



No. 4437

SIBELIUS

VALSE TRISTE

Op. 44

Organ



11
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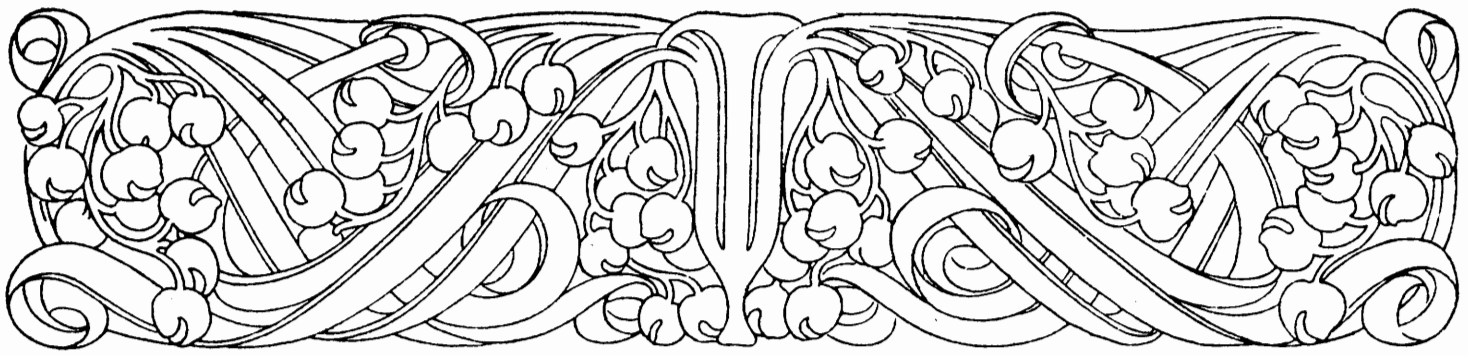
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1912



JEAN SIBELIUS

VALSE TRISTE

AUS DER MUSIK ZU ARVID JÄRNEFELTS DRAMA

„KUOLEMA“

Op. 44

FÜR ORGEL BEARBEITET VON
WILLIAM HENRY HUMISTON

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BREITKOPF & HÄRTEL

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E. B. 4437
PRINTED IN AMERICA

Valse triste.

Aus der Musik zu
Arvid Järnefelt's Drama,,Kuolema“

From the Music to
Arvid Järnefelt's Drama,,Kuolema“ (Death.)

TO CLARENCE EDDY.

Jean Sibelius, Op. 44.

Arrangiert für Orgel von William Henry Humiston.

Sw. String Stops 8'—*Streichende Stimmen* 8'
Gr. Flute stops 8'—*Flöte*
Ch. Flute and soft string stops 8'—*Flöte u. leise Streich.St.*
Ped. 16'

The Orchestral Score calls for only one flute one clarinet,
two horns, and one timpano, besides strings.

Die Orchesterpartitur fordert nur eine Flöte, eine Klarinette,
zwei Hörner und eine Pauke, ausserdem Streichinstrumente.

Lento.

Sw. String stop with 8^{ve} coupler
Streicher mit Oktav-Koppel.

Ch. 8' Fl. (Str. pizz.)

16' (C.B. pizz.)

p *pp* *p*

(Viol. & Vc.)
espress.

p dolce

8^{ve} coupler off
Oktav Koppel weg
espress.

pp

add 8^{ve} coupler
Füge Oktav - Koppel hinzu.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in G major. The grand staff features a melodic line with a slur and a fermata over the first two measures, followed by a series of chords. The lower bass clef staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. It follows the same three-staff format as the first system. The melodic line continues with chords and a slur, while the bass clef staff maintains its accompaniment.

8^{ve} coupler off.
Oktav - Koppel weg.

add 8^{ve} coupler
Oktav - Koppel hinzu
a tempo

Third system of musical notation. It includes performance instructions: "rall." above the grand staff and "deciso" above the bass clef staff. The music features a change in texture, with the grand staff playing chords and the bass clef staff playing a more active line.

Fourth system of musical notation, the final system on the page. It continues the piece with the same three-staff format, showing a continuation of the melodic and accompanimental lines.

First system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a sequence of chords and single notes across six measures.

Second system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music continues with chords and single notes across six measures.

Third system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music continues with chords and single notes across six measures.

Fourth system of musical notation, consisting of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music concludes with dynamic markings: *dim.*, *p*, and *mp deciso*. The system ends with a double bar line and a treble clef symbol.

Sw. R.H.
Fl. & Viol.

mf espress.
Gr.
Ch. L.H.
mf
(Viola)
(Clar.)
dim.

This system contains five measures of music. The piano part (top two staves) features a melodic line in the right hand and a bass line in the left hand. The woodwinds (Viola and Clarinet) have a melodic line in the upper register. The strings (Chamberlain and Left Hand) provide harmonic support with a steady bass line. Dynamics include *mf espress.*, *mf*, and *dim.*

(Fl.)

