Schirmer's Library of Musical Classics

Vol. 835

NICCOLÒ PAGANINI

SIX GRAND ETUDES

ARRANGED FOR PIANOFORTE

BY

FRANZ LISZT

INSTRUCTIVE EDITION

CRITICALLY REVISED, WITH FINGERING, PEDALLING AND MARKS OF EXPRESSION

BY

PAOLO GALLICO

G. SCHIRMER (INC.), NEW YORK

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EDITOR'S PREFACE

THE profound impression created by Paganini's sensational appearance in Paris (1831) opened a new and wide horizon to young Liszt's artistic field. Paganini's performance of the *Twenty-four Caprices for Violin* inspired Liszt's wonderful genius to completely revolutionize pianism; and thus a new era in modern piano-technics was ushered in.

The adaptation of the Paganini Caprices for the piano was begun by Liszt in 1832–33; but he left the work unfinished for several years. It was not until 1838, after his great success as a virtuoso in Vienna, that he completed it—a masterwork of the modern art of arrangement; pianistic, and still absolutely true to the spirit of the original.

This work was first published by Tobias Haslinger in Vienna (1839) and bore the title: *Bravour Études after Paganini, arranged for the Piano, etc.*

The fact that these Bravour Études had the reputation of being of insurmountable difficulty induced Liszt, twelve years later, to revise them (in the present form), and to publish a second edition, which he dedicated to Mme. Clara Schumann. This edition (Breitkopf & Härtel, 1851) bears the title *Grandes Études de Paganini, pour le piano par . . . etc.*

To promote and facilitate a more general study of this remarkable work, the present edition is issued. It has been critically revised and analyzed, the many imperfections of earlier editions have been corrected, and careful directions for fingering, pedalling, phrasing and dynamics have been added.

PAOLO GALLICO.

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Dedicated to Madame Clara Schumann.

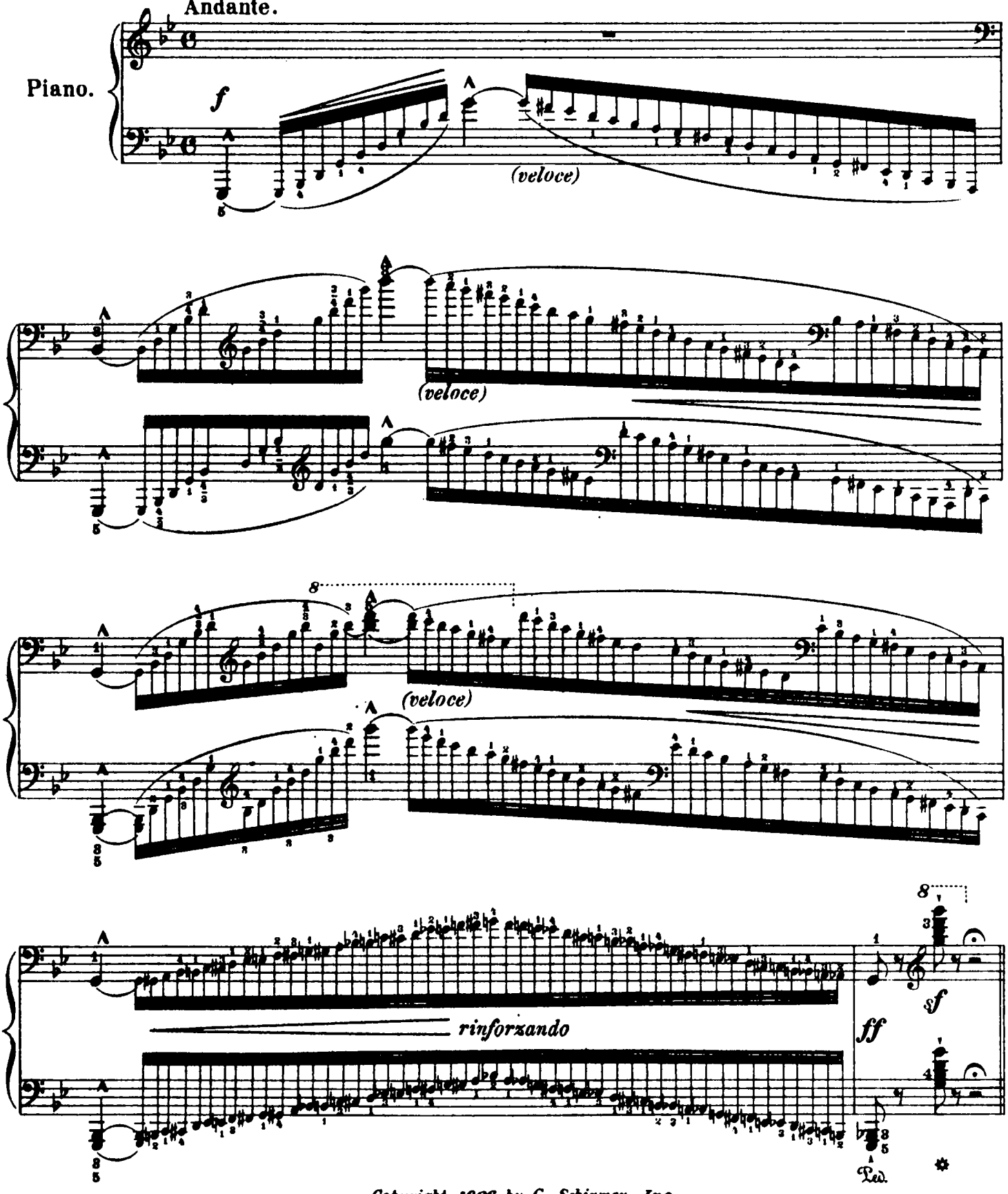
Grand Études after Paganini.

Étude I.

Preludio.

Andante.

Franz Liszt.



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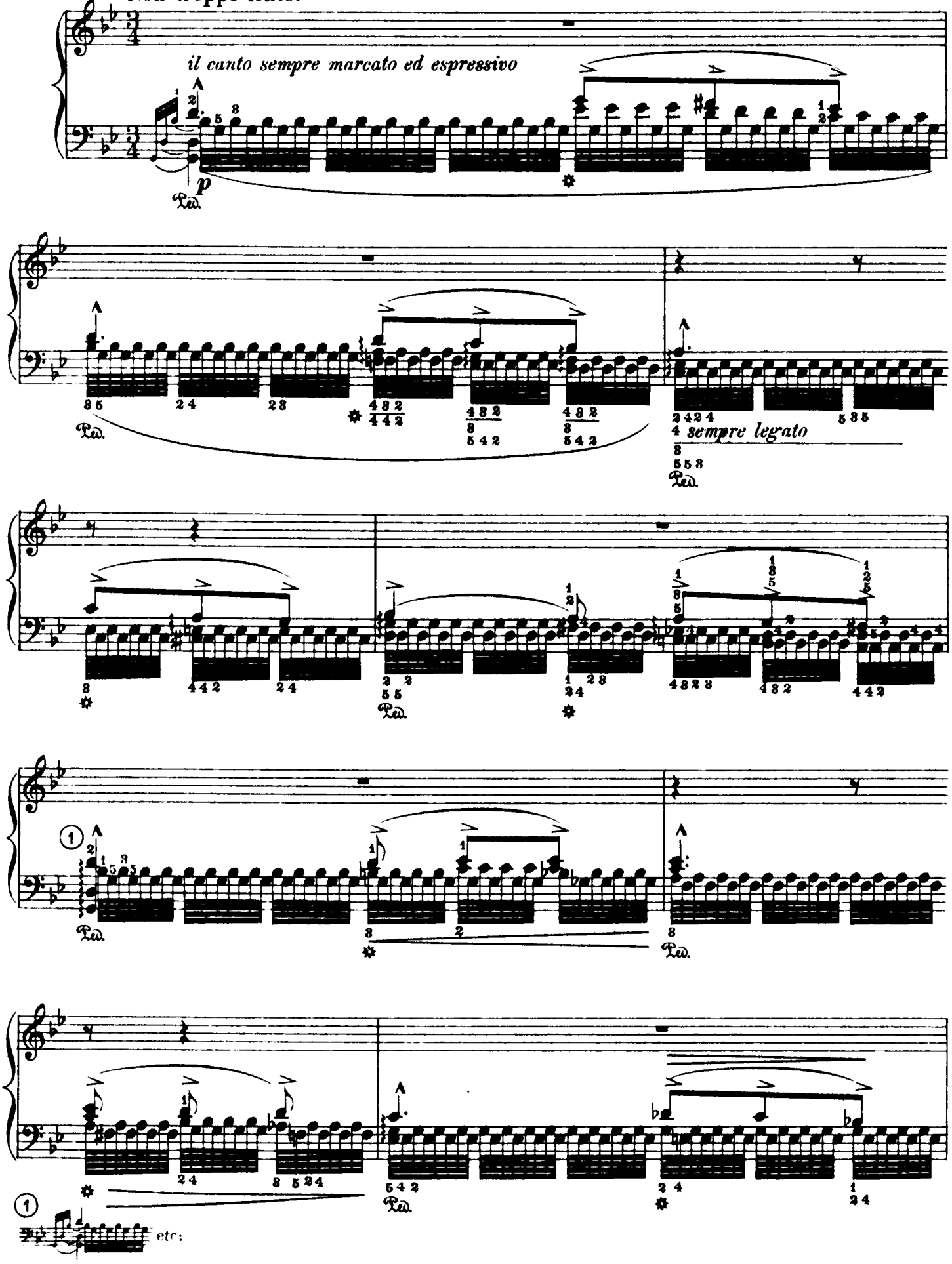
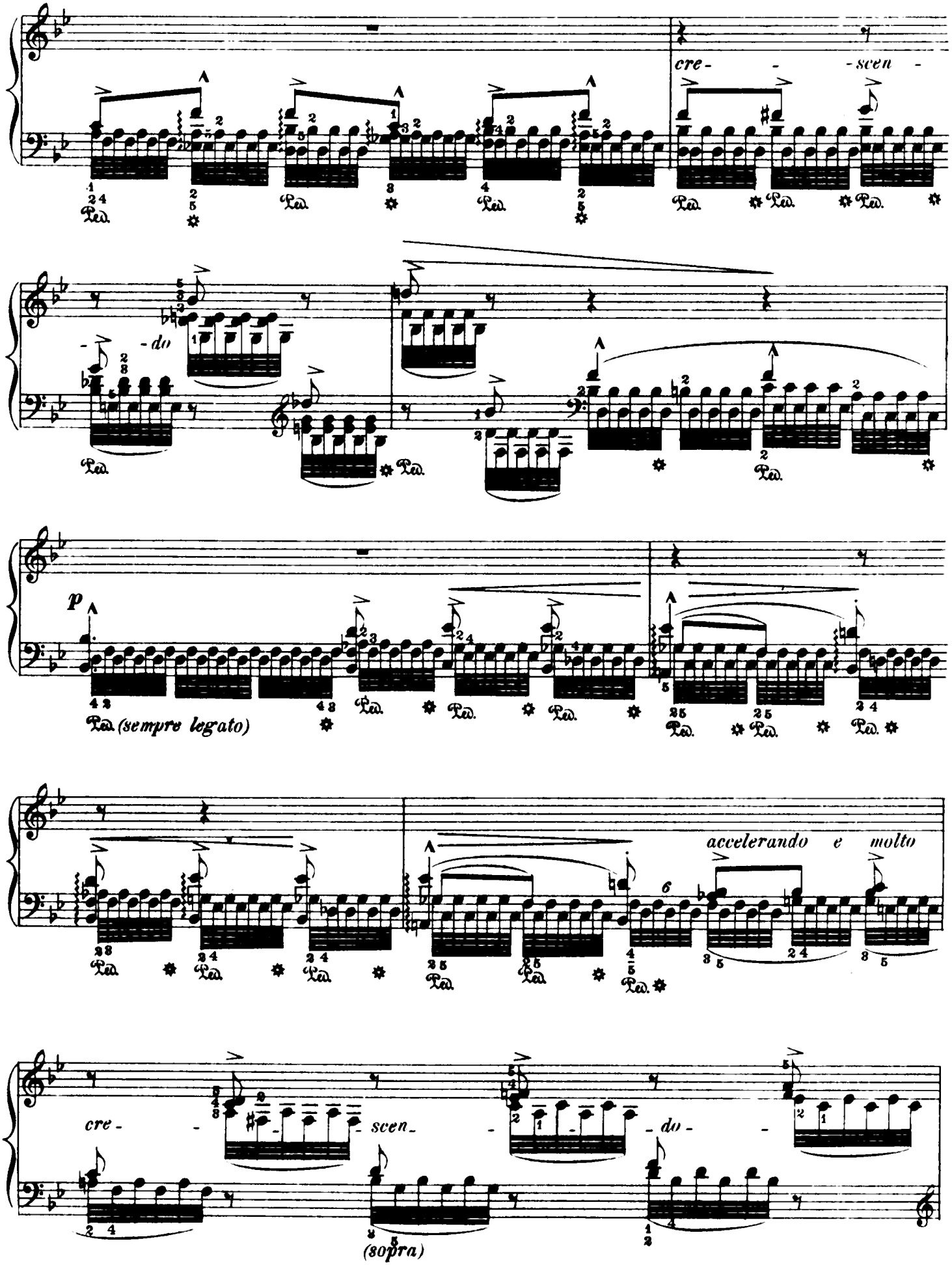
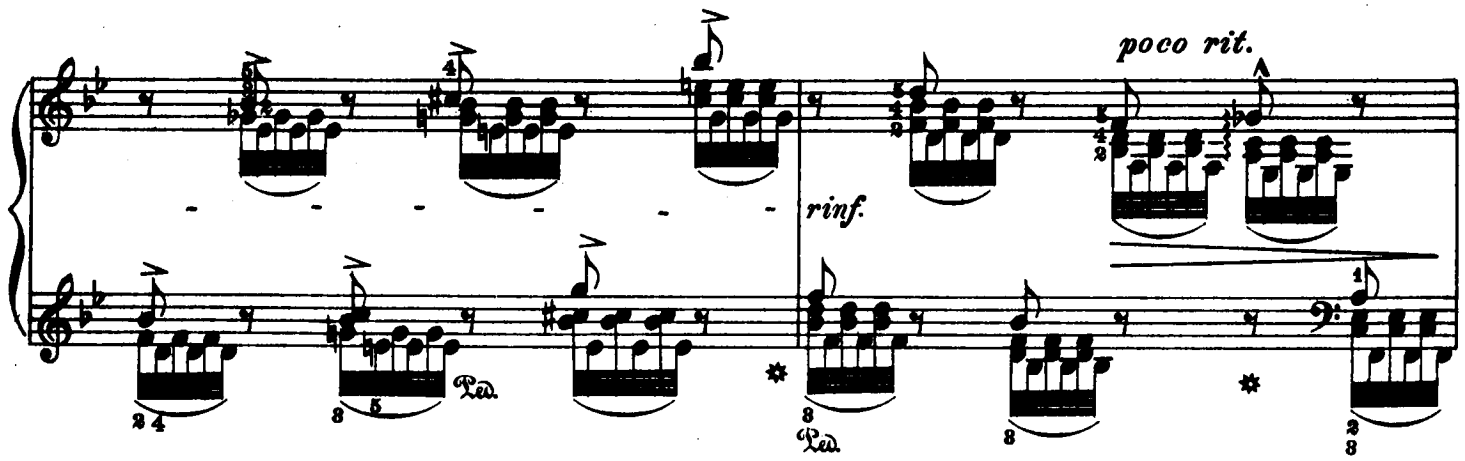
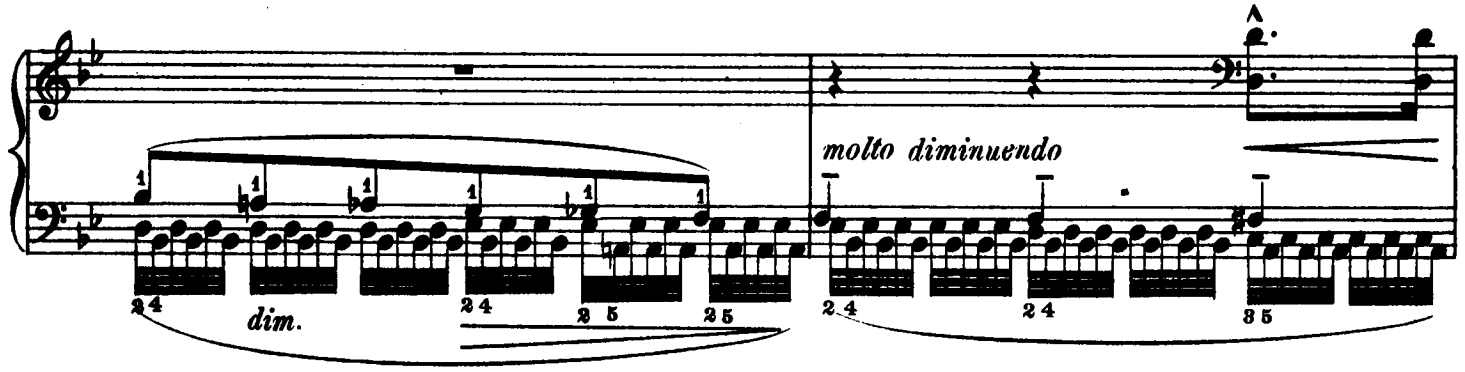
Étude.

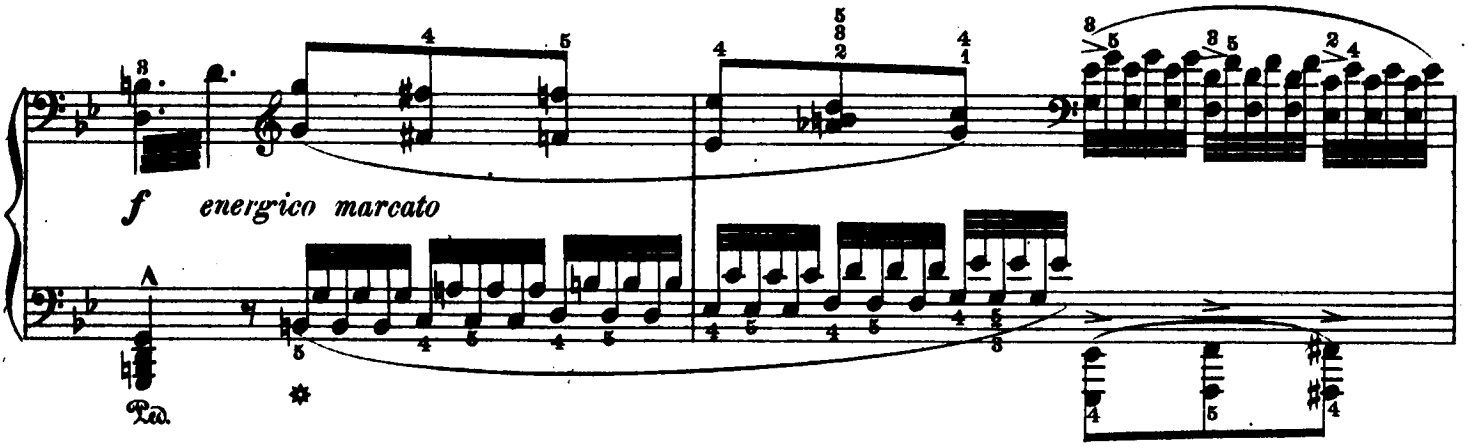
Non troppo lento.

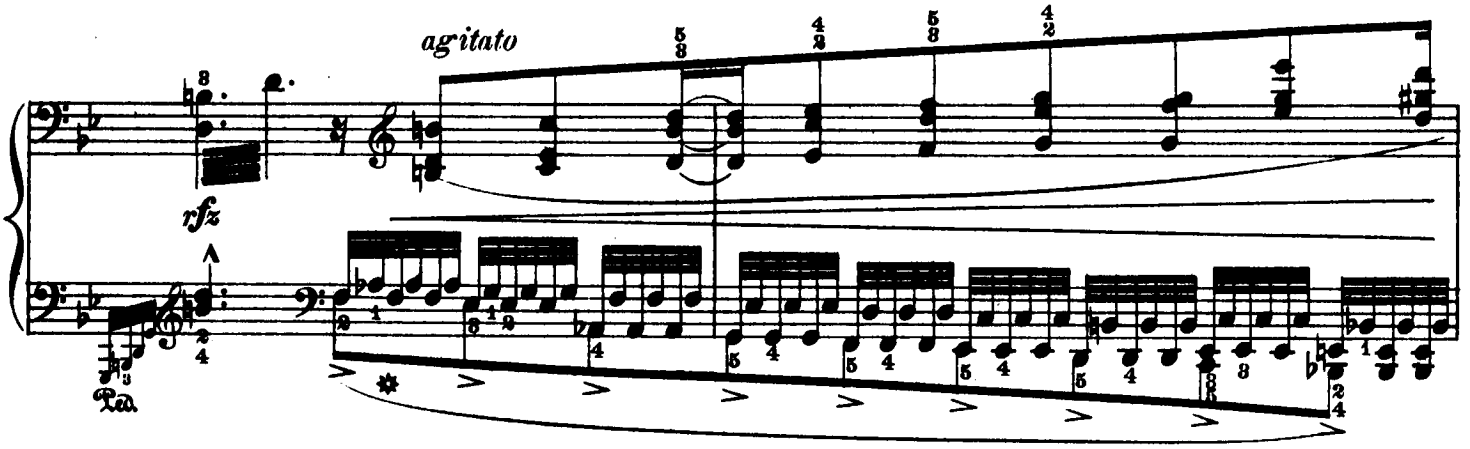


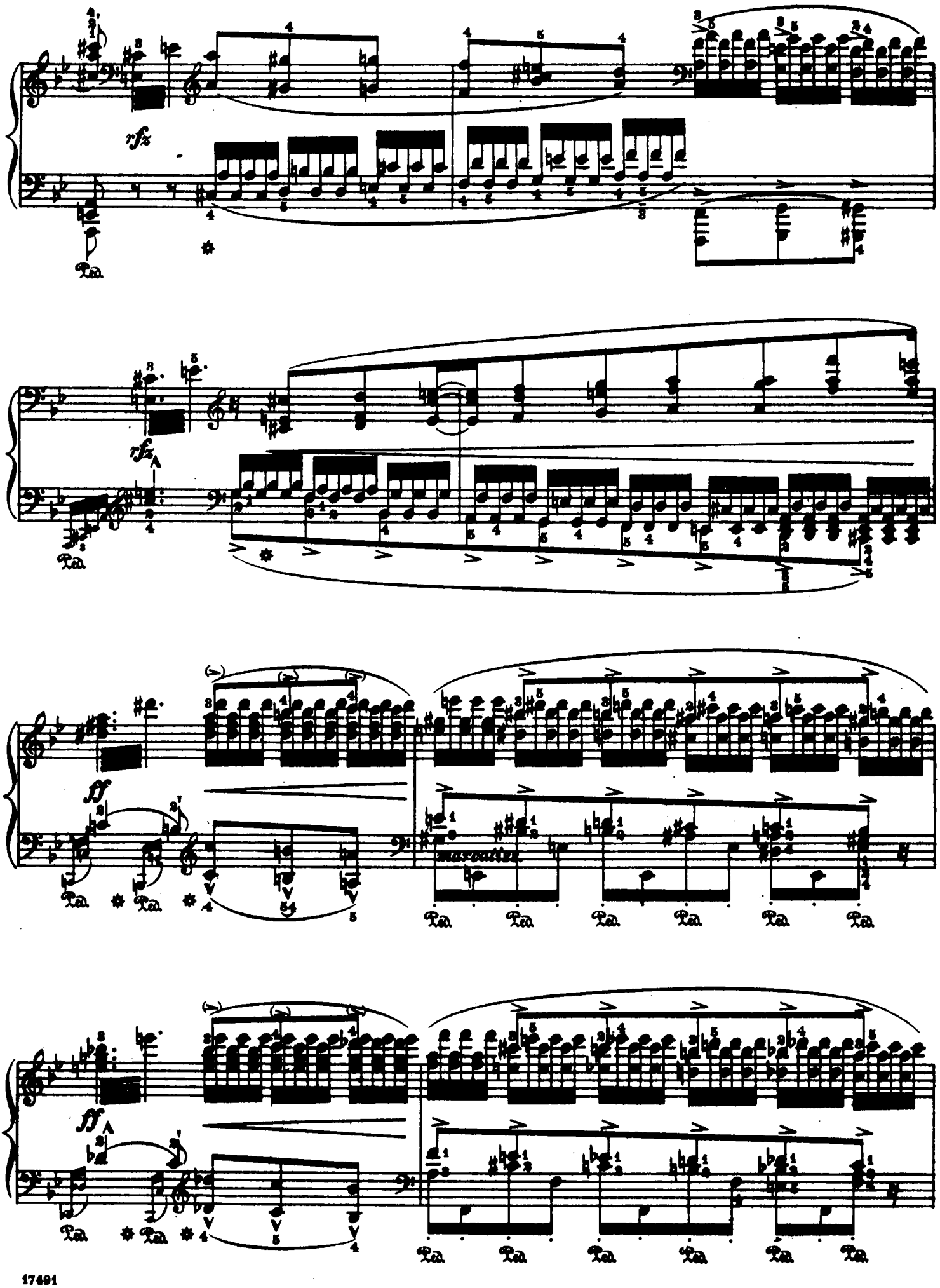

cre - - scen -
- do
p
Ped. (sempre legato)
accelerando e molto
cre - - scen - - do - -
(sopra)

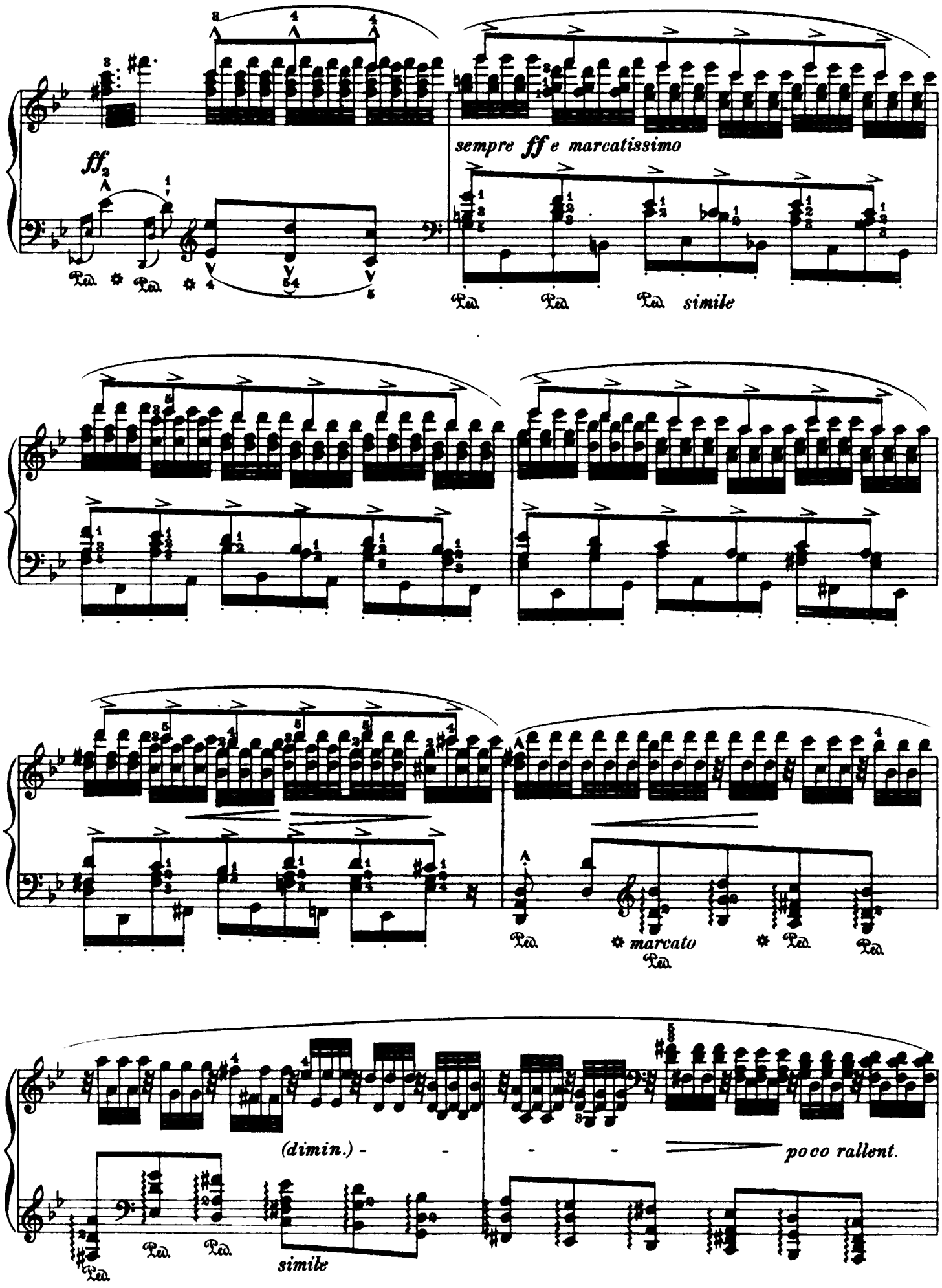

poco rit.
rinf.
Ped.
Ped.

