

AN ANALYSIS OF FRANZ LISZT'S STYLISTIC
DEVELOPMENT AS MANIFESTED BY THE THREE COMPOSITIONAL
STAGES OF THE 12 ETUDES, OP.1 (1826),
THE DOUZE GRANDES ETUDES (1838) AND THE
FINAL VERSION, ETUDES d'EXECUTION TRANSCENDANTE (1851)

THIS DISSERTATION IS SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF MASTER OF MUSIC BY PRACTICAL
WORK AND DISSERTATION AT THE UNIVERSITY OF CAPE TOWN

D. CILLIERS

OCTOBER 1991

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

PREFACE

The comparative study of the three works at hand traces a compositional development through stylistic aspects pertaining to rhythm, thematic technique, harmony, form, texture and keyboard style at three specific stages of the composer's development.

Methods and Limitations

In order to curtail the length of this dissertation and also to avoid divergent arguments and references, discussions are limited to contain only those works indicated in the title. Biographical aspects, which of necessity would have influenced Liszt's compositional development, are avoided. The entire discourse, therefore, involves an analytical appreciation of compositional technique as represented only by those stylistic aspects mentioned above. Epochal definitions of style as represented by Classicism and Romanticism are accepted implicitly, so that a broadly based knowledge of those musical eras are taken for granted, without specific reference to contemporary works by Liszt or by other composers. If such references and definitions were included, the methods of comparison would have posed difficulties to clear organisation. A profusion of cross-references would result, interfering with the line of thought.

PREFACE

Individual etudes need to be related to their reworked and/or revised counterparts in the other sets, and on the other hand, comparisons also have to be drawn between general stylistic aspects as they are contained within each individual set. In addition, whole sets require stylistic comparison with one another. A total of 37 pieces are involved, all of which share various degrees of similarity in style and content.

The first chapter deals with style so that it traces general procedures in the various compositional stages under the separate headings of rhythm, melody, harmony, etc. Examples are included in order to support findings. To compensate for a measure of detail lost in this process, the second chapter offers a detailed description of the evolution undergone towards the final versions of two etudes.

The fact that no gradual chronological evolution had taken place among the various versions of the pieces, posed a difficulty to organisation. The second and third sets are more closely related to each other than the first and second sets. The second set contains new compositions loosely related to the first set, and the third set represents a revision of the second. In addition, the second version never constitutes the final masterpieces and it is at best regarded as an initial

PREFACE

manifestation of the final concept. Other than providing the key scheme and basic thematic ideas, the first set does not have much bearing on the later sets. As a result, only two main sets emerge, the second comprising the later two versions. It is because of all these factors that the order of discussion in the second chapter may appear strange at first.

Form of the Discussion

Generally speaking, verbal commentary takes preference over graphic representations of analysis because the latter is not of universal character or use. In the jargon used, technical musical terms are limited to their common definitions, and those expressions known to connote ambiguity are clarified in the body of the text. Remarks aspire to critical appreciation as opposed to value judgement.

It is not always possible to distinguish different stylistic aspects in a separate fashion. These aspects are interrelated because they always feature concurrently in the music. A measure of cross-reference has to be permitted. No rigid hierarchy among stylistic headings is intended.

PREFACE

Quotations from the Texts

Examples quoted always mention bar numbers (not page numbers). The reader would be required to consult complete scores, because there are numerous references too extensive for complete citation.

Following is a bibliography of the works discussed and it is important that these sources are followed. I use abbreviations of the titles of each set and as few titles of the pieces in the final set as possible.

Abbreviations of Titles

In order to avoid lengthy titles, the following forms of the titles of works appear in the text:

Op. 1: Etudes en 12 Exercices (1826)

DGE: Douze Grandes Etudes (1838)

EET: Etudes d'Exécution Transcendante (1852)

PREFACE

Editions used

Op. 1, DGE and Separately Published Mazeppa:

Franz List - Stiftung. Franz Liszts Musikalische Werke.

Republished ed. Edited by Ferruccio Busoni. Part II,
vol. 1: Pianofortewerke. Etüden für Pianoforte zu Zwei
Händen. Leipzig: Breitkopf und Härtel, 1922; reprint
ed., London: Gregg Press Limited, 1966.

The "Mazeppa" referred to above is not from EET but a version
published separately between DGE and EET and which was dedicated
to Victor Hugo.

EET:

Liszt, Ferenc. New Edition of the Complete Works. Edited by
Zoltán Gárdonyi and István Szelényi. Vol. 1: Studies I,
"Etudes d'Exécution Transcendante" in Series I, Works for
Solo Piano. Budapest: Editio Musica, 1970.

PREFACE

The Works under Discussion

[As in Busoni's foreword to OP. 1, DGE(1)]

Etudes en 12 Exercices, Op. 1.:

These etudes were published when the composer was fifteen. In the first publication, the title read "Etude pour le Piano-Forte en quarante-huit Exercices Dans tous les Tons Majeurs et Mineurs ..." Not only does it indicate 48 pieces, but that it is Opus 6. It was indeed not the young Liszt's first work and the fact that we know these pieces as Opus 1, is due to the first German publication of the set. It was published by Hofmeister in Leipzig as "Etudes pour le piano en douze Exercices" and the first of Liszt's publications in that country.

Writing 48 etudes in four sets had been planned, but only 12 were completed. Because these etudes are now known as the 12 Etudes, Op. 1, I shall simply refer to them as Op. 1 from here onwards.

1 Ferruccio Busoni, ed., Foreword to Franz Liszts Musikalische Werke, by the Franz Liszt - Stiftung, republished ed., part II, vol. 1: Etüden für Pianoforte zu Zwei Händen (Leipzig: Breitkopf und Härtel, 1922; reprint ed., London: Gregg Press Limited, 1966), pp. IV,V.

PREFACE

Douze Grandes Etudes, Etudes d'Exécution Transcendante:

Haslinger's publication of DGE indicated 24 studies in the set in 1838, of which only twelve appeared. They were reworkings of Op. 1 and they were revised as the "Etudes d' Exécution Transcendante" which appeared in 1852.

Table of Corresponding Etudes

Op. 1	DGE	EET	
No. No. Key	No. Key	No. Key	Title (EET)
1 1 C maj.	1 C maj.	1 C maj.	Preludio
2 2 A min.	2 A min.	2 A min.	-----
3 3 F maj.	3 F maj.	3 F maj.	Paysage
4 4 D min.	4 D min.	4 D min.	Mazeppa
Separately published "Mazeppa"		D min.	
5 5 B flat maj.	5 B flat maj.	5 B flat maj.	Feux Follets
6 6 G min.	6 G min.	6 G min.	Vision
7 7 E flat maj.	11 D flat maj.	11 D flat maj.	Harmonies
			du Soir
-----	7 E flat maj.	7 E flat maj.	Eroica
8 8 C min.	8 C min.	8 C min.	Wilde Jagd

PREFACE

Op. 1	DGE	EET	
No. No. Key	No. Key	No. Key	Title (EET)
9 9 A flat maj.	9 A flat maj.	A flat maj.	Ricordanza
10 10 F min.	10 F min.	10 F min.	-----
11 11 D flat maj.	No corresponding etudes		-----
12 12 B flat min.	12 B flat min.	12 B flat min.	Chasse-neige

Liszt retained the original key scheme of Op. 1, alternating major and minor keys along a descending circle of fifths up to five flats. EET is a revision of DGE and therefore these two sets correspond directly. It is important to keep in mind that EET does not contain new pieces but revisions of existing pieces in DGE. In contrast to EET, DGE represents a set of new compositions based upon Op. 1. All the pieces in Op. 1, except no. 11 in D flat major, were rewritten and extended in DGE and EET. This piece was discarded and in its place another etude was written - DGE no. 11, later EET no. 11, "Harmonies du Soir". In turn, these etudes in D flat major were based upon Op. 1 no. 7 in E flat major. To fill the vacant key of E flat major in DGE, Liszt composed a completely new work finally entitled "Eroica" in EET.

PREFACE

Titles:

Except for the intermediately published "Mazeppa", titles were attached only to EET. Thus the works were basically conceived as concert etudes in DGE and titles were added much later.

Figuration of Altered Chords

In the figuration of altered chords, the intervals above the bass (in Arabic numerals) are placed next to Roman numerals. Only the sharp and flat signs are used to indicate where intervals are raised or lowered. The numbers do not refer to the scale degrees unless the tonic chord appears in root position.

A third inversion of the diminished seventh of VII quoted in body of the text is indicated as VII 4/2.

Fractions

The fraction of three quaters is typed $3/4$, and two-and three-quarters is typed $2 \ 3/4$.

C O N T E N T S

PREFACE	ii
Methods and Limitations	
Form of the Discussion	
Quotations from the Text	
Editions Used	
The Works under Discussion	
Table of Corresponding Etudes	
Titles	
Figuration of altered chords	
Fractions	

CHAPTER ONE: STYLE IN THE THREE SETS

I.1.1 RHYTHM, OP. 1	
1.1 Time signatures	1
1.2 Metric Changes and shifts	1
1.3 Syncopation, polyrhythms, etc.	3
I.1.2 RHYTHM, DGE AND EET	
2.1 Metre	6
2.2 Tempo	9
2.3 Syncopation	14
2.4 Cross-rhythms	17
2.5 Rhythmic notation	19
2.6 Rhythmic transformation	20
I.2.1 THEMATIC STYLE IN OP. 1	
1.1 Scales used	21
1.2 Sequence and repetition	22
1.3 Contrapuntal features	27
I.2.2 THEMATIC STYLE IN DGE, EET	
2.1 The extent of thematic borrowing from Op. 1	29
2.2 The number of themes in DGE and EET	33
2.3 Methods of construction and extension ...	35
2.4 Thematic transformation	40
2.5 Ornamentation	42
I.3.1 HARMONIC STYLE IN OP. 1	
1.1 The use of chromaticism	44
1.2 Voice-leading and textures	49
I.3.2 HARMONIC STYLE IN DGE AND EET	
2.1 Introduction	52
2.2 Chromatic harmony	53

I.4.1	KEYBOARD STYLE AND TEXTURE	
	Introduction	64
I.4.2	KEYBOARD STYLES IN DGE AND EET	
2.1	Keyboard range	65
2.2	Octaves	65
2.3	Chords	66
2.4	Crossing of hands, three-handed effect ..	74
2.5	Repeated notes	75
I.5.1	FORM IN THE THREE SETS	
	Introduction	77
I. 5.2	FORM IN OP.1	
2.1	Typical formal schemes	77
I.5.3	FORM IN DGE AND EET	
3.1	Introduction	83
3.2	The extended length of pieces in DGE, EET	83
3.3	Typical formal schemes in EET	86

CHAPTER TWO: ANALYSES AND COMPARISONS OF SELECTED
ETUDES LEADING UP TO "MAZEPPA" AND "FEUX FOLLETS"

II.1.1	MAZEPPA: INTRODUCTION, BARS 1 TO 6	
1.1	Harmonic, features	95
1.2	Melodic structure	96
1.3	In performance	100
II. 1.2	MAIN SECTION. MAIN THEME: BARS 7 TO 22 (1ST BEAT)	
2.1	Rhythmic, harmonic deduction	101
2.2	Harmonic features	102
2.3	Intervallic structure, bars 7 to 22	105
2.4	Melodic structure, reduced	107
2.5	Textural features and performance	107
2.6	Bridge 1: Bars 22 to 30	109
II.1.3	MAIN SECTION: SECOND STATEMENT OF THEME, BARS 31 TO 61	
3.1	Formal relation to main section	111
3.2	Rhythm and Texture	112
3.3	Thematic features compared with first statement of the theme	113
3.4	Harmonic features	114
3.5	Conclusion of section (Bridge 2): Bars 55 to 61	115
II.1.4	MIDDLE SECTION, BARS 62 TO 113	
4.1	Rhythm, harmonic deduction	116
4.2	Harmonic features	117
4.3	Melodic structures, bars 62 to 77	118
4.4	Textural arrangement	119
4.5	Middle section: Second Subsection	119
4.6	Bridge 1 (repeated) Bars 108 to 113	121
4.7	Middle section: formal significance	123
II.1.5	THIRD SECTION: RECAPITULATION OF MAIN SECTION	
5.1	First Statement of Theme: Bars 114 to 129	125
5.2	Second Statement of Theme: Bars 136 to 167	127

II.1.6	CONCLUSION (FINAL BRIDGE AND CODA): BARS 167 TO 201.....	130
II.2.1	OP. 1 NO. 4	
1.1	Melodic features	131
1.2	Harmonic features	131
1.3	Formal Scheme: Key of D Minor	132
1.4	Rhythmic features	133
	Op.1 no. 4 as a Basis for DGE no. 4 and the Two Versions of "Mazeppa"	134
II.2.2	EET NO. 4, "MAZEPPA" COMPARED WITH DGE NO. 4 AND THE SEPARATELY PUBLISHED VERSION OF MAZEPPA	
2.1	Formal Comparison	137
2.2	Rhythmic Changes (Including Texture)	140
2.3	Changes in Melody	145
2.4	Harmonic Changes (Including Texture)	146
2.5	Textural Changes	148
II.3.1	EET NO. 5, "FEUX FOLLETS", ANALYSIS	
1.1	Derivation from Op. 1 no. 5	150
1.2	Themes in "Feux Follets"	151
1.3	Harmonic Style	158
1.4	Rhythm	164
1.5	Texture, Keyboard Style	166
II. 4.1	ANALYSIS OF OP.1 NO. 5	
1.1	Form	173
1.2	Melodic Features and Formal Coherence ...	177
1.3	Harmonic Features	178
II.4.2	COMPARISON OF "FEUX FOLLETS" WITH OP.1 NO. 5.....	180
II.4.3	COMPARISON OF EET, "FEUX FOLLETS" WITH DGE NO. 5	
3.1	Formal Changes	183
3.2	Changes in Keyboard Arrangement	186
	SELECTED READING	190

CHAPTER 1

STYLE IN THE THREE SETS

1. Rhythm
2. Melody
3. Harmony
4. Keyboard Style and Texture
5. Form

RHYTHM

I. 1. RHYTHM, OP. 1

1. Metre and Rhythm

1.1 Time signatures:

No. 1	:	4/4
No. 2	:	3/4
No. 3	:	4/4
No. 4	:	6/8
No. 5	:	4/4
No. 6	:	2/4
No. 7	:	4/4
No. 8	:	4/4
No. 9	:	6/4
No. 10	:	2/4
No. 11	:	2/4
No. 12	:	4/4

1.2 Metric changes and shifts:

Only nos 4 and 9 are in compound time, and nowhere in any of the pieces are any metric changes. What does occur sometimes are metric shifts. It often occurs when rhythmic cells are repeated along sequential patterns and these patterns are usually irregular. In the following example, the rhythmic grouping in the left hand contracts and extends to form irregular units.

RHYTHM, OP. 1

Example 1

Op. 1 no. 1, bars 23 to 27

cresc. poco a poco

Op. 1 no. 4 contains a few, less arresting shifts.

Otherwise it is quite regular. Op. 1 no. 8 also employs a few shifts at bars 13 to 15 and at bars 48 to 50.

Example 2

Op. 1 no. 8, bars 13 to 15

cresc.

RHYTHM, OP.1

On the whole, the metric and rhythmic organisation of these pieces are very regular and in keeping with the Czernyesque style. There are thus very few examples of irregular rhythmic patterns.

1.3 Syncopation, polyrhythms, etc:

Examples of syncopation are somewhat rare. Op. 1 no. 1 (bars 6,8,11), Op. 1 no. 2 (bars 18,32,33), Op. 1 no. 3 (bars 68,69), Op. 1 no. 4 (bars 28; bars 30,34,36 implicitly) contain only those mentioned. Op. 1 no. 5 contains syncopation at bars 35 to 38, 57 to 59 and sforzandos on the second crotchet of the accompaniment of the theme at a few places, but those only help to indicate the beginning of new phrases.

The consistent sustaining with the thumb of every second semiquaver in the unit also confers the effect of syncopation in Op.1 no. 6. In Op. 1 no. 7, the melody is constantly delayed by a semiquaver. The climactic mid-bar sforzandos at bars 17 and 18 result in an even more acute sense of syncopation. At bars 31 ff, the accents demarcate the tenor voice, forming the harmonic base to the short sequence with which it is in conjunction:

RHYTHM, OP.1

Example 3

Op.1 no. 7, bars 31 and 32



Op. 1 no. 10 contains a number of accents on the second and fourth quavers of the bar. Bars 60, 61, 92 and 94 of Op. 1 no. 11 contain syncopations. The sforzando in bar 94 is placed incorrectly in this edition:

Example 4

Op.1 no. 11, bars 92 to 95



Op. 1 no. 12 contains very few examples.

RHYTHM, OP.1

There are only a few examples of polyrhythms in Op. 1. Op. 1 no. 2 has four bars containing such examples (bars 9, 11, 29 and 30). Unbarred cadenzas so characteristic of the mature Liszt, are rarely found in Op. 1. Op. 1 no. 7, bars 36 and 37 are free. From the point of view of rhythm, Op. 1 no. 9 contains a few quintuplets, triplets and a few scales of irregular grouping. There is a free cadenza at its end and this etude offers the most scope for a reasonably free treatment using tempo rubato.

Irregular groupings are found in Op. 1 no. 10 at bars 66, 75 and 76. Op. 1 no. 11 contains a few quintuplets, but they are only written-out turns as is the case with Op. 1 no. 9. Op. 1 no. 12 has 3 against 4 in bar 4 only.

Most of the pieces in Op. 1 feature unchanging, repetitive rhythmic patterns in keeping with the style of pianoforte studies. Some of those undergoing the least variation are Op. 1 nos 3, 4, 6, 8 (in terms of semiquaver movement), 10, 11 (accompaniment) and 12; this constitutes half of the Opus. The rest is rhythmically more enterprising. Constant use of melodic sequences renders the rhythmic grouping predictable and only expansions or contractions of the melodic units can break down the rigid hold of sequence.

I.1.2 RHYTHM, DGE AND EET

(ALSO COMPARED WITH OP.1)

2.1 Metre

2.1.1 Time Signatures:

NO	DGE	EET	(OP.1)
1.	4/4	4/4	(No. 1. 4/4)
2.	3/4	3/4	(2. 3/4)
3.	6/8	6/8	(3. 4/4)
4. (i)	6/4; 4/4	4/4; 4/4	(4. 6/8)
(ii)	4/4	4/4	()
(iii)	6/8; 2/4	6/8; 2/4; 4/4	()
5.	2/4	2/4	(5. 4/4)
6.	3/4	3/4	(6. 2/4)
7.	4/4	4/4	()
8.	6/8 and 2/4	6/8 and 2/4	(8. 4/4)
9.	6/4	6/4	(9. 6/4)
10.	2/4 and 3/4	2/4	(10. 2/4)
11.	4/4	4/4	(7. 4/4)
12.	6/8	6/8	(12. 4/4)

2.1.2 Changes in metre:

Genuine changes in metre took place from Op. 1 to DGE nos 3,6,8 and 12 where basically the same themes were

RHYTHM, DGE AND EET

placed in an entirely new rhythmic guise. DGE no. 5 halves the note-values of Op. 1 no. 5; DGE no. 4 is thematically too unrelated to Op. 1 no. 4 to warrant comparison. DGE nos 1,2,9,10 and 11 are metrically the same as their Op. 1 counterparts. Some of these changes may be interpreted in terms of a complete change of the character of the piece. No. 3 changes from 4/4 in Op. 1 to a slow 6/8, shifting the accent in the melodic figure:

Example 5

Op.1 no. 3, bar 1



EET no. 3, bars 1,2



* *pp* sempre legato e placido
una corda

RHYTHM, DGE AND EET

The new rhythmic grouping constantly shifts the accent in the melody. The figure is more interesting in EET and DGE and it is certainly less mechanical than in Op. 1.

Similar shifts occur in DGE no. 6, where the change is from 2/4 to 3/4. Liszt's expansion of Op. 1 no. 6 into triple time is achieved by the addition of chords in which the melody notes among other serve the functions of chromatic appoggiaturas, neighbouring notes and passing notes. Having thus paraphrased the first phrase of Op.1, the piece is expanded in this manner with little further reference to the original conception. The same principle operates between Op. 1 no. 12 and DGE no. 12 (from 4/4 to 6/8), but instead of changing the harmonic progressions as such, the melody gains in momentum as it is in compound time (with notes added to afford the changes).

These changes serve the purpose to compel the mind of the listener and performer to think in the more propulsive drive and forward movement engendered by compound time.

