Les Préludes

Symphonische Dichtung
für
Orchester
von

FRANZ LISZT

Für 2 Klaviere zu 4 Händen
bearbeitet vom
KOMPONISTEN.
Revidiert und teilweise erleichtert
von
OTTO SINGER

9887

LEIPZIG
C. F. PETERS.

F. Baumgarten, del.

LES PRÉLUDES

D'APRÈS LAMARTINE.

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 Frührot 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 tödlichem 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 gefahrvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewußtwerden 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 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.

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death?— Love is the glowing 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 dissipates its fine illusions, the fatal lightning of which consumes its altar; and where in the cruelly wounded soul which, on issuing from one of these tempests, does not endeavour 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 Nature's bosom, and when "the trumpet sounds the alarm", he hastens, to the dangerous post, whatever 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.

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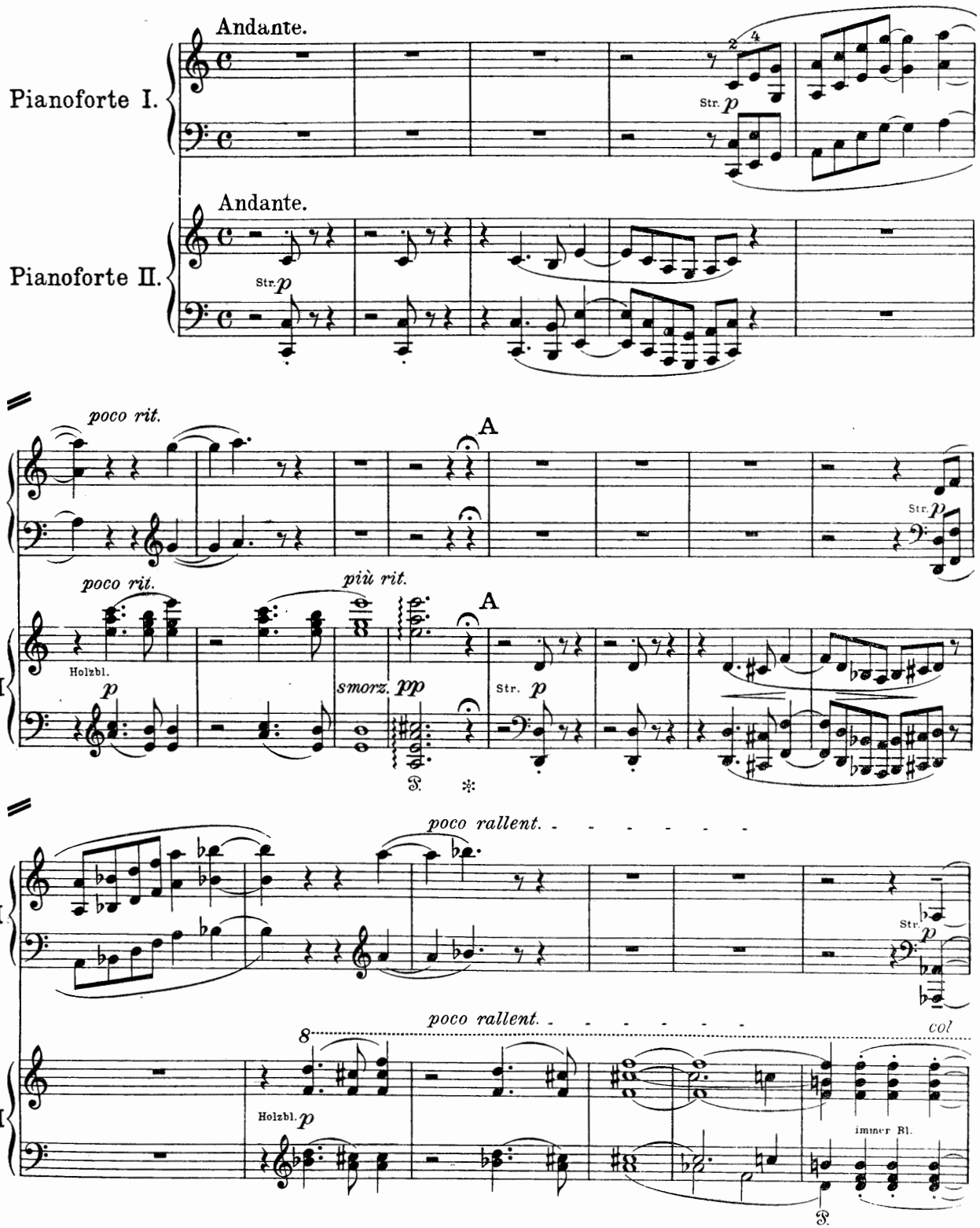
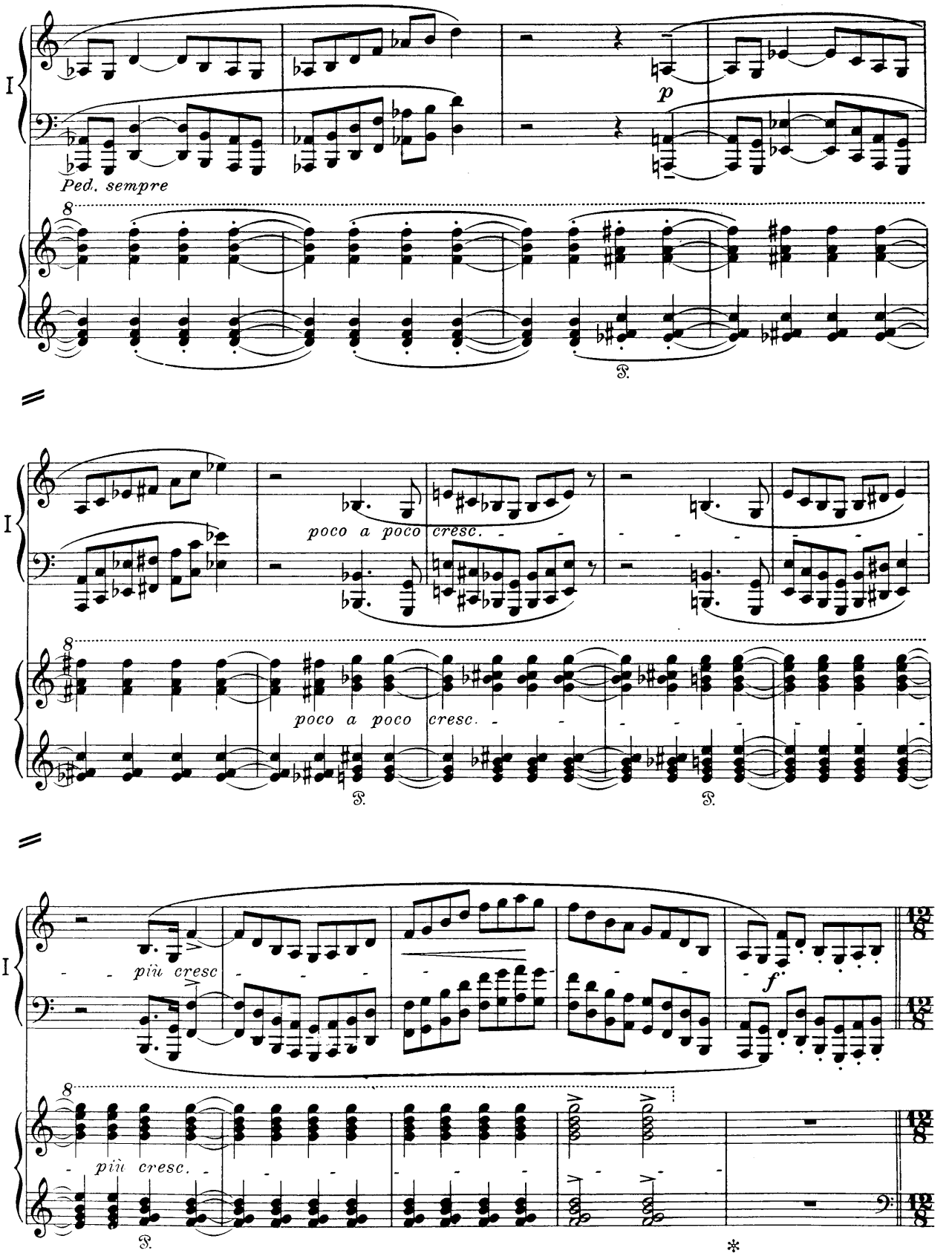
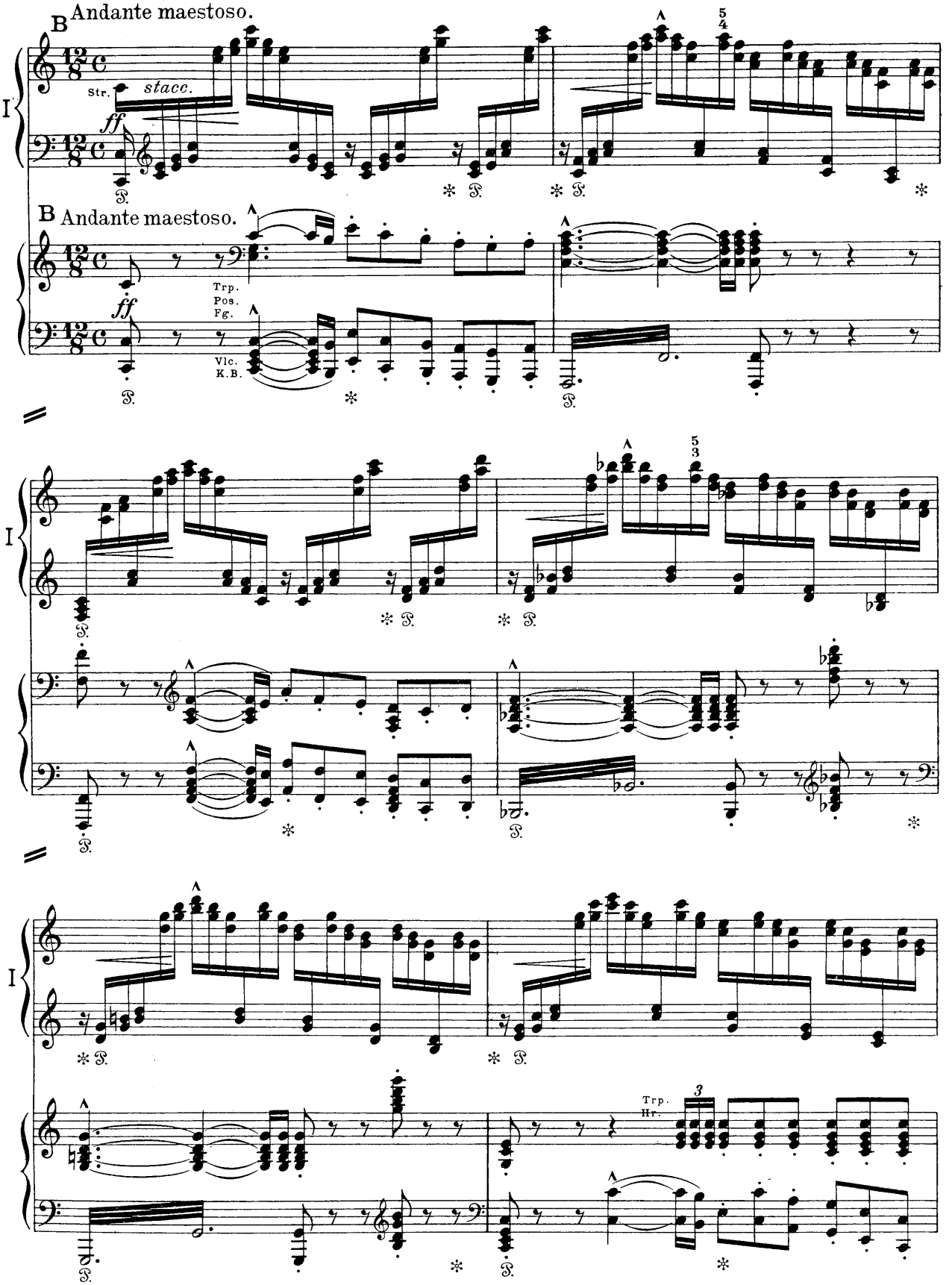
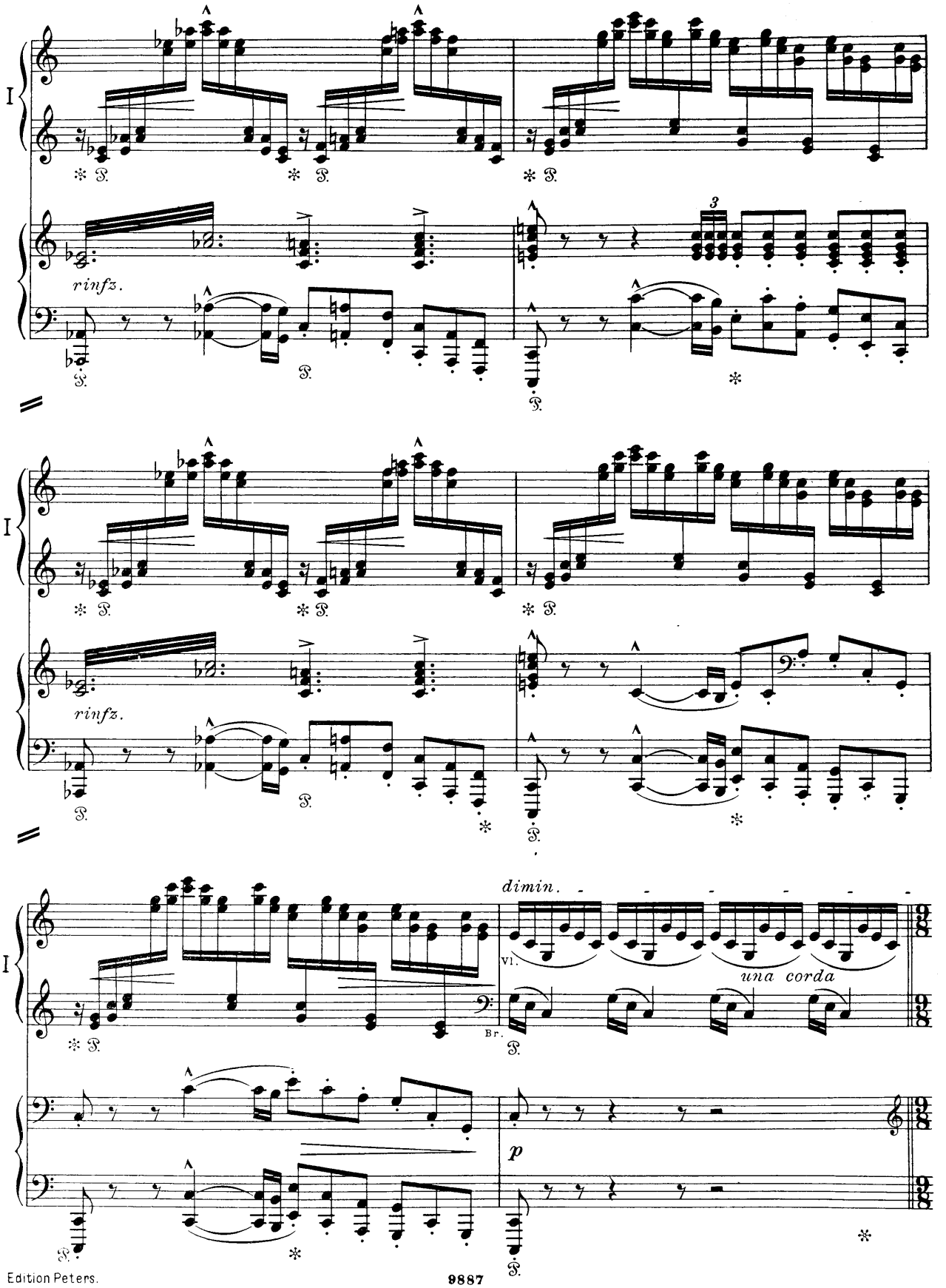
LES PRÉLUDES.

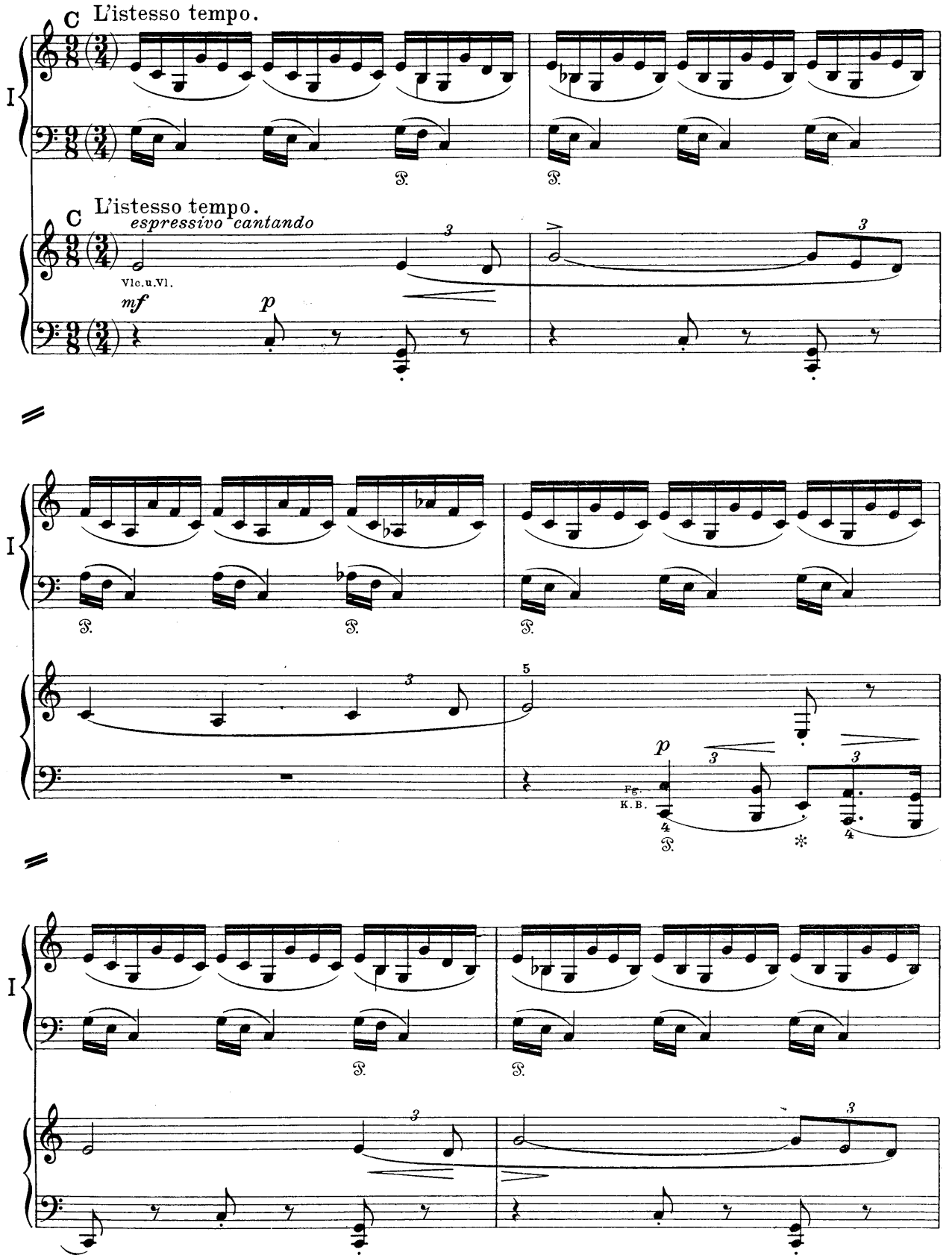
Franz Liszt.
Komponiert 1854.

