

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: puisse-je leur en prêter quelques-unes!

Il y a des cœurs 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'écouter: 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 aujourd'hui complètement cette édition tronquée et fautive à tant d'égards en replaçant le même fragment au commencement de la 4^e Harmonie "Pensée des Morts" avec les changements qu'il exigeait.

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)

Andante con moto *)

sotto voce

mf cre - - -

scen - - - do

molto

*) „Rasch und feurig“ (L-K, 114)

*) „Fast and fiery“ (L-K, 114)

9

rinforz.

ff

p

2ed.

* 2ed.

* 2ed.

6

6

13

marcato

cresc.

2ed.

2ed.

2ed.

17

molto

ff

2ed.

* 2ed.

* 2ed.

21

p

ff

ff

2ed.

*

25

ff

2ed.

*

2ed.

2ed.

2ed.

2ed.

*

*)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*

And.

32

p *ff*

And.

36

cresc.

And.

40

più cresc.

And.

44

ff *marcato*

And.

poco riten.

48

53

59

64

70

34

77

pp sotto voce un poco marcato

86

pp ppp

94

101

espr. Led. *

107

poco a poco stringendo

8

cresc. Ossia

Tempo I

sempre marcato

113

8

ff

117

sf

121

poco string.

125

ff

129

sempre più cresc.

e rinforz.

in tempo (moderato)

Musical score for measures 133-136. The piece is in G major (one sharp) and 3/4 time. The tempo is 'in tempo (moderato)'. The score features a right-hand melody with accents and a left-hand accompaniment of dense chords. Dynamics include **ff** (fortissimo) and *Red.* (ritardando). There are asterisks under measures 134 and 136.

Musical score for measures 137-140. The right-hand melody continues with a *cresc.* (crescendo) leading to *poco* (poco) and *a poco* (a poco) dynamics. The left-hand accompaniment remains dense. A hairpin crescendo is shown in the right hand.

Musical score for measures 141-144. The right-hand melody features a *rinforz.* (rinforzando) dynamic. The left hand has a steady accompaniment. *Red.* (ritardando) markings with asterisks are present under measures 142, 143, and 144.

Musical score for measures 145-149. The right-hand melody has a *rfz. molto* (ritardando molto) dynamic, followed by *fff* (fortississimo). The left hand has a complex accompaniment with many accidentals. *Red.* (ritardando) markings with asterisks are present under measures 145, 147, 148, and 149.

Musical score for measures 150-153. The right-hand melody features eighth-note patterns with accents and *Red.* (ritardando) markings with asterisks under measures 150, 151, and 152. The left hand continues with a complex accompaniment.

155 Cadenza ad lib.
accelerando

159 cre - - - scen - - - do - - - molto

163 8 Andante grandioso

174 poco riten. sf

38
179

sempre ff sf

8

8

Rev.

182

poco riten. V

8

Rev.

186

p cresc.

8

Rev.

191

8

3 3 3

Rev.

196

8

fff

Rev.

2. AVE MARIA

Moderato

pp

Red.
una corda

Red. pp

dolce espr.

ritard. - - - -

smorz.

con Ped.

8

16

A - ve Ma - ria, gratia ple - na:

Cantabile

dolce

sempre una corda

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

23

30

Do - - - - minus tecum:

f**)

tre corde

Red. *

Red. *

The musical score is written for piano and includes the following elements:
 - **Tempo and Dynamics:** Starts with 'Moderato' and 'pp' (pianissimo). Later, it includes 'dolce espr.', 'ritard.', 'smorz.', 'Cantabile', and 'f**)' (fortissimo).
 - **Pedal and Register:** 'una corda' is indicated in the first system, and 'sempre una corda' in the third system. 'con Ped.' is used in the second system.
 - **Performance Markings:** Numerous 'Red.' (recitativo) markings with asterisks are placed below the piano accompaniment.
 - **Fingering and Articulation:** The score includes various fingering numbers (e.g., 3, 4, 4) and accents (>) above notes.
 - **Structure:** The score is divided into systems with measure numbers 8, 16, 23, and 30. The lyrics 'A - ve Ma - ria, gratia ple - na:' and 'Do - - - - minus tecum:' are placed above the piano part.

