



LISZT

SYMPHONIC POEMS

No. 3

Les Préludes

Piano solo

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PRÄLUDIEN. NACH LAMARTINE. SYMPHONISCHE DICHTUNG NR. 3 VON F. LISZT.

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 gefahrvoollsten 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.)

LES PRÉLUDES D'APRÈS LAMARTINE *). POÈME SYMPHONIQUE No. 3 DE F. LISZT.

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'entièbre possession de ses forces.

*^e Méditations poétiques.

THE PRELUDES (AFTER LAMARTINE'S "MÉDITATIONS POÉTIQUES"). SYMPHONIC POEM No. 3 BY F. LISZT.

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 endeavor 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.

FRANZ LISZT
Les Préludes
symphonic poem for orchestra

arranged by August Stradal

Andante.

Musical score for orchestra, first system. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The instrumentation includes strings (Str.) and bassoon (Bass.). Dynamics include *p* (piano) and *poco*. The strings play eighth-note patterns, while the bassoon provides harmonic support.

rallent.

Musical score for orchestra, second system. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The instrumentation includes flute (Fl.), clarinet (Klar.), bassoon (Bass.), and strings (Str.). Dynamics include *p*, *poco rit.*, *e smorz.*, *pp*, and *ppp*. The woodwind instruments play sustained notes, while the strings provide harmonic support.

poco rallent.

Musical score for orchestra, third system. The score consists of two staves. The top staff is in common time (C) and the bottom staff is in common time (C). The instrumentation includes strings (Str.) and woodwind instruments (Fl., Klar., Bass.). Dynamics include *p* and *#* (sharp sign). The woodwind instruments play sustained notes, while the strings provide harmonic support.

Harfe.

Musical score for orchestra, fourth system. The score consists of three staves. The top staff is in common time (C) and the middle and bottom staves are in common time (C). The instrumentation includes harp (Harfe.), flute (Fl.), clarinet (Klar.), bassoon (Bass.), and strings (Str.). Dynamics include *p* and *#*. The harp plays a melodic line, while the woodwind instruments provide harmonic support.

simile

poco a poco cresc.

Pos.

più cresc. f

Andante maestoso.^{*)}

Viol. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Br. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Fl. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Ob. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Klar. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Hrn. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Tromp. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Pos. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Vcl. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
C-BB. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1

Fl. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Ob. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Klar. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Hrn. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1
Tromp. 2 3 5 2 3 5 2 3 2 5 3 2 2 1 3 2 1 5 3 2 1
Pos. 2 2 3 4 2 3 2 1 3 2 1 5 3 2 1 3 2 1 5 3 2 1

semper staccato

^{*)} Sehr langsam zu spielen. Die Bassen gewaltig und breit (*molto pesante e molto marcato*).
Edition Breitkopf

Piano part (treble and bass staves) and orchestra parts (Violin I, Violin II, Cello, Bassoon). Measure 245: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 246: Similar patterns continue. Measure 247: Treble staff has sixteenth-note patterns. Bass staff has eighth-note chords. Measure 248: Violin I (Viol.) plays eighth-note patterns. Violin II (dim.), Cello (Br.), and Bassoon (una corda) provide harmonic support.

L'istesso tempo.

espressivo cantando

Viol. II.

Vcl.

Viol. I. (*dolce egualmente*)

Piano part (treble and bass staves) and orchestra parts (Violin II, Violin I, Cello, Bassoon). Measure 249: Violin II (Viol. II.) and Violin I (Viol. I.) play eighth-note patterns. Cello (Cello) and Bassoon (Bassoon) provide harmonic support. Measure 250: Similar patterns continue. Measure 251: Violin II (Viol. II.) and Violin I (Viol. I.) play eighth-note patterns. Cello (Cello) and Bassoon (Bassoon) provide harmonic support. Measure 252: Violin II (Viol. II.) and Violin I (Viol. I.) play eighth-note patterns. Cello (Cello) and Bassoon (Bassoon) provide harmonic support.

Piano part (treble and bass staves) and orchestra parts (String section, Bassoon). Measure 253: String section (Str.) plays eighth-note patterns. Bassoon (C-Bass) provides harmonic support. Measure 254: Similar patterns continue. Measure 255: String section (Str.) plays eighth-note patterns. Bassoon (C-Bass) provides harmonic support. Measure 256: Similar patterns continue.

6 *poco rallentando**sempre dolce*

Pag.

C-BB.

