Partitur

Robert Schumann
(1810-1856)

Bilder aus Osten

op. 66

für Orchester
(2/2/2/2 - 4/2/3/0 - timp - str)

Bearbeitung: Matthias Kuhn (2004)

©

www.matthiaskuhn.ch

Bilder aus Osten

6 Impromptus für Klavier zu vier Händen op. 66 von **Robert Schumann** (1848)
Instrumentiert von **Matthias Kuhn** (2004-05)

"Die Orientalia folgen hier; man muss, glaube ich, sich erst hineinschmecken. Urtheilen Sie, wenn ich bitten darf, nicht auf einmal Hören!"
(Schumann an Brendel, 17/6/1849)
Schumann lag viel am "besonderen Ton" seiner "Bilder aus Osten", so schrieb er im Vorwort der Stücke (welches aber nie abgedruckt wurde), dass er "des besonderen Charakters halber...den Grund ihrer Entstehung bemerken" müsse. Angeregt zur Komposition wurde Schumann bei der Lektüre der "Makamen", von F. Rückert übertragenen arabischen Erzählungen, des Dichters Abu Muhammad al-Qasim Ibn Ali al Hariri. "Besondere der Erzählungen hat der Comp. bei den 5 ersten Stücken nicht vor Augen gehabt; und nur bei der 6sten mag es sein, dass ihm die letzte der Makamen, "Abu Seids" vorgeschwebt (hat)..."
So ist es denn auch nicht, wie bei Schumann nie im direkten Sinne, Programmmusik, sondern aus dem Geiste eines Stoffes übertragene Klang-Bilder. Schumann folgte hier Rückert, welcher auch den Begriff "Übersetzung" vermieden, aber von "freier Nachbildung" geschrieben hat.
Die Setzweise für Klavier zu vier Händen, die Klanglichkeit der Stücke, erlaubt die Vermutung, dass nicht (entgegen dem immer noch verbreiteten Irrglauben) Schumanns orchestrale Musik pianistisch, sondern zumindest Teile der Klaviermusik eigentlich für Orchester gesetzt sind. Schon Carl Reinecke (ein Zeitgenosse Schumanns) hat von den "Bildern" eine Orchesterfassung gemacht - durch die Transposition um einen halben Ton nach oben aber viel von dem "besondern Ton" verloren. Die Wahl von b-moll, Des-Dur und f-moll fiel sicherlich nicht zufällig, bedenkt man Schumanns Äusserung: "Einfachere Erfindungen haben einfachere Tonarten; zusammengesetze bewegen sich lieber in einer fremden Region und sind deshalb für Tonarten, welche das Ohr seltener vernommen hat".
Die Besetzung meiner Instrumentation entspricht dem Orchester, für welches Schumann geschrieben hat: den Streichern werden Holzbläserpaare, vier Hörner, zwei Trompeten, drei Posaunen und Pauken zur Seite gestellt. Einziger Kompromiss ist die Behandlung der Hörner: Hier weiche ich von Schumanns Praxis je zwei Natur- und Ventilhörner einzusetzen ab und schreibe durchwegs für (chromatisch verwendbare) Ventilhörner.

Uraufführung:
14. Juli 2006 in Freiburg i. Br. (D) mit dem Akademischen Orchester Freiburg