*) „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

Red. * Red. * Red. *

43

poco ritard.

benedi - - cta tu in mu - - lieribus,

dolce

una corda

Red. *

49

et be - - ne - di - ctus fru - ctus ven - tris tui Je - sus.

cresc.

f

tre corde

56

p

una corda

pp

poco ritard.

Red. *

63

Sancta Ma - ria,

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

Ma - - ter De - - - i,

poco ritard.

70

f

una corda

77

pp

espr.

Red.

ora pro nobis

84

Red.

pecca - to - ri - bus.

91

Red.

98

poco rall.

a tempo

dolcissimo

Red.

sempre una corda

105

112

120 nunc et in hora mortis nostrae. A - - - men. Nunc

ritenuto il tempo

127 hora - mortis nostrae. A - - - - men.

134 Più lento

dolce

perdendo

ritard.

*).....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)

l'accompagnamento sempre piano e armonioso

Moderato *)

mf cantando sempre

una corda

5 4 5 4 5

4 5 2 3

4 5 4 5

4 1 1 2 4

sempre legato

dimi - - - nuen - - - do

*) .. ♩ = 66" (L-P)

**) .. ♩ = 66" (L-P)

poco a poco ritard. a tempo

20

25

30

35

espressivo

40

Red. 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)

75 *a tempo*
pp dolce legatissimo
 2 1 3 2
 *
 Sed.

87 *poco ritard.* - - - *poco a poco*
perdendo - - - *sempre cantando*
non legato)* *dolce*
 Sed.
 una corda

87 *animato il tempo*
 Sed.
 *

92
 1 2 1 2 1 2 3
 4 5 4 4 3 4 5
 2 1 2 3
 2 1 2 1 2 3
 1 2 1 2 1
 Sed.
 Sed.
 Sed.
 Sed.

97 *cresc.*
 Sed.
 Sed.
 Sed.
 Sed.
 Sed.
 Sed.
 Sed.
 *

*) (L-P)

poco ritard. a tempo

47

102

dim.

tre corde

107

112

espr. molto

117

cresc.

rinforz. e sempre

più appassionato

rinforz. molto

123

accel.

48
129

cresc. molto
ff 1 3 5 3

134

139

144

ritard. **con ped.** **Tempo I (moderato)**
fff **P dolce**

150

156

smorzando

161

sempre più dolce

166

ppp

172

perdendo

lunga pausa

*)

Andante **)

179

p

187

*) 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)

195

mf sostenuto

poco rinf. dim. più dim.

202

ritard. - - -

pp p

209

cresc.

215

p poco rall. - - -

Più sostenuto quasi preludio *)
cantando

223

l'accompagnamento sempre
sotto voce e legato

4

ritard.

*) „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:



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:



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.

rinforz. e appassionato

Musical score for measures 247-250. Treble clef with a melodic line and bass clef with accompaniment. Includes 'cresc.' marking and 'Ped.' markings.

ritard.

Tempo I (allegro moderato)*)

Musical score for measures 251-254. Treble clef with melodic line and bass clef with accompaniment. Includes 'dolce' and 'poco a poco animato' markings, and fingerings like '1 3 2 1 2 3 1 2 3'.

Musical score for measures 255-258. Treble clef with sustained chords and bass clef with melodic line. Includes fingerings like '1 4 3 2 1 4 1 2'.

Musical score for measures 259-262. Treble clef with sustained chords and bass clef with melodic line. Includes fingerings like '1 3 2 1 1' and '1 3 2 1 1'.

Musical score for measures 263-266. Treble clef with sustained chords and bass clef with melodic line. Includes 'Ped.' markings.

