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SYMPHONIC POEM

ARRANGEMENT

FOR

PIANO FOUR HANDS

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Vol. 783

FRANZ LISZT  
LES PRÉLUDES

SYMPHONIC POEM AFTER  
LAMARTINE



COMPOSER'S ARRANGEMENT  
FOR  
PIANO FOUR HANDS

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# LES PRÉLUDES

D'APRÈS LAMARTINE\*

POÈME SYMPHONIQUE DE F. LISZT

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## PRÉFACE

**N**OTRE vie est-elle autre chose qu'une série de Préludes à ce chant inconnu dont la mort entonne la première et solennelle note?—L'amour 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 ces 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 quelle que soit la guerre qui l'appelle à ses rangs, afin de retrouver dans le combat la pleine conscience de lui-même et l'entière possession de ses forces.

\* Méditations poétiques.

# LES PRÉLUDES

AFTER LAMARTINE\*

SYMPHONIC POEM BY FRANZ LISZT

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## PREFACE

**I**S our life aught but a series of Preludes to that unknown chant, whereof Death intones the first solemn note? Love forms the magical aurora of all life; but whose may be the lot wherein the first raptures of happiness are not interrupted by some storm of which the baleful breath dissipates his fair illusions, of which the fatal lightnings consume his altar; and what sorely wounded soul is there which, emerging from such a tempest, does not seek reposeful oblivion amid the soothing calm of pastoral retreats? Nevertheless, man but seldom resigns himself long to the enjoyment of the beneficent tepidity whose charm welcomed him to Nature's breast; and when the "trumpet-call to arms shall ring out," he rushes to the post of danger, whatever be the war which summons him to the ranks, that in and through the combat he may regain full self-consciousness and the full command of his powers.

\* Méditations poétiques.

# Les Préludes.

F. LISZT.  
Arranged by the Composer.

## Secondo.

Andante.

Piano.

The musical score is written for piano and consists of six systems of music. The first system is marked 'Andante' and 'Piano' with dynamics 'pp'. The second system includes 'poco rall.' and 'pp' markings. The third system also features 'poco rall.'. The fourth system is marked 'p un poco' and 'p'. The fifth system is marked 'poco a poco cresc.' and 'più cresc.'. The sixth system is marked 'f' and ends with a double bar line and a 12/8 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings.



Secondo.

Andante maestoso.

The musical score is written for piano and consists of five systems of staves. The first system features two bass staves with a common time signature of  $C(12/8)$ . The first staff begins with a *ff* dynamic and a *Leg.* marking. The second system continues with two bass staves, maintaining the *ff* dynamic and *Leg.* marking. The third system introduces a treble staff with a triplet of eighth notes and a *ff* dynamic, alongside the bass staff. The fourth system continues with the treble and bass staves, featuring a *f* dynamic. The fifth system concludes with a *fff* dynamic and a *poco rall.* instruction, ending with a double bar line and a 9-measure rest in 3/4 time.



The musical score is written for piano and consists of six systems of grand staff notation. Each system contains two staves (treble and bass clef). The first system is marked with a tempo of 8 and includes the instruction *pomposo*. The second system is marked with *ff*. The third system is marked with *una corda*. The fourth system is marked with *poco a poco dimin. e accel.*. The score includes various musical notations such as accents, slurs, and dynamic markings. The piece concludes with a final cadence in 9/8 time, with a 4-measure rest indicated in the final measure of the last system.

Secondo.

L'istesso tempo.

*p*  
Re. Re. Re. Re. Re. \*

*p* *poco rall.*  
Re. \* Re. Re. Re. Re.

*a tempo*  
*pp* *p* *pp*  
Re. \* Re. Re. Re.

*p*  
Re. Re. Re. \* Re. Re.

*p*  
Re. Re. Re. \* Re. \*

L'istesso tempo.

*f espressivo cantando*  
*p* *sempre legato*

*Re.* *Re.* *Re.* \* *Re.* *Re.*

*poco rall.*  
*Re.* *Re.* *Re.*

*a tempo* *dolce sempre espress.*  
*p smorz.* *p*  
*Re.* \* *Re.* *Re.* *Re.* *Re.*

*Re.* *Re.* *Re.* \* *Re.* *Re.*

*Re.* *Re.* *Re.* \*

Secondo.

*espress. dolente*

Ped. \* Ped. Ped.

*L'istesso tempo.*

*pp* *poco rit.*

Ped. Ped. Ped. *perdendo*

*amoroso cantando*

*dolce*

1 2 3

Ped. *sempre legato* Ped. Ped.

