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No. 3860

Riemann

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.

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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 péripéties 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 refléter 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 leggiero lusinghando (M.M. ♩ = 138).

1

p e volubile

più p

mp

marc.

più p *meno mp* *più p*

p

poco rall.

più largamente (♩ = 100)

mp *mf*

rall.

a tempo

p

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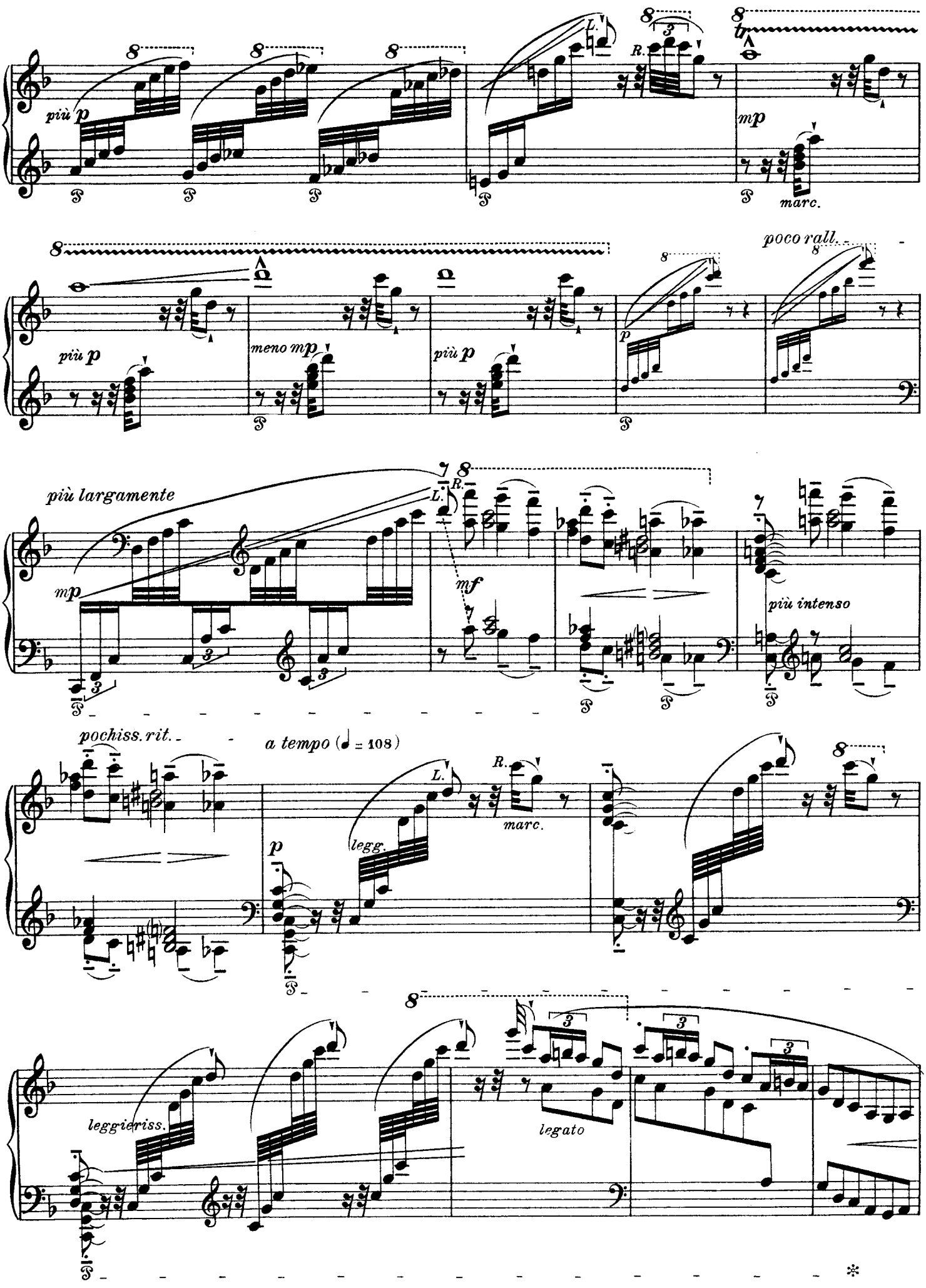
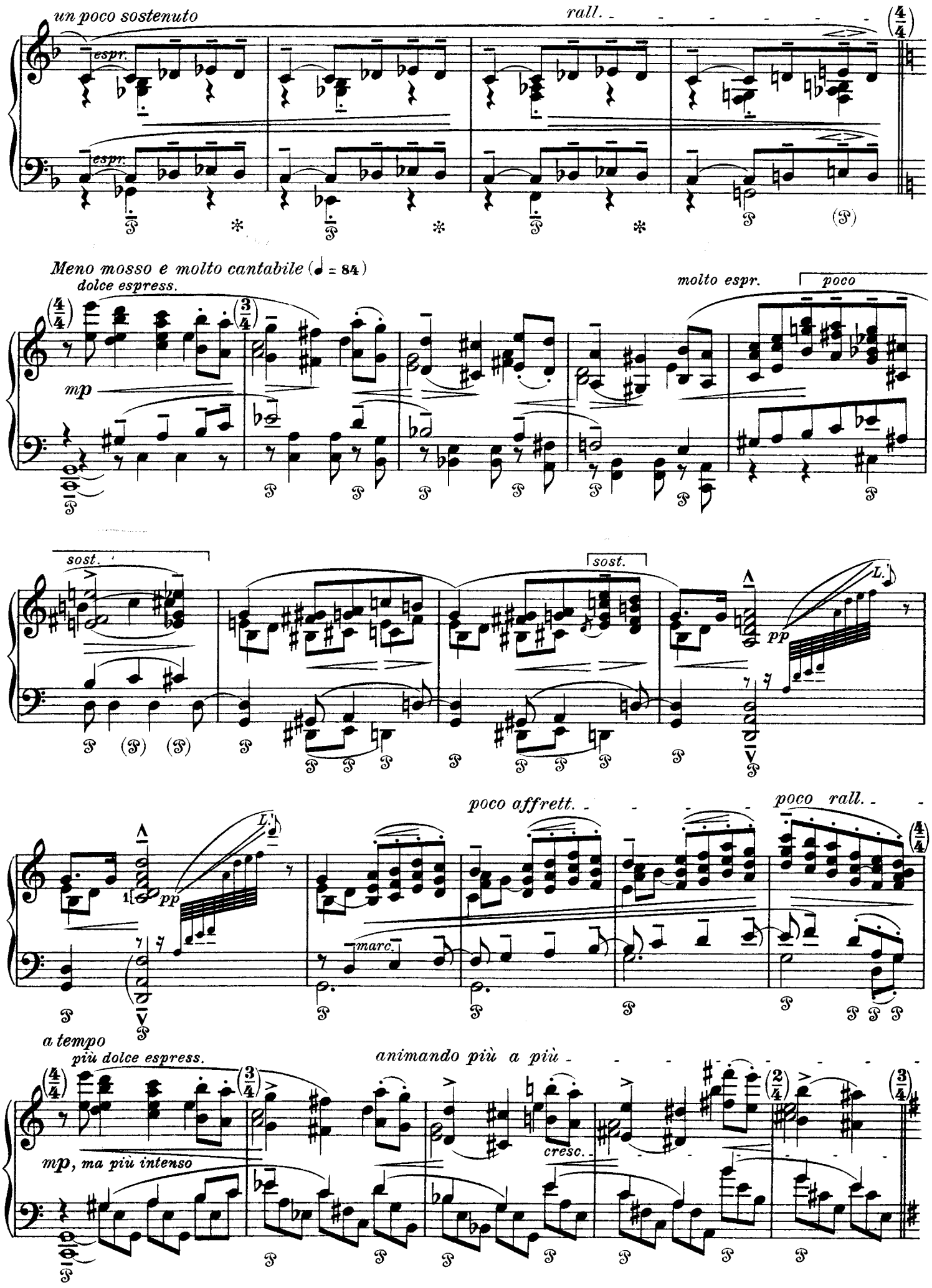
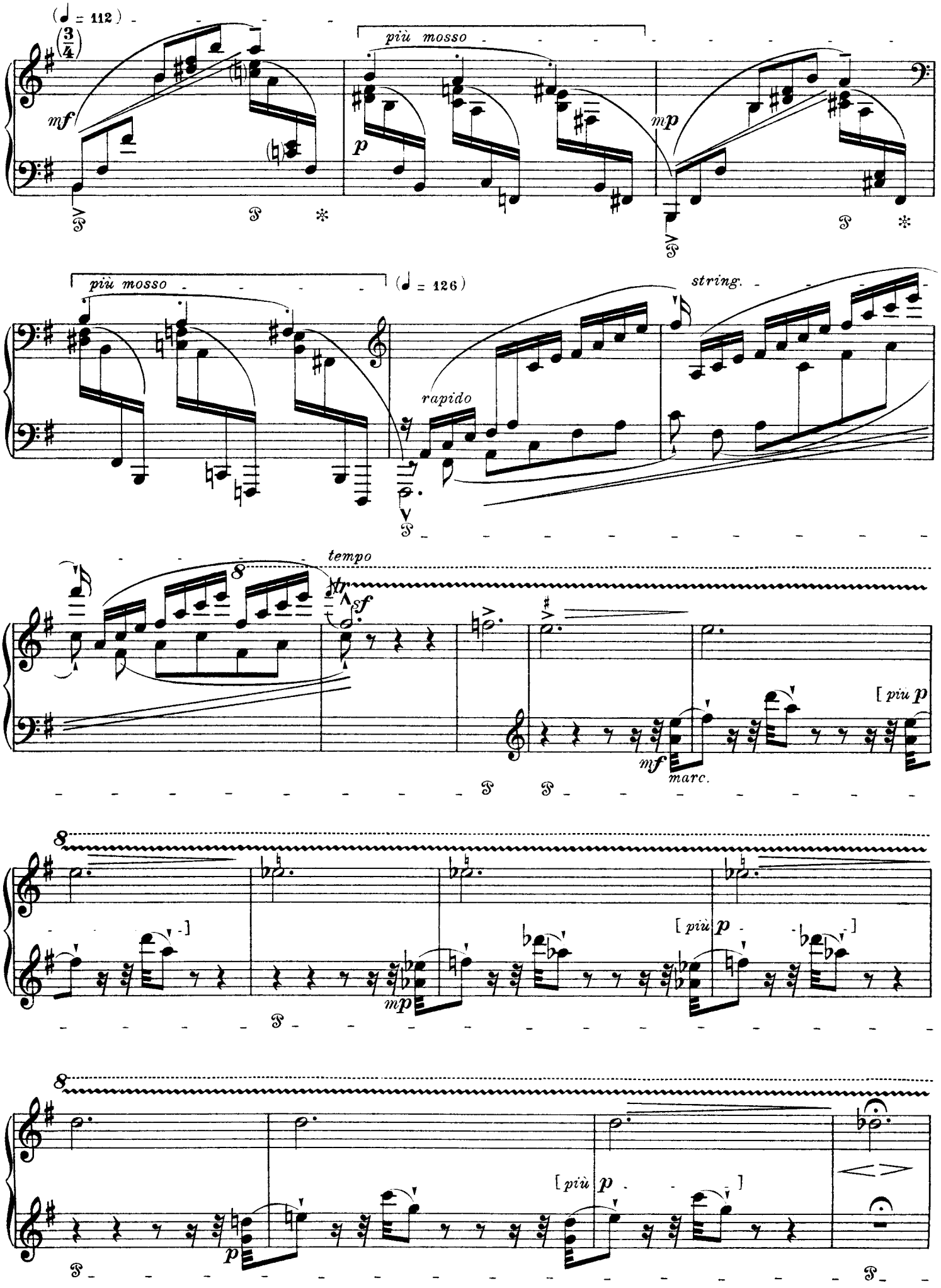
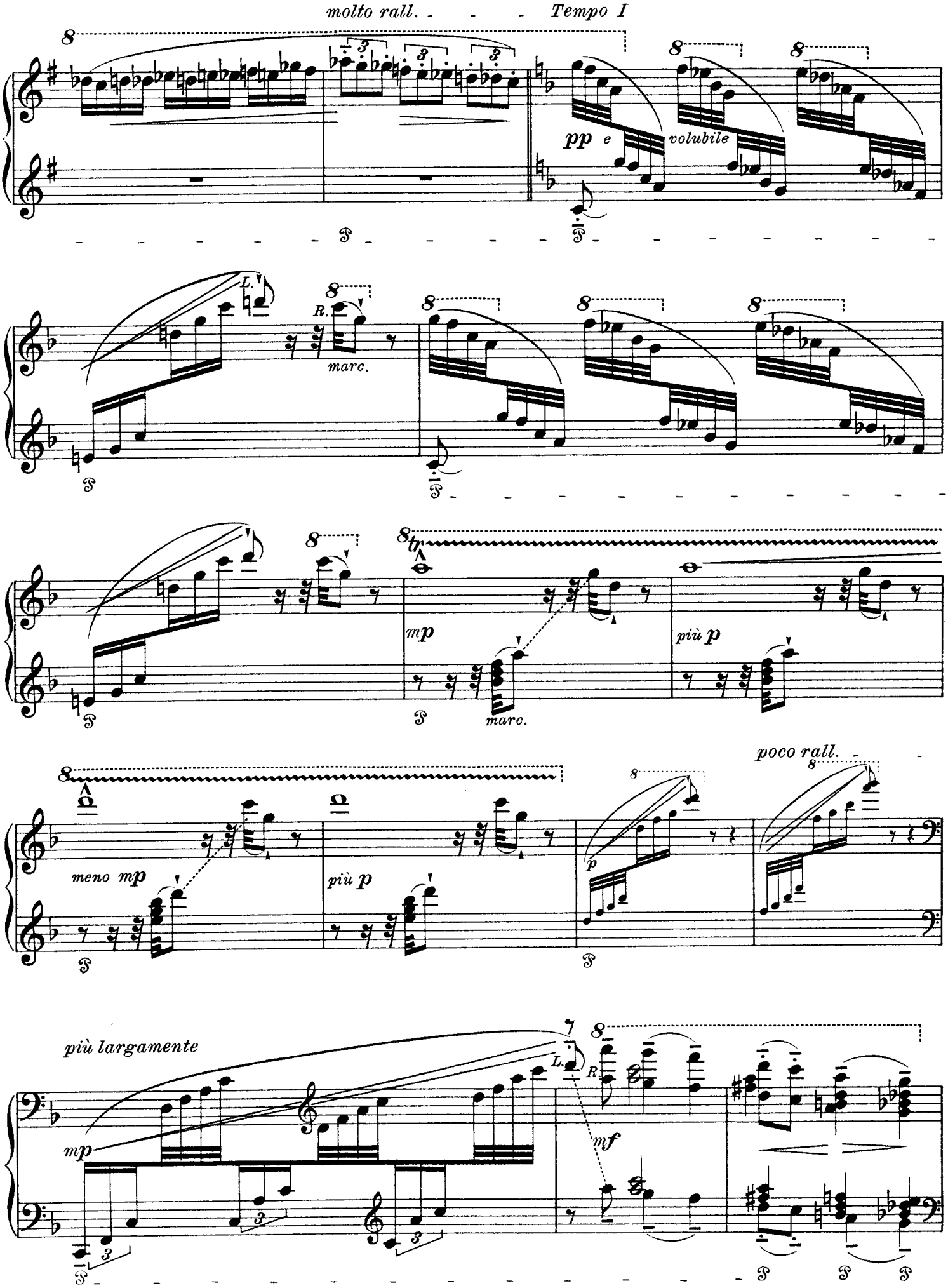
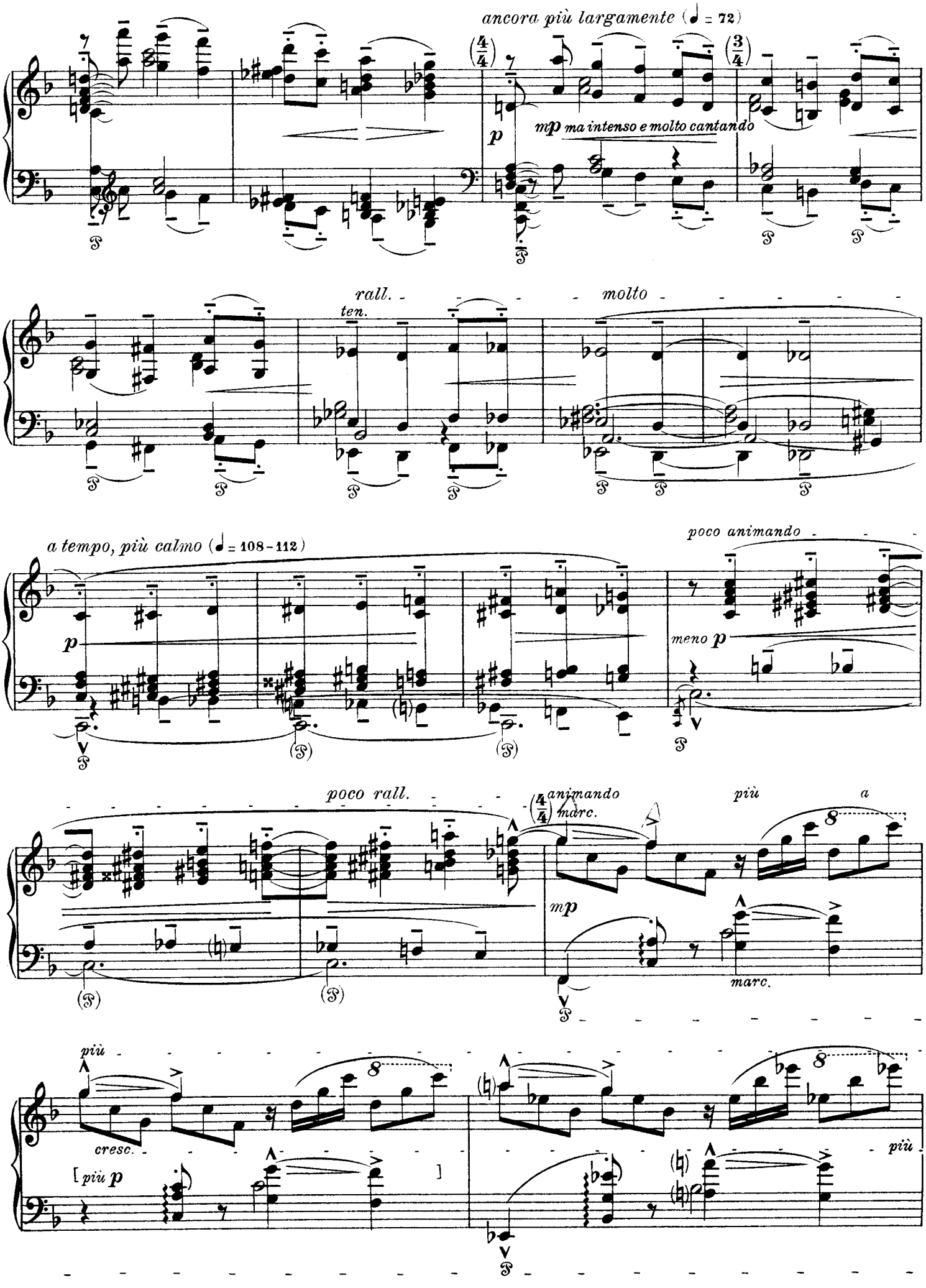
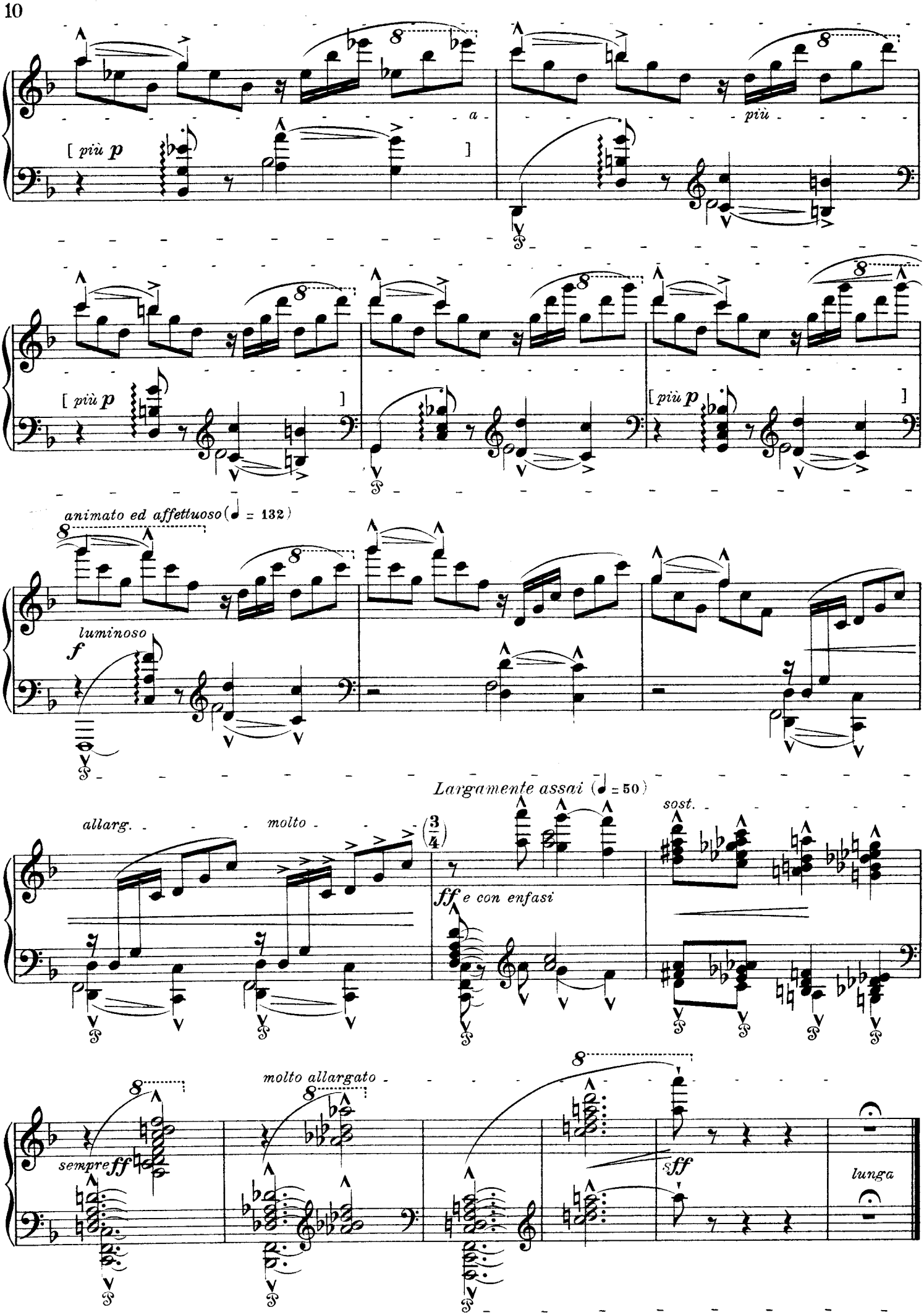