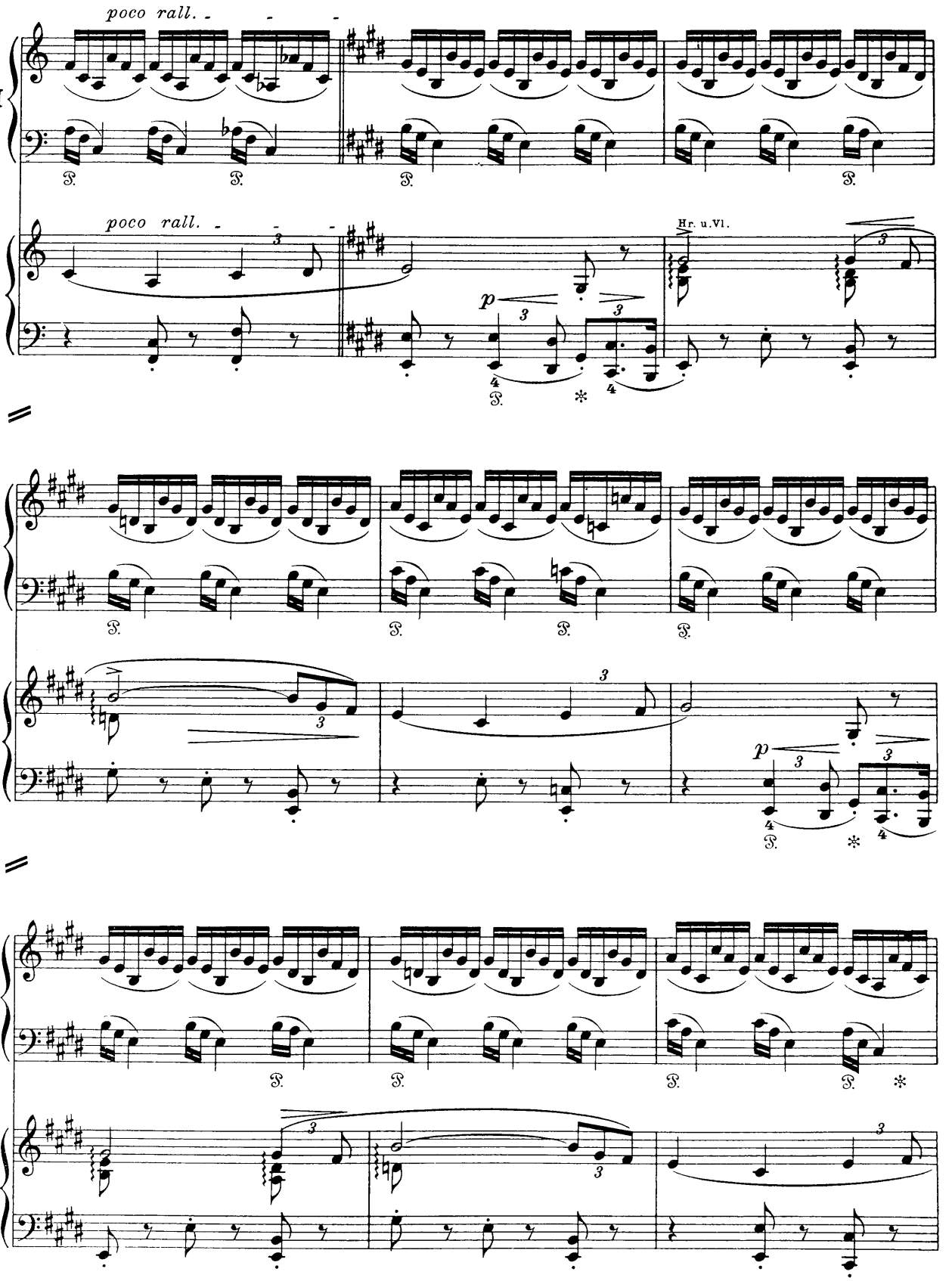


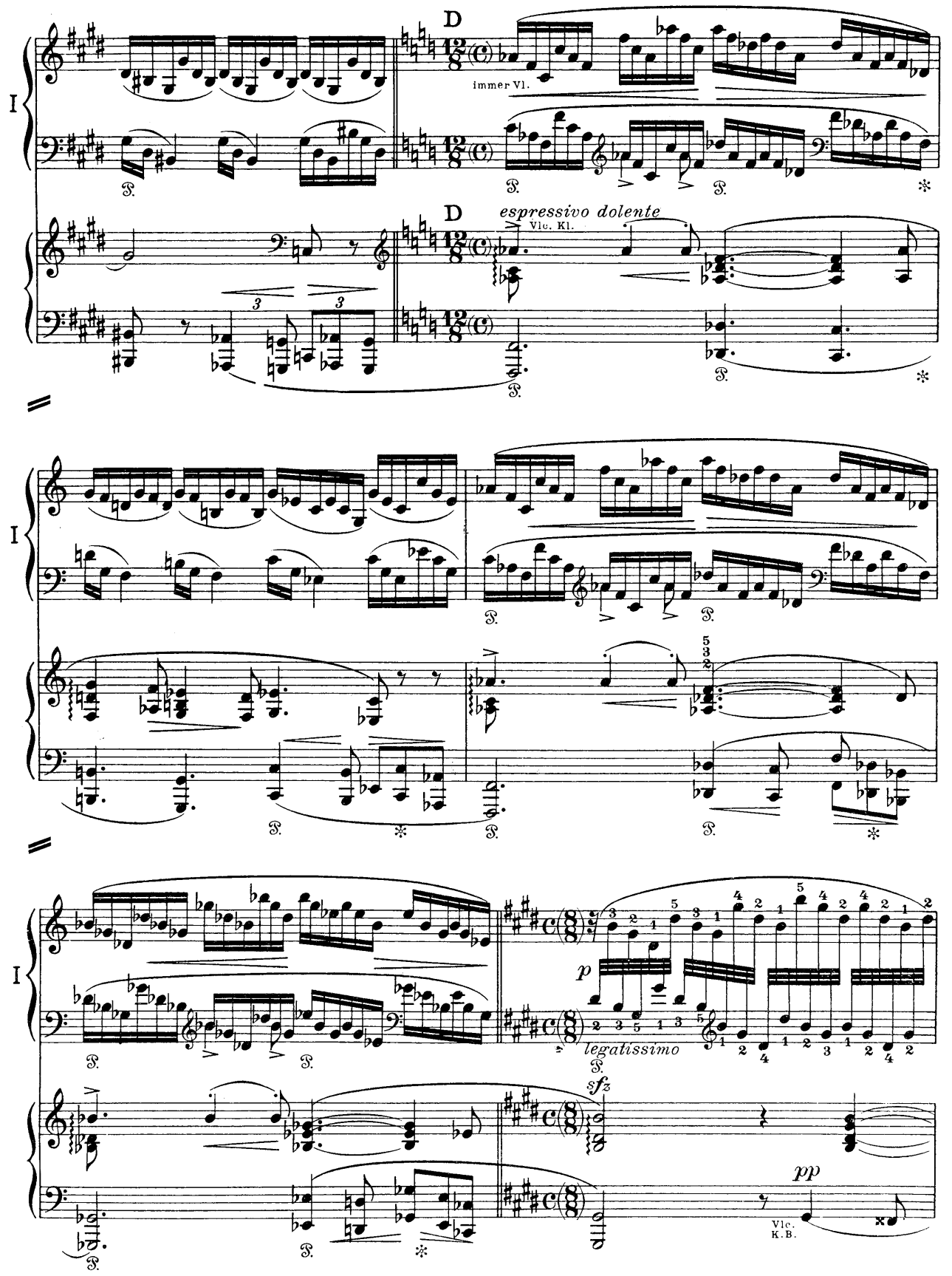

I
p
Ped. sempre
8
poco a poco cresc.
poco a poco cresc.
più cresc
più cresc.
f
*

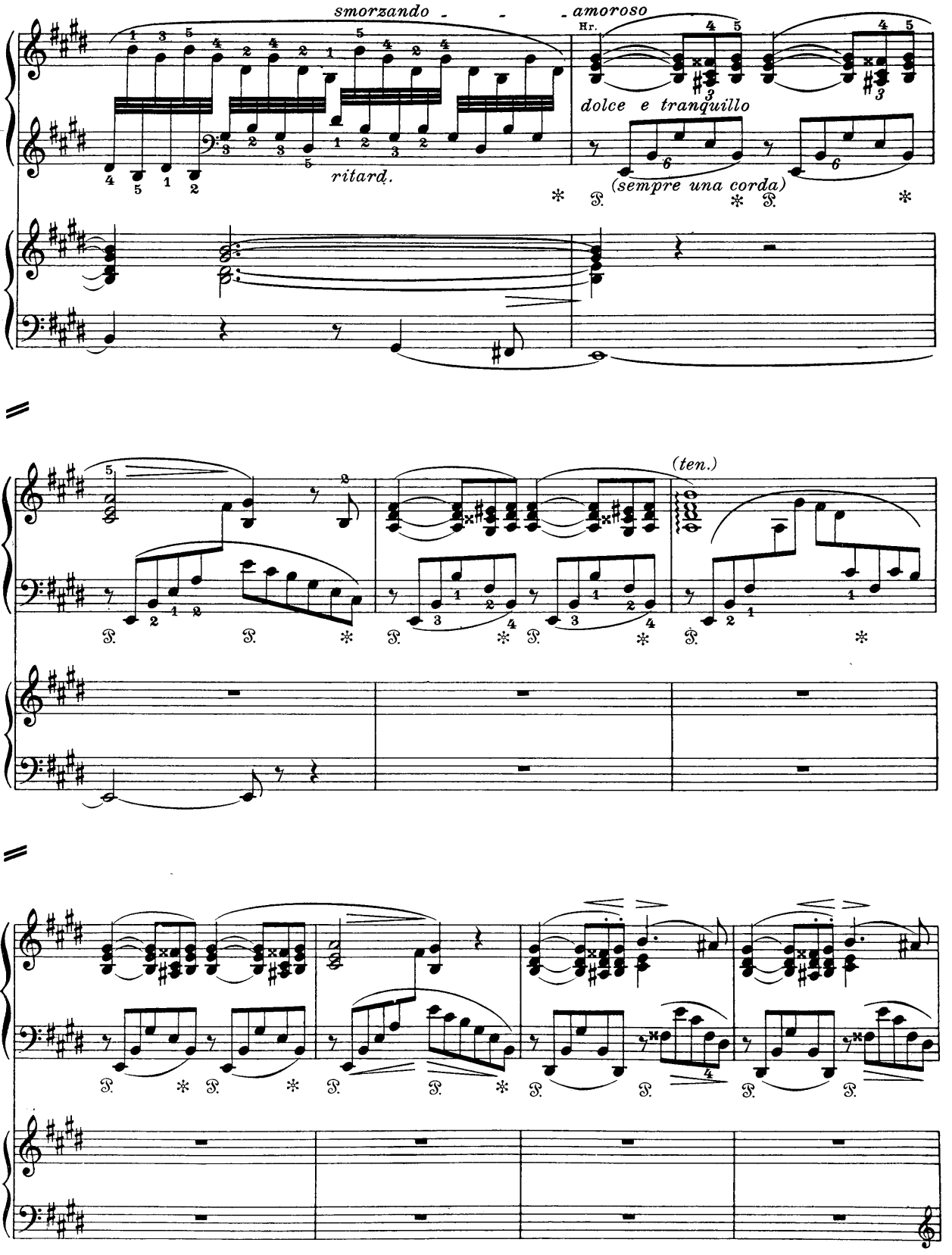

B Andante maestoso.
Str.
stacc.
ff
B Andante maestoso.
Trp.
Pos.
Fg.
Vlc.
K.B.
ff
I
Trp.
Hr.

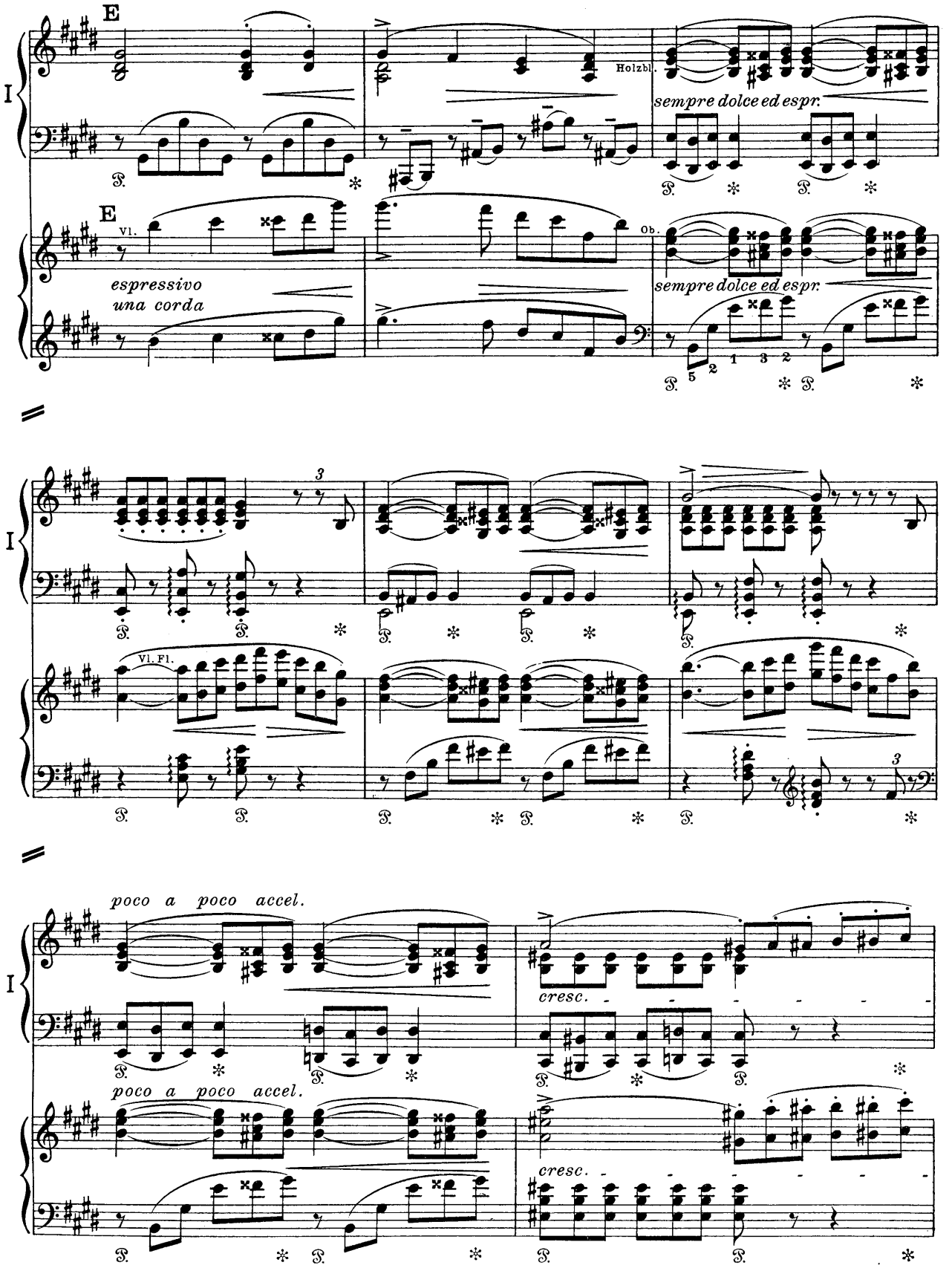

I
rinfz.
3
I
rinfz.
I
dimin.
Vl.
una corda
Br.
p

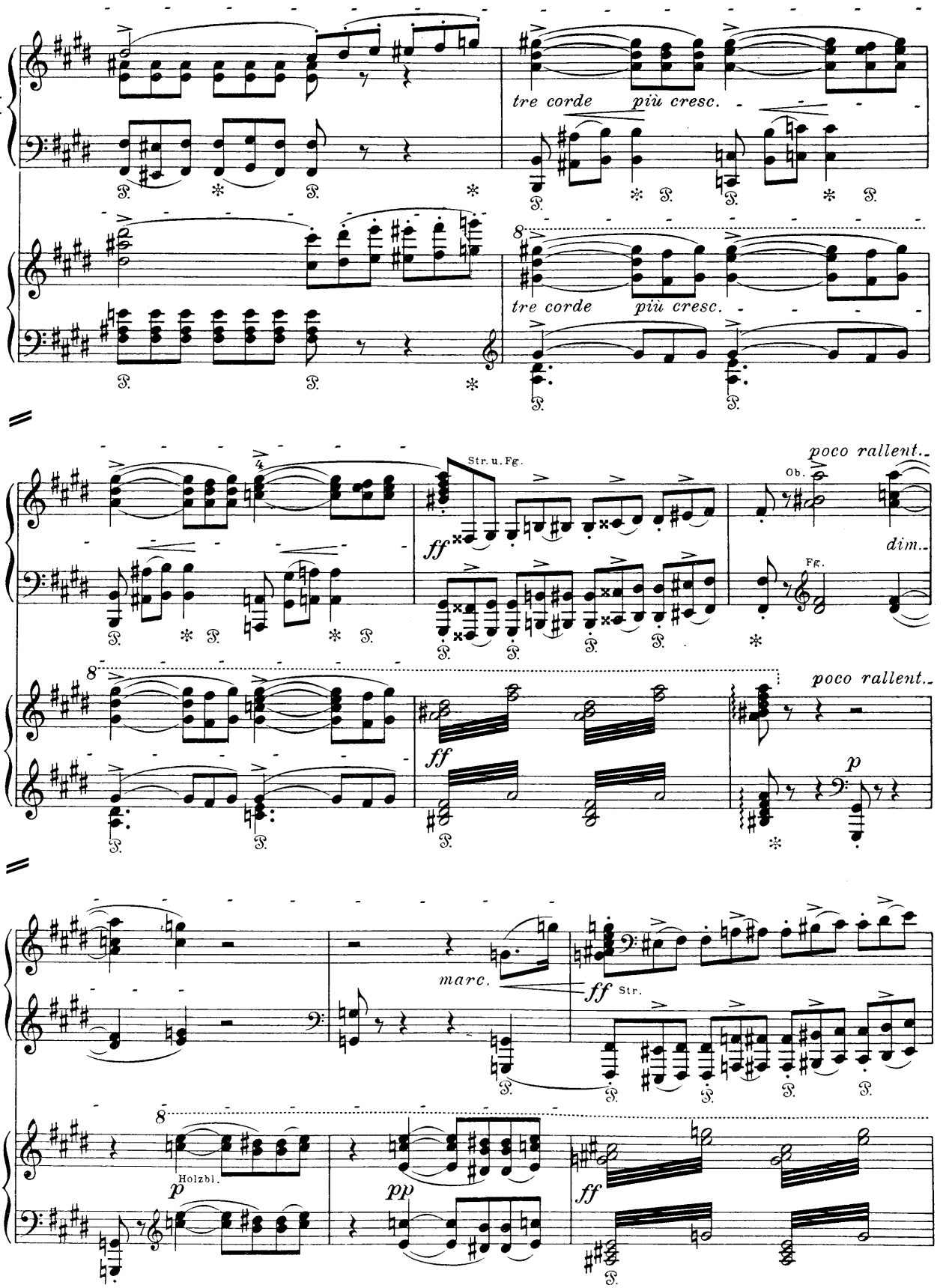

C L'istesso tempo.
I
C L'istesso tempo.
espressivo cantando
Vlc.u.Vl.
mf
p
Fg.
K.B.

