



Article info:
Received:
25 March 2025
Reviewed:
8 May 2025
Accepted:
5 June 2025

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The Structural Complexity In Liszt's Transcription of Beethoven's 'Eroica' Symphony

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Abstract: This study investigates Franz Liszt's solo piano transcription of Beethoven's "Eroica" Symphony, focusing on the complex technical and interpretative challenges involved in adapting an orchestral work for solo piano. Beethoven's "Eroica" Symphony is widely celebrated for its innovative structure and thematic development, and Liszt's transcription represents an effort to make such orchestral masterpieces accessible to solo pianists while retaining their expressive depth and grandeur. The research employs a comparative musical analysis methodology to explore the balance Liszt achieved between faithfulness to the original orchestration and pianistic feasibility. The study examines technical transcription techniques, such as the adaptation of orchestral textures into pianistic idioms, including imitating orchestral effect, descending octaves, and the mixing of voices to evoke the orchestral richness. Findings indicate that Liszt's transcription is a transformative recreation rather than a simple reduction, showcasing his creative approach to translating orchestral music for piano. By preserving the formal structure while adapting textural and dynamic elements to suit the piano's capabilities, Liszt's work exemplifies the delicate balance between fidelity to the original and artistic reinterpretation. This study contributes to the broader field of transcription studies by addressing gaps in the existing literature, particularly regarding the technical and interpretative strategies involved in transcribing orchestral music for a solo instrument.

Keywords: Piano transcription, classical music analysis, Franz Liszt, Ludwig van Beethoven, "Eroica" Symphony No. 3.

1. INTRODUCTION

According to Djahwasi et.al. (2024) transcribing works from one orchestra to solo instrument frequently raises issues concerning authenticity. The transcription of orchestral music into piano versions has long been a complex and fascinating aspect of music study, offering insights into both the technical adaptations and interpretative challenges faced by composers. Among the most complex and illuminating examples of such efforts is Franz Liszt's solo piano transcription of Beethoven's *Eroica* Symphony. This transcription not only offers technical insights into adapting orchestral textures for the piano but also highlights the interpretative and expressive decisions required to transform a monumental symphonic composition into a pianistically idiomatic form. The process reveals broader questions about the artistic status of transcription—whether it should remain faithful to

Beethoven's "Eroica" Symphony (Symphony No. 3 in E-flat major, Op. 55) is widely regarded as one of the landmarks works of the orchestral repertoire, notable for its innovative structure, harmonic complexity, and thematic development (Clubbe, 2014; Rosen, 1988). Liszt, whose transcriptional work expanded the accessibility of orchestral music to wider audiences, particularly through the solo piano medium, reinterpreted the *Eroica* with an ambition to preserve its orchestral grandeur while rendering it playable by a single performer (Kregor, 2010). His adaptation



attempts to mediate between the expansive sound world of the orchestra and the technical and expressive resources of the piano (Walker, 1987).

According to Notley (2010) emphasizes that Liszt's transcription of the *Eroica* Symphony belongs to a broader project of redefining the boundaries between orchestral and pianistic idioms. While extensive literature addresses Beethoven's orchestration (Botstein & Stanley, 2000; Hurwitz, 2021; Le et al., 2022; Mathews, 2006), harmonic innovations, thematic development, and structural analysis (Caplin, 1998; Rosen, 1988), Liszt's transcriptions typically highlight his virtuosic elements and his role as a composer-transcriber (Samson, 1994; Walker, 2005) and Liszt's virtuosity and general contributions to piano literature (Deng, 2020; Madsen, 2003; Miller-Kay, 2018; Zolotareva, 2018), there remains a notable gap in studies focusing specifically on the transcriptional and interpretative complexities of Liszt's *Eroica*.

Crucially, prior research has insufficiently addressed the performative challenges and interpretative strategies involved in realizing Liszt's *Eroica* transcription. While existing scholarship tends to concentrate on textual fidelity or pianistic display, there is a scarcity of detailed inquiry into how Liszt reimagined orchestral textures, dynamics, and color for the piano and how performers navigate these complexities. The adaptation of orchestral effects—such as timpani rolls or string tremolos—into pianistic equivalents poses specific demands not only on technical execution but also on expressive communication. Thus, the lack of research that connects structural analysis with performance realization constitutes a central gap in the literature. Although Cook (2013) and Rink (1992) underscore the importance of incorporating performance into musicological analysis, these approaches have yet to be sufficiently applied to Liszt's *Eroica* transcription.

