à Jeanne Elisabeth Carolyne

HARMONIES POÉTIQUES ET RELIGIEUSES

Il y a des âmes méditatives que la solitude et la contemplation élèvent invinciblement vers les idées infinies, c'est-à-dire vers la religion; toutes leurs pensées se convertissent en enthousiasme et en prière, toute leur existence est un hymne muet à la Divinité et à l'espérance. Elles cherchent en elles-mêmes, et dans la création qui les environne, des degrés pour monter à Dieu, des expressions et des images pour se le révéler à elles-mêmes, pour se révéler à lui: puissé-je leur en prêter quelques-unes!

Il y a des coeurs brisés par la douleur, refoulés par le monde, qui se réfugient dans le monde de leurs pensées, dans la solitude de leur âme, pour pleurer, pour attendre ou pour adorer; puissent-ils se laisser visiter par une muse solitaire comme eux, trouver une sympathie dans ses accords, et dire quelquefois en l'écoutant: Nous prions avec tes paroles, nous pleurons avec tes larmes, nous invoquons avec tes chants!

(Lamartine: Avertissement des Harmonies poétiques et religieuses.)

(Fragment)

Un fragment de ce recueil avait été publié, il y a quelques années par une inadvertance trop empressée. L'auteur désavoue aujourdhui complètement cette édition tronquée et fautive à tant d'égards en replaçant le même fragment au commencement de la 4e Harmonie "Pensée des Morts" avec les changements qu'il éxigeait.

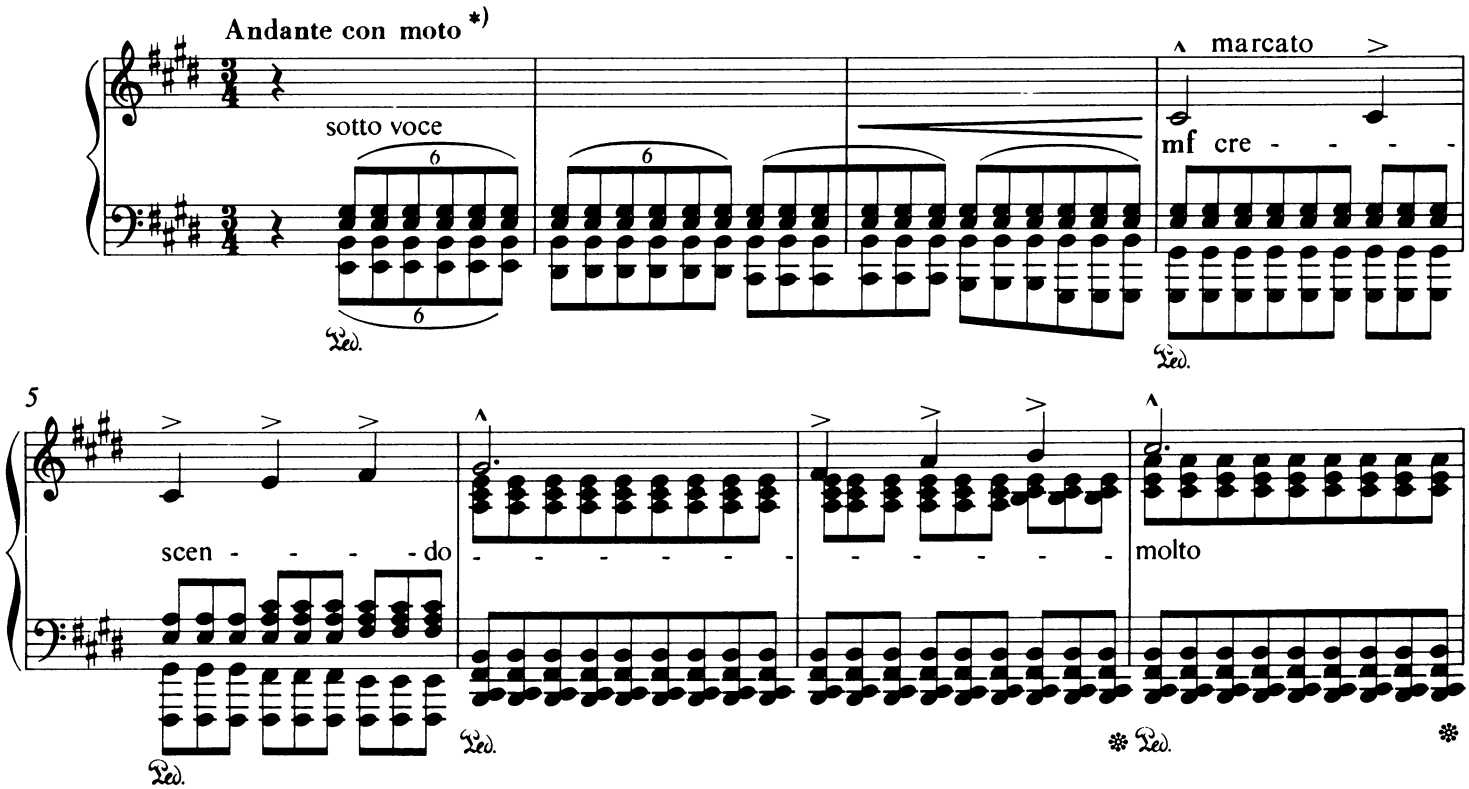
F. Liszt

1. INVOCATION

Élevez-vous, voix de mon âme,
Avec l'aurore, avec la nuit!
Élancez-vous comme la flamme,
Répandez-vous comme le bruit!
Flottez sur l'aile des nuages,
Mêlez-vous aux vents, aux orages,
Au tonnerre, au fracas des flots;
.....

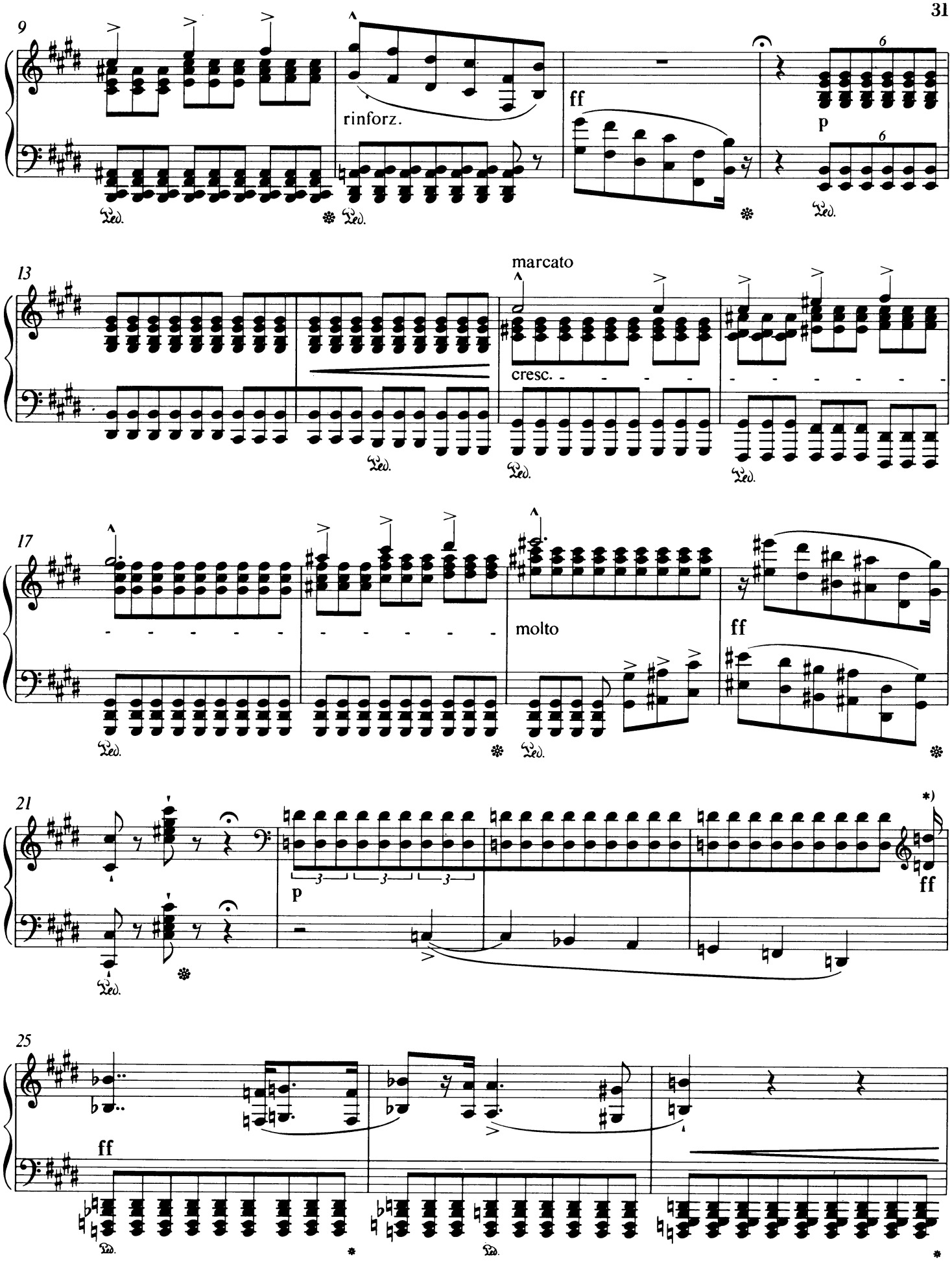
.....
Élevez-vous dans le silence
À l'heure où dans l'ombre du soir
La lampe des nuits se balance,
Quand le prêtre éteint l'encensoir;
Élevez-vous au bord des ondes
Dans ces solitudes profondes
Où Dieu se révèle à la foi!

(Lamartine)



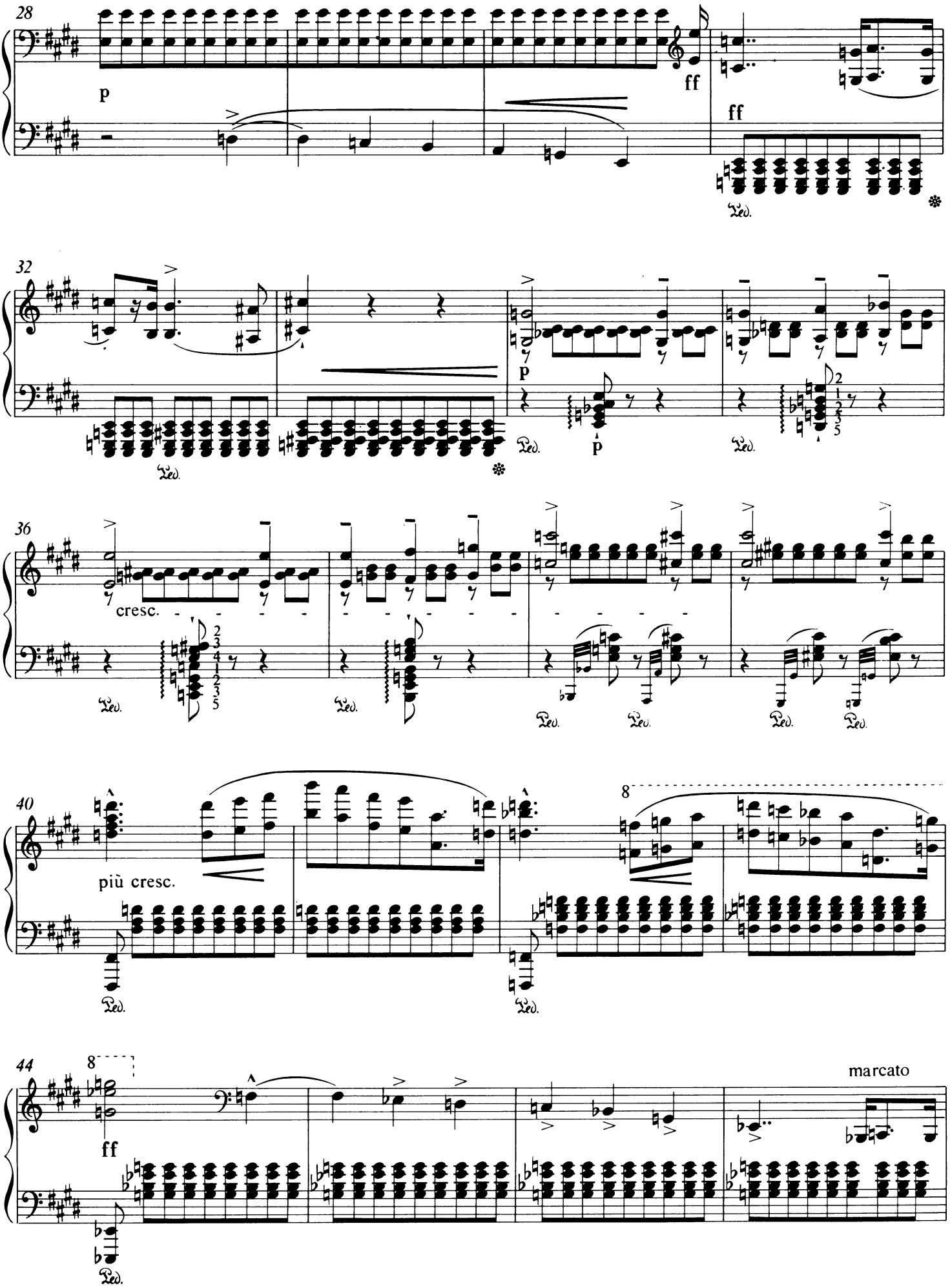
*),,Rasch und feurig" (L-K, 114)

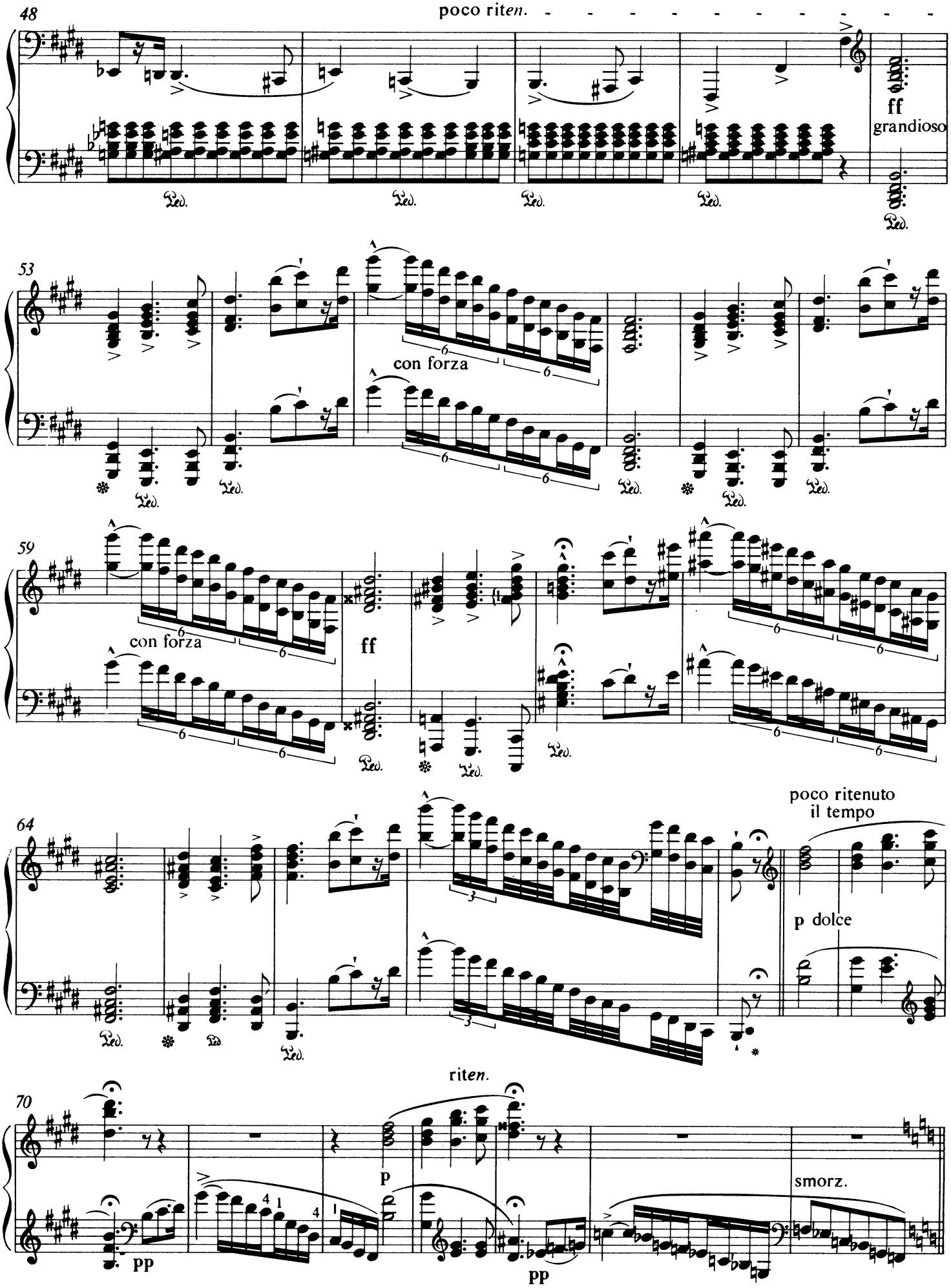
*)"Fast and fiery" (L-K, 114)

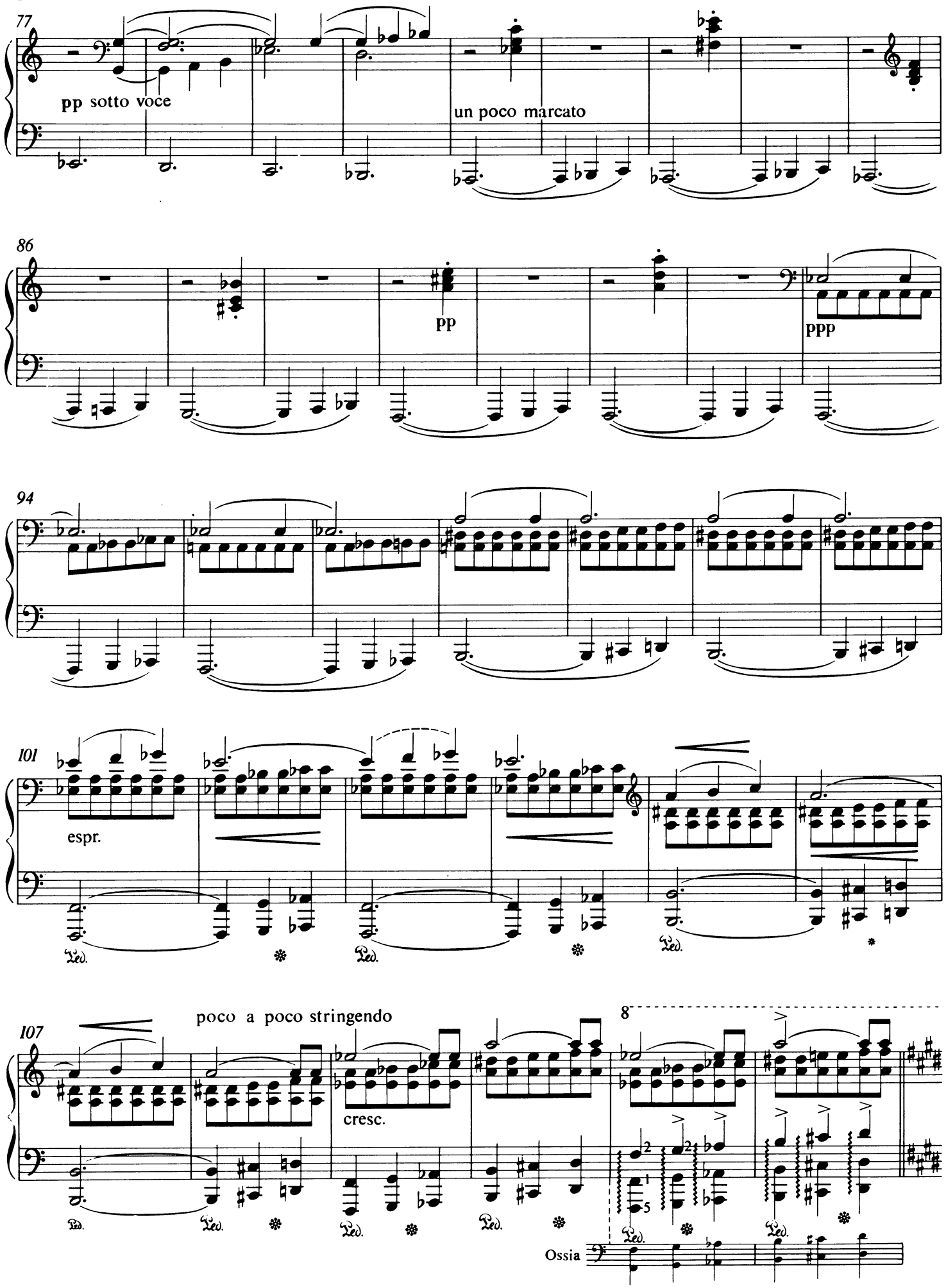


*) Die letzte Oktave der rechten Hand ist hier und bei Takt 30 unabhängig von den Triolen genau auf dem 4. Sechzehntel des 3. Viertelwertes zu spielen.

*) Here and in bar 30 the last octave in the right hand is to be played independently of the triplets, exactly on the 4th semiquaver of the 3rd crotchet.


28
p
ff
ff
32
p
p
36
cresc.
40
più cresc.
8
44
8
ff
marcato


48
poco riten.
ff
grandioso
53
con forza
59
con forza
ff
64
poco ritenuto
il tempo
p dolce
riten.
70
p
pp
pp
smorz.


77
pp sotto voce
un poco marcato
86
pp
ppp
94
101
espr.
Ped.
107
poco a poco stringendo
cresc.
8
Ossia

Tempo I

113

8

sempre marcato

ff

3 3 3

Ped.

117

sf

121

poco string.

125

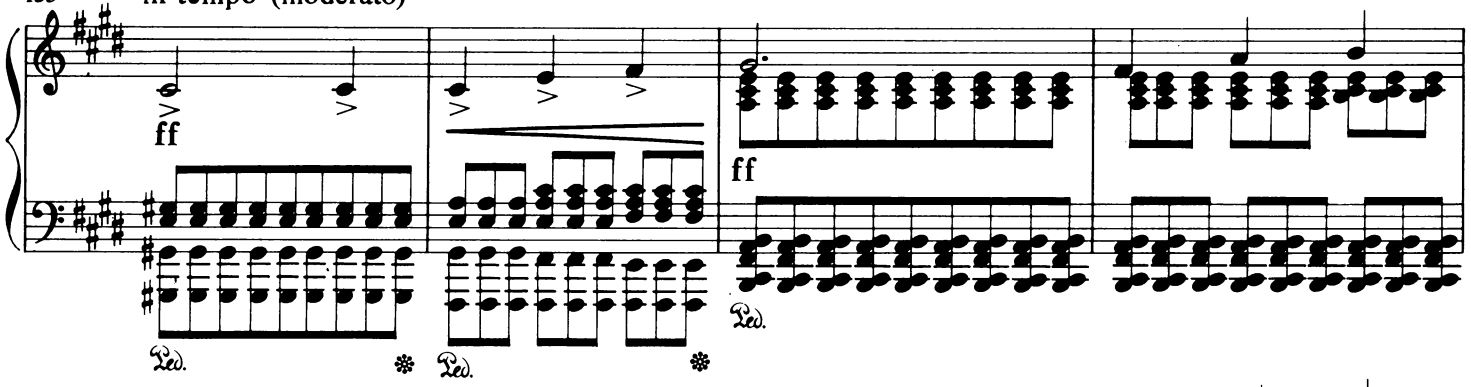
ff

129

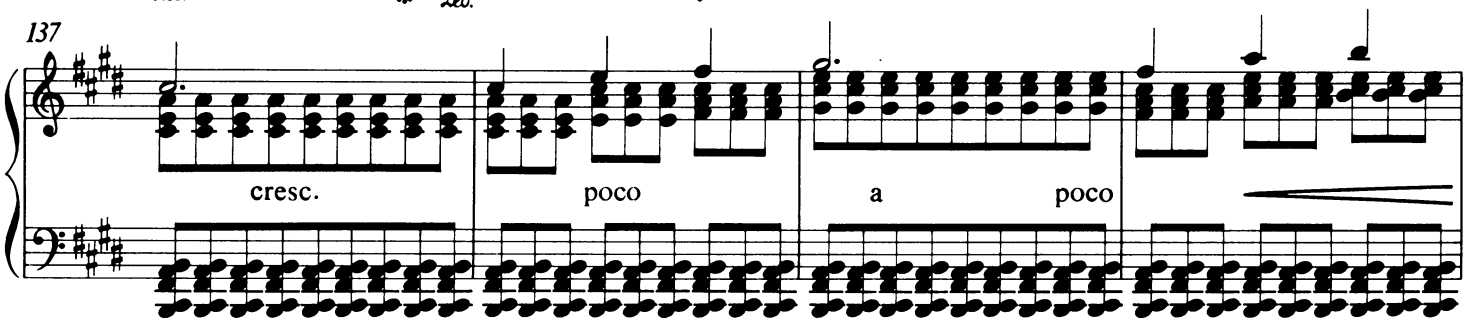
e rinforz.

sempre più cresc.

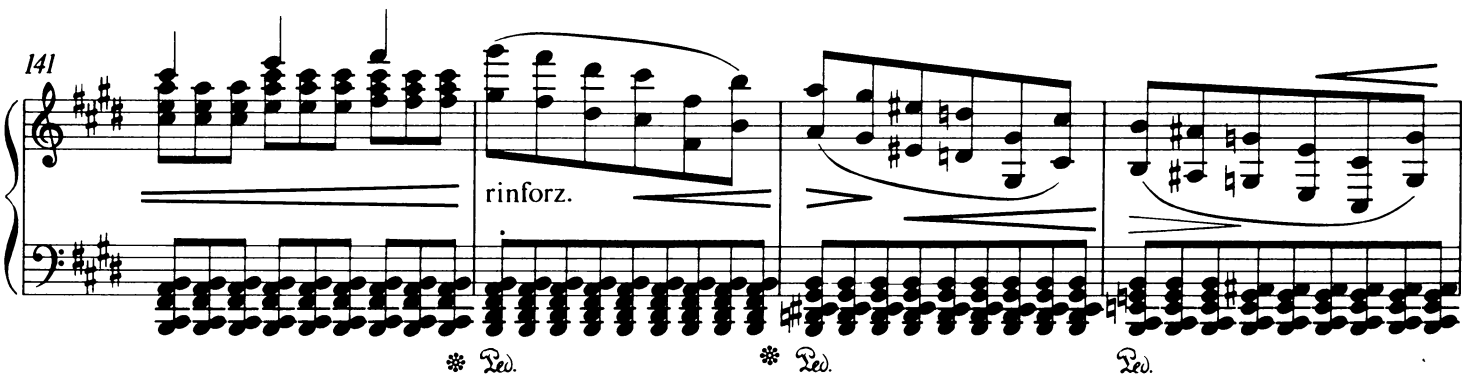
133 in tempo (moderato)



