

Herrn Hans Hermanns, Hamburg  
in aufrichtiger Verehrung zugeeignet

# HAMBURG

EIN ZYKLUS  
von 13 Charakterstücken

für Klavier zu 2 Händen

von  
**WALTER NIEMANN**

OP. 107

Aufführungsrecht vorbehalten.  
Eigentum des Verlegers.

10492

F. Baumgarten, del.



# ZUM GELEIT

## FOREWORD / INTRODUCTION

\*

Dieses Werk ist nicht nur für Hamburger oder nur für die geschrieben, die Hamburg aus eigener Anschauung kennen, sondern es wendet sich an jeden, der an einem musikalischen Charakterbild einer großen Stadt im allgemeinen, Hamburgs im besonderen, seine Freude hat. Mit dem „musikalischen Charakterbild“ ist seine Anlage und Form gegeben: ein Zyklus von Charakterstücken im engsten Wortsinn, die mit dem Endzweck einer möglichst scharfen musikalischen Charakterisierung von Hamburgs zahlreichen Schönheiten, großen Erinnerungen und bodenständigen Eigenheiten — also wie wir heute sagen: topographisch, historisch und folkloristisch — ausgewählt sind. / Das Ganze bestrebt sich zu einem möglichst einheitlichen musikalischen Bild Hamburgs zusammenzuschließen. Möchte der Tondichter, dem die Liebe zu seiner Vaterstadt die Feder führte, dieses Ziel einigermaßen erreicht haben.

\*

This work is not intended to appeal only to people born and bred in Hamburg, nor to those well acquainted with the place, but also to any others who can appreciate an attempt at a "Characteristic Picture" of a large City, such as Hamburg, through the medium of a musical composition. / The term "Characteristic Picture" describes at once the design and form of the work, which consists of a series of pieces chosen with an eye to their suitability to express, as nearly as is possible in music, the character of Hamburg's manifold beauties, its great historic and artistic past, and some of its local features, or as we use to say: with a view to topography, history and folklore. / The Composer's aim was to produce as homogeneous a musical portrayal of Hamburg life as possible, and he hopes that, since love for his native city largely guided his pen, he may to some extent have succeeded in his purpose.

\*

Cette œuvre n'a pas été écrite uniquement pour les Hambourgeois ni pour ceux qui connaissent Hambourg, mais pour ceux qui trouvent du plaisir d'entendre la caractéristique musicale d'une grande ville et de Hambourg en particulier. La conception ainsi que la forme choisies répondent au but suprême de l'auteur, de vouloir représenter Hambourg par des morceaux caractéristiques: voilà pourquoi il a créé un cycle de compositions conçues dans l'intention de caractériser par la seule musique les nombreuses beautés, les grands souvenirs et les particularités individuelles de la ville de Hambourg, en l'examinant sous des points de vue topographiques, historiques et folkloristes. L'ensemble des pièces publiées tâche de dérouler un tableau complet et fidèle de cette belle ville, et le compositeur de cette œuvre, qui l'a écrite, inspiré d'un profond amour de sa ville natale, aimerait espérer qu'il n'a pas tout à fait manqué son but.

W. N.

# INHALT

## CONTENTS / TABLE

\*

1. HAFEN .....	THE HARBOUR ... ..	LE PORT .....	5
Die Werft-Hämmer	Forging in the Dockyard	Les marteaux du chantier	
2. SPUK .....	GHOSTS .....	REVENANTS .....	8
Nacht am Fleet	Night on the Fleet	Nuit au Fleet	
3. ELTERNHAUS .....	THE OLD HOME .....	LA MAISON PATERNELLE	
Es war einmal...	Once upon a time...	Il était une fois...	10
4. DISPUT .....	A DISPUTE .....	LA DISPUTE .....	12
Die drei Börsenmakler	between three Stock-brokers	Les trois courtiers de Bourse	
5. MATROSEN .....	SAILORS .....	MATELOTS .....	14
Norweger beim Ankerlichten	Norwegians weighing anchor	Norvégiens levant l'ancre	
6. A. D. 1600 .....	A. D. 1600 .....	A. D. 1600 .....	16
Die Pavane des Herrn Senators	The pavan of His Reverence the Senator	La Pavane de M. le Sénateur	
7. BRAHMS .....	BRAHMS .....	BRAHMS .....	17
Geburtshaus	The House where he was born	Sa maison natale	
8. ALTER MICHEL .....	OLD MICHAEL .....	VIEUX MICHEL .....	18
Michaeliskirche	St. Michael's Church	Eglise St. Michel	
9. DREHORGEL .....	A BARREL ORGAN .....	L'ORGUE DE BARBARIE	20
Eine verstimmte Grotteske	grotesquely out of tune	Une grottesque désaccordée	
10. LATERNE .....	THE LANTERN .....	LANTERNE .....	21
Kinderreigen	Children's Dance	Ronde d'Enfants	
11. ST. PAULI .....	ST. PAULI .....	ST. PAULI .....	23
Tango	Tango	Tango	
12. MONDNACHT .....	MOONLIGHT ... ..	CLAIR DE LUNE .....	26
Alster	on the Alster	sur l'Alster	
13. HYMNUS .....	HYMN .....	HYMNE .....	29
Ausblick	Outlook	Perspectives	

