

CRITICAL NOTES

Abbreviations:

bh = both hands
 btm = bottom
 ch(s) = chord(s)
 lh = left hand

mt = main text
 n(s) = note(s)
 o = ossia
 PN(s) = plate number(s)

pr(s) = print(s)
 rh = right hand
 s(s) = sign(s)
 v-l dot = value-lengthening dot

ÉTUDES D'EXÉCUTION TRANSCENDANTE
 D'APRÈS PAGANINI / BRAVOURSTUDIEN
 NACH PAGANINIS CAPRICEN

Description of sources:

Au: Complete autograph of studies Nos. 2, 3, 4 (2nd version) and 6. 24 pages, autograph. Page numbering: No. 2: pp. 1–8, No. 3: pp. 1–11., No. 4: pp. 1–9, No. 6: pp. 10–22. The page numbering of No. 6 continues that of No. 4; on the last (22nd) page autograph inscription: “*Fine*”. 14-stave music manuscript paper in horizontal format measuring ca. 22 × 32,5 cm. Titlepage in Liszt’s own hand: “*Bravur-Studien / (nach Paganinis / Capricen bearbeitet) / fürs Piano forte / Fräulein Clara Wieck [sic] / K. K. Kammer Virtuoso / gewidmet / von / F. Liszt. / Vien[n]e – Tobias. Paris Schonenberger – London ...*”. Liszt’s remark to the right of the title: “(oder wen[n] Freund Tobias / Bravur-Etuden besser findet / so sollen sie so halb fran- / zösisch getaust [sic] werden)”. At the beginning of the study in A flat minor, which is the 3rd piece in the published version, autograph title: “*2^e Etude*”. Owner: A-Wst MHC-10086.

Scho1: Schonenberger, Paris, July 1840. Title page: “ÉTUDES / d’Exécution transcendante / d’après Paganini, / [...] / Prix 24^f / PARIS, chez SCHONENBERGER, Editeur, Boulevard Poissonnière 10 / [...]”. Head title on the first page of music: “ÉTUDE / d’exécution transcendente”. Plate-print, PN: S. 716. Copy: F-Pn *Ac. p. 3095*, handwritten remark: “Dépôt 1840 – Juillet”.

CL: Cocks & Co., London. COPAC: 1840. Title page: “ÉTUDES D’ / EXÉCUTION / TRANSCENDANTE, / d’Après Paganini. / pour le / Forte Piano, / PAR / FRANÇOIS LISZT. [...] / [to the right:] Price 15 Shillings. / London, Printed and Sold by R. COCKS & C^o. 20, Princess Street, Hanover Square. [...]”. Head title on the first page of music: “PAGANINI’S STUDIES by LISZT”. Plate-print, PN: 4169. Copy: GB-Lbl *b.583/5*.

H: Haslinger, Vienna. NZfM: April 3, 1841; HM: November 1841. Studies Nos. 1–6 were published in two volumes with identical title pages and continuous page numbering. Title page: “ÉTUDES / d’Exécution transcendante / d’après Paganini. / BRAVOUR-STUDIEN / nach / PAGANINI’S CAPRICEN / für das Piano-Forte bearbeitet /

und der / FRAU CLARA SCHUMANN geboren WIECK / k.k. Kammer-Virtuoso / gewidmet / [...] / [on the left] No 8460. [on the right] Preis f 3. C.M. / Wien bei Tobias Haslinger / [...]”. Plate-print. I^{te} Abtheilung: studies Nos. 1–3, pp. 3–38. PN: 8460_61, 8460_62, 8460_63. II^{te} Abtheilung: studies Nos. 4–6, pp. 39–79. PN: 8460_64, 8460_65, 8460_66. Copy: D-WRz *Lgr 2023/Koll.2*. from Liszt’s library. The numerous annotations in the score of study no. 1, the music on the attached sheets and the sparse autograph inscriptions in the score of studies nos. 2 and 6 suggest that the revision of the work was begun in this copy.

Scho2: Schonenberger, Paris, after 1840. Revised reprint of Scho1. For the title page, see Scho1. Head title on the first page of music: “ÉTUDE / d’exécution transcendante / [on the left:] L. [sic] LISTZ. [sic] [on the right:] d’après Paganini”. Copy: US-Wc ML 31.H43e no. 45 Case.

Supplementary sources:

PE: G. Ricordi, Milano. LCNr: 1836. Title page: “24 / CAPRICCI / PER / VIOLINO SOLO / composti e dedicati / AGLI ARTISTI / DA / NICOLÒ PAGANINI / OPERA 1^a / 2^a Edizione / [on the left:] Proprietà dell’Editore / 9036 / [on the right:] Depositi all’I. R. Bibl^a. / Fr 9. | Fl 3. 25 [?]. cm. (...)”. Plate-print, PN: 9036. Copy: <http://imslp.org>.

SchE: Robert Schumann: *Etüden nach Capricen von Paganini, Opus 3 und Opus 10*. Nach dem Autograph zu Opus 10 und den beiden Erstausgaben hrsg. von Wolfgang Boetticher. (G. Henle Verlag, München, o. J.)

Evaluation of sources:

Out of the manuscript sources only the autographs of four studies have survived. The published form of Nos. 2, 4 (only the “*Seconde version*”) and 6 is fully identical to the finished autograph. The autograph of study no. 3 is a working copy, which includes several modifications. For the most part it conforms to the published version, but bars 98–115 are slightly different from the corresponding passage as printed by Haslinger, Schonenberger and Cocks. Liszt must have changed these bars in the engraver’s copy or the proofs, but these sources have not survived. Presumably the composer used the engraver’s copy to supply the pedal markings as well, since very few of these are present in the autograph.