

Herrn Professor Robert Teichmüller zugeeignet.

24

PRÄLUDIEN

FÜR

KLAVIER

VON

WALTER NIEMANN

OP. 55.

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M. 3, - n.



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Zu frohem Beginn.

Moderato, ma con brio (M.M. ♩ = 76-80)
Mit Glanz und Wärme.

Walter Niemann, Op. 55. No 1.

First system of the musical score. It consists of two staves (treble and bass clef). The music is in 3/4 time. The first staff has a dynamic marking of *mf* and a tempo marking of *Moderato, ma con brio*. The second staff has a dynamic marking of *poco f* and a tempo marking of *espr.*. The music features chords and arpeggiated figures. Below the staves, there are several *ped.* markings.

ped. mit jedem Viertel

animandosi più e più

Second system of the musical score. It consists of two staves. The music continues with chords and arpeggiated figures. There are several *ped.* markings below the staves.

marcato

Third system of the musical score. It consists of two staves. The music continues with chords and arpeggiated figures. There are several *ped.* markings below the staves.

più rinf.

f espr.

Fourth system of the musical score. It consists of two staves. The music continues with chords and arpeggiated figures. There are several *ped.* markings below the staves.

molto sost.

ff molto pesante largamente

ped. mit jedem Viertel

Largamente.

allarg. al Fine

Fifth system of the musical score. It consists of two staves. The music continues with chords and arpeggiated figures. There are several *ped.* markings below the staves.

marc. pes.

Abend in Sevilla.

(Spanisches Tanzlied)

Walter Niemann, Op. 55. No 2.

Andantino, molto tranquillo, con amore e sempre poco rubato (M.M. ♩ = 60).
Durchaus träumerisch und zart vorzutragen.

dolce

dolciss.

p

più p

poco più animandosi

poco sost.

espress.

espress.

cresc.

f

rallent.

in tempo dolce

dolciss.

p una corda

p tre corde

più p

poco più animandosi

poco sost.

espress.

First system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *f*. Pedal markings are present below the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics include *p*, *mf marc. espress.*, and *f*. Performance instructions include *p una corda* and *tre corde*. Pedal markings are present below the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics include *p*. Performance instructions include *dolce* and *rubato*. Pedal markings are present below the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *mf marc. espress.*. Performance instruction includes *piu p*. Pedal markings are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics include *p*. Performance instruction includes *dolce rubato*. Pedal markings are present below the bass staff.

più p

molto rallent. Tempo I.

pp una corda

tre corde

Red. Red. Red. Red. Red. Red. Red. Red.

-dolciss.

più p

poco sost.

Red. (Red) * Red. Red. (Red) Red. (Red) Red. Red.

poco più animandosi

espress.

cresc.

espress.

Red. Red. Red. Red.

f

p una corda

più p

tre corde

pp

rallent.

in tempo

L.H.

Red. Red. Red. Red. Red. Red. Red. Red.

dolce

p

pp

pp

L.H.

Red. Red. Red. Red. Red. Red. Red. Red.

pp

Aufführungsrecht
vorbehalten.

Bach im Grünen.

Walter Niemann, Op. 55. No 3.

VIVO. (M.M. ♩ = 152-160).

*Heimlich, wie ein Waldbach dahinplätschernd.
legatissimo*

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a series of eighth-note triplets, some marked with fingerings 2, 3, and 4. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. The instruction *sempre pp e dolce mormorando* is written above the bass staff. Below the bass staff, there are eight 'Ped.' markings indicating pedal points.

The second system continues the piece with two staves. The upper staff features more complex rhythmic patterns, including eighth-note groups with fingerings 2 and 3. The lower staff continues the accompaniment with eighth notes and some triplet markings. The 'Ped.' markings continue below the bass staff.

The third system shows a continuation of the melodic line in the upper staff, with a large slur over several measures and fingerings 2, 3, and 5. The lower staff has rests in several measures, indicating a change in the accompaniment. A 'Ped.' marking is present at the beginning of the system.

The fourth system introduces a key change to three flats (B-flat major). The upper staff has a melodic line with fingerings 2 and 2, and a slur over several measures. The lower staff has rests. The instruction *dolce espr.* is written above the upper staff. A 'Ped.' marking is at the end of the system.

The fifth system continues in three flats. The upper staff has a melodic line with a slur and fingerings 1 and 5. The lower staff has rests. The instruction *poco rubato dolce espress.* is written above the upper staff. A 'Ped.' marking is at the end of the system.

poco sostenuto

dolce ten.

rall.

First system of musical notation. The right hand features a melodic line with a slur and a fermata over the final measure. The left hand provides a harmonic accompaniment with chords. The tempo is marked *poco sostenuto*. Performance instructions include *dolce ten.* and *rall.*. The system concludes with six *Pa.* markings.

in tempo

pp

Second system of musical notation. The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment. The tempo is marked *in tempo*. The dynamic is marked *pp*. The system concludes with eight *Pa.* markings.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. The system concludes with six *Pa.* markings.

