

Franz Liszt's Transcribing Process as Exemplified in the Four Versions of the
Sonetto 104 del Petrarca



Liszt in Italy, a drawing by Ingres (1839).

A

Lecture Recital

by

Grant Maxwell, pianist

Convocation Hall

The University of Alberta

June 25, 1991

8:00 p.m.

GUEST ARTISTS:

Harold Wiens, baritone

and

Milton Liska, tenor



FRANCESCO PETRARCA

Dal ms. 6069 F (1379) della Bibliothèque Nationale di Paris

Ingres a
Madame d'Agoutt

Sonetto di Petrarca
XC (104)

Annunte

Annunte

Volce

Pace non tro-ro. 4 e non ho da far quent. e

Liszt Holograph in the Library of Congress

Sonetto del Petrarca... [Pace non trovo]

(4) p. 26 x 33 cm. (Song, piano acc. Incomplete. Grove V: 270; Raabe;

578. GIO. ALBI Rosenthal.)

Part I: Liszt's *Sonetto 104 del Petrarca*: Background Information and Comparisons of the Four Settings

Part II: Liszt's *Sonetto 104 del Petrarca*: a Performance of the Four Settings

1. *Sonetto di Petrarca, I. Pace non trovo (No. 104) (1838-1839), S270/1, R578a, Tenor and Piano*
2. *Sonetto di Petrarca, Compositi per il Clavicembalo da Francesco Liszt, II. Sonetto 104 di Petrarca (1838-1839), S158, R106, Piano Solo*
3. From *Années de pèlerinage, deuxième année, Italie: V. Sonetto 104 del Petrarca (1844-1845; rev. 1846-1849), S161, R10b, Piano solo*
4. *Sonetto di Petrarca, II. Sonett XC, Fried 'ist versagt mir (Pace non trovo, No. 104) (1861), S270/4, R578b Baritone and Piano*



Marie d'Agoult, an oil portrait by Henri Lehmann (1839).

From *Canzoniere (Part I, XC)* by Francesco Petrarca (1304-1374),
Sonetto 104--Pace non trovo (Peace I do not find)

ITALIAN TEXT	RHYME SCHEME	ENGLISH TRANSLATION BY ROBERT M. DURLING*	GERMAN TRANSLATION FOR THE BARITONE AND PIANO VERSION BY PETER CORNELIUS (1824-1874), WEIMAR
FIRST QUATRAIN			
Pace non trovo, e non ho da far guerra; E temo e spero, ed ardo e son un ghiaccio; E volo sopra 'l cielo, e giaccio in terra; E nullo stringo, e tutto il mondo abbraccio.	a b a b	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.	Nicht Frieden find' ich, und nicht Grund zum Kriegen; Ich fürcht' und hoffe, glühe frostdurchdrungen, Zum Himmel flieg' ich, muss am Boden liegen. Und halte nichts, und doch die Welt umschlungen.
SECOND QUATRAIN			
Tal m'ha in prigion, che non m'apre, né serra; Né per suo mi riten, né scioglie il laccio; E non m'ancide Amor, e non mi sferra; Né mi vuol vivo, né mi trae d'impaccio.	a b a b	One has me in prison who neither opens nor locks, Neither keeps me for [her] own nor unties the bonds; And Love does not kill and does not unchain me, [She] neither wishes me alive nor frees me from the tangle.	Ich bin in Haft und halb der Haft entstiegen. Gefangen nicht, von Banden doch umschlungen. Und Liebe lässt mich sterben nicht, noch fliegen; Will mich nicht lebend, noch der Schling' entsprungen.
SESTET			
Veggio senz' occhi, e non ho lingua e grido, E bramo di perir, e cheggio aita; Ed ho in odio me stesso, ed amo altrui:	c d e	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.	Bin sehend blind, und stumm und rede doch. Verderben wünschend, ruf' ich Hülff' in Noth. Mich hassend, lieb' ich Andre inniglich.
Pascomi di dolor, piangendo rido; Egualmente mi spiace morte e vita: In questo stato son, Donna, per Vui. --Petrarch	c d e	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.	Am Schmerz mich weidend, lach' ich weinend noch, Missachte, wie das Leben, so den Tod: Das ist mein Zustand, Herrin ach! durch dich.
* Durling, Robert M. <i>Petrarch's Lyric Poems</i> . Cambridge, Mass.; London: Harvard University Press, 1976.			

