Ernst Naumann

1832 - 1910

Fünf Impromptus

für Pianoforte zu vier Händen

op. 8

herausgegeben nach dem Erstdruck im Verlag Rieter-Biedermann

Karl Ernst Naumann wurde 1832 in Freiberg (Sachsen) als Sohn des Geologieprofessors Carl Friedrich Naumann (1797-1873) geboren. Zugleich war er ein Enkel des berühmten Dresdner Hofkapellmeisters Johann Gottlieb Naumann (1741-1801). Nach dem Umzug der Familie nach Leipzig studierte er dort bei dem Organisten Johann Gottlob Schneider (1789–1864), und den späteren Thomaskantoren Moritz Hauptmann (1792-1868) und Ernst Friedrich Richter (1808-1879). Er promovierte an der Universität Leipzig zu einem Thema aus der Theorie der Tonsysteme. 1860 wurde er zum städtischen Musikdirektor und Organist in Jena berufen, eine Position, die er Zeit seines Lebens nicht wieder aufgab.

Robert Schumann erwähnt Naumann in seinem berühmten Artikel „Neue Bahnen“, mit dem er den jungen Brahms über Nacht bekannt machte, in einer Fußnote als eines von „manchen neuen, bedeutenden Talenten“. Naumann pflegte Kontakte mit vielen berühmten Komponisten seiner Zeit, darunter Brahms, dessen Altrhapsodie er als Dirigent uraufführte, Liszt und d'Albert.

Naumann war unermüdlich als Herausgeber und Bearbeiter u.a. der Werke Bachs, Mozarts und Haydns tätig. Daneben ist sein eigenes kompositorisches Schaffen klein geblieben und hauptsächlich auf Kammermusik und Lieder beschränkt. Naumann veröffentliche als erster in Deutschland eine Sonate für Bratsche, eines seiner Lieblingsinstrumente, und Klavier. Stilistisch sind seine Werke, wie auch die vorliegenden 1865 erschienenen *Fünf Impromptus* für Klavier zu vier Händen, an Schumann und Mendelssohn orientiert. Für alle Freunde des vierhändigen Spiels stellen sie eine lohnende musikalische Wiederentdeckung ohne große technische Schwierigkeiten dar.

Karl Ernst Naumann was born as a son of Carl Friedrich Naumann (1797-1873), a professor of geology, in Freiberg (Saxony) in 1832. He was a grandson of the famous Dresden music director and court composer Johann Gottlieb Naumann (1741-1801). After his family moved to Leipzig, he studied with the organist Johann Gottlob Schneider (1789–1864) as well as the future *Thomaskantors* Moritz Hauptmann and Ernst Friedrich Richter. He completed his PhD at Leipzig University with a thesis on the theory of tonal systems. In 1860 he was appointed as music director and organist in Jena, a position he kept for the rest of his life.

Robert Schumann mentioned Naumann in a footnote of his famous article 'Neue Bahnen', which made the young Brahms well-known overnight. In this article, he referred to him as one of the 'new important talents' of that time. Naumann had contacts with many renowned composers of his time, among them Brahms (Naumann conducted the premiere of his *Altrhapsodie*), Liszt, and d'Albert.

Naumann was a tireless editor and transcriber of works of Bach, Mozart, Haydn, and others. His own output as a composer remained small and is mainly restricted to chamber music and songs. Being passionate of the viola, Naumann was the first to publish a sonata for viola and piano in Germany. Stylistically, his works remind of Schumann und Mendelssohn. The present *Five Impromptus* for piano four hands were originally published in 1865. They are a rewarding musical rediscovery without technical difficulties.

Albert von Bezold gewidmet

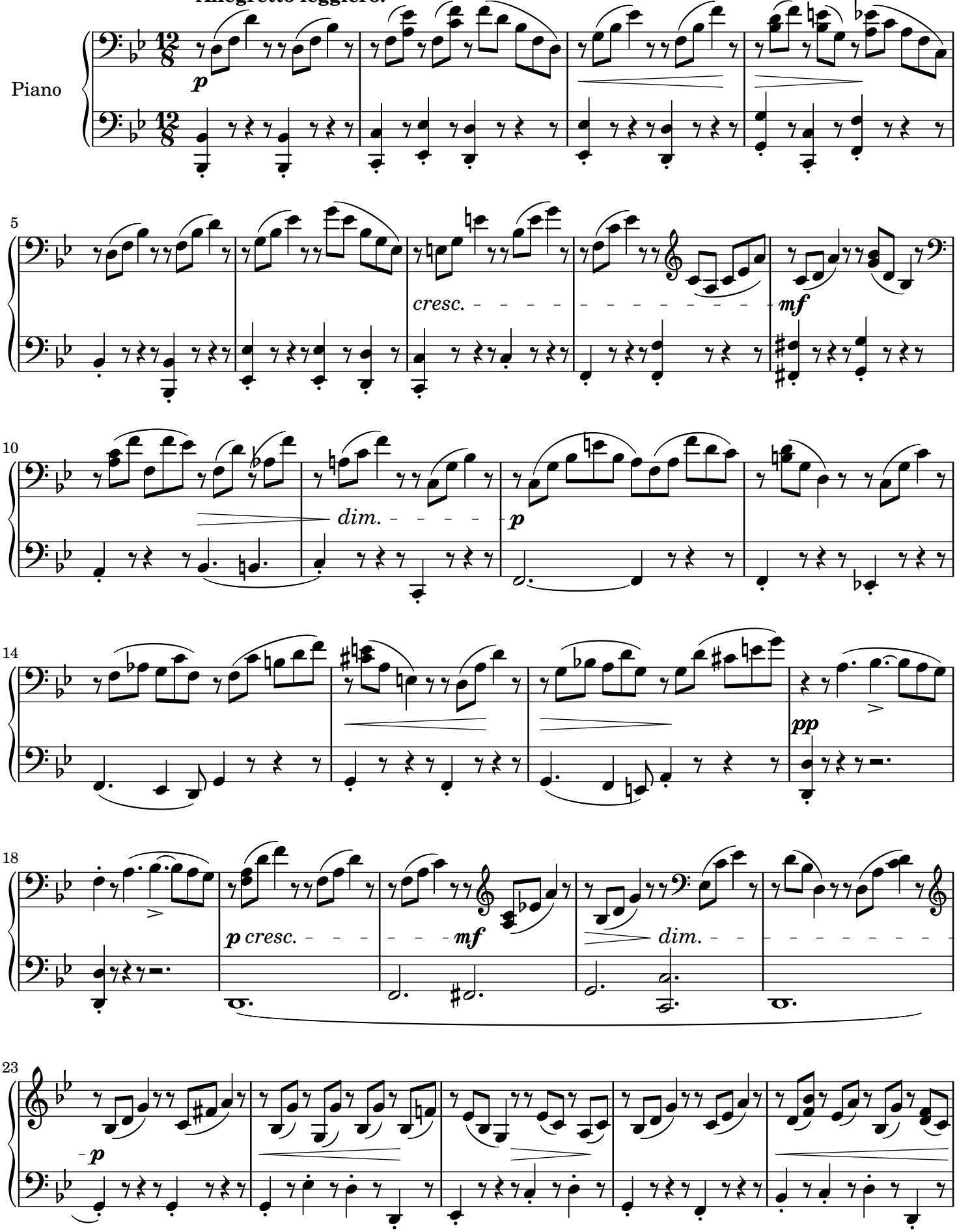
Fünf Impromptus

I.

Secondo

Ernst Naumann
op. 8

Allegretto leggiero.