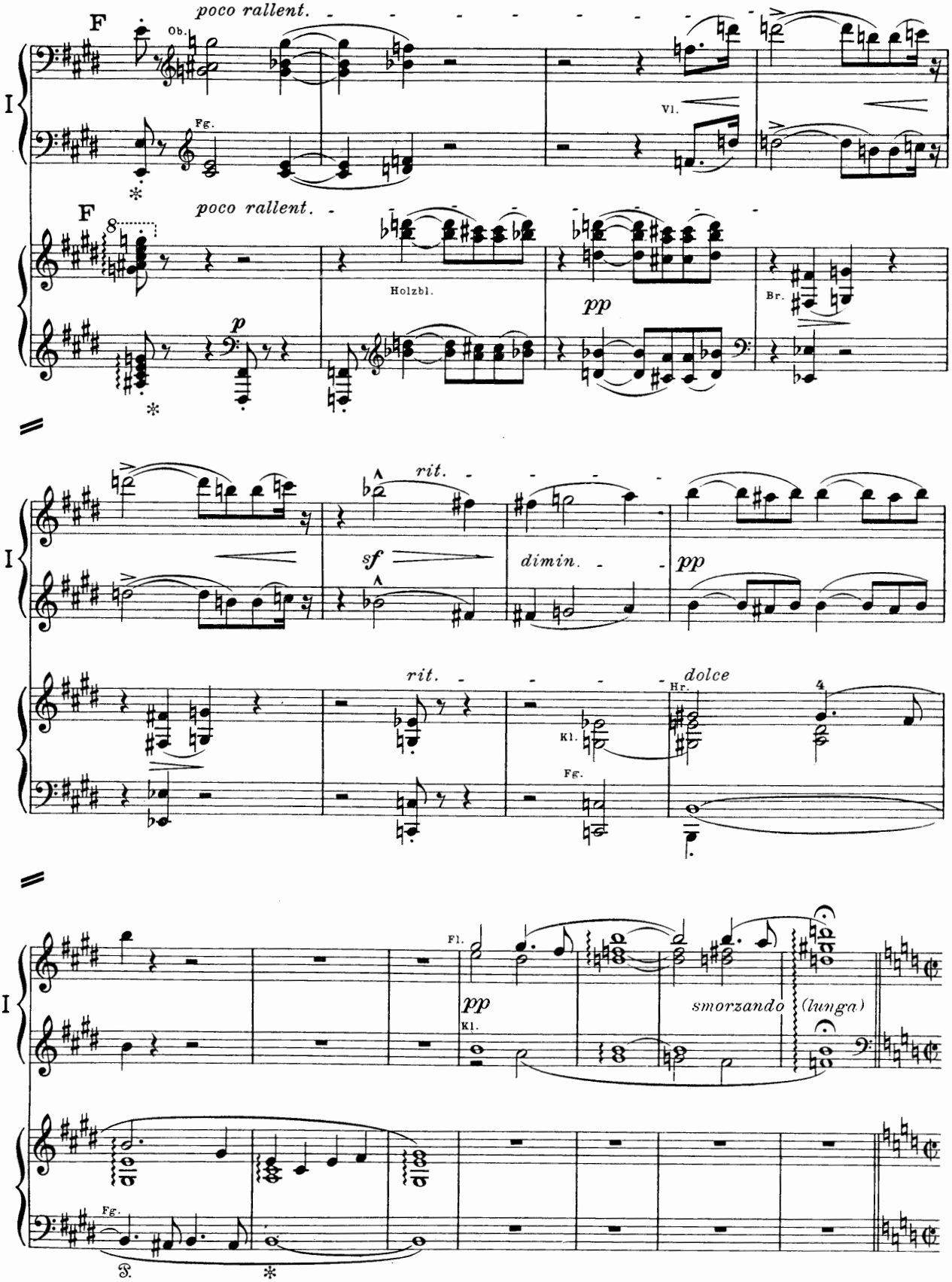

poco rall.
poco rall.
Hr. u. Vl.
p
I

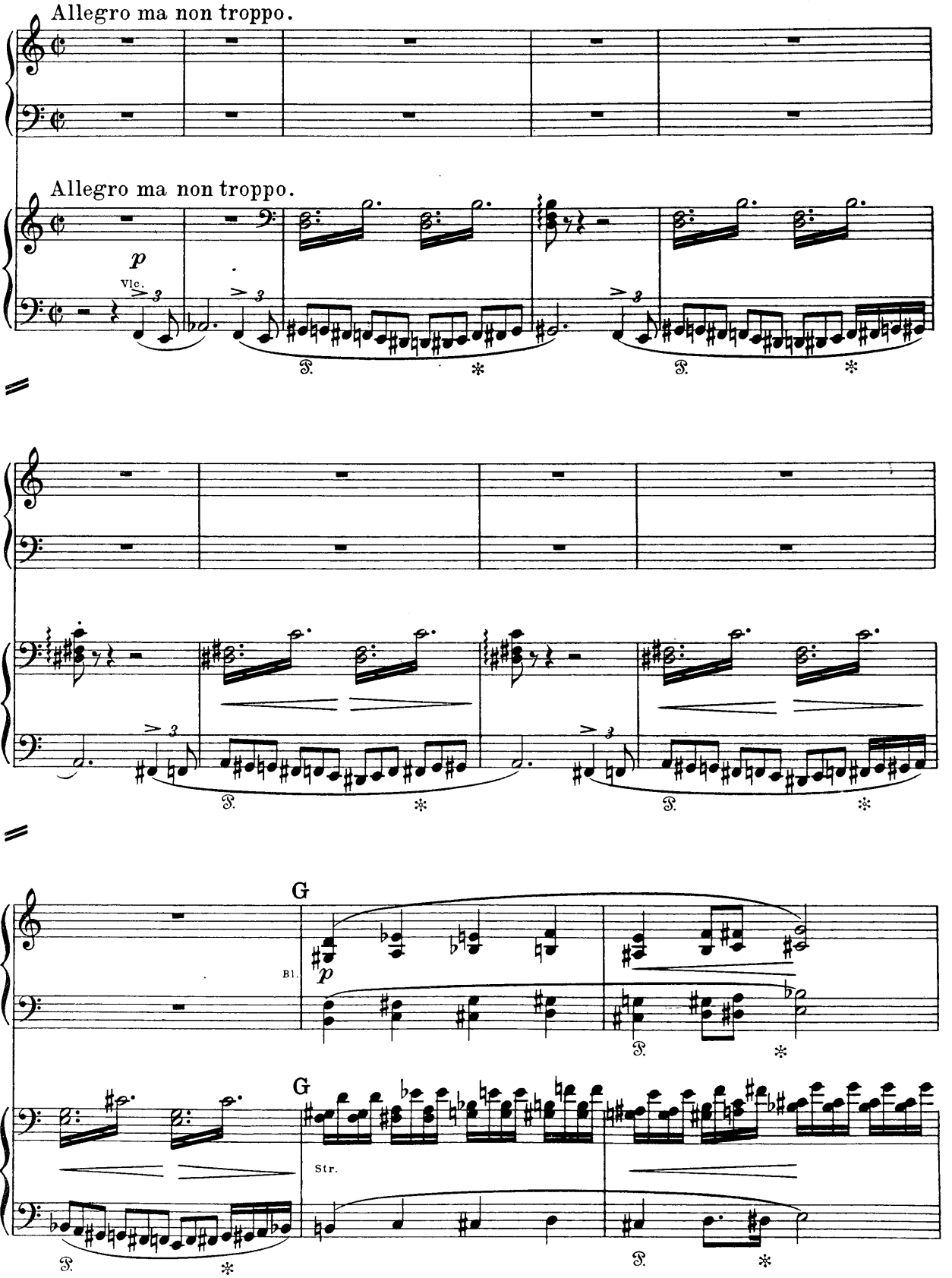

D
immer Vl.
D
espressivo dolente
Vlc. Kl.
I
I
I
p
legatissimo
sfz
pp
Vlc.
K.B.

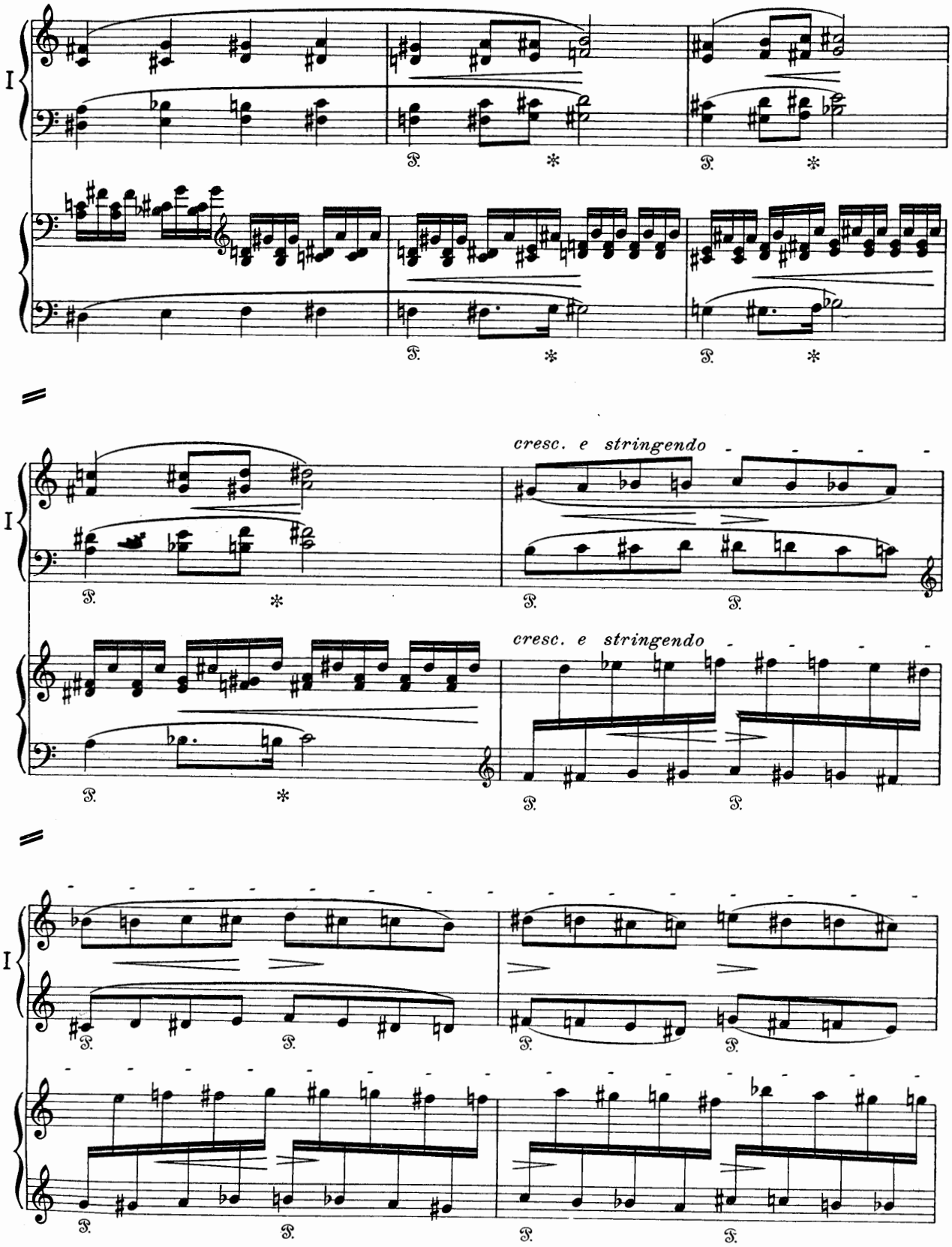

smorzando
amoroso
Hr.
dolce e tranquillo
ritard.
(sempre una corda)
(ten.)
I

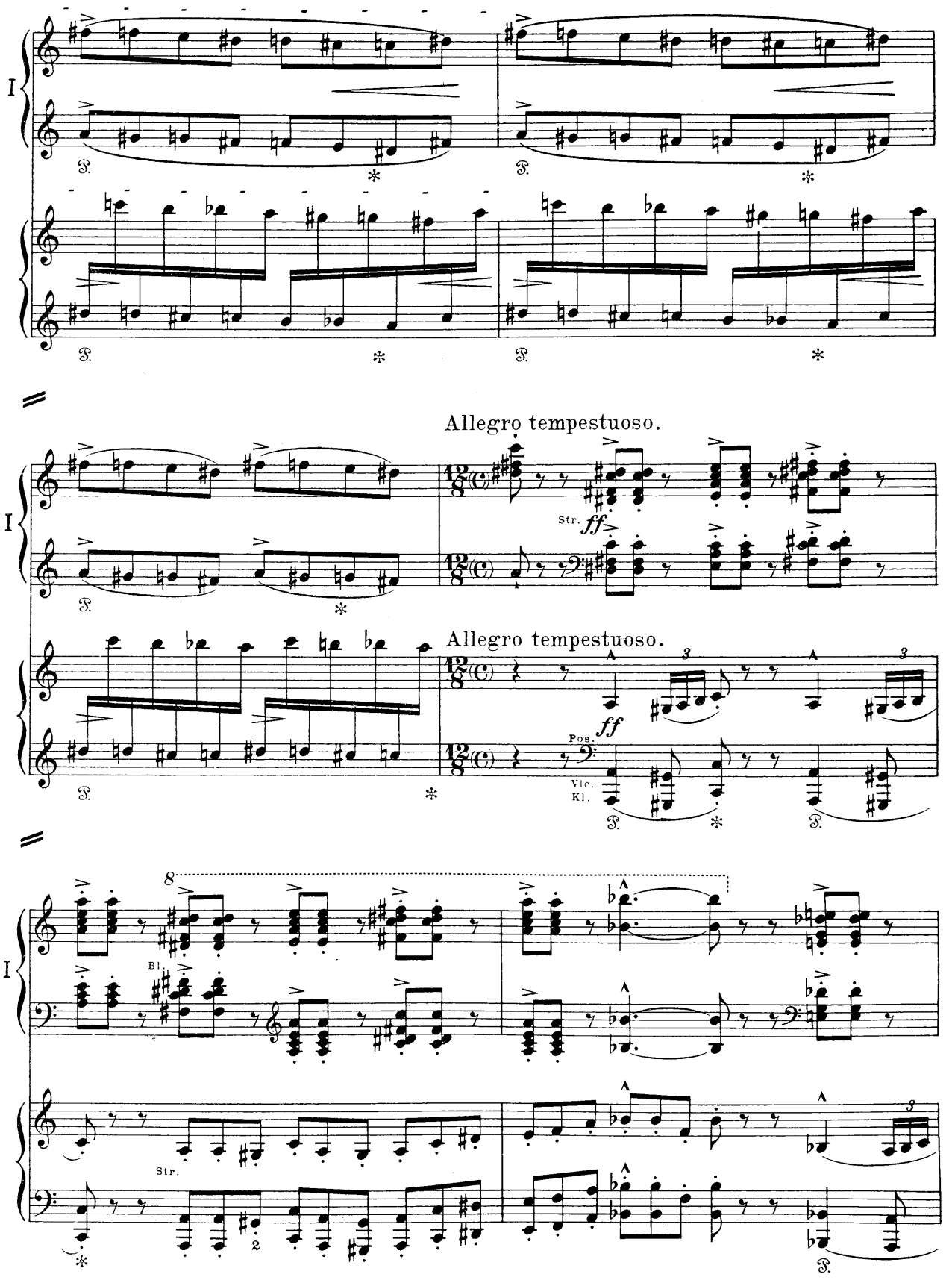

E
Holzbl.
sempre dolce ed espr.
E
Vl.
Ob.
espressivo
una corda
sempre dolce ed espr.
Vl. Fl.
poco a poco accel.
cresc.
poco a poco accel.
cresc.

