

The Rôle of Tonality in the Swiss Book of *Années de Pèlerinage**

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In the Liszt centenary year 1986 György Kroó published an article¹ in which he considered the significance of a remark made by Liszt in a letter of 1835 referring to his “inner path” (*ligne intérieure*) as a composer. Against this background the author traced the genesis of *Album d'un voyageur* [S (Searle) 156/R (Raabe) 8, henceforth referred to as *Album*], and its transformation into *Années de Pèlerinage. Première Année: Suisse* [S160/R10a, henceforth referred to as *Années I*]. In a book on Liszt² published in 1987, I made the observation that the composer used certain keys or tonalities in particular contexts, giving the examples of A♭ as the key of “love”, and E as the key of “religion”, a conclusion reached after studying the religious works, and those with a programme. Later, in 1992, I wrote about *Don Sanche*³ from this aspect, observing that Liszt’s use of these keys in the early opera (1825) corresponded to his use of them in his mature works, putting this forward as evidence that Liszt himself probably composed the music rather than his teachers, as has sometimes been suggested. To A♭ and E I added B, which appears only once in the opera, as the music for a chorus and ballet depicting the asylum of peace and happiness where lovers live for ever. This corresponds to Liszt’s later use of the key in association with paradise or heaven.

*The contents of this article were presented as a lecture in Finland on 12 June 1997, as part of the Summer School for postgraduate doctoral students organized by the Sibelius Academy at Kallio-Kuninkala. In its present form, it is dedicated to the memory of György Kroó, who died on 12 November 1997.

¹ Kroó, György: “La ligne intérieure” – the Years of Transformation and the “Album d’un voyageur”. *Studia Musicologica Academiae Scientiarum Hungaricae* 1986, pp. 249 – 260.

² Merrick, Paul: *Revolution and Religion in the Music of Liszt* (Cambridge, 1987). Keys are mentioned intermittently throughout the book, but see in particular pages 297–298.

³ Merrick, Paul: Original or Doubtful? Liszt’s Use of Key in Support of His Authorship of *Don Sanche*. *Studia Musicologica* 1992, pp. 427–434.

In the following discussion of the tonalities in *Années I*, I shall make use therefore of the same three assumptions, namely: 1. A \flat is associated with love 2. E is associated with religion 3. B is associated with heaven. This “programmatic” use of key (amounting to key symbolism) is frequent in works written at Weimar, which is when Liszt produced the final “version” of *Album* i.e. *Années I*, and withdrew the earlier version.⁴

On what basis did the composer re-constitute his set of pieces? Are the nine pieces published in 1855 a suite or a cycle? Is there any inner cohesion to the order in which they appear (there is no thematic cross-reference)? What, if any, was the role played by tonality in the final organization of the set? The keys of the nine pieces of Liszt’s *Années I* are:

1. <i>Chapelle de Guillaume Tell</i>	C
2. <i>Au lac de Wallenstadt</i>	A \flat
3. <i>Pastorale</i>	E
4. <i>Au bord d’une source</i>	A \flat
5. <i>Orage</i>	c
6. <i>Vallée d’Obermann</i>	e/E
7. <i>Eglogue</i>	A \flat
8. <i>Le mal du pays</i>	e
9. <i>Les cloches de Genève</i>	B.

The cycle was published in this form in 1855. *Album* was published earlier in 1842, and six pieces from it were included in the 1855 set, the three new pieces being *Orage*, *Eglogue* and *Le mal du pays*. The dating of these new pieces has been a subject of dispute,⁵ for example in many sources *Eglogue* is dated from the 1830s; according to Kroó, however, there is no trace of this piece before its appearance in the 1855 cycle, in which case its composition, along with *Orage*, probably stems from the Weimar period. One of the features that distinguishes the 1855 set from that of 1842 is the tonal sequence in which the pieces appear: Liszt changed the order of the pieces published in 1842. He also in some cases changed the music itself, for example the 1842 version of *Les cloches* contains a long section in A \flat omitted

⁴ “Liszt regarded this revision [i.e. *Années I*] as being synonymous with the invalidation, or withdrawal, of the earlier series [i.e. *Album*]. And so that there would be no possibility of performing or spreading the work, Liszt bought back the publication rights and the plates of the *Album d’un voyageur* from the work’s publisher Haslinger, in 1850. Nor did he permit the cycle to be included in the catalogue of his works.” From the Preface to the *New Liszt Edition*, Series I volume 6, p. X.

