Eric Domenech

Prélude Nr. 1

zur "Liebesbotschaft" aus dem Zyklus
"Schwanengesang" (D957) von F. Schubert
in der Transkription von F. Liszt

Vorwort

des Komponisten

Das *Prélude Nr. 1* entstand auf Anregung des Pianisten Çan Cakmur hin.
Dieser hatte die Idee eines Préludes für den Zyklus *Schwanengesang* von F. Schubert in der Transkription von F. Liszt, welchen er - wie üblich - mit der *Liebesbotschaft* eröffnen wollte.
Damit ist das vorliegende *Prélude Nr. 1* eines für den gesamten Zyklus.

Mein Ziel war es, sowohl die konkreten melodischen Ideen, als auch den Geist allgemein aus der *Liebesbotschaft* aufzugreifen und allein daraus das *Prélude* streng durch zu komponieren und sich so an den Schubertschen Fragestellungen abzuarbeiten, in der Hoffnung, anschließend Schuberts *Schwanengesang* als eine mögliche Lösung erfahrbar werden zu lassen.

Zweifelsohne habe ich dabei - leider oder zum Glück!? - die Gattung des "Prélude" völlig gesprengt, obwohl ich mich so dicht und bündig wie bei dieser Ausgangslage mir möglich gefasst habe.
In jedem Falle lebt, trotz des Umfanges, die "Geste der Vorbereitung" in diesem Stück.

Die Tempi und vor allem ihre Proportionen zueinander sind verpflichtend.
Ein atmendes Spiel darf gerne die Nuancen des Natürlichen an Temposchwankungen in sich tragen, der Anlage nach gilt aber, den Notentext möglichst objektiv wieder zu geben.
Takte sollen als Ganzes schwingen.

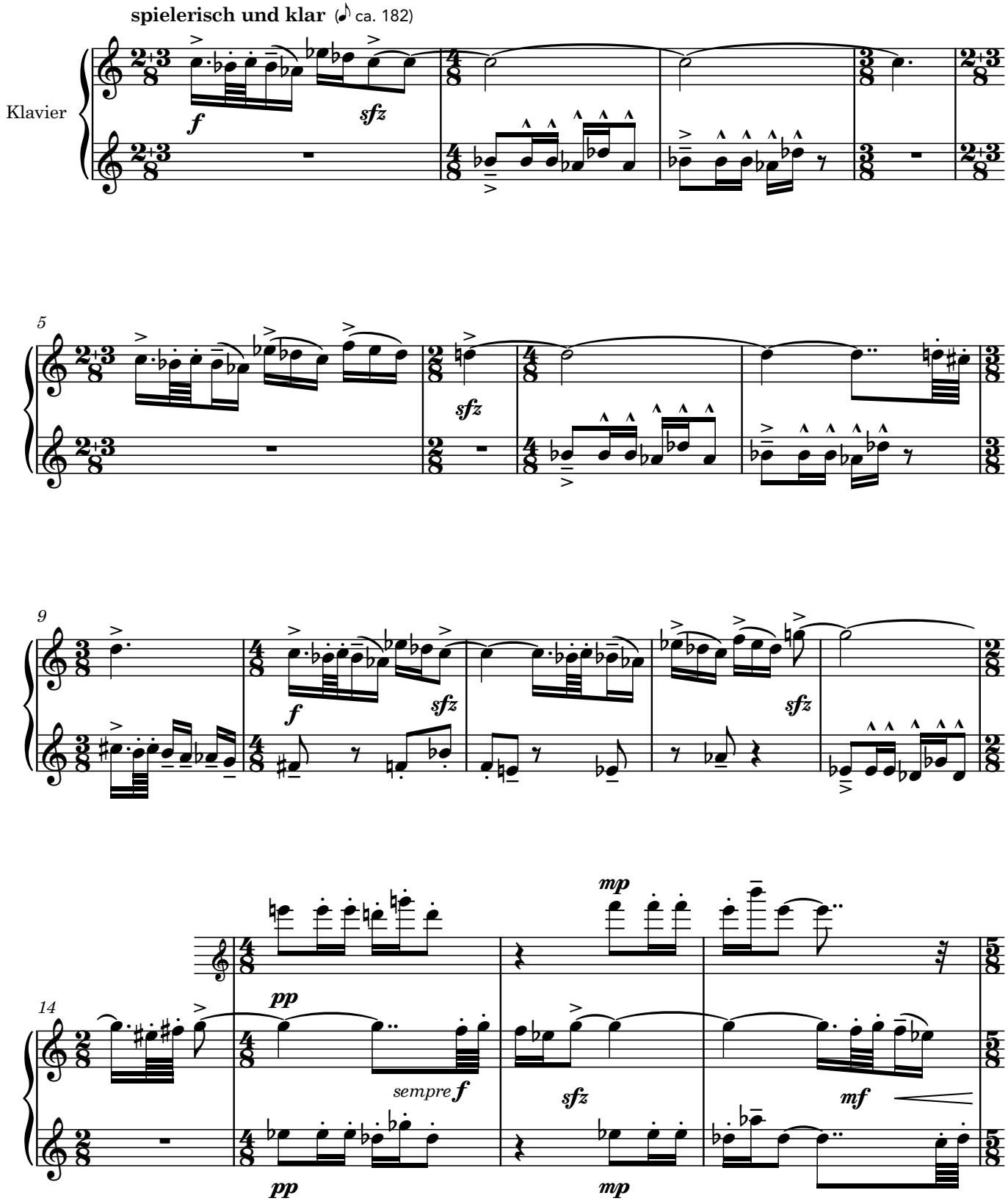
Dynamiken gelten immer für alle Systeme, es sei denn es sind mehrere klar von einander abgestuft (s. z.B. Takt 15).
Das Pedal habe ich dort ausnotiert, wo es eine wichtige und definierte Rolle spielt.
Das heißt, dass an den restlichen Stellen nach eigenem Ermessen das Tonhaltepedal eingesetzt werden kann.

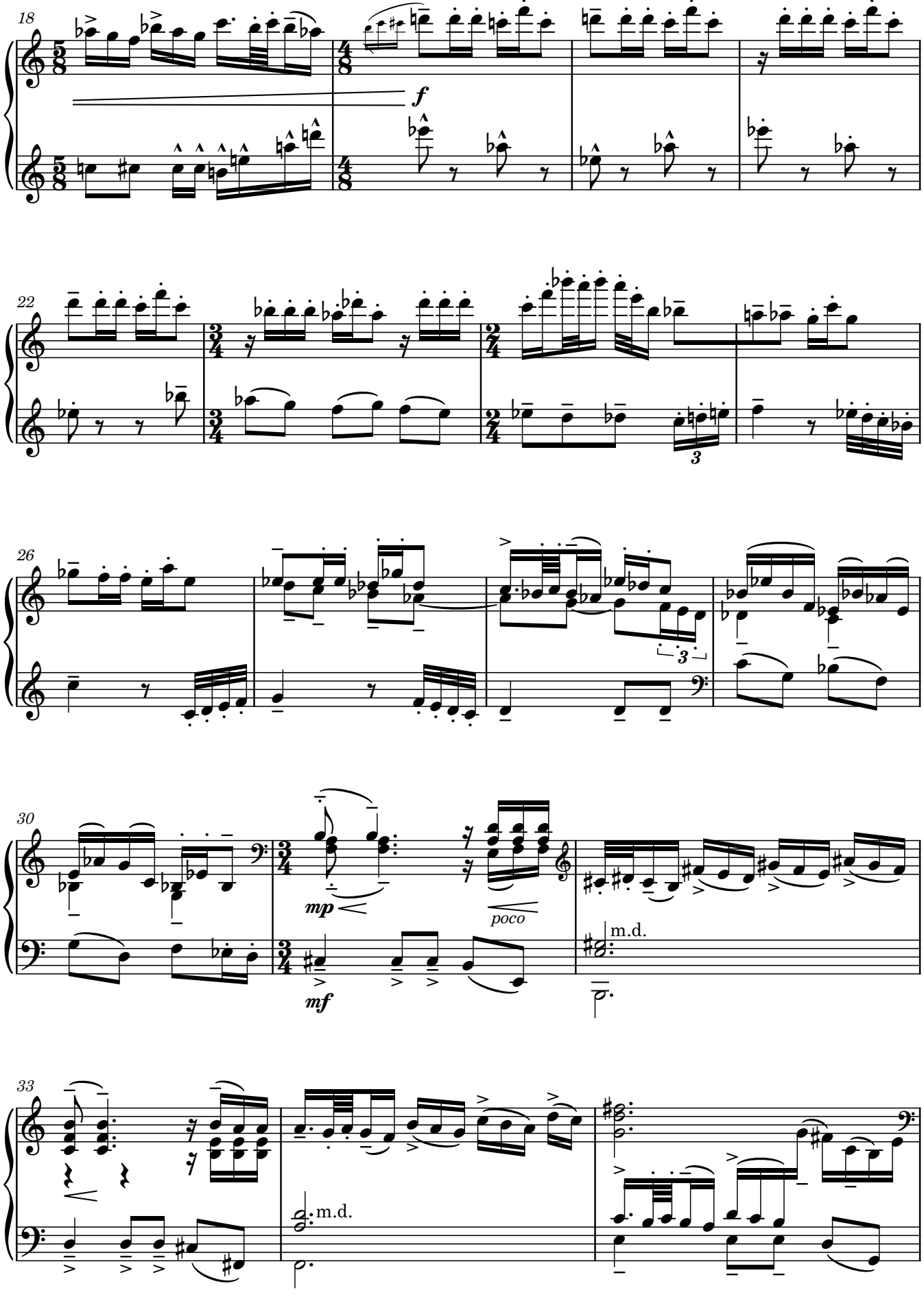
Ich wünsche jeder Pianistin und jedem Pianisten geduldige und schlußendlich beglückende Stunden mit dem *Prélude Nr. 1*.