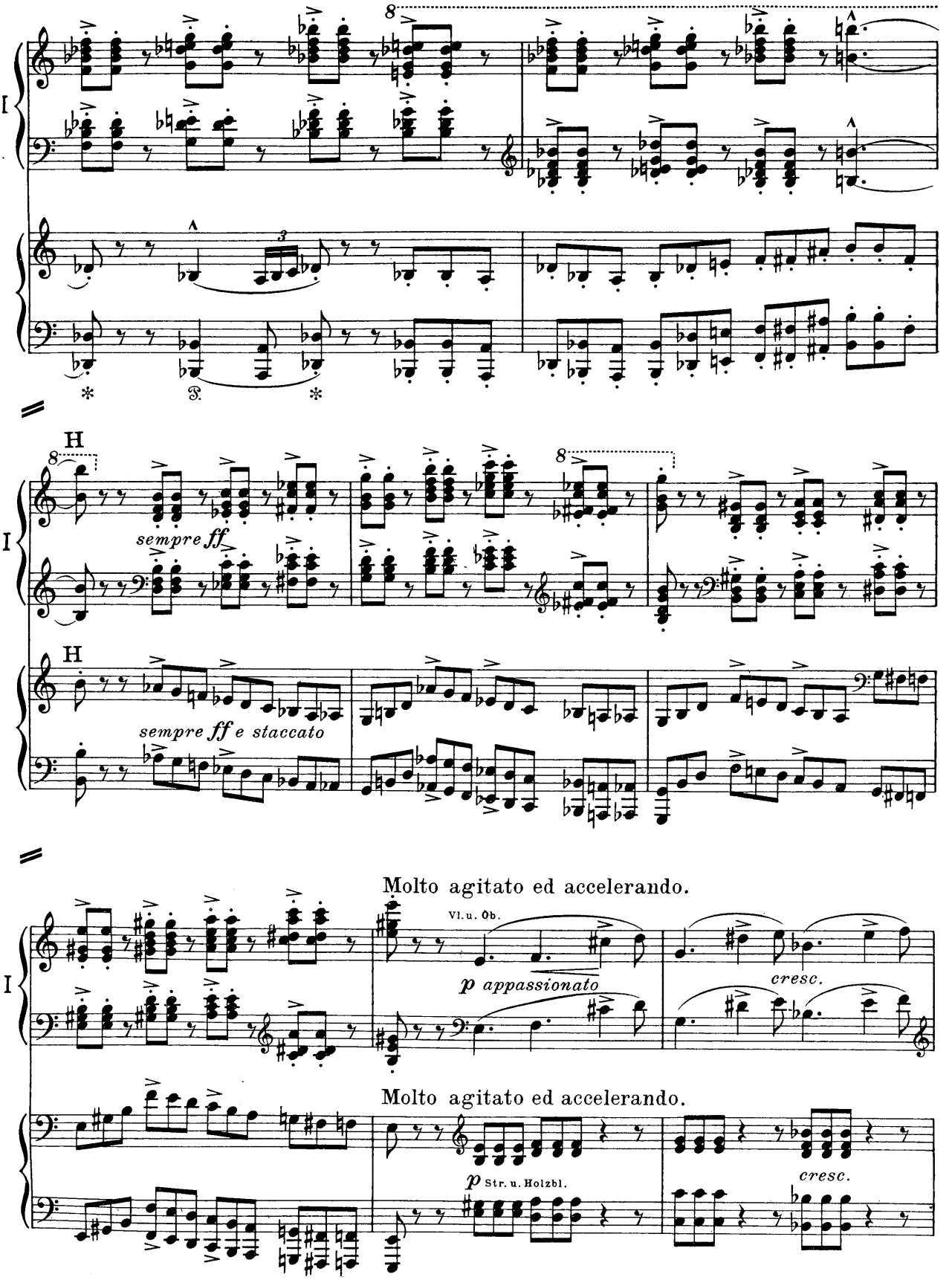

I
tre corde
più cresc.
tre corde
più cresc.
Str. u. Fg.
ff
Ob.
poco rallent..
dim..
Fg.
poco rallent..
ff
p
I
marc.
ff Str.
Holzbl.
p
pp
ff

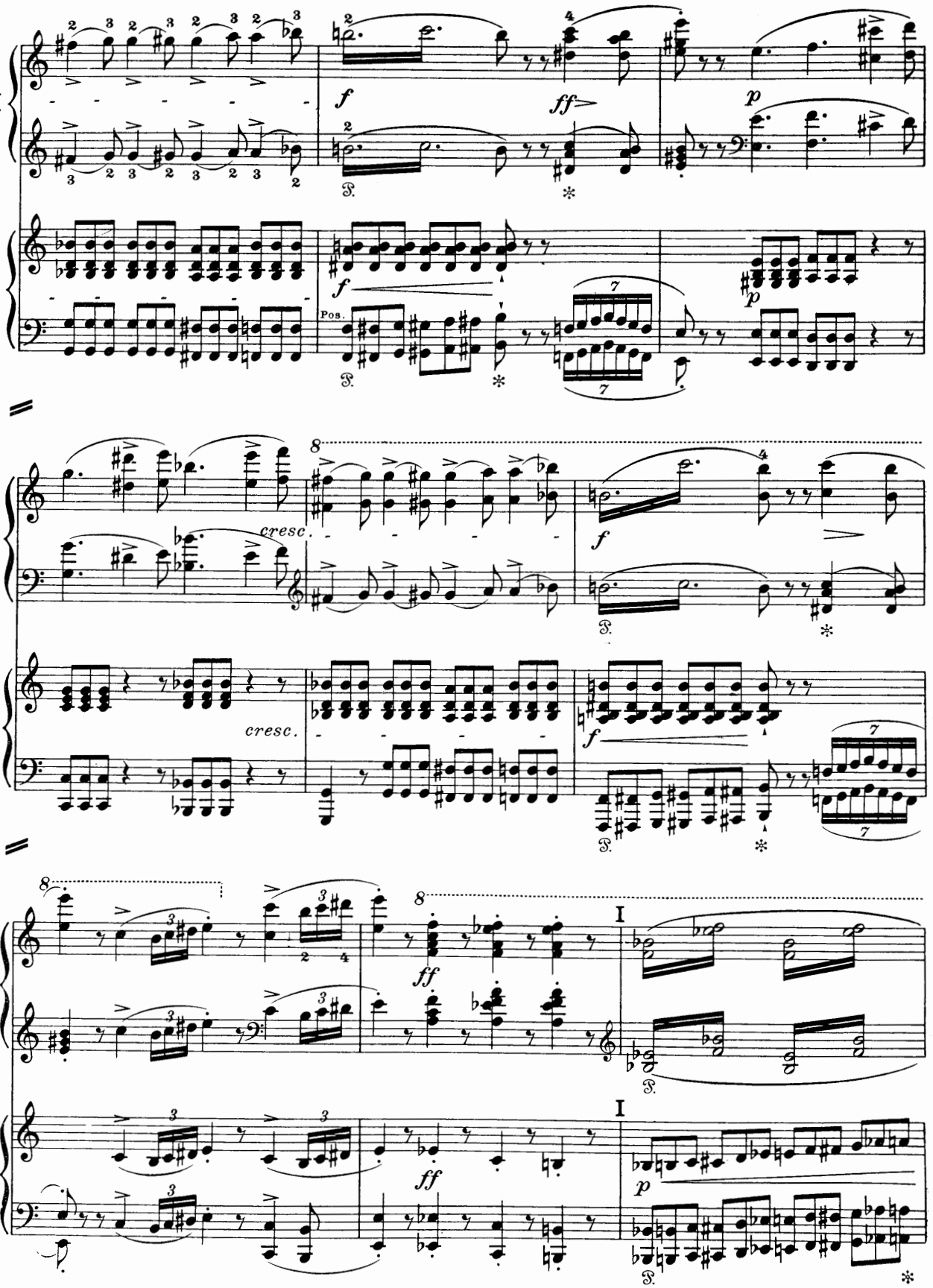

F
poco rallent.
Ob.
Fg.
Vl.
F
poco rallent.
Holzbl.
p
pp
Br.
rit.
sf
dimin.
pp
rit.
dolce
Hr.
Kl.
Fg.
Fl.
pp
Kl.
smorzando
(lunga)
Fg.

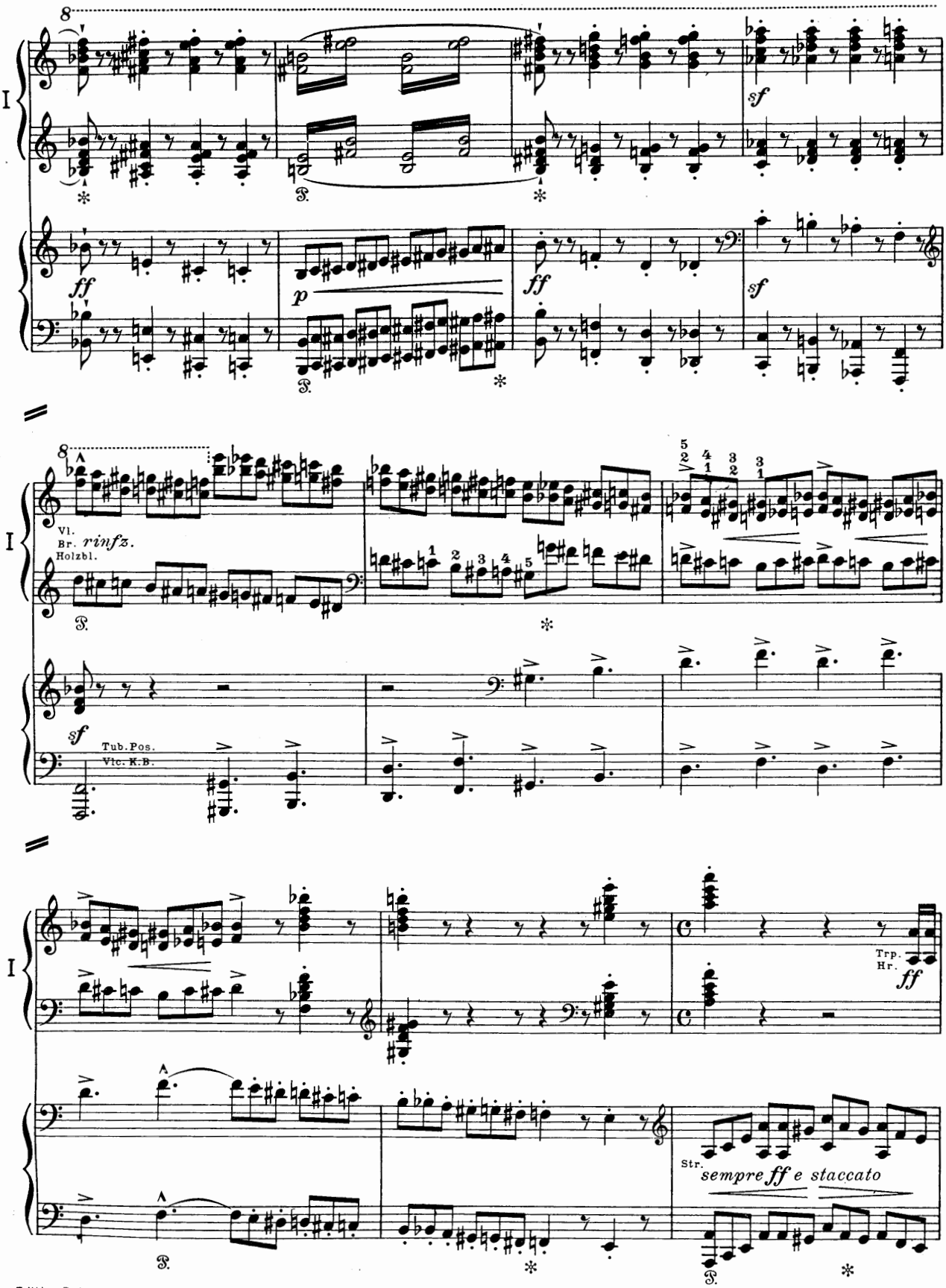

Allegro ma non troppo.
I
Allegro ma non troppo.
p
Vlc.
I
I
G
Bl.
p
G
Str.

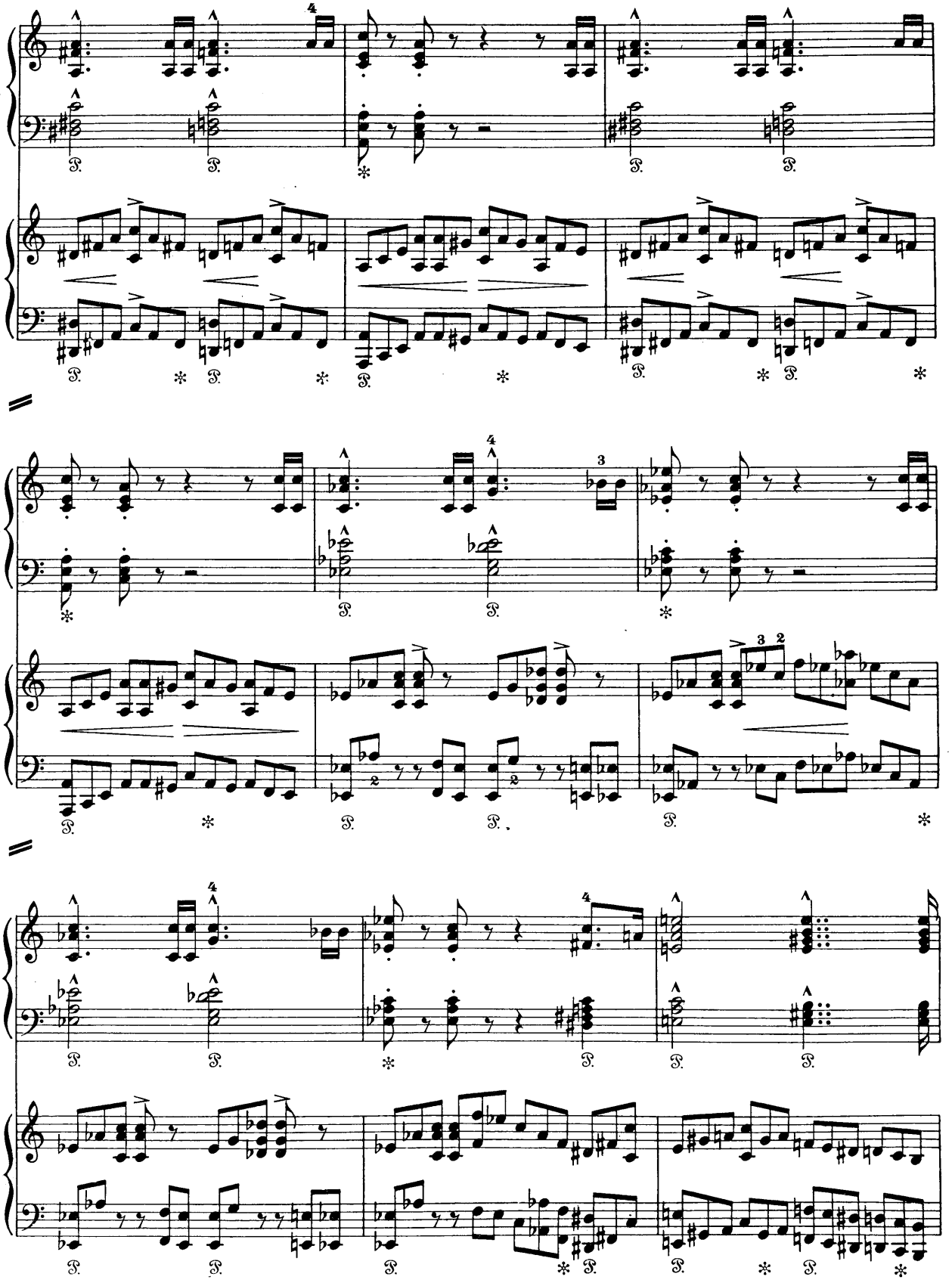

I
cresc. e stringendo
cresc. e stringendo

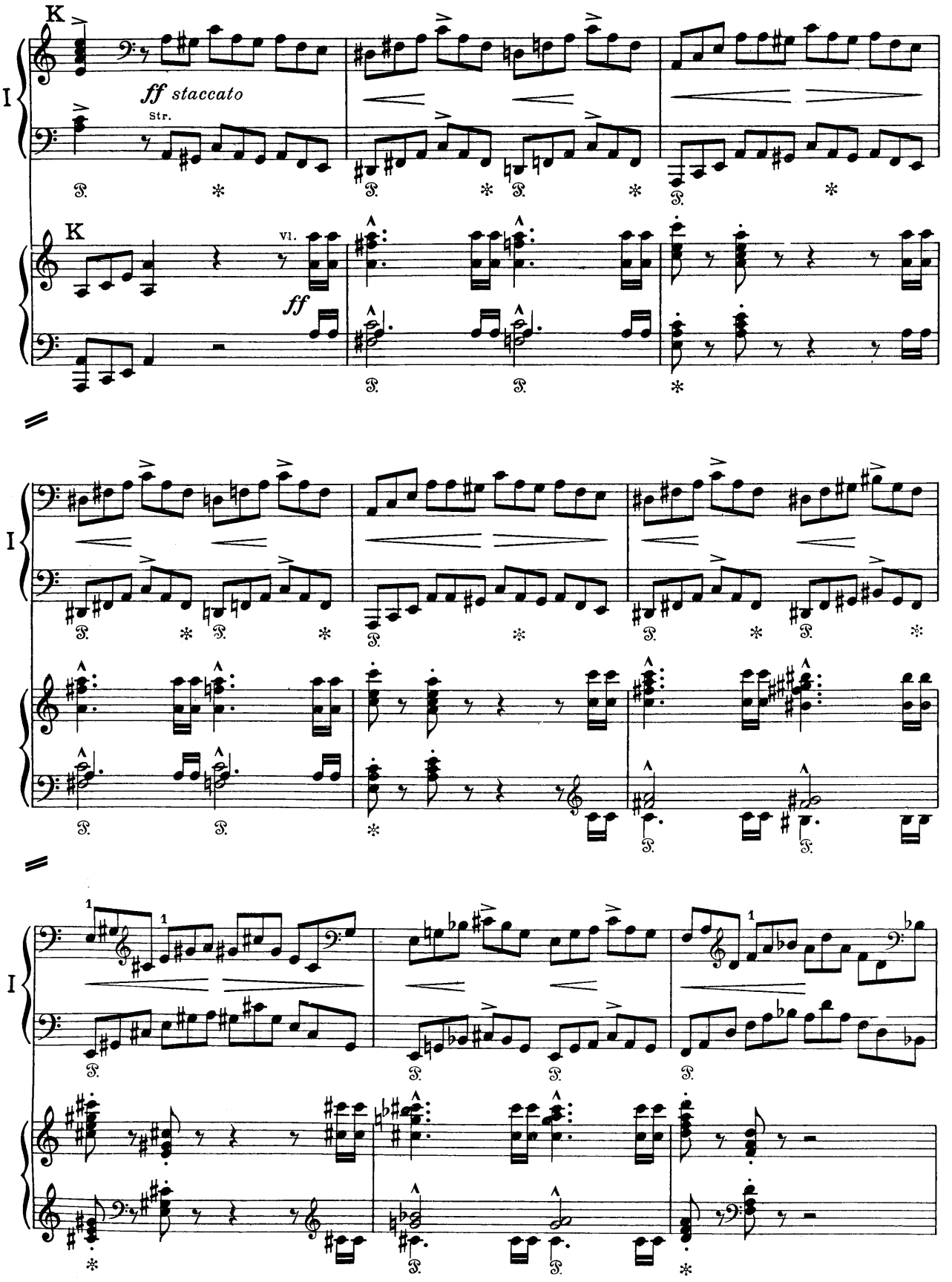

I
Allegro tempestuoso.
Str.
ff
Allegro tempestuoso.
Pos.
Vlc.
Kl.
I
Bl.
Str.