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The dynamic is marked *poco espr.*. The system concludes with four *Pa.* markings.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a rhythmic accompaniment. The dynamic is marked *poco espr.*. The system concludes with two *Pa.* markings.

dolce espr.

8

Ru. Ru. Ru. Ru. Ru.

poco rubato
dolce espress.

poco

Ru. Ru. Ru. Ru. Ru.

sostenuto e rall. *in tempo*

dolce ten.

5

8

pp 2

Ru. Ru. Ru. Ru. *poco espr.* *poco espr.*

8

5 1 5 8 1 5 3 5 2

2

Ru. Ru.

8

L.H.

pp tropfend *pp*

Ru. *

L.H. Ru. *

Aufführungsrecht
vorbehalten.

Nebelgestalten.

Walter Niemann, Op. 55. N^o 4.

Misterioso, in tempo moderato (M.M. ♩ = 112 - 116).

Wie graue und ineinanderfließende Nebelphantome dahinkriechend.

sempre *pp* sotto voce ed una corda

poco espr.

poco espr.

pochiss. rit. *in tempo*

poco cresc.

mp *poco espr.*

poco espr.

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.*

rall.
piu p
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

in tempo
pp *poco cresc.*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *

rall. *in tempo*
pp *schemenhaft sich verflücht-*
Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Largo.
p *ppp*
tugend *smorz. rit.*
Ped. *Ped.* *Ped.*

Aufführungsrecht
vorbehalten.

Ein Traum.

Walter Niemann, Op. 55. No 5.

Andante cantabile e tranquillo, con intimissimo sentimento (M.M. ♩ = 69 - 72).

dolce

legatissimo poco rubato

espress.

espress.

p

espr.
poco più rinforzando
mf

piu a piu rallent. . . Più lento.

First system of the musical score. It consists of two staves (treble and bass clef). The treble staff contains chords and melodic fragments, while the bass staff contains a continuous eighth-note accompaniment. Performance markings include *p una corda*, *pp*, *ppp*, and *misterioso*. Fingerings are indicated with numbers 1-5. A *ten.* (tenuto) marking is present in the bass staff.

Second system of the musical score. It continues the two-staff format. The treble staff features more complex chordal textures. Performance markings include *dolce espr.* and *smorz. rallent.*. Fingerings and a *ten.* marking are also present.

Third system of the musical score. It begins with the marking *Tempo I.* in the bass staff. The treble staff has a more active melodic line. Performance markings include *p* and *espress.*. Fingerings and a *ten.* marking are present.

Fourth system of the musical score. The treble staff has a more sustained, chordal texture. Performance markings include *rallent.* and *ten.*. The bass staff has a steady accompaniment. A *ten.* marking is present.

timissimo sentimento.

Fifth system of the musical score. The treble staff features a melodic line with some grace notes. Performance markings include *ten.*. Fingerings and a *ten.* marking are present.

Sixth system of the musical score. The treble staff has a melodic line with a *ten.* marking. Performance markings include *una corda*, *piu p*, *pp tre corde*, *R.H. dim. rall.*, and *ppp*. Fingerings and a *ten.* marking are present.

Grübeln und Sinnen.

Adagio misterioso e dolente (M. M. ♩ = 40).
Mit müdem und grüblerischem Ausdruck.

Walter Niemann, Op. 55. N°6.

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The music is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Adagio misterioso e dolente' with a metronome marking of 40 beats per minute. The score includes various performance instructions such as 'pp una corda', 'espress.', 'tre corde un poco rinforzando', 'più rinforzando', 'molto rit. dolce smorz. - in tempo', and 'legatissimo'. Fingerings and articulation marks are clearly indicated throughout the piece. The piece concludes with a 'pp' dynamic marking and a fermata over the final notes.

Stilles Glück.

Sostenuto ed amabile (M. M. ♩ = 58).

Walter Niemann, Op. 55. No 7.

Sanft und innig.

dolce

p

espress. 45 *poco rit. - dolce*

p

espr. 5 *poco rit. -*

in tempo

Treble staff: *in tempo*, triplets of eighth notes, dynamic *p*.
 Bass staff: *p*, triplets of eighth notes, dynamic *espr. 3*.
 Lyrics: *Pa. (Pa.) Pa. Pa. Pa. Pa. Pa. Pa. (Pa.) Pa. Pa. Pa.*

più tenuto

Treble staff: *più tenuto*, triplets of eighth notes, dynamic *più p*.
 Bass staff: triplets of eighth notes, dynamic *espr. 3*.
 Lyrics: *Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa.*

rall. .

dolciss. in tempo

Treble staff: *rall. .*, triplets of eighth notes, dynamic *più p*.
 Bass staff: triplets of eighth notes, dynamic *pp*.
 Lyrics: *Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa.*

cant. espr.

