LES PRÉLUDES

ZONGORÁRA - FÜR KLAVIER - FOR PIANO SOLO

(TAUSIG)

ELSŐ KIADÁS
ERSTAUSGABE - FIRST EDITION

EDITIO MUSICA BUDAPEST

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LISZT FERENC

LES PRÉLUDES

Poème symphonique pour grand orchestre
(d'après Lamartine)

(Raabe 414, Searle 97)

Zongorára átírta
Für Klavier zu zwei Händen von - For piano solo by

CARL TAUSIG

ELSŐ KIADÁS - ERSTAUSGABE - FIRST EDITION

Közreadja - Herausgegeben von - Edited by

MEZŐ Imre
Dr. VARRÓ Alexander

EMB

EDITIO MUSICA BUDAPEST

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PREFACE

Carl Tausig (b. Warsaw, 1841—d. Leipzig, 1871) was undoubtedly one of the greatest musical talents of the second half of the 19th century. During his short career as a pianist, which lasted no longer than eleven years, he became one of the most eminent performers on his instrument. This is borne out by writings of the greatest musicians of his time, such as Richard Wagner, Ferenc Liszt, Anton Rubinstein, Hans von Bülow, Joseph Joachim and Peter Cornelius.[1] Up to the age of fourteen he received instruction in piano from his father[2]. Later he became a pupil of Liszt in Weimar between 1855 and 1859. Tausig made his debut in Berlin in 1858 and thereafter toured Europe extensively. A resident of Dresden from 1859, then of Vienna from 1862 onwards, he was to become court pianist in Berlin in 1865, where he founded the "school of advanced piano playing". His concert tours and teaching activities left him little time to compose, thus he left only a few original piano works.[3] Of lasting value are his virtuosic piano transcriptions of works by Bach, Berlioz, Scarlatti, Schubert, Schumann, J. Strauss, Wagner and Weber as well as his instructive piano works.

While still in Weimar, he transcribed for piano Liszt's symphonic poems as well as the *Dante* and *Faust* symphonies.[4] These manuscripts, left unfinished to a greater or lesser extent, have remained unpublished. As a matter of fact, three manuscripts of the eleven transcriptions of symphonic poems[5] are missing.

Of Tausig's transcriptions of Liszt's works the present volume makes *Les préludes*[6] available to a wider public in a printed edition.[7] In doing so, our aim was to enrich the possibilities of approaching a masterpiece of Liszt's in agreement with the transcriber's intentions as well as drawing attention to an as yet unknown document of the work by a musician of unparalleled abilities, Carl Tausig.

We wish to express our gratitude to Mária Eckhardt, head of the Liszt Ferenc Academy of Music. Liszt Ferenc Memorial Museum and Research Centre, Budapest, and to the staff of the centre for making available the original manuscript and for the valuable information relevant to the subject.

Budapest, December 1996

Imre Mező
Dr. Alexander Varró

1 See Richard Wagner, *Mein Leben* (Leipzig: Dietrich, 1958) II, p. 193; La Mara ed., *Franz Liszts Briefe* (Leipzig: Breitkopf, 1893-1905) VI, pp. 201 and 305; L. A. Barenboim ed., *Anton Rubinstein's literary estate* (Moscow: Muzyka, 1984) II: *Letters* (1850-1871), p. 183; Hans von Bülow, *Briefe und Schriften,* ed. Marie von Bülow (Leipzig: Breitkopf, 1900) V: *Briefe IV* (1864-1872), pp. 39 and 407; Harold C. Schonberg, *The Great Pianists* (New York: Simon & Schuster, ^{2}1966), p. 246; Peter Cornelius, *Literarische Werke,* ed. Carl Maria Cornelius (Leipzig: Breitkopf, 1905) II, p. 614.

2 Aloys Tausig (1820-1885), once a pupil of Sigismund Thalberg, was professor of piano in Warsaw.

3 For a list of Tausig's works see La Mara, *Musikalische Studienköpfe* III. (Leipzig: H. Schmidt & C. Günther, 1875), pp. 326-328; *Die Musik in Geschichte und Gegenwart* (Kassel: Bärenreiter, 1949-1968) XIII, p. 152.

4 See Liszt's letter to Tausig (Zurich, July 1858) in *Briefe hervorragender Zeitgenossen an Franz Liszt,* ed. La Mara (Leipzig: Breitkopf, 1895) II, p. 171; *Franz Liszts Briefe* (ed. cit.) IV, p. 440.

5 The only one of the twelve works Tausig did not intend probably to transcribe was *Mazeppa,* since this theme occurs also in *Études d'exécution transcendante,* No. 4.

6 The score of Liszt's original work was first published by Breitkopf & Härtel, Leipzig in 1856.

7 Four of the symphonic poems (*Tasso, Hamlet, Les préludes, Orpheus*) were released on CD performed by the pianist Dennis Hennig in 1991 for the first time (Etcetera, CD, *KTC 1133*). The recording was made on the basis of manuscripts in the same year.

CRITICAL NOTES

The source of the present edition is Carl Tausig's manuscript at Liszt's estate in Budapest (Liszt Ferenc Academy of Music. Liszt Ferenc Memorial Museum and Research Centre, Budapest. Shelf mark: *Ms. mus. L. 50.*) The manuscript in portrait format measuring 26.5 × 17 cm has sixteen staves to the page and is written in dark blue (brownish black) ink. It comprises 12 folios. The autograph inscription on the recto of f. 1 reads: "Alexander Séroff[*] / gewidmet. / Les Préludes / Symphonische Dichtung / von / Franz Liszt / für / das Klavier gesetzt / von / C Tausig." The verso of f. 1 is blank. Ff. 2 recto through 11 verso contain the music provided with page numbers in ink in an alien hand (1-20). Both sides of f. 12 are blank.

The manuscript is not fully worked out and contains the following expression marks only: tempo marks above bars 1, 35, 47, 110, 132, 183, 201, 297, 345, 406; the Ped. and * signs in bars 201-237; the slurs for the appoggiaturas of bars 238 and 240; the right hand slurs in bars 274, 276, 310, 312; all accent signs in bars 129 and 130; the left hand fingering in bar 316. All other expression marks and instrument designations have been entered on the basis of the printed score (Editio Musica Budapest, 1997. Ed. by Rena Charnin Mueller, Z. 40 126).

The transcription, which is deliberately two crotchets longer than in the original at the end of bar 92 and in bar 97 each, follows Liszt's score faithfully.

Bar 75: in the manuscript the repetition of bar 72 is prescribed erroneously after this bar.

Bar 233: the third note of the lower part in the right hand has been added by analogy with bar 235 and to agree with the score.

Bar 257: the first note in the right hand is erroneously *d sharp*^{1} in the source.

Bar 304: the lowest note of the second octave in the right hand is—erroneously—e^{1} in the source.

Bar 334: the source has been followed meticulously in the left hand as well: the semiquavers of the preceding three bars are not given here.

Bar 393: the first chord in the left hand is a crotchet in the manuscript.

* Alexander Nikolayevich Serov (1820-1871) was a Russian composer, critic and writer on music.

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 gouter 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.

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 gefahrvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewußtwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Übersetzt von Peter Cornelius)

*

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.

*

Mi más is életünk, mint előjátékok sora az ismeretlen énekhez, melynek első, ünnepélyes hangjára a halál zendít rá? Az élet varázslatos hajnalán felragyog a szerelem, de van-e oly sors, melyben a boldogság mámorát nem tépi szét vihar, halálos szelével szertefoszlatva minden illúziót, s az így megsebzett lélek nem vágyik-e arra, hogy emlékeit a falusi élet idilli nyugalmában elringassa? A férfi azonban nehezen viseli a hosszú, édes semmittevést a természet ölén, és amikor a „trombita riadót fúj", futva-fut veszélyes őrhelyére, bármilyen háború hívja is soraiba, hogy a csatában visszanyerje önérzetét és teljes erejét.