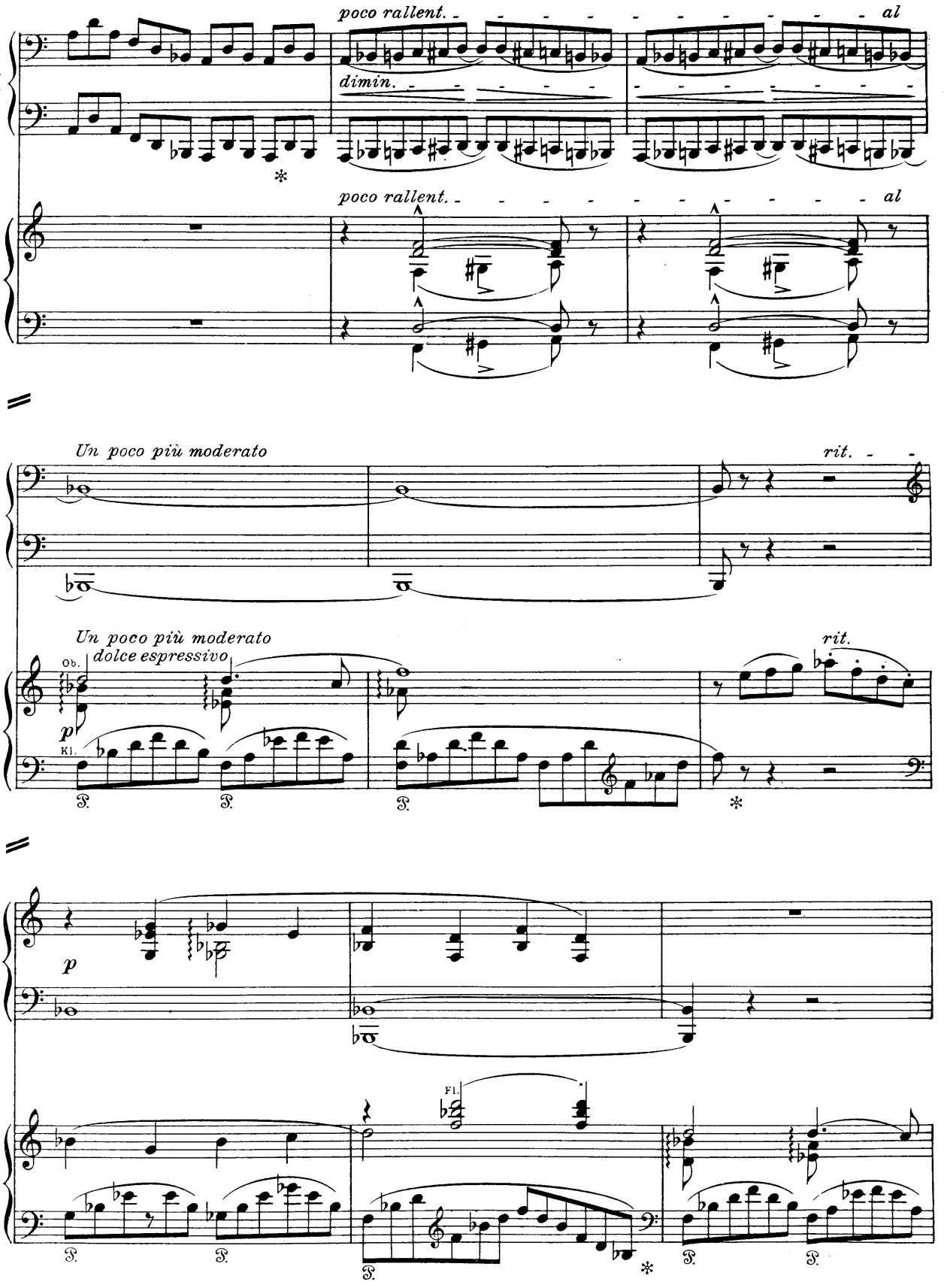

I
8
H
sempre ff
sempre ff e staccato
Molto agitato ed accelerando.
Vl. u. Ob.
p appassionato
cresc.
Molto agitato ed accelerando.
p Str. u. Holzbl.
cresc.

