



KINDERSCEBEN.

composit

VON

ROBERT SCHUMANN

Opus 15

Arranged for Violin and Cello  
by Elaine Fine



The thirteen short movements that make up Robert Schumann's *Kinderszenen* were a musical response to a comment Clara Schumann made in 1838 about her husband being like a child. His original title, *Leichte Stücke*, suggests that the pieces are easy, though when played at the metronome markings indicated in the Breitkopf and Härtel edition, they are very challenging. I would venture that the title of the collection is a comment on the gentle and melodic nature of the music and the straightforward way that the pieces are organized rather than the technical abilities of their intended audience of pianists.

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Clara Schumann's 1880 edition of her husband's complete works omits metronome markings entirely. I imagine that she did not approve of the fast tempos in the 1845 edition, so I have left the tempo choices in this transcription to the musicians who are playing. There are places marked *ritardando* that do not have corresponding *a tempo* markings. I imagine that Robert Schumann wanted to allow for freedom with tempo.

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September 18, 2020

# KINDERSCENEN

Opus 15

*arranged for violin and cello*

## 1. Von fremden Ländern und Menschen

Robert Schumann

arr. Elaine Fine

Violin

Cello

*p*

5

10

15

*p*

*p*



21 *ritardando*

3 3

*p*

*p*

3 3 3 3

25

3 3 3 3 3 3 3 3

30

3 3 3 3 3 3

*p*

35 *ritardando*

3 3

*p*

*p*

3 3 3 3 3 3

40

3 3 3 3 3 3 3 3

## 2. Curiose Geschichte

Violin

Cello

*mf*

*mf*

6

6

11

11

16

16

22

*p* *mf*

*p* *mf*

Detailed description: This system contains measures 22 through 26. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The upper staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes in measure 25. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics are marked *p* (piano) and *mf* (mezzo-forte). A hairpin crescendo is shown in the upper staff from measure 24 to 25, and a hairpin decrescendo is shown in the lower staff from measure 24 to 25. Accents are placed over the first notes of measures 24 and 25.

27

*ritard.*

*p*

*p*

Detailed description: This system contains measures 27 through 31. The music continues with a melodic line in the upper staff and accompaniment in the lower staff. A *ritard.* (ritardando) marking is placed above the first measure of this system. Dynamics are marked *p* (piano). Hairpin decrescendos are used in both staves, starting in measure 27 and ending in measure 31. Accents are placed over the first notes of measures 28 and 30.

32

*p*

*p*

Detailed description: This system contains measures 32 through 36. The melodic line in the upper staff continues with eighth and sixteenth notes. The lower staff accompaniment consists of chords and moving lines. Dynamics are marked *p* (piano). Hairpin decrescendos are used in both staves, starting in measure 32 and ending in measure 36. Accents are placed over the first notes of measures 34 and 36.

37

*ritard.*

*mf*

*mf*

Detailed description: This system contains measures 37 through 41. The music concludes with a melodic line in the upper staff and accompaniment in the lower staff. A *ritard.* (ritardando) marking is placed above the first measure of this system. Dynamics are marked *mf* (mezzo-forte). Hairpin decrescendos are used in both staves, starting in measure 37 and ending in measure 41. Accents are placed over the first notes of measures 38 and 40.

### 3. Hasche-Mann

Violin

Cello

*p*

5

9

13

17

*sf*

## 4. Bittendes Kind

Violin

Cello

*p* *pp*

5

*p* *pp*

9

*ri - tar - dan - do* *ri - tar - dan - do*

*pp*

13

*ri - tar - dan - do*

*p* *pp*

## 5. Glückes genug

Violin

Cello

*p*

*p*

4

*p*

7

*rit.*

*p*

10

*p*

13

Musical score for measures 13-15. The piece is in G major (one sharp) and 3/4 time. Measure 13 starts with a treble clef and a bass clef. The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line consists of quarter notes G2, B1, and D2. Measure 14 continues the melody with eighth notes D5, E5, and F5. Measure 15 concludes with a quarter note G5. Dynamics include a > (accent) in measure 13 and a hairpin (crescendo) in measure 14.

