

Herrn und Frau Geheimrat
Prof. Dr. Richard Schmidt in Leipzig
herzlich zugeeignet.

ALT-CHINA

Fünf Traumdichtungen

für Klavier zu 2 Händen

von
WALTER NIEMANN

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Aachen
Musikbücherei

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Eigentum des Verlegers.*

INHALT

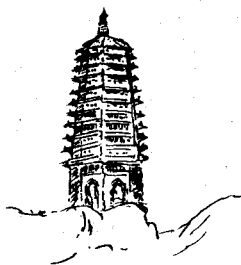
CONTENTS / TABLE

		Pag.
1. DIE GLOCKEN DER PAGODE	THE PAGODA BELLS	LES CLOCHES DE LA PAGODE..... 3
Präludium	Prelude	Prélude
2. CHINESISCHE NACH- TIGALL	THE CHINESE NIGHT- INGALE	ROSSIGNOL CHINOIS 9
Elegie	Elegy	Elégie
3. DIE KLEINE LI-LI-TSE Scherzo-Caprice	LITTLE LI-LI-TSE	LA PETITE LI-LI-TSE . 12
	Scherzo-Caprice	Scherzo caprice
4. DIE HEILIGE BARKE . Notturmo zum Totenfest	THE SACRED BARQUE All Souls' Day. Nocturne	LA BARQUE SAINTE . 17
		Nocturne pour la Fête des morts
5. FEST IM GARTEN.....	A GARDEN FETE	LA FÊTE AU JARDIN . 22
Finale	Finale	Finale

Der Tondichter hat mit Paul Claudel („Aus der Erkenntnis des Ostens“, übersetzt von Jakob Hegner, im Insel-Verlag) im Traum eine Reise nach China gemacht. Was er im folgenden davon erzählt, will ganz und gar nicht chinesisches sein im Sinne einer bewußten und durchgehenden Verwendung von Fünftönenleitern, Ganztonverbindungen mit Leitton-Verzicht, seltsamen Rhythmen und andren primitiven Hilfsmitteln exotischer Musik, sondern chinesisches einzig im Sinne feiner, fremdartiger, exotischer Märchenstimmungen aus dem fernen Osten mit den gelegentlichen Reizen des Musikalisch-Primitiven. Er fordert nicht: Du mußt mir glauben, denn ich bin ein Chinese, sondern er bitet: glaube mir, wenn ich, ein Deutscher, mich mit Dir einmal nach China träume.

The Composer, having in a dream joined the Poet, Paul Claudel (author of "Aus der Erkenntnis des Ostens", translated into German by Jakob Hegner, and published by Insel-Verlag), on a journey to China, relates here in music some of his experiences. They do not pretend to be Chinese, as the Composer does not deliberately employ the five-tone scale, whole-tone combinations with abstention from the leading note, strange rhythms, and other primitive auxiliary means of producing exotic music, they are intended to be Chinese only in so far as they reproduce the delicate, exotic, fairy-tale atmosphere of the Far East, occasionally coloured with the primitive element in music. The work should be regarded as a musical picture of Ancient China, as conceived in a dream-fantasy by a modern German composer.

Impressionné par la belle œuvre de Paul Claudel («La Connaissance de l'Est», traduite en allemand par Jakob Hegner, Insel-Verlag) le compositeur a fait en rêve avec lui un voyage en Chine. Ce qu'il en racontera dans le suivant n'a pas la moindre prétention de sembler chinois dans le sens de l'utilisation des formes primitives de la musique exotique, comme des gammes de 5 notes, formées de tons sans note sensible ou des rythmes étranges — mais chinois seulement par les sensations fines et étranges des contes de fées exotiques de l'Orient lointain avec le charme occasionnel du musicalement primitif. Le compositeur n'exige pas de le croire chinois mais il vous invite de rêver avec lui d'être en Chine.



Chinesische Nachtigall
(Elegie) (Aes-China op. 62/2)

Andante molto sostenuto e malinconico
ohne sensible und gefälliger absonderlicher Empfindung z. Hölle, wider Klänge

aus meinem „Traumland“!

Walter Henning

Alt=China

Die Glocken der Pagode

Präludium

Walter Niemann, Op. 62.