Alexander Séroff gewidmet

LES PRÉLUDES

Poème symphonique pour grand orchestre
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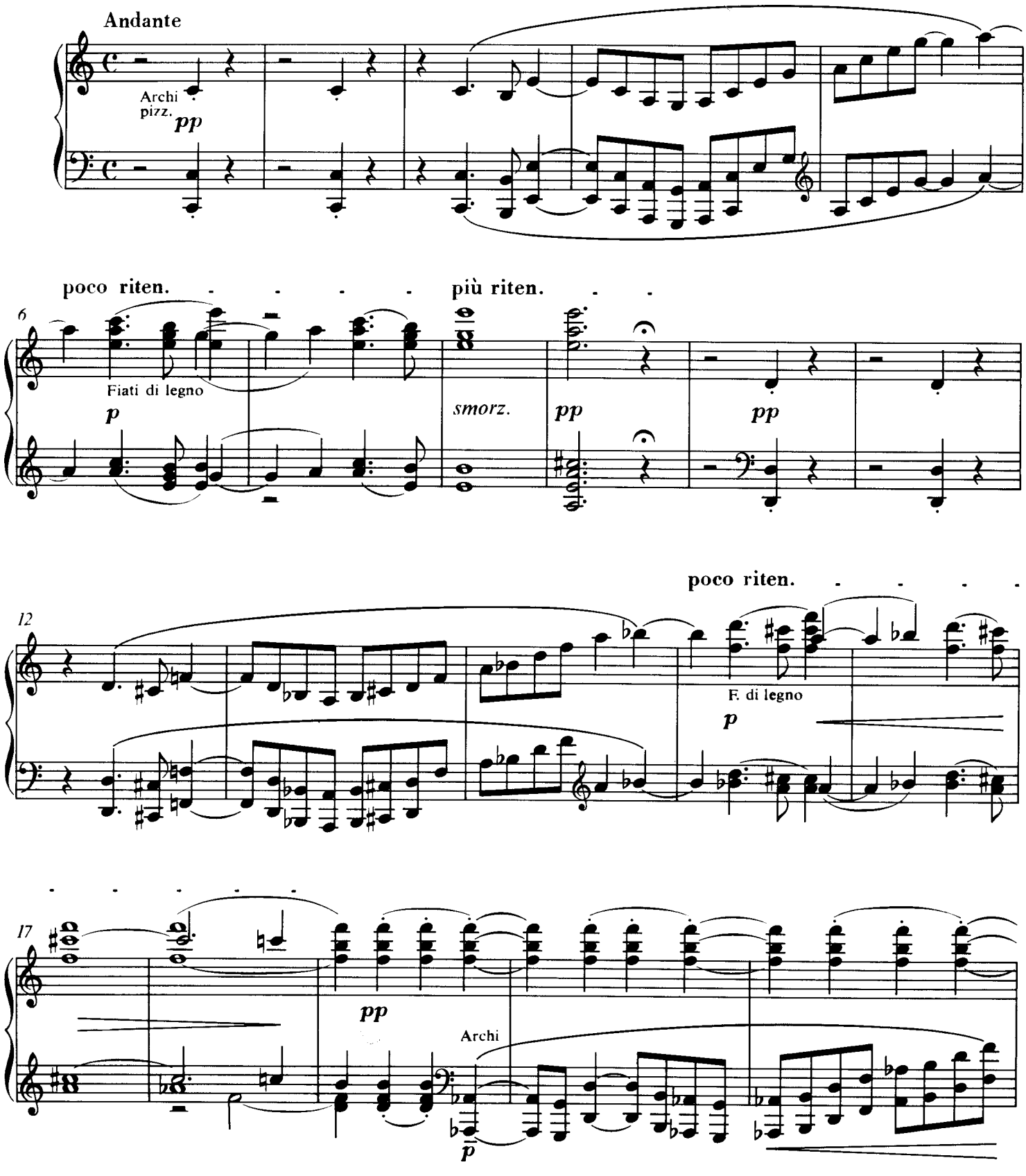
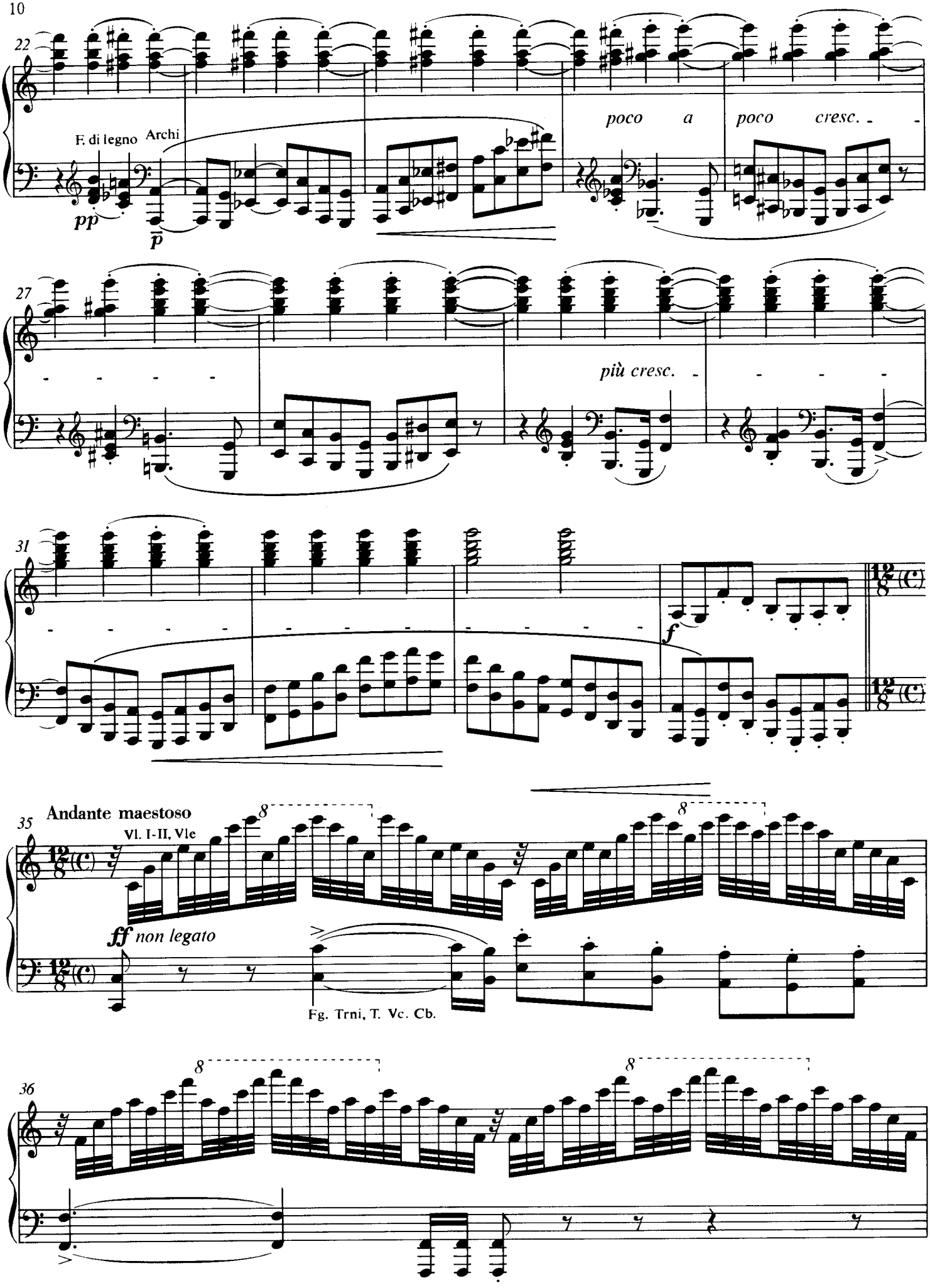
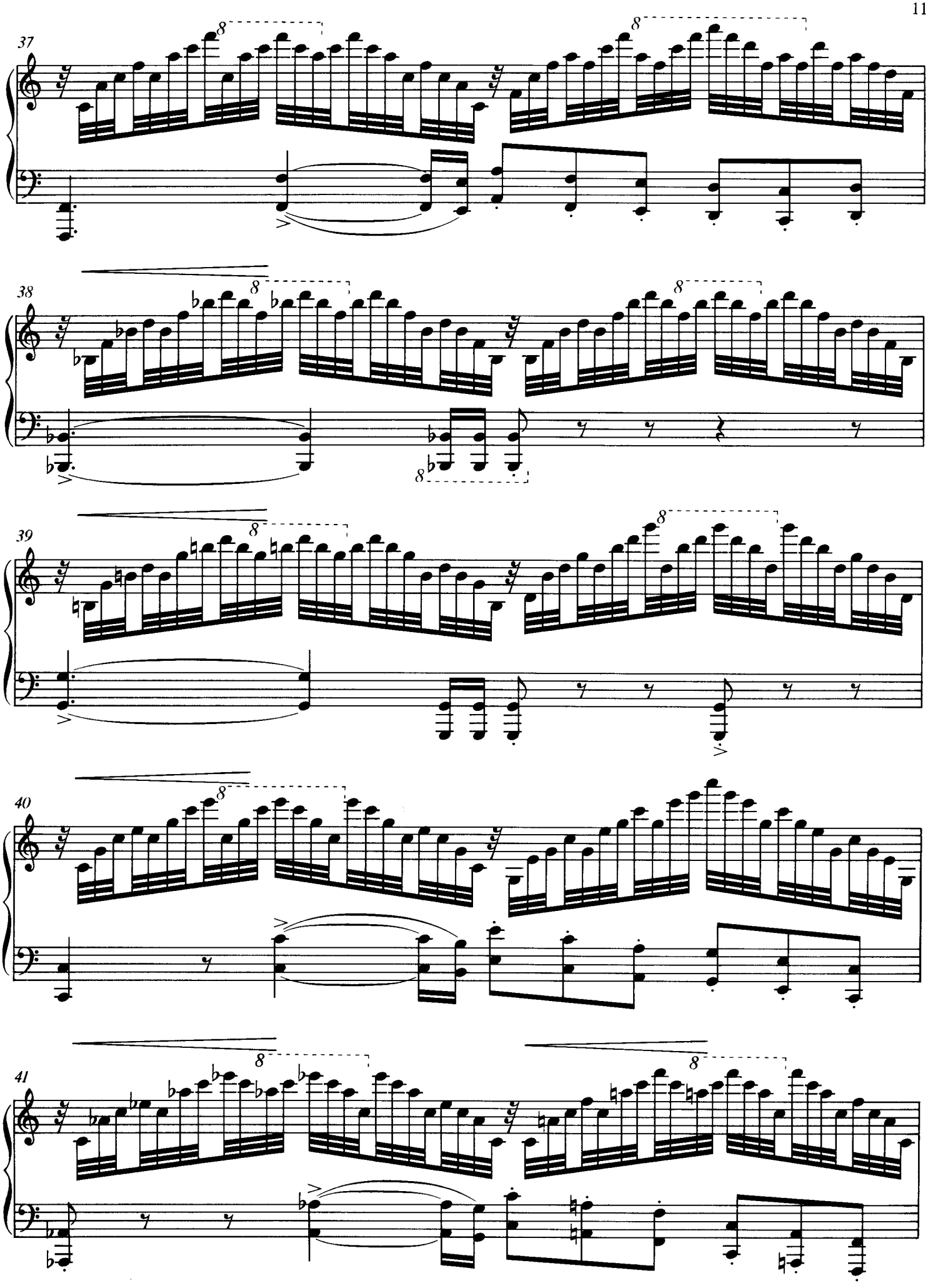
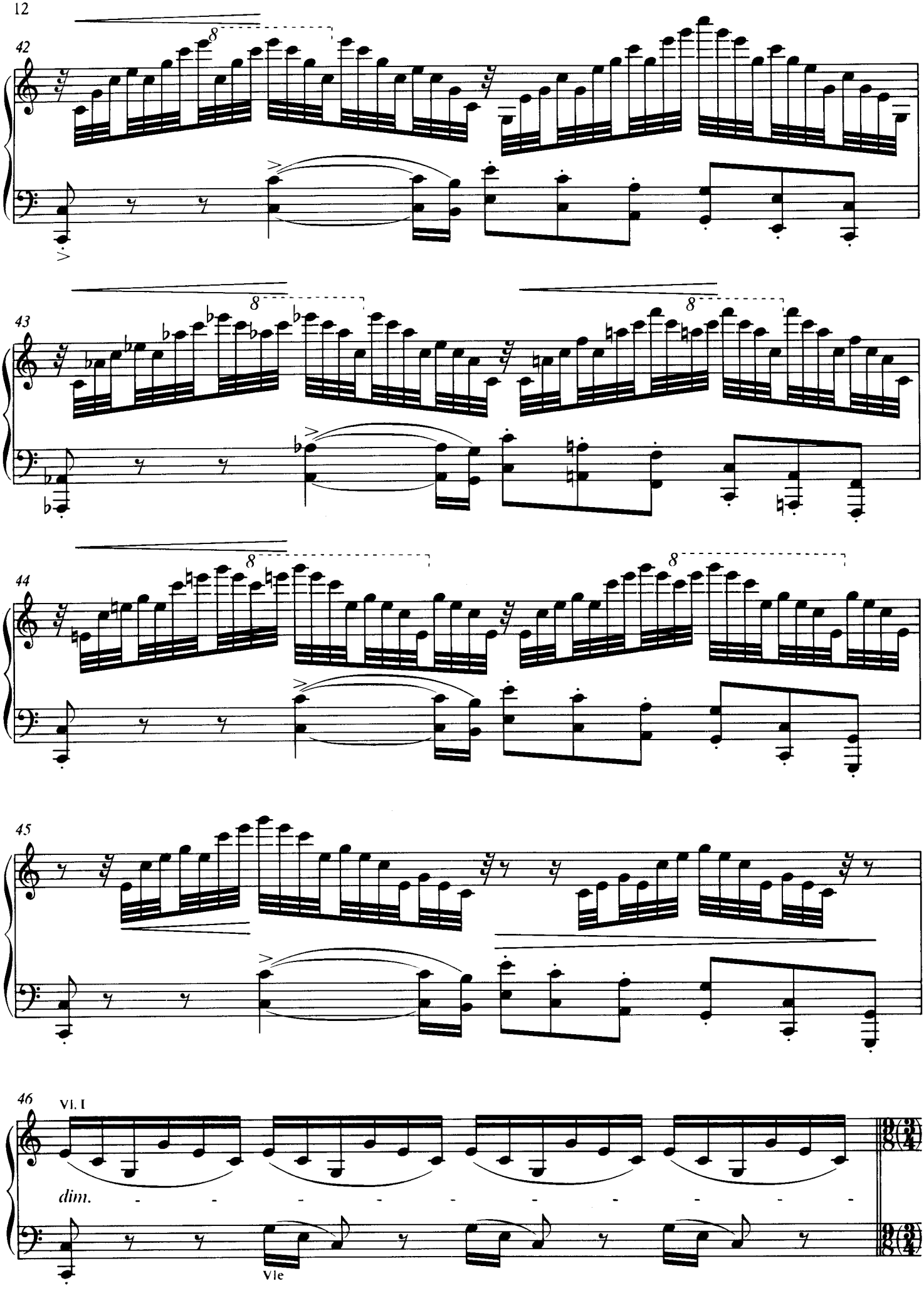
LISZT Ferenc (1811–1886)
For piano solo by Carl Tausig



* Nouvelles méditations poétiques, n° 15.


22
F. di legno
Archi
pp
p
poco a poco cresc.
27
più cresc.
31
f
Andante maestoso
35
Vl. I-II, Vle
ff non legato
Fg. Trni, T. Vc. Cb.
36


37
38
39
40
41


42
8
43
8
8
44
8
8
45
46
VI. I
dim.
Vle

L'istesso tempo

47 *mf espressivo la melodia sempre cantando*

Vl. II, Vc.

Vl. I

p dolce (egualmente)

49

sempre legato

Fg. Cb.

