

*Karl Thiessen freundschaftlich zugeeignet.*

*Musikalisches  
Bilderbuch*  
*nach Kate Greenaway.*

*Sechszehn*  
*Vortrags- und Übungsstückchen*  
*in fortschreitender Reihenfolge*  
*für*  
*Pianoforte*  
*von*

*Walter Niemann*

*Neue, vom Komponisten sorgfältig durchgesehene Auflage*

*Op. 19.*

*Eigentum des Verlegers für alle Länder.  
Aufführungsrecht vorbehalten.*

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# INHALT

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Aufführungsrecht vorbehalten.

## 1.

## Wiegenlied für die Puppe.

The Doll's Lullaby. Melodischer Ausdruck. Berceuse pour une poupée.

*Most certainly I hardly know  
If she has doll or baby;  
Perhaps you know, you are so wise,  
And think me but a gaby.*

„Püppchen, Püppchen im Arme mein,  
Laß nun das Weinen und schlafe ein;  
Mach' deine Äuglein richtig zu,  
Wende dein Köpfchen, der Schlaf kommt im Nu.

Walter Niemann, Op. 19. No 1.

Molto moderato.

*wiegend*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a piano introduction marked *sempre pp*. The melody features a series of chords and eighth notes, with some notes marked with fingerings (5, 3, 2, 4, 2). The lower staff is in bass clef and provides a simple accompaniment. The system concludes with a *poco espress.* marking.

The second system continues the piece. The upper staff features a melodic line with various ornaments and fingerings (4, 3, 3, 2, 4, 3). The lower staff continues the accompaniment. The tempo is marked *legatissimo*.

The third system shows the continuation of the melody and accompaniment. The upper staff includes a *poco rit.* marking. The lower staff maintains the accompaniment pattern.

The fourth system features a *pp una corda* marking in the upper staff, indicating a very soft dynamic and the use of the piano's soft pedal. The melody is marked *ten.* (tenuto). The lower staff continues the accompaniment. The system ends with a *più pp* marking.

Die Verse Mrs. Sale Barkers (Helene Binders in deutscher Übersetzung) sind Kate Greenaways Geburtstagsbuch für Kinder (München, Theodor Stroefers Kunstverlag) entnommen.

*p tre corde* *dim.* *e* *rit.*

*in tempo*  
*sempre pp*  
*poco espress.* *legatissimo*

*poco rinf.*

*poco rit. e dim.* *pp una corda* *ten.* *ten.* *più pp* *ten. mo -*

*ten.* *ren* *do* *ppp*

# Am Weihnachtsabend.

Christmas Eve.

Melodischer Ausdruck.

Soir de Noël.

*Christmas! Hear the joy-bells ringing,  
Glad hymns in the churches singing;  
Of His mercy, of His power,  
And the gifts good angels shower!*

So feierlich sieht die Erde aus  
Am frohen Weihnachtsmorgen;  
Ein Friedensengel fliegt um's Haus  
Und mildert alle Sorgen.

Walter Niemann, Op. 19. No 2.

Molto sostenuto e teneramente.

*pp e sempre dolce*

*dol.*  
*pp*

*rinforz.*  
*mp espress.*  
*dim.*

*pp*  
*rinforz.*

*mp espress.*  
*dim. e rit.*

3.

# Der kleine Soldat.

The Little Soldier. Scharfe Rhythmik. Le petit soldat.

*Running along with his flag in his hand,  
To frighten the cows away;  
We see but his back, and the crown of his hat,  
His face, p'rhaps, some other day.*

„Ei, Fritzchen, wenns nur vom Herrn Hauptmann  
nichts setzt!  
Du trägst die Fahne und kommst heut zuletzt!  
Alle Soldaten sind fertig und stehn wie 'ne Wand,  
Deine Beine, mein Fritzchen, die nimm in die Hand!“

Walter Niemann, Op. 19. No 3.

**Allegro non troppo marziale.**

The first system of musical notation consists of two staves (treble and bass clef) with a grand staff brace. The key signature has one flat (B-flat), and the time signature is common time (C). The music begins with a *mf* dynamic marking. The first measure features a 5/3 fingering in the right hand and a 3/2 fingering in the left hand. Subsequent measures include 3/1 and 4/1 fingerings in the right hand, and 1 and 8 fingerings in the left hand.