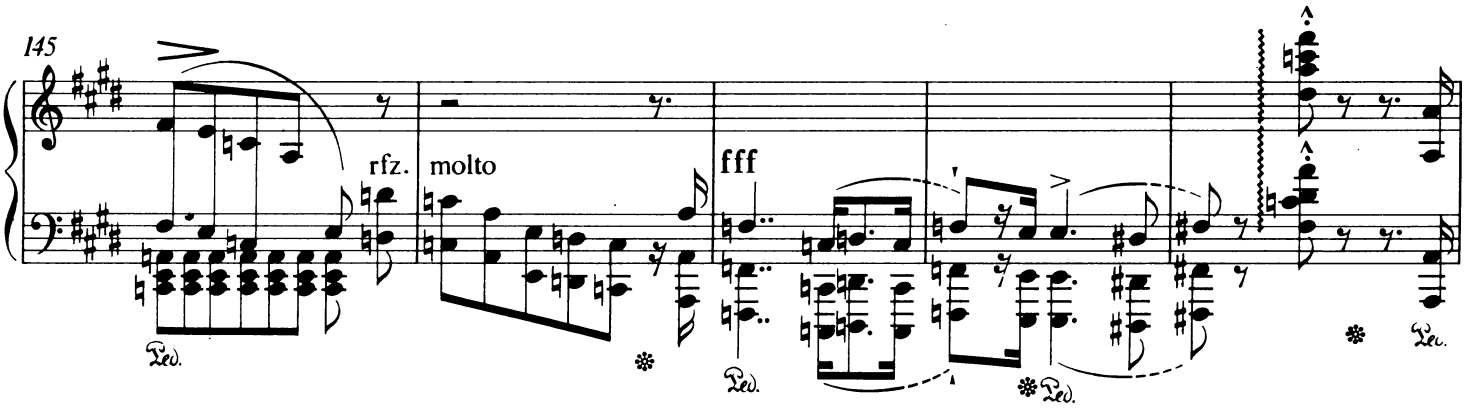
137



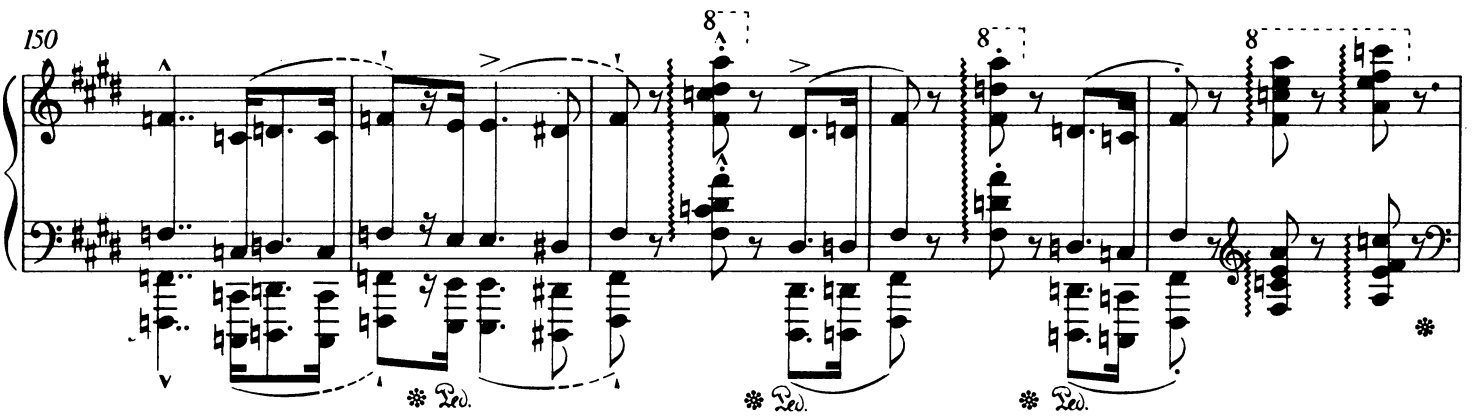
141

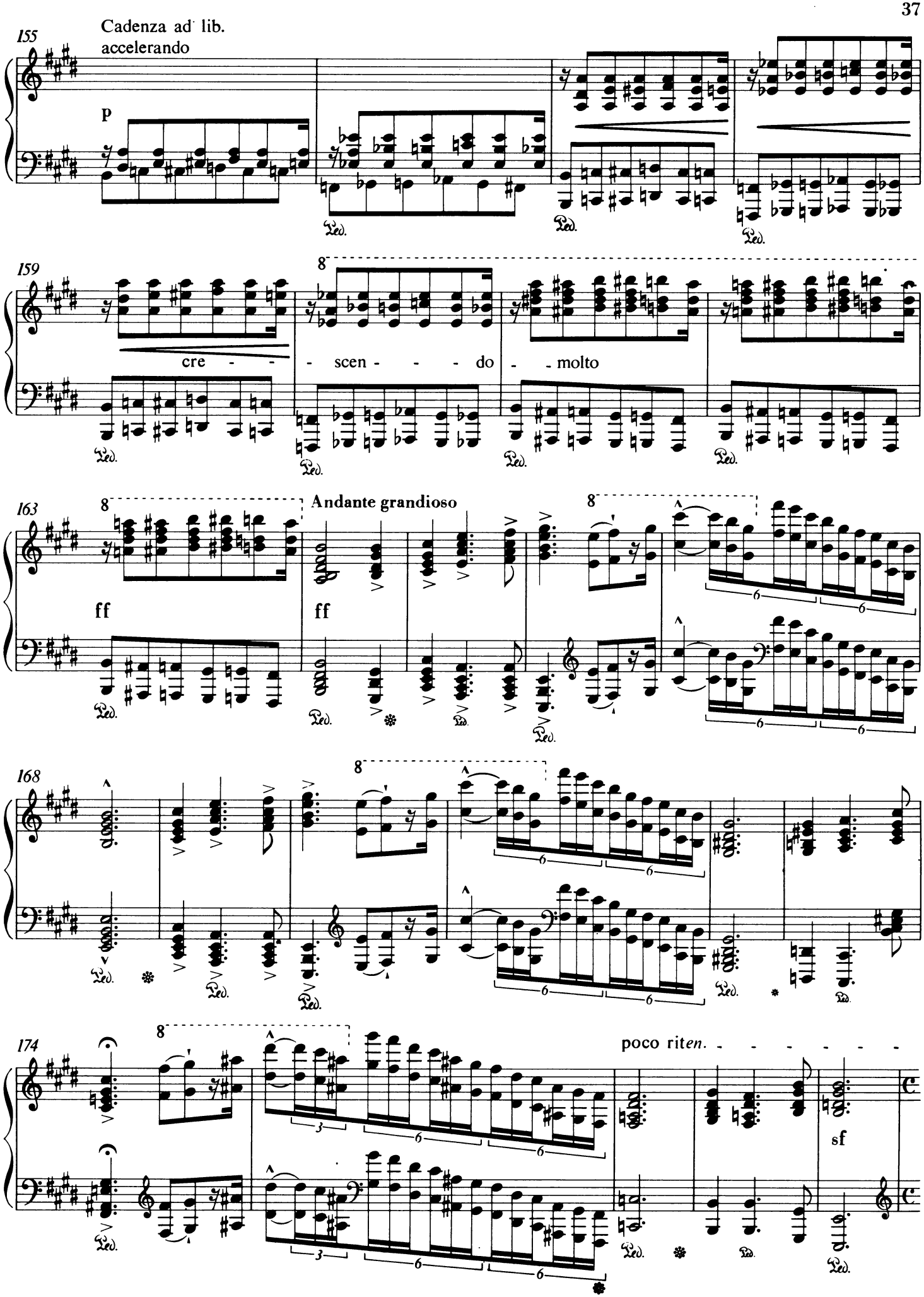


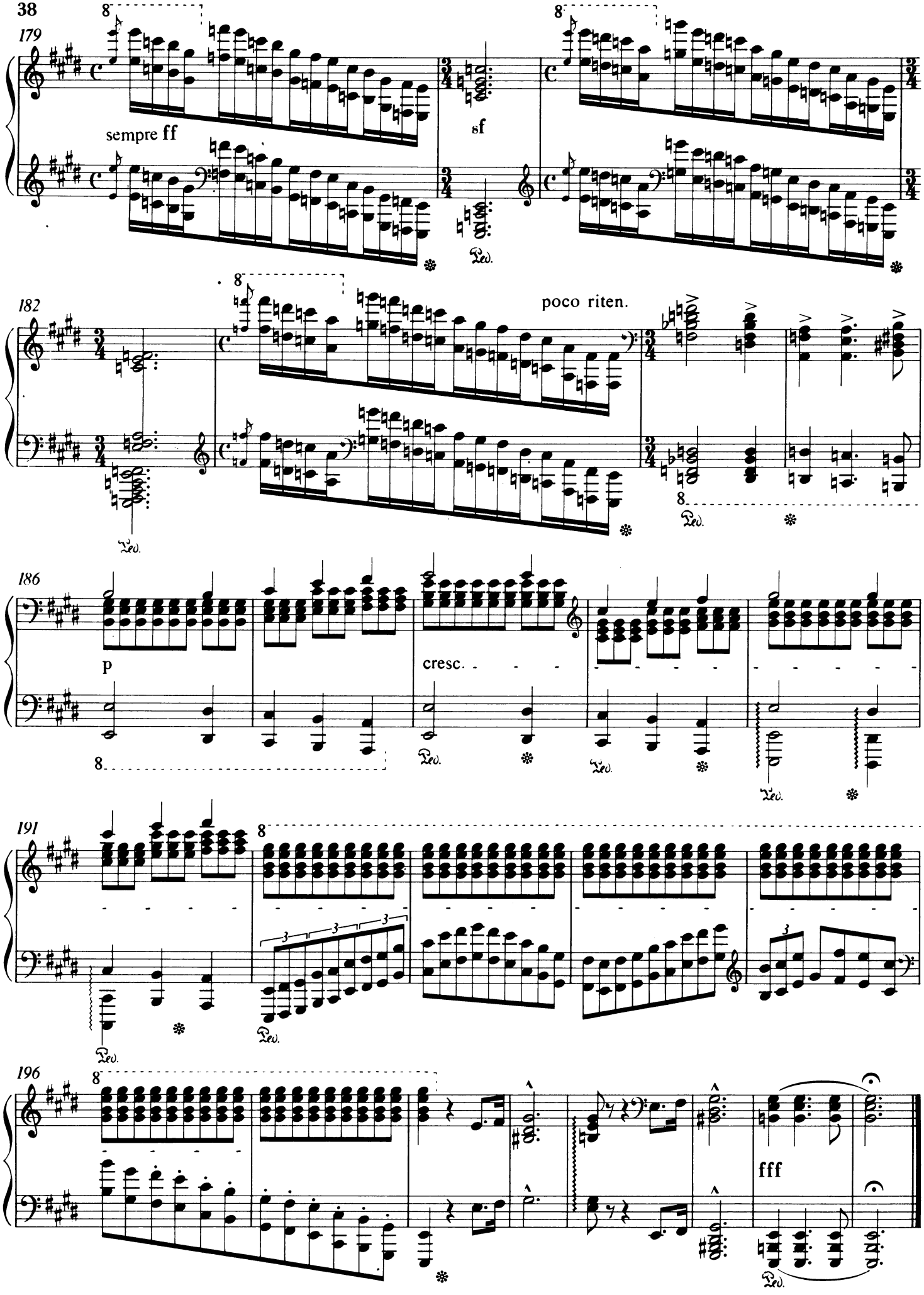
145



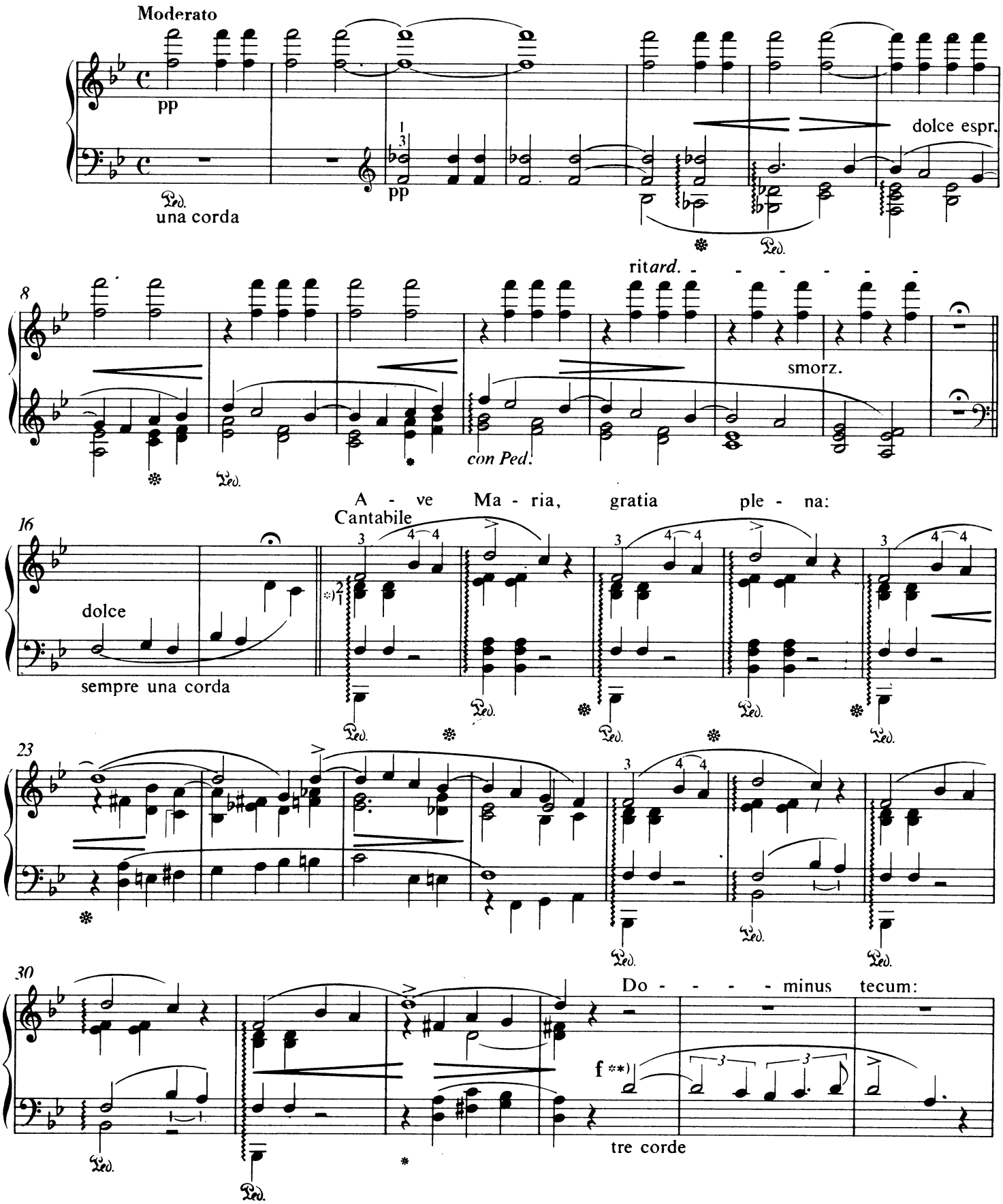
150




155
Cadenza ad lib.
accelerando
p
159
cre - -
- scen - - - do - molto
163
Andante grandioso
ff
ff
168
174
poco riten. - - - - - - -
sf


179
sempre ff
sf
182
poco riten.
186
p
cresc.
191
196
fff

2. AVE MARIA

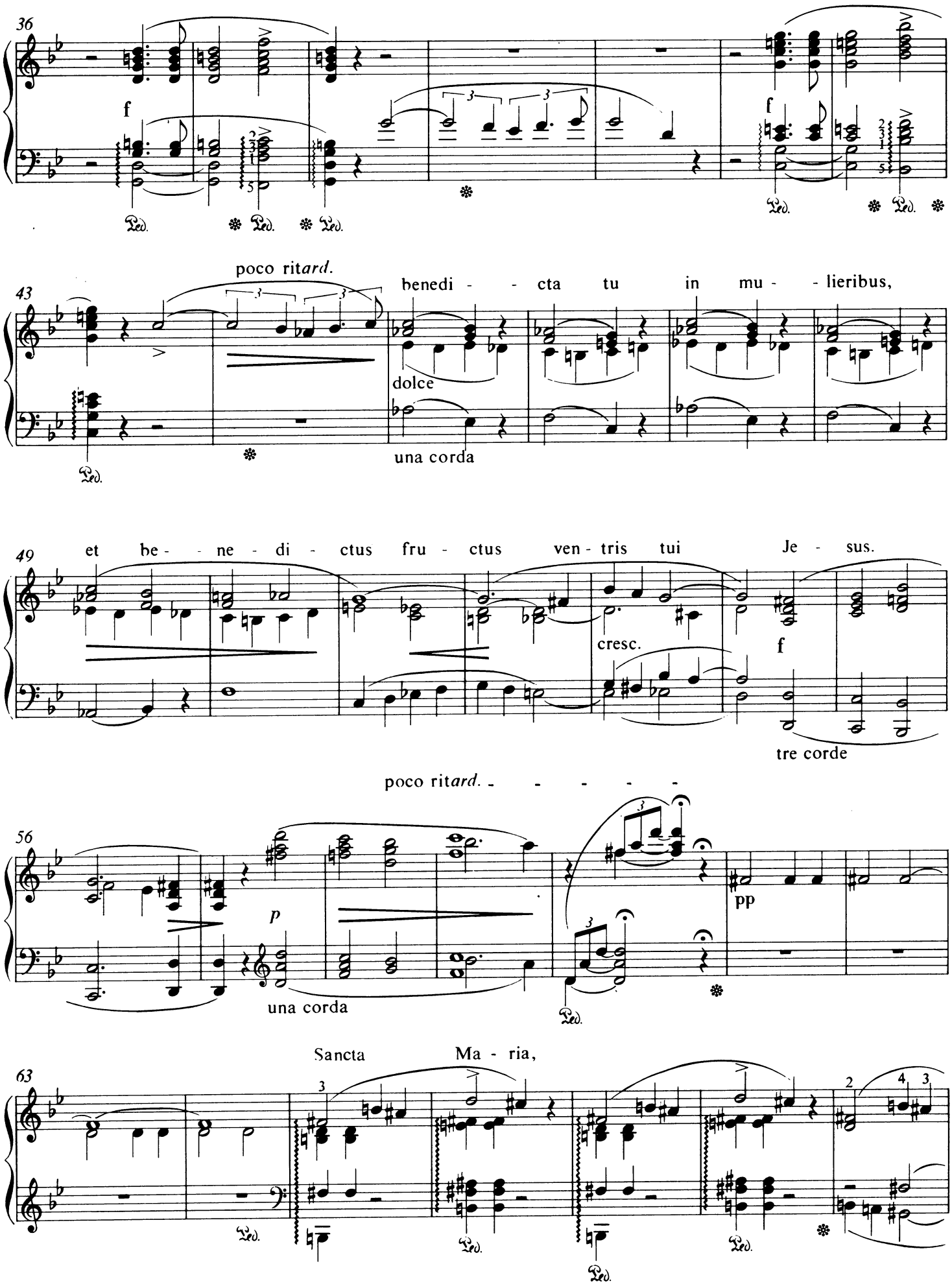


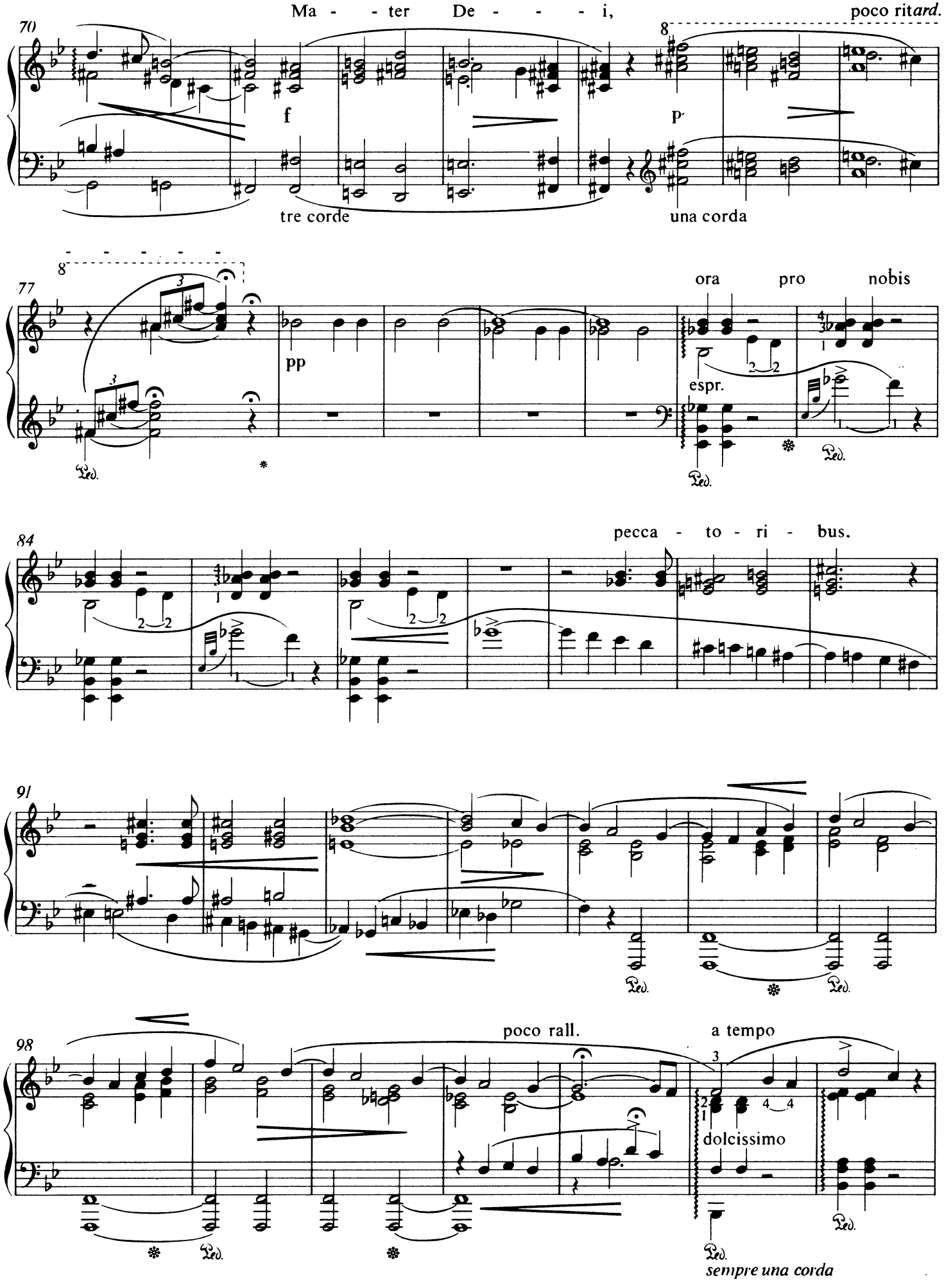
*),,Die Begleitungsakkorde des Themas fast unhörbar spielen..." (L-K, 114)

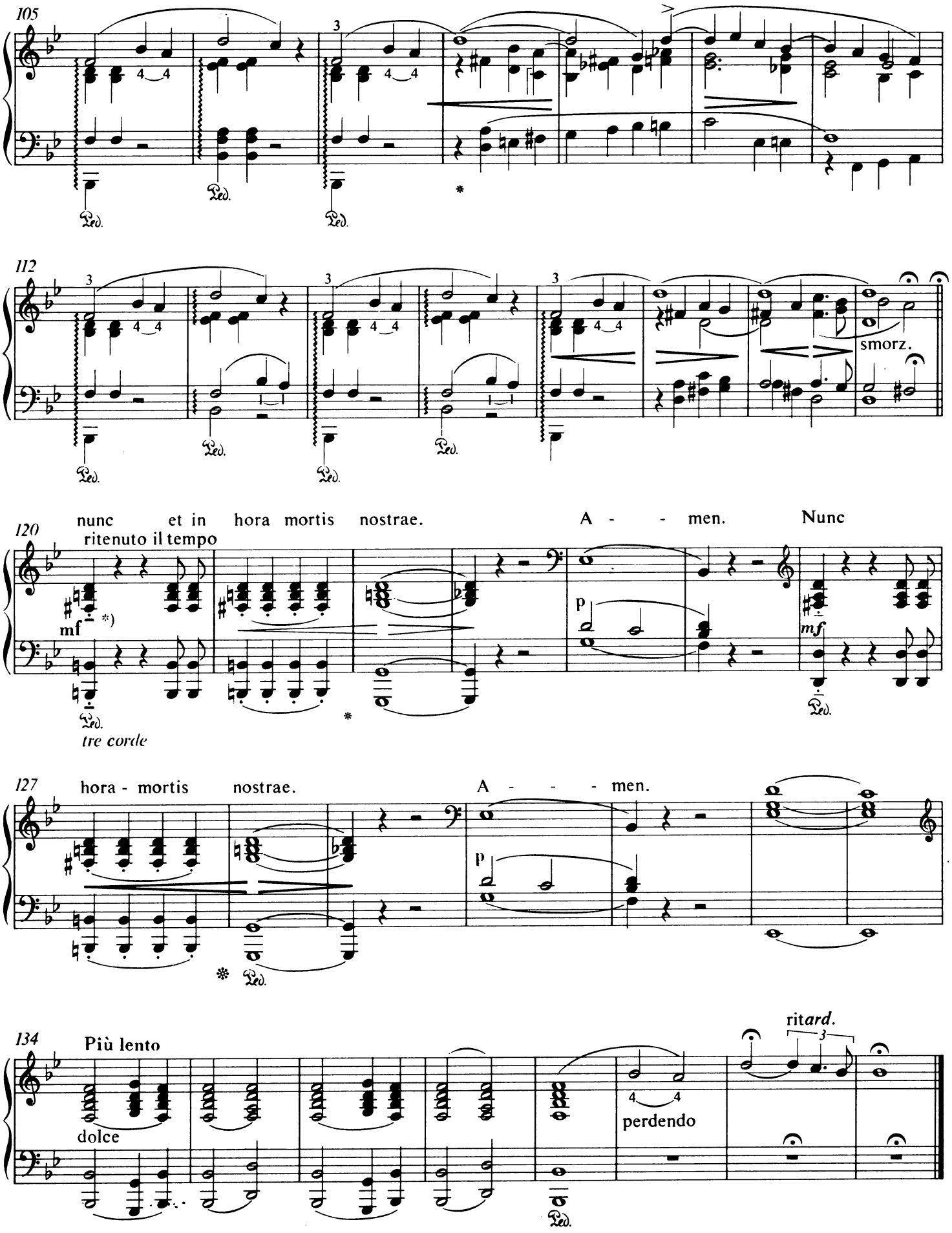
**),....das Recitativ stark, die darauffolgenden Akkorde nur *mf*." (L-K, 114)

*) "Play the chords accompanying the theme so that they are scarcely audible." (L-K, 114)

**) "...the recitativo strong, the chords following it only *mf*." (L-K, 114)


36
f
Ped.
f
43
poco ritard.
benedi - - cta tu in mu - - lieribus,
dolce
una corda
49
et be - - ne - di - ctus fru - ctus ven - tris tui Je - sus.
cresc.
f
tre corde
poco ritard. - - - - -
56
p
una corda
pp
63
Sancta Ma - ria,


Ma - - ter De - - - - i,
poco ritard.
70
8
f
p
tre corde
una corda
77
8
ora pro nobis
pp
espr.
Ped.
84
pecca - to - ri - bus.
91
98
poco rall.
a tempo
dolcissimo
sempre una corda



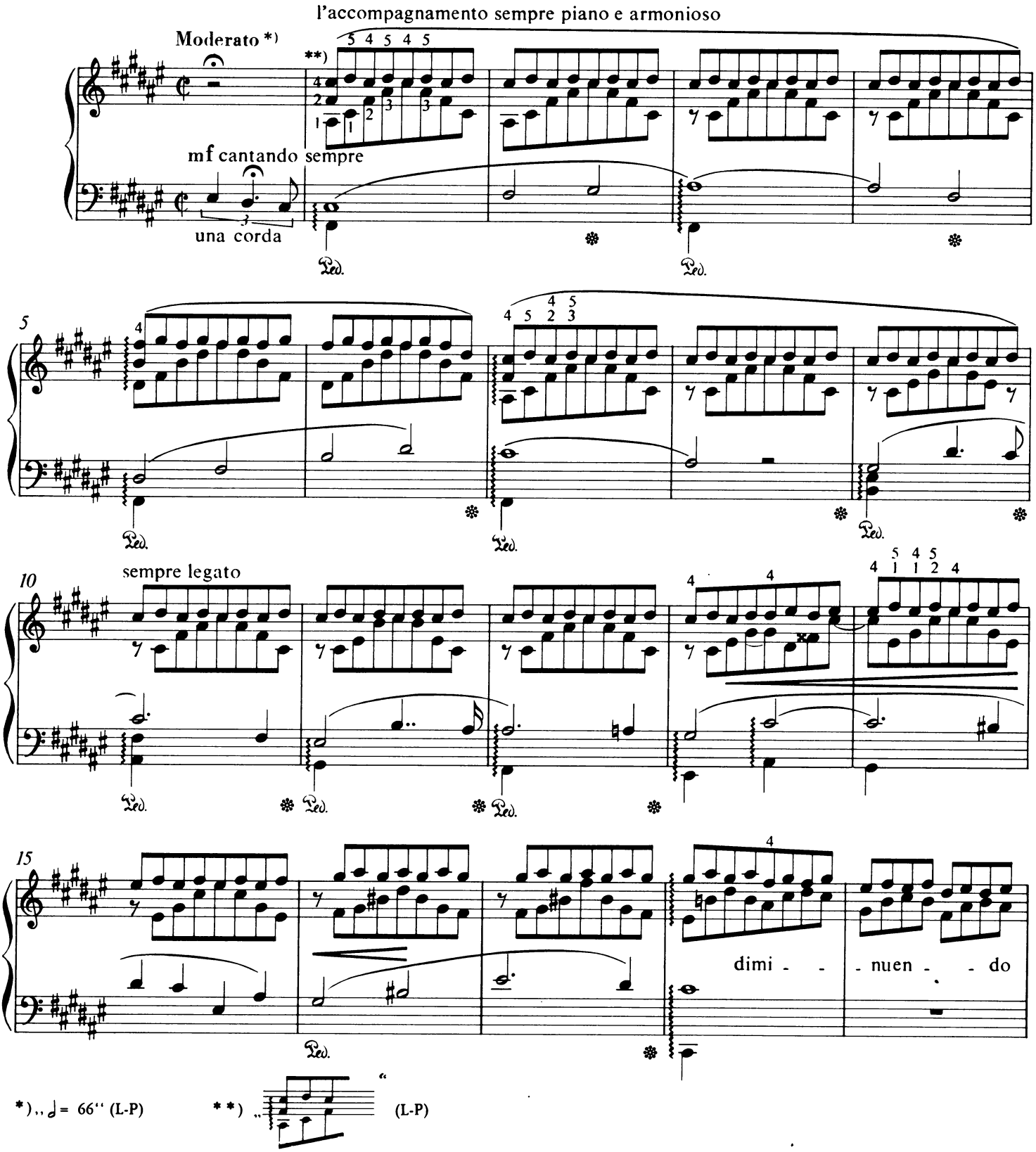
*),,...die Akkorde ganz kurz stoßen." (L-K, 114)

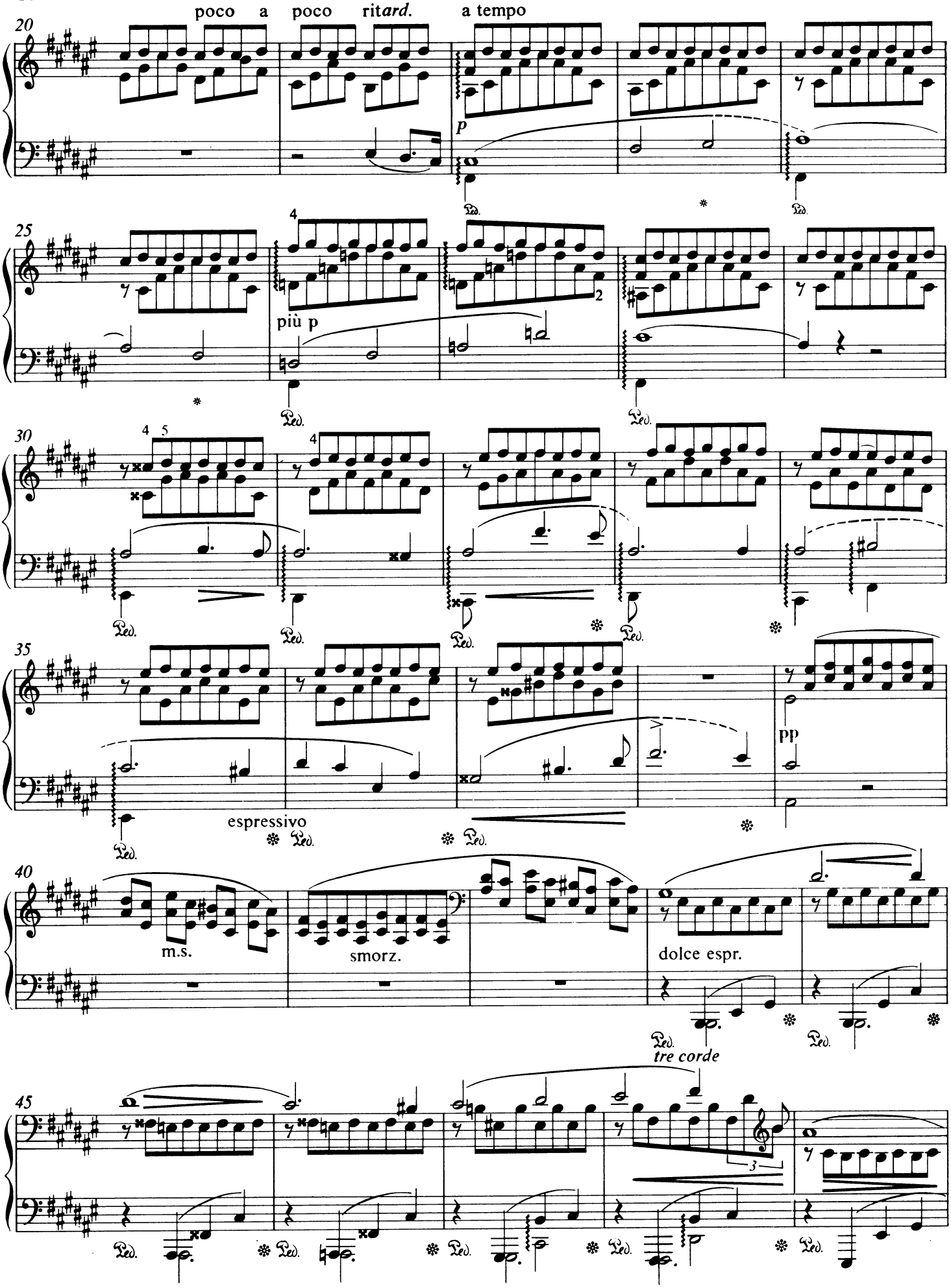
*)"...the chords to be struck quite shortly." (L-K, 114)

3. BÉNÉDICTION DE DIEU DANS LA SOLITUDE

D'où me vient, ô mon Dieu! cette paix qui m'inonde?
D'où me vient cette foi dont mon cœur surabonde?
À moi qui tout à l'heure incertain, agité,
Et sur les flots du doute à tout vent ballotté,
Cherchais le bien, le vrai, dans les rêves des sages,
Et la paix dans des cœurs retentissants d'orages.
À peine sur mon front quelques jours ont glissé,
Il me semble qu'un siècle et qu'un monde ont passé;
Et que, séparé d'eux par un abîme immense,
Un nouvel homme en moi renaît et recommence.

(Lamartine)




poco a poco ritard.
a tempo
20
p
25
più p
30
35
espressivo
pp
40
m.s.
smorz.
dolce espr.
tre corde
45

50 un poco riten.

dolcissimo

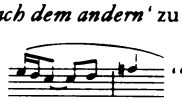
55 a tempo

60

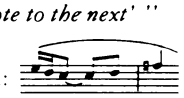
65 un poco riten.

70 più riten.