p

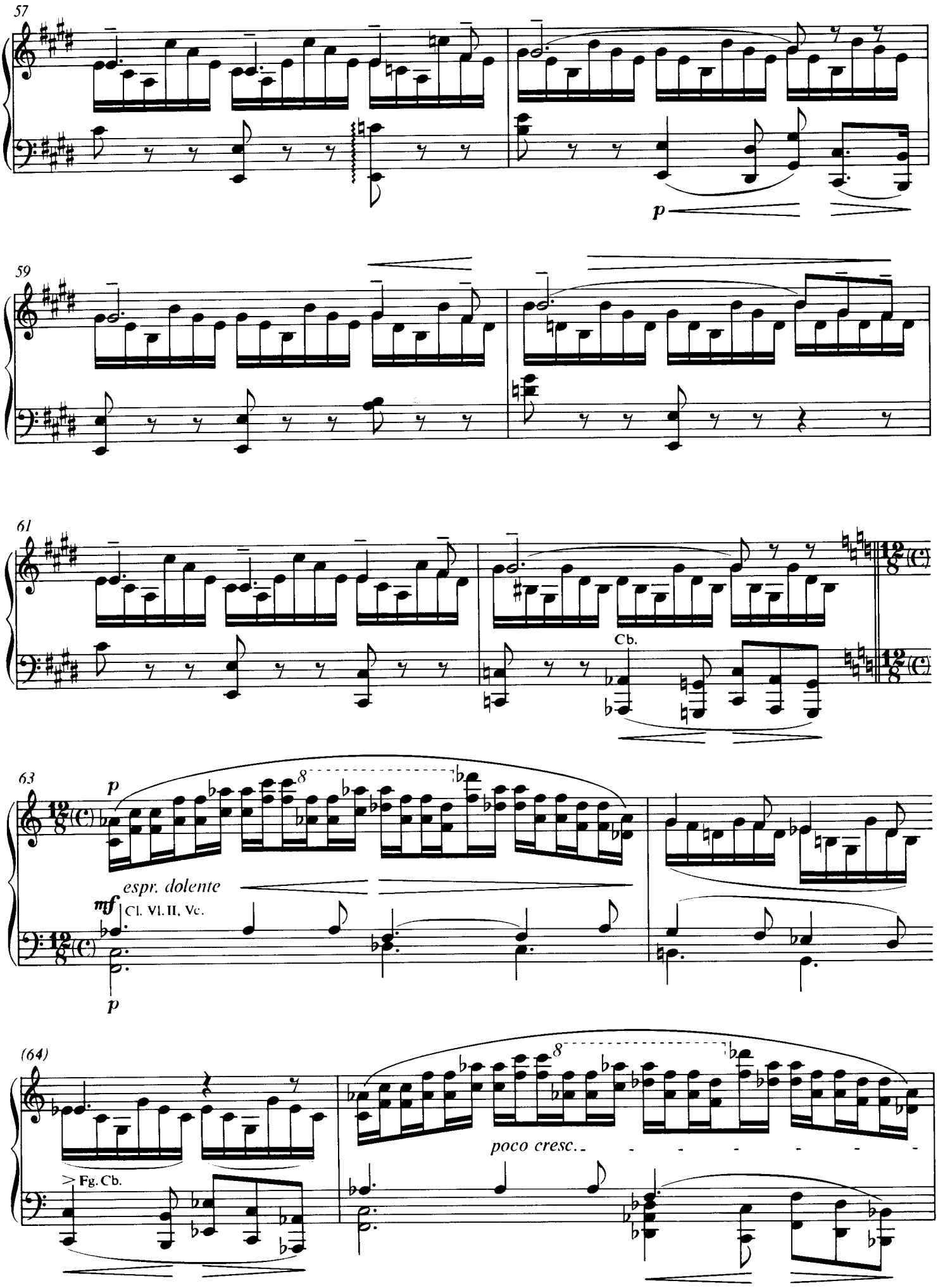
51

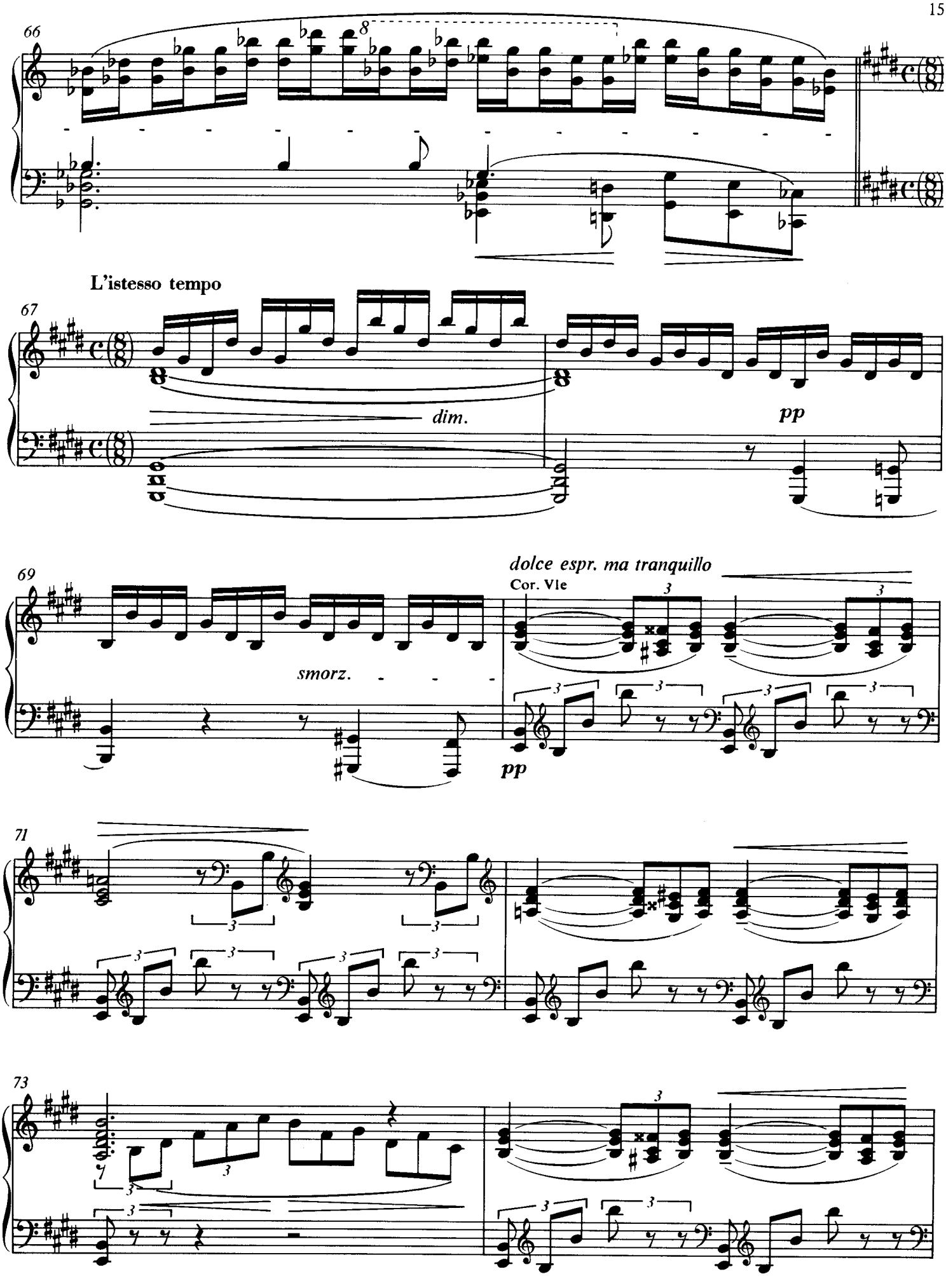
53 **poco rall. - - - - a tempo**

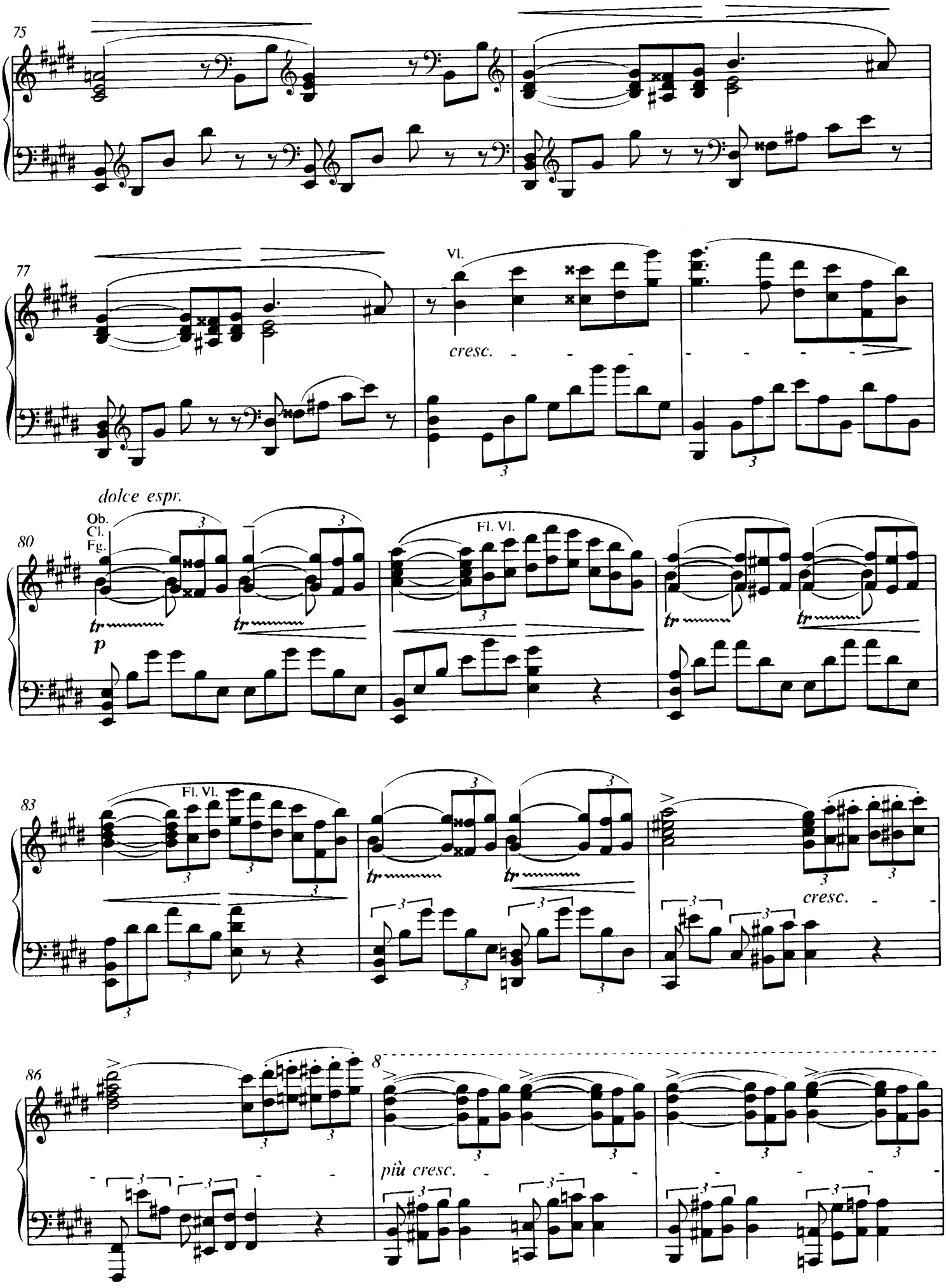
p

55 *p dolce espr.*

Cor.


57
p
59
61
Cb.
63
p
8
espr. dolente
mf
Cl. Vl. II, Vc.
p
(64)
8
poco cresc.
Fg. Cb.


66
8
L'istesso tempo
67
dim.
pp
69
smorz.
dolce espr. ma tranquillo
Cor. Vle
pp
71
73


75
77
Vl.
cresc.
dolce espr.
Ob.
Cl.
Fg.
80
Fl. Vl.
tr
p
83
Fl. Vl.
cresc.
86
più cresc.

poco rall.

89

ff

Fg. Vle, Vc. Cb.

dim.

p

Fl.

tr

Ob.

p dolce

Cl.

92

tr

pp

Vl.

ff

Vc. Cb.

poco rall.

95

Fl.

dim.

p dolce

Cl.

p

tr

Ob.

pp

p

Archi

98

p

riten.

sf

dim.

102

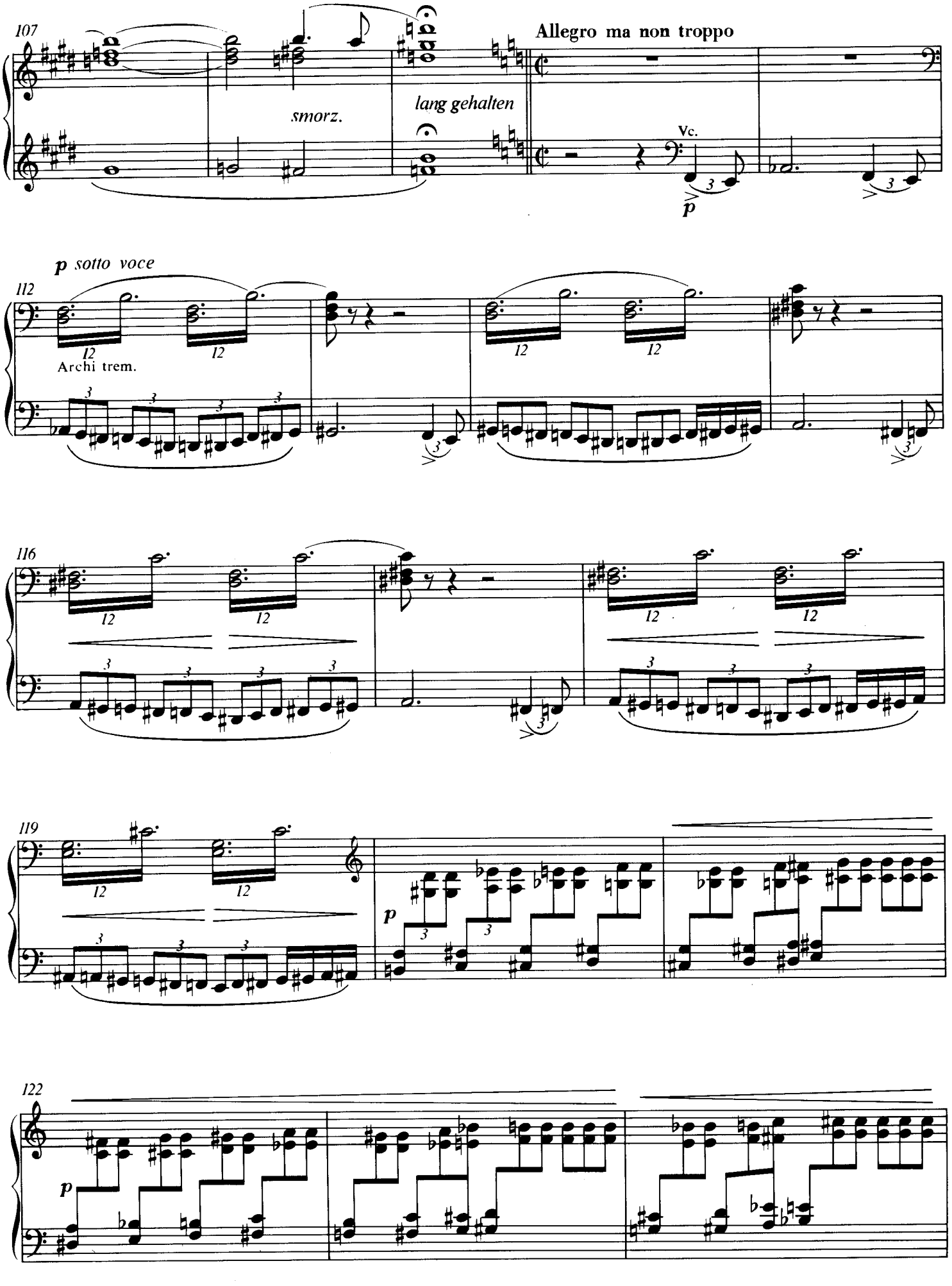
Vl.