più p
mp
marc.
poco rall.
più p
meno mp
più p
più largamente
mp
mf
più intenso
pochiss. rit.
a tempo (♩ = 108)
p
legg.
marc.
leggierissimo
legato


un poco sostenuto
rall.
espr.
espr.
Meno mosso e molto cantabile (♩ = 84)
dolce espress.
mp
molto espr.
poco
sost.
sost.
pp
poco affrett.
poco rall.
marc.
a tempo
più dolce espress.
animando più a più
mp, ma più intenso
cresc.


(♩ = 112)
(3/4)
mf
più mosso
p
mp
più mosso
(♩ = 126)
rapido
string.
tempo
sf
mf
marc.
[più p
mp
[più p
[più p
p


molto rall.
Tempo I
pp e volubile
L.
R.
marc.
mp
più p
marc.
poco rall.
meno mp
più p
p
più largamente
mp
L.
R.
mf

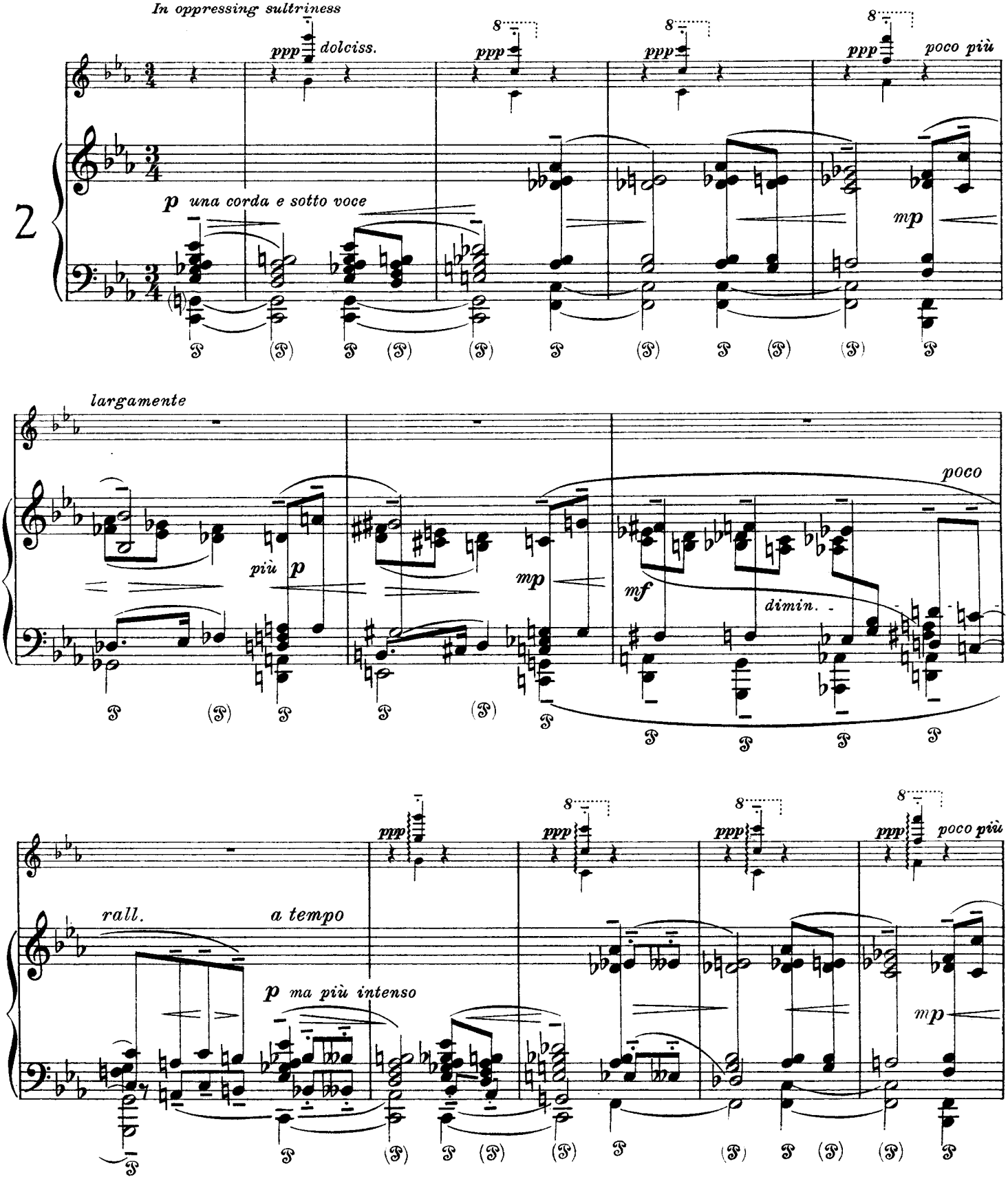

ancora più largamente (♩ = 72)
mp ma intenso e molto cantando
rall.
ten.
molto
a tempo, più calmo (♩ = 108–112)
poco animando
meno p
poco rall.
animando
marc.
più
a
mp
marc.
più
cresc.
più p
più


[più p
a
più
animato ed affettuoso (♩ = 132)
luminoso
f
Largamente assai (♩ = 50)
allarg.
molto
(3/4)
ff e con enfasi
sost.
molto allargato
sempre ff
sff
lunga

Juli = Schwermut

Estival Melancholy * Mélancolie estivale

Lento assai e languido (♩ unter 40 [♪ = 72])
In lastender Schwüle
In oppressing sultriness



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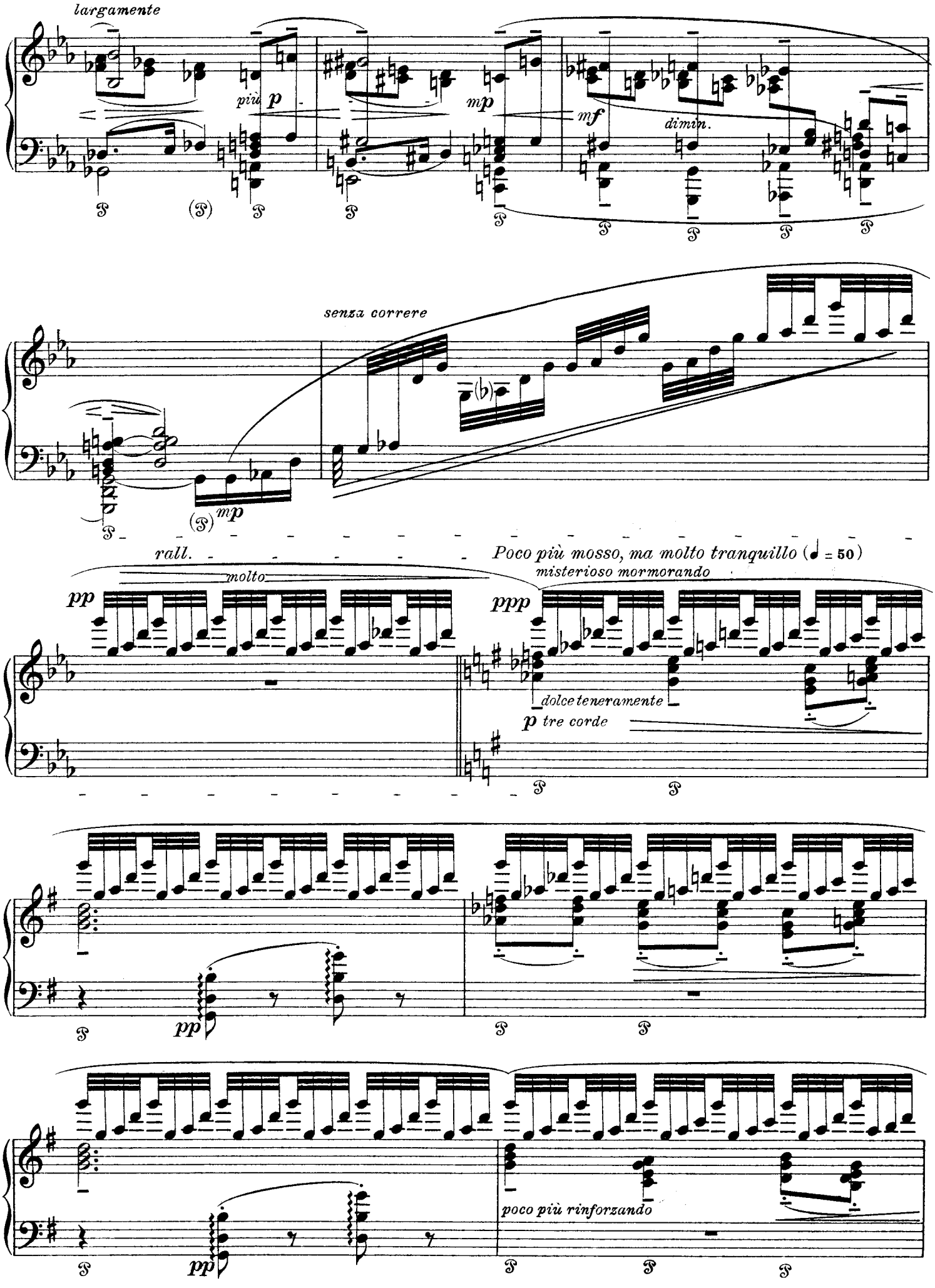
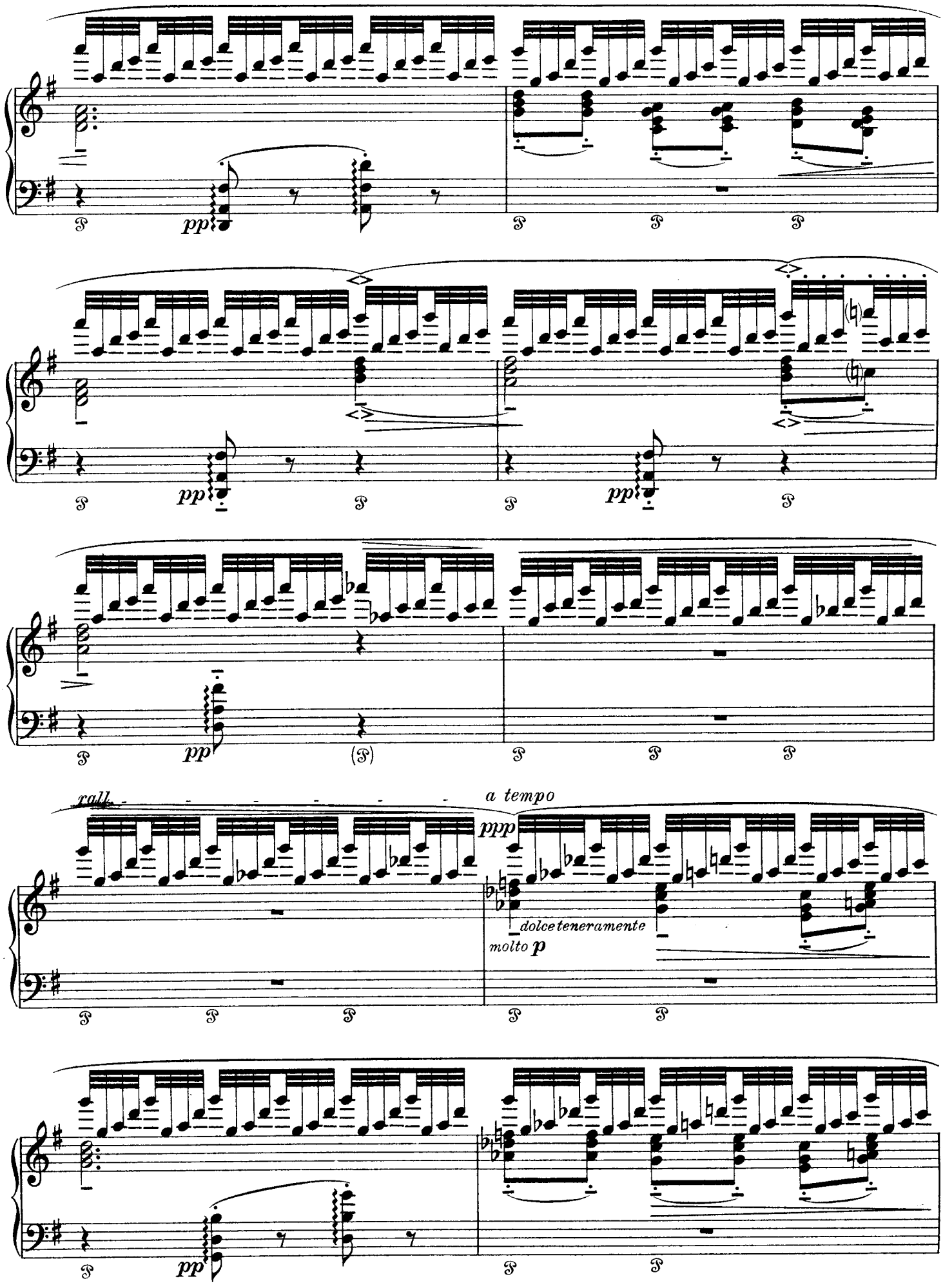
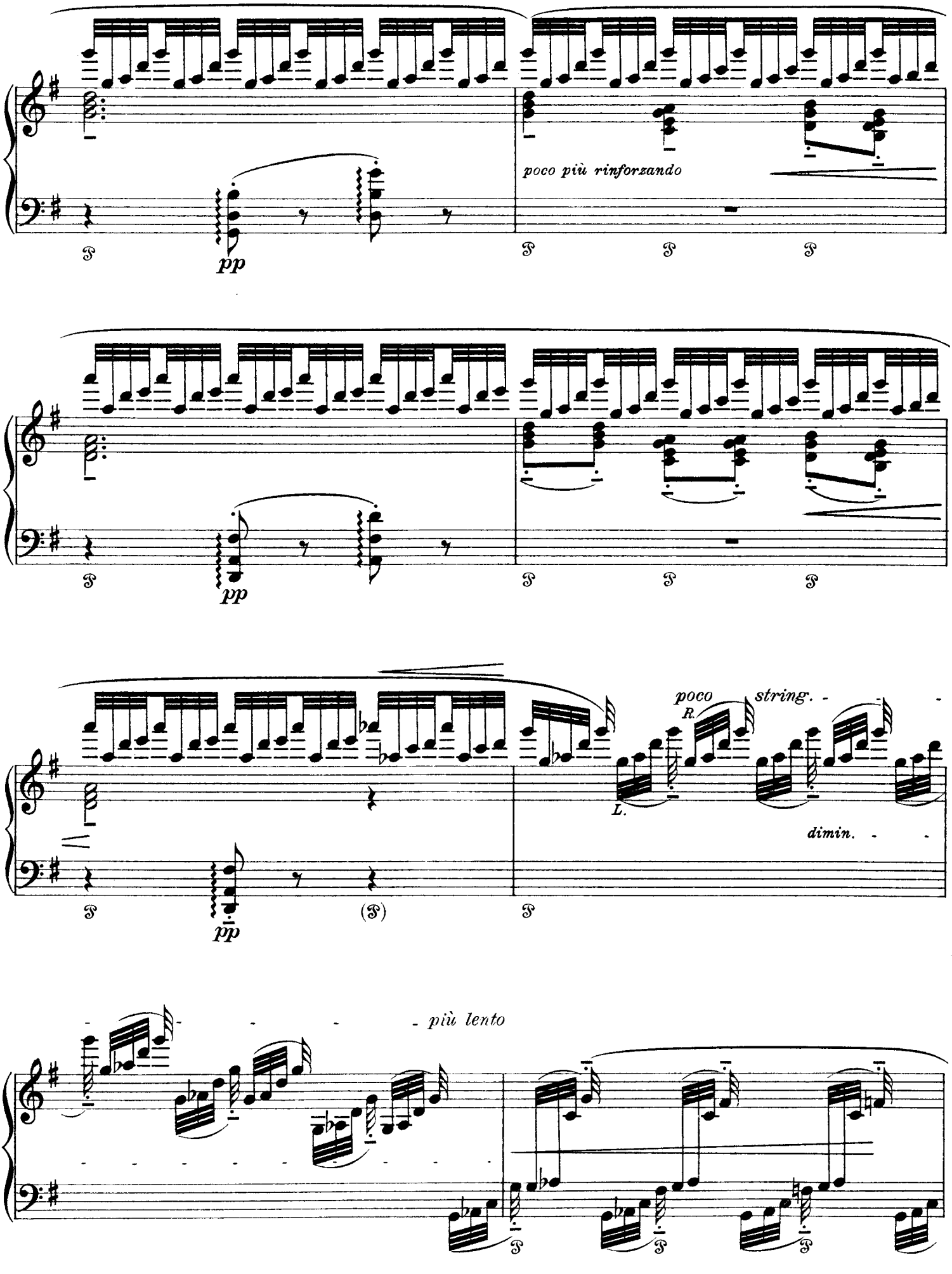
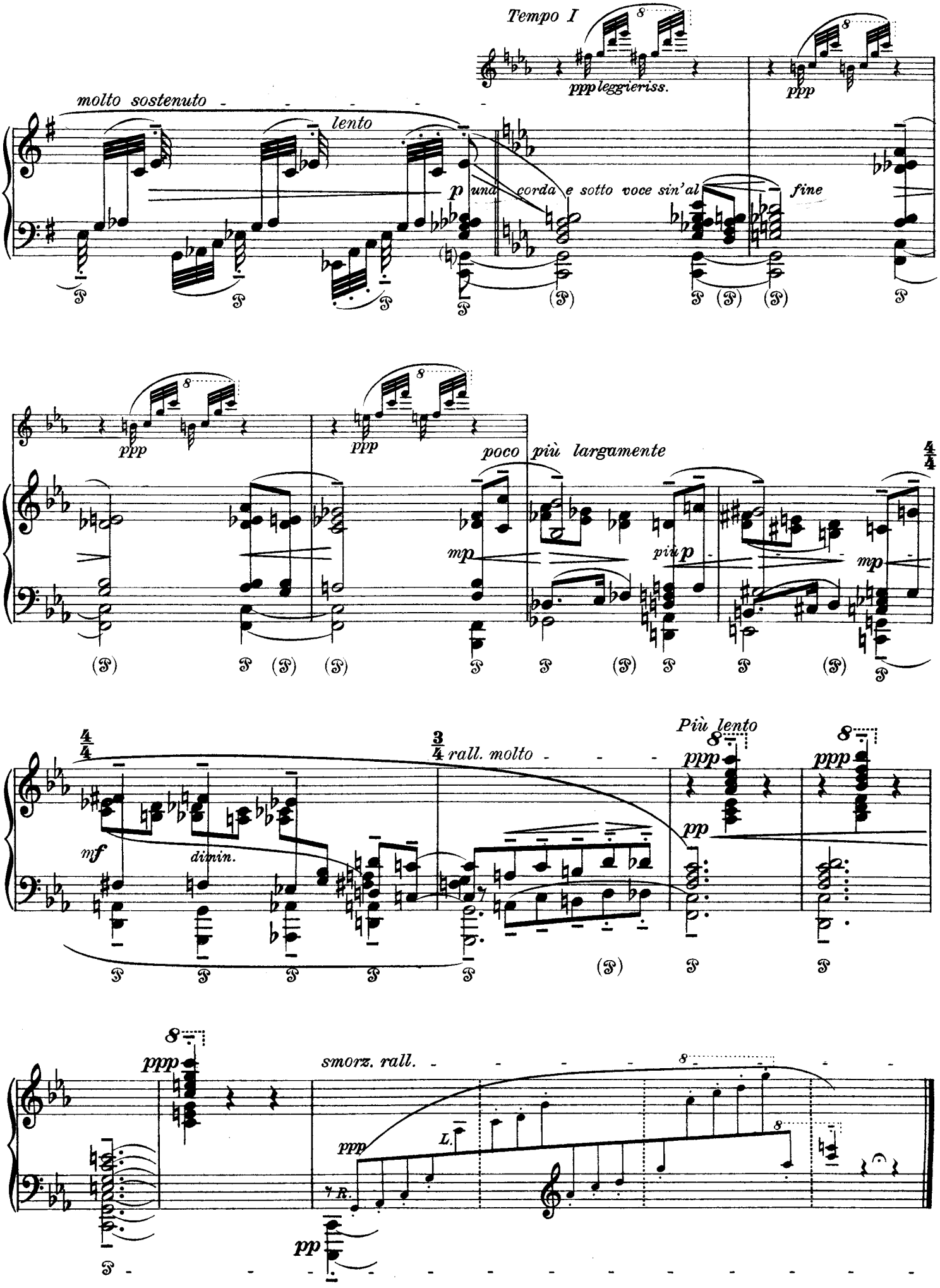

