

1997

Franz Liszt's Piano Transcriptions of "Sonetto 104 Del Petrarca".

Nam Yeung

Louisiana State University and Agricultural & Mechanical College

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FRANZ LISZT'S PIANO TRANSCRIPTIONS OF
SONETTO 104 DEL PETRARCA

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Nam Yeung

B.M., The Hong Kong Academy for Performing Arts, 1988

M.M., The Johns Hopkins University, 1991

December, 1997

UMI Number: 9829451

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ACKNOWLEDGMENTS

First, I would like to thank my major professor, Michael Gurt, for his guidance and support. Without his enthusiastic help, this paper might never have been finished. Also, I would like to express my gratitude to other members of my committee: professors Jack Guerry, Kathleen Rountree, Herndon Spillman and Robin Roberts. Finally, I owe thanks to my mother, Shun-ngor Wong and my fiancée Tina Shao for their patience and encouragement throughout my doctoral study.

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ABSTRACT

This paper focuses on the similarities and differences between the two versions of Franz Liszt's piano transcriptions of the *Sonetto 104 del Petrarca*. Chapter One provides a brief overview of Franz Liszt as a pianist, composer, teacher, conductor, and piano transcriber. Chapter Two discusses Liszt as a song transcriber and includes the titles of some of his important song transcriptions. Chapter Three includes the chronological order of different versions of *Sonetto 104 del Petrarca*. Chapter Four contains information about the first piano transcription of *Sonetto 104 del Petrarca* (the 1846 version). Chapter Five contrasts the similarities and differences between the 1846 version and 1858 version of the piano transcriptions of the work, comparing the two versions using the following categories: dynamic and expression markings, accompanying figurations, cadenzas, octave displacement, and the use of rests and fermatas. Chapter Six summarizes the comments of some of the major music critics (Walker, Searle, and Rosen) of the twentieth century; this chapter concludes with the assessment that *Sonetto 104 del Petrarca* establishes Liszt as a master of transcription.

CHAPTER I. INTRODUCTION

Franz Liszt (1811-1886) is generally considered to have been one of the greatest pianists in the history of music. He was also one of the most important and prolific composers of the nineteenth century. In addition, he made notable contributions as a teacher and as a conductor.

Liszt was born in Raiding, Hungary, the son of an official in the service of Prince Nicholas Esterházy. He studied piano with Carl Czerny in Vienna, and at the age of eleven he began a career as a concert virtuoso that continued until 1848. From 1848 to 1861, he served as court music director at Weimar. He encouraged young composers by conducting performances of their important works, among them Wagner's *Lohengrin* in 1850. From 1861 until about 1870, Liszt resided mainly in Rome, where he took minor orders in the Roman Catholic Church; the remainder of his life was spent in Rome, Weimar, and Budapest.

Liszt wrote nearly 400 transcriptions, arrangements and paraphrases for solo piano. The material he used includes music in many forms, such as songs, symphonies, organ works, and operatic excerpts. Also included are many transcriptions of his own works that were originally conceived for other media. According to Maurice Hinson, "His piano transcriptions probably represent the greatest body of unperformed music in any instrumental repertoire."¹

Liszt wrote two versions of the piano transcription of *Sonetto 104 del Petrarca*. The second version of *Sonetto 104 del Petrarca*, composed in 1858, is among the most

¹ Maurice Hinson, *The Pianist's Guide to Transcriptions, Arrangements, and Paraphrases* (Bloomington and Indianapolis: Indiana University Press, 1990), 78.

frequently performed works in the piano repertoire. The first version was composed between 1838-39 and published in 1846.

The purpose of this paper and its accompanying lecture recital is to focus on the similarities and differences between the 1858 version and its 1846 predecessor. Such a study will yield insight into the way Liszt refined and revised his music.

CHAPTER II. LISZT THE TRANSCRIBER OF SONGS

According to Maurice Hinson, "Liszt was perhaps the greatest master of transcription."² His piano transcriptions of instrumental works include music by Bach, Beethoven, Mendelssohn, Berlioz, and Paganini. In addition, he made piano transcriptions of songs by Schubert, Rossini, Schumann, Chopin, as well as some of his own.³

A. The Schubert Song Transcriptions

Liszt composed his earliest piano transcriptions of Schubert songs in April 1838. In March, 1838, while Liszt was in Venice, he heard about the flood in western Hungary. He traveled to Vienna, arriving there in mid-April, and at once arranged to give a series of charity concerts for the flood victims.⁴

It was on this visit to Vienna that Liszt began making piano transcriptions of Schubert songs; among the twenty-eight songs he transcribed at this time were *Erlkönig*, *Ständchen*, and *Ave Maria*. He performed these pieces in four of his eight charity concerts, and they were very successful. Diabelli published some of them at once; Haslinger published the remainder and commissioned Liszt to transcribe additional Schubert songs. By 1839, Liszt had produced thirty-eight transcriptions.⁵

² Hinson, 77.

³ John Gillespie, *Five Centuries of Keyboard Music* (Belmont, California: Wadsworth Publishing Company, Inc., 1965), 246.

⁴ Alan Walker, *Franz Liszt*, vol. 1 (New York: Faber and Faber Ltd., 1983), 253-254.

⁵ *Ibid.*, 257.

According to Alan Walker, “Altogether Liszt published fifty-six transcriptions of Schubert songs, including twelve from *Die Winterreise* and a group from *Die schöne Mullerin*. They remain among his most neglected arrangements.”⁶

Haslinger published Liszt’s first twelve transcriptions in 1838. In this edition, the lyrics were printed separately from the music. However, Liszt insisted that the music be printed with the text of the poems below the notes. He thought it essential for the pianist to be aware of the text at all times. Eventually the transcriptions were reprinted according to Liszt’s instructions.⁷

On April 8, 1839, Liszt gave a concert in the great Assembly Hall of the Nobility in St. Petersburg, Russia. According to the Russian critic, Vladimir Stasov:

Liszt began playing the opening cello phrase of the *William Tell* overture.... On this occasion, Liszt also played the Andante from *Lucia*, his fantasy on Mozart’s *Don Giovanni*, piano transcriptions of Schubert’s *Ständchen* and *Erlkönig*, Beethoven’s *Adelaide* (song cycle) and in conclusion, his own *Galop chromatique*.

We had never in our lives heard anything like this; we had never been in the presence of a such brilliant, passionate, demonic temperament, at one moment rushing like a whirlwind, at another pouring forth cascades of tender beauty and grace. Liszt’s playing was overwhelming....⁸

According to Alan Walker, “these transcriptions served a triple purpose. First, they promoted the name of Schubert, still little known outside Vienna. Second, they

⁶ Ibid., 257, citing Mara La, ed. *Franz Liszt’s Briefe*. vol. 1 (Leipzig, 1893-1905), 29.

⁷ Ibid., 258.