RHYTHM, DGE AND EET

2.2 Tempo

2.2.1 Changes in tempo indications:

No.	Op.1	DGE	EET
1.	Allegro con fuoco	Presto	Presto
2.	Allegro non molto	Molto Vivace	Molto
3.	Vivace	Allegro sempre legato	Poco
		Poco Adagio	Adagio
4.	Allegretto	Allegro patetico	Allegro
		A capriccio - Al=	
		legro patetico	
5.	Moderato	(Egualmente)	Allegretto
6.	Molto Agitato	Largo patetico	Lento
7.	-	Allegro deciso-	Allegro-tempo
		Quasi presto -	di marcia
		Tempo di marcia	
8.	Allegro con spirito	Presto strepitoso	Presto
			furioso
9.	Allegro grazioso	Andantino - Un	Andantino -Un
		poco animato -	poco animato
		Tempo rubato	(dolce, con grazia)

RHYTHM, DGE AND EET

NO.	OP.1	DGE	EET
10.	Moderato	Presto molto agitato	Allegro agitato molto
7.	Allegretto con molto espressione	11. Lento assai- Andantino	11. Andantino
12.	Allegro non troppo	Andantino	Andante con moto

Although these tempo indications are never precise, they do reveal something about the character inherent to the pieces and how they should be felt or performed.

2.2.2 Emotionalism:

They also reveal a different type of emotional involvement at different stages. The ferocity inherent in Op. 1 no. 1, "con fuoco", had become hum-drum in comparison to the level of emotionalism reached during the composition of DGE no. 1. DGE no. 1 had undergone relatively little change since Op. 1 no. 1 and although somewhat more flamboyant, the metamorphosis is but a trifle in

RHYTHM, DGE AND EET

comparison to the regenerating transformations giving birth to the high flights of fancy and tempestuousness found in the rest of the pieces.

DGE displays a tendency towards greater emotionalism and in EET these extremes are slightly curtailed (DGE no. 10 "Presto vs. EET no. 10 "Allegro"; no. 6 "Largo Patetico" vs. "Lento"; no. 4 "Allegro Patetico" vs. "Allegro", etc.). Tempo indications in DGE, such as "Tempo rubato" in DGE no. 9 and "Lento assai" in DGE no. 11, are not used in EET nos 9 and 11, signifying a notion towards an increased coherence in tempo and less freedom in EET. DGE is arguably more descriptive in its indications, but in EET, Liszt consciously revises these indications.

2.2.3 Proportional reduction in note values:

Compared with Op.1, the use of reduced note values in the later versions of Etudes 5 and 12 is not entirely clear. This may have been contrived in order to prompt maximum speed in performance and to avoid a protracted rendering resulting from a too slow tempo.

RHYTHM, DGE AND EET

2.2.4 Tempo, performance instructions:

Instructions concerning tempo and methods of performance differ drastically throughout DGE and EET. EET usually suggests less freedom to the performer, while on the other hand it is more exacting. In EET no. 9, there is an exception as Liszt's editing of the indication "Tempo Rubato" as found in DGE no. 9 may be a fault. The "Un poco animato" definitely needs to be cancelled, as the tempo has to recover to the initial "Andantino". Bars 12 and 13 in DGE no. 1 simply indicate "a piacere" while EET no. 1 indicates "ritardando" as the time-signature changes to 8/4 before it recovers to 4/4. At the beginning of EET no. 3, "placido" gains preference over "tranquillo" and the "placido" as found in bar 4 in DGE becomes redundant. Many other superfluous indications are excluded from EET and although some of them are informative rather than instructive indications, EET is generally stripped of redundancy. The indications rarely require specific changes as is the case with Etude 10 (DGE "presto", EET "Allegro").

RHYTHM, DGE AND EET

2.2.5 Grouping, beaming: (also see 2.5 Notation):

Rhythmic grouping and beaming are sometimes unusual in the later versions, but rather than requiring metric changes, it usually indicates phrase divisions (DGE, no. 3, bar 20) or changes in hand positions on the keyboard (EET no. 10, bars 99 ff). EET no. 2, bars 84, 85 etc. contain hemiolae, of which there are no examples in Op. 1. DGE no. 10 alternates regular rhythmic division with triplets. This nearly confuses the metre, and EET no. 10 avoids this:

Example 6

DGE 10, bars 2 and 3

The musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time and have a key signature of two flats (B-flat and E-flat). The first four notes of each staff are grouped by a slur and a '3' above or below, indicating a triplet. The tempo marking 'appassionato' is written above the second staff.

RHYTHM, DGE AND EET

EET no. 10, bars 2 and 3

The musical score for EET no. 10, bars 2 and 3, is presented in a grand staff format. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The right hand (treble clef) begins with a series of chords, with fingerings 5, 3, 3, 2 indicated above the first four notes. The left hand (bass clef) plays a steady bass line with fingerings 1, 2, 4 indicated below the first four notes. A slur spans the first two bars. In the third bar, there are two accents (>) and 'ten.' markings above the notes in both hands.

Freedom in rhythmic grouping is greatest in DGE no. 9 and EET no. 9, closely related to Op. 1 no. 9, but mostly because of the extensive excursions into cadenzas in the later versions. Clearly indicated irregular grouping occurs in the opening sections of DGE no. 8 and EET no. 8.

2.3. Syncopation

Syncopation is found far more frequently in the later versions than in Op. 1. Note the increase in syncopation

RHYTHM, DGE AND EET

between the first and last versions of the Etude in A flat major:

Example 7

Op. 1 no. 9 bars 1,2

Allegro grazioso. M. ♩ = 160.

p con leggerezza

Rea * Rea *

EET no. 9, bars 14 to 16

[♩ = 84]

dolce, con grazia

15

a piacere

m.s.

Rea * Rea *

RHYTHM, DGE AND EET

Etude no. 7 in Op. 1 undergoes the reverse process in DGE no. 11 and EET no. 11, reducing in the use of syncopation. Op. 1 no. 7 uses constant syncopation, but the later versions are organised very differently. DGE no. 11, at bars 28 ff, affects a rather staggered rhythm:

Example 8

DGE no. 11, bars 28 to 30:

Musical score for DGE no. 11, bars 28 to 30. The score is written for two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex, staggered rhythmic pattern with many beamed notes and rests. A dotted line above the treble staff indicates a measure rest for 8 measures. The word "dolce" is written below the treble staff, indicating a soft and sweet playing style.

EET no. 11 bars 30 to 35:

Musical score for EET no. 11, bars 30 to 35. The score is written for two staves, treble and bass clef. The key signature has two flats. The music features a complex, staggered rhythmic pattern with many beamed notes and rests. The word "non arpegg." is written below the bass staff, indicating that the chords should not be arpeggiated.

Musical score for EET no. 11, bars 30 to 35 (continued). The score is written for two staves, treble and bass clef. The key signature has two flats. The music features a complex, staggered rhythmic pattern with many beamed notes and rests. The word "non arpegg." is written below the bass staff, indicating that the chords should not be arpeggiated. The word "ped." is written below the bass staff, indicating a pedal point.

RHYTHM, DGE AND EET

The simple crossing of hands in EET is in strong contrast to the impassioned and rather confusing organisation of DGE. In EET no. 2, the extent of syncopation in the main theme is slightly increased from its forerunners, but only by way of simplifying the rhythm. DGE no. 6 and EET no. 6 are very simple in terms of their rhythmic regularity. EET no. 12 includes syncopation (bars 10ff) of the theme, achieving a simple, constant rhythmic delayal as with broken chords.

2.4 Cross-rhythms:

Cross-rhythms are found in DGE no. 8 and are extremely difficult to execute. At bars 86 ff, the right hand part attempts an isorhythmic effect which is, additionally, out of sequence with the left hand part. The rhythmic grouping within the melody is too irregular for proper isorhythm: 3 + 4 + 4 + 4 + 3 + 4 + 2 at bars 86 and 87. "A capriccio, quasi improvvisato" is possibly intended to compensate for the irregularity of the pattern, so that the pianist should attempt to play the theme more or less in time. The solution to this rather intemperate degree of free treatment is quite clear and effective in EET

RHYTHM, DGE AND EET

no. 8, bars 85 ff, but with melodic changes.

Example 9

DGE no. 8, bars 86 to 87

ritenuto il tempo (A capriccio, quasi improvvisato)

legato
gli accompagnamenti dolce, il canto ben tenuto ed espressivo

pp
mesuré

EET no. 8, bars 85 to 86

85 *un poco rit.* a capriccio* *espressivo*

pp

From bars 93 onwards in EET no. 8 (DGE, bars 94 ff), the left hand affords a countermelody in the tenor voice while repeating the soprano from bars 85 ff.

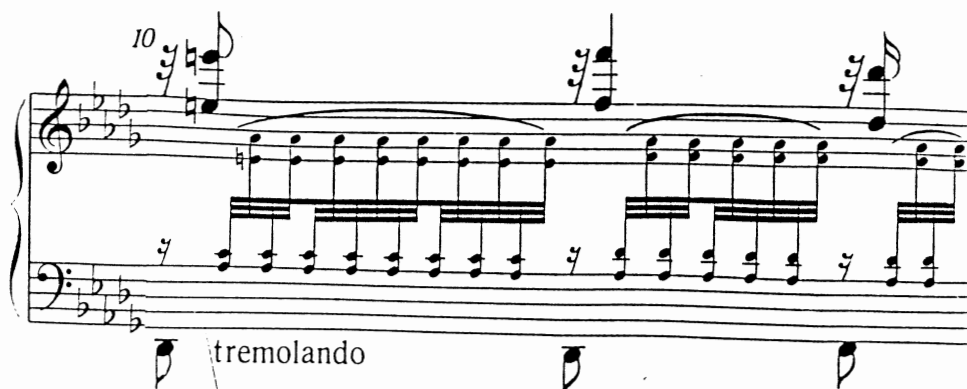
RHYTHM, DGE AND EET

2.5 Rhythmic notation:

Rhythmic notation is sometimes somewhat unconventional in Etude 4 (see analysis of EET no. 4, "Mazeppa"), where rests and/or dots are constantly omitted. Rests are also omitted in EET no. 12, "Chasse-neige" where the melody is syncopated while note-values are lengthened.

Example 10

EET no. 12, bar 10



DGE no. 11 and EET no. 11 go further in syncopation than Op. 1 no. 7. DGE no. 11, bars 22 to 28 (EET, bars 24 to 30) require the already syncopated chords to merge with the left hand in broken chords, indicated "arpeggiato". There is uncertainty as to whether or not the chords in both hands should be broken separately. The right hand

RHYTHM, DGE AND EET

chord should clearly follow the left hand chord, but it could be done so as to follow on continuously, merging the two chords to sound like a single broken chord. If the two hands are clearly separated, the texture becomes clearer and the part-writing may be illuminated. Bars 26, 27 and 28 in EET no. 11 indicate arpeggiation over chords spanning both hands simultaneously on the first beats of each bar. DGE is less precise in its notation, omitting a beam at bar 23, so that the last chord in the right hand is a quaver instead of a semiquaver. Despite the fact that this mistake (possibly editorial) is not repeated at bars 25 and 27, there should be a difference in the execution of the two versions, EET differentiating clearly between parts and DGE not.

2.6 Rhythmic transformation

Rhythmic transformation only occurs to a large extent in DGE no. 4, the intermediate "Mazeppa" and EET no. 4, "Mazeppa". The accompaniment and metre change so that variation in character is achieved while the themes remain clearly recognisable. For more details, see separate analysis of "Mazeppa".

MELODY IN THE THREE SETS

I.2.1 THEMATIC STYLE IN OP. 1

1.1 Scales used:

Apart from the conventional use of major scales, the types of minor scales chosen in Op. 1 are often used in a free manner. Op. 1 no. 2 randomly alternates the harmonic and melodic modes of the scale. In Op. 1 no. 5, bars 59 to 60, the left hand follows the descending melodic minor, becoming part of an augmented sixth chord at the end of the scale. There is a less free application of the two modes in Op. 1 nos 4,6 and 7, where the harmonic minor is preferred. Op. 1 no. 8 uses the descending melodic form (bars 5 to 8) and ascending form (bars 9,11), but the harmonic mode at bars 13 to 15. Very often, chromatic passing tones are used in such a way that both modes are implied, but Op. 1 no. 10 conforms to the melodic mode entirely, as does Op. 1 no. 12.

Chromatic scales and chromatic passing tones are quite popular, particularly where chromatic harmony is used. In some instances, chromatic scales are used to form short links (Op. 1 no. 11, bars 78 - 79; no. 12, bars 35 - 37;

MELODY, OP.1

no. 9, bars 37 - 41; no. 8, last rising passage; no. 7 bars 15 - 18; no. 3, bars 52 - 55). Chromatic scales are popular in conclusions of pieces, usually quoting from foregoing material (nos 2,8). Chromatic scales are also used just before final chords (nos 1,5,6,7,11). Whichever scales are used, the pieces nearly all include diatonic scale movement, sometimes in more than one voice, near the end of pieces.

1.2 Sequence and repetition:

Sequence and repetition are the main techniques with which themes are constructed. As stated before, the pieces also have to serve as exercises and therefore they develop smaller, epigrammatic ideas. Extensive repetition should not necessarily be regarded as a weakness unless it is applied with a degree of temperance and interest. Usually, repetition takes place in conjunction with harmonic modulation, covering a number of technical possibilities on the keyboard. The shorter etudes, nos 1,2,4,6,7,8 and 10, avoid becoming tedious for sheer brevity and economy. The melody of Etude no. 11 is built from more extensive ideas. Etude no. 3 is

MELODY, OP. 1

very repetitive and contains little thematic interest. Etude no. 5 contains more thematic variety than no. 3, but it is still very repetitive. Etude no. 9 is the least typical of a keyboard exercise in the set and limits the use of sequence and repetition. The theme of Etude no. 12 is also extended through repetition, but it contains a number of different ideas.

Some of the thematic material is not only repetitive in itself, but some etudes echo parts of each other. These similarities are to be observed with caution because of their simplicity (they often consist of ordinary diatonic or chromatic movement). Their recurrence displays a certain degree of poverty in invention:

(i) Descending in chordal patterns:

Example 11

Op. 1 no. 8, bars 1 to 3

Allegro con spirito. $\text{♩} = 88$.

37) *p* (*f*)

MELODY, OP. 1

Example 11 (contd)

Op. 1 no. 7, bar 1



Op. 1 no. 5, bar 17



Op. 1 no. 4, bars 25 to 27



MELODY, OP. 1

(ii) Chromatically descending groups:

Example 12

Op. 1 no. 11, bars 92 to 95

Op. 1 no. 12, bars 60 to 62

Op. 1 no. 7, bars 34 to 35 (alto voice)

MELODY, OP. 1

A further example of this figure is in Op. 1 no. 6, bars 63 to 68; it may also be found in Op. 1 nos 1,2,3 and 5, but at the risk of describing all descending chromatic ideas as thematically related.

- (iii) Another descending idea of which many variations may be found:

Example 13

Op. 1 no. 5, bars 28 to 30



Op. 1 no. 8, bars 28 to 30



MELODY, OP. 1

Example 13 (contd)

Op. 1 no. 3, bars 1 to 3



The importance of this falling idea should not be over-emphasised, as falling seconds and thirds are very common features in music. It is only that these ideas quoted above are thematically fairly significant. They are not minutiae extracted from relatively more complex structures. They serve to demonstrate the simplicity which constituted a still naive youngster's compositions.

1.3 Contrapuntal features:

Many basic ideas of cells undergo inversion. Op. 1 nos 5 and 2 contain such obvious examples that they need not be quoted. No. 3 may be said to be built largely from a basic little figure, its sequencing, imitation,

MELODY, OP. 1

repetition and inversion constituting most of its material.

Contrapuntal treatment of thematic material is limited to small cells, and large units are not transformed. Only small cells as mentioned above undergo variation. There are many examples of "lines within lines" because of disjunct melodic movement (Etude 2,3,6,8,10), but the textures and thematic treatment are typical of simpler classical music. Melody in itself is possibly the main stylistic element in the set, extemporised over a harmonic basis and moulded into simple forms. Etudes 1,2 6, 7 and 9 are the most successful compositions because of their extended thematic ideas and independence from excessive imitation and repetition. They are also those themes of which most are retained in the later versions.

I.2.2 THEMATIC STYLE IN DGE, EET

2.1 The Extent of Thematic Borrowing from Op. 1

Only DGE no. 7 and EET no. 7 are new compositions. Here, Liszt also borrowed from a childhood composition. This etude's introduction is a reworking of the introduction to the Impromptu, Op. 3. Busoni draws a clear comparison between DGE no. 7 and Op. 3 in his foreword to the editions quoted. The rest of DGE and EET is thematically related to Op. 1 to some or other degree. Some of the contributing factors that influenced the extent of thematic borrowing from Op. 1 include,

- (i) The quality of material in Op. 1.
- (ii) The developmental possibilities inherent to those pieces.
- (iii) The new piano style developed since Op. 1.
- (iv) The possibilities offered in Op. 1 in order to be reworked into Romanticism.

If one could propose a hierarchy of the extent to which DGE and EET thematically relate to Op. 1, it would look somewhat like the following, beginning with those most closely related:

THEMATIC STYLE, DGE AND EET

1. Etudes 1,9,12
2. Etudes 2,3,6,11
3. Etudes 5,8,10
4. Etude 4
5. Etude 7

All the factors influencing thematic borrowing are not discussed here. Under (iv) above it may be obvious that Op. 1 no. 11 in D flat major posed a difficulty in that it is such a balanced, typical classical composition that it does not warrant reworking into a new style. Other than a descending line of chords (bars 78 - 79), the piece contains few elements projecting towards the later Liszt. Generally speaking, those pieces containing the most emotional turmoil were given preference for recomposition. An exception in this respect is Op. 1 no. 9 which, although containing relatively little turmoil, is forward-looking in its Chopinesque character.

Those elements in Op. 1 containing the germ ideas for Romantic reworking are altered by means of chromaticism, sudden changes in dynamic intensity and tempo, fervent rhythms, etc. Subjectively speaking, their flights of fancy are more intense and indulgent:

THEMATIC STYLE, DGE AND EET

Example 14

Op. 1 no. 2, bar 4



EET no. 2, bars 10,11



THEMATIC STYLE, DGE AND EET

Example 14 (contd)

Op. 1 no. 10, bar 3



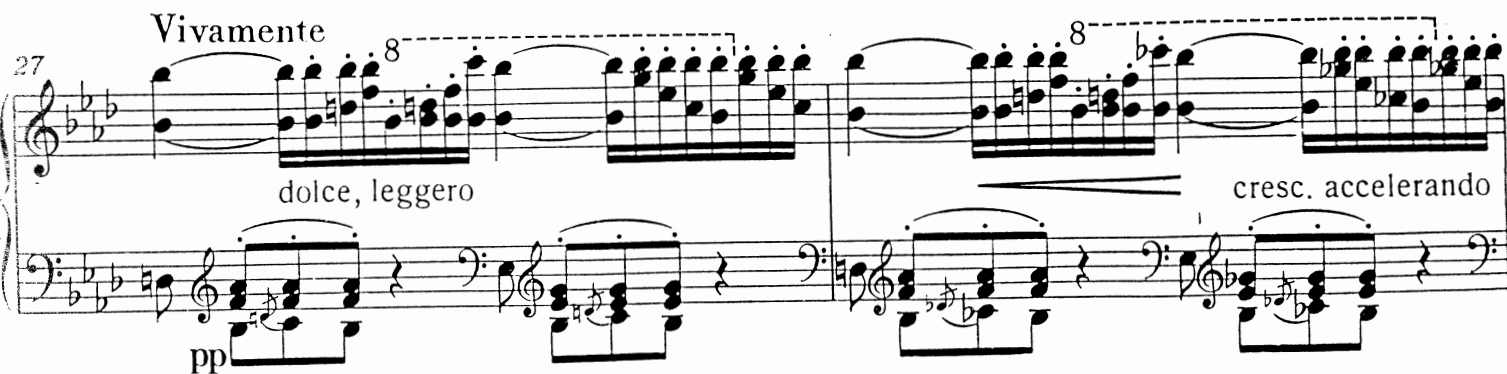
EET no. 10, bar 3



Op. 1 no. 9, bars 13,14



EET no. 9, bars 27, 28



THEMATIC STYLE, DGE AND EET

The examples from Etudes 2 and 10 serve to illustrate the increased use of chromaticism, and Etude 9 undergoes rhythmic and thematic variation in both melody and accompaniment. The melody of Op. 1 no. 9, bars 13 and 14 forms the basis for an accompaniment figure from bars 23 onward in EET. Chromatic inflection undergone in EET no. 4 and DGE and EET no. 5 are discussed in the analyses of those works.

2.2 The Number of Themes in DGE and EET

The only pieces thematically unrelated to their respective sources are Etudes 4 and 7 in the later sets. At the risk of entering on a discussion of form, one should at least look at which etudes were given additional themes and which discarded older themes.

Most etudes in Op. 1 contain more than one idea, but since these are not always fully fledged themes, they are mostly monothematic. Op. 1 no. 5 contains a larger variety of thematic ideas, while Op. 1 nos 9 and 11 include complete additional themes. These contrasting themes from Op.1 nos

THEMATIC STYLE, DGE AND EET

9 and 11 are retained in DGE and EET, but only one theme is retained from Op. 1 no. 5 in its counterparts in the later sets.