Sonetto 104 del Petrarca by Franz Liszt (1811-1886)--Background Information and Five-Part Structure

Versions	Medium	Searle Catalogue ¹	Raabe Catalogue ²	Place/Year(s) of Composition	First Edition	Tonality		Introduction	Section 1	Section 2	Section 3	Coda
1. ORIGINAL VERSION From <i>Tre Sonetti di Petrarca: I. Pace non trovo</i> (No. 104); autograph lost	Tenor and Piano	S270/1	R578a	1838-1839, while on sojourn with Countess Marie d'Agoult in Italy (between Milan and Venice via Verona and Padua)	Vienna: Haslinger, Ricordi & Latte, 1847	A-Flat Major	1. Original Version location (in measures) length (in measures) percentage of piece key(s)	1-36 36 <u>32.7%</u> -restless keychanges before establishing A-Flat Major -tenor participates -longest of the four versions	37-69 33 30% A-Flat Major	70-78 9 8.2% F Major; a-flat minor	78-90 13 11.8% B Major; a-flat minor -9 -extended V passage, suggesting a-flat minor (no i, however)	90-110 21 19.1% A-Flat Major
2. TRANSCRIPTION NO.1 From <i>Tre Sonetti di Petrarca, Compositi per il Clavicembalo da Francesco Liszt: II. Sonetto 104 di Petrarca</i> ; autograph lost	Piano	S158	R106 <i>R10b</i>	1838-1839, while on sojourn with Countess Marie d'Agoult in Italy (between Milan and Venice via Verona and Padua)	Vienna: Haslinger, Ricordi & Latte, 1846	E Major	2. Transcription No. 1 location (in measures) length (in measures) percentage of piece key(s)	1-21 21 21.9% E Major -restless harmonic progressions leading to B Major and E Major -recomposed	22-60 39 <u>40.6%</u> E Major	61-68 8 8.3% C-Sharp Major; e minor	69-79 11 11.5% G Major; elaboration on V of e	79-96 18 18.8% E Major
3. TRANSCRIPTION NO.2 From <i>Années de pèlerinage, deuxième année, Italie: V. Sonetto 104 del Petrarca</i> ; autograph at the State Gnesin Music-Pedagogical Institute in Moscow	Piano	S161	R10b	1844-1845; revised 1846-1849 in Weimar	Mainz: Schott's Söhne, 1858 (Liszt Archives, Weimar)	E Major	3. Transcription No. 2 location (in measures) length (in measures) percentage of piece key(s)	1-6 6 7.6% -suggests c-sharp minor and E Major -shortest of the four versions	7-45 39 <u>49.4%</u> E Major	46-53 8 10.1% C-Sharp Major; e minor	54-63 10 12.7% G Major; elaboration on V of e	64-79 16 20.3% E Major
4. TRANSCRIPTION NO.3 From <i>Tre Sonetti di Petrarca: II. Sonett XC, Fried' ist versagt mir</i> (Pace non trovo, No. 104); autographs at the Library of Congress (incomplete) and Geneva (Bory Collection)	Baritone and Piano	S270/4 <i>S270/2</i>	R578b	completed 1861 in Rome	72 <i>Lieder</i> , Mainz: Schott's Söhne, 1883	E Major, but ending unresolved/ambiguously on G-sharp	4. Transcription No. 3 location (in measures) length (in measures) percentage of piece key(s)	1-13 13 11.8% -suggests c-sharp minor and E Major -same material as last 8 mm. of Coda	14-25 12 10.9% E Major; ending in c minor	26-37 12 10.9% A-Flat Major; D-Flat Major -radical changes -longest of the four versions	38-85 48 <u>43.6%</u> -resolutions not guided by strong root progressions; restless chromaticisms -radical changes	86-110 25 22.7% -key indeterminate -baritone ends unresolved on a C-sharp; piano ends unresolved on a G-sharp

NB-- According to José Vianna da Motta, (1868-1948), a Portuguese pupil of Liszt and editor of his works, Liszt also transcribed the *Sonetto 104 del Petrarca* for one piano/four hands, and published it as a *Nocturno* (Nocturne) in E Major (Haslinger and Schlesinger, publisher). Alan Walker, in *Franz Liszt: the Man and His Music* lists it as doubtful, however, in the catalogue.

A harp transcription of *Sonetto 104 del Petrarca* was performed by a harp virtuoso, Posse, in Weimar in 1884. [Refer to Arthur Jacob Hendrik, *Liszt en zijne "Années de pèlerinage"* (Antwerpen: L. Opdebeck, 1917):41.]

¹ Searle, Humphrey. "Liszt, Franz [Ferenc]." *The New Grove Dictionary of Music and Musicians*. 20 Vols. Ed. by Stanley Sadie. London: Macmillan, 1980. Vol. 12:51-71(S); also 5th ed., Ed. by Eric Blom. New York: St. Martin's Press, Inc., 1961: Vol. 5: 264-314(G) (contains catalogue listing). Searle's catalogue (S) revised and updated by Sharon Winkhofer in *Early Romantic Masters I*, London: Macmillan, 1985.

² Raabe, Peter, ed. *Franz Liszt*. 2 Vols. Revised Ed. Titzing; Hans Schneider, 1968; Stuttgart, 1931. (R)

Ex ① Liszt, "Pace non trovo," 1st version, 1838/'39, mm. 1-27: declamatory opening section with orchestral-like accompaniment and interludes.

Ex ② Liszt, "Der Fischerknabe," Drei Lieder aus Schillers "Wilhelm Tell," 1st versio 1845, mm. 66-88: virtuoso piano part.

Singstimme.
 Introduction
 Klavier.

