

CRITICAL NOTES

ANNÉES DE PÈLERINAGE

Première Année – Suisse

Sources

“A”: the first edition of the series which appeared in 1855: “F. LISZT / Années de Pèlerinage / SUITE DE COMPOSITIONS / Première Année, Suisse./ MAYENCE, CHEZ LES FILS DE B. SCHOTT.” Plate number: 13377. 1–9. The pages of the score were printed direct from the plates. Each piece appeared separately, each with a cover of a different colour, with a contents-like list of the titles of the nine pieces on the first page of the cover. In each there is an illustrated inner title page, with drawings by Kretschmer, and this has only the title and the serial number of the piece, and in Nos. 1, 2, 4, 5 and 7 the text of the inscription. (The Byron and Sénancour quotations before Nos. 6 and 8 are not yet printed in this edition.)

“B”: a reprint, by lithography, which made use of the plates of source “A” and appeared somewhat later: “F. Liszt / Années de Pèlerinage / COMPOSITIONS / POUR / PIANO / Première Année / B. SCHOTT’S SÖHNE, MAYENCE”. A complete edition in one volume. The plate number is the same as that of “A”, and the illustrated inner title pages with the inscriptions are omitted. Before Nos. 6 and 8 there is one unnumbered page which gives the Byron and Sénancour quotations.

“C”: the original manuscript of the series, now held under shelf mark *F. No. 298, Siloti collection, ed. br. No. 7* in the M. E. Saltykov-Shchedrin State Public Library in Leningrad. It covers a total of 92 pages, measuring 340 × 270 mm. The manuscript, written in ink, contains a great many deletions, corrections, and transpositions. The pieces are completely worked out: the only alterations which were made before publication were minor corrections and additions. In this source, however, only the first seven bars of the second piece (*Au lac de Wallenstadt*) are to be found. It can be concluded from the instructions found on pages 16 and 23 according to the composer’s pagination that a copy of the autograph served as the printer’s manuscript.

The quotations before the individual pieces have been corrected in accordance with the following editions:

Byron: *Poetical Works*—Oxford University Press, London, Oxford, New York, 1970;

Schiller: *Gesammelte Werke*—Aufbau-Verlag, Berlin, 1955;

Sénancour: Obermann—E. Droz, Paris, 1931.

1. *Chapelle de Guillaume Tell*

Bars 21–22, 27: in “C” there is also a *d* above the *g sharp-b* third in the tremolo. Since after the abbreviated notation in “C”, “A” and “B” both contain the notes written out in full, and since after bars 21–22 the note consistently does not appear in bar 27, its omission cannot be regarded as a misprint.

Bars 32 and 35: above the 3rd and 4th left hand notes there is a staccatissimo sign in “C”.

Bar 33: the staccato dot at the first left hand note is not included in “A” or “B”. In “C”, here and on the 3rd and 4th notes in bar 32, there is a staccatissimo sign. Since “C” justifies identical articulation of these three notes, the staccato dot has been added.

Bar 37: the marcato sign at the 5th left hand note has been added by analogy with the preceding bar.

Bar 49: in “C” there are staccatissimo signs above notes 6–10 in the left hand.

Bar 50: in “A” and “B” there are no staccato dots in the left hand. In “C” there are staccatissimo signs on the first note in the left hand and the first five notes in the right hand, while the other notes in bar 50 and all the notes in bar 51 have no such markings at all.

Bar 53: the value lengthening dots at the first right hand chord have been added.

Bars 61–63, 67, 69 and 74: the right and left hand arpeggio signs are not broken off between the two staves in “C”.

Bar 65: the right hand arpeggio signs have been added since in bars 61–69 there are arpeggio signs throughout in the right hand as well as in the left.

Bar 66: the accidental for the *B flat* in the right hand has been added. In the sources the *rinforz.* begins before the first note of the bar. Its positioning has been corrected by analogy with bar 67.

Bar 69: after the second right hand chord “A” and “B” give two dots, but “C” does not have any value lengthening dot here. By analogy with bars 61, 65 and 67 the third dot has been added.

Bar 73: in “A” and “B” the marcato sign in the upper part in the right hand is on the fourth crotchet. This error has been corrected in keeping with “C”.

Bar 74: the slur in the lower part in the right hand has been added by analogy with the preceding bar.

Bars 76–79: the slurs have been added by analogy with bars 1–2, 82–83.

Bars 84–85: the slur has been added by analogy with the preceding two bars.

Bar 86: the staccatissimo sign at the second left hand note has been added by analogy with bar 80.