A similar multiplicity of ideas is retained in DGE and EET, but these ideas are not always fully developed into themes, so that Etudes 1 through 7 and 12 remain more or less monothematic. Of these, Etude 3 is based on a single idea, and Etudes 6 and 12 develop the same theme without much variation. Etudes 8 to 11 are multithematic. In some cases, thematic material as well as developmental material in DGE are not included in EET. Revisions undergone from DGE to EET often stemmed from formal, harmonic or rhythmic considerations, but those revisions pertaining to thematic development and extension are probably the most important. Thematic features are closely related to all other facets and it is not possible to segregate all these elements from one another. Keyboard style also has a bearing on these revisions.

THEMATIC STYLE, DGE AND EET

2.3 Methods of Construction and Extension

2.3.1 Repetition and sequential development. (Also see the section on form in this chapter):

As is the case with Op. 1, DGE often faults through the use of extensive repetition. Repetition should be applied with a degree of temperance and where it produces variation, the variation should retain a measure of reference with its thematic origin. If sequential development only serves to extend ideas by means of repetitive excursions without contributing significantly to structural unity, it becomes redundant. One would expect monothematic pieces to fall into this trap, but Etudes 8,9,10 and 11 in DGE also falter even though they contain more than one theme. In order to save space, revisions pertaining to sequence and repetition are discussed at the end of the chapter dealing with formal revisions to DGE.

2.3.2 Scales used:

The general increase in chromaticism and augmented intervals in the later versions, sometimes causes

THEMATIC STYLE, DGE AND EET

allusions to the Gypsy scale containing two augmented intervals between the third and fourth degrees and between the sixth and seventh degrees (A-B-C-D sharp-E-F-G sharp-A). These occur in EET no.4 (see separate analysis) and EET no.2 (bars 14,71) but never in its complete form. In EET no.2, bar 81, all the notes implicit to the Gypsy scale on D except the C sharp, is contained in the harmony.

Example 15

EET no.2, bar 81 (also 83)

The descending figure at bars 86 to 87 and 90 to 91 also only lacks the C sharp of the same scale. These scale patterns have at their origin harmonic progressions using the Neapolitan followed by the dominant seventh. They are therefore not deliberately calculated

THEMATIC STYLE, DGE AND EET

references to the scale.

Chromatic inflexion of scale degrees sometimes causes vague allusions to this scale, e.g. bars 3 and 5 of EET no.10. At bars 27 to 28 the allusion is very clear, but coincidental because the combination of harmony and tonal sequencing cause a raised fourth degree of the harmonic minor scale.

Otherwise, the scales used are quite conventional in terms of the harmonic and melodic minors and the major scale. Chromatic scales are notated according to the harmonic chromatic scale, which states the tonic and dominant notes once only.

2.3.3 The Basic Material of Themes:

The basic material constituting themes can usually be traced to single, short ideas. Etudes 1,2,3 and 5 are good examples of themes and forms built from simple and few cells. The main theme of Etude 2 is constructed from 3-note groups comprising rising and falling thirds. The second half of this idea is a nearly exact

THEMATIC STYLE, DGE AND EET

melodic inversion of the other, forming the "consequent" or "answer" of the phrase.

Example 16

Op.1, DGE, EET nos 2,
first thematic idea, reduced.



In DGE no. 1 and EET no. 1, the amount of ideas in Op.1 are reduced by excluding bars 5 to 19 of Op.1. In the later versions, reducing the amount of ideas to that contained in the first two bars, result in a disjunct theme which contributes little more than to serve as an introduction to the next piece and the set.

Etude no.3 contains at its thematic foundation equally few ideas as Op.1 no.3, but with the addition of an obligato voice. The basic cell also includes an interval of a third in a three-note group undergoing variations to the minor, inversion and extension (bars 71ff in EET) and a great deal of repetition. Etude no.5 in DGE and EET have at their base only three cells

THEMATIC STYLE, DGE AND EET

undergoing a great deal of variation, forming extensive melodic units (see separate analysis). Because of the flexibility of its basic elements, these cells unfold into larger musical units.

The more extended themes contained in the Etudes are also constructed from basic cells, but with a larger variety of thematic units. Most of the developmental passages usually focus on single, short units at a time. At times, these themes are also extended by means of repetition and variation of single cells (e.g. DGE and EET no.10). DGE no. 6 and EET no.6 are relatively shorter etudes if not considering their slow tempo, and in terms of thematic construction they have much in common with the twelfth etudes. Their themes constitute longer thematic units than usual and larger units are repeated in full, while shorter units are singled out for repetitive development. The same applies to Etudes nos 7 and 9, but the ninth etudes are less segmented than the seventh etudes.

THEMATIC STYLE, DGE AND EET

2.4 Thematic Transformation

This term has a popular connection with Liszt, but only in terms of multi-movement works, such as the Sonata and the two Piano Concertos. In the Etudes, the existence of profound thematic restructuring between the various restatements of a theme is very much confined to the transformation of small cells. The analyses of Etudes 4 and 5 later on offer an indication of the extent to which this happens in the works at hand. Etudes 8,9, 10 and 11 contain themes entirely independent of each other.

In stead of thematic transformation, one may encounter in nearly all the etudes small, unrelated segments brought together in development sections and codas. EET no.2, quoted in Example 16 above, is developed in such a way. DGE no.5 and EET no.5 are riddled with such examples (see analysis) and so are both versions of Etude 7.

THEMATIC STYLE, DGE AND EET

Example 17

EET no.7, bars 59,60

Otherwise simple variation techniques take the place of full thematic transformation. The 6 various statements of the main theme in "Mazeppa" assume three basic forms, but they do not change their entire guise. The closest examples of full thematic transformation are in EET no.11 "Harmonies du Soir", but only in terms of "orchestral" changes. These transformed themes are not used as the basis for large-scale movements.

THEMATIC STYLE, DGE AND EET

2.5 Ornamentation

Ornamentation purely for the sake of decoration is rare in DGE and EET. Bars 81 to 85 in EET no.8, "Wilde Jagd" add a grace note to the first beat of each bar. Grace notes are used in the accompaniments of EET no. 4 at the recapitulation, and in DGE no.5 and EET no.5 (left hand bars 30-37, 85-91). In the latter examples the grace notes are not purely decorative, but they contain important thematic elements. In DGE no.7 and EET no.7, the grace notes at the opening serve to animate and emphasise the first beats rhythmically. In DGE no.9 and EET no.9, grace notes are only indicated in small print where they are decorative. The extensive flourishes pervading themes and textures in these pieces serve both as decoration and as rhythmically free cadenzas, but they are mostly integral features of the piece.

THEMATIC STYLE, DGE AND EET

Liszt does not use any of the shorthand associated with earlier music, and he writes out the turn at the beginning of the main theme. The trills at bars 12 and 13 of Etude no.1 are the only such examples in the set aside from those found in Etude 9.

Broken chords are used very prolifically in DGE and EET. Sometimes they are not indicated but implied by the stretches required in one hand, and are not necessarilyagogically significant. The way in which chords are broken can have important thematic, rhythmic or textural significance (viz. analysis of "Mazeppa"; DGE no. 11 and EET no. 11 under rhythm). The performer has a reasonable degree of freedom in the execution of broken chords and should consider the effects thereof carefully.

HARMONIC STYLE

I.3.1 HARMONIC STYLE IN OP.1.

1.1 The Use of Chromaticism

Harmonic progressions in Op.1 are primarily diatonic. Chromatic harmony features in terms of diminished seventh chords, the Neapolitan, the augmented sixth chords and chromatic movement in the bass. The doubly augmented fourth and the Tristan chord are not used.

Many of the harmonic procedures in the later versions are already evident in Op.1. In Op. 1, these procedures are featured less prolifically and with a lesser degree of complexity. The chromatic procedures in Op.1 are generally deployed in dramatically more intense sections, e.g. immediately before the return to a main subject, in development sections, bridge passages or links.

Chromaticism is also used as an expressive means in climaxes and for unusual tonal shifts, often requiring enharmonic spelling. Following are a number of examples of chromatic harmony with regard to the diminished seventh, the Neapolitan, augmented sixth chords, and the third relationship.

HARMONIC STYLE, OP. 1

(i) Diminished seventh chords:

Op.1 no.1 uses diminished sevenths from bars 15 to 17, each resolving on I,VI,(IV),II (with a raised 3rd) and I respectively. Op.1 no.2 includes a few, but not as an important feature. In Op.1 no.3, diminished sevenths occur as a result of smooth voice-leading procedures, effecting subtle but expressive variation in harmonic colouring. Op.1 no.4 elongates a diminished seventh over a dominant pedal at bars 19-24, increasing the harmonic tension(in want of resolution)at bar 25. At bars 28 and 30 the two diminished sevenths are stressed for expressive purposes. Diminished sevenths are used similarly at bars 59,60,63 and 64 over a tonic pedal. These chords represent of the most expressive moments in the etude.

At bars 8 and 9 in Op.1 no.5, diminished seventh chords support a thematic climax and the progression is related to that mentioned in Op.1 no.1. At bar 15, three such chords follow each other chromatically, anticipating a new thematic entry. At bars 75 to 78, diminished sevenths highlight the final climaxes of the piece.

HARMONIC STYLE, OP. 1

Op.1 no.6 contains a very striking progression from bars 36 to 45. From bar 36 to the first beat of bar 38, five successive diminished sevenths descend chromatically while the upper parts ascend in enharmonic perfect fourths. This procedure points directly towards the introduction of EET no.4, "Mazeppa". The rest of the bars serve to indicate the return to the main theme. Bars 64 to 68 also use these chords successively, descending chromatically.

Etude 7 in Op.1 uses the diminished seventh as a result of chromatic inflexion in the voice-leading in many places. Etude 8 uses fifteen diminished sevenths ascending chromatically at the end of the piece. Bar 15 in Etude 9 uses it at the climax of the melody. Op.1 no 10 also uses the chord at climactic areas towards the end of large thematic sections. The same happens at bars 39 to 42 in Op.1 no.11, as well as at bars 36 to 37 and the main climax (bars 48ff) in Op.1 no.12.

(ii) Neapolitan:

The Neapolitan is used for very much the same expressive purpose as the diminished seventh, but it

HARMONIC STYLE, OP. 1

appears much less prolifically. It occurs in root position more often than in first inversion (containing a sixth). At a climactic point in Op.1 no.2, bars 23 and 24, the Neapolitan features as an unaccented chromatic passing note. The middle section of Op. 1 no. 5 also contains examples.

(iii) Augmented sixth chords:

Various versions of the Italian, German and French augmented sixth chords are to be found quite often. The German sixth is used in bar 29 of Etude 1, the French at the end of bar 16 in Etude 2 and the German on the second crotchet of bar 35. The three versions of the chord coincide through voice-leading in Etude 3, bars 22 and 25. A striking use of the French is found at the very end of bar 60 in Etude 5 in B flat major. The Italian features at bars 30 and 55 in Op.1 no.6. The German is used as a result of chromaticism in the part-writing of Etude 7, bar 1 and similar places. Bar 11 in Op. 1 no. 11 uses the French. Chromatic inflexion creates the Italian in Op.1 no.12, bar 27 (4th beat).

HARMONIC STYLE, OP. 1

(iv) Third relationship:

Chordal progressions occur in Op. 1 where roots of chords progress in thirds resulting in direct, often temporary modulations. A typical change is from the tonic in a major key to its relative key, otherwise interpreted as I-VI. This is of course quite diatonic, but by affecting a chromatic inflection on one or more scale degrees, we get the Lisztian harmonic surprise that is understood by the term "third relationship". Roots move in major or minor thirds, and the effect easily results from the use of secondary dominants, for example I - V/VI in a major key. Sometimes the so-called secondary dominant does not progress down a fifth, and it is in such cases that the term "third relationship" is more apt. In Op. 1 no. 3, at bars 18 and 58 there are short-lived third relationships between the two quavers of the second beats (I - V/VI - IV). Direct movement is found in Op.1 no.5, bars 13 and 14 where the tonic moves to the relative minor via the latter's dominant and back. Bars 48 to 50 contain two examples. Etude 6, from bars 55 to 56 and 60 to 61 include this relationship, but each time a pivotal chord is used. Pivotal chords are not interpolated in Etude 7, bars 16 to 18.

HARMONIC STYLE, OP. 1

An unusual tonal relationship in the broad formal context is found in Etude 8, where the middle section modulates to E major from C minor via G flat major, E flat minor, C flat major and G sharp minor. Etude 9 also contains the progression I - V/VI (bars 8-9, 33-34). In Etude 11, bars 12ff are in a third relationship to the opening tonic key.

1.2 Voice-Leading and Textures

Voice-leading in Op.1 is generally relatively smooth and many examples can be traced where chromatic passing tones facilitate the voice-leading, usually in free polyphonic textures.

The amount of voices may change at will as is customary in music of the period. Doubling of parts is not avoided in order to avoid consecutive octaves, and voices may be discontinued or assimilated with one another:

HARMONIC STYLE, OP. 1

Example 18

Op. 1 no.1, bars 11 to 12



An example of unorthodox voice-leading is found in Etude no. 11 at the point of return to the main theme.

Example 19

Op. 1 no. 11, bars 79 to 80



Most textures are reasonably sparse, seldom comprising more than four parts. Textures range from melody with chordal accompaniment, to two-part writing and to broken-chord arrangements as found in Op.1 no.6.

HARMONIC STYLE, OP. 1

1.2.1 Keyboard Style:

Keyboard style and textural arrangement are very closely related, and Op. 1 includes little of the bravura-devices that distinguish DGE and EET. One encounters little crossing of hands, fast octave or chord playing, no modern toccata-type treatment of chordal textures, and no particularly fast fingerwork. All etudes contain specific difficulties or technical patterns, relative to the limitations and abilities of the pianist dealing with them.

I.3.2 HARMONIC STYLE IN DGE AND EET

2.1. Introduction

Liszt's harmony in DGE and EET is one of the most distinguishing facets of his style. As is the case with Op.1, chromatic harmony plays a notable role, but the extent to which it is deployed is much increased. It also plays a specific part in enhancing expressive values in both climactic and developmental areas, dramatic effects and tension. This is done through dissonance, unexpected harmonic shifts, colouristic effects and the extent to which these techniques are deployed.

Distinguished from ordinary diatonic procedures are those progressions containing diminished seventh chords, the Neapolitan, augmented sixth chords, the third-relation, altered chords and unusual modulations.

Dominant ninths, thirteenth etc., numerous pedal points and dissonance in general, are used much more in the later versions. Most of the chromatic procedures in DGE and EET originate from Op.1 and it is mainly those that will be traced in their newly developed guises.

HARMONIC STYLE, DGE AND EET

2.2 Chromatic Harmony

2.2.1 Diminished seventh chords:

These chords feature very often in DGE and EET. One of the special ways in which it appears, is in successive repetition. The chords can be positioned so that various scale-patterns are produced in the linear movement of individual voices. Chromatic root progression and perfect fourths are the most prevalent. Bars 84,85,88 and 89 in EET no.2 contain three diminished chords descending in whole tones, each resolving diatonically. In "Mazeppa" (EET), the diminished seventh chords of the tonic, dominant and subdominant are repeated alternatively at the beginning of the introduction, but they are arranged in such a way that they descend in parallel enharmonic fourths. The same progression appears at bars 175 and 176 over a tonic pedal point with the inner left hand parts rising chromatically. This is a fascinating revelation as it becomes evident that, while the root progression is disjunctive because notation adheres to the harmonic spelling of the chromatic scale, all three diminished seventh chords possible on the

HARMONIC STYLE, DGE AND EET

keyboard (enharmonically) rise in chromatic succession. DGE no.5 and EET no. 5 never alternate more than two diminished chords at a time. EET no. 6 uses all three versions in a rather straight-forward way (bars 60-62). The same applies to etude no.7, "Eroica", despite the occurrence of enharmonic respelling. After the melody based upon descending diminished seventh chords in EET no.10, bars 148 to 158, the pitch direction is reversed in bar 159 so that the right hand ascends chromatically while the left hand descends in whole tones:

Example 20

EET no. 10, bar 159

159

precipitato

8

HARMONIC STYLE, DGE AND EET

Diminished seventh chords in DGE and EET nos 7,8 and 11 are also important, but they are not used in any such special ways as in Etudes 4 and 10. Etude 9 does not contain many examples of the chord except in developmental areas containing sequence and repetition, e.g. bars 34 to 41 in EET no.9.

2.2.2 The Neapolitan:

This chord is used in any position, and it features quite often.

- (i) As is the case with Op.1, it often features at climactic points. The climaxes of themes involve the Neapolitan in EET no.2, bar 14. In this etude constant use is made of modulations rising by semitones, often combining with pedal points. This effect is similar to the Neapolitan in represents an important feature in the piece. DGE no.5, bar 25 (EET, bar 26); DGE and EET no. 8, bars 11-13 are other examples of climaxes involving the Neapolitan.

HARMONIC STYLE, DGE AND EET

- (ii) The Neapolitan sometimes involves enharmonic spelling with the tonic chord notated a semitone higher. In EET no. 5, at bar 108 (DGE, bar 107), the Neapolitan is spelt enharmonically. EET no.7 starts in a key remote from the tonic of E flat but the Neapolitan cannot yet be sensed as such (enharmonic spelling at bar 3), because the tonic is not yet established. At the opening of EET no. 11 "Harmonies du Soir", the Neapolitan is not spelt enharmonically and in contrast to Etude 7, the key is not insecure because it is clearly implied by the dominant pedal.
- (iii) As its intervallic relation to the tonic is that of a semitone, modulations or temporary chromatic inflexions a semitone below the tonic represent the inverse of the Neapolitan relation to the tonic. DGE no. 5 and EET no. 5 invert the Neapolitan relation at the recapitulation of the main theme so that this forms an inverted Neapolitan in relation to the tonic key of B flat.
- (iv) It is often present in sequential passages moving chromatically. Sequential patterns proceeding

HARMONIC STYLE, DGE AND EET

chromatically or stepwise easily produce the Neapolitan, e.g. at bars 67 and 120 in EET no.10.

2.2.3 Augmented sixth chords:

The use of the augmented sixth chord in its various forms is much increased since Op.1, often appearing in any inversion. It cannot be said to be used with the same degree of innovation as diminished seventh chords. It is most often preceded by II, IV, V or the Neapolitan, and it is often present in progressions of smooth voice-leading. Diminished seventh chords also prepare the augmented sixth, e.g. the diminished seventh of V (EET no.4, bar 3, 3rd crotchet). If a major tonic triad acquires a minor seventh, it becomes the augmented sixth (enharmonically) of a new tonic a major third upwards (F maj. to A maj., EET no. 3, bars 70-71; A flat to C maj., EET no. 7, bars 41-42). It may act as the dominant of the Neapolitan (EET no.5 bar 26, EET no.7, bars 115-116).

HARMONIC STYLE, DGE AND EET

2.2.4 Chromatic shifts, unusual chord movement:

(i) The third relationship:

The third relationship is not unusual in itself, but it adds striking colours to progressions. It is common to nearly all the etudes but it is more interesting when not used in simple patterns such as II-IV-VI-I or III-V-VII-II without chromatic alterations to the scale. Full modulations and larger tonal areas a third away are also of interest. Bars 25 to 31 in EET no. 3 is such an example (D flat major and F major); bar 43 affects a direct change from F to D major; bars 65-71 are mentioned above at 2.2.3. The middle section of DGE no. 4 and EET no. 4 is a major third down from the tonic of D minor; bars 11 to 12 and 13 to 14 in EET and other similar places are a third away; third relationships in the middle section are discussed in the analysis of EET no. 4.

The second statement of the main theme in DGE no. 6 and EET no. 6 is a major third higher than at the

HARMONIC STYLE, DGE AND EET

opening; the reverse process happens from bars 35 to 36 in EET; a shift also occurs at bars 42 to 43 from E flat major to G flat major and in similar places. Etude 7 uses it as an important feature throughout. Etude 8 uses direct movement (bars 81-84; 146-156 in EET). Etude 9 uses it at bars 55 to 56 in EET, and the areas in bars 22-26, 27-28 and 29ff move from F minor to A flat minor and C flat minor, which eventually becomes VI in E flat minor. Bars 37 to 38 in EET no. 11 change from B major to G major and bars 45 to 46 change from E major to C major; similar changes take place where this section repeats.

(ii) Movement in tritones (excluding diminished sevenths).

Root movement in tritones creates an unusual sound especially when it does not occur between IV and VII in a given key. EET and DGE no. 8 features this quite often between the dominant and the Neapolitan (EET, bars 20-24, 134-137).

HARMONIC STYLE, DGE AND EET

Sequential progression and the repetition of ideas are very often associated with chromatic movement, especially in development sections, bridges and links. Practically each etude contains such examples. Many of the deletions made in EET pertain to such sections in DGE, not because they are harmonically uninteresting, but because they are repetitive and because they sometimes lead the tonal coherence astray.

2.2.5 Harmonic progressions involving close chromatic inflexion in voice-leading:

Following are a few examples of chromatic voice-leading and revisions incurred upon DGE in the final version in EET. Chromatic progressions do not only imply chromatic root progression, but chromatic inflexion in the voice-leading, or "catwalking". Inversions resulting from various keyboard figurations often do not permit conjunct chromatic voice-leading and all parts are not necessarily altered chromatically. In order to trace the voice-leading one often needs to reduce the flourishing textures to

simple four-part arrangements because profuse figurations in the keyboard arrangement tend to obscure the logical progression. It is in such cases that I refer to voice-leading as disjunctive; otherwise "catwalking" is conjunctive when the voice-leading is direct with clear partwriting.

