszt later deleted it.) Before the printing of source "B" the last line of the plate (bars 54–56) was recut with the tremolo written out in full in bar 54 now abbreviated. The newly engraved line includes bars 54–59, with two similar narrow lines at the end of the 59th bar. There is no change given in the key signature. In the last three bars it is only the upper notes of the left hand octaves that are written out in source "B", the lower notes being indicated by the figure 8 written under the upper notes.

III. Tarantella

We have added the following accidentals which are not found in our sources:

sharp: bar 262, right hand, 20th note;

flat: bar 276, left hand, 7th note; bar 277, right hand, 6th note; bar 279, right hand, last note;

natural: bar 273, right hand, the top note of the last semiquaver; bar 275, right hand, 6th note; bar 285, ossia, right hand, 40th, 54th and last notes, left hand, 6th, 10th, 22nd and 30th notes; bar 295, left hand, 8th note; bar 305, right hand, 8th note, left hand, 9th note; bar 318, right hand, 1st and 7th notes; bar 329, right hand, 8th note.

Bar 44: in sources "A" and "B" the 2nd note in the right hand is A^1. We have followed source "C" which is justified by analogous bars of the theme (52, 170, 178).

Bar 61: in source "A" and "B" the upper note in the first quaver in the right hand is A^3. We have followed source "C" here, too, this being justified by bar 187.

Bars 83, 154: we have added the slur and the two staccatissimo signs in the left hand on the basis of analogy with the right hand.

Bar 109: we have added the slur and staccato dot, which are not to be found in our sources, on the basis of analogy with the following bars.

Bar 143: in our sources there is no second marcato sign in the left hand.

Bar 199: in sources "A" and "B" the title is *Canzona napolitana* and stands above bar 200. "A" and "B" give no tempo indication; in "C" there is *non troppo ritenuto il tempo*.

Bar 238: the eight notes coming in the last quaver in the right hand are demisemiquavers only in sources "A" and "B".

Bar 262: The twelve notes coming in the last quaver are in the sources demisemiquavers only.

Bar 285: in source "C" there is a fermata on the first quaver of the *Ossia*.

Bar 293: the quaver rest in the left hand is a semiquaver in value in the sources.

Bar 300: we have added the second lengthening dot in the left hand, which does not appear in the sources.

Bars 301, 302: we have added the lengthening dots in the left hand.

Bars 346, 352: we have added the left hand arpeggio sign, which does not appear in our sources, on the basis of analogy with the adjacent bars.

Bar 383: in sources "A" and "B" only the upper notes of the first and second octaves in the left hand are given. We have followed source "C" which indicates the continuity of the octave progression by using the figure 8 under the notes.

Bars 405, 408–412: we have added the left hand staccatissimo signs which do not appear in our sources.

Bar 406: we have added the first staccatissimo sign in the left hand.

Bar 407: we have added the second staccatissimo sign in the left hand.

Bar 410: in sources "A" and "B" there is E^2 instead of *F sharp*^{2} in the last quaver of the right hand. We have followed source "C" on the basis of analogy with bar 401.

Bar 412: we have added the staccatissimo sign on the

third note in the right hand: this does not appear in our sources.

Bar 445: in our sources at the end of the bar there are semiquaver rests instead of quaver rests. We have added the semiquaver rest missing from the left hand.

Bar 478: in source "C" there is a fermata above the chord in both hands.

VENEZIA E NAPOLI
First version

Source

Proofs from the plates cut by Haslinger's Publishing House, preserved in the Weimar Liszt Archives under the shelf-mark *Ms I, 19*[a] The plate number which appears on the proofs is T. H. 8221. (I–III). In the fourth piece the serial number of the piece is missing from both the title and the plate number. The title is *Tarantelles napolitaines.* Liszt's remarks in the third and fourth pieces refer to a planned revised version and so they are of no interest in connection with the present edition. The short grace notes in this source are mostly small semiquavers without any stroke through them, or, more rarely, quavers or semiquavers. In keeping with modern notational methods we have given these as small quaver notes with a stroke through the stem.

Liszt frequently used irregular notation in his manuscripts in the interests of clarity. Some of these have been taken over by printed editions of his works, too. It often happens in our source as well that the precise time of sounding the individual notes is not determined by the values written down but by the disposition of the notes. In such cases, where transcription did not make the printed music too complicated, we have rearranged these abbreviations according to notation which shows the precise values. Quite apart from alteration of the notation we have referred to all such places in the critical notes.

1.

Bar 33: we have added the fourth lengthening dots beside the first note in the right hand; this does not appear in our source.

Bars 46, 50: in the second half of the bar our source gives the notes of the melody positioned in exactly the same way as we do but writes them as quavers joined under one beam.

Bar 52: in our source the fermata in the right and left hands is placed centrally above the quaver and crotchet rests.

Bars 54, 81: in our source the second note of the melody in the right hand is replaced by a lengthening dot after the first note.

Bar 60: the sixteen hemidemisemiquavers which come on the second crotchet in the lower line are written in our source as demisemiquavers.

Bar 61: the demisemiquaver notes in the upper and middle staves are semiquavers in our source; this is obviously erroneous.

Bars 69–79: we have retained Liszt's original irregular notation in the left hand because notation giving the precise values would have made the printed music too confused (see the relevant footnote).

Bar 72: the quaver rest in the third crotchet in the right hand comes on the third triplet quaver in our source.

In the left hand we have added the staccato dots missing from our source.

