

CRITICAL NOTES

Trois Etudes de Concert

Sources

"A": F. Kistner edition (Leipzig), published in 1849. Plate-numbers: 1653 (1), 1654 (2) and 1655 (3). Dedicated à E. Liszt".*

"B": F. Kistner edition (Leipzig) and G. Schirmer (New York), published after 1875. Plate-numbers: K. E. 25 (1-3).

"C": M. Meissonnier edition (Paris) as "3 Caprices poétiques". Plate-numbers: 2692-1, 2693-2, 2694-3.**

1. *Il lamento*

Bar 4: We have provided pause-marks in the cadenza above the principal chords in order that the extent of the function of each may be exactly balanced against the appropriate melodic units. At the beginning of the "dim." our sources lack the natural both before the *f* in the left hand and also before the *c* in the turned ending to the trill in the right hand.

Bars 5 and 6: In our sources the second slur in the right hand begins above the fifth quaver of the accompanying part. As the slur belongs to the melody we have altered it.

Bars 42 and 43: Although the fermatas do not appear above the last element in the chord, the marking "armonioso" however makes it clear that they are intended to cover the completion of the entire chord.

Bar 58: Milstein makes the following observation about the third note of the melody: "Some Liszt disciples hold that in place of *c*² a *c* sharp² should occur here."—Our sources not only contain the appropriate natural but in addition a sharp in front of the *c* in the left hand in the next bar. As *c* sharp is included in the key-signature the correctness of the natural in bar 58 is demonstrated by the sharp in the following bar.

Bars 63 and 64: As the fourth note of the melody coincides with the last note of the third triplet in the left hand we have here preferred to use triplets rather than the two quavers of the melody.

Bar 71: Alongside the penultimate *d* flat of the accompanying part in the right hand we have omitted the *e* flat which the sources contain; its omission is justified by the analogy of bar 73.

Bars 83 and 85: The sources lack the natural both before the *g* in the left hand (sixth quaver) and before the *f* (last semiquaver).

Bars 101, 105 and 107: We have regularized the marking of the articulation in the right hand (cf. bars 31 and 35).

Bar 108: In our sources the slur in the right hand covers the last four quavers. On the basis of the analogy of bar 38 we have altered the phrasing.

2. *La leggerezza*

Bars 31, 32 and 33: The sixth quaver in the left hand in these bars contains in all three sources double notes which we too have taken over. Later editors have left out the higher note in order to avoid a collision between the two hands. In the appropriate footnote we have made a suggestion for performance and at the same time have re-established the original text.

Bar 35: The extensive slur in the right hand is broken in our sources after the ligature. We have joined it together again, however, on the analogy of bars 28, 30 and 37.

Bar 51: Our sources notate the two groups of eight notes each in the right hand as semiquavers. We have written them as demisemiquavers (cf. bars 75-77).

Bars 61 and 63: The nine-note-long groups in the principal text, right hand, are notated as semiquavers in the sources; we have written them as demisemiquavers.

Bars 64 and 65: The note-values of the groups of eight notes in the principal text, right hand, have been corrected (cf. the preceding note).

Bars 87 and 89: The runs of twenty-six and twenty-seven notes in the right hand are not sub-divided into groups in the sources; our division is based on the analogy of bar 50; the second half of both bars begins, with the notes *a-d*.

Bar 94: The last twenty-six semiquavers are not grouped in the sources. Busoni turns the first fifteen notes into five triplets.

3. *Un sospiro*

Bar 29: As this bar is extended "quasi cadenza" to 8/4 there is no need to mark the group of five notes in the right hand as a quintuplet. The rhetorical manner of performance suggested in the footnote frees the player from the need to maintain uniformity between the time-values of the individual parts of the bar. All the semiquavers are to be taken as having equal emphasis.

Bar 37: The natural before the note *A* in the left hand (third crotchet) is found in none of the sources. The justification for our supplying it is to be found in the appropriate glosses of the L-P.

Bars 70-71: These two bars required special editorial attention—which they have received in no other edition. Our text is based on the normal modern typographical practice: the small notes are not included in a metrical count, whereas the notes of normal size make up exactly the correct count of note-values in 4/4 time in each voice. In the arpeggio of the *g* flat major triad we have notated the first thematic note in the right hand according to our source "A".