This study addresses these gaps by investigating the transcriptional logic and performative demands embedded in Liszt's adaptation of Beethoven's *Eroica* Symphony. It offers a focused exploration of three interrelated dimensions:

1.1 Technical Adaptation

Liszt's transcription is not a mere reduction of Beethoven's orchestral score but an attempt to evoke the full orchestral effect using the piano's unique capabilities. The study looks into specific techniques such as the use of tremolos to replicate timpani or descending octaves to suggest orchestral depth. According to Howat (2009), the challenge in transcribing orchestral music to solo piano lies in maintaining the original's expressive intent while adapting to a different medium. This study will explore how Liszt addressed these challenges by strategically altering textures, dynamics, and articulations

(Samson, 1994).

1.2 Interpretative Strategies

Another key aspect of this research is the focus on the performer's role in interpreting the transcription. Liszt's additions of dynamic and articulative markings provide crucial insight into how he envisioned the symphonic drama being realized on the piano (Taruskin, 1995). By incorporating a performative perspective, this study responds to Cook's (2013) call for integrating performance into musicological analysis, particularly highlighting how

interpretative choices can bridge the gap between the limitations of the piano and the expansive sound of an orchestra.

1.3 Expanding the Understanding of Musical Transcription

Transcriptions often exist in an ambiguous space between the faithful representation of the original and creative reimagining. Goehr (1992) has discussed the conceptual tension between the "work" and "interpretation," and this study applies such a framework to Liszt's "Eroica" transcription. It demonstrates how transcriptions are not merely derivative works but transformative interpretations that require both technical skill and artistic vision. The study also contributes to the discussion on artistic interpretation in transcription, which remains underexplored, despite its importance in understanding how classical music is adapted and re-contextualized for different settings (Kerman, 2009).

In sum, this study contributes to the field of transcription studies and performance musicology by bridging the gap between orchestral analysis and pianistic realization. By highlighting how Liszt transcribes not only structural but also dramatic and expressive dimensions, the study illuminates the performative negotiations required to animate Beethoven's symphonic language within the pianistic realm. Through this interdisciplinary approach—blending transcription analysis, performance study, and interpretative theory—it enriches our understanding of the *Eroica* Symphony's enduring legacy and its transformative reconstitution through Liszt's pianistic imagination.

2. METHODS

The methodological approach adopted in this study employs comparative musical analysis, emphasizing transcription techniques and interpretative strategies. The analysis focuses not only on the technical aspects of transcription but also on the aesthetic decisions made by Liszt, balancing faithfulness to the original orchestration with the expressive possibilities of the piano as shown in Figure 1.



Figure 1. Methodological framework

This detailed examination reveals Liszt's deep understanding of Beethoven's musical language and his ability to translate that language effectively into a new medium. The following aspects are central to the methodological framework:

1. Structural Analysis of the Transcription

- The analysis begins by mapping the musical form of the first movement of Beethoven's "Eroica" Symphony as preserved by Liszt, including exposition, development, recapitulation,

and coda. Each section is further broken down into individual measures and themes, allowing for a clear examination of how Liszt retained the original structural framework while adapting the work for piano.

- By detailing the sectional divisions, such as motivic development and harmonic progressions, the methodology highlights the consistency of Liszt's transcription with Beethoven's compositional intent, particularly in how harmonic and thematic elements are preserved across the work.

2. Transcription Techniques and Timbral adaptation

- The imitative transcription techniques employed by Liszt are analyzed to understand how he adapted the orchestral texture for piano. This includes detailed examination of Liszt's imitation of sound effects.
- A comparative analysis is conducted to evaluate how specific instrumental effects are translated to the piano medium, including the use of single notes, descending octaves, and other techniques to evoke the original orchestral sound. The transcription is assessed in terms of orchestral color, dynamic expression, and instrumental limitations.

3. Selection and Alteration of Voices

- Selection of Voice Parts is critical in understanding Liszt's decisions in maintaining the integrity of the symphony's musical content. Methodologically, this involves analyzing which parts Liszt chose to retain and which he simplified or omitted. The rationale behind retaining certain string parts while omitting others, for example, is examined in light of the pianistic limitations and Liszt's interpretive priorities.
- Mixing of Voices is also discussed to understand how Liszt interweaves multiple orchestral lines into a single playable piano line. This aspect of the methodology is crucial to understand how Liszt achieves a balance between faithfulness to the original score and the technical feasibility of a solo piano performance.

