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THE STUDENT'S SCHUMANN

TWENTY-SEVEN PIANO PIECES
BY
ROBERT SCHUMANN

SPECIALLY SELECTED AND EDITED FOR INSTRUCTIVE PURPOSES
WITH BIOGRAPHICAL INTRODUCTION AND COPIOUS EXPLANATORY NOTES

BY
CONSTANTIN VON STERNBERG

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ROBERT SCHUMANN

From a bust by

J. OTTO SCHWEIZER

ROBERT SCHUMANN

(1810—1856)

ROBERT SCHUMANN may be justly regarded as the sole survivor of the period of *German Romanticism;* for, of all the products of this spiritual movement—beautiful as many of them were in their day—his works alone have preserved their pristine freshness and interest, perhaps because of the sterling qualities they possessed *besides* their romantic flavor. The spirit of the romantic school, however, is so strong an element in Schumann's art as to require a brief explanation of its origin and nature.

Ever since Frederic the Great, who had a pronounced predilection for French literature, the poetry and prose of France were accepted by German authors, if not as models, at least as a standard. For a while this influence was undoubtedly beneficial in developing style and euphony of diction in Germany. The French, however, drifted gradually into a cold formalism after the manner of Corneille and Racine, a formalism which sacrificed all naturalness in the expression of true feeling to a stilted, academic pseudo-classicism which was utterly foreign to the German national character and against which the romantic school was a violent protest. Just when this protest began, it would be difficult to say since the development of such spiritual and intellectual movements from a few isolated attempts into a general tendency, is, naturally, very slow; it was, however, fairly strong in or about the year 1800 and reached its full bloom after the downfall of Napoleon I (1813) and the reawakening of Germany to its national and artistic consciousness.

At first the romantic movement was a purely literary one; but inasmuch as it aimed to turn the human mind from the external appearance of life to its soul side, to its inwardness and esoteric meaning, it was not surprising to see all other branches of the fine arts soon join in the movement. To illustrate, it may be said that the painters and musicians of the period, like the authors, were no longer content to see in a forest only the trees, but that they endeavored to express and lay stress upon the *feeling* that steals over us when we enter the woods. They dealt less with the trees and more with the forest mystery, with its legendary lore of many moods; they peopled their woods with the symbolisms of nymphs and fauns, personified the forest springs, retold the babblings of the brooks, in short, they searched for the *spiritual essence* of things in preference to a photographic likeness of their external aspect.

That so ideal a tendency was prone to lead sooner or later into more or less grotesque exaggerations, to a shoreless sea of phantasms cannot be wondered at by us, who are regarding romanticism in the perspective of a century; but, after a while, even the contemporary public began to feel that the pendulum, after swinging first too far toward cold technical formalism, had now swung altogether too far the other way. Thus the romantic school, literary and pictorial, came to an end about the middle of the nineteenth century. It left its traces, however, in both arts (as well as in music) easily discernible by the connoisseur; but the works themselves and their creators are now well-nigh forgotten. The paintings of Schwind, the silhouettes of Konewka, the poems and other writings of the Schelling brothers, of Novalis, Tieck and others are no longer remembered, and had the tales of Hoffmann (E. T. A. Hoffmann) not been recast for an opera libretto his name, too, would have fallen into oblivion.

The only artists of that period whose works are still household goods in modern art life and bid fair to retain their public

favor forever, were—the *musicians!* And among these musicians there are three that stand out prominently, although only one of them really belonged to the romantic school of Germany. Mendelssohn, whose works excel in purity of form and elegance of finish rather than in depth of thought and emotion, leans only occasionally toward the romantic, as, for instance, in his music to Shakespeare's "Midsummernight's Dream" and in the cantata "Walpurgis Night;" he may with equal justice be called "the last of the classics." Chopin was not a German; though of strongly romantic inclinations, his world-view was totally different from that of the German *Gemut*. The real exponent of German romanticism was *Schumann*, and Schumann only, although it is not this feature to which his works owe their splendid vitality and lasting power.

That the *musical* expression of romanticism outlived all the others is, no doubt, partly due to the peculiar fitness of music to deal with the intangible, psychic essence of life, because it is on the side of sentiment and feeling where the province and power of music chiefly lies; but there are in the case of Schumann's works many other and more potent reasons for their longevity—or may we say: immortality?

While fanciful in a high degree, Schumann's compositions are always perfect in form, and in spite of the boldest kind of harmonization and modulation, they never trespass the line of fine *euphony*. Schumann's *melodies* speak as directly to the heart as do those of Schubert, while in regard to refined *polyphony*, Schumann is at times even superior to him. Besides all these great qualities—which some of the present composers *en vogue* may well envy—there is in Schumann's music a wonderfully appealing, sympathetic note that seems to speak of home life as a great poet and true man sees and feels it. And this note is as clearly audible in his great Symphonies, in his scenes from "Genoveva," "Faust," "Manfred," in his immortal Quintet for piano and strings, his wonderful songs, his ever charming and brilliant piano Concerto, as in his smallest piece for a piano solo. There is, besides, a contrapuntal solidity in his works which proves conclusively that sterling workmanship can co-exist with the richest imagination and fancy if the *melos* is as chaste, as free from sensuality, as that of a great master musician like Schumann always is.

The present edition deviates in several instances from Schumann's original text. Unnecessary hand crossings—prompted by over-conscientious part-leading rather than by any tonal purpose—have been avoided and evident misprints were rectified. As to some of the other changes, the reader should know that the one failing in Schumann's musical personality was his averseness to the slow process of putting his compositions down in writing and that in consequence of this dislike or impatience he was in the purely *clerical* part of his work very often so negligent as only a man of such great genius is privileged to be. It could be said of him that only the tenth or perhaps only the hundredth part of the compositions, completely worked out in his mind, was actually written down. He was, mentally, always composing; while writing the editorials for his paper, while meeting his friends at the little restaurant "*Kaffeebaum*," while eating and drinking. He had the habit of toneless whistling; while he made no sound with them, his lips were always puckered as for whistling, which is shown in every one of his portraits. He simply *lived* in music, to the exclusion of everything else except his love for Clara. It must have been very funny when his friends, conversing about some subject, asked for his opinion in the matter and saw him suddenly wake up, as from a daydream, unable to reply except by a good-natured smile which did not in the least suit the occasion. That a mind working so intensely at imagined music should be a little impatient of the slowness of writing and become a trifle negligent in small matters is not surprising. The experienced musician has never taken the slightest umbrage at these little negligences because his experience at once recognized a slip of the pen as such. This edition, however, addresses itself to *students* and it had to do for them what every mature musician did for himself, individually. As to Schumann's mode of mental composing, the cause of his great absent-mindedness in matters of practical life, my information was received from his own piano teacher and subsequent father-in-law, Friederich Wieck, with whom—many years later, of course—I studied for some time, and who, speaking often of Schumann's absent-

mindedness, used to say: "Robert was always *elsewhere*." Another, equally reliable, informant was Heinrich Dorn who instructed Schumann in counterpoint and in his last years taught me to interpret orchestral scores on the piano. Schumann's widow, her sister Marie, a number of personal friends like Reinecke, the publisher Sander (father of the present head of the firm) and, above all, Liszt, they all corroborated these informations and added many fine touches—both cheerful and sad ones—to the mental picture I formed of the lovable dreamer of musical dreams.

Negligent, however, he certainly was very often in the process of writing. For one thing, he changed the note-picture of a subject or motive at every recurrence until he found the perfect graphic demonstration of it; but, having found it, he never turned back to make the previous imperfect presentations tally with this perfect one. Of a lengthy passage that was to recur at a later stage of the piece, he never wrote out the repetition but left it to his copyist to do; which explains that any clerical imperfections of the first statements are not only repeated afterward but also re-appear in exactly the same order. A perfect store of such slips of the pen can be found in the Sonata op. 22—though, of course, not in the present edition. Schumann was, furthermore, liable to confound rhythmical strength with dynamic force, as may be seen in all other editions of the first Novellette. He begins it *forte*, makes a great *crescendo* through four measures and closes them—*forte*. No doubt that foremost in his mind was the martial, military, disciplined steps of the march, as of approaching soldiers in closed ranks; his *crescendo* mark, however, indicates how correctly he felt that a melody rising from a rather low point to a fourth above an octave should be combined with a proportionate increase in dynamic force. Yet the firmess of the march was so predominant in his mind as to cause him to confuse the rhythmical with the dynamic strength. In the first measure of the same piece he wrote the third beat as a quarter-note; in the fifth measure this quarter-note of the R. H. is *repeated* in the next beat by the L. H. As there is none but a purely thematic reason for this repetition the one quarter-note must have seemed too short to him. Finally, in the seventeenth measure he realizes that the third note of the motive ought to be a half-note and we need not wonder that all the great pianists play this third note right from the beginning and through all recurrences as a half-note. Another, rather humorous, illustration of Schumann's absent-mindedness can be found in every older edition of the "Flowerpiece" op. 19, where he lets the thumbs of both hands strike the same key at the same time *throughout the entire third part*, without any imaginable reason or necessity. No less perplexing are the three tempo annotations in the first movement of the Sonata op. 22, viz.: "As fast as possible," after a while "Faster" and later on "Still faster." No doubt that there was a confusion in his mind between an impassioned style of rendition and great speed. All these little—what shall I call them? my love of Schumann refuses the term "errors;" let me, then, say "negligences"—have been carefully eliminated in the present edition. It was necessary to do this, not only because personal traditions of Schumann have died with their bearers, but chiefly because the corrections suggested in this edition have been made by all pianists of good repute. And though each one made them only for his own use there is a unanimity in these corrections which is convincing as to their necessity and justification.

CONSTANTIN VON STERNBERG

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. . . NOTES . . .

WALZER (Waltz), from "Albumleaves," Op. 124, No. 4

(a) The experiment is recommended to reverse the dynamic notation in the first and second parts. The minor key, as well as the character of the opening part, seems to suggest a soft rendition, while the brighter turn to major and the subsequent double octaves bespeak a *forte*.

SCENES FROM CHILDHOOD, Op. 15

It is noteworthy that in none of the thirteen pieces under this title is there a designation of tempo. This omission—thirteen times in succession—cannot have been due to an oversight; it must be assumed that the genial master thought the title of each piece and its musical illustration sufficient to suggest the right tempo.

BITTENDES KIND (Entreating Child), from "Scenes from Childhood," Op. 15, No. 4

How beautifully and how true to nature the child's entreaty closes with the rising inflection of a coaxing "will you?" Little do you wonder that the requested favor was granted, as may be inferred from the following piece, expressing

GLUECKES GENUG (Perfect Happiness), from "Scenes from Childhood," Op. 15, No. 5

telling of a jubilant heart, bursting with joy at the fulfillment of a long cherished desire.

VISION and **ELFE** (Elf) } from "Albumleaves," Op. 124, Nos. 14 and 17

These two pieces, somewhat akin to each other, demand great speed, a very delicate *pianissimo* touch and extremely cautious pedalling. The middle portion of No. 14 suggests the distant hunting horns of some spectral chase and may be played a trifle—but only a trifle—louder than the rest of the piece, while in No. 17 the little swell on the fourth line must amount to no more than a slight undulation in the flow of force. With playful archness and childlike roguery the little Elf must flit past the hearer as swiftly as possible without sacrificing its daintiness.

PHANTASIESTUECK (Fantasy Piece), from "Albumleaves," Op. 124, No. 9

The letters *a*, *b*, *c* point at the three short phrases which constitute the thematic material of the entire piece. At *a* the melody lies in the uppermost; at *b* in the lowest notes, while the phrase at *c* forms a striking contrast to the other two; its lyric, vocal character permits a somewhat louder rendition and also a slightly slower tempo, as intimated by the *ritardando*. If these three characteristics are distinctly maintained at every recurrence of the corresponding phrases the piece will ingratiate itself with every player and listener.

TRAUEMEREI (Revery), from "Scenes from Childhood," Op. 15, No. 7

In this world-famed piece the little phrases (and their imitations), such as occur in measures 3, 4, 7, 8, 15, 16, 19, 20, 23, 24, should not be too sharply separated; the separation should be in the player's mind rather than in his fingers.

PHANTASIETANZ (Dance Fantasy), from "Albumleaves," Op. 124, No. 5

The striking feature of this piece is the *crescendo* and *diminuendo* in measures 1–2 and 5–6 of the second part, which demands a strict *legato*. The faint tinge of melancholy suggests a dancer of the Mignon type: quick of motion, almost wild, and yet inwardly sad.

IMPROMPTU, from "Albumleaves," Op. 124, No. 1

(a) Attention should be paid to the difference between the groups of sixteenths in this and those of the preceding part. Practically speaking, only the first note is held in these groups, while the other three are staccato.

NOVELLETTE, Op. 99, No. 9

(a) The transfer of the right hand from chord to chord must be made with the greatest possible rapidity, because each chord has to be held as nearly as possible for the exact duration of its full note value; but this quickness of motion must not spoil the tenderness of the touch, for, the chords—like the entire middle part—should be played smoothly and softly. (b) and (c) It is not inappropriate to roll the chords downward, instead of upward; it will tend to bring out the (inverted) thematic reference in the bass.

ARABESKE, Op. 18

(a) and (b) Small hands may omit the notes in small type without detriment to the piece. It is preferable to the disturbing roll or skip which interrupts the fluency of this part. (c) These four phrases (of four measures each) lie harmonically so remote from one another as to make a complete break and a slight pause between them necessary. Beware of pedal "remnants" or "left overs" during these brief intermissions or breathing spells.

The twelfth measure on page 22 contains a somewhat harshly sounding F sharp in the left hand. Had Schumann read his own proofs—which he disliked to do and seldom did—he would, for several reasons, have put A (above the F sharp) in its place.

BLUMENSTUECK (Flower Piece), Op. 19

(a) The sixteenth notes of the accompaniment should be played as lightly and be of such brief duration as to permit the preceding melody notes to be still audible after the disappearance of the sixteenths.

WARUM? (Why?), from "Fantasy Pieces," Op. 12, No. 3

Though not longer than the "Traeumerei," it is one of the masterpieces of Schumann and has contributed its full share to his lasting fame. He asks the "eternal" question: What is this earthly life of ours? Why must we suffer; why love; why—why? And though the question is turned in every direction, reiterated in elated and in gloomy moods, repeated by every range of the human voice and far beyond it, it must remain unanswered after all. Both parts end by reiterating the opening question.

ALBUMBLATT (Albumleaf), Op. 99, No. 3

"—— the gray dawn is breaking,
"The horn of the hunter is heard on the hill."

Could the spirit of the chase find an expression more sportive, more open, and withal, more noble than in this brief sketch? The two parts should be repeated by all means.

GESCHWINDMARSCH (Quick March), Op. 99, No. 14

(a) Great care is needed here (and, of course, in all recurrences of these sixteenth notes) in keeping the two halves of this phrase well apart. The connecting link lies in the *left* hand.

ALBUMBLATT (Albumleaf), Op. 99, No. 5

This little gem of a stormy mood picture is not as simple as the uniform figuration of its measures makes it appear. Aside from the utmost evenness of the sixteenths and an ever recurring swell in every measure, it requires a very judicious distribution of force for the two climaxes of which the second rises higher than the first and allows only the last five measures for its descent into the same, if not a greater, degree of softness than at the beginning. Brahms refers lengthily to this piece in his "Variations on a theme by Schumann."

DES ABENDS (At Eventide), from "Fantasy Pieces," Op. 12, No. 1

In this wonderful piece there are two distinct rhythms at work. The right hand plays in reality in 3/8th time, while the rhythm in the left hand may be called 6/16th, that is: two groups of sixteenth triplets. Schumann compromised the matter by calling the time 2/8th, but this applied only to the left hand which must maintain its rhythm very strictly through a *gentle* accentuation of the first and fourth 3/8 by a slight pressure upon—and a punctilious holding of—the melody notes. The dynamic fluctuations must be kept within a small scope in order not to disturb the serene mood prevailing in this piece.

NOVELLETTE, Op. 21, No. 1

(a) As the accompanying triplet figure lies at times entirely in the right hand, while at other times it must be divided between the two hands, it is recommended to observe the location of the fingering. For the right hand it has been placed *above* the notes and for the left hand *below* them, so as to show plainly to which hand the notes are best assigned. The same holds good for the later recurrence of that part in A major. (b) and (d) A pause is imperative here to separate the cross relations; it will transform the harshness of the succession into a delightful harmonic surprise. The pause should, of course, be one of absolute silence and free from any pedal "remnants." Its length may be safely left to the player's good taste to determine.

(c) The D flat in the left hand should, in spite of the prevailing *pp*, be struck rather loudly because it has to sound through five harmonies before it descends to C.

ENDE VOM LIED (The End of it All), from "Fantasy Pieces," Op. 12, No. 8

Here is a fine, manly, sonorous song, full of joviality and good humor; just such a one as a poet might sing to a table-round of old friends and good fellows, in which he would tell them of his early struggles, of his times of "storm and stress," of his difficulties, and of his final success. And then?—Some day he goes "to the undiscover'd country from whose bourne no traveller returns" and nought remains but the light that radiated from his mind and heart, an echo of the song his friends loved so well. The poet dies—his song lives on.

In the seventeenth measure there are two flats which seem superfluous because B is flatted through the signature of F major. They were, perhaps, meant to stand before D, so as to correspond with the C sharp in the first measure. The decision must be left to the player's—or his teacher's—judgment.

NOVELLETTE, Op. 21, No. 6

(a) Attention should be paid to a very precise execution of the alternating *legato* and *staccato* in the accompaniment, while the melody is *legato* throughout. The distinction is by no means easy to maintain. (b) Beware of the error, frequently committed here, of playing A flat and B natural; it is A natural and B flat, just as four measures later it is D natural and E flat. (c) The piece might have closed here if Schumann, in his good-humored way, had not—in the four added measures—satirized the bad habit of many orchestra violinists to tune their violins immediately after ending a piece and thus spoiling its final effectiveness, without necessity, and through sheer force of habit.

INTERMEZZO, Op. 4, No. 5

The "still, small voice" pleading in tears of grievous apprehension is answered by anger unreasoning, passionate and stubborn. It is a long struggle, interrupted by a spell of reminiscent mood (in the "Alternativo"), but the pleading voice conquers in the end, in spite of a last brief flaring up of the waning anger.

FABEL (Fable), from "Fantasy Pieces," Op. 12, No. 6

Whatever the story may be, there is evidently some mischievous little jumping-jack of a sprite in it who tries to disturb the love-lorn lassie and to frighten her, but fortunately, in vain; after all she remains faithful to her lad and repeats her song of longing.

(a) As in the "Flower Piece," Op. 191, every melody note should be heard after the accompanying notes have disappeared. (b) These runs may well be supported by a little pedalling; but the pedal should not continue through the entire run. It should be changed, i. e., renewed, frequently and quickly.

NOVELLETTE, Op. 21, No. 4

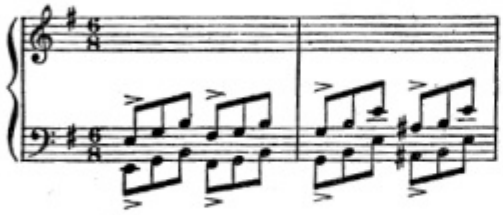
(a) This part is strongly suggestive of an intense colloquy between a baritone and a soprano; the former impassionately urging; the latter timid and coy. The two voices should be well characterized. (b) For preliminary practice, it is recommended that in these sixteen measures the right hand play the first and second eighth of each beat together, as double notes. It will secure the fingering and the hand positions. (c) These slurs in parenthesis are suggested in accordance with the rendition of this piece by Clara Schumann and many other reputed pianists.

NOVELLETTE, Op. 21, No. 8

(a) Instead of the second B in the right hand, most pianists play A sharp, because the B is probably a slip of the pen; it is not justified by analogy; neither is it harmonically called for, nor is it in keeping with the next measure. (b) These three slurs in parenthesis are suggested in accordance with the rendition of nearly all the pianists that played the piece in public. (c) In these first two measures (and their recurrence after twenty-four measures) it is best to play the uppermost notes of each chord—the melody notes—with the right hand. (d) This Novellette may be concluded here, because the continuation is really a new piece. It is composed of entirely new thematic material and shows only a single, passing reference to a mere incident in the preceding piece; the "voice from a distance." This brief reference is hardly sufficient to establish a connection between the two pieces, especially as Schumann has in a number of instances referred in one piece to a passage in another.

INTERMEZZO, Op. 4, No. 2

(a) Inasmuch as the auditor should, by all means, be prevented from misunderstanding the opening measures—as if they were written thus:



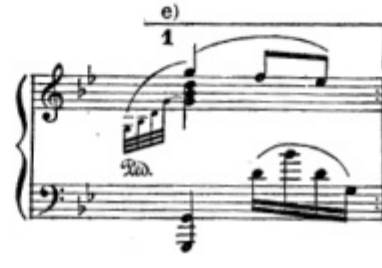
the accentuation marks should not be taken too literally. While the notes bearing this sign (>) should not be played as negatively as they would have to be were these marks absent, nevertheless, they should not supersede the notes upon the natural rhythmical beats. This holds good, of course, for the entire piece. It is not improbable that Schumann may have thought not so much of an actual accent as of prolonging the marked note (which then would require some force) for he seems later on to find the script form to indicate this (on page 102). That the notes appear afterwards again in the first form may be due to the circumstances that repetitions were usually written out by his copyist, seldom by himself. (b) A slight modification of the tempo would not be amiss in this part. (c) This little motive of four notes, recurring six times in quite unexpected places and forming also the conclusion of the piece (in the bass) should be well pronounced at this first appearance—not loudly, but very distinctly. (d) Like at *b*.

INTERMEZZO, Op. 4, No. 6

(a) This little motive of two notes should be played very characteristically in order to be well recognized when it reappears, as it does, seven times in succession and also in inversion. (b) Beware of playing the second, fourth and sixth eighths louder (or even quite as loud) as the first, third and fifth. (c) In a gentle way the left hand notes between the beats should be brought to the hearer's notice because they form a sort of melodic succession; but they should, of course, not intrude upon the upper melody.

SONATA, Op. 22

First movement: If the tempo is taken according to Schumann's superscription—"As fast as possible"—it cannot very well be taken "faster" on page 120, nor "still faster" on page 121. Schumann's first annotation must, therefore, be interpreted as meaning "as fast as" esthetically, not mechanically, "possible." The character of the first subject, decisive in spite of its impassionedness, as well as the pronouncedly lyric nature of the second subject, would be inevitably destroyed by too quick a tempo. Moderation in speed and great rhythmical strength, instead of haste, are strongly advised. (a) Do not rush into this chord. Take your time. Move the arm so that the hand comes to be perpendicularly above the keys of the chord before striking it. The effect will be far greater than a hasty skip could produce. (b) The three measures from *b* to *c* should not be played too strictly *legato* because syncopation so long sustained, without any opportunity of asserting the time beats proper, is rhythmically misleading to the auditor. A slight interruption between the chords will take the place of time beats and thus serve to characterize the syncopations as such. (c) The next four measures, evidently a rhythmical and melodic derivative of the figure commencing at measure 24, though in enlarged form, should be phrased according to it. (d) The breaking of the *legato* would not be as necessary here as at *b*, because the opportunity of indicating the time beats is here given to the left hand, were it not that a *legato* would make them dissimilar to the former group, at *b*. (e) This first ending leading, as it does, back to the first subject, destroys its decisive character through the upward step from G to F. The editor feels morally certain that Schumann himself would not have rejected the suggestion of the slight change in this measure:



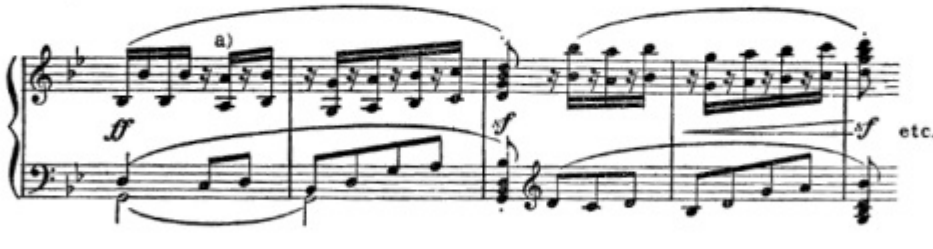
especially as in its first statement he himself introduces the motive by an arpeggio of grace notes. (f) A slight pause before dropping in to the *p* after the prolonged *f* is strongly recommended. (g) and (h) As at *b* and *c*.

Scherzo:

(a) This dramatic accent, cutting into the melody like an unexpected bugle blast, may be made rather strong and its note may be held a little beyond its value. (b) These syncopated chords suffer no accentuation whatever; the notes of rhythmical value lie *between* the chords. The melody alternates, duet-like, between bass and soprano.

Rondo:

After the prolonged rapid motion of this movement it is almost physically impossible to play these broken octaves with such force as would be necessary to avoid an anticlimax. From here on to the end, nearly all the reputed pianists play closed octaves in alternation with the notes of the left hand:



Walzer

(Waltz)

(1835)

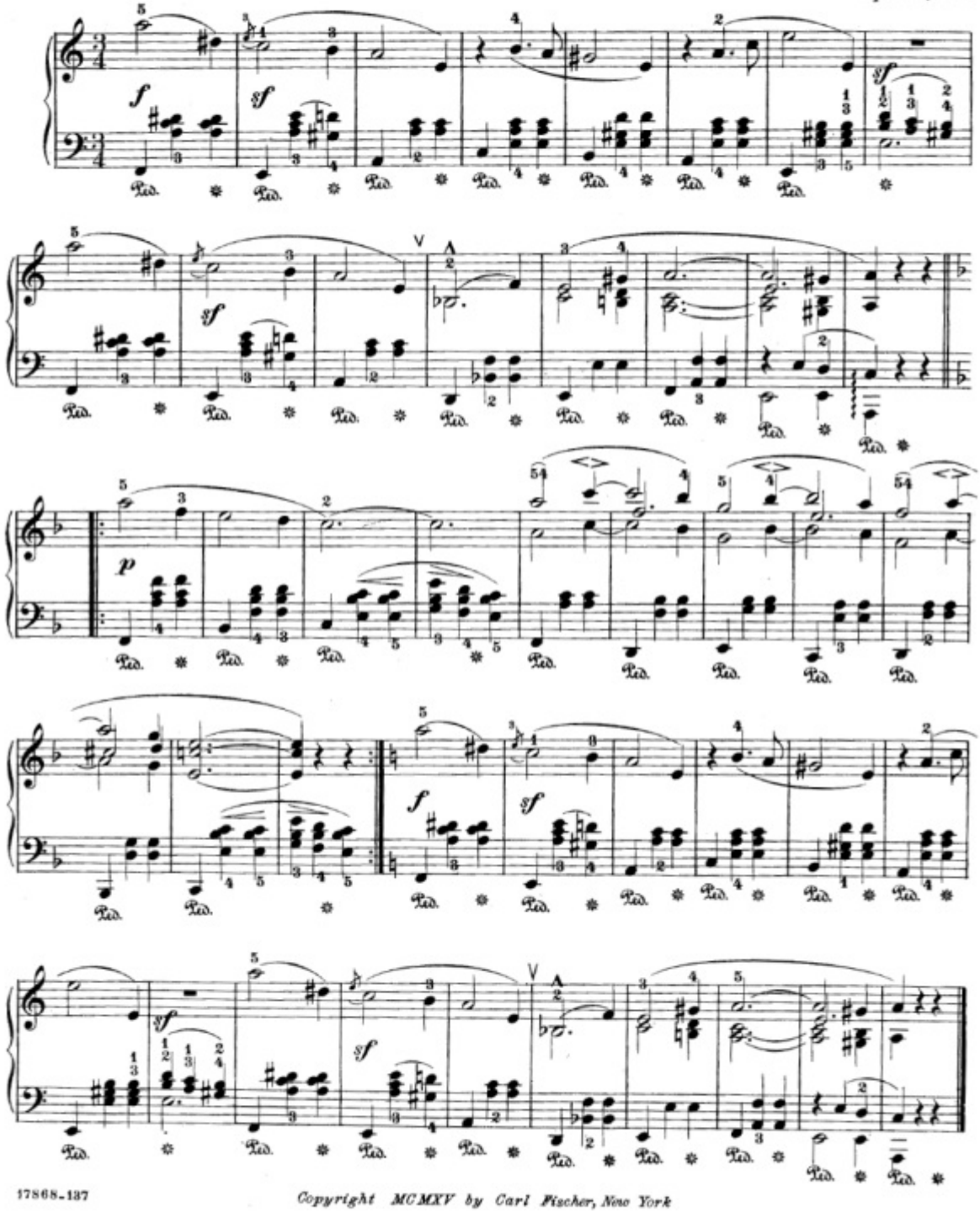
Lebhaft

Animated

from "Albumleaves"

R. Schumann

Op. 124, №4



17868-137

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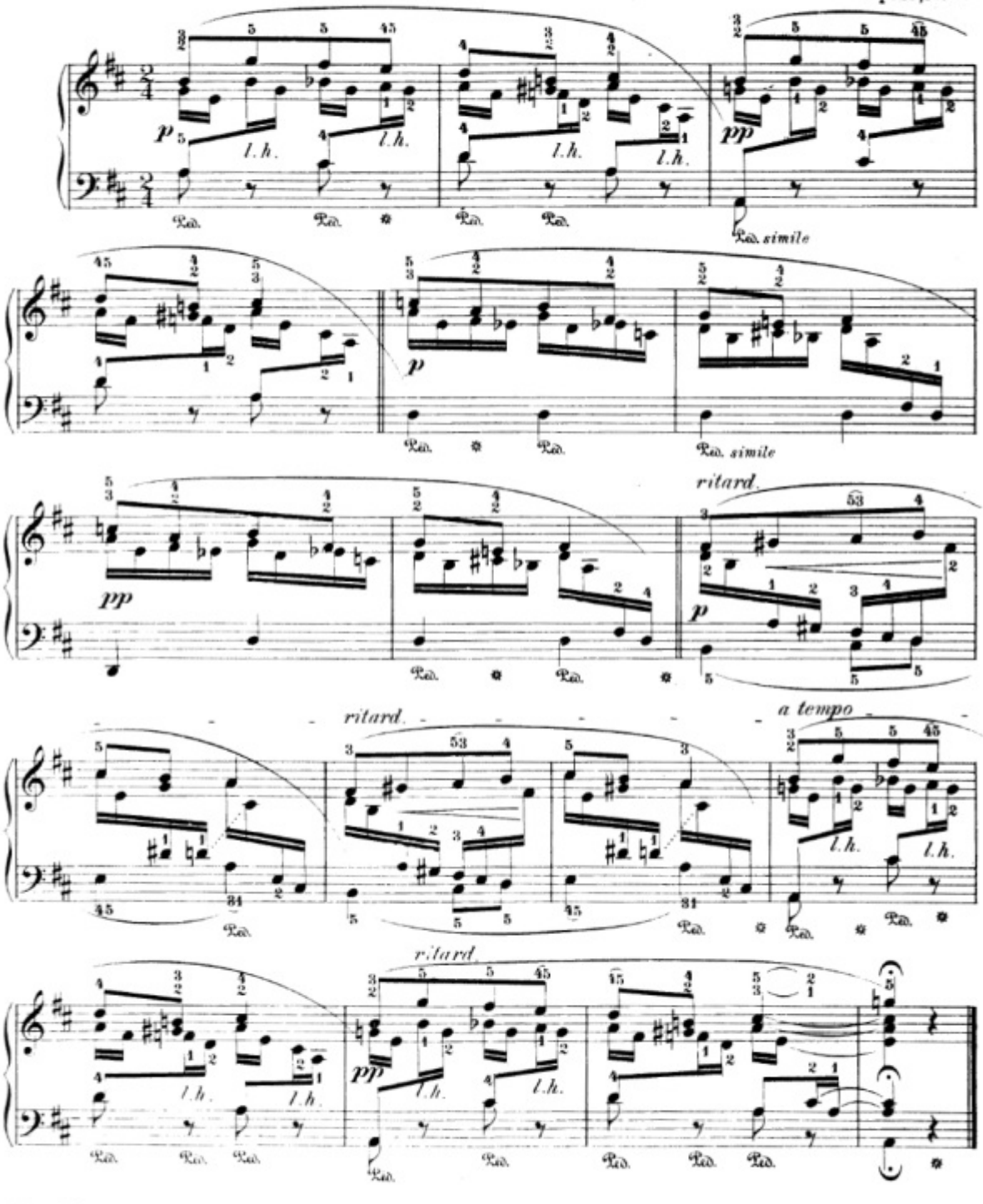
Bittendes Kind

(Entreating Child)

from "Scenes from Childhood"

R. Schumann
Op. 15, № 4

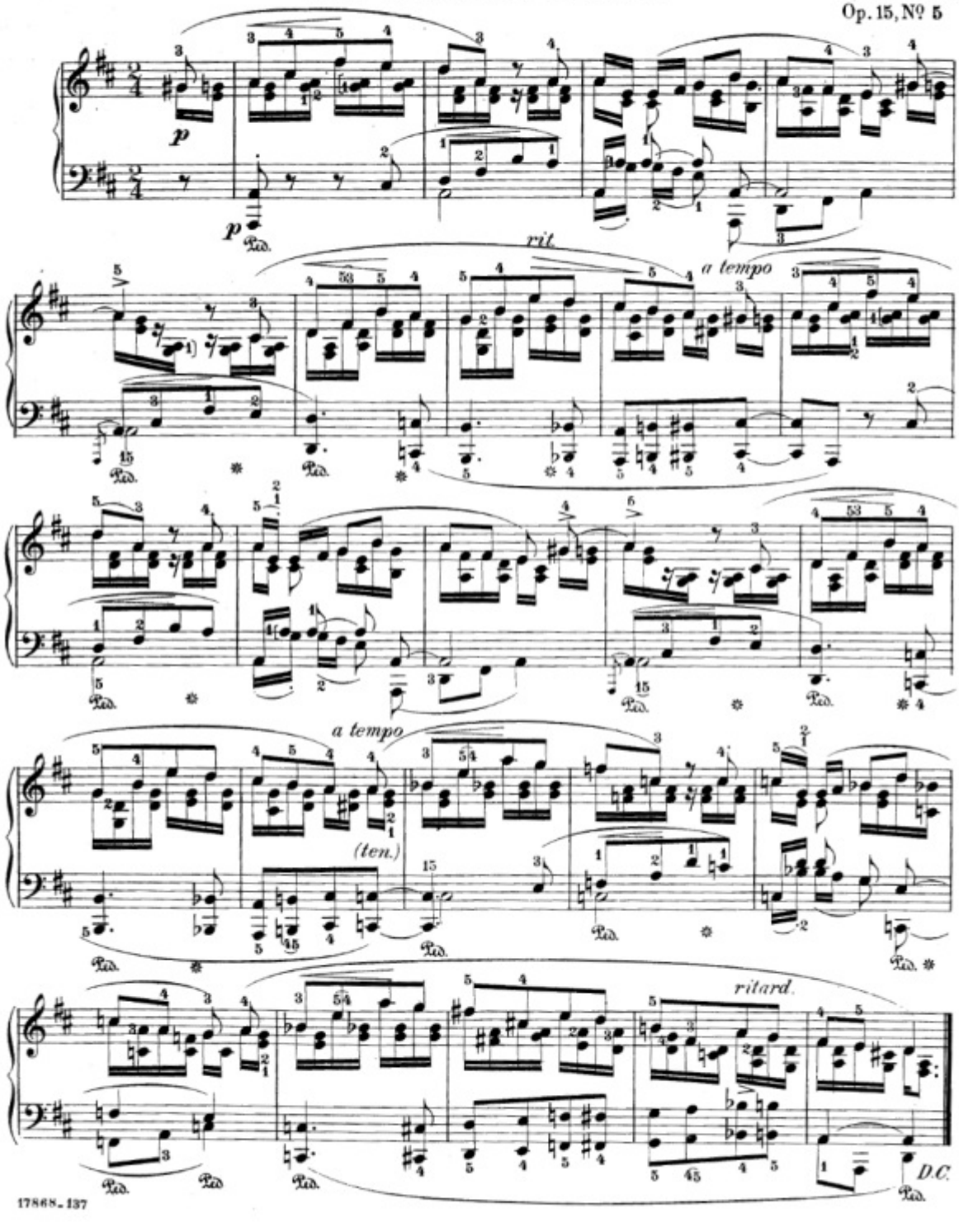


Glückes genug

(Perfect Happiness)

from "Scenes from Childhood"

R. Schumann
Op. 15, № 5



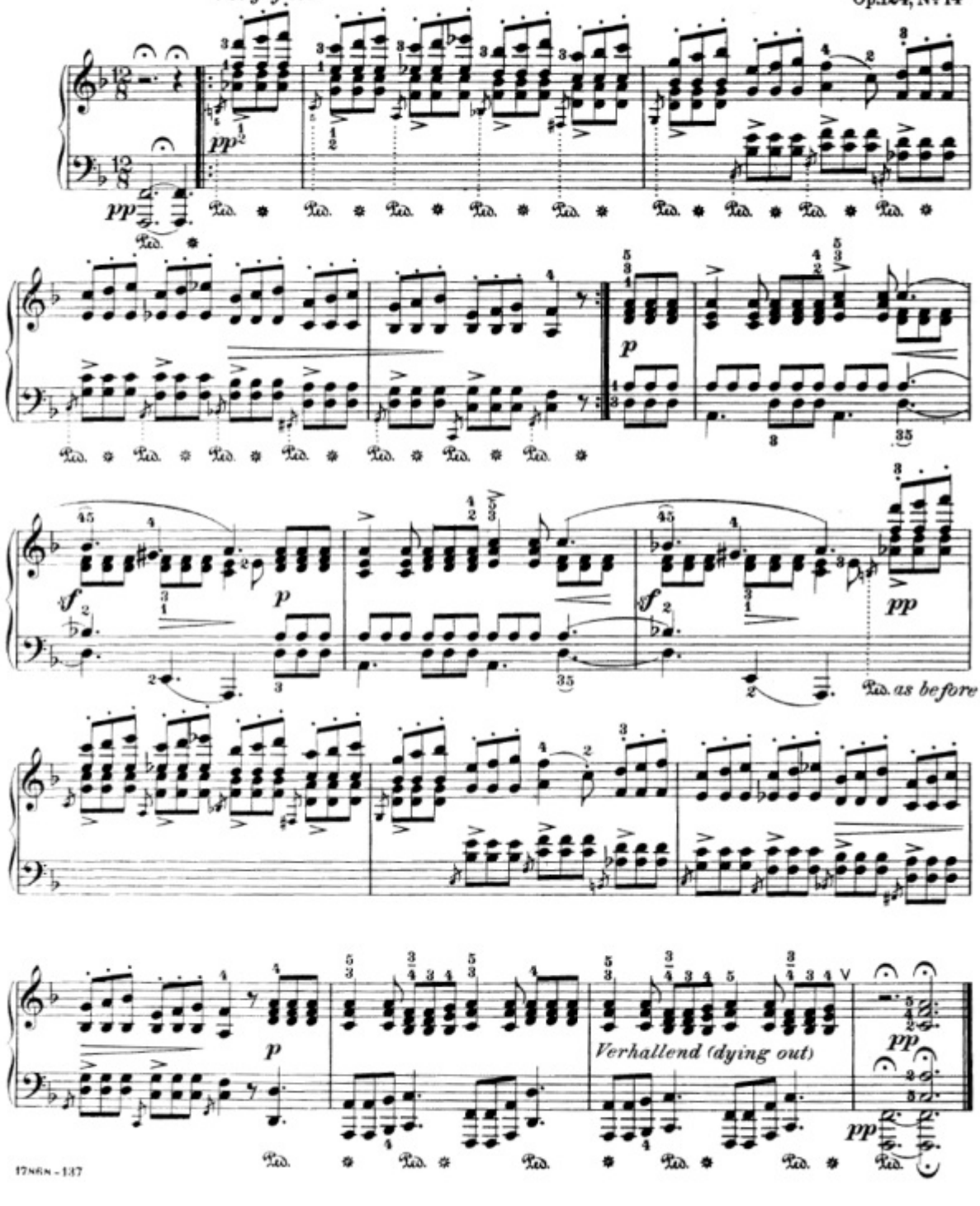
Vision

(1838)

from "Albumleaves"

Sehr rasch
Very fast

R. Schumann
Op. 124, No 14

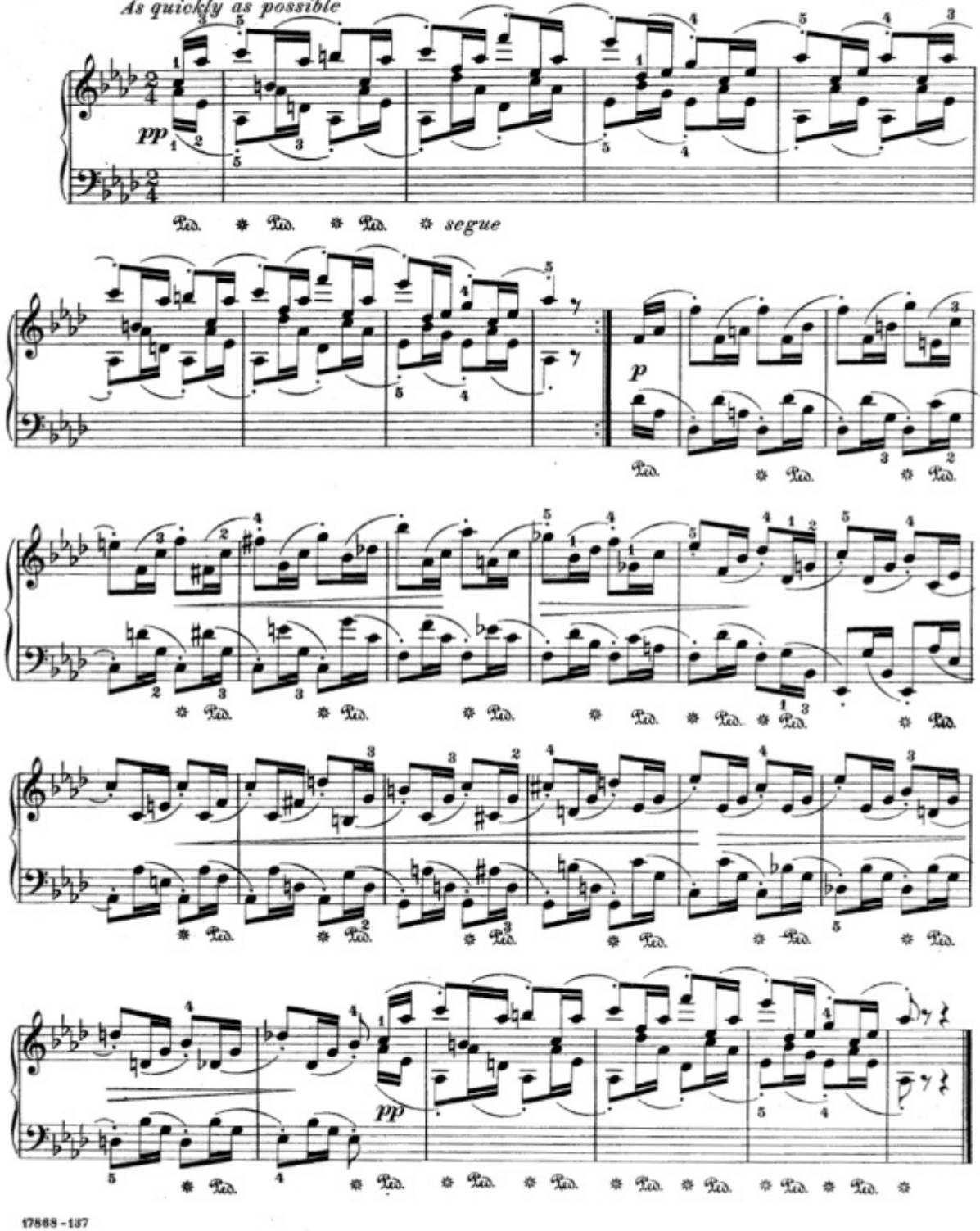


Elfe
(Elf)
(1835)

So schnell als möglich
As quickly as possible

from "Albumleaves"

R. Schumann
Op. 124, № 17



Phantasiestück

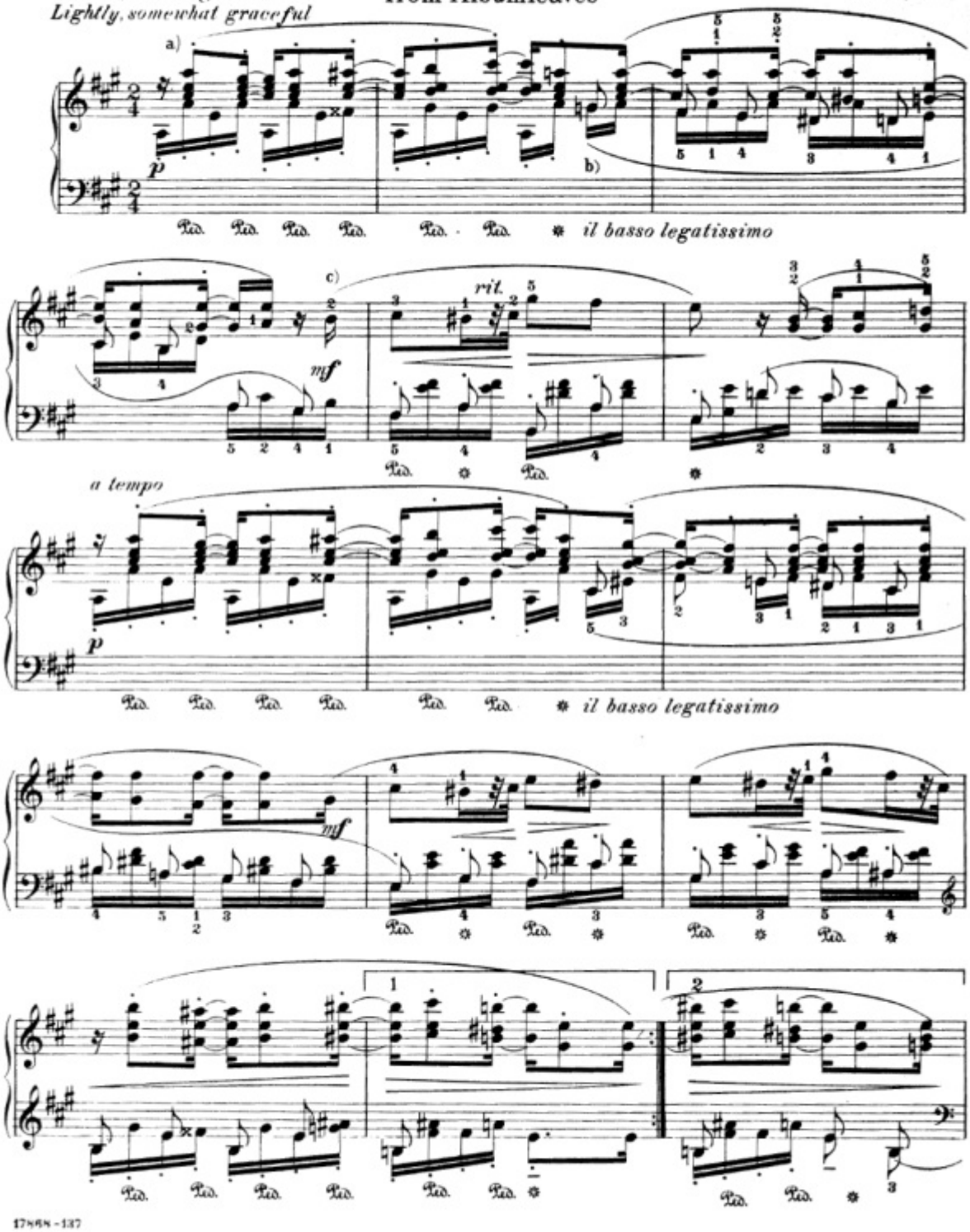
(Fantasy Piece)

