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Douze Études-Caprices by Eugène Bozza

Proposed errata to the Leduc edition (August 2022 update)

It is assumed that accidentals do not apply across octaves—this is predominantly Leduc’s approach (see Etude #8 for evidence of this), though it is not consistent throughout the etudes.

M=major / m=minor / +=augmented / dim=diminished

Etude	Measure and beat #	Printed pitch	Proposed correction	Notes
1	m. 10, the and of b. 1	C	C#	The three-note staccato groups which occur on offbeats in this measure are all first inversion major triads except for this, the first one; changing the C to C# changes the first group from minor to major (root: A) to match the ensuing three. The chromatically descending sequence is thus preserved. Additional justification is provided in that modal mixing within sequences is not seen anywhere else in the etude (and only very rarely in the other etudes).
	m. 20, last note of b. 3	F	G#	Beats 3 and 4 in this measure are a tonal sequence based on the preceding two beats (descending G#M arpeggio connected to rising AM arpeggio by one ascending half step). The F natural does not fit in either chord; a G# preserves the tonality of the sequence as well as the contour of the ascending half-step connection.
	m. 21, the last note in b. 1	Third-line B	Bb	One of many examples of inconsistency from Leduc in whether accidentals cross octaves. Amending the B’s to Bb preserves the BbM tonic arrived at by chromatic modulation from the two preceding measures (Bb lasts the entire measure).
	m. 23, the fifth note in b. 3	G	G#	Beats 3 and 4 of this measure should sound E major; changing both second-line G’s to G# allows for this (another example of inconsistent markings regarding octaves).
2	m. 19, the second note of b. 4	E	E#	Since an E# will follow this note (fifth note of b.4), an E does not make sense here; an E# preserves the A+ sonority. (Additionally, this measure has 4 beats, despite the printed 3/4 time signature.)

Etude	Measure and beat #	Printed pitch	Proposed correction	Notes
	m. 32, the last note of b. 2	D#	D	The interval sequence set up in beat one of this measure is repeated in descending half-steps for the next five beats. The D# is the only pitch which defies this chromatic motion, as it was already heard the beat before, and thus should be a D.
3	m. 18, last note in measure	G#	see notes	In the measure preceding, Bm is strongly tonicized. Measure 18 is an A#dim sonority. The printed G# represents modal mixing to BM, and to my ear is out of place. This is the first etude with a key signature, which might lend support to an argument to use G (to stay in mode with the established key area) and also reasonably suggests that perhaps a natural sign was left off because the key signature was not accounted for. However, this may come down to individual preference.
	m. 20, first note of b. 3	C#	C	This is another sequence (as in the last etude) in which all notes move down by half step in each restatement of the two-beat idea. The C# is the odd note out, and changing to C natural preserves the chromatic descent.
	m. 27, last note of bar	A	none	Assuming that Leduc most often chose to mark accidentals across octaves (but lacks consistency, as demonstrated in previous examples), this is to clarify that the final note of this measure indeed be A natural.
	m. 31, second note of triplet on b. 3	D	none	As in the example above, this is to clarify that the low D# occurring just before this D does not cross the octave; play D.
4	m.7, toward end of measure	Third-line B	none	As in the example above, this is to clarify that the high B# occurring just before these B's does not cross the octave; play B.
	Line 9, toward end	C above the staff	none	As in the example above, this is to clarify that the middle C# occurring just before these C's does not cross the octave; play C.
	Line 11, last "beat"	G	none	As in the example above, this is to clarify that the low G# occurring just before this G does not cross the octave; play G.
	Line 12, in 32nds	low E	none	As in the example above, this is to clarify that the middle Eb occurring just before this low E does not cross the octave; play E.
	Line 18, seventh note	F	F#	Beginning the line before, these ascending three-note groups beginning on low A# (8 groups in total) each form major triads, except for this, the sixth one; as was observed in prior etudes, this modal mixing is arbitrary and distracts from the musical flow. An F# makes this triad DM, which allows it to blend with its surrounding major triads more seamlessly.

Etude	Measure and beat #	Printed pitch	Proposed correction	Notes
5	m. 42 (third line from the end), last note of measure	G#	see notes	I suspect that Bozza may have intended this to be an A, as it was in the first statement of this two-note pattern in the beginning of this bar. An A would avoid the odd repetition of the same figure three times; this seems out of character for Bozza and for this style. Additionally, using an A would create two larger phrase groups (~3 beats each), culminating in the 5/8 bar (measure 43). I play as written in my version (with a dramatic <i>rallentando</i> added) but believe the A may be a better option.
6	m. 6, first note of b. 3	A#	see notes	This and Etude #3 are the only ones with a key signature. I describe a questionable G# in Etude #3; it sits near the end of a line, far from the key signature. I proposed it was simply a mistake and should be a G natural; I believe this could be the same type of editorial mistake. Further evidence for playing an A is shown in the chromatically ascending melodic contour. This, again, comes down to preference. I hear the A as a wrong note and prefer A#. The case for the A# is of course that the key signature clearly states to play it. The flute version (<i>Images</i>) has the same issue. It may never be resolved, though from online query/poll it is clear some saxophonists feel very passionately that the printed note is wrong and should be an A.
	m. 11, first note of b. 3	C#	see notes	As with the instance above, some performers choose to play C natural here, in order to impart some chromatic contour to the melody. The flute version (<i>Images</i>) does this, so it is a reasonable modification. However, if one chooses to copy the flute version, they must also address the different notes in m. 4 (and its reprise) as well. I learned the printed saxophone version first, and so prefer it as printed to match the harmony I have come to hear in my head.

I did not find any errors on Etudes 7-12. That said, the 3rd variation of Etude #12 features some odd harmonic shifts. This presents an interpretive challenge to bring syntactic logic and flow to the music. However, this challenge is not entirely unique to this etude; it is part of the fun of interpreting the whole opus.