

ANNÉES DE PÈLERINAGE

Troisième Année

1. ANGELUS!

Prière aux anges gardiens – Gebet an die Schutzengel

Andante pietoso

Klavier
oder
Harmonium

p dolce

una corda

Red.

Red.

sempre p e legato

Red.

Red.

dim..

mp

tre corde

mf sostenuto ed espressivo

Red.

Red.

Red.

Red.

Red.

Red.

30

Red.

Red.

93

p

dolce

sempre legatissimo

101

dim.

una corda

111

dolciss., con grazia

120

un poco rall.

dim.

pp

130

a tempo

mf *sostenuto*

tre corde

140

sempre legato e poco a

149

poco cresc. crescendo molto

Harmonium

157

ff

Klavier

ff

Ped. *

165

sempre f ed espr. ff

Ped. *

175

un poco accel.

p poco a poco cresc. scen - do ff

Ped. *

186

Tempo I

p dolce

una corda

Ped. *

195

sempre p

Ped.

201

dim.

dolce

209

Ped.

219

sempre dolciss. e legato

Ped.

228

Ped.

237

un poco espressivo

245

dim.

pp

perdendo

42

ff appassionato

ff

Reo.

49

un poco dim. - - - - - rinforz.

rinforz.

Reo.

56

un poco rall. - - -

Reo.

63

tranquillo

p sotto voce

Reo.

69

Reo.

poco a poco accelerando - - -

75

Musical score for measures 75-80. The piece is in G major. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Performance markings include *ped.* (pedal) and asterisks. Dynamic markings include *poco a poco* and *cresc.* (crescendo).

81

Musical score for measures 81-86. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. Performance markings include *ped.* and asterisks.

Più agitato

sempre legato

Musical score for measures 87-92. The tempo is marked *Più agitato*. The right hand has a melodic line with slurs and ties, and includes fingering numbers (1, 2, 3, 4). The left hand features a tremolo accompaniment. Performance markings include *f* (forte), *ped.*, *marcato*, and *tremolando*. A dotted line with the number 8 indicates an 8-measure rest.

93

Musical score for measures 93-98. The right hand continues the melodic line with slurs and ties. The left hand features a tremolo accompaniment. Performance markings include *ped.*, *tremolando*, and asterisks.

99

Musical score for measures 99-104. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment. Performance markings include *cresc.* (crescendo), *ped.*, and asterisks.

105 *più cresc.* *un poco accel.* *fff* *tremolando*

112 *rinforz.* *Ossia* *ff* *legato*

119

124 *un poco rall.* *molto dim.* *pp*

183

un poco più marcato (ma poco)

191

p ten.

ten.

ten.

196

cresc.

201

f

dim.

207

mf

3. AUX CYPRES DE LA VILLA D'ESTE DEN ZYPRESSEN DER VILLA D'ESTE

Thrénodie (II)

Andante, non troppo lento

f accentuato molto

f

sempre *f* pesante

Red. *

8

un poco rall.

a tempo

p

pp

f

16

f pesante

Red. *

25

un poco rall.

a tempo

p

pp

mf

Red. *

33

pp

mf

Red. *

40

cresc. pp ff

2 3

Red. *

47 *Un poco animato*

grandioso

6

Red. *

52

ff

6

Red. *

57

Red. *

61 *Tempo I*

mf dim. p

*

Red. *

*) Die für beide Hände notierten Zeichen bedeuten die Hervorhebung zweier Töne, mit nachfolgendem *diminuendo*.

*) The signs written out in both hands signify emphasis with respect to two notes but within this it also means *diminuendo*.

68 ten. 5 1 2 8

p dolce legatissimo

ten. 2 1 5 3 5 3

*una corda **

[1 2] 1 2 1 2

72 ten. 5 1 5 8

ten. 1 5 5

[1 2]

76 8

sempre dolce e legato

5 4 5 5

Red.

80

Red.

84

cresc.

Red.