- (a) EET no. 2: Introduction (bars 1-5); bars 10-11 and repetitions of the figure; the sections at bars 17-29, 41-49; the section from bars 57 to 65 combines the chromatic line in the left hand with disjunct chordal leaps in fourths in the right hand over a pedal point.
- (b) EET no. 1, bars 9-13, EET no. 2, bars 95-101: A quick harmonic rhythm and disjunct melodic progression with EET no. 2 containing a dominant pedal causing dissonance.
- (c) EET no. 3, bars 47-51: Contrary motion between voices; bars 71-78 descending gradually.
- (d) EET no. 5, bars 26-29: Similar to Etude 3, bars 47-51; also bars 81-84.
- (e) EET no. 7, the whole introduction; bars 77-85 with parts in contrary motion.

HARMONIC STYLE, DGE AND EET

- (f) EET no. 8, bars 134-163: Typical example of sequential development similar to EET no. 2.
- (g) EET no. 9, bars 1-6, 10-13, 34ff and corresponding areas; bars 93-96.
- (h) EET no. 10, bars 31-41, bars 122-126: Left hand accompaniment in broken chord figures; also bars 175-177.
- (i) EET no. 11, bars 5-8: Disjunct chromaticism in voice-leading; bars 90-96.

2.2.6 Harmonic "Catwalking" in DGE not included in EET:

As stated before, "catwalking" is often combined with sequential patterns.

- (a) DGE no. 2, bars 36-47.
- (b) DGE no. 3, bars 82-104.
- (c) DGE no. 7, bars 5-28, 105-130. Here, corresponding areas in EET also catwalk, but the style is much condensed.

HARMONIC STYLE, DGE AND EET

- (d) DGE no. 8, bars 55-59: EET retains chord positions for smoother voice-leading and cuts one bar. Bars 161-170: The rest of the section edited (bars 171-222) does not always proceed by means of close harmonic inflexion.
- (e) DGE no. 10 bars 61-105: Except in a few places, voice-leading proceed within a narrow margin due to the nature of the different thematic development.
- (f) DGE, no. 11 bars 97-106: A very clear example where chromatic alteration to the harmonic basis proceeds gradually from bar to bar on agregate. Smooth voice-leading had already been a feature in the original thematic material being developed from Op.1 no. 7.
- (g) DGE no. 12, bars 62-67: DGE quotes its own introduction deleted from EET.

KEYBOARD STYLE AND TEXTURE

I.4.1 INTRODUCTION

This aspect of style differs the most obviously between the different versions. A simple glance at any of the pages from the three sets immediately reveals obvious differences. The profusion of notes in DGE is one of the most striking aspects. Generally speaking, DGE could be said to have attempted to conjure up a keyboard style which taxes pianists to the very end of their limits. Unfortunately, this causes a basic fault throughout the set, viz. textures, rhythms, repetition, figurations, dissonances etc. which are so over-wrought that they obscure clarity of musical expression. EET curtails the excesses of DGE and replaces the often divergent experimental devices with a much more concise style. A few new devices feature in EET and sometimes one such device may replace a number of different ones.

The main difference in keyboard style between Op.1 and the other versions - especially DGE - is that fingerwork is replaced by doubling in octaves and chords, broken chord figurations, leaps, a much wider range in the use of the keyboard and arrangements requiring extended hands. It also involves more crossing of hands, tremolos

KEYBOARD STYLE AND TEXTURE, DGE AND EET

and many more parts within hands. Generally speaking, DGE and EET require a much increased velocity in executing figuration. A three-handed effect is sometimes accomplished. There is a great increase in dynamic treatment while the pianist has to achieve immense physical, emotional and mental feats of endurance in the loud and/or fast etudes.

I.4.2 KEYBOARD STYLES IN DGE AND EET

Of most the revisions done to DGE in EET, it could be inferred that general musical style and taste lies at the core of Liszt's considerations. Very few instances can be quoted where EET seems to be rendered more facile than DGE purely for the sake of a more practical technical arrangement. For lack of space I will confine comparisons to a few examples only. Primarily virtuostic etudes will be quoted.

2.1 Keyboard Range

The keyboard's range had widened during the evolution of the three sets, which may very well have incited the general development of many other aspects of keyboard

KEYBOARD STYLE AND TEXTURE, DGE AND EET

style. The piano could begin to create grand symphonic effects on its own and rival the orchestra. The increased range from one version to the next is self-evident. In comparing Etude 1 of Op. 1 with DGE no. 1 and the bridge passages for pianos of different ranges in Etude 4 in DGE and EET (bar 28), these examples suffice to demonstrate the point.

2.2 Octaves

Octaves feature very prolifically in both versions and need not be quoted in detail. They often appear in cadenzas (DGE, EET nos 4,12). Broken octaves are also common, but in DGE no. 2, the right hand alternates single notes and octaves so that the bottom note repeats:

Example 21

DGE no. 2, bar 7



KEYBOARD STYLE AND TEXTURE, DGE AND EET

EET no. 4, bar 61 features the only example in the three sets where a chromatic scale is played with the hands alternating in octaves so that each separate hand moves along in whole tones ("flying octaves"). Each note doubles up in octaves so that only the middle voice proceeds in a direct chromatic line:

Example 22

From bar 61, EET no. 4



2.3 Chords

Chords played in succession in passage-work is also very common to both sets.

KEYBOARD STYLE AND TEXTURE, DGE AND EET

Chordal arrangements are generally much more thickly scored in DGE, often resulting in both dissonance and muddy textures. There is a marked difference in this respect between DGE and EET. DGE no. 4 and EET no. 4 offer a good example of the EET's relative economy in doubling (see analysis) and improved voice-leading. The changes in doubling can also be seen clearly in EET no. 5.

Here follows example of where dissonance, thick scoring, and a cumbersome figuration in DGE definitely required revision:

Example 23

DGE no. 4, bar 153



KEYBOARD STYLE AND TEXTURE, DGE AND EET

In the following example from Etude 5, the part arrangement in DGE is replaced by a new format which still contains the same sonority without parallel octaves or excessive doubling, rendering a clearer texture.

Example 24

DGE no. 5, bar 48

8.....:

EET no. 5, bar 49.

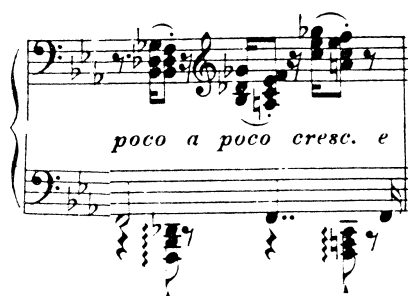
KEYBOARD STYLE AND TEXTURE, DGE AND EET

EET no. 6 hardly changes at all in this respect, so that it remains the work with the most bulky texture in EET. It even adds an extra part in bar 8 and similar places, and therefore this etude in EET is exceptional in this respect.

EET no. 7 substitutes arpeggiation in one voice for chords at bars 36 to 37 and 51 to 52 in DGE (bars 27-28 and 42-43 in EET). Bar 55 and similar places in EET avoid repeated notes caused by doubling in the right hand of DGE, bar 63 without forfeiting any of the essential harmonic sonority.

Example 25

DGE no. 7, bar 63



KEYBOARD STYLE AND TEXTURE, DGE AND EET

Example 25 (contd)

EET no. 7, bar 55



EET no. 9, bar 18 replaces a passage in triads with a single voice. The same happens in similar places.

EET nos 2 and 10 favour a toccata arrangement wherever possible, with the hands playing alternately, sopra and sotto. This breaks completely with Op.1 and it reduces the amount of different figurations in DGE:

Example 26

Op. 1 no. 10, bars 1,2



KEYBOARD STYLE AND TEXTURE, DGE AND EET

Example 26 (contd)

DGE no. 10, bars 13 to 14.

Musical score for DGE no. 10, bars 13 to 14. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a forte (*ff*) dynamic. The right hand has a melodic line with eighth-note patterns, and the left hand has a rhythmic accompaniment. A fermata is placed over the final chord in bar 14, which is marked with a question mark in parentheses (b?).

EET no. 10, bars 13 to 14.

Musical score for EET no. 10, bars 13 to 14. The score is in G major (one sharp) and 4/4 time. It features a piano accompaniment with a mezzo-forte (*sf*) dynamic in bar 13 and a forte (*f*) dynamic in bar 14. The right hand has a melodic line with a fermata over the final chord in bar 14, which is marked with an accent (^). The left hand has a rhythmic accompaniment. A 'string.' marking is present above the right hand in bar 13.

2.3.1 Broken chords and tremolos:

Broken chords and tremolos are greatly reduced in EET. They are very common to DGE and at this point, Liszt simply seems to have acquired a dislike for tremolos, which is more idiomatic of piano

KEYBOARD STYLE AND TEXTURE, DGE AND EET

arrangements of orchestral style than of solo piano style. In this respect, Etudes 6 and 12 in EET are exceptions. Etude 12 prefers tremolos with the hands alternating with each other to tremolos within one hand in DGE, bar 10. Etude 10 in DGE uses tremolos at bar 229 and broken octaves at bar 230, replaced by chords and octaves respectively at bars 171 and 172 in EET no. 10. Broken chord figurations in accompaniments of DGE and EET nos 10 differ in that DGE uses doubling in the left hand (bars 31ff) while EET requires the same degree of changing hand positions, but with zigzag in stead of a linear direction.

Example 27

DGE no. 10, bar 31

8.....

ff disperato

con strepito 1 1 2 5 1

8

KEYBOARD STYLE AND TEXTURE, DGE AND EET

Example 27 (contd)

EET, no. 10, bar 31

31

8

ff

5 2 3 1

Red. *

2.4 Crossing of Hands, Three-handed Effect

Both versions contain more examples of crossed hands than Op. 1, but EET sometimes changes such that it uses less of the device. EET no. 2 edits the use of it at DGE no. 2, bar 23 where the parts cross within the same register, obscuring the clarity between the different strains of the texture.

Example 28

DGE no. 2, bar 23

(5 1 2 1)

f *più cresc.*

KEYBOARD STYLE AND TEXTURE, DGE AND EET

EET inverts the parts so that the part in the left hand of DGE is at an octave higher and now played by the right hand. Also see Example 26, page 72.

The first statement of the main theme in EET no. 4, "Mazeppa" uses the three-handed effect between melody and accompaniment involving the constant crossing of hands, which is not the case in DGE. This represents an instance of an increased use of the device in EET, as is also the case with EET no. 2 at bars 10,11,31 and 33.

2.5 Repeated Notes

Repeated notes do not feature very often in DGE or EET. The example quoted previously from DGE no. 2, where the octaves are split (Example 26) constitutes the most prolific use of repeated notes in the set. EET prefers using repeated notes through the involvement of both hands (EET no. 2, bars 65-68: same as DGE, bars 56-59). At bars 51 and 55 in EET, repeated notes do not occur in the same voice or register, creating a false but sufficient impression of repeated notes. In the section from bars 53 to 63 in Etude 12, EET uses both hands in a

KEYBOARD STYLE AND TEXTURE, DGE AND EET

toccata-style in different as well as in the same octave registers. This creates a larger sonority and it incorporates more notes of the triad in the texture at bars 57, 59 and 63.

FORM IN THE THREE SETS

I.5.1. INTRODUCTION

Many aspects relating to formal organisation have been discussed under the foregoing headings, especially with regard to melody, harmony and rhythm. This part of the discussion is confined to a broad summary of typical formal schemes, tonal organisation, thematic material and phrase division. Critical remarks will attempt to focus on coherence between different aspects of sections and it will not be judgemental.

I.5.2 FORM IN OP. 1

2.1 Typical Formal Schemes

Formal organisation is closely related to the thematic design of pieces on the one hand, and to tonal organisation on the other. The proportions of formal schemes are in turn related to the length of phrases and the type of sections being expounded with regard to techniques of thematic development. For instance, development sections may use thematic material entirely

FORM IN OP. 1

unrelated to anything else in the piece, so that any attempt at relating structural entities to each other become futile. In such cases, forms cannot relate to one another, and therefore typical formal schemes are not descriptive of all etudes.

2.1.1 ABA-Schemes:

Most etudes in Op.1 follow thematic schemes where an ABA-pattern can be traced. However, some do not entirely discontinue the main thematic material of the A-sections at the B-sections (Etudes 3,5,6,8,10,12). In such cases, there is no clear formal division between main sections. Many of these etudes may be said to contain middle sections by virtue of constant modulations and sequential development of their main themes only. Some contain such short B-sections that they simply act as transitions and not as contrasting middle sections (Etudes 2,6 and 12).

The recapitulative A-sections are very often condensed by excluding themes or ideas from the beginning (Etudes 1,2,5,9 and 12). In many etudes, divisions between the opening sections and B-sections are not

FORM IN OP. 1

clear (Etudes 1,3,5,6, 10 and 12) because thematic material runs into the second sections without definitely closing off. Often, the division between themes and bridge passages are also unclear.

Only Etudes 9 and 11 contain fully fledged themes in their contrasting middle sections. Etude no. 4 contains no middle section and is in binary form.

All etudes include codas in the form of closing chords or extensions of the final chord on the tonic. Some codas quote links, themes or short parts thereof, and Etudes 7 and 9 contain melismatic cadenzas in their codas. Scale passages often feature near the closing bars of pieces. Only Etude no. 12 contains an introduction.

2.1.2 Middle Sections:

Middle sections in Op.1 except those of Etudes nos.9 and 11 constitute sequential development of themes.

FORM IN OP. 1

Most of these move to distant key areas from the tonic and shift constantly. The middle section of Etude no. 9 modulates a fifth downward from the tonic and that of Etude no. 11 moves to the minor of the tonic. Some etudes move to key areas very distant from the tonic (nos 3,5,8).

Etudes 2,6,7 and 12 contain short middle sections and could be viewed as lacking the presence of middle sections, because these sections do not change their tonal areas fully . They simply modulate gradually to the dominant key area in the tonic key or towards it like bridge passages.

The virtues and demerits of Op. 1 no. 5 are mentioned in the analysis of "Feux Follets"; it represents the most unconventionally organised etude in the set.

2.1.3 Phrase division:

"Irregular phrases" refer to units of 3,5,7 etc. bars in length . Four-bar or two-bar phrases are usually described as being "regular". Insofar "regular" may infer "balanced", "right", "ideal" or "perfect" is not

FORM IN OP. 1

the issue under discussion. It is less problematic to regard "regular" phrases as representing a square format in which even numbers (2,4,8 etc.) divide themes into segments. Deviations from multiples of two are quite interesting if they are extensions or contractions of rhythmic or melodic groups. The means by which regular units are turned irregular may involve repetition, elision, extension etc., and it has a marked effect on rhythm and formal shape.

To quote an example, the phrase division in Op.1 no. 10, first period is $(2+1) + (2+1\frac{1}{2}) + (1\frac{1}{2}+2+2\frac{1}{2}+1\frac{1}{2}) + 2\frac{1}{4}$ with the last $2\frac{1}{4}$ bars forming a short link. All other groups are extended or contracted through the repetition or omission of cells, or through the addition of new ones. This prevents monotony and predictableness. At the opening of Op.1 no. 10, the first two phrase segments are of dissimilar length as the second is half a bar longer ($3 + 3\frac{1}{2}$ bars). This serves the dual purpose of creating a rhythmic and melodic contrast between the two segments, and to focus attention on the closing V-I cadence at the end of the second segment. The first had already concluded with a perfect cadence while the second adds

FORM IN OP. 1

an extra one, ensuring that the listener senses the end of this $6\frac{1}{2}$ -bar phrase.

These free but effective phrase divisions characterise nearly the whole of Op.1 and some of the most striking examples of this may be found in Etudes 1,4 and 6. Etudes 3 and 5 are the least successful as their melodies tend to straggle. They have a less balanced organisation of phrases.

Phrase division in Etudes 9 and 11 is mostly regular. Here irregular phrasing would serve a lesser purpose than for example in Op.1 no. 10, because these etudes have extended themes with relatively much melodic depth inherent in them. Rhythmic inflexion to the phrasing is thus not essential.

I.5.3 FORM IN DGE AND EET

3.1 Introduction

For the very fact that DGE and EET are basically the same compositions in the sense that EET constitutes the eventual result of a yet uninitiated process begun in the middle version, any discussion of formal proportions should rightly concentrate on the final product. It is hard to conceive that purely formal ideals inspired the inception of DGE. This set would rather have evolved "organically" through the development of basic ideas. Therefore it would be wrong to view these etudes as being cast into facile or popular moulds which merely conform to common practice. Their individuality and originality proceed largely from other aspects of style and are not of necessity inspired by formal considerations. This is why some formal indiscretions occurred in DGE and needed revision.

3.2 The Extended Length of Pieces in DGE, EET

Part of the process of extension in DGE was begun through the formation of grander concepts than that contained in Op.1. An expansive keyboard style,

FORM IN DGE AND EET

profound dramatic and poetic ideas and a much more evolved compositional technique are at the core of the extended length of DGE. Following is a comparative list of the pieces' duration in bar numbers:

<u>Op.1</u>	<u>DGE</u>	<u>EET</u>
No. 1: 36	23	23
No. 2: 38	93	102
No. 3: 77	121	98
No. 4: 77	169	201
Intermediate "Mazeppa":		179
No. 5: 83	127	133
No. 6: 74	72	69
No. 7: 39	No.11: 184	No.11: 155
	No. 7: 146	No. 7: 119
No. 8: 64	228	228
No. 9: 52	108	108
No.10: 80	240	182
No.11: 100		
No.12: 67	101	79

Duration in terms of performance should provide a clearer indication than bar numbers, because tempo indications

FORM IN DGE AND EET

differ vastly (see section on rhythm). Only Etudes 1 in DGE and EET should be executed in less time than in Op.1.

EET nos 2 and 5 are slightly longer than their counterparts in DGE. EET no. 4 is extended through the addition of an introduction and a coda. Except for DGE no. 12, (which loses its introduction in EET) the reduced length of etudes in EET results from deletions of large sections from the main bodies of etudes. Introductions contribute to the longer forms in DGE and EET nos 2,5,7,9 and 11, EET no. 4 and Etude 12 (DGE only).

Etudes 4 and 11 in the later versions are proportionately the largest extensions in relation to Op. 1 and EET no. 2 extends DGE no. 2 by using a larger number of modulating sequences. In this respect, EET no. 2 is the only piece in its set extended from DGE through those means, although the material differs.

FORM IN DGE AND EET

3.3 Typical Formal Schemes in EET

3.3.1 Formal revisions to DGE:

Nearly all aspects covering the deletion of material from DGE have been discussed under other headings dealing with comparisons of the two later versions. One aspect particularly received much attention, viz. reasons for removing large sections containing development from DGE. Thematic coherence and a more concise approach to the deployment of sequence and repetition prompted Liszt to economise somewhat in the structuring of EET. There was no further attempt at developing ideas beyond their limits. Instead, that which had aspired to elevated horizons but which had failed through the lack of the effective compositional means, was removed. That which was not deleted completely was replaced by sections characterised by pith. The condensed substance of sections in EET replacing extended areas in DGE is usually dramatically more effective. Such sections are also more coherent regarding both thematic and formal unity.

FORM IN DGE AND EET

These cuts change the inner proportions of the corresponding works in EET. In some cases, such as in DGE nos 3,8 and 10, whole sections are removed, changing the relationship between newly juxtaposed sections. Etudes 3,7,8,10,11 and 12 all acquire new formats. Following are a few examples of structural cuts, Etude no. 2 being an exception:

(i) Etude no. 2:

DGE quotes its theme and repeats variations upon the theme at bars 26 to 35, but EET introduces a new variation (bars 29 to 44). EET retains some of the new material from bars 36 in DGE but juxtaposes it with variations upon the main theme, thus avoiding an incoherent relation with the main theme:

Example 29

DGE no. 2, bars 27,28.



FORM IN DGE AND EET

Example 29 (contd)

EET no. 2, bars 30,31

30

string. - - - - -

p

2 3

rinf.

DGE no. 2, bar 36

(6)

energico con forza

*
Rea

EET no. 2, bars 45,46

crescendo - - - - -

8

FORM IN DGE AND EET

The continuation of the section in DGE, bars 44 to 48, is discarded in EET no. 2, because it produces another repetitive variation based upon DGE's own keyboard arrangement of the main theme, since discarded in EET at bars 6 ff.

Example 30

DGE no. 2, bar 44



(ii) Etude 3:

Bars 82 to 104 in DGE, "Presto agitato assai", form a sudden, melodramatic outburst in contrast to the rest of the piece. The greater part of the etude had actually been spent on building up to an immediately preceding climax (bars 65 to 78) which then subsided before the outburst. In EET, this climax is now the only one remaining in the large dynamic shape of the piece. The contrast between the illiminated

FORM IN DGE AND EET

climax and the peaceful coda is rendered less severe, and the proportions of the EET version are greatly improved. The second climax in DGE defeats the purpose of the development towards the first climax.