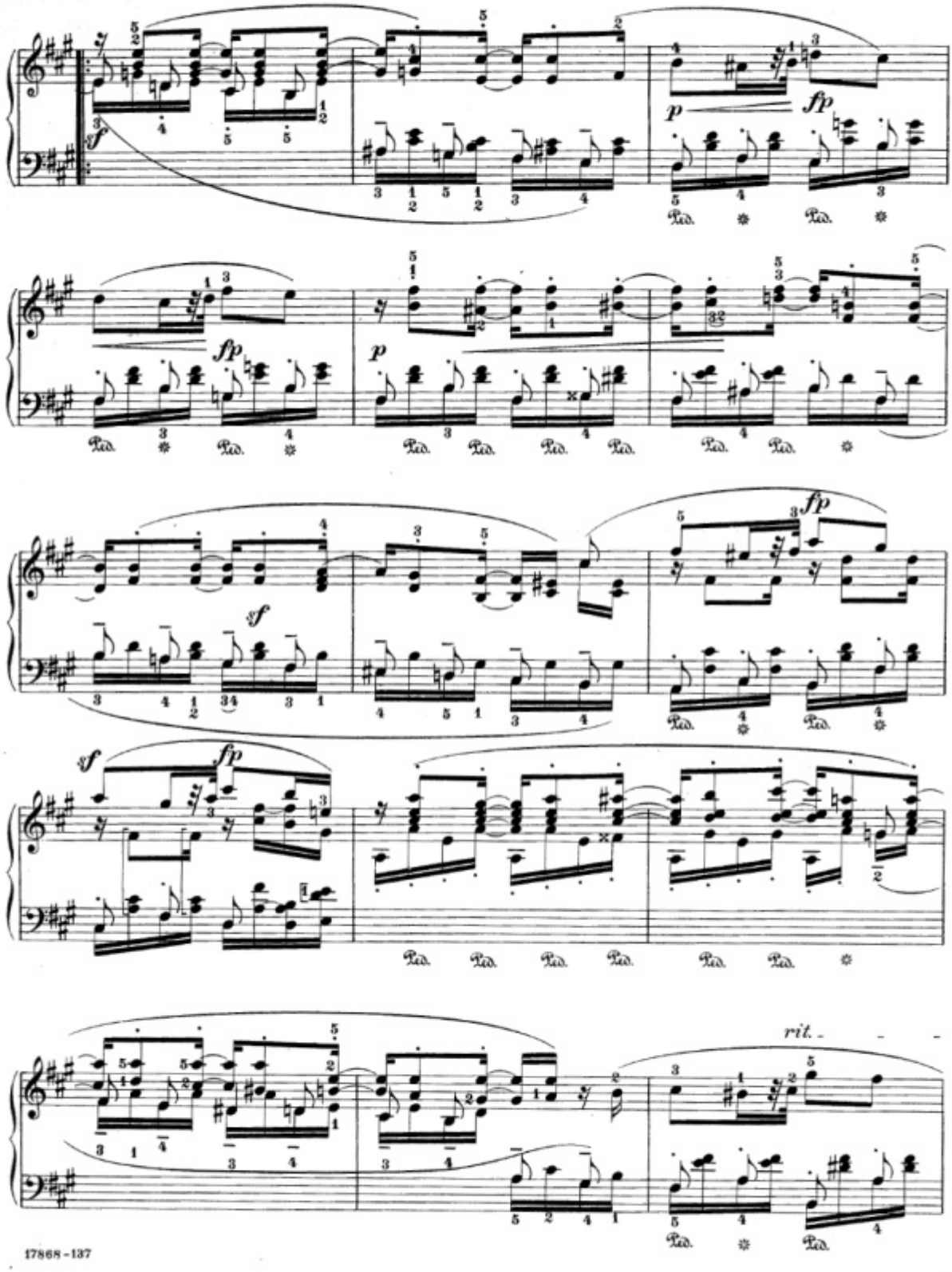
(1839)

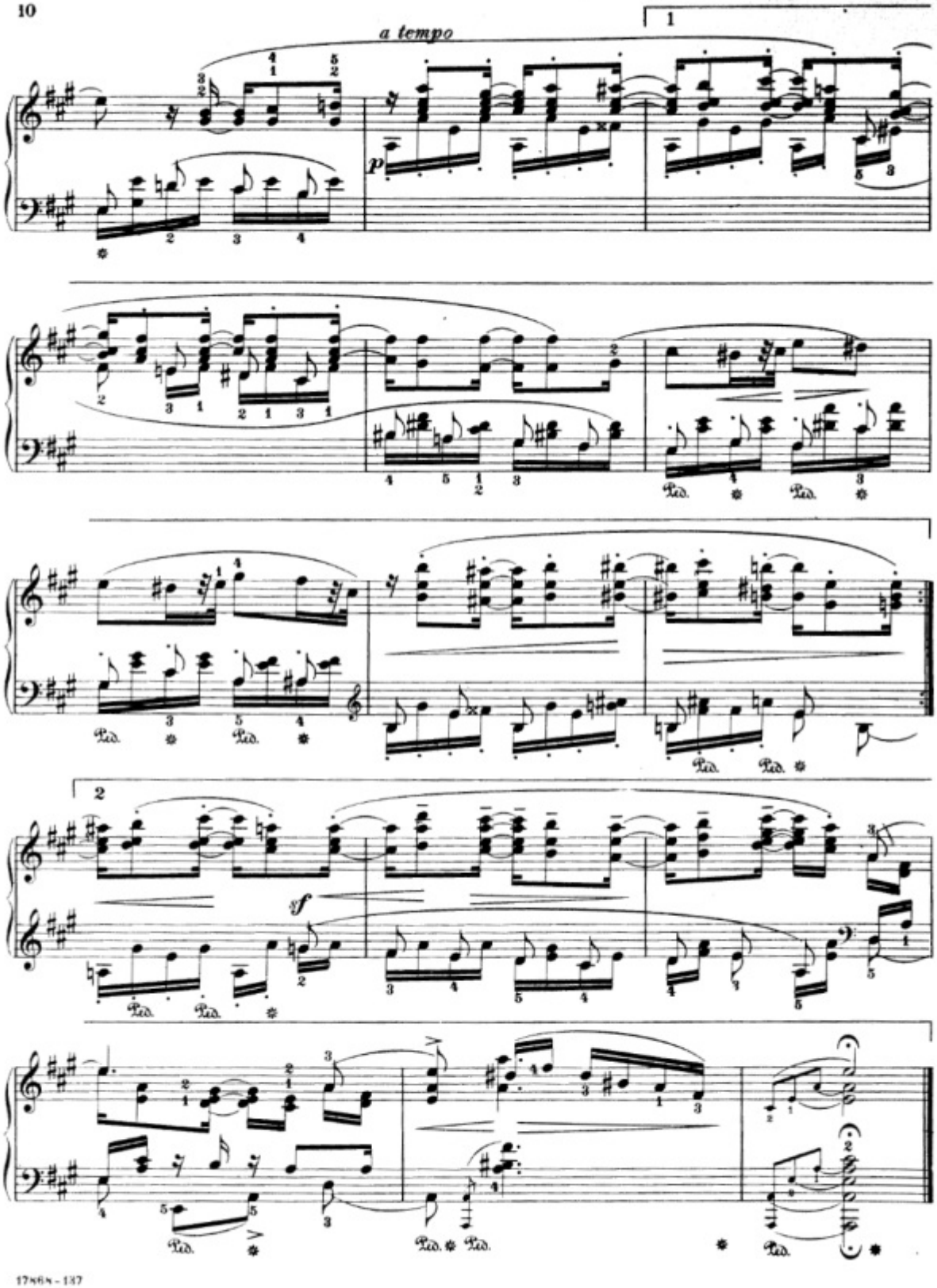
from "Albumleaves"

R. Schumann
Op. 124, No 9

Leicht, etwas graziös
Lightly, somewhat graceful




f
p
fp
Ped.
sf
rit.

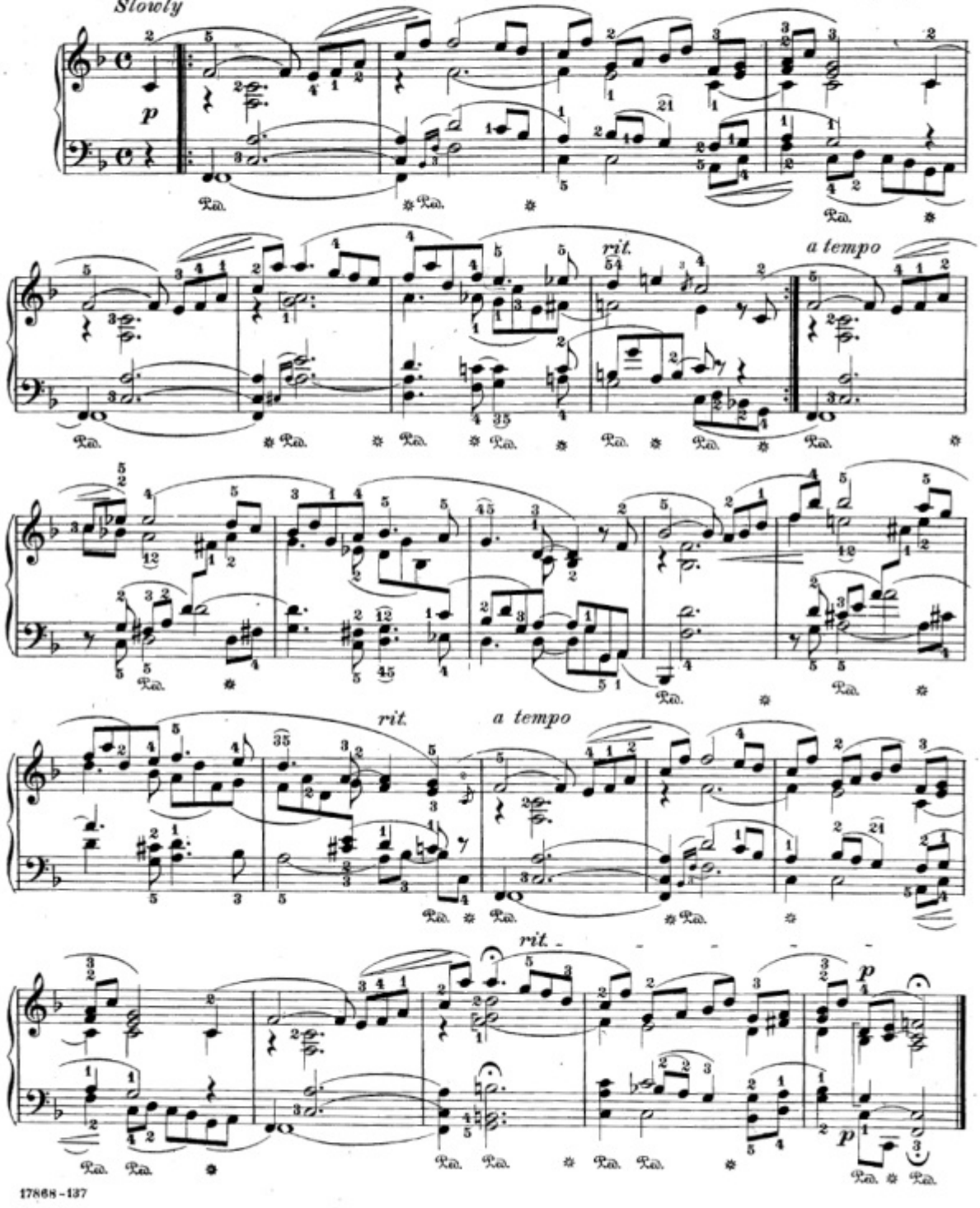

a tempo
1
p
Ped.
2
sf

Träumerei
(Revery)

Langsam
Slowly

from "Scenes from Childhood"

R. Schumann
Op. 15, № 7



Phantasietanz

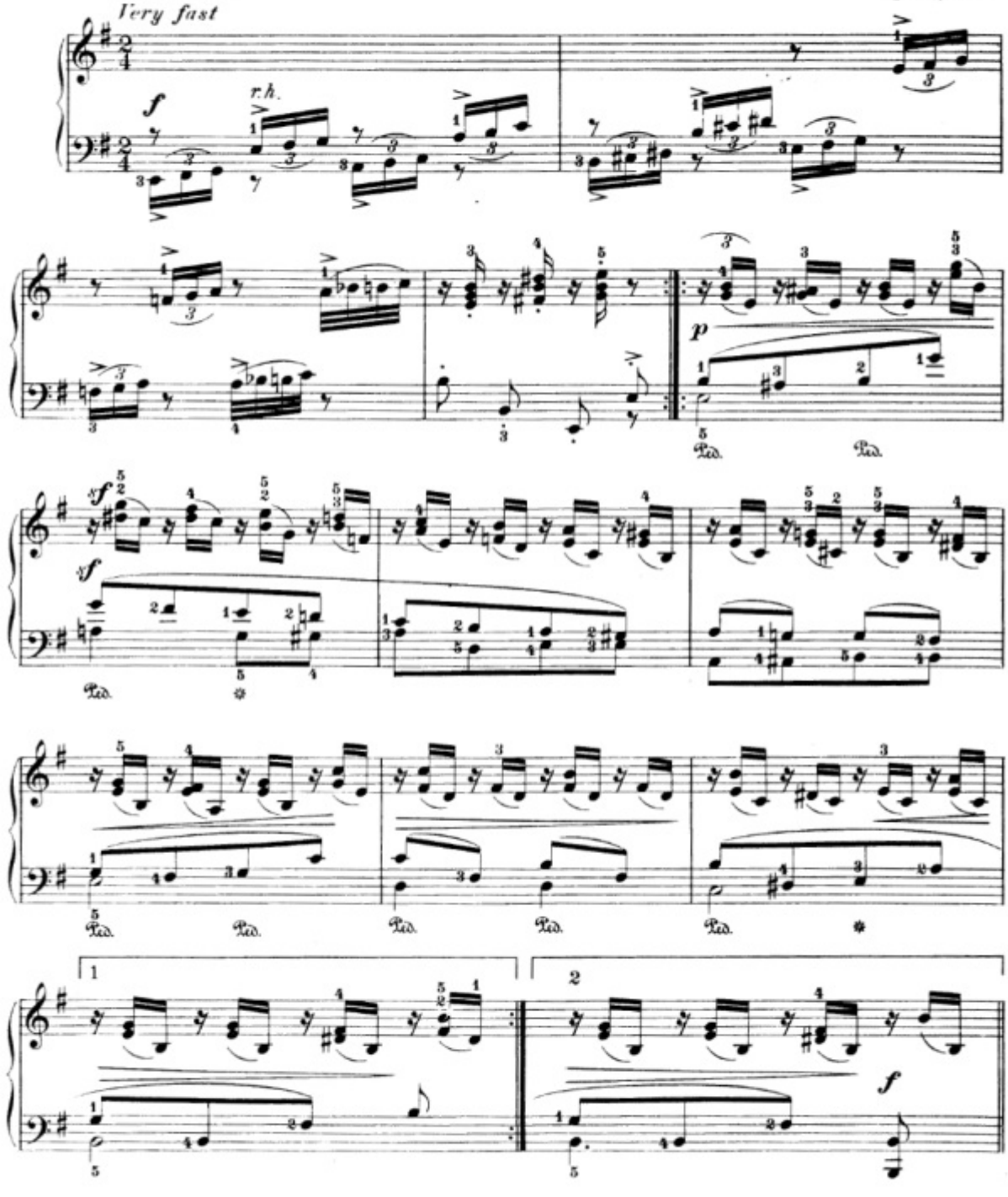
(Dance Fantasy)

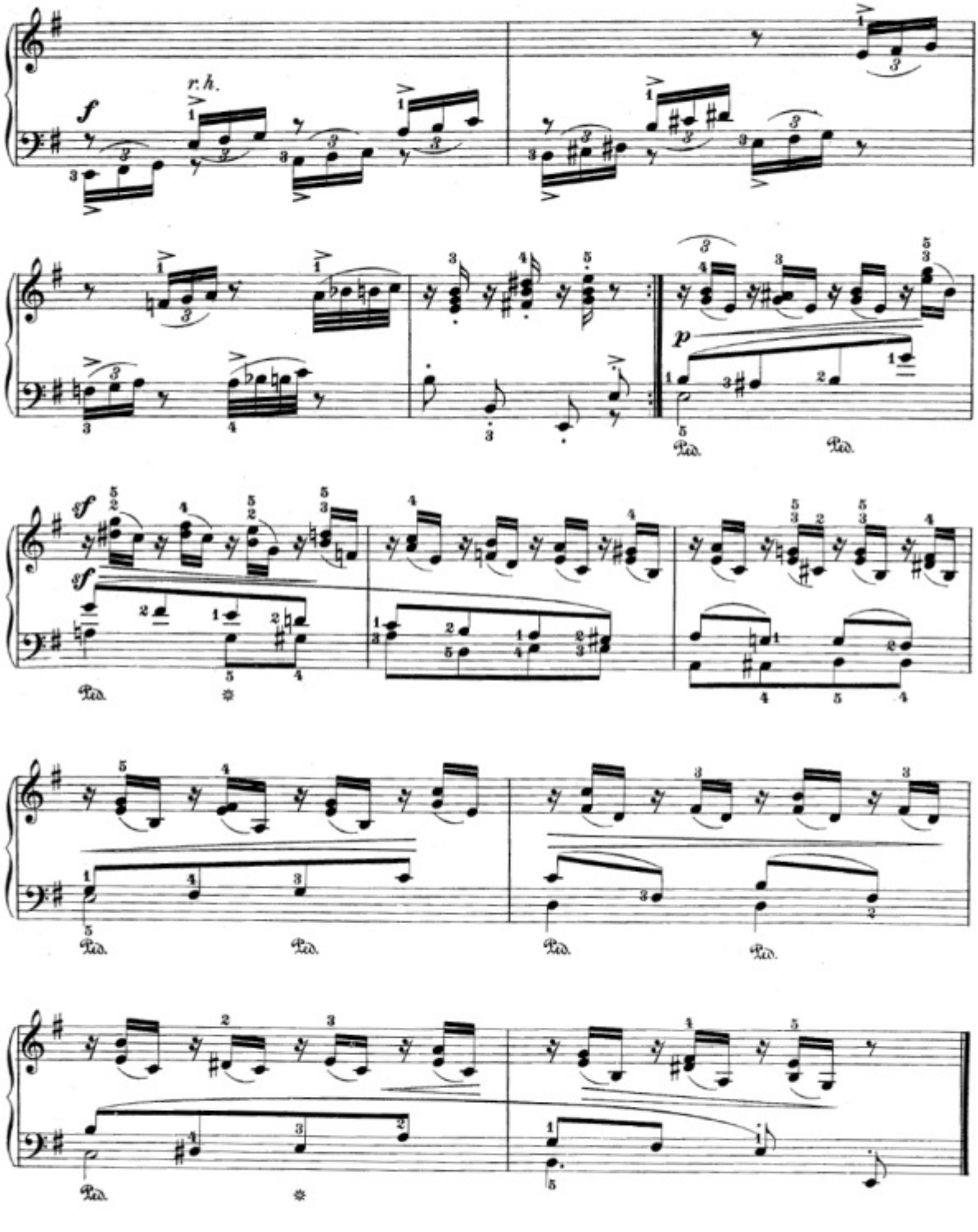
(1836)

from "Albumleaves"

R. Schumann
Op. 124, No. 5

Sehr rasch
Very fast




r.h.
f
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

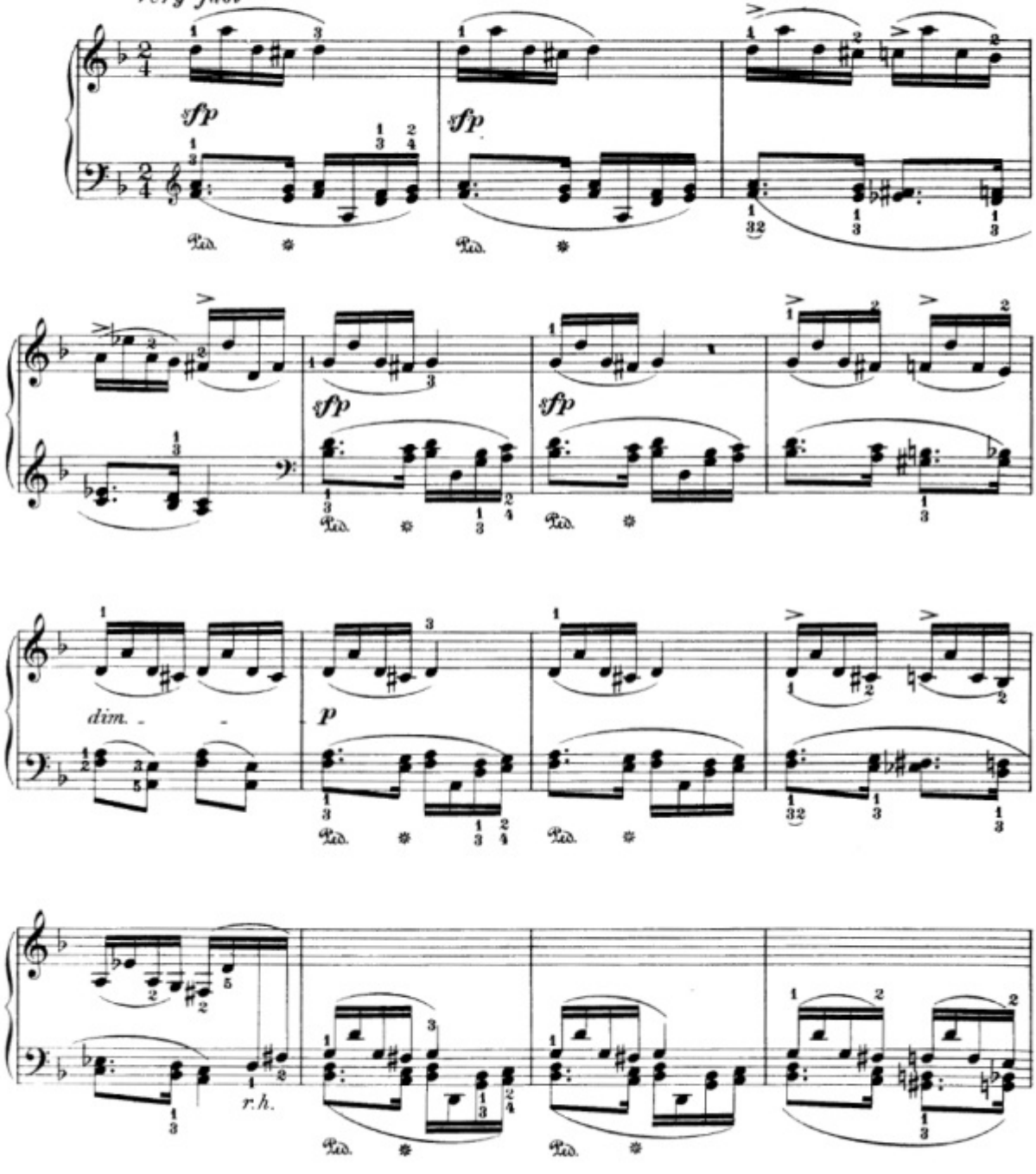
Impromptu

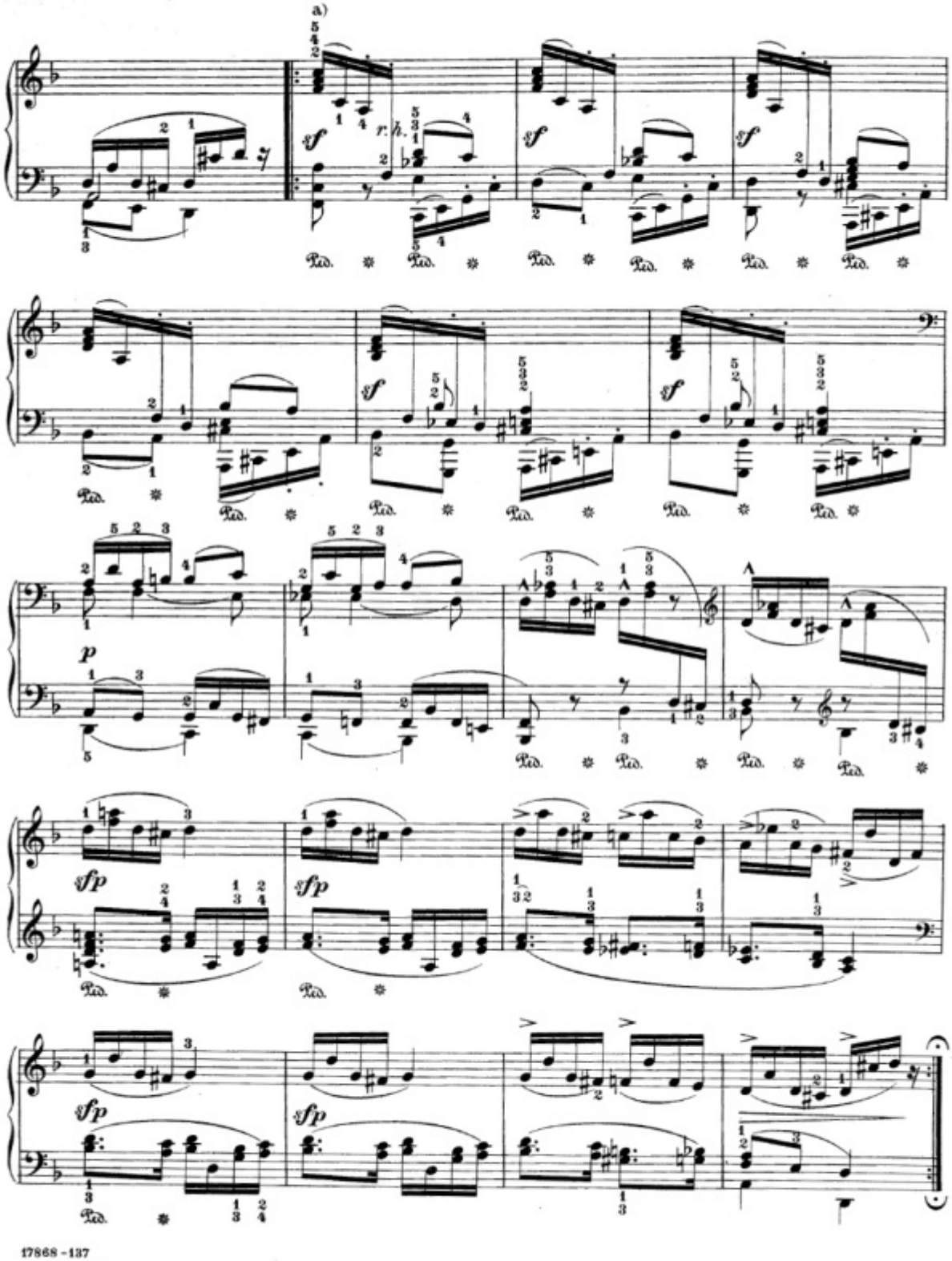
(1832)

from "Albumleaves"

R. Schumann
Op. 124, № 1

Sehr schnell
Very fast



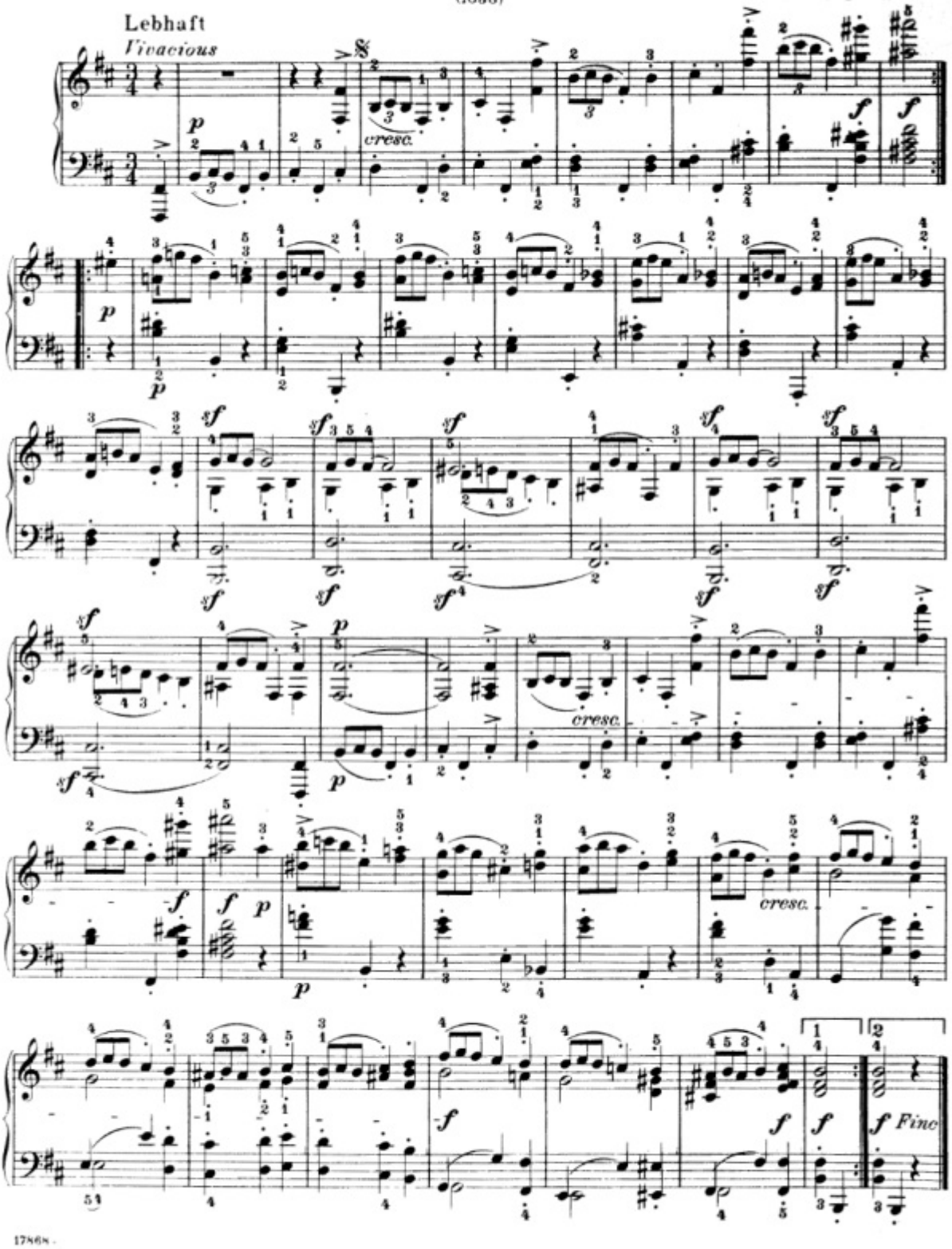

a)
sf
r. h.
Ped.
p
sfp

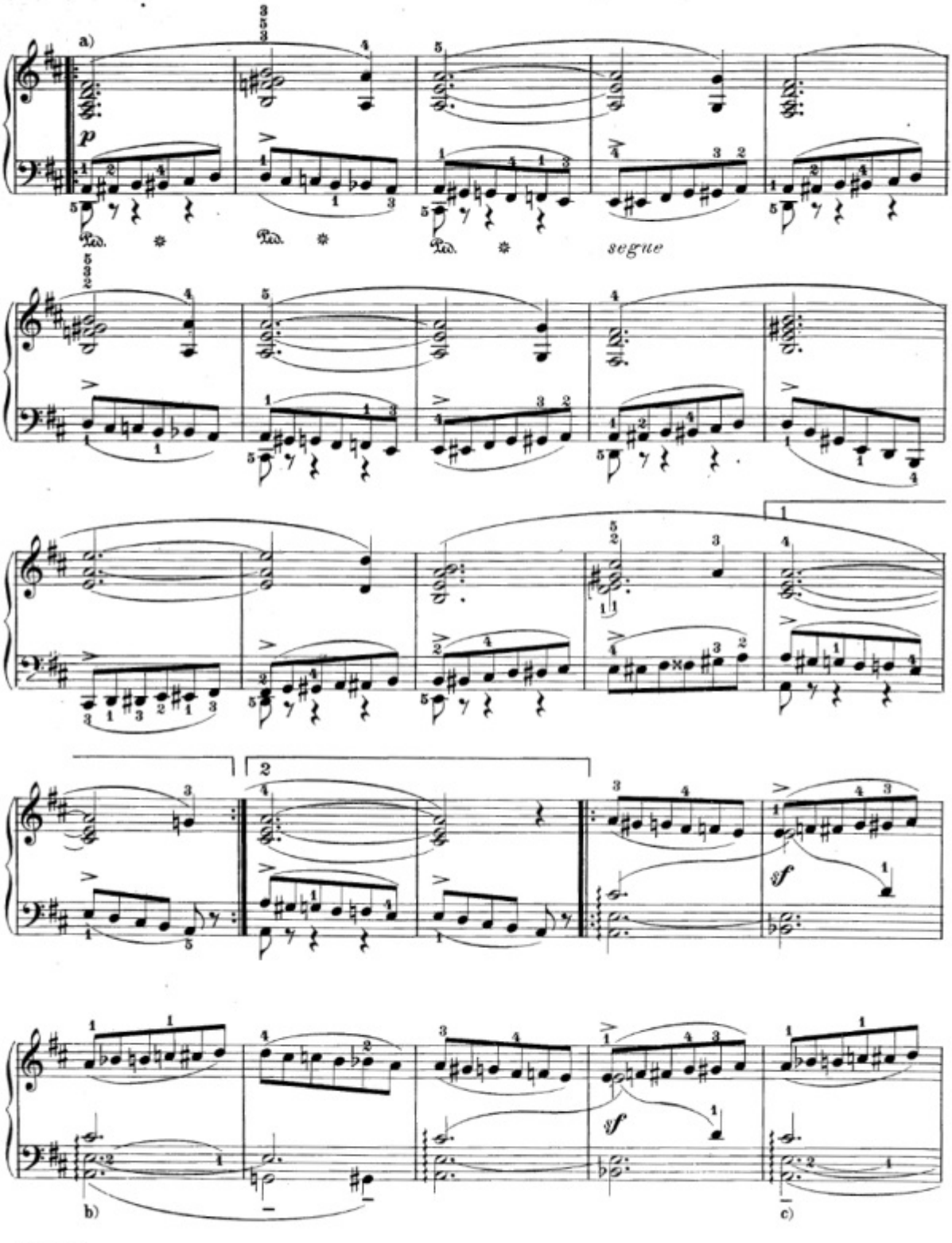
Novellette

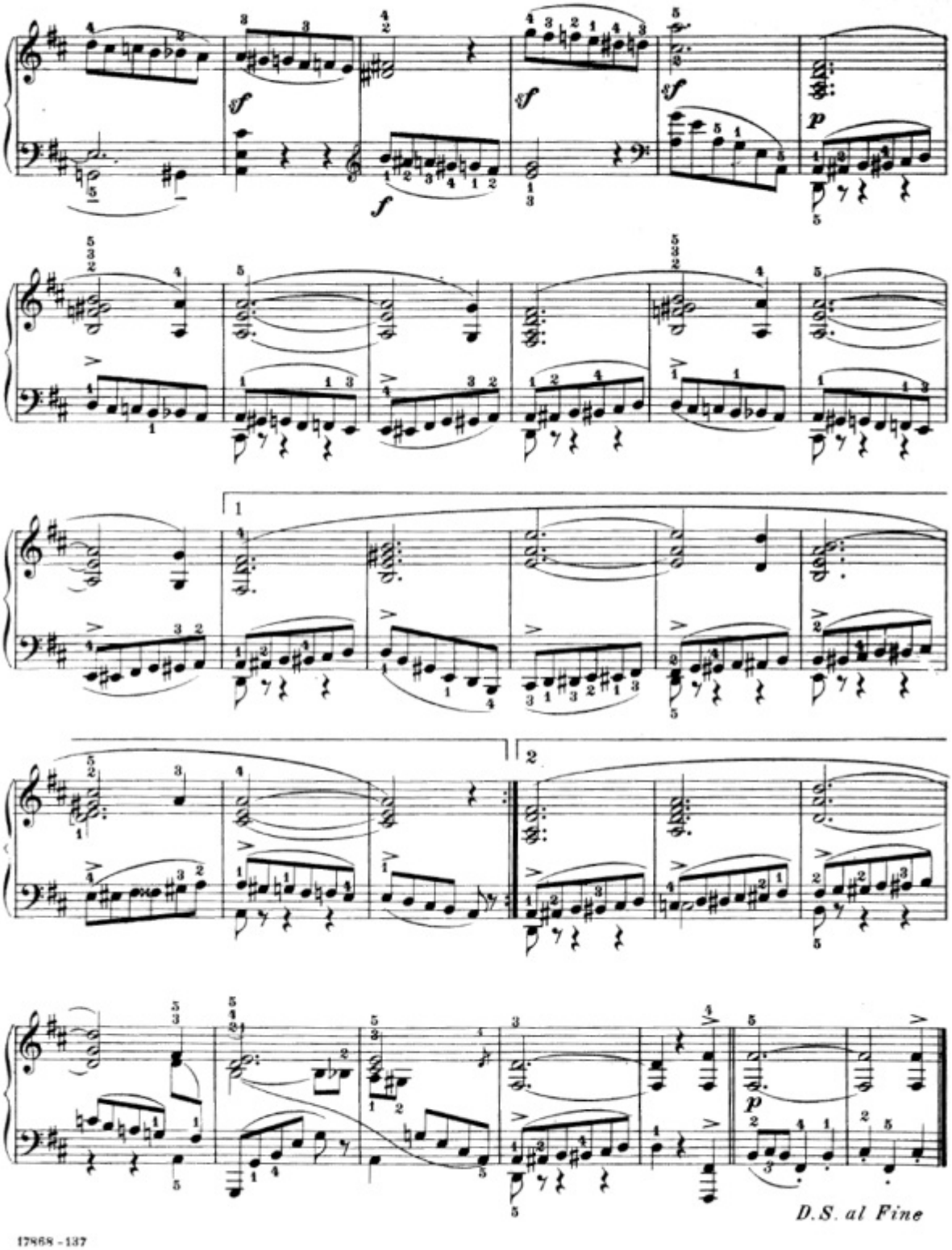
(1838)

R. Schumann
Op. 99, No 9

Lebhaft
Vivacious



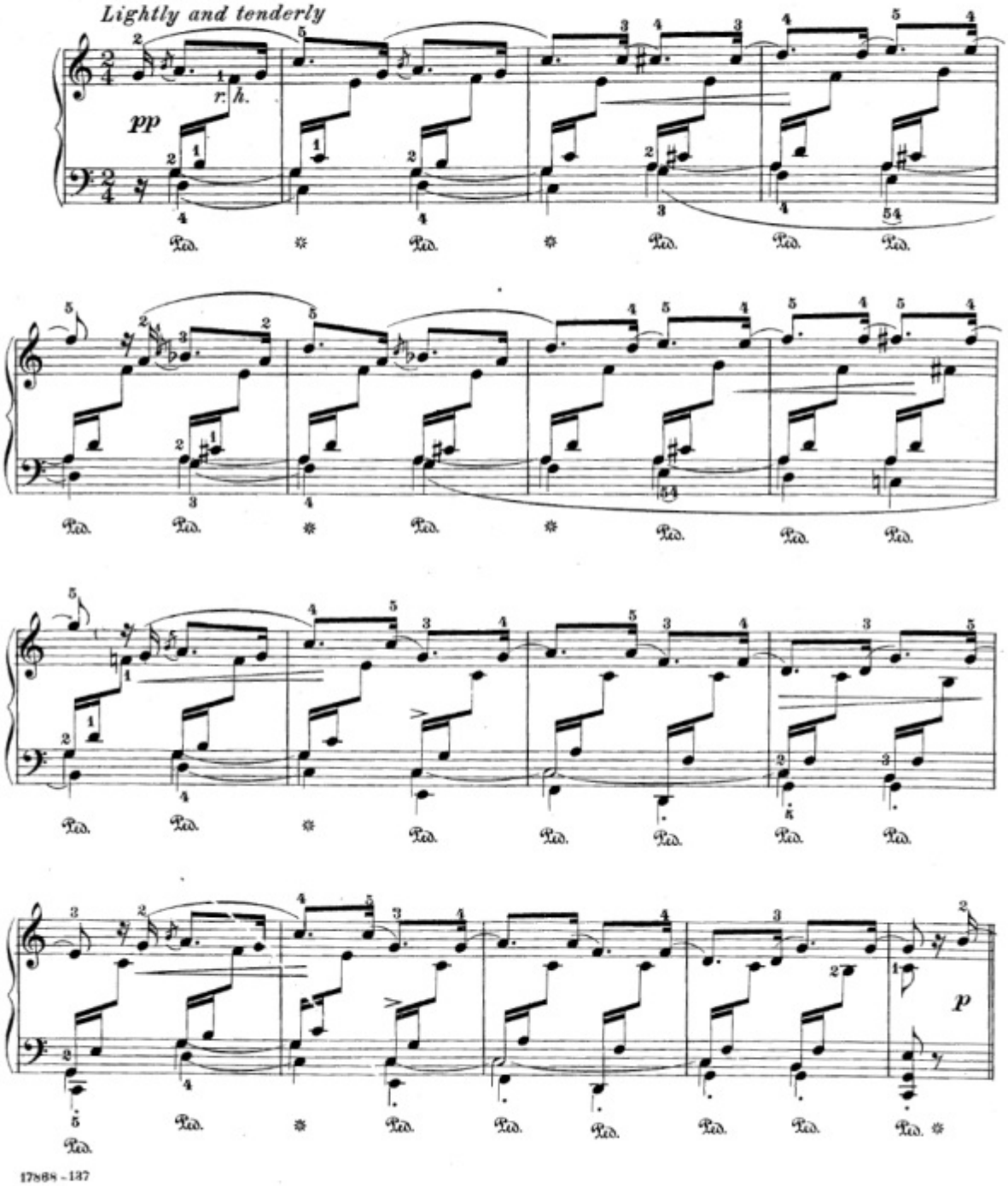

a)
p
Ped.
segue
b)
c)