The second system continues the piece. It features a 1 fingering in the right hand and a 5/3 fingering in the left hand. The right hand has a 4/2 fingering, and the left hand has a 4/2 fingering. The system concludes with a 5 fingering in the left hand.

The third system shows the right hand with a 1 fingering and the left hand with a 5 fingering. The right hand has a 2 fingering, and the left hand has a 1 fingering. The system ends with a *mf* dynamic marking and a 1 fingering in the left hand.

The fourth system begins with a second ending bracket labeled '2.'. The right hand has a *mf* dynamic marking and a 1 fingering. The left hand has a 1 fingering. The system includes a *quasi Trombe* marking and a *marc.* (marcato) marking. Fingerings include 3/1, 4/1, 5, 4, 2, 3, 4, and 3 in the right hand, and 1, 2, 3, 4, and 3 in the left hand.



5  
1  
*marc.*  
*poco*  
*c*  
*poco*

*rit.*  
*a tempo*  
4  
1

*poco sostenuto*  
4 4 3 5 3 5 5  
1 1 1 1 1  
*ff*  
5 3 5  
1 2 1 1 4

## 4.

## Die Mühle.

The Mill.

Terzen- und Triller-Vorübung.

Le moulin.

*Windmills, like weathercocks, turn with the wind,  
And change, as indeed they may;  
Some little folks are exactly the same,  
Perhaps this is their birthday!*

Bald dreht mein Mühlchen links sich herum  
Und bald nach der andern Seit;  
Grad wie das Flatterköpfchen  
Von manchen kleinen Leut.

Andantino.

Walter Niemann, Op. 19. No 4.

*In sehr taktmäßiger gleichförmiger, doch ruhiger Bewegung.*

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a piano (*p*) dynamic and features a series of chords and eighth notes, with a triplet of eighth notes in the first measure. The lower staff is in bass clef with a 2/4 time signature, playing a steady eighth-note accompaniment. The instruction *col Ped.* is written below the bass staff.

The second system continues the piece with two staves. The upper staff features a triplet of eighth notes in the second measure. The lower staff maintains the eighth-note accompaniment. The piece continues with similar rhythmic patterns and chordal structures.

The third system of the score shows the continuation of the piece. The upper staff has a triplet of eighth notes in the second measure. The lower staff continues with the eighth-note accompaniment. The music maintains its steady, rhythmic character.

The fourth system concludes the piece. The upper staff begins with the instruction *poco rinf.* and features a triplet of eighth notes in the second measure. The lower staff continues with the eighth-note accompaniment. The instruction *ben legato* is written above the upper staff. The piece ends with a final chord in the upper staff.

4 5 5 4  
2 3

*dim.* *e*

*in tempo*

5 4 5 4  
1 1

*poco rit.* *p*

7 7

7

*dol. e ben legato*

2 1 3 5 5 4 5

*p* *pp*



*poco* *più* *agitato*

*cresc.* *molto* *stringendo*

The first system of music consists of two staves. The treble staff begins with a *poco* dynamic and a 4-measure phrase, followed by a *più* dynamic section with a 3-measure phrase and a *cresc.* marking. The *molto* dynamic section follows, leading into an *agitato* section with a *stringendo* marking. The bass staff provides a steady accompaniment with eighth notes.

*f* *rit.*

The second system continues the piece. The treble staff features a *f* (forte) dynamic and a *rit.* (ritardando) marking towards the end. The bass staff continues with rhythmic accompaniment, including some chords and eighth notes.

Tempo I.

*f*

The third system is marked *Tempo I.* and begins with a *f* dynamic. The treble staff has a melodic line with a slur, while the bass staff provides a rhythmic accompaniment.

*p*

The fourth system starts with a *p* (piano) dynamic. The treble staff has a melodic line with a slur, and the bass staff continues with rhythmic accompaniment.

*poco più sostenuto e mo - - ren - - do*

*pp* *pp*

*ped.* \*

The fifth system is marked *poco più sostenuto e mo - - ren - - do*. It begins with a *pp* (pianissimo) dynamic. The treble staff has a melodic line with a slur, and the bass staff provides a rhythmic accompaniment. There are *ped.* (pedal) markings with an asterisk and a fermata at the end of the system.

