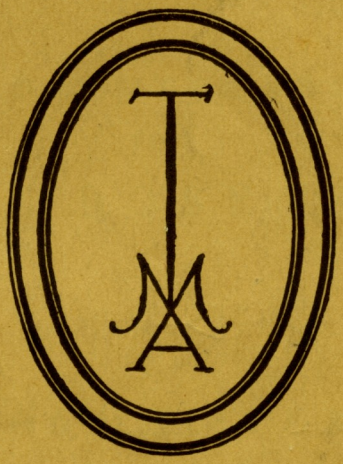
LISZT

VALLÉE D'OBERMANN

(MORIZ ROSENTHAL)



TONMEISTER-AUSGABE

Nr. 362

*

VERLAG ULLSTEIN

FRANZ LISZT

VALLÉE D'OBERMANN

AUS „ANNÉES DE PÉLERINAGE", I. SUISSE

HERAUSGEGEBEN

VON

MORIZ ROSENTHAL

TONMEISTER

AUSGABE

Nr. 362

VERLAG ULLSTEIN / BERLIN

DAS OBERMANNTAL

Was will ich? Was bin ich? Was verlange ich von der Natur? Jede Ursache ist verborgen, jeder Ausgang trügerisch; jede Form ist veränderlich, jede Dauer begrenzt . . . Ich empfinde, ich existiere, um mich in unbezähmbaren Wünschen zu verzehren, um mich den Verführungen einer phantastischen Welt hinzugeben und dann unter ihren sinnlich bezaubernden Irrtümern zusammenzubrechen.

Obermann, Brief Nr. 63

Unsagbare Empfindsamkeit, Wonne und Qual unserer törichten Jahre — volles Bewußtsein einer überall überwältigenden, überall unerforschlichen Natur — allumfassende Leidenschaft, Gleichgültigkeit, frühzeitige Weisheit, wonnige Hingabe — alles das, was das Herz eines Sterblichen an Verlangen und tiefen Sorgen erfüllen kann, alles habe ich gefühlt, alles empfunden in dieser denkwürdigen Nacht. Ich habe einen entscheidenden Schritt hin zu den Jahren der Entkräftung getan; ich habe zehn Jahre meines Lebens durcheilt.

Brief Nr. 4
(Sénancourt)

VALLÉE D'OBERMANN

Que veux-je? Que suis-je? Que demander à la nature? . . . Toute cause est invisible, toute fin trompeuse; toute forme change, toute durée s'épuise . . . je sens, j'existe pour me consumer en désirs indomptables, pour m'abreuver de la séduction d'un monde fantastique, pour rester atterré de sa voluptueuse erreur.

Obermann, lettre 63

Indicible sensibilité, charme et tourment de nos vaines années, vaste conscience d'une nature partout accablante et partout impénétrable, passion universelle, indifférence, sagesse avancée, voluptueux abandon: tout ce qu'un cœur mortel peut contenir de besoins et d'ennuis profonds, j'ai tout senti, tout éprouvé dans cette nuit mémorable. J'ai fait un pas sinistre vers l'âge d'affaiblissement; j'ai dévoré dix années de ma vie.

Lettre 4
(Sénancourt)

OBERMANNS VALLEY

What do I want? What am I? What may I demand of nature? . . . All cause is invisible, all effect misleading; every form changes, all time runs its course: . . . I feel, I exist only to exhaust myself in untameable desires, to drink deep of the allurement of a fantastic world, only to be finally vanquished by its sensuous illusion.

Obermann, letter 63

All the ineffable sensibility, the charm, and the torment of our barren years; the vast consciousness of Nature, everywhere overwhelming, and everywhere unfathomable, universal love, indifference, ripe wisdom, sensuous ease— all that a mortal heart can contain of desire and profound sorrow, I felt them all, experienced them all on that memorable night; I have made an ominous stride towards the age of failing powers; I have consumed ten years of my life.

Letter 4
(Sénancourt)

Das Zeichen P. bedeutet Ped. (Pedal). Das Zeichen ⊕ bedeutet: das Pedal loslassen. Das Pedal soll kurz nach dem Anschlag eines Akkordes oder einer Melodienote getreten und so gewechselt werden, daß der Fuß genau beim Anschlagen eines Akkordes oder einer Melodienote das Pedal verläßt, um gleich nachher niederzufallen. Auf diese Art allein wird ein harmoniereicher und kontinuierlicher Tonstrom erzielt.

MORIZ ROSENTHAL

La lettre P. signifie Péd. (Pédale). Le signe ⊕ veut dire: lever la pédale. Il faut abaisser la pédale tout de suite après avoir touché l'accord ou la note de la mélodie; on change de pédale de la façon suivante: exactement au moment de toucher un accord ou une note de la mélodie, le pied abandonne la pédale, pour la reprendre immédiatement. Ce n'est que de cette façon qu'on obtiendra une sonorité harmonieuse et la continuité du ton.

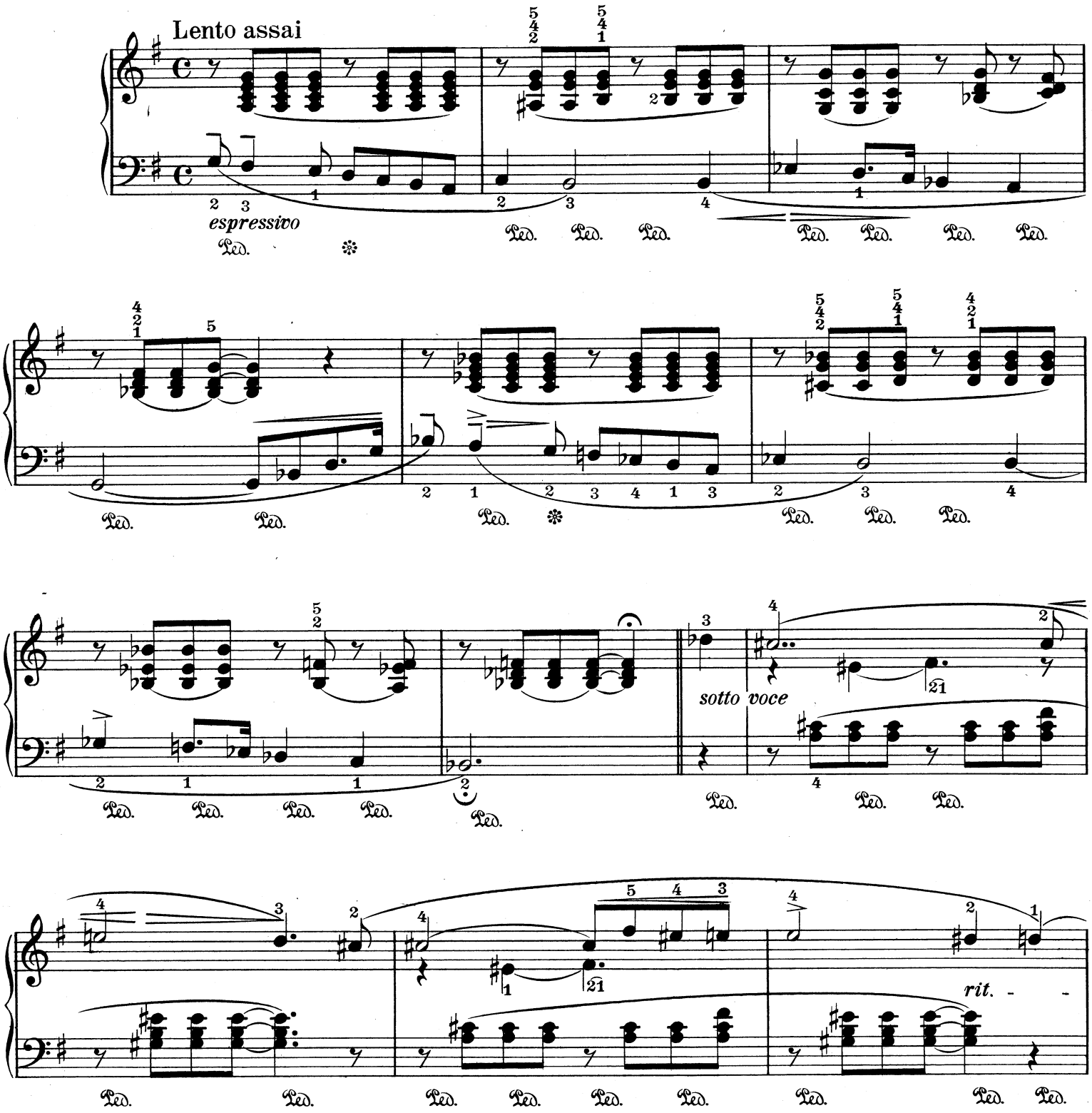
MORIZ ROSENTHAL

The sign "P" signifies "Ped." (Pedal). The sign ⊕ indicates "raise the pedal". The pedal should be pressed down just after striking a chord or a note of the melody, and shifted thus; the foot must leave the pedal the moment the chord or melody-note is struck, to take it again immediately afterwards. This is the only method of attaining a full and harmonious continuity of tone.

