Remarks.

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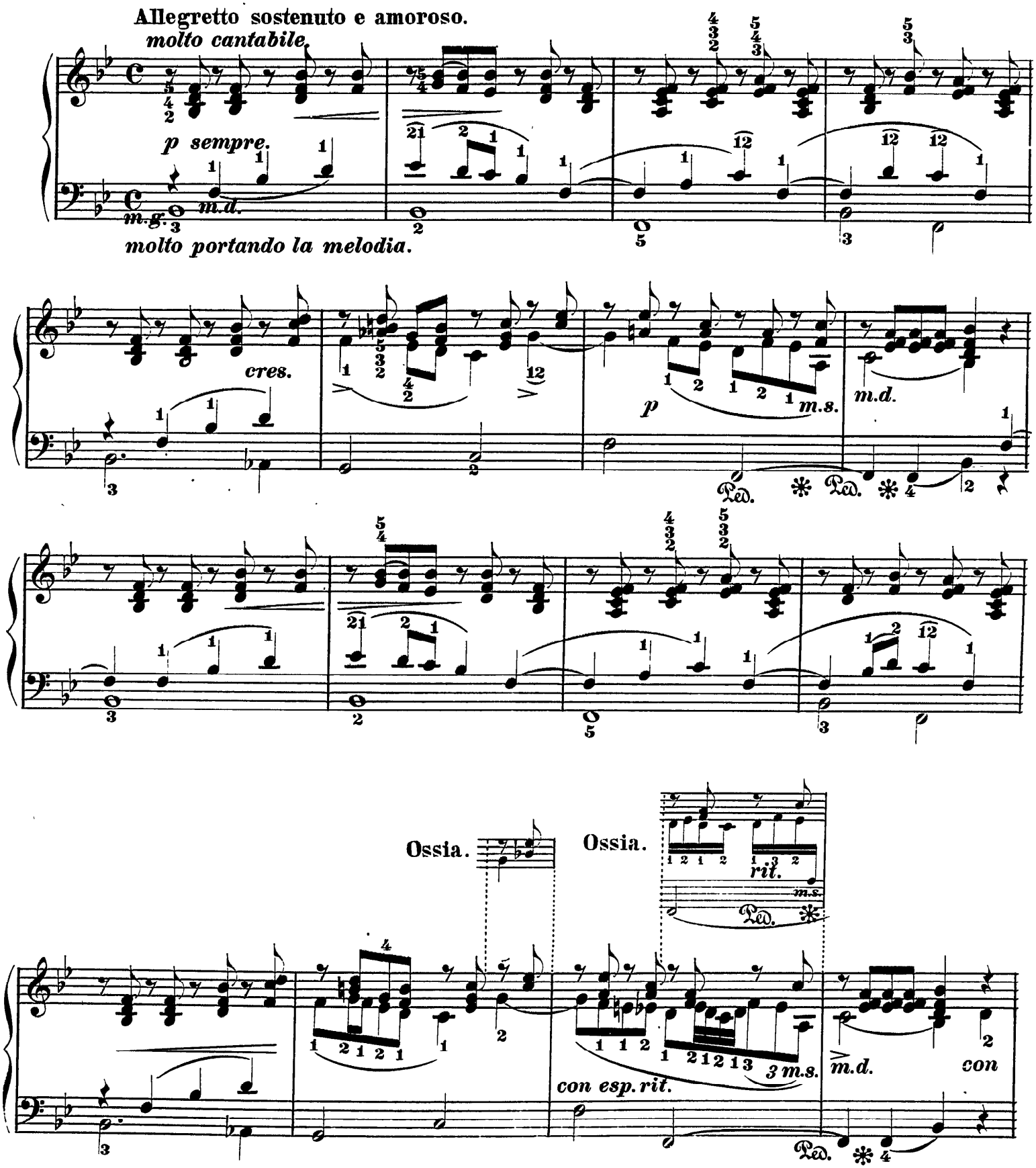
The original Leipsig Edition of Henselt's Études contains two versions of this Love-Song; one in 5 sharps and the other in 2 flats. Since B major involves more black keys and wider stretches of the fingers than B flat major, it is clear that by trans-posing the piece from sharps to flats, it is brought within reach of amateurs with small hands who would otherwise find it impracticable. It is, however, not at all clear, why, in making the transposition, the new version should differ from the original so radically as it does. For, it not merely thins out some of the chords, but also changes outright a chief ornament, and totally alters the harmonic structure and order of modulation near the close, which alterations seem to impoverish ra-ther than enrich the original contents of the piece. The editor recalls a remark of Tausig that, "it was a pity Henselt should have lived to furbish up his Études with hand-organ effects." The change in measure 15 of the B flat major version, by which the naïve and characteristic figure of the original is replaced by an op-eratic embellishment that, however useful or even unavoidable it may be in cer-tain connections, is certainly very trite, may serve as an illustration of the changes which elicited Tausig's off-handed raillery. The main text of the present edition follows the Leipsig transposed version, but at all points of dif-ference between it and the original Étude, a literal transposition of the latter is set forth by means of the Ossias. The editor ventures to recommend the sub-stitution of these Ossias for the main text wherever they occur.

