

N 402

24

# PRÄLUDIEN

•• FÜR KLAVIER VON ••  
WALTER NIEMANN

OP. 55.



HEFT I. M. 3. n.

HEFT II. M. 3. n.

C. F. KAHNT, LEIPZIG.

Printed in Germany.

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Nie

Herrn Professor Robert Teichmüller zugeeignet.

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FÜR  
≡ KLAVIER ≡

VON  
WALTER NIEMANN  
≡ OP. 55. ≡

Heft I.

	Seite
1. Zu frohem Beginn.....	Cdur... 3
2. Abend in Sevilla.....	A moll... 4
3. Bach im Grünen.....	Gdur... 7
4. Nebelgestalten.....	E moll... 10
5. Ein Traum.....	Ddur... 12
6. Grübeln und Sinnen.....	H moll... 14
7. Stilles Glück.....	A dur... 15
8. Die drei Hirten.....	Fis moll... 17
9. Plaudernder Wiesenquell.....	E dur... 18
10. Am Grabe Robert Schumanns.....	Cis moll... 19
11. Widmung.....	H dur... 20
12. Herbstgedanken.....	Gis moll... 22

M. 3. n.

Heft II.

	Seite
13. Mit festlichem Pomp.....	Ges dur... 3
14. Nächtlicher Trauerzug.....	Es moll... 4
15. Des Abends.....	Des dur... 5
16. Fliehende Schatten.....	B moll... 6
17. Mägdlein mit den blonden Haaren.....	As dur... 8
18. Hart auf Hart!.....	F moll... 9
19. An Adolph Henselt.....	Es dur... 11
20. Aus einem alten Klavierbüchlein.....	C moll... 14
21. Zwiegespräch.....	B dur... 16
22. Zorn.....	G moll... 18
23. Ohne Rast, ohne Ruh!.....	F dur... 20
24. Klage.....	D moll... 22

M. 3. n.



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# WALTER NIEMANN

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der Statue der Sphinx.			

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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 musical notation. Treble and bass clefs. Dynamics: *mf*, *espr.*, *poco f*. Performance instruction: *ped. mit jedem Viertel*.

Second system of musical notation. Dynamics: *f*. Performance instruction: *animandosi più e più*. Pedal markings: *ped.*

Third system of musical notation. Dynamics: *più rinf.*, *f espr.*. Performance instruction: *marcato*. Pedal markings: *ped.*

Fourth system of musical notation. Dynamics: *ff*. Performance instruction: *molto pesante largamente*. Pedal markings: *ped. mit jedem Viertel*.

Fifth system of musical notation. Dynamics: *ff*. Performance instruction: *Largamente.*, *allarg. al Fine*. Pedal markings: *ped.*, *cal.*

# Abend in Sevilla.

(Spanisches Tanzlied)

Walter Niemann, Op. 55: No 2.

Andantino, molto tranquillo, con amore e sempre poco rubato (M.M. ♩ = 50).  
Durchaus träumerisch und zart vorzutragen.

*dolce*

*p*

*dolciss.*

*più p*

*poco più animandosi*

*espress.*

*poco sost.*

*espress.*

*cresc.*

*f*

*rallent.*

*in tempo dolce*

*dolciss.*

*p una corda*

*p tre corde*

*più p*

*poco più animandosi*

*espress.*

*poco sost.*

*espress.*

First system of a piano score. The right hand features a melodic line with a *cresc.* marking. The left hand plays a bass line with a *f* dynamic. Both hands are marked with *ped.* (pedal) markings. The key signature has two sharps (F# and C#).

Second system of a piano score. The right hand starts with *p una corda* and later changes to *tre corde*. The left hand has a *mf marc. espress.* marking. Both hands are marked with *ped.* markings.

Third system of a piano score. The right hand has a *rubato dolce* marking. The left hand has a *p* marking. Both hands are marked with *ped.* markings. There are some asterisks and numbers (3, 7) in the left hand.

Fourth system of a piano score. The right hand has a *piu p* marking. The left hand has a *mf marc. espress.* marking. Both hands are marked with *ped.* markings. There are some numbers (4, 2, 1, 7) in the left hand.

Fifth system of a piano score. The right hand has a *dolce rubato* marking. The left hand has a *p* marking. Both hands are marked with *ped.* markings. There are some asterisks and numbers (4, 2, 1, 7) in the left hand.