Treble staff: *cant. espr.*, triplets of eighth notes.
 Bass staff: triplets of eighth notes.
 Lyrics: *Pa. Pa. Pa. Pa.*

rall. smorz.

dolce

Treble staff: *rall. smorz.*, triplets of eighth notes, dynamic *dolce*.
 Bass staff: triplets of eighth notes, dynamic *pp*.
 Lyrics: *Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa.*

Die drei Hirten.

Walter Niemann, Op. 55. N^o 8.

In modo pastorale ed elegiaco (M. M. ♩ = ca. 100).

dolce

Schalmey

Più lento.

smorz. riten. L.H. In tempo.

Molto più lento.

Plaudernder Wiesenquell.

Vivo ed amabile mormorando (M. M. ♩ = 152 - 160).
Hell und frisch.

Walter Niemann, Op. 55. No 9.

p ed egualmente

dolce espr.

mf

dimin.

poco rallent. - 5:

in tempo

p

stacc. glitzernd

pp pp

pp

Am Grabe Robert Schumanns.

Larghetto con dolore (M.M. = höchstens 40).

Im Schumannschen Ton.

Walter Niemann, Op. 55. No 10.

dolce espress.

p *fp* *fp*

Red Red Red (Red *) Red Red Red Red Red Red Red (Red *) Red Red Red Red

poco rit. in tempo

p *fp* *fp*

Red Red Red Red Red Red Red Red Red Red Red Red Red (Red *) Red Red Red Red

più a più poco animandosi e rinforz.

p *poco espr.* *Red. Red. Red. (Red. *)*

Red (Red *) Red Red Red Red Red Red Red Red Red Red Red Red

più largamente

poco espr. *espress. sonoro* *rit.*

Red Red Red Red Red Red Red Red Red Red Red Red Red Red Red Red

in tempo

molto rallent. dolce espress.

in tempo

molto *pp* *fp*

Red * Red Red Red Red (Red *) Red mit jedem Achtel

smorz. rit.

Lento.

smorz.

ppp *pp* *dolce espress.*

Red Red (Red) Red (Red)

Widmung.

Andantino con moto (M. M. ♩ = 69).
Innig und schwärmerisch.

Walter Niemann, Op. 55. N^o 11.

dolce cant.

p

poco rit. - *in tempo*

dolce

cant.

espr.

espr.
p
cresc.
espr.
più a più
espr.
 Red. Red. Red. * Red. Red. Red. Red.

poco più largamente

in tempo
f
 Red. Red. Red. Red. * Red. Red.

poco rit. . . . *in tempo, tranquillo*
espr.
p
 Red. Red. * Red. Red. Red. Red. *

rallent. molto . . . *in tempo, molto tranquillo*
p
pp
 Red. Red. Red. Red. Red. Red.

Lento. dolce ten.
L.H.
pp
dolciss.
dolce ten.
L.H.
dolciss.
rall. molto
dolce ten.
L.H.
 Red. Red. Red. Red. Red. Red.

Herbstgedanken.

Andante (M. M. ♩ = 66-69).
Mit fahler Klangfarbe.

Walter Niemann, Op. 55. No 12.

p sotto voce

poco sosten. in tempo poco più animandosi e rinforzando

fantastico

tranquillo dolce

mp *piu dolce*

Re. Re. Re. Re. Re. Re.

rallent. piu a piu

dimin.

Re. ten. Re. ten. Re.

in tempo

pp sotto voce

1 1

ten. Re. Re. Re. Re.

rit. Poco piu largamente. molto rall.

2 3 1 2 1 3 4

1 1 2 1

Re. Re. Re. Re. Re. Re.

in tempo smorz. rit.

3 5 1 3 5 1 3 5

1 1 3 5 1 3 5

Re. H. H. L. H.

