



LES PRÉLUDES

ZONGORÁRA - FÜR KLAVIER - FOR PIANO SOLO

(TAUSIG)

ELSŐ KIADÁS
ERSTAUSGABE - FIRST EDITION

EDITIO MUSICA BUDAPEST

Z. 14 097

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



EDITIO MUSICA BUDAPEST

H-1370 Budapest, P.O.B. 322 • Tel.: (361) 118-4228 • Telefax: (361) 138-2732

© Copyright 1997 by Editio Musica Budapest

Printed in Hungary

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 father². 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as the *Dante* and *Faust* symphonies.⁴ These manuscripts, left unfinished to a greater or lesser extent, have remained unpublished.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 poems⁵ 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 Liszt's 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, 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 Liszt's Briefe* (ed. cit.) IV, p. 440.

5 The only one of the twelve works Tausig did not intend probably to transcribe was *Mazepa*, 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^{*1} / 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'entièvre 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 gefahrsvollsten 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 másmorát nem tépi szét vihar, halálos szelvével 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 önrézetét és teljes erejét.

Alexander Séroff gewidmet

LES PRÉLUDES

Poème symphonique pour grand orchestre
(d'après Lamartine*)

FIRST EDITION

Edited by Imre Mező, Dr. Alexander Varró

LISZT Ferenc (1811-1886)
For piano solo by Carl Tausig

Andante

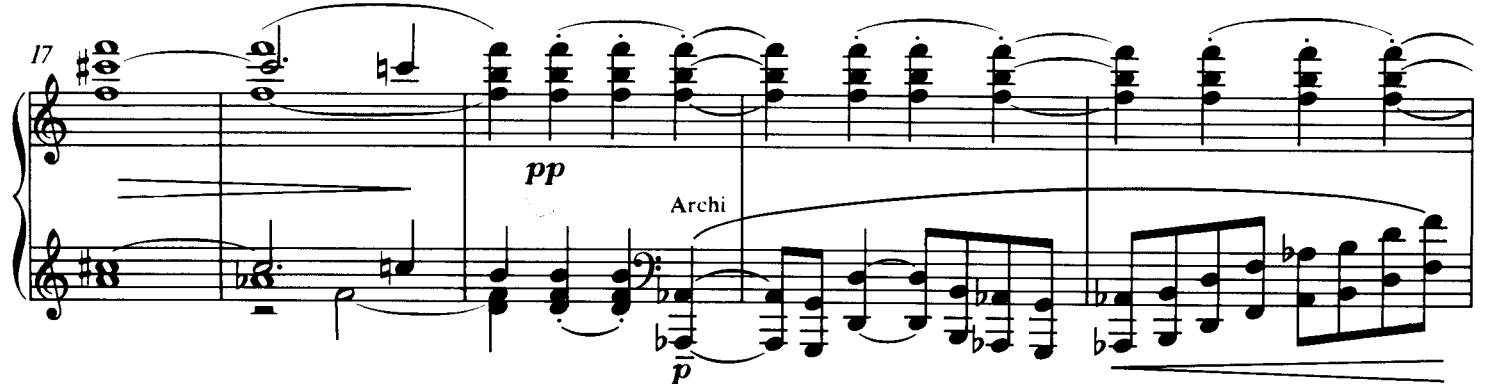
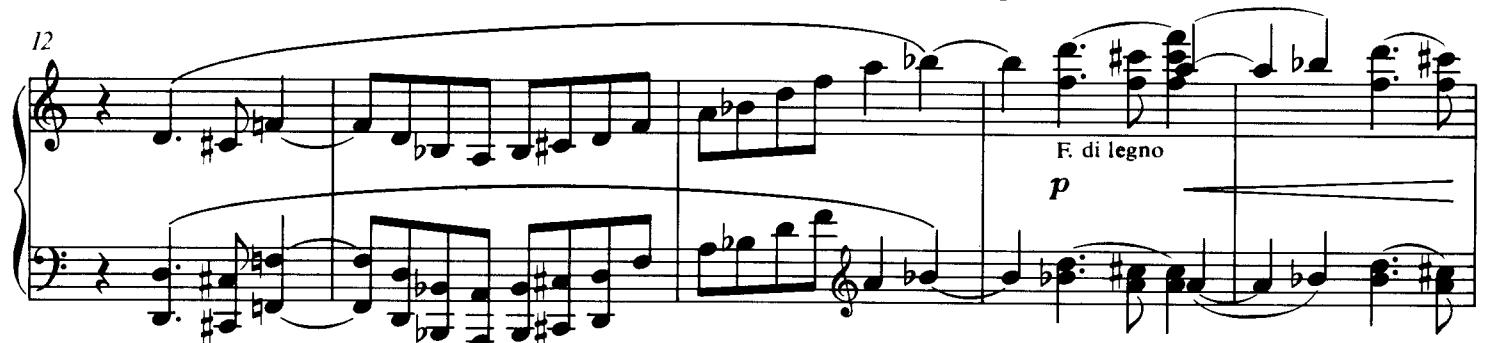