Musical score for measures 267-270. Treble clef with sustained chords and bass clef with melodic line. Includes fingerings like '1 4 3 2 1', '4 3 2 1 2', and '4 2 3 1 4 2 3 1'.

*) „[Man] ,hat im 4/4-Takt zu verbleiben“ (L-P)

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

ritard. a tempo

271

sempre dolce

5 1 2 1 2 3 5 1

275

8

5 3 2 1 3 5 1

278

8

espr. molto

1 4 3 2 1 2 3 4 1 2

281

più cresc.

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

285

8

ff

5 3 2 1 5

rinforz. molto e sempre più appass.


289 *rinforz. molto e*


293 *sempre appassion.*

297 *cresc. molto* *fff* [3 2 1 3] *string.*

301

305 *fff a piacere* *ritard.*

*) „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 hinein*vibriert*, 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* 55

dolce (subito)

Ped.

311

Ped.

314

Ped.

317

più dim.

Ped.

320

smorz.

Ped.

322

dolcissimo

Ped.

324

Led. *Led.*

326

Led. *Led.* *Led.* *Led.*

sempre - - - - - più - - - - -

328

dim. *pp*

Led. *Led.* *Led.* *Led.* *Led.*

quasi cadenza

ppp *ppp*

330

*ritenuto ad libitum** *quasi recit.* *in tempo* *recit.*

C mf vibrato *Led.* *Led.* *Led.* *Led.* *Led.* *Led.*

*) „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

1 5

339 *ritard.* *Andante semplice*

espressivo

343

348 *dolce* *poco*

perdendo

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

355 *ritard.* *ritard.*

dolce

4. PENSÉE DES MORTS

Lento assai *Recitativo*

pesante

Recitativo *riten.*

4

8

dolce espressivo *m.s.*

m.d. *m.s.*

12

m.s. *8*

m.d.

15 *8*

riten.

dim.

m.s. *m.d.*

20 poco accelerando

Recitativo
lento

pp
sotto voce

f

Rec. * Rec. *

23

Recitativo
lento

pp

f

Rec. * Rec. *

26 poco a poco più accelerando

p

cre - do -

Rec. * Rec. * Rec. *

28

scen - do - molto - do

Rec. * Rec. *

32

p

pesante

cre - scen - do

Rec. * Rec. * Rec. *

36 *f* *Red.* rinforzando assai

37 *ff* *Red.* agitato assai

39 *Red.*

41 *sf* *Red.*

43 *Red.* **)riten.* *lamentoso*

45 *Red.* *cresc.*

*)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.

Musical score for measures 47-48. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 7/4 time. Measure 47 features a series of chords with a 'ten.' marking. Measure 48 continues with similar chords, including a five-fingered scale-like passage in the right hand.

And. animato, stringendo

p dolce

Musical score for measures 48-49. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 7/4 time. Measure 48 is marked 'animato, stringendo' and 'p dolce'. Measure 49 features a complex chordal texture with many accidentals.

Musical score for measure 49. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 5/4 time. The measure contains a dense, complex chordal texture with many accidentals.

And.

Musical score for measures 49-50. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 7/4 time. Measure 49 is marked 'And.'. Measure 50 features a complex chordal texture with many accidentals and a six-fingered scale-like passage in the right hand.

p

Musical score for measures 50-51. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 7/4 time. Measure 50 is marked 'p'. Measure 51 features a complex chordal texture with many accidentals.

quasi cadenza

Musical score for measures 51-52. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Both are in 7/4 time. Measure 51 is marked 'quasi cadenza'. Measure 52 features a complex chordal texture with many accidentals and a six-fingered scale-like passage in the right hand.

53 *più stringendo*

C sf

2ed.

56 *quasi cadenza*

8 sf cresc.

2ed.

57 *rinforz. assai*

ff rinforz. assai

2ed.

