

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 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,
Méllez-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 *)

5

sotto voce

scen - - - do

molto

*) „Rasch und feurig“ (L-K, 114)

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

9 6

rinforz. 6

ff 6

p 6

13 marcato

cresc. 6

17 molto

ff 6

21 ff

ff 6

25 6

*) 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

29

ff

2ed.

32

p

2ed.

2ed.

2ed.

2ed.

36

cresc.

2ed.

2ed.

2ed.

2ed.

2ed.

40

più cresc.

2ed.

2ed.

44

ff

2ed.

marcato

48 poco riten.

ff grandioso

53 con forza

59 con forza

64 poco ritenuto
il tempo

p dolce

riten.

70 pp

p smorz.

77

pp sotto voce

un poco marcato

86

pp

ppp

94

101

espr.

Ped.

Ped.

Ped.

poco a poco stringendo

cresc.

8

Ossia

113 **Tempo I** *sempre marcato*

ff 3 3 3 *ped.* *ped.* *ped.*

117 *ped.* * *sf* *ped.*

121 *ped.* *ped.*

125 *poco string.* *ff* *ped.* *ped.* *ped.*

129 *sempre più cresc.* *e rinforz.* *ped.* *ped.*

36

133 in tempo (moderato)

Musical score page 133. The top staff shows two measures of eighth-note patterns with dynamic ff. The bottom staff shows sixteenth-note patterns with dynamic ff and performance instruction Rev. The measure ends with a fermata over the bass notes.

137

Musical score page 137. The top staff shows eighth-note chords with dynamics cresc., poco, a, poco. The bottom staff shows sixteenth-note patterns with dynamic ff and performance instruction Rev.

141

Musical score page 141. The top staff shows eighth-note chords with dynamic rinforz. The bottom staff shows sixteenth-note patterns with performance instruction Rev. The measure ends with a fermata over the bass notes.

145

Musical score page 145. The top staff shows eighth-note chords with dynamics rfz. molto and fff. The bottom staff shows sixteenth-note patterns with performance instruction Rev. The measure ends with a fermata over the bass notes.

150

Musical score page 150. The top staff shows eighth-note chords with dynamic ff. The bottom staff shows sixteenth-note patterns with performance instruction Rev. The measure ends with a fermata over the bass notes.

155 Cadenza ad lib.
accelerando

p

8

cre - - scen - - do - - molto

Andante grandioso

ff

ff

8

163

ff

ff

8

168

8

174

poco riten.

C

sf

38 8
 179 C
 sempre ff sf
 182 poco riten.
 186 cresc.
 191 8
 196 fff

2. AVE MARIA

Moderato

dolce espr.

una corda

ritard.

smorz.

con Ped.

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

dolce

sempre una corda

Do - - - minus tecum:

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
f
f

Revd. * Revd. * Revd.

poco ritard.

43

benedi - - cta tu in mu - - lieribus,
dolce
una corda

Revd.

49

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

cresc.
f

poco ritard.

tre corde

56

p
una corda

Revd.

63

Sancta Ma - ria,

Revd. Revd. Revd.

Ma - - ter De - - - i,

poco ritard.

70

8

una corda

77

ora pro nobis

pp

espr.

2d.

2d.

8

84

pecca - to - ri - bus.

2d.

2d.

2d.

91

2d.

2d.

2d.

98

poco rall.

a tempo

dolcissimo

3

2d.

2d.

2d.

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

*)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 coeurs 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 renait et recommence.

(Lamartine)

l'accompagnamento sempre piano e armonioso

Moderato *)

5 4 5 4 5

mf cantando sempre

una corda

10 4 5 2 3

sempre legato

15 4 1 1 2 4

dimi - - - nuen - - do

*) $\text{♩} = 66''$ (L-P)

**)

poco a poco ritard. a tempo

20

25

più p

*

30

4 5

4

35

espressivo

*

30

40

m.s.

smorz.

dolce espr.