*),....der Akkord [ist] ,*langsam, ein Ton nach dem andern'* zu spielen." (L-P)

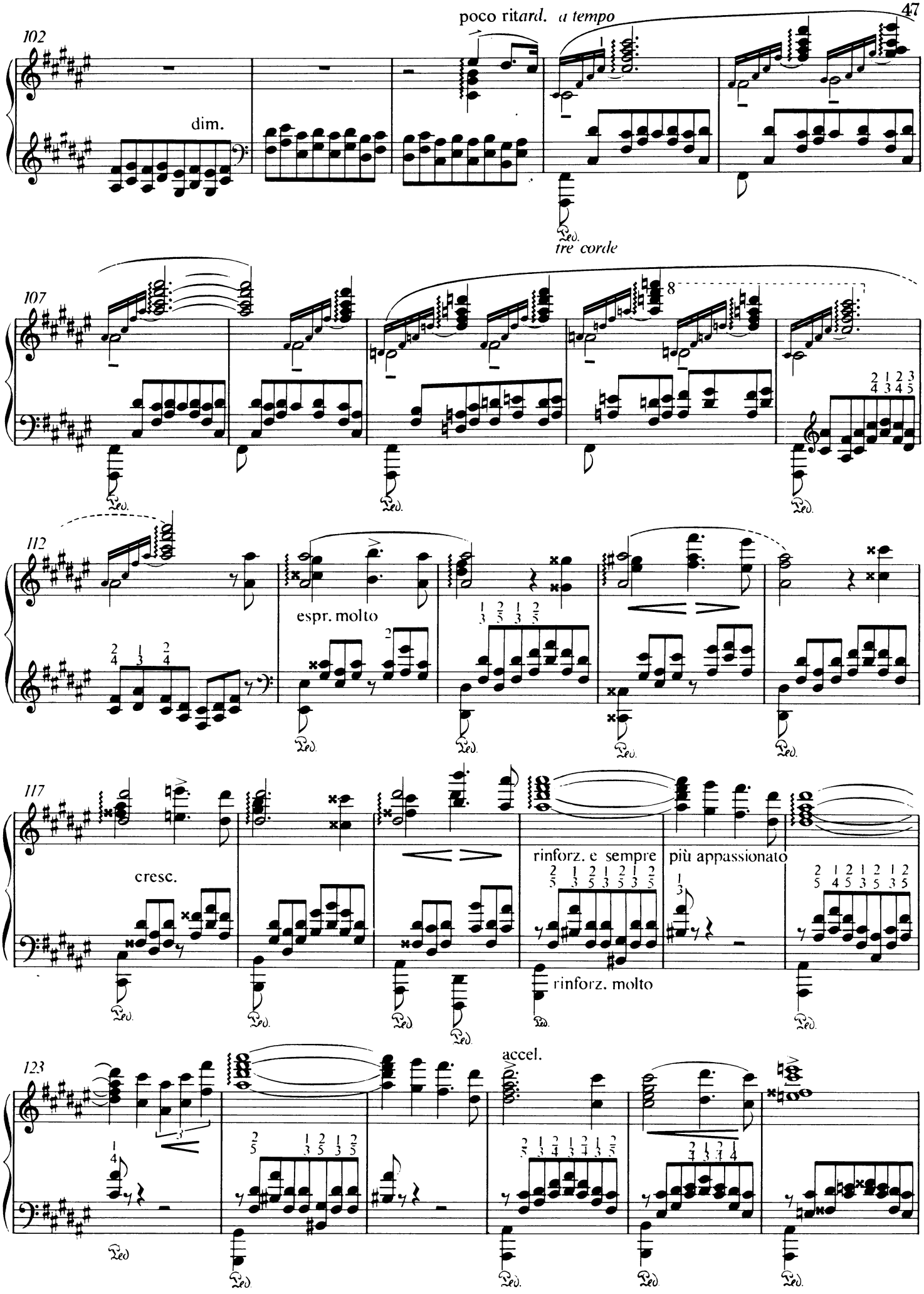
**),, ,*Gesanglich hauchen'* — Ausführung:  " (L-P)

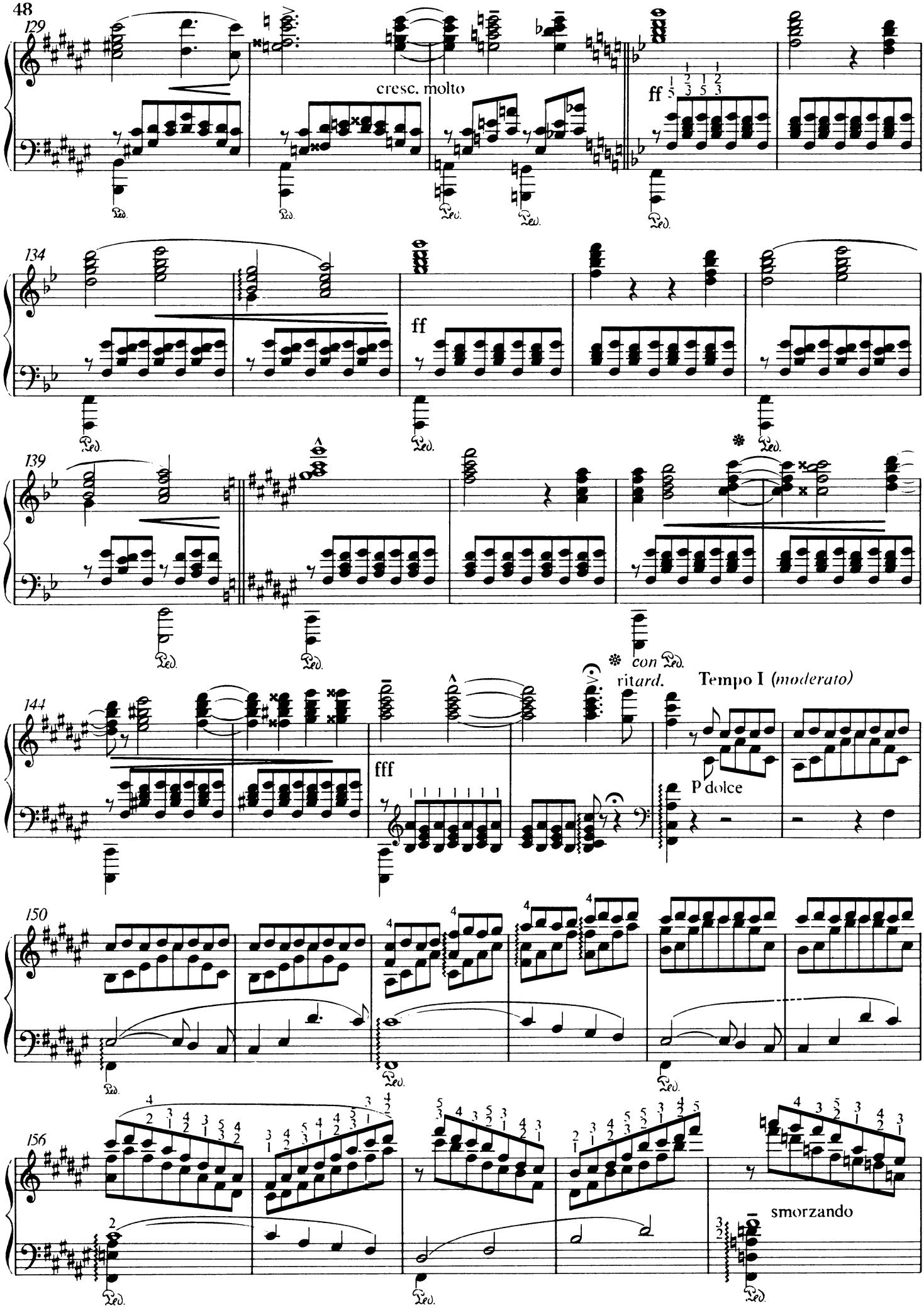
*) "...the chord to be played *'slowly from one note to the next'* " (L-P)

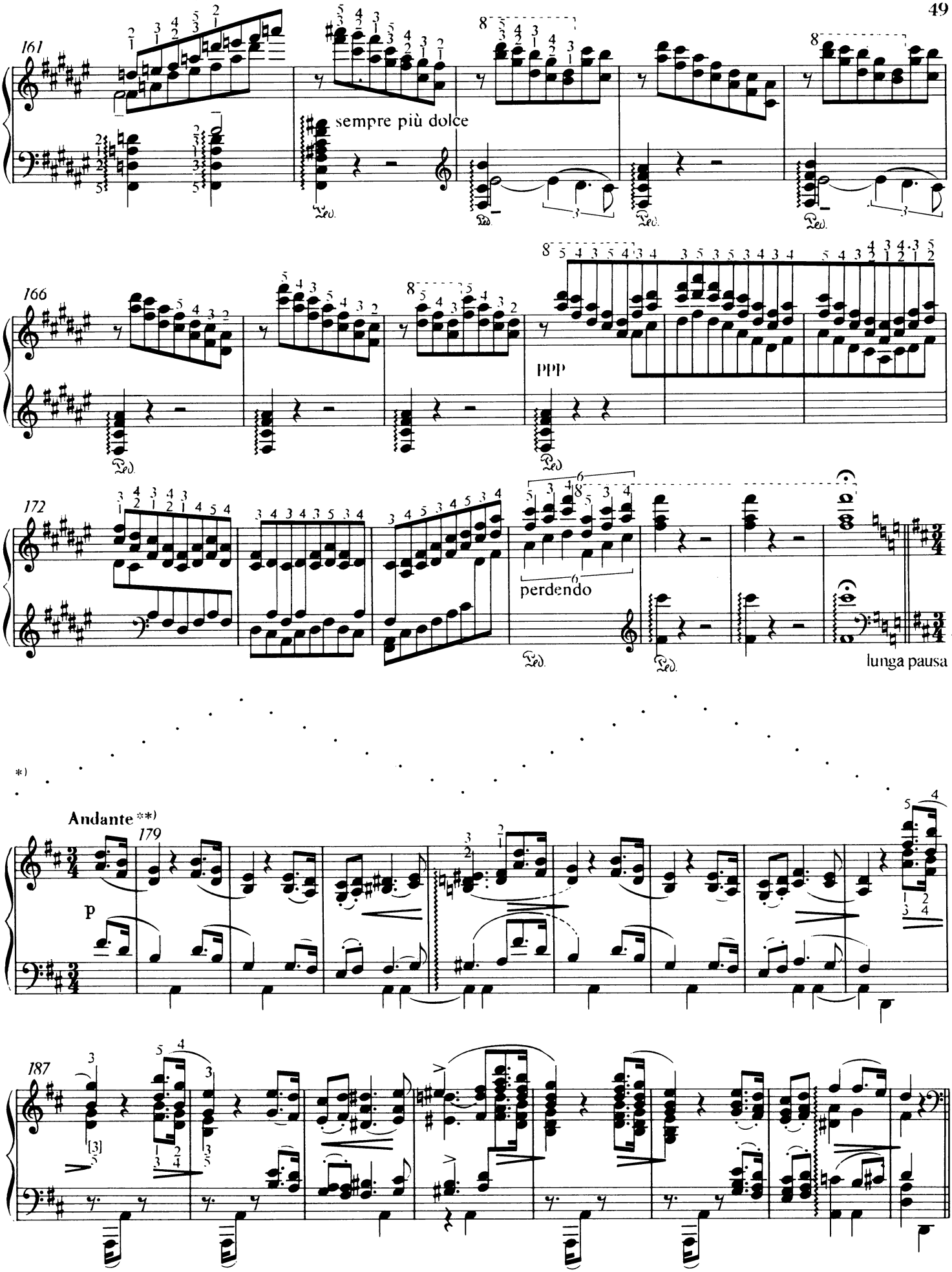
**) " *'to breathe in a singing style'* — to be played:  " (L-P)

a tempo
pp dolce legatissimo
perdendo
non legato*)
poco ritard. - - - - poco a poco
sempre cantando
dolce
una corda
animato il tempo
cresc.

*)(L-P)


poco ritard. a tempo
102
dim.
tre corde
107
8
112
espr. molto
117
cresc.
rinforz. e sempre più appassionato
rinforz. molto
123
accel.


129
cresc. molto
ff
134
ff
139
con Ped.
ritard.
Tempo I (moderato)
144
fff
P dolce
150
156
smorzando

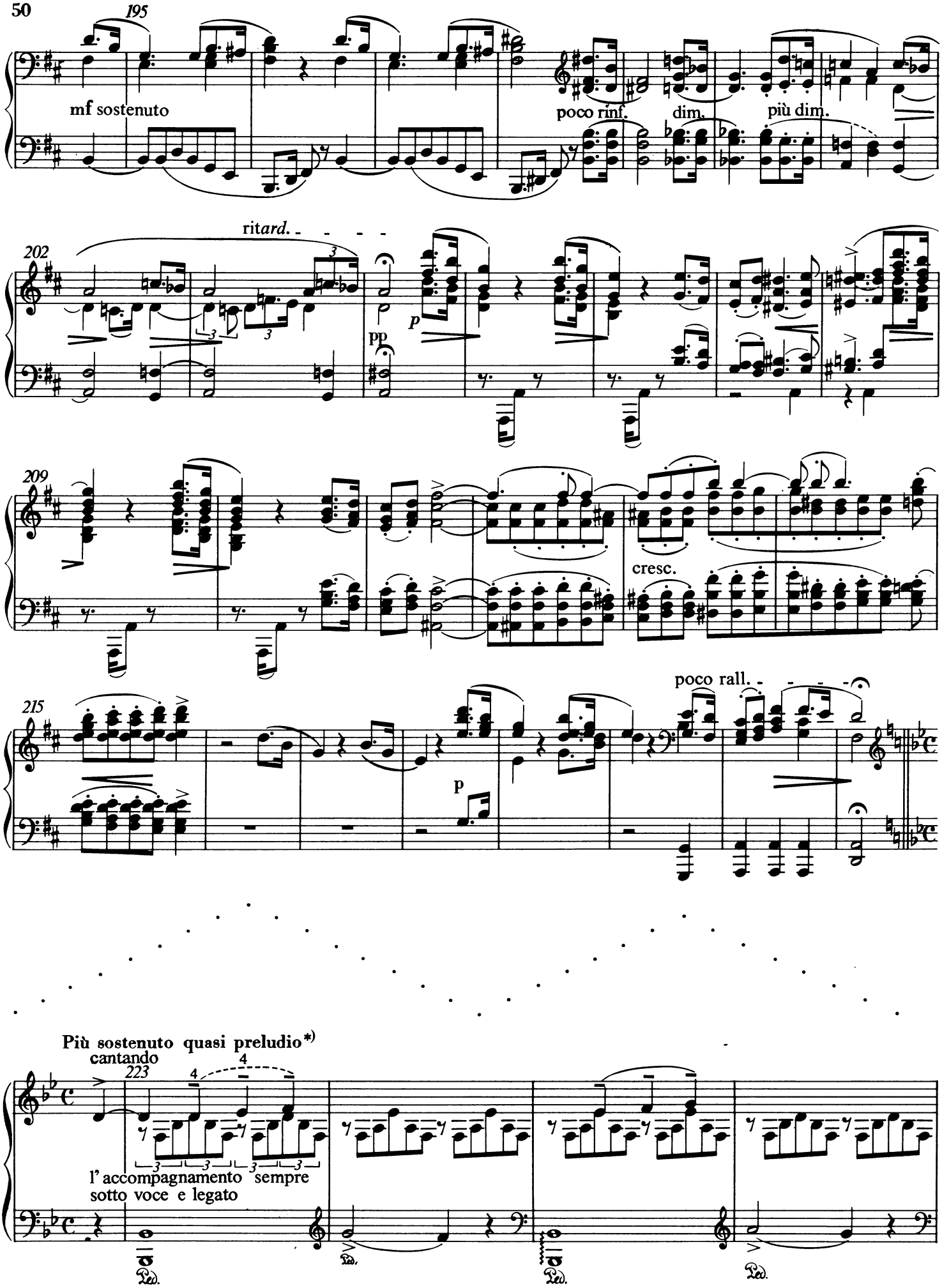


*) Die punktierte Wellenlinie bedeutet nach Artur Friedheim (Breitkopf: Gesamtausgabe. Bd II/7. S. VI) und Lina Ramann (L-P): *lunga pausa* (s. auch Takt 222).

**) „♩ = 60" (L-P)

*) According to Artur Friedheim (Breitkopf complete edition, Vol. II/7, page VI) and Lina Ramann (L-P) the dotted wavy line means *lunga pausa* (see bar 222, too).

**) „♩ = 60" (L-P)



*) „Anstatt *quasi preludio* lese man: *‚quasi improvisato‘*.
♩ = 72—80" (L-P)

*) "Instead of *quasi preludio* read *'quasi improvisato'*.
♩ = 72—80" (L-P)

227 poco rall. - - -

231

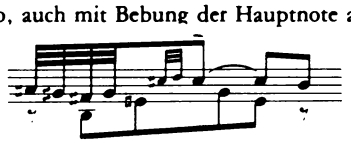
235

239 poco rall. - - -

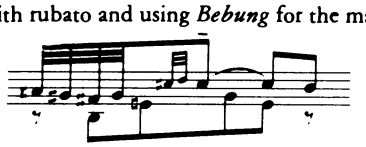
dolcissimo

243

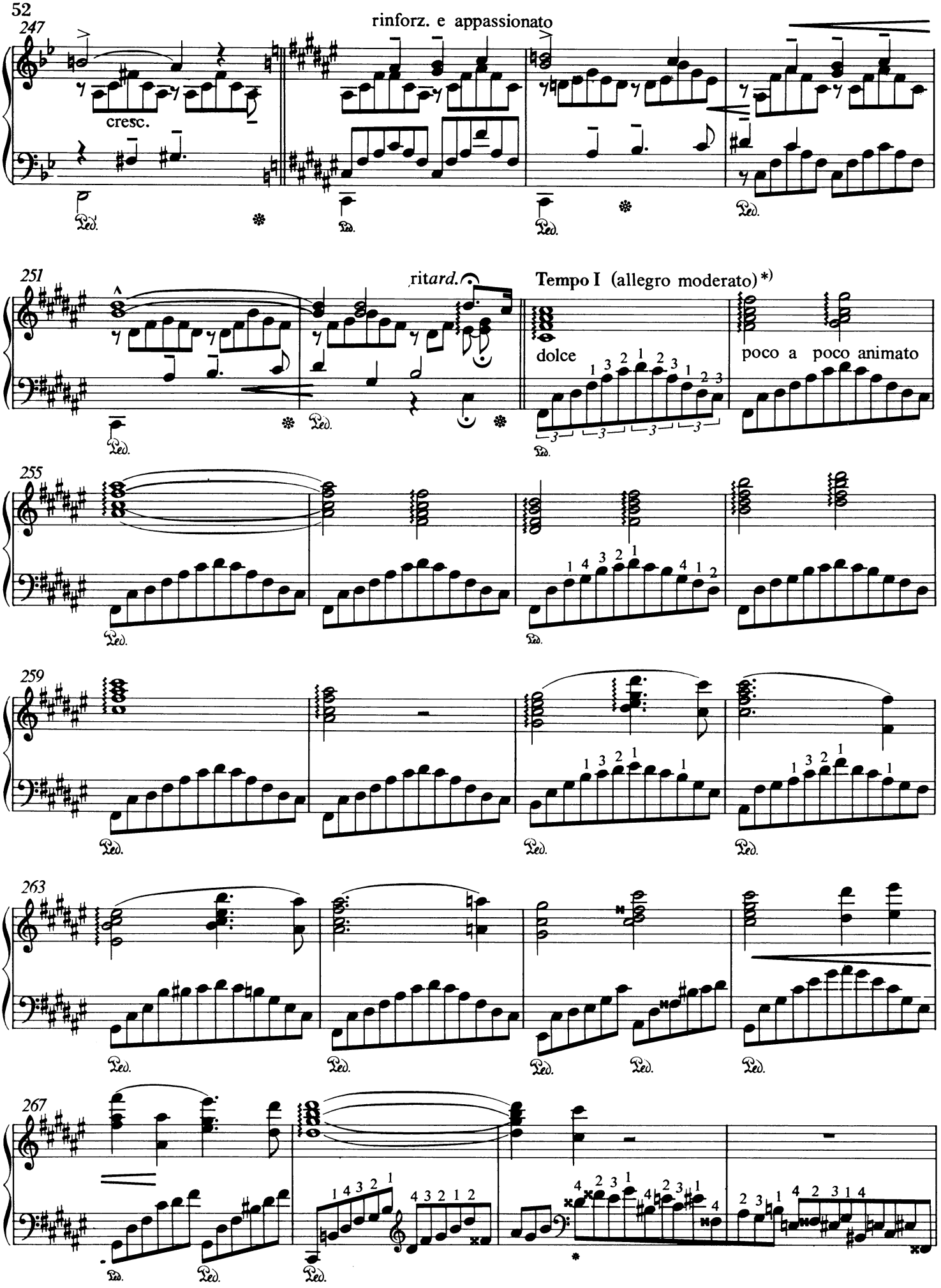
espressivo

*) „Der Mordent innerhalb des Improvisato steht außerhalb mathematischer Genauigkeit. Der Meister pflegte ihn, gegenüber der Begleitung, rubato, auch mit Bebung der Hauptnote auszuführen — ohngefähr:  " (L-P)

Die unregelmäßige, vereinfachte Schreibweise der Quelle wurde beibehalten. Der wertverlängernde Punkt bezeichnet hier sowie bei den Takten 245 und 247 zwei Triolenachtelwerte.

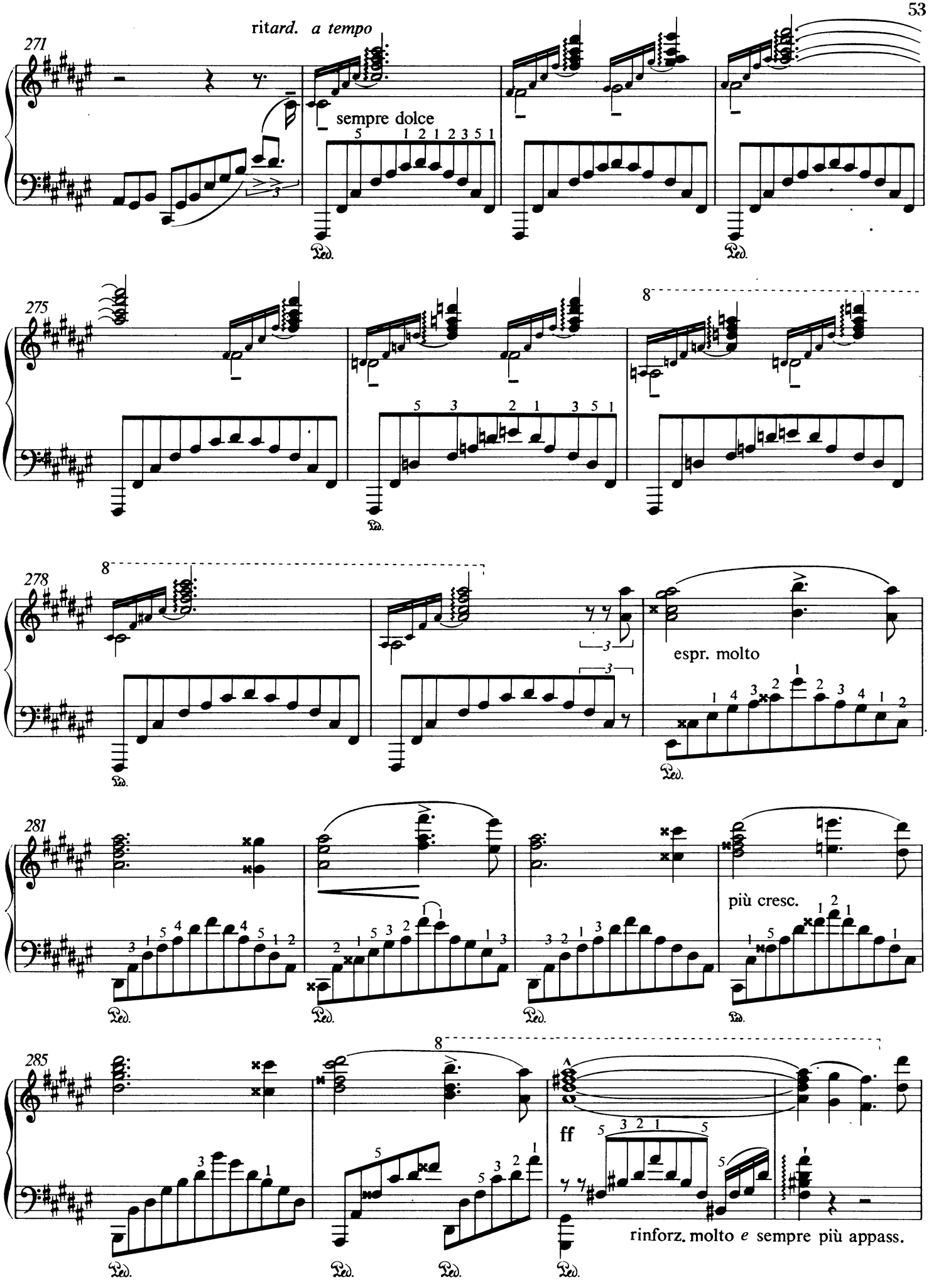
*) "In the improvisato the mordent is outside mathematical precision. The Master usually plays this, as opposed to the accompaniment, with rubato and using *Bebung* for the main note — rather like this:  " (L-P)

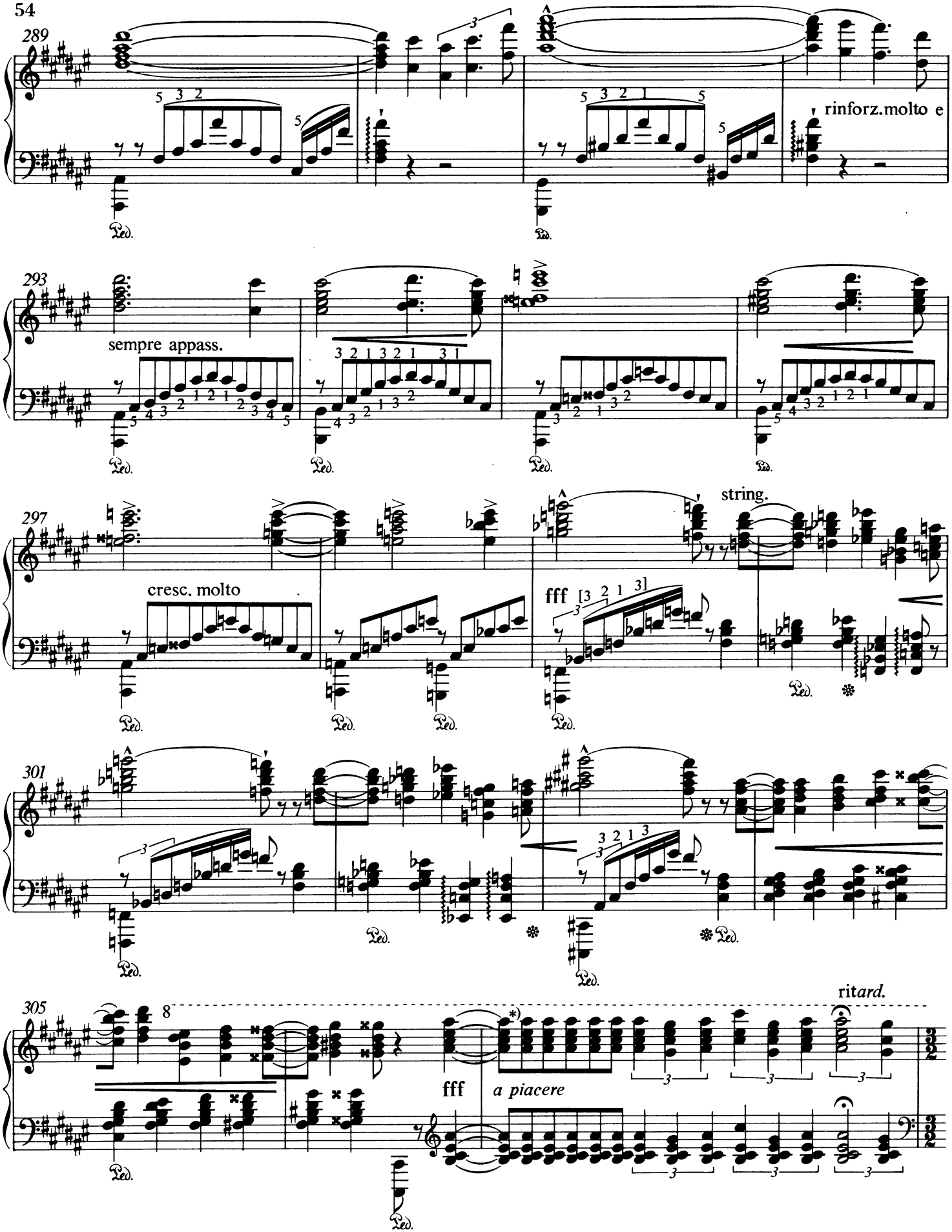
In this edition the irregular, simplified notation of the source has been retained: here and in bars 243 and 247 the lengthening dot is worth two triplet quavers.



*) „[Man] ‚hat im 4/4-Takt zu verbleiben'." (L-P)

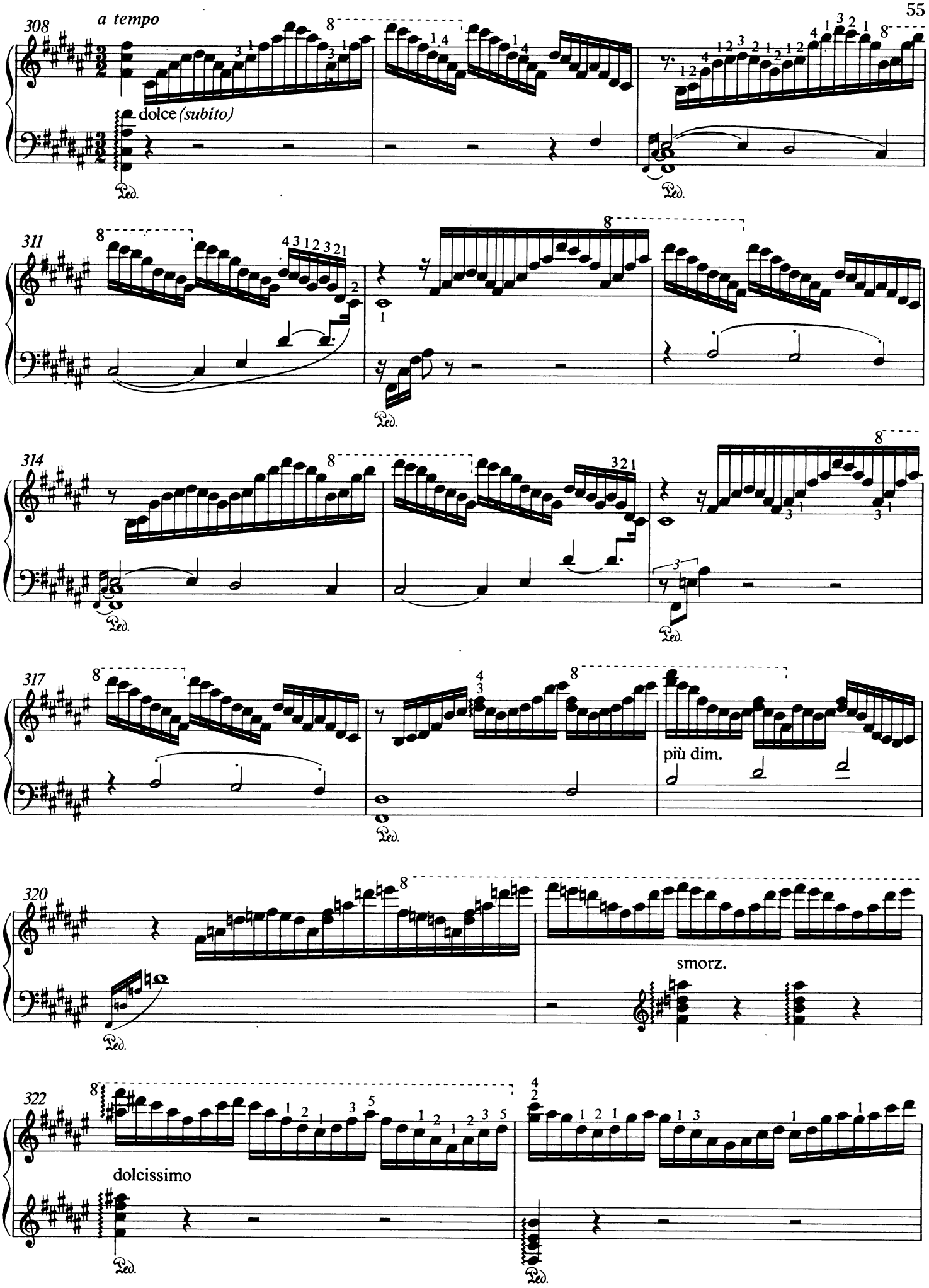
*) *"Remain within 4/4"* (L-P)

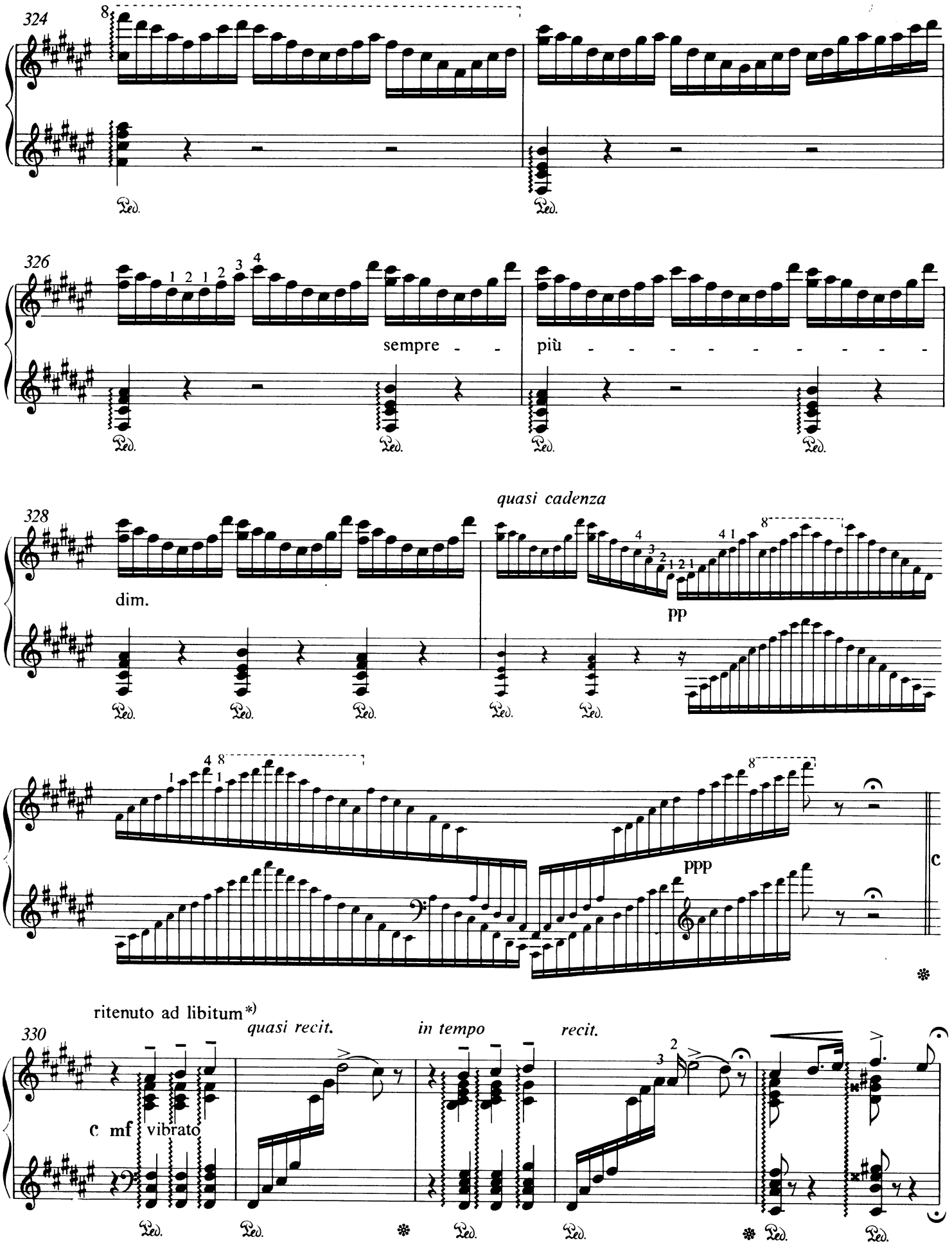

271
ritard. a tempo
sempre dolce
275
278
espr. molto
281
più cresc.
285
ff
rinforz. molto e sempre più appass.