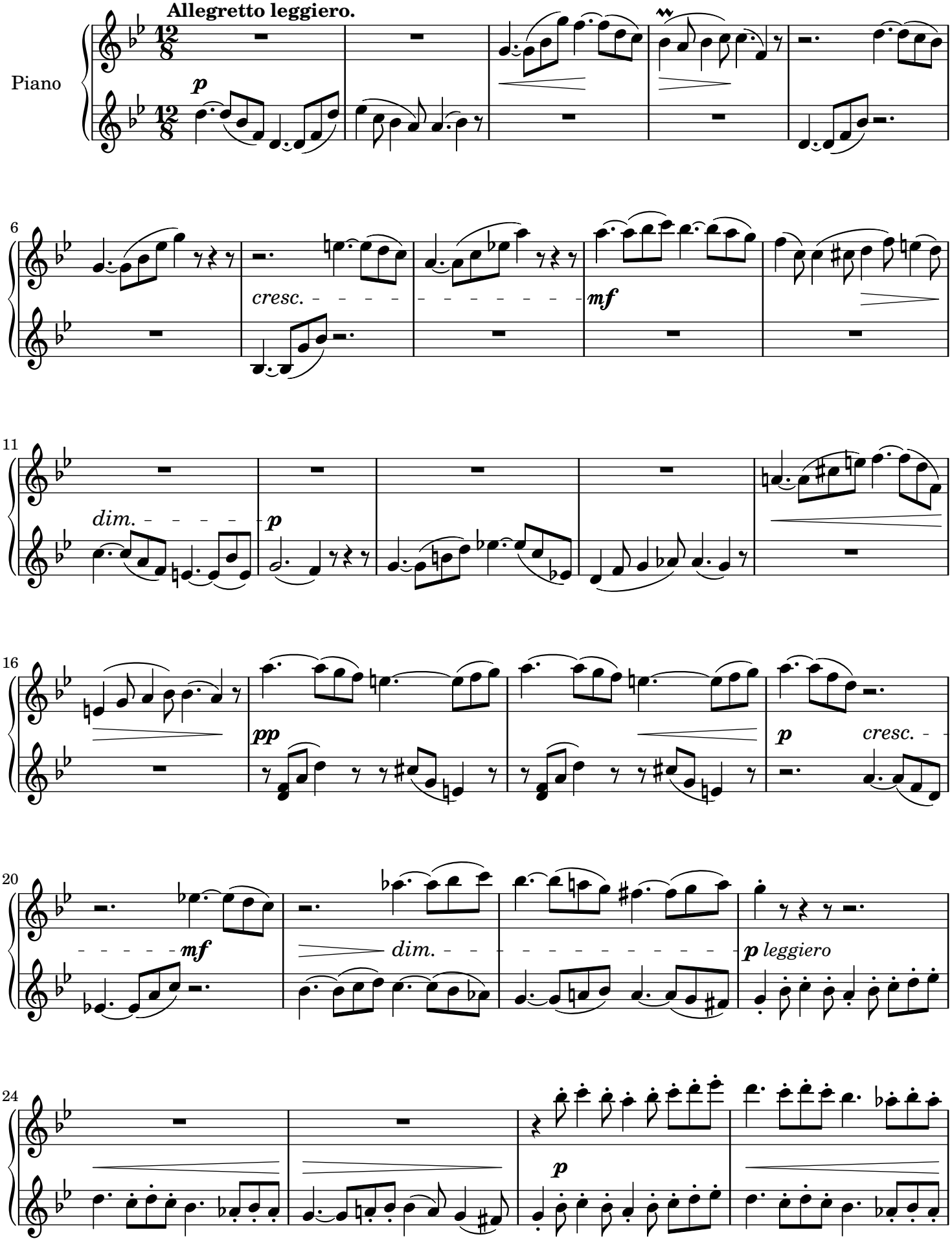
Albert von Bezold gewidmet

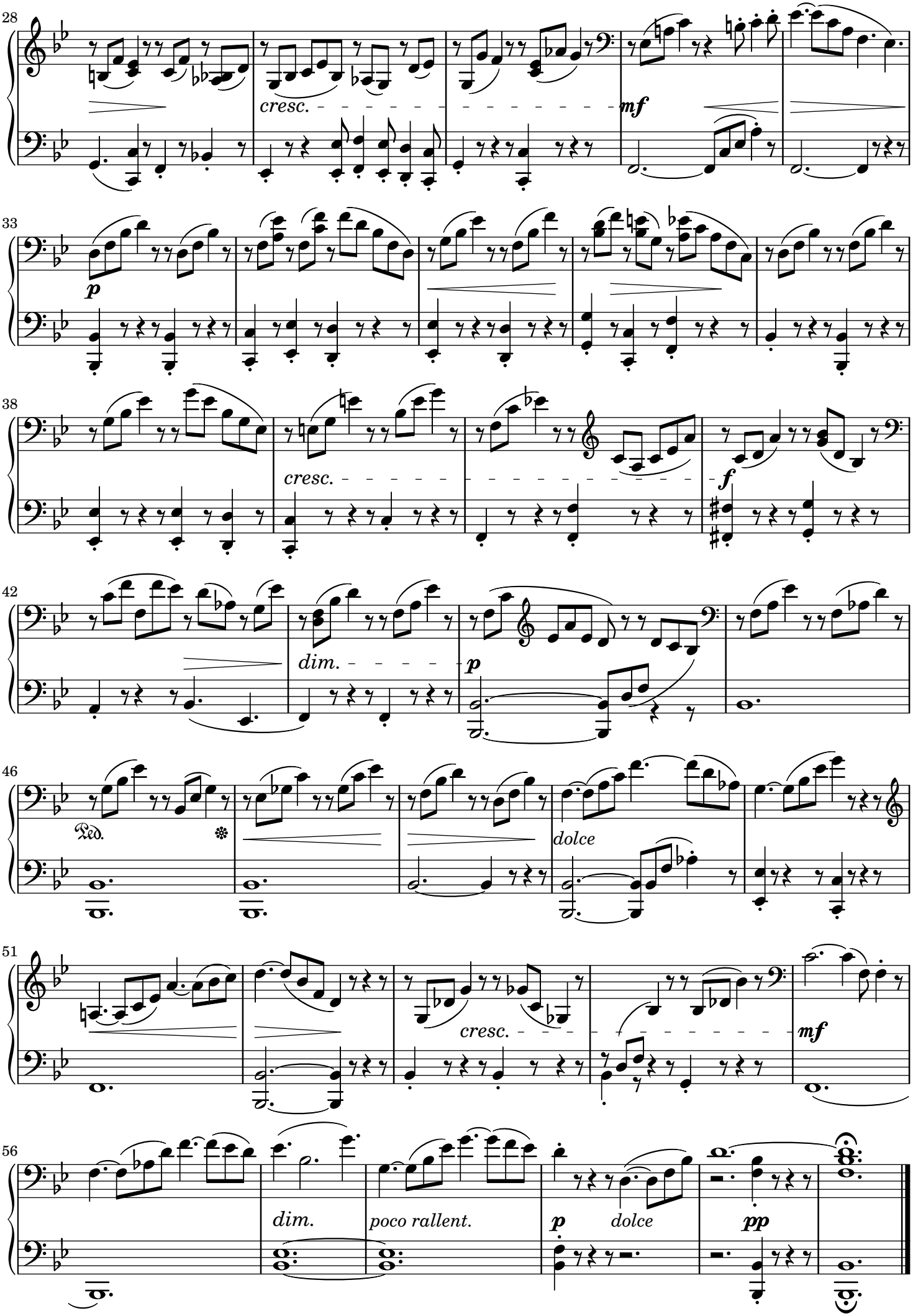
Fünf Impromptus

I.

Primo

Ernst Naumann
op. 8

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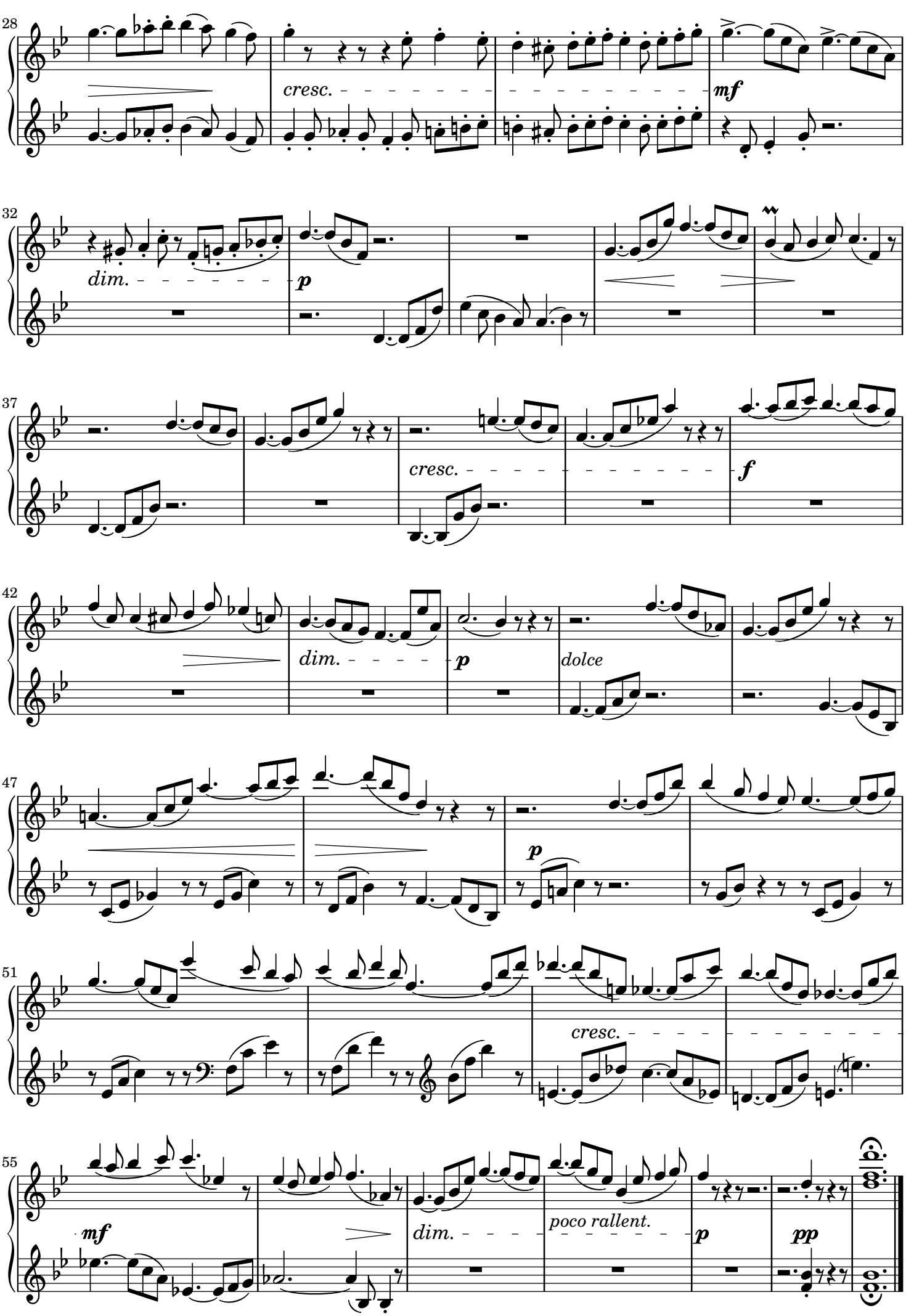
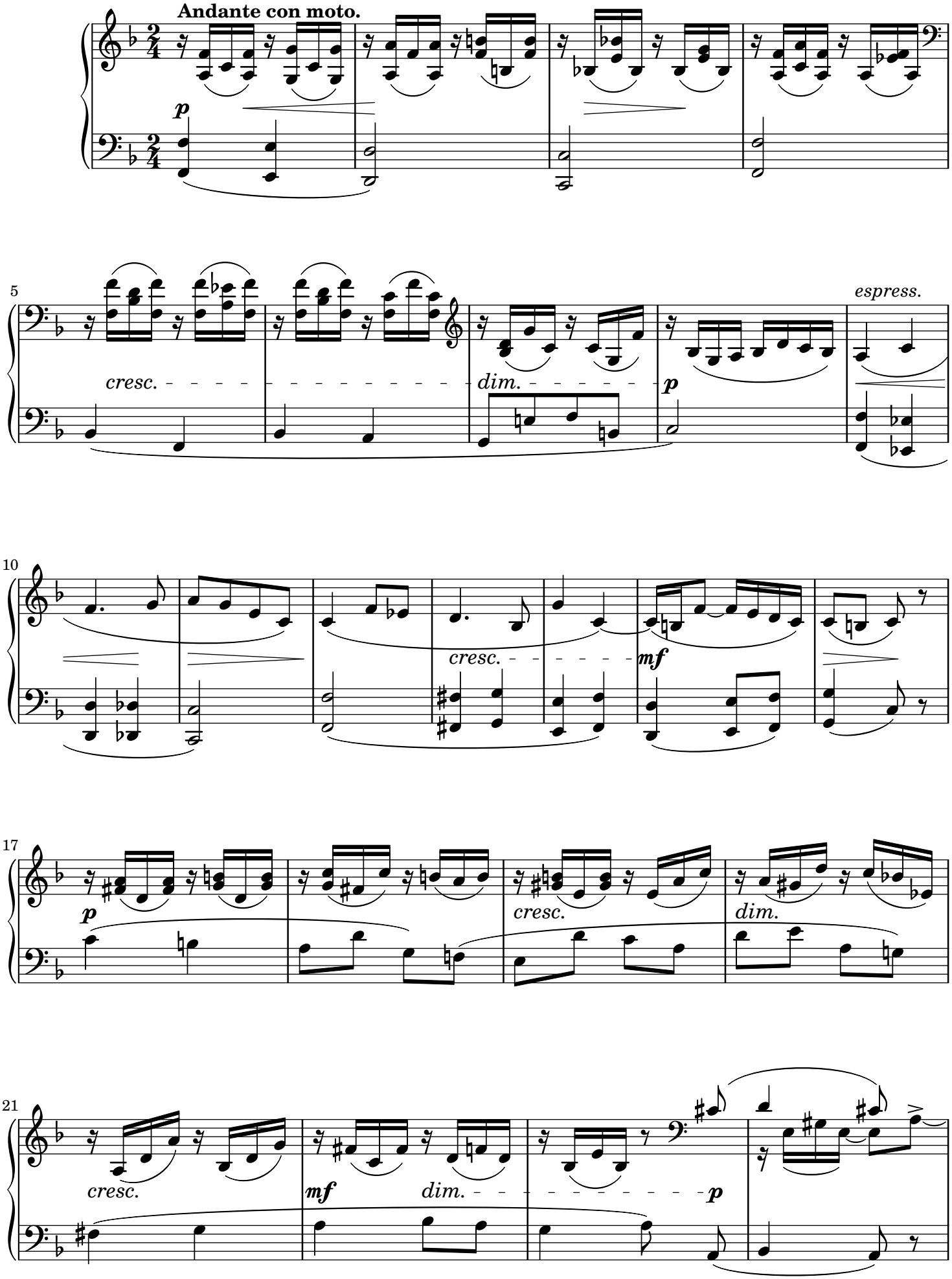
cresc.
mf
33
p
38
cresc.
f
42
dim.
p
46
Ped.
dolce
51
cresc.
mf
56
dim.
poco rallent.
p
dolce
pp


28
cresc.
mf
32
dim.
p
37
cresc.
f
42
dim.
p
dolce
47
p
51
cresc.
55
mf
dim.
poco rallent.
p
pp

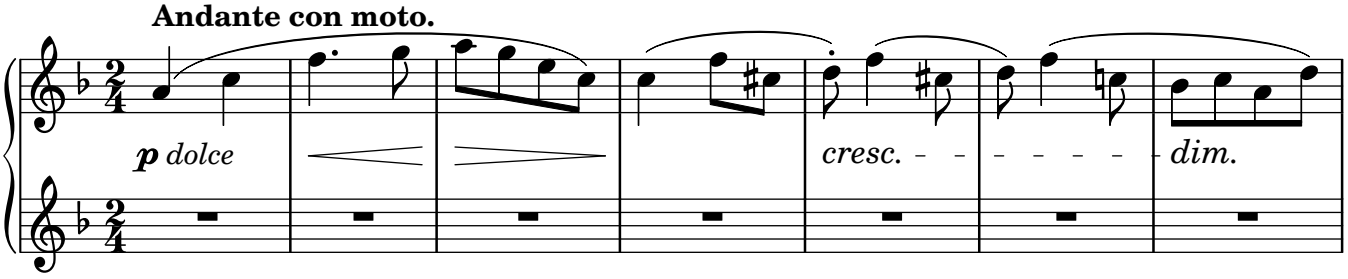
II.