Lento. Tempo ad lib. declamato
 Pa. ce non tro. vo, e non ho da far guerra,
 più rilen. e se. . mo, e spe. ro, ed ar. do, e non un
 più rilen. più rilen. AlLEGRO con strepito.
 ghias. cio.
 e vo. lo so. pra' cie. lo e ghias. cio in ter. ra!

Più agitato.
 e nul. la strin. . go,
 e tut. to' mon. . do ab.
 brac. cio.

series of altered chords; restless chromaticism

Ex ③ Liszt, "Pace non trovo," 1st version, 1838/'39, mm. 21-27: dramatic accompaniment supports equally dramatic vocal line--use of ff, tremolos and bravura octaves (bracketed).

Più agitato.
 From Introduction
 e nul. la strin. . go,
 con slancio ff tremolo
 e tut. to' mon. . do ab.
 brac. cio.

Text: "and I grasp nothing and embrace all the world" (Refer to Ex. 1)

Brust.

Und ne ruh

aus den Tie. . fen:

Quasi
 un poco ritardato il tempo
 Lieb. Kna. . be, bist mein. . lieb
 un poco ritardato il tempo seguendo il canto

Quasi
 Kna. . be, bist mein! ich lok. . ke den

Quasi
 A tempo
 Schü. . ler, ich seh ihn her. . ein,
 A tempo
 All. ussimo con grazia
 una corda

Ex ④ Liszt, "Pace non trovo," 1st version, 1838/'39, mm. 69-78: duet between tenor and piano; piano and vocal melodies (bracketed), doubling of melody (magadizing) circled.

Section 2

vibrato

rit. *f* Major *vii^o* *♯7*

radolcente

rit. *piu dolce*

vii^o *♯7*

poco riten. il tempo
espressivo assai

trui: *dolcis.* *poco riten. il tempo*

Section 3

i/f-flat minor
enharmonically
spelled i/minor

i/c-flat major (enharmonically spelled i/b major)

Ex ⑤ Liszt, "Verlassen," mm. 6-19: late song writing sty (1880).

Langsam.

Mir ist die Welt so fremd, so kalt, als soll ich noch mehr die

11 12 13 14 15

Son, die wir, der Welt, ... nicht mehr sich, ist

16 17 18 19

stark, austere

Ex ⑥ Liszt, "Die Lorely," 1841, mm. 1-8.

Nicht schleppend.

Ex ⑦ Liszt, "Ich möchte hingehn," 1845, mm. 1-3.

Ziemlich langsam

"Ich möchte hingehn," 1845, mm. 1-3.

LISZT

2 Lieder, 1841 and 1845

Ex ⑧ Wagner "Prelude" from Tristan und Isolde, 1847, mm. 1-8.

Langsam und schmachkend.
Lento e languido

"Tristan" chord

WAGNER

1847

Ex 9 Liszt, "Pace non trovo," 1st version, 1838/39, mm. 1-11, from Introduction.

Ex 10 Liszt, 104th Sonnet, 2nd solo piano version, 1858, mm. 1-7, Introduction

Introduction to 1st solo piano version based on this motive (refer to m. 2 of Ex. 12).

Ex 11 Liszt, "Pace non trovo," 4th version, 1861, mm. 1-17, Introduction

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Ex 12 Liszt, 104th Sonnet, 1st solo piano version, 1838/39, mm. 1-21, Introduction (recomposed).

NB-- mm. 7-13 repeated in Coda, final measures

Ex (13) Liszt, 104th Sonnet, 2nd solo piano version, 1858, mm. 5-7: abbreviation of recitative in Introduction.

Ex (14A) Liszt, "Oh! guard je dors," 1st version, 1842, mm. 50-59: early song writing style.

virtuoso

Ex (14B) Liszt, "Oh! guard je dors," 2nd version, 1859, mm. 56-67: late song writing style.

stark, austere

Ex (15A) Weber, Piano Sonata, Op. 39, Andante, 1816, mm. 1-4: orchestral writing (sustained melody plus pizzicato accompaniment).

Ex (15B) Liszt, 104th Sonnet, 2nd solo piano version, 1858, mm. 7-11: orchestral writing.

Ex (16A) Liszt, 104th Sonnet, 1st solo piano version, 1835/39, section 3, mm. 73-74.

motive A (descending 3 notes)

Ex (16B) Liszt, 104th Sonnet, 2nd solo piano version, 1858, section 3, mm. 58-59.

Ex (17A) Liszt, "Pace non trovo," 4th ver. 1861, section 2, mm. 26-37

Ex (17-B) Liszt, "Pace non trovo,"

-resolutions not guided by strong root progressions; restless chromaticisms

Ex (18) Liszt, "Pace non trovo," 4th version, 1861, Coda, mm. 86-110.

Liszt Holograph in the Library of Congress
 Sonetto del Petrarca... (Pace non trovo)
 [4] p. 26 x 33 cm. (Song, piano acc. Incomplete. Grove V: 270; Raabe: 578. Cf. Albi Rosenthal.)

- tonal ambiguity:
- 1) I of E Major (3rd of chord)?
 - 2) i of c-sharp minor (5th of chord)?