4. Dynamic and Articulative Adjustments

- The analysis further considers dynamic adjustments made by Liszt to adapt to the piano's expressive range. Methodologically, this involves comparing the orchestral score's dynamics with those of the piano transcription, particularly in instances where Liszt added new dynamic markings to compensate for the piano's inherent limitations in replicating orchestral grandeur.
- Similarly, articulative modifications, such as changes in staccato, tenuto, and pizzicato imitation, are explored to understand how Liszt intended to evoke specific textures and playing techniques from the original orchestration.

5. Textural and Duration Changes

- The changes in musical texture are analyzed in detail to see how Liszt restructured certain passages to ensure playability on the piano while maintaining the musical effect of the original score. The methodology includes a measure-by-measure comparison to identify sections where Liszt made

significant textural changes, simplifying or transforming the orchestral parts into more manageable piano textures.

- o Changes of Duration are also systematically analyzed, particularly where staccato symbols and other rhythmic alterations are made to achieve a closer auditory resemblance to the original symphonic version. This aspect helps in understanding Liszt's primary focus on sound effects over strict adherence to notation.

6. Interpretative Lens

- o The methodological approach emphasizes Liszt's interpretative choices, focusing on how these choices reflect his understanding of the emotional content and dramatic tension of Beethoven's symphony. The performer's role is also considered—how the pianist can interpret Liszt's transcription to evoke the grandeur and intensity of the original orchestral work. This involves a performer-oriented analysis, examining the decisions that Liszt made to enhance playability without compromising musical expression.

3. RESULTS AND DISCUSSION

Musical Structure

Liszt completely preserved the structure of the first movement of Beethoven's "Eroica" Symphony. Due to the unconventional structure of this work, there are some different opinions on the form analysis. I would like to analyze the form structure of this movement based on my own understanding. The first movement of the "Eroica" symphony is in E flat major, sonata form, divided into exposition, development, recapitulation, and coda, with a total of 691 measures. As shown in Figure 2:

	Exposition	Development	Recapitulation	Coda
Measure	1-154	155-397	398-556	557-691

Figure 2. Musical Structure of Beethoven's "Eroica" Symphony

Exposition:

The first two measures start with two block chords as an introduction. The first theme is introduced in measure 3. Theme 1 consists of two motives: a. E flat major chord (turning-theme); b. descending scale. After a series of modulations of broken chord motives, the first hemiola rhythmic structure of this movement appears in measure 25. This motive will also appear repeatedly in the following parts of this movement. With the second appearance of the E flat major theme, we have the first transition theme in measure 45. The theme begins in B Flat major, and the motive comes from T1b. After 12 measures, the second transition theme in B flat major appears in measure 57. The motive also comes from T1b, but appears in inversion form. After an 18-measure transition passage starting from measure 65, the second theme begins at measure 83, and the "hoofbeat" rhythm and descending motives in the transition passage will also appear repeatedly later. The second theme begins in B flat major. Although both are chord elements, they are different from the motive of the first theme. The chords used here are block chords. The theme 2 continues for 12 measures and then enters the 14-measure passage. measure 109 begins the codetta of the exposition, after a series of modulations.

The theme 1 sounds again in B flat major, and transitions to development after 7 measures.

Development:

Starting from measure 155, the tonality of G major is finally determined in measure 160 after constant exploration. Then transition theme 1 appears in measure 166. After 12 measures, the first theme appears again, this time in C minor. Then in measure 186, the "hoofbeat" rhythm appears again, but this time it is accompanied by the modulation of theme 1. Until measure 220, transition theme 1 appears again. After a 28-measure transition passage, the hemiola motive appears again and continues to modulate. In measure 284, the "new theme" appears in E minor, which has a total of 16 measures. In measure 300, theme 1 appears again in C major. Then a new theme in E flat minor appears in measure 322. Until measure 338, theme 1 appears again in B flat major. measure 367 enters the codetta of the development, and the callback of theme 1 in E flat major in measure 394 foreshadows the beginning of the recapitulation after 4 measures

Recapitulation:

The first theme in E flat major appears in measure 198, opening the recapitulation. After a series of modulations from F major, D flat major, B flat major to E flat major, it reaches a climax in measure 440. In measure 448, transition theme 1 appears in E flat major, and 12 measures later, transition theme 2 begins. After that, the structure is the same as the exposition, but the key has changed. In measure 556, theme 1 ends the development part in E flat major.

Coda:

This is a fairly long coda, from measures 557 to 691. Theme 1 modulates from E flat major at the end of the development to D flat major, then turns to C major. The "new theme" returns in measure 581, modulating from F minor to E flat minor. After various modulations and developments, the theme reappears in measure 647, and the coda reaches its climax in measure 655, foreshadowing the glorious ending of the heroic procession of the movement. Finally, it ends neatly with three E flat major chords, echoing the beginning and the end.