# H A M B U R G

## HAFEN

DIE WERFT-HÄMMER

THE HARBOUR

FORGING IN THE DOCKYARD

LE PORT

LES MARTEAUX DU CHANTIER

*Moderato, ma largamente e con anima* (♩ = 60-63)

Mit stählernem Rhythmus und frischer Kraft

With metallic rhythm, and energy

WALTER NIEMANN, Op. 107

1 *f e martellato*

*piu f*

*marcatiss. pesante*

Meno mosso (♩ = 44-48)

*poco* *e più martell.* *cresc.*

*wuchtend ponderously*  
*ben ritmico* *f* *cresc.*

*ff molto martell.*

*legg.*

*più f* *cresc.*

ff

♩ \*

♩ \*

♩ \*

*legg.*

*allarg.*

*Tempo I*  
klingend  
with ringing tone

*ff con tutta forza*

*piùff* *marcatiss. pesante*

♩

♩ \*

♩

♩

*ten.*

*sempre ff*

*allargando*

*cresc.*

*molto pesante*

*ff*

*ff*

*ff*

# SPUK

NACHT AM FLEET\*)

GHOSTS  
NIGHT ON THE FLEET\*)

REVENANTS  
NUIT AU FLEET

Durchaus gespenstisch  
*Misterioso e molto sostenuto* (♩=76)

rall.

2

*una corda*

*pp* es schlägt in der Ferne drei  
three o'clock strikes in the distance

*pppp*

*Più a più agitando* (♩=40-56)

flüssig herabrinrend  
like running water  
*tempo* (♩=56)

*R.* *L.* *stringendo*

*pp* *tre corde* *molto* *sfz* *marc.* *ff* *ppf* *una corda*

*ppp* *trem.*

rall.

*Lento* (♩=40)

*poco string.*

rall.

*più ppp* *tre corde* *espr.* *una corda* *pp*

*pp* *Un poco tenuto* (♩=46) [sost. -]

[sost. -]

*espr.* *p e misterioso* *cresc. - ed animando più a più* *mp* *mf* *molto*

\*) Fleet: zur Flutzeit schiffbarer Kanal im alten Speicher- und Hafenviertel.  
 \*) "The Fleet" is a canal in old dockland, which is navigable during high tide.  
 Edition Peters.





# ELTERNHAUS

ES WAR EINMAL

THE OLD HOME

LA MAISON PATERNELLE

ONCE UPON A TIME

IL ÉTAIT UNE FOIS

*Lento con dolcezza* (♩ = 60 - 66)

3 *pp e teneramente* *espr.*

*animando* (♩ = 76) *poco rubato* *più* *mp* *più a* *più cresc.* *mf*

*a* *più* *largamente espress.* *Più a* *poco f* *mp* *marc.*

*più animato ed appassionato* (♩ = 80 - 100) *[sost.]* *molto* *mf*

*[sost.]* *molto*

*animato e passionato* (♩ = 120)

*più animando*

Musical score for the first system, featuring piano and bass staves. The music is in a minor key and 3/4 time. It includes various dynamics such as *ff* and *fff*, and articulations like accents and slurs. The tempo is marked *animato e passionato* with a quarter note equal to 120 beats per minute. A section is marked *più animando*.

*molto animato e passionato*

*stringendo*

*tempo*

*Quasi largamente*

Musical score for the second system. It continues with *molto animato e passionato* and *stringendo*. Dynamics include *ff* and *fff*. There are markings for *martell. marc.* and *R.H.V.* (Right Hand Vivace). The tempo changes to *tempo* and then *Quasi largamente*. The system ends with *sfz* and *sfz* markings.