Recitativo

58 De pro-fundis clama-vi ad te Do-mi-ne: Do - mi - ne e - xau-di vocem me - am.

ff

2ed.

60 Fi - ant aures tuae in-ten-den-tes in vo-cem de-pre-ca-tio-nis me - ae.

ff

2ed.

*) 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 pp ff pp f

Ped. Ped.

65

p cresc. f

arpeggiando

66 *Tempo I*

p espr. Recitativo

69

m.s. Recitativo

m.d. Recitativo

72

m.s. dim. pp

m.d. pp

Adagio

77

dolcissimo
una corda

pp

Adagio

cantabile assai

85

l'accompagnamento sempre sotto voce e legato

90

95

pp

100

calando
dolciss.

pp

105

110

pp

Red.

115

poco cre - - - - - scen - - - - - do

Red.

120

Red.

125

poco riten..

pp dolciss. e 3 armonioso

Red.

tre corde

130

Red.

135

cre - - - - -

Red.

140

scen - do

dim.

poco rall.

7 5 4 2 1 4

ped. *ped.*

144 8

poco rall.

espress.

poco rall.

5 4 2 1 4

ped. *ped.* *ped.* *ped.*

148 8

cresc.

5 4 2 1 3 2 1 3

ped. *ped.* *ped.* *ped.*

152 8

dim. poco a poco

3 2 1

ped. *ped.* *ped.* *ped.*

156

ped. *ped.* *ped.* *ped.*

160

riten. - - - - -

pp

smorz.

ped.

165

poco marcato

ped.

171

ped.

176

cresc.

rall. - - - - -

sotto

ped.

184

voce ma pesante

ppp

ped.

5. PATER NOSTER

Andante

Pa - ter no - ster qui es in cae - lis san - cti - fi -

mf

Musical notation for the first system, measures 1-5. The piano part features a melody in the right hand and a bass line in the left hand. The tempo is marked 'Andante' and the dynamic is 'mf'.

ce - tur no - men tu - um. Ad - ve - ni - at

6

f

Musical notation for the second system, measures 6-10. The piano part continues with the melody and bass line. The dynamic is 'f'.

re - gnum tu - um. Fi - at vo - lun - tas tu - - a, sic - ut in

12

sf

p

Musical notation for the third system, measures 11-15. The piano part continues with the melody and bass line. The dynamic is 'sf'.

cae - lo et in ter - - ra. Pa - nem no - strum

18

mf

Musical notation for the fourth system, measures 16-20. The piano part continues with the melody and bass line. The dynamic is 'mf'.

quo - ti - di - a - num da no - bis ho - die. Et di -

24

Musical notation for the fifth system, measures 21-25. The piano part continues with the melody and bass line.

29 mit - te no - bis de - bi - ta no - stra,

34 sic - ut et nos di - - mit - ti - mus de - bi - tori - bus

p *dim.* *ritard.*

38 nostris.

Et ne nos in - du - cas in ten - ta - ti - o - nem:

43 sed

cresc. *f*

48 li - be - ra nos a ma - - lo. ritard. A - - - men.

6. HYMNE DE L'ENFANT À SON RÉVEIL

Poco allegretto

dolce cantabile

una corda

6

12

18

24

dolcissimo

poco rall.

30

p dolce

The musical score is written for piano in a key signature of three flats (B-flat major or D-flat minor) and a 3/8 time signature. It consists of six systems of music, each with a treble and bass clef staff. The first system (measures 1-5) is marked 'Poco allegretto' and 'dolce cantabile'. The second system (measures 6-11) includes a '6' above the first measure. The third system (measures 12-17) includes a '12' above the first measure. The fourth system (measures 18-23) includes an '18' above the first measure. The fifth system (measures 24-29) includes a '24' above the first measure and 'dolcissimo' above the second measure. The sixth system (measures 30-35) includes a '30' above the first measure and 'p dolce' above the second measure. The score features various musical notations including slurs, ties, and dynamic markings such as 'una corda', 'poco rall.', and 'p dolce'. There are also asterisks and 'Ped.' markings throughout the piece.

