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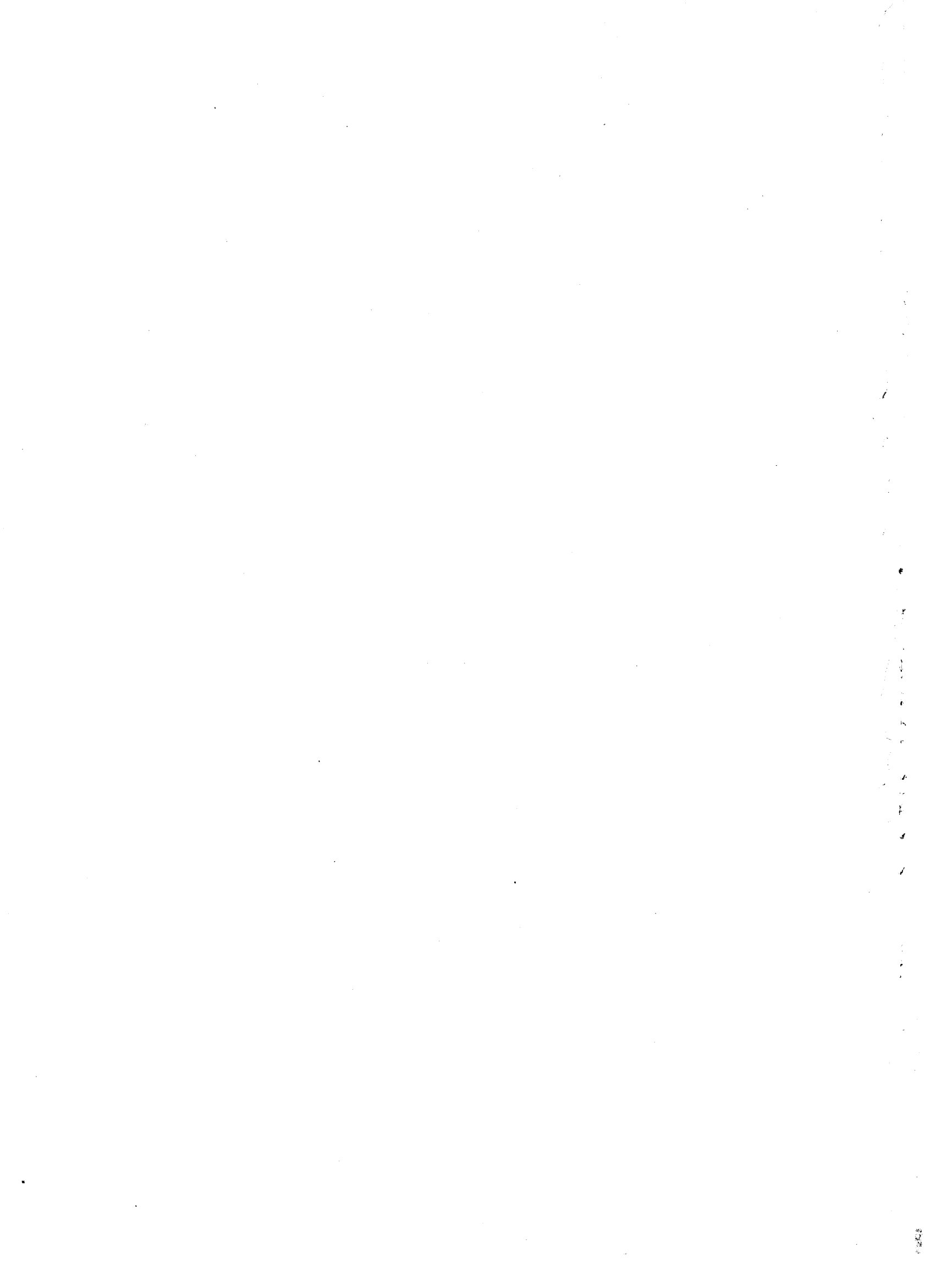
SIBELIUS