3.1 The Thematic Concern

In order to maintain the emotional expression, dramatic integrity and tension close to the symphonic version, I think Liszt adopted the following strategy:

3.1.1 Timbral Adaptation

Liszt's transcription of the bass in measure 59 was considered. Due to the limitation of piano dynamic change, in order to show the dramatic crescendo starting in measure 61, Liszt only used single notes to express the parts of viola and cello as shown in figure 3, 4, and 5.



Figure 3. Imitation of Sound Effects

In measure 81, in order to achieve a magnificent sound effect, Liszt uses a descending octave while the strings maintain the tremolo sound.



Figure 4. Imitation of Sound Effects

Starting in measure 260, Liszt uses tremolo to imitate the sound of timpani.



Figure 5. Imitation of Sound Effects

3.1.2 Selection of Voice Parts

When transcribing a symphony into a piano solo, the composer will inevitably encounter situations where the piano is limited and unable to restore the entire content. Some examples of Liszt retaining some of the content in this movement as shown in figure 6,7 and 8.



Figure 6. Selection of Voice Parts

In measures 109-112, Liszt only keeps the string part.



Figure 7. Selection of Voice Parts

Measure 655 retains theme 1a with the theme and "hoofbeat" rhythm.



Figure 8. Selection of Voice Parts

3.1.3 Textures Adaptation

Due to the limitations of the piano, it is difficult to restore all the parts when there are too many parts. Sometimes, in order to retain the elements of most parts, some mixing and splicing are required. In measure 70 as shown in Figure 9, Liszt interweaves the sounds of the second violin with those of the viola, cello, and double bass. It is up to the performer to discover this.



Figure 9. Mixing of Voices

Measure 338 is the most changed part of this movement. First, the half notes of Theme 1 in the wind instrument part are changed to quarter notes. There are many counterpoints in the symphony version, but due to the limitation of the piano solo, only some parts can be retained as shown in Figure 10.



Figure 10. Mixing of Voices

3.1.4 Changes of Dynamic

This study found that the few places where Liszt made fine adjustments to dynamics are in line with the characteristics of the piano. In order to allow the piano to retain emotional expression, dramatic integrity, and tension, and to be close to the original effect. Liszt added an accent mark on the third beat of measure 185, which is not in the original score. Due to the limitation of the piano volume, Liszt's pursuit of the sound effect of the transcription in order to achieve the same dramatic effect as shown in figure 11.



Figure 11. Changes of Dynamic

Liszt added the *ff* dynamic sign in measure 550, which was to better imitate the magnificent sound of *Tutti* as shown in Figure 12.



Figure 12. Changes of Dynamic

3.1.5 Changes of Texture

Liszt did not copy the original music exactly, but made many adjustments to make it more suitable for pianists to play, thus ensuring the sound effects and the playability of the music. While ensuring the sound effects, Liszt changed many of the tremolo played by strings into textures that are easier to play on the piano as shown in figures 13 and 14.



Figure 13. Changes of Texture



Figure 14. Changes of Texture

Starting from measure 338, since there are too many parts in this section to be completed by a piano alone, Liszt made a significant musical texture adjustment in this part. The parts for alto, cello, and double bass were retained, while the violin part was changed to triplets as shown in figure 15.



Figure 15. Changes of Texture

3.1.6 Changes of Duration

Liszt mainly focused on sound effects when transcribing the music. Therefore, he made some changes to the score duration to make it easier to restore the sound effects. For example, starting from measure 248 as shown in Figure 16, staccato symbols were added to the quarter notes. The score is different, but the actual performance sound is similar to the symphony version.



Figure 16. Changes of Duration

3.1.7 Changes of Articulation

The addition of ten. in measure 248 as shown in figures 17, 18 and 19 makes up for the shortcoming of the piano in that it cannot maintain any part other than the strings.



Figure 17. Changes of Articulation

The bass part of measures 378-389 has staccato added to match the violin's pizz. The same treatment is done to the double bass part starting from measure 410.



Figure 18. Changes of Articulation



Figure 19. Changes of Articulation

3.2 Discussion

Franz Liszt's transcription of Beethoven's *Eroica* Symphony exemplifies a Romantic reinterpretation of orchestral music that extends beyond technical reduction. Each of Liszt's interpretative decisions—revealed through structural preservation, dynamic enhancements, and timbral simulation—embodies the Romantic aesthetic ideals of expressive freedom, subjectivity, and transcendence of instrumental boundaries. The findings of this study show that Liszt's transcription is both an analytical response to Beethoven's score and an artistic reinterpretation that invites modern performers into a collaborative act of meaning-making. Furthermore, the findings are critically compared with prior studies to demonstrate this research's scholarly contribution.