45

tre corde

50 *un poco riten.*

55 *dolcissimo*

60 *a tempo*

65 *un poco riten.*

70 *più riten.*
**) „Gesanglich hauchen“ — Ausführung:

*)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:

**) “‘to breathe in a singing style’ — to be played: ” (L-P)

75 a tempo
 21 32 pp dolce legatissimo

81 *
 perdendo poco ritard. - - - - poco a poco
 non legato*) sempre cantando
 dolce
 * una corda

87 animato il tempo
 * * Ped.

92 4 2 4 2 1 2 3 2 1 2 2 1 2 1 2 1 1 2 1 2 1
 * Ped. * Ped. * Ped. * Ped.

97 cresc. 5 4 3 2 1 5 4 3 2 1

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

*) (L-P)

poco ritard. *a tempo*

47

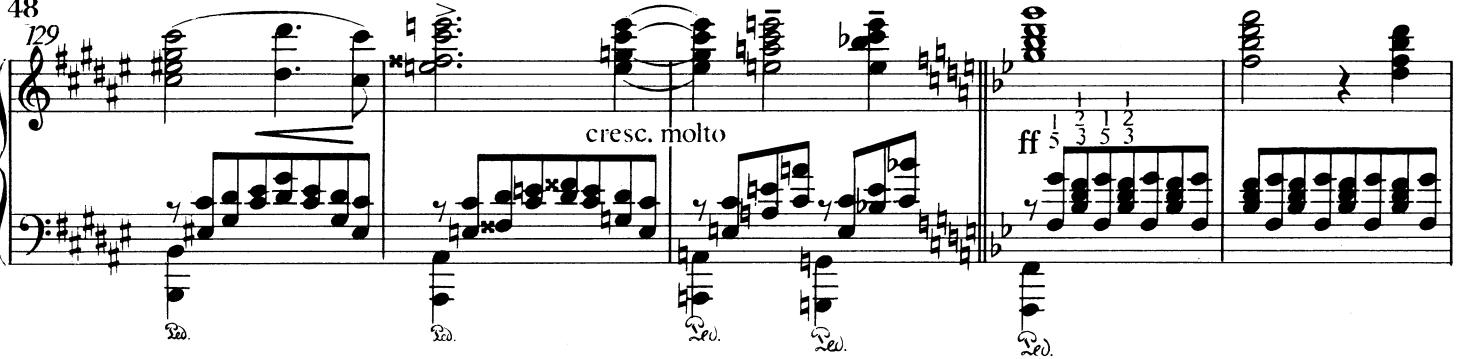
102 dim.

107 *tre corde*

112 espr. molto

117 cresc. rinforz. e sempre più appassionato
rinforz. molto

123 accel.