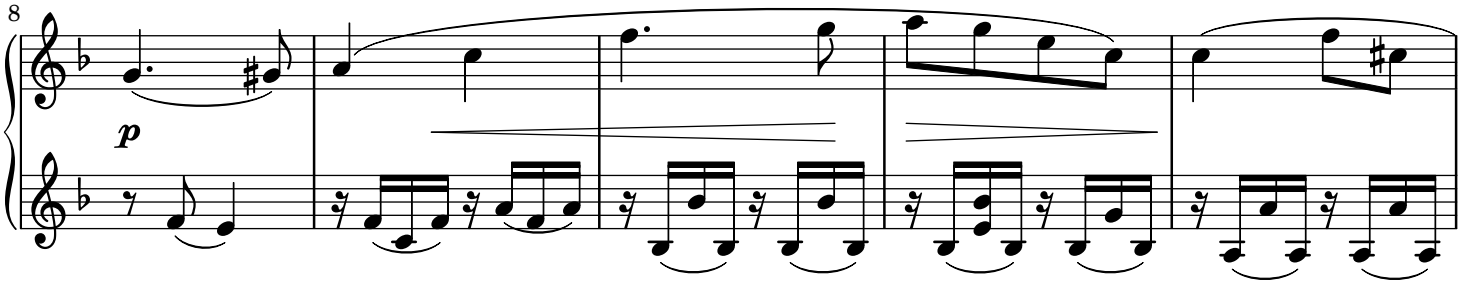
Secondo

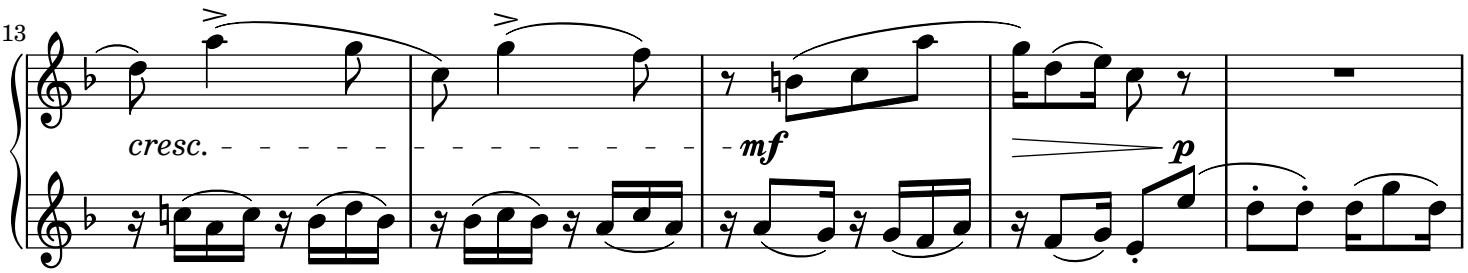

Andante con moto.
p
5
cresc.
dim.
p
espress.
10
cresc.
mf
17
p
cresc.
dim.
21
cresc.
mf
dim.
p

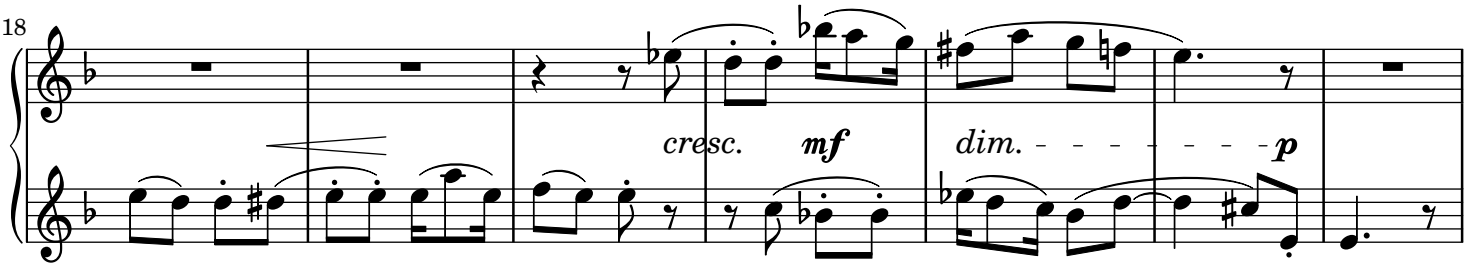
II.
Primo

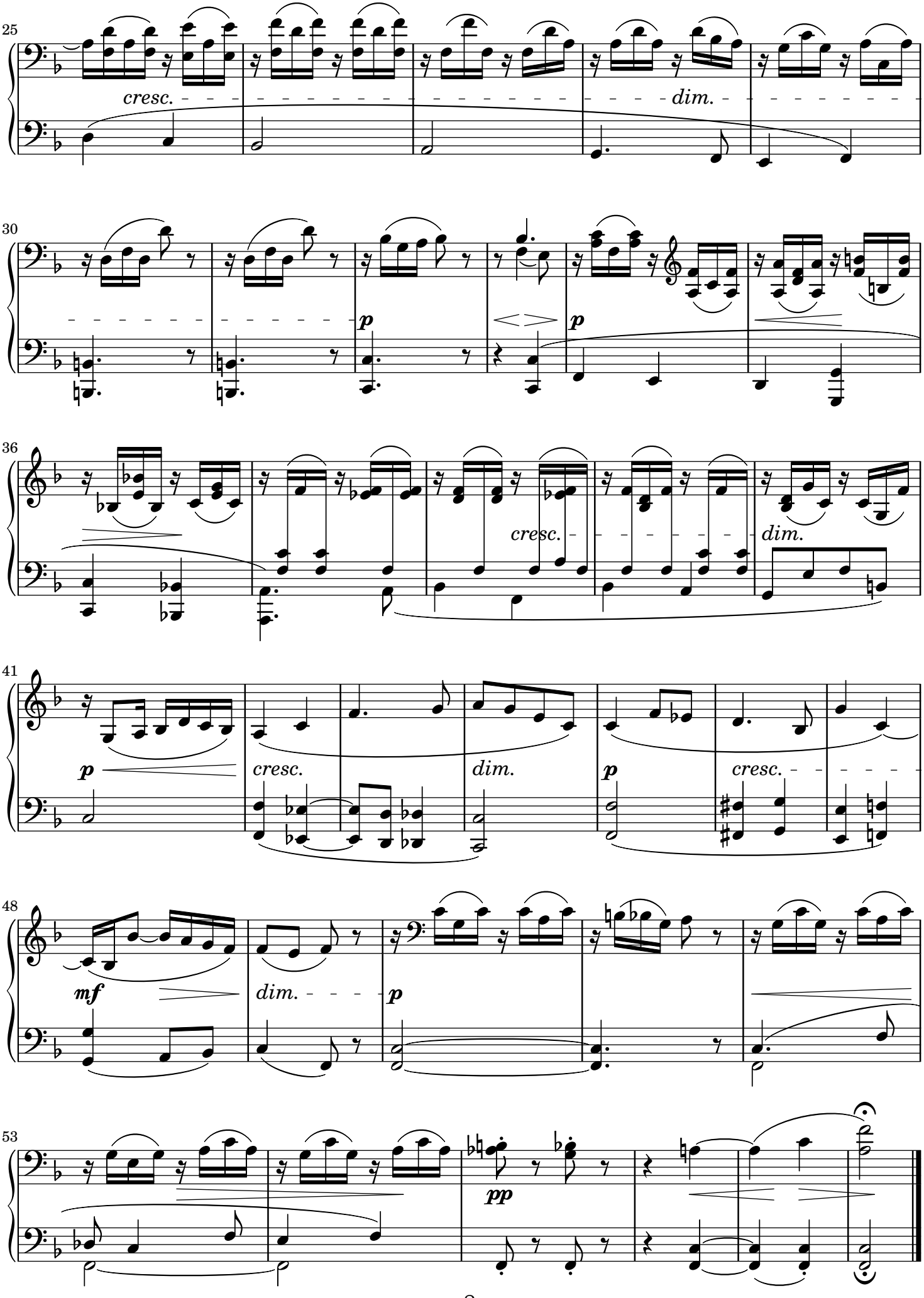
Andante con moto.