(iii) Etude 7:

The introduction of EET is 8 bars shorter. Bars 9 to 11 are simplified and the rest of the introduction employs a new fanfare-idea. On closer examination the fanfare-idea seems harmonically derived from the "quasi presto" (introduction, DGE) which has since been removed. Melodically they both relate to the "Tempo di Marcia" of the main body of the piece.

Bars 79 to 86 are an insertion adding the fanfare passage from the introduction, creating a heightened sense of expectation and increasing the structural coherence of the piece. The section marked "più animato ancora" (bars 98 - 130) repeats the foregoing climax for 8 bars and then ascends chromatically for 2 bars to lead to a segment from the introduction.

FORM IN DGE AND EET

The section in EET after the quotation from its introduction is left "open", ending on the diminished seventh of the dominant (bar 102). The condensed recapitulation is much more effective because the listener is already quite familiar with the thematic material expounded in the earlier parts of the etude. This etude offers much the same type of revision as in EET no. 3, i.e. the avoidance of texturally bloated and repetitive restatements of material.

(iv) Etude no. 8:

A large section of 62 bars in DGE no. 8 (bars 161 to 222), is omitted in EET no. 8. The foregoing section (EET, bars 134 ff; DGE, bars 135ff) had already been reduced by 4 bars to avoid repetition. The 62 bars removed from DGE contain no new material, but repeats (or recapitulates) earlier material only.

(v) Etude no. 10:

Bars 67 to 105 in Etude 10 in DGE, are replaced by a much more concise development section in EET. The

FORM IN DGE AND EET

almost overambitious attempt at fusing as many as three thematic elements in this rather symphonic section of DGE, is replaced by a much less congested texture.

Example 31

DGE no. 10, bar 61



A segment of EET's development, (bars 78 to 86) contains the material later quoted in the coda.

A new, unrelated "grand march" from the coda of DGE (bars 179 - 207) is discarded in EET, reducing the latter's coda from 62 to 23 bars. The coda of DGE continues with a free cadenza-type section (bars 197 to 207), a stretto variation (bars 208 to 227) and a conclusion on the rhythm of the second theme from bars 31ff. EET replaces this large coda by a striking cadenza of diminished sevenths, a stretto from the

FORM IN DGE AND EET

development section and a short conclusion (bars 170 ff) alluding - unusually so - to material in DGE not found elsewhere in EET.

(iv) Etude no. 11:

In EET no. 11, bars 95 to 97, a short transition of 3 bars replaces a large section of 32 bars in DGE no. 11 (95-96, 97-107, 108-127). The DGE section is no more than a cadenza of which the content is based on earlier material, structured by sequences, repetition and melismas over slow chordal progressions. DGE, bars 97 to 107 hackneys the main theme, rendering ineffective the "Grandioso" section to follow (bars 98ff in EET) by anticipating it thematically. The same applies to the section "Allegro vivace (tempo giusto)" at DGE, bars 108 ff.

(iiv) Etude no. 12:

Etude 12 in EET deletes the introduction from DGE, but although it relates thematically to the rest of the

FORM IN DGE AND EET

etude, it is still extraneous to the character of the shimmering tremolos accompanying the main theme. The DGE recitative-style introduction may have been conceived as a poetic conflict, but unity was given preference over variety in the later version. The introduction is quoted later in DGE at bars 62 to 72 and although it raises tension and expectation as it points towards the recapitulation, it interrupts the flow of the piece. EET simply deploys a "quasi cadenza"-scale passage which connects directly with the recapitulation.

CHAPTER 2

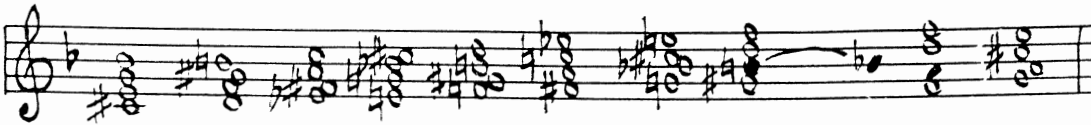
ANALYSES AND COMPARISONS OF SELECTED ETUDES LEADING UP TO
"MAZEPPA" AND "FEUX FOLLETS"

ETUDES D' EXECUTION TRANSCENDANTE: ETUDE NO. 4, "MAZEPPA"

II. 1.1 Introduction, Bars 1 to 6

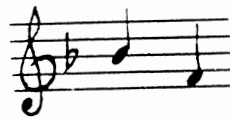
1.1 Harmonic, Melodic Features:

Example 32 Bars 1 to 4: Harmonic progression, reduced.



This chromatically rising progression alternates all three diminished seventh chords (comprising all 12 notes of the chromatic scale) so that the parallel chords descend in enharmonically spelt perfect fourths.

The B flat moving to the F in the soprano at the outset provides the basis for the melodic outline of the following scale passage (bar 6); this passage in turn uses the harmonic minor scale with its characteristic augmented second between the sixth and seventh scale steps. The melodic shape



to



and the harmony in the scale passage is on V in D minor.

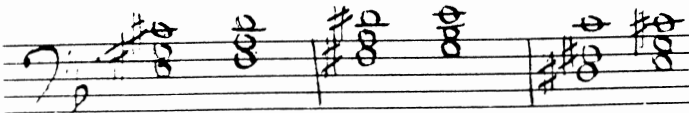
ANALYSIS OF MAZEPPA, bars 1 to 6

The precipitating opening figure is inverted in the cadenza (bar 6) and it appears 3 times, increasing in momentum. Its extension renders it more climactic at the last statement as it is drawn out over an extra octave.

The chromatic sequence of diminished chords at the beginning is significant in that it serves as the basic idea for the inner accompaniment figures of the main theme (bars 7ff), now augmented and melodically ascending. This is the harmony of the inner accompaniment of bars 7,8 and 9, simplified:

Example 33

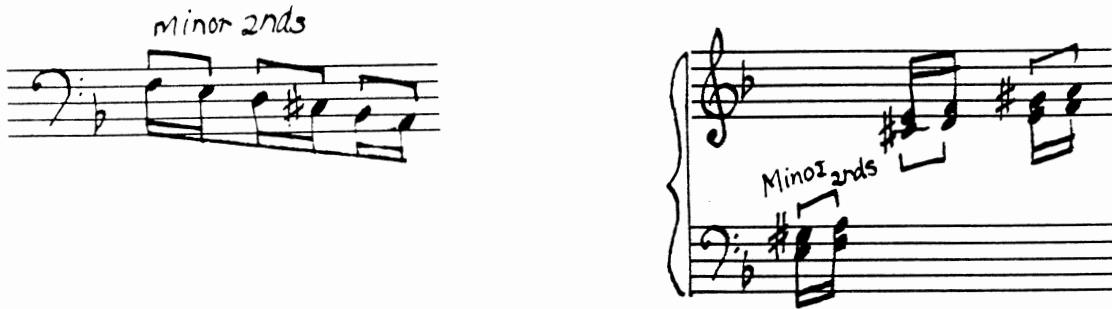
Bars 7,8,9, reduced



The scale passage at bar 6 also hints at the accompaniment at bars 7ff in terms of intervallic relationships, inverted and melodically displaced:

ANALYSIS OF MAZEPPA, bars 1 to 6

Example 34



The point at which the continuous descent in perfect fourths in the soprano at the outset is discarded is also noteworthy. The harmonic progression is continued until the third beat of bar 3, and at the fourth beat it moves to the German augmented sixth, which initiates an imperfect cadence in the following two bars. The obvious reason for changing chord positions in the bass is because the progression might descend too low for the keyboard's range, and the continuous pattern is broken.

1.2 Melodic structure:

The overall pitch structure may be reduced as follows:

ANALYSIS OF MAZEPPA, bars 1 to 6

Example 35

Bars 1 to 7, reduced

Musical notation for Example 35, showing bars 1 to 7 of Mazeppa, reduced. The notation is on a single staff with a treble clef and a key signature of one flat. Bars 1-3 show a melodic line with eighth notes. Bars 4-5 show a cadenza with a prominent A note. Bars 6-7 show the continuation of the melodic line. Dashed lines and numbers 1-7 are used to mark specific points in the music.

The significance of the A at bars 4 and 5 may also be deduced from the melodic contour of the Mazeppa published earlier in a separate version (the "Intermediate version"), but where the cadenza found in EET does not follow.

Example 36

Intermediate Mazeppa, bars 1 to 5

A capriccio.

Musical notation for Example 36, showing bars 1 to 5 of the Intermediate Mazeppa. The notation is on two staves, treble and bass clef, with a key signature of one flat. The music is marked "A capriccio." and features a prominent A note in bar 4.

Notice the overall pitch contour. The A in bar 4 is highlighted because it is approached by means of a leap, after which it moves to the dominant seventh. In EET, Liszt felt a need to extend this dominant reached in the intermediate version by interpolating a brilliant cadenza of passage work between the opening and the main theme. The cadenza extends the dominant

ANALYSIS OF MAZEPPA, bars 1 to 6

harmony and achieves a more dramatic build-up towards the main theme.

From the simple reduction above (Example 35) may be drawn a further reduction which illustrates the basic tonal structure as implied by the pitch structure of the introduction:

Example 37



The A in the bass is the implied pedal point from bar 4 onwards. The B flat is less important than the A, as it may assume the function of an appoggiatura to the dominant A, which is to sharpen the expectation of A.

The rhythm of the introduction does not lend itself to grouping in regular patterns, and it is to be executed in a fairly free manner.

ANALYSIS OF MAZEPPA, bars 1 to 6

1.3 In performance:

The reason for breaking the chords from bars 1 to 4 is probably simply because most pianists cannot stretch full chords spanning a tenth. At bar 4, 3rd beat and at bar 5, the chords are less extended and not arpeggiated even though they are set off from the foregoing progression. The diminished chords are to be broken successively from left hand to right hand (which takes longer in time), but they are marked by wedged staccatos which not only denote touch, but influence the speed at which they are to be broken. The "con pedale" indication at bar 6 should be handled cautiously, so that while the effect remains simultaneously sonorous and articulated, the focal Fs and B flats remain prominent.

II 1.2 MAIN SECTION

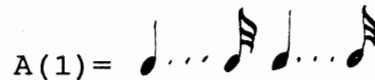
MAIN THEME: BARS 7 to 22 (1ST BEAT)

2.1 Rhythmic, harmonic deduction:

All rhythmic figures are built from simple cells:

Example 38

Rhythmic figures, main theme



<u>BARS:</u>	<u>RHYTHMIC FIGURES:</u>	<u>KEYS:</u>	<u>CHORDS:</u>
7	A		I
8	A	D min.	II $\frac{4}{2}$
9	A(1)		V6, V
10	B		I
<hr/>			
11	A	F maj.	V, V6
12	B		I
13	A	A maj.	V, V6
14	A(1)		I

ANALYSIS OF MAZEPPA, bars 7 to 22

<u>BARS:</u>	<u>RHYTHMIC FIGURES:</u>	<u>KEYS:</u>	<u>CHORDS:</u>
15	A	D min.	VII ⁴ ₂ , V
16	A		III ^{#6} ₅ , (B ^b - A bass)
17	A(1)	(V OF D)	VII ^o ₅ /V, V
18	B		I
19	A		VII ⁴ ₂ , V etc.
20	A	D min.	
21	A(1)		
22	-		V

Liszt avoids dotting in his notation at this point, as it would be cumbersome. The triple-staff layout of the parts is sufficiently clear and as the pedal would be held throughout, triple dotting would seem redundant.

2.2 Harmonic features:

2.2.1 Voice-leading and doubling:

There is no strict voice-leading, but specific care is taken with doubling. At bars 12, 14, 17 and 18,

ANALYSIS OF MAZEPPA, bars 7 to 22

the fifths of the chords are included in the left hand in order to complete the triads. This is done by adding a part to the chord while the right hand is occupied in doubling the soprano with the thumb. Care is also taken not to double the fifth against the semiquaver accompaniment at bars 11,12 and 13.

2.2.2 An unusual harmonic procedure occurs from bars 15 to 17 and 19 to 21. This is a reduction of the progression:

Example 39

Bars 15 to 17, reduced

Handwritten musical notation for Example 39, showing bars 15, 16, and 17. The notation is in G major (one sharp) and 3/4 time. The right hand (treble clef) has a melody of G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) has a bass line of G3, A3, B3, C4, B3, A3, G3. Chords are indicated by sharp signs above the notes. The word "etc." is written at the end of the staff.

ANALYSIS OF MAZEPPA, bars 7 to 22

The bass part results from an ostinato quite obvious in DGE no. 4 and the Intermediate version. This creates some difficulty in analysing the harmony at bar 16 and its repeat at bar 20. Three descending diminished seventh chords occur in these bars. The B flat-A ostinato creates a resolution to V in bar 15, and at bar 17 it moves to the dominant of the dominant. The diminished seventh in bar 16 could be analysed as belonging to IV, but this is not satisfactory as it never moves to IV. This chord should simply be regarded as the coincidence of the descending diminished seventh chord with the ostinato bass. The ostinato also creates an altered chord on the first beat of bar 16. The B flat in the bass acts as an appoggiatura moving to the A, so that the chord is analysed as the first inversion of the mediant seventh with the sixth above the bass raised and the fifth above the bass lowered.

Example 40

Bars 15 to 17, reduced

The image shows a musical staff with three measures of reduced harmony. The first measure contains a D minor chord (VII) with a 3/4 time signature, followed by a V chord. The second measure contains a III chord with a #6 and b5 alteration. The third measure contains a VII chord with a 5/5 time signature, followed by two V chords. The notes are written in treble clef with a key signature of one sharp (F#).

ANALYSIS OF MAZEPPA, bars 7 to 22

2.3 Intervallic structure, bars 7 to 22:

Example 41

Bars 7 to 22, reduced

The image shows a musical score for three staves, likely representing different parts of a piece. The notation includes various note values, rests, and accidentals. Several intervals are explicitly labeled with Roman numerals: 'i' for unisons, 'ii' for seconds, 'iii' for thirds, and 'iv' for fourths. Some intervals are marked with 'pp' (pianissimo). The word 'etc.' is used to indicate that the pattern of intervals continues. The score is presented in a reduced form, focusing on the intervallic structure of the original bars 7 to 22.

Intervals:

Fig. i : 2nds - descending only; if these are inverted, a continuous descending line results.

Fig. ii : 5ths - 2 forms: Ascending, descending.

Fig. iii: 3rds - part of horizontal triads.

ANALYSIS OF MAZEPPA, bars 7 to 22

Fig. iv : 7ths - resulting from sequences and harmonic progressions (d min:I-F maj:V-I-A maj:V-I) at bars 10 to 15, becoming a feature at bars 15 and 19; derivation possibly from 2nds (inverted).

The melody descends diatonically from the tonic in the first phrase. The fifth arrests the direction as it reaches the dominant note. Bars 10,12,14 and 18 spell out the third, fifth, and first scale degrees, forming the tonic triads of the respective keys. Bars 9-10 are condensed at bars 11-12, 13-14 and at bars 17 (3rd beat) to 18 excluding the ascending fifth of bar 19.

[Note: The interval of a first is not taken into account.]

ANALYSIS OF MAZEPPA, bars 7 to 22

2.4 Melodic structure, reduced:

Example 42

Bars 7 to 22, reduced

The image shows two staves of musical notation. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several phrases, each marked with a figure number: I, II, III, IIa, IIb, and V. A 'pedal point' is indicated in the bottom staff. The notation includes various note values, rests, and accidentals.

1st phrase: I (2 bars), II (2 bars) - 4 bars

2nd phrase: IIa (2 bars), IIa (2 bars) - 4 bars

3rd phrase: III (2 bars), IIa (2 bars) - 4 bars

4th phrase: III (2 bars), IIb (2 bars) - 4 bars

Figures II, IIa and IIb include elements of fig. I (2nds);
fig. III contains a pedal point.

2.5 Textural features and performance:

The arrangement of the parts involved produces a
four-handed effect and it could even be scored for two

ANALYSIS OF MAZEPPA, bars 7 to 22

pianos. The leaps required of the solo pianist renders the piece a decidedly dangerous item on a concert programme, but the symphonic effect created impresses tremendously. The accompaniment is placed in the centre of the tessitura and it is contrasted rhythmically against the slow moving chords in the outer parts. The constant 2-4 fingering indicated should be adhered to since it achieves a toccata-type touch which is distinctly articulated. Liszt's articulation indicates a specific difference in touch between bars 7 and 13. The constant use of appoggiaturas colours the sonority with turbulence and the intervals are reminiscent of the so-called Gypsy scale with its augmented fourths.

Example 43

Bars 7 ff



2.6 BRIDGE 1: BARS 22 TO 30

The passage is in two sections, the second starting at the second crotchet of bar 25.

Example 44

Bars 24, 28, 30

Musical notation for bars 24, 28, and 30. The score is in G major (one sharp) and 3/4 time. Bar 24 features a sequence of eighth notes with triplets. Bar 28 continues this pattern. Bar 30 includes a 'ten.' (tenu) marking and a final triplet. The bass line also features triplets and eighth notes.

Musical notation for bar 28, showing a dense texture with many notes. A dynamic marking 'più forte possibile' is present. The notation includes a 3/2 time signature and a 'bar 28' label.

Musical notation for a section marked 'poco rall.' (poco rallentando). The notation shows a series of eighth notes in a descending sequence across three staves.

ANALYSIS OF MAZEPPA, bars 22 to 30

The climax of the passage is a B flat (bar 25) and it moves towards an A at the end in order to lead on to the D at bar 31: roughly the same melodic outline is contained as at the introduction. The harmony elaborates the dominant with the 7th, 9th over the pedal point of A. The texture is clearer than that of the pedalled passage at the introduction. Although to a limited degree, this bridge passage relates to the introduction, suggesting a measure of motivic and tonal unity in the overall plan of the piece. This is not the case with DGE no. 4, where there is no introduction.

II 1.3 MAIN SECTION: SECOND STATEMENT OF THE THEME:

(BARS 31 TO 61)

3.1 Formal relation to main section:

The main theme is stated for a second time with important variations. From the second phrase onwards (bars 35 ff) it diverts to distant keys for 13 bars until bar 48 where it rejoins the original melody (cf. bars 22 and 48) in the tonic. This I-V-I procedure rounds off the section.

INTRODUCTION	MAIN THEME(1)	BRIDGE	MAIN THEME	CONCLUSION
bars 1-6	bars 7-22	bars 22-30	bars 33-55	bars 55-61
	ending on V		ending on I	based upon
				bridge

The whole section may be divided in half according to bar numbers, the first half spanning 30 bars. Structurally it is preferable to view it as an arch-shaped theme, repeated and varied, separated by a bridge and flanked by an introduction and conclusion related to the bridge. The I-V-I relationship now encompasses the whole section.

ANALYSIS OF MAZEPPA, bars 31 to 61

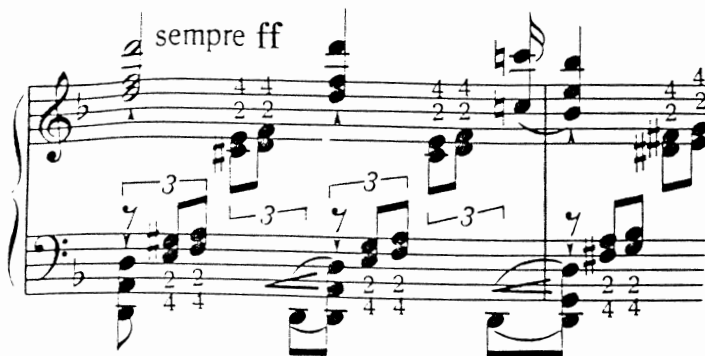
3.2 Rhythm and Texture:

The accompaniment is now in quaver triplets in stead of semiquavers which, in comparison to the previous statement of the theme now suggests compound time. The triplet movement is constant, but in the theme there is no specific indication of triplets through the absence of rests.

The performer has to make a definite dicision whether to play 2 against 3 between melody and accompaniment or to bring to two elements into a direct rhythmic relationship.

Example 45

Bars 31 to 32



There is still a lack of rests or dotting, except at bars 47ff, where the melody note - a semiquaver - forms the last part of a sextulet so that the 2 against 3 - rendition

ANALYSIS OF MAZEPPA, bars 31 to 61

becomes less preferable. A similar situation arises at the second last statement of the theme (bars 114ff). As for the basic pulse, there is no cause for changing its tempo. The left hand now shares the accompaniment with the lower parts of the chords harmonising the melody. By anticipating each chord, the bass line, combining with the semiquavers of the melody, helps create the effect of a chord broken in a staggered fashion. Without interfering with the melodic line, this effect should be clearly illustrated in executing the texture.

3.3 Thematic features compared with first statement of the theme:

The first 8 bars are motivically the same as in the first statement of the theme. Only the key changes affect the exact intervals. The same applies to the two similar phrases constituting the last 8 bars, save that they correspond to the last 4 bars of the first statement. The effect is now more conclusive than before. The section from the ninth bar to the seventeenth bar could be regarded as a temporary thematic digression.

