

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 marcato

scen - - - do

molto

*) „Rasch und feurig“ (L-K, 114)

*) „Fast and fiery“ (L-K, 114)

9

rinforz.

ff

p

Lento

13

cresc.

marcato

Lento

17

molto

ff

Lento

21

p

ff

ff

ff

Lento

25

ff

ff

ff

ff

ff

Lento

*)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

Led.

32

p Led.

36

cresc. Led.

40

più cresc. Led.

44

ff Led. marcato

48

poco riten.

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.

Led. *

Ossia

Tempo I

113 8 sempre marcato

ff

Red.

117

sf

Red.

121

Red.

125 poco string.

ff

Red.

129

sempre più cresc.

e rinforz.

Red.

in tempo (moderato)

Musical score for measures 133-136. The piece is in G major (one sharp) and 3/4 time. Measure 133 starts with a fortissimo (ff) dynamic. The right hand features a melodic line with accents, while the left hand plays a rhythmic accompaniment of eighth notes. Measure 134 continues the accompaniment. Measure 135 has a fortissimo (ff) dynamic marking. Measure 136 ends with a decrescendo hairpin. Rehearsal marks (Led.) are placed at the beginning of measures 133, 134, and 136.

Musical score for measures 137-140. The right hand has a melodic line with a crescendo hairpin starting in measure 137, followed by a decrescendo hairpin starting in measure 139. The left hand continues with eighth-note accompaniment. Dynamics include 'cresc.', 'poco', 'a', and 'poco'. Rehearsal marks (Led.) are placed at the beginning of measures 137 and 140.

Musical score for measures 141-144. Measure 141 features a 'rinforz.' (ritornello) marking. The right hand has a melodic line with a decrescendo hairpin. The left hand continues with eighth-note accompaniment. Rehearsal marks (Led.) are placed at the beginning of measures 141, 143, and 144.

Musical score for measures 145-149. Measure 145 starts with a decrescendo hairpin. The right hand has a melodic line with accents. The left hand continues with eighth-note accompaniment. Dynamics include 'rfz. molto' and 'fff'. Rehearsal marks (Led.) are placed at the beginning of measures 145, 147, 148, and 149.

Musical score for measures 150-153. The right hand has a melodic line with accents and slurs. The left hand continues with eighth-note accompaniment. Rehearsal marks (Led.) are placed at the beginning of measures 150, 151, and 152.

155 Cadenza ad lib.
accelerando

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

163 8 Andante grandioso

168 8

174 8 poco riten. sf

38 179

8

sempre ff

sf

182

8

poco riten.

186

p

cresc.

191

8

196

8

fff

2. AVE MARIA

Moderato

pp

ped.
una corda

pp

dolce espr.

ritard.

smorz.

con *Ped.*

16 Cantabile

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

dolce

sempre una corda

23

30

Do - - - minus tecum:

f **)

tre corde

The musical score is written for piano and includes the following elements:
 - **Tempo and Dynamics:** Starts with 'Moderato' and 'pp' (pianissimo). Later sections include 'Cantabile' and 'dolce'.
 - **Pedal and Register:** 'una corda' is indicated in the first system, and 'sempre una corda' in the third system. 'Ped.' (pedal) markings are used throughout.
 - **Performance Instructions:** 'dolce espr.' (dolce espressivo), 'ritard.' (ritardando), and 'smorz.' (smorzando) are used to guide the performer's touch and tempo.
 - **Fingering and Rhythmic Patterns:** The score includes various fingering numbers (e.g., 3, 4, 4) and rhythmic patterns such as triplets and sixteenth-note runs.
 - **Lyrics and Structure:** The lyrics 'A - ve Ma - ria, gratia ple - na:' and 'Do - - - minus tecum:' are placed above the piano accompaniment. The piece concludes with 'tre corde'.

*) „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
Led. * Led. * Led. *

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

* *

56

p *pp*

una corda

poco ritard.

* *

63

Sancta Ma - ria,

Led. * Led. * Led. * *

Ma - - ter De - - - i,

poco ritard.

70

f

pp

tre corde

una corda

77

pp

espr.

ora pro nobis

Red.

84

p

pecca - to - ri - bus.

Red.

91

p

Red.