Bar 77: on the fourth chord of the lower part in the left hand there is a staccatissimo sign instead of a staccato dot. Since this staccatissimo sign is not justified we have replaced it with a staccato dot.

Bar 79: after the minim note in the left hand there is no lengthening dot in our source.

Bars 81, 85, 89: in the second half of the bar our source gives the notes of the melody dispositioned in exactly the same way as we do but writes them as quavers joined under one beam.

Bar 85: in the second half of the bar we have omitted the superfluous slur joining the notes of the lower part in the right hand.

Bars 88, 89, 91, 92: we have followed our sources precisely in the disposition of the notes in the left hand, but we have rearranged Liszt's irregular notation with the addition of quaver rests.

Bar 89: in the right hand the tied second note of the melody, or rather, according to Liszt's notation (cf. bars 54 and 81) the lengthening dot after the first note, is missing.

Bar 90: in the disposition of the 2nd–4th notes of the left hand we have followed our source precisely. We have, however, omitted the beam connecting the three notes and revised Liszt's irregular notation with the addition of the crotchet rest.

Bar 91: in our source there are no lengthening dots after the minim note in the right hand.

Bar 92: in our source the second slur in the left hand does not appear.

Bar 113: in our source the *C* in the first chord in the right hand has a separate stem.

Bar 115: in the right and left hands we have added the third lengthening dot, which is not found in our source, beside the dotted crotchet.

2.

Bars 9–11, 22, 23, 25–32: in the lower part in the left hand we have added the crotchet rests which are missing from our source.

Bars 10, 11: in the upper part of the right hand we have added a crotchet rest which is not found in our source.

Bars 13, 17, 19: in our source there are no slurs in the upper part in the right hand and the lower part in the left hand.

Bars 21, 25: in our source there is no staccatissimo sign on the two last notes of bar 21 and the five last notes of bar 25 in the left hand.

3.

Bar 26: the dotted quavers in the lower part in the right hand are dotted crotchets in our source, which is obviously erroneous.

Bar 31: in our source there is no quaver rest in the right hand.

Bar 35: in our source there is no lengthening dot after the first note of the upper part in the left hand.

Bar 39: in our source there is no accidental before the second note of the fifth and seventh demisemiquaver groups in the right hand or before the fourth note of the 13th and 25th groups. We have likewise added an accidental before the second note in the 11th and 23rd groups in the left hand and before the first note of the 15th group.

4. Tarantelles napolitaines

Bar 29: we have added the downward stem on the first note in the left hand by analogy with bar 302.

Bars 33, 34, 315, 316: in our source there is no flat before the last quaver in the right hand.

Bars 48, 51: we have added the marcato signs by analogy with bars 321 and 324.

Bars 59, 62: in our source there are no slurs in the right hand.

Bar 63: in our source there is no second slur in the left hand.

Bar 112: we have omitted the superfluous six-eight time signature which in our source stands at the beginning of the bar.

Bar 144: in our source notes 2–7 in the right hand are bound by only one beam.

Bars 191, 193, 254: in our source the notes of the right hand are quavers.

Bars 232–234, 240–242: in our source the notes of the right hand are semiquavers.

Bar 298: in our source two notes are missing from the lower part in the *ossia* line. We have added the two notes on the basis of analogy with bars 25 and 107.

Bar 328: in the source there is also a G^1 in the second chord in the right hand. Since this note comes at the same time in the left hand, we have omitted it by analogy with bars 55, 63 and 336.

Bars 365, 366, 369–373: in our source notes 1–5 in the left hand are semiquavers bound by beams without any triplet indication. Here too, however, their disposition below the notes of the right hand shows the precise time of their being struck.

Bar 368: in our source there is a staccato dot on the second note in the left hand. We have omitted the dot on the basis of comparison with analogous bars.

Bars 371, 375: in our source there is a staccato dot on the last quaver in the right and left hands. We have omitted the two dots by analogy with the preceding bars.

Bars 417–452: we would refer to the footnote to bar 420 and to what has been said concerning Liszt's irregular notation in the description of the source.

Bars 419, 427: in our source the rhythm of the upper part in the right hand is a dotted quaver, two demisemiquavers and a crotchet.

Bar 423: in our source there is a semiquaver rest instead of the quaver rest in the middle part of the right and left hands.

Bar 424: in our source the rhythm of the upper part in the right hand is: crotchet, dotted quaver rest, semiquaver.

Bar 431: in our source the notes of the sextuplet in the second half of the bar are double in value.

Bars 433, 436: in our source the notation of the rhythm in the right hand is crotchet and dotted quaver rest, semiquaver.

Bar 435: in our source the rhythm of the first crotchet in the right hand is given as a quaver rest and a dotted quaver.

Bars 439, 440: in our source the notation of the rhythm in the right hand is: quaver rest, dotted crotchet, semiquaver; semiquaver, crotchet, quaver rest, semiquaver.

Bars 476–490: in our source in these bars the second and fourth quavers in the right hand continue to come precisely above the third and sixth quavers in the left hand, although by the two-four change of time signature Liszt indicates precisely that the right hand has to play four equal quavers above the continuous, even quavers in groups of three in the left hand.

Bar 490: in our source the *ossia* line comes only above bars 487–489. It was omitted from bar 490 only because of the start of a new line and lack of space. That the *ossia* may be played here, too, is indicated by the figure 8 above the second-fourth quavers in the right hand.

(translated by Fred Macnicol)