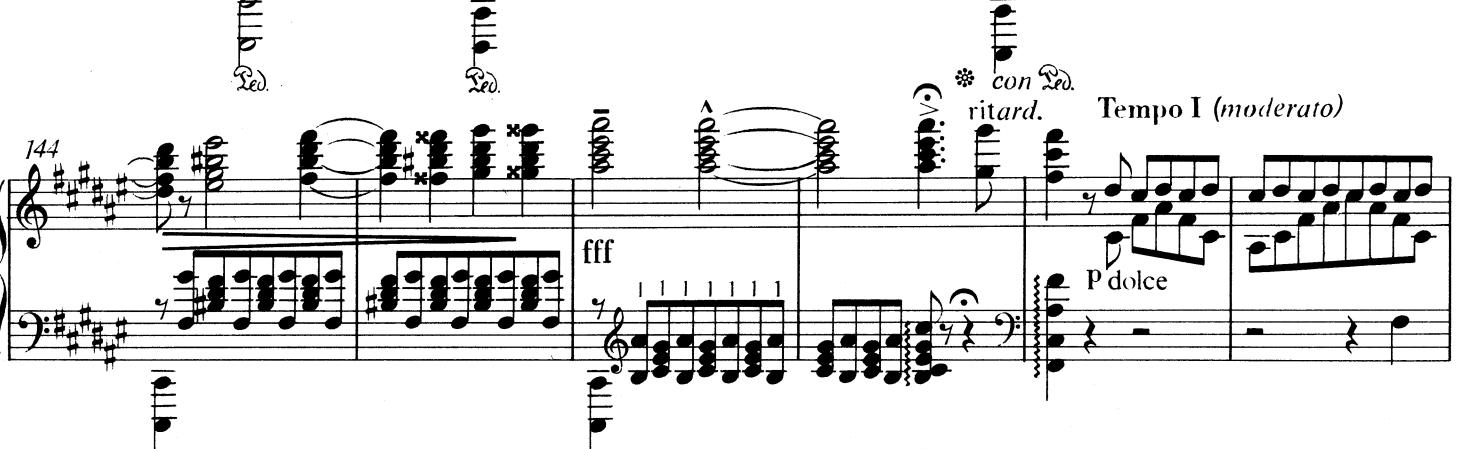
48 129


 134


 139


 144

Tempo I (moderato)



 150


 156


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)

50 195

mf sostenuto poco rinf. dim. più dim.

ritard. pp p cresc. poco rall.

202

209

215

Più sostenuto quasi preludio*)
cantando 4

223 4

l' accompagnamento sempre
sotto voce e legato

223 4

223 4

223 4

223 4

*) „Anstatt quasi preludio lese man: „quasi improvisato“.
 $\text{♩} = 72-80$ “ (L-P)

*) “Instead of quasi preludio read ‘quasi improvisato’.
 $\text{♩} = 72-80$ “ (L-P)

227 poco rall.

231

235

239 poco rall.

243

*) „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.

52

247

rinforz. e appassionato

251

ritard.

Tempo I (allegro moderato) *)

dolce

poco a poco animato

255

259

263

267

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

*) ‘Remain within 4/4’ (L-P)

271 ritard. *a tempo*

sempr. 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.
1 2 1

285 8 ff 5 3 2 1 5
rinforz. molto e sempr. più appass.

289

293 sempre appass.

297 cresc. molto

301

305 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 hineinvibrirt, 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* 8 *dolce (subito)* *Ped.*

311 8 4 3 1 2 3 2 1 2 1 2 1 2 1 2 1 8 *Ped.*

314 8 3 2 1 8 *Ped.*

317 8 4 3 2 1 8 *Ped.* più dim.

320 8 *smorz.* *Ped.*

322 8 1 2 1 3 5 1 2 1 2 3 5 1 2 1 3 1 2 1 3 1 2 1 3 1 2 1 3 dolcissimo *Ped.* 4 1 2 3 2 1 8 *Ped.*

324 8

326 1 2 1 2 3 4
sempre più

328 quasi cadenza
dim.

330 ritenuto ad libitum*)
quasi recit. in tempo
recit. c mf vibrato

*) „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* *ped.* *ped.* *ped.* *ped.*

339 *ritard.* *Andante semplice* *espressivo* *ped.*

343 *ped.* *ped.* *ped.* *ped.*

348 *dolce* *perdendo* *poco* *ritard.*

355 *dolce* *ritard.*

4. PENSÉE DES MORTS

Lento assai

Recitativo

Recitativo riten.

dolce espressivo m.s. m.s.

m.s. m.d.

riten.

dim. m.d.

20 poco accelerando

Recitativo
lento

f

23

Recitativo
lento

f

26 poco a poco più accelerando

p

cre -

28

scen -

molto

2

32

p

pesante

2

cre -

scen -

do

2

60 *a piacere*

8

36 *f*

Rit. rinforzando assai

37 agitato assai

ff

Rit.

39

Rit.

41 *sf*

Rit.

43 **)riten.*

Rit.

Rit.

Rit.

Rit.

45

cresc.

Rit.

*) 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

5

5

5

Re. *animato, stringendo*

48

p dolce

7 4

5

49

5 4

Re.

50

6

7 4

51

7 4

52

6

quasi cadenza

Re.