MORIZ ROSENTHAL

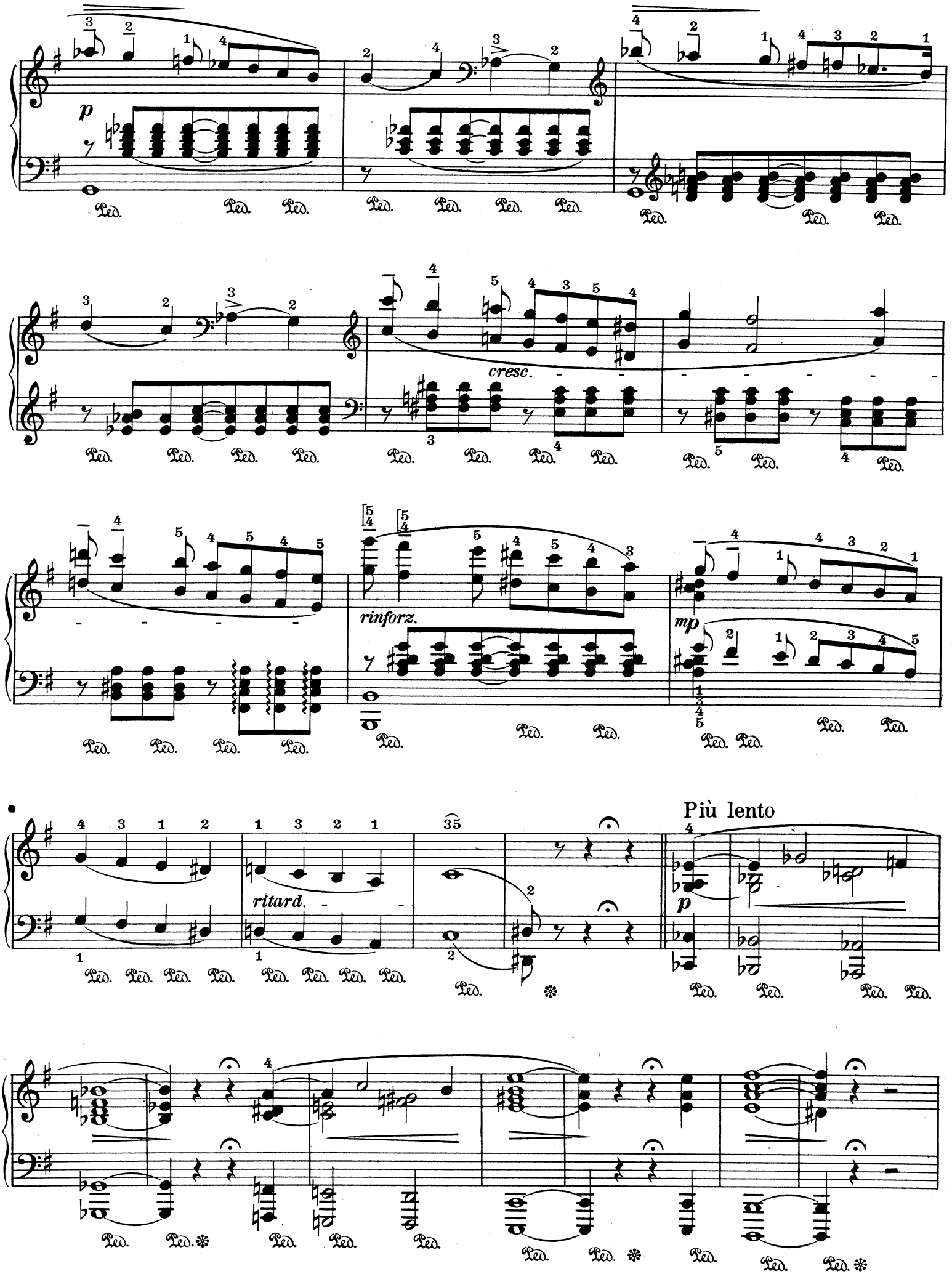
VALLÉE D'OBERMANN

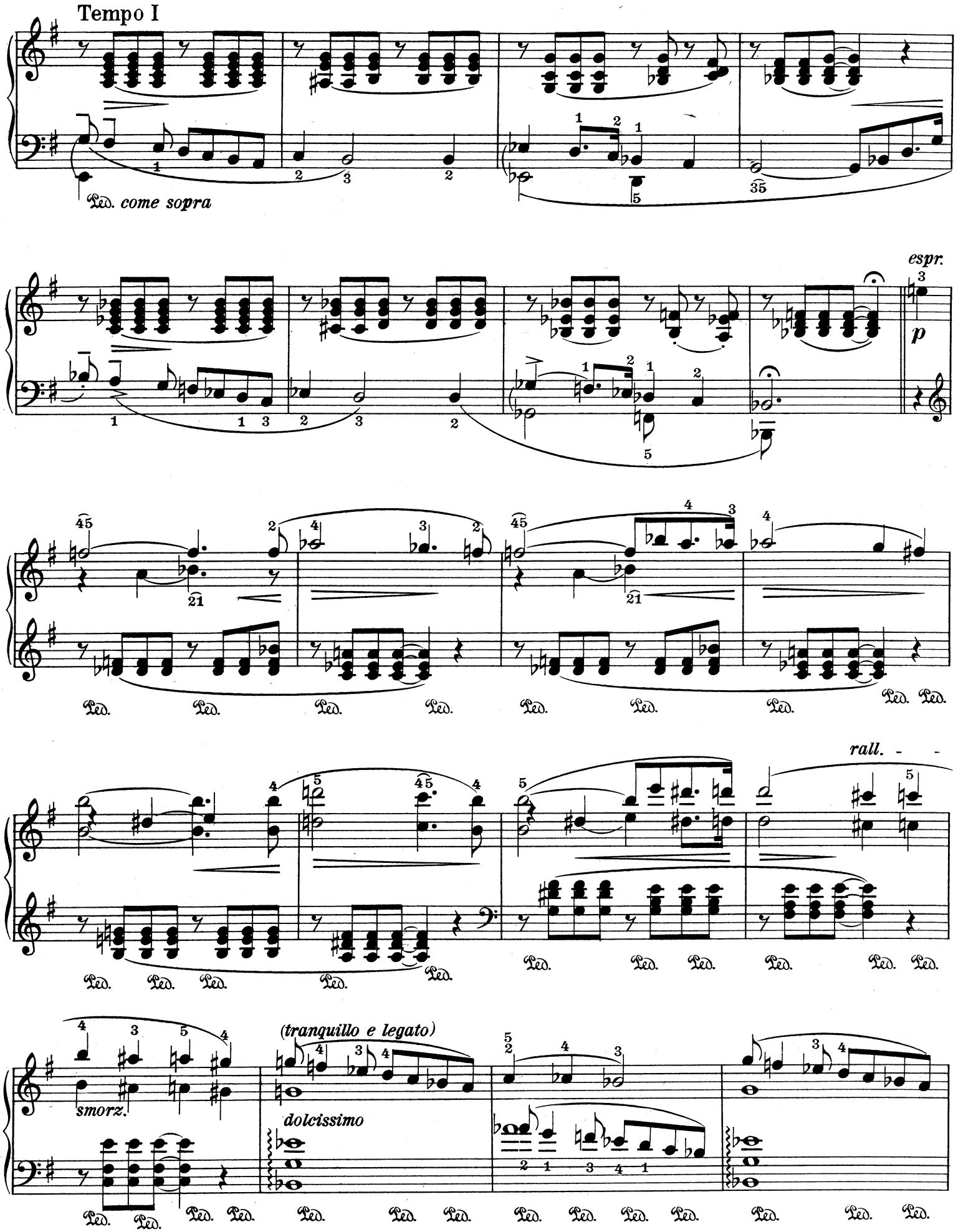
Franz Liszt

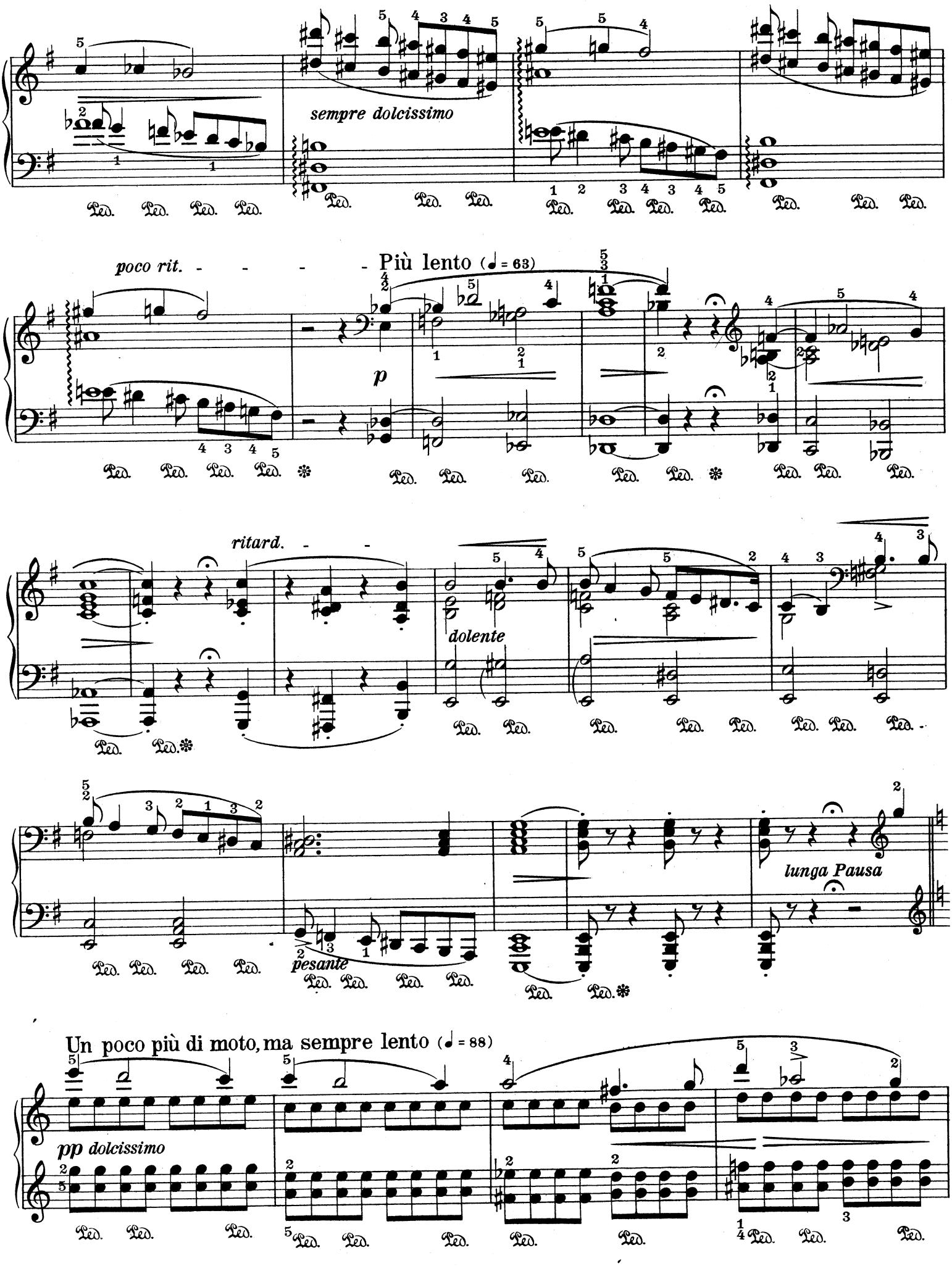


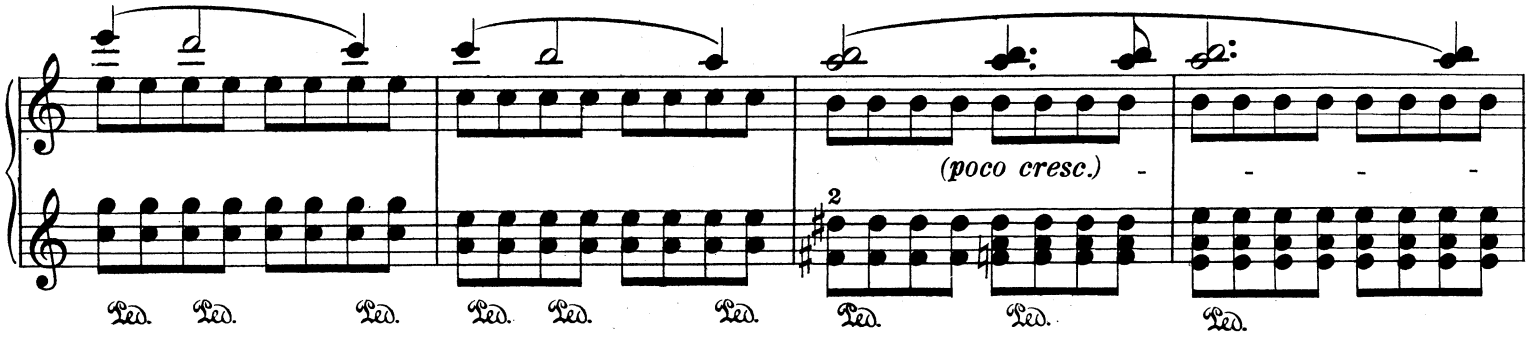
Copyright 1928 by Ullstein A. G., Berlin