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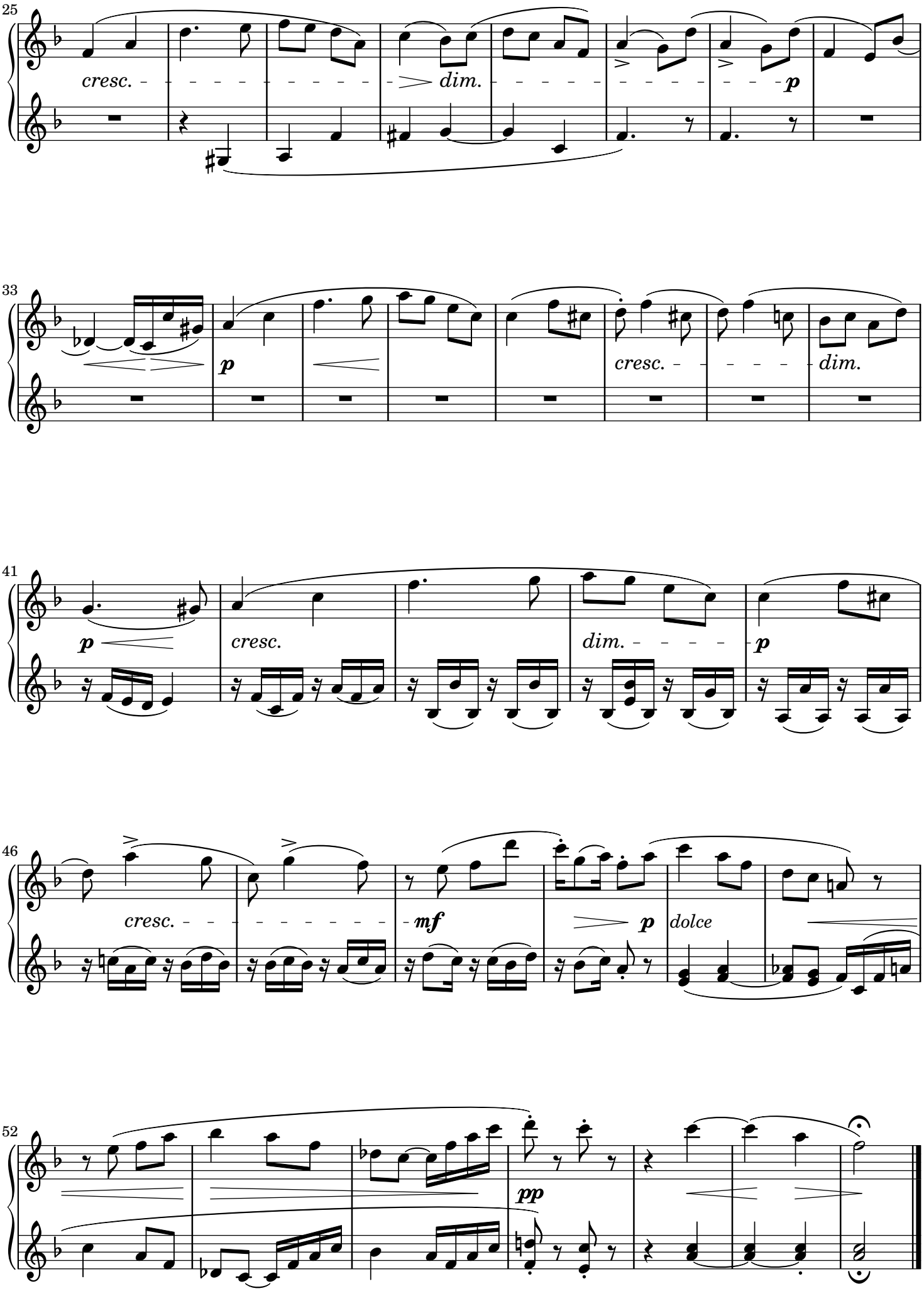
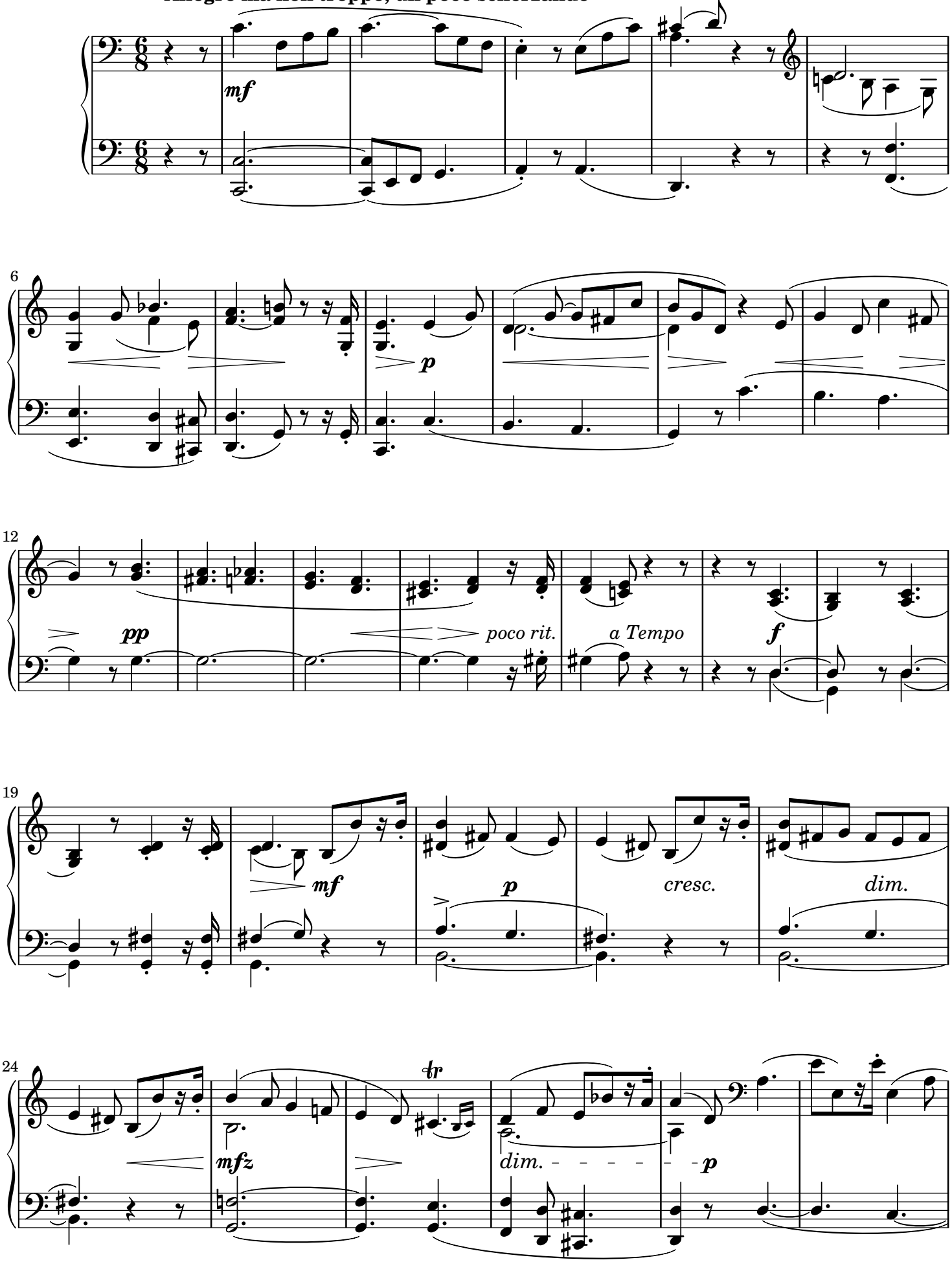
cresc.
dim.
30
p
p
36
cresc.
dim.
41
p
cresc.
dim.
p
cresc.
48
mf
dim.
p
53
pp


25
cresc.
dim.
p
33
p
cresc.
dim.
41
p
cresc.
dim.
p
46
cresc.
mf
p
dolce
52
pp

III.

Secondo

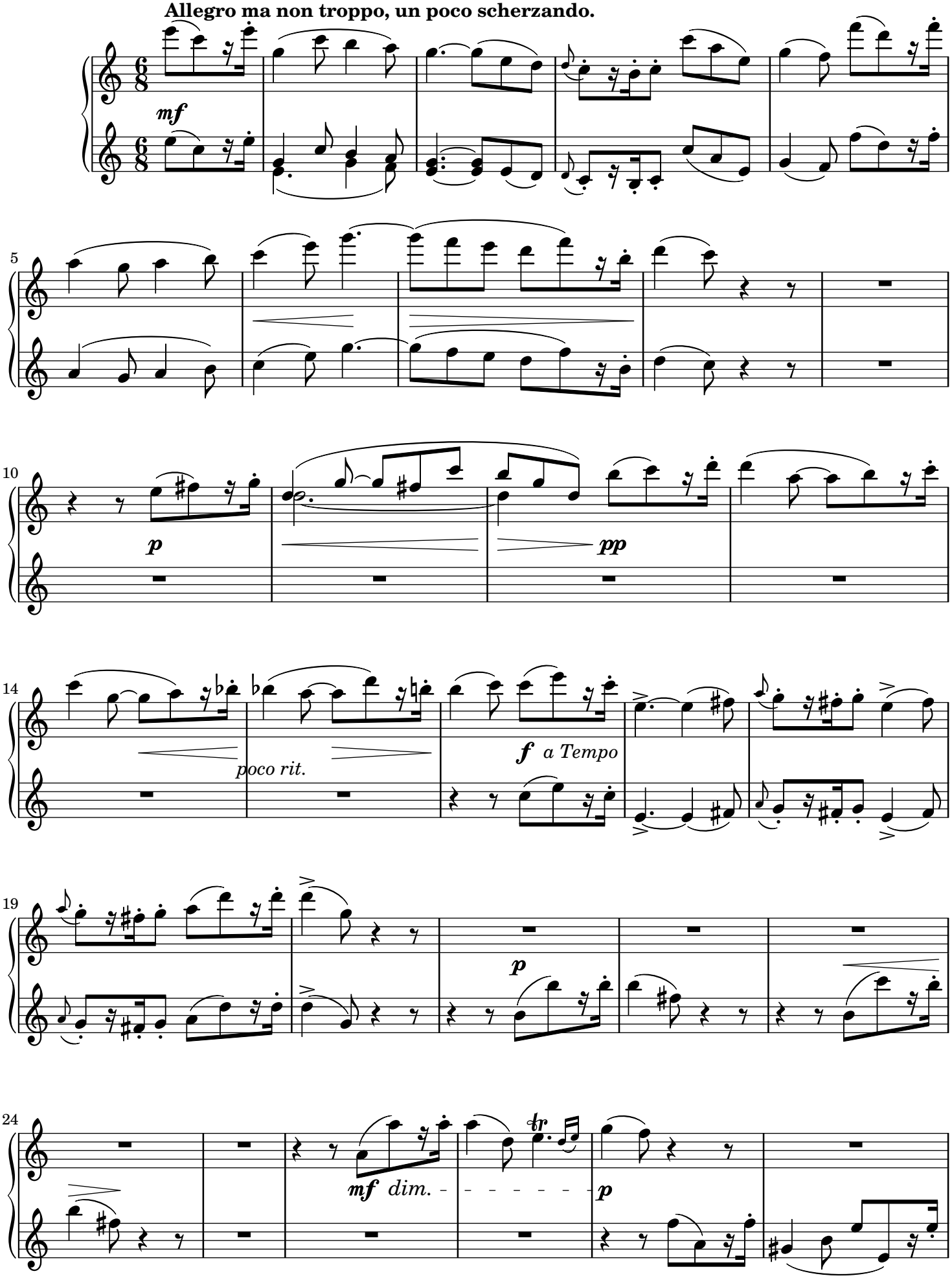
Allegro ma non troppo, un poco scherzando