VALSE TRISTE

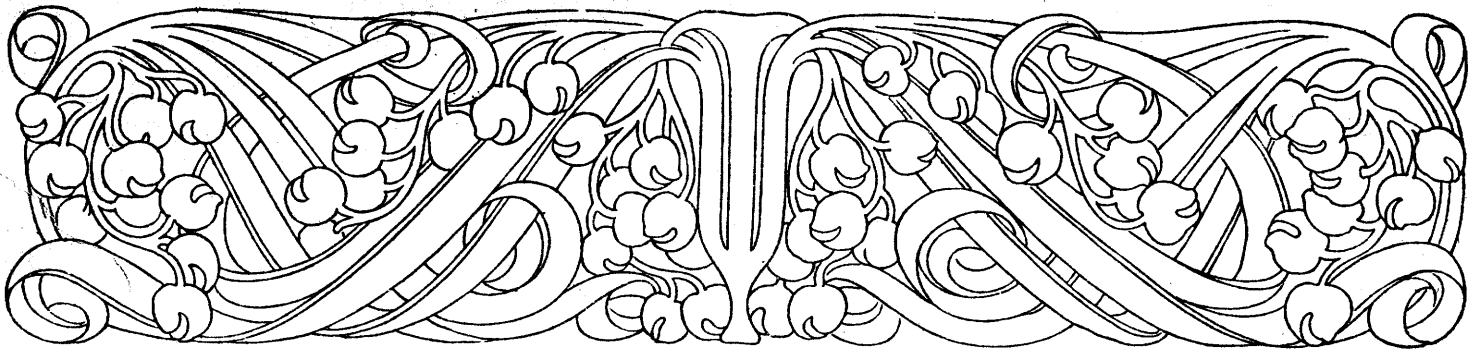
Op. 44



Piano 4händig



152851



JEAN SIBELIUS

VALSE TRISTE

AUS DER MUSIK ZU ARVID JÄRNEFELTS DRAMA „KUOLEMA“

OPUS 44

FÜR PIANOFORTE ZU 4 HÄNDEN

bearbeitet von

Otto Taubmann



Im gleichen Verlage erschien:

Jean Sibelius, Op. 62^b Valse romantique.

M
201
S5634

L

Valse triste

(aus der Musik zu Arvid Järnefelt's Drama „Kuolema“).

Secondo.

Jean Sibelius, Aus Op. 44.
Bearbeitung von Otto Taubmann.

Lento.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a series of quarter notes in the upper staff, starting with a whole rest. The lower staff contains a sequence of quarter notes, each with a sharp sign (#) above it. Dynamic markings include *p* (piano) and *pp* (pianissimo).

The second system is marked with a large 'A' at the beginning. It features a melodic line in the upper staff with a slur over it, and a bass line in the lower staff. The dynamic marking is *p dolce espress.* (piano, dolce, espressivo).

The third system continues the melodic and bass lines. The dynamic marking *espress.* (espressivo) is present in the upper staff.

The fourth system is marked with a large 'B'. It continues the melodic and bass lines, with a change in the key signature to two flats (Bb and Eb).

The fifth system continues the melodic and bass lines. The dynamic marking *espress.* (espressivo) is present. The system concludes with a *rall.* (rallentando) marking.

Valse triste

(aus der Musik zu Arvid Järnefelt's Drama „Kuolema“).

Primo.

Jean Sibelius, Aus Op. 44.
Bearbeitung von Otto Taubmann.

Lento.

Musical notation for the beginning of the piece. It consists of two staves. The upper staff has a 2-measure rest. The lower staff begins with a piano (*p*) dynamic marking, followed by a piano-piano (*pp*) dynamic marking, and then returns to *p*. The key signature is one sharp (F#) and the time signature is 3/4.

3633 Zugmaschinen 2/19/24 2. 18/Jan,

A

Musical notation for section A. It features a melody in the upper staff and accompaniment in the lower staff. The dynamic marking is *p dolce espress.* The key signature is one sharp (F#) and the time signature is 3/4.

Continuation of the musical notation for section A, showing the melody and accompaniment.