Bar 72: In the variant version of the final bars quoted from the L-P we have corrected the top note in the first chord from *e* flat to *f*; in the fifth chord the naturals have been corrected, and the flat sign altered to a double flat.

* Eduard Liszt (1817-1879) was the much younger halfbrother of F. Liszt's father; he was Austrian attorney-general.

** The sub-titles of the three studies have been taken from this source. An almost identical later edition (Nouvelle édition revue) edited by I. Philipp was brought out by Costallat & C.^{ie} in Paris; plate-numbers: 15585^{bis}, R.(1), (2) and (3).

Ab irato

Source

"A": M. Schlesinger edition (Berlin), published in 1852. Plate-number: 2425.

Bar 37: The bar-line which in earlier editions divided the cadenza into two parts has been suppressed as superfluous.

Bar 65: Milstein doubts the correctness of the *g* sharp octave at the fifth quaver of the bar which is found in the Schlesinger original edition as well as in the complete one edited by Busoni, and recommends in its place a *g* octave. However, not only do the sources support the *g* sharp, it is also supported by the fact that the sequence covers not merely a half-bar (in which case the deviation could begin at any of the 3/8 groups) but a whole bar. Bearing this in mind the semitone gap which separates the fourth and fifth quavers in bar 64 must be kept in this bar too, and this also confirms the correctness of the *g* sharp. In the first version of the piece there is no completely analogous passage, it is true, but here too a closer examination of the passage concerned reveals that Liszt intended to place the major third in the foreground even before he inserted the *E* major key signature. For all these reasons we have adhered to the traditional reading.

Two Concert-Studies

Sources

"A": J. G. Cotta edition (Stuttgart) "für die grosse Clavierschule von Lebert und Stark" (= 'for Lebert and Stark's Grand Pianoforte School'). Published in 1863. Plate-number: 24 (pp. 162–169: "Waldesrauschen", pp. 170–177: "Gnomen-Reigen").

"B": M. Bahn edition (Berlin). Published in 1869. Plate-number: 24 (pp. 196–203: "Waldesrauschen", pp. 2–9: "Gnomen-Reigen").

"C": Heinrichshofen's Verlag edition (Magdeburg). Published after 1871. Plate-number: 24.

Dedication:

"A": On the title-page: "Herrn Dionys Pruckner*gewidmet", and later: "An Herrn Dionys Pruckner";

"B" and "C" are dedicated: "An Herrn Dionys Pruckner".

1. Waldesrauschen

Bar 3: The custom of using slurs to mark the extent of a phrase is of much later date than this work. Riemann's theoretical works and practical editions began to appear only after Liszt's death. Thus it often happens with Liszt that in whole works or parts of works which contain much upbeat structure the legato slur is not indicative of phraselengths but merely serves to indicate that the passage is to be played legato. The end of the legato mark here too does not signify the limit of a phrase.

Liszt himself was conscious of the lack of a sign to mark the end of a phrase and for this reason he in a few cases (bars 4, 5, 8, 9 and 10) at the beginning of the piece placed staccato dots above the last note of a phrase to prevent its smooth continuation. One should take care however not to make any of these concluding notes in any way conspicuous, as they are always unstressed, whatever their position within the bar. From bar 10 onwards these staccato dots disappear without any perceptible musical reason. Consequently there should be no difference in touch whether they are present or not.

This piece is a precursor of Impressionism not only by reason of its title but also because of the musical means it

* Dionys Pruckner (1834–1896), German pianist, a pupil of Liszt.

employs, and in particular because of the conscious exploitation of the tone-colouristic effects which may be obtained by inserting the upper harmonic notes; and Liszt's pedal markings also point forward to Impressionistic technique. In using the pedal in the interest of achieving tone-colouristic effects one must bear in mind the fact that the modern piano has a longer reverberation-period. The period of reverberation brought about by the stringing usual in Liszt's day is in our day too to be considered as the norm. We have accordingly made precise suggestions for the pedalling too in more problematical passages.

Bar 49: We have not placed the arpeggio sign in front of the octave falling on the third crotchet in the right hand, in contradiction to the editions generally available, although the right hand passage is analogous with the similar place in the following bar. Liszt actually intended to introduce the arpeggio as a *proposta* in the left hand on the second quaver of bar 50, to which the right hand replies with a *riposta* on the fifth quaver. Accordingly the arpeggio together with the crescendo and the octave doubling in the bass is to be looked upon as a means of increasing tension.

