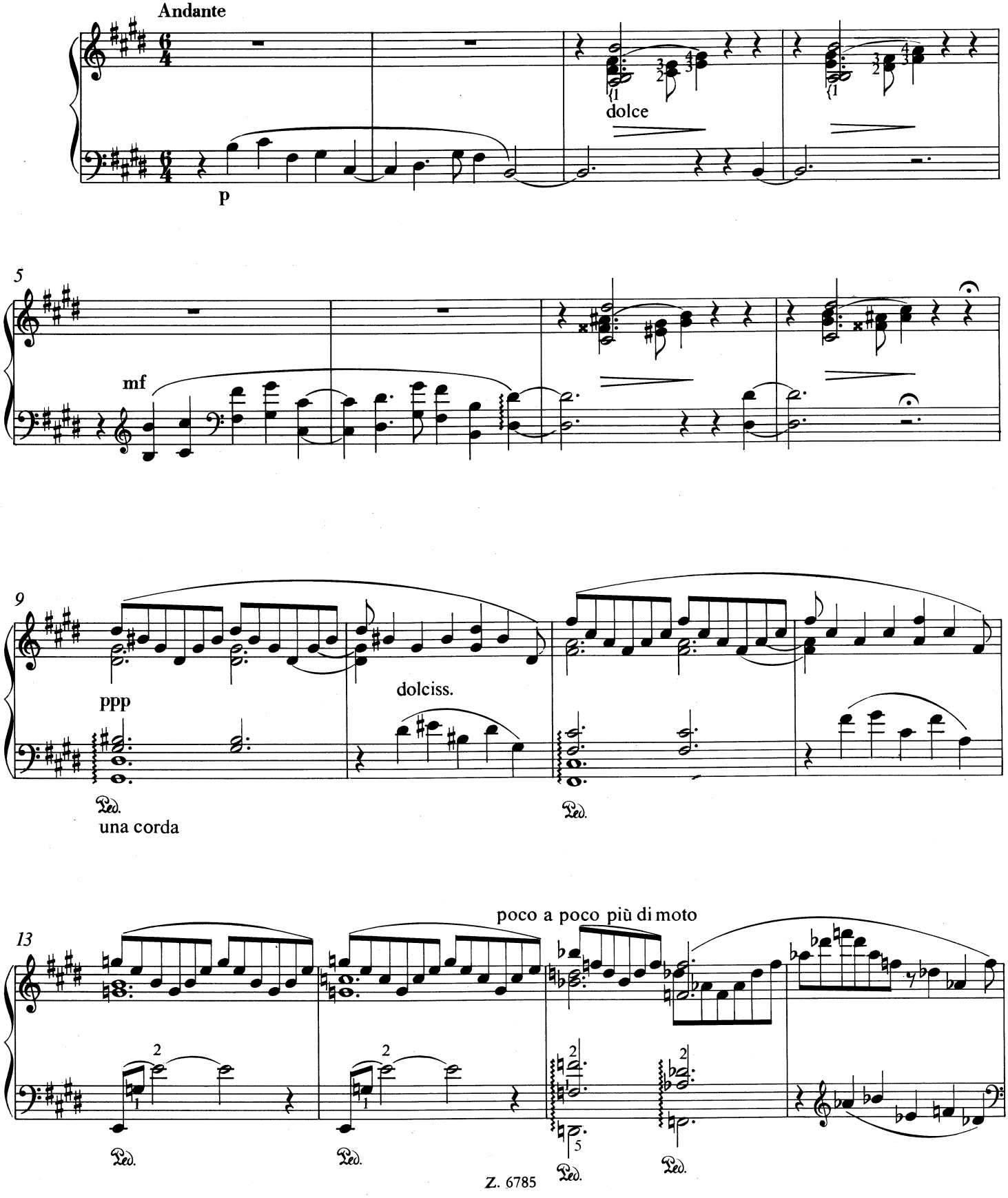
ANNÉES DE PÈLERINAGE

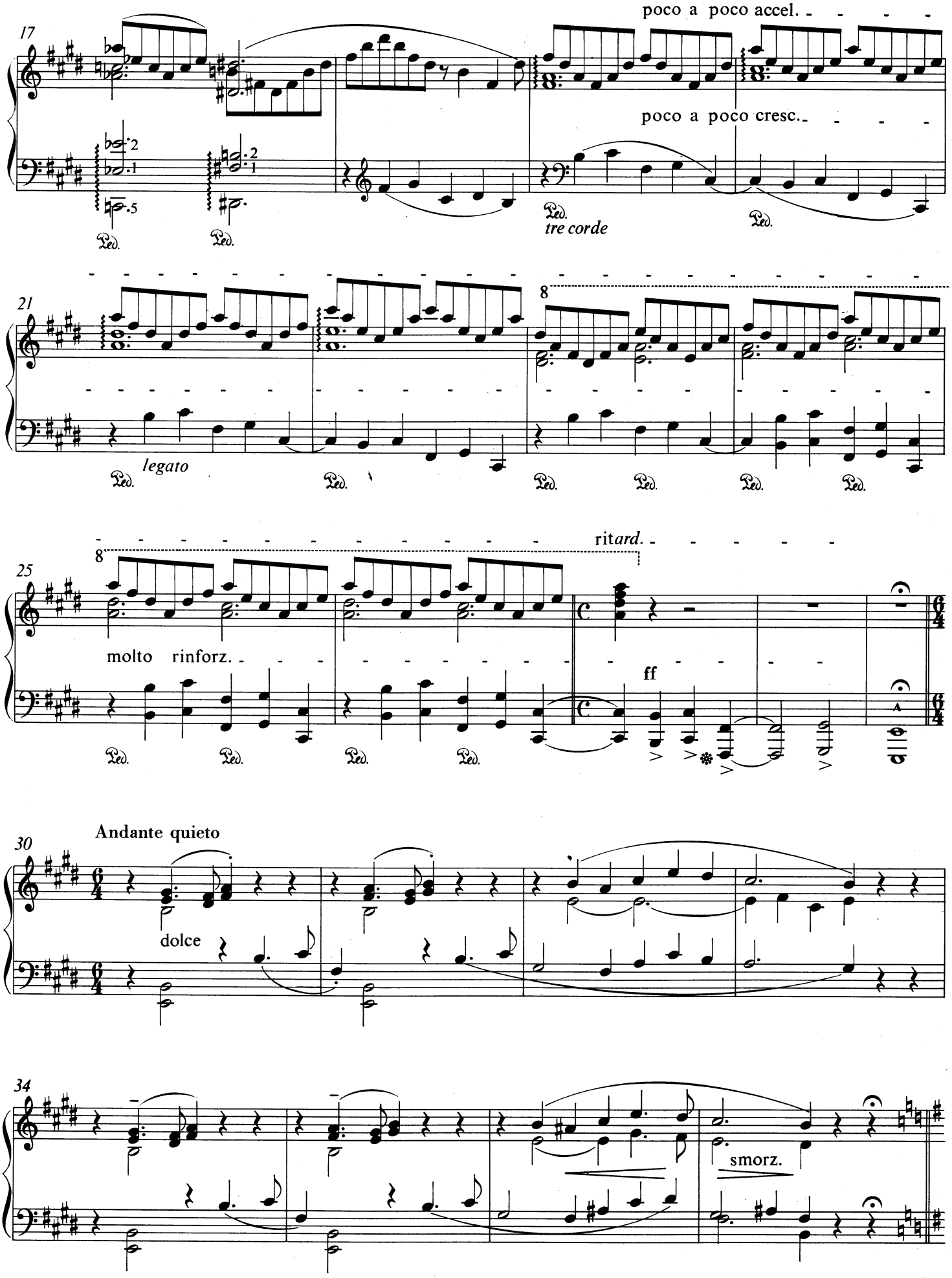
DEUXIÈME ANNÉE - ITALIE

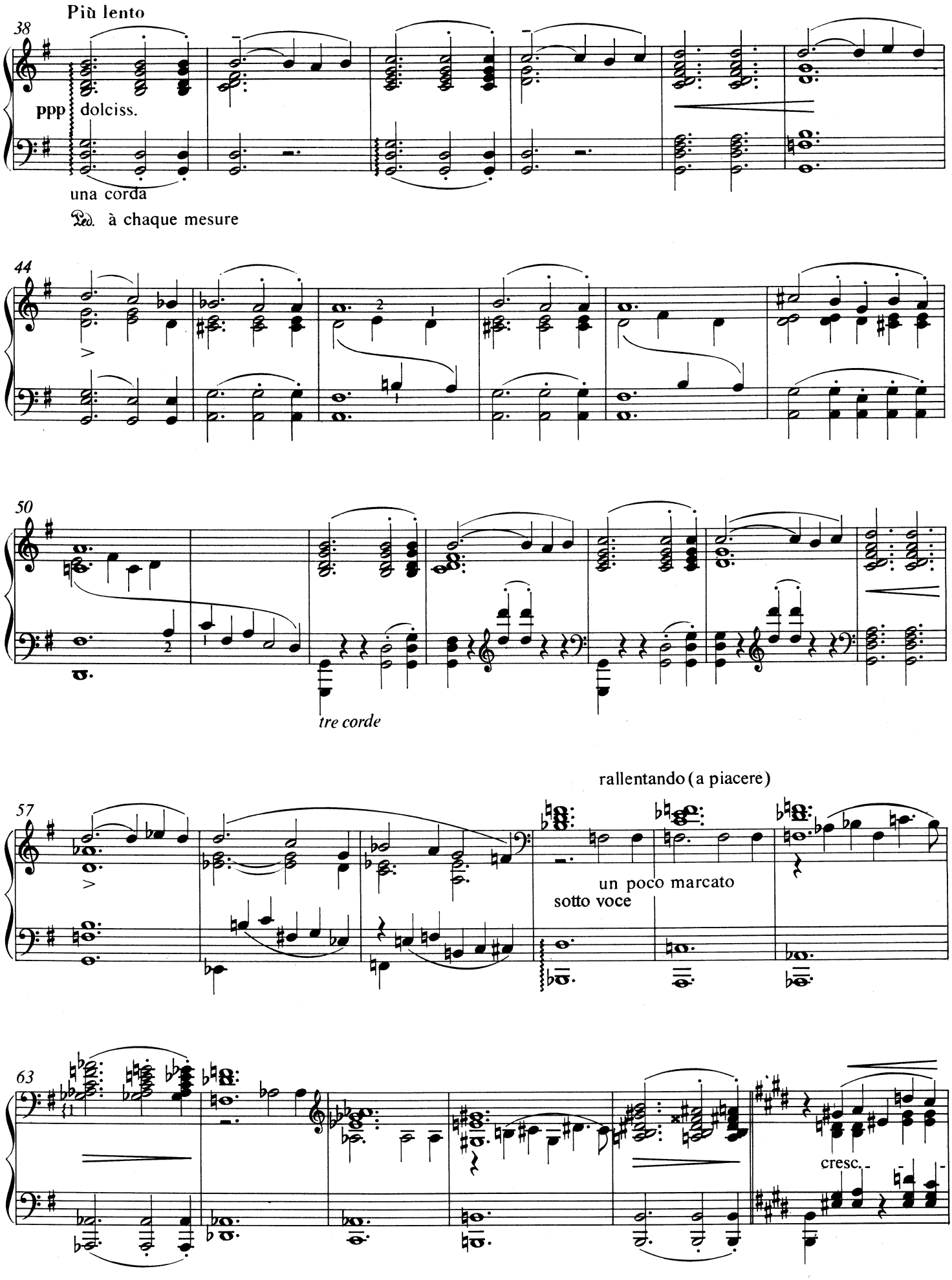
ANNÉES DE PÈLERINAGE

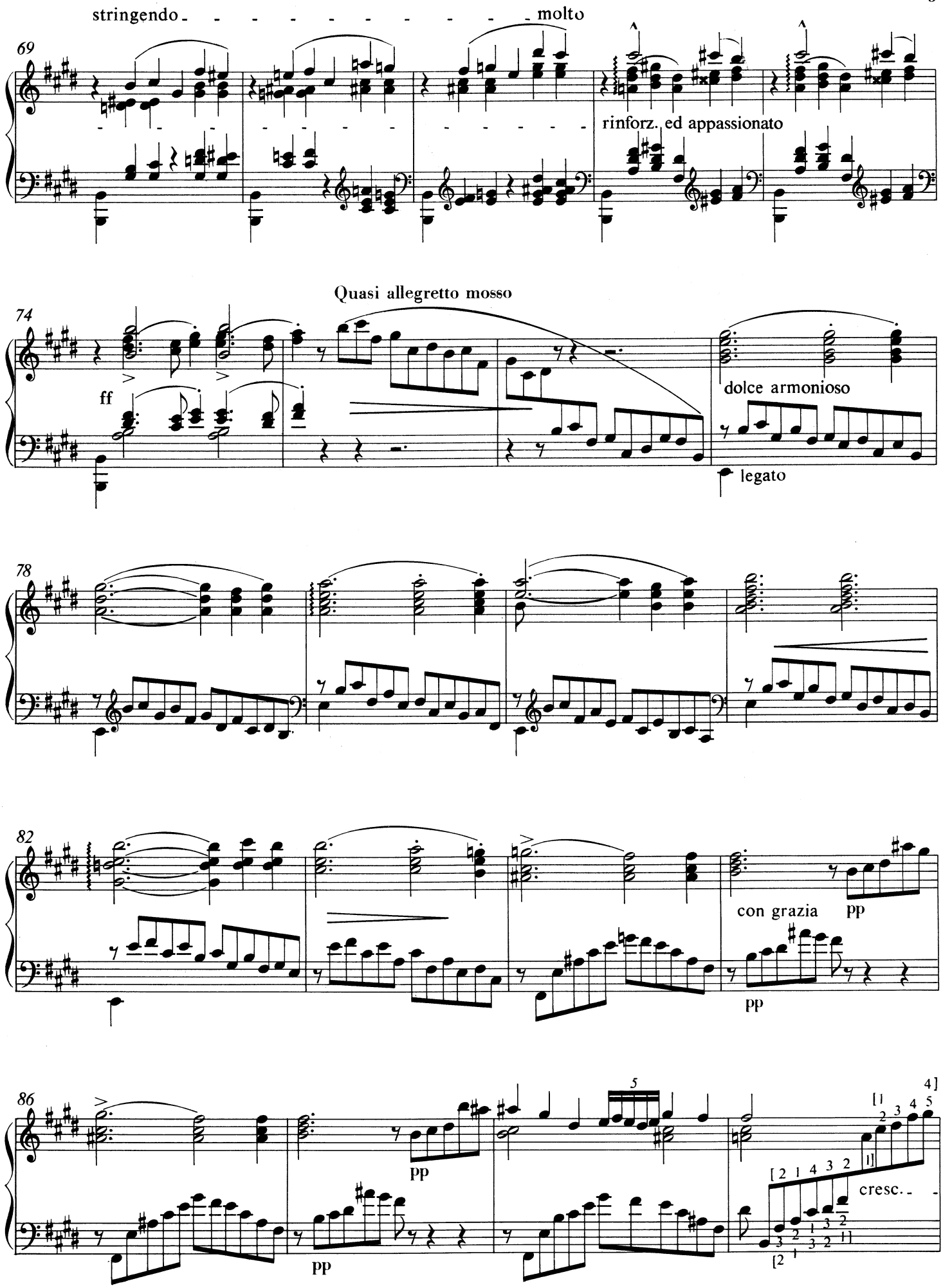
Deuxième Année – Italie

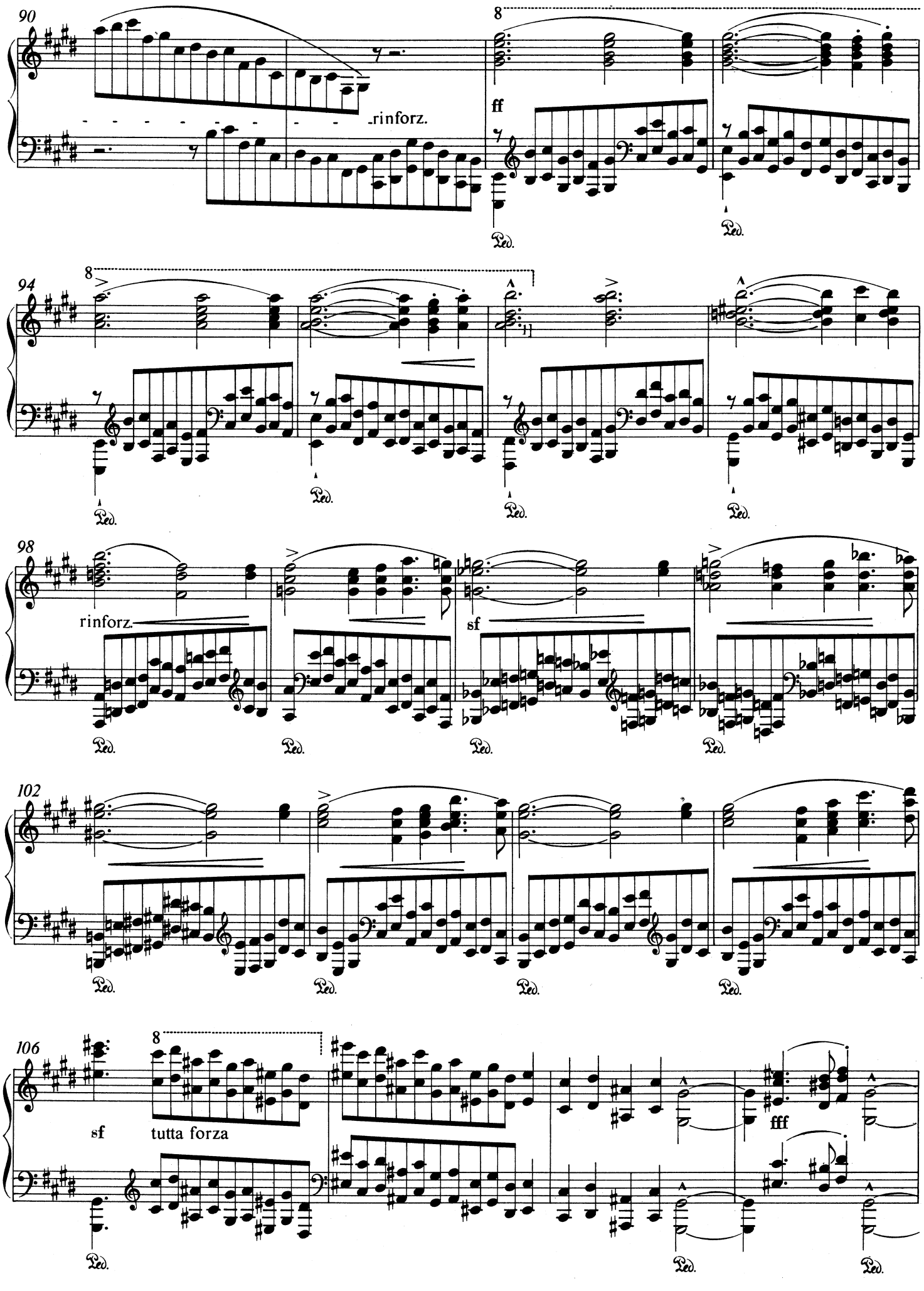
1. SPOSALIZIO

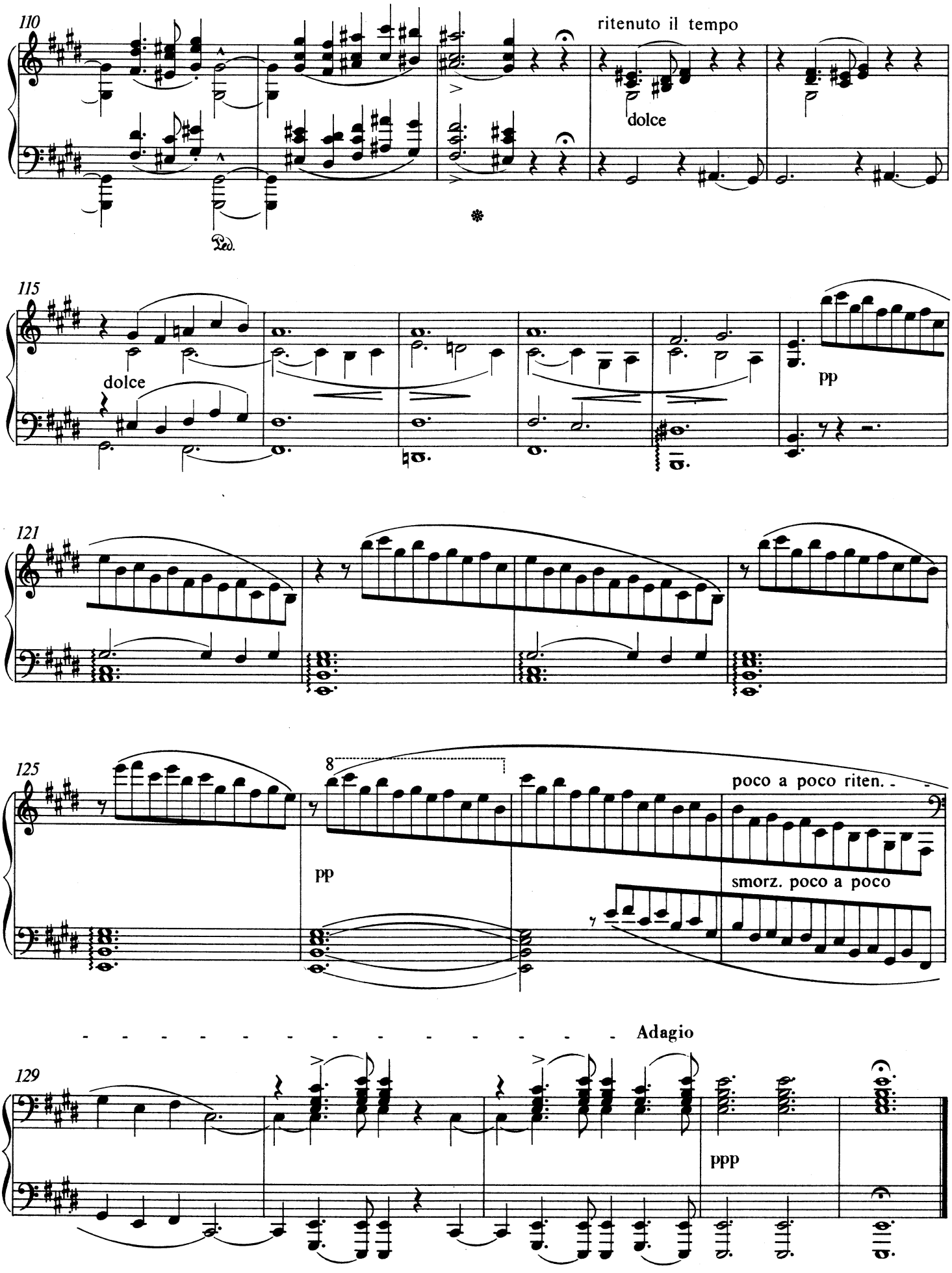



17
poco a poco accel.
poco a poco cresc.
Ped.
tre corde
21
8
legato
25
ritard.
molto rinforz.
ff
Andante quieto
30
dolce
34
smorz.

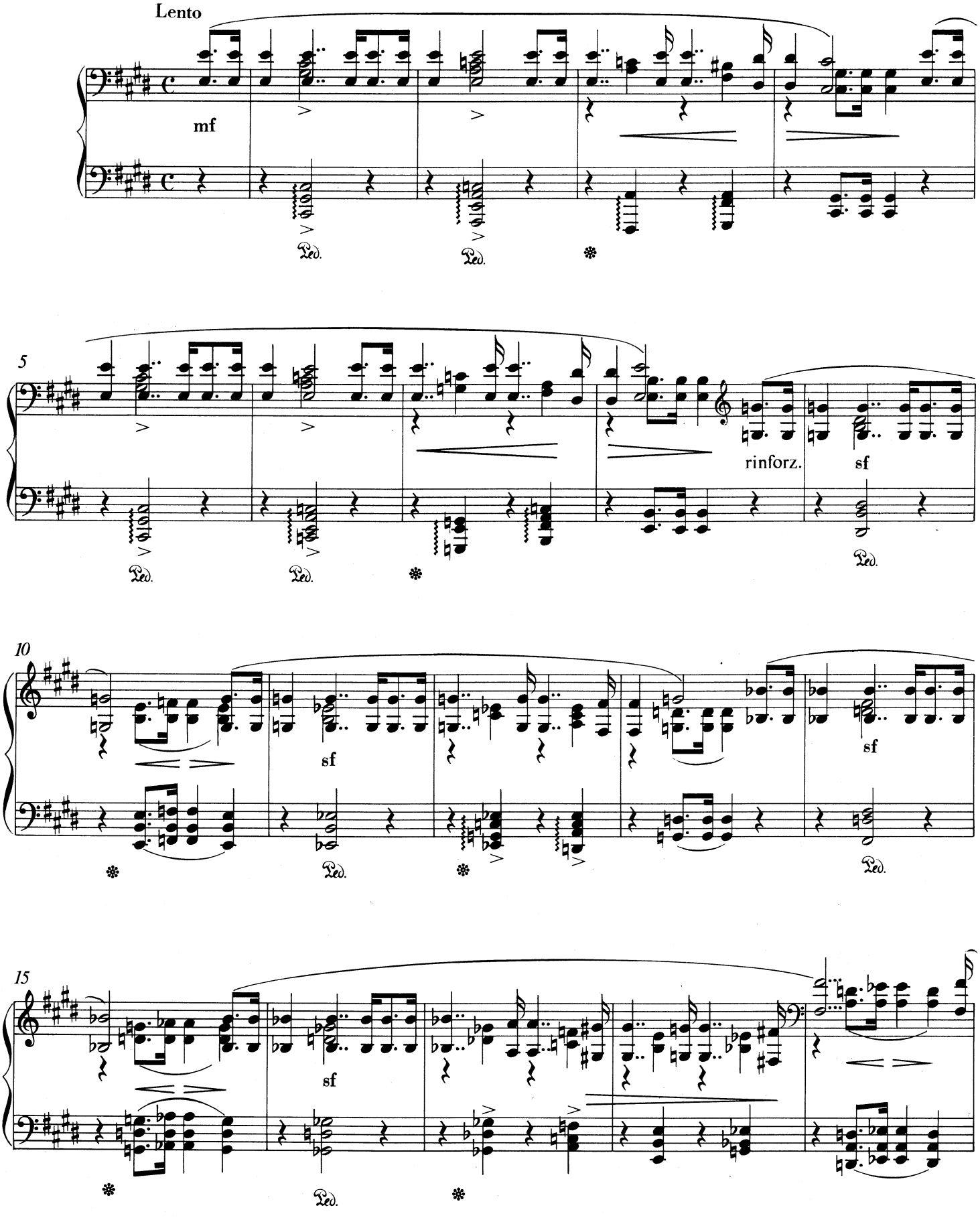

Più lento
38
ppp dolciss.
una corda
Ped. à chaque mesure
44
50
tre corde
57
rallentando (a piacere)
un poco marcato
sotto voce
63
cresc.

