

154276

E. LISZT

Symphonische Dichtungen  
für großes Orchester.

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Erster Band.

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Dritter Band.

Erster Band.

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# PRÄLUDIEN.

NACH LAMARTINE.

**SYMPHONISCHE DICHTUNG VON F. LISZT.**

## VORWORT.

Was andres ist unser Leben, als eine Reihenfolge von Präludien zu jenem unbekannten Gesang, dessen erste und feierliche Note der Tod anstimmt? Die Liebe ist das leuchtende Frühroth jedes Herzens; in welchem Geschick aber wurden nicht die ersten Wonnen des Glücks von dem Brausen des Sturmes unterbrochen, der mit rauhem Odem seine holden Illusionen verweht, mit tödtlichem Blitz seinen Altar zerstört, — und welche, im Innersten verwundete Seele suchte nicht gern nach solchen Erschütterungen in der lieblichen Stille des Landlebens die eignen Erinnerungen einzuwiegen? Dennoch trägt der Mann nicht lange die wohlige Ruhe inmitten besänftigender Naturstimmungen, und »wenn der Drommete Sturmsignal ertönt«, eilt er, wie immer der Krieg heissen möge, der ihn in die Reihen der Streitenden ruft, auf den gefahrsvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewusstwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Uebers. v. P. Cornelius.)

# LES PRÉLUDES.

D'APRÈS LAMARTINE.\*)

**POÈME SYMPHONIQUE DE F. LISZT.**

## PRÉFACE.

Notre vie est-elle autre chose qu'une série de Préludes à ce chant inconnu dont la mort entonne la première et solennelle note? — Lamour forme l'aurore enchantée de toute existence; mais quelle est la destinée où les premières voluptés du bonheur ne sont point interrompues par quelque orage dont le souffle mortel dissipe ses belles illusions, dont la foudre fatale consume son autel, et quelle est l'âme cruellement blessée qui au sortir d'une de ses tempêtes ne cherche à reposer ses souvenirs dans le calme si doux de la vie des champs? Cependant l'homme ne se résigne guère à goûter longtemps la bienfaisante tiédeur qui l'a d'abord charmé au sein de la nature, et lorsque «la trompette a jeté le signal des alarmes», il court au poste périlleux quelque soit la guerre qui appelle à ses rangs, afin de retrouver dans le combat la pleine conscience de lui-même et l'entièrre possession de ses forces.

\*<sup>1</sup>) Méditations poétiques.

## „LES PRÉLUDES“

Poco ri-

Andante.

**1<sup>te</sup> Flöte.**

**2<sup>te</sup> u. 3<sup>te</sup> Flöte.**

**2 Hoboen.**

**2 Clarinetten in C.**

**2 Fagotte.**

**2 Hörner in C.**

**2 Hörner in C.**

**2 Trompeten in C.**

**2 Tenorposaunen.**

**Bassposaune u. Tuba.**

**Pauken in G.C.E.**

\*)

**Harfe.**

**Erste Violinen.**

**Zweite Violinen.**

**Violen.**

**Violoncelle.**

**Contrabässe.**

Poco ri-

Andante.

\*) Militair-Trommel, Becken, Grosse Trommel treten im letzten Allegro marziale Seite 339 ein.

Poco ri-

- tenuto -

*più rit. e smorz.*

*più rit. e smorz.*

*più rit. e smorz.*

*più rit. e smorz.*

*Poco ri-*

*tenuto*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*Poco ri-*

- tenuto -

*p*

*Poco ri-*

260 *tenuto* -

The musical score consists of six staves of music. The first four staves begin with a dynamic of *dimin.* *pp*. The fifth staff starts with *tenuto* and *pp*. The sixth staff begins with *I. pp legato*, followed by *Tr. pp legato*. The music features various dynamics including *p*, *p*, *p*, *p*, *p*, *pp*, *pp*, *pp*, and *pp*. Performance instructions like *tenuto* and *Tr.* are also present. The score is written in a standard musical notation style with five-line staves and measures separated by vertical bar lines.