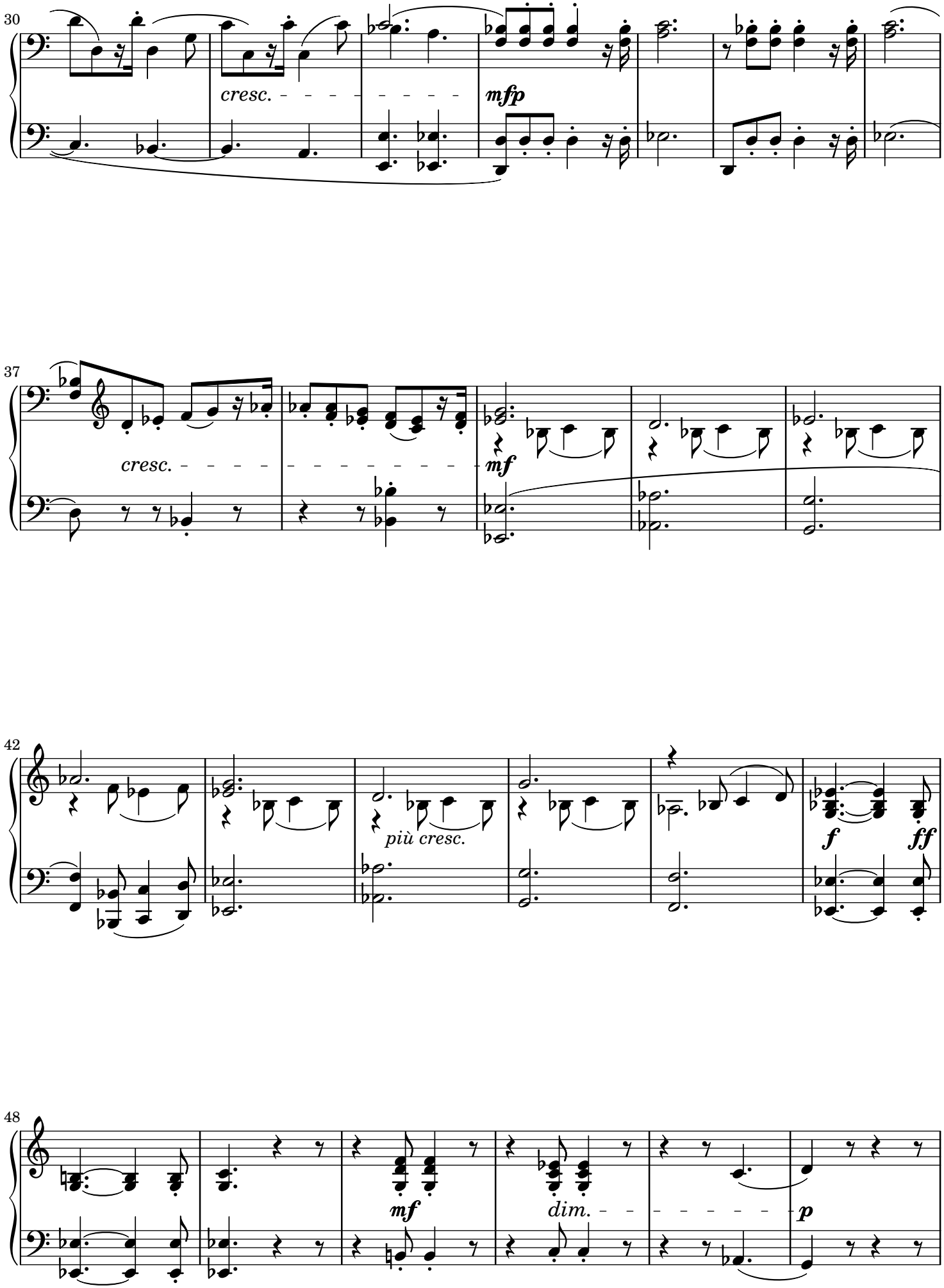


III.

Primo

Allegro ma non troppo, un poco scherzando.

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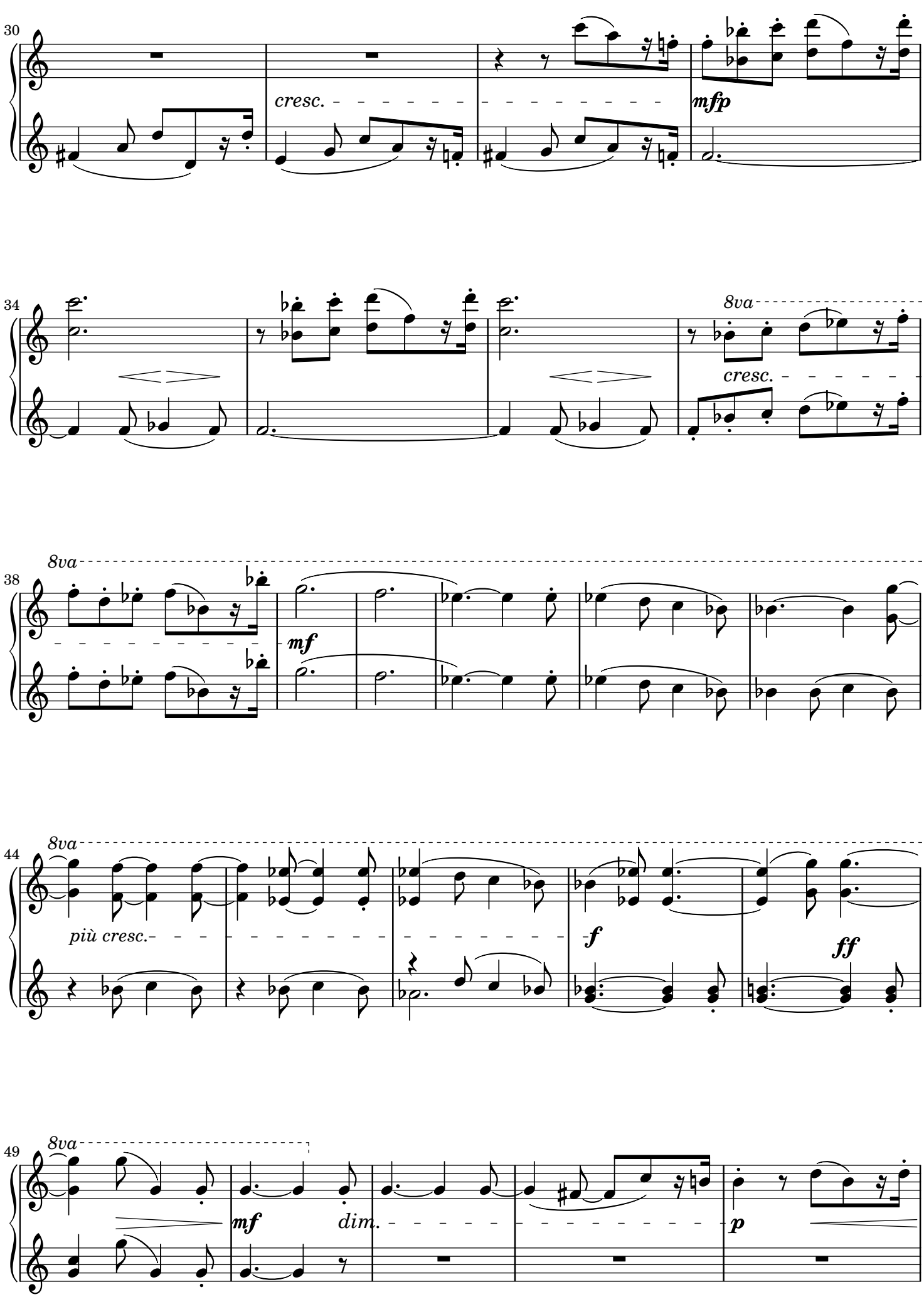
cresc.
mfp
37
cresc.
mf
42
più cresc.
f
ff
48
mf
dim.
p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cresc.
mfp
34
8va
cresc.
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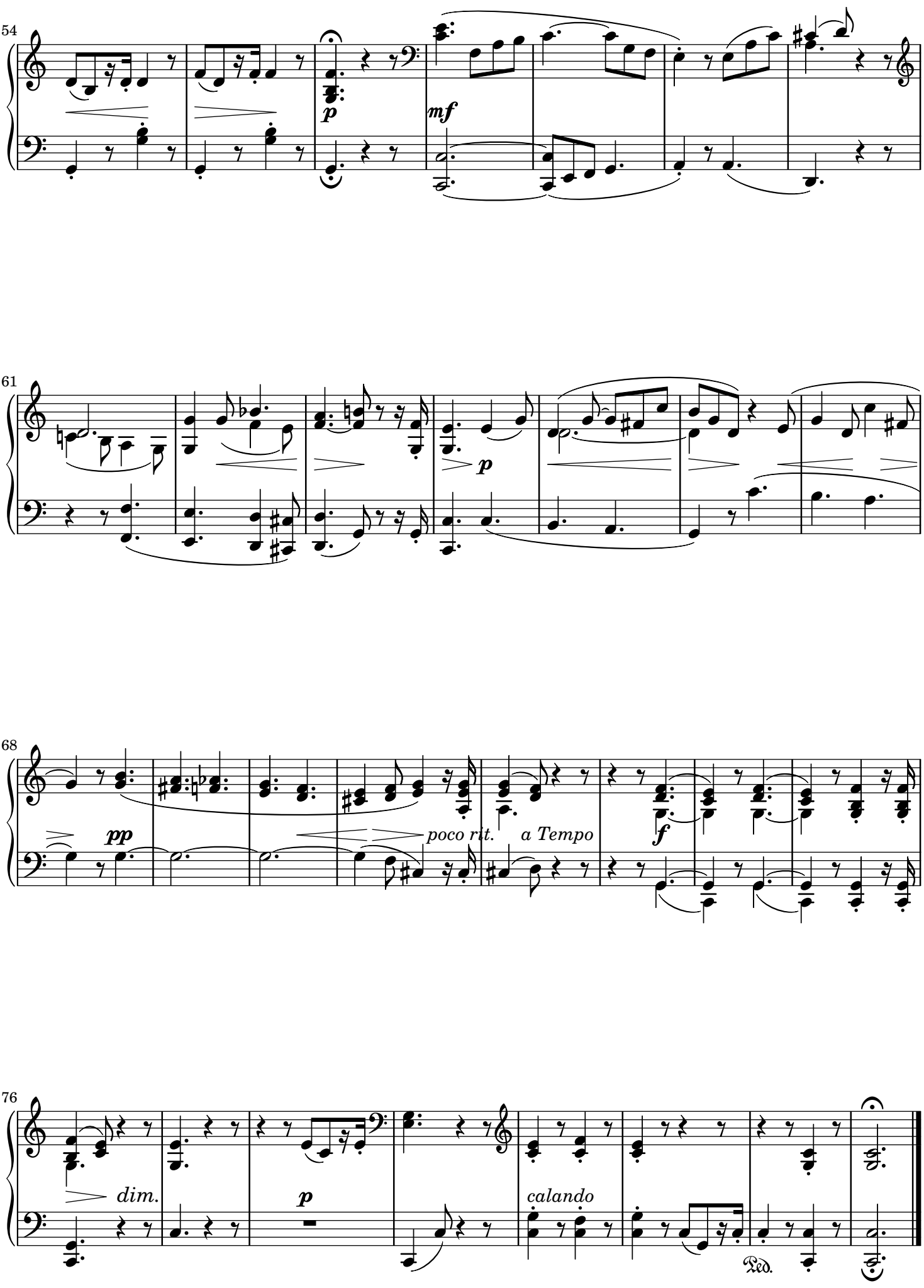
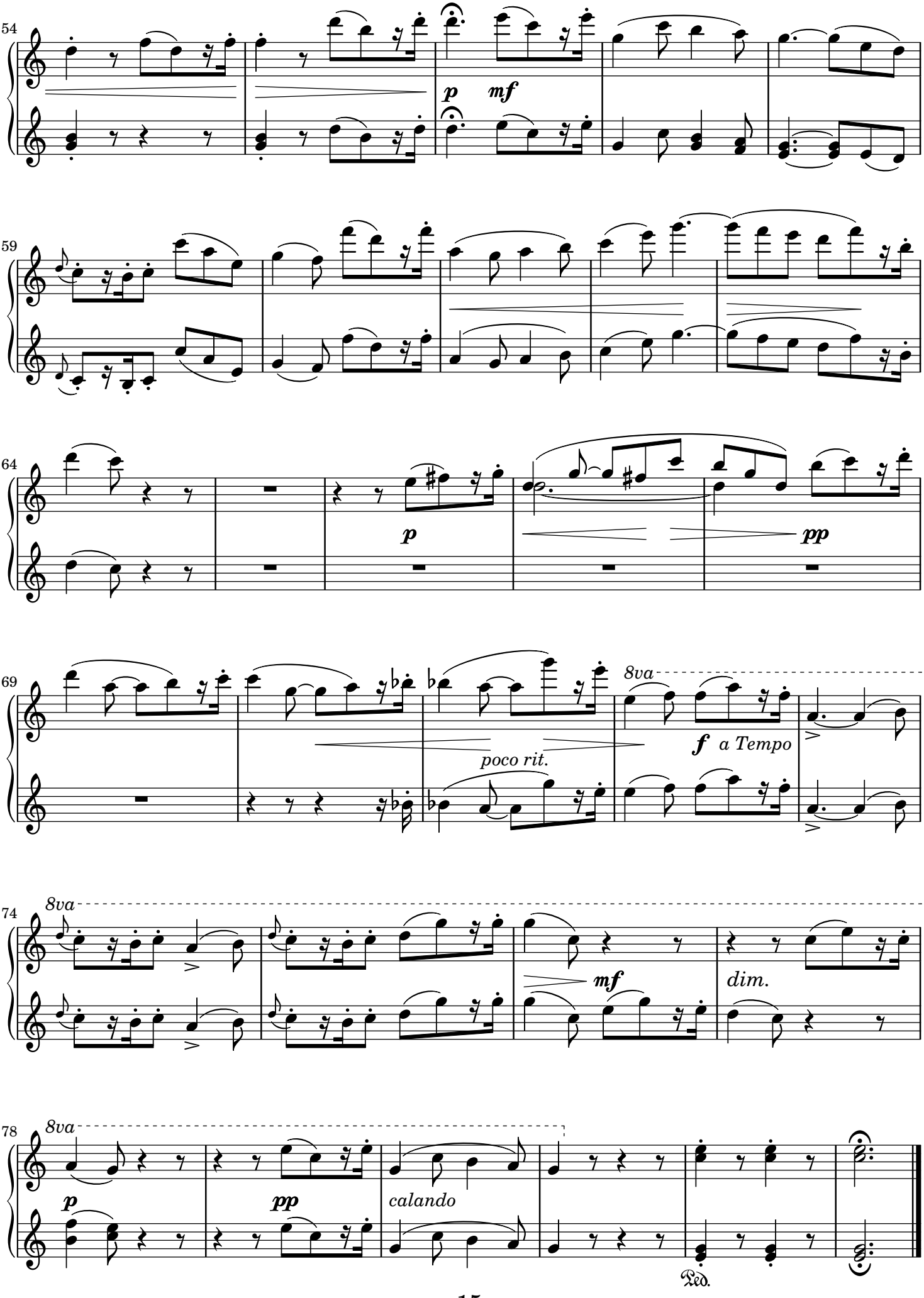
8va
mf
44
8va
più cresc.
f
ff
49
8va
mf
dim.
p