3.2.2 Timbral adaptation

Liszt's use of tremolo to mimic timpani (e.g., mm. 260 onward), descending octaves to project orchestral weight (e.g., m. 81), and simplified string parts (m. 59) aligns with the Romantic obsession with orchestral color and dramatic gesture. Rather than mechanically duplicating Beethoven's instrumentation, Liszt evokes the orchestral atmosphere within the piano's limitations. This contrasts with the more structuralist approaches found in Caplin (1998) and Rosen (1988), which focus primarily on form. The current study shows that timbral imitation is not just a technical solution but a dramatic strategy, affirming Colton's (1992) view of transcription as critical commentary and extending it by demonstrating its performative function.

3.2.3 Textures Adjustment

Liszt selectively retained and omitted voice lines (e.g., strings in mm. 109–112, theme 1a and "hoofbeat" in m. 655) to foreground thematic clarity and preserve musical character while ensuring technical feasibility. His editorial decisions serve to amplify narrative tension, focusing the pianist's energy on delivering the most emotionally potent materials. This approach contrasts with earlier scholarship (Samson, 1994; Walker, 2005), which tends to emphasize Liszt's virtuosity rather than his editorial judgment. This study reveals that voice selection is an act of expressive prioritization, a trait central to Romantic transcription aesthetics.

3.2.4 Constructing Polyphonic Layers

In complex passages such as m. 70 and m. 338, Liszt combined elements from multiple instrumental lines into single, coherent pianistic textures. These interwoven voices require the performer to orchestrate dynamically and articulatively, engaging in gestural interpretation that echoes the Romantic emphasis on subjectivity and expressive synthesis. Earlier studies have not deeply addressed how pianists resolve such internal voicing (Cook, 2013). The present research addresses this by showing that mixed textures not only reflect orchestral origins but invite interpretative layering—a collaborative act between Liszt and the performer.

3.2.5 Dynamic and Articulative Adjustments: Reconstructing Dramatic Arcs

Liszt's dynamic innovations, such as the added accent in m. 185 and the fortissimo marking in m. 550, are emblematic of Romantic expressivity. They enhance narrative intensity and emphasize formal climaxes. These alterations affirm Taruskin's (1995) view that scores are performative texts, meant to be realized through artistic interpretation. Likewise, the articulation changes (e.g., added staccato and tenuto) offer the pianist interpretative agency, particularly in mimicking pizzicato strings or sustaining lyrical lines beyond the piano's natural decay. Compared to earlier research that privileges the composer's intent (Goehr, 1992), this study canters on the performer's realization of dramatic meaning.

3.2.6 Pianistic Idiom and Structural Clarity

In sections where orchestral density exceeds pianistic possibility—such as m. 338—Liszt reconstructed textures to maintain rhythmic clarity and formal cohesion. By altering tremolo passages and re-voicing inner lines, he created versions more suitable to the piano's sonic architecture. This supports Howat's (2009) assertion that transcriptions are not reductions but re-imaginings, and further demonstrates that texture serves both expressive function and structural legibility. Prior works (Deng, 2020) touch on pianistic clarity but often overlook how these modifications preserve Beethoven's thematic logic through Romantic filtering.

3.2.7 Duration and Rhythmic Modifications and Enhancing Auditory Illusion

The alteration of rhythmic values (e.g., staccato modifications in m. 248) underscores Liszt's focus on auditory resemblance over visual fidelity. This pragmatic approach reflects a Romantic priority: to evoke the spirit rather than the letter of the original. Such duration changes are rare in previous analyses, which generally focus on harmonic or motivic continuity. This study contributes by showing how subtle duration shifts serve both illusionistic orchestration and expressive contour, adding nuance to our understanding of pianistic transformation.

3.2.8 Interpretative Choices

In addition to the structural and technical insights already analyzed, it is important to address the evolving interpretative role of the performer in actualizing Liszt's transcription. While Liszt provided detailed markings to guide dynamics, articulation, and phrasing, these notations serve as starting points rather than fixed

imperatives. The interpretive space afforded by Liszt invites pianists to make expressive decisions that significantly shape the auditory realization of the work. For example, the use of rubato in transitional passages or the handling of descending octaves that mimic orchestral swells can differ markedly between performers, influencing the perceived drama and pacing of the performance (Bowen, 1996; Cook, 2013).

