

ANNÉES DE PÈLERINAGE

PREMIÈRE ANNÉE – SUISSE

ANNÉES DE PÈLERINAGE

Première Année – Suisse

1. CHAPELLE DE GUILLAUME TELL

Einer für Alle – Alle für Einen

The musical score is written for piano in common time (C). It consists of four systems of music, each with a treble and bass clef staff. The first system begins with the tempo marking 'Lento' and a dynamic of 'f'. The second system starts with 'Piu lento' and dynamics of 'ff' and 'mf'. The third system includes 'espressivo', 'dim.', 'dolce', and 'rinforz.'. The fourth system features a dynamic of 'sf'. The score includes various musical notations such as slurs, ties, triplets, and fingerings. The piece concludes with a final chord in the right hand.

21

f marcato

pp tremolando sempre

23

pp tremolando sempre

25

pp 1

pp 2

f marcato

27

cresc.

f marcato

*) Die durch Fermate verlängerte Pause ist mit der Fortsetzung des Tremolos in unverändertem Tempo auszufüllen.

*) The duration of the rest, lengthened by the fermata, should be filled out with the continuation of the left hand tremolo without altering the tempo.

29

Musical score for measures 29-30. The right hand features a dense, rapid sixteenth-note chordal texture. The left hand has a few notes, including a half note chord. Dynamics include *dim.* and *ff vibrato*.

31

Musical score for measures 31-32. The right hand continues with the sixteenth-note texture. The left hand has a few notes, including a half note chord. Dynamics include *pp*, *pp (eco)*, and *ppp*.

33

Musical score for measures 33-34. The right hand continues with the sixteenth-note texture. The left hand has a few notes, including a half note chord. Dynamics include *ff* and *pp (eco)*.

35

Musical score for measures 35-36. The right hand continues with the sixteenth-note texture. The left hand has a few notes, including a half note chord. Dynamics include *ppp*, *accel.*, and *cresc.*. A bracketed section of 8 notes is marked with a '6' below it.

37

Musical score for measures 37-39. The right hand continues with the sixteenth-note texture. The left hand has a few notes, including a half note chord. Dynamics include *f energico* and *rinforz.*. A bracketed section of 3 notes is marked with a '3' below it.

40

rinforz.

43

46

sempre più rinforz.

49

[1] 2 3, 2 3, 2 3 4, 3

poco ritard.

52

Più moderato

ff

arpeggiando simile

55

58

61

64


67

largamente


ritard.

rinforz.

rinforz.

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

***) Man spiele die Melodie legato, obwohl die Akkorde im Wert von halben Noten der rechten Hand in den Takten 62, 66, 68, 70 und 72 ohne Augmentationspunkte notiert sind.

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

***) The melody should be played legato, although in bars 62, 66, 68, 70 and 72 there is no value lengthening dot after the minim chord in the right hand.

70 *espressivo*

73 *mf*

79 *marcato* *p* *mf*

86 *f*

92 *cresc.* *ff*

2. AU LAC DE WALLENSTADT

... thy contrasted lake,
 With the wild world I dwelt in, is a thing
 Which warns me, with its stillness, to forsake
 Earth's troubled waters for a purer spring.
 (Byron)

Andante placido *cantabile*

pp dolcissimo egualmente
una corda

dolce

cantabile

7

13

simile

19

sempre dolce

* *una corda* *

25

Pov. * *Pov.* * *Pov.* *

31

Pov. * *Pov.* * *Pov.* *

un

37

poco marcato

sempre dolcissimo

Pov. * *Pov.* * *Pov.* *

43

Pov. * *Pov.* * *Pov.* * *Pov.* * *Pov.* *

49

poco cresc.

Pov. * *Pov.* * *Pov.* * *Pov.* *

8

55

perdendosi

And. * *And.* * *And.* * *And.* * *cresc.* *

61

un poco più animato
il tempo

più forte la mano destra

mf * *And.* *

67

And. * *And.* * *And.* *

8

73

poco rall.

Tempo I

And. * *And.* * *And.* *

79

And. * *And.* * *And.* *

85

91

97

103 [♩ = ♪]

108

*) Der 3. Ton der Oberstimme in der rechten Hand ist in seinem vollen Wert bis in den nächsten Takt auszuhalten, d. h. als synkopiertes Achtel zu spielen. Wir sind hier der irregulären Schreibweise Liszts gefolgt, da durch Aufteilung des Tons in zwei Sechzehntel das Notenbild überflüssig kompliziert würde.

*) In keeping with its full value the third note of the upper part in the right hand is to be played as a syncopated quaver. Liszt's own individual, unusual notation has been followed exactly—division of this note into two semiquavers would have led to unnecessary complications.

3. PASTORALE

Vivace

pp
con Sed.

3

6

9

*) Das abwärts behalste Achtel am Ende des Taktes hier und in Takt 28 sowie die Achtelpausen am Ende der Takte 10 und 33 verkürzen den Wert der am Taktanfang stehenden punktierten ganzen Note. Die genaue Notierung der unteren Stimme würde das Notenbild überflüssig komplizieren; aus diesem Grunde wurde die irreguläre Schreibweise der Quellen beibehalten.