This system contains five measures of music. The piano part continues with the melodic and bass lines. The Flute (Fl.) enters with a melodic line in the upper register. The woodwinds and strings continue their parts. Dynamics include *mf* and *dim.*

p cresc.
pp

This system contains five measures of music. The piano part continues with the melodic and bass lines. The Flute (Fl.) continues its melodic line. The woodwinds and strings continue their parts. Dynamics include *p cresc.* and *pp*.

Full swell
Volles Oberwerk

poco sostenuto

Ch & Gr

p cresc.

f

f

Sw. original combination
ursprüngliche Verbindung

molto dim.

mp

8^{ve} coupler off
Oktav - Koppel weg

with 8^{ve} coupler
mit Oktav - Koppel
a tempo

rit.

Lento

pp

p dolce

(Flute.)

The first system of music consists of three staves. The top staff is for the flute, marked '(Flute.)', and contains a melodic line with various ornaments and slurs. The middle and bottom staves are for the piano, with the middle staff showing chords and the bottom staff showing a simple bass line.

The second system of music consists of three staves. The top staff has a melodic line with slurs and ornaments. The middle and bottom staves are for the piano, with the middle staff showing chords and the bottom staff showing a simple bass line.

Full Swell
Volles Oberwerk

The third system of music consists of three staves. The top staff has a melodic line with slurs and ornaments. The middle and bottom staves are for the piano. The middle staff has dynamic markings: *p cresc.* at the beginning and *f* later. The bottom staff shows a simple bass line.

Poco risoluto

The fourth system of music consists of three staves. The top staff has a melodic line with slurs and ornaments. The middle and bottom staves are for the piano. The middle staff has dynamic markings: *f* and *mf*. The bottom staff shows a simple bass line.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature has one sharp (F#). The first staff contains a melodic line with slurs and accents. The second staff contains a complex accompaniment with many beamed notes. The third staff contains a simple bass line. Dynamics include *mf* and *f*.

Second system of musical notation, continuing the piece. It features the same three-staff structure. The melodic line in the first staff continues with various articulations. The accompaniment in the second staff remains dense with beamed notes. The bass line in the third staff is consistent. Dynamics include *f*.

Third system of musical notation. The first staff shows a change in texture with more sustained notes. The second staff continues with the beamed accompaniment. The third staff has a steady bass line. Dynamics include *f* and *p*.

Fourth system of musical notation. The first staff features a triplet of eighth notes marked with a '3' above the notes. The second staff continues with the beamed accompaniment. The third staff has a steady bass line. Dynamics include *f* and *p*.

più f

First system of a piano score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is in G major. The first staff has a dynamic marking of *più f*. The second staff features a complex texture with many beamed notes and chords. The third staff has a simple bass line with quarter notes.

with 8^{ve} coupler
mit 8^{ve} Koppel

ff (swell)

Più risoluto e mosso.

Second system of the piano score. It continues with three staves. Above the first staff, there are instructions: "with 8^{ve} coupler" and "mit 8^{ve} Koppel". A dynamic marking of *ff* (swell) is placed above the second staff. The tempo/mood marking "Più risoluto e mosso." is placed above the third staff. The music continues with similar textures to the first system.

Third system of the piano score, consisting of three staves. The texture remains consistent with the previous systems, featuring complex chordal patterns in the upper staves and a steady bass line.

Stretto. without 8^{ve} coupler
ohne 8^{ve} Koppel

Sw.

Gr. *f*

not coupled

Fourth system of the piano score. It features four staves. The top staff is marked "Sw." and contains a dense, rapid sequence of chords. The second staff is marked "Gr. *f*" and contains a rhythmic accompaniment. The third and fourth staves are marked "not coupled" and contain a simple bass line. The tempo/mood marking "Stretto. without 8^{ve} coupler" and "ohne 8^{ve} Koppel" is placed above the first staff.

First system of musical notation, featuring a grand staff with three staves. The top staff contains complex chordal textures with slurs and accents. The middle and bottom staves contain rhythmic accompaniment. A dynamic marking of *f* is present.

Second system of musical notation, continuing the grand staff from the first system. It features similar chordal and rhythmic patterns. A dynamic marking of *f* is present.

Third system of musical notation, continuing the grand staff. The top staff shows more complex chordal textures. A dynamic marking of *f* is present.

Lento assai.

Sw. as at first, but without 8^{ve} coup.
 Oberwerk wie erst, aber ohne 8^{ve} Koppel.

(4 Viol. soli)

Fourth system of musical notation, featuring a grand staff with three staves. The top staff is labeled "Choir (as at first)" and contains sustained chords with a *pp* dynamic marking. The middle staff contains a melodic line with slurs. The bottom staff is marked "(pizz.)" and contains a rhythmic accompaniment.

Descriptive Story of "Valse Triste"

"Valse Triste" 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 Järnefeld, entitled "Kuolema" ("Death"), which accounts for the yearning and shuddering sadness of the theme.

It is night. A 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, avoid her gaze. Then she sinks exhausted on her couch, and the music breaks off. 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.

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