*p**Hra.**Viol.**Hra.**Viol.**Fag.*

C-BB.

*P espressivo dolente**Elam.**Viol.**Vcl.**Ob.**Klar.**Vcl.**C-BB.**Pag.**C-BB.**C-BB.**C-BB.*

legatissimo

Viol.

pp

Vcll. C-BB.

Amoroso sempre

smorz. rit.

Hrn. Br. una corda dolce Viol. Hrl.

espressivo

Viol. (div.) Hrn. una corda m. g. Hrf. Br. Vcll. C-BB.

Ob. Klar. Fag. Fl. Viol.

semper dolce ed espressivo.

Str. Hrn. Str.

Fl. Viol. Ob. Klar. Fag. Fl. Viol.

cresc.

8

più cresc.

poco rall.

dim.

p

pp

dolce

pp

pp

pp

dim.

pp

smorz.

Allegro ma non troppo.

p

p

Vcl.

Klar.

A musical score for orchestra and piano, page 9, featuring 12 measures of music. The score is divided into two systems by a vertical bar line. The top system consists of two staves: the upper staff is for the piano (treble clef) and the lower staff is for the bassoon (bass clef). The bottom system also consists of two staves: the upper staff is for the piano (treble clef) and the lower staff is for the bassoon (bass clef). Measure 1: Both staves show eighth-note patterns. Measure 2: Both staves show eighth-note patterns. Measures 3-4: Both staves show eighth-note patterns. Measures 5-6: Both staves show eighth-note patterns. Measures 7-8: Both staves show eighth-note patterns. Measures 9-10: Both staves show eighth-note patterns. Measures 11-12: Both staves show eighth-note patterns.

9

cresc. - e - stringendo

Fl. Ob. Klar. Pflg. Str.

Hrnr.

Hrnr.

Hrnr.

10 Allegro tempestuoso.

Viol. Br. Fl. Ob.
Klar. Hrn. Tromp.
Pos. Tub.

Pos. Tub. Vcll. C.-BB.

Sax. Fag. Pos. Tub. Vcll. C.-BB.

sempre ff

Viol. molto agitato Viol. Ob.
mf appassionato cresc.

Fl. Viol. Pl. Ob.
Vcll. Vcll. C.-BB.

Fl. Ob. Klar. Fag. Hrn.
Str.

Fl.
 Ob.
 Klar.
 Viol.
 Br.
 Bass.

ff rinf.

Pos.
 Tub.
 Vell.
 C.-BB.

Viol.
 Br.
 Klar.
 Pag.

Vell.
 Bass.

Viol.
 Br.
 Vell.
 C.-BB.

marcatissimo
 Tromp.
 Pos.
 Sempre staccato

Pag.
 Horn.
 Tromp.

A musical score page featuring six staves of music. The top two staves are in G major (two sharps) and show continuous eighth-note patterns. The third staff begins with a dynamic of ***ff*** and includes parts for Violin (Viol.), Bassoon (Ob. B.C.), and Piano (Pk.). The fourth staff shows eighth-note patterns in E major (one sharp). The fifth staff shows eighth-note patterns in D major (no sharps or flats). The bottom staff shows eighth-note patterns in C major (no sharps or flats).

marcatissimo sempre

Viol. **ff** **Ob. B.C.** **Pk.**

dim. **e** **poco rall.**

Un poco più moderato.
dolce espressivo

13

Musical score for orchestra and piano, page 13. The score consists of six staves of music. The top two staves are for woodwind instruments: Oboe (Ob.) and Bassoon (Fag.). The third staff is for Clarinet (Klar.). The fourth staff is for Flute (Fl.). The fifth staff is for Piano (Violin) and Harp (Hrf.). The bottom two staves are for Piano (Violin) and Harp (Hrf.). The music is in common time. The first section ends with a repeat sign and a double bar line. The second section begins with a dynamic of *p*, followed by *poco rall.*. The third section begins with *poco rall.* The score includes various dynamics such as *p*, *poco*, *rall.*, *rit.*, and *una corda*. The instrumentation includes Oboe, Bassoon, Clarinet, Flute, Piano (Violin), and Harp.

Allegretto pastorale.

