



LES PRÉLUDES

D'APRÈS LAMARTINE.

Was andres ist unser Leben,
als eine Reihenfolge von Prälu-
dien zu jenem unbekannten Ge-
sang, dessen erste und feierli-
che Note der Tod anstimmt?
Die Liebe ist das leuchtende
Frührot jedes Herzens; in wel-
chem Geschick aber wurden nicht
die ersten Wonnen des Glücks
von dem Brausen des Sturmes
unterbrochen, der mit rauhem
Odem seine holden Illusionen
verweht, mit tödlichem Blitz sei-
nen 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 Rühe inmitten
besänftigender Naturstimmun-
gen, und „wenn der Drommete
Sturmsignal ertönt“, eilt er, wie
immer der Krieg heißen möge,
der ihn in die Reihen der Strei-
tenden ruft, auf den gefahrvol-
sten Posten, um im Gedränge des
Kampfes wieder zum ganzen Be-
wußtwerden seiner selbst und in
den vollen Besitz seiner Kraft
zu gelangen.

(Übers. von P. Cornelius.)

*Notre vie est-elle autre chose
qu'une série de Préludes à ce
chant inconnu dont la mort en-
tonne la première et solennelle
note?— L'amour forme l'aurore
enchantée de toute existence; mais
quelle est la destinée où les pre-
mières voluptés du bonheur ne
sont point interrompues par
quelque orage dont le souffle
mortel dissipe ses belles illus-
ions, dont la foudre fatale con-
sume 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 long-
temps la bienfaisante tiédeur
qui l'a d'abord charmé au sein
de la nature, et lorsque „la trom-
pette a jeté le signal des alar-
mes“, il court au poste péril-
leux quelle que soit la guer-
re qui l'appelle à ses rangs, a-
fin de retrouver dans le com-
bat la pleine conscience de
lui-même et l'entièvre posses-
sion de ses forces.*

What else is our life but a
series of preludes to that un-
known Hymn, the first and so-
lemn note of which is intoned
by Death?— Love is the glow-
ing dawn of all existence; but
what is the fate where the
first delights of happiness are
not interrupted by some storm,
the mortal blast of which dis-
sipates its fine illusions, the
fatal lightning of which con-
sumes its altar; and where
in the cruelly wounded soul
which, on issuing from one of
these tempests, does not en-
deavour to rest his recollection
in the calm serenity of life in
the fields? Nevertheless man
hardly gives himself up for
long to the enjoyment of the
beneficent stillness which at
first he has shared in Natu-
re's bosom, and when “the trum-
pet sounds the alarm”, he hastens,
to the dangerous post, what-
ever the war may be, which calls
him to its ranks, in order at
last to recover in the combat
full consciousness of himself
and entire possession of his
energy.

LES PRÉLUDES.

M
and
L'119P

Franz Liszt.
Komponiert 1854.

Pianoforte I. Andante.

Pianoforte II. Andante.

I = *poco rit.*

II = *poco rit.* *più rit.*

I = *poco rallent.*

II = *poco rallent.* *col.*

I

Edition Peters.

Andante maestoso.

I

rinfz.

dimin.

una corda

p

Br.

C L'istesso tempo.

C L'istesso tempo.
espressivo cantando

Vlc. u. VI.

mf *p*

Fg.
K.B.

smorzando - - - *amoroso*
dolce e tranquillo

Hr.

I

ritard.

* ♫ (sempre una corda) *

=

(ten.)

I

♫ * ♫ * ♫ * ♫ * ♫ * ♫ *

=

I

♫ * ♫ * ♫ * ♫ * ♫ * ♫ *

Edition Peters. 9887

I

poco rallent..

ob. *dim..*

Fg.

poco rallent..

ff Str.

ff

marc.

ff

Holzbl.

pp

ff

poco rallent.

F ob. Fg. VI.

poco rallent.

F Holzbl. pp Br.

rit. sf dimin. pp

dolce rit. Kl. Hr. Fg.

pp smorzando (lunga)

Fg. * 3 *

Allegro ma non troppo.