16

Musical score for measures 16-18. Measure 16 continues the melody with eighth notes G5, F5, and E5. Measure 17 features a change in bass line with quarter notes G2, B1, and D2. Measure 18 ends with a quarter note G5. Dynamics include a hairpin (crescendo) in measure 16 and a hairpin (decrescendo) in measure 18.

19

Musical score for measures 19-21. Measure 19 continues the melody with eighth notes G5, F5, and E5. Measure 20 features a change in bass line with quarter notes G2, B1, and D2. Measure 21 ends with a quarter note G5. Dynamics include a hairpin (crescendo) in measure 19 and a hairpin (decrescendo) in measure 21.

22

*ritar - - dan - - do* **D.C.**

Musical score for measures 22-24. Measure 22 continues the melody with eighth notes G5, F5, and E5. Measure 23 features a change in bass line with quarter notes G2, B1, and D2. Measure 24 ends with a quarter note G5. Dynamics include a hairpin (crescendo) in measure 22 and a hairpin (decrescendo) in measure 24. The piece concludes with a double bar line.

## 6. Wichtige Begebenheit

Violin

Cello

*f*

*f*

6

*ff*

*ff*

13

*sf*

*f*

*f*

20

*f*



## 7. Träumerei

Violin

Cello

*p*

6

*ritard.*

11

16

*ritard.*

21

*ri - tar - dan - do*

*p*

## 8. Am Camin

Violin

Cello

*p*

8

*mf*

14

22

*rit.*

1.

2.

3

28

*ritardando*

## 9. Ritter vom Steckenpferd

Violin

Cello

*mf*

*mf*

6

11

16

*ff*

*ff*

21

The musical score is written for Violin and Cello in 3/4 time. It consists of five systems of music, each with a Violin staff on top and a Cello staff on the bottom. The first system (measures 1-5) begins with a mezzo-forte (*mf*) dynamic. The Violin part features a melodic line with slurs and a sharp sign (#) in the second measure. The Cello part provides a rhythmic accompaniment with slurs and accents. The second system (measures 6-10) includes a repeat sign with first and second endings. The third system (measures 11-15) continues the melodic and rhythmic development. The fourth system (measures 16-20) introduces a fortissimo (*ff*) dynamic. The fifth system (measures 21-25) concludes the piece with a final cadence.

## 10. Fast zu ernst

Violin

Cello

*p*

*ritard.*

8

*ritard.*

15

*ritard.*

22

30 *ritard.*

Musical score for measures 30-36. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass line provides a steady accompaniment with eighth notes. A *ritard.* (ritardando) marking is placed above the staff at the beginning of measure 30. The system concludes with a double bar line.

37

Musical score for measures 37-41. The notation continues with similar rhythmic patterns. The bass line features a double bar line in measure 41, indicating the end of a phrase. The system concludes with a double bar line.

42 *ritard.*

Musical score for measures 42-47. The *ritard.* marking is placed above the staff at the beginning of measure 42. The melody includes some notes marked with an 'x' (accents). The system concludes with a double bar line.

48

Musical score for measures 48-52. The melody features a prominent dotted quarter note followed by an eighth note. The system concludes with a double bar line.

53 *ritard.*

Musical score for measures 53-58. The *ritard.* marking is placed above the staff at the beginning of measure 53. The piece concludes with a final double bar line at the end of measure 58.

## 11. Fürchtenmachen

Violin

Cello

*pp* *p*

*pp* *p*

7

Schneller

*pp* *pp*

12

16

21

*f* *sf* *sf* *sf* *sf*

*f* *sf* *sf* *sf*

27 *ritard.*

*sf sf sf p*

*sf sf sf p*

This system contains measures 27 through 32. The music is in a key with one sharp (F#) and a common time signature. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) and *p* (piano). A *ritard.* (ritardando) marking is placed above the final measure of this system.

33

*p*

*p*

This system contains measures 33 through 39. The music continues with a similar melodic and accompanimental texture. The dynamic marking *p* (piano) is used throughout the system.