mk

Inhalt Seite

Nr. 1 Lebhaft 1

Nr. 2 Nicht schnell und sehr gesangvoll zu spielen 24

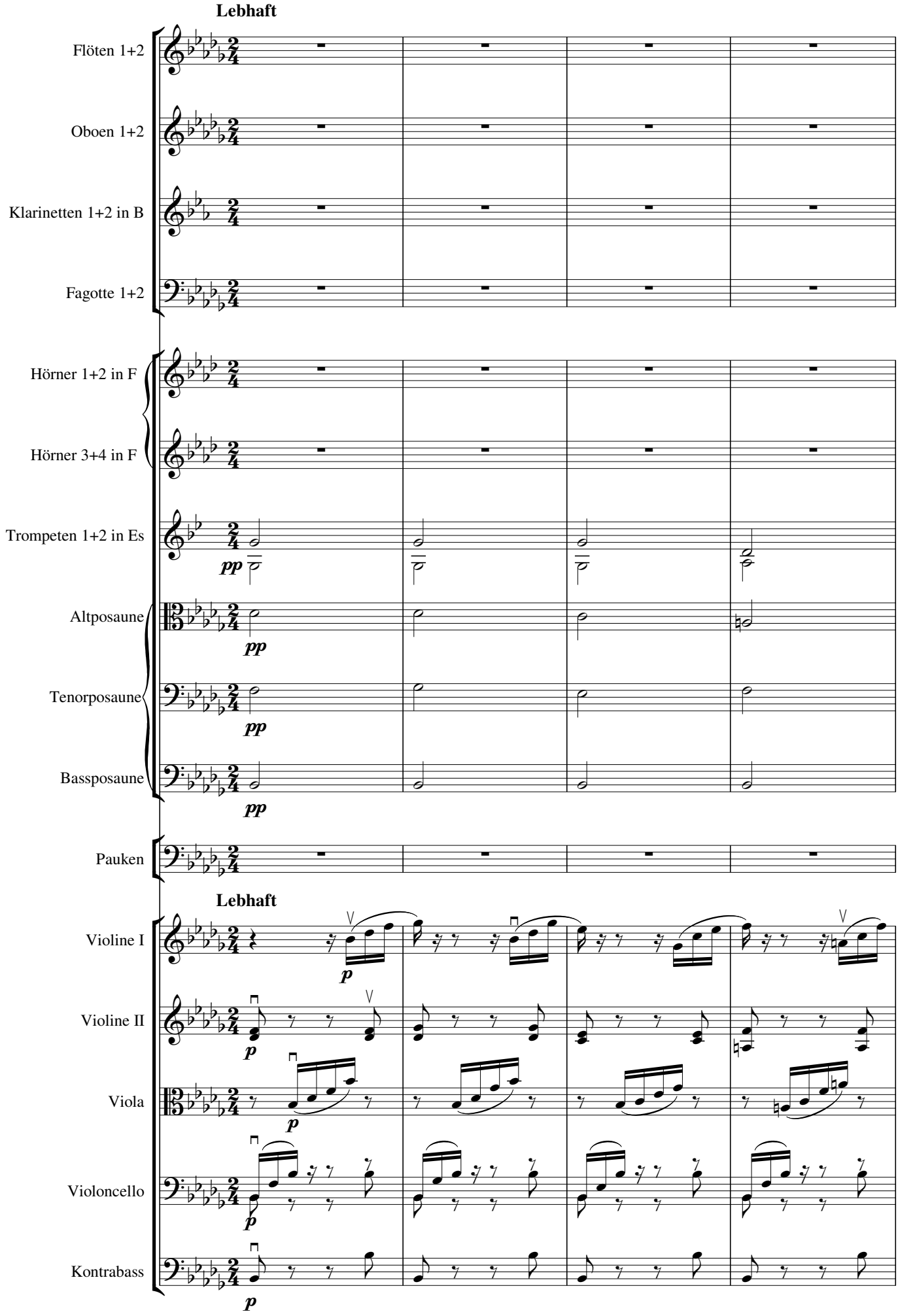
Nr. 3 Im Volkston 33

Nr. 4 Nicht schnell 50

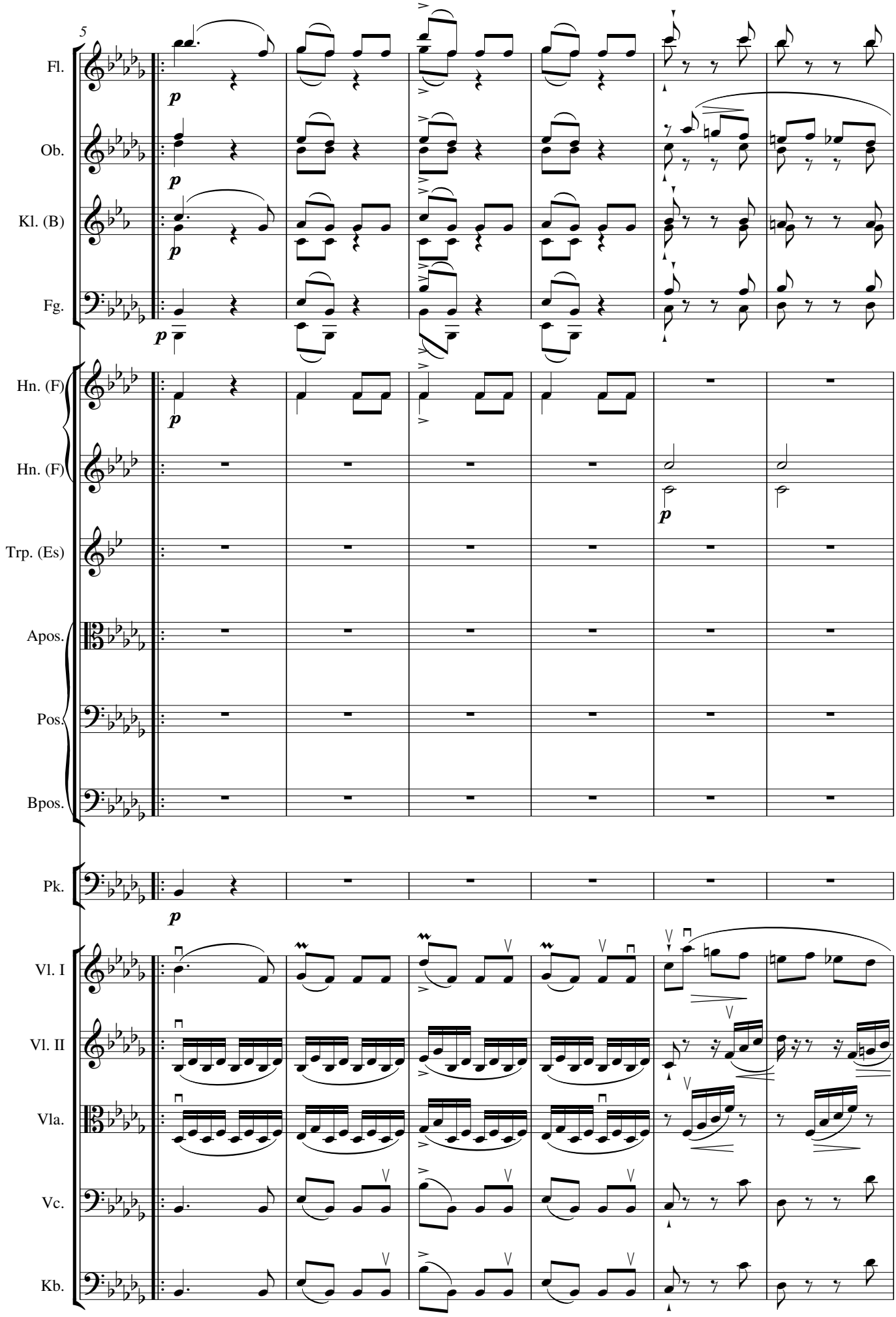
Nr. 5 Lebhaft 56

Nr. 6 Reuig, andächtig 73

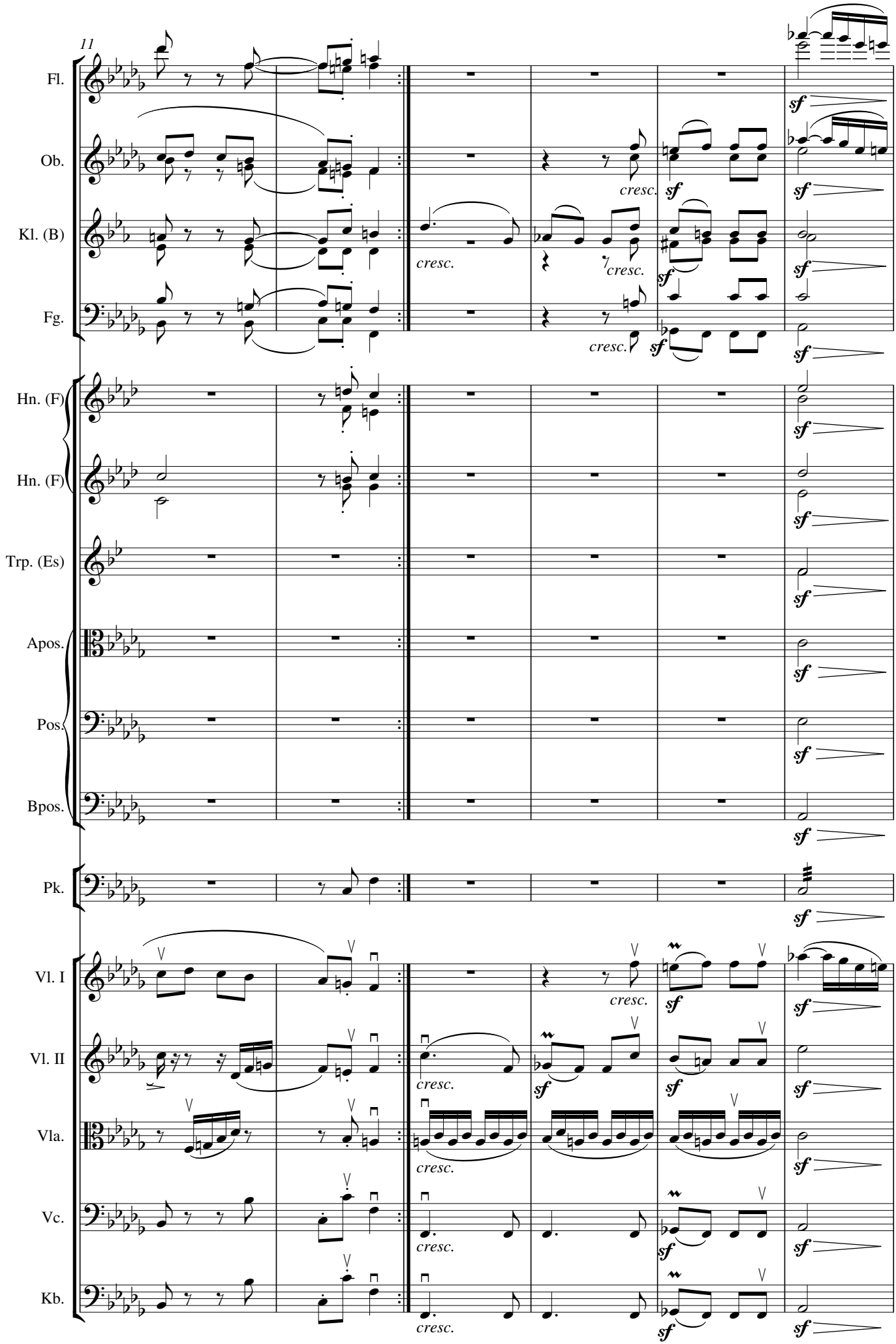
Nr. 1



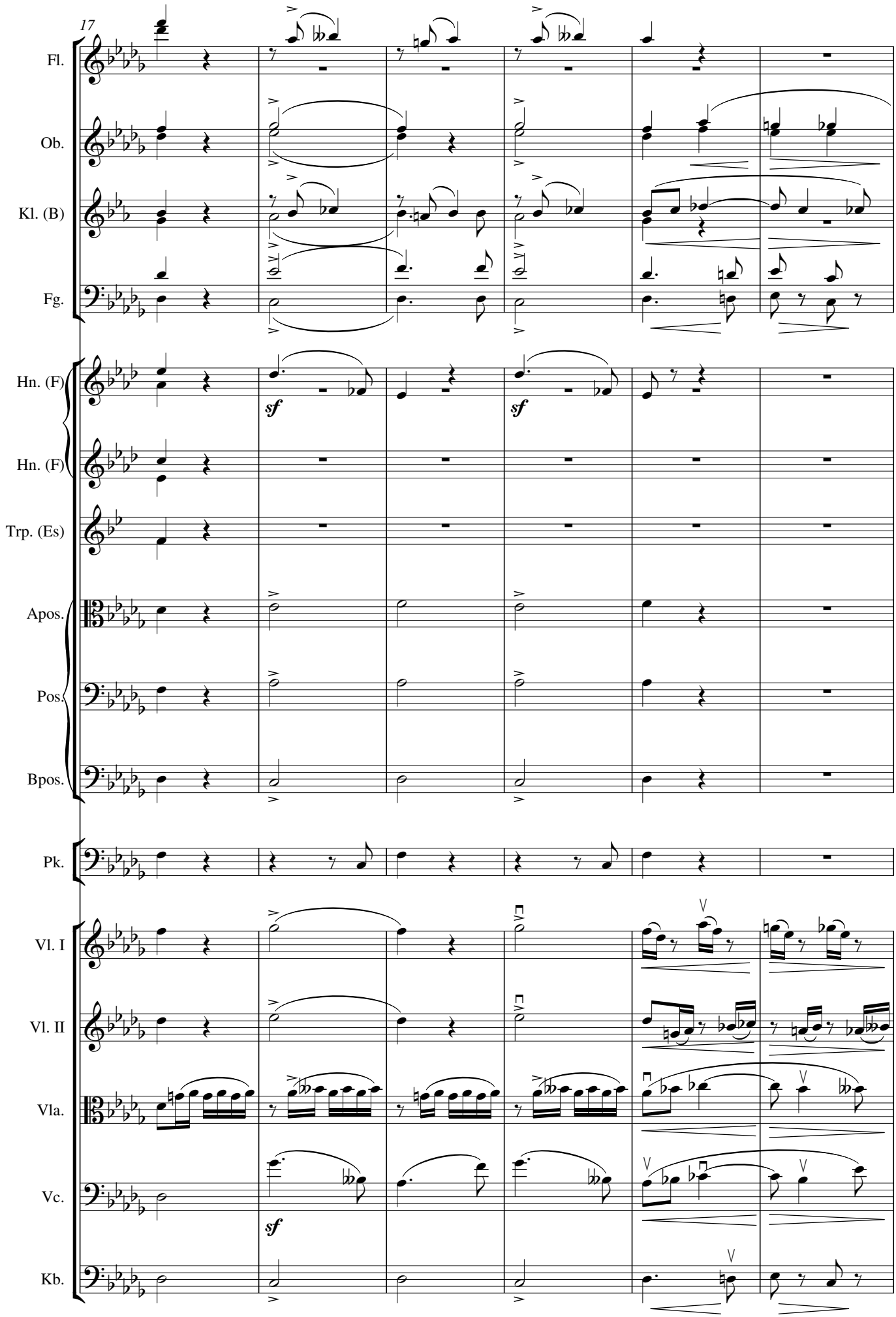
© www.matthiaskuhn.ch



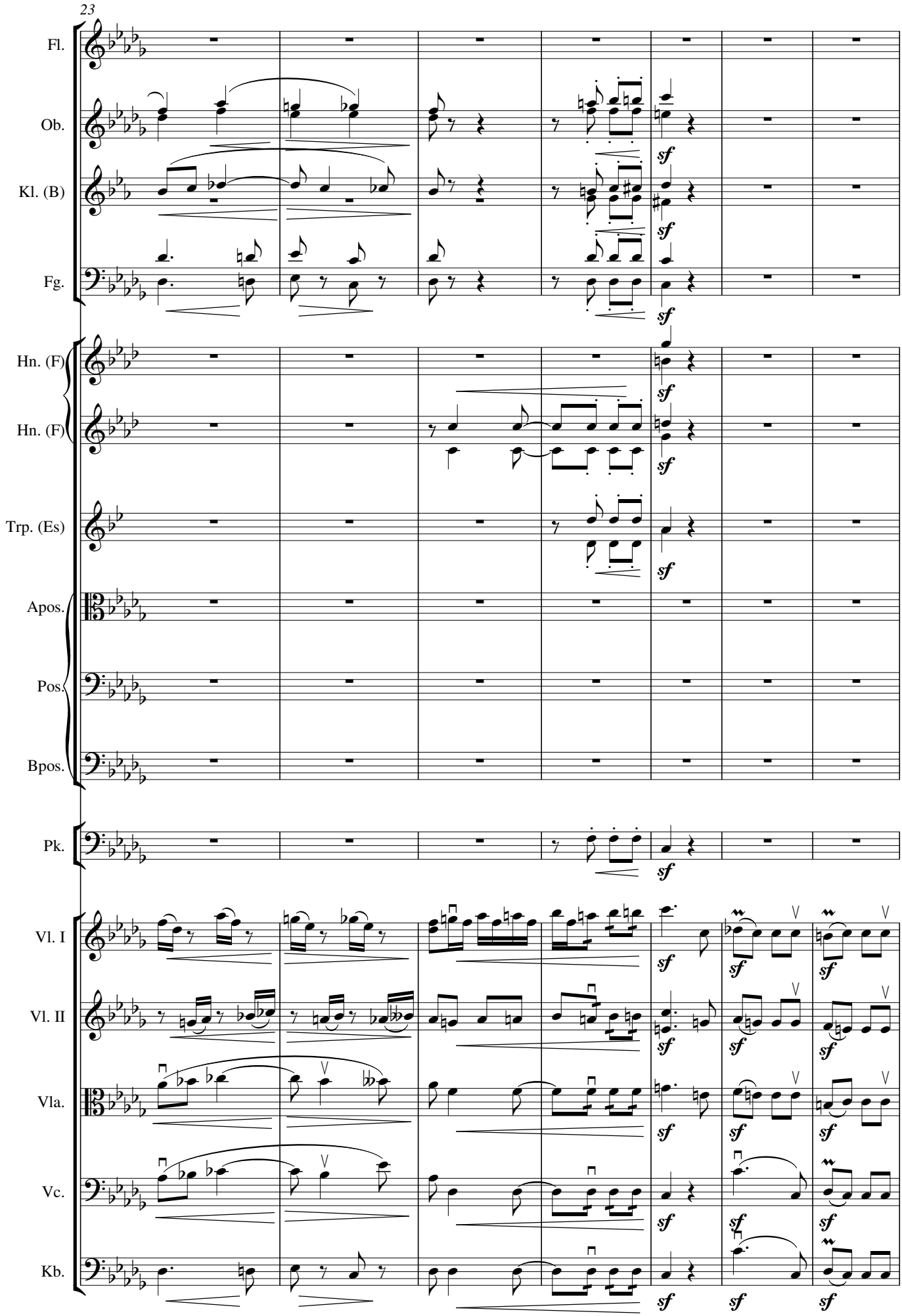
© www.matthiaskuhn.ch



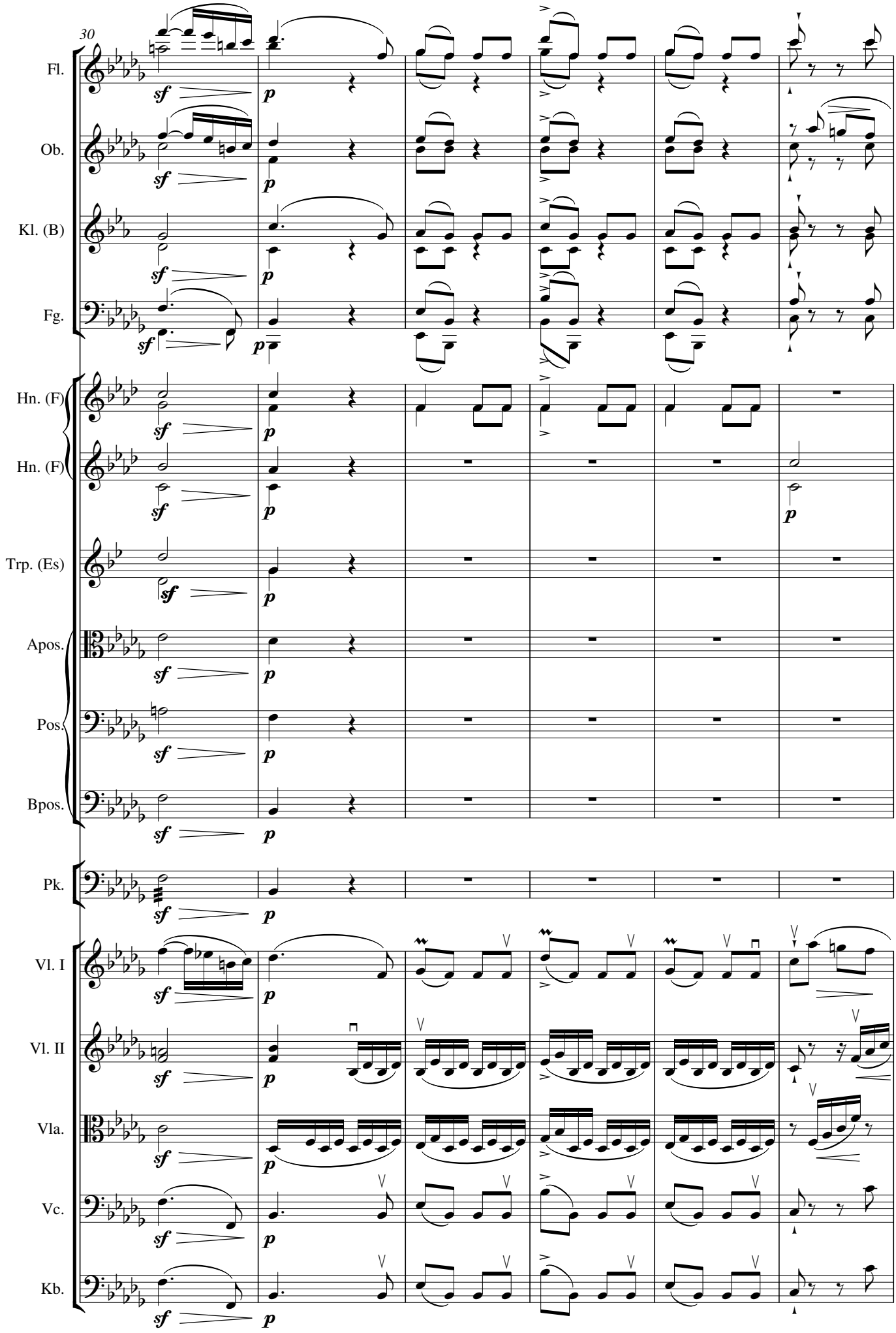
© www.matthiaskuhn.ch



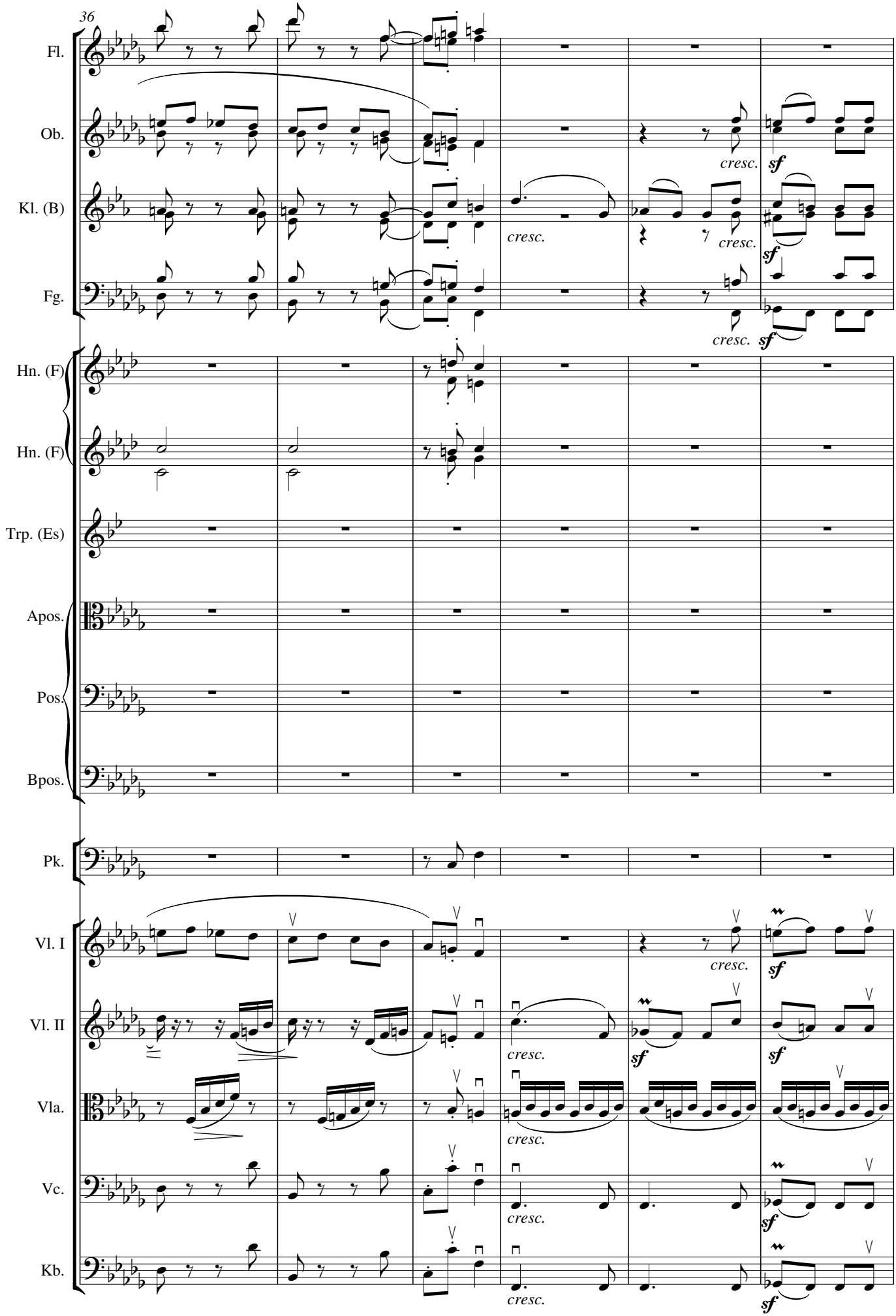
© www.matthiaskuhn.ch



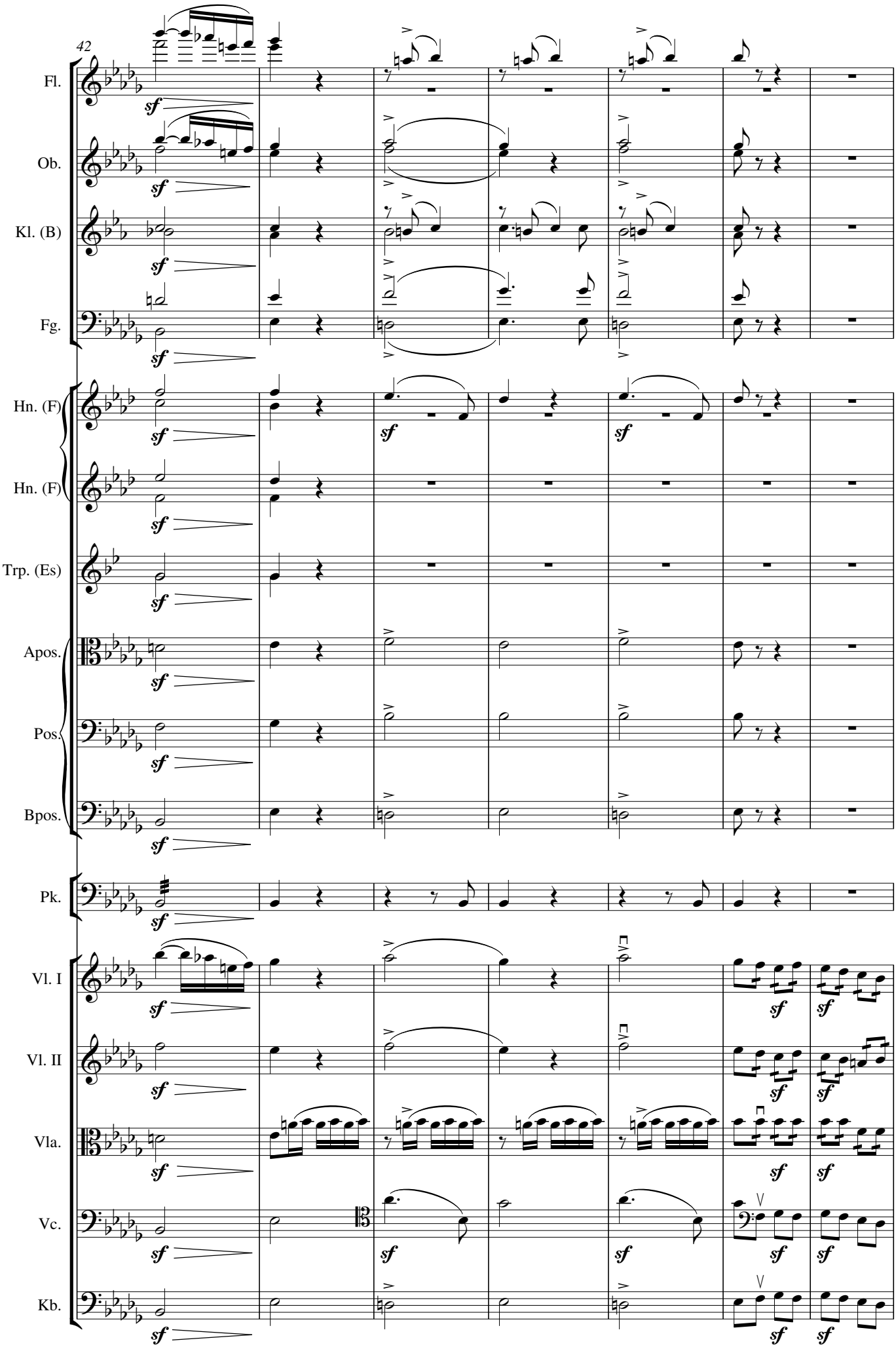
© www.matthiaskuhn.ch



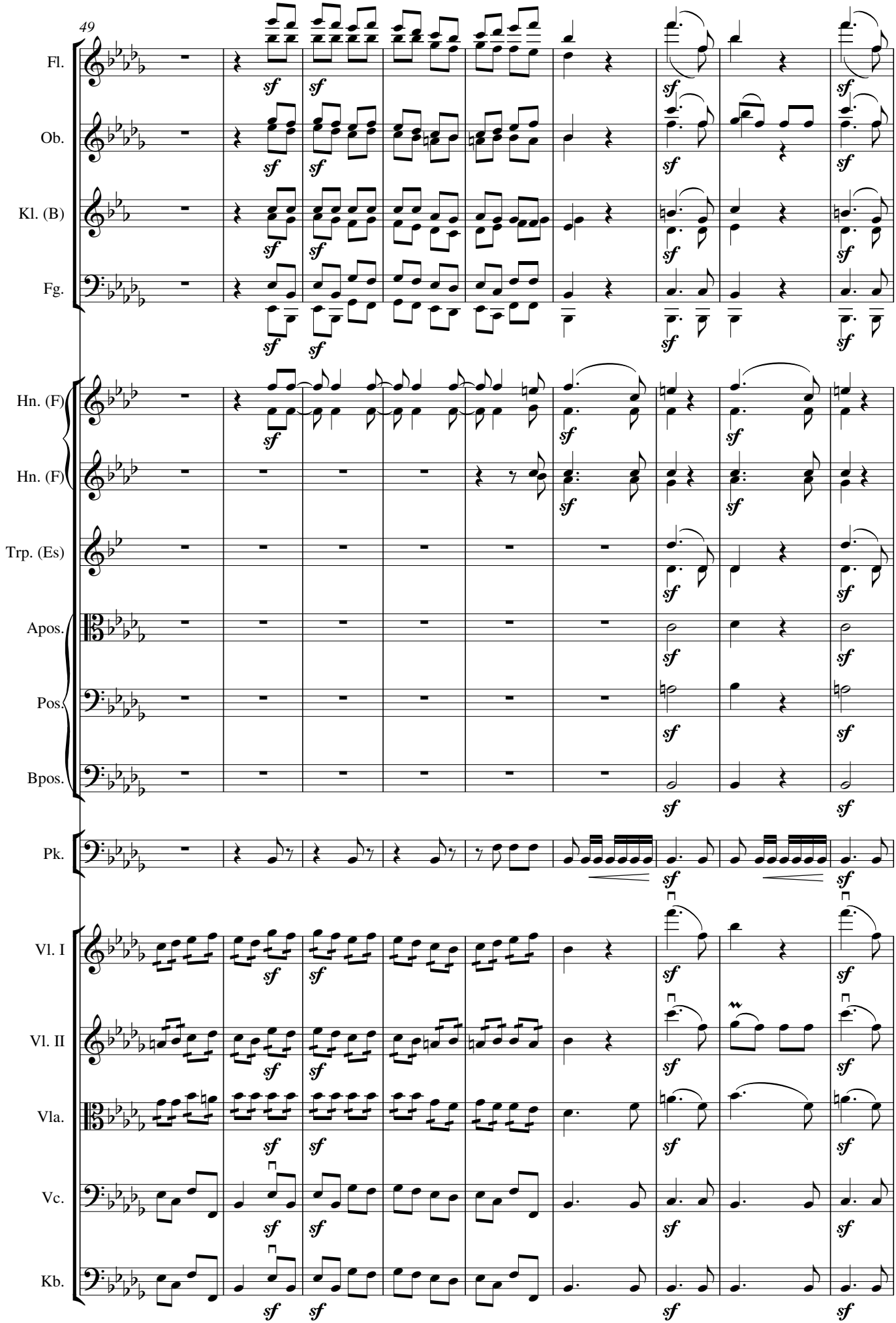
© www.matthiaskuhn.ch



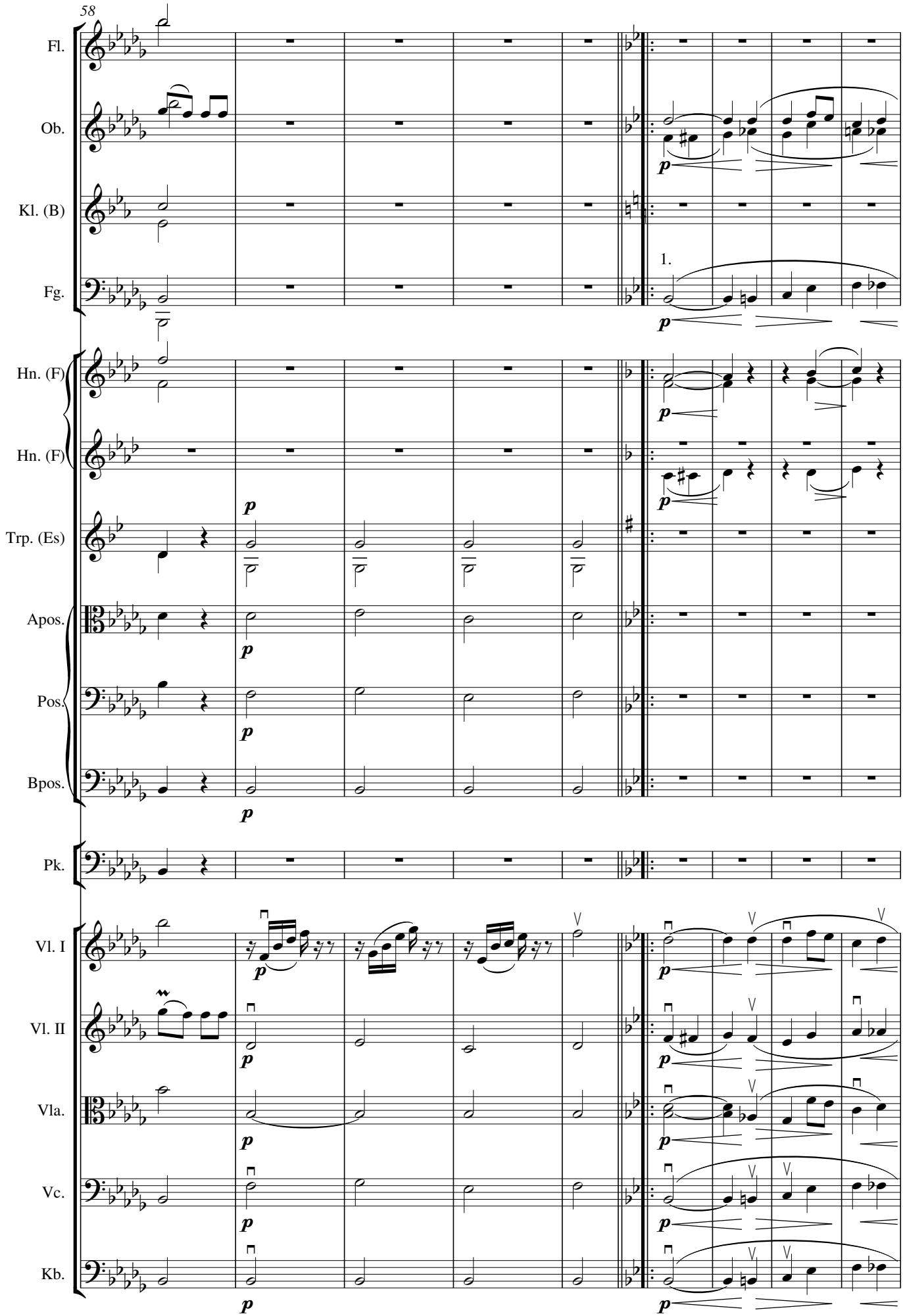
© www.matthiaskuhn.ch



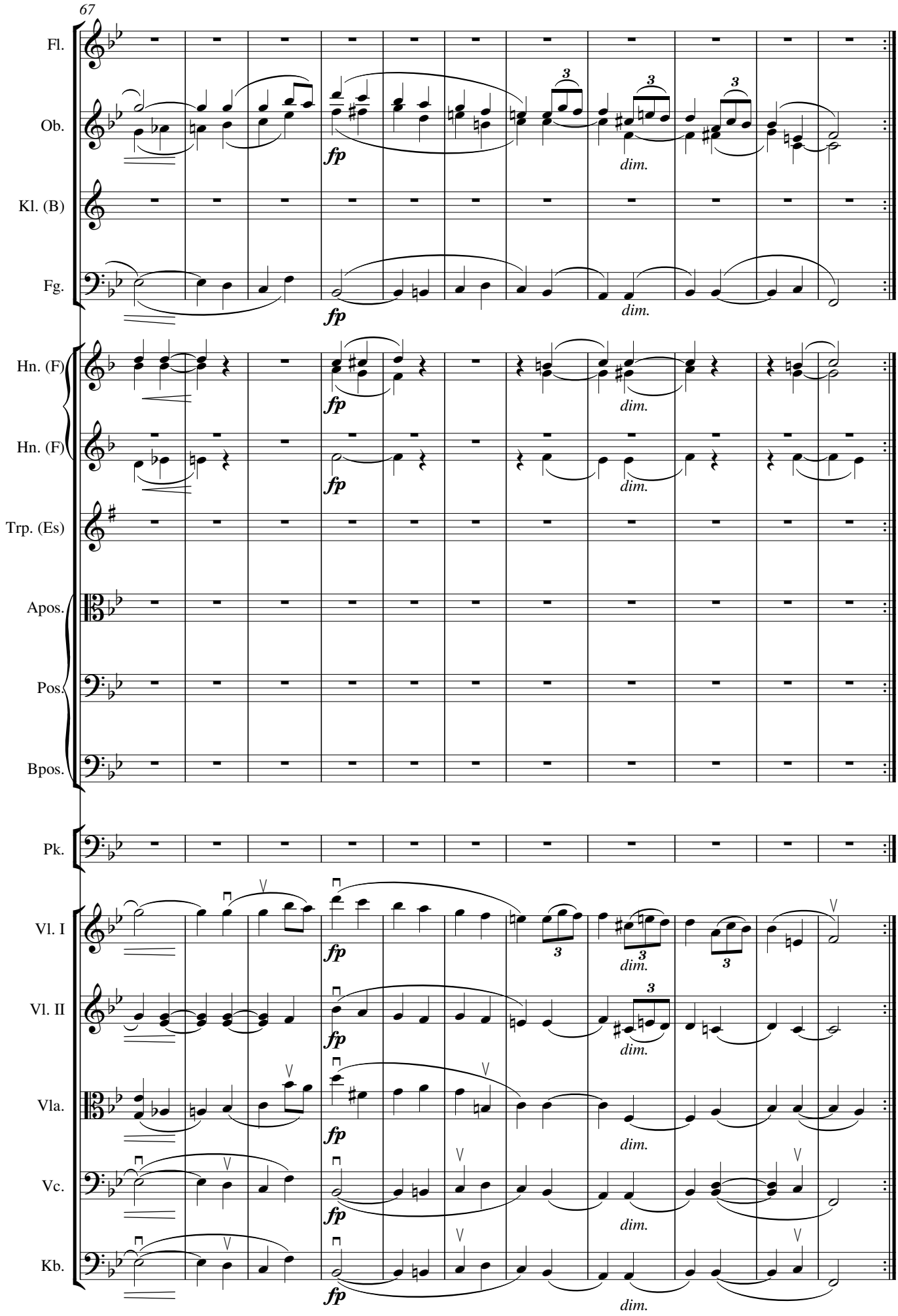
© www.matthiaskuhn.ch