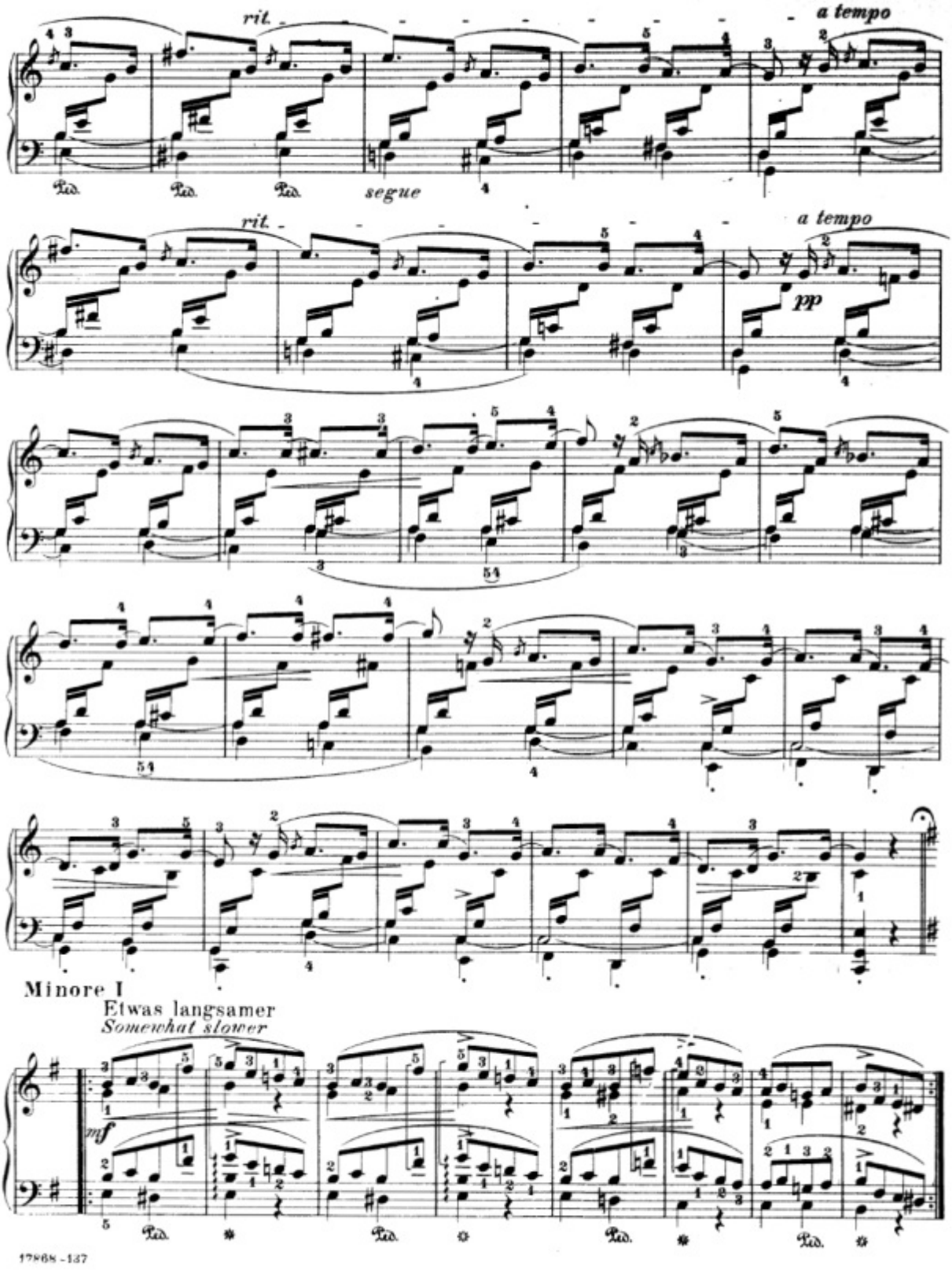

D.S. al Fine

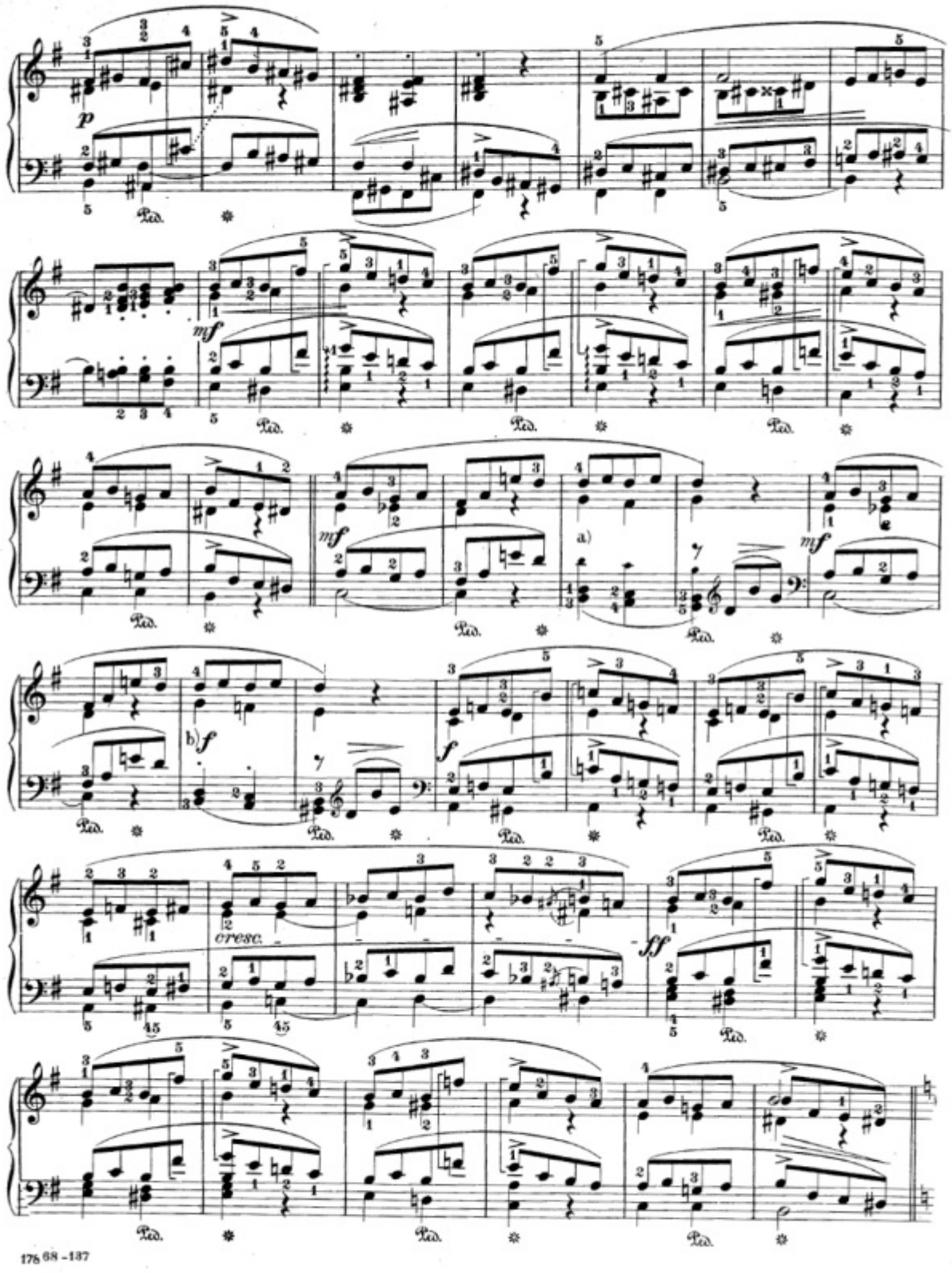
Arabeske

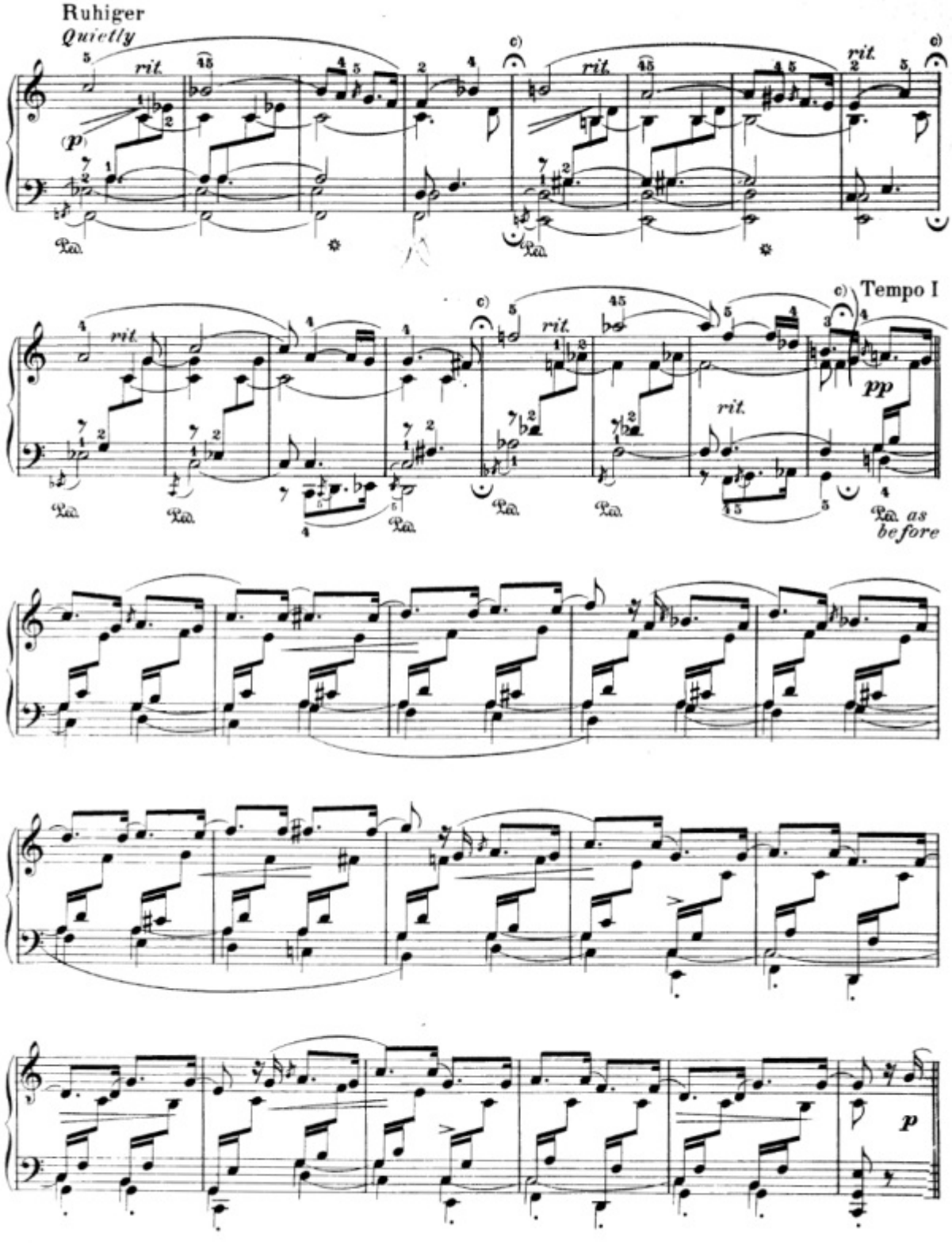
R. Schumann. Op. 18

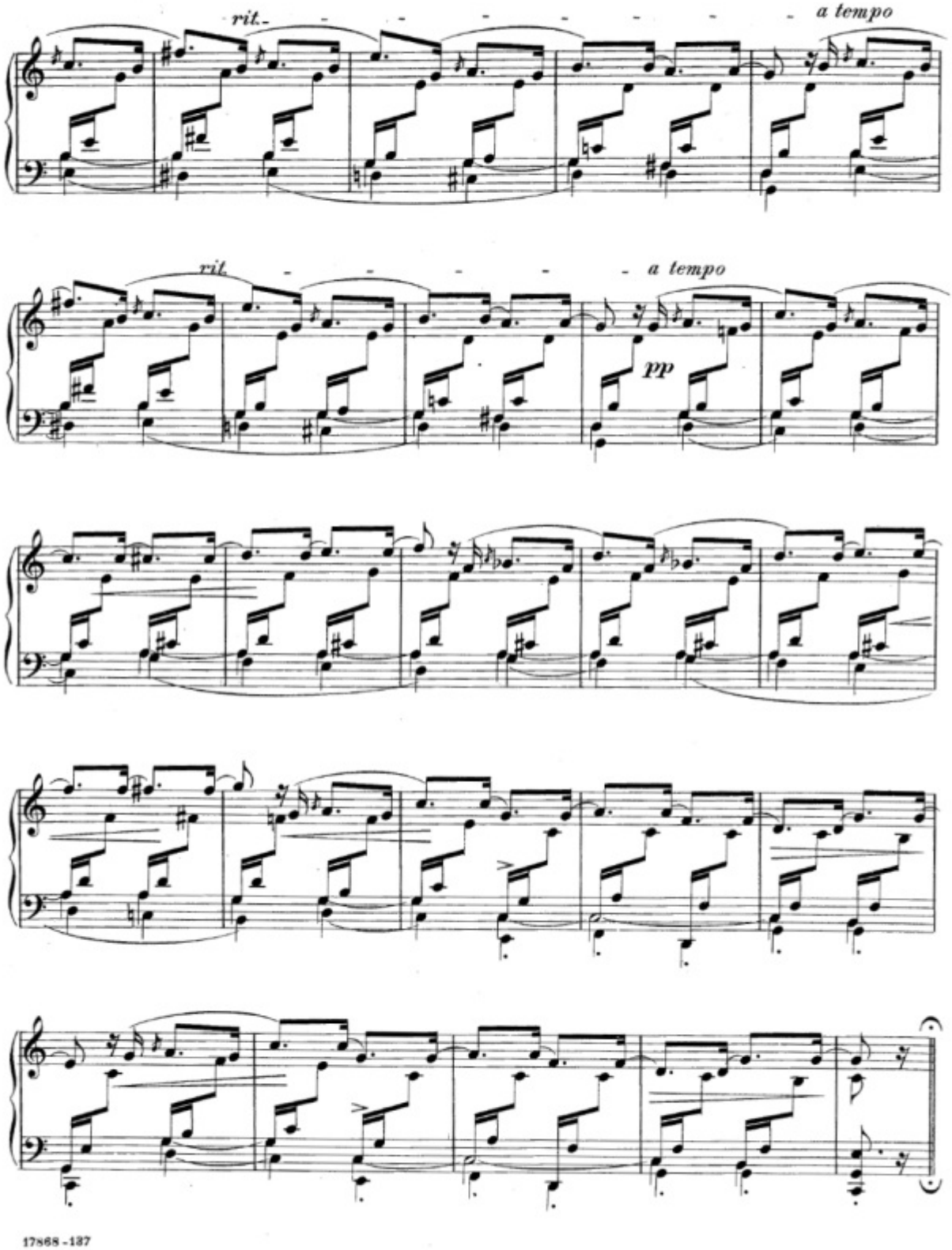
Leicht und zart
Lightly and tenderly




rit.
a tempo
segue
rit.
a tempo
pp
Minore I
Etwas langsamer
Somewhat slower
mf

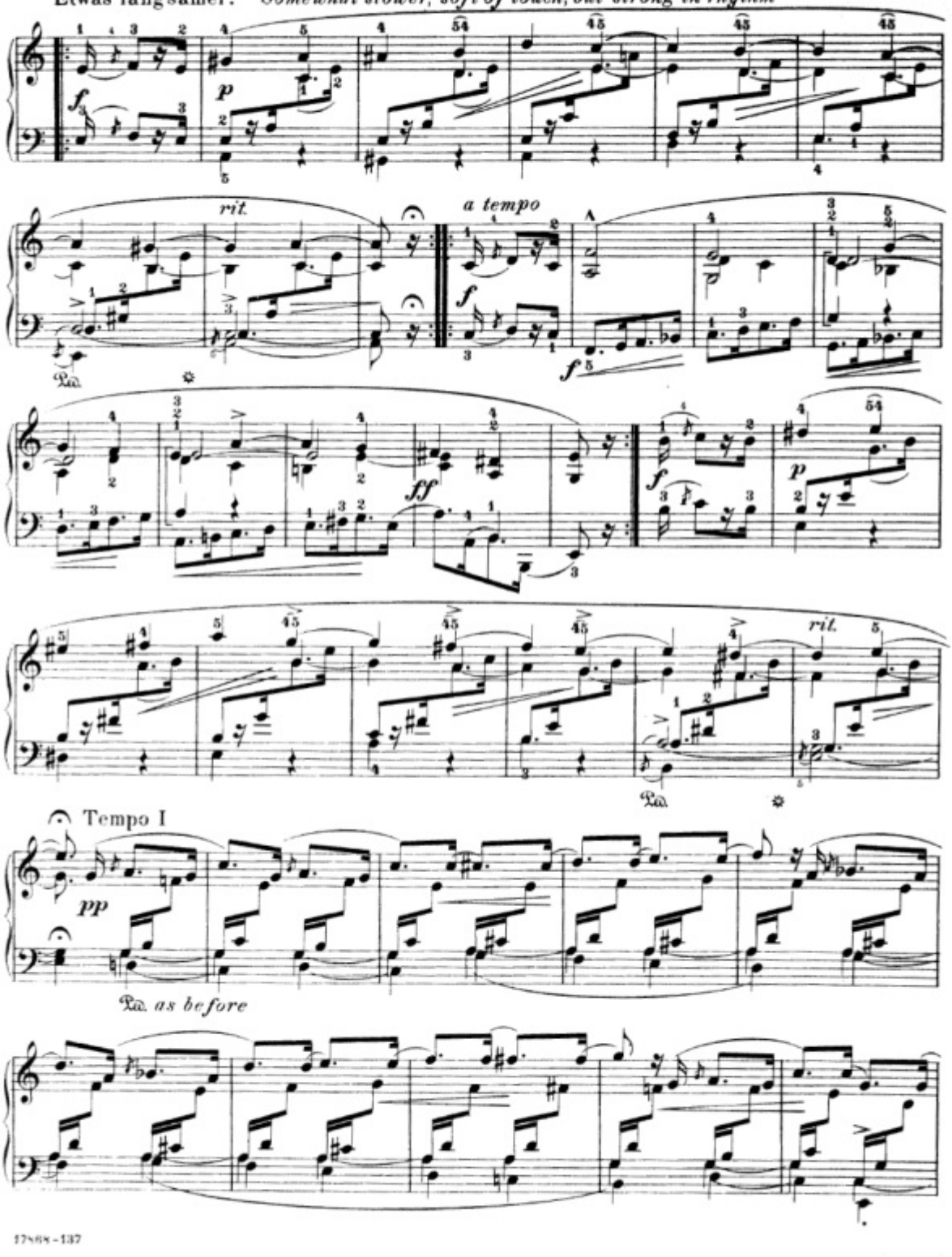

p
mf
a)
b)
f
cresc.
ff
Ped.

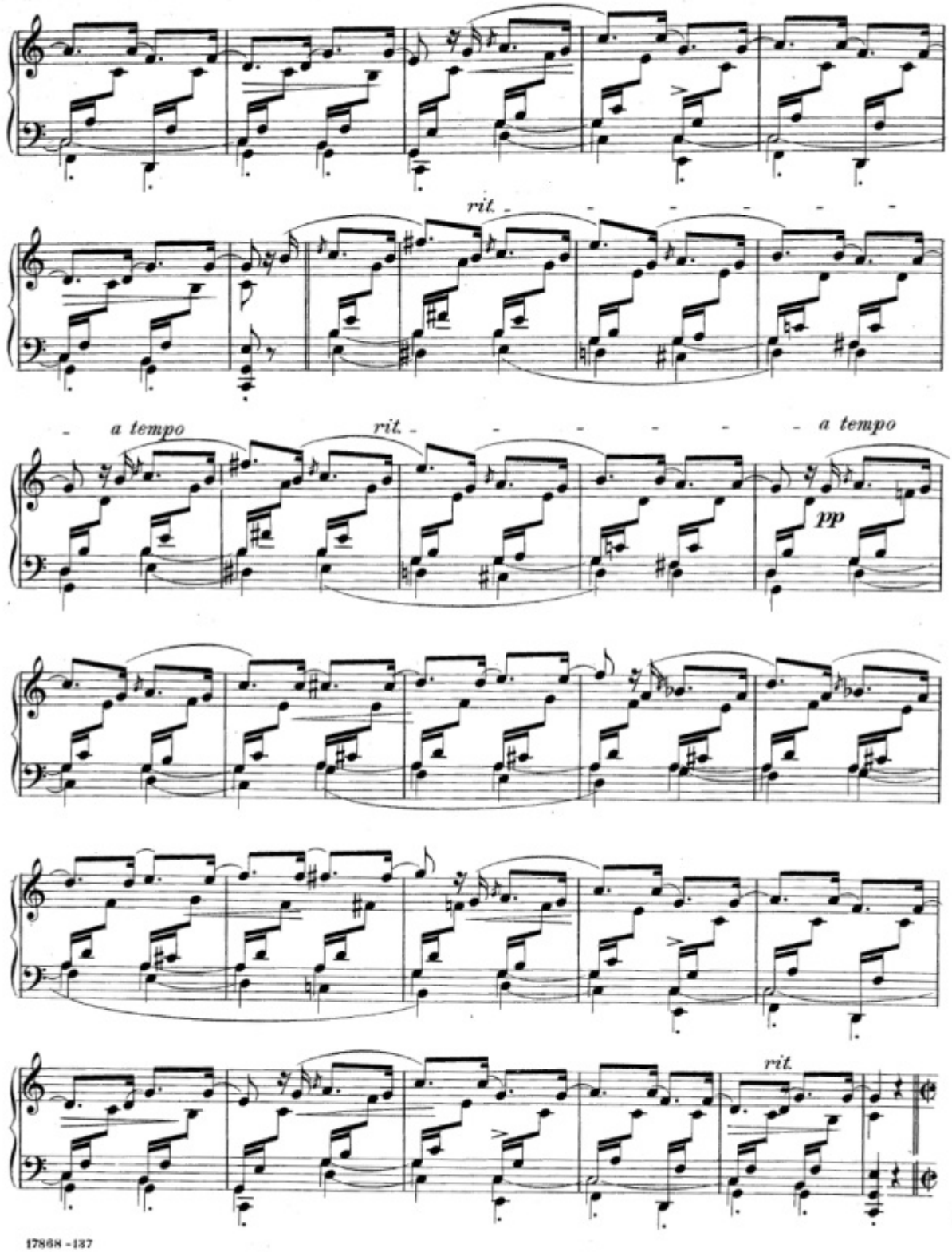

Ruhiger
Quietly
rit.
(p)
Ped.
Tempo I
pp
as before
p


rit.
a tempo
rit.
a tempo
pp

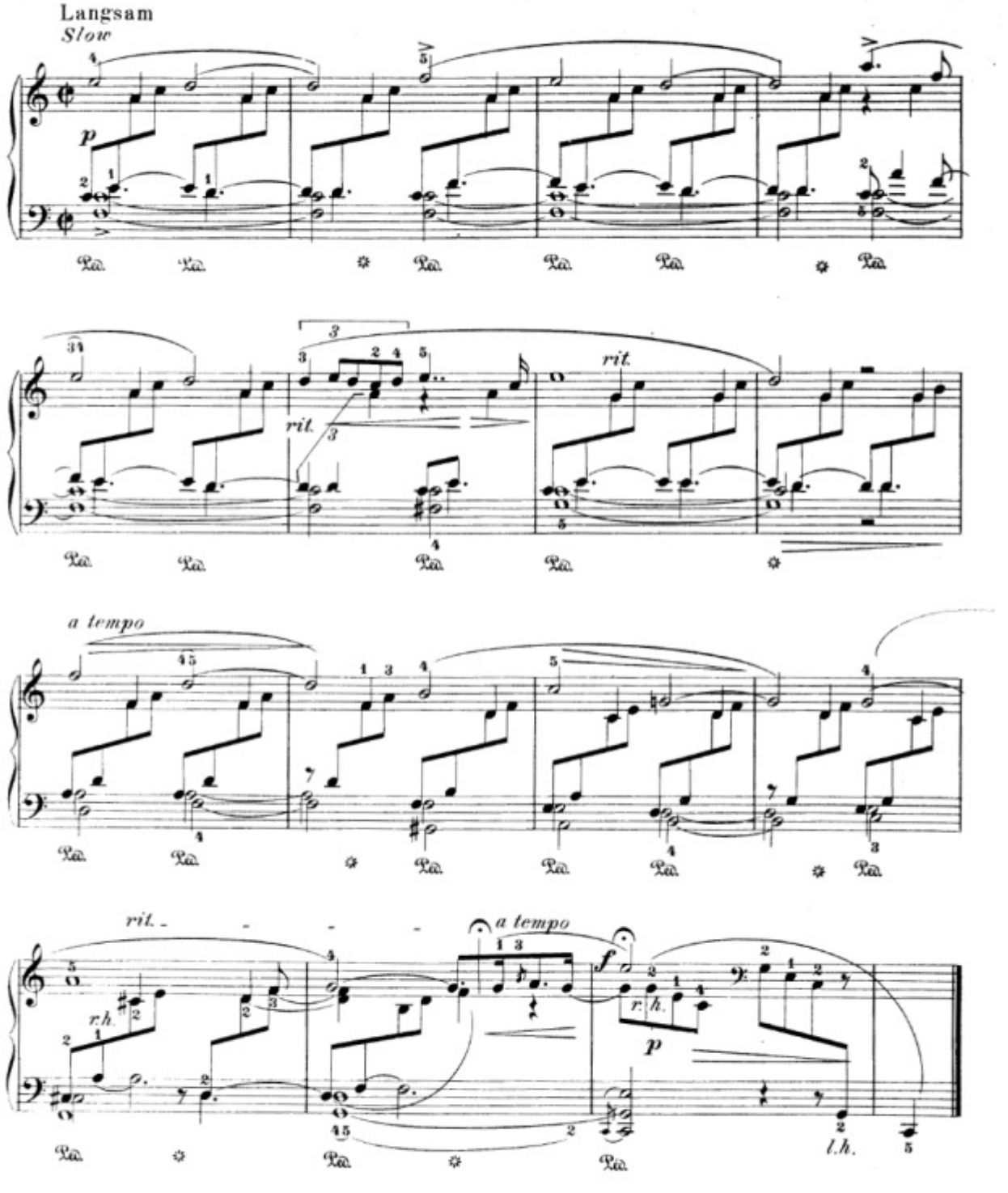
Minore II

Etwas langsamer. *Somewhat slower, soft of touch, but strong in rhythm*




rit.
a tempo
rit.
a tempo
pp
rit.

Zum Schluss
Ending



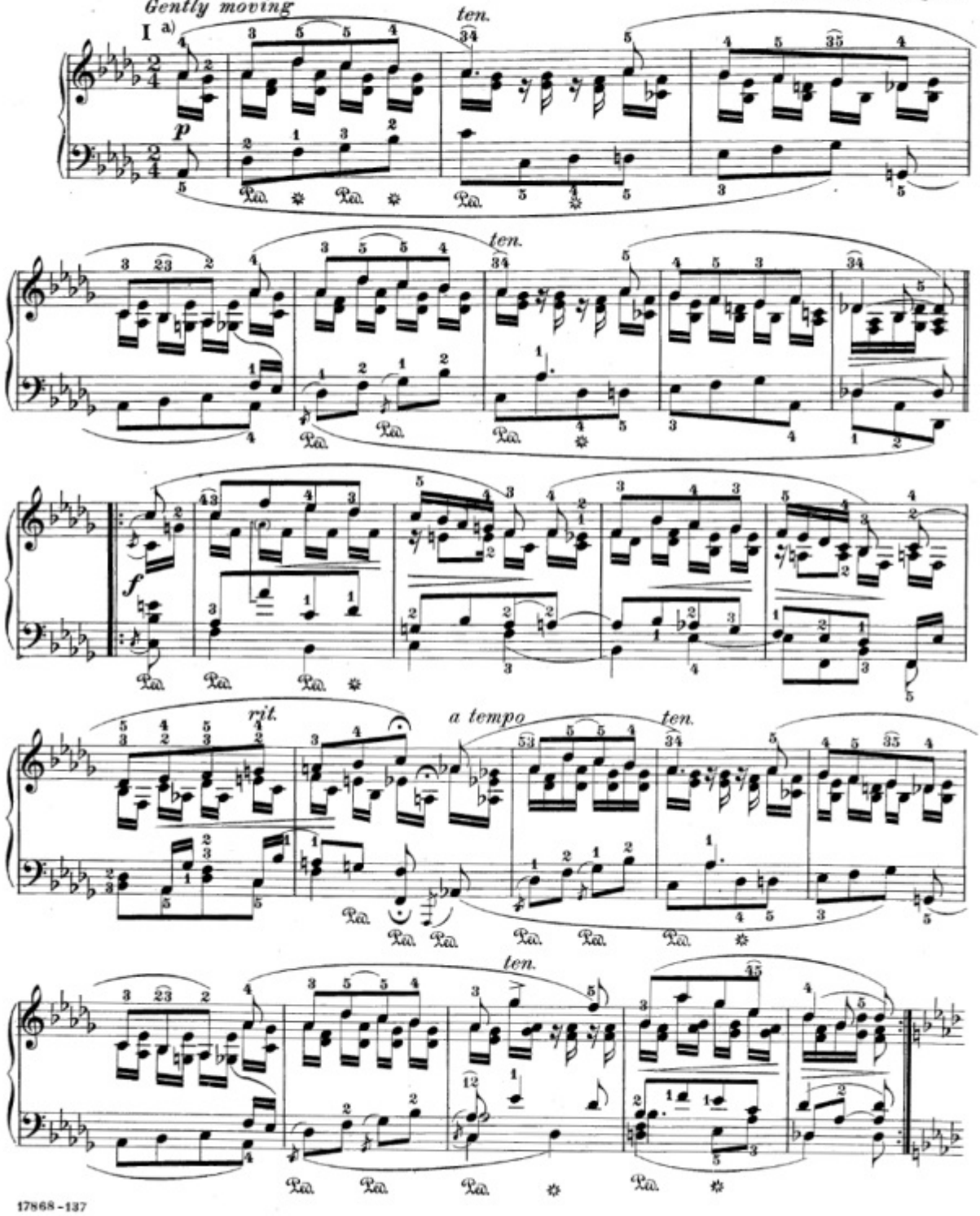
Blumenstück

(Flower Piece)

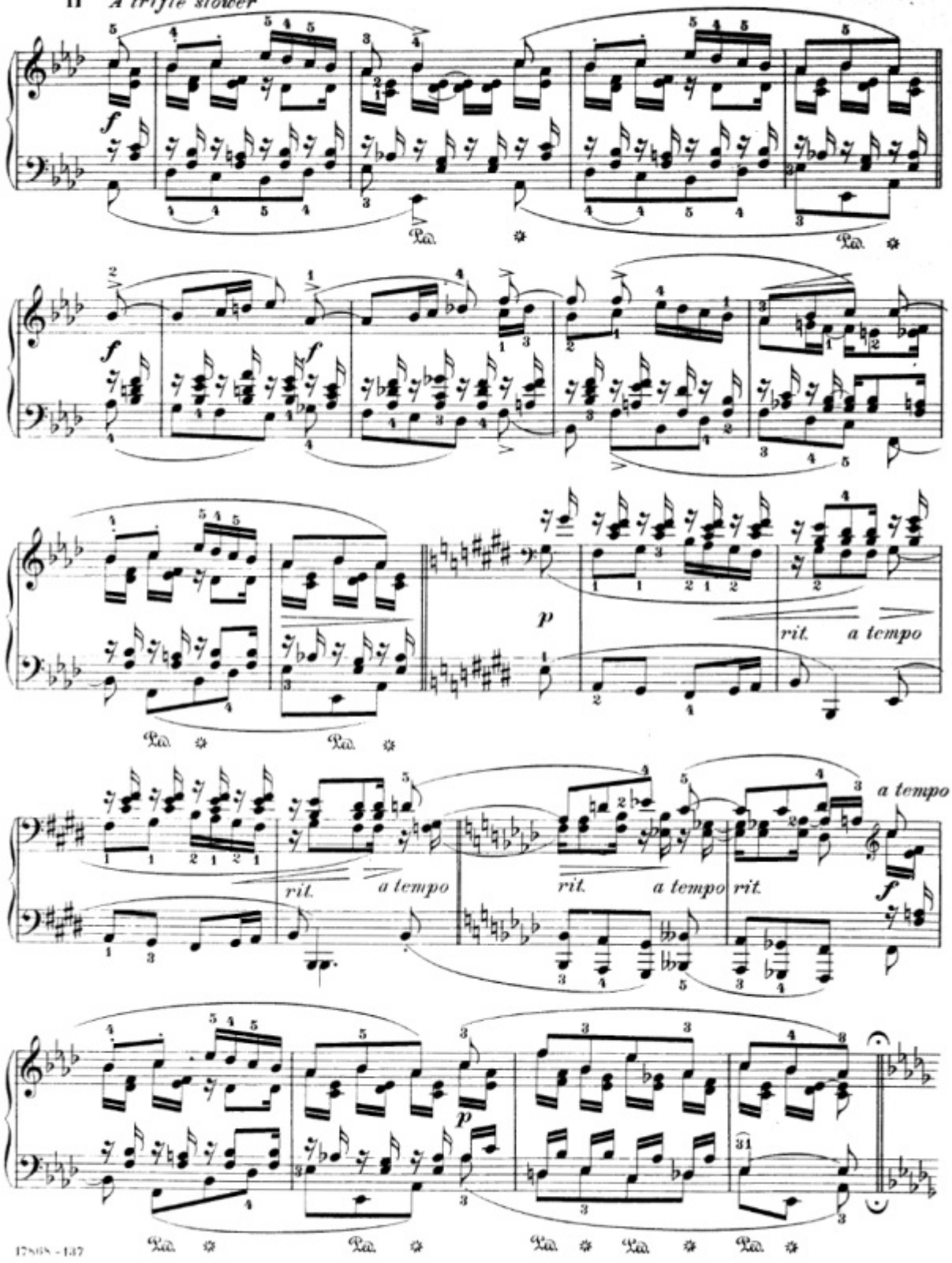
Leise bewegt

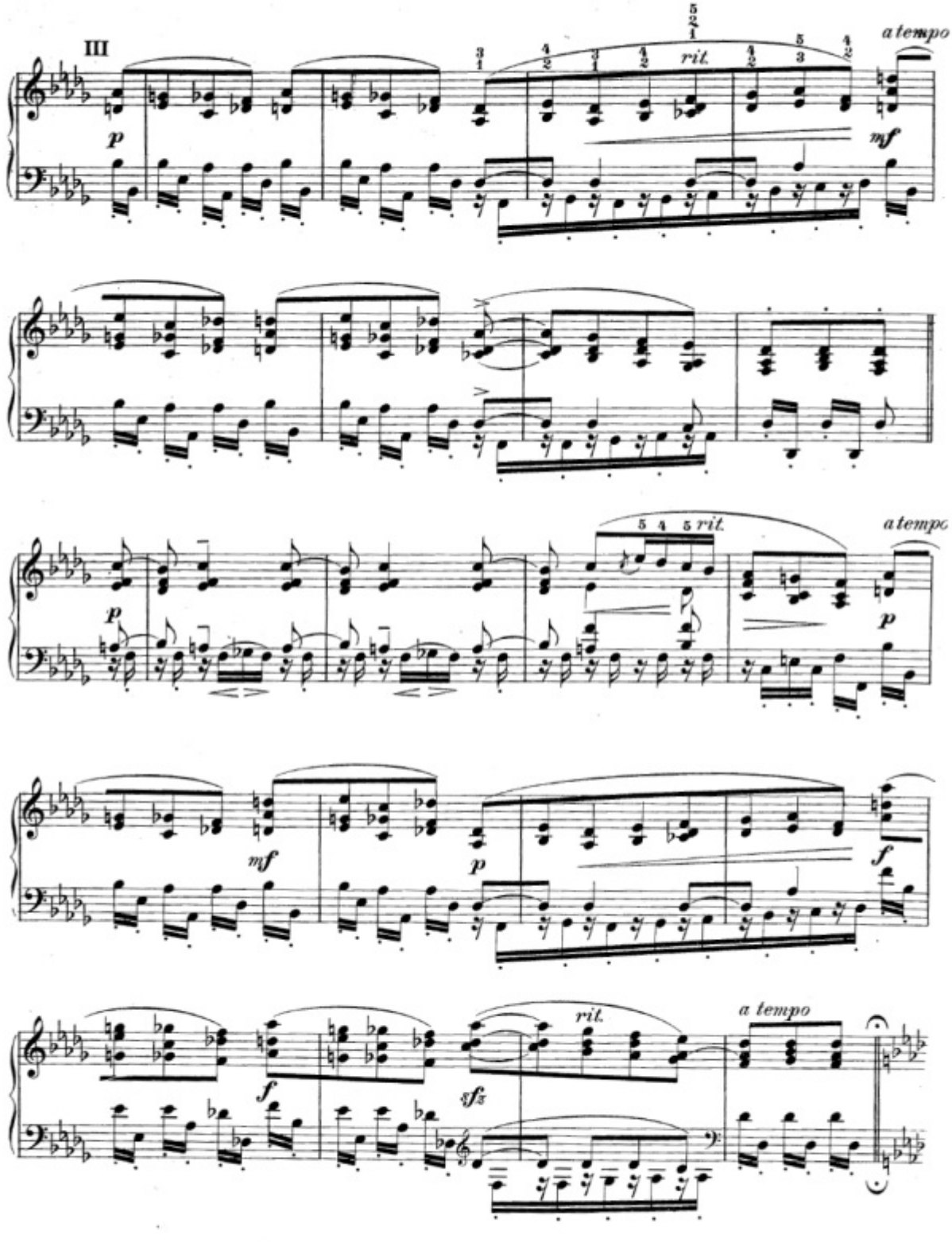
Gently moving

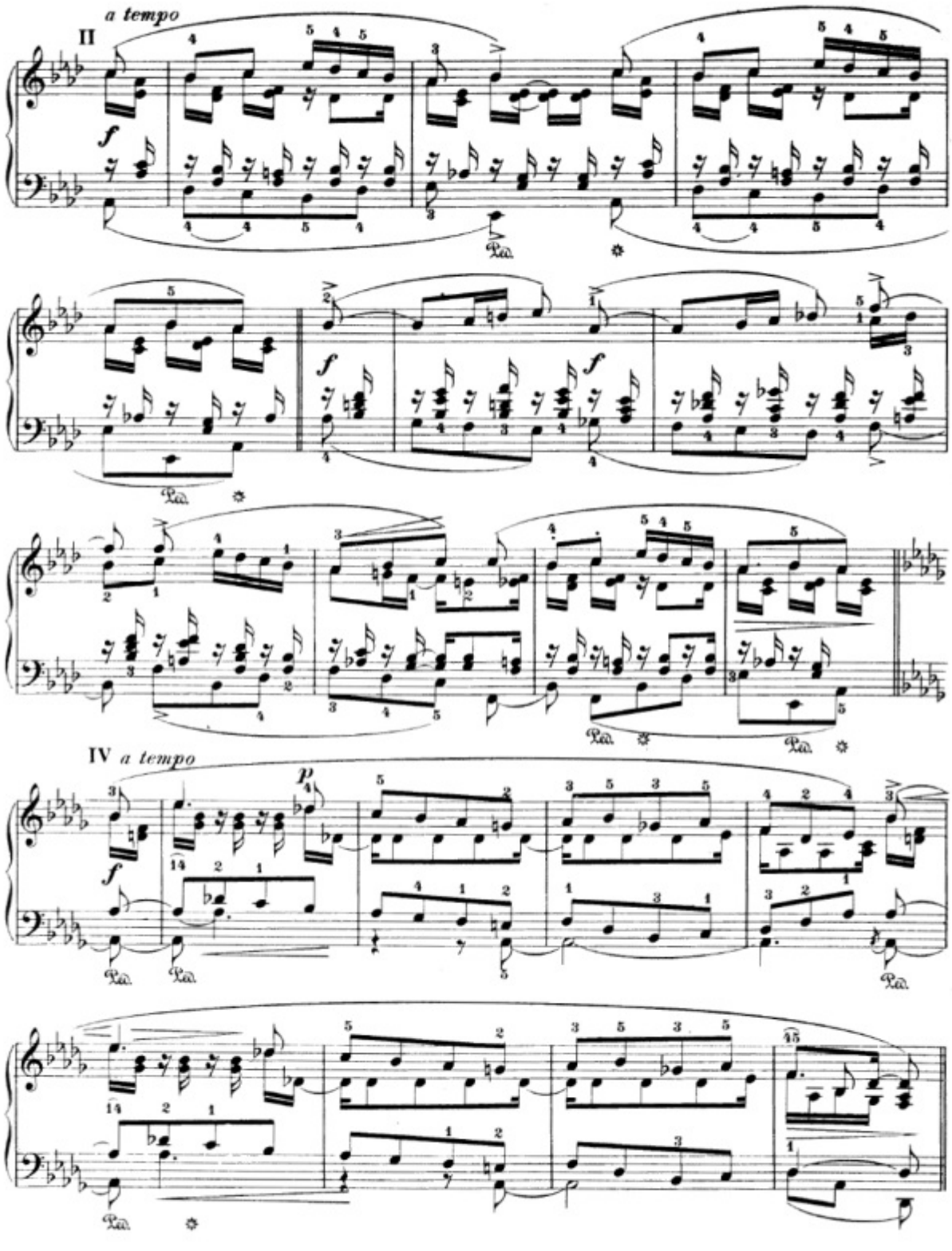
R. Schumann. Op. 19

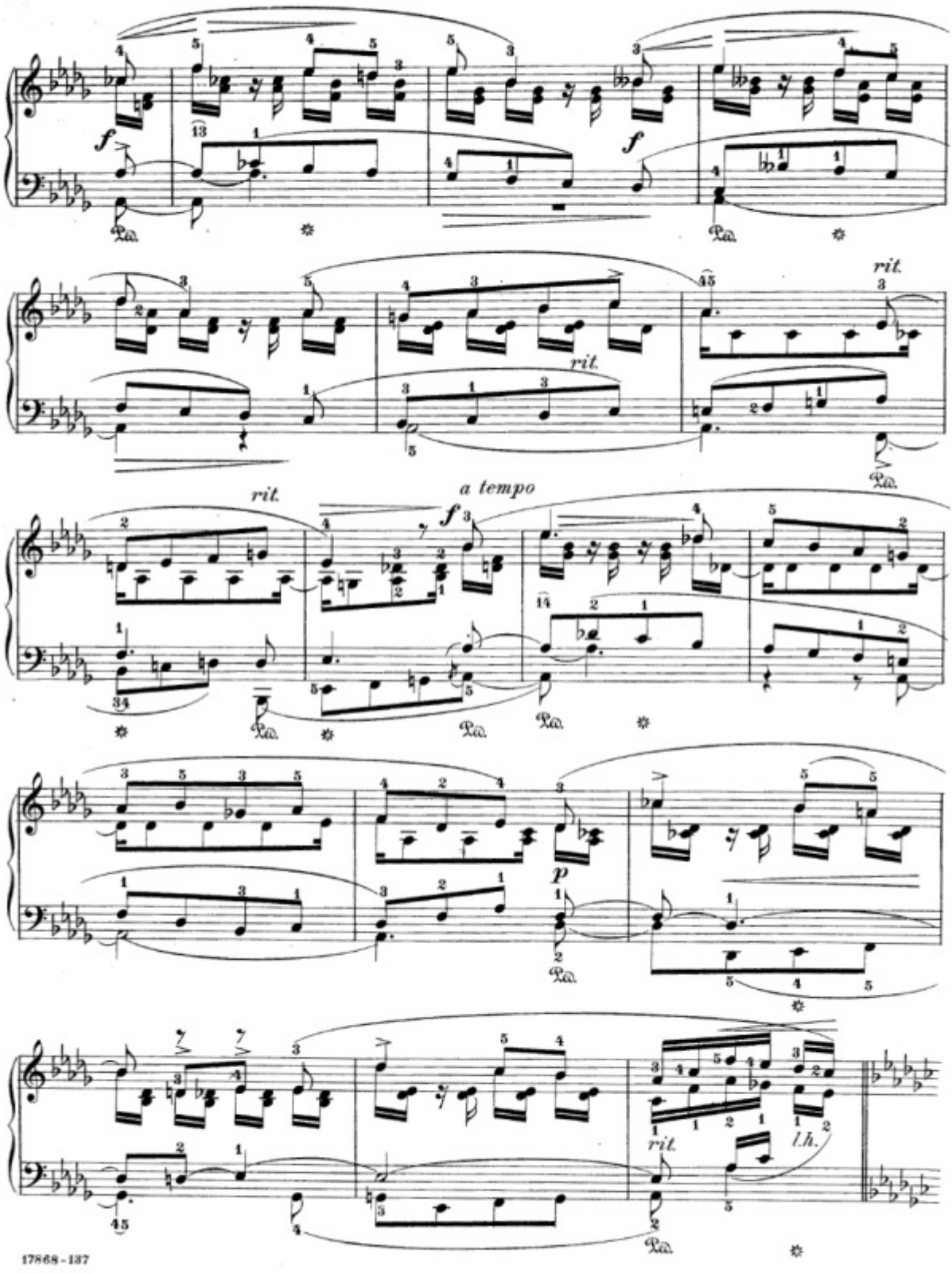


II **Ein wenig langsamer**
A trifle slower

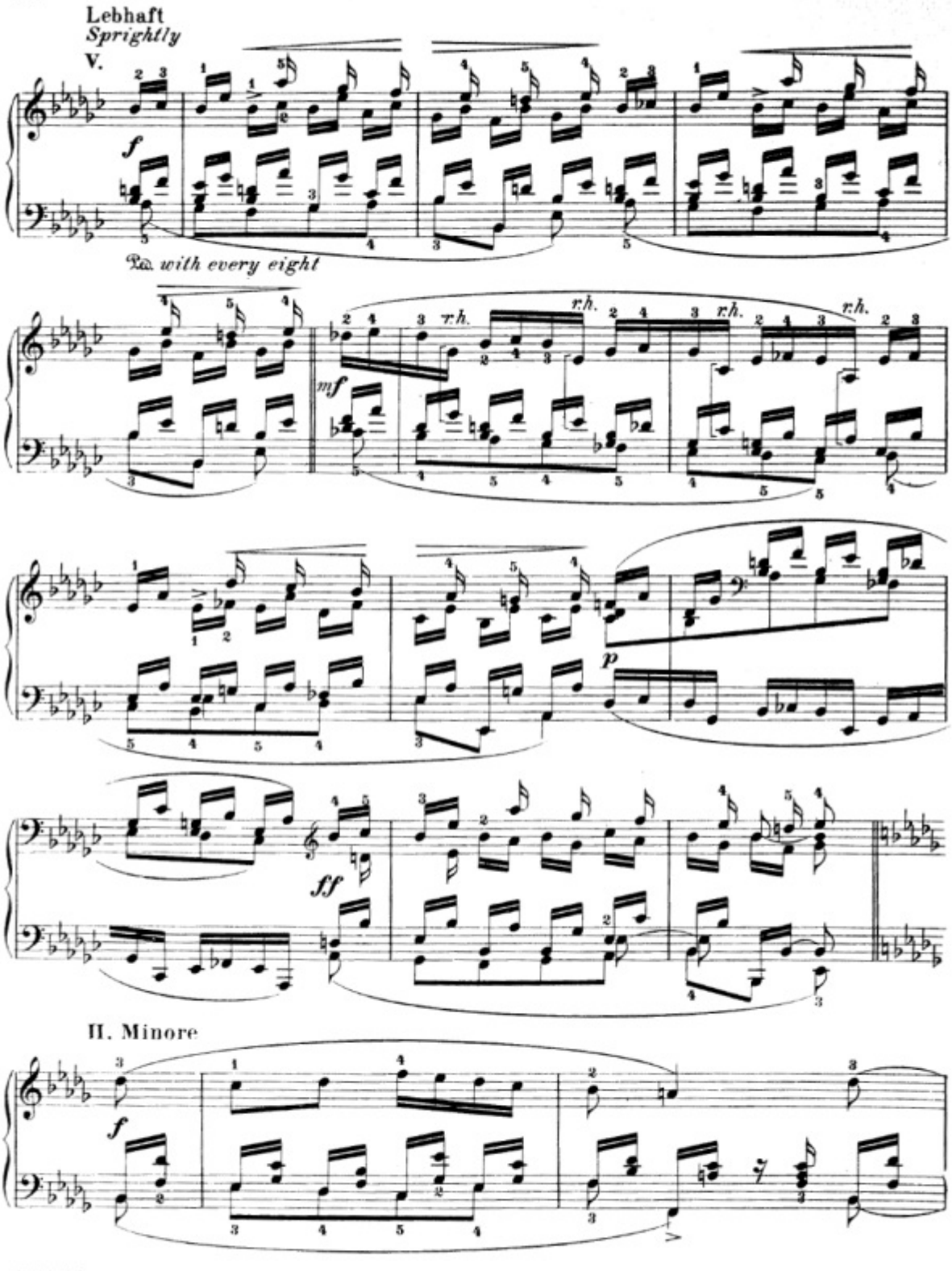


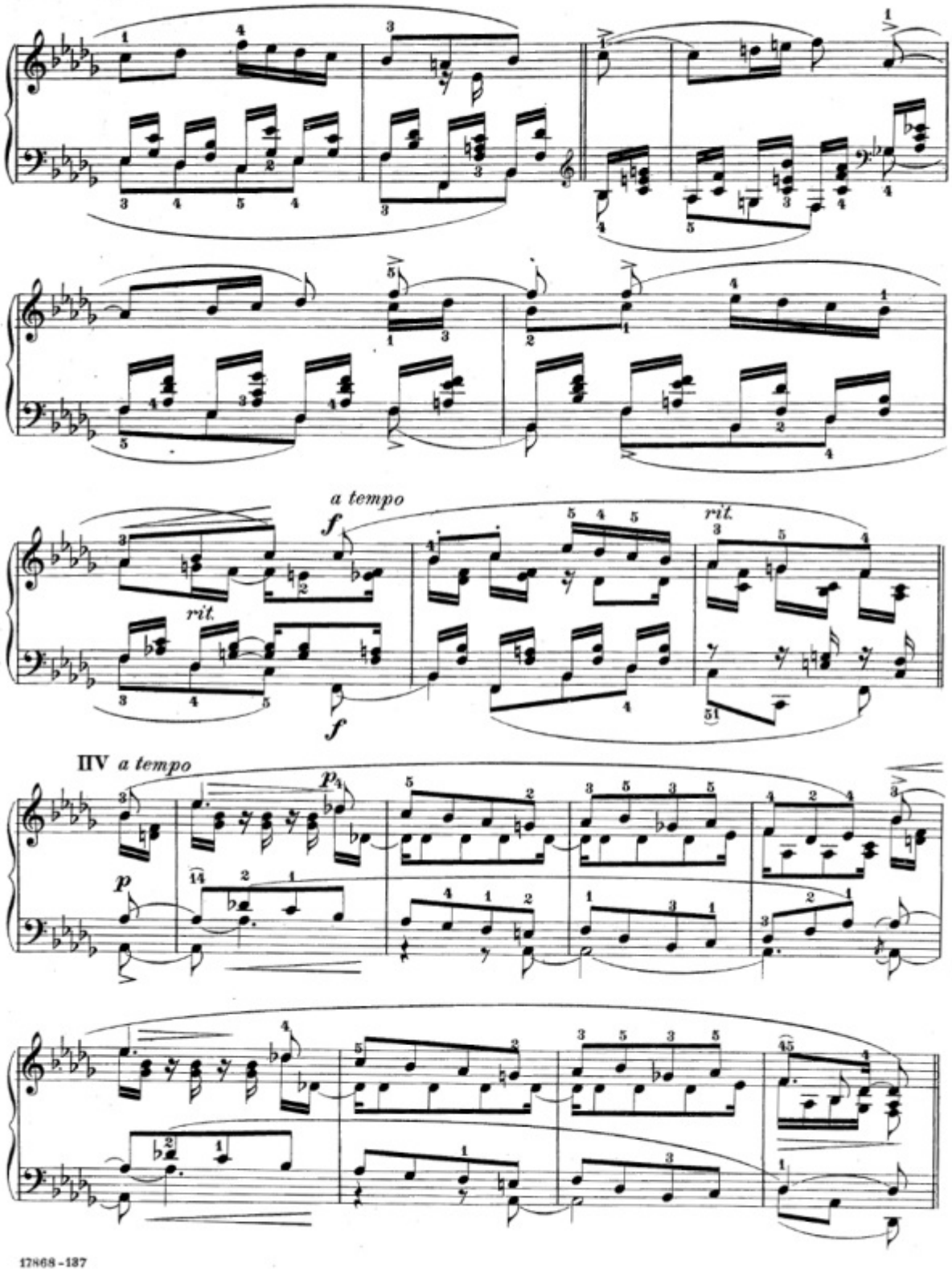

III
p
rit.
a tempo
mf
p
rit.
a tempo
p
mf
p
f
f
sfz
rit.
a tempo

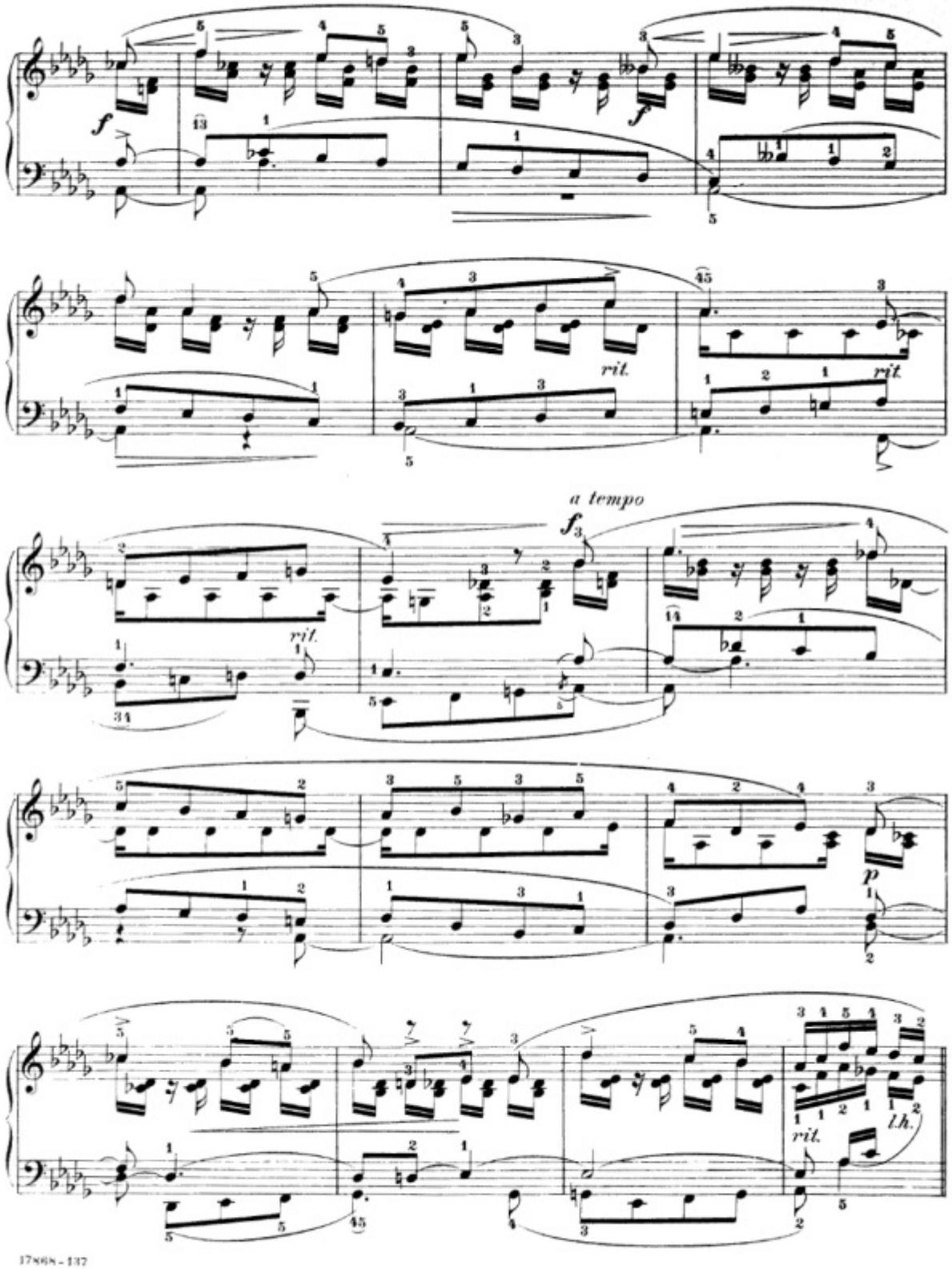

II
a tempo
f
IV
a tempo
p

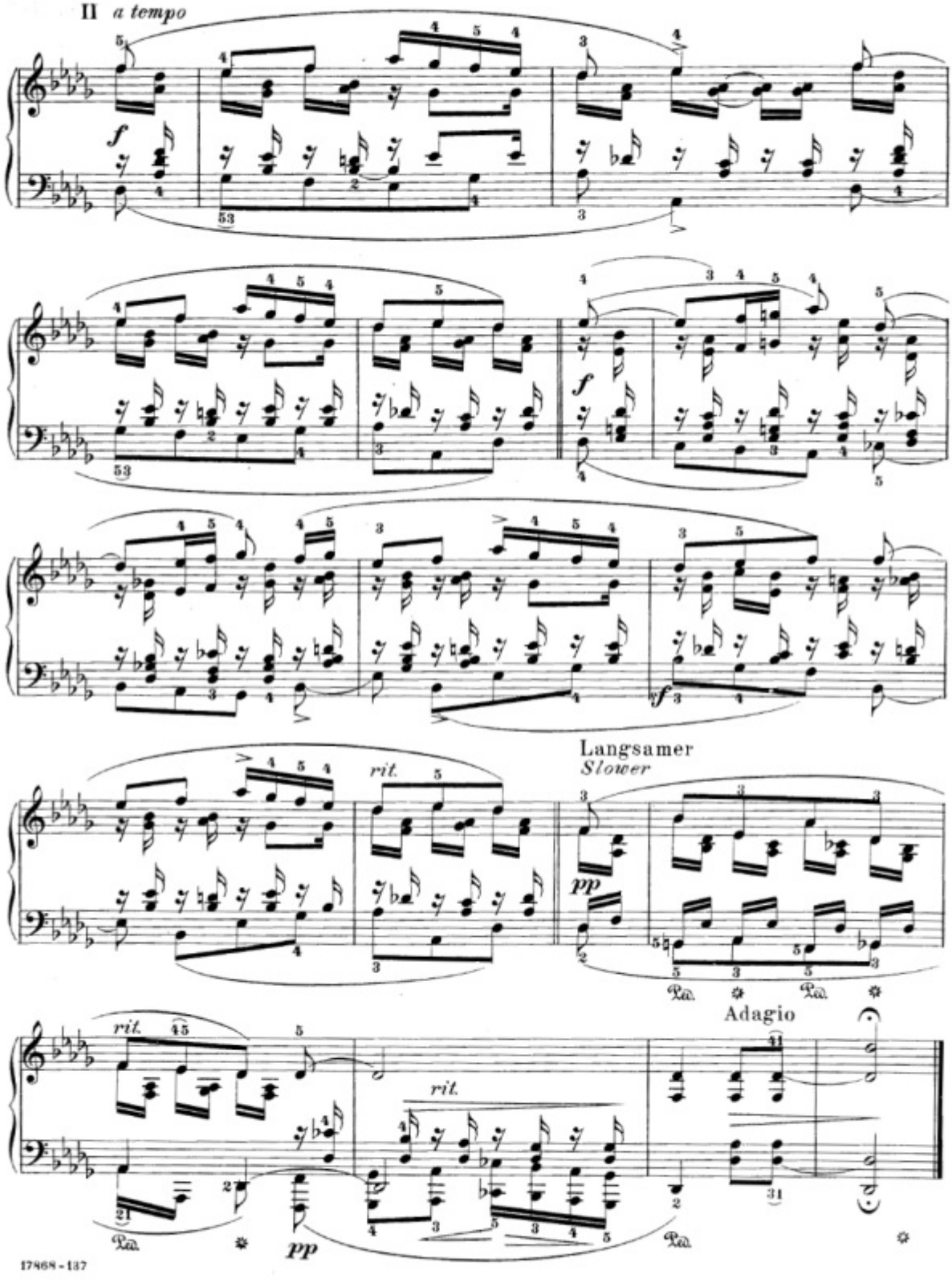


83757


Lebhaft
Sprightly
V.
f
with every eight
r.h.
r.h.
r.h.
mf
p
ff
II. Minore
f


a tempo
f
rit.
f
rit.
III a tempo
p
p


f
rit.
rit.
a tempo
f
rit.
p
l.h.
rit.