*) *una corda* ist, trotz der inzwischen auftretenden Zeichen *cresc.* und *rinforz.* bis zum Auftakt des Taktes 178 gültig, was auch die Anweisung *sempre una corda* in den Takten 96, 106 und 146 ausdrücklich bestätigt.

*) The *una corda* remains valid right up to the upbeat of bar 178, in spite of the *cresc.* and *rinforz.* indications which occur meantime. This is confirmed by *sempre una corda* written out in bars 96, 106 and 146, too.

88 *rinforz.* *rall.* *smorzando*

Ped. *Ped.* *Ped.* *Ped.*

92 *a tempo* *p* *p tranquillo*

Ped. [1 3 5] / [4] *Ped.*

96 *espr. dolente* *p legato* *sempre una corda*

Ped. *Ped.* *Ped.* *Ped.*

100

Ped. *Ped.* *Ped.* *Ped.*

104 *dim.* *mf sempre legatiss.* *sempre una corda*

Ped. *Ped.* *Ped.* *Ped.*

108 *mf* *sempre una corda*

Ped.

112 *8*

sempre dolce e legato

5 4 5 4

Red.

116 *8*

Red.

120

5

cresc...

Red.

125 *8*

4

rinforz.

Red.

130 *8*

smorz.

Red.

pp tranquillo

136 *4*

espr. dolente

p legato

Red.

140

Red. * Red. * Red. *

144

dim. mf ten. ten. Red. * Red. * sempre una corda

148

ten. ten. Red. * Red. * 5

152

8 appassionato Red. * Red. * Red. *

157

3 Red. * Red. * Red. * Red. *

162

tremolando 24 24 p marcato Red. * Red. * Red. *

167 *dolente* *sempre pp*
p marcato
pp trem. 24
ff

173 *dolente*
ff
 12 6

178 *Un poco animato*
grandioso
tre corde
 6 6

183 *ff*
 6 6

187

192 *Tempo I*

ff
ped.

201 *rall. a tempo*

dim. p pp
una corda

208 *ten.*

ten.
p legato
espr.
ten.
ten.

213 *ten.*

ten.
ten.
ten.

219

ten.
ten.

Un poco più moderato

34

smorz. *dolciss. tranquillo*

Ped.

tremolando
sempre una corda

42

un poco marcato la melodia

sempre pp e legatiss.

tr

Ped.

48

un poco espr.

Ped.

53

leggiere

stacc.

Ped.

58

dim.

Ped.

64

pp

Ped.

68

pp
3
tr
un poco espr.
Ped.

73

Ped. * Ped. * Ped. * Ped. Ped. Ped. Ped.

78

5 8
2 1 4 2 2 1 5 4
1 1 1 1 1 1
stacc.
leggero
Ped. *

83

8
2 2 2 2
1 1 1 1
dim.
Ped. *

88

8 5 2 2 5
2 3 1 1 3
1 1 1 1
sempre stacc.
sempre legato e cantando
tr
Ped. * Ped. * Ped. * Ped.

93

8
tr
Ped. * Ped. * Ped. *

123

8

5 1 1 3 2 1 2 3 1 1 4 2 1 2 4 1 1 4

3 5 4 3 4 5 4 3 4 5 4

cresc.

Ped.

126

8

4 1 1 4 4 1 2 2

1 3 4 5 4 5 4 3 5

rinforz.

Ped.

129

8

Ped.

132

8

pp

Ped.

135

8

3 2 1 3 2 1

Ped.

138

8

Ped.

156 8

sempre dolcissimo e legato

Red. * Red. *

160 8

Red. * Red. * Red. * Red. *

164 8

Red. *tre corde* cresc. - - -

168 8

* Red. * Red. *

172

8

rinforz.

3 5 2 1 5 2 3 2 1 tr

Ped.

177

8

dim.

tr 2 1 2 4 1 2 4 5

Ped.

182

8

6 6

mp un poco marcato

m.s.

1 2 1

Ped.

186

8

5 2 5 2

marcato

2 1 2 1

Ped.