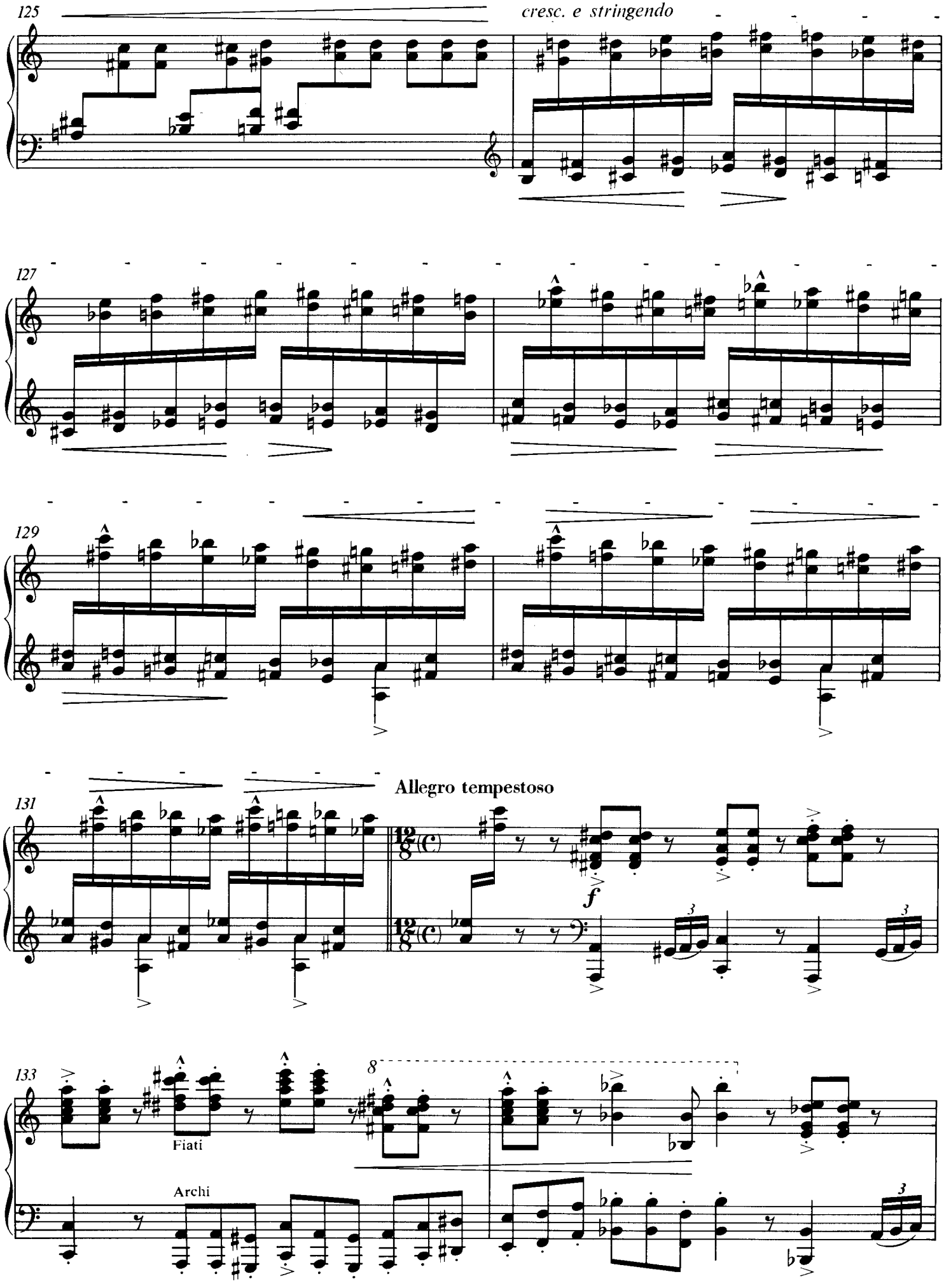
p dolce

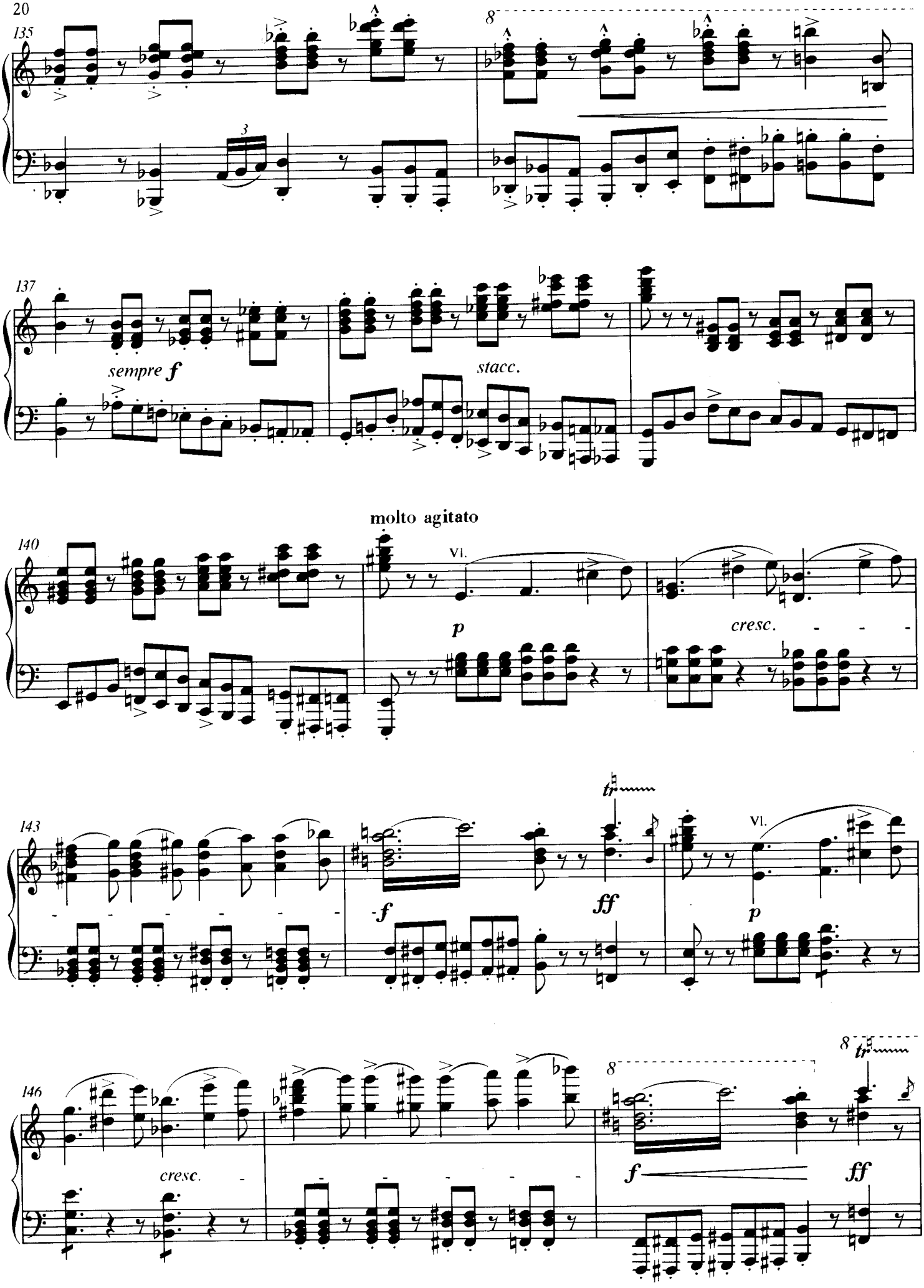
Cor.

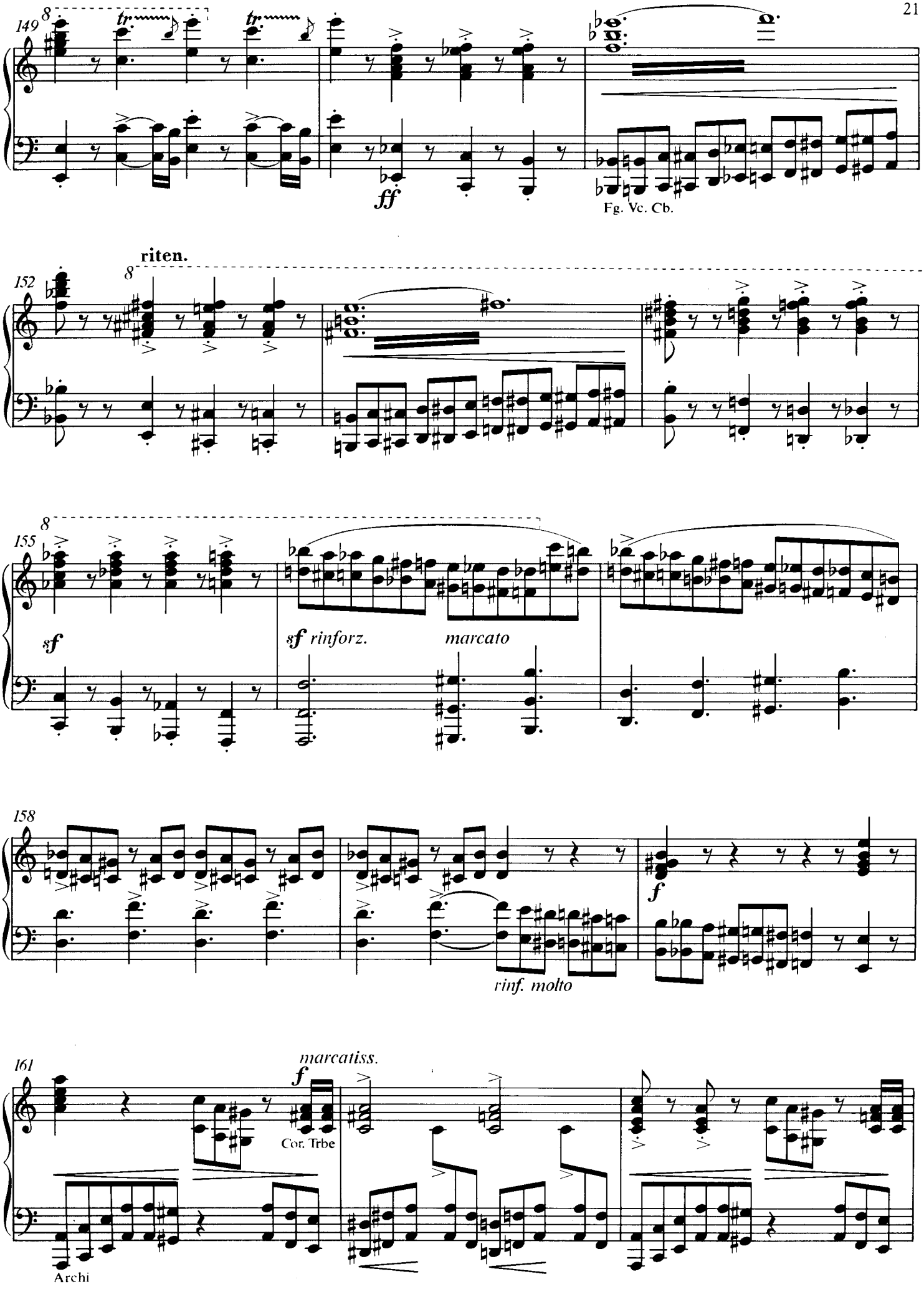
F. di legno

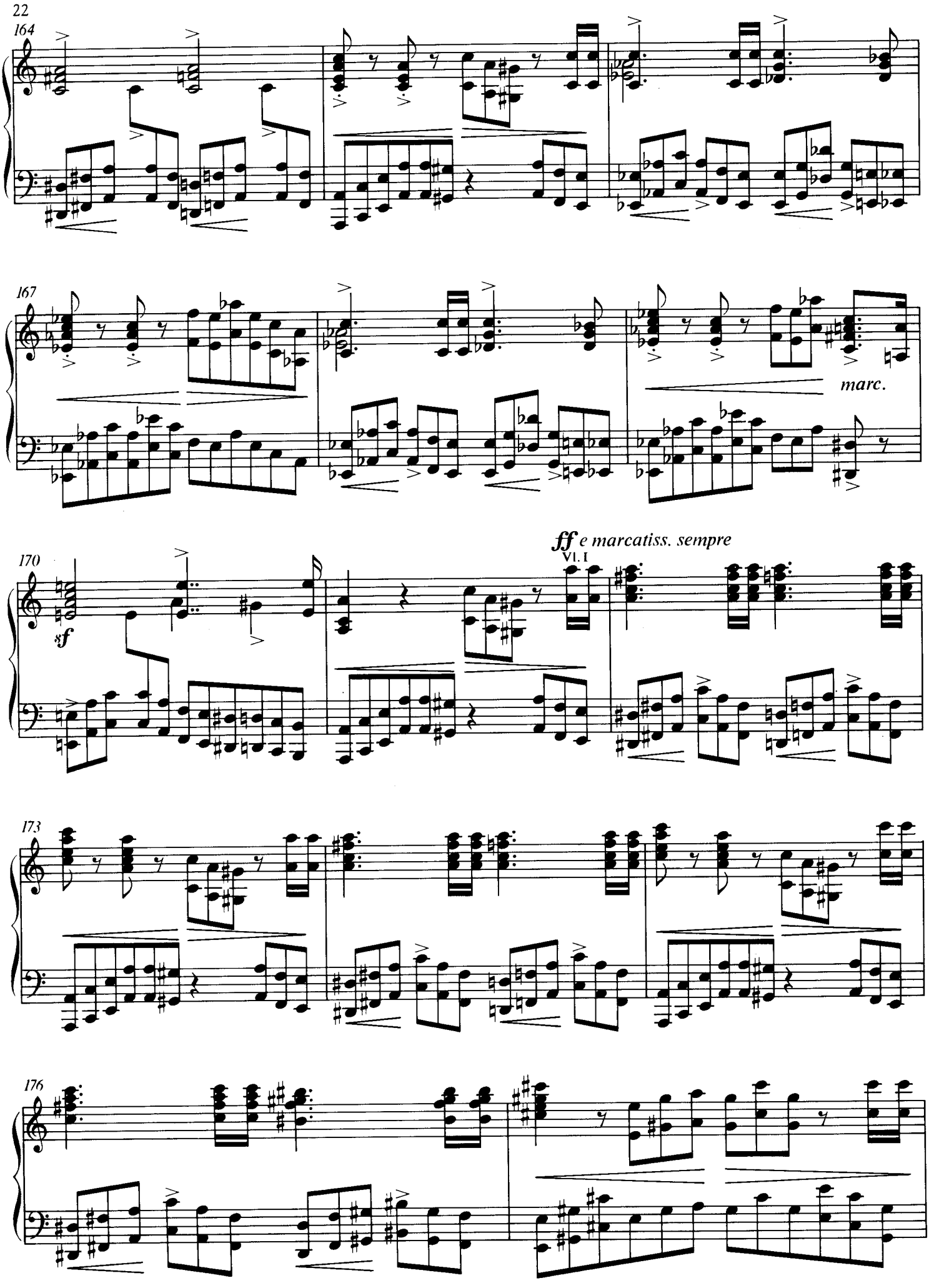
dolcissimo

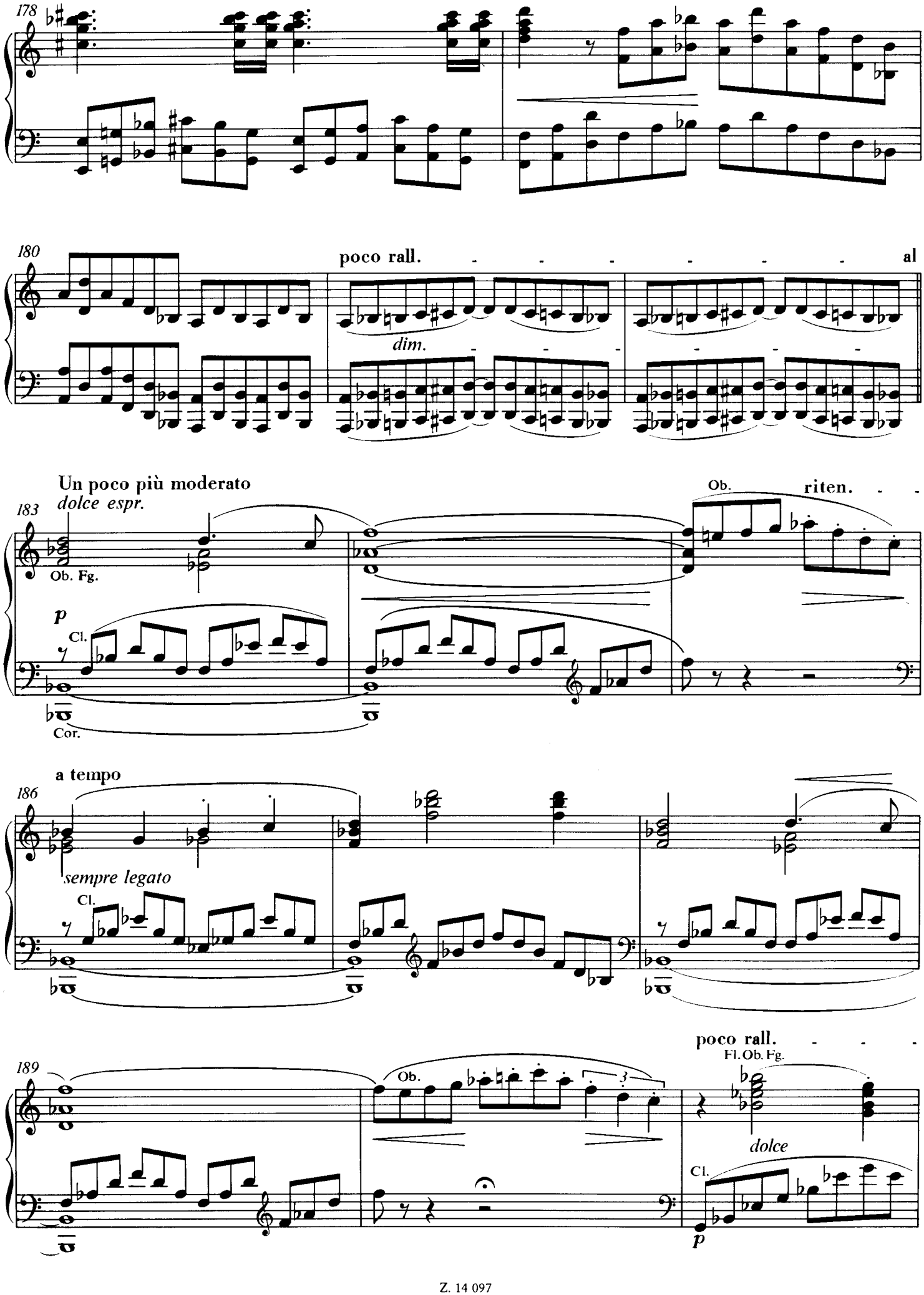

107
smorz.
lang gehalten
Allegro ma non troppo
Vc.
p
p sotto voce
112
Archi trem.
116
119
p
122
p