⁸ Vladimir Stasov, *Selected Essay on Music*. Translated by Jonas Florence (London: Cresset P., 1968), 120-21.

advanced the field of piano technique, posing special problems of layout and timbre, which never before had been solved. Third, they widened Liszt's own repertoire."⁹

B. The Schumann Song Transcriptions

Liszt transcribed fourteen songs by Robert Schumann. Two of the most popular of these are *Widmung* (Devotion) and *Frühlingsnacht* (Spring Night). *Widmung* was published in 1849 and *Frühlingsnacht* in 1872. According to Westerby, "*Widmung* is one of the finest transcriptions in existence."¹⁰ The various layers of the texture in *Widmung* need careful balance, and the piece requires a warm singing tone. In *Frühlingsnacht*, Liszt employs lightly repeated chords and trills to create the spring night atmosphere. Rapid light repeated chords are the transcription's main technical difficulty.

C. Rossini's *Soirées Musicales*

Liszt visited Rossini in Milan very frequently in 1839. Rossini and his friends used to entertain themselves by singing songs after dinner. The *Soirées Musicales* were among the most popular of these songs, and Liszt became familiar with them through these informal performances. At some time during the same year he published his piano transcriptions of all twelve songs from the *Soirées Musicales*.¹¹

According to Sacheverell Sitwell, "Liszt had skillfully blended the voice and the accompaniment, and made from them a whole that was completely satisfying and a finished work in itself. . . . The *Soirées Musicales* remain both Rossini's and Liszt's, in a

⁹ Walker, *Franz Liszt*, vol. 1, 257.

¹⁰ Herbert Westerby, *Liszt, Composer, and His Piano Works* (London: William Reeves Bookseller Limited, n.d.), 181.

¹¹ Sacheverell Sitwell, *Liszt* (London: Cassell & Company Ltd., 1955), 68.

unity that prevents separation. This was exactly what Liszt arrived at in his arrangements of Schubert's songs."¹² It is interesting to note that Ferruccio Busoni often performed the *Soirées Musicales* in concert.¹³

D. Transcriptions of Chopin's *Chants Polonais*

Between 1824 and 1844, Chopin wrote 17 Polish songs. Liszt transcribed six for piano solo;¹⁴ these works, published in 1860, are known as *Chants Polonais*. According to Sitwell, "These small trifles are of absolutely perfect workmanship, unsurpassable in their delicacy."¹⁵

E. Transcriptions of his Own Songs

In addition to writing transcriptions of other composers' work, Liszt wrote transcriptions of his own songs. The following is a list of these transcriptions:

- 1). Three *Sonetti del Petrarca*, 1846.
- 2). Three *Liebesträume*, 1850.
- 3). Three Chansons, 1850.
- 4). Six songs ("Lorelei"; "Am Rhein"; "Mignon's Song"; "Es war einmal ein König"; "Der du von dem Himmel bist"; and "Angiolin da biondo crin"), 1860.

¹² Ibid., 69.

¹³ Ibid.

¹⁴ Westerby, 178.

¹⁵ Sitwell, 249.

The *Liebestraum* No. 1, “Hohe Liebe” has an elegant and lyrical aspect. No. 2, “Seliger Tod,” has a sorrowful character combined with an emotional mood; No. 3, “O Lied,” is the most popular of the three.¹⁶

“Lorelei” exists in two versions. According to Herbert Westerby, in the early version the text is printed beneath the notes. The later version is a virtuoso piece.¹⁷

Liszt wrote many song transcriptions in addition to those mentioned above; they include songs by Beethoven, Hans von Bülow, Mozart, Anton Rubinstein, Mendelssohn, Spohr, and Weber. According to Herbert Westerby, “... Liszt’s efforts were not equally satisfactory—they vary as depending on inspiration and on the adaptability of the original theme.”¹⁸ These works are rarely played today. The three Petrarch Sonnets are among the few song transcriptions that are often performed. They are considered to be among the most successful examples of Liszt’s song transcriptions.

¹⁶ Westerby, 174.

¹⁷ Ibid.

¹⁸ Ibid., 161.

CHAPTER III. CHRONOLOGICAL ORDER OF THE DIFFERENT VERSIONS OF *SONETTO 104 DEL PETRARCA*

The *Sonetto 104 del Petrarca* exists in several versions. According to Charles Rosen, “Since the first published version [of *Sonetto 104 del Petrarca*] is a transcription for piano, we must assume [the existence of] a lost vocal form that preceded it.”¹⁹ The first piano transcription of *Sonetto 104 del Petrarca* was published in 1846. In the same year, a version of this work for tenor and piano was also published.²⁰ According to Maria Eckhardt, “the composition date of the Petrarca sonnets for piano falls between 1843 and 1845, and Liszt himself dates them 1845 in a letter to Lina Ramann. Haslinger of Vienna published them in 1846 under the title *3 Sonetti di Petrarca*. Each piece was also published separately.”²¹ The order of the pieces is as follows:

1. *Pace non trovo* (Sonnet No. 104)
2. *Benedetto sia* (Sonnet No. 47)
3. *I vidi in terra* (Sonnet no. 123)

Some time before 1858, Liszt altered the piano versions of all three *Sonetti del Petrarca* to the form that is now familiar to us; that year it was published by Schott as part of the second volume of the *Années de pèlerinage*.

¹⁹Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 517.

²⁰*Ibid.*

²¹ Eckhardt, Maria. *Franz Liszt's Music Manuscripts in the National Széchényi Library* (Budapest, trans. Erzsébet Meszaros and revised by Rena Mueller. Budapest: Akadémiai Kiado. 1986), 103.

In 1861, Liszt wrote another version of the *Sonetto 104 del Petrarca* for baritone voice; it was published that same year. In *The Romantic Generation*, Charles Rosen gives the following chronology:

1. The first version was the original vocal setting of 1838-39 (now lost).
2. The second version is a piano transcription that was published in 1846.
3. The third version is a song for tenor and piano also published in 1846.
4. The fourth version is a piano transcription published in 1858 as part of the *Années de pèlerinage*.
5. The fifth version is a song for baritone and piano published in 1861.²²

According to Humphrey Searle, “both the tenor version and first piano transcription are influenced by the Italian operatic *bel canto* style. Both pieces are not only beautiful, but they also show a less familiar side of Liszt’s musical art.”²³

²² Rosen, 517-518.

²³Humphrey Searle, *The Music of Liszt* (New York: Dover Publications, Inc., 1966), 31.

CHAPTER IV. THE 1846 PLANO TRANSCRIPTION

This version has a twenty-one-measure introduction that is divided into two distinct sections. The first section, in 9/8 time, consists of measures 1-12. Throughout this section, the right hand plays the melody in parallel 6/3 chords against repeated bass notes that ascend chromatically from B to F sharp. The melody in measure 2 through the downbeat of measure 3 is an important motive that is used throughout the piece (I will refer this as motive A, and it is shown in Fig. 1).



Figure 1: 1846 version, mm. 2-3

This motive is somewhat similar to the main motive in Liszt's F minor Concert Etude, *La Leggerezza*. It is repeated sequentially, each time a half-step higher, and in measures 8-9 it is also fragmented.

Liszt's dynamic markings are very detailed, and they reflect the direction of the melody: when the melody ascends, he marks *crescendo*, and when the melody descends, he writes *diminuendo*. He also directs that all phrases in this section be "tapered" (i.e. played with a diminuendo at the end), and he writes accents on melodic appoggiatura notes as well.