⁵ See Kroó, György: *Années de Pélerinage – Première Année: Versions and Variants*, *Studia Musicologica* 1992, pp. 405–426.

in 1855. In one case, Pastorale, he took a piece published in c. 1840 with the title *Fête villageois* (and also included without any title as No. 3 of *Fleurs mélodiques*, the second part of *Album*), and changed the key from G to E. The early version of *Vallée d'Obermann*, by contrast, is in the same key of e minor/E major as the later version, but is so different that it constitutes virtually another piece.⁶ Obviously a complicated process of re-arrangement and refinement was going on in Liszt's mind.

One of the most telling processes of change is that contained in *Le mal du pays*. The 1855 version uses a song first given by Liszt as a quotation in a piece published in 1836, *Fantaisie romantique sur deux mélodies suisses* (S157, R9.) The song is not by Liszt, but was published in 1818, entitled *Hemwehlied* (song of homesickness).⁷ Liszt's treatment of it in 1855, however, differed musically from that of 1836 (Music example A). This song ap-

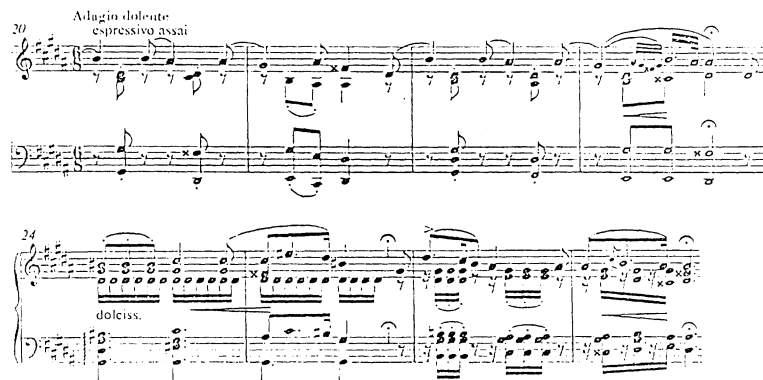
Das Heimweh. — Longing for Home.
La Nostalgie. Mal du pays. — Honvágy.
molto pronunziato la melodia:

mf
languendo
con dolore
mf
les accompagnements toujours piano
gli accompagnamenti sempre piano
tristemente
dolciss, lacrimoso
cresc.

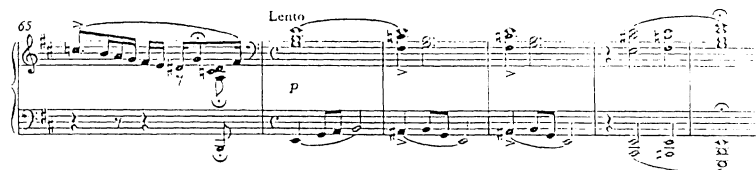
Music example A (i): *Fantaisie romantique sur deux mélodies suisses*, bars 136–151

⁶ See Kleinertz, Rainer: Zum Problem des "Frühwerks" bei Franz Liszt am Beispiel von "Vallée d'Obermann", *Studia Musicologica*, 1992, pp. 251–265.

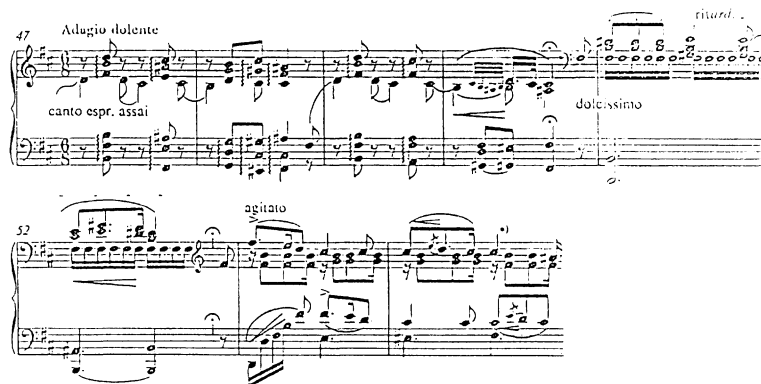
⁷ See Kroó, *Années/Versions*, *Studia Musicologica* 1992, p. 415.

