

CRITICAL NOTES

ANNÉES DE PÈLERINAGE

Troisième Année

Principal Sources

“A”): The first edition of the series, which appeared in 1883: “F. Liszt / Années de Pèlerinage / compositions / pour piano / Troisième Année / Mayence, les fils de B. Schott”. Plate number: 23.557.1–7. The music pages were printed directly from the plates. Apart from the inner title page of the volume each piece has its own illustrated title page. The page numbering was carried out separately for each piece.

“B”): A somewhat later impression, by lithography, made from the plates of source “A”: The text and form of the title page are identical; only the publisher’s mark is arranged differently. The separate inner title pages before the individual pieces are omitted and the page numbering is continuous.

1. *Angelus!*

Secondary Sources

“C”): The copy of the work prepared by Richard Burmeister (Library of Congress, Washington, shelf mark: *ML 96. L 58.*), which, according to the observation to be found at the bottom of the last (fourteenth) page, was written “in Tivoli – Rom, 1882. Februar”. The corrections in the copy and the inclusion of the deviation in the harmonium version are in Liszt’s own handwriting. It is a slightly shorter version, with only small differences from the final version. Under the main title the sub-title appears in German, as well: *Gebet an den Schutzengel.*

“D”)*): An autograph from the Sgambati estate (Institute for Musicology of the Hungarian Academy of Sciences, Budapest, shelf mark: *Fond 6/1.*). Under the main title the sub-title appears in French and German: *Prière à l’ange gardien / Gebet an den Schutz Engel.* At the end of the piece Liszt’s remark: *Siena, Torre Fiorentina, 21–22 / Settembre: 80 / F. Liszt.* A version which departs from the final one mainly in its length (193 bars), before the *ossia* of the harmonium there is the indication: *Organo | o / Harmonium.* The fingering is much more detailed as that of “A”, “B” and “C”. At the bottom of the page 4 Liszt’s bar number appears: 189. The true length is four bars more. The deviation rises from post-corrections and inexact numbering.

“E”)*): The autograph of an earlier version—Biblioteca dell’ Istituto d’Archeologia e Storia dell’ Arte, Rome, shelf mark: *Misc. Mss. Vess. 395 (49674).* On the last (third) page there are the date of writing of the autograph and the signature: *18 ott^{bre} 77 Villa d’Este F Liszt.* Above the first line the composer’s sign is to be found, with the following observation: *F Liszt; In Festa S.S. Angelorum Custos.* The time signature is $\frac{3}{4}$; the quaver values of the final form are here still crotchets. The treatment of the musical material is also different from the final version. It was probably later that the indication of instrument standing before the beginning of the work—*Harmonium*—was written on the manuscript, in which incidentally piano pedal markings appear throughout, along with *una corda.*

“F”): Autograph sketch (British Museum, London, shelf mark: *ADD 34 182.*) In the margin of the last (fourth) page there is in Liszt’s handwriting: *27 September (S.S. Cosmae et Damiani) 77 – Villa d’Este F. Liszt.*

The dedication included in the catalogue of the works is not to be found in any of our sources.

Bar 3: The slur in the right and left hands lasts only to the second note in “A” and “B”. On the basis of the analogous bars 7, 173 and 197 and the same part in the secondary sources we have extended the slurs to the third note.

Bar 7: The asterisk indicating that the pedal should be let up stands at the end of the bar in sources “A”, “B” and “C”. In accordance with identical bar 197, analogous bars 3 and 193, and source “E”, we have placed the asterisk at the end of the third quaver.

Bars 17–20: We bring the slur in the right hand on the basis of “C” and “D”.

Bar 100: Before the E^2 of the second chord in the right hand, there is no sharp in “A” and “B”. We have added this accidental on the basis of “D”, “E” and the analogous bar 102. In the string quartet version it is likewise *E sharp* which appears at this point.

Bar 200: The asterisk indicating that the pedal should be let up is placed after the fourth quaver in “A” and “B”, in “C” it stands at the end of the bar, in “D” under the fourth quaver. We have placed it to agree with the identical bar 10 where the asterisk in all the above-mentioned sources before the fourth quaver stands.

*) The “D” and “E” sources have been placed to our disposal by Dr. László Eöszé after having found them during his Liszt-researches in Rome (1973, 1974).

2. *Aux Cyprès de la Villa d'Este N° I*

Threnodie

In the letter he wrote to Carolyne Sayn Wittgenstein on 5th September, 1882 (La Mara, *Franz Liszt's Briefe*, VII, 355), Liszt gives the title of the third piece in the series as "N° II des Cyprès de la Villa d'Este". On this basis we have, for the sake of easy distinction, added "N° I" and "N° II" to the titles of the two Threnodies since they are in our sources completely identical.

Bars 9–10: In the right hand our sources contain only the two lower ties.