36 *poco ritard.*

42 *sempre dolce espressivo*

48 *poco rall.* *smorz.*

54 *dolce espr.*

60

66 *quasi arpa* *espr.*

*) 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 *5* *m.s.* *Red.* *Red.* *Red.*

78 *dolciss.* *poco rall.* *Red.* *Red.* *Red.* *** *P*

85 *dolce*

92 *poco ritard.* *sempre dolce espr.* *Red.* *** *Red.* ***

98 *Red.* *Red.* *Red.* *Red.* *Red.*

104 *cresc.* *smorz.* *Red.* *Red.* *Red.* *** *Red.* *tre corde*

111 *Andantino*
pp *dolciss.*

116 *poco rall.*
pp
p *espr.*

121
p *espr.* mf

126 *poco rall.*
f *con anima*

131 *poco rall.*

136 *sotto voce e calando*

141 8 *riten.*
cresc.

146 8 *a tempo* *un poco animato*
f

151 *pp* *dolce* *f*

156

161 *pp* *dolce* *dim.*

166 *ppp*

7. FUNÉRAILLES

Introduzione

Adagio *)

October 1849

The musical score is written for piano in a minor key (three flats) and common time. It consists of five systems of staves. The first system (measures 1-3) features a right-hand melody with dynamics *f pesante*, *mf*, and *sempre marcato*, and a left-hand accompaniment with *Red.* markings. The second system (measures 4-6) continues the right-hand melody with a *cre* marking and ** Red.* in the left hand. The third system (measures 7-8) includes the vocal line with lyrics "scen - do - molto -" and ** Red.* markings. The fourth system (measures 9-10) features a right-hand melody with *f b energico* and a left-hand accompaniment with *sf trem.* markings. The fifth system (measures 11-13) shows the right-hand melody and a left-hand accompaniment with *Red.* markings.

*) .. J = 54'' (L-P)

14

più cre - - - - - scen - - -

Rit.

17

do - - -

fff

Rit.

20

ritard.. - - - - - lunga pausa

dim.

Rit.

24

sotto voce

pesante

**)

29

espr.

***)

*) „Die 16tel des 1. Themas sehr schwer, wie alles getragen.“ (L-K, 108)

„♩ = 63“ (L-P)

***) „Die $\overline{\text{♩}}$ -Note werde nicht rhythmisch..., sondern gleichwertig im Klang mit dem nächsten Viertel: $\overline{\text{♩}}$ ♩ 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 $\overline{\text{♩}}$ is not to be rhythmic ... but equal with the crotchet which follows it: $\overline{\text{♩}}$ ♩, ‘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.

39

poco riten.

la melodia sempre accentuato

mf

43

47

espr.

51

8

cresc. molto.

54

8

p subito

riten.

lagrimoso*)

dolce

pp

una corda

*) ,. ♩ = 76'' (L-P)

58

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

63

smorz.

Ped. * Ped. Ped. Ped. Ped. Ped. Ped.

68

ritard. - - - - -

rinforz.

smorz.

dolce

tre corde

Ped. Ped. Ped. Ped. Ped. Ped.

72

l'accompagnamento dolcissimo

Ped. Ped. Ped. Ped. Ped. Ped.

76

Ped. Ped. Ped. Ped. Ped. Ped.

80

Ped. Ped. Ped. Ped. Ped.

più agitato e accel.

84

cre - - - - - scen - - - - -

p *pp*

88

- - - - - do - - - - -

mf *ritard.* *a tempo*

92

p *pp*

96

p *pp*

100

cresc. molto - - - - - *fff*

104

p *pp*

109 poco a poco più moto *)

sotto voce ma un poco marcato *mf* sempre stacc.

