



No. 3860

A large, stylized title "Hermann" in a bold, red-orange color with black outlines. The letter "H" is particularly ornate, featuring a decorative scroll on its left side. The title is set against a background of horizontal lines and a decorative scroll pattern.

Impressionen

Opus 112

Den lieben Genfer Freunden
Prof. Georges PERRET und Prof. Adrien CALAME
zu eigen.

Impressionen

Sechs Stücke

für Klavier zu 2 Händen

von
WALTER NIEMANN

OP. 112

Aufführungsrecht vorbehalten.
Eigentum des Verlegers.

10573

LEIPZIG
C. F. PETERS.

ZUM GELEIT

INTRODUCTORY REMARKS / INTRODUCTION

*

Die „Impressionen“ — Bilder und Stimmungen aus Natur- und Menschenleben — verdanken ihre Entstehung zum größten Teile dem deutschen Dichter des Impressionismus: Stefan George, zum kleineren der etwa in seinen Kreis einzuordnenden Else Bergmann. / Die einzelnen „Impressionen“ entsprechen in ihren inneren poetisch-musikalischen „Grundfarben“ den Gedichten: „Morgenschauer“ (1), „Juli-Schwermut“ (2), „Blaue Stunde“ (3), „Gartenfrühlinge“ (6) von Stefan George („Der Teppich des Lebens“ und die „Lieder von Traum und Tod“), sowie „Tse-Fung“ (4) und „Beghina“ (5) von Else Bergmann. / Die Naturstimmungen Stefan Georges erklären sich selbst. Einzig zu den beiden Dichtungen Else Bergmanns sei gesagt, daß die junge chinesische Prinzessin Tse-Fung sich den Tod gibt, nicht nur weil ihr Bräutigam, der Mandarin, alt ist, sondern vor allem weil sie ihren Geliebten nicht vergessen kann, und daß die junge Nonne im Beghinenhof zu Amsterdam statt des Todes den Verzicht, die Resignation wählt und sich selber zur Legende wird. / Das ist alles, was zum tieferen Verständnis dieser „Klavierdichtungen“ vielleicht willkommen ist.

*

The "Impressions", inspirations conceived from Nature or from incidents of human life, originate partly in poems of the German leader of Impressionisme, Stefan George, partly in those of Else Bergmann, a poetess belonging to George's sphere. / In character and colouring these "Impressions" correspond with the poems entitled: "Morning Voices" (1), "Estival Melancholy" (2), "The Hour of Dusk" (3), and "Gardens in Spring" (6). They are selected from two collections of lyrical poems published by Stefan George under the title of: „Der Teppich des Lebens“ and „Lieder von Traum und Tod“ („Life's variegated Tissue“ and „Songs of Dream and Death“). The rest: „Tse-Fung“ (4) and „Beghina“ (5) are poems of E. Bergmann's. / The pictures of Nature traced by Stefan George do not want any explanation. As to the two poem's of E. Bergmann's, we may be allowed to add, that Tse-Fung is the name of a young Chinese princess who, on the point of marrying an old mandarin, feels the impossibility to forget her young lover and kills herself, overwhelmed by an invincible melancholy. Nr. 5 wants to evoke before us the sweet form of a young beguine, who after cruel deceptions finds peace in a beguinage, in Amsterdam, leading there a life of pious resignation and godliness, — quite a legendary life. / This may be all necessary to be known by him who wishes to conceive the sense of these musical poems.