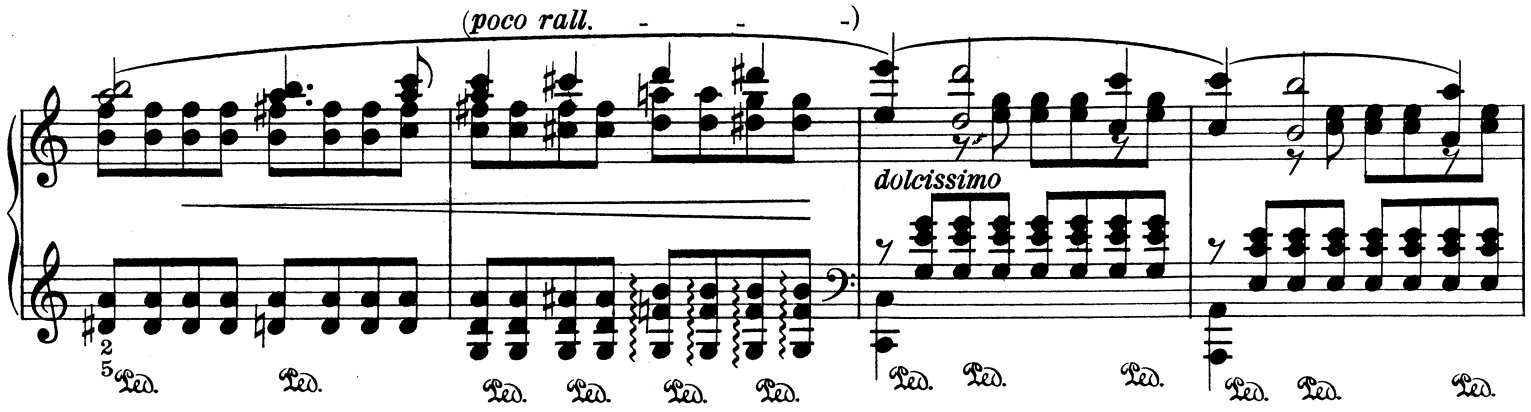
T. A. Nr. 362

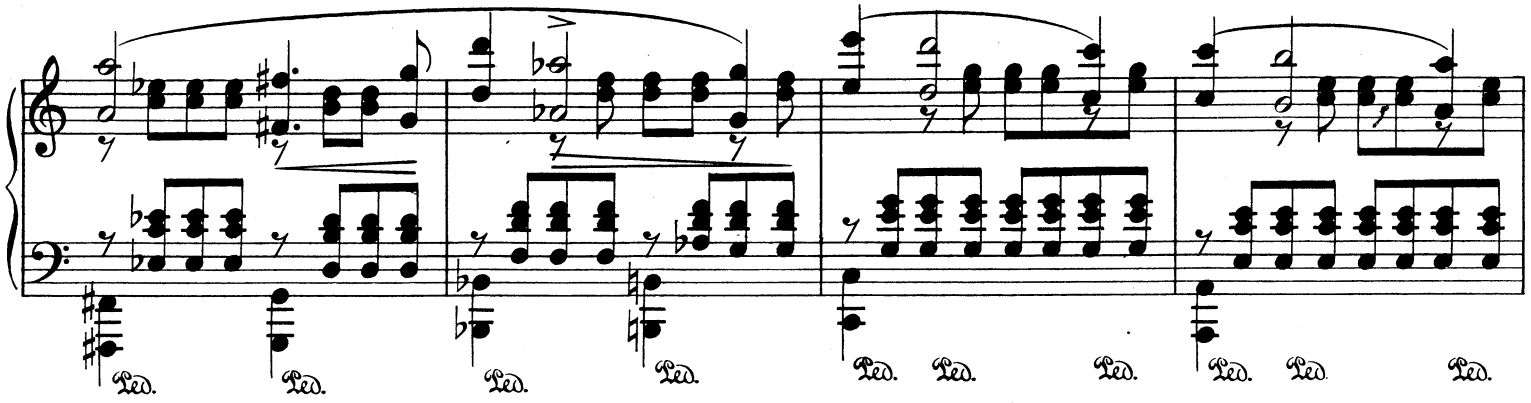

p
cresc.
rinforz.
mp
ritard.
Più lento
Ped.

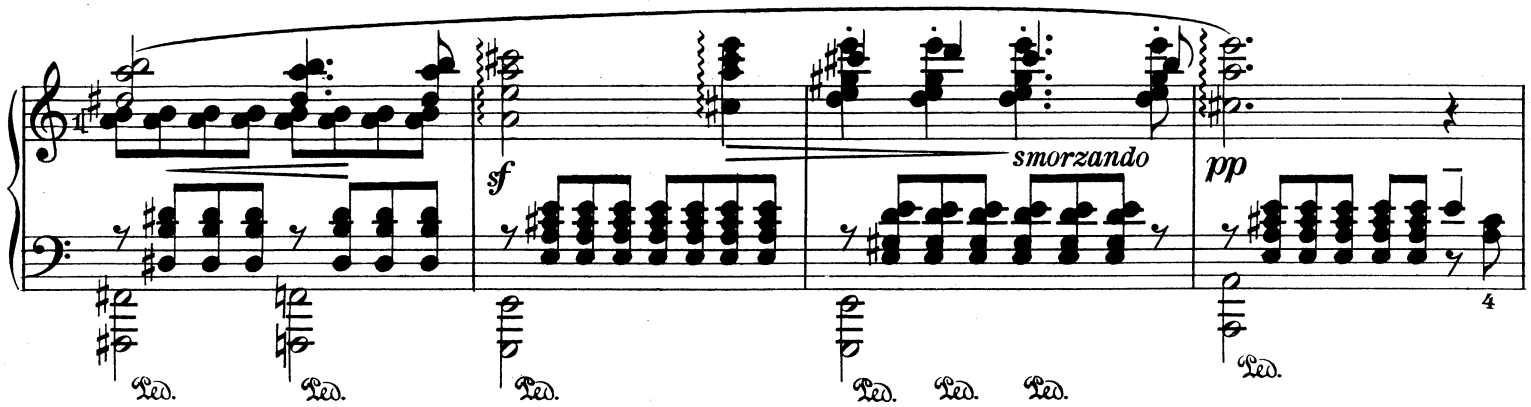

Tempo I
Ped. come sopra
espr.
p
rall.
smorz.
(tranquillo e legato)
dolcissimo

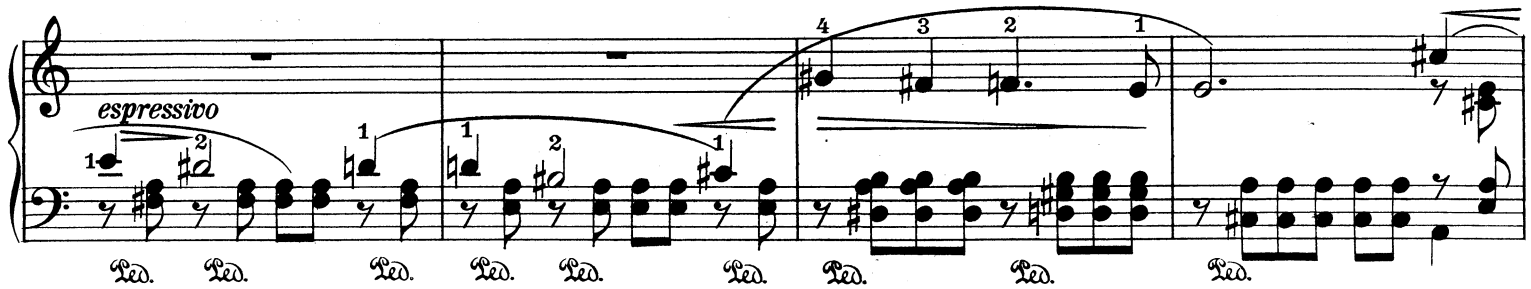

sempre dolcissimo
poco rit.
Più lento (♩ = 63)
p
ritard.
dolente
pesante
lunga Pausa
Un poco più di moto, ma sempre lento (♩ = 88)
pp dolcissimo

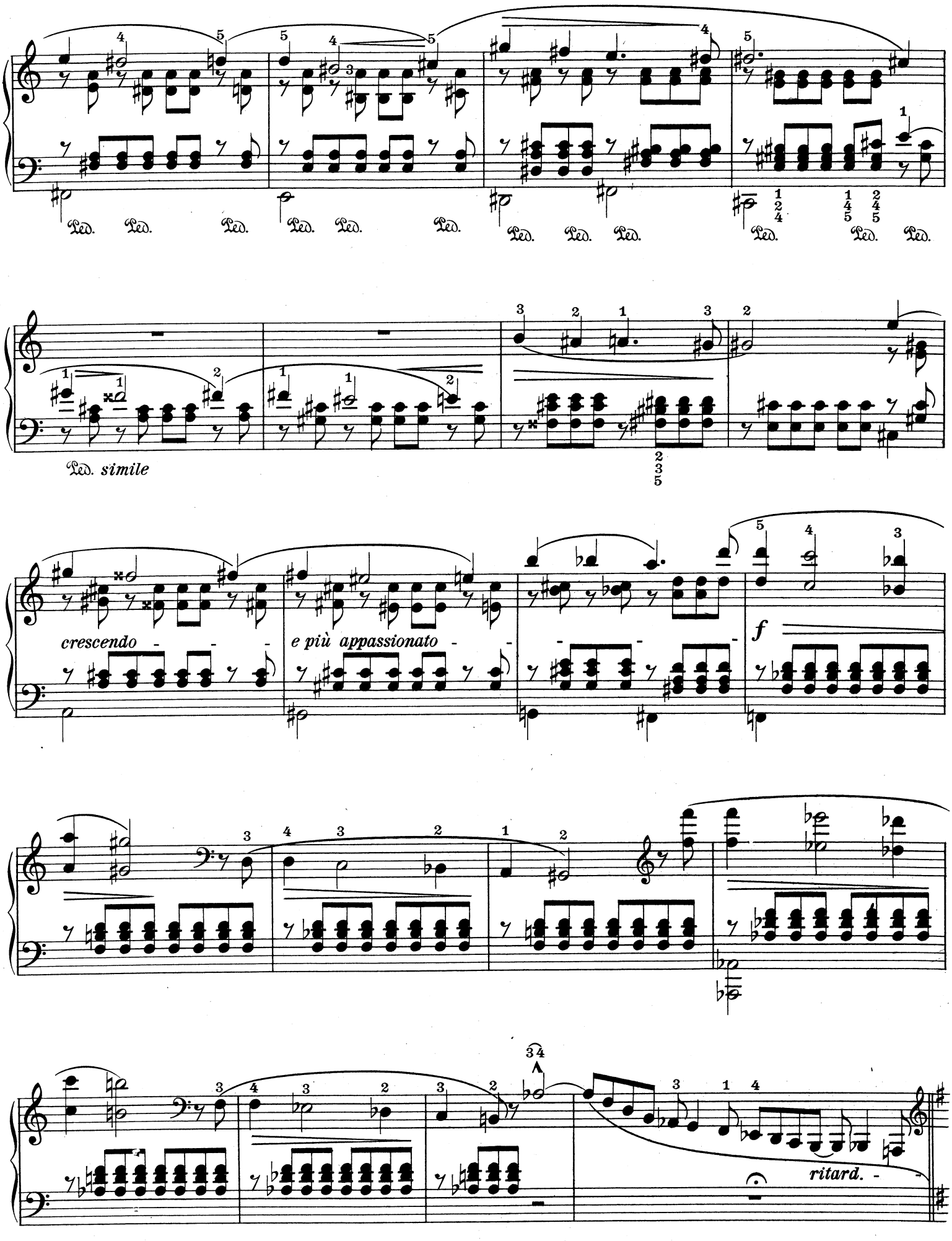

(poco cresc.)