ppp

WALTER NIEMANN

WERKE FÜR KLAVIER

	Mark		Mark
Werk 21. Schwarzwald-Idyllen Komplet n	2.50	Werk 49. Ballade (Aus vergangenen Tagen)	1.50
Nr. 1. Winden und Cyanten	—80	Werk 51. Altgriechischer Tempelreigen	1.50
Nr. 2. Schmetterling	—80	Werk 52. Arabeske	1.50
Nr. 3. Auf ein Gedicht Hebels	—80	Werk 53. Fantasie-Mazurka	1.50
Nr. 4. Das Büble	—80	Werk 54. Immensee (Romantische Fantasie)	2.—
Nr. 5. Auf sonnigem Hang	—80	Werk 55. 24 Præludien	
Nr. 6. Grillen	1.20	Heft I. Nr. 1. Zu frohem Beginn / Nr. 2. Abend in Sevilla /	
Nr. 7. Ein Thoma-Bild	—80	Nr. 3. Bach im Grünen / Nr. 4. Nebelgestalten /	
Nr. 8. BarfüÙe	—80	Nr. 5. Ein Traum / Nr. 6. Grübeln und Sinnen /	
Nr. 9. Dunkle Stunde	—80	Nr. 7. Stilles Glück / Nr. 8. Die drei Hirten / Nr. 9.	
Nr. 10. Der Waldbach	1.—	Plaudernder Wiesenquell / Nr. 10. Am Grabe Robert	
Werk 23. Suite nach Worten Friedrich Hebbels		Schumanns / Nr. 11. Widmung / Nr. 12. Herbst-	
Komplet n	2.50	gedanken	n. 2.50
Nr. 1. Præludium: Durch Sturm u. Regen	1.20	Heft II. Nr. 13. Mit festlichem Pomp / Nr. 14. Nächtlicher	
Nr. 2. Idylle: Genoveva an der Ouelle	1.20	Tränzerung / Nr. 15. Des Abends / Nr. 16. Fliehende	
Nr. 3. Ballade: Die Heide	1.—	Schatten / Nr. 17. Mägdelein mit den blonden Haaren /	
Nr. 4. Romanze: Im Frühling	1.20	Nr. 18. Hart auf Hart / Nr. 19. An Adolph Hentzelt /	
Nr. 5. Notturmo: Abendgefühl	1.—	Nr. 20. Aus einem alten Klavierbüchlein / Nr. 21.	
Werk 26. Deutsche Ländler u. Reigen Kompl. n.	2.50	Zwiogespräch / Nr. 22. Zorn / Nr. 23. Ohne Rast,	
Nr. 1. Zu Boppard am Rhein	—80	ohne Ruh / Nr. 24. Klage	n. 2.50
Nr. 2. Idyll am Bodensee	—80	Werk 58. Was den Kindern Freude macht.	
Nr. 3. Alt-Wien	1.—	24 leichte melodische Klavierstücke	
Nr. 4. Schwäbischer Oberländer	—80	Heft I. Nr. 1. Kuckuck / Nr. 2. Liedchen / Nr. 3. Dadelack-	
Nr. 5. Langsamer Tyroler	—80	stücklein / Nr. 4. Eine schwere Arbeit / Nr. 5. Abend-	
Nr. 6. Aus Schleswig-Holstein	—80	lied / Nr. 6. Der kleine Bach / Nr. 7. Im Dom /	
Nr. 7. Oberbayrische Kirka	—80	Nr. 8. Eine kleine Romanze / Nr. 9. Walzer für die	
Nr. 8. Aus dem Thüringer Wald	—80	Mädels / Nr. 10. Die zärtlichen Geschwister / Nr. 11.	
Nr. 9. Westfälischer Dörpertanz	—80	Menuett / Nr. 12. Walzer für die Baben	n. 1.50
Nr. 10. Aus dem Badener Land	—80	Heft II. Nr. 13. Venetianisches Gondellied / Nr. 14. Ma-	
Werk 28. Drei Nocturnes.		zurka / Nr. 15. Morgen im Walde / Nr. 16. Auf zur	
Nr. 1. Alhambra (Granada)	1.50	jagd / Nr. 17. Arietta / Nr. 18. Wettlauf / Nr. 19.	
Nr. 2. Nach glücklichem Tage	1.—	Märchen / Nr. 20. Die alte Spieluhr / Nr. 21. Im	
Nr. 3. Ave Maria (Frauenchiemsee)	1.20	lustigen Wirbel / Nr. 22. Das Zauberglöckchen /	
Werk 29. Waldmärchen. 5 Miniaturen. Kompl. n.	1.50	Nr. 23. Schmetterlingsjagd / Nr. 24. Ritt auf dem	
Nr. 1. Elfenkönig auf der Jagd / Nr. 2. In der Däm-		Steckenpferd	n. 1.50
merung / Nr. 3. Das Büchlein erzählt / Nr. 4. Die		Werk 60. Erste Sonate A-moll (Romantische)	n. 3.50
Waldprinzessin / Nr. 5. Die Soan' geht auf.		Werk 68. Drei moderne Klavierstücke.	
Werk 30. Singende Fontäne (Nocturne)	2.—	Nr. 1. Romantischer Walzer	1.50
Werk 31. Romantisches Impromptu	1.50	Nr. 2. Delphi (Feierlicher Hymnus)	1.50
Werk 36. Hans und Grete		Nr. 3. Im fernem Osten (Exot. Grotoske)	1.50
Leichte Kinderstückchen Komplet n	1.50	Werk 69. Wasserspiele	2.—
Nr. 1. Die Grete / Nr. 2. Der Hans / Nr. 3. Ein		Werk 71. Suite nach Worten von Hermann	
Kirmestänzen / Nr. 4. Suse, Peter Krute / Nr. 5. Die		Hesse	n. 2.50
schwere Ferienaufgabe / Nr. 6. Des Nachtwächters		Nr. 1. Præludium / Nr. 2. Scherzino / Nr. 3. Arietta /	
Runde / Nr. 7. Im Garten unterm Fliederbusch /		Nr. 4. In moto perpetuo	
Nr. 8. Auf der Eisenbahn / Nr. 9. Der erste große		Werk 74. Acht Mazurkas	2.—
Schmerz / Nr. 10. Der böse Friedrich aus dem Dorfe /		Nr. 1. G-moll / Nr. 2. D-dur / Nr. 3. D-moll / Nr. 4.	
Nr. 11. Der Waldmann und die Miere / Nr. 12. Onkel		F-dur / Nr. 5. Es-moll / Nr. 6. G-dur / Nr. 7. A-moll /	
Thuobald und Tante Doris / Nr. 13. Abschied.		Nr. 8. C-dur	
Werk 41. Geschichten aus den Bergen.		Werk 75. Zweite Sonate F-dur (Nordische)	n. 3.50
12 kleine Ländler und Tänze Komplet n	1.50	Werk 77. Die Harzreise	n. 2.50
Werk 44. Chaconne	1.50	Nr. 1. Isefälle / Nr. 2. Goslar / Nr. 3. Bergmärchen /	
Werk 45. Sommernacht am Flusse (Barkarole)	1.50	Nr. 4. Hexenritt / Nr. 5. Herdengeläut am Abend /	
Werk 48. Pompeji. Mosaik romantischer Miniatur-		Nr. 6. Zug der Onomen / Nr. 7. Der letzte Sonntag	
furen. 10 Charakterstücke Komplet n	2.50	Werk 83. Dritte Sonate D-moll (Elegische)	n. 4.50
Nr. 1. Heiterer Sommernorgen / Nr. 2. Die ägypt-			
ischen Priester ziehen zum Isisempel / Nr. 3. Amor			
und der Schmetterling / Nr. 4. Rosen für die Ge-			
liebte / Nr. 5. Ein Sizilianer erzählt den Fischern			
Märchen / Nr. 6. Hirtengedicht / Nr. 7. Die Sage			
des Vesuv / Nr. 8. Abend auf dem Campanischen			
Meere / Nr. 9. Tanz der Nereiden / Nr. 10. Vor			
der Statue der Sphinx.			

