

Giacomo
PUCCINI

Preludio sinfonico

SC 32

Ottavino, 2 Flauti, 2 Oboi, Corno inglese
2 Clarinetti, 2 Fagotti, 4 Corni, 2 Trombe
3 Tromboni, Oficleide, Percussione, Arpa
2 Violini, Viola, Violoncello e Contrabbasso

herausgegeben von / a cura di / edited by
Michele Girardi

Aufführungsmaterial zu / Materiale per l'esecuzione di / Performance material to:
Edizione Nazionale delle Opere musicali di Giacomo Puccini
Band / Volume II.1

Partitur / Partitura d'orchestra / Full score



Carus 16.206

Vorwort

Puccini brachte sein *Preludio sinfonico* in A-Dur im «Juli 1882 [in] Mailand» nach einer eigenhändigen Datierung auf der letzten Seite einer Partiturabschrift zum Abschluss. Es war nach dem *Preludio a orchestra* in E aus den Jahren in Lucca (1876) die zweite Komposition dieses Genres. Eine erste Fassung des Stücks wurde wahrscheinlich im Juni 1882 fertig gestellt, wie ein autographes Titelblatt beweist. Sie entsprach noch nicht dem Stück, das dann am 15. Juli 1882 im Mailänder Konservatorium im zweiten der drei Abschlusskonzerte des Studienjahres 1881–1882 zum ersten Mal aufgeführt wurde und dem damals Vierundzwanzigjährigen aus Lucca einen Ehrenpreis («gran menzione») einbrachte. Puccini hatte nämlich den Umfang des Werkes von 193 Takten auf 167 Takte verkürzt, wobei er 38 Takte des Mittelteils durch 12 neue Takte ersetzte. Die Mailänder Aufführung war wahrscheinlich die einzige zu Puccinis Lebzeiten. Veröffentlicht wurde das Werk zum ersten Mal 1977 in unzuverlässiger Form durch Pietro Spada (Verlag Elkan-Vogel, Bryn Mawr, USA) und erstmals in einer kritischen Ausgabe 2009 im Carus-Verlag (Carus 16.206).

Der Entschluss, einen großen, beinahe ein Fünftel des Werkes umfassenden Abschnitt zu streichen, war eine wichtige Entscheidung, die ein bezeichnendes Licht auf die kompositorische Arbeit des jungen Puccini wirft, da der Abschnitt – man kann ihn, wenn auch mit einigen Schwierigkeiten, hinter den Verweiszeichen für die Kürzungen und eingeklebten Blättern in den Stimmen erkennen – eine Abfolge von mechanisch verlaufenden Sequenzen enthielt. Während der Komponist im folgenden *Capriccio sinfonico* von 1883, das ebenfalls eine Frucht der Studien am Konservatorium war, wie ein «großer Herr prassen» und prächtige Melodien mit vollen Händen austeilten sollte, verfuhr er bei der Komposition des *Preludio sinfonico* zurückhaltender; dies zeigt sich auch in seiner Entscheidung, auf einen Teil des Werkes zu verzichten, den er vielleicht für überflüssig hielt und der außerdem stark von seinem Lehrer Amilcare Ponchielli beeinflusst war und eine gelegentliche Neigung zum Pathos hatte. So stützt sich das ganze *Preludio* auf die fortschreitende Entwicklung von Material, das in den acht Anfangstakten konzentriert ist und aus einem einzigen Thema von dichtem harmonischem Gewebe besteht und in der Folge kunstgerecht und vor allem im Detail abgewandelt wird. Puccini entwickelt hier ein Formbewusstsein, das ausgewogene Proportionen verlangt.

Im Unterschied zum *Preludio a orchestra* aus der Anfangszeit ist dieses *Preludio sinfonico* durchaus gelungen und liefert ebenso wie das viel häufiger erwähnte und höher geschätzte *Capriccio sinfonico* melodisches Material für die künftigen Opern. Hat auch die reiche melodische Erfindung im letztgenannten Werk dafür gesorgt, dass zumindest ein Thema im Bewusstsein jedes Hörers geblieben ist (da *La bohème* damit beginnt und auch davon durchdrungen ist), besticht das *Preludio sinfonico* als Werk, das in formaler Hinsicht origineller ist und trotz seiner «schulischen» Prägung bereits ein reifes Beispiel dafür darstellt, wie Puccini die Technik melodischer und harmonischer Variation im Dienste des Ausdrucks zu nutzen wusste – eine Vorgehensweise, die in seinen Opern dann reiche Anwendung finden sollte.