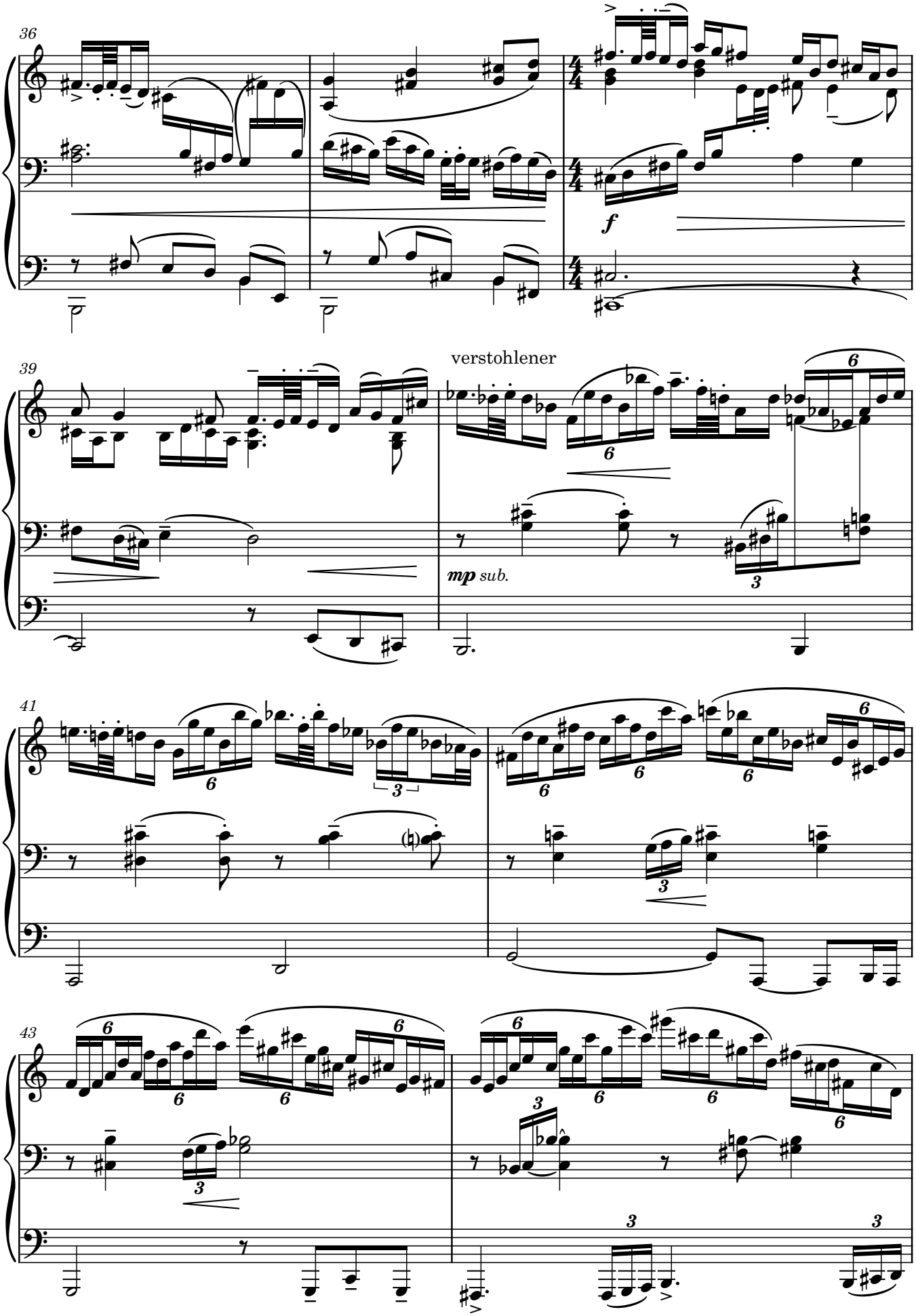
Prélude Nr. 1

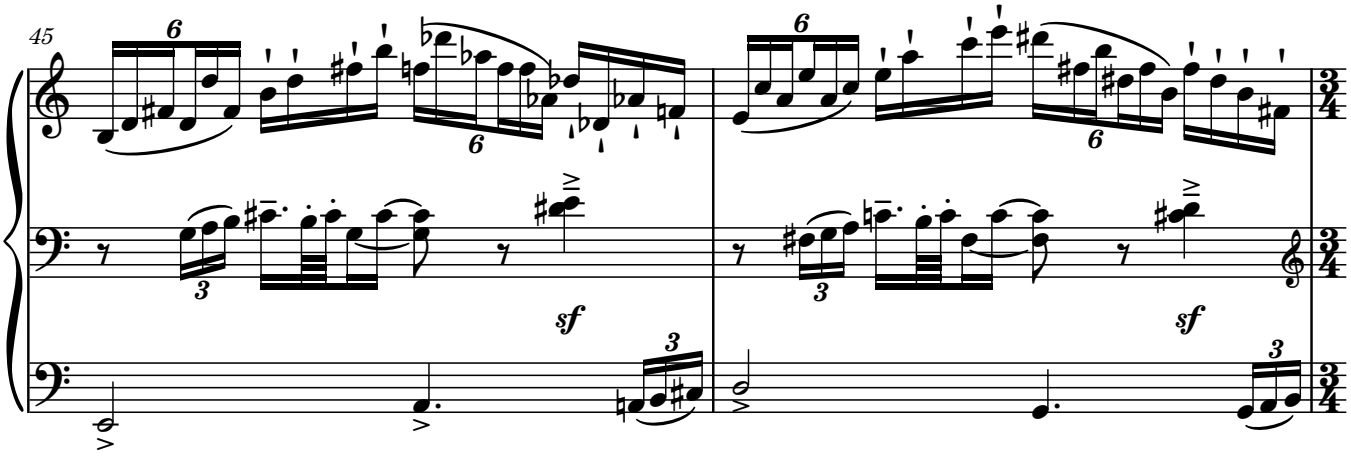
- Çan Cakmur için -

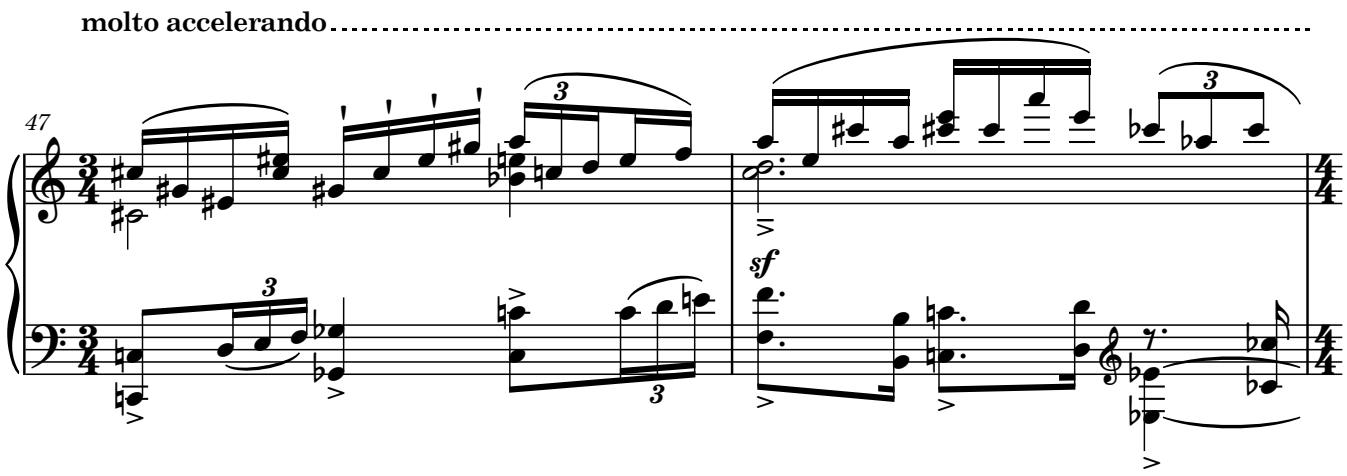
Eric Domenech

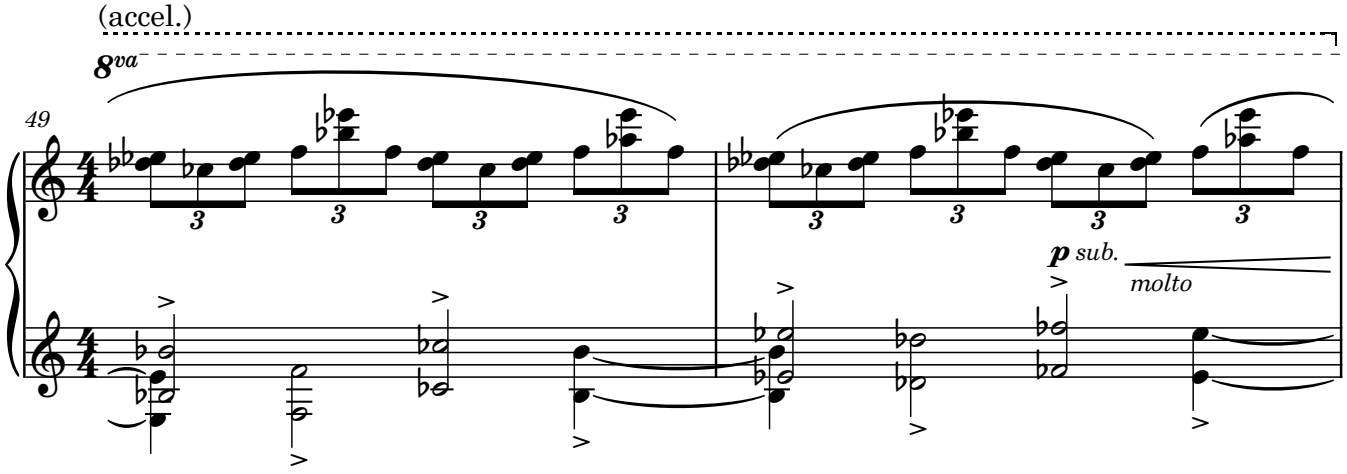


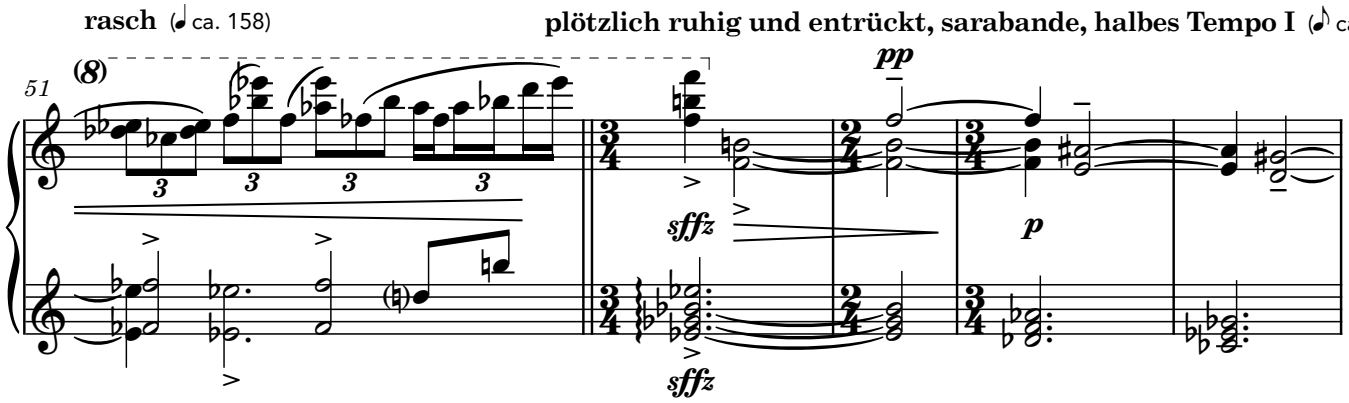

18
f
22
3
26
3
30
mp
poco
mf
m.d.
33
m.d.