B

Musical notation for section B. The upper staff continues with a similar melodic line, while the lower staff accompaniment changes to a more complex rhythmic pattern. The key signature is one sharp (F#) and the time signature is 3/4.

Musical notation for the end of section B. The piece concludes with a *rall.* (rallentando) marking. The key signature is one sharp (F#) and the time signature is 3/4.

Secondo.

C a tempo

pp deciso

segue *poco rall.*

D a tempo

più pp *segue*

dim. *p*

E

mp

C a tempo

pp deciso

segue *poco rall.*

D a tempo

più pp *segue*

dim. *p* *mp deciso*

E

mf espress. *mp* *mf espress.*

Secondo.

p

p cresc. *f* *f* *dim. molto* *breit.*

pp *mp* *ppp* *rit.* *Lento.*

G a tempo *p dolce*

p

p cresc.

mp dolce
p
mp dolce
p

This system contains two staves of music. The upper staff features a melodic line with slurs and ties, starting with a dynamic of *mp dolce* and ending with *p*. The lower staff provides harmonic accompaniment with chords and moving lines, starting with a dynamic of *p* and ending with *p*.

F
p cresc.
f f
dim. molto
breit.

This system contains two staves. The upper staff begins with a key signature change to F major, indicated by a large 'F'. It features a melodic line with a dynamic of *p cresc.* that reaches *f* and then *dim. molto*. The lower staff has a dynamic of *p cresc.* and includes the instruction *breit.* (broad).

rit. , Lento.
pp mp ppp

This system contains two staves. The upper staff has a dynamic of *pp* that changes to *mp* and then *ppp*. The lower staff has a dynamic of *ppp*. The system includes the instructions *rit.* (ritardando) and *Lento.* (Lento).

Ga tempo
p dolce

This system contains two staves. The upper staff has a dynamic of *p dolce*. The system is marked *Ga tempo* (Allegretto).

mp dolce
p
mp dolce

This system contains two staves. The upper staff has a dynamic of *mp dolce* and includes a first ending bracket. The lower staff has a dynamic of *p* and *mp dolce*.

p cresc.
f f

This system contains two staves. The upper staff has a dynamic of *p cresc.* and *f*. The lower staff has a dynamic of *f*.

H Poco risoluto.

I

K Più risoluto e mosso.

H Poco risoluto.

The first system of music consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff contains a bass line with similar rhythmic patterns. Dynamics include *f* (forte) and *mf* (mezzo-forte). There are crescendo and decrescendo hairpins. The key signature has one sharp (F#).

The second system continues the piece. The upper staff features a melodic line with some rests and a final triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. Dynamics include *f*. The key signature has one sharp (F#).

The third system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. Dynamics include *f* and *più f* (più forte). The key signature has one sharp (F#).

Più risoluto e mosso.

The fourth system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. Dynamics include *ff* (fortissimo) and *ffz* (fortissimo con sordina). The key signature has one sharp (F#).

The fifth system continues the piece. The upper staff features a melodic line with a triplet of eighth notes and a final triplet of eighth notes. The lower staff has a bass line with a triplet of eighth notes. Dynamics include *ffz* and *fz* (forzando). The key signature has one sharp (F#).

L Stretto.

M

Lento assai.

L Stretto.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a fermata over the first measure and a dynamic marking of *f espress.* The lower staff (bass clef) contains a rhythmic accompaniment of eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a dynamic marking of *f*. The lower staff continues the rhythmic accompaniment.

M

Third system of musical notation. The upper staff features a melodic line with a dynamic marking of *f*. The lower staff continues the rhythmic accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment.

Lento assai.

Fifth system of musical notation. The upper staff begins with a dynamic marking of *meno f* and ends with a dynamic marking of *pp*. The lower staff contains a sparse accompaniment of chords and notes.

JEAN SIBELIUS · VALSE TRISTE

Diese „Valse triste“ ist in ihrer düsteren Färbung ein prächtiges Vortragsstück von ganz eigenem Reiz. Sie ist der Musik zu Järnefelts Drama „Kuolema“ (Der Tod) entnommen und schildert die folgende Szene: Eine sterbende Mutter im Fiebertraum.