*Quasi Andantino mosso e lusingando
non legato, ma dolce espr.*

A capriccio, quasi senza tempo.

8 Mit silberhellem Glöckchenklang.

rall.

p

1.

dolce portamento)*
ppp

pp dolce portamento)* * *♩ mit jedem Viertel*

(M. M. ♩ = 88).

8
4
klingend

espr.
poco cresc. *più* *a* *più*

non leg. *8*
mp *più p dolce* *poco rall.* *8*

in tempo
8
p
pp
♩ mit jedem Viertel

*) nicht scharf gestoßen, sondern stets sanft schwebend und klingend, mit kaum von der Tastatur aufgehobenen Fingern, also etwa wie

*) not sharply accentuated, but always softly swaying and vibrating; with fingers scarcely lifted from the keys, somewhat in the following manner:

*) Pas poussé brusquement, mais toujours doucement glissant et sonnant, les doigts à peine soulevés du clavier.

8 *klingend* *espr.*

poco cresc. più a più

non leg. *8*

mp

più p *ppp* *pp*

P dolce espr.

*Poco più mosso. (♩ = 100).
so zart u. klingend wie möglich*

più pp *rall.* *ppp dolce lusingando*

dolce *dolce espr.* *schwebend una corda*

pp

(sempre ppp!) *solenne (Gesang der Priester)*

tre corde *mp molto cantando espress.*

Musical score for piano, consisting of four systems of staves. Each system has a treble and bass clef staff. The music is in G major (one sharp) and 3/4 time. The score includes various dynamics such as *pochissimo*, *cresc.*, *mf*, *poco p*, *pp*, and *dolce esprn*. Performance instructions include *L.H.*, *R.H.*, and *mit weicher Tongebung*. The piece concludes with *(Add - da sempre pp - ppp)*.

R.H. L.H. R.H. ten. ten.

rall.

Tempo I. (♩ = 88).

non legato, ma dolce espr.

pp e legatiss.

poco marc.

* 3. mit jedem Viertel

8

4

1

klingend

poco cresc. più a

dolce cant.

First system of musical notation. The upper staff contains a melodic line with eighth notes and slurs. The lower staff contains a bass line with eighth notes and slurs. The key signature is two sharps (F# and C#). The tempo/mood is indicated by the word *più* in the first measure. The phrase *dolce cant.* is written under the lower staff in the second measure.

Second system of musical notation. The upper staff features eighth-note patterns with slurs and a fermata over the first measure. The lower staff has a bass line with eighth notes and slurs. The key signature remains two sharps. The tempo/mood is marked *non leg.* in the first measure. Dynamic markings include *mp* in the first measure, *più p* in the second, and *ppp* in the third. The number '8' is written above the upper staff in each measure.

Third system of musical notation. The upper staff continues with eighth-note patterns and slurs. The lower staff has a bass line with chords and slurs. The key signature is two sharps. The tempo/mood is marked *rall.* in the third measure. Dynamic markings include *pp* in the first measure, *più pp* in the second, and *più p* in the third. The phrase *dolce espr.* appears in the first and third measures.

Poco più mosso (♩ = 100).
so zart und klingend wie möglich

Fourth system of musical notation. The upper staff features a melodic line with eighth notes and slurs. The lower staff has a bass line with chords and slurs. The key signature is two sharps. The tempo/mood is marked *ppp dolce lusingando* in the first measure. The phrase *una corda dolce* is written above the lower staff, and *pp schwebend* is written below it. The system concludes with a double bar line.

(sempre ppp!)
solenne (entfernterer Gesang der Priester)

tre corde
mit weicher, dunkler Tongebung
p ma cant. espress.

L.H. *R.H.*

smorz. rall.

(sempre ppp!)

ten.

ppp
dolciss.

A capriccio, quasi senza tempo.

smorz. rall.
immer leiser u. unhörbarer verklingend

*dolce portamento *)*
ppp

*pp dolce portamento *)*

pp *più pp* *ppp* *pppp*

*) Vgl. S. 3, Fußnote.

più sostenuto e tranquillo

rall. -

dolce cant.

espr. *rall. - ten. -* *in tempo*

p *più p* *p* *pp* *più p* *pp* *sotto*

d.c.