largamente
più p
mp
mf
dimin.
senza correre
mp
rall.
molto
pp
Poco più mosso, ma molto tranquillo (♩ = 50)
misterioso mormorando
ppp
dolce teneramente
p tre corde
pp
poco più rinforzando

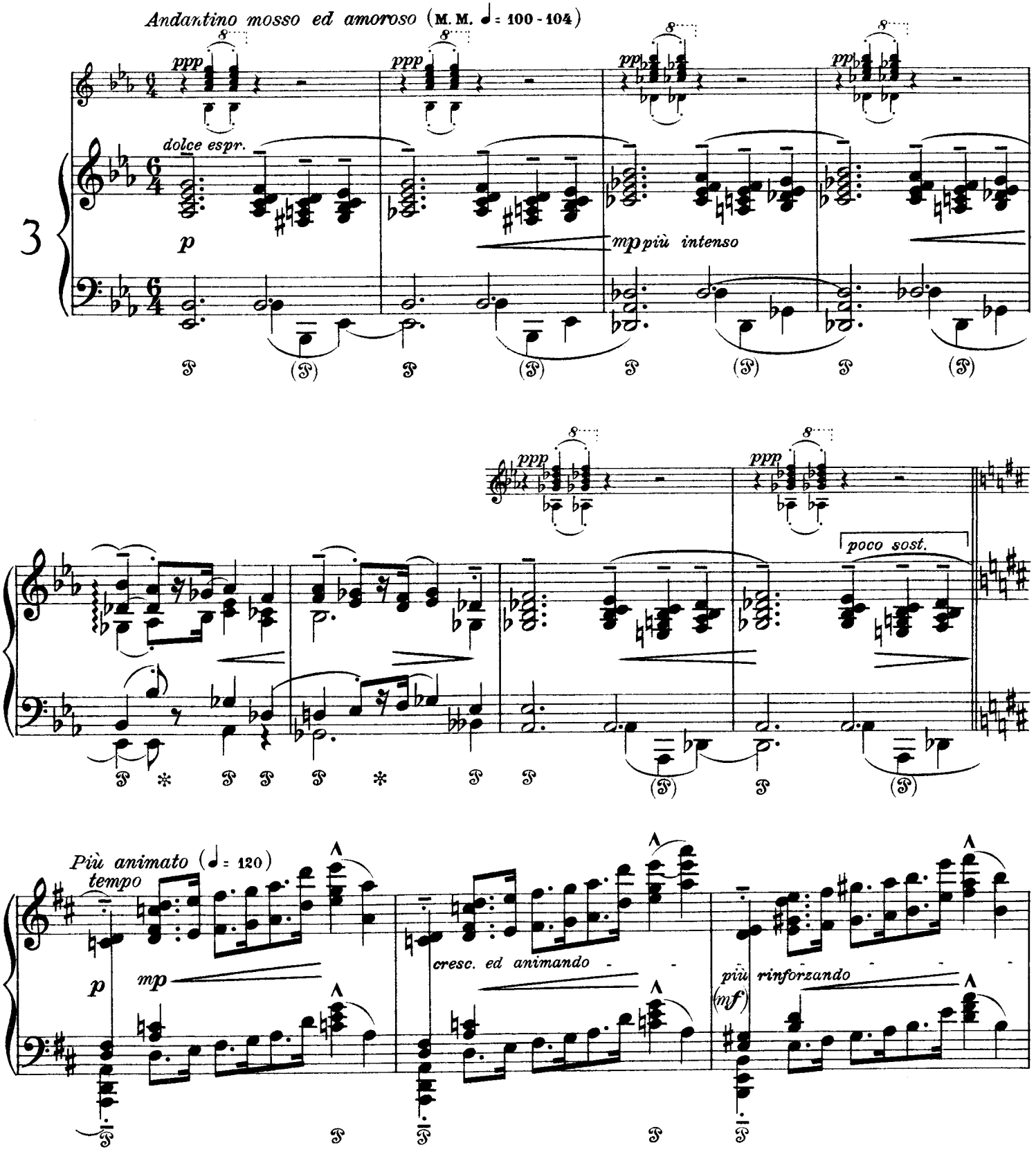

pp
rall.
a tempo
ppp
dolce teneramente
molto p


poco più rinforzando
pp
pp
poco
R.
string.
L.
dimin.
pp
più lento


Tempo I
ppp leggieriss.
ppp
molto sostenuto
lento
p una corda e sotto voce sin'al fine
ppp
ppp
poco più largamente
4/4
mp
più p
mp
4/4
3/4 rall. molto
Più lento
mf
dimin.
ppp
pp
ppp
smorz. rall.
ppp
L.
pp