## 6.

## Lieschen tanzt Menuett.

Ein kleiner Kampf mit den Verzierungen.

## Lisette dances a Minuet.

Miss Roundabout's dressed to go to a ball,  
 You'd think her so stout that she can't dance at all;  
 But she is so light, she's just like a balloon,  
 And thinks that each dance is over too soon.

## Le menuet de Lisette.

Ich tanze für mein Leben gern,  
 Wollt Ihr es einmal sehn?  
 Häckchen, Spitzchen, eins, zwei, drei  
 Und dann muß man sich drehn!

Walter Niemann, Op. 19. No 6.

## Alla Minuetto.

The first system of musical notation for 'Alla Minuetto' is in 3/4 time with a key signature of one sharp (F#). It begins with a *dol.* (dolce) marking and a piano (*p*) dynamic. The right hand features a series of chords and eighth notes, while the left hand provides a simple accompaniment. Fingerings are indicated with numbers 1-5. The system concludes with a *poco rinf.* (poco rinforzando) marking.

The second system continues the piece, featuring a *tr* (trill) in the right hand and a *dol.* marking. The dynamics remain piano (*p*). The notation includes various fingerings and a *ped.* (pedal) marking at the end of the system.

The third system shows a change in dynamics to *mp* (mezzo-piano) and a *dol.* marking. The right hand has more complex rhythmic patterns, including eighth and sixteenth notes. The system ends with a *ped.* marking.

The fourth system begins with a *poco rit.* (poco ritardando) marking and a piano (*p*) dynamic. It includes a *in tempo* marking, indicating a return to the original tempo. The system concludes with a *ped.* marking.

*poco rinf.*

*tr*

*Ped.*

*Fine*

Trio. A la Musette

*dol.*

*sempre pp*

*col Ped.*

*poco rit.*

*a tempo*

*sempre pp*

mo - - - ren - - - do

Minuetto da capo senza repetizione al Fine

# Die kranke Puppe.

The invalid Dolly.

Gebundenes Spiel.

La poupée malade.

"Dolly, Dolly, tell me, dear,  
 Do you like your ride?  
 The go-cart's small, but so are you,  
 There's room for more beside?"

Mietzchens Puppe hatte Fieber  
 Und den Schnupfen dabei,  
 Nun fährt Mama spazieren  
 Ohne Decke, ei, ei!

Walter Niemann, Op. 19. No 7.

Andantino doloroso.

*p e sempre molto legato*

*mp espress*  
*rinforz.*  
*mf*  
*piangendo*

*fleBILE*  
*dim.*  
*rit.*  
**Tempo I.**  
*p e sempre molto legato*

*lamentoso*  
*fp*  
*espress.*

*molto dolente - smorz. rit.*  
*fp*  
*dim.*  
*pp*  
 Ped.



# Der erste Schulgang.

The first time to School.

Scharfes Taktgefühl.

La première journée scolaire.

*This is Phil, who says he's ill,  
And cannot go to school;  
He's running just the other way  
He will grow up a fool.*

„Flink, dreh' dich nach der andern Seite,  
Du kleiner Tunichtgut!  
Dort liegt die Schule, dorthin schreite,  
Faulenzen ist nicht gut!“

Moderato alla marcia.

Walter Niemann, Op. 19. No 8.

First system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *mf*, *non legato*, *mp*, *cresc.*. Fingerings: 5, 3, 3, 5, 3, 2, 1, 2, 2, 2, 1. Pedal: 5, 2, 2.

Second system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *sem.*, *pre*, *f*, *mf*. Fingerings: 4, 5, 3, 1, 1, 5, 3, 1, 1. Pedal: 1, 1, 5. *Red. \**

Third system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *p molto piangendo*, *mf*, *non legato*, *p*, *poco*. Fingerings: 5, 3, 4, 2, 4, 2, 5, 3, 1, 2, 4, 2, 3, 1. Pedal: 1, 3, 5, 3, 2, 1.