The second section of the introduction begins with the change to 12/8 meter in measure 13. Accompanied by chords both above and below, the melody (based on motive A) ascends sequentially from the tenor register to the soprano until it reaches b" at

the downbeat of measure 18. This is the highest melodic note and the climax of the introduction. The melody then descends in thirds, after which it moves up again using motive A.

The main theme begins in measure 22. Here Liszt directs that the theme be played by the left hand alone (*mano sinistra sola*). As Charles Rosen points out, “This has a wonderfully idiosyncratic effect, forcing the pianist to play with the phrasing of a cellist.”²⁴ It is noteworthy that the accompanying chords in this statement occur only on the strong beats; at the corresponding point in the 1858 version, the accompanying chords occur both on strong and on weak beats. Also noteworthy is the relative scarcity of dynamic and expression marks in this section of the 1846 version.

Beginning in measure 36, the main theme is restated an octave higher, accompanied by widely spaced arpeggios in the left hand. The harmonic structure is similar to that of the previous statement of the theme. In measure 42, Liszt ornaments the melody with a grace note that has not appeared previously. Beginning in measure 47, the melody is varied by means of a change of direction and a leap of a seventh. The music intensifies through the use of syncopation, accented notes, and a short cadenza-like passage on the dominant of g-sharp minor. After the cadence on g-sharp minor (iii) in measure 51, motive A is repeated sequentially, leading the music back to the tonic key of E major. Melodically, measures 51-52 are similar to measures 20-21 (Figs. 2 and 3).

²⁴Charles Rosen, *The Romantic Generation* (Cambridge, Massachusetts: Harvard University Press, 1995), 521.

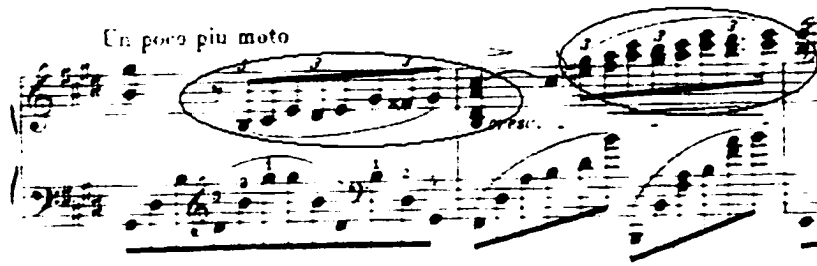


Figure 2: 1846 version, mm. 51-52

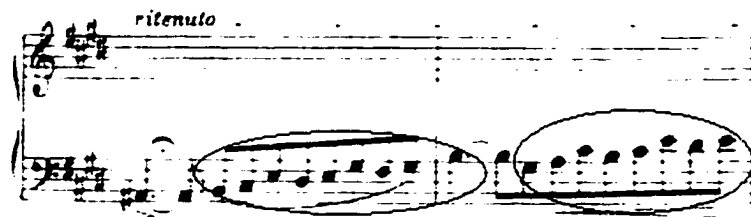


Figure 3: 1846 version, mm. 20-21

The most powerful statement of the theme begins in measure 53. The texture is full and widely spaced, and the melody is extravagantly ornamented with three short cadenzas, repeated octaves, large leaps, and fast chromatic thirds. Beginning in measure 61, the melody is varied, and the accompanying arpeggios in the left hand are thickened. In measure 65, the harmony suddenly changes to E minor, marked *languido*. In measures 62, 66, and 74, the left hand imitates the melody of the right hand (Fig. 4).



Figure 4: 1846 version, m. 66

This section ends with a short cadenza in measure 67.

The next section starts with the pick-up to measure 69. There are two main motives in this section. The first motive is stated and immediately repeated (Fig. 5).



Figure 5: 1846 version, mm. 69-72

The second motive (shown in Fig. 6) is repeated twice; it then rises a half step higher to d" sharp, and through a quick arpeggiated chord the music reaches a"". The melody then gradually descends in parallel 6/3 chords.

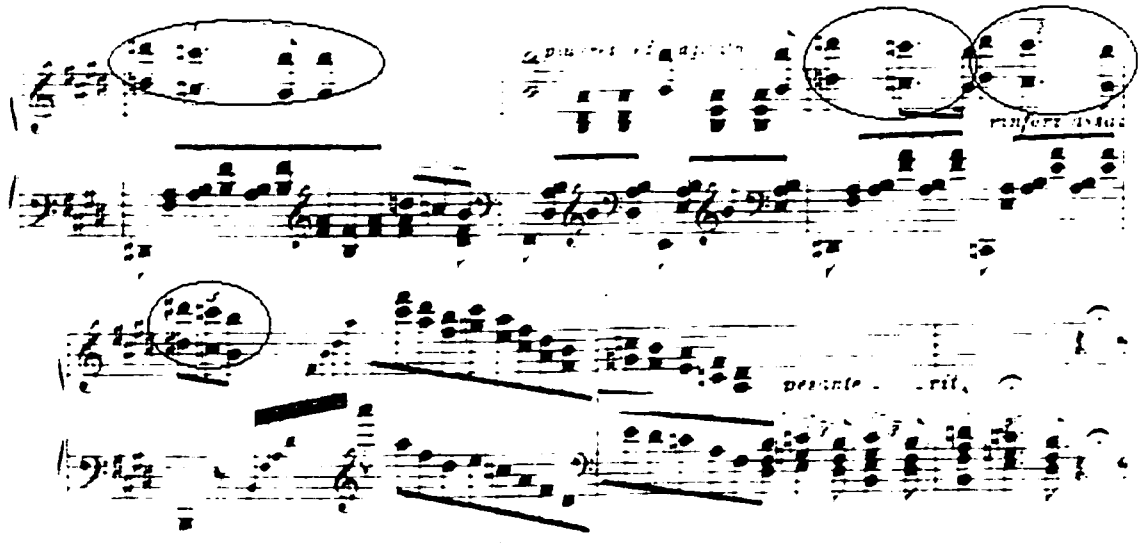


Figure 6: 1846 version, mm. 74-79

The use of the *una corda* pedal is indicated between measures 68-75. It is noteworthy that Liszt asks for the soft pedal to be held despite the indication of *cresc* in measure 73.

The transition to the coda is a short recitative beginning with the pick-up to measure 80. The melody in measures 80-83 is stated in single notes, accompanied by chords on the strong beats only. It is interesting to note that, at this point in the 1858 version, the accompanying chords are only on the weak beats, and the melody is doubled in octaves.

The coda starts with the pick-up to measure 84. This section uses a fragment of the main theme; the rhythm and the harmony of the second measure are very similar to measure 23 (Figs. 7 and 8).



Figure 7: 1846 version, m. 85



Figure 8: 1846 version, m. 23

The melody in the right hand is repeated, rising by a third in pitch with each repetition. Instead of following the previous harmonic patterns, the harmonies go from I to vi, IV and finally I (Fig. 9). In the 1858 version, the coda is very similar to the 1846 version; the main difference lies in the substitution of ii7 for the original IV at the final cadence (Fig. 10).