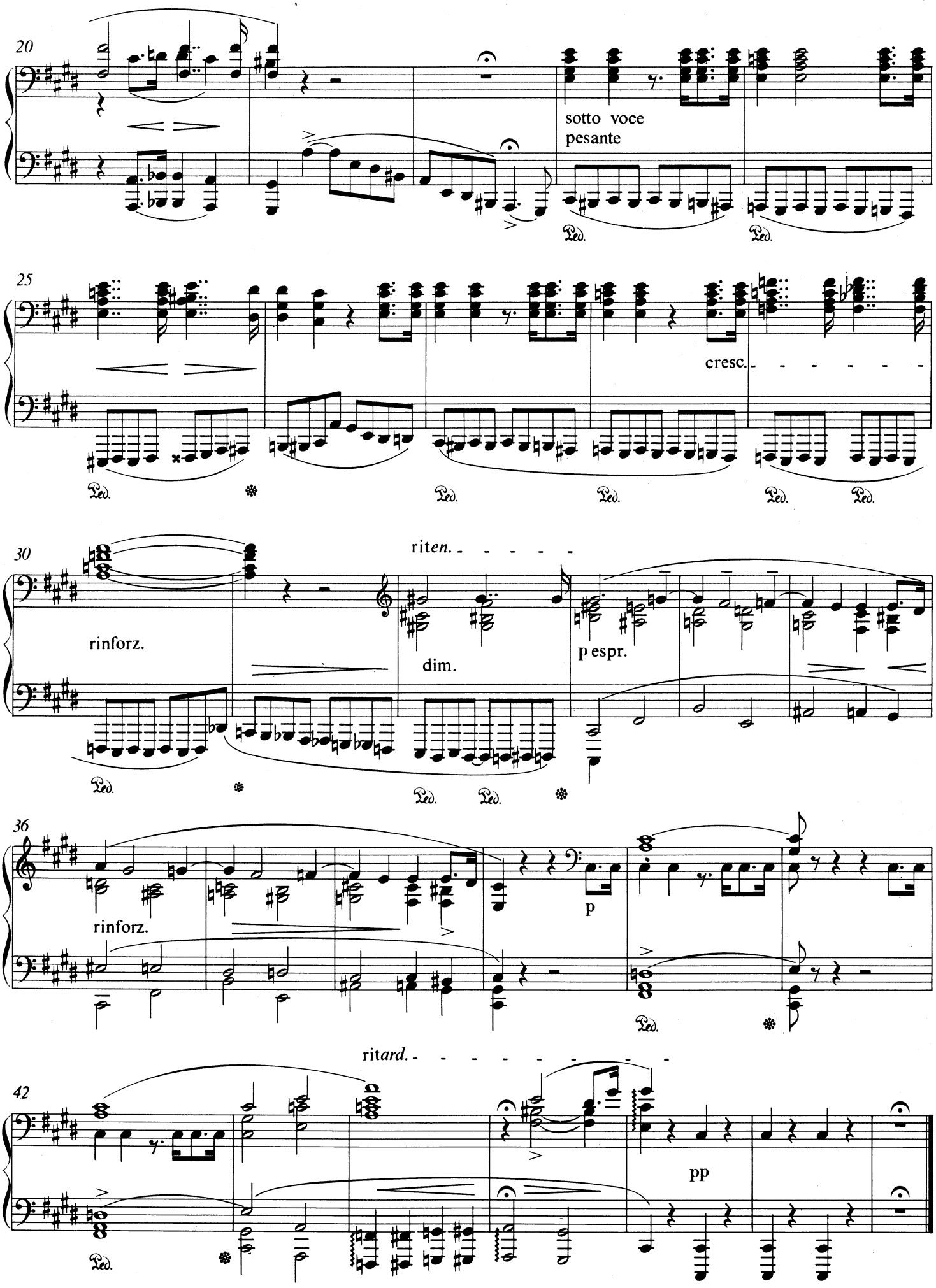

stringendo molto
69
rinforz. ed appassionato
Quasi allegretto mosso
74
ff
dolce armonioso
legato
78
82
con grazia
pp
pp
86
pp
pp
cresc.


90
8
rinforz.
ff
Ped.
94
8
Ped.
98
rinforz.
sf
Ped.
102
Ped.
106
8
sf
tutta forza
fff
Ped.

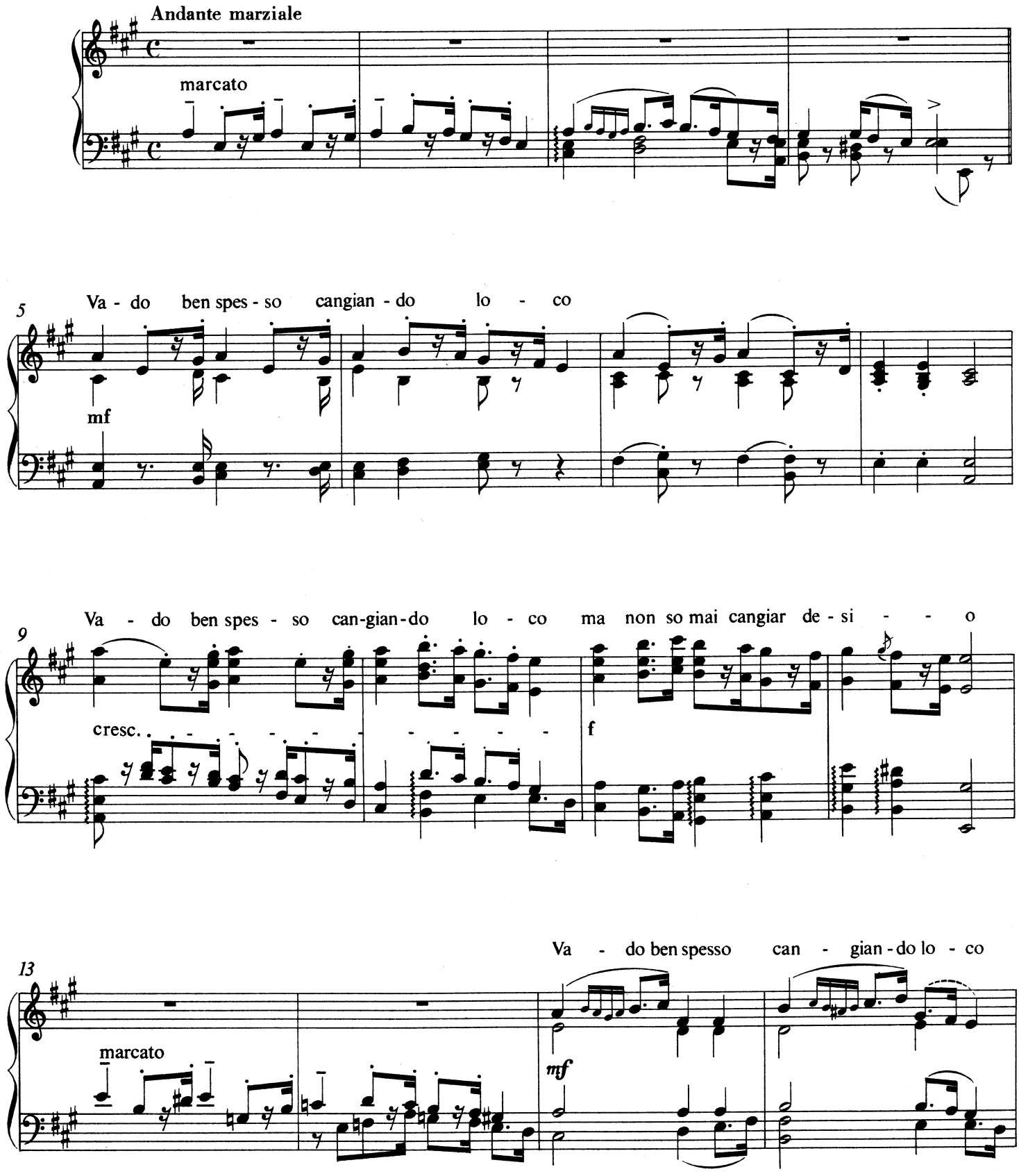

110
ritenuto il tempo
dolce
Ped.
115
dolce
pp
121
125
8
poco a poco riten.
pp
smorz. poco a poco
Adagio
129
ppp

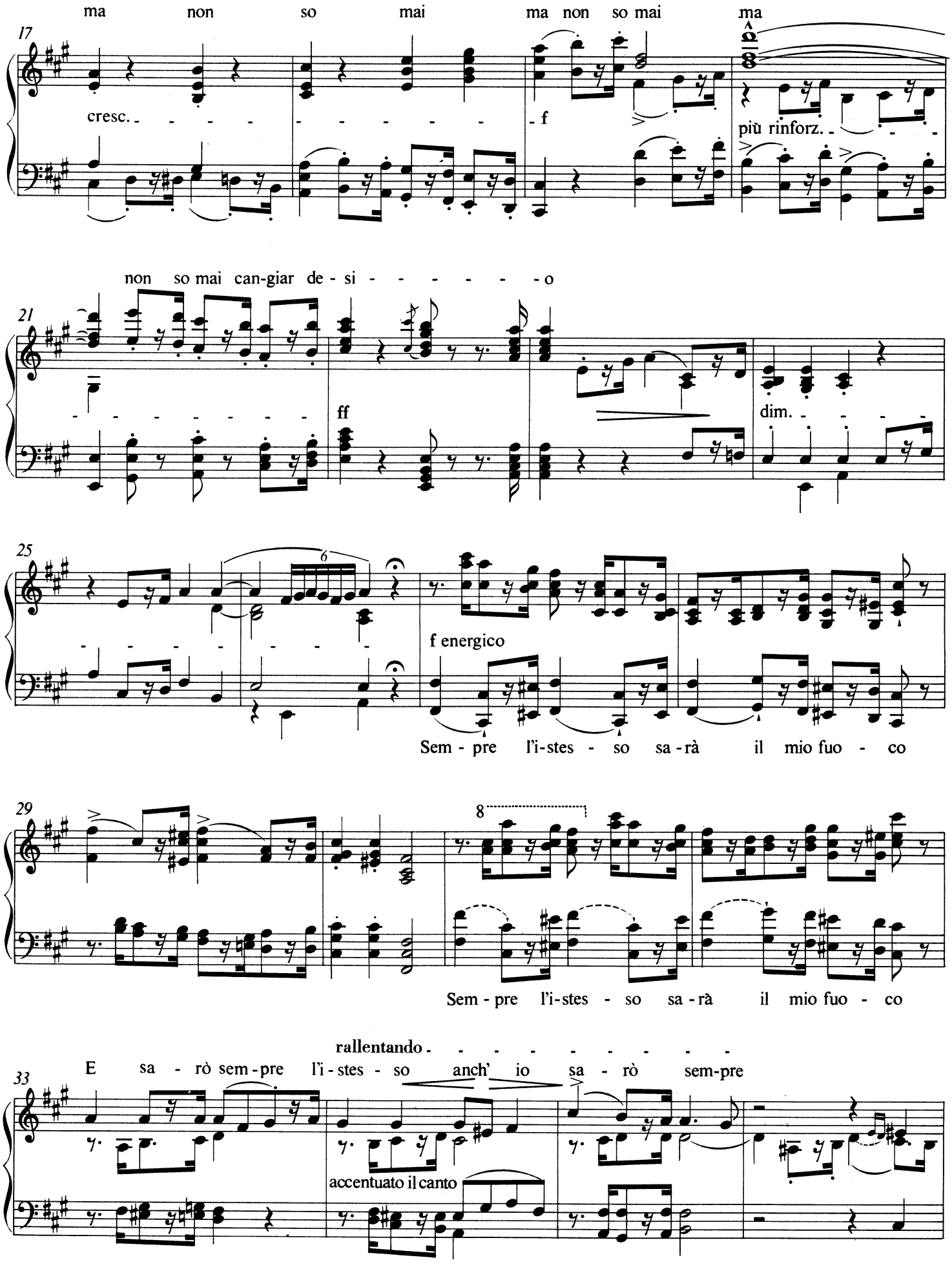
2. IL PENSEROSO

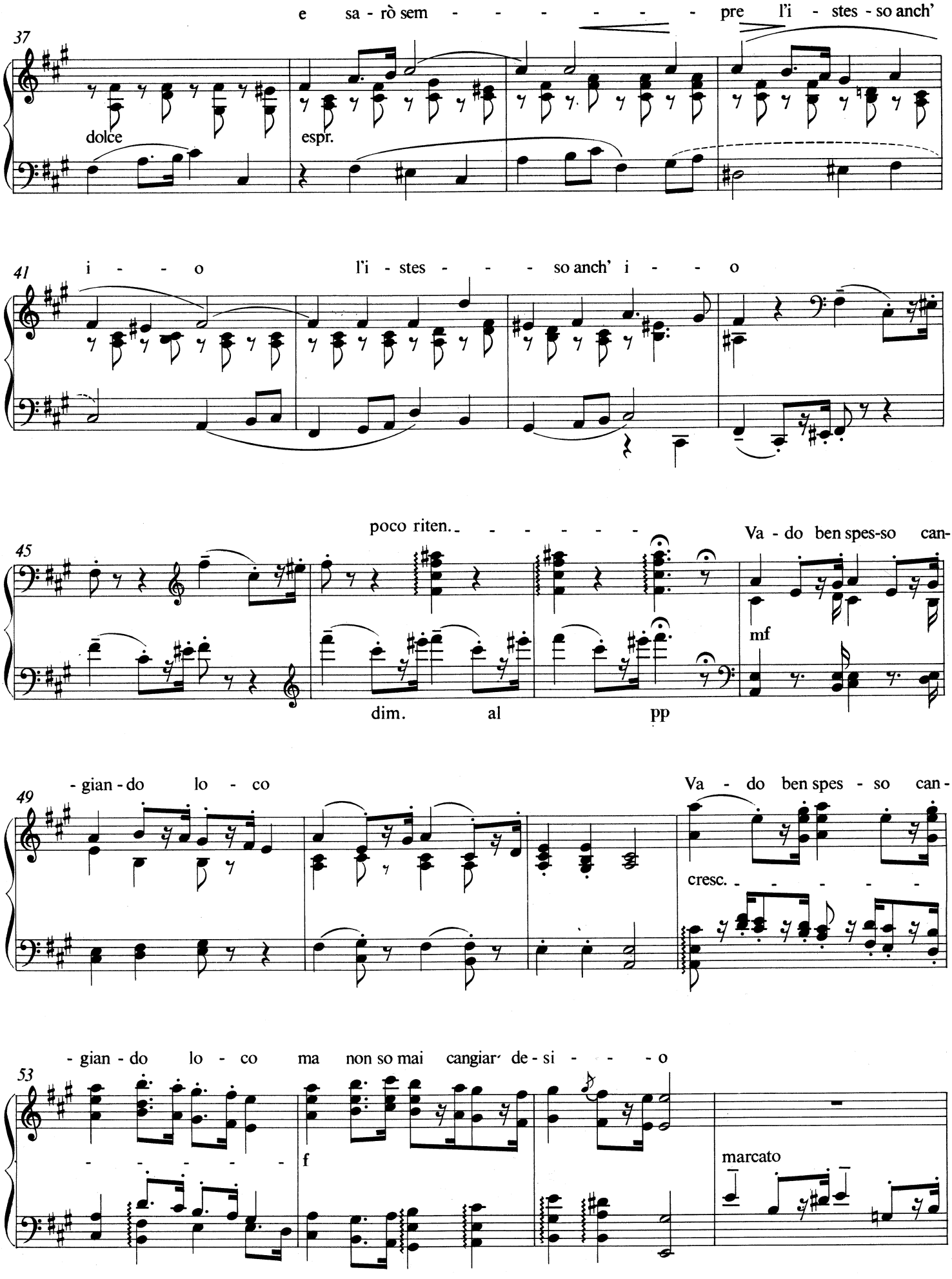


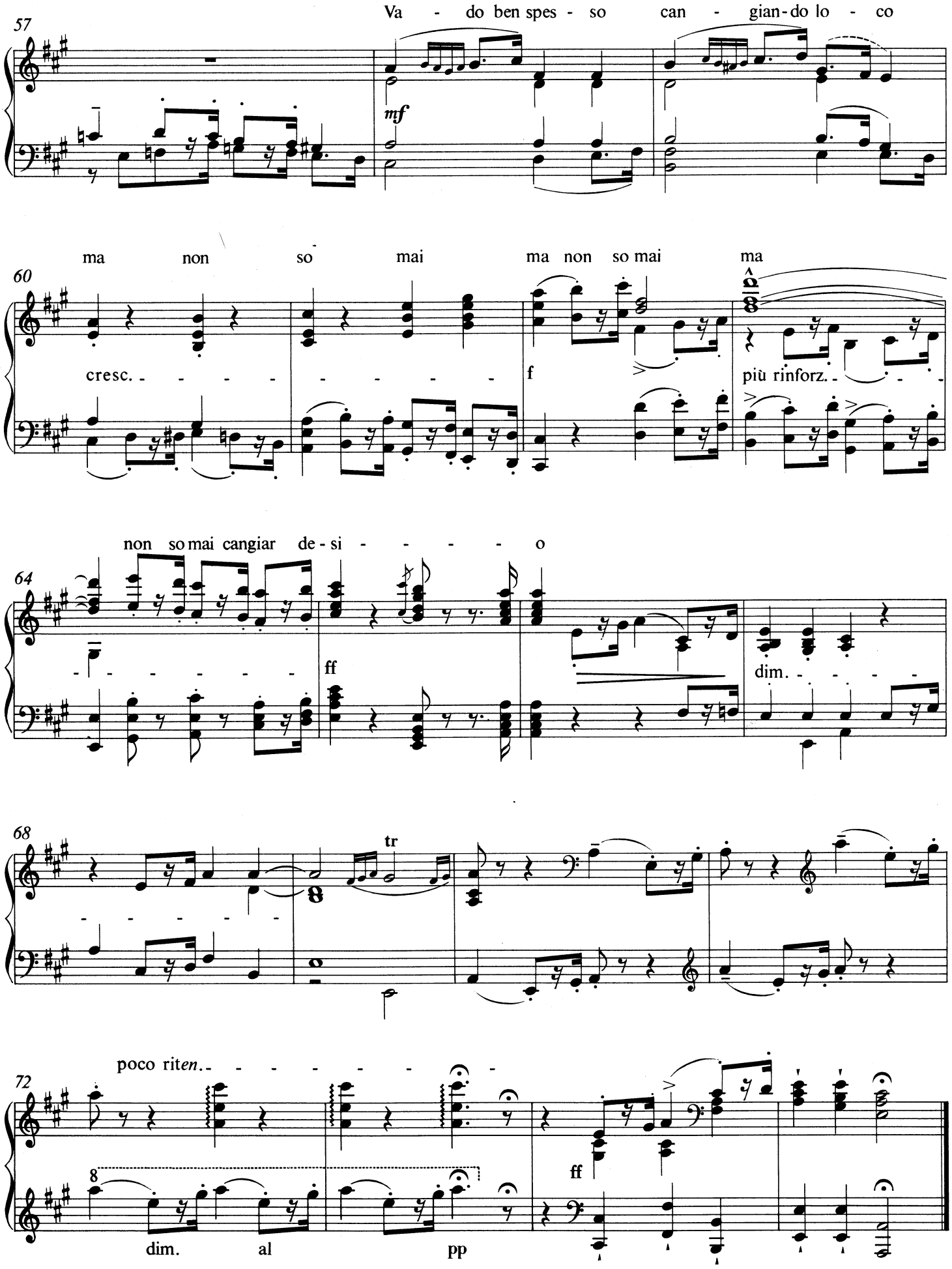

20
sotto voce
pesante
25
cresc.
30
riten.
rinforz.
dim.
p espr.
36
rinforz.
p
ritard.
42
pp

3. CANZONETTA DEL SALVATOR ROSA



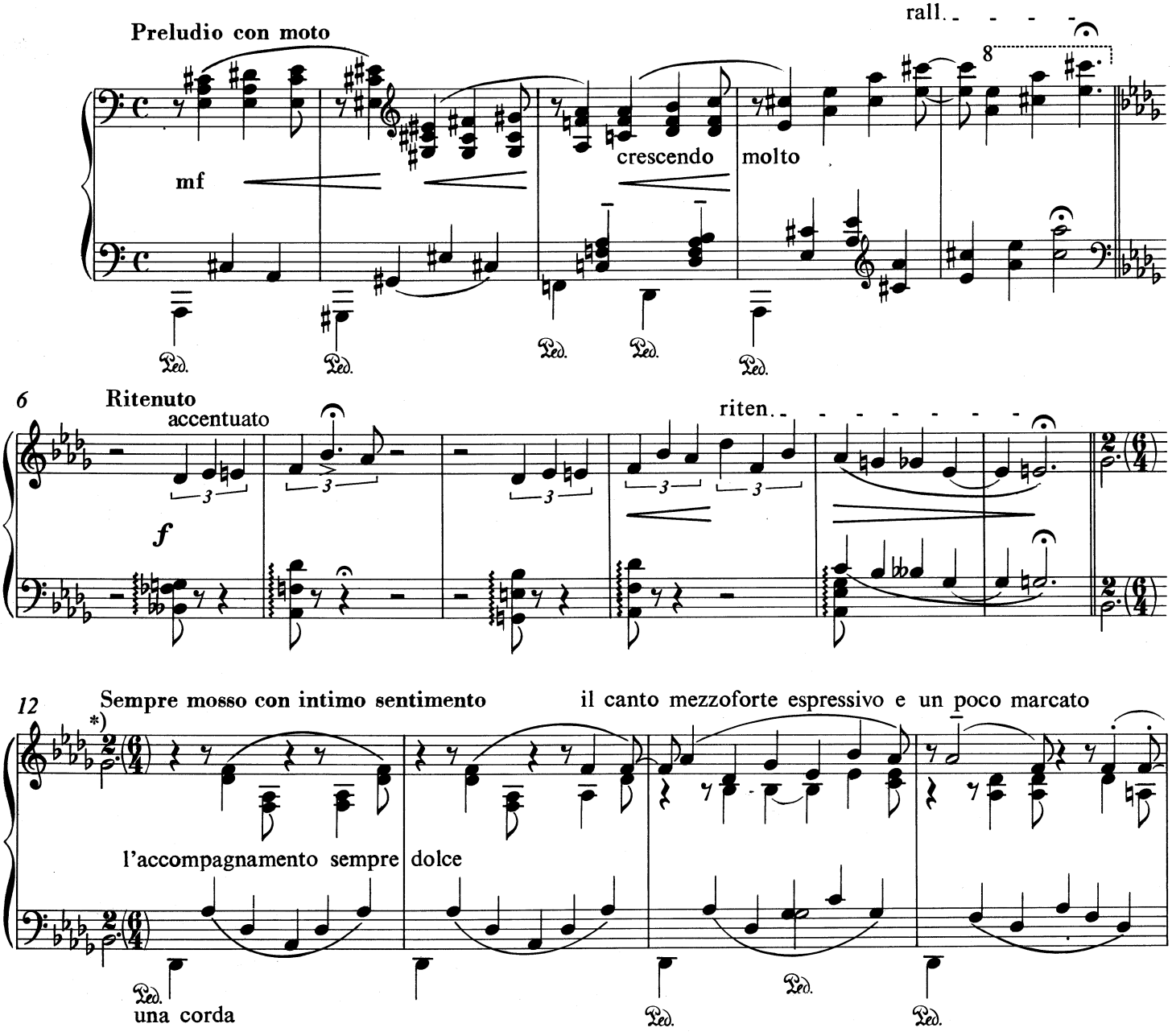

ma non so mai ma non so mai ma
17
cresc.
f
più rinforz.
non so mai can-giar de - si - - - - - - - o
21
ff
dim.
25
6
f energico
Sem - pre l'i-stes - so sa - rà il mio fuo - co
29
8
Sem - pre l'i-stes - so sa - rà il mio fuo - co
rallentando
E sa - rò sem - pre l'i - stes - so anch' io sa - rò sem-pre
33
accentuato il canto


e sa - rò sem - - - - - - - pre l'i - stes - so anch'
37
dolce
espr.
i - - - o l'i - stes - - - so anch' i - - - o
41
poco riten. - - - - - - -
Va - do ben spes-so can-
45
mf
dim. al pp
- gian - do lo - co
Va - do ben spes - so can -
49
cresc. - - - - - -
- gian - do lo - co ma non so mai cangiar de - si - - - - o
53
- - - - - - -
f
marcato


57
Va - do ben spes - so can - gian-do lo - co
mf
60
ma non so mai ma non so mai ma
cresc. - - - - - - - - - - - -
f
più rinforz. - - - - -
64
non so mai cangiar de - si - - - - - o
ff
dim. - - - - -
68
tr
poco rit*en*. - - - - - - - - -
72
8
dim. al pp
ff