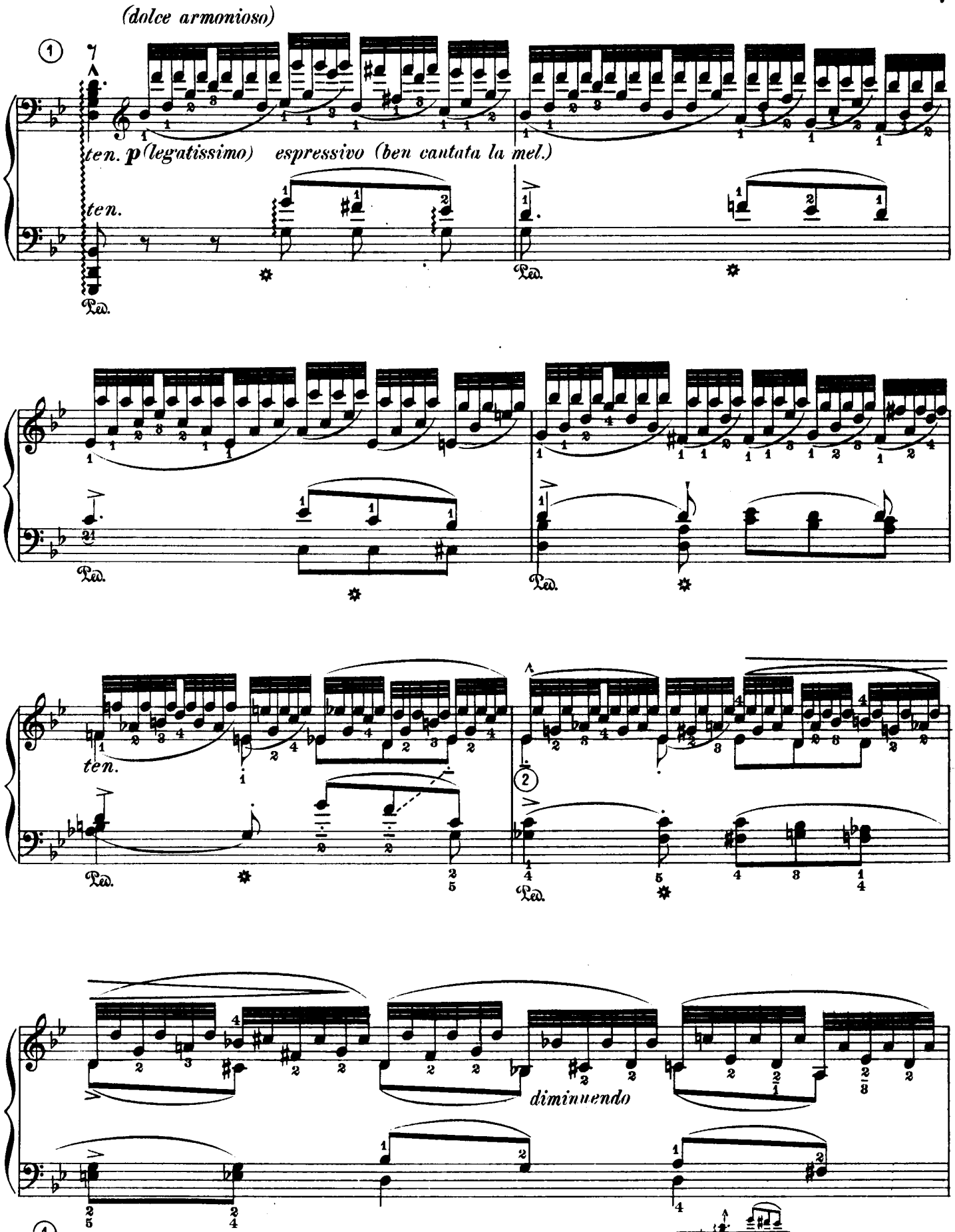

molto diminuendo
dim.


f energico marcato
Ped.


agitato
rfz
Ped.

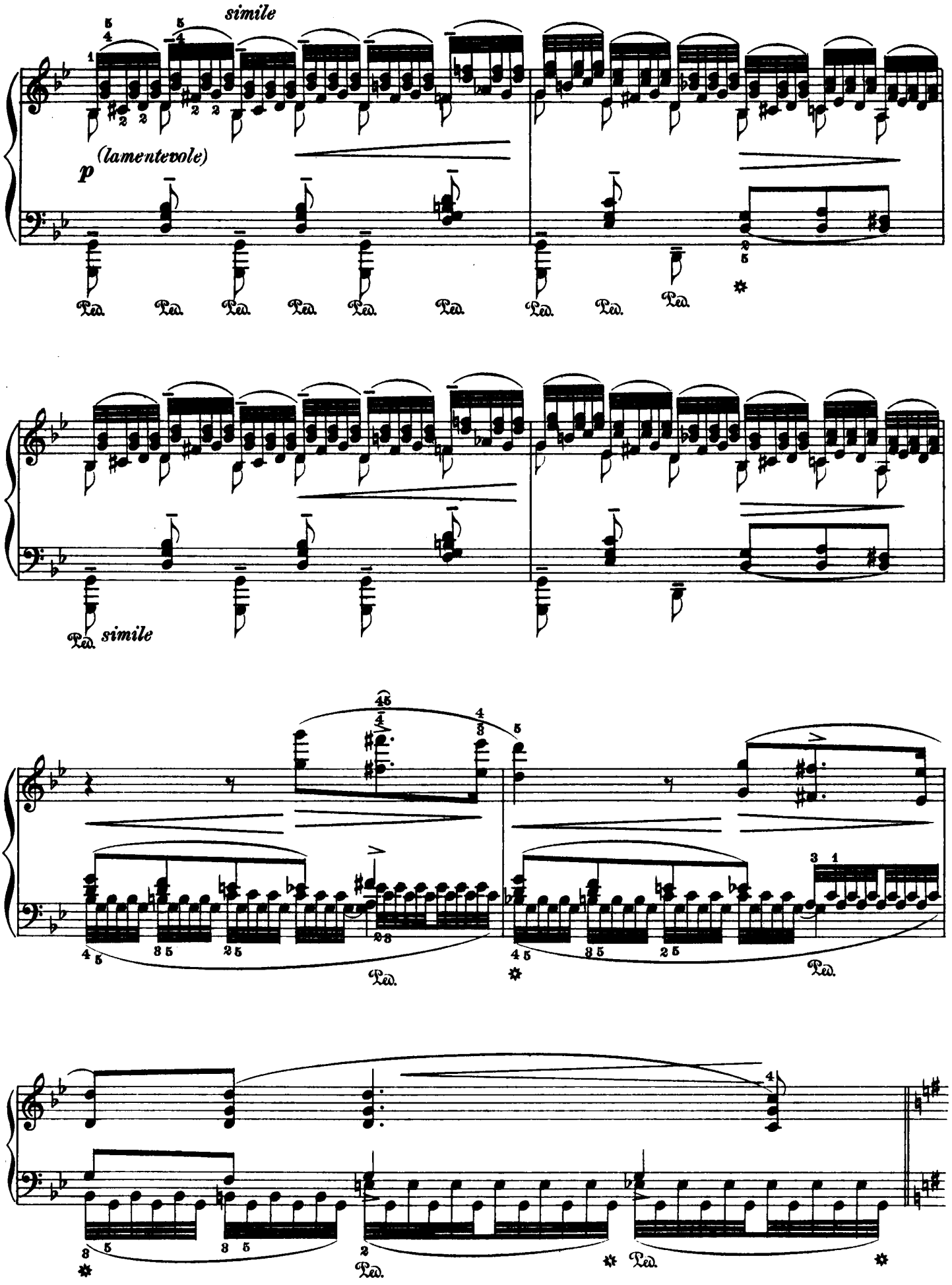

sfz
Ped.
sfz
Ped.
ff
Ped.
Ped.
marcatiss.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
ff
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

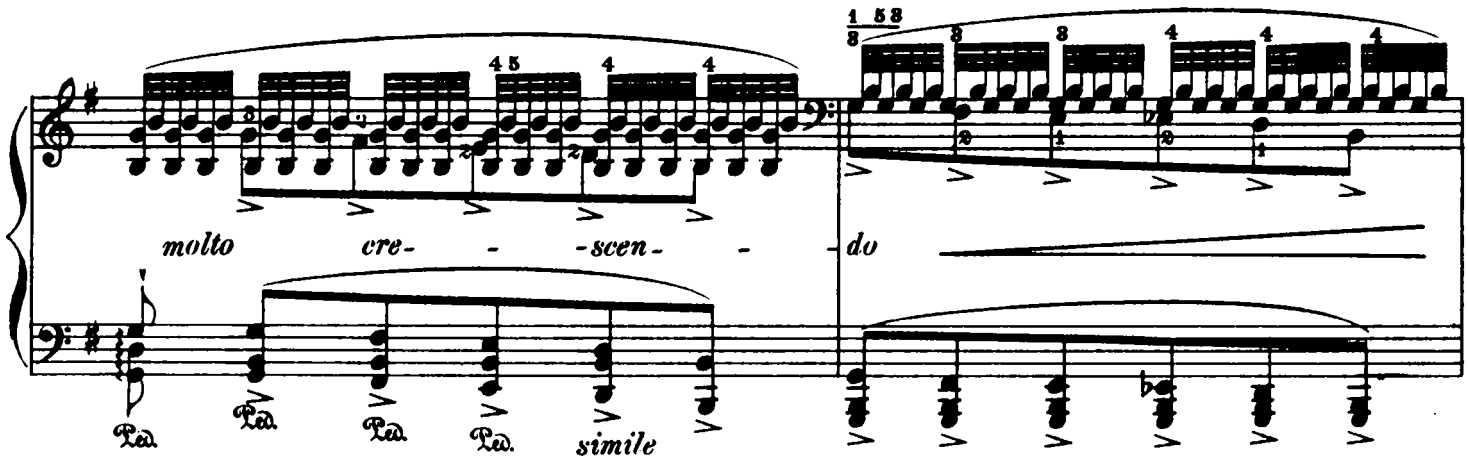

sempre ff e marcatissimo
simile
marcato
(dimin.) - - - -
poco rallent.
simile



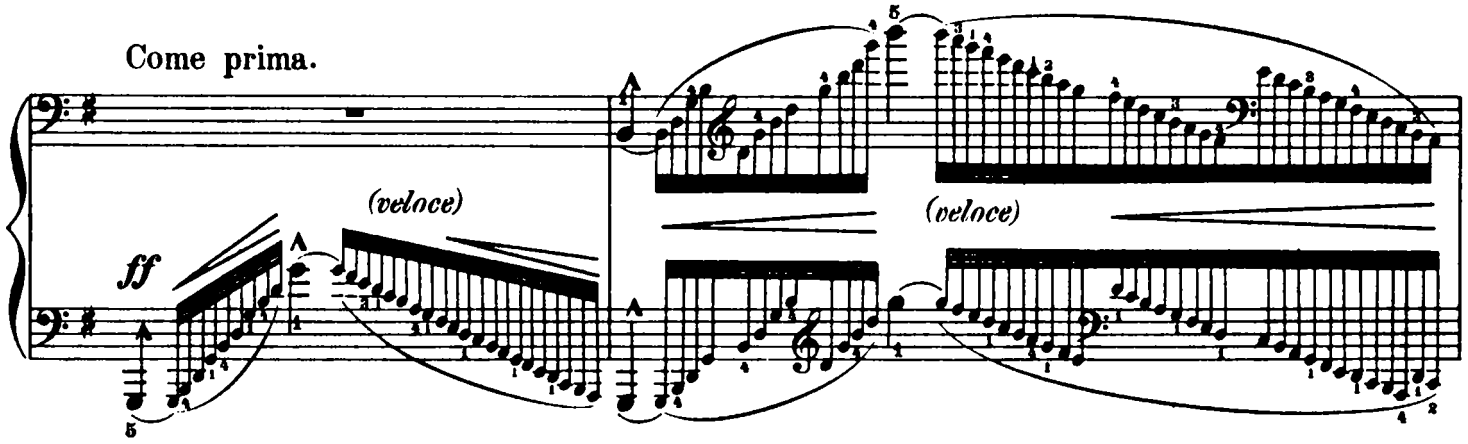
① The top note (d) must be emphasized, being the first note of the melody; thus: etc.

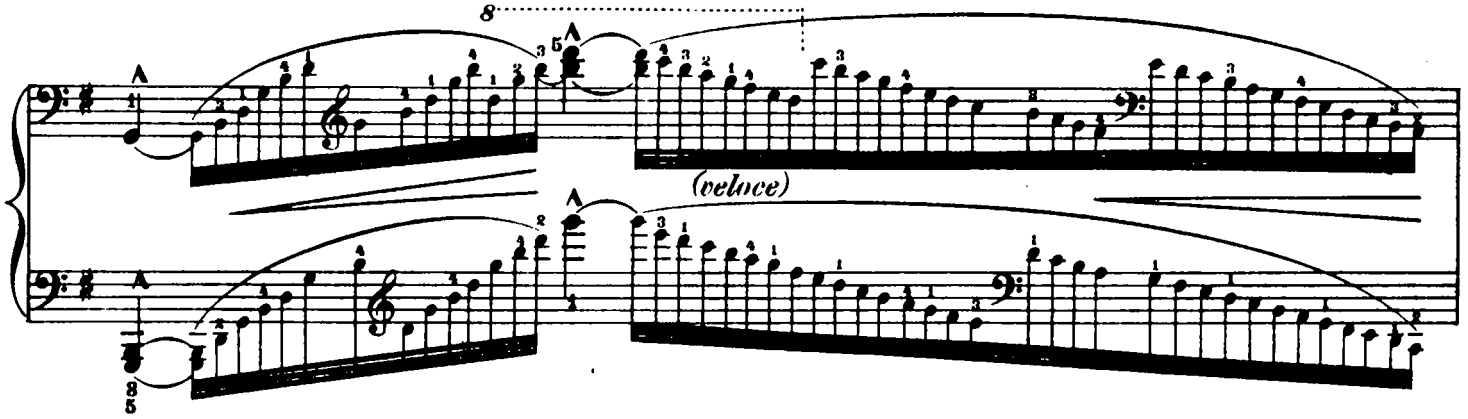
② Original:

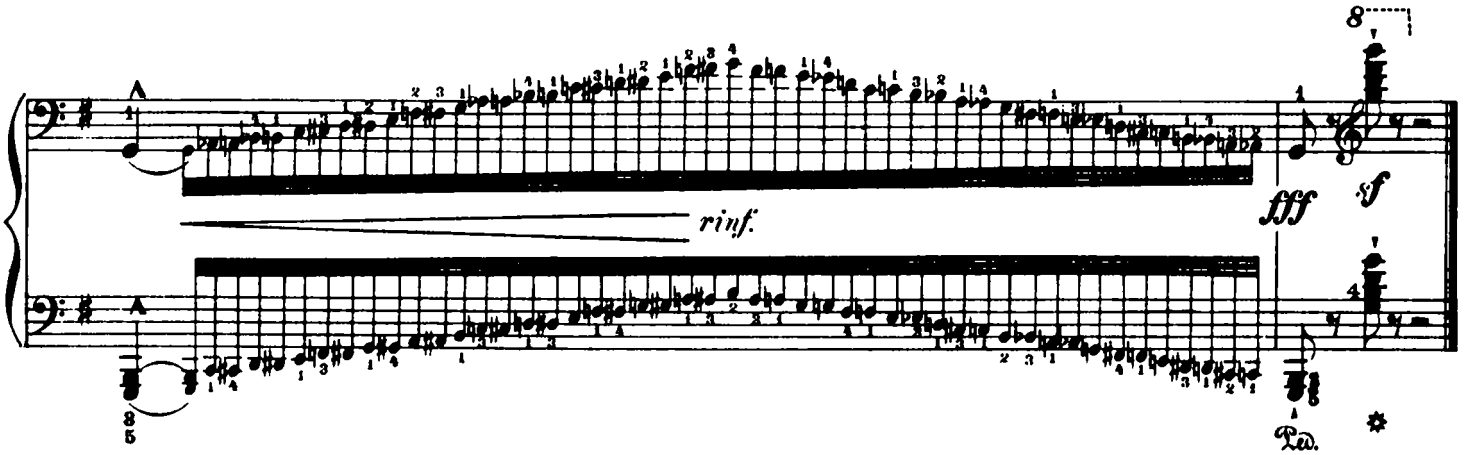

simile
(lamentevole)
p
Ped.
simile


molto cre- - -scen- - do
Ped. Ped. Ped. Ped. simile

Come prima.


ff
(veloce)
(veloce)


8
(veloce)


8
rinf.
fff
sf
Ped.

Étude II.

Andante.

Cadenza ad lib.

leggero, veloce

simile

simile

Andantino capriccioso.

un poco marcato

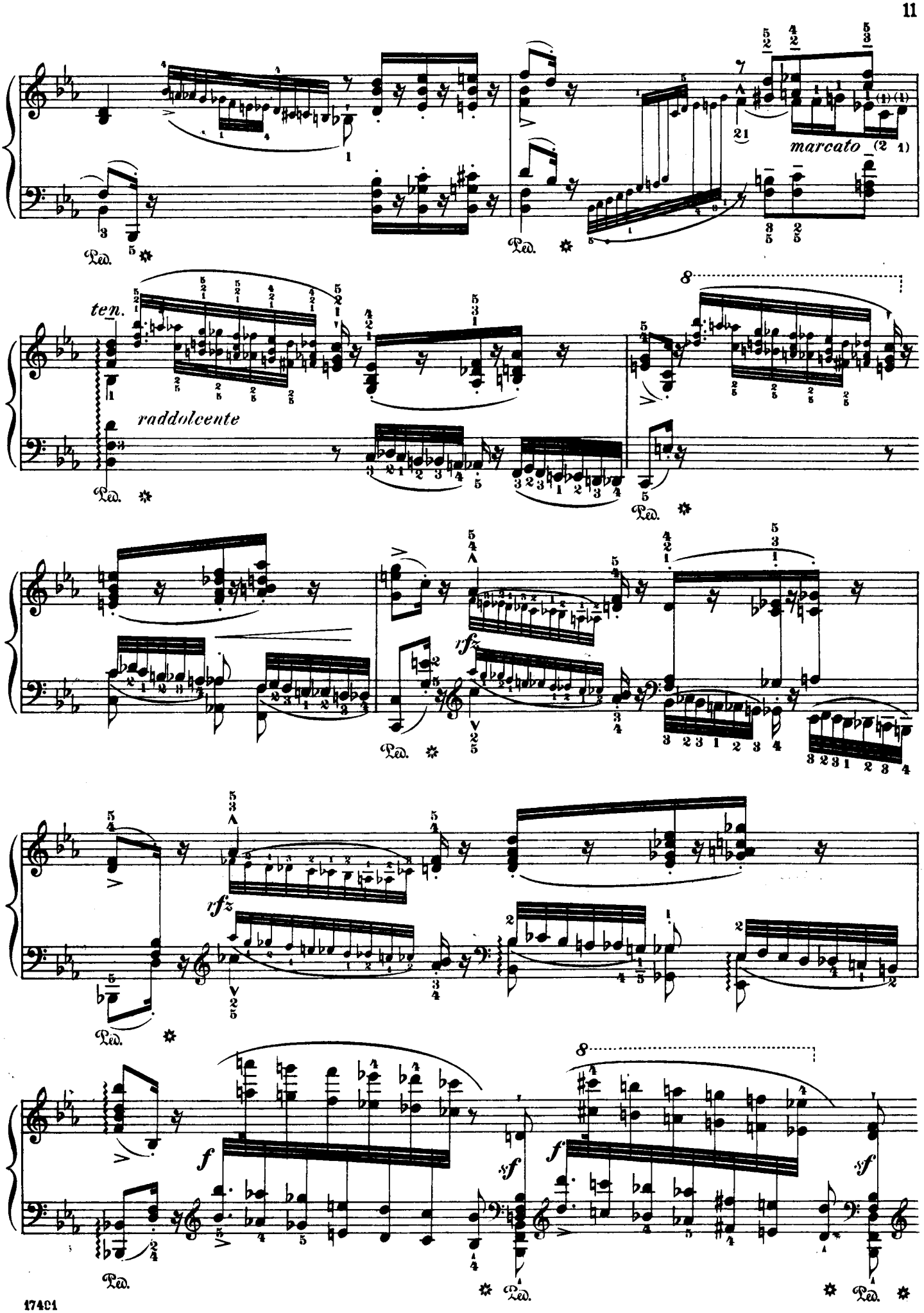
ten.

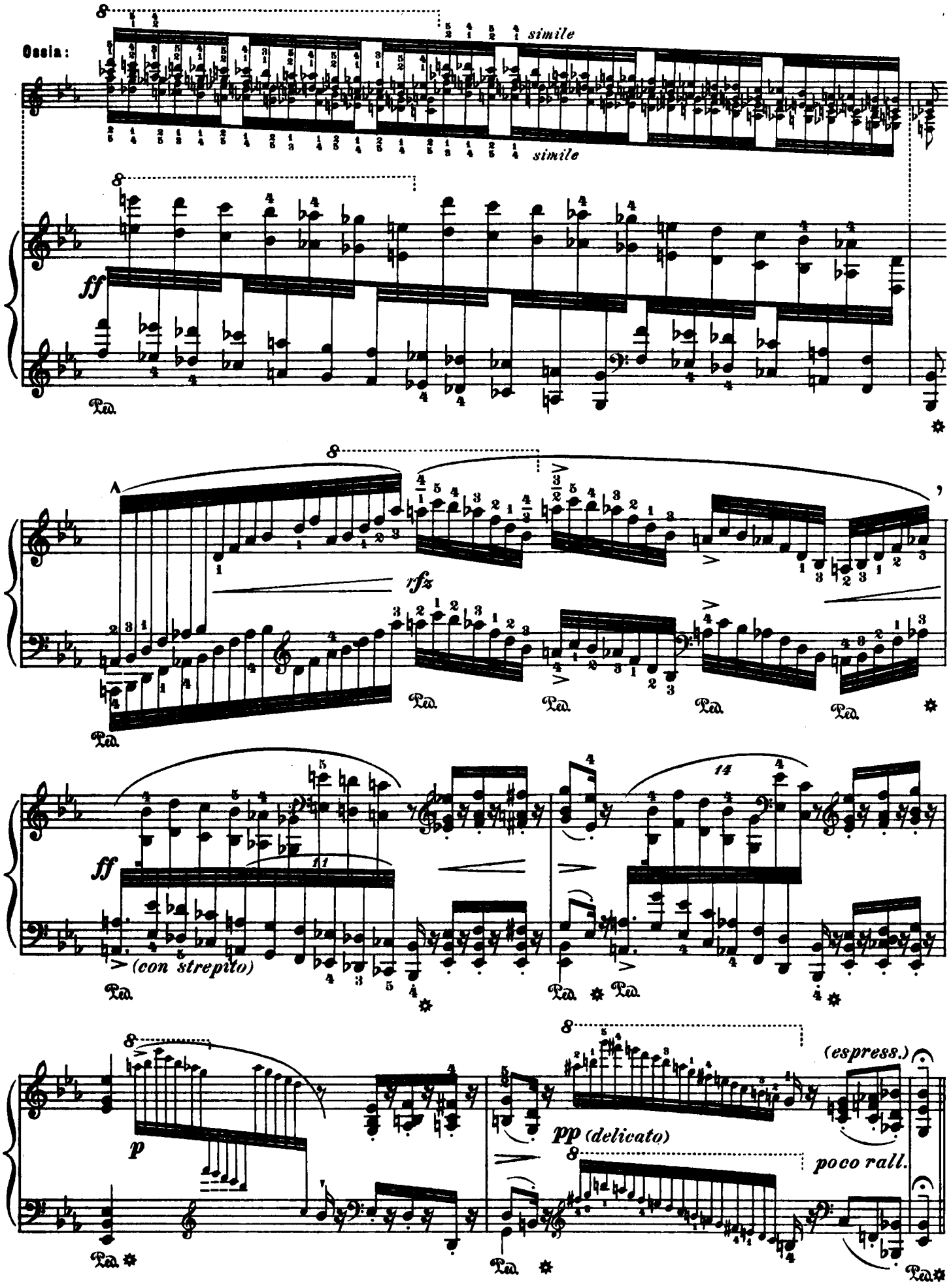
poco rfz

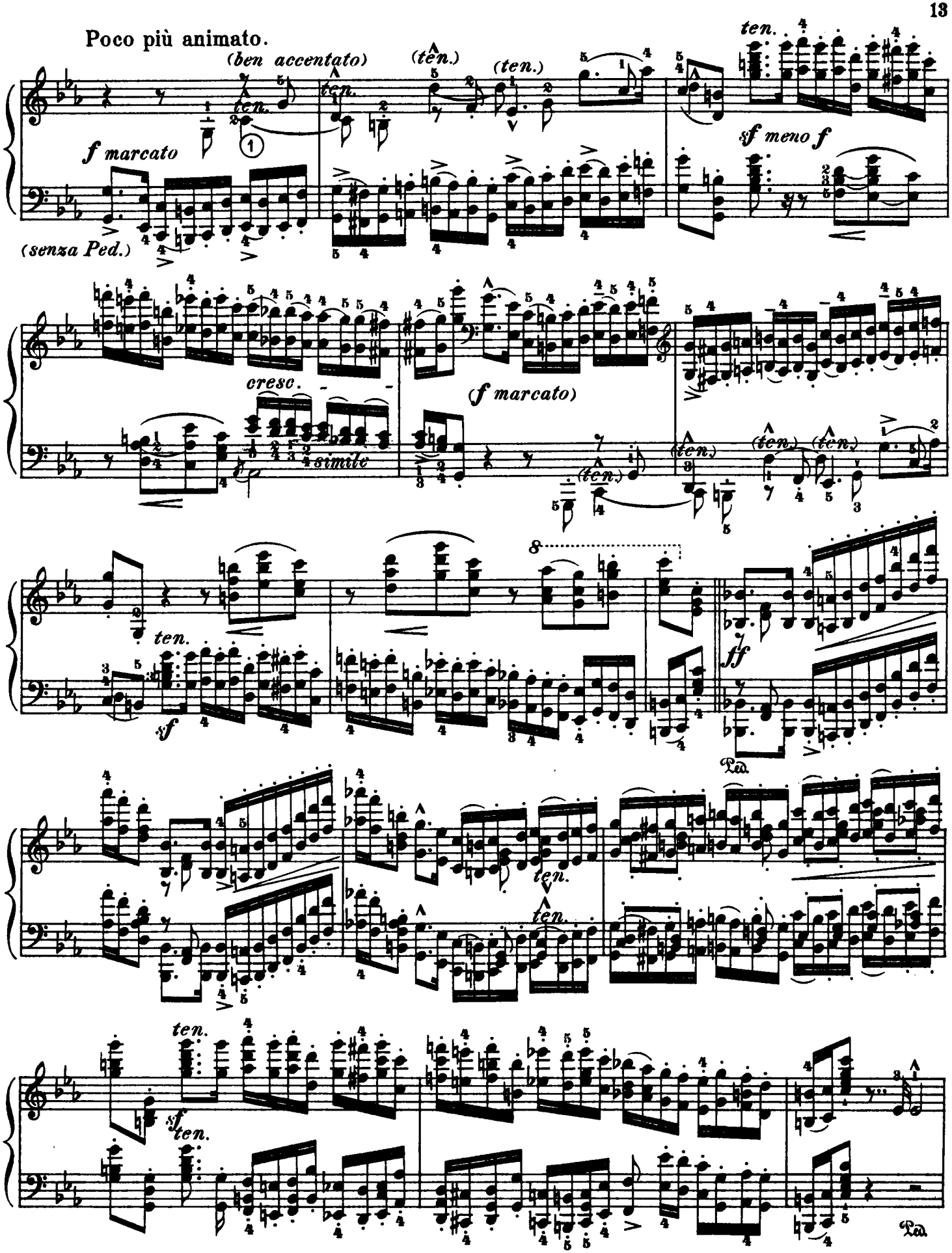
r. h.

l. h.

