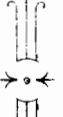


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Nr. 35, D dur. [385.]
Nr. 36, C dur. [425.]
Nr. 38, D dur. [504.]
Nr. 39, Es dur. [543.]
Nr. 40 G moll. [550.]
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PRÄLUDIEN.

NACH LAMARTINE.

SYMPHONISCHE DICHTUNG No. 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 Frühroth 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 tödtlichem 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 einzuwiegeln? Dennoch trägt der Mann nicht lange die wohlige Ruhe inmitten besänftigender Naturstimmungen, und „wenn der Drommete Sturm signal 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 Bewustwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Uebers. v. 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.

*; 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.

Les Préludes

Symphonische Dichtung N° 3

von
FRANZ LISZT.

Pianoforte I.

Bearbeitung für 2 Klaviere
zu 8 Händen
von Emil Kronke.

Les Préludes

Symphonische Dichtung № 3
von
FRANZ LISZT.

Pianoforte I.

Bearbeitung für 2 Klaviere
zu 8 Händen
von Emil Kronke.

Pianoforte I.

B

L'istesso tempo.

C

L'istesso tempo.

dolcissimo

Pianoforte I.

B⁸..... 8..... 8..... dim.

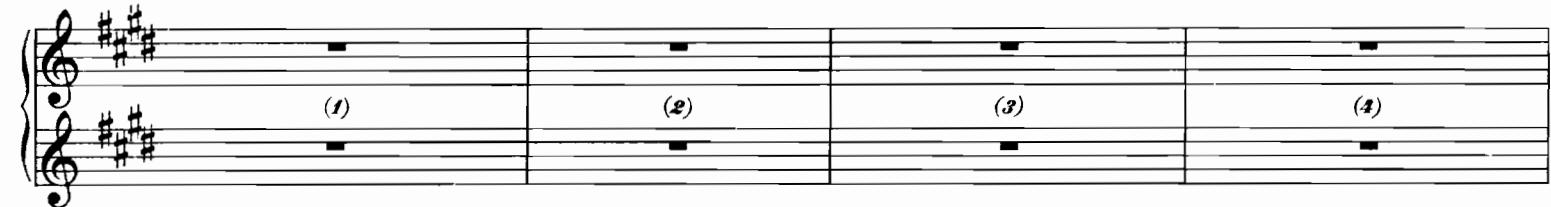

L'istesso tempo.



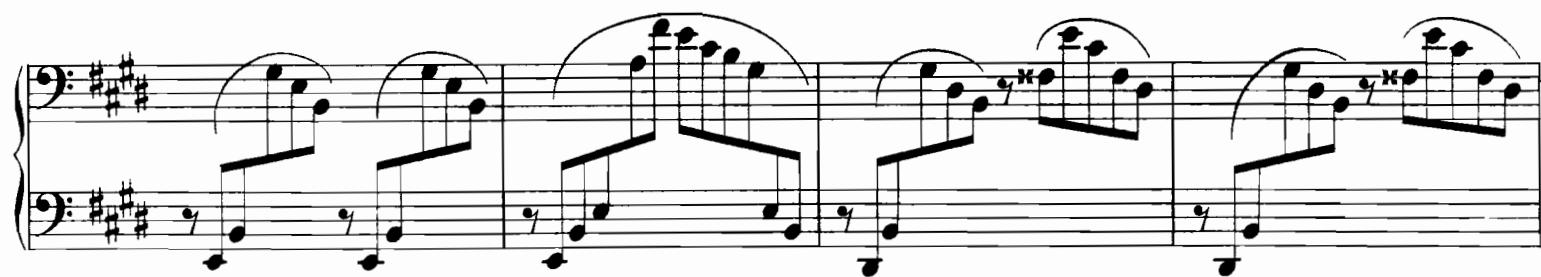



C


L'istesso tempo.


(1) (2) (3) (4)


Pianoforte I.



D

poco rall.

Pianoforte I.

7

Primo II.

(5) (6) (7) (8)

D

espressivo

espr.

sempre dolce

(7) (8)

(9) (10) (11) (12)

crescendo

8.....

(8) (9) (10) (11)

più cresc.

8.....

(8) (9) (10) (11)

poco rall.

p dolce

pp

ff

8.....

(8) (9) (10) (11)

p

pp

p

Pianoforte I.

Pianoforte I.

pp rit.

Allegro ma non troppo.

p sotto voce

E crescendo e stringendo

Pianoforte I.



Allegro ma non troppo.

(1)

(2) *p tremolo*

E crescendo e stringendo

Pianoforte I.



Allegro tempestuoso.

Musical score for Pianoforte I, measures 5-8. The tempo is marked *Allegro tempestuoso.* The key signature changes to one flat (B-flat). Measure 5 starts with eighth-note pairs in the treble staff. Measures 6-8 show a dynamic *ff* (fortissimo) with sixteenth-note patterns in the treble staff. The bass staff provides harmonic support with eighth-note chords.

Musical score for Pianoforte I, measures 9-12. The key signature changes to one sharp (F#). Measures 9-10 show eighth-note patterns in the treble staff. Measures 11-12 show sixteenth-note patterns in the treble staff. The bass staff provides harmonic support with eighth-note chords.

Musical score for Pianoforte I, measures 13-16. The key signature changes to one flat (B-flat). Measures 13-14 show eighth-note patterns in the treble staff. Measures 15-16 show sixteenth-note patterns in the treble staff. The bass staff provides harmonic support with eighth-note chords.

Musical score for Pianoforte I, measures 17-20. The key signature changes to one sharp (F#). Measures 17-18 show eighth-note patterns in the treble staff with a dynamic *sempre ff* (sempre fortissimo). Measures 19-20 show sixteenth-note patterns in the treble staff with a dynamic *staccato*.