113

117

cre - - - - - scen - - - - -

121

- - - - - do

mf marcato

125

129

cre - - - - - scen - - - - - do

*) , J = 120" (L-P)

133 sempre più di moto

sempre più cresc.

136

139

142

Allegro energico assai *)

ff

145

148

*) „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)

82
151

sf ff

poco ritard.

Tempo I

154

ff

sf

157

sf

sf

160

164

168

rinforz.

dim.

*) „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)

172 *)

dim.. *

Ped. Ped. Ped.

177 Più lento

dolciss.

Ped. Ped. Ped. Ped. Ped. Ped.

181

cres. ritard. - - - - - morendo

Ped. Ped. Ped. *

185

sotto voce mf

con Ped.

187

cre - - - - - scen - - - - - do.

189

mol - - - - - to - - - - - ff pp

*) „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

Largo Mi - se - re - re me - i, De - - us, se -

quasi recitativo
mf

4 cun - dum magnam mi - se - ri - cor - di - am tu - am. *) Et se - cundum mi - se - ra - ti -

8 o - nem tu - - am de - le i - ni - qui - ta - tem me - - am. cresc.

13 poco più mosso

14

*) 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

Red.

17

19

Red.

21

Red.

23

8

riten..

perdendo

Red.

86

25

26

27

28

29

30

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

Z. 8011

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

31 *rinforzando*

Musical score for measures 31-32. The system consists of two staves. The upper staff is in treble clef and the lower in bass clef. Measure 31 features a *rinforzando* marking and an 8-measure phrase. The lower staff contains complex rhythmic patterns with triplets and quintuplets. Measure 32 continues the pattern with triplets and a sextuplet.

32

Musical score for measures 32-33. The system consists of two staves. Measure 32 continues the rhythmic patterns from the previous system. Measure 33 features an 8-measure phrase and a *dim.* marking.

33

Musical score for measures 33-34. The system consists of two staves. Measure 33 features an 8-measure phrase and a *dim.* marking. Measure 34 features an 8-measure phrase and a *b* marking.

34

Musical score for measures 34-35. The system consists of two staves. Measure 34 features an 8-measure phrase and a *b* marking. Measure 35 features a *b* marking.

35

Musical score for measures 35-36. The system consists of two staves. Measure 35 features a *b* marking. Measure 36 features a *sempre f* marking and an 8-measure phrase.

36 *sempre f*

Musical score for measures 36-37. The system consists of two staves. Measure 36 features a *sempre f* marking and an 8-measure phrase. Measure 37 continues the pattern.

37

38

39

40

41

[d. = d]

ff

ritard.

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)

Andante lagrimoso

riten. -

sotto voce

riten. -

riten. -

riten. -

riten. -

riten. -

10

cresc.

slentando

riten.

riten.

più riten. a tempo

15

P

molto riten. ritenuto e rubato

20

dolcissimo
una corda

24

simile

28

32

36

40

rall. *riten.*

ppp *quasi cadenza*

8
42
dolciss.
tre corde

8
46

8
50

8
53
sempre pp

poco accel.
8
57
cresc.

*) 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.

64

rall. cantabile

mf

*

68

71

75

espr.

79 *simile*

Musical score for measures 79-82. Treble clef, bass clef. Key signature: three flats. Measure 79 starts with a half note G4. Measures 80-82 feature a melodic line with slurs and a bass line with eighth notes. Measure 82 has fingering numbers 1 and 2 above the notes.

83 *cresc.*

Musical score for measures 83-86. Treble clef, bass clef. Key signature: three flats. Measure 83 starts with a half note G4. Measures 84-86 feature a melodic line with slurs and a bass line with eighth notes. Measure 84 has a "cresc." marking. Measures 85-86 have triplets in both hands.

87

Musical score for measures 87-90. Treble clef, bass clef. Key signature: three flats. Measure 87 starts with a half note G4. Measures 88-90 feature a melodic line with slurs and a bass line with eighth notes. Measure 88 has a triplet in the bass line.

