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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note, written as a quaver, has here been corrected to a semiquaver, and this correction has been carried out in all other similar bars.

Bar 53: It is advisable at this point to anticipate the prestissimo which enters four bars later. The frequent accelerando and stringendo markings in this Etude confirm our opinion that the composer does not envisage a sudden tempo change. Although not complete, the analogy on which our additional markings is based seems nevertheless to be a convincing one.

Bar 62: The reinforced staccato marks do not extend beyond this point, but the use of any other type of touch in the middle parts would result in obscuring the interesting and musically important bass part. Since it was Liszt's intention to bring out the bass at this point we have added an indication to this effect.

Bar 68: Just as the marking "poco rit." anticipates the tempo of the reprise in the sources, so the "dim." added by the present editors is intended to anticipate the dynamic level of the recapitulation.

Bar 101: The twenty-two bar "stretto" will have reached such a stage when the main motif of the work is quoted to round off the Etude that the thematic parallel between the opening and the closing bars cannot readily be appreciated. A certain sostenuto is therefore recommended here and is justified also by the augmentation of the preceding chord sequence from quavers to crotchets in its last six chords.

Etude 3 ("Paysage")

Bar 1: In this Etude Liszt attempted to express his ideas both on individual dynamic gradations and on markings relating to the general character of the separate episodes. An attempt has here been made to make clear his intentions by specifying definite dynamic levels and by carefully grading the customary dynamic markings.

Bar 36: The missing first crotchet in the bass has been supplied by the editors.

Bar 37: The three bar motif which begins here is later repeated in a different form: the earlier suppressed upbeats are made to emerge and unfold from their setting just as the details of a landscape become more distinct as the observer draws nearer. The two occurrences of the motif should therefore be made quite distinct from each other.

Bars 51-71: In this episode there are several bars which contain similar material but occur at a different dynamic level or which form part of a more lengthy crescendo passage; the instructions for their execution are also different. These distinctions are deliberate and generally reflect Liszt's original attitude towards indications of phrasing and the various degrees of accentuation. Even so it has been necessary to make minor corrections at those points where one detailed instruction seemed to contradict another and conflict with the general character of the passage concerned. (E. g. the last two quavers of bar 53, where more precise instructions are given regarding their performance and emphasis.)

Bar 71: The ritenuto sign in the sources cannot indicate any increasing or extended relaxation of the rhythm as this would lead to an exaggerated reduction of tempo. Had Liszt intended a lengthier *ritenuto* at this point he would surely have written *più ritenuto* at bar 79. To avoid misunderstanding, the word *tempo* has been added before *ritenuto;* the resulting *tempo ritenuto* thus indicates a brief broadening of the tempo.

Bar 81: The instruction *dolce, pastorale* clearly requires a return to the mood of the opening and also to the original tempo, *poco adagio.* It is therefore also recommended that this passage be played *una corda.*

Etude 4 ("Mazeppa")

Bar 30: The division of the minims into crotchet triplets beginning at bar 22 continues also in the second half of bar 30, which nevertheless also consists of three crotchets each containing two full quavers. The now usual repeat of the 4/4 time signature at the opening of bar 31 implies no actual change of metre or tempo: the second half of bar 30 contains six quavers just like the mimims of the following 4/4 bars – only the grouping of the quavers is different. The equal-valued but differently grouped quavers occupy the same period of time. For this reason the 4/4 time signature has been omitted.

Bars 35, 37 and 42: The additional tenuto markings are meant to bring out the intended logical distinction between the chords marked with staccato wedges and those not so marked. Bars 35 and 37 introduce two different answers to the opening phrase of this passage (bar 31). By contrast, in the second half of bar 42 the note *a* flat which has so far served as the tonic is changed enharmonically to *g* sharp, the pivot note leading into the *a* which forms the melodic climax. The suggested tenuto is intended to bring out the enharmonic change more strongly.

Bars 48-51 and 52-55: Both these passages are similar melodically but are differentiated by the staccatissimo signs. We have not treated them as identical partly because of the new harmonies introduced in the repetition and partly owing to the differing length of their final notes.

Bar 61: In both the sources the rinforzando mark appears one semiquaver later. Our own placing of it seems more logical. – The fermata over the rest in the right hand has been omitted since the ritenuto itself governs the length of the pause.