98

p

dolcissimo

poco rall.

a tempo

sempre una corda

105

Led. *Led.* *Led.* *

112

Led. *Led.* *Led.* *Led.* *Led.* *smorz.*

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

ritenuto il tempo

mf *mf* *Led.*

tre corde *

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

Led. *

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 5 2 3

4 5 4 5

4 1 1 2 4

4 4

4 5 4 5

4 1 1 2 4

4

dimi - - - nuen - - - do

*) .. ♩ = 66" (L-P)

**)

(L-P)

poco a poco ritard. a tempo

20

25

30

35

40

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

**), „,Gesanglich hauchen' — Ausführung: " (L-P) **) „'to breathe in a singing style' — to be played: " (L-P)

75 *a tempo*

2 1 3 2

pp dolce legatissimo

Led.

87 *poco ritard.* - - - *poco a poco*

perdendo

non legato)*

sempre cantando

dolce

Led.

una corda

87 *animato il tempo*

Led.

92

Led.

97 *cresc.*

Led.

*) (L-P)

poco ritard. a tempo

102

dim.

2ed.
tre corde

107

8

2 1 2 3
4 3 4 5

112

espr. molto

2 4 3 2

1 2 1 2
3 5 3 5

117

cresc.

rinforz. e sempre

più appassionato

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

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

rinforz. molto

123

accel.

2ed.

2ed.

2ed.

2ed.

2ed.

48
129

cresc. molto

ff

1 2 1 2
5 3 5 3

This system contains measures 48 through 129. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music includes a piano introduction, followed by a section marked *cresc. molto* and *ff*. A rhythmic pattern of 1 2 1 2 / 5 3 5 3 is indicated above the right hand. The system concludes with a fermata over a chord.

134

ff

This system contains measures 134 through 138. It continues the piano accompaniment with a consistent rhythmic pattern and a *ff* dynamic marking.

139

This system contains measures 139 through 143. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A fermata is placed over a chord in the final measure.

144

fff

con ped.
ritard.

Tempo I (moderato)

P dolce

This system contains measures 144 through 149. It begins with a *fff* dynamic and includes markings for *con ped.* and *ritard.*. The tempo changes to **Tempo I (moderato)**. The right hand part is marked *P dolce*. The system ends with a fermata over a chord.

150

This system contains measures 150 through 155. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music is characterized by a steady eighth-note pattern in the right hand.

156

smorzando

This system contains measures 156 through 161. It features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. The music concludes with a *smorzando* marking. Fingerings are indicated with numbers 1-5 above the notes.

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

Red.

*) „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:



*) "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:



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

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 a bass line with chords. Includes 'cresc.' marking and 'Ped.' markings.

ritard.

Tempo I (allegro moderato)*)

Musical score for measures 251-254. Treble clef with a melodic line and a bass line with chords. 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 a melodic line and a bass line with chords. Includes 'Ped.' markings and fingerings like '1 4 3 2 1 4 1 2'.

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

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

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

*) „[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

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. *pp*

326

sempre - - - - - più - - - - -

Led.

328

dim. *pp*

Led.

quasi cadenza

ppp

330

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

C mf vibrato *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

Red. Red. Red. Red. Red.

339 ritard. Andante semplice

espressivo

Red. *

343

Red. Red. Red. Red.

348 dolce perdendo poco

5 4 3 5 4 3 2 3 1

Red. *

355 ritard. dolce

Red. * Red. * Red. *

4. PENSÉE DES MORTS

Lento assai *Recitativo*

pesante

Recitativo *riten.*

4

8

dolce espressivo *m.s.*

12

m.s. *8*

m.d.

15

m.s. *riten.*

m.d. *dim.*

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-

Rec. * Rec. * Rec. *

28

scen - do - molto -

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.

47 *ten.*

7 4

48 *animato, stringendo*

7 *p dolce*

7 4

49

5 4

50

6 6

51

p

7 4

52 *quasi cadenza*

6

53 *più stringendo*

C sf

Red.

56 *quasi cadenza*

8 sf cresc.

Red.

57 *rinforz. assai*

ff rinforz. assai

Red.

Recitativo

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

ff

Red.

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

ff

Red.

*) 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

con Leg.

pp

100

calando
dolciss.

pp

105

110

pp

115

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

120

125

poco riten...
pp dolciss. e 3 armonioso

130

tre corde

135

cre - - - - -

140

scen - do

dim.

poco rall.

144 8

poco rall.

espress.

poco rall.

148 8

cresc.

152 8

dim. poco a poco

156

160 *riten.* *pp* *smorz.*

165 *poco marcato*

171

176 *cresc.* *rall.* *sotto*

184 *voce ma pesante* *ppp*

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 score is in 3/4 time and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics are marked 'mf'.