*più p* *pp una corda* *pp tre corde* *molto rallent.* **Tempo I.**

Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra.

*dolciss.* *più p* *poco sost.*

Ra. (Ra.) \* Ra. Ra. (Ra.) Ra. (Ra.) Ra. Ra.

*poco più animandosi* *espress.* *cresc.* *espress.*

Ra. Ra. Ra. Ra.

*f* *p una corda* *più p* *rallent.* *in tempo* *pp tre corde*

Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra.

L.H. L.H.

*dolce* *p* *pp* *pp*

Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra. Ra.

L.H. *pp*

*pp*

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# Bach im Grünen.

Walter Niemann, Op. 55. N<sup>o</sup> 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 4/4 time signature. It features a melodic line with eighth-note patterns, including triplets and slurs. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth notes. The instruction *sempre pp e dolce mormorando* is written below the bass staff. The system concludes with the word *Ped.* under the bass staff.

The second system continues the piece with two staves. The upper staff maintains the melodic eighth-note patterns with various slurs and fingerings. The lower staff continues the accompaniment. The system ends with *Ped.* under the bass staff.

The third system features a large slur spanning across both staves. The upper staff has a melodic line with a fermata over a measure. The lower staff has a more active accompaniment. The system concludes with *Ped.* under the bass staff.

The fourth system continues with two staves. The upper staff has a melodic line with a fermata. The lower staff has a simple accompaniment. The instruction *dolce espr.* is written above the upper staff. The system ends with *Ped.* under the bass staff.

The fifth system is the final system on the page, consisting of two staves. The upper staff has a melodic line with a fermata. The lower staff has a simple accompaniment. The instruction *poco rubato dolce espress.* is written above the upper staff. The system ends with *Ped.* under the bass staff.



*poco sostenuto*

*dolce ten.* *rall.*

Pa Pa Pa Pa Pa Pa

*in tempo*

*pp*

Pa Pa Pa Pa Pa Pa Pa Pa

Pa Pa Pa Pa Pa Pa

*poco espr.*

Pa Pa Pa Pa

*poco espr.*

Pa

*dolce espr.*

Rit. Rit. Rit. Rit. Rit.

*poco rubato*  
*dolce espress.*

*poco*

Rit. Rit. Rit. Rit. Rit.

*sostenuto e rall.*  
*dolce ten.*

*in tempo*

*pp* *poco espr.* *poco espr.*

Rit. Rit. Rit. Rit. Rit.

Rit. Rit.

*pp tropfend* *pp*

L.H. L.H.

Rit. Rit. Rit.

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# Nebelgestalten.

Walter Niemann, Op. 55. N<sup>o</sup> 4.

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

Wie graue und ineinanderfließende Nebelphantome dahinkriechend.

The musical score is written for piano in bass clef with a key signature of one sharp (F#) and a common time signature (C). It consists of four systems of piano accompaniment. The first system includes the instruction "sempre pp sotto voce ed una corda" and "poco espr.". The second system includes "poco espr.". The third system includes "poco espr.", "pochiss. rit.", and "in tempo". The fourth system includes "poco espr.", "mp", and "poco espr.". Fingerings and articulation marks are provided throughout the score.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. Ped. Ped. Ped. Ped.

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

*pp* *poco cresc.*  
Ped. Ped. Ped. Ped. Ped. Ped.

*rall.* *pp*  
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Largo.* *ppp*  
Ped. Ped. Ped. Ped.

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# 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*

*più a più rallent. . . Più lento.*

*p una corda*  
*pp*  
*ppp misterioso*

*dolce espr.*  
*smorz. rallent.*

*Tempo I.*  
*p*  
*espress.*

*rallent. . . Più lento, molto tranquillo e con in*  
*ten.*  
*p*  
*pp*

*timissimo sentimento.*

*ten.*

*una corda*  
*più p*  
*pp tre corde*  
*R.H. dim. rall.*  
*ppp*

# Grübeln und Sinnen.

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

Walter Niemann, Op. 55. N96.

The musical score is written for piano and consists of five systems of staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo and mood are indicated as 'Adagio misterioso e dolente' with a metronome marking of 40 beats per minute. The performance instructions are: 'Mit müdem und grüblerischem Ausdruck'. The score includes various dynamics such as *pp una corda*, *più rinforzando*, *molto rit. dolce smorz.*, and *in tempo*. It also features technical markings like *tre corde* and *legatissimo*. The notation includes chords, arpeggios, and melodic lines in both the right and left hands. Fingerings and articulation marks are present throughout the piece.



