



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

# ALT-CHINA

Fünf Traumdichtungen

für Klavier zu 2 Händen

von  
**WALTER NIEMANN**

Stadtbücherei  
Aachen  
Musikbücherei

OP. 62

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Eigentum des Verlegers.*

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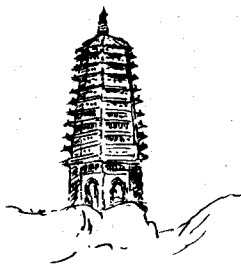
Der Tondichter hat mit Paul Claudel („Aus der Erkenntnis des Ostens“, übersetzt von Jakob Hegner, im Insel-Verlag) im Traum eine Reise nach China gemacht. Was er im folgenden davon erzählt, will ganz und gar nicht chinesisch sein im Sinne einer bewußten und durchgehenden Verwendung von Fünftönenleitern, Ganztonverbindungen mit Leitton-Verzicht, seltsamen Rhythmen und andren primitiven Hilfsmitteln exotischer Musik, sondern chinesisch 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 bittet: 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 Jacob 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 finies 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) (Acc. China op. 62/2)

*Andante molto sostenuto e malinconico*  
*Solo canto, cioè per il flauto armonizzato con flauto, senza clavicembalo*

*solo canto*

*aus meinem Traumland!*

*Walter Niemann*

# 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*

*pp dolce portamento \*) \* 8 mit jedem Viertel*

(M. M. ♩ = 88).

*8*

*klingend*

*espr.*

*poco cresc.*

*più*

*a più*

*poco rall.*

*non leg.*

*8*

*mp*


*più p dolce*


*in tempo*

*8*

*pp*

*8 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* *schwebend una corda*

*più p*

*(sempre ppp!)* *solenne (Gesang der Priester)* *tre corde* *mp molto cantando espress.*

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is divided into left hand (L.H.) and right hand (R.H.) staves.

- System 1:** The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.
- System 2:** The right hand of the piano part is marked *(sempre pp - ppp)*. The left hand continues with its rhythmic pattern.
- System 3:** The piano part is marked *pochissimo - - cresc.*. The right hand has a *mf* dynamic, and the left hand has a *mf* dynamic. The right hand part is marked *più rinforz.*
- System 4:** The piano part is marked *poco p*. The right hand has a *pp* dynamic, and the left hand has a *pp* dynamic. The right hand part is marked *dolce espr* and *mp mit weicher Tongebung*.

Musical score system 1. It consists of three staves: a vocal line at the top and two piano staves below. The key signature is two sharps (F# and C#). The vocal line contains a melodic phrase with eighth and sixteenth notes. The piano accompaniment is divided into three measures. The first measure is labeled "R.H." (Right Hand) and shows chords in the right hand and bass notes in the left hand. The second measure is labeled "L.H." (Left Hand) and shows a single note in the left hand. The third measure is labeled "R.H. ten." and "ten." (tension), showing sustained chords in both hands.

Musical score system 2. It consists of three staves: a vocal line at the top and two piano staves below. The vocal line continues with a melodic phrase. The piano accompaniment is mostly empty, with only a few notes in the left hand in the first measure.

Musical score system 3. It consists of three staves: a vocal line at the top and two piano staves below. The key signature is two sharps. The tempo is marked "Tempo I. (♩ = 88)". The vocal line is marked "rall." (rallentando). The piano accompaniment starts with a section marked "non legato, ma dolce espr." (non legato, but with a sweet expression) and "p" (piano). The bass line is marked "pp e legatiss." (pianissimo and very legato) and "poco marc." (poco marcato). A note below the piano part indicates "\* ♩ mit jedem Viertel" (quarter note with every quarter).

Musical score system 4. It consists of three staves: a vocal line at the top and two piano staves below. The piano accompaniment is marked "klingend" (ringing). The vocal line is marked "poco cresc. più a dolce cant." (poco crescendo, more sweetly).