Hrf. *pp*
 Str.
una corda dolce
 Hrn. I.
 Str.
 Hrf. *pp*
 Str.
Ob. I. dolce
 Str.
 Klar. I. *un poco marcato*
pp sempre pp
 Fl. I.
 Fl. II. *p*
 Klar.
 Hrn.
 Klar. *pp*
 Str.
 Klar. *p*
 Klar. *dim.*
 Str.
 Fag.
 con grazia
 Klar.
 Str.
 Fag.
 Str.
 Ob.
 Klar.
 Fag.

15

Fl.

Ob.

Klar.

Fag.

Pag.

p

Klar.

Fl.

Viol.

Klar.

dolce

Fag.

Klar.

Viol.

Viol.

p

Br.

Fl.

Klar.

Fag.

Viol.

Klar.

Fag.

Br.

Vcl.

Viol.

Klar.

Ob.

Viol. I.

scherzando

Viol. II.

Viol.

Viol. (div.)
 Br.
 Vcl.
un poco marcato

Viol.
 Br.
 Vcl.

Viol.
 Fl.
 Fl.
 Viol.
 Br.
 Klar.
 Hr.
 Vcl.
 Fag.
 C-BB.

Klar.
 Fag.

Poco a poco più di moto sin Allegro marziale. 17

espressivo

A musical score for orchestra and piano. The score consists of six systems of music, each with multiple staves. The instruments include Klar. (Clarinet), Fag. (Bassoon), Ob. (Oboe), Viol. (Violin), Hrn. (Horn), Br. (Bassoon), Hrnr. (Horn), Str. (String), and PL. (Percussion). The score begins with a section for Klar. and Fag. in G major, followed by a section for Ob., Viol., and Hrn. in E major. The key changes frequently, including sections in A major, D major, and C major. Dynamics such as *mf*, *cresc.*, and *marcato* are indicated. The score ends with a section for Viol. and Hrnr. in G major.

Allegro marziale animato.

Viol. I. *Viol. II.*

Hrnr. *Tromp.*

ten. *ff*

Pos. *ff*

Tub.

Br.

Vcl.

C.-Bb.

Musical score page 19, featuring six staves of music for orchestra. The top staff shows piano-like chords with dynamic markings *p*, *f*, and *ff*. The second staff includes parts for Violin (Viol.), Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), Trombone (Tromp.), and Bass Trombone (C-Bass). The third staff features Violin, Flute, Oboe, Clarinet, Bassoon, Trombone, and Bass Trombone. The fourth staff continues with Violin, Flute, Oboe, Clarinet, Bassoon, Trombone, and Bass Trombone. The fifth staff shows bassoon parts with dynamic *p* and *f*. The bottom staff includes parts for Flute, Violin, Oboe, Clarinet, Bassoon, Bassoon, Trombone, and Bass Trombone. The score concludes with a dynamic marking *CRES.* and a crescendo line.

Alle Hbl.
Viol.
Br.
Horn.

Hbl.
Viol.
Br.
Horn.

Horn.
Tromp.
Vcll.
C-BB.
M.Tr.

Pk.
Beck.
Gr.Tr.

Musical score for orchestra and piano, page 21, measures 1-8. The score consists of eight staves. The top two staves are for the piano (treble and bass clef) in E major (no sharps or flats). The remaining six staves are for the orchestra: Violin (Viol.), Oboe (Ob.), Clarinet (Klar.) in B-flat, Bassoon (Br.), Trombone (Tromp.), and Trombone (Tromp.). The instrumentation changes in measure 8, with the addition of a second Trombone. Measure 1: Piano chords. Measures 2-3: Violin eighth-note patterns. Measures 4-5: Oboe eighth-note patterns. Measures 6-7: Clarinet eighth-note patterns. Measures 8-9: Trombones added.

8.....

Viol. *sempre cresc.* Tromp.

Fl. Ob. Klar. Fag. Viol.

Alle Hbl. Tromp. Pos.

Tromp. Tromp. Tromp.

8.....

Tromp. *fff* *fff* Str.

Viol. Br. *Andante maestoso*

12(C) 12(C)

Hnr. Tromp. Vcll. C-BB Pk. Beck. M-Tr. Gr. Tr.

Alle Hbl. Alle Blechinst.

2 3 5 4 2 1 2 1 2 4 2 1 2 4 5 2 1 2 1

sempre staccato

Pag. Vcll.
C-BB.

Fag. Posa.
Tuba
Vcll.
C-BB.

Pag. Vcll.
C-BB.

Pag. Vcll.
C-BB.

Alle Hbl.
Alle Blechblas
Str.

ff ff

Str. Pk.
M-Tr.
Beck.
Gr. Tr.