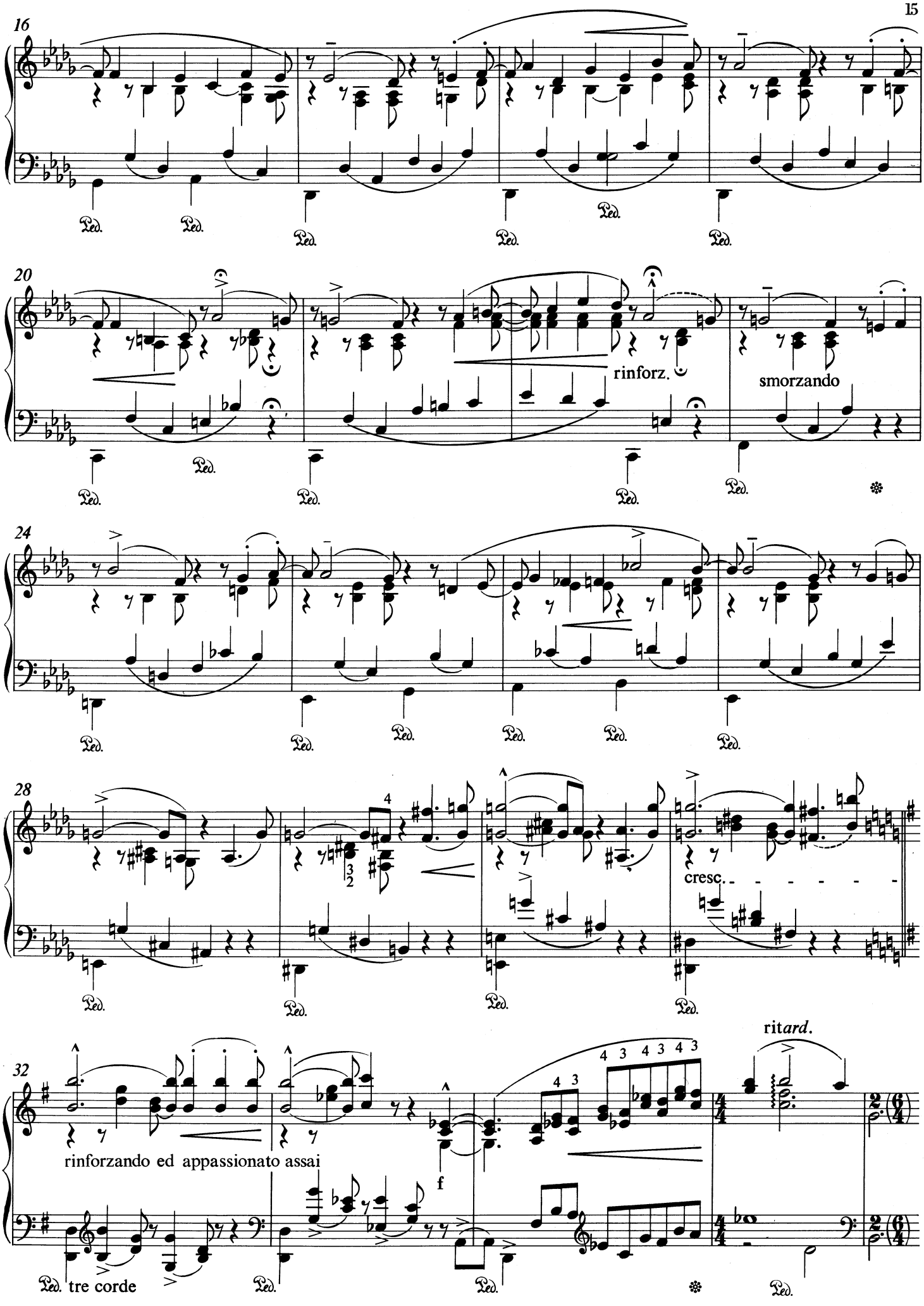
4. SONETTO 47 DEL PETRARCA

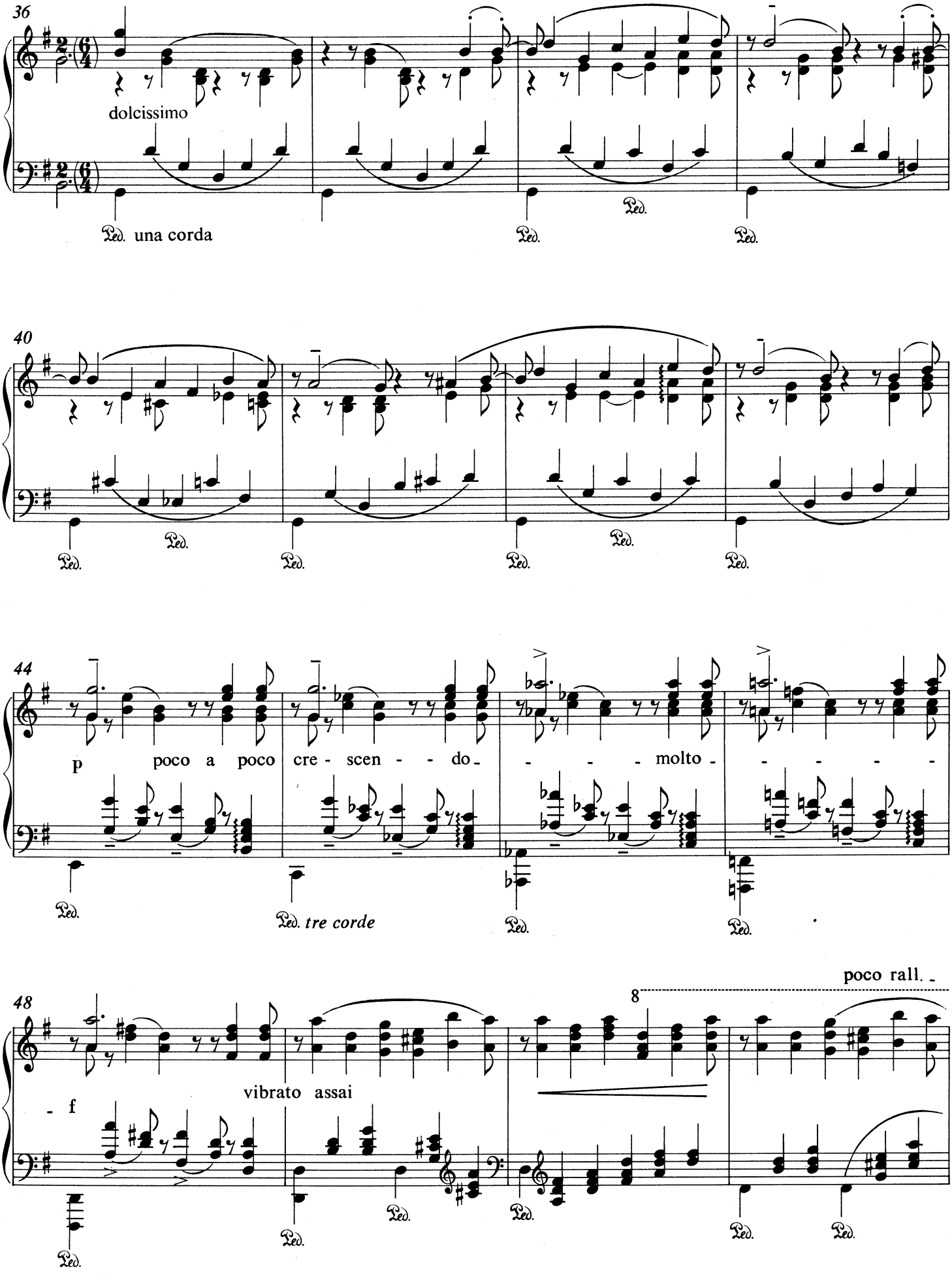
Benedetto sia 'l giorno e 'l mese e l'anno
e la stagione e 'l tempo e l'ora e 'l punto
e 'l bel paese e 'l loco ov'io fui giunto
da' duo begli occhi che legato m'ànno;
e benedetto il primo dolce affanno
ch'i' ebbi ad esser con Amor congiunto,
e l'arco e le saette ond'i' fui punto,
e le piaghe che 'nfin al cor mi vanno.
Benedette le voci tante ch'io
chiamando il nome de mia Donna ò sparte,
e i sospiri e le lagrime e 'l desio;
e benedette sian tutte le carte
ov'io fama l'acquisto, e 'l pensier mio,
ch'è sol di lei, si ch'altra non v'à parte.

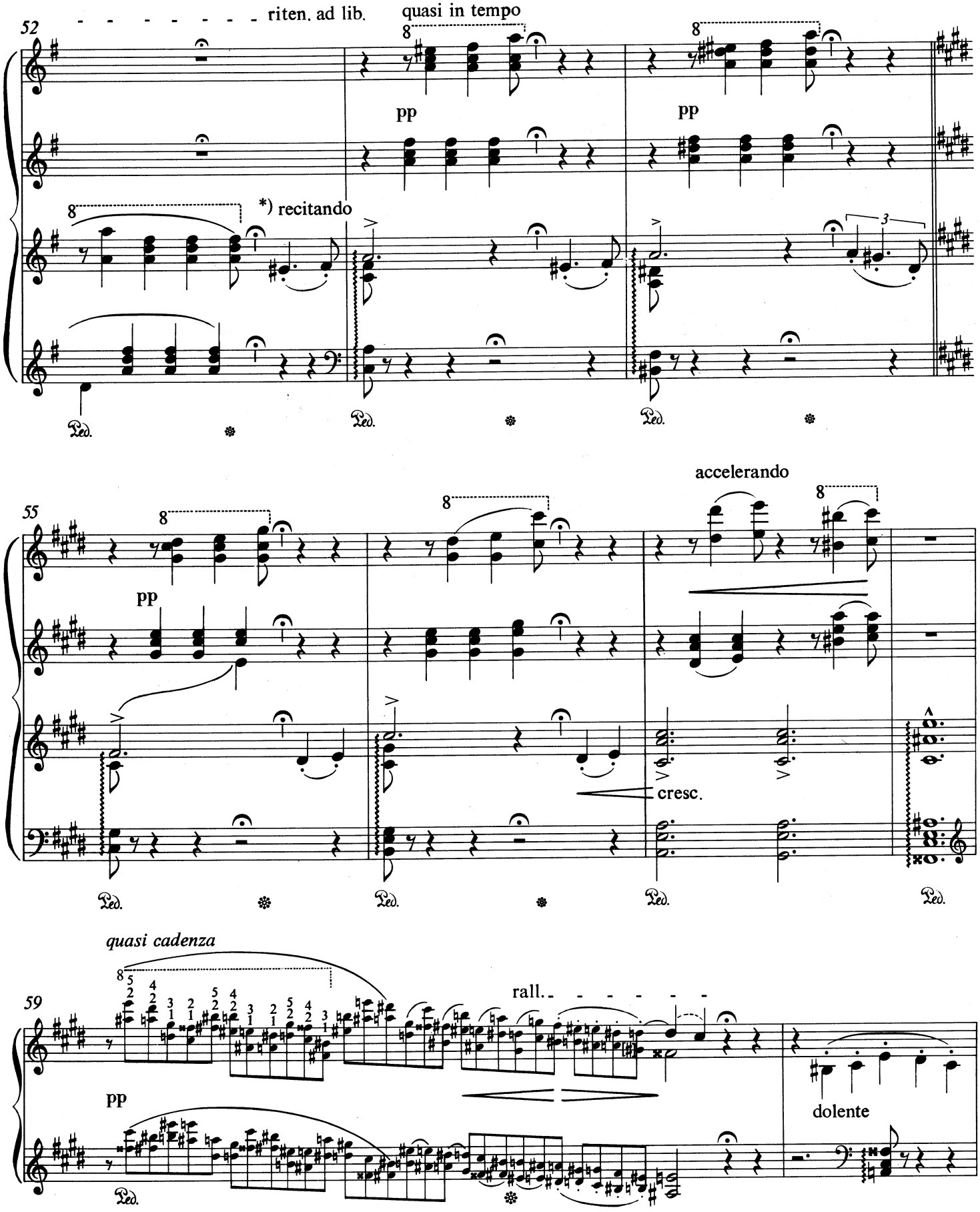


*) Nach den Quellen notierte Liszt hier die Taktvorzeichnung $\frac{2}{3}(\frac{6}{4})$. Damit zeigte er an, daß hier innerhalb des Sechsvierteltaktes, dem *alla breve* ähnlich, punktierte Halbnoten die Takteinheit bilden. Da diese Bezeichnung Liszts sich nicht eingebürgert hat, verwendeten wir hier und an analogen Stellen die bekannte Bezeichnung $\frac{2}{2}$.

*) According to the sources Liszt wrote a $\frac{2}{3}(\frac{6}{4})$ time signature here. In this way he indicated that within the six crotchet bar, in a way resembling *alla breve*, the counting (or metrical) unit is the dotted minim. Since this Lisztian indication did not become generally accepted we have here and in similar places used the familiar indication $\frac{2}{2}$.

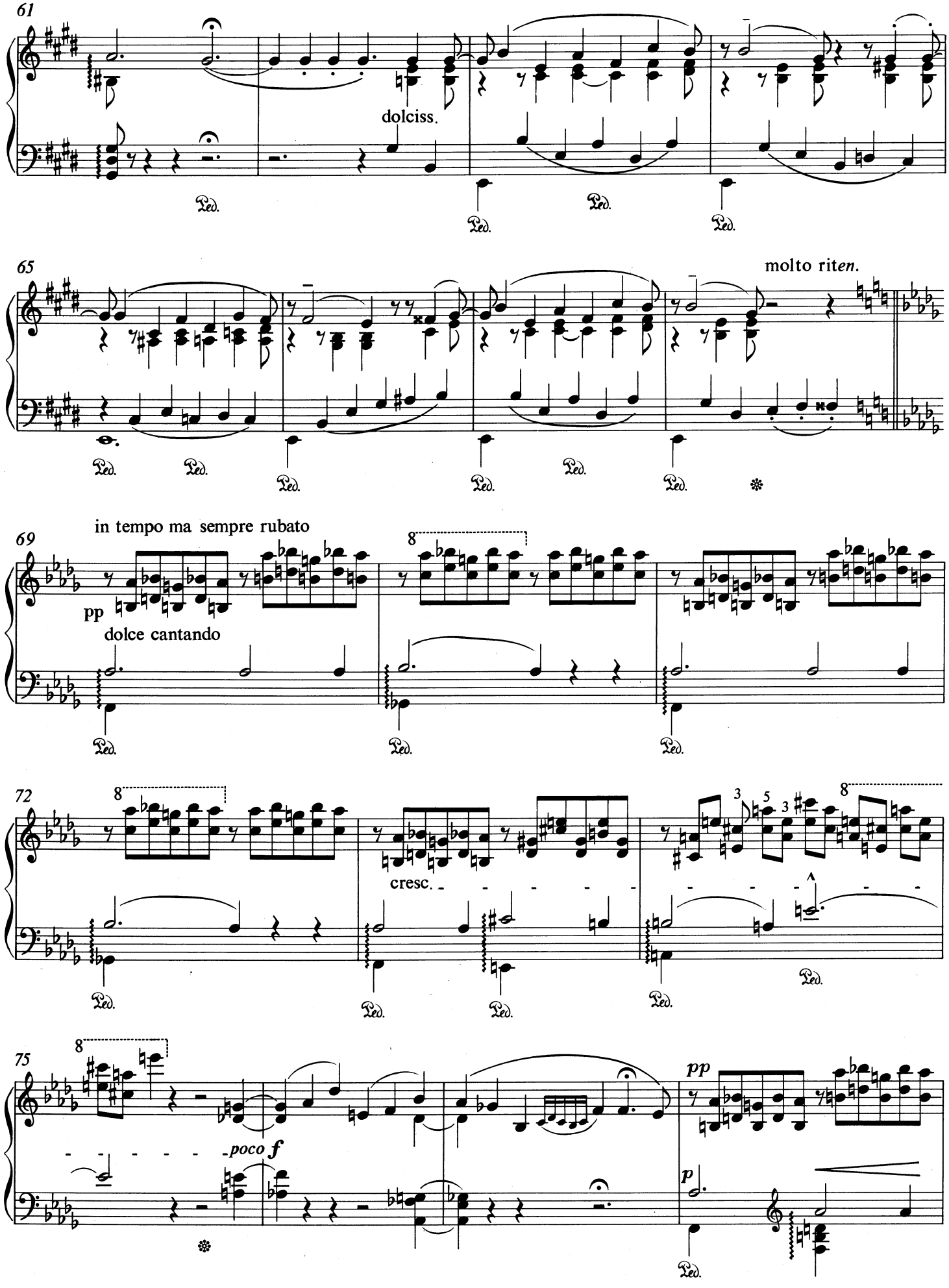

16
20
rinforz.
smorzando
24
28
cresc.
32
rinforzando ed appassionato assai
f
ritard.
tre corde
Ped.

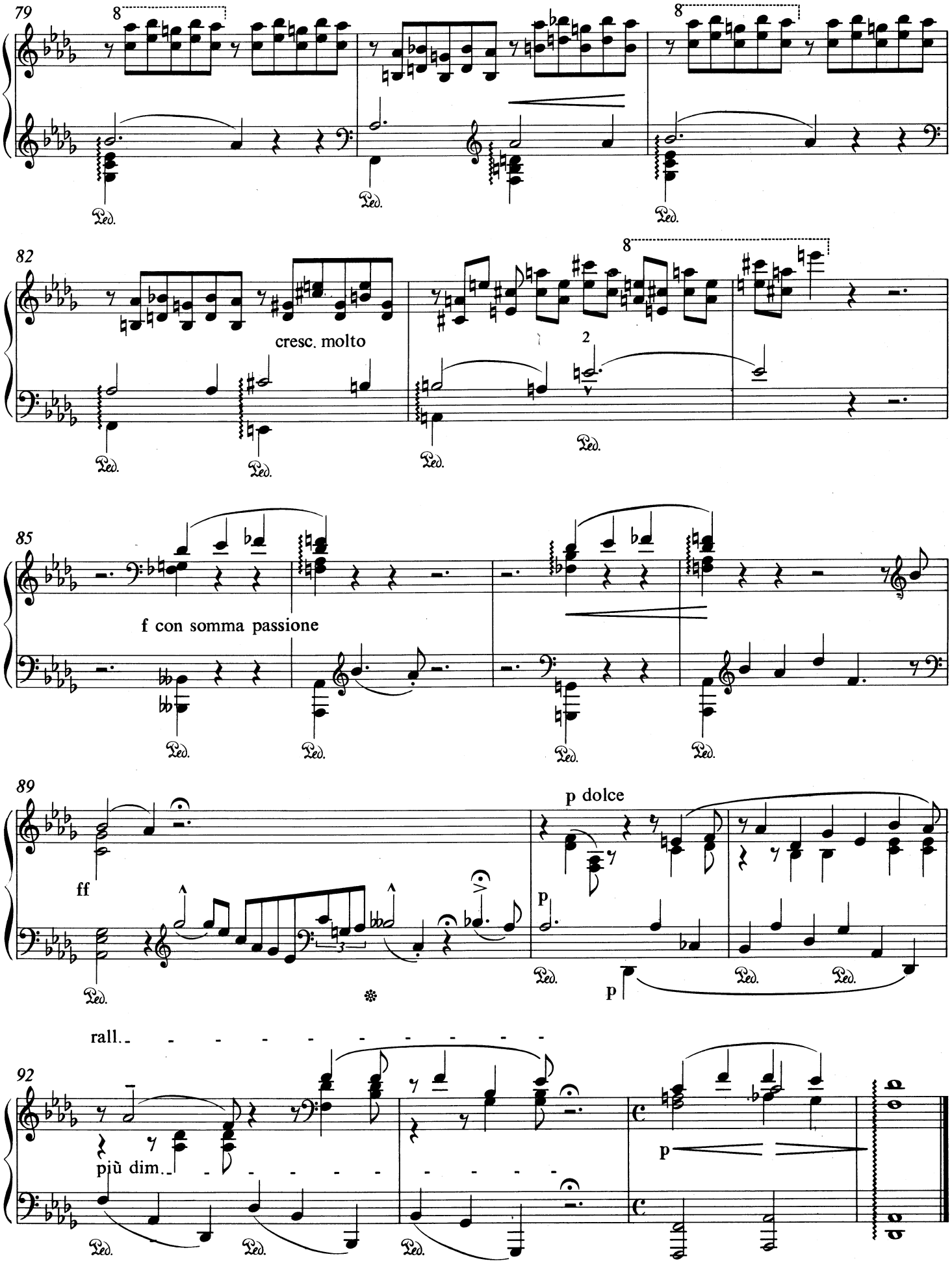

36
dolcissimo
Ped. una corda
Ped.
Ped.
40
Ped.
Ped.
Ped.
Ped.
Ped.
44
p poco a poco cre - scen - - do - - - - molto - - - - -
Ped.
Ped. tre corde
Ped.
Ped.
poco rall.
48
8
- f
vibrato assai
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.



*) Hier und in den nachfolgenden Takten bis *quasi cadenza* wechseln sich *recitando* und *quasi in tempo* ab, und zwar so, daß die in den unteren zwei Liniensystemen notierten Töne stets *recitando* und die in den oberen notierten immer *in tempo* zu spielen sind.

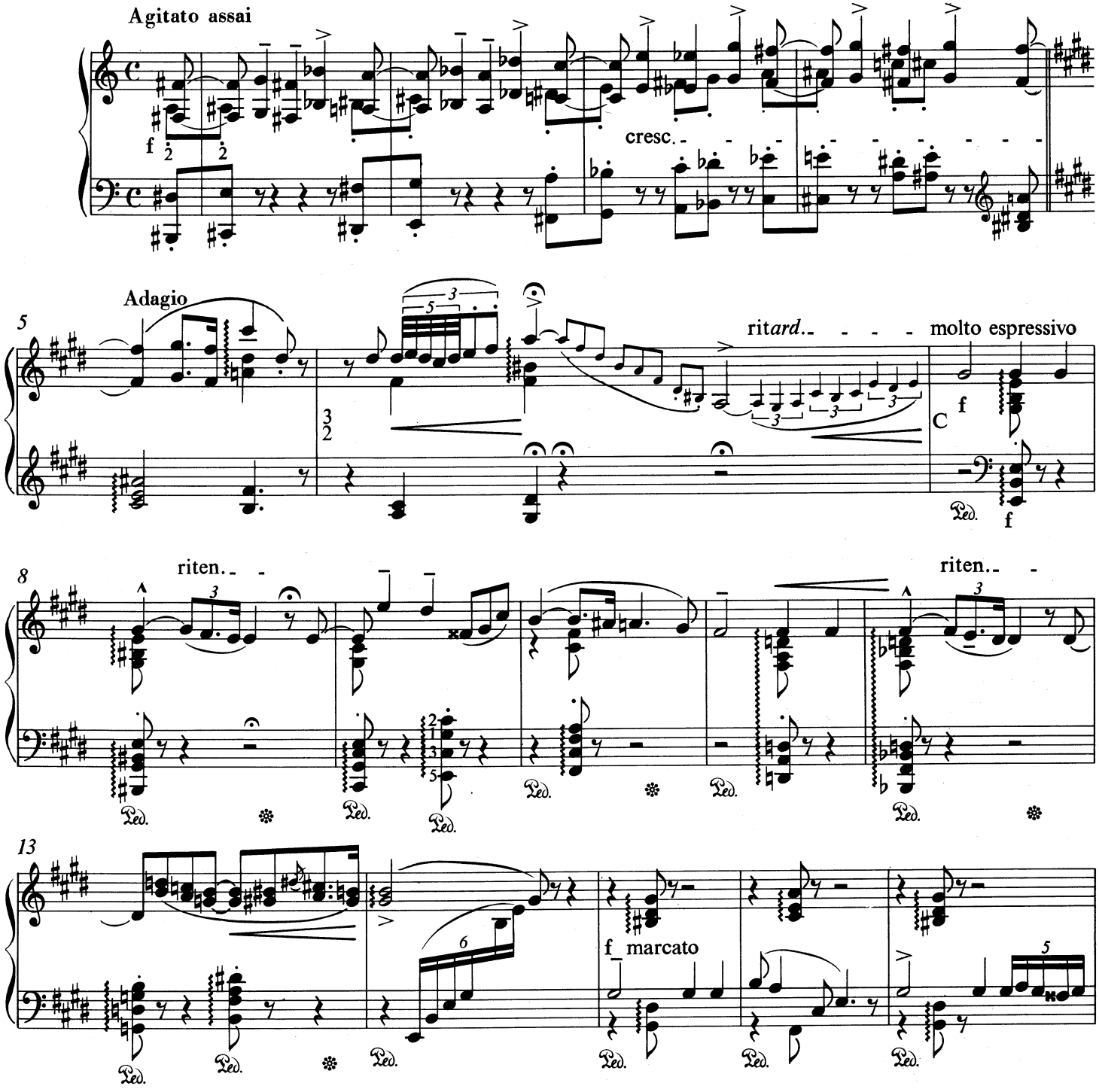
*) Here and in the following bars right up to the *quasi cadenza*, *recitando* and *quasi in tempo* alternate with one another in such a way that the notes written on the two lower staves are always *recitando* and those on the two top staves are always to be played *in tempo*.