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# Stilles Glück.

Sostenuto ed amabile (M. M. ♩ = 58).

Walter Niemann, Op. 55. N<sup>o</sup> 7.

*Sanft und innig.*

*dolce*

*espress.* 5 45 *poco rit. - dolce*

5 *espr.* 5 *poco rit. -*

*in tempo*

First system of musical notation. The right hand features a melodic line with triplets and fingerings (2, 1, 2, 1, 2). The left hand provides harmonic accompaniment with chords and triplets. Dynamics include *p* and *espr.* (expressive). Below the staff, the notes *Pa. (Pa.) Pa. Pa. Pa. Pa. Pa. (Pa.) Pa. Pa. Pa. Pa.* are written.

*più tenuto*

Second system of musical notation. The right hand continues with triplets. The left hand accompaniment is more sustained. Dynamics include *più p*. Below the staff, the notes *Pa. Pa. Pa.* are written.

*rall.*

*dolciss.*

*in tempo*

Third system of musical notation. The right hand features a melodic line with triplets and a 4-measure rest. The left hand accompaniment includes a 5-measure rest. Dynamics include *più p* and *pp*. Below the staff, the notes *Pa. Pa. Pa. Pa. Pa. Pa. Pa.* are written.

*cant. espr.*

Fourth system of musical notation. The right hand features a melodic line with a 3-measure rest. The left hand accompaniment includes a 3-measure rest. Below the staff, the notes *Pa. Pa. Pa. Pa.* are written.

*rall. smorz.*

*dolce*

Fifth system of musical notation. The right hand features a melodic line with a triplet and a 3-measure rest. The left hand accompaniment includes a 3-measure rest. Dynamics include *pp*. Below the staff, the notes *Pa. Pa. Pa. Pa. Pa. Pa. Pa. Pa.* are written.

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# Die drei Hirten.

Walter Niemann, Op. 55. N° 8.

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

Schalmel

*dolce mp rallent. ten. pp una corda mp tre corde rallent. una corda dolce L.H. tre corde poco più rinforzando*

*ten. Ped. \* ten. Ped. dolce 2 1 Ped. Ped.*

*L.H. smorz. rit. molto pp una corda*

*Ped. Ped. \* Ped. Ped. Ped. 3 Ped. \**

Più lento. *smorz. riten. L.H. In tempo.*

*mp tre corde pp una corda dolce rallent. pp una corda mp tre corde rallent. una corda pp*

*ten. Ped. \* ten. Ped. \* Ped. Ped. \**

Molto più lento.

*espr. p tre corde dolce smorz. rall. ppp pp una corda*

*Ped. Ped. Ped. \* Ped. Ped. Ped. Ped.*

# Plaudernder Wiesenquell.

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

Walter Niemann, Op. 55. N<sup>o</sup> 9.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is G major (one sharp) and the time signature is 3/4. The piece is marked 'Vivo ed amabile mormorando' with a tempo of 152-160 beats per minute. The first system includes the instruction 'p ed egualmente'. The second system has 'poco rallent.' above the staff. The third system has 'dolce espr.' above the staff. The fourth system has 'dimin.' above the staff. The fifth system has 'poco rallent.' above the staff. The sixth system has 'in tempo' above the staff, 'stacc. glitzernd' above the staff, and 'pp pp' below the staff. There are also some 'pp' markings at the end of the piece.



# Widmung.

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

Walter Niemann, Op. 55. N<sup>o</sup> 11.

*dolce cant.* *p*

*poco rit.* *in tempo*

*dolce* *p*

*cant.* *espr.* *espr.*

espr. *p* *cresc.* *piu a piu* *espr.*

Re. Re. Re. \* Re. Re. Re. Re.

*poco più largamente*

*in tempo*

Re. Re. Re. Re. \* Re. Re.

*poco rit.* *in tempo, tranquillo*

*espr.* *p*

Re. Re. \* Re. Re. Re. Re. Re. Re. \*

*rallent. molto* *in tempo, molto tranquillo*

*p* *pp*

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

*Lento.* *dolce ten.* *L.H.* *dolce ten.* *dolce ten.*

*pp* *dolciss.* *rall. molto*

\* Re. Re. (C) (Re.) Re.