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 second measure of the lower staff is marked *dolce cant.*

Second system of musical notation. The upper staff features eighth-note patterns with slurs and a fermata over the final note of each measure. The lower staff provides harmonic support. The key signature remains two sharps. The first measure is marked *non leg.* and *mp*. The second measure is marked *più p*. The third measure is marked *ppp*. An *8* with a dotted line above it indicates an eighth-note rest.

Third system of musical notation. The upper staff continues with eighth-note patterns and slurs. The lower staff has a more sparse accompaniment. The key signature is two sharps. The first measure is marked *pp* and *p dolce espr.*. The second measure is marked *più pp*. The third measure is marked *rall.*, *più p*, and *dolce espr.*. An *8* with a dotted line above it indicates an eighth-note rest.

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

Fourth system of musical notation. The upper staff features a melodic line with slurs and fermatas. The lower staff has a sparse accompaniment. The key signature is two sharps. The first measure is marked *ppp dolce lusingando*. The second measure is marked *una corda dolce* and *pp schwebend*. The system concludes with a fermata over the final note of the upper staff.

*(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*

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

*dolce cant.* *3* *d.c.* *3* *dolce cant.* *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.

Musical notation for the first system, measures 1-4. The right hand (R.H.) plays a melody with eighth notes and slurs. The left hand (L.H.) plays a bass line with triplets and slurs. The dynamic marking is *pp e staccatiss.*

Musical notation for the second system, measures 5-8. The right hand (R.H.) continues the melody with slurs and accents. The left hand (L.H.) continues the bass line with slurs and accents.

Musical notation for the third system, measures 9-12. The right hand (R.H.) features a series of slurs and accents. The left hand (L.H.) continues the bass line with slurs and accents.

Musical notation for the fourth system, measures 13-16. The right hand (R.H.) plays a melody with slurs and accents. The left hand (L.H.) plays a bass line with slurs and accents. The dynamic marking is *mf marc. mit straff-elastischem Rhythmus*.

Musical notation for the fifth system, measures 17-20. The right hand (R.H.) plays a melody with slurs and accents. The left hand (L.H.) plays a bass line with slurs and accents. The dynamic marking is *p* and *pp ma poco marc.*. The tempo marking is *poco più sostenuto*. The system ends with *rall. ten.* and *pp ten.*

*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

3 \*

*veloce.*

*pp staccatiss. leggieriss.*

1 1

*poco rall.*

*in tempo*

*pp e staccatiss. tre corde*

R.H.

3 \*

R.H.

3 \*





# 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..*

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 has a *ten.* (tenuto) marking above it. The bass line also has a *ten.* marking above it. The piano part features a series of chords with some notes beamed together.

First system of musical notation, including piano accompaniment and a bass line with arpeggiated figures.

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

*una corda ppp dolce mormorando*

Second system of musical notation, including piano accompaniment and a bass line with arpeggiated figures.

*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, including piano accompaniment and a bass line with arpeggiated figures.

*Tongebung*

Fourth system of musical notation, including piano accompaniment and a bass line with arpeggiated figures.

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

*p* *più p* *pp*

Fifth system of musical notation, including piano accompaniment and a bass line with arpeggiated figures.

Tempo I. (♩. = 65).

*una corda*  
*ppp dolce mormorando*

*espr.* 2

*poco allarg.* - - - *tre corde*  
*ten.* *mp* *p*

*rit.* - - - *R.H. 8* *dolce espr.* *p*

*R.H.* *L.H.*

*p* 1 2 3 5 3 1 1

Largamente (♩. = 44).

*più sosten.*

*una corda* *più p* *tre corde* *p*

*mp* *p* *dol. espr.*

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

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

*p* *dolce espr.* *pp* *ppp*

*più pp* *pp*

# Fest im Garten

## Finale

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

*mit naiver und ausgelassener, immer aber zierlicher Fröhlichkeit*

5.

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

*mf mit straffem, elastischem Rhythmus*

♩ 3 2 4 \*

*nicht eilen!*

*f con brio*

♩ \*

*ff con fuoco*

*sffz 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* *f* *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*  
*L.H.*  
*ff*