poco riten.

più riten.



poco riten.



10

22

F. di legno Archi

poco a poco cresc.

pp p

27

più cresc.

31

f

12 (c)

12 (c)

35 Andante maestoso

VI. I-II, Vle

ff non legato

Fg. Trni, T. Vc. Cb.

36

Z. 14 097

Sheet music for piano, featuring five staves of musical notation. The music is in common time (indicated by '♩'). Measure 37: Treble staff has eighth-note pairs (two pairs per measure). Bass staff has eighth-note pairs (one pair per measure). Measure 38: Treble staff has eighth-note pairs (one pair per measure). Bass staff has eighth-note pairs (one pair per measure). Measure 39: Treble staff has eighth-note pairs (one pair per measure). Bass staff has eighth-note pairs (one pair per measure). Measure 40: Treble staff has eighth-note pairs (one pair per measure). Bass staff has eighth-note pairs (one pair per measure). Measure 41: Treble staff has eighth-note pairs (one pair per measure). Bass staff has eighth-note pairs (one pair per measure).

12

42

V.

8

43

43

b

b

8

44

44

8

8

45

45

8

8

46

VI. I

dim.

Vle

$\frac{3}{4}$

$\frac{3}{4}$

L'istesso tempo

47 *mf espressivo la melodia sempre cantando*
 VI. II, Vc.

VI. I *p dolce (egualmente)*

49 *sempre legato* Fg. Cb. *p*

51

53 *poco rall.* *a tempo* *p*

55 *p dolce espr.*
 Cor.

Musical score page 57. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). The music features eighth-note patterns and sixteenth-note figures. Measure 57 ends with a dynamic *p*.

Musical score page 59. The staves continue in the same style as page 57. Measure 59 ends with a dynamic *p*.

Musical score page 61. The key changes to G major (one sharp). The bass staff has a bassoon part labeled "Cb." Measure 61 ends with a dynamic *p*. The key signature changes to C major (no sharps or flats) at the end of the measure.

Musical score page 63. The key signature is now B-flat major (two flats). The bass staff has a bassoon part labeled "Cb.". The dynamic is *p*. The instruction "espr. dolente" is written above the notes. The bass staff has dynamics *mf* and *p*. The key signature changes back to G major (one sharp) at the end of the measure.

Musical score page 64. The key signature is now B-flat major (two flats). The bass staff has a bassoon part labeled "Cb.". The dynamic is *poco cresc..* The bass staff has dynamics *> Fg. Cb.*

66

c(8)

L'istesso tempo

67

c(8) *dim.* *pp*

69

dolce espr. ma tranquillo
Cor. Vle 3 3

smorz. *pp*

71

73

75

77

VI.

cresc.

80

dolce espr.

Ob.
Cl.
Fag.

tr

p

Fl. VI.

83

Fl. VI.

tr

cresc.

86

più cresc.

102

poco rall.

Fl. tr. Ob. dolce

Fg. Vle. Vc. Cb.