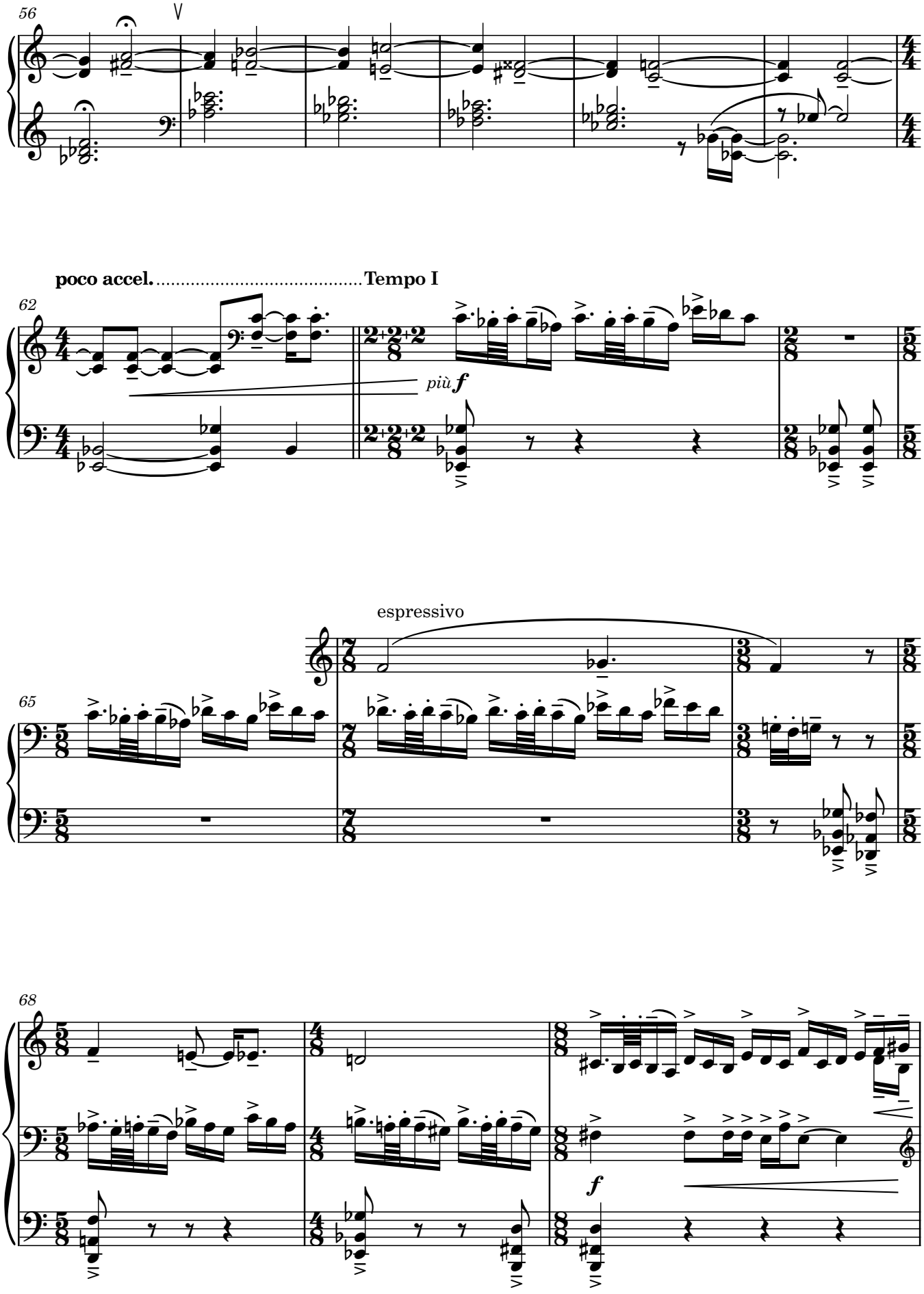

36
f
39
verstohlener
mp sub.
41
43

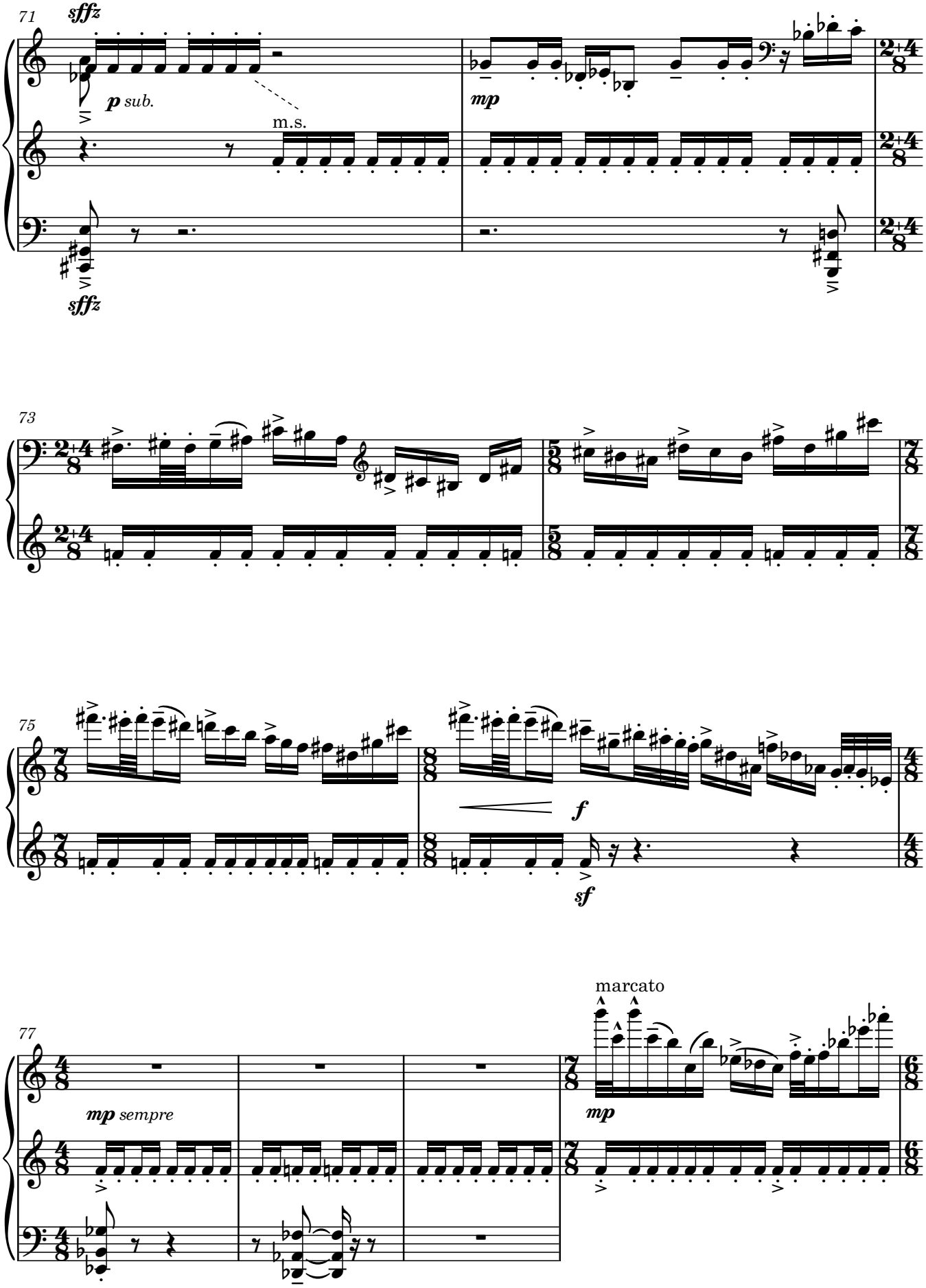

45
sf
sf

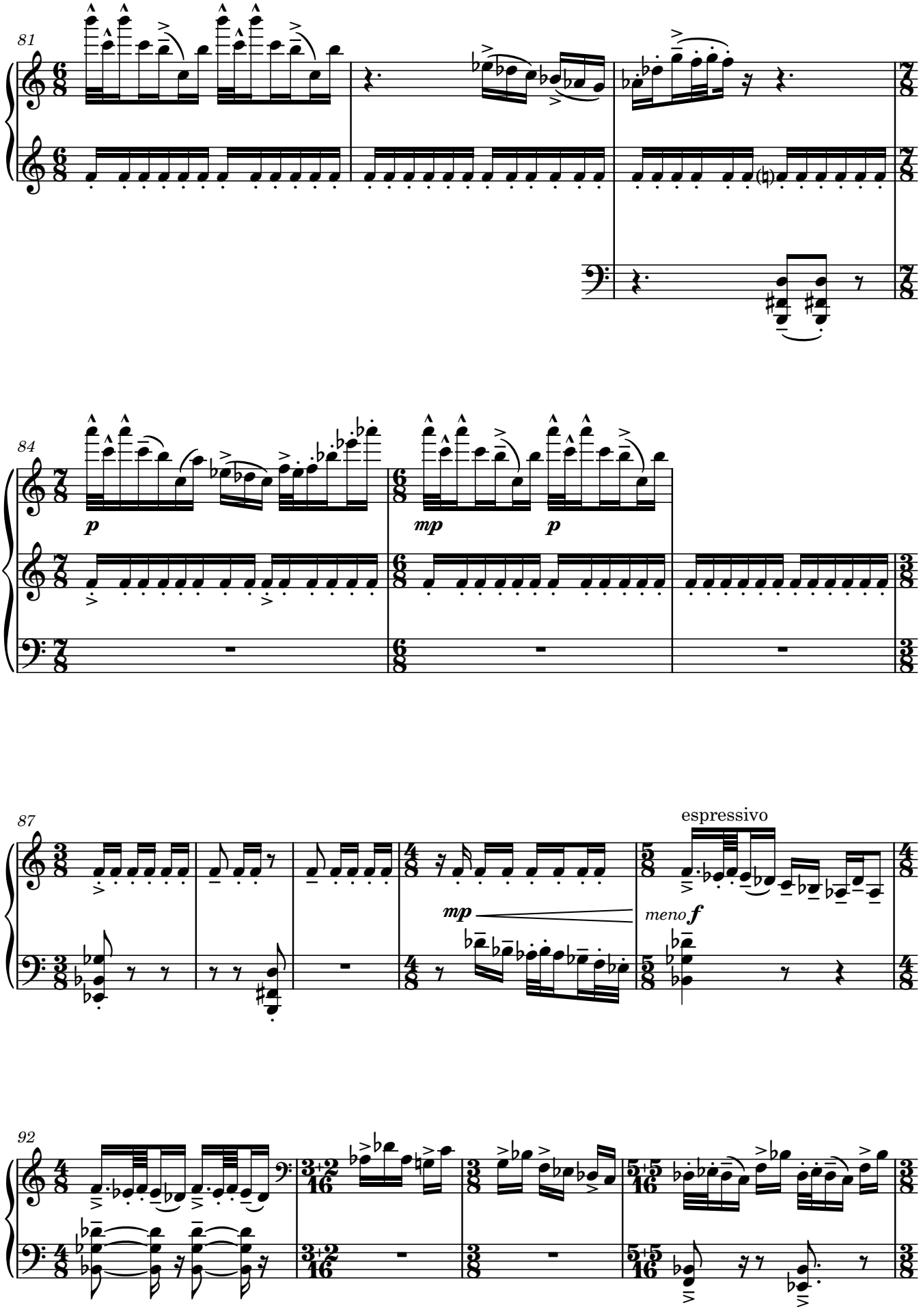

molto accelerando
47
sf

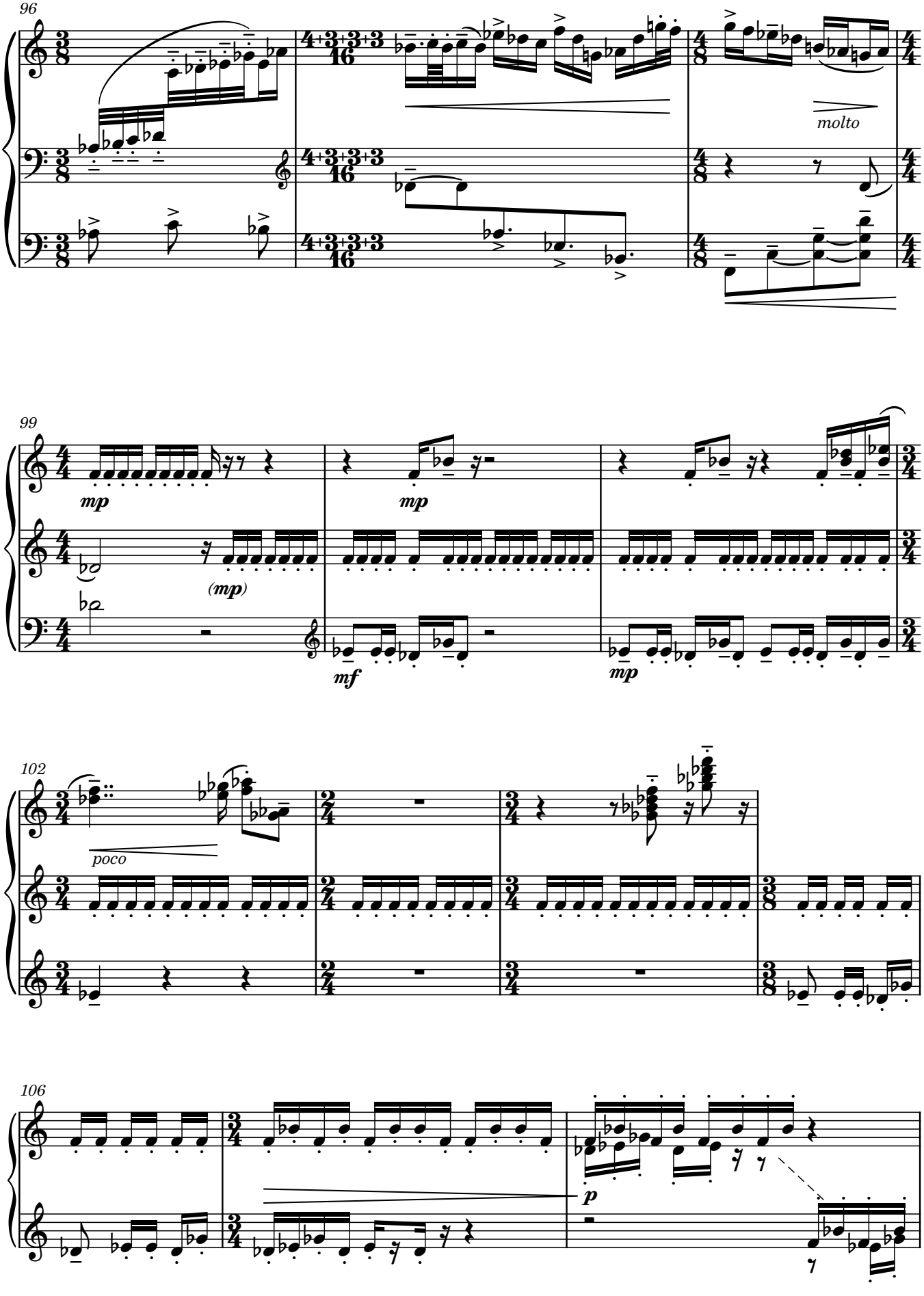

(accel.)
8va
49
p sub.
molto

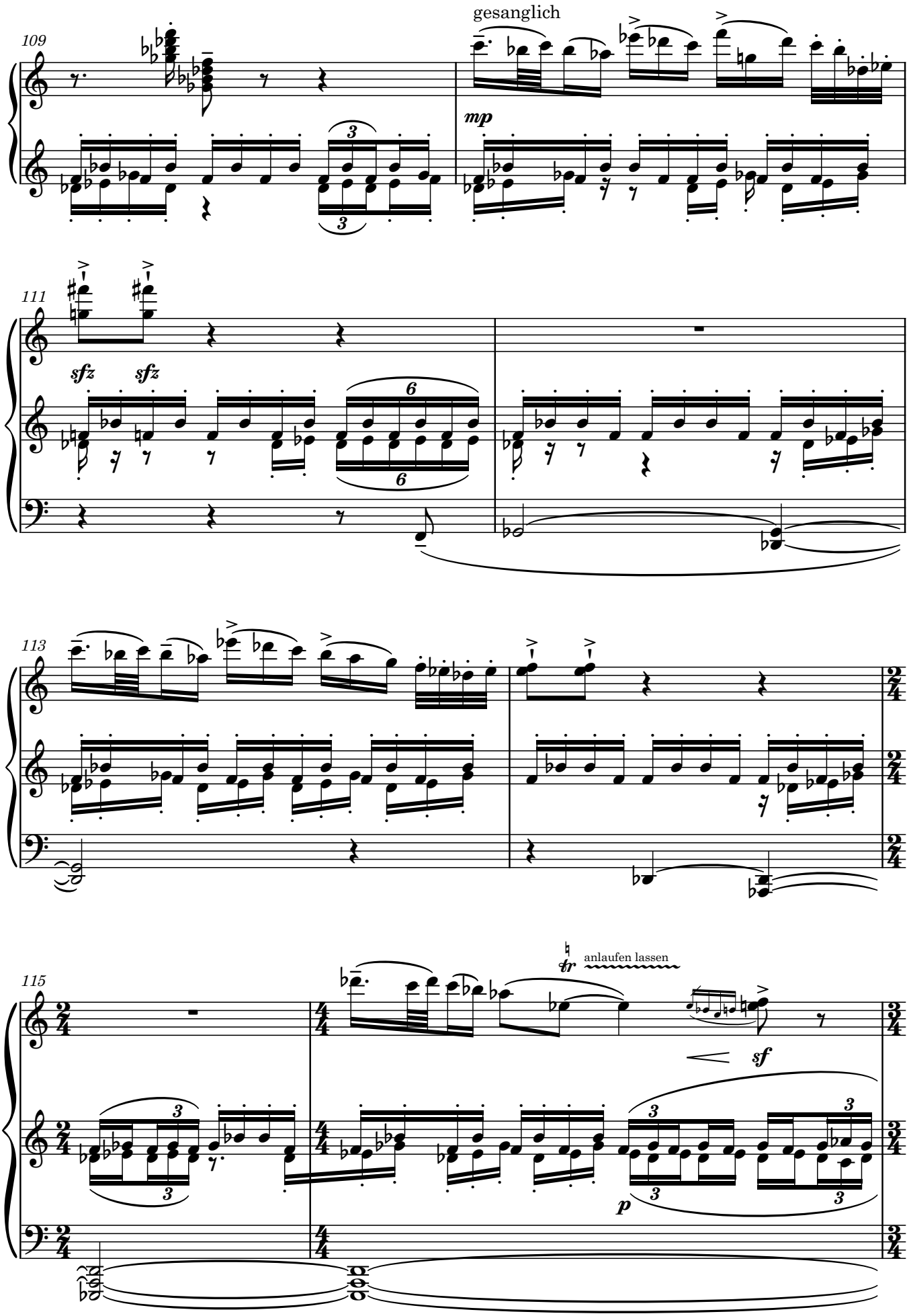

rasch (ca. 158)
plötzlich ruhig und entrückt, sarabande, halbes Tempo I (ca. 91)
51
(8)
sffz
pp
p
sffz
(loco)