Bar 53: The last semiquaver of the sixth quaver in the right hand lacks the lower note in each of the sources. We too have made the usual correction on the basis of the analogy of the last quaver of the bar.

Bars 71–78: Although the principal text does not exceed the range of the seven-octave piano we have still preferred the "ossia" with its more limited range. The transition from bar 78 to bar 79 is much more natural and smooth in the ossia version.

2. Gnomenreigen

Bars 32–33, 35–36, 68–69 and 76–77: We have regularized the division of note-values and in the transitions have precisely marked the interrelationship of the duration of the different time-units. The relationship of the values in bars 71–72 provides clear information about Liszt's intentions in this matter: after the regular quavers of the 2/4 time come the quaver triplets which he indicated as such; these later become the basic element of the following 6/8 bars. We have used this procedure in reverse in the bars leading into the 2/4 time passages; here (bars 32 and 68) we have preferred duplets to the quavers of the previous 9/8 bars and have marked them as of equal value to the regular quavers of the 2/4 bars.

Bar 35: The marcato sign on the first note is not found in our source "A". Sources "B" and "C" on the other hand already contain the marcato. But none of our sources has a marcato sign above the first note of the group that begins on the third quaver. The analogy with bar 71 is only apparent. Here (i.e. bars 71 ff.) there are five and a half bars in which to effect the diminuendo, whereas from the middle of bar 35 the *piano* must be reached within a mere bar and a half. Rapid achievement of the *piano*, which at bar 35 begins much earlier is made easier by the omission of the marcato. We considered this discrepancy from the analogous passage to be intentional and have therefore not supplied the marcato sign in bar 35.

Grandes Etudes de Paganini

Sources

"A": "Grandes Etudes de Paganini, transcrites pour le Piano et dédiées à Madame Clara Schumann* par F. Liszt.

* Clara Wieck (1819–1896), world-famous pianist, from 1840 the wife of Robert Schumann.

Seule Edition authentique, entierement revue et corrigé par l'auteur." Breitkopf & Härtel edition (Leipzig). Published in 1851. Plate-numbers: 8368 (1-3), 8369 (4-6).

"B": "Sechs grosse Etuden von N. Paganini. Für Pianoforte übertragen und Frau Dr Clara Schumann gewidmet von F. Liszt. Einzige berechnete, vom Verfasser durchgesehene Ausgabe." (=Six Grand Studies by N. Paganini. Transcribed for the pianoforte and dedicated to Mme Clara Schumann by F. Liszt. Sole authentic edition revised by the author.) Breitkopf & Härtel edition (Leipzig). Plate-number: V. A. 930.

Etude 1

Bar 1: In the Paganini studies we have merely reproduced Liszt's own original pedal markings as the introduction of highly individual pedal effects in a set of works originally written for the solo violin would cause a break in style.

Bars 1-4: Our marking "quasi cadenza" was rendered necessary by the fact that the passages written in demisemi-quavers would, if counted in, exceed the total note-values of the bar.

Bar 6: Our source "A" lacks the tie between the small *b* flat of the arpeggio and the identical note which opens the tremolo; this tie is necessary for reasons of performance.

Bar 8: The "sempre legato" clearly refers to the tremolo; the slur which had obtained in bars 6 and 7 is not continued, but slurs in the melody continue to occur.

Bar 9: Neither source "A" nor "B" has an arpeggio before the fifth and sixth quavers; we have supplied one by analogy with bar 7 in both places.

Bar 16: The bass note at the fifth quaver is a *c* according to source "A" and a *B* flat according to "B". The latter is shown to be correct by the repetition at bar 17. The octave at the beginning of the bar is in "B" correctly marked with a dot which is missing from "A". From source "B" we have also taken over the arpeggio signs at the fourth, fifth and sixth groups of hemidemisemi-quavers.

Bar 21: The fourth quaver begins in source "B" not with a chord but with the single note *f*¹. This is obviously a printing error.

Bar 23: In the fourth crotchet source "B" also has an *f* crotchet with an upward-pointing stem. This is obviously a printing error.