Es ist Nacht. Vom Wachen übermüdet ist der Sohn am Lager der Mutter eingeschlafen. — Ein rötlicher Lichtschimmer verbreitet sich; man hört in der Ferne Musik, die mit dem zunehmenden Lichte immer näher und lauter erklingt und sich schließlich zu einer schwebenden Walzermelodie entwickelt. — Die Mutter erwacht, erhebt sich vom Bett und mit einem weißen, einem Ballkleide ähnelnden Gewande angetan, bewegt sie sich leicht und lautlos weiter, indem sie im Walzertakte freundlich nach allen Seiten hin winkt. Und wohin sie winkt, da erscheinen tanzende Paare, Männer und Frauen. Sie drängt sich in diesen Reigen und versucht die Augen der Tanzenden auf sich zu lenken, sucht sie zu fesseln — doch diese scheinen sie zu meiden. — Allmählich versagt ihre Kraft, ermattet sinkt sie zusammen — jäh bricht die Musik ab, der rötliche Schimmer verschwindet und mit ihm die Tanzenden. — Noch einmal sammelt sie all ihre Kräfte und ladet aufs neue zum Tanze ein mit lebhaftem Winken. Wieder erklingt die Musik und auch die tanzenden Paare zeigen sich wieder. Toller Reigen. Wie die Wildheit den Gipfelpunkt erreicht, pocht es an die Tür — die Tür springt auf — ein Schrei der Mutter — sie steht erstarrt — die Erscheinungen versinken — die Musik verstummt — durch die Türe schritt — der Tod . . .

Rosa Newmarch.

This is one of the most popular of the Finnish master's lesser compositions. It is one number from the incidental music to a drama written by the composer's gifted brother-in-law, Arvid Järnefelt, entitled "Kuolema" ("Death"). The Valse Triste has a programme which accounts for the yearning and shuddering sadness of the music.

It is night. The son who has been watching by the bedside of his sick mother has fallen asleep from sheer weariness. Gradually a ruddy light is reflected through the room; there is a sound of distant music; the glow and the music steal nearer until the strains of a valse melody float distinctly to our ears. The sleeping mother awakens, rises from her bed, and in her long white garment, which takes the semblance of a ball-dress, begins to move slowly and silently to and fro. She waves her hands, and beckons in time to the music, as though she were summoning a crowd of invisible guests. And now they appear, these strange visionary couples, turning and gliding to an unearthly valse rhythm. The dying woman mingles with the dancers, she strives to make them look into her eyes, but the shadowy guests one and all seem to avoid her glance. Then she sinks exhausted on her couch, and the music breaks off. But presently she gathers all her strength, and invokes the dance once again with more energetic gestures than before. Back come the shadowy dancers, gyrating in a wild, mad rhythm. The weird gaiety reaches a climax; there is a knock at the door, which flies wide open; the mother utters a despairing cry; the spectral guests vanish; the music dies away, Death stands on the threshold.

Rosa Newmarch.

Cette „Valse triste“ est, par son caractère sombre, d'une puissance impressive tout particulière. Elle accompagne, dans un drame de Jaernefelt intitulé „Kuolema“ (La Mort), les songes fiévreux d'une mère mourante.