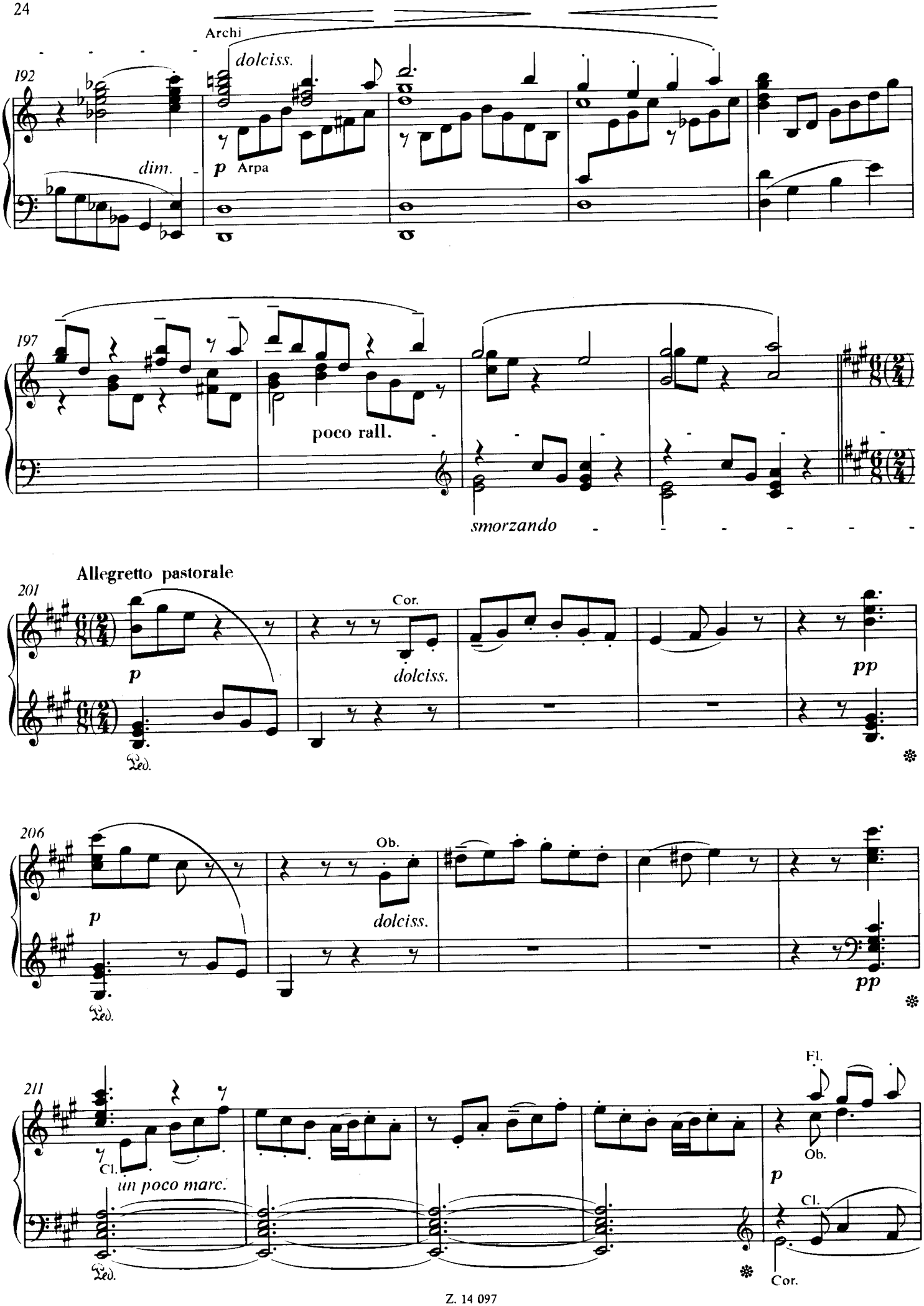

125
cresc. e stringendo
127
129
131
Allegro tempestoso
f
133
8
Fiati
Archi

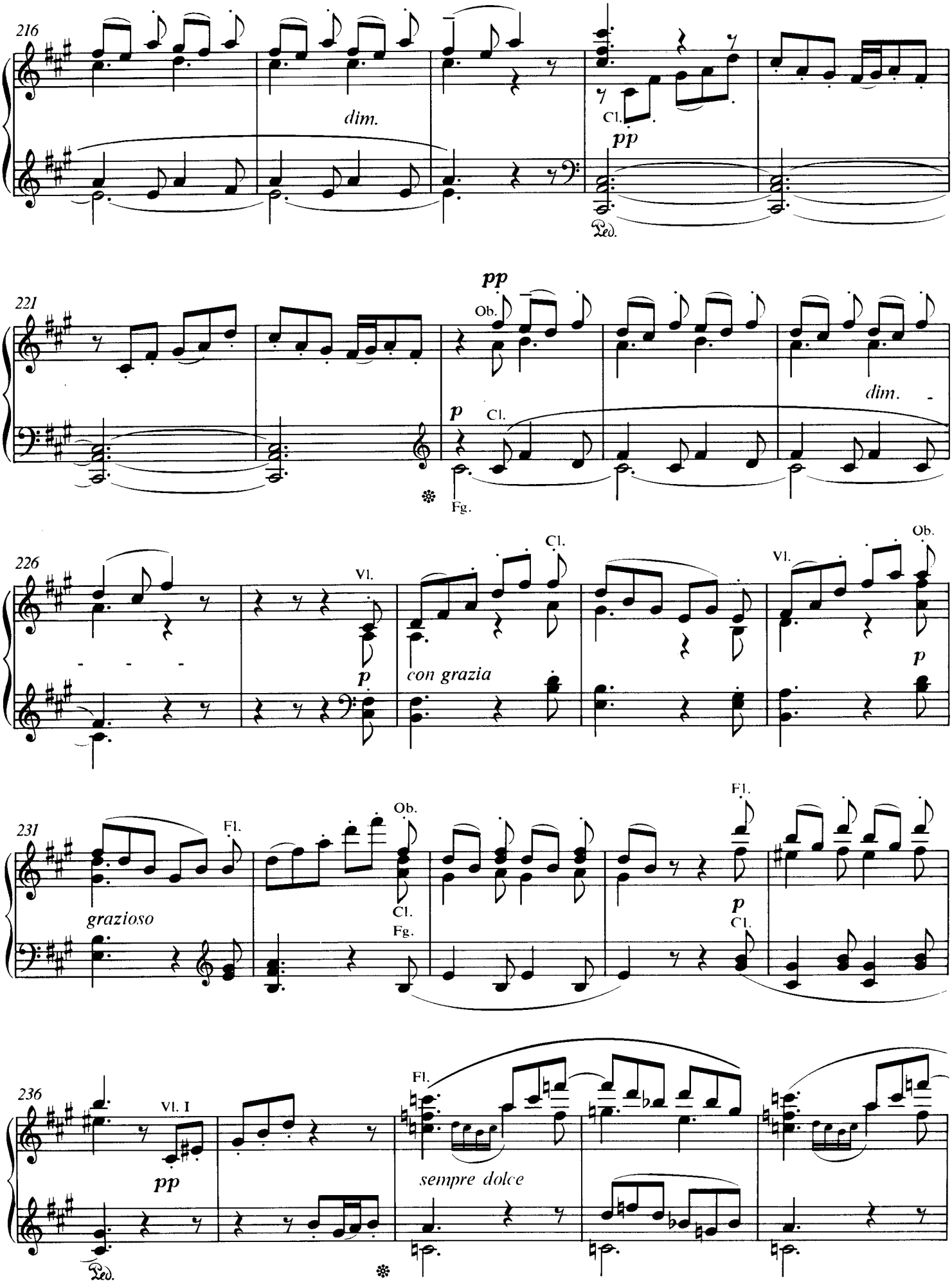

135
8
137
sempre f
stacc.
molto agitato
140
VI.
p
cresc.
143
tr
f
ff
VI.
p
146
8
tr
cresc.
8
f
ff

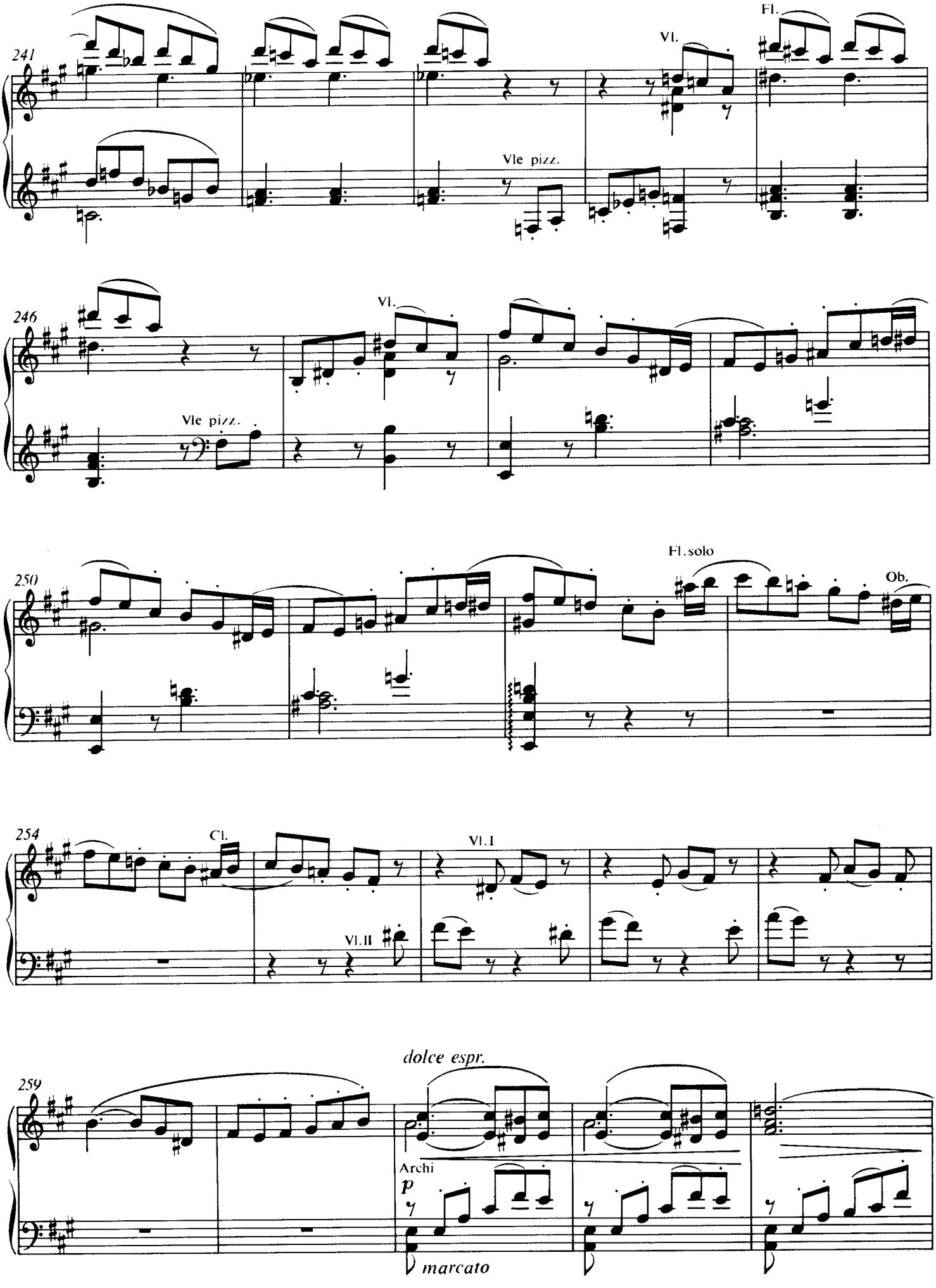

149
8
tr
tr
ff
Fg. Vc. Cb.
riten.
152
8
155
8
sf
sf rinforz.
marcato
158
f
rinf. molto
161
marcatiss.
f
Cor. Trbe
Archi

