

## CRITICAL NOTES

### ANNÉES DE PÈLERINAGE

Deuxième Année – Italie

#### Sources

“A”: the first edition of the series, published in 1858: F. Liszt / *Années de Pèlerinage* / SUITE DE COMPOSITIONS / pour / PIANO / Deuxième Année – Italie / MAYENCE, / chez les fils de B. Schott. Plate number: 13378. 1–7. Music pages printed directly from the plates with pictorial title pages before the individual pieces.

“B”: a somewhat later reprint, using lithography, made from the plates of Source “A”: “F. Liszt / *Années de Pèlerinage* / COMPOSITIONS / POUR / PIANO / Deuxième Année / B. SCHOTT’S SÖHNE, MAYENCE”. The pictorial title pages are omitted from before the pieces.

“C”: the printer’s manuscript of the first edition, preserved in the Weimar Liszt Archives under the shelf-mark *Ms I, 13*<sup>1-7</sup>. A copy with Liszt’s corrections. Liszt’s handwriting on individual pages which were stuck in or included separately. The distribution marked by the engraver in pencil is the same as that of the first edition. The printer’s manuscript of *Il Penseroso* is missing from this series. The two pages which replace it, *Ms (Zu I, 13)*<sup>2</sup> are a proof from the already engraved piece, including alterations and remarks concerning the later piece *La Notte*.

(The printed copy of the 47th Petrarch Sonnet, complete with Liszt’s autograph observations and preserved in the Budapest Széchényi Library under *Ms. mus. 18*, contains the first version of the piece.)

#### 1. *Sposalizio*

We have added accidentals missing from our sources in the following places:

sharp: bar 107, right and left hands, 8th note;

flat: bar 101, right and left hands, last note;

natural: bar 16, right hand, 6th note; bar 99, right hand, last note; bar 101, left hand, 7–10th notes.

Bar 15: we have added the dots lengthening the value of the third crotchet in the right hand.

Bar 54: we have added the slurs and staccato dots on the basis of analogy with bars 40 and 52.

Bar 55: we have added the upper slur of the right hand and the slur in the left hand and the staccato dots on the basis of analogy with bar 53.

Bar 57: we have added the upper slur in the right hand on the basis of analogy with bar 43.

Bars 63, 67: we have added the slur and staccato dots in the left hand in accordance with the indications in the right hand.

Bar 76: we have added the rest signs in the right hand.

Bars 130, 131: according to our sources the first note of the lower part in the right hand is a minim in value (instead of the crotchet plus the dotted crotchet joined to it).

#### 2. *Il Penseroso*

On the pictorial title page of the piece source “A” also publishes the poem by Michelangelo relating to “La notte”, one of the Medici tomb’s allegorical figures:

“Grato m’è il sonno, e più l’esser di sasso.  
Mentre che il danno e la vergogna dura,  
Non veder, non sentir m’è gran ventura  
Però non mi destar, deh’ – parla basso!”

We have added the following natural signs which were missing from our sources: bar 12, right hand, first octave; bar 13, right and left hands, second crotchet *Ds*; bar 31, left hand, sixth and eighth notes.

Bar 13: the crotchet rest in the right hand is missing from our sources.

Bar 16: instead of the minim *G flat* in the right hand, there is an *F sharp* in our sources. In the autograph preserved in the Weimar Liszt Archives under *Ms I, 16* there was originally a *G flat*, but Liszt himself, altering the notation, changed the note to *F sharp*. On the basis of analogy with bars 9–11 and 14–16, we have followed the original notation of the autograph manuscript.

Bar 19: we have corrected the slurs belonging to the first and last notes in the right hand on the basis of the Weimar autograph *Ms I, 16*.

#### 3. *Canzonetta del Salvator Rosa*

On the pictorial title page of source “A” there is *Canzone del Salvator Rosa*. As in our sources, we have included the text of the *Canzonetta* without any punctuation marks above the music.

Bars 9, 10, 17, 19, 64, 67: we have added the staccato dots on the basis of comparison with identical bars.

Bar 26: in our sources there is a superfluous staccatissimo sign on the last note of the right hand.

Bar 33: in the second crotchet the dot lengthening the value of the lower voice in the right hand is to be found in every source and we have for this reason retained it, although it does not occur in a similar way anywhere else in the piece (with a semiquaver rest, or rests).

Bar 47: at the second crotchet in the left hand we