„La nuit. Las d'une longue veille au chevet de sa mère, le fils s'est endormi. — Les reflets d'une lumière rougeâtre se répandent à travers la chambre; on entend, lointaine d'abord, puis de plus en plus distincte à mesure que la lumière augmente, une musique imprécise mais qui bientôt déroule les souples méandres d'un air de valse. — La malade se réveille, elle se lève et, drapée dans un vêtement blanc pareil à quelque costume de bal, elle s'avance sans bruit, se tourne de tous côtés et fait des gestes de la main. Partout à son appel silencieux hommes et femmes surgissent, deux à deux, pour la danse. Elle se jette au milieu d'eux et cherche à attirer sur elle les regards des danseurs, — mais tous semblent l'éviter. — Peu à peu ses forces l'abandonnent, elle tombe épuisée, — la musique s'arrête brusquement, les rouges lueurs disparaissent avec les fantômes auxquels elles donnaient un corps. — Une fois encore la malade rassemble ses forces et renouvelle son appel avec insistance. La musique recommence, les danseurs reprennent leurs ébats. Rondes effrénées. L'orgie grandit, grandit encore, — on frappe à la porte, — elle s'ouvre, — un cri d'effroi de l'hallucinée, — les fantômes s'évanouissent, — la musique se tait, — sur le seuil apparaît . . . la Mort.“

Rosa Newmarch.