Musical score for Pianoforte I, measures 21-24. The key signature changes to one sharp (F#). Measures 21-22 show eighth-note patterns in the treble staff. Measures 23-24 show sixteenth-note patterns in the treble staff with dynamics *mf appassionato* (mezzo-forte appassionato) and *cresc.* (crescendo).

Pianoforte I.



Allegro tempestuoso.

12 (C) *ff*

8.....

8.....

8.....

sempre ff

mf appassionato

cresc.

Pianoforte I.

Musical score for Pianoforte I, page 12, featuring six staves of piano music. The score consists of two systems of measures. The first system starts with a dynamic of *f*, followed by *p*, and then *cresc.* The second system begins with *f*, followed by *tr* (trill) and *ff*. The music includes various chords, bass notes, and dynamic markings such as *sf* (sforzando), *ff* (fortissimo), and *ff mar.* (fortissimo marcato). The score concludes with a dynamic of *cattissimo*.

Pianoforte I.

quasi tr

f

p

cresc.

8.....

quasi tr

F

tr

tr

ff

8.....

8.....

ff

8.....

ff mar-

catissimo

Pianoforte I.



G

ff ————— *sempre staccato* —————

poco rall.

dimin.

p

un poco più moderato.

8.....

Pianoforte I.



G

ff

sempre staccato

poco rall.

un poco più moderato.

dimin.

p

(1)

(2)

p

(1)

(2)

Pianoforte I.

H

Allegretto pastorale.

J

Pianoforte I.

H

dolcissimo

Allegretto pastorale.

poco rall.

pp

sempre pp

p con grazia

sempre dolce

1

1

Pianoforte I.

Primo II.
K

dolce

espressivo

f

L

scherzando

K

1

dolce
espressivo

L

p

Pianoforte I.

poco a poco più di moto

espressivo

crescendo

M

f marcato

Pianoforte I.

poco a poco più di moto

grazioso

crescendo

M

f marcato

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24734

Pianoforte I.

The musical score for Pianoforte I. contains five staves of music. The first two staves are in bass clef, the next two in treble clef, and the fifth staff in bass clef. The music includes various dynamics like crescendo, decrescendo, and ff, and performance instructions like > and V. The key signature changes throughout the piece.

Allegro marziale.

The musical score for Allegro marziale. It features two staves in common time. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth note patterns.

The musical score for N. It features two staves in common time. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of eighth and sixteenth note patterns.

Pianoforte I.

8..... 8.....

8..... 8.....

Allegro marziale.

8.....

8.....

Pianoforte I.



f

più cresc.

ff

ff

ff

P

Pianoforte I.

8.....

8.....

8.....

8.....

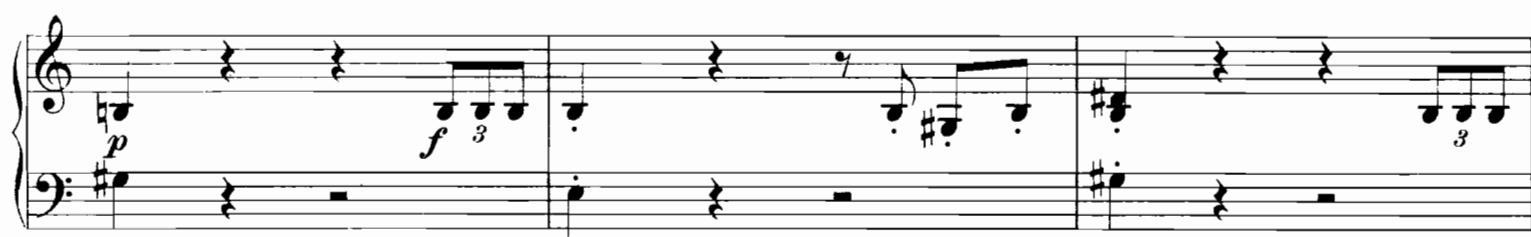
8.....

8.....

8.....

P *b* *f*

Pianoforte I.



Musical score for Pianoforte I, measures 4-6. The key signature changes to two sharps (G major). The first measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The second measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The third measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect.

Musical score for Pianoforte I, measures 7-9. The key signature changes to three sharps (D major). The first measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The second measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The third measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect.

Musical score for Pianoforte I, measures 10-12. The key signature changes to four sharps (A major). The first measure starts with a piano dynamic and ends with a crescendo molto dynamic. The second measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The third measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The fourth measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect.

Musical score for Pianoforte I, measures 13-15. The key signature changes to five sharps (E major). The first measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The second measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The third measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The fourth measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect.

Andante maestoso.

Musical score for Pianoforte I, measures 16-18. The key signature changes to 12/8 time. The first measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The second measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The third measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect. The fourth measure has a piano dynamic and a forte dynamic with a 3rd position bassoon-like effect.

Pianoforte I.

8.....

crescendo molto

8.....

8.....

8.....

8.....

rit.

12/8

12/8

Andante maestoso.

fff

Pianoforte I.

The image shows eight staves of musical notation for two bassoon parts. The top staff is in bass clef, the bottom staff is also in bass clef. The music consists of measures 1 through 8. Measure 1 starts with a dotted half note followed by an eighth note. Measures 2-4 show eighth-note patterns. Measures 5-7 show sixteenth-note patterns. Measure 8 concludes with a dynamic instruction 'ffff' and a repeat sign.

Pianoforte I.

The sheet music consists of ten staves of musical notation for the first piano part. The notation includes various note heads, stems, and bar lines. Some staves begin with a treble clef, while others begin with a bass clef. Measure numbers '8' are placed above several staves. The music includes dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). The final staff ends with a 'Coda' instruction.