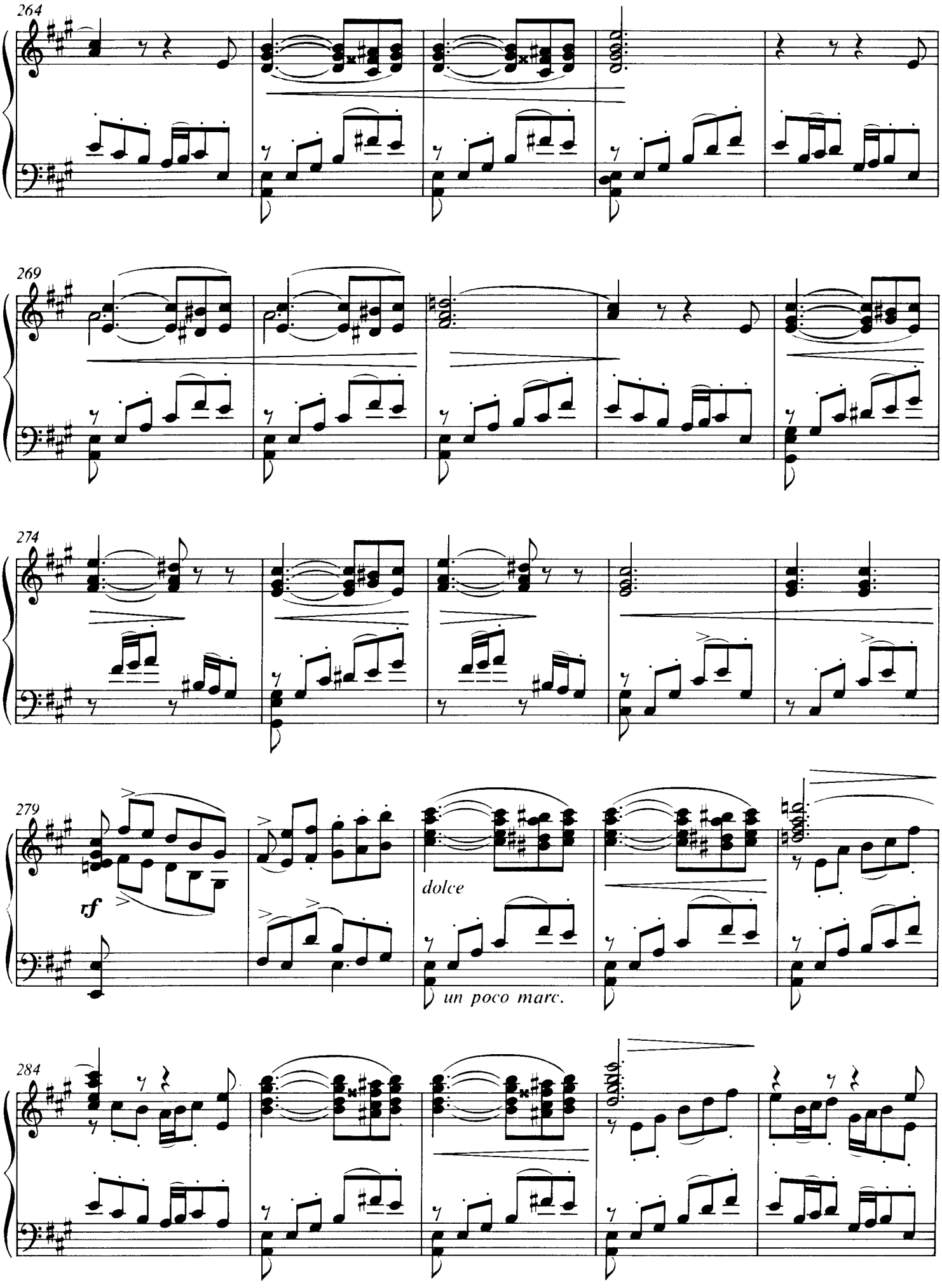

164
167
marc.
170
sf
ff e marcatiss. sempre
VI. I
173
176

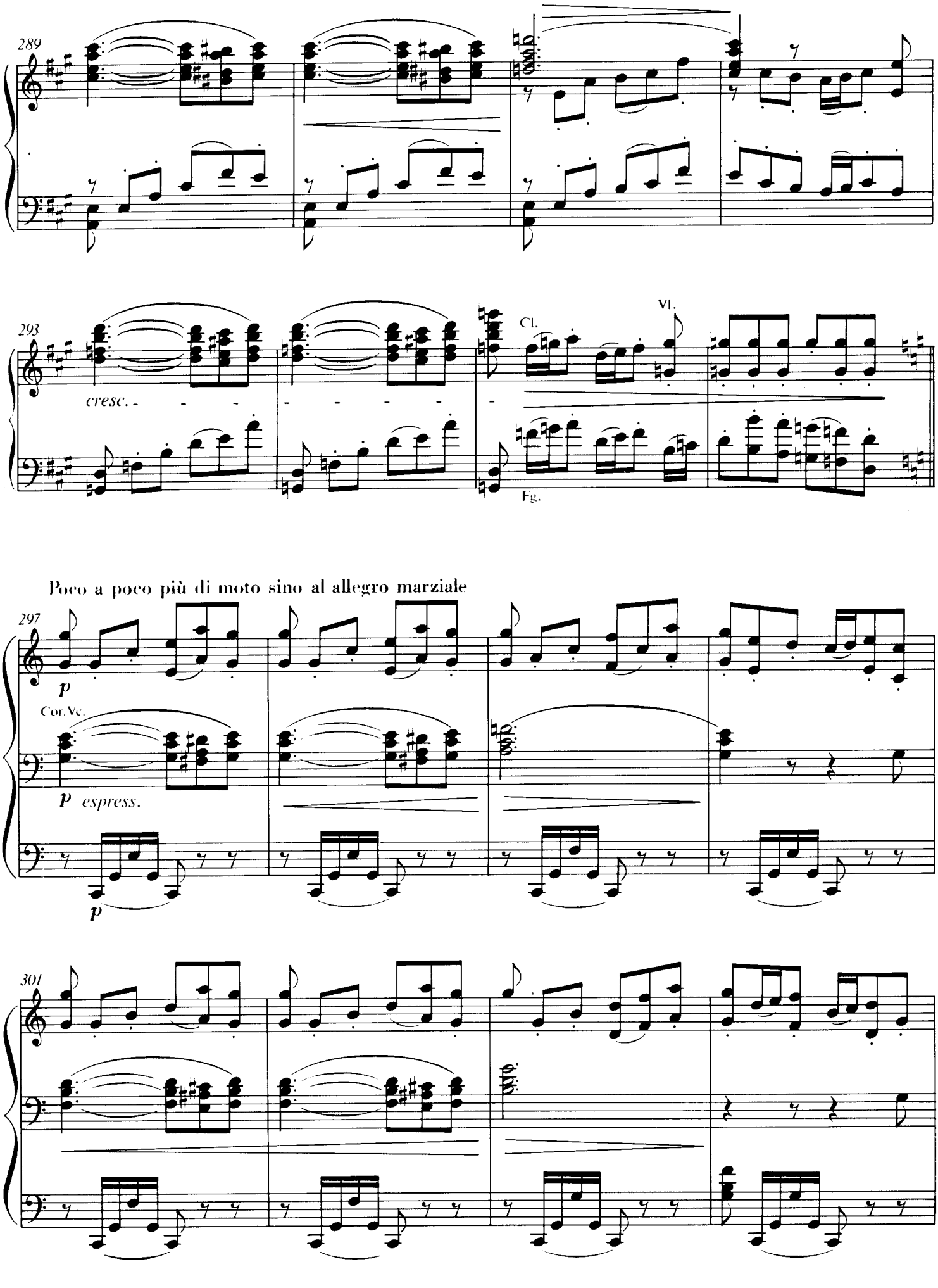

178
180
poco rall.
al
dim.
Un poco più moderato
dolce espr.
183
Ob. Fg.
p
Cl.
Cor.
Ob.
riten.
a tempo
186
sempre legato
Cl.
poco rall.
189
Ob.
Fl. Ob. Fg.
dolce
Cl.
p

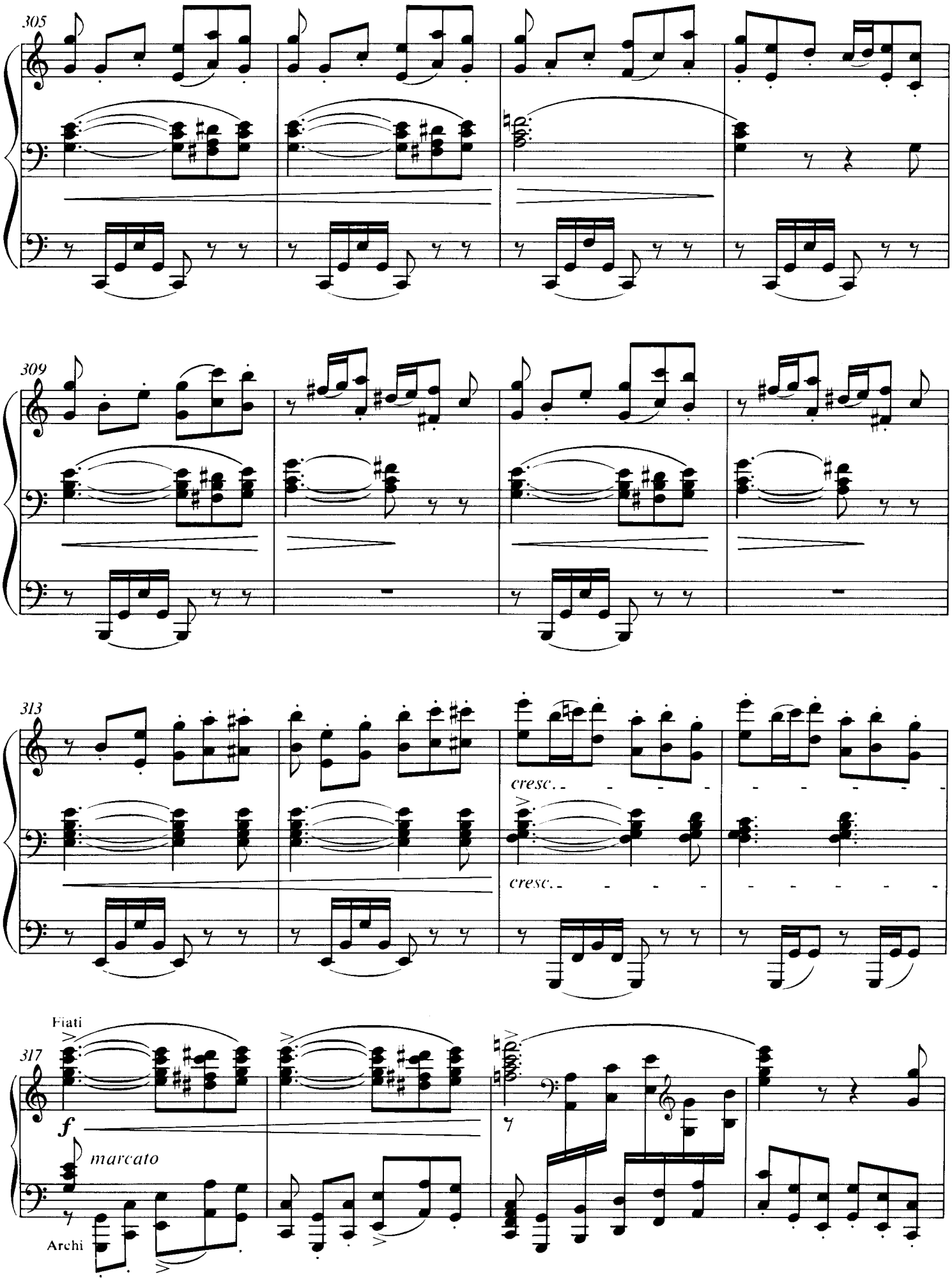

Archi
dolciss.
192
dim.
p Arpa
197
poco rall.
smorzando
Allegretto pastorale
201
Cor.
dolciss.
p
pp
Ped.
206
Ob.
dolciss.
p
pp
Ped.
211
Fl.
Cl.
un poco marc.
Ob.
p
Cl.
Ped.
Cor.

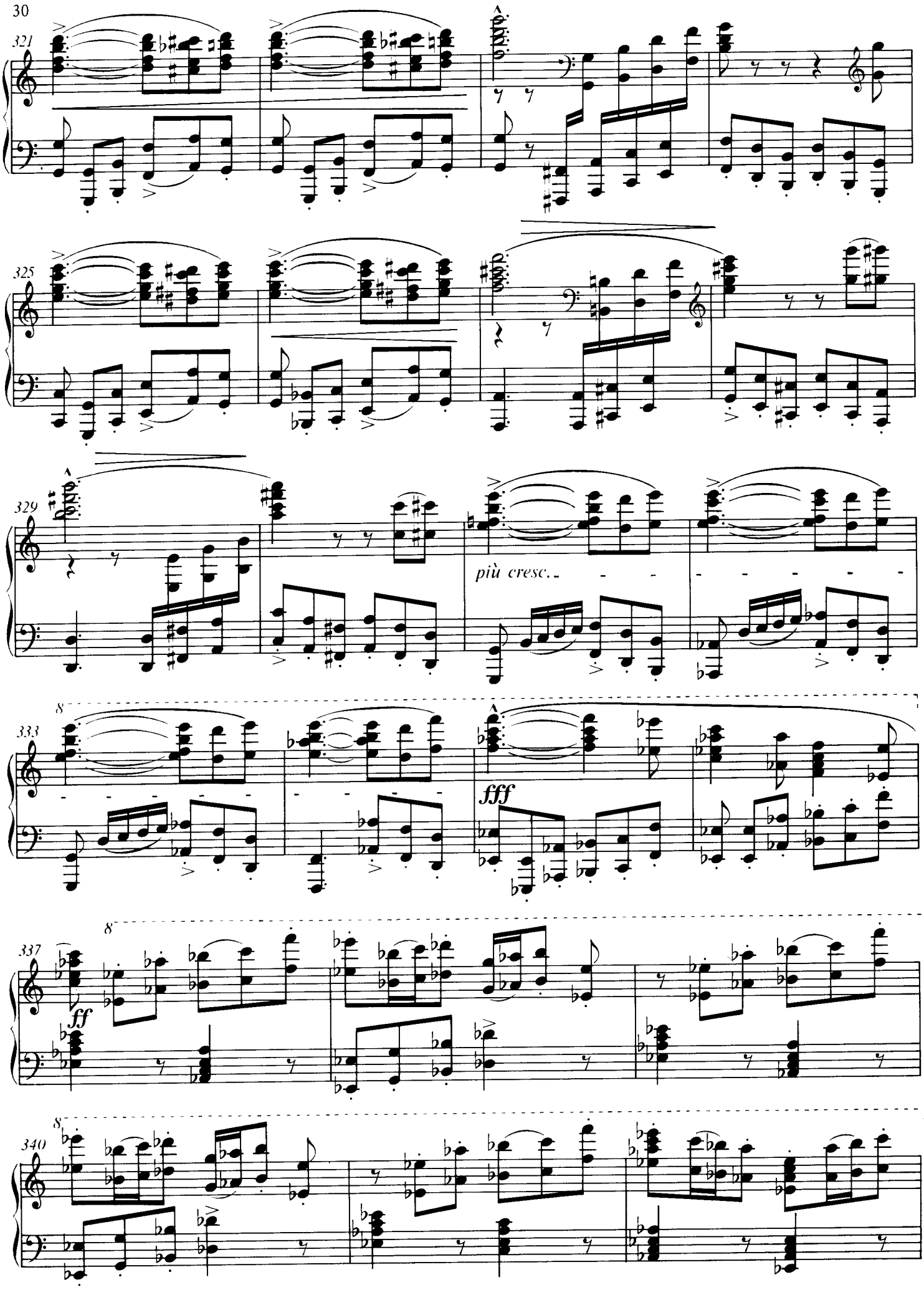

216
dim.
Cl.
pp
Ped.
221
pp
Ob.
p
Cl.
dim.
Fg.
226
Vl.
p
con grazia
Cl.
Vl.
Ob.
p
231
Fl.
grazioso
Ob.
Cl.
Fg.
Fl.
p
Cl.
236
Vl. I
pp
Ped.
Fl.
sempre dolce