C

53 più stringendo

53 più stringendo

C sf

Bass. sf

54 quasi cadenza

56 8 sf cresc.

57 8 ff rinforz. assai [r3 r3]

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

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

*) Die Viertelquartolen und -duolen in den Taktien 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

65

66 Tempo I

Recitativo

69

Recitativo

72

m.s.

dim.

pp

m.d.

Adagio

77

*Adagio
cantabile assai*

85

90

95

100

con Ped.

105

110

115

poco cre - scen - do

120

125

poco riten.

pp dolciss. e 3 armonioso

tre corde

130

135

cre -

Z. 8011

140

160 *riten.* - - - - - *smorz.* - - - - - *pp*
ped. * *ped.* * *ped.* *ped.*

165 - - - - - *poco marcato* - - - - - *ped.* *ped.*

171 - - - - - *ped.* *ped.* *ped.* *ped.* *ped.*

176 *cresc.* - - - - - *rall.* - - - - - *sotto*
ped. *ped.* *ped.* *ped.* *ped.*

184 *voce ma pesante* - - - - - *ppp*
ped. * *ped.* * *ped.* * *ped.* *

5. PATER NOSTER

Andante

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



ce - tur no - men tu - um.

Ad - ve - ni - at

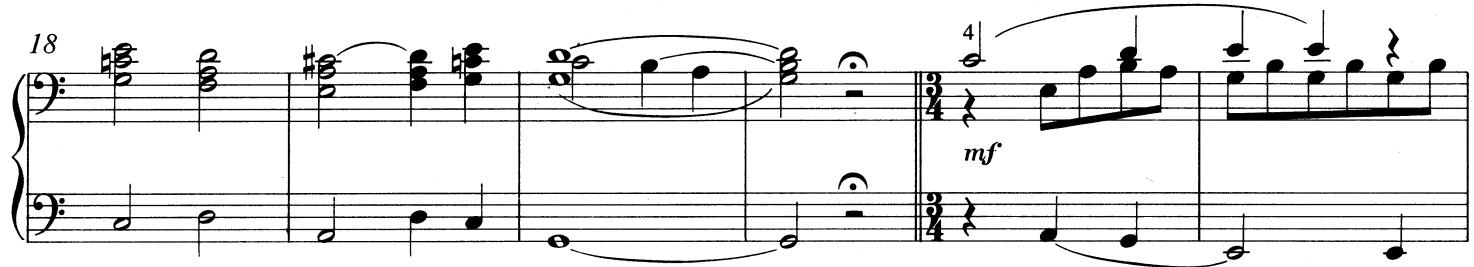


re - gnum tu - um. Fi - at vo - lun - tas tu - a, sic - ut in



cae - lo et in ter - ra.

Pa - nem no - strum



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



29

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

34

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

p

ritard.

dim.

38

nostris.

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

43

cresc.

sed

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

1 2 4 5

poco rall.

p dolce

36

poco ritard.

42

sempre dolce espressivo

3 2 * 2ed. *

2ed. * 2ed. *

poco rall..

2ed. * 2ed. *

smorz.

54

dolce espr.

2ed. 2ed. 2ed.

60

2ed. 2ed. con 2ed.

66

quasi arpa

m.s.

espr.

4 2
1 2 4
4 1 2
1 4 5

*) 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.

2

5

72

73

74

75

ped.

ped.

ped.

poco rall..

dolciss.

p

85

dolce

poco ritard..

92

sempre dolce espr.

ped.

ped.

98

ped.

ped.

ped.

ped.

ped.

104

cresc.

smorz.

8

tre corde

Andantino

III 111 pp dolciss.

116 poco rall. pp p espr.

121 p espr. mf poco rall. *Reo.* *

126 f con anima *Reo.* *Reo.* poco rall.

131 *Reo.* *Reo.* *Reo.* *Reo.* poco rall.

136 sotto voce e calando

141 8 riten.

146 8 a tempo un poco animato f f f f

151 pp dolce f

156 pp pp pp pp

161 pp dolce pp dim.