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24 PRÉLUDES

FÜR
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VON

FOR
PIANO SOLO
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1. Zu frohem Beginn..... C-Dur..
2. Abend in Sevilla..... A-Moll.
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5. Ein Traum..... D-Dur..
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7. Stilles Glück..... A-Dur..
8. Die drei Hirten..... Fis-Moll
9. Plaudernder Wiesenquell..... E-Dur..
10. Am Grabe Robert Schumanns..... Cis-Moll
11. Widmung..... H-Dur..
12. Herbstgedanken..... Gis-Moll

HEFT II

13. Mit festlichem Pomp..... Ges-Dur
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18. Hart auf Hart!..... F-Moll.
19. An Adolph Henselt..... Es-Dur.
20. Aus einem alten Klavierbüchlein..... C-Moll.
21. Zwiegespräch..... B-Dur..
22. Zorn..... G-Moll.
23. Ohne Rast, ohne Ruh!..... F-Dur..
24. Klage..... D-Moll.

VOL. I

1. Cheerful Entrance..... C maj..
2. An evening in Sevilla..... A min..
3. By Woodland Brooklet..... G maj..
4. Airy visions..... E min..
5. A Dream..... D maj..
6. Reveries..... B min..
7. Silent Bliss..... A maj..
8. The three Shepherds..... F# min..
9. By babbling Brook..... E maj..
10. Beside Robert Schumann's Grave..... C# min..
11. Devotion..... B maj..
12. Autumnal Thoughts..... G# min..

VOL. II

13. In festive Splendour..... G# maj..
14. Funeral Procession at night..... E# min..
15. In the Gloaming..... D# maj..
16. Fleeding Shadows..... B# min..
17. Lassie with thy locks of gold..... A# maj..
18. Hardened Hearts..... F min..
19. To Adolph Henselt..... E# maj..
20. Old Harpsichord Tunes..... C min..
21. Dialogue..... B# maj..
22. Anger..... G min..
23. Onward, onward, never resting!..... F maj..
24. Lament..... D min..

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Made in Germany

Mit festlichem Pomp. — In festive Splendour.

Poco sostenuto e maestoso (M.M. ♩ = 70).

Walter Niemann, Op. 55. No. 13.

The musical score is arranged in four systems, each consisting of two staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, accents, and dynamic markings. Performance instructions include *f e sempre largamente*, *poco più rinforzando*, *più*, *rinforzando*, *poco sostenendo ten.*, *Tempo I.*, *allarg.*, *allarg. ten.*, *sempre*, *allargando*, *ten.*, *ff*, *marc.*, and *ten.*. The piece concludes with a double bar line and a fermata over the final notes.

Nächtlicher Trauerzug. – Funeral Procession at night.