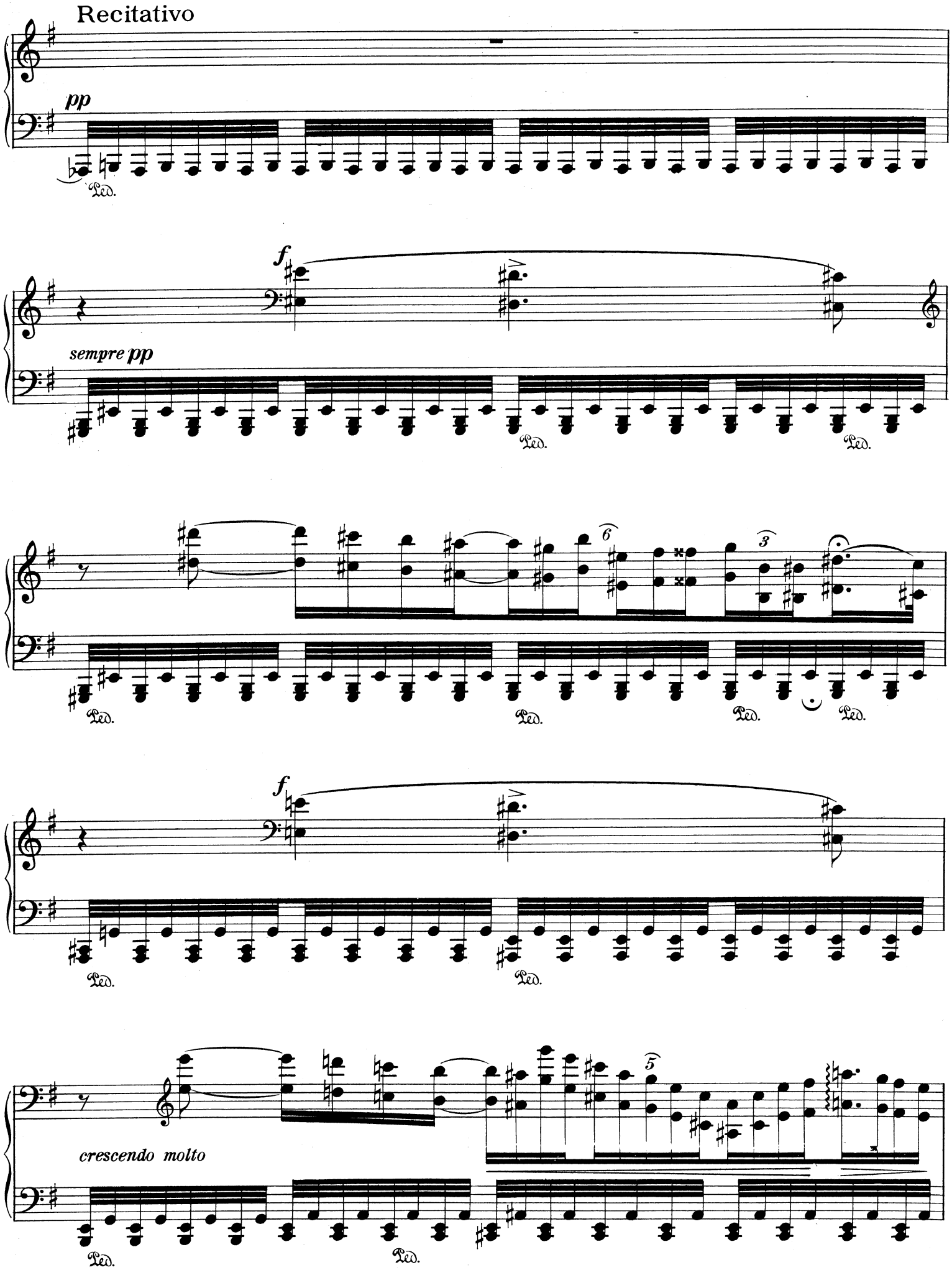

(poco rall. - - -)
dolcissimo

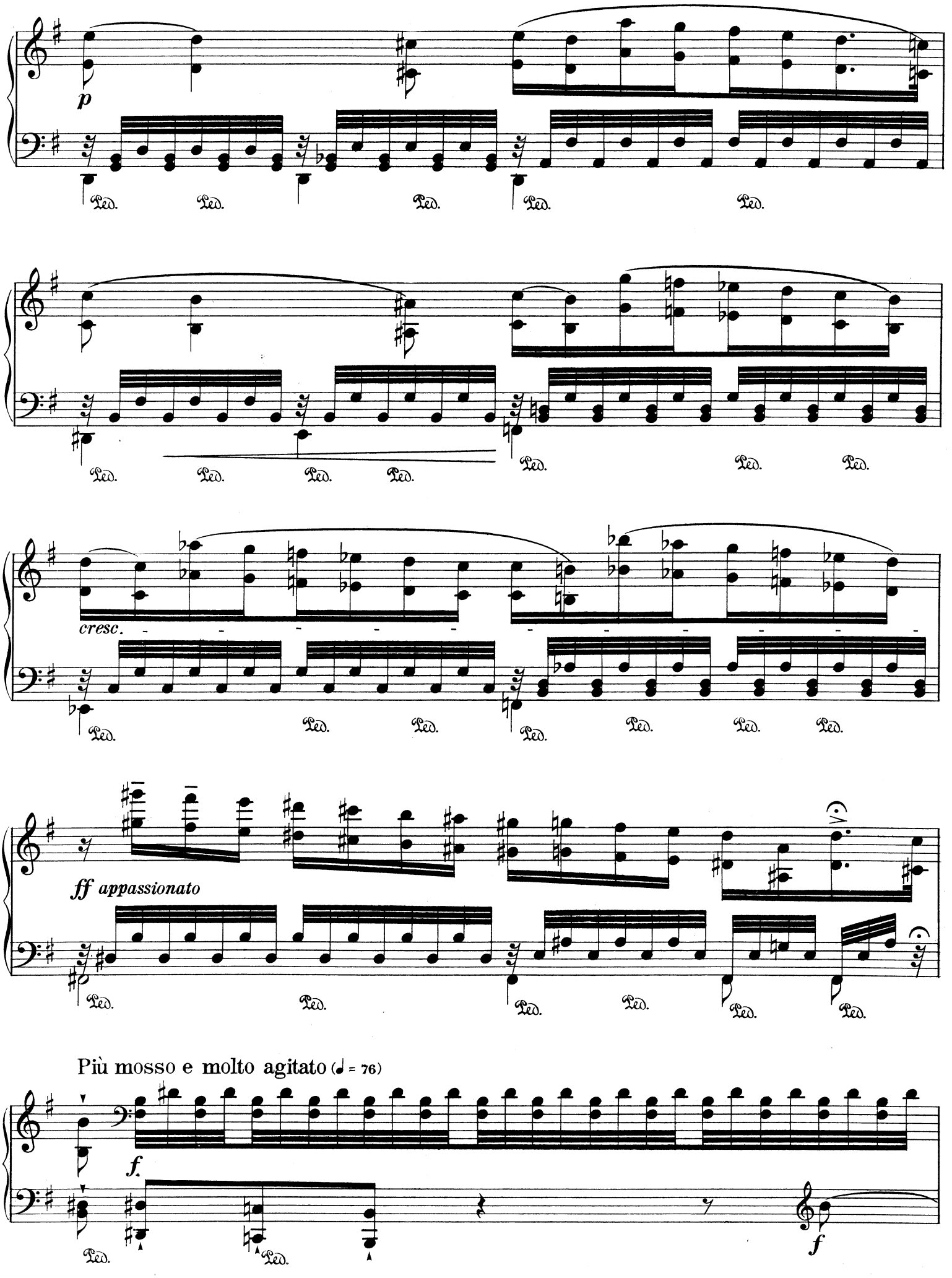


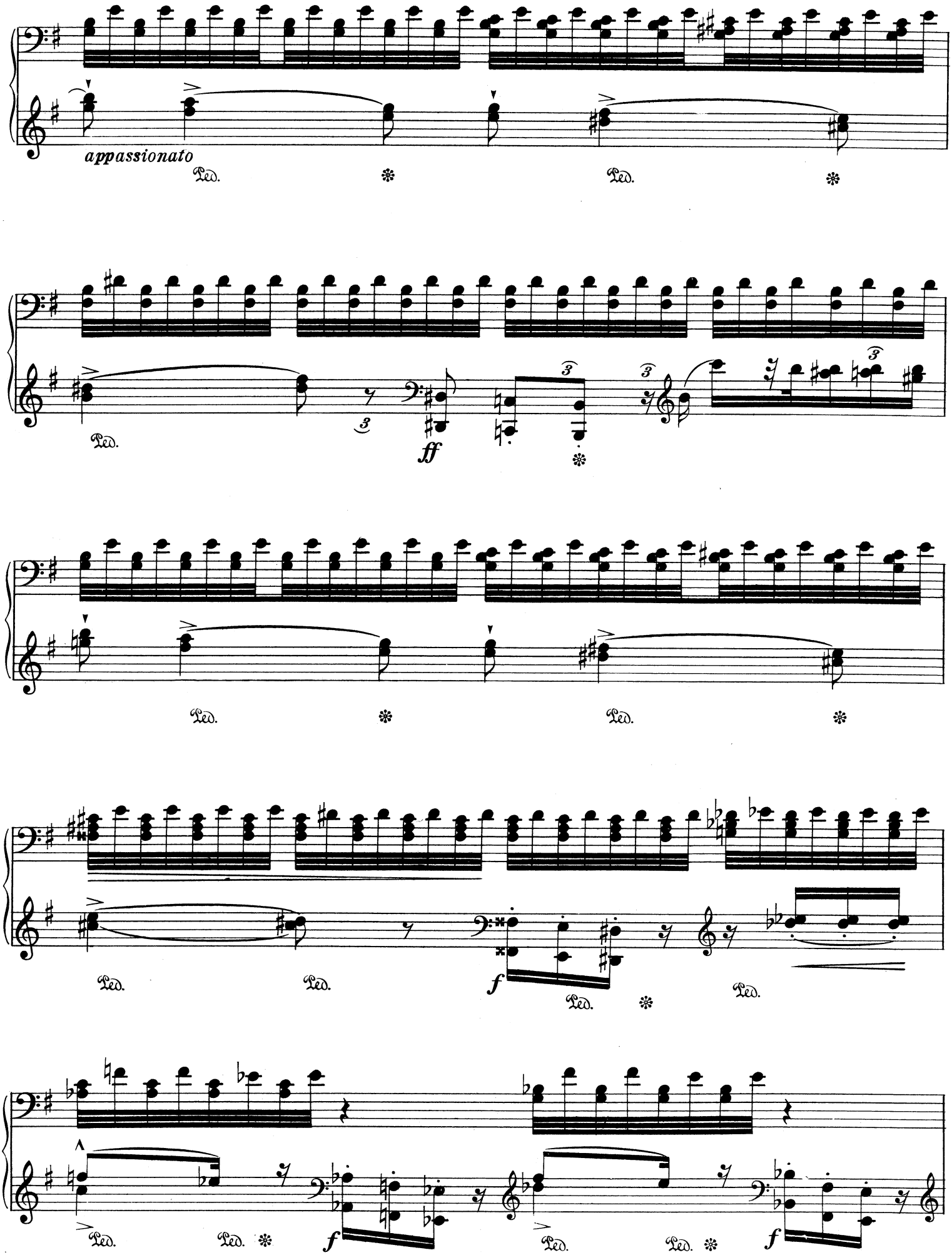

sf
smorzando
pp

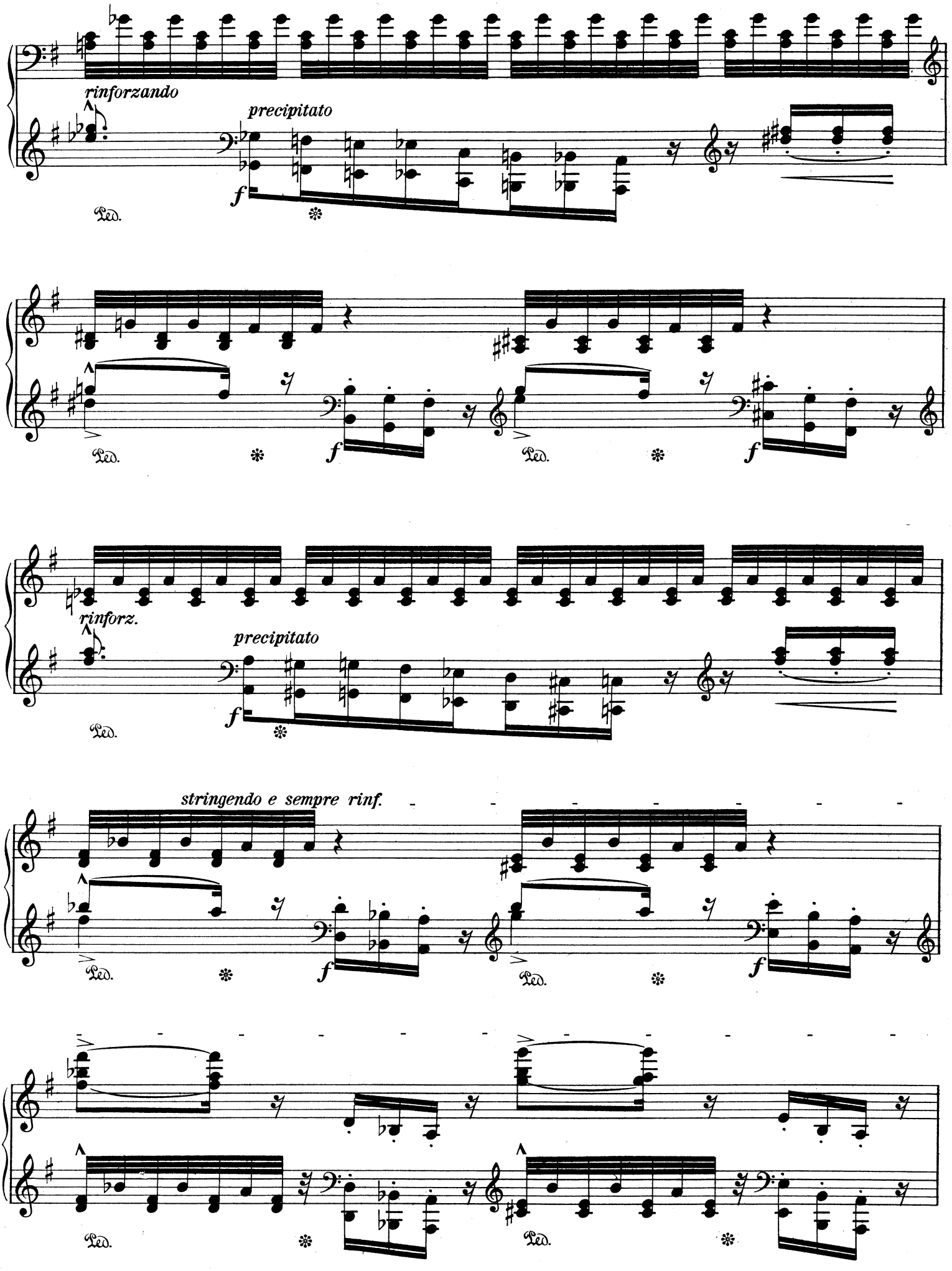

espressivo

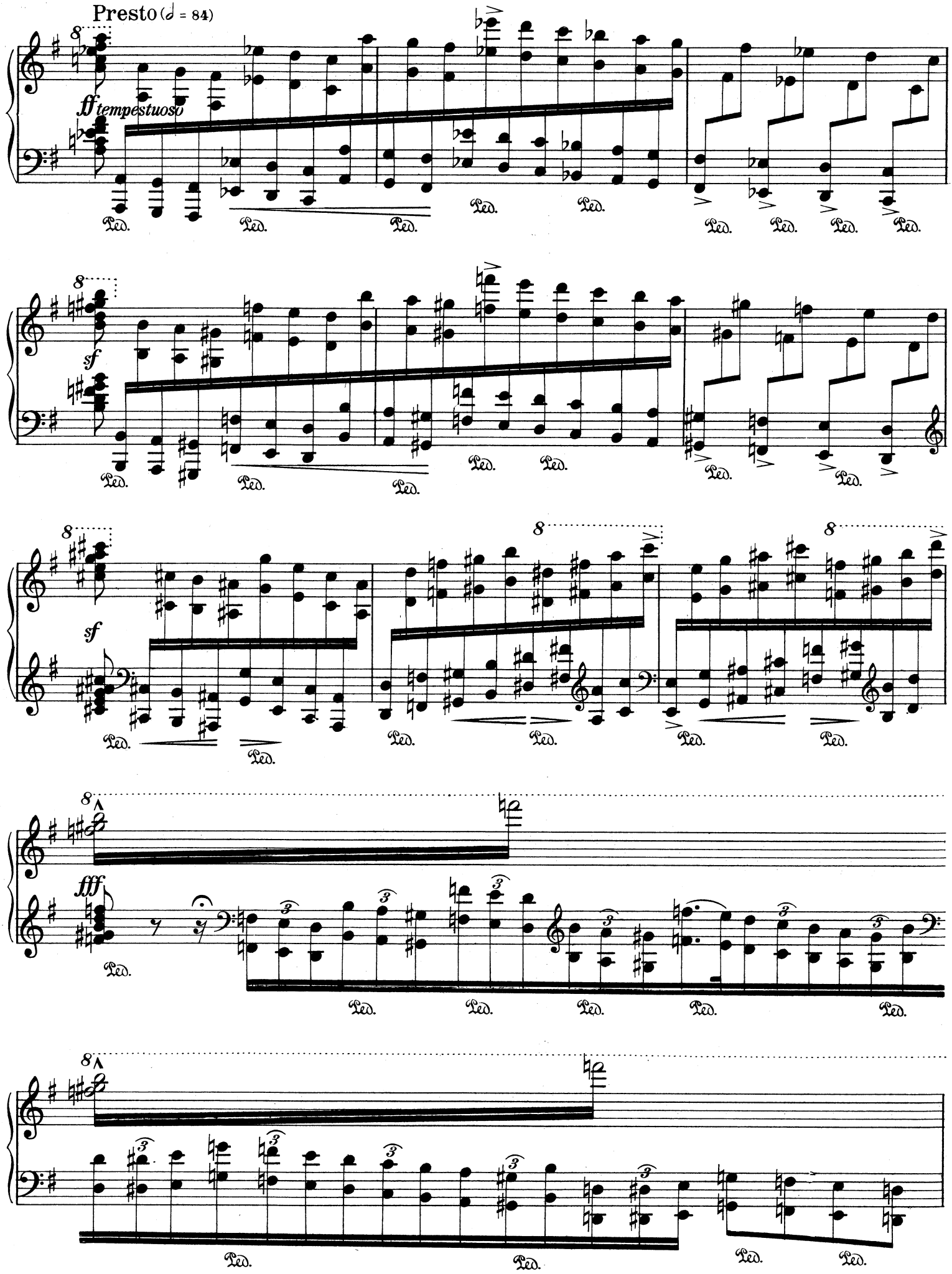

