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Drei Nottornos für das Pianoforte

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PREFACE

Edition Peters has published a great deal of Liszt's piano music over many decades, mostly under the editorship of one of Liszt's later pupils – Emil von Sauer. Whilst acknowledging the important part these editions have had in the dissemination of Liszt's music, and in particular Emil von Sauer's great status as a Liszt interpreter, it must be said that these editions were never intended especially to be models of scholarship in any modern understanding of the notion. In fact, many very personal editorial decisions were taken without making it clear that Liszt's text had been altered, quite often in respect of the actual notes, dynamics and tempo directions, and more extensively in the matters of articulation, slurring, pedalling and fingering. In these respects, the original Sauer editions do not represent the composer's stated intention, be it known from a holograph, from a carefully marked-up *Stichvorlage*, or from an actual first edition.

The aim of the current edition has been to emend the original engraving of the Sauer edition to provide a useful, affordable performing edition which conforms to the principles of an Urtext edition. The Peters house style has clearly been modelled upon separation of the staves between the hands rather than on the grand-staff tradition which Liszt, like Beethoven before him, actually employed. In the present edition, this alteration – essentially one of presentation rather than text – has been allowed to remain.

Liszt's rhythmic notation of certain melody lines is often written in a simplified way to avoid excessive tied notes or complicated treble-dotting, so that the notation occasionally does not add up to the correct value. But it is quite clear from the accompanying voices that the melody is intended to be played where the notes actually appear in the bar, and without pedantic gaps in the melody line. The solution advanced in some editions of "correcting" Liszt's text has been avoided (see, for example, bar 52 of *Consolation 5*).

More difficult are the questions of stem direction and beaming. Liszt often distinguishes a kind of orchestral separation by laying out upper voices with upward stems and bass voices with downward stems. He is not always completely consistent with his beaming, so the more modern conventions of Peters have been retained, but especial discrepancies are noted in the introductory notes. Liszt would often join beams over several bars, presumably to indicate legato phrasing. Wherever possible, Liszt's beamings are restored; where not, they are editorially indicated. Liszt's original fingerings, slurrings, pedallings, dynamics, tempo directions and marks of articulation are always scrupulously preserved.

All editorial intervention is described in the following introductory notes, or it is clearly indicated in the score by square brackets. All fingering is by Liszt unless otherwise specified.

Consolations – Six Pensées poétiques pour le piano

S 172

From some time in 1844, Liszt began a series of sketches for a number of sets of piano pieces of a poetic and markedly non-virtuosic nature. Two whole sets of pieces were intended for projected cycles of *Harmonies poétiques et religieuses* (S 171d & S 172a), although the collection that finally appeared under that name in 1853 is far removed from the earlier sketches in style and content. Another projected cycle – *Pensées* – saw only one completed piece (S 168b), and that remained unpublished for 160 years. The first versions of the *Consolations* (S 171a) were made between 1844 and 1848 but not published until 1992; several intermediate drafts of single pieces were also privately circulated. The final versions which are printed here date from 1849/50 and were first published in 1850. It is interesting that the coda of the final version of *Consolation 6* uses a theme from S 171d/3 – *Dernière illusion* (the first draft of

what would later become the *Ballade 1*). In *Consolation 6*, from bar 51 to bar 68, we see one of the many occasions where Liszt makes an oblique reference to a particular passage in Schubert's song *Der Wanderer*, where the wanderer asks himself whither does he roam, seemingly reflecting Liszt's cherished idea of his own work always being a foray into uncharted territory.

Although the *Consolations* have always been very popular amongst Liszt's works, especially with amateurs relieved at the relative absence of transcendental technical requirements, they are not so often encountered as a complete set. The final version of the pieces seems to require hearing in toto from time to time – no matter how demonstrable it may be that the third is a masterpiece in its own right. (It is interesting that this piece was a replacement of another in C sharp minor, which eventually found its far more appropriate resting-place – since it is a setting of a Hungarian folk-song – in the opening pages of the first of the *Rhapsodies hongroises*.) From the key structure, it is quite clear that Liszt saw the pieces in three pairs, and the shortened last bar of the first piece – making way for the anacrusis of the second, as well as the tempo direction of the second, show that he wished at least the first two pieces to be played without a break. The title originated with an anthology by Sainte-Beuve which had appeared in 1830, although there are no specific references by Liszt to that poet's work. The design of a guiding star printed above the fourth consolation gave rise to that work's now little-used nickname: "Stern-Consolation". (The theme of this piece had been given to Liszt by the Grand Duchess of Weimar Maria Pawlowna (1786-1859) – both Liszt's pupil and his patroness.) Although the second and sixth pieces have their moments of extroversion, the general tone of the set is of restrained, quasi-religious contemplation. The subtitle appears only in the Paris edition of the final version, and the artist should be happy to let "poétique" be the watchword in performance, whilst guarding against dullness or excessively slow tempo.