Figure 9: 1846 version, mm. 89-94

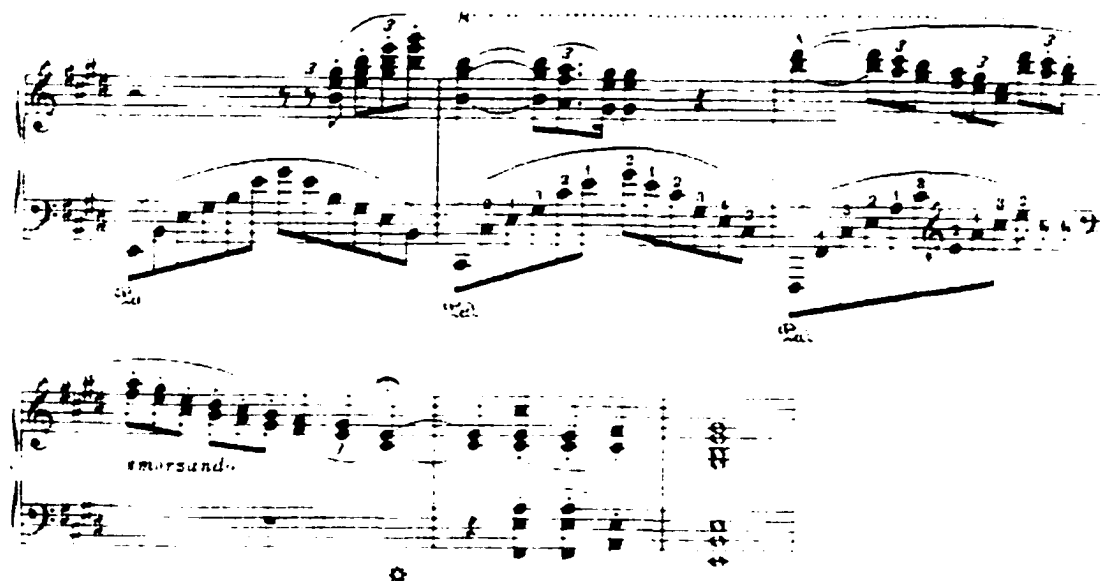


Figure 10: 1858 version, mm. 72-77

CHAPTER V. COMPARISON OF SIMILARITIES AND DIFFERENCES BETWEEN THE TWO VERSIONS

The differences between the two introductory sections, as well as between the two versions of the main theme, have been discussed earlier in this paper. This section will compare the two versions using the following categories: dynamic and expression markings, accompanying figuration, cadenzas, octave displacement, and the use of rests and fermatas.

A. Dynamic and Expression Markings

In measure 56 of the 1846 version, there are no dynamic and expression markings; however, there is a *crescendo* in measure 57 and a *diminuendo* in measure 58 (Fig. 11). At the corresponding place in the 1858 version, a *diminuendo* marking is added to show the ending of the phrase in measure 41. Also, Liszt added two *crescendo* markings in the left-hand in measures 57 and 58 to show the musical direction more clearly (Fig. 12).

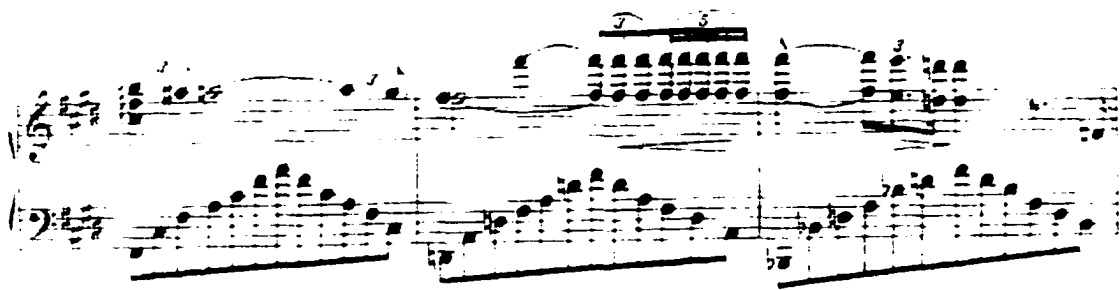


Figure 11: 1846 version, mm. 56-58



Figure 12: 1858 version, mm. 41-43

Liszt wrote *vibrato, con esaltazione* in measure 61 in the 1846 version (Fig. 13). At the corresponding point in measures 46-47 of the 1858 version, he adds rubato indications such as *stringendo* and *poco rall* to the dynamic and expression markings (Fig. 14). Thus, in the earlier version, Liszt gave a more “poetic” performance indication at this point, whereas in the later version, he gave a clearer and more practical indication of his intentions.



Figure 13: 1846 version, mm. 61-62



Figure 14: 1858 version, mm. 46-47

In the 1846 version, measures 65-66, the dynamic marking is *p* and the expression marking is *languido* (Fig. 15). In the 1858 version, measures 50-51, Liszt marks *una corda*, and he indicates rubato by marking *rallent* and *poco rall.* The expression marking is *dolce dolente* (Fig. 16).



Figure 15: 1846 version, mm. 65-66

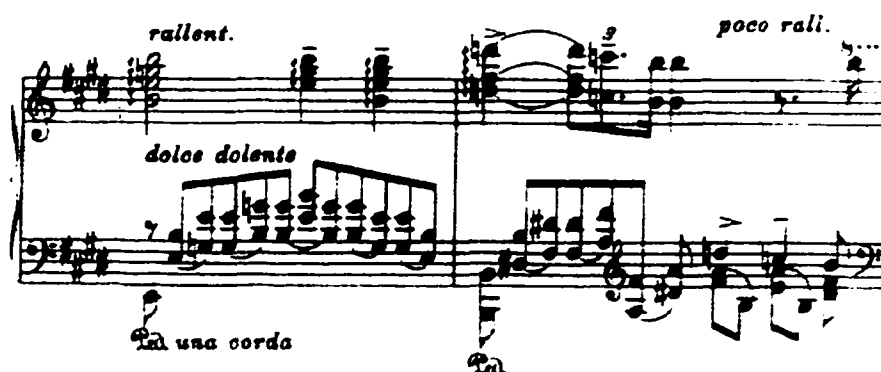


Figure 16: 1858 version, mm. 50-51

B. Accompanying figuration

In the 1846 version, measures 36-48, the left hand plays arpeggios continuously (Fig. 17 provides a representative sample in mm. 40-41). At the corresponding point of the 1858 version, measures 22-33, there is an eighth-note rest on the downbeat of each measure. The use of rests eliminates the more “vertical” feel of the earlier version by weakening the stresses on the downbeats (Fig. 18).



Figure 17: 1846 version, mm. 40-41

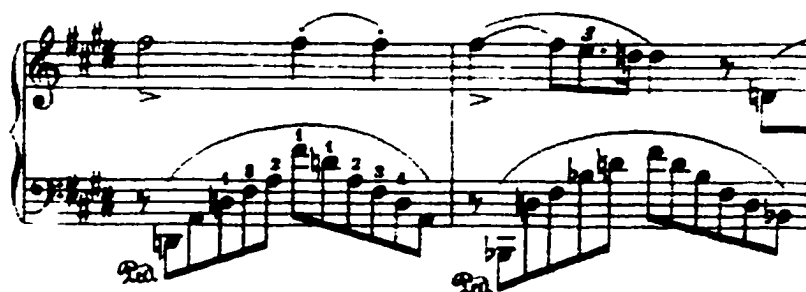


Figure 18: 1858 version, mm. 25-26

In the 1846 version, measures 53-54, the left hand plays the arpeggios in single notes (Fig. 19). At the corresponding point in the 1858 version, measures 38-39, the left hand plays double notes (outlining the same harmonies) and the bass notes are also doubled at the octave (Fig. 20). The 1858 version has a thicker texture and more powerful sonority.