*) „Diese Achtelakkorde behandelte der Meister wie eine Bebung: eng aneinander in schnellster Folge ohne die Finger von den Tasten zu nehmen —: ein Vibrato des Handgelenks, wobei die Zahl der Bebungen nach Bedürfnis vermehrt werden kann. Die Melodie, in welche sie hineinvibriert, sei *‚breit und mächtig‘*, die Fermate ihr entsprechend *‚lang gehalten‘*.“ (L-P)

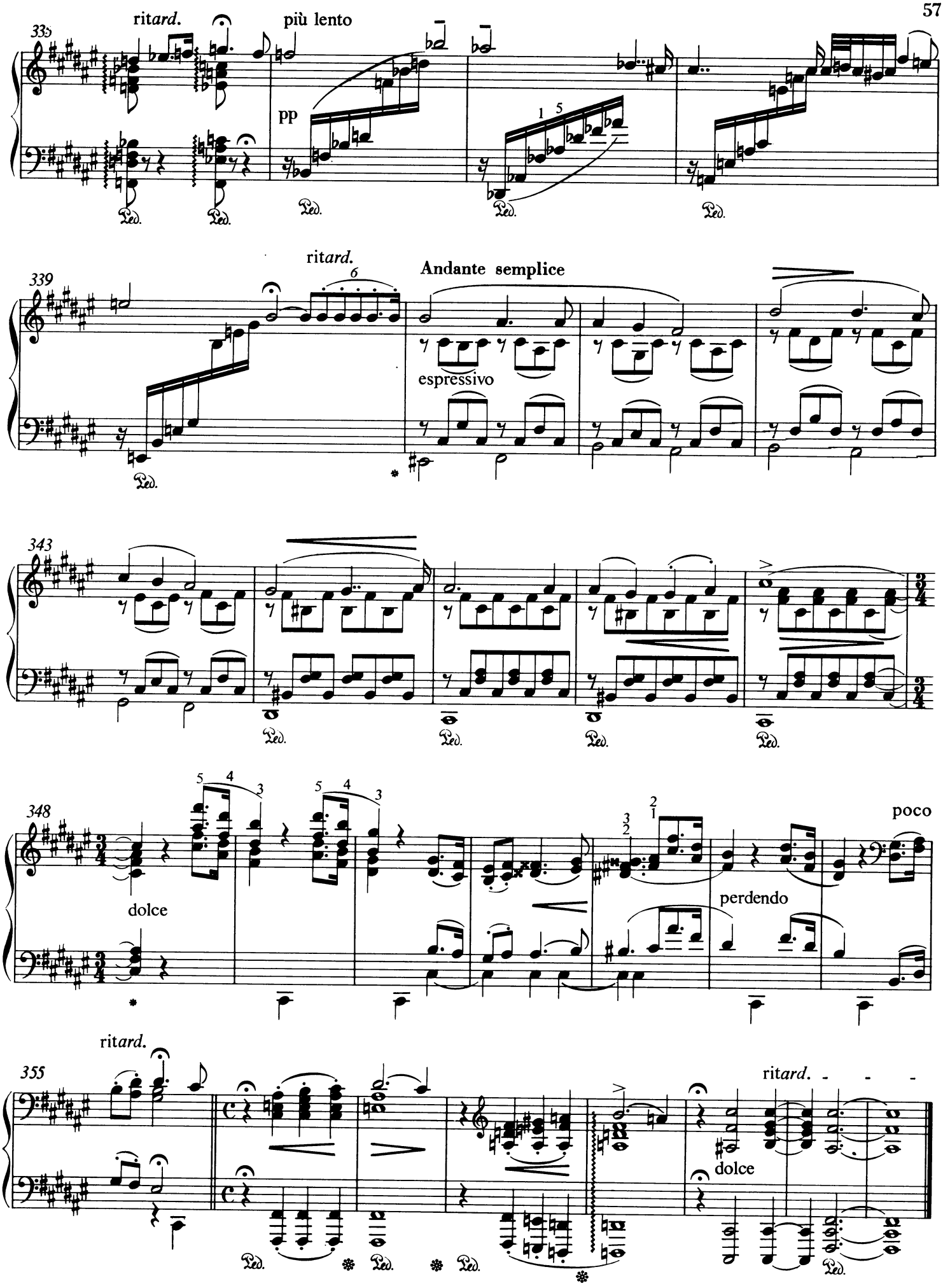
*) "The Master played these quaver chords as a *Bebung:* , as quickly as possible after each other, without lifting the fingers from the keys —: this is wrist vibrato through which the number of Bebungen can be increased as necessary. The melody, into which this vibrates, should be *'broad and powerful'*, and the fermata accordingly *'held long'*." (L-P)


308
a tempo
dolce (subito)
Ped.
311
314
317
più dim.
320
smorz.
322
dolcissimo

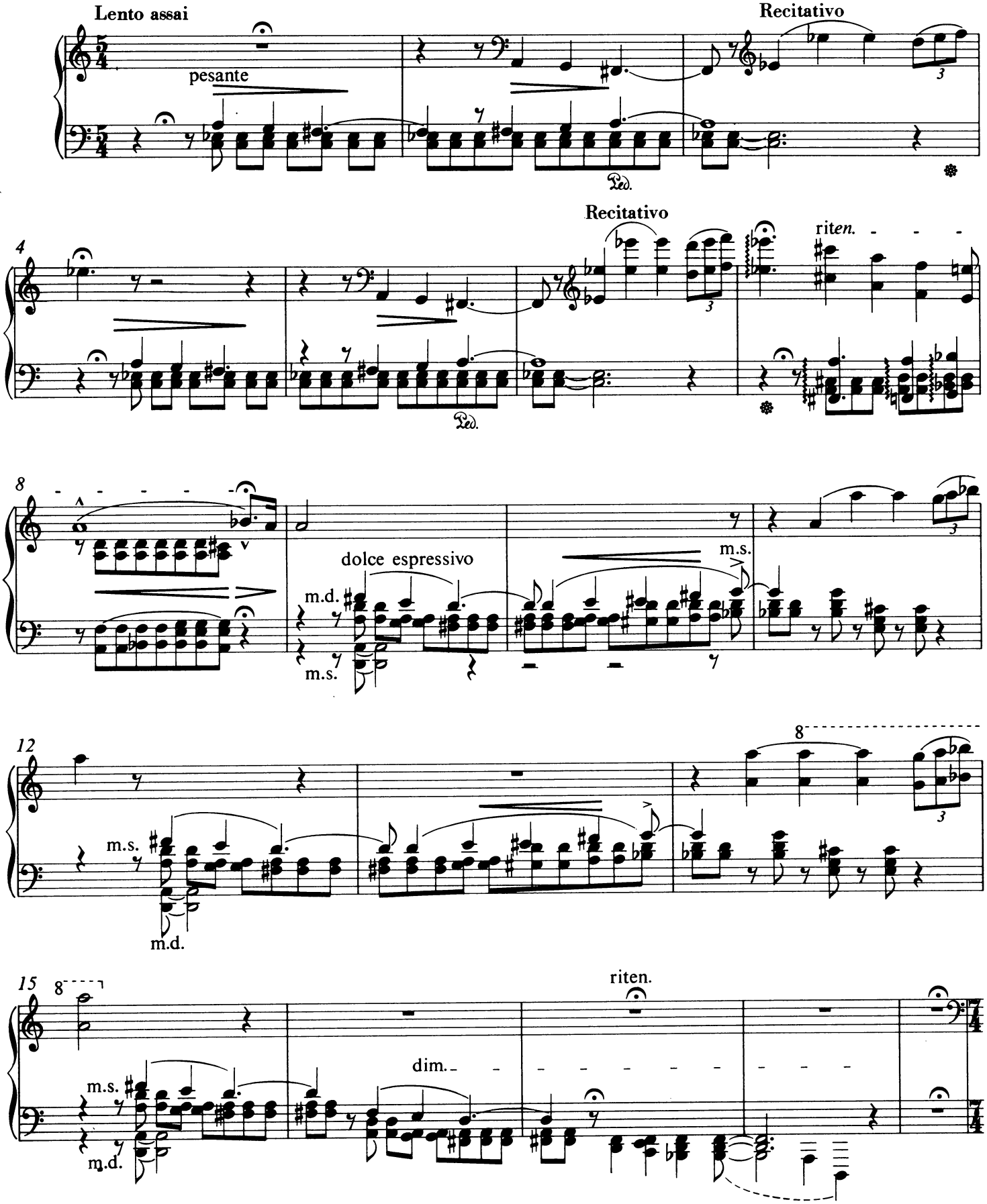


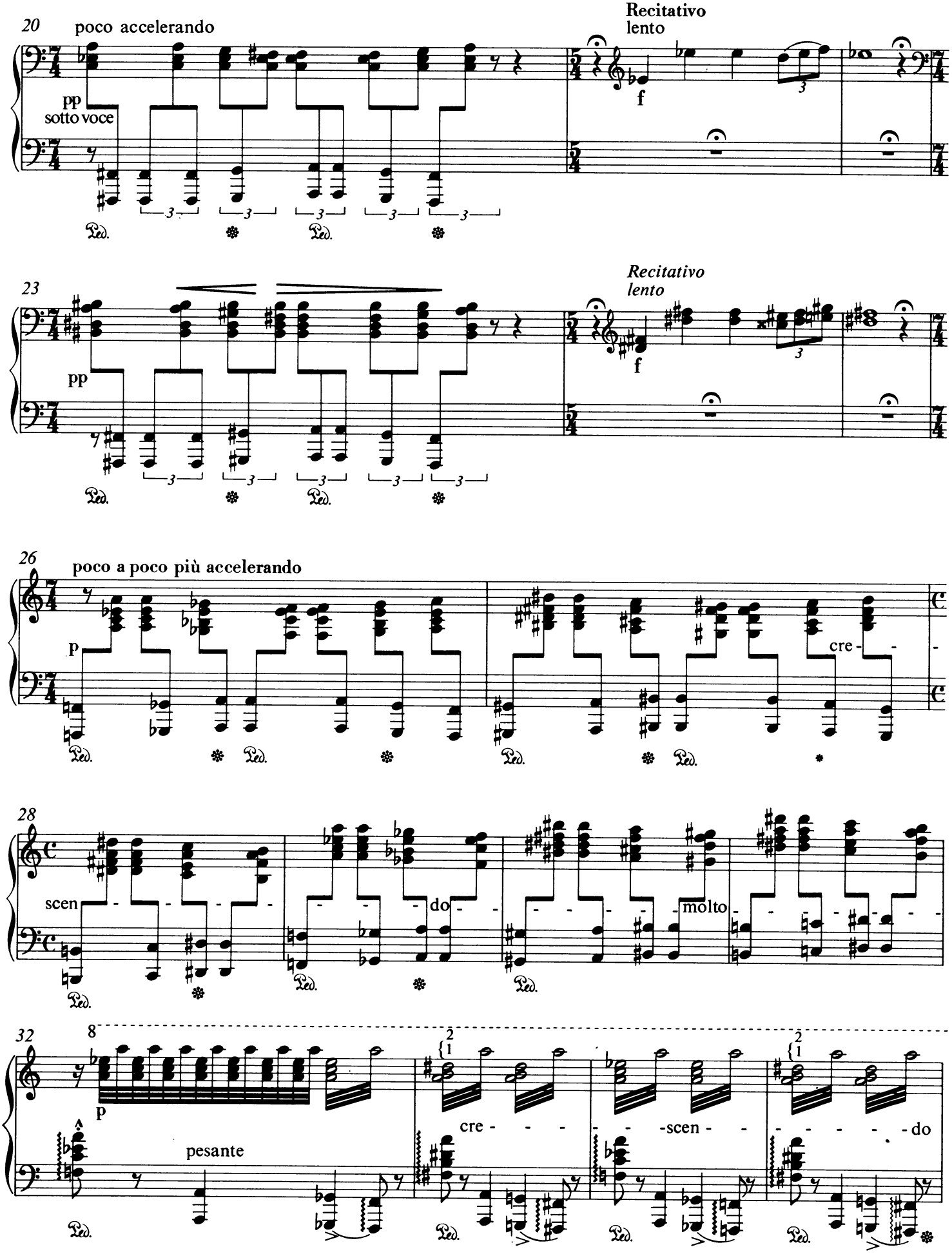
*),,Die Akkorde ... vibrato ... im Takt, ... dazwischen liegendes *,recitativisch langsam'*." (L-P)

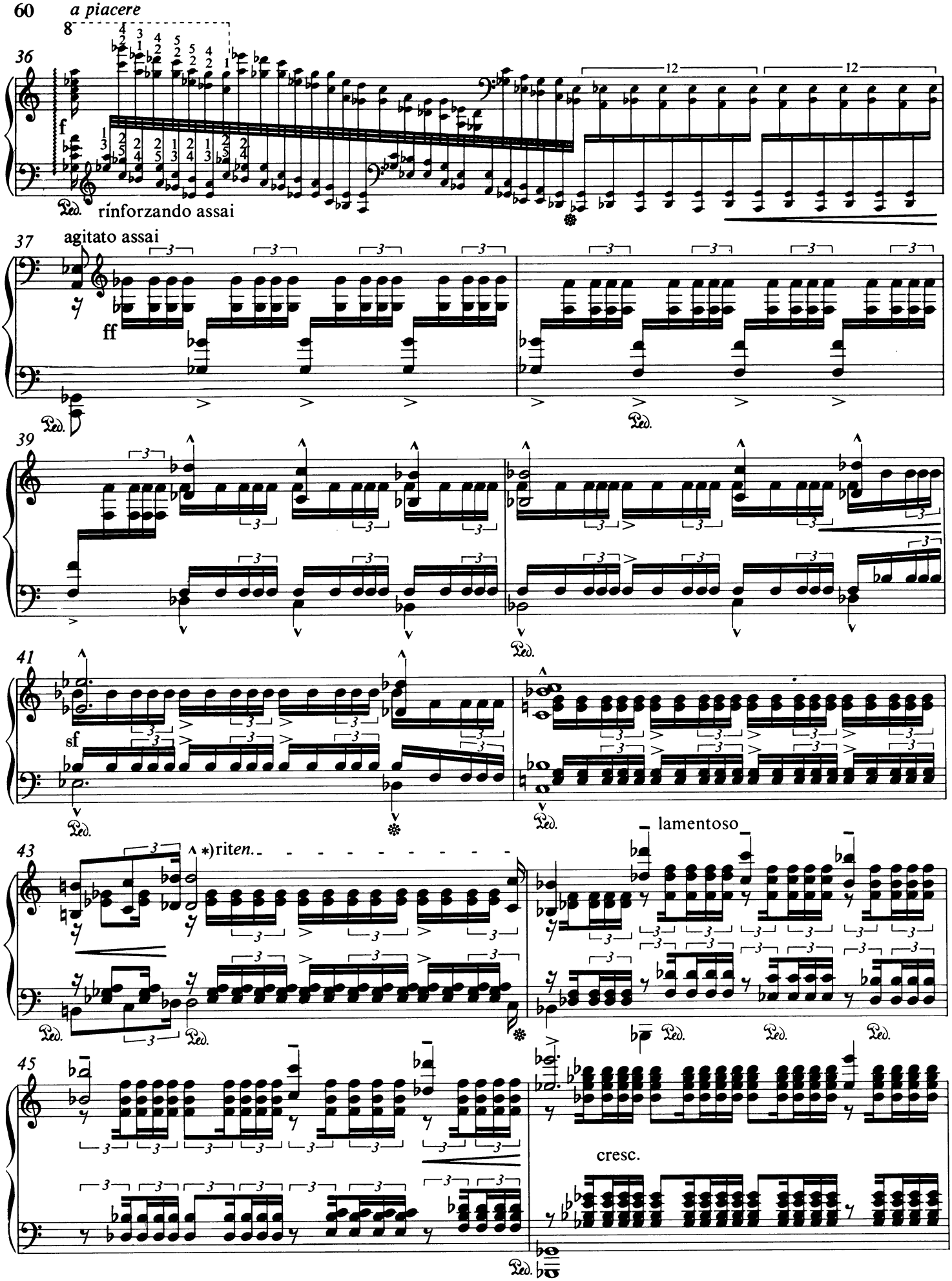
*)"The chords ... vibrato, ... in rhythm, ... those in between *'slowly, recitativo-like'*." (L-P)


335
ritard.
più lento
pp
339
ritard.
Andante semplice
espressivo
343
348
dolce
poco
perdendo
355
ritard.
dolce

4. PENSÉE DES MORTS

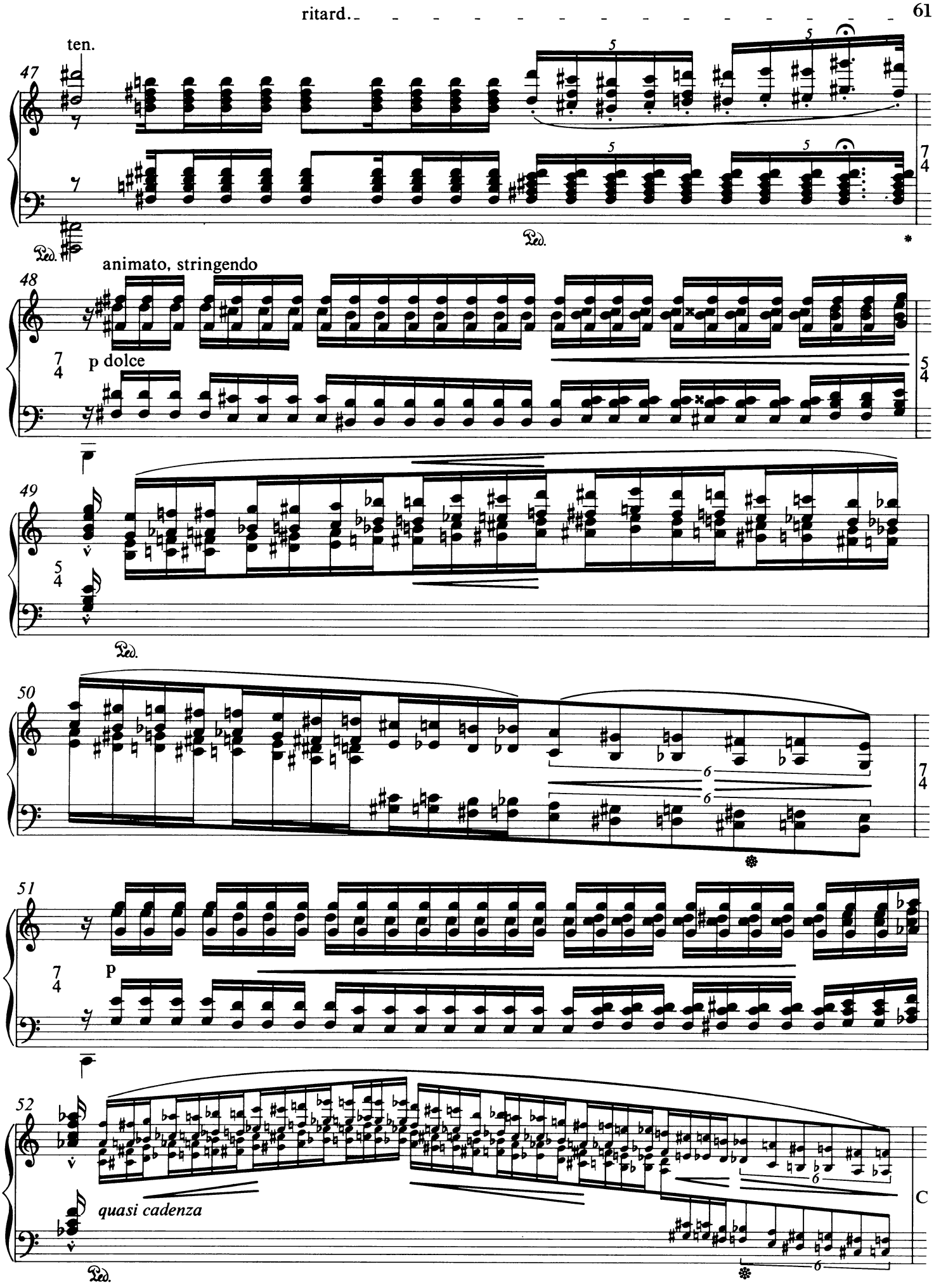


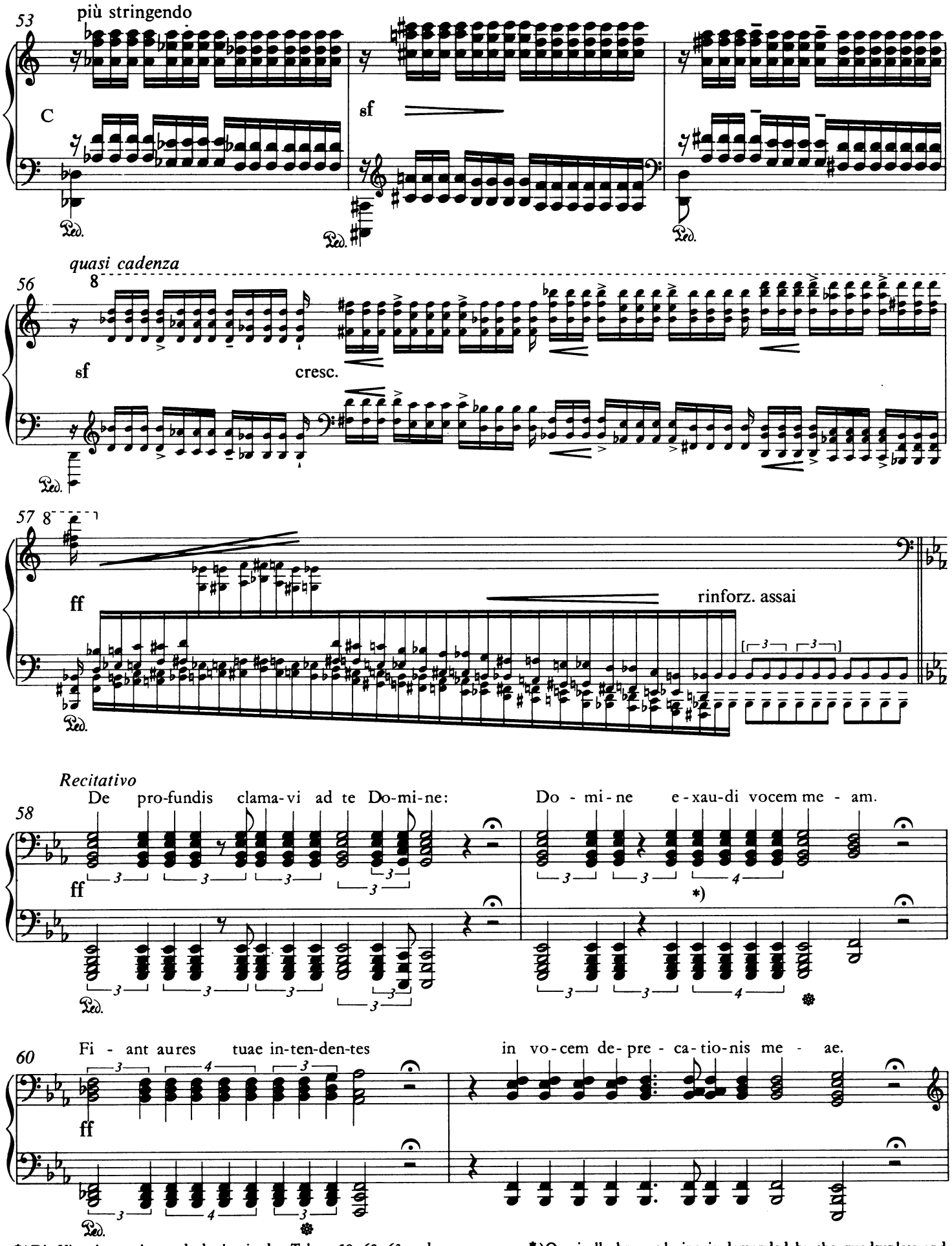

20
poco accelerando
pp
sotto voce
Recitativo
lento
f
23
pp
Recitativo
lento
f
26
poco a poco più accelerando
p
cre-
28
scen
do
molto
32
p
pesante
cre-
scen-
do



*)Die fehlenden Werte bedeuten keinen Bruch der Melodie. Eine regelrechte Notierung würde das Notenbild unnötig komplizieren, deshalb wurde die unregelmäßige vereinfachte Schreibweise Liszts behalten.

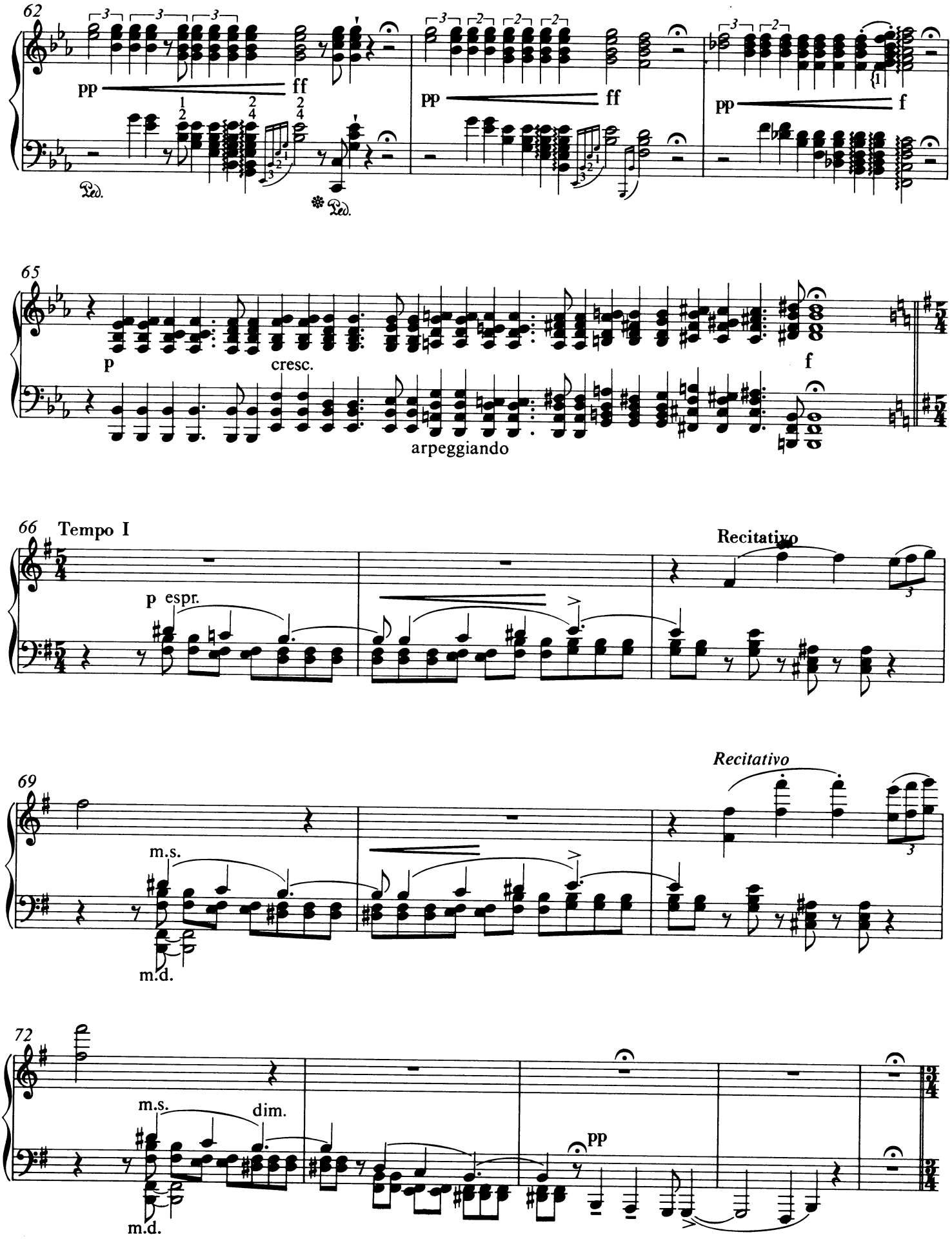
*)The missing values do not signify any break in the melody. Correct notation would have made the music look unnecessarily complicated and Liszt's irregular, simplified notation has been followed.

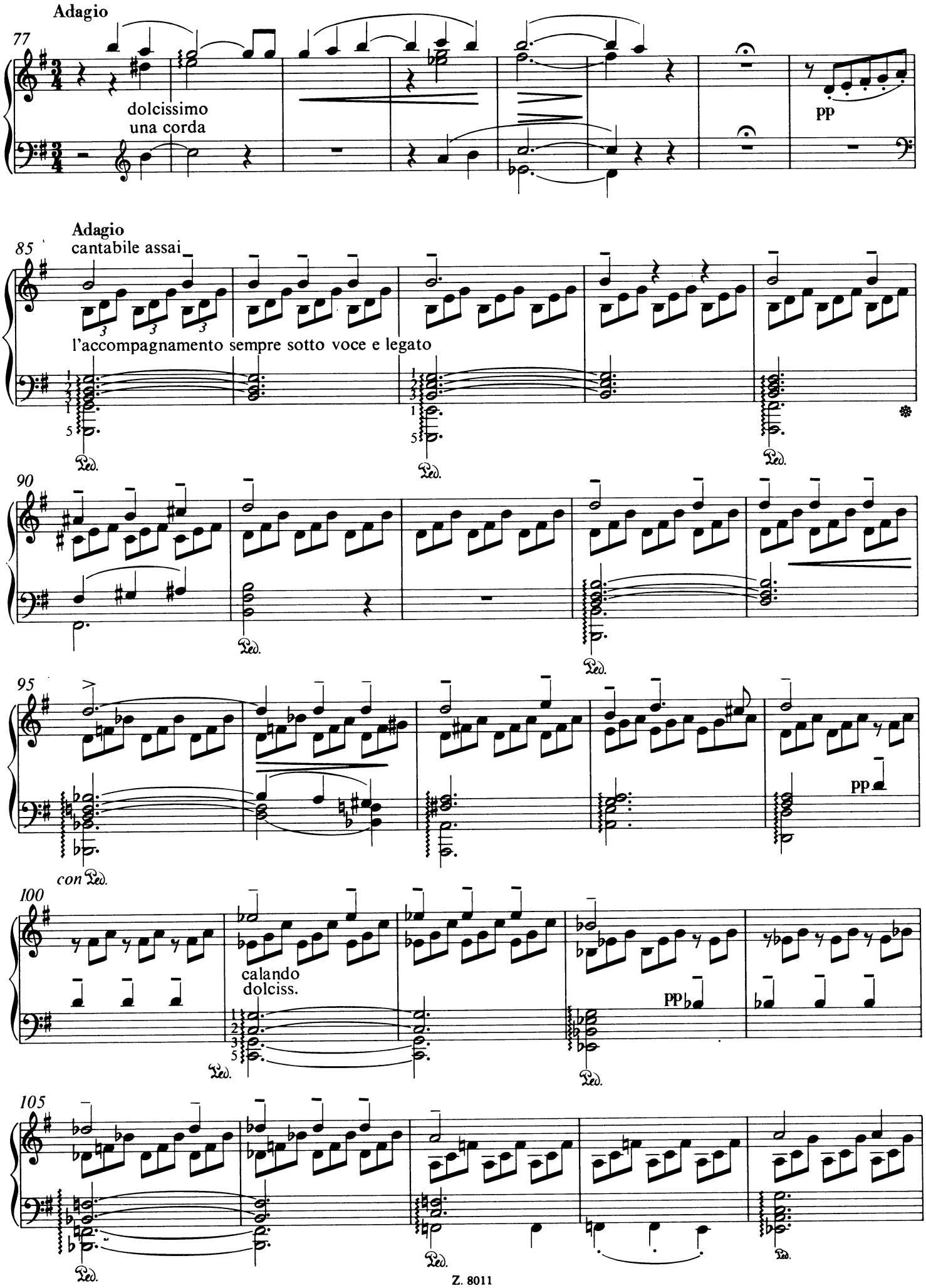

ritard.
ten.
47
Ped.
*
animato, stringendo
48
p dolce
49
Ped.
50
51
p
52
quasi cadenza
Ped.
C

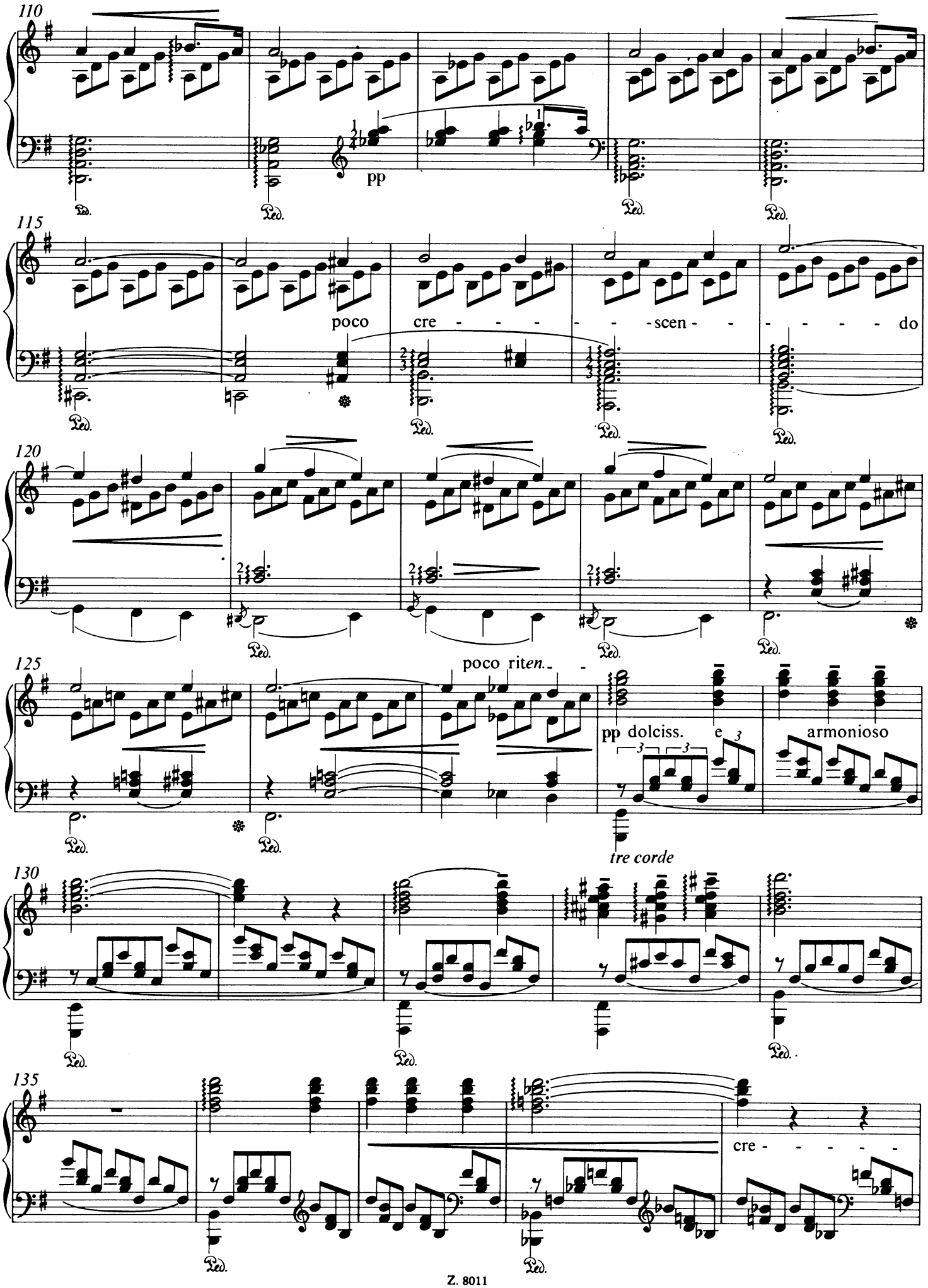


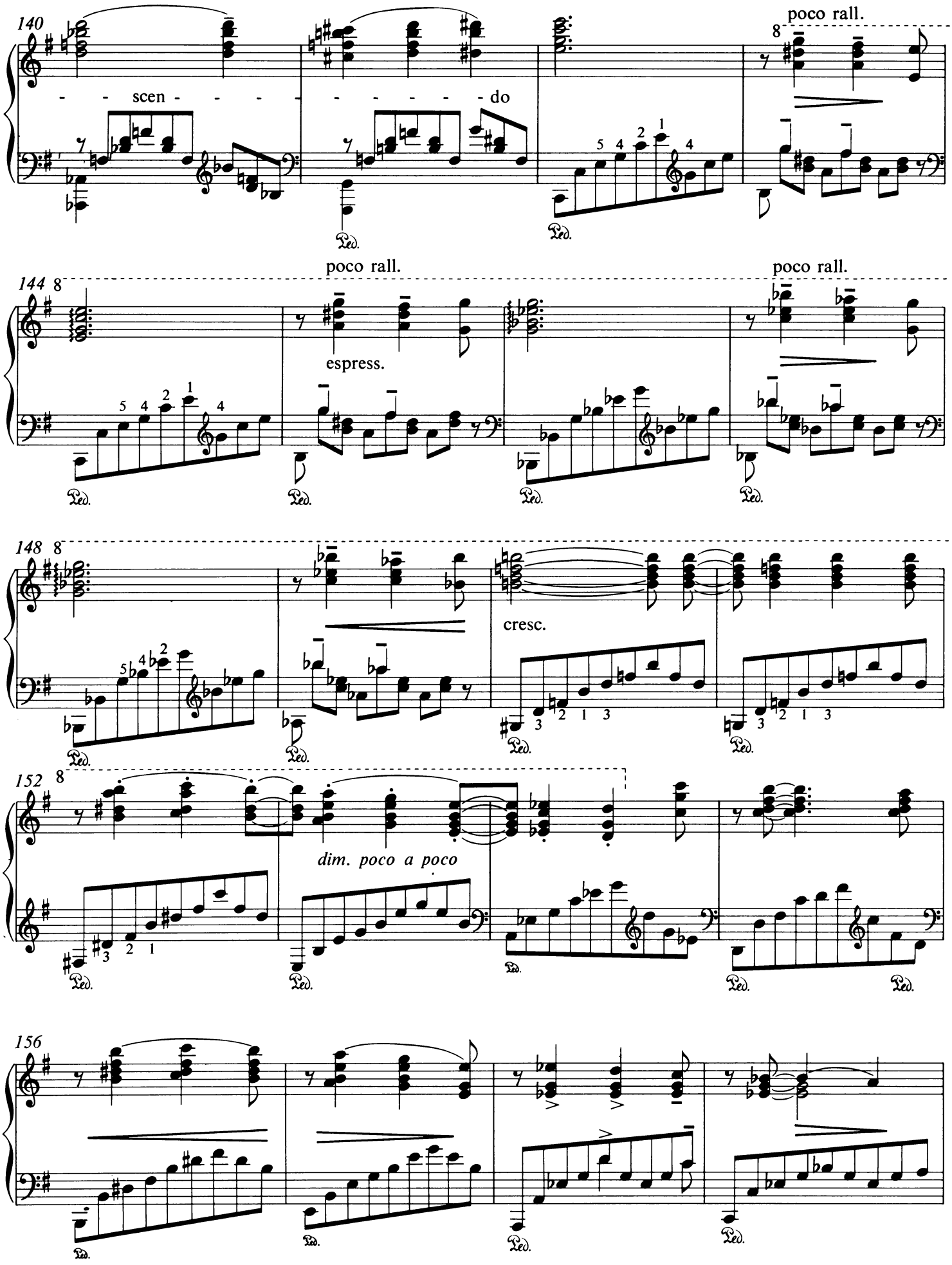
*)Die Viertelquartolen und -duolen in den Takten 59, 60, 63 und 64 sind quasi alla breve zu spielen, deshalb wurde das Notenbild der Quelle nicht verändert.