Blaue Stunde

The Hour of Dusk * L'Heure du crépuscule



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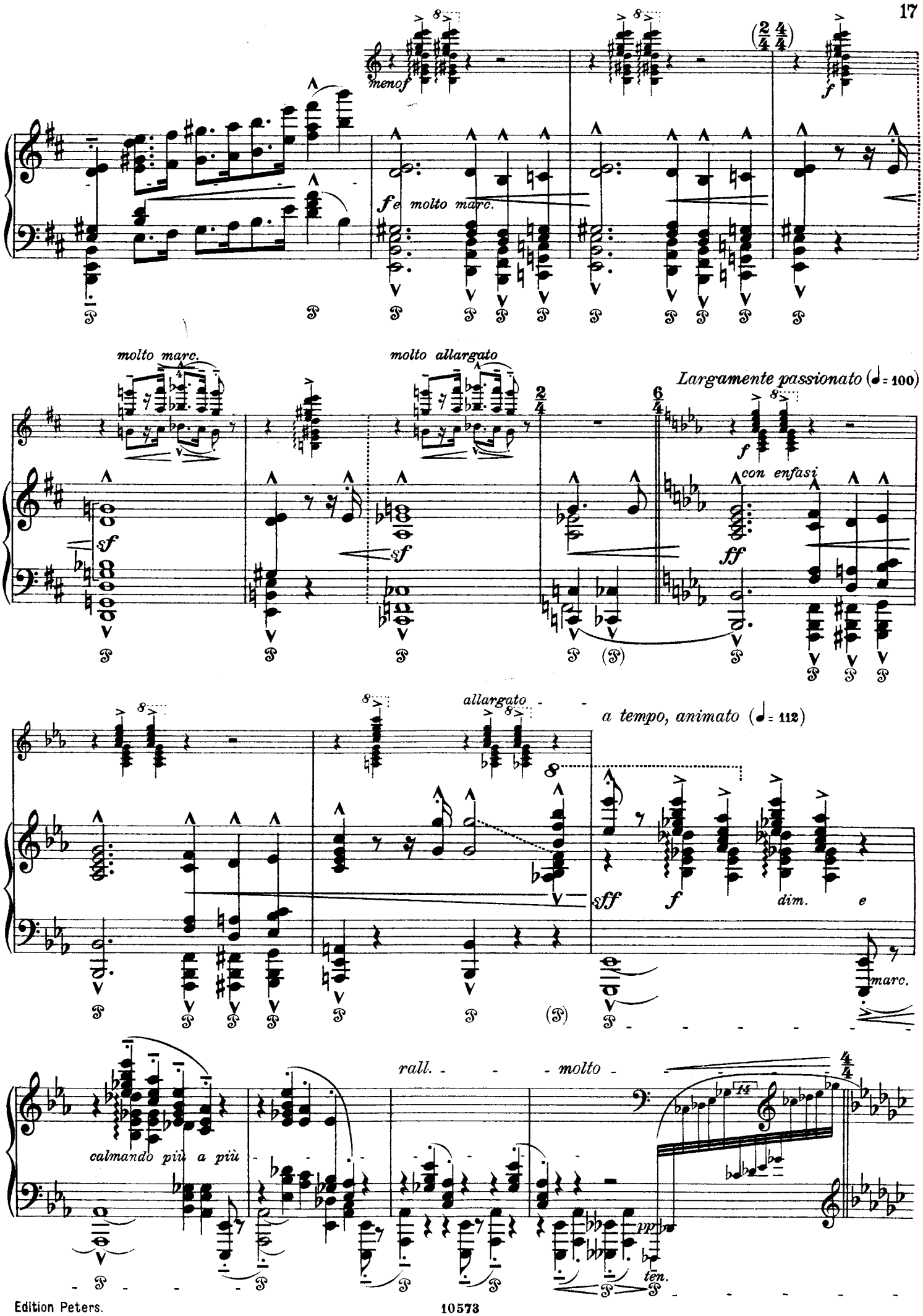
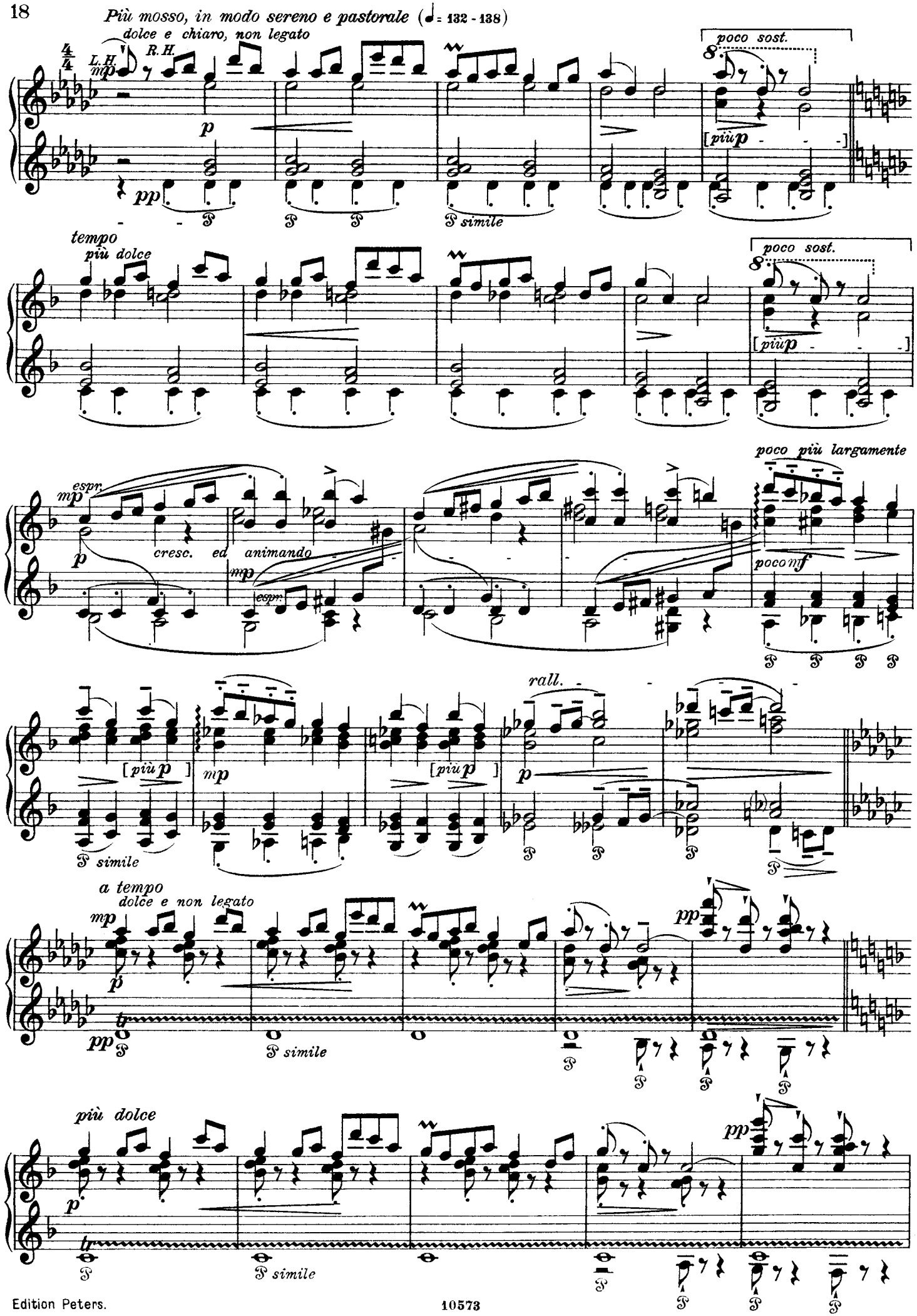
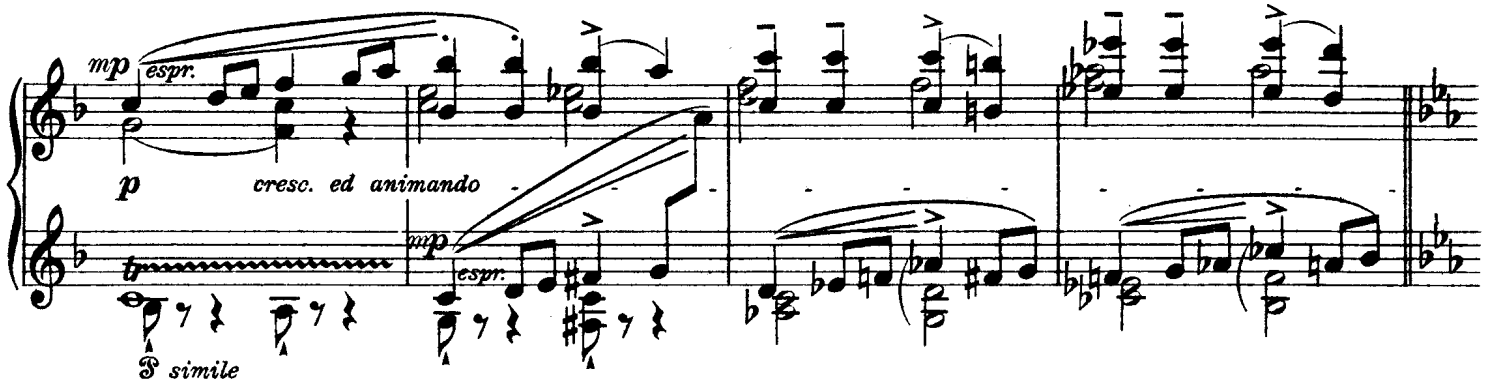
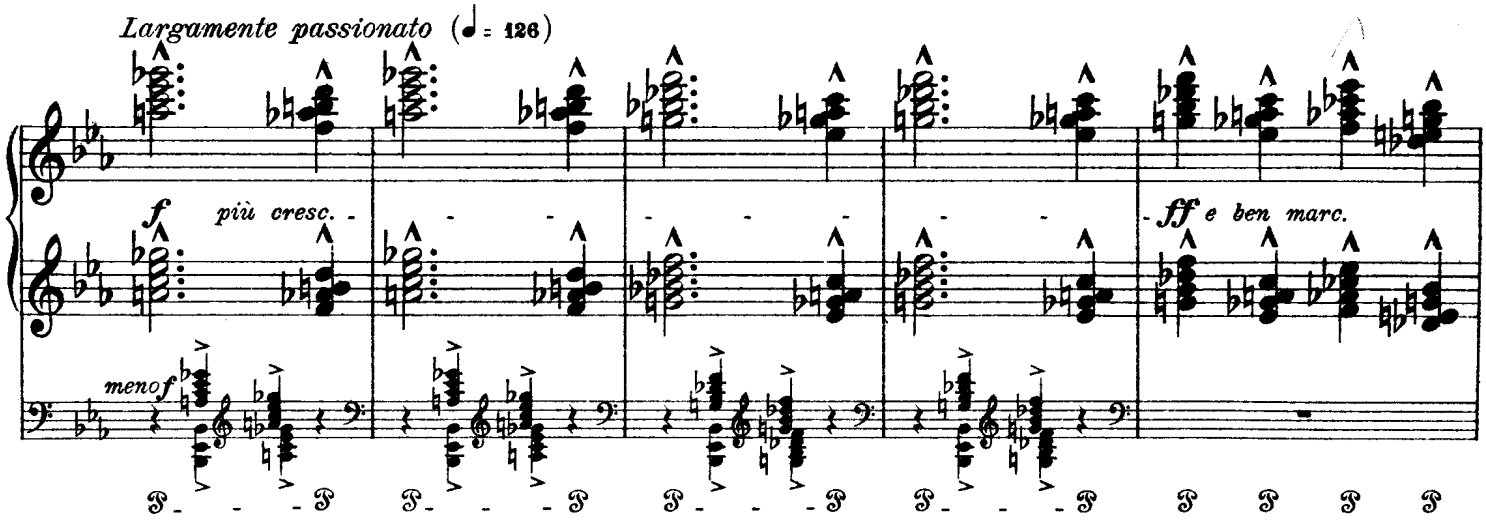
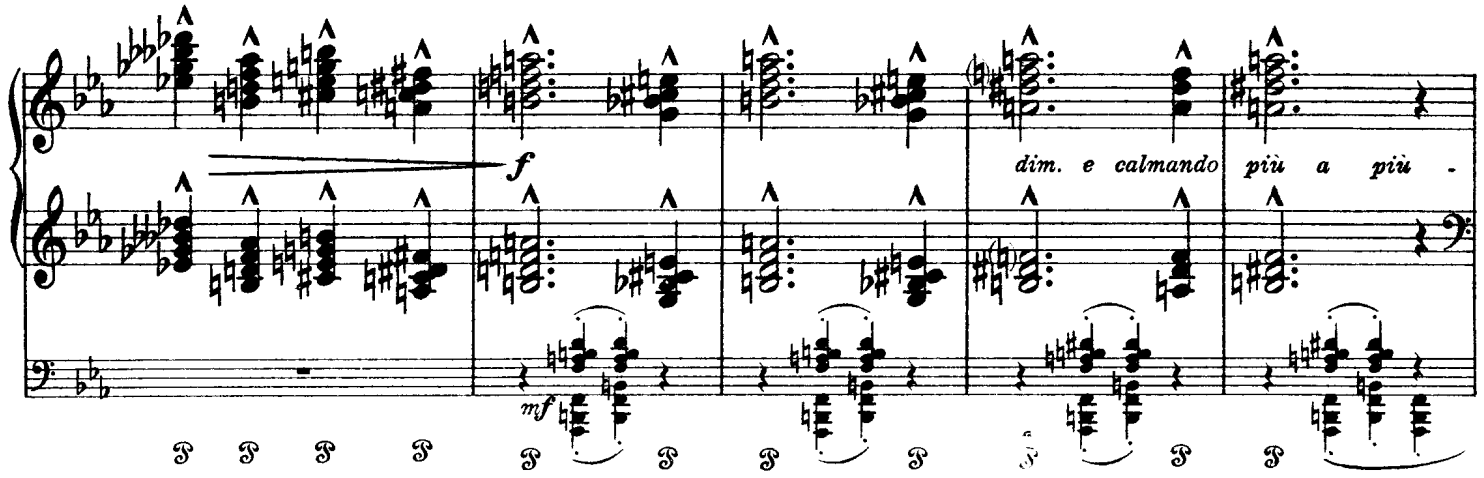
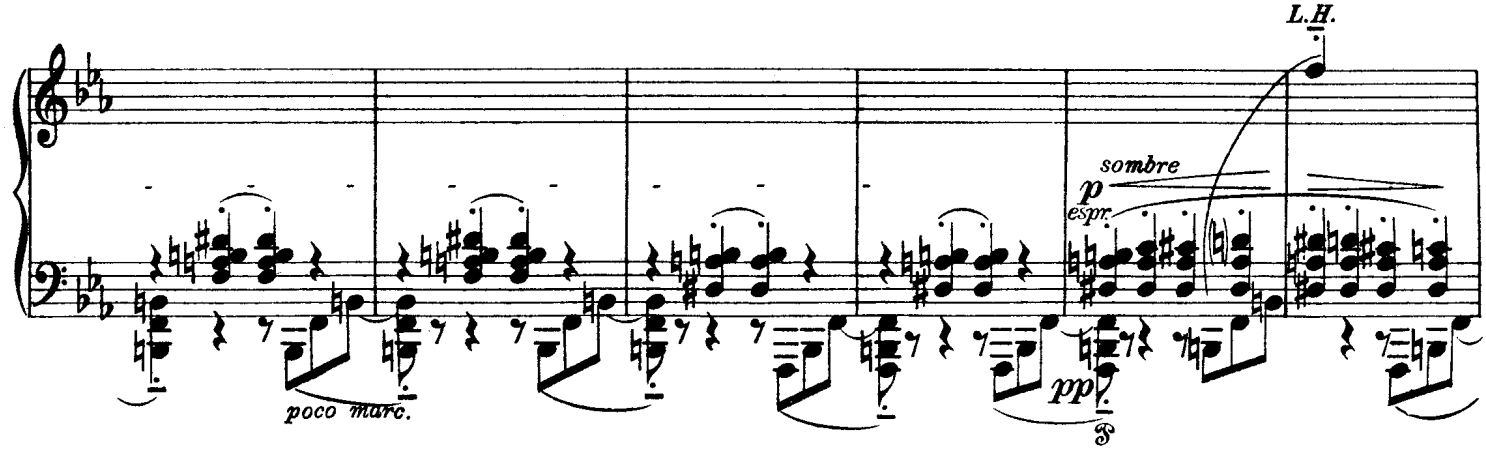

menof
f
e molto marc.
molto marc.
molto allargato
Largamente passionato (♩= 100)
sf
sf
f
con enfasi
ff
allargato
a tempo, animato (♩= 112)
sff
f
dim.
e
marc.
rall.
molto
calmando più a più
pp
ten.

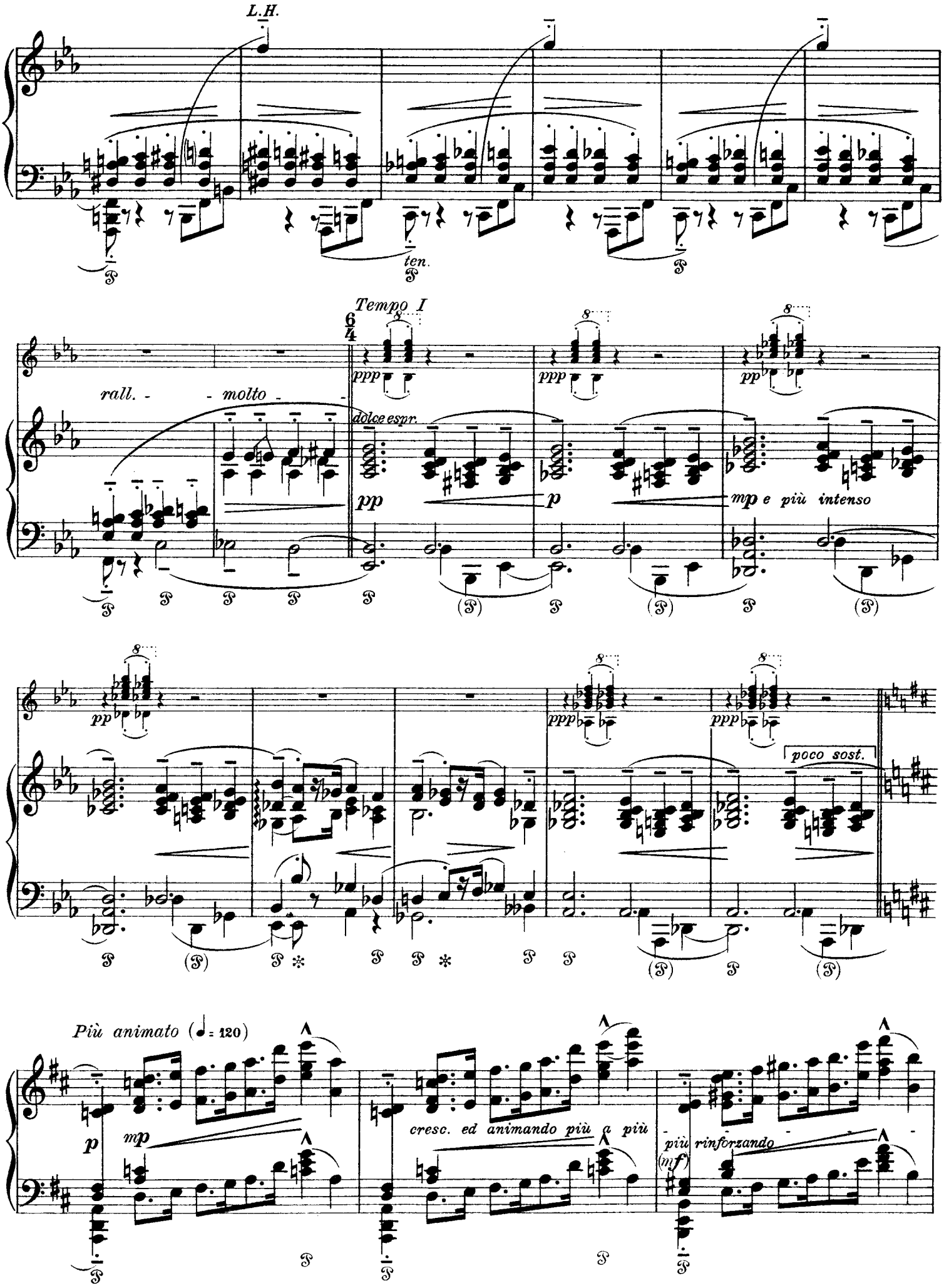

Più mosso, in modo sereno e pastorale (♩= 132 - 138)
dolce e chiaro, non legato
L.H.
R.H.
mp
p
pp
poco sost.
più p
simile
tempo
più dolce
poco più largamente
espr.
cresc. ed animando
poco mf
rall.
a tempo
dolce e non legato
più dolce

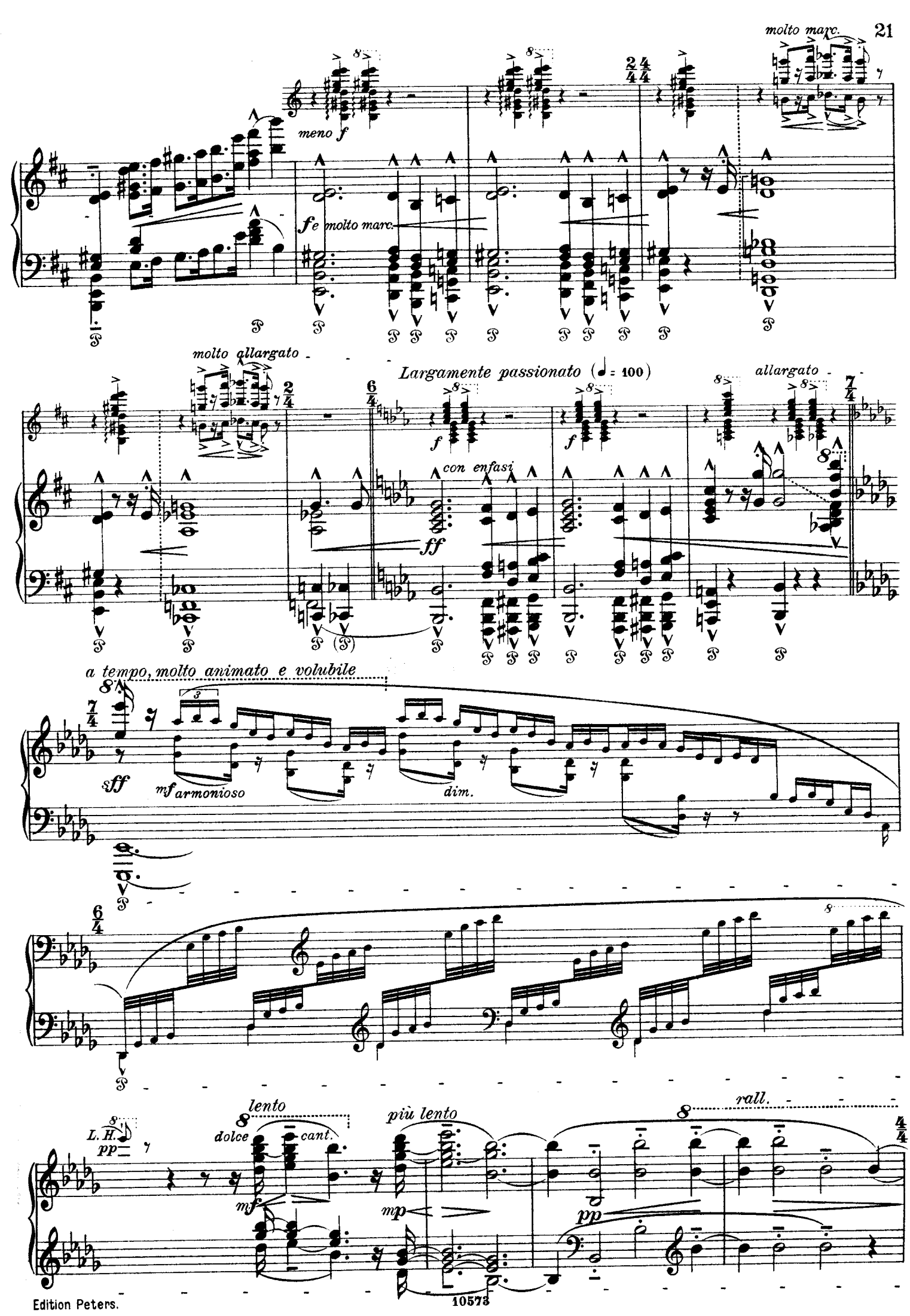

mp espr.
p cresc. ed animando
mp espr.
simile

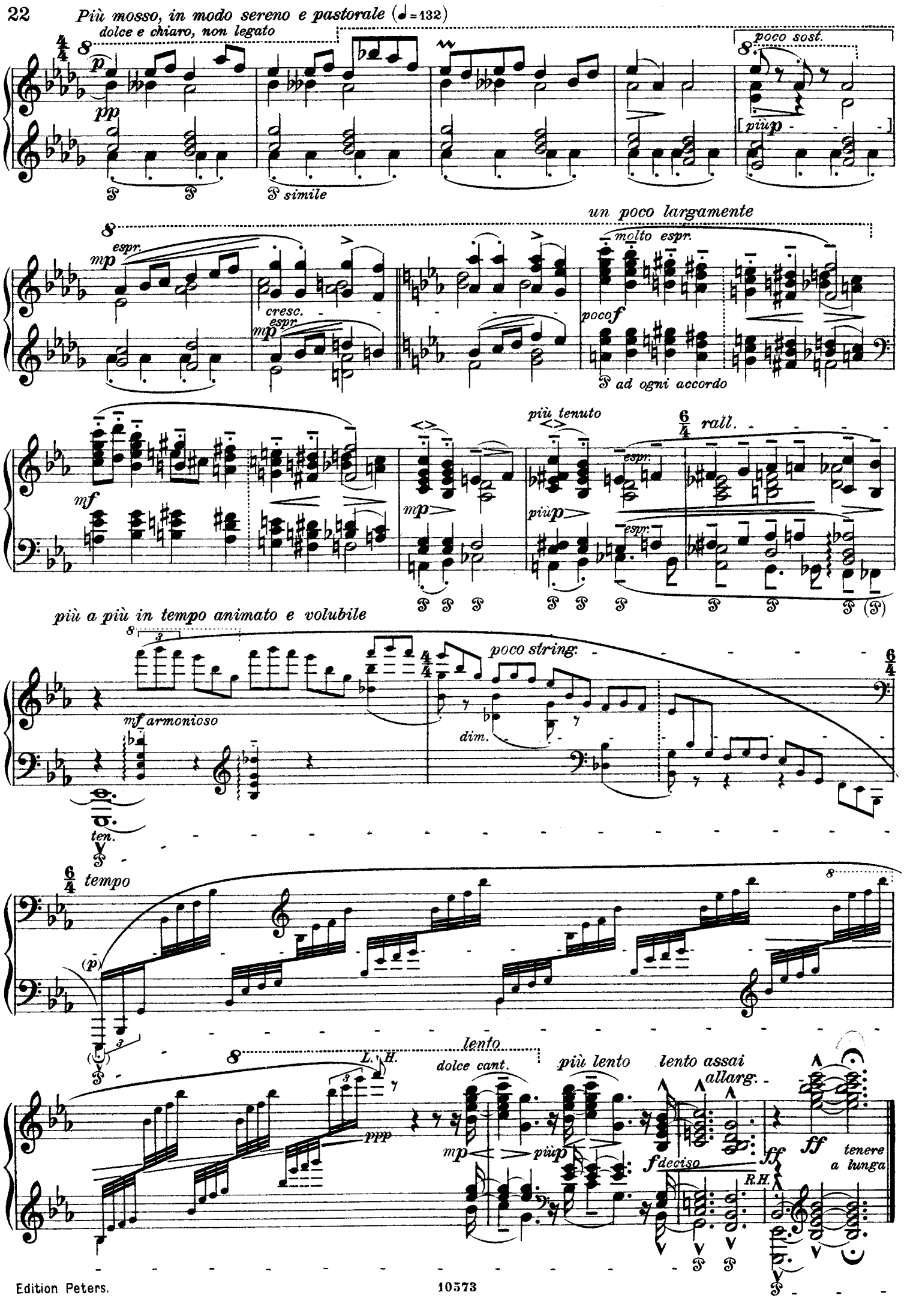

Largamente passionato (♩ = 126)
f più cresc.
ff e ben marc.
meno f


f
dim. e calmando più a più
mf


L.H.
sombre
p espr.
poco marc.
pp


L.H.
ten.
Tempo I
rall. - molto -
dolce espr.
mp e più intenso
poco sost.
Più animato (♩= 120)
cresc. ed animando più a più
più rinforzando


molto marc.
meno f
fe molto marc.
molto allargato
Largamente passionato (♩= 100)
allargato
con enfasi
ff
a tempo, molto animato e volubile
sff
mf armonioso
dim.
lento
dolce
cant.
più lento
rall.
L.H.
pp
mf
mp
pp