VI. ff

p

Vc. Cb.

pp

tr. ff

poco rall.

Fl. dim. Ob. pp Archi

Cl.

riten. sf dim.

VI. p dolce 3

Cor. dolcissimo

E. di legno

107 *Allegro ma non troppo*
smorz. *lang gehalten* *v.c.* *p*

112 *p sotto voce*
Archi trem.

116

119 *p*

122

125 *cresc. e stringendo*

127

129

131 Allegro tempestoso

132

133 Fati
Archi

20
 135
 137
 molto agitato
 140
 143
 146

149 8

Fg. Vc. Cb.

152 riten. 8

155 8

158

rinf. molto

161

marcatiss.

Cor. Trbe

Archi

22

164 > >

167 > >

marc.

170 > >

ff e marcatis. semper

VI. I

173 > >

176 > >

178 b[#]

180 poco rall. al

dim.

183 Un poco più moderato
dolce espr.

Ob. riten.

p Cl.

Cor.

a tempo

186 sempre legato

Cl.

poco rall.
Fl. Ob. Fg.

dolce

189

Cl.

192

Archi *dolciss.*
dim. *p* Arpa

197

poco rall.

smorzando

201

Allegretto pastorale

Cor. *dolciss.* *pp*

2ed.

206

p *Ob.* *dolciss.* *pp*

2ed.

211

Cl. *un poco marc.*

Fl. *Ob.* *p* *Cl.*

2ed. *Cor.*

216

dim.

Cl. *pp*

p

221

Ob. *pp*

Cl. *p*

dim.

Fg.

226

VI. *p*

Cl. *con grazia*

VI. *p*

Ob.

231

Fl. *grazioso*

Ob.

Cl. *Fg.*

Fl. *p*

Cl.

236

VI. I *pp*

Fl. *sempre dolce*

Trombone *pp*

Trombone *pp*

241

Fl.
VI.
Vle pizz.
Cello
Double Bass

246

Fl.
VI.
Vle pizz.
Cello
Double Bass

250

Fl. solo
VI.
Cello
Double Bass

254

Cl.
VI.I
VI.II
Cello
Double Bass

dolce espr.

259

Fl.
VI.
VI.II
Cello
Double Bass

Archi
p
marcato

264

269

274

279

dolce

un poco marc.

284

289

293

cresc.

Cl. VI.
Fig.

Poco a poco più di moto sino al allegro marziale

297

p

Cor. Vc.

p express.

p

301

p

p

p

305

309

313

317

Fiat

f

marcato

Arch

30



325



329



8



8



8



Allegro marziale

31

343 8
 VI. *fp*

346 Cor. Trbe *f*

348 *molto cresc.*

350 Trne, T. *fp*

352 Cor. Trbe *f*

354 Vle Trne, T. Vc. Cb.

Musical score for piano, 5 staves, 356-364.

356: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *fp*, *f* 3. Measure 357: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 358: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *p*, *f*, *fp*, *f* 3. Measure 359: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 360: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *p*, *f*, *fp*, *f* 3. Measure 361: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 362: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Dynamics: *p*, *f*, *cresc.*, *f* 3. Measure 363: Treble staff: eighth-note chords. Bass staff: eighth-note chords. Measure 364: Treble staff: eighth-note chords. Bass staff: eighth-note chords.

8

366

molto cresc.

8

368

poco riten.

VI.

più cresc.

8

370

ff

Tutti

8

372

ff

Tutti

8

374

ff

Tutti

376 8

378 8

381 8

384 8

387

mf

Musical score for piano, four staves, measures 389-397.

Measure 389: Treble staff: *fp*. Bass staff: *fp*.

Measure 391: Treble staff: *fp*. Bass staff: *fp*.

Measure 393: Treble staff: *fp*. Bass staff: *fp*.

Measure 395: Treble staff: *v*. Bass staff: *cresc. molto*.

Measure 397: Treble staff: *v*. Bass staff: *v*.