*

Les «Impressions», inspirations puisées moitié dans des scènes de la nature, moitié dans les périéties de la vie humaine, doivent leur existence d'un côté au poète de l'impressionisme allemand par excellence, Stefan George, de l'autre à Else Bergmann, femme-poète qui approche de fort près Stefan George par sa manière d'envisager la vie et les choses de ce monde. / Le caractère et le coloris de ces «Impressions» répondent aux poésies intitulées: «Voix du matin» (1), «Mélancolie estivale» (2), «L'heure du crépuscule» (3) et «Jardins sous le charme du printemps» (6). Elles ont été choisies parmi deux collections de poésies publiées par Stefan George sous le titre de „Der Teppich des Lebens“ et „Lieder von Traum und Tod“ («Tissu multicolore de la Vie» et «Romances chantant les rêves et la mort»). Les deux autres: «Tse-Fung» (4) et «Beghina» (5) sont dues à la muse d'Else Bergmann. / Les vers de Stefan George, étant inspirés par des scènes de la nature, s'expliquent eux-mêmes. Pour goûter les deux pièces qui tâchent de ref éter en musique les deux poésies d'Else Bergmann, il faut savoir que Tse-Fung est une jeune princesse chinoise, qui, sur le point de donner sa main à un vieux mandarin, se sent hors d'état d'oublier son jeune fiancé et qui, accablée d'une profonde mélancolie, va se donner la mort. No. 5 veut nous évoquer la sympathique figure d'une jeune béguine qui, après de cruelles déceptions, cherche et trouve la paix de l'âme dans un béguinage à Amsterdam, en y menant une vie calme, résignée, toute légendaire. / Voilà tout ce qui sera peut-être le bien-venu à l'auditeur pour saisir le sens des poèmes musicaux

W. N.

INHALT

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Stimmen des Morgens

Morning Voices * Voix du matin

Walter Niemann, Op.112

Vivo e leggiere lusinghando (M.M. ♩ = 138).

1

p e volubile

L. *R.* *marc.*

più p

meno mp

più p

p

poco rall.

più largamente (♩ = 100)

mp

rall.

a tempo

p

L. *R.* *marc.*

Sheet music for piano, page 5, showing five staves of music. The music includes dynamic markings such as *più p*, *meno mp*, *più p*, *p*, *mp*, *mf*, *pochiss. rit.*, *a tempo (♩ = 108)*, *legg.*, *marc.*, *più largamente*, *più intenso*, *leggieriss.*, and *legato*. Articulation marks like *L.* and *R.* are also present. The music consists of six measures per staff, with some measure endings indicated by short vertical lines.

un poco sostenuto

rall. (4)

espr.

espr.

*** (3) * (3) (3)

Meno mosso e molto cantabile (♩ = 84)
dolce espress.

(4) (3) (4)

molto espr. (4) *poco*

mp

sost.

sost.

pp

a tempo

più dolce espress.

poco affrett.

poco rall.

marc.

cresc.

animando più a più

mp, ma più intenso

(♩ = 112) (3/4)

più mosso

mp

string.

rapido

tempo

[piu p]

mf *marc.*

piu p

p

[piu p]

molto rall. - - - *Tempo I*

8

molto rall. - - - *Tempo I*

8 8 8 8

pp e volubile

L. *R.* *marc.*

8 *8* *8* *8*

mp *marc.* *più p*

poco rall. *8*

meno mp *più p* *p*

più largamente

mp *mf*

8 8 8 8

ancora più largamente (♩ = 72)

(4) *p mp ma intenso e molto cantando* (3)

rall. *ten.* *molto*

a tempo, più calmo (♩ = 108-112)

poco animando

poco rall. *(4/4) animando marc.* *più a*

mp *marc.*

cresc. *[più p]* *più*

[*più p*] [8] *a.* [*più p*] [8]

animato ed affettuoso ($\text{♩} = 132$)

f *luminoso*

allarg. *molto* (3/4) *ff e con enfasi*

Largamente assai ($\text{♩} = 50$) *sost.*

sempre ff [8] *molto allargato* [8] *ff lunga*

Juli - Schwermut

Estival Melancholy * Mélancolie estivale

Lento assai e languido ($\text{♩ unter } 40$ [$\text{♩ : } 72$])

In lastender Schwüle
In oppressing sultriness

2

p una corda e sotto voce

dolciss.

8

8

poco più

largamente

più p

mp

mf

poco

dimin.

rall.

a tempo

p ma più intenso

8

8

poco più

largamente

più p

mp

mf

dimm.