Music example A (ii): *Le mal du pays*, bars 20–27

pears in the middle of *Le mal du pays*. The music that opens *Le mal* is found in No. 2 of *Fleurs mélodiques*, also in the key of e minor, but there another melody appears at bar 18, marked *Allegro Vivace*, and the piece, which is 160 bars long, ends in G. The 1855 version is exactly 70 bars long, and ends in the tonic e minor – but with an unusual feature found hardly anywhere else in Liszt’s music (at least, to my knowledge): during the course of the piece, the key signature changes from one to two sharps, and *remains* for the return of the e minor opening (Music example B). Thus, although the tonality of the

Music example B: *Le mal du pays*, bars 65–70

final cadence is e minor, the tonality of the key signature is still the b minor of the earlier musical section (Music example C). This ambiguity is reflected in the unusual harmony of the cadence, in particular the progression from A# to E in the bass – Liszt seems to be referring to the “wrong” key signature. What was Liszt’s purpose in retaining the two sharps, when he frequently changes the key signature in his works even for short passages of two or three bars? The answer, I believe, is that he wished to relate the tonal ending of *Le mal du pays* to the B major of *Les cloches* that follows. Liszt is implying that

Music example C: *Le mal du pays*, bars 47–54

the major tonality of the 9th and final piece of the cycle resolves the minor tonality of the 8th piece – B major is to resolve e minor (b minor). As “heaven”, the key would also represent the longed for “home” expressed in *Le mal du pays*, as well as being the destination of the journey that underpins the whole cycle. Tonally speaking, B major here is the programmatically “correct” resolution of e minor, in which case the normal resolution of E, which occurs at the end of *Obermann*, is “incorrect” – which we know, because that piece does not have a “happy end”.

In Liszt, it is usual to progress from the minor to the major. There are pieces that begin and end in the minor, of course, but I know none that begin in the major and end in the minor (which is not unknown in Romantic piano music, for example Chopin’s *Nocturne* Op. 32 No. 1 in B ends in b minor). If the nine keys of *Années I* are a connected sequence, we would expect a similar progress from the minor toward the major. Let us see the sequence again:

1. C 2. A \flat 3. E 4. A \flat 5. c 6. e/E 7. A \flat 8. e 9. B

We are disappointed; C is followed by c minor, and E is followed twice by e minor. These interjections of the tonic minor after the establishment of the major key represent a significant disturbance in terms of content; optimism and tranquillity are brushed aside, and there must, in terms of Liszt’s tonal dramaturgy, be “programmatic” reasons for this feature. We have to consider why the E of *Pastorale* is followed by appearances of e minor, and why the C of *Chapelle* is disturbed by the c minor of *Orage*.

The only stable key (apart from the single appearance of B) is A \flat , which appears three times. If A \flat is the “love” key, we must search for its significance in the three pieces *Au lac de Wallenstadt*, *Au bord d’une source*, and *Eglogue*.

Au lac de Wallenstadt is mentioned by Marie d’Agoult in her Memoirs: “the shores of the lake of Wallenstadt kept us for a long time. Franz wrote there for me a melancholy harmony, imitative of the sigh of the waves and the cadence of oars, which I have never been able to hear without weeping.”⁸ The beauty of the piece is remarkable, and this reference by Marie is evidence that the key of A \flat in this piece is associated with her. There are two manuscripts which add further support for this tonal connection. The first is an unpublished *Waltz à Marie* in A \flat included as part of a letter Liszt wrote to her in 1842;⁹ the second is a 12 bar fragment in A \flat mentioned by Adrienne Kaczmarczyk in her article on Liszt’s sketches for a planned cycle entitled *Marie, Poème*.¹⁰ Three pieces of music in A \flat directly related to Marie d’Agoult is enough to confirm the association here at work of as the key of love. Accepting this, we are left to ponder the water connection – two of the A \flat pieces in *Années I* are water pieces (significantly Liszt numbered them together in *Album* as 2a and 2b). Knowing, as we do, the religious content of the end of the cycle, then here at the 2nd piece we are entitled to look for similar religious associations – in this case those of love and water. A direct expression of this relationship is found in *Baptisma* from *Septem Sacramenta* (S52/R530, 1878). In the sacrament of baptism, water and the love of the Holy Spirit are combined. This is probably why Liszt modulates from the tonic C major to A \flat when he sets the word “baptizeris”, and why A \flat also reappears at the words “qui datus est nobis” in the section “Caritas Dei diffusa est in cordibus nostris per Spiritum sanctum, qui datus est nobis” (The love of God is diffused into our hearts through the Holy Spirit, who is given to us) (Music example D). [In this section the proximity of B and A \flat is again

⁸ This quotation from the *Mémoires, 1833–54* of Marie d’Agoult (“Daniel Stern”), ed. Daniel Ollivier, Paris 1927 is found in English in Searle, Humphrey: *The Music of Liszt*, New York 1966, p. 26.