Walter Niemann, Op. 55. No 14.

Adagio misterioso (M.M. ♩ = 54).

Wie ein schattenhafter Trauerzug müde dahinschleichend.

una corda
pp e legatissimo

sempre poco marc.

Red. mit jedem Viertel

pochiss. sost. . . in tempo

meno pp

dolce

tre corde
p legatissimo

pp una corda

piangendo *rallent. molto . . . Tempo I.*

pp legatissimo

sempre poco marc.

pochiss. sost. . . in tempo *rallent.*

espress.

Red. Red. Red. Red. Red.

Aufführungsrecht vorbehalten.

Des Abends. — In the gloaming.

Adagio, con gran' espressione (M.M. ♩ = 40).

Walter Niemann, Op. 55. No 15.

Mit schwerer und gesättigter Empfindung.
espr. sonoro

The musical score is written for piano and consists of five systems of staves. Each system includes a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various dynamics such as *mp*, *p*, *cresc.*, *mf*, *più p*, and *mp*. Performance instructions include *espr. sonoro*, *poco animandosi più a più più espr.*, *Poco sostenuto.*, *rall. molto*, *Tempo I.*, *Lento. allarg.*, and *poco espr.*. The score features numerous slurs, ties, and ornaments. Pedal markings are indicated by 'Ped.' and asterisks (*). The piece concludes with a final cadence marked with a double bar line and a fermata.

Fliehende Schatten. — Fleeding Shadows.

Vivo e volante (M.M. ♩ = 138-144).
Gespentstisch dahineilend.

Walter Niemann, Op. 55 N°16.

sempre pp

Ped. mit jedem Viertel

sempre pp

pochiss. rit. e dim. in tempo

delicat.

dolce

delicat.

Ped.

Ped.

Ped.

Ped.

Ped. mit

jedem Viertel

dolce espr.

Ped.

poco rall.

in tempo

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

Ped. mit

delicat. *delicat.* *dolce*
jedem Viertel *ped.* *ped.* *ped.* *ped.* *ped. mit dolce espr.*

jedem Viertel *ped.*

poco rall. *in tempo*
sempre pp *poco - espr.*
ped. *ped.* *ped.* *ped.* *ped.* *ped.*
ped. mit jedem Viertel in tempo

poco rall. *in tempo*
una corda
ped.

string. *rall.*
poco marc. *ped.* *ped.* *ped.*
in tempo *Lento.* *L.H.*

2 5 *8*
p schwebend piu p *pp una corda*
8^{va} bassa *ped.* *ped.* *ped.* *ped.*

Mägdlein mit den blonden Haaren.- Lassie with thy locks of gold.

Allegretto, con tenerezza (M.M. $\text{♩} = 88$).

Walter Niemann, Op. 55. No 17.

Sehr zart und innig.

The musical score is written for piano and consists of five systems of staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *dolce*, *p*, *sempre dolce*, and *PPP*. Performance instructions include *Sehr zart und innig.*, *in tempo*, *poco rit.*, *rallent.*, and *dolce teneramente*. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence in the right hand (R.H.) and left hand (L.H.), marked *PPP*.

dolce
p
Ed. mit jedem Viertel

poco rit.

in tempo
p
sempre dolce
Ed. mit jedem Viertel

poco rit. *in tempo* *poco rit.*

in tempo, tranquillo *rallent.* *dolce*
dolce teneramente
R.H. *L.H.* *PPP*

Hart auf hart! – Hardened Hearts.

Vivo e con brio (M.M. ♩=112).
Mit wilder, harter Energie.

Walter Niemann, Op. 55. N°18.

The musical score is presented in four systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and a *pesante* marking. It features a prominent eighth-note pattern in the bass line and a melodic line in the treble. A *Ped.* (pedal) marking is present. The second system continues with a fortissimo (*ff*) dynamic. The third system returns to the *f* dynamic and includes another *Ped.* marking. The fourth system concludes with a *ff* dynamic. The score is marked with various performance instructions such as *V* (accents), *b* (flattens), and *Ped.* (pedal).

First system of musical notation. Treble clef, *mf* dynamic. Bass clef with *ped.* markings. Includes first and second endings.

Second system of musical notation. Treble clef, *mf* dynamic. Bass clef with *ped.* markings. Includes first and second endings.

Third system of musical notation. Treble clef, *ff* dynamic. Bass clef with *ped.* markings. Includes performance directions: *piu rinforzando* and *pesante marc.*

Fourth system of musical notation. Treble clef, *f* dynamic. Bass clef with *ped.* markings. Includes the instruction *Tempo I.* and first ending brackets.

Fifth system of musical notation. Treble clef, *ff* dynamic. Bass clef with *ped.* markings. Includes performance directions: *allarg.* and *Pesante.*

An Adolph Henselt. — To Adolph Henselt.

Andante cantabile (M.M. ♩ = 68-66).
Mit vollem, sattem Wohlklang.