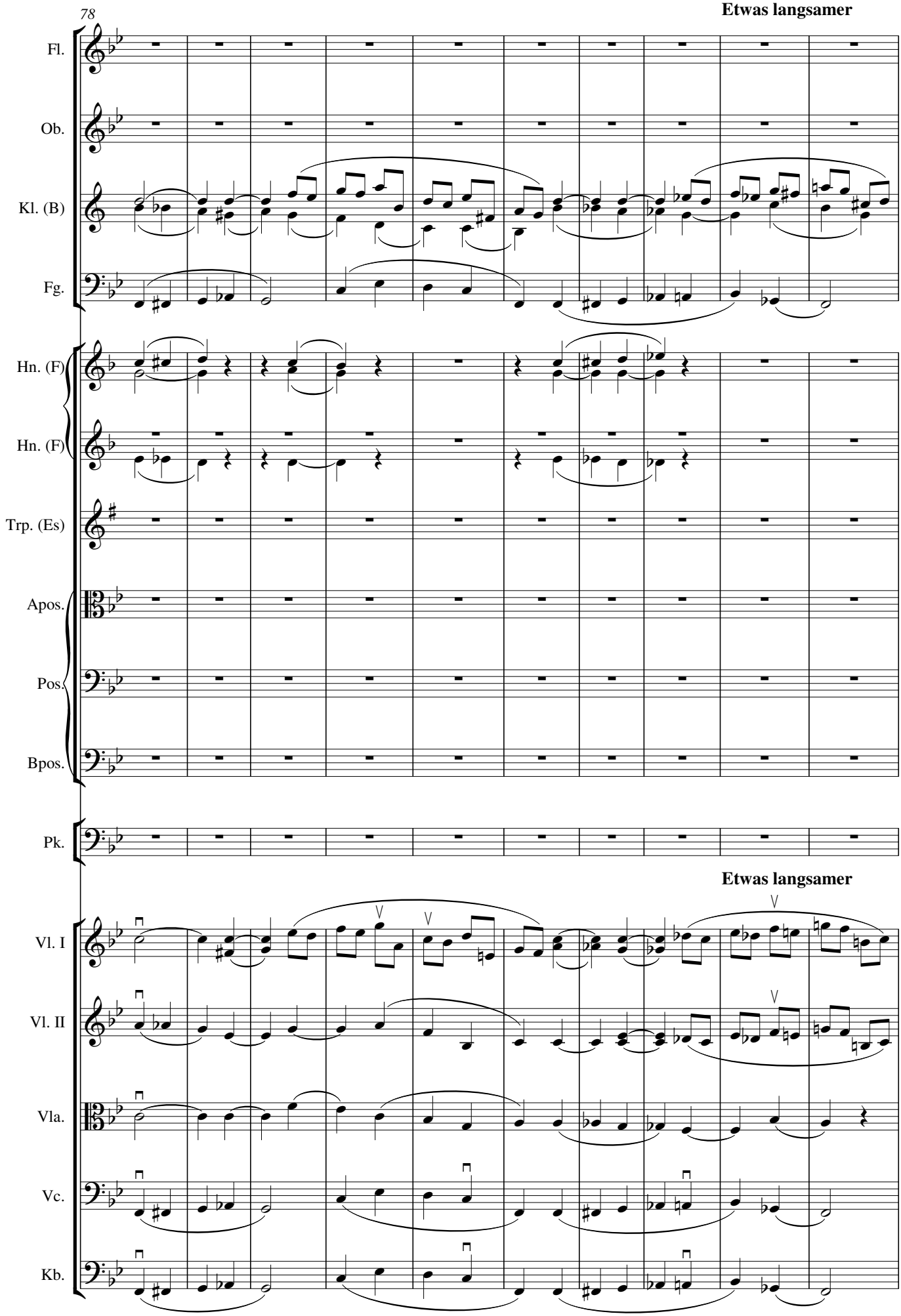
© www.matthiaskuhn.ch



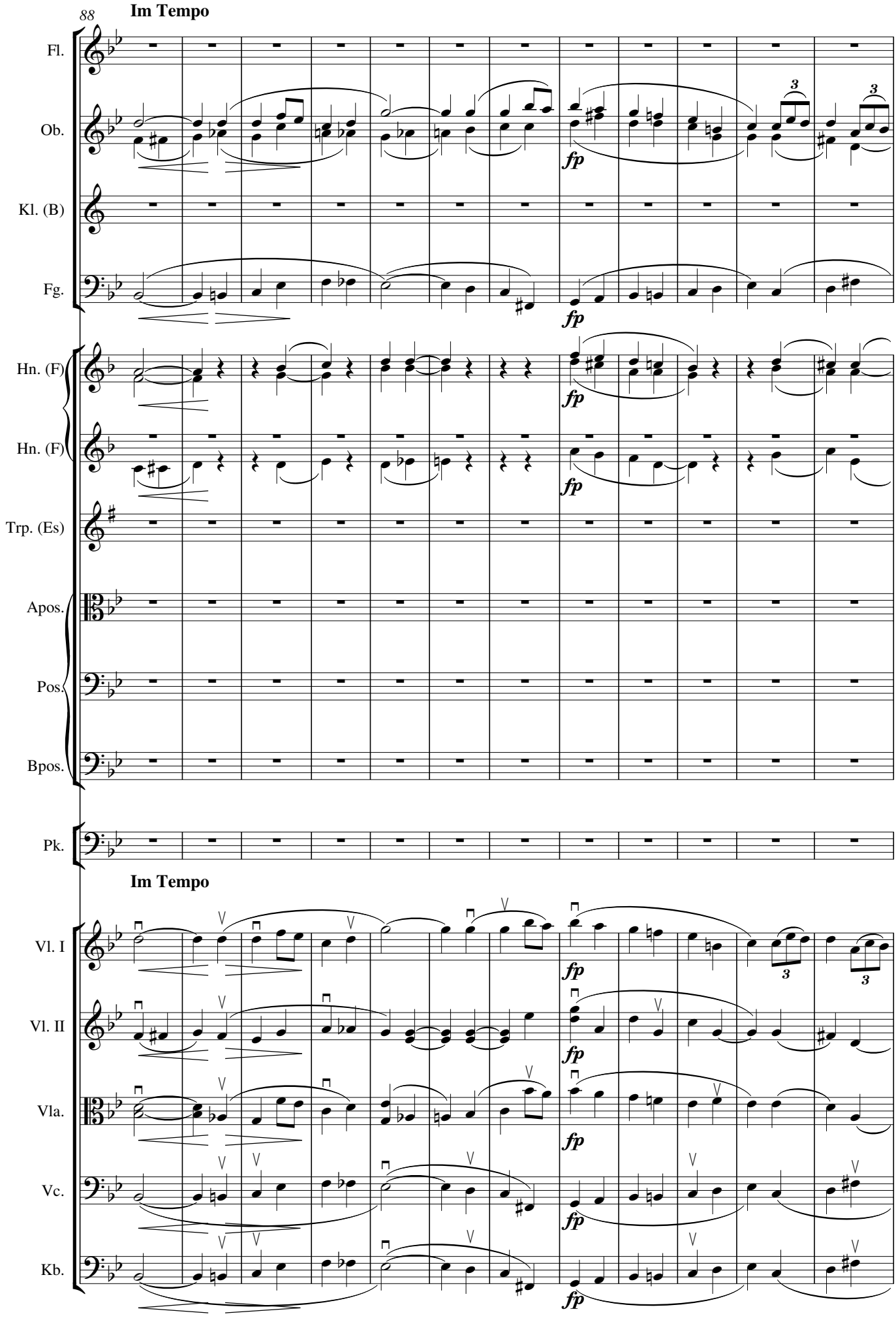
© www.matthiaskuhn.ch



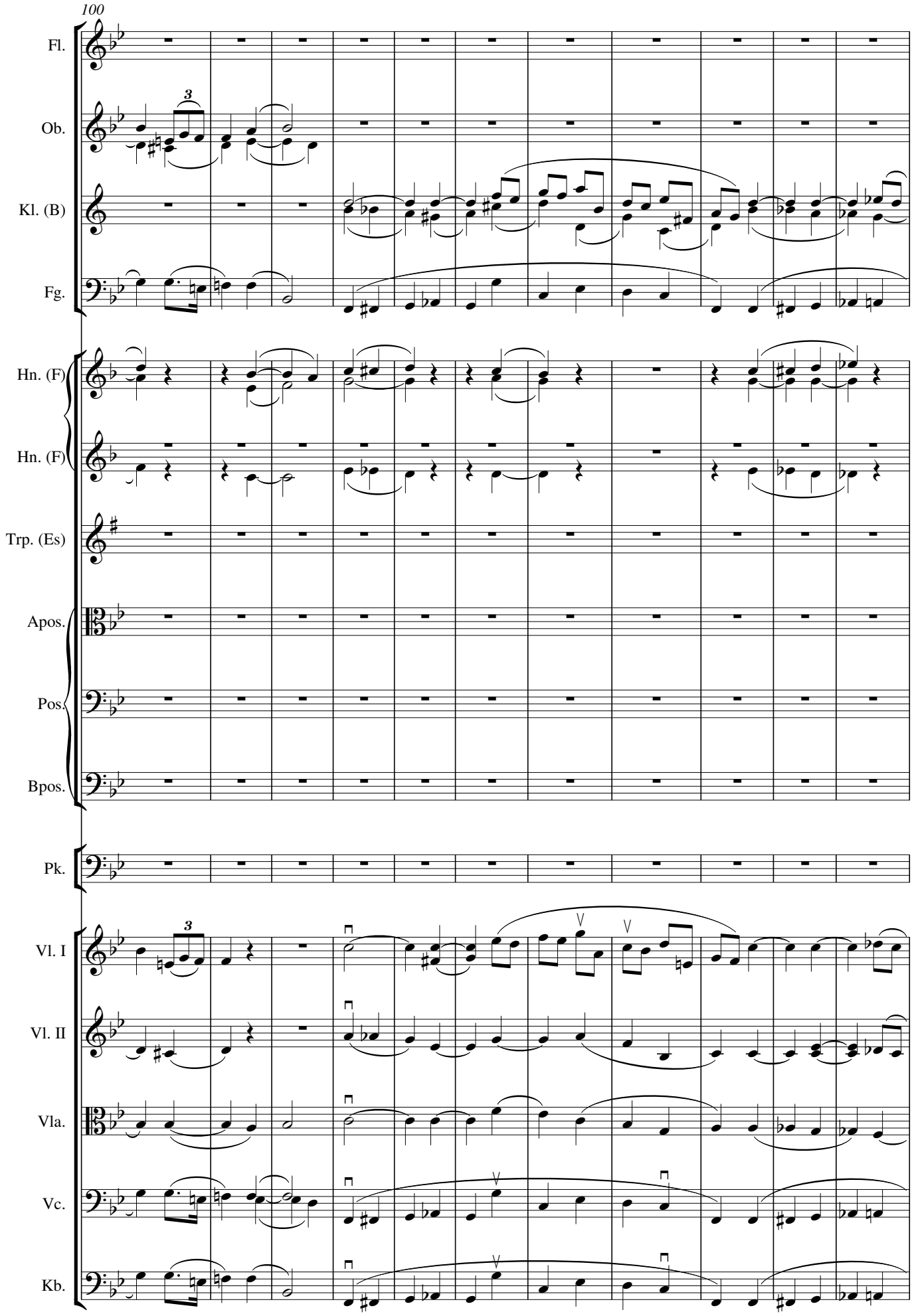
© www.matthiaskuhn.ch



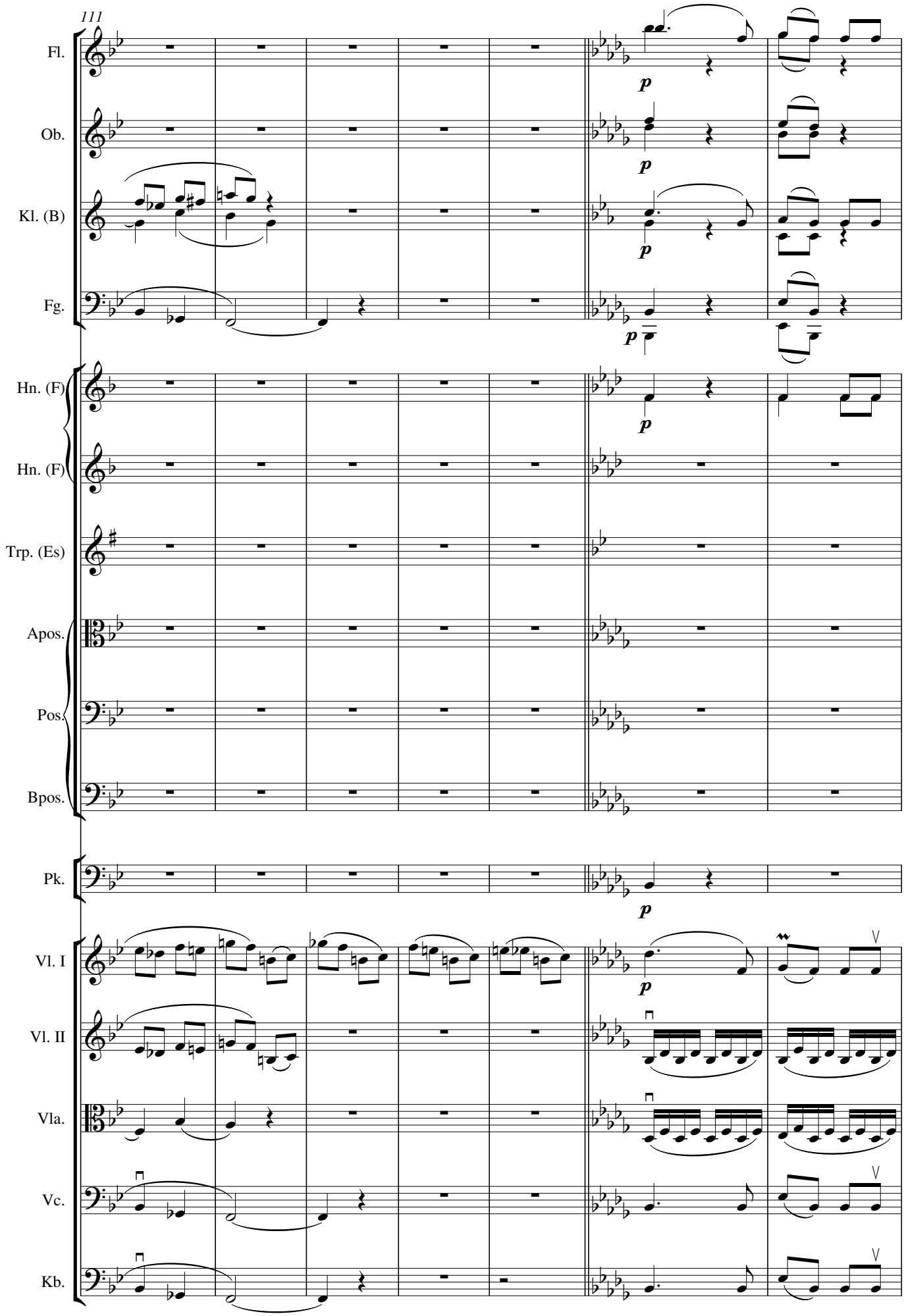
© www.matthiaskuhn.ch



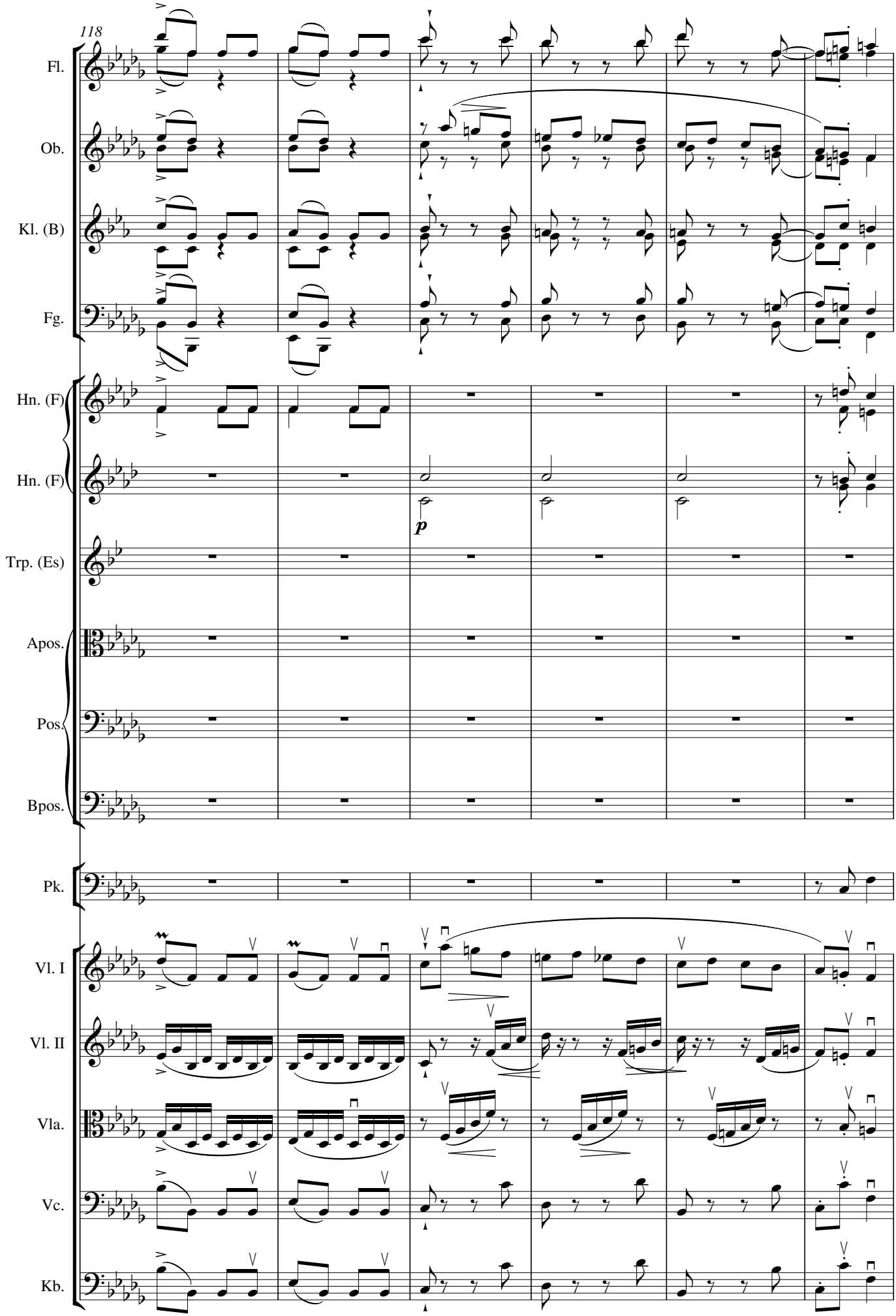
© www.matthiaskuhn.ch



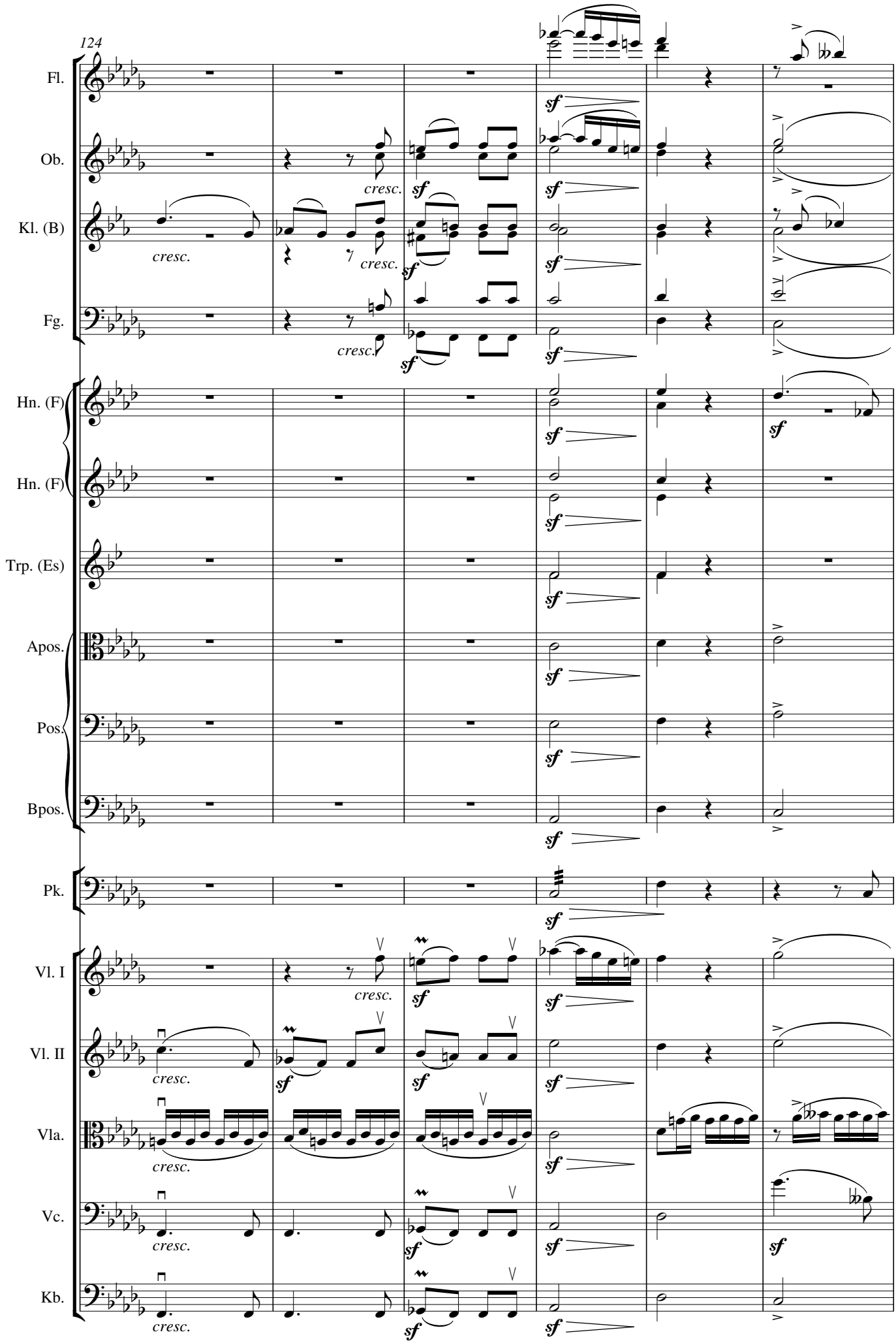
© www.matthiaskuhn.ch



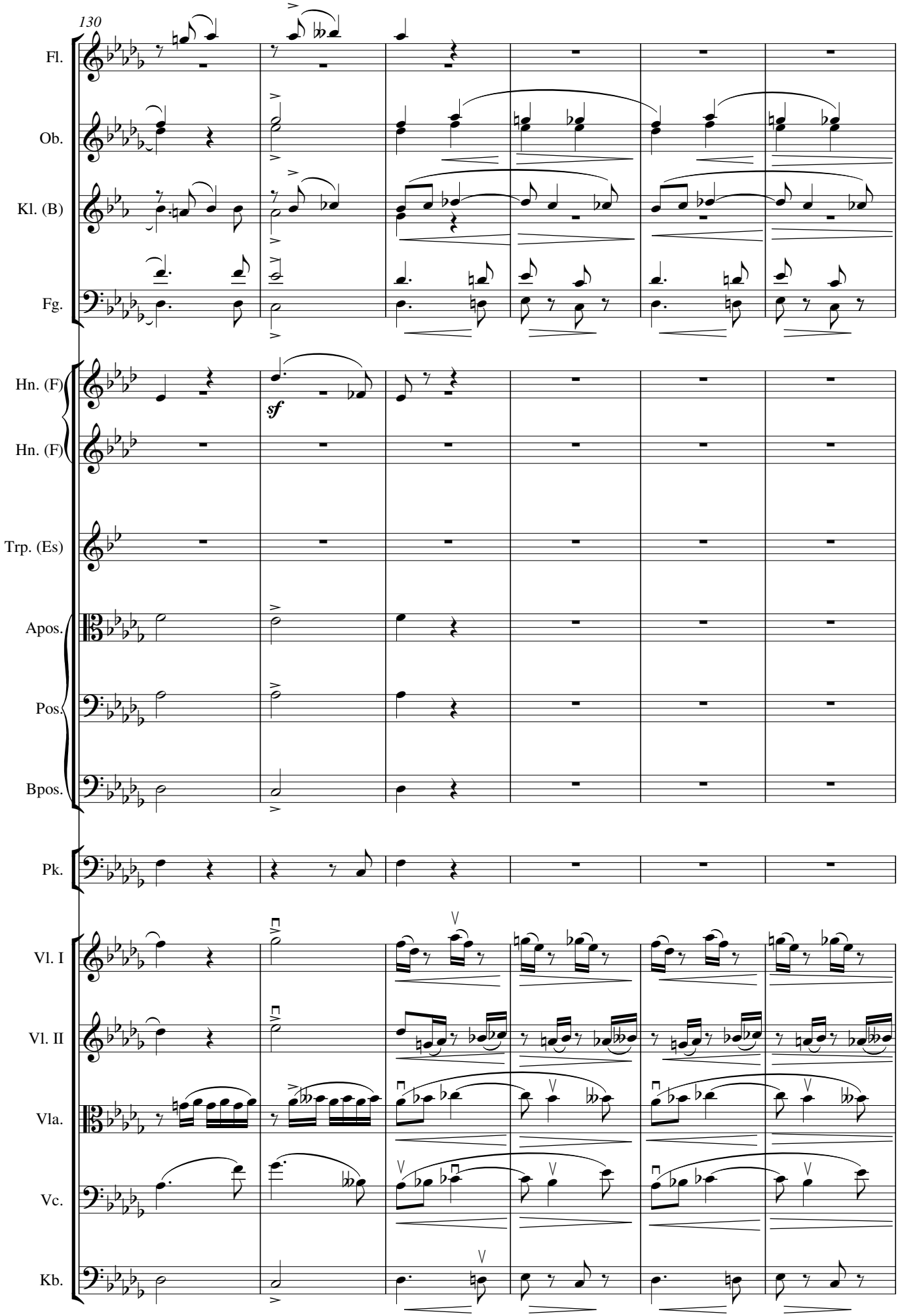
© www.matthiaskuhn.ch



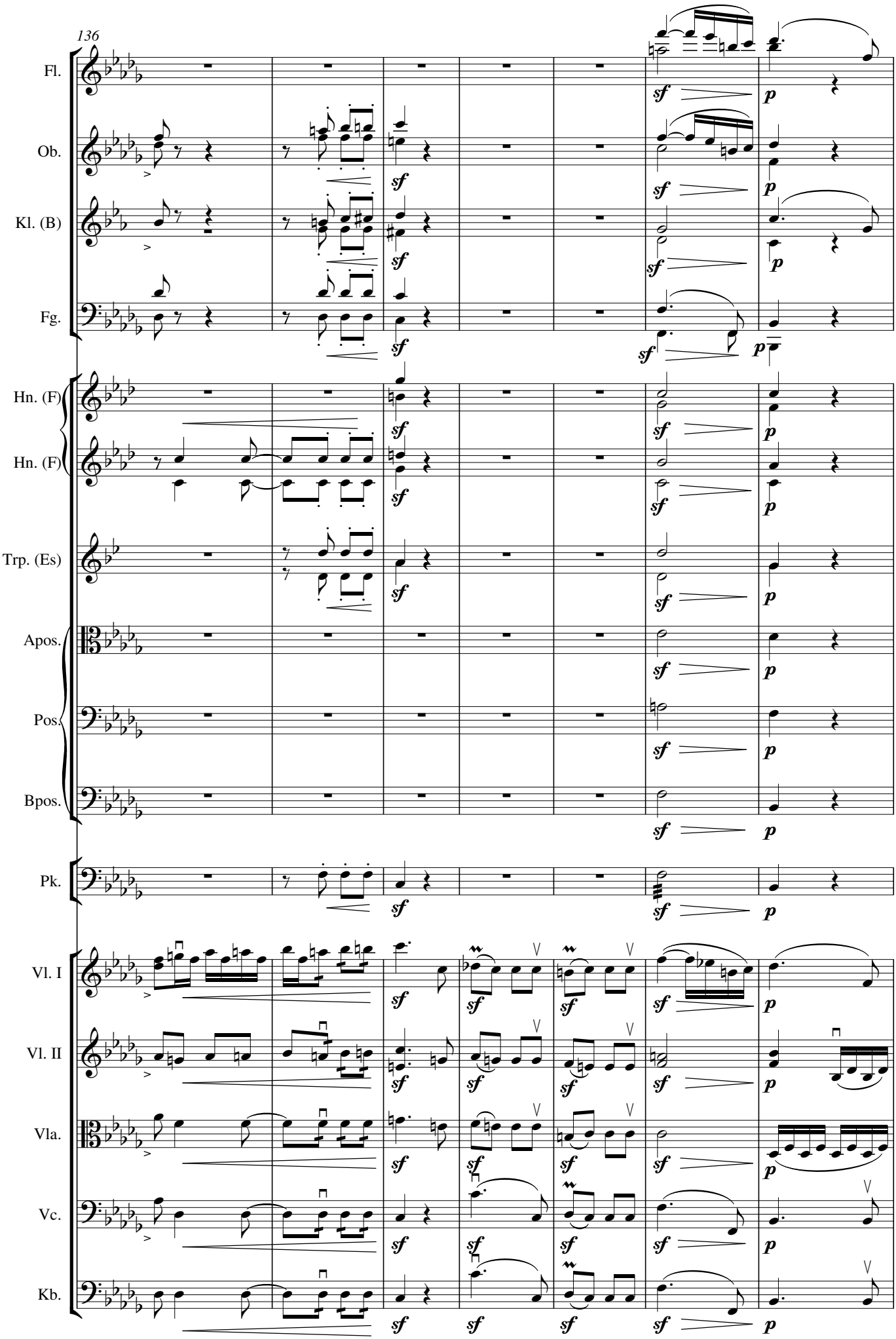
© www.matthiaskuhn.ch



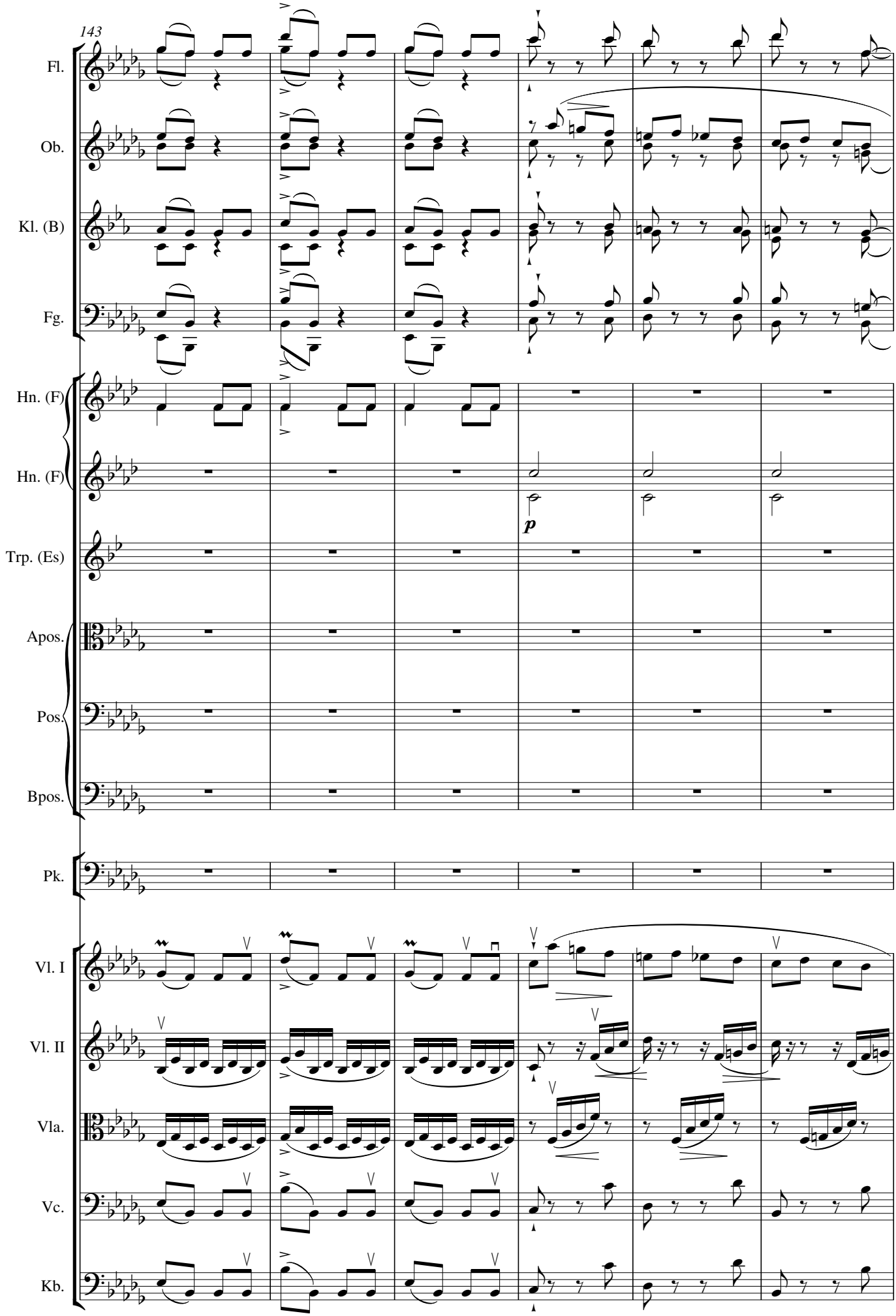
© www.matthiaskuhn.ch



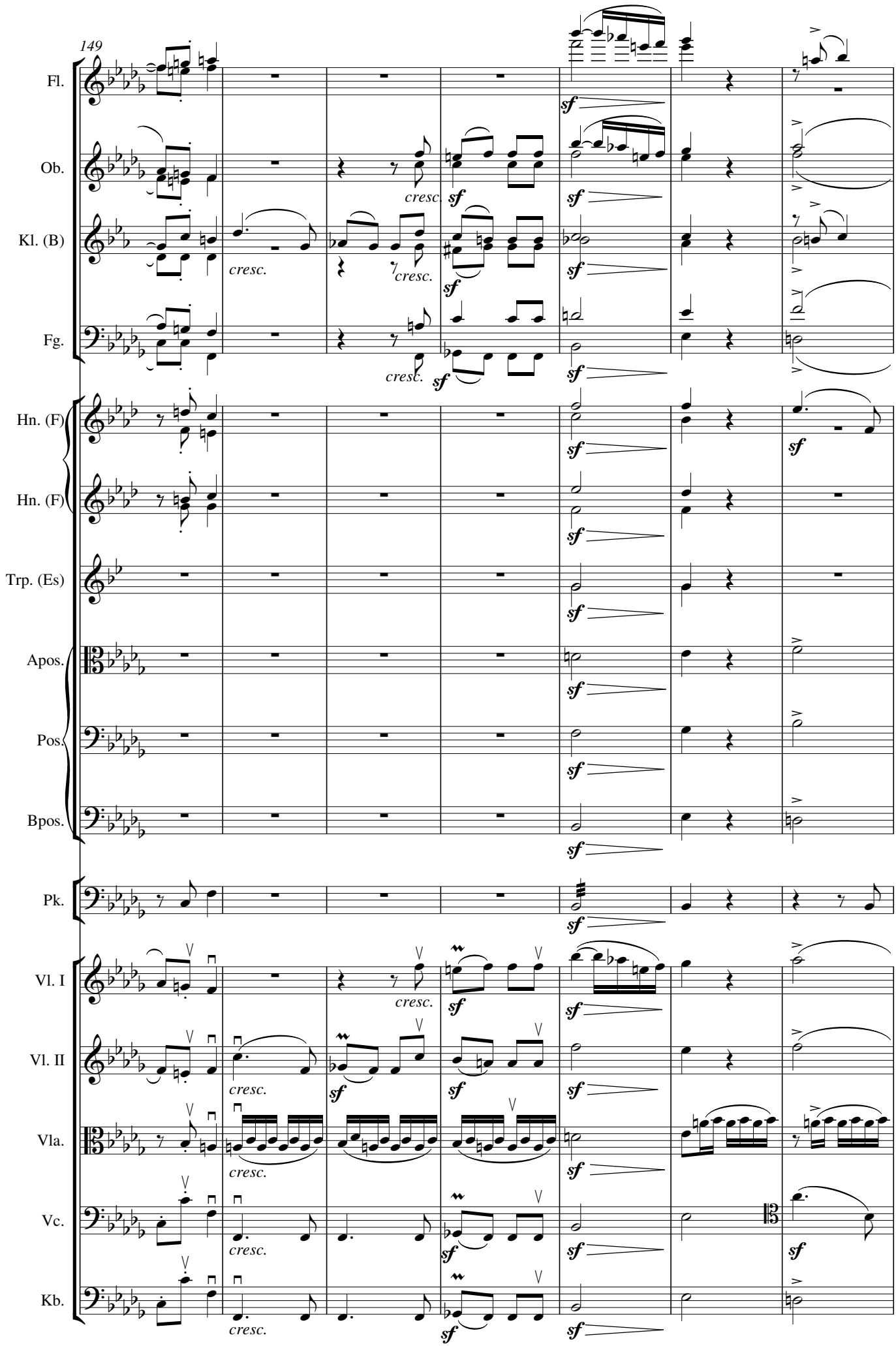
© www.matthiaskuhn.ch



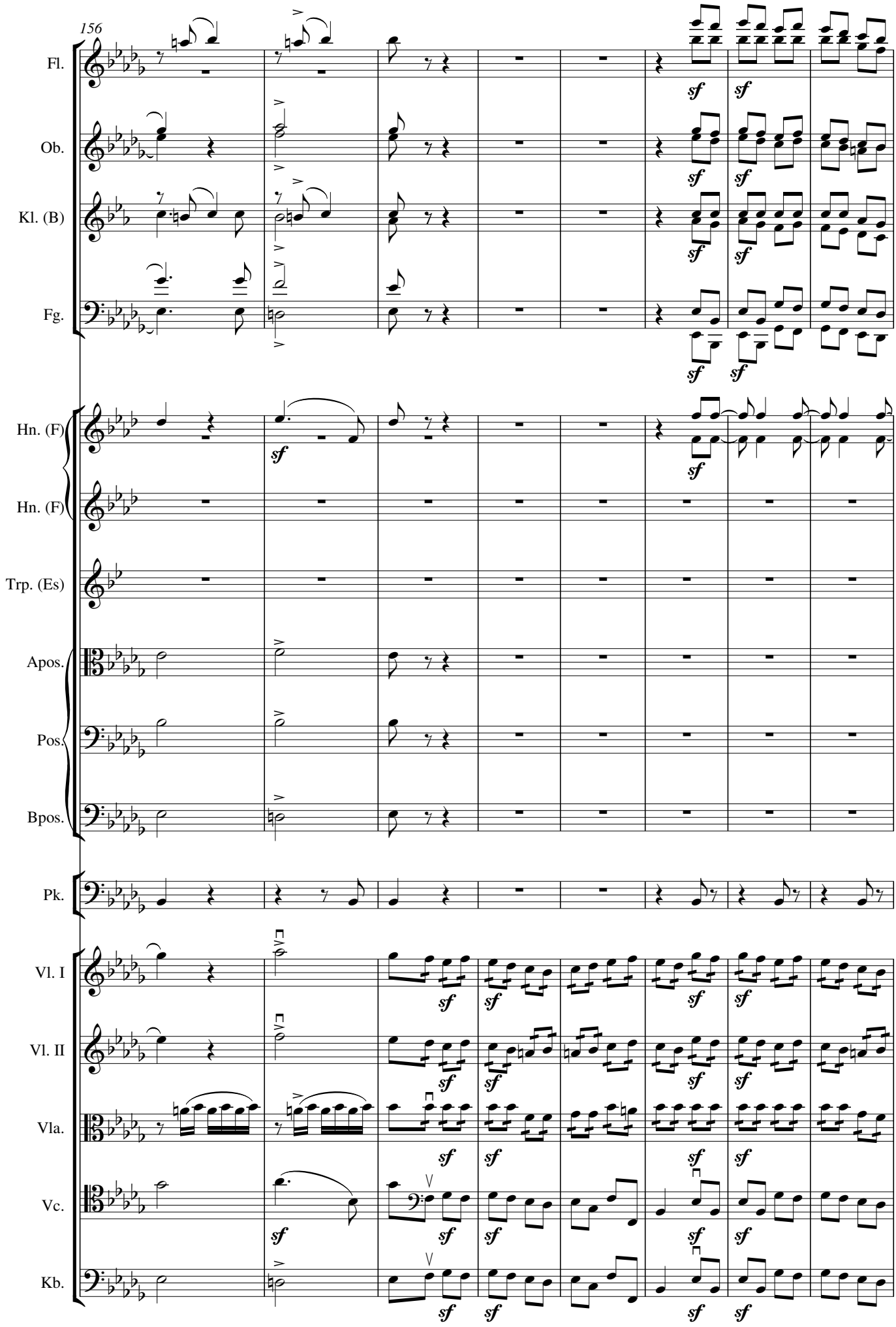
© www.matthiaskuhn.ch



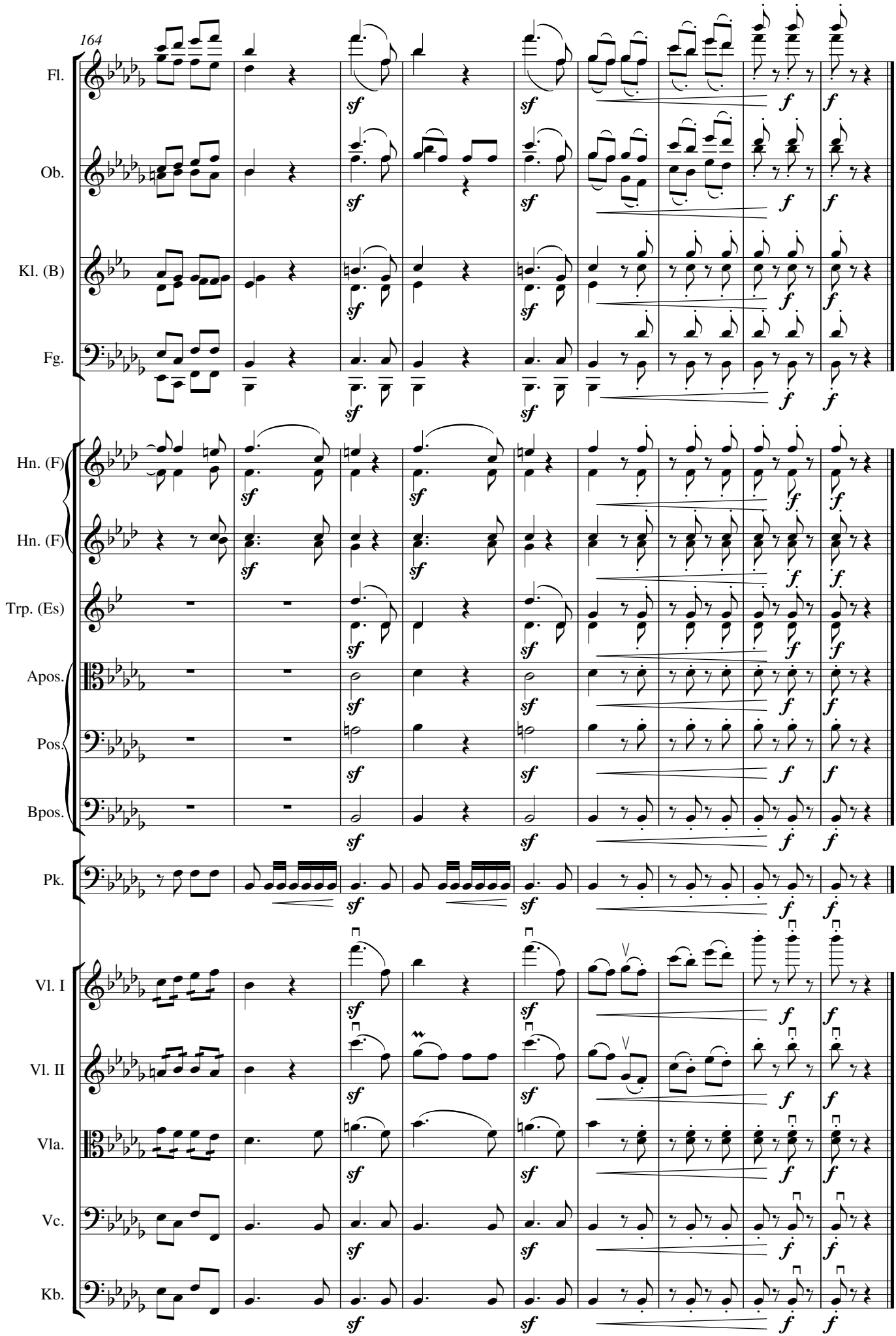
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch



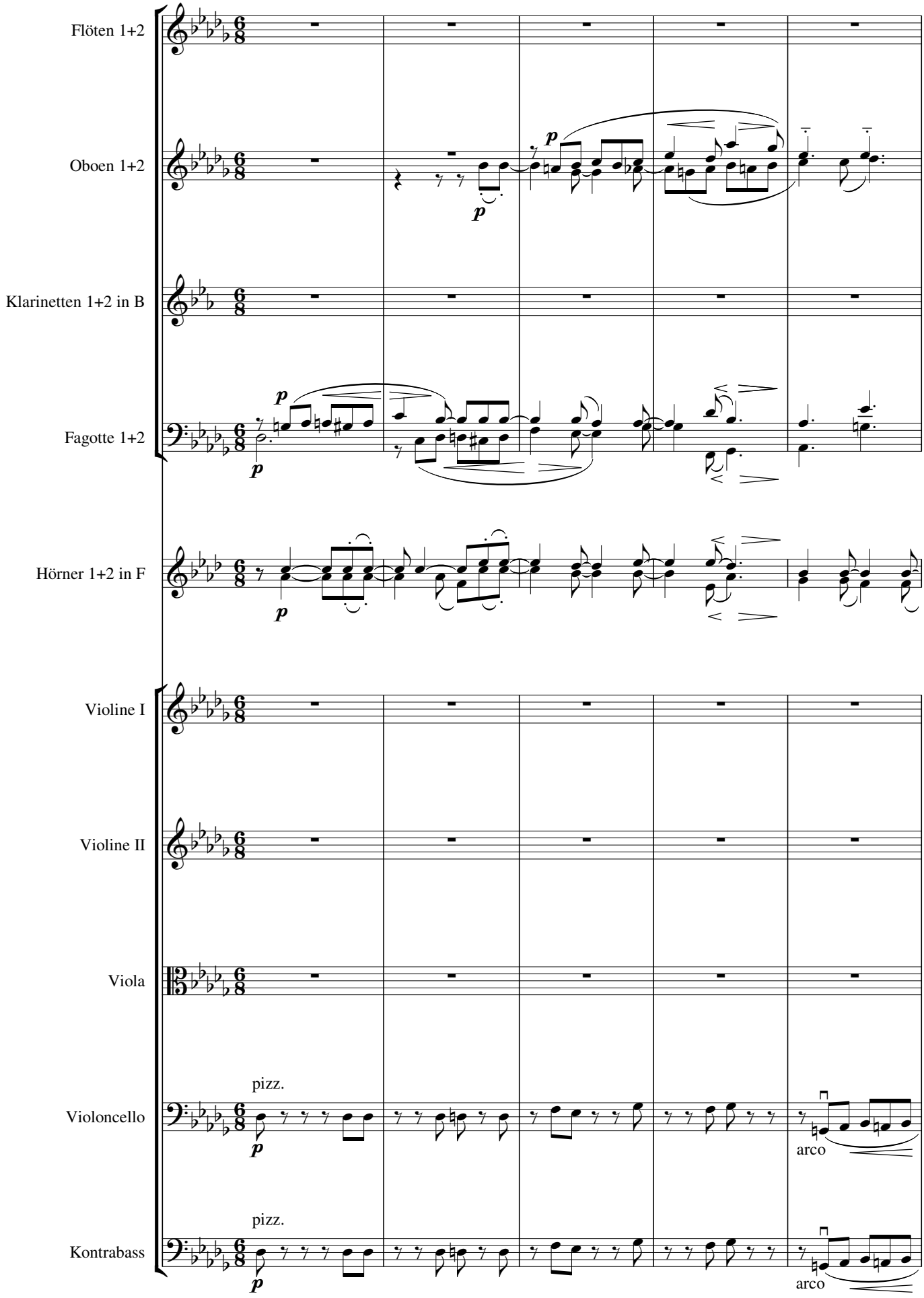
© www.matthiaskuhn.ch



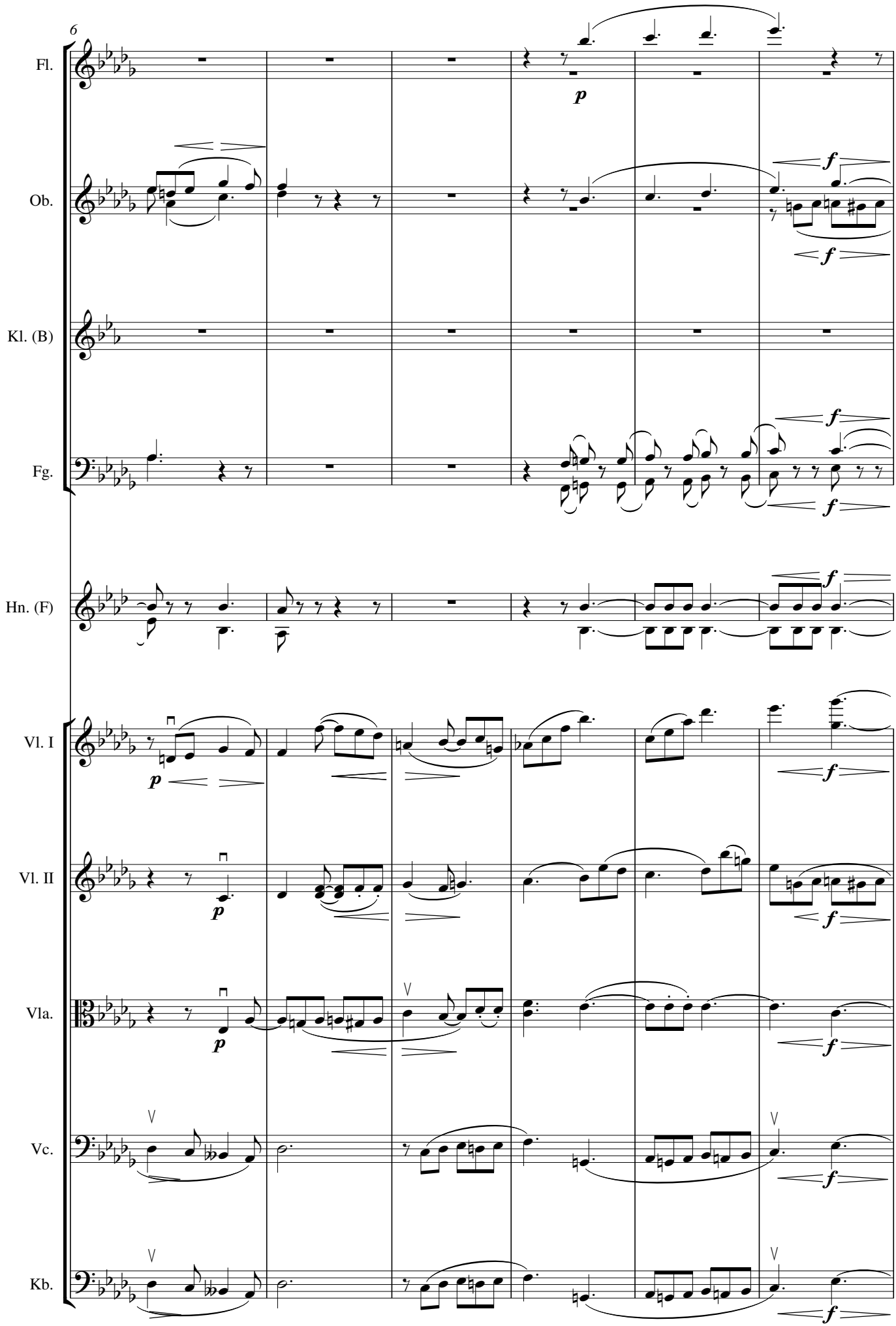
© www.matthiaskuhn.ch

Nr. 2

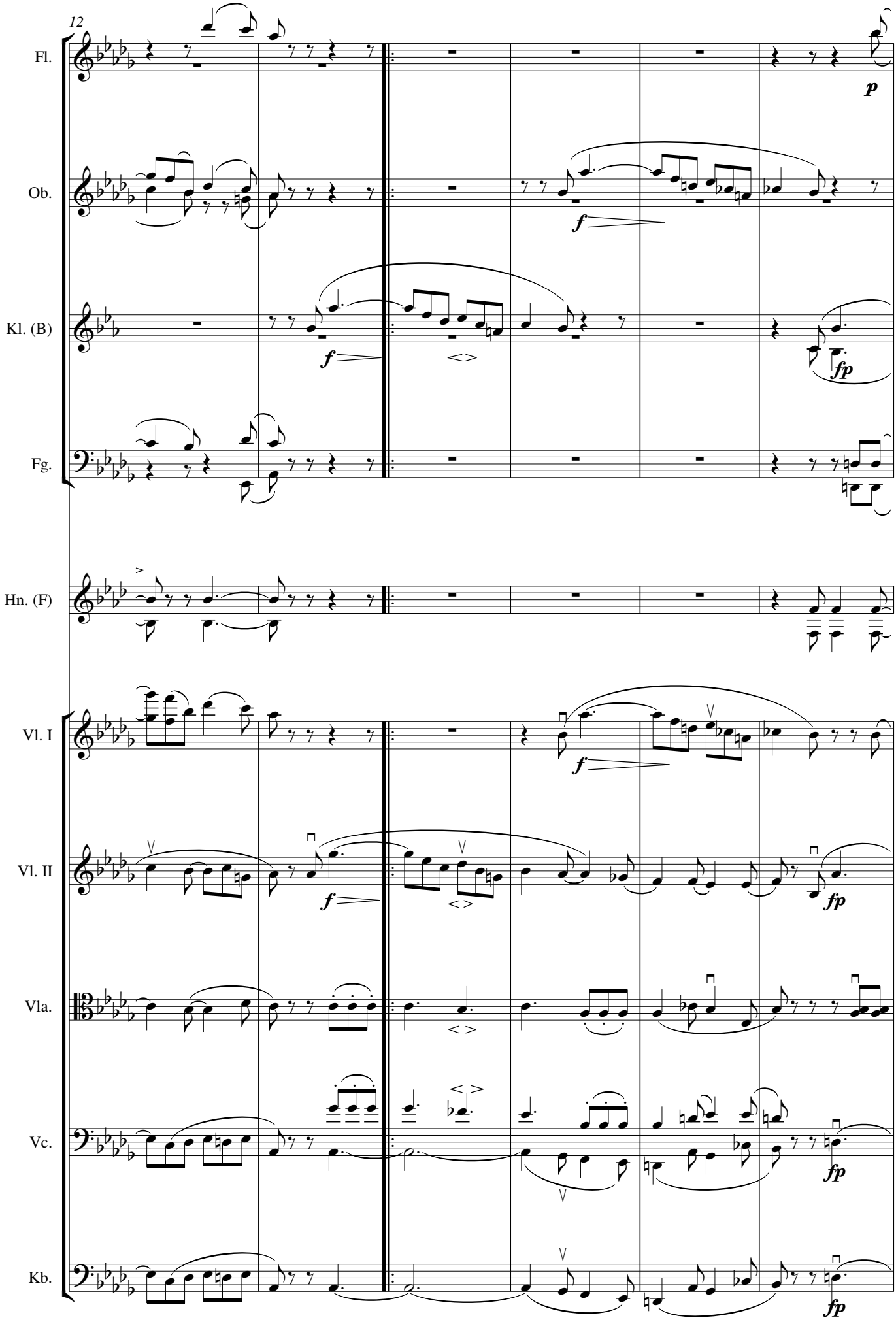
Nicht schnell und sehr gesangvoll zu spielen



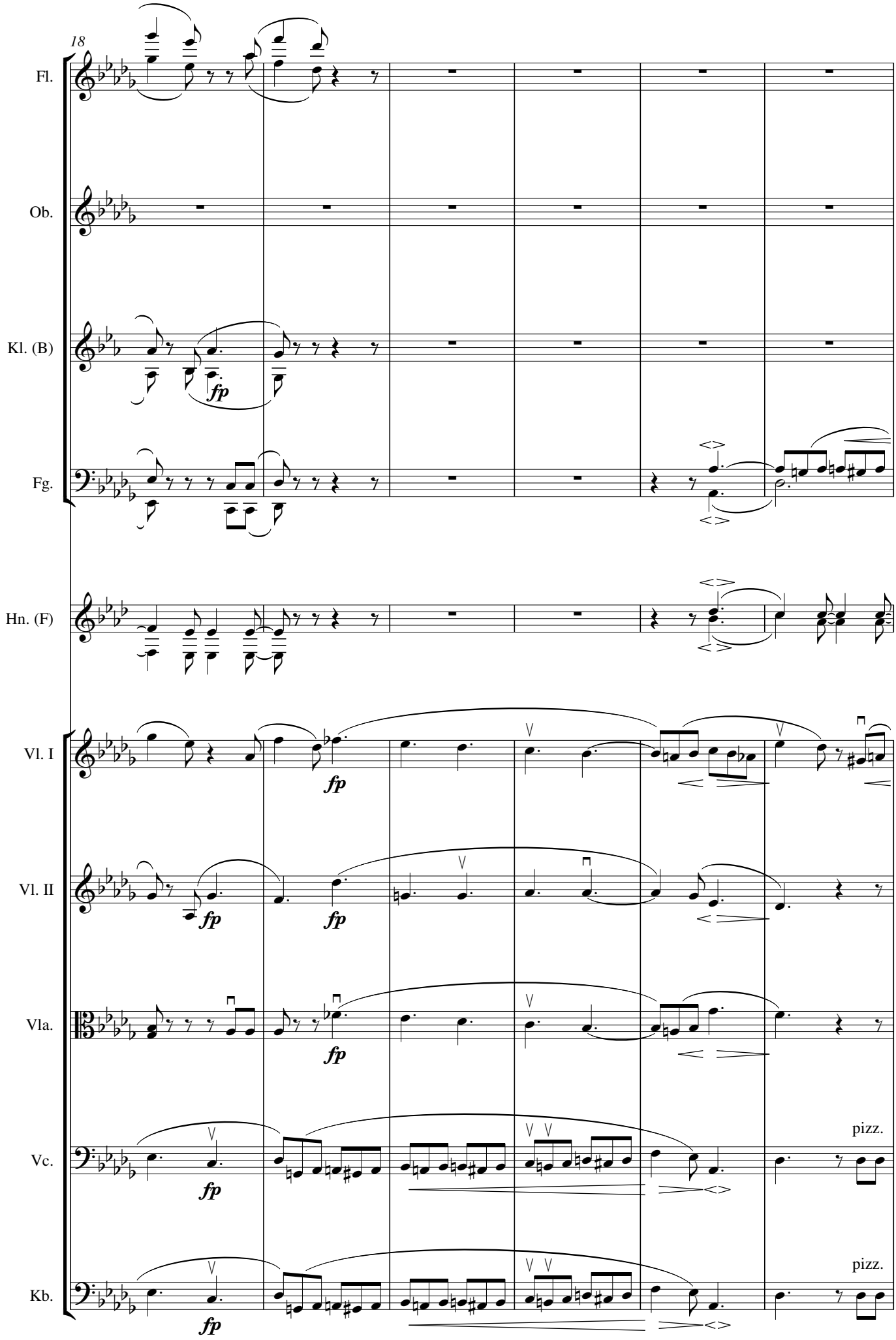
© www.matthiaskuhn.ch



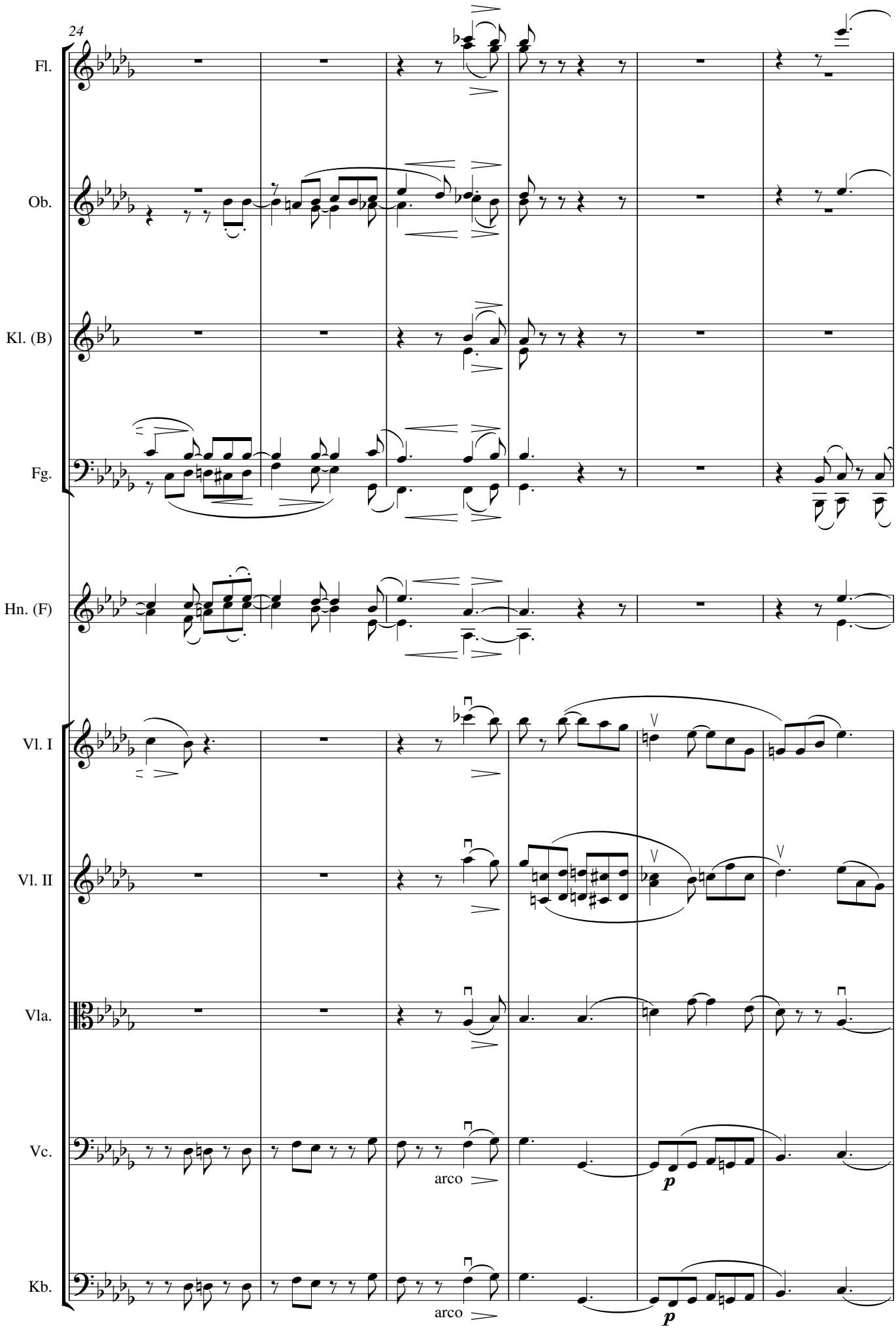
© www.matthiaskuhn.ch



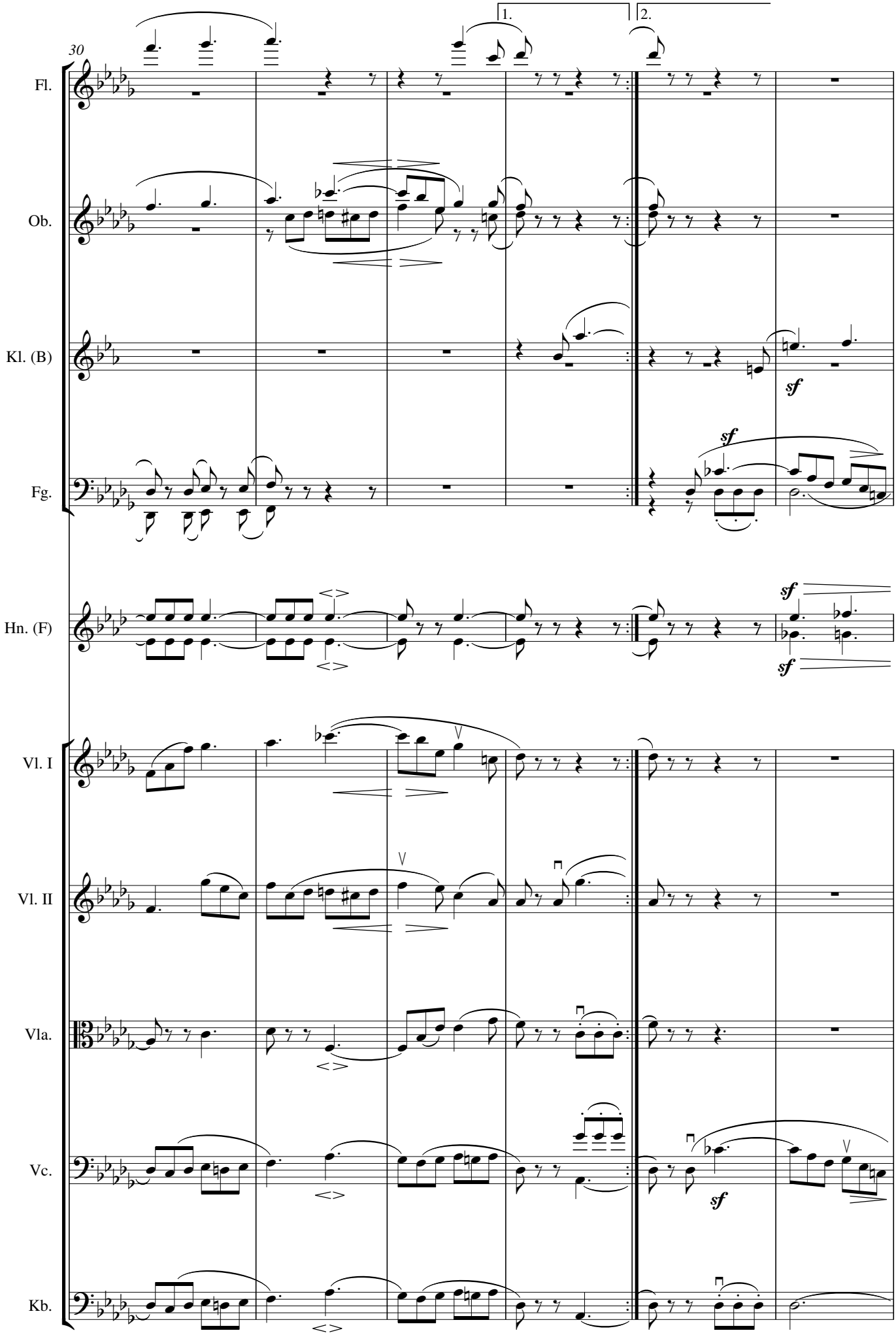
© www.matthiaskuhn.ch



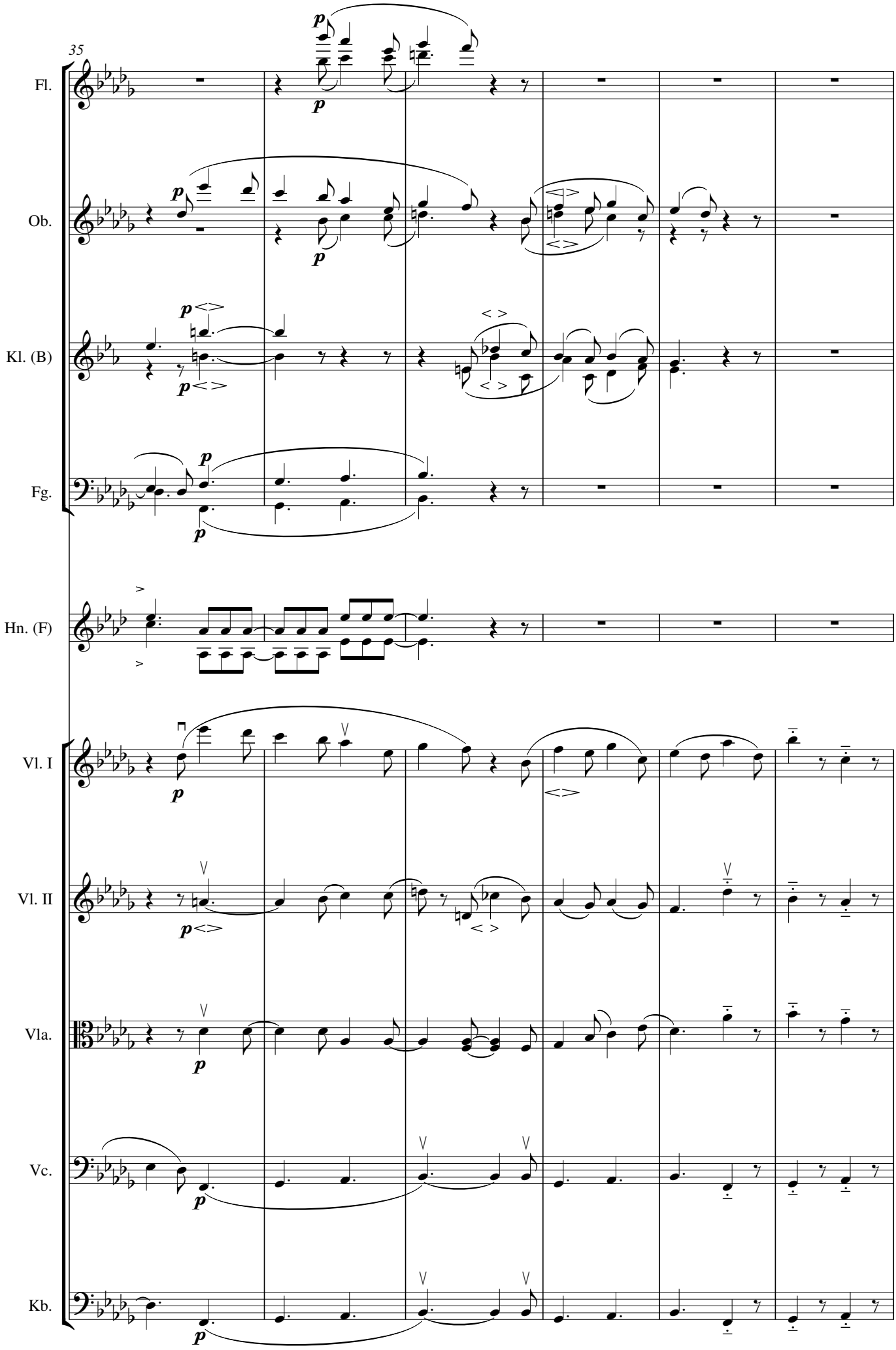
© www.matthiaskuhn.ch



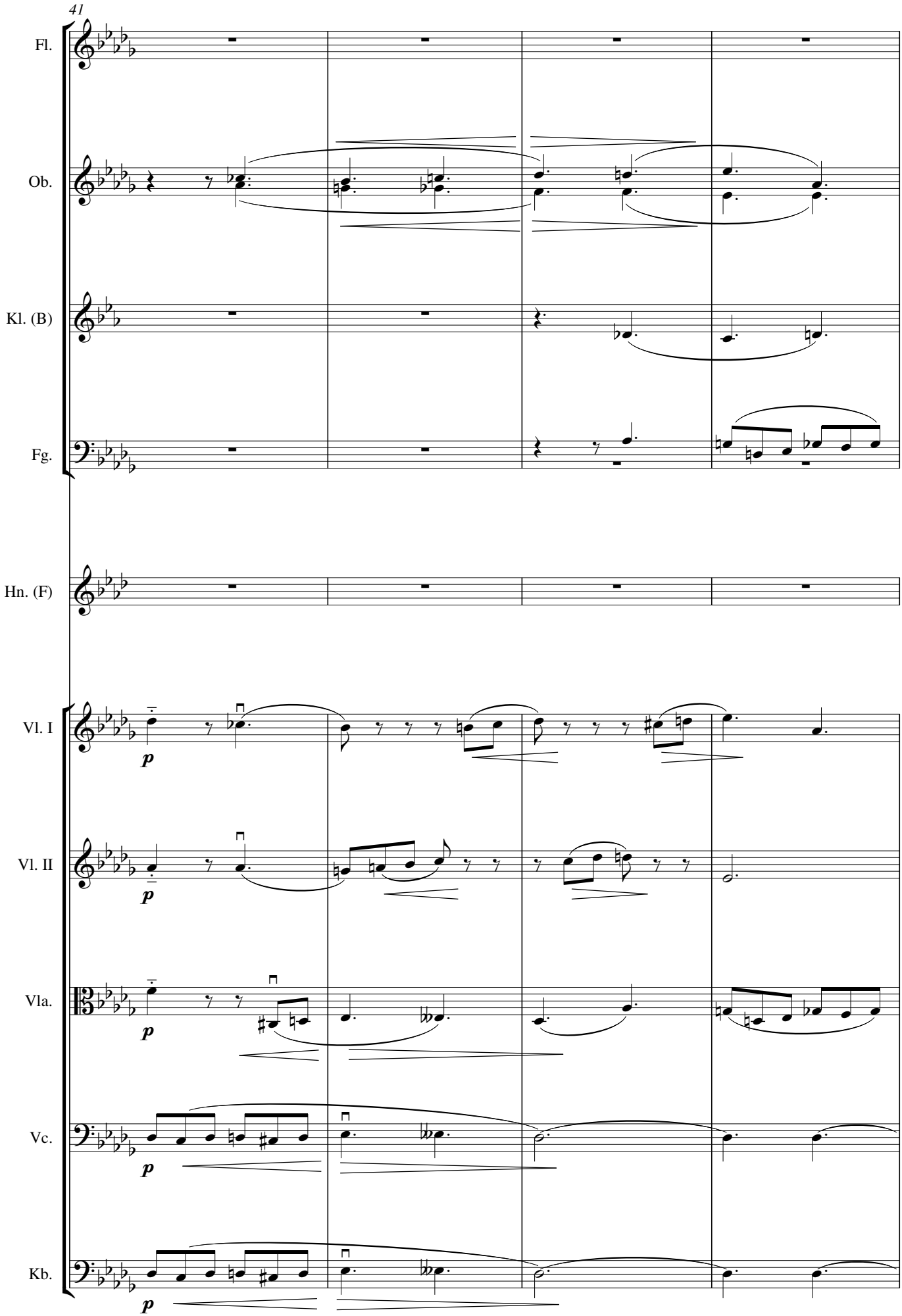
© www.matthiaskuhn.ch



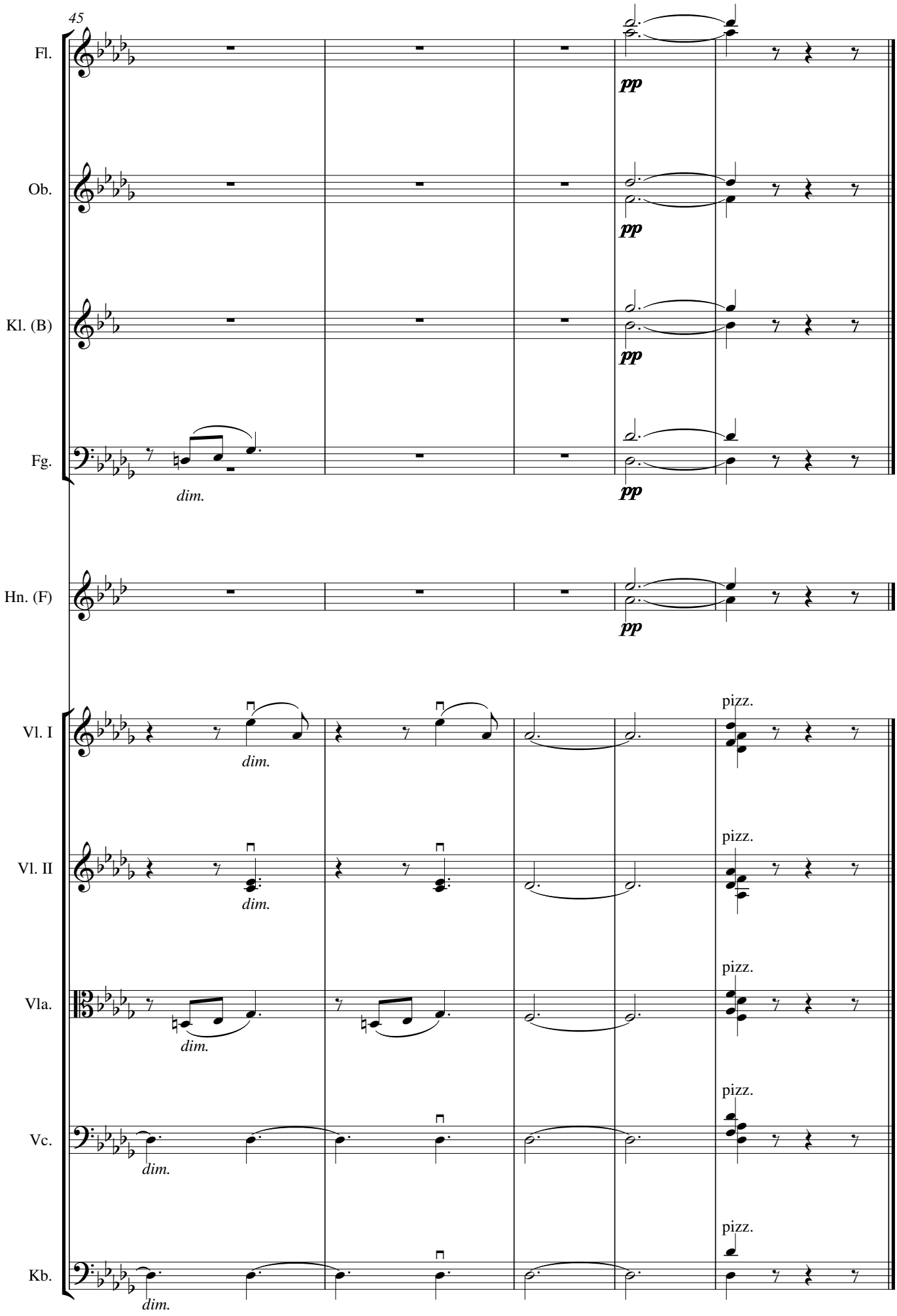
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch

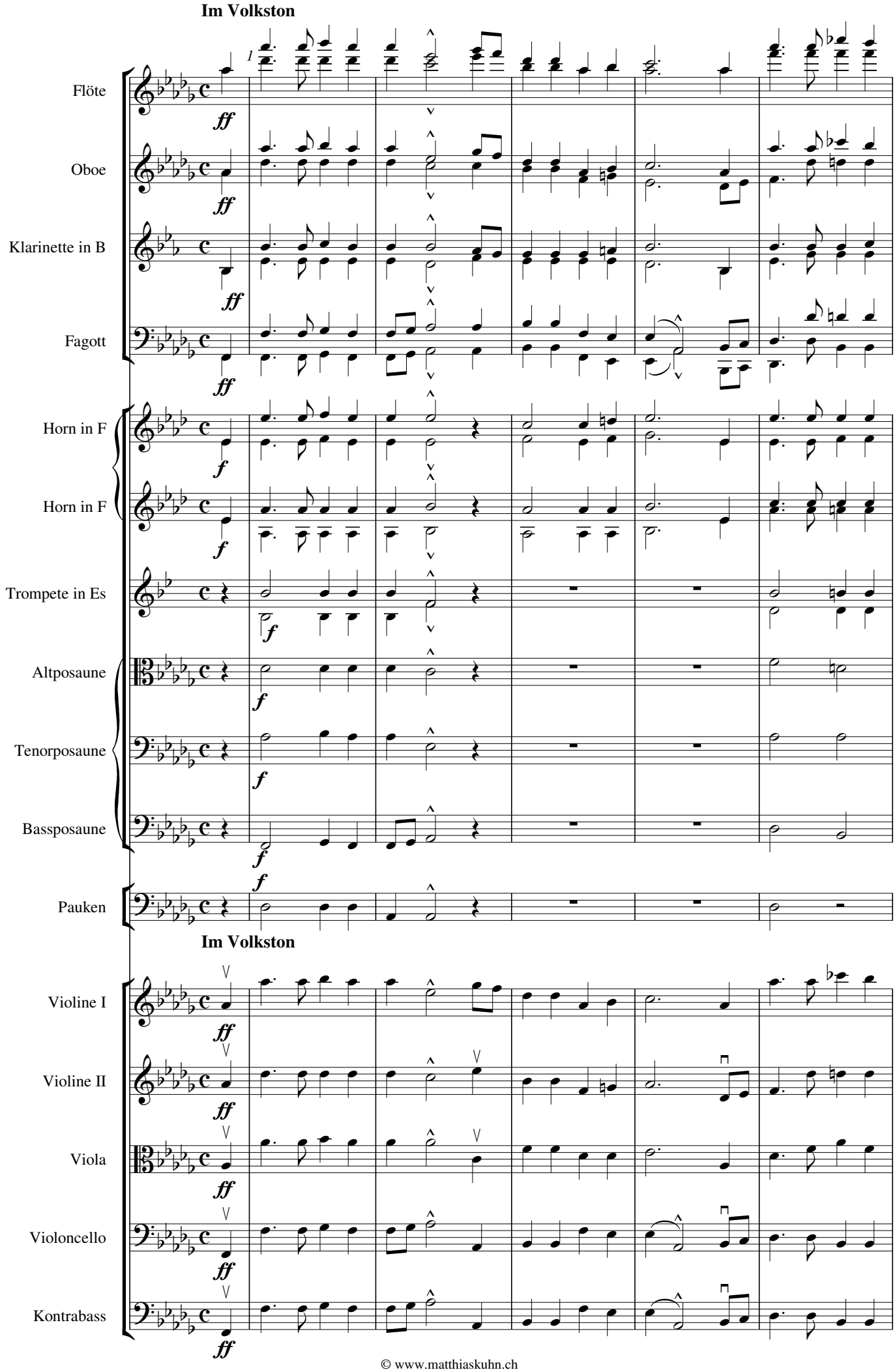


© www.matthiaskuhn.ch

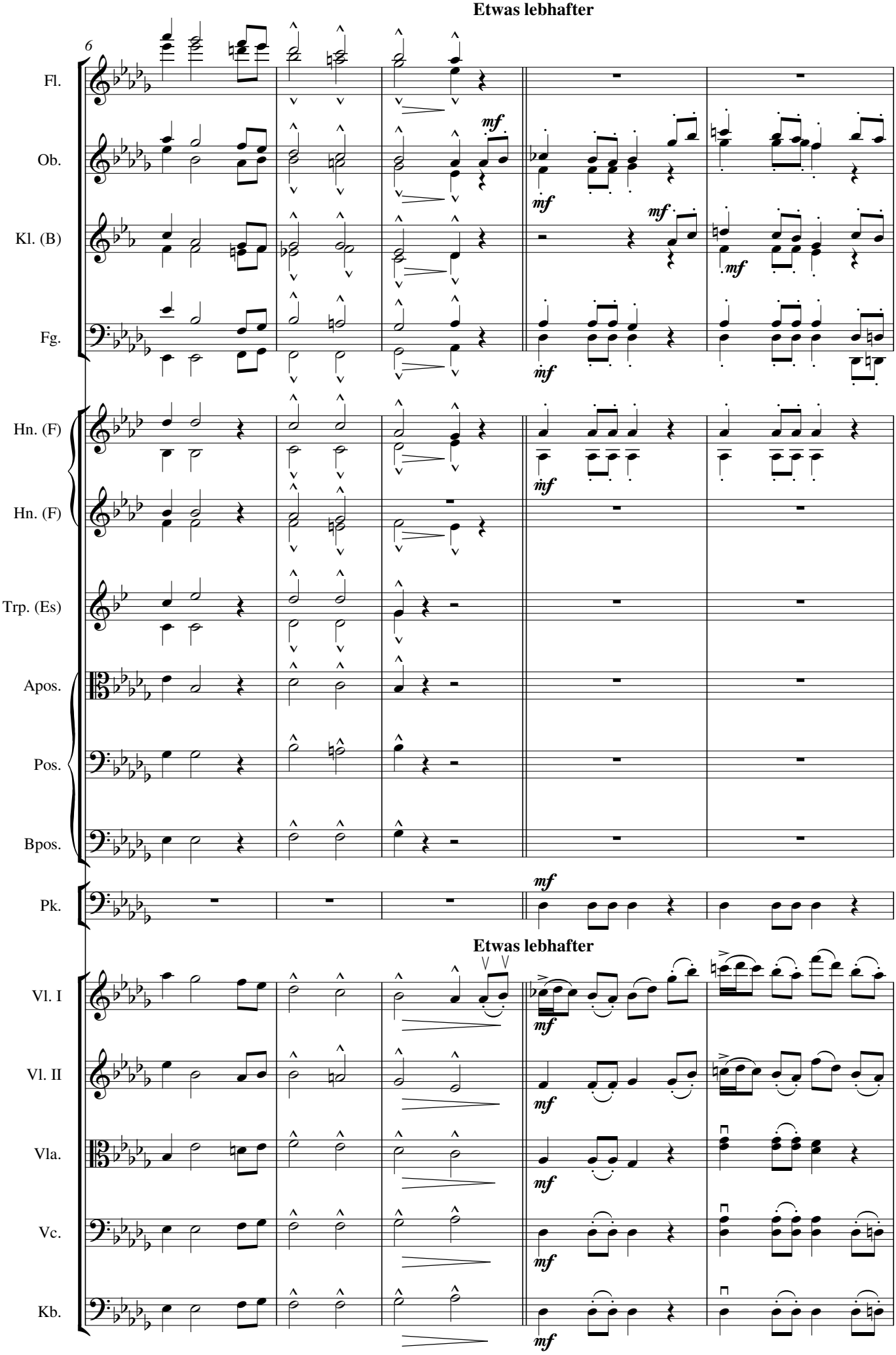


© www.matthiaskuhn.ch

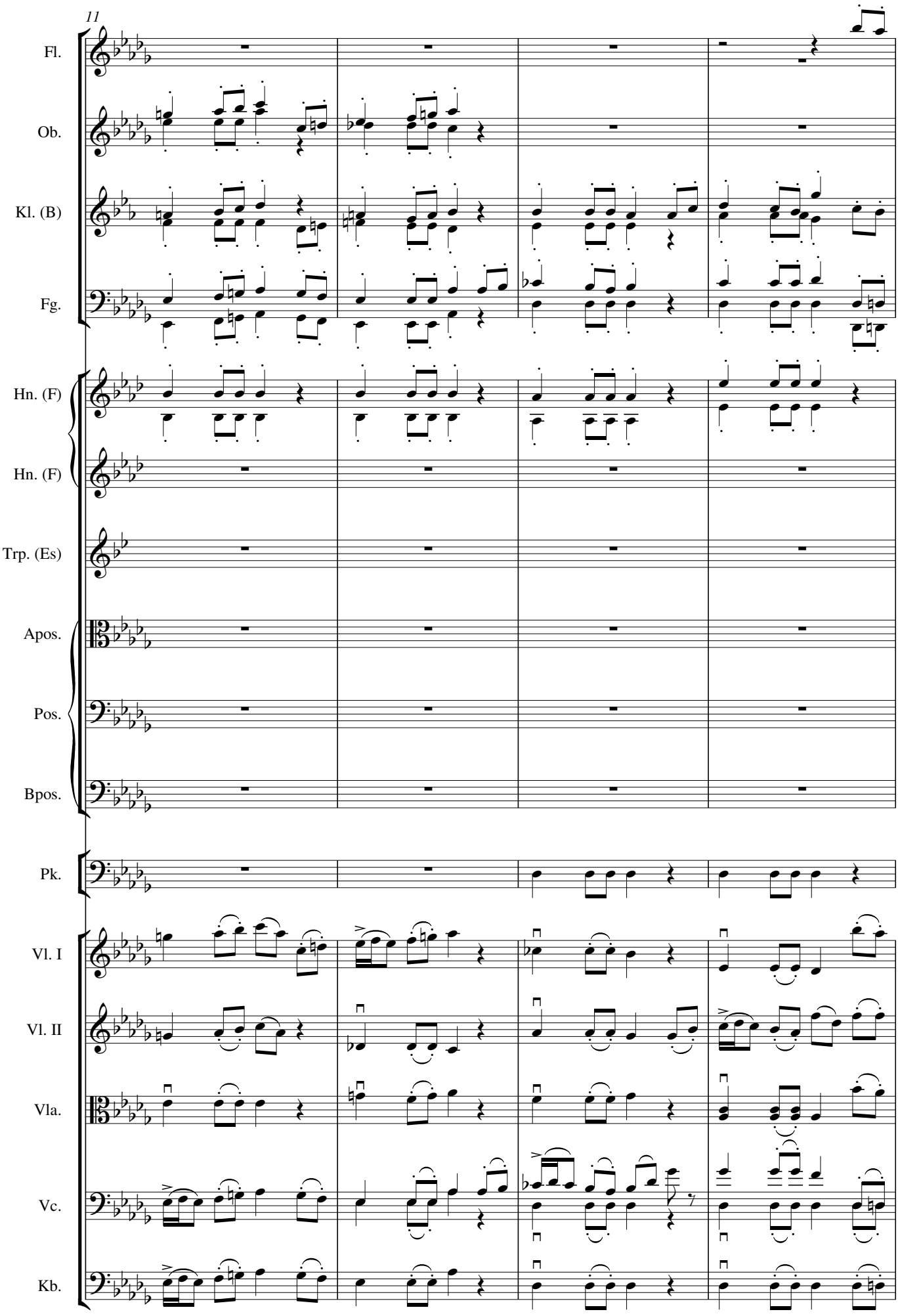
Nr. 3



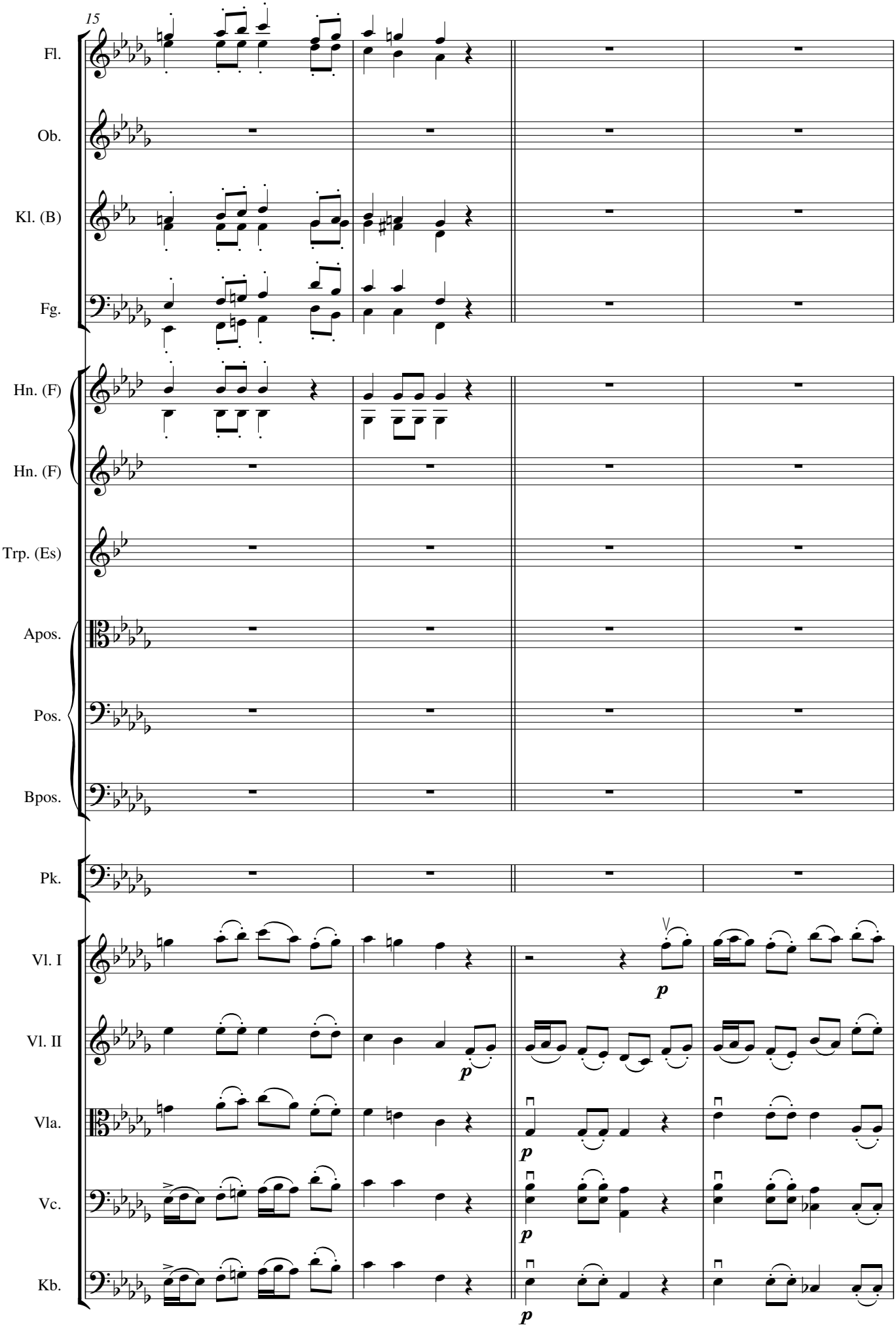
© www.matthiaskuhn.ch



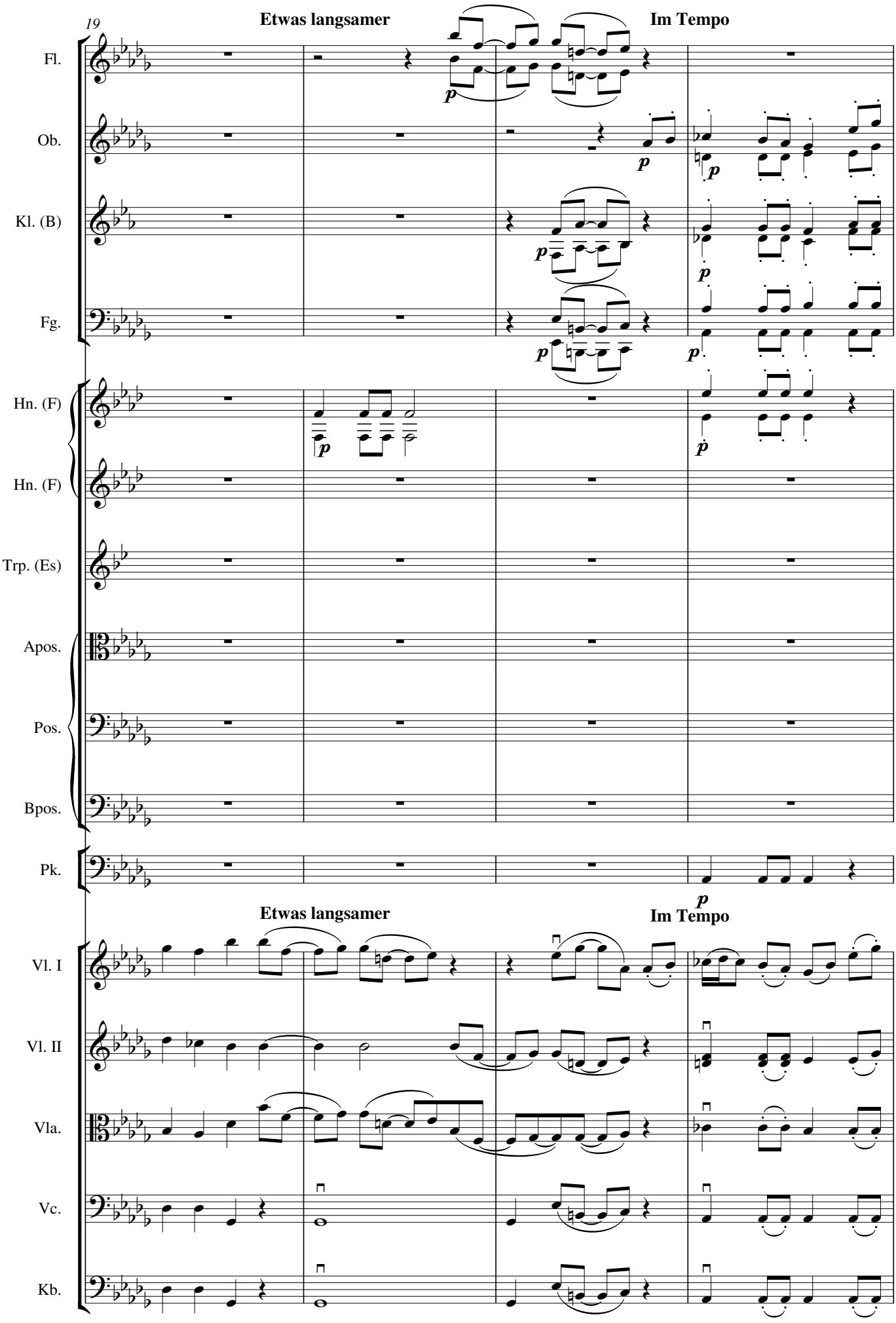
© www.matthiaskuhn.ch



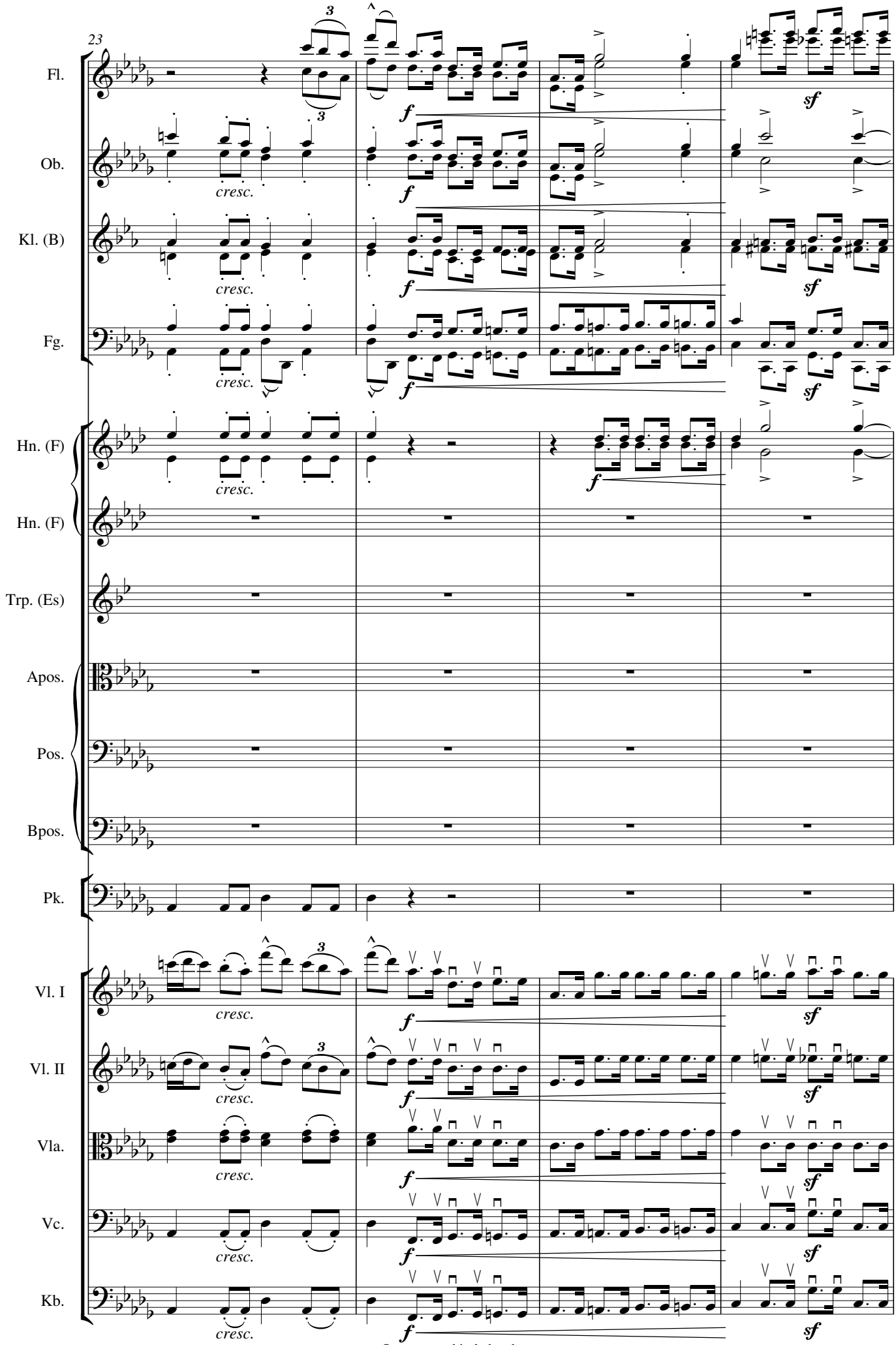
© www.matthiaskuhn.ch



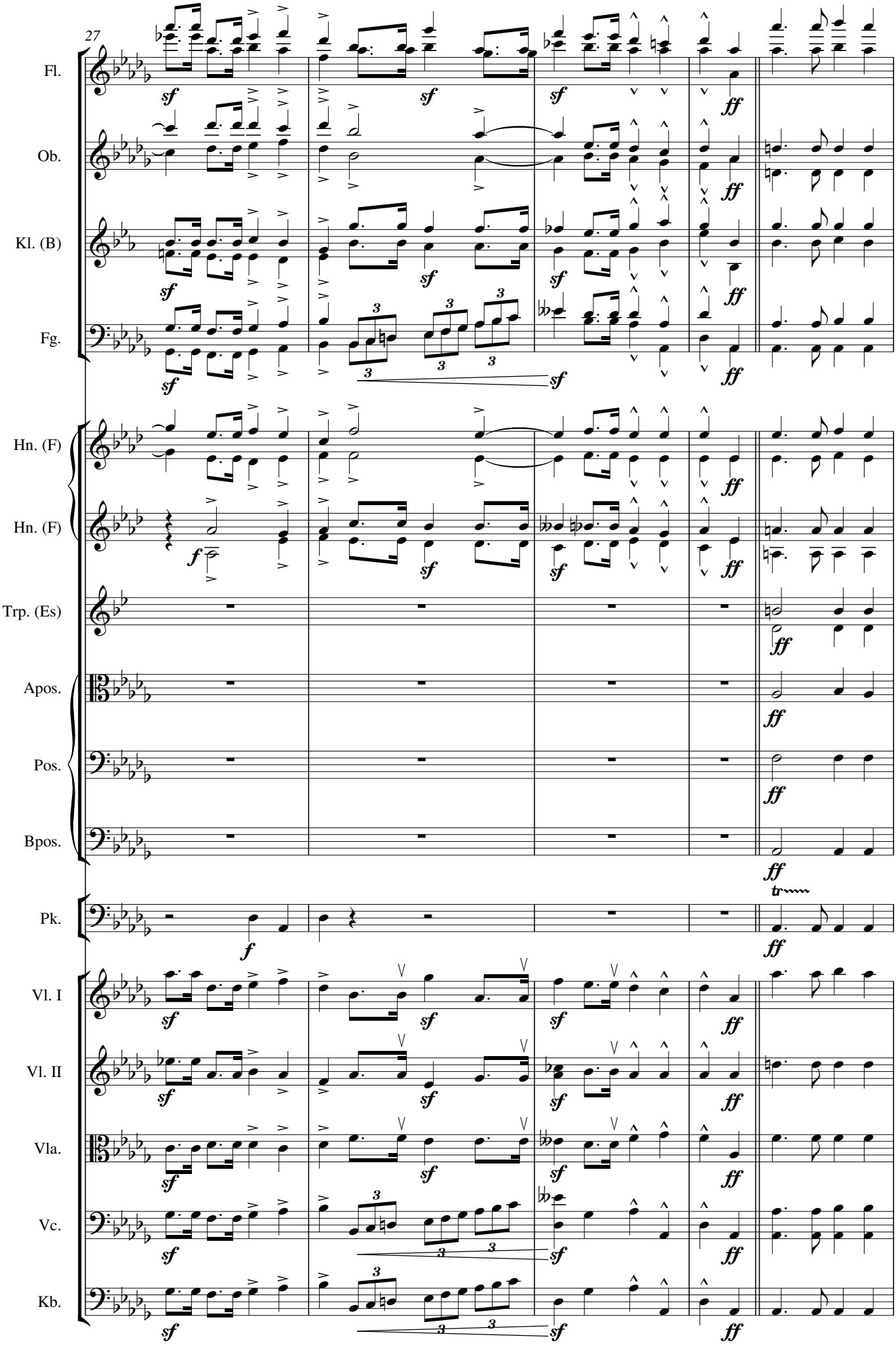
© www.matthiaskuhn.ch



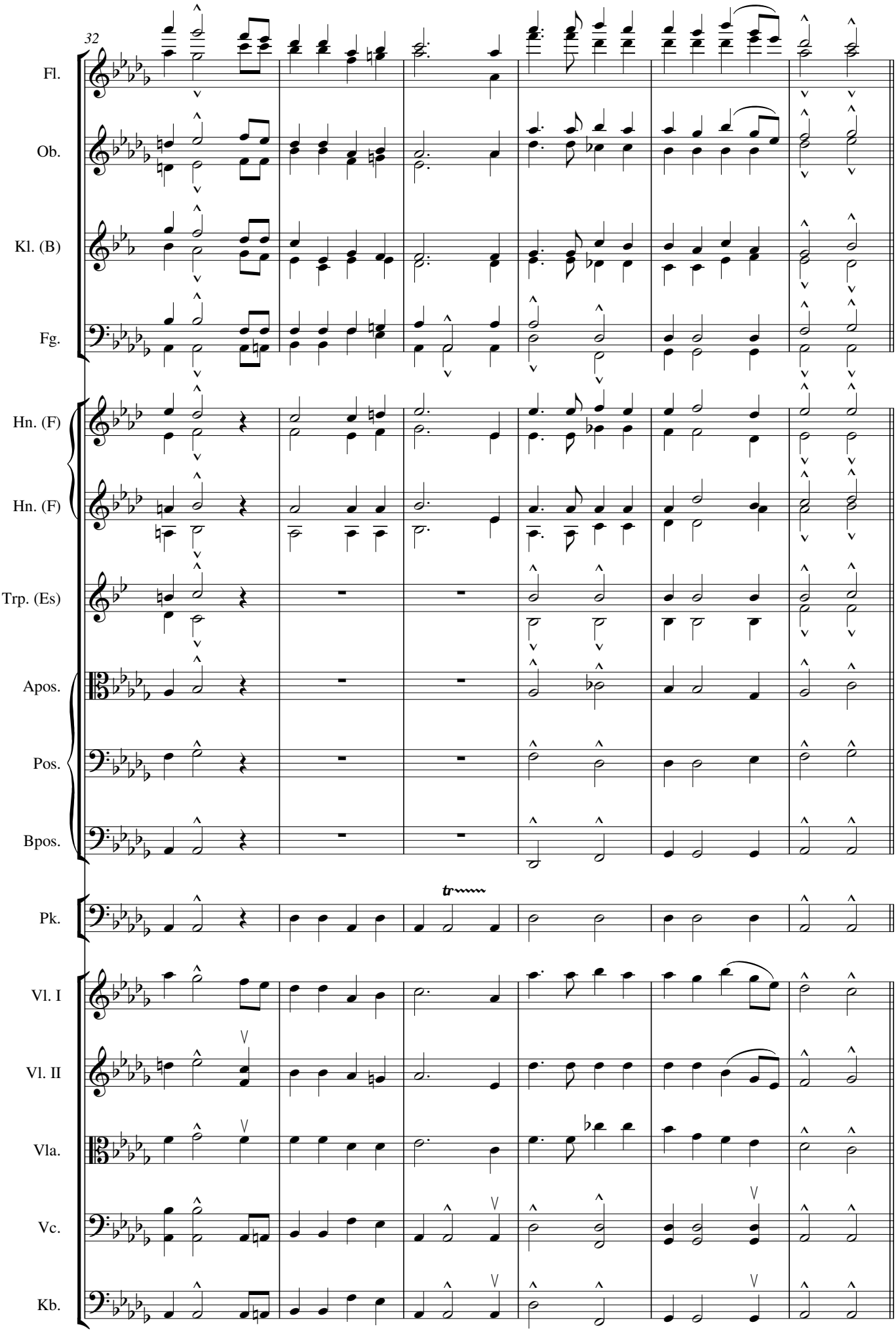
© www.matthiaskuhn.ch



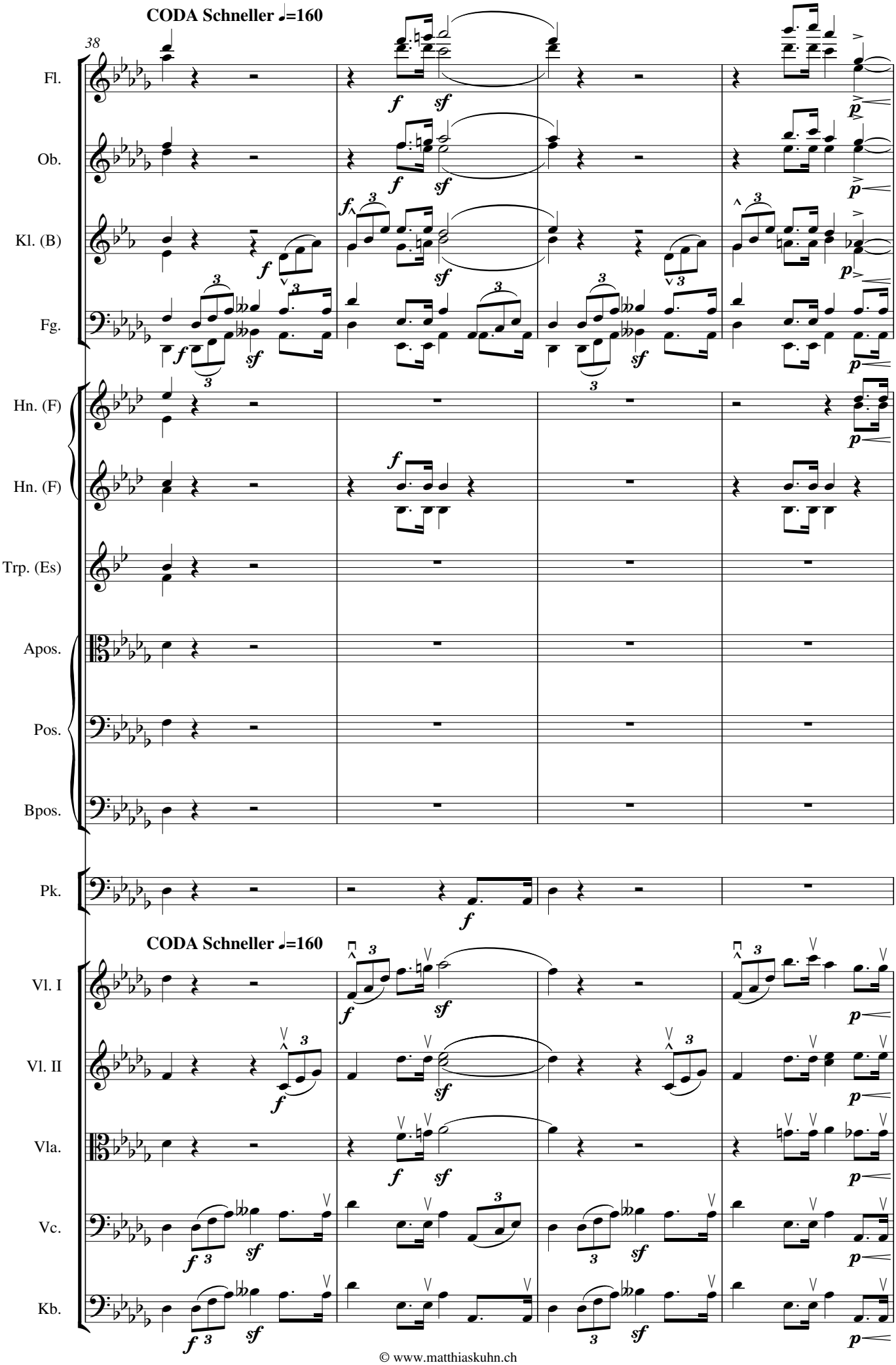
© www.matthiaskuhn.ch



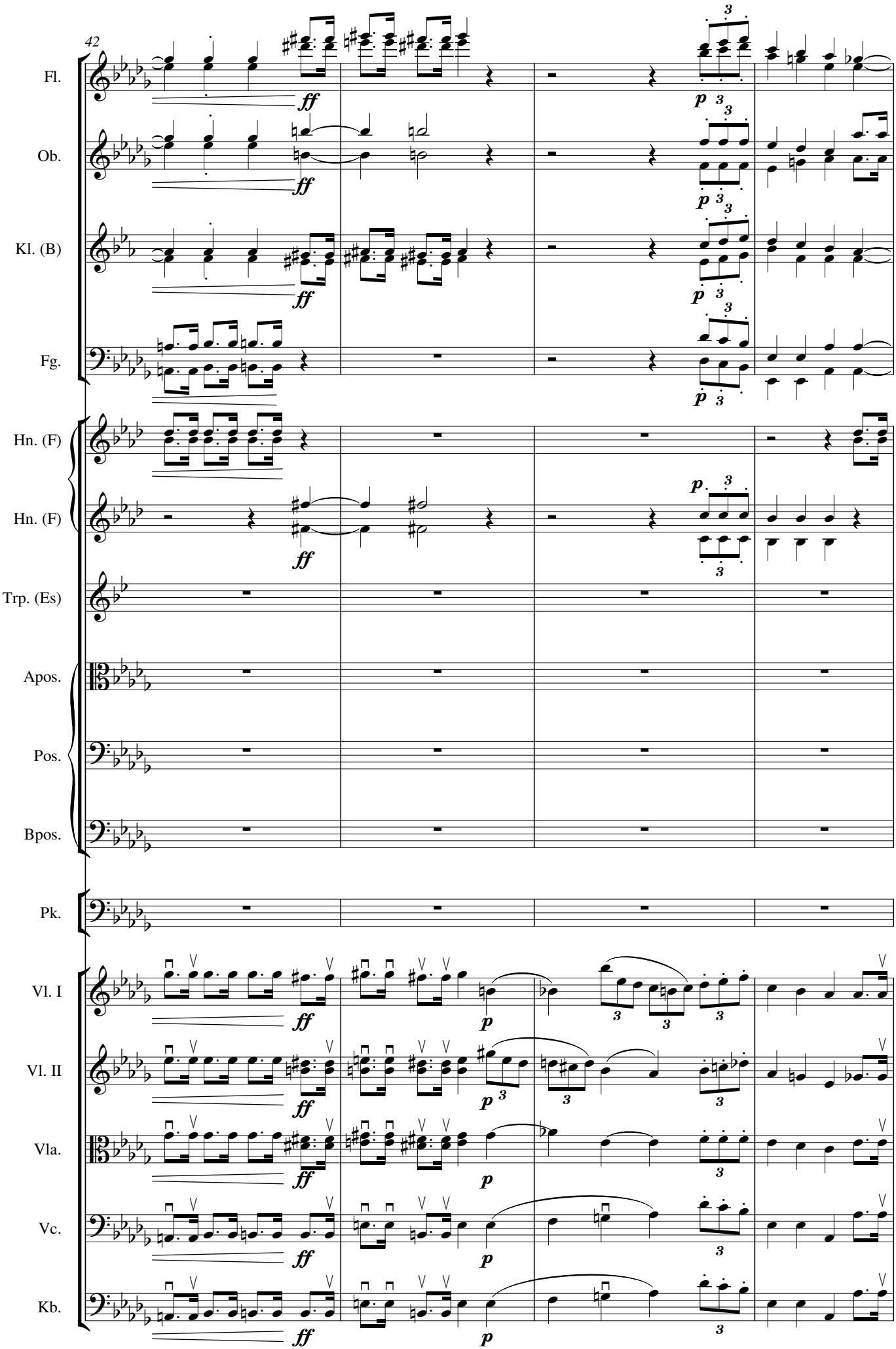
© www.matthiaskuhn.ch



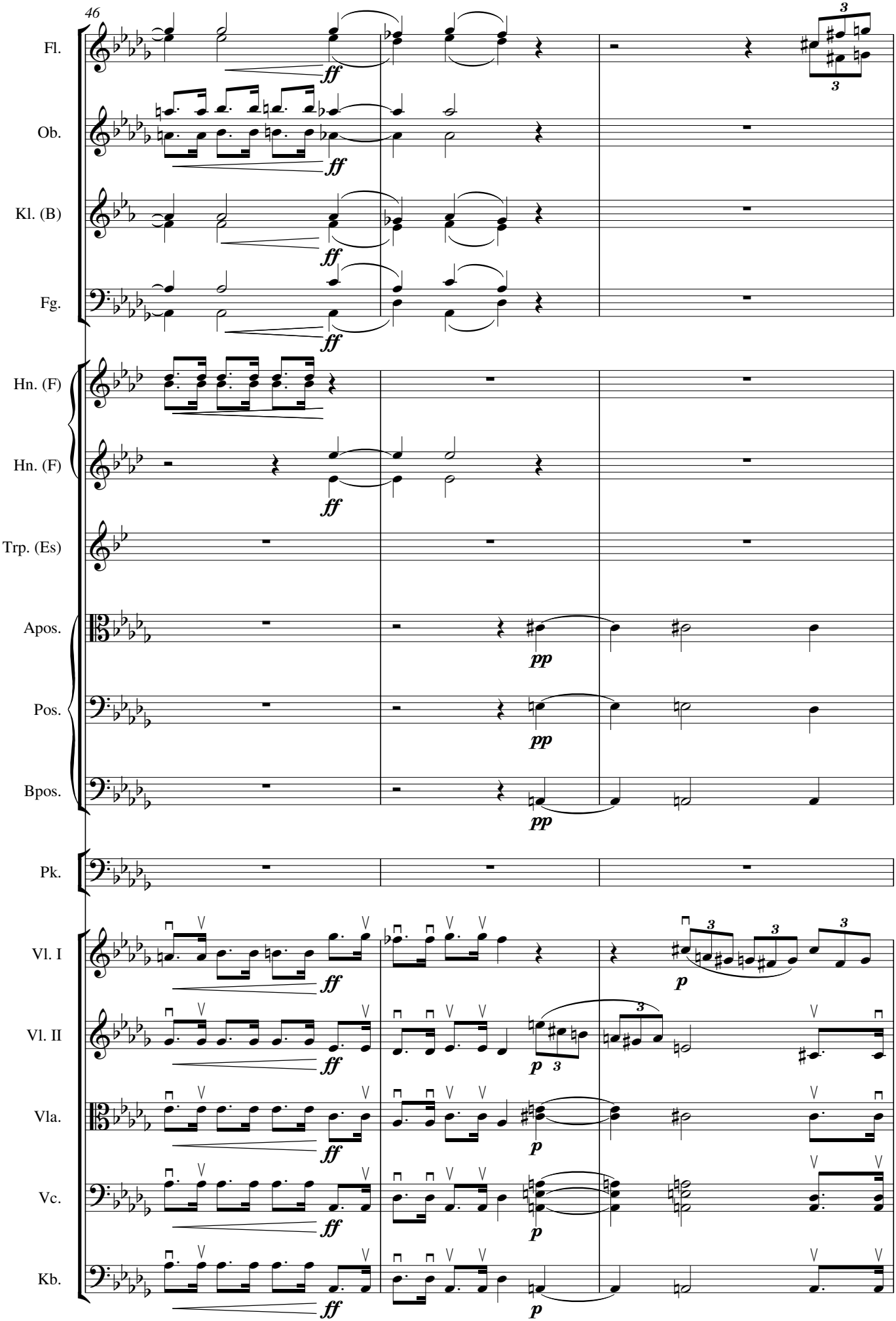
© www.matthiaskuhn.ch



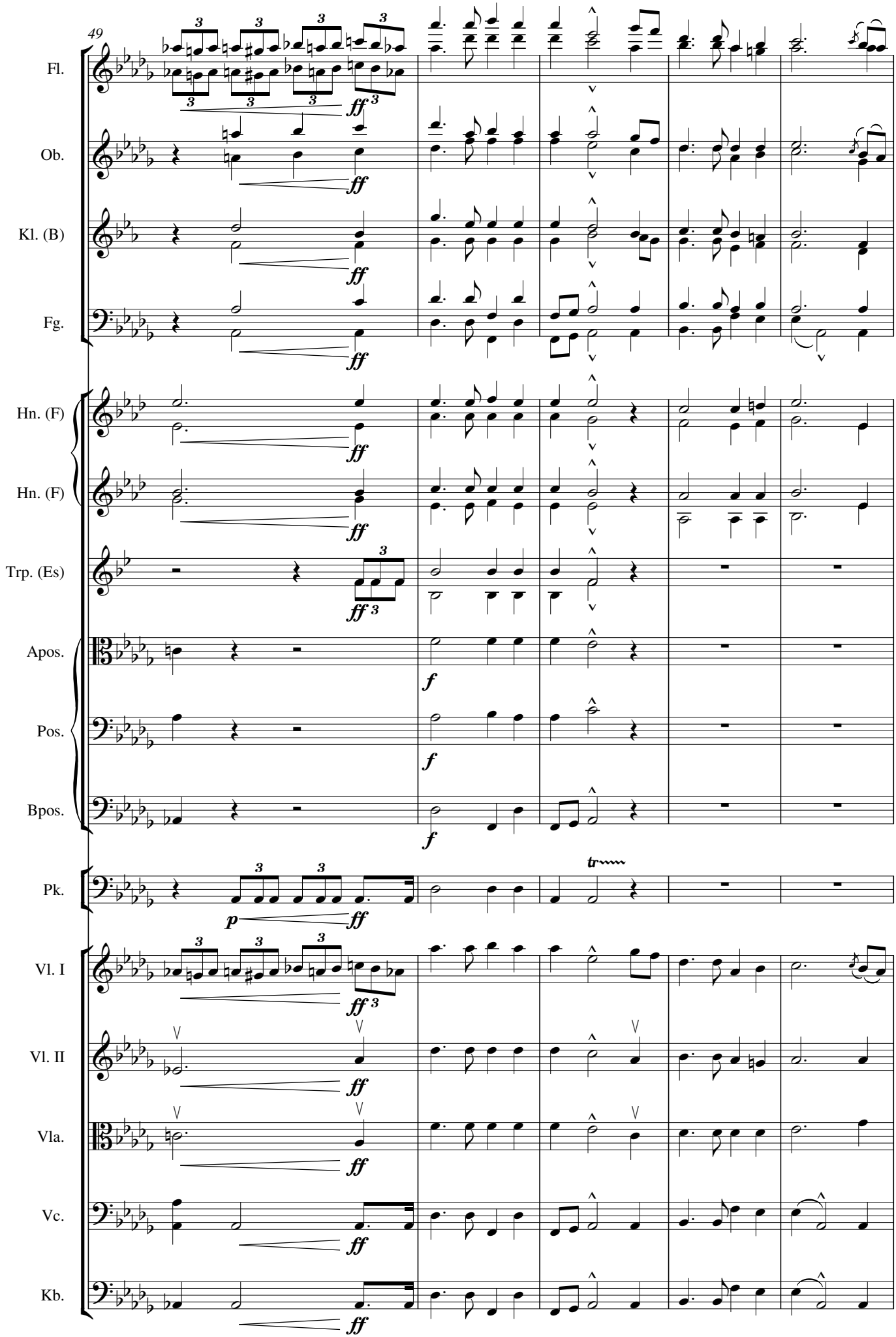
© www.matthiaskuhn.ch