Bar 62: Busoni's edition here gives *Lo stesso tempo.* Milstein (Muzgiz Edition, 1950) gives the same indication but also adds a footnote stating that Liszt had orally instructed his pupils to play *un poco animato il tempo.* We have remained faithful to the sources and prescribed no change of tempo. The structure of the work seems to suggest rather a minimal and quite permissible increase in tempo only with the appassionato passage which begins at bar 80.

Bar 104: Owing to the triplet division of the crotchet the *b* in the tenor part has been given as a dotted crotchet.

Bar 105: In source "B" the final bass octave is incorrectly marked with a natural.

Bar 119: Milstein regards the middle voice of the first chord in the right hand (g^2) as a misprint and corrects it to f^2. There is in fact no case of an appoggiatura at other analogous points or in the transposed repetition of this phrase two bars later. Milstein's doubts thus seem well founded. However, in the absence of documentary proof we have reproduced the text given in both sources, since it is quite correct musically and moreover the composer has the sovereign right to use or to omit appoggiaturas at any otherwise analogous point.

Bar 177: The tempo, style and dynamics at the end of the extended cadenza-like bar should lead naturally into those of the *più moderato* section. There is no modern typographical notation to indicate a gradual change from portato to legato and one can only draw attention to it here – nothing has been added to Liszt's own instructions in the text.

Bar 178: According to Liszt's pupils the *non piano* here was one of the composer's verbal instructions and one which is confirmed, moreover, by the later *piano* marking in bar 183. However, the change from decrescendo signs (bars 182 and 184) to crescendo signs (bars 186 and 187) joins the recitative-like section of the *più moderato* to the coda, and should there-

fore not interrupt or conflict with the heroic mood of the work as a whole.

Bars 191-193: The note-values and rest marks in the sources cause the melody and harmonies to emerge as independent voices in the first half of each bar, whereas in the second half they complement one another. One can imagine the passage played orchestrally with some of the instruments which first play the chords taking up the melody and reinforcing it. This mental picture, which is entirely appropriate to the above description of the notation at this point, should help to achieve the increasing grandiosity with which these three bars should be played.

Etude 5 ("Feux follets")

Bar 1: In addition to the indications as to style taken over from the sources we have in this work also on a number of occasions supplied signs for the precise dynamics which we suggest as appropriate.

Bars 3 and 6: Our sources indicate unambiguously with their phrasemarks that the outer notes of the chords in the left hand are not to be struck again.The arpeggio sign accordingly refers only to the new notes in the middle of the chord. For this reason we have shortened the wavy arpeggio line in both places upwards and downwards.

Bar 7: It seemes advisable to supply the additional marking *senza pedale* since this is an edition intended for general use.

Bars 26-28, 39-42, 81-83 and 92-102: The various markings for the right hand figurations which at times take on a melodic significance depend partly on problems of performance, partly on musicological factors. Neither our sources nor later editions have consistently taken this fact into consideration. In the interest of clarity we shall forthwith set out details of our editorial procedure in this matter:–

In bars 26-28 the melody and the figuration contain repeated notes; for this reason the notes of longer value in the melody are not dotted, although it is desirable to approach as closely as possible to a full legato effect. In consideration of the structure of the melody, which begins with upbeats, and the regular two-quaver-long sequence, we have supplied a decrescendo and a marcato sign. - In bars 38-39 emphasis on the dynamic climax is more important than the legato of the melody, and for this reason the melodic line is not indicated by special stemming - the same is true for the sources. From bar 39 on the other hand it is again notated as an independent voice. In consideration of the upbeat-structure we have omitted the separation of the individual parts on the first quaver of bar 39 and have kept it only from the second quaver onwards. The remaining three quavers of bar 39 also contain note-repetitions and the dotting is therefore unnecessary. Dotting accordingly appears only from the beginning of bar 40, where it is practicable. The full cadence is deliberately delayed, and the upbeat structure momentarily suspended, by the harmonic structure; the *espressivo, appassionato* therefore appears at the beginning of this bar. No editorial emendation nor correction was necessary here. - In bars 81-83 the figuration again coincides with the melody and for this reason our text again contains no dotting. The dynamics however differ from those given in the analogous bars 26-28: here the independent dynamics in the right hand are suspended and the decrescendo signs, printed in the middle, refer to both hands. - In bars 92-97 there are no note-repetitions and legato performance is possible; for this reason we have added dotting in twenty cases. Attention is here drawn to the marcatissimo notes, indicated by perpendicular wedges, the purpose of which is always to emphasize the beginning of individual passages. - In bars 97-98 Liszt has altered the intervals in his figuration in the interest of the diminished seventh chord which the pedalling produces. Independent melodic part-writing is not therefore found here. - Bars 99-102: There is no repetition of notes, legato performance is possible and we have therefore dotted the twelve semiquavers. The *espressivo, appassionato* can begin at this point, as in the original, the upbeat structure not reappearing until the second semiquaver of bar 102. The preceding diminished seventh (bars 97-98) has gained an extra bar in consequence of its repetition an octave higher; the figure is therefore repeated in bar 99. Hence the crescendo-decrescendo, which differs from the dynamics of the otherwise analogous bars 40 and 42.