*) Here and in bar 28 the downward stemmed quaver shortens the dotted semibreve at the beginning of the bar in the same way as the quaver rest does at the end of bars 10 and 33. Precise notation of the lower part would make for unnecessary complications and for this reason no alteration has been made to the unusual notation to be found in the sources.

11

un poco marcato

Musical score for measures 11-14. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth-note patterns, each group of four notes beamed together and marked with a '4' above a slur. The left hand provides a harmonic accompaniment with chords and single notes. The instruction 'un poco marcato' is written below the first measure.

15

Musical score for measures 15-18. The notation continues with the same rhythmic and melodic patterns as the previous system, maintaining the 6/8 time signature and three-sharp key signature.

19

19

pp

Musical score for measures 19-23. Measures 19-22 continue the established patterns. At measure 23, the right hand has a whole rest, and the left hand plays a few notes. The dynamic marking 'pp' (pianissimo) is placed in the right hand staff at the end of the system.

24

pp

Musical score for measures 24-26. The time signature changes to 12/8. The right hand plays a complex melodic line with many beamed notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking 'pp' is present at the beginning of the system.

27

Musical score for measures 27-29. The notation continues in 12/8 time, with the right hand playing a melodic line and the left hand providing accompaniment.

30

ppp

33

un poco marcato

36

40

44

dim. ppp smorz. ritenuto

4. AU BORD D'UNE SOURCE

In säuselnder Kühle
Beginnen die Spiele
Der jungen Natur.
(Schiller)

Allegretto grazioso

dolce tranquillo

sempre staccato

The musical score is written for piano and violin. It consists of five systems of music. The piano part is in the left hand, and the violin part is in the right hand. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The tempo is marked 'Allegretto grazioso'. The piano part is marked 'dolce tranquillo' and 'sempre staccato'. The violin part is marked 'sempre staccato'. The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some performance instructions like 'cresc.' and 'p'. The score is numbered 1, 3, 5, 7, and 8 at the beginning of each system.

10

4 2 3 4 2 3 4 2 3 8

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

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

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

Detailed description: This system contains measures 10 and 11. The right hand features a melodic line with various ornaments and slurs, while the left hand plays a complex rhythmic accompaniment with many sixteenth notes. Fingerings are indicated by numbers 1-4 above the notes.

8 12

Detailed description: This system contains measures 12 and 13. The right hand continues with a melodic line, and the left hand plays a steady accompaniment. The key signature changes to two flats (B-flat major) at the start of measure 12.

sempre dolce e grazioso

13

3 8 3 8 3 8

Detailed description: This system contains measures 14 and 15. The right hand has a melodic line with slurs and ornaments, and the left hand provides a rhythmic accompaniment. The key signature remains two flats.

15

Detailed description: This system contains measures 16 and 17. The right hand continues with a melodic line, and the left hand plays a rhythmic accompaniment. The key signature changes to three sharps (F# major) at the start of measure 16.

p tranquillo

17

8 8 8 8 8 8

Detailed description: This system contains measures 18 and 19. The right hand has a melodic line with slurs and ornaments, and the left hand plays a rhythmic accompaniment. The key signature remains three sharps.

28

Musical score for measures 28-29. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. The right hand features a complex melodic line with many slurs and ties, including a triplet of eighth notes in measure 29. The left hand provides a steady accompaniment with quarter notes and rests.

30

Musical score for measures 30-31. Measure 30 contains a complex sequence of fingerings: [1 2 3] / [3 4 5] / 1 2 3 4 / 1 # / 8 / 1 2 3 4 / 1 b / #. A dashed line indicates a crescendo over these measures. Measure 31 features a triplet of eighth notes in the right hand and a triplet of quarter notes in the left hand.

un poco marcato

32

Musical score for measures 32-33. Measure 32 is marked *poco riten.* and features a series of slurs over the right hand. Measure 33 is marked *a tempo* and includes a piano (*p*) dynamic marking. The left hand has a bass line with some chords and rests.

34

Musical score for measures 34-35. Measure 34 has a fingered eighth-note sequence: 8 / # / # / # / # / # / # / #. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment.

36

Musical score for measures 36-37. Measure 36 has a fingered eighth-note sequence: 8 / # / # / # / # / # / # / #. The right hand features a melodic line with slurs, and the left hand continues with a steady eighth-note accompaniment.

4 3 4 4 3 4 3 4 3 4 3 4 3 4 3 4 3

8

38

cresc.

8

8

40

rinforz.

8

5

2

5

2

41

mf brillante

8

8

8

43

f

45

più rinforz.

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3

5

4

5

3</

47

Musical score for measures 47-48. The piece is in 3/4 time with a key signature of three flats (B-flat major or D-flat minor). The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet of eighth notes. The left hand provides a steady accompaniment with quarter notes and rests. Dynamic markings include accents (>) and a forte (>) marking.