Figure 19: 1846 version, mm. 53-54



Figure 20: 1858 version, mm. 38-39

C. Cadenzas

In the 1846 version, measure 50, the cadenza-like passage (Fig. 21) has fewer notes than the corresponding passage in the 1858 version, measure 35 (Fig. 22), but it is more difficult to play. Though the later version contains more notes, they lie more easily under the fingers, producing a more brilliant effect with less effort.



Figure. 21: 1846 version, m. 50



Figure 22: 1858 version, m. 35

In measure 59 of the 1846 version, the right hand plays fast chromatic double-note passages starting with minor thirds when descending, then changing to major thirds when ascending. At the same time, the left hand plays continuous eighth notes (Fig. 23). At the corresponding point in the 1858 version (measure 44), the right hand consists of fast chromatic double note passages containing only intervals of a major third. Because the left hand pauses during the fermata, it can assist the right hand in executing the thirds, thus making the 1858 version easier to perform (Fig. 24).

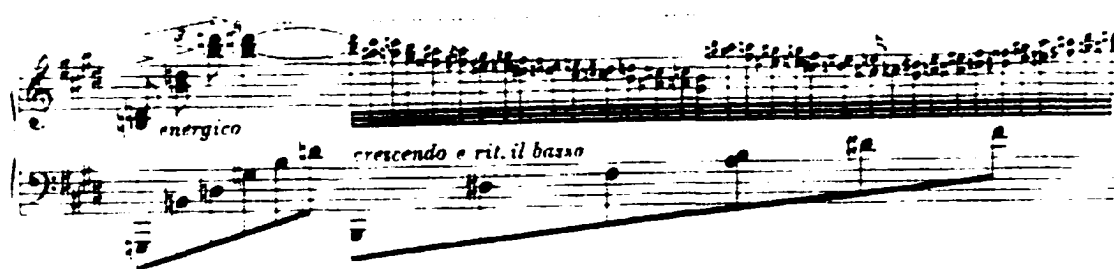


Figure 23: 1846 version, m. 59

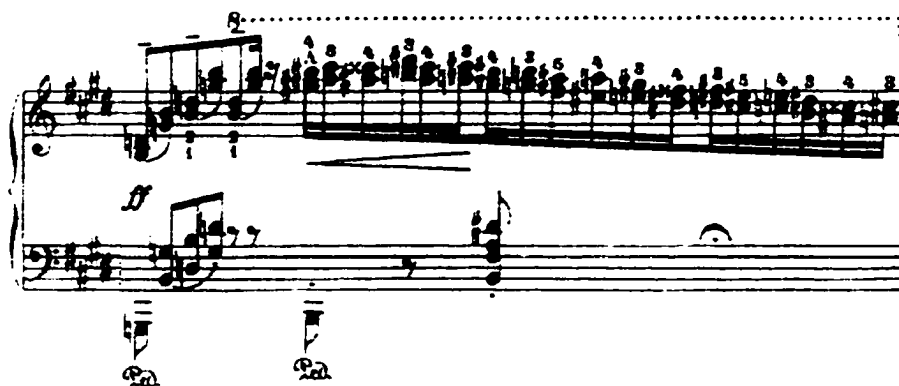


Figure 24: 1858 version, m. 44

In the 1858 version, measures 61-63, a short cadenza serves as the final flourish of the piece (Fig. 25). Surprisingly, this cadenza is much less prominent in the earlier version (Fig. 26).

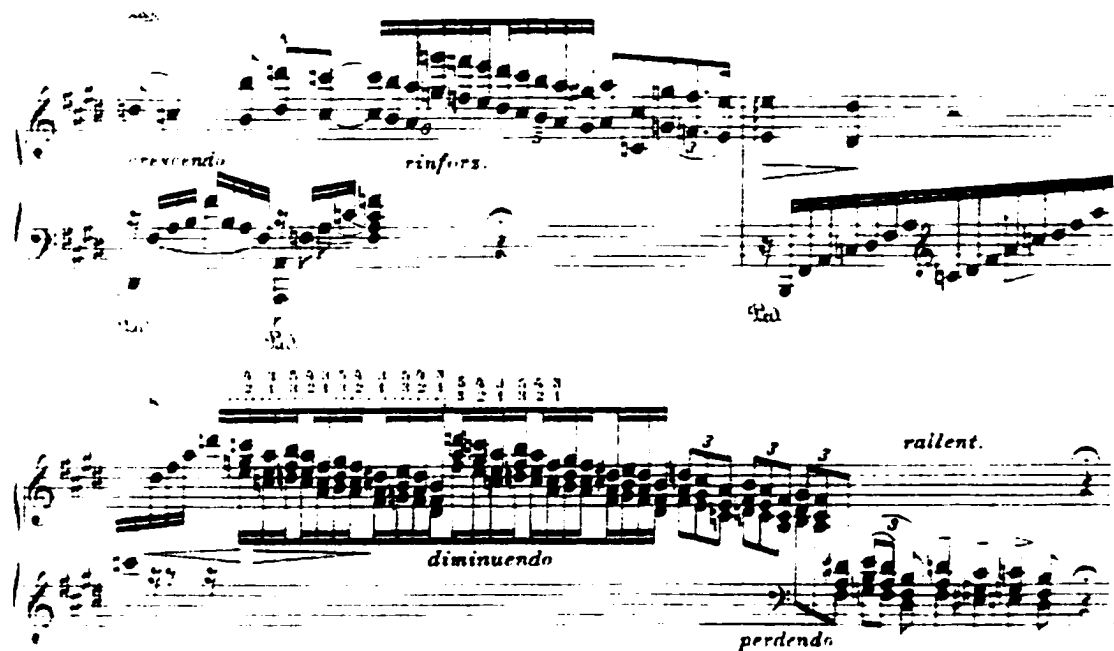


Figure 25: 1858 version, mm. 60-63



Figure 26: 1846 version, mm.77-79

D. Octave displacement

In the 1846 version, measures 30-35, the melody remains in the same octave in which it began in measure 22 (Fig. 27). At the corresponding point in the 1858 version, measures 15-20, the melody shifts to a lower octave, giving a tonal variety not found in the earlier version (Fig. 28). Further information regarding the differences in the melody in this section is found in Appendix A.



Figure 27: 1846 version, mm. 30-35



Figure 28: 1858 version, mm. 15-20

In measures 69-76 of the 1846 version, Liszt wrote the right-hand melody in octaves (Fig. 29). However, in measures 54-60 of the 1858 version, the same melody was rearranged to single notes in the right hand (Fig. 30). Further information regarding the accompanying figuration in this section is found in Appendix A.