91 *rall.* *come prima* *p*

Musical score for measures 91-94. Treble clef, bass clef. Key signature: three sharps. Measure 91 starts with a half note G4. Measures 92-94 feature a melodic line with slurs and a bass line with eighth notes. Measure 92 has a "p" marking and a "come prima" instruction.

95 *ritard.* *Più lento* *cresc.* *rinforz.*

Musical score for measures 95-98. Treble clef, bass clef. Key signature: three sharps. Measure 95 starts with a half note G4. Measures 96-98 feature a melodic line with slurs and a bass line with eighth notes. Measure 95 has a "cresc." marking. Measure 96 has a "ritard." marking. Measure 97 has a "Più lento" marking. Measure 98 has a "rinforz." marking.

10. CANTIQUE D'AMOUR

Lento, quasi improvvisato

una corda

Detailed description: This system shows the beginning of the piece. The right hand has a melodic line with a long slur over the first two measures. The left hand plays a bass line with chords and some triplets. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Lento, quasi improvvisato'.

*Andante
mf cantando*

p quasi arpa
Red.
tre corde

Detailed description: This system starts at measure 7. The right hand features a series of arpeggiated chords with fingerings 2, 3, 4, 5. The left hand has a bass line with fingerings 4, 2, 3, 2, 3, 2. The tempo is 'Andante' and the dynamics are 'mf cantando'. There are 'Red.' markings under the first and last measures.

poco a poco cresc.

Detailed description: This system starts at measure 11. The right hand continues with arpeggiated chords and slurs. The left hand has a bass line with fingerings 3, 2, 3, 2, 3, 2. The tempo is 'Andante' and the dynamics are 'poco a poco cresc.'. There are 'Red.' markings under the first, second, third, and fourth measures.

rinf.

Detailed description: This system starts at measure 15. The right hand has a melodic line with a long slur. The left hand has a bass line with fingerings 3, 2, 3, 2, 3, 2. The tempo is 'Andante' and the dynamics are 'rinf.'. There are 'Red.' markings under the first, second, and third measures.

poco rall.

Detailed description: This system starts at measure 18. The right hand has a melodic line with a long slur. The left hand has a bass line with fingerings 4, 3, 2, 1. The tempo is 'Andante' and the dynamics are 'poco rall.'. There are 'Red.' markings under the second and fourth measures, and asterisks under the first and third measures.

22 *)

26

30

35

41

*)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*

Ped.
una corda

50 *poco a poco agitato*

Ped.

54

Ped.

58 *a piacere* *ritard.*

cresc. molto *dim.*

Ped.

60 *poco più di moto* *dolce*

Ped.
tre corde

64 *Red.* *8* *8*

68 *Red.* *8* *8* *cresc.*

72 *Red.* *8* *8* *più cresc.*

76 *Red.* *8* *8* *poco ritard.* *vibrato* *espressivo assai il canto*

rinforz. assai *dim.*

marcato

80 *Red.* *8* *8*

84

8

8

8

8

Ped.

Ped.

Ped.

Ped.

1 3 2 1 3 2

88

8

8

3 3 3

1 1 1 1

1 1 1 1

3 2 3 2

rinforz. molto

accentuato

Ped.

Ped.

*

Ped.

92

3 5

3 2 4 3

8

8

Ped.

*

Ped.

96

8

8

8

8

rinforz.

Ped.

*

Ped.

Ped.

Ped.

100

8

8

8

8

cresc.

Ped.

Ped.

Ped.

103

rinforz. molto

Led.

107

a capriccio

ff appassionato

Led.

109

ten.

ten.

sf

Led.

112

sf

ten.

ten.

sf

Led.

115

ten.

ten.

sf

Led.

*) 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* *ten. sf*

121 *sf* *poco accel.*

125 *dim.* *simile*

130 *string.* *cresc.*

135 *Tempo I* *rinforz.* *ff*