1 2 4

Ped. Ped. Ped. Ped. Ped.

*cresc.*

Ped. Ped. Ped. Ped. Ped.

*P un poco marcato*

Ped. Ped. Ped. Ped.

*espress. dolente*

Rea. \* Rea.

Rea. Rea. Rea. Rea.

L'istesso tempo.

*legatissimo*

Rea.

*poco riten. e smorz.*

\* Rea. Rea. Rea. Rea. Rea. Rea.

Rea. Rea. Rea. Rea. Rea. Rea. Rea. Rea.

*cresc.*

*sempre dolce molto espress.*

Rea. Rea. Rea. Rea. Rea. Rea.

Secondo.

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The notation includes treble and bass clefs, notes, rests, and dynamic markings. Performance instructions are written in italics.

System 1: *cresc.* *ped.*

System 2: *tre corde* *più cresc. ed appassion.* *ped.*

System 3: *sf molto rinforz.* *poco rall.* *dim.* *p.* *ped.*

System 4: *molto rinforz* *dim.* *ped.* *p.*

System 5: *rinforz.* *riten.* *f*

System 6: *pp* *dolciss.* *alleg.* *3*



Secondo.

Allegro ma non troppo.

The musical score is written for piano and consists of seven systems of staves. The first system is in bass clef with a common time signature (C). It begins with a piano (*p*) dynamic and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues in bass clef, with a *Red.* (ritardando) marking and a star symbol. The third system is also in bass clef, with *Red.* markings and star symbols. The fourth system is in bass clef and marked *p tempestuoso*. The fifth system is in treble clef, with *Red.* markings and star symbols. The sixth system is in treble clef, marked *cresc. e string.* (crescendo and string), with *Red.* markings. The seventh system is in treble clef, marked *molto rinforz.* (molto rinforzando), with *Red.* markings and a final double bar line.



Primo.

Allegro ma non troppo.

*p* *tr.* *Re.* \*

*Re.* \* *Re.* \*

*Re.* *Re.* \* *Re.* \*

*Re.* \* *Re.* \* *Re.* \* *Re.* *cresc. e string.*

*Re.* *Re.* *Re.* *Re.*

*Re.* *molto rinforz.* *Re.*

Secondo.

Allegro tempestuoso.

The musical score is written for piano and consists of six systems of staves. The first system includes a treble and bass clef with a 3/8 time signature. Dynamics include *ff* and *ped.* (pedal). The second system continues with similar notation and includes an asterisk. The third system features a treble clef and includes *ped.* and an asterisk. The fourth system has a bass clef and includes *p*, *cresc.*, and *ped.* The fifth system has a treble clef and includes *ff*, *p*, and *ped.* The sixth system has a bass clef and includes *f*, *ff*, and *ped.* throughout the piece.

Primo.

Allegro tempestuoso.

The musical score is arranged in systems of two staves each. The first system includes dynamics *ff* and *sf*, and markings *Red.* and *Red.*. The second system includes *sempre ff* and *Red.*. The third system includes *Red.* and *Red.*. The fourth system includes *mf*, *appass.*, *cresc*, and *Red.*. The fifth system includes *f*, *ff*, *p*, *cresc.*, and *Red.*. The sixth system includes *f*, *ff*, and *Red.*. The score is marked with numerous accents, slurs, and dynamic markings throughout.

Secondo.

*ff*

Ped. \*

Ped. \*

*sf*

Ped.

*molto rinforz.*

*ff strepitoso*

Ped. \*

*sempre staccato*

Ped.

Ped.

8

*ff*

Red. \*

This system contains two staves of music. The upper staff features a melodic line with slurs and accents, while the lower staff provides harmonic accompaniment. A dynamic marking of *ff* is present in the middle of the system. The system concludes with a *Red.* marking and an asterisk.

8

Red. \*

This system continues the musical piece with two staves. It includes various chordal textures and melodic fragments. A *Red.* marking and an asterisk are located at the bottom of the system.

8

*sf*

*molto rinforz.*

Red.

This system features a dynamic marking of *sf* at the beginning and *molto rinforz.* in the middle. The music consists of two staves with complex harmonic structures. A *Red.* marking is positioned below the first staff.

8

Red. \*

This system shows two staves of music with intricate rhythmic patterns and chordal accompaniment. A *Red.* marking and an asterisk are at the bottom.

*quasi tromba*  
*ten. ten.*

*fff*

Red. Red. Red. Red.

