CRITICAL NOTES

ETUDES D'EXECUTION TRANSCENDANTE

Sources

"A": Breitkopf & Härtel edition (Leipzig). ("Seule édition authentique revue par l'auteur".) Plate number 8484 (I-VII), 8485 (VIII-XII). Published in 1851.

"B": Breitkopf & Härtel edition ("einzige vom Komponisten revidierte Ausgabe"-sole edition revised by the author). Plate number V. A. 367. The same edition but with title-page in French and differing only in a few minor details (plate number 12683) has not been regarded by us as a separate source.

Dedication:

"A":"À Charles Czerny*/ en témoignage de reconnaissance et de respectueuse amitié /son élève/ F. Liszt"

"B": "Carl Czerny gewidmet"; in the French edition: "À Charles Czerny"

Etude 1 ("Preludio")

Bar 1: In the second crotchet of the left hand the sources give the instruction "all'ottava", meaning "one octave lower". The addition of the octave *C* is a later distortion of the text which affects both the execution and the actual pitch of the bass part. We have therefore reverted to the original marking which leaves no doubt as to Liszt's intentions.

Bar 7: The *ossia* passage begins in the fourth crotchet of the right hand. It has been used here as the main text, and the original, which was written for instruments of less than seven octaves, has been omitted.

Bar 11: According to Emil Sauer (Peters Edition 9882) and other later editions the chord on the first crotchet of the right hand is marked one octave higher. However the original text is not à concession to instruments of smaller compass but shows the composer's desire to reinforce the already striking change of register (at bar 12) by approaching the climactic point of the preceding chord sequence from below. The text in the original sources has therefore been used.

Bar 13: This is expanded into an 8/4 bar of cadenza-like writing. The sources clearly indicate Liszt's intention that the pedal should be released only at the barline. But on the more resonant modern instrument it is recommended that the pedal should be released at the end of the trill on the low *G*, as indicated here. Otherwise one would not achieve the detached effect of the chromatic scale passage which Liszt intended. The first five notes, which are marked with accents and trills, should however be tied by use of the pedal: even on the modern instrument the falling bass line contains sufficient rhythmic impetus if played with the correct sforzato.

Bars 16-22: Although Liszt gave no fingering for the right hand the structure of the arpeggiated chords in the concluding bars of the Etude suggests the need to pass 1 and 5 over or under each other while still maintaining an unbroken legato. This fingering seems to correspond to the composer's intentions.

Etude 2 (A minor)

Bar 5: The inner pedal on e^1 - written as a tied note - is present in both sources. Sauer and later editions avoid this intentional and quite characteristically Lisztian accumulation of dissonances.

Bar 6: Although Liszt does not specify it, the *a capriccio* marking obviously applies only to the first five bars. The present editors have added the marking *giusto* as a general stylistic and tempo indication. - The staccato or other similar markings on the octaves in the right hand are not authentic and were added by Sauer and other editors. A definite distinction should be made when playing between the detached semiquaver octaves of the right hand and the left hand quavers marked staccato. This is one of the technical purposes of the Etude, and it is for this reason that no markings have been added.

Bar 12: The stringendo called for two bars earlier should end here as the editors have indicated. This is dictated by the nature of the musical material. - An arpeggio sign appears before the second quaver of the right hand part in both sources. However in the corresponding bar of the reprise (bar 69) all later editions agree with the sources in marking only the first quaver in the right hand arpeggio; we have therefore omitted the second arpeggio sign by analogy with the earlier passage.

Bars 22 and 29: Liszt does not specify for how many bars the *poco a poco accelerando* in bar 19 applies; however, there can be no doubt that after the two chords which confirm the modulation a new section begins (bar 29) which requires a return to the original tempo. But the ten bars of sustained accelerando which result cannot properly be executed at a *molto vivace*. Only a slight increase in tempo is therefore recommended at this point, allowing for a further increase over the final seven chords. - The return of the original tempo at bar 29 will itself be sufficient indication of the start of a new section. The one or two fermata notes which some editors and performers insert here should be ignored. - The metrical structure of the whole work demands a new dynamic gradation on the upbeat of a new section, and therefore at this and other similar points in the present edition the otherwise authentic dynamic marking has been placed earlier than in the original sources.

Bars 31 and 33: The repeated stringendo marking clearly does not indicate a further increase in tempo but applies merely to the bar in which it occurs. The repeated two-bar phrases, in bars 30-31 and 32-33, must be identical in dynamics, style and tempo. Care has been taken to emphasize this in the markings of the present edition.

Bars 42, 44, 46 and 48: The tie over the first two notes of the upper voice has been omitted since it could cause doubt as to whether the second note is to be struck. The staccato marking in the sources as well as the proper and complete performance of the main motif require the second note to be repeated. The final

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