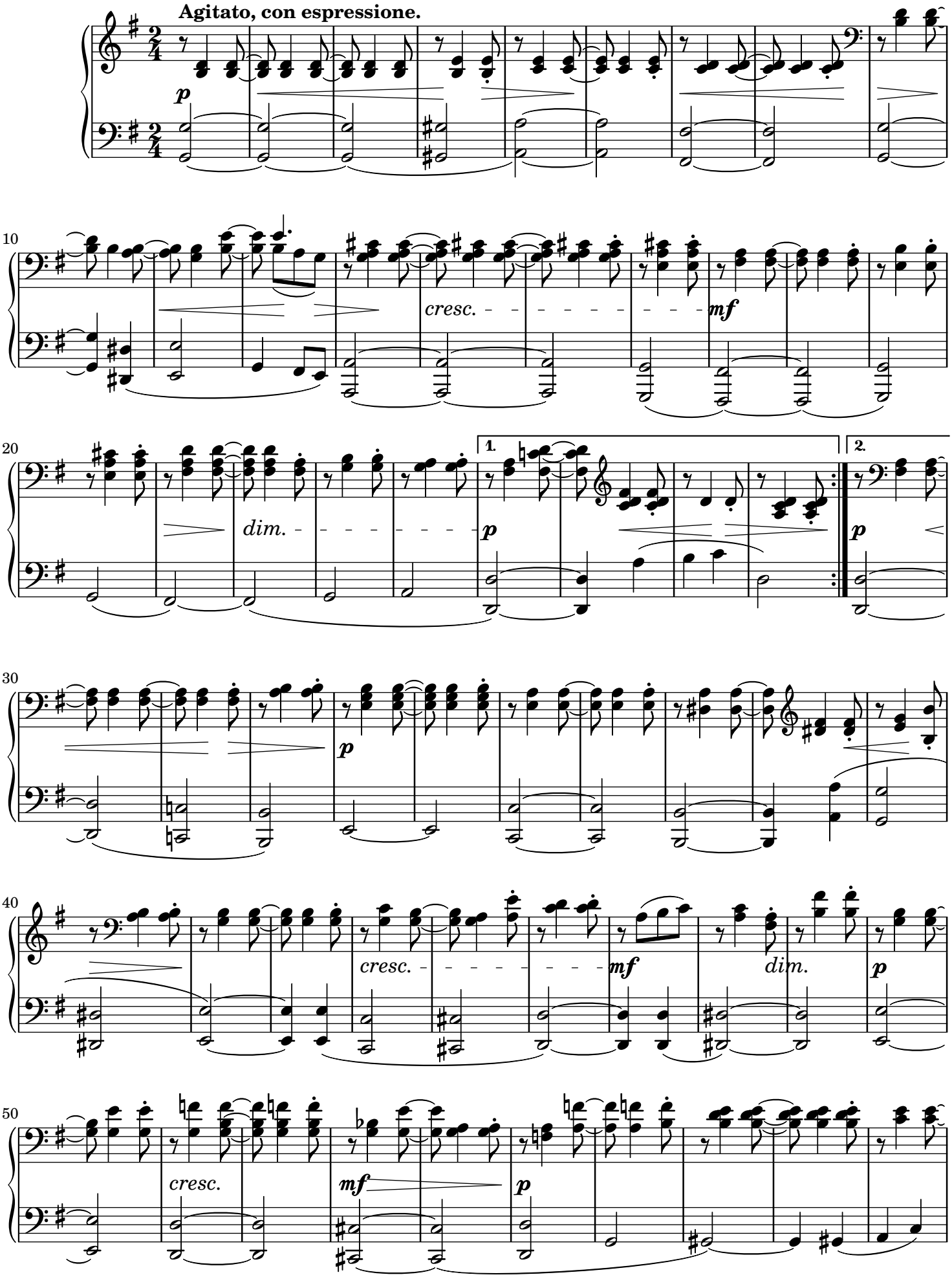

54
p
mf
61
p
68
pp
poco rit.
a Tempo
f
76
dim.
p
calando
Ped.


54
p
mf
59
64
p
pp
69
poco rit.
8va
f
a Tempo
74
8va
mf
dim.
78
8va
p
pp
calando
Ped.

IV.

Secondo

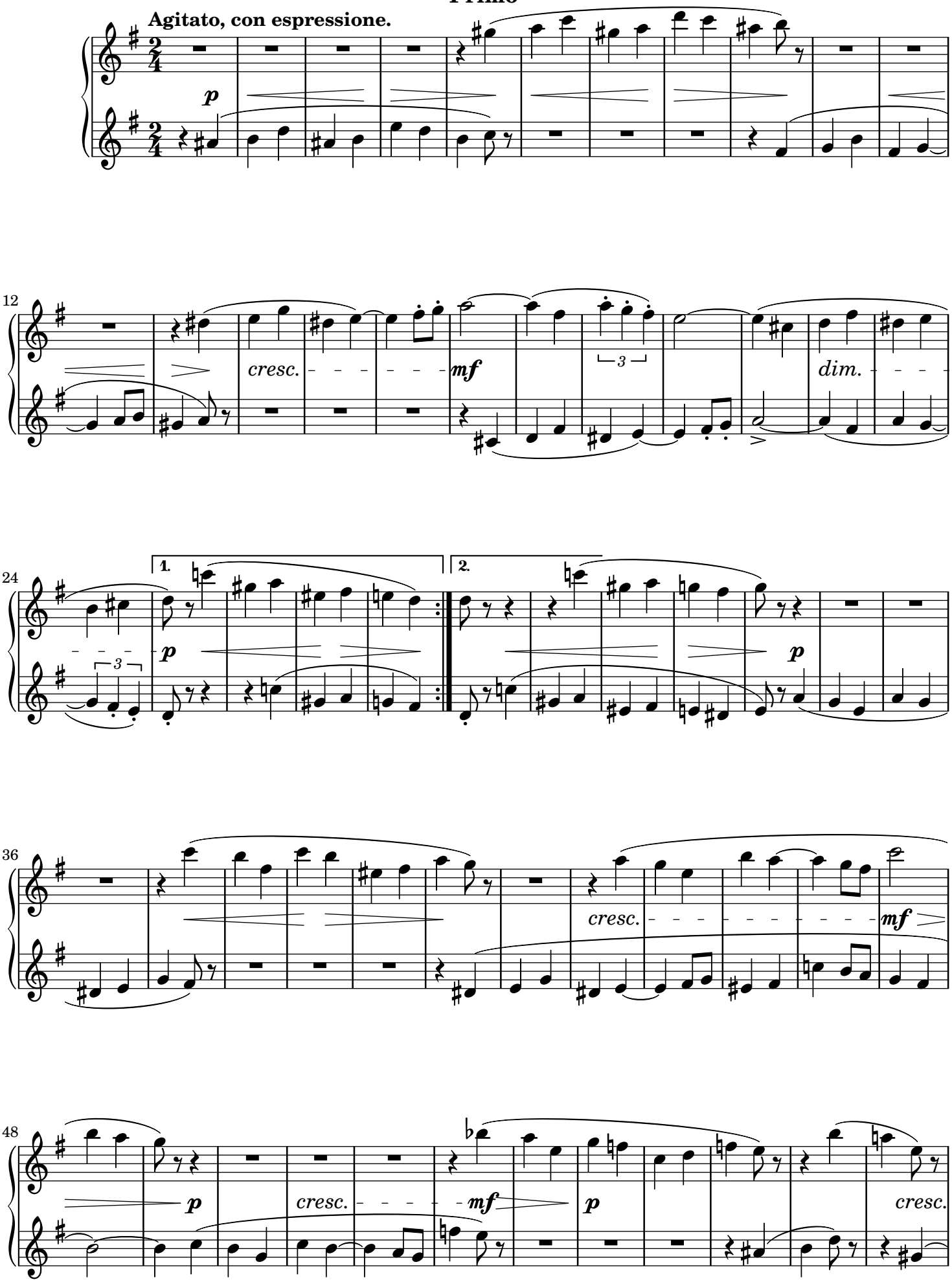
Agitato, con espressione.