49

Musical score for measures 49-50. The right hand continues with intricate fingerings (1-5, 2-4, 3-1, 4-2, 3-1, 5-2, 4-1, 3-4, 2-3, 1-2, 3-4, 5-2, 4-1, 3-1, 4-2, 3-1) and includes a forte (*sf*) dynamic marking. The left hand has a simple accompaniment with quarter notes and rests, ending with a *dim.* (diminuendo) marking.

51

tranquillo

Musical score for measures 51-52. The tempo is marked *tranquillo*. The right hand has a melodic line with eighth notes and rests. The left hand has a steady accompaniment with quarter notes and rests, starting with a piano (*p*) dynamic marking.

53

Musical score for measures 53-54. The right hand features a melodic line with eighth notes and rests, including a *dim.* (diminuendo) marking. The left hand has a steady accompaniment with quarter notes and rests.

55

tranquillo

dolcissimo

poco rall.

Musical score for measures 55-56. The tempo is marked *tranquillo*. The right hand has a melodic line with eighth notes and rests, including a *dolcissimo* marking. The left hand has a steady accompaniment with quarter notes and rests, ending with a *poco rall.* (poco rallentando) marking.

57

Musical notation for measures 57-58. Treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The right hand features a complex, fast-moving melodic line with many beamed sixteenth notes. The left hand plays a steady eighth-note accompaniment.

59

più dim.

Musical notation for measures 59-60. Treble clef with a key signature of three flats. The right hand continues with a fast melodic line. The left hand accompaniment remains steady. The instruction *più dim.* is written above the first measure.

61

Musical notation for measures 61-62. Treble clef with a key signature of three flats. The right hand has a series of triplets and a group of eighth notes marked with an '8' and a '3'. The left hand has a simple accompaniment with some triplets.

63

ppp [1 2 4 1]

Musical notation for measures 63-64. Treble clef with a key signature of three flats. The right hand has a series of triplets and a group of eighth notes marked with an '8' and a '3'. The left hand has a simple accompaniment. The instruction *ppp* is written below the first measure, followed by a fingering sequence [1 2 4 1].

64

rall.

Musical notation for measures 64-65. Treble clef with a key signature of three flats. The right hand has a series of triplets and a group of eighth notes marked with an '8' and a '3'. The left hand has a simple accompaniment. The instruction *rall.* is written above the first measure.

5. ORAGE

But where of ye, O tempests! is the goal?
 Are ye like those within the human breast?
 Or do ye find, at length, like eagles, some high nest?
 (Byron)

Allegro molto

The first system of the musical score is marked **Allegro molto** and **ff**. It consists of two staves, treble and bass clef. The music features a driving, rhythmic pattern with frequent sixteenth-note runs and accented chords. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system is marked **quasi cadenza** and **sf**. It begins with a measure marked '5' and continues with a series of chords and melodic fragments. A section of the score is enclosed in a dashed box and labeled '8'. The dynamics shift from **sf** to **p** (piano), followed by a **cresc.** (crescendo) marking.

The third system continues the musical piece, starting with a measure marked '8'. It features a complex texture with rapid sixteenth-note passages in both hands, creating a sense of intense movement and drama.

The fourth system is marked **Presto furioso** and **ff**. It begins with a measure marked '8' and features a highly energetic and aggressive musical style. The piece concludes with a final chord marked **ff**.

12

V
Red.
rinforz.
Red. $\frac{3}{4}$

16

ff
Red.

20

Red.
Red.

24

rinforz.
Red.

28

sempre ff
Red. * *Red.* * *Red.* * *Red.* * *Red.* *

33

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

24

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

38 $8^{\vee 7}$

ff

42 $8^{\vee 7}$

3 4 5 3 4 3 4 3 4 3 4 3 4

46 $8^{\vee 7}$

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

3 4 5 3 4 3 4 3 4 3 4 3 4

50

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

Meno allegro

54 $8^{\vee 7}$

sf *fff*

sempre pedale

58 $8^{\vee 7}$

61 *stringendo*
8
tremolando
7 *Red.* *cresc.* *Red.*

Detailed description: This system covers measures 61 to 63. The right hand (RH) plays a continuous tremolo of eighth notes, starting on a dotted G4 and moving up to a dotted B4. The left hand (LH) has a bass line starting on a dotted G3, moving up to a dotted B3, and then down to a dotted G3. The LH part includes a crescendo hairpin and a repeat sign at the end of the system.

64 *a tempo*
8
3 3 3 3 3 3 3 3
sempre Red.

Detailed description: This system covers measures 64 to 66. The right hand (RH) has a melodic line with eighth notes and accents. The left hand (LH) has a triplet bass line of eighth notes. The tempo marking 'a tempo' is present. The LH part includes a 'sempre Red.' marking.

67
3 3 3 3 3 3 3 3
8

Detailed description: This system covers measures 67 to 69. The right hand (RH) has a melodic line with eighth notes and accents. The left hand (LH) has a triplet bass line of eighth notes. The LH part includes a 'Red.' marking.