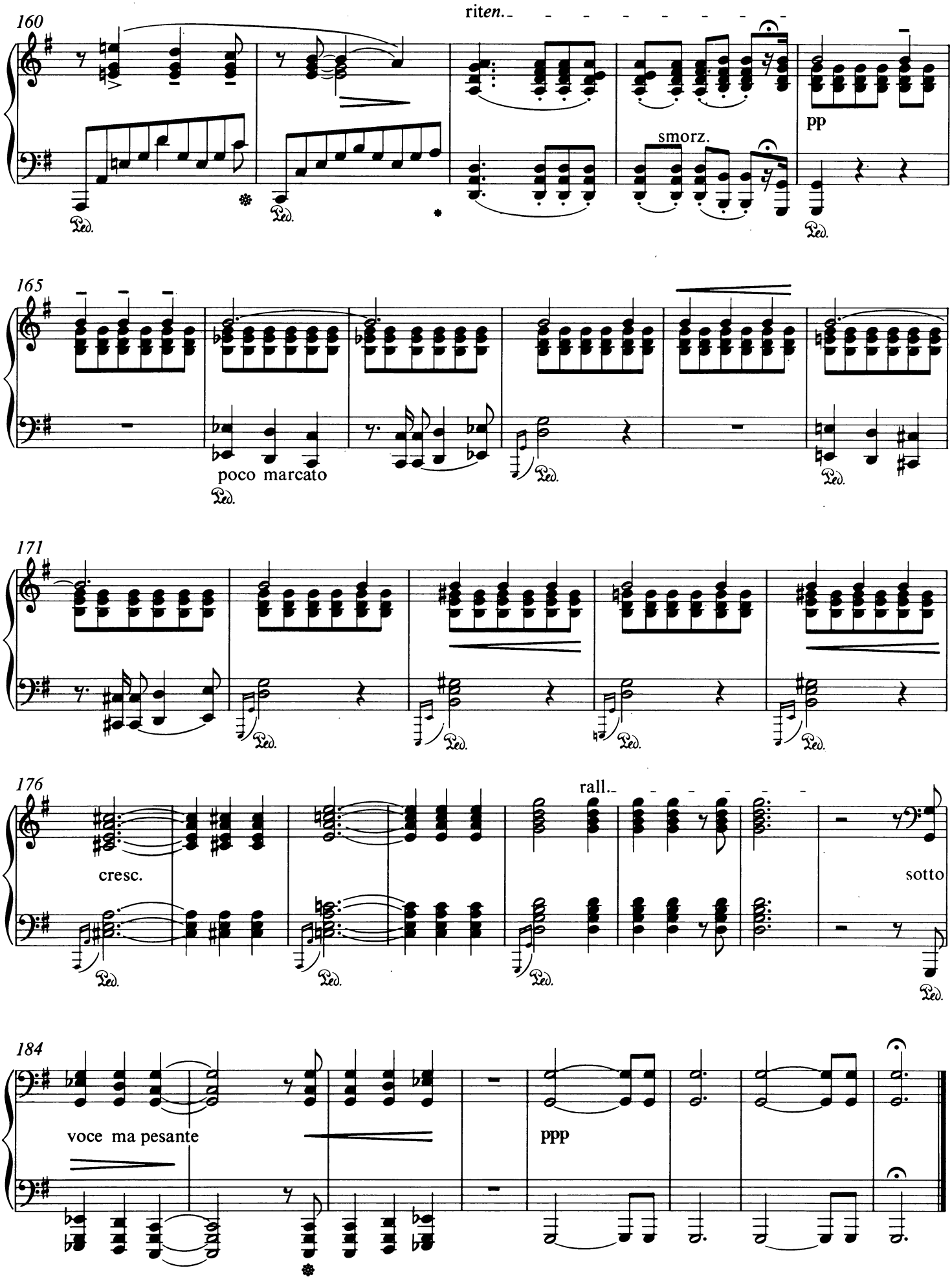
*)Quasi alla breve playing is demanded by the quadruplets and duplets in bars 59, 60, 63 and 64, and for this reason the notation of the source has been retained here.


62
pp
ff
Ped.
65
p
cresc.
f
arpeggiando
66 Tempo I
p espr.
Recitativo
69
m.s.
m.d.
Recitativo
72
m.s.
dim.
m.d.
pp

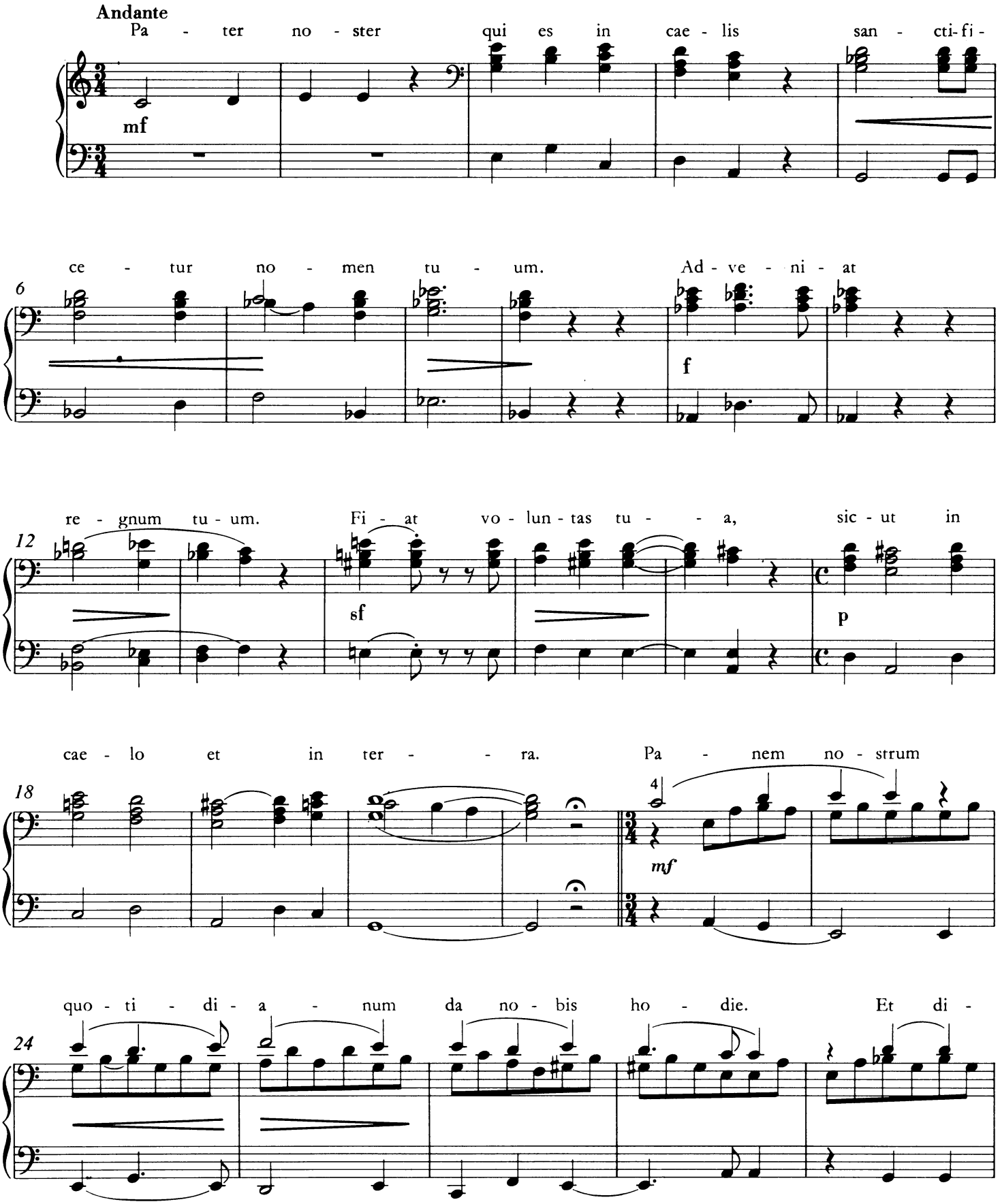

Adagio
77
dolcissimo
una corda
pp
Adagio
cantabile assai
85
l'accompagnamento sempre sotto voce e legato
Ped.
90
95
pp
con Ped.
100
calando
dolciss.
pp
105

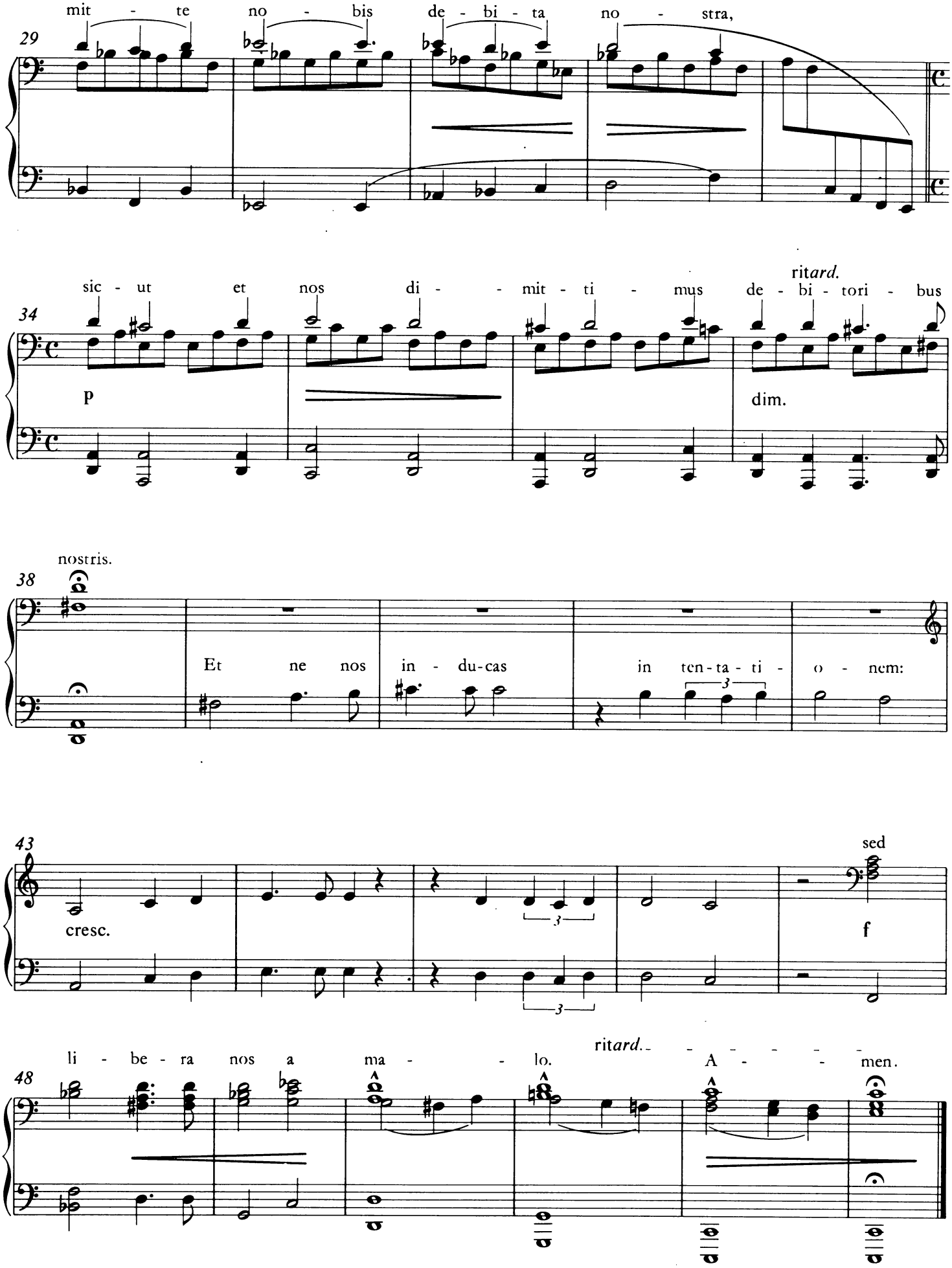

110
pp
115
poco cre - - - - - - scen - - - - - - do
120
125
poco riten. - -
pp dolciss. e
armonioso
tre corde
130
135
cre - - - - -


140
scen - - - - - - - - - - - - do
poco rall.
144
poco rall.
espress.
poco rall.
148
cresc.
152
dim. poco a poco
156

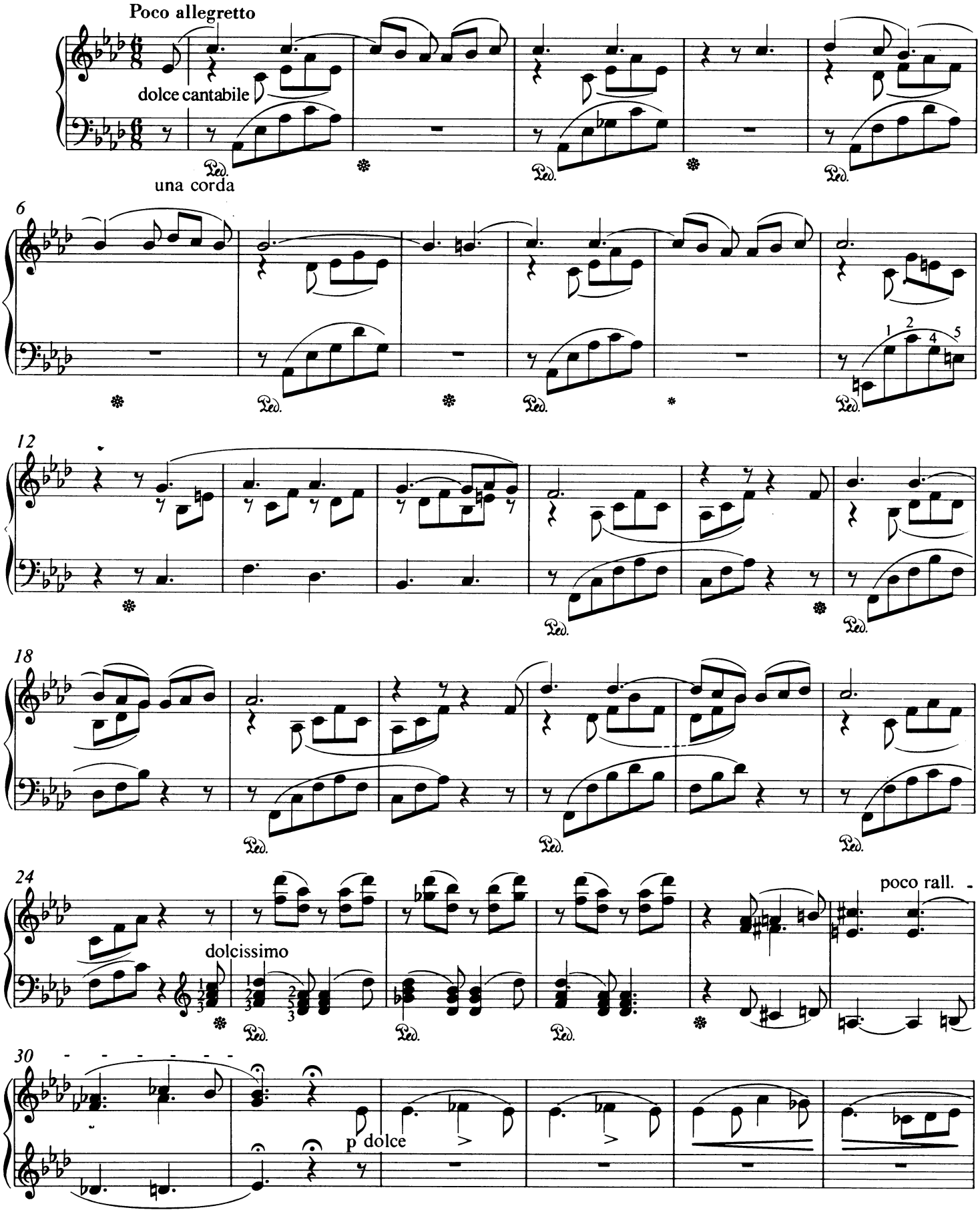

160
riten.
smorz.
pp
Ped.
165
poco marcato
171
176
cresc.
rall.
sotto
184
voce ma pesante
ppp

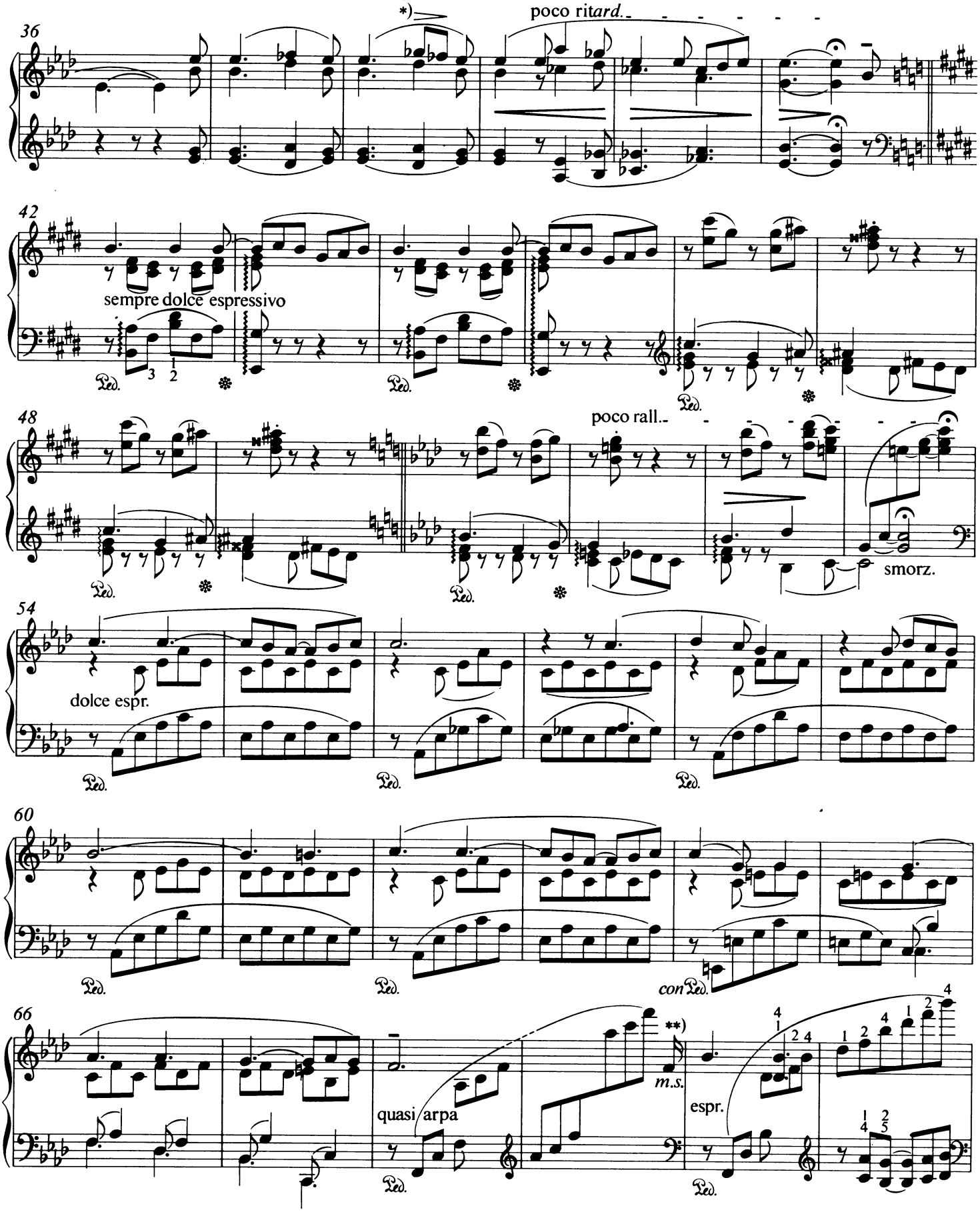
5. PATER NOSTER




mit - te no - bis de - bi - ta no - stra,
29
sic - ut et nos di - mit - ti - mus de - bi - tori - bus
ritard.
34
p
dim.
nostris.
38
Et ne nos in - du-cas in ten-ta - ti - o - nem:
3
43
cresc.
sed
f
3
3
li - be - ra nos a ma - lo.
ritard.
A - men.
48

6. HYMNE DE L'ENFANT À SON RÉVEIL



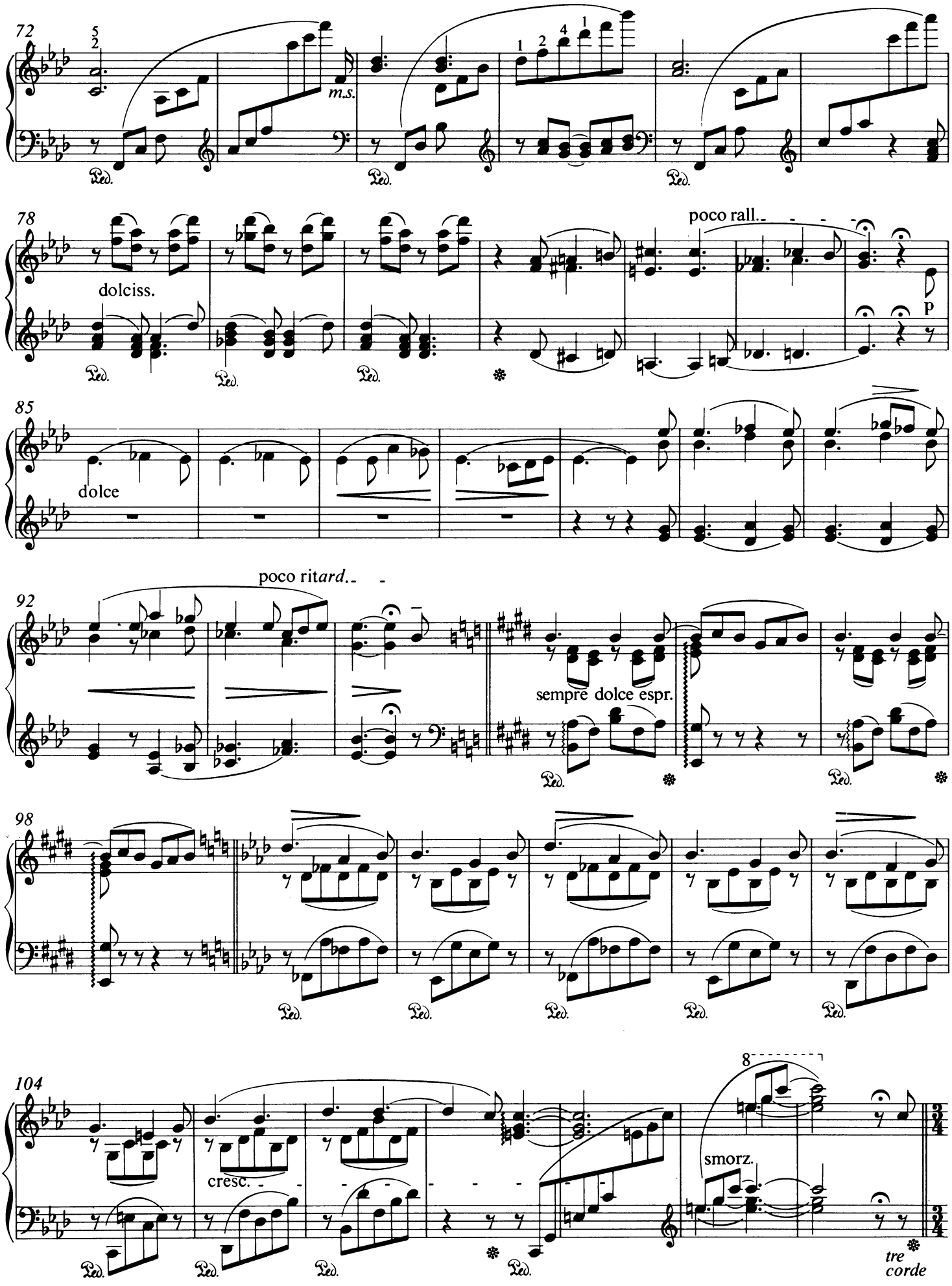


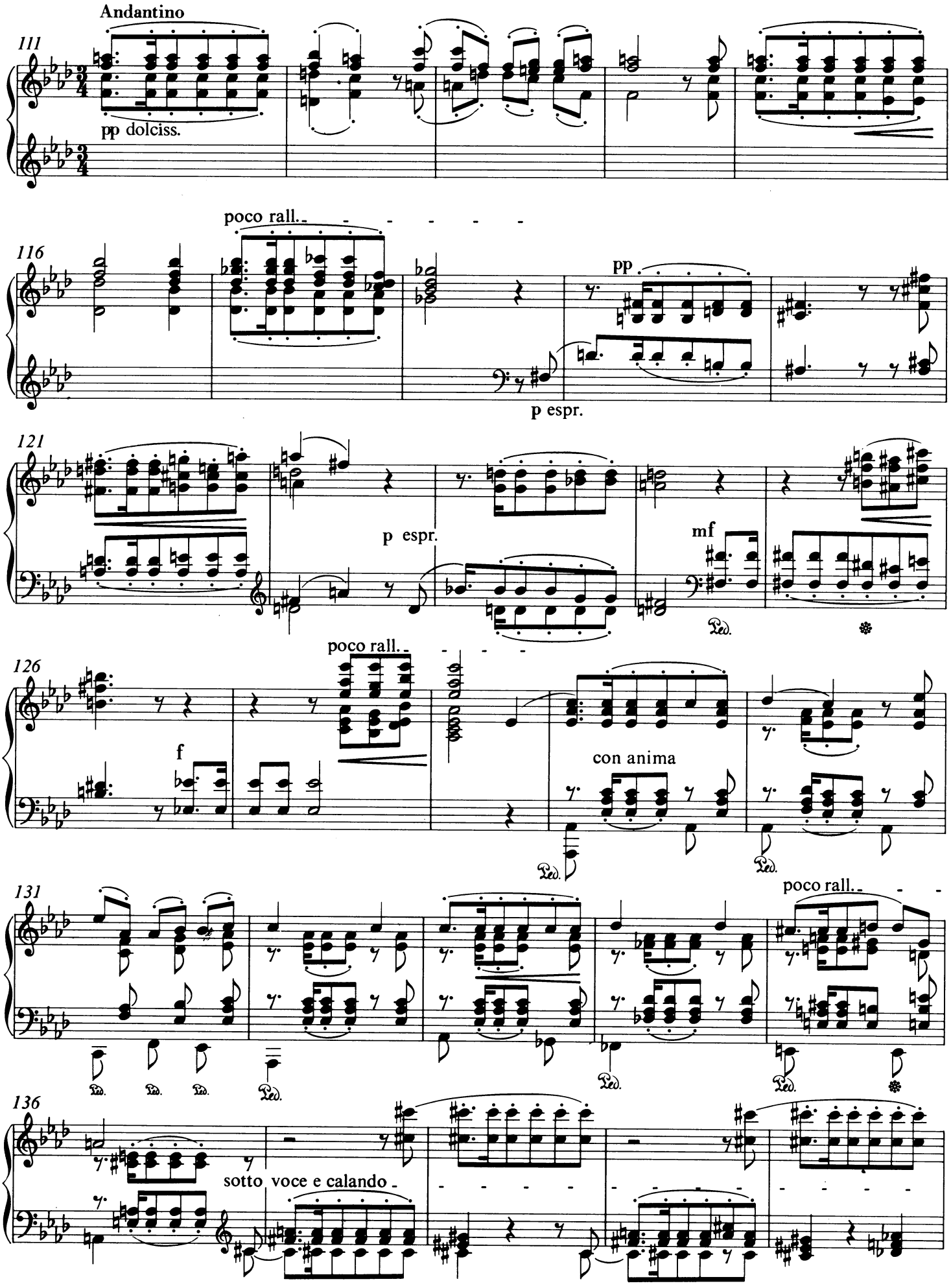
*) Das Betonungszeichen bezieht sich hier und in Takt 91 auf zwei Töne.

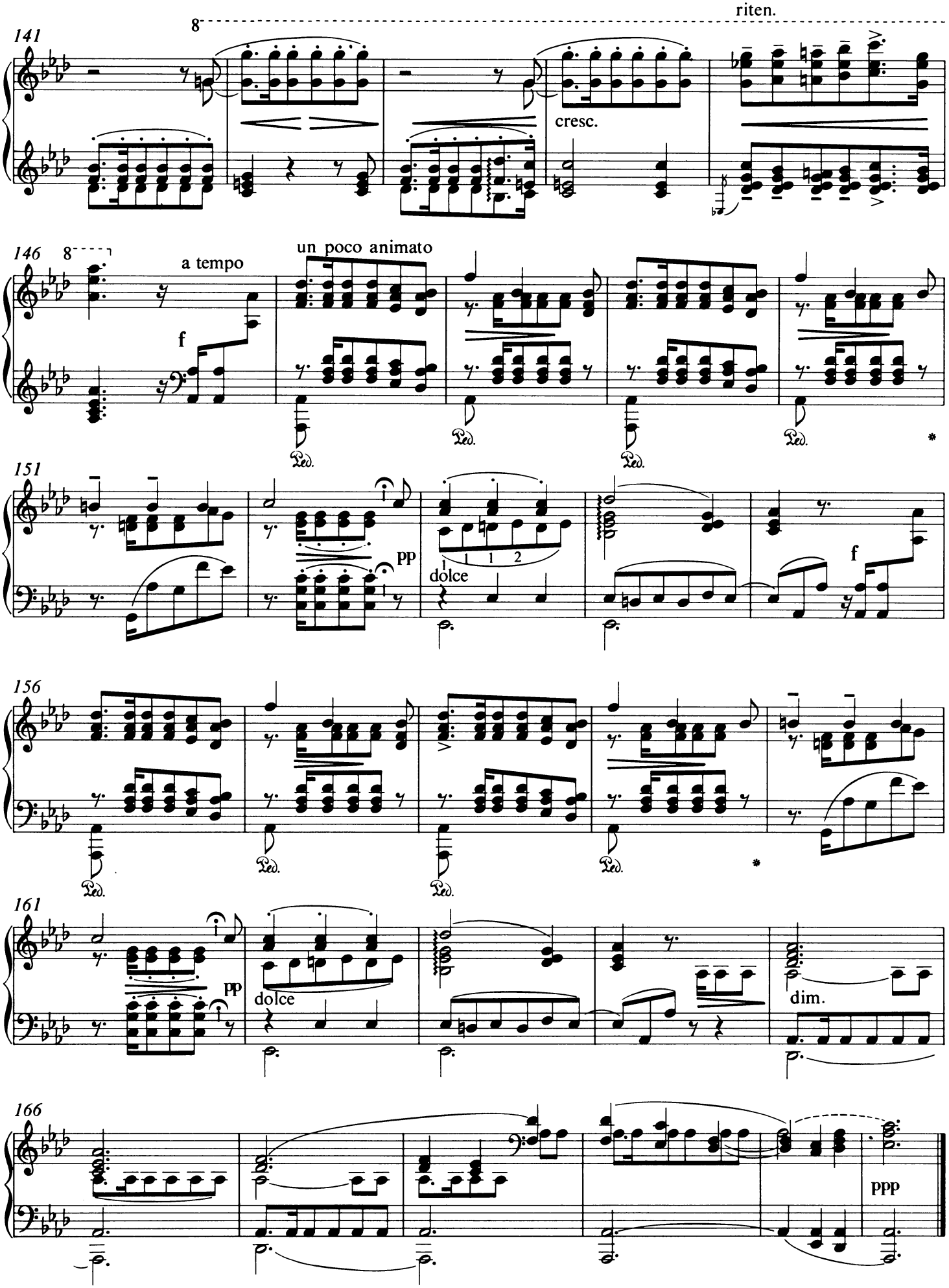
**) Der Sechzehntelton ist hier und in Takt 73 auf der zweiten Hälfte des 6. Achtels als Eintritt einer neuen Stimme zu spielen.