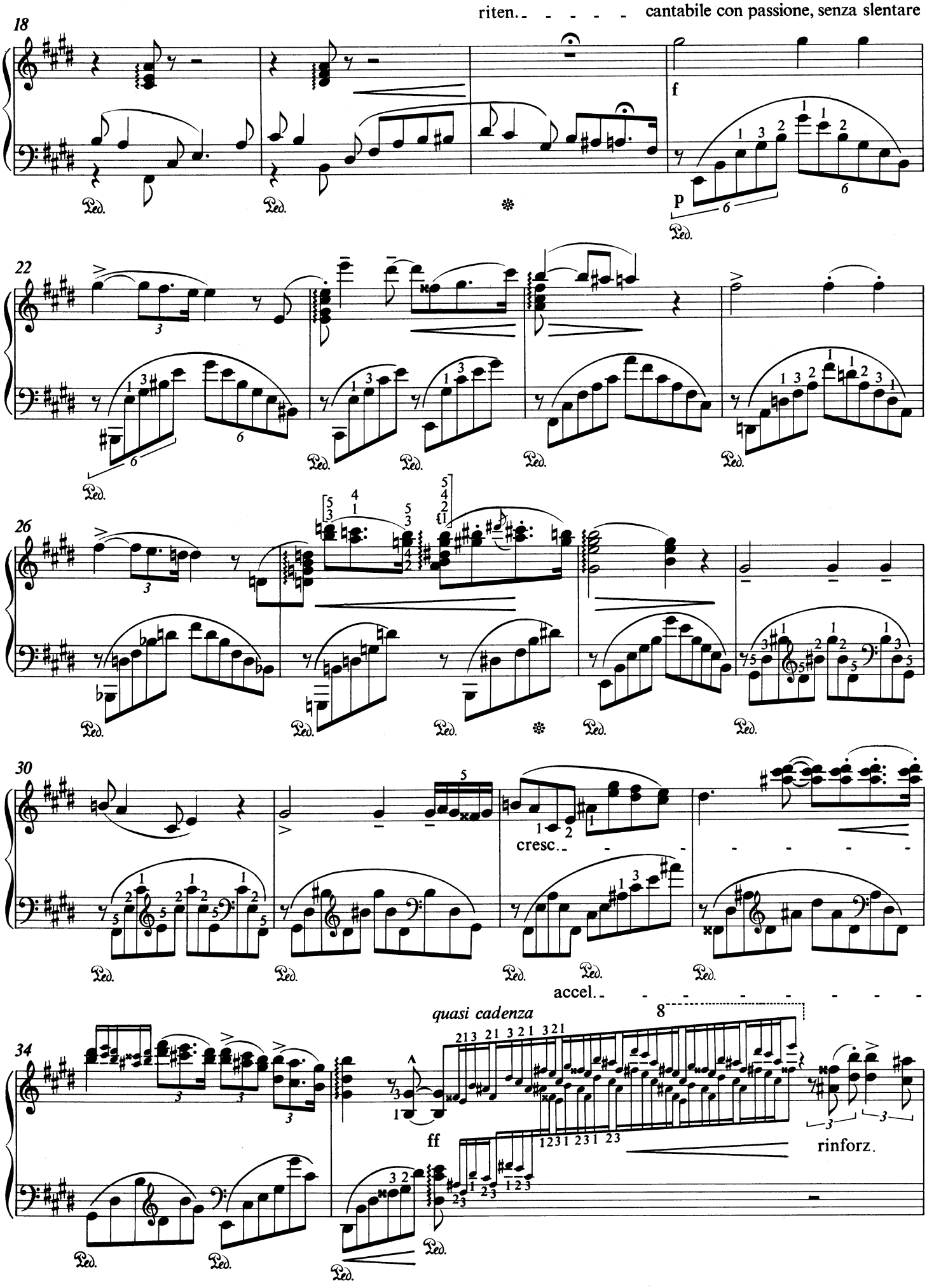

61
dolciss.
Ped.
65
molto rit*en.*
69
in tempo ma sempre rubato
pp
dolce cantando
72
cresc.
75
poco f
pp
p

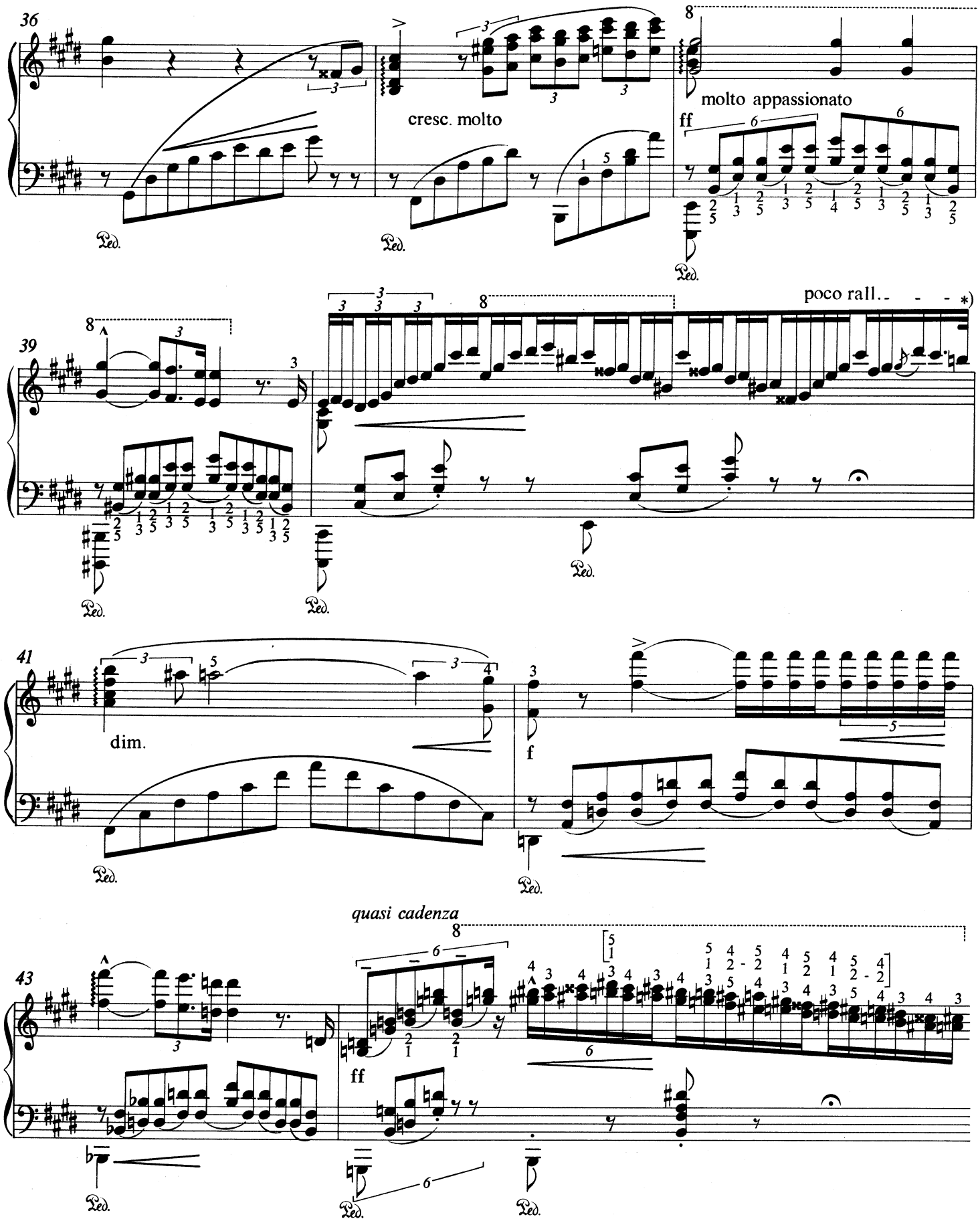

79
8
Ped.
82
cresc. molto
2
85
f con somma passione
89
ff
p dolce
p
rall.
92
più dim.
p

5. SONETTO 104 DEL PETRARCA

Pace non trovo e non ò da far guerra,
e temo e spero, et ardo e son un ghiaccio,
e volo sopra 'l cielo, e giaccio in terra,
e nulla stringo e tutto 'l mondo abbraccio.
Tal m'à in pregion, che non m'apre né serra,
né per suo mi riten né scioglie il laccio,
e non m'ancide Amore e non mi sferra,
né mi vuol vivo né mi trae d' impaccio.
Veggio senza occhi e non ò lingua e grido,
e bramo di perir e cheggio aita,
et ò in odio me stesso ed amo altrui.
Pascomi di dolor, piangendo rido,
egualmente mi spiace morte e vita:
in questo stato son, Donna, per vui.

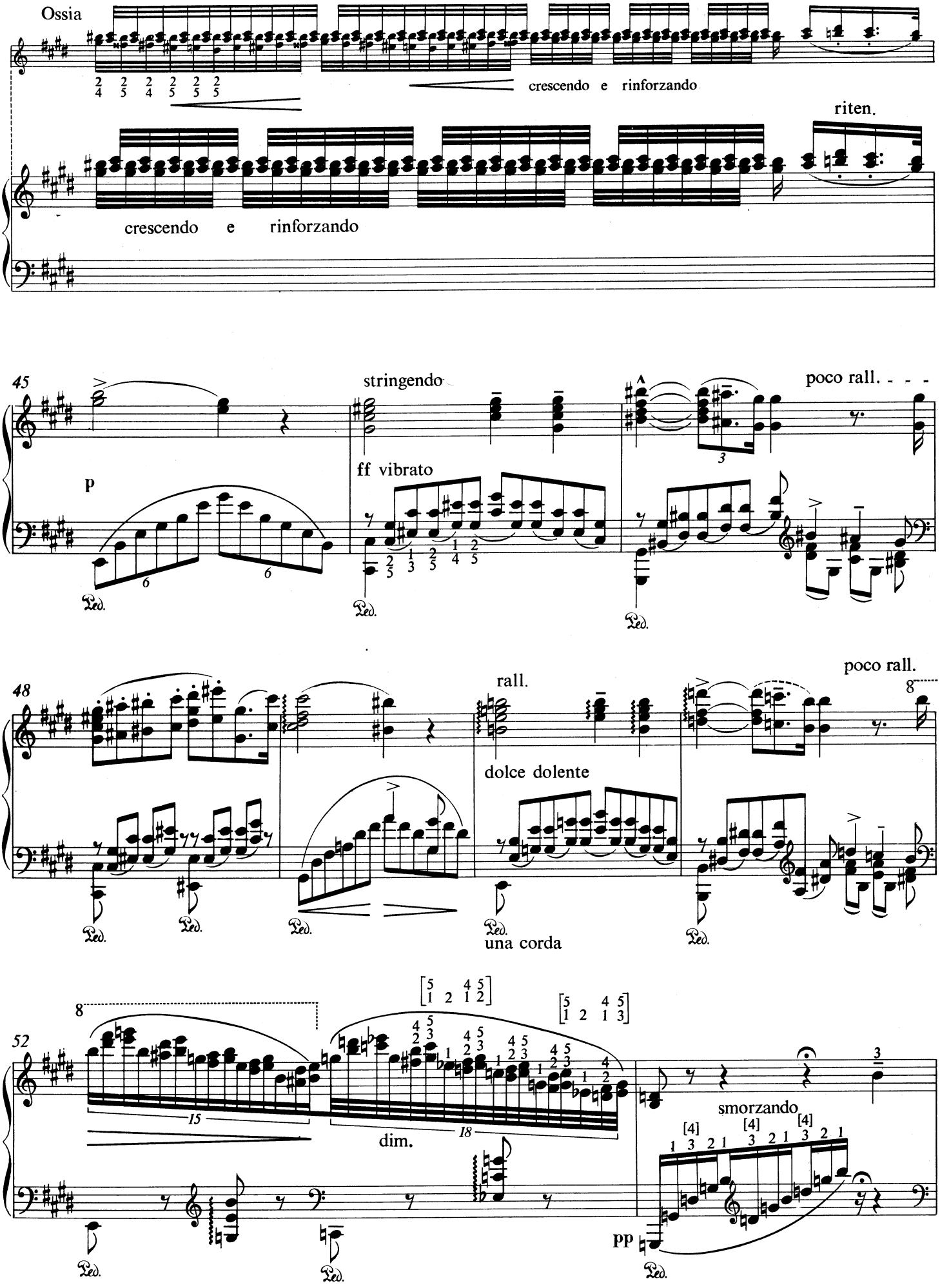


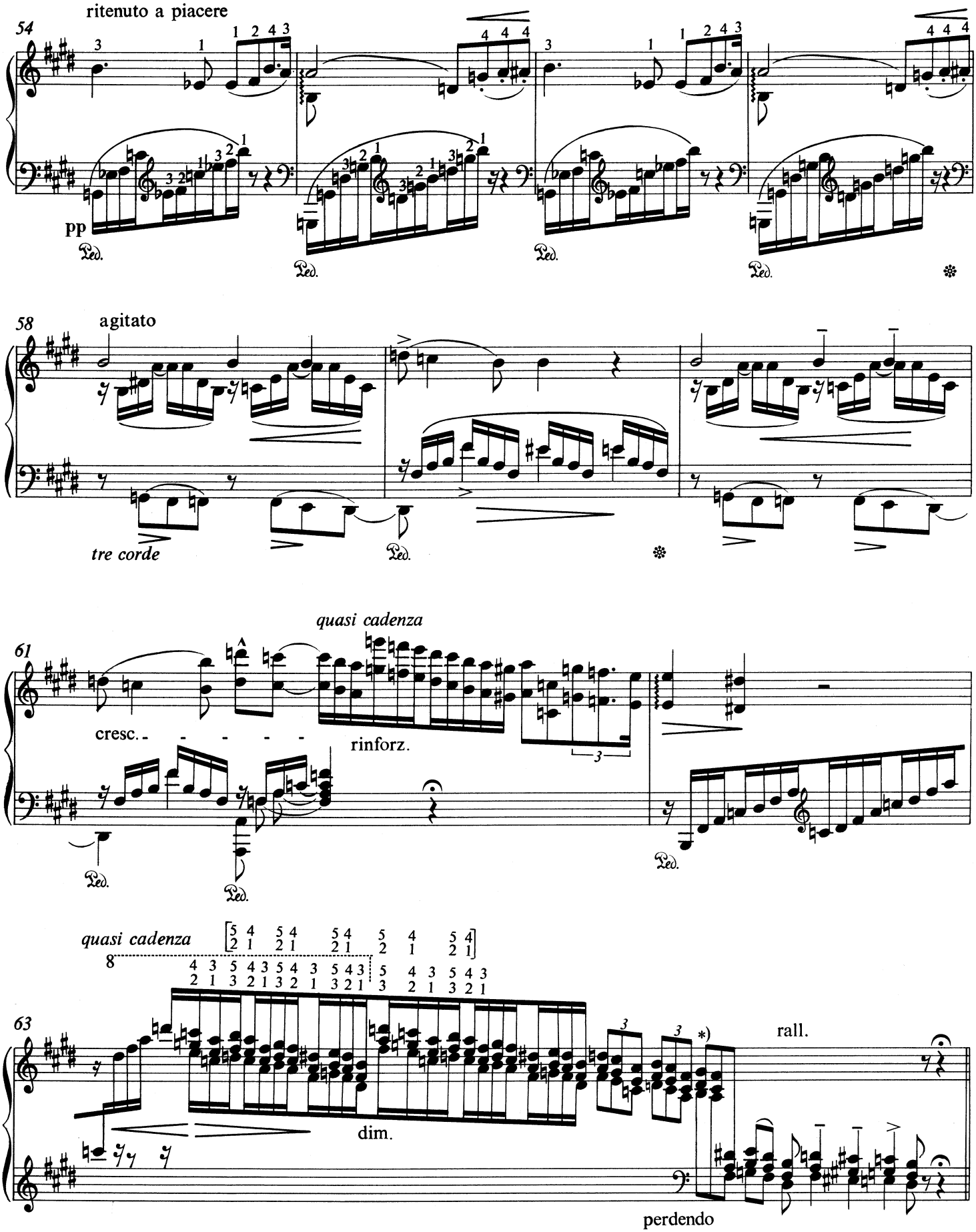

18
riten.
cantabile con passione, senza slentare
f
p
22
26
30
cresc.
accel.
quasi cadenza
8
34
ff
rinforz.



*) Das Rollen der Sechzehntel soll auch am Ende des Taktes gleichmäßig bleiben, natürlich bei der dem *poco rallentando* entsprechenden Verlangsamung. Den Mehrwert von zwei Triolenachteln in der rechten Hand ersetzt in der linken die Fermate.

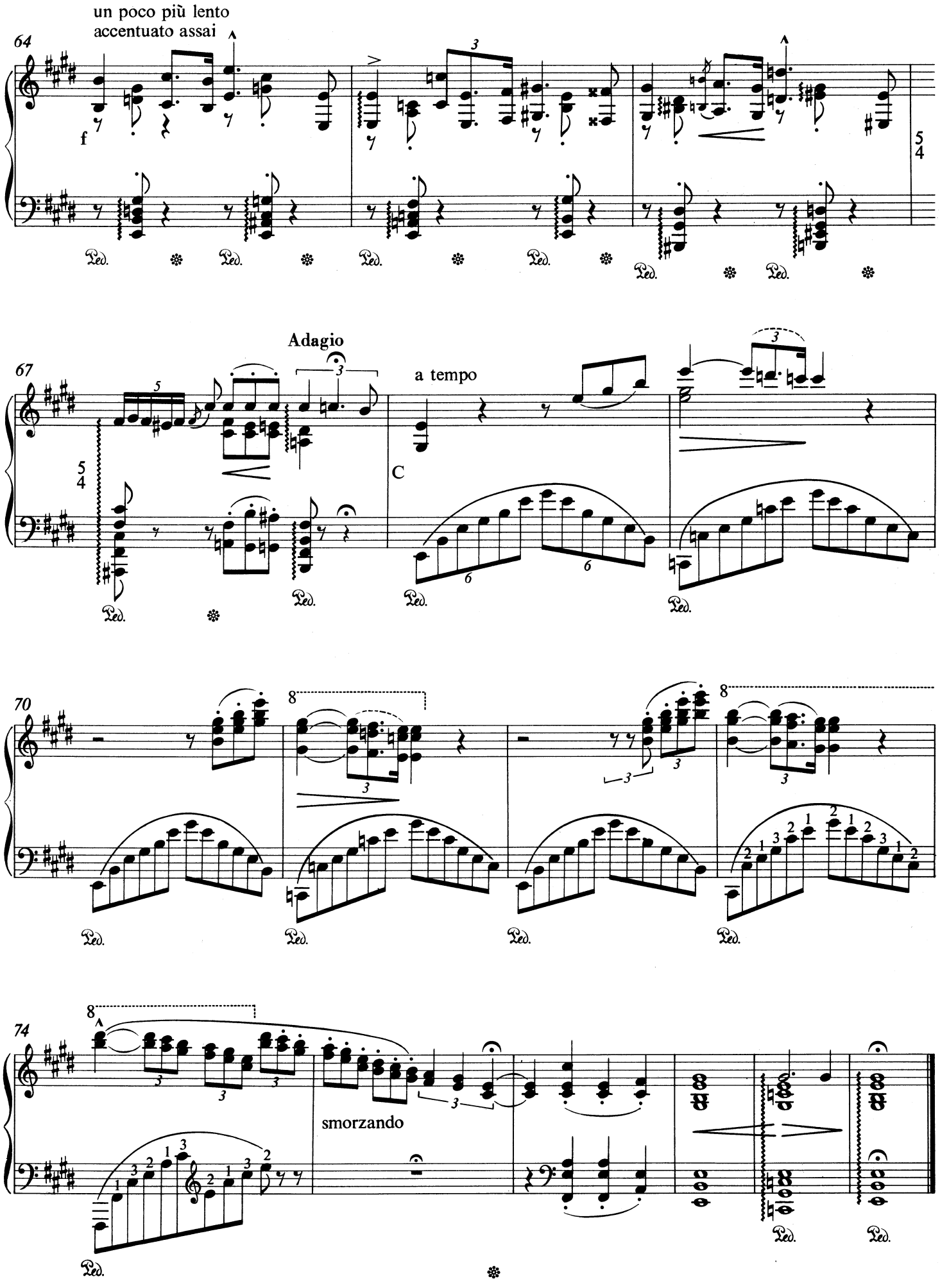
*) The rolling of the semiquavers should remain even at the end of the bar as well, though naturally with deceleration appropriate to the *poco rallentando* marking. The surplus value of two triplet quavers in the right hand is compensated in the left hand by the fermata.


Ossia
crescendo e rinforzando
riten.
crescendo e rinforzando
45
stringendo
poco rall.
p
ff vibrato
48
rall.
poco rall.
dolce dolente
una corda
52
15
dim.
18
smorzando
pp



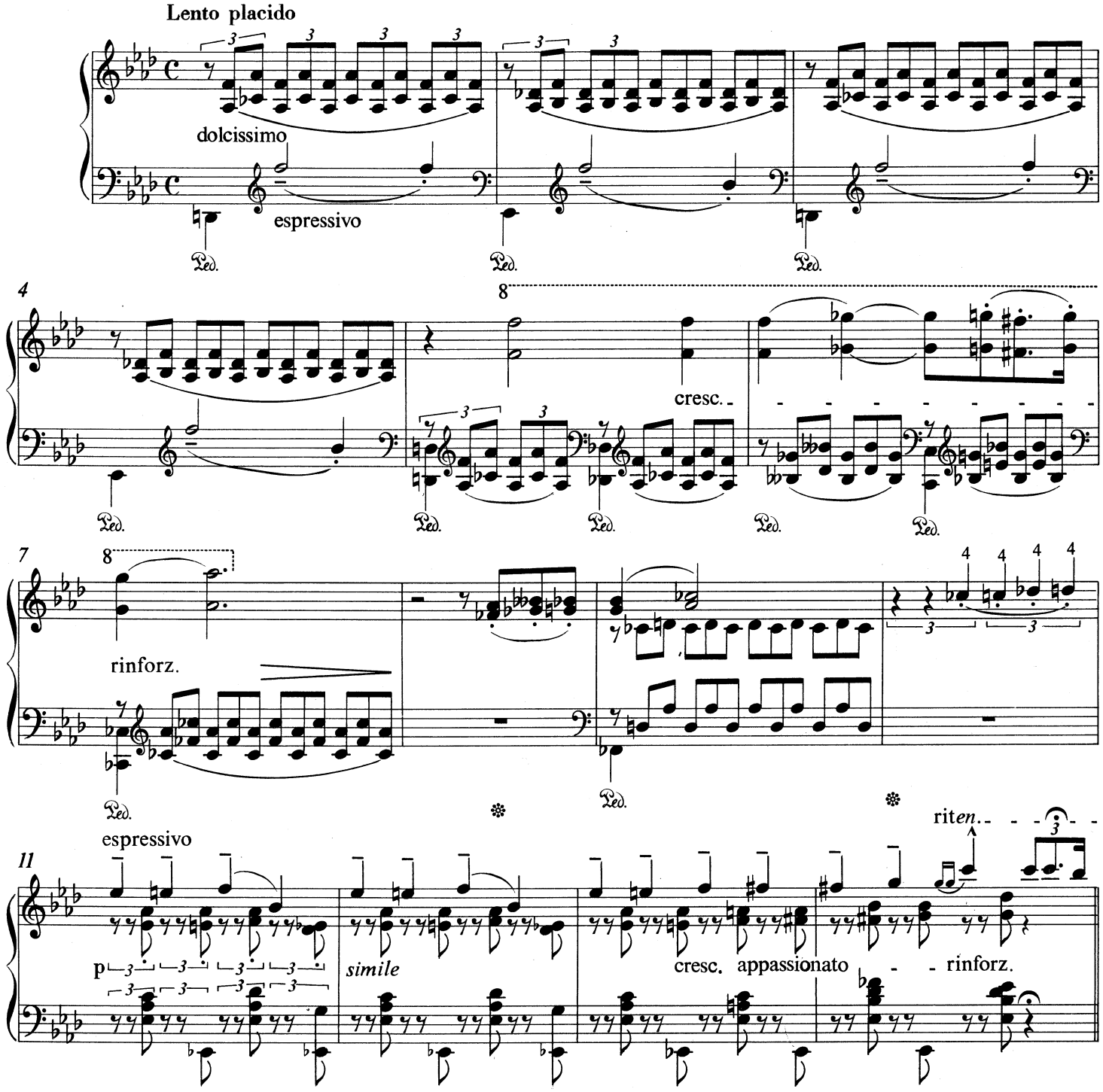
*) Die Verbalkung bedeutet hier keine rhythmische Gliederung, sondern Phrasierung. Die Kadenz verlangsamt sich stufenweise: nach den Sechzehnteln und Triolenachteln folgen vollwertige Achtel, dann Viertel.

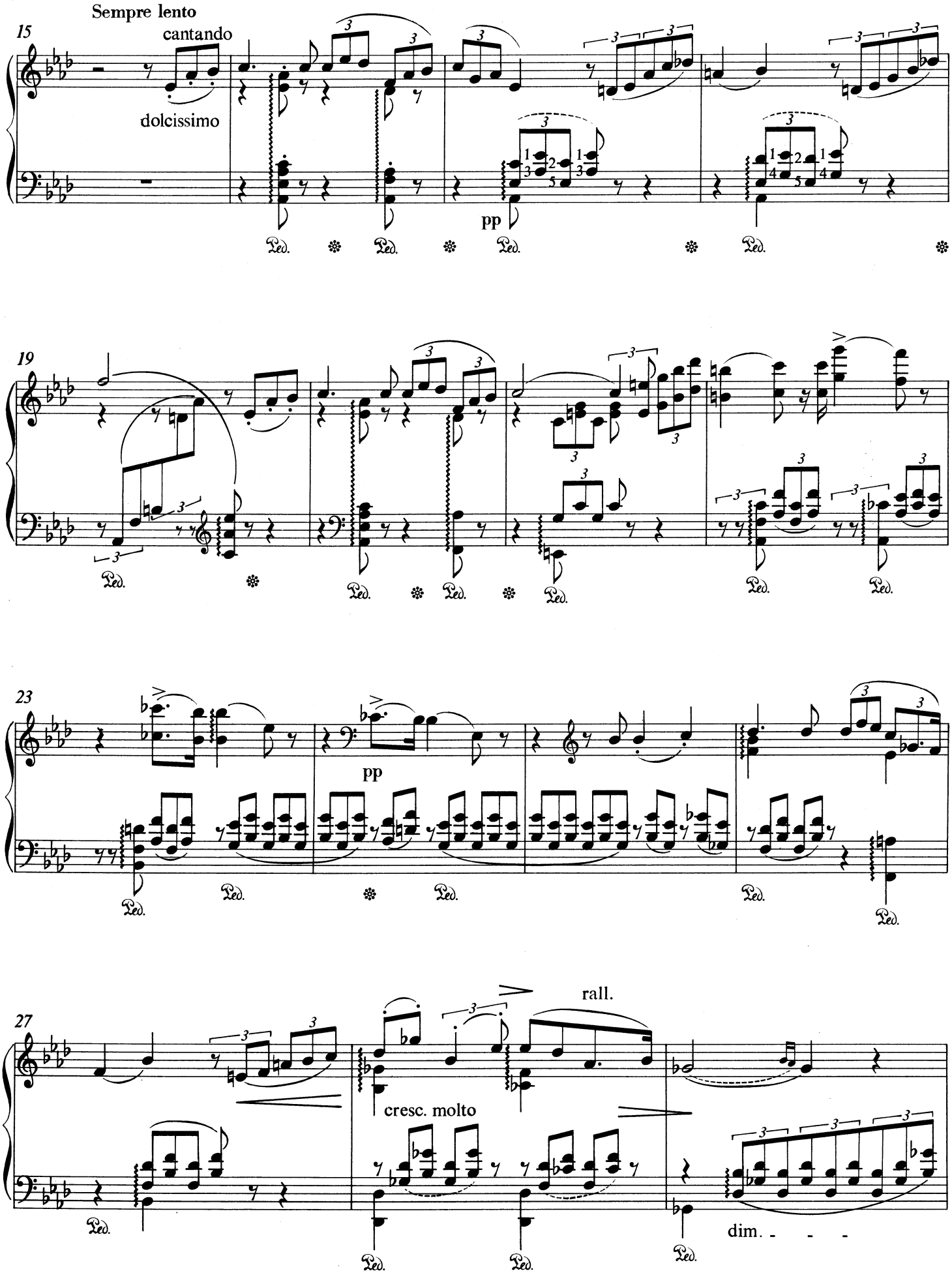
*) Here the beam no longer represents rhythmic division but indicates phrasing. The cadenza gradually becomes slower: the semiquavers and triplet quavers are followed by ordinary quavers and then by crotchets.