40 **Schneller**

*pp*

*pp*

This system contains measures 40 through 44. The tempo marking **Schneller** (faster) is placed above the first measure. The dynamic marking *pp* (pianissimo) is used in both staves.

45

This system contains measures 45 through 49. The musical notation continues with slurs and accents in both staves.

50

This system contains measures 50 through 55. The music concludes with a final cadence in both staves.

## 12. Kind im Einschlummern

Violin

Cello

*p*

*p*

7

pizz.

*pp*

*pp*

13

arco

*pp*

*pp*

20

*p*

ritard.

*p*

*p*

26

ri - tar - dan - do









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Violin

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## 1. Von fremden Ländern und Menschen

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arr. Elaine Fine

*p*

8 *p*

14 *p*

20 *ritardando* *p*

28

35 *ritardando* *p*

# 2. Curiose Geschichte

*mf*

7

13

19

25

*mf* *ritard.* *p*

31

37

*mf* *ritard.* *p*

## 3. Hasche-Mann

*p*

5

9

13

18

*sf*

1.

2.

## 4. Bittendes Kind

The musical score is written for a violin in G major (one sharp) and 2/4 time. It consists of four staves of music. The first staff (measures 1-4) begins with a piano (*p*) dynamic and features a melodic line with eighth notes and chords, including a *pp* dynamic marking. The second staff (measures 5-8) continues the melody with a *p* dynamic and a *pp* dynamic marking. The third staff (measures 9-12) includes the lyrics "ri - tar - dan - do" and features a *pp* dynamic marking. The fourth staff (measures 13-16) concludes the piece with a *p* dynamic and a *pp* dynamic marking, ending with a fermata.

1 *p* *pp*

5 *p* *pp*

9 *ri - tar - dan - do* *ri - tar - dan - do* *pp*

13 *p* *pp*



## 5. Glückes genug

*p*

4

*rit.*

7

10

13

16

19

22

*ritar - - dan - - do* **D.C.**

## 6. Wichtige Begebenheit

4

8

13

17

21

24

*f*

*ff*

*sf*

*f*

## 7. Träumerei

*p*

6 *ritard.*

11

16 *ritard.*

ri - tar - dan - do

21 *p*

The image shows a page of a musical score for violin, titled "7. Träumerei". The score is written in G major (one flat) and common time (C). It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a first ending bracket. The second staff starts at measure 6 and includes a *ritard.* (ritardando) marking. The third staff starts at measure 11. The fourth staff starts at measure 16 and also includes a *ritard.* marking. The fifth staff starts at measure 21 and ends with a piano (*p*) dynamic. The lyrics "ri - tar - dan - do" are written below the fourth staff, with a fermata over the word "dan".

Violin

8. Am Camin

*p*

7

*mf*

13

18

*rit.*

24

1. 2.

29

*ritardando*

Violin

9. Ritter vom Steckenpferd

Musical notation for measures 1-4. The piece is in 3/4 time. Measure 1 starts with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes: G4, A4, B4 (with a sharp sign), C5, B4, A4, G4. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2.

Musical notation for measures 5-8. Measure 5 continues the melody from measure 4. Measure 6 has a repeat sign. Measures 7 and 8 feature a more complex rhythmic pattern with eighth notes and accents (>).

Musical notation for measures 9-11. The melody continues with eighth notes and accents. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2.

Musical notation for measures 12-15. Measure 12 starts with a forte (*ff*) dynamic. The melody continues with eighth notes and accents. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2.

Musical notation for measures 16-20. The melody continues with eighth notes and accents. The bass line consists of quarter notes: G3, F3, E3, D3, C3, B2, A2. The piece ends with a double bar line and repeat dots.