⁹ The *Valse à Marie* is reproduced in Gut, Serge: *Nouvelle approche des premières oeuvres de Franz Liszt d’après la correspondance Liszt-d’Agoult*, *Studia Musicologica* 1986, pp. 243–244.

¹⁰ See Kaczmarczyk, Adrienne: Liszt: *Marie, Poème* (A Planned Piano Cycle), *JALS [Journal of the American Liszt Society]* Volume 41, January–June 1997, pp. 88–101. The author quotes from a letter of Liszt to Marie d’Agoult dated 8 February, 1843: “Next summer we are going to bind *Album mariotique*. I am very much delighted with this idea of yours.” She adds: “The piece referred to in the sketchbook, a twelve-bar sequence in 4/4 and A \flat major inscribed *Album mariotique*, would probably have been included here.” (p. 94)

17

CHOR

26

Oberon (Schwenzfl. 6' und Fl. traverso 8')

Music example D (i): *Baptisma* (No. 1 of *Septem Sacramenta*), bars 17–36

60

63

dim

Music example D (ii): *Baptisma*, bars 60–74

an association of heaven and love.] The evidence is enough to infer that for Liszt the presence of water gave music in A \flat a religious aspect. If this association operates also in *Au bord d'une source*, then dramaturgically the difference between the two pieces – that the first is *still* water, the second *moving* water – can be seen to affect the progress of the cycle, especially if we associate movement with life, or spirit. This difference is mirrored by the epigraphs that head the score of each: *Au lac de Wallenstadt* has the inscription:

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

while *Au bord d'une source* has:

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

The key words are “stillness” in the first epigraph, and “Beginnen” in the second, since *Wallenstadt* is part of the musical “scenery”, and *source* is followed by musical “action” (*Orage*).

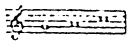
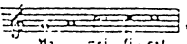
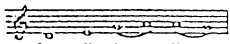
The third piece in A \flat , *Eglogue*, has been surrounded by some contradictory information. The question of its date has already been mentioned. Regarding its content we are told, for example in the Preface to the New Liszt Edition Series I Volume 6, that it “is an arrangement of a Swiss shepherd’s song”. According to Kroó, however, this is not the case.¹¹ My own opinion is that the main thematic material of *Eglogue* appears first in bar 6, and is a very clear statement of what in my book I call Liszt’s Cross motive.¹² This motive, which occurs throughout Liszt’s career as a composer, but with increased intensity during the Weimar period, is given special mention in a note at the end of the score of the oratorio *The Legend of St. Elizabeth* (Music

¹¹ See Kroó: *Années/Versions*, *Studia Musicologica* 1992, p. 412. In a footnote Kroó quotes from W. Rüsch, *F. Liszt's Années de Pèlerinage*, Bellinsona 1934, p. 17: “Das Allegro final aus dem *Trois Airs Suisses* erscheint wieder in “*Eglogue*”. Kroó adds: “The similarity, however, concerns only the beginning of *Eglogue* and it is too general. It would be quite wrong to suggest that *Eglogue* was a version of this work.”

¹² See Merrick: *Revolution/Liszt*, pp. 284–287, where examples are given of Liszt’s harmonization of the motive e.g. *Crux fidelis* in the symphonic poem *Hunnenschlacht*. The sequence of chords used there (I, VI, IV) is found often – including here in *Eglogue*.

example E (i),(ii). It appears 10 times in *Eglogue*, in the keys of A \flat and C, thus fulfilling the rôle of a bridge between those keys (e. g. between *Chapelle* and *Wallenstadt*). Its appearance in *Années I* in A \flat after and before music in e minor (*Obermann* and *Le mal du pays*) is paralleled for example in *Les Morts*, the first of the *Trois Odes Funèbres* (S112/R429, 1860), where the first of four appearances of the Cross motive is in A \flat (in a piece in e minor) at the words “Heureux les Morts, qui meurent dans le Seigneur!” (Music example E (iii)). The Byronic epigraph to *Eglogue* says:

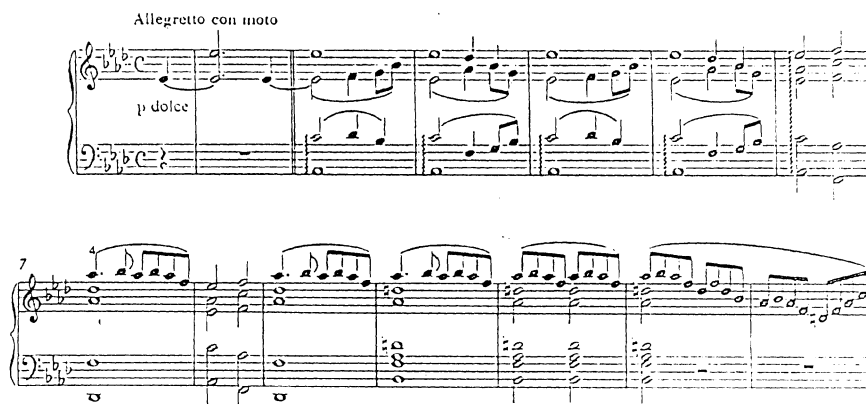
The morn is up again, the dewy morn,
With breath all incense, and with cheek all bloom,
Laughing the clouds away with playful scorn,
And living as if earth contained no tomb, – ...

Schliesslich sei noch bemerkt dass die Intonation  im gregorianischen Gesang sehr häufig gebraucht ist: zum Beispiel in dem , dem Hymnus  etc. —

Der Componist dieses Werkes hat die nämliche Tonfolge mehrmals verwendet — unter andern in der Fuge des Gloria („cum sancto spiritu“) der Graner Messe; im Schlussschor der Dante Sinfonie, und in der symphonischen Dichtung „Die Hunnen-Schlacht.“ — Sie bildet, in der obliegenden Composition der Legende der heiligen Elisabeth, gleichsam als tonisches Symbol des Kreuzes, das Hauptmotif des Chors der Kreuzritter (Nº III a) und des Kreuzzug-Marsches (Nº III d.)

Music example E (i): Note referring to the “tonisches Symbol des Kreuzes” found at the end of the full score of the oratorio *The Legend of St. Elizabeth*

Allegretto con moto



Music example E (ii): Opening bars of *Eglogue*



Music example E (iii): *Les Morts* (piano score), bars 22–27

To give these words a religious interpretation is not difficult; there is the presence of “incense” and the earth that “contain’d no tomb”. What is the “morn” that “contain’d no tomb” – if not Easter? This surely is the religious content of the piece (redemption, resurrection), whose function is to act as the catalyst for the whole cycle, making the song quoted in *Le mal du pays*, which follows *Eglogue*, the psychological turning-point where Liszt identifies the “home”, and moves away from E to B. We see here how the whole of *Années I*, in its new organization, has been derived by Liszt from this song, since before composing *Orage* and *Eglogue* he must have already given the song its new interpretation. The point at which this happened and when *Le mal* acquired its pivotal rôle in the cycle, was the moment when *Album* became superseded, or in Liszt’s terms, “invalidated”.

Le mal du pays sums up the religious tonal dramaturgy of *Années I*. The song quotation, both in 1836 and 1855, is in two parts, the first in the tonic minor, the second in the tonic major. In the 1855 piece, the song is quoted three times. Two of the statements preserve the minor to major format, thus $g\sharp$ and b are each followed by their tonic majors. The third statement has only the second section, omitting what would have been in e minor. The three major key sections are therefore $G\sharp$, B , and E , but as $G\sharp$ is enharmonically $A\flat$, then these three statements cover the keys of love, heaven and religion. The enharmonic transformation, in the overall tonal context of *Années I*, of $A\flat$ into $G\sharp$ [see Ex. A (ii) bar 24] is such a rarity in Liszt (I know of no similar example in Liszt – unlike in Chopin, who often writes passages in enharmonic “impossible” keys like $E\sharp$ major for example, instead of F) that it must be symbolic. [Liszt’s normal practice would have been to write the major section in flat notation.] Relevant to any consideration of its symbolism may be the fact that it appears within the key signature of five sharps, i.e. of B . Here we should also observe that the first note (sounding without harmony) of the

B major *cloches* is again G# – as though Liszt wanted to carry over the reference – the tonal dramaturgy of the whole cycle resolving into the enharmonic change of A♭ into G#. After this transformation, it is logical that Liszt should omit the A♭ section (in *Cloches*) found in *Album*. Furthermore it illuminates the tonal relationship of a third that connects the keys of C, A♭ and E, where each tonic, by becoming the mediant of the new key (e.g. C is first *doh*, then *me*) gives rise to the progression. In the case of A♭ to E, the change to G# is necessary (within the practical confines of notation). This enharmonic change matches the key symbolism (E as religion transforms A♭ as love, the “new” love [G#]) figuring in *cloches* or B as heaven). The omission of e minor in *Le mal du pays* may be explained by the tonal function of the whole piece mentioned earlier – that it resolves e minor to B major. Liszt therefore avoids a section where E major is preceded by e minor, resting content with the major tonality alone, and its symbolism. Is it coincidence that the number of bars in this piece is just 70, in years the Biblical lifespan of a man?