Fourth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *rit.*, *mf mit gesteigerter Bestimmtheit*, *mp*. Fingerings: 5, 4, 2, 2. Pedal: 1, 2.

Fifth system of musical notation. Treble and bass clefs. Key signature: one sharp (F#). Time signature: common time (C). Dynamics: *cresc.*, *sem.*, *pre*, *f*. Fingerings: 2, 2, 3, 1, 1. Pedal: 1, 1. *Red. \**

9.

Ein kleiner Tiroler Ländler.

A little Tyrolese. Leichtigkeit und Anmut. Une petite tyrolienne.

There was an old woman whose hat  
Was all peaked, and not at all flat;  
On her back was a hump,  
That stuck out in a lump,  
'Twas a trouble to her when she sat.

Im schönen, fernen Tyrolerland  
Ich einst ein altes Frauchen fand,  
Die ging mit dem hohen spitzen Hut  
Drei Meilen zur Kirche gar wohlgenut  
Einen Zweig Rosmarin in der Hand.

Walter Niemann, Op. 19. No 9.

Im gemütlichen Ländlertempo.

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef contains a supporting line with chords and single notes. The key signature has two flats.

Second system of musical notation. It includes dynamic markings such as *dol.* (dolce) and fingering numbers like 4, 2, 3, 1. The treble clef has a melodic line with slurs and ties. The bass clef has a more rhythmic accompaniment.

Third system of musical notation. It features dynamic markings including *mf cant.* (mezzo-forte cantabile), *p* (piano), and *rinforz.* (rinforzando). The treble clef has a melodic line with slurs and ties. The bass clef has a supporting line with chords and single notes.

Fourth system of musical notation. It includes dynamic markings such as *p* (piano), *dimin.* (diminuendo), and *sem* (sempre). The treble clef has a melodic line with slurs and ties. The bass clef has a supporting line with chords and single notes.

Fifth system of musical notation. It includes dynamic markings such as *Poco sostenuto espress.* (poco sostenuto espressivo), *pp* (pianissimo), and *rit.* (ritardando). The treble clef has a melodic line with slurs and ties. The bass clef has a supporting line with chords and single notes.

10.

Blumen zu Mariechens Geburtstag.

Kampf mit dem Rhythmus.

Mary's Birthday Bouquet.

L'anniversaire fleuri de mariette.

A pot of spring flowers before me stands,  
Primroses fresh and fair;  
Telling of days that are coming soon  
When their sweetness fills the air.

Heut grüßen dich zum Geburtstag  
Die Frühlingsblumen so licht;  
Und jede der duftigen Blüten  
Von Hoffnung und Freude spricht.

Walter Niemann, Op. 19. N<sup>o</sup> 10.

Andante molto teneramente e tranquillo.

The musical score is written for piano in G major and 3/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings such as 5, 2, 1, 5, and 1. The second system features a *rinforz.* (ritornello) marking and includes fingerings like 5, 8, 4, 5, 4, 3, 2, 4, 1, 3, 2. The third system is marked *tenerezamente* and *mp* (mezzo-piano), with a *dol.* (dolente) marking and *espress.* (espressivo) instruction. The fourth system continues with *dol.* and *espress.* markings, including fingerings like 2, 1, 1, 5, and 2, 4.

1 2 3

*rinf.*

*fp*

*in tempo*

*rinforz.*

*fp*

*teneramente*

*mp*

*espress.*

1 1 4 2 1 5

*fp*

*pp*

*ppp*

do sem pre

*ped.*

## 11.

## Springinsfeld.

Eine kleine Staccato - Studie

The Tomboy.

Etourneau.

*Margery has a new skipping rope,  
Margery skips all the day;  
Bobby and Bill hate the skipping,  
For Margery with them won't play.*

Wer schenkte nur Toni'n den neuen Strick?  
„Dem bin ich recht böse!“ „Warum?“  
„Sie spielt nicht mit mir, sie erzählt mir nichts.  
Sie springt nur immer herum!“

Walter Niemann, Op. 19. No 11.

Allegro con brio e scherzando.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). 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 with chords and single notes. The dynamic marking *p e sempre staccato* is placed below the first measure of the upper staff. The system concludes with the marking *poco marc.* at the end of the lower staff.