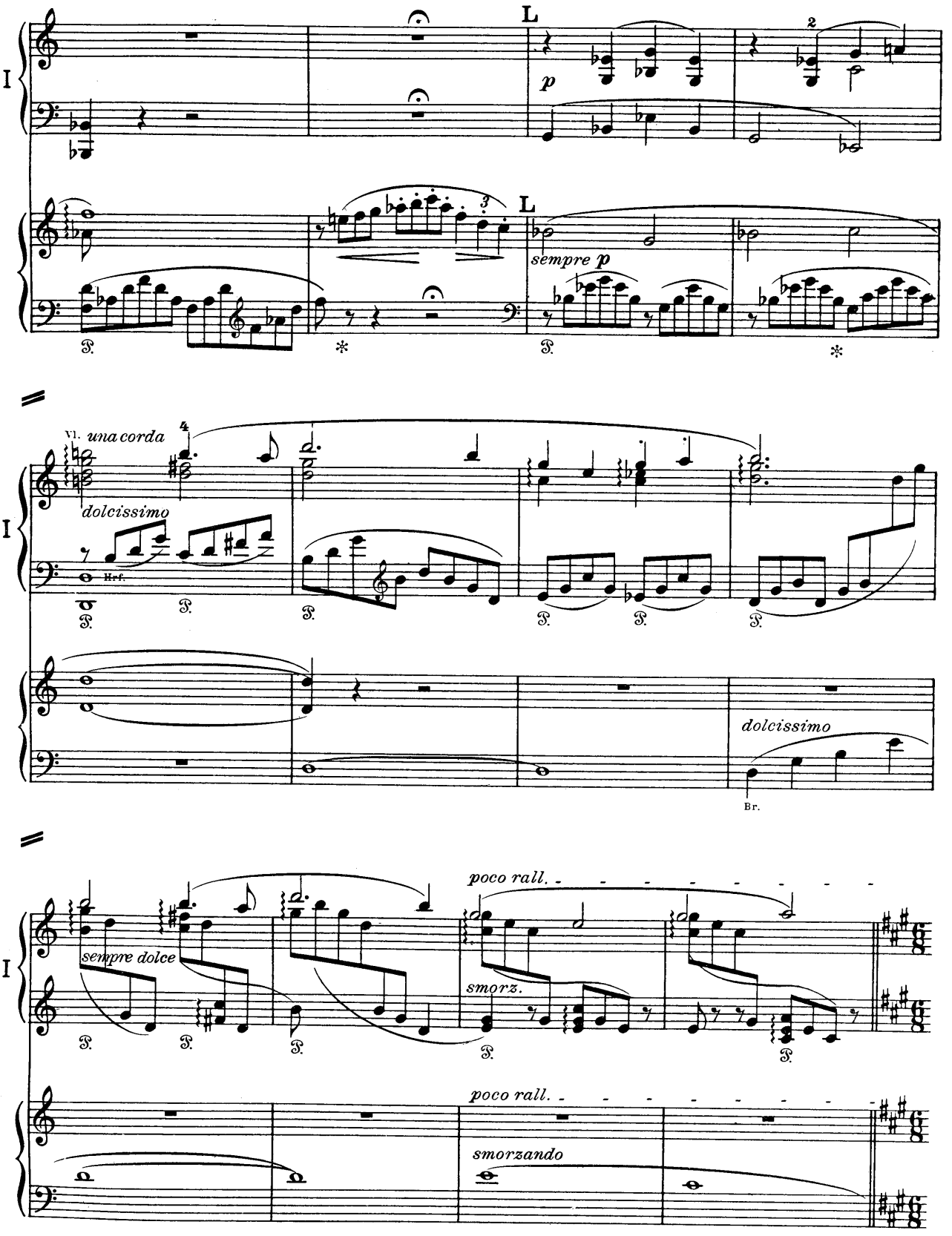

I
f
ff
p
Pos.
cresc.
8
I

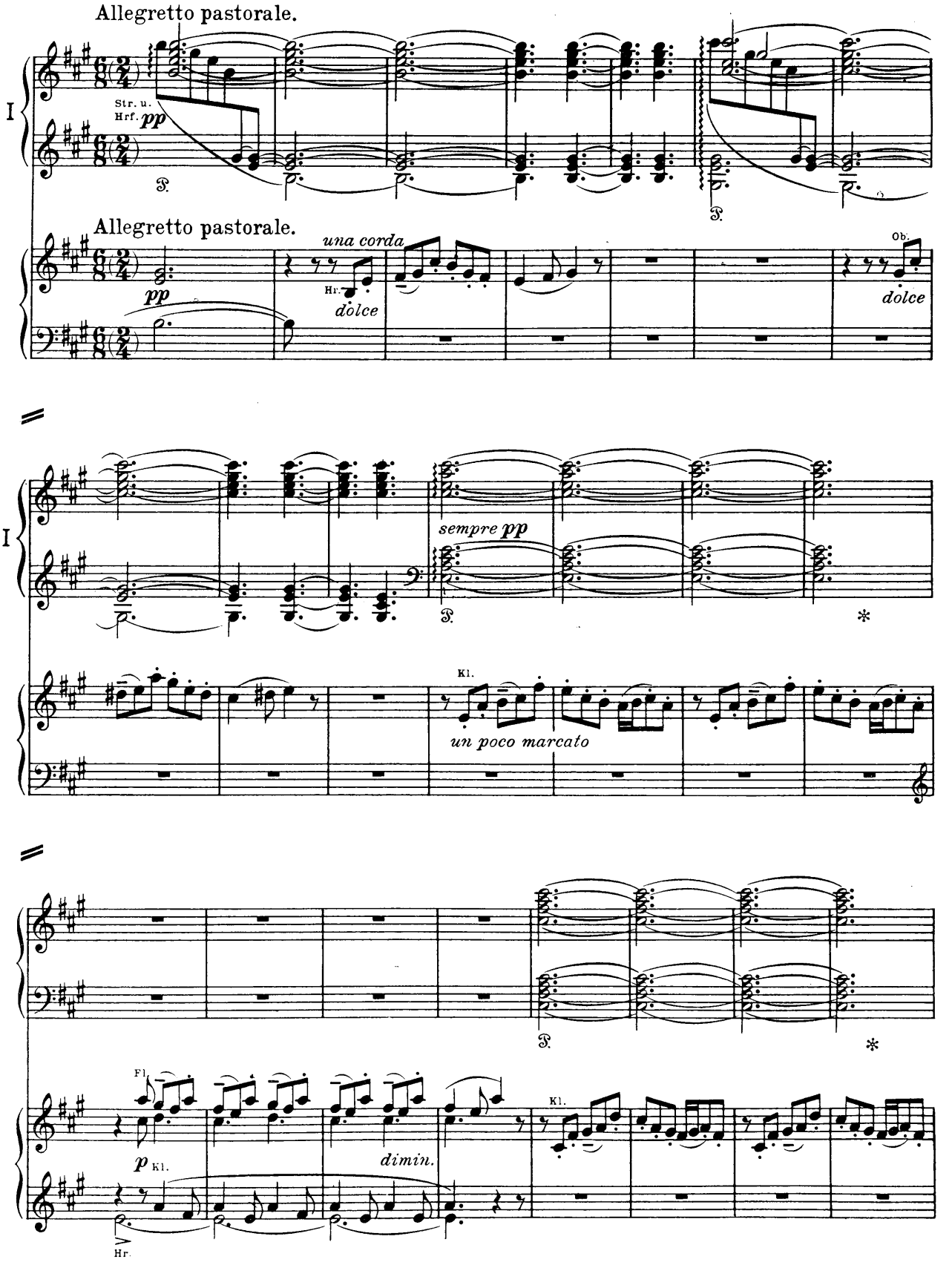

8
I
sf
ff
p
ff
sf
8
Vl.
Br. rinfz.
Holzbl.
sf
Tub. Pos.
Vlc. K.B.
Trp.
Hr.
ff
Str.
sempre ff e staccato

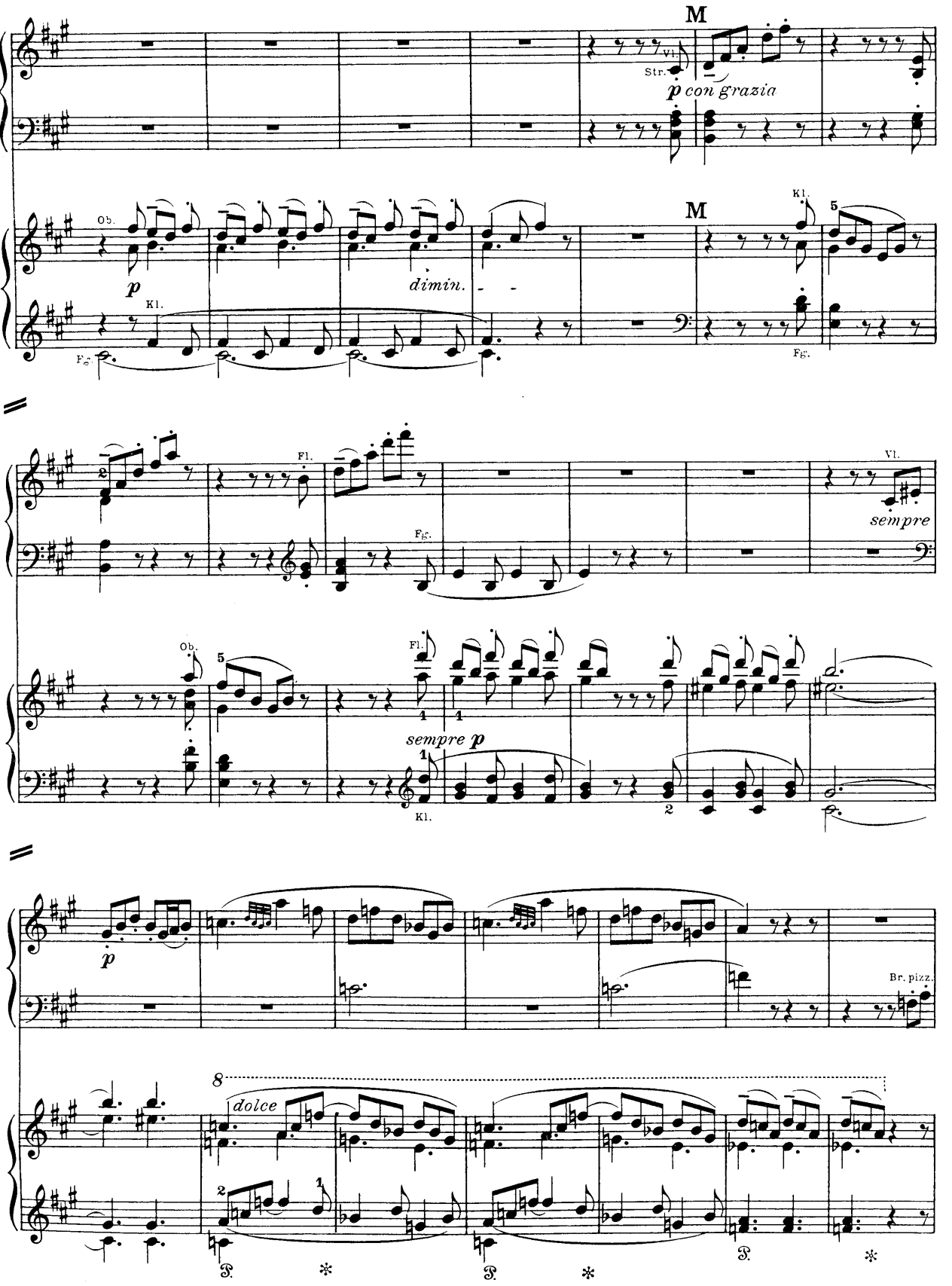


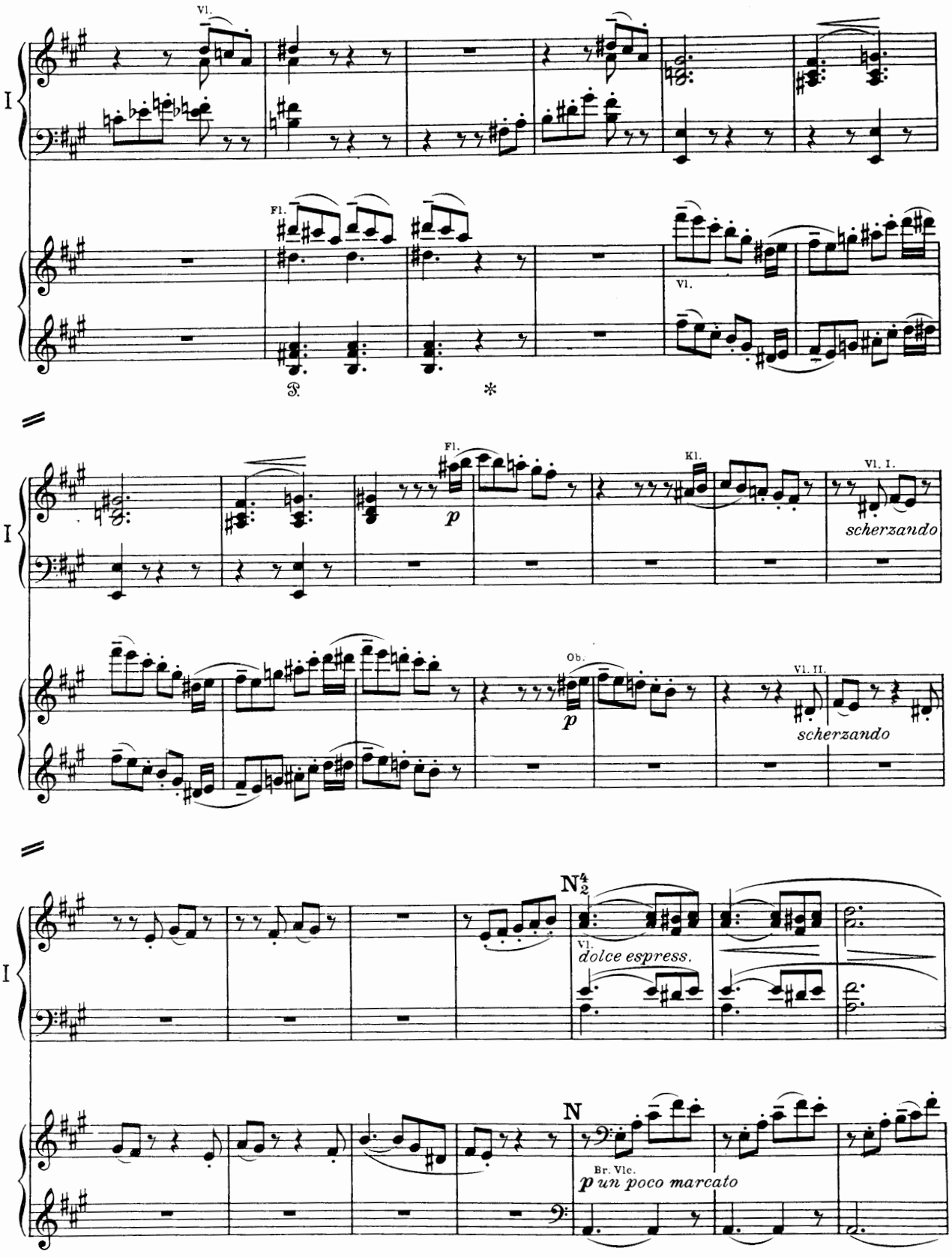

K
I
ff staccato
Str.
K
vl.
ff
I
I

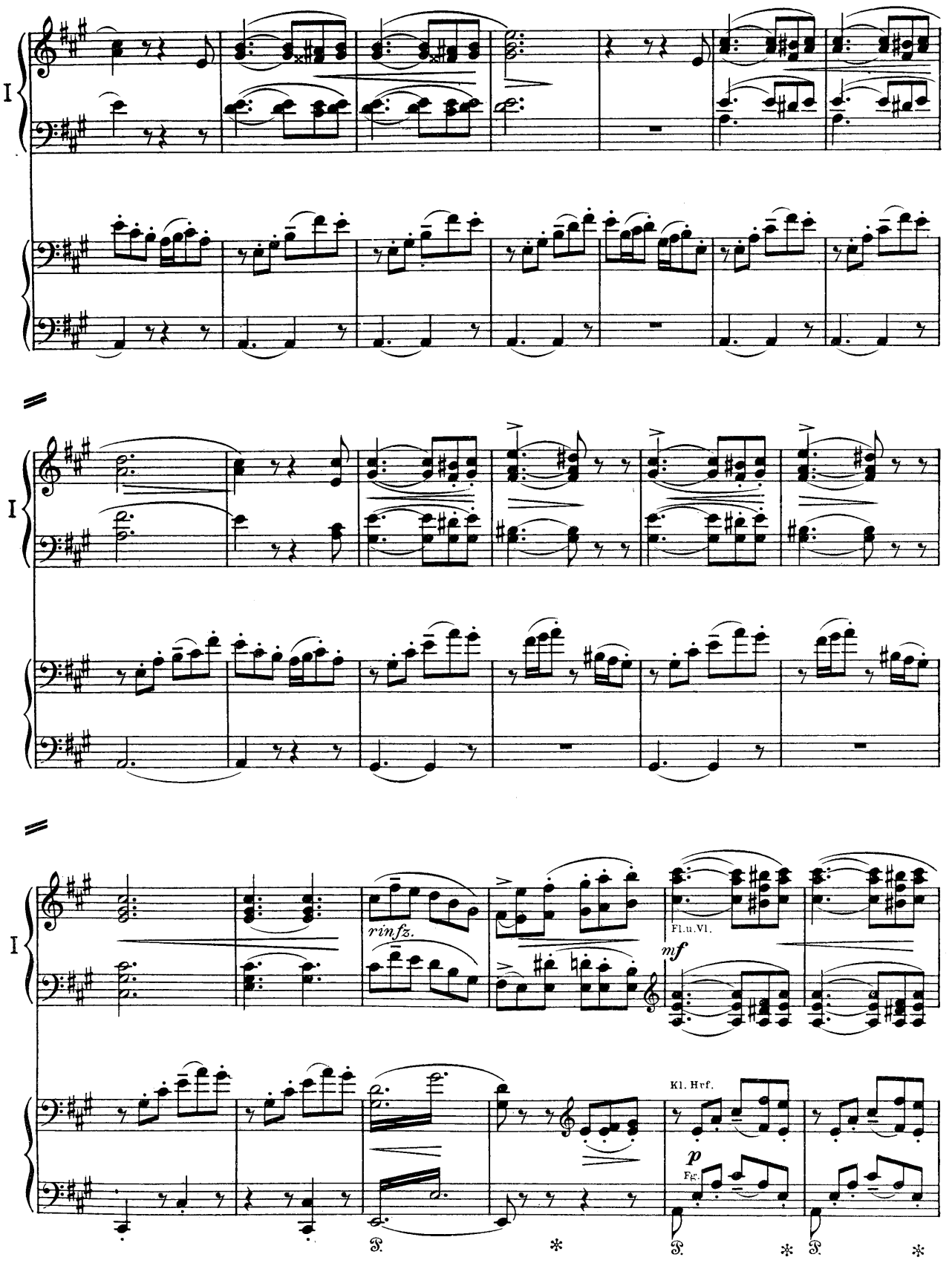

poco rallent.
al
dimin.
poco rallent.
al
Un poco più moderato
rit.
Un poco più moderato
dolce espressivo
Ob.
Kl.
rit.
p
Fl.

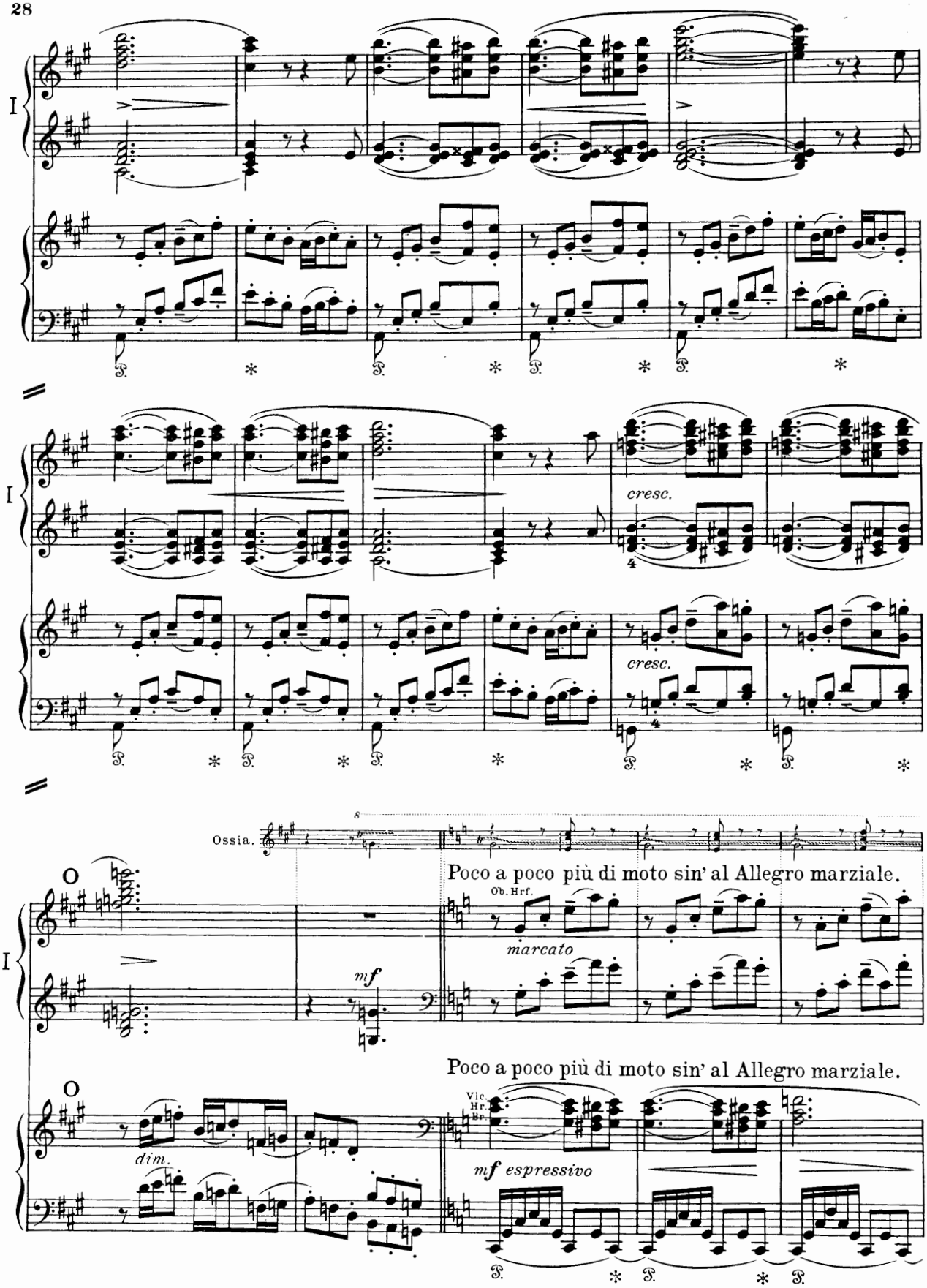

I
L
p
2
L
sempre p
Vl. una corda
dolcissimo
Hrf.
dolcissimo
Br.
I
poco rall.
sempre dolce
smorz.
poco rall.
smorzando

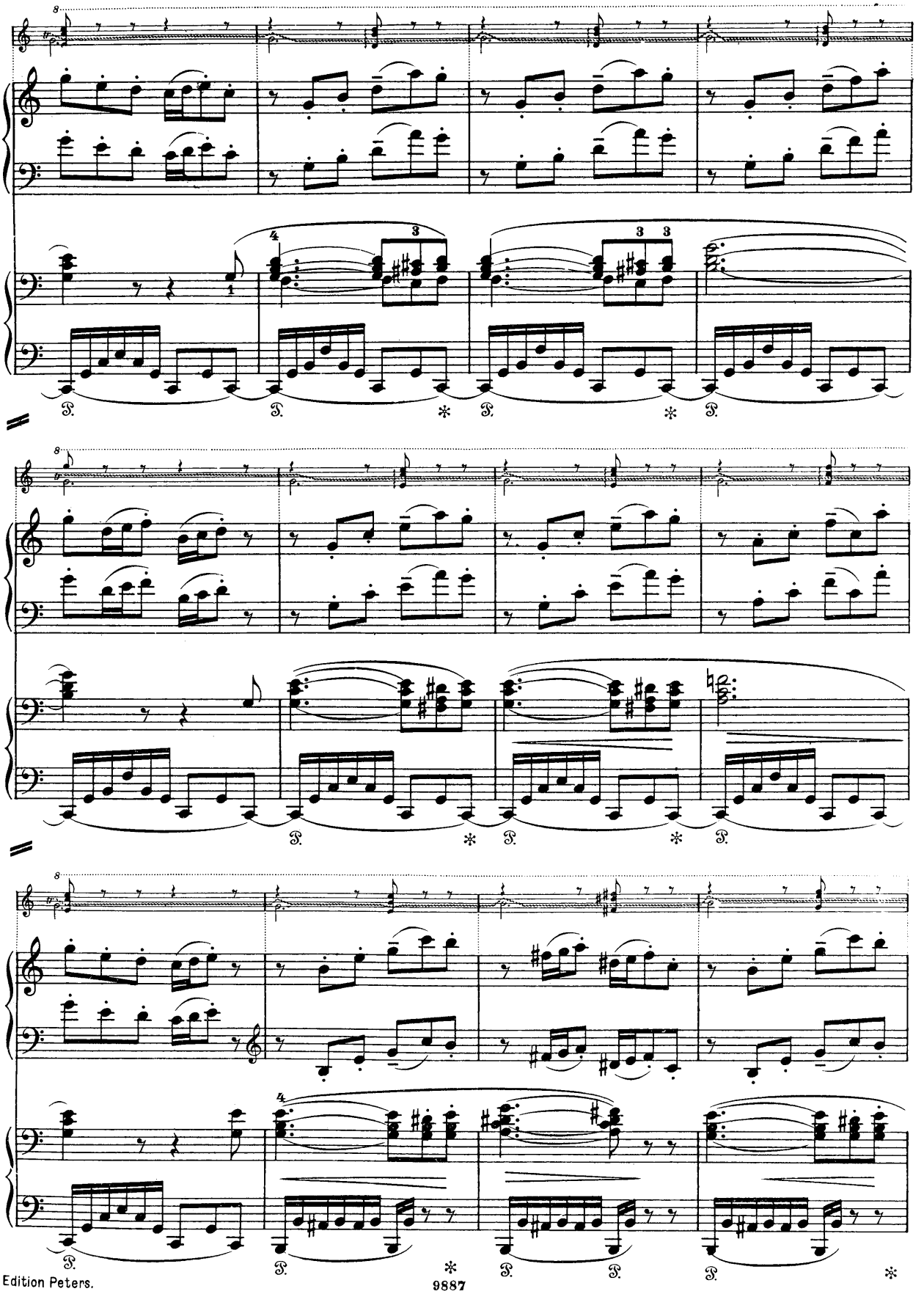

Allegretto pastorale.
Str. u.
Hrf.
pp
Allegretto pastorale.
una corda
Hr.
dolce
Ob.
dolce
I
sempre pp
Kl.
un poco marcato
Fl.
p
Kl.
dimin.
Hr.

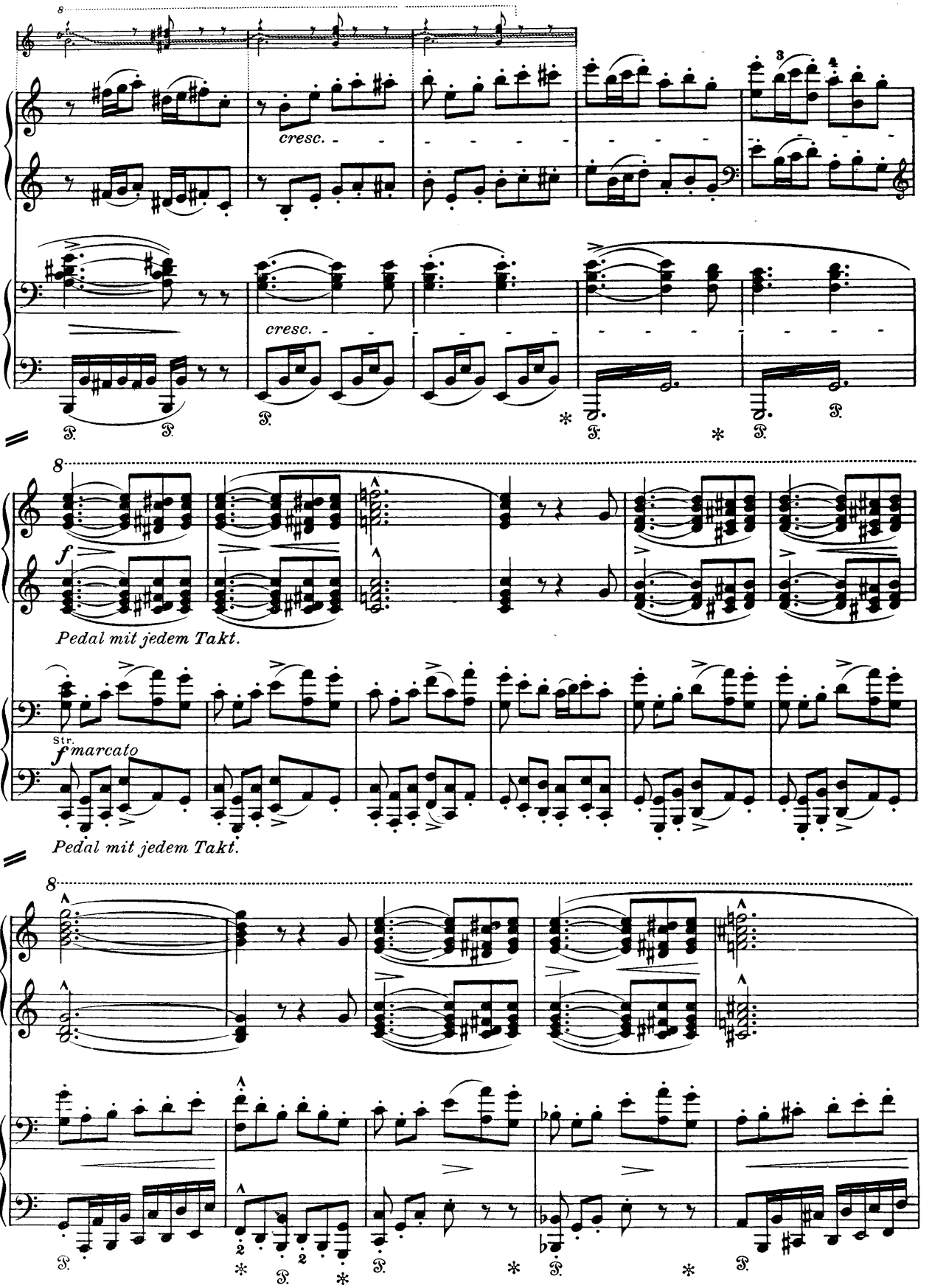

M
Vl.
Str.
p con grazia
Ob.
p
Kl.
Fg.
dimin.
M
Kl.
5
Fg.
Fl.
Vl.
sempre
Fg.
Ob.
5
Fl.
sempre p
Kl.
Br. pizz.
8
dolce

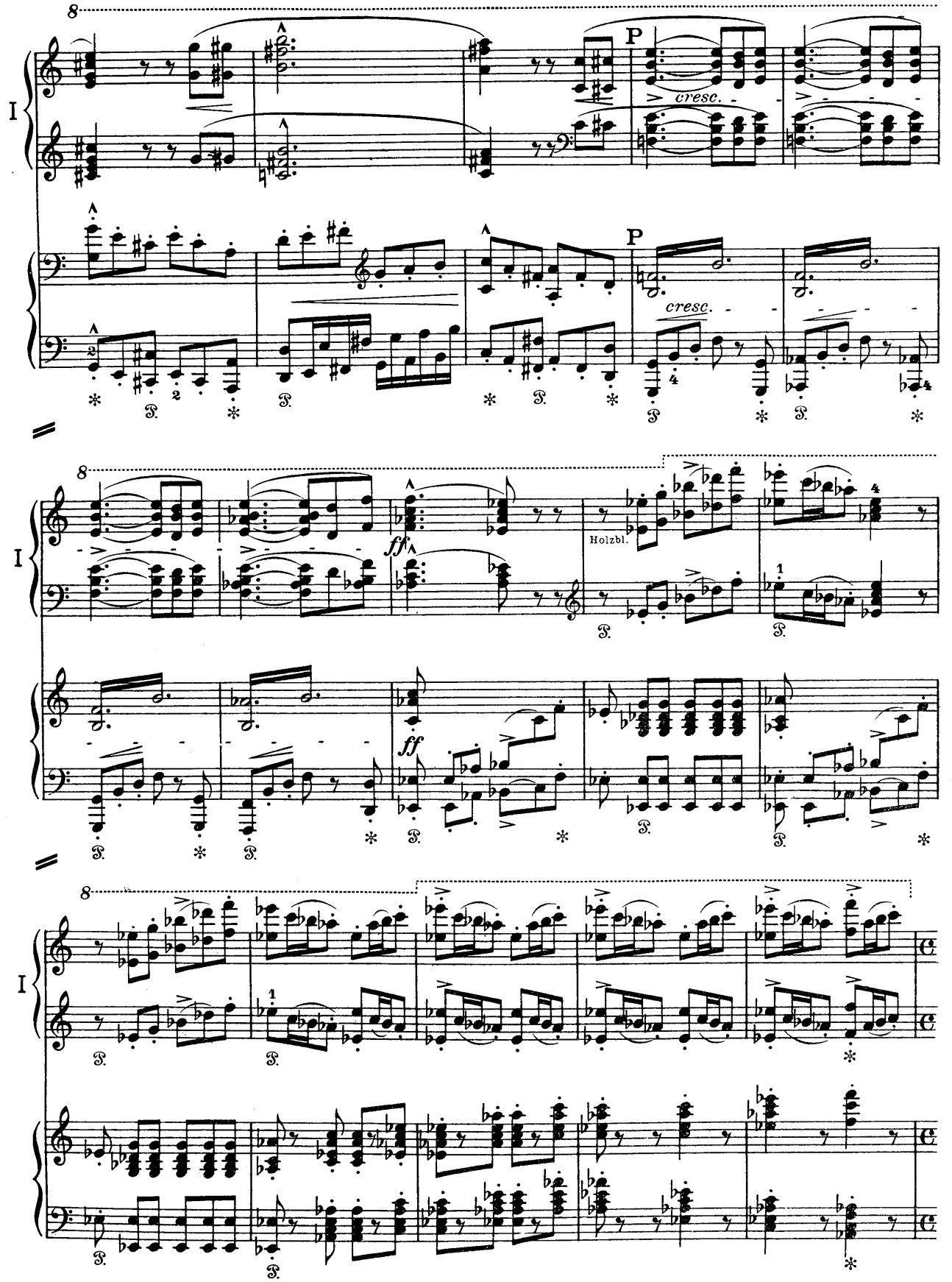

I
Vl.
Fl.
Vl.
I
Fl.
p
Kl.
Vl. I.
scherzando
Ob.
p
Vl. II.
scherzando
I
N 4 2
Vl.
dolce espress.
N
Br. Vlc.
p un poco marcato


I
I
I
rinfz.
Fl.u.Vl.
mf
Kl. Hrf.
p
Fg.