Bar 76: The fifth quaver in the left hand in our sources is *C sharp*. This is obviously a misprint since bars 75–78 are a precise repetition of the preceding bars 71–74 (presumably not even written out in the manuscript but merely indicated in abbreviated form, as was Liszt's custom) and also a precise analogy to bars 63–66 and 67–71. On the basis of the above correspondence and analogy we have corrected the note in question.

Bar 88: In certain later editions the fifth note in the left hand is corrected to *C sharp* in the interests of making this hand's part in bars 87–90 uniform. Further sounding of the note *C sharp* in the bass register would, however, cover over the *D–B sharp* which is moving around the *C sharp* organ point in the left hand, and it would weaken the return of *C sharp* in the following bar. All this bears witness to the note *D* being there on purpose, thus supporting our sources.

Bar 101: In our sources the slur in the right hand starts from the second chord. We have corrected the slur on the basis of the analogy of the preceding and following bars.

Bars 107–109: In our sources there is no slur in the right hand.

Bar 111: There is no staccatissimo sign on the first quaver of the right hand in our sources.

Bar 132: We have added the left hand slur on the basis of analogy with bar 48.

Bar 138: In our sources the slur in the right hand starts from the first note of bar 139. We have corrected it on the basis of analogy with bar 54.

Bars 192, 194, 196, 198, 200, 201: The right hand minim rests do not occur in our sources. Their addition was made necessary by the transposition of the notation. We have added the rest sign in bar 201 by analogy with bars 191, 193, etc.

Bar 207: The slur in the right hand lasts to the minim and the new slur starts from the first note in the following bar. We give these two slurs according to the corresponding slurs in the left hand.

3. *Aux Cyprès de la Villa d'Este N° II*

Threnodie

The autograph of the Washington Library of Congress under *ML 31 H 43 a* contains an early, unfinished, sketchy draft of the work.

We have added accidentals omitted in our sources in the following places:

Sharp: bar 208, right hand, last note; bar 209, right hand, 4th note.

Natural: bar 86, left hand, 5th quaver, *E*.

Bar 35: We have added the tenuto sign in the left hand by analogy with bars 31–34 and 36.

Bar 44: In the first crotchet in the left hand in our sources there is an erroneous *E* octave, together with a superfluous crotchet rest.

Bar 77: On account of imprecise cutting in our sources the asterisk indicating that the pedal should be let up has been put below the 7th quaver. We have made the position of the asterisk by analogy with bar 115 more correct. There follows a list of the places in our sources where we have corrected the position of the pedal asterisk in a similar way or as an engraving error (numbers in brackets indicate analogous bars): bar 79, 7th quaver (117); bars 80 and 81, 5th quaver (118, 119); bar 82, between 6th and 7th quavers (120); bar 86, between 6th and 7th quavers; bar 87, 7th quaver; bar 89, 3rd quaver (127); bar 96, 7th quaver; bar 99, 5th quaver (139); bars 101 and 103, 6th quaver (141, 143); bars 104 and 105, 6th quaver (144, 145); bar 113, 6th quaver (153); bar 124, 7th quaver; bar 125, 5th quaver; bar 136, 7th quaver; bar 217, 6th quaver (209).

Bar 90: In our sources the short diminuendo sign under the octave of the right hand *E sharp* is obviously a mistake. The marcato signs which in Liszt's manuscripts are more lengthily drawn have in numerous cases—through misunderstanding by the engraver—become short diminuendo signs (see note on bars 66 and 70 of *Sunt lacrymae rerum*): here, too, this may have happened. This is also indicated by the analogous bar 128. For this reason we have given a marcato sign instead of the diminuendo sign.

Bars 90, 155, 157: In our sources the third at the 3rd crotchet in the left hand is on one stem, whereas the notes of the third at the 1st crotchet are on separate stems in opposite directions. We have modified the stems of the thirds in accordance with the movement of the parts.

Bar 91: After the *rallentando* written out in full in the preceding bar there is in our sources a new *rall.* direction on the first crotchet. We have omitted this as being superfluous.

Bar 96: In our sources there is between the inner parts the instruction "*piano legato sempre una corda*". Although the *una corda* stands at some distance from the preceding word *sempre*, and its printing type is also different, the *sempre* does refer to the *una corda*. In this piece—in bar 178—Liszt also uses the direction *tre corde*, which is otherwise fairly rare in the sources. After the *una corda* in bar 68, there is no *tre corde* up to bar 178. The "una corda" signs which have been written out in between merely indicate the unchanging mode of playing, and no such occasions the word "sempre" is always used complementarily (see bars 106 and 146, and bar 226 after the *una corda* of bar 208). Thus the *sempre* in bar 96 also can refer only to the *una corda*. This is not contradicted by the dif-

ference in type, as is shown by the "*sempre una corda*" direction to be found in bar 40 of the fourth piece in the series (Les jeux d'eaux à la Villa d'Este).