The second system continues the piece with two staves. The upper staff features a melodic line with a prominent four-measure rest in the first measure, followed by eighth-note patterns. The lower staff provides a steady accompaniment. The dynamic marking *p* is placed at the end of the system.

The third system consists of two staves. The upper staff continues the melodic development with eighth-note patterns and slurs. The lower staff provides a consistent accompaniment. The system ends with the marking *poco marc.*

The fourth system is the final one on the page, consisting of two staves. The upper staff features a melodic line with dynamic markings *f* and *mp*. The lower staff provides a harmonic accompaniment. The system concludes with a double bar line and a *ped.* marking.

mp  
mf f

This system contains two staves. The upper staff has a melodic line with accents and slurs, marked *mp*. The lower staff has a bass line with slurs and accents, marked *mf* and *f*. There are several *ped.* markings in the lower staff.

poco rinforz.  
leggierissimo  
mf

This system continues the two-staff notation. The upper staff has a melodic line with a *5* fingering indicated. The lower staff has a bass line with slurs and accents. The marking *leggierissimo* is placed above the upper staff, and *mf* is placed above the lower staff.

in tempo  
p e sempre staccato  
poco marc

This system features a melodic line in the upper staff with slurs and accents, marked *in tempo*. The lower staff has a bass line with slurs and accents, marked *p e sempre staccato*. The marking *poco marc* appears at the end of the system.

p

This system continues the two-staff notation. The upper staff has a melodic line with slurs and accents. The lower staff has a bass line with slurs and accents. A *p* dynamic marking is placed above the lower staff.

strepitoso  
mf ff  
poco marc.

This system features a melodic line in the upper staff with slurs and accents, marked *strepitoso*. The lower staff has a bass line with slurs and accents. The marking *mf* is placed above the lower staff, and *ff* is placed above the upper staff. The marking *poco marc.* appears at the end of the system.

# 12.

## Jagdstück.

Selbständigkeit und Ablösen der Hände.

A Hunting Piece.

A la schasse.

*There was an old person who heard  
Some shots fired near, at a bird;  
Said he, "Now I remember,  
'Tis the first of September;  
But there flies the fortunate bird!"*

*Hört ihr das Jagdhorn blasen  
Durch Wald und Au und Flur?  
Vorbei ist fröhliches Grasen,  
Flink, flink, ihr muntern Hasen,  
Der Feind ist auf der Spur!*

Walter Niemann, Op. 19. No 12.

**Allegro con brio.**

First system of musical notation. Treble clef, bass clef. Time signature 6/8. Dynamics include *f* and *mf*. Fingerings are indicated with numbers 1-5. The right hand (r. H.) plays a melodic line with eighth notes, while the left hand plays a bass line with eighth notes.

Second system of musical notation. Treble clef, bass clef. Dynamics include *mf*, *cresc.*, and *marc.*. Fingerings are indicated with numbers 2, 3, 4. The right hand continues the melodic line, and the left hand plays a bass line with eighth notes.

Third system of musical notation. Treble clef, bass clef. Dynamics include *f*. The instruction *lustig schmetternd* is written above the staff. Fingerings are indicated with numbers 1, 2, 3, 4, 5. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.

Fourth system of musical notation. Treble clef, bass clef. Dynamics include *f*. Fingerings are indicated with numbers 1, 2, 3, 4, 5. The right hand plays a melodic line with eighth notes, and the left hand plays a bass line with eighth notes.



*f* *r.H.*

*mf* *cresc.*

*f* *r.H.* *sfz*

*lustig schmetternd*

*f* *f*

*Sostenuto* *Echo*

*ff* *mf* *pp* *ppp*

# Bächlein im Walde.

Eine kleine Trillerstudie.

The Brooklet in the Forest.

Le ruisselet dans la forêt.

*When I have no flowers, I love the leaves so green;  
And the dainty leaf of a creeping plant is prettiest to be seen;  
And if I can have flowers, with them I leaves entwine,  
So round the clustering blossoms lie the leaves of the  
creeping vine.*

Schau ich früh am Morgen durch's Fenster klein,  
So grüßt schon ein frischer Zweig herein,  
Lockt mich hinaus in Feld und Au,  
Wo die Erde grün und der Himmel blau.