166 pp pp pp pp

7. FUNÉRAILLES

Introduzione

Adagio *)

October 1849

1 f pesante mf sempre marcato

2-3

4 cre

5

6 scen - do - molto -

7 * Red.

8 * Red.

9 energico

trem.

sf

sf Red.

11

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

14

più cre - - - scen - - -

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

8

do - - -

fff *3* *3* *3*

* *Ped.* *

ritard..

lunga pausa

dim.

Ped. *

sotto voce

pesante

espr.

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

**) „Die \overline{J} -Note werde nicht rhythmisch..., sondern gleichwertig im Klang mit dem nächsten Viertel: $\overline{J} J J$ 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)
“J = 63” (L-P)

**) “The \overline{J} is not to be rhythmic ... but equal with the crotchet which follows it: $\overline{J} J J$, ‘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

poco riten.

la melodia sempre accentuato

mf

cresc.

39

43

47

espr.

51

cresc. molto.

riten.

54

p subito

lagrimoso)*

dolce ^{1 2}
pp

una corda

z. 8011

*) $\text{J} = 76''$ (L-P)

58

63

68

l'accompagnamento dolcissimo

72

76

80

più agitato e accel.

79

Musical score page 79, featuring six staves of music for orchestra. The score includes two treble staves, one bass staff, and three double bass staves. The key signature is mostly B-flat major (two flats), with some changes in measure 100 and 104. Measure 84 starts with a dynamic of *legg.* and includes the instruction "cre - scen -". Measures 85-87 show a rhythmic pattern of eighth and sixteenth notes. Measure 88 begins with *ritard.*, followed by *a tempo* and *mf*. Measures 89-91 continue the rhythmic patterns. Measure 92 shows a change in key signature to B-flat major, indicated by a circled 3/2 symbol. Measures 93-95 continue the rhythmic patterns. Measure 96 starts with *cresc. molto* and reaches *fff* at the end. Measures 97-99 continue the rhythmic patterns. Measure 100 starts with *cresc. molto* and reaches *fff*. Measures 101-104 continue the rhythmic patterns. The page number 79 is located in the top right corner.

109 poco a poco più moto *)
 sotto voce ma un poco marcato mf sempre stacc.

113

117 cre - scen -
 Re. Re. Re. Re.

121 - do 8. mf marcato
 Re. Re.

125 8. *

129 cre - scen - do
 8. Re. Re. Re.

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

133 sempre più di moto

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

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

82

151 *)

154 8 poco ritard.

Tempo I

ff Ped. sf Ped. sf

157

sf Ped. sf Ped. Ped. Ped.

160

Ped. P. Ped. P. Ped. P. Ped.

164 8

Ped.

168 8 rinforz. dim. Ped.

*) „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 *)

172 *)

dim..

Piu lento

dolciss.

cresc.

ritard.

morendo

sotto voce

mf

con Beb.

cre - scen - do

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* **#8**

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

*) **#8:** cresc.

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

8

13 poco più mosso

8

pp

14

8

****)**

*) 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 $\text{J} = \text{J}$

*) 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, $\text{J} = \text{J}$

15

16

17

18

19

20

21

22

23

riten..

perdendo

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

31 *rinforzando*

32

33

34

35

36 *sempre f*

37

38

39

40

41

[♩ = ♯] ritard.

ff

z.

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)

Andante lagrimoso

1 Andante lagrimoso

sotto voce riten.

5 riten. riten. riten. riten. riten.

10 cresc.

15 slentando riten. riten. più riten. a tempo p

90

molto riten. ritenuto e rubato

20

dolcissimo
una corda

24

simile

28

32

36

rall.

40

riten.

