

Franz  
**LISZT**

**PAGANINI ETUDES**

Nos. 1-6

FOR PIANO

K 03637





## EDITOR'S NOTE.

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*“Grandes Etudes de Paganini transcrites pour le piano et dédiées à Madame Clara Schumann.” Seule édition authentique, entièrement revue et corrigée par l'auteur. 1852.*

Liszt was happy in his choice of titles — “Poèmes symphoniques,” “Rhapsodies Hongroises,” “Etudes d'Exécution transcendante,” and the like. The latter title originally belonged to the transcription of Six Caprices by Paganini, which were published at Vienna (Haslinger) in 1841. Liszt subsequently made use of it for the final edition of his own “Etudes” (Breitkopf & Haertel, 1852).

The Paganini Studies do not call for detailed comment. They were several times re-written (final edition 1852) as Liszt the virtuoso came to distinguish between proper pianoforte effects and mere dare-devil bravura; and also, as the pianoforte makers gave him better chances in the matter of touch and carrying power. A highly interesting example for comparison may be consulted in Herr Reuss' edition of the Etude IV. in E (Paganini, 24 Caprices, No. 1), of which three versions are printed side by side. This “arpeggio staccato” Etude, by the way, is not included in Schumann's Paganini Studies, Op. 3, but Schumann has imitated it in No. 3 of his “Etudes symphoniques,” Op. 13.

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# ETUDE I.

PRELUDIO.  
Andante.

The musical score is written for piano in G minor, 4/4 time. It consists of four systems of music. The first system shows the beginning with a forte (*ff*) dynamic and a 'Led.' marking. The second and third systems continue the piece with various dynamics and markings. The fourth system features a 'rinforzando' section and ends with a final chord marked 'Led.' and an asterisk.