Michele Girardi

Vorwort und Notentext sind Band II.1 der *Edizione delle opere musicali* (Carus 56.002) entnommen. Für das ungekürzte Vorwort, Faksimileabbildungen und den Kritischen Bericht sei auf diesen Band verwiesen.

L'Introduzione e la musica sono tratte dal volume II.1 dell'*Edizione delle opere musicali* (Carus 56.002). Per l'Introduzione non abbreviata, i facsimili e il Commento critico vedi questo volume.

Foreword and music are taken of volume II.1 of the *Edizione delle opere musicali* (Carus 56.002). For the non abbreviated Foreword, the facsimiles and the Critical Report see this volume.

Zu diesem Werk liegt folgendes Aufführungsmaterial vor:
Band II.1 der *Edizione delle opere musicali* (Leinenband, Carus 56.002), Partitur (kartoniert, Carus 16.206), komplettes Orchestermaterial (Leihmaterial).

Il materiale per l'esecuzione è disponibile in volume II.1 dell'*Edizione delle opere musicali* (rilegato in tela, Carus 56.002), partitura d'orchestra (rilegato in cartone, Carus 16.206), materiale d'orchestra (materiale da noleggio).

The following performance material is available: volume II.1 of the *Edizione delle opere musicali* (clothbound, Carus 56.002), full score (paper cover, Carus 16.206), complete orchestra material (rental material).

Prefazione

Il *Preludio sinfonico* in La maggiore di Puccini fu portato a termine nel «luglio 1882 [a] Milano», come recita una nota dell'autore nell'ultima pagina di una copia della partitura: è la seconda composizione nel genere, dopo il *Preludio a orchestra* in Mi degli anni lucchesi (1876). Una prima stesura del pezzo fu probabilmente completata nel giugno 1882, come attesta un frontespizio autografo. Essa non corrispondeva ancora al brano che avrebbe debuttato il 15 luglio del 1882 al Conservatorio di Milano nel secondo di tre saggi finali dell'anno accademico 1881–1882, e che valse al lucchese, allora ventiquattrenne, una «gran menzione»: Puccini aveva infatti operato un vasto taglio, riducendo le proporzioni del lavoro da 193 alle attuali 167 battute (ne sostituì 38 della parte centrale con 12 di raccordo). L'esecuzione milanese fu probabilmente l'unica quando Puccini era ancora vivo. Il lavoro venne pubblicato per la prima volta nel 1977, in una forma assai poco attendibile, da Pietro Spada (Elkan-Vogel, Bryn Mawr, USA) e per la prima volta in un'edizione critica nel 2009 da Carus-Verlag (Carus 16.206).

La decisione di sopprimere una sezione vasta (quasi un quinto del totale), che conteneva uno sviluppo farcito di progressioni dall'andamento meccanico – la si può leggere, sia pure con qualche difficoltà, sotto ai segni e ai fogli incollati sulle parti d'orchestra –, è un importante gesto, che ci consente di cogliere qualche tratto del processo compositivo del giovane Puccini. Se nel *Capriccio sinfonico* del 1883, brano per orchestra successivo e anch'esso tributo agli studi di Conservatorio, il musicista avrebbe «scialato da gran signore», distribuendo splendide melodie a piene mani, nel comporre il *Preludio sinfonico*, al contrario, fu assai parco, e volle mantenere questa coerenza tagliando una parte che forse ritenne ridondante, e oltretutto più palesemente vicina alla maniera del suo maestro Amilcare Ponchielli, incline all'enfasi in più di qualche occasione. L'intero *Preludio* si basa infatti sul progressivo sviluppo di un materiale concentrato nelle canoniche 8 battute iniziali, costruito su un unico tema e su un tessuto armonico compatto, ad arte modificato in seguito puntando soprattutto sul dettaglio. Puccini seppe cogliere, cioè, una peculiarità della forma che richiedeva proporzioni ben calcolate.