Walter Niemann, Op. 19. No 13.

Molto moderato, in modo pastorale.

The musical score is written for piano and bass. It features a treble and bass clef with a key signature of one flat (F major) and a 3/4 time signature. The piece is marked 'Molto moderato, in modo pastorale'. The notation includes various dynamics such as *p*, *pp*, *p<sub>1</sub>*, and *mp*, as well as performance instructions like 'mit Ped.', 'espress.', and 'Ped.'. Fingerings and articulation marks are clearly indicated throughout the score.

1 3 2 4 5 7

*poco* *cresc.*

*Ad.*  $\frac{2}{4}$

4 3 2 7

*poco rit. e dimin.* *p* *mp*

*Ad.* *espress.*

*poco* *cresc.*

*Ad.*

5 4 5 7

*poco f*

$\frac{5}{4}$   $\frac{4}{5}$   $\frac{4}{5}$

4 3 3 2 1 1 1

*poco* *sosten.* *pp*

First system of musical notation, consisting of a treble and bass clef. The treble clef contains a melodic line with eighth and sixteenth notes, while the bass clef contains a rhythmic accompaniment of eighth notes. A large slur encompasses the entire system.

Second system of musical notation. The treble clef has a melodic line with slurs and fingering numbers (4, 5, 4, 5, 2, 3). The bass clef has a rhythmic accompaniment. Performance instructions include *espress.* above the treble staff, *dim.* above the bass staff, and *poco* above the bass staff. A fermata is present over the final note of the treble staff.

Third system of musical notation. The treble clef has a melodic line with slurs and fingering numbers (5, 1, 5). The bass clef has a rhythmic accompaniment. Performance instructions include *poco* above the bass staff and *pp mormorando* above the bass staff.

Fourth system of musical notation. The treble clef has a melodic line with slurs and fingering numbers (4, 2). The bass clef has a rhythmic accompaniment with slurs and fingering numbers (3, 5, 2, 1, 3, 4, 1, 3, 2). Performance instructions include *dol.* above the treble staff, *p* above the bass staff, *dim.* above the bass staff, *sempre* above the bass staff, and *sempre pp e legatissimo* below the bass staff.

Fifth system of musical notation. The treble clef has a melodic line with slurs and a fermata. The bass clef has a rhythmic accompaniment. Performance instructions include *pp* above the treble staff and *pp* above the bass staff. Pedal markings *Ped. \* Ped.\** are located below the bass staff.

## 14.

## Die Schlittenfahrt.

The Sleigh Ride. Kleine melodische Etüde. En traîneau.

A coachman ready for the road,  
 Wrapped up from chin to toes;  
 He has something tragic on his mind,  
 Which troubles ere he goes.

„Wer will mit in den Schlitten,  
 'S gibt Schellengeläut,  
 Kommt laßt euch erbitten,  
 Ihr kleinen Leut!“

Walter Niemann, Op. 19. N<sup>o</sup> 14.

Allegro giocoso.

*p mit silberhellem Glöckchenton*

*pp*

*f*

*sempre pp*

*poco*

*cre*

*in tempo*

*p*

*pp*

*f*

*rf*

*sempre pp*

*poco*

*cresc.*

*pp*

2/4

## 15.

## Circus.

Staccato - Studie.

The Circus.

Cirque.

*A clown, or a jester, I fancy this man,  
But really I can't be sure, think as I can;  
His hair stands on end, and his waist's very long,  
And he looks just as if he were singing a song!*

Fleiß'gen Kindern, die gut lernen,  
Steht mein Circus offen heut;  
Lust'ge Sprünge kann ich zeigen,  
Flink herein, Ihr kleinen Leut!

Molto giocoso quasi Presto.

Walter Niemann, Op. 19. No 15.