Bars 24, 26, 28, 30, 32, 34 and 36: Source "A" notates the tremolo for the first three quavers in an abbreviated form and with the wedge-shaped sign above with which Liszt denotes emphasis on whole groups of notes. We have here followed the reading of source "B".

Bars 25 and 29: The last three quavers are not provided with signs of articulation either in source "A" or "B". Our addition of staccato dots is justified by the staccatissimi of the earlier version (*Etudes d'exécution transcendante d'après Paganini*). We have added a slur to the tremoli in the right hand in bar 29 by analogy with bar 25.

Bars 37-40: The melody in the upper voice which begins a demisemi-quaver late has correspondingly one note too many if the values are calculated; a correction would have complicated unreasonably the values of the last quaver in the bar. For this reason we have adhered to the customary notation, which is rhythmically incorrect but much easier to grasp.

Bar 58: The fourth quaver in the right hand contains obvious printing errors in source "B".

Bars 60-63: See the note to bars 1-4.

Etude 2

Bars 7 and 9: The double line after the first crotchet was in Paganini's original work part of a repeat-mark; Liszt has made of it an indication of formal design.

Bar 19^a: The passage in octaves which is divided between the two hands contains nineteen demisemi-quavers; these should be played evenly without any division into phrases or any accentuation. This passage covers four quavers according to the note-values and therefore begins on the first beat of the bar. Despite this fact the first note must not have a strong accent as the passage marks a return of the theme, and this on its other occurrences is invariably accented on the second crotchet.

Bar 19^b: We have supplied a natural before the *g* in the *F* flat major chord at the sixth quaver; although it is entirely necessary it is missing from our two sources and from later editions.

Bar 24: We have dotted the first *d* in the right hand. The second *d* has two stems in source "A", a mistake.

Bar 26: According to source "B" the left hand repeats in the fourth crotchet the *A* flat major chord of the sixth in extended position. We have followed source "A".

Bar 28: We have dotted the first *D* in the left hand.

Bar 31: For a comment on the double bar-line after the first crotchet see the note to bars 7 and 9.

Bar 45: The trill in the left hand which begins with *d* flat is to be played with *e* double flat, as the changing note in trills is always a semitone higher than the principal note. This is not only justified by the other elements in the chain of trills but also by the version of 1838.

Although the bar is a full 4/4 time one the *Andantino capriccioso* begins on the second crotchet.

Bar 59: For a comment on the passage in octaves see the note to bar 19.

Bar 71: At the end of the movement the direction "Segue" is found in both our sources; this points to a close relationship between the second and third studies. For this reason it is surely no exaggeration to assume a cyclical relationship between all six studies; this is further indicated by the sequence of their tonality (*g* minor, *e* flat major, *g* sharp minor, *e* major, *a* minor).

Etude 3 (*La Campanella*)

Bar 68: The first group of notes in the right hand consists of five notes according to source "A", but without there being a quintuplet indication. We have followed source "B", which preserves the regular groups of four demisemi-quavers and makes superfluous the quintuplet designation—which occurs at no other point in the study.

Bar 77: All groups of four notes in the cadenza which begin with *e* have, according to both our sources, *f* sharp as an upper changing note, in contradistinction to the other groups, which always introduce the minor second as the interval for the upper changing note. These *f* sharp notes are treated as printing errors in many editions and have been corrected to *f* natural. We have adhered to the original text and refer to the fourth quaver of bars 75 and 76, where the change of harmony from *V*⁵ to *VI*⁶ demands *f* sharp as its changing note. We are of the opinion that Liszt intended to keep this harmonic relationship during the cadenza too, and to emphasize it.

Bar 86: The *d* sharp on the fourth quaver in the left hand is missing from our source "B".

Bar 92: The natural in front of the *a* in the left hand is in source "B" wrongly placed before the fifth quaver.

Bar 94: In the first half of the bar the right hand group of twenty-four notes is in both our sources notated as demisemiquavers. We have preferred to make them hemidemisemiquavers.

Bar 135: The uppermost note in the second chord in the left hand is in our source "B" wrongly printed as a *b* natural.