(S)

senza correre

(S) *mp*

rall.

molto

*Poco più mosso, ma molto tranquillo (♩ = 50)
misterioso mormorando*

pp

dolce teneramente

p tre corde

(S)

pp

poco più rinforzando

(S)

Musical score for piano, page 13, featuring five staves of music. The score consists of two systems of measures. Measure 1 starts with a treble clef, a key signature of one sharp, and a tempo marking of \mathfrak{F} . The first measure contains six groups of eighth-note pairs, each preceded by a dynamic of *p*, followed by a bass note with a dynamic of *pp*. The second measure begins with a bass note and a dynamic of *pp*, followed by six groups of eighth-note pairs. Measure 2 starts with a treble clef, a key signature of one sharp, and a tempo marking of *a tempo*. It contains six groups of eighth-note pairs, each preceded by a dynamic of *pp*, followed by a bass note with a dynamic of *pp*. The second measure of this system begins with a bass note and a dynamic of *pp*, followed by six groups of eighth-note pairs. Measure 3 starts with a treble clef, a key signature of one sharp, and a tempo marking of *rall.* It contains six groups of eighth-note pairs, each preceded by a dynamic of *p*, followed by a bass note with a dynamic of *p*. The second measure of this system begins with a bass note and a dynamic of *p*, followed by six groups of eighth-note pairs. Measure 4 starts with a treble clef, a key signature of one sharp, and a tempo marking of *dolceteneramente*. It contains six groups of eighth-note pairs, each preceded by a dynamic of *p*, followed by a bass note with a dynamic of *p*. The second measure of this system begins with a bass note and a dynamic of *p*, followed by six groups of eighth-note pairs. Measure 5 starts with a treble clef, a key signature of one sharp, and a tempo marking of *p*. It contains six groups of eighth-note pairs, each preceded by a dynamic of *p*, followed by a bass note with a dynamic of *p*.

poco più rinforzando

pp

poco string.
R.
L.
dimin.

pp

più lento

molto sostenuto

lento

p una corda e sotto voce sin'al fine

Tempo I

ppp leggieriss.

ppp

poco più largamente

più p

mp

Più lento

rall. molto

dimin.

smorz. rall.

L.

R.

Blaue Stunde

The Hour of Dusk * L'Heure du crépuscule

Andantino mosso ed amoroso (M. M. ♩ = 100 - 104)

3

Edition Peters.

17

meno f

molto marc.

molto allargato

Largamente passionato (d=100)

con enfasi

allargato

a tempo, animato (d=112)

rall.

molto

calmando più a più

tén.

Più mosso, in modo sereno e pastorale (♩ = 132 - 138)
dolce e chiaro, non legato

4/4

L.H. *mp* R.H. *p*

p

pp 3 3 3 *simile*

tempo
più dolce

poco sost.

[piùp]

poco sost.

[piùp]

mp espr.

cresc. ed animando

poco mf

poco più largamente

rall.

3 simile

*[piùp] *mp**

*[piùp] *p**

a tempo
dolce e non legato

pp 3 *simile*

pp

p.

più dolce

mp *espr.*

p *cresc. ed animando*

simile

Largamente passionato ($\text{♩} = 126$)

f *più cresc.*

meno f

ff e ben marc.

f

dim. e calmando *più a più*

poco marc.

sombre

L.H.

L.H.

Ten.

rall. - molto -

dolce espr.

Tempo I

6/4

ppp *pp* *p* *mp e più intenso*

pp *ppp* *ppp* *poco sost.*

p

Più animato (♩ = 120)

p *mp* *cresc. ed animando più* *più rinforzando* *(mf)*

molto marc.

meno f

fe molto marc.

molto allargato

Largamente passionato (♩ = 100)

con enfasi

allargato

a tempo, molto animato e volubile

sf *mf armonioso* *dim.*

lento *dolce cant.* *più lento* *rall.*

Più mosso, in modo sereno e pastorale (♩ = 132)
dolce e chiaro, non legato

8
 $\frac{4}{4}$ *p* *pp* *simile* *poco sosten.* *piùp*

8
espr. *cresc.* *mp* *poco f* *ad ogni accordo* *molto espr.*

mf *mp* *più tenuto* *rall.* *6/4*

più a più in tempo animato e volubile

mf armonioso *poco string.* *dim.* *6/4*

tempo *(p)*

lento *dolce cant.* *più lento* *lento assai allarg.* *ff* *tenere a lunga*

R.H.

Liebesklage

(Der kleinen Tse-Fung Leid und Tod)

Love's Complaint

(Grief and Death of tiny Tse-Fung)

Plainte amoureuse

(Souffrances et mort de la petite Tse-Fung)

*Un poco allegretto amabile (M. M. ♩ = 108)
argentino (quasi Carillon)*

p e dolce lusinghando

rall.

8 a tempo

più p e più dolce
simile

rall.