KLAVIER-MUSIK

Klavier zu 2 Händen.		Klavier zu 2 Händen.		Klavier zu 2 Händen.		Klavier zu 2 Händen.	
Nr.		Nr.		Nr.		Nr.	
363	Adagio. Sammlung klassischer Sätze.	2429	Berlioz, Ungar. (Rakoczy) Marsch.	2741	Czerny, Studienwerke. (Krause u. a.):	2901	Heller, Op. 12. Rondoletto a. 1.
111/12	Alle Meister. Samml. wertv. Klavierst.	1991	— Ungar. Marsch. Sylphentanz u. Irrelichtartanz	—	Erster Anfang. 100 leichte Übgn. terr. f. Anfänger. 100 Erhol. Toccata in C. 100 Übungsst. 4 Bde. en in 1 Bände.	3307	— Op. 15. Rondino G dur.
411	d. 17. u. 18. Jahrh. (Pauer.) 3 Bd.					2970	— Op. 37. Phant. üb. eine Ro
4340	Arensky-Liadoff, Album (A. Siloti).					5125/27	— Op. 45. 25 mel. Übungen (K 3 Hefte.
3824	Armand, Op. 8. 12 leichte Etüden.					5128/30	— Op. 46. 30 Etüden (Knayer
2596	Armee-Märsche.					5131/32	— Op. 47. 25 Etüden (Knayer
	Bach, J. S., Klavierw. (Reinecke). 12B.					3463	— Op. 75 Nr. 1. Rondeau- (Germer).
2	I. 49 Stücke.					3317	— Op. 75 Nr. 2. Romance v
3	II. Englische Suiten.					2278	— Op. 77. Saltarello, A moll.
4	III. Klavierübung I. (Partiten.)					1588	— Op. 81. 24 Präludien.
5	IV. Klavierübung II.					2975/77	— Op. 81. 24 Präludien. Hef
2374/75	V/VI. Wohltemperiertes Klavier (Mugellini).					2261	— Op. 85 Nr. 1. Tarantelle.
8	VII. 21 Stücke.					2880	— Op. 85 Nr. 2. Tarantelle A
1484	VIII. 22 Stücke.					4911	— Dieselbe (Germer).
1854	IX. Stücke, Originale u. Bearb.					2385/88	— Op. 86. Im Walde. I/IV.
1855	X. Stücke, Originale u. Bearb.					2913	— Op. 88. Dritte Sonate, C
1922/23	XI/XII. 16 Konzerte.					1589	— Op. 119. 32 Präludien für
	— Klavierwerke (Busoni).					3184/85	— Dieselben (Germer). I/II.
4301a/d	I. Wohltemp. Klavier. I, 1/4					2914	— Op. 120. Lieder (Original).
4302a/d	II. Wohltemp. Klavier. II, 1/4					3634	— Op. 121. Ball. Erzählg. Trä
4303	III. 18 kleine Präludien, Fughetta u. 4 Duette.					2978	— Op. 122. Walzer-Träumere
4304	IV. Zweist. Inventionen.					3712	— Op. 123. Fliegende Blätter
4305	V. Dreist. Inventionen.					3464	— Op. 124. Kinderszenen (Germer).
4307	VII. Engl. Suiten. I, 1/3 (Petri).					1396	— Op. 125. 24 Etüd. f. d. J
4308	VIII. Engl. Suiten. II, 4/6 (Petri).					3186/87	— Dieselben (Germer). I/II
4311/12	XI/XII. 16 Konzerte n. Vivaldi usw.					3884	— Op. 127. Freischütz-Stu
4315	XV. Goldberg'sche Variationen.					2329	— Op. 129. 2 Improptus
4319	XIX. Präludien u. Fugen (Mugellini).					3312	— Op. 140. Reise um mein
4320	XX. Präludien, Fughetten und Fugen (Mugellini).					3469	— Op. 141. 4 Barkarolen (Germer).
4321	XXI. Fugen.					3313	— Op. 143. Vierte Sonate,
1.764	— Album (Reinecke). 8. I/II.					2878	— Op. 144 Nr. 1. Fingalshö
1869	— Ariam. 30 Verändgn. (Klindworth).					2879	— Op. 144 Nr. 2. Eifenmars
4764	— Capriccio (Busoni).					2294	— Op. 145. Ein Heft Walze.
1261	— Chaconne (Lamping).					1689	— Tarantellen. Op. 8 u. 13
2334	— Chaconne (Busoni).						Pianoforte-Werke.
10	— 371 Chorales. (Becker-Dörffel).					4841 Bd.	I. Op. 13, 15, 37, 38, 75 Nr. 1.
3747	— 60 ausgew. Choräle (GeBner).					4842 Bd.	II. Op. 75 Nr. 2. Op. 127, 130.
4765	— 4 Duette (Reinecke).					4843 Bd.	III. Op. 86, 128, 136.
4766	— Fantasia, Adagio e Fuga (Busoni).					4844 Bd.	IV. Op. 81, 85, 88.
2876a	— Konzert D moll (Reinecke).					4845 Bd.	V. Op. 104, 119, 120.
2956	— Dasselbe (Busoni).					4846 Bd.	VI. Op. 121, 122, 123.
1459/60	— Org.-Choral-Vorsp. (Busoni) I/II.					4847 Bd.	VII. Op. 125, 126.
2747	— Orgel-Choral-Vorspiele (Reger).					4848 Bd.	VIII. Op. 129, 131, 137, 141.
3355	— Orgel-Präludium u. Fuge. D dur (Busoni).					4849 Bd.	IX. Op. 141, 142, 143, 145.
1371/72	— Orgeltokkaten, C., Dm. (Busoni).					752.1407	— Album (Reinecke). 8.