Questo *Preludio sinfonico*, a differenza del *Preludio a orchestra* d'esordio, è un brano pienamente riuscito e, come il ben più frequentato e apprezzato *Capriccio sinfonico*, fornisce materiale melodico alla musica operistica di là da venire: se la generosa invenzione profusa in quest'ultimo brano ha fatto sì che almeno un tema sia rimasto nella coscienza di ogni ascoltatore (perché apre *La bohème* e ne costella la partitura), il *Preludio* s'impone come episodio più innovativo dal punto di vista del trattamento formale, e offre, nonostante la sua matrice «scolastica», un esempio già maturo di come Puccini sapesse utilizzare la tecnica della variazione, melodica e armonica, a fini espressivi, procedimento che avrebbe trovato tante applicazioni nel suo teatro musicale.

Michele Girardi

Foreword

According to the date in his own handwriting on the last page of a copy of the score, Puccini completed his *Preludio sinfonico* in A major in «July 1882 [in] Milan». It was the second composition in this genre following his *Preludio a orchestra* in E, which was composed during his years in Lucca (1876). A first version of the piece was probably completed in June 1882, as proven by an autograph title page. This did not yet correspond to the piece that was then performed for the first time on 15 July 1882 at the Milan Conservatory in the second of three graduation concerts in the academic year 1881–1882, earning the twenty-four-year-old student from Lucca an honorable mention («gran menzione»). Puccini had shortened the middle section of the piece from 193 to 167 measures by replacing the 38 measures of this section with 12 new measures. The Milan performance of the work was probably the only one which took place during Puccini's lifetime. It was first published in 1977 in an unreliable edition by Pietro Spada (publisher Elkan-Vogel, Bryn Mawr, USA) and it was published for the first time in a critical edition by Carus-Verlag in 2009 (Carus 16.206).

The decision to remove a substantial portion (almost one fifth) of the work was important, casting a significant light on the compositional methods of the young Puccini, since the portion – which can, with some difficulty, be deciphered among the indications for cuts and the pasted pages in the parts – contained a succession of mechanical sequences. Whereas in the subsequent *Capriccio sinfonico* of 1883, likewise a product of his studies at the Conservatory, the composer was as «spendthrift as a grand lord», distributing a host of glorious melodies with open arms, he was more restrained in the composition of the *Preludio sinfonico*. This can also be seen in his decision to delete a portion of the work which he perhaps considered superfluous and which, moreover, was strongly influenced by his teacher Amilcare Ponchielli and occasionally showed a tendency towards pathos. Thus, the entire *Preludio* is based on the successive development of material concentrated in the first eight measures consisting of a single theme, densely harmonically woven, which subsequently is artfully modified, especially in detail. Here, Puccini develops an awareness of form which demands balanced proportions.

In contrast to the *Preludio a orchestra* from the early years, this *Preludio sinfonico* is considerably more coherent; like the more popular and estimated *Capriccio sinfonico*, it supplies melodic material for future operas. Whereas the rich melodic invention in the latter work has ensured that at least one theme has remained in every listener's awareness (*La bohème* begins and is permeated with it), the *Preludio sinfonico* captivates us as a work that is formally more original; a work that, in spite of its «academic» imprint already offers a mature demonstration of how Puccini uses the technique of melodic and harmonic variation in the service of expressivity – a procedure that would later find a wealth of applications in his operas.

Michele Girardi

Preludio sinfonico

SC 32

Giacomo Puccini
1858–1924

Andante mosso

Ottavino

Flauto I, II

Oboe I, II

Corno inglese

Clarinetto I, II
in La

Fagotto I, II

I, II
Corno
in Mi

III, IV

Tromba I, II
in Mi

Trombone I–III

Oficleide

Timpani in
Mi–Mi#–La

Gran Cassa

Piatti

Arpa

Clarinetto in
La

Contrabbasso

Andante mosso

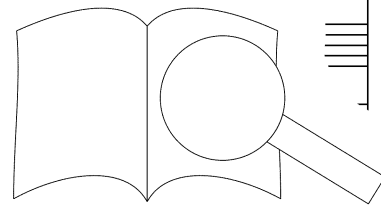
Aufführungsdauer / Duration: ca. 11 min.