ANALYSIS OF MAZEPPA, bars 31 to 61

3.4 Harmonic features:

Two modulations, each rising a minor third from bar 35 onwards, gradually leads the harmony a tritone away from the tonic D minor to A flat major. The latter key serves the purpose of leading to the diminished seventh chord of the dominant and to I⁶/₄ in D minor, which not only animates the dominant but in turn it stresses the subsequent sense of return to the tonic at bar 47:

Example 46

Bars 35 to 43, reduced

The image shows a handwritten musical score for Example 46, covering bars 35 to 43. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat). The notation includes various chords and melodic lines. A bracket labeled "sequence" spans from bar 35 to bar 39. Below the staves, there are handwritten annotations: "A flat Major: I - VII^o₂ / III - I" and "D minor: VII^o₇ / V - I⁶₄". The word "etc" is written at the end of the second staff.

Following the unusual resolution of the diminished chord in bar 39 (VII^o_{4/2} of III) it is respelt as VII^o₇ of V in D

ANALYSIS OF MAZEPPA, bars 31 to 61

minor. Also note the deliberate use of consecutive perfect fifths from bars 34 to 35 and from bars 36 to 37. At the same places, the soprano and bass voices proceed in consecutive octaves.

3.5 Conclusion of section (Bridge 2): Bars 55-61:

The conclusion (bridge 2) inverts the beginning of the previous bridge section, rounding off the main section symmetrically.


II. 1.4 MIDDLE SECTION, BARS 62 TO 113

This section comprises two further variations on the main theme. The last bars of phrases undergo the most change. The section is in B flat major, a third away from D minor. The melody still starts on the note D, which is now the mediant.

4.1 Rhythmic, harmonic deduction:

A = 

A(1) = 

B(1) = 

BARS:	RHYTHMIC FIGURES:	KEYS:	CHORDS:
62	A	B flat Maj.	I
63	A		I
64	A(1)		dim. 7th (with ped.point)
65	B(1)		I
66	A	G min.	I
67	A		I
68	A(1)	F maj.	V7
69	-		I

ANALYSIS OF MAZEPPA, MIDDLE SECTION

BARS:	RHYTHMIC FIGURES:	KEYS:	CHORDS:
70	A	D flat maj.	I
71	B(1)		V
72	A	C min.	I
73	B(1)		V
<hr/>			
74	A	B flat maj.	I
75	A	G min.	I
76	-		IV
77	-		V

4.2 Harmonic features:

A third-relation is found between bars 69 and 70, and also between bars 73 and 74, affecting a chromatic inflexion. A pedal point is used throughout the first phrase.

Voice-leading is free, resulting from the free broken chord arrangement in the left hand part which simply colours sonorities.

ANALYSIS OF MAZEPPA, MIDDLE SECTION

4.3 Melodic structure, Bars 62 to 77:

The essential intervallic progression of the melody is primarily in seconds, with the biggest deviation in the latter part of the second phrase. Rising 7ths and 3rds interrupt this diatonic flow. In the reduction below, fig.a replaces the 7ths and fig.b replaces the 3rds. After rising, the melody falls back to the diatonic line. Figures a and b appear in reverse order at the second phrase. Within the reduced melodic line, falling 3rds become a significant feature, and towards the end there is a rising 3rd. Sequences appearing in the third phrase form a variation of the third phrase from the second statement of the main theme (bars 39-40).

Example 47

Bars 62 to 77, reduced

The musical notation consists of four staves of music in a single system. The first staff shows a sequence of notes with a circled 'a' above a rising 7th interval and a circled 'b' above a rising 3rd interval. The second staff continues the sequence with a circled 'b' above a falling 3rd interval, a circled 'a' above a rising 7th interval, and a circled 'a' above a rising 3rd interval. The third staff shows a circled 'b' above a falling 3rd interval and another circled 'b' above a falling 3rd interval. The fourth staff shows a circled 'b' above a rising 3rd interval. The notation is handwritten and includes various musical symbols such as stems, beams, and rests.

Ⓐ = rising 7th
Ⓑ = rising 3rd

ANALYSIS OF MAZEPPA, MIDDLE SECTION

4.4 Textural arrangement:

The melody is now played by the left hand thumb alone and it is typical of the cello or viola in orchestral scoring. The accompaniment uses broken chords in the left hand and half-broken chords in the right hand. The effect is much more peaceful than with the chromaticism of the first section.

4.5 Middle Section: Second Subsection

This section is divisible into two parts, viz. bars 80-104 and bars 105-113. The first part is a mainly textural variation of the foregoing subsection for ten bars, after which it continues with rising sequence and repetition in order to reach a climax on the Neapolitan of C major. From bars 92 ff the tenor melody is improvisatory and as it reaches its climax on the Neapolitan, it is discontinued. The accompaniment leads into a short

ANALYSIS OF MAZEPPA, MIDDLE SECTION

cadenza of chromatically descending six-four triads, protracting the Neapolitan harmony. At bar 104, it moves to a C major chord (V of F) via the augmented sixth on D flat.

At bars 105 to 108, the harmonic rhythm shifts freely so that key changes do not coincide with the regular rhythmic division. The rhythm of this progression (as well as the repeat of bridge 1 following at bar 108) is so free, that bar lines seem redundant; the whole section from bars 100 to 113 forms a continuous cadenza.

Example 48

Bars 105 to 108, reduced

The musical score for Example 48, 'Bars 105 to 108, reduced', is presented in two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The score is divided into four measures. The first measure contains two chords: C major (C-E-G) and F# major (F#-A-C). The second measure contains two chords: Eb major (Eb-G-Bb) and F# major (F#-A-C). The third measure contains two chords: F# major (F#-A-C) and A major (A-C-E). The fourth measure contains two chords: A major (A-C-E) and F# major (F#-A-C). A dashed line connects the bass notes of the first four chords, showing a chromatic descent from Eb to A. The chords are labeled C, Eb, F#, and A below the bass staff.

ANALYSIS OF MAZEPPA, MIDDLE SECTION

4.6 Bridge 1 (repeated), Bars 108 to 113:

There are slight changes compared to the previous statement of this passage:

Example 49

Bars 28 and 113, compared

Piano à 7 octaves

8

il più forte possibile

3

il più forte possibile

8

Piano à 7 octaves

il più forte possibile

quasi cadenza

il più forte possibile

ANALYSIS OF MAZEPPA, MIDDLE SECTION

Other than that this passage constitutes a cadenza which is customarily free from strict temporal division, the alterations from bar 28 to bar 113 is curious and I cannot offer a satisfactory explanation for it. In part, the differences are due to the fact that the two passages start at different positions in the bar, the former (bar 28) starting at the second crotchet and the latter at the fourth crotchet. At bar 28 two notes, an F and a G, are dropped from the continuous note-pattern, but at bar 113 they are included only to cause an interruption to the triplet grouping. As a result only the D and E at bar 113 are grouped together, after which the triplet pattern continues.

The "ossia" for a piano with seven octaves does not pose this irregularity, but it has to suffice with only the E as the climactic peak of the passage. One could only suppose that Liszt saw no definite solution and included both possibilities.

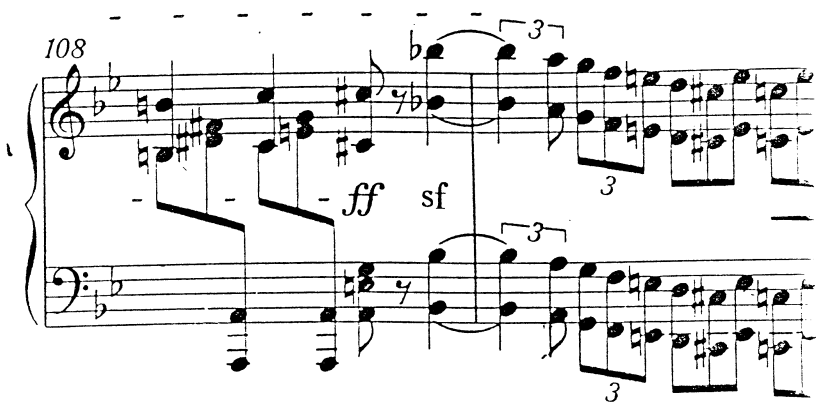
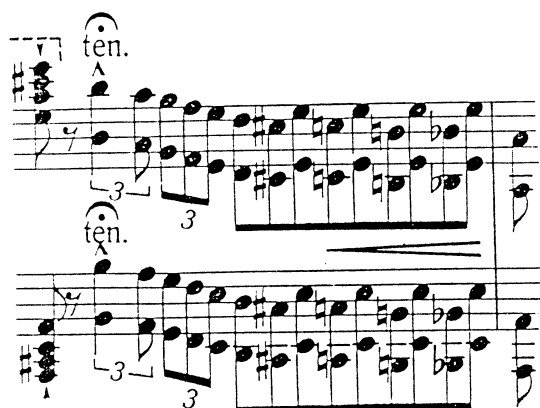
At the first statement of this bridge there are also more temporal divisions in terms of bar lines (5 bars and 3 crotchets) than at the repeat (5 bars and 1 crotchet). In

ANALYSIS OF MAZEPPA, MIDDLE SECTION

the second statement, at bars 108 to 109, the B flat is held one crotchet longer, spelling out the exact length of the same note marked with a fermata in bar 25:

Example 50

Bars 25; 108 to 109



This change amounts to little as the performer has to consider how much or whether at all the two bars really differ within the formal context.

4.7 Middle section: formal significance

The general harmonic freedom and the greater extent of melodic variation designates this section developmental

ANALYSIS OF MAZEPPA, MIDDLE SECTION

rather than a mere contrasting middle section containing two extra variations in a different key. Whereas these variations (including the switch from minor to major) of necessity implicate development, it is also the section's tonal plan that differentiates between the "free" structure of a development section on the one hand, and a pair of strict variations. This freedom occurs as the second subsection engages in distant melodic and harmonic excursions, discontinuing its relation with the main theme until it is reconnected by the bridge passage. As with the development section of a classical sonata, this section also visits more remote key areas with more direct key changes.

However, because of the strong thematic link between the main section and the middle section, the overall plan of the piece should rather be described as a tripartite AA(1)A form, while the tonal plan suggests an ABA format.

II. 1.5 THIRD SECTION: RECAPITULATION OF MAIN SECTION

5.1 First Statement of Theme: Bars 114 to 129

This section is an almost direct quotation of the first statement of the main theme in the first section. It is varied in the following ways:

1. The time signature is changed from 4/4 to 6/8, resulting in compound time. Note values are adapted in order for the melody to proceed at the same rate per bar, because the time-signatures are determined by the rhythmic arrangements of the accompaniments only.

Despite that the new "Animato" tempo indication refers to pulse, the theme should now be played in more or less half the time of the main section. A real rhythmic change occurs when the thirteenth bar of the theme also includes an upbeat whereas the corresponding bar 19 does not.

2. The accompaniment has changed rhythmically:

Example 51

Rhythm, bars 7,114



ANALYSIS OF MAZEPPA, RECAPITULATION

3. The harmony remains the same, except at bar 119 where the voice-leading changes to include a suspension. (This is from the earlier versions of the piece).
4. Due to the lightness of the double grace notes, the change from forte to mezzo-piano and the presence of less notes within the same harmonic rhythm, the texture is now more transparent. The whole texture is to be handled "leggero".
5. The bridge which links the theme to the next subsection quotes the first bridge of the piece (bars 22-25) with changes to the textural layout. Bar 24 is now stated twice:

Example 52

Bar 24

ANALYSIS OF MAZEPPA, RECAPITULATION

Example 52 (contd)

Bars 131 to 133



The section from bars 25 to 30 in the first bridge is replaced by three groupings comprising three groups each of chromatically ascending octaves leading to the tonic at the next section.

THIRD SECTION, (CONTINUED)

5.2 Second Statement of Theme, Bars 136 TO 167:

This variation is most closely related to the second statement of the theme in the first section (bars 31 to 55). These are the most important changes:

ANALYSIS OF MAZEPPA, RECAPITULATION

1. The time-signature is adapted from 4/4 to 2/4 with the same amount of melody notes per bar as at bars 31 to 55, so that both the time-signature and the note-values are halved. The theme is now rendered in a militaristic fashion, indicated "deciso" and without the previous triplet accompaniment.

The second bar of the second phrase (bar 141) corresponding to bars 12 and 36, excludes the intervals of a third and a fifth in the first half of the bar, using rhythmic figure A rather than figure B. The same happens at bar 143. At bars 151 to 158, the melody simply proceeds in crotchets, as at bars 43 to 46.

2. The accompaniment uses chords which include chromatic grace-note figures, often constituting complete triads. This arrangement rhythmically contracts previous accompaniment figures into a vertical layout. Unless dealt with articulately, the accompaniment easily results in clustered chords, as the texture becomes very dense.

ANALYSIS OF MAZEPPA, RECAPITULATION

3. The theme alludes to D major, rising the third scale degree, and it is continued a semitone higher from bar 140 onwards. As a result, the harmony is also adapted. The sixth and seventh scale degrees are not raised in the first 4 bars, remaining as in their descending melodic form; thus the starting key is still D minor, but with the third scale degree raised by a semitone. The chord positions at bar 141 changed from root position to first inversion on the second crotchet, avoiding the consecutive fifths and octaves found in bars 34 to 37.

4. The melody at bars 144 to 158 forms an extended version of bars 39 to 46. In the final variation, the melody reaches past the dominant to the tonic before descending along broken chord figures. The final version also uses different chord positions to the first section in the conclusory eight bars, resulting in different melody notes in the bass at bars 160, 161, 164 and 165. The accompaniment in the right hand, derived from the middle section of the piece, forces a change in the melody at bar 166, second crotchet, from A to G. This happens because the pattern of the accompaniment is continued mechanically and if the A were to be used, the dissonance would be extreme.

II. 1.6 CONCLUSION (FINAL BRIDGE AND CODA) : BARS 167 TO 201

The bridge combines bridges 1 and 2.

Bars 175 to 177 clearly quote the beginning of the introduction, now over a tonic pedal indicating that the piece has undergone a full tonal circle.

Example 53

Bars 175 to 176

The musical score for Example 53, covering bars 175 to 176, is presented in a grand staff with a treble and bass clef. The time signature is 7/8. The piece is marked 'ritenuto'. The notation is highly complex, featuring numerous accidentals (sharps, naturals, and flats) and dynamic markings (accents and hairpins). A dashed line above the first few notes of the treble staff indicates a specific rhythmic or melodic contour. The bass staff contains dense chordal textures with many accidentals.

This bridge leads directly to a free interlude (bars 177-189), where the rhythm is practically drawn to a halt. At bar 178 the harmony moves to the distant key of E flat minor. The diminished seventh chord at the beginning of bar 177 is enharmonically changed (at bar 187) to the diminished seventh of the dominant in D minor. The piece concludes with an enormous chordal fanfare on the tonic Tierce de Picardie.

OP. 1 NO. 4, ANALYSIS

II.2.1 OP.1 NO.4

1.1 Melodic Features

This piece is built from small, repetitive melodic units delineating a harmonic progression. Voices either move in thirds, in hornpipe-figures or along broken chords. From bars 25 to 40 the melody is slightly more lyrical and the little link at bars 39 to 40 is in only one voice.

1.2 Harmonic Features

The harmonic basis is rather simple. Here is a reduction of the first section, bars 1 to 25;

Example 54

Bars 1 to 25, reduced

min: I V V I I V^{4/4} V^{4/3} V^{4/3} V I^{4/4} VII^{7/4} - - V

Amin.V I

OP. 1 NO. 4, ANALYSIS

Notice the prevalence of diminished seventh chords at the climactic areas (bars 19-24 building up to the climax; used expressively at bars 27-36 and related places). The harmonic rhythm is relatively slow, while tonic and dominant harmony prevails. Bars 51 and 52 alone use the subdominant.

1.3 Formal Scheme: Key of D minor

1.3.1 First section, Bars 1 to 40:

Bars 1-24: [4+4] + 6 + 10 (melodic fig.a); I-V

Bars 25-40: $2\frac{1}{2}$ + [2+2] + 2 + [2+2] + $1\frac{1}{2}$ + 2

b + c + b + c + b + d (melodic fig.); V

1.3.2 Second section, Bars 41 to 77:

Bars 41-57: [4+4] + 8 (fig.a); I-IV-V 6/4 - 5/3 - I

Bars 57-65: 2 + $2\frac{1}{2}$ + $1\frac{1}{2}$ + $2\frac{1}{2}$; I

b + c(1) + b + c(1)

Bars 65-77: 11 + 2 (fig.a + final chords); conclusion on I

All phrases end across the barline and start at weak rhythmic positions. The length of phrases are mostly

OP. 1 NO. 4, ANALYSIS

irregular and this scheme does not indicate the precise duration of segments everywhere. Figure b starts at the half-bar (bar 25) and therefore an accent is placed on the second beat of bar 28 as the strong pulse has shifted.

1.4 Rhythmic Features

The rhythm of this piece is very simple. Other than the syncopated accent at bars 28,30,34 and 36, the rhythm is entirely regular duple time. The repetition of the basic figure on one chord at a time not only elongates the harmony, but it also serves to create harmonic tension through the expectation of resolution or change.

Because of its brevity and simplicity, this piece borders on the definition of an exercise in thirds and the crossing of hands only. It should be performed with considerable flair if it is to be presented as a concert etude, because it is devoid of poetiscism.

DGE NO. 4, THEMES

OP.1 No.4 as a Basis for DGE no.4 and the Two Versions of
"Mazeppa".

DGE no.4 is chronologically the second in the evolution towards "Mazeppa" and it constitutes the most drastic change. The accompaniment of DGE no.4 refers to Op.1 no.4, and the soaring theme superimposed upon it dictates the harmonic progressions. Each variation that follows, whether varied metrically or rhythmically, stems from changes to the accompaniment. These are the first bars of each statement of the main theme in DGE no.4:

Example 55

DGE no.4 bar 1,

bar 25

Allegro patetico.
tenuto e ben marcato il canto

sempre fortissimo e staccatissimo

ff energico sempre

DGE NO. 4, THEMES

middle section's first statement of the theme uses a
hornpipe accompaniment somewhat more related to Op.1 in
terms of touch.

II. 2.2 EET NO.4, "MAZEPPA" COMPARED WITH DGE
NO.4 AND THE SEPARATELY PUBLISHED VERSION OF "MAZEPPA"
("INTERMEDIATE VERSION")

2.1 Formal Comparison

These three versions are formally basically similar, except with regard to the following:

- a. DGE no.4 has no introduction, but the intermediate version acquires an introduction retained in the first five bars of EET no.4. EET adds the extended bar 6 comprising the cadenza. EET drops the instruction "a capriccio", places the chords (now broken) in root position instead of the second inversion for the first two and a half bars, avoids the leap and adds an extra 6-4 chord in bar 4, ascending. The broken chords emphasise the bass line and the more unusual parallel 7th intervals between the soprano and bass. Here are reduced versions of the earlier and the later versions:

Example 56

Introductions of Intermediate
Mazeppa and EET no. 4, reduced

Bass & soprano
bars 1 ff

Bass & soprano
bars 1 ff

MAZEPPA, DGE NO. 4: FORMAL COMPARISON

The arrangement in EET is far more arresting than in its forerunner, because moving continuously in parallel diminished sevenths between bass and soprano is unusual. Apart from furnishing the melodramatic surging "roars" in the cadenza, the cumulative harmony created by the extremes of the pitch contour is also most extraordinary:

Example 57

Bars 6 to 7, EET

Bar 6 Mazeppa (EET) (bar 7)

- b. In the middle sections of the piece, the three versions differ considerably. Bars 85 to 87 in DGE are retained in the intermediate "Mazeppa", bars 91 to 93, but both versions are extended to 5 bars in EET, by repeating the melody (now played by the left hand thumb) once in full and then only the first bar (bars 92-96). The last two crotchets of bars 86 in DGE and 92 in the intermediate version are omitted as well. It is obvious that Liszt was unsatisfied with the earlier versions. In the following phrase (DGE 88-90, intermediate "Mazeppa" 94-96) the earlier versions state

MAZEPPA, DGE NO. 4: FORMAL COMPARISON

their climax in the minor. DGE continues with varied, partial restatements of the previous phrase (from bar 87), but the intermediate version omits these 5 bars altogether.

In stead of gradually developing a climax through an intensification of harmonic dissonance, or rising tonal expectation by using shifting key movement as in EET, the earlier versions lose their intensity by drawing to a close on a perfect cadence (DGE, bar 90; intermediate version, bar 96). From bars 96 to 104, the intermediate version continues to develop the rising 7th-idea from the main theme of the middle section. A four-quaver upbeat is added at each sequence and the harmonic progression is the same as at bars 96 to 99 in DGE. Another weakness of the earlier versions is that they overstress their point through repetition.

Against this, the suspension of harmony on the Neapolitan in EET (bar 100) arrests the mind and gains significance through the listeners expectation of resolution, subsequently leading to the recapitulation. The discontinuation of the melody at this point in EET also rises its formal significance, because as the section is left open-ended its return to the main theme becomes second nature.