I

Allegro ma non troppo.

p

vle.

> 3 3. * > 3 3. *

=

I

> 3 3. * > 3 3. *

=

G

B1.

p

Str.

3. *

G 3. * G 3. *

3. *

I

3. * 3. *

=

cresc. e stringendo

3. * 3. 3.

cresc. e stringendo

3. * 3. 3.

=

3. 3. 3. 3.

I

=

Allegro tempestuoso.

=

I

H

H

Molto agitato ed accelerando.

p appassionato

cresc.

Molto agitato ed accelerando.

p Str. u. Holzbl.

cresc.

I

=

I

=

I

Musical score for orchestra and choir, page 8. The score consists of three systems of music.

System 1: Features woodwind entries (Flute, Clarinet, Bassoon) with dynamic markings *sf*, *ff*, *p*, and *sf*. The bassoon part includes slurs and grace notes. Measures 8-10 are shown.

System 2: Starts with a forte dynamic *ff*. It includes parts for Violin (Vl.), Bassoon (Br. rinfz.), Clarinet (Holzbl.), Trombone (Tub. Pos.), and Tuba (Vcl. K.B.). Measure 11 features a rhythmic pattern with grace notes and dynamic markings *sforzando* and *ff*.

System 3: Features bassoon and tuba parts. The bassoon part includes slurs and grace notes. The tuba part includes dynamic markings *ff* and *Trp. Hr. ff*. Measures 12-13 are shown.

A musical score page featuring two staves of music. The top staff consists of two systems of six measures each, indicated by a brace labeled 'I'. The bottom staff is a single system of six measures. Measures 11 and 12 are identical in both staves. The music is written in common time, with various note heads and stems. Measure 11 starts with a bass note followed by six eighth-note pairs. Measure 12 begins with a bass note followed by six eighth-note pairs. The bottom staff shows a bass line with eighth-note pairs and rests.

A musical score page showing four staves of music. The top two staves are for the orchestra, featuring bassoon and cello parts. The bottom two staves are for the piano, with the right hand playing the treble clef line and the left hand playing the bass clef line. Measure 1 starts with a forte dynamic. Measures 2-3 show eighth-note patterns. Measures 4-5 feature sixteenth-note patterns with grace notes. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 show eighth-note patterns again. Measure 10 concludes with a half note followed by a fermata. Various dynamics like forte, piano, and sforzando are indicated throughout.

poco rallent.

dimin.

poco rallent.

al

Un poco più moderato

rit.

I

Un poco più moderato

dolce espressivo

ob.

p

Kl.

B.

rit.

p

B.

Fl.

B.

B.

B.

I

L p

vi. una corda *dolcissimo*

sempre dolce *smorz.*

poco rall. *smorzando*

Allegretto pastorale.

I

Str. u.
Hrf. *pp*

B

Allegretto pastorale.

pp

Hr. *dolce*

Ob. *dolce*

=

I

sempre pp

B

*

Kl.

un poco marcato

=

F.

B

*

p *Kl.*

dimin.

Hr.

Kl.

I

M

Str. vi. *p con grazia*

05. *p* *Kl.* *dimin.* *M* *Kl.* 5 *Fg.*

Fg.

I

Fl. *VI.* *sempr*

Ob. 5 *Fl.* *sempr p* *Kl.*

I

p *Br. pizz.*

8 *dolce* 1 * 2 3 * 4 5 * 6 7 * 8 *

Edition Peters.

I Vl.

 I Vl. I.
scherzando

 I Vl. II.
scherzando

 I N⁴
Vl. dolce espress.

 I N
Br. Vlc.
p un poco marcato

I

=

I

=

I

I

cresc.

cresc.