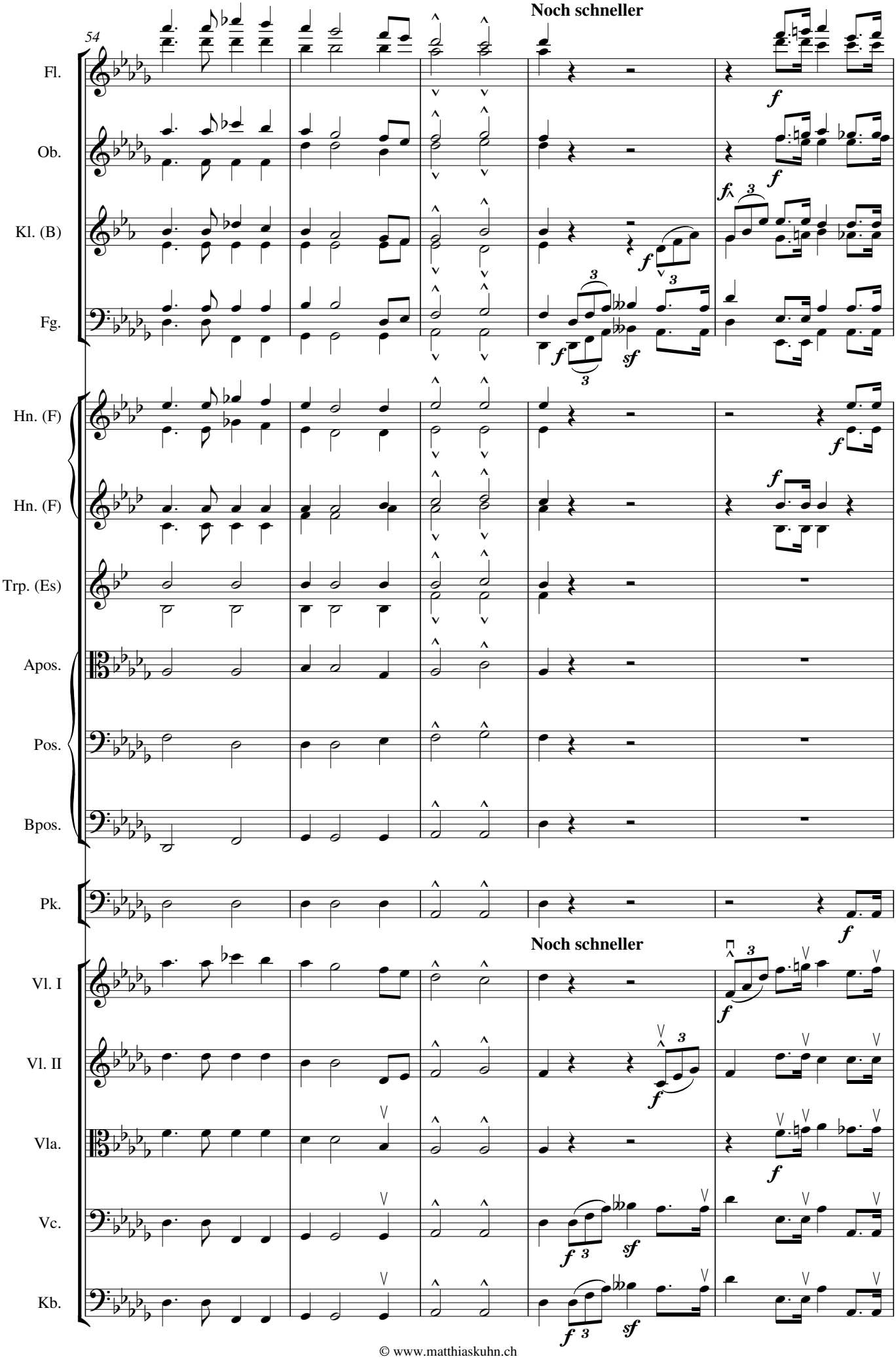
© www.matthiaskuhn.ch



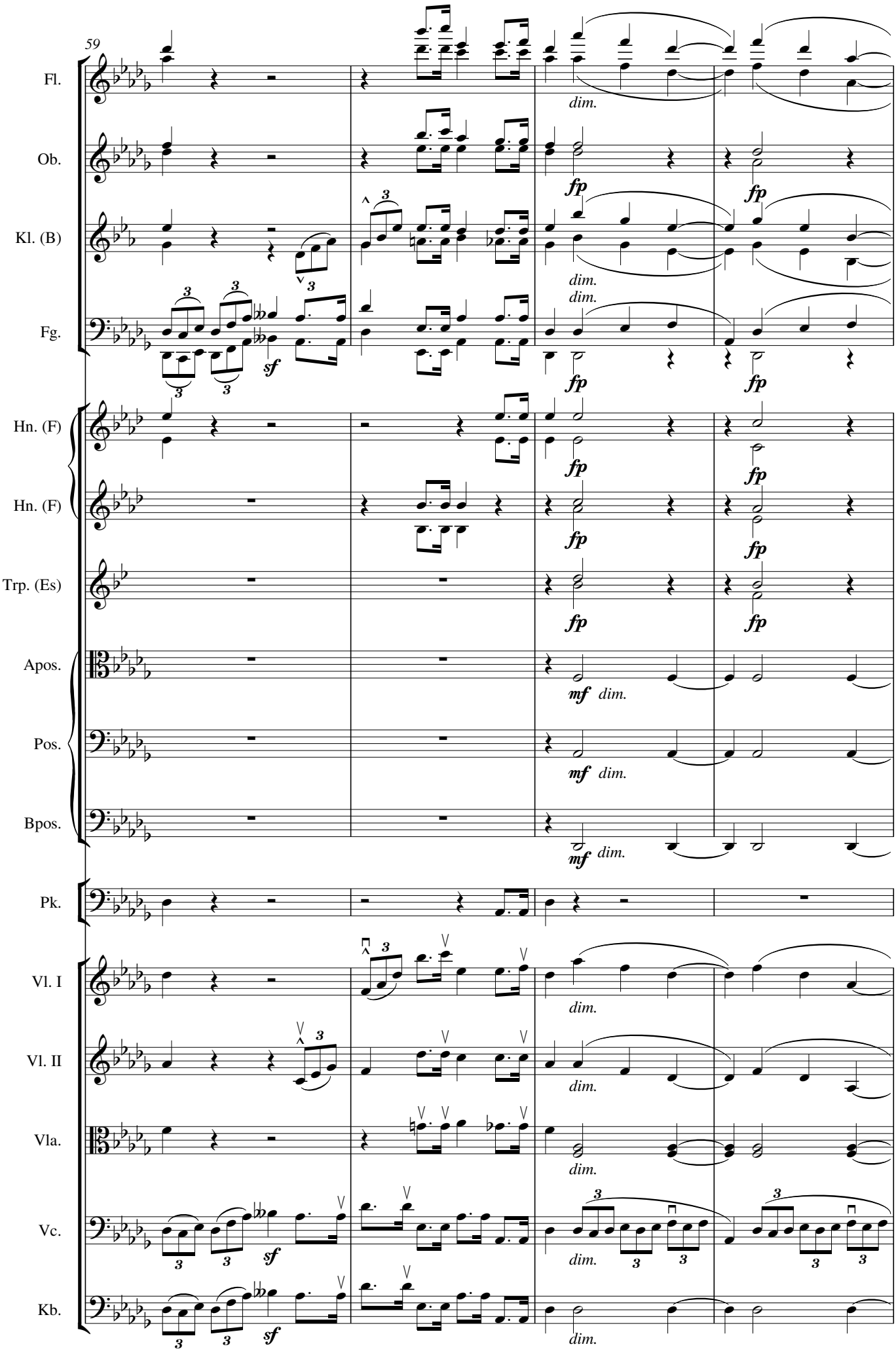
© www.matthiaskuhn.ch



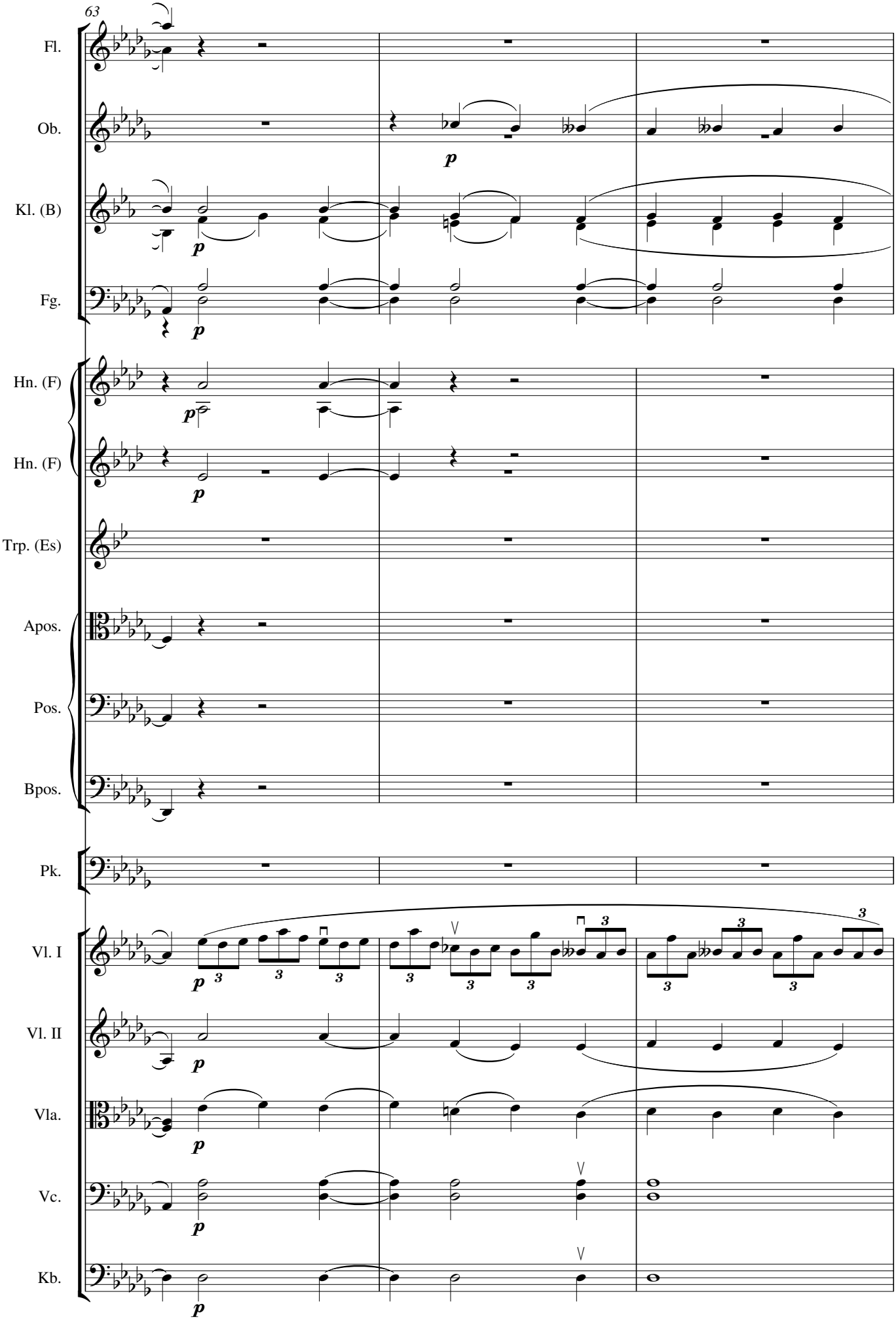
© www.matthiaskuhn.ch



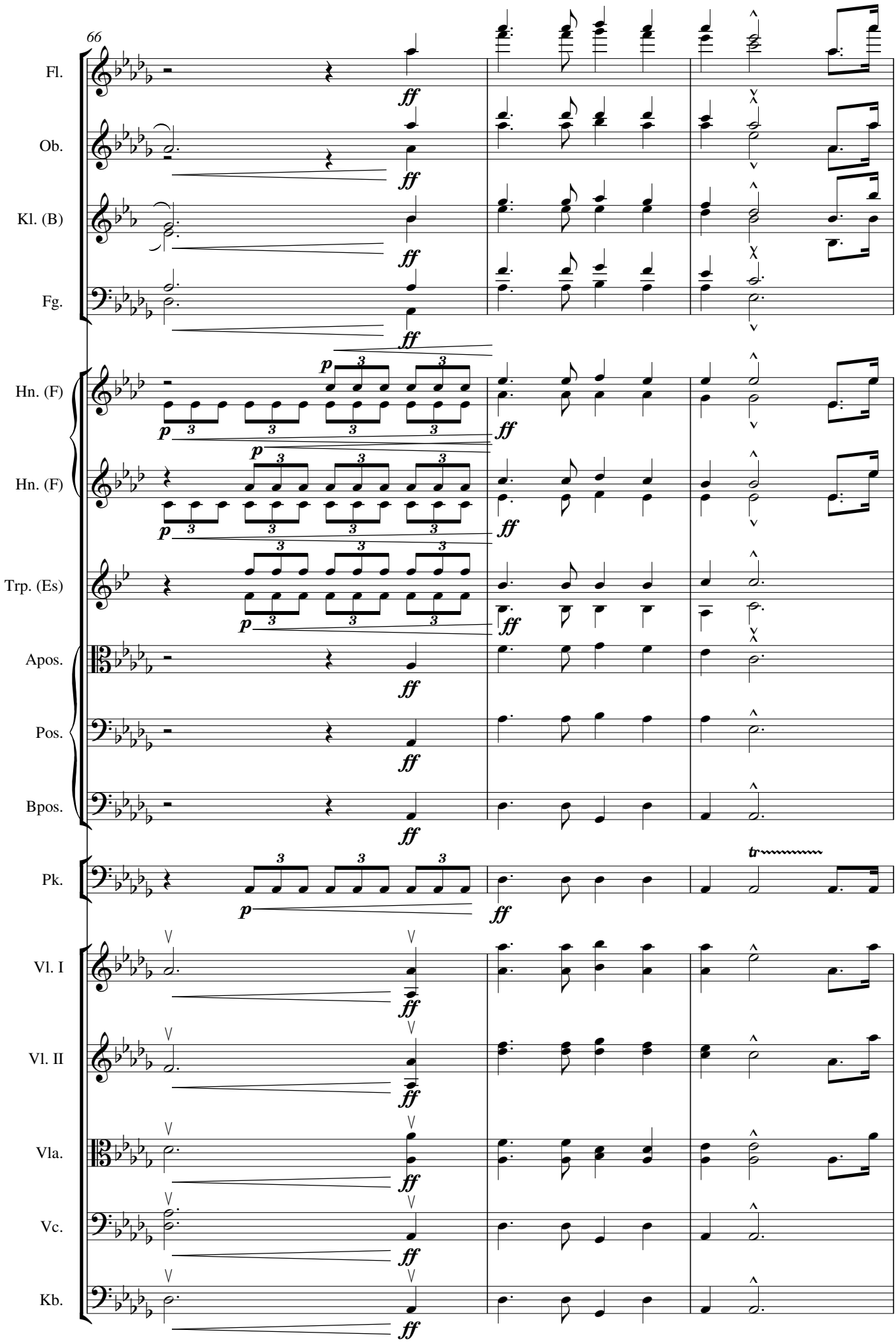
© www.matthiaskuhn.ch



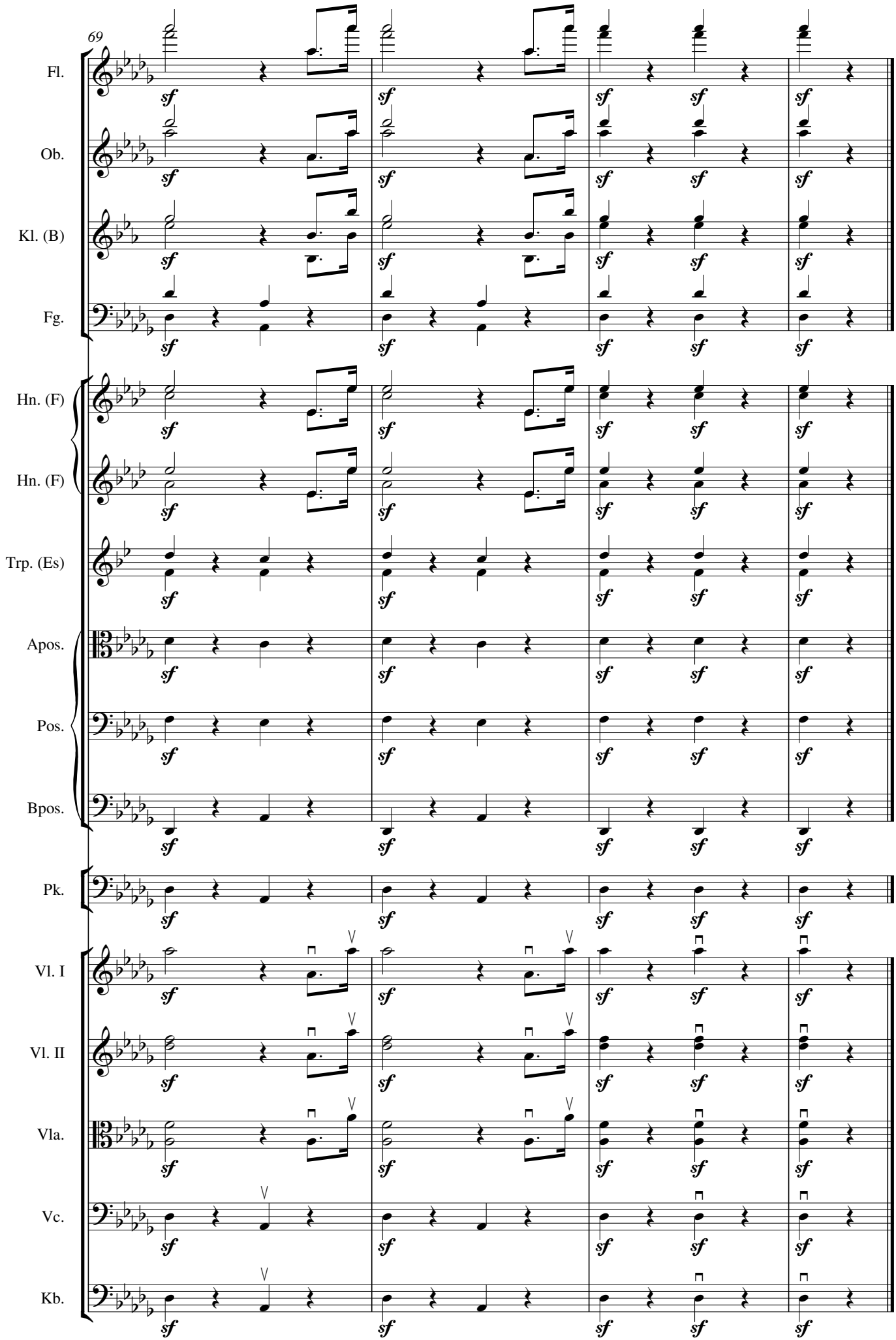
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch

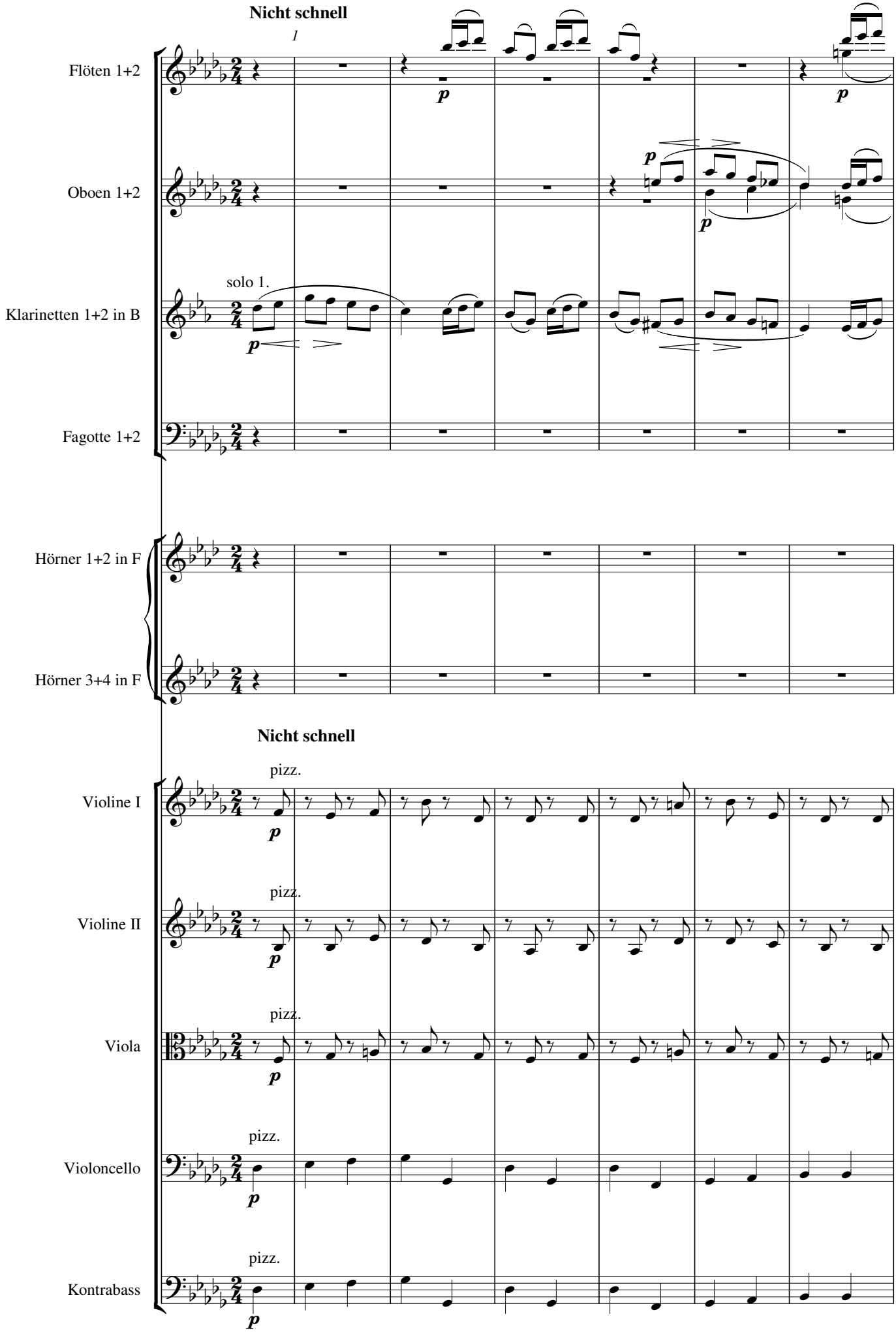


© www.matthiaskuhn.ch

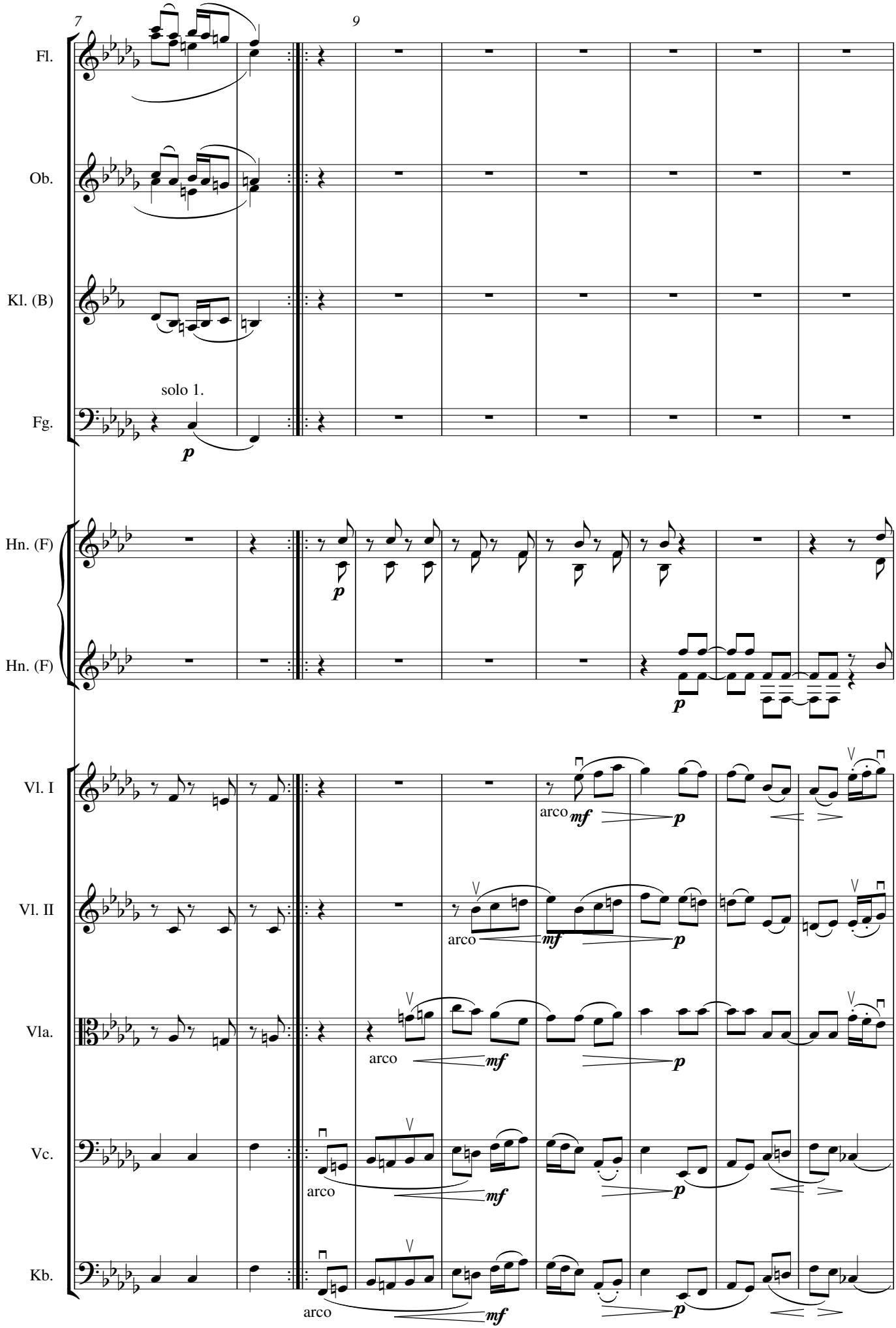


© www.matthiaskuhn.ch

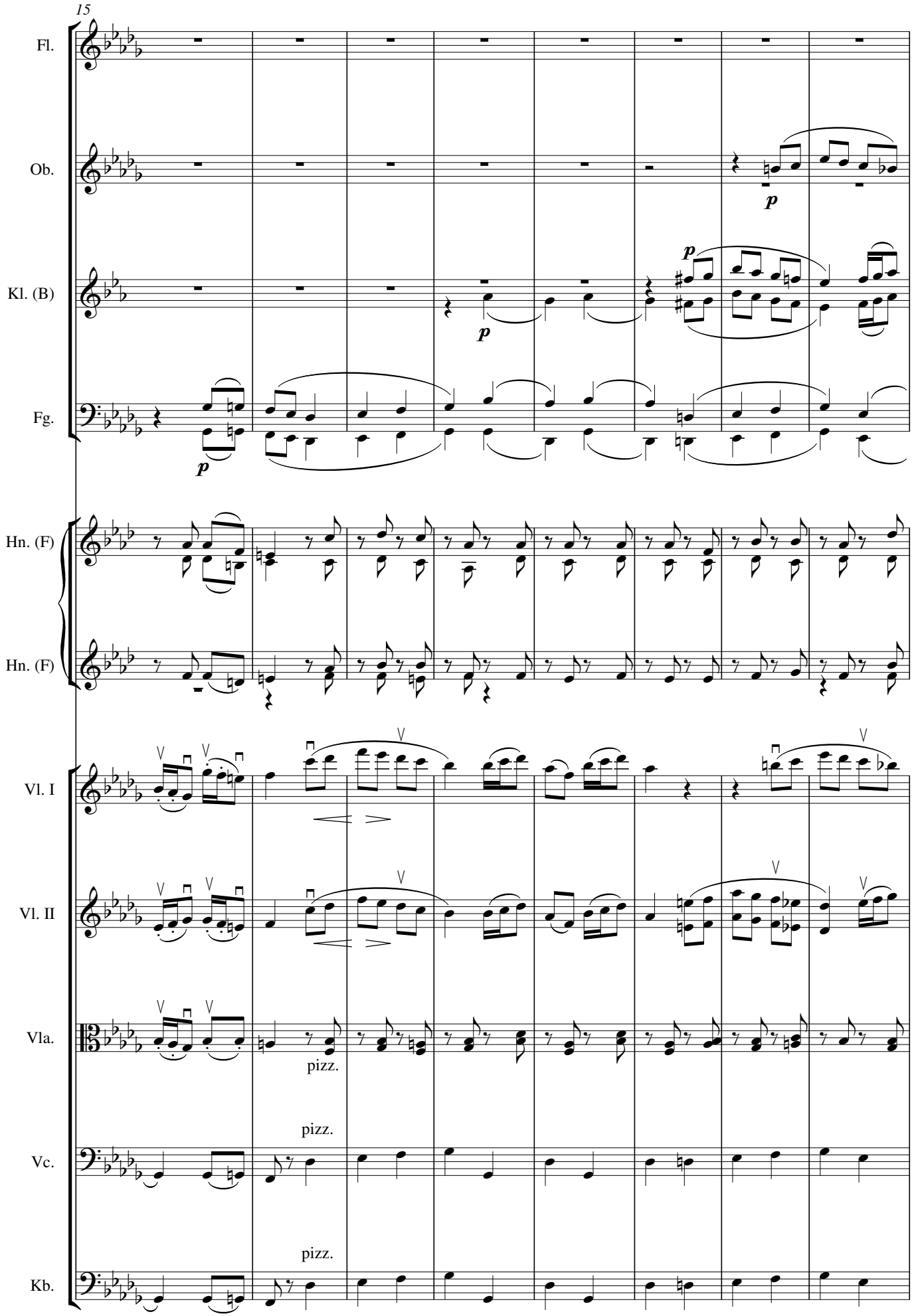
Nr. 4



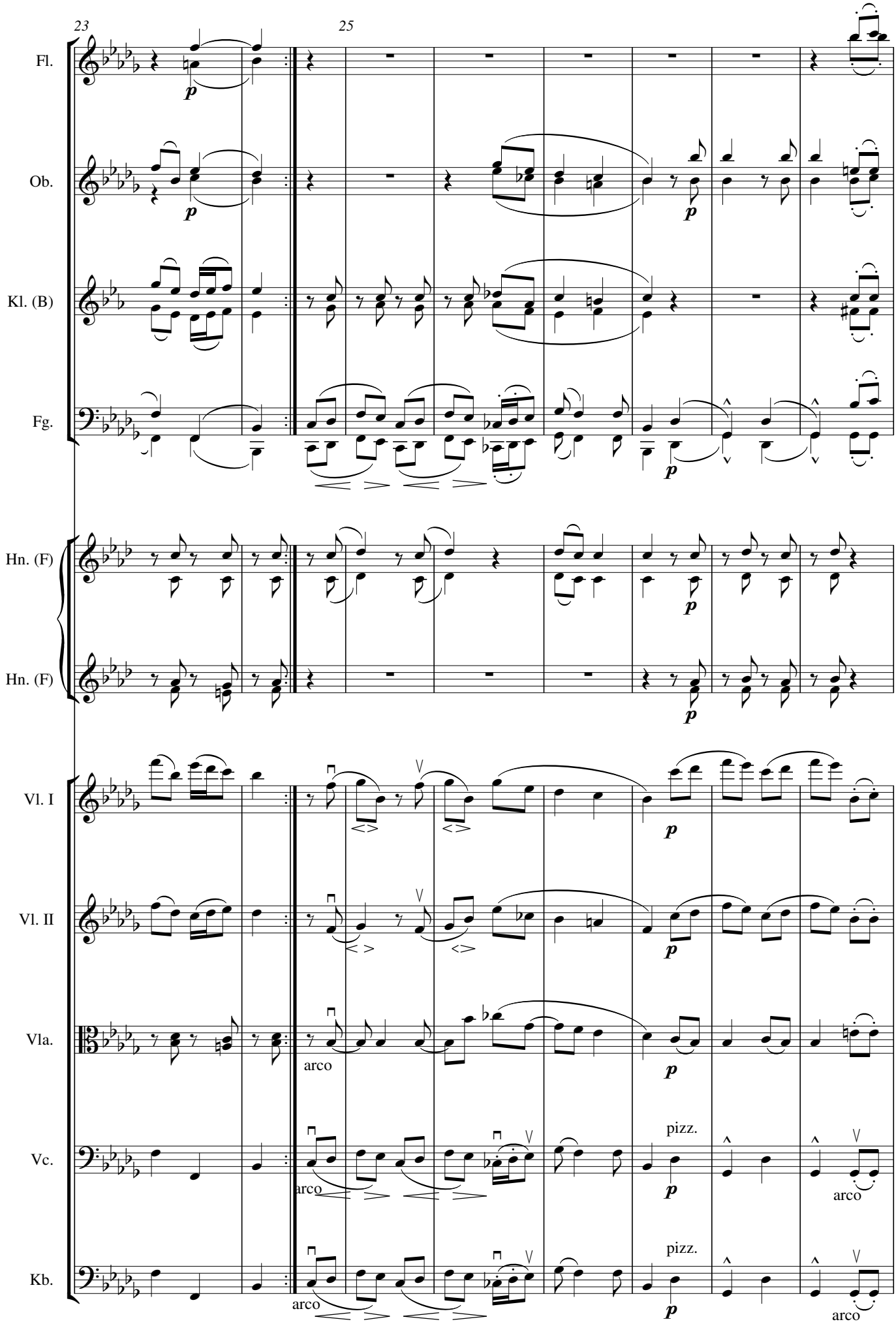
© www.matthiaskuhn.ch



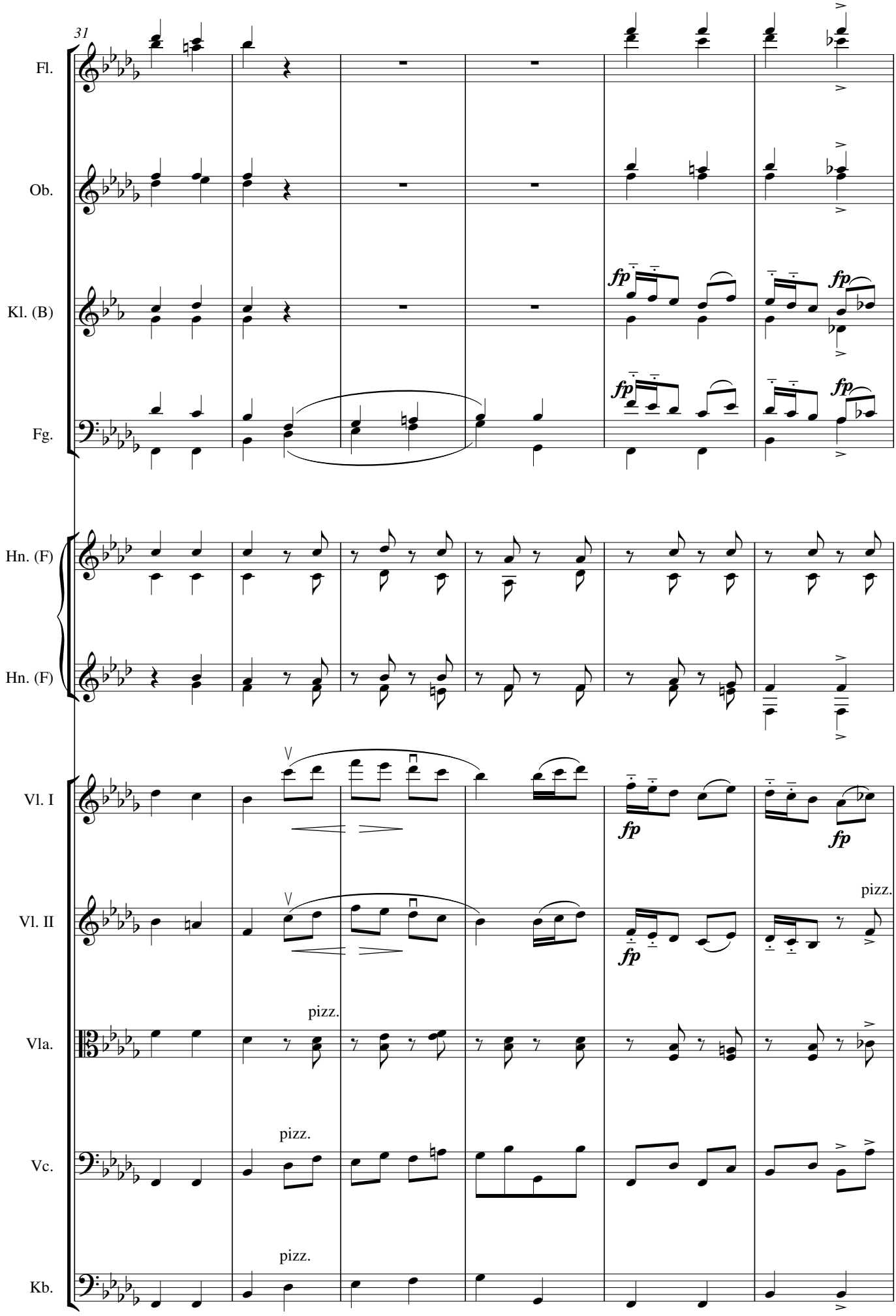
© www.matthiaskuhn.ch



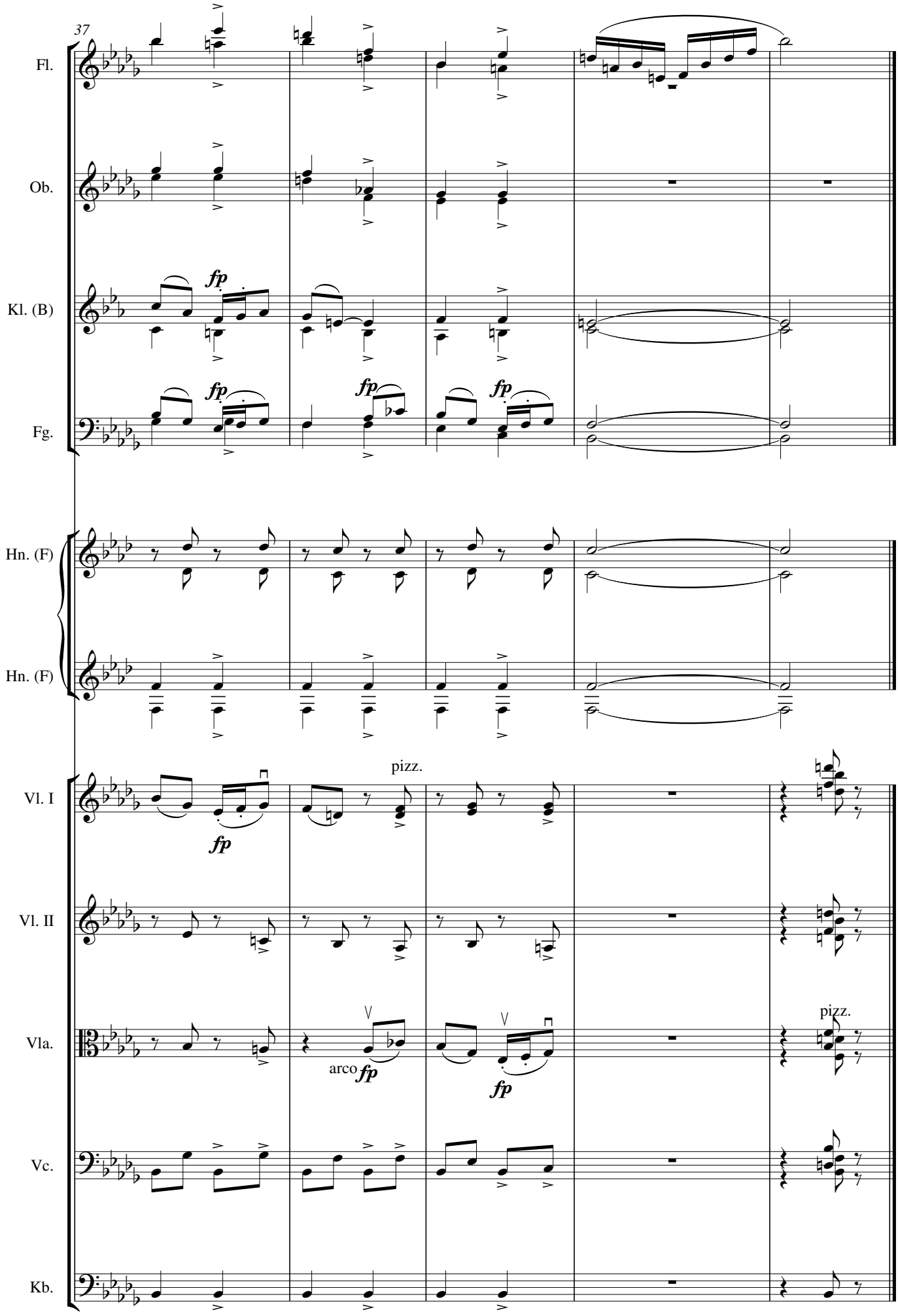
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch

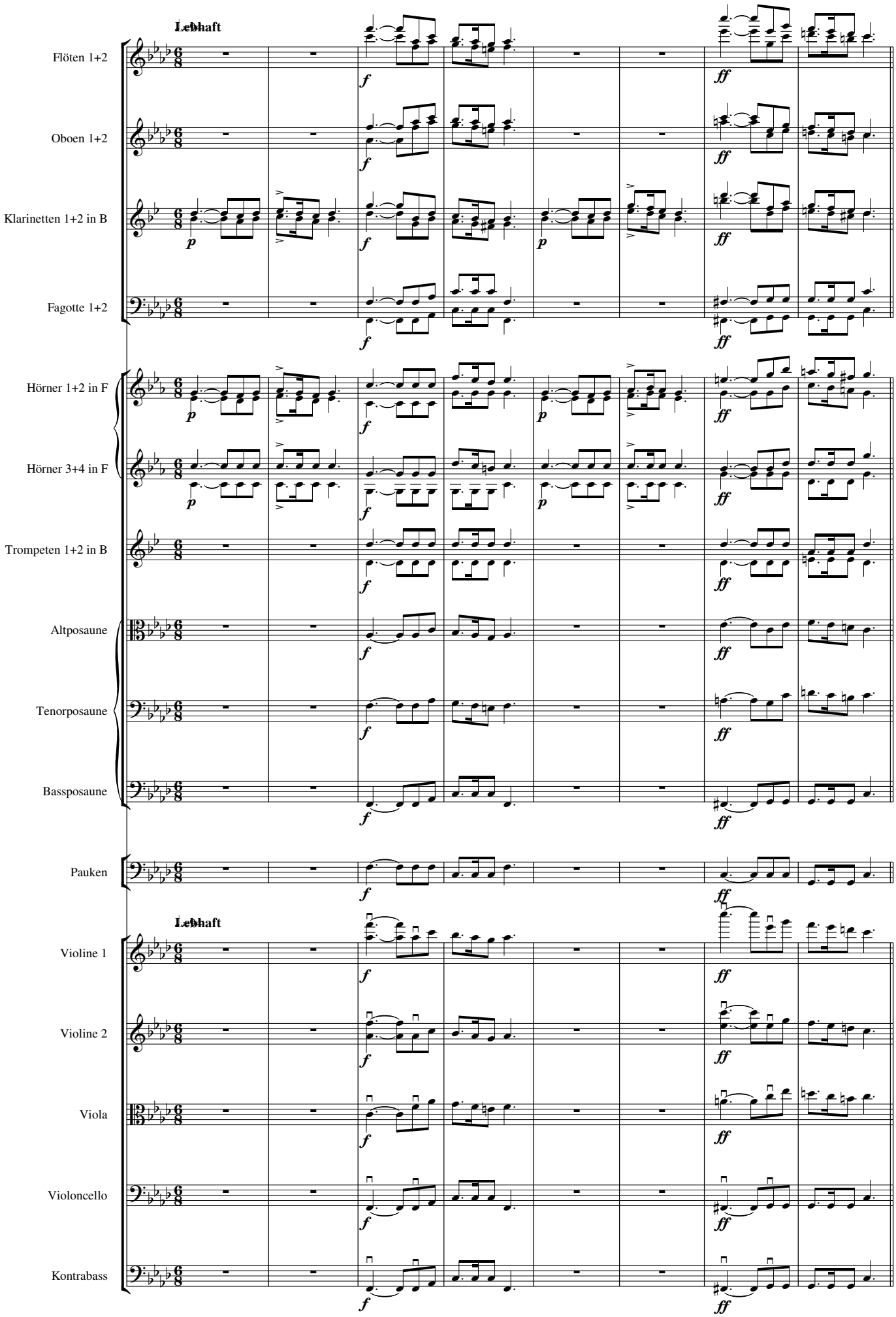


© www.matthiaskuhn.ch

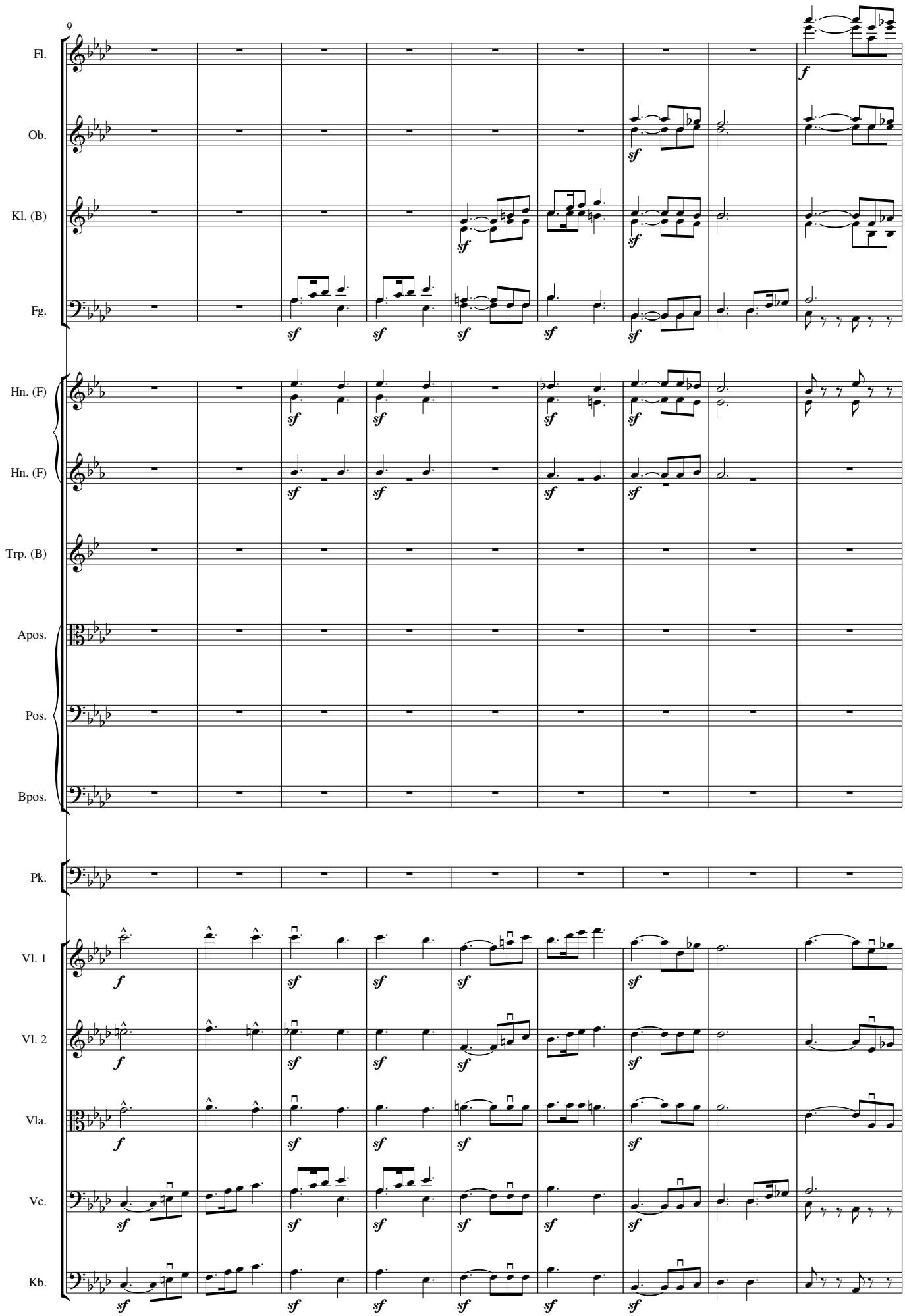


© www.matthiaskuhn.ch

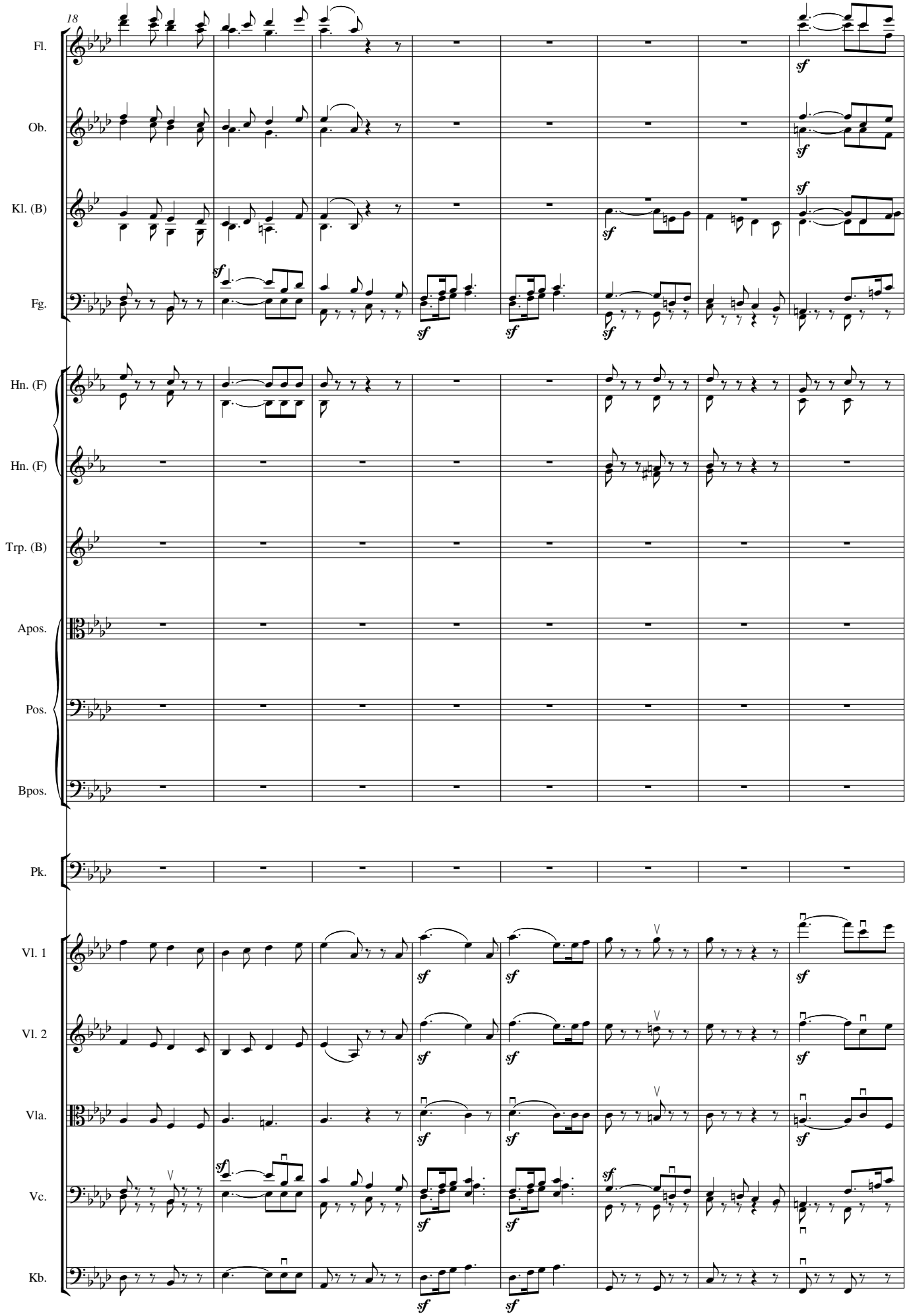
Nr. 5



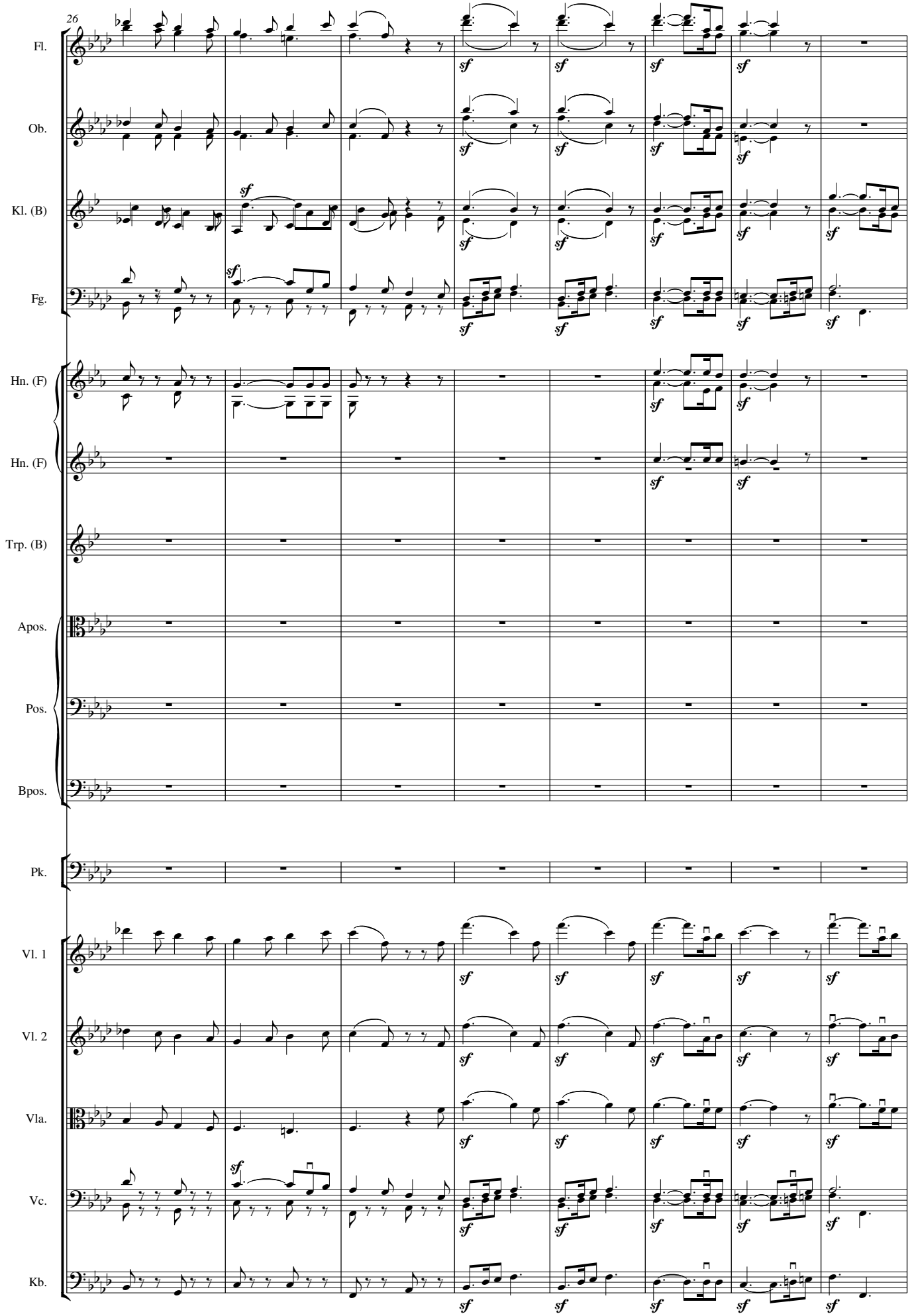
© www.matthiaskuhn.ch



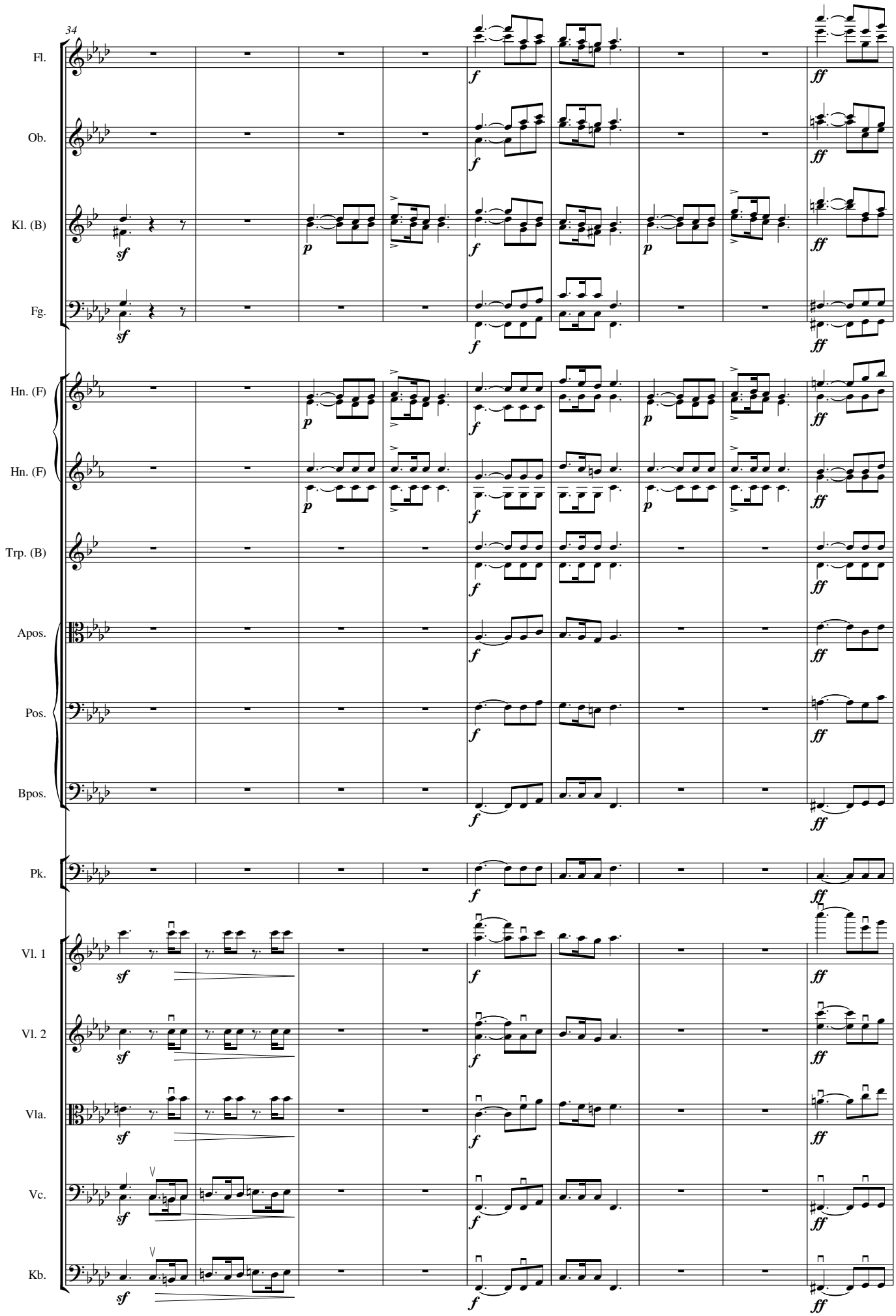
© www.matthiaskuhn.ch



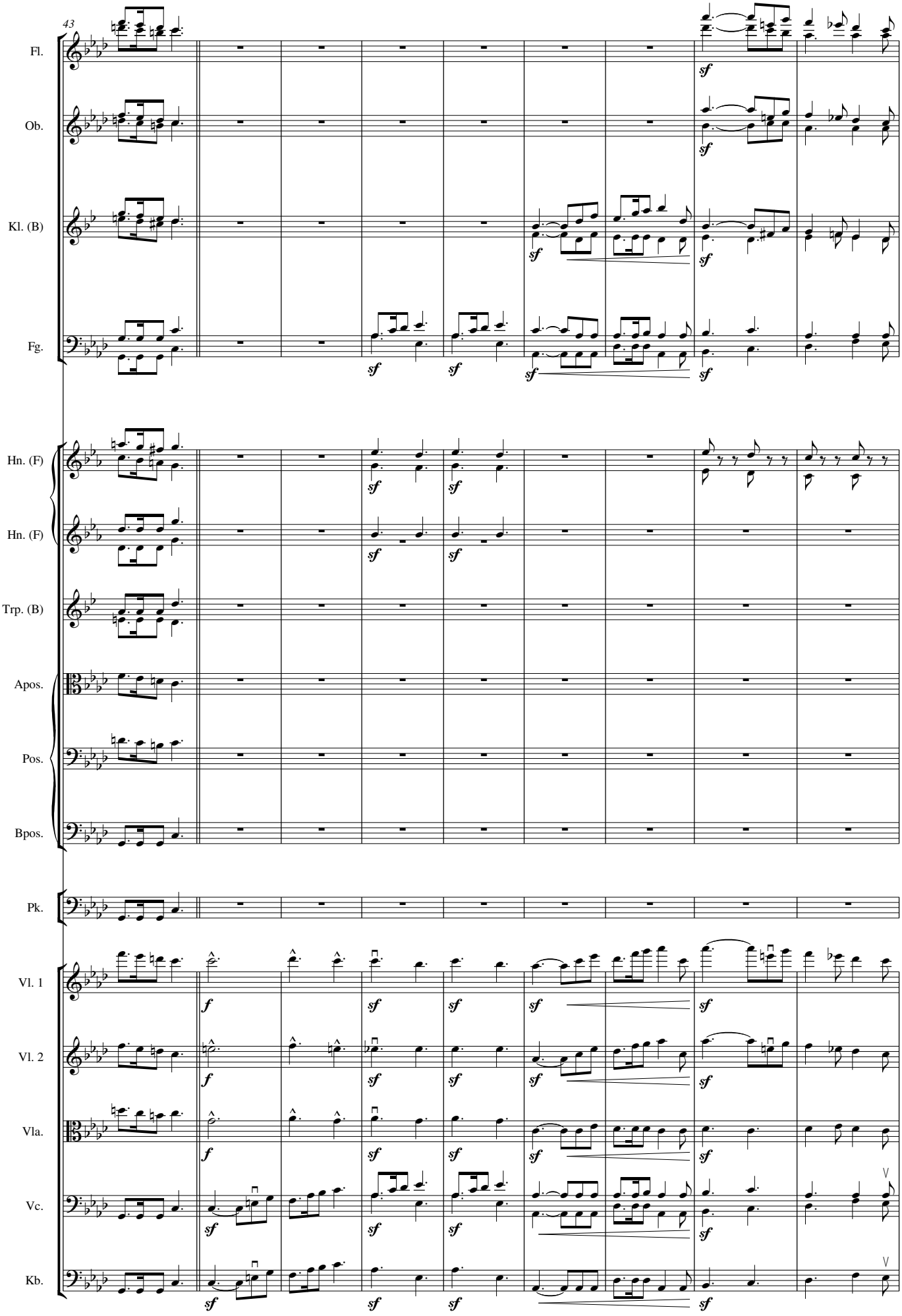
© www.matthiaskuhn.ch



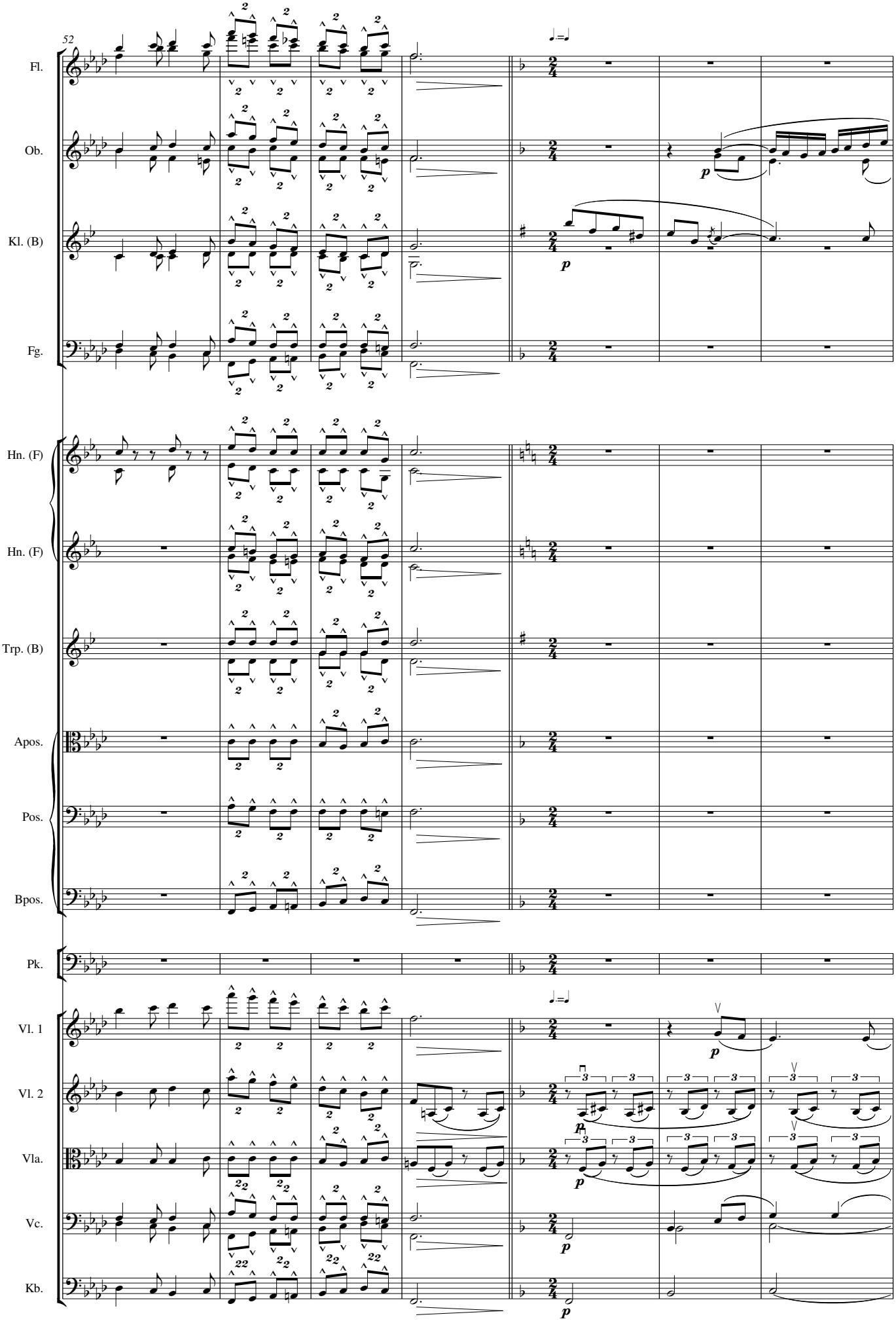
© www.matthiaskuhn.ch



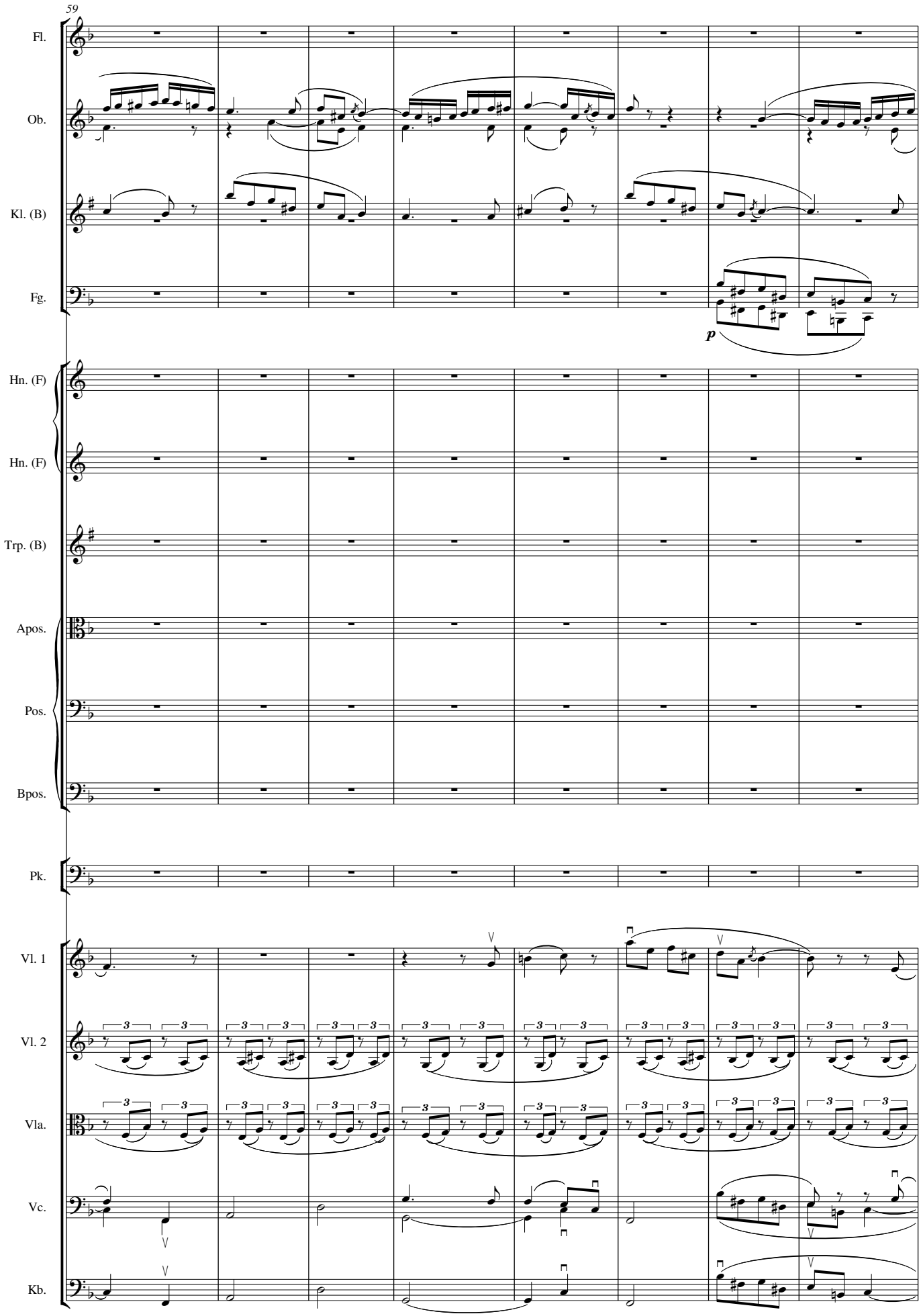
© www.matthiaskuhn.ch



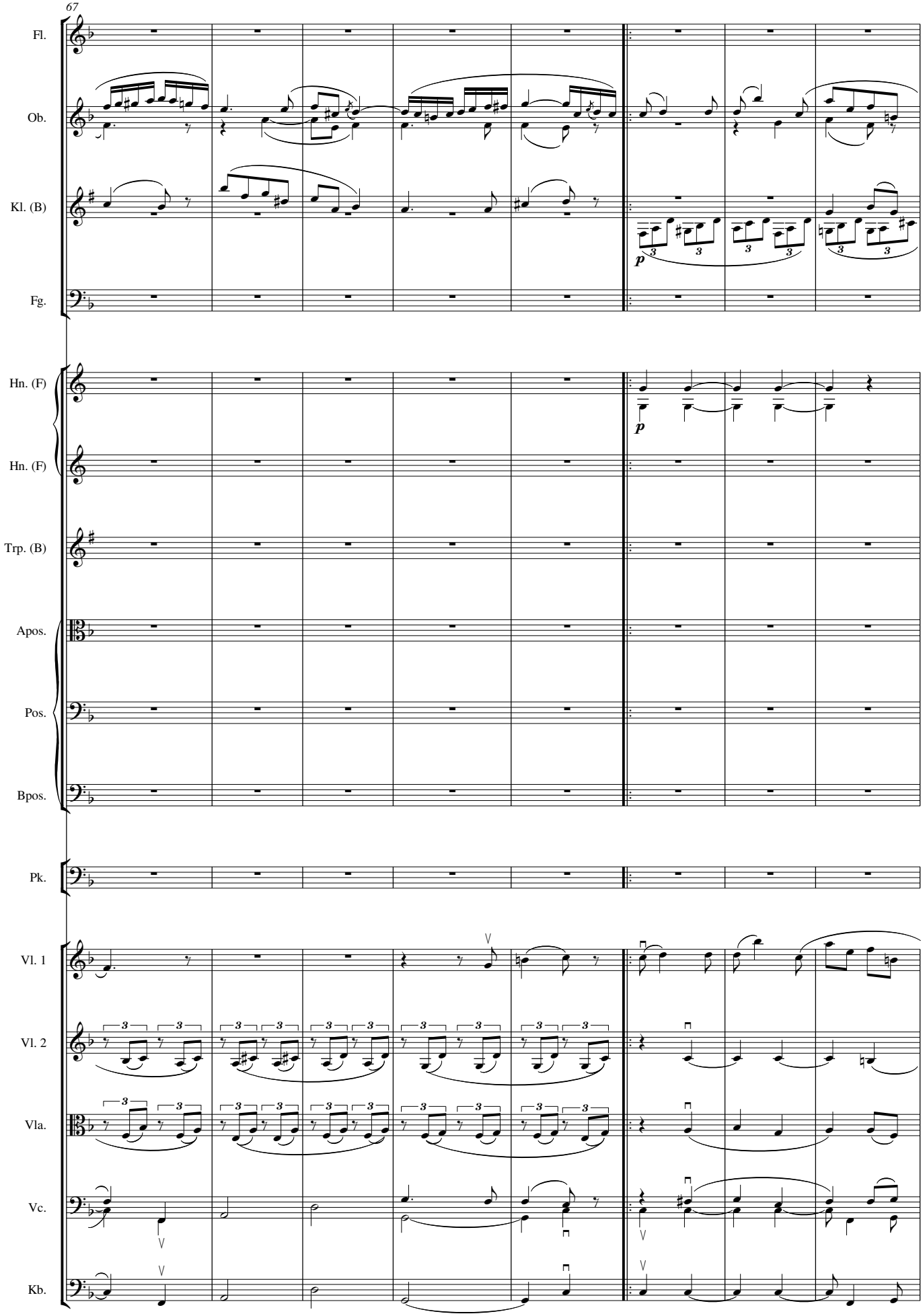
© www.matthiaskuhn.ch



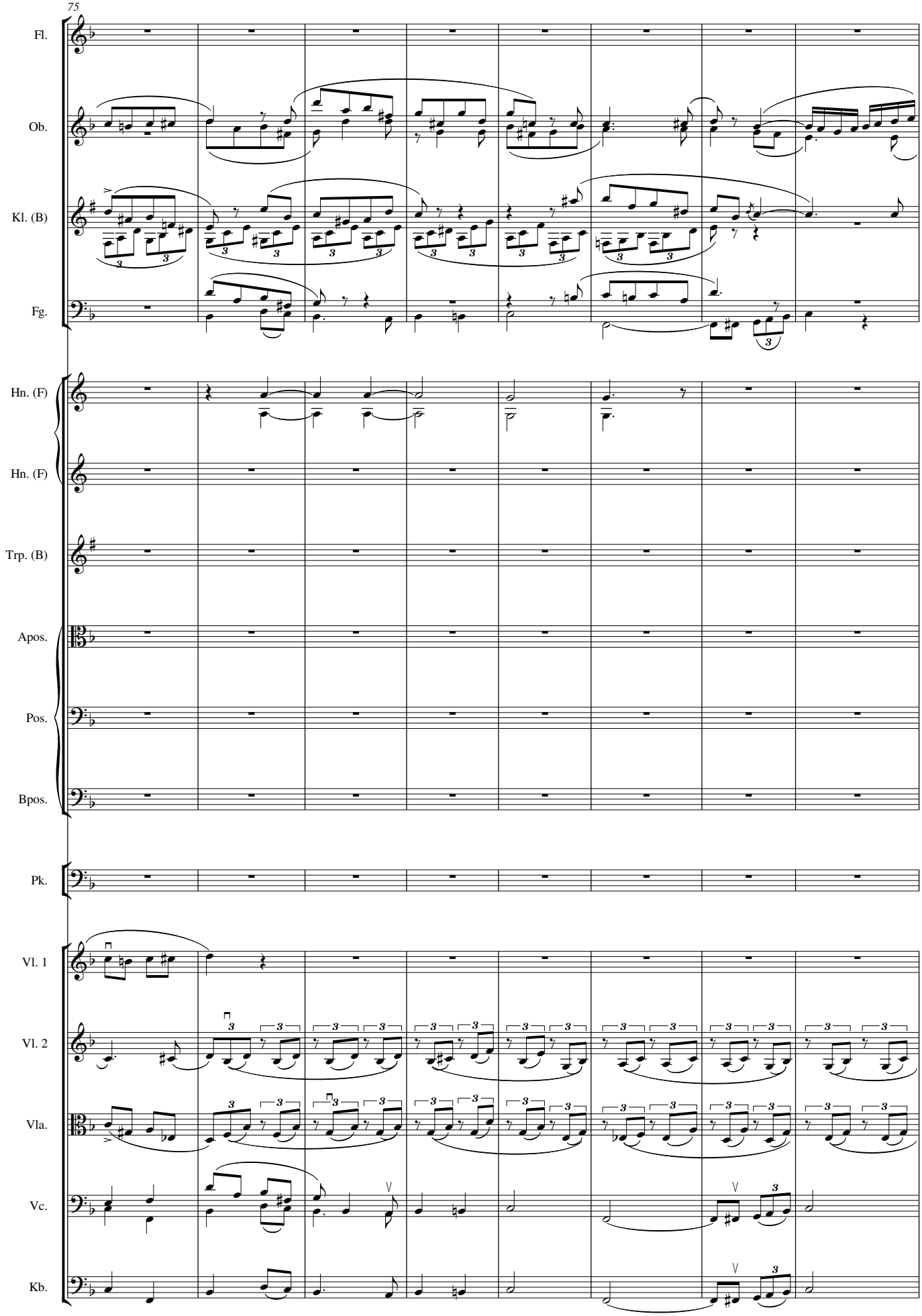
© www.matthiaskuhn.ch



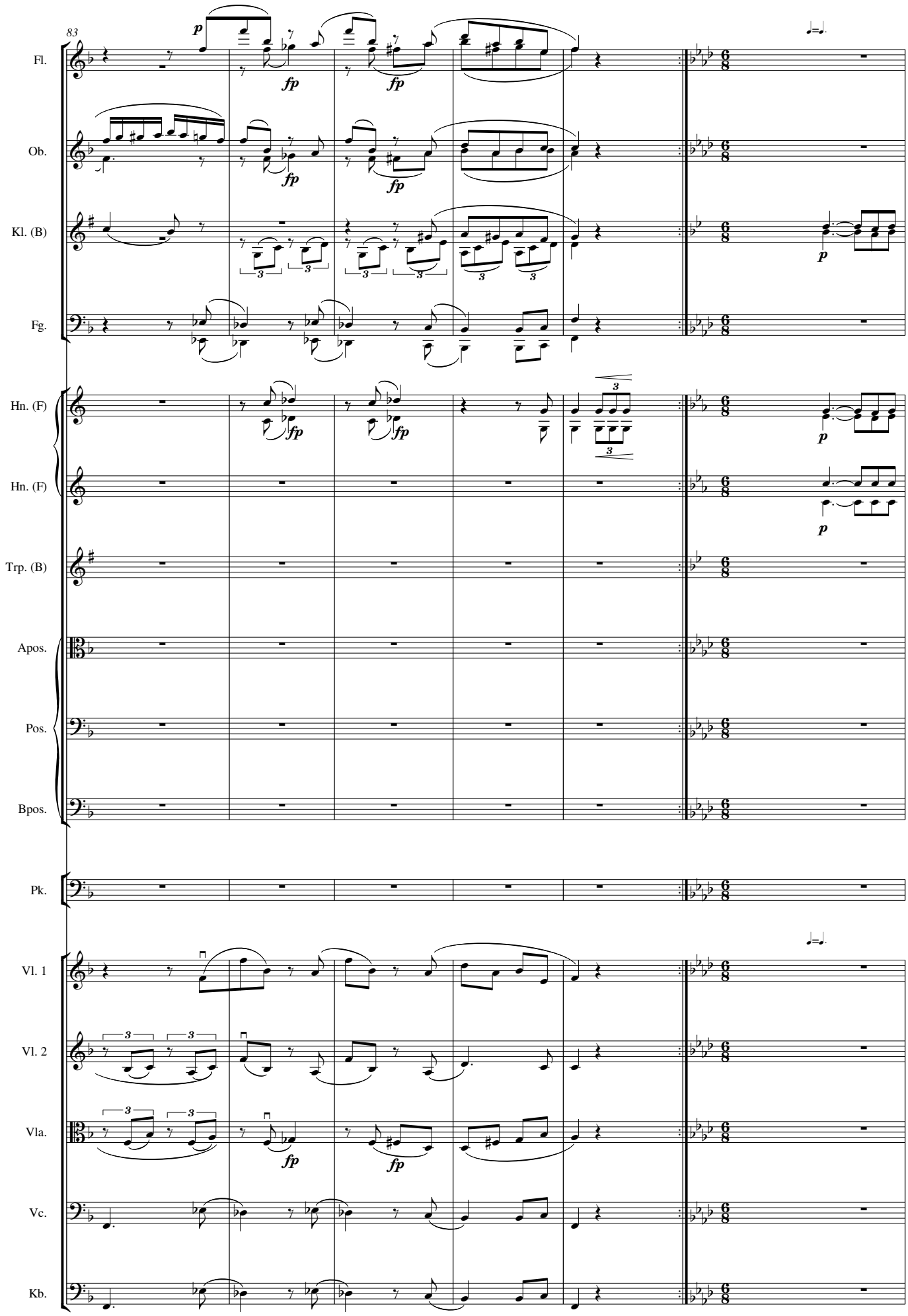
© www.matthiaskuhn.ch



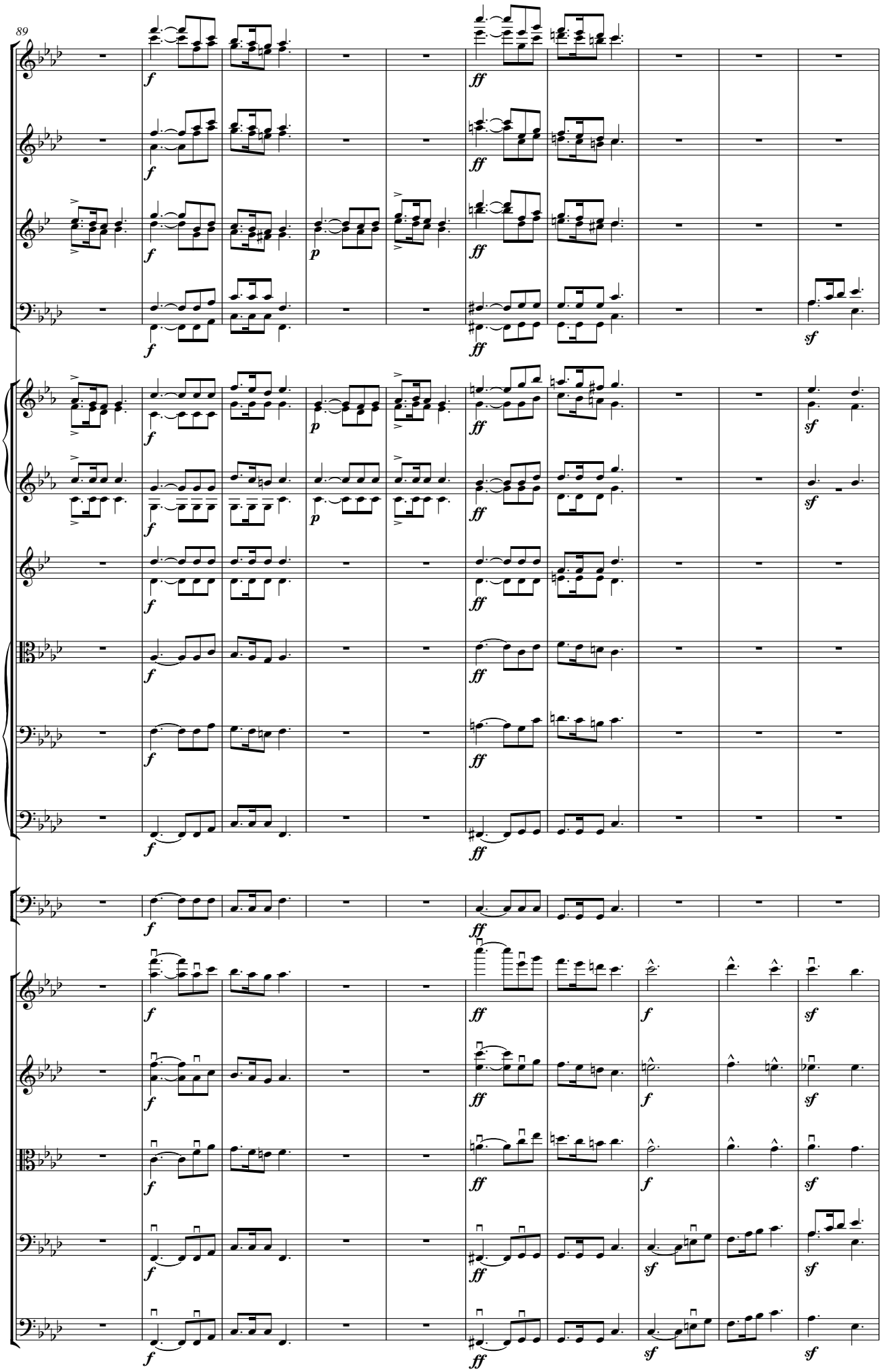
© www.matthiaskuhn.ch



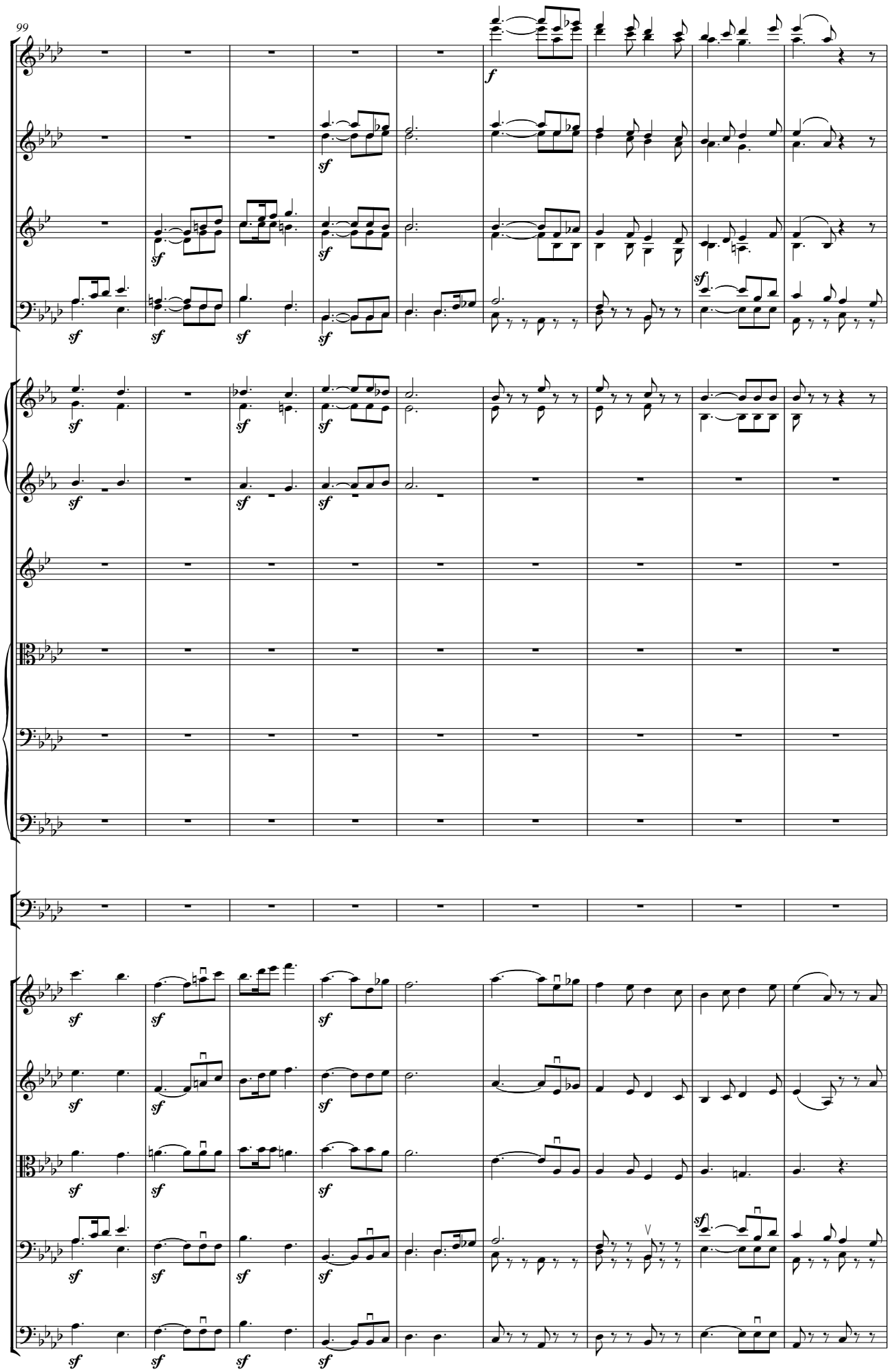
© www.matthiaskuhn.ch



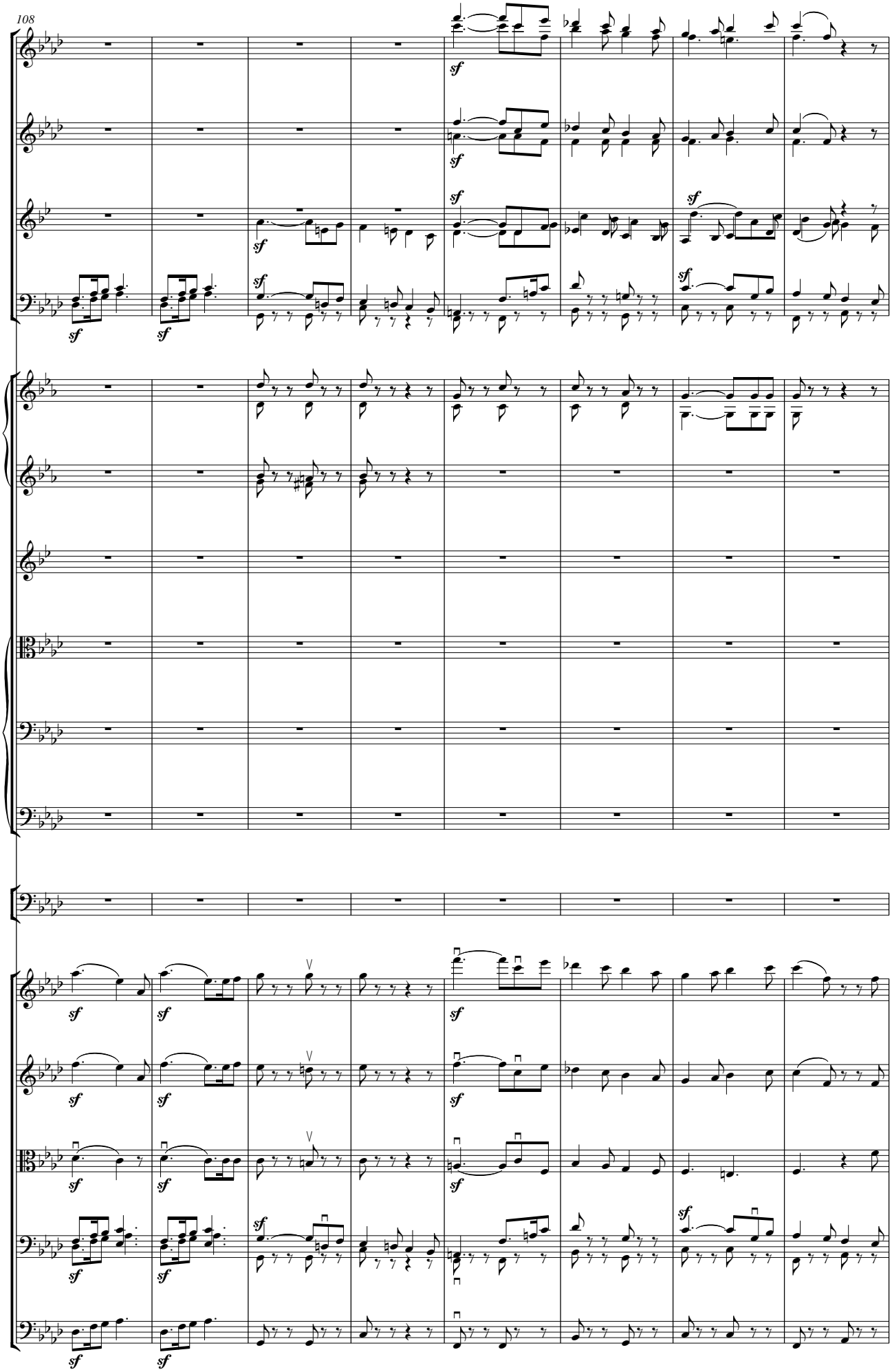
© www.matthiaskuhn.ch



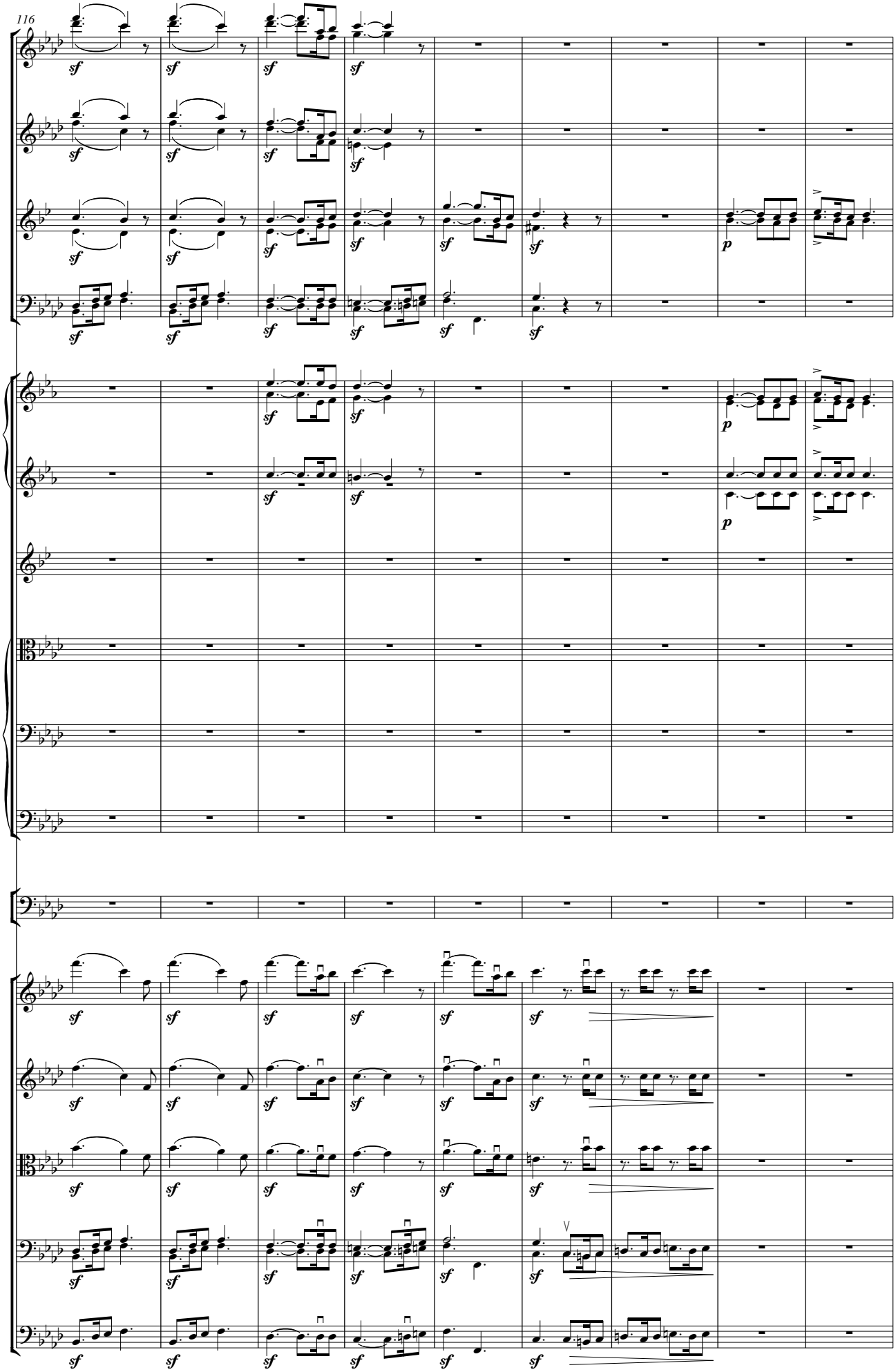
© www.matthiaskuhn.ch



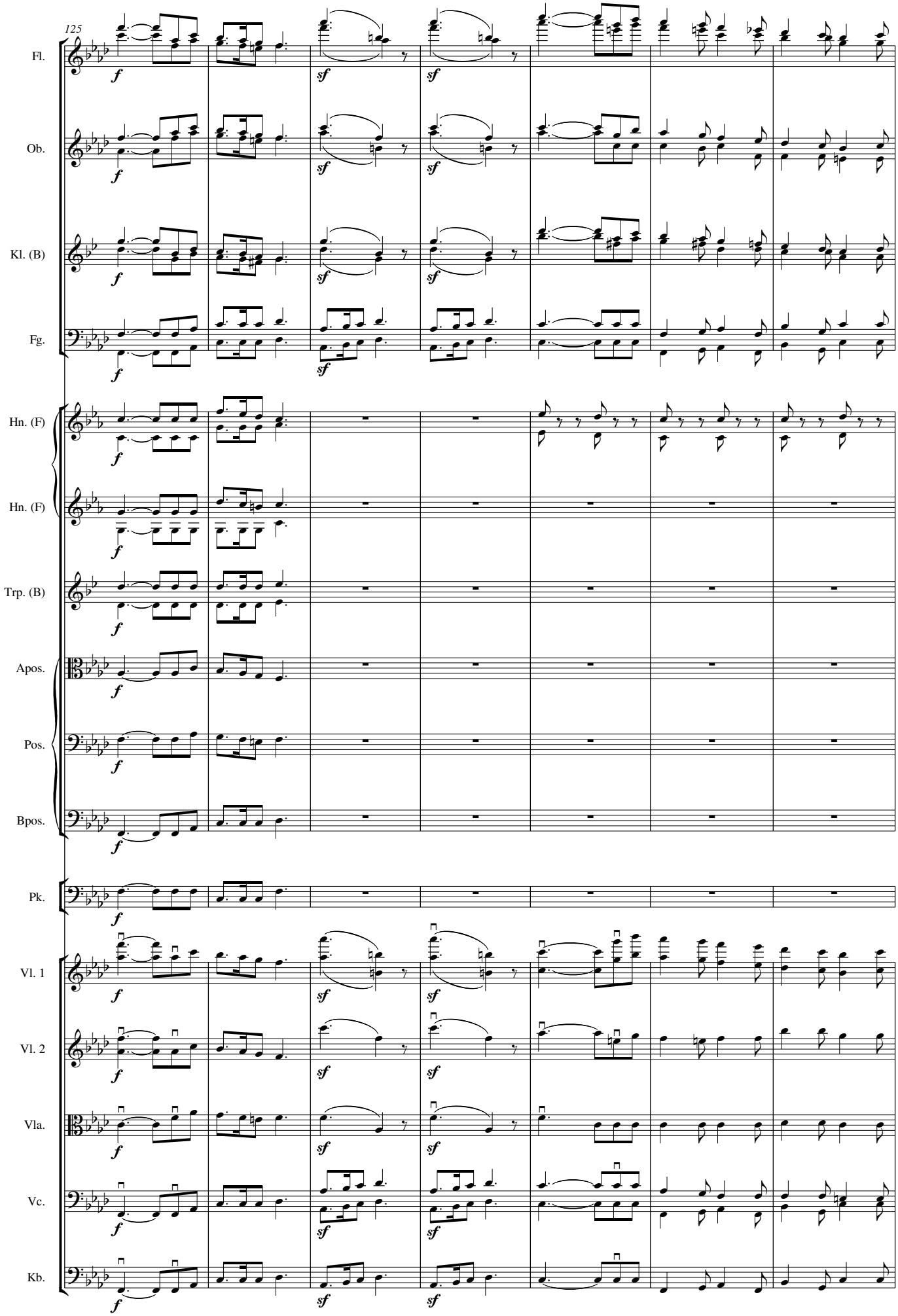
© www.matthiaskuhn.ch



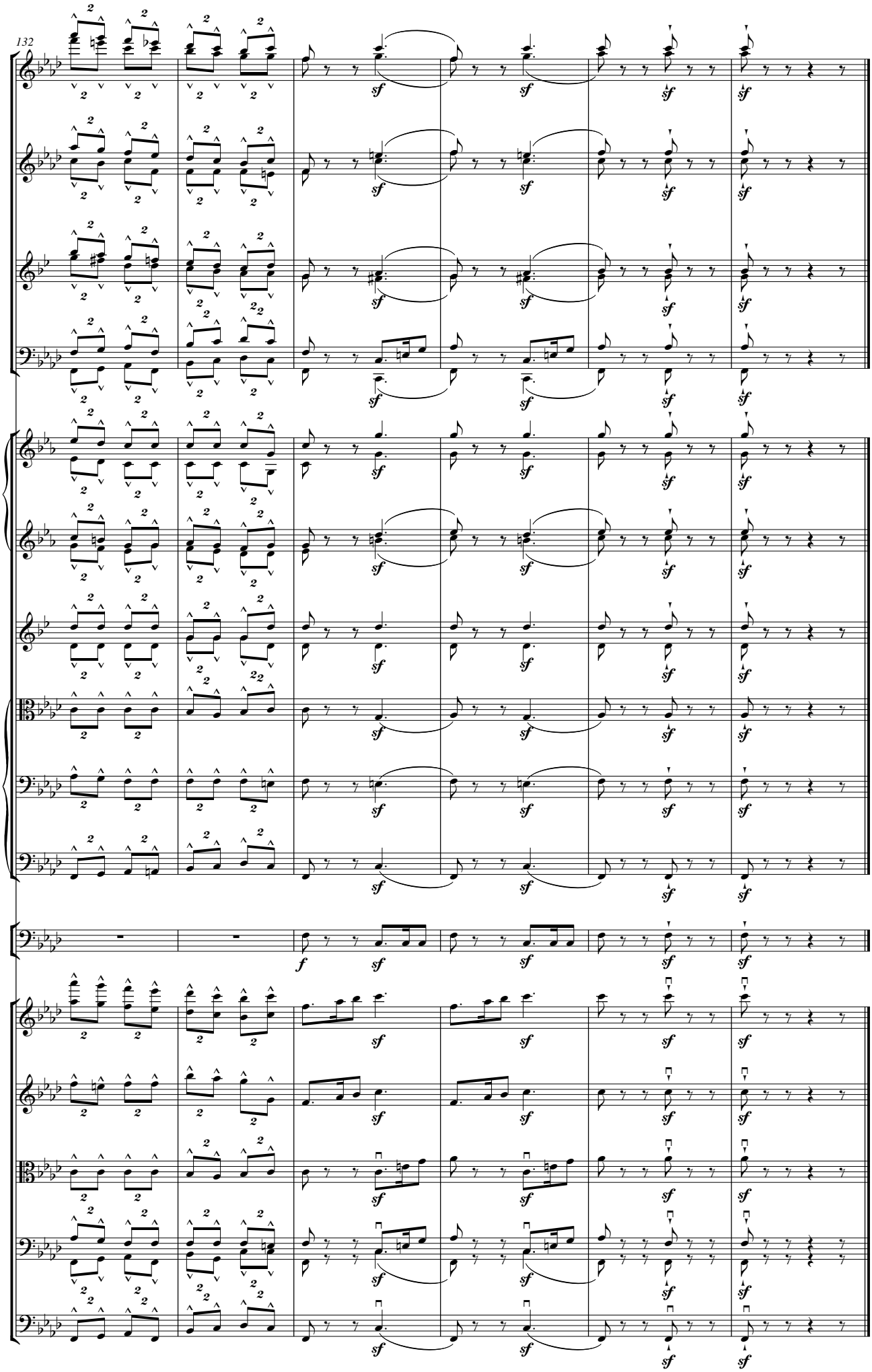
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch

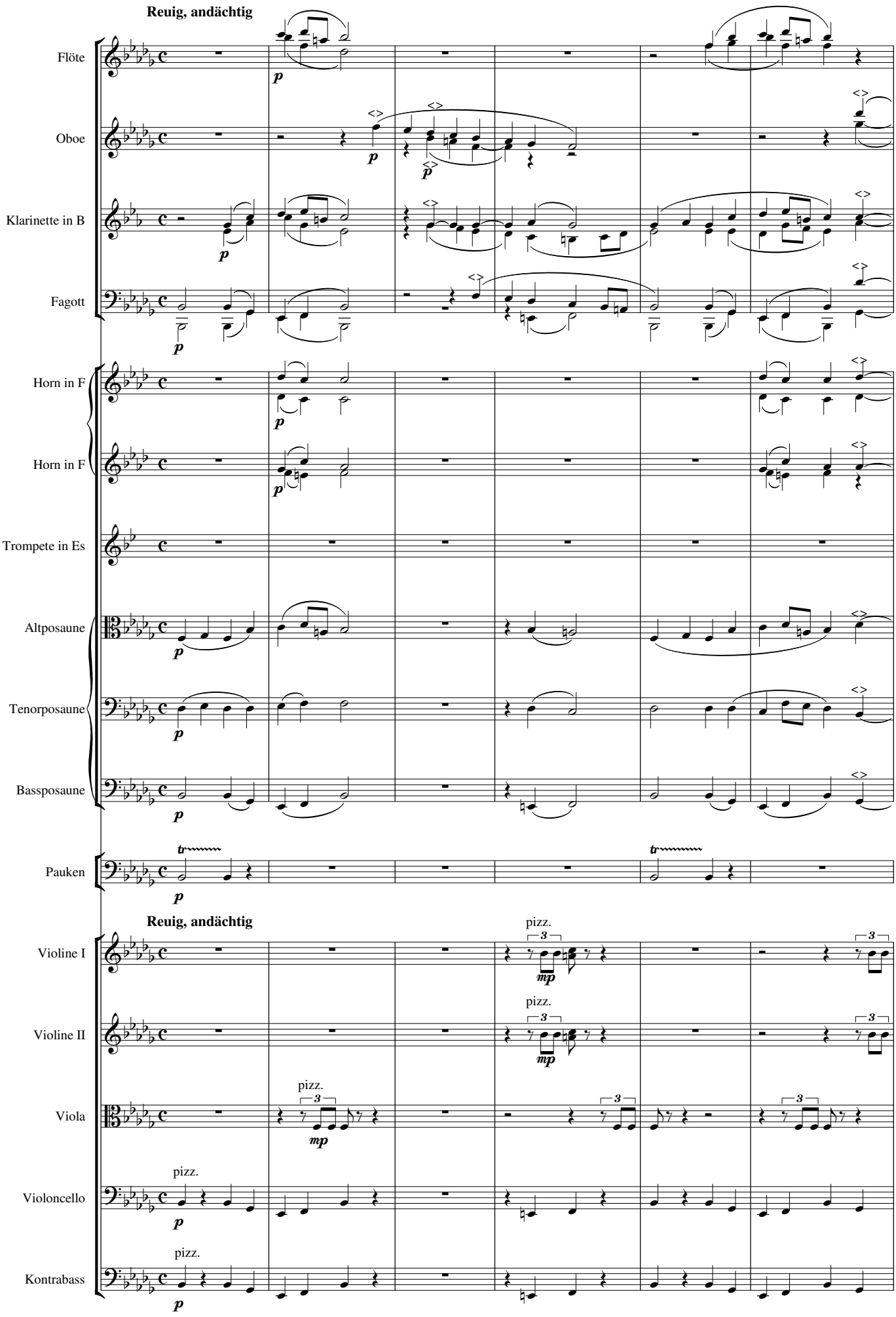


© www.matthiaskuhn.ch

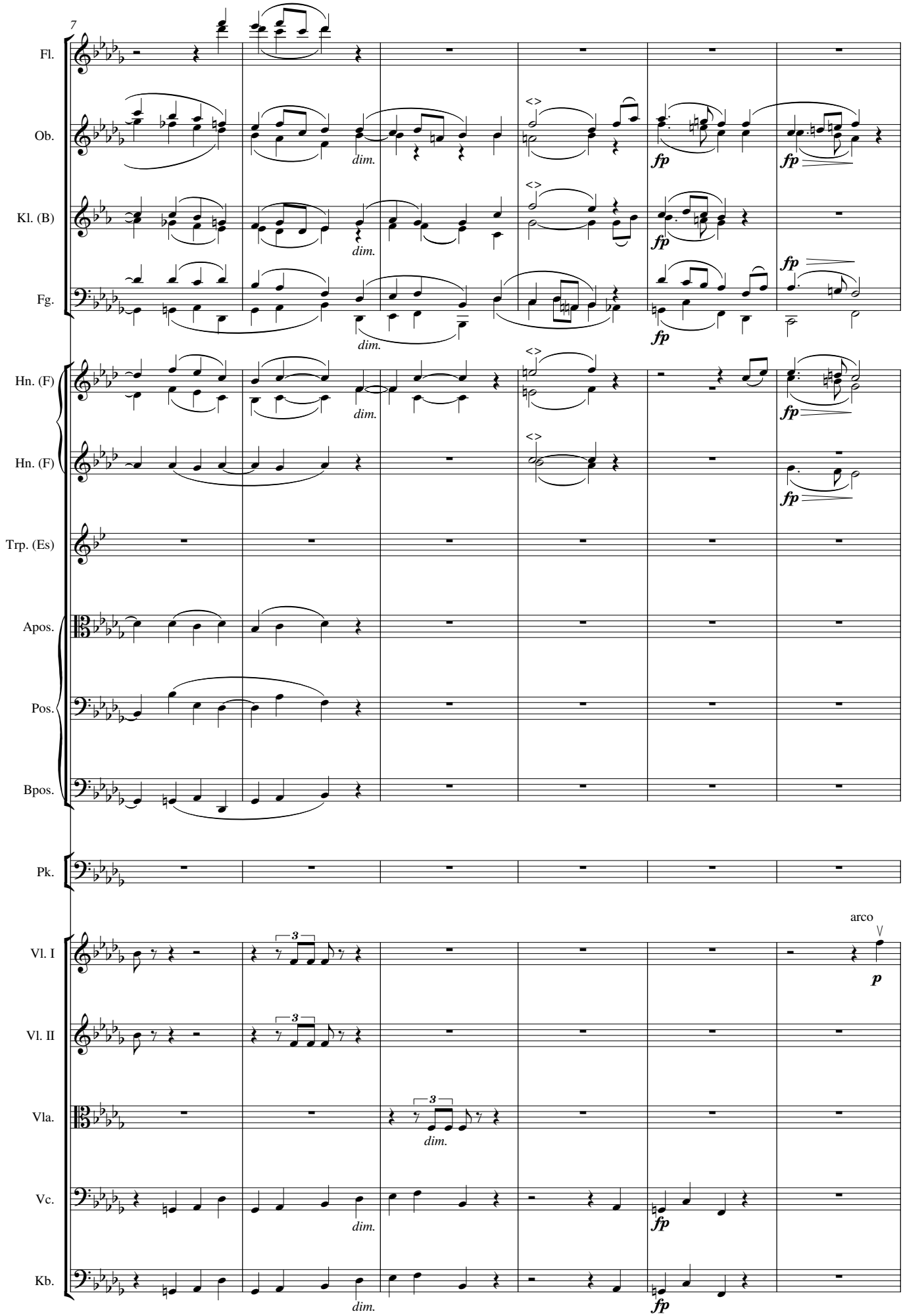


© www.matthiaskuhn.ch

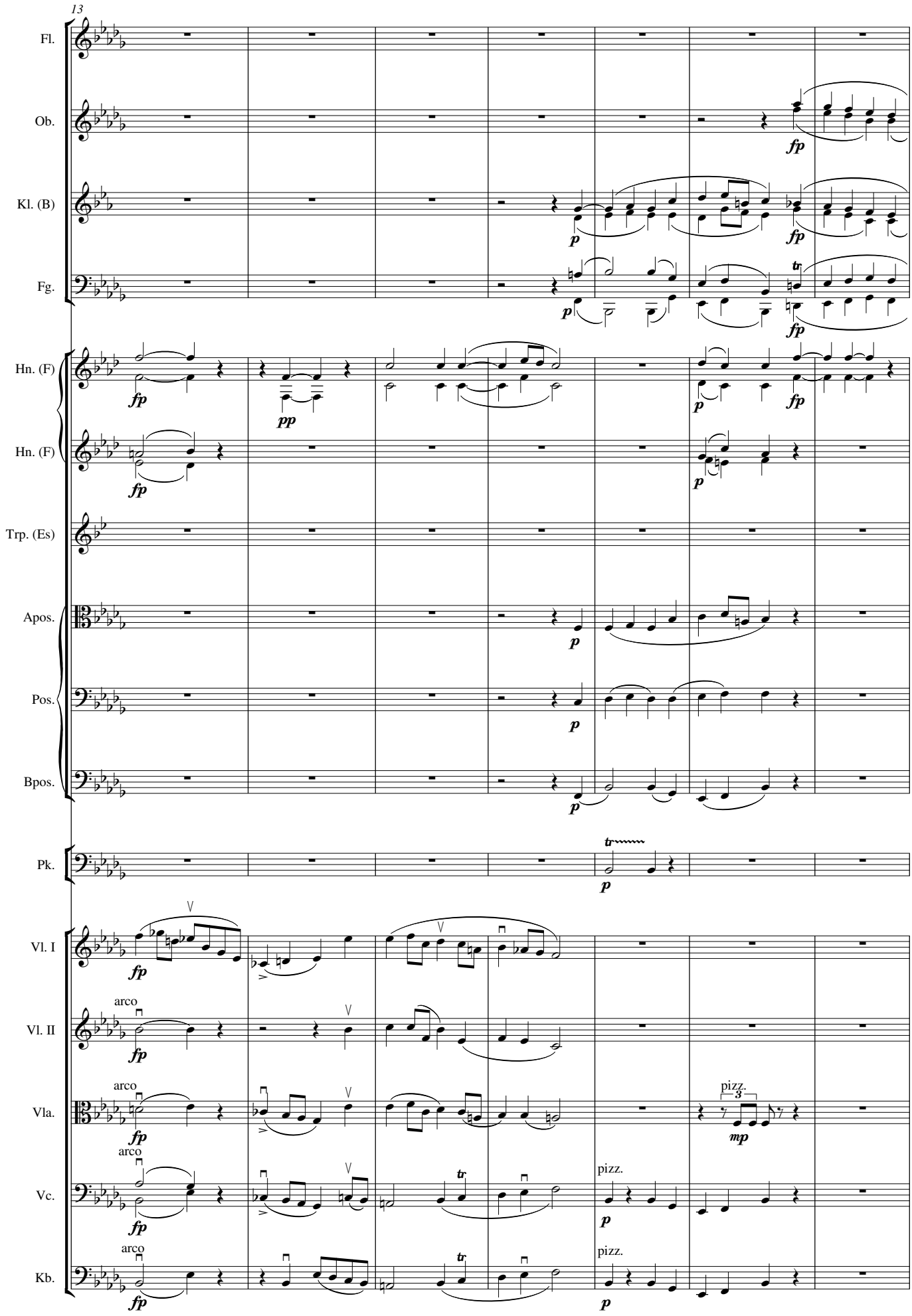
Nr. 6



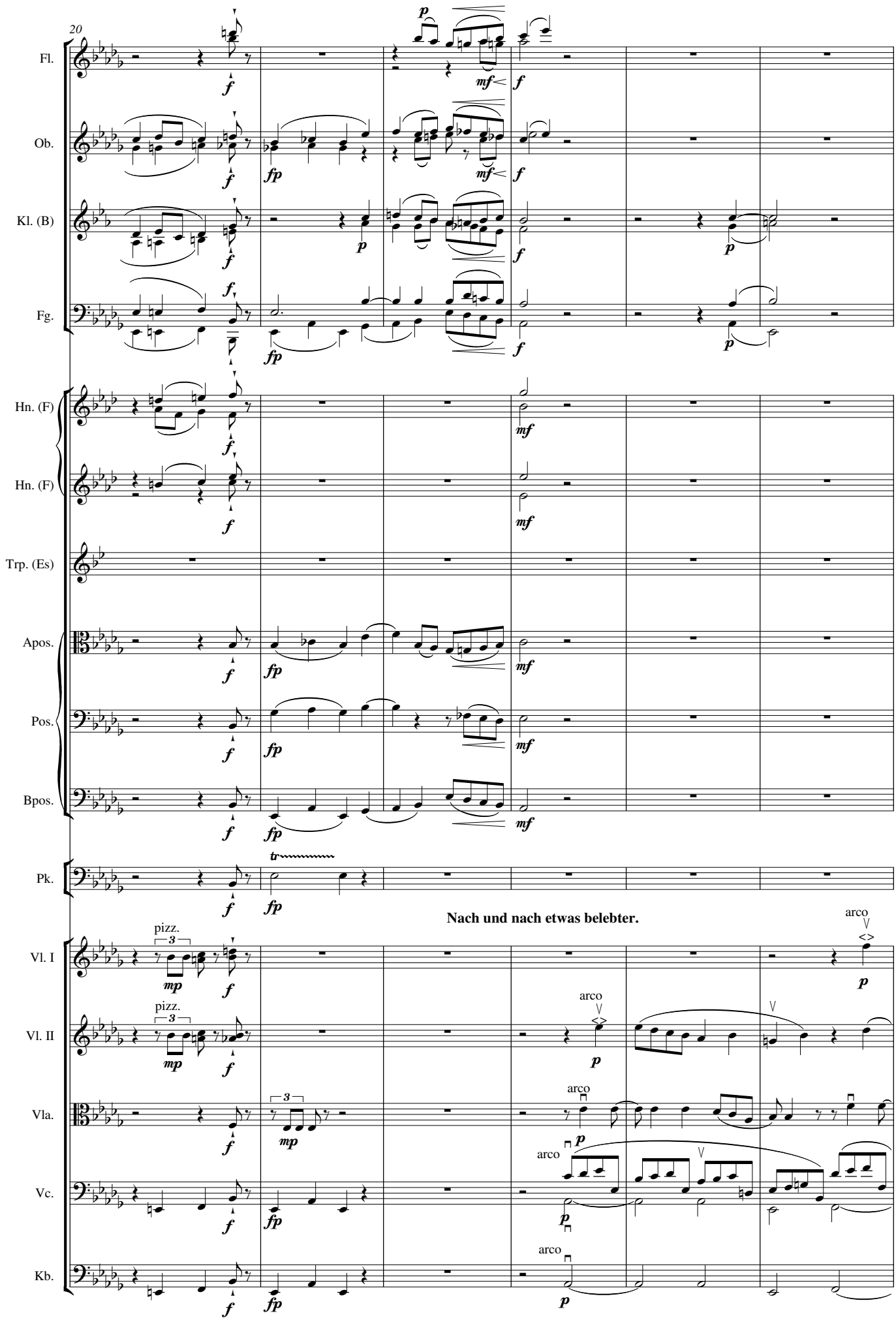
© www.matthiaskuhn.ch



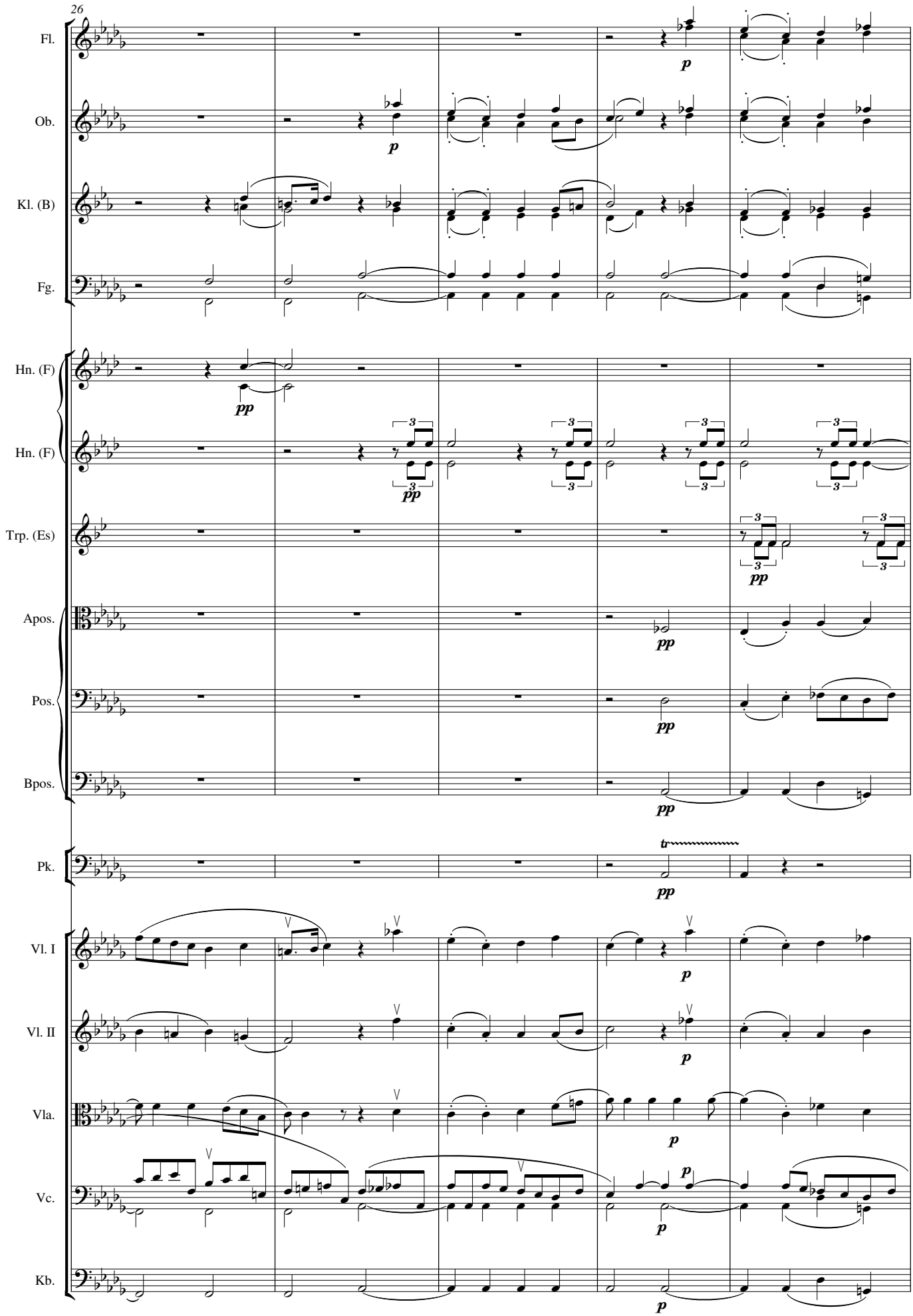
© www.matthiaskuhn.ch



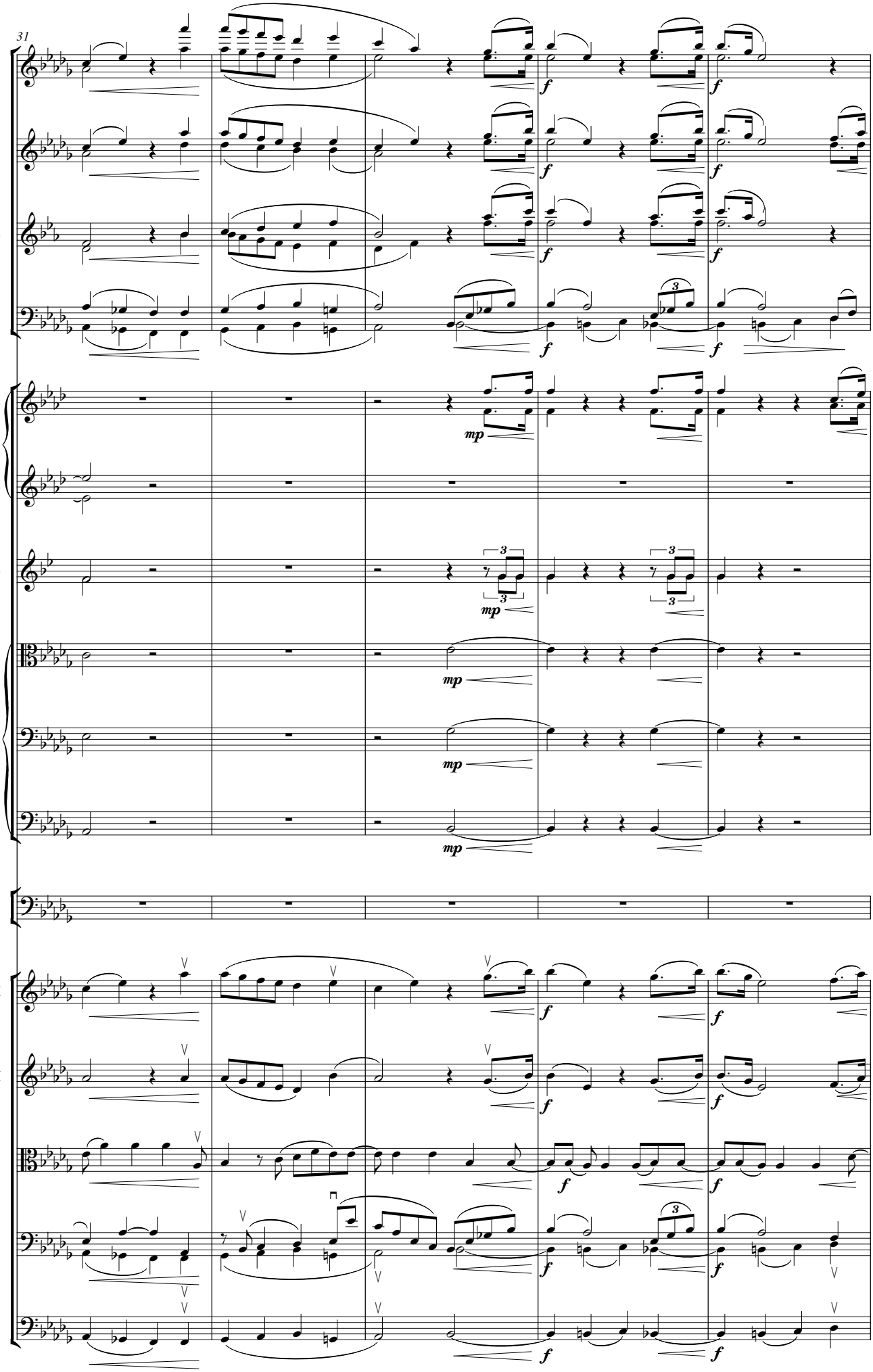
© www.matthiaskuhn.ch



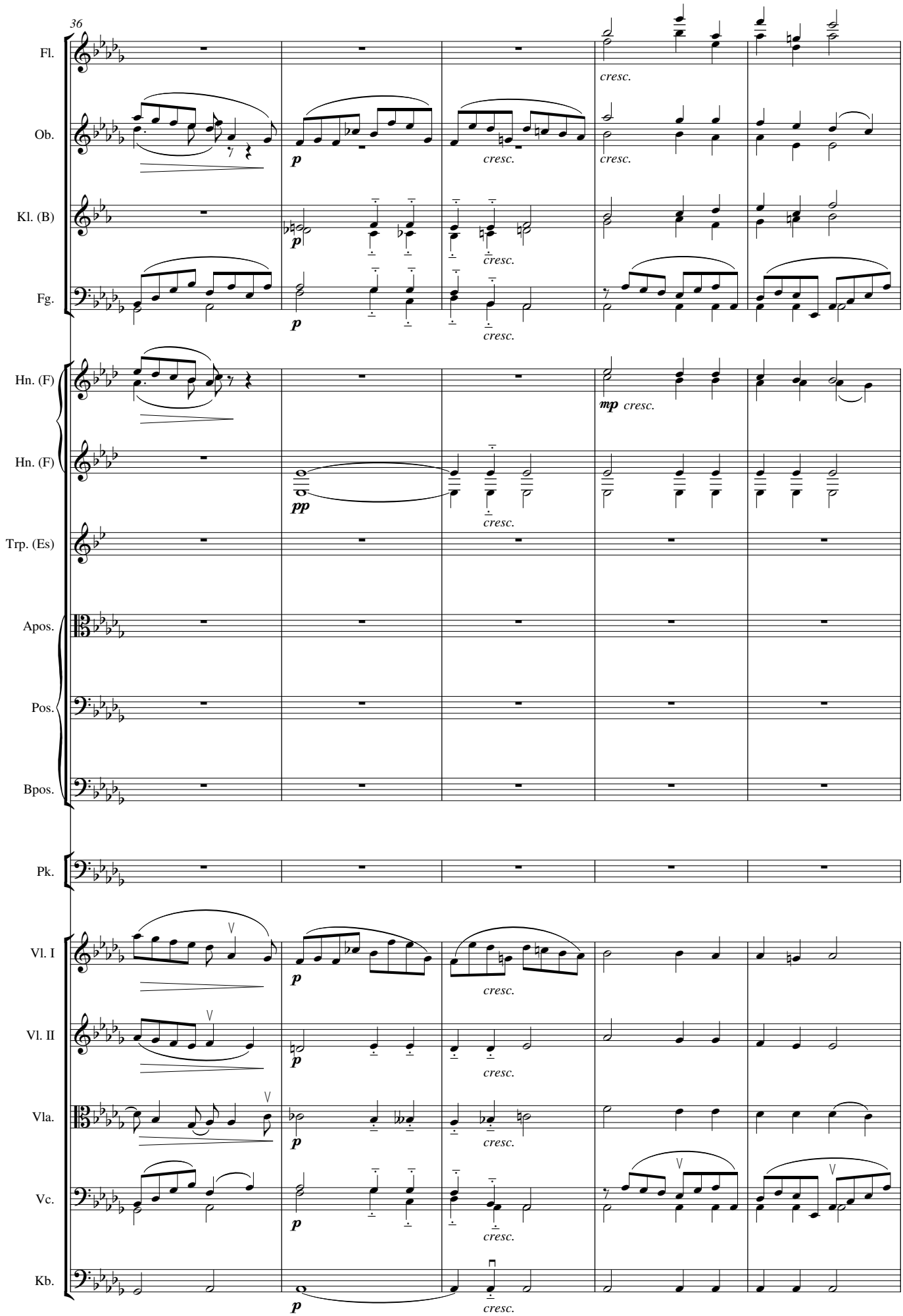
© www.matthiaskuhn.ch



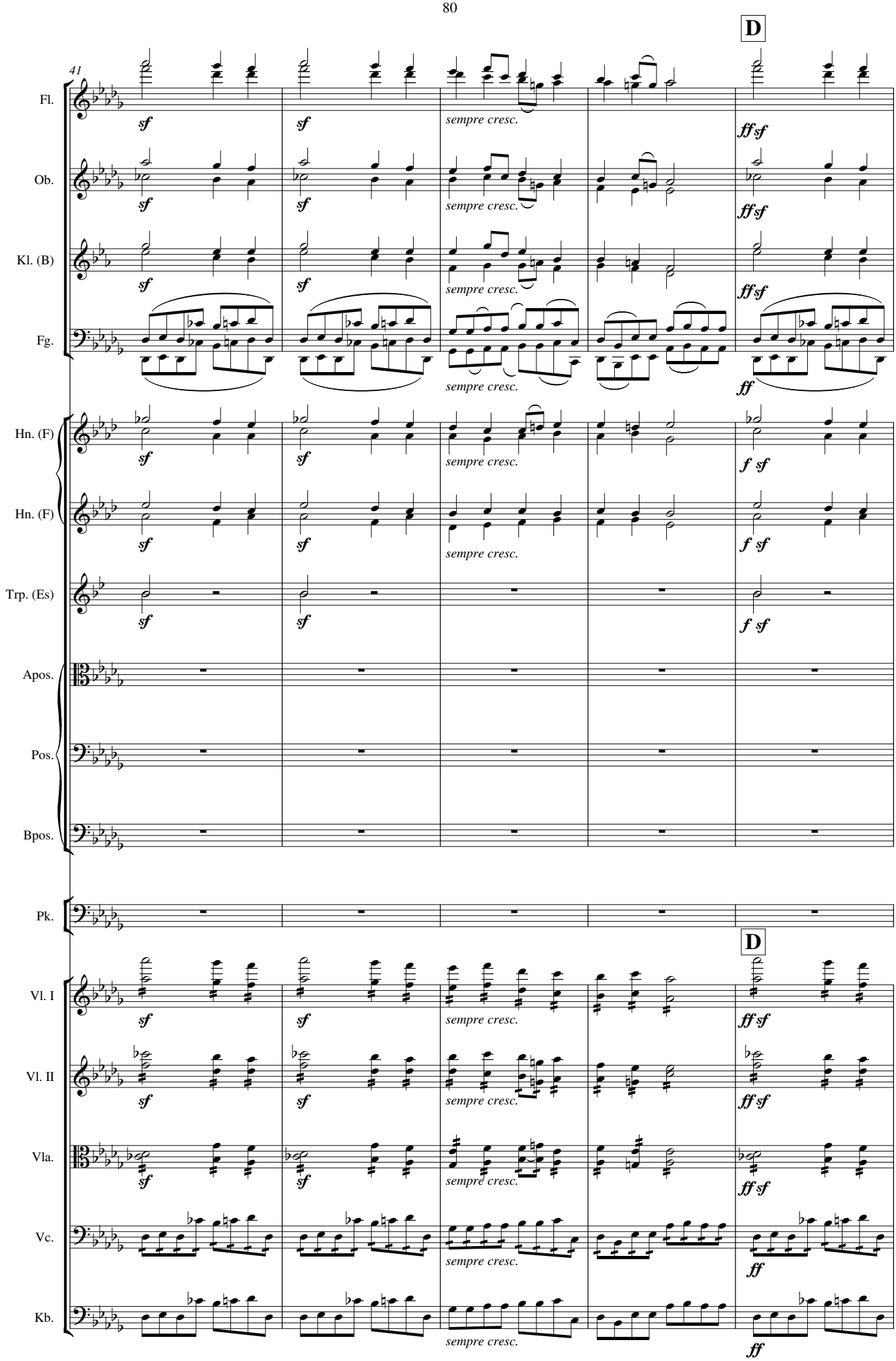
© www.matthiaskuhn.ch



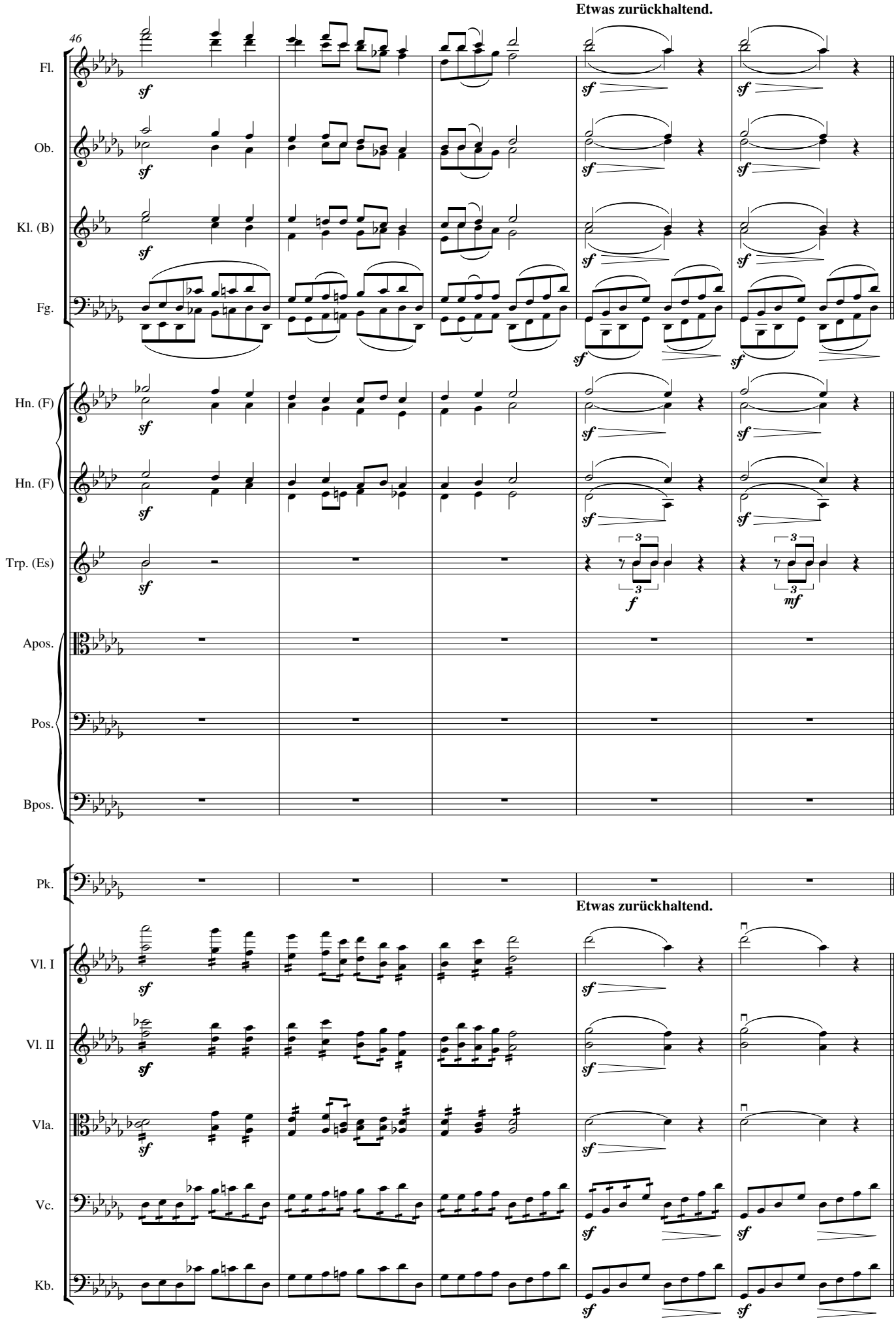
© www.matthiaskuhn.ch



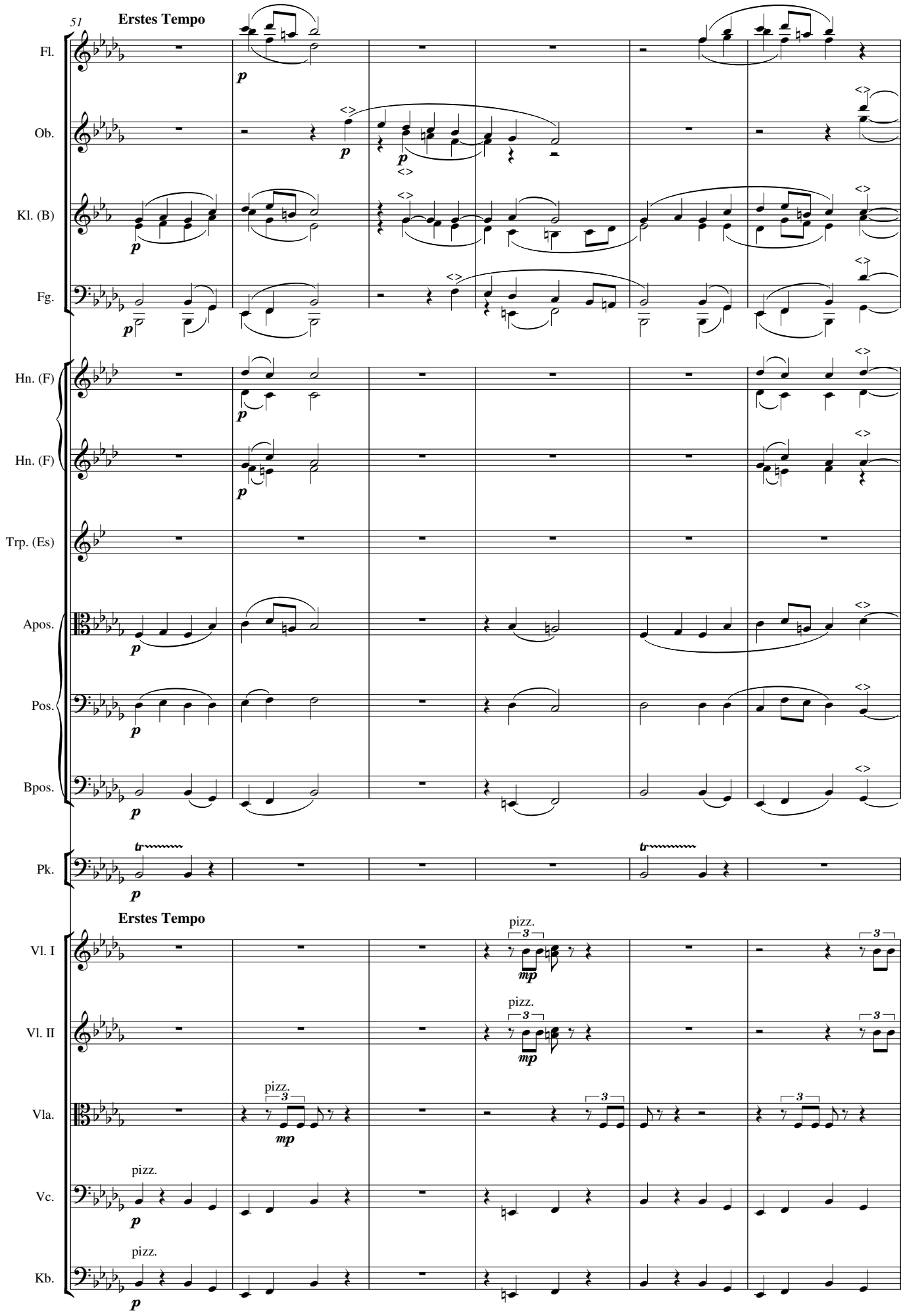
© www.matthiaskuhn.ch



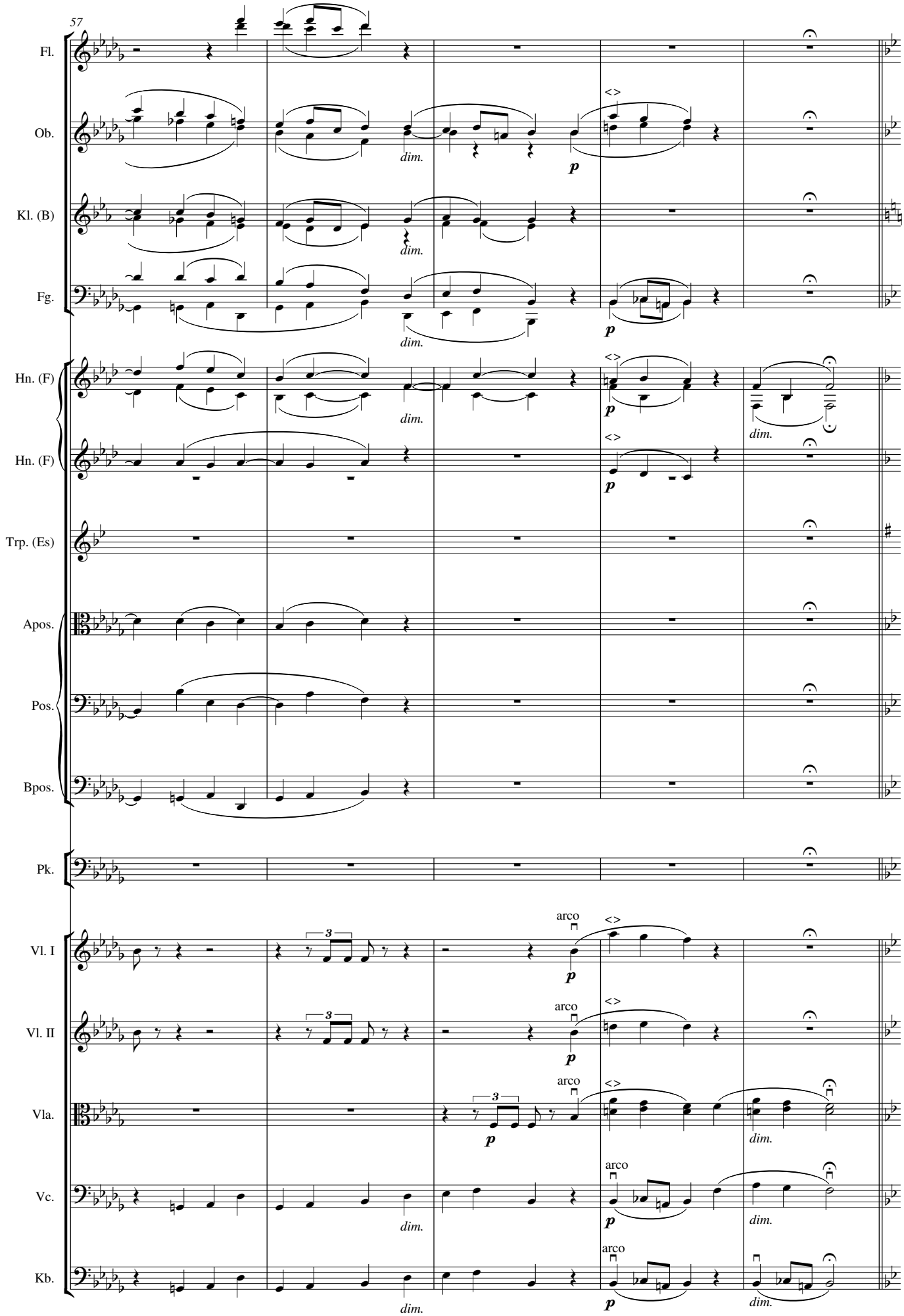
© www.matthiaskuhn.ch



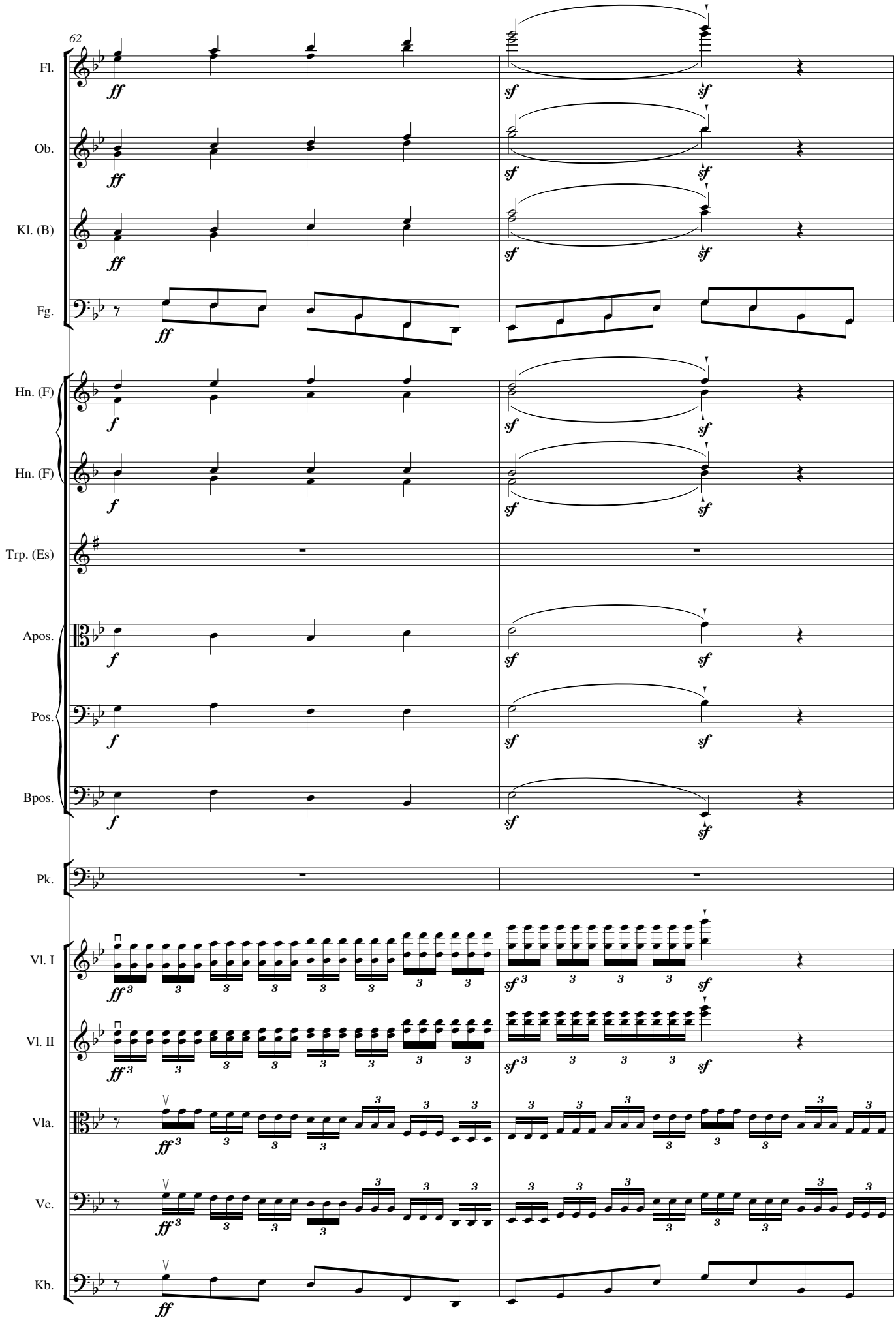
© www.matthiaskuhn.ch



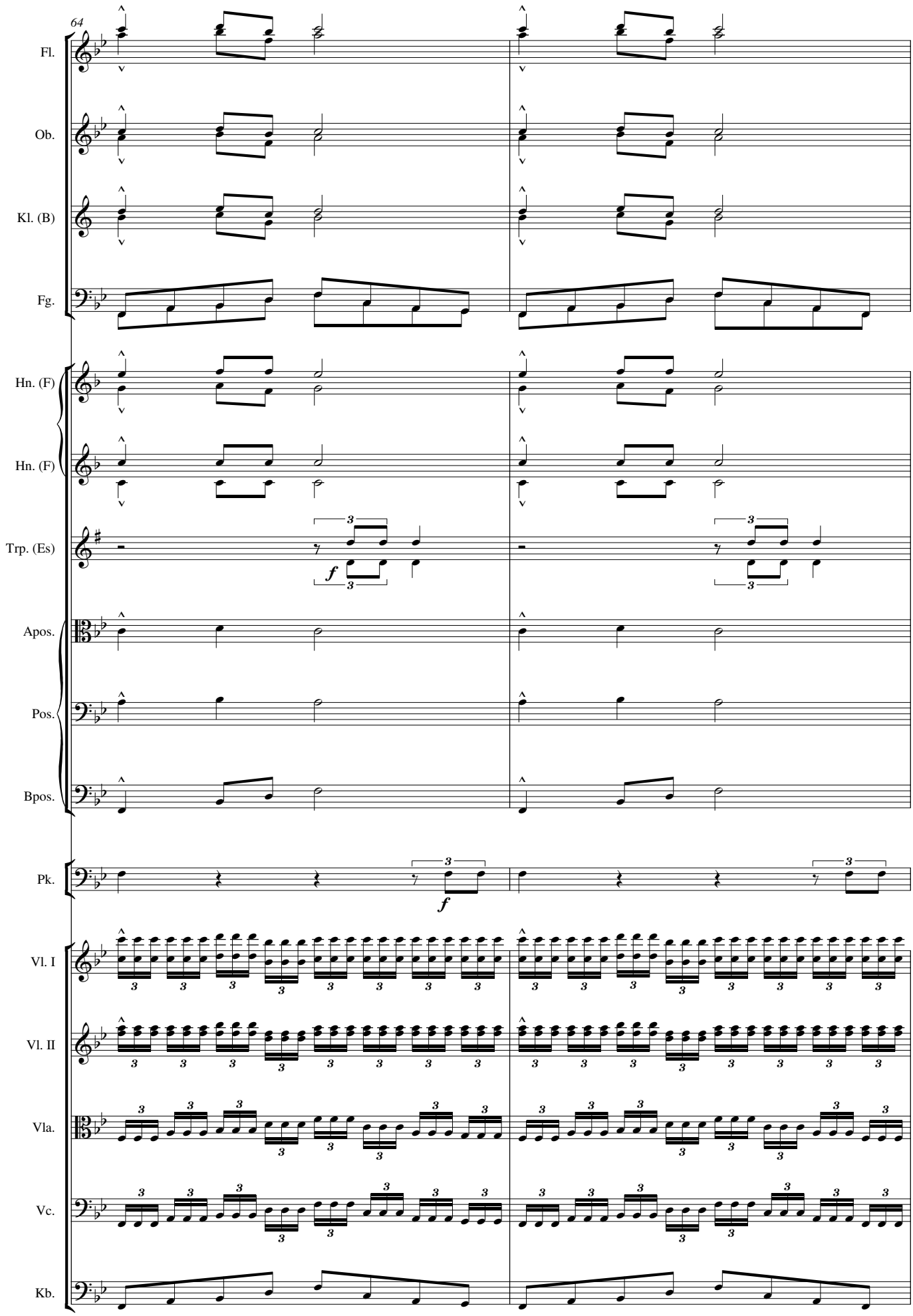
© www.matthiaskuhn.ch



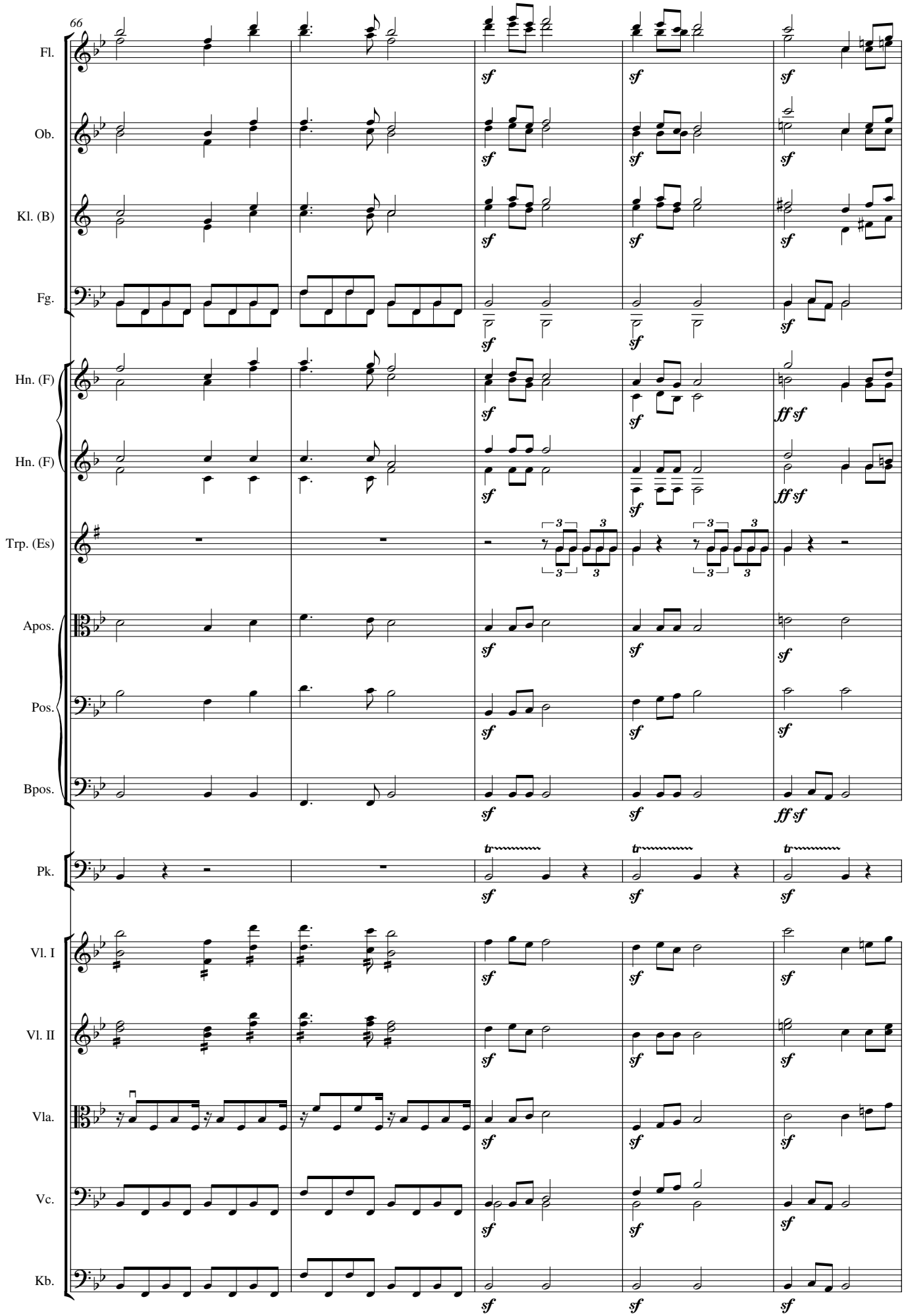
© www.matthiaskuhn.ch



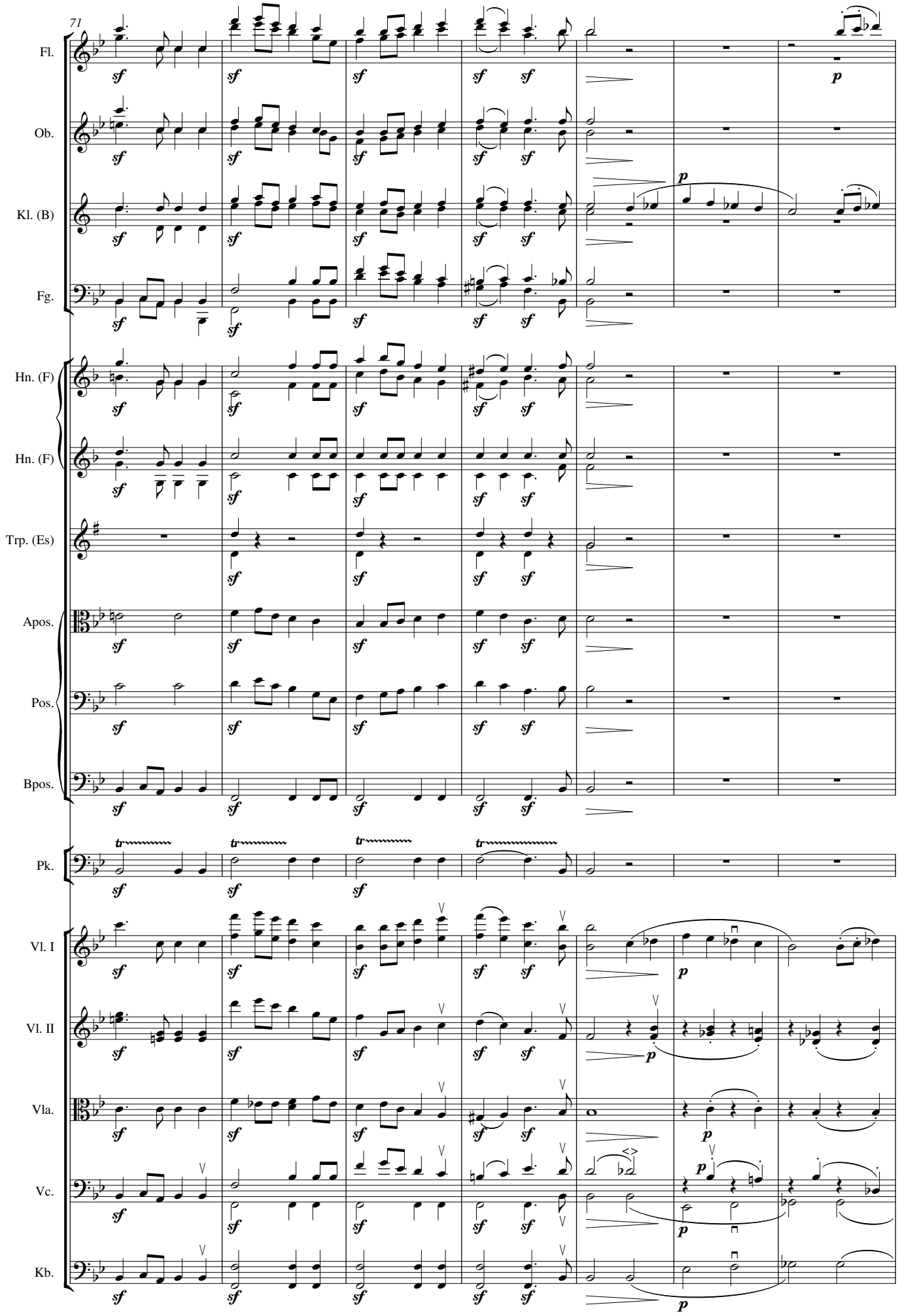
© www.matthiaskuhn.ch



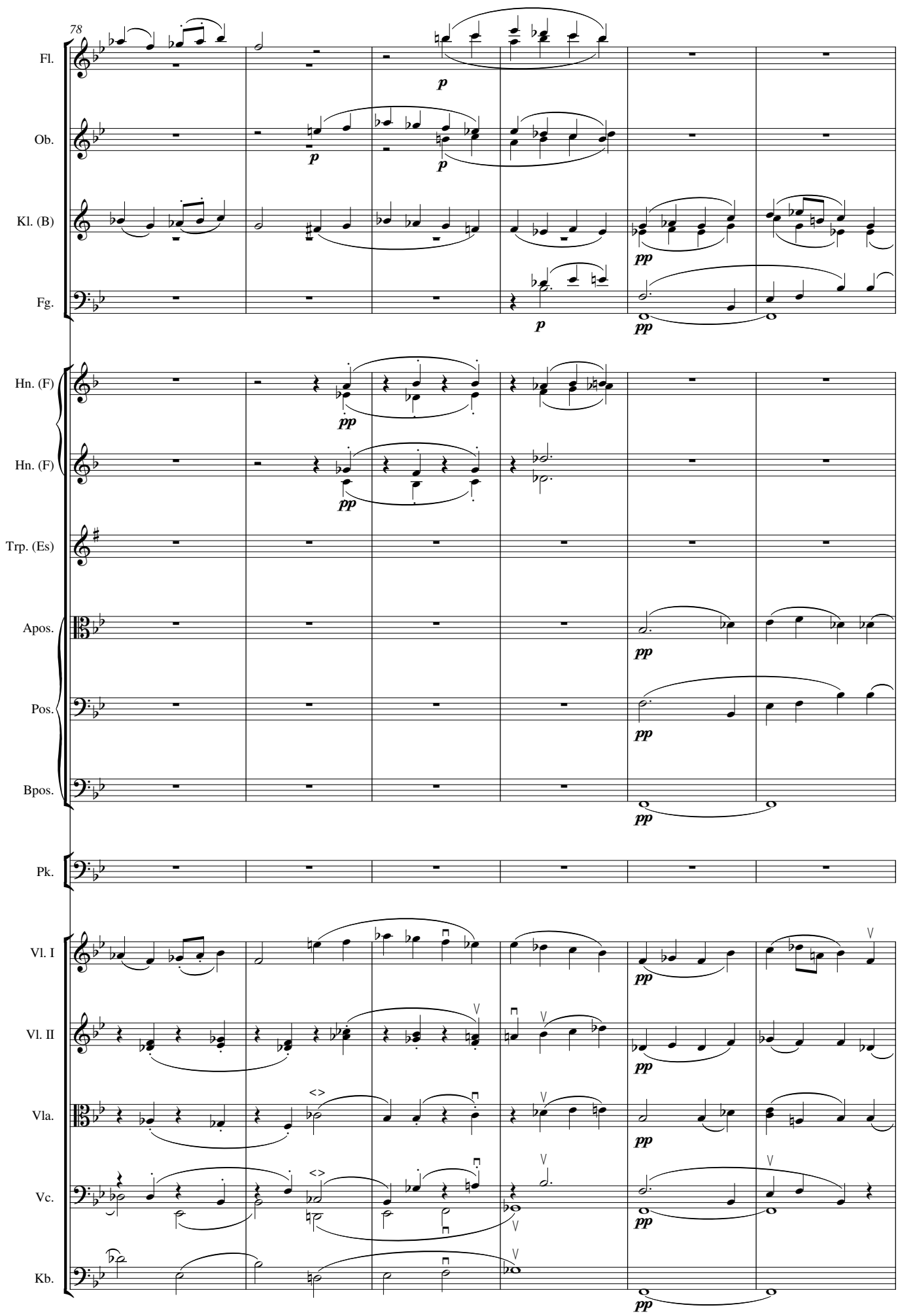
© www.matthiaskuhn.ch



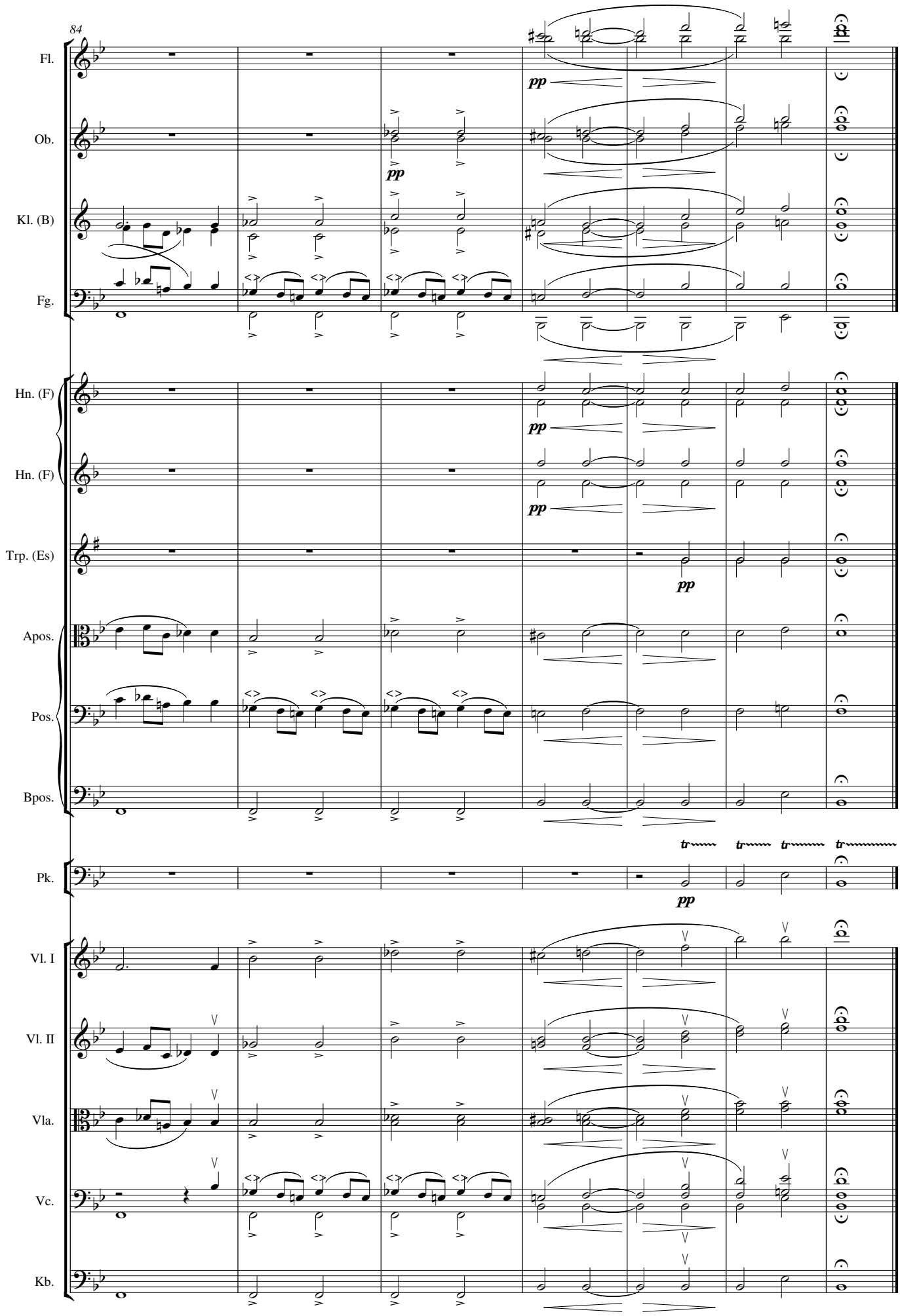
© www.matthiaskuhn.ch



© www.matthiaskuhn.ch



© www.matthiaskuhn.ch



© www.matthiaskuhn.ch