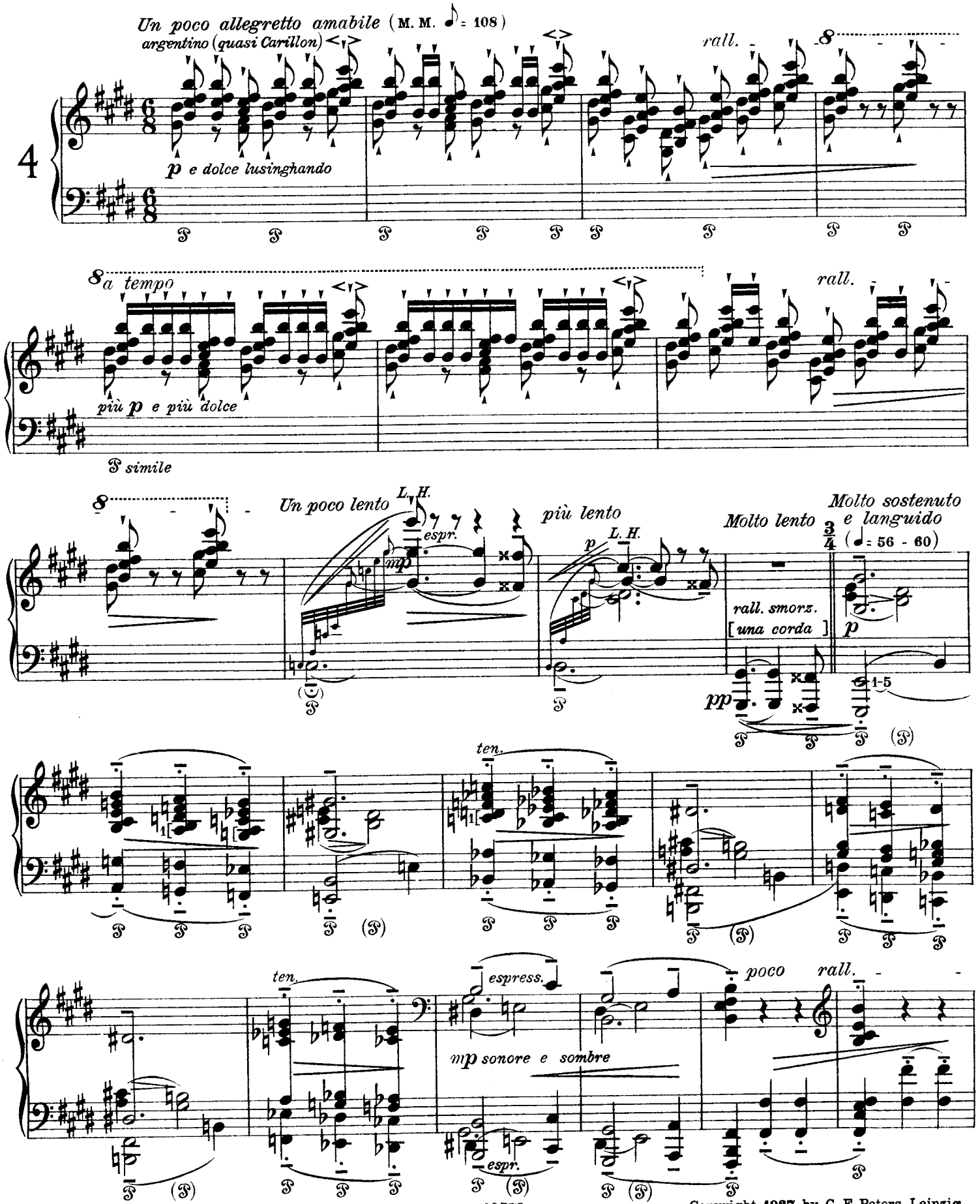

Più mosso, in modo sereno e pastorale (♩=132)
dolce e chiaro, non legato
poco sost.
più p
simile
un poco largamente
espr.
molto espr.
cresc.
poco f
ad ogni accordo
più tenuto
rall.
più a più in tempo animato e volubile
poco string.
mf armonioso
dim.
ten.
tempo
lento
L. H.
dolce cant.
più lento
lento assai
allarg.
ppp
deciso
R.H.
tenere a lunga

Liebesklage

(Der kleinen Tse-Fung Leid und Tod)

Love's Complaint * Plainte amoureuse

(Grief and Death of tiny Tse-Fung) (Souffrances et mort de la petite Tse-Fung)



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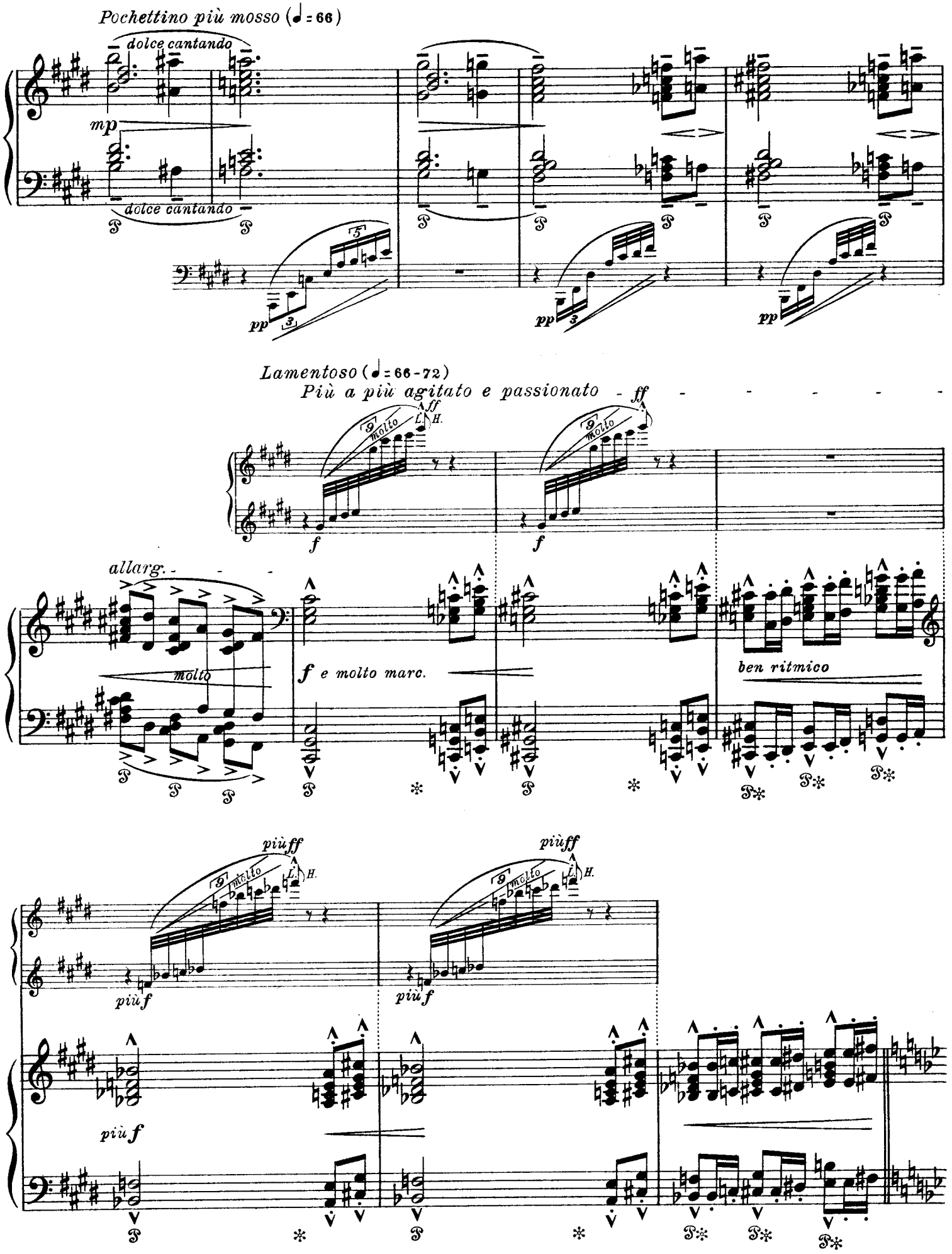
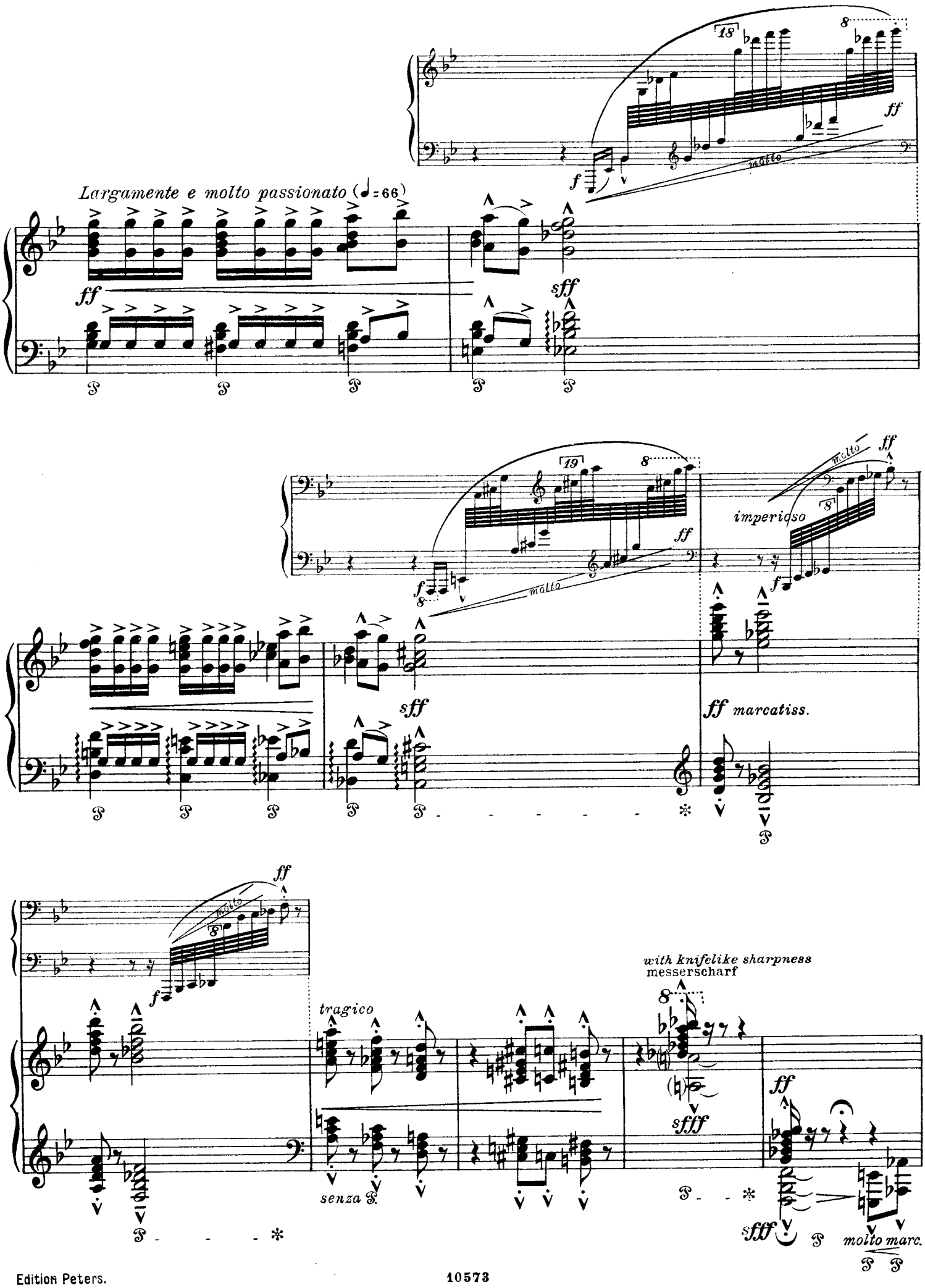
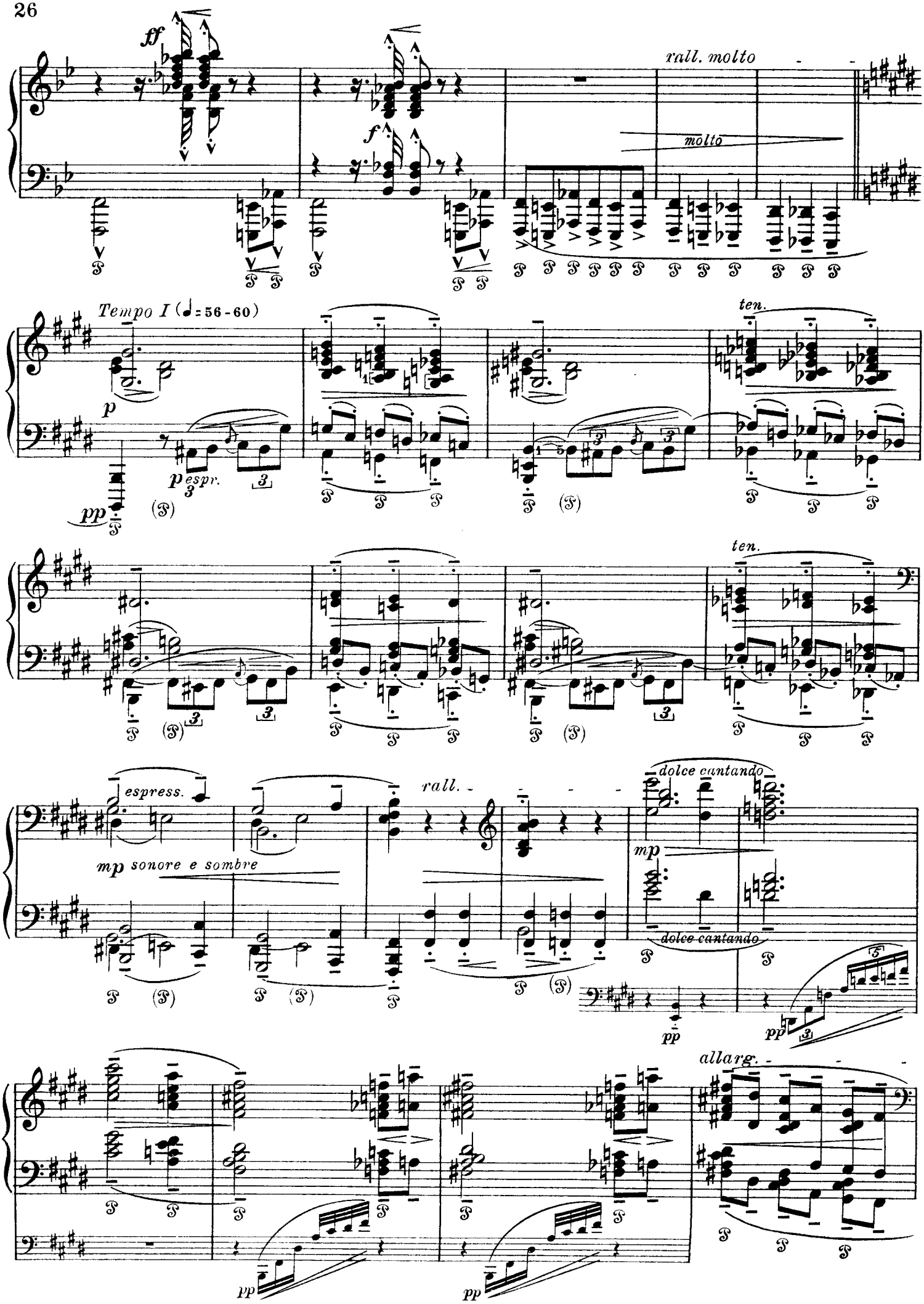
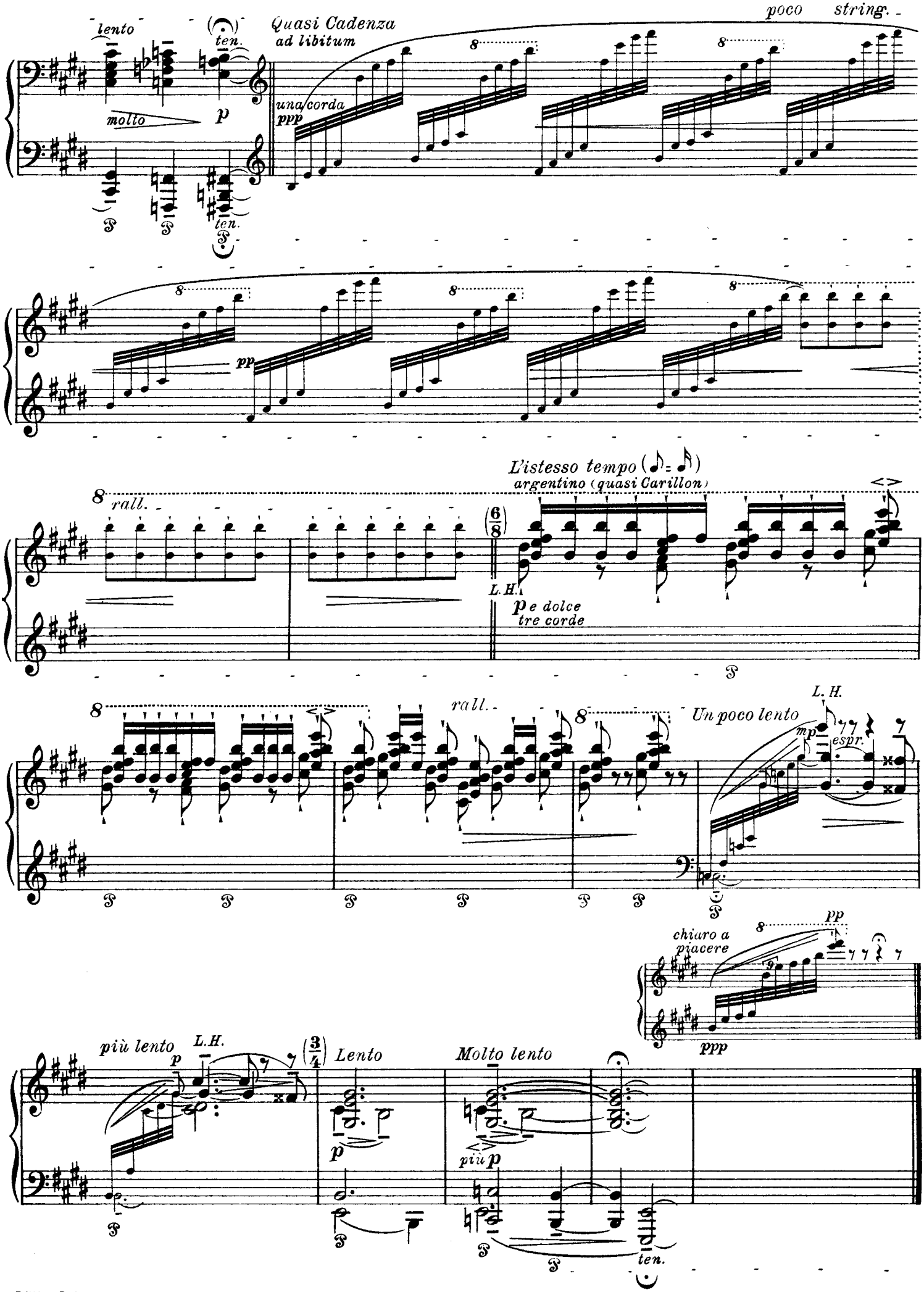