In Liszt’s mind, therefore, the compositional (tonal) dramaturgy of *Années I* derived backwards from *Le mal du pays*, following on from the content of the quoted song. Thus “homesickness” is preceded by (i.e. produced by) the Cross motive. The Cross motive is preceded (produced) by the despair of *Vallée d’Obermann*. The despair of *Obermann* is preceded (produced) by the storm of *Orage*. The storm is preceded (produced) by the active water of *Au bord d’une source*. The active water is preceded (produced) by the (peasant) animation of *Pastorale*. The peasant animation is preceded (produced) by the still water of *Au lac de Wallenstadt*, and the still water is preceded (produced) by *Chapelle de Guillaume Tell*. We are now at the beginning of the cycle.

The early version of *Chapelle* differs in some respects from the later version, although the tonality is the same. The sequence of chords that begins the version in *Années I* is missing. Also, the main melody is marked in the early version (Adagio) *religioso*. The opening chords of 1855 seem to reflect the motto that heads the score: “Einer für Alle – Alle für Einen” (One for all and all for one), which Kroó says is a paraphrase of an idea in the New Testament.¹³ The connection with the Bible allows us to conclude that the cycle begins in a church, the key of C marking a natural starting place for a “to-

¹³ See Kroó’s table of mottoes in *Années/Versions*, p. 417: “A paraphrase of an idea in the New Testament (Letter of Paul to the Romans V, 18–19; and the first Letter of Paul to the Corinthians, 7, 14–15.)” To Kroó’s Bib-

nal journey" (as it does in more orthodox circumstances, like a set of studies, for example). In which case the move from the C of *Chapelle* to the A \flat of *Wallenstadt*, from church to water, parallels the progression from C to A \flat in *Baptisma* mentioned earlier. After this, the arrival of c minor marks the first point of real drama in the cycle.

The opening of *Orage* is virtually a quotation of the opening of *Malédiction* for piano and strings (S121/R452 c. 1840), where the theme represents the curse (music example F). [A version of this theme also opens the symphonic poem *Prometheus*.] Of course, mountain storms in Switzerland can be fairly spectacular, but here we are dealing with musical psychology, not meteorology. The quotation from Byron that heads the score reads:

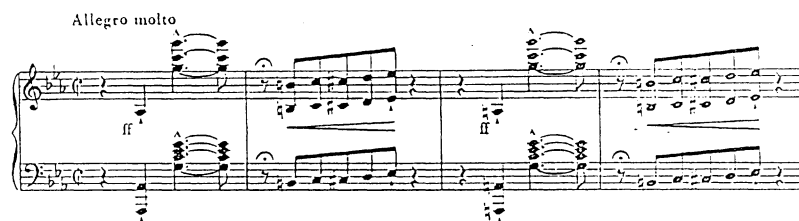
But where of ye, O tempests! is the goal?
Are ye like those within the human breast?
Or do ye find, at length, like eagles, some high nest?

The storm "within the human breast" accounts for why the main theme

The image shows a musical score for the opening bars of *Malédiction*. The score is for a full orchestra, including Violins I and II, Bratschen (Horns), Piano, Violoncelle (Cello), and Kontrabässe (Double Bass). The tempo is marked "Quasi moderato." The piano part is particularly detailed, with markings for "con fuoco", "marcatiss." (marked with a triple accent), and "len." (ritardando). The strings play a rhythmic pattern of eighth notes, while the piano has a more complex, accented melody.

Music example F (i): Opening bars of *Malédiction*

lical references I would add another verse from St Paul, I Cor.12:12 "Just as a human body, though it is made up of many parts, is a single unit because all these parts, though many, make one body, so it is with Christ." From here it is but a short step to the motto chosen by Liszt for the oratorio *Christus* (Ephesians 4:15). If verse 16 is added, a text emerges that is rooted in the motto of *Chapelle*, but can be applied to the whole *Années I* cycle: "If we live by the truth and in love, we shall grow completely into Christ, who is the head by whom the whole body is fitted and joined together, every joint adding its own strength, for each individual part to work according to its function. So the body grows until it has built itself up in love."