A page of musical notation for orchestra and choir, featuring ten staves of music. The notation includes various dynamics such as *poco a poco crescendo*, *pp*, and *p*. The music consists of two systems of measures. The first system ends with a repeat sign and a double bar line. The second system begins with a single bar line. The notation is written on ten staves, likely representing different instruments or voices.

più cre-

più cre-

più cre-

più cre-

poco crescendo -

poco crescendo -

scendo -

più cre.

scendo -

più cre.

scendo -

più cre.

scendo -

più cre.

+ scendo -

A page of musical notation from a score, featuring multiple staves and various dynamics like forte and piano. The notation includes several measures of rests at the top, followed by measures with eighth-note patterns and dynamic markings such as *f* (forte) and *p* (piano). The score consists of ten staves, likely for a large ensemble or orchestra. The first section ends with a repeat sign and the instruction "(a 2.)". The second section begins with "scendo" markings above the staves. The notation includes various clefs (G, F, bass), time signatures (common time), and dynamic markings like *ff* (double forte) and *p*.

**264** Andante maestoso.

The musical score consists of two systems of ten staves each. The top system is written in common time and includes ten staves: five treble clef staves and five bass clef staves. The bottom system is also in common time and includes two staves: a treble clef staff and a bass clef staff. The notation includes various musical elements such as quarter notes, eighth notes, sixteenth notes, and thirty-second notes. Dynamics are indicated by symbols like f, ff, fff, and ff. Slurs and grace notes are also present. The score is typical of a classical or romantic era composition.

The musical score consists of two systems of music. The top system begins with a forte dynamic (F) and includes three measures of music. The first measure has rehearsal mark 'a2.' above it. The second measure has rehearsal mark 'a2.' above it. The third measure has rehearsal mark 'a2.' above it. The bottom system consists of six staves of music, each with a different clef (G-clef, C-clef, F-clef, G-clef, C-clef, F-clef). The music in the bottom system is characterized by sixteenth-note patterns.

The musical score consists of two systems of ten staves each. The top system includes parts for Violin I, Violin II, Viola, Cello, Double Bass, Flute, Clarinet, Bassoon, Trombone, and Tuba. The bottom system continues with the same instrumentation. The music features dynamic markings such as **ff**, **f**, **p**, and **p**. Articulations include **v.**, **pizz.**, and **sfz.**. Performance instructions like **ff** and **ff** are also present. The score is written on five-line staves with clefs and key signatures.

The musical score consists of two systems of music. The first system, starting with measure 268, is labeled 'A' above the first staff. It features ten staves of music for various instruments, primarily woodwind and brass, with dynamic markings like  $\text{f}$ ,  $\text{ff}$ , and  $\text{p}$ . The second system, starting with measure 269, is labeled 'B' above the first staff. This system includes a blank staff for vocal entries. The bottom system continues from measure 269, also labeled 'B' above the first staff, featuring woodwind and brass parts with dynamic markings like  $\text{f}$  and  $\text{ff}$ .

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

muta in E.

muta in E.

muta in A. C. E.

dimin.

dimin.

dimin.

dimin.

L'istesso tempo.

L'istesso tempo.

*p dolce (egualmente)*

*p cantando*

*mf*

*espressivo cantando*

*pizz.*

L'istesso tempo.

a 2.

p

pizz.

arco

Poco rall. - -

Poco rall. - -

in E.

*p*

a2.

*in E.*

Poco rall. - -

*sempre dolce*

*arco*

*pizz.*

Poco rall. - -

Musical score page 273 featuring two systems of music. The top system consists of six staves (two treble, one bass, three bass). The first three measures are mostly blank, with a dynamic 'p' and a grace note in the third measure. The bottom system consists of four staves (two treble, two bass). The first two measures feature continuous eighth-note patterns. The third measure contains rests. The fourth measure begins with a dynamic 'p' and is marked 'arco'.