190

8

2 1 2 2 1 3

Ped.

194

8

Ped.

un poco accelerando

198

poco a poco cresc.

Ped.

204

8

8

8

- piu cresc.

Ped.

209

8

8

8

Ped.

214

string.

8

ff

rall.

Ped.

a tempo

220

fff *brioso*

Musical score for measures 220-222. The piece is in G major (one sharp) and 3/4 time. Measure 220 starts with a bass clef and a dynamic marking of *fff* *brioso*. It features a series of ascending triplets in the left hand and a melodic line in the right hand. Measure 221 continues the triplet pattern. Measure 222 shows the right hand playing a melodic phrase while the left hand has a few notes. A fermata is placed over the final notes of measure 222.

223

Musical score for measures 223-226. Measure 223 begins with a treble clef and a dynamic marking of *ff*. It contains a melodic line with a fermata over the final notes. Measure 224 continues the melodic line. Measure 225 shows the right hand playing a melodic phrase while the left hand has a few notes. Measure 226 concludes with a fermata over the final notes.

227

fff

Musical score for measures 227-230. Measure 227 starts with a bass clef and a dynamic marking of *fff*. It features a series of ascending triplets in the left hand and a melodic line in the right hand. Measure 228 continues the triplet pattern. Measure 229 shows the right hand playing a melodic phrase while the left hand has a few notes. Measure 230 concludes with a fermata over the final notes.

230

Musical score for measures 230-233. Measure 230 begins with a treble clef and a dynamic marking of *ff*. It contains a melodic line with a fermata over the final notes. Measure 231 continues the melodic line. Measure 232 shows the right hand playing a melodic phrase while the left hand has a few notes. Measure 233 concludes with a fermata over the final notes.

234

ff

rinforz.

Musical score for measures 234-236. Measure 234 starts with a bass clef and a dynamic marking of *ff*. It features a series of ascending triplets in the left hand and a melodic line in the right hand. Measure 235 continues the triplet pattern. Measure 236 shows the right hand playing a melodic phrase while the left hand has a few notes. A dynamic marking of *rinforz.* (rinforzando) is placed above the right hand in measure 236. A fermata is placed over the final notes of measure 236.

237

Musical score for measures 237-240. Measure 237 begins with a bass clef. It contains a melodic line with a fermata over the final notes. Measure 238 continues the melodic line. Measure 239 shows the right hand playing a melodic phrase while the left hand has a few notes. Measure 240 concludes with a fermata over the final notes.

240 8

dim.

Ped.

243 8

Un poco più lento

pp

3

3

Ped.

248 8

pp

Ped.

256 8

pp

Ped.

264 8

cresc.

sf

Ped.

271 8

f

Ped.

an Hans von Bülow

5. SUNT LACRYMAE RERUM

En mode hongrois – In ungarischer Weise

Lento assai

ff

5

riten.

Più lento

[4 3 2 / 3 2 1]

dim.

pp

f molto accentuato e

sf
Ped.

11

doloroso

dim.

sf
Ped.

16

[1 4 3 1 4]

dim.

f

20

marcato

Ped.

*

Ped.

*

Ped.

*

24

ff

Ped.

28

p

sostenuto

ff marcato

espr.

Ped.

33

appassionato

ff marcato

pesante

Ped.

38

con Ped.

Ped.

42

ff eroico

Ped.

47

ff

Ped.

81 [4 3 2 1] 3 2 1 2 4 3 1 3 2 3 4 3

sempre legato

85 [1 3 2 1 5 4 2 1 5 3 1]

dim. p

tre corde

89 *cantando e legatiss.*

cantando

93

97 8

cre - - - scen - - - do - - - molto - - -

6. MÄRCHÉ FUNÈBRE

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

„In magnis et voluisse sat est.“

Andante maestoso, funebre

*) Die tiefe Lage erfordert bei den heute stärker besaiteten Klavieren häufigeren Pedalwechsel bzw. die Verwendung des Pedalvibratos (vgl. die Bemerkungen über den Pedalgebrauch im Vorwort zur Serie).