Historically, interpretations of Liszt's transcriptions—including *Eroica*—have evolved significantly. Early 20th-century pianists such as Arthur Friedheim and Emil von Sauer, both Liszt's pupils, emphasized heroic sonority and theatrical gestures, often employing extreme rubato and fortissimo textures to highlight the grandeur of the transcription. In contrast, later pianists such as Alfred Brendel or Leslie Howard have opted for a more structurally transparent approach, seeking to balance fidelity to Beethoven's orchestral architecture with Liszt's expressive devices (Schab, 2022; Walker, 2005). These evolving approaches underscore the plasticity of interpretation in Liszt's transcription and reveal how pianistic aesthetics and performance traditions have influenced its reception over time.

Including a discussion of these performative trends aligns with Leong's (2019) assertion that interpretation is a collaborative act between composer, transcriber, and performer. Understanding this interplay provides further justification for viewing Liszt's *Eroica* not merely as a mechanical adaptation but as a performative open to continual redefinition. The transcription thus becomes a dialogic work—one shaped historically by Liszt's interpretive vision and contemporarily by the pianist's own artistic agency. Future scholarship would benefit from a comparative performance analysis of historical recordings, assessing how tempo choices, dynamic scaling, and articulation strategies have shifted across generations. This would contribute not only to transcription studies but also to performance practice research, illustrating the evolving life of the *Eroica* transcription beyond the written score.

Taken together, these findings highlight Liszt's commitment to Romantic ideals of transformation, wherein transcription becomes a creative re-imagining rather than a mechanical reduction. The transcription emerges not only as a musical object but as a performance script—open to interpretive variation, historically informed choices, and personal expressivity. For modern performers, this means engaging deeply with Liszt's notational guidance while bringing their own artistic insights to bear on decisions of tempo, voicing, and tone. Historical interpretation trends further support this perspective. Early Romantic pianists emphasized theatricality and expressive license, while contemporary performers often seek structural clarity and fidelity. This evolution in interpretative styles underscores the transcription's multivalent identity—as both an artifact of 19th-century aesthetics and a living work of art adaptable to present-day performance (Leong, 2019; Schab, 2022).

Thus, Liszt's *Eroica* transcription stands as a quintessential Romantic project—rooted in structural respect for Beethoven's original but liberated by an imaginative vision that redefines the piano as an orchestra in itself. Its ongoing performance challenges reaffirm the need for artistic agency, historical awareness, and a performative approach that sees interpretation not as reproduction, but as re-creation. Collectively, these findings mark a significant advancement in transcription scholarship. Earlier

studies (Samson, 1994; Walker, 2005) highlight Liszt's technical brilliance and general transcription output but lack specific, performative analyses of the *Eroica* transcription.

In comparison to traditional music analysis, which often prioritizes only theoretical aspects like harmony, counterpoint, or form (Caplin, 1998), this study integrates theoretical analysis with aesthetic and performance practices. This dual approach contributes to bridging a gap in the literature on transcriptions, which have often been undervalued in scholarly research for their supposed lack of originality (Kerman, 2009). However, as Schab (2022) argues, transcriptions represent both a tribute and a reinterpretation, enriching the repertoire and offering new perspectives on existing works.

This study fills that gap by analyzing how Liszt's transcriptional strategies (dynamic markings, voicing choices, timbral illusions) operate as interpretive invitations, guiding the performer to reconstruct Beethoven's orchestral dramaturgy through Romantic pianism. It also reveals how Liszt's interventions balance faithfulness with freedom, serving both structural logic and expressive depth—something previous research only implied but did not empirically demonstrate.

4. CONCLUSION

The methodological approach of this study utilizes comparative musical analysis to explore Liszt's transcription techniques in adapting Beethoven's "Eroica" Symphony to piano. This study extends beyond the traditional focus on music analysis by integrating both structural and interpretative perspectives, providing a more comprehensive approach that fills a critical gap in the literature on musical transcription. In the term of theoretical framework and structural analysis. This study employs structural analysis to map out Liszt's piano transcription of Beethoven's "Eroica" Symphony. The work's formal divisions—exposition, development, recapitulation, and coda—are meticulously analyzed, revealing how Liszt's arrangement aligns with Beethoven's original compositional structure. Such an approach aims to preserve the original thematic and harmonic integrity while adapting to the unique characteristics of the piano (Samson, 1994).

