



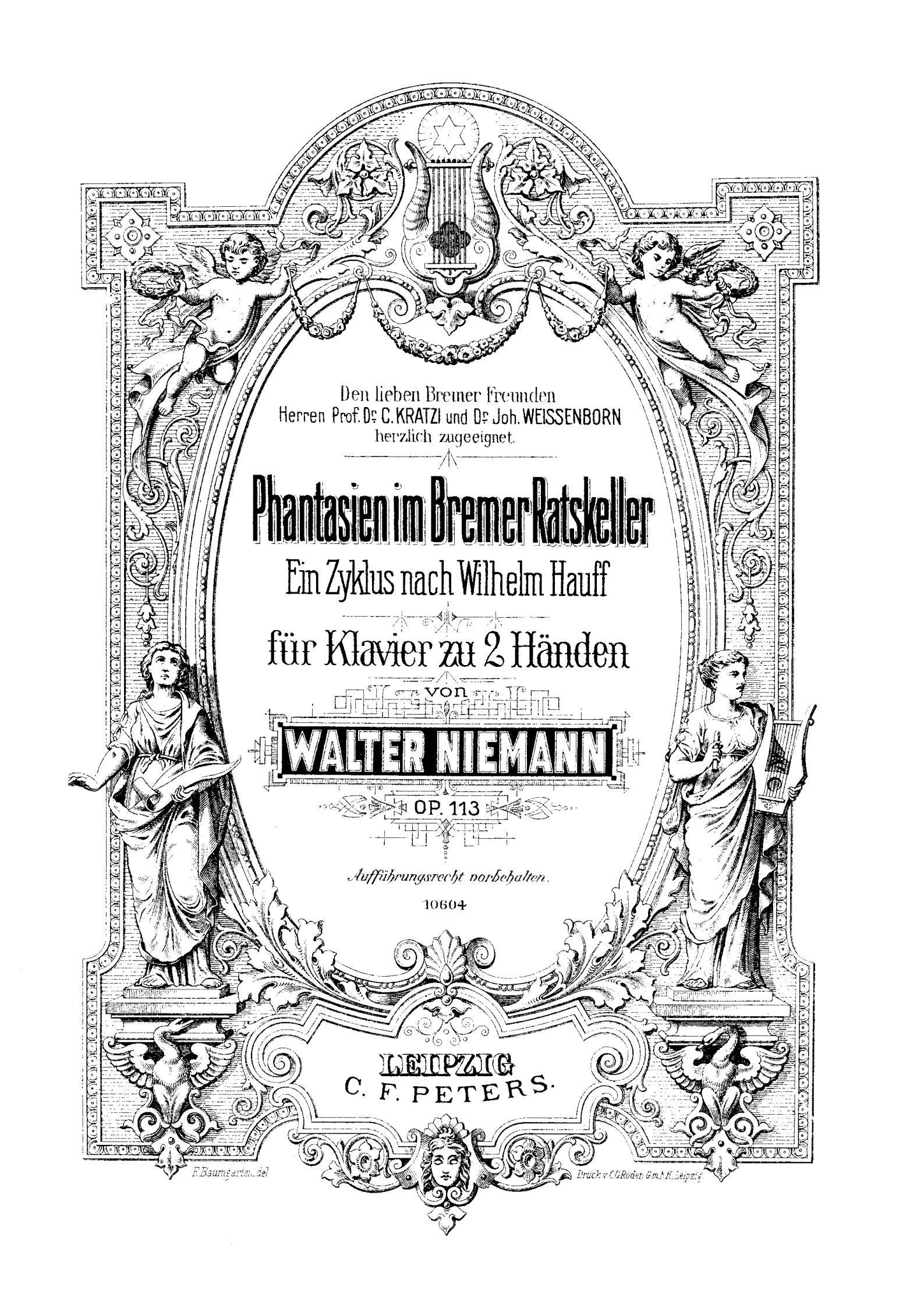
No. 3861

A large, highly decorative initial letter 'H' in red with black outlines and intricate scrollwork flourishes extending upwards and downwards. It is positioned to the left of the main title.