## 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*

Rit. Rit. Rit. Rit. Rit. Rit.

*dimin.* *rallent. piu a piu*

Rit. ten. Rit. ten. Rit.

*in tempo* *pp sotto voce*

ten. Rit. Rit. Rit. Rit.

*rit.* *Poco piu largamente.* *molto rall.*

ten. ten. ten.

*in tempo* *smorz. rit.* *ppp*

R.H. L.H.

# Mit festlichem Pomp. — In festive Splendour.

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

Walter Niemann, Op. 55. No 13.

*f* e sempre largamente *poco più rinforzando* *più*

*rinforzando* *ff*

*poco sostenendo* *ten.* *in tempo*

*allarg.* *Tempo I.* *allarg. ten.* *ff* *sempre*

*allargando* *ff* *marc.* *marc.* *ten.*

# 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.  
Ped. 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.  
pp  
espress.  
Ped.

# 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*

*mp*  
*p*  
*espr. sonoro*  
*poco animandosi più a più*  
*più espr.*  
*Poco sostenuto.*  
*cresc.*  
*rall. molto*  
*Tempo I.*  
*mp*  
*più p*  
*p*  
*Lento, allarg.*  
*poco espr.*

# Fliehende Schatten. — Fleeding Shadows.

Vivo e volante (M.M.  $\text{♩} = 138 - 144$ ).  
*Gespensstisch dahineilend.*

Walter Niemann, Op. 55 N°16.

*sempre pp*  
*Rit. mit jedem Viertel*

*sempre pp*  
*pochiss. rit. e dim. in tempo*

*delicat.*  
*dolce*

*jedem Viertel*  
*dolce espr.*

*poco rall.*  
*in tempo*





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

Allegretto, con tenerezza (M.M. ♩ = 88).

Walter Niemann, Op. 55. N° 17.

*Sehr zart und innig.*

*dolce*  
*p*  
*Qd. mit jedem Viertel*

*poco rit.*

*in tempo*  
*p*  
*sempre dolce*  
*Qd. mit jedem Viertel*

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

*in tempo, tranquillo* *rallent.* *dolce*  
*dolce teneramente*  
*R.H. 8.*  
*L.H.* *ppp*  
*R.H. 2.*  
*Qd.*

# Hart auf hart! – Hardened Hearts.

Vivo e con brio (M.M.  $\text{♩} = 112$ ).  
*Mit wilder, harter Energie.*

Walter Niemann, Op. 55. No. 18.

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The first system begins with a forte (*f*) dynamic and includes the instruction *pesante*. The second system features a fortissimo (*ff*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system concludes with a fortissimo (*ff*) dynamic. The score is characterized by intricate rhythmic textures, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. Pedal markings (*Ped.*) are used to indicate sustained bass notes. The key signature consists of three flats (B-flat, E-flat, A-flat).

First system of a piano score. The right hand features a melodic line with two fingerings (1 and 2) indicated. The left hand provides a rhythmic accompaniment. The dynamic marking is *mf*. The key signature has one flat. The system concludes with a *f* dynamic marking.

Second system of a piano score, continuing the melodic and accompanimental lines from the first system. The dynamic marking is *mf*. The system concludes with a *f* dynamic marking.

Third system of a piano score. The right hand has a more complex melodic texture. The left hand accompaniment is more active. The dynamic marking is *ff*. Performance instructions include *piu rinforzando* and *pesante marc.*. The system concludes with a *f* dynamic marking.

Fourth system of a piano score. The right hand features a melodic line with a slur and a fermata. The left hand accompaniment is rhythmic. The dynamic marking is *f*. The tempo marking is *Tempo I.*. The system concludes with a *f* dynamic marking.

Fifth system of a piano score. The right hand has a melodic line with a slur and a fermata. The left hand accompaniment is rhythmic. The dynamic marking is *ff*. Performance instructions include *allarg.* and *Pesante.*. The system concludes with a *ff* dynamic marking and an asterisk.