Un poco lento L.H.

più lento

*Molto sostenuto
Molto lento 3/4 (♩ = 56 - 60)
e languido*

*rall. smorz.
[una corda]*

p

ten.

ten.

*espress.
mp sonore e sombre*

poco rall.

Pochettino più mosso (♩ = 66)

dolce cantando

mp

dolce cantando

pp

Lamentoso (♩ = 66-72)

Più a più agitato e passionato

ff

molto

f

allarg.

molto

f e molto marc.

ben ritmico

più ff

più ff

più ff

molto

più f

Largamente e molto passionato (♩ = 66)

18

ff *sff* *molto ff*

imperioso *ff marcatis.*

with knifelike sharpness
messerscharf

tragico

senza ♫

ff *sfff* *molto marc.*

rall. molto

molto

Tempo I ($\text{♩} = 56 - 60$)

p

p *espr.*

pp *(S)*

ten.

ten.

espress.

rall.

dolce cantando

mp *sonore e sombre*

mp

dolce cantando

pp

allarg.

lento *ten.*
molto *p*
Quasi Cadenza ad libitum
una corda
ppp

poco string.

8 *8* *8*

L.H.
p e dolce
tre corde

rall.

8 *(6/8)* *8* *8*

rall.

Un poco lento
L.H.
mp
espr.

chiaro a piacere
8
pp

più lento
L.H.
p
(3/4) Lento
p

Molto lento
più p

ten.

Carillon

(Legende in Form eines altholländischen Glockenspiels)

Carillon

(Legend in the manner of an Old-Dutch Carillon)

Carillon

(Légende sous forme d'un vieux carillon hollandais)

Un poco Adagio religioso (M. M. $\text{d} = 50 - 60$)

Im frommen Legendenton

In a pious, legendary tone

5

5

sotto voce ed una corda

pp ma espress.

tre corde

p e più intenso

klingend like a bell's ting

L.H.

mp ed intenso cresc.

largamente espressivo

dim.

rall.

più p

L'istesso tempo, (d = d) ma pochettino più animando

dolce espr.

versonnen dreamily

dolce espr.

simile

The musical score consists of three staves of music. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is A major (two sharps). The time signature changes frequently, including 6/4, 4/4, and 2/4. Various dynamics are indicated throughout, such as *pp*, *p*, *mp*, *mf*, *pp*, *più p*, and *pp*. Performance instructions include *sotto voce ed una corda*, *tre corde*, *klingend like a bell's ting*, *L.H.*, *ed intenso cresc.*, *largamente espressivo*, *dim.*, *rall.*, *più p*, *dolce espr.*, *versonnen dreamily*, and *simile*. The score is numbered 5 at the beginning of the first staff.

*a tempo
più dolce
espr.*

poco rall.

mp

*più dolce
espr.*

rall. - lento

pp

Più lento *rall. smorz.*

(6)

Carillon

Allegro moderato ($\text{♩} = 126 - 132$)

Die kleinen Glocken

The small bells

(6) Lento (senza tempo)
(8) Die große Glocke schlägt fünf
The big bell strikes five

mf sonore mf

p

(8)

simile

P

P simile

poco animandosi più a più

cre

scen

The musical score consists of six staves of piano music. The first two staves begin with a treble clef, a key signature of one sharp, and common time. The first staff includes lyrics "do", "marc.", "piu", "a", "marc.", "piu", and "simile". The second staff includes "piu" and "simile". The third staff begins with a bass clef and a key signature of one sharp, with dynamics "ff" and "mf ma dolce cant. e non legato". The fourth staff starts with a treble clef and a key signature of one sharp, with dynamic "piu p". The fifth staff begins with a bass clef and a key signature of one sharp, with dynamic "piu f e sonore". The sixth staff begins with a treble clef and a key signature of one sharp.

* Melodie „Puer natus in Bethlehem“ (Es ist ein Kindlein geboren in Bethlehem) von Gisbert van Steenwick († 1679) aus dem Musikbuch der Anna Maria van Eijl (in Julius Röntgens „Alte niederländische Klaviermusik, Amsterdam und Leipzig 1918“).