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Urtext
edited by Michele Girardi



The musical score consists of several systems of staves. The top system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). Dynamics include *mf* and *pp*. A marking *sensibile* is present in the bass line. The second system shows a grand staff with piano accompaniment, including markings for fingers (I, IV, III) and dynamics (*mf*, *pp*). The third system is a grand staff with piano accompaniment. The fourth system features a vocal line and piano accompaniment with the marking *sentito*. The fifth system continues the vocal and piano parts with *sentito* markings. A large watermark 'PROBE PART FÜR' is overlaid diagonally across the page.

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stent.

I
 a 2
 f
 sf
 a 2
 dim. subito
 dim. subito
 f
 pp
 dim.
 III
 dim.
 pp
 p
 .it.
 dim. subito
 p
 dim. subito
 p
 dim.
 p
 dim.
 p
 dim.
 p
 rall.

31 *ppp*

ppp *pp* *pp* *pp*

ppp

36 *pp*

pp *pizz.* *pp*

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allargando string.

37

ppp

p

a 2

I

II

III

IV

V

VI

allargando string.

arco

arco

arco

43

rall.

rall.

pp

pp

sensibile

sensibile

IV

rall.

pizz.

arco

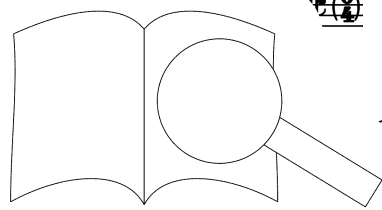
mf

arco

sent

pp

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Animato

50

Picc

Fl

Ob

Cl

Fg

pp

pp

pp

mf

p

p

p

I

I

I

3

3

3

3

3

a 2

Cor

Tr

Trb

Of

ppp

pp

I

Picc

Animato

pizz.

pizz.

pp

pizz.

arco

p

arco

p

3

3

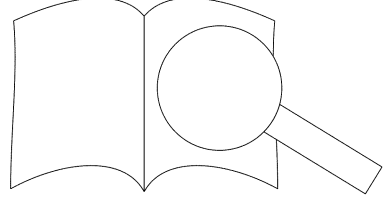
3

3

3

div.

div.



Musical score for piano and violin, measures 56-65. The score includes a piano part with multiple staves and a violin part. It features various musical notations such as triplets, slurs, and dynamic markings like *p*, *f*, and *stent.* A large watermark "PROBENFÜR" is overlaid diagonally across the page.

stent. p cresc. stent. stent. p a 2 3 p f stent. f stent. p a 2 3 f stent. p p pp pp stent. pp pp stent. stent. cresc. cresc. stent. stent. p cresc. p cresc.

stent.

Musical score for a string quartet, measures 68-77. The score is arranged in two systems of four staves each. The first system includes measures 68-73, and the second system includes measures 74-77. The music features complex rhythmic patterns with many triplets and sixteenth notes. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'arco' (bowed), 'stent.' (staccato), and 'unis.' (unison). A large watermark 'PROBENPAPIER' is overlaid diagonally across the page.

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rall.

un poco più animato

Ob II

Eh

Clt

p *pp* *pp*

pp *ppp* *pp*

p *ppp*

dolce con molta espressione

rit. 3 3

3 3 rit.

cambia La e Mi #

rall.

un poco più animato

pp legato

pp legato

dolce con molta espressione

arco

ppp pizz.

rit. 3 3

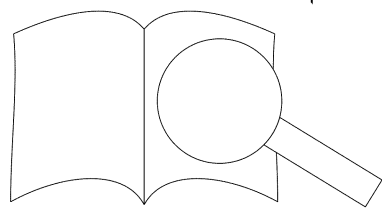
3 3 rit.

3 3



accelerando rall. a tempo

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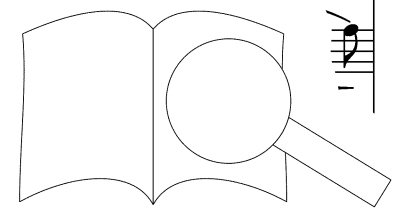
Musical score system 1, measures 1-4. It features a grand staff with treble and bass clefs. The music includes a long melodic line in the upper voice, a piano accompaniment with triplets, and a section marked 'rit.' (ritardando) with a '3' above it. Dynamics include 'pp' (pianissimo) and 'ppp' (pianississimo).

