

ANHANG — APPENDIX

dédier à Monsieur Alphonse de Lamartine

HARMONIES POÉTIQUES ET RELIGIEUSES

(*Erste Fassung — First version*)

Ces vers ne s'adressent qu'à un petit nombre.

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*)

Diese Gedichte sind nur an wenige gerichtet.

Es gibt beschauliche Seelen, die sich in stiller Einsamkeit und Betrachtung unwiderstehlich zu überirdischen Ideen, zur Religion, erhoben fühlen. Jeder Gedanke wird bei ihnen Begeisterung und Gebet, und ihr ganzes Sein und Leben ist eine stumme Hymne an die Gottheit und an die Hoffnung. In sich selbst und in der umgebenden Schöpfung suchen sie nach Stufen, um zu Gott aufzusteigen; nach Worten und Bildern, um ihn sich selbst und um sich ihm zu offenbaren. Möchte es mir gelungen sein, ihnen in diesen Harmonien etwas solcher Art dargeboten zu haben!

Es gibt Herzen, die, vom Schmerzen gebrochen, von der Welt zertreten, sich in die Welt ihrer Gedanken, in die Einsamkeit ihrer Seele flüchten, um zu weinen, zu harren oder anzubeten. Möchten sich diese gerne von einer Muse heimsuchen lassen, die einsam ist, gleich ihnen; möchten sie in den Tönen derselben Einklang und Zusammenstimmung finden, und manchmal bei dem Liede derselben ausrufen: Wir beten mit deinen Worten, wir weinen mit deinen Tränen, wir flehen mit deinen Gesängen!

(Lamartine: Vorwort zu den Harmonies poétiques et religieuses)
(*Fragment*)

These verses are meant for a small number of people only.

There are meditative minds, whom solitude and contemplation insensibly raise towards infinite ideas, that is to say—Religion. All their thoughts turn into enthusiasm and prayer, their whole existence is a silent prayer to the Deity and hope; they seek in themselves and in the creation which surrounds them, degrees to raise them to God, expressions and images to reveal themselves to Him, to reveal Him to them! would that I could in these harmonies assist them!

There are hearts, broken by grief, crushed by the world's neglect, who take refuge in the world of their thoughts, in the solitude of their soul to weep, to expect, to adore; could they be willingly visited by a solitary muse like themselves, find a sympathy in his accords, they would exclaim sometime in listening: we pray with thy words, we weep with thy tears, we invoke with thy song!

(Lamartine: Preface to the Harmonies poétiques et religieuses)
(*Fragment*)

Senza tempo *)
extrêmement lent

avec un profond sentiment d'ennui
pesante languedo

con duolo
(tres accentué)

mf p dim.

rall. molto rall..

dolce

stiracchiato

cre - scen - do ed agitato dim. * 2d. * 2d.* 2d.* 2d.

cantando espressivo dolce

calmato poco agitato

ritenuto molto

semre dim.

p marcato très long silence

*) Mit der Anweisung *senza tempo* schreibt Liszt einen Vortrag in ungebundenem Rhythmus und freiem Tempo vor. Diese Anweisung ergänzen Zeichen, die die Schwankungen des Tempos genau bestimmen.

**) Wir sind der ungewöhnlichen, vereinfachten Schreibweise Liszts genau gefolgt und haben den letzten Wert der Oberstimme der linken Hand unverändert gelassen. Eine genaue Notierung würde das Notenbild unnötig komplizieren (siehe auch die Takte 6—9).

*) By writing *senza tempo* Liszt prescribes rhythmically free performance in free tempo. The instruction is complemented by signs showing precisely the changes in tempo.

**) Liszt's irregular simplified notation has been followed precisely in this edition, and the last note in the upper part of the left hand has been left unaltered. Precise notation would make the music look unnecessarily complicated (see further bars 6—9).

14 Recitativo lento
portato sotto voce

17 Recitativo marquez chaque temps de la mesure
portato agitato 1 2 3 4 5 6 7 1 2 3 4 5 6 7 poco a poco cresc. ed accel.
p sotto voce

21 più f e più agitato 1 2 3 4 5 6 7 sempre più accel. ff strepitoso
il più tempo possibile

26 fff con furore sf martellato quasi cadenza
sf. * sf. * sf. * sf. * sf. * sf. *

29 agitato assai avec violence ff v v v > poco dim.
ff 6 v 6 > con sf. * con sf. *

*)Der Wert der Halbnoten ist in Wirklichkeit mit 4 bzw. 5 Triolen-
achteln länger. Trotzdem wurde die Schreibweise der Quellen
beibehalten.

*) The value of the minims is in practice 4 or 5 triplet quavers longer. In spite of this the notation found in the sources has been retained here.