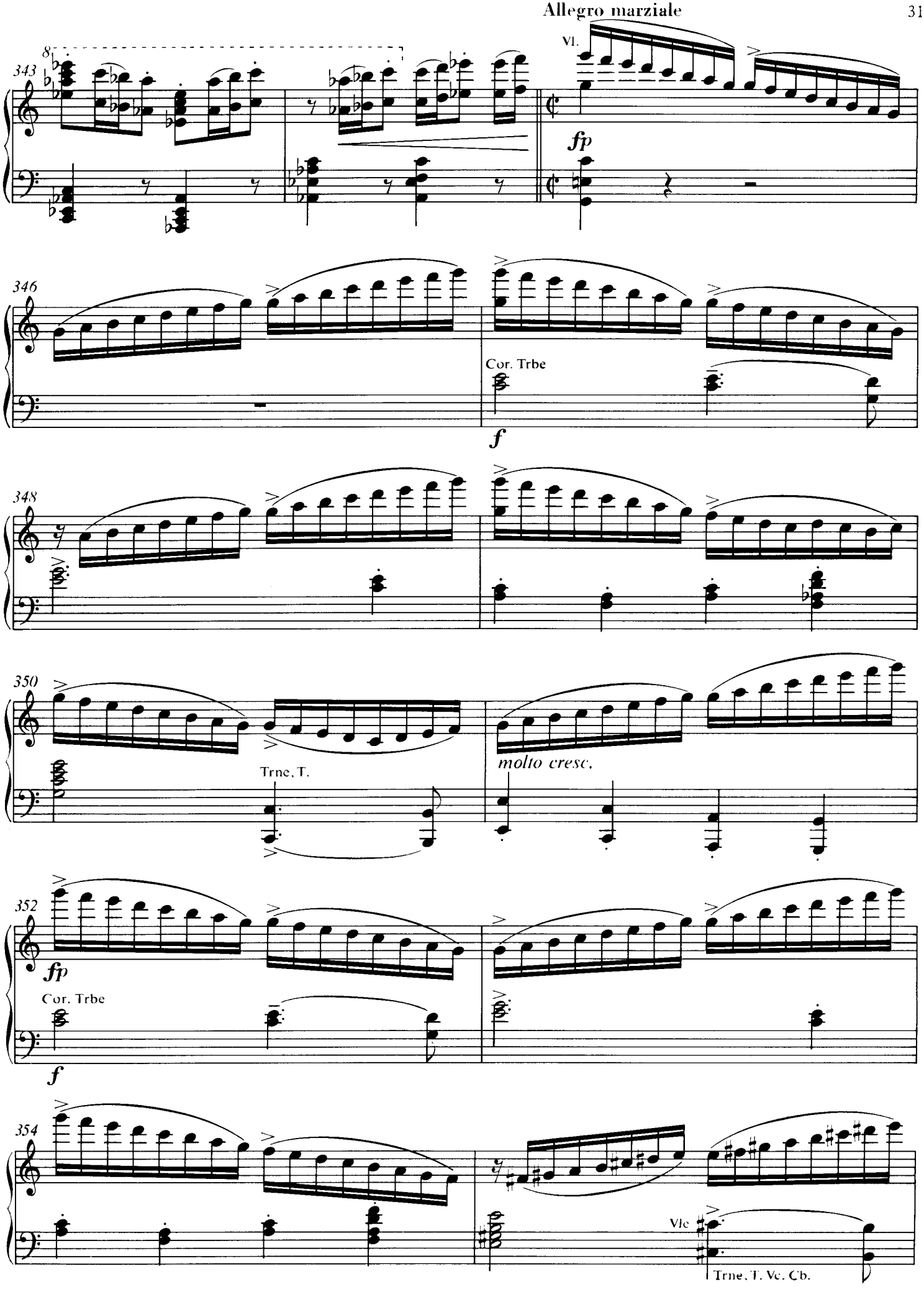

241
Vl.
Fl.
Vle pizz.
246
Vl.
Vle pizz.
250
Fl. solo
Ob.
254
Cl.
Vl. I
Vl. II
259
dolce espr.
Archi
p
marcato

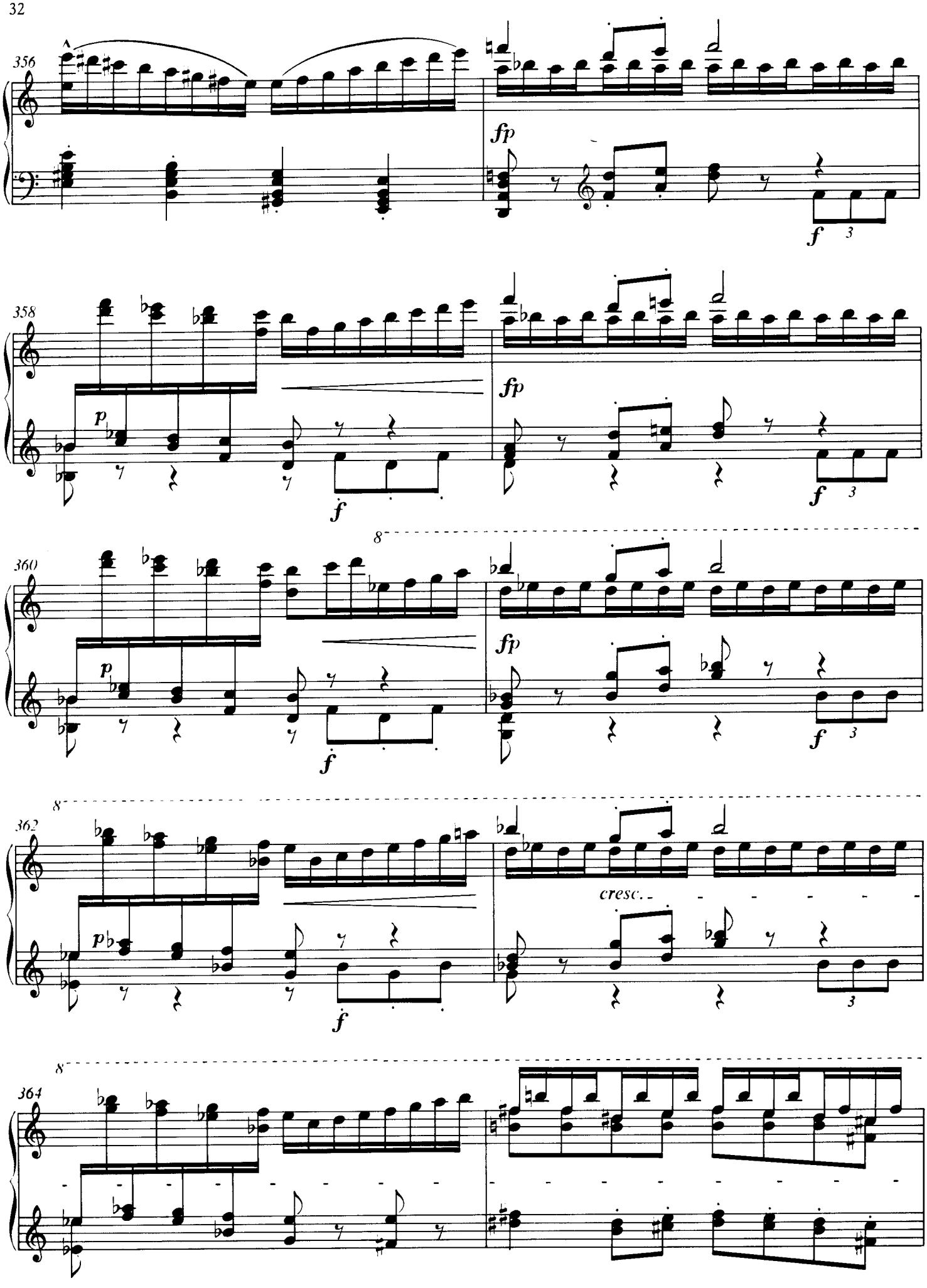

264
269
274
279
rf
dolce
un poco marc.
284

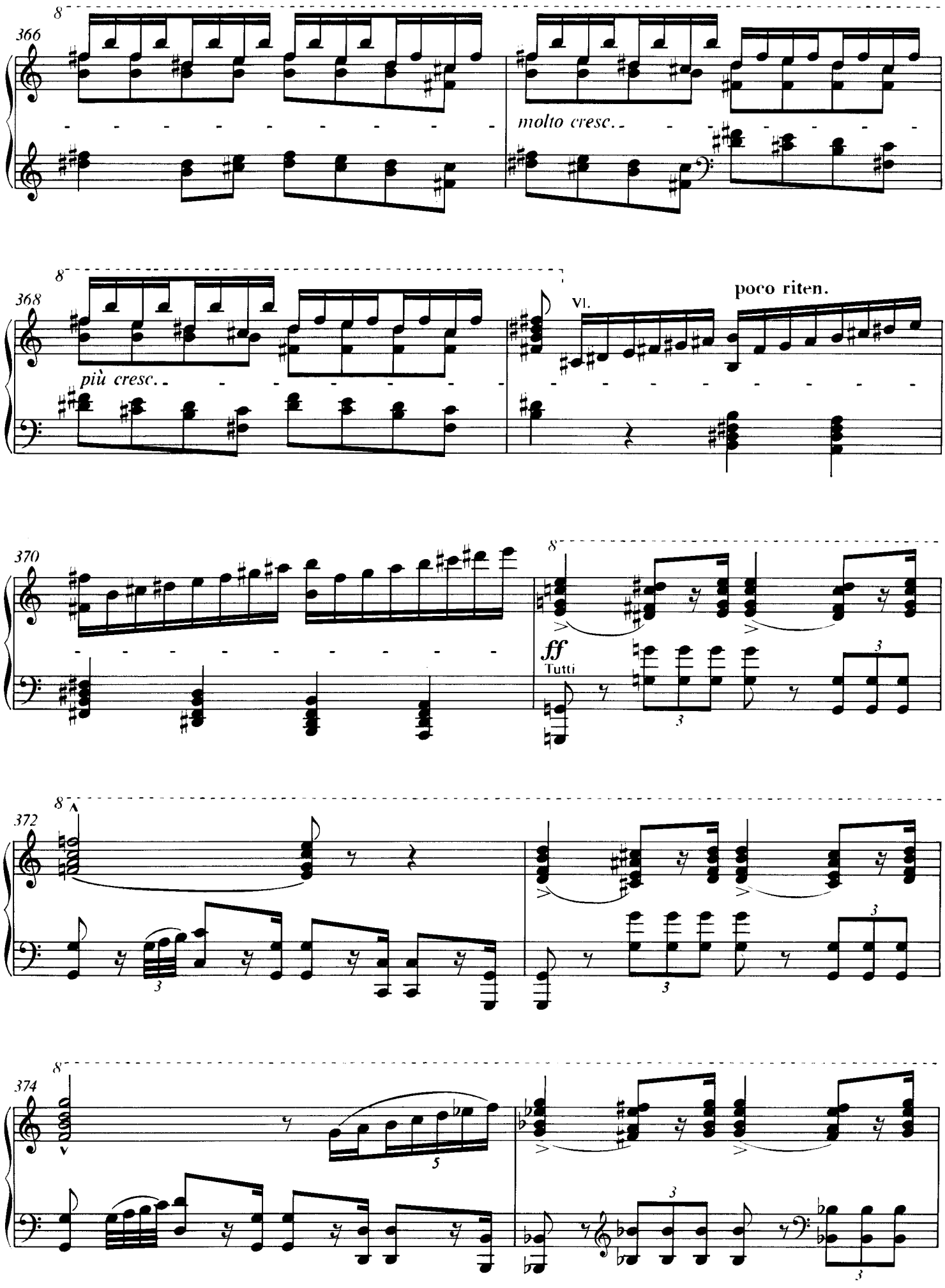

289
293
cresc.
Cl.
Vl.
Fg.
Poco a poco più di moto sino al allegro marziale
297
p
Cor.Vc.
p espress.
p
301

