

PREFACE

In July 1888 Edward Elgar added the date to a piece for violin and piano that he had entitled 'Liebesgrüss'.¹ Since October 1886 Elgar had received Caroline Alice Roberts as a pupil in the art of piano accompaniment, and the violin piece almost certainly originated in the course of their growing relationship. (Master and pupil became engaged in September 1888).² On the autograph, the dedication was indicated by three asterisks, presumably standing for 'C.A.R.', but when the piece came to be published the dedicatee appeared as 'Carice' - the conflation of Miss Roberts's Christian names, which was eventually also used as the baptismal name of the Elgars' daughter. It was not the only change that came over the piece between Elgar's first autograph and its appearance in print. The publishers, B. Schott's Söhne of Mainz (who also had offices in London, Brussels and Paris) insisted on a change of title to the French form, as *Salut d'amour*, in the interests of better sales:³ there was a considerable European market for *salon* pieces, often for amateur and domestic performance, and the French language had all the right associations for such pieces.

One other rather subtle change was also implied by the cover of Schott's printed edition. The piece appeared in several versions. First, in the autumn of 1889, it was released simultaneously in versions for violin and piano, piano solo, and small orchestra, then other arrangements followed: by 1899 the cover title to the music boasted no less than 20 instrumental versions (of which only a few were arranged by Elgar himself) and vocal versions in various keys, to two texts in English and one in French. First on the list was an entry that read 'Piano in E (Original)': no doubt primacy was given to the piano version because the publisher expected this to have the greatest sale. The word 'original' may have been a reference to the key (on the list of versions, the first entry was followed immediately by another version for piano in B^b), but the innocent purchaser probably drew the natural conclusion that *Salut d'amour* had been composed in the first instance as a piano solo.

In one sense this did not matter, for *Salut d'amour* certainly made a fine piano piece. In the original violin and piano version Elgar had naturally given Caroline Alice some good pianistic material and, suitably revised, Elgar's early lyrical masterpiece worked well as a piano solo. The arrangement, incorporating the violin melody with the original piano accompaniment, was made by Elgar himself. The process of arranging the music for piano solo proved to be quite a tricky task in some technical details, and it may be that the printed edition did not follow Elgar's intentions in every point. As explained in the commentary to this edition, the relationship of the printed edition to Elgar's autograph of the piano version is quite a complex one, partly because Elgar seems to have used his two-stave version of *Salut d'amour* not only as a draft for the piano version but also as a short score from which he could arrange the orchestral version. In making the piano version, Elgar had to achieve some compromise between retaining some cherished features of his original and acknowledging the practical limitations of two normal-sized hands at the keyboard. In one place (bars 43-44) the published edition presents a simpler text than Elgar's autograph, perhaps because the publisher considered Elgar's version too difficult for the average pianist. Elgar showed his awareness of the practical problems in a

letter, written in 1900, concerning the piano version of another violin-and-piano piece, *Chanson de matin*:

"I do not see why *Chanson de matin* sh[oul]d not have as great a success as *Salut d'amour* (Schott) &, looking at it from the *popular* point of view only, I do not think the P.F. arrangement you sent me will quite do: it is too difficult & follows the original accompaniment too closely; the melody above the R.H. chords will be with difficulty brought out by the class of pianists who will want such a piece."⁴

In the solo arrangement of *Salut d'amour* Elgar did not eschew some technical difficulties: for the player, the balance of tone between melody and accompaniment is a critical matter, and some dexterity is required to cover the range of the accompaniment, even with the assistance of the sustaining pedal. Elgar's pedalling indications are quite precise: the style of his own piano playing (and pedalling) can be heard in five piano improvisations that he recorded in November 1929.⁵ As a piano solo, *Salut d'amour* has sufficient technical challenges and musical substance to remain a rewarding experience for the player.

In its various versions, *Salut d'amour* became a considerable popular success during Elgar's lifetime. Under the original agreement, Schott's bought the copyright to the piece from him for two guineas (£2.10), though he received additional sums for subsequent arrangements and, once the fame of the piece was established, the publishers voluntarily made some royalty payments to the composer.⁶ Elgar was given to understand that 3,000 copies of the piece had been sold in the single month of January 1897, the total presumably representing the work in all of its versions. But no doubt even then, although Elgar described it as a 'violin piece', *Salut d'amour* was best known in the composer's version for piano solo.

Acknowledgments

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Donald Burrows
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¹ The umlaut was strictly incorrect

² See Jerrold Northrop Moore: *Edward Elgar: A Creative Life* (Oxford 1987), 127-8. Elgar's original version of the piece for violin and piano appears in Edward Elgar: *Salut d'amour*, edited by Donald Burrows (Edition Peters No. 7429): the autograph manuscript of this version forms source C for this edition

³ See Elgar's letter to Frank Webb, 29 November 1889, in Jerrold Northrop Moore: *Edward Elgar, Letters of a Lifetime* (Oxford, 1990), 30-1

⁴ Letter to Novello & Company, 30 November 1900, in Jerrold Northrop Moore: *Elgar and his Publishers* (Oxford, 1987), 260

⁵ See Jerrold Northrop Moore: *Elgar on Record* (Oxford, 1987), 99

⁶ See Moore: *Elgar and his Publishers*, 2

(Liebesgruß)

Edward Elgar
(1857–1934)

Piano

This appears to be derived from a pencil version on f.4v (staves 11-12) of B, which however ends differently and seems to link back onto the main text on f.1 as follows:



Bars 16-17, RH: slur in A extends only to bar 16

Bar 17 (first time), RH: upper part dotted crotchet *e''*/quaver rest in A and B. Amended editorially