MAZEPPA, DGE NO. 4: RHYTHMIC COMPARISON

- c. The three versions end in a different fashion. In stead of ending abruptly as is the case with DGE no.4, the intermediate "Mazeppa" adds six bars derived from the introduction. This addition is retained in EET but extended further by a free section in the distant key of E flat minor (discussed in the analysis). An additional five bars in the tonic major are extended to twelve bars in EET which include the third relationship (F sharp major - A major). The last two bars of the intermediate "Mazeppa" is replaced by eight bars descending along the tonic chord of D major.

The melodic outline of EET from bars 1 to 5 thus only correlates to the melodic outline at its coda in the broad sense of the word. The tremolo-ending of the intermediate version is less practical, as it is reminiscent of an orchestral reduction rather than of idioratic piano style. The increased length of the coda in EET also serves to balance the momentous proportions of the work.

2.2 Rhythmic Changes (Including Texture)

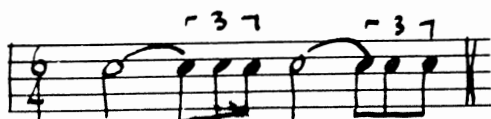
The various changes in the accompaniment and metre has been quoted before. EET achieves a greater extent of variation among restatements of the theme.

 MAZEPPA, DGE NO. 4: RHYTHMIC COMPARISON

The crossing of hands in this section of EET no.4 occupies the left hand, but the earlier versions employ an additional figure in the bass line:

Example 58

Rhythm of DGE, bar 1



The continuous ostinato is rhythmically derived from Op.1, but it is discarded in EET. As has been mentioned before, these figures in the bass line are not essential and the voice-leading dispenses with it in all other statements of the theme. Its possible contribution in forming the unusual chord at bar 10 has been mentioned in the harmonic analysis. The 2 against 3 relationship between melody and accompaniment in the middle section is an additional feature in EET. This rhythmic relationship also exists in the second part of the middle section in DGE, but between two elements of the accompaniment; it is therefore additionally imposed upon the already involved texture. EET gains

MAZEPPA, DGE NO. 4: RHYTHMIC COMPARISON

clarity in its arrangement. In the last statement of the theme in EET (bars 136ff) there is one grace note less per beat in the accompaniment than in DGE. This verticalisation offers greater textural clarity.

Generally speaking, the reduced rhythmic density of textures in EET in comparison to its forerunners also allows for much improved textural clarity. It also enhances the precision with which rhythms are executed as there are less notes to be dealt with while leaps are to be executed at realistic levels of tempo. This does not infer that EET is necessarily easier to execute rhythmically, but the likelihood of forfeiting some of the finer rhythmic accuracy is greater in the earlier versions.

At a few places in EET some up-beats are added or dropped. EET drops up-beats from DGE's bars 6-7,8,12-13 and 85-86 and adds them to DGE's bars 8 and 36-37. In the intermediate "Mazeppa" up-beats are added to DGE bars 8 and 85-86. Otherwise the two earlier versions are the same in this respect. At the second statement of the main theme in the first section of DGE, rhythmic figures are inconsistent as their up-beats alternate between quavers and semiquavers

MAZEPPA, DGE NO. 4: RHYTHMIC COMPARISON

(bars 39ff in DGE). This is rectified only in EET. At the similar area in the very last statement of the theme (bars 154ff in the intermediate version), the up-beat is changed from a demi-semiquaver to a semiquaver in EET. The aforementioned rhythmic inconsistencies in EET between bridge 1 and bridge 3 are probably due to an oversight in the revision as both the earlier versions are at fault.

Apart from the fact that very few differences exist between DGE no.4 and the intermediate version, there are some changes pertaining to the arpeggiation of chords in the middle section of the intermediate version. The earlier versions are entirely inconsistent, but EET breaks all left hand chords. Here the fact that some chords are much more extended than others automatically produces variation in performance.

There are important differences between bars 47-54 in DGE and the corresponding bars 55-59 in EET. The precipitous melodic movement is written in crotchet triplets in EET, reducing its length by two bars. The metric change from 6/4 to 4/4 between the first and second statement of the theme in DGE affects a change in accent from bridge 1 to bridge 2,

MAZEPPA, DGE NO. 4: RHYTHMIC COMPARISON

which contains related material. EET aspires to consistency between the two bridges. The result is a shorter statement of this phrase than at the last bridge of the piece (in 2/4), the latter variation being reserved for the end. At bars 55-59 in EET, the inner parts are triplet groupings of triplets.

Example 59

EET no. 4, bar 55

MAZEPPA, DGE NO. 4: THEMATIC COMPARISON

2.3 Changes in Melody

Melodic changes in EET are not very numerous and where there are rhythmic and/or formal changes, the melodic content is also likely to be involved. Some of the melodic changes have been mentioned above. The octave displacement of the D at bar 43 in DGE and bar 48 in the intermediate version is not adhered to in EET, bar 51. The last quavers of bars 62 and 99 in DGE are changed from B natural to B flat in EET, bars 66 and 85, avoiding the richness of the chromatic inflexion. This is probably a matter of taste, and the earlier versions may be regarded as sentimental.

There is a striking mistake in the intermediate version at bar 27, where an "ossia" (later incorporated in the main text of EET) designates the alternative for a "Pianoforte of 7 Octaves" (Example 49). While there may be reason to believe that it is an editorial fault since it is not indicated as for a seven-octave instrument at bar 109, it is curious because it is even higher than the version in the main text. The "ossia" reaches beyond the seventh octave by a semitone. In EET, the main text and the "ossia" are

MAZEPPA, DGE NO. 4: THEMATIC COMPARISON

simply switched around. This change also indicates towards the developments undergone in piano design during the evolution of these pieces. The "ossia" in EET is retained, either because one may today encounter pianos with seven octaves, or purely for historical interest.

2.4 Harmonic Changes (Including Texture)

While in the larger part of the works the chords used are the same, most changes occur in terms of doubling, voice-leading, texture and chromaticism in the accompaniments of EET.

The care taken in the chordal arrangement in EET has been mentioned in the analysis. Chord positions are rarely changed except at EET bars 12,14,48-53,119,141,143,168,170, 174 and 175. At bars 168 and 170 the changes avoid consecutive octaves. In most of the other instances, changes pertain to the inversion of chords when they are repeated and moving in contrary or oblique motion between soprano and bass.

In the earlier versions there is less chromaticism in the accompaniment. Because of the dissonance inherent in the chromatic accompaniment in EET, the chords harmonising the melody are trimmed of some of its dissonance and density

MAZEPPA, DGE NO. 4: THEMATIC COMPARISON

resulting from over-zealous doubling. The excessive doubling in chords or chromaticism is not necessarily at fault; it would have been acceptable only if the earlier version's textural opulence had achieved a balance between the different strains of melody, chords and accompaniment.

In the practice of doubling, the textural density plays an important role. It takes little effort to see or hear that the doubling in the earlier versions is excessive in the light of conventional harmonic practice. The more prolific the doubling of the 3rd, 5th or 7th of a chord, the less the chance of achieving clear voice-leading between parts. The "thickness" found in loud, closely spaced bass chords blurs the sonority on the modern piano because of its powerful bass, but the lesser sonority of bass notes in older designs might not be inclined to overpower the rest of the texture to the same extent.

The chordal layout in the second statement of the theme in the older versions undergo little change, but EET anticipates the bass notes in order to attenuate a transparency in the texture. In all other statements of the theme, textures are trimmed drastically. Here are a few examples of "bad" doubling in DGE and the intermediate "Mazeppa":

MAZEPPA, DGE NO. 4: THEMATIC COMPARISON

Example 60

DGE, bar 40

Musical score for DGE, bar 40. The score is in G major and 3/4 time. It consists of two staves. The upper staff is marked *ten.* and features a melodic line with a forte dynamic. The lower staff is also marked *ten.* and provides harmonic support. The key signature has one sharp (F#).

DGE, bar 45

Musical score for DGE, bar 45. The score is in G major and 3/4 time. It consists of two staves. The upper staff is marked *rit.* and features a melodic line with a forte dynamic. The lower staff is also marked *rit.* and provides harmonic support. The key signature has one sharp (F#). There are markings for eighth notes (8) and a first ending bracket (A).

DGE, bar 153

Musical score for DGE, bar 153. The score is in G major and 3/4 time. It consists of two staves. The upper staff features a melodic line with a forte dynamic. The lower staff provides harmonic support. The key signature has one sharp (F#). There is a marking for eighth notes (8) and a first ending bracket (A).

Intermediate version, bar 169

Musical score for Intermediate version, bar 169. The score is in G major and 3/4 time. It consists of two staves. The upper staff features a melodic line with a forte dynamic. The lower staff provides harmonic support. The key signature has one sharp (F#). There is a marking for eighth notes (8) and a first ending bracket (A).

2.5 Textural Changes

Because of its close relationship to rhythm, harmony and voice-leading, most of the textural changes are discussed under those headings.

MAZEPPA, DGE NO. 4: TEXTURAL COMPARISON

One more example of muddy textures needs mentioning, viz. sound effects. The tremolos at bars 47 and 49 in DGE are discarded in EET, bars 55-58. The "8a bassa" resembles lower percussion instruments and is perhaps not only a little melodramatic, but the wide spacing renders the top part's sonority somewhat sparse.

Example 61

DGE, bar 47

The image shows a musical score for Example 61, DGE, bar 47. It consists of two staves. The upper staff is a piano part with a tremolo effect, marked *rinf tremolando*. The lower staff is a bass part labeled "8a bassa" with a dotted line indicating it continues. The score is in G major (one sharp) and 3/4 time. The piano part features a complex rhythmic pattern of eighth notes and sixteenth notes, while the bass part has a simpler, more rhythmic pattern.

II.3.1.EET NO.5, "FEUX FOLLETS"

ANALYSIS

1.1 Derivation from Op. 1 no. 5

Op.1 no.5 contains a number of unconnected themes, only one of which features in "Feux Follets".

Example 62

Main theme, Op. 1 no. 5
(bars 1,2)

Moderato. M.♩ = 66.

sf *p molto legato*

Main theme, EET(bars 18 to 20)

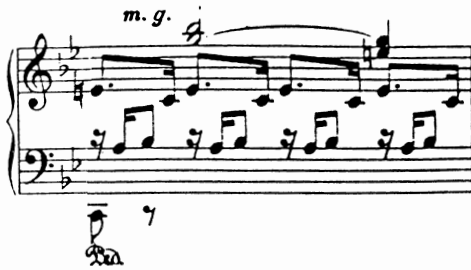
pp *dolce, tranquillo* *sempre legato*

ANALYSIS OF FEUX FOLLETS

Another important motif in Op. 1. no. 5 is based upon the interval of a falling third. This may have originated the tiny cell in "Feux Follets" given below, where the interval of a third is subdivided by chromatic steps.

Example 63

Op.1 no.5, bar 42



EET no. 5 bar 42

scherzando



1.2 Themes in "Feux Follets"

The entire thematic origin of the piece stems from a few motifs in the introduction:

Example 64

figure a:

Bar 1



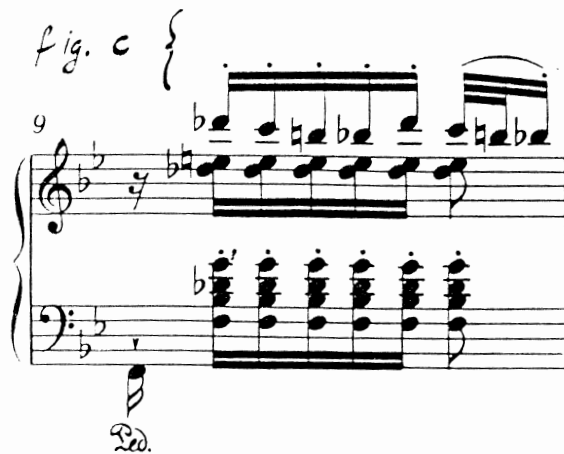
figure b, simplified

Bars 7-8



figure c:

Bar 9



FEUX FOLLETS: THEMATIC STYLE

Numerous variants of these motifs exist, for instance, fig.a may be inverted, rearranged, contracted, etc.

Example 65

The image shows two staves of handwritten musical notation. The top staff contains five measures of music, each with a bar number written below it: Bar 4, Bar 19, Bar 26, Bar 73, and Bar 30. The bottom staff contains three measures of music, each with a bar number written below it: Bar 38, Bar 24, and Bar 84. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values and accidentals. The motifs consist of eighth and sixteenth notes, often grouped together.

To list all the variants of these figures would require quoting the entire piece, because these are used constantly and with such plasticity that these small malleable building blocks form the entire piece.

Depending on how notes of the motifs are considered in terms of non-chord notes, the above figures are often used as the outlines of various chords. For example, if repetitions of fig.a are juxtaposed a minor third apart, they will form a diminished seventh chord; otherwise they could be juxtaposed

FEUX FOLLETS: THEMATIC STYLE

according to the outline of whichever chord the composer requires. At bars 1 and 2, for instance, they constitute the diminished seventh of II, and at bar 3, the chord resolves on II in B flat major. Where the main theme starts at bar 17, the opening theme of Op.1 no.5 is implicit:

Example 66(i)

EET, bars 18-20, reduced



At bars 30ff, fig.a is built into the accompaniment in the tenor voice while it continues to evolve in the treble:

Example 66(ii)

Bar 30



FEUX FOLLETS: THEMATIC STYLE

At bars 106ff, fig.a and fig.c are combined, fig. a again serving as the accompaniment.

Example 66(iii)

Bar 106

in tempo

p

A similar combination is found at bar 42, where fig.c is accompanied by a variant of a.

Example 66 (iv)

Bar 42

scherzando

p

FEUX FOLLETS: THEMATIC STYLE

Figures a and c are interrelated, and the latter could be seen to originate from fig.a:

Example 66 (v)



Figure c is also found in the theme and a variant of it replaces the usual thematic outline at bar 74 and similar places:

Example 66 (vi)

Bar 74



FEUX FOLLETS: THEMATIC STYLE

Figure b, which provides the basis for progressions of diminished seventh chords, undergoes the least detectable thematic transformation. It includes stepwise chromatic movement and therefore it could be said to relate to fig.a, but chromatic intervals permeate the whole piece. At bars 49 to 50 in the right hand accompaniment, fig.c may be extracted as it tacks along the same notes found in the tenor melody in the left hand. The figure in the left hand, previously chromatic, has now become diatonic.

Example 67

Bar 49

The musical score for Example 67, Bar 49, is presented in a grand staff format. The key signature is G minor (one flat) and the time signature is 3/4. The right hand part features a melodic line with a dashed box above it, indicating a specific figure. The left hand part features a bass line with notes marked 'ten.' (tenor). The dynamic is 'f marcato'. The score shows a progression of diminished seventh chords in the right hand and a diatonic bass line in the left hand.

FEUX FOLLETS: HARMONIC STYLE

A secondary melody within the accompaniment of the main theme comprises two motifs of lesser importance:

Example 68

Bars 18 to 20, left hand



Motifs are so closely related, that while the temptation exists to trace an exactly evolved transformation, their closely knit structures do not permit total clarity.

1.3 Harmonic Style

1. As might be deduced from the intervallic relationships within the thematic cells, a great deal of chromatic chords colour the harmony. Diminished seventh chords are the most prevalent. The initial plain diatonic V-I chord structure of Op.1 no.5 is transformed into a profuse chromatic texture. Liszt maintained the original diatonic basis of Op.1 by

FEUX FOLLETS: HARMONIC STYLE

introducing the following features designed to stabilise and delineate the harmonic flow:

- (i) The first twelve bars of the introduction uses a pedal point on the dominant note F, so that the conditioned listener may be inclined to expect a resolution on the tonic B flat (which incidentally only occurs at bar 19). At each 8-bar statement of the main theme, constant dominant pedals are included in the accompaniment. Other places where pedal points are put to use are at bars 40-41 (and repeats thereof), bars 46-48, and at bars 57-62.

- (ii) Sections of constantly moving chromatic harmony are contrasted with harmonically idler sections. The shifting introduction leads to the more stable theme. Bars 38 and 39 form a contrast to the conclusory bars 40 to 42. The constant shift of harmonies from bars 42 to 62 are contrasted with the suspense of a single harmony from bar 62 to 73; the same applies to the end of the piece at bars 128-133.

FEUX FOLLETS: HARMONIC STYLE

2. Some striking harmonic shifts occur. Here are a few:

(a) Example 69(i)

Bar 27, reduced

etc.

E flat min: VI⁶
B flat maj: N⁶ - VII⁷/V - V

In the five bars that precede the example, the key should still be regarded as B flat and the E flat minor area should be interpreted as the subdominant minor.

(b) Example 69(ii)

Bars 108 to 109

(See Example 75, page 184)

FEUX FOLLETS: HARMONIC STYLE

Here the Neapolitan includes a 7th which in turn becomes the 3rd of the dominant to which it progresses in the next bar.

- (c) Chromatic harmony at bars 113 to 115 results in altered chords and enharmonic changes:

Example 69(iii)

Bars 113 to 115, reduced

Bflatmaj: VI^{#6}_{#4}₃ = Dmaj: II^{#4}_{#2} - I
Bflatmaj: III^{#3}

The melody in the tenor includes two chromatic passing tones (C sharp and C). In the corresponding bars of DGE no. 5, full chords are used in the left hand so that the harmony appears less ambiguous at first sight.

FEUX FOLLETS: HARMONIC STYLE

- (d) The progression from bars 53 to 57 is reminiscent of a Baroque concerto.

Example 69(iv)

Bars 53 to 57, reduced

G flat maj: II⁷ - V⁷ - I - IV⁷(II₃) - VII⁷ - V⁷/VI - VI - 1[#]min.IV⁷ - VII⁷/V - V
E flat min: IV⁷ - III - III - II⁷ - II⁷ - V⁷ - I - (Ger6) ^{#3} VII⁷/V - V

- (e) The section from bars 57 to 73 stays basically in the same key.

The key of G flat major (enharmonically, F sharp) is related to B flat major in that it acts as a Neapolitan to the dominant F. G flat major is changed to F sharp minor, and this continues so that the following section at bars 73ff remains in the sharp key (A major). This is all in order to avoid arriving at an area which would have had to be notated in the enharmonic key of "B double flat major".

FEUX FOLLETS: HARMONIC STYLE

After this, returning to B flat major is quite a simple procedure.

- (f) The A major sections are in an unusual relation to the tonic. Instead of modulating a semitone higher, which would be the Neapolitan key, a similar effect is achieved, only a semitone lower. A similar relationship is found if one compares bar 26 with bar 38.

Example 69(v)

Bar 26

Musical score for Bar 26, showing a piano accompaniment in B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff features a bass line with a 'rinforz.' (rinf.) marking. A dashed box labeled '8' encloses the final three measures of the treble staff.

Bar 38

Musical score for Bar 38, showing a piano accompaniment in B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and a triplet of eighth notes. The bass staff features a bass line with a 'rinforz.' (rinf.) marking and a triplet of eighth notes. The score includes dynamic markings and articulation symbols.

FEUX FOLLETS: HARMONIC STYLE

In the example above, the former climax is placed at a semitone below the later, stronger climax.

- (g) From the second quaver of bar 96 to the first quaver of bar 98 Liszt uses B instead of C flat major in order to facilitate reading. The same is done with the Neapolitan in bar 108.

1.4 Rhythm

With practically all phrases starting on the second quaver and spanning across the barline, the rhythmic organisation of this piece is rather simple. The time signature is changed from 4/4 in Op.1 to 2/4 in DGE and EET, but the time-values are halved so that no real change occurs in the pulse. If the performer senses the pulse as two crotchets per bar and not as four quavers, he or she might be inclined to perceive longer phrase-units and the tempo might very well prove to be too fast. The time indication "Allegretto" makes sense in relation to the crotchet. If one regarded the quaver as the basic pulse, a more appropriate indication would be "Allegro". (An opposite situation is found in Beethoven's "Adagio" - indications

FEUX FOLLETS: RHYTHMIC STYLE

in 6/8-time signature, where the true pulse is two in a bar. When performers apply "Adagio" to each quaver, the music is brought to a virtual standstill).

In the main theme, more or less the same rhythmic figure as in Op. 1 underlies the constant demi-semiquavers if the non-chord notes are considered.

Example 70

Bars 18 ff, reduced



At bars 26 to 28 and 39 to 41, the dotted rhythm is brought to the fore, elongating the note-values at the close of formal sections. There are a few rhythmic crescendos (e.g. at bars 14, bars 15-16, bar 47,

FEUX FOLLETS: RHYTHMIC STYLE

bars 66-67, and at bars 108-109) and there is syncopation at bars 53 to 56. Generally, the harmonic rhythm is relatively slow and where the harmonic rhythm stagnates, rhythmic figures gain significance, (e.g. bars 62 to 72, where only one chord is elaborated upon).