According to Howard-Jones (1935) and Gossett (2017) formal analysis in music can illuminate the connections between seemingly disparate thematic elements, providing a deeper understanding of the structural integrity. The methodological approach of this study is particularly demonstrating where the balance between retaining the original form and adapting it for a different instrument is crucial. By detailing motivic development, harmonic progressions, and sectional divisions, this study positions itself within the broader discourse on theory-informed musicological research (Agawu, 2009).

In the view point of arrangement theory, the methodological approach of this study reveals two major aspects:

- **Retention of Original Elements:** By analyzing how Liszt maintained Beethoven's formal structure, the study demonstrates Liszt's meticulous attention to the original harmonic narrative—a concept aligned with the findings of Rosen (1988), who highlighted the importance of formal consistency in preserving the original work's intent in transcription.

- **Adaptation and Modification:** This research shows that Liszt's adaptation of orchestral elements into a piano context is not simply a reduction but an interpretative recreation (Howat, 2009). Liszt's modifications and additions (such as dynamic markings and textural changes) reflect his creative approach in translating orchestral music into piano idioms, enhancing its expressiveness while respecting Beethoven's musical language (Walker, 2005).

Transcription techniques are central to understanding Liszt's interpretative creativity in this study. By employing imitative techniques to capture orchestral textures—such as tremolos for timpani (measure 260 onward)—Liszt effectively bridged the gap between orchestral and solo piano expression (Rink, 1992). This goes beyond simple technical imitation; it is an act of musical re-imagining, where timbral and textural qualities are translated rather than merely transferred (Gritten & King, 2006).

- **Imitation of Orchestral Timbre:** Liszt's use of descending octaves and selected voice parts exemplifies how pianists can evoke orchestral textures through careful arrangement. Recent studies by Colton (1992) emphasize the significance of timbre adaptation in transcriptions, asserting that these choices play a crucial role in preserving the aural impression of the original composition.
- **Dynamic and Textural Adjustments:** The study examines Liszt's adjustments in dynamics, which often involve artistic enhancements not present in Beethoven's original score. For example, Liszt added fortissimo at specific moments to amplify the dramatic tension, which is reflective of his intent to maintain the symphonic grandeur within the limitations of the piano (Samson, 1994). This adds to the ongoing discussion about the transcriber's interpretative role, as argued by Taruskin (1995), who posits that every transcription inherently becomes a new work shaped by the transcriber's creative perspective.

Unlike traditional music analysis, this study incorporates a performance-based perspective, which is vital in understanding how Liszt's transcription is intended to be interpreted. This approach aligns with Cook's (2013) argument that musicological analysis should include the performer's perspective, as interpretation is integral to fully understanding a transcription's expressive potential.

- **Dynamic and Articulative Adjustments:** The study's focus on the interpretative role of the performer is crucial, as it highlights how dynamic and articulative modifications guide the performer in re-creating orchestral effects. Studies by Bowen (1996) support the idea that the inclusion of performance analysis offers a more holistic view of musical works, particularly transcriptions, where the medium shift necessitates changes that are inherently performative.
- **Interpretative Challenges:** The interpretative challenges faced by performers, such as maintaining the symphonic effect within the piano's limited dynamic range, underscore the importance of artistic interpretation in transcription, an idea supported by Leong (2019), who emphasized the collaborative nature of interpretation between composer and performer in transcriptions.

The significance of this study lies in its holistic approach to musical transcription analysis. By combining structural, theoretical, and performance-based perspectives, this research provides a

nuanced understanding of the balance Liszt achieved between fidelity to Beethoven's original and creative transformation. Such an approach fills a gap in the literature by acknowledging the transcriber's interpretative role, which has often been underexplored in traditional music analysis (Rink, 1992). By comparing Liszt's transcription with Beethoven's original, the study highlights the importance of expressive intent and aesthetic reinterpretation, positioning the work not merely as a technical exercise, but as a transformative re-imagining that enriches our understanding of both the original work and its piano adaptation. This demonstrates how transcriptions contribute significantly to musical understanding, opening up interpretative possibilities that extend beyond the confines of orchestral performance (H. R. Djahwasi & Saidon, 2021; Kerman, 2009; Leong, 2019; Walker, 2005). In addition, This research not only addresses the gaps in the existing literature but also opens avenues for further inquiry into the art and challenges of musical transcription, emphasizing the importance of both the transcriber's creativity and the performer's interpretative role.

