

CRITICAL NOTES

Étude en douze exercices (Op. 6)

Sources

- “A”: “ETUDES / en / Douze Exercices / par / FRANÇOIS LISZT. / Op. 1 / [...] / LEIPZIG, FRIEDRICH HOFMEISTER.” Plate No. 7805. This edition was printed in 1838 or at the beginning of 1839 not using the plates of “B”, but a new engraving.
- “B”: “ETUDES / pour le / Piano / en douze Exercices / composés / par / F. LISZT. / Oeuvre I / Travail de la Jeunesse. / [...] / Leipzig, chez Fr. Hofmeister. / 2340-41.” This edition appeared in two volumes probably soon after 1827. The title-pages of both volumes are identical. Plate No. “Liv. I.” (No. 1.-No. 6.): 2340, “Liv. II.” (No. 7.-No. 12.): 2341. The music was printed directly from the plates.
- “C”: “à Mademoiselle Lydie Garella. / ÉTUDES / POUR / Piano, / PAR / F. LISZT. / Op: 6. / [...] / A PARIS, chez AULAGNIER [...]. Plate No. J. L. B. 73. The music was printed directly from the plates. This edition probably made use of the plates of Boisselot’s edition which is mentioned in the catalogues. Boisselot’s edition was published at about the same time in 1826 or 1827. According to volume II/1 of the complete edition of the Franz Liszt-Stiftung the title-page of Boisselot’s (Marseille) first edition reads: “ÉTUDE / pour le Piano-Forte / en quarante-huit Exercices / Dans tous les Tons Majeurs et Mineurs / composés et dédiés / à / MADMOISELLE LIDIE GARELLA / par / Le jeune Liszt / En quatre Livraisons contenant douze études chaque / Oeuvre 6 / À PARIS / chez Dufaut et Dubois, Editeurs de Musique, Rue de Gros Chenèt No. 2 et Boulevard Poissonnière, No. 10 / chez Boisselot, Editeur de Musique. / À MARSEILLE / Propriété de Boisselot.” Neither this nor Dufaut et Dubois’s edition (Paris) were accessible to us.

2.

Bar 10: in the sources the stem downwards of the 3rd beat’s 1st semiquaver in the left hand as well as the beams connecting the 1st and 2nd semiquavers are missing.

3.

Bar 26: in the sources the *p* is placed at the beginning of the bar. Its position has been altered by analogy with bar 20.

5.

Bar 22: in the sources the *p* is above the 4th beat.

Bar 34: the flat above the *tr* has been added.

7.

Bar 17: the naturals in front of the 8th note in the right hand and the 7th note in the left hand have been added.

8.

Bar 1: the dynamics at the beginning is *p* in all three sources. This evidently was a printing error in “C” which was transmitted to “B”, then to “A” as well. The correction is corroborated by the identical bar 17 and the fact that the dynamics in bar 3 (and the identical bar 19) would render a beginning with *p* senseless. (See also the dynamics in bars 52 and 54.)

Bar 37: in the sources the 8th note in the right hand is *c sharp*³ preceded by a sharp which is superfluous. In front of the 10th note there is a superfluous natural in the sources. The seemingly superfluous accidentals give, nevertheless, the right solution. The alteration is justified by the analogy of bar 41.

9.

Bar 36: in the sources the *sf* directions are erroneously given under the 4th and 10th notes.

Bar 41: in the sources the first *sf* is given under the 2nd note in the left hand.

Bar 51: the 4th group of semiquavers in the right hand appears with three beams and without a sextuplet indication in the sources.

Bar 52: the dots are missing in the sources.

10.

In front of bar 1: the direction for performance is given according to “B” and “C”. “A” in addition reads *legato* but this is already suggested by the slur.

Bars 30, 32, 36, 38, 40-44: in the sources there are minims instead of crotchets in the lower part of the left hand.

Bar 59: in the left hand there is a natural in front of *d flat* in “A” which is probably a printing error. “B” and “C” were adhered to here since by cancelling *d flat* the function of the dominant in the next bar would be weakened.

12.

Bars 6-7: the slur has been added to agree with the identical bars 10-11.

Bars 8-9: the slur has been added by analogy with bars 4-5.

Bar 23: the slur runs from the 1st to the 6th note in the sources. It has been modified to agree with the identical bar 25.

Bar 35: the upward stems in the right hand have been added.