70 *stringendo*
8
7 *Red.* *cresc.*

Detailed description: This system covers measures 70 to 71. The right hand (RH) plays a continuous tremolo of eighth notes, similar to measure 61. The left hand (LH) has a bass line starting on a dotted G3, moving up to a dotted B3, and then down to a dotted G3. The LH part includes a crescendo hairpin and a 'Red.' marking.

72
8
Red.

Detailed description: This system covers measures 72 to 73. The right hand (RH) has a melodic line with eighth notes and accents. The left hand (LH) has a bass line starting on a dotted G3, moving up to a dotted B3, and then down to a dotted G3. The LH part includes a 'Red.' marking and a repeat sign at the end of the system.

Più moto

74 8

rfz sempre strepitoso rfz

Detailed description: This system contains measures 74 through 77. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). The tempo is marked 'Più moto'. The dynamic is 'rfz' (riforzando). The instruction 'sempre strepitoso' is written across the first two measures. There are slurs and accents throughout the passage.

78 8

rfz rfz

Detailed description: This system contains measures 78 through 81. It continues the grand staff notation. The dynamics are marked 'rfz'. There are slurs and accents throughout the passage.

82

3 3 3 3 3 3

rinforz.

Detailed description: This system contains measures 82 through 84. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). The dynamics are marked 'rinforz.'. There are slurs and accents throughout the passage.

85 8

rinforz.

Detailed description: This system contains measures 85 through 88. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). The dynamics are marked 'rinforz.'. There are slurs and accents throughout the passage.

89

Detailed description: This system contains measures 89 through 92. It features a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and one flat (Bb). There are slurs and accents throughout the passage.

93 Cadenza ad lib.

Musical score for measures 93-96. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with a dashed line indicating a slur over measures 93-96. The left hand has a bass line with a 'marcato' marking. A fermata is placed over the final chord of measure 96.

97

Musical score for measures 97-100. The right hand has a melodic line with a dashed line and an '8' marking above it. The left hand continues the bass line with a fermata over the final chord of measure 100.

101

Musical score for measures 101-104. The right hand has a melodic line with a dashed line and an '8' marking. The left hand includes a 'cresc.' marking and a triplet of eighth notes in measure 104. A fermata is over the final chord of measure 104.

105

Musical score for measures 105-108. The right hand has a melodic line with a dashed line and an '8' marking. The left hand includes a 'cresc.' marking and a triplet of eighth notes in measure 108. A fermata is over the final chord of measure 108.

109

Musical score for measures 109-112. The right hand has a melodic line with a dashed line and an '8' marking. The left hand features a triplet of eighth notes in measure 109 and a triplet of eighth notes in measure 110. A fermata is over the final chord of measure 112.

115 *sempre quasi cadenza*

p *crescendo*

8

116 *ff*

ff

rinforz.

ped.

120

rinforz.

poco a poco dim.

con ped.

ped.

126

poco a poco dim.

con ped.

132

mf

138

Musical score for measures 138-143. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes with fingering 1 4 3 and 1 4. The key signature has two flats.

144

rall.

pesante

Musical score for measures 144-150. The right hand has a long, sustained chord with a fermata. The left hand plays a descending eighth-note scale with fingering 5 4 3 2. The tempo marking "rall." and "pesante" are present.

151

ff

Musical score for measures 151-156. The right hand has a melodic line with slurs and accents, and a fermata over measure 156. The left hand has a rhythmic accompaniment. The dynamic marking "ff" is present.

157

ff

quasi cadenza

Musical score for measures 157-158. The right hand has a melodic line with slurs and accents, and a fermata over measure 158. The left hand has a rhythmic accompaniment. The dynamic marking "ff" and the instruction "quasi cadenza" are present.

159

rinforz.

Musical score for measures 159-164. The right hand has a melodic line with slurs and accents, and a fermata over measure 164. The left hand has a rhythmic accompaniment. The dynamic marking "rinforz." is present.

6. VALLÉE D'OBERMANN

Que veux-je? que suis-je? Que demander à la nature? ... Toute cause est invisible, toute fin trompeuse; toute forme change, toute durée s'épuise: ... Je sens, j'existe pour me consumer en désirs indomptables, pour m'abreuver de la séduction d'un monde fantastique, pour rester atterré de sa voluptueuse erreur.

Indicible sensibilité, charme et tourment de nos vaines années; vaste conscience d'une nature partout accablante et partout impénétrable, passion universelle, sagesse avancée, voluptueux abandon; tout ce qu'un coeur mortel peut contenir de besoins et d'ennuis profonds, j'ai tout senti, tout éprouvé dans cette nuit mémorable. J'ai fait un pas sinistre vers l'âge d'affaiblissement; j'ai dévoré dix années de ma vie.

(*Sénancour*)

Could I embody and unbosom now
 That which is most within me,—could I wreak
 My thoughts upon expression, and thus throw
 Soul, heart, mind, passions, feelings, strong or weak,
 All that I would have sought, and all I seek,
 Bear, know, feel, and yet breathe—into *one* word,
 And that one word were Lightning, I would speak;
 But as it is, I live and die unheard,
 With a most voiceless thought, sheathing it as a sword.

