

CRITICAL NOTES

TROIS ÉTUDES 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

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.

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.

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.

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*^{#2} 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*[#] is included in the key-signature the correctness of the natural in **58** is demonstrated by the sharp in the following bar.

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 on the melody.

71: Alongside the penultimate *db* of the accompanying part in the right hand we have omitted the *eb* which the

sources contain; its omission is justified by the analogy of **73**.

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

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

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

2. La leggerezza

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.

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 **28, 30** and **37**.

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

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.

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).

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 **50**; the second half of both bars begins with the notes *a-d*.

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

3. Un sospiro

21–29, 37, 45 and **62–69:** In the sources the large broken chords are given without slurs. The latters have been added by analogy.

29: As this bar is extended “quasi cadenza” to $\frac{8}{4}$ 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 indi-

* 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).