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
Ped. simile
crescendo - - -
e più appassionato - -
f
ritard. - -

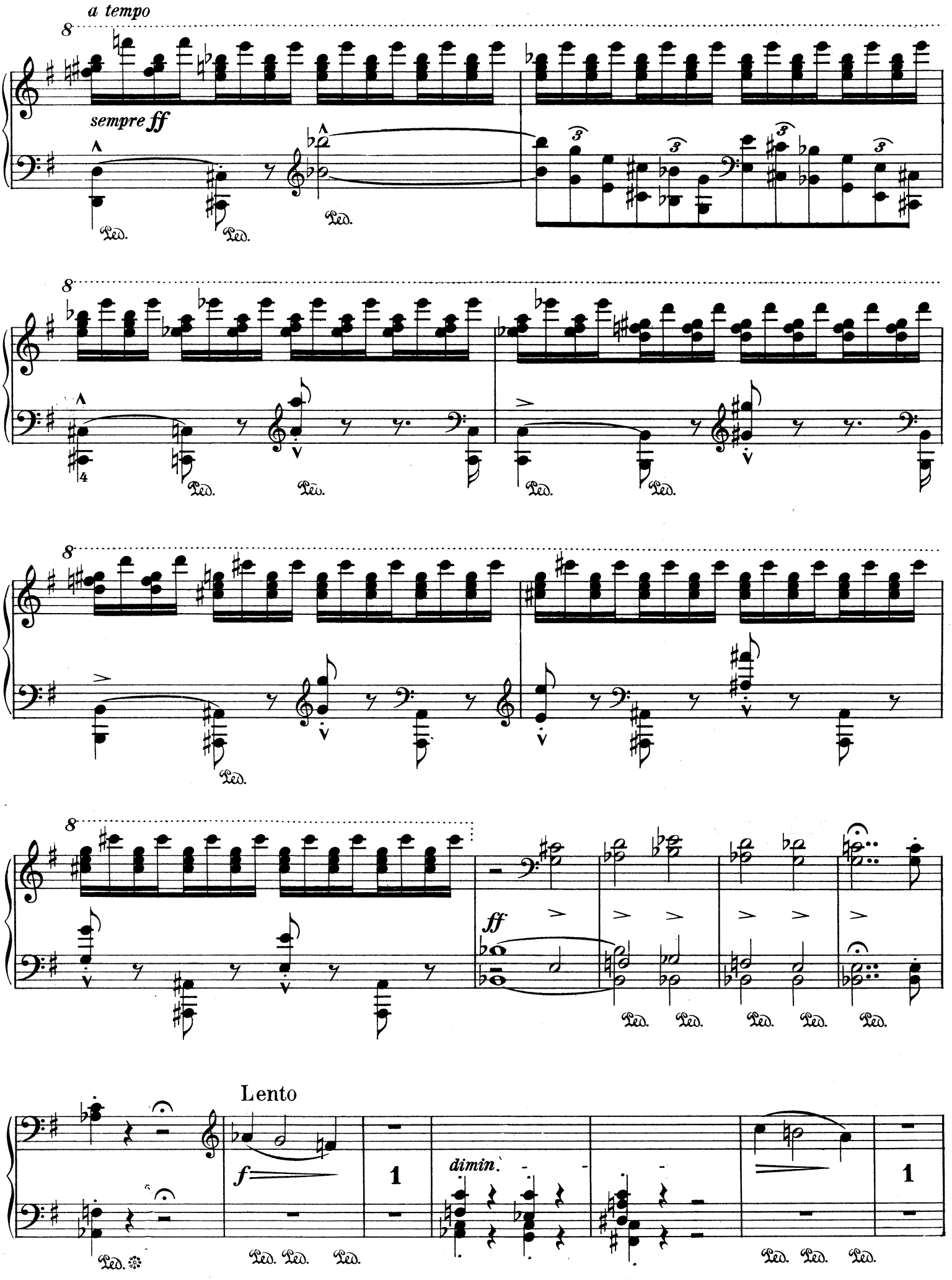

Recitativo
pp
Ped.
f
sempre pp
Ped.
Ped.
6
3
Ped.
Ped.
Ped.
Ped.
f
Ped.
Ped.
5
crescendo molto
Ped.
Ped.