*Cadenza con disparazione*

*Tempo I*

*dolcissimo*

Musical score for the third system, starting with a *Cadenza con disparazione*. It includes markings for *dimin. e rall. molto* and *pp*. The tempo is *Tempo I* and the mood is *dolcissimo*. There is a marking for *[una corda]*. The system ends with *pp* and *pp* markings.

*espr.*

*mp*

Musical score for the fourth system. It features *espr.* (espressivo) and *mp* (mezzo piano) dynamics. The system ends with *mp* and *mp* markings.

*rall. smorz.*

*dolciss.*

*rall. molto*

*Lento assai*

*dolce - espr.*

Musical score for the fifth system. It features *rall. molto*, *Lento assai*, and *dolce - espr.* markings. Dynamics include *pp*, *ppp*, and *pppp*. The system ends with *pppp* and *pppp* markings.

# DISPUT

## DIE DREI BÖRSENMAKLER

A DISPUTE  
BETWEEN THREE STOCK-BROKERS

LA DISPUTE  
LES TROIS COURTIERS DE BOURSE

*Fughetta. Un poco Andantino mosso* (♩ = 126 - 132)  
Mit trockner, nüchterner Tongebung  
With dull, matter-of-fact tone

*p*  
*senza Ped.*

*mp*

*mp*

*animando più a più*

*mf* *R.* *marc.*

immer erregter auf einander einsprechend  
the brokers getting excited, and disputing with each other

*poco cresc.* *sf*

höhnisch meckernd und sich immer mehr erhitzend  
sneeringly, the brokers getting more and more heated

*mf*  
*sfz*  
*cresc.*  
*non legato*  
\*  
♩

*sempre più animando ed agitando*

*più*  
*a*  
*più*

*stringendo*  
*R. H.*

*L. H.*  
*molto*

*Largamente, ma con fuoco*

*sfz*  
*sfz*  
*ff sehr zornig*  
*sf*  
*sf*  
\*  
♩

*molto stringendo*

*molto*  
*fff*  
*fff R. H.*  
*fff*  
*L. H.*

# MATROSEN

NORWEGER BEIM ANKERLICHTEN

SAILORS

NORWEGIANS WEIGHING ANCHOR

MATELOTS

NORVÉGIENS LEVANT L'ANCRE

*Molto moderato, ma con brio* (♩ = 88)

Mit derber Kraft  
With great energy

5

*f* *p* *più f*

*Poco più mosso* (♩ = 100)

*mf*

*poco f*

*molto trattato* *Tempo I, ma pochissimo più sostenuto* (♩ = 80)

*mp* *molto* *ff con tutta forza*

allarg.

First system of a piano score. It features a treble and bass clef. The music consists of a series of chords and melodic fragments. A large slur covers the final measures, with the tempo marking 'allarg.' above it. Below the staves are several fermatas and dynamic markings.

Più lento Amabile con moto dolce scherzando

(♩ = 92-96)

ff ffz p simile

Fine

Second system of the piano score. It begins with the tempo marking 'Più lento' and dynamic 'ff'. The middle section is marked 'Amabile con moto' with a tempo of '(♩ = 92-96)' and dynamic 'ffz'. The final section is 'dolce scherzando' with dynamic 'p' and 'simile' marking. A 'Fine' marking is present at the end of the system.

poco rall.

più p

Third system of the piano score. It features a 'poco rall.' marking and a dynamic of 'più p'. The music continues with chords and melodic lines.

tempo

pp [una corda] a

Fourth system of the piano score. It starts with 'tempo' and dynamic 'pp [una corda]'. The system ends with a dynamic marking 'a'.

più rallent. e smorz. lento

pp ppp

Fifth and final system of the piano score. It includes tempo markings 'più rallent.', 'e smorz.', and 'lento'. Dynamic markings 'pp' and 'ppp' are used. The system concludes with a double bar line and a fermata.

da capo senza Repetizione al Fine

# A. D. 1600

## DIE PAVANE DES HERRN SENATORS

A. D. 1600

THE PAVAN OF HIS REVERENCE THE SENATOR

A. D. 1600

LA PAVANE DE M. LE SÉNATEUR

*In tempo della Pavana* (♩ = 80)  
Mit steifer Würde und Feierlichkeit  
With intense and solemn dignity

6

*marc.*  
*f* (*p la 2da volta*)  
*marc.*  
*simile*

*Piu mosso* (♩ = 120)  
*marc.*  
*mf ben ritmico*  
*marc.*  
*simile*

*piu f*  
*simile*

*rall.* - *Tempo I*  
*marc.*  
*f*  
*marc.*

*allarg.* - *Largamente maestoso* - *molto allargando al Fine*  
*molto marc.*  
*molto marc.*  
*molto*