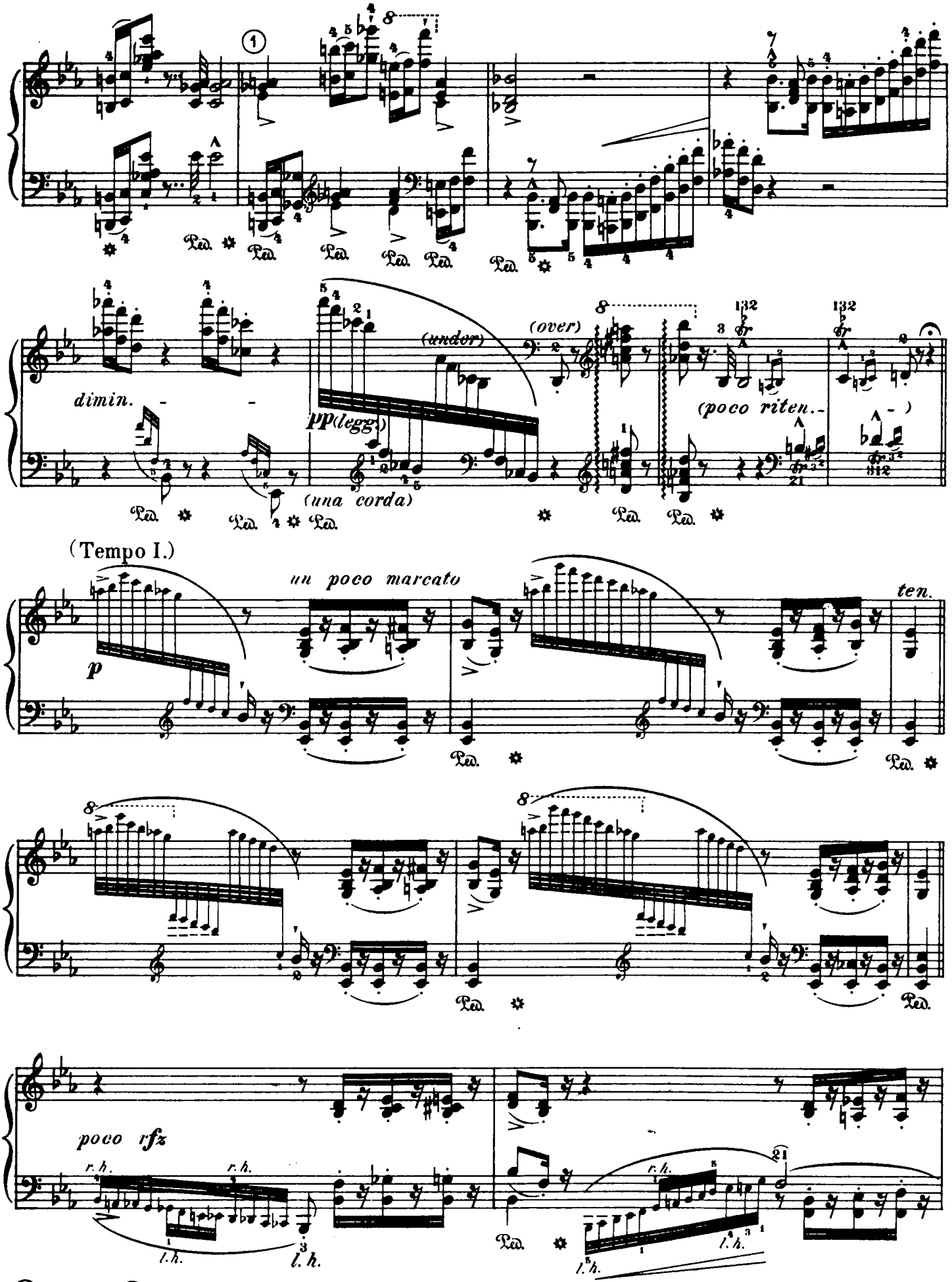
① The middle voice must be well emphasized: etc. This will help to make the modulation clearer.


marcato
ten.
raddolcente
rfz
rfz
f
sf
f
sf
8
8
Ped.

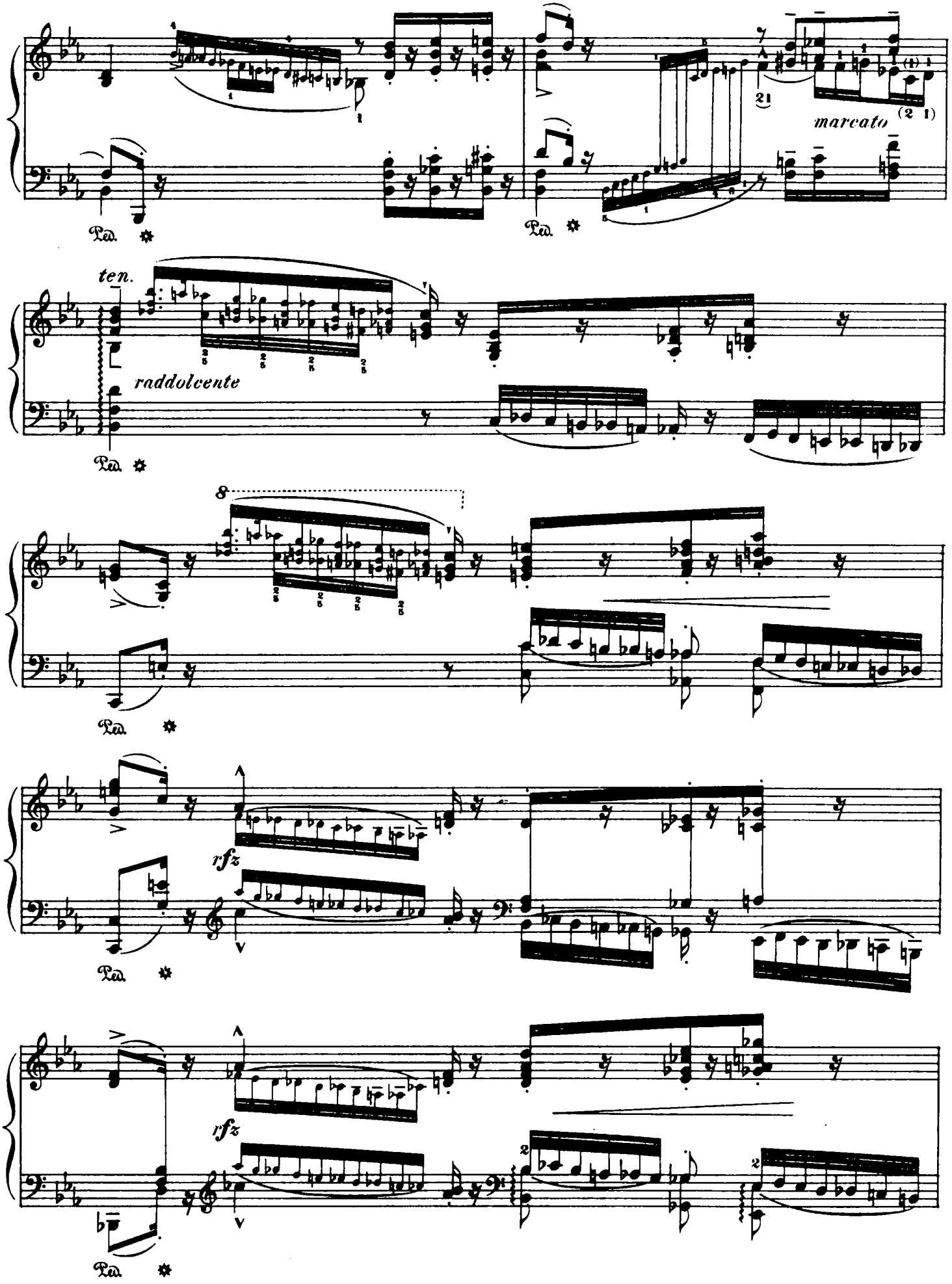

Ossia:
simile
simile
ff
Ped.
rfz
(con strepito)
(espress.)
pp (delicato)
poco rall.
p

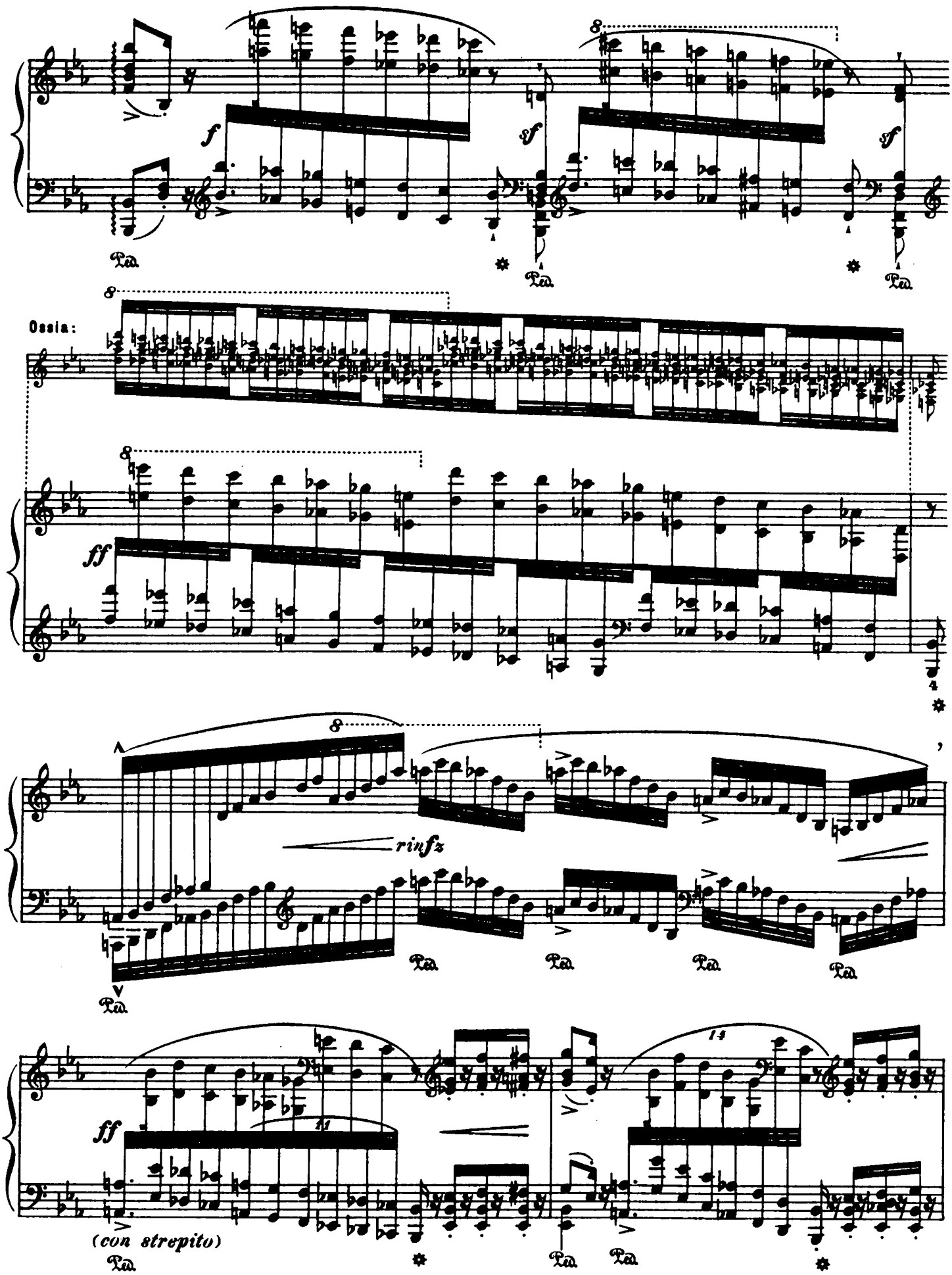


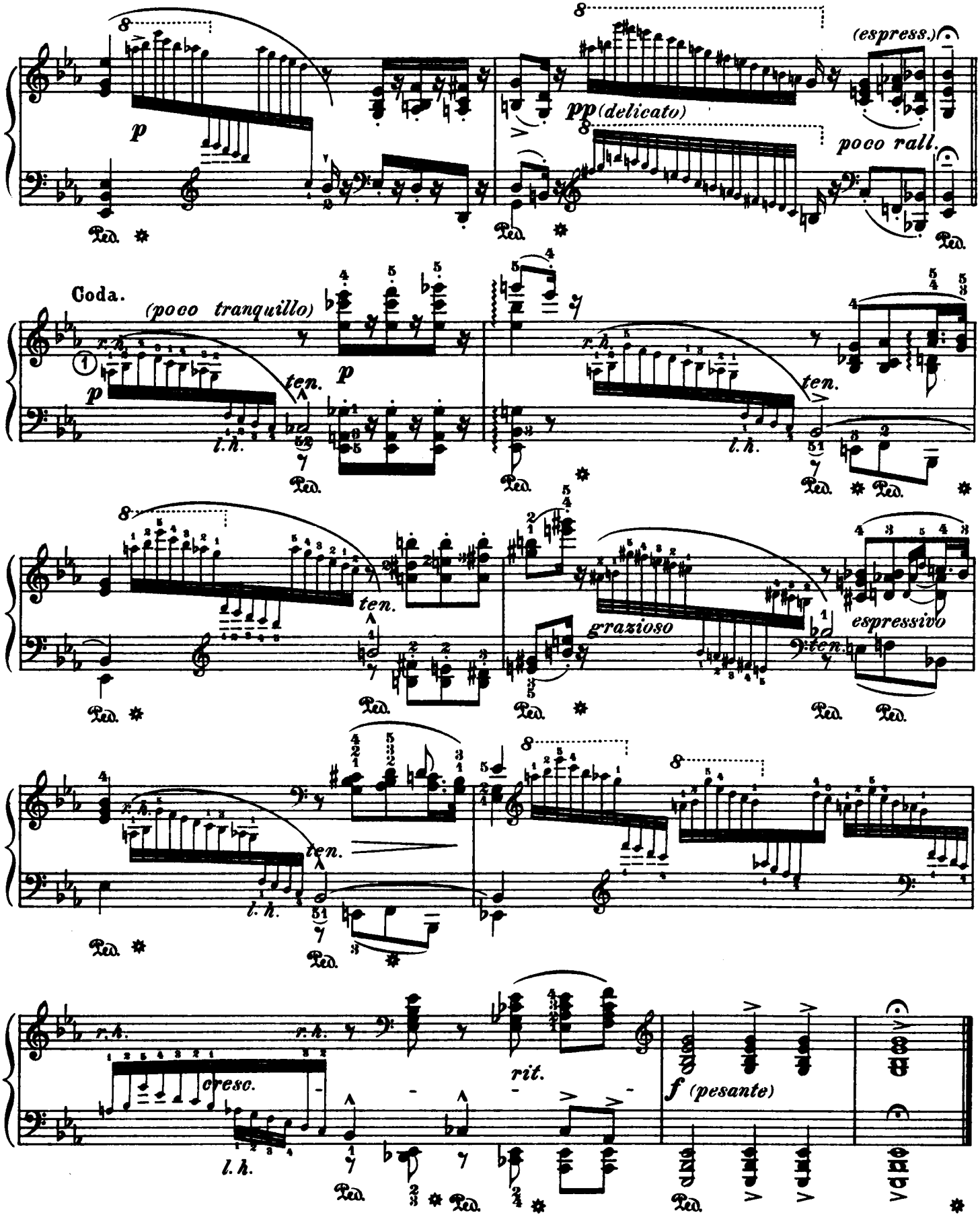
(1) Here, and in the corresponding passage in the left hand, the contrapuntal voices must be well accentuated, and care should be taken to give the held notes absolutely full value.



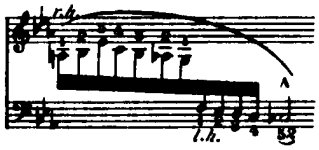
(1) See Note (1) on Page 10.


marcato
ten.
raddolcente
rfz
rfz


f
sf
sf
sf
Ped.
Ped.
Ped.
Ossia:
ff
4
rinfz
Ped.
Ped.
Ped.
Ped.
Ped.
ff
14
(con strepito)
Ped.
Ped.
Ped.

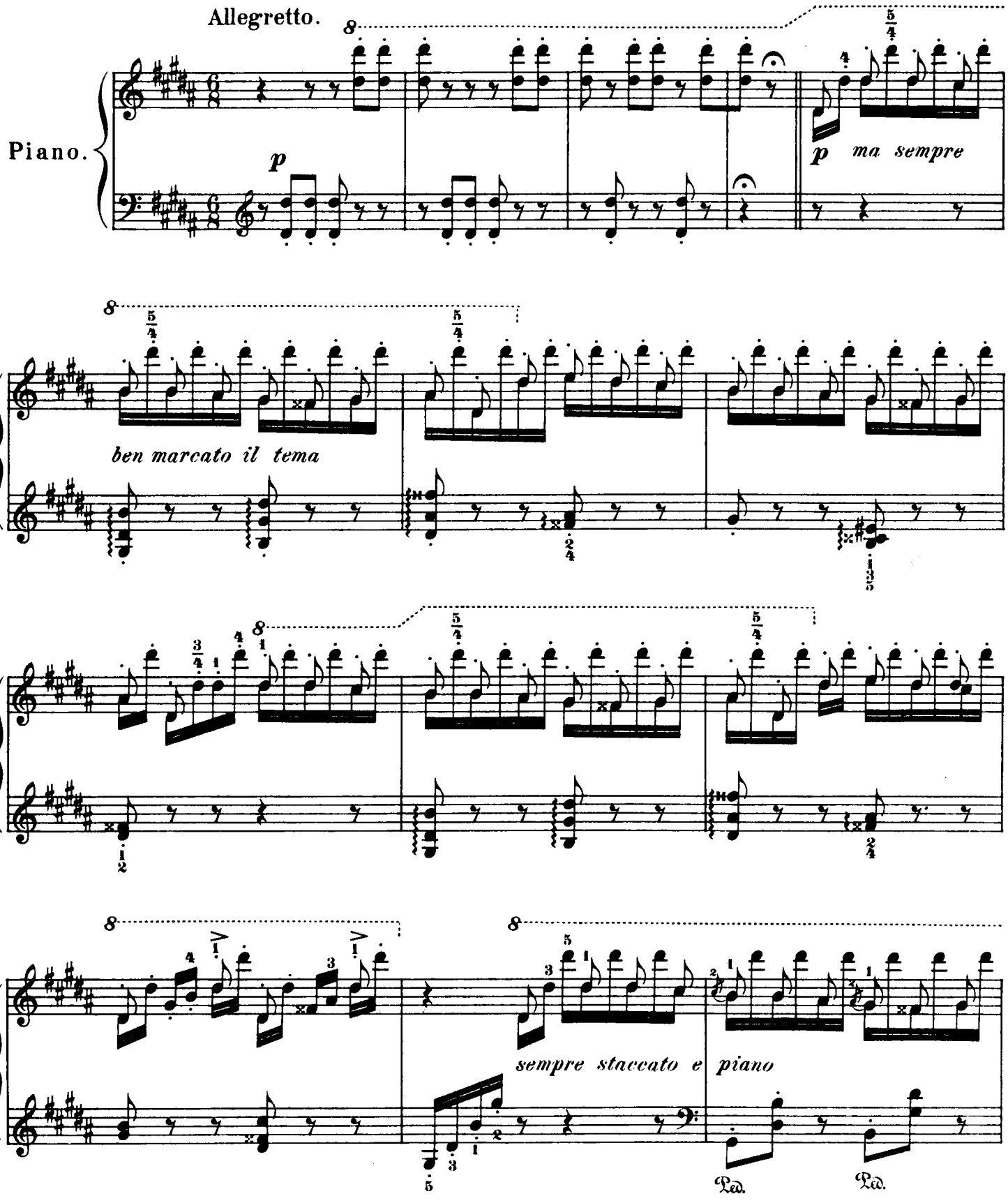


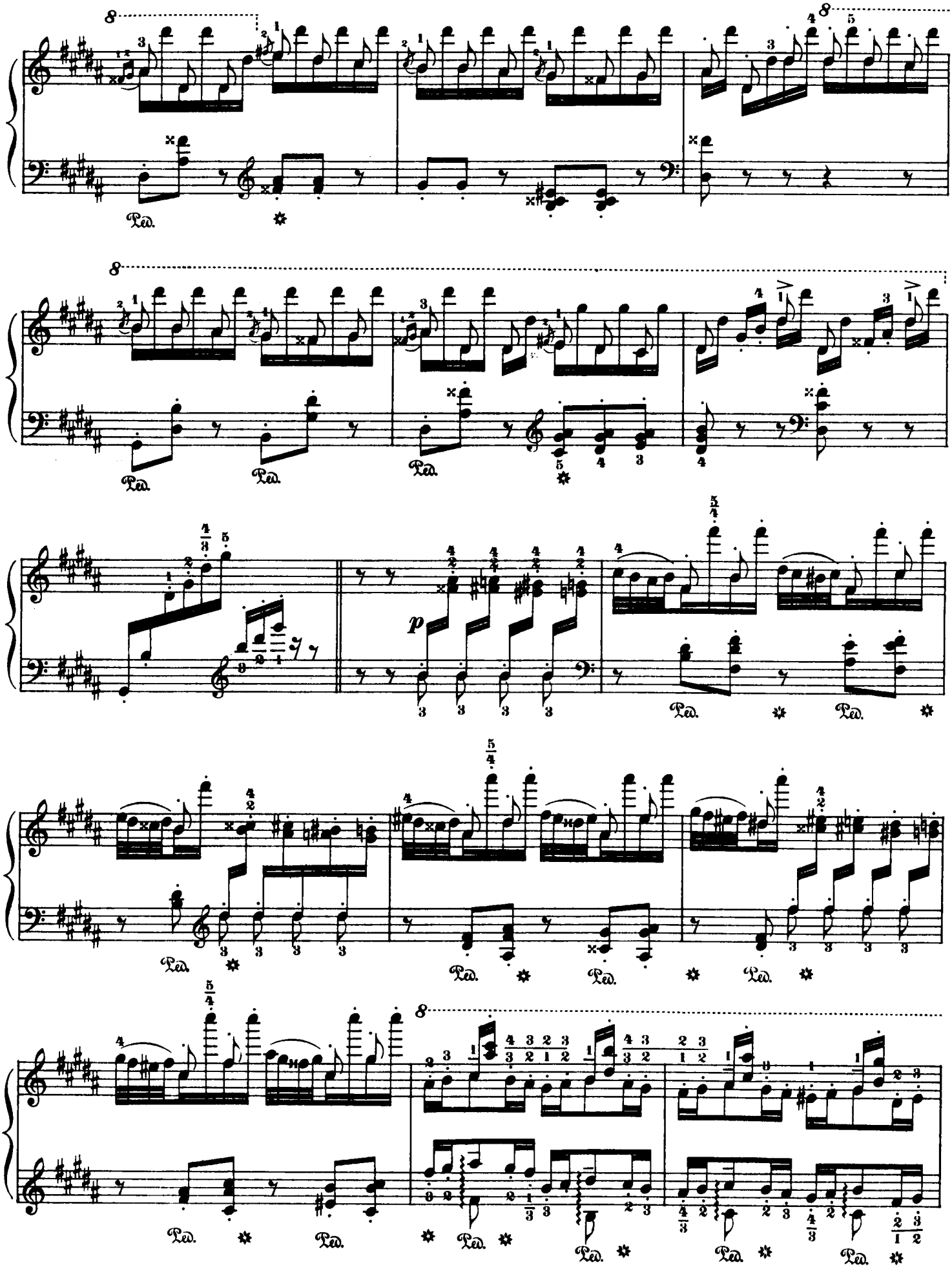
(1) The Editor recommends the following version as in accordance with all the other similar figures:



Étude III.

La Campanella.




8
Ped.
p

cresc.

(poco string.)

(sempre staccato)

(poco tratt.)

p

pp

(poco marcato)

(in tempo)

Ped.