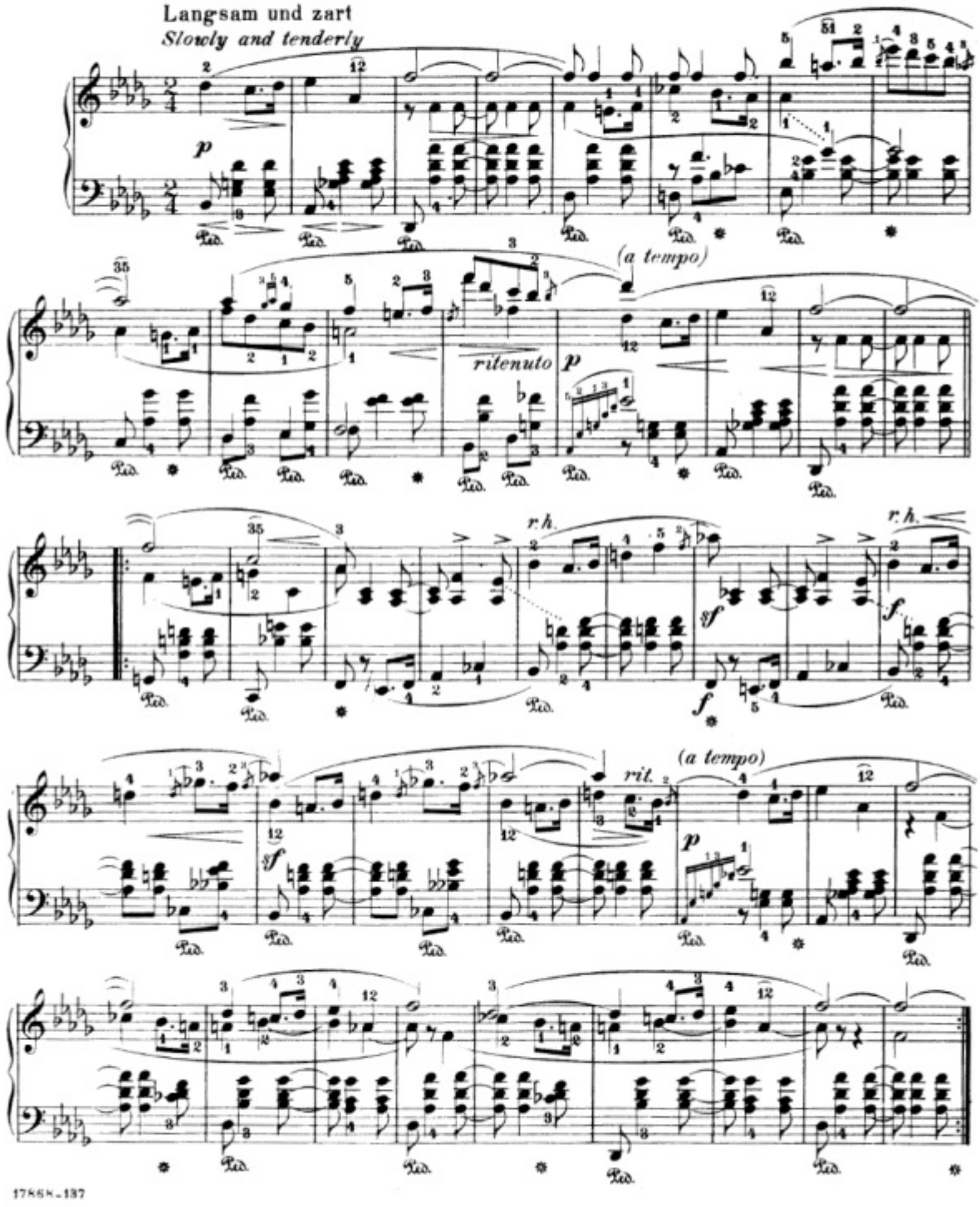

II a tempo
Langsamer
Slower
Adagio
rit.
pp

Warum?

(Why?)

from "Fantasy Pieces"

R. Schumann
Op. 12, № 3

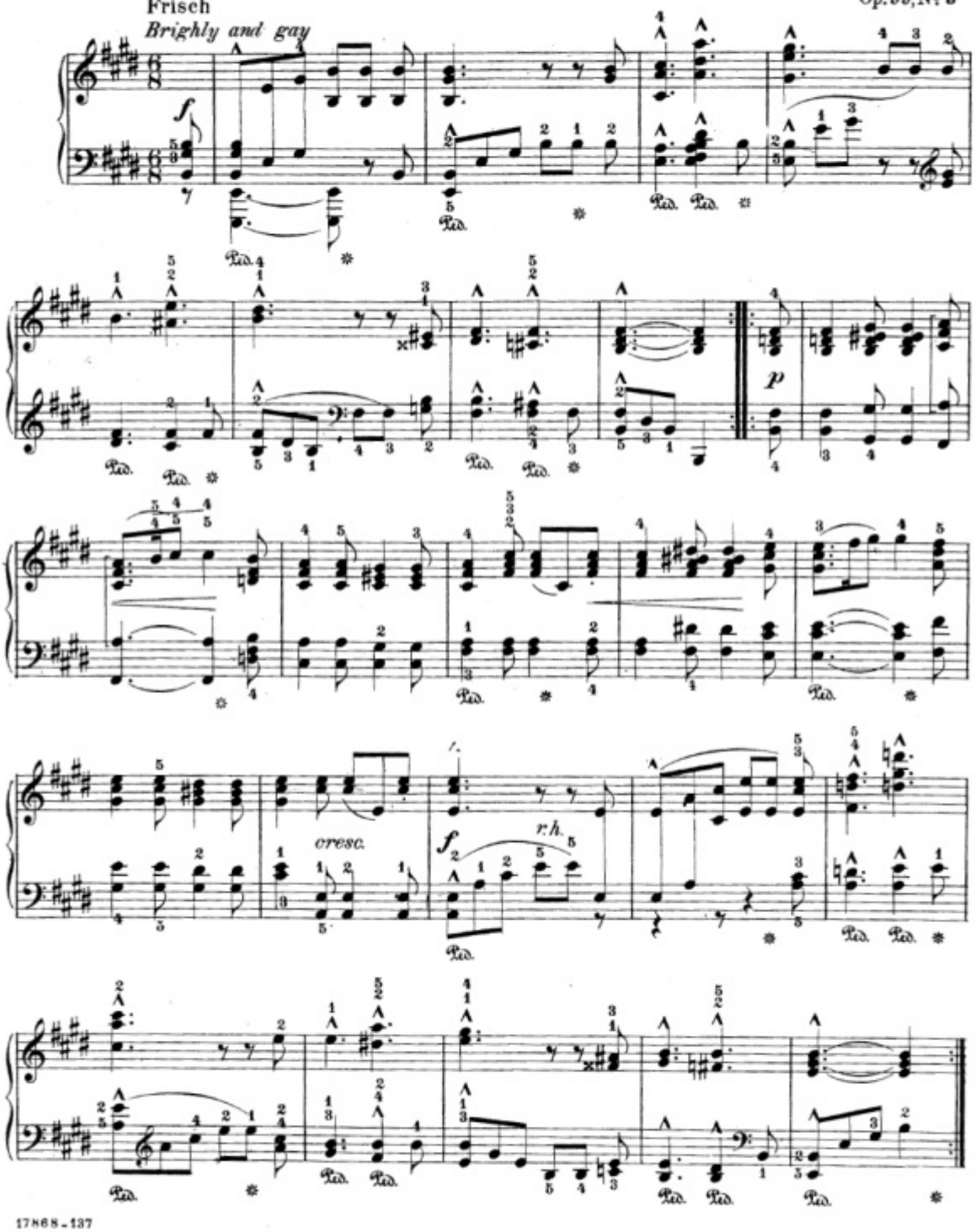


Albumblatt

(Albumleaf)

R. Schumann
Op. 99, № 3

Frisch
Brighly and gay



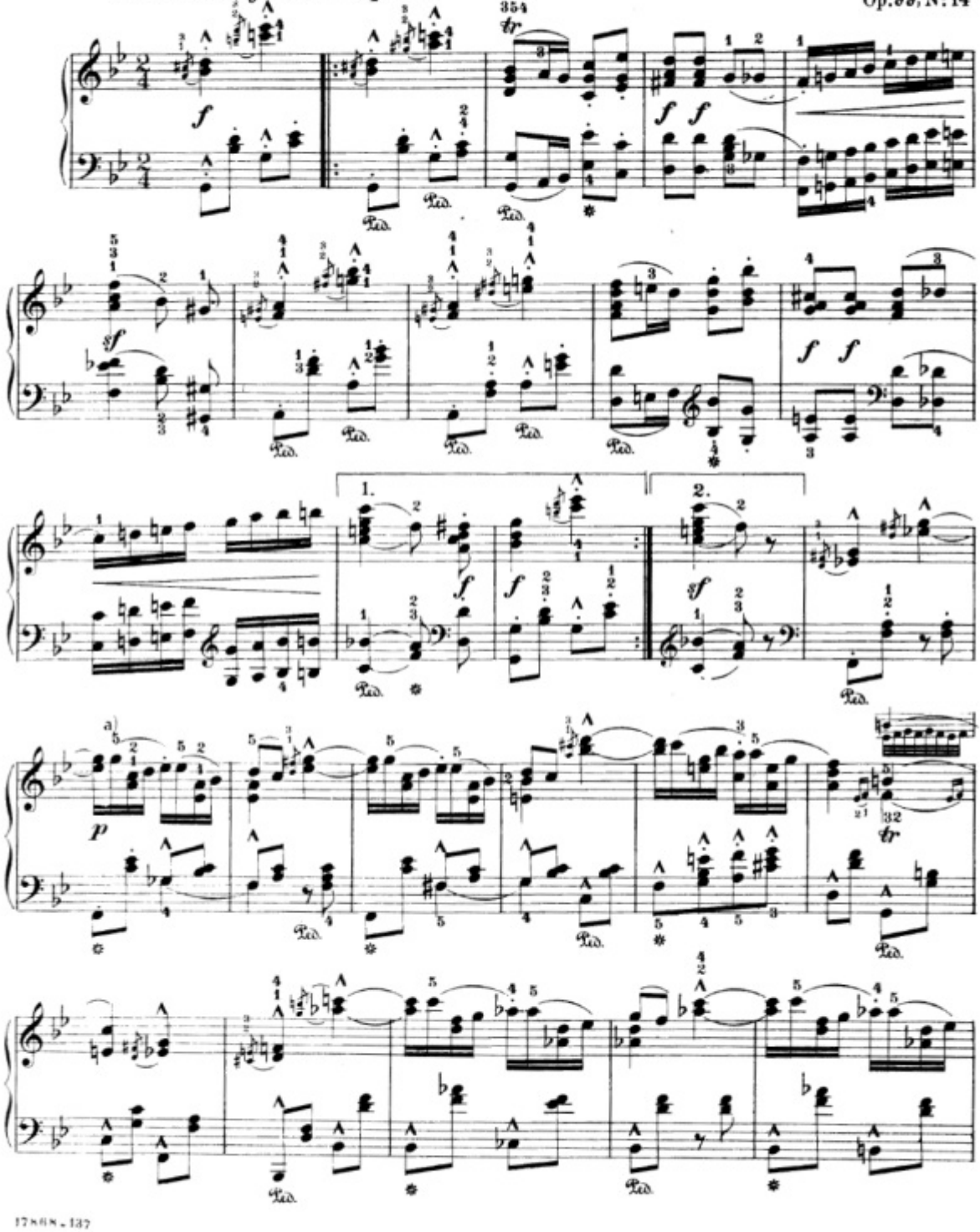
Geschwindmarsch

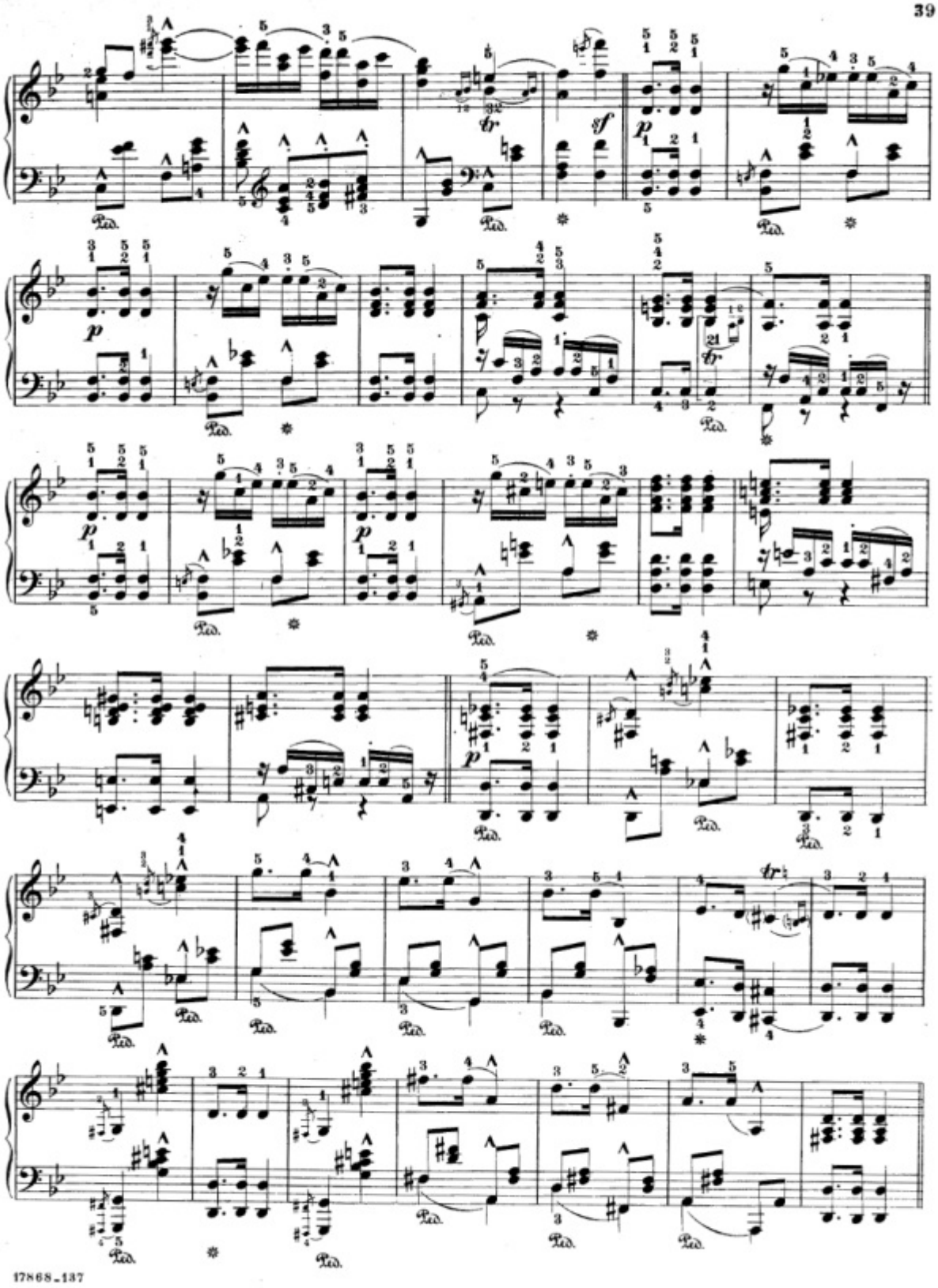
(Quick March)

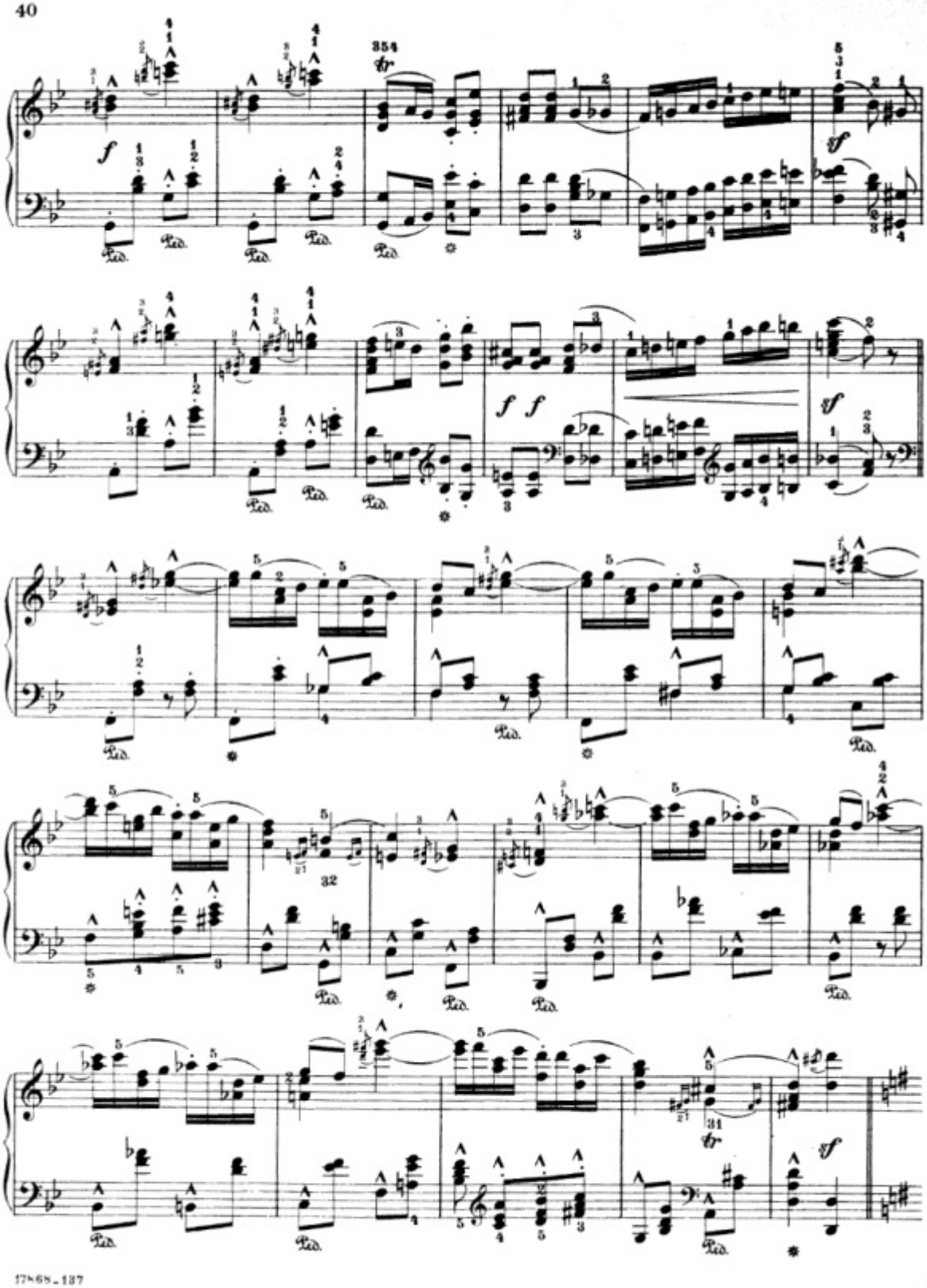
Sehr markirt

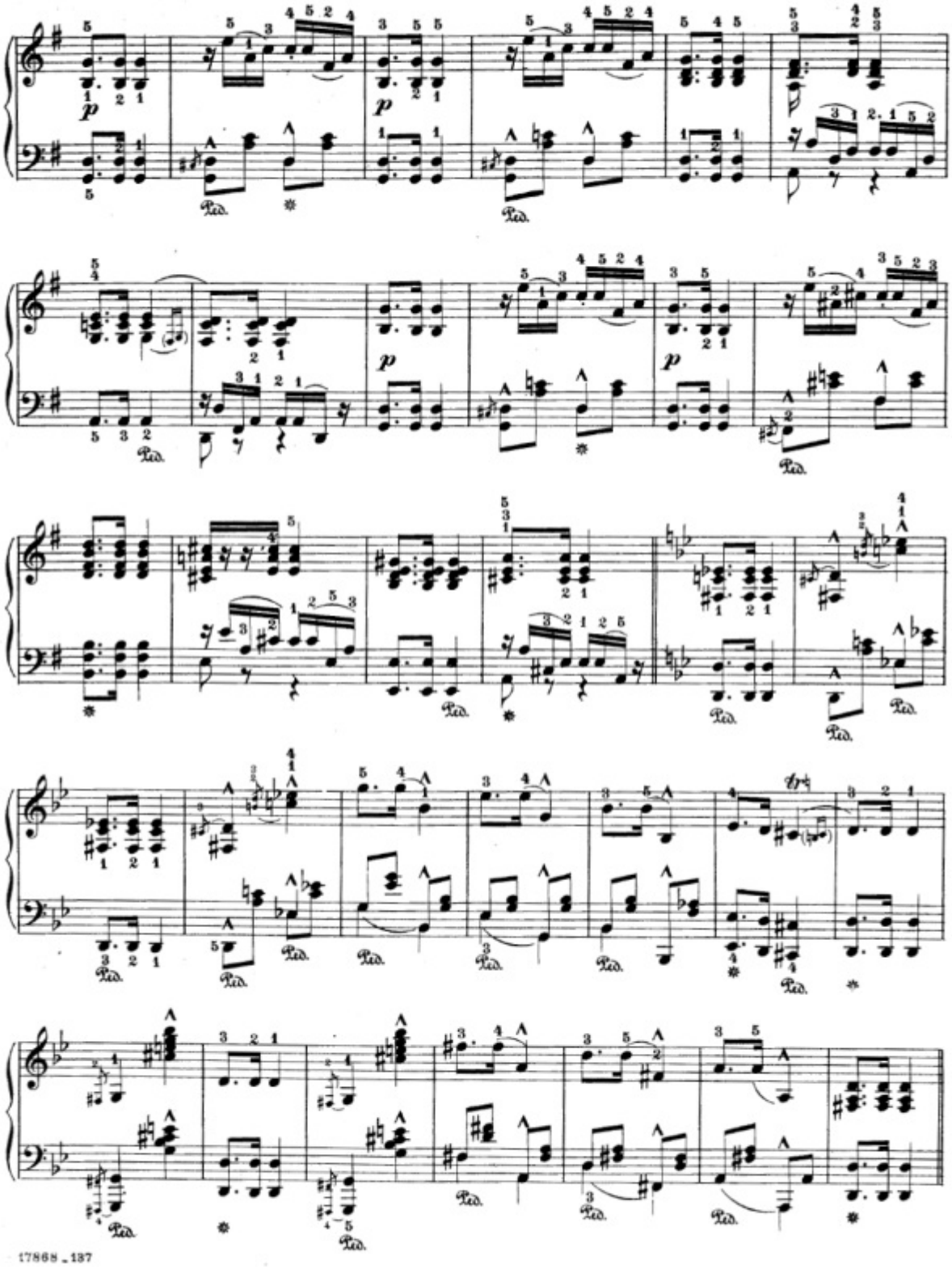
With much rhythmical emphasis

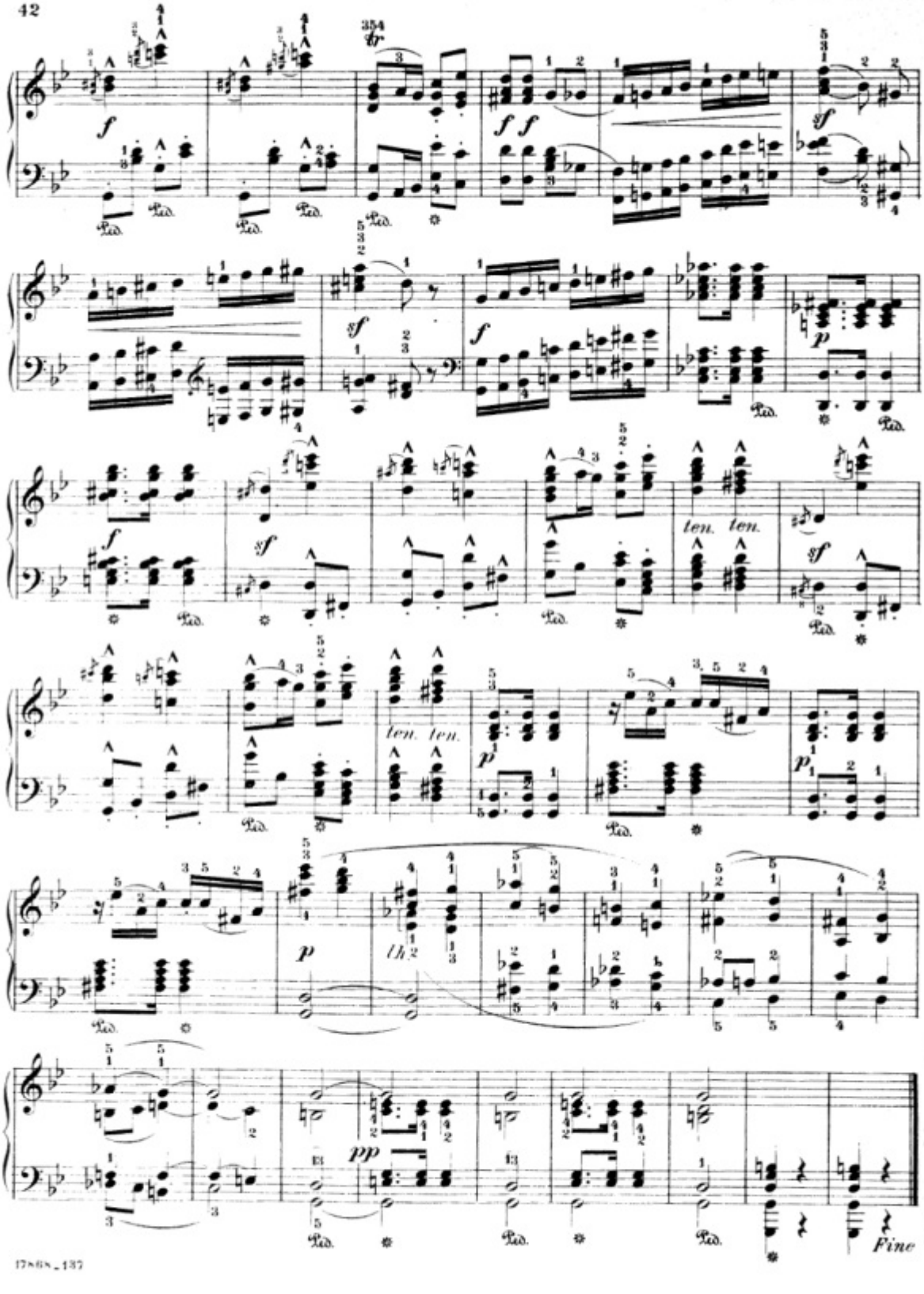
R. Schumann
Op. 99, No. 14




Ped.
tr
sf
p



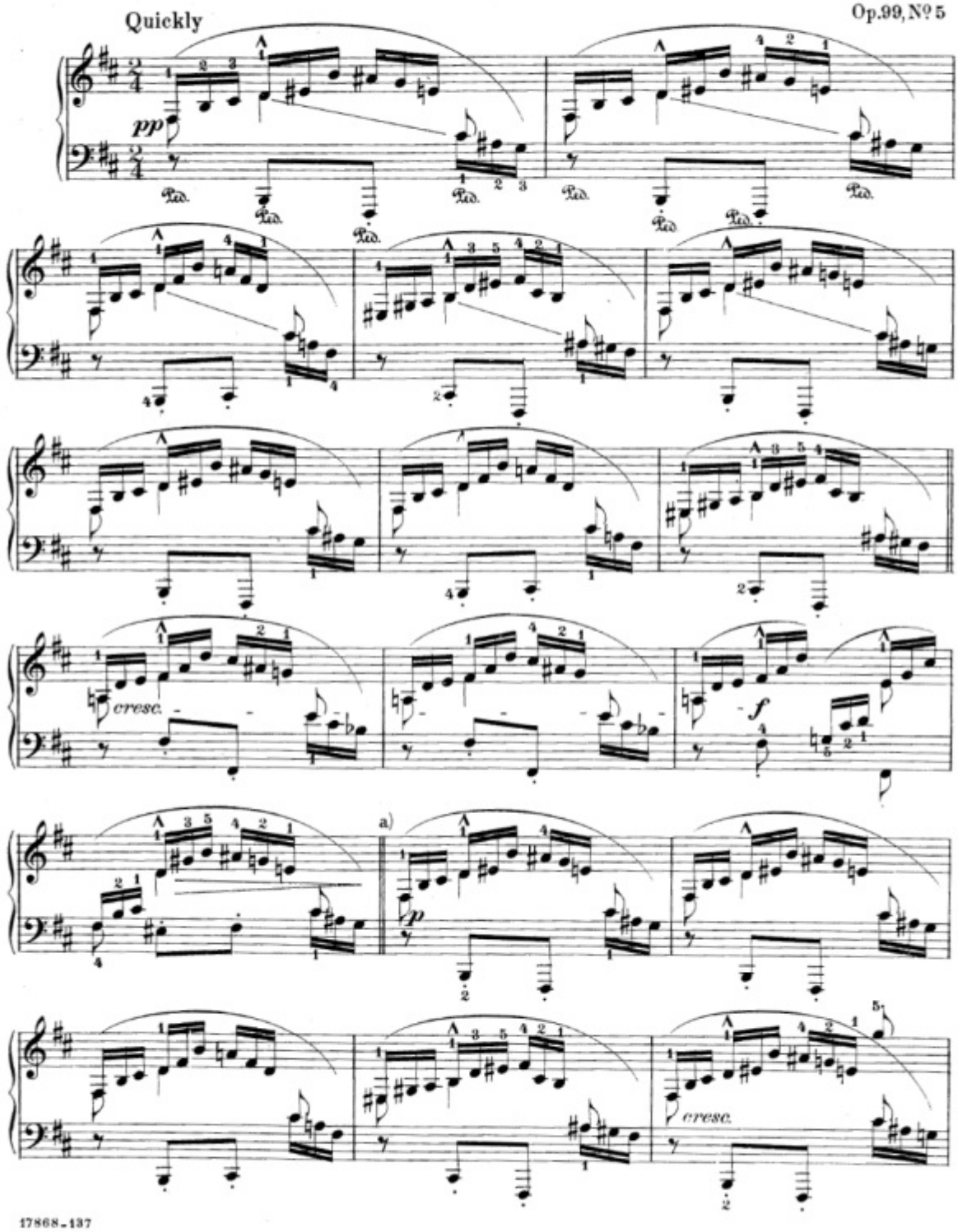


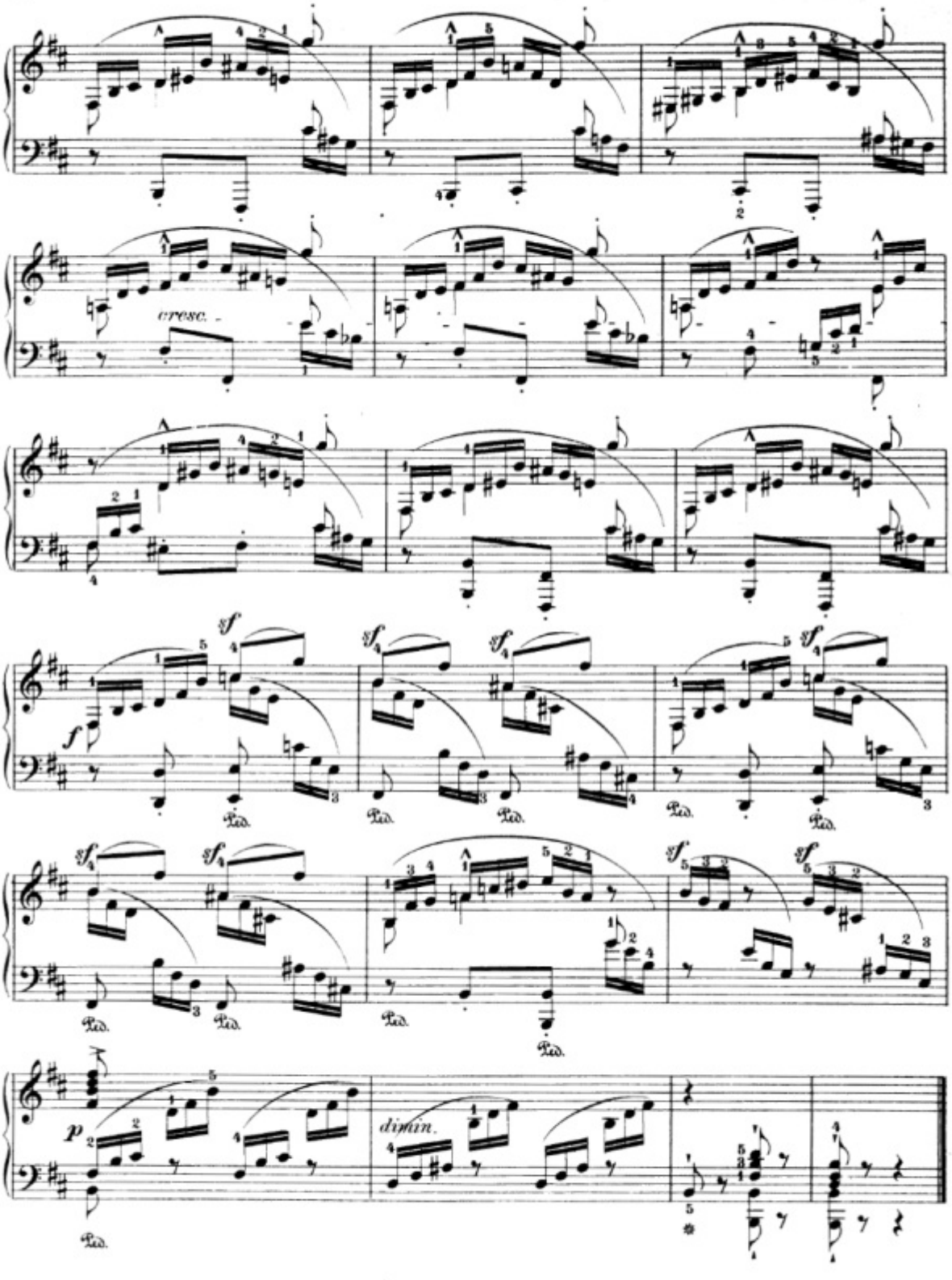

f
Ped.
sf
ff
ten. ten.
p
th 2
pp
Fine

Albumblatt

(Albumleaf)

R. Schumann
Op. 99, No. 5




cresc.
f
sf
Ped.
p
dimin.