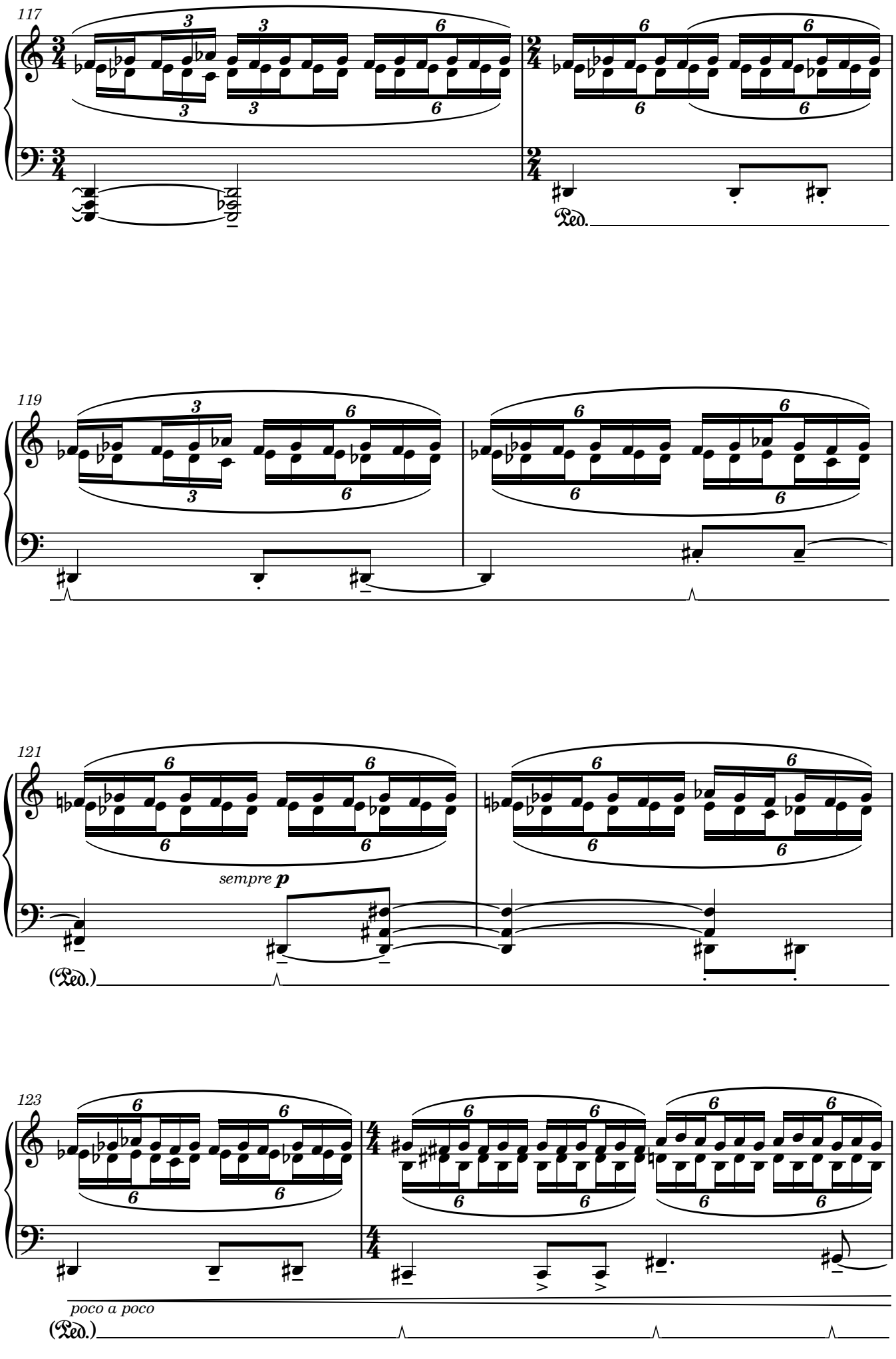

56
V
poco accel.
Tempo I
62
più f
espressivo
65
68
f

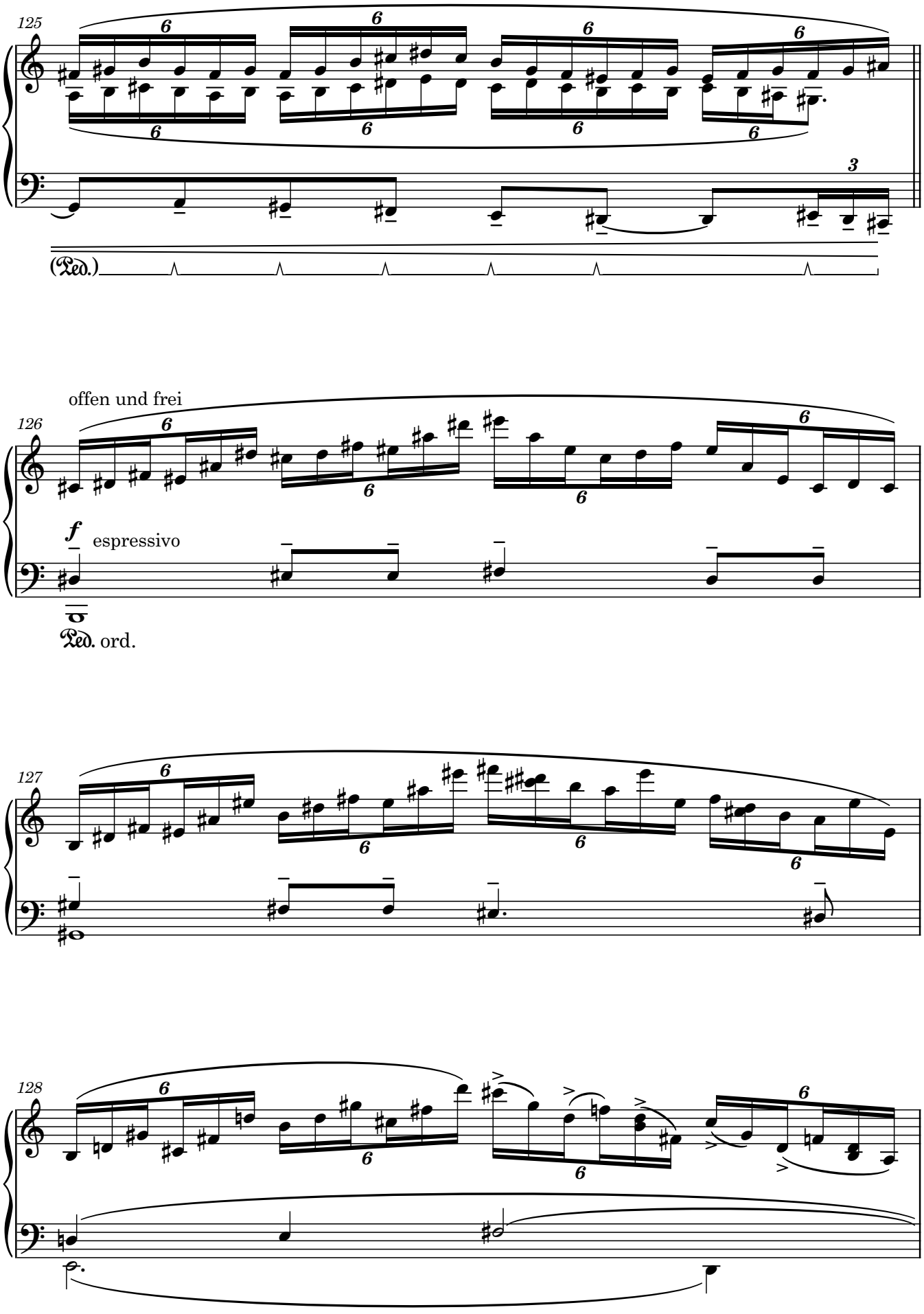

71
sffz
p sub.
m.s.
mp
sffz
73
75
f
sf
77
mp sempre
marcato
mp

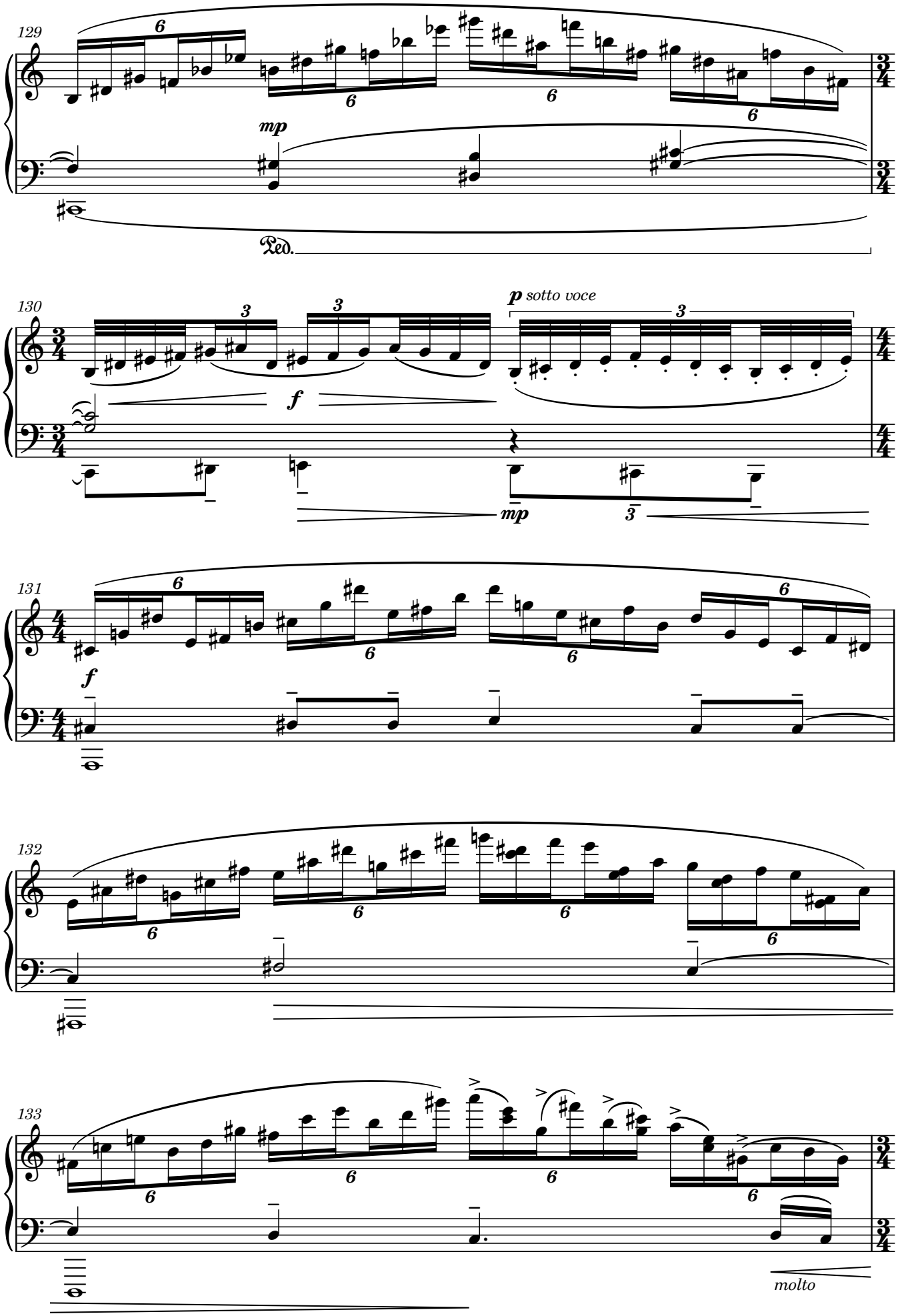

81
84
p
mp
p
87
mp
espressivo
meno f
92

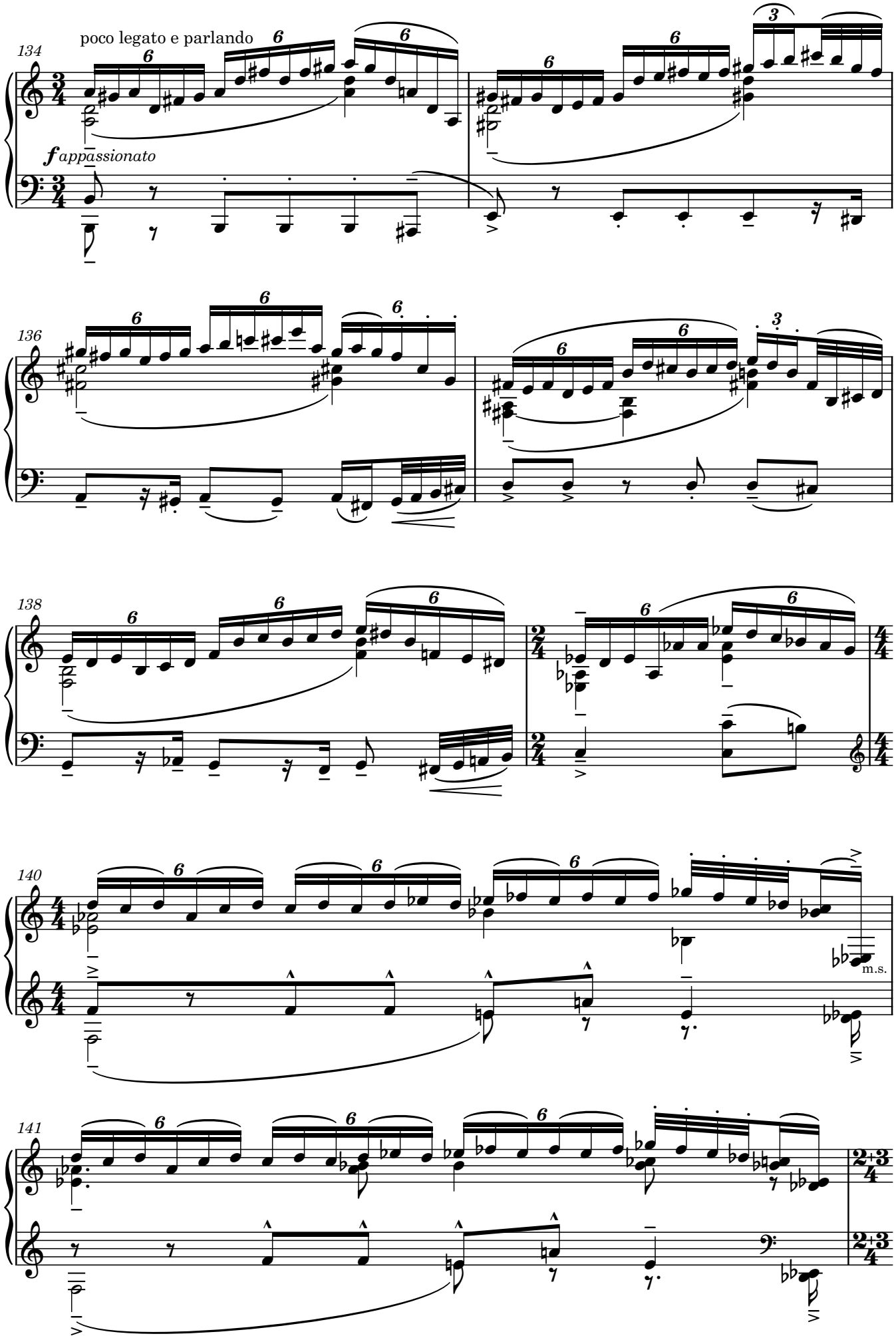

96
molto
99
mp
mp
(mp)
mf
mp
102
poco
106
p

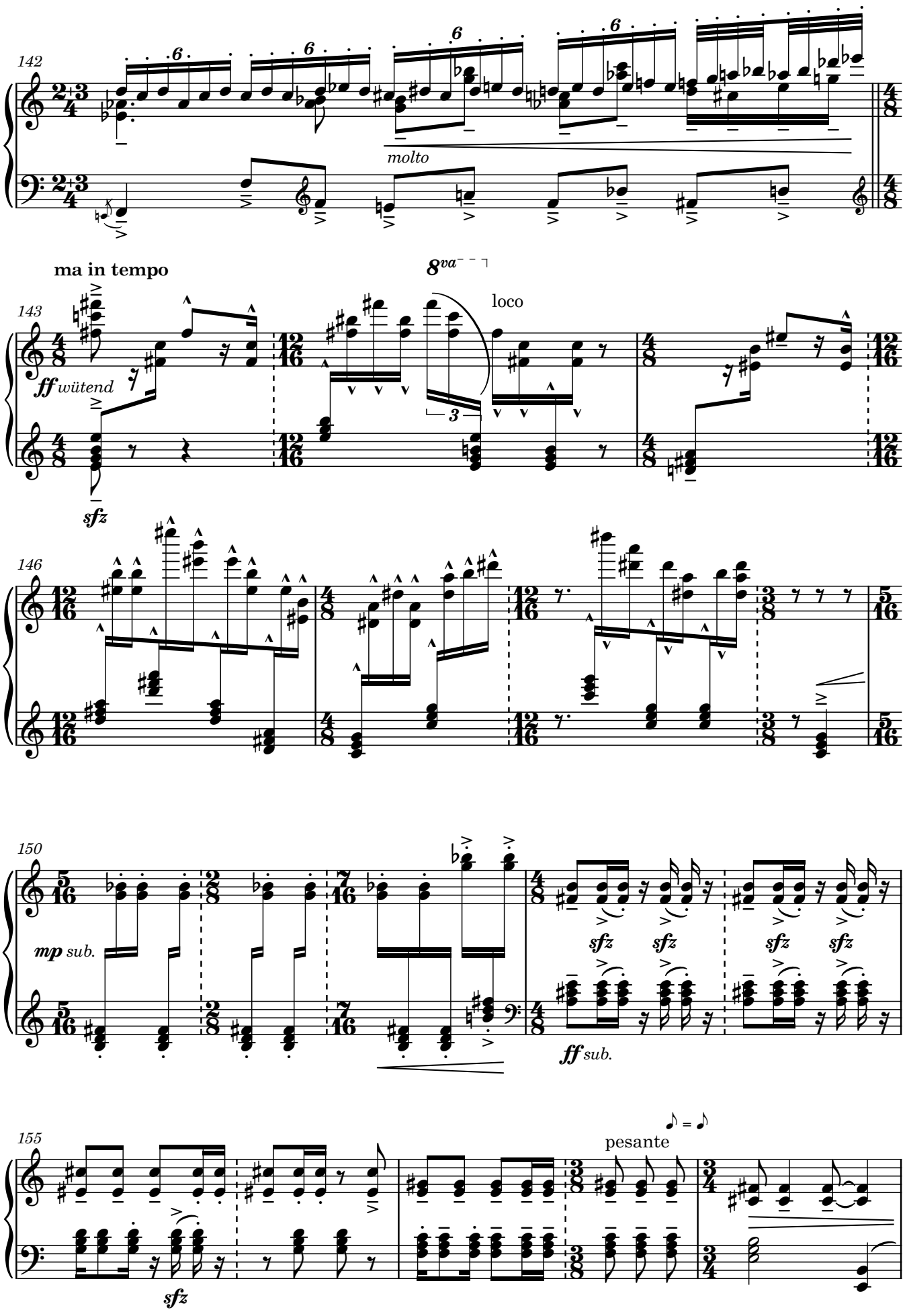

109
gesanglich
mp
111
sfz
sfz
113
115
tr
anlaufen lassen
sf
p

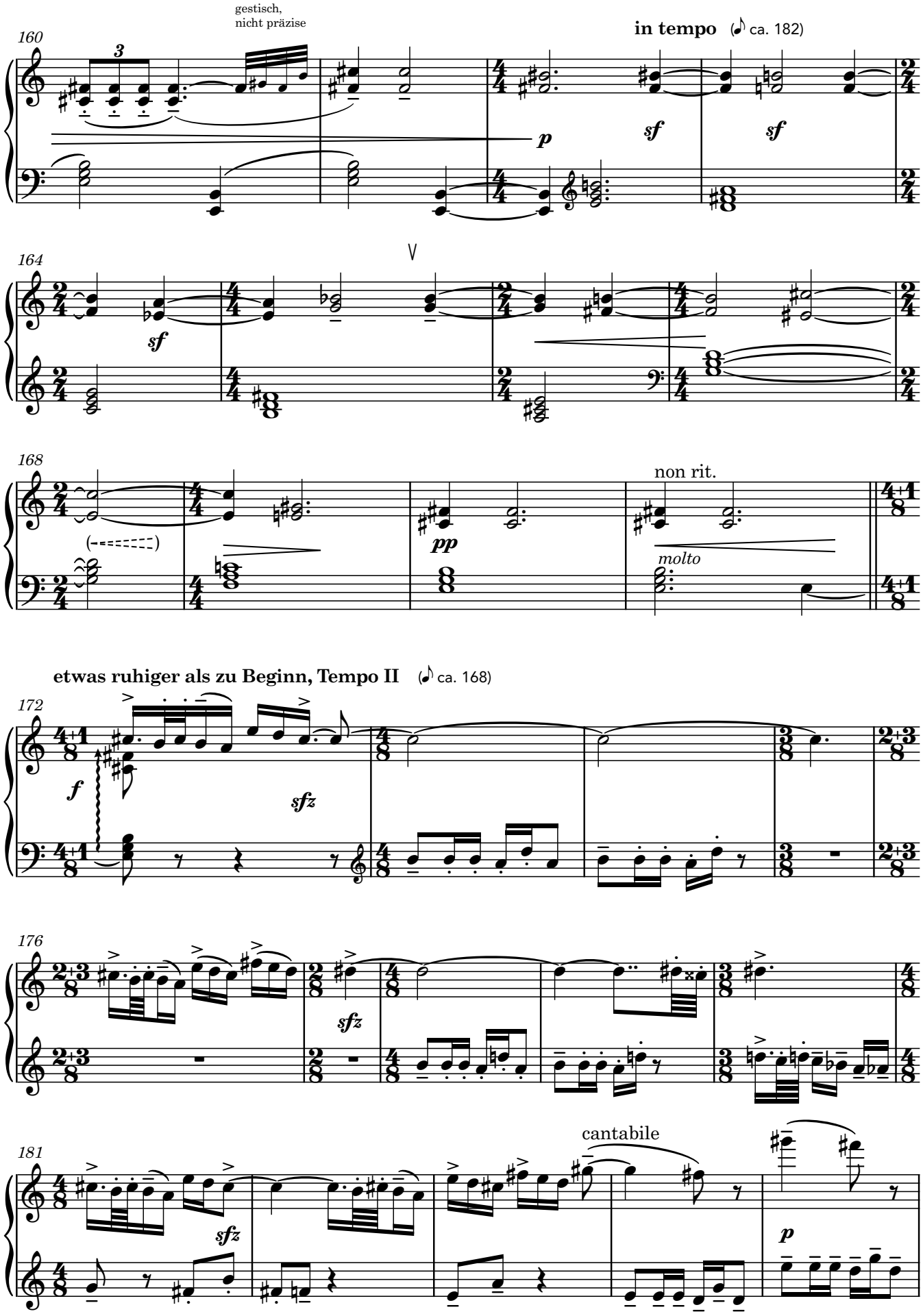

117
119
121
sempre p
(Ped.)
123
poco a poco
(Ped.)

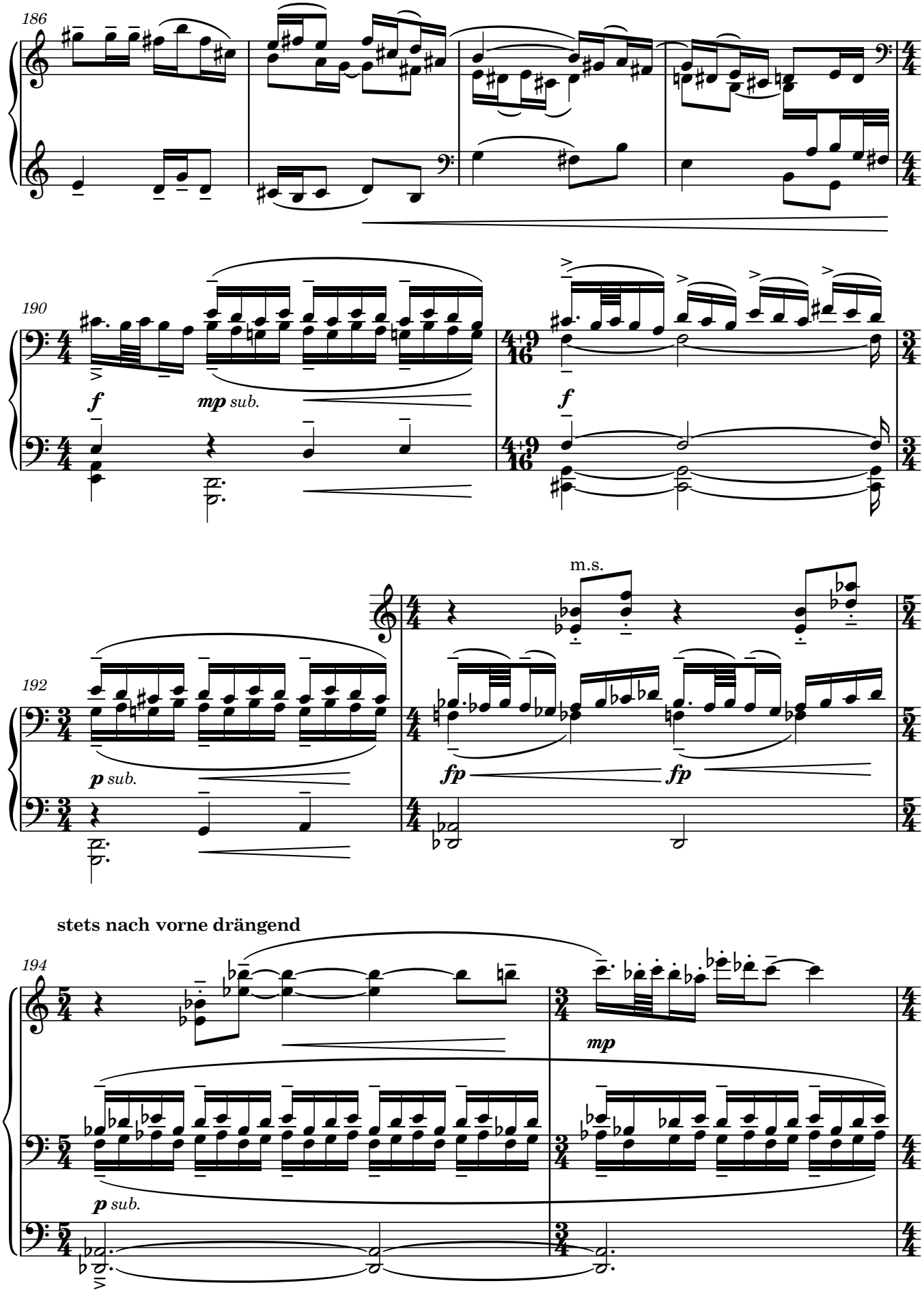

125
(Ped.)
offen und frei
126
f
espressivo
Ped. ord.
127
128

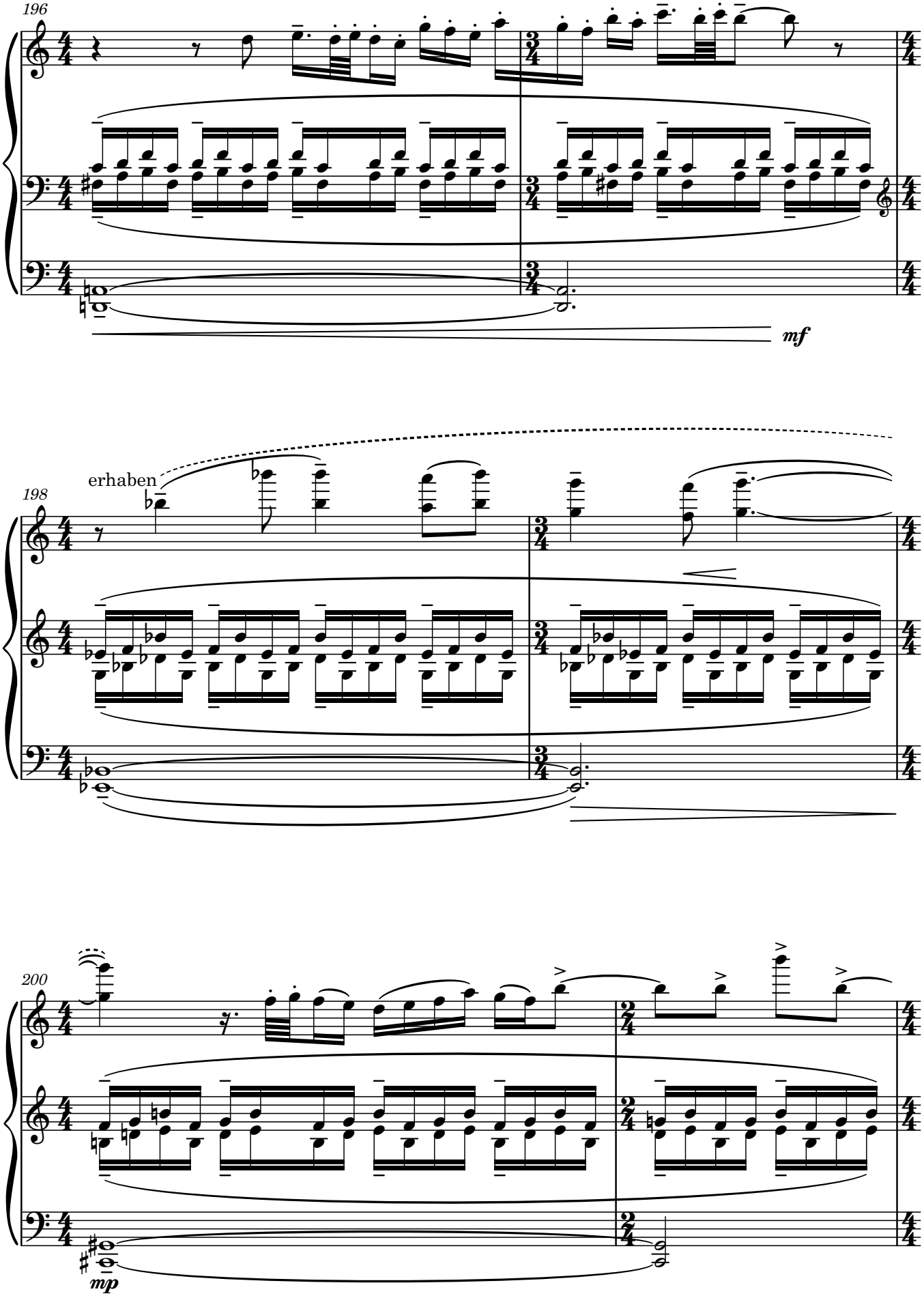

129
mp
Ped.
130
p sotto voce
f
mp
131
f
132
133
molto


134
poco legato e parlando
f appassionato
136
138
140
m.s.
141


142
molto
ma in tempo
143
ff wütend
sfz
8va
loco
146
150
mp sub.
sfz
sfz
sfz
sfz
ff sub.
155
sfz
pesante

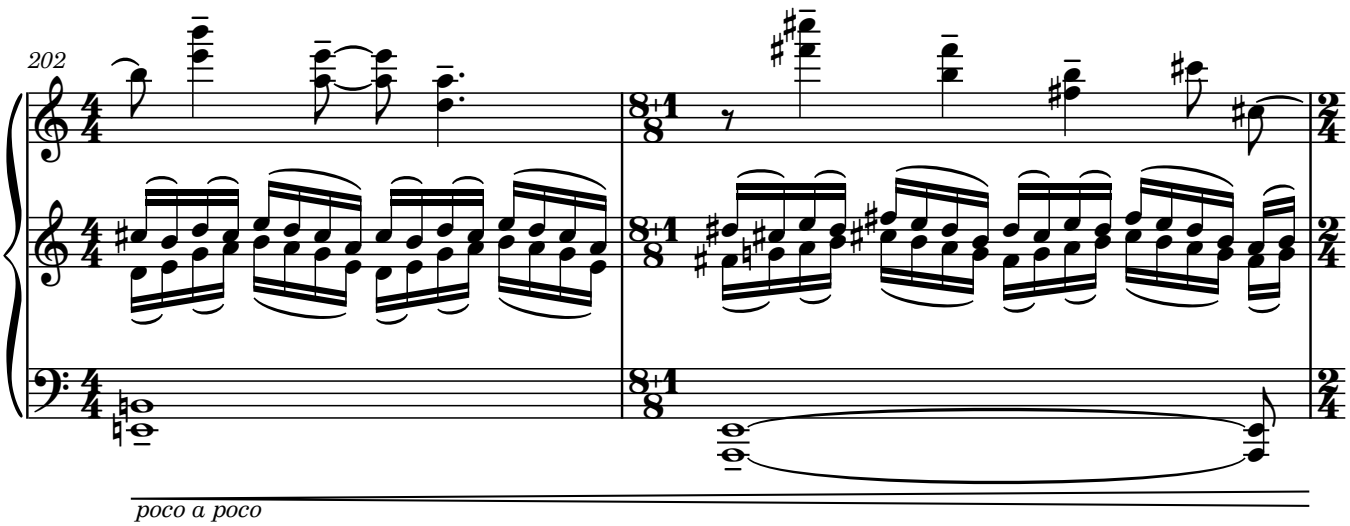

160
gestisch,
nicht präzise
3
p
in tempo
(♪ ca. 182)
sf
sf
164
sf
168
(----------)
pp
non rit.
molto
etwas ruhiger als zu Beginn, Tempo II
(♪ ca. 168)
172
f
sfz
176
sfz
181
sfz
cantabile
p


186
190
f
mp sub.
f
192
m.s.
p sub.
fp
fp
stets nach vorne drängend
194
mp
p sub.