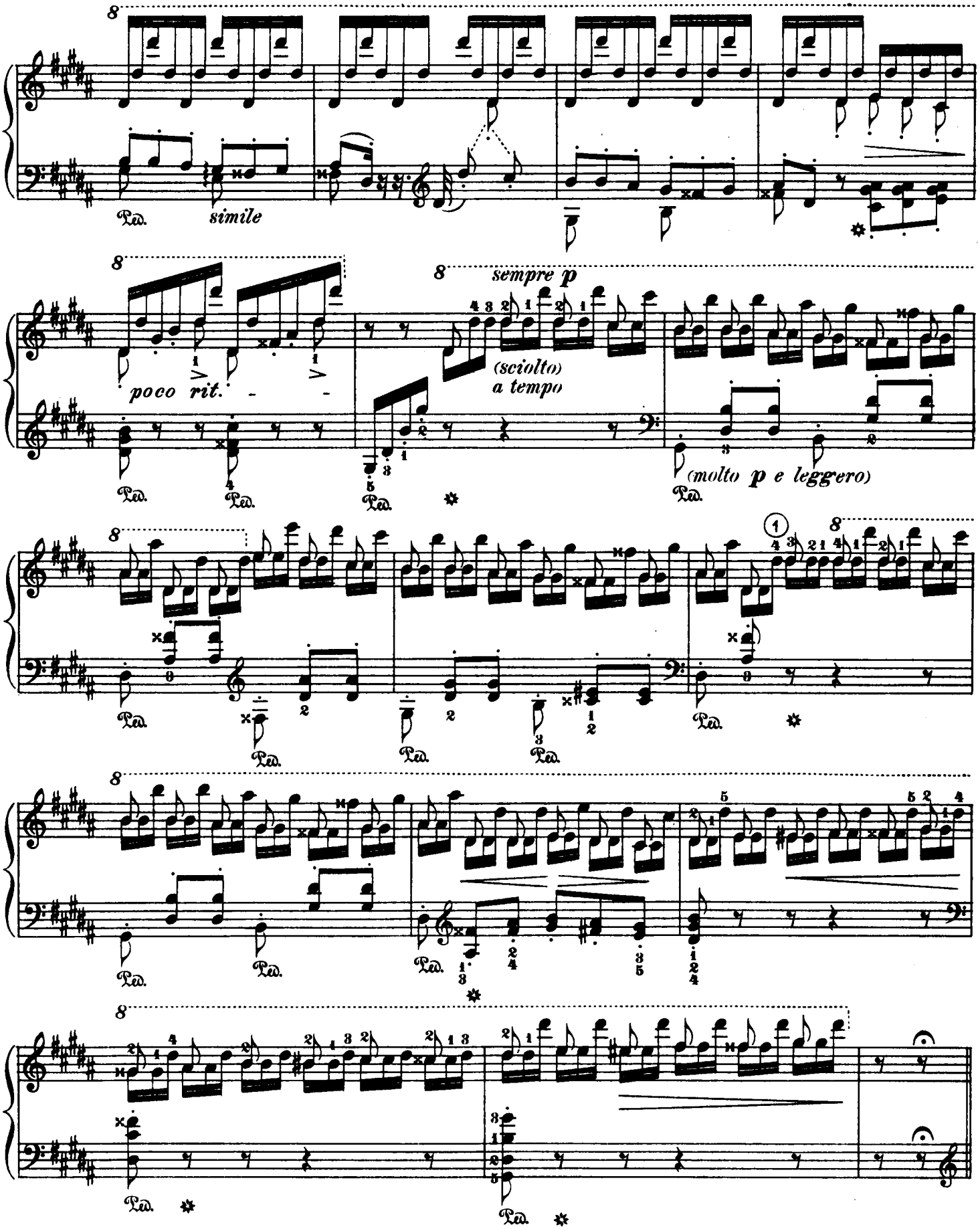
Ped.

Ped.

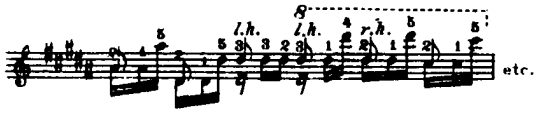
Ped.

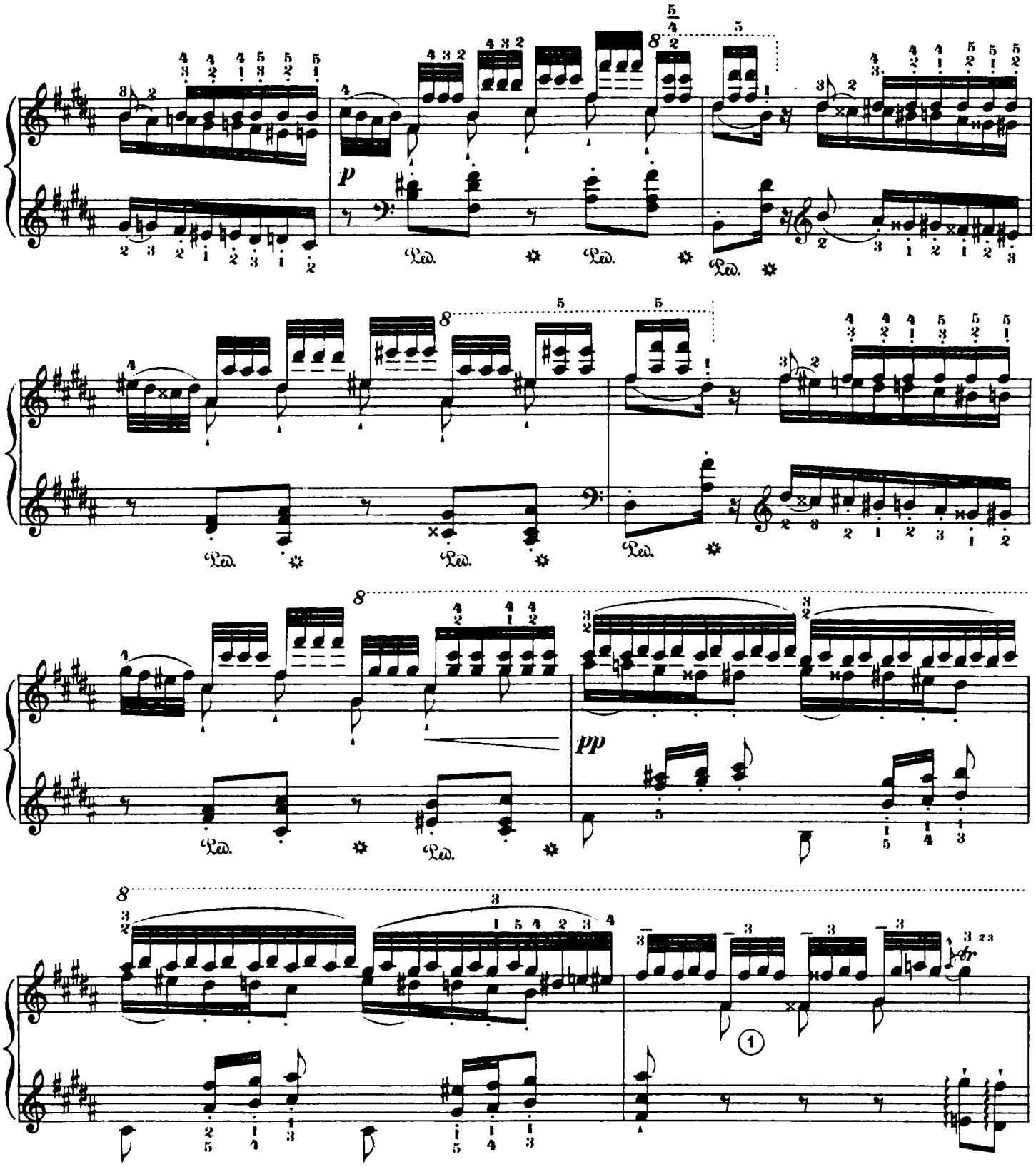
(1) The following adaptation is recommended for small hands:

etc.

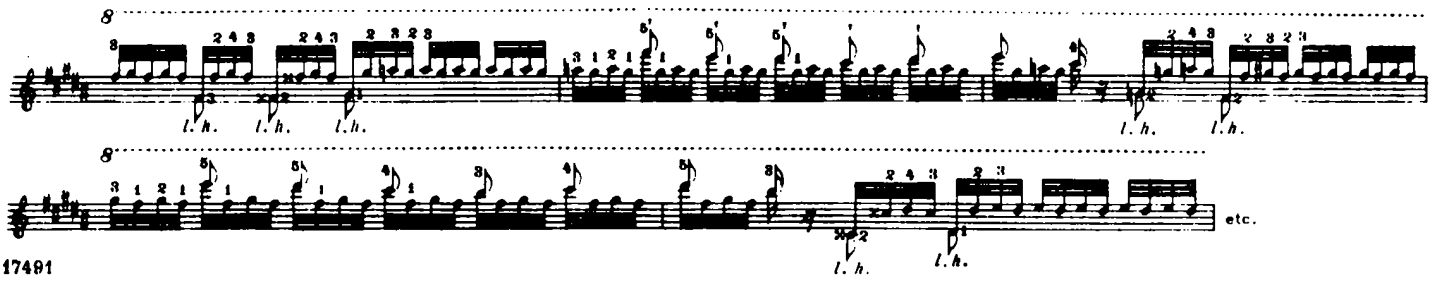


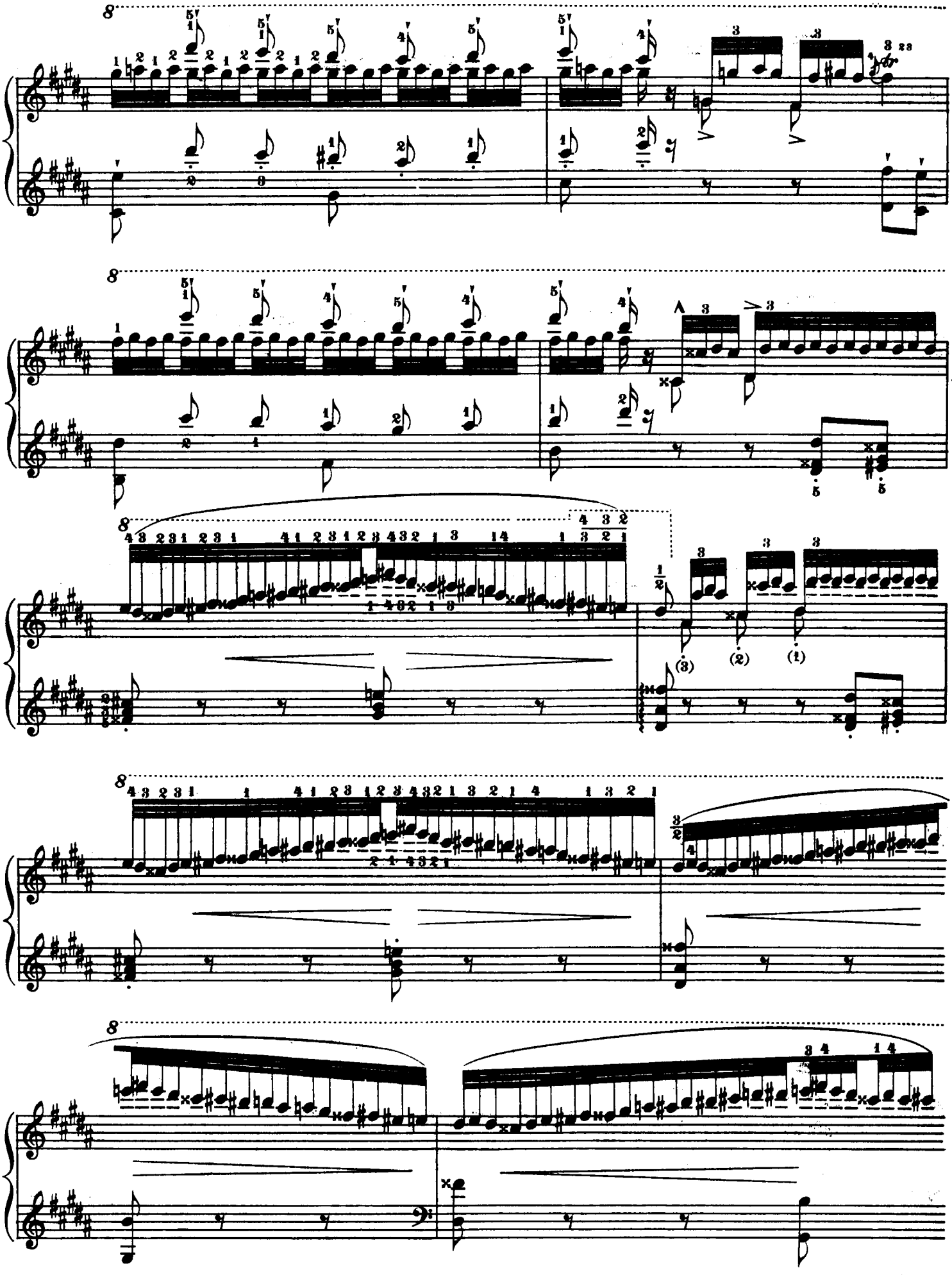
(1) The following execution is suggested, to bring out the melody more clearly:

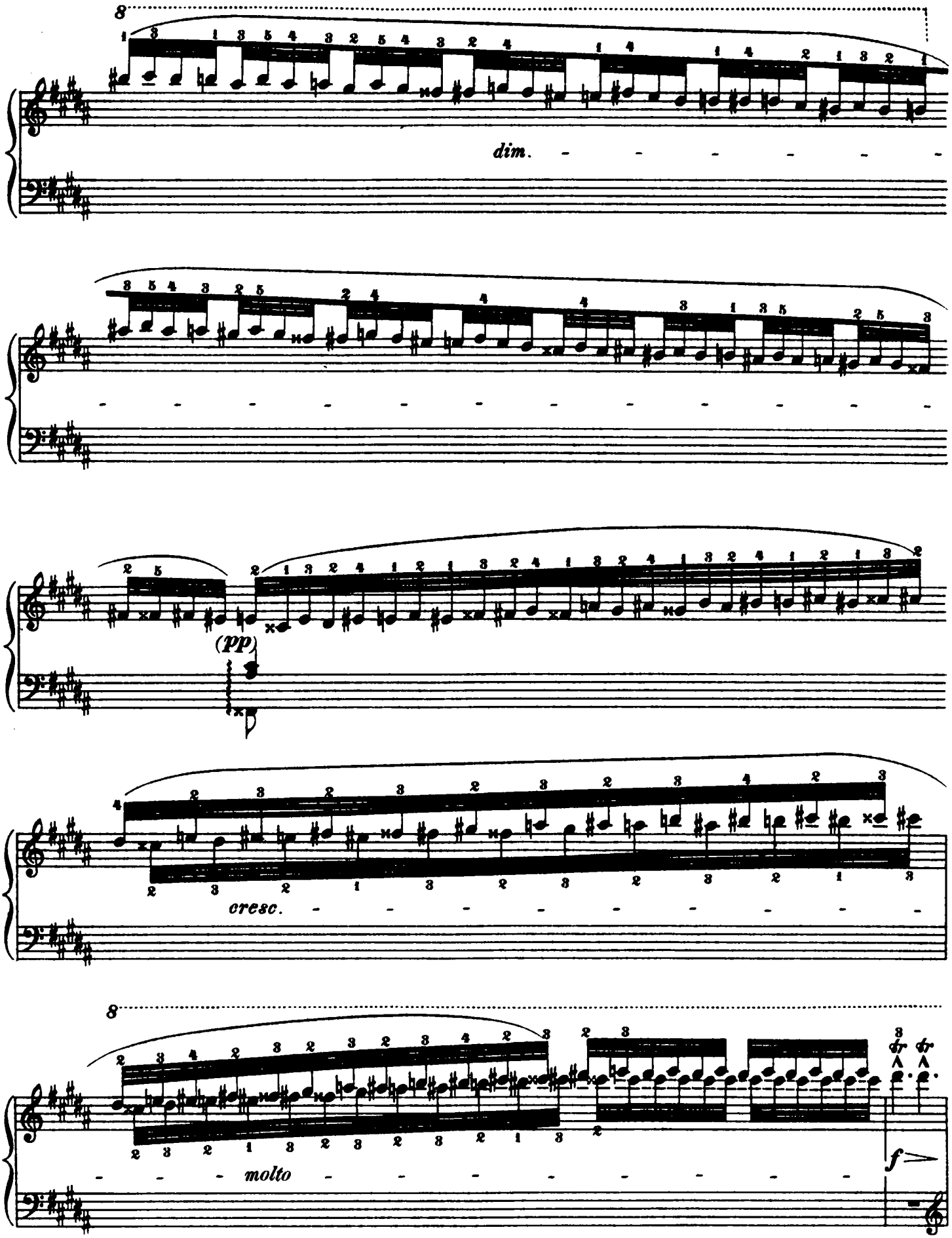


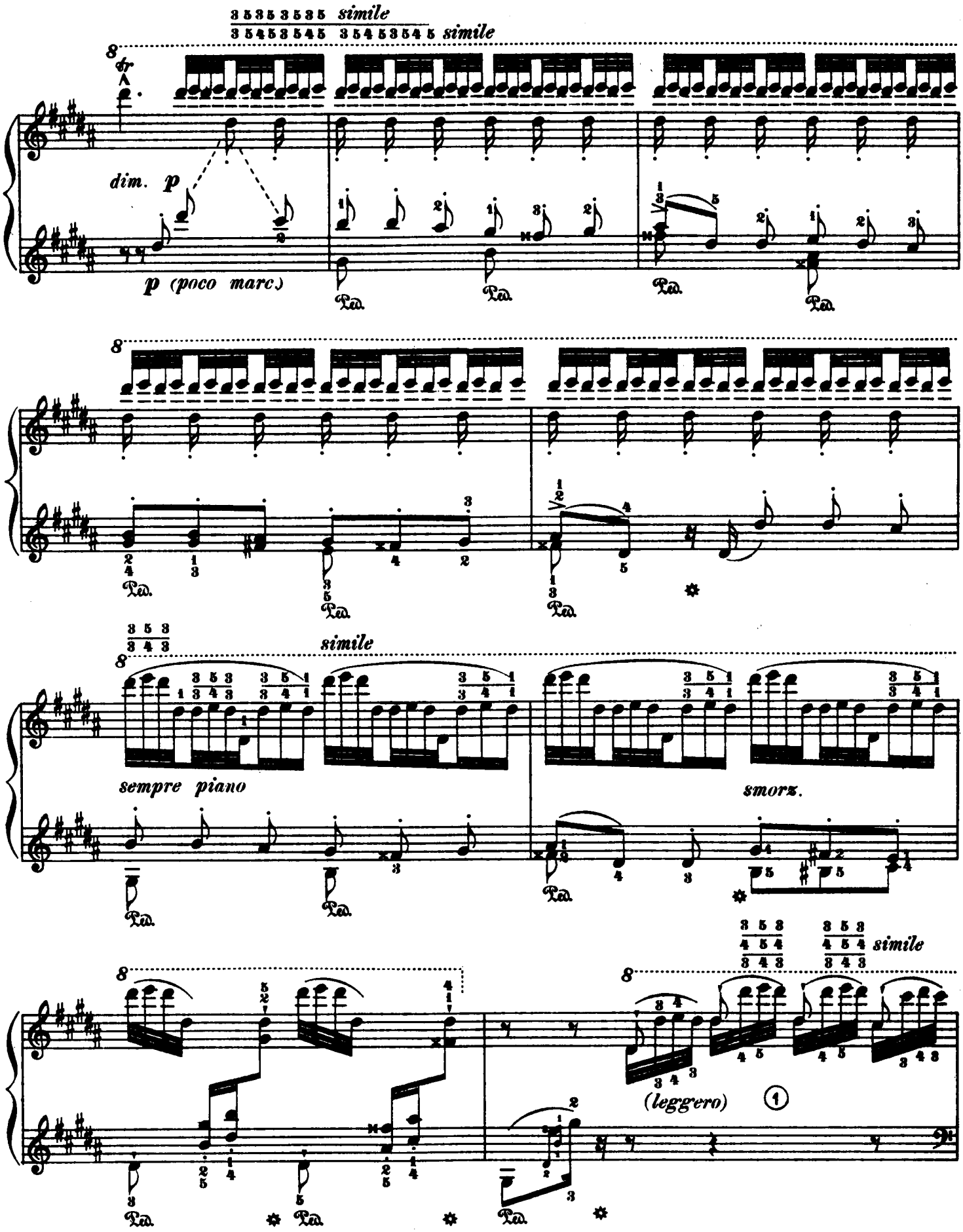


(1) The following somewhat simplified version, while not changing the character of the original, will facilitate the execution for players with small stretch:

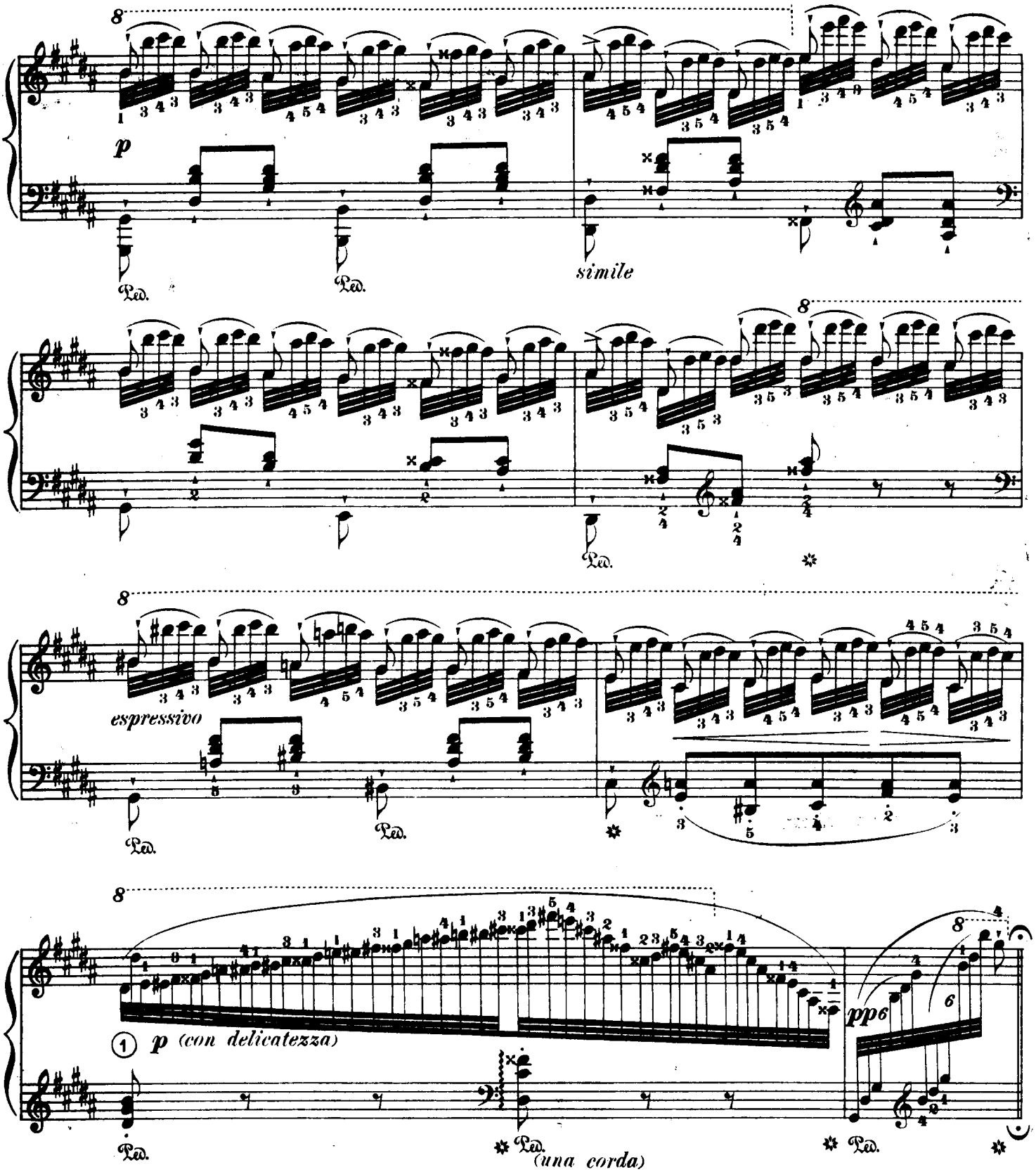




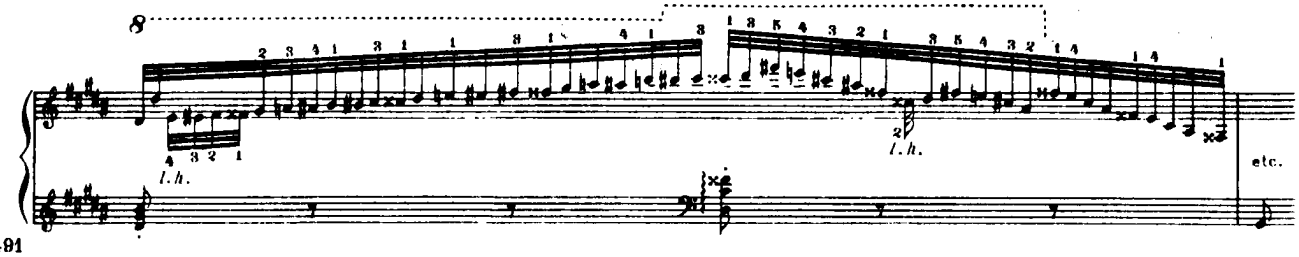

8
dim.
(pp)
cresc.
8
molto
f

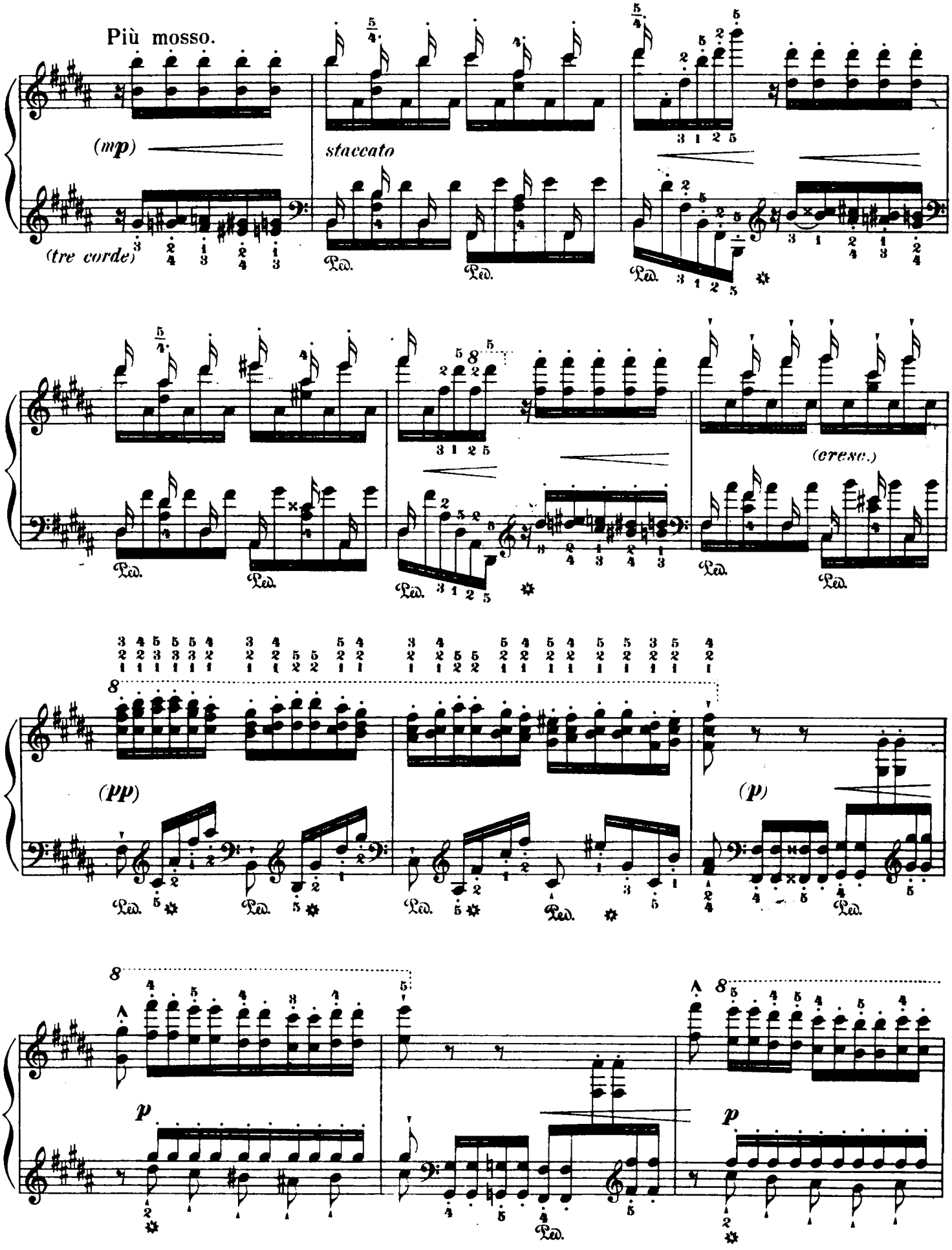


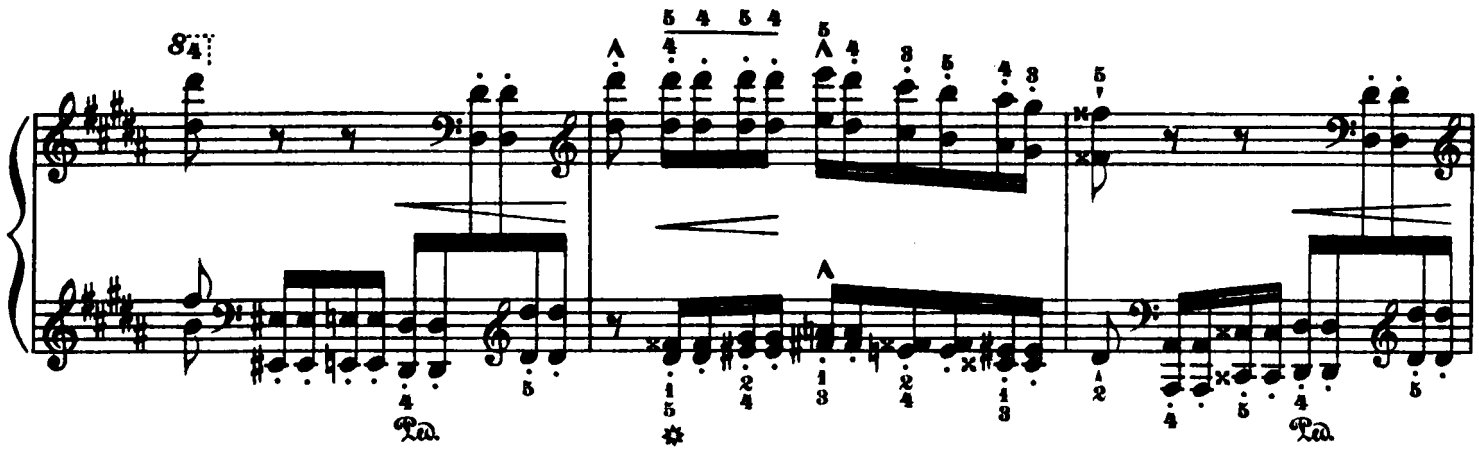
(1) The higher fingerings are for practising. The lower one is recommended as more practical; after mastering it, it will be noticed that the changes of fingers will relieve the tension caused by constant stretches.