(*Byron*)

Lento assai

espressivo

sotto voce

p

riten. -

cresc. -

rinforz.

ritard. -

*) „Anfang vom Basse sehr stark und sehr accentuirt.“ – (Liszt's Anweisung laut der Aufzeichnung von Göllerich. / W. Jerger: Franz Liszt's Klavierunterricht von 1884–1886, dargestellt an den Tagebuchaufzeichnungen von August Göllerich. Bosse-Verlag, Regensburg, 1975, Seite 140.)

*) “Anfang vom Basse sehr stark und sehr accentuirt.” —Liszt's own instructions, according to Göllerich's notes. (W. Jerger: Franz Liszt's Klavierunterricht von 1884–1886, dargestellt an den Tagebuchaufzeichnungen von August Göllerich. Bosse-Verlag, Regensburg, 1975, p. 140.)

Più lento

26

Tempo I

32

37

espressivo

42

p

rall.

46

smorz.

51 *a tempo*

dolcissimo

sempre dolciss.

56

poco ritard. .

Più lento

p

61

ritard.

66 *a tempo*


dolente


71

pesante

lunga pausa

una corda

*) 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.

Un poco più di moto ma sempre lento

75 *pp* *dolcissimo*

79

83 *dolcissimo*
tre corde

87

91 *smorzando* *espr.*

95

Musical score for measures 95-99. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. A crescendo hairpin is visible between measures 97 and 99.

100

Musical score for measures 100-104. The right hand continues the melodic line with slurs and ties. The left hand maintains the eighth-note accompaniment. A crescendo hairpin is present between measures 102 and 104.

105

*più appassionato
cresc.*

Musical score for measures 105-109. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. A crescendo hairpin is visible between measures 107 and 109.

110

Musical score for measures 110-114. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. A crescendo hairpin is visible between measures 112 and 114.

115

quasi cadenza *ritard.*

Musical score for measures 115-119. The right hand features a melodic line with slurs and ties. The left hand plays a rhythmic accompaniment of eighth notes. A crescendo hairpin is visible between measures 117 and 119.

119 Recitativo

pp trem. f

6 3 f

cresc. molto *) 5 p

125 cresc. p

127 ff appassionato Più mosso

128 f agitato molto f

*) Der Wertzuwachs von zwei Vierteln in der kadenzartig erweiterten Stimme der rechten Hand ist in der linken Hand durch die Fermate ausgeglichen; das Tremolo ist demnach bis zum Ende des Taktes fortzusetzen.

*) The longer value of the right hand, increased cadenza-fashion to the extent of two crotchets, is balanced in the left hand by the fermata: the tremolo should thus be played to the end of the bar.

129

appassionato

ff

131

ff

133

rinforz.

rinforz. precipitato

ff

135

rinforz.

precipitato

ff

137

stringendo

ff

*) Den Wertzuwachs in der linken Hand gleicht um ein Achtel in der Stimme der rechten die Fermata aus.

*) The bar is lengthened by one quaver. The greater value of the left hand is balanced in the right hand by the fermata.

Presto

139 8^{va}

ff *tempestuoso*

142 8^{va}

sf

145 8^{va}

sf

148 8^{va} tremolando

fff *quasi cadenza*

149 8^{va} in tempo

sempre ff

12

151 ⁸

Musical score for measures 151-152. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic melody with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A dashed line above the upper staff indicates an 8-measure phrase.

153 ⁸

Musical score for measures 153-154. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic melody with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A dashed line above the upper staff indicates an 8-measure phrase.

155 ⁸

Musical score for measures 155-158. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic melody with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. A dashed line above the upper staff indicates an 8-measure phrase.

159 *Lento*

Musical score for measures 159-165. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic melody with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The tempo marking *Lento* is present. Dynamic markings include *f* and *dim.*

166 *p* *quasi cadenza* *ritenuto*

Musical score for measures 166-172. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a complex, rhythmic melody with many beamed notes and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The tempo marking *ritenuto* is present. Dynamic markings include *p* and *quasi cadenza*.

170 Lento

dolce

una corda

172

dolce

174

dolce

tre corde

176

dolce

*) Die irreguläre und vereinfachende Schreibweise Liszts wurde hier nicht geändert, da die genaue Triolennotierung des zweiten Viertels in der Oberstimme der rechten Hand das Notenbild überflüssig komplizieren würde (vgl. auch die Takte 173, 174, 176, 183, 189, 193). Das Sechzehntel wird samt dem Sechzehntel der unteren Stimme genau im Sinne der räumlichen Anordnung des Notenbildes gespielt.

*) Liszt's unusual, simplified notation has not been altered—precise triplet distribution of the second crotchet of the upper part in the right hand would lead to unnecessary complications (see also bars 173, 174, 176, 183, 189 and 193). The semiquaver is to be played with the last semiquaver in the lower part, precisely in accordance with the spatial organisation of the printed music.