Bar 38: The eighth demisemiquaver in the right hand lacks in source "B" the lower note.

Bar 39: The use of upward-pointing stems in the right hand is found in both sources from the beginning of the first group of notes in the bar, but analogous passages (bars 26, 81 and 93) indicate that melodic emphasis only begins with the fifth demisemiquaver. For this reason upward-pointing stems have not been used for the first group of notes.

Bars 45 and 124: The missing arpeggio sign in the left hand before the chord has been supplied by analogy with similar passages.

Bar 54: The arpeggio sign before the last semiquaver in the right hand is missing from source "B".

Bars 69 et seq.: The more interesting version of this passage is the one originally marked *ossia;* in our edition therefore it has been preferred to the original principal text.

Bars 73, 75, 77 and 79: Although our sources contain legato slurs for both hands only in the upper part, it can confidently be stated that this method of performance refers to all parts. This is indicated by the additional slurs.

Bar 75: Stemming and slurs begin with the fourth demisemiquaver in the right hand according to both sources. We have corrected this by analogy with bars 77 and 79.

Bar 83: The third quaver in the left hand is wrongly printed as an *a* in source "B".

Bars 102-105: The differing markings in the *a piacere* section suggest that Liszt also used various other means of expression to emphasize the temporary change of character of the main motif apart from the slower tempo and freer performance. Our text includes all the variants which he introduced, but of course it omits later misleading attempts to iron out the problems or distort the text.

Etude 6 ("Vision")

Bar 1: At the beginning of this work Liszt indicated dynamics and the relationship between the parts after careful, precise and full consideration. He placed marcato signs above the notes already relatively emphasized in the right hand by their position in the bar; above the unstressed quaver bass notes in the left hand he placed marcatissimo signs; and finally he placed small crescendo signs above the undulating middle part; these last reach a climax with the octave notes which reinforce the melody. The aim behind these extremely fine and carefully thought out differentiations was clearly to ensure that melody and bass were equally strong and that the climaxes of the arpeggiated chords should reinforce and sustain the impetus of the melody notes. Because of the relative nature of the cre-

scendo sign all these details cannot even today be exactly notated; that is why we have raised this matter here in the Notes.

Bars 1 et seq.: The stems of the notes printed in the upper stave are in both sources (contrary to normal practice) downward-pointing. We have not altered this usage though we consider it improbable that Liszt should have played these notes with his left hand and the upward-pointing stemmed notes in the lower stave with his right hand. We assume that in fact he wished in this way to demonstrate the interrelationship betwen the upper parts of the chords which coincide with the main accents, and the following bass-notes on the off-beats.

Bar 8: The sources give the *piano* sign only in the left hand. This means that the right hand should not yet have reached a *piano* in the course of its diminuendo.

Bar 10: We have supplied marcato signs above the last three quavers in the right hand by analogy with bar 8. However, we have not supplied the missing marcatissimo sign above the first note in the bass despite the presence of one above the first bass note in the parallel passage at bar 12. The reason is that a crescendo has gradually paved the way for a very strong emphasis on the sudden modulation – the unexpected resolution of the tonal movement from *E* flat minor to *D* major.

Bar 18: Milstein alters the climax of the arpeggio (fourth quaver, left hand) to e^1, as he considers the note d^1 of the sources to be a printing error. It must be admitted that the arpeggi in this way strengthen yet further the melody with their octave doublings, but even so at the very next crotchet they forsake the melody. And if one examines the further development of the broken chords of the second and third crotchets, it seems a more logical solution to divide the voices at the chromatic change introduced by the chord of the seventh. The other solution takes the $^6_4$ chord as its starting-point for the division of the voices and divides the passage unnecessarily into pedantically correct quavers. For this reason we have adhered to the text given in the sources.