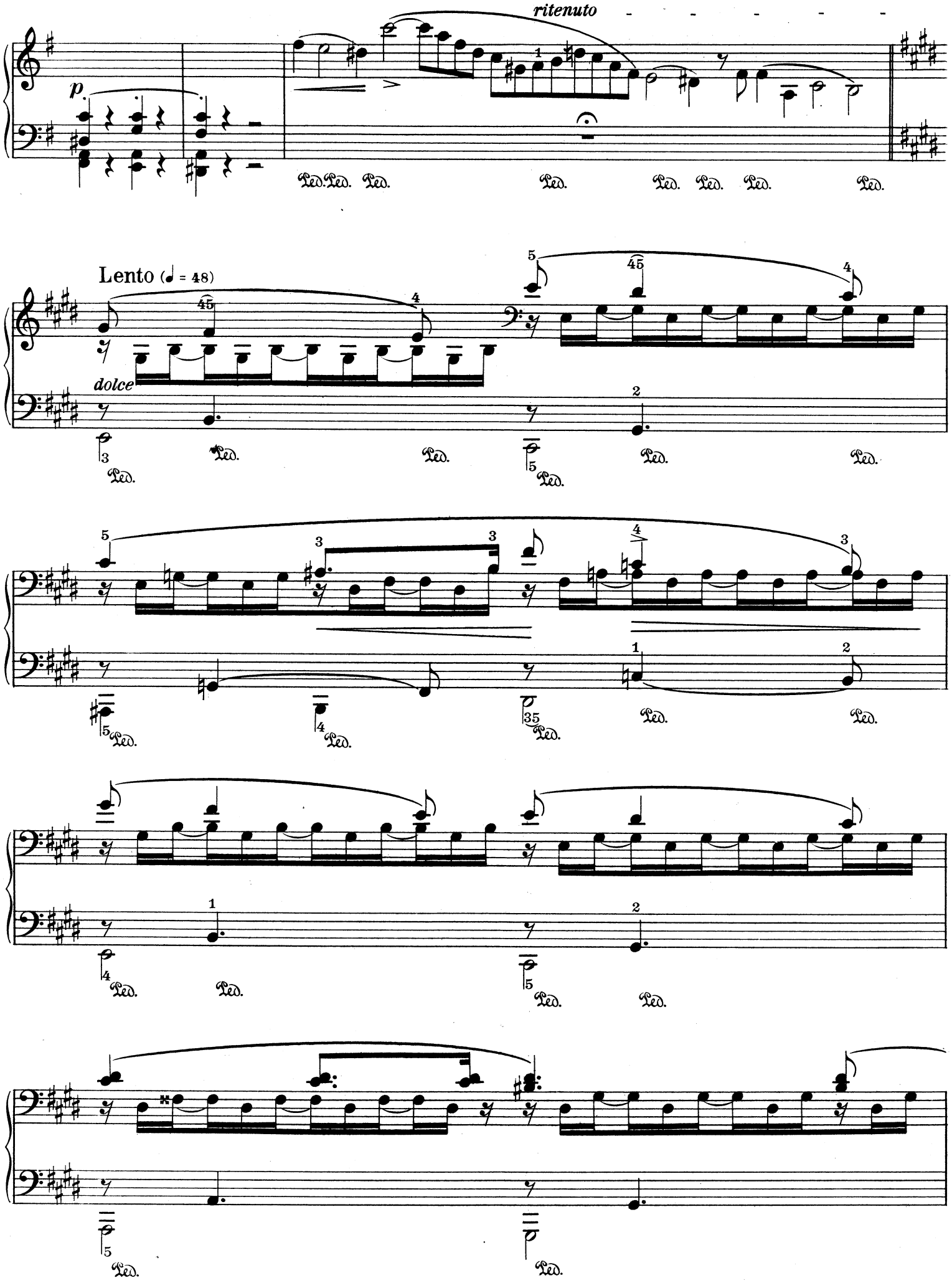

p
Ped.
cresc.
ff appassionato
Più mosso e molto agitato (♩ = 76)
f.
f

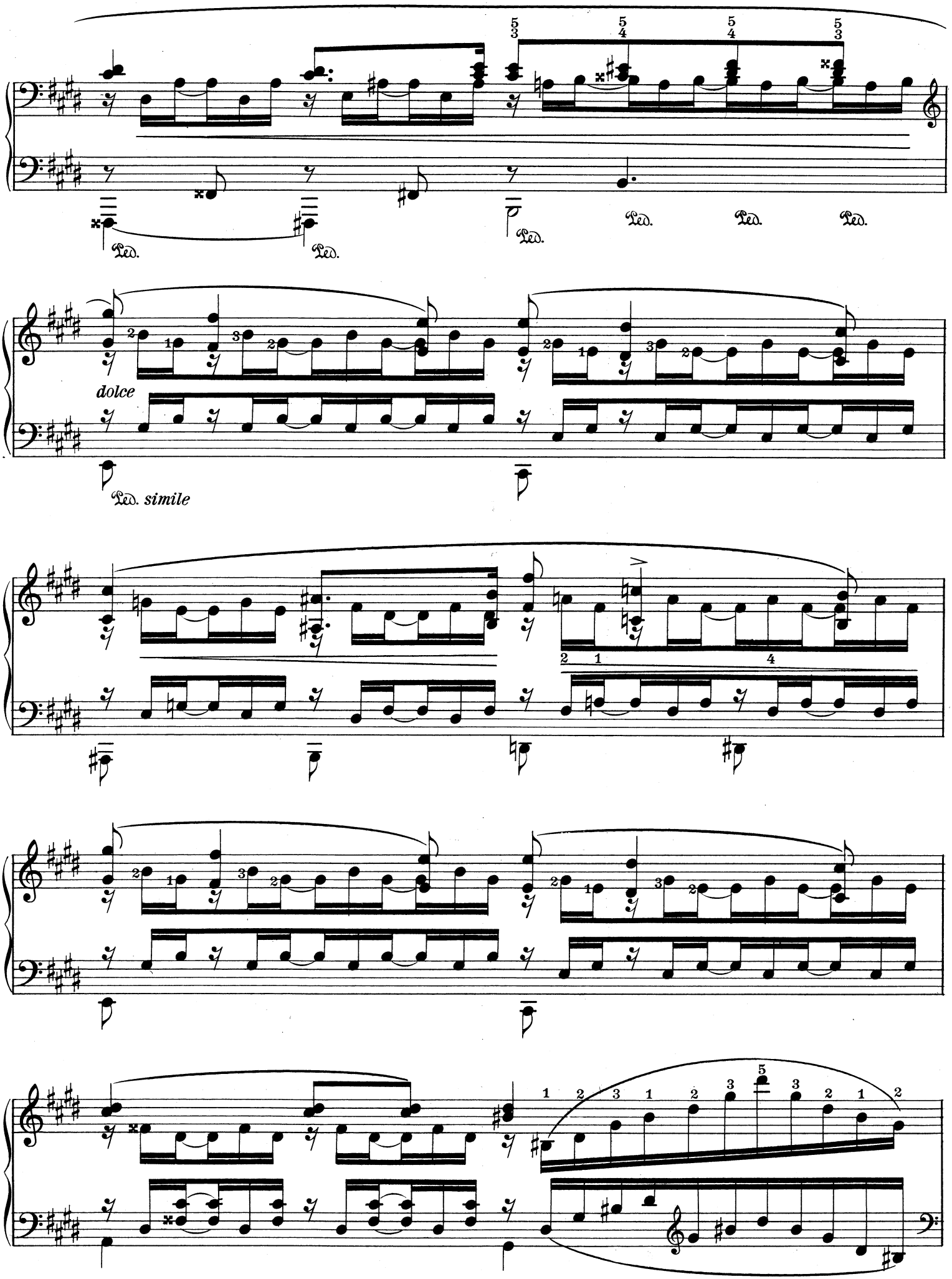

appassionato
Ped.
ff
f

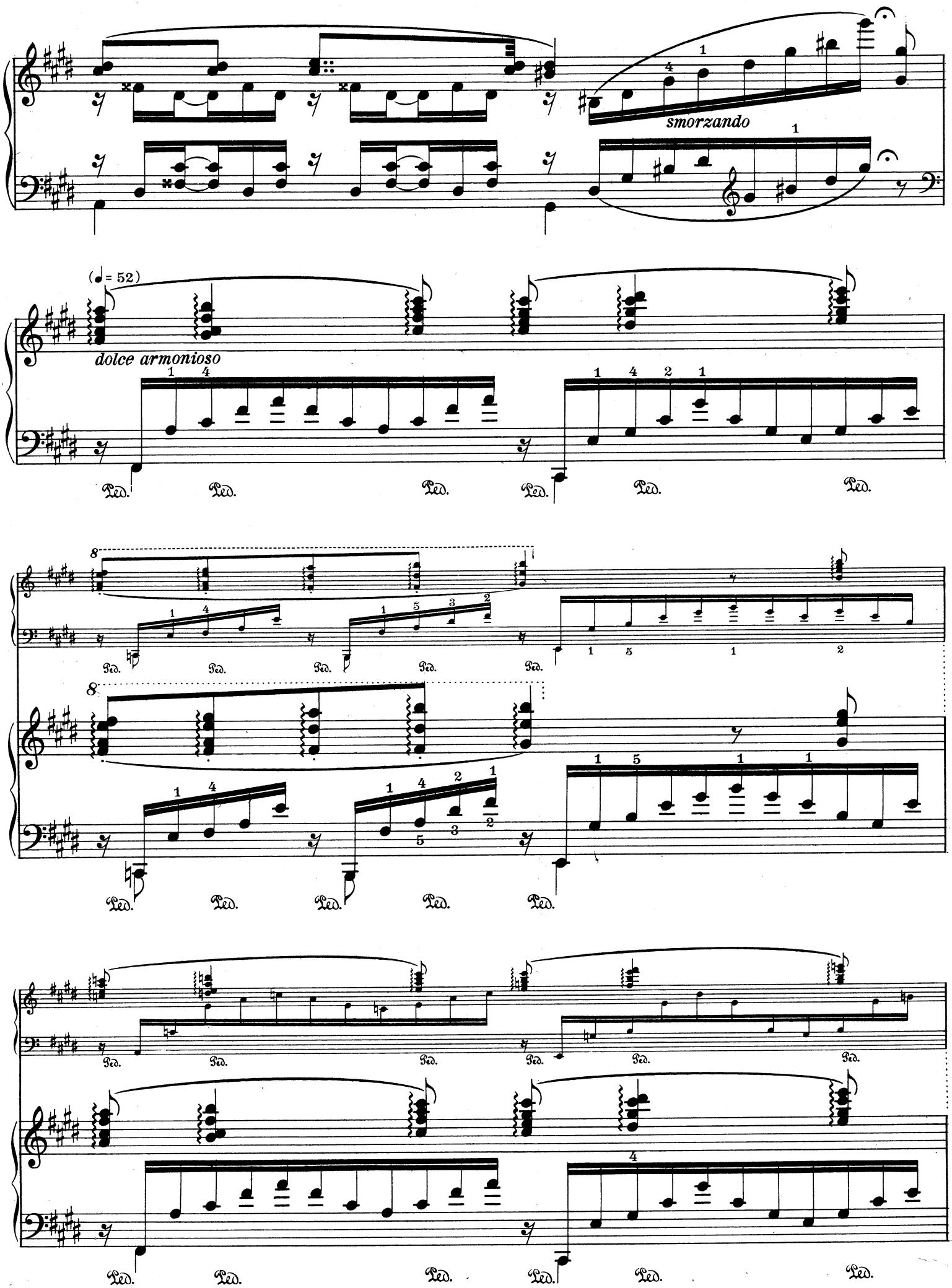

rinforzando
precipitato
f
Ped.
Ped.
Ped.
f
f
rinforz.
precipitato
f
Ped.
stringendo e sempre rinf.
Ped.
Ped.
f
f
Ped.
Ped.

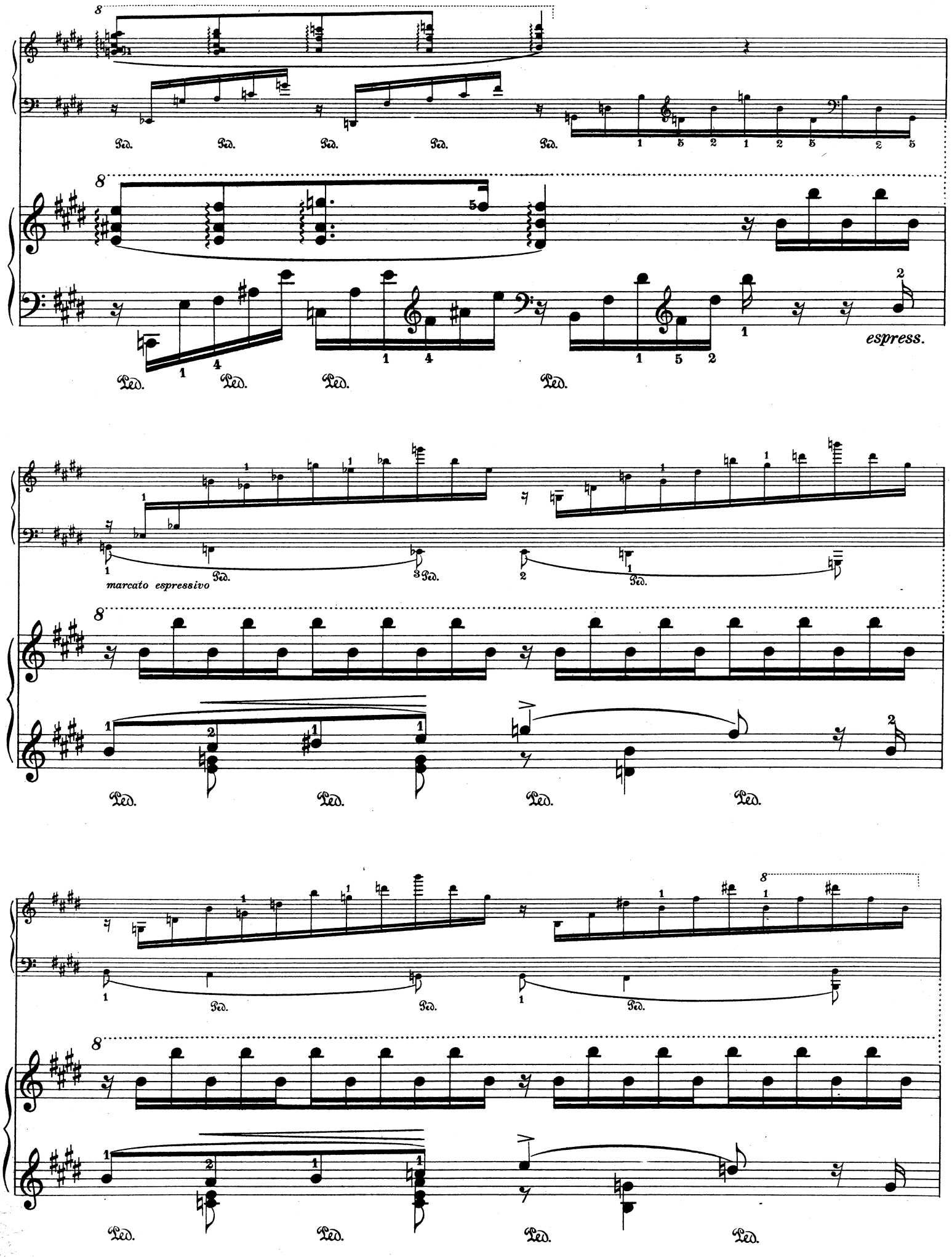

Presto (𝅗𝅥 = 84)
ff tempestuoso
sf
sf
fff
Ped.