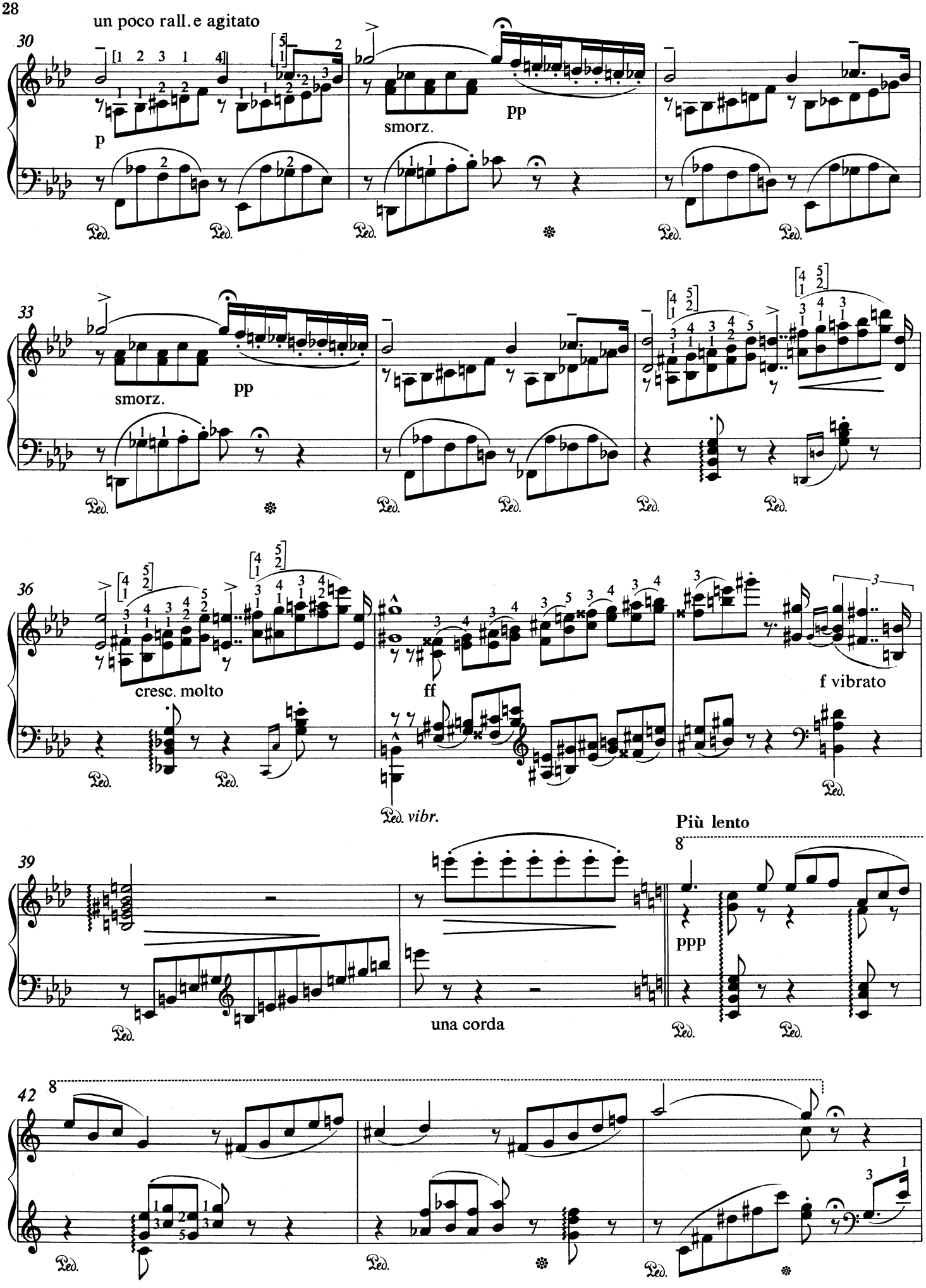

un poco più lento
accentuato assai
64
f
67
Adagio
a tempo
C
70
74
smorzando

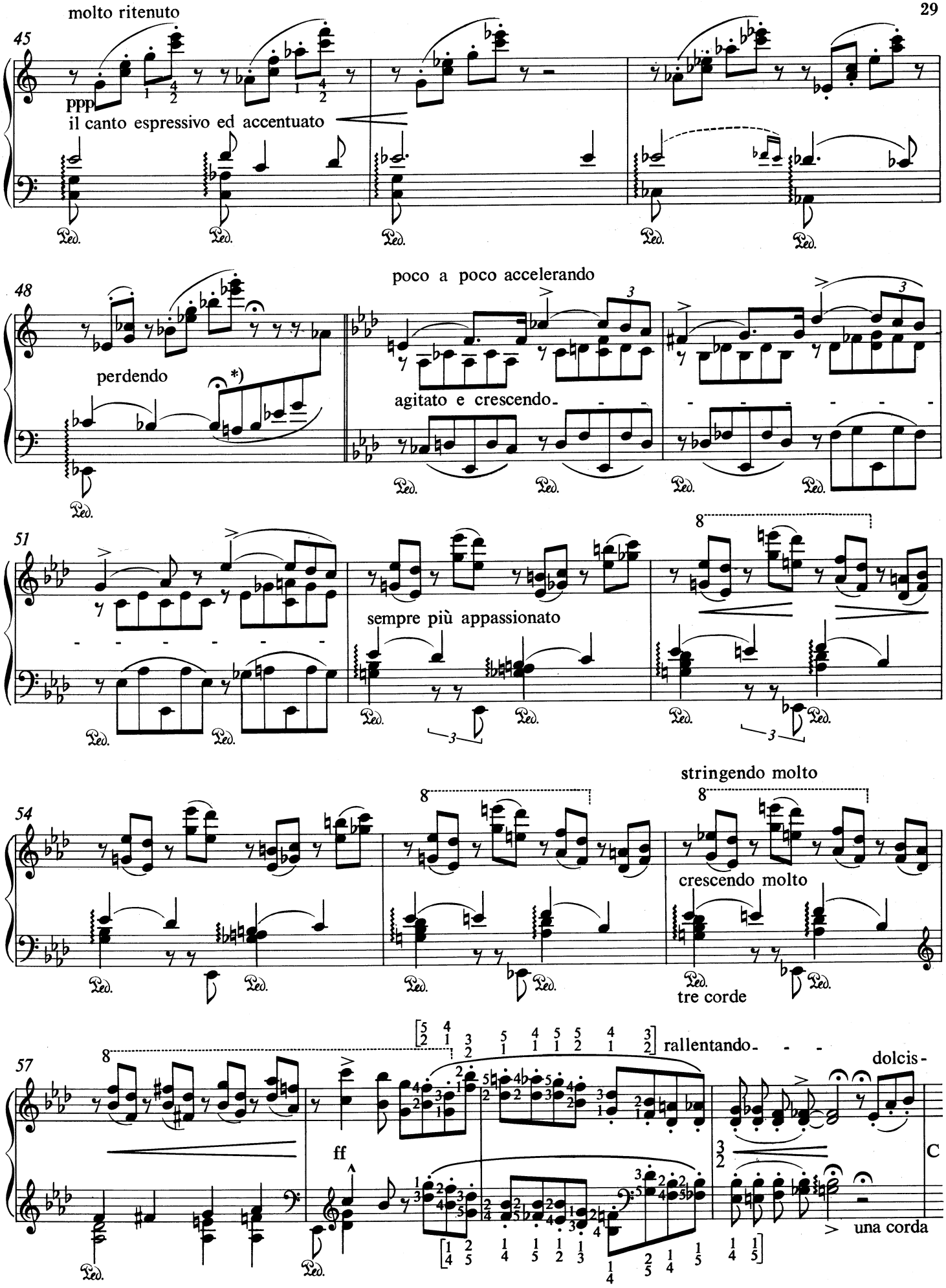
6. SONETTO 123 DEL PETRARCA

I' vidi in terra angelici costumi
e celesti bellezze al mondo sole,
tal che di rimembrar mi giova e dole,
chè quant'io miro par sogni, ombre e fumi;
e vidi lagrimar que' duo bei lumi
ch'àn fatto mille volte invidia al sole,
et udi' sospirando dir parole
che farian gire i monti e stare i fiumi.
Amor, senno, valor, pietate e doglia
facean piangendo un più dolce concento
d'ogni altro, che nel mondo undir si soglia,
ed era il cielo a l'armonia si intento,
che non se vedea in ramo mover foglia:
tanta dolcezza avea pien l'aere e 'l vento!



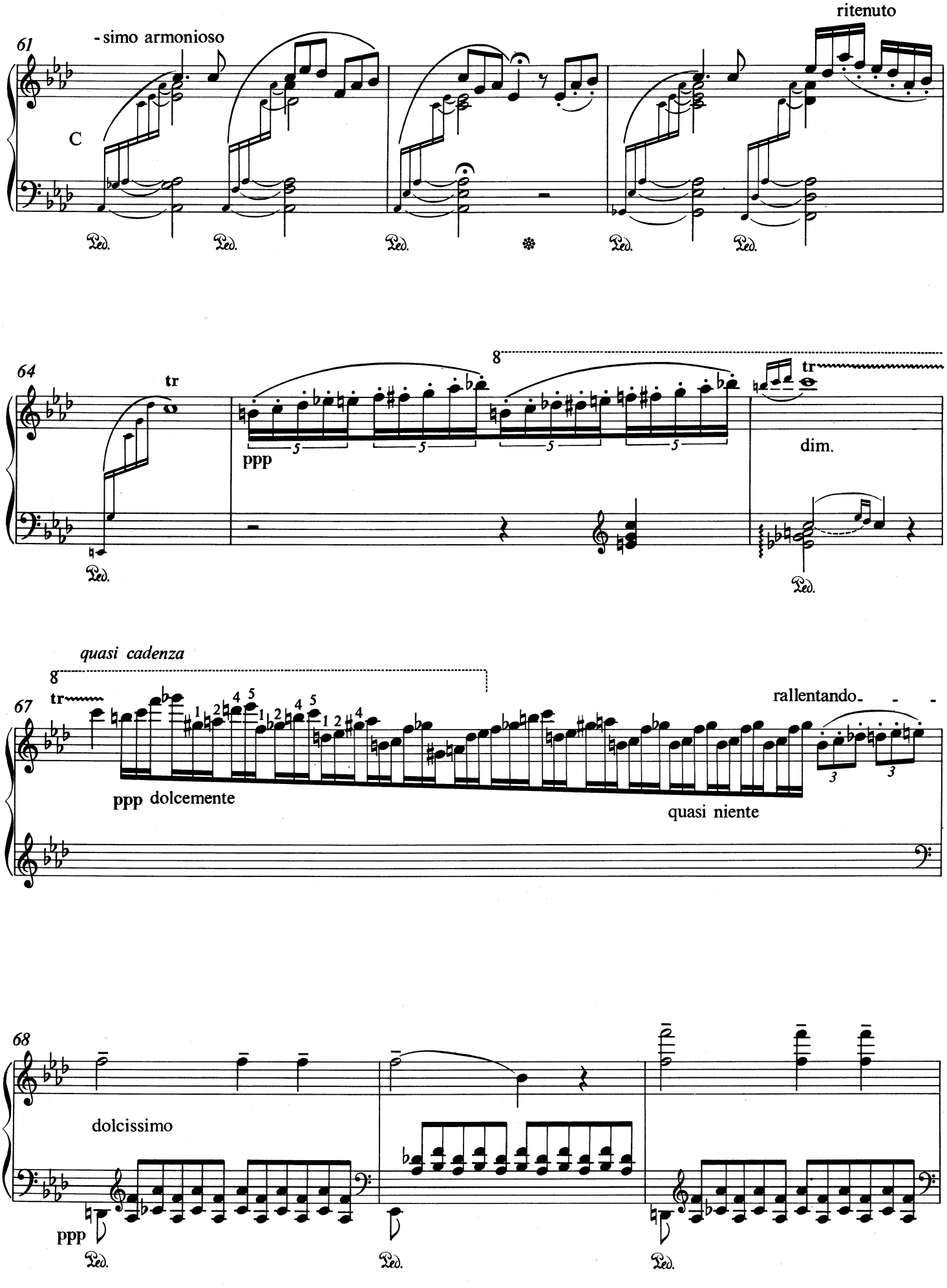

Sempre lento
15
cantando
dolcissimo
pp
19
23
pp
27
rall.
cresc. molto
dim.

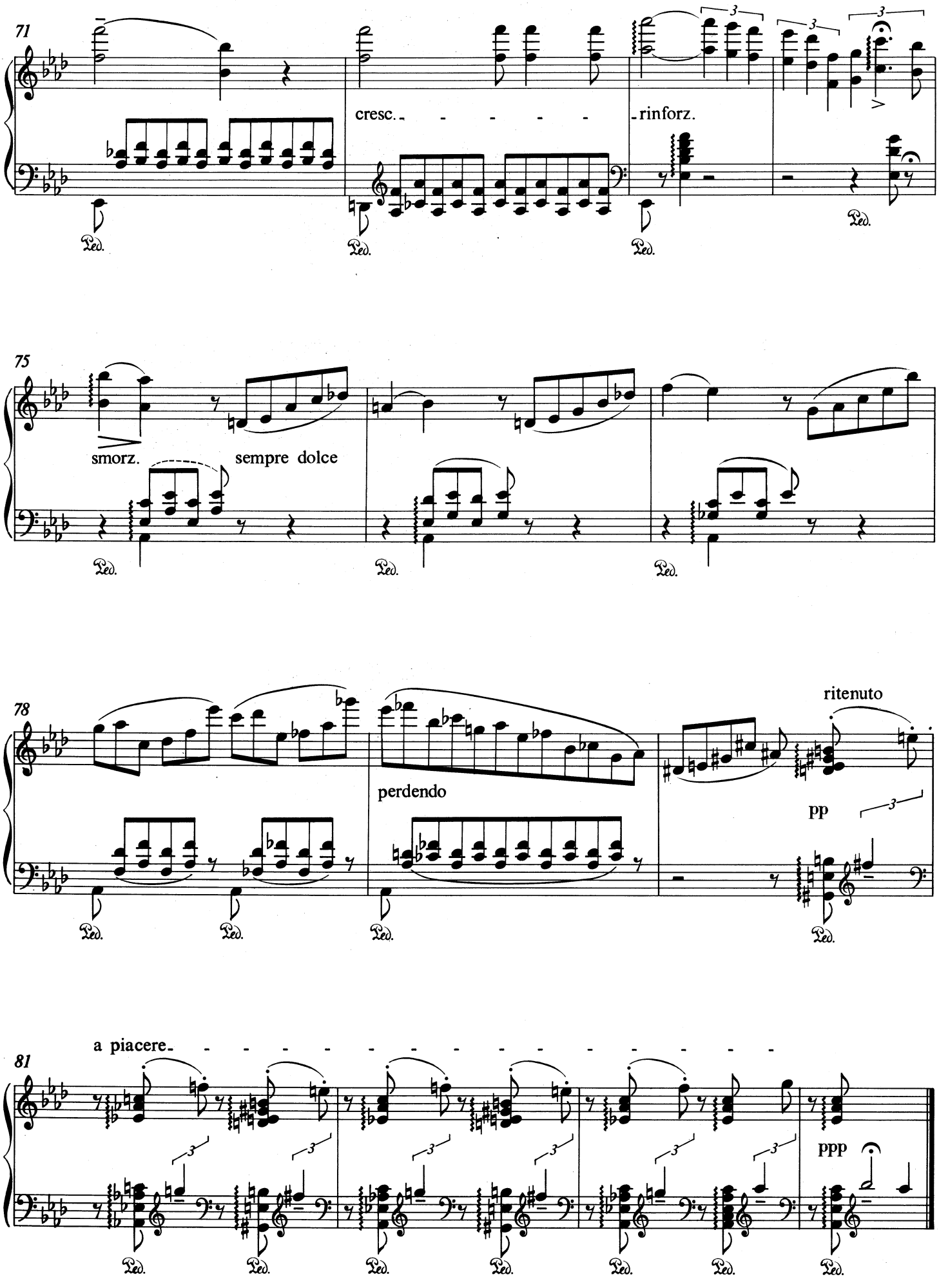

un poco rall. e agitato
30
p
smorz.
pp
33
smorz.
pp
36
cresc. molto
ff
f vibrato
Ped. vibr.
39
una corda
Più lento
ppp
42



*) Der Anfangston der Melodie soll erst nach dem oberhalb stehenden Achtelton erklingen.

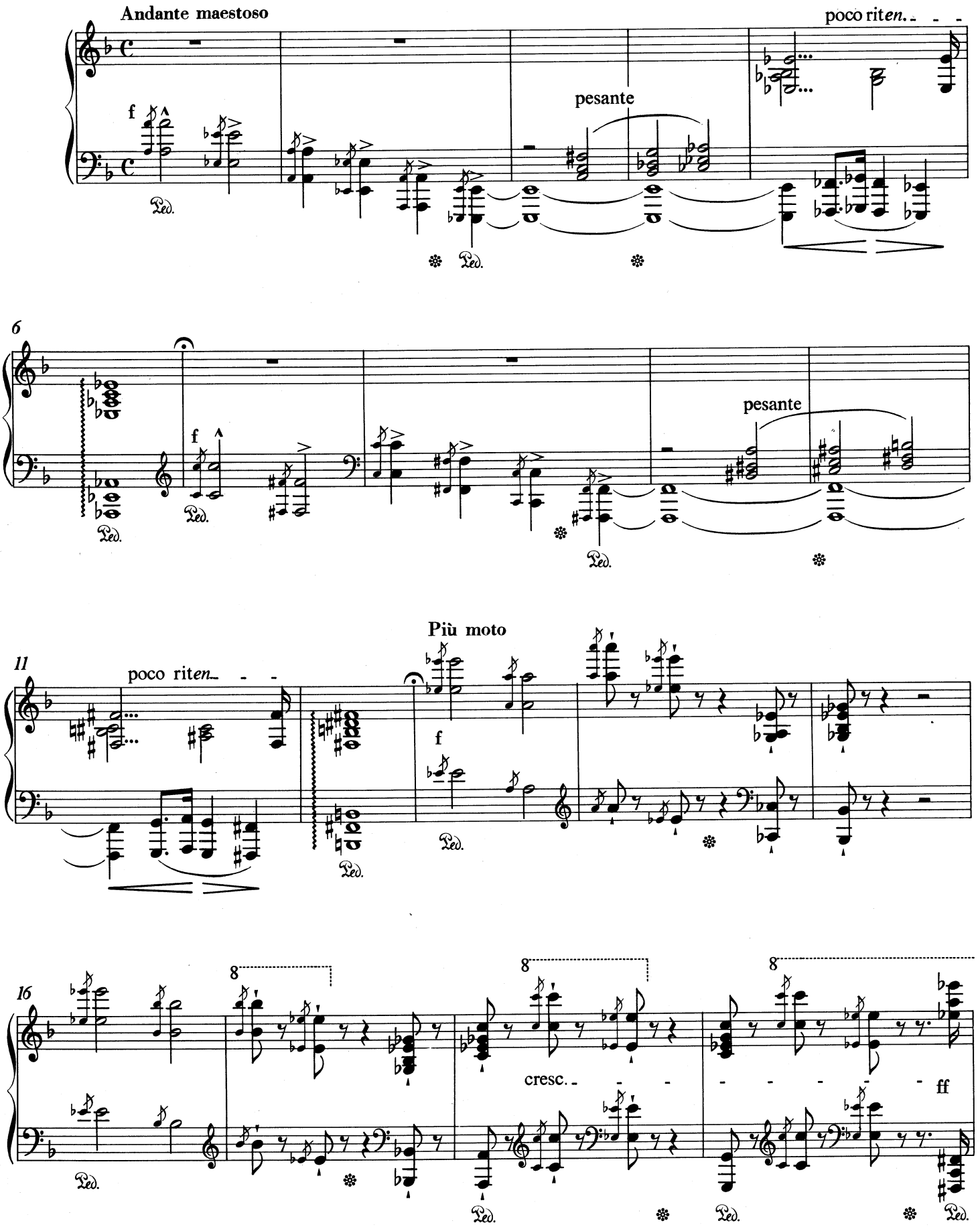
*) The first note of the melody should be sounded only after the quaver above it has been played.


61
- simo armonioso
ritenuto
C
Ped.
64
tr
8
ppp
5
dim.
quasi cadenza
67
rallentando
ppp dolcemente
quasi niente
68
dolcissimo
ppp


71
cresc.
rinforz.
75
smorz.
sempre dolce
78
perdendo
ritenuto
pp
81
a piacere
ppp

7. APRÈS UNE LECTURE DU DANTE

Fantasia quasi Sonata



20 riten. molto

25 p p p

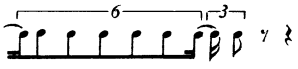
29 stringendo p

32 un poco ritard. pp dim.

35 Presto agitato assai

p lamentoso

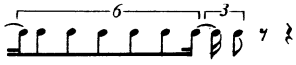
*) Die Notierung der zweiten Hälfte der Takte 26 und 28 ist in der rechten Hand rhythmisch ungenau. Da das Maß der synkopisierenden Verschiebung auch beim letzten herabspringenden Ton unverändert bleibt, hat dieser eigentlich den Wert von zwei Triolensechzehnteln:



Der Einfachheit halber haben wir die ursprüngliche Schreibart Liszts beibehalten.

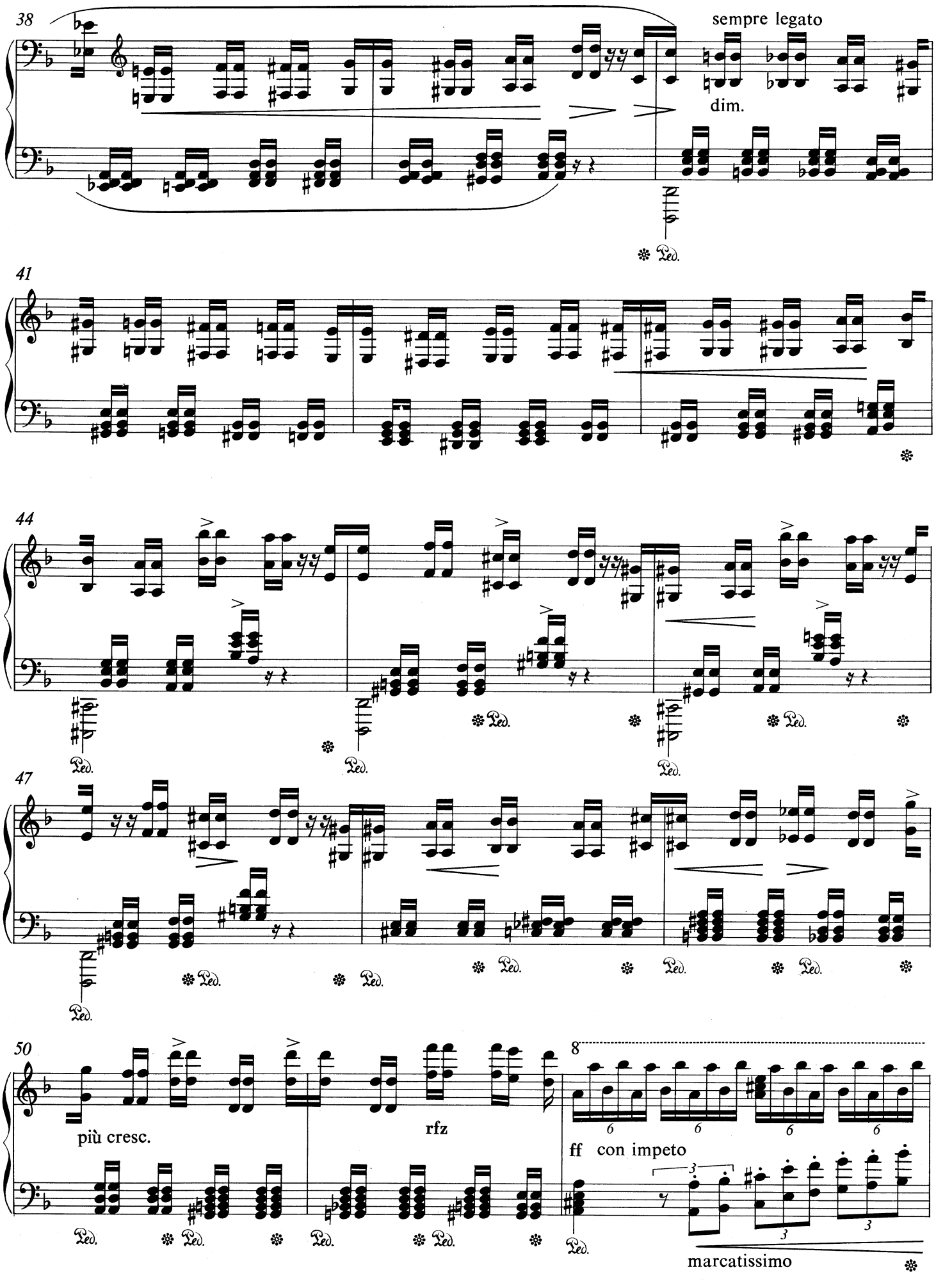
**) Über die Pedalanwendung vgl. das Vorwort zur Serie.