Walter Niemann, Op. 55. No 19.

The musical score is presented in five systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a dynamic of *mf dolce espress.* and a tempo of *Andante cantabile*. The first system includes the instruction *armonioso p*. The second system features *più rinforzando*. The third system has *più p* and *molto espr.*. The fourth system includes *poco f*, *dolce espr.*, and *più rinforzando*. The fifth system concludes with *poco largam.* and *molto espr.*. The score is rich in musical detail, including slurs, ornaments, and specific fingering and pedaling instructions.

First system of musical notation. Treble staff contains a melodic line with slurs. Bass staff contains a piano accompaniment with slurs and fingerings: *ped.*, *ped.* 3, *ped.* 2, *ped.* 2 5 1 5, *ped.* 5 2 1 5.

Second system of musical notation. Treble staff includes the instruction *animandosi e cresc. più a più* and *espr.*. Bass staff includes fingerings: *ped.* 3 1 4, *ped.* 1 4, *ped.* 3 1 5 2 1, *ped.* 4 1.

Third system of musical notation. Treble staff includes a *f* dynamic marking. Bass staff includes the instruction *poco largamente* and fingerings: *ped.*, *ped.* 8, *ped.* 3 5, *ped.* 3, *ped.* 3 1 2.

Fourth system of musical notation. Treble staff includes the instruction *espress.*. Bass staff includes fingerings: *ped.*, *ped.* 1 3, *ped.* 3 1, *ped.* 3 1 5 1, *ped.* 2 1 2, *ped.* 1 2.

Fifth system of musical notation. Treble staff includes the instruction *dolce grazioso*. Bass staff includes the instruction *rallent. smorz.* and *Tempo I.*. The system concludes with *pp* and *mf dolce espress.* markings.

The image displays five systems of musical notation for a piano piece, likely in a minor key (three flats in the key signature). Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

- System 1:** Features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The instruction *piu rinforzando* is written above the treble staff.
- System 2:** Continues the melodic and rhythmic patterns. The instruction *piu p* is written above the treble staff, and *poco largamente* is written below the bass staff.
- System 3:** Shows a more complex texture with multiple voices in both staves. The instruction *molto espr.* is written above the treble staff.
- System 4:** Includes the instruction *tranquillo* above the treble staff and *sempre f* below the bass staff. The bass staff contains fingerings: 8 1 5 1 1 5, 8 1 5 1 1 5, 2 8 1, and 5 2 3 1.
- System 5:** The final system, ending with a double bar line. It includes the instruction *espr.* above the treble staff and *ff* below the bass staff. The bass staff contains fingerings: 8 8, 8 1 2, and (8). The right-hand part (R.H.) is indicated by a bracket and includes a final chord with a fermata.

Aus einem alten Klavierbüchlein.— Old Harpsichord Tunes.

Walter Niemann, Op. 55. No 20.

Moderato e serioso, in modo d'un Preambulo all'antica (M.M. ♩ = 108-112).

The musical score is presented in five systems, each with a right-hand (R.H.) and left-hand (L.H.) part. The notation includes various ornaments (e.g., mordents, grace notes) and fingerings (e.g., 1, 2, 3, 4, 5). Performance instructions such as *mf*, *legato*, *tranquillo*, *espr.*, *rallent.*, and *poco rit.* are placed throughout the score. The piece ends with a final cadence in the right hand.

in tempo
mf
 L.H. *mf*
p
marc.

This system contains the first two staves of music. The upper staff begins with a treble clef, a key signature of two flats, and a 5/4 time signature. It starts with a melodic line marked *mf* and *in tempo*. The lower staff begins with a bass clef and contains a bass line with notes marked *Re*, *Re*, *Re*, *Re*, and *Re*. The system concludes with a dynamic marking of *p* and a *marc.* (marcato) instruction.

lusingando
cresc.
piu a piu
marc.

This system continues the musical piece. The upper staff features a melodic line with a *lusingando* (lulling) instruction and a *cresc.* (crescendo) marking. The lower staff has a bass line with notes marked *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*. A *marc.* instruction is present in the lower staff.

marc.
marc.

This system shows the continuation of the piano accompaniment. The upper staff has a melodic line with some chromatic movement. The lower staff has a bass line with notes marked *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*. Two *marc.* instructions are present, one in each staff.

poco rallent. - - *Tempo I.*
mf
R.H. legato
mf

This system marks a change in tempo and dynamics. The upper staff has a melodic line with a *poco rallent.* (slightly slower) instruction, followed by a *Tempo I.* (return to tempo) instruction. The lower staff has a bass line with notes marked *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*. A *mf* dynamic is indicated for the right hand (*R.H. legato*) and the left hand (*mf*).

poco
L.H.