Tempo I.

voce *pochiss. rit. -* *misterioso* *più p* *mp*

pp *ppp* *più sostenuto* *ppp* *in tempo*

pochiss. rit. - *p* *più p* *ppp* *a ca-* *ppp*

pp *ppp* *più sostenuto* *ppp*

priccio

dolcissimo cant. e sospirando *L.H.* *3*

pp

dolce cant.

L.H. *5* *p* *dolce cant.* *3* *d.c.* *3*

più sostenuto e tranquillo espr. ten. molto tranquillo

d.c. p più p pp molto dolce

3 * 3

dolciss. pp ten. pp ten. più sos-

sotto voce mp mi-

3 3 3 3 3

tenuto pp pp ppp a capriccio

sterioso leggieriss. più p ppp dolciss. cant. e sospirando

2 1 3 5

pp pp pp smorz. rall. -

3 5

lunga " Molto lento a capriccio L.H. R.H. pp delicatiss. pp

lunga pppp pp rall. -

8

Die kleine Li-li-Tse

Scherzo - Caprice

Vivo e capriccioso con leggerezza (M.M. ♩ = 104-108).

Mit zierlicher Koketterie, heller Klangfärbung und pikanter, spitziger Tongebung.

3.

The first system of the musical score consists of two staves. The upper staff is for the Right Hand (R.H.) and the lower for the Left Hand (L.H.). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo and mood are indicated as 'Vivo e capriccioso con leggerezza'. The first measure of the L.H. is marked 'pp e staccatiss.' and contains a triplet of eighth notes. The R.H. part features a melodic line with slurs and accents. The system concludes with a double bar line.

The second system continues the piece. It features a change in dynamics to 'mf marc.' and a new instruction: 'mit straff-elastischem Rhythmus'. The music is characterized by a more pronounced, elastic rhythm. The R.H. part has a melodic line with slurs and accents, while the L.H. provides a rhythmic accompaniment with chords and moving lines. The system ends with a double bar line.

The third system begins with the instruction 'poco più sostenuto' and a dynamic marking of 'p'. The L.H. part is marked 'una corda'. The tempo and mood change to 'rall. ten.' and 'pp ma poco marc.'. The music becomes more sustained and softer. The R.H. part has a melodic line with slurs and accents. The system concludes with a double bar line.

in tempo

pp e staccatiss.
tre corde

R. H.

R. H.

R. H.

mf marc.

mp

poco più sostenuto

p
una corda

pp ma poco marc.

in tempo

pp stacc. tre corde
 dolce
 L.H.
 pp ma poco marc.

dolce
 L.H.

p
 poco più rinforz.
 mp espress.
 mf

pochiss. rall.
 staccatiss. dim.

poco più sostenuto
 p una corda

4 4 3 2

veloce.
pp staccatiss. leggieriss.

poco rall.

in tempo
pp e staccatiss. tre corde
R.H.
* *

R.H.
* *

Die heilige Barke

Notturmo zum Totenfest

Andantino molto tranquillo (M.M. ♩ = 65).
wie sanftes nächtliches Murmeln des Flusses

4.

una corda
ppp dolce mormorando

rall. smorz. -

Più mosso (♩ = 110).
mit heller und naiver Tongebung

dolce
tre corde
p e semplice cant.

poco rall. -

in tempo

molto rall. -

p *più p* *pp*

Tempo I. (♩. = 65).

una corda
ppp dolce mormorando

pochiss. rit.

espr.

in tempo

8 L.H.

schwebend

mf

tre corde

Largamente e solenne (♩. = 72-76).

f molto cantando

R.H.

poco mf

First system of musical notation. It consists of three staves: two for the piano (treble and bass clefs) and one for the bass line (bass clef). The piano part features dense chordal textures with many notes beamed together. The bass line has a melodic line with some rests and a 4/2 time signature.

Second system of musical notation. It includes the same three staves as the first system. The piano part starts with the instruction *poco rall.* and then changes to *a tempo*. A dynamic marking *mf* is placed below the bass line. The text *più f e sempre molto cantando* is written above the piano part. The bass line continues with its melodic line.