Musical score system 2, measures 5-8. This system continues the melodic and accompaniment lines, featuring more triplet figures and a section marked 'rit.' with a '3' above it.

Musical score system 3, measures 9-12. The piano part includes a section marked '6' (sextuplet) and another marked '3' (triplet). The melodic line continues with various rhythmic patterns.

Musical score system 4, measures 13-16. This system includes a section marked 'rit.' with a '3' above it, followed by a section marked 'allarg.' (allargando) with a '3' above it. The piano part features a section marked '3' (triplet) and another marked '3' (triplet).

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string.

string.

pp *cresc.* *cresc.* *cresc.*

pp *cresc.* *cresc.* *cresc.*

ppp *cresc.*

pp *cresc.* *cresc.* *cresc.*

mf *cresc.*

pp *cresc.* *cresc.* *cresc.*

mf *cresc.*

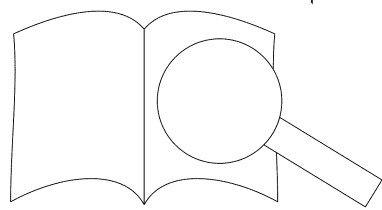
string.

pp *cresc.* *cresc.* *cresc.*

arco *cresc.*

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99 Ott Fl Ob Clt Fg

cresc. cresc. cresc. cresc.

a 2 a 2

cresc. cresc. cresc. cresc.

tr

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cresc. e string.

104

Musical score for measures 104-108. It consists of five staves. The top four staves are grouped with a brace on the left. Each staff contains rhythmic patterns with triplets and slurs. The bottom staff is a bass line. The key signature has two sharps (F# and C#).

Musical score for measures 109-113. It consists of five staves. The top four staves are grouped with a brace on the left. The patterns continue with triplets and slurs. Dynamic markings include 'a 2' and 'ff'. The bottom staff is a bass line.

Musical score for measures 114-115. It consists of two staves. The top staff continues the rhythmic patterns with triplets and slurs. The bottom staff is a bass line.

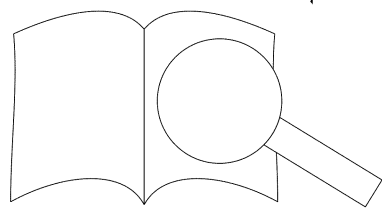
Musical score for measures 116-117. It consists of two staves. The top staff continues the rhythmic patterns with triplets and slurs. The bottom staff is a bass line.

string.

Musical score for measures 118-120. It consists of three staves. The top two staves are grouped with a brace on the left and contain string parts with dynamic markings like 'ff'. The bottom staff is a bass line.

Musical score for measures 121-122. It consists of two staves. The top staff continues the rhythmic patterns with triplets and slurs. The bottom staff is a bass line.

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109

allargando

allarg.

stent.

Tempo I

First system of musical notation, including staves for strings and woodwinds. It features dynamic markings such as *cresc.*, *f*, and *ff*, and performance instructions like *tutta forza*. The notation includes various rhythmic patterns and articulation marks.

Second system of musical notation, continuing the orchestral parts. It includes dynamic markings like *cresc.* and *ff*, and performance instructions such as *tutta forza*. The notation shows complex rhythmic figures and phrasing.

Gran Cassa

Piatti

allarg.

stent.

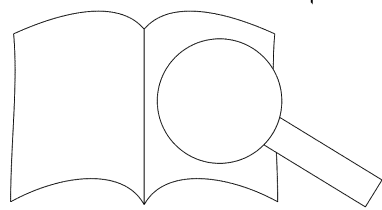
Tempo I

Third system of musical notation, including percussion parts (Gran Cassa and Piatti) and woodwind parts. It features dynamic markings like *fff* and *ff*, and performance instructions such as *tutta forza*. The notation includes rhythmic patterns and articulation marks.