This system is characterized by a *fff* dynamic marking and the instruction *quasi tromba*. The upper staff has a melodic line with accents and slurs, while the lower staff has a more rhythmic accompaniment. Four *Red.* markings are placed below the staves.

*ten. ten.*

Red. Red. Red. Red. Red.

This system continues with two staves. It features a melodic line with slurs and accents in the upper staff and a rhythmic accompaniment in the lower staff. Five *Red.* markings are located below the staves.

Secondo.

*rinforz.*

*stacc. sempre* ***ff***

*poco a poco rall. e dim.*

*un poco più moderato*  
***p***

*una corda*  
*rall.*

This musical score is for the first part of a piece, marked "Primo." It consists of 19 measures across eight systems of staves. The notation includes treble and bass clefs, various time signatures, and complex rhythmic patterns. Dynamics such as *Leg.*, *poco rall.*, *dolce espr.*, *poco rit.*, *una corda*, *più dolce*, and *più rall.* are used throughout. Articulations like accents and slurs are present. A first ending bracket labeled "1" spans measures 10-11. A double bar line with an asterisk (\*) appears in measures 12, 14, and 16. The score concludes with a key signature change to two sharps and a final *Leg.* marking.

Allegretto pastorale.

Secondo.

*una corda dolce un poco marcato*

*Ped.* *Ped.*

*pp* *Ped.* \*

1

1 *p* *p*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*



Allegretto pastorale.

Primo.

*pp*  
*una corda*  
*un poco*

*marcato*

*dim.*  
*sempre pp*

*dim.*

*p grazioso*

*pp*

*dolce*  
*p*

Secondo.

1 p

Ped. \*

*un poco marcato*

*dolce grazioso*

Ped.

Ped. Ped. Ped. Pedal with each measure

1 1

First system of musical notation. The right hand plays a melodic line with slurs and accents. The left hand provides a harmonic accompaniment. Dynamics include *p* and *grazioso*. A *Ped.* marking is present in the left hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment features a steady eighth-note pattern. Dynamics include *p*.

Third system of musical notation. The right hand has a more active melodic line. The left hand accompaniment is similar to the previous system. Dynamics include *p scherzando*.

Fourth system of musical notation. The right hand features a long, flowing melodic line with slurs. The left hand accompaniment is simpler. Dynamics include *dolce espress.* and *Ped.* markings.

Fifth system of musical notation. The right hand has a series of chords and dyads. The left hand accompaniment is a steady eighth-note pattern. Dynamics include *Pedal with each measure*.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is a steady eighth-note pattern. Dynamics include *cresc.* and *rinf.*

Seventh system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment is a steady eighth-note pattern. Dynamics include *cresc.* and *rinf.*

Secondo.

*espressivo*

The musical score is written for piano and consists of eight systems, each with two staves. The key signature is two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system is marked *espressivo*. The second system includes a *cresc.* marking. The third system includes a *mf quasi Corni* marking and a *Ped. with each meas.* instruction. The fourth system includes a *sempre legato* marking. The score concludes with a final cadence in the eighth system.

Primo.

*espress.*

*marcato*

*Ped. with each measure*

Secondo.

*rinf.* *f*

*Ped. with each measure*

*sempre più rinf.*

*fff*

5

6

7

*Ped. with each measure*

8

8

9

10

### Secondo.

Allegro marziale animato.

First system of musical notation. The upper staff is in bass clef with a 3/4 time signature. It contains several chords and notes, with dynamic markings *f* and *nobile f*. A first ending bracket labeled '1' spans the second and third measures. The lower staff is in bass clef and contains a single note, *Re.*, in each measure, with an asterisk in the final measure.

Second system of musical notation. The upper staff is in bass clef with a 3/4 time signature. It features a melodic line with a slur and dynamic markings *ff* and *f*. The lower staff is in bass clef and contains a melodic line with a slur and dynamic markings *Re.* and an asterisk in the final measure.

Third system of musical notation. The upper staff is in bass clef with a 3/4 time signature. It features a melodic line with a slur and dynamic markings *ff*, *quasi tromba*, and *mf marc.*. The lower staff is in bass clef and contains a melodic line with a slur and dynamic markings *p* and *Re.*.

Fourth system of musical notation. The upper staff is in treble clef with a 3/4 time signature. It features a melodic line with a slur and dynamic markings *Re.* and an asterisk in the final measure. The lower staff is in bass clef and contains a melodic line with a slur and dynamic markings *Re.* and an asterisk in the final measure.