Bar 26: According to the sources only the right hand part of the chord at the end of the first crotchet is arpeggiated. Later editions have an arpeggio for the chord at the end of the second crotchet too, by analogy. We too have taken over this reading. However, one must take into consideration the crescendo and accelerando which were introduced two bars earlier; both from a dynamic and tempo viewpoint they demand a steady increase of tension from crotchet to crotchet. To anticipate the arpeggio would be technically impossible; to play the arpeggio with the right hand after the beat would weaken the effect as the left hand chord does not coincide with the climax; and the impetus would also suffer. In the light of these considerations we propose the following solution: even the first break should be scarcely perceptible and the second lightning-fast arpeggiation should simply be an attempt to suggest a broken chord in order to preserve the impetus of the crescendo and accelerando.

Bar 28: The sources contain no marcato sign on the first crotchet. We have supplied the deficiency by analogy with the two following bars but would point out that the degree of emphasis must be integrated with the marcatissimo on the second crotchet.

Bar 31: The dominant seventh chords on the sixth, eighth, tenth and twelfth semiquavers would with the existing accidentals contajn the note *c* sharp. This printing error in the sources has hitherto escaped the attentions of every editor. No further justification is required for our natural.

Bar 35: In the sources the arpeggio sign in front of the second, fourth and sixth quavers in the left hand is missing. – Later editions supply the missing sign each time up to bar 38. Having taken into consideration the development of the musical material we have left bar 35 in the form it has in the sources and have merely supplied the arpeggio signs in bars 36 and 37.

Bar 37: The topmost note of the left hand chord on the sixth quaver is in source »B" erroneously printed as *g*.

Bars 40-42, 48-50, 64 and 66-68: We have dotted the notes as common sense requires.

Bar 51: The first octave in the right hand is incorrect in both our sources, where it appears as *b* flat–*b* flat^1; in consequence a flat sign is included before the d^2 of the third demisemiquaver. The first octave must be in accord with the sequential progression *d* flat^1–*d* flat^2 and the flat sign at the third demisemiquaver therefore belongs before the note b^1.

Bar 54: We have notated the change in time-signature in accordance with the values within the bar.

Bar 56: The crescendo and marcatissimo signs, and also the graphic layout of the sources, indicate that the highest notes of the broken chords are to be played simultaneously with the bass note. We have accordingly divided each of the thirteen-note-long arpeggiated chords into two parts, each to the value of a quaver; the first group always consists of six notes, the second of seven.

Bars 57 and 61: The arpeggio sign in front of the first chord in the left hand is an editorial addition which proved to be necessary.

Bars 57, 59, 61, 63 and 65: The crotchet pauses which Liszt omitted after the chords have been supplied so that the structure of the melodic line becomes clearer.

Etude 7 ("Eroica")

Bar 10: The octave *f*sharp^2–*f*sharp^3 in the right hand is not found in source "B".

Bar 19: The new dynamic sign *p* does not appear in the sources until the beginning of bar 20, but its appropriateness is indisputable from the double bar-line. – The second note of the three of the upbeat has here – as also at the end of bar 15 – the value of a quaver followed by a semiquaver rest, whereas at the corresponding points in bars 21, 23 and 25 there are dotted quavers. We have altered neither these nor bar 57, although the motif is later notated not with a dot but with a rest sign (bars 48, 103, 105, 107 and 117). The stacatissimo wedges are also inconsistently applied – they are included in bars 15, 57, 103, 105 and 117 and omitted in bars 19, 21, 23, 25, 48 and 107.

Bar 40: The double-dotted lowest *c* in the upper stave is not found in source "B".

Bars 63, 65, 66 and 68: The stressed octaves of the theme in the left hand have been regularized by the supplying of marcato signs, since the occasional tenuto signs of the sources are contradictory, inconsistent and even in part unplayable.

Bar 66: The last six octaves in the left hand here appear in the rhythm of source "A" since they are analogous with the rhythm of bar 90.

Bar 68: We have preferred the seven-octave variant reading from our sources; the original principal text reading for pianos of more restricted range has been omitted.

Bar 88: The pedal star appears below the tenth quaver in the two sources, but we have placed it earlier by analogy with bar 92.

Bar 109: Our additional signs for the octave passage are justified by the analogy of bar 35 and the more powerful dynamics.