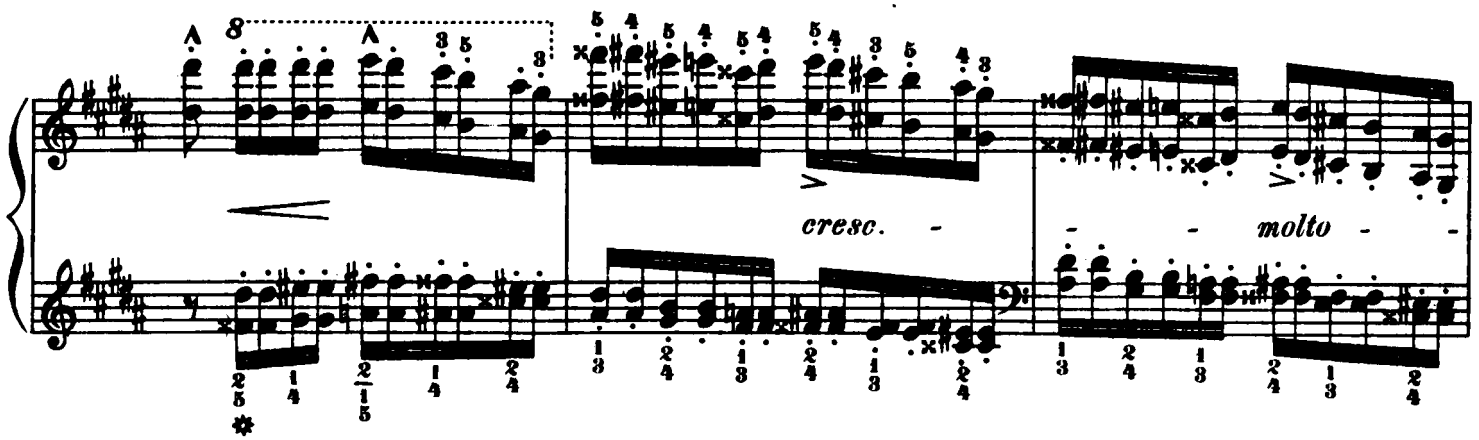


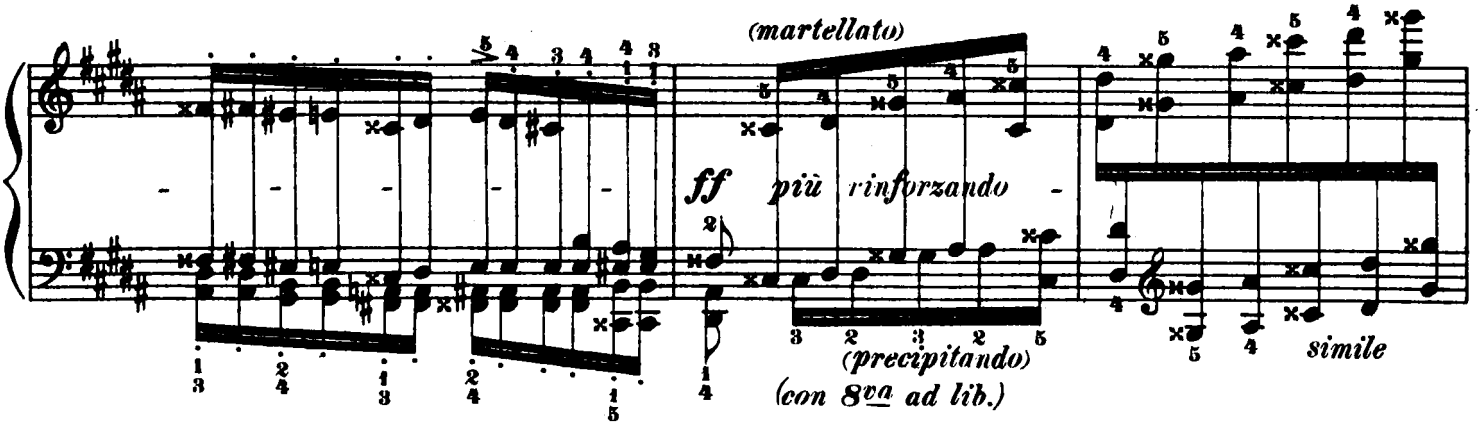
(1) The following execution is recommended.
The help of the l. h. in beginning the chromatic run will relieve the tension of the r. h. after the foregoing persistent stretches.

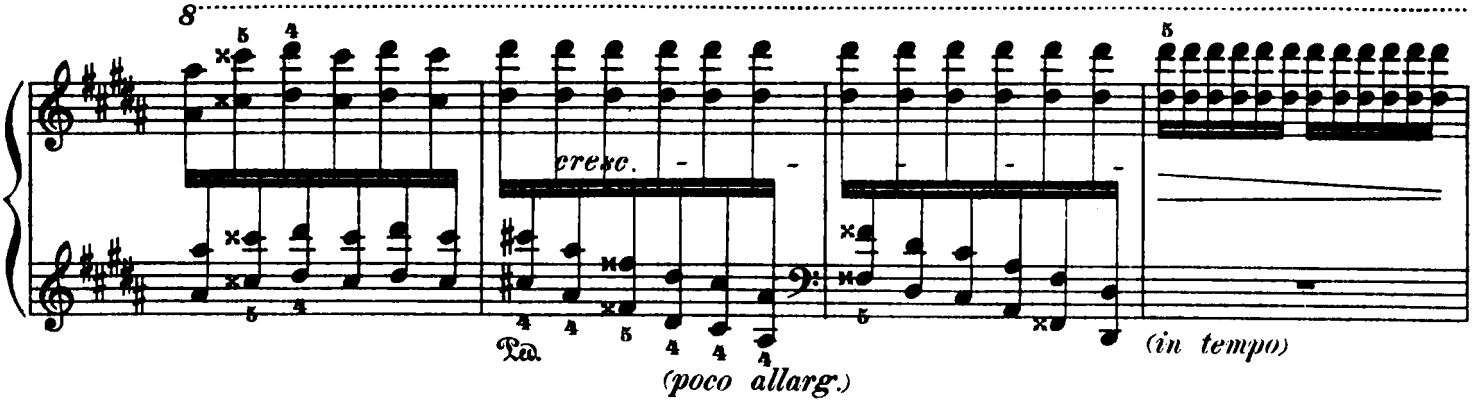


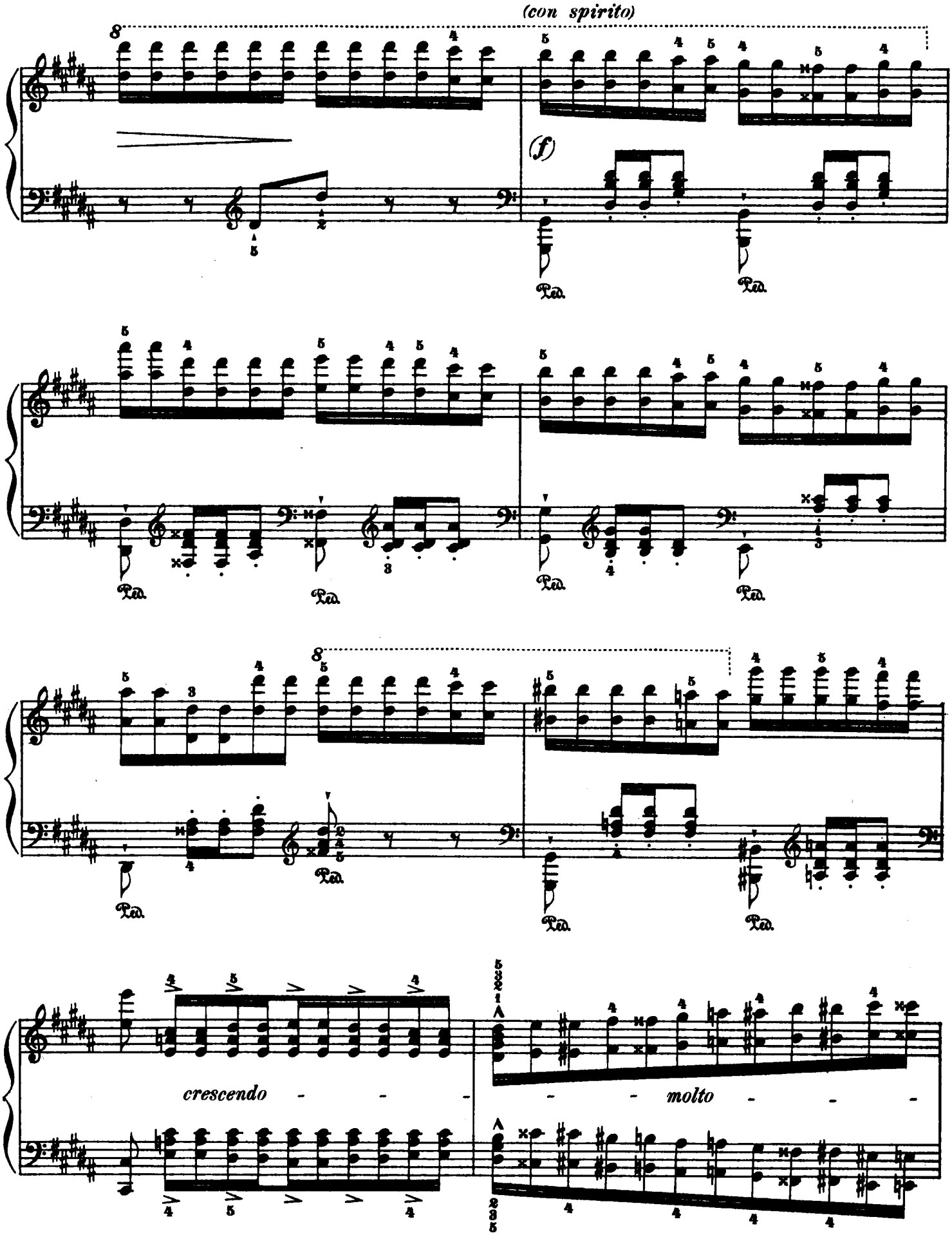

Più mosso.
(mp)
staccato
(tre corde)
Ped.
(cresc.)
(pp)
(p)
p

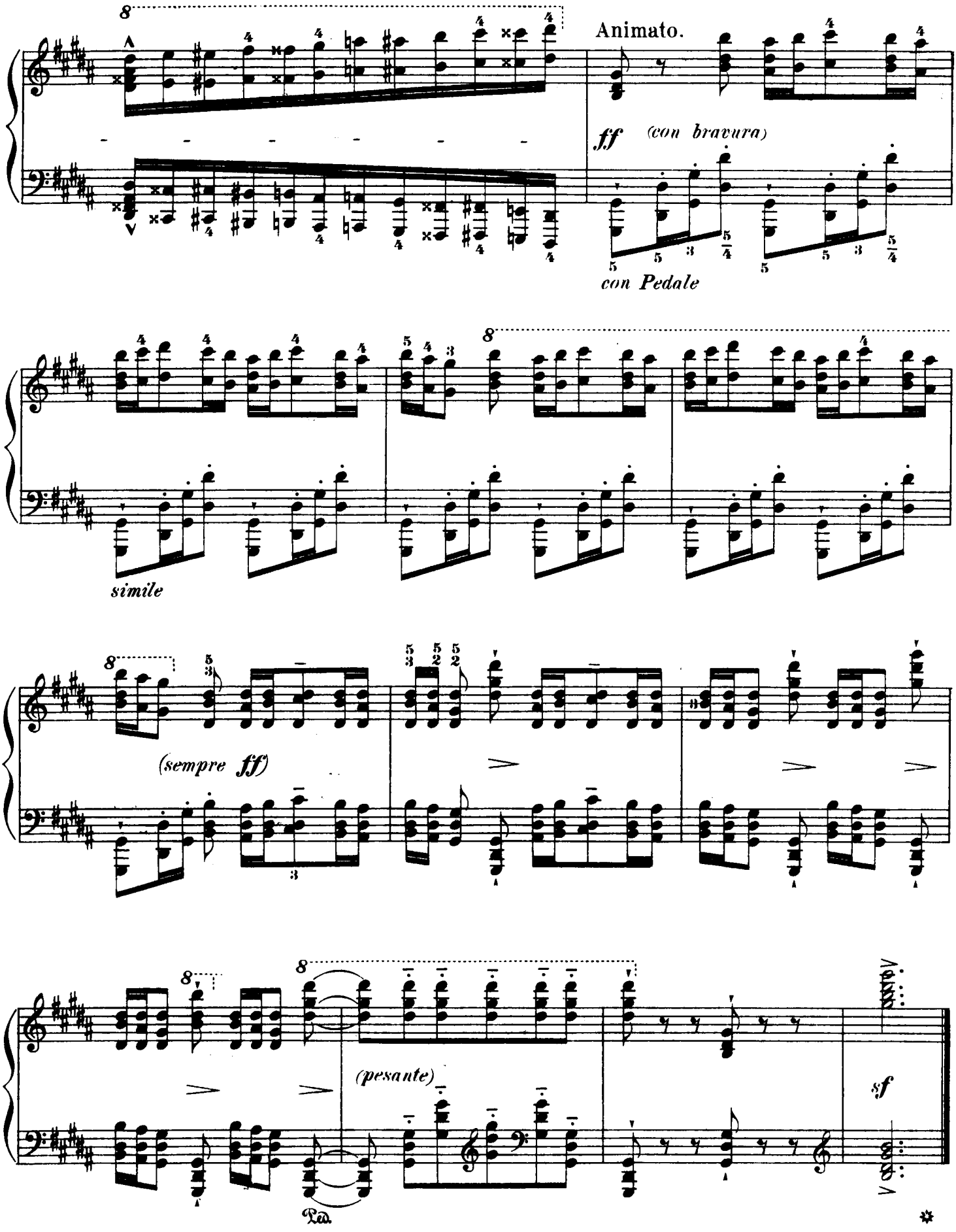

Ped.
Ped.


cresc. - - - molto - -

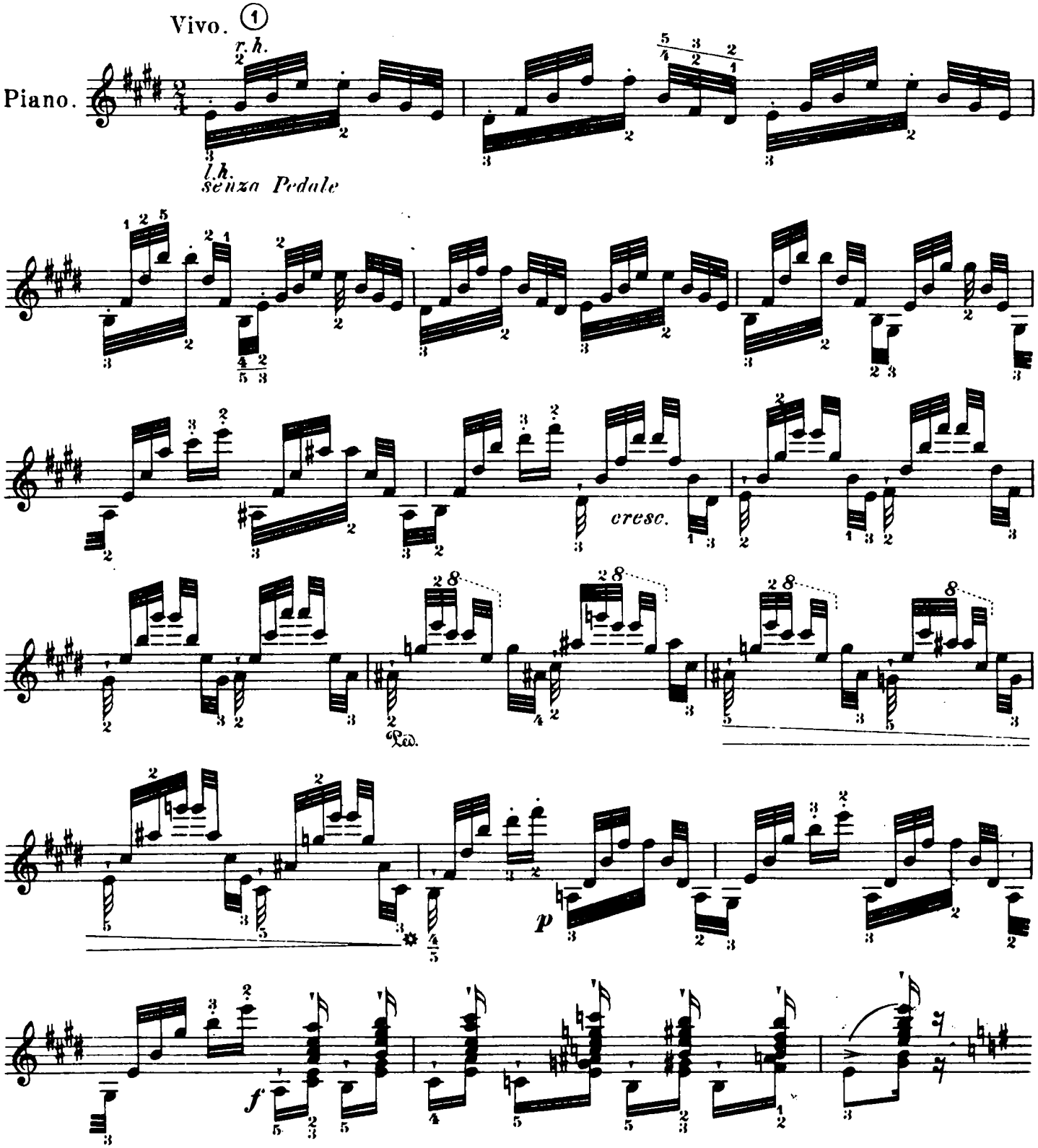

(martellato)
ff più rinforzando -
(precipitando)
(con 8va ad lib.)
simile


cresc. - - -
Ped.
(poco allarg.)
(in tempo)


(con spirito)
(f)
Ped.
crescendo
molto

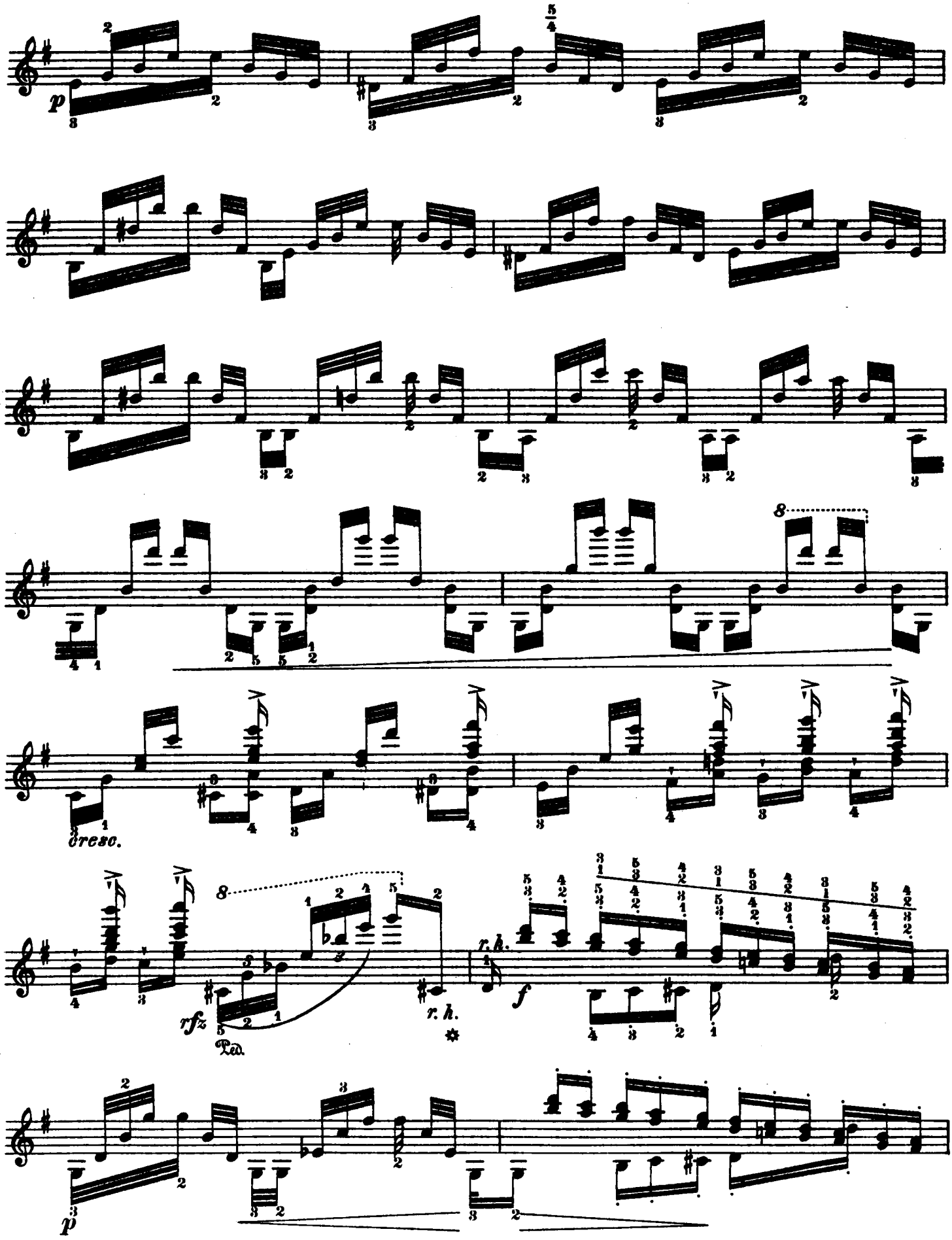

Animato.
ff (con bravura)
con Pedale
simile
(sempre ff)
(pesante)
sf
Ped.

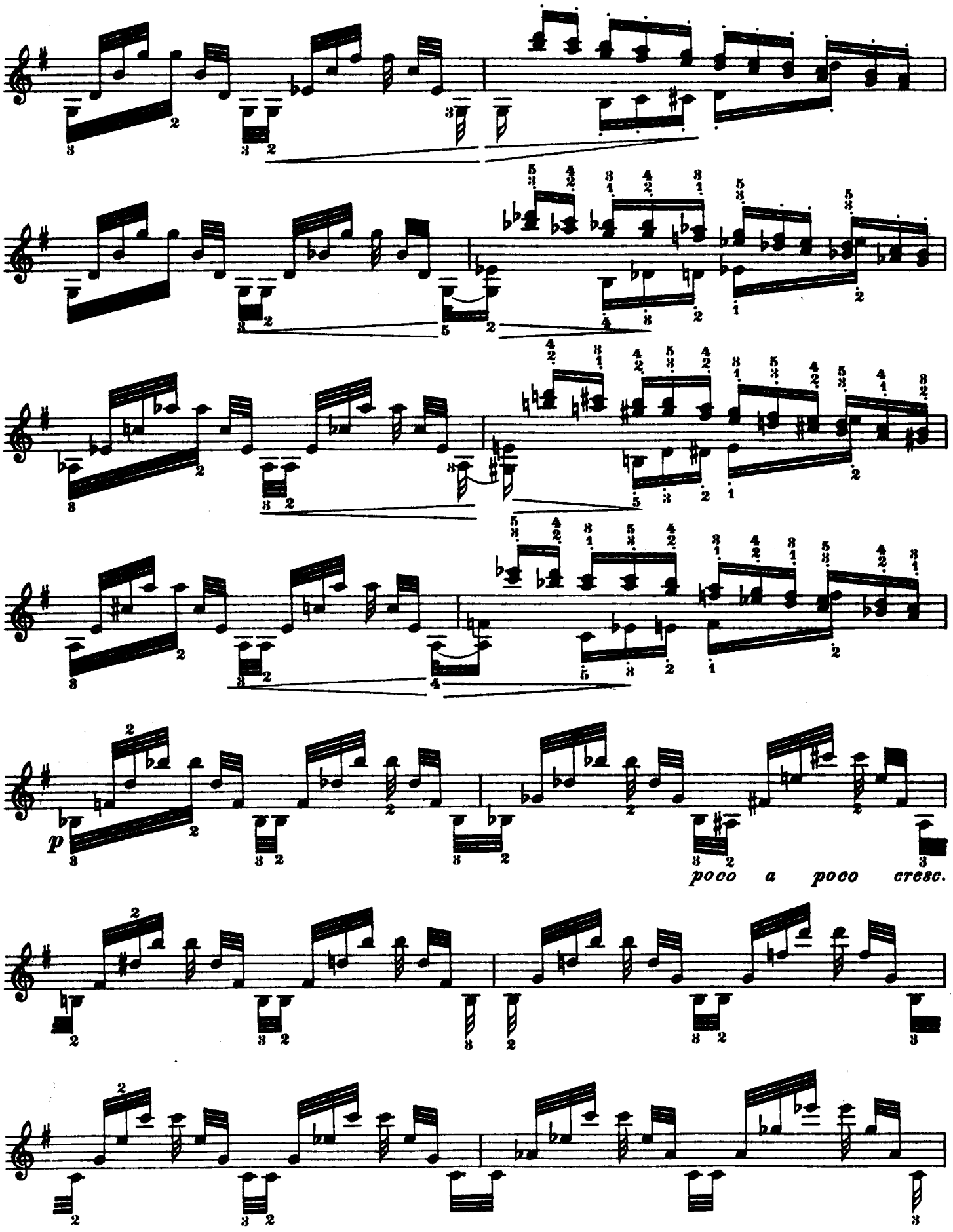
Étude IV.