LOVE SONG.

Etude.

Edited, revised and fingered by A. R. Parsons.

A. HENSELT.



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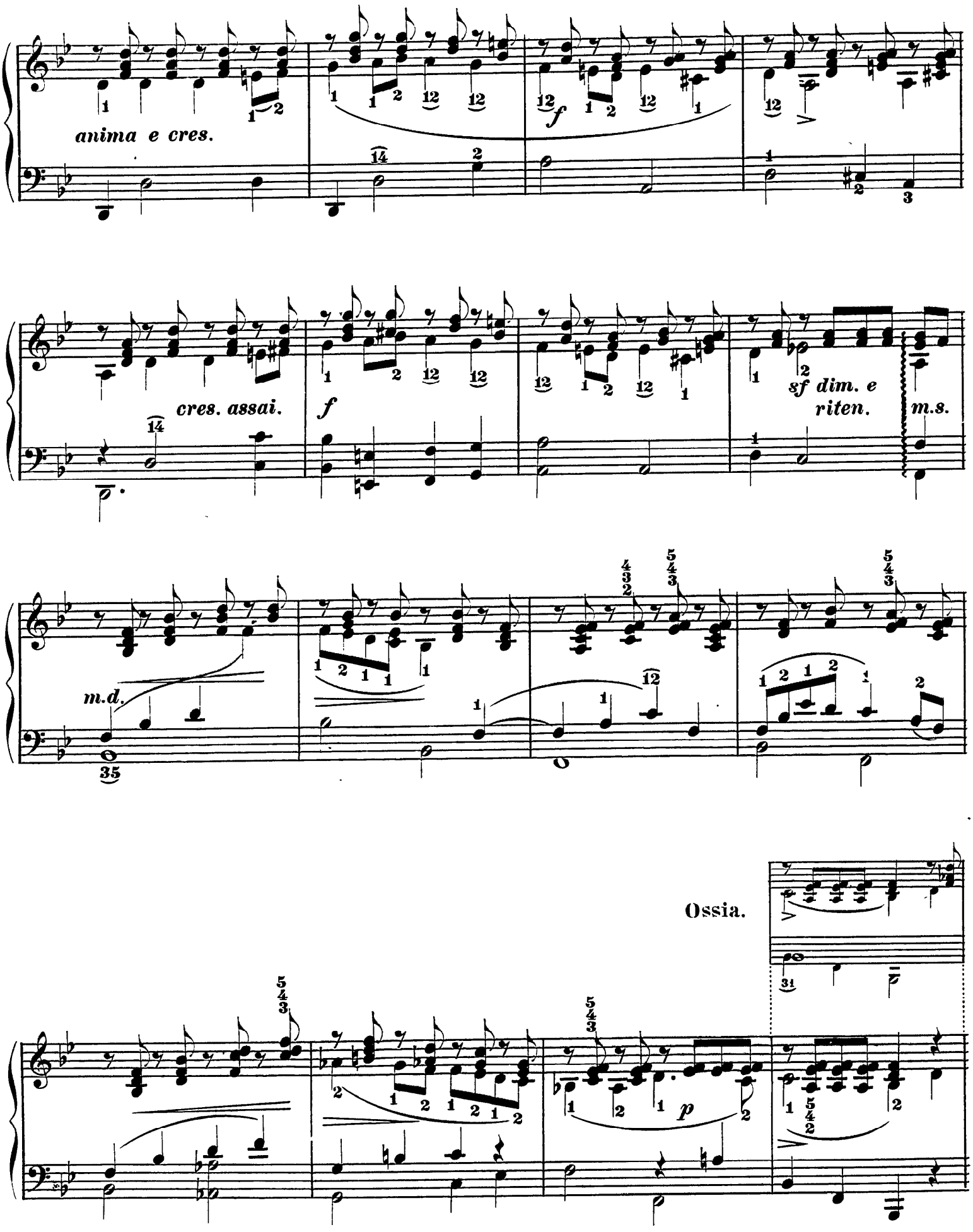
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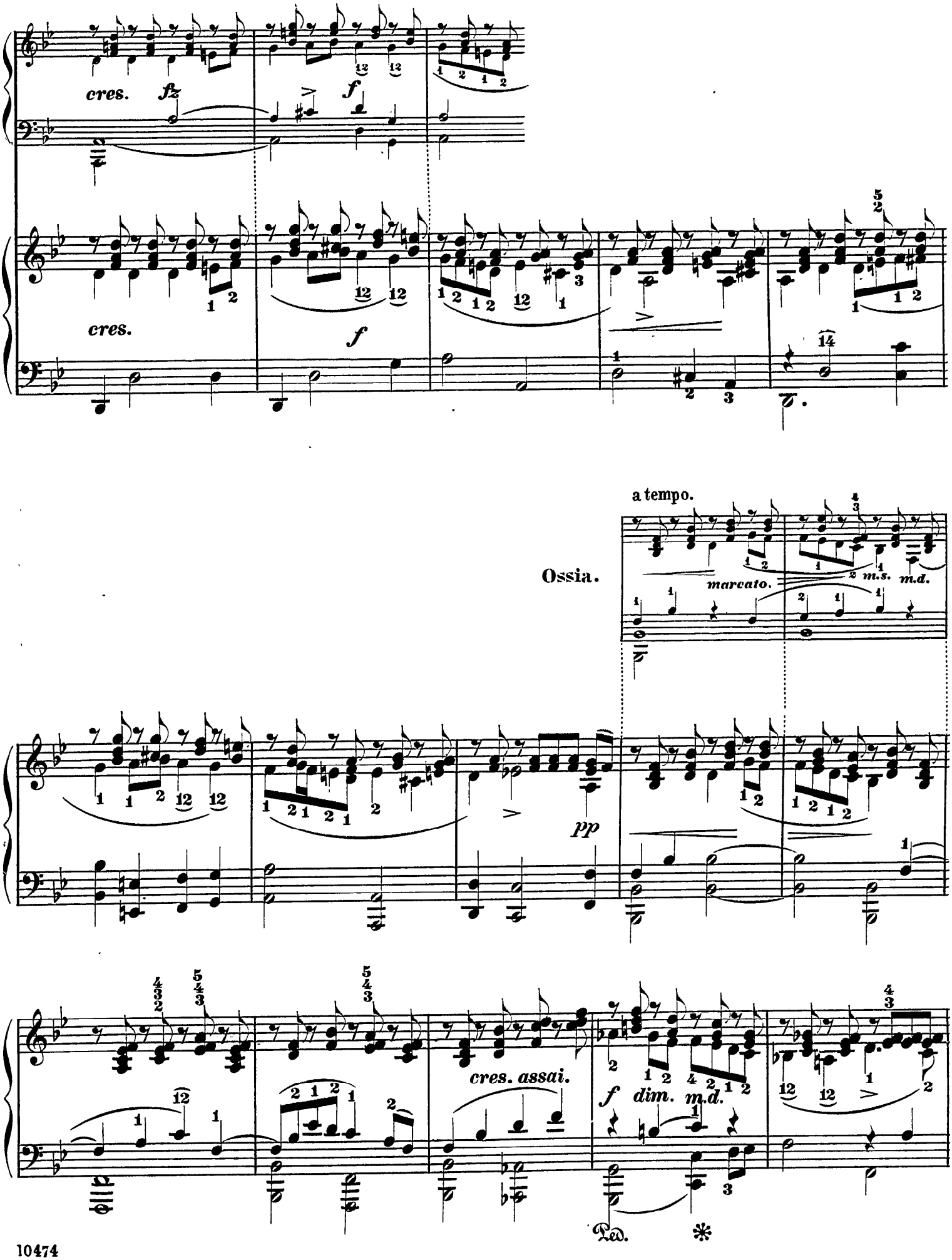