The study of Liszt's transcription of Beethoven's "Eroica" Symphony provides substantial insights into the unique challenges and artistry involved in adapting an orchestral masterpiece for solo piano. Substantial Insights of the Study:

1. Faithfulness and Adaptation: The analysis reveals that Liszt maintained a careful balance between faithfulness to Beethoven's original orchestration and creative adaptation necessary to express the orchestral complexity through a single instrument. Liszt preserved the structural elements—such as the exposition, development, recapitulation, and coda—ensuring that the overall form and thematic continuity were consistent with the original work. This fidelity to structure underscores his respect for Beethoven's compositional intentions.
2. Technical Transcription Techniques: Liszt's transcription is not merely a mechanical reduction but a transformative recreation of Beethoven's "Eroica." By using various techniques such as tremolos to imitate timpani, descending octaves to create orchestral depth, and careful mixing of voices to retain multiple lines, Liszt effectively bridges the gap between orchestral and piano performance. These adaptations demonstrate his creativity in employing the piano's expressive capabilities to mimic the vast orchestral palette.
3. Dynamic and Articulative Enhancements: The study highlights Liszt's dynamic modifications and articulative additions, which play a crucial role in conveying the dramatic tension and expressive content of the original symphony. The addition of specific dynamic markings, such as fortissimo at climactic moments, and the use of articulative changes like staccato and tenuto provide pianists with the tools to recreate the symphonic feel on the piano, emphasizing the importance of interpretative strategies.
4. Performance Perspective: A key contribution of this study is its focus on the performative aspects of transcription. By including a performer-oriented analysis, the research demonstrates the pivotal role of artistic interpretation in realizing Liszt's vision. Pianists are called upon not only to play the notes but to interpret them in a way that evokes the grandeur and intensity of Beethoven's original orchestral composition. This highlights the collaborative relationship between composer-transcriber

and performer, wherein the performer plays an essential role in fully realizing the artistic potential of the transcription.

Recommendations for Future Study:

1. **Comparative Transcription Analysis:** Future research could benefit from a comparative study of transcriptions by different composers, such as comparing Liszt's approach to Beethoven's symphonies with other notable transcribers like Camille Saint-Saëns or Ferruccio Busoni. Such a study could reveal differing strategies in maintaining orchestral integrity and adapting to pianistic limitations, thereby offering broader insights into the art of transcription.
2. **In-depth Performance Practice Studies:** Given the importance of the performative element in Liszt's transcription, further studies could focus on the performance practices associated with this work. Specifically, research into how different pianists interpret and execute Liszt's transcription could reveal the range of interpretative possibilities and shed light on how artistic choices affect the perception of the music.
3. **Technological Analysis of Sound Quality:** An area of exploration could involve the use of technological tools such as spectrograms or acoustic analysis software to compare the sound quality and orchestral effects produced by the piano transcription versus the orchestral original. This could help quantify the effectiveness of Liszt's techniques in mimicking orchestral timbres and dynamics, providing a more objective understanding of the challenges and solutions inherent in such a transcription.
4. **Historical Context and Reception:** A study exploring the historical reception of Liszt's transcription of the "Eroica" Symphony could provide insight into how this work was perceived by Liszt's contemporaries and how it has influenced later interpretations of Beethoven's works. Understanding the historical context of these transcriptions would enrich the discussion of their significance in music history and their impact on both the reception of Beethoven's music and the evolution of piano performance.
5. **Pedagogical Implications:** Future research could also explore the pedagogical value of Liszt's transcriptions. Analyzing their use in piano education might provide insights into how these transcriptions contribute to the development of pianistic techniques, interpretative skills, and understanding of orchestral textures among students and performers.

The findings of this study underscore the profound artistry involved in Liszt's transcription of Beethoven's "Eroica" Symphony. The ability to adapt a complex orchestral work into a compelling piano version that retains its dramatic and emotional weight demonstrates Liszt's deep understanding of both orchestral and pianistic expression. By examining the transcription techniques, interpretative strategies, and performance implications, this research contributes to a more comprehensive appreciation of how transcriptions bridge different musical worlds, enriching our understanding of both the original work and its new form.

The significance of transcriptions like Liszt's lies in their ability to re-contextualize orchestral masterpieces, making them accessible and performable in a solo piano format without losing the essence of the original music.

AUTHOR CONTRIBUTION

Wu Xiangyu: analyzing and processing music literature data
Herry Rizal Djahwasi: collecting music analysis references
Mohd Nizam bin Nasrifan: analyzing and transcribing music analysis results.

ACKNOWLEDGMENTS

Thanks to research colleagues from the Universiti Pendidikan Sultan Idris.

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