184

5 1 5 1 b

marcato espressivo

8

186

cresc. sf

8

cresc.

sempre animando sin' al fine

188

mf

190

musical score for measures 190-191. The piece is in A major (three sharps). Measure 190 features a piano introduction with a *cresc.* marking. Measure 191 begins with a *rinforz.* marking. The right hand plays a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment of eighth notes.

192

musical score for measures 192-193. Measure 192 starts with a forte *f* dynamic and an *8* (octave) marking. Measure 193 continues the melodic and rhythmic patterns from the previous measures.

194

musical score for measures 194-195. Measure 194 includes an *8* (octave) marking. Measure 195 features a *rinforz.* marking and a dynamic swell. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment.

196

musical score for measures 196-197. Measure 196 starts with a fortissimo *ff* dynamic and an *8* (octave) marking. Measure 197 continues the melodic and rhythmic patterns.

198

musical score for measures 198-199. Measure 198 includes an *8* (octave) marking. Measure 199 concludes the section with a melodic flourish in the right hand and a rhythmic accompaniment in the left hand.

200

ff

rinforz.

202

rinforz.

204

ff

206

*) Beim 6. und 7. Achtel wurde die irreguläre Schreibweise Liszts beibehalten. Der Punkt verlängert die Achtelnote sowohl hier als auch in Takten 201 und 202 nur um ein Triolen-Sechzehntel.

*) At the 6th and 7th quavers Liszt's own unusual notation has been retained. Here and in bars 201 and 202 the dot lengthens the quaver only by one triplet semiquaver.

7. EGLOGUE

The morn is up again, the dewy morn,
 With breath all incense, and with cheek all bloom,
 Laughing the clouds away with playful scorn,
 And living as if earth contain'd no tomb,— ...

(Byron)

Allegretto con moto

p dolce

p

sempre dolce

34

Dynamic markings: *f*, *p*, *f*, *p*, *f*

Measures 34-38: Treble clef with complex chords and sixteenth-note patterns. Bass clef with a steady eighth-note accompaniment. Dynamic markings alternate between *f* and *p*.

39

Dynamic markings: *p*, *f*, *p*

Measures 39-42: Treble clef with complex chords and sixteenth-note patterns. Bass clef with a steady eighth-note accompaniment. Dynamic markings alternate between *p* and *f*. Measure 42 includes the instruction *dolce grazioso*.

43

Measures 43-46: Treble clef with triplet patterns and slurs. Bass clef with a steady eighth-note accompaniment.

47

Dynamic marking: *cresc.*

Measures 47-50: Treble clef with eighth-note patterns and slurs. Bass clef with a steady eighth-note accompaniment. The instruction *cresc.* is present in measure 50.

51

Dynamic markings: *dim.*, *legato*

Measures 51-54: Treble clef with eighth-note patterns and slurs. Bass clef with a steady eighth-note accompaniment. The instruction *dim.* is present in measure 53, and *legato* is present in measure 54.

55

p

60

65

cresc..

70

f p f p

76

p

4

poco rall..

83

tr

f p f p p

90

poco rall. .

4

sempre dolce

97

8

dim.

104

pp

III

dolce

smorzando

8. LE MAL DU PAYS (Heimweh)

DE L'EXPRESSION ROMANTIQUE, ET DU RANZ DES VACHES

Le romanesque séduit les imaginations vives et fleuries; le romantique suffit seul aux âmes profondes, à la véritable sensibilité. La nature est pleine d'effets romantiques dans les pays simples: une longue culture les détruit dans les terres vieilles, surtout dans les plaines dont l'homme s'assujettit facilement toutes les parties.

Les effets romantiques sont les accens d'une langue que les hommes ne connaissent pas tous, et qui devient étrangère à plusieurs contrées. On cesse bientôt de les entendre quand on ne vit plus avec eux; et cependant cette harmonie romantique est la seule qui conserve à nos coeurs les couleurs de la jeunesse et la fraîcheur de la vie. L'homme de la société ne sent plus ces effets trop éloignés de ses habitudes; il finit par dire: Que m'importe? Il est comme ces tempéramens fatigués du feu desséchant d'un poison lent et habituel; il se trouve vieilli dans l'âge de la force, et les ressorts de la vie sont relâchés en lui, quoiqu'il garde l'extérieur d'un homme.

Mais vous, que le vulgaire croit semblables à lui, parce que vous vivez avec simplicité, parce que vous avez du génie sans avoir les prétentions de l'esprit, ou simplement parce qu'il vous voit vivre, et que, comme lui, vous mangez et vous dormez; hommes primitifs, jetés çà et là dans le siècle vain, pour conserver la trace des choses naturelles, vous vous reconnaissez, vous vous entendez dans une langue que la foule ne sait point, quand le soleil d'octobre paraît dans les brouillards sur les bois jaunissés; quand un filet d'eau coule et tombe dans un pré fermé d'arbres, au coucher de la lune; quand sous le ciel d'été, dans un jour sans nuages, une voix de femme chante à quatre heures, un peu au loin, au milieu des murs et des toits d'une grande ville.