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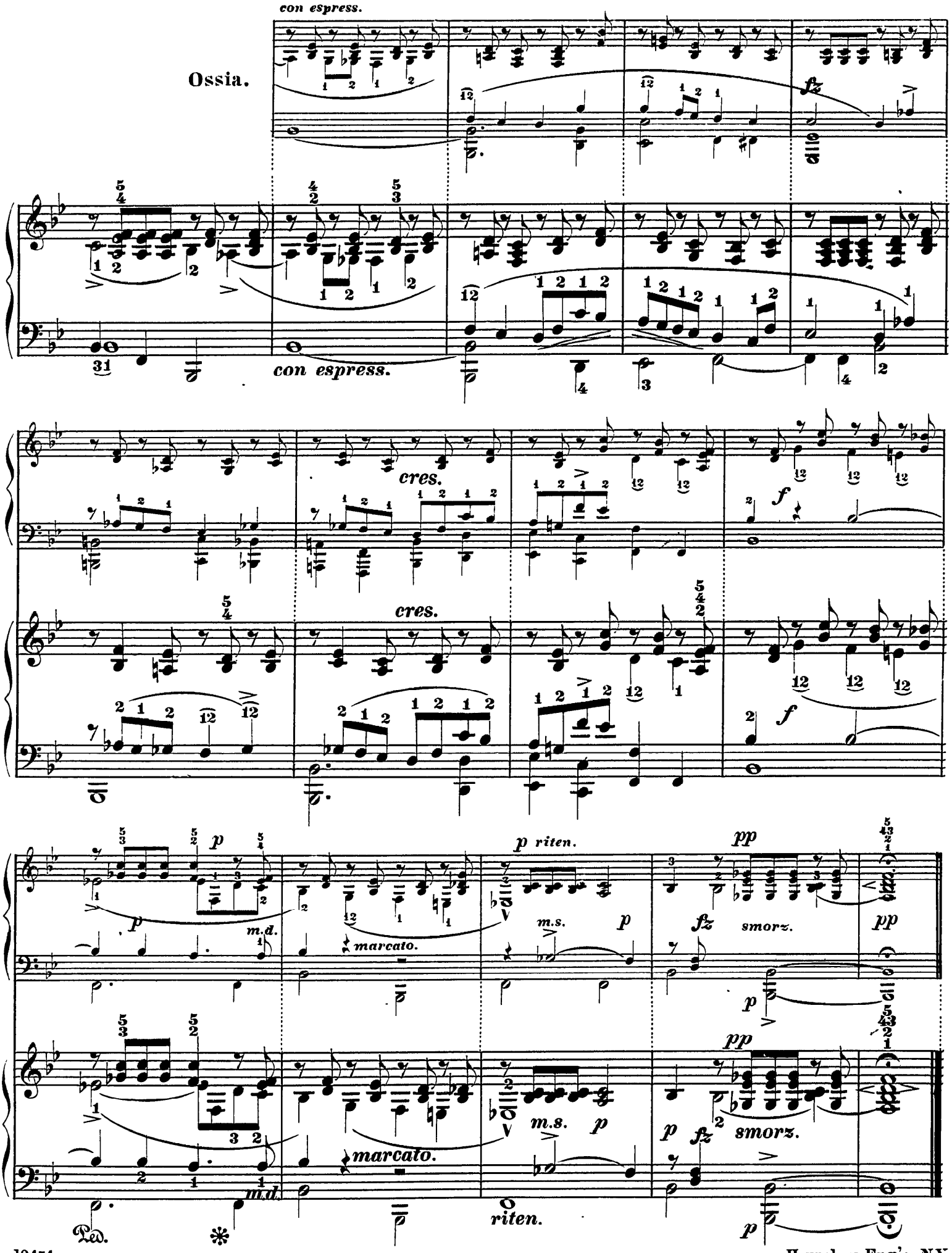
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