Bar 100: The second *Ped.* direction is placed under the sixth quaver by our sources. We have corrected its position by analogy with bar 14.

Bars 100, 102, 140, 142: Above the left hand crotchets marked with a bracket there is further the direction *Linke Hand*. Since the brackets show clearly where the crotchets belong, we have omitted the above direction.

Bars 121–125: In our sources the right hand notes are grouped together bar by bar by the slurs, while the first note of bar 126 stands without any slur. We have modified the slurring by analogy with bars 83–88.

Bars 139, 143–145: We have added the rests in the right hand by analogy with bars 99 and 103–105.

Bars 143–145: We have added the pedal signs by analogy with bars 103–105.

Bar 179: The slur on the sextuplet in the right and left hands does not appear in any of our sources. We have added slurs by analogy with bar 186.

Bar 203: In our sources the lowest note in the left hand is erroneously *A*.

Bar 207: The signs *a tempo* and *una corda* come in our sources at the beginning of bar 208.

Bar 225: At the end of the slur, below the *C sharp* there is in our sources a short *diminuendo* sign, and under that the word *diminuendo* written out in full. The diminuendo sign (see the note on bar 90) and the positioning of the two signs are both obvious errors. There is nothing to justify the two signs under the *C sharp*. Our correction was a matter of common sense.

Bar 227: At the fifth quaver the left hand part in our sources—unlike bars 69, 73, 107, 111, 147 and 151—moves forward not by repeating the last note of the preceding motif but by repeating two notes (after *C sharp*¹—*E*¹—*A*¹—*C sharp*² come *A*¹—*C sharp*²—*E*²—*A*²). This is clearly erroneous and we have corrected it in accordance with the bars listed above.

4. *Les jeux d'eaux à la Villa d'Este*

We have added accidentals omitted in our sources in the following places:

Sharp: bar 241, 12th note

Natural: bar 236, 5th note; bar 238, last note; bar 239, 11th and 15th note; bar 241, 4th, 15th and 16th notes.

Bar 44: In our sources there is an indication for the third finger above the first semiquaver in the left hand. This obvious misprint has been corrected on the basis of the analogous bar 47.

Bars 44, 52, 53, 69–77: In our sources there are no tenuto signs on the melody notes in the right hand.

Bar 53: In our sources notes 2–4 in the left hand are bound by a separate slur. We have modified the slurring by analogy with bar 77.

Bar 72: The asterisk indicating that the pedal should be let up has been added by analogy with bar 48.

Bar 73: In our sources the left hand slur lasts to the end of the bar, and a new slur starts at the first note of bar 74. By analogy with bars 48–52 we have bound the two slurs together.

Bar 81: In our sources the slur in the left hand lasts until the fourth note, while on the first note of bar 82 there is no slur. We have modified the slurring by analogy with bars 57–58.

Bar 108: In our sources there is no right hand fingering in the second half of the bar. We have added the two indications by analogy with bar 109.

Bar 120: The demisemiquaver rest in the right hand is a semiquaver rest in our sources.

Bar 144: The quotation in Latin in our sources can be read at the bottom of the page as a footnote to this same bar, or the part which begins with this bar. The text has been corrected on the basis of the *Vulgata*.

Bar 168: In our sources the asterisk indicating that the pedal should be let up is to be found under the ninth note in the left hand.

Bar 198: In our sources *poco a poco accelerando* is to be found even in place of the indication *poco a poco cresc.* This obvious misprint has been corrected to correspond with the dynamic instruction in bar 207.

Bars 220, 221, 227, 228, 234–237: In our sources the stems of the semiquaver triplets are grouped by separate beams, as are the groups of four demisemiquavers in the second half of bars 221, 228, 236 and 237.

Bar 241: In our sources the asterisk indicating that the pedal should be let up is to be found under the second note.

Bars 272, 274: The diminuendo signs last in our sources to the first note in bars 273 and 275. We have lengthened the two signs in accordance with their true sense.

5. *Sunt lacrymae rerum*

En mode hongrois

Secondary Source

"C": Autograph of an earlier version held in the Washington Library of Congress, under the shelf mark *ML 96. L 58*. This version is shorter than the final form and differs from it in several places.

The dedication is to be found only in the principal sources: "an Hans von Bülow"*)

Bars 1–4: In "A" and "B" the slurs last only to the semiquaver before the minim. Following "C", we have extended the slurs to the minim.

Bar 5: We have added the asterisk indicating that the pedal should be let up, by analogy with bar 7.

Bar 10: In "A" and "B" the right hand slur starts from the first note of the bar. On the basis of "C" and by analogy with bar 14, we have corrected it.

*) Hans Guido Freiherr von Bülow (1830–1894), pianist and conductor, pupil of Liszt from 1851 and later the first husband of Liszt's daughter Cosima.