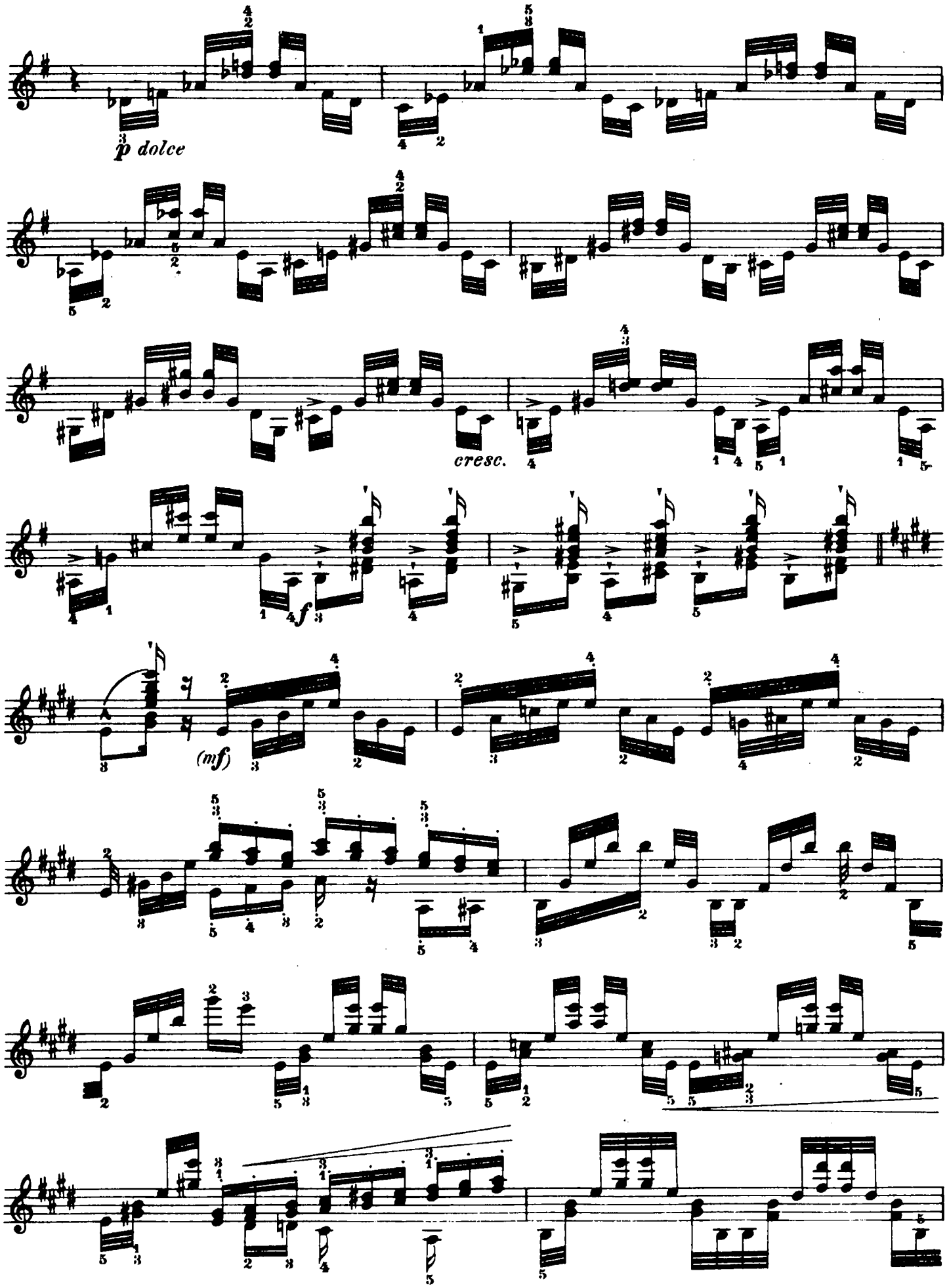


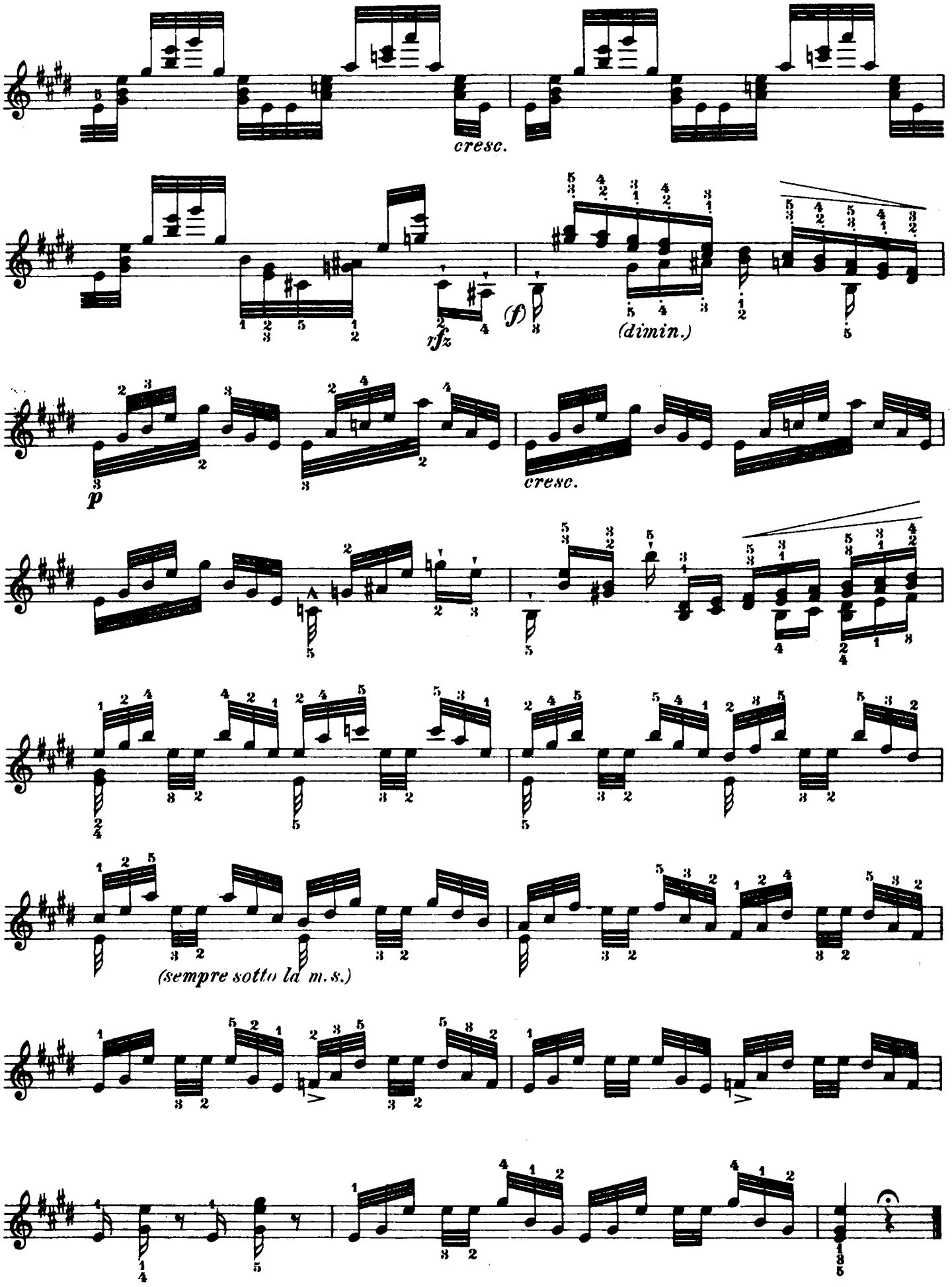
① This Study is a remarkable example of modern arrangement. The notation remains almost as in the original (one staff), only the figure has been made pianistic by interlocking the hands. — The spirit of the original is so true in this piece, that, on hearing it, we are vividly reminded of bowings on the violin.

This Étude requires great lightness of execution and, throughout, the *non legato* touch corresponding to the ***springender Bogen*** on the violin. Care should be taken to emphasize slightly the progressing lower notes of the arpeggio, in order to recall the effect of the "down-bow" (⊓) in similar figures over the four strings.


p
cresc.
rfz
Ped.
r. h.
f
r. h.
p

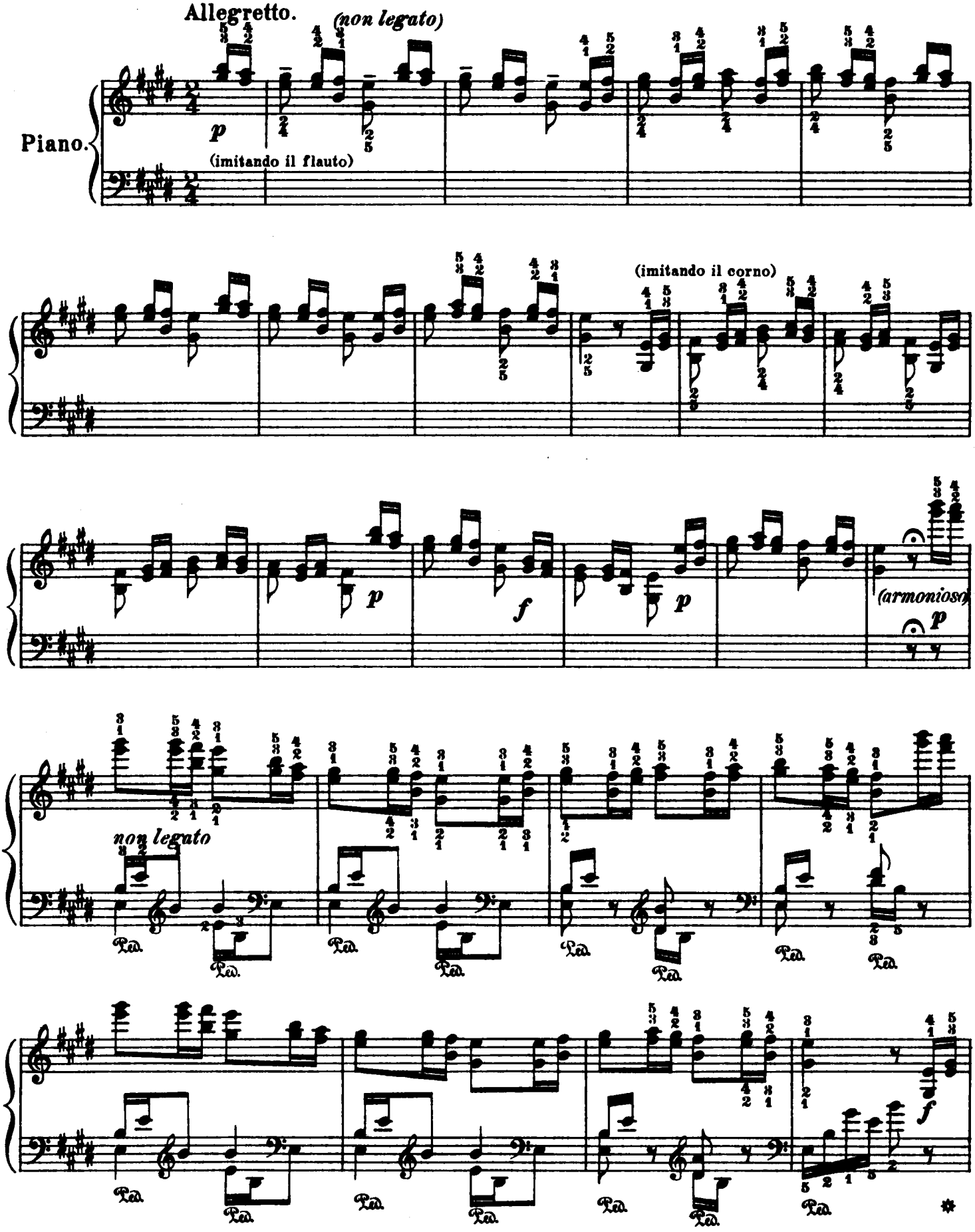

p
poco a poco cresc.

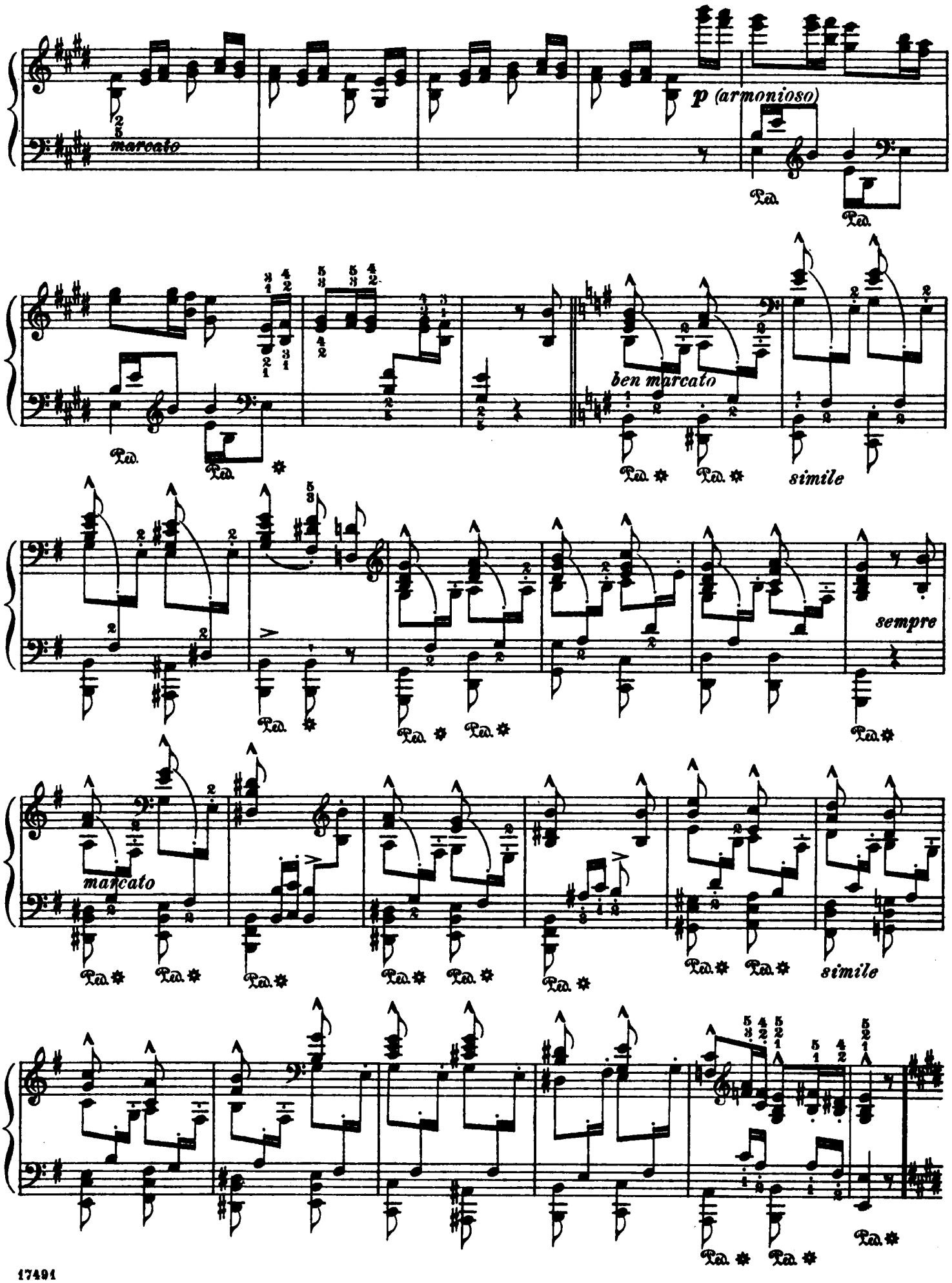

p dolce
cresc.
f
(mf)

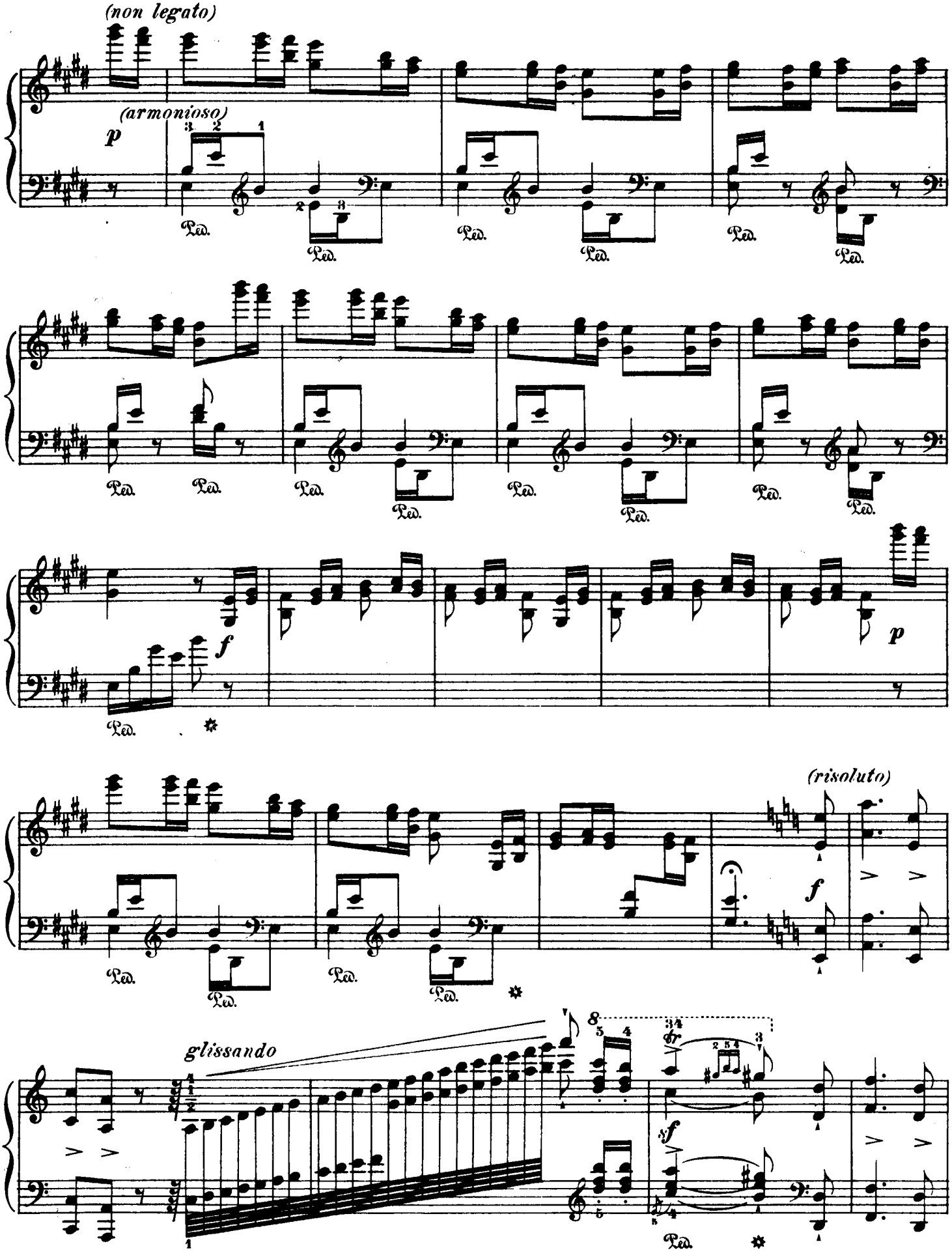

cresc.
rfz
(dimin.)
p
cresc.
(sempre sotto la m. s.)

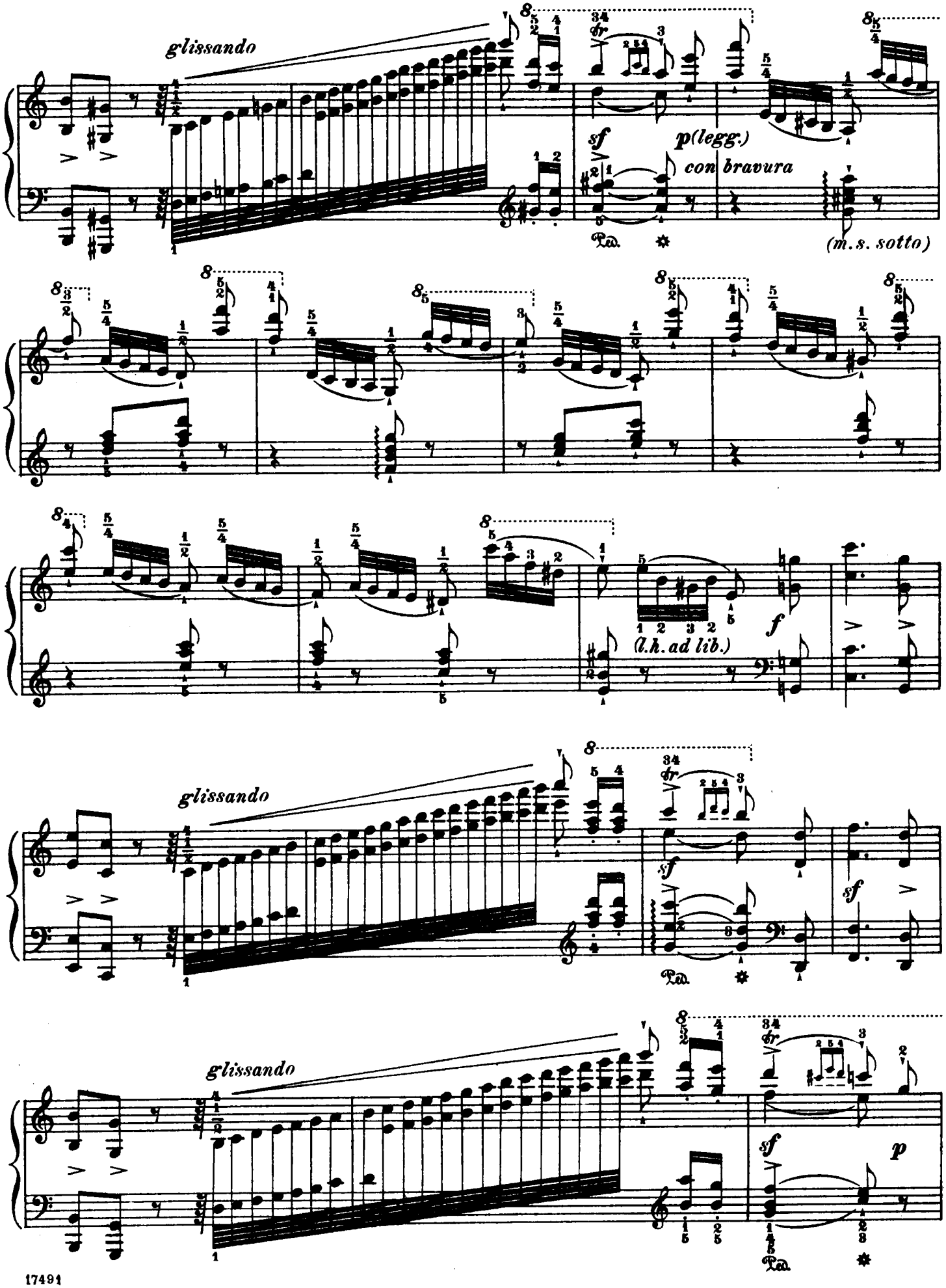
Étude V.

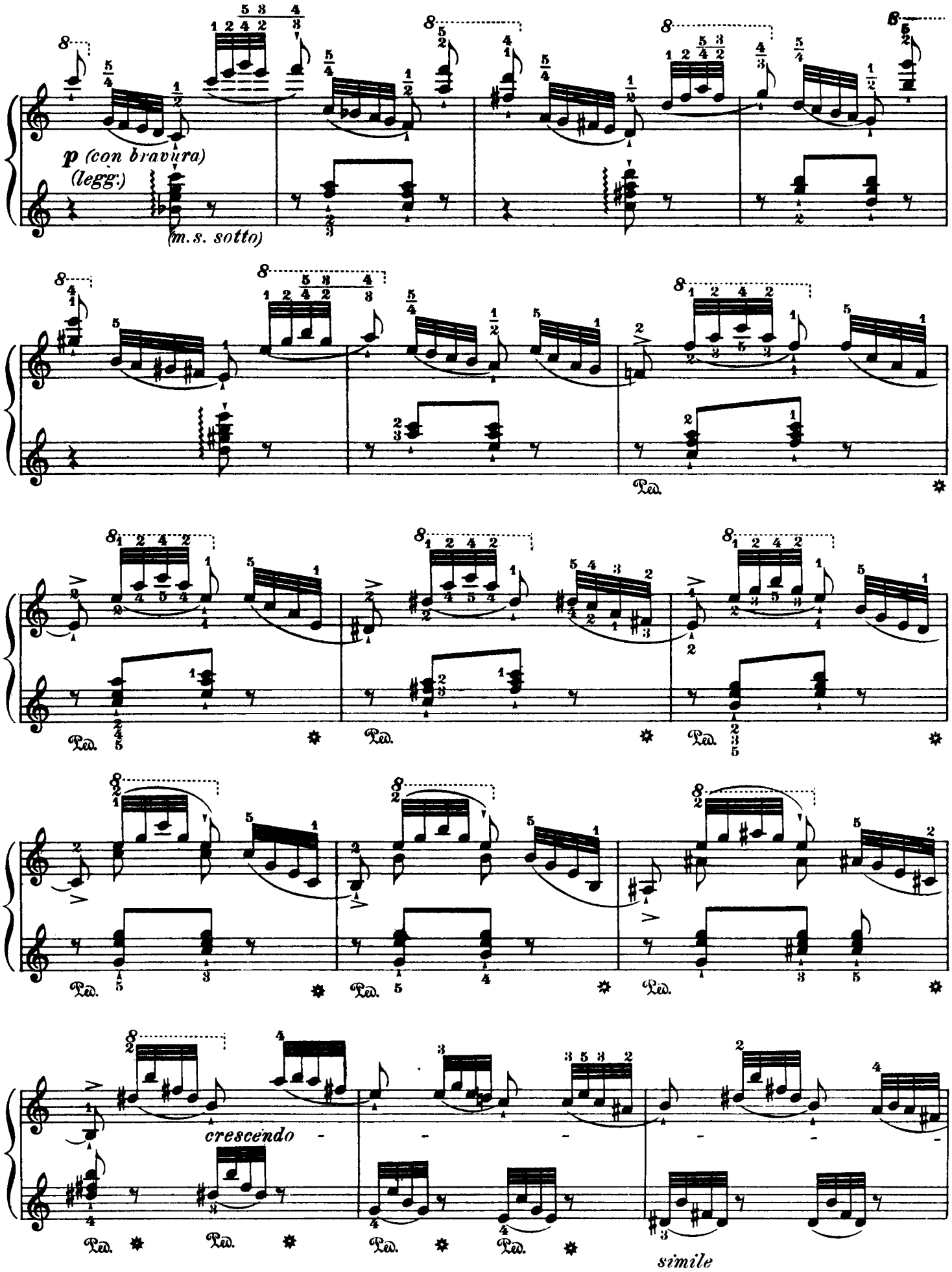
(La Chasse.)