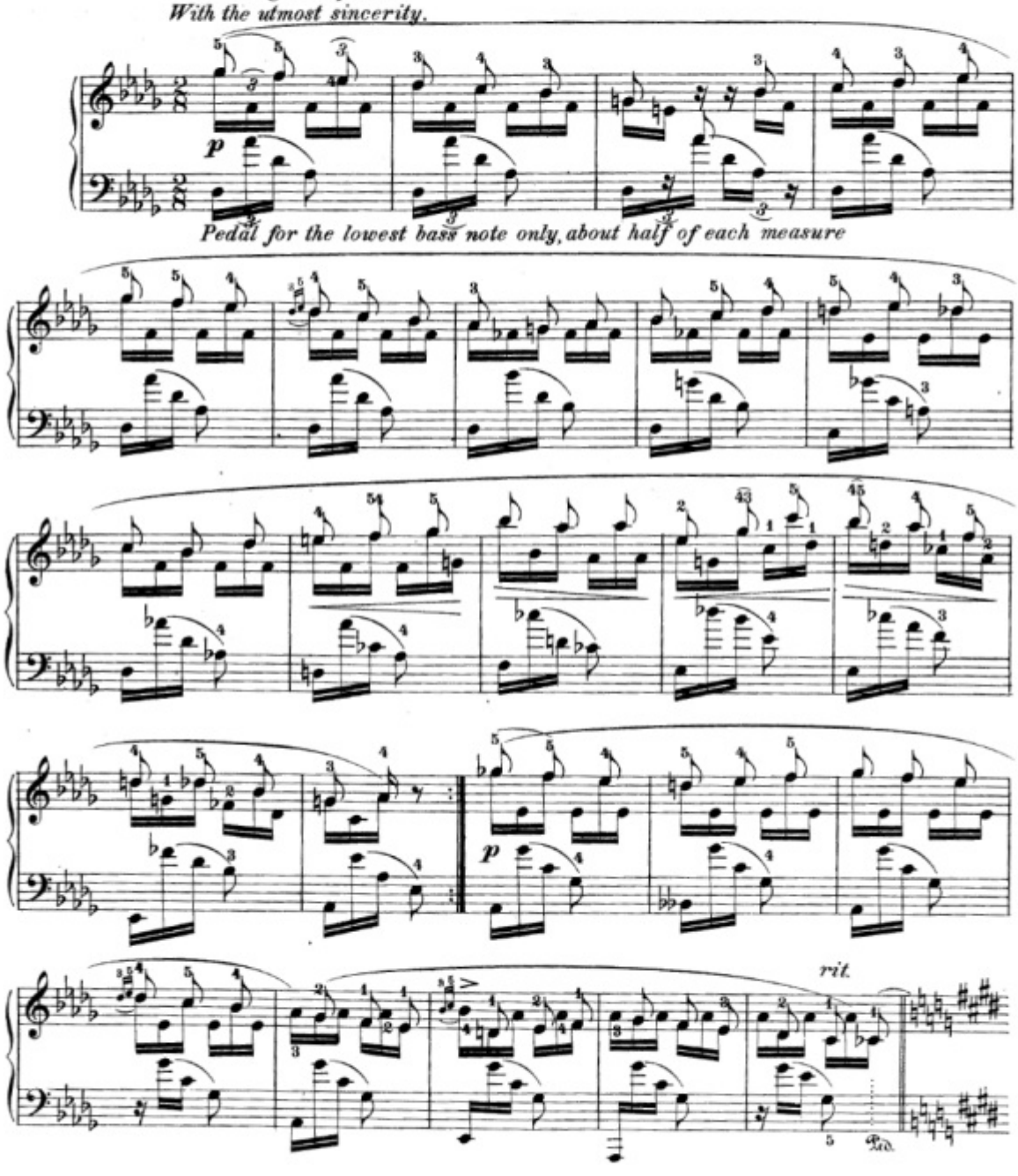
Des Abends

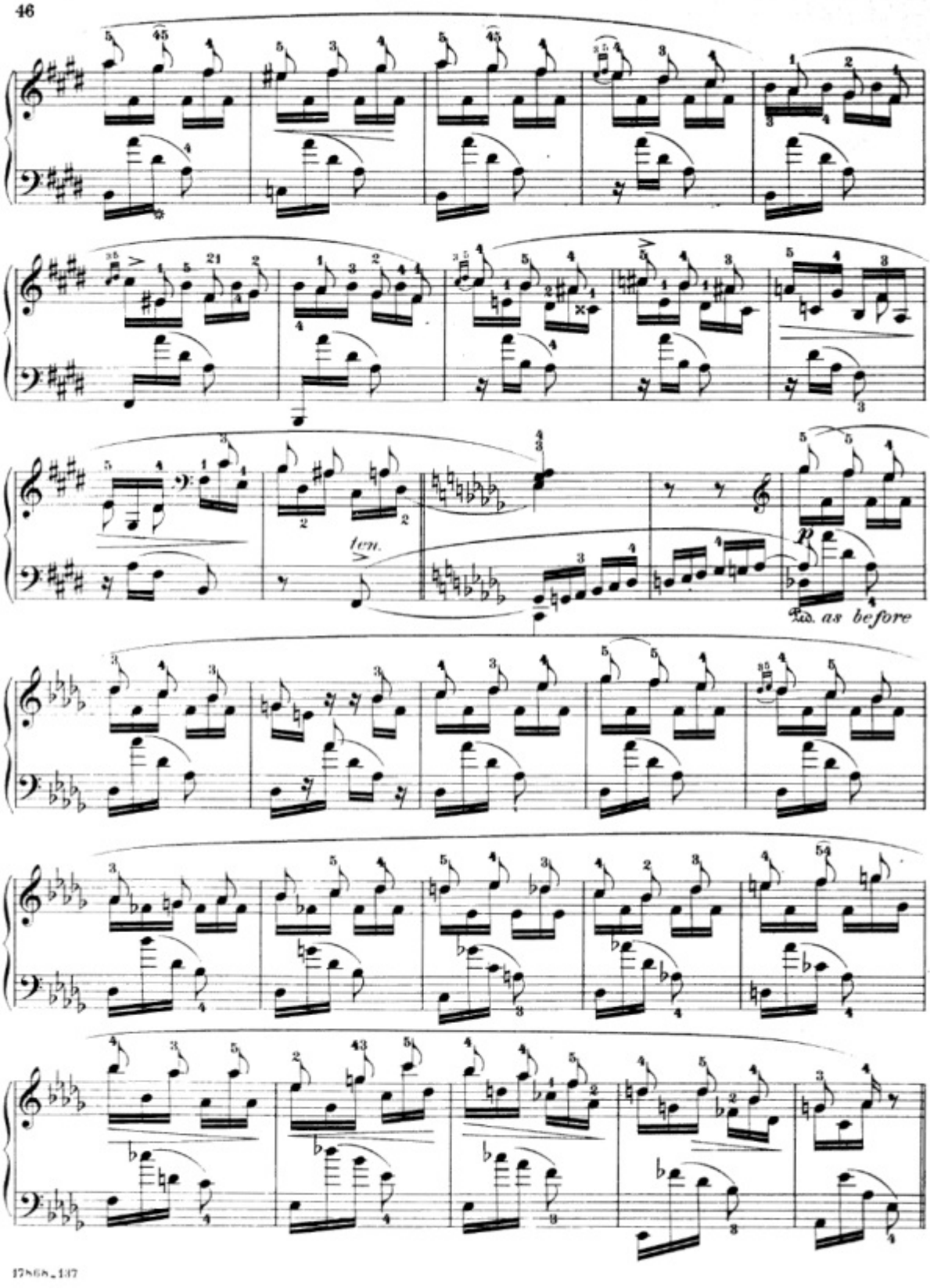
(At Eventide)

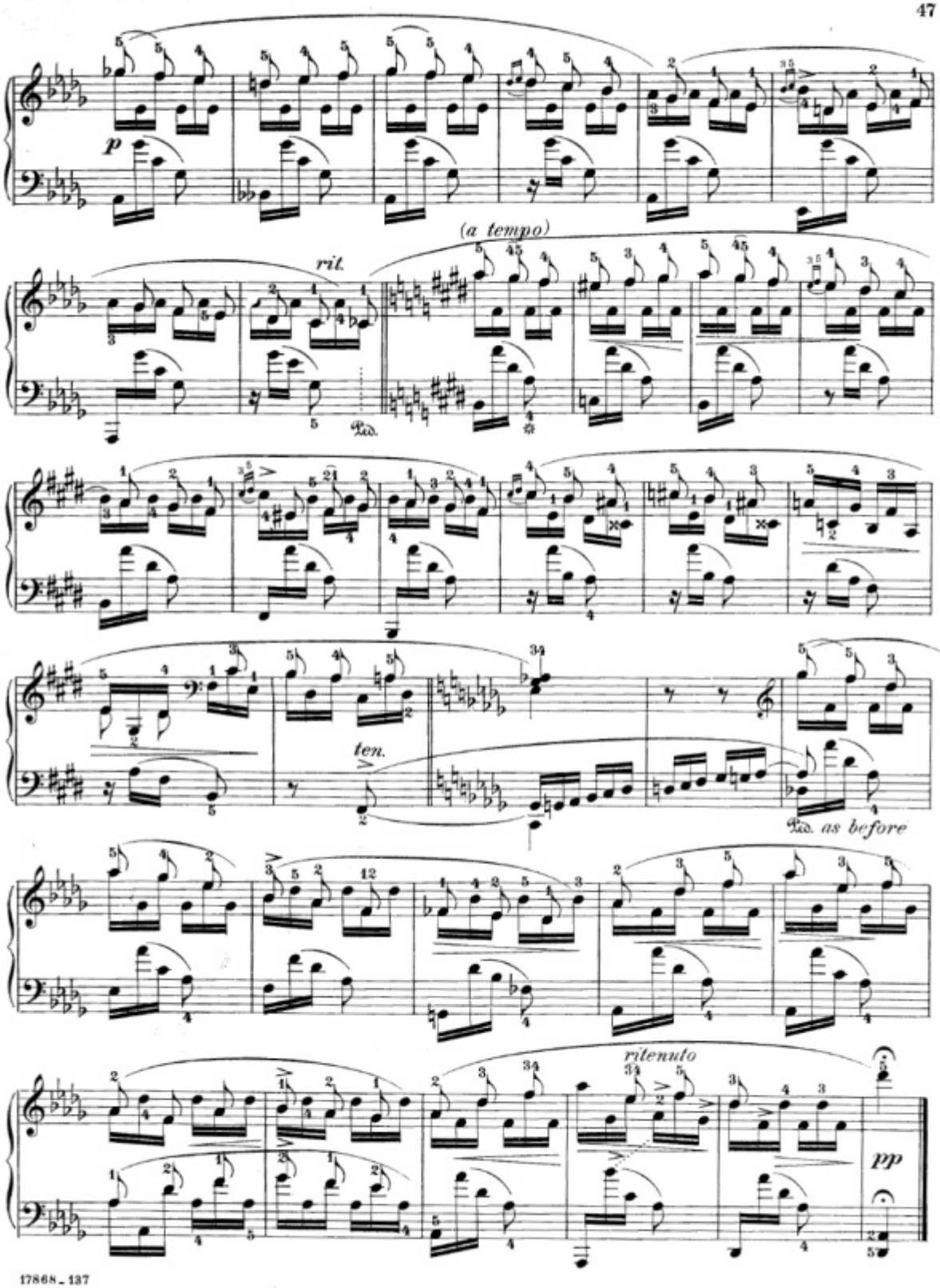
from "Fantasy Pieces"

R. Schumann
Op. 12, No 1

Sehr innig zu spielen
With the utmost sincerity.




ten.
P
as before

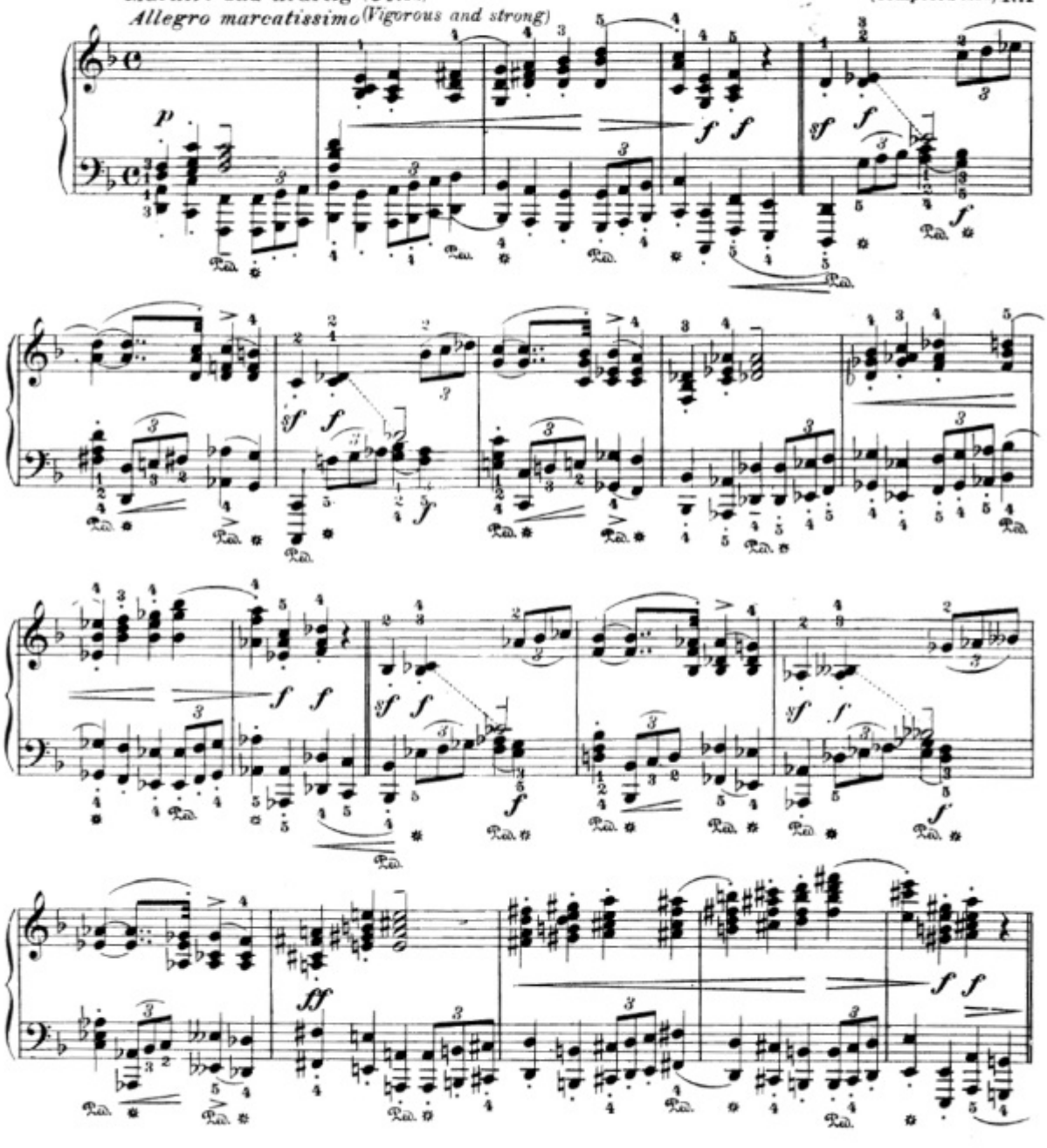

p
rit.
(a tempo)
Ped.
ten.
Ped. as before
ritenuto
pp

Dedicated to Adolph Henselt

Novellette

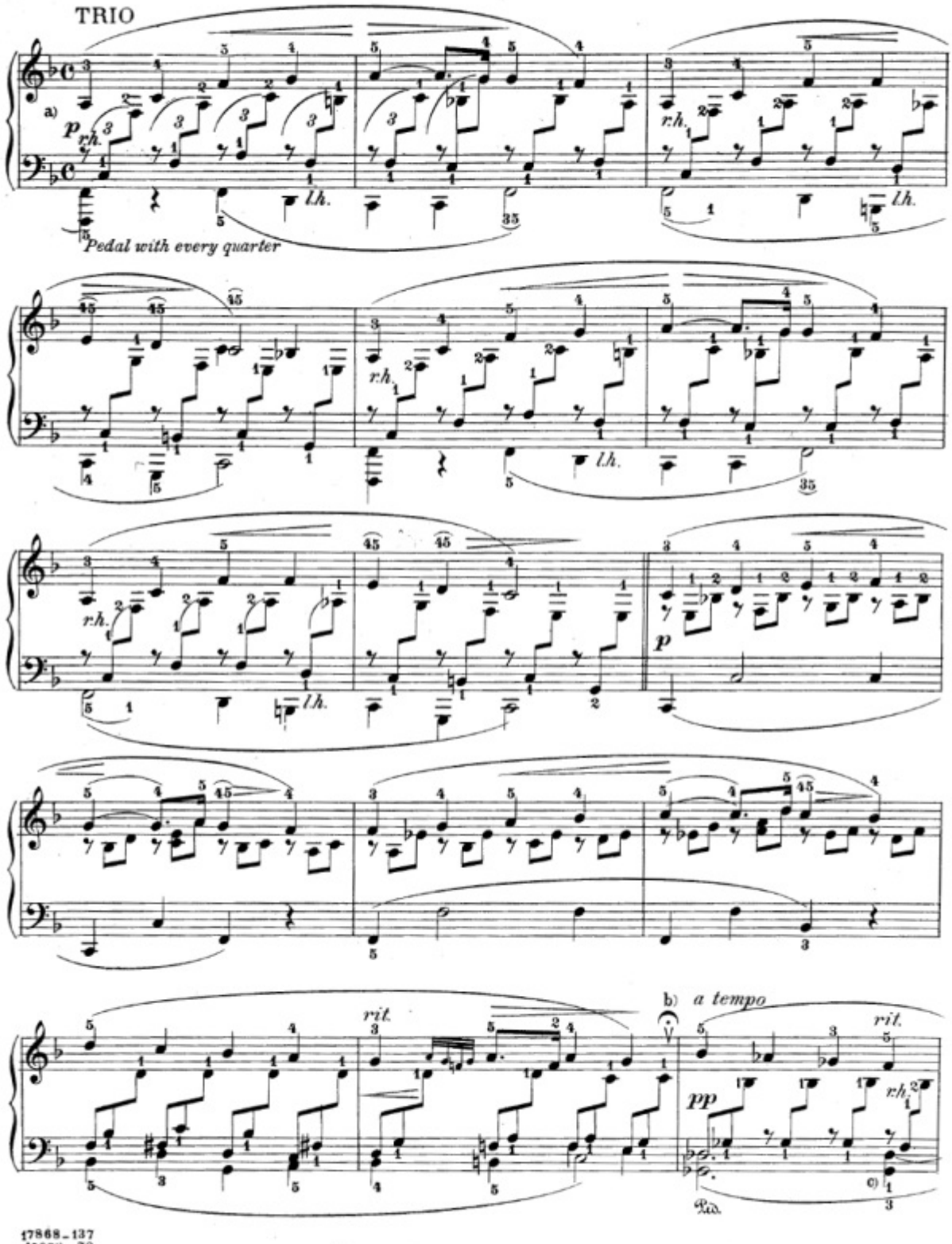
R. Schumann. Op. 21
(Composed 1838) No. 1

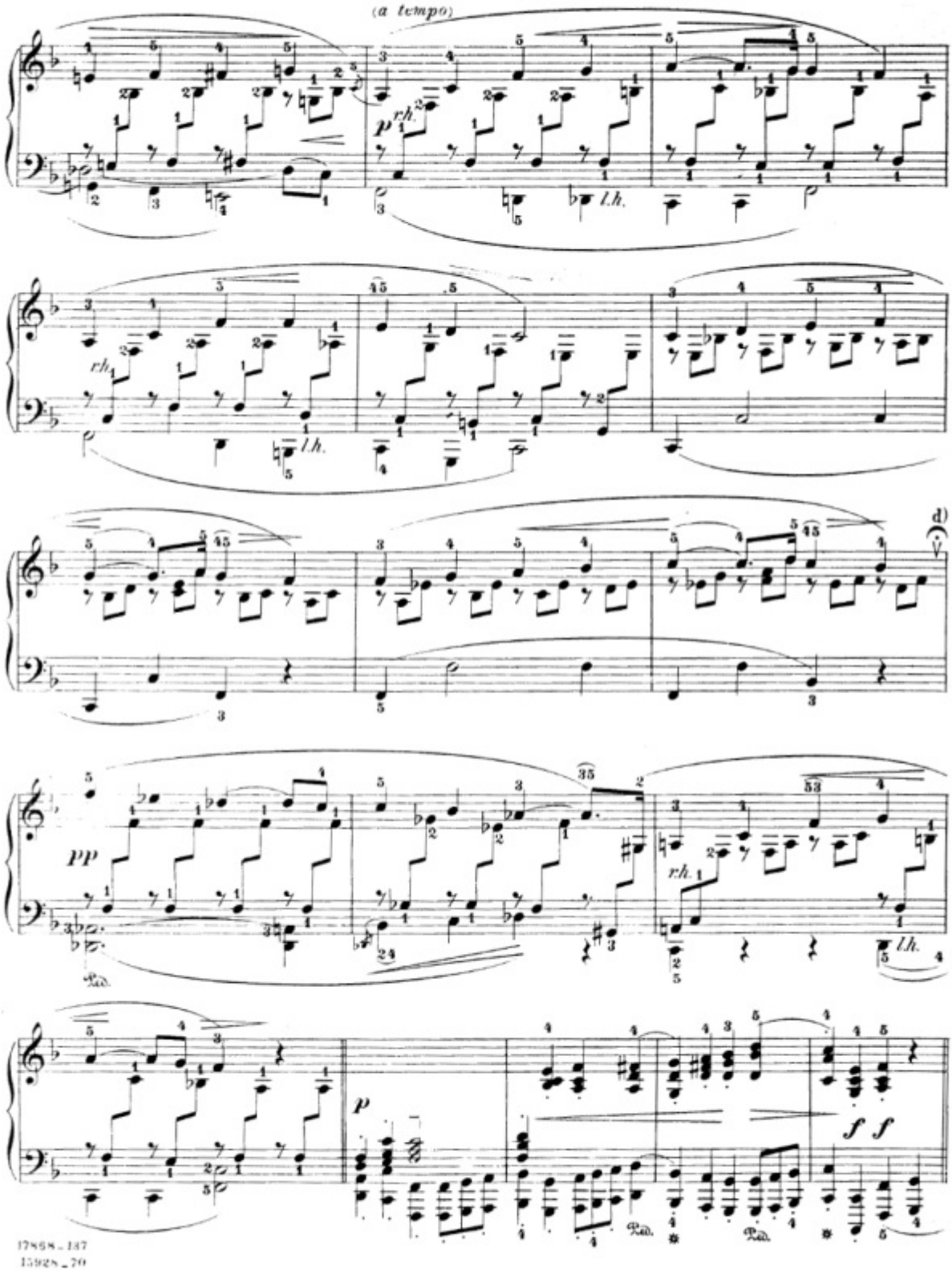
Markirt und kräftig (♩=108)
Allegro marcatissimo (Vigorous and strong)

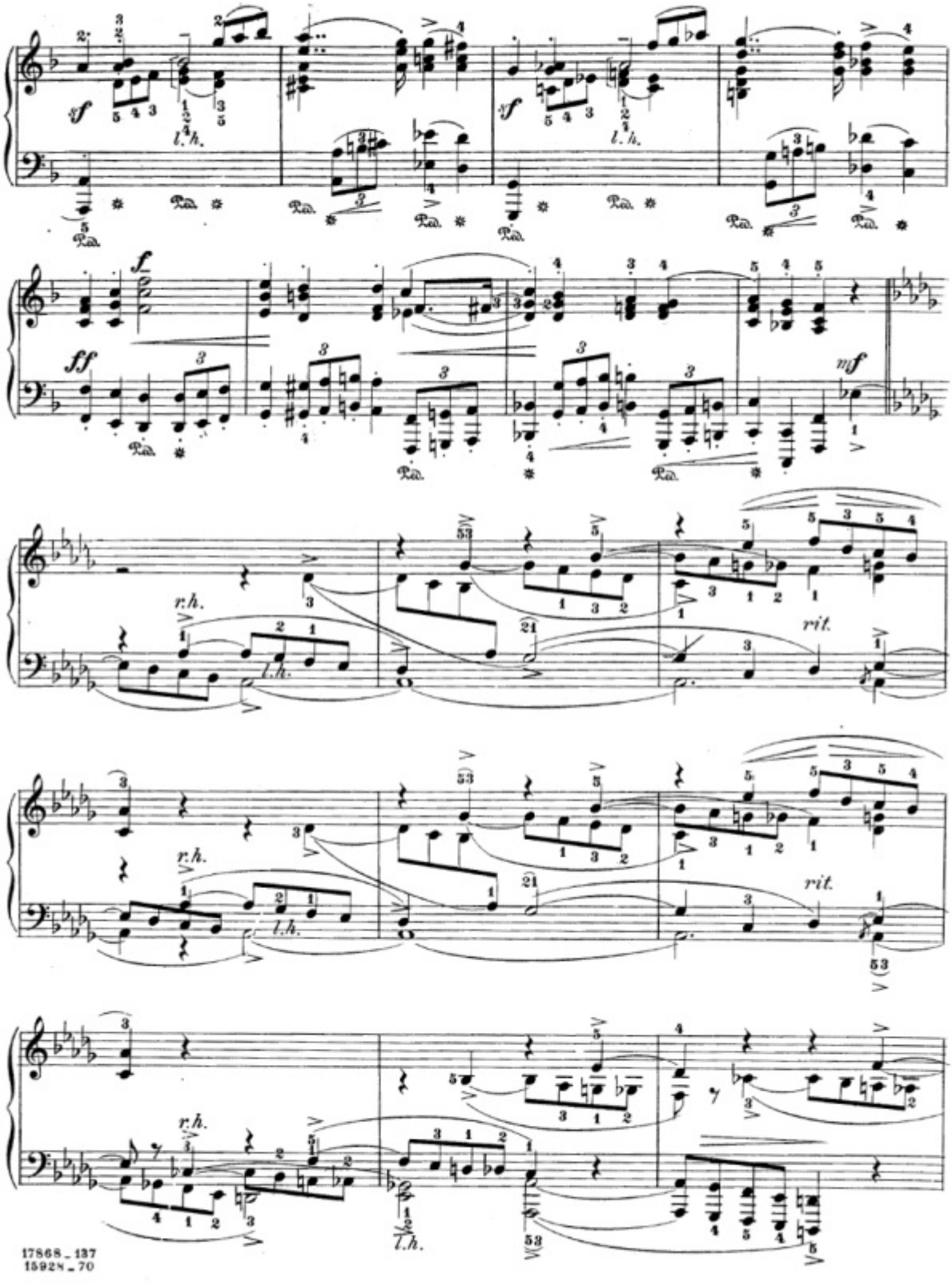


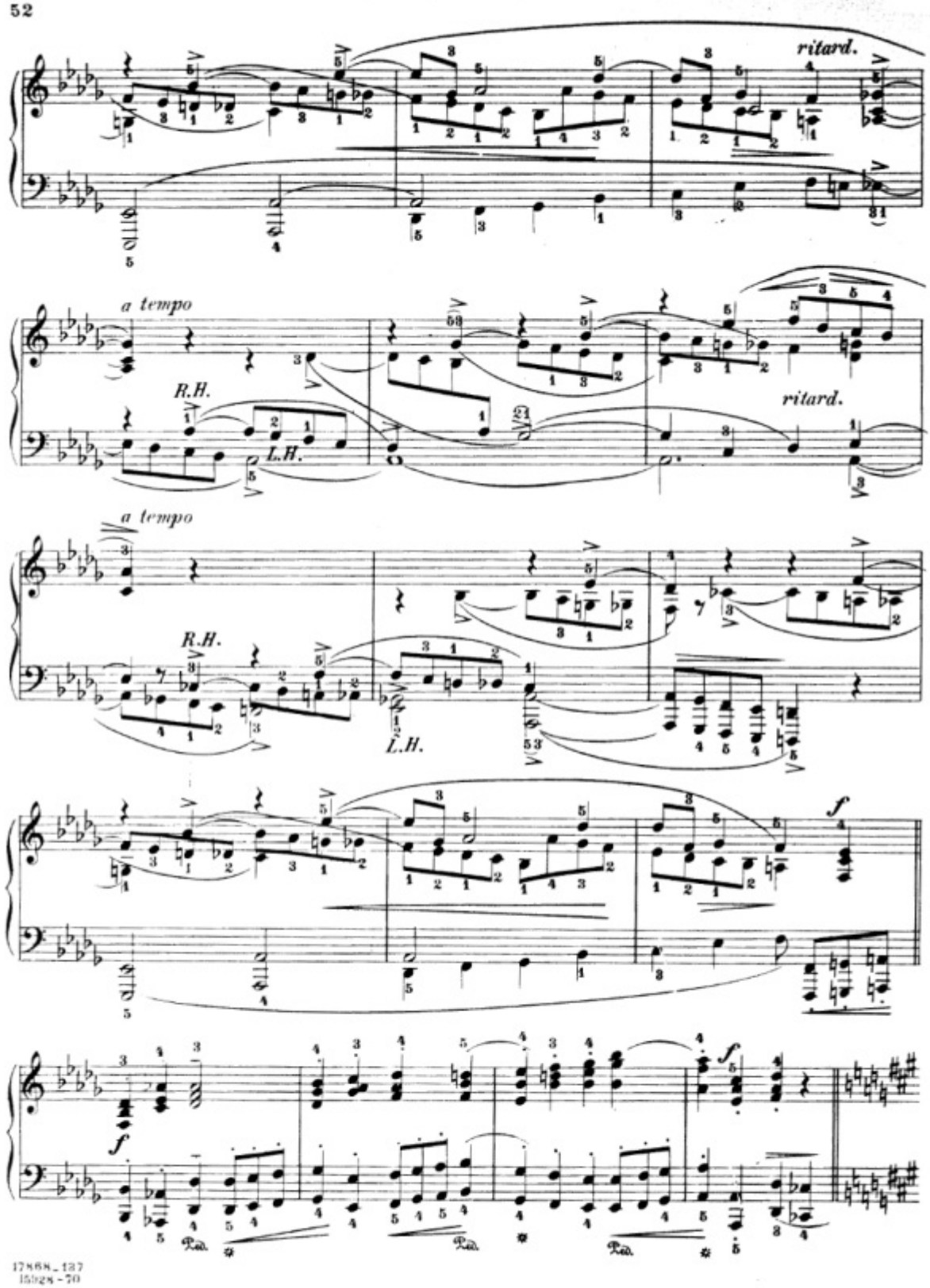
17868 - 137
15928 - 70

Published MCMXII by Carl Fischer N.Y.

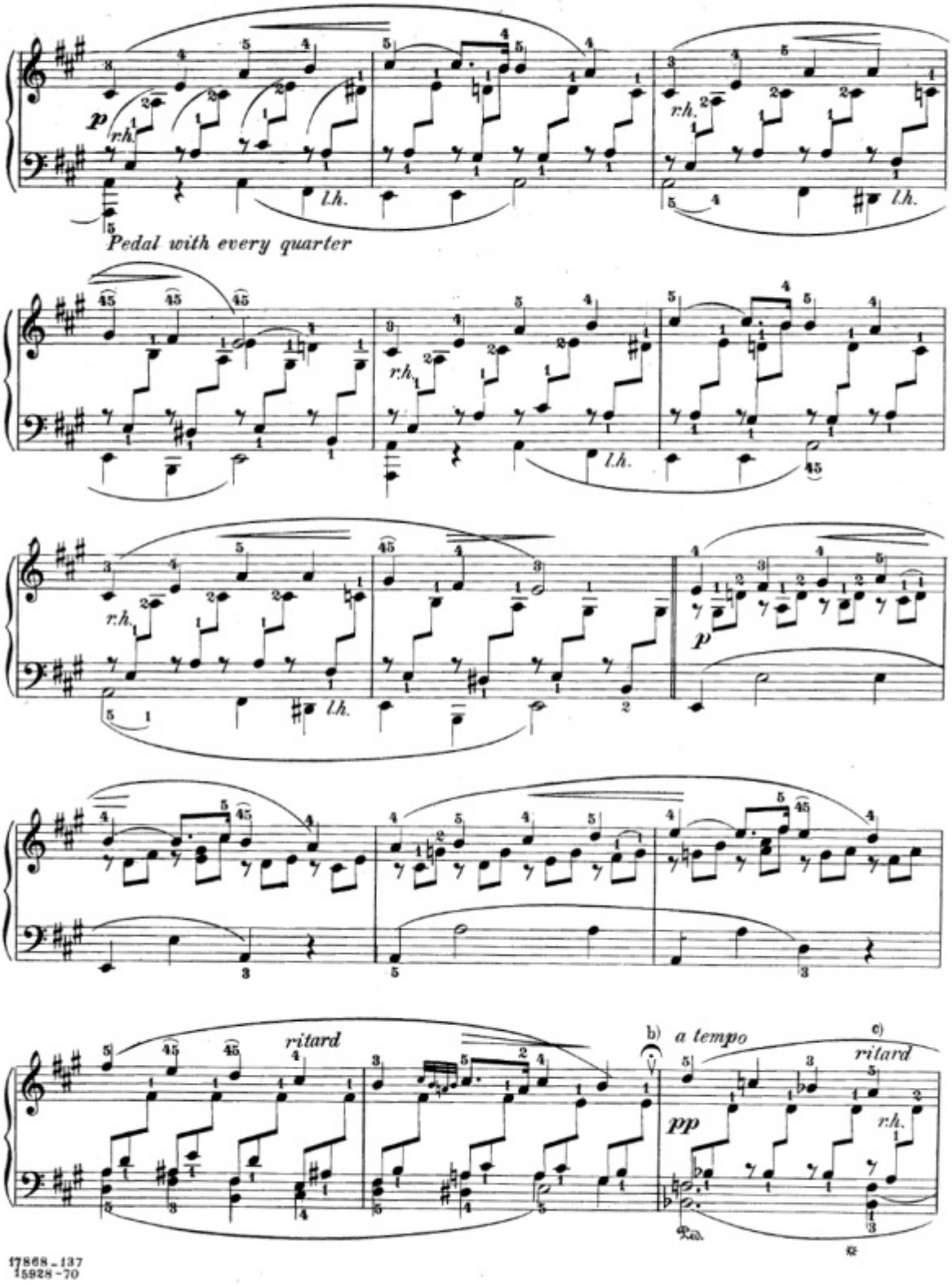

TRIO
a)
p
r.h.
l.h.
Pedal with every quarter
rit.
b)
a tempo
pp
Ped.
c)


(a tempo)
p
rh.
l.h.
rh.
l.h.
d)
pp
rh.
l.h.
p
f f

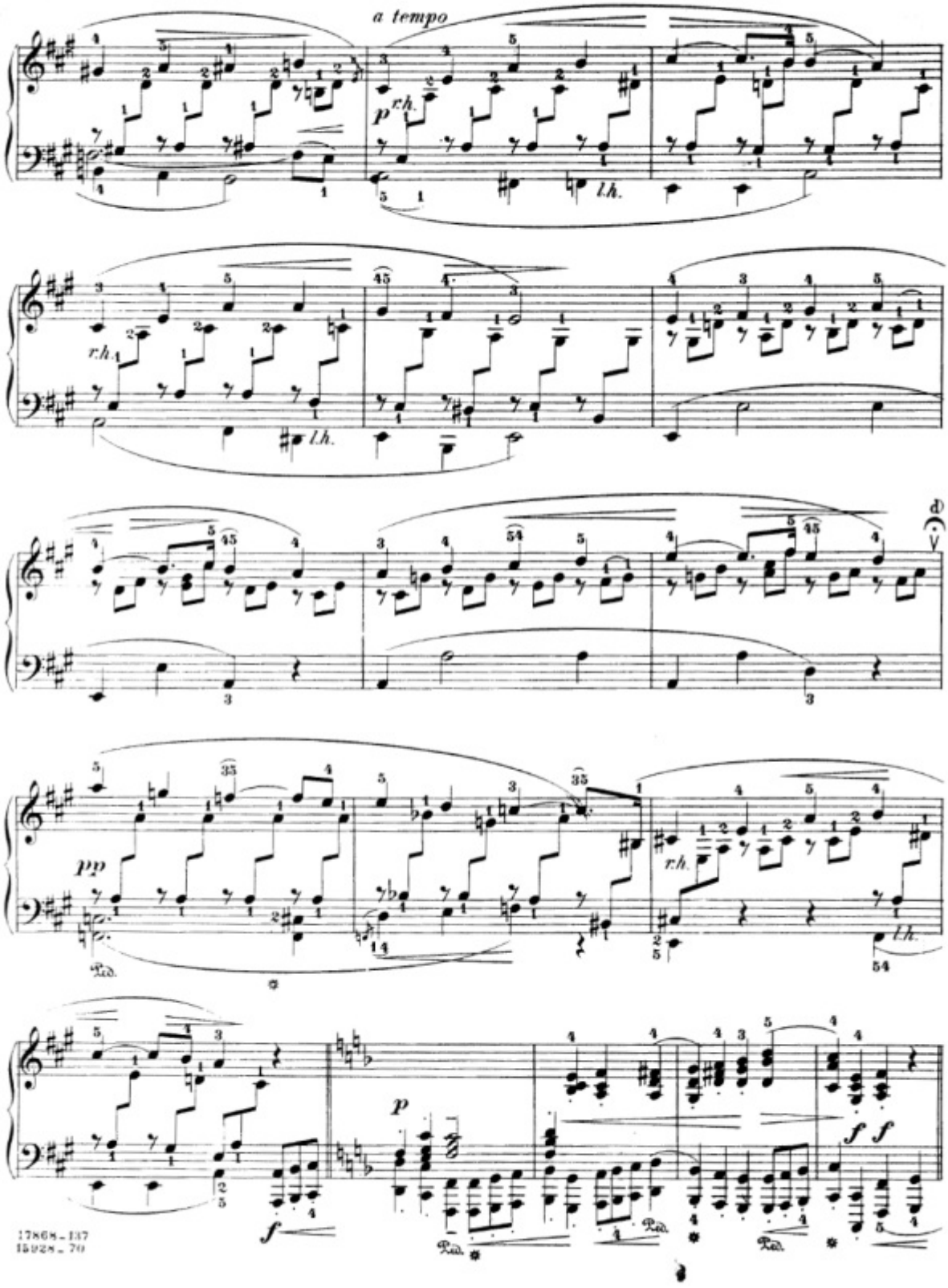

sf
l. h.
Ped.
f
ff
mf
r. h.
rit.



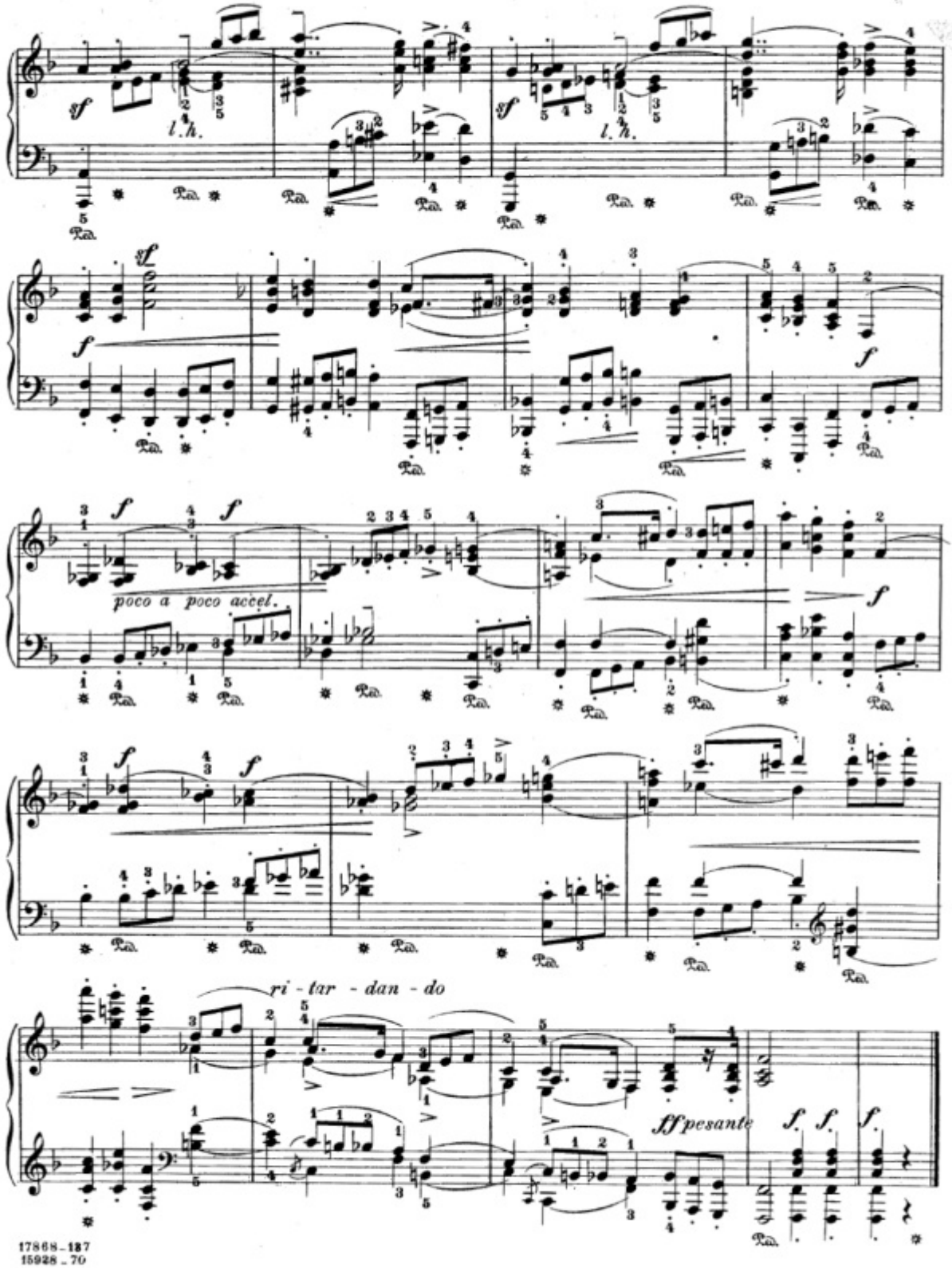
17868_127
15928-70



17868-137
15928-70



17868-117
15928-70


l.h.
l.h.
poco a poco accel.
ri - tar - dan - do
ff pesante

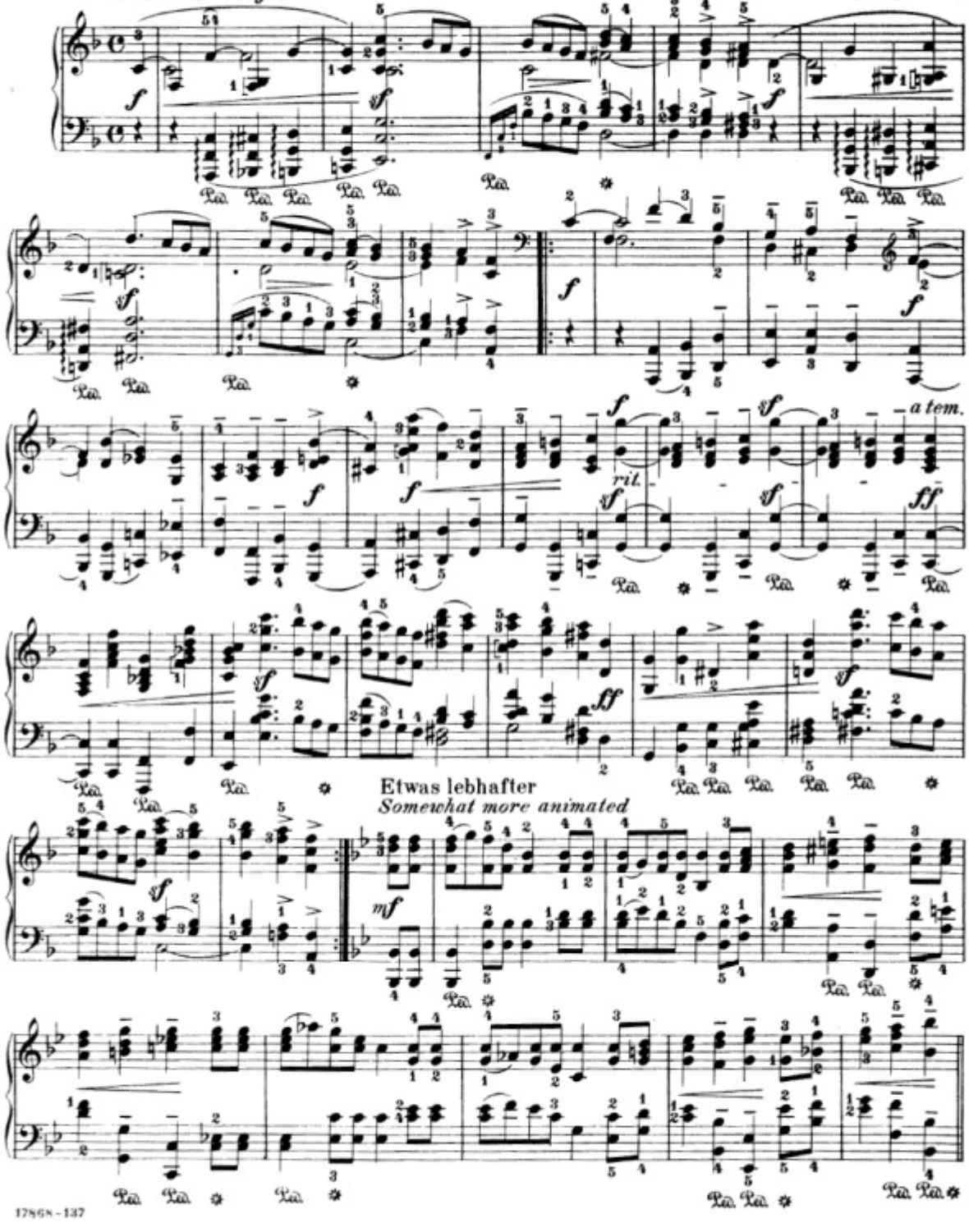
Ende vom Lied

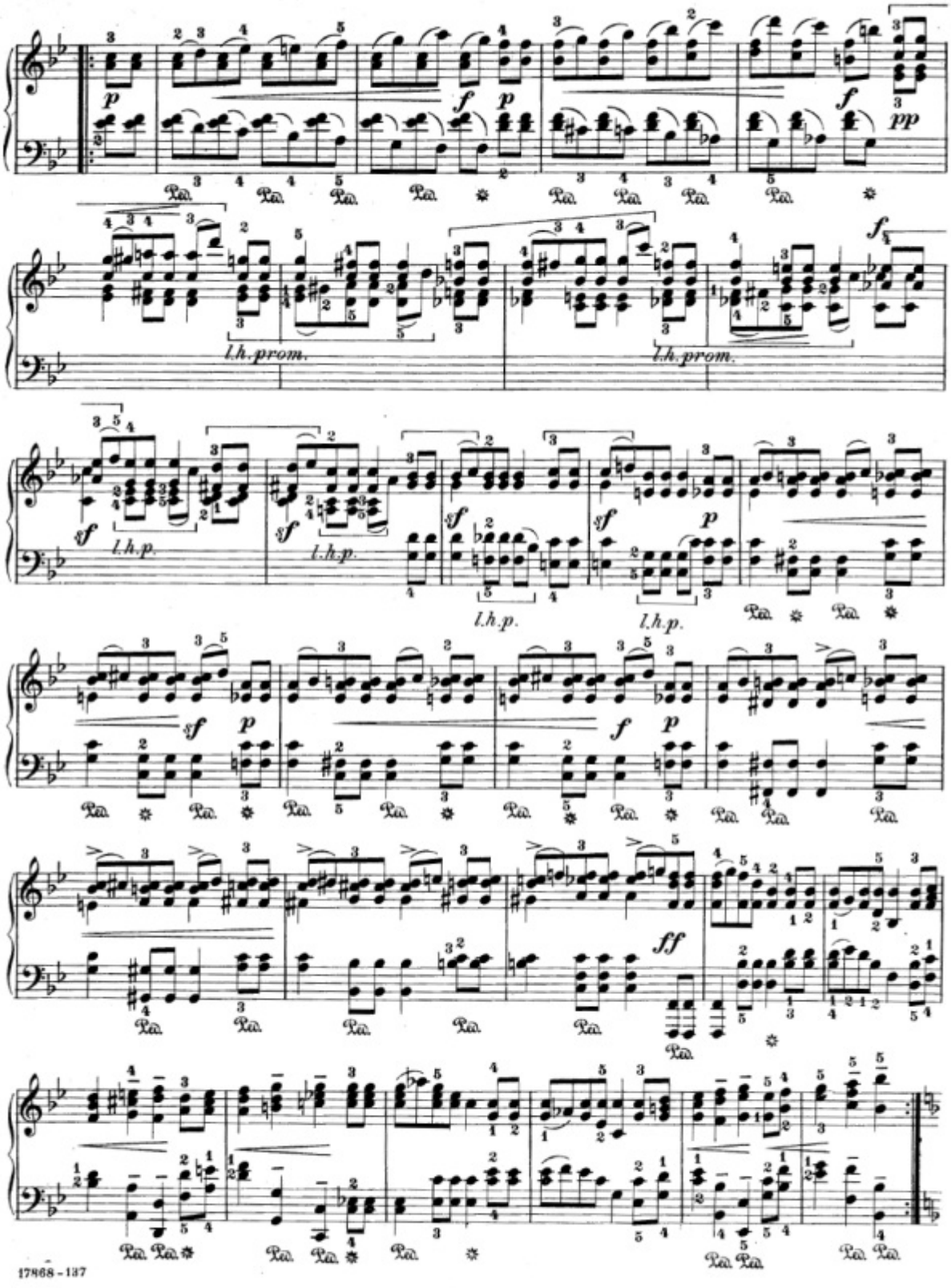
(The End of it All)

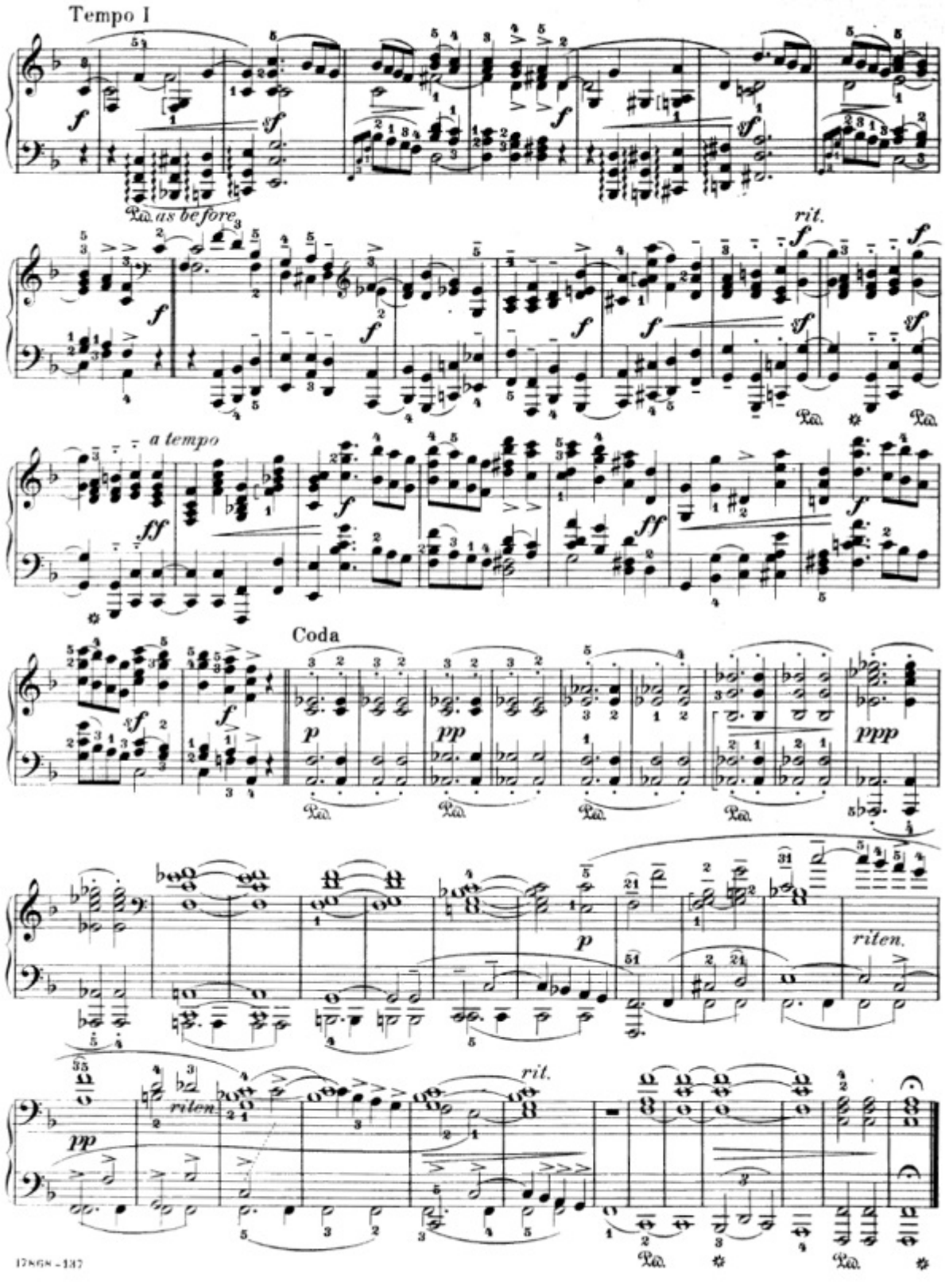
from "Fantasy Pieces"

R. Schumann
Op. 12, № 8

Mit guten Humor
Good humoredly




p
f
p
f
pp
l.h.prom.
l.h.prom.
sf
l.h.p.
sf
l.h.p.
sf
l.h.p.
sf
p
l.h.p.
sf
p
f
p
ff

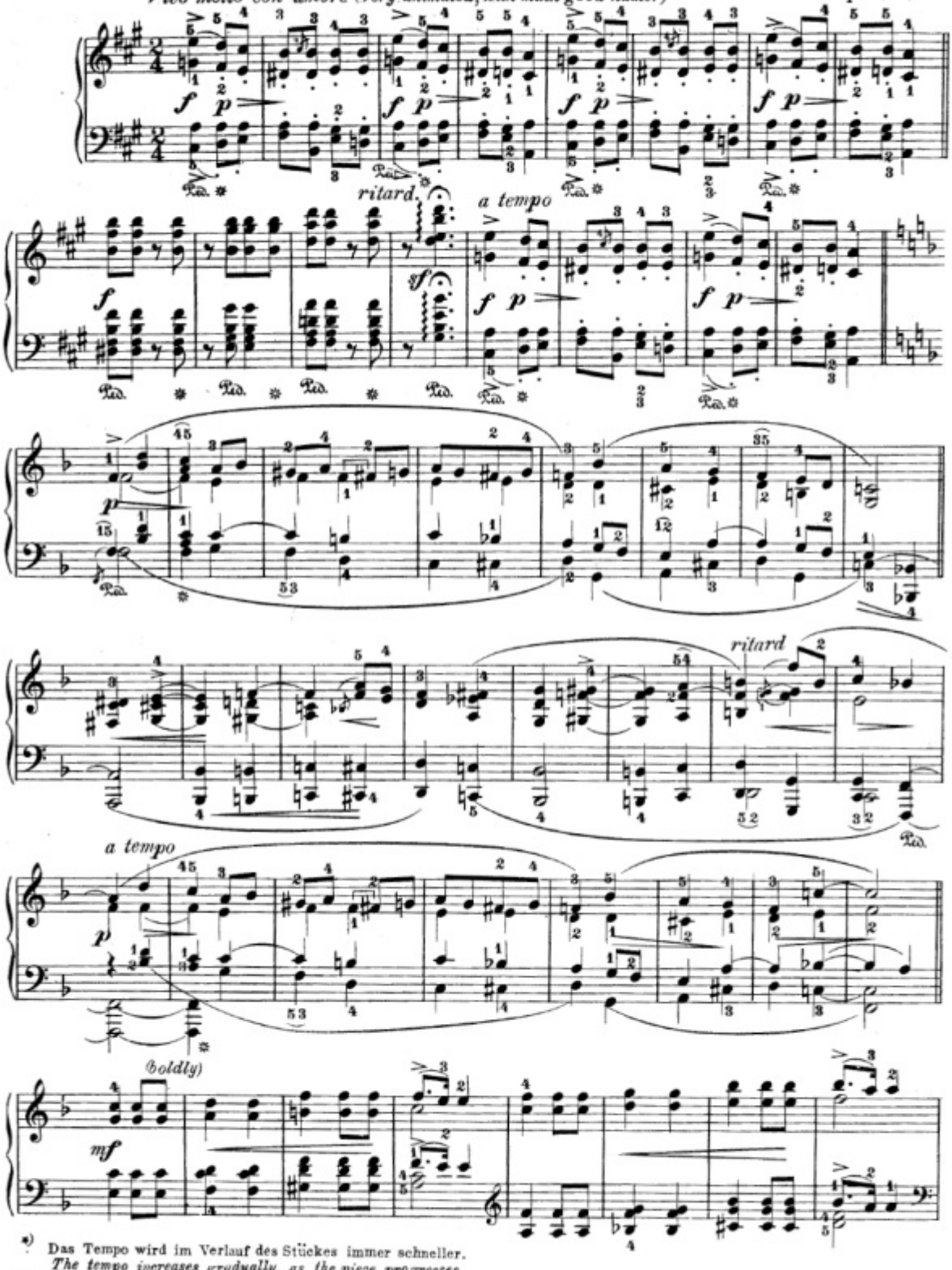

Tempo I
as before
rit.
a tempo
Coda
riten.
rit.

