

**LES PRÉLUDES:  
SYMPHONIC POEM  
AFTER LAMARTINE**

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Les préludes: symphonic poem after Lamartine by Franz Liszt

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**FRANZ LISZT**

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FRANZ LISZT  
LES PRÉLUDES

SYMPHONIC POEM AFTER  
LAMARTINE



COMPOSER'S ARRANGEMENT  
FOR  
PIANO FOUR HANDS

G. SCHIRMER, Inc.

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# LES PRÉLUDES

D'APRÈS LAMARTINE\*

POÈME SYMPHONIQUE DE F. LISZT

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## PRÉFACE

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.

\* Méditations poétiques.

# LES PRÉLUDES

AFTER LAMARTINE\*

SYMPHONIC POEM BY FRANZ LISZT

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## PREFACE

IS our life aught but a series of Preludes to that unknown chant, whereof Death intones the first solemn note? Love forms the magical aurora of all life; but whose may be the lot wherein the first raptures of happiness are not interrupted by some storm of which the baleful breath dissipates his fair illusions, of which the fatal lightnings consume his altar; and what sorely wounded soul is there which, emerging from such a tempest, does not seek reposeful oblivion amid the soothing calm of pastoral retreats? Nevertheless, man but seldom resigns himself long to the enjoyment of the beneficent tepidity whose charm welcomed him to Nature's breast; and when the "trumpet-call to arms shall ring out," he rushes to the post of danger, whatever be the war which summons him to the ranks, that in and through the combat he may regain full self-consciousness and the full command of his powers.

\* Méditations poétiques.

## Les Préludes.

## Secondo.

F. LISZT.  
Arranged by the Composer.

Andante.

Piano.

*pp* *pp*

*poco rall.* *pp* *pp*

*poco rall.*

*p un poco* *p*

*poco a poco cresc.* *più cresc.*

*f*



## Les Préludes.

Primo.

F. LISZT.

Arranged by the Composer.

Andante.

Piano.

*pp*

*pp*

*p poco rall.*

*pp*

*poco rall.*

*p*

*poco a poco cresc.*

*più cresc.*

1

## Secondo.

Andante maestoso.

Musical score for "Secondo" in 12/8 time, marked "Andante maestoso". The score consists of five systems of piano accompaniment. The first system is in bass clef with a 12/8 time signature. The second system is in bass clef with a key signature change to one flat. The third system is in treble clef. The fourth system is in treble clef. The fifth system is in treble clef and ends with a double bar line and repeat signs. Dynamics include *ff*, *f*, and *fff*. Performance markings include accents, slurs, and "poco rall.".

Andante maestoso.

Primo.

5

*pomposo*  
*ff*  
*una corda*  
*poco a poco dimin. e accel.*

8  
8  
8  
8  
8  
8

Re  
Re  
Re  
Re  
Re  
Re

8 (3)  
8 (3)

Detailed description: This page of a musical score, page 5, is for a piano piece in a slow, grand style ('Andante maestoso'). The tempo is marked 'Primo'. The music is characterized by dense, rhythmic chordal textures, primarily in the right hand, with a more active left hand. The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system begins with a 'pomposo' marking and a forte 'ff' dynamic. The key signature changes from C major to B-flat major in the second system. The piece concludes with a 'una corda' marking and a 'poco a poco dimin. e accel.' instruction, leading to a final cadence in 3/8 time. Performance markings include accents, slurs, and dynamic changes. The page number '5' is in the top right corner, and the number '10425' is in the bottom left corner.