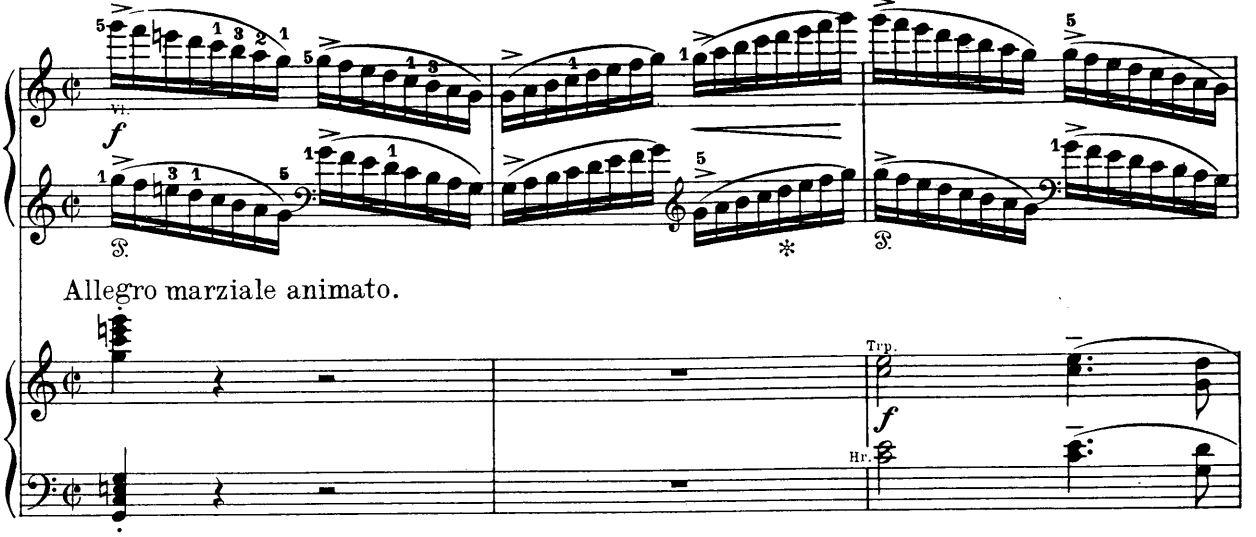

I
cresc.
cresc.
Ossia.
Poco a poco più di moto sin' al Allegro marziale.
Ob. Hrf.
marcato
mf
Poco a poco più di moto sin' al Allegro marziale.
dim.
Vlc.
Hr.
Bp.
mf espressivo



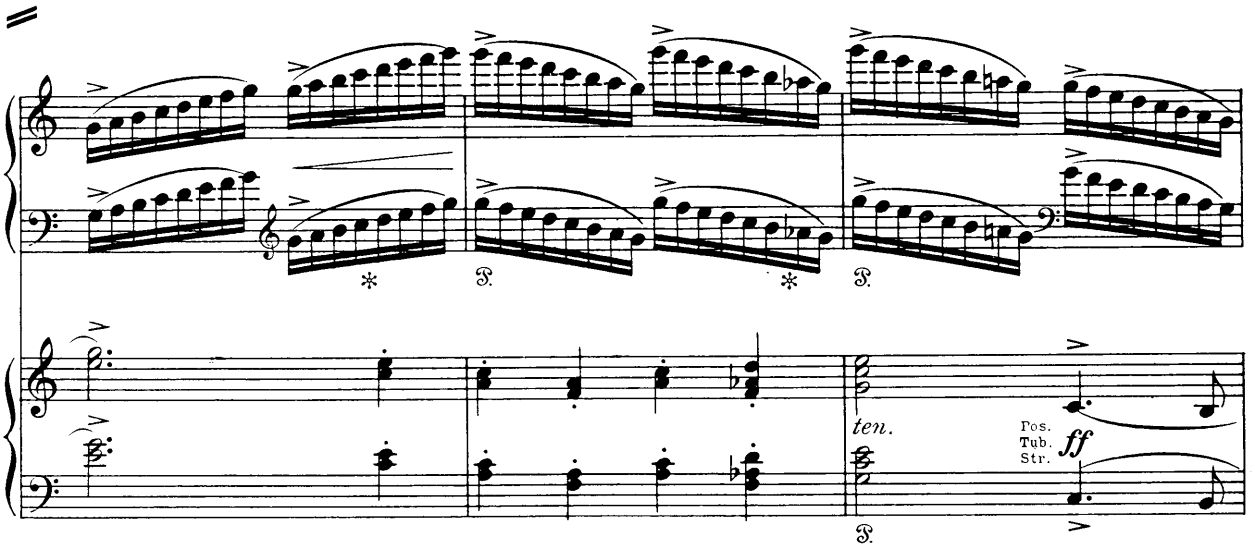

cresc.
cresc.
Pedal mit jedem Takt.
Str.
f marcato
Pedal mit jedem Takt.

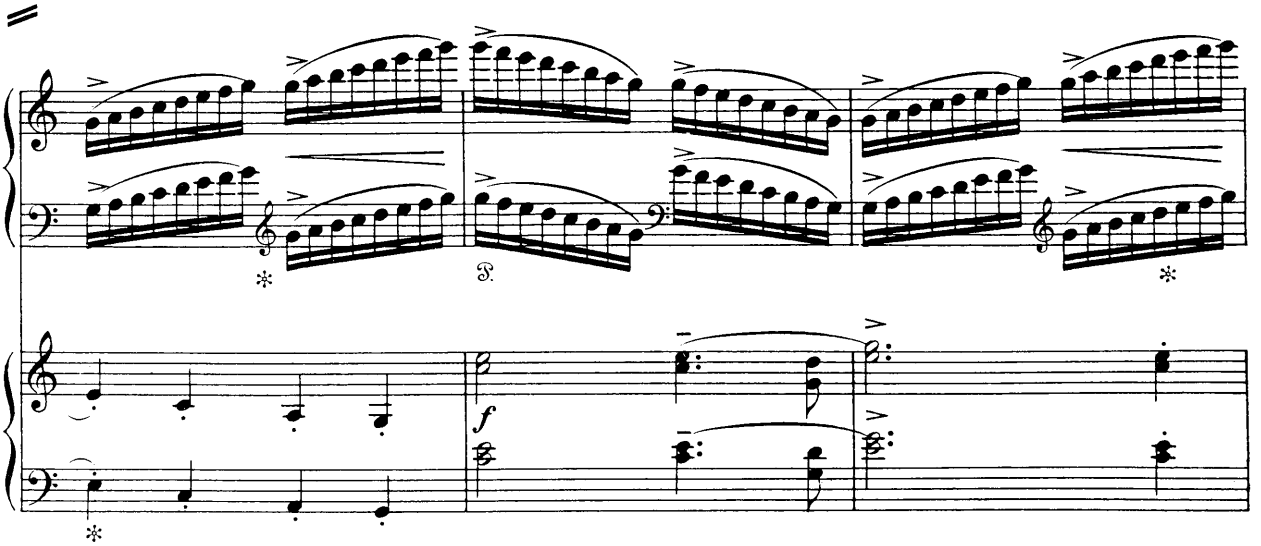

8
I
P
cresc.
P
cresc.
8
I
ff
ff
Holzbl.
8
I

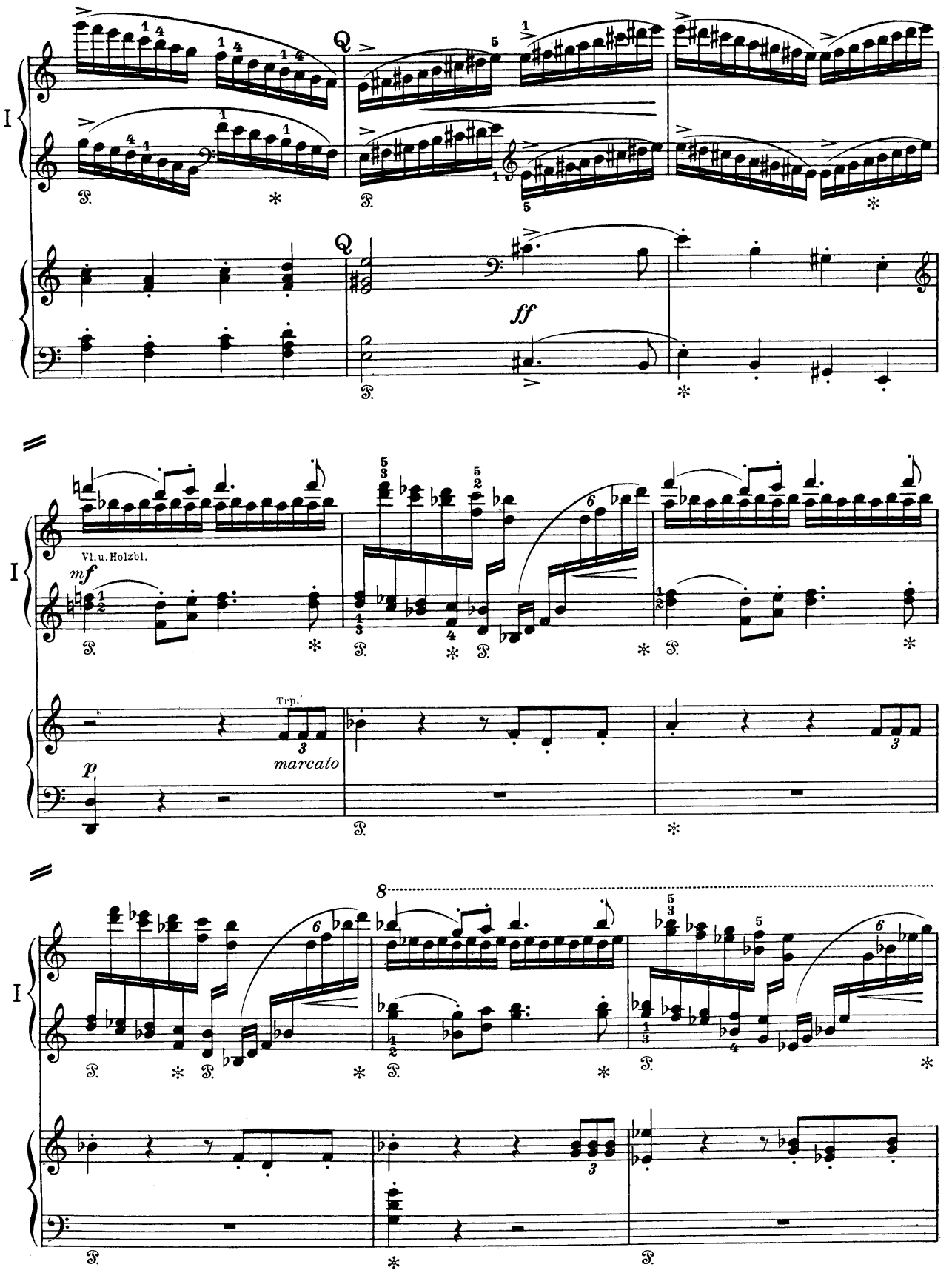
Allegro marziale animato.

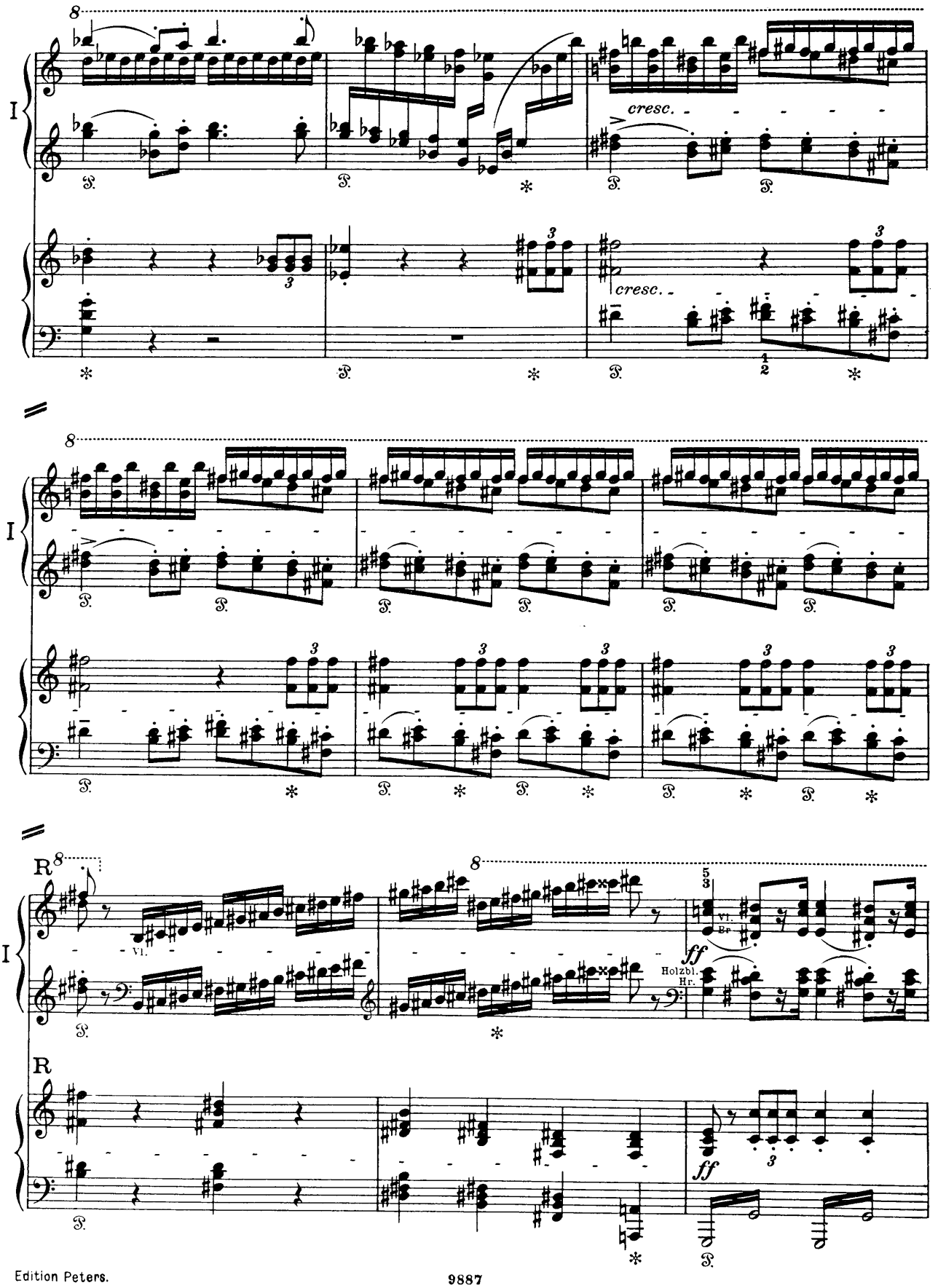


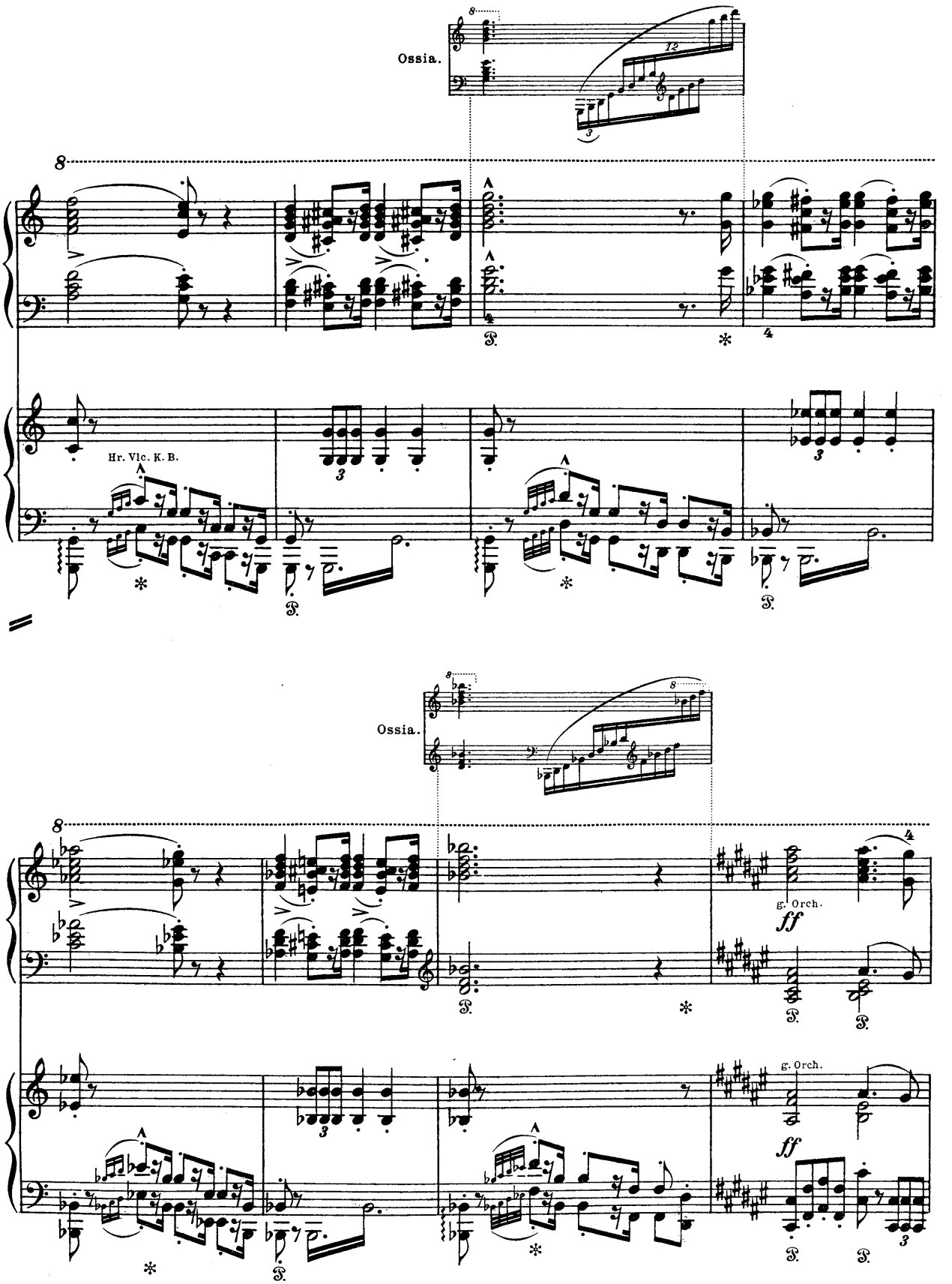
Allegro marziale animato.