Figure 29: 1846 version, mm. 71-72

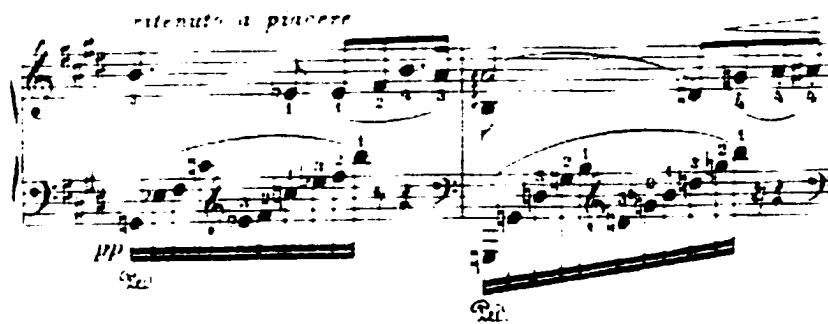


Figure 30: 1858 version, mm. 54-55

E. Rests and Fermatas

In the 1846 version, measure 55, the left hand plays continuous eighth notes against the cadenza-like passage in the right hand (Fig. 31). In the 1858 version, there

are four eighth note rests in the left hand followed by a fermata, allowing the right hand greater freedom in the execution of the cadenza passage (Fig. 32).



Figure 31: 1846 version, m. 55

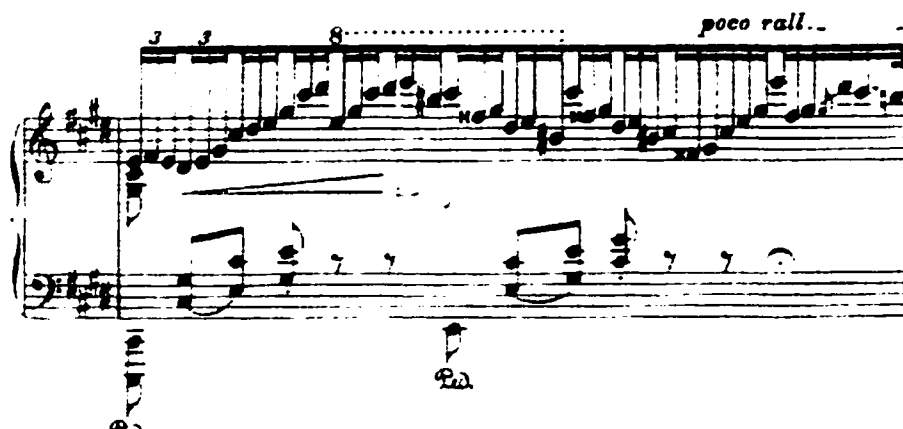


Figure 32: 1858 version, m. 40

In the 1846 version measures 36-39, the right-hand melody has no rests (Fig. 33). In the 1858 version, measures 21-24, at the end of each phrase, there is a rest (an eighth-note rest in measure 22 and a quarter-note rest in measure 24). Though the rests are not actually heard because of the pedaling, they are indicative of a more “vocal” approach in the later version (Fig. 34).



Figure 33: 1846 version, mm. 36-39

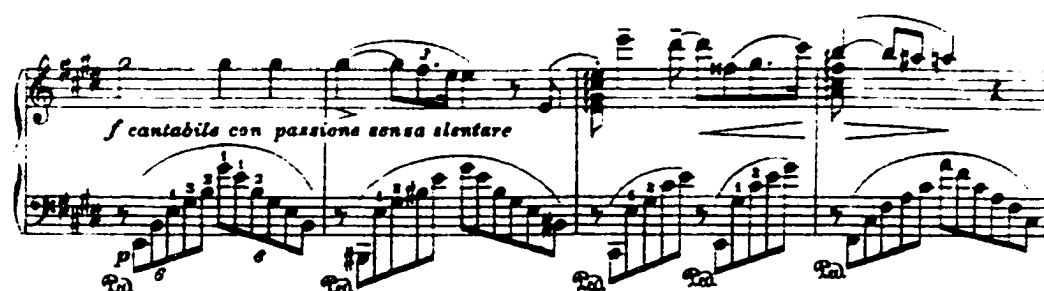


Figure 34: 1858 version, mm. 21-24

CHAPTER VI. CONCLUSION

The second piano transcription of *Sonetto 104 del Petrarca*, composed in 1858, is among the most frequently performed works in the piano repertoire. According to Humphrey Searle, the 1858 piano transcription is an admirable example of Liszt's power of translating music from one medium to another; it is an excellent piano piece, and one could not guess that it was originally written for voice.²⁵

The 1846 piano transcription is less well known; it deserves to be performed more often. The introductions of the 1846 and the 1858 versions are very different. The earlier version has a long introduction, which, according to Charles Rosen, "is one of Liszt's most extraordinary and exquisite pages, exploiting different kinds of keyboard sonority."²⁶ The introduction of the 1858 version has only 6 measures and is more condensed and intense. It contains syncopated rhythmic patterns, and requires the full extension of the pianist's hands.

I have divided the differences between the two piano transcriptions into the following categories: dynamic and expression markings; accompanying figuration; cadenzas; octave displacement; and the use of rests and fermatas. When compared with the earlier version, the 1858 version shows Liszt's maturation as a composer. The later version contains more detailed dynamic and expression markings, and the accompanying figurations have greater variety. In addition, the 1858 cadenzas sound more complex and brilliant than those in the 1846 version, although most performers also find the later

²⁵ Searle, 31.

²⁶ Rosen, 518.

version easier to play. The octave displacements in the later version create more tonal variety. The rests and fermata signs in the later version show a more “vocal” approach to phrasing, at times suggesting the breathing pauses of a singer.

Commenting on Liszt’s 1858 piano transcription, Alan Walker writes:

Liszt here shows himself to be a past master in the art of transcription, an art which, even when applied to his own music no less than to that of other composers, he clearly recognized as being an art of recreation, not just a matter of re-arranging material to suit another medium. A remarkable freedom reigns in marking the subtle changes here and there, in selecting piano sonorities, in serving the purposes of expression and intensity rather than those of strict textual truth. I have no doubt that this is the right way, and in accordance with Liszt’s detestation of pedantry.²⁷

When compared with the earlier version, the 1858 version of *Sonetto 104 del Petrarca* shows Liszt’s ability to produce a greater variety of musical and pianistic effects with greater economy of means. This is undoubtedly the reason why most pianists, myself among them, prefer the later version. It is one of Liszt’s finest works, and one of the highlights of the romantic piano repertoire.

²⁷ Alan Walker, *Franz Liszt*. (New York: Taplinger Publishing Company, 1970). 123.

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APPENDIX A: CHART COMPARING THE DIFFERENCES BETWEEN THE 1846 VERSION AND THE 1858 VERSION

<u>1846 VERSION</u>	<u>1858 VERSION</u>
-Introduction (mm. 1-21)	-Introduction (mm. 1-6)
-First complete statement of the theme (mm. 22-35)	-First complete statement of the theme (mm. 7-20)
-Second statement of the theme (mm. 36-52)	-Second statement of the theme (mm. 21-37)
-Third statement of the theme (mm. 53-68)+ Codetta (mm. 69-79)	-Third statement of the theme (mm. 38-53) + Codetta (mm. 54-63)
-Coda (mm. 80-96)	-Coda (mm. 64-79)

From the chart above we see that the length of the first, second, and third complete statements of the theme in both versions is the same; the 1846 version has a longer introduction and is a measure longer in the codetta and coda sections.