399

F. di legno

Archi

402

poco ritard.

12/8 (C)

12/8 (C)

Andante maestoso

406

VI. I-II. Vlc

non legato

ff

Fig.

Trni. T. Vc. Cb.

407

408

A musical score for piano, featuring five staves of music. The top staff is treble clef, the bottom staff is bass clef. Measure 409 starts with a treble clef, followed by a bass clef in measure 410, a treble clef in measure 411, a bass clef in measure 412, and a treble clef in measure 413. The music consists of eighth-note patterns in the treble and bass staves, with various dynamics like forte and piano indicated. Measure 409 has a dynamic of $\frac{8}{8}$. Measures 410 and 411 have dynamics of $\frac{8}{8}$. Measures 412 and 413 have dynamics of $\frac{8}{8}$.

Musical score page 38, measures 414-415. The score consists of two staves: treble and bass. The treble staff features a continuous eighth-note pattern with various accidentals (flat, sharp, natural) and slurs. The bass staff provides harmonic support with sustained notes and occasional eighth-note chords. Measure 414 concludes with a fermata over the bass line.

Musical score page 38, measures 415-416. The pattern continues from measure 415, maintaining the eighth-note treble line and harmonic bass line. Measure 416 ends with a fermata over the bass line.

Musical score page 38, measures 416-417. The pattern continues from measure 416, maintaining the eighth-note treble line and harmonic bass line. Measure 417 ends with a fermata over the bass line.

Musical score page 38, measures 417-418. The pattern continues from measure 417, maintaining the eighth-note treble line and harmonic bass line. Measure 418 ends with a fermata over the bass line.

Musical score page 38, measures 418-419. The pattern continues from measure 418, maintaining the eighth-note treble line and harmonic bass line. Measure 419 ends with a fermata over the bass line.

Rarities and First Editions by LISZT

LISZT Raritäten und Erstausgaben

published by / herausgegeben von
EDITIO MUSICA BUDAPEST

Christmas Tree / Weihnachtsbaum

for piano duet / für Klavier zu 4 Händen (Kováts) (Z. 13 528)

Concerto for Piano and Orchestra in E flat major Klavierkonzert Es-Dur op. post.

Reduction for 2 pianos / Ausgabe für 2 Klaviere (Rosenblatt)
First edition / Erstausgabe (Z. 13 619)

„Der, welcher wandert“ from the opera The Magic Flute by Mozart /
aus der Oper Die Zauberflöte von Mozart
for piano duet / für Klavier zu 4 Händen (Mező)
First edition / Erstausgabe (Z. 13 962)

Fantasy on Themes from Figaro and Don Giovanni by Mozart
Fantasie über Themen aus Mozarts Figaro und Don Giovanni, op. post.
for piano / für Klavier (Howard)
First edition / Erstausgabe (Z. 14 135)

(Franz Liszt-Carl Tausig)
Les Préludes
for piano / für Klavier (Mező, Varró)
First edition / Erstausgabe (Z. 14 097)

(Franz Liszt-Sándor Devich)
First Mephisto Waltz / Erster Mephisto-Walzer
for string quartet / für Streichquartett
score and parts / Partitur und Stimmen
First edition / Erstausgabe (Z. 13 274)

Motets / Motetten
for mixed choir / für gemischten Chor (Mátyás) (Z. 13 273)

Piano Concerto No. 1 in E flat major / Klavierkonzert Nr. 1 Es-Dur
Reduction for 2 pianos / Ausgabe für 2 Klaviere (Rados) (Z. 13 643)

Resignazione
for piano / für Klavier (Sulyok, Mező)
First edition / Erstausgabe (Z. 13 961)

Variations de bravoure pour piano sur des thèmes de Paganini, op. post.
First edition / Erstausgabe (Mező) (Z. 13 730)

Via crucis
The 14 Stations of the Cross / Die 14 Stationen des Kreuzweges
for piano duet / für Klavier zu 4 Händen (Mező)
First edition / Erstausgabe (Z. 12 942)