Etude 8 ("Wilde Jagd")

Bar 13: We have moved the pedal star from the end of bar 12 to this position by analogy with bars 3 and 6.

Bars 27-30: The dynamic signs in our two sources are inconsistent and problematical. For this reason we prefer to suggest the insertion of a *diminuendo poco a poco.*

Bar 29: Both sources here contain eighteen demisemiquavers. If the motion of the preceding bars is meant to be adhered to, this bar would have the duration merely of four quavers. For this reason we have preferred eighteen semiquavers; the outer notes of the chromatic passage therefore maintain the established metre.

Bars 32-37: Our additional pedal markings are justified by the analogy of bars 1-6.

Bar 44: We have moved the pedal star forward from its position at the end of the bar by analogy with bars 3 and 6.

Bar 49: The flat sign is missing from source "B" before the first *g* in the left hand.

Bar 50: The flat sign is missing from source "B" before the *e* in the third chord in the left hand.

Bar 59: The indication of dynamics is missing from source "B".

Bar 69: The first chord in the right hand is incorrect in "B".

Bars 69, 73 and 75: We have moved the pedal star to a position between the third and fourth quavers on the basis of earlier analogous passages.

Bars 85-94, 97-98, 101 and 105: We have not corrected the values of the notes in the right hand as strict adherence to the conventions of note-dotting would have produced a very complicated text.

Bars 102 and 106: We have added a quaver tail and a dot to the fourth semiquaver in the right hand by analogy with bars 86, 90, 94 and 98.

Bars 166 and 170: We have moved the pedal star forward to a position between the third and fourth quavers on the basis of earlier analogous passages.

Bar 179: Although a correct harmonic sequence would require a minor triad at this point, as would also be the case with the analogous bars 73 et seq., we have preferred to follow our sources exactly.

Bars 191-193: In choosing between the priority of the principal text and the "ossia" we have here followed the sources as the principal text needs a keyboard of more than seven octaves. The fifth quaver in bar 193 is according to source "A" g^2–g^3; unlike Busoni we have preferred to follow "B".

Bar 194: Source "B" here suggests the dynamics *pp*, which contradict the markings *agitato ed appassionato assai.*

Etude 9 ("Ricordanza")

Bar 11: The stemming in the first half of the bar in the right hand is admittedly incorrect but we have preserved it since it highlights the changing tone-colours of the different voices.

Bar 13: The alteration of the opening notes of the *velocissimo* quintuplets from *f* flat to *f* is not found in source "B".

Bar 15: The third and fourth notes of the melody are a third higher in source "B". We have regularized the arpeggi and slurs in the left hand. The fingering of the third quaver is unusual but it is identical in our two sources.

Bar 18: We have followed the sources faithfully both here and in bars 22 and 45 with respect to the peculiar fingering in the right hand. As the quintuplet printed here in small notes forms an integral part of the rhythm we have preferred five hemidemisemiquavers to five demisemiquavers. We have done the same in bars 44 and 74, but the otherwise identical figure appears as five semiquavers before bar 42.

Bar 30: The last group of six notes in the right hand appears as demisemiquavers in source "A" and accordingly has the value merely of five crotchets. For this reason we have followed "B".

Bar 32: The first six of the last ten notes in the right hand have been taken as a sextuplet in preference to the generally accepted grouping of 4+6. This last is contradicted both by the slur which extends to the sixth note and also by the indication *rit.* which is appended to the last four notes.

Bar 33: The nine-note-long passage in the left hand is to be given the value of two crotchets. In place of the quavers of our two sources we have preferred semiquavers, although the indication *a capriccio* spares the player the need for strict metrical correctness.

Bar 37: As the last four notes in the right hand have the value of a quaver we have here – departing from our sources – preferred demisemiquavers to semiquavers.

Bar 40: There is no bar-line at the end of the bar in source "B".

Bar 42: The arpeggi and slurs in the left hand have been regularized.

Bars 62-64: The accidentals above the trills are not precise enough in source "A". We have preferred the readings of "B".

Bars 65-67: Our sources divide the groups of twenty (once of nineteen) notes differently. We have followed "A".

Bars 72-76: The slurs and arpeggi in the left hand have been supplied by analogy with bars 15-19.

Bar 75: The slur over the first ten notes in the right hand was omitted as it was not found in the previous analogous passages (bars 18, 22, 44 and 48).

Bars 89-95: The stems in the lower stave are reproduced exactly as in the sources although the direction of the stems is not in every case correct.