Dynamic and expression markings

No dynamic marking in the introduction. However, there are some crescendo and diminuendo markings and three expression markings (mm. 1-21).	The introduction begins <i>forte</i> . Many accents and stresses are indicated (mm. 1-6).
The expression marking for the melody is <i>cantabile espressivo assai</i> , and there is no dynamic marking (m. 22).	The expression marking for the melody is <i>molto espress</i> , and the dynamic marking is <i>forte</i> (m. 7).
No dynamic and phrase markings (mm. 22-35).	Very clear dynamic and phrase markings (mm. 7-20).
M. 36, the expression marking is <i>sempre appassionato</i> ; the dynamic marking is <i>quasi forte</i> .	M. 21, the expression marking is <i>cantabile con passione senza slentare</i> ; the dynamic marking is <i>forte</i> .
Mm. 38-39, no <i>crescendo</i> and <i>diminuendo</i> markings are found.	Mm. 23-24, there is a <i>crescendo</i> marking in m. 23, and a <i>diminuendo</i> marking in m. 24

Mm. 56-58, there is a <i>crescendo</i> in m. 57, and a <i>diminuendo</i> in m. 58.	Mm. 41-43, a <i>diminuendo</i> and a <i>crescendo</i> are found in m. 41. The dynamic in m. 42 is <i>forte</i> , and there are two <i>crescendo</i> markings, one for the left hand and another for the right hand.
Mm. 65-66, the dynamic marking is <i>p</i> , the expression marking is <i>languido</i> .	Mm. 50-51, the expression marking is <i>dolce dolente</i> . A <i>rallent</i> and a <i>poco rall</i> signs can be found in mm. 50 and 51. Also <i>una corda</i> is indicated.
Mm. 42-43, there is a <i>crescendo</i> marking in m. 42, and no <i>diminuendo</i> marking in m. 43.	Mm. 27-28. There is a <i>crescendo</i> marking in m. 27, and a <i>diminuendo</i> marking in m. 28.
M. 69, there is no dynamic marking for the left hand.	M. 54, the dynamic marking for left hand is <i>pp</i> .
M. 50, there is no dynamic marking.	M. 35, the dynamic marking is <i>ff</i> .
M. 80, the expression marking is <i>recitando</i> and there is no dynamic marking.	M. 64, the expression marking is <i>accentato assai</i> . The dynamic marking is <i>forte</i> .
M. 91, there is no expression marking.	M. 75, the expression marking is <i>smorzando</i> .

Accompanying Figurations

Long motivic figuration in the right hand against the left-hand pedal point notes (mm. 1-12).	Short motive in the right hand against detached chords (mm. 1-4).
Mm. 22-29, the distance between the top melodic notes and the bass notes (when they played together as rolling chords) are less than two octaves (mm. 22-29).	Mm. 7 to 14, melodic notes are in the same pitch as 1846 version; the bass notes in the left hand are one octave lower than the 1846 transcription (mm. 7-14).
Mm. 30-35, the accompanying figuration is in the bass part.	Mm. 15-20, since the melody is in the middle voice, the accompanying figuration is played in the top and the bottom parts.
Mm. 22-35, rolled chords only appear on the strong beats (first and third beats).	Mm. 7-20, rolled chords appear not only on the strong beats, but also on the weak beats (second beat).

Mm. 36-48, the left hand plays the arpeggios continuously.	Mm. 21-33, there is an eighth-note rest on the downbeat of each measure in the left hand accompanying part.
M. 51, the left hand plays only the accompaniment.	M. 36, the left hand plays the melody.
Mm. 53-55, the left hand plays the arpeggios in single notes.	Mm. 38-40, the left hand plays the arpeggios in double notes. On the downbeats of mm. 38- 40, the bass notes are an octave lower than in the 1846 version.
M. 55, the left hand plays continuous eighth notes.	M. 40, the left-hand part has four eighth-note rests and a <i>fermata</i> sign.
M. 59, the left hand plays the arpeggios in single notes continuously.	M. 44, the left hand plays the arpeggios in double notes. There are 3 eighth-note rests and a <i>fermata</i> sign.
Mm. 61-67, the left hand's double note passages mainly contain intervals of thirds and fourths.	Mm. 46-52 (except m. 49), the left hand's double note passages mainly contain intervals of fifths and sixths; in m. 49, the left-hand plays the arpeggios in single notes.
Mm. 68 to 76, the accompanying part contains chordal figuration.	Mm. 53 to 62, the accompanying part in the left hand contains arpeggios in single notes.

Cadenzas

M. 50, the cadenza has fewer notes but is technically more difficult.	The cadenza passage in m. 35 has more notes. However, it is easier to play than in the 1846 version.
In the first part of m. 59, the right hand makes continuous leaps. Each leap is an octave apart.	M. 44, the right hand's leap is less difficult to play than in the 1846 transcription.
M. 59, the left hand plays the arpeggios in single notes continuously.	M. 44, the left hand plays the arpeggios in double notes. There are 3 eighth-note rests and a <i>fermata</i> sign.

M. 59, the right hand passage contains major and minor thirds. It is more difficult in the 1846 version because the left hand cannot assist.	M. 44, the right hand passage contains only major thirds.
Mm. 76-79, only a hint of a cadenza is found.	Mm. 61-63, a more extended cadenza is found.

Octave Displacement

Mm. 22-35, the melody is always in the top voice.	M. 7, the melody begins in the top voice and switches to the tenor voice at m. 15.
M. 30, the melody stays at the same pitch as it appears in m. 22.	In m. 15, the melody starts an octave lower than it appears in m. 7. Also the rhythm of the melody in m. 16 is varied. An melodic embellishment on the fourth beat of m. 17 is not found in the 1846 version
On the downbeat and the second beat of m. 57, the right hand plays a single note.	On the downbeat and the second beat of m. 42, the right hand plays octaves.
Mm. 69-77, the melody in the right hand is doubled in octaves.	Mm. 54-61, the melody in the right hand is played in single notes.
Mm. 80-82, the right hand melody is played in single notes.	Mm. 64-66, the right hand melody is doubled in octaves. The rolled chords are one octave lower than in the 1846 version.

Rests and Fermatas

Mm 36-48, the left hand plays the arpeggios continuously.	Mm. 21-33, there is always an eighth-note rest on the downbeat of each measure.
Mm. 36-49, there are two rests in the right hand melody part (an eighth-note rest in m. 41 and a quarter-note rest in m. 43).	Mm. 21-34, there are five rests in the right-hand melody (two eighth-note rests in m. 22 and m. 26; three quarter rests in mm. 24, 28 and m. 30).
Mm. 53-68, the left hand plays the arpeggios continuously.	Mm. 38-53, the left hand part has nineteen eighth-note rests and a <i>fermata sign</i> .

Mm. 69-79, no rest can be found in the left-hand part. There are two fermata signs in m. 79.	Mm. 54-63, rests can be found in every measure. There are three <i>fermata signs</i> , one in m. 61 and two in m. 79.
M. 93, each hand has a quarter-note rest on the first beat.	M. 76, there are two notes in the right hand held from m. 75.
M. 96, the final chord has no fermata.	M. 79, the final chord has a fermata.