Huermann

Phantasien
im
Bremer Ratskeller

Opus 113



Den lieben Bremer Freunden
Herren Prof. Dr. C. KRATZI und Dr. Joh. WEISSENBORN
herzlich zugeeignet.

Phantasien im Bremer Ratskeller

Ein Zyklus nach Wilhelm Hauff

für Klavier zu 2 Händen

von

WALTER NIEMANN

OP. 113

Aufführungsrecht vorbehalten.

10604

LEIPZIG
C. F. PETERS.

INHALT

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„Mit dem Menschen ist nicht auszukommen.“
 "There is no living with this man"

Üble Laune

Ill Humour / Mauvaise Humeur

Walter Niemann, Op.113

Quasi Cadenza, lento
 In trübem Sinnen
 Gloomily musing

[rall. - -]

rall. e smorz. -

1

una corda
pp e sotto voce

animando più a più (moderato, ♩ = 116)

allarg. - - - largamente

Vivo agitato, ma non troppo presto (♩ = 112)

First system of musical notation. The upper staff contains a complex melodic line with many accidentals and slurs. The lower staff features a bass line with slurs and accents. Dynamics include *ff* and *f*. A *marc.* (marcato) marking is present in the lower right. A circled '3' with an asterisk is located below the lower staff.

Second system of musical notation. The upper staff is marked *[string.]* and contains a melodic line. The lower staff has a bass line with slurs. Dynamics include *mf* and *più f*. A *marc.* marking is present in the lower right.

Third system of musical notation. The upper staff is marked *[string.]* and contains a melodic line with eighth notes. The lower staff has a bass line with slurs. Dynamics include *mf*, *f martellato*, and *più f cresc.*. A *molto agitato* marking is present above the upper staff.

Fourth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *molto*, *ff*, and *f*. A *marc.* marking is present in the lower right. A tempo change is indicated: *allarg.* followed by *Tempo I, ma molto più agitato*.

Fifth system of musical notation. The upper staff contains a melodic line with slurs. The lower staff has a bass line with slurs. Dynamics include *cresc.*, *string.*, and *fff*. A tempo change is indicated: *2/4 al rigor di tempo*. A circled '3' with an asterisk is located below the lower staff.

„...und der Regen rauschte auf das Pflaster des Domhofs.“

“ and the rain was rustling on the pavement of the cathedral-courtyard ”

Regennacht

Rainy Night / Nuit pluvieuse

Moderato con anima (♩ = ca 152)

Eintönig plätschernd

In purring monotony

2

pp

p

pp

p

legg.

p

pochiss. rall.

p

tempo

pp

p

8

pp

p

8

legg.

p

8

poco rall.

8

*più sosten.
dolce e triste cant.*

p

(pp)

pp

p

8

più sosten.

p
(pp)
pp

8

This system contains the first two measures of the piece. The piano part features a melodic line with a slur and a crescendo hairpin. The grand staff includes a bass line with chords and a right-hand part with a melodic line. Dynamics range from *p* to *pp*. An articulation of *8* is present in the right hand.

p
sombre e sotto voce
cresc. ed animando più a più

(molto) 8

This system contains measures 3 and 4. The piano part continues with a melodic line and a crescendo hairpin. The grand staff continues with the piano accompaniment. Dynamics include *p* and *(molto)*. An articulation of *8* is present in the right hand.

8

This system contains measures 5 and 6. The piano part continues with a melodic line. The grand staff continues with the piano accompaniment. An articulation of *8* is present in the right hand.

agitato
martellato marc.
p
molto
f

f
sf
sf

8

This system contains measures 7 and 8. The piano part features a melodic line with a slur and a crescendo hairpin. The grand staff includes a bass line with chords and a right-hand part with a melodic line. Dynamics range from *p* to *f*. An articulation of *8* is present in the right hand.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a *p* dynamic, a *molto* hairpin, and a *f* dynamic. It features a triplet of eighth notes and an eighth-note rest. Bass clef contains a rhythmic accompaniment with a *f* dynamic. A vertical line separates the first and second measures.