Novellette

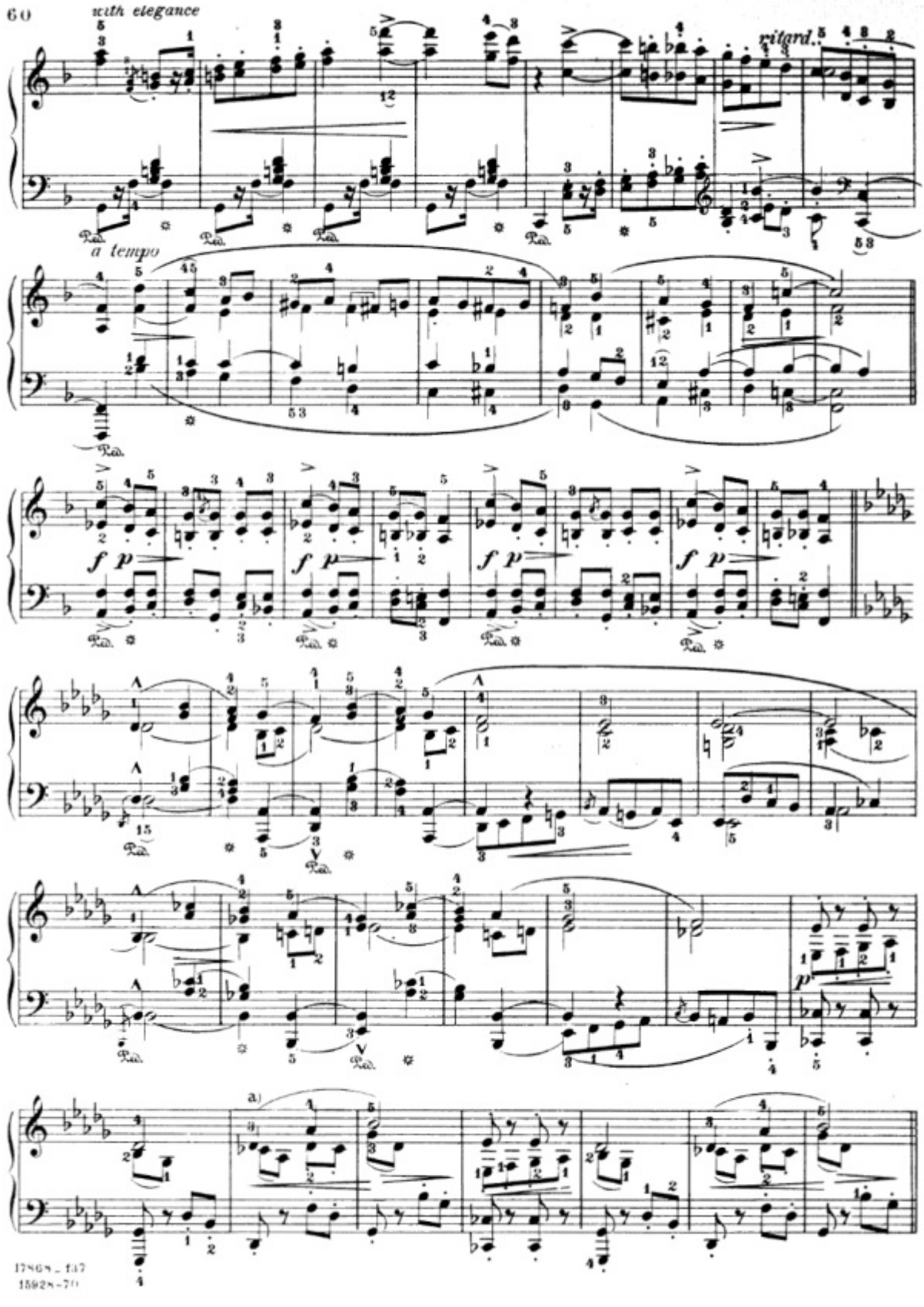
R. Schumann
Op. 21. No 6

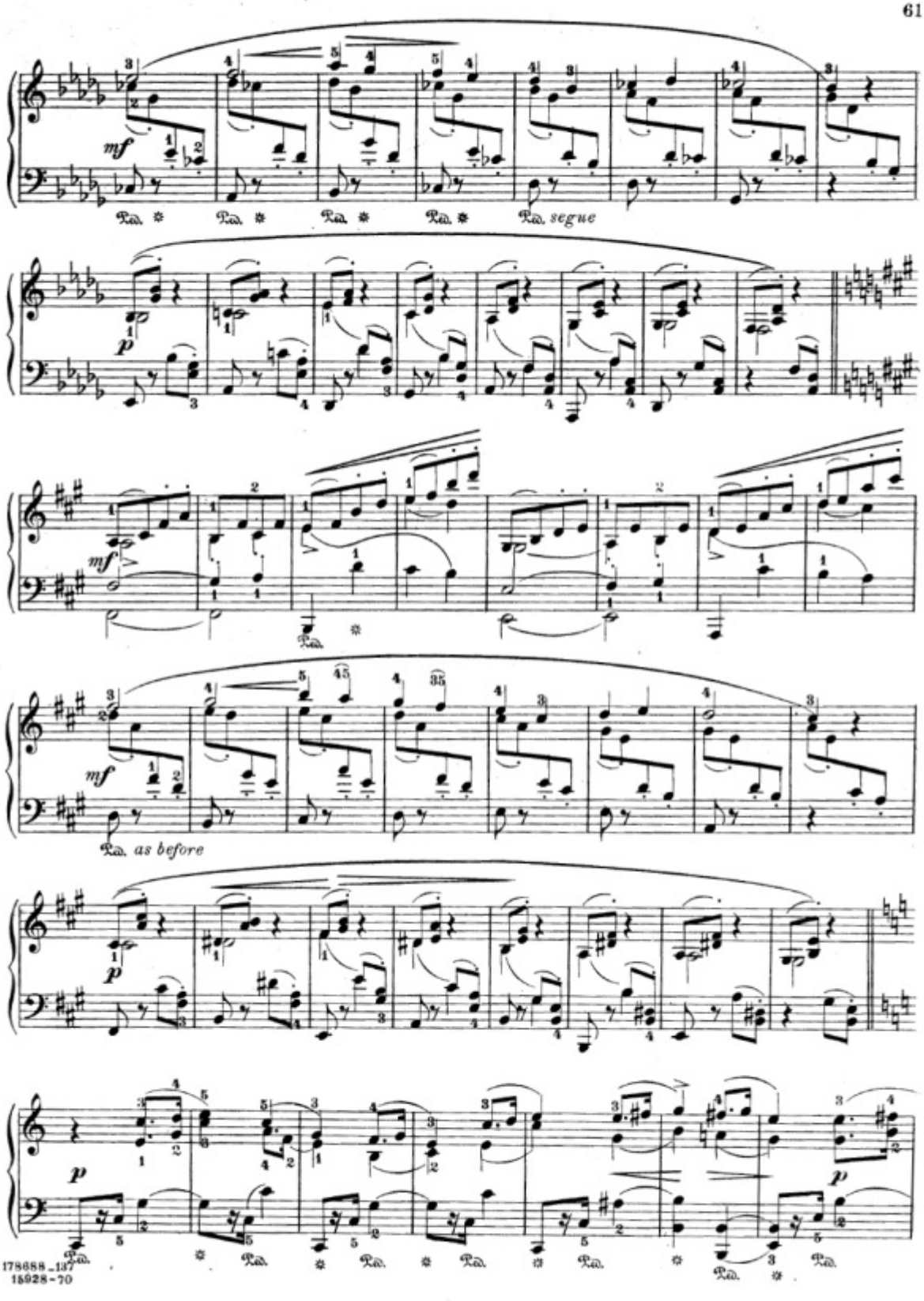
Sehr lebhaft, mit vielem Humor*)

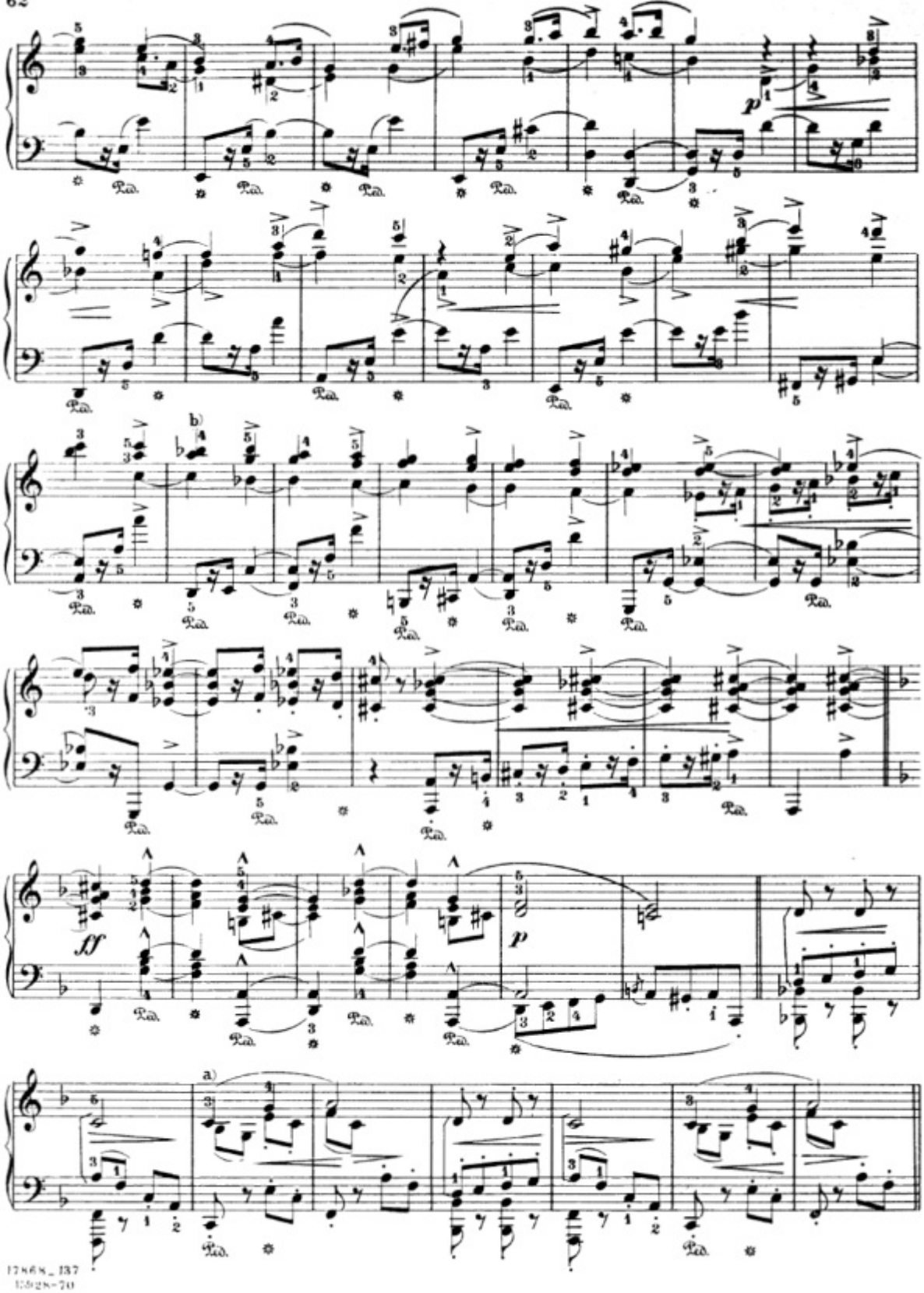
Vivo molto con umore (Very animated, with much good humor)

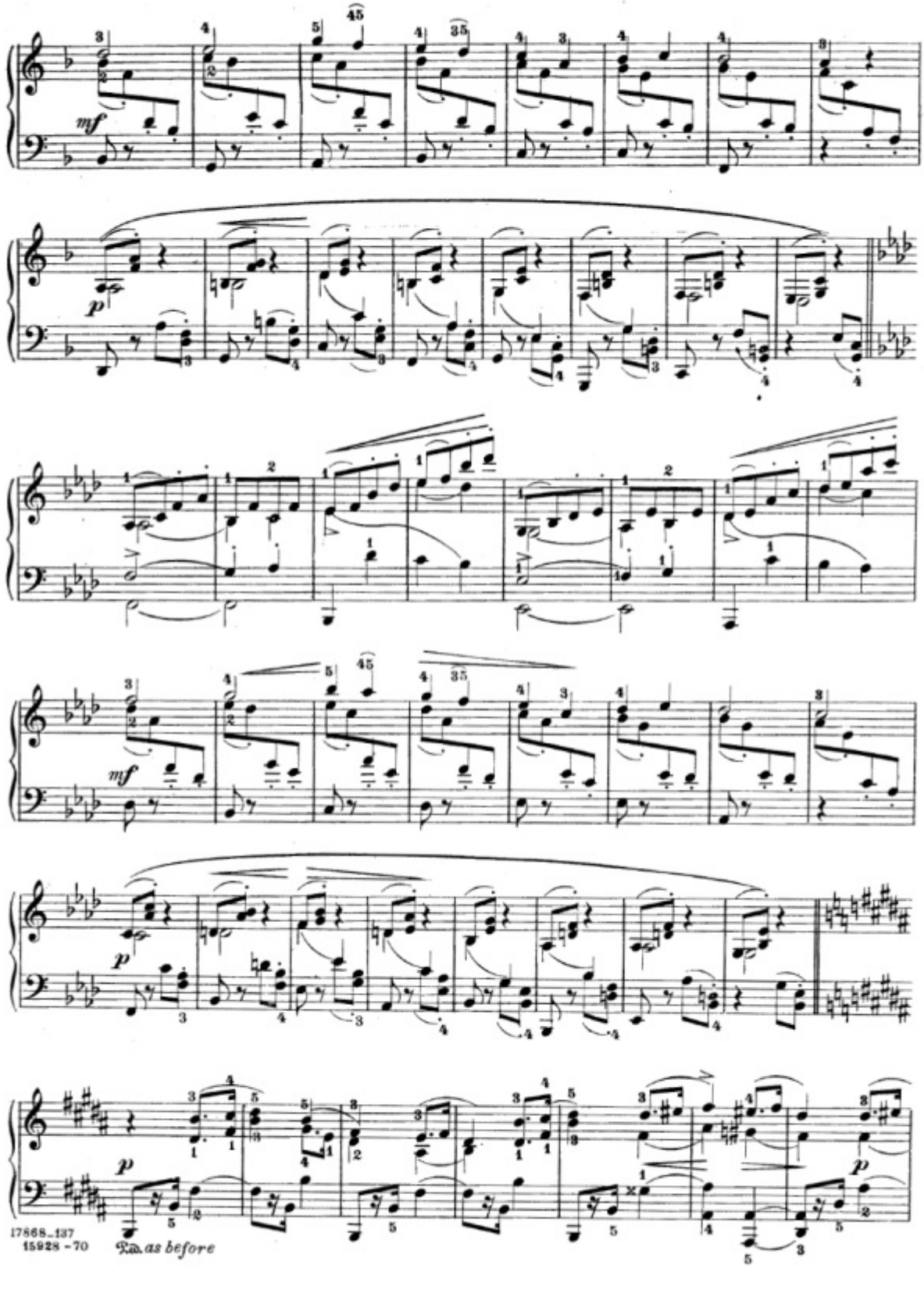


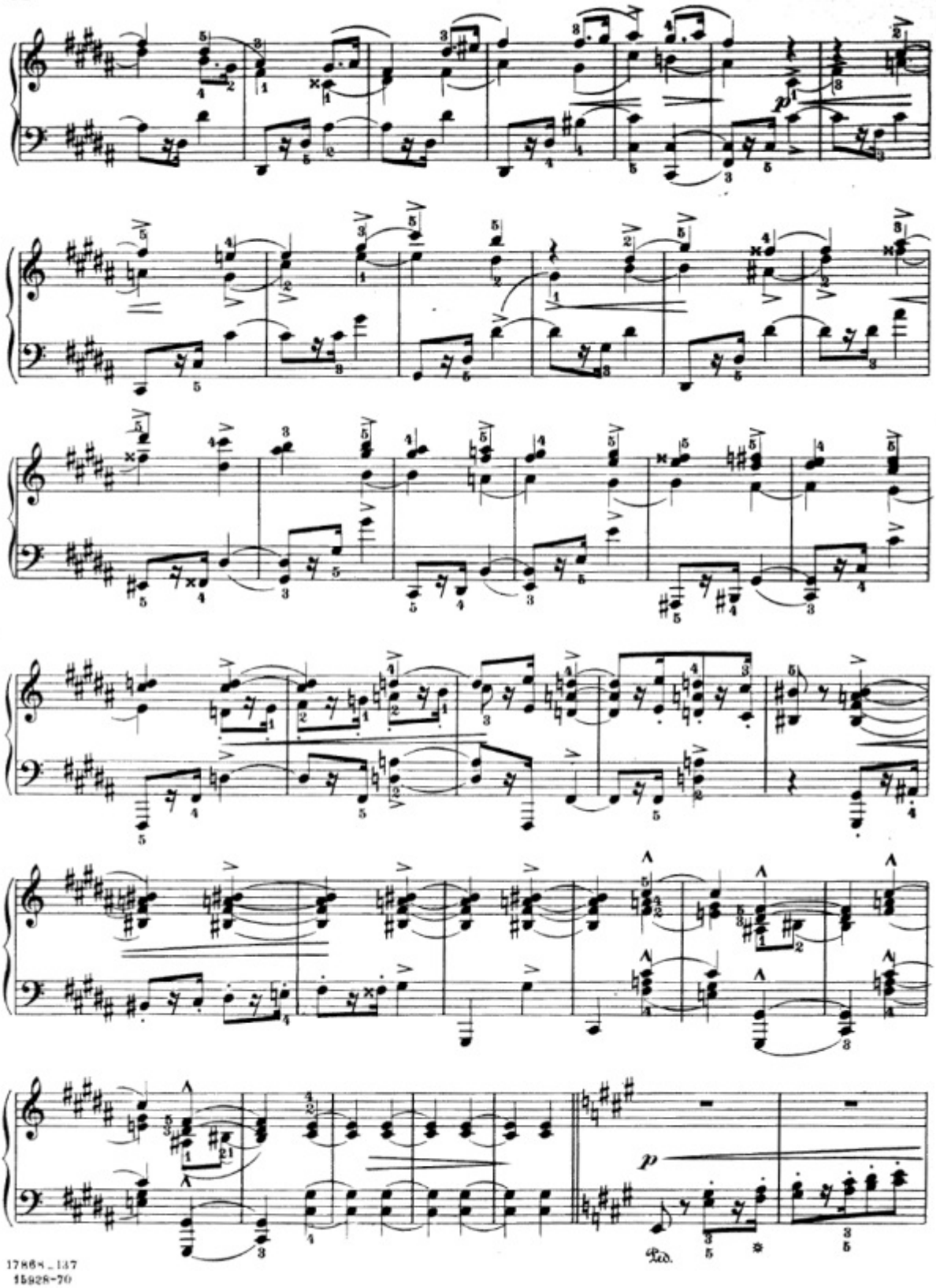
*) Das Tempo wird im Verlauf des Stückes immer schneller.
The tempo increases gradually, as the piece progresses.

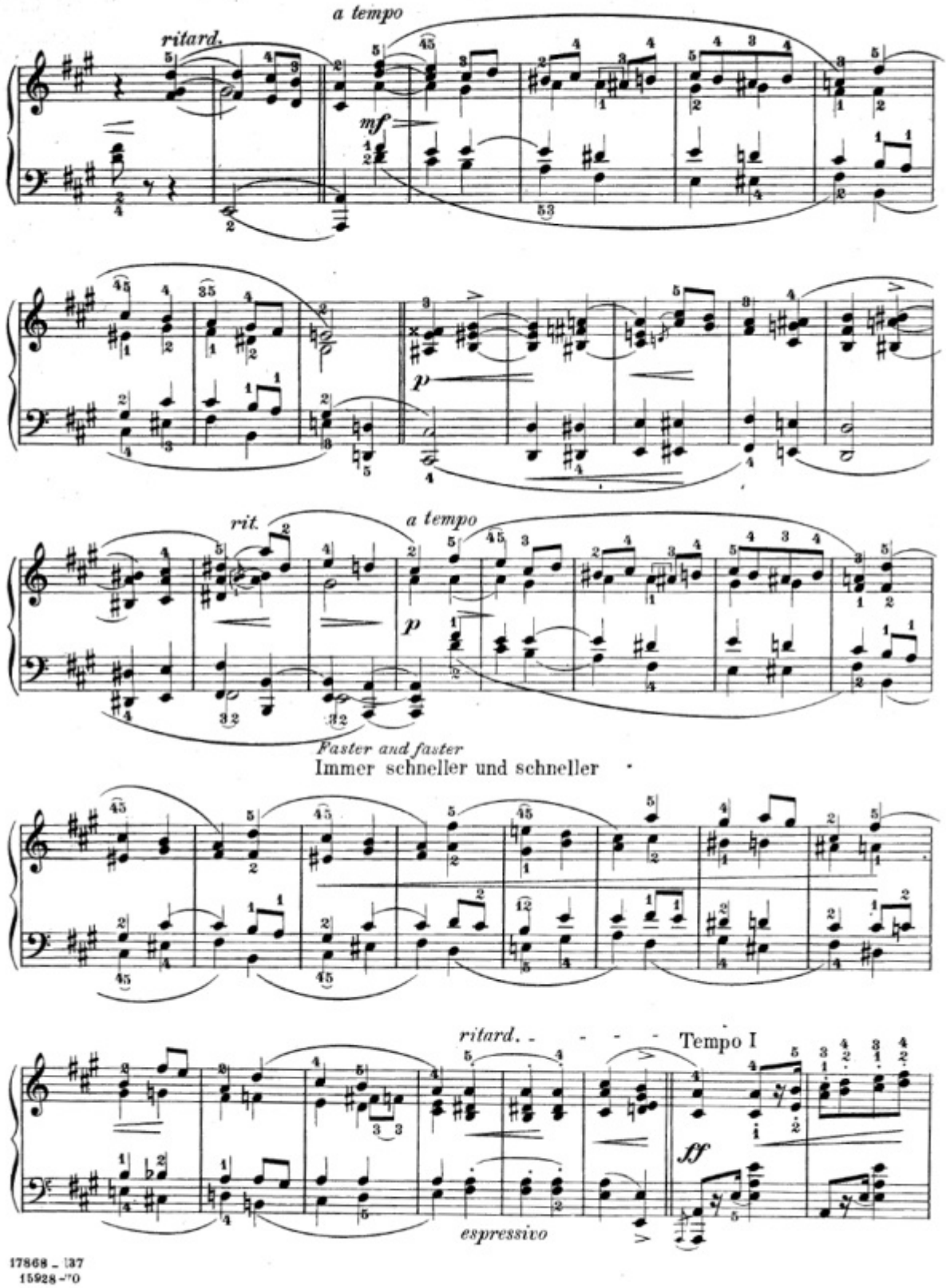

with elegance
ritard.
a tempo
f p
a)


mf
Ped. segue
p
mf
Ped.
mf
Ped. as before
p
p
Ped.

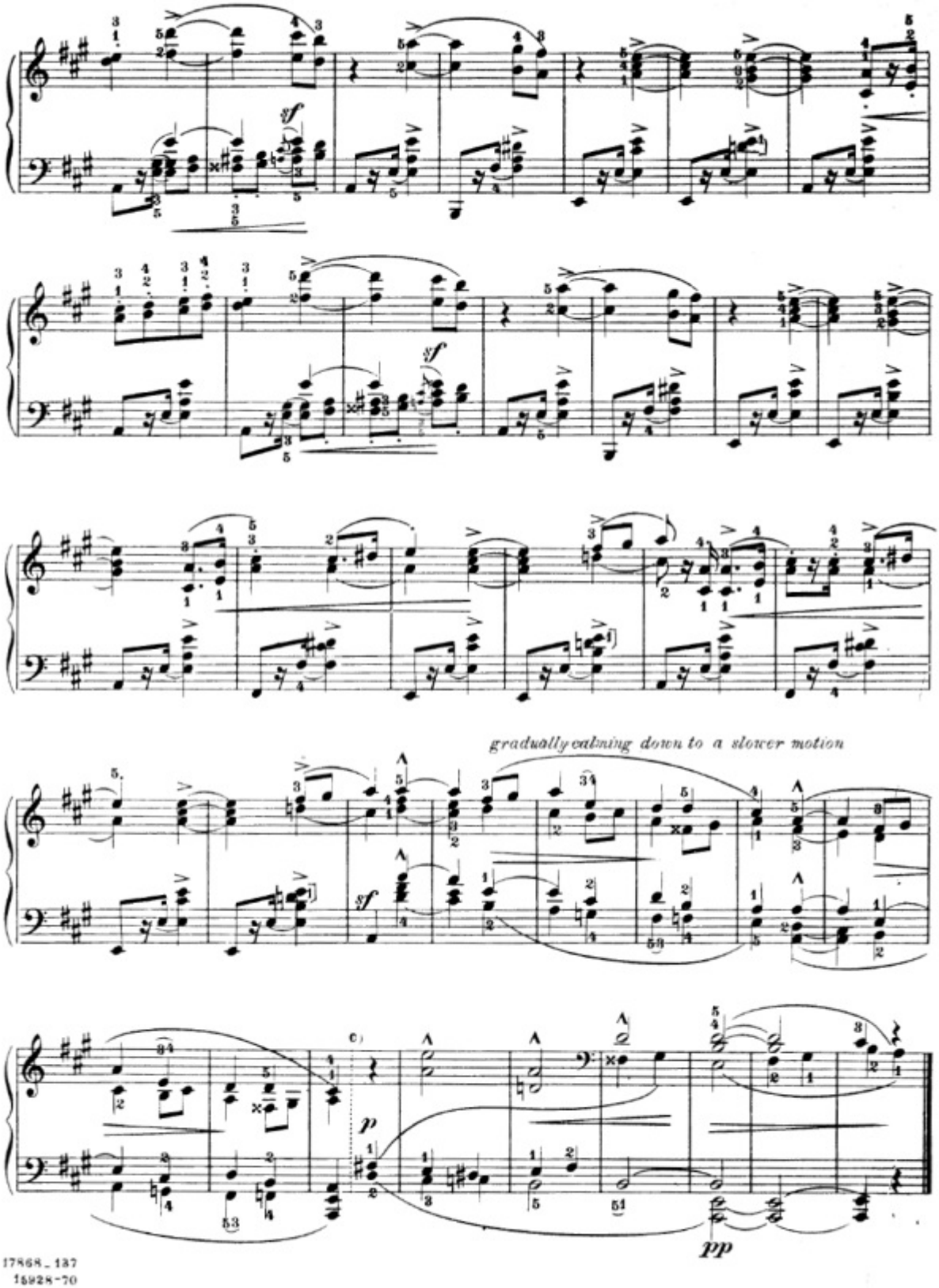

b)
a)


mf
p
mf
p
p
p
Pa. as before


p
Ped.

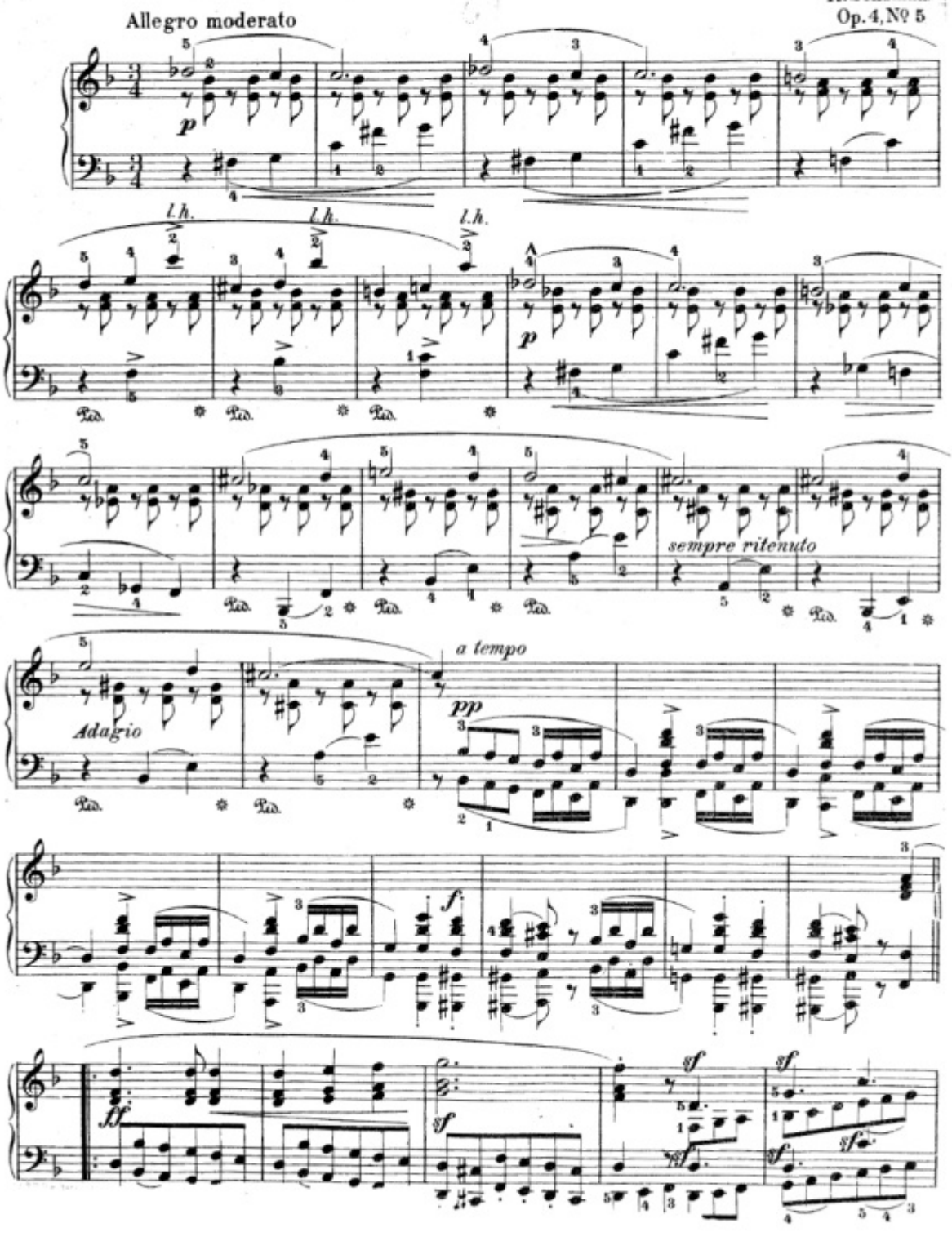


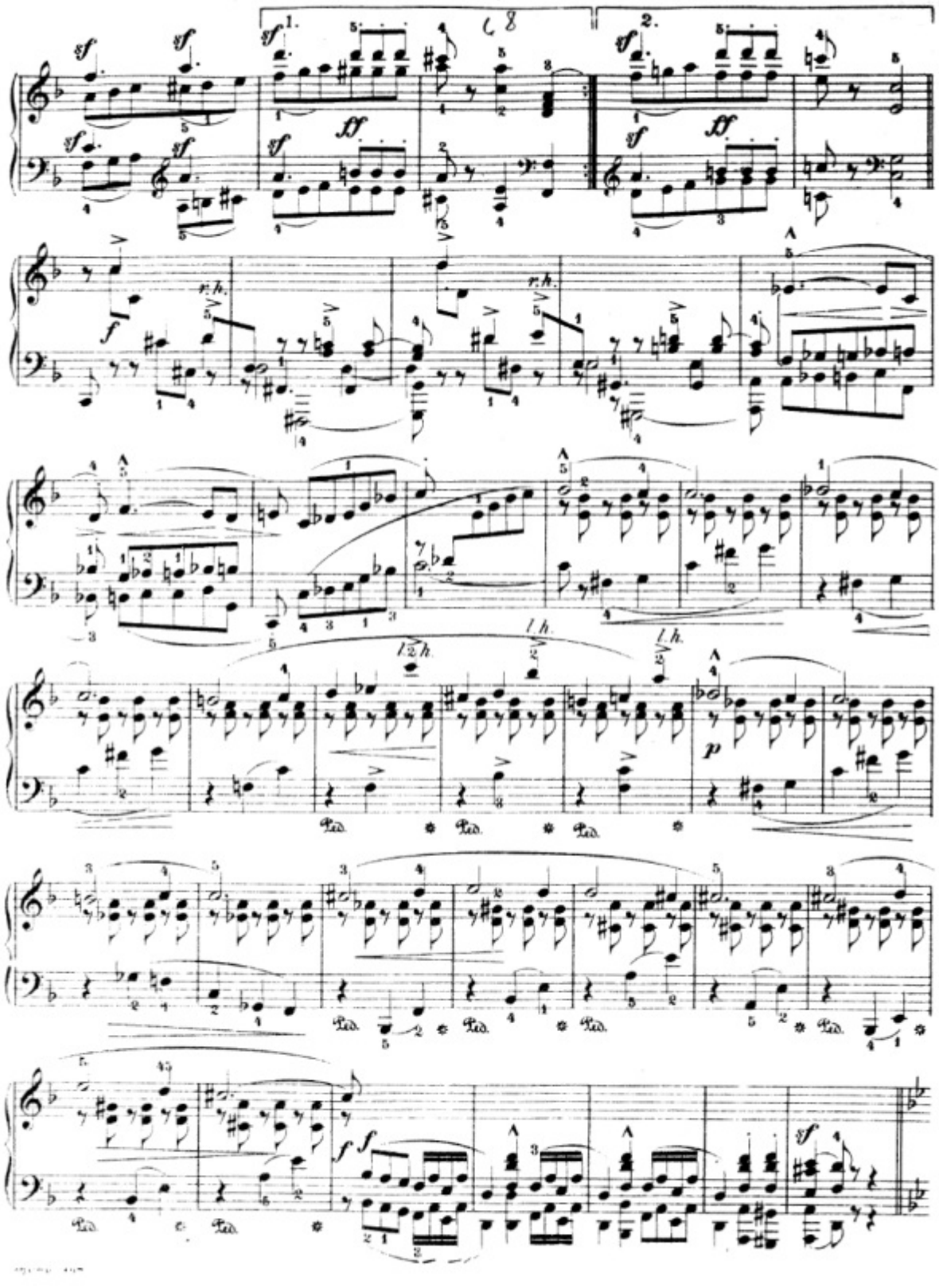
17868 - 137
15928 -'70

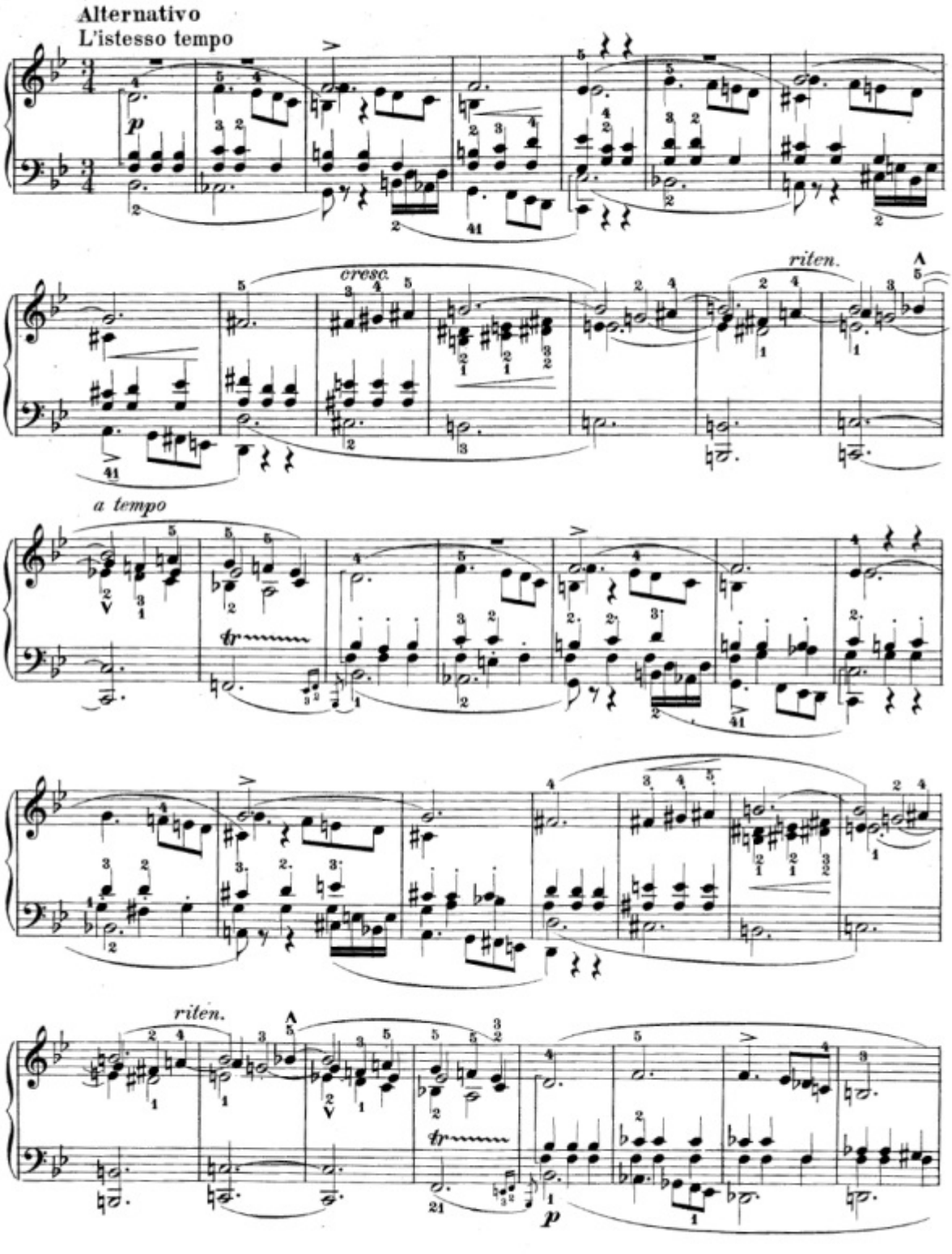

gradually calming down to a slower motion

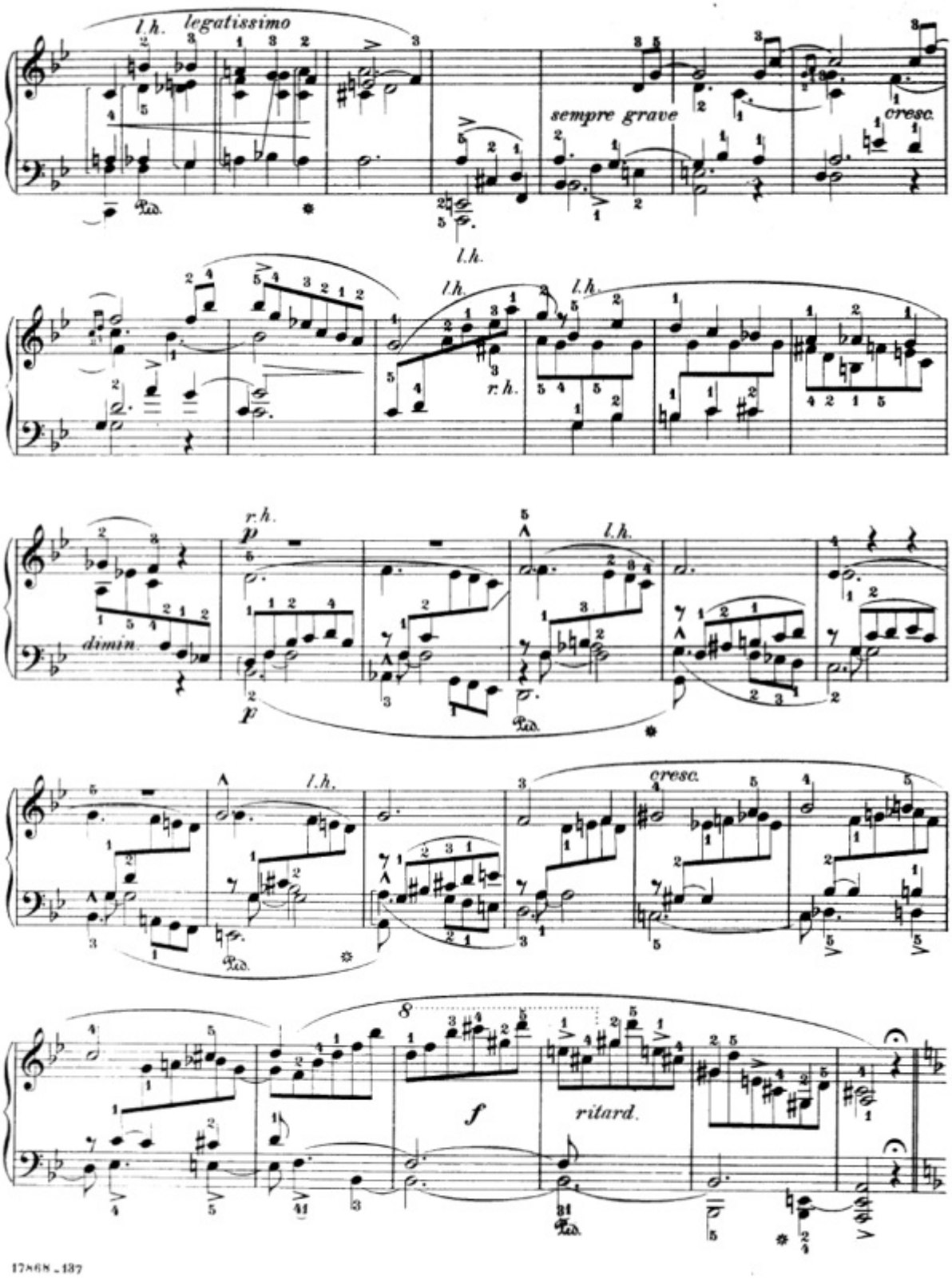
Intermezzo

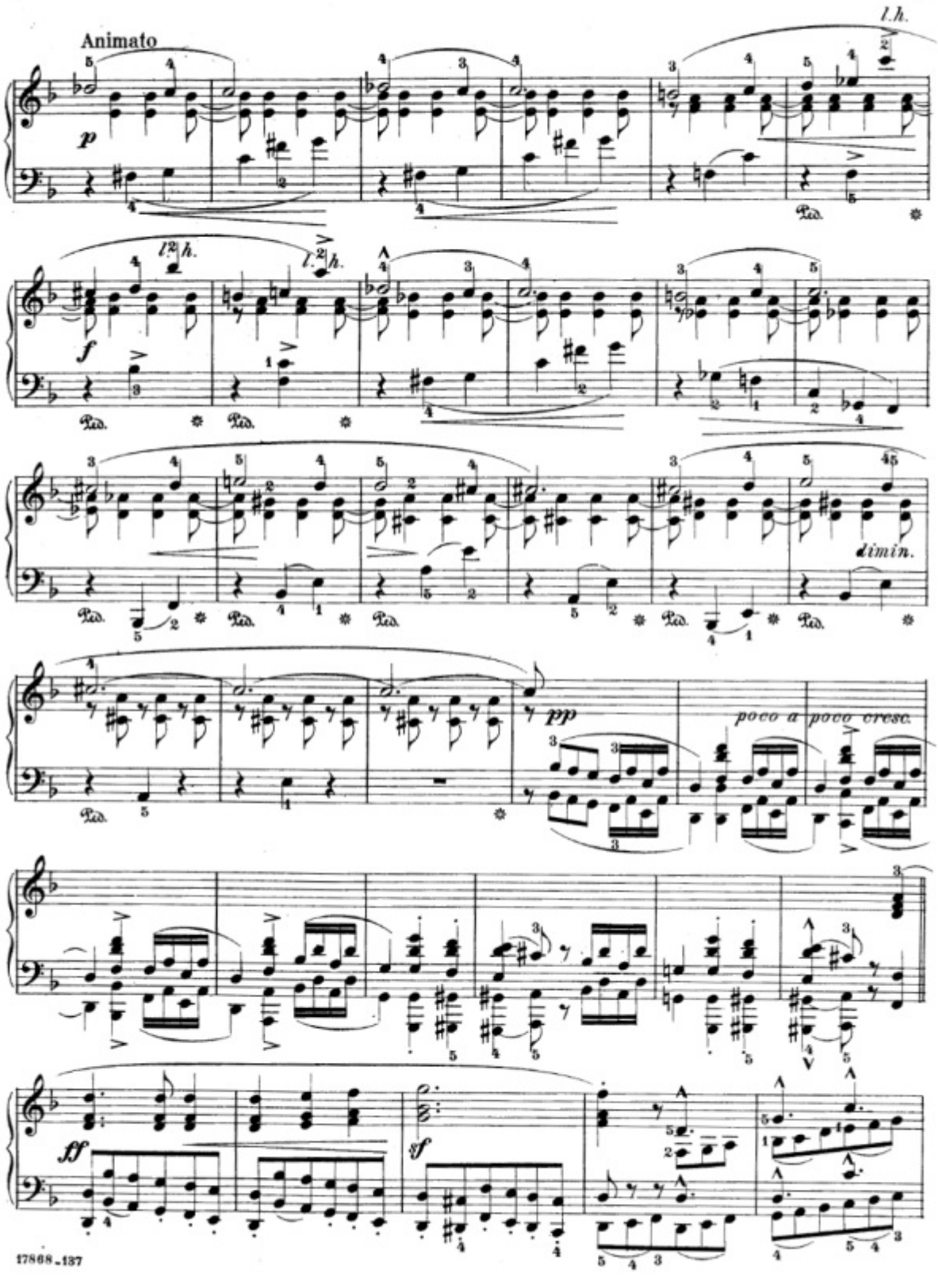
R. Schuman
Op. 4, Nº 5

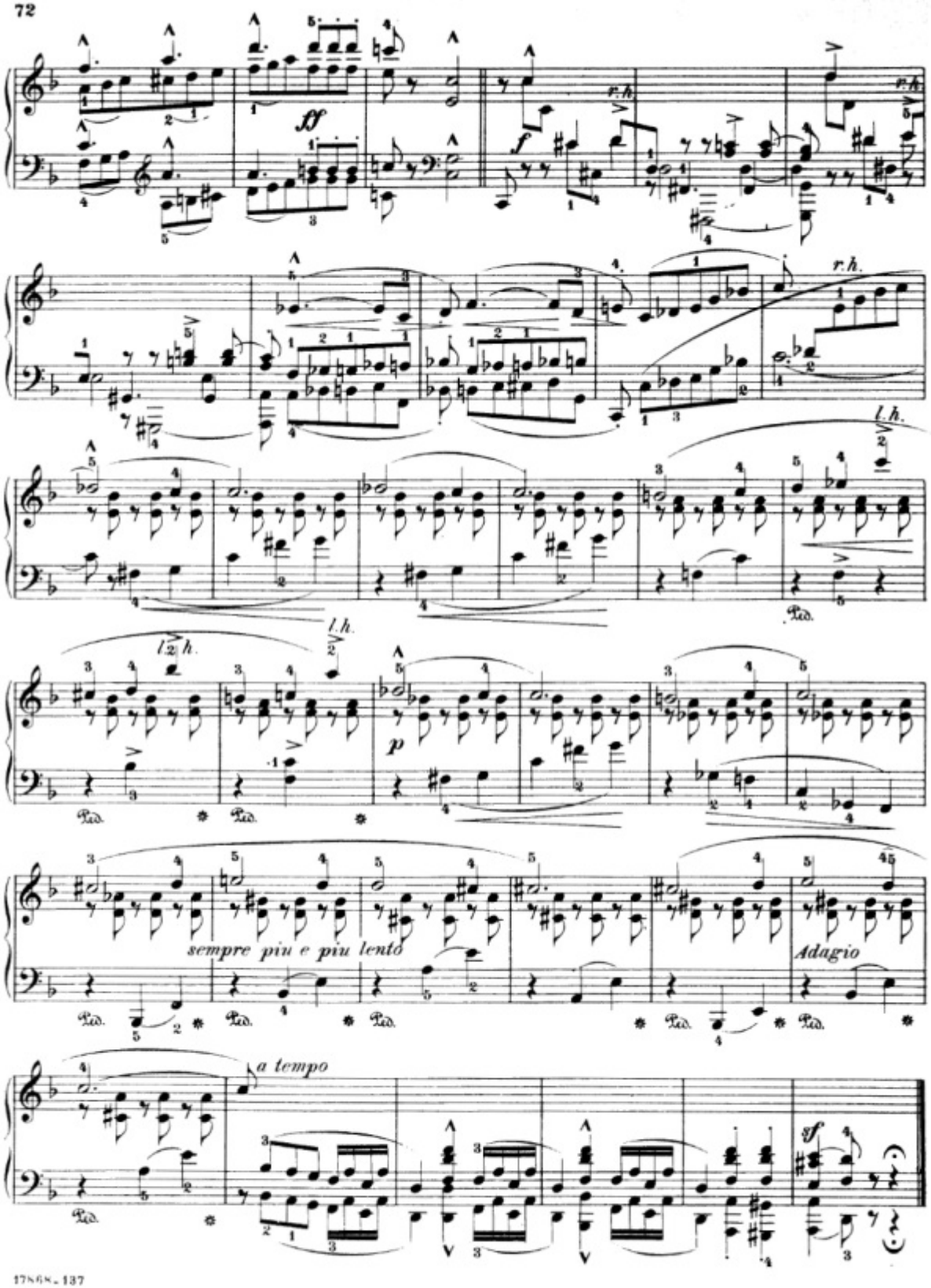





Alternativo
L'istesso tempo
p
cresc.
riten.
A
a tempo
riten.
A
p


l.h.
legatissimo
sempre grave
cresc.
l.h.
l.h.
l.h.
r.h.
r.h.
p
dimin.
p
l.h.
l.h.
cresc.
8
f
ritard.