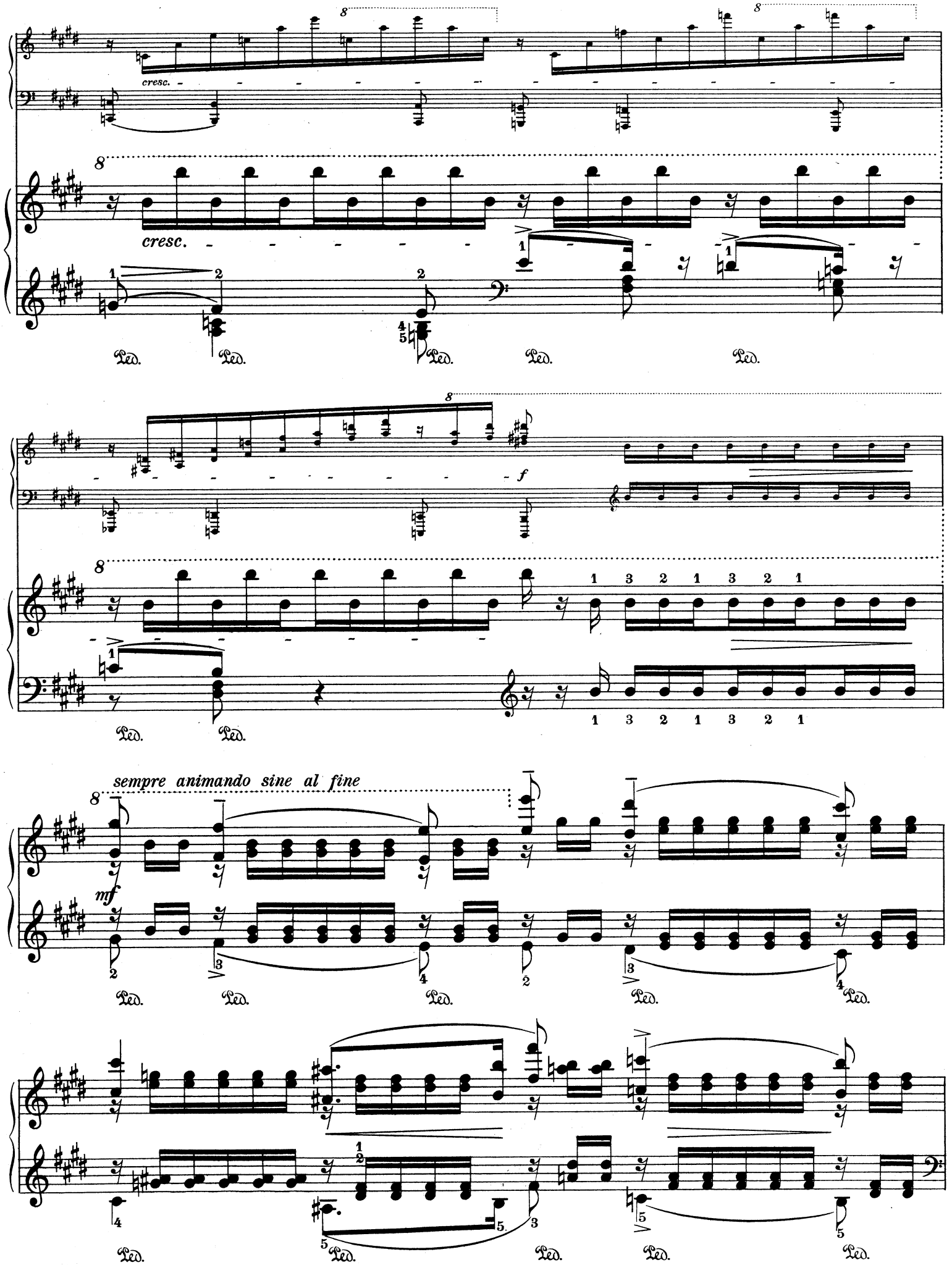

a tempo
sempre ff
Ped.
ff
Lento
f
dimin.
1

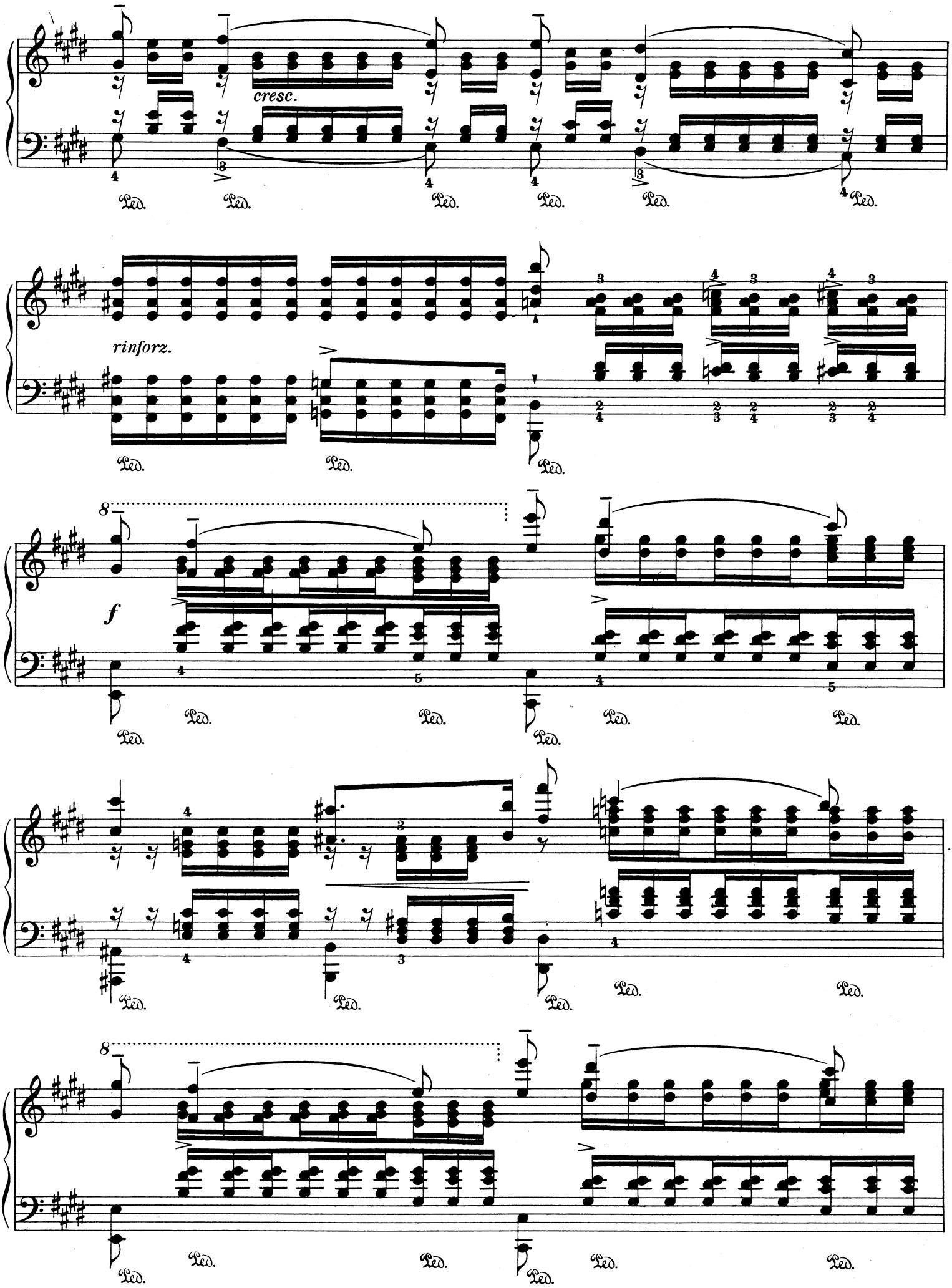

ritenuto
p
Lento (♩ = 48)
dolce
Ped.