* The turn of “Puer natus in Bethlehem” (A child has been born in Bethlehem) by Gisbert van Steenwick (died 1679) taken from the music-book of Anna Maria van Eijl (in Julius Röntgen's “Old-Dutch Music for the piano”, Amsterdam and Leipzig, 1918.)

animato in tempo di Carillon ($\text{♩} = 132 - 126$)

ff *dimin.*

marc. *simile*

marc. *più*

calando a poco a poco

più

rall. *e* *smorz.*

(*mp*) (*p*) (*pp*)

Lento (sensa tempo)
Die große Glocke
The big bell

($\frac{3}{4}$ $\frac{6}{4}$)

mf e sonore mf *mf* *mf* *mf* *mf*

lange ausklingen lassen
Let the sound slowly die away
(lasciar vibrare a lungo)

klingend
like a bell's ting

Un poco Adagio religioso (♩=50-60)

($\frac{3}{2}$) ($\frac{4}{4}$)

sotto voce ed una corda

pp ma espress.

L.H.

tre corde

mp e più intenso cresc.

largamente espressivo

mf

più f e largamente

dim.

rall.

più p

L'istesso tempo (♩=♩), ma pochettino più animando

dolce espr.

(4)

p dolce espr.

(6) largamente espressivo

sost.

simile

marc.

più lento

rall.

lento

pp

più pp

ppp

p

più p

pp

Gärten im Frühling

Gardens in Spring

*

Jardins sous le charme du printemps

Allegro espressivo ed amabile (M. M. ♩ = 120-132)

Mit jubelndem Schwung

Triumphantly

dolce rubato

6

p

dolce

120-132

3/4 *4/4*

pochiss. rall. - - *a tempo ten.*

(*p*)

51 *5*

cresc. ed animando

più a più

dolce rubato

10

string

p *molto*

v v f *L.H.*

a tempo dolce

dolce rubato

meno p

P come sopra

pochiss. rit.

a tempo

ten.

mp

cresc. ed

animando più a

più

string.

p - *molto*

allarg.

L.H.

a tempo

sf

14

15

meno f

dimin.

piu

a

più

3

3

3

3

The musical score consists of five staves of piano music. The top staff features two treble clef staves, the second staff has a bass clef, and the remaining three staves have a treble clef. The music is in common time. Various dynamics and performance instructions are included: 'string.' above the first staff, 'p' and 'molto' below the second staff, 'allarg.' with a dynamic 'f' above the third staff, 'L.H.' below it, 'a tempo' above the fourth staff, 'sf' below it, measure numbers '14' and '15' above the fifth staff, 'meno f' below it, 'dimin.' with 'piu' and 'a più' markings below the first staff, and '3' markings at the bottom of each staff. The notation includes a variety of note values and rests, with some notes connected by horizontal lines and others by vertical stems. The piano keys are indicated by vertical lines with arrows pointing up or down, and the hands are shown as 'L.H.' (left hand) and 'R.H.' (right hand).

p
mf
marc. espr.
sombre
L.H.
leggieriss.
espress. ed una corda
pp
sost.
8
poco meno p
sost.
9
10
8

pp

pp

pp

espr.

tre corde

al rigor di tempo

mf

espr.

poco mf

L.H.

p

più p

pp

poco

rall. - 8 - a tempo 8 - 8 - 8 - cresc.

più pp ppp ppp

molto *p* ed una corda ten.

string.

(3)

8 - 8 - 8 - 8 -

rall. dim. 8 - 8 - 8 -

(3) (3)

Tempo I

dolce R.H. L.H. tre corde p

8 come sopra 10 dolce rubato

3/4

4/4

pochiss. rall.

a tempo ten.

cresc. *ed animando più* *a più*

string. *allarg.* *poco largamente,*

con passione ed entusiasmo ($\text{\textit{♩}} = 100$)

molto *ff fugg.*

molto allarg. $\frac{4}{4}$

Edition Peters.

largamente

Quasi Cadenza ed

sf *rall.* *dim.* *(S)**

in modo improvvisando
più lento *a tempo* *rall.*

dolce *p* *S** *S** *S*

Lento e languido *8* *L.H.* *(d = 50 - 58)*

molto dolciss. espr. *pp* *pp* *S* *S* *S* *S*

pp una corda *S* *S* *S* *S*

(S) - S - S *S* *S* *S* *S*

rall. *molto* *dolciss.* *lento* *Più a più tempo I*

tre corde *più pp* *pp* *string.* *molto*

ff *largamente* *542124* *sf*