System 2: Treble and Bass clefs. Treble clef continues the melodic line with a *p* dynamic, a *molto* hairpin, and a *f* dynamic. Bass clef contains a rhythmic accompaniment with a *f* dynamic. A vertical line separates the first and second measures. The second measure of the bass clef includes the instruction *più agitato*. The system concludes with a *mp* dynamic and a *ten.* marking.

System 3: Bass clef only. It features a melodic line with a *ten.* marking and a *ten.* marking. The system concludes with a *ten.* marking and an asterisk.

calmando più a più

ten.

pp e staccatiss.
rall.

Tempo I

pp

legg.

poco rall.

più sosten.
dolce e triste cant.

p
(pp) *pp*

più sosten.

p
(pp) *pp*

string. - *rall.*

glissando

p *ten.* *(pp)* *pp* *più pp* *ppp*

lasciar vibrar a lunga

„... mir gegenüber saß Freund Bacchus auf einem mächtigen Weinfäß.“
 “ Face to face with me Bacchus was sitting astride on a mighty cask ”

Bacchantenzug

Bacchus' Procession / Le cortège de Bacchus

Quasi Cadenza. Andante *rall. smorz.* *rall. smorz.*

B A C C H U S

pp

Più mosso animando più a più - - - - -

mp *cresc.*

simile

allarg. *largamente e luminoso*

f e pesante

allarg. *lento* *rall.*

ff marcatis. pesante

Tempo moderato alla marcia,
in modo orgiastico (♩ = 80-84)

8

L. H. marc.

mf

mp ma intenso

simile

This system contains the first two systems of music. The first system has a treble clef with a key signature of two sharps and a common time signature. The second system has a grand staff with treble and bass clefs. The music features a steady march-like rhythm with various dynamics and articulation marks.

Meno tempo

8

espress.

mf

simile

This system contains the third and fourth systems of music. The tempo is marked 'Meno tempo'. The music continues with expressive phrasing and dynamic markings.

a tempo

8

poco rall.

poco f

marc.

simile

This system contains the fifth and sixth systems of music. The tempo returns to 'a tempo'. The music includes a 'poco rall.' section followed by a 'poco f' section with a 'marc.' (march) character.

8

This system contains the seventh and eighth systems of music, concluding the piece with a final flourish and a 'poco f' dynamic.

*Meno tempo
più espress.*

più f

rall.

L'istesso tempo, ma pochissimo più moto

f ma legg.

più f

più f

allarg.

Tempo I

8

f *f e intenso*
marc.
S simile

Meno tempo

rall.

8

espr.
piu. f

Poco più mosso

poco string.

ff ma legg.
poco string.

Largamente

allarg.

ff
ff
ff
p molto
ff

„Der Tanz, den die beiden aufführten, mochte wohl vor ein paar hundert Jahren üblich gewesen sein.“

“The dance executed by this couple may have been the custom two hundred years ago.”

Jungfer Roses Sarabande

Old Rose's Saraband / Sarabande de M^{lle} Rose

< um 1600 >

Tempo lento della Sarabanda (♩ = 66 - 72)

Mit ernstem, lieblichem Anstand
With a graceful solemnity
dolce cant.

4

rall. - - - *a tempo*
piu dolce cant.

espr. *mp* *espr.*

come sopra

poco rall. *a tempo* *espress.*

mp *marc. espress.* *mf*

poco rall. - - - a tempo

First system of musical notation. Treble and bass staves. Dynamics include *pp* and *mp*. Performance markings include *simile* and *marc. espress.*

Second system of musical notation. Treble and bass staves. Dynamics include *p* and *mf*. Performance markings include *espress.* and *rall.*

Third system of musical notation. Treble and bass staves. Dynamics include *p*, *mf*, and *mp*. Performance markings include *a tempo molto espr.* and *molto espr.*