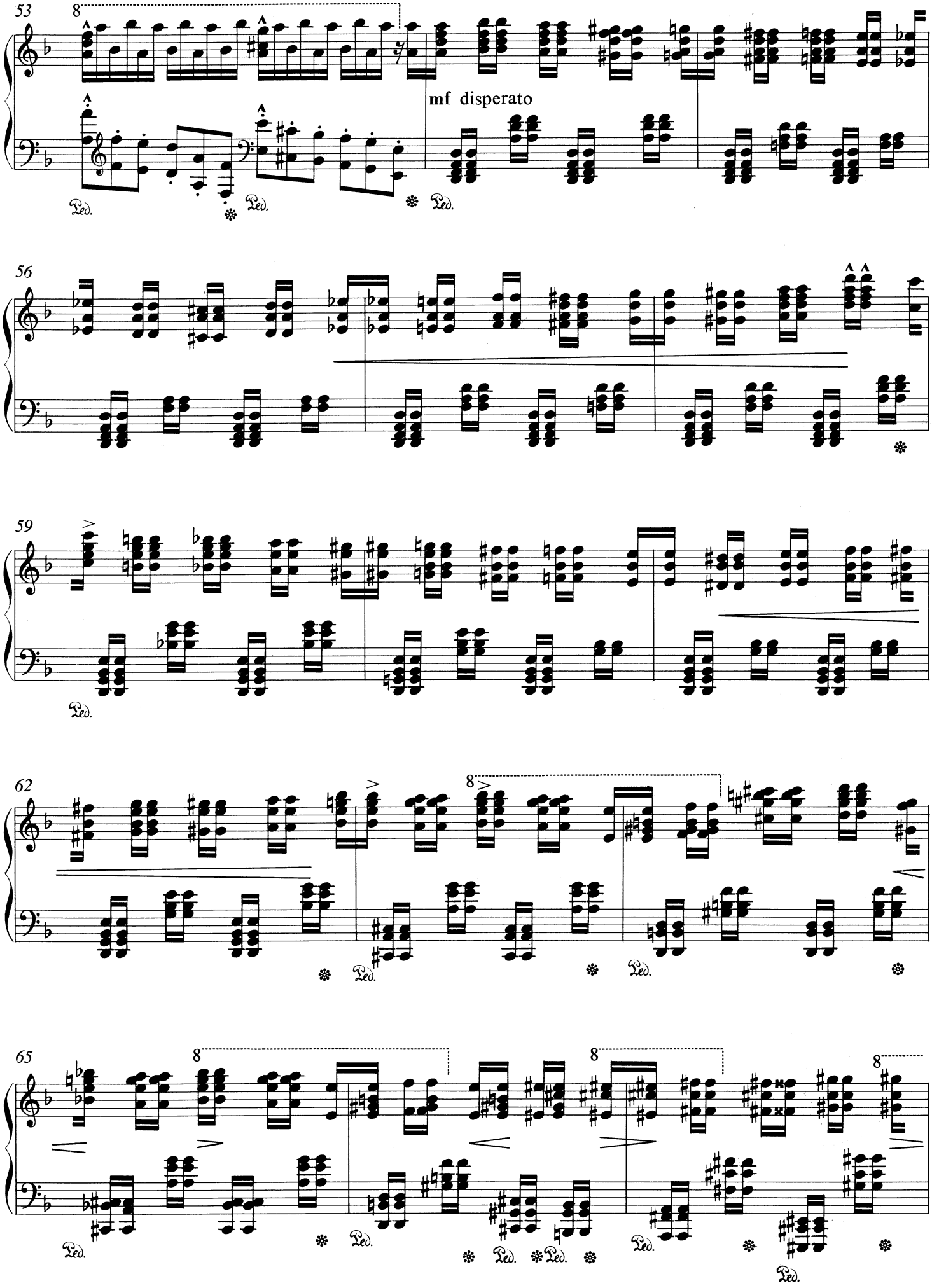
*) The notation of the right hand in the second half of bars 26 and 28 is not precise rhythmically. Since the size of the syncopated displacement does not change even with the lower last note, it is in fact two triplet semiquaver in value:

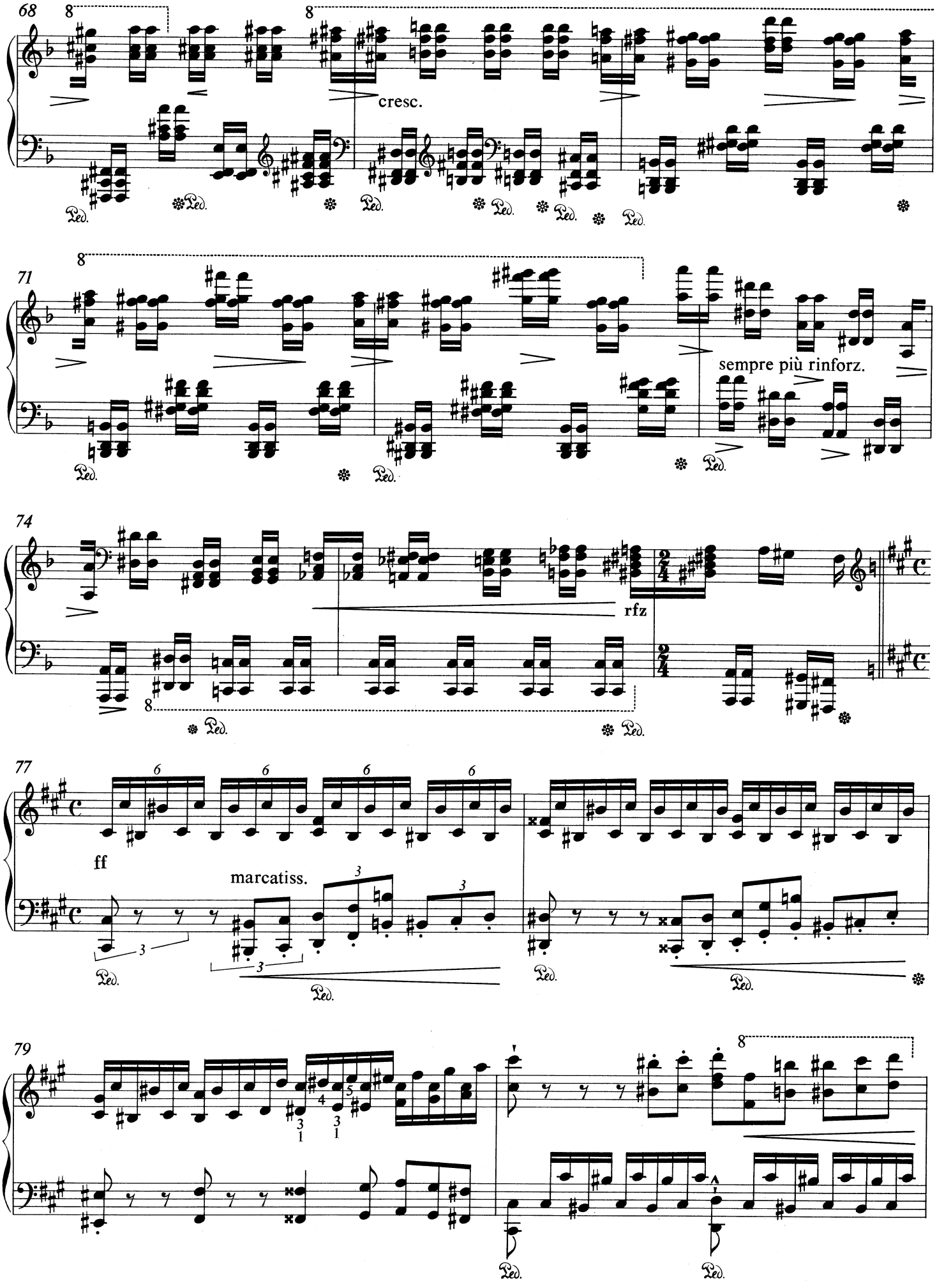


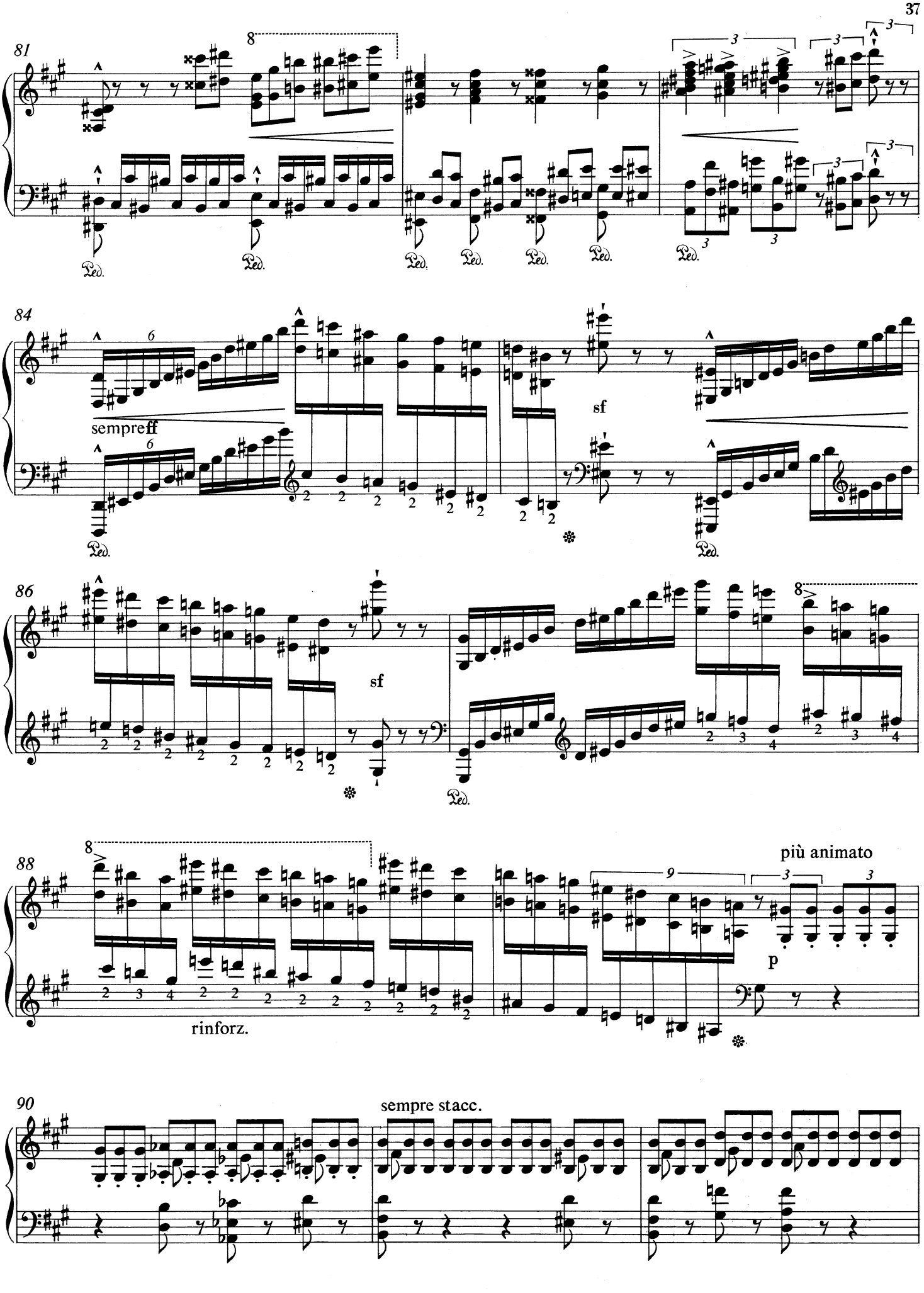
In the interests of simplicity we have retained Liszt's original notation.

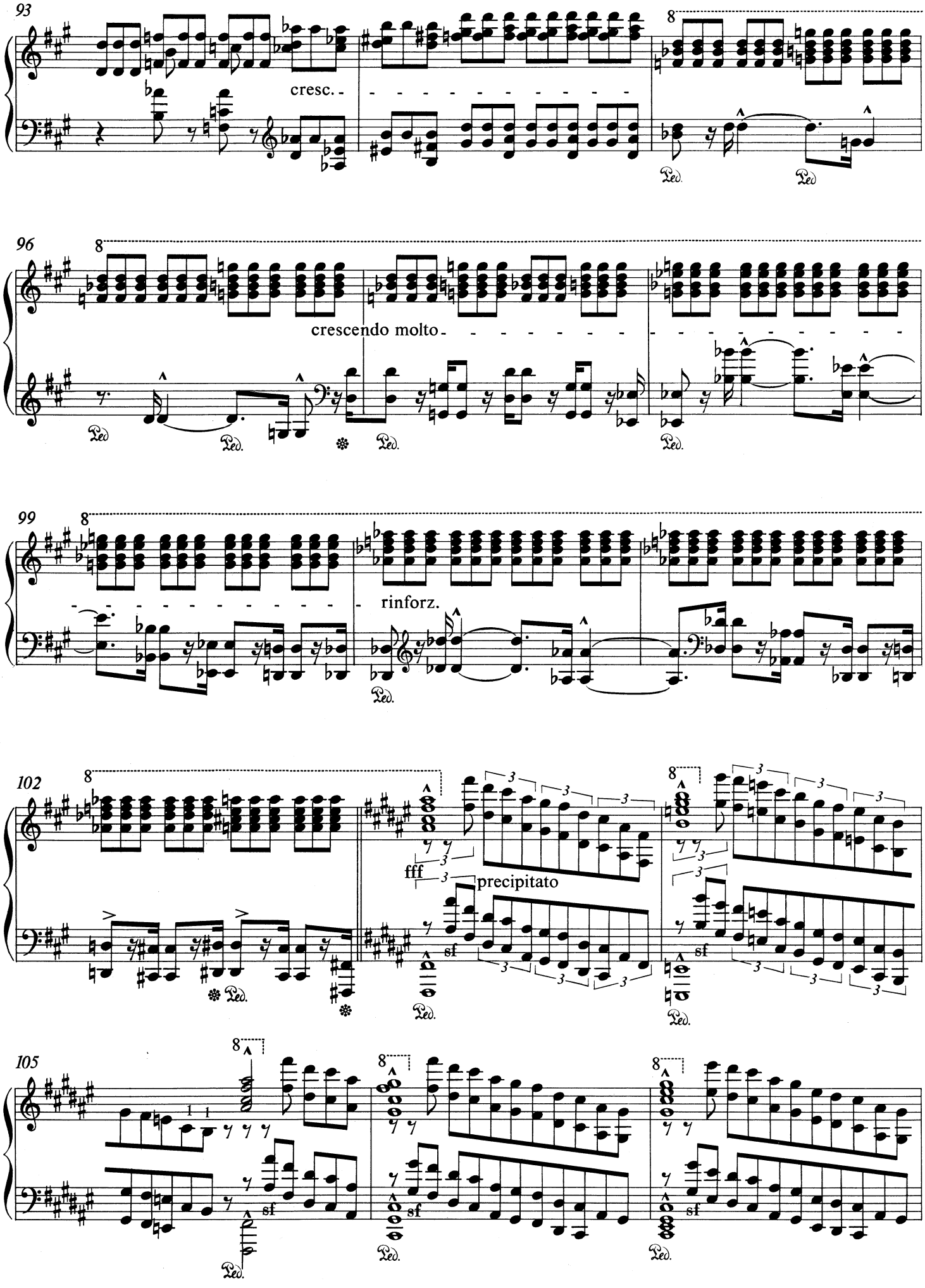
**) See the foreword to the series concerning the use of the pedal.

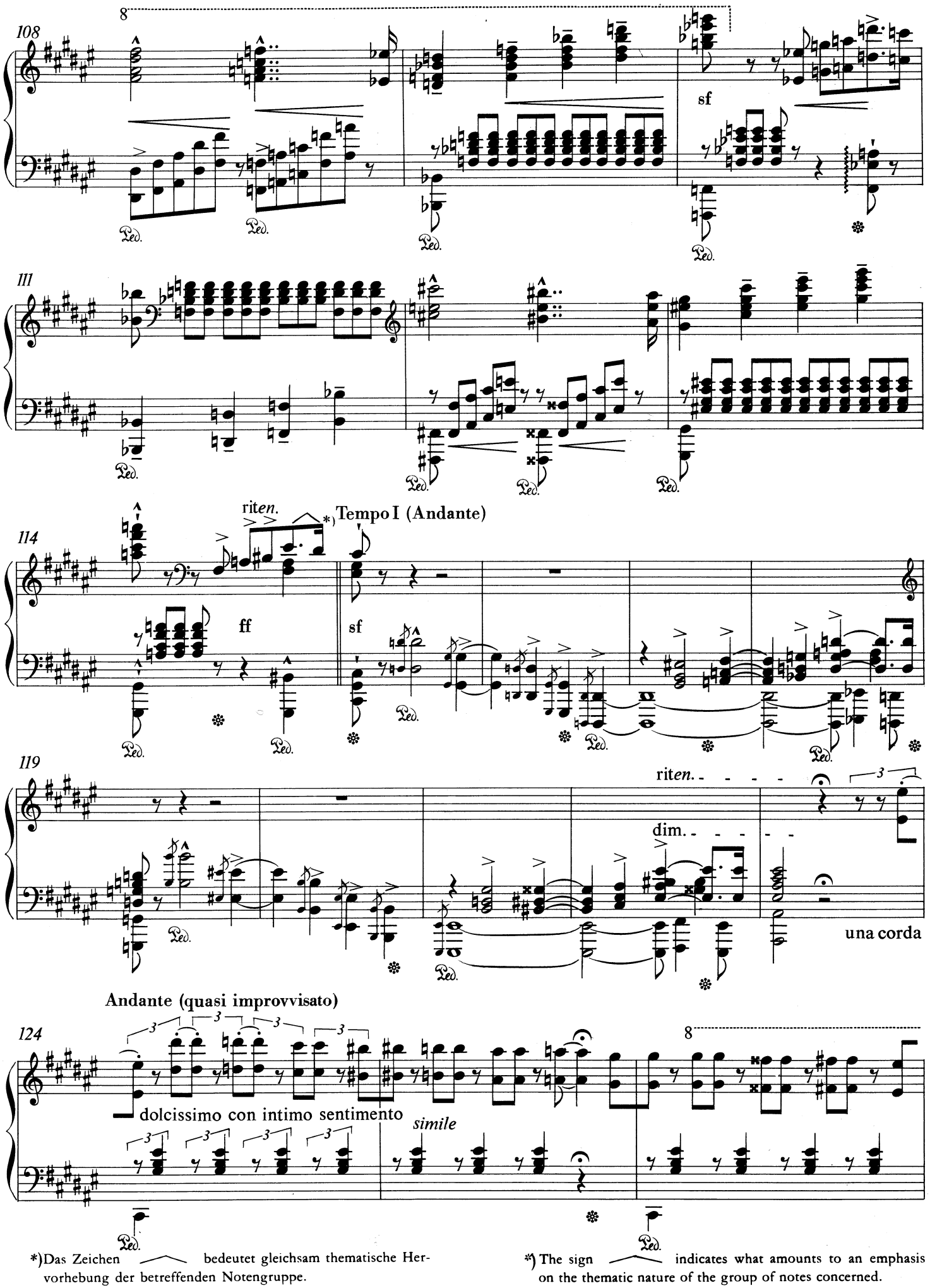

38
sempre legato
dim.
Ped.
41
44
47
50
più cresc.
rfz
8
ff con impeto
marcatissimo


53
8
mf disperato
Ped.
56
59
62
65


68
8
8
cresc.
Ped.
71
8
sempre più rinforz.
74
rfz
8
77
ff
marcatiss.
79
8

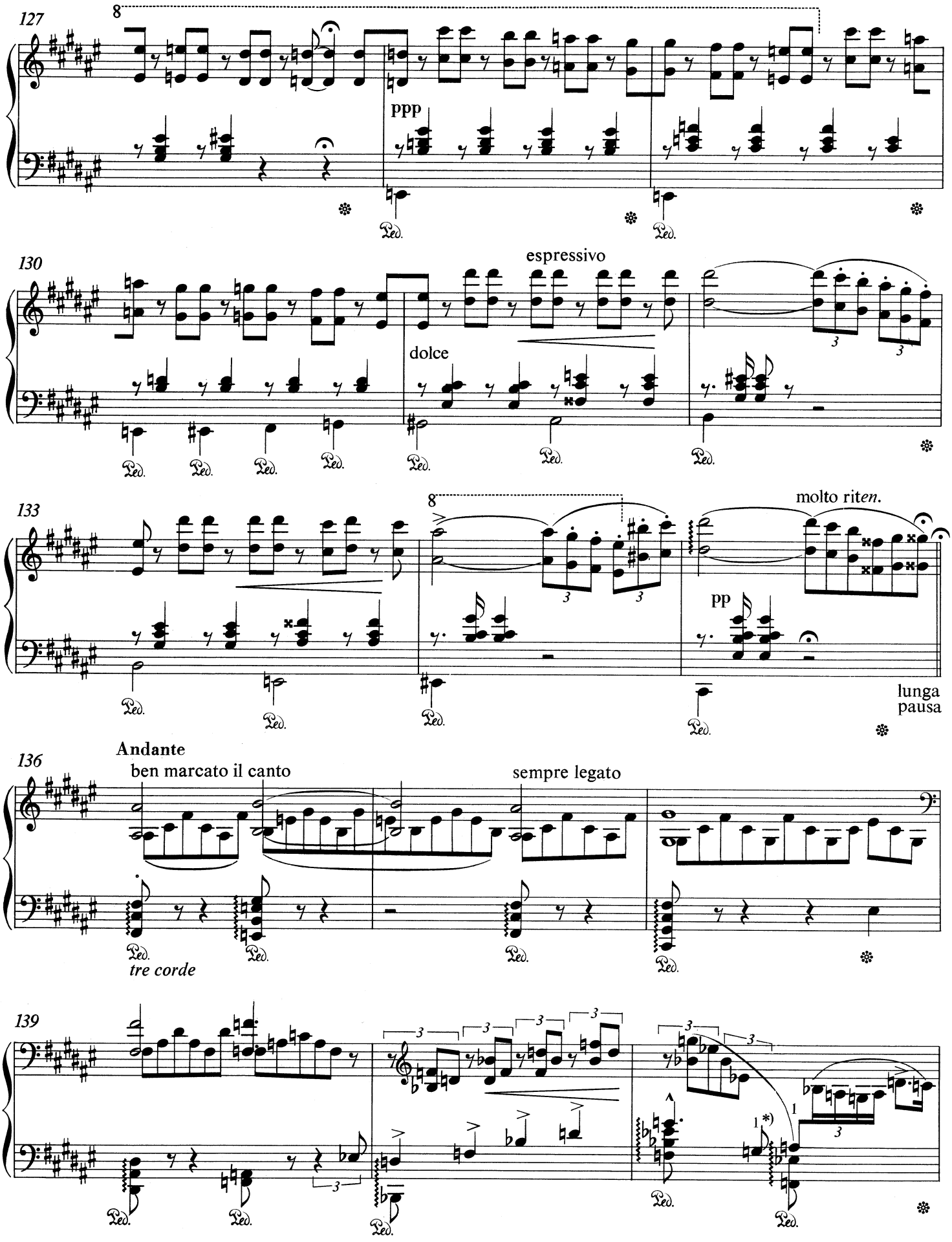

81
84
sempreff
sf
86
sf
88
più animato
p
rinforz.
90
sempre stacc.


93
cresc.
96
crescendo molto
99
rinforz.
102
fff
precipitato
sf
105
sf



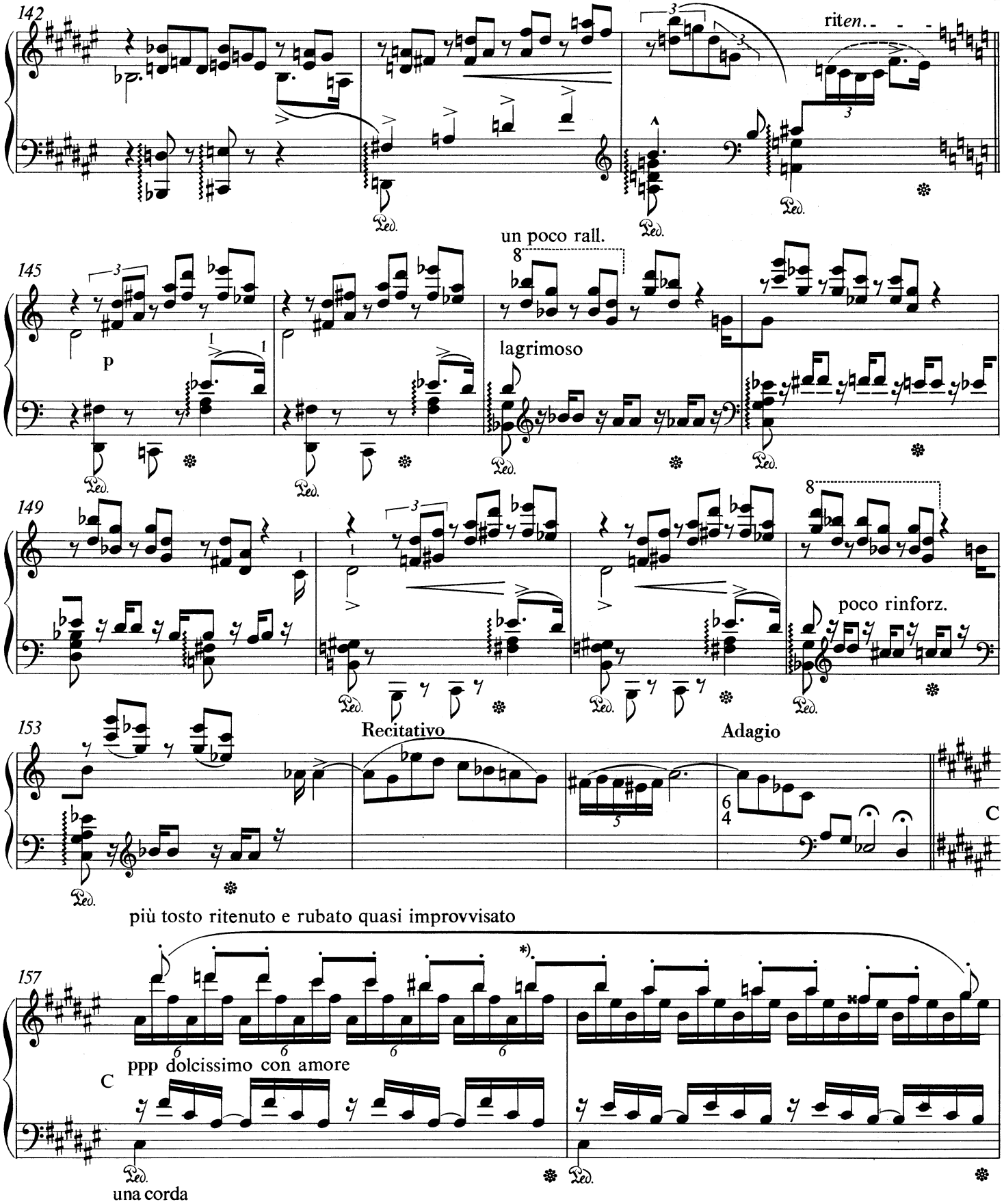
*)Das Zeichen ⌒ bedeutet gleichsam thematische Hervorhebung der betreffenden Notengruppe.

*) The sign ⌒ indicates what amounts to an emphasis on the thematic nature of the group of notes concerned.



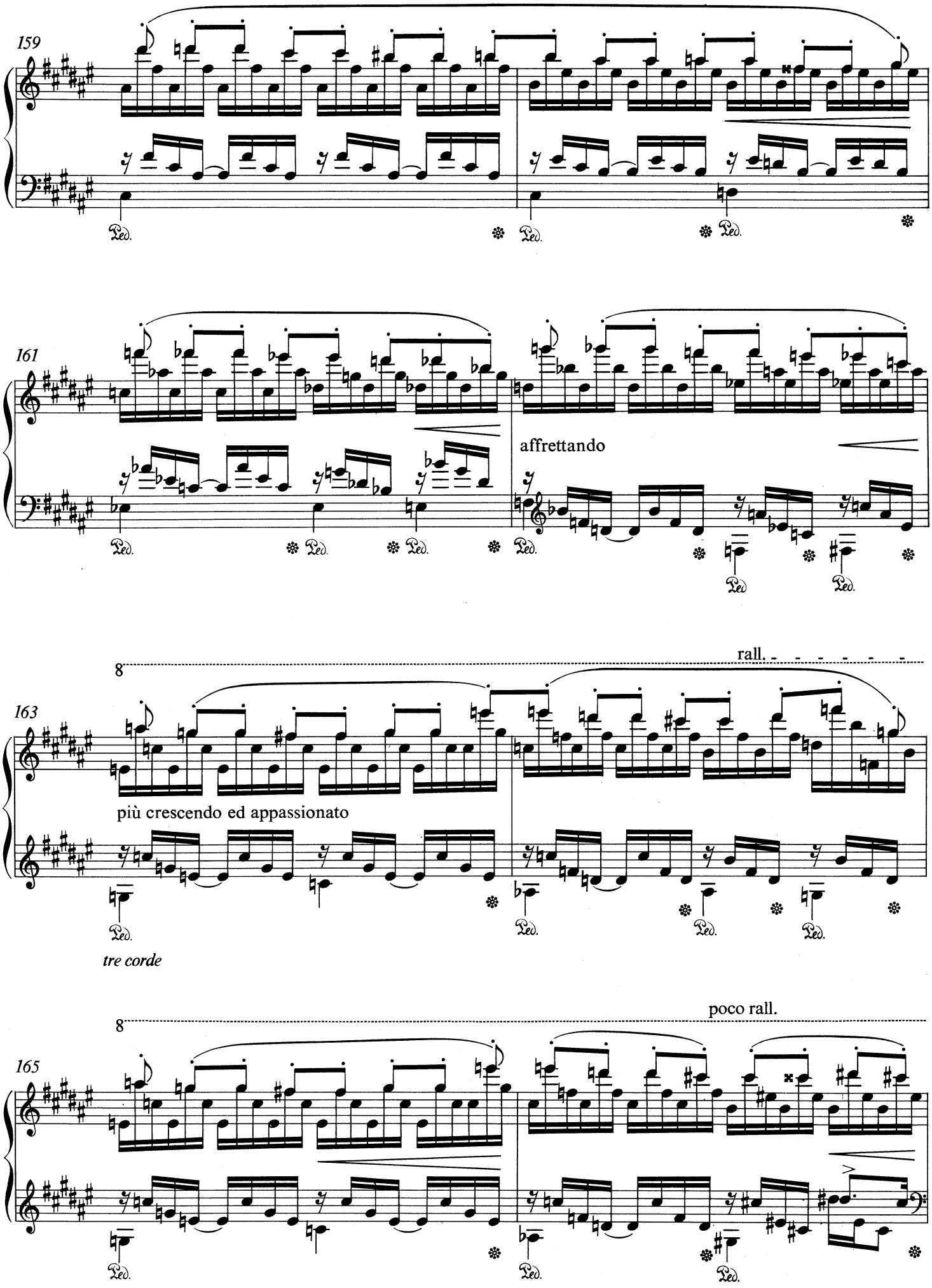
*) Der auf das vierte Achtel der linken Hand entfallende Ton ist als ein in die Phrase der rechten Hand sich einfügendes Triolenachtel zu spielen.