# BRAHMS

GEBURTSHAUS

BRAHMS  
THE HOUSE WHERE HE WAS BORN

BRAHMS  
SA MAISON NATALE

*Andantino mosso, ma sempre un poco largamente* (♩ = 66)

7

*p un poco agitato*  
*mf*  
*p*  
*espr. rubato*  
*rall.*

*mp poco espr.*  
*rall.*  
*più lento*  
*più p*  
*simile*

*Lento*  
*pp weich*  
*Andante molto* \*)  
*(sostenuto ♩ = 50)*  
*espressivo*  
*sempre les deux Pedales*  
*pp*  
*ppp*

*più sostenuto*  
*sosten.*  
*tre corde*  
*p e più sonore*

*rall. molto* - - *Largamente lamentoso* (♩ = 60)  
*mp sonore*  
*rall.* - - 2/4

\*) Joh. Brahms, Sonate für Klavier F moll op. 5, Satz II (Andante)  
\*) Joh. Brahms, Sonata für piano fa minor, op. 5, movement II (andante)  
Edition Peters. 10492



*Tempo I* (♩ = 66) *espr. rubato* *rall.* *Più lento*

*pp* *mp* *poco inf.*

*Largamente passionato* (♩ = 54) *rall.* *più lento* *Lento* (4/4)

mit dunkler Klangfärbung  
in a sombre tone  
*mp* *poco espr.* *pp* *weich*

*simile* (vorsichtig!)  
(Beware!)

*Maestoso* \* (Solenne e tenuto assai, ♩ = 60-66) *rall.* *Lento assai*  
*smorz. rall.*

*pp* *misterioso quasi Tromboni* *pp* *dolciss. ppp*

# ALTER MICHEL

MICHAELIS - KIRCHE

OLD MICHAEL

ST. MICHAEL'S CHURCH

VIEUX MICHEL

EGLISE ST. MICHEL

*In modo serio e religioso* (♩ = 84)

*sotto voce* *cresc.* *più a più*

*p* *(pochiss.)* *più lento* *espr.* *poco f* *dimin.* *marc.* *ten.* *p*

\* „Ja, der Geist spricht, daß sie ruhen von ihrer Arbeit“ (Deutsches Requiem von Joh. Brahms, VII)

\* „Yea, saith the Spirit, that they may rest from their labours“ (Requiem by Joh. Brahms, VII)

Poco più mosso. In modo corale\* (♩ = 100)

ten. *pp* *f*

*più lento* *rall.* \* *Andantino mosso* (♩ = 108)  
*ruhig fließend*  
*Smoothly flowing*

*mp* *p molto legato* *mf*

*rall.* *più lento* *rall.* *Tempo I*

[*una corda* *pp*]

*sotto voce*

*p* (*pochiss.*)

*cresc.* *più a* *più* *espr.* *poco f* *marc.*

*più lento* *dimin.* *marc.* *ten.* *p* *ten.* *pp*

Maestoso e solenne (♩ = 76)

*molto pesante* *ff* *più largamente* *f* *Lento assai* *molto allargando* *fff* *lunga*

\* „Lasset uns den Herren preisen, o, ihr Christen allzumal“ von Johann Schop (Hamburg ca. 1660)  
 \* "Praise ye the Lord, ye Christians all," by Johann Schop, of Hamburg (about 1660)  
 Edition Peters. 10492

# DREHORGEL

EINE VERSTIMMTE GROTESKE

A BARREL ORGAN  
GROTESQUELY OUT OF TUNE

L'ORQUE DE BARBARIE  
UNE GROTESQUE DÉSACCORDEE

*In tempo molto comodo* (♩ = 132)

Eintönig und ausdruckslos wimmernd  
*wailing in a monotonous and expressionless fashion*

9

*un poco p*

*simile*

*senza Ped. sin' al Fine*

*meno p*

*mp*

*poco cresc.*

*mf*

*marc.*

*Un pochettino animando*

*p*

*mf*

*poco rall.*

*Tempo I*

*un poco p*

*simile*

grel  
8  
mf  
mp  
poco cresc.  
marc.  
smorz. rall.  
mf  
p  
dimin.  
dolciss.  
ppp

# LATERNE!

KINDERREIGEN

THE LANTERN  
CHILDREN'S DANCE

LANTERNE  
RONDE D'ENFANTS

*Un poco Andantino* (♩ = 88)  
Heimlich und dunkel, mit zarter Poesie  
mysteriously, like a delicate poem

10

pp e sotto voce  
poco animando - espr.  
simile  
più espr. (♩ = 96)  
poco animando  
poco animato  
cresc.  
mf  
calmando  
p  
pp  
sosten.  
mp

\*) Altes hamburgisches Kinderliedchen „Laterne, Laterne! Sonne, Mond und Sterne usw!“

\*) An old Hamburg Children's ditty, "My Lantern, my Lantern! Sun and Moon and Stars, etc."