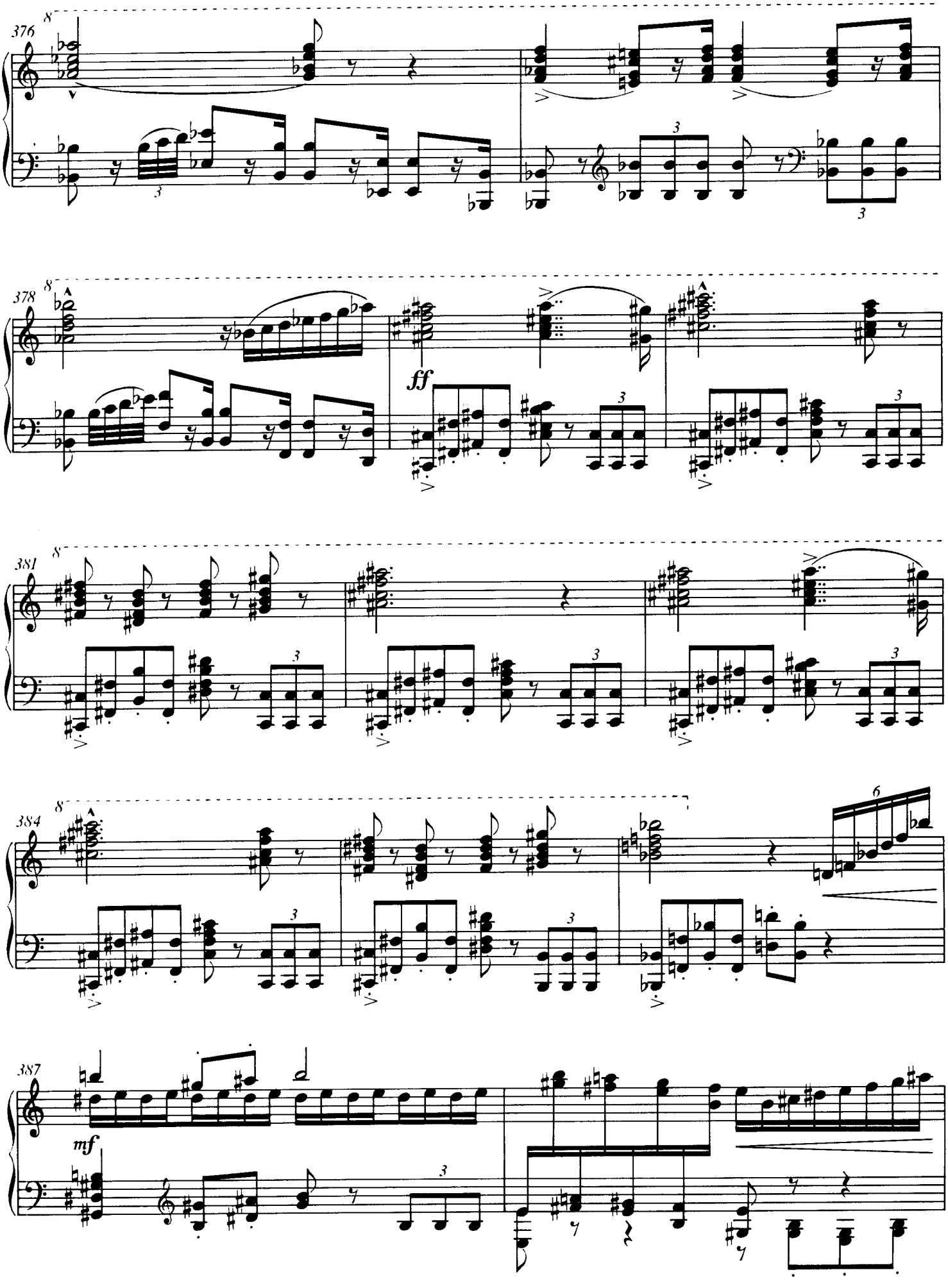

305
309
313
cresc.
cresc.
Fiati
317
f
marcato
Archi

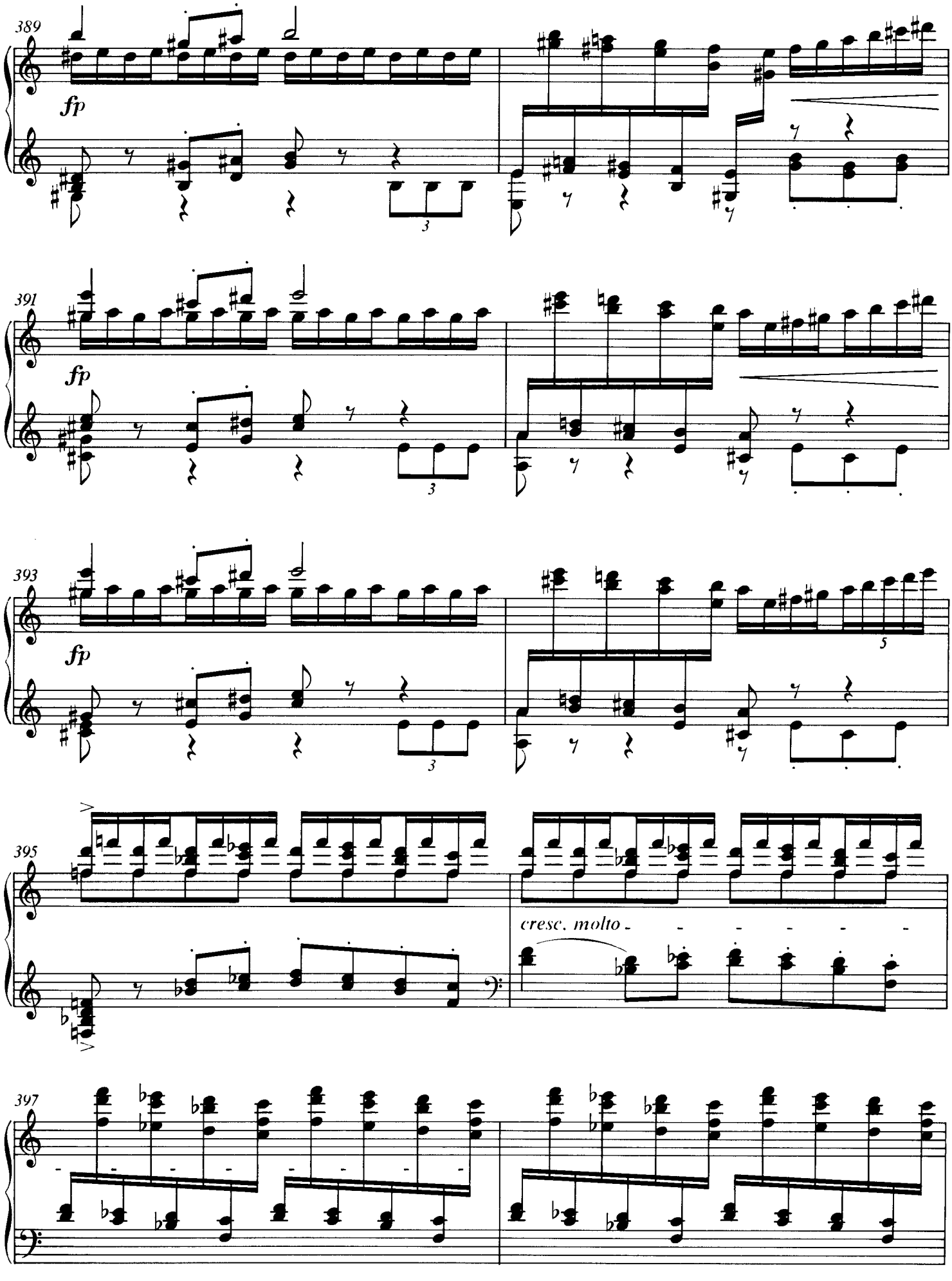

321
325
329
più cresc.
333
fff
337
ff
340

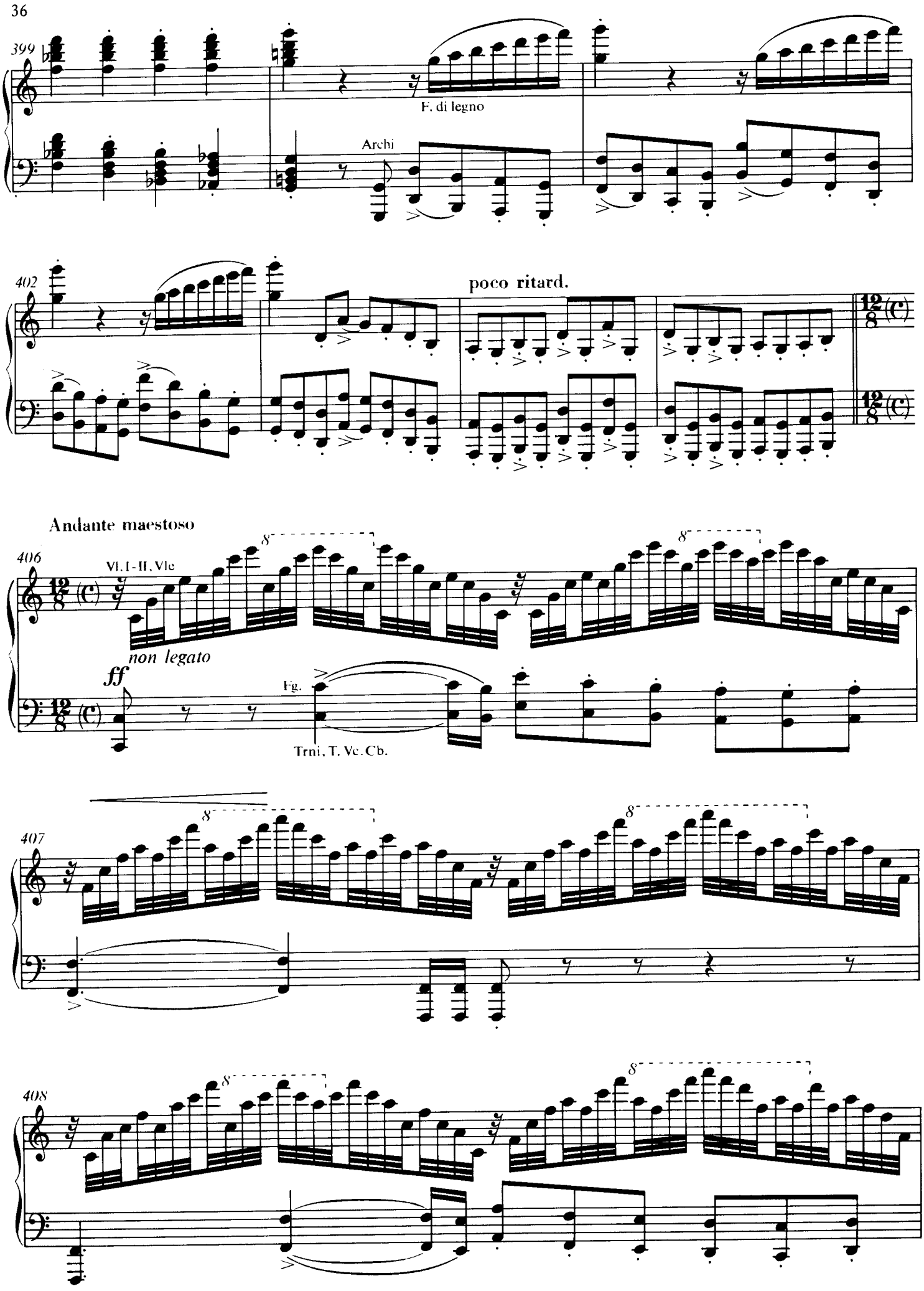

343
8
Vl.
fp
346
Cor. Trbe
f
348
350
Trne, T.
molto cresc.
352
fp
Cor. Trbe
f
354
Vlc
Trne, T. Vc. Cb.

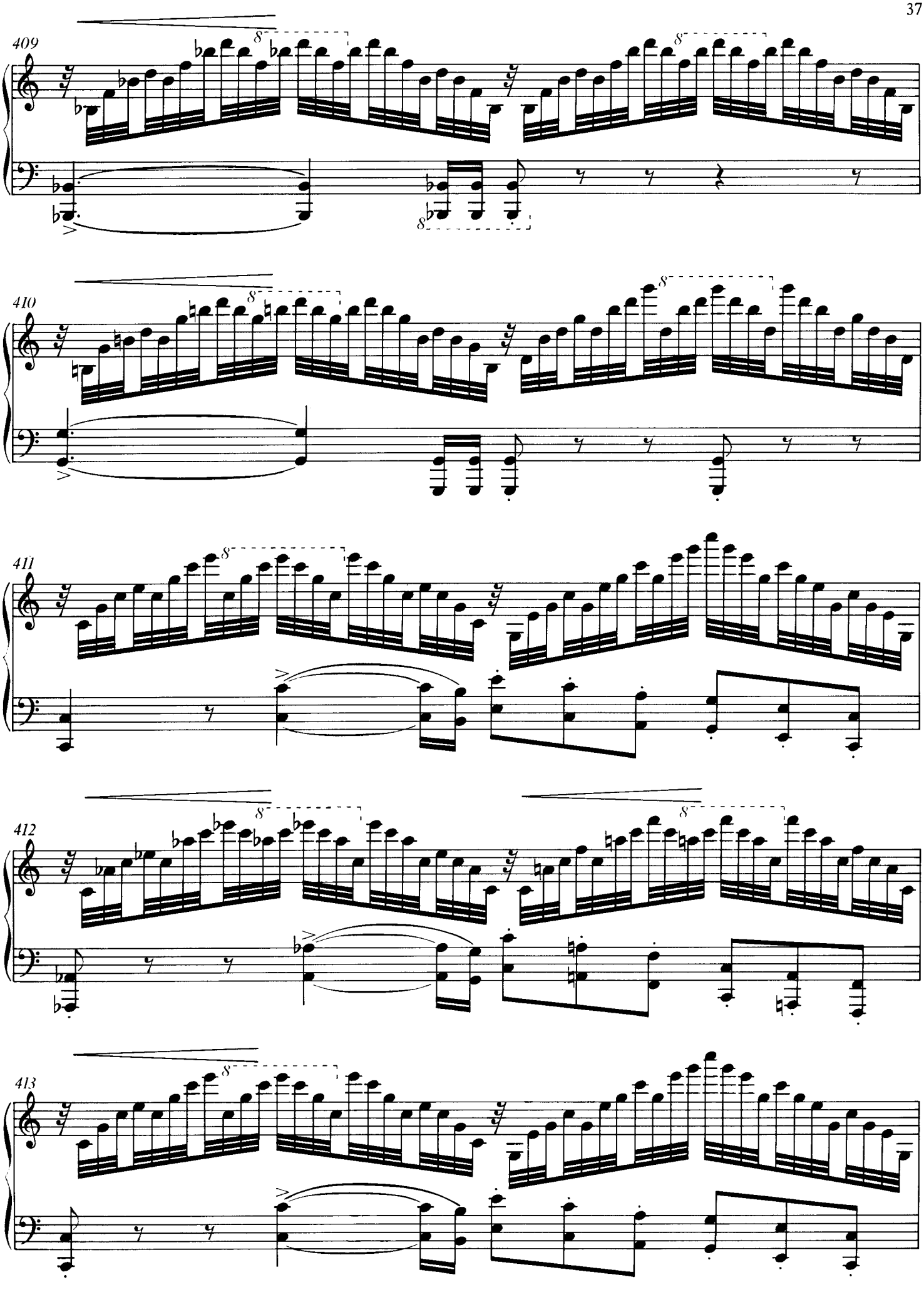

356
fp
f
3
358
p
f
fp
f
3
360
8
p
f
fp
f
3
362
8
p
f
cresc.
3
364
8


366
molto cresc.
368
più cresc.
VI.
poco riten.
370
ff
Tutti
372
374


376
378
ff
381
384
387
mf


389
fp
3
391
fp
3
393
fp
3
5
395
cresc. molto
397


399
F. di legno
Archi
402
poco ritard.
Andante maestoso
406
Vl. I - II, Vle
non legato
ff
Fg.
Trni, T. Vc. Cb.
407
408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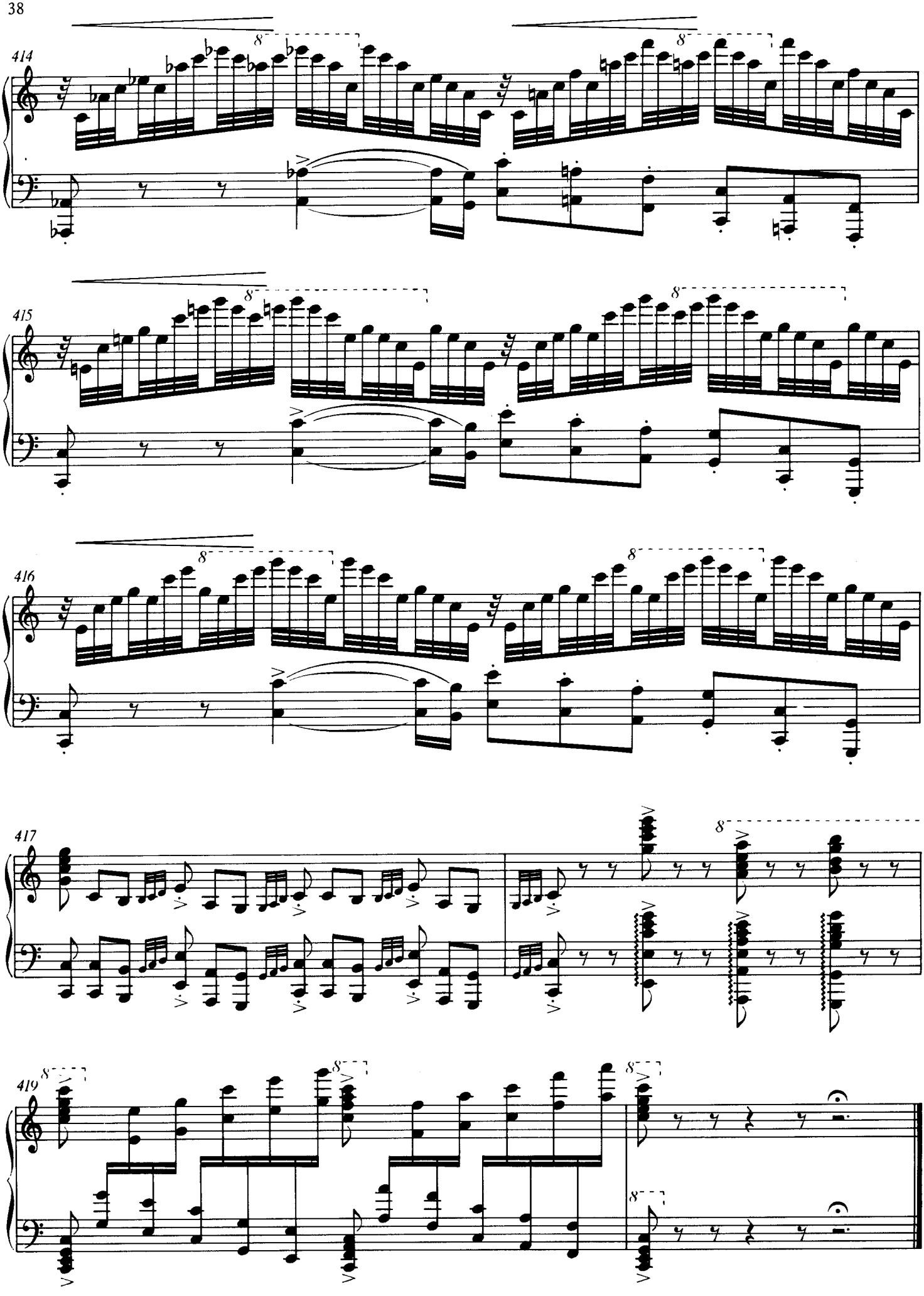
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