APPENDIX B: TRANSLATION OF THE ORIGINAL POEM

Sonnet 104: "Pace non trovo"

Pace non trovo et non ò da far guerra,
e temo et spero, et ardo et son un ghiaccio,
et volo sopra 'l cielo et giaccio in terra,
et nulla stringo et tutto'l mondo abbraccio.

Tal m' à in pregon che non m' apr né serra,
né per suo mi riten né scioglie il laccio,
et non m'ancide Amore et non mi sferra,
né mi vuol vivo né mi trae d'impaccio.

Veggio senza occhi, et non ò lingua et grido,
et bramo di perir et chieggo aita,
et ò in odio me stesso et amo altrui.

Pascomi di dolor, piangendo rido,
egualmente mi spiace morte et vita.
In questo stato son, Donna per vui.

-- Francesco Petrarch

Peace I do not find, and I have no wish to make war; and I fear and hope, and burn and am of ice; and I fly above the heavens and lie on the ground; and I grasp nothing and embrace all the world.

One has me in prison who neither opens nor locks, neither keeps me for his own nor unties the bonds; and love does not kill and does not unchain me, he neither wishes me alive nor frees me from the tangle.

I see without eyes, and I have no tongue and yet cry out; and I wish to perish and I ask for help; and I hate myself and love another.

I feed on pain, weeping I laugh; equally displeasing to me are death and life. In this state am I, Lady, on account of you.

-- Translated by Robert Durling²⁸

²⁸ Robert Durling, *Petrarch's Lyric Poems* (Cambridge, Massachusetts and London, England: Harvard University Press, 1976), 272-273.

VITA

Nam Yeung holds a Bachelor of Music degree in piano performance from The Hong Kong Academy for Performing Arts, a Master of Music degree in piano performance from the Peabody Conservatory of Music, and a Royal School of Music License.

In 1993, he began his doctoral studies in piano performance at Louisiana State University, studying with Professor Michael Gurt. He was awarded a graduate teaching assistantship and the Kurzweg Music Scholarship. He is the recipient and winner of various prizes and competitions. Among these are the Kawai International Piano Competition, the Jackson Symphony's Concerto Competition, the Music Teachers National Association Wurlitzer Collegiate Artist Contest, the University of Kentucky Concerto Competition, the Monroe Symphony Orchestra Young Artist Competition, the Arkansas State University Piano Competition, and the Louisiana State University Concerto Competition.

He is an active accompanist, a teacher with L.S.U. music academy, and a member of various professional organizations. He is the resident organist of St. Clement Church of Rome in Plaquemine, Louisiana. Also, in September of 1997, he will become a faculty member of The Music Institute of Tainan in Taiwan. He expects to receive his Doctor of Musical Art degree in December of 1997.

DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: Nam Yeung

Major Field: Music

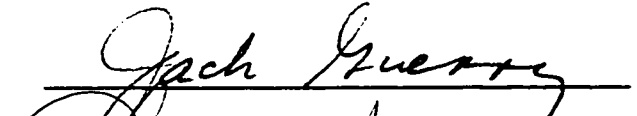
Title of Dissertation: Franz Liszt's Piano Transcriptions of
Sonetto 104 Del Petrarca


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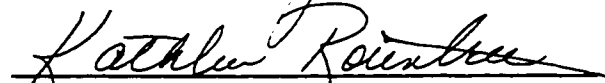

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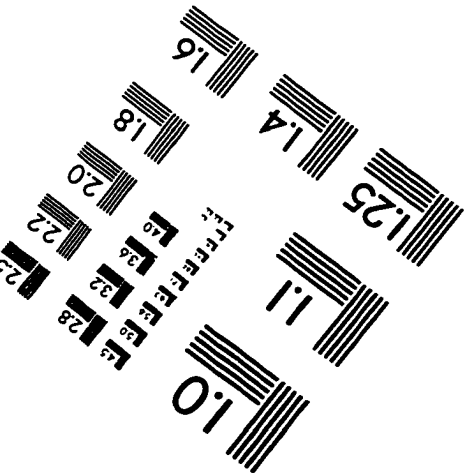
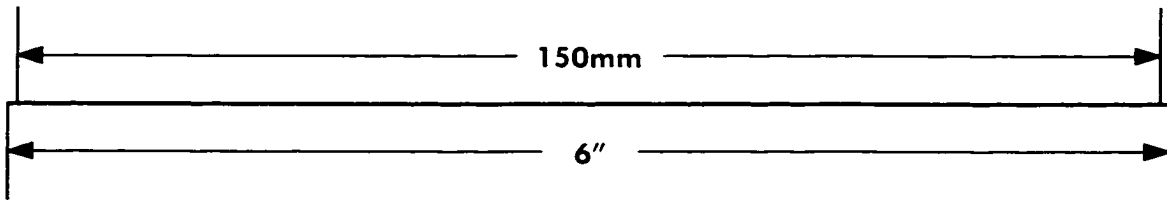
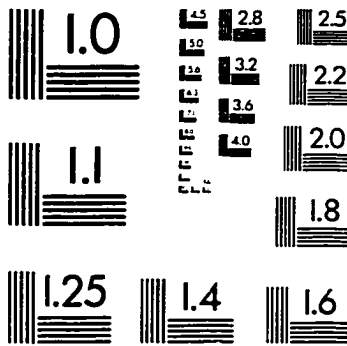
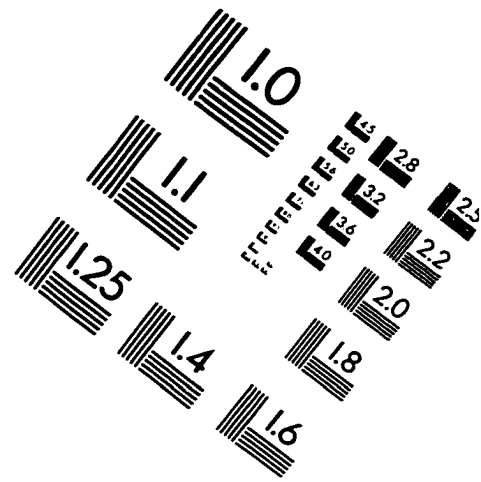
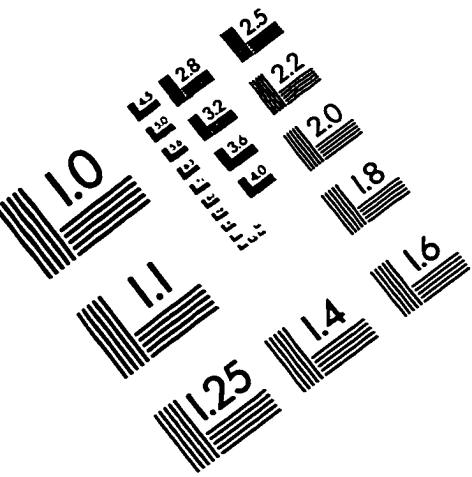


Robin Roberts

Date of Examination:

September 5, 1997

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1653 East Main Street
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