Pochettino più mosso (♩ = 66)
dolce cantando
mp
dolce cantando
pp
pp
pp
Lamentoso (♩ = 66-72)
Più a più agitato e passionato
ff
molto
f
allarg.
molto
f e molto marc.
ben ritmico
più ff
più f
più f


18
8
ff
molto
f
Largamente e molto passionato (♩=66)
ff
sff
19
imperioso
marcatiss.
tragico
with knifelike sharpness
messerscharf
sfff
senza
molto marc.


ff
f
rall. molto
molto
Tempo I (♩= 56 - 60)
p
p espr.
pp
ten.
ten.
espress.
mp sonore e sombre
rall.
dolce cantando
mp
dolce cantando
pp
pp
allarg.
pp
pp


lento
ten.
molto
p
Quasi Cadenza
ad libitum
una corda
ppp
poco string.
pp
rall.
L'istesso tempo
argentino (quasi Carillon)
L.H.
p e dolce
tre corde
Un poco lento
mp
espr.
chiaro a piacere
più lento
Lento
Molto lento
più p

Carillon

(Legende in Form eines altholländischen Glockenspiels)

Carillon

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

*

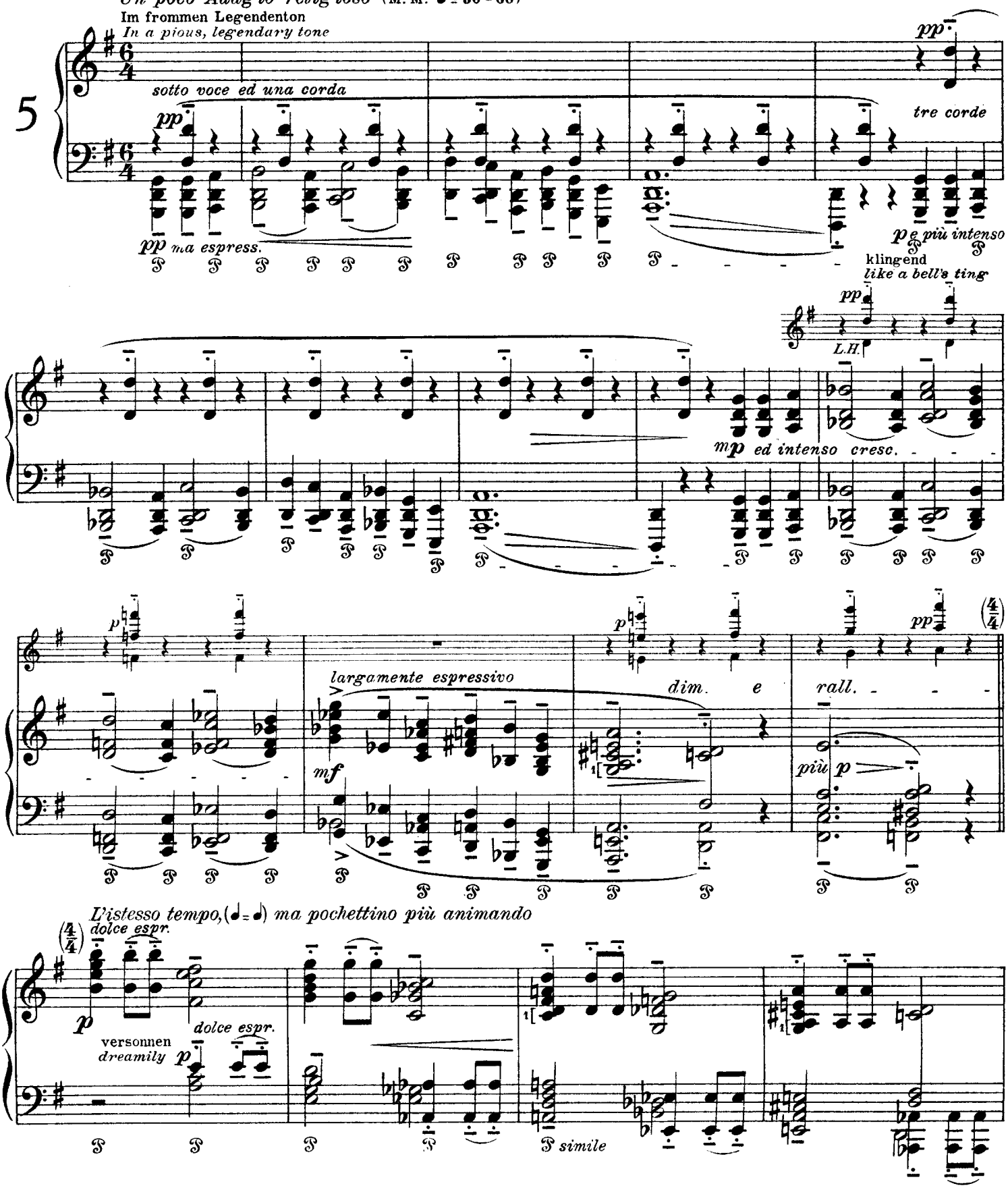
Carillon

(Légende sous forme d'un vieux carillon hollandais)

Un poco Adagio religioso (M. M. ♩ = 50 - 60)

Im frommen Legendenton

In a pious, legendary tone



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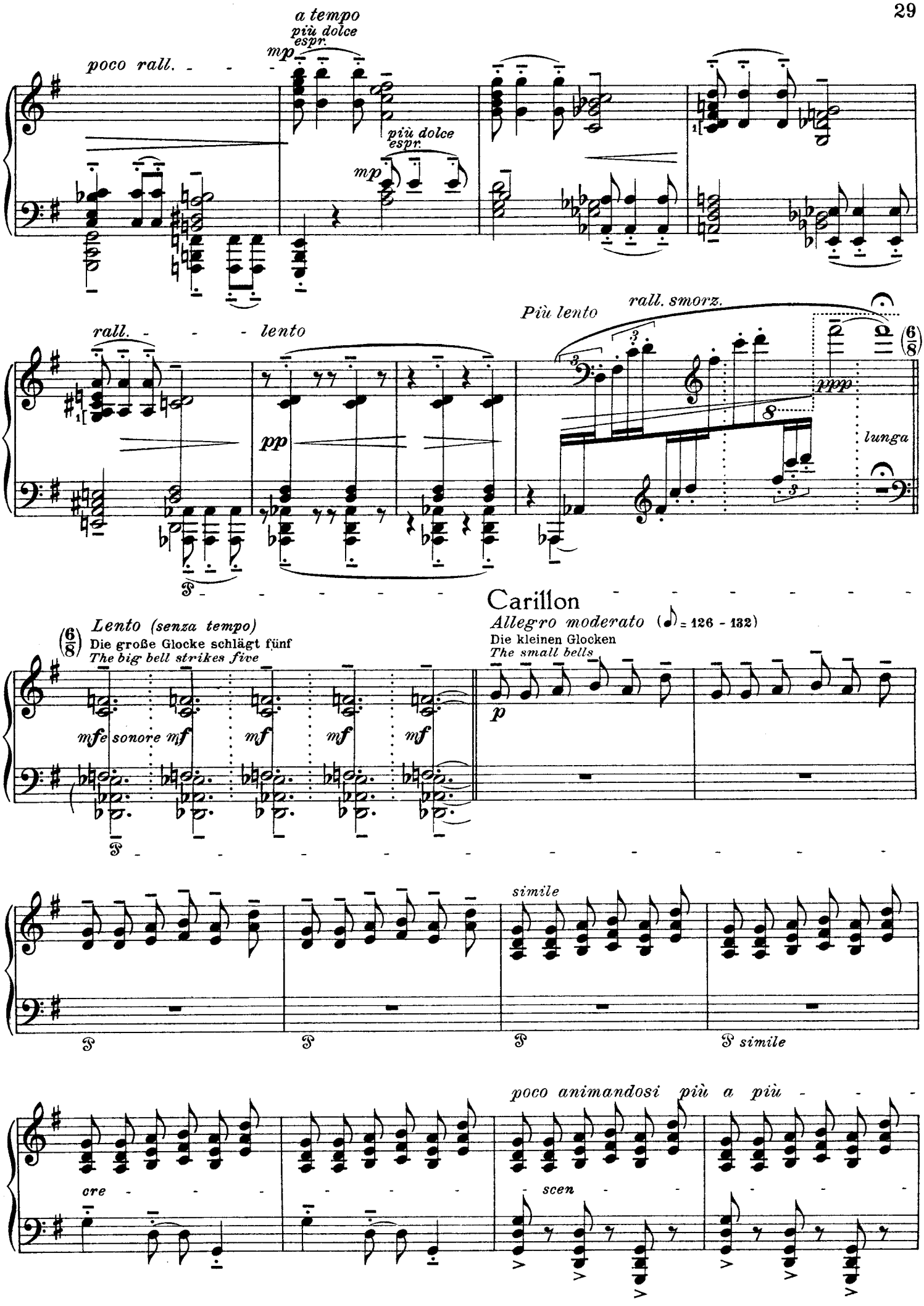
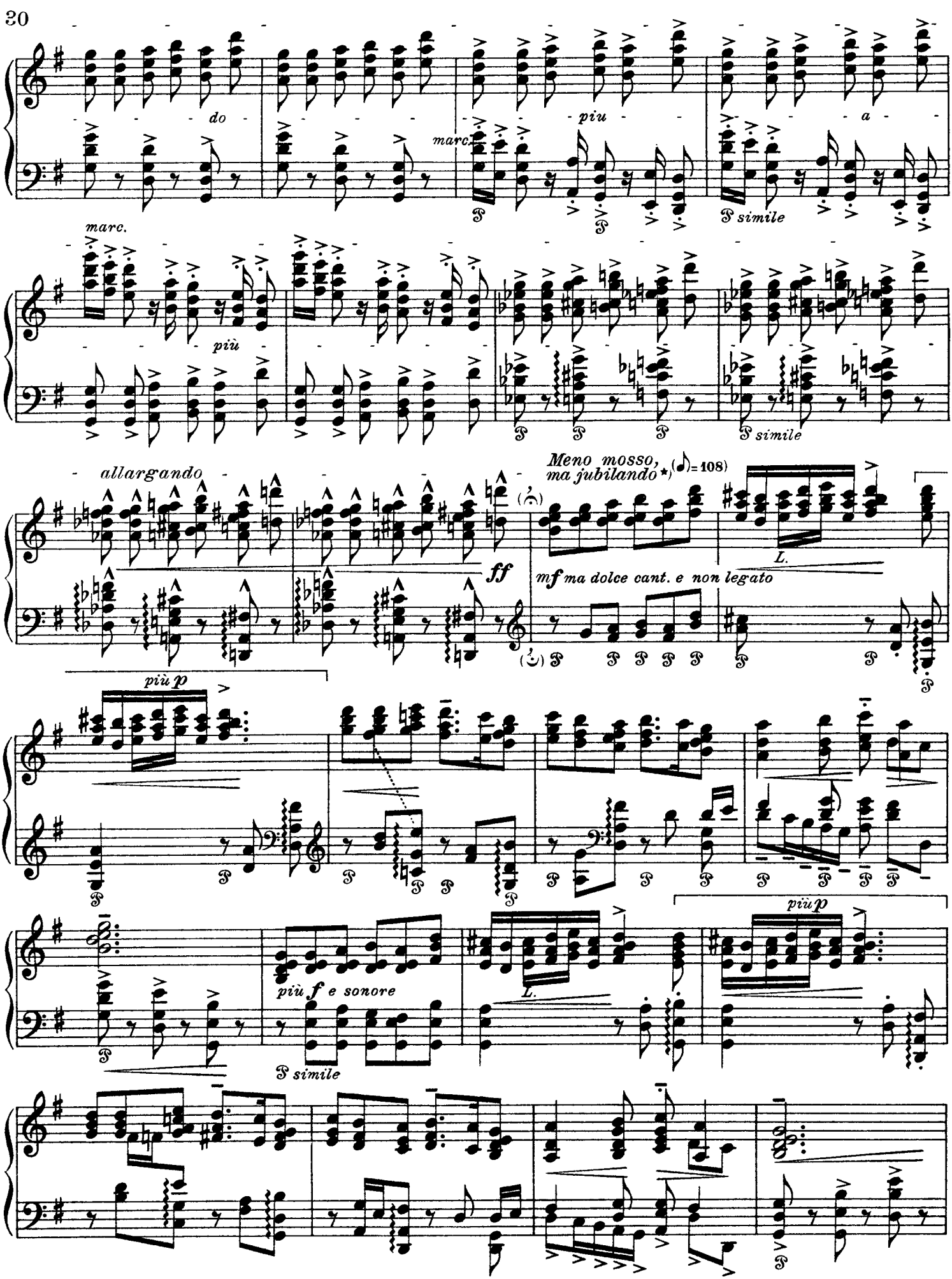
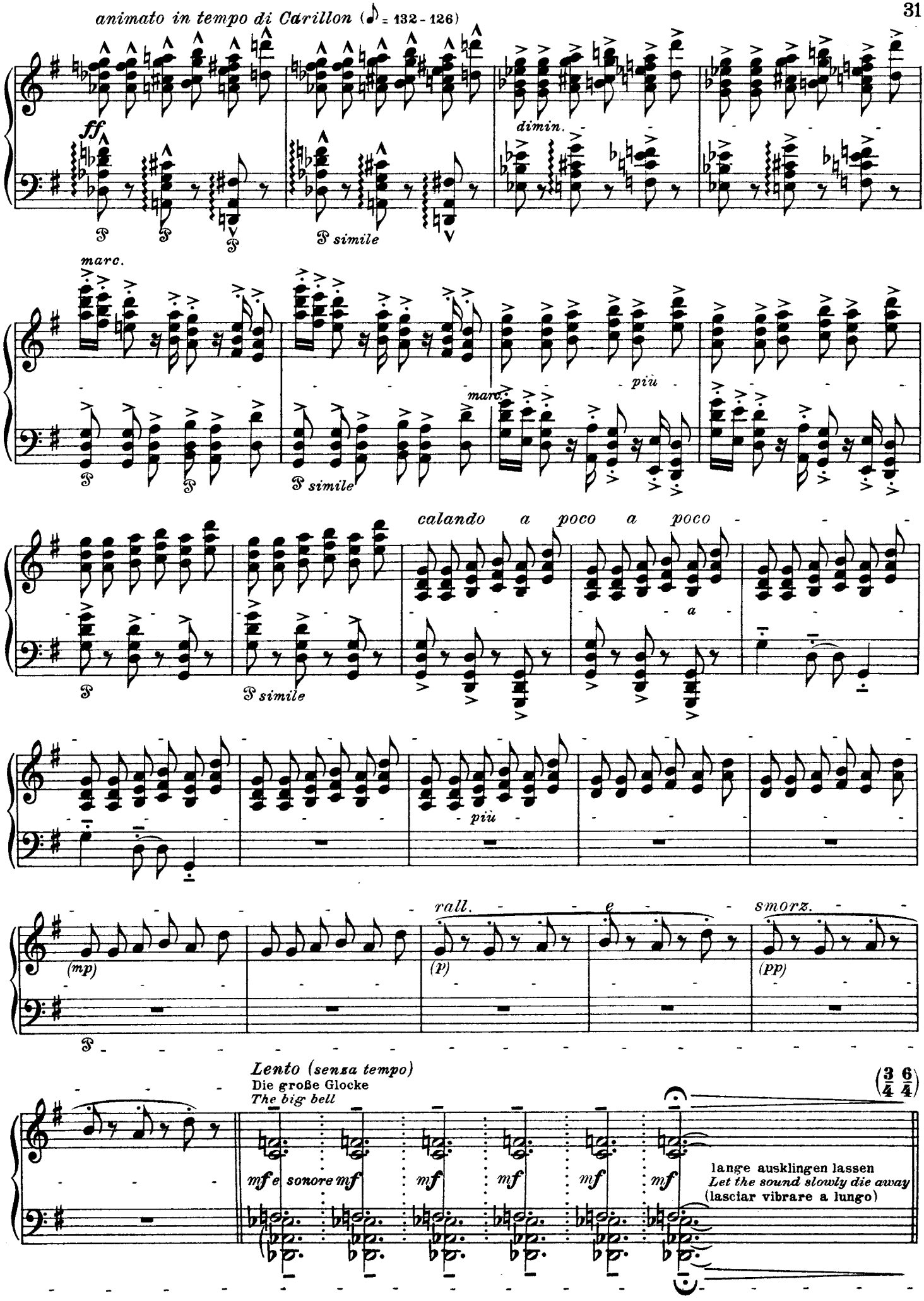
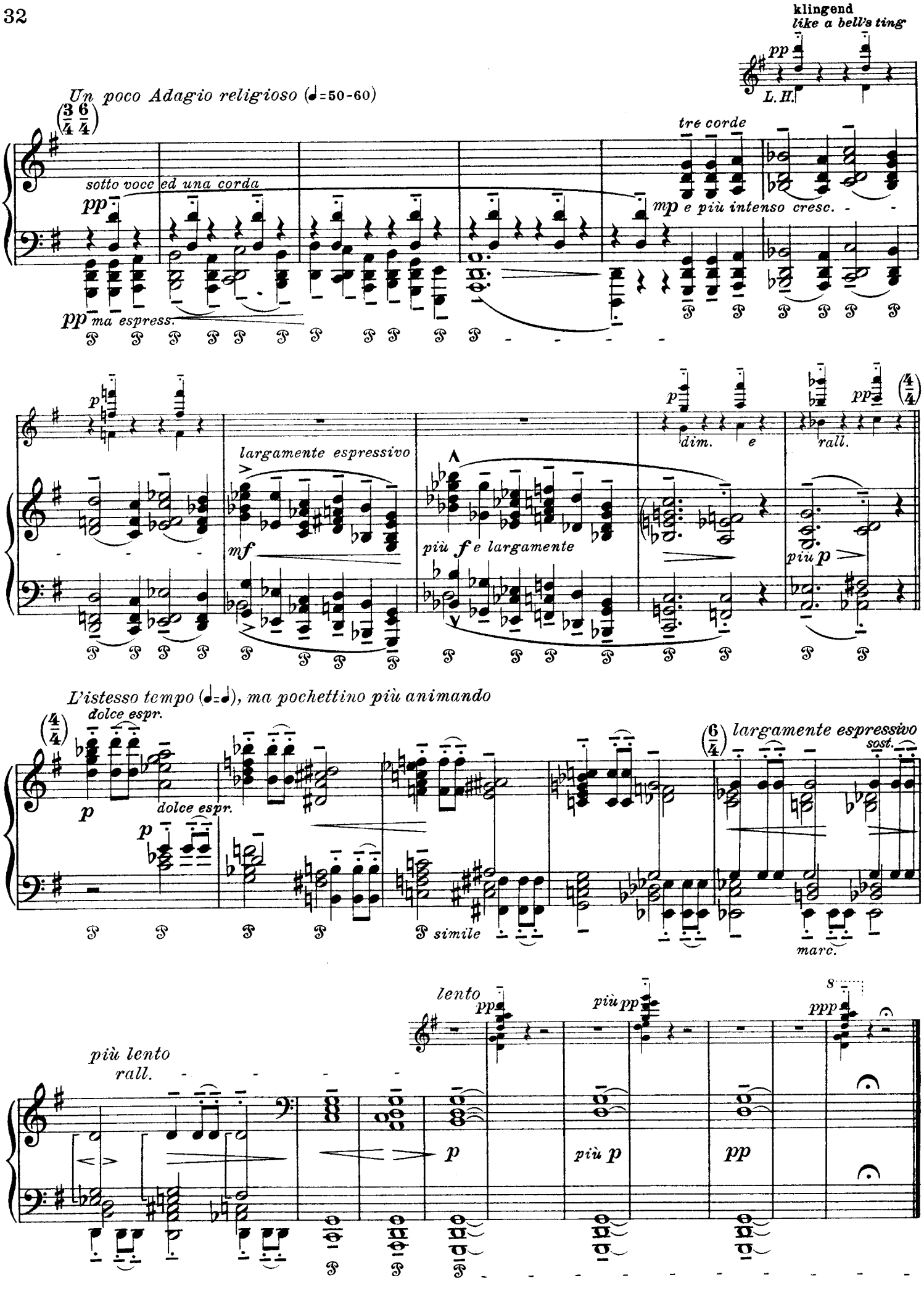