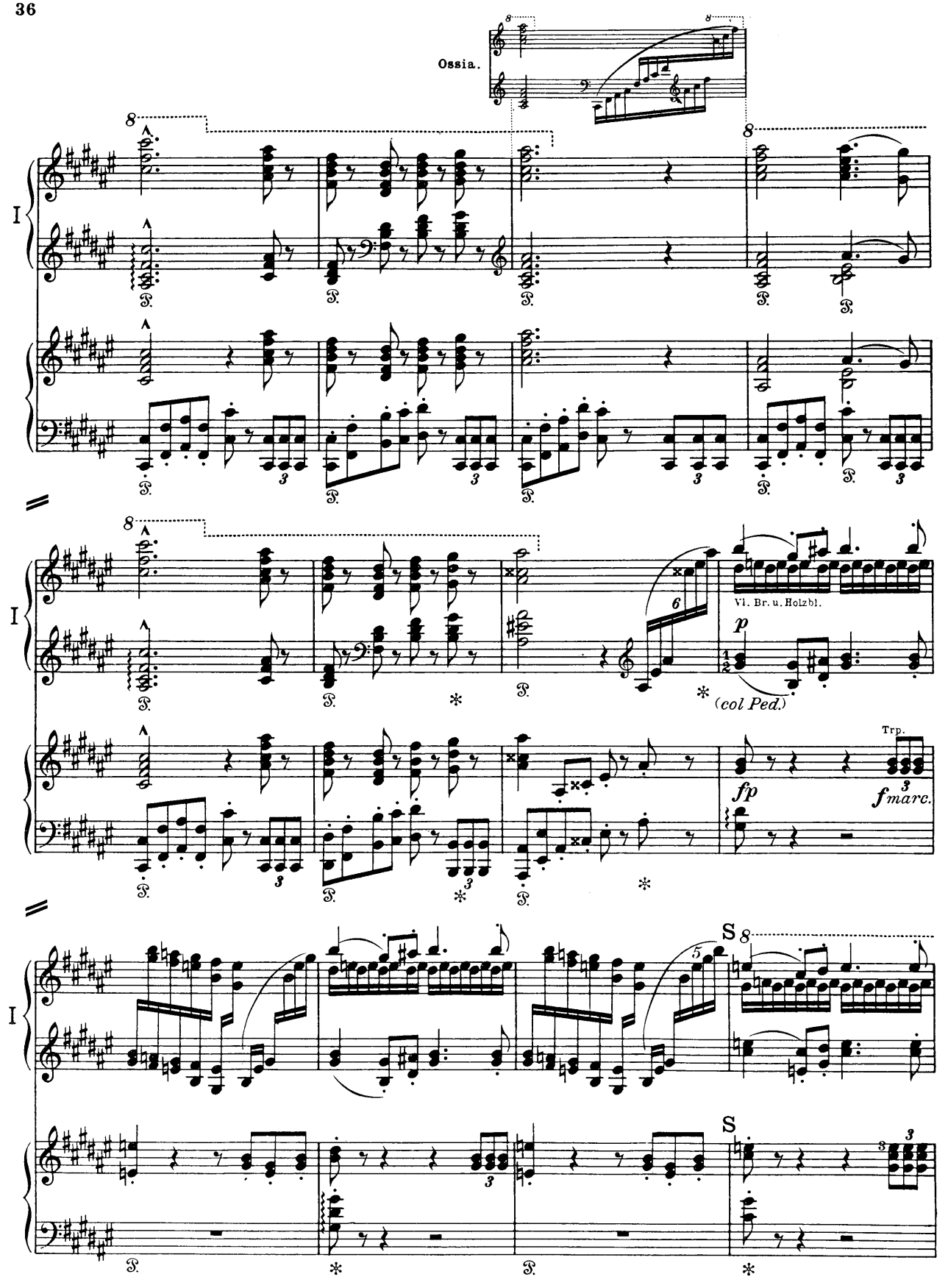


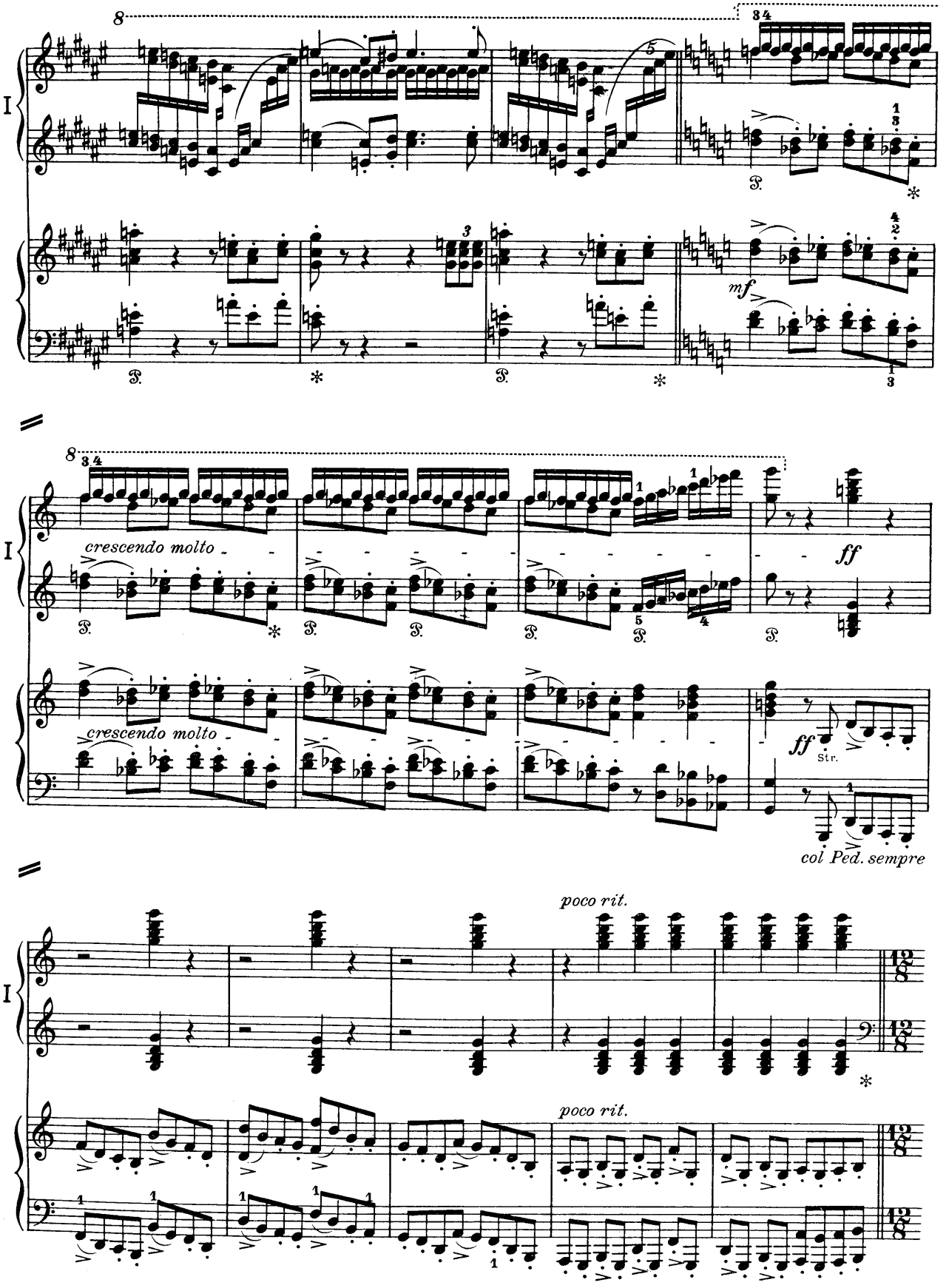


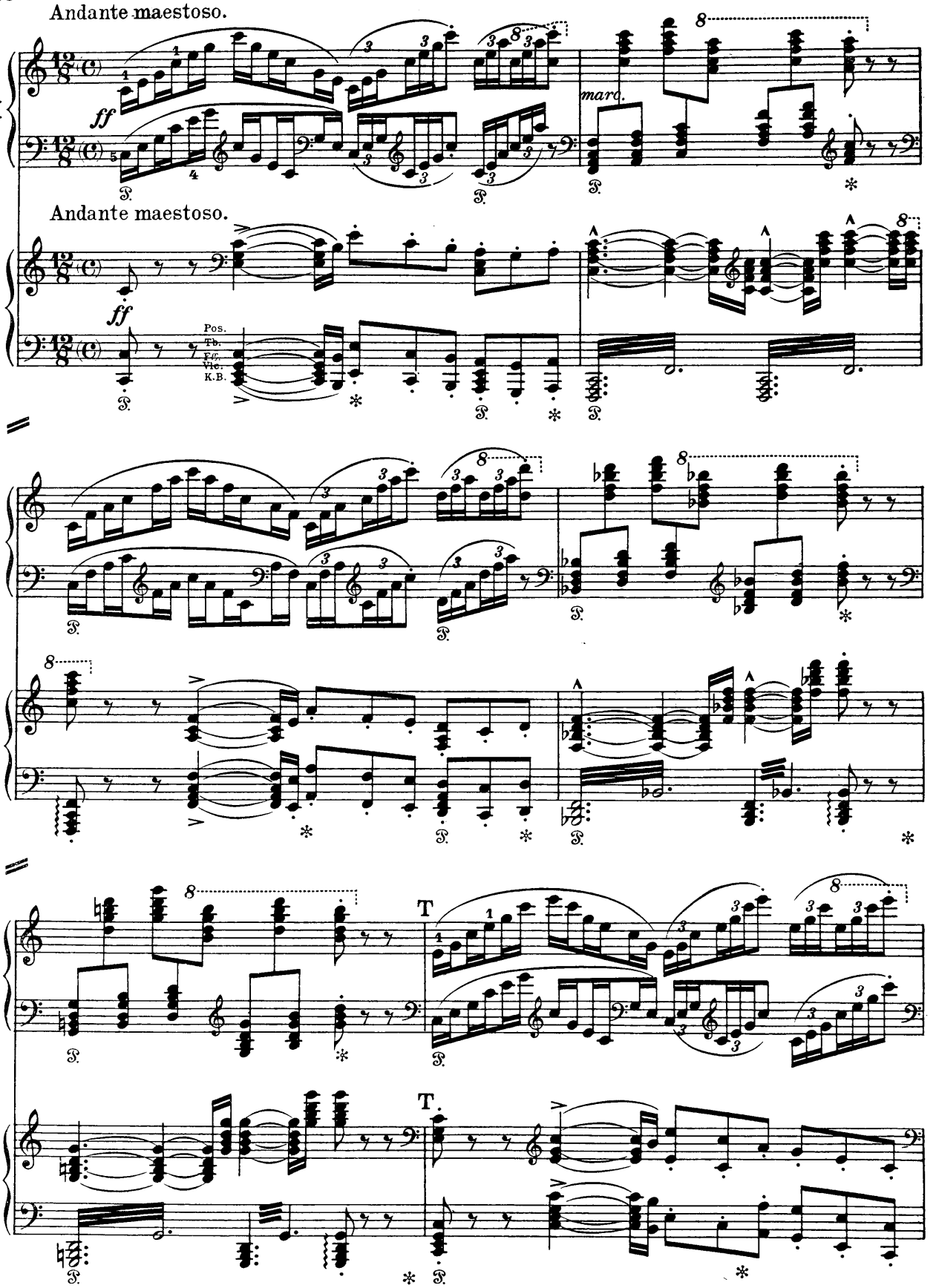

I
Q
ff
Vl. u. Holzbl.
mf
Trp.
marcato
p
8

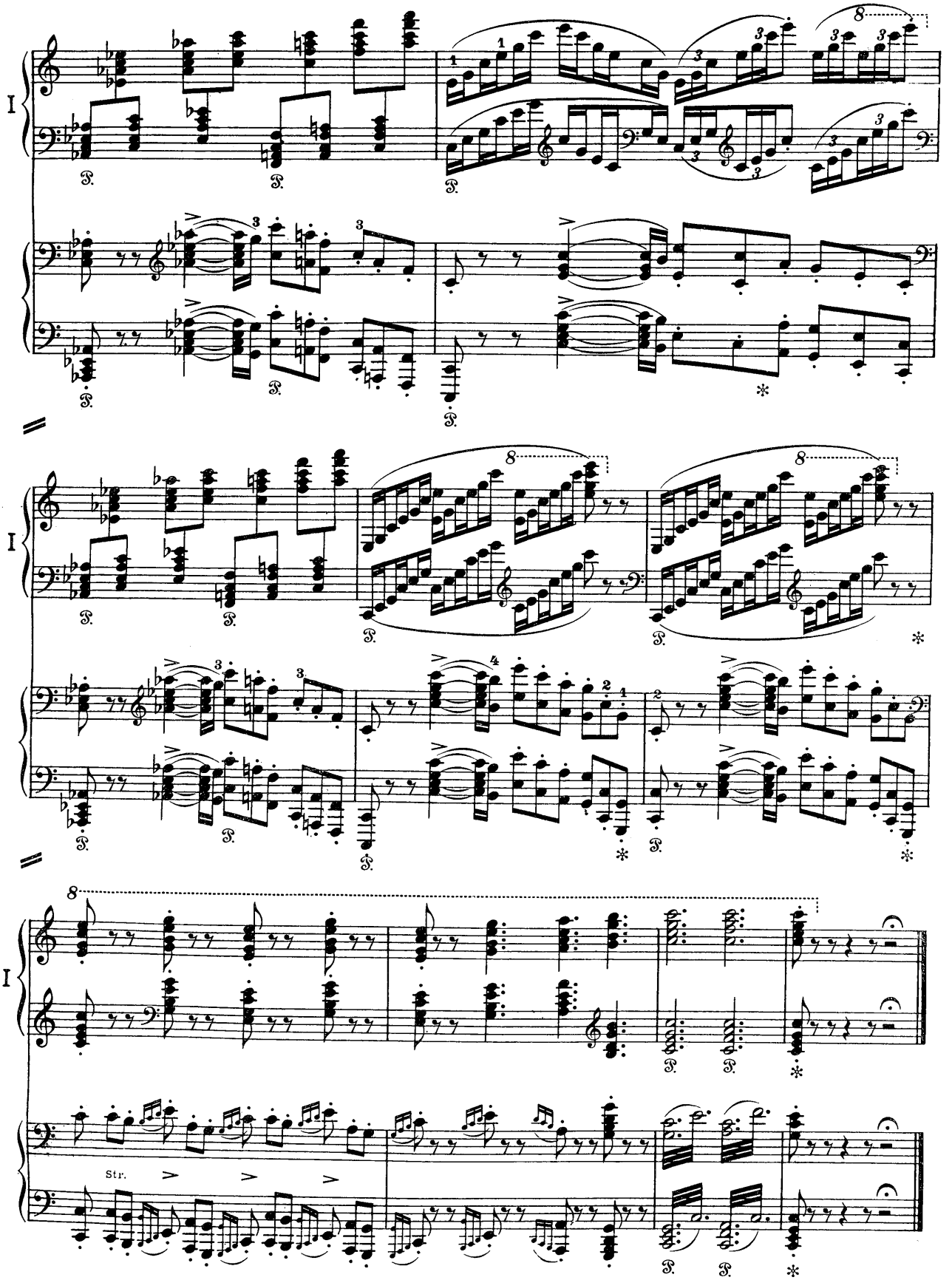

I
cresc.
cresc.
I
R
Vl.
Vl.
Br.
Holzbl.
Hr.
ff
R
ff


Ossia.
I
Hr. Vlc. K. B.
Ossia.
I
g. Orch.
ff
g. Orch.
ff


Ossia.
I
Vl. Br. u. Holzbl.
p
(col Ped.)
Trp.
fp
fmarc.
S
S


I
mf
crescendo molto
ff
Str.
col Ped. sempre
poco rit.
poco rit.


Andante maestoso.
ff
marc.
Andante maestoso.
ff
Pos.
Tb.
Fg.
Vlc.
K.B.
I
T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