PPP
quasi cadenza

42 8
dolciss.
tre corde

46 8

50 8

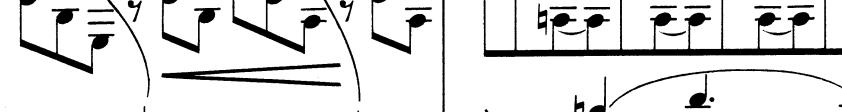
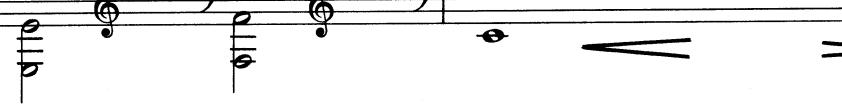
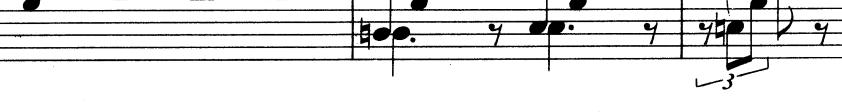
53 8
sempre pp

57 8
poco accel.
cresc.

*) Hier sowie in den Takten 46 und 48 ist der 3. Ton der Melodie (der 1. Ton in den Takt 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 

61 f 
 62 p 
 63 
 64 rall. 
 cantabile 
 65 
 66 
 67 
 68 
 69 
 70 
 71 
 72 
 73 
 74 
 75 
 espr. 

79

83

cresc.

87

91

rall.

come prima

p

95

ritard.

Più lento

cresc.

rinforz.

10. CANTIQUE D'AMOUR

Lento, quasi improvvisato

una corda

Andante
mf cantando

p quasi arpa
poco a poco cresc.

3
2
1

Il

poco a poco cresc.

1
2
3
4

rinf.

1
2
3
4

poco rall.
3

1
2
3
4

The musical score consists of five staves of piano music. Staff 1 (measures 22-25) starts with a dynamic *p*, followed by eighth-note pairs and sixteenth-note patterns. Staff 2 (measures 26-29) includes performance instructions: *sempre legato* with three-note slurs, *poco a poco cresc.*, and *poco rall.*. Staff 3 (measures 30-33) features *rinforz.* (rings) and a fermata. Staff 4 (measures 35-38) shows a melodic line with *dim.*, *dolce*, and sixteenth-note patterns. Staff 5 (measures 41-44) concludes with *riten.* (ritardando).

*) 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).

96

46

dolcissimo

ped.

una corda

50

ped.

ped.

ped.

ped.

poco a poco agitato

54

ped.

ped.

ped.

ped.

a piacere

58

cresc. molto

dim.

ritard.

ped.

60

poco più di moto

dolce

ped.