a tempo
più dolce
espr.
mp
poco rall.
più dolce
espr.
mp
rall.
lento
pp
Più lento
rall. smorz.
ppp
lunga
Carillon
Lento (senza tempo)
Die große Glocke schlägt fünf
The big bell strikes five
mfe sonore mf
mf
mf
mf
Allegro moderato (♪ = 126 - 132)
Die kleinen Glocken
The small bells
p
simile
simile
poco animandosi più a più
cre
scen



*) 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).

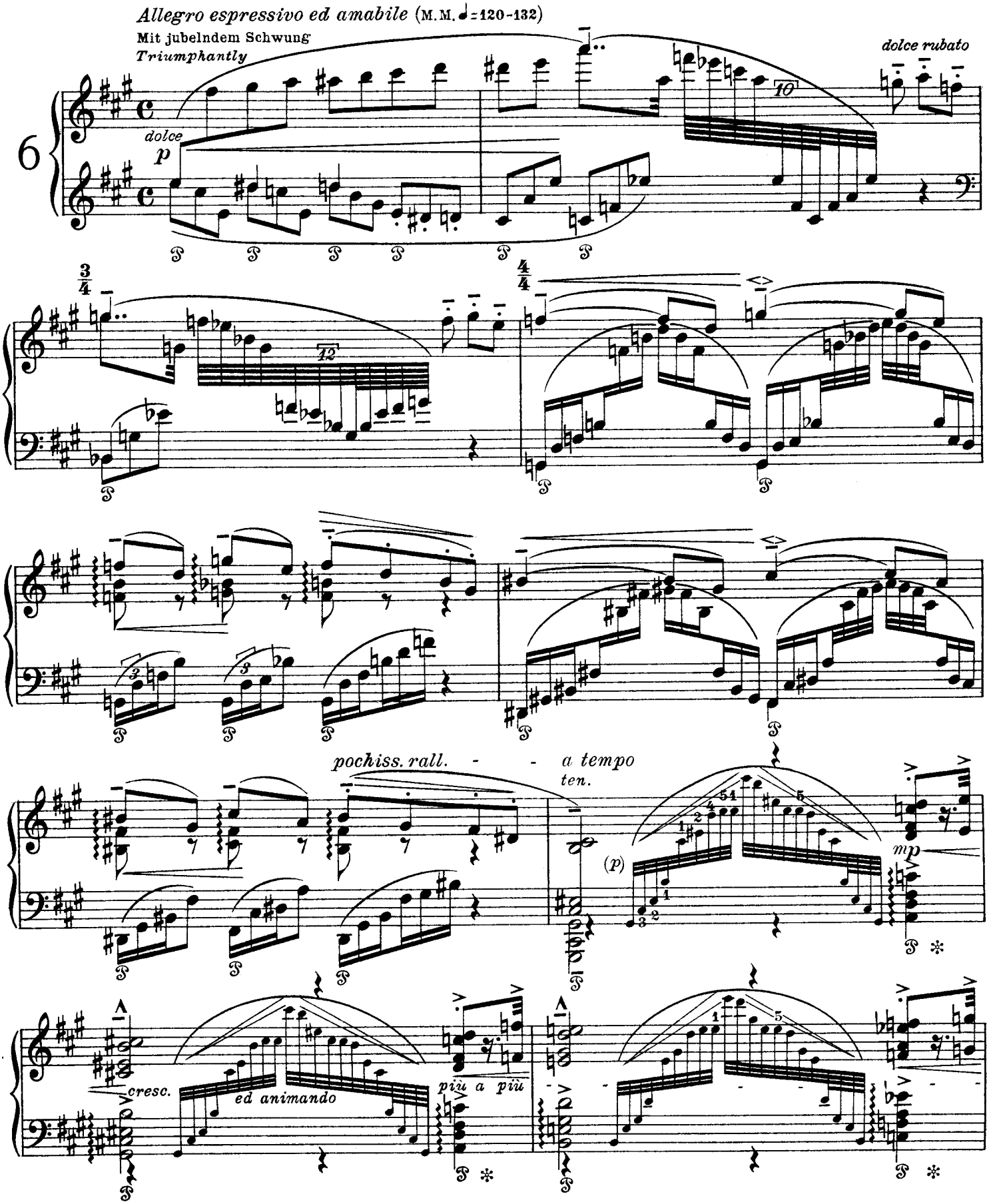
*) *The turn of "Puer natus in Bethlehem" (A child has been born in Bethlehem) by Gisbert van Steenwick (died 1679) taken from the music-book of Anna Maria van Eijl (in Julius Röntgen's "Old-Dutch Music for the piano", Amsterdam and Leipzig, 1918.)*


animato in tempo di Carillon (♪ = 132 - 126)
ff
dimin.
marc.
più
calando a poco a poco
a
rall.
e
smorz.
(mp)
(p)
(pp)
Lento (senza tempo)
Die große Glocke
The big bell
mf e sonore
lange ausklingen lassen
Let the sound slowly die away
(lasciar vibrare a lungo)


klingend
like a bell's ting
pp
L.H.
Un poco Adagio religioso (♩=50-60)
sotto voce
ed una corda
pp
tre corde
mp e più intenso cresc.
pp ma espress.
p
largamente espressivo
mf
più f e largamente
dim. e
p
rall.
pp
più p
L'istesso tempo (♩=♩), ma pochettino più animando
dolce espr.
p
dolce espr.
p
simile
largamente espressivo
sost.
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