### 10. Fast zu ernst

*ritard.*

*p*

9

*ritard.*

16

*ritard.*

24

*ritard.*

30

*ritard.*

38

*ritard.*

46

*ritard.*

52

*ritard.*

## 11. Fürchtenmachen

*pp* *p*

9 **Schneller**  
*pp*

13

20 *f* *sf* *sf* *sf* *sf*  
*ritard.*

28 *sf sf p* *p*

37 **Schneller**  
*pp*

43

49

## 12. Kind im Einschlummern

*p*

6 *pizz.*  
*pp*

10

14 *arco*  
*pp*

19 *p*

23 *ritard.*  
*p*

27 *ri - tar - dan - do*



## 13. Der Dichter spricht

*p*

5

*pp*

9

IV  
3 4

*rit.*

*p*

13

3 3 3 3

*rit.*

14

*p*

*rit.*

20

*pp*

ri - - tar - - dan - - do





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# 2. Curiose Geschichte

*mf*

6

12

18

24

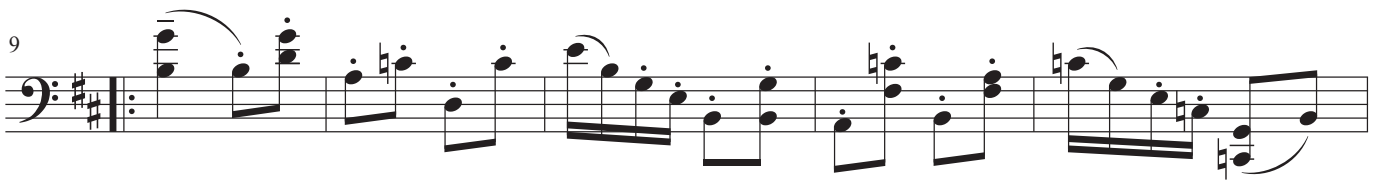
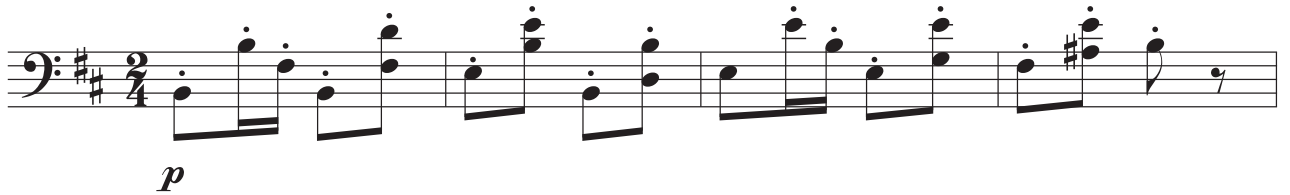
*mf* *ritard.* *p*

30

36

*mf* *ritard.*

## 3. Hasche-Mann



## 4. Bittendes Kind

*p*

*pp*

5

*p*

*pp*

9

*ri - tar - dan - do*

*ri - tar - dan - do*

*pp*

12

*p*

15

*ri - tar - dan - do*



## 5. Glückes genug

*p*

4

7 *rit.*

10

13

16

19

22 *ritar - - dan - - do*

## 6. Wichtige Begebenheit

4

8

12

16

20

24

*f*

*ff*

*f*

## 7. Träumerei

*p*

6 *ritard.*

11

16 *ritard.*

21 *ri - tar - dan - do*  
*p*

## 8. Am Camin

*p*

7 *mf*

13

19 *rit.*

25 1. 2.

30 *ritardando*

Cello

9. Ritter vom Steckenpferd

mf

5

9

13

17

ff

21

## 10. Fast zu ernst

*p*

8 *ritard.*

15 *ritard.* *ritard.*

22

30 *ritard.*

37

44 *ritard.*

51 *ritard.*

## 11. Fürchtenmachen

*pp* *p*  
**Schneller**

8 *pp*

14

20 *f* *sf* *sf* *sf* *sf*

28 *sf sf* *p* *ritard.* *p* **Schneller**

36 *pp*

44

49

## 12. Kind im Einschlummern

*p*

6

*pp*

10

15

*pp*

19

*p*

22

*ritard.*

*p*

26

ri - tar - dan - do



### 13. Der Dichter spricht

*p*

5

*pp* *p* *rit.*

11

Vln. 3

14

*p* *rit.*

ri - - tar - - dan - - do

20

*pp*