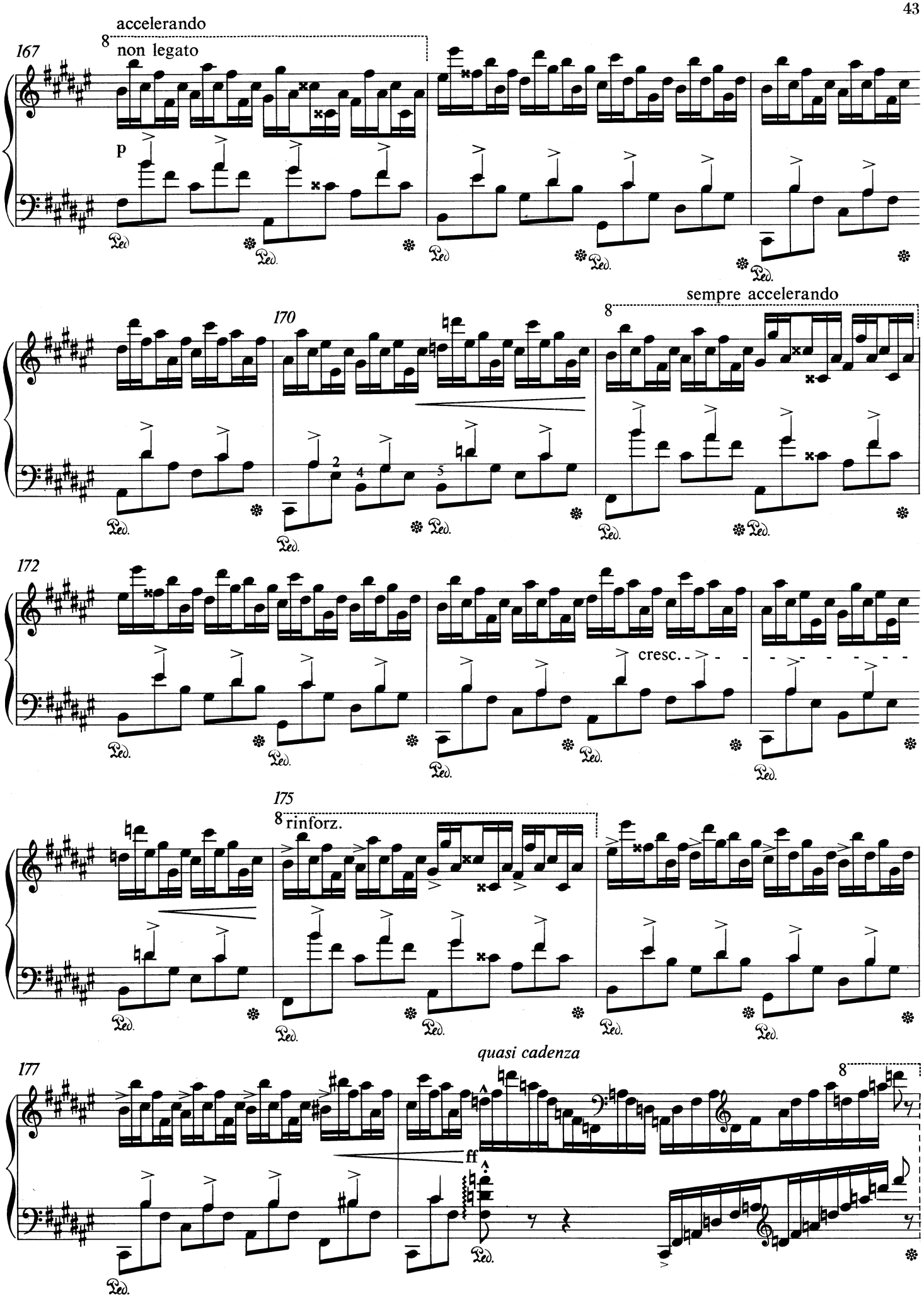
*) The note on the fourth quaver in the left hand should be played as a triplet quaver fitting into the right hand part.

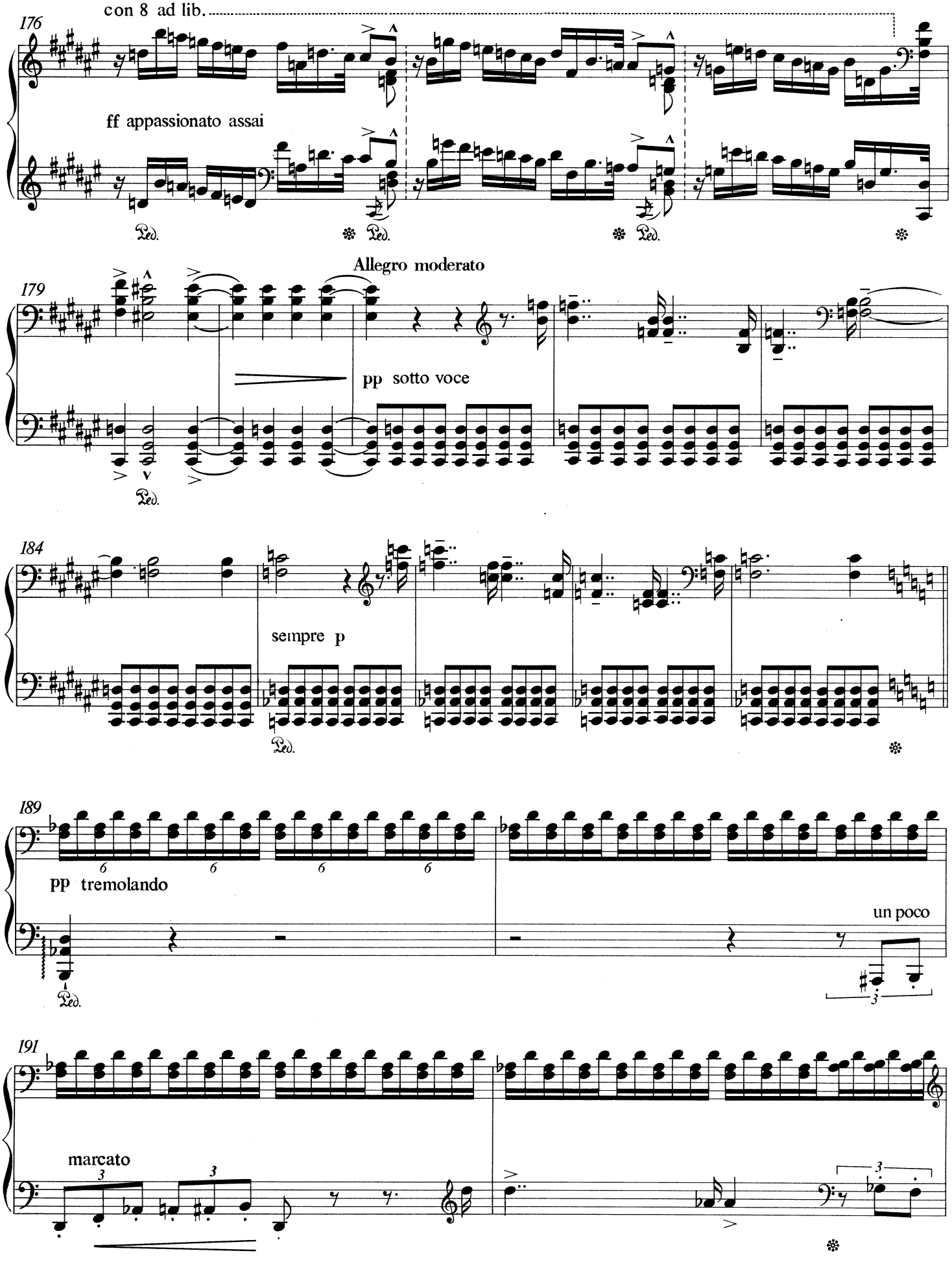


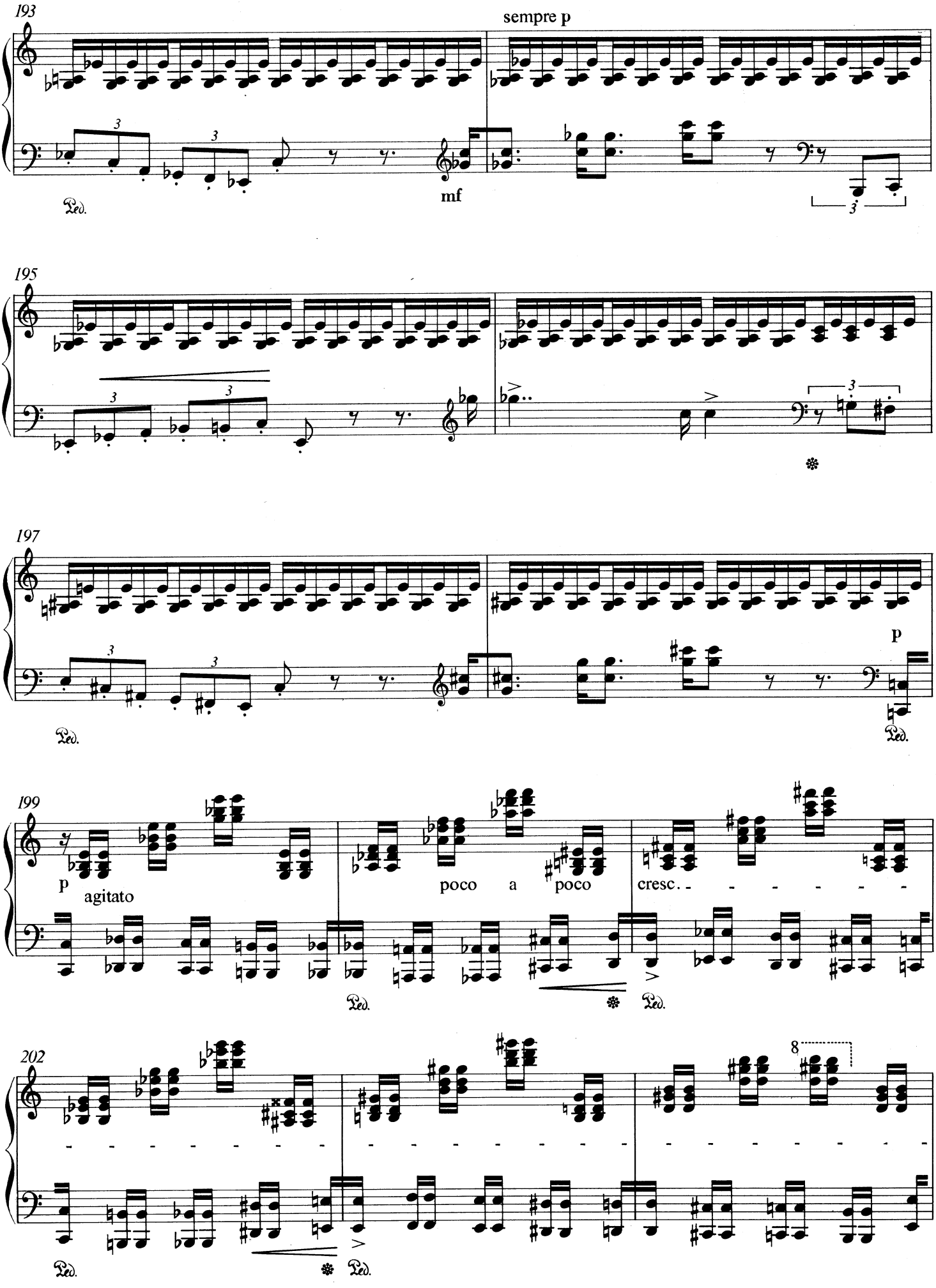
*) Das achte Achtel der hier und in den nächstfolgenden neun Takten nach oben behalsten Melodie verschiebt sich mit einem Drittel seines Wertes auf den Anfang des jeweiligen nächsten Taktes. Trotz dieser Irregularität wurde Liszts Schreibweise beibehalten, da das Notenbild bei einer regelrechten Notierung zu kompliziert wäre. Ebenso wurde die Notierung der viertelwertigen Melodietöne der linken Hand in den Takten 167–178 unverändert gelassen.

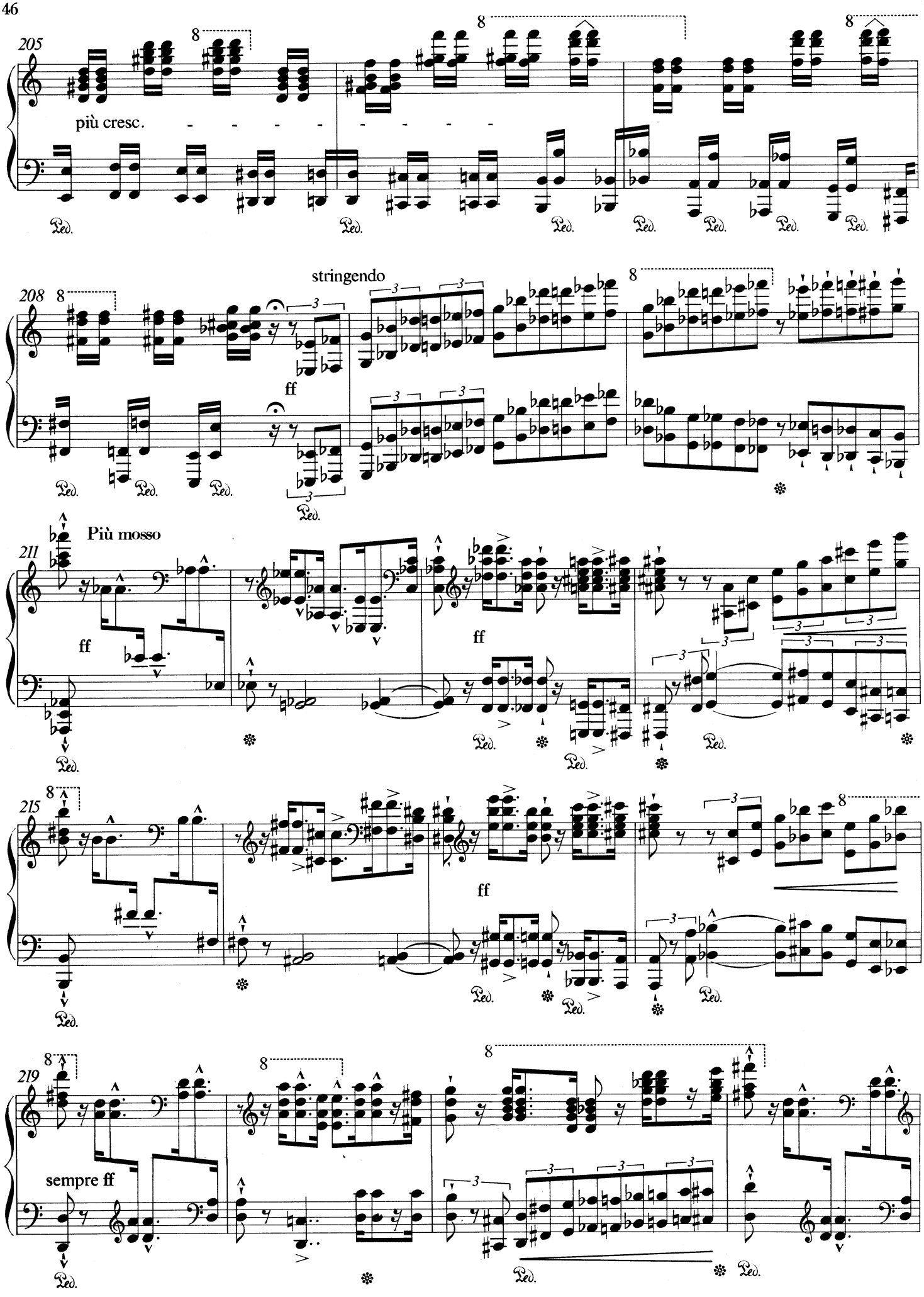
*) Here and in the following nine bars a third part of the value of the eighth quaver in the melody with upward stems becomes displaced into the beginning of the following bar. In spite of its irregular character we have retained Liszt's notation: insistence on the normal notation would have made the printed music exaggeratedly complicated. In the same way we have also retained the notation of the crotchet melody notes in the left hand of bars 167–178.

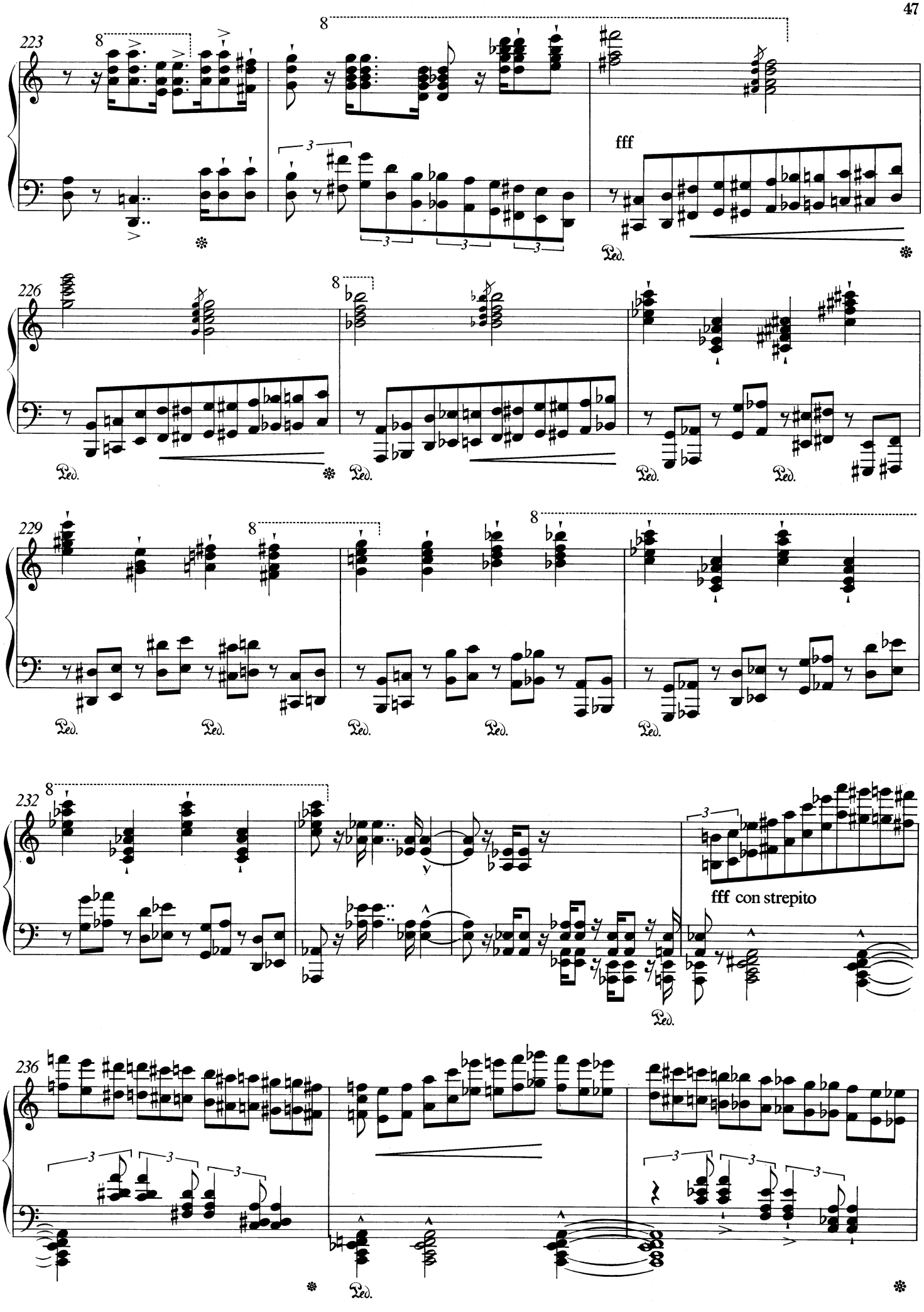

159
161
affrettando
rall.
8
163
più crescendo ed appassionato
tre corde
poco rall.
8
165

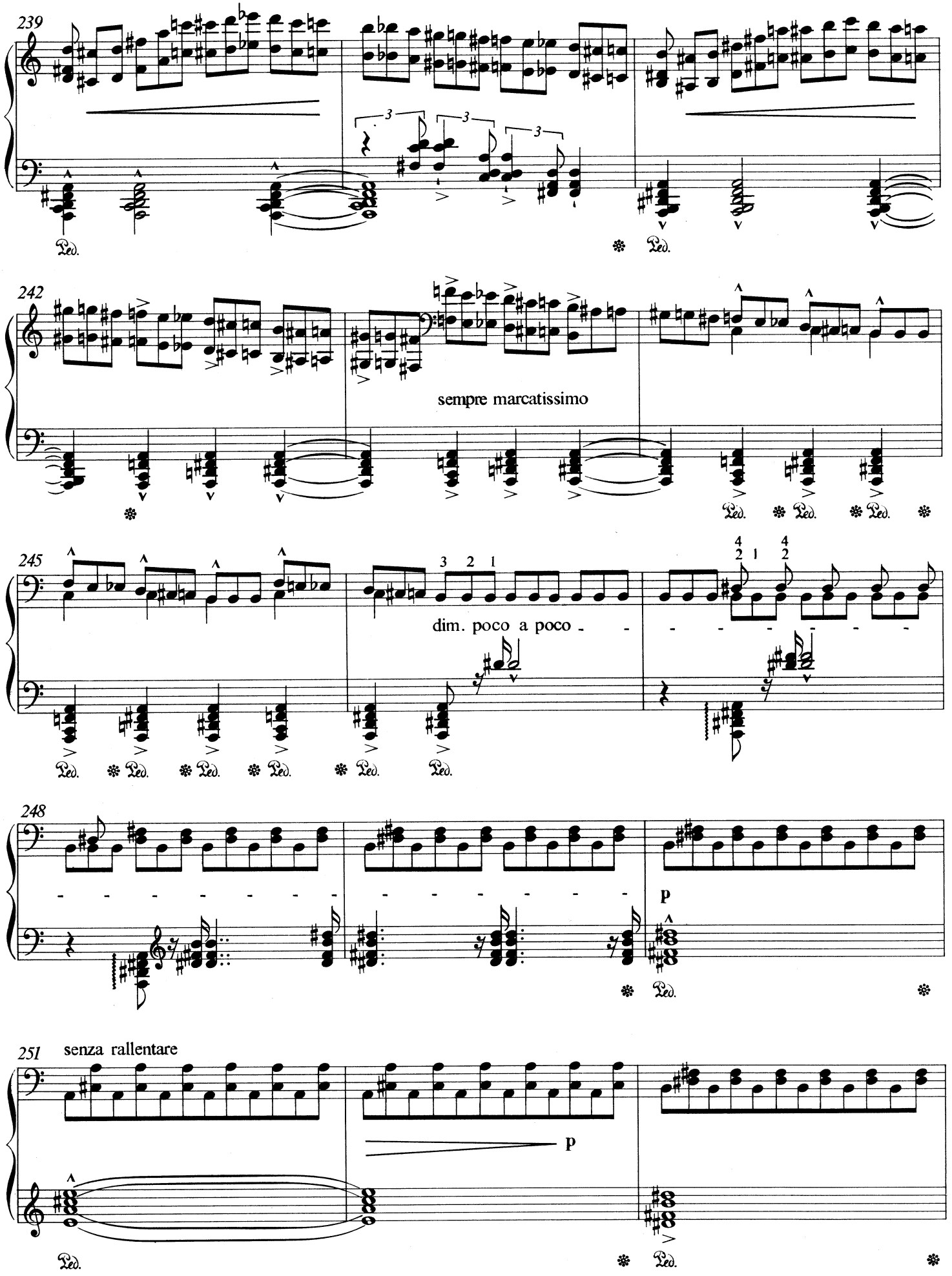

accelerando
8
non legato
167
p
170
sempre accelerando
8
172
cresc.
175
8
rinforz.
177
quasi cadenza
8
ff