The musical score is written for piano and treble clef. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'Molto giocoso quasi Presto'. The piece is in a single system of six systems of two staves each. The first system starts with a forte (*f*) dynamic. The second system includes a fortissimo (*sfz*) dynamic. The third system features a mezzo-forte staccato (*mf stacc.*) dynamic. The fourth system also includes a mezzo-forte staccato (*mf stacc.*) dynamic. The fifth system includes a fortissimo (*sfz*) dynamic. The sixth system includes a mezzo-forte (*mf*) dynamic. The score is filled with various musical notations, including slurs, accents, and staccato markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence.

mf sfz mf

f cresc. e so - ste

a tempo giocoso un - to ff mf stacc.

sfz f

p stacc. cre



3 1 4 4 1 3 1 8 4 8 4 2 1  
- sem - - pre e poco strin - gen -  
1 2 1 2 4 1 2 4 1 2 1

do , sfz mf stacc. sfz  
2 1 3 2 4

mf pomposo f

cre scen do stacc.

sfz sfz ff

16.

Frau Pichel und ihr Mops.

Eine kleine Gavotte

Mother Hubbard and her Dog.

aus Biedermeiertagen.

Madame Pichel et son chien.

*This funny old woman takes care of her dog,  
Her sun-shade protects her and it;  
"It's the dog-days, you know, and think, if poor Flo  
Went mad," said she, "and then bit!"*

Als die Hundstage wieder herbeigekommen,  
Hat Frau Pichel ihr Möpschen an's Schnürchen  
genommen,  
Den mächtigen Schirm über sich und ihn,  
So sieht man Frau Pichel durch's Dörfchen ziehn.

Walter Niemann, Op. 19. No 16.

Andantino piacevole.

Zierlich und sehr gemessen im Tempo (nicht alla breve)

*dol.*  
*p*

*dolcissimo*  
*pp*

*a tempo*  
*poco rit.* *p* *poco*

*rinf.* *fp* *dim.* *e poco rit.* *sfz* *p* *f* *sfz* *p*

Frau Pi-chel und ihr Mops! **Più agitato.** Der Mops bellt und faucht

Tempo I.

sehr süß zuredend, gemessen

losfahrend

*f sfz* *cresc.* *sfz* *sfz* *stringendo* *p* *molto*

Molto più agitato.

Der Mops bellt und faucht wieder

Tempo I.

noch süßer  
*dolciss.*

losfahrend

*sfz* *p* *f sfz* *p* *f sfz* *cresc.* *sfz* *sfz* *stringendo* *pp* *molto*

zuredend, gemessen

*a tempo*

*poco rit.* *p*

Frau Pichel und ihr Mops verschwinden in der  
Ferne dem Blick.

*poco rinf.* *p* *dim.* *pp* *ma poco marc.* *pp* leise knurrend

mo - ren - do

*pp* *r.H.* *l.H.*

# Beliebte Sammelwerke

FÜR KLAVIERSPIELER

- Behr, François. *Album*. 5 beliebt. Salonstücke no. 3. — <sup>M.</sup>
- Dugge, Wilhelm. Op. 22. *Immaginette Toccate*. 8 instruktiv geordnete und mit Fingersatz versehene melodiose Charakterstücke ... no. 1. —
- Ende, H. vom. Op. 10. *Schatzkästlein*, enthaltend die Meisterwerke der Lied- und Tanzform für Klavier in Beispielen unserer berühmtesten Meister, unter Berücksichtigung der Form und Schwierigkeit geordnet und erläutert von H. vom Ende. 4 Bände ..... je no. 2. —
- Band Ia: Die einfache Liedform. 73 Beispiele. Satz. Periode. Ein-, zwei- und dreiteilige Liedform.
- Band Ib: für Vorgerücktere: Die einfache Liedform. 71 Beispiele.
- Band II: Die zusammengesetzte Liedform. 30 Beispiele.
- Band III: Zusammengesetzte und erweiterte Liedform. 19 Beispiele.
- Band Ia, II, III zusammen ..... no. 6. —
- Ein Werk, einzig in seiner Art: eine praktische Formenlehre, ein klavierpädagogisches Werk, eine musterhafte Sammlung von auserlesenen Klavierstücken.
- Op. 13. *10 deutsche Volkslieder*. ..... no. 1.50
- Erika-Album. Sammlung leichter melodischer Salonstücke ..... no. 1.50
- Frey, Martin. Op. 74. *Bilder aus dem Walde*. 6 Klavierstücke für die Jugend ..... no. 1.50
- Aus Biedermeier-Tagen*. 7 Tänze f. d. Jugend no. 1.50
- Godard, Benjamin. *Piano-Album*. 16 Klavierstücke ausgewählt, bezeichnet und herausgegeben von Walter Niemann ..... no. 3. —
- Haas, Joseph. Op. 10. *Kinderlust*. 10 kleine Vortragsstücke ..... 1.80
- Jensen, Adolf. *Album*. 12 auserlesene Lieder, übertragen von Theodor Kirchner ..... no. 1.50
- Kahn, Robert. *Album*. 8 ausgewählte Klavierstücke ..... no. 2. —
- Kirchner, Theodor. Op. 78. *Les mois de l'année*. 12 kleine Stücke. In Kabinettformat mit 12 farbigen Bildern ..... no. 3. —
- Koschat, Thomas. *Album*. Auswahl der beliebtesten Kärntner Lieder mit unterlegtem Text. 5 Bände ..... je no. 2. —
- Walzer-Album*. 10 der schönsten und beliebtesten Kärntner Walzer (mit Gesang ad libit.) 2 Bände ..... je no. 3. —
- Kremser, Eduard. *6 altniederländische Volkslieder* mit hinzugefügtem Text ..... no. 1.50