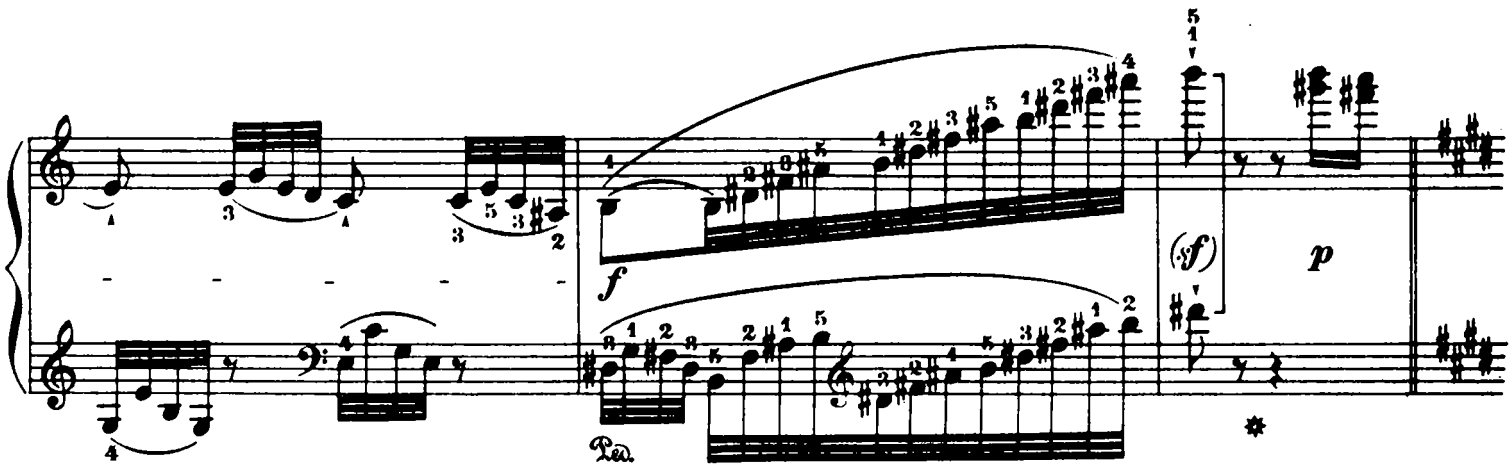



marcato
p (armonioso)
Ped.
ben marcato
simile
sempre
marcato
simile

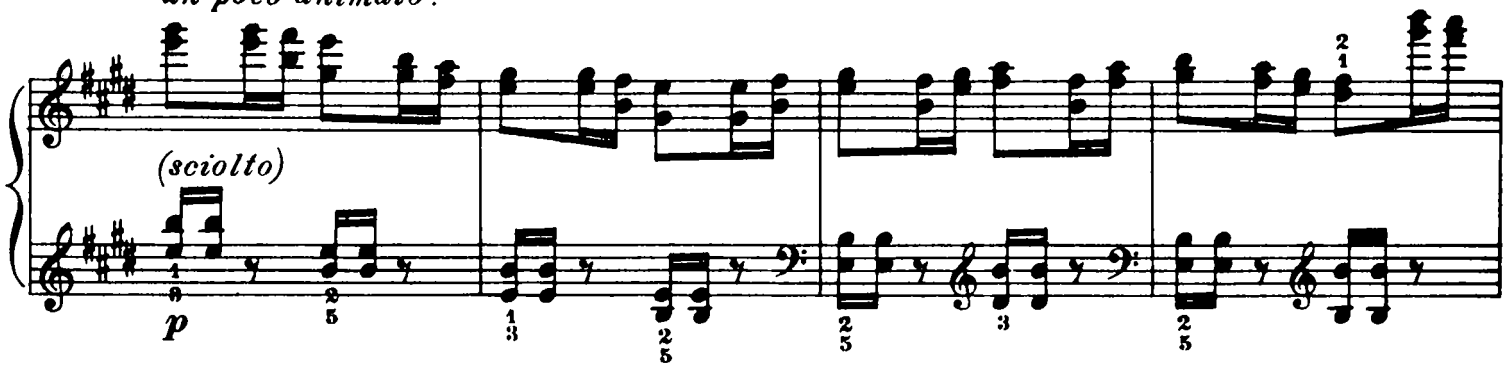

(non legato)
(armonioso)
p
Ped.
f
p
(risoluto)
glissando
8
tr

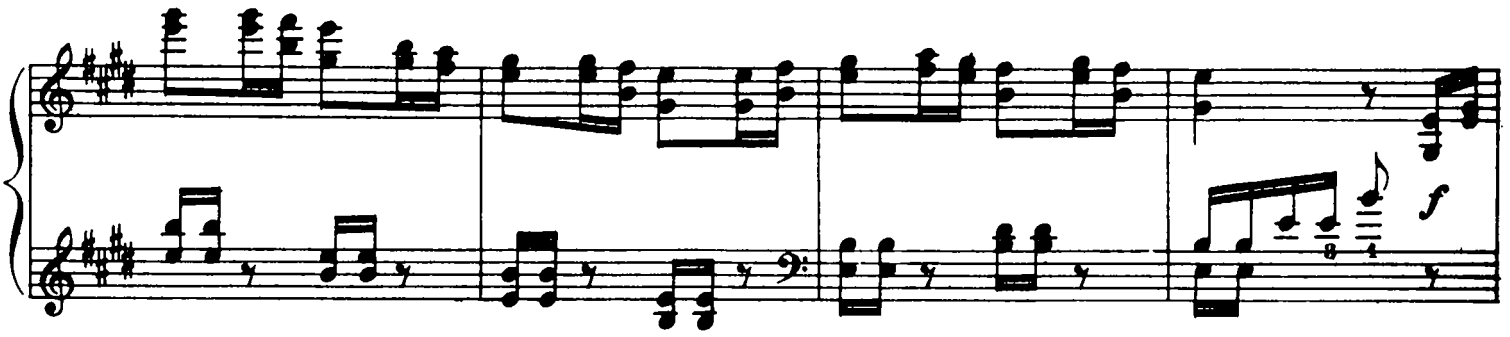

glissando
sf
p(legg.)
con bravura
(m.s. sotto)
(l.h. ad lib.)
f
glissando
sf
sf
glissando
sf
p

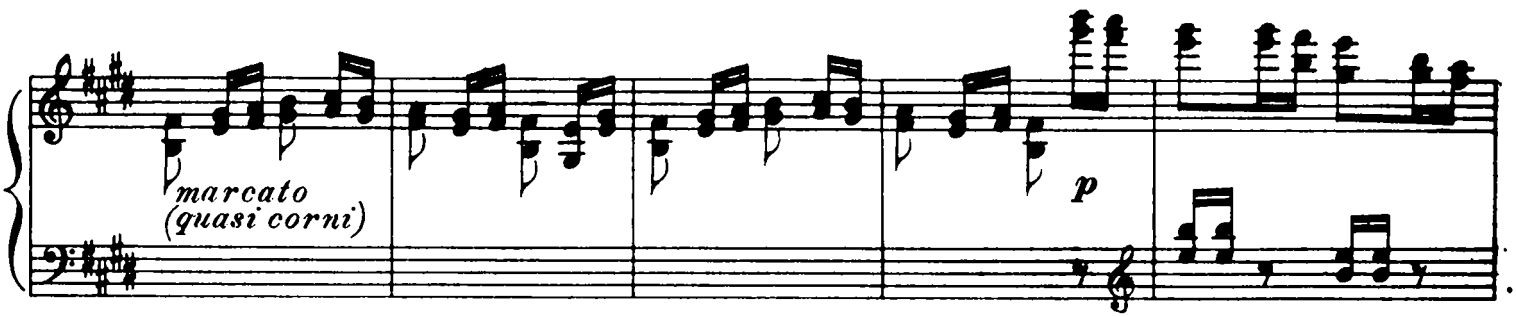

p (con bravura)
(legg.)
(m.s. sotto)
Ped.
crescendo
simile



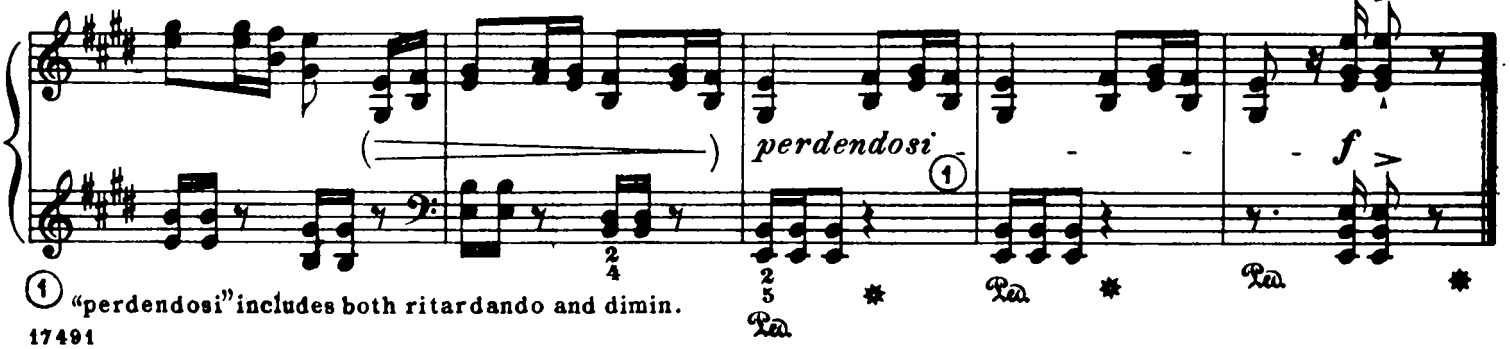
un poco animato.





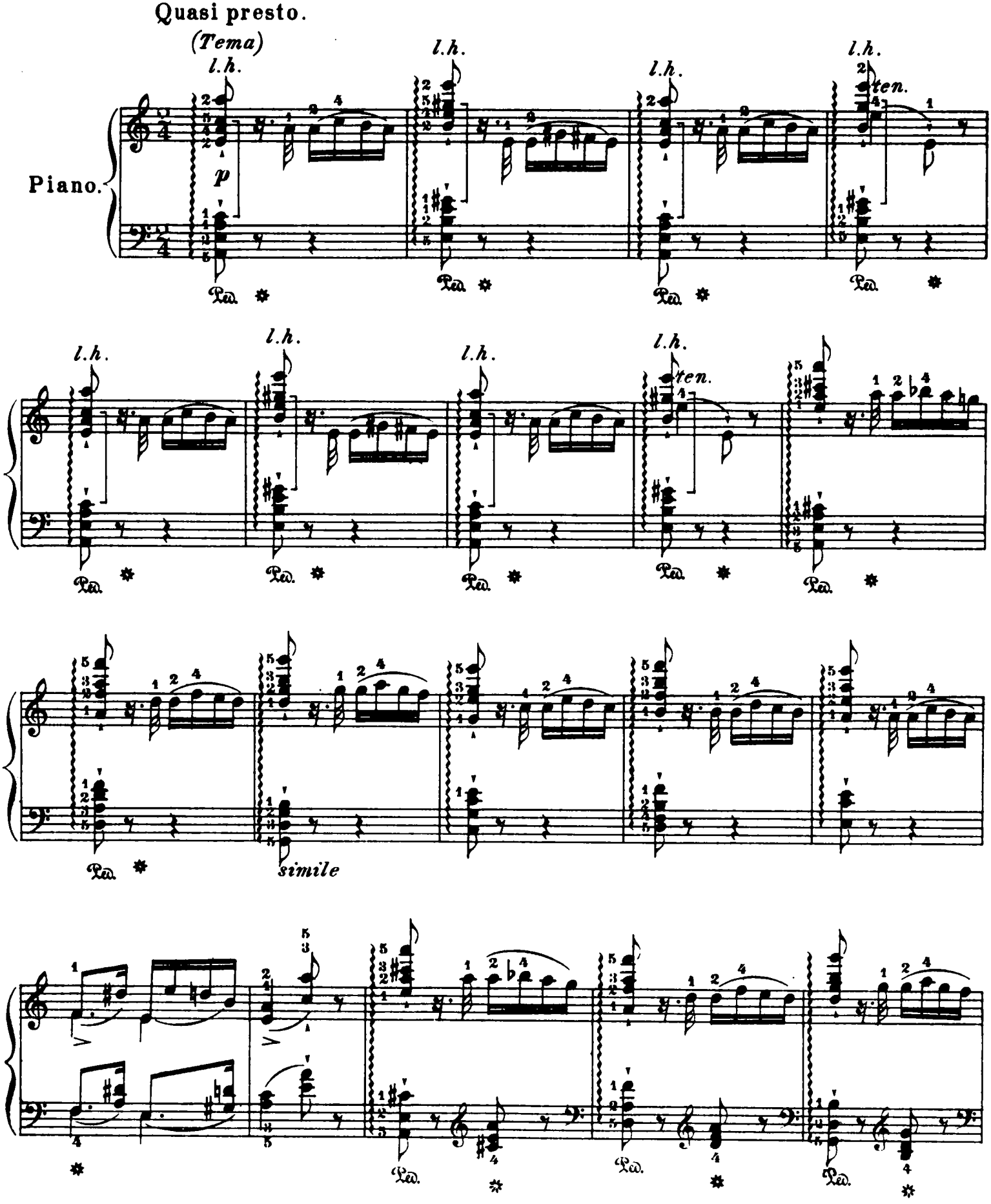


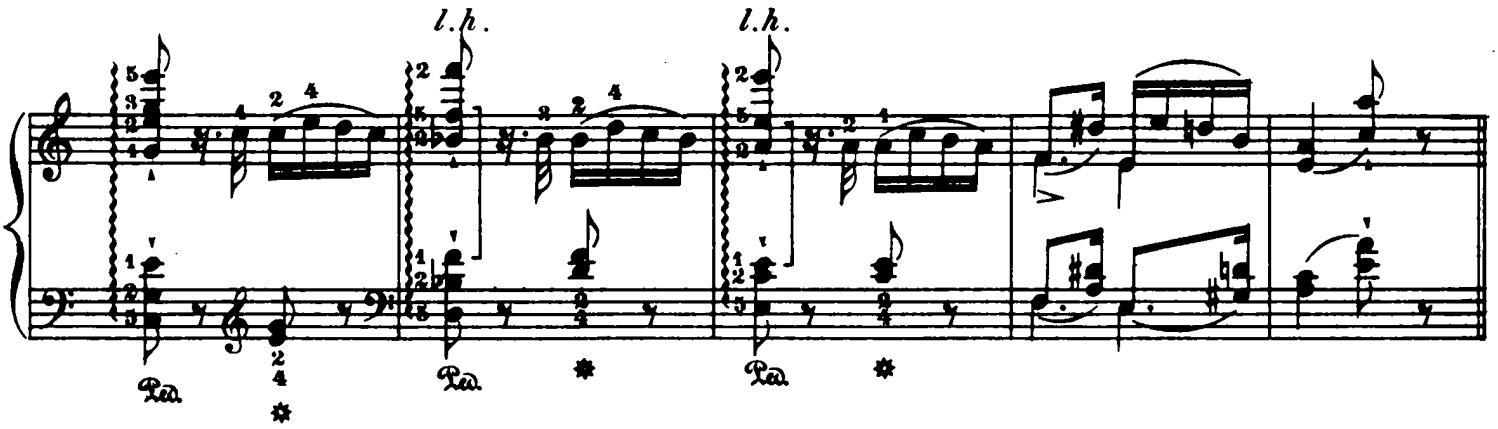
(risvegliato)



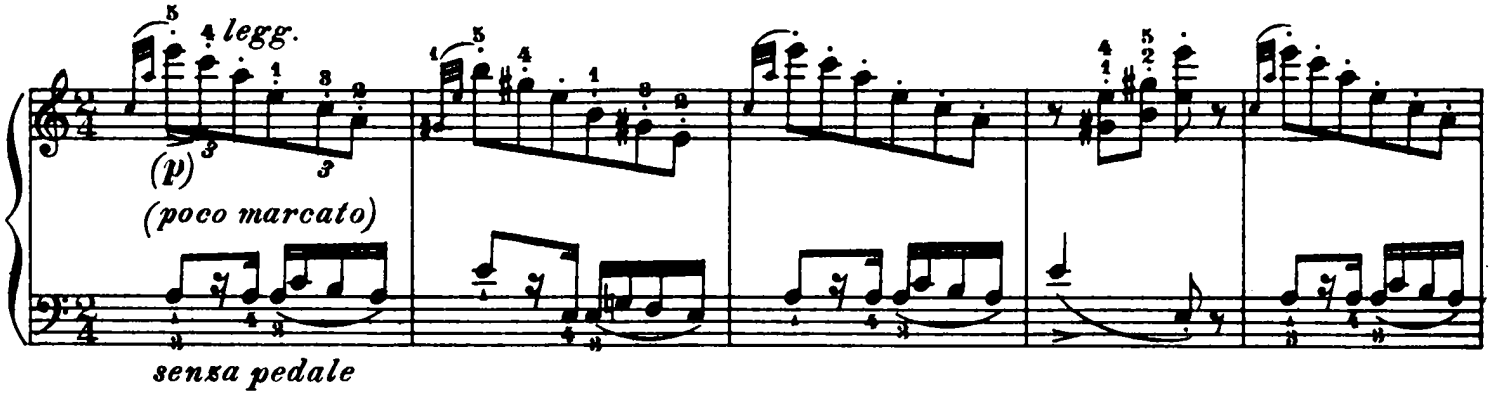
1 "perdendosi" includes both ritardando and dimin.

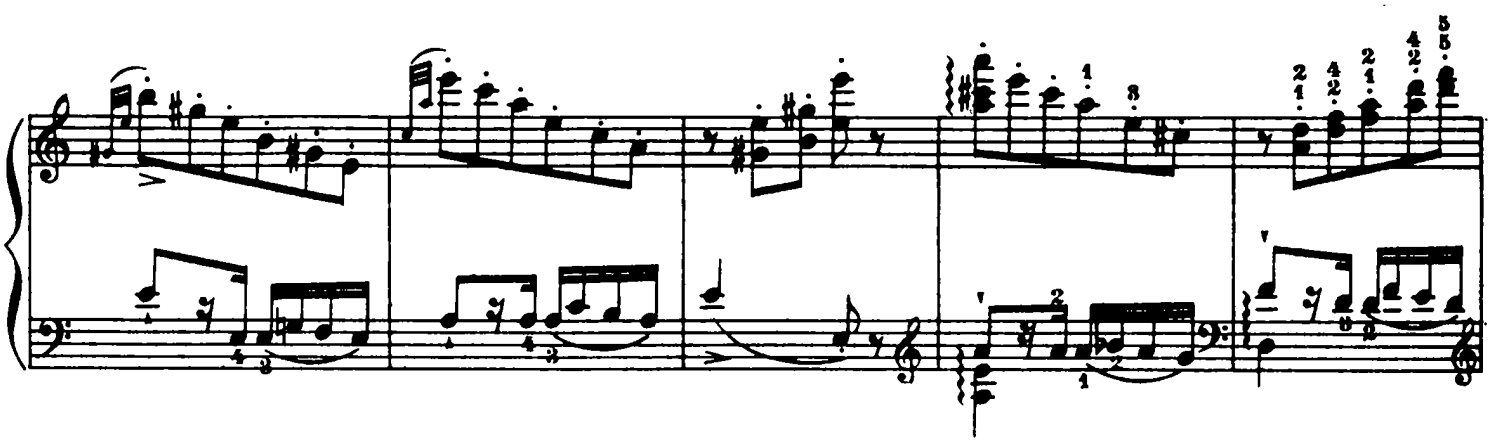
Étude VI.