*a tempo*  
in ruhig schreitender Bewegung (♩=96)  
with quiet and steady steps

*dolce cant.*  
*p pp ma sempre poco marc.*

*poco largamente*

*dolce* *rall.* *Tempo I*  
*più p* *pp e sotto voce poco marc.*

*espr.* *allarg.*

*Più lento ten.* *rall.* *Lento assai smorz. rall. dolciss.*  
*mp ten.* *pp* *p* *pp* *ppp* *ppp*

# ST. PAULI

## TANGO

*Tempo di Tango, molto moderato e sempre poco rubato* (♩ = 80-84)  
Mit wildem und düstrem Feuer  
With wild and gloomy passion

11

*pma mezza voce*  
*poco marc.*

*mp*

*presto*  
*sfz*  
*ff*  
*ff*  
*ff*  
*molto*  
*pochiss. rit.* - - *a tempo, più animato*  
*p, ma sempre mezza voce*  
*poco marc.*

*foroso*  
*ff*  
*p*

*mp*  
*p*  
*p*  
*presto*  
*sfz*  
*ff*  
*ff*

*Poco largamente passionato* (♩=76-80)

*rall.* - - - - - *espr.* *ten.*

*ff* *molto* *mp ma sonore* *espr.* *ten.* *f*

This system contains the first two staves of the piece. The right hand starts with a *rall.* marking and a *ff* dynamic. The left hand has a *molto* marking. The system concludes with a *f* dynamic and a *ten.* marking.

*ten.* *ten.* *mf*

This system continues the piece with *ten.* markings in both hands and a *mf* dynamic in the right hand.

*poco largamente rubato*  
*molto espr.*

*ten.* *ten.* *f* *molto espr.*

This system features a *poco largamente rubato* marking. The right hand has a *f* dynamic and *molto espr.* marking, while the left hand has a *ten.* marking.

*rall.* - - - - - *a tempo*  
*più espr.*

*mp* *meno p* *ten.* *mf* *più espr.*

*marc.* *meno p*

This system includes a *rall.* marking followed by *a tempo*. Dynamics range from *mp* to *mf*. The left hand has a *marc.* marking.

*ten.* *ten.* *ten.* *ff* *mf* *ten.* *ff*

This system concludes the piece with *ten.* markings and dynamics ranging from *ff* to *mf*.

*poco f* *ten.* *poco largamente ru- molto espr.* *f* *molto espr.*

This system contains the first two staves of music. The upper staff features a melodic line with a tenuto mark and a triplet. The lower staff provides a harmonic accompaniment. Dynamic markings include *poco f*, *f*, and *molto espr.* There are also performance instructions like *ten.* and *poco largamente ru- molto espr.*

*bato* *Più lento* *rall. molto* *mf* *dim. molto* *mp*

This system continues the musical piece. The upper staff has a *bato* marking. The tempo changes to *Più lento* and then *rall. molto*. Dynamics include *mf*, *dim. molto*, and *mp*. There are also asterisks marking specific notes.

*Tempo I, ma più con fuoco* *presto* *p ma mezza voce* *ff e feroce* *p* *poco marc.*

This system marks a change in tempo to *Tempo I, ma più con fuoco*. The upper staff has a *presto* marking. Dynamics include *p ma mezza voce*, *ff e feroce*, and *p*. The lower staff has a *poco marc.* marking.

*presto* *ff* *mp* *ff* *mp*

This system continues with a *presto* tempo. Dynamics include *ff*, *mp*, *ff*, and *mp*. There are asterisks marking notes in both staves.

*presto* *Tempo più lento* *ff* *sfz* *ff* *ff* *ff* *ff marcatis.* *fff*

This system concludes the page with a *presto* tempo. The tempo then changes to *Tempo più lento*. Dynamics include *ff*, *sfz*, *ff*, *ff*, *ff*, *ff marcatis.*, and *fff*. There are asterisks marking notes in both staves.