Music example F (ii): Opening bars of *Orage*

of *Orage* belongs to the type found often in the symphonic poems, including also in the *Faust Symphony* and the *Piano Sonata in B minor*. Like many works of the Weimar period, the drama of this piece can be viewed in terms of redemption (the curse being a parallel to the Fall in Christianity). Relevant to this is the fact that it begins on a unison octave A \flat – changed from the tonic of *source* to the submediant of c minor. Liszt evidently wished to carry over the symbolism of the *key* to a mere *note*. This is not the only instance in *Années I* of such condensed thinking, never mind the countless examples in other works, especially the late ones. A more detailed tonal analysis than the present one would reveal the key relationships *within* a single piece clearly conforming to the same associations seen here operating on a larger scale as basic tonalities – for example the alternation of A \flat and E (without change of key signature) in *Wallenstadt*. Any attempt to get behind the noise of *Orage* to find a serious purpose must take into consideration the keys used by Liszt. The piece oscillates between c minor and F \sharp , between key signatures of 3 flats and 6 sharps. It cannot be without relevance that there are many instances in his works where Liszt associates F \sharp with the divine (in the Byronic epigraph the eagles and the “high nest”).

Such a move from scenery to psychology, from the picturesque to the dramatic, leads pointedly to the central piece of the cycle, *Obermann*, and its shattering of the peasant jollity represented by the E tonality of *Pastorale*.

That the first piece in E should be called *Pastorale* is strange, because very often Liszt chose the key of F for pastoral associations, perhaps in response to the influence of Beethoven in his 6th symphony. [An example is *Paysage* from the *Transcendental Studies*.] Liszt changed both the key and the title when he included *Pastorale* in the 1855 cycle. The choice of E here is a conspicuous one, matching his choice of A \flat for a water piece composed for Marie d’Agoult: the key itself had something to contribute. If E is the re-

ligious key, then the inference would be that we are witnesses to a religious scene, an animated one matching the occasion reflected in the earlier title *Fête Villageois*. Perhaps in 1855 the music of 1842 was meant to portray a village saint's day, or church festival (the *Fête* of the first title) and the new title *Pastorale* reflects simply the rural setting – its pictorial quality. This would explain the apparent disparity between title and content: here the title given by Liszt puts the tonality (and what it symbolizes) into a context, rather than the other way round (where the tonality reflects the title). The composer seems here to be watching the dancing peasants as an outsider, perhaps because they are happy. In the *Obermann* sense, they are not real people, only part of the scenery. Reality starts with *Orage*.

Vallée d'Obermann is the only piece of the cycle to contain thematic transformation, the e minor theme of the opening appearing transfigured in E at the end. When it was published in 1855 Liszt explained in a letter to Schott that he included the piece because the novel takes place in Switzerland, but that its interest is not scenic, but psychological. He took exception to the picture of a mountain landscape on the title page, saying "there is no place for guns and hunters".¹⁴ In the same letter he said the piece "refers simply and solely to Senancour's French novel, *Obermann*, the action of which is formed by the development of a particular state of mind..." Liszt told Göllerich: "Obermann ist das Monochord der unerbittlichen Einsamkeit menschlicher Schmerzen."¹⁵ [We should recall here that Liszt gave his late arrangement for piano trio of the piece the title *Tristia*.] Although *Obermann* ends in the tonic major, thus restoring the lost E of *Pastorale*, a sharp dissonance at the end tells us the attempt has failed, as it plunges the music back into despair to make a bitter cadence. It is at this point that the *Cross* appears in *Eglogue*.

When Liszt moved *Les cloches de Genève* from its position as the third piece in *Album* to being the culmination of *Années I*, he also altered the music, putting the whole piece into B major, and adding a new theme for the second half. The subtitle *Nocturne* stands at the head of the score, and there are no epigraphs. The earlier version, however, had two epigraphs, one French,

¹⁴ Letter to Schott [Dr. Edgar Istel: Elf ungedruckte Briefe an Schott, *Die Musik*, Berlin und Leipzig, 1905–1906, Jahrgang V, Volume XIX, Booklet 13, p. 47] quoted in the Preface to the *New Liszt Edition* Series I Volume 6 p. XI.