*) Here and in bar 91 the accent refers to two notes.

**) The semiquaver here and in the second half of the sixth quaver in bar 73, is to be played as if a new voice were entering.


72
m.s.
78
dolciss.
poco rall.
p
85
dolce
poco ritard.
92
sempre dolce espr.
98
104
cresc.
8
smorz.
tre corde


Andantino
111
pp dolciss.
poco rall.
116
pp
p espr.
121
p espr.
mf
Ped.
poco rall.
126
f
con anima
Ped.
Ped.
poco rall.
131
Ped.
Ped.
Ped.
Ped.
Ped.
136
sotto voce e calando

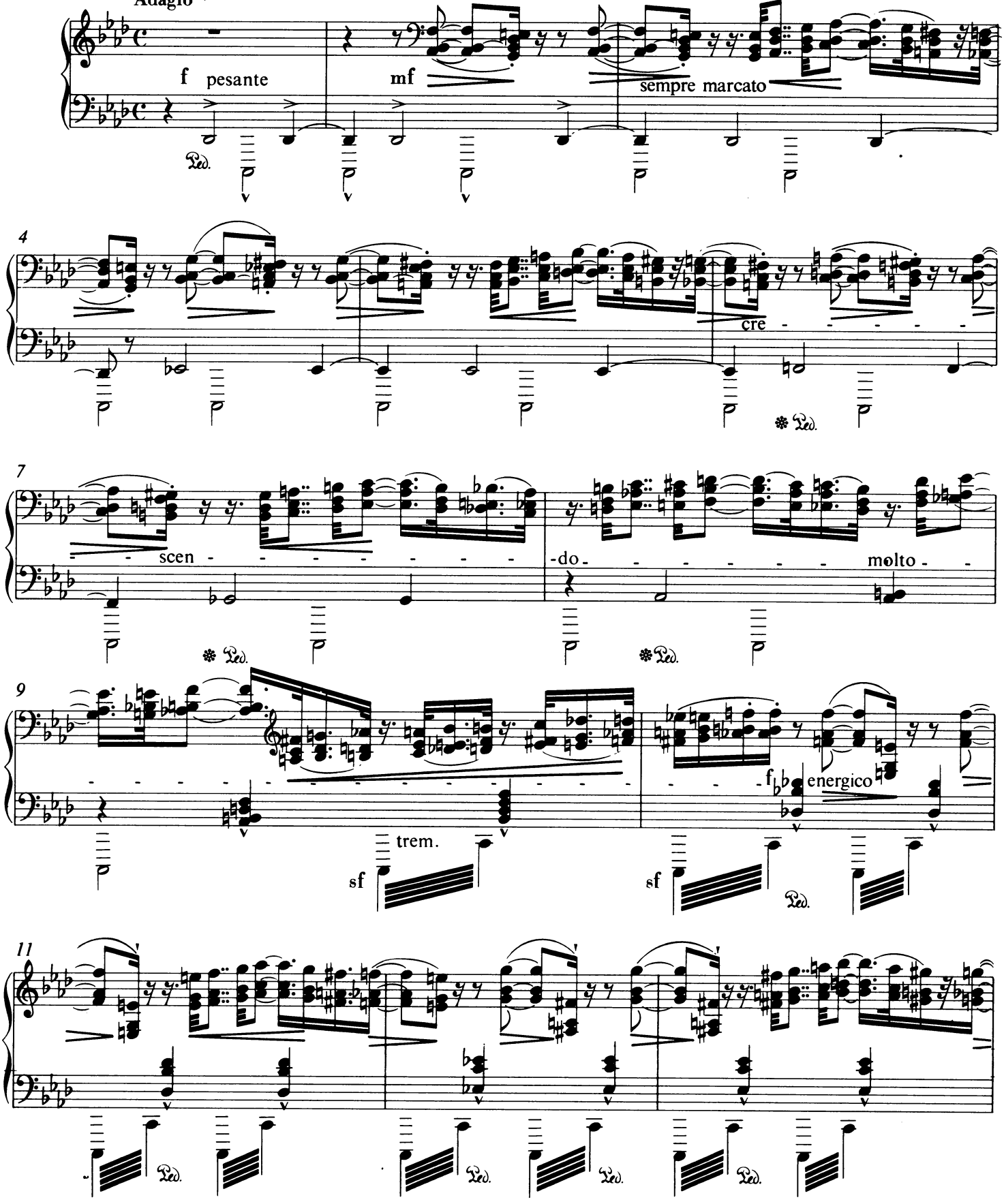

riten.
141
8
cresc.
146
8
a tempo
un poco animato
f
Ped.
151
pp
dolce
1 1 2
f
156
161
pp
dolce
dim.
166
ppp

7. FUNÉRAILLES

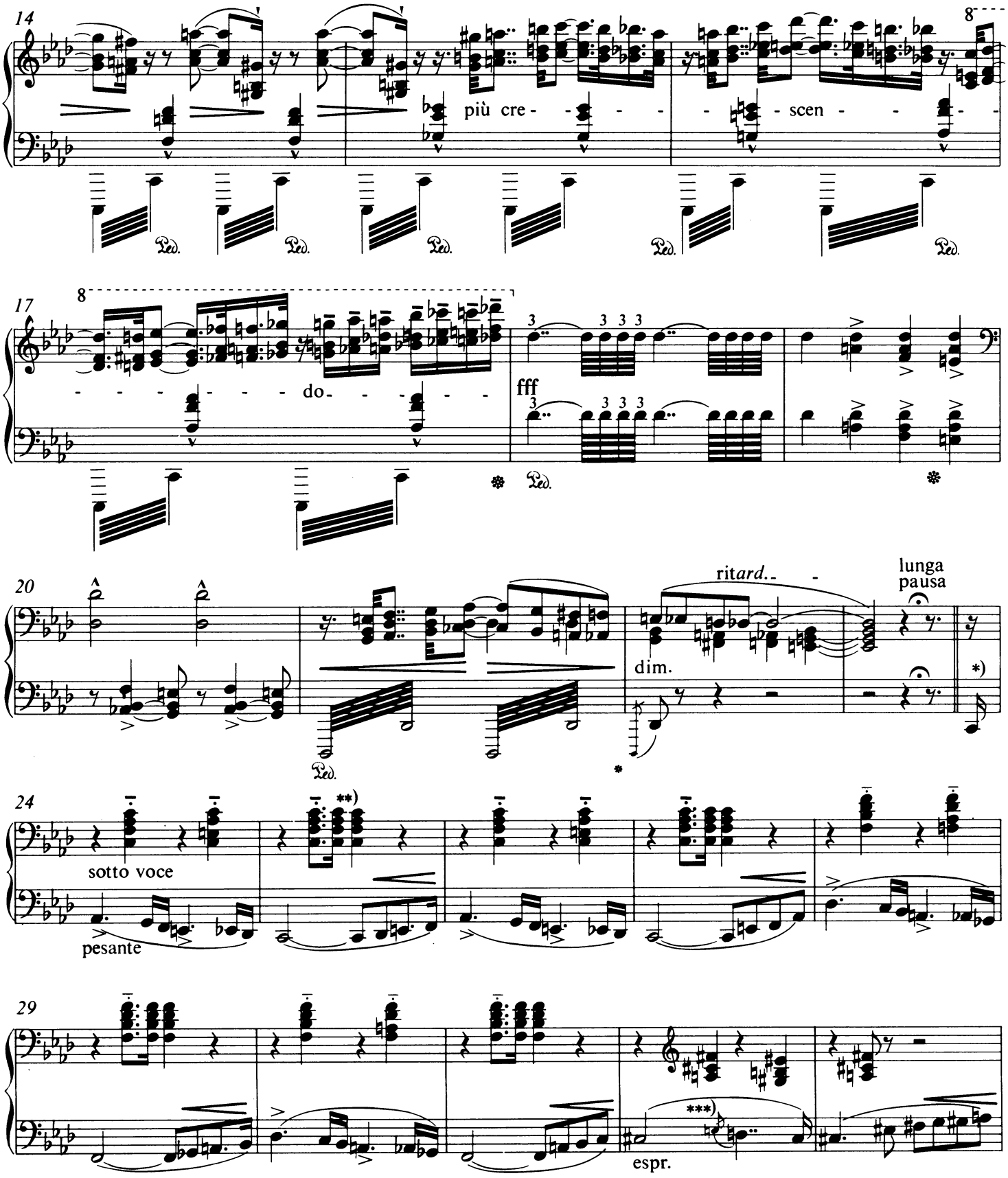
Introduzione

October 1849

Adagio *)



*) „ ♩ = 54" (L-P)



*) „Die 16tel des 1. Themas sehr schwer, wie alles getragen." (L-K, 108)
„♩ = 63" (L-P)

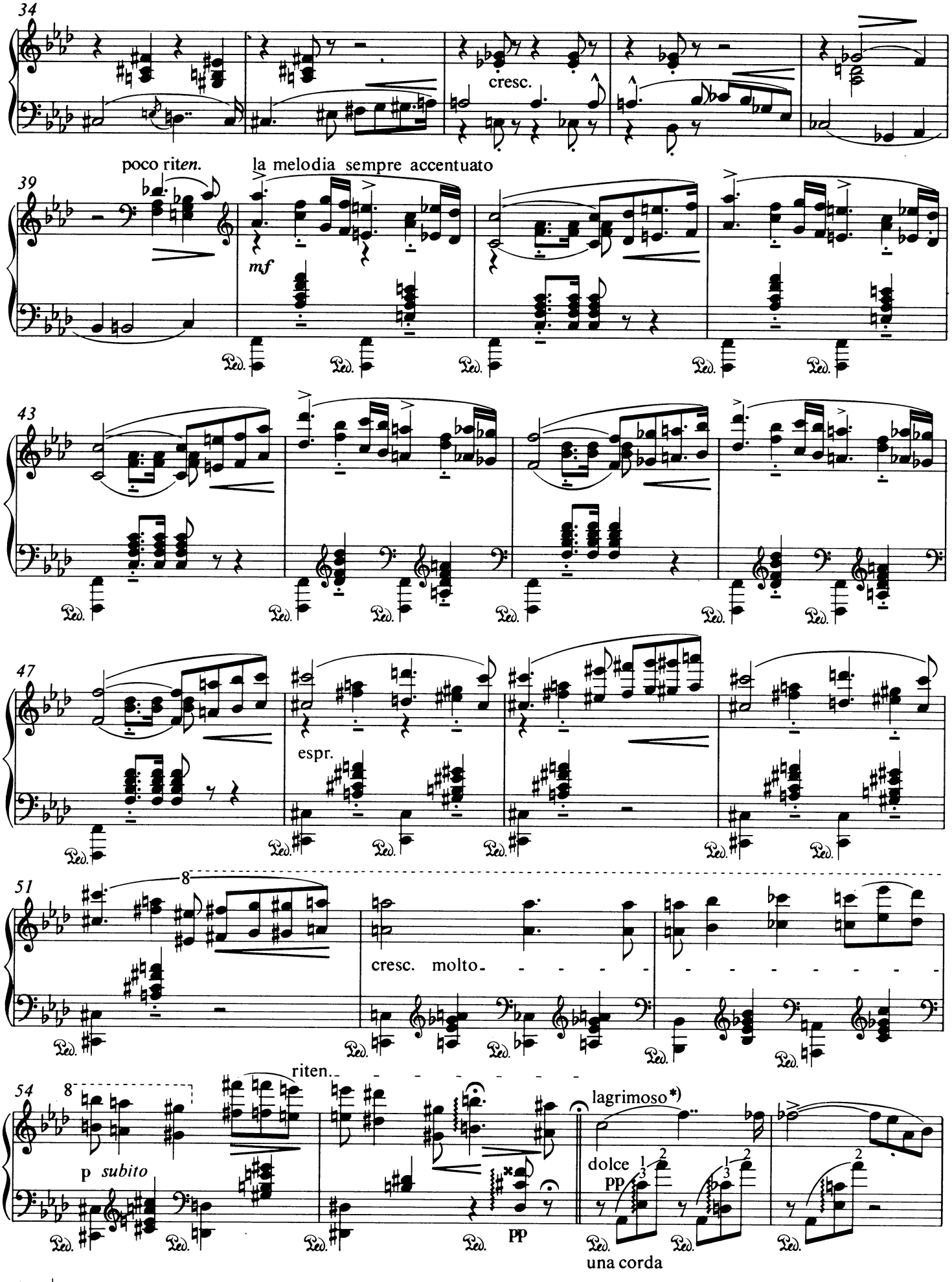
**) „Die ♫-Note werde nicht rhythmisch..., sondern gleichwertig im Klang mit dem nächsten Viertel: ♩.♫♩ ausgeführt. *‚Dem Sechzehntel Gewicht!'* — denn seine leichtatmige Behandlung *‚hebt den Grundcharakter einer Trauermusik auf'*." (L-P)

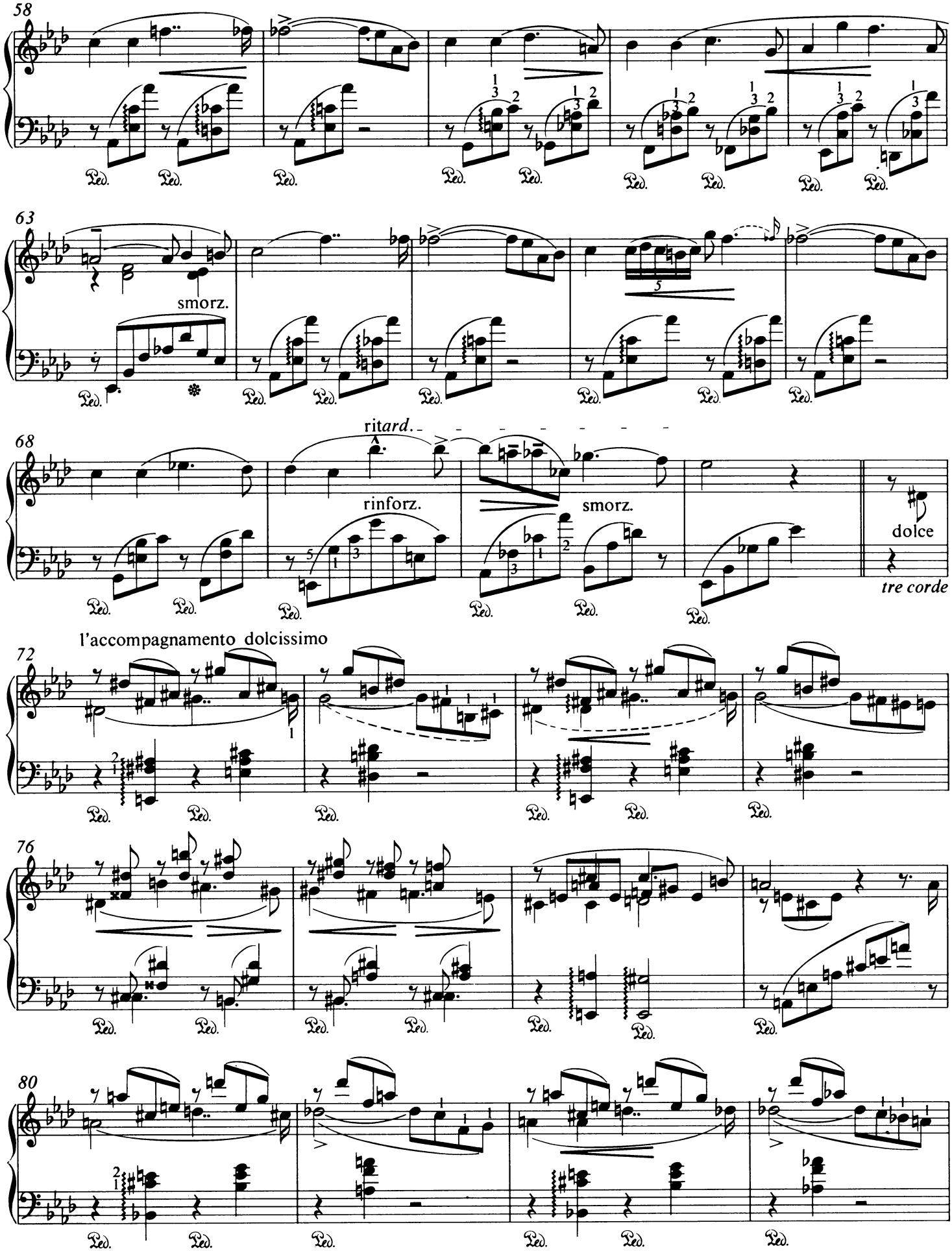
***) „ *‚langsam und schwer im Klang'*." (L-P)

*) "The semiquavers in the first theme to be stressed heavily, holding each one of them." (L-K, 108)
" ♩ = 63" (L-P)

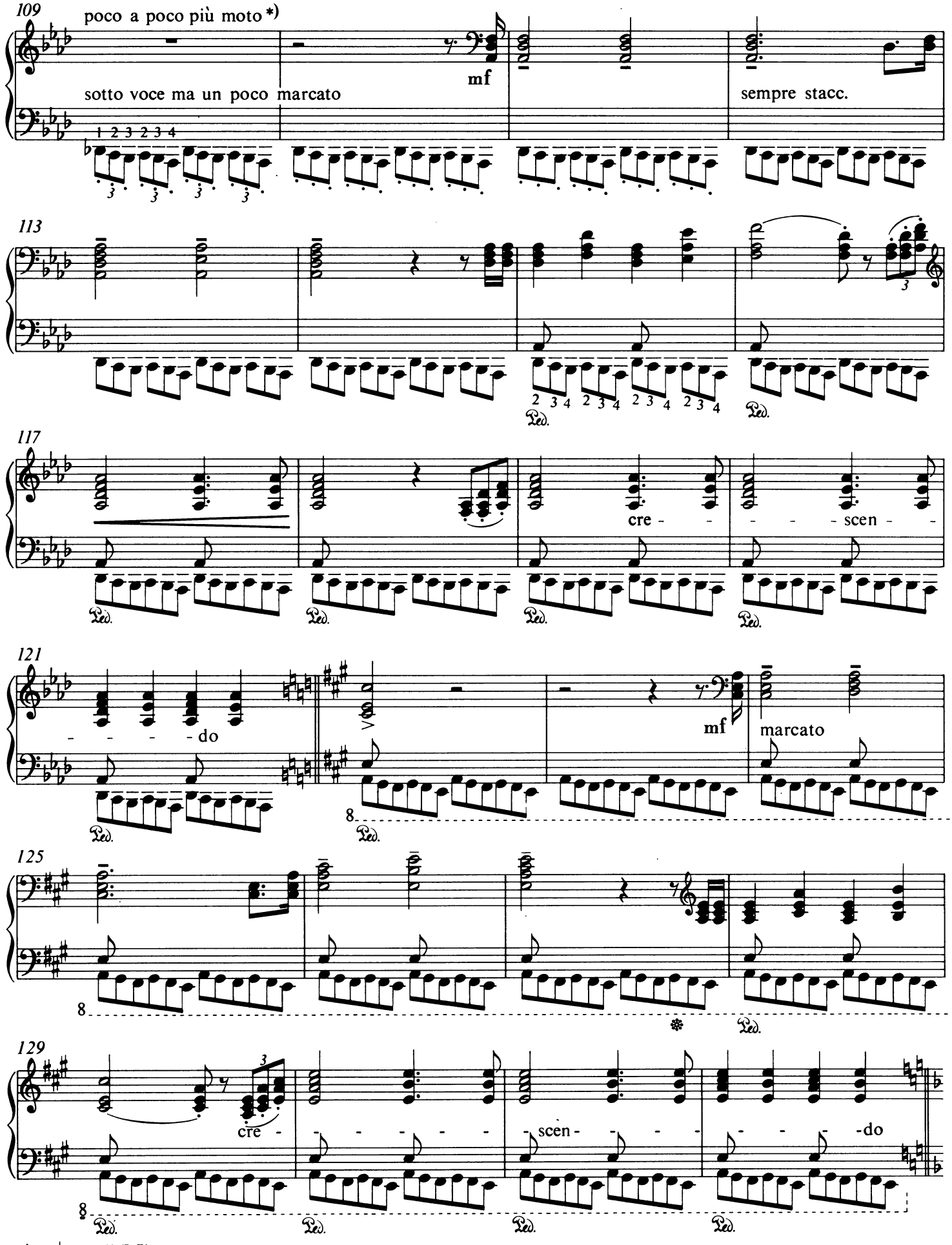
**) "The ♫ is not to be rhythmic ... but equal with the crotchet which follows it: ♩.♫♩, *'weight on the semiquaver!'* — because if it is played lightly *'the fundamental mournful character of the music is lost'*." (L-P)

***) " *'Slowly and heavy in tone'*." (L-P)

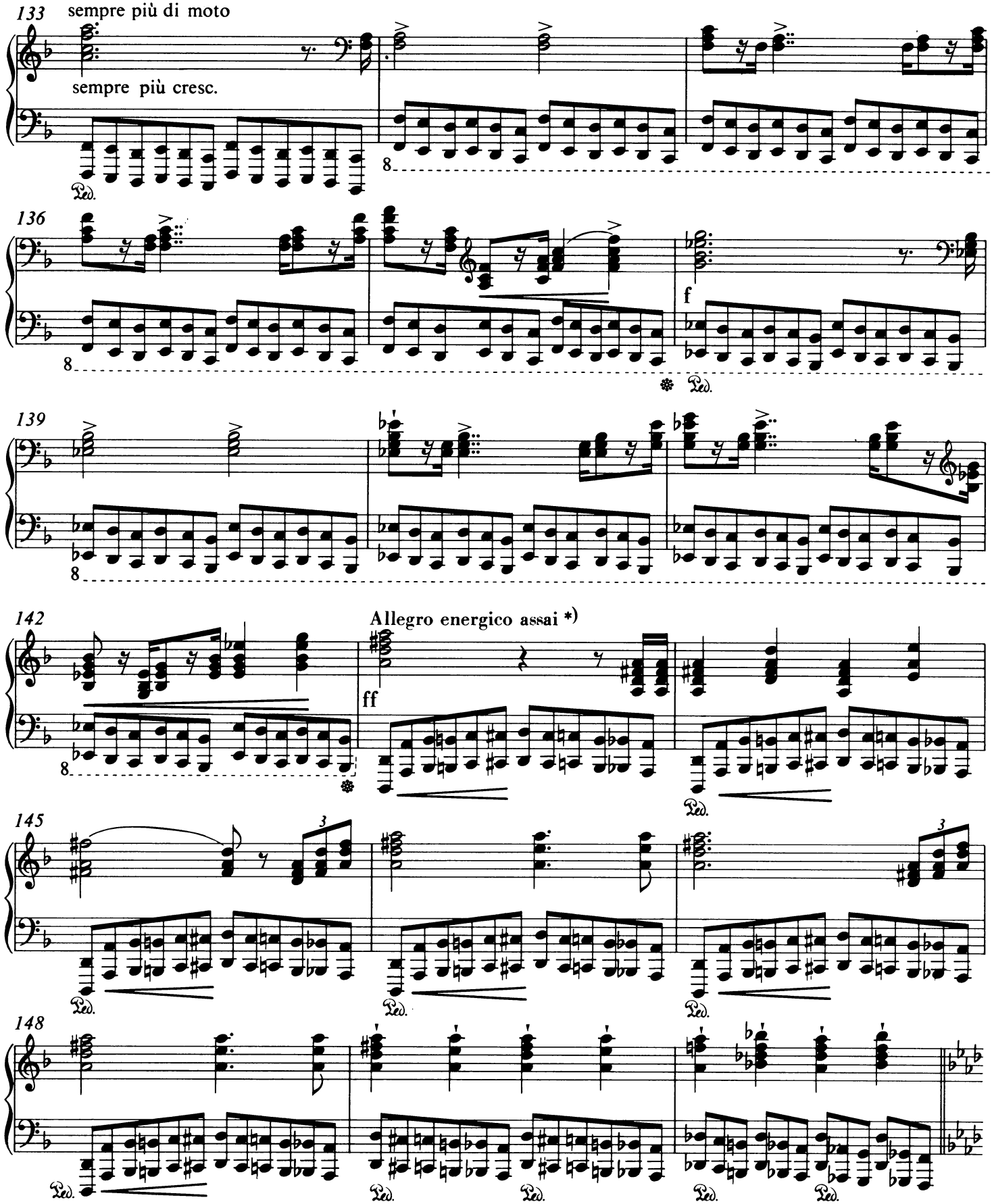

34
cresc.
poco rit*en.*
la melodia sempre accentuato
39
mf
43
47
espr.
51
8
cresc. molto
riten.
54
8
p *subito*
pp
lagrimoso*)
dolce
pp
una corda
*),, ♩ = 76'' (L-P)


58
63
smorz.
68
ritard.
rinforz.
smorz.
dolce
tre corde
l'accompagnamento dolcissimo
72
76
80

più agitato e accel.
cre- - - - - - - - - scen - - - - - - - - - do- - -
ritard.
a tempo
mf
cresc. molto- - - - - - - - - - - - - - - - - - -
fff

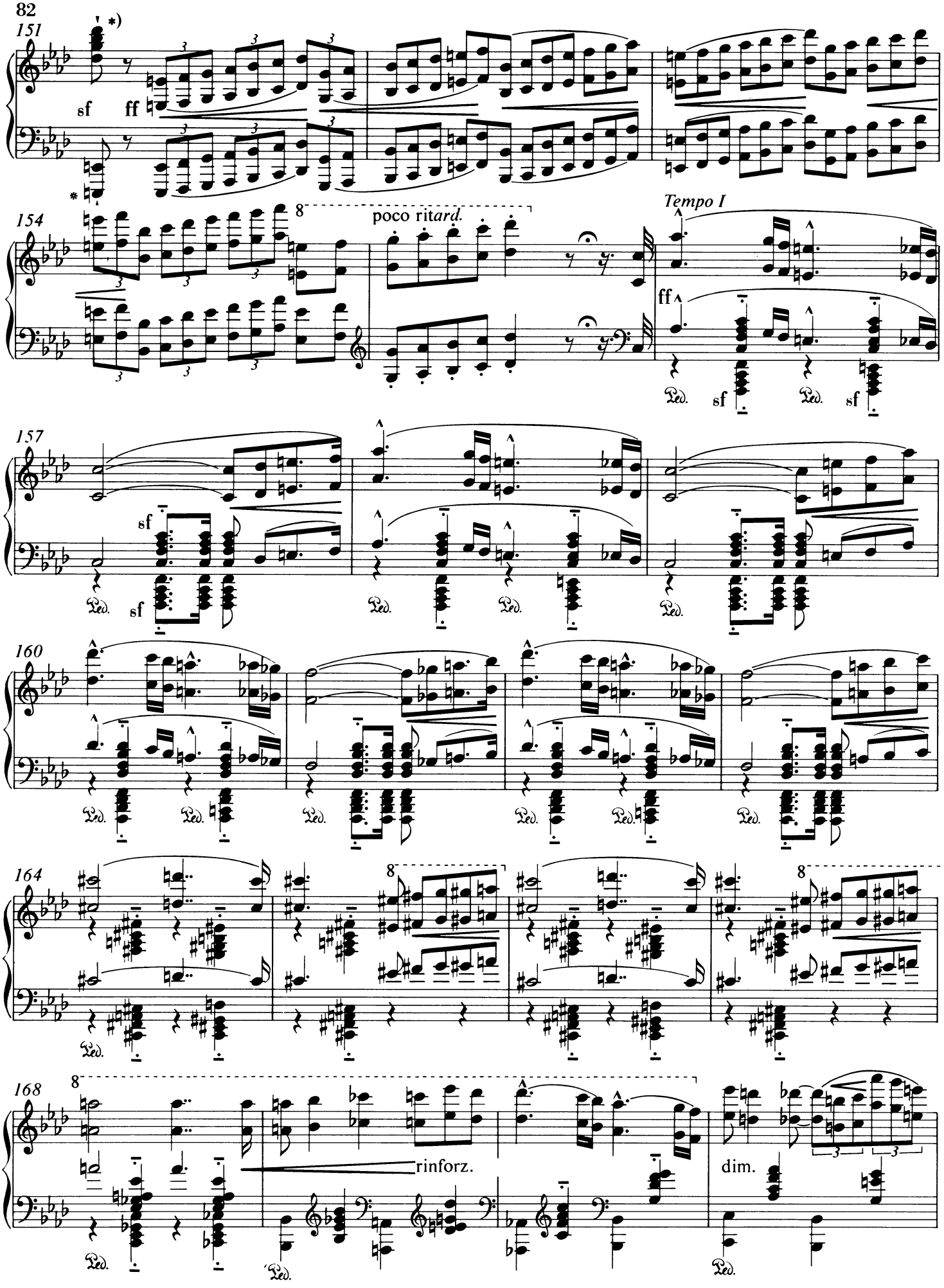

109
poco a poco più moto *)
sotto voce ma un poco marcato
mf
sempre stacc.
113
117
cre - - - - - scen - - - - - do
121
mf
marcato
125
129
cre - - - - - - - scen - - - - - - - - do

*) ,, ♩ = 120'' (L-P)



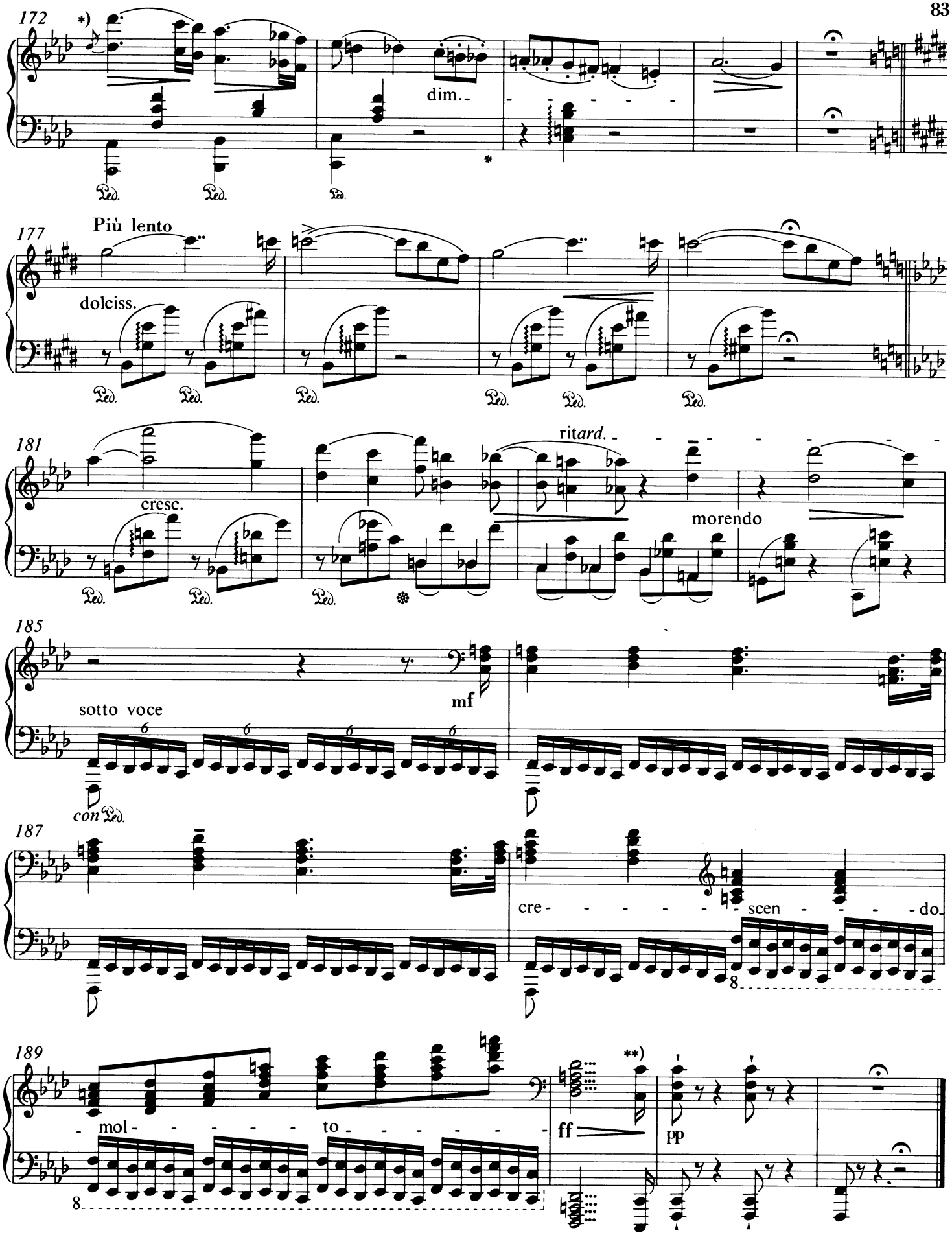
*) „In der Praxis änderte der Meister das Tempo des *Allegro energico* in *Allegro maëstoso* um." (L-P)

*) "In practice the Master changed the *Allegro energico* to *Allegro maestoso*." (L-P)



*) „Dieser Akkord... *‚in jähem Aufschrei'* ... Die ... Oktavengänge ... nicht schnell, sondern ... *‚breit, gewaltig, hoheitsvoll'*." (L-P)

*) "This chord is *'a sudden cry'* ... The ... octave passages ... not fast, but ... *'broad, powerful, dignified'*." (L-P)