Imaginez une plaine d'une eau limpide et blanche. Elle est vaste, mais circonscrite; sa forme oblongue et un peu circulaire se prolonge vers le couchant d'hiver. Des sommets élevés, des chaînes majestueuses la ferment de trois côtés. Vous êtes assis sur la pente de la montagne, au-dessus de la grève du nord, que les flots quittent et recouvrent. Des rochers perpendiculaires sont derrière vous; ils s'élèvent jusqu'à la région des nues; le triste vent du pôle n'a jamais soufflé sur cette rive heureuse. A votre gauche, les montagnes s'ouvrent, une vallée tranquille s'étend dans leurs profondeurs, un torrent descend des cimes neigeuses qui la ferment; et quand le soleil du matin paraît entre les pics glacés, sur les brouillards, quand des voix de la montagne indiquent les chalets, au-dessus des prés encore dans l'ombre, c'est le réveil

d'une terre primitive, c'est un monument de nos destinées méconnues!

Voici les premiers momens nocturnes; l'heure du repos et de la tristesse sublime. La vallée est fumeuse, elle commence à s'obscurcir. Vers le midi, le lac est dans la nuit; les rochers qui le ferment sont une zone ténébreuse sous le dôme glacé qui les surmonte, et qui semble retenir dans ses frimas la lumière du jour. Ses derniers feux jaunissent les nombreux châtaigniers sur les rocs sauvages; ils passent en longs traits sous les hautes flèches du sapin alpestre; ils brunissent les monts, ils allument les neiges; ils embrasent les airs; et l'eau sans vagues, brillante de lumière et confondue avec les cieux, est devenue infinie comme eux, et plus pure encore, plus éthérée, plus belle. Son calme étonne, sa limpidité trompe, la splendeur aérienne qu'elle répète semble creuser ses profondeurs; et sous ces monts séparés du globe et comme suspendus dans les airs, vous trouvez à vos pieds le vide des cieux et l'immensité du monde. Il y a là un temps de prestige et d'oubli. L'on ne sait plus où est le ciel, où sont les monts, ni sur quoi l'on est porté soi-même; on ne trouve plus de niveau, il n'y a plus d'horizon; les idées sont changées, les sensations inconnues: vous êtes sortis de la vie commune. Et lorsque l'ombre a couvert cette vallée d'eau, lorsque l'oeil ne discerne plus ni les objets ni les distances; lorsque le vent du soir a soulevé les ondes, alors, vers le couchant, l'extrémité du lac reste seule éclairée d'une pâle lueur; mais tout ce que les monts entourent n'est qu'un gouffre indiscernable; et au milieu des ténèbres et du silence vous entendez, à mille pieds sous vous, s'agiter ces vagues toujours répétées, qui passent et ne cessent point, qui frémissent sur la grève à intervalles égaux, qui s'engouffrent dans les roches, qui se brisent sur la rive, et dont les bruits semblent résonner d'un long murmure dans l'abîme invisible.

C'est dans les sons que la nature a placé la plus forte expression du caractère romantique; c'est surtout au sens de l'ouïe que l'on peut rendre sensibles, en peu de traits et d'une manière énergique, les lieux et les choses extraordinaires. Les odeurs occasionnent des perceptions rapides et immenses, mais vagues; celles de la vue semblent intéresser plus l'esprit que le coeur: on admire ce qu'on voit, mais on sent ce qu'on entend. La voix d'une femme aimée sera plus belle encore que ses traits; les sons que rendent des lieux sublimes feront une impression plus profonde et plus durable que leurs formes. Je n'ai point vu de tableau des Alpes qui me les rendit présentes comme le peut faire un air vraiment alpestre.

Le *ranz des vaches* ne rappelle pas seulement des souvenirs, il peint. Je sais que Rousseau a dit le contraire, mais je crois qu'il s'est trompé. Cet effet n'est point imaginaire; il est arrivé que deux personnes, parcourant séparément les planches des *Tableaux pittoresques de la Suisse*, ont dit toutes deux, à la vue du Grimsel: « Voilà où il faut entendre le ranz des vaches ». S'il est exprimé d'une manière plus juste que savante, si celui qui le joue le sent bien, les premiers sons nous placent dans les hautes vallées, près des rocs nus et d'un gris roussâtre, sous le ciel froid, sous le soleil ardent. On est sur la croupe des sommets arrondis et couverte de pâturages. On se pénètre de la lenteur des choses et de la grandeur des lieux; on y trouve la marche tranquille des vaches et le mouvement mesuré de leurs grosses cloches, près des nuages dans l'étendue doucement inclinée depuis la crête des granits inébranlables jusqu'aux granits ruinés des ravins neigeux. Les vents frémissent d'une manière austère dans les mélèses éloignés; on discerne le roulement du torrent caché dans les précipices qu'il s'est creusés durant de longs siècles. A ces bruits solitaires dans l'espace succèdent les accens hâtés et pesans