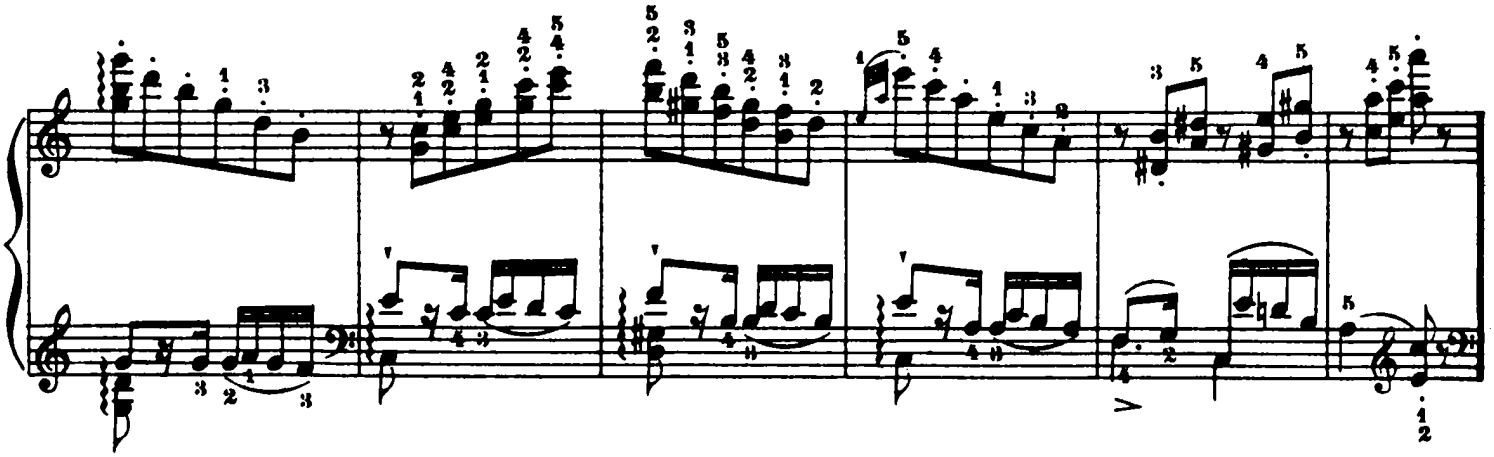




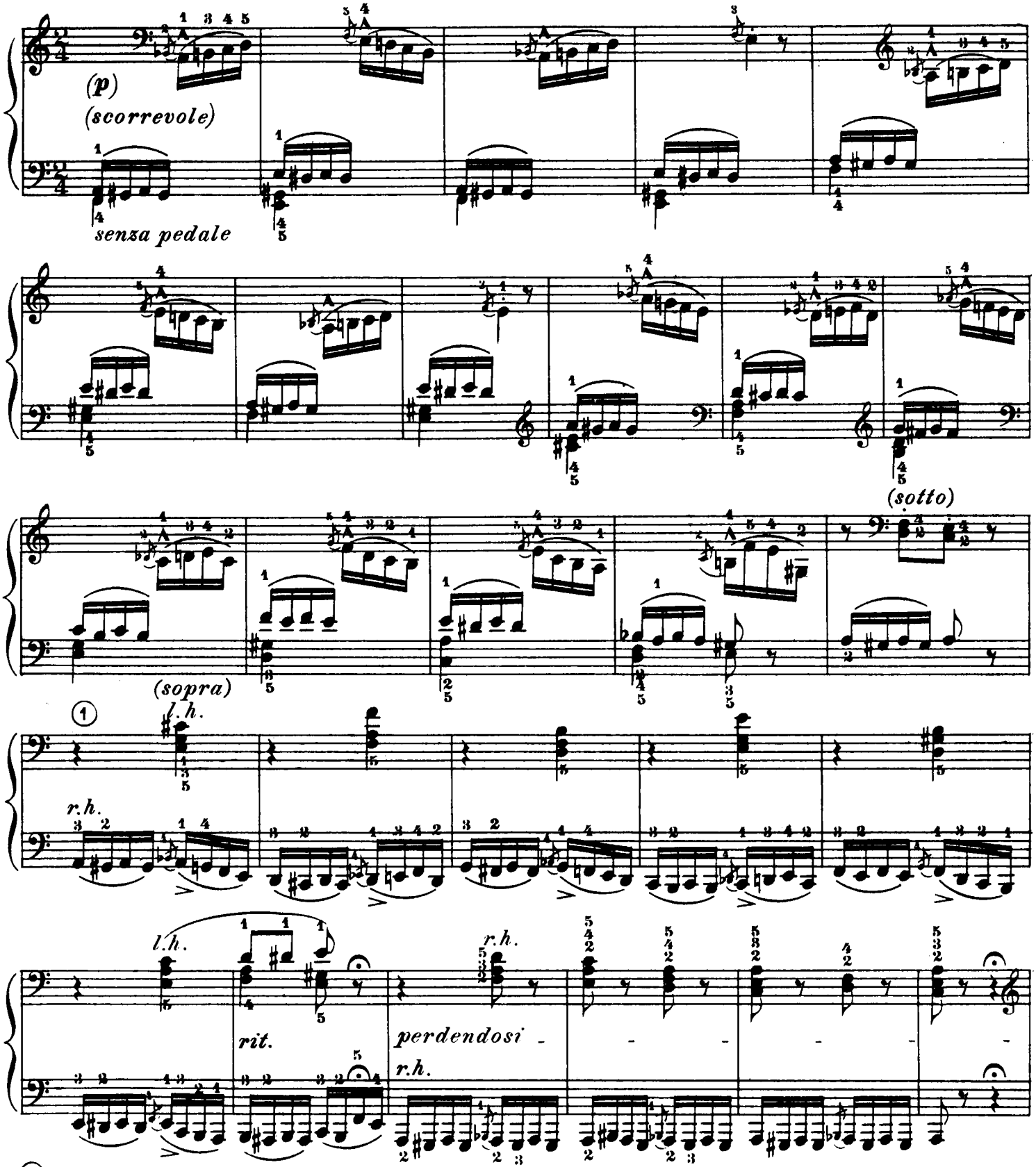
Var. I. *(l'istesso tempo)*

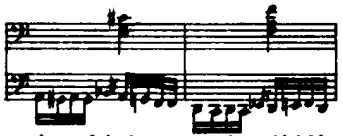




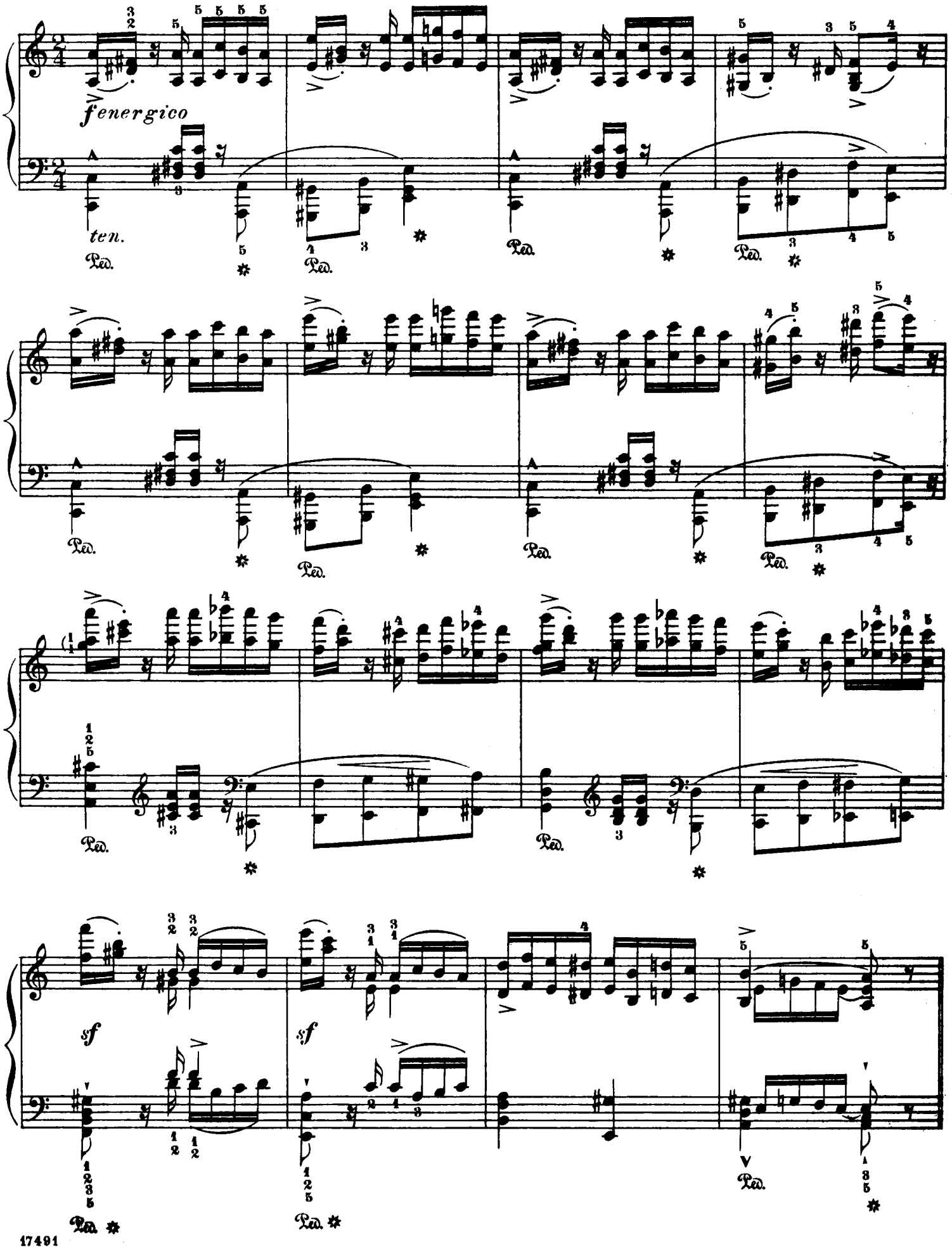


Var.II. ***(più mosso)***

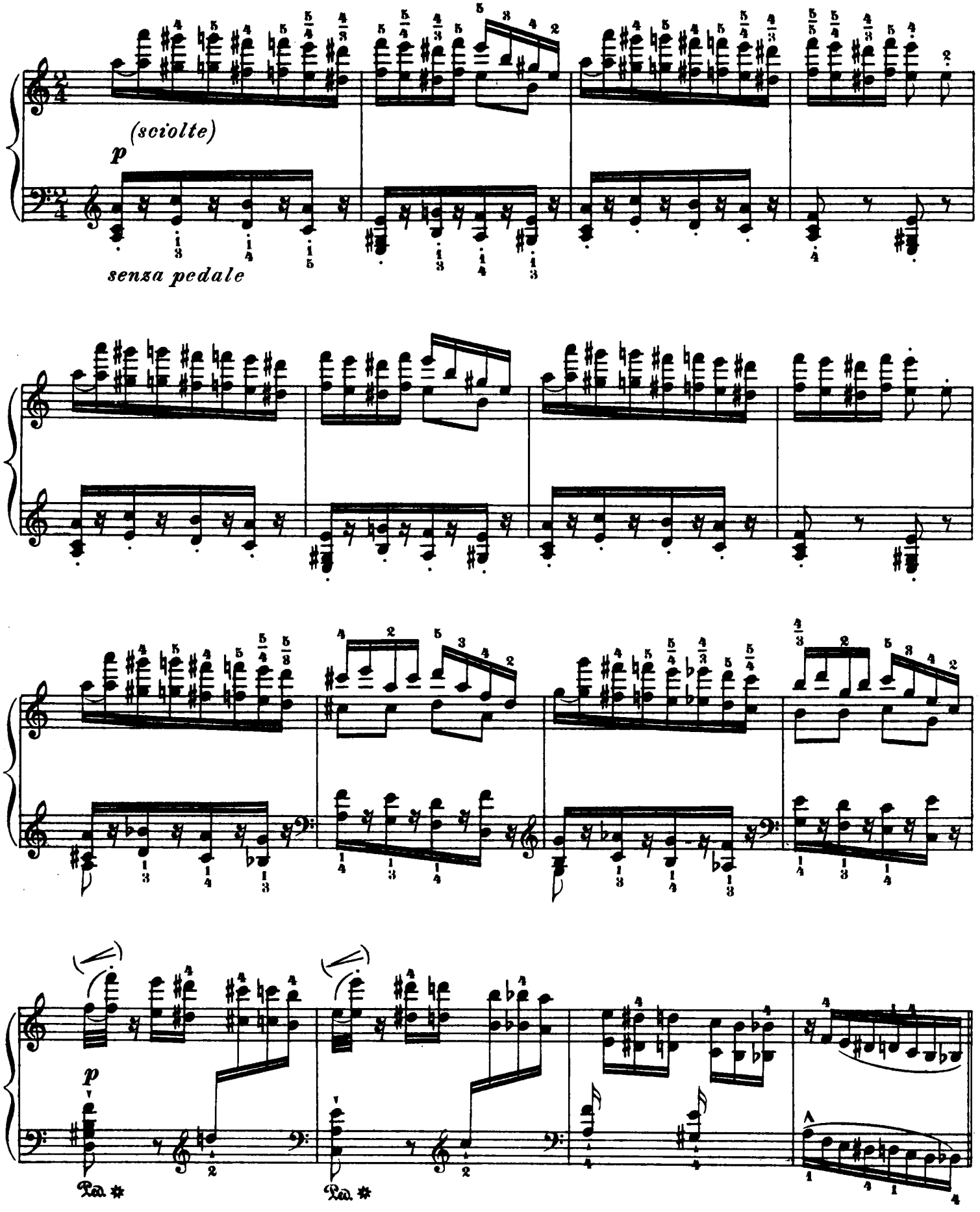


① The Editor thought it advisable to change the notation of this passage in order to insure its well-graduated performance. The original notation:  etc., would indicate the continued alternation of the hands for playing the figure in 16ths; in which case the difficulty of striking the chords with the left hand would be very great. Besides, the performance of the figure in 16ths entirely with the left hand, would not seem to bring out the desired dynamic effect.

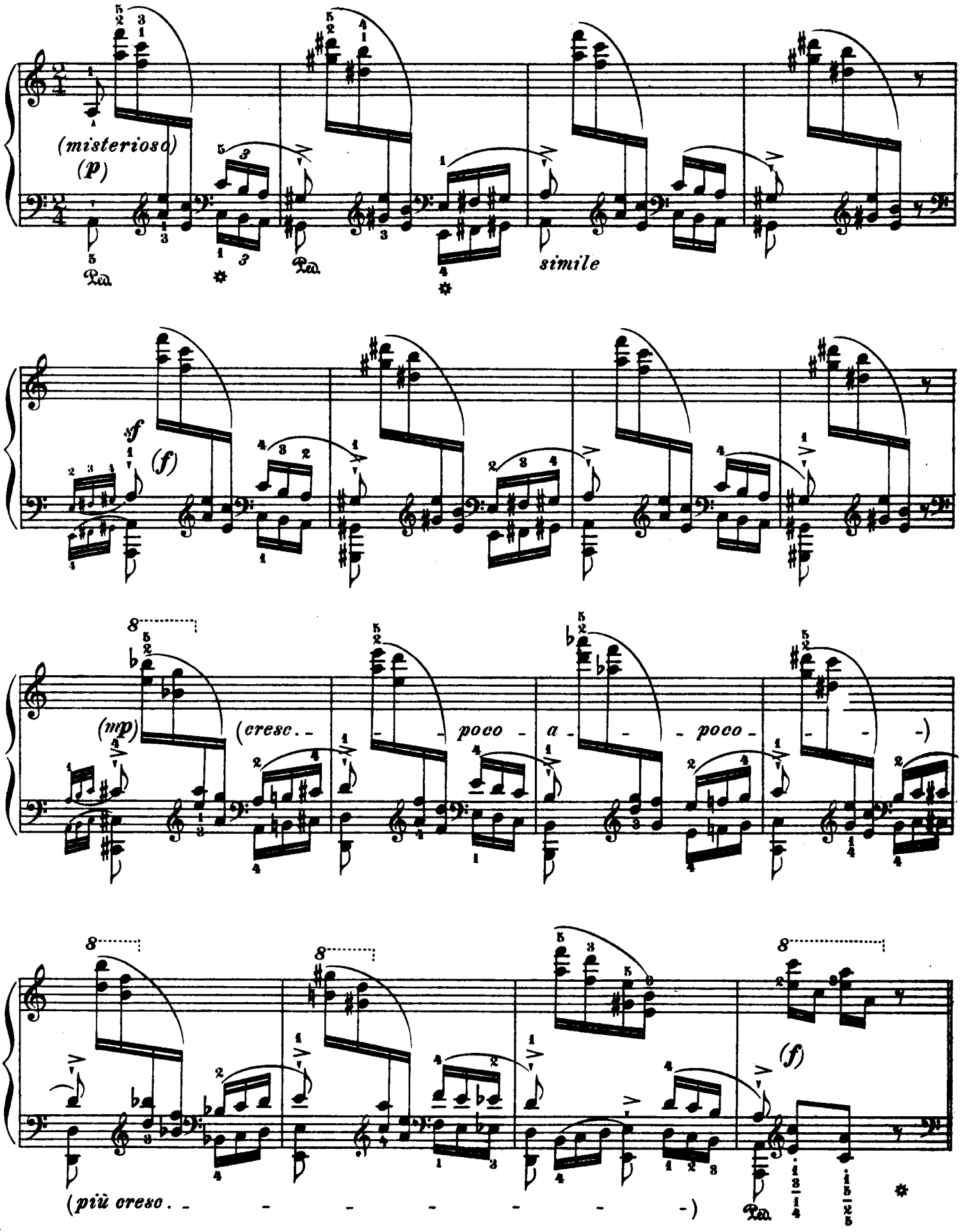
Var.III. *(poco meno mosso del tema)*



Var. IV. *(animato)*



Var. V. *(non troppo presto e molto legato)*



Var.VI.(Tempo I.) *(non legato)*

f con brio
(senza pedale)

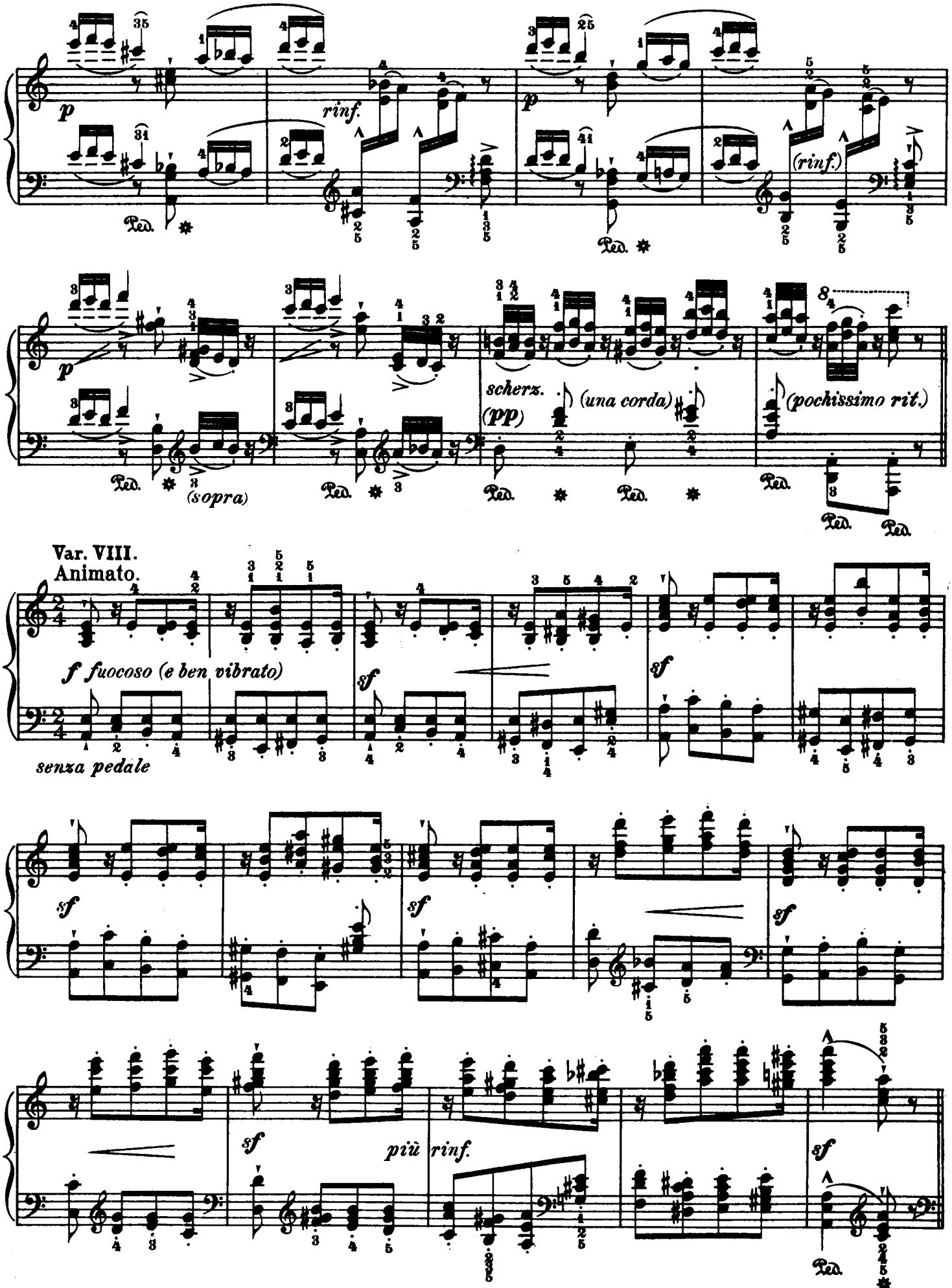
(non legato)

rfz *Ped.*

Var.VII. *(meno mosso)*

p (egualmente)

Ped.


p
rinf.
p
(rinf.)
Ped.
p
scherz.
(pp)
(una corda)
(pochissimo rit.)
(sopra)
Var. VIII.
Animato.
f fuocoso (e ben vibrato)
sf
senza pedale
sf
sf
sf
sf
più rinf.
sf
Ped.

Var. IX. (Presto.)

staccato (quasi pizzicato)

p

senza pedale

p

Var. X.

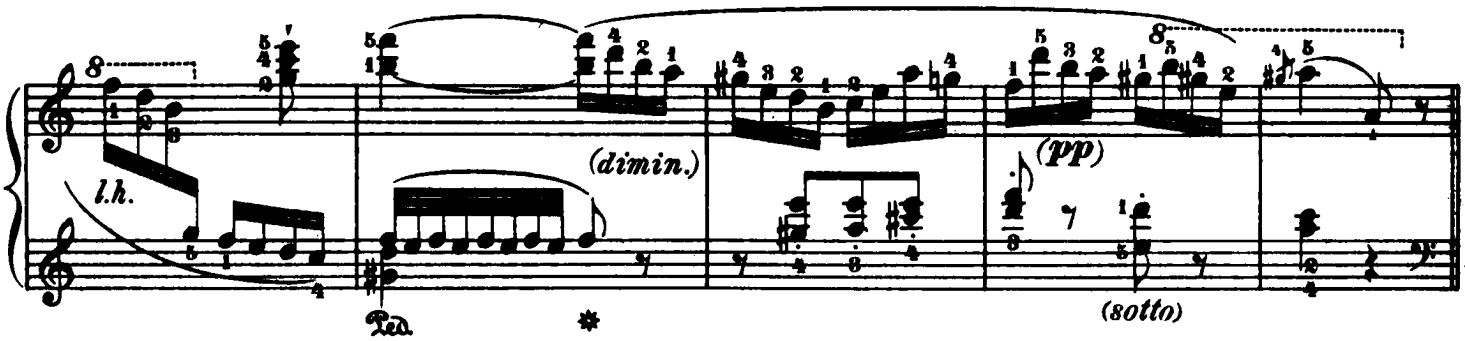
Più moderato *(e calmo)*

Ped. Ped. Ped. Ped. *simile*

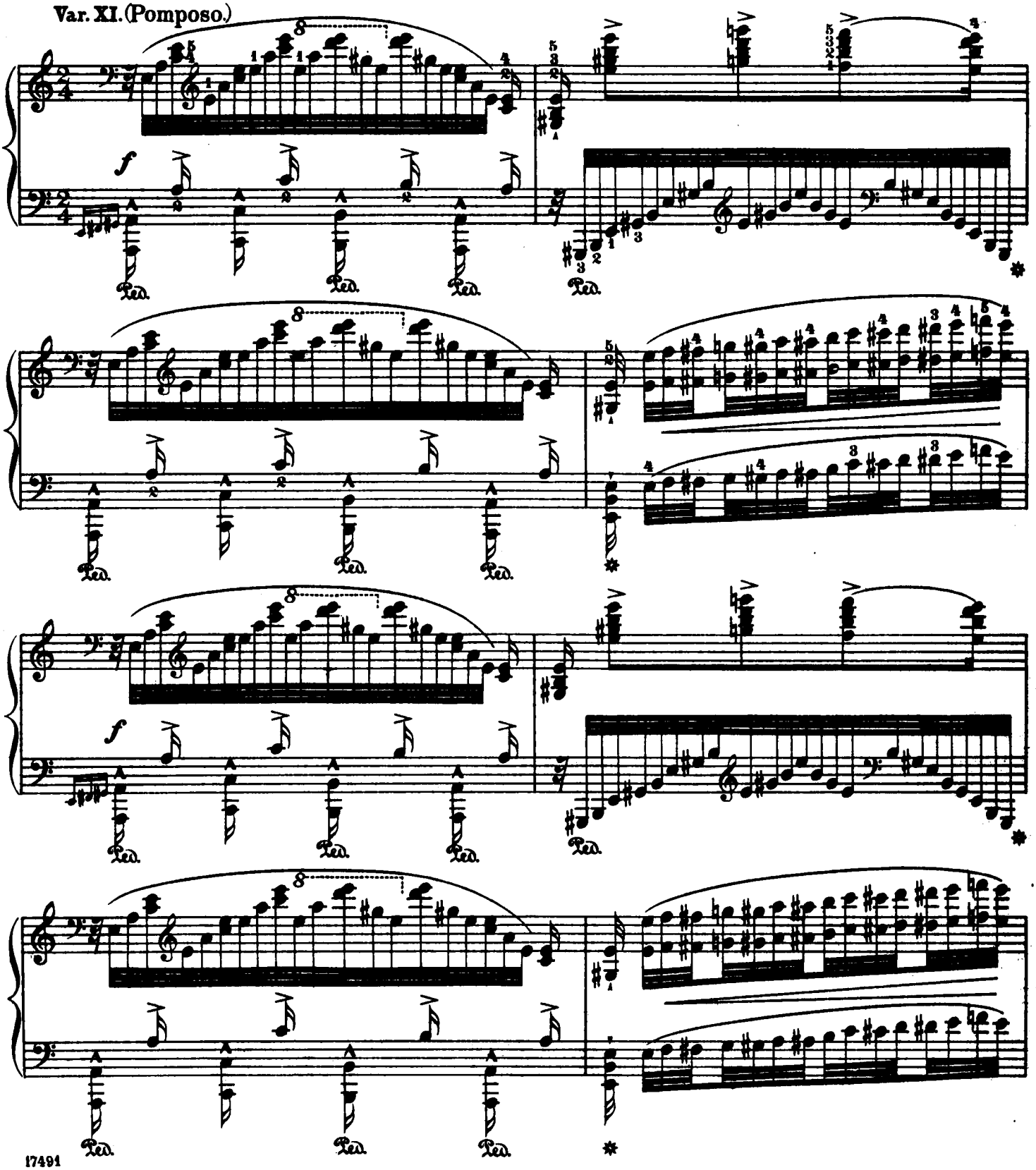
l.h.

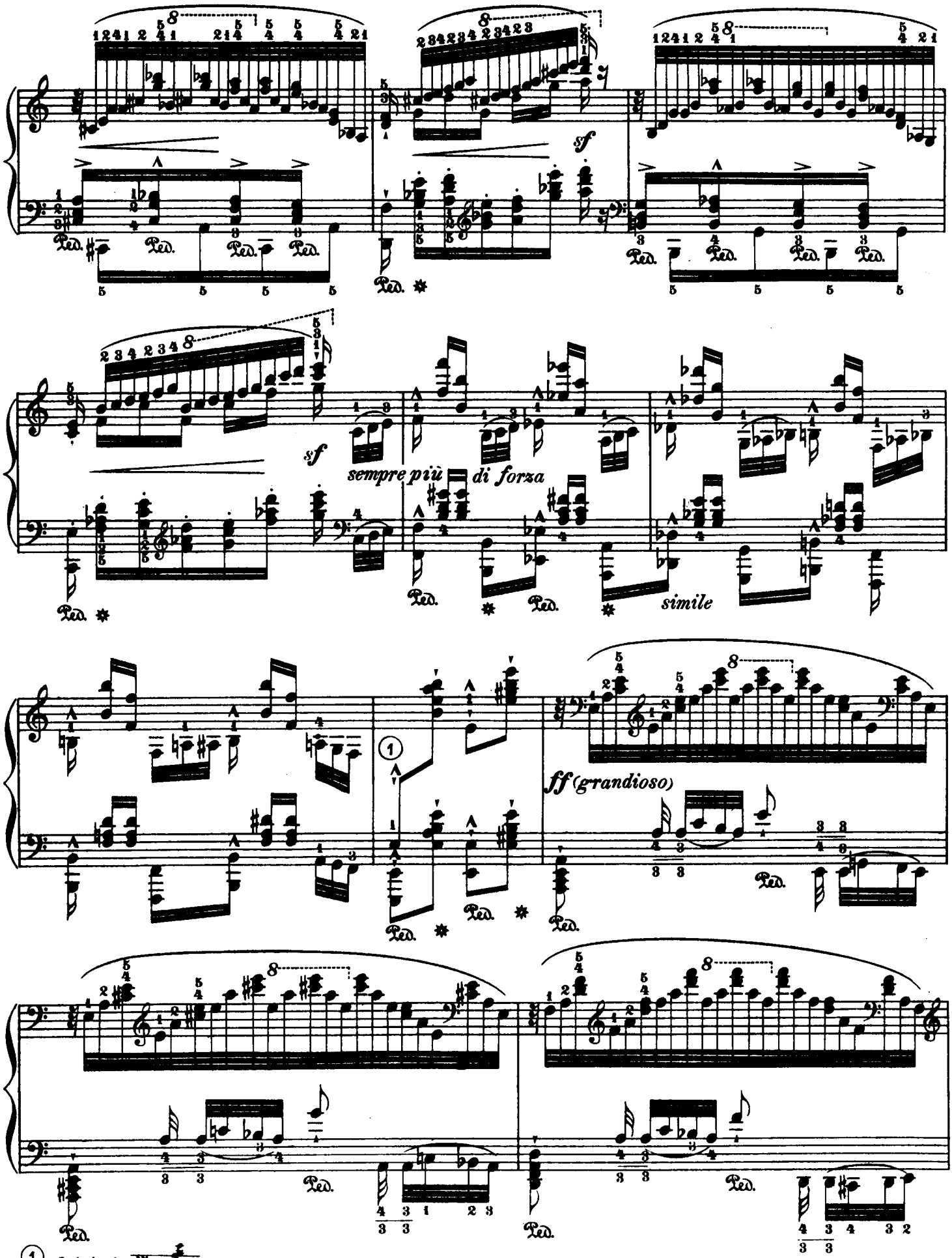
Ped. * Ped. *

① Original:

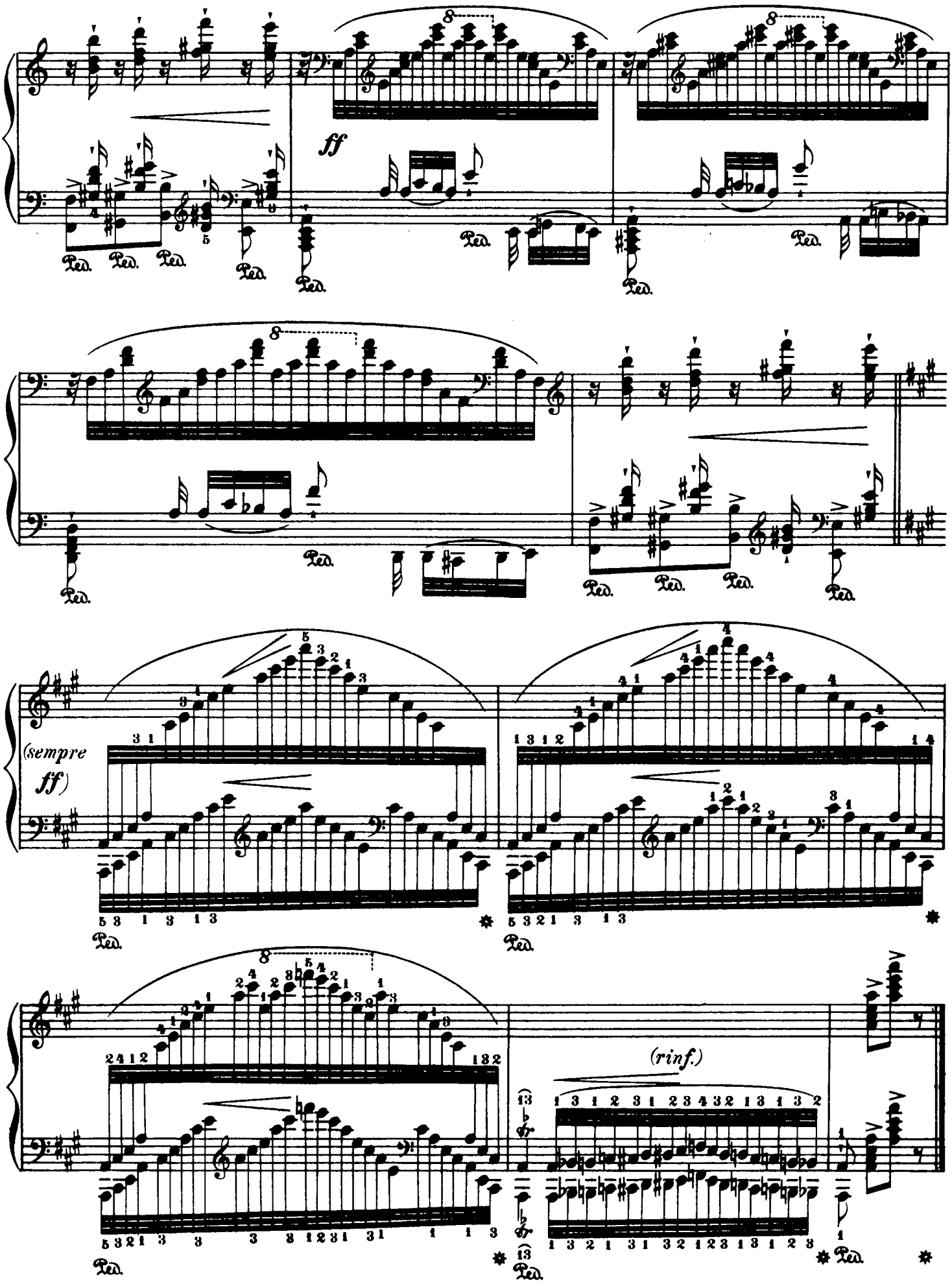


Var. XI. (Pomposo.)





① Original: etc.


ff
(sempre ff)
(rinf.)