A musical score page featuring three systems of music for string instruments. The top system consists of six staves, each with a treble clef and a key signature of two sharps. The middle system also has six staves, with the first staff featuring a bass clef. The bottom system has five staves, with the first staff featuring a bass clef. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. The third staff of the bottom system contains the instruction "pizz." above it.

Musical score for orchestra and piano, page 275, section C. The score consists of two systems of music. The left side shows the orchestra parts (string quartet, woodwind quintet, and brass section) and the right side shows the piano part.

**System 1:** The piano part starts with a sustained note. The orchestra parts follow with various entries, including woodwind entries and brass chords. The piano part includes dynamic markings like  $p$  and  $p$  *espressivo*.

**System 2:** The piano part continues with sustained notes. The orchestra parts include woodwind entries and brass chords. The piano part includes dynamic markings like  $p$ ,  $p$  *espressivo*,  $p$  *divisi.*,  $p$  *espressivo, dolente*, and  $mf$ .

A musical score page featuring two systems of music for orchestra. The top system begins with a rest followed by a melodic line in the upper voices. The bottom system starts with a melodic line in the lower voices. Both systems include dynamic markings such as *poco crescendo* and *p.* The score consists of multiple staves for different instruments, with some staves appearing in pairs. Measure numbers 512 and 513 are indicated at the bottom of the page.

L'istesso tempo.

L'istesso tempo.

c(8)

c(8)

c(8)

c(8)

L'istesso tempo. dimin.

c(8) unis. dimin.

c(8) dimin.

c(8) dimin.

L'istesso tempo. dimin.

ff

(in E.) dolce espressivo ma tranquillo

(in E.) dolce espressivo ma tranquillo

dolcissimo

smorzando dolcissimo

Violen (divisi in 2 parti.) con Sordino. espressivo ma tranquillo

pp unis. pp



4

D

Fl. II. (ohne Nachschlag.)

*p dolce espressivo.*

*dolce espress.*

*a 2. dolce espress.*

*crescendo -*

*p crescendo -*

*dolce espress.*

*divisi. espressivo*

*crescendo -*

*p crescendo -*

*crescendo -*

*pizz. espress.*

*pizz. espress.*

D

V. A. 512.

unis.

(Violin unis.)

arco

arco

A page from a musical score featuring ten staves of music. The top five staves are in treble clef and the bottom five are in bass clef. The key signature is A major (no sharps or flats). Measure 111 starts with a dynamic of 'crescendo' followed by sixteenth-note patterns. Measures 112-113 show eighth-note patterns with dynamics 'più crescendo'. Measures 114-115 continue with eighth-note patterns and dynamics 'più crescendo'. Measures 116-117 show sixteenth-note patterns with dynamics 'più crescendo'. Measures 118-119 show eighth-note patterns with dynamics 'più crescendo'. Measure 120 concludes with eighth-note patterns and dynamics 'più crescendo'. The score includes various performance instructions like 'Tr.' (trio) and dynamic markings such as 'crescendo' and 'più crescendo'.

Poco rall.

Poco rall.

p dolce pp f

dimm. p smorz. f

p dolce pp f

dimm. pp f

Poco rall. - - - - -

Sons harmoniques

Poco rall. - - - - -

pizz. arco ff

pizz. arco ff

Poco rall. - - - - - ff

Poco rallent. -

p dolce

p dolce

II. (ohne Nachschlag.)

dimin. p smorz.

p dolce

pp

dimin. pp

Poco rallent. - rit.

pizz.

p

pizz.

Poco rallent. - rit.

lang gehalten

smorz.

dolcissimo.

III. II. III. II. dolcissimo smorz.

I. pp

II. I. smorz.

L. Solo. muta in C. lang gehalten

dolce

rit.

dimin. pp

dimin. pp

pp

pp

lang gehalten

V. A. 517.