# MONDNACHT

ALSTER

MOONLIGHT  
ON THE ALSTER

CLAIR DE LUNE  
SUR L'ALSTER

*Tempo di Barcarola* (♩ = 58-60) *dolce e sereno, come*

12 *una corda* *ppp* *legato e mormorando* *pp* *ppp*

*un canto a tre voci* *espr.*

*p* *2* *3 simile*

*espr.* *ten.* *poco sostenendo* *ten.*

*mp* *tre corde* *poco cresc.*

*a tempo poco rubato* *mp* *molto rall.*

*leggieriss. lusingando ed argentino* *armonioso* *fff*

*a tempo*

*un poco dolce cantando*

First system of the musical score. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a minor key. The upper staff features a melodic line with a fermata over the first measure and a dynamic marking of *p*. The lower staff provides a harmonic accompaniment. Performance instructions include *più p e delicatiss.* and *mp ma*. A star symbol is present at the end of the system.

*più animato* (♩. = 66)

*intenso*

Second system of the musical score. The tempo is marked *più animato* with a metronome marking of quarter note = 66. The music is more rhythmic and intense. The upper staff continues the melodic line, and the lower staff has a more active accompaniment. The dynamic marking is *intenso*.

*poco rall.*

*a tempo*

*cantabile*

Third system of the musical score. The tempo is *a tempo* and the style is *cantabile*. The music is slower and more lyrical. The upper staff has a melodic line with a dynamic marking of *p dolce*. The lower staff accompaniment is more spacious. Performance instructions include *poco rall.* and *p dolce*.

*poco rall.*

*tempo I*

*p dolce cant.*

*poco espr. e legato*

Fourth system of the musical score. The tempo is *tempo I*. The music is more expressive and legato. The upper staff has a melodic line with a dynamic marking of *p dolce cant.*. The lower staff accompaniment is more active. Performance instructions include *poco rall.*, *p dolce cant.*, and *poco espr. e legato*.

*legato e sempre pp il*

Fifth system of the musical score. The music is *legato e sempre pp il*. The upper staff has a melodic line with a dynamic marking of *pp*. The lower staff accompaniment is more active. Performance instructions include *legato e sempre pp il*, *più espr.*, and *poco cresc.*

*accompagnamento*

*sostenendo*

*8 ten.*

Sixth system of the musical score. The music is *sostenendo*. The upper staff has a melodic line with a dynamic marking of *pp*. The lower staff accompaniment is more active. Performance instructions include *accompagnamento*, *sostenendo*, and *8 ten.*

*a tempo, poco rubato  
dolce e chiaro*

8

First system of the musical score. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of chords, some with slurs. The bass staff has a steady accompaniment of chords. Dynamics include *sfp* and *mf armonioso*.

Second system of the musical score. The treble staff continues with melodic lines and slurs. The bass staff has a consistent accompaniment. Dynamics include *mp ma intenso*. A tempo change is indicated: *un poco più animato (♩ = 66)* and *dolce cantando*.

Third system of the musical score. The treble staff features a series of chords with slurs. The bass staff continues with its accompaniment. Dynamics include *rall.* and *molto*.

Fourth system of the musical score. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *pp una corda sin' al Fine* and *pp*. A tempo change is indicated: *Tempo I, ma molto tranquillo poetico e lontano*.

Fifth system of the musical score. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *smorz. rall.*, *mp. espr.*, *p*, *pp*, and *ppp*. Pedal markings include *tre corde*, *una corda*, and *u. o.*.

Sixth system of the musical score. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *più p*, *rall.*, *smorz.*, *ppp*, and *pppp*. Pedal markings include *una corda*, *R.*, and *L.*.

# HYMNUS

AUSBLICK

HYMN  
OUTLOOK

HYMNE  
PERSPECTIVES

*Maestoso, moderato con anima* (♩ = 84)

Mit hymnischem Schwung  
In exalted mood

13

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

*più a più animando* (♩ = 84-100)

*a più animando*

*animato* (♩ = 100)

*poco allarg.*

*ff* *f* *sf* *f* *sf* *f* *f*

*glissando*

*marcatiss.*

*Tempo I*

*pesante*

*ff* *f* *ff*

*Tempo di No 1*  
*con entusiasmo*

*allarg.*

*più ff* *ff con tutta forza*

*marcatiss. pesante*

*allargando più a più*

*ten.* *sempre ff* *cresc.*

*molto pesante*

*fff* *fff* *fff* *fff*