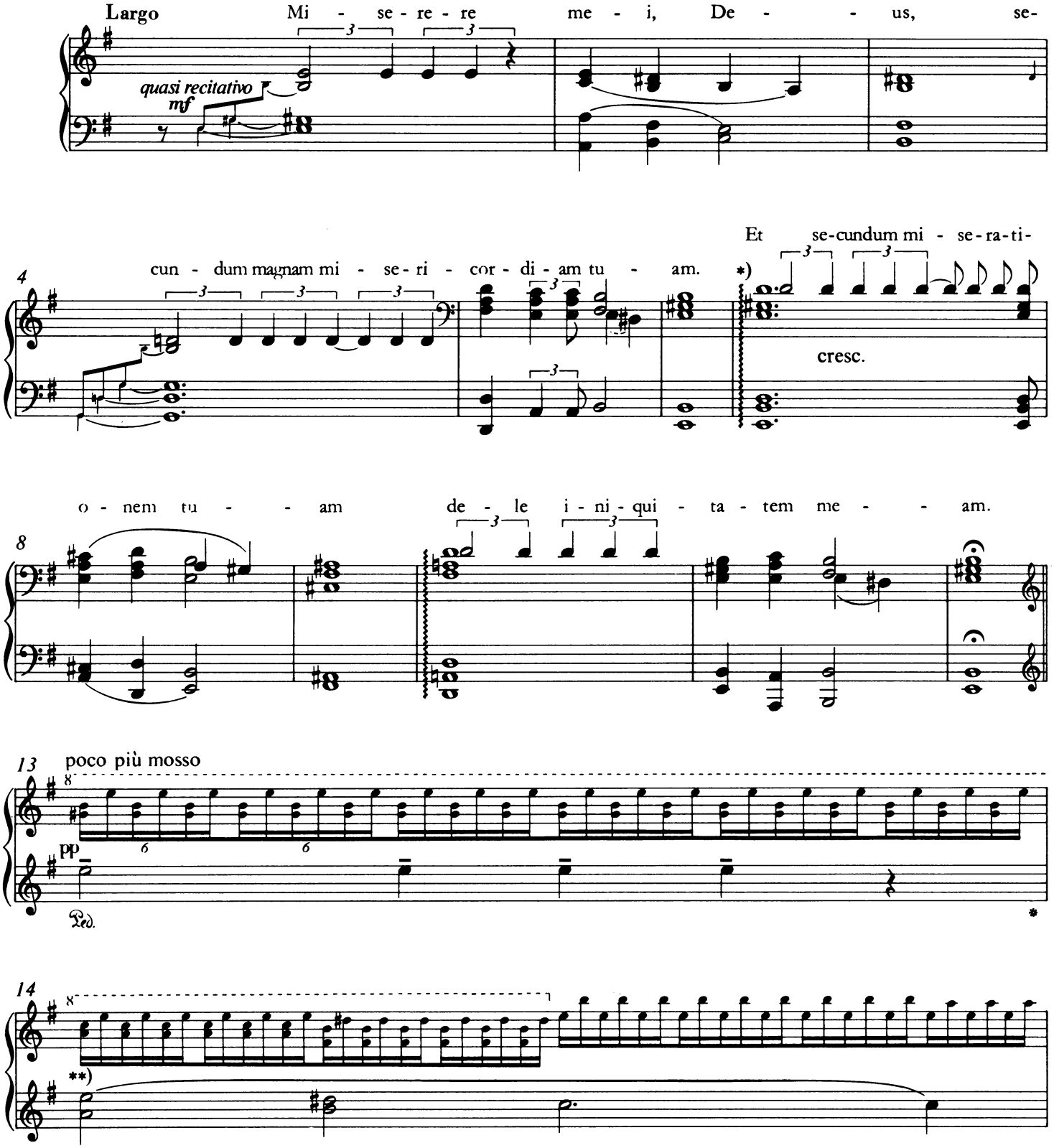
*),,Der Meister selbst führte derartige Stellen auch häufig mit Bebung aus: " (L-P)

**),,Das Sechzehntel schwer!" (L-P)

*)"The Master himself often played a Bebung in such places: " (L-P)

**)"The semiquaver to be heavy!" (L-P)

8. MISERERE
d'après Palestrina

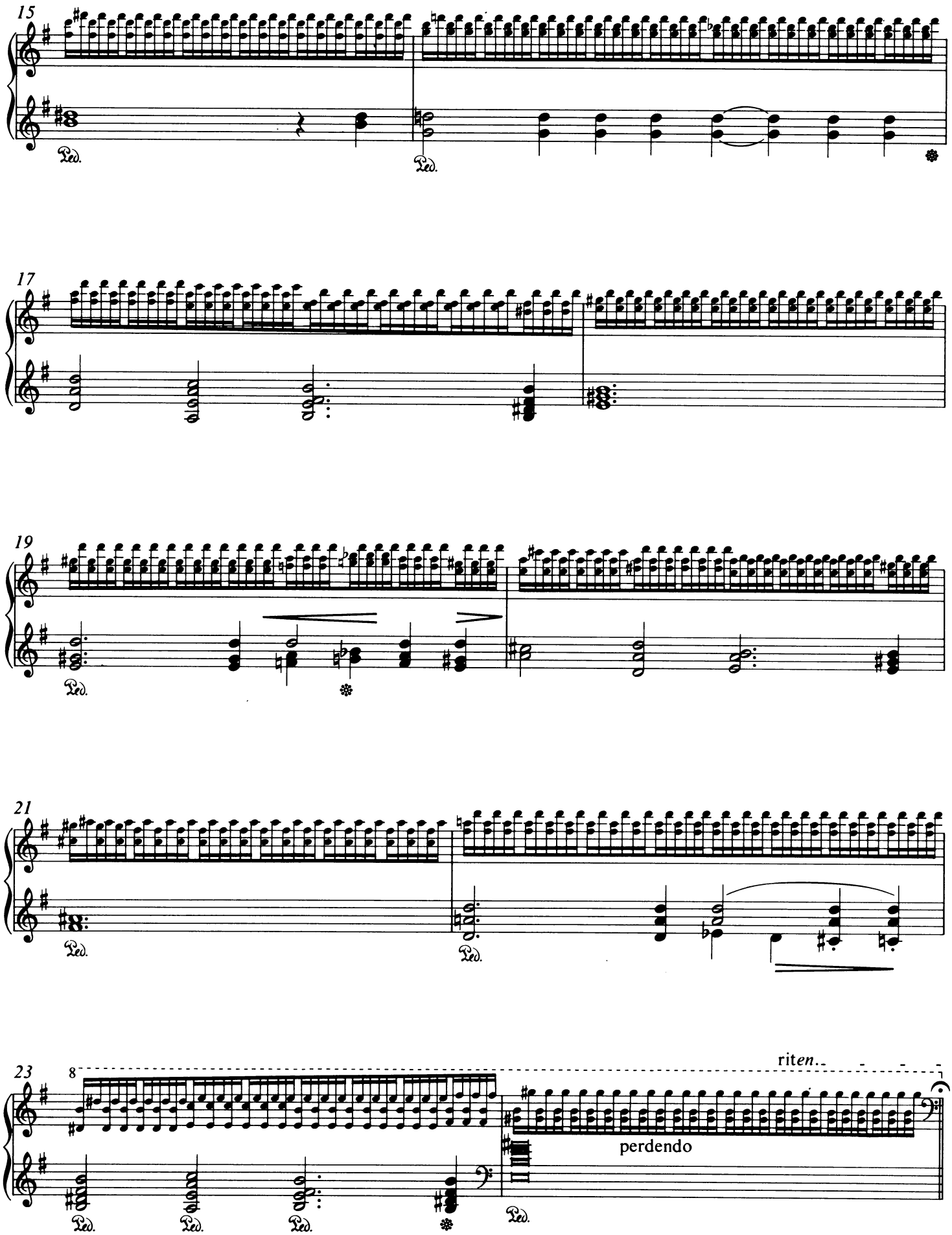


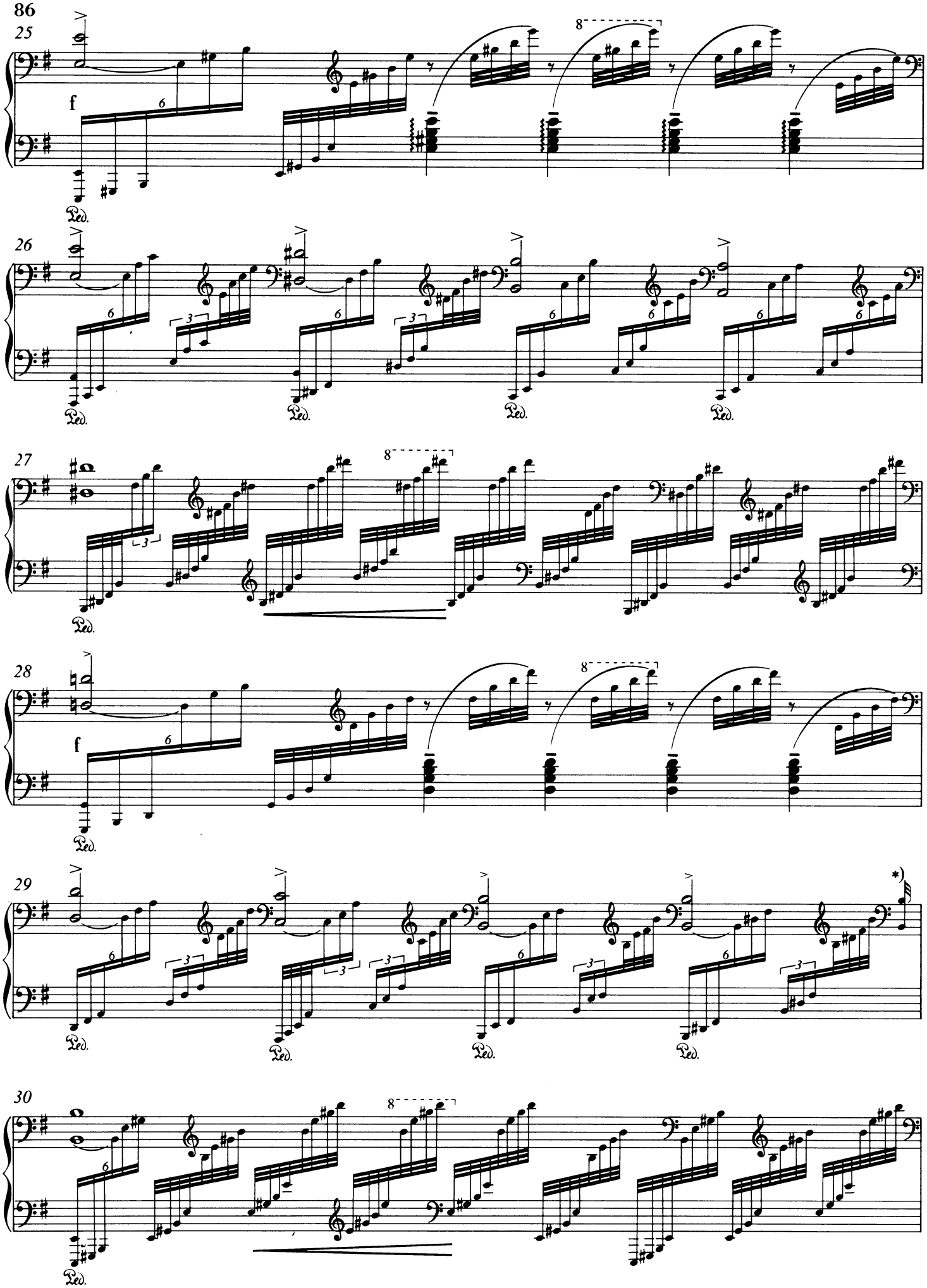
*) Die ursprüngliche Schreibweise des Anfangsakkords wurde beibehalten, obwohl er in Wirklichkeit nur einen Wert von 11/8 hat. Die regelmäßige Notierung würde das Notenbild unnötig komplizieren.

**) Beim Wechsel der 6/4, 8/4 und 9/4-Takte durchweg ♩ = ♩

*) The original notation of the opening chord has been retained although it is really only 11/8 in value. Correct notation would make the music look unnecessarily complicated.

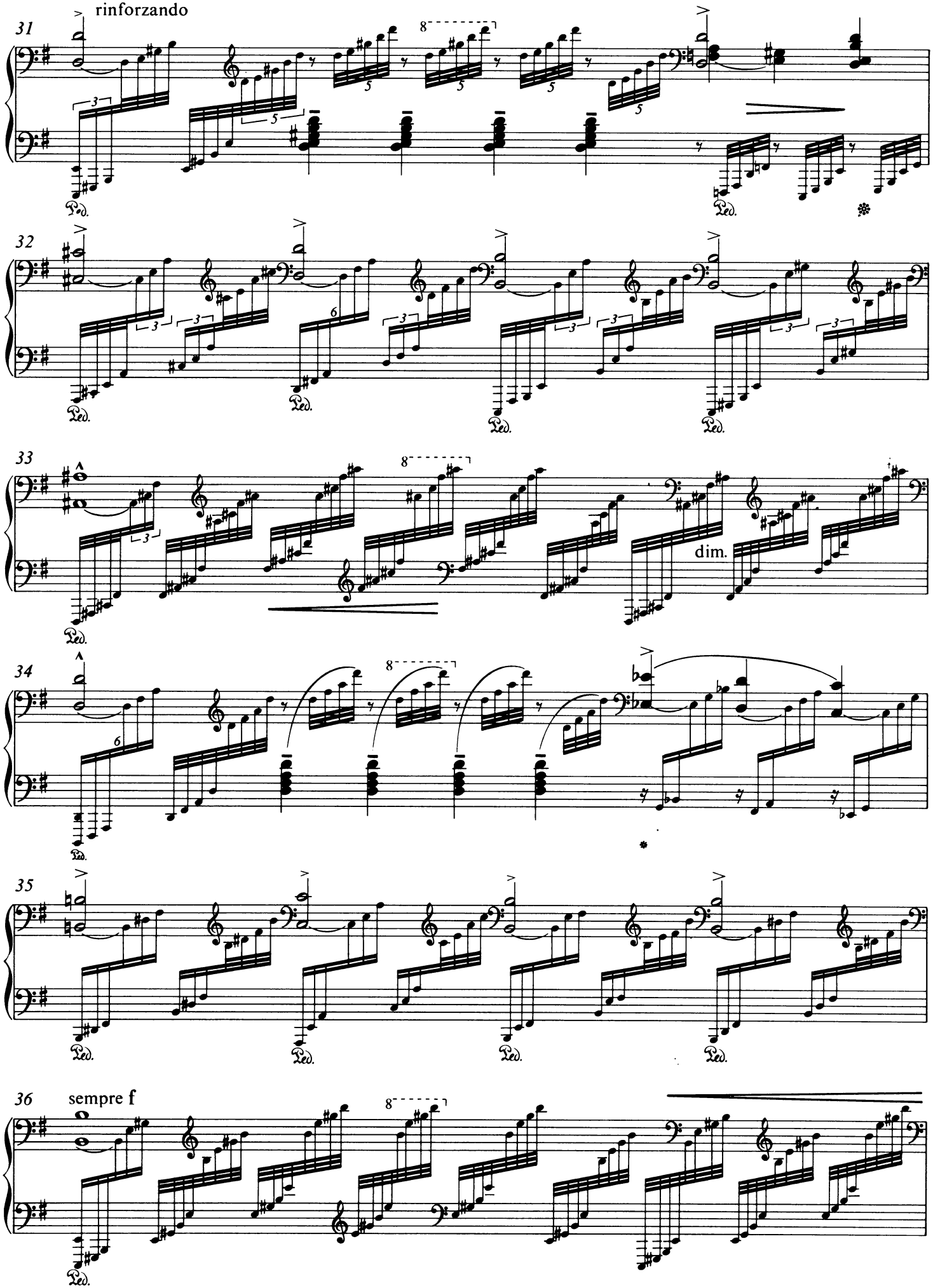
**) Throughout the alternating 6/4, 8/4 and 9/4 bars, ♩ = ♩

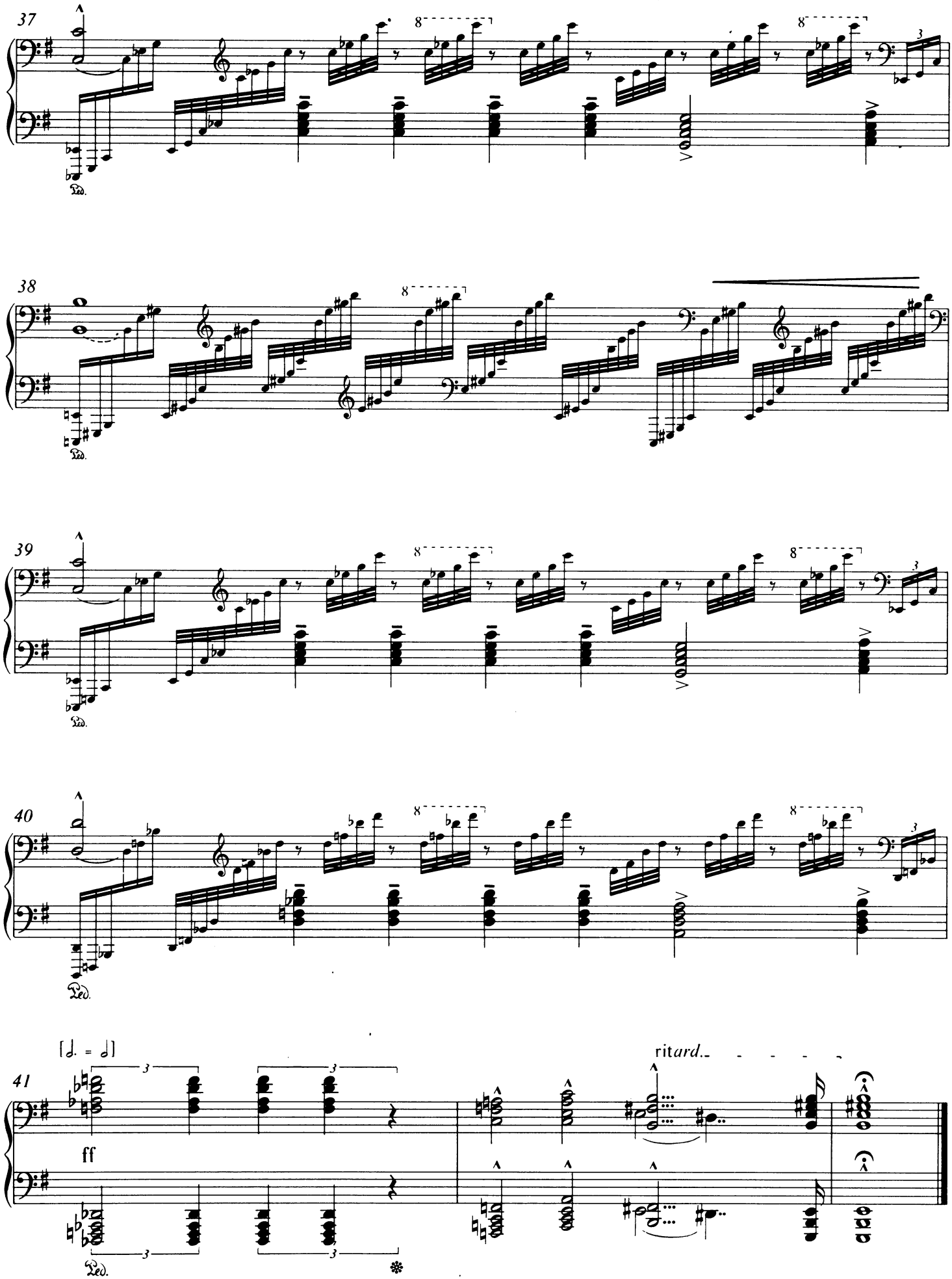

15
Ped.
Ped.
17
19
Ped.
21
Ped.
Ped.
23
8
riten..
perdendo
Ped.
Ped.
Ped.
Ped.
Ped.



*)Die Zweiunddreißigsteloktave ist mit einer kleinen Dehnung des Taktes, fast wie ein Nachschlag, zu spielen.

*)The demisemiquaver octave to be played by stretching the beat slightly, like a termination.


rinforzando
31
32
33
dim.
34
35
36
sempre f

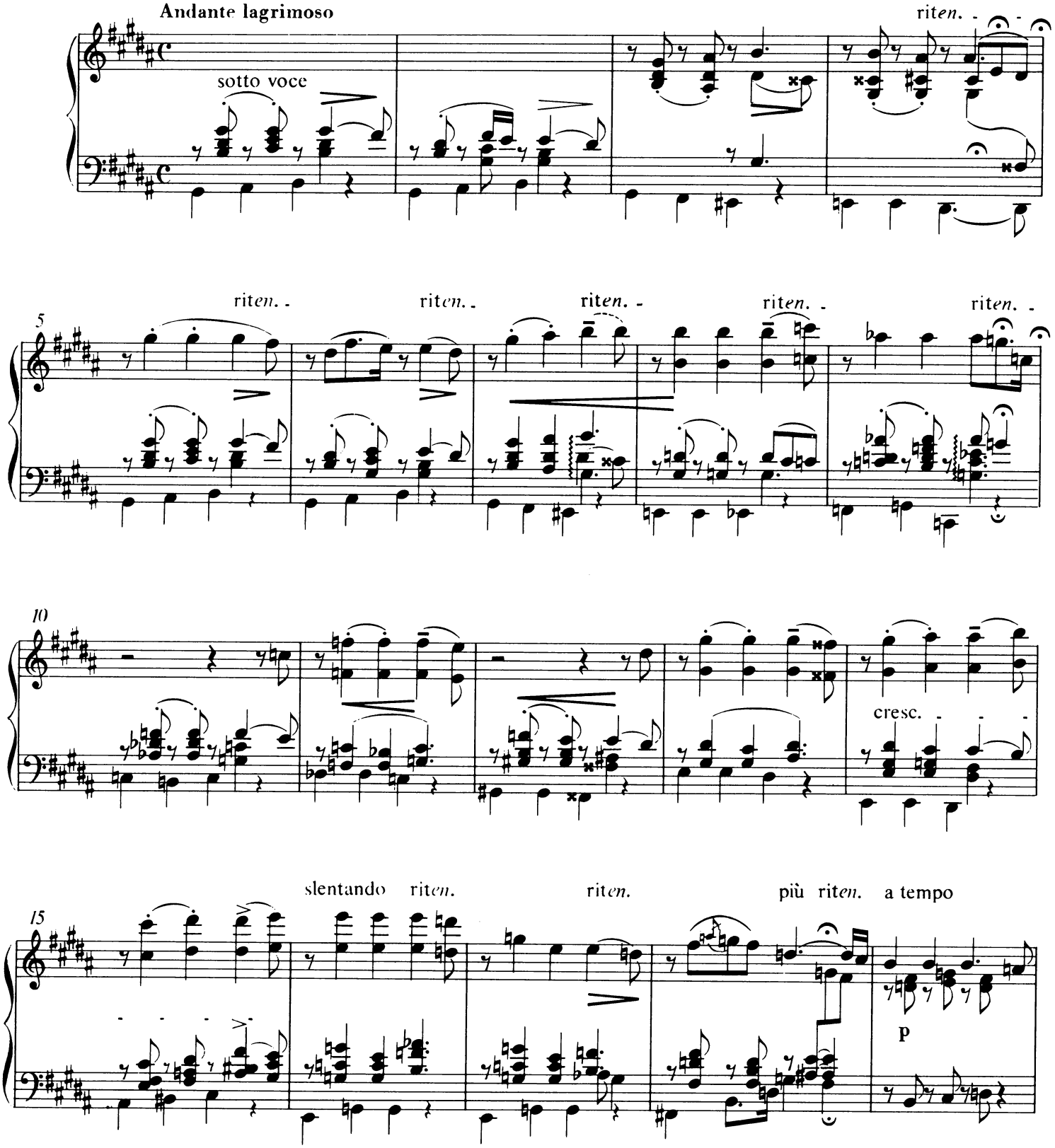

37
38
39
40
41
[♩. = ♩]
ff
ritard.
Ped.

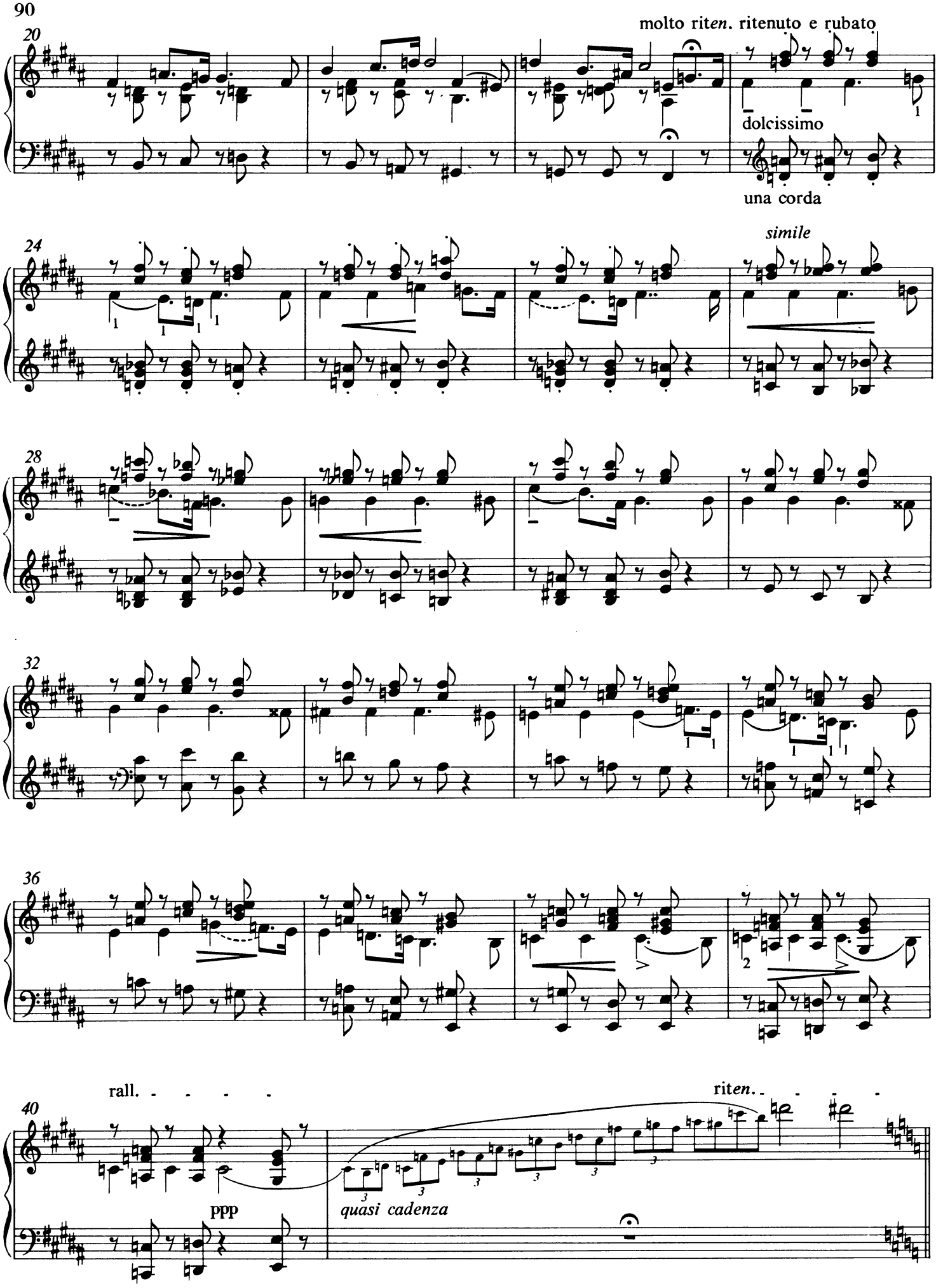
9.

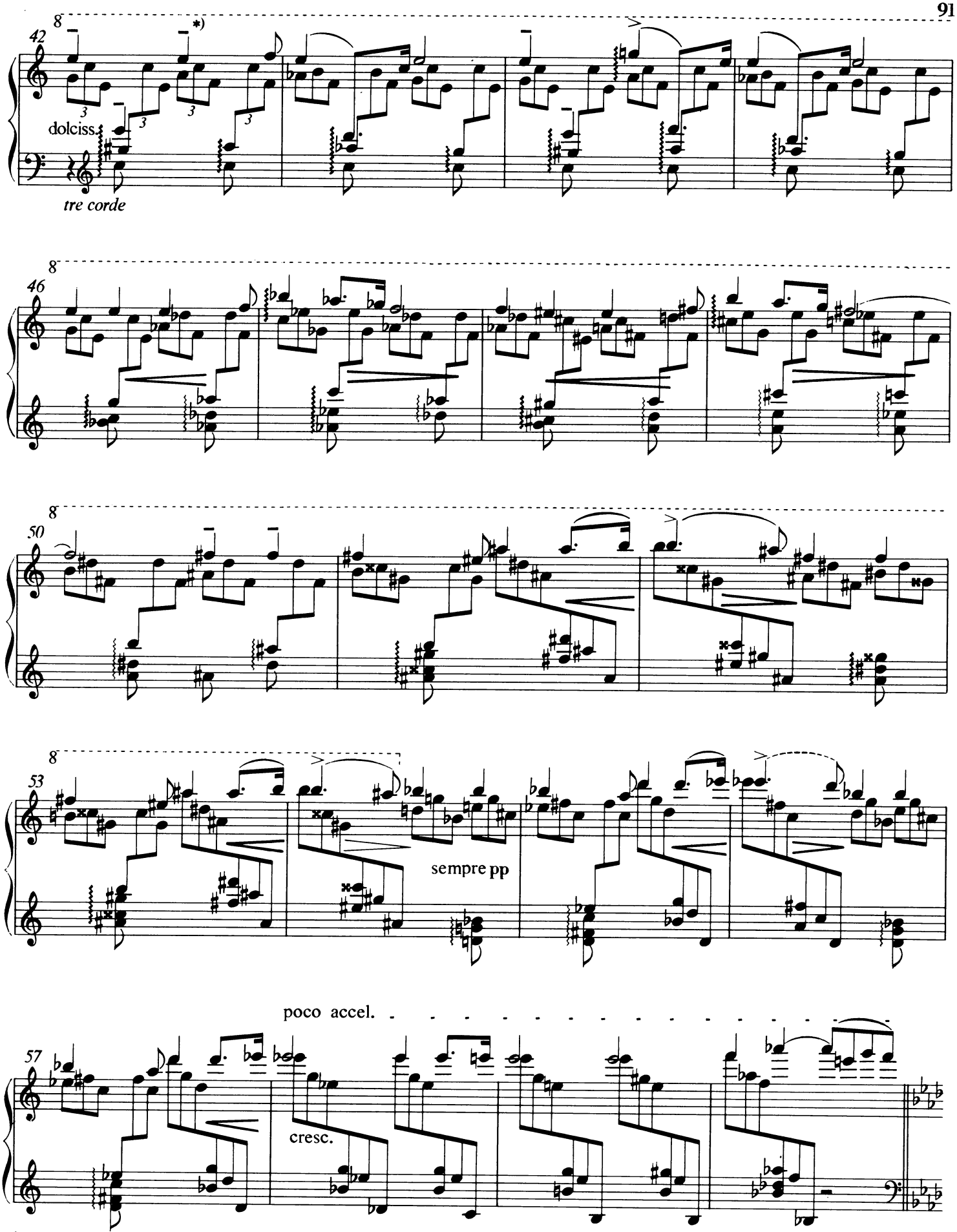
Tombez, larmes silencieuses,
Sur une terre sans pitié;
Non plus entre des mains pieuses,
Ni sur le sein de l'amitié!

Tombez comme une aride pluie
Qui rejaillit sur le rocher,
Que nul rayon du ciel n'essuie,
Que nul souffle ne vient sécher.