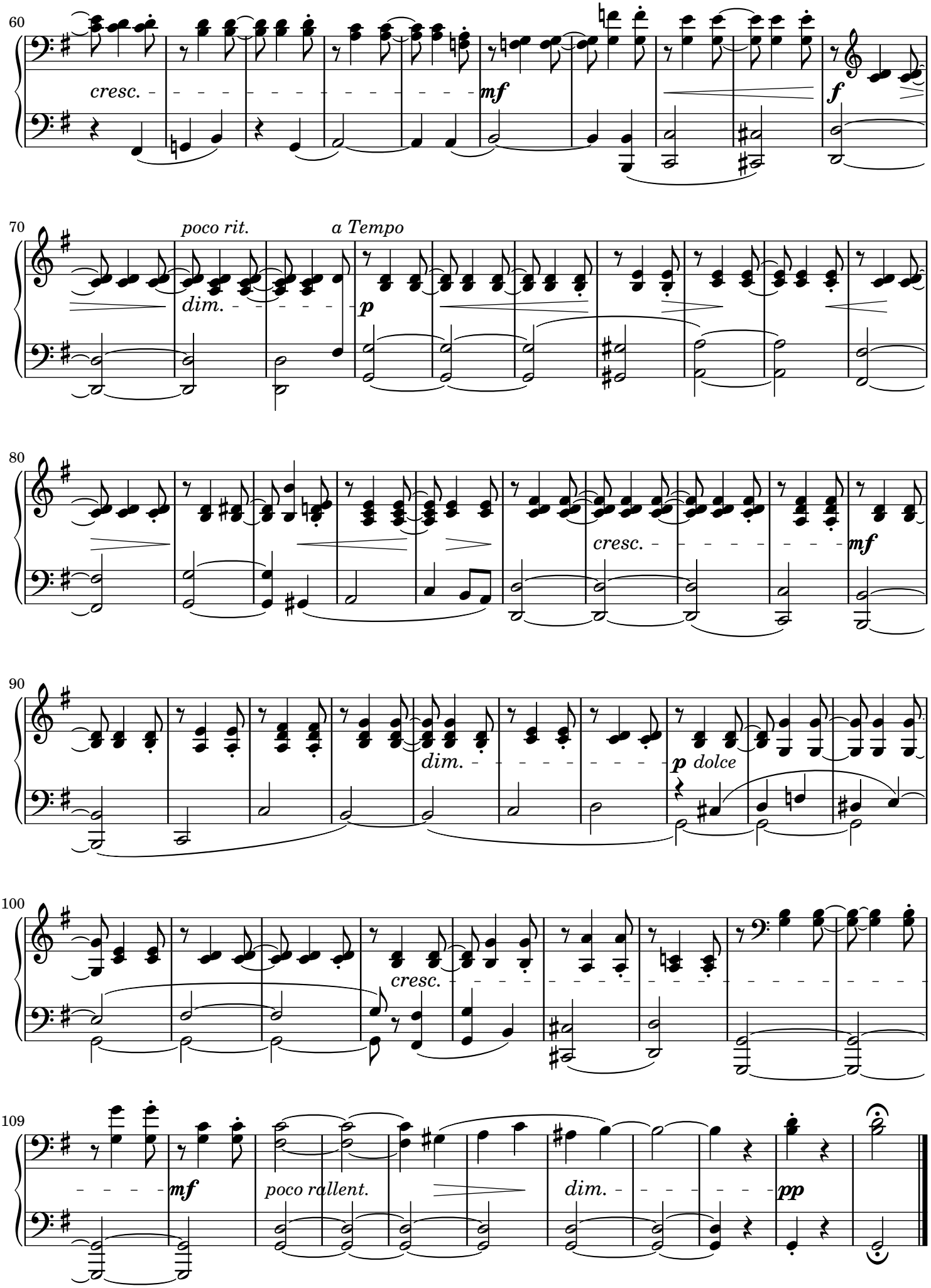


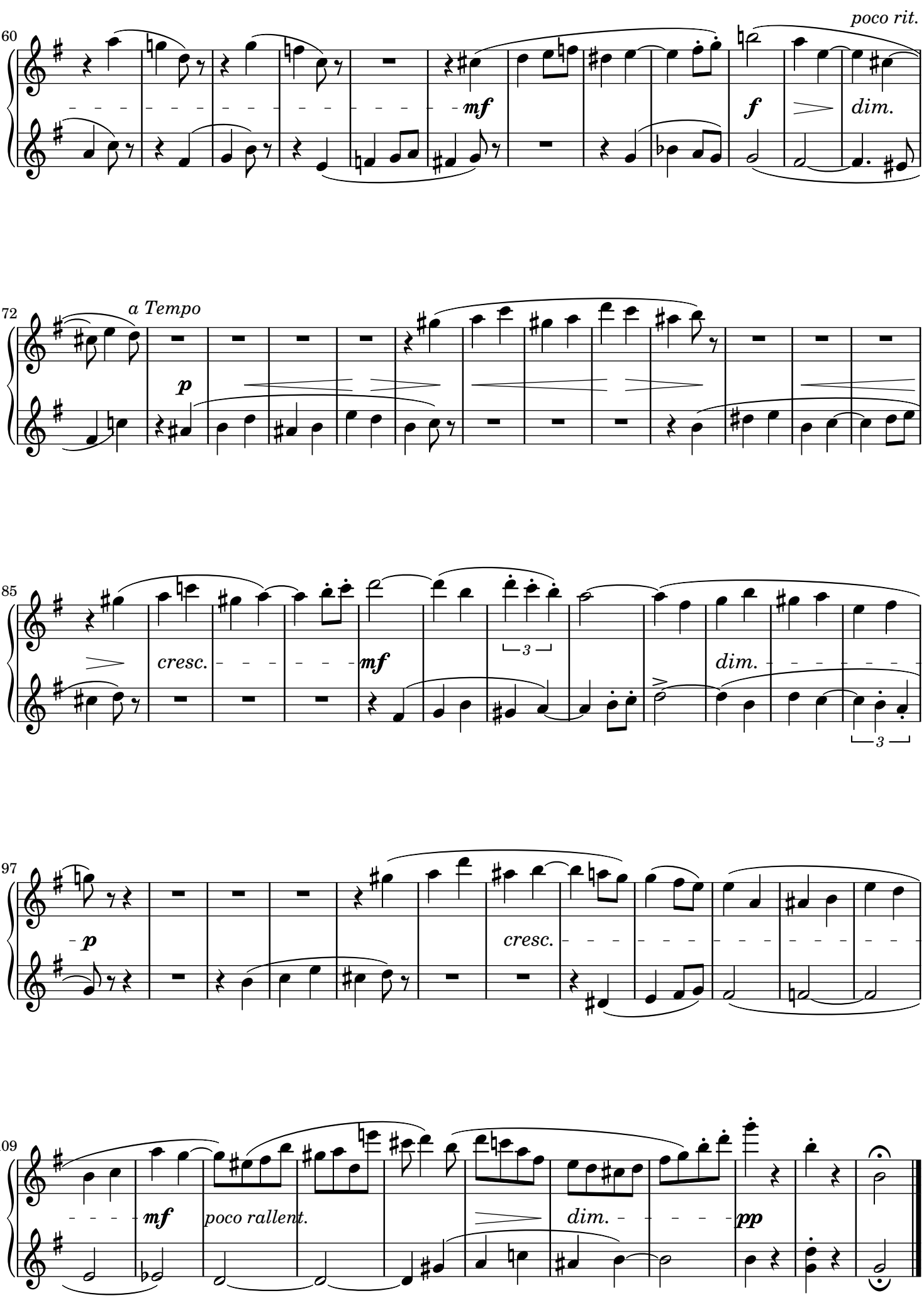
IV.

Primo

Agitato, con espressione.




60
cresc.
mf
f
70
poco rit.
a Tempo
dim.
p
80
cresc.
mf
90
dim.
p dolce
100
cresc.
109
mf
poco rallent.
dim.
pp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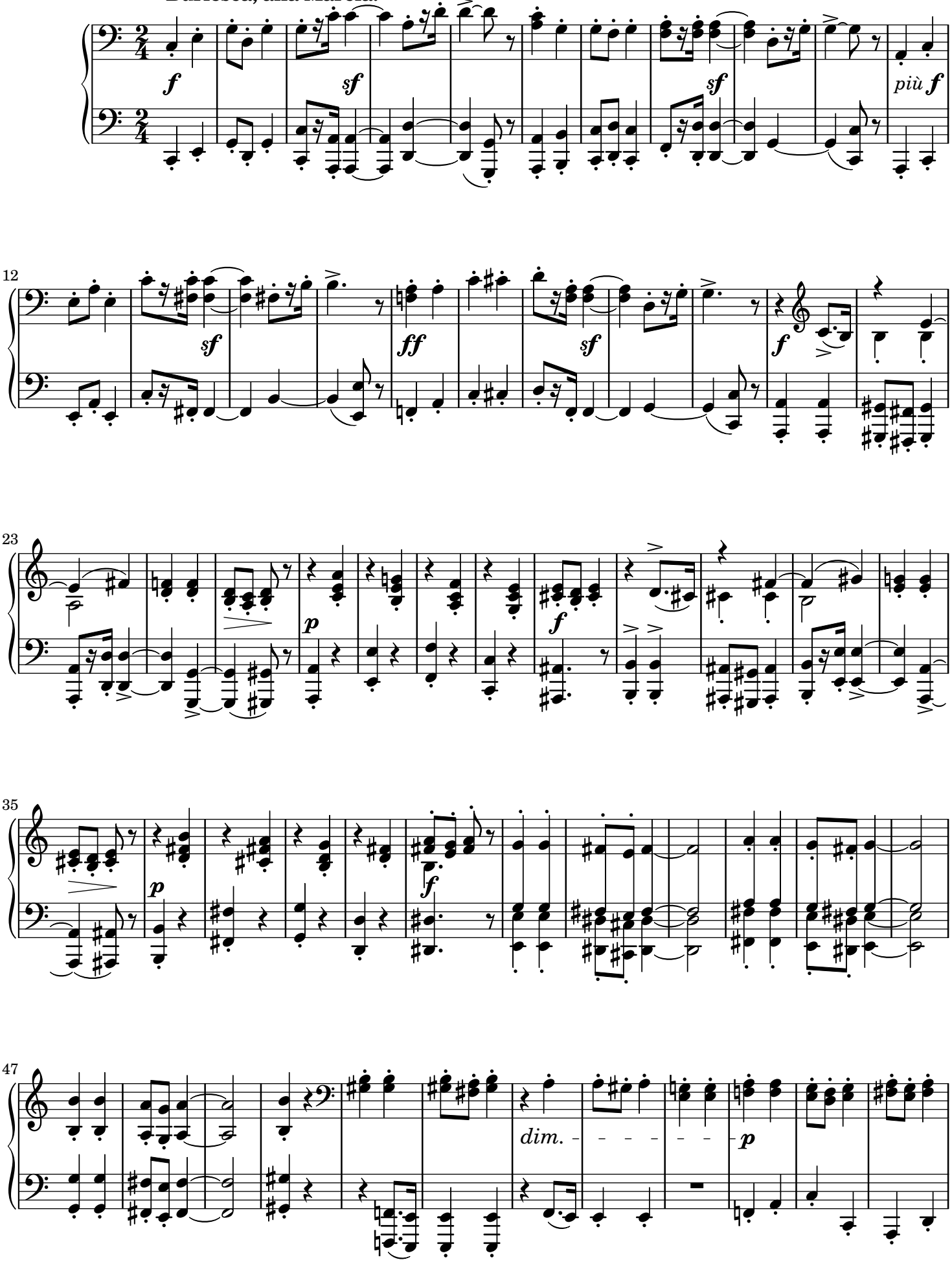
poco rit.
mf
f
dim.
72
a Tempo
p
85
cresc.
mf
3
dim.
3
97
p
cresc.
109
mf
poco rallent.
dim.
pp

V.