This system continues the piano accompaniment. The upper staff has a melodic line with a *poco* (slightly) instruction. The lower staff has a bass line with notes marked *Re*, *Re*, *Re*, *Re*, *Re*, and *Re*. A *L.H.* instruction is present in the lower staff.

rall. - - *in tempo, tranquillo ed allargando*
espr.
espr.
mf

This system concludes the piece with a *rall.* (rallentando) instruction, followed by *in tempo, tranquillo ed allargando* (in tempo, tranquil, and then allargando). The upper staff has a melodic line with *espr.* (espressivo) markings. The lower staff has a bass line with notes marked *Re*, *Re*, *Re*, *Re*, and *Re*. A *mf* dynamic is indicated at the end of the system.

Zwiegespräch. — Dialogue.

Walter Niemann, Op. 55. No 21.

Lento, con intimissimo sentimento (M. M. ♩ = höchstens 40).

Mit zärtlichster Hingebung.

The musical score is divided into four systems, each consisting of a treble and bass staff. The first system begins with the instruction *dolce* and a piano (*p*) dynamic. It features a series of chords and melodic lines, with *rall.* markings and fermatas above several notes. The second system continues with *rall.* and *espr.* markings. The third system includes *espr.*, *poco cresc.*, and *poco* markings. The fourth system starts with *rall.*, followed by *in tempo espr.*, and *poco cresc.* markings. The score concludes with *espr.* and *poco cresc.* markings.

First system of musical notation. The right hand (RH) features a melodic line with slurs and ties. The left hand (L.H.) provides a bass line with slurs and ties. Performance markings include *rall. molto* and *in tempo rall. dolce*. A dynamic marking of *pp* is present. The system concludes with a double bar line.

Second system of musical notation. The right hand (RH) continues the melodic line. The left hand (L.H.) continues the bass line. Performance markings include *in tempo*, *rall.*, and *in tempo*. The system concludes with a double bar line.

Third system of musical notation. The right hand (RH) continues the melodic line. The left hand (L.H.) continues the bass line. A performance marking of *espress.* is present. The system concludes with a double bar line.

Fourth system of musical notation. The right hand (RH) continues the melodic line. The left hand (L.H.) continues the bass line. Performance markings include *dolce* and *piu p*. A dynamic marking of *pp* is present. The system concludes with a double bar line.

Aufführungsrecht
vorbehalten.

Zorn. — Anger.

Presto adirato (M.M. $\text{♩} = 116$).

Walter Niemann, Op. 55. No. 22.

In stürmischem und wütendem Drängen.
string. -

The musical score is written for piano and consists of four systems. Each system contains a treble staff and a bass staff. The first system includes the instruction "sempre f e molto agitato" and "marcatissimo". The second and fourth systems include "ff" and "sffz" dynamics. The third system includes "string." markings. The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations like accents and slurs.

musical score system 1, featuring piano and bass staves with various notes and rests. The bass staff includes the instruction *marc.* and several *ped.* markings with asterisks.

musical score system 2, featuring piano and bass staves. The piano staff includes the instruction *rinforzando*. The bass staff includes several *ped.* markings with asterisks.

musical score system 3, featuring piano and bass staves. The piano staff includes the instruction *poco rall.* and *in tempo string.*. The bass staff includes the instruction *ff e molto agitato* and *marcatissimo*. Both staves include *ped.* markings with asterisks.

musical score system 4, featuring piano and bass staves. The piano staff includes the instruction *string.* and *ff*. The bass staff includes several *ped.* markings with asterisks.

musical score system 5, featuring piano and bass staves. The piano staff includes the instruction *ff*. The bass staff includes several *ped.* markings with asterisks.

Aufführungsrecht
vorbehalten.

Ohne Rast, ohne Ruh. – Onward, onward, never resting!

Walter Niemann, Op. 55. No. 23.

Vivo, quasi Presto (M. M. ♩ = 168-176).
Flüchtig und leicht dahineilend.

p ed egualmente

copp.

Ped.

*Ped. **

poco rall. dolce

8 2 1 3 3 5 2 3 5 2 3 5 1

in tempo p

5

poco più rinforzando

4 8

sfz stacc. con bravura pp

5 8 4 3 5 2 1 5 2 1 5 2 1 5 2 1 5 2 1

Klage. — Lament.

Walter Niemann, Op. 55. No 24.

Lamentoso e sempre poco largamente (M.M. ♩ = 44).

Mit schmerzlichem Pathos.

8

poco f

largamente

pochiss. rit.

in tempo

8

largamente

cresc. più a più

Ra (Ra Ra) Ra Ra 1 2 3 Ra

molto rall. *ten.* *in tempo*

v marc. *ff con disparazione*

Ra Ra Ra Ra Ra Ra Ra

(Ra Ra) Ra Ra (Ra Ra)

largamente

cresc. *A molto*

Ra Ra Ra Ra Ra Ra Ra

Lento.

ff *f* *ff e largamente* *sffz*

Ra Ra Ra Ra Ra Ra Ra *

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