196
mf
erhaben
198
200
mp

poco accel. (tornando Tempo II -> Tempo I)

202

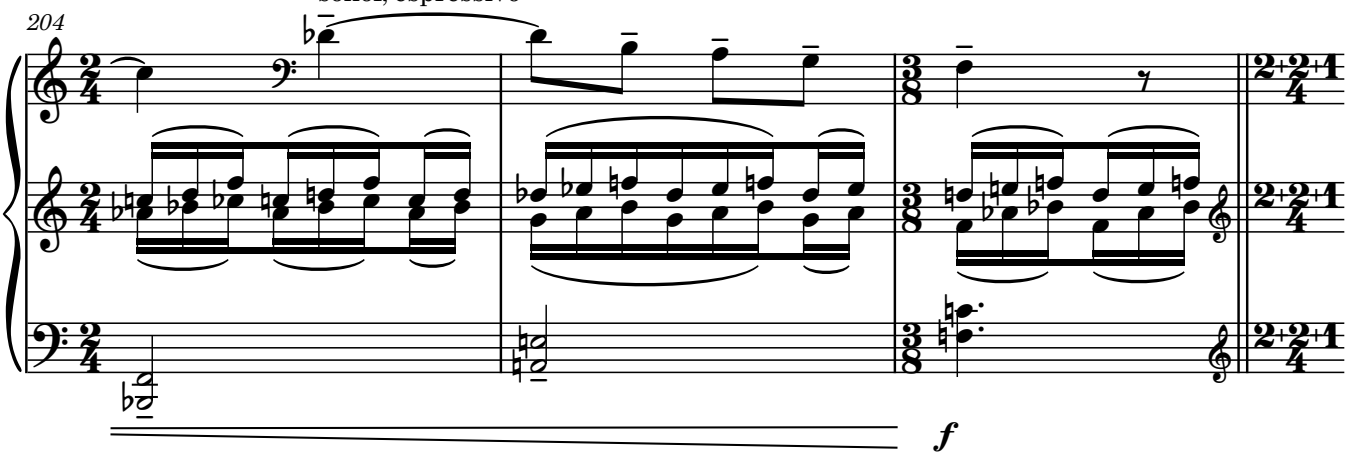


poco a poco

Tempo I

sonor, espressivo

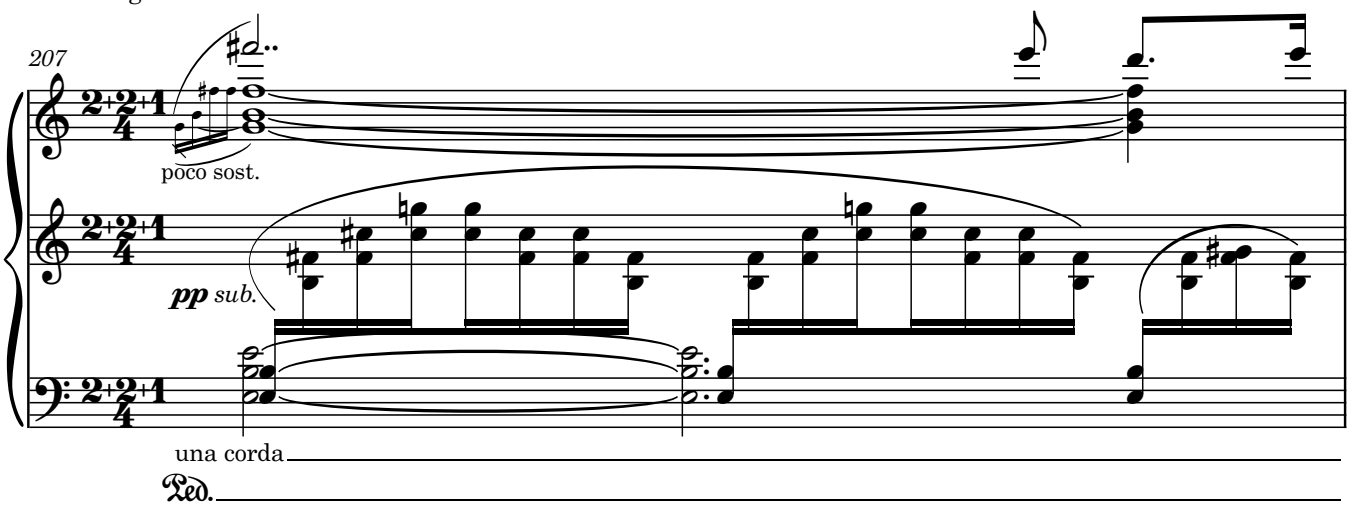
204



f

ganz fahl und unwirklich

207

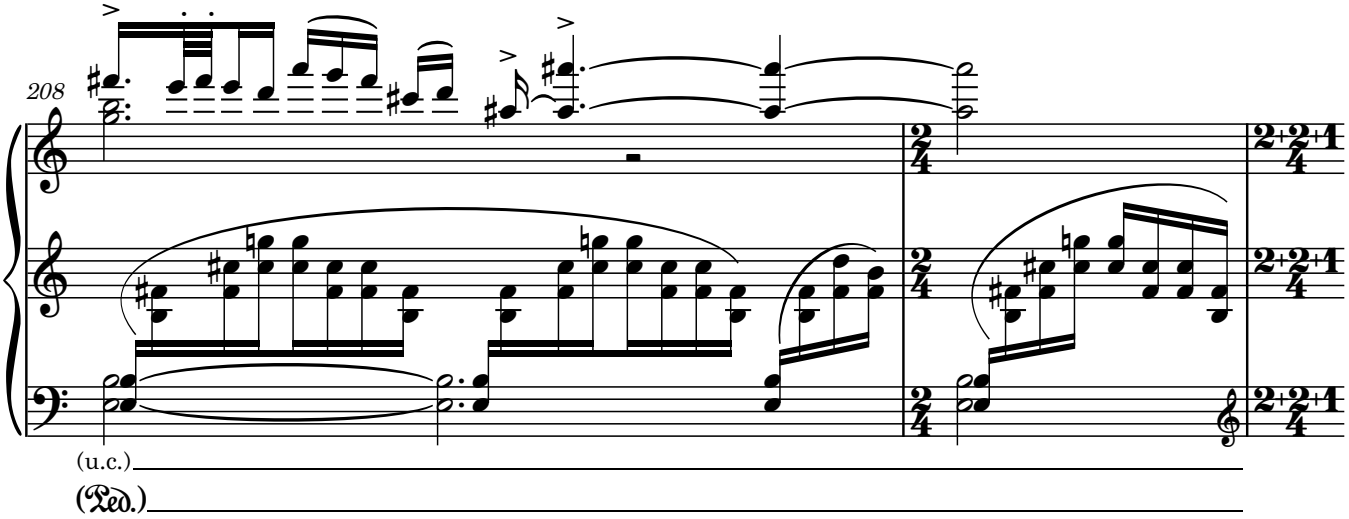


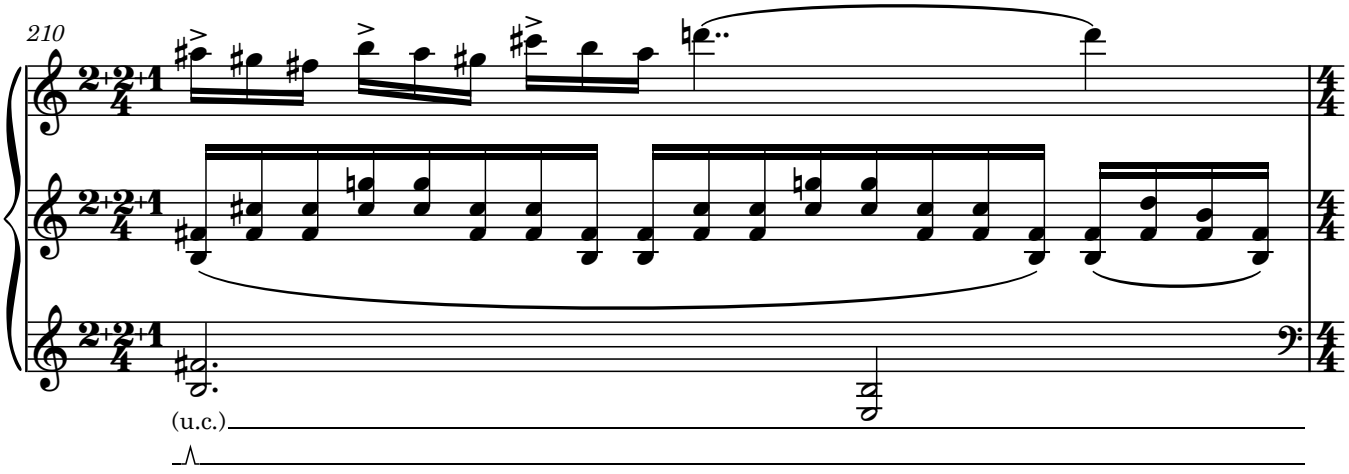
poco sost.

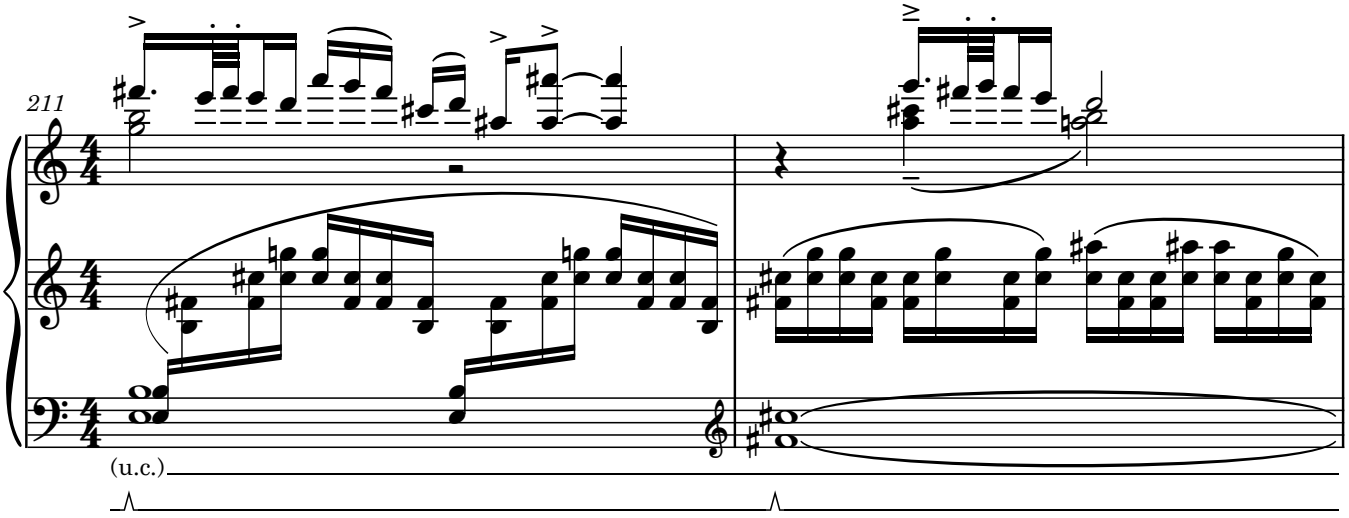
pp *sub.*

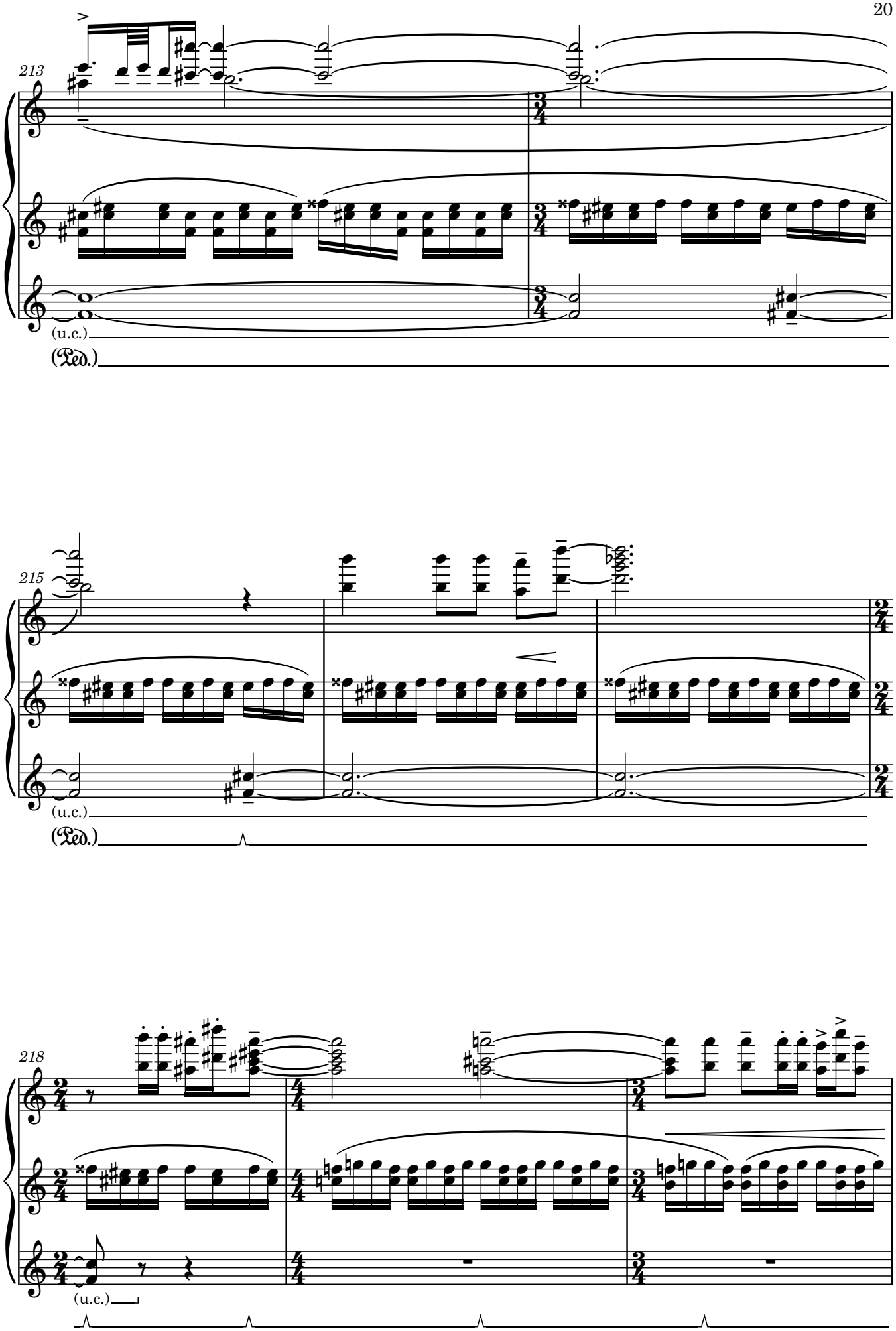
una corda

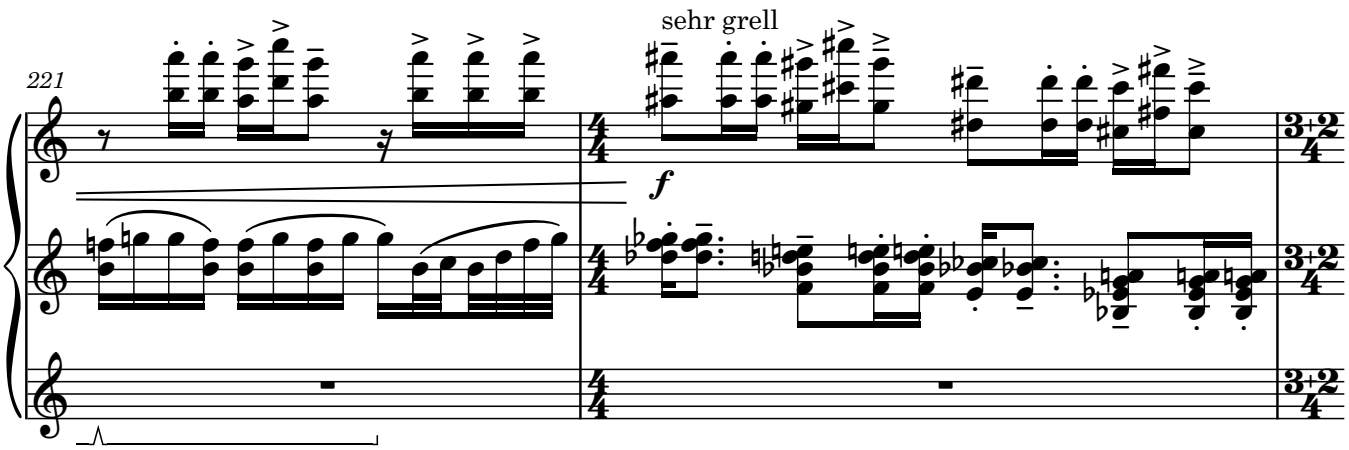
Ped.