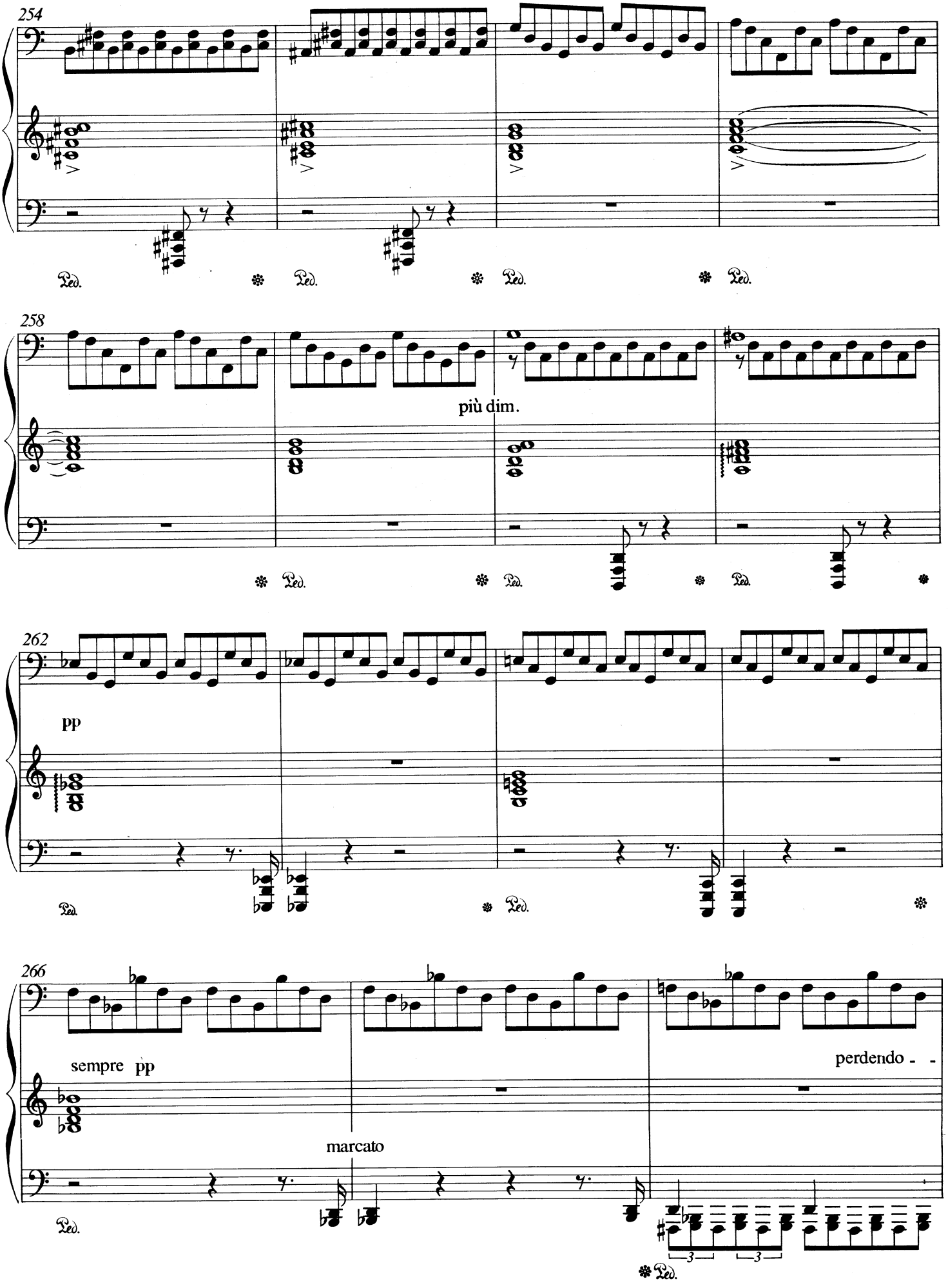

176
con 8 ad lib.
ff appassionato assai
Ped.
Allegro moderato
179
pp sotto voce
184
sempre p
189
pp tremolando
un poco
191
marcato

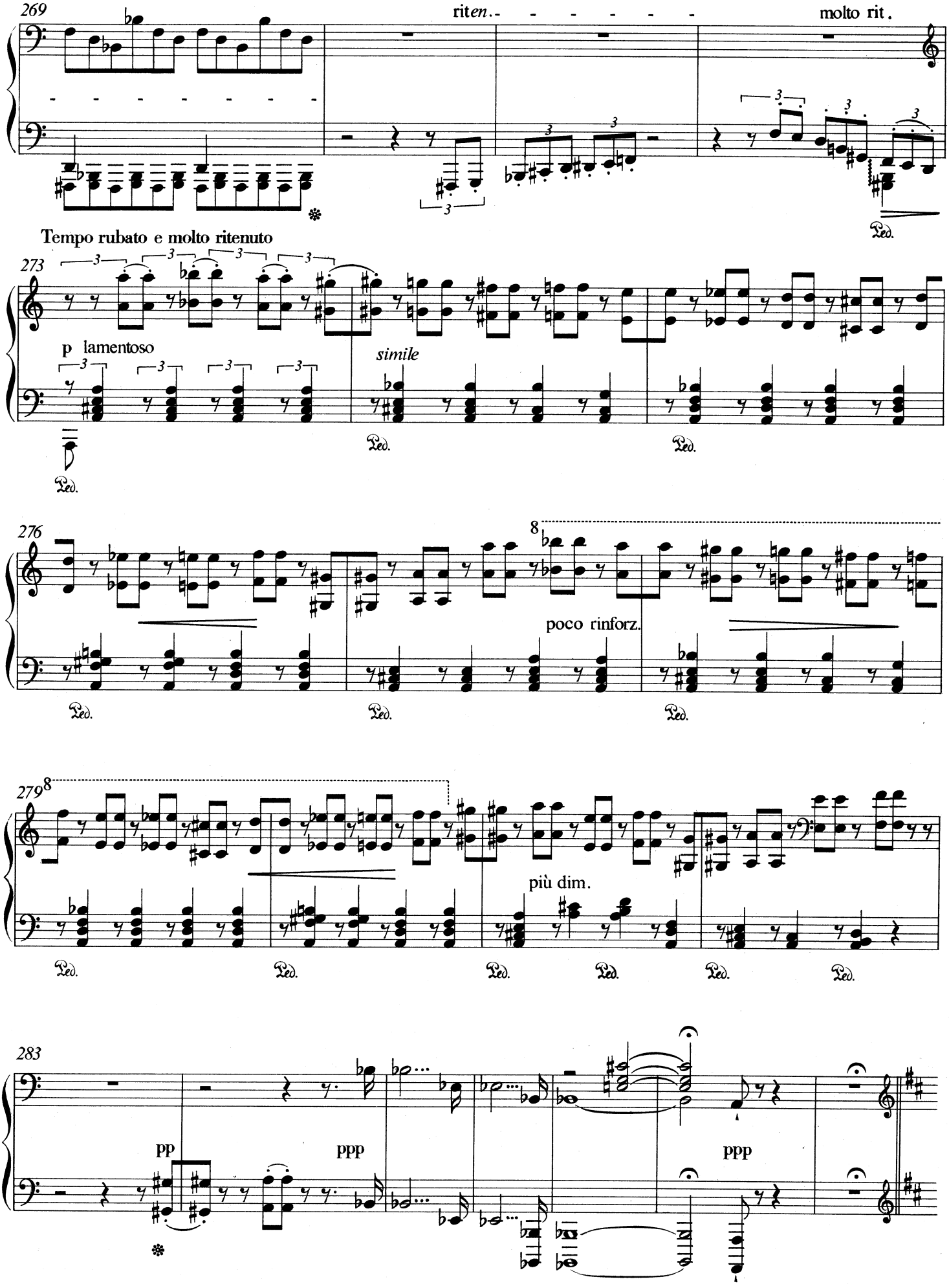

193
sempre p
mf
Ped.
195
197
p
199
p
agitato
poco a poco
cresc.
202
8

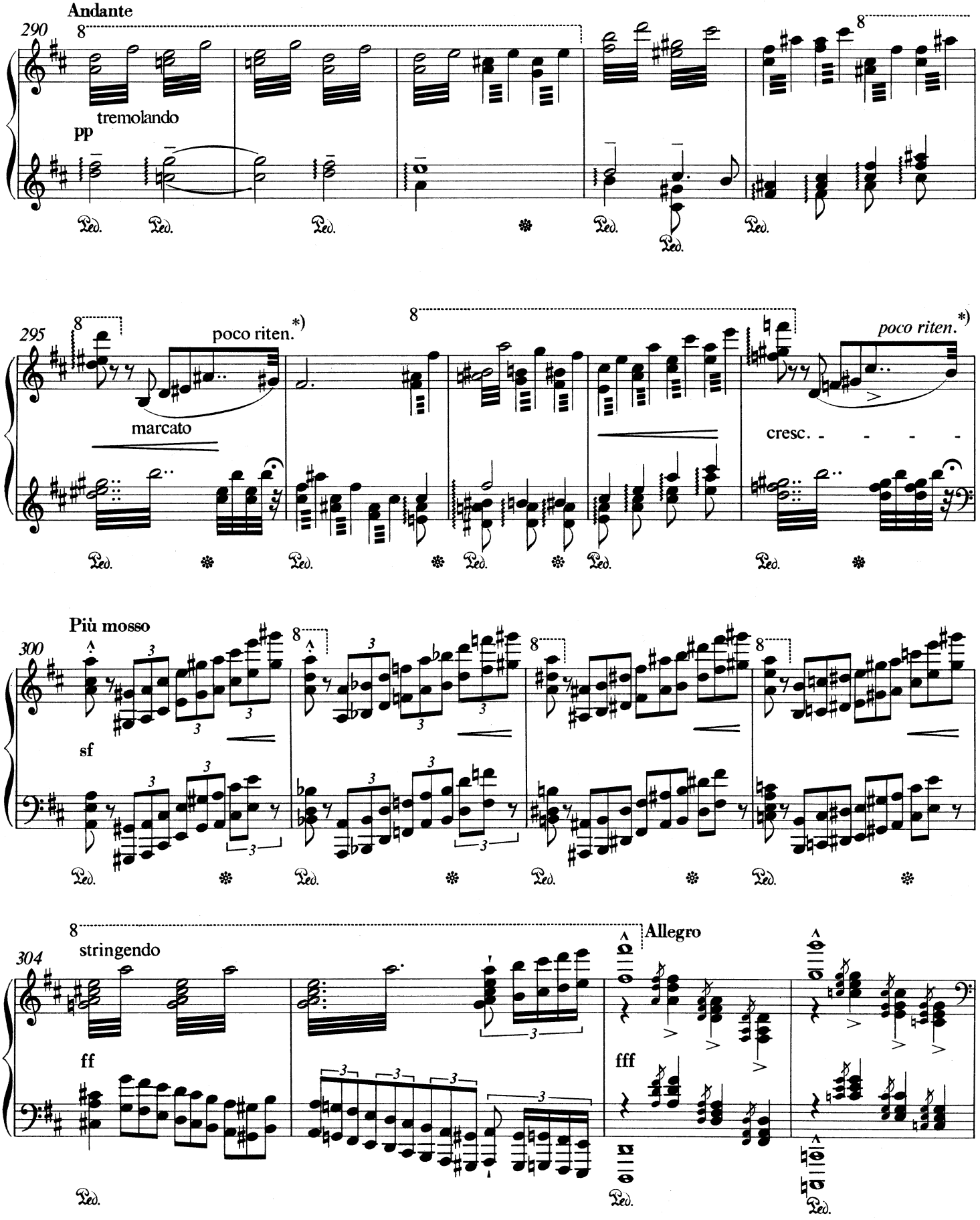

205
più cresc.
208
stringendo
ff
Più mosso
211
ff
ff
215
ff
219
sempre ff


223
fff
Ped.
226
Ped.
229
Ped.
232
fff con strepito
Ped.
236
Ped.


239
242
sempre marcatissimo
245
dim. poco a poco
248
p
251
senza rallentare
p

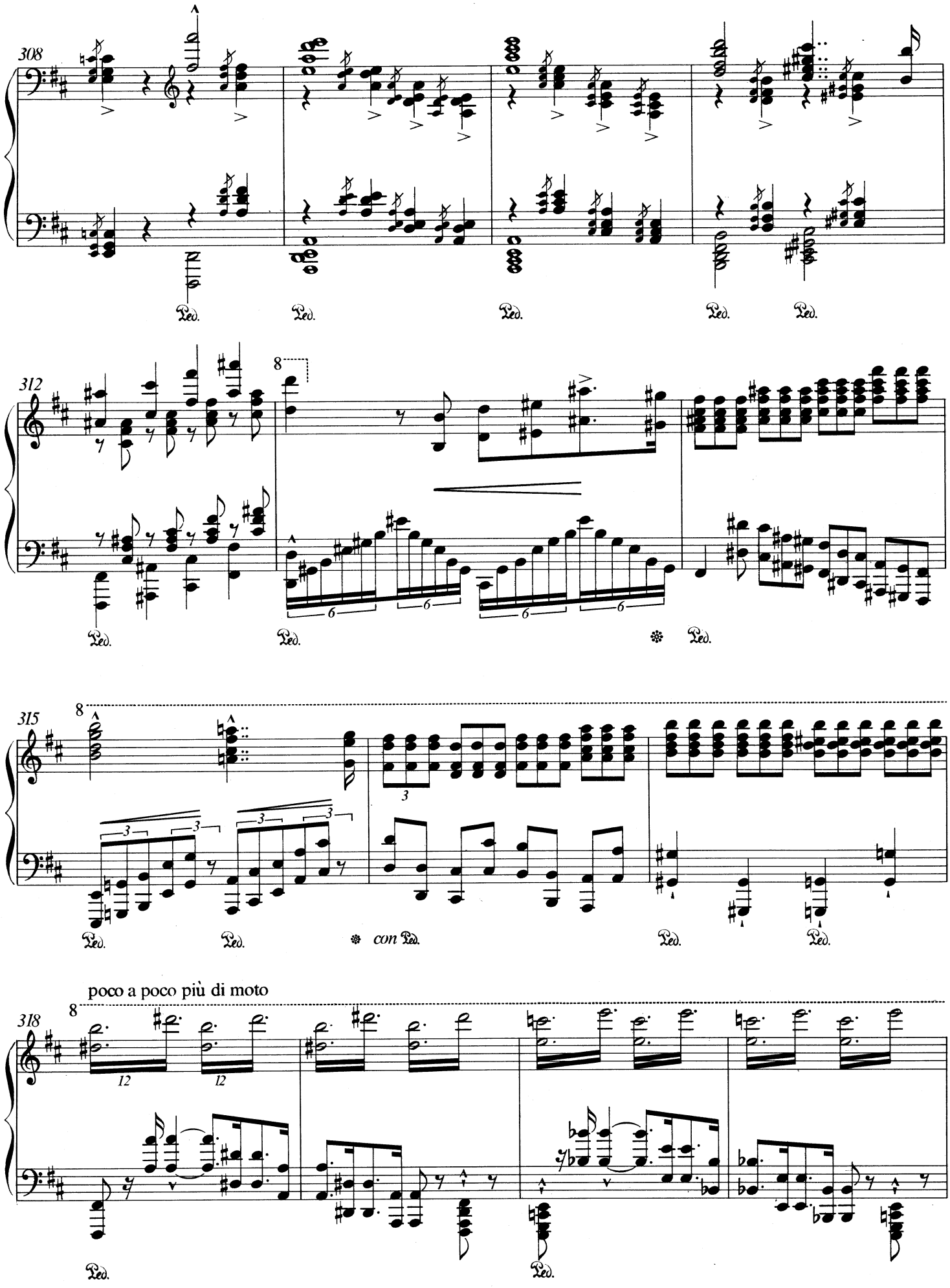

254
Ped.
Ped.
Ped.
Ped.
258
più dim.
Ped.
Ped.
Ped.
262
pp
Ped.
Ped.
266
sempre pp
marcato
perdendo - -
Ped.
Ped.
3
3

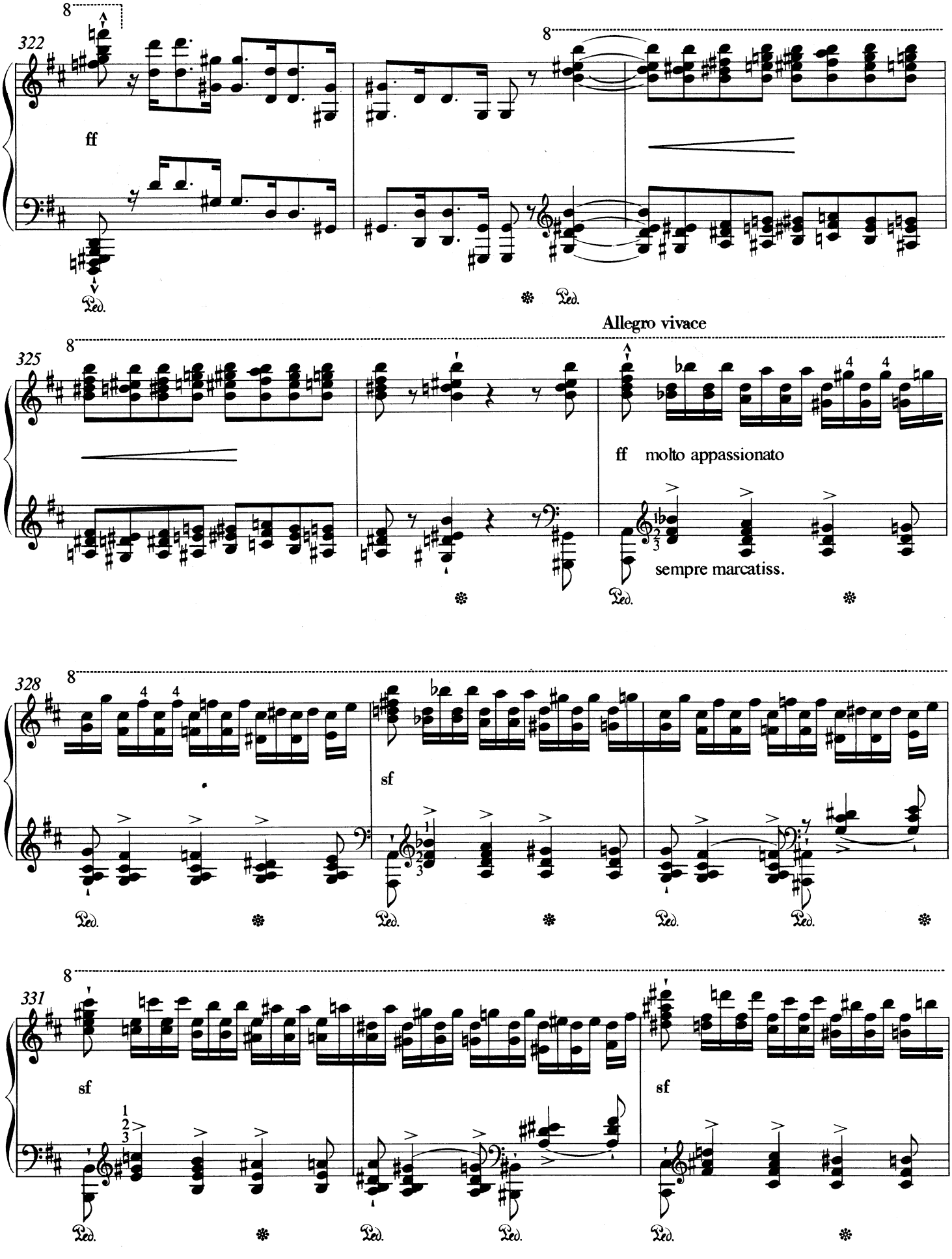

269
riten.
molto rit.
Ped.
Tempo rubato e molto ritenuto
273
p lamentoso
simile
Ped.
276
8
poco rinforz.
279
8
più dim.
283
pp
ppp
ppp

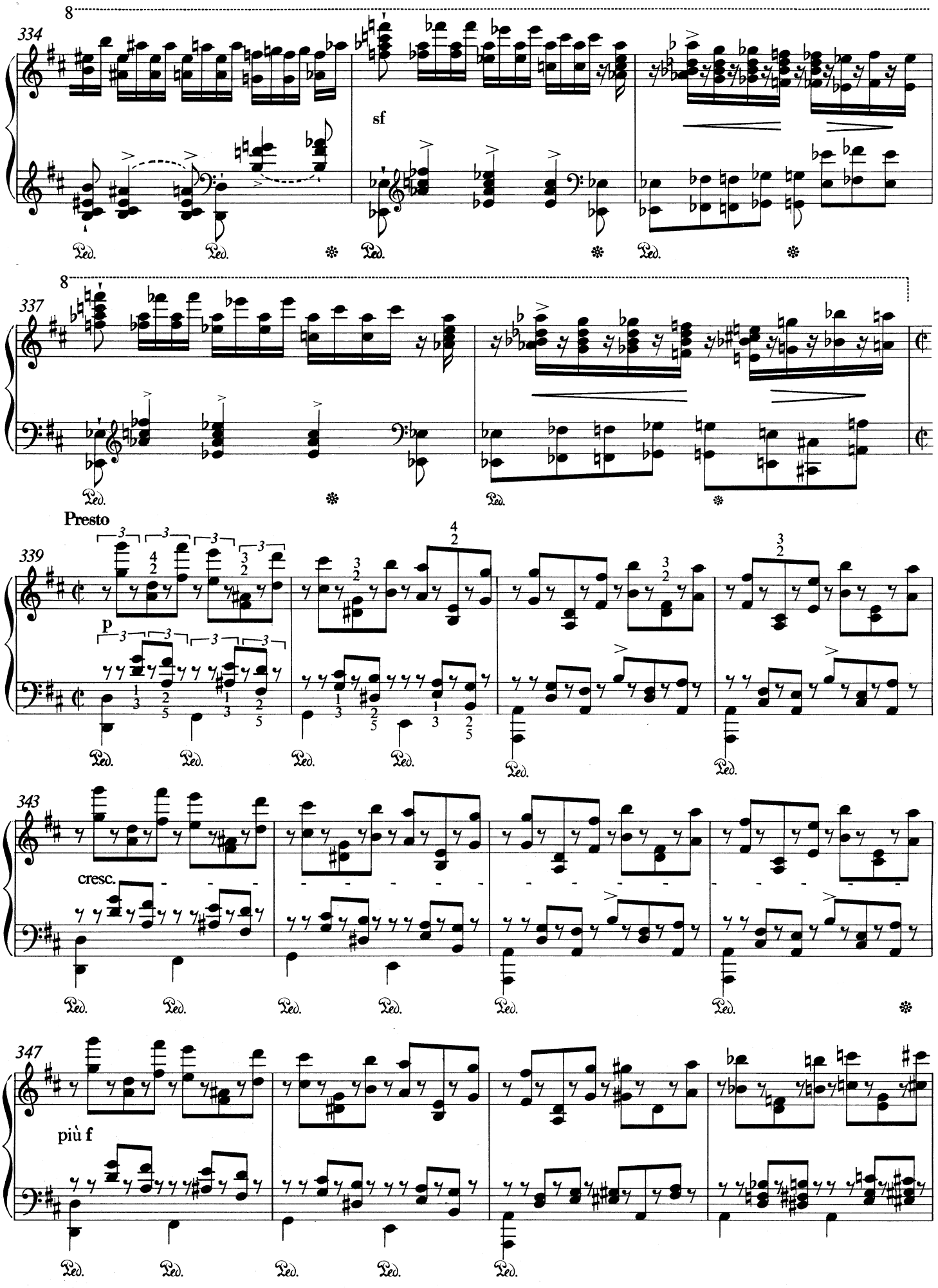


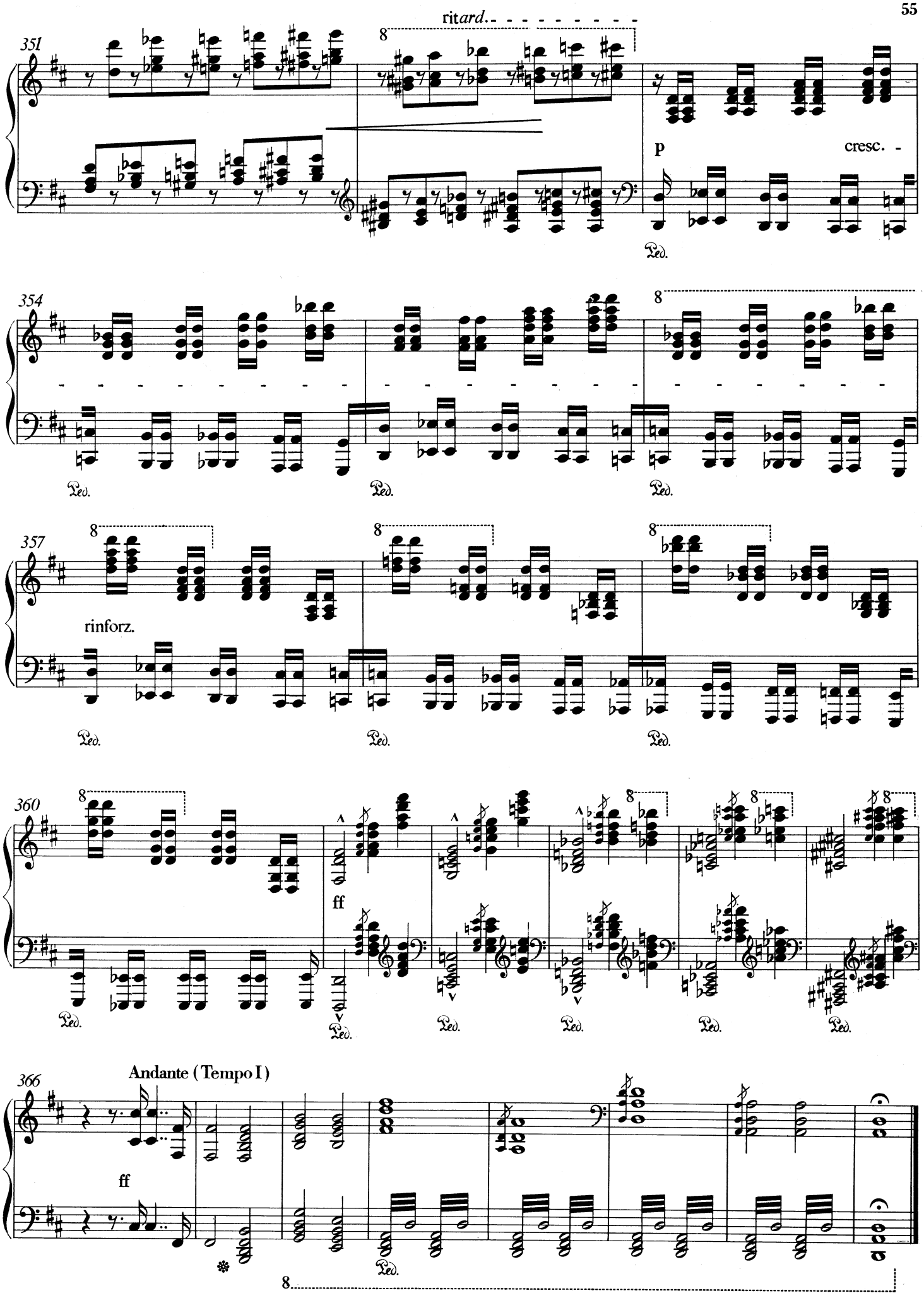
*) Das *poco ritenuto* in den Takten 295 und 299 bezieht sich nur auf die rechte Hand und gleicht den mit der Fermate versehenen Wertüberschuß von einem Zweiunddreißigstel der linken Hand aus.

*) In bars 295 and 299 the indication *poco ritenuto* refers only to the right hand and corresponding to this is the extra demisemiquaver with the fermata in the left hand.


308
Ped.
312
8
6
Ped.
315
8
3
con Ped.
poco a poco più di moto
318
12


322
ff
Allegro vivace
325
ff molto appassionato
sempre marcatiss.
328
sf
331
sf
sf


334
sf
337
Presto
339
p
cresc.
343
più f
347


ritard.
351
p
cresc.
354
357
rinforz.
360
ff
366
Andante (Tempo I)
ff