

Dem lieben Hause  
HERMANN UND LISA STEPHANI  
in herzlicher Freundschaft

# Ein Tag auf Schloß Dürande

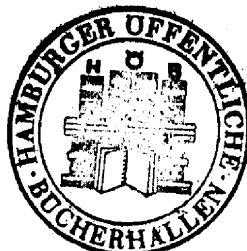
Romantische Novelle in sechs Kapiteln  
nach Worten von Eichendorff

für Klavier von

## WALTER NIEMANN

Op. 62

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1.  
Das Schloß auf dem Berge.  
(Heroisches Präludium.)

Als der Tag anbrach, war der ganze Himmel gegen Morgen dunkelrot gefärbt;  
gegenüber aber stand das Gewitter bleifarben hinter den grauen Türmen des  
Schloßes Dürande.

*Beethoven*.  
(Das Schloß Dürande.)

Walter Niemann,  
Op. 62 Nr. 1.

**Sostenuto, molto patetico e sempre con grandezza** (M.M. ♩ = 63)  
*mit schwerem, elegischem Vortrag*

The first system of the musical score is in 3/4 time. It features a grand staff with treble and bass clefs. The music is marked *f* (forte) and includes dynamic markings like *mf* and *f*. There are several slurs and accents. The bass line has some notes marked with *Rea* and *Rea* in parentheses. The system ends with a double bar line.

The second system continues the piece. It is marked *pochett. più animandosi* (♩ = 69) and *dol. espr.* (dolce, espressivo). The tempo is indicated as *molto* and *p* (piano). The music features a variety of rhythmic patterns and dynamics. The bass line has notes marked with *Rea* and *Rea* in parentheses. The system ends with a double bar line.

The third system is marked *largamente, ma con passione* and *poco*. It includes the instruction *più rinforzando* and *molto*. A section is marked *L.H.* (Left Hand) with a *f* dynamic. The music concludes with *più* and *dim.* (diminuendo). The bass line has notes marked with *Rea* and *Rea* in parentheses. The system ends with a double bar line.

The fourth system is marked *rallentando* and *in tempo, tranquillo* with *dol. espr.* dynamics. It features a *p* (piano) dynamic and a *molto* dynamic. The music is in 4/2 time. The bass line has notes marked with *Rea* and *Rea* in parentheses. The system ends with a double bar line.

*largamente, ma con passione*

1. L.H.  
*f*  
*pesante marcato*  
*crescendo*  
*molto*  
 al - lar  
*pesante marcato*

**Tempo I, largamente**

gan - do - *ff*

*pochett. più animandosi (♩ = 69)*  
*dol. espr.*

*molto*  
*p*  
*più rinforzando*

*pesante marcato*      *largamento*

*molto*  
*f*  
 al - lar - gan - do  
*sfz*  
*pesante marcato*

## Sarabande.

Der Förster führte die sich vergebens sträubende Amtmannin zu einer Sarabande, jeder der übrigen wählte gleichfalls seine Dame, und es entstand eine wundersame, künstliche Verschlingung.

*Eichendorff.*  
(Dichter und ihre Gesellen.)

Walter Niemann,  
Op. 62 Nr. 2.

## Poco sostenuto

Zärtlich und gesangvoll (M.M. ♩ = 46)

*dol. cant.*

*p* *espr.*

Bässe etwas gehalten  
Ped. mit jedem Viertel

*p e sempre dol. cant.* *espr.*

Red. \*

*sempre grazioso*  
*espr.*

*p poco più rinforzando* *dol.*

Red. \*

*in tempo*

*pp dolcissimo*  
*dim. e pochett. rit.*

Bässe etwas gehalten  
Ped. mit jedem Viertel

Red. \*

*espr.* **Un pochett. più mosso** (♩ = 50)  
*più*  
*espr.* *p* *espr.*

Red. \*

*poco* *più* *animandosi* *cresc.*  
*espr.*

4

*un poco tenuto dol. espr.* **Tempo I, poco più largamente**  
*mp* *sempre espressivo*  
*dol. espr.* *mf*  
*mp* *Bässe etwas gehalten*

*espr.* *pp dolciss.* *L.H.*  
*espr.* *p*

Red. \*

*pp dolciss.* *L.H.* *smorz. espr.* *e* *perdendo*  
*al - espr.* *lar - gan - do* *ten.* *pp*

Red. \*

### 3. Mittagsstille im Schloßpark. (Elegie.)

Da rührte sich jetzt kein Blättchen in der weiten, träumerischen Stille, die Vögel schwiegen, nur einzelne Schlangen sonnten sich ringelnd auf den einsamen Gängen, alle Menschen lagen wie tot... Er flüchtete nach einem kühlen Gartenhause, blieb aber überrascht im Eingange stehen, da er Fiametta, gleichfalls schlummernd, drin erblickte.