Etude 10 (*F* minor)

Bar 3: The higher notes in the left hand are also provided with downward-pointing stems in our two sources. We have removed these latter as they do not occur in bar 6 nor in other analogous passages.

Bars 13 and 15: The marks of emphasis at the start of the second half of the bar have been supplied by analogy with bars 136, 138, 142 and 144.

Bar 53: The seventh is missing from the last chord in the left hand in both sources. It has been supplied by analogy with bar 147.

Bar 56: The second triplet in the right hand begins in source "B" incorrectly with a *b* flat.

Bar 116: The second note in the left hand is in source "A" incorrectly a *d* flat.

Bar 141: The seventh is missing from the last chord in the left hand in both sources. It would be wrong to refer here to the analogy of bar 53 since the chord there is incomplete when repeated, not as here when played for the first time.

Etude 11 ("Harmonies du soir")

Bar 31: The first chord in the left hand consists of only three notes; it differs from the first chord of bar 17 in that here the slurred note which crosses the bar-line must be

played by the left hand alone. The progression *a* sharp – *a* – *a* sharp in the right hand on quavers 5-6-7 is authentic although it differs from the otherwise enharmonically identical chord in bar 17.

Bar 65: The applicability of the indication *sempre arpeggiato* indubitably extends to bar 77; the wavy lines which in the intervening bars have sometimes been written out have been reproduced according to source "A". (In "B" the wavy line at bar 75 is missing.)

Bar 69: The group of six notes in the second half of the bar forms an integral part of the rhythm but as it has the value of a mere semiquaver we have preferred hemidemisemiquaver sextuplets rather than the six demisemiquavers of our two sources.

Bar 80: In the source "B" the chord on the sixth quaver in the left hand is incorrectly a third higher.

Bar 113: The last but one crotchet in the right hand lacks in source "B" the *e* flat^2.

Bar 115: In the last chord in the right hand both sources have an *e* flat^2 the logic of the sequence demands *e* double flat^2.

Bar 132: The eleventh and fourteenth semiquavers in the left hand are in the source "B" incorrectly *d* flat.

Bar 139: The tenth semiquaver in the left hand is in the source "B" incorrectly *G* flat.

Etude 12 ("Chasse-neige")

Bar 5: We have only supplied markings to the irregular groups of tremolo figures where they seemed to be required.

Bar 15: The three demisemiquaver rests in the upper part only seem to form a superabundance of note values; all of them are together with the following melodic notes an integral part of the demisemiquaver sextuplets. (The same is true of bars 22 and 23.)

Bar 28: Both sources supply the melodic notes in the right hand with both tenuto dashes and staccatissimo wedges. We have clarified this contradiction in accordance with the articulation of the melodic response in the following bar.

Bar 30: The note in the left hand marked *rinf.* requires according to both sources a marcato sign as well as a staccato sign. We have deleted the marcato by analogy with the *proposta* in bar 29, right hand, and the note marked *rinf.* in the left hand, bar 31.

Bar 31: The *stringendo* is printed after *rinf.* in both sources and on the same line. There can be no doubt that the first *rinf.* refers only to the upper stave and that the *stringendo* begins with the second quaver.

Bar 38: Our two sources give the value of the septuplets in the second and fifth quavers in the left hand as seven hemidemisemiquavers. (The same is true of bar 42.)

Bar 47: The chromatic passage in the left hand begins with the second half of the second quaver according to the layout of source "B". Although both sources have a quaver rest we have preferred a semiquaver rest.

Bar 49: In order to ensure the correct metrical value of the last five thematic quavers we have inserted a dotted bar-line before the final seven demisemiquavers of the preceding chromatic passage; we have also marked the septuplet and inserted an *a tempo* to terminate the *quasi cadenza.* The forty-two-note-long passage in the right hand has the value of five quavers and for this reason we have preferred forty-two hemidemisemiquavers to the same number of demisemiquavers given in the two sources.

Bar 51: The chromatic passage in the right hand forms together with the hemidemisemiquaver rest a group of forty-five notes, which may be exactly divided into groups of nine notes each over the five quavers. We have preferred hemidemisemiquavers to the demisemiquavers of the two sources.

Bar 64 divides the 5/8 time of the chromatic runs in both hands into forty-eight parts. Departing from the demisemiquavers of both sources we have preferred hemidemisemiquavers.

Bar 65: The lower *g* flat is missing in source "B" from the third chord.