Ossia. *mf*

Poco a poco più di moto sin' al Allegro marziale.
ob. Hrf.

marcato

Poco a poco più di moto sin' al Allegro marziale.

dim.

mf espressivo

A musical score page featuring three systems of piano music. The score is divided into two staves: Treble (top) and Bass (bottom). The first system begins with a measure of eighth notes followed by a dotted half note. The second system starts with a measure of eighth-note pairs. The third system begins with a measure of eighth-note pairs. Measure numbers 8, 9, and 10 are indicated above the measures. The bass staff includes dynamic markings such as \circ , $\circ \circ$, $\circ \circ \circ$, and $\circ \circ \circ \circ$. Measures 9 and 10 feature grace notes and slurs. Measures 10 and 11 include measure repeat signs ($=$) and endings (3, *). The bass staff also contains a key signature change to $B\flat$ major.

8

cresc.

cresc.

Pedal mit jedem Takt.

Str. f.marcato

Pedal mit jedem Takt.

Musical score for orchestra and piano, page 8. The score consists of four systems of music. The top system features two staves for the piano (treble and bass) and three staves for the orchestra (two violins and cello/bass). The middle system has two staves for the piano and two staves for the orchestra (two violins). The bottom system has two staves for the piano and two staves for the orchestra. Measure numbers 8, 9, and 10 are indicated above the staves. Various dynamics and performance instructions are included, such as *p*, *cresc.*, *ff*, *Holzbl.*, and *c*.

Allegro marziale animato.

I

Allegro marziale animato.

Trp.
Hr.

=

I

ten.
Pos.
Tub.
Str.

=

I

*

I

1 4 1 4 1 4
Q 5 1 5 1 5
3. * 3. 5 1 5 1 5
* 3. 5 1 5 1 5

ff
> * #. #. #.

=

I

Vl. u. Holzbl.
mf

1 2 1 2 1 2
3. * 3. 4 3. * 3. *
Trp.
marcato
3. * 3.

=

I

8.....

6 5 6 5 6 5
3. * 3. * 3. * 3. *
3. * 3. * 3. *

Musical score for orchestra and piano, page 8. The score consists of four systems of music.

System 1: Starts with a forte dynamic. The piano part has eighth-note chords. The orchestra part features eighth-note patterns. Measure 8 ends with a crescendo.

System 2: The piano part continues with eighth-note chords. The orchestra part has eighth-note patterns. Measure 8 ends with a crescendo.

System 3: The piano part has eighth-note chords. The orchestra part has eighth-note patterns. Measures 8-9 end with a crescendo.

System 4: The piano part has eighth-note chords. The orchestra part has eighth-note patterns. Measures 8-9 end with a crescendo.

8.

Ossia. 72

I

Hr. Vlc. K. B.

g. Orch. ff

=

Ossia. 8.

g. Orch. ff

ff

3.

*

3.

3.

3.

3.

36

Ossia.

I

8

B.

Vl. Br. u. Holzbl.

Trp.

fp

f marc.

S 8

S.

3.

8

I

8

84

3. * 1. 3.

3. * 4. 3.

3. * 3.

=

8 34

I

crescendo molto

3. * 3. 3. 3. 3. 3.

ff

crescendo molto

3. * 3. 3. 3. 3. 3.

ff str.

col Ped. sempre

=

poco rit.

I

12 8

12 8

poco rit.

12 8

12 8

Andante maestoso.

Andante maestoso.

I

ff

marc.

Andante maestoso.

Pos.
T.B.
F.G.
V.G.
K.B.

I

ff

=

I

ff

=

I

ff

T.

ff

T.

I

This section contains three staves of musical notation for orchestra. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measure 1 starts with a forte dynamic. Measures 2 and 3 show eighth-note patterns with grace notes and slurs. Measure 3 ends with a fermata over the bass clef staff.

II

This section continues the musical score. Measures 4 and 5 show eighth-note patterns with grace notes and slurs. Measure 6 ends with a fermata over the bass clef staff.

I

This section continues the musical score. Measures 7 and 8 show eighth-note patterns with grace notes and slurs. Measure 9 ends with a fermata over the bass clef staff.

Str. > > >

This section continues the musical score. Measures 10 and 11 show eighth-note patterns with grace notes and slurs. Measure 12 ends with a fermata over the bass clef staff.

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