Allegro marziale animato.

Primo.

8

*f* *ff*

*f* *nobile* *Ped.*

8

*Ped.* \*

*Ped.* \*

8

*Ped.* *Ped.* *Ped.* \*

8

*leggero* *fp*

*Ped.* *Ped.* \* *Ped.*

8

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

8

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

Secondo.

First system of musical notation. The piano staff (top) contains a series of triplets of eighth notes. The bass staff (bottom) contains a series of triplets of eighth notes. Dynamic markings include *cresc.* and *molto*. The key signature has one sharp (F#).

Second system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamic markings include *sf* and *fff allarg.*. The key signature has one sharp (F#).

Third system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamic markings include *rinf.*. The key signature has one sharp (F#).

Fourth system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamic markings include *rinf.*. The key signature has one sharp (F#).

Fifth system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamic markings include *marc.* and *fff*. The key signature has one sharp (F#).

Sixth system of musical notation. The piano staff (top) features a melodic line with slurs and accents. The bass staff (bottom) features a rhythmic accompaniment. Dynamic markings include *fff*. The key signature has one sharp (F#).

8

*cresc.*

Rea. Rea. Rea.

This system contains the first two staves of music. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides harmonic accompaniment with chords and some eighth-note patterns. The dynamic marking *cresc.* is placed above the lower staff. The word *Rea.* is written below the lower staff at three points.

8

*molto*

Rea. Rea.

This system contains the next two staves. The upper staff continues the melodic line. The lower staff has a more rhythmic accompaniment with eighth notes. The dynamic marking *molto* is placed above the lower staff. The word *Rea.* is written below the lower staff at two points.

8

*fff allarg.*

*f*

\* Rea. Rea. Rea. Rea. Rea. Rea. Rea.

This system contains the third and fourth staves. The upper staff has a melodic line with triplets. The lower staff has a complex accompaniment with many chords and triplets. The dynamic marking *fff allarg.* is placed above the lower staff, and *f* appears later. The word *Rea.* is written below the lower staff at seven points, with an asterisk under the first one.

8

*f*

Rea. Rea. Rea. Rea. Rea. Rea.

This system contains the fifth and sixth staves. The upper staff continues the melodic line with triplets. The lower staff has a complex accompaniment. The dynamic marking *f* is placed above the lower staff. The word *Rea.* is written below the lower staff at six points.

8

*fff*

Rea. Rea. Rea. Rea.

This system contains the seventh and eighth staves. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment with many chords. The dynamic marking *fff* is placed above the lower staff. The word *Rea.* is written below the lower staff at four points.

8

Rea. Rea. Rea. Rea. Rea.

This system contains the ninth and tenth staves. The upper staff has a melodic line with slurs. The lower staff has a complex accompaniment. The word *Rea.* is written below the lower staff at five points. An asterisk is at the end of the system.

## Secondo.

First system of the piano score. The right hand features a melody with triplets and slurs. The left hand provides a bass line with slurs and rests. Dynamics include *p* and *mf quasi tromba*. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The system concludes with a *Rea.* marking.

Second system of the piano score. The right hand continues the melodic line with triplets. The left hand has a more active bass line with triplets. Dynamics include *p* and *mf quasi tromba*. The system concludes with a *Rea.* marking.

Third system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *p* and *cresc.*. The system concludes with a *Rea.* marking.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *molto*, *ff*, and *marc.*. The system concludes with a *Rea.* marking.

Fifth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a bass line with slurs and accents. Dynamics include *sf* and *poco rit.*. The system concludes with a *Rea.* marking and a final cadence in common time (C) with a 12/8 time signature.

8

*leggero*

*fp*

Rea

8

Rea

8

Rea

8

*p* *cresc. -*

Rea

8

*molto -* *ff* *poco rit.*

Rea

Secondo.

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a 12/8 time signature. Dynamics include *ff* and *f*. The second system features *sf* and *fff* dynamics. The third system includes a 3/4 time signature and a key signature change to two flats. The fourth system continues with complex rhythmic patterns. The fifth system concludes with the instruction *poco rall.* and ends with a double bar line. Various musical notations such as slurs, accents, and triplets are used throughout the piece.

8

*ff*

*Pia.*

8

*Pia.*

8

*Pia.*

8

*Pia.*

8

*Pia.*

8

*ten. ten. ten.*

*poco rall.*

*ten. ten. ten.*

*Pia. Pia. Pia. Pia. Pia. Pia. Pia. Pia. Pia. Pia.*





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