Secondo

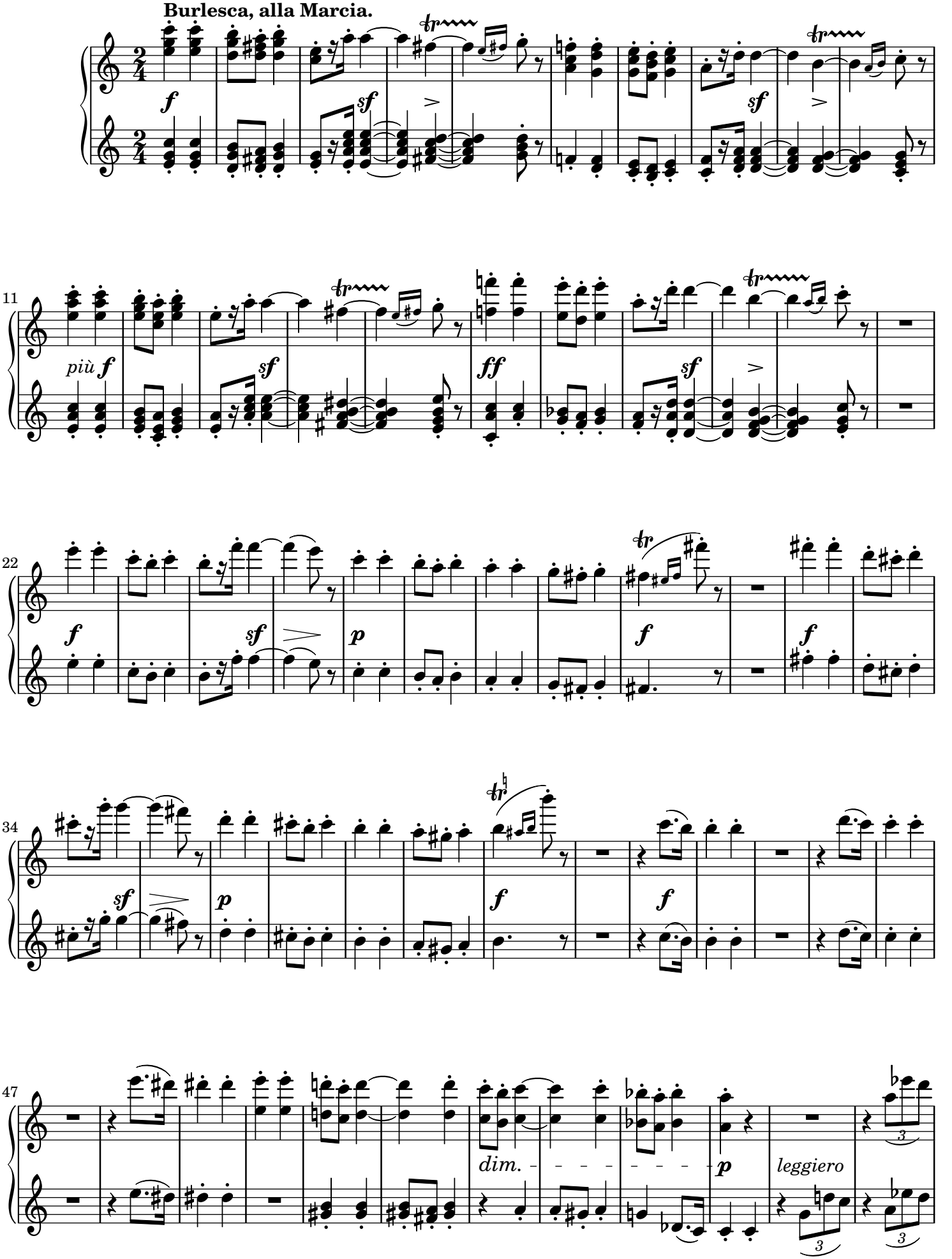
Burlesca, alla Marcia.

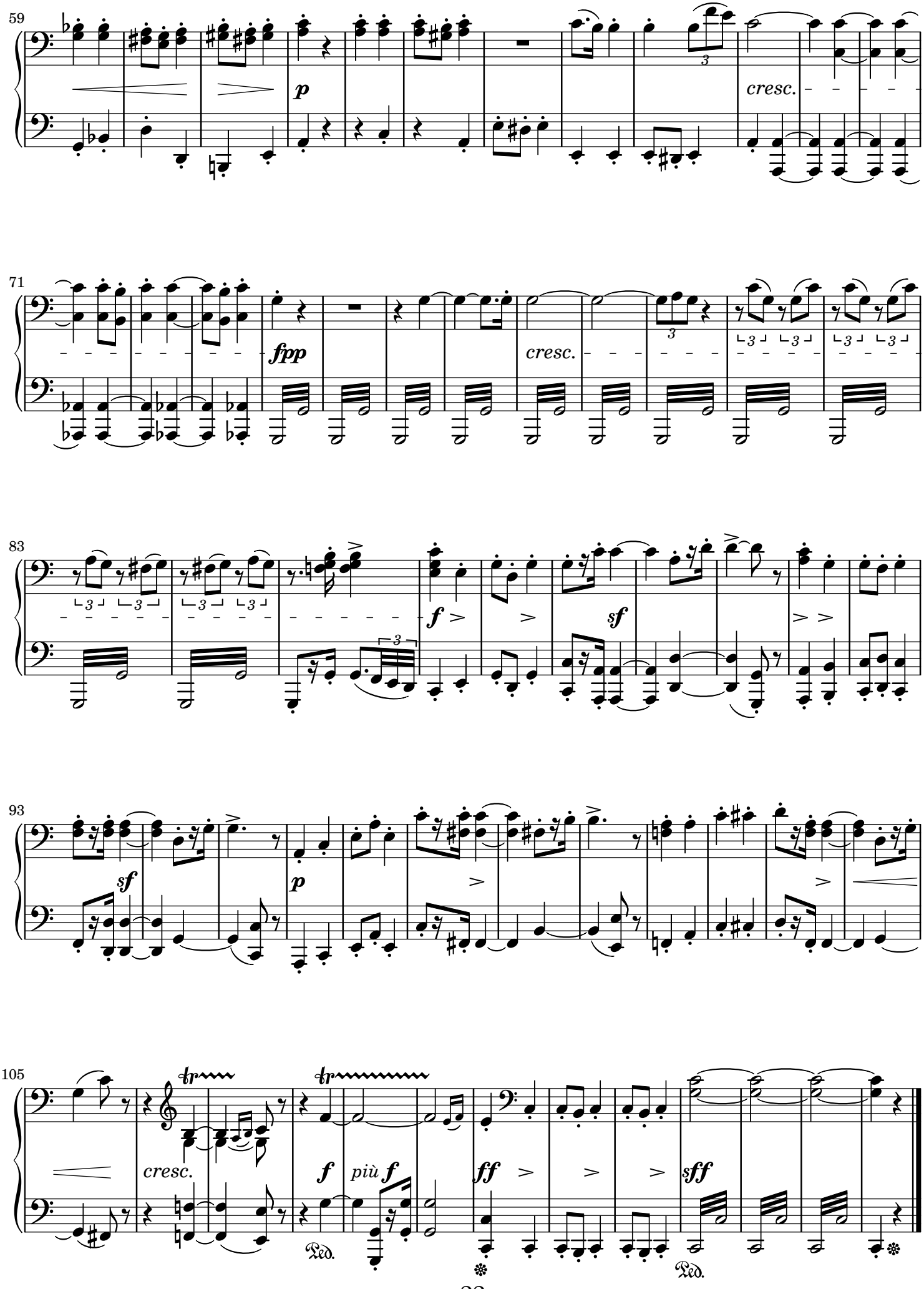


V.

Primo

Burlesca, alla Marcia.




59
p
cresc.
71
fpp
cresc.
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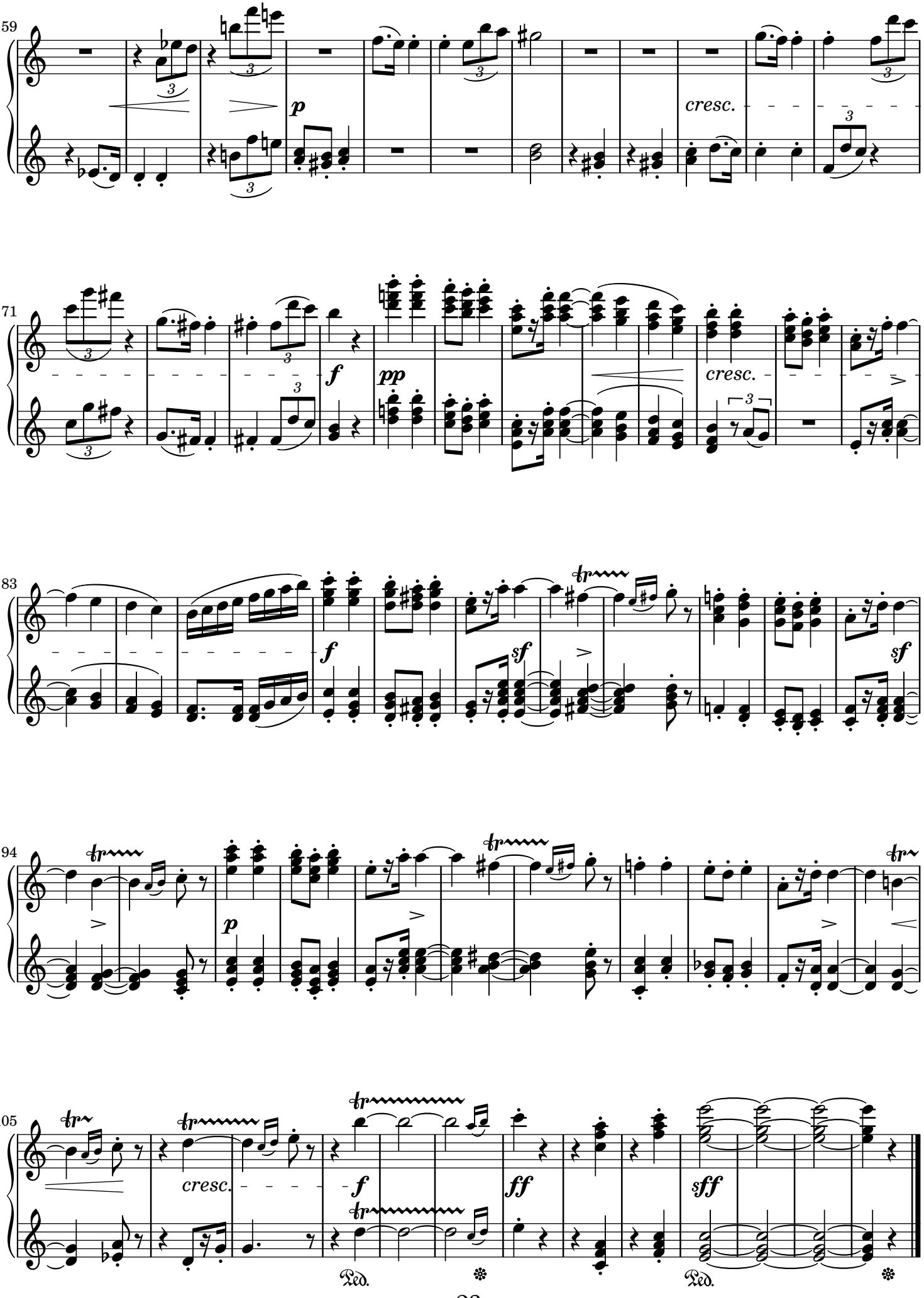
f
sf
93
sf
p
105
cresc.
f
più f
ff
sff
Ped.
Ped.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f
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sf
sf
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105
cresc.
f
ff
sff
Ped.
Ped.