tre corde

64 4 8 8

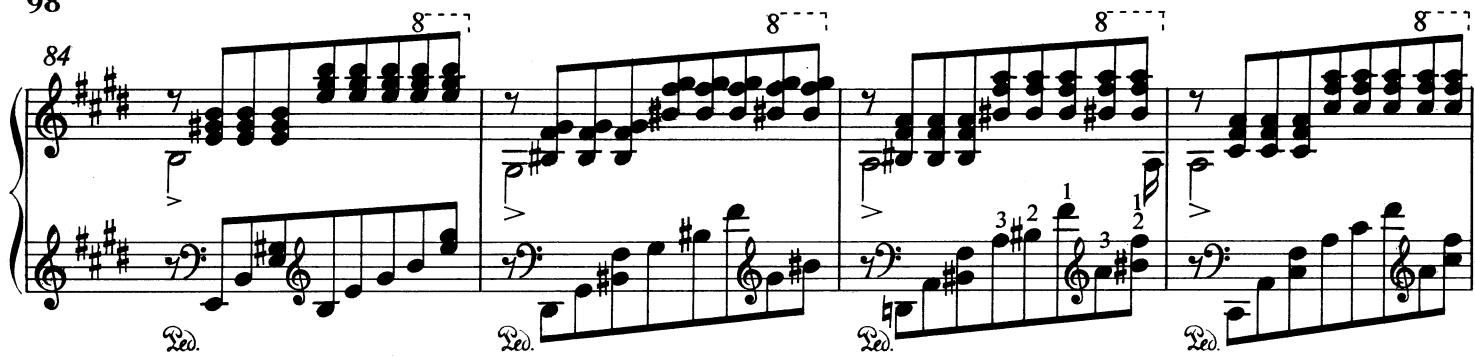
68 8 8

72 8 8

76 8 8 8
rinforz. assai
marcato
dim.
espressivo assai il canto
vibrato

80 8 8 8

98



88

Musical score page 88, measures 88-91. The top staff starts with a dynamic p . Measure 88 includes the instruction "rinforz. molto". Measure 89 includes "accentuato". Measure 90 has a dynamic f . Measure 91 ends with a dynamic p .

92

Musical score page 92, measures 92-95. The top staff starts with a dynamic p . Measures 92-94 feature sixteenth-note patterns with fingerings like 3, 2, 4, 3, 5, and 3. Measure 95 ends with a dynamic p .

96

Musical score page 96, measures 96-99. The top staff starts with a dynamic p . Measure 96 includes "rinforz.". Measures 97-98 have dynamic markings p , f , and p . Measure 99 ends with a dynamic p .

100

Musical score page 100, measures 100-103. The top staff starts with a dynamic p . Measure 100 includes "cresc.". Measures 101-103 have dynamic markings p , f , and p .

103

104

rinforz. molto

2ed.

2ed.

107

a capriccio

5

ff appassionato

2ed.

109

8

ten.

2ed.

2ed.

112

8

sf

ten.

2ed.

2ed.

115

8

ten.