Bar 18 (first time): A has additional < on beat 1

Bars 19-32: Elgar notated this section with accidentals in B: A prints with double bars and change of key signature, as here

Bars 19-22: horizontal strokes to top part of RH derived from B, not present in A. B has additional *e''* grace note to melody (derived from violin version) at the beginning of bar 19. Slurs in bars 18 (second time)-19 in B but not in A; ties in bass bars 19-20, 21-22 and 23-24 in A but not in B. Pedal markings bars 20-22 absent from A but present in B

Bar 24: "Ped." comes at beginning of bar in A. LH indication is editorial: upper LH part from last chord of bar 24 to beginning of bar 26 notated in RH in A and B, with continuity line back to LH at bar 26 in A

Bar 25: < > taken from B: A has < > covering bars 24-26, with central *f*

Bar 26: A adds octave *d* to crotchet 2 in LH: B shows this note deleted in pencil

Bar 27, LH: A omits \sharp s to *d* and *d'* and adds *g* to last chord; also shows pedal off at end of bar

Bars 27-29, LH: upper-note chords shown with stems down in A and also (without accompanying rests) in B, which also gives first notes in bars 27, 28 as quavers

Bar 28: A omits *e* from first upper LH chord.

A: "*cresc. molto*"; B has "*cresc.*" (only) in the preceding bar

Bar 29: A has *sf* between staves and omits *a* from first upper LH chord: B has a vertical stroke below this chord, and *sf* above first note in RH.

A has "*dim.*" on second quaver, followed by > : no corresponding marks in B

Bar 30: B has an additional *f* \sharp to last chord in LH (making consecutive octaves with the melody): omitted in A

Bars 33-38: melody has slurs in A as 2 beats + 2 beats + 2 beats + 3 beats + 2 beats, but Elgar in B has a 4-beat slur bars 33-34 and no other slur until mid-bar 38. Editorial slurring is based on C

Bar 38: in C, chords equivalent to RH small-note chords omit *d'* \sharp

Bar 40: A has "*rit.*" on first chord, B has "*rit.*" following first chord

Bars 41-42: accompaniment not included in B: Elgar simply wrote "*come prima*" below the melody

Bars 41-45: A repeats earlier text at return to opening theme. In B Elgar incorporated the counter-melody: this may have been regarded as too difficult to play, and so was not retained for the published edition. Elgar's version is shown as an *ossia* alternative

Bar 44: A has > above RH

Bar 46: In B Elgar wrote bass as quaver octave: compare his notation at bar 8, as printed here. For last chord of LH, A has *g* \sharp in place of *b*

Bar 47: A has $\{$ in place of crotchet *f'* \sharp in RH

Bars 47-48: in B Elgar wrote slur over 6 quavers of LH, from bar 47 beat 2

Bars 49-51: Elgar gave melody only in B, without accompanying chords

Bar 52: A has melody slur over complete bar, precedes > with "*dim.*", adds *a'* to upper chord in LH and omits pedal mark.

B: Elgar wrote the bass notes as follows:



and then replaced the last quaver with a rest

Bar 53: B has two separate slurs to melody, between notes 1-2 and notes 2-3

Bar 54, LH: no \sharp to *d'* in A or B

Bars 54-55, RH: A adds inner part beginning bar 54 beat 2: crotchet *d''* \sharp , dotted crotchet *e''*, joined by slur. These notes are also added in pencil in B, but may be a doubling for the orchestral version.

Bar 55: A omits *b* from first LH chord: present in pencil in B

Bar 56, RH: *rf* omitted from A

Bar 57: B has whole-bar slur to melody, also omits *c* \sharp and accent (\wedge) in RH, and omits dots above LH and tie from lowest bass note

Bar 58, LH: B has *c* \sharp in place of *A* in first two chords

Bar 60, RH: B: Elgar originally wrote a bass clef at beat 2: its purpose is not clear

Bars 61, 63: off-beat chords marked with spread signs in A

Bar 62, LH: Elgar originally wrote 2 dyads for quavers 2-4 in B and then deleted the upper notes *f* \sharp , *a*, *c* \sharp

Bar 64, RH: A omits *c'* \sharp and adds *e* to first chord: B has no accent on this chord. Elgar originally wrote *g* \sharp and *c'* \sharp as minims, then altered the chords to a quaver. Quavers 2-4 in B were marked by Elgar with accents thus: \wedge . A has accents (>) on quavers 2-3 and slurs quavers 3-4

Bars 65-68: considerable alteration to these bars in B: it appears that Elgar began with the melody (in octaves) mainly an octave lower. His amendments result in something close to the printed version in A, but omitting final upper LH note in bar 66, and having *c'* \sharp in place of *c''* \sharp in bar 67

Bars 67-68, RH: in A slur ends over barline. Extended editorially

Bars 67-70, RH: no slurs in B, until last quaver of bar 70

Bar 68: LH note appears as crotchet in B: grace note editorial

Bar 69, RH: B has octave *b*, *b'* quaver on beat 2, in place of small-note dyad

Bars 71-72: Elgar originally doubled the melody an octave lower: amended in B to the form in A (as here), except that a crotchet *e'* on beat 1 of bar 73 was not deleted

Bar 75, RH: \sharp to Bs omitted in B

Bars 77-84: the only pedalling indications in B are "Ped." at the beginning of bars 77 and 81. Different indications appear in Elgar's versions for violin and piano

Bars 77-79: left blank after first chord of bar 77 in B: bar 80 has top note of chord and spread sign only. The missing music was presumably copied from the violin-and-piano version

Bars 81-84: B adds octave *b* to lower stave on beat 2 of bars 81 and 82, omits horizontal dashes above bars 81-83, omits tie to bars 82-83 and omits bar 84.

A and B show RH part spread between treble and bass staves