*Eichendorff.*  
(Dichter und ihre Gesellen.)

Walter Niemann,  
Op. 62 Nr. 3.

**Largo elegiaco** (M.M. ♩ = 40)

*pp* *piu pp* *schwebend pp*

*ad libitum* *una corda ppp* *dolciss.* *R.H.* *smorz. rit.* *ppp* *dol. ten.*

*in tempo* *schwebend tre corde pp* *una corda ppp* *dolciss.* *R.H.* *smorz. rit.*

*dol. ten.* **Più à più poco animando** *schwebend und zart verträumt* *tre corde pp* *poco sostenuto*

Quasi Andantino, ma molto tranquillo (♩ = 69)

L.H.  
ppp  
pp<sup>5</sup> dol. cant.

Reo Reo Reo

Reo Reo Reo Reo

più a  
p  
cre scen

Reo Reo Reo Reo

più ani man dosi  
più espress.  
do sem pre  
più espress.

Reo Reo Reo Reo

in tempo, poco largamente  
doleiss. cant. con gran' espressione

f molto espress. con passione  
rallent. molto  
mp  
p

Reo Reo Reo Reo

mp *dol. cant.*  
 mp *dolciss. cant. con gran' espressione*  
 mp *dol. cant.*

2  
Re

2  
Re

*molto espr.* *più a più sostenendo*

3 5 4 4 4

(Re) Re

**Sostenuto**

p pp

1

pp

**Largo elegiaco** *ad lib., quasi Recitativo*  
*senza tempo* *dolciss. con dolore* *ppp in tempo*

pp pp ppp *più pp*

pp Re \* Re \*



*senza tempo dolciss. con dolore ppp* *in tempo*

*schwebend pp*

This system shows a transition from a slow, expressive section to a more regular tempo. The treble clef contains a melodic line starting with a half note, followed by quarter notes. The bass clef provides harmonic support with chords and a bass line. Dynamics range from *ppp* to *pp*. Performance instructions include *senza tempo dolciss. con dolore*, *in tempo*, and *schwebend*. There are two asterisks (\*) below the bass clef.

*ad libitum una corda ppp* *R.H.* *dolciss.* *in tempo ppp* *dol. ten.* *schwebend tre corde pp*

The second system introduces a right-hand part (*R.H.*) and a *una corda* section. The treble clef features a melodic line with fingerings (1, 2, 3, 4, 5) and a *dol. ten.* (dolce tenuto) section. The bass clef continues with harmonic accompaniment. Dynamics include *ppp* and *pp*. Performance instructions include *ad libitum*, *una corda*, *schwebend tre corde*, and *dol. ten.*. There are two asterisks (\*) below the bass clef.

*una corda ppp* *R.H.* *dolciss.* *dol. ten.*

This system continues the *una corda* section. The treble clef has a melodic line with a *dol. ten.* section. The bass clef provides accompaniment. Dynamics are *ppp*. There is one asterisk (\*) below the bass clef.

**Lento**

*(una corda) molto espr.* *fp* *pp* *ppp*

The fourth system is marked **Lento**. It features a *una corda* section with *molto espr.* (molto espressivo). The treble clef has a melodic line with dynamics *fp*, *pp*, and *ppp*. The bass clef has a bass line with dynamics *pp* and *ppp*. There are two asterisks (\*) below the bass clef.

# Am Waldquell. (Idylle nach der Jagd.)

Da gehn, wie damals, noch mit Gefunkel  
Die Quellen verworren durchs kühle Dunkel  
Waldhornsklänge und Vögelschall,  
Von fern dazwischen der Wasserfall...

*Eichendorff.*  
(Dichter und ihre Gesellen.)

Walter Niemann,  
Op. 62 Nr. 4.

Amabile e poco animato (M.M. ♩ = 60)

The musical score is written for piano in G major and 3/8 time. It consists of five systems of two staves each (treble and bass clef). The piece begins with a *dolce* marking and a piano (*p*) dynamic. The first system includes a *poco* marking. The second system features *cresc.*, *mp*, and *dolce espr.* markings. The third system includes *espr.*, *pochett. rall.*, and *in tempo* markings. The fourth system includes *poco* and *crescendo* markings. The fifth system includes *mp*, *dolce espr.*, and *ten.* markings. The score is filled with various musical notations including slurs, ties, and fingerings. Fingerings are indicated by numbers 1-5. Pedal markings (ped.) are present throughout. The piece concludes with a fermata over the final notes.



*con anima dolce ten.*

*gehörig bewegt una corda mp*

*dolce ten.*

*ten.*

*ten.*

*dimin.*

*calmando e*

*ten.*

*ten.*

*pp*

*smorzando - più - a - più*

*rallent.*

*dolce*

*P tre corde*

**Tempo I.**

*poco*

*cresc.*

*dolce espr.*

*mp*

*poco espr.*

musical notation with dynamics *p*, *pochett.*, *rall.*, *in tempo*

musical notation with dynamic *cre*

musical notation with dynamics *espr.*, *più largamente molto espr.*, *mf*, *più rinforzando*, *L.H.*, *R.H.*

Poco largamente, quasi Andantino (♩=80)

con dolcezza e molto espr. molto so - ste - nendo

dolce delicat.

musical notation with dynamics *ritardando*, *mp*, *poco cant.*, *pp*, *L.H.*, *R.H.*

Quasi Adagietto, sostenuto ma poco liberamente (♩=60)

dolce espr.

dolce espr.

dolce ten.

ad libitum

musical notation with dynamics *pp*, *mp*, *p*, *pp*, *L.H.*, *R.H.*, *poco tenuto*



Poco tranquillo (♩ = 80)

*5 dol. flebile* *2 1*

*mp* *Red.* *Red.* *Red. sim.*

*pp*

*diminuendo dol. espr.* *e sostenendo* *animandosi*

*p* *pp* *mf*

**Tempo I<sub>A</sub>**

*f* *staccato*

*sempre f* *sostenendo*

*non legato*

Poco tranquillo (♩ = 80)

*5/3 dol. febile*

*mp* *pp*

*3* *3* *3* *3* *3* *3*

*Re* *Re* *Re* *Re* *Re* *Re* *sim.*

*dim.* *3* *2* *3* *1* *e* *dol. espr.* *sostenendo*

*dol. espr.* *molto rall.* *pp*

*Re* *Re* *Re* *Re* *Re* \*

**Tempo I** *gais*

*ff* *staccatiss.* *poco* *a* *poco* *di*

*3* *4* *3* *2* *3* *4* *4* *3* *2* *4* *3* *2* *3* *4* *4*

*Re* \*

**Sostenuto** (♩ = 60)

*mi* *nuen* *do* *ten.* *ten.* *pp* *ten.*

*3* *2* *4* *3* *3* *4* *3* *4* *3*

*ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

*Re* *Re* *Re* *Re* \*

**Molto sostenuto, doloroso** (♩ = 50-40)

*ten.* *smorz.* *e* *perdendo*

*dol. espr.* *mf* *ten.* *3* *pp* *una corda*

*dol. espr.* *pp*

*Re* *pp* \*



# Galante Unterhaltung. (Gigue.)

Dazwischen machten ihn die dunklen, funkelnden Augen Fiamettas recht innerlichst vergnügt, und so kam er selbst, eh' er's wußte, immer lustiger in die auserlesenste Galanterie...

*Eichendorff.*  
(Dichter und ihre Gesellen.)

Walter Niemann,  
Op. 62 Nr. 6.

Molto vivace, grazioso e scherzando alla Giga (M.M. ♩. = 116)



Musical notation for the first system, featuring a treble and bass clef with various notes and fingerings.

Musical notation for the second system, featuring a treble and bass clef with various notes and fingerings.

Musical notation for the third system, including dynamics like *dolce*, *p*, *poco*, and *crescendo*, and fingerings.

Musical notation for the fourth system, including dynamics like *mf* and *cre*, and fingerings.

Musical notation for the fifth system, including dynamics like *mp* and *f*, and fingerings.

System 1: Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Labels: *L. H.*, *marc.*, *più rinforzando*, *L. H.*. Fingerings: 3, 3. Pedal marks: *ped. \**.

System 2: Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Labels: *marc.*, *giocoso espress.*, *mf*. Fingerings: 4, 3, 1. Pedal marks: *ped. \**.

System 3: Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Labels: *p*, *mf espress.*. Fingerings: 1. Pedal marks: *ped. \**.

System 4: Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Labels: *dolce*, *mp*, *dolce*, *più p*. Fingerings: 2, 5, 7, 1, 1, 2. Pedal marks: *ped. \**, *espr.*.

System 5: Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Labels: *pp dolce*, *poco - crescendo - e - rallentando*. Fingerings: 2, 5, 7, 1. Pedal marks: *ped. \**.

*in tempo*

*mp* *marc.* *cre*

Red. \*

*f*

scen - do - ed - allar - gan - do

Red. \*

**Sostenuto** (♩ = 60)

*dolciss. pp* *smorzando e perdendo PPP* *dolcissimo pp* *ff*

scen - do - ed - allar - gan - do

Red. \*

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