- Niemann, Walter. Op. 19. *Musikalisches Bilderbuch* nach Kate Greenaway. 16 Vortrags- und Übungsstückchen in fortschreitender Reihenfolge ..... no. 3. — <sup>M.</sup>
- Op. 34. *Fürs Haus*. 8 kleine lyrische Stücke nach Worten von Johann Hinrich Fehrs ..... no. 1.50
- Pracht, Robert. Op. 7. *Jugend-Album*. 16 leichte Stücke ..... no. 2. —
- Richter, H. Ernst. Op. 28. *O holde, schöne Jugendzeit*. Album effektvoller, aber leicht spielbarer Klavierstücke ..... no. 1.50
- Salon-Album, herausgegeben von Uso Seifert. 3 Bände ..... je no. 1.50
- Bd. I, 11 Stücke. Bd. II, 15 Stücke. Bd. III, 18 Stücke.
- Geschmackvolle Zusammenstellungen von modernen, mittelschweren Salonstücken bester Gattung
- Sartorio-Album. Op. 229. 30 leichte und melodiose Unterhaltungsstücke ohne Oktavenspannung. Heft I, II, III ..... je no. 1.50
- Zusammen in einem Bande ..... no. 3. —
- Eine sehr instruktiv gehaltene Sammlung, die dem Schüler manche reizende, willkommene Abwechslung bietet.
- Neues Weihnachts-Album*. 40 beliebte Weihnachtslieder, -Fantasien und -Stücke. 2 Bände, ..... je no. 1.50
- Sträßer, Ewald. Op. 7. *Stimmungsbilder*. 14 Vortragsstücke ..... no. 2. —
- Tschaikowsky, P. *Album*. 10 beliebte Stücke. Neue durchgesehene und mit Fingersatz bezeichnete Ausgabe ..... no. 2. —
- Weigl, Bruno. *10 kleine Vortragsstücke* ... no. 1.50
- Weinwurm, Rudolf. *Aspenstimmen aus Österreich* ..... no. 1.50
- Wilm, Nicolai von. Op. 8. *Schneeflocken*. 6 Klavierstücke ..... no. 2. —
- Album*, herausgegeben von Otto Klauwell. 2 Bände ..... je no. 2. —
- Band I: 19 Stücke, leicht bis mittelschwer.
- Band II: 9 Stücke, mittelschwer.
- Eine sorgfältig getroffene Auswahl der besten Klavierstücke dieses beliebten Komponisten.
- Zuschneid, Karl. *Kabinettstücke* aus der neueren Klavierliteratur ausgewählt, bezeichnet und herausgegeben. 2 Bände ..... je no. 4. —
- Band I: 27 Stücke
- Band II: 17 Stücke
- Für gebildete Klavierspieler ein Hausschatz gehaltvoller Klaviermusik aus den letzten Jahrzehnten.

LEIPZIG / VERLAG VON F. E. C. LEUCKART