Third system of musical notation. It continues the three-staff format. The piano part features a *ten.* (tension) marking. The bass line continues with its melodic line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with complex chordal textures and melodic lines. There are some markings below the staff, possibly indicating fingerings or articulation.

calando rit. molto - - - *Tempo I. (♩. = 65).*

una corda ppp dolce mormorando

Second system of musical notation. It includes performance instructions such as *calando rit. molto* and *Tempo I. (♩. = 65)*. A specific instruction *una corda ppp dolce mormorando* is written above the staff. The notation continues with various musical symbols and dynamics.

rall. smorz. - - - *Più mosso (♩. = 110). mit heller und naiver*

dolce *pochiss. più rinforz. più dolce* *tre corde p e semplice cant.*

Third system of musical notation. It features tempo changes: *rall. smorz.* followed by *Più mosso (♩. = 110). mit heller und naiver*. Performance instructions include *dolce*, *pochiss. più rinforz. più dolce*, and *tre corde p e semplice cant.*. The notation includes various musical symbols and dynamics.

Tongebung

Fourth system of musical notation. It begins with the instruction *Tongebung*. The notation shows complex chordal structures with various musical symbols and dynamics.

poco rall. - - - *in tempo* *molto rall.*

p *più p* *pp*

Fifth system of musical notation. It includes tempo markings: *poco rall.*, *in tempo*, and *molto rall.*. Dynamics are indicated as *p*, *più p*, and *pp*. The notation continues with various musical symbols and dynamics.

Tempo I. (♩. = 65).

una corda
ppp dolce mormorando

poco allarg. - - - *tre corde*
ten. *mp* *p* *rit.* *R.H. 8* *dolce espr.*

Largamente (♩. = 44).

più sosten.
una corda *più p* *mp* *tre corde* *p* *p* *dol. espr.*

pp *ma poco espress.* *dd* *molto pp*

pp *pp* *pp* *smorz rall.* *ppp*

più pp *dd* *dolce espr.* *pp*

Fest im Garten

Finale

Molto vivo e giocoso (M. M. ♩ = 168-170).

mit naiver und ausgelassener, immer aber zierlicher Fröhlichkeit

5.

mf

pp

p marc.

mp

poco cresc. più a più

The score consists of five systems of music. Each system has a piano part (left hand) and a violin part (right hand). The piano part features a steady eighth-note accompaniment, while the violin part has a more melodic line with various ornaments and dynamics. The key signature is two sharps (D major), and the time signature is common time (C). The score includes performance instructions such as *mf*, *pp*, *p marc.*, and *mp*, as well as *poco cresc. più a più*. There are also some numerical markings like '4 2 4 1' and '4 3 4 1' under the piano part, and asterisks and other symbols indicating specific performance points.

Poco più tenuto e molto marcato (♩ = 160-170).

mf mit straffem, elastischem Rhythmus

♩ ♩ ♩⁴* ♩ ♩ ♩ *

nicht eilen!

f con brio

♩ ♩ ♩ ♩* ♩ ♩ ♩ ♩*

ff con fuoco *ffz* *dimin. e poco*

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

in tempo primo

rall. *mp* *p*

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

cresc.

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

f *meno f* *mf dimin. e rall. molto*

♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

Andantino amoroso e tranquillo (♩ = etwa 100)

p dolce cantando

pp *schwebend*

pp

simile
verhalten, mit gedeckter Tongebung

p dolce cantando

rall. molto -

in tempo, ma poco più tenuto (♩ = 92).

mp dolce cant. ed espress.

mp dolce cant. ed espress.

poco largamente (♩ = 80).

misterioso

weich

rall. ten. *in tempo* *molto cant. espress.*

pp *molto* *f* *mit offener Tongebung* *molto cant. espress.*

allarg. rit. *poco pesante*

Tempo I. ma poco più tenuto (♩ = 152).

marc. *ff*

fff con fuoco

Ped. mit jedem Viertel molto pesante

Poco più mosso e molto marcato (♩ = 160-170).

mf mit straffem, elastischem Rhythmus

nicht eilen!

f con brio

ff con fuoco e più a più stringendo - - - lunga

Molto lento. misterioso

rall. smorz.

ppp una corda

*Stretta, quasi Presto (♩ = 184-200).
im Taumel der Freude und Lust*

in tempo

mf tre corde

f con molto fuoco

p più a più molto

cresc. e stringendo.

marc.

brillante

ff

L.H.