Etude 4

Bar 1: In our sources there are staccato dots above the first notes of each quaver whereas the remaining notes have not been given any markings at all. This naturally does not indicate that Liszt wanted the other notes to be played legato, it merely means that he did not make his intentions absolutely clear. As some editions have laid down staccato or staccatissimo as valid for the whole work, thereby obliterating the difference between the kinds of touch (a differentiation which Liszt's notation patently requires), we have considered it necessary to clarify the relationship between the different kinds of touch by means of supplementary markings.

Bar 22: The last demisemiquaver is incorrectly printed as *c sharp*² in source "B".

Bar 51: The sharp is missing from in front of the first semiquaver in source "B".

Etude 5

Bar 24: The third, fourth and fifth notes in the left hand are faulty in our source "B".

Bar 34: The second chord in the right hand is faulty in our source "B".

Bars 70–71: In our sources there is no direction or graphic differentiation to indicate whether Liszt intended the glissando in sixths to be performed with one hand or both hands. It is customary nowadays to play it with both hands. The glissando is to be played quite evenly, without any increase or decrease in speed, although the number of hemidemisemiquavers in the various parts of the bars is different. All note-groups are to be taken as septuplets; the rest at the beginning of the glissando is meant to indicate only that the passage is to be begun without an accent. The rest creates an excess of note-values in the bar. All these points naturally also refer to bars 74–75, 86–87 and 90–91.

Bar 89: Both our sources contain a sforzato sign at the beginning of the bar—a divergence from the marking of parallel passages. As there is no reason for the change we have used a marcato sign here too.

Etude 6

Bars 4 and 8: The part of the chord which falls on the right hand was not provided with an arpeggio sign by Liszt; the sign is a later addition. The flow of the melody can only be maintained and the metrical accents kept even if the notation which we have indicated in the footnotes is carefully followed.

✕ Bar 41: The principal emphasis has shifted in this variation to the second crotchet, as is indicated by the marcato wedges. Liszt's first version of the work contained a marcato sign co-

vering several notes and introduced by the composer himself which was equally valid for appoggiaturas and principal notes. According to this both notes are to be equally emphasized in each case.

Bar 68: The bass passage, which is to be considered as the principal part, must be played in such a way that despite the added chords the effect of a legato is created. In bars 68, 70, 72, 74, 76 and 78 one should imagine the presence of a dot after the first crotchet in the left hand; we have failed to insert it only because we should have had to put in the required rests in all the voices and this would have made the text exceptionally complicated.

Bars 84 et seq.: According to oral tradition most Liszt pupils followed the piano of the first four bars with a forte in the following four bars; the remaining eight bars of the variation contained a crescendo from piano to forte. We have departed from this dynamic pattern as it contradicts Liszt's own written instructions. We have added a *poco f* at bar 92 because without it the authentic piano indication at bar 96 is made superfluous and meaningless.

Bar 112: The natural which we have added before the *b*³ is to be found in the 1838 version of this transcription with unimpeachable validity. As the first note of the second quaver in the entire variation is at the same time the upper changing note at a semitone's remove of the first note of the third quaver, the changing note of the Neapolitan sixth would have had to be written as *c* flat to be orthographically correct.

Bars 116 et seq.: The semiquavers in the right hand were marked staccatissimo in the 1838 version, whereas the indicated fingering, which requires maximum strength and cleanliness of attack, more or less determined the character of the left hand part. Accordingly there is no change in attack between the two hands.

Bars 119 and 123: These bars are in sources "A" and "B" marked with a double bar-line. We have preferred the normal single bar-lines.

Bar 135: Departing from our sources we have entered the repeat-mark which is demonstrably valid from the 1838 version. Without it the two-part *Lied*-form of the variation would suffer a mutilation.

Bars 140 and 141: In the published edition of the first version Liszt at this point used the large marcato sign to cover several notes. In accordance with this fact we have seen fit to extend the validity of the marcato sign marked against the first note of the fourth quaver to cover all three demisemiquavers.

Bars 216–220: Each of the last five bars is meant to have the same duration although there are twenty-four notes in the first, twenty-six in the second, twenty-nine in the third and thirty-two in the fourth.

Bar 219: In the chromatic passages we have increased the number of tails to four in keeping with the real value of the notes. This demands however the preceding trill too to be made up of precise hemidemisemiquavers. In this way the steady acceleration of the music can be achieved while maintaining the even metrical beat.

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