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

6

f

Musical notation for the second system, measures 6-10. The score continues with piano accompaniment. The dynamics are marked '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 score continues with piano accompaniment. The dynamics are marked 'sf' and 'p'.

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

18

mf

Musical notation for the fourth system, measures 16-20. The score continues with piano accompaniment. The dynamics are marked 'mf'. There is a change in time signature from 3/4 to 4/4 at measure 18.

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

24

Musical notation for the fifth system, measures 21-25. The score continues with piano accompaniment.

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

Red. *

6

12

18

24

dolcissimo

poco rall.

p dolce

30

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 seven systems of music, each with a treble and bass clef staff. The first system is marked 'Poco allegretto' and 'dolce cantabile'. The second system starts at measure 6 and includes a fingering '1 2 4 5' in the right hand. The third system starts at measure 12. The fourth system starts at measure 18. The fifth system starts at measure 24 and includes the marking 'dolcissimo'. The sixth system starts at measure 24 and includes the marking 'poco rall.'. The seventh system starts at measure 30 and includes the marking 'p dolce'. There are several 'Red.' markings and asterisks throughout the score, likely indicating recording or editing points. The piece concludes with a final cadence in the seventh system.

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
Red.

126 *poco rall.*
f
con anima
Red.

131 *poco rall.*

136 *sotto voce e calando*

141 8 *riten.*
cresc.

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

151 *pp* *dolce* 1 1 2 *f*

156 *pp* *dolce* *dim.*

161 *pp* *dolce* *dim.*

166 *ppp*

7. FUNÉRAILLES

Introduzione

Adagio *)

October 1849

The musical score is written for piano and consists of five systems of staves. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The score includes various dynamic markings and performance instructions:

- Measure 1: **f pesante** (forte, heavy)
- Measure 2: **mf** (mezzo-forte)
- Measure 3: **sempre marcato** (always marked)
- Measure 4: **cre** (crescendo)
- Measure 7: **scen - do - molto** (scene - do - molto)
- Measure 9: **f b energico** (forte, piano, energetic)
- Measure 10: **trem.** (tremolo), **sf** (sforzando)
- Measures 11-15: **sf** (sforzando) with **Red.** (ritardando) markings.

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

14

più cre - - - - - scen - - -

Lento

17

do - - -

fff

Lento

20

ritard. - - - - - lunga pausa

dim.

Lento

24

sotto voce

pesante

29

espr.

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

„♩ = 63“ (L-P)

***) „Die $\frac{1}{4}$ -Note werde nicht rhythmisch..., sondern gleichwertig im Klang mit dem nächsten Viertel: $\frac{1}{4}$ 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 $\frac{1}{4}$ is not to be rhythmic ... but equal with the crotchet which follows it: $\frac{1}{4}$, ‘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 1 2 3 2 1 2 3 2 1

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 - - - - -

Red. Red. Red. Red. Red. Red. Red. Red.

88

- do -

ritard. a tempo mf

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

92

Red. Red. Red. Red. Red. Red. Red. Red.

96

Red. Red. Red. Red. Red. Red. Red. Red.

100

cresc. molto - fff

Red. Red. Red. Red. Red. Red. Red. Red.

104

Red. Red. Red. Red. Red. Red. Red. Red.

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

*) ,, ♩ = 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

157

sf

ff

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 -

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

8 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

Led.

17

19

Led.

21

Led.

23

8

riten...

perdendo

Led.

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 has triplets and a 5-measure phrase. Measure 32 continues with triplets and a 6-measure phrase. A fermata is placed over the end of measure 32.

32

Musical score for measures 32-33. The system consists of two staves. Measure 32 continues with triplets and a 6-measure phrase. Measure 33 features an 8-measure phrase and a *dim.* marking. A fermata is placed over the end of measure 33.

33

Musical score for measures 33-34. The system consists of two staves. Measure 33 continues with an 8-measure phrase and a *dim.* marking. Measure 34 features a 6-measure phrase and an 8-measure phrase. A fermata is placed over the end of measure 34.

34

Musical score for measures 34-35. The system consists of two staves. Measure 34 continues with a 6-measure phrase and an 8-measure phrase. Measure 35 features a 3-measure phrase and a 4-measure phrase. A fermata is placed over the end of measure 35.

35

Musical score for measures 35-36. The system consists of two staves. Measure 35 continues with a 3-measure phrase and a 4-measure phrase. Measure 36 features a 3-measure phrase and a 4-measure phrase. A fermata is placed over the end of measure 36.