3478/79	— Ouvert. (Suiten) Nr. 2.3 (Martucci).					1005	— Helm, 20 Kinderstücke. Op
4942	— Passacaglia C moll (Fritz Malata).						Hennes, Klav.-Unterrichtsbr.
1442	— Kleine Präludien (Reinecke).						— 250 melod. Übungsstücke.
1443	— Präludien u. Fugen (Reinecke).						— Unterrichts-Briefe ohne 5
4778	— Präludium, Fuge, Allegro (Busoni).						Abt. I/IV
1070	— Leichte Stücke (B. Fr. Richter).						5 Abteilungen.)
1873	— Tokkata u. Fuge (Tausig-Kühner).					4881/83	— 250 melod. Übungsstücke.
1918	— 6 Tonstücke (Busoni).						Ausgabe von M. Ritter.
465	— Auswahl bel. Vortragsst. (Köhler).					1007	— Henriques, Miniatures. Op. 1
2241	Bach, W. Fr., Orgel-Konzert (Stradal).					4829	— Henselt, Op. 5. 12 Etüden (
2293	— Phant. u. Fuge, Amoll (Stradal).					3343/44	— Op. 5 Nr. 11. Liebeslied I
3989	Bantock, Bilder a. d. Schott. Hochland.						H dur (Germer).
3495	— Dante u. Beatrice.					3476	— Op. 10. Romance B moll (G
3871	— Pierrot of the Minute.					1830	— Album (Knayer).
403	Beethoven, Op. 20. Septett (Horn).					3415	— Album (Knayer).
21.929	— Album (Reinecke). 8. I/II.					1447a/b	— Herz, Gammes d.-engl. d.-fr
2550	— Ecosaisien (Busoni).					4850	— Elementare Tonbildung
2472	— Ferne Geliebte (Liszt).						— (X. Scharwenka).
4347	— Sämtliche Konzerte (d'Albert).					3379	— Op. 21. Exercices et P
4331/35	— Sämtl. Konzerte (d'Albert). 1—5.					4479	— Miller, Album u. X. Scharw
1413	— Sämtliche Märsche.					1364	— Hofmann, H., Op. 52. Tromp.
1505	— Violinromanz., Cavat., Lento etc.					2979	— Op. 57. Ekkhard.
403	— Septett. Op. 20.					1908/9	— Vortragsstücke. Bd. I, II
2875	— Serenade D dur. Op. 8.					2008	— Album (C. Reinecke). 8
1712	— Sämtl. Sonaten (Reinecke). 8.					2894	— Horváth, Op. 108. Sonatine.
1713	— Sämtl. Sonat. Instr. A. (Reinecke).					3848	— Huniston, A Southern Fant
4181/II	— Dieselben u. Sonatinen. Pracht-Ausgabe (Reinecke). I/II.					1496/97	— Hummel, Klavier-Werke. 2.
1714/15	— Prachtausg. (Reinecke). Fol. I/II.					968	— Op. 18. Phantasie (Hense
4343	— Sonatinen (X. Scharwenka).					2560	— Op. 11. Rondo. Es dur.
4344	— Stücke (X. Scharwenka).					2537	— Op. 42. 6 sehr leichte St
1600	— Leichte Stücke (A. Krause).					4786	— Op. 49. Caprice F dur.
3653/54	— 9 Symphonien, leicht I/II.					3504	— Op. 85. Konzert, A.
3661/69	— Dieselben einzeln: Nr. 1—9.					3506	— Op. 89. Konzert, H moll.
401/II	— Dieselben (Liszt). I/II.					3508	— Op. 113. Konzert, As dur
766/74	— Dieselben einzeln. Nr. 1—9.					292	— Sonaten (Reinecke). 8.
3698	— Jenaer Symphonie Cdur (Singer).					4877/78	— Sonaten u. Klavierst. (Ber
3522	— Violinkonzert. Op. 61 (Perabon).					2417	— Hünten, Op. 128 Nr. 1. Gr.
2838	— 11 Wiener Tänze (H. Riemann).					1966	— Jadassohn, Album u. (Reinec
4345/46	— Variationen I/II (X. Scharwenka).					3340	— Scherzo, Fis dur. Op. 3.
2101/2	Bendel, F., Vortragsstücke I/II.					2866	— Wiegand, Op. 71 Nr. 3.
3028/29	— Mondscheinfahrt, Spinnrädchen.					1365	— Jaell, Op. 142. Lohengrin-Trä
3492	Berens, Op. 61. Geläufigkeit.					3239	— Jensen, Op. 2. Innere Stim
3529/32	— Dieselbe. Heft I—IV.					3240	— Op. 7. Phantasiestücke.
3524	— Op. 89. Pflege der linken Hand.					3241a/b	— Op. 8. Romant. Studien.
4490	Berger, Op. 12. 12 Etüden (X. Scharwenka).					3242	— Op. 12. Berceuse.
4498	— Op. 22. 15 Etüden (X. Scharwenka).					3243	— Op. 17. Wanderbilder.
						3291	— Op. 17. Nr. 3. Die Mühle
						3244	— Op. 25. Sonate, Fis moll.
						3245a/c	— Op. 32. Etüden. I/III.
						3246	— Dieselben. Komplet.
						3292	— Op. 32 Nr. 9. Serenade.
						4034	— Op. 33. Lieder und Tänze
						3247	— Op. 43. Idyllen.
						3248	— Op. 44. Eriticon.
						3249	— Op. 46. Ländler a. Berchte
						3250	— Op. 48. Erinnerungen.
						3251	— Album.