# 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 written for piano and consists of five systems, each with a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece is marked 'Andante cantabile' with a tempo of 68-66 beats per minute. Performance instructions include 'mf dolce espress.', 'armonioso p', 'più rinforzando', 'più p', 'molto espr.', 'poco f', 'dolce espr.', 'poco largam.', and 'molto espr.'. Fingerings and pedaling are indicated throughout the piece.

espr.

animandosi e cresc. più a più

espr.

poco largamente

espress.

dolce grazioso

rallent. smorz. Tempo I.

mf dolce espresso.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. The key signature has two flats. The instruction *piu rinforzando* is written above the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand accompaniment is marked with *poco largamente* and *piu p*. The instruction *piu p* is written above the right hand.

Third system of musical notation. The right hand features a more complex melodic line with slurs. The left hand accompaniment is marked with *molto espr.*. The instruction *molto espr.* is written above the right hand.

Fourth system of musical notation. The right hand is marked with *tranquillo* and *espr.*. The left hand is marked with *sempre f* and *espr.*. The instruction *espr.* is written above the right hand. Fingerings are indicated below the left hand notes.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand accompaniment is marked with *ff* and *ff R.H.*. The instruction *ff* is written above the right hand. The system concludes with a double bar line and a repeat sign.

Aufführungsrecht  
vorbehalten.

# Aus einem alten Klavierbüchlein.— Old Harpsichord Tunes.

Walter Niemann, Op. 55. No 20.

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

*R.H. legato*  
*mf*

*L.H.*

*tranquillo* *espr.*

*rallent. - - in tempo* *poco rit. - - in tempo*

*R.H. legato*  
*mf*

*L.H.*

*tranquillo* *espr.* *rallent. - -*



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

*lusingando*  
*piu a piu*  
*1 cresc.*  
*marc.*

*marc.*  
*marc.*

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

*poco*  
*L.H.*

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

Aufführungsrecht  
vorbehalten.

# Zwiegespräch. — Dialogue.

Walter Niemann, Op. 55. No 21.

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

Mit zärtlichster Hingebung.

The musical score is written for piano and consists of four systems of music. Each system has a treble and bass clef staff. The first system begins with a *dolce* marking and a piano (*p*) dynamic. It includes a *rall.* marking and a fermata over a measure. The second system features a *rall.* marking and an *espr.* (espressivo) marking. The third system includes a *poco cresc.* (poco crescendo) marking and an *espr.* marking. The fourth system starts with a *rall.* marking, followed by an *in tempo espr.* marking, and concludes with a *poco cresc.* marking. The score contains various musical notations including slurs, ties, and dynamic markings.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the right hand and a bass line in the left hand. Performance markings include *rall. molto* and *in tempo rall. dolce*. A dynamic marking of *pp* is present. A section of the bass line is marked *L.H.* with fingerings 2 and 1. The system concludes with a repeat sign.

Second system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the right hand and a bass line in the left hand. Performance markings include *in tempo*, *rall.*, and *in tempo*. The system concludes with a repeat sign.

Third system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the right hand and a bass line in the left hand. A performance marking of *espress.* is present. The system concludes with a repeat sign.

Fourth system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music features a melodic line in the right hand and a bass line in the left hand. Performance markings include *dolce* and *pp*. A section of the bass line is marked *L. R.H.*. The system concludes with a repeat sign.

Aufführungsrecht  
vorbehalten.

## Zorn. — Anger.

Presto adirato (M.M. ♩. = 116).  
In stürmischem und wütendem Drängen.

Walter Niemann, Op. 55. No. 22.

*string.*

*sempre ff e molto agitato*

*marcatissimo*

*ff*

*ffz*

*string.*

*string.*



Aufführungsrecht  
vorbehalten.

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

Vivo, quasi Presto (M.M. ♩ = 168–170).  
*Flüchtig und leicht dahineilend.*

Walter Niemann, Op. 55. No 23.

*p ed egualmente*

*copp.*

*poco rall. - dolce*

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

*And.*

*in tempo*

*p*

5  
*And.*

*And.*

*poco più rinforzando*

4 3  
*And.*

*ff stacc. con bravura*

*pp*

*pp*

1 1 1 1 1  
1 1 1 1 1  
*And.* \* *And.* \*

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# Klage. — Lament.

Walter Niemann, Op. 55. No 24.

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

*poco f*

*largamente* *pochiss. rit.*

*in tempo*



*largamente*

*cresc. più a più*

*molto rall.* - *ten.* - *in tempo*

*ff con disparazione*

*marc.*

*largamente*

*cresc.*

*A molto*

*Lento.*

*ffz*

*f*

*ff e largamente*

*ffz*