*) On modern pianos, which have stronger strings, the deep register demands more frequent pedal changes, or pedal vibrato (see also the part on the use of the pedal in the foreword to the series).

***) *sempre legato* bedeutet hier und in Takt 36, von der üblichen Praxis abweichend, auch eine Beibehaltung der synkopischen Überbindungen in der inneren Stimme der linken Hand: eine Beendigung der Synkopierung ist durch nichts gerechtfertigt.

***) Here and in bar 36 the *sempre legato*, unlike usual practice, also signifies the continuation of the connecting slurs of the syncopations in the inner part in the left hand: there is nothing to justify the discontinuation of these syncopations.

23

cre - scen - do - - - p

8

Reo. * Reo. * Reo. * Reo. *

28

8

Reo. * Reo. *

33

mp pesante

f marcato

sempre legato

8

Reo. * Reo. *

37

8

Reo. * Reo. * Reo. *

41

scen - do - - - p

8

Reo. * Reo. * Reo. *

46

espressivo

8

Reo. * Reo. *

52 dolce

59 dolce

4 espr.

67 Recitativo

f

75

f

83 tranquillo, grandioso

p tremolando

90 un poco cresc. dim.

98

musical score for measures 98-103. The piece is in G major and 2/4 time. It features a piano introduction with a bass line of chords and a treble line of chords and single notes. Dynamics include *cresc. molto* and *ff*. There are several *Red.* markings with asterisks below the bass line.

cresc. molto *ff*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

104

musical score for measures 104-110. The piece continues with a more active piano texture. The bass line has triplets and sixteenth notes. Dynamics include *ff* and *ff sempre*. The word *trionfante* is written above the treble staff. There are *Red.* markings with asterisks below the bass line.

ff *trionfante* *ff sempre*

Red. * *Red.* * *Red.* *

110

musical score for measures 110-115. The piano texture becomes more dense with many chords. The word *legato* is written above the bass staff. There are *Red.* markings with asterisks below the bass line.

legato

Red. * *Red.* *

115

musical score for measures 115-121. The piano texture is very dense with many chords. The dynamic *sempre ff* is written above the treble staff. There are *Red.* markings with asterisks below the bass line.

sempre ff

Red. * *Red.* * *Red.* *

121

musical score for measures 121-127. The piano texture is very dense with many chords. There are *Red.* markings with asterisks below the bass line.

Red. * *Red.* * *Red.* *

7. SURSUM CORDA

ERHEBET EURE HERZEN

Andante maestoso, non troppo lento

p
marcato

Red. * *Red.* *

7 *accentuato molto*

f *sempre legato e sostenuto*) assai*

Red. * *Red.* * *Red.* *

13

v *v* *v* *v* *v* *v*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

19

f sempre

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

*) Die Anweisungen *sostenuto* hier und in Takt 26 sowie *agitato* in Takt 54 beziehen sich nicht auf das Tempo sondern auf die Spielweise.

*) Here and in bar 26 the *sostenuto*, and in bar 54 the *agitato* do not refer to the tempo but to the way of playing.

25

sempre legato e sosten.

Ped. Ped. Ped. Ped. Ped.

31

marcato

Ped. Ped. Ped. Ped.

37

sempre ff

Ped. Ped. Ped.

43

Ped. Ped. Ped.

49

più rinforzando ed agitato

Ped. Ped. Ped.

55 *And.*

55 *And.*

56

57

58

59

ff

And.

60

60

61

62

63

64

And.

ff

And.

un poco riten.

65

65

66

67

68

69

70

sempre ff

And.

71

71

72

73

74

75

76

a tempo

fff sempre e tenuto il canto

fff

simile

And.

78

legato e rinforz.

8

* Rit. *

82

fff

8

*

87

3

3

8

Rit.

* *

92

fff grandioso

8

* Rit. * Rit. * Rit.

98

8

* Rit. *