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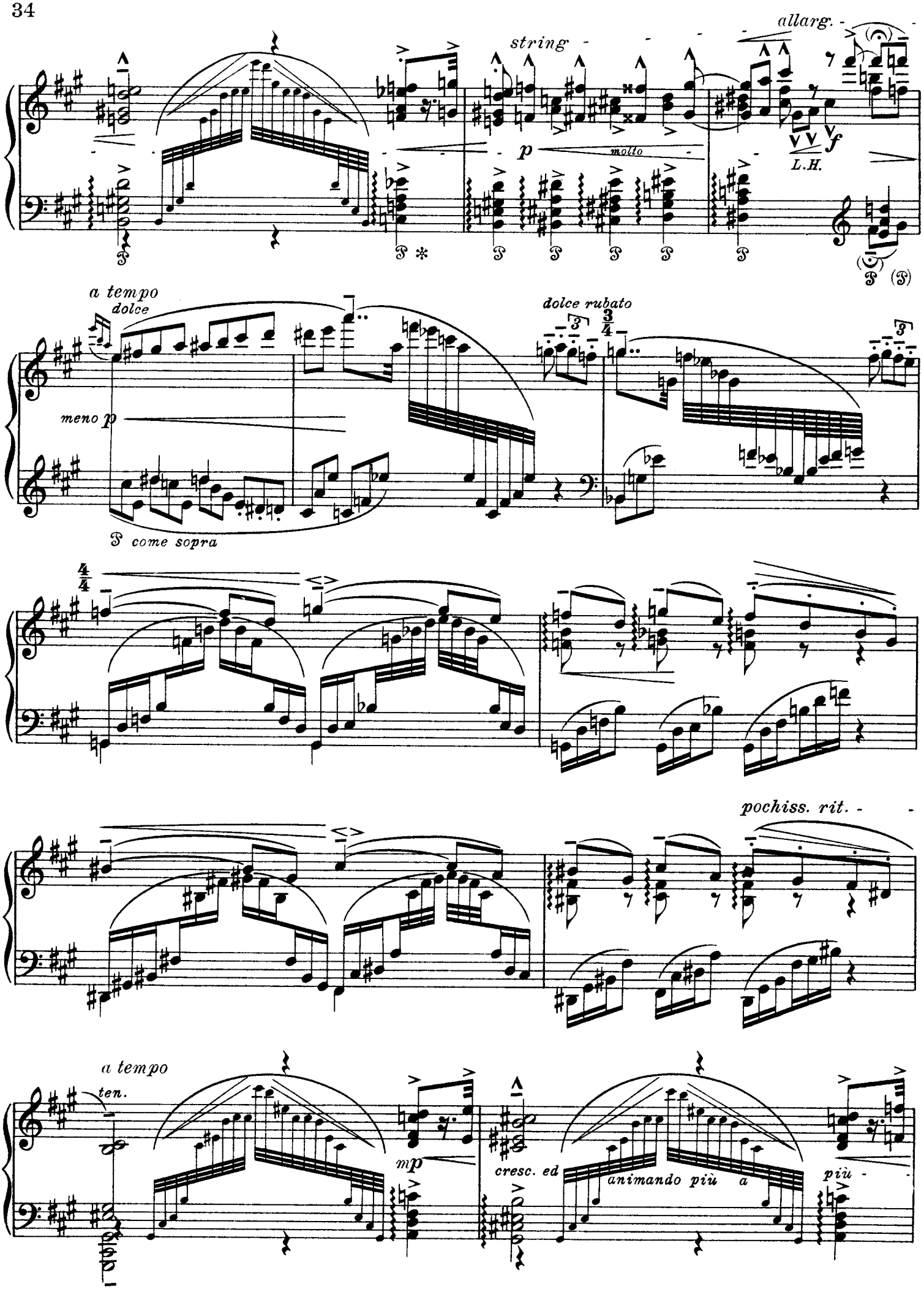
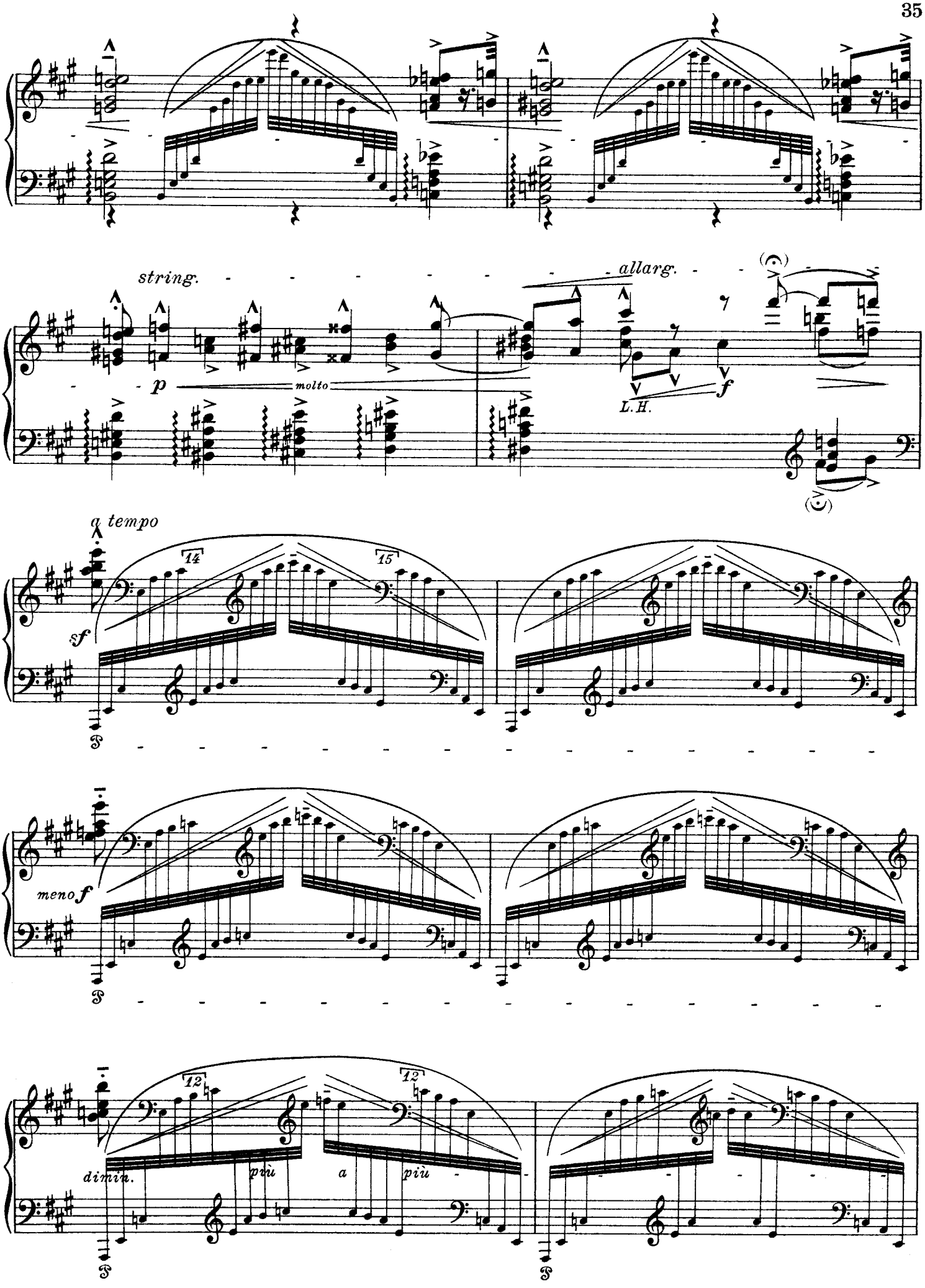
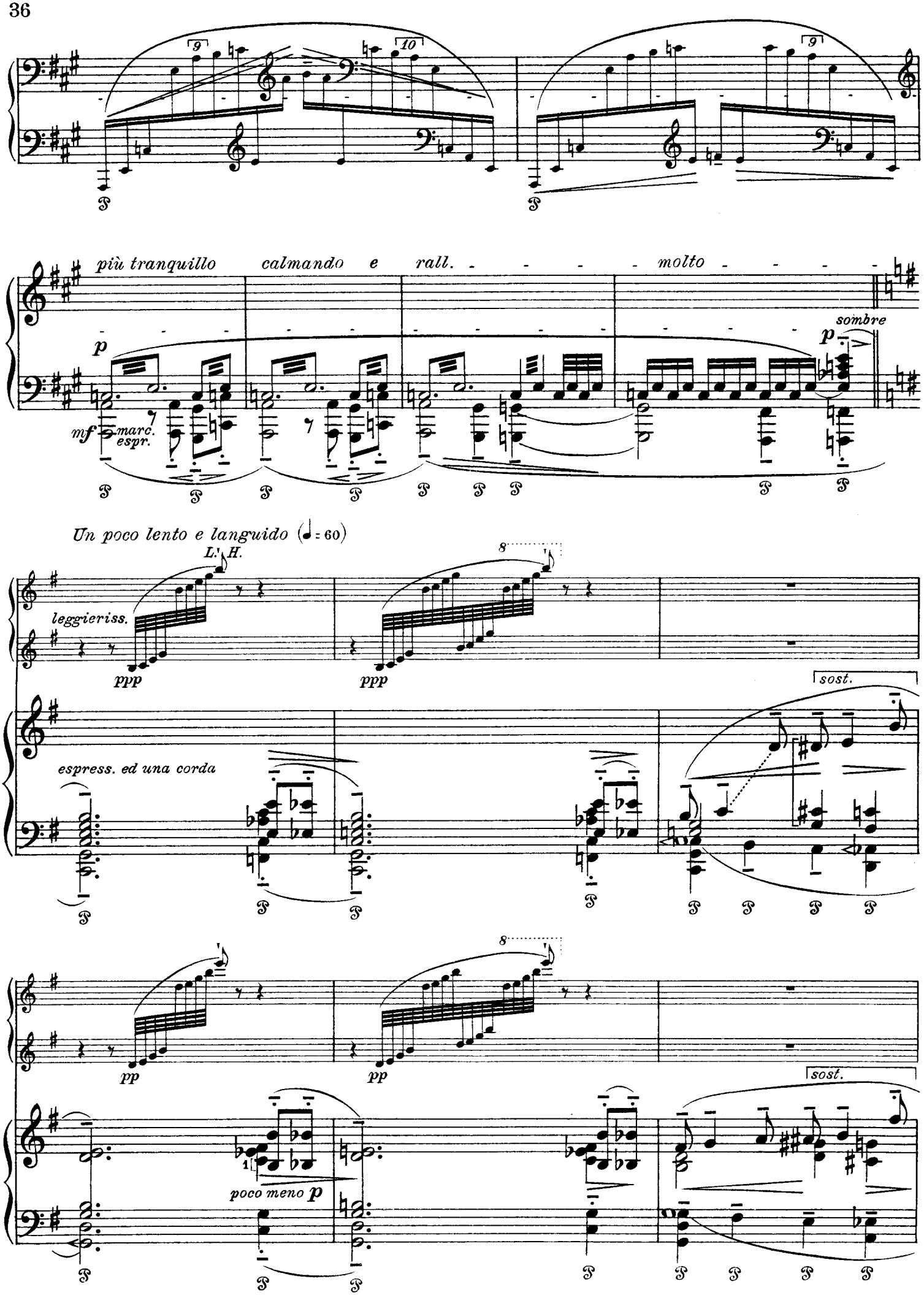
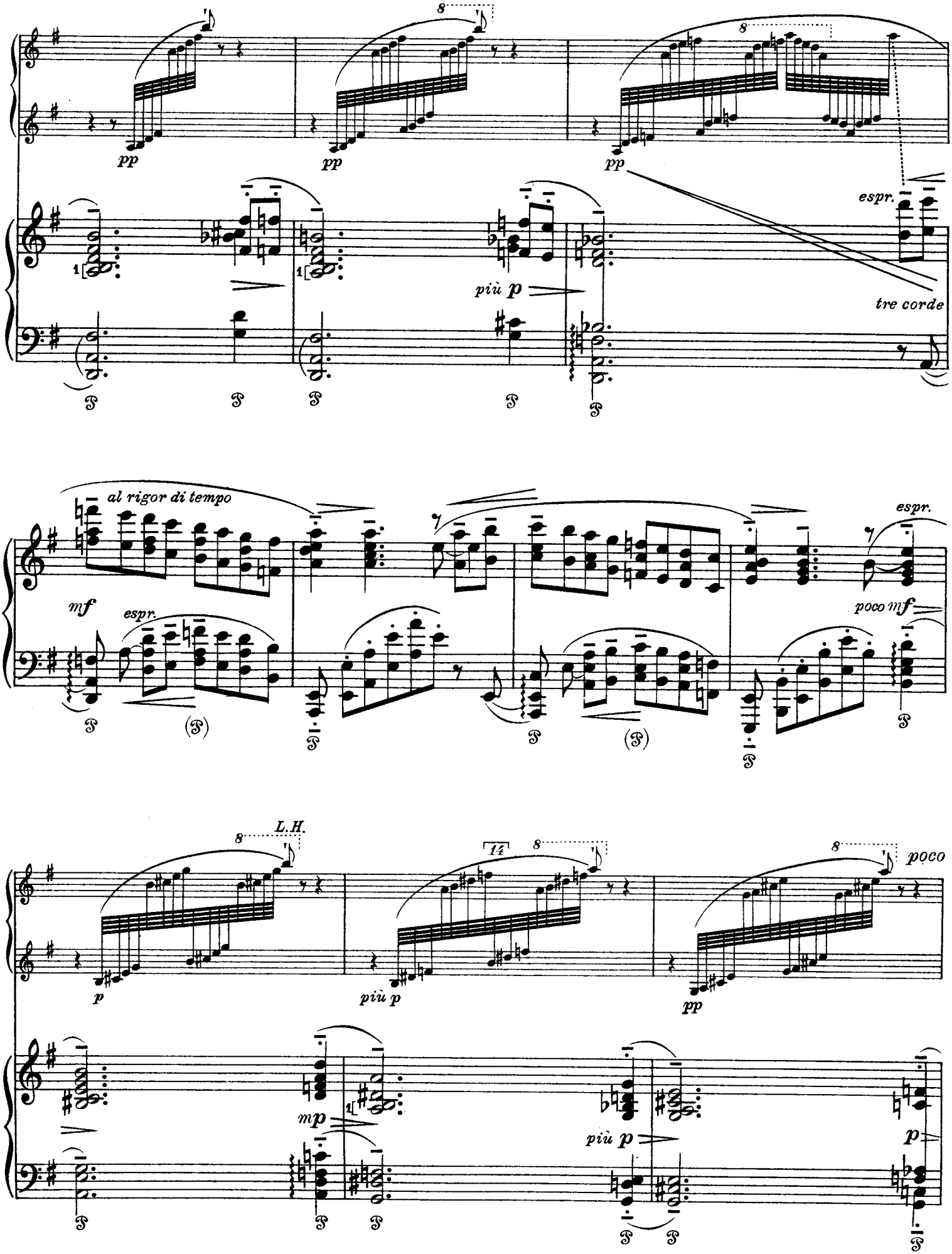
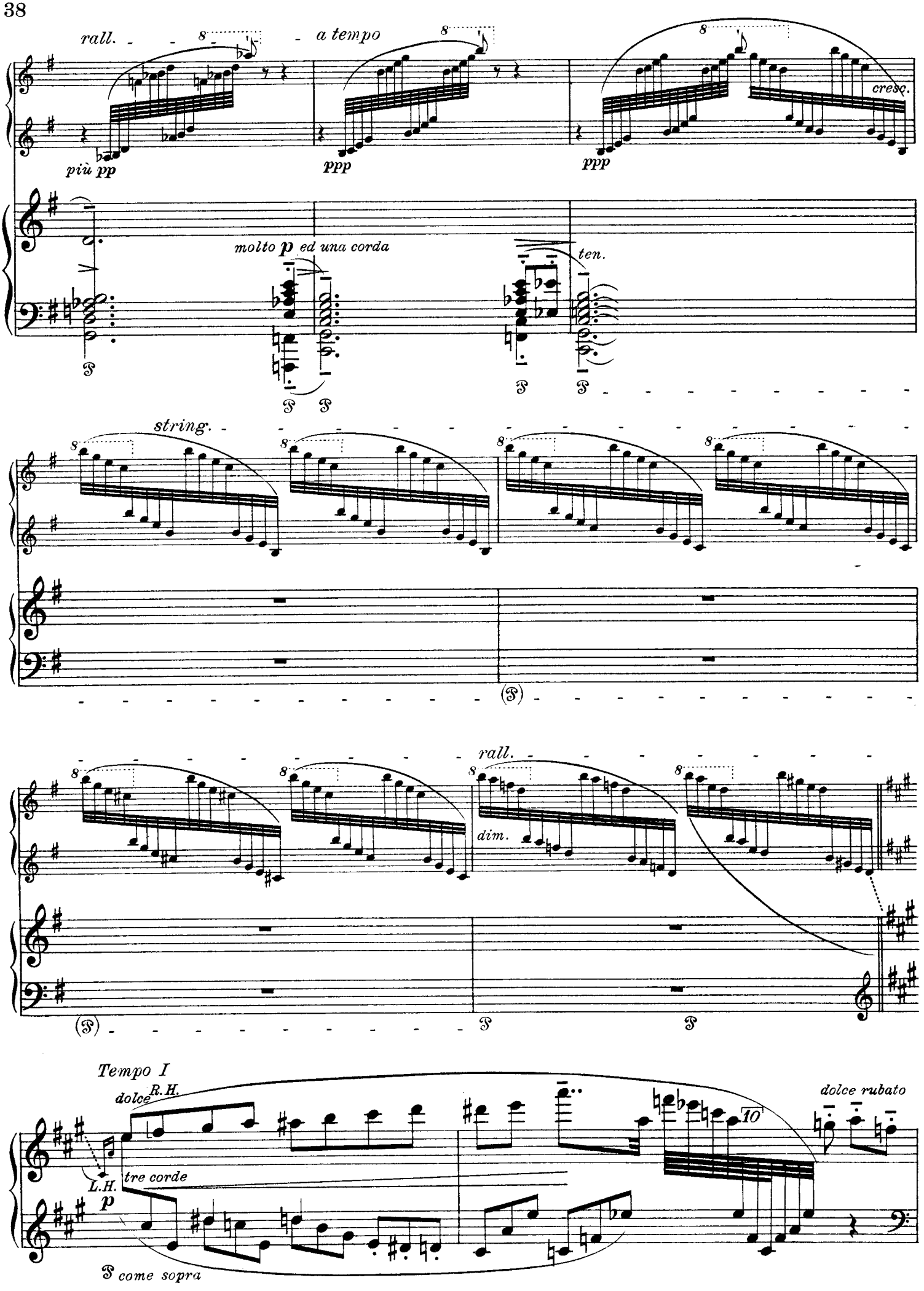
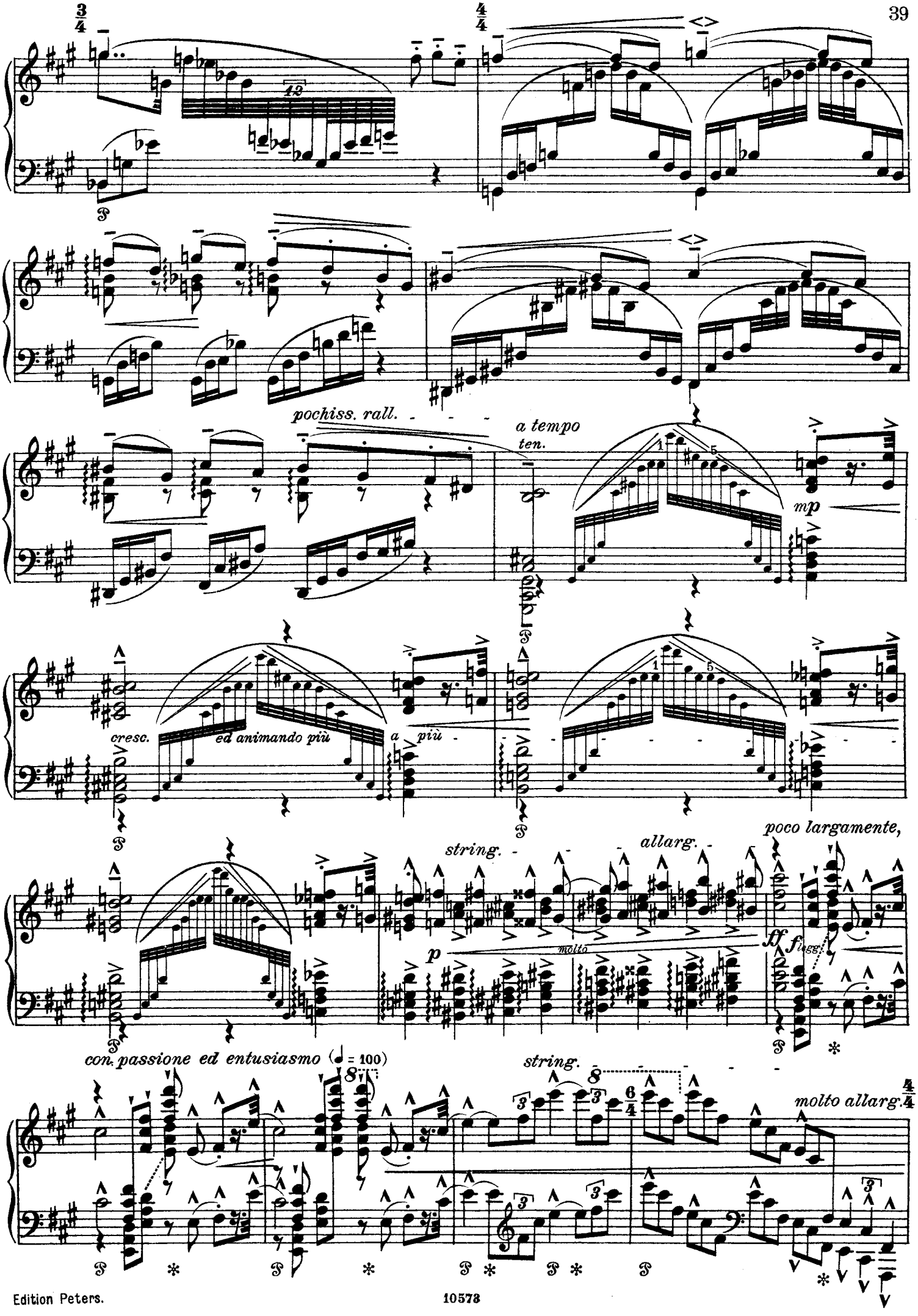

allarg.
string
p
molto
f
L.H.
a tempo
dolce
meno p
dolce rubato
come sopra
pochiss. rit.
a tempo
ten.
mp
cresc. ed
animando più a
più

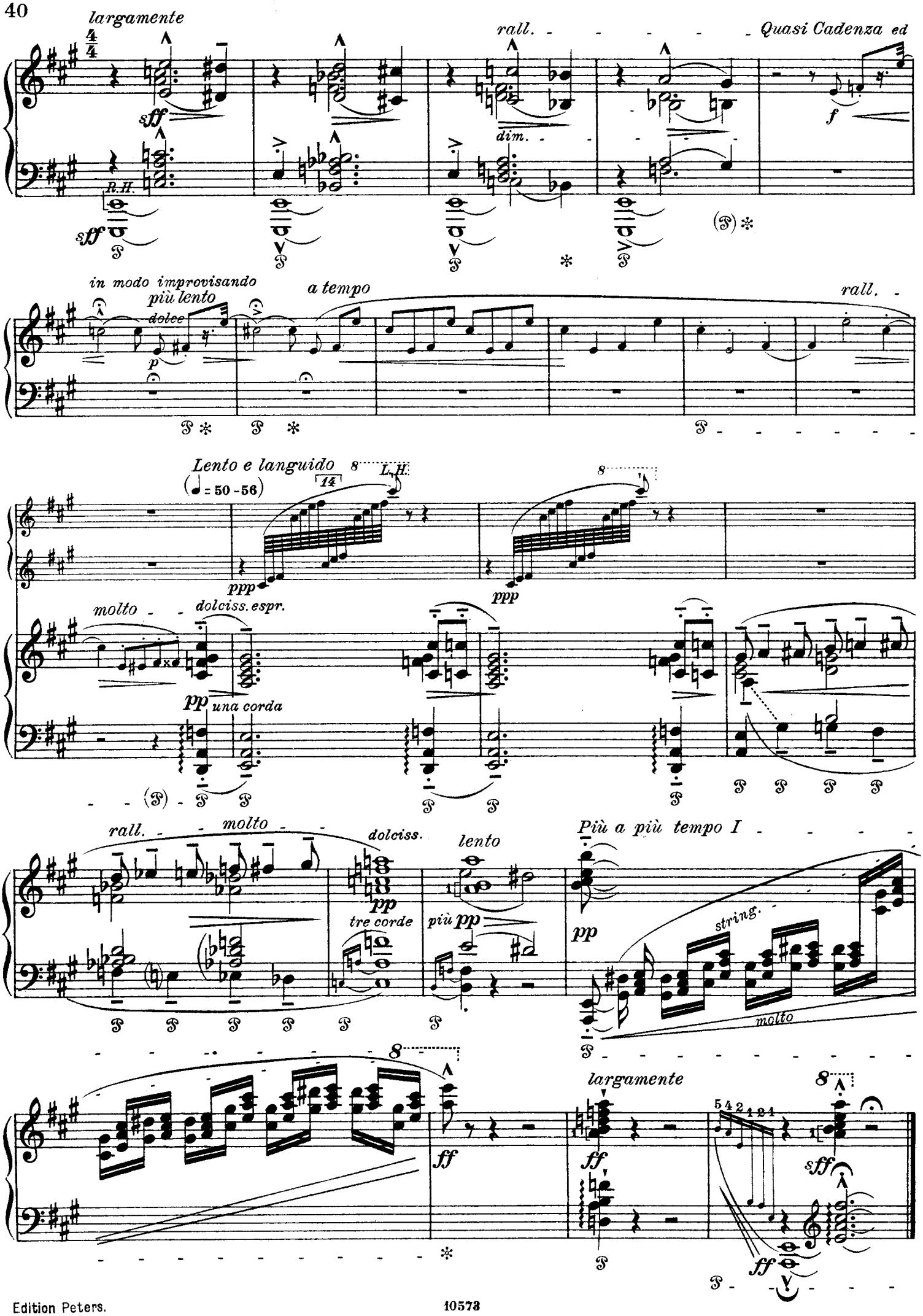

string.
allarg.
p
molto
f
L.H.
a tempo
sf
14
15
meno f
12
12
dimin.
più
a
più


più tranquillo
calmando e rall. molto
sombre
mf marc. espr.
Un poco lento e languido (♩ = 60)
L.' H.
leggieriss.
ppp
espress. ed una corda
sost.
pp
poco meno p


pp
pp
pp
espr.
più p
tre corde
al rigor di tempo
mf
espr.
espr.
poco mf
L.H.
14
poco
p
più p
pp
mp
più p
p


rall.
a tempo
più pp
ppp
ppp
cresc.
molto p ed una corda
ten.
string.
rall.
dim.
Tempo I
dolce
R.H.
L.H.
p
tre corde
dolce rubato
10
come sopra


3/4
4/4
pochiss. rall.
a tempo
ten.
mp
cresc.
ed animando più
a più
string.
allarg.
poco largamente,
molto
con passione ed entusiasmo (♩ = 100)
string.
molto allarg.
4/4


largamente
sff
R.H.
rall.
dim.
Quasi Cadenza ed
f
in modo improvisando
più lento
dolce
p
a tempo
rall.
Lento e languido
(♩ = 50 - 56)
14
L.H.
8
ppp
molto
dolciss. espr.
pp
una corda
rall.
molto
dolciss.
pp
tre corde
lento
più pp
Più a più tempo I
pp
string.
molto
ff
largamente
ff
5 4 2 1 2 1
sff
ff