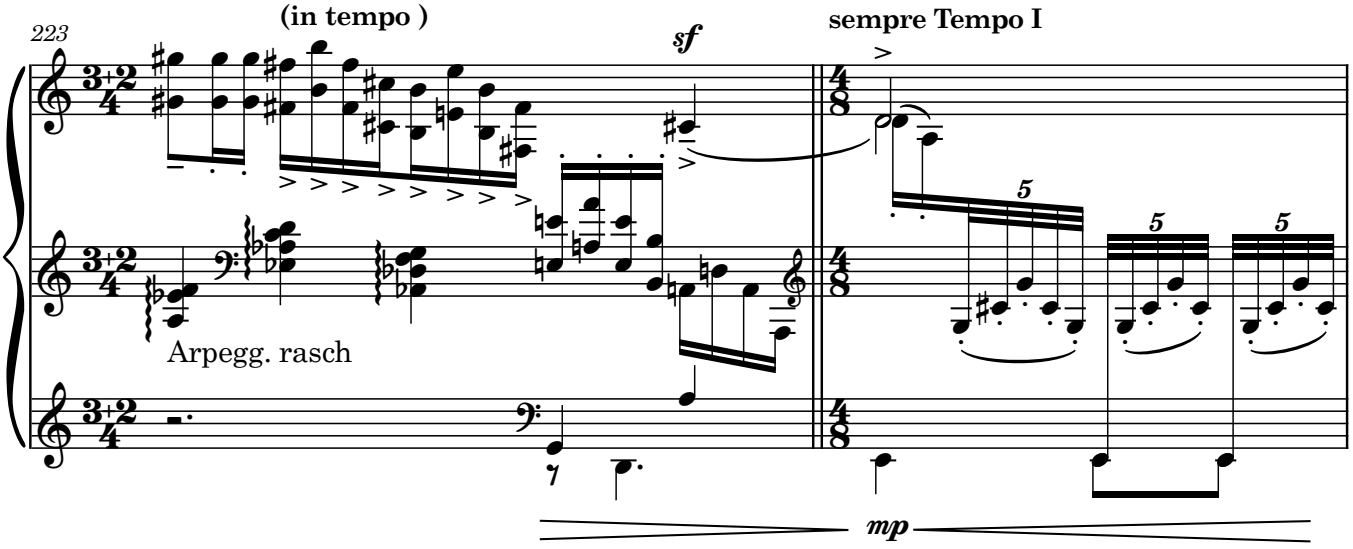

208
(u.c.)
(Ped.)

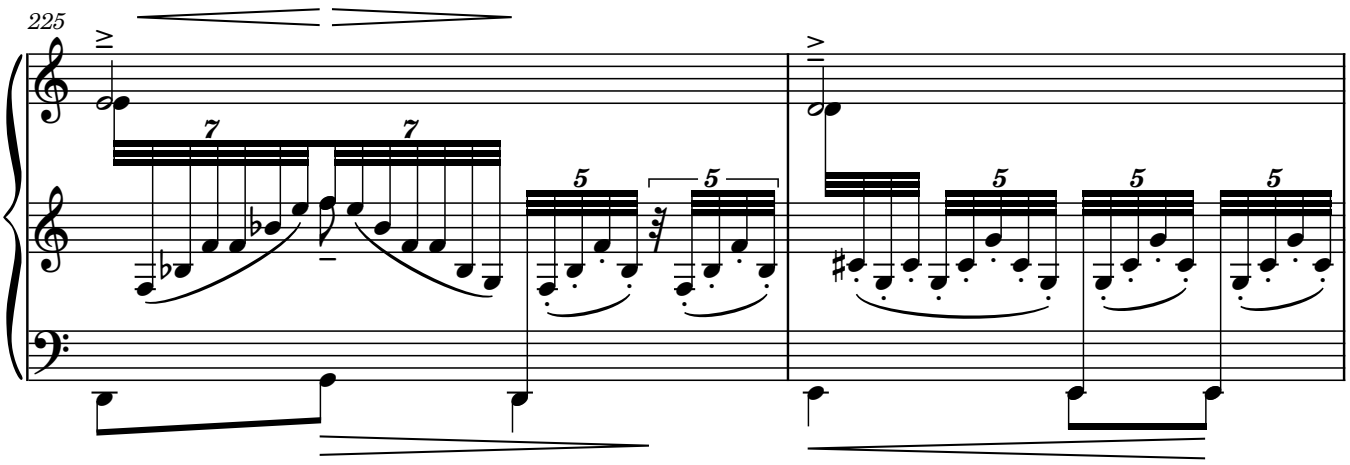

210
(u.c.)


211
(u.c.)


213
(u.c.)
(Ped.)
215
(u.c.)
(Ped.)
218
(u.c.)


221
sehr grell
f


223
(in tempo)
sf
sempre Tempo I
Arpegg. rasch
mp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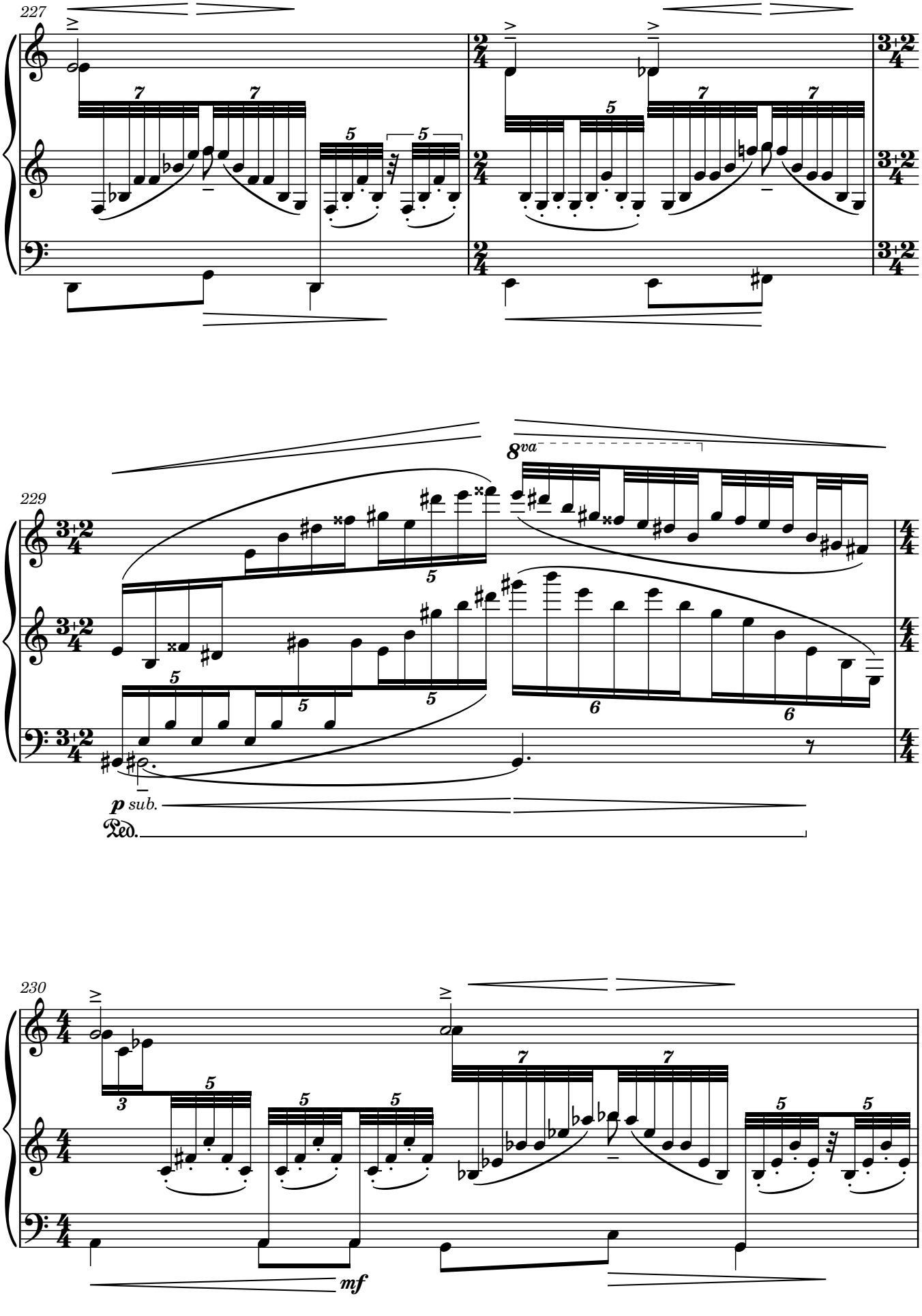
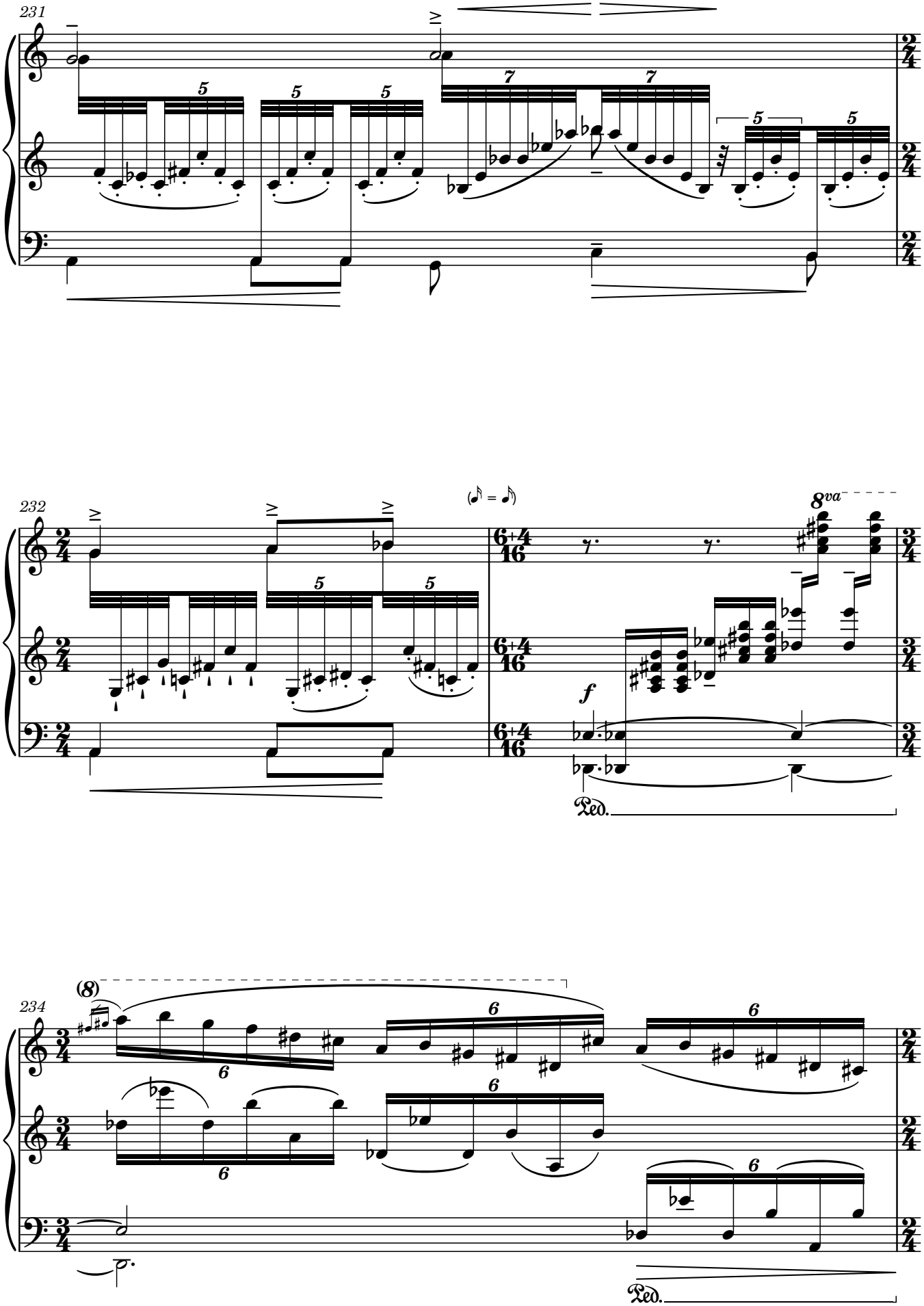
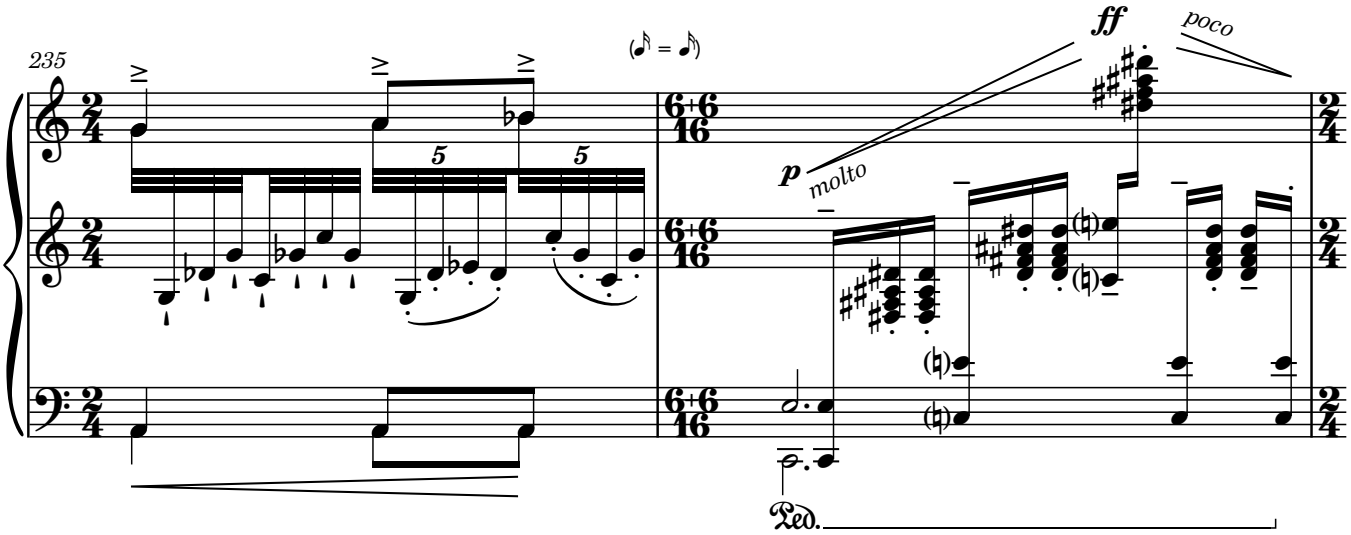
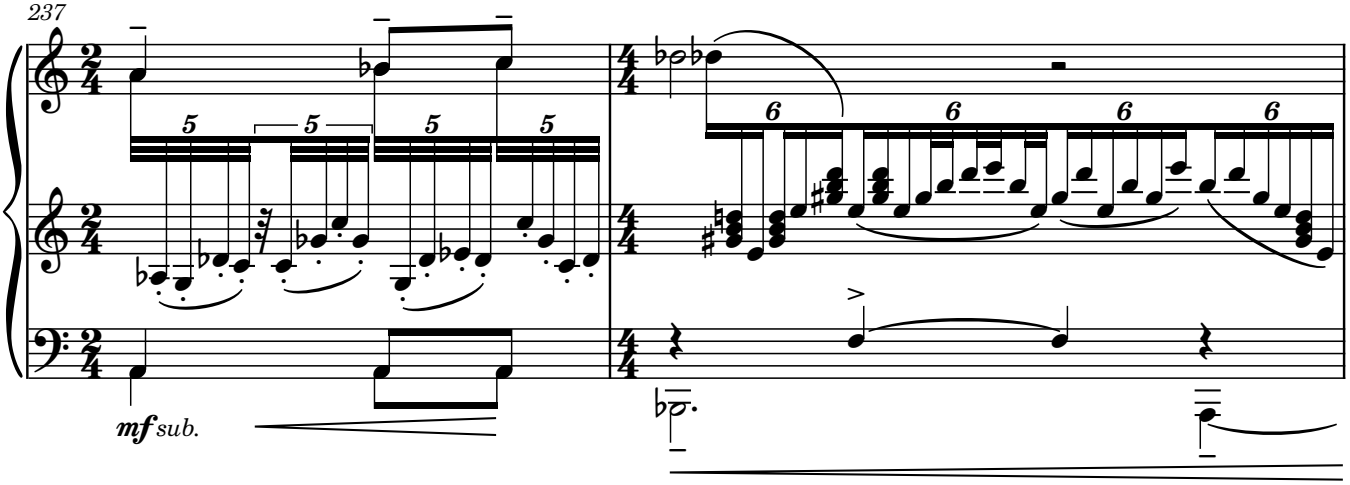
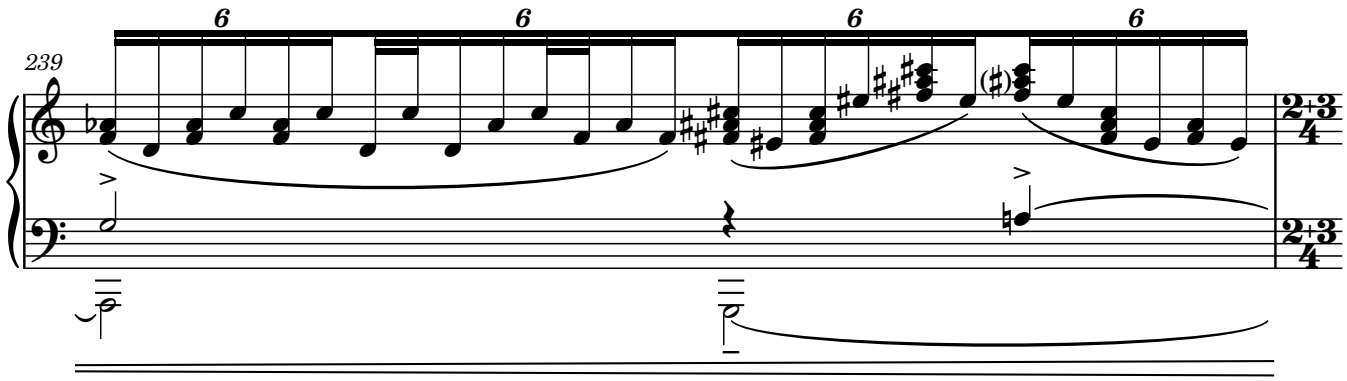

227
229
8va
p sub.
Ped.
230
mf


231
232
234
8va
Ped.
Ped.