Musical score for piano, page 144, measures 41-53. The score consists of two staves (treble and bass) with various dynamics, articulations, and performance instructions. Measure 41: Treble staff has sixteenth-note patterns with '2ed.' markings; bass staff has eighth-note patterns with '2ed.' markings. Measure 42: Treble staff continues sixteenth-note patterns with '2ed.' markings; bass staff has eighth-note patterns with '2ed.' markings. Measure 43: Treble staff has eighth-note patterns with 'affrettando' and 'più f' markings; bass staff has eighth-note patterns with 'ten.' marking. Measure 44: Treble staff has eighth-note patterns with '2ed.' markings; bass staff has eighth-note patterns with '2ed.' markings. Measure 45: Treble staff has sixteenth-note patterns with 'sf' and 'molto cresc. ed accel.' markings; bass staff has eighth-note patterns with 'sf' and 'marcato' markings. Measure 46: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 47: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 48: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 49: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 50: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 51: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 52: Treble staff has sixteenth-note patterns with 'sf' and '2ed.' markings; bass staff has eighth-note patterns with 'sf' and '2ed.' markings. Measure 53: Treble staff has sixteenth-note patterns with 'cresc.' markings; bass staff has eighth-note patterns with '2ed.' markings.

molto riten. sempre adagio

57 8 tr. >>> morendo egualmente dolcissimo negligente 7 7 6 Ped. Ped. riten.

60 sempre pp 8 riten. poco rinforz. dim. * Ped. 8 ***

riten. 8 62 ms. perdendosi quasi niente Ped. Ped.

Andante religioso quieto parlante 2

63 sempre pp la mano sinistra pp

poco riten. a tempo 5 4 3 doleiss. 6 sempre dolce

*) Die Sechzehntel müssen bis zum Ende des Taktes 62 trotz der Gruppenbezeichnung 5, 6 und 7 im Original nach der Anweisung *egualmente* im Vortrag gleiche Zeitdauer haben.

*) Der Wertunterschied zwischen der rechten und der linken Hand ist hier und am Ende des Taktes beabsichtigt. Mit dem 4. Sechzehntel der rechten Hand hat Liszt nur das *ritenuto* der rechten Hand anschaulicher machen wollen.

*) Up to the end of bar 62, in spite of the originally marked groups of 5, 6 and 7, the sixteenth notes should be played all the same length according to the *egualmente* instruction.

*) The difference in value between the two hands here and at the end of the bar is deliberate. With the 4th sixteenth note in the right hand Liszt was merely making the *ritenuto* more clear.

poco a poco molto ritard. dolce semplice

73 slentando cresc.

78 molto pronunciato la melodia
les accompagnements toujours pp

83 più cresc. passionato langido e dolente dim.

88 calando sempre legato * con leg.

93 p mf espr. p sempre dim.

p delicato mf

98 Senza tempo rall. a capriccio Recitativo

poco rinforz.

The musical score consists of six staves of piano music. Staff 1 (treble clef) starts with a dynamic of 73 and includes instructions like 'slentando' and 'cresc.'. Staff 2 (bass clef) starts at measure 78 with 'molto pronunciato la melodia' and 'les accompagnements toujours pp'. Staff 3 (treble clef) starts at measure 83 with 'più cresc.' and 'passionato', followed by 'langido e dolente' and 'dim.'. Staff 4 (bass clef) starts at measure 88 with 'calando' and 'sempre legato', followed by a dynamic instruction 'con leg.'. Staff 5 (treble clef) starts at measure 93 with 'p' and 'mf espr.', followed by 'p' and 'sempre dim.'. Staff 6 (bass clef) starts at measure 98 with 'Senza tempo rall.' and 'a capriccio', followed by 'Recitativo'.

101 *a capriccio*

8 Recitativo

103 *Tempo I (andante religioso)*

c dolcissimo

2 4 cresc.

107 4mf molto espr. dim dolce con amore rubato

112 cresc. raddolcente

116 f appassionato con *zec.*

8

molto rinforz.

Senza tempo lento disperato più lento

mf pesante

p

This musical score page contains five staves of piano music. Staff 1 (top) starts with a dynamic of 101 and a marking 'a capriccio'. It features a melodic line with eighth-note patterns and a harmonic line below. Staff 2 follows with a dynamic of 8 and a marking 'Recitativo'. Staff 3 begins with a dynamic of 103 and a marking 'Tempo I (andante religioso)'. It includes a dynamic 'c' and a marking 'dolcissimo'. Staff 4 continues with a dynamic '2' over '4' and a marking 'cresc.'. Staff 5 starts with a dynamic of 107 and markings '4mf' and 'molto espr.'. It includes dynamics 'dim' and 'dolce con amore' followed by 'rubato'. Staff 6 begins with a dynamic of 112 and a marking 'cresc.'. It is followed by staff 7, which starts with a dynamic of 116 and a marking 'f appassionato'. Articulation marks 'con zec.' are present. Staff 8 begins with a dynamic of 120 and a marking 'molto rinforz.'. It includes a dynamic 'mf pesante' and a marking 'Senza tempo lento disperato'. The final dynamic is 'più lento'.