Animato
l.h.
p
f
l.2 h.
dimin.
pp
poco a poco cresc.
ff
sf

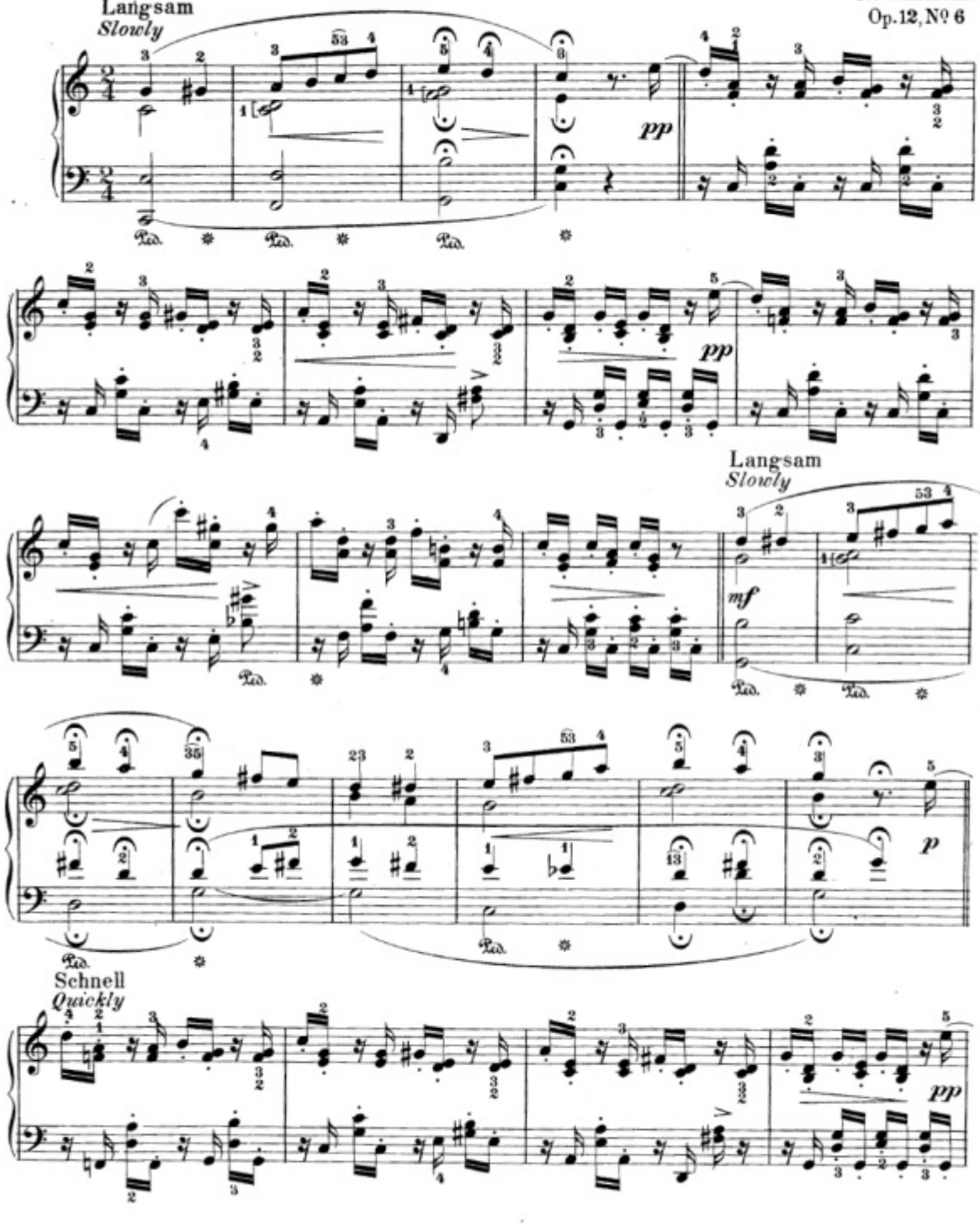

ff
f
r.h.
l.h.
p
sempre più e più lento
Adagio
a tempo
ff
Ped.

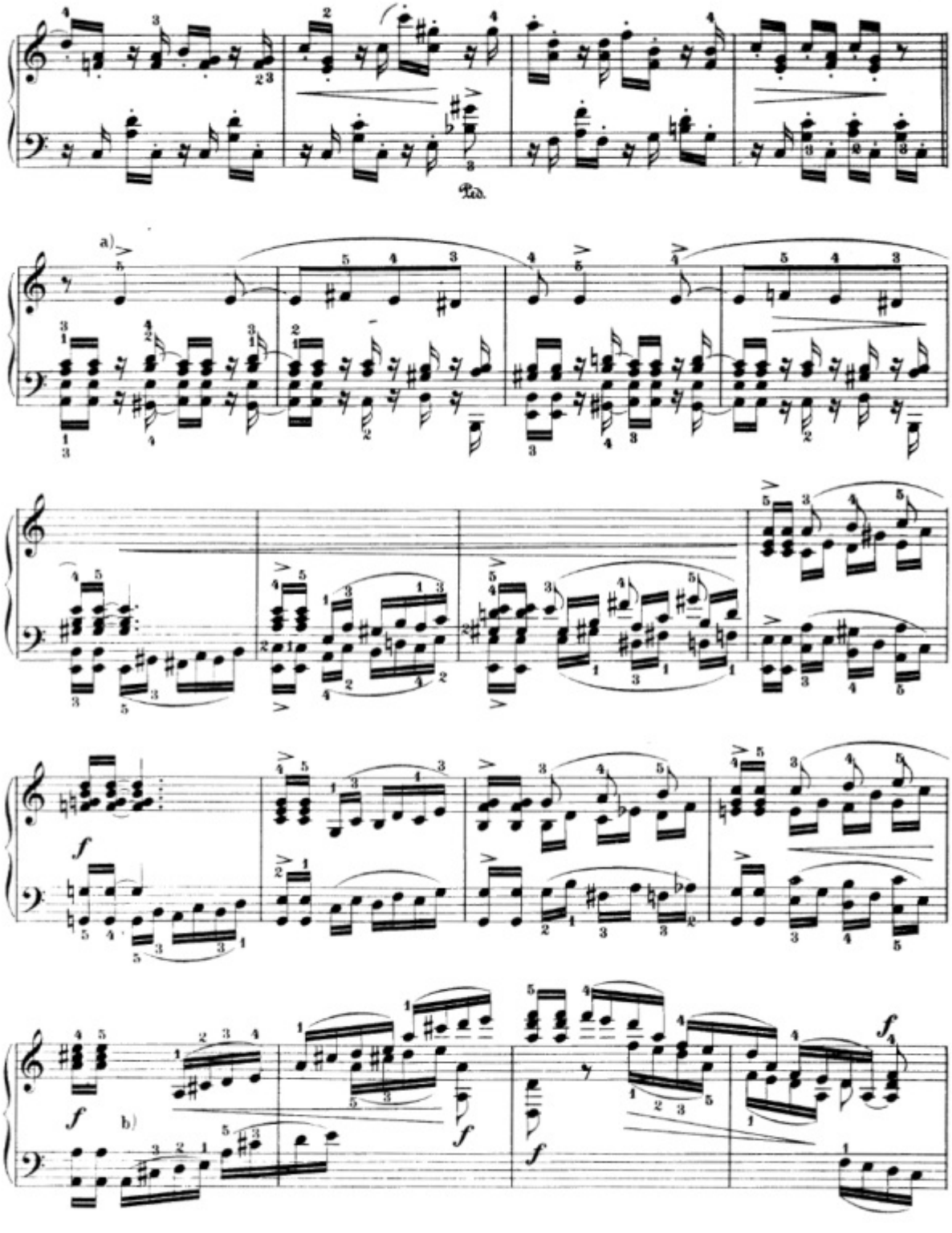
Fabel

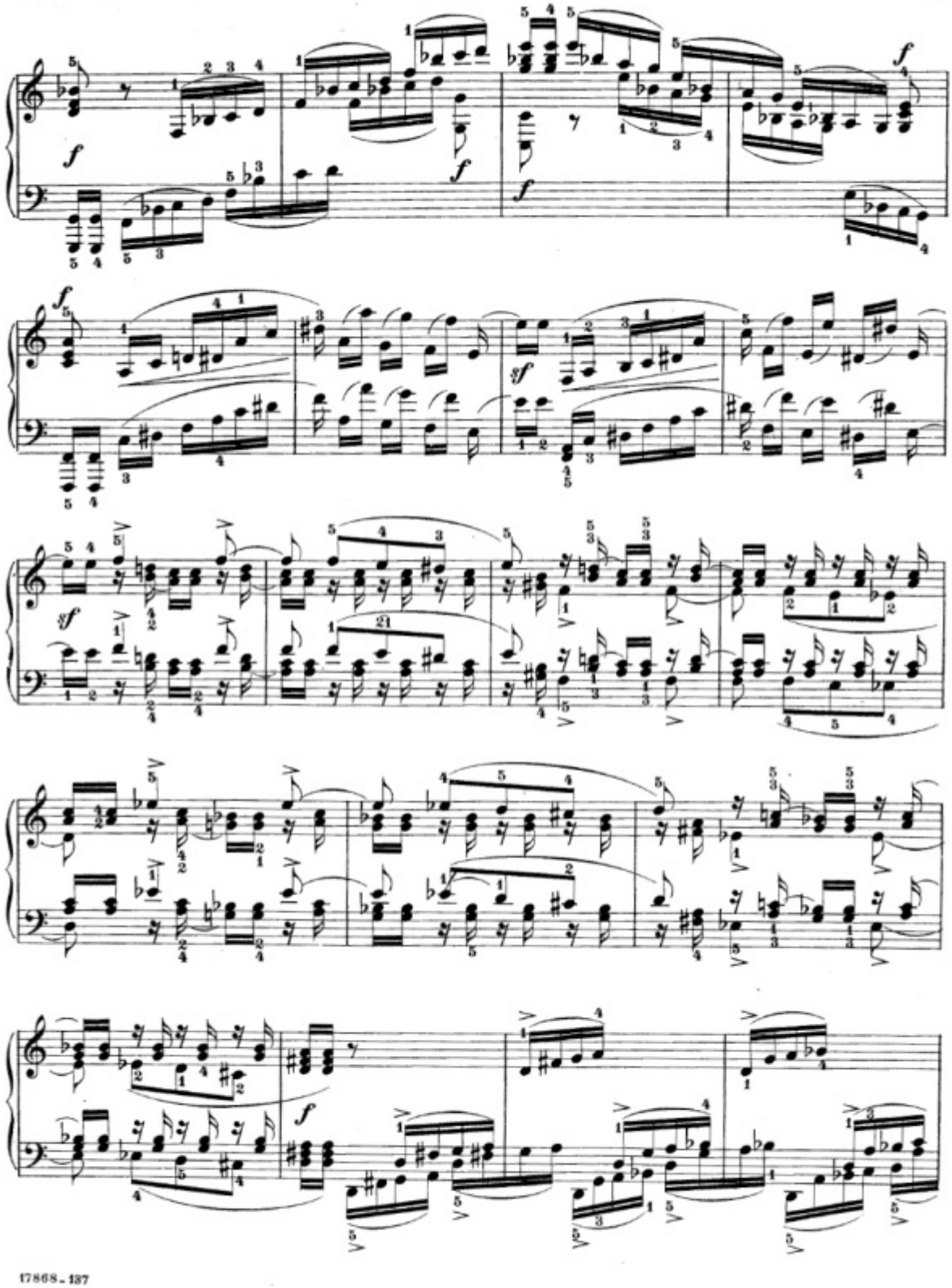
(Fable)

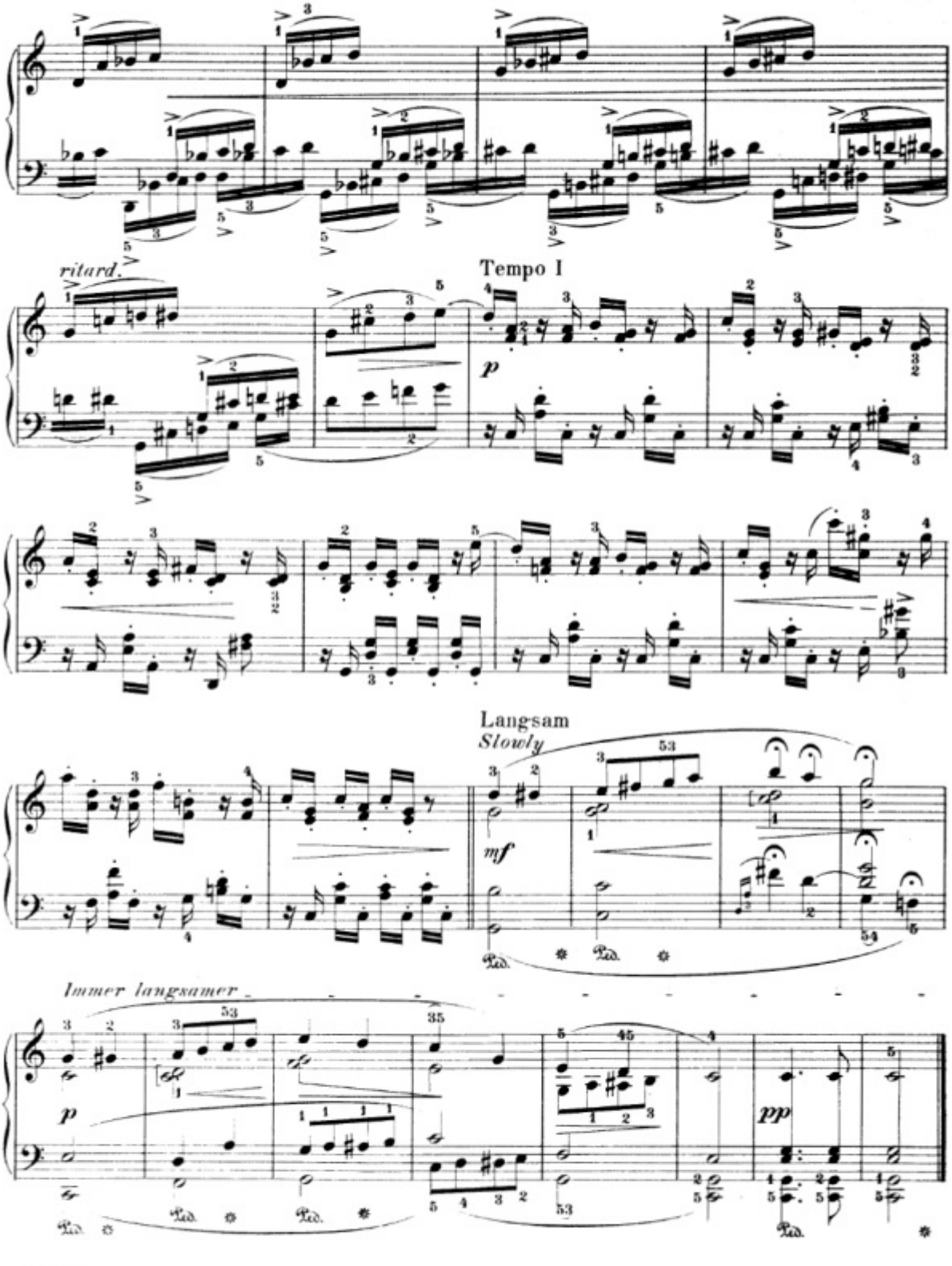
from "Fantasy Pieces"

R. Schumann
Op. 12, No 6




Ped.
a)
b)




ritard.
Tempo I
p
Langsam
Slowly
mf
Immer langsamer
p
pp
Ped.

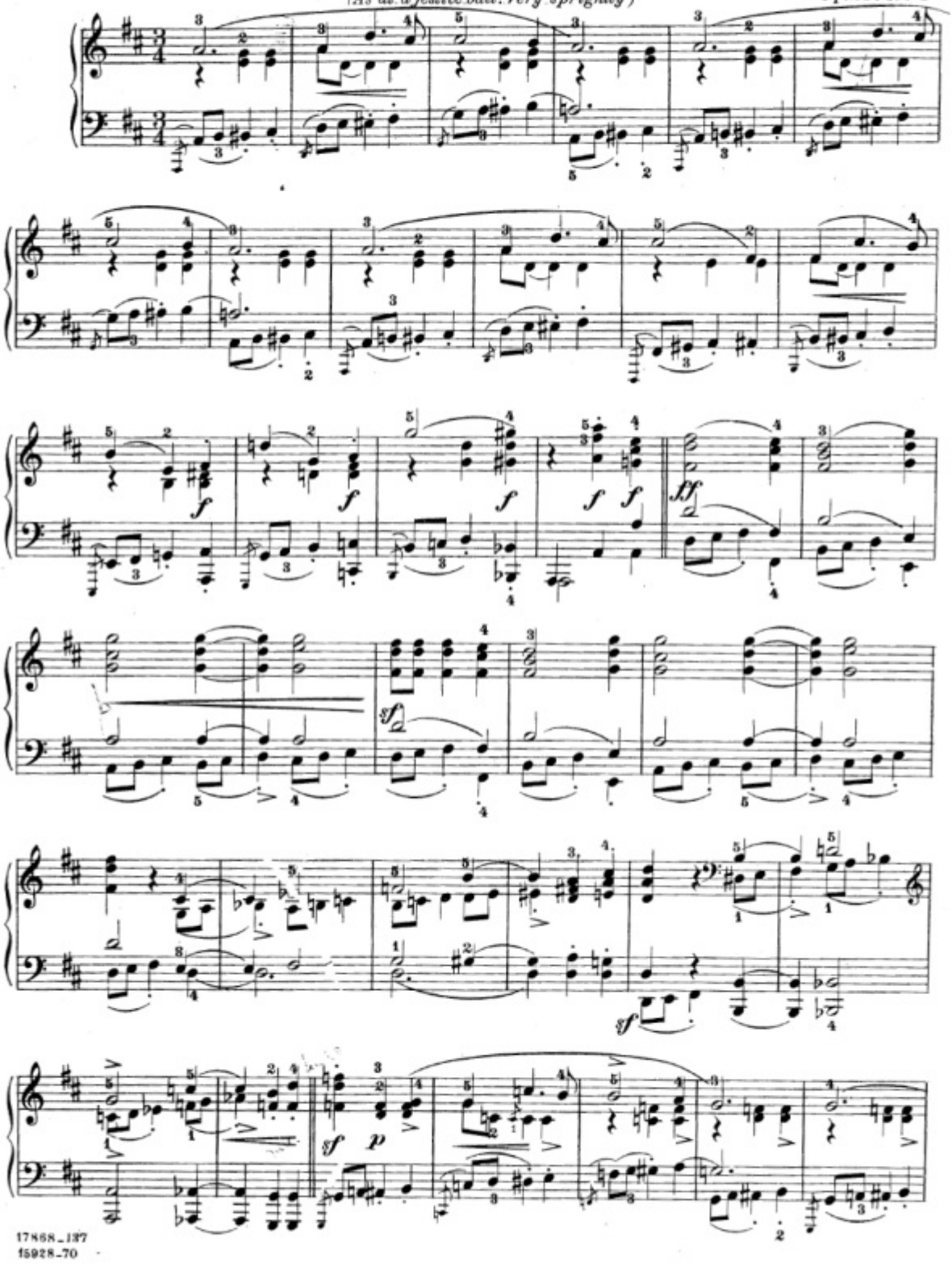
Novellette

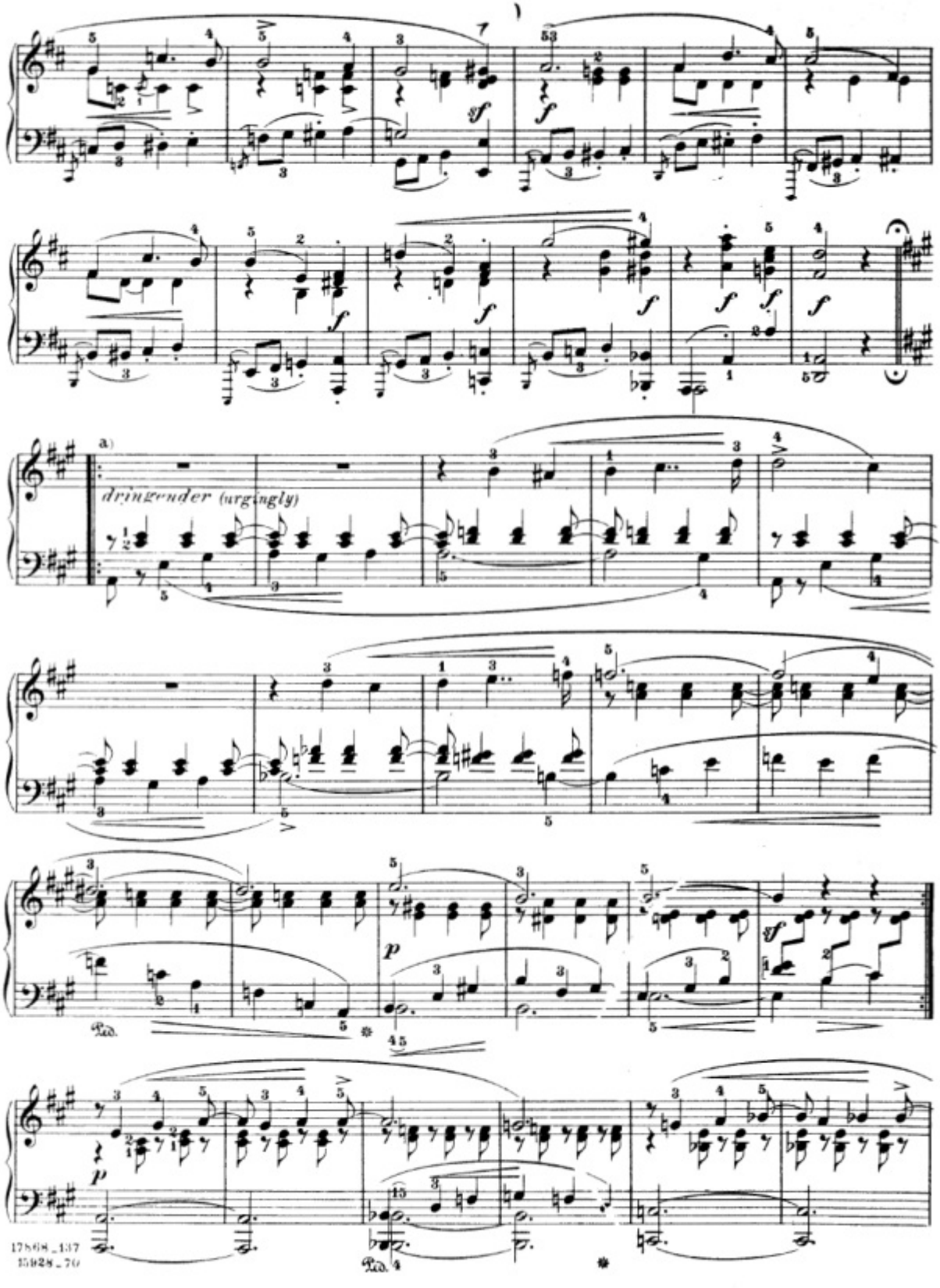
Ballmässig. Sehr munter

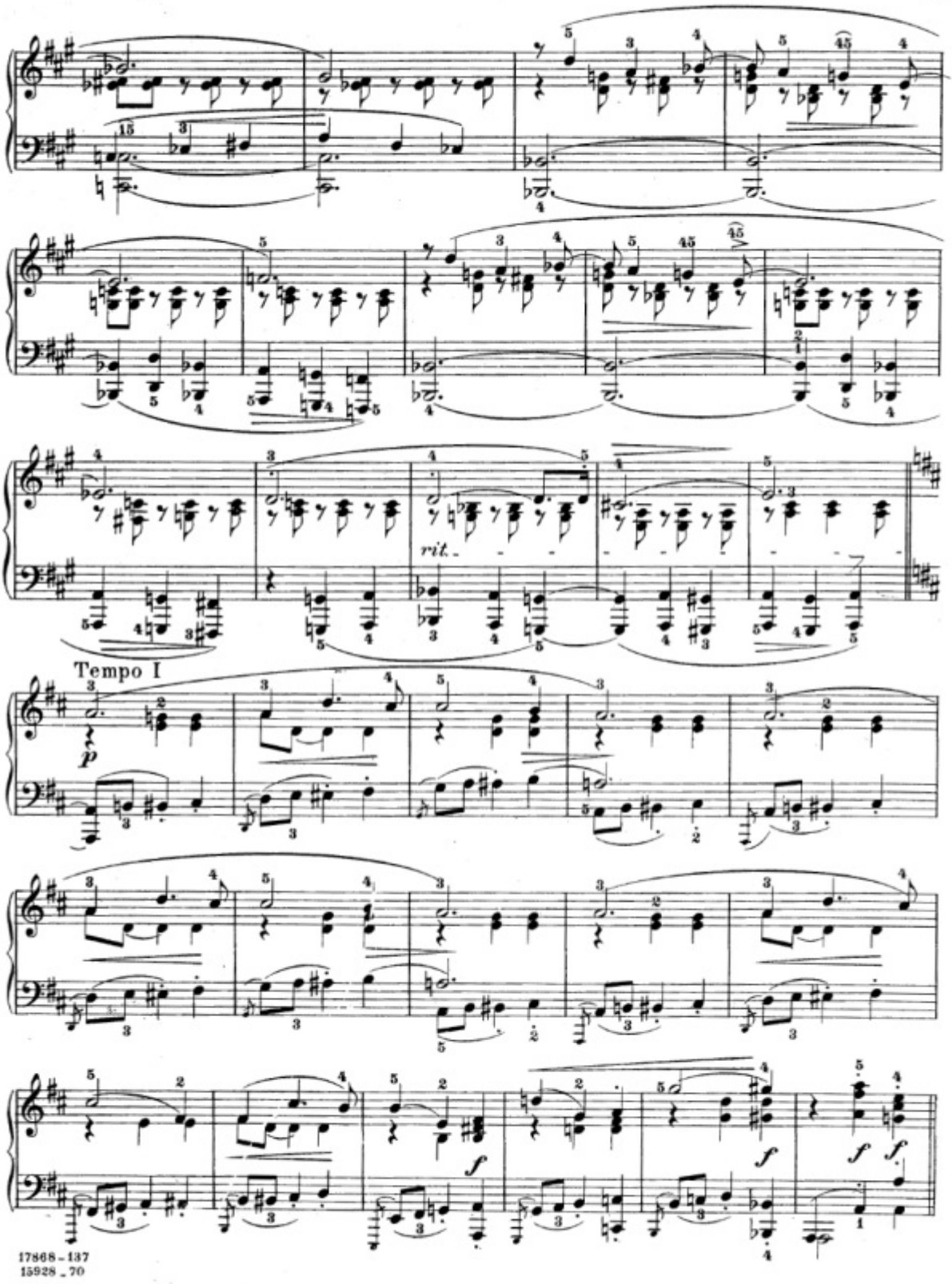
(As at a festive ball. Very sprightly)

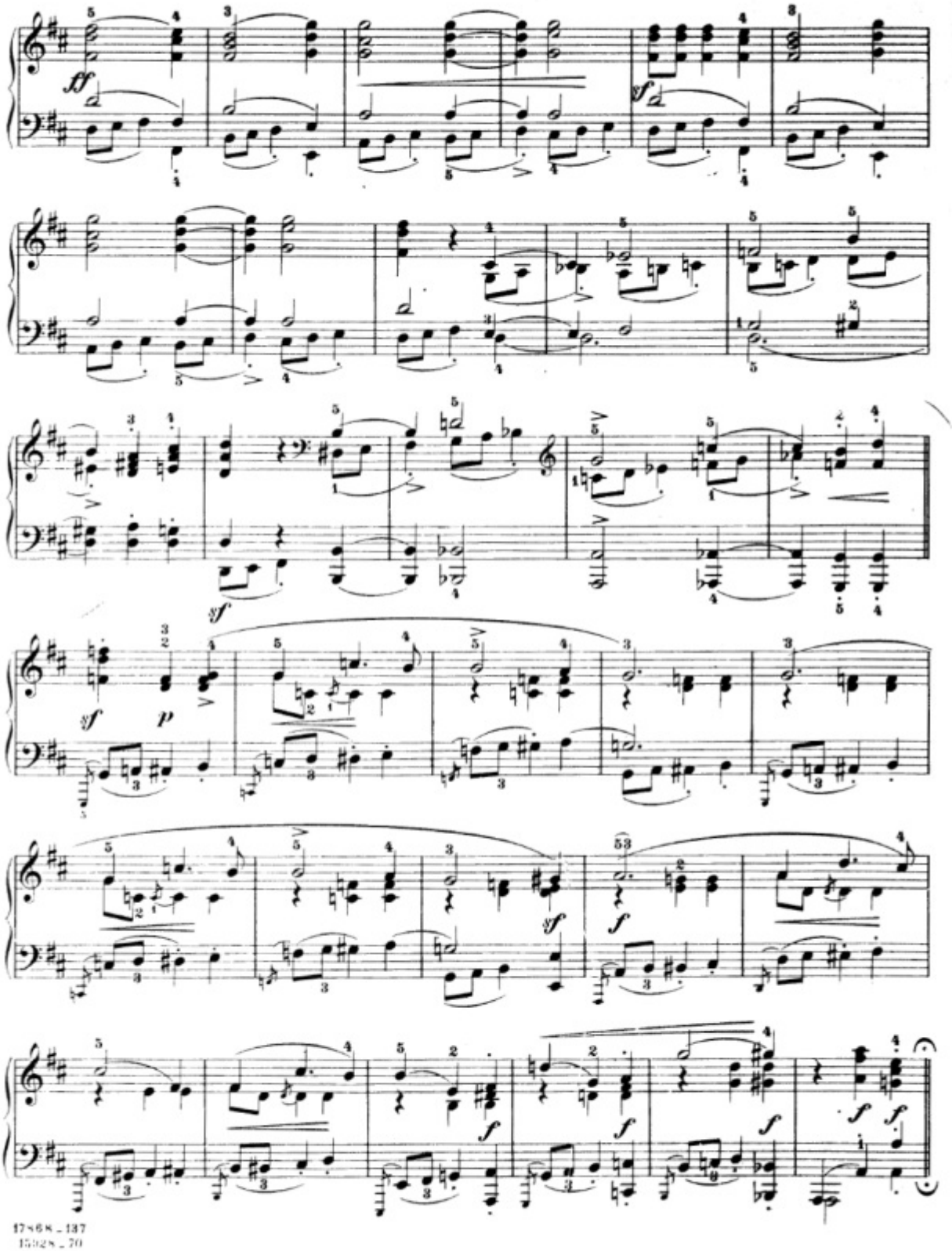
R. Schumann

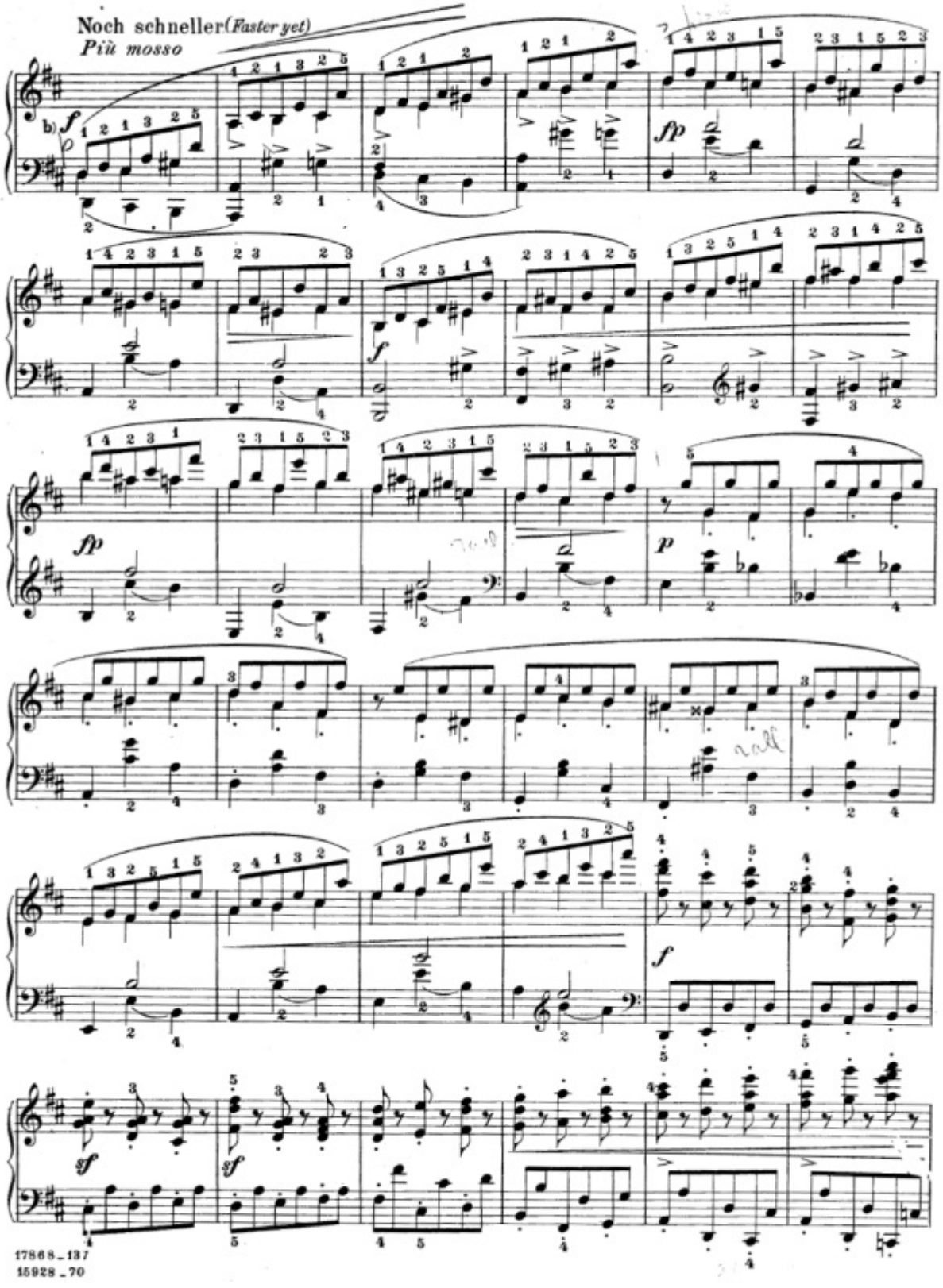
Op. 21. № 4

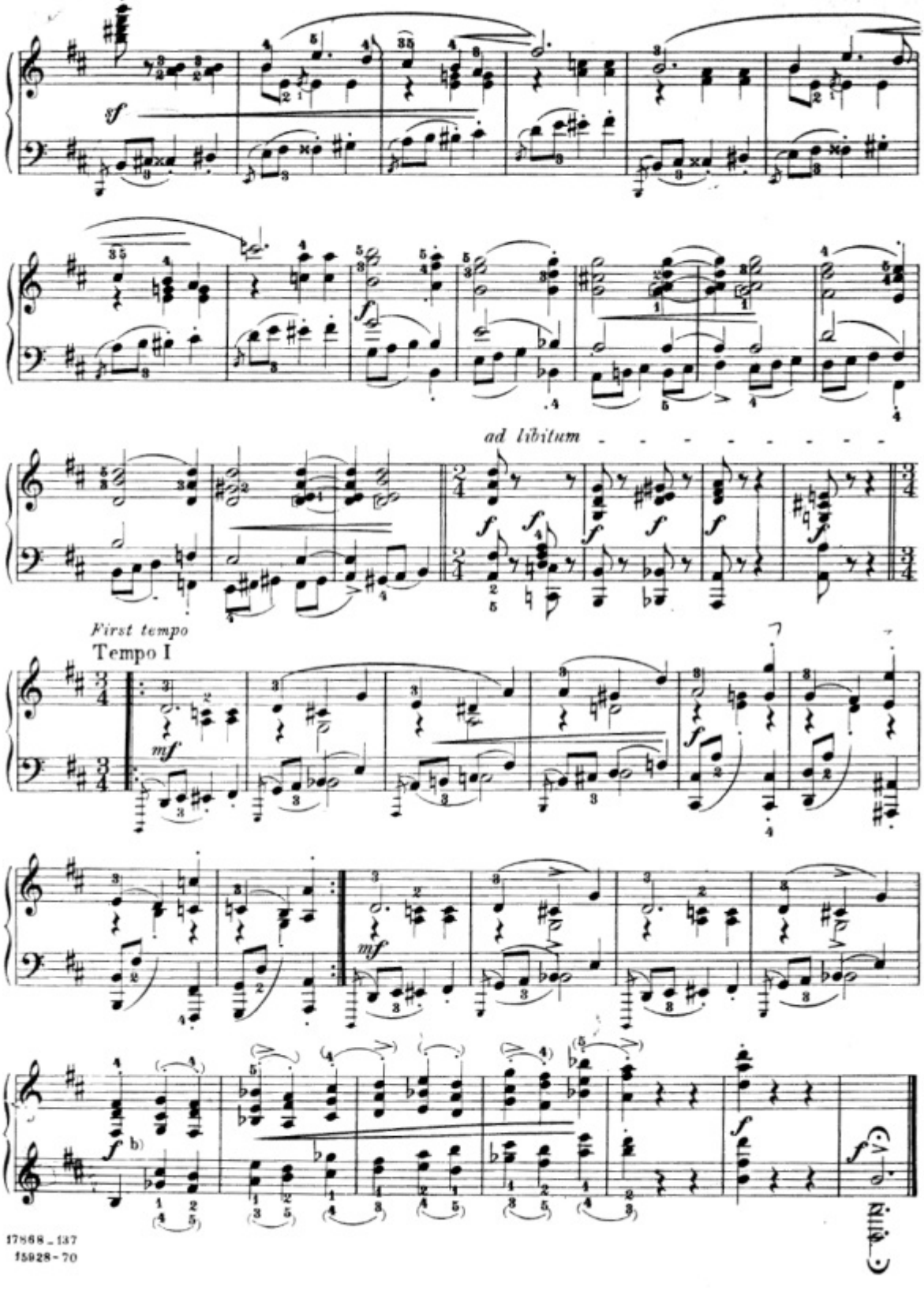



a)
dringender (urgingly)
Ped.
Ped.