235
(𝅘𝅥𝅯 = 𝅘𝅥𝅯)
ff
poco
p
molto
Ped.


237
mf sub.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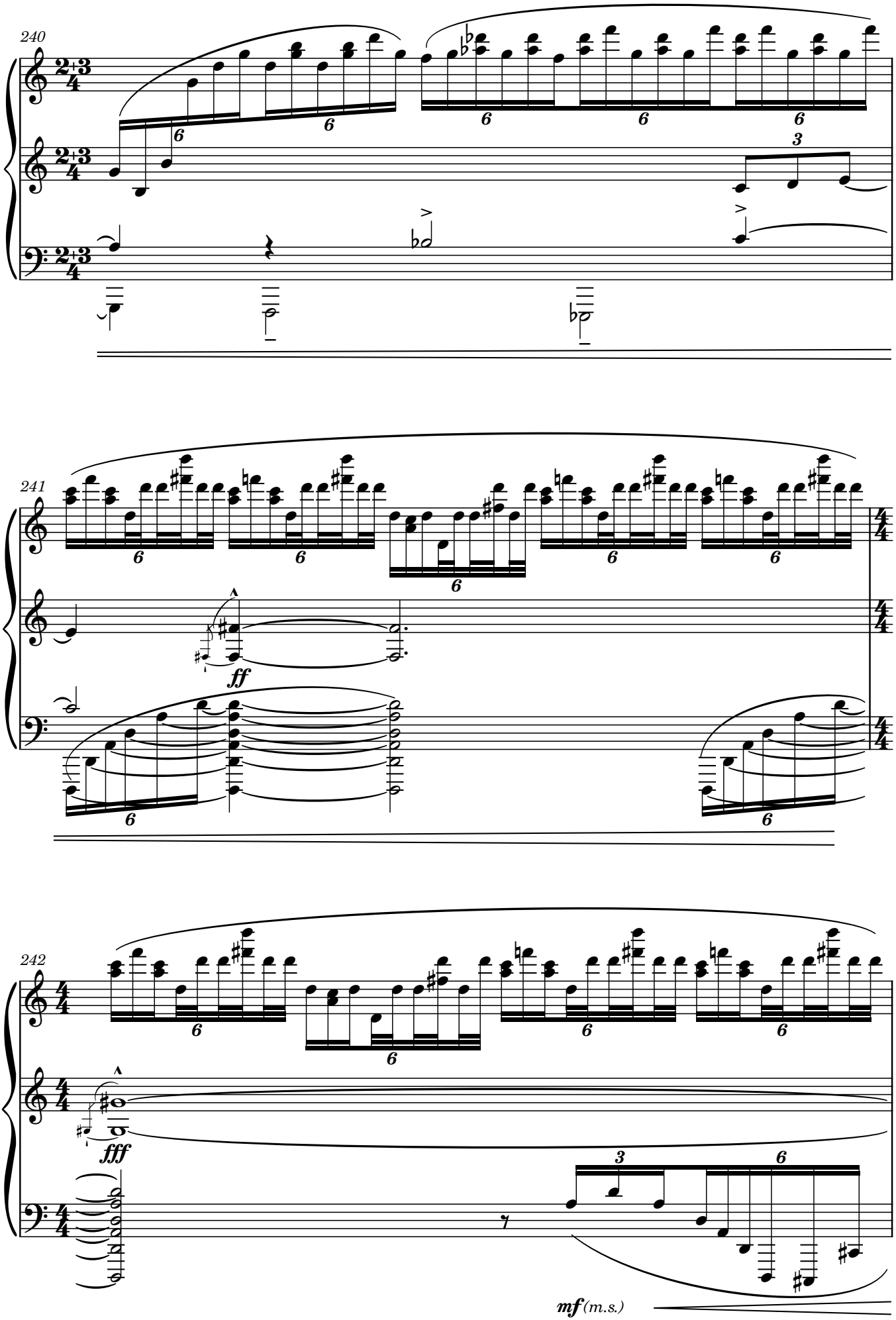
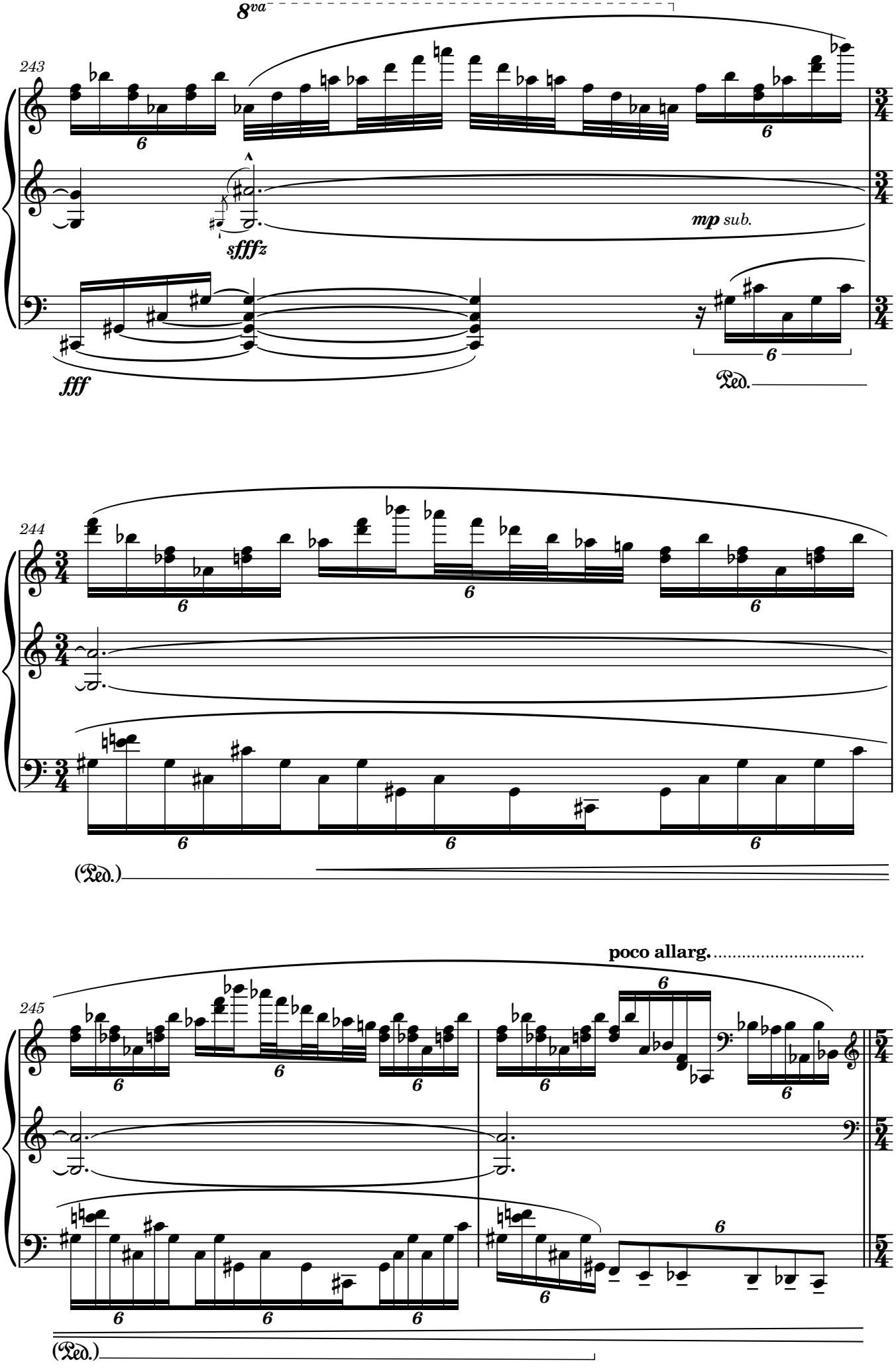
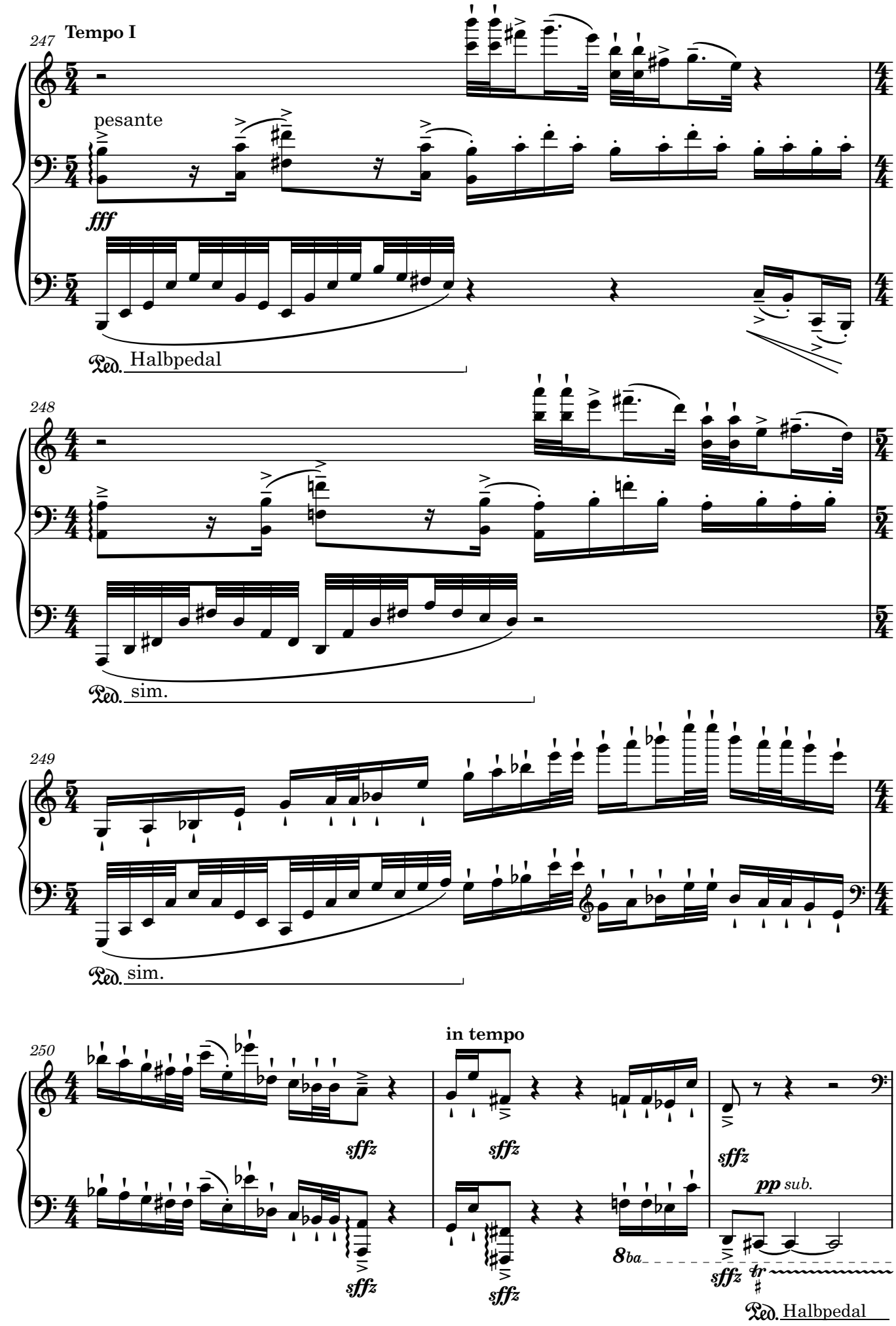
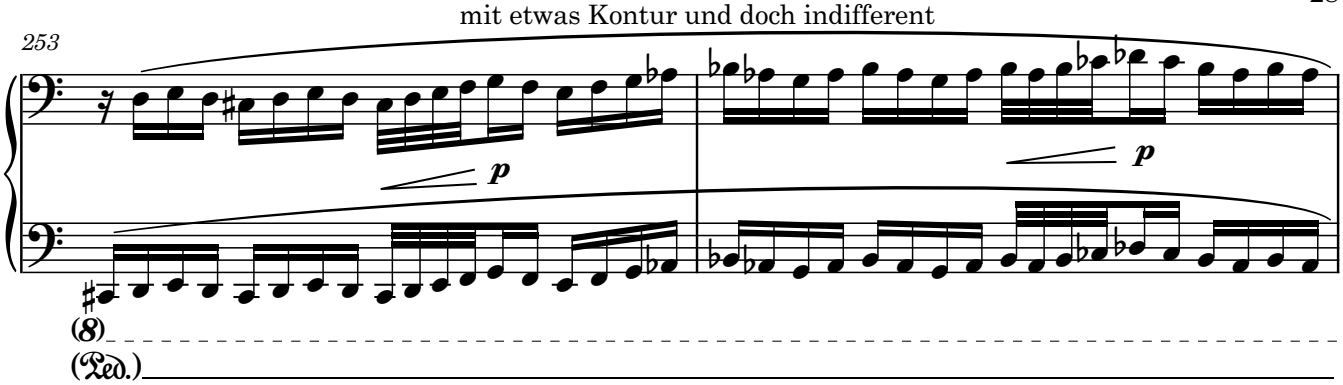

240
241
242
ff
fff
mf (m.s.)


8va
243
sffffz
mp sub.
fff
Ped.
244
(Ped.)
poco allarg.
245
(Ped.)


247
Tempo I
pesante
fff
Halbpedal
248
sim.
249
sim.
250
in tempo
sffz
sffz
sffz
sffz
sffz
8ba
pp sub.
tr
Halbpedal

mit etwas Kontur und doch indifferent

253



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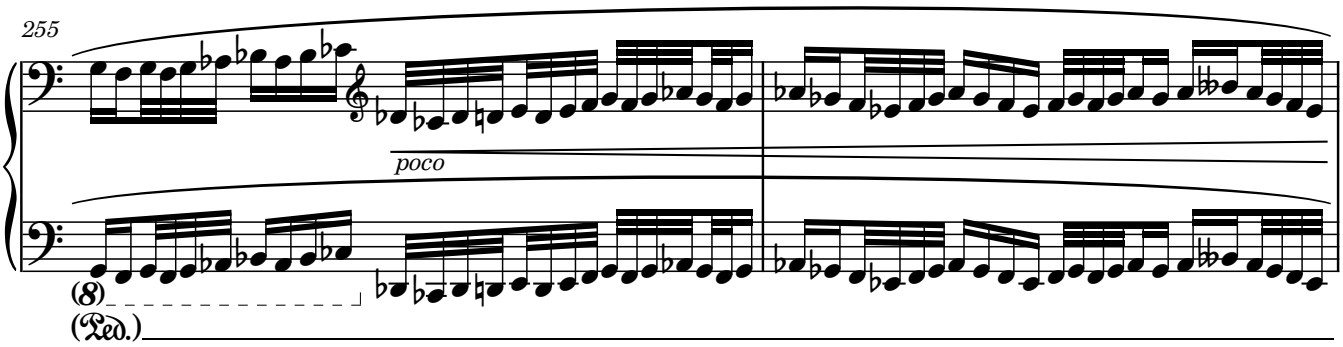

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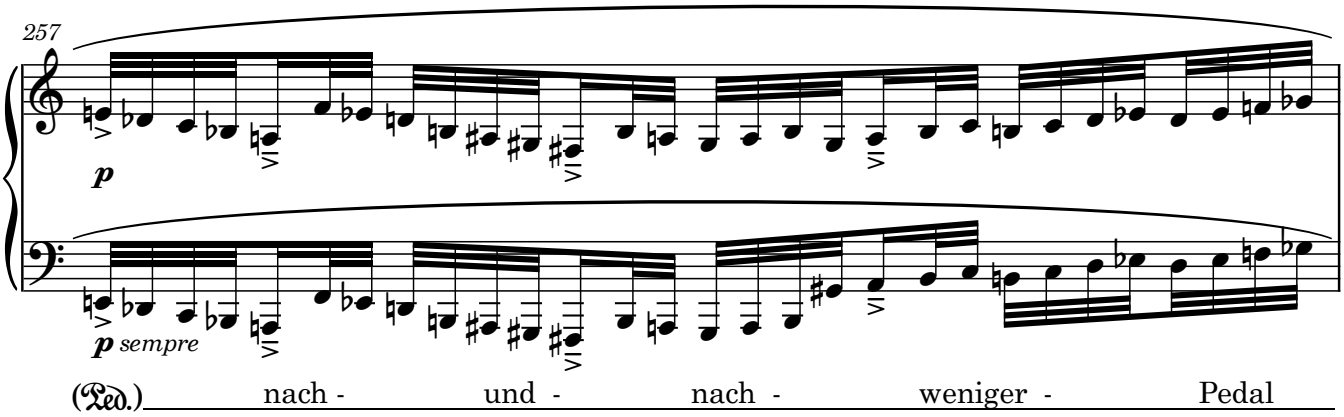

