

CRITICAL NOTES

Sources

"A": the first edition of books I–XII, published in 1886 or 1887–88, after Liszt's death: "Edition Schubert No. 2611^a / Technische Studien / für / Pianoforte / von / FRANZ LISZT. / Unter Redaktion / von Professor A. WINTERBERGER. / Heft I. [...]]. Schubert & Co. / LEIPZIG." Except for the publication number and the serial number of the individual books the text on the front-page of all twelve books is identical. The former extends from 1611^a to 2619^a (there is no publisher's number on the title-page of books X–XII), the latter encompasses I, II–XII. Plate numbers: 6250–6261. The series was published both in twelve separate books and also in two volumes (Heft I–VI and Heft VII–XII). This source contains Exercises 1–57b of the present edition except for Exercise 29.

"B": the autograph manuscript kept in the Stiftung Weimarer Klassik und Kunstsammlungen / Goethe- und Schiller-Archiv, Weimar, under shelf mark *GSA 60/I 28*. It contains 39 folios, i.e. 78 pages. 7 pages (28, 43, 63, 71, 75, [76], [77]) have no music on them yet 5 of these pages are numbered. Apart from the page number on page 28 there is also fingering in Liszt's handwriting. Page [76] contains miscellaneous notes and calculations (probably in relation to the work). The music manuscript paper is in upright format with 20 staves per page. (The measurements are: 384 × 270 mm.) The hand-made, watermarked paper is of the same quality throughout. The music was written in black ink from beginning to end. The pagination in the composer's hand is from page 1 to 10 and from 13 to 24 in grey pencil, from page 25 to 28 and from 30 to 45 in orange pencil, and from page 46 to 75 in blue pencil. After page 20 there is a folio marked *20 Bis*; page 24 is followed by a folio marked *23 Bis*; these pages contain no other page number. Between pages 10 and 13 one folio (pp. 11–12) is missing in the manuscript. After page 28 Liszt paginated the recto of the following folio as 30; No. 29 was obviously left out by chance. The music is of course complete here, as it continues on page 30. On the other hand, Exercises No. 3 and 4 are missing in the autograph manuscript with the missing pages 11–12. Apart from the pagination the sheets were also numbered in the autograph manuscript in an alien hand (librarian's?),

namely on pages 1 to 55, marked from 1 to 21. Sheets 1, 2, 11, 16, 19 and 20 are complete (containing 2 folios each); the rest are only half sheets. On pages 56 and [77] there is no sheet number. In the top and bottom margin of the first page there are entries by the librarian; in the bottom right hand corner a rectangular stamp can be found with the inscription "Liszt Museum / Weimar" and the shelf mark "*Ms I 28*" in the librarian's hand. The title inscription in Liszt's hand above stave 1 is: *Premiers exercices*. In the left hand margin of page 45 in an alien hand (copyist's?) we find: "In der Abschrift Seite 66 Anfang der Schlußübung". There is no trace of Liszt's signature or the date in his hand anywhere in the manuscript. The autograph manuscript contains the whole material of this edition (Studies 1–68) with the exception of the above-mentioned Studies 3 and 4 as well as of bars 49–97 in Study 57b. The mode of notation is characterized by a strong tendency towards curtailment inasmuch as the basic patterns are indicated by numbers or letters at their first occurrence, whereas later on only the numbers or letters appear, and sometimes not even these. Instructions for continuing the studies are given merely by indicating the sequence of the keys.

In connection with the autograph manuscript there is a fact which commands extraordinary interest, namely that until 1975 only pages 1–55 (Studies 1–56) were kept in the Weimar Archives. According to a note written in the upper margin of the first page by Carl Gille¹⁾, this part of the manuscript had been given to him as a present by a certain Frau Cesano²⁾ in Geneva. Later on Gille transferred the manuscript to the Liszt Museum in Weimar. That part of the manuscript which consists of pages 56–[77] and contains the last 12 studies of the series (57a–68) was purchased by the Archives in 1975 (cf.

¹⁾ Dr. Carl Gille (1813–1899) was a lawyer in Jena and a friend of Liszt's youth, secretary of the Deutscher Musikverein, and an enthusiastic propagator of Liszt's works. After Liszt's death he was the first custodian of the Liszt Museum in Weimar.

²⁾ Cf. "Olga Janina, alias «Madame Césano», née Princesse Orbeliani (Photographie communiqué par M. Rocheblave)" – Robert Bory: *La vie de Franz Liszt par l'image*. Paris, Éditions des Horizons de France (without date; the preface dates from 1936), p. 199. (The original name of Liszt's pupil was Olga Piasecka, as indicated in the 6th footnote to the Preface.)