1.5 Texture, Keyboard Style

Textures generally constitute four part harmony with a 2:1 or 4:1 rhythmic relationship between parts. At the second statement of the theme, the relative rhythmic relationships are smaller so that the rhythmic texture is denser; but in terms of harmonic texture, the voices are distinct because the left hand is organised as a "line within a line" yielding a separate bass and tenor part. At climactic points, the density of the rhythmic texture follows one or another extreme. At bars 26ff and 38ff the rhythmic intensity decreases while at bars 49ff and 92ff it increases. As this climax reaches its peak (bars 96ff), the rhythmic intensity subsides gradually until it is built up again at bars 106ff. It is generally rather the

FEUX FOLLETS: TEXTURE

rhythmic density between parts that drives the momentum of this piece than the sheer consistency of demi-semiquaver movement. In turn, the intensity of rhythmic momentum helps shape the rhythm and form of this piece.

As a technical study, "Feux Follets" tests the pianist in very obvious ways, for instance exhausting the fourth and fifth fingers of the right hand, handling leaps, playing lightly and evenly with different types of touch, etc. and in view of its constant repetitive movement and difficulty, it adheres directly to a common definition of a study, i.e. an exercise. This is unlike some other etudes in the set, e.g. "Paysage" or "Ricordanza" to which one could easily ascribe definitions other than that of the etude.

1.6 FORMAL SCHEME

SECTIONS	NOTES	KEYS	LENGTH
<u>INTRODUCTION</u>	Allegretto; 2/4		
Bars 1-18	fig.a,b,c	B flat maj.	<u>17½</u>
			<u>17½</u>
<u>MAIN THEME(A)</u>			
(Bars 18-42)			[2+2]x2+3
Bars 18-29(X,Z)	Contains fig.a; 2		
	halves + climax(Z)	B flat maj.	
Bars 29-30	1 Bar link (fig.a)		1
Bars 30-39			
(X(1),X(1))	Repeats previous;		
	minor changes to		
	melody and texture;		
	climax a semitone		
	higher.		[2+2]x2+13/
Bars 40-42(Y)	Conclusory phrase		
	extending climax		<u>2½</u>
			<u>24 bars</u>

<u>MIDDLE SECTION</u>			
<u>(B)</u>	(Development)		
(Bars 41-73)			
Bars 41-48	Fig. a+b; based upon		
	introduction.	B flat maj.	6 3/4
Bars 48-52	Bass line from main		
	theme accompaniment;		
	fig.c in tenor; I,IV		
	(min).		2+2
Bars 53-57	Variation of bass		
	line;tenor fig.a;		
	modulates		
	from G flat		
	maj/E flat min. to V		
	of F sharp min.		4 1/4
Bars 57-62	Fig.b varied + desce -		
	ding line, somewhat		
	similar to	F sharp min	2+3
	bars 49-50;repetition		
	extended by 1 bar		

Bars 62-73	Fig.c varied for 6 3/4 bars; fig.a descends (link); harmony only dim.7th of F sharp min becoming dim 7th of A maj			
			<u>2+2+23/4+4¹/₄</u>	
			<u>31 bars</u>	
<hr/>				
<u>MAIN THEME(A)</u> (Bars 73-102)				
Bars 73-92 (X(11),X(111))	Repeats bars 18-24 with variations: semitone lower;without 1 bar link;	A maj.	4+4+3	
	repeat with fig.c;displacements of register;minor changes to accompaniment;I,IV min.		4+4	
Bars 92-98 (Z(11))	Variation upon bars 38-39 with greater climax; extended by 5 bars; includes Neapolitan; in Neapolitan relation to foregoing	B flat maj.	6 3/4	

Bars 99-102 (Y(1))	Variation upon bars 40-42; extended 1 bar by repeat; minor additions	B flat maj.	$3\frac{1}{4}$
			<u>29 bars</u>
<hr/>			
<u>CODA</u>			
(Bars 102-133)	Based entirely upon introduction	B flat	
Bars 102-113	Fig.c for 4 bars; fig. a+c for 7 bars	maj.	4+7
Bars 113-121	Fig.a+c; parts inverted at repeat		4+4
Bars 121-133	Repeat bar 41-48 with minor changes to harmonic progression		7
Bars 128-133	Closing arpeggios with colouristic added minor 6th; pizzicato at final triad.		<u>$5\frac{3}{4}$</u>
			<u>$31\frac{3}{4}$ bars</u>
<hr/>			
			<u>133 bars</u>

FEUX FOLLETS: FORMAL SCHEME

The thematic cells and their transformations - rhythmic, harmonic, formal, etc. - are expounded to form probably the most taut structure in the set. The poetic finesse conceived by these means is a particularly striking achievement, so that this etude is a true Will-'o-the-wisp (the translation given for "Feux Follets" in Cassel's New French-English English-French Dictionary).

II.4.1 ANALYSIS OF OP.1 NO.5

1.1 Form

Section 1 : Bars 1-16 (16 bars)

The melody follows a constant dotted rhythm and the phrase sections are divided as follows:

Example 71

Phrase division

fig. a bars 1-2

fig. b bars 2-3

fig. c. bars 8-10

fig. d bar 13

fig. e bars 15 to 16

- (i) (bars 1-5): 2+2 bars starting on the second crotchet; each two bar group is divided in half (a+b+a+b).

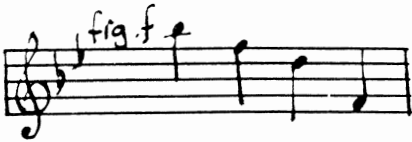
ANALYSIS OF OP. 1 NO. 5

ii) (bars 5-11): 2+3+1(a+b on IV +a+c+b)

(iii) (bars 11-16): 2+(1+1)+1 $\frac{3}{4}$ (a+d+d+e)

Section 2: bars 17-26 ($9\frac{1}{2}$ bars)

Example 72



(i) (bars 17-20): 2+2 bars (f+d+f+d)

(ii) (bars 21-26): $1\frac{1}{4}+4\frac{1}{4}$ (f+g-free sequential passage)

Section 3: bars 26-39 ($13\frac{3}{4}$ bars)

(i) (bars 26-30): $2+1\frac{1}{2}$ (variant of fig.c)

(ii) (bars 30-40): $(1+2) + (1+4\frac{1}{2}) + 1\frac{3}{4}$ (rising scale + consequent + scale + sequences + free cadence)

ANALYSIS OF OP. 1 NO. 5

Section 4: bars 40-60 (20 $\frac{3}{4}$ bars)

Example 73



(i) (bars 40-47): $2+(1+1)+2+(1+1)$ (h+j+j+h+j+j)

(ii) (bars 48-60): $2\frac{1}{4}+3\frac{3}{4}+1\frac{1}{4}+2+3\frac{3}{4}$ (k+jx4+k+jx2+k(1)+right hand based upon d)

Section 5: bars 61-67 ($6\frac{1}{4}$ bars)

(i) (bars 61-67): $2+(2+2\frac{1}{4})$ (f+d varied+f+d varied and extended)

Section 6: bars 67-83 ($16\frac{3}{4}$ bars)

(i) (bars 67-72): 5 bars based upon fig.c repeated, inverted

ANALYSIS OF OP. 1 NO. 5

- (ii) (bars 72-78): 5+2 (right hand of (i) now in left hand; extended by repetition for 2 bars; right hand a+a+a then free arpeggios)

- (iii) (bars 79-81): $2\frac{1}{4}$ bars (based upon fig.c or e

- (iv) (bars 81-83): chordal cadence

1.1.1. Relation between sections:

The best attempt at organising the consecutive sections in a conventional form, is to group the central sections together. Sections 3 and 4 are probably meant to act as a contrasting section in two parts. The variant of fig.c in the soprano (bars 26ff) combines with fig.h (bar 40ff). The "middle section" is in turn flanked by two statements of section 2. The "recapitulation" of the first section omits section 1 to follow directly to section 5 (previously 2). Section 6 then becomes a coda quoting previous material, for instance the beginning of section 3. Otherwise, section 4 alone could form the middle section with section 3 acting as a bridge, considering its modulatory nature. In such a case the middle section would be in the dominant key area, modulating extensively until section 5. The contracted recapitulation would only commence once the key

ANALYSIS OF OP. 1 NO. 5

has settled in B flat major, i.e. at bar 72, second crotchet. Bars 67 to 72 would then act as a link which is carried past the condensed theme and into the coda (bars 75ff). Whichever view is taken, sectional division does not lend itself to structuring in a customary way.

1.2 Melodic Features and Formal Coherence

Melodic figures are related, e.g. fig.c,e and h, fig.d and j, fig.d and the beginning of c or e, fig. k and the beginning of h, etc. From this interrelation it can be deduced that the young Liszt might have had in mind that which he eventually achieved in DGE no.5 or EET no.5, i.e. building a composition from a few small motivic cells. This was unfortunately not quite successful, because a gratuitous formal organisation obscured the thematic coherence. From the sectional divisions described above, it is apparent that firstly, sections simply add one idea on to another and secondly, sections as well as their inner motivic groupings are of random proportions. The length of phrases are nearly always "irregular". The effect is not that of coherence but a sense of constant trailing in semiquavers with an absence of clear division. Easy formal grouping is not an aesthetic criterion as such, but the piece needs ordering. These very

OP. 1 NO. 5, HARMONY

deficiencies might have instigated the neatly proportioned features of DGE no.5 and EET no.5. The later pieces are of rather regular and balanced proportions and where they use irregular variation, it enhances formal shape as well as rhythmic, motivic and melodic coherence.

1.3 Harmonic Features

Simple diatonic harmony prevails, but in some instances the chromaticism found in the mature Liszt is already conceived.

Bars 8 and 9 correspond to bars 38 and 39 in "Feux Follets":

Example 74

Op.1 no. 5, bars 8 and 9



OP. 1 NO. 5, HARMONY

Example 74 (contd)

EET no. 5, bar 38

At bars 13 and 14 roots move in thirds (B flat-D) and at bar 15 there are three consecutive diminished sevenths. While there is nothing unusual about moving from the tonic to the dominant of the submediant (3rd relationship), and past the submediant to the dominant, the instance of consecutive diminished sevenths at bar 15 becomes an important device of the mature Liszt (e.g. the opening of "Mazeppa" or EET no.10, bar 159). The phrase from bars 30 to 33 displays a third relationship from the dominant of F to A flat major. Sections 3 and 4 undergo changes to distant keys such as F sharp minor (bars 50ff) and E minor (bars 55ff). It is interesting to note that "Feux Follets" also modulates to F sharp minor in its middle section. Bar 57 in Op.1 undergoes enharmonic respelling and the French augmented sixth in B flat minor is implied at bar 60, but it resolves directly on the

FEUX FOLLETS, OP. 1 NO. 5 COMPARED

tonic of F. This is quite unusual. At the climax of the final section, two diminished seventh chords feature, i.e. those of the tonic B flat and of the supertonic.

The texture is reasonably sparse and does not follow strict voice leading. The parts are generally arranged as melody and accompaniment, sometimes with one voice acting as an obligato.

II. 4.2 COMPARISON OF "FEUX FOLLETS" WITH OP.1 NO.5

The melodic origins of "Feux Follets" has been quoted in the analysis before and other than the main theme (or part thereof), the melodic connections between the two are very tenuous. Thematic transformation is only hinted at in a small way in Op.1 no.5.

The rhythmic differences (change of time-signature and note-values) have been mentioned as well, and the constant movement in semiquavers and demi-semiquavers, respectively, has been mentioned.

The respective formal analyses demonstrates the irregularity of phrasing in Op.1 no.5 in contrast to the highly organised phrase divisions of "Feux Follets". "Feux Follets" grows from cells

FEUX FOLLETS, OP. 1. NO. 5 COMPARED

expounded in its introduction, while Op. 1 no. 5 has no introduction. "Feux Follets" is structured in a tripartite form, while Op.1 follows a continuous concatenation of sections. The tonal pattern of "Feux Follets" is more or less arch-shaped and that of Op.1 no.5 is freer.

The few harmonic devices in Op.1 no.5 pointing towards the chromaticism of EET has been mentioned above. The proliferation of chromaticism in EET is an important factor. The higher concentration thereof in significant climaxes is evident in both works, especially the Neapolitan, (often spelt enharmonically), diminished seventh chords and the third relation. Op.1 no.5 does not use colouristic effects like the added minor sixth in the closing bars of "Feux Follets".

Voice-leading is treated equally freely in both works, while less and smaller textural changes occur in Op.1 no.5. There is a greater variety of rhythmic relationships between voices in "Feux Follets".

II. 4.3 COMPARISON OF EET, "FEUX FOLLETS" WITH DGE NO.5

I do not offer a comprehensive analysis of DGE no.5, because of its relatively limited extent of revision undergone in "Feux Follets".

3.1 Formal Changes

DGE no. 5 totals 127 bars as opposed to 133 bars in "Feux Follets", a difference of six bars. Bar 17 in EET, continuing the demi-semiquavers of the opening cell, is an additional bar. This extends the 7-bar phrase in DGE to a more regular half-period of 8 bars. Bar 71 in EET is also an addition. I can offer no definite reason for these additions. They allow the foregoing climaxes to subside and they also offer enough repetition of the melodic cell for the listener to clearly sense the relationship between the cell and the following theme.

Another important change occurs at bars 106 to 110 in DGE (bars 108 to 113 in EET), where EET is one bar longer. Bar 106 and the first crotchet of bar 107 in DGE is compressed to one bar by means of only quoting the second part of fig.c This affects a quicker rhythmic "crescendo" and "moves" the barline forward by half a bar. The descending chromatic line which follows from bars 107 (2nd crotchet) onwards to the beginning of bar 110 in DGE not only contains the jolted rhythm of fig.c and parts of its variants but a melodic turn at the end of it. This little

FEUX FOLLETS, DGE NO. 5 COMPARED

melisma is quite unrelated to anything else in the piece, save its rhythm. EET (bars 109-113) replaces the rhythm of fig.c with constant semiquavers in the right hand and in contrary motion to it, a scale passage loosely related to fig.a in the left hand. This passage in the left hand is in turn related to fig.a as it follows in the alto at bars 113ff, whereas the left hand in DGE simply accompanies with repeated chords as at the introduction. In EET, the rhythmic arrangement in the right hand is such that it does not drive the passage below a point where it has to rise to the dominant note F again (DGE bar 110). It instead settles neatly where it can quote fig.a in augmented note values, establishing a greater coherence between parts.

Example 75

DGE, bars 106 to 110:

The musical score for DGE, bars 106 to 110, is presented in two systems. The first system shows the right hand (RH) and left hand (LH) staves. The RH begins with a melisma of eighth notes, marked with a bracket and the instruction *stringendo*. The LH plays a rhythmic accompaniment of repeated chords, marked *più cresc.*. The second system shows the RH and LH staves. The RH continues with a scale passage, marked *rinf.* and *ff*. The LH continues with repeated chords, marked *molto dimin. ritard.*

FEUX FOLLETS, DGE NO. 5 COMPARED

Example 75 (contd)

EET, bars 108 to 113

Handwritten musical notation for bars 108 to 113. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with one flat (B-flat major) and a 3/4 time signature. The notation includes chords and melodic lines. A dynamic marking "piu cresc." is written below the treble staff.

Bflat Maj: $V_7/N - N_7 -$

Handwritten musical notation for bars 109 to 111. It features a grand staff with treble and bass clefs. A dashed box above the treble staff indicates a measure with a value of 8. The notation includes chords and melodic lines. Dynamic markings "rinforz." and "dim." are present.

Handwritten musical notation for bars 112 to 113. It features a grand staff with treble and bass clefs. The notation includes chords and melodic lines. A dynamic marking "molto" is present.

FEUX FOLLETS, DGE NO. 5 COMPARED

Bars 128 to 132 in EET form an appended conclusion to the coda, adding three bars and replacing bars 126 and 127 in DGE. This simply rounds off the piece more neatly and it gives rise to the addition of a Debussian colour (the minor sixth added to the tonic triad).

Bars 65 to 67 in DGE are changed in EET, bars 66 to 68. At bar 66 in EET, fig.c is rhythmically stated in full, but at bar 66, fig.c jumps one inversion higher. The rhythmic crescendo starts later and the inversions only reach their peak a quaver later (on the first beat of bar 68). This avoids the rhythmic displacement of fig.c in DGE as is the case at bars 108 and 109 (DGE).

Example 76

DGE, bar 65



FEUX FOLLETS, DGE NO. 5 COMPARED

3.2 Changes in Keyboard Arrangement

Most of the remaining changes pertain to keyboard arrangement.

Generally, textures are thicker in DGE than in EET. Here are a few examples:

- (i) Figure b in DGE is played in the relationship 1:1 between upper and lower parts, but in EET it is changed to dyads in the lower part. The danger in DGE is that the rhythmic texture is too involved in order to affect a genuine "leggerissimo". At a similar place in the development of EET (at bars 57 and 59) the passage is to be played "rinforzando" and the 1:1 arrangement is used more appropriately. Wherever else this figure is repeated, the change is adhered to (EET bars 43,45-48,122,124-128). The alternating diminished seventh chords are also heard more clearly in EET, because the quick harmonic rhythm is more distinct as it heard as vertical entities.

- (ii) Bars 9,12,13 and 14 (fig.c) in DGE are also scored very thickly (in seven parts), but they are required to be performed "dolce scherzando". Additionally, the quick repetition of such full chords in demi-semiquavers at the second half of figure c are too involved for the type of

FEUX FOLLETS, DGE NO. 5 COMPARED

touch they are to achieve. This represents the same fault as at (i) above, because the rhythmic intensity is too great for such large chords. In EET, the parts are reduced and the soprano is slurred so that the C is accented automatically, followed by two unaccompanied, unaccented notes.

Example 77

EET no. 5, bar 9

9

Red. *

The other corresponding places in EET are also changed.

- (iii) The first 8 bars of the main theme is retained exactly, which is rather unusual in EET - save for a few articulation marks. In DGE, bar 19, the second quaver in the tenor (F) is tied to the following note. This is

FEUX FOLLETS, DGE NO. 5 COMPARED

Probably a mistake as the same does not occur anywhere else in the section. The fault is nonsensical, because the two notes would normally be notated as a single dotted crotchet. This mistake is rectified in EET, bar 20. It is curiously pursued at the recapitulation of DGE (bars 71-78) except that it is included in brackets at bar 73. EET, bars 73-80, avoids this by introducing entirely new alto and tenor parts.

- (iv) At bars 26 to 27 in EET (25 to 26 in DGE), the left hand is reduced to two essential tenor and bass parts, rendering a clearer image of voice-leading by avoiding unnecessary doubling of the notes already present in the upper parts. The same accounts for the following two bars where the left hand doubles the melody in DGE. Notice how the four-part arrangement in EET (bars 26-30) gradually

FEUX FOLLETS, DGE NO. 5 COMPARED

reduces the texture as the climax subsides. The rhythmic relationship between parts now diminishes as well and consecutive octaves are avoided.

Example 78

EET, bars 27,28

27

dim.

SELECTED READING

1. Beckett, Walter. Liszt. Revised ed. Book in the Master Musicians Series. Series edited by J. Westrup. London: Dent, 1963.
2. Hill, Ralph. Liszt. London: Duckworth, 1936.
3. Liszt, Franz. Letters of Franz Liszt. Collected and edited by La Mara. Translated by Constance Bache. London: Grevel, 1894.
4. Newman, Ernest. The Man Liszt. A Study of the Tragi-Comedy of a Soul Divided Against Itself. London: Cassel, 1934.
5. Perényi, Eleanor. Liszt. London: Weidenfeld and Nicolson, 1974.
6. Pols, André M. Franz Liszt. Haarlem: Gottmer, 1950.
7. Pourtales, Guy de, Comte. Franz Liszt: The Man of Love. Translated by E.S. Brooks. London: Butterworth, 1927.
8. Rostand, Claude. Liszt. Translated by John Victor. London: Calder and Boyars, 1972.

9. Searle, Humphrey. The Music of Liszt. London: Williams and Norgate, 1954.
10. Sitwell, Sacheverell. Liszt. Faber and Faber, 1934.
11. Taylor, Ronald. Franz Liszt: The Man and the Musician. London: Grafton Books, 1986.
12. Walker, Alan. Franz Liszt. The Man and his Music. London: Barrie and Jenkins, 1970.
13. Watson, Derek. Liszt. The Master Musicians Series. Series edited by Stanley Sadie. London: J.M. Dent and Sons Ltd, 1989.

THEMATIC CATALOGUE AND EDITIONS

1. Franz Liszt - Stiftung. Franz Liszts Musikalische Werke.
Republished ed. Edited by Ferruccio Busoni. Part II,
vol. 1: Pianofortewerke. Etüden für Pianoforte zu
Zwei Händen. Leipzig: Breitkopf und Härtel, 1922;
reprint ed., London: Gregg Press Limited, 1966.
2. Liszt, Ferenc. New Edition of the Complete Works. Edited
by Zoltán Gárdonyi and István Szelényi. Vol 1:
Studies I, "Etudes d' Exécution Transcendante" in
Series I, Works for Solo Piano. Budapest: Editio
Musica, 1970.

3. Liszt, Franz. Douze Etudes, Op.1. Edited by Robert Howat.
London: Hinrichsen Edition Ltd, 1959.

4. Liszt, Franz. Thematische Verzeichnis der Werke,
Bearbeitungen und Transcriptionen von F. Liszt. New
complete ed. Leipzig: Breitkopf und Härtel, 1877;
reprint ed., London: Baron, 1965.