des Küheren, expression nomade d'un plaisir sans gaieté, d'une joie des montagnes. Les chants cessent; l'homme s'éloigne; les cloches ont passé les mélèses, on n'entend plus que le choc des cailloux roulans, et la chute interrompue des arbres que le torrent pousse vers les vallées. Le vent apporte ou recule ces sons alpestres; et quand il les perd, tout paraît froid, immobile et mort. C'est le domaine de l'homme qui n'a pas d'empressement. Il sort du toit bas et large, que les lourdes pierres assurent contre les tempêtes; si le soleil est brûlant, si le vent est fort, si le tonnerre roule sous ses pieds, il ne le sait pas. Il marche du côté où les vaches doivent être, elles y sont; il les appelle, elles se rassemblent, elles s'approchent successivement, et il retourne avec la même lenteur, chargé de ce lait destiné aux plaines qu'il ne connaîtra pas. Les vaches s'arrêtent, elles ruminent; il n'y a plus de mouvement visible, il n'y a plus d'hommes. L'air est froid, le vent a cessé avec la lumière du soir; il ne reste que la lueur des neiges antiques, et la chute des eaux dont le bruissement sauvage, en s'élevant des abîmes, semble ajouter à la permanence silencieuse des hautes cimes, et des glaciers, et de la nuit.*)

(Sénancour)

*) Une de ces sortes d'épigrammes composée, dit-on, dans l'Appenzell, en langage allemand, finit à peu près ainsi: « Re-traits profondes, tranquille oubli! O paix des hommes et des lieux; ô paix des vallées et des lacs! Pasteurs indépendants, familles ignorées naïves coutumes! Donnez à nos coeurs le calme des châlets et le renoncement sous le ciel severe. Montagnes indomptées! Froid asile! Dernier repos d'une âme libre et simple. »

Lento

f

accel.

p

7

rall.

3

11

accel.

Andantino

p dolce

cresc.

rinforz.

16

dim.

p

20

Adagio dolente
espressivo assai

24 *dolciss.*

28 *Lento* *f* *accel.* *p*

34 *rall.*

38 *accel.* *Andantino* *cresc.* *rinforz.*

43 *dim.* *p* *il*

47 *Adagio dolente*

canto espr. assai

dolcissimo

52 *agitato*

cresc. -

56 *rinforzando e più appassionato*

rinforz.

Più dol-

61 *lento*

cissimo

cresc. -

dim.

65 *Lento*

p

*) Das cis^2 (und entsprechend das f^2 in Takt 56) sind um ein Sechzehntel länger auszuhalten als notiert; wir folgen der vereinfachenden Notierung der Quellen, da eine exakte Notation das Notenbild unnötig komplizieren würde.

*) Cis^2 (and accordingly f^2 in bar 56) is one semiquaver longer than written; the simplifying and unusual notation found in the sources has been followed as a precise notation would make for unnecessary complications.

9. LES CLOCHES DE GENÈVE

Nocturne

*)

pp

5

Quasi allegretto

pp dolcissimo

una corda

10

poco rit.

a tempo

15

ppp

19

ppp

pp

un poco marcato

*) Die Achtelnoten sind unter Berücksichtigung des späteren *Quasi allegretto* in Takt 5 jedoch etwas langsamer, *quasi improvvisato* zu spielen.

*) Taking the *Quasi allegretto* in bar 5 into consideration, the quavers should be played *quasi improvvisato*, but somewhat more slowly than the given tempo marking suggests.

23

28

sempre pp cantando

34

poco cresc.

40

espressivo ritenuto molto

Cantabile con moto (sempre rubato)
la melodia accentuato assai

46

L'accompagnamento dolce, quasi arpa

tre corde

52

58

64

dolcissimo

70

76

un poco slentando

dim. *più dolce*

*) Die Sechzehntel der mit kleinen Noten geschriebenen Kadenzen hier und in Takt 69, 81, 85 sind – dem *dolcissimo* entsprechend – etwas langsamer als die Sechzehntel der vorhergehenden Takte zu spielen.

*) The semiquavers of the cadenzas in small notes (bars 69, 81 and 85) should be played, in keeping with the *dolcissimo*, somewhat more slowly than the semiquavers in the preceding bars.

82 *rall.* *pp*

87 *smorz.*

93 *smorz.* *agitato* *accel.* *cresc.*

99

104 *rinforz.*

Animato

108 *ff con somma passione*

113 *simile*

119

124 *f*

128 *f*

*) Hier und in den übrigen ähnlichen Takten wurde die charakteristisch vereinfachende, doch irreguläre Schreibweise Liszts beibehalten und auf Ergänzung von Augmentationspunkten in den Oktaven der rechten Hand verzichtet, da eine exakte Notation das Notenbild unnötig komplizieren würde.

*) Here and in similar bars Liszt's characteristic, simplifying but unusual notation has been retained. The value lengthening dots in the octaves have not been added as they would make for unnecessary complications.

156

8 4 2 4

160

Tempo I

10 4 2 4

pp

164

8

172

Più lento

pp dolce

181