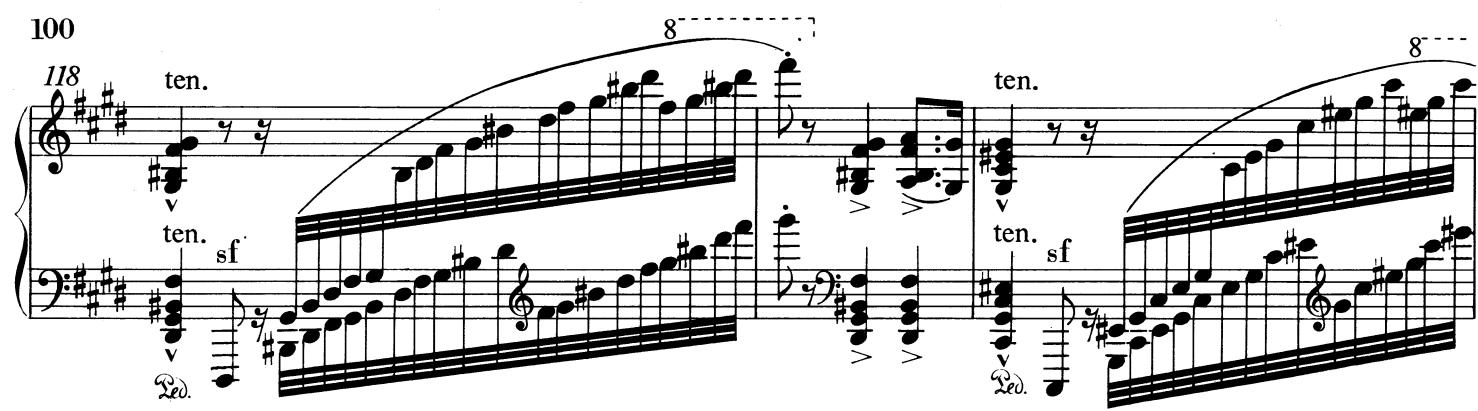
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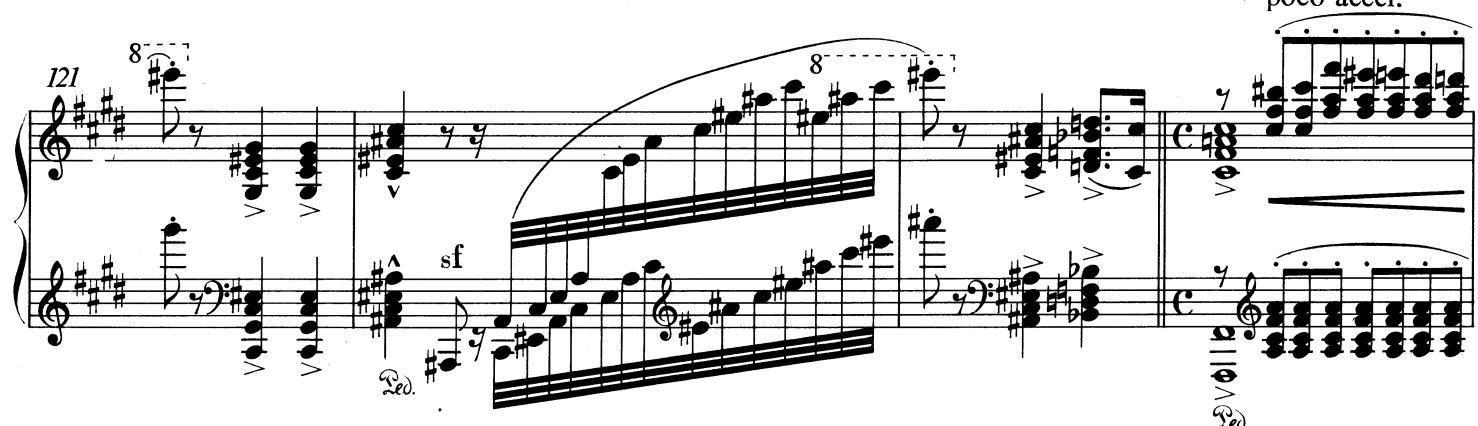
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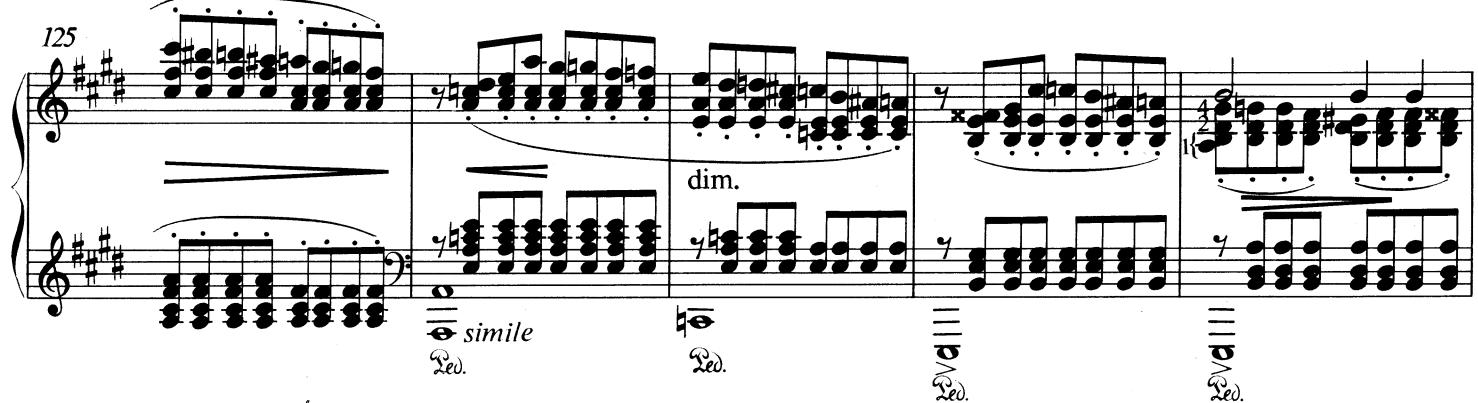
*) Die Akkorde und Läufe bedeuten den Wechsel von *giusto*- und *a piacere*-Teilen, die Läufe dürfen nicht in den Rahmen von 5/16-Werten gepreßt werden.

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

100

118 ten. 

121 

125 

130 

135 