Bars 14, 19, 80: In our sources there is a short diminuendo sign under the fourth crotchet in the right hand. By analogy with the upbeat before the first bar and bars 42 and 52 we have replaced the diminuendo signs by accent marks (see further note to bars 66 and 70).

Bar 19: In "A" and "B" the *f* indication appears only under the first crotchet in bar 20. We have positioned the sign according to "C".

Bars 25, 42: In accordance with "C" we have added the accent signs in the right and left hands.

Bar 27: Before the *B double flat* in the fourth left hand chord "A" and "B" do not give any new accidental. This is probably a misprint. On the basis of "C" we have modified back the *B double flat* to *B flat* as "C" contains the same harmonics at the third-fourth crotchet of the bar as in our principal sources.

Bar 35: In our primary sources there is an asterisk indicating that the pedal should be let up after the second and fourth crotchets. We have omitted these two superfluous signs.

Bars 43, 48–49: We have added the accents in the right hand in accordance with "C".

Bar 50: The triplets in the third and fourth crotchets and the second-fourth crotchets of the following bar are each given a separate slur in our principal sources. We have changed these slurs to one slur by analogy with bars 45–46.

Bar 57: We have added the staccato dot on the first and third crotchet in the left hand by analogy with bar 65.

Bar 59: The asterisk indicating that the pedal should be let up is to be found in our principal sources after the third crotchet. By analogy with bars 57, 61, 63 and 65, we have placed the sign after the fourth crotchet.

Bars 66, 70: In our principal sources there is a diminuendo sign at the third crotchet in the left hand. We have replaced these by accents, this being necessary to emphasize the *B-B sharp* dissonance. In Liszt's manuscripts the accent signs are frequently of such a length that they could not be read easily and in preparation for printing they were changed to diminuendo signs. Clearly here, too, as in bars 14 and 19, this kind of mistake may have occurred.

Bar 67: We have added the asterisk indicating that the pedal should be let up, by analogy with bar 71.

Bars 69–71: We have added staccato dots in the left hand by analogy with bars 65–67.

Bar 95: We have added the staccato dot on the first note in the left hand by analogy with bars 89, 91, 93, etc.

Bars 97–100: We have added the right hand slurs by analogy with the four preceding bars. In our sources the last part of the long slur over bars 93–96, the part which extends over into bar 97, does not appear.

Bar 106: We have added the staccato dot of the second chord in the right hand on the basis of the identical bar 102.

6. *Marche funèbre*

Secondary Source

"C": Autograph of an earlier version of the work held in the Weimar Liszt Archives under the shelf mark *Ms I 65^a*. It is a shorter version which in its structure agrees with the final form but which with regard to detail differs from the final version in several places.

Dedication: "En mémoire de Maximilien I, Empereur du Mexique. †19 Juin 1867."

In "C" the motto also appears in German: "In grossen Dingen genügt auch gewollt zu haben".

Bar 1: We have corrected the tempo indications *Andante*, *Maestoso*, *funebre* in our principal sources on the basis of "C". According to the autograph Liszt later actually wrote only the word *Andante* before the tempo indication.

Bars 19–22 and 36–38: We have retained the original appearance of our primary sources and have not added any ties. Liszt's intention not to extend even the connecting ties is proved by the notation in "C"—for in the autograph Liszt scratched out the ties which had already been written into the left hand part in bars 36–37 and 37–38.

Bars 22–31: According to "A" and "B" in the right hand a slur connects the third and fourth notes in bar 22; the second and fifth notes in bars 23, 24 and 25; the third note of bar 25 and the last note of bar 28; and finally the first note of bar 29 and the first note of bar 31. We have corrected this slurring according to "C" and by analogy with bars 38–47.

Bar 32: The ties beginning from the two ties in the right hand do not occur in our primary sources. We have added these in accordance with "C".

Bar 33: The finishing part of the slur begun two bars earlier in the right hand does not occur in our principal sources. We have added the last part of the slur in accordance with "C".

Bar 69: We have added the natural before the third note in the right hand.

Bars 109, 111: The marcato signs in the left hand do not occur in our sources.

Bar 112: In our primary sources the *legato* in bar 114 stands under the first crotchet in the left hand and likewise in the left hand the second chord of bar 112 is connected by a slur to the fourth chord of bar 113. After changing the position of the above direction, we have omitted this slur which is now superfluous.

Bars 115, 117: In our primary sources the asterisk indicating that the pedal should be let up stands between the third and fourth crotchet: we have corrected its position in accordance with bar 113.

7. *Sursum corda*

Bars 30, 78: In our sources the asterisk indicating that the pedal should be let up is under the fifth quaver.

Bar 78: Before the upper note in the sixth quaver in the right hand there is no natural in our sources.