Sources

The location of the autographs of the final versions of these pieces is not known. The principal source is the first edition (Breitkopf, Leipzig, 1850, plate no. 8085). The Paris edition – clearly intended to be identical to the Breitkopf edition, despite many slips in the engraving – provided the subtitle (Bureau Central de Musique, Paris, c1850, plate no. B.C.1168). The various autographs and copies, some corrected by the composer, of the earlier versions were consulted as supplementary sources.

It is clear that the original engraver frequently mistook accents (>) for short diminuendo hairpins. All editions ancient and modern are at variance with one other on this matter; the present one aims to restore all appropriate accents.

The notes in the Liszt-Pädagogium (assembled by Liszt's student and biographer Lina Ramann in 1901 from various students' recollections of Liszt's piano lessons) cannot always be taken as gospel, but they repay consultation for this set of pieces.

Notes

No. 1

Tempo: *minim* = c.52

bar 5: *con pedale*; bar 13: quaver *appoggiatura* on the beat

bar 23: *rit.* only for this bar

bar 25: Nos. 1 & 2 belong together and are to be played without a break

No. 2

Tempo: *crotchet* = 126

Consolations

Six Pensées poétiques pour le piano

S 172

F. Liszt

1

Andante con moto

dolce

6

Measures 6-10 of the piece. The music continues with a similar texture of chords and moving lines in both hands. A piano dynamic marking 'p.' is present in measure 9.

11

Measures 11-15. The melodic lines in both hands become more active, with some sixteenth-note passages in the right hand.

16

poco rit. a tempo

Measures 16-20. The tempo changes from 'Andante con moto' to 'poco rit.' and then back to 'a tempo' at measure 18. The music features sustained chords and moving bass lines.

21

poco rit. [a tempo]

Measures 21-25. The piece concludes with a final cadence. The tempo markings 'poco rit.' and '[a tempo]' are present. The piece ends with a double bar line and a fermata.

[attacca]

Un poco più mosso

p cantando espressivo

smorz.

rinforz.

di - mi - nu-en-do

smorz.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. The first system begins with the tempo marking 'Un poco più mosso' and the dynamic 'p cantando espressivo'. The second system includes the marking 'smorz.' (diminuendo). The third system includes 'rinforz.' (rinforzando). The fourth system includes the lyrics 'di - mi - nu-en-do' under the right-hand melody. The fifth system ends with 'smorz.'.

Liebesträume

Drei Nottornos für das Pianoforte

S 541

Nottorno 1

Hohe Liebe

In Liebesarmen ruht ihr trunken,
Des Lebens Früchte winken euch;
Ein Blick nur ist auf mich gesunken,
Doch bin ich vor euch allen reich.

Das Glück der Erde miss' ich gerne
Und blick', ein Märtyrer, hinan,
Denn über mir in goldner Ferne,
Hat sich der Himmel aufgetan.

(Ludwig Uhland)

F. Liszt

Andantino espressivo assai *il canto accentuato assai*

dolcissimo

una corda

l'accompagnamento sempre pp e colla

5

10 *smorz.*

15 *ppp*

Notturmo 3

O lieb, so lang du lieben kannst!

O lieb, so lang du lieben kannst!
O lieb, so lang du lieben magst!
Die Stunde kommt, die Stunde kommt,
Wo du an Gräbern stehst und klagst!

Und Sorge, dass dein Herze glüht
Und liebe hegt und Liebe trägt,
So lang ihm noch ein ander Herz
In Liebe warm entgegenschlägt.

Und wer dir seine Brust erschließt,
O tu ihm, was du kannst, zu lieb!
Und mach ihm jede Stunde froh,
Und mach ihm keine Stunde trüb.

Und hüte deine Zunge wohl!
Bald ist ein böses Wort gesagt.
O Gott, es war nicht böse gemeint;
Der Andre aber geht und klagt.

(Ferdinand Freiligrath)

Poco allegro, con affetto

The musical score is written for piano and voice. It begins with a piano introduction marked *dolce* and *cantando*. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics. The score is divided into systems, with measures 3, 6, 9, and 12 marked at the beginning of each system. The piano part includes a *sempre pedale* instruction. The vocal part includes a *ten.* (tenor) marking. The score concludes with a final piano chord.