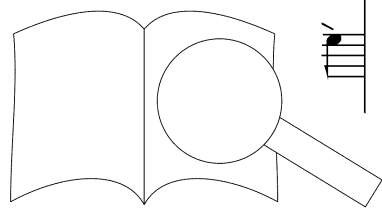
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Musical score for piano and guitar, measures 113-116. The score includes piano and guitar staves with various musical notations such as notes, rests, and fingerings. A large watermark 'PROBEPARTITUR' is overlaid diagonally across the page. The Carus-Verlag logo is visible in the top right corner.

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allargando

119

Musical score for the first system, measures 119-122. It features multiple staves for piano, violin, and cello. Dynamics include *mf* and *fff*. The tempo is marked *allargando*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for the second system, measures 123-124. It includes a cymbal part labeled "di cassa" with a *p* dynamic. The piano, violin, and cello parts continue with *fff* dynamics. The tempo remains *allargando*.

Musical score for the third system, measures 125-128. It continues the piano, violin, and cello parts with *fff* dynamics. The tempo is marked *allargando*. The score concludes with a large graphic of an open book.

allargando e diminuendo

poco più lento

poco più lento

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accelerando

allargando

rall.

ppp
ppp
ppp
ppp
I
pp
p dolce
con anima
con anima
sensibile
pp
pp

Corni
pp
p
pp

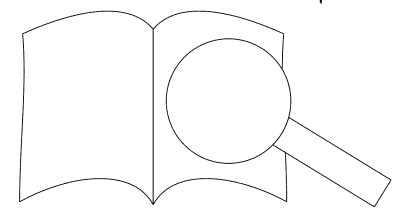
ppp

Arpa

sensibile
allargando
rall.
mf
mf
pp
ppp

pp
pizz.

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rall.

The musical score consists of two systems. The first system includes a grand staff (piano) and a single staff (violin/viola). The piano part features a complex texture with multiple voices, including a prominent bass line with a long note and a treble line with a triplet. Dynamics include *pp*, *ppp*, and *pp*. The violin/viola part has a melodic line with a triplet. The second system continues the piano part with a *pp* dynamic and a *divisi* marking. The violin/viola part has a melodic line with a triplet. A large watermark 'PROBE PART' is overlaid diagonally across the score. A small logo of an open book is located in the bottom right corner of the score area.

ppp

ppp

pp

pp

ppp

ppp

ppp

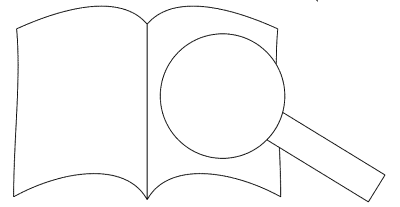
ppp

ppp

ppp

piu p

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rit.

Musical score system 1, measures 1-4. It features four staves with treble and bass clefs. The music consists of complex melodic lines with slurs and ties. Dynamics include *ppp*.

Musical score system 2, measures 5-8. It features two staves with treble clefs. The music consists of melodic lines with slurs and ties. Dynamics include *ppp*.

Musical score system 3, measures 9-12. It features a single bass staff with a bass clef, showing a simple melodic line.

Musical score system 4, measures 13-16. It features two staves with treble and bass clefs, showing rhythmic accompaniment with eighth and sixteenth notes.

Musical score system 5, measures 17-20. It features four staves with treble and bass clefs. The music consists of melodic lines with slurs and ties. Dynamics include *ppp*. A magnifying glass icon is present in the bottom right corner of the system.

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rall. a poco a poco

155

ppp
più p

pppp

più p
più p

più p
più p

più p
più p

più p

più p

più p

più p

stentato

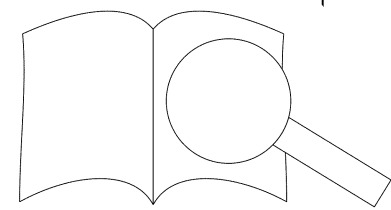
stentato

poco a poco

più p

più p

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161

rit. molto rall.

morendo

morendo

morendo

ppp

ppp

III

IV *ppp*

pp

pppp

pp

pp

pp

pp

pp

pp

pp

molto rall.

morendo

morendo

div.

div.

morendo

morendo

morendo

morendo

pizz.

pp

pizz.

pp

pizz.

pp

pp

pp

pp

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