¹⁵ Quoted in Marggraf, Wolfgang: Eine Klaviertrio-Bearbeitung des "Vallée d'Obermann" aus Liszt's Spätzeit, *Studia Musicologica*, 1986, pp. 295–302. Taken from August Göllerich: *Franz Liszt*, Budapest 1908.

one English, plus the dedication “à Blandine”, the daughter of Liszt and Marie d’Agoult born in Geneva in 1835. The French epigraph reads:

... Minuit dormait; le lac
était tranquille, les cieux étoilés...
nous voguissions loin du bord.

The English by Byron reads:

I live not in myself, but become
Portion of that around me;...

The 1855 subtitle *Nocturne* preserves the 1842 French reference to night, but what of the Byron, which seems to refer to the experience of becoming a father? The new theme of 1855 is radiantly beautiful, and bears a family resemblance to part of the *March of the Three Kings* in the oratorio *Christus* (Music example G). The Latin text from Matthew’s gospel in the score of the march at this point reads: “Et ecce stella, quam viderant in Oriente, antecedebat eos, usque dum veniens, staret supra, ubi erat Puer.” (And suddenly the star they had seen rising went forward and halted over the place where the child was. Matthew 2, 9) Here we have the star, the night and the birth of a child – the Nativity scene of Christmas. Liszt’s use of the B major music in *Cloches* in association with heaven as the destination of the cycle in 1855 led him to omit the A♭ section found in the early version of the piece. Doubtless as a celebration of the birth, the two keys B and A♭ again represented heaven and love – Liszt was not the first father to feel his child to be a gift of God. [One of his very earliest songs, *Angiolin del biondo crin* (S269, 1/R593a Little angel with golden hair) was composed in 1839 as a lullaby for his young daughter.¹⁶] In the religious programme of *Années I* the bells, however, found a natural place. Elsewhere in Liszt they are a symbol of heaven or the church, for example the late song *Ihr Glocken von Marling* (S328/R621, 1874) which, although the main tonality is E, has a section in B (without change of key signature) in which the poet, addressing the bells, says “ein heil’ger Gesang umwaltet wie schützend den Weltlichen Klang” (a holy song floats as if protecting from the world’s clamour); the poet adds: “behütet mich gut” (watch over me well). In *Cloches* Liszt added without comment a new theme to continue the tonality of B, its jubilant mood being left, as it were, to speak for itself.

¹⁶ See Ramann, Lina: *Franz Liszt als Künstler und Mensch*, Leipzig, 1880–1894, volume I, p. 535.

Animato

ff con somma passione

simile

Music example G (i): Les cloches de Genève, bars 108–123

f

forzando

p

sf

Music example G (ii): Die heiligen drei Könige from the oratorio *Christus* (piano score), bars 334–345

A journey has two aspects, external and internal, the scenery and the purpose. The dictionary defines a pilgrimage as “a journey to a holy place”. When Liszt composed *Album*, he described the scenery, but when he wrote *Années I*, he wanted to express an internal journey, hence he called it “Pèlerinage”. By making alterations to the pictorial pieces already in existence, and by adding others, he could make the pilgrimage a musical one, partly through the arrangement of a symbolic use of tonality. The nine pieces can even be seen as three groups of three, group I representing Man (*Chapelle*, *Wallenstadt*, *Pastorale*), group II the Soul (*Source*, *Orage*, *Obermann*) and group III God (*Eglogue*, *Le mal du pays*, *Cloches*). The tonal journey now looks as follows:

C	man, hero, ideals, church
A \flat	love, still water
E	peasant religious festival
A \flat	love, water, movement (spirit)
c	storm – in man’s breast
e/E	despair
A \flat	love – Cross motive – redemption
e	longing for “home”
B	heaven

If we omit the C of *Chapelle*, we see the “tonal drama” as an attempt to move away from A \flat towards a “goal” – i.e. to express the purpose of the journey. In group I the E remains “static” – a mere picture. In group II the intervening c minor brings motion and agitation, the “idyllic” E of *Pastorale* is lost, and it cannot be restored by *Obermann*. In group III there is no attempt to restore the “lost” E – the appearance of *Eglogue* guides the pilgrim towards the “true” B. We see here the “inner path” of the cycle, a path hidden in the tonal organization.

By involving tonality as part of the language of his “programme”, Liszt was able to build into the music a logical development not apparent in the thematic material or even in the titles. It is the tonality that contains the pilgrimage; we may even say that for Liszt the sequence of keys in a sense formed the musical “*ligne intérieure*”.