(Lamartine)

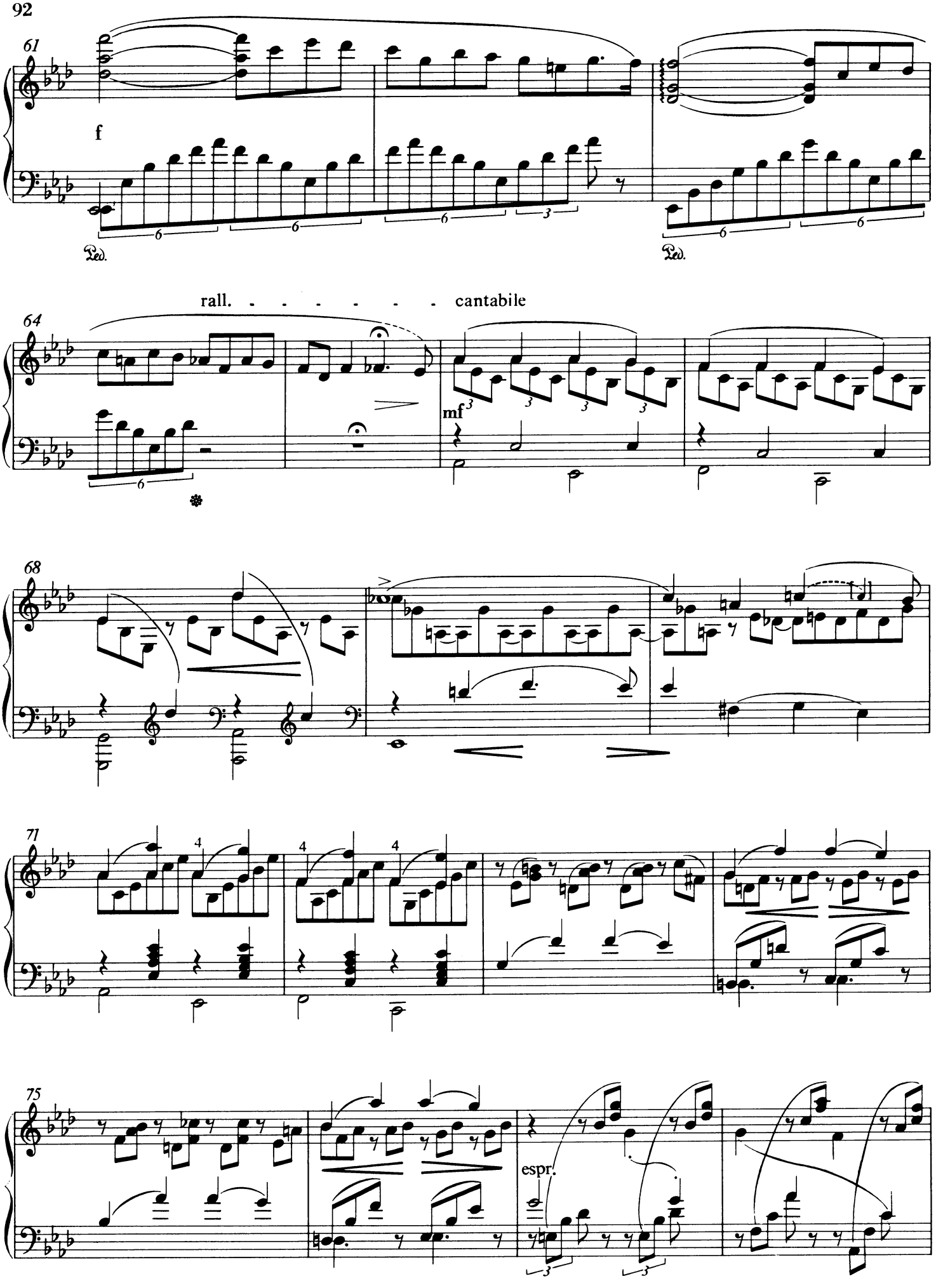


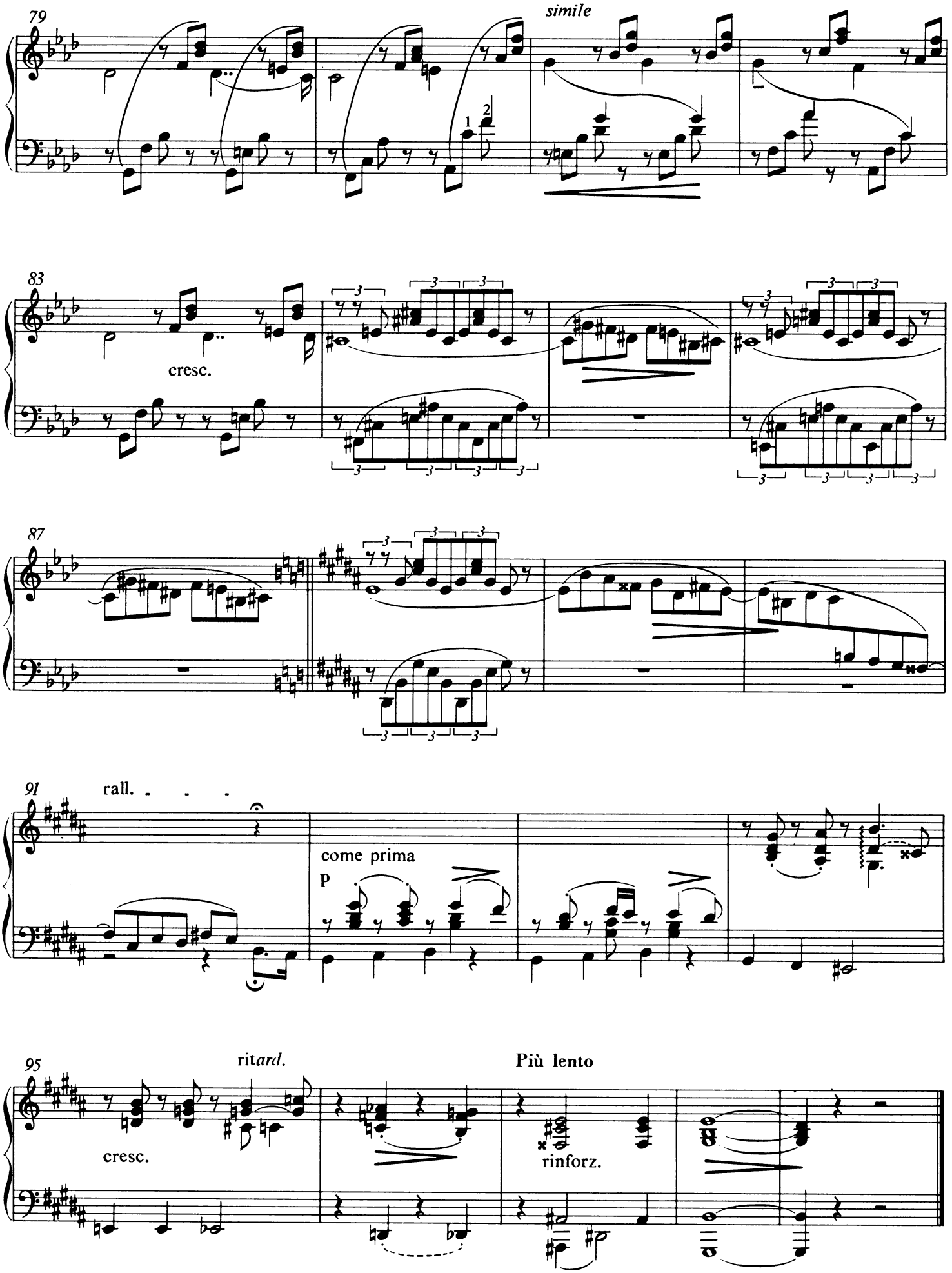

20
molto rit*en.* ritenuto e rubato
dolcissimo
una corda
24
simile
28
32
36
40
rall. - - - - -
rit*en.* - - - - -
ppp
quasi cadenza



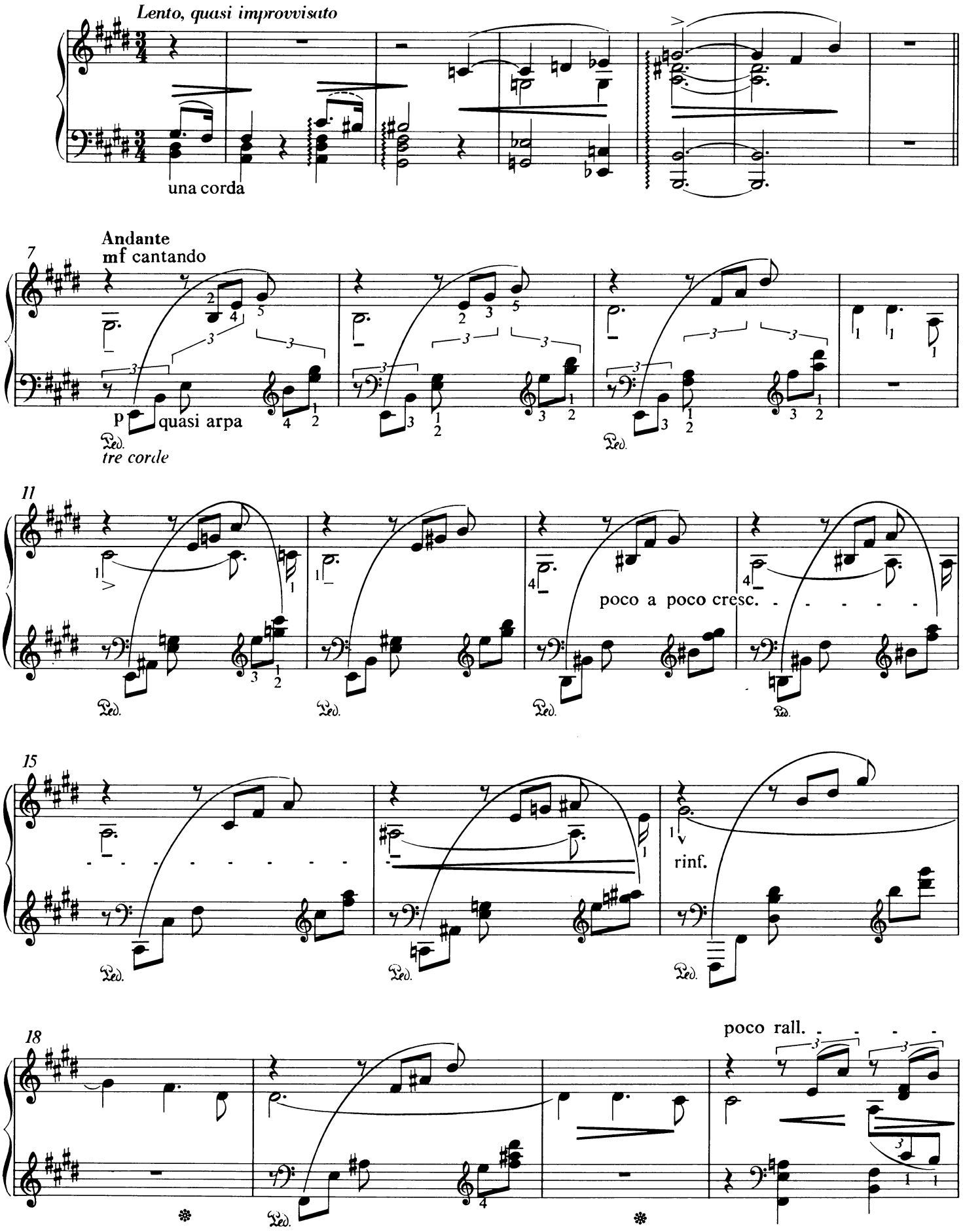
*)Hier sowie in den Takten 46 und 48 ist der 3. Ton der Melodie (der 1. Ton in den Takten 51, 53, 55 und 57) in Wirklichkeit um zwei Triolenachtelwerte länger als notiert. Die genaue Notierung würde das Notenbild unnötig komplizieren, deshalb wurde die ursprüngliche Schreibweise nicht verändert.

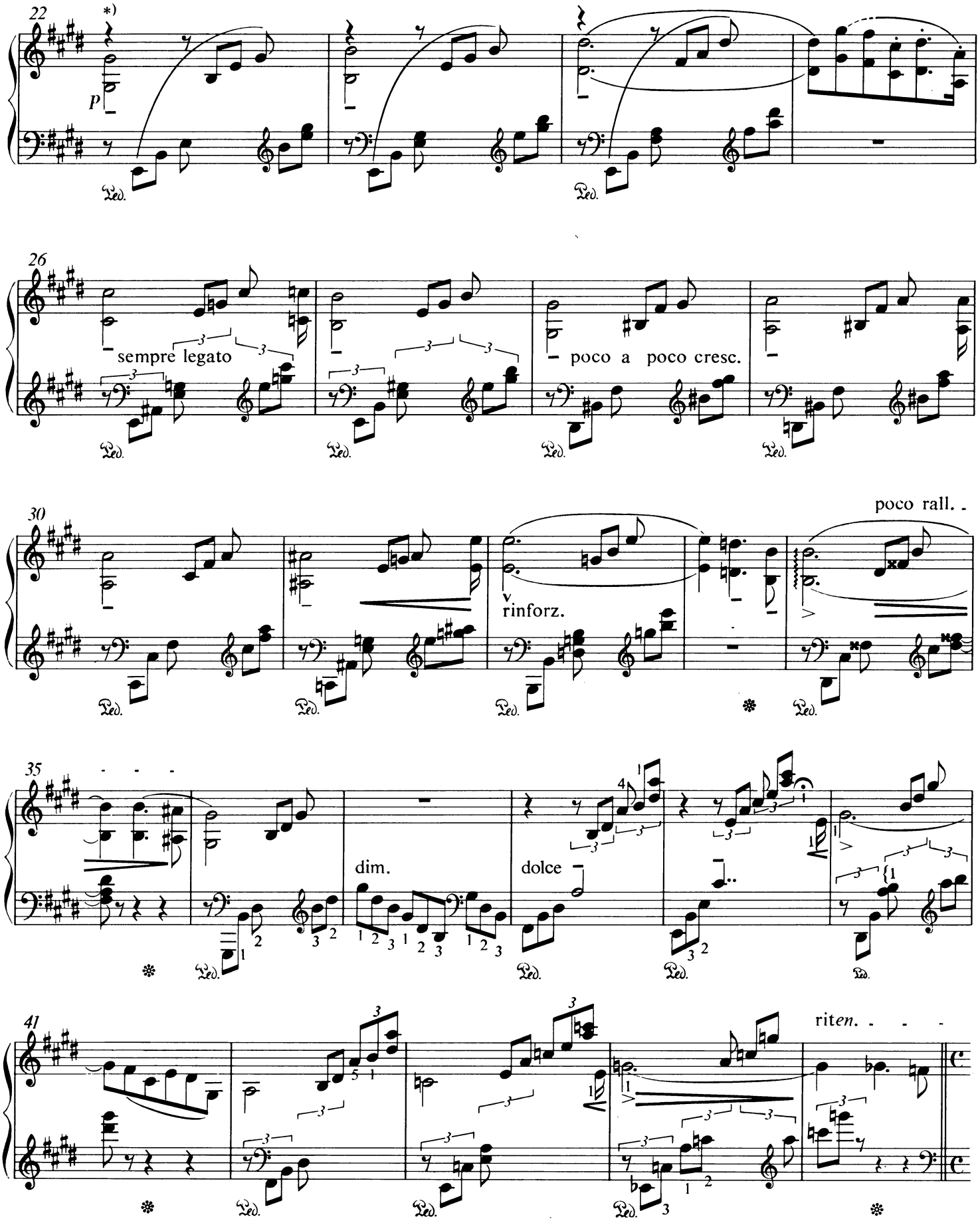
*)Here, and in bars 46 and 48, the third melody note (in bars 51, 53, 55 and 57, the first note) is really two triplet quavers longer than written. Correct notation would have made the music look unnecessarily complicated and so the original notation has not been altered.


61
f
Ped.
Ped.
rall. - - - - - - - cantabile
64
mf
68
71
75
espr.


79
simile
1
2
83
cresc.
87
91
rall.
come prima
p
95
ritard.
cresc.
Più lento
rinforz.

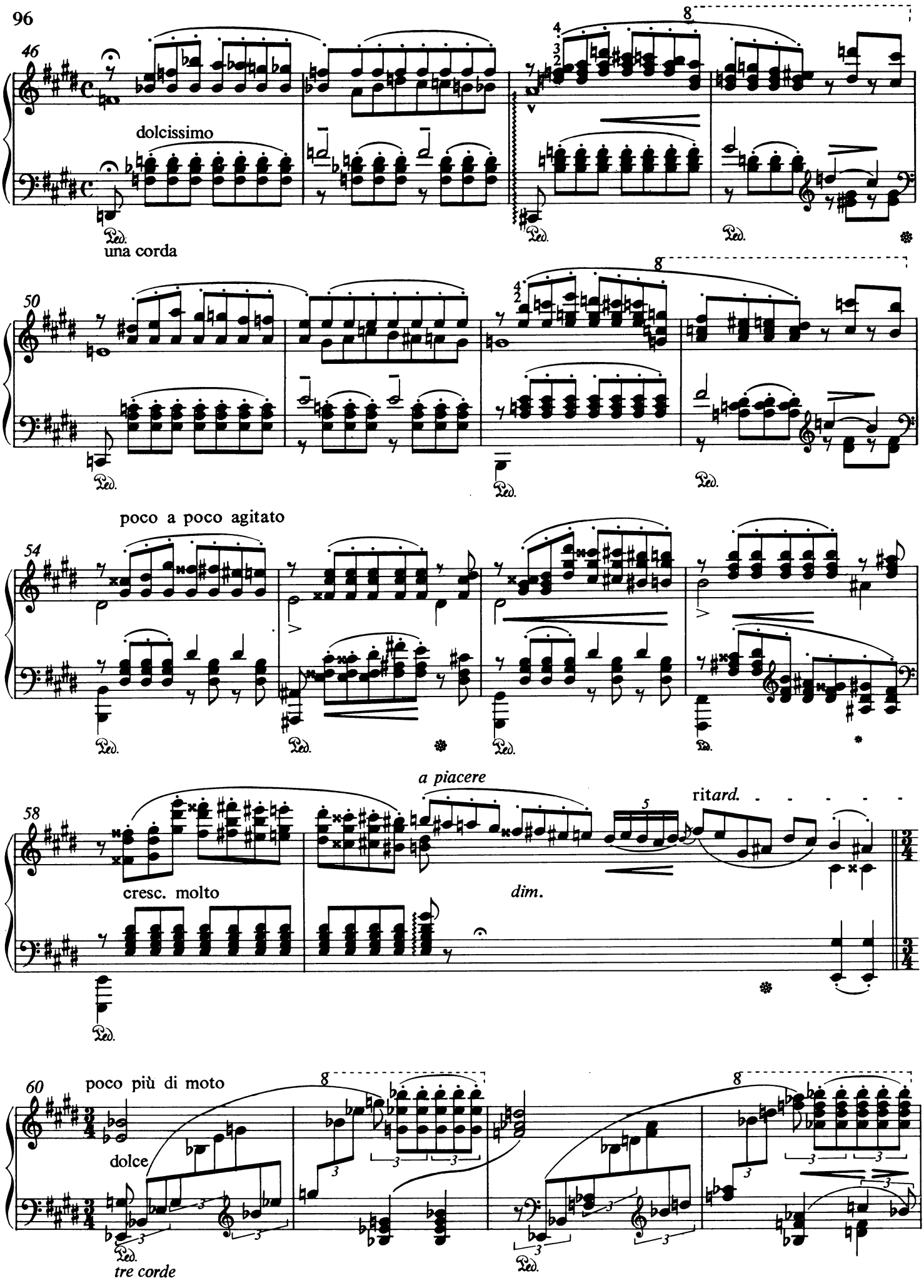
10. CANTIQUE D'AMOUR

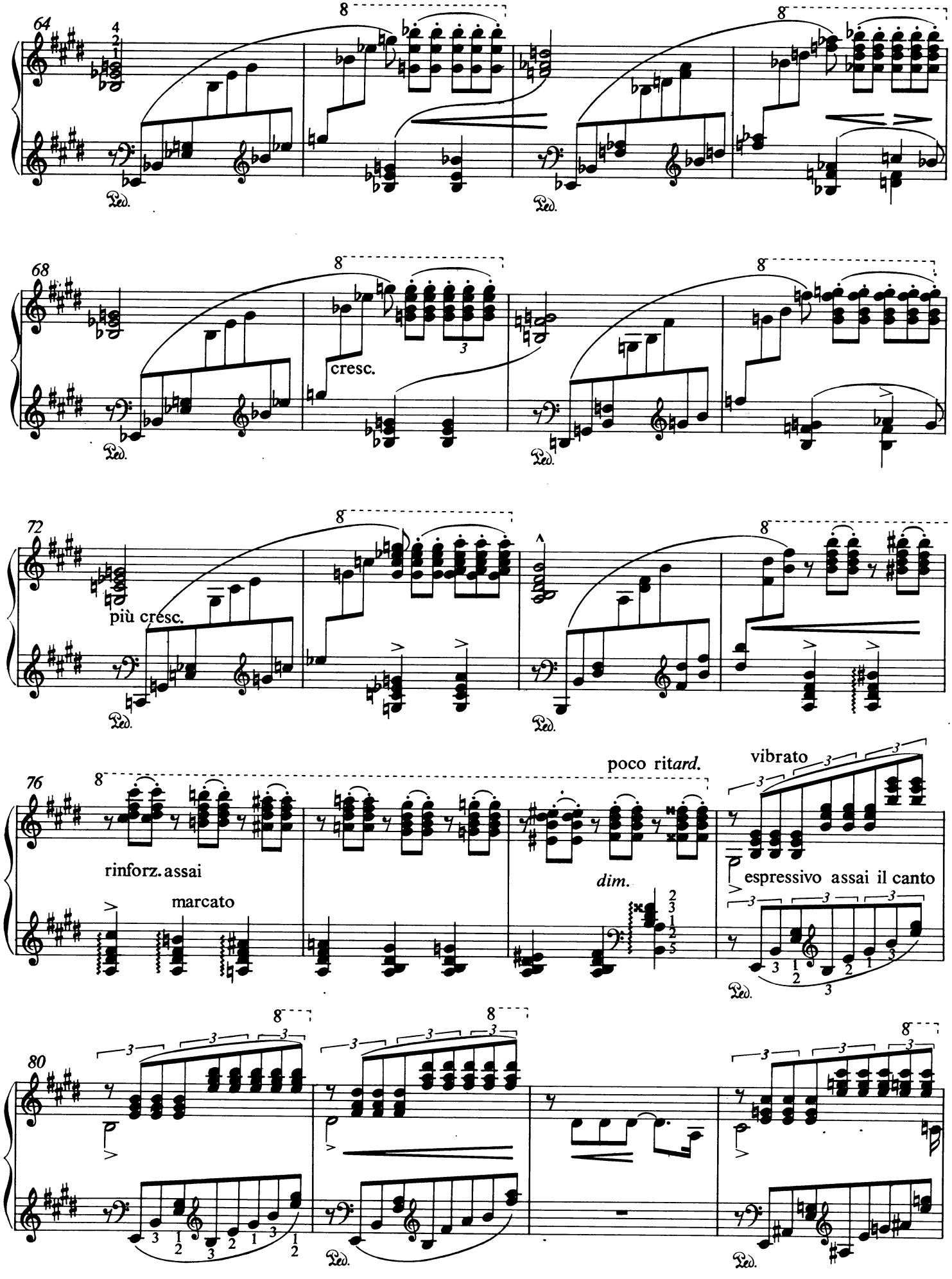


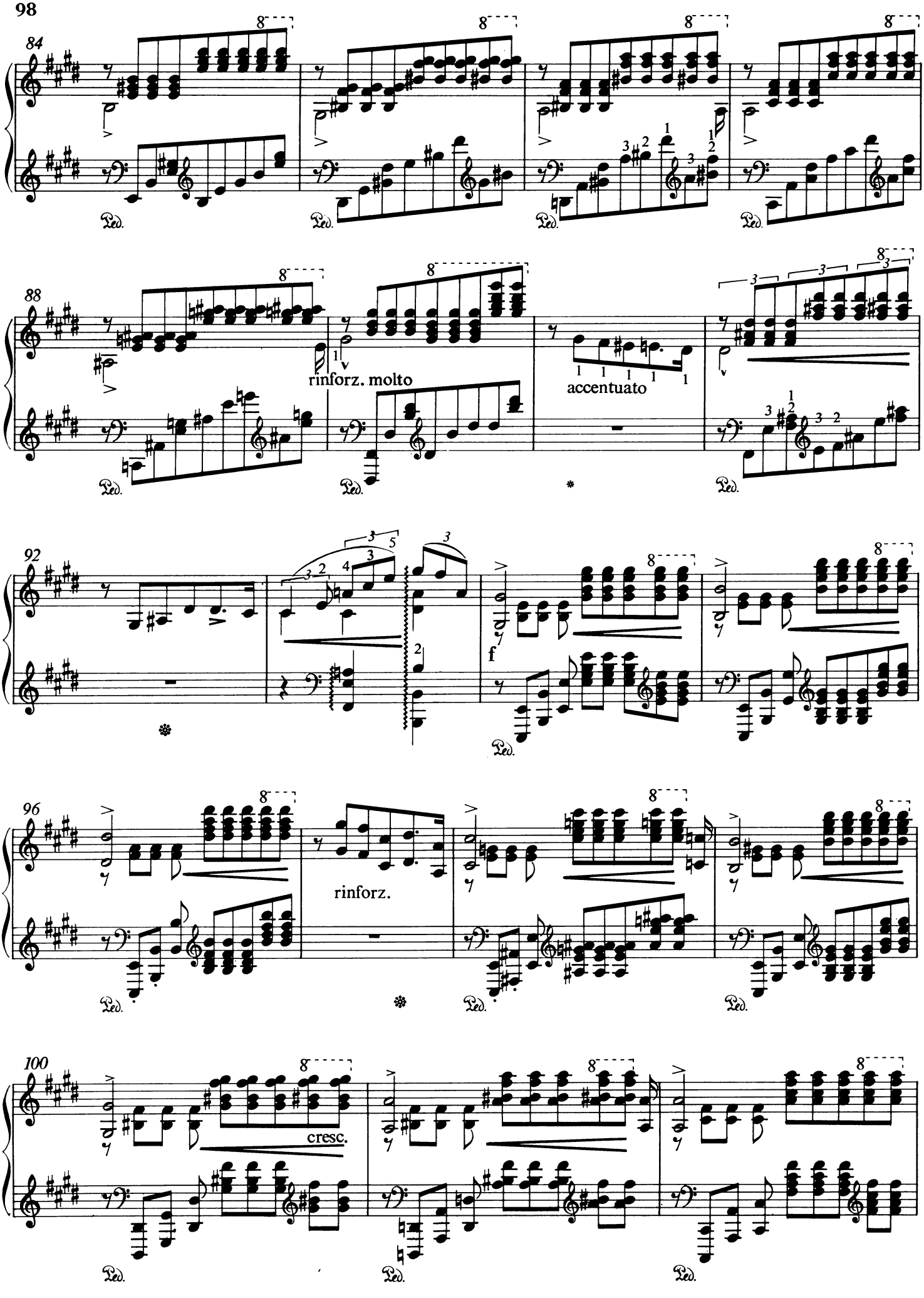


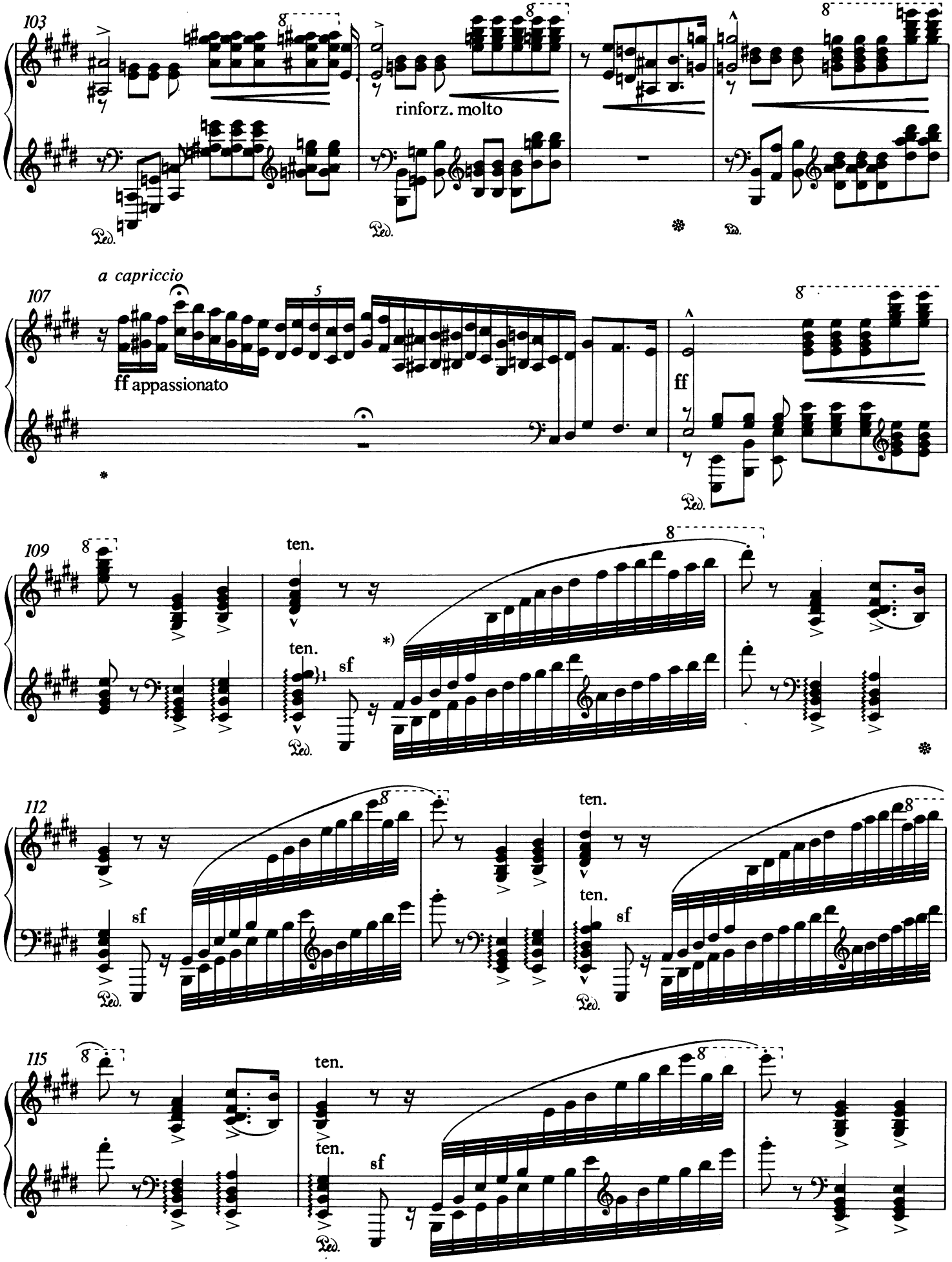
*) Die ursprüngliche Schreibweise der Melodietöne wurde beibehalten, da die genaue Notierung der Werte — entsprechend dem wirklichen Klang — das Notenbild unnötig komplizieren würde. Die wertverlängernden Punkte sind nur bei den gebundenen Tönen ergänzt worden. Die fehlenden Werte bedeuten also keinen Bruch in der Melodie. (Siehe auch Takte 26—31 und ähnliche Takte).

*) The original notation of the melody notes has been retained as exact notation of the actual sound would have made the music look unnecessarily complex. The lengthening dots have been added only at the tied notes. Missing note values do not signify any break in the melody. (See further bars 26—31 and similar bars).


46
dolcissimo
una corda
50
poco a poco agitato
54
a piacere
ritard.
58
cresc. molto
dim.
60
poco più di moto
dolce
tre corde

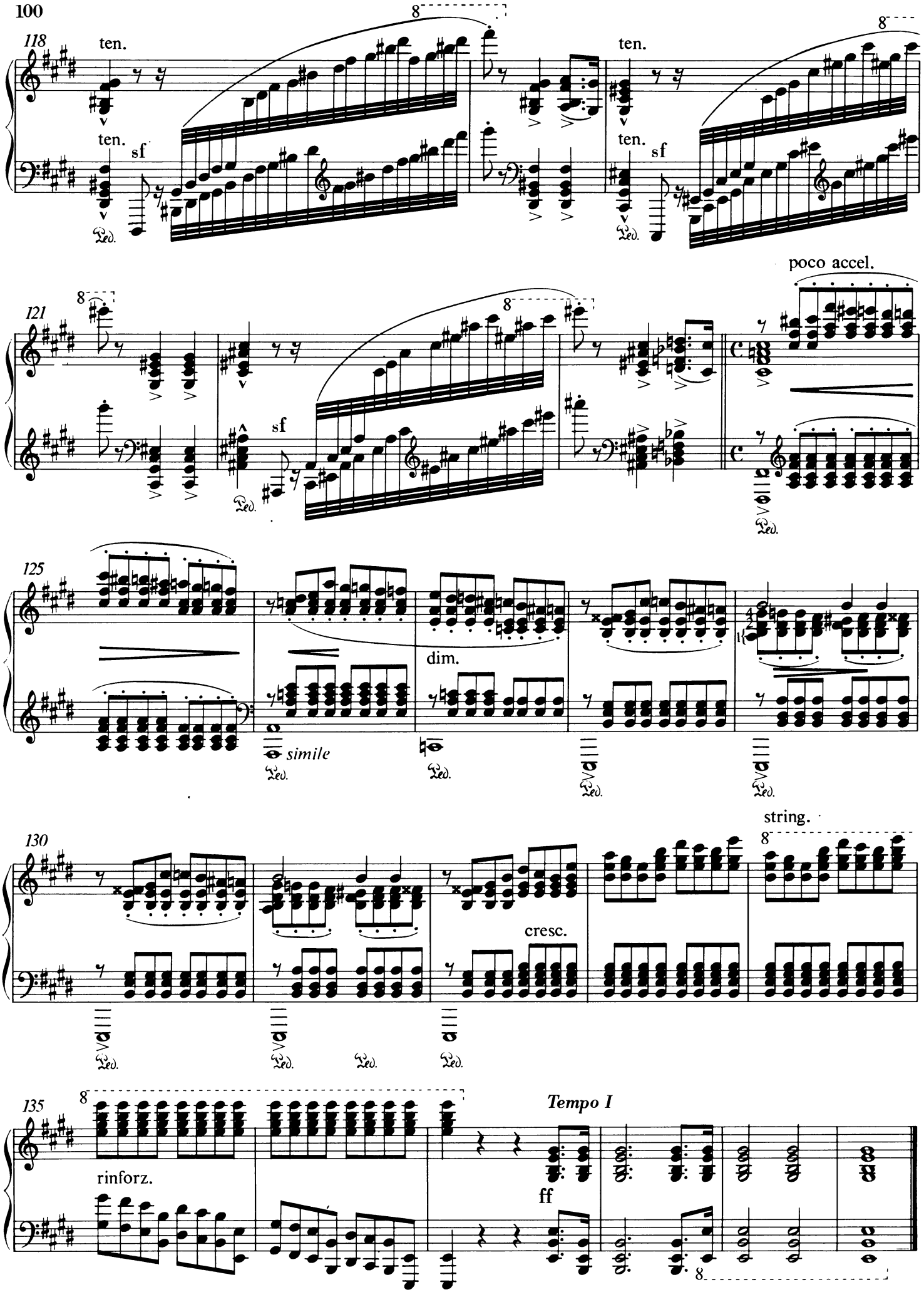

64
8
Ped.
68
cresc.
72
più cresc.
76
poco ritard.
rinforz. assai
marcato
dim.
vibrato
espressivo assai il canto
80


84
88
rinforz. molto
accentuato
92
f
96
rinforz.
100
cresc.



*) Die Akkorde und Läufe bedeuten den Wechsel von *giusto*- und *a piacere*-Teilen, die Läufe dürfen nicht in den Rahmen von 5/16-Werten gepreßt werden.

*) The chords and passages signify alternation of *giusto* and *a piacere* sections. The passages must not be forced within the limits of five-semiquaver value.


118
ten.
ten.
sf
Ped.
ten.
ten.
sf
Ped.
121
sf
Ped.
poco accel.
Ped.
125
simile
Ped.
dim.
Ped.
Ped.
Ped.
130
Ped.
Ped.
Ped.
Ped.
cresc.
string.
135
rinforz.
Tempo I
ff