36 *sempre f*

Musical score for measures 36-37. The system consists of two staves. Measure 36 continues with a 3-measure phrase and a 4-measure phrase. Measure 37 features a 3-measure phrase and a 4-measure phrase. A fermata is placed over the end of measure 37.

37

Musical score for measures 37-38. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 37 starts with a quarter note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5, D5. Measure 38 continues with eighth notes E5, F#5, G5, A5, B5, C6, D6. There are dynamic markings *mf* and *ff* in the bass staff. There are also markings for slurs and accents.

38

Musical score for measures 38-39. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 38 continues with eighth notes E5, F#5, G5, A5, B5, C6, D6. Measure 39 continues with eighth notes E6, F#6, G6, A6, B6, C7, D7. There are dynamic markings *mf* and *ff* in the bass staff. There are also markings for slurs and accents.

39

Musical score for measures 39-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 39 continues with eighth notes E6, F#6, G6, A6, B6, C7, D7. Measure 40 continues with eighth notes E7, F#7, G7, A7, B7, C8, D8. There are dynamic markings *mf* and *ff* in the bass staff. There are also markings for slurs and accents.

40

Musical score for measures 40-41. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 40 continues with eighth notes E7, F#7, G7, A7, B7, C8, D8. Measure 41 continues with eighth notes E8, F#8, G8, A8, B8, C9, D9. There are dynamic markings *mf* and *ff* in the bass staff. There are also markings for slurs and accents.

41

[d. = d]

ff

ritard..

Musical score for measures 41-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major. Measure 41 continues with eighth notes E8, F#8, G8, A8, B8, C9, D9. Measure 42 continues with eighth notes E9, F#9, G9, A9, B9, C10, D10. There are dynamic markings *ff* and *ritard..* in the bass staff. There are also markings for slurs and accents.

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

sotto voce

riten. -

5

riten. -

riten. -

riten. -

riten. -

riten. -

10

cresc.

15

slentando riten. riten. più riten. a tempo

P

molto riten. ritenuto e rubato

20

dolcissimo

una corda

24

simile

28

32

36

40

rall.

ppp

quasi cadenza

riten.

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*³

*

68

mf

*

71

mf

*

75

espr.

*

79 *simile*

83 *cresc.*

87

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

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

10. CANTIQUE D'AMOUR

Lento, quasi improvvisato

una corda

The first system of the score is in G major and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The music is marked 'Lento, quasi improvvisato'. The right hand features a melodic line with a long, sweeping slur over several measures, while the left hand provides a harmonic accompaniment with chords and single notes. A 'una corda' instruction is placed below the first measure.

Andante
mf cantando

p quasi arpa
Red. tre corde

The second system starts at measure 7. The tempo is marked 'Andante' and the dynamics 'mf cantando'. The right hand continues the melodic line with a slur, while the left hand features a series of triplets and chords. A 'p' (piano) dynamic is indicated, along with the instruction 'quasi arpa' and 'Red. tre corde' (Reduction of three strings). The system concludes with a 'Red.' (Ritardando) marking.

poco a poco cresc.

The third system begins at measure 11. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The instruction 'poco a poco cresc.' (poco a poco crescendo) is written across the system. The system ends with a 'Red.' (Ritardando) marking.

rinf.

The fourth system starts at measure 15. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The instruction 'rinf.' (rinfacciato) is written across the system. The system ends with a 'Red.' (Ritardando) marking.

poco rall.

The fifth system starts at measure 18. The right hand has a melodic line with a slur, and the left hand has a rhythmic accompaniment. The instruction 'poco rall.' (poco rallentando) is written across the system. The system ends with a 'Red.' (Ritardando) marking and two asterisks (*) indicating the end of the piece.

22 *)

p

Led.

26

sempre legato

poco a poco cresc.

Led.

30

poco rall.

rinforz.

Led.

35

dim.

dolce

Led.

41

riten.

Led.

*) 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*

Led. una corda

50

Led.

poco a poco agitato

54

Led.

58 *a piacere* *ritard.*

cresc. molto *dim.*

Led.

60 *poco più di moto*

dolce

Led. 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*

103

rinforz. molto

Led. *Led.* *

107

a capriccio

ff appassionato *ff*

* *Led.*

109

ten. *ten.* *sf*

* *Led.* *

112

sf *ten.* *ten.* *sf*

Led. *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* *sf* *poco accel.*

125 *dim.* *simile*

130 *cresc.* *string.*

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