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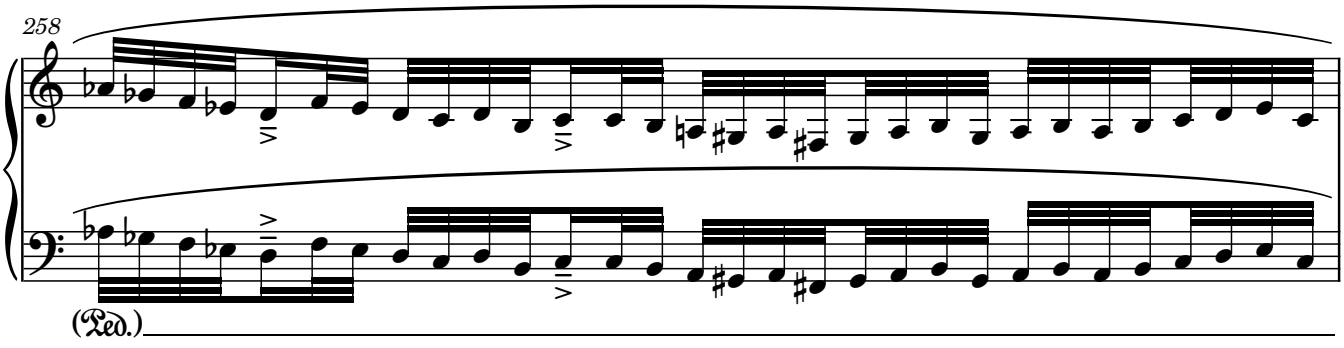
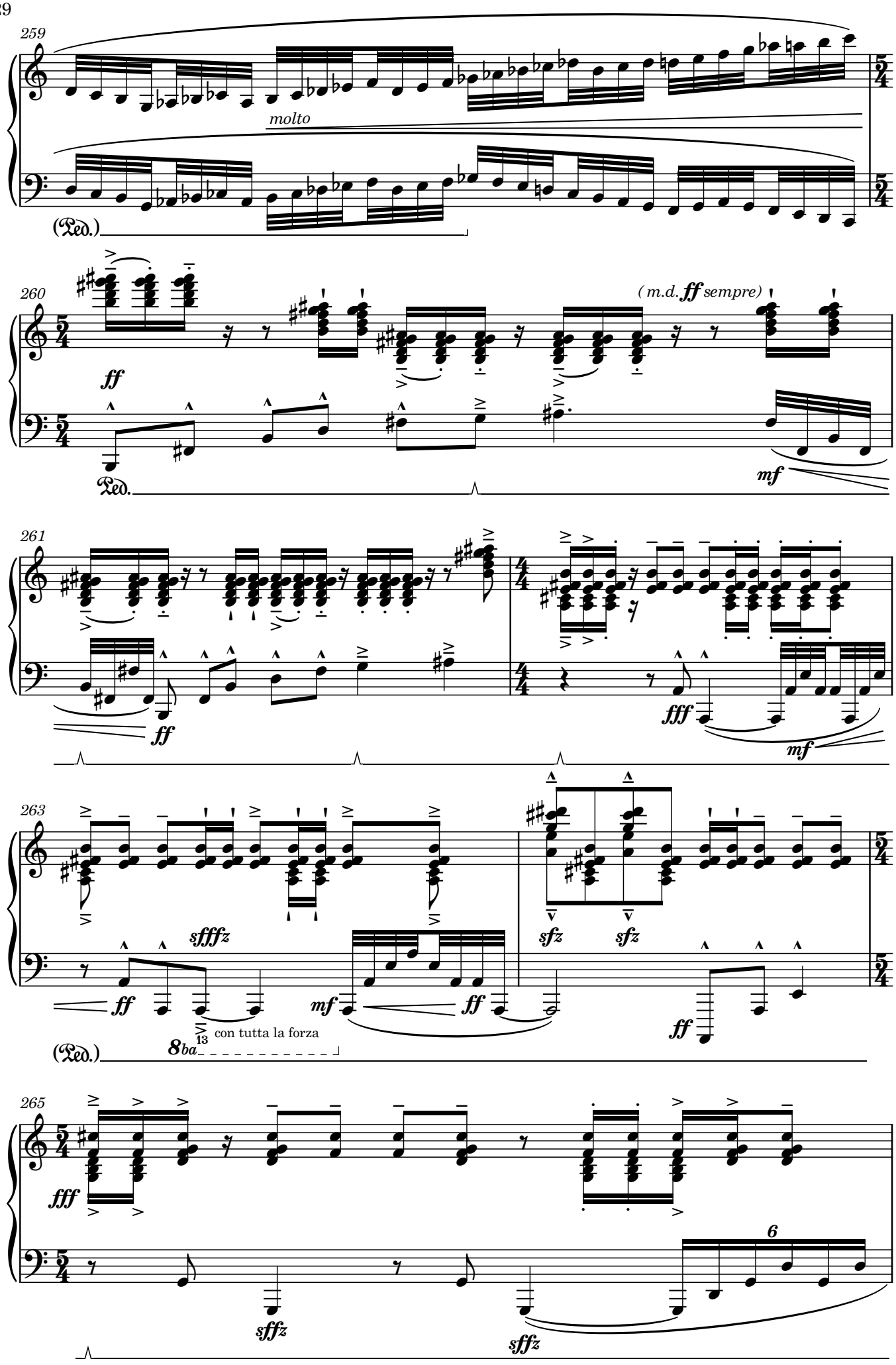
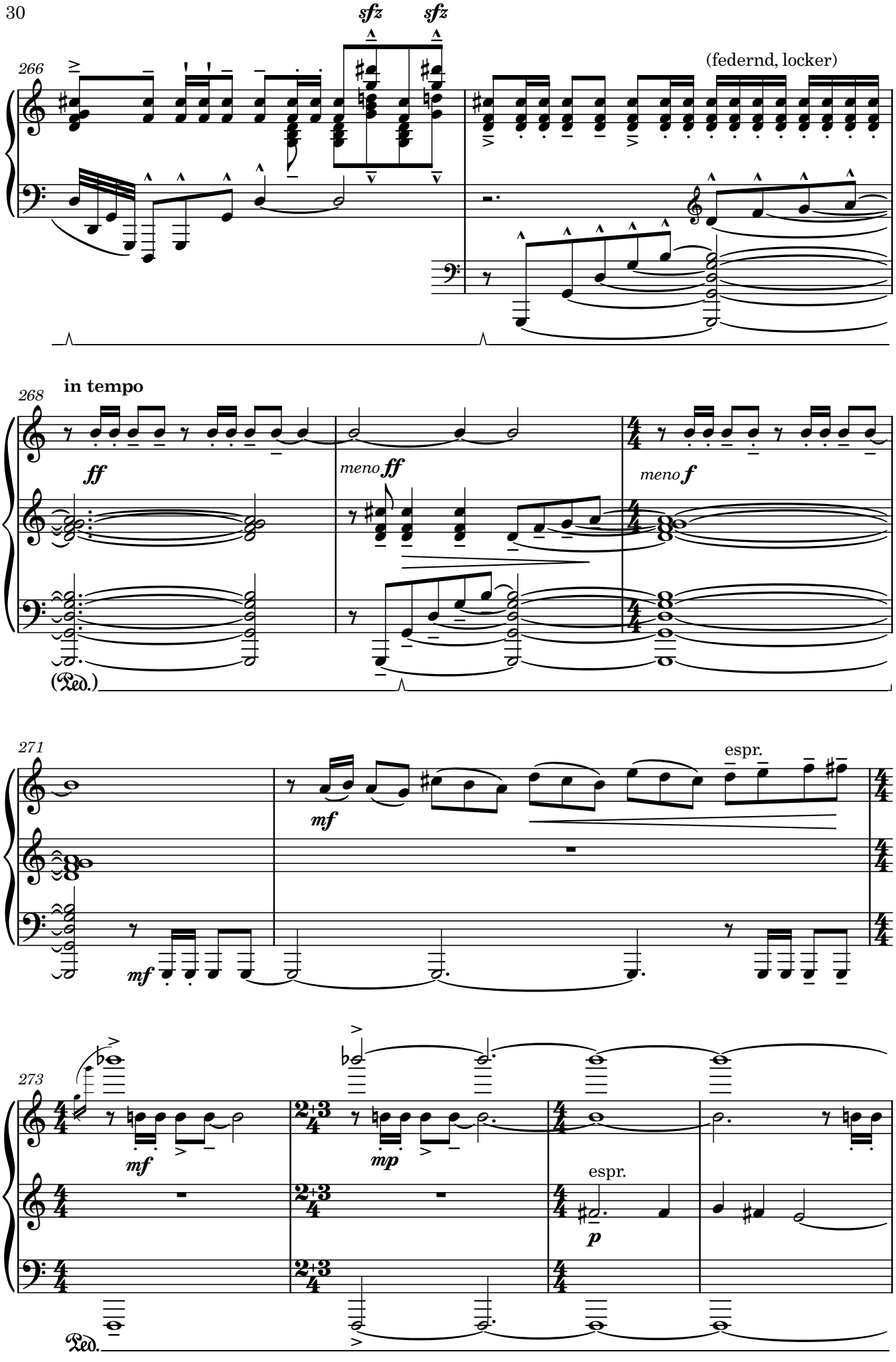
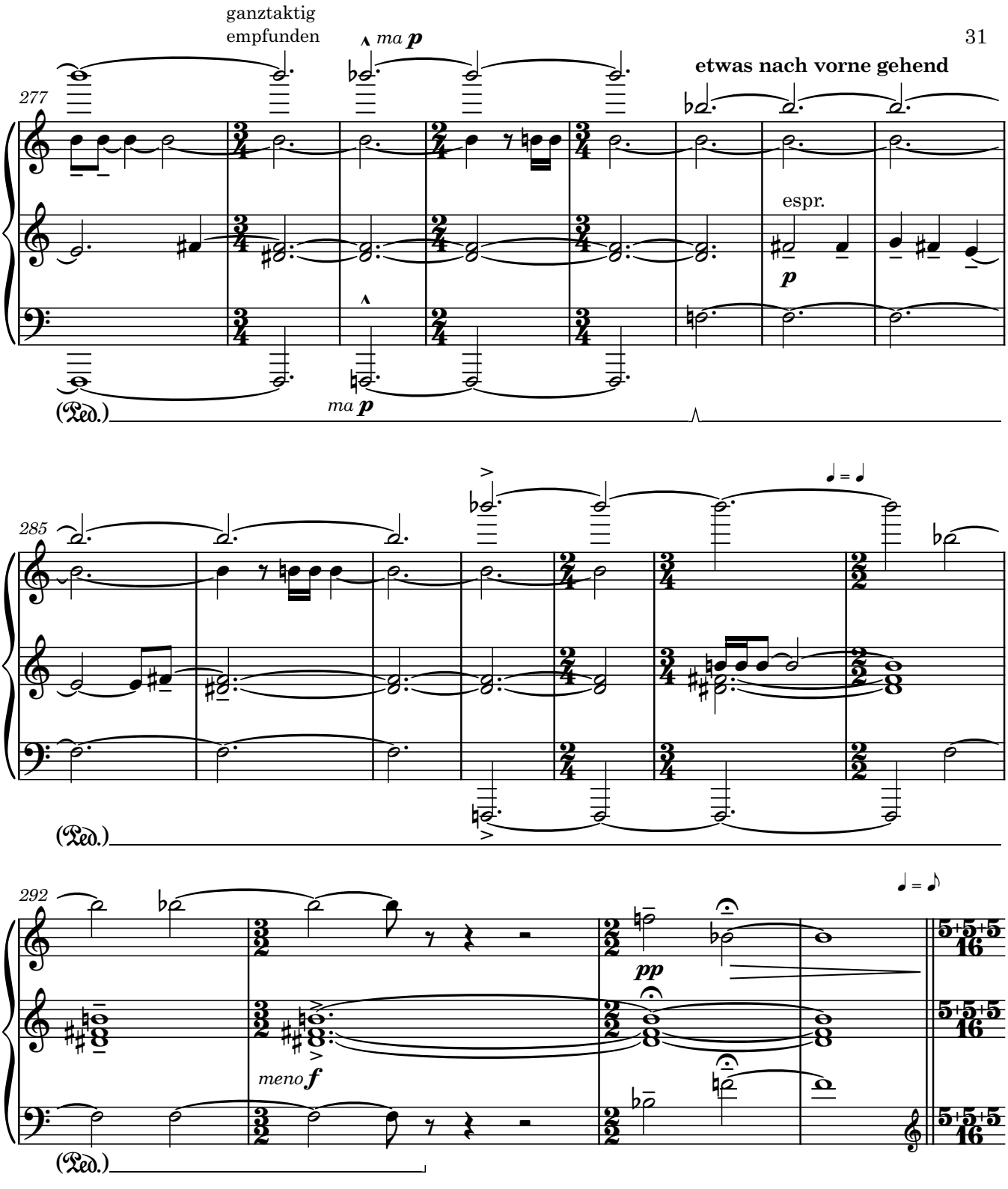


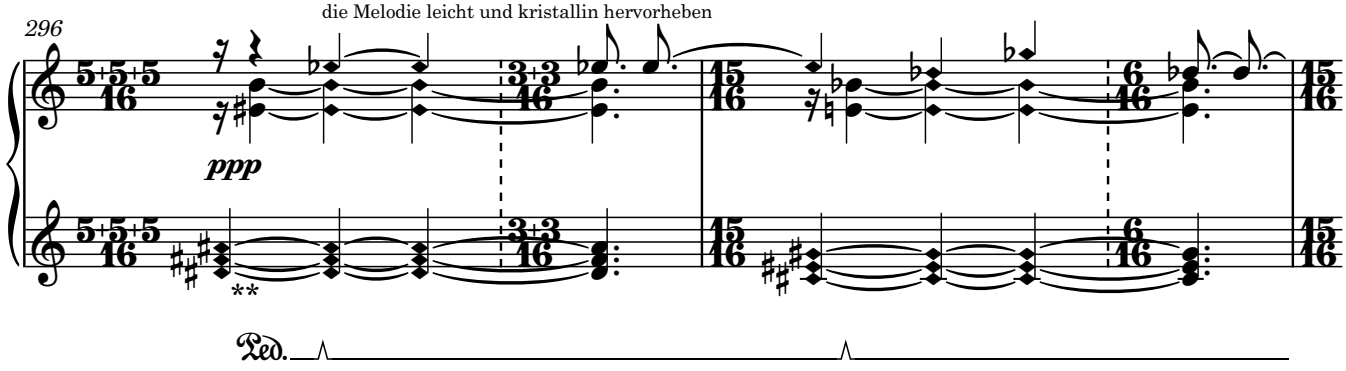

259
molto
(Ped.)
260
ff
(m.d. ff sempre)
Ped.
mf
261
ff
fff
mf
263
sfffz
ff
mf
ff
sfz
sfz
ff
con tutta la forza
8ba
(Ped.)
265
fff
sffz
sffz
6


266
sfz
sfz
(federnd, locker)
268
in tempo
ff
meno ff
meno f
(Ped.)
271
mf
mf
espr.
273
mf
mp
espr.
p
Ped.

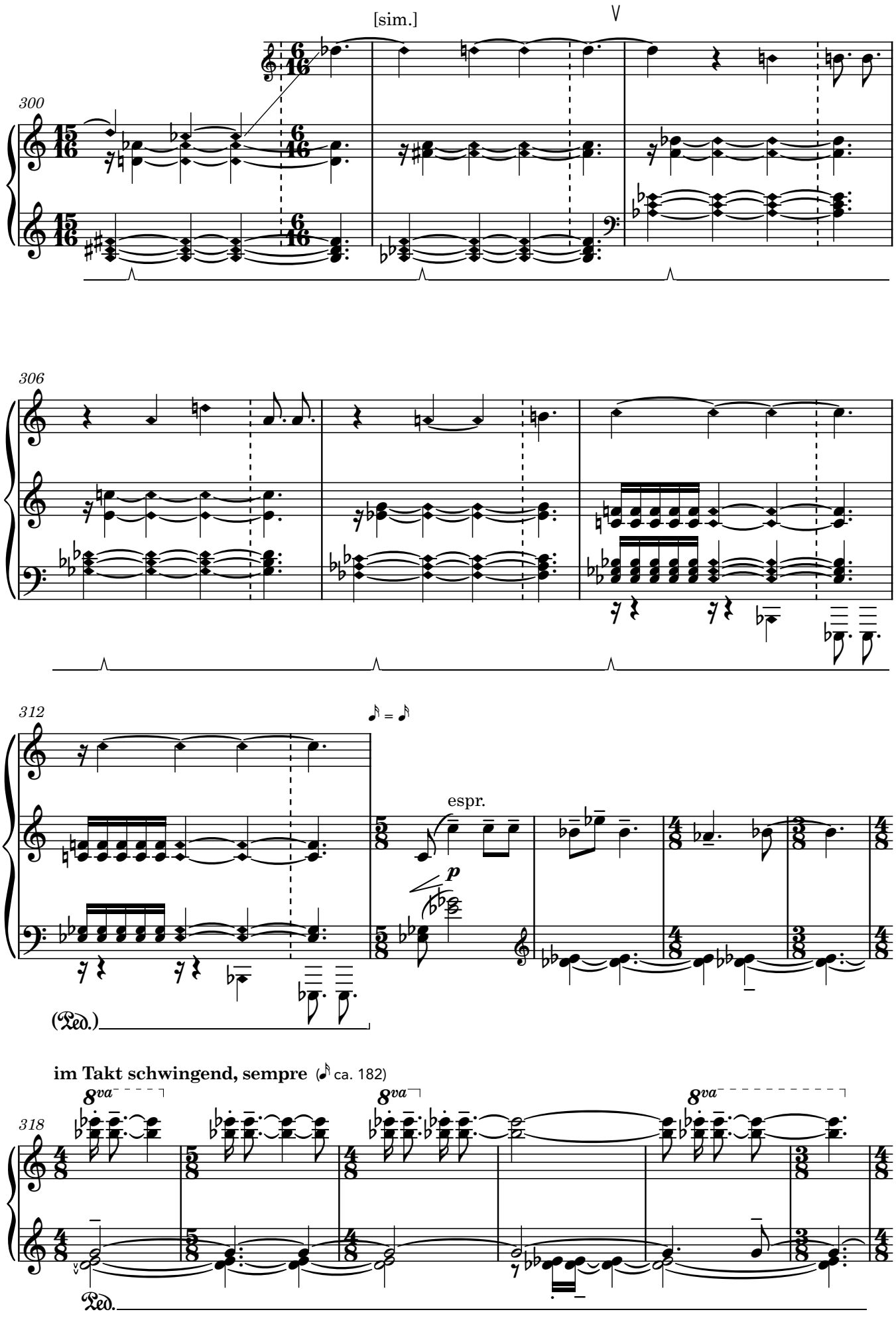


ruhig und völlig entrückt; quasi Tempo I (♪ ca. 185)*

* die Takte schwingend drei-hebig bzw. zwei-hebig empfinden



** alle Rauten-Notenköpfe haben je eine Dauer von 5 Sechzehnteln


[sim.]
300
306
312
espr.
p
(Ped.)
im Takt schwingend, sempre (ca. 182)
8va
318
Ped.