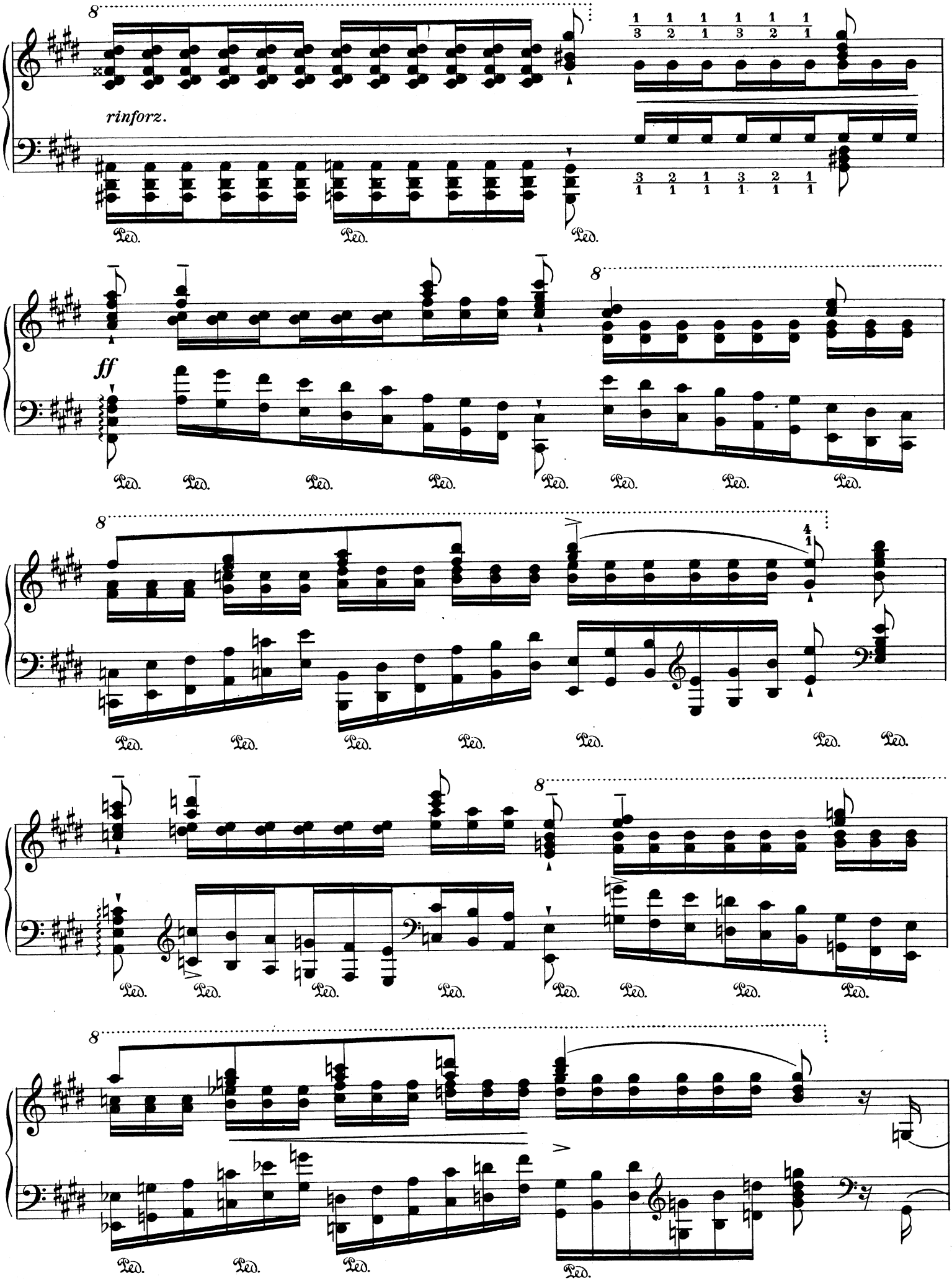

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
dolce
Ped. simile

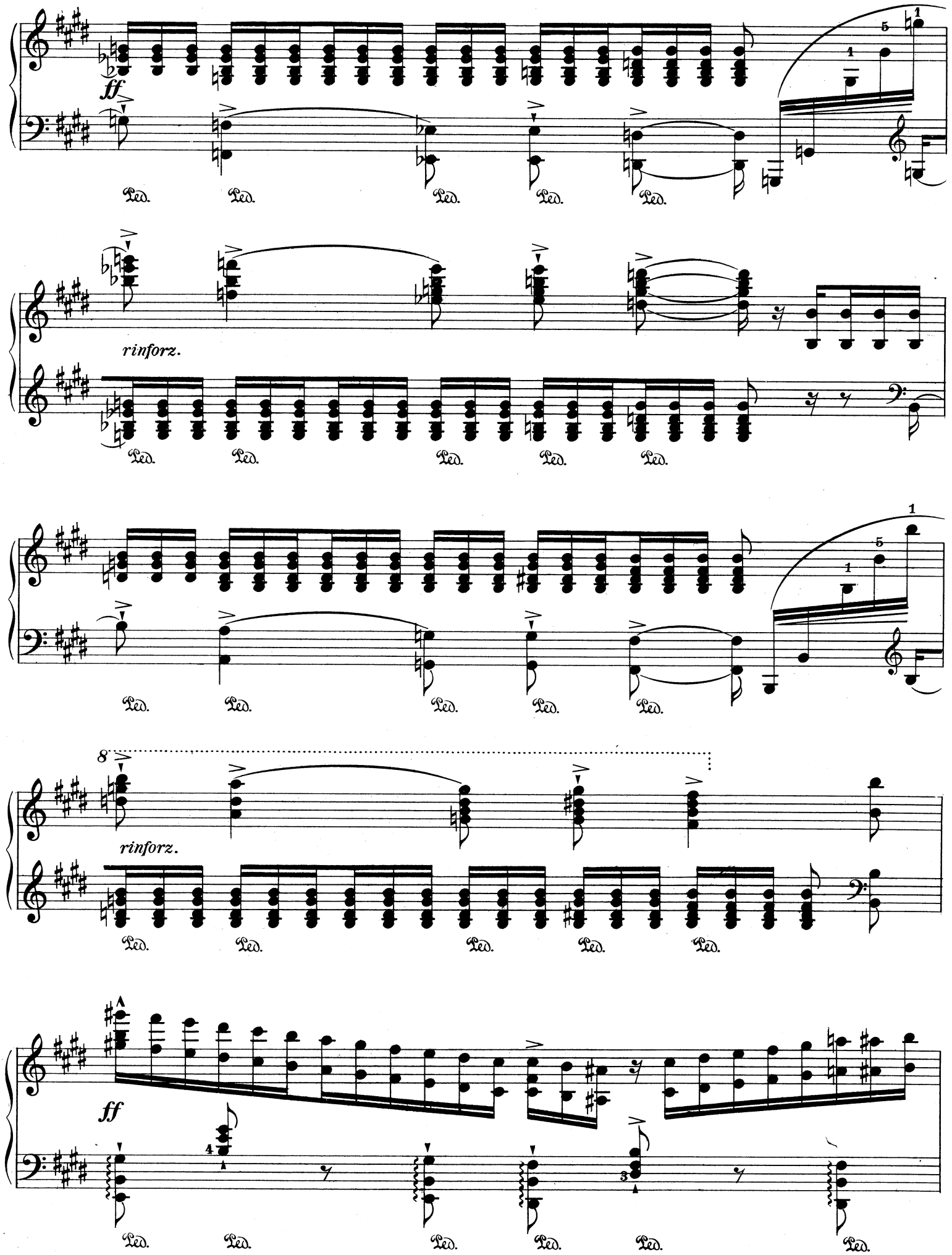

smorzando
(♩= 52)
dolce armonioso
Ped.
8

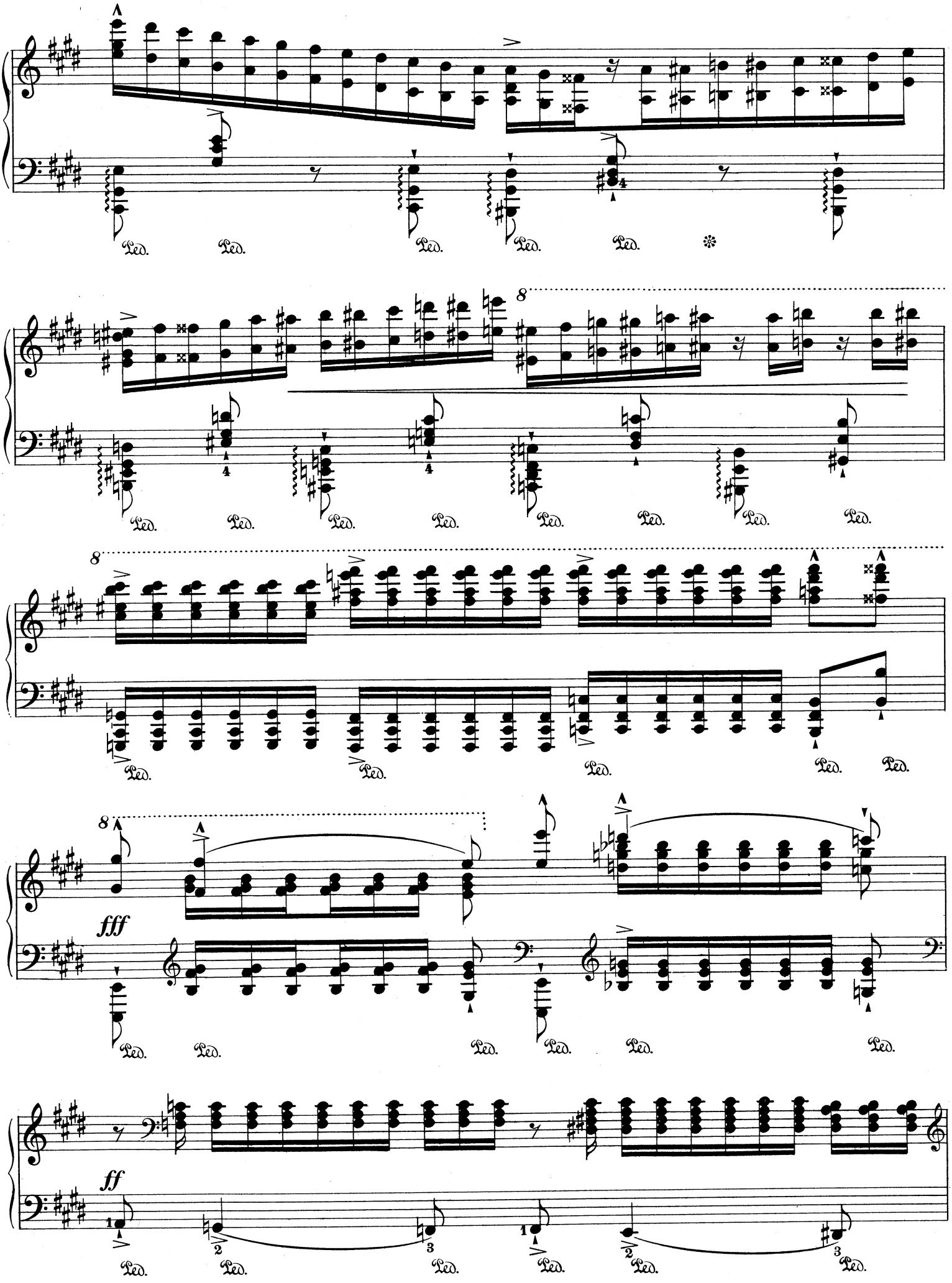

espress.
marcato espressivo

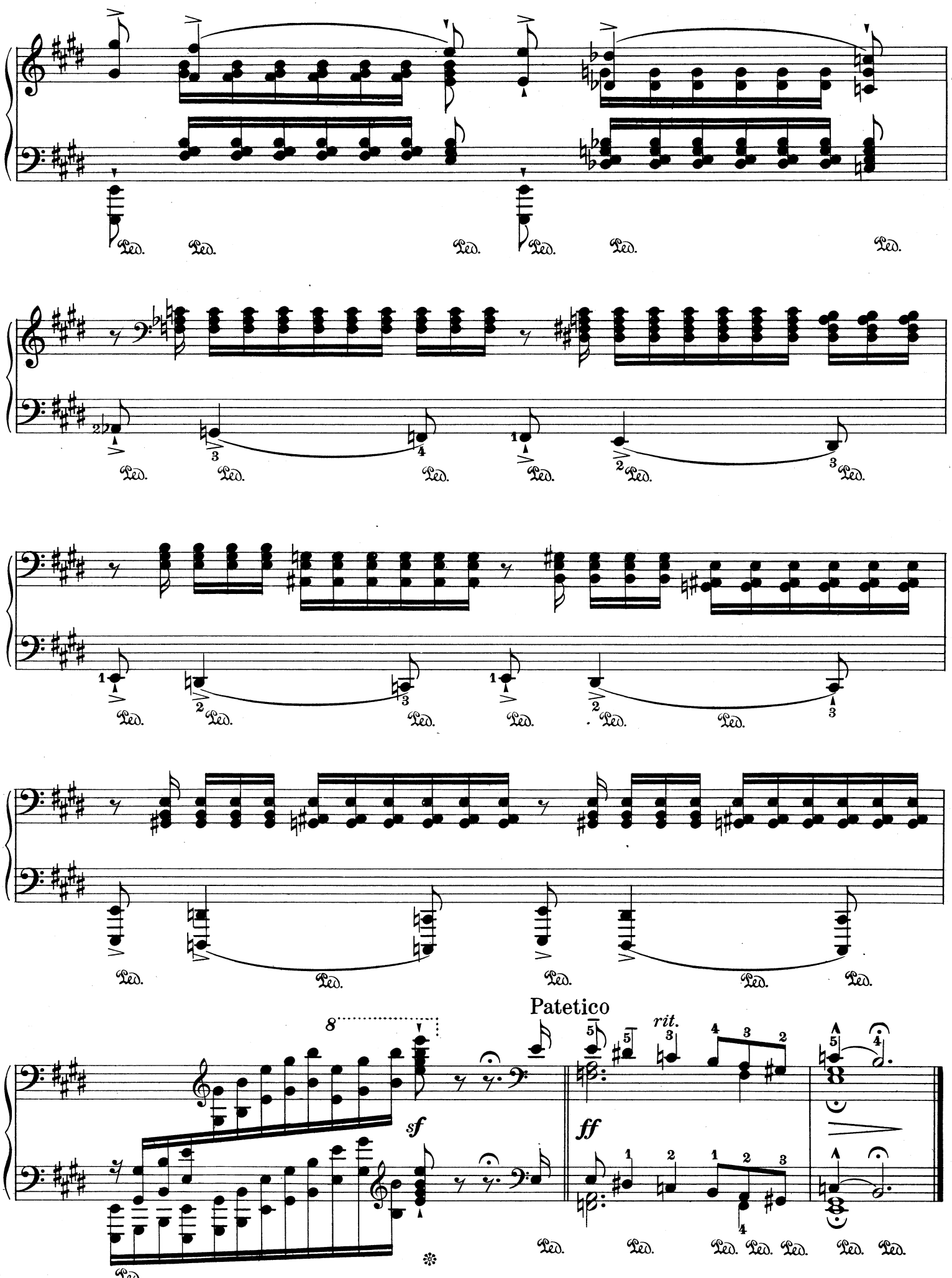

cresc.
cresc.
f
sempre animando sine al fine
mf
Ped.


cresc.
rinforz.
f
Ped.


8
rinforz.
Ped.
ff


ff
Ped.
rinforz.
8
ff


8
8
8
fff
ff
Ped.



T. A. Nr. 362

Stich u. Druck der Waldheim = Eberle A. G.