rit.
Tempo I
p
f
f
f
f



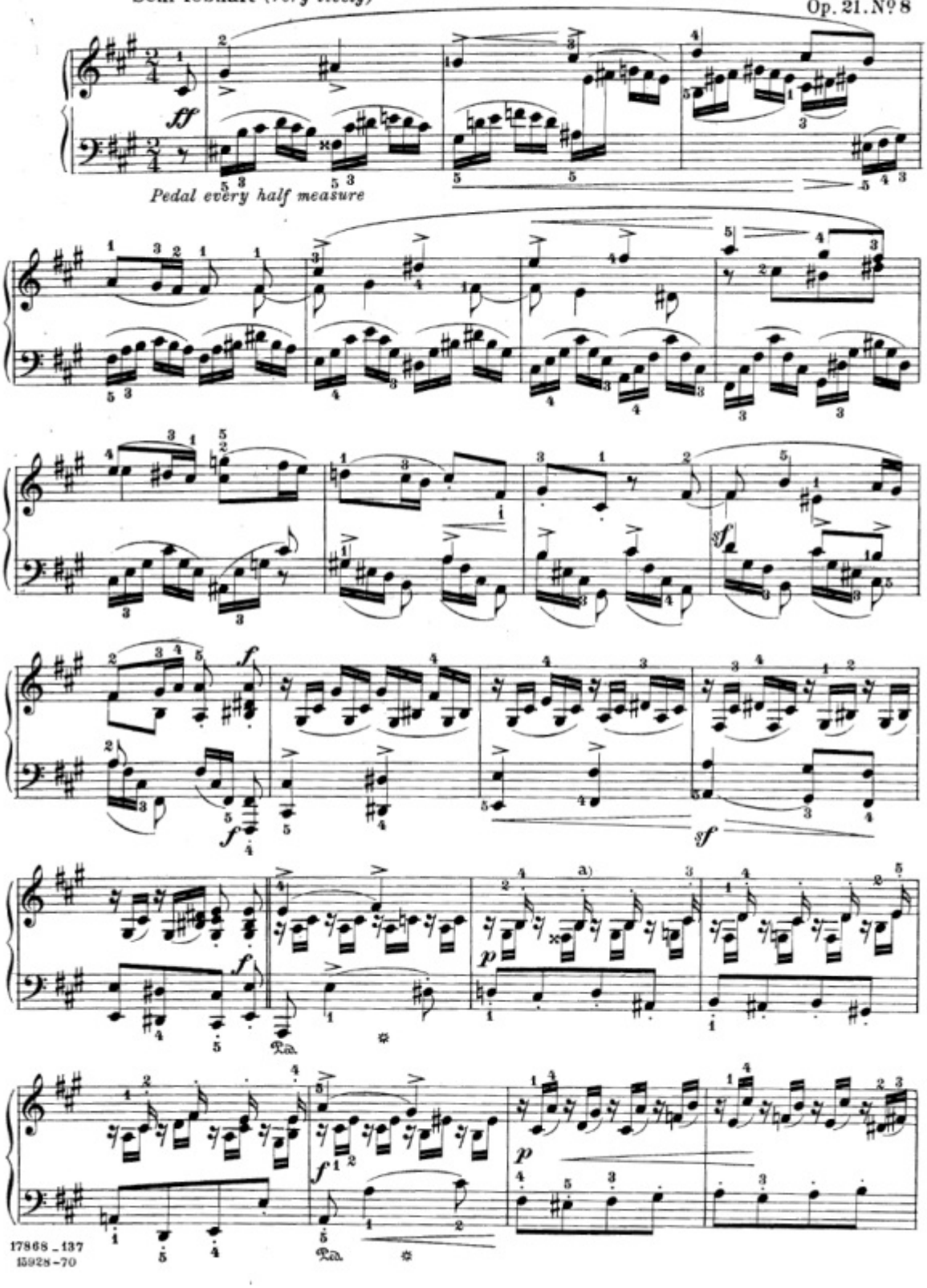

Noch schneller (Faster yet)
Più mosso


ad libitum
First tempo
Tempo I

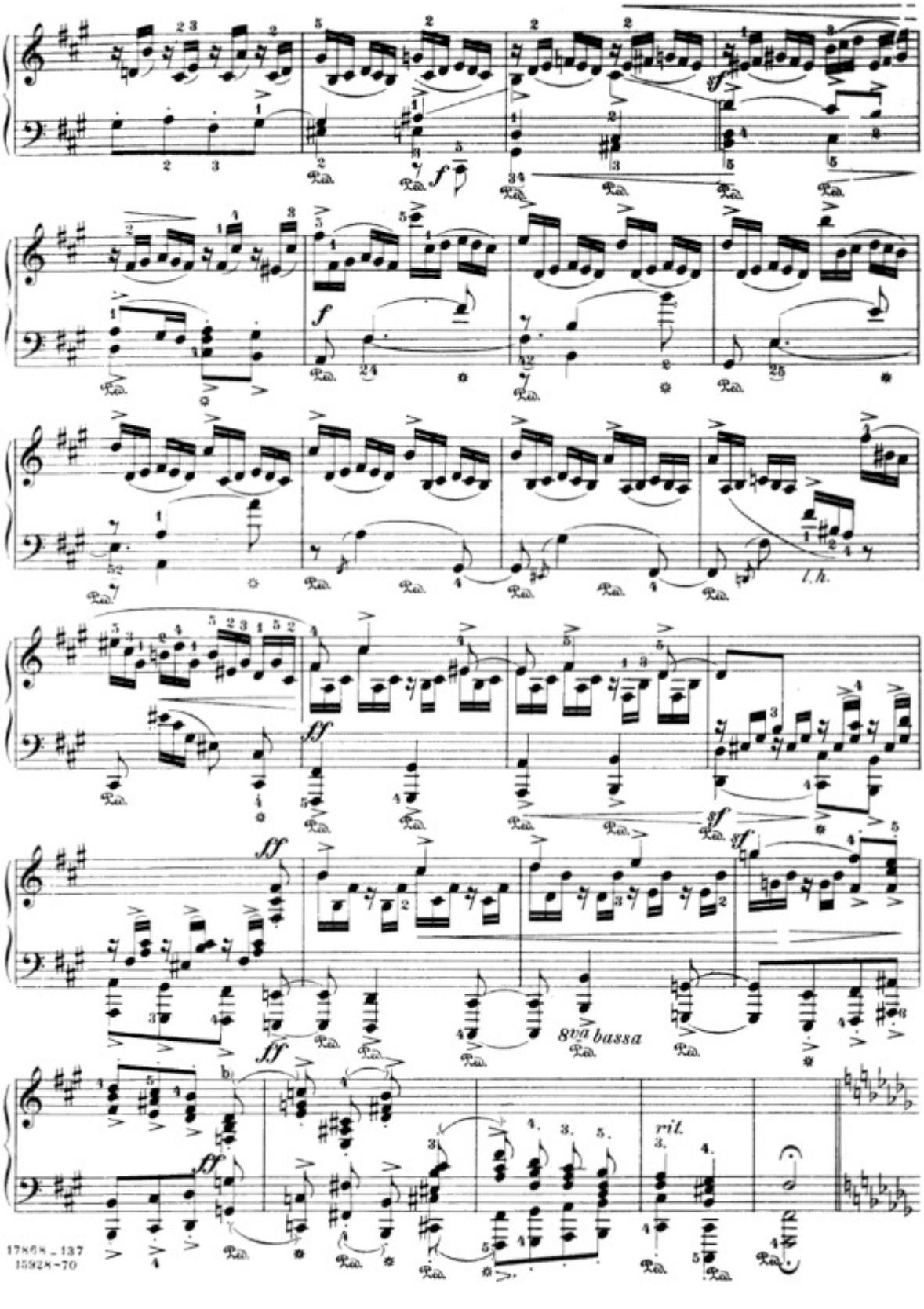
Sehr lebhaft *(Very lively)*

Novellette

R. Schumann
Op. 21. № 8

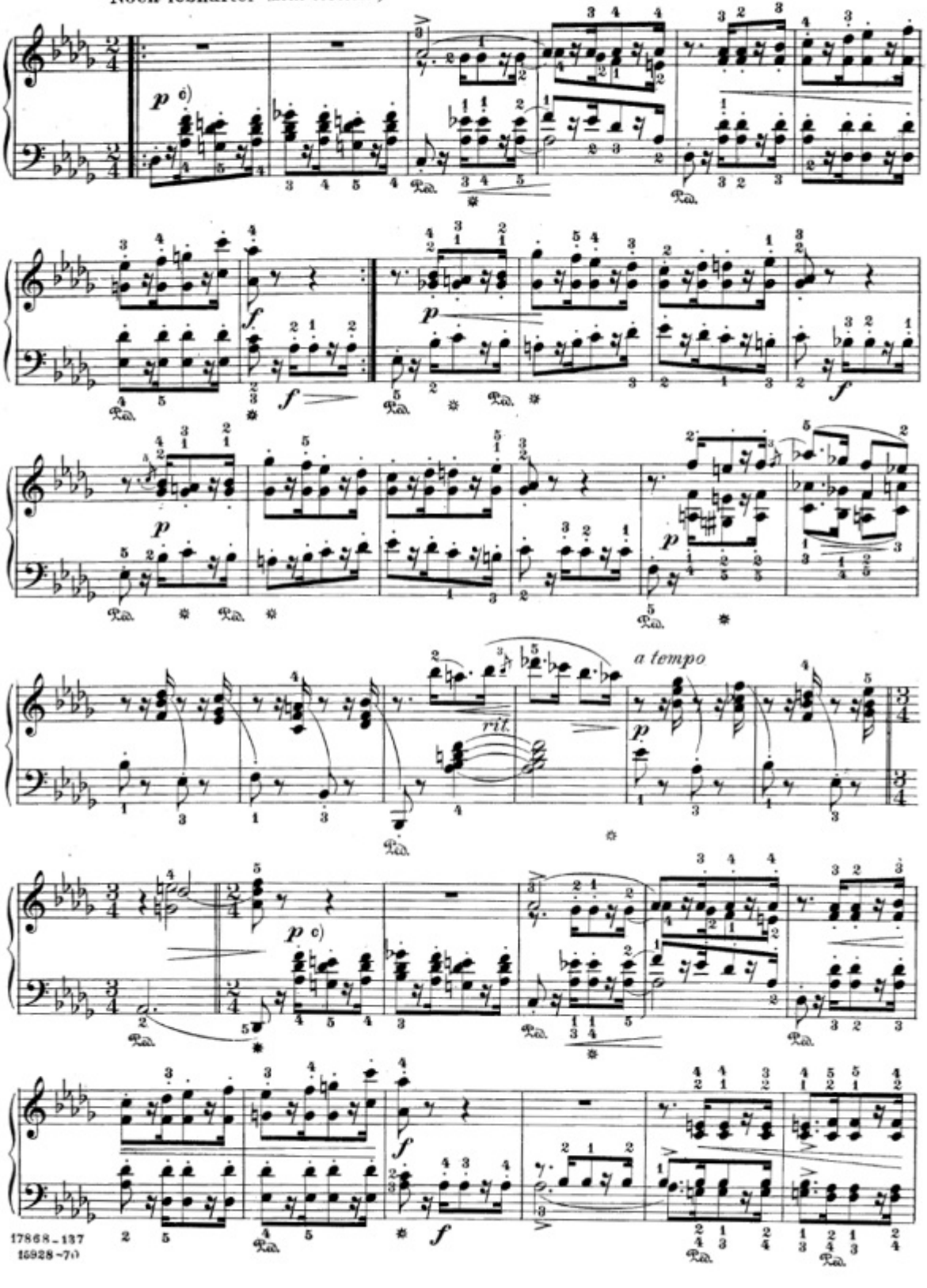


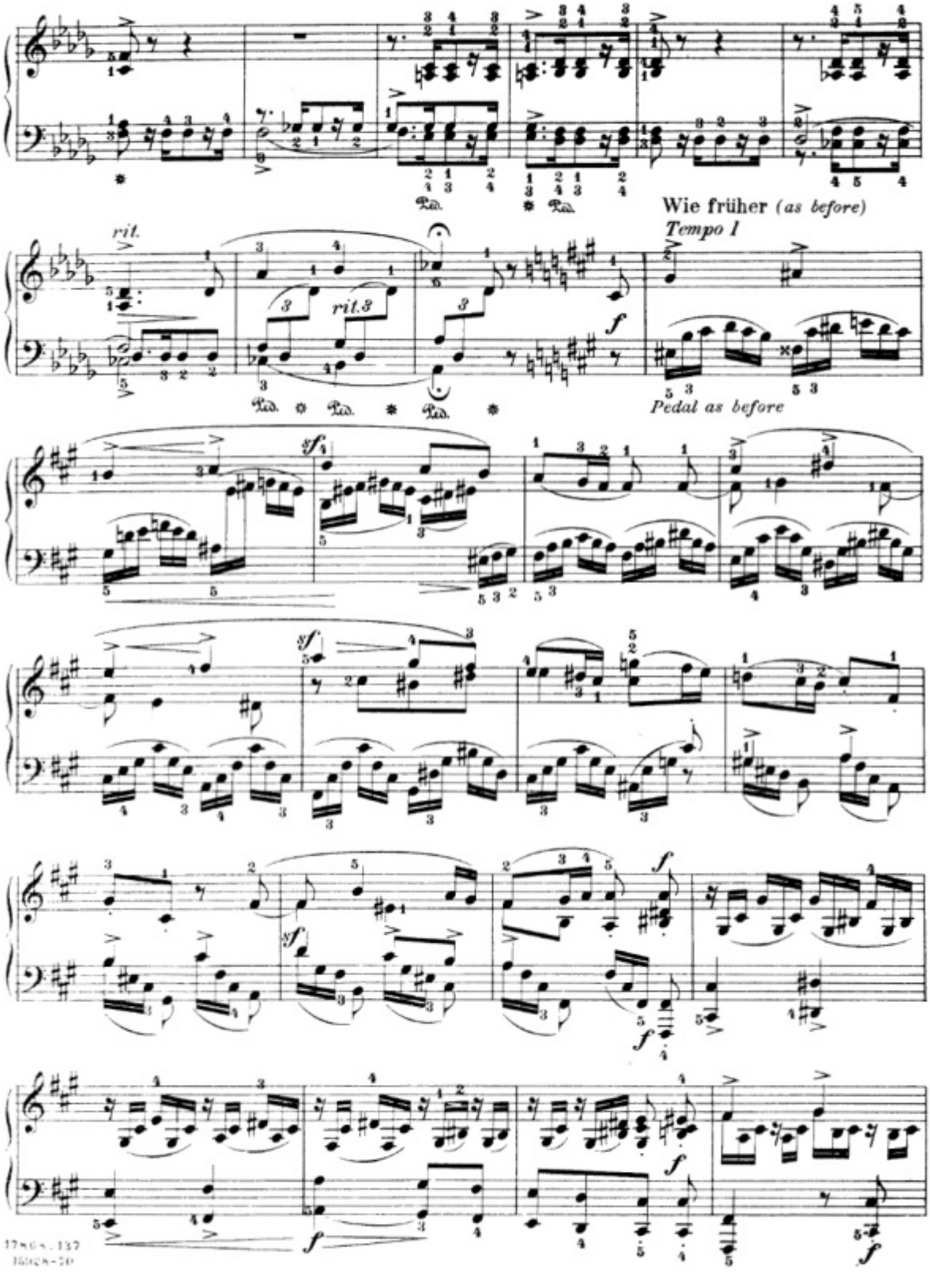
17868 _ 137
5928 - 70

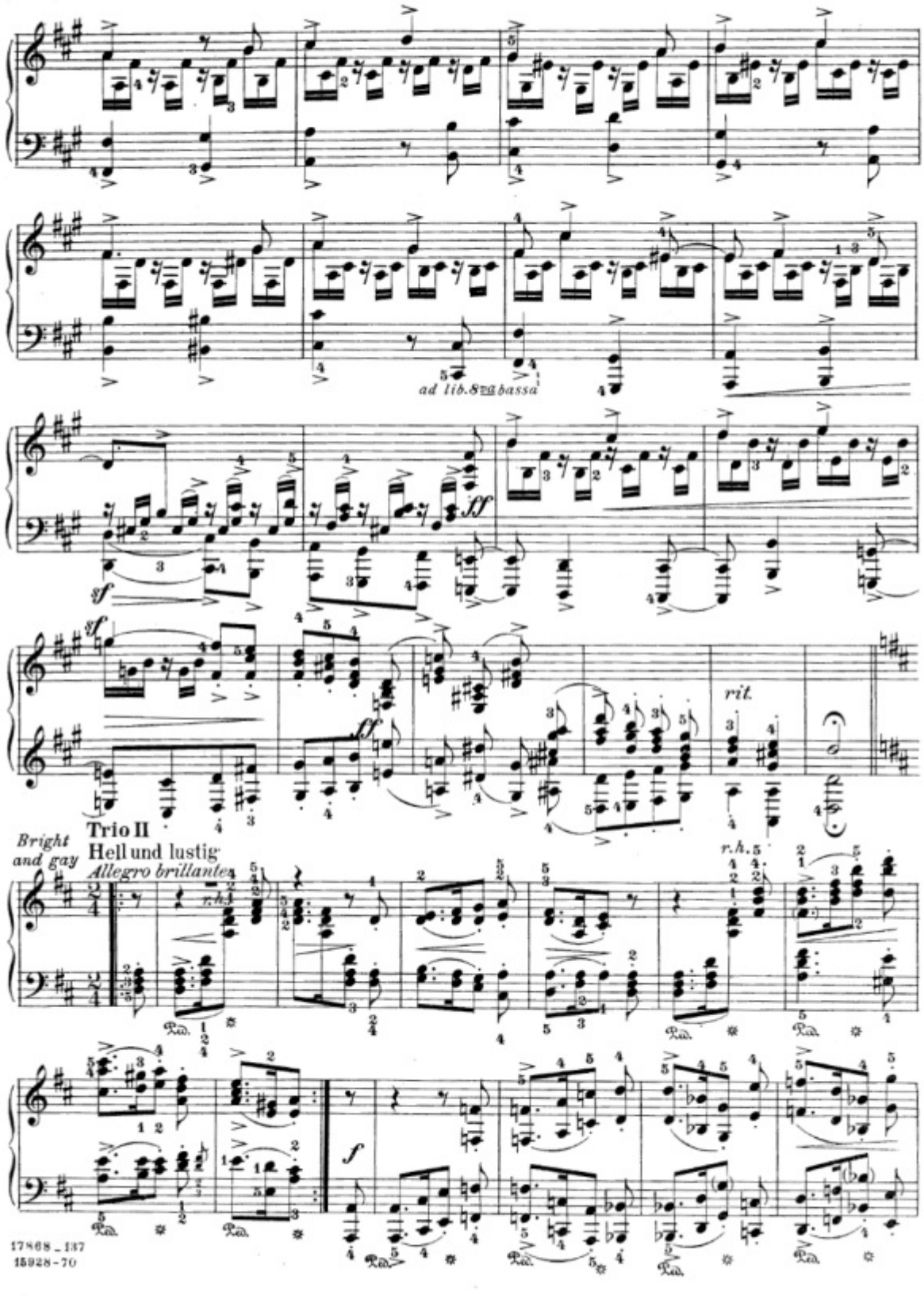


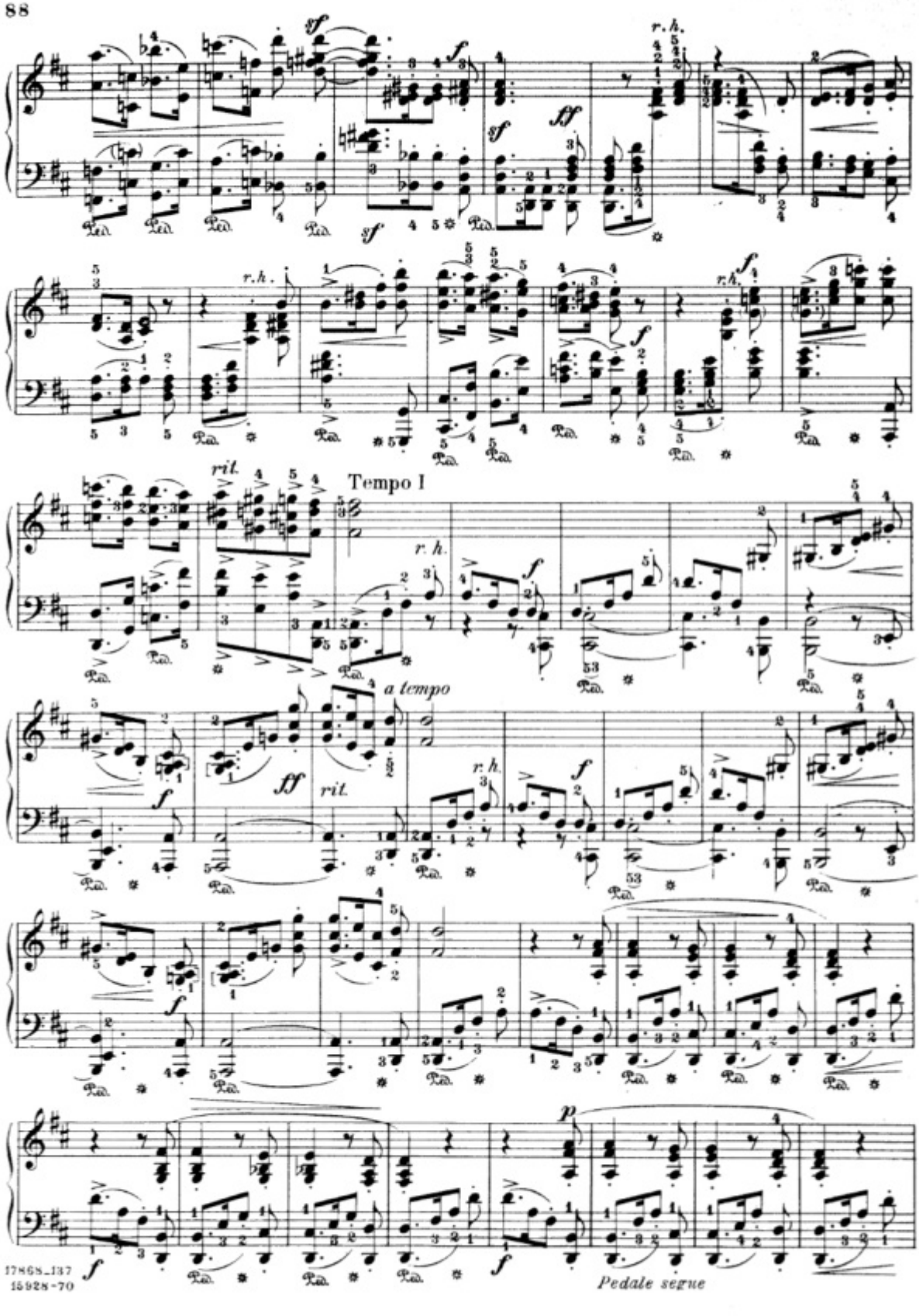
17868 - 137
15928-70

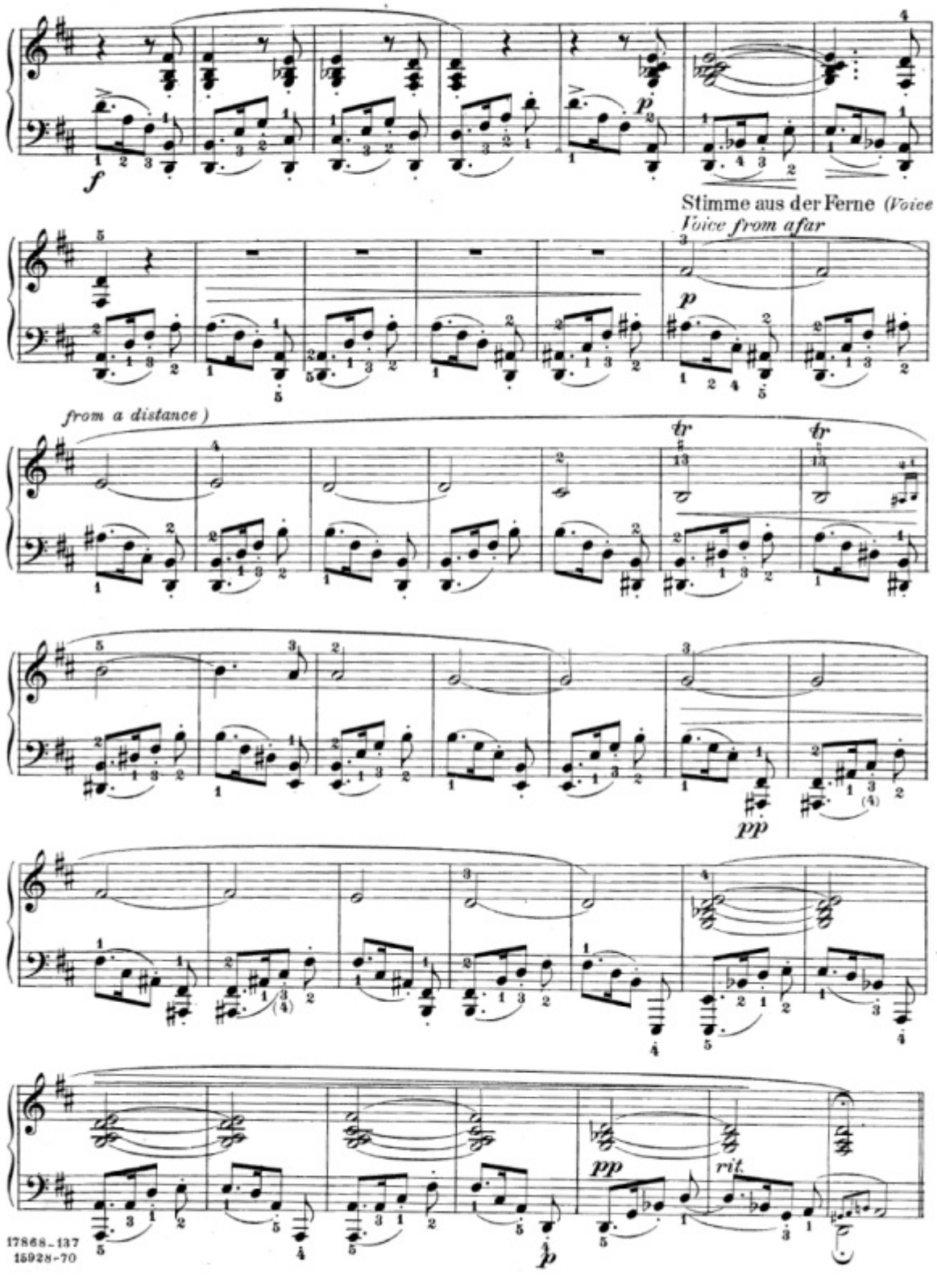
Trio I
Noch lebhafter *(Still livelier)*



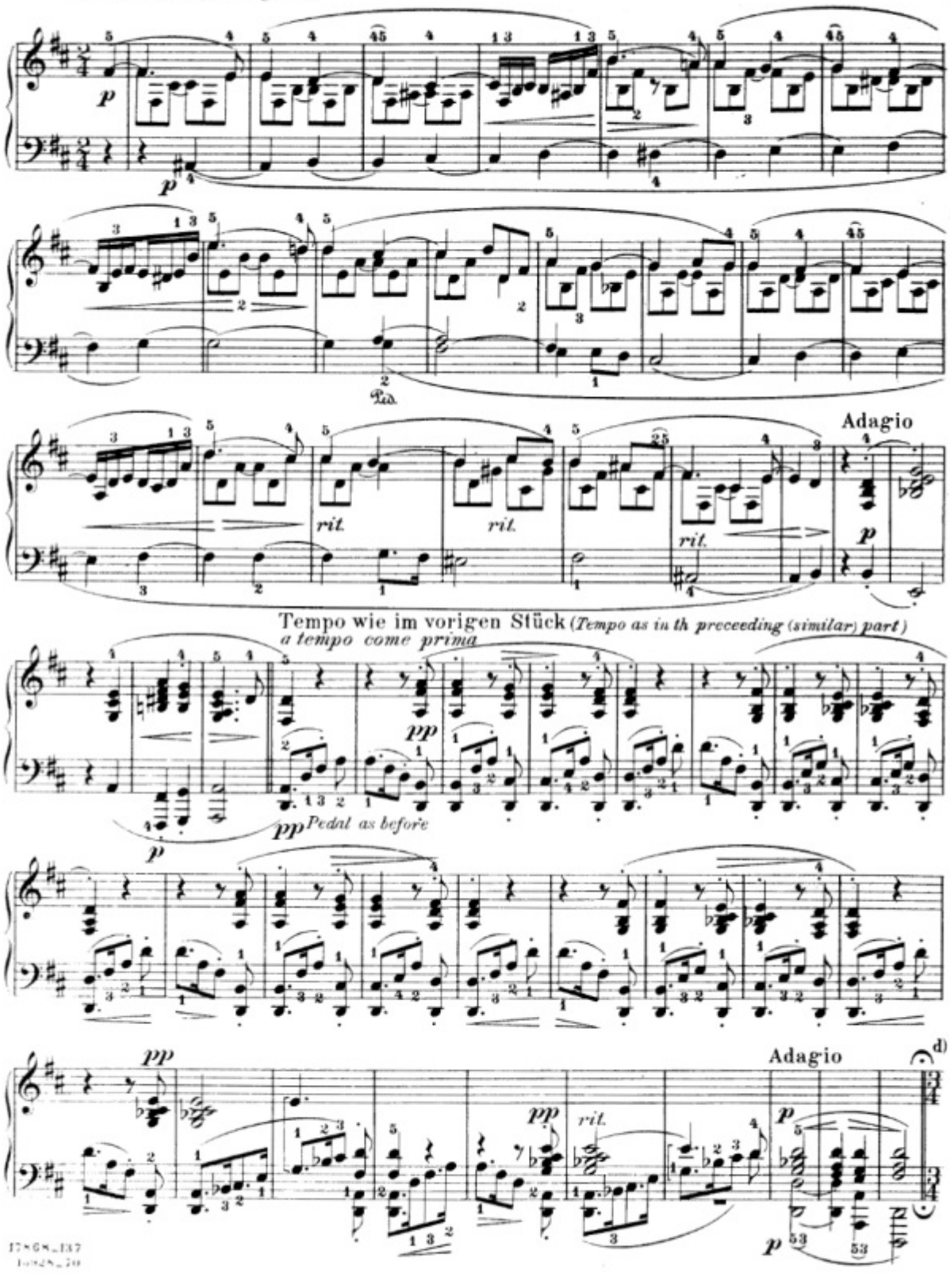

Wie früher (as before)
Tempo I
rit.
rit.
Pedal as before


ad lib. 8va bassa
sf
ff
sf
ff
rit.
Trio II
Hell und lustig
Bright and gay
Allegro brillante
r.h.
Ped.
f


r. h.
rit.
Tempo I
a tempo
Pedale segue

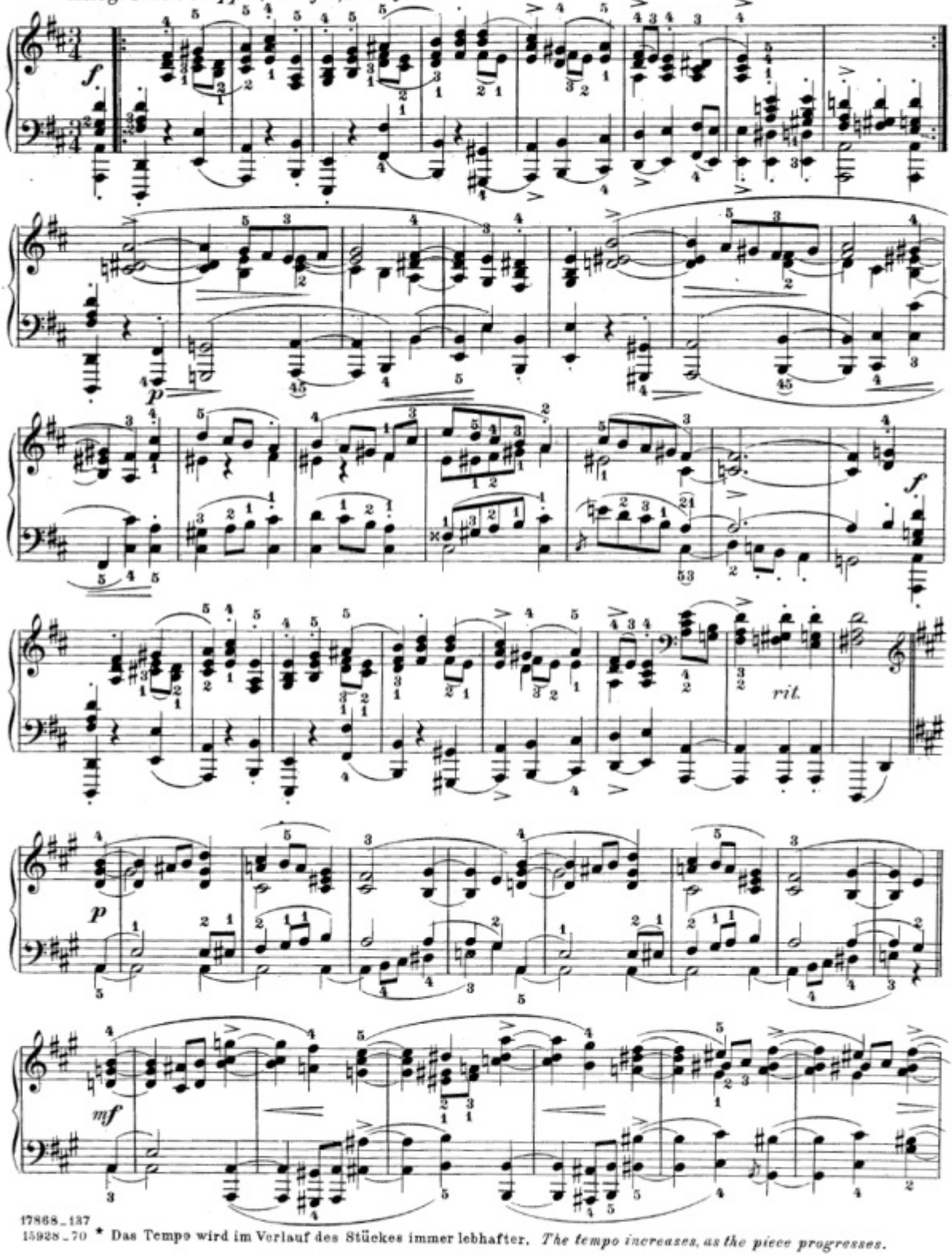

Stimme aus der Ferne (Voice
Voice from afar
from a distance)

(Simple and singing)
Einfach und gesangsvoll



Munter, nicht zu rasch *

Allegro non troppo (Cheerful, not to fast)



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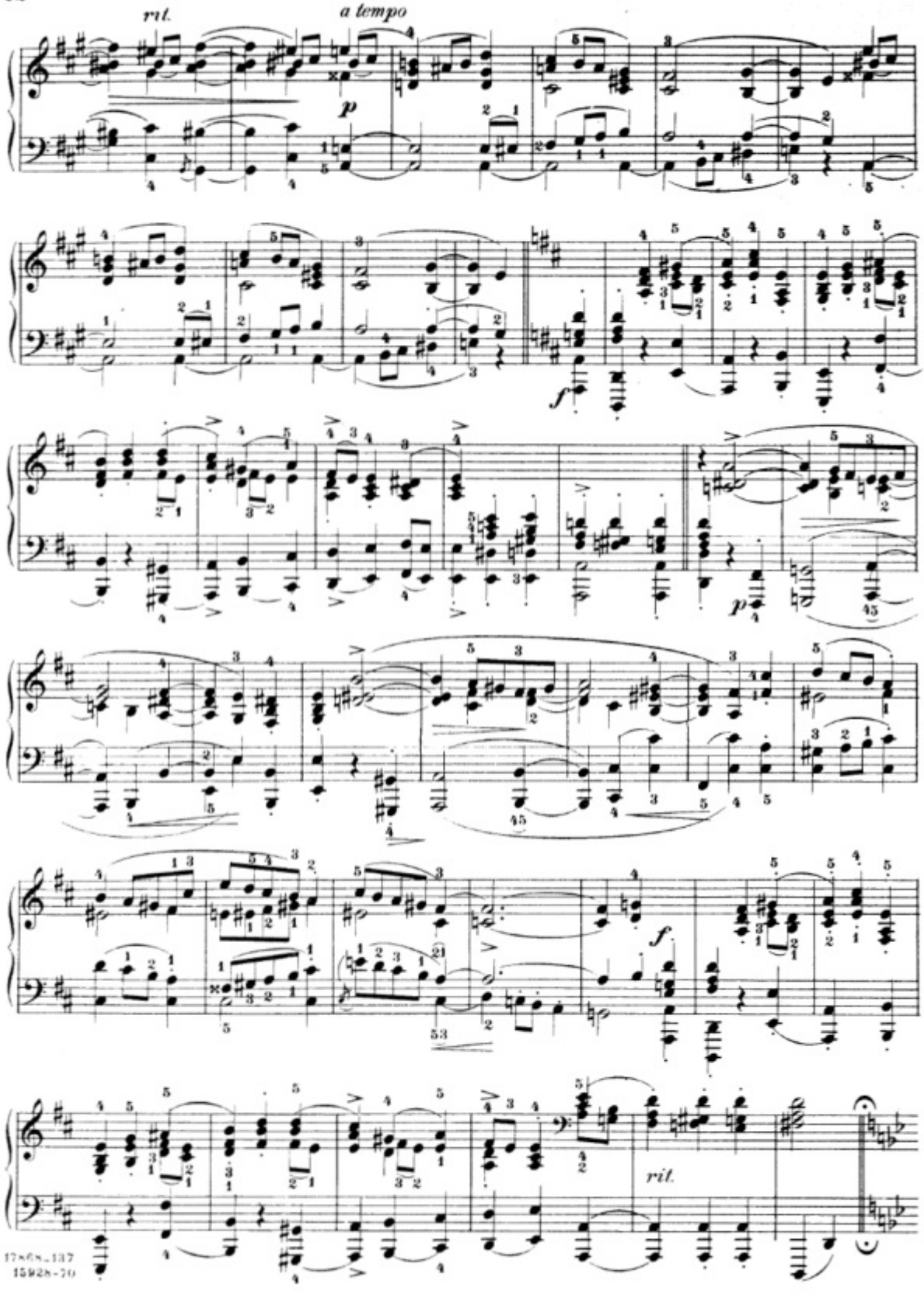
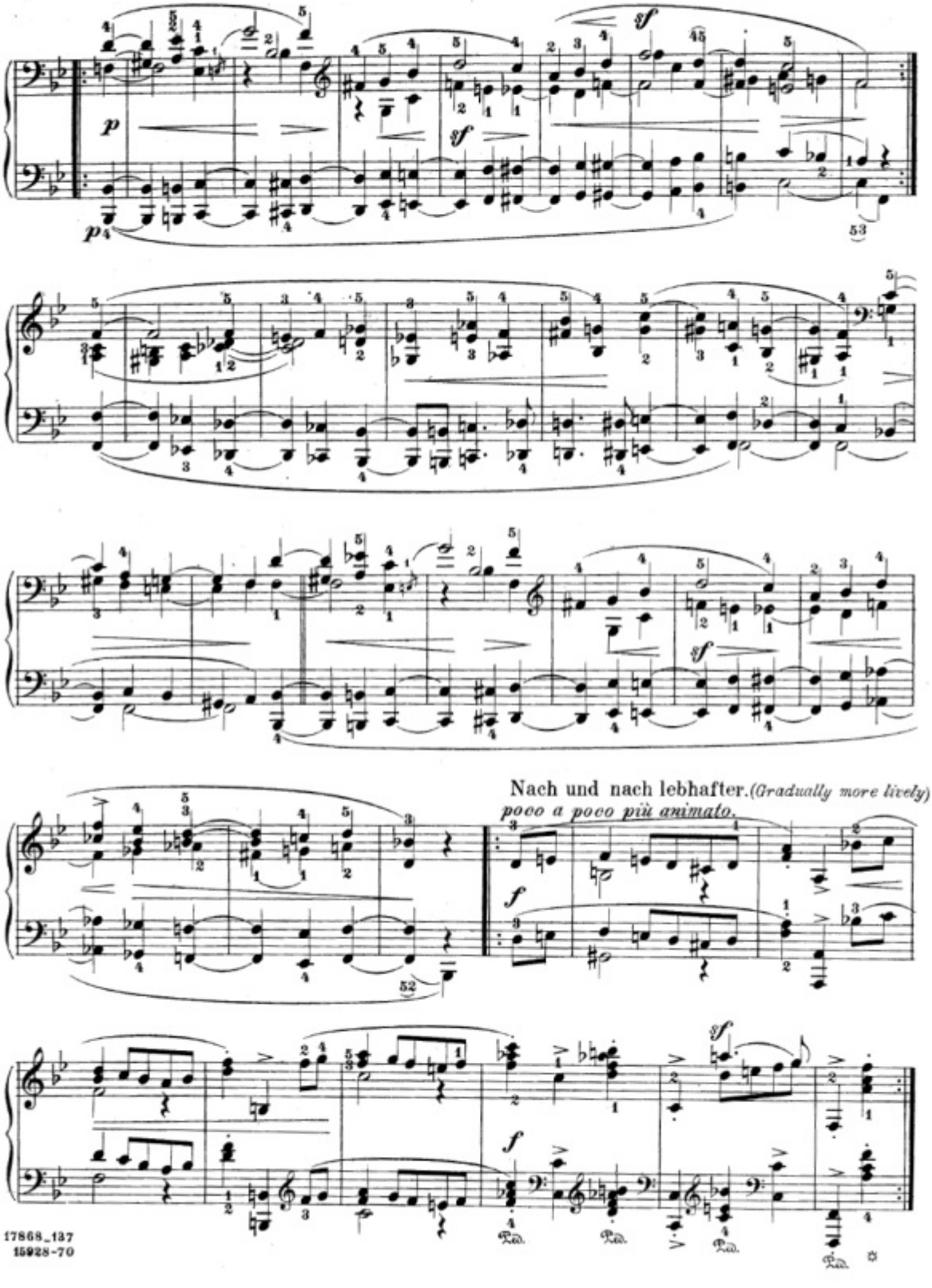
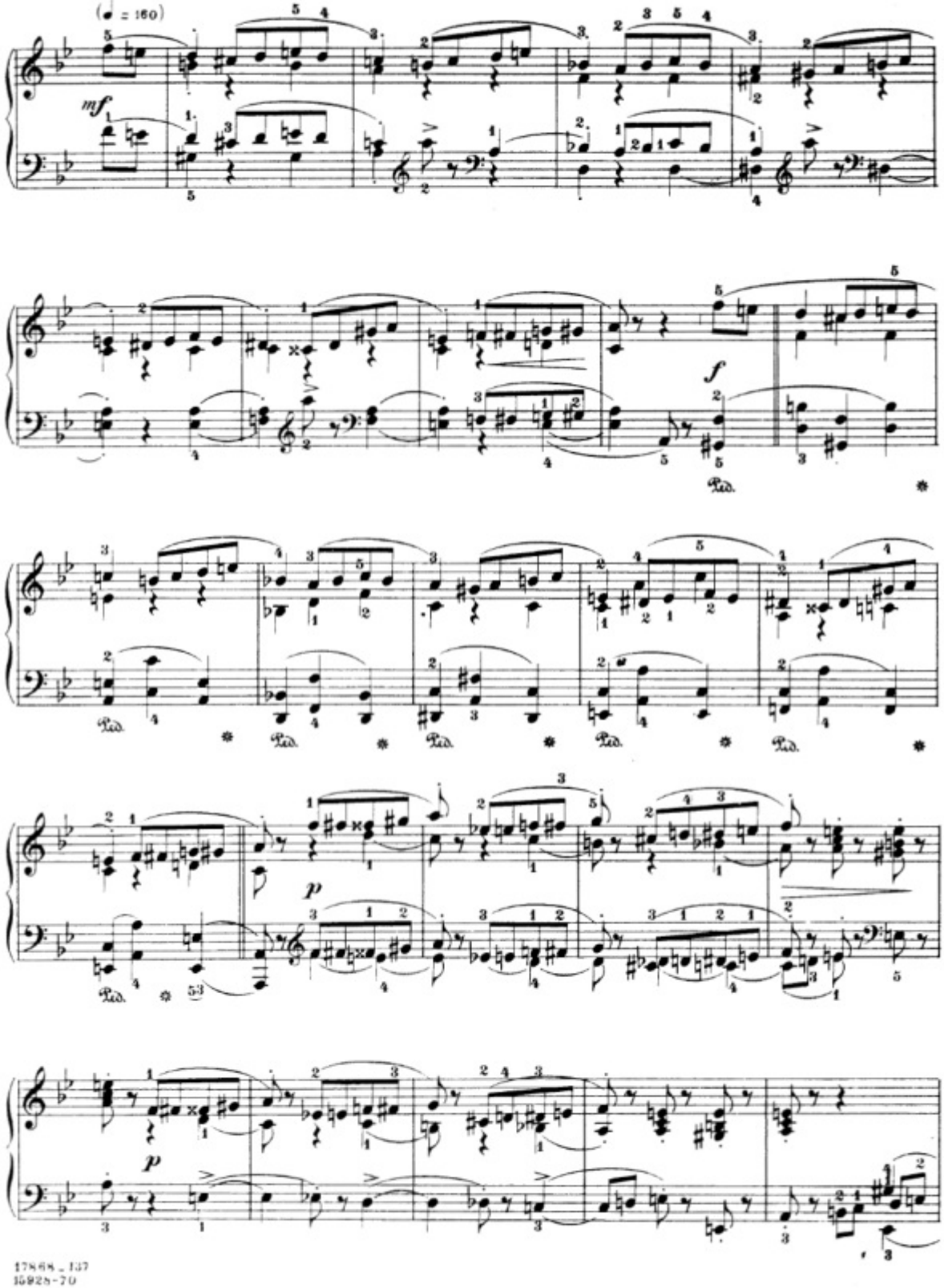
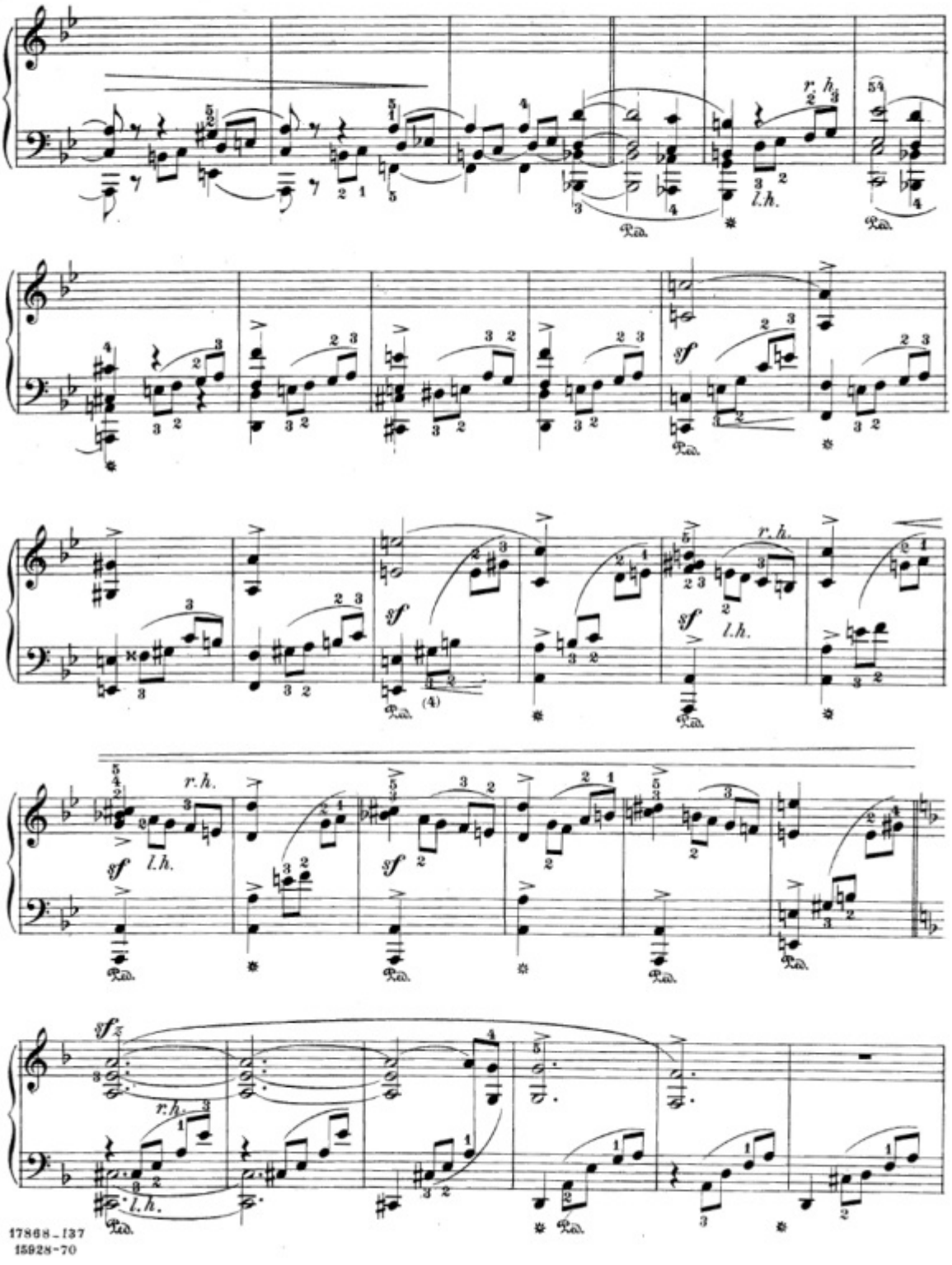
* Das Tempo wird im Verlauf des Stückes immer lebhafter. *The tempo increases, as the piece progresses.*



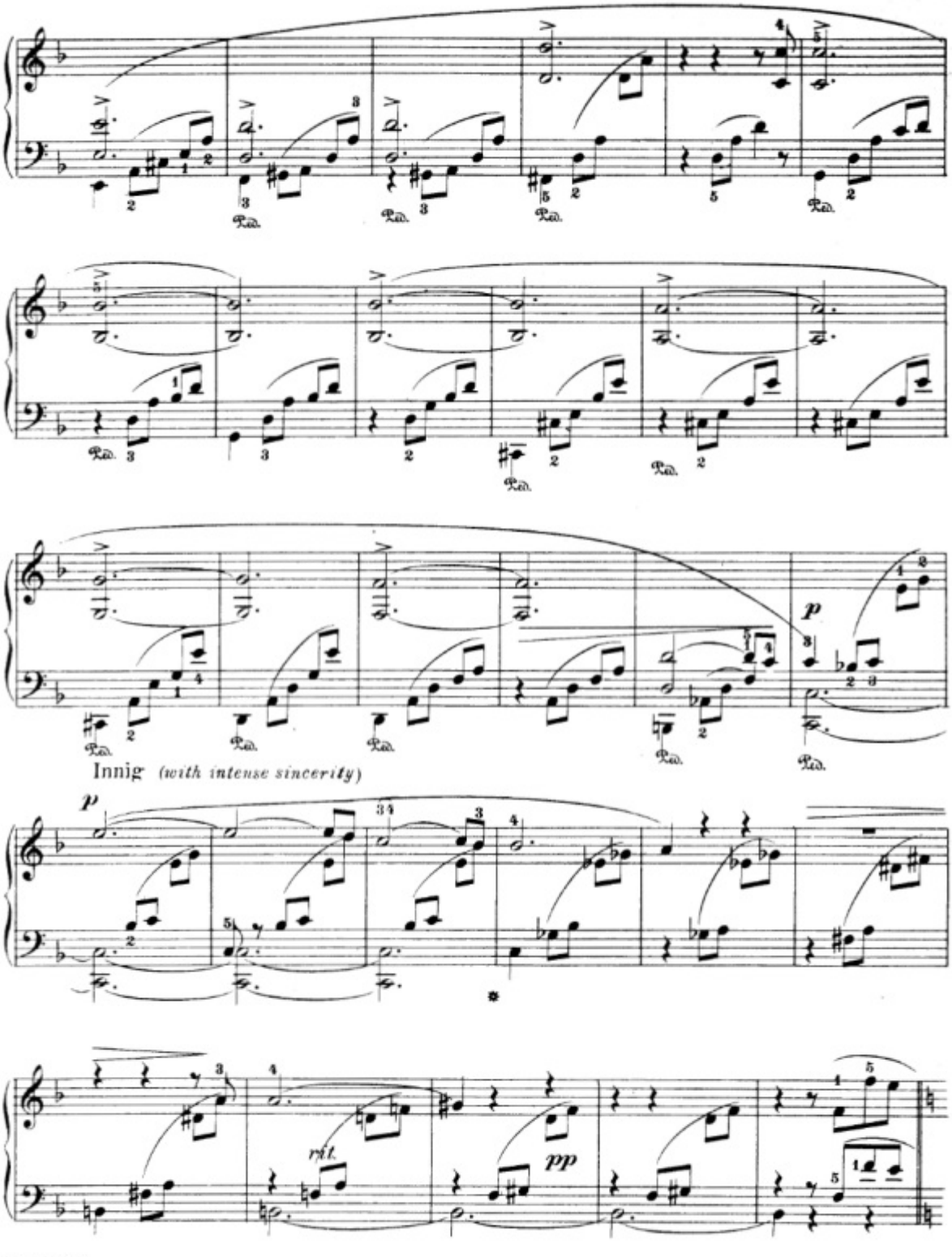
17868-137
15928-70