Fourth system of musical notation. Treble and bass staves. Dynamics include *mf*, *pp*, and *p*. Performance markings include *p ma marc. espr.*

Fifth system of musical notation. Treble and bass staves. Dynamics include *mp*, *ppp*, and *p*. Performance markings include *rall. più a più e smorz. dolciss.*

„Riesengroß, mit abgemessenem, dröhnendem Schritt, ein ungeheures Schwert in der Hand, gepanzert, aber ohne Helm, trat die Gestalt ins Gemach.“

“Gigantic, with measured rumbling steps, a huge sword in his hand, armed with a coat of mail, but without a helmet, the figure entered the room.”

Roland der Riese

Roland the Giant / Roland, le colosse de Brême

Alla Marcia guerriera, molto moderato (♩ = 72)

Mit steinerner Starrheit und ehernem Rhythmus

With stony rigidity and in a stubborn rhythm

5

fe pesante marc.

marc.

(b)

piu f

come sopra

poco animando piu a piu

piu f

con anima marc.

ff

allarg.

molto

a tempo, ma largamente pesante

First system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *ff*. There are asterisks (*) and vertical arrows pointing to specific notes.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *più ff*. There are asterisks (*) and vertical arrows pointing to specific notes.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *cresc.* and *f*. There are asterisks (*) and vertical arrows pointing to specific notes.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *fff*. There are asterisks (*) and vertical arrows pointing to specific notes. The tempo marking *grandioso largamente* is present.

a tempo, largamente allargando più a più

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic lines. Bass staff contains chords and a melodic line. Dynamics include *ff marcattiss. pesante* and *fff*. There are asterisks (*) and vertical arrows pointing to specific notes. The instruction *lasciar vibrar a lunga* is written at the end of the system.

„Und er sang eine schöne Weise voll zarter Töne und Worte, klangvoll und zierlich gefüget, so, daß man wohl merken konnte, es sei ein Lied eines alten Meisters von 1400 oder 1500.“

„And he sang a lovely song abounding in sweet sounds and words, melodious and delicately made up, that was easily to be recognized as the work of an old master living between 1400 and 1500.“

Altes Lied

Old Song / Vieille Romance

<um 1500>

Andantino amabile (♩ = 76)

p ma sonore

poco più rinf.

espr. più largamente

sostenuto

mp

sombre

Andante cantabile (♩ = ca. 60)

**) dolce*

mf

(p)

con

rall.

poco animando

p

mp

*) „Innsbruck, ich muß dich lassen“ (Heinrich Isaac, ca. 1440 - 1517)

*) „Innsbruck, farewell, we must part“ (Heinrich Isaac, ca. 1440-1517)

a tempo

mf mf

con dolore

rall. smorz. - - -

f p p pp

Andantino amabile

p ma sonore

poco più rinf.

È come sopra

*più largamente
espr.*

sostenuto

mp sombre

rall. smorz. - - -

pp più pp

„...und ich merkte jetzt, daß es wohl die zwölf Apostel vom Rhein seien, die hier um die Tafel saßen,sonst aber im Apostelkeller in Bremen liegen.“

“ and now it dawned upon me, that these twelve figures, who were sitting round the table, might be the twelve Apostles coming from the Rhine, but actually lodging in the Apostle-Vault of Bremen?”

Die zwölf Apostel

The twelve Apostles / Les douze Apôtres

Un poco sostenuto e maestoso (♩ = 56)

Mit gehaltener Feierlichkeit und intensiver Tongebung

With reserved solemnity and a great fullness of sound

7

mf

gli bassi sempre ten. e largamente
con ogni battuta

poco più rinf.

pochettino animando (♩ = 60)

mp ma sonore (quasi Trombe)

più rinforz.

mf

marc.

mp

cresc. più a più

mp marc.

allargando

molto

8va bassa

Tempo I, ma più grandioso largamente

sf

f

quasi Tromboni

più f

allarg.

grave e molto pesante

allarg.

lunga

8va bassa

lunga

sf

„...der bei mir saß,— war der Teufel.“
 “ he who was sitting at my side — was the devil.”

Wie der Teufel den alten Kellermeister holt

How the devil takes the old cellarer / Comment le diable emporte le vieux cellérier

Un poco allegretto alla burla (♩ = ca. 152)

Frech und gemein
 Cheekily and vulgarly

Meno, pesante largamente (♩ = 108)

ff e ben ritmico

più sosten. rall.

lento e misterioso (♩ = 80)

Quasi Cadenza

rall. e dim.

lento e misterioso

Tempo I

string. *Meno, pesante largamente* (♩ = 108)

ff e ben ritmico

largamente

più ff *fff e molto pesante*

lento e misterioso *ppp* *pppp* *Quasi Cadenza*

[*una corda*]

mf più trepido ed ansioso

rall. *dim.* *L.* *pp*

lento e misterioso *ppp* *pppp* *Tempo I, ma più mosso*

[*una corda*]

più f e tempestuoso

string. molto *mf* *fff* *fff*

„Sechs Uhr hat es eben geschlagen.“
“It has just struck six.”

Der Morgen <Das Erwachen – Es schlägt sechs – Finale>

The Morning

Le Matin

<The awakening – It is striking six – Finale> / <Reveil – L’horloge marque les six heures – Finale>

Quasi Cadenza, lento *rall.* *rall.* *smorz.*

una corda
pp e sotto voce

animando più a più *poco string.*

tre corde
mp e marc.

rall. *lento*

p ma sonore

pp *una corda*
pp e sotto voce

pp

smorz. rall.

Senza tempo (lento)
Die Uhr schlägt in der Ferne sechs
it is striking six at a distance

pppp *mp*

ppp *una corda*
(molto) *u.c.*

animando più a più

First system of the musical score, featuring a grand staff with treble and bass clefs. The right hand plays a melodic line with a dynamic marking of *p* (piano). The left hand plays a rhythmic accompaniment with a *ritardando* marking. A *ritardando* hairpin is visible at the bottom left.

Second system of the musical score. The right hand has dynamic markings of *mf*, *più p*, *poco f*, *mf*, and *f*. The left hand has a *ritardando* marking. A *ritardando* hairpin is visible at the bottom left. A *ritardando* hairpin is also visible at the top left.

Third system of the musical score. The right hand has a *ritardando* marking and a *ritardando* hairpin. The left hand has a *ritardando* marking. A *ritardando* hairpin is visible at the bottom left. A *ritardando* hairpin is also visible at the top left.

Fourth system of the musical score. The right hand has a *ritardando* marking and a *ritardando* hairpin. The left hand has a *ritardando* marking. A *ritardando* hairpin is visible at the bottom left. A *ritardando* hairpin is also visible at the top left.

Tempo della Sarabanda, ma sempre con calore ed intensità (♩ = 60)

Fifth system of the musical score. The right hand has a *ritardando* marking and a *ritardando* hairpin. The left hand has a *ritardando* marking. A *ritardando* hairpin is visible at the bottom left. A *ritardando* hairpin is also visible at the top left.

più animando (♩ = 80)

marc.

mf cresc.

ed

allarg.

molto

sonore

simile

8 largamente marc.

ff con entusiasmo

Musical score system 1, first system. Treble clef: *ff con entusiasmo*. Bass clef: *marc.*

tranquillo

mf

Musical score system 2, second system. Treble clef: *mf*. Bass clef: *marc.*

allarg.

Tempo di Marcia di Baccho, ma sempre largamente

ff ma legg. e molto luminoso

Musical score system 3, third system. Treble clef: *ff ma legg. e molto luminoso*. Bass clef: *simile*. Tempo markings: *allarg.* and *Tempo di Marcia di Baccho, ma sempre largamente*. Time signature: 4/4.

grandioso largamente

allarg.

fff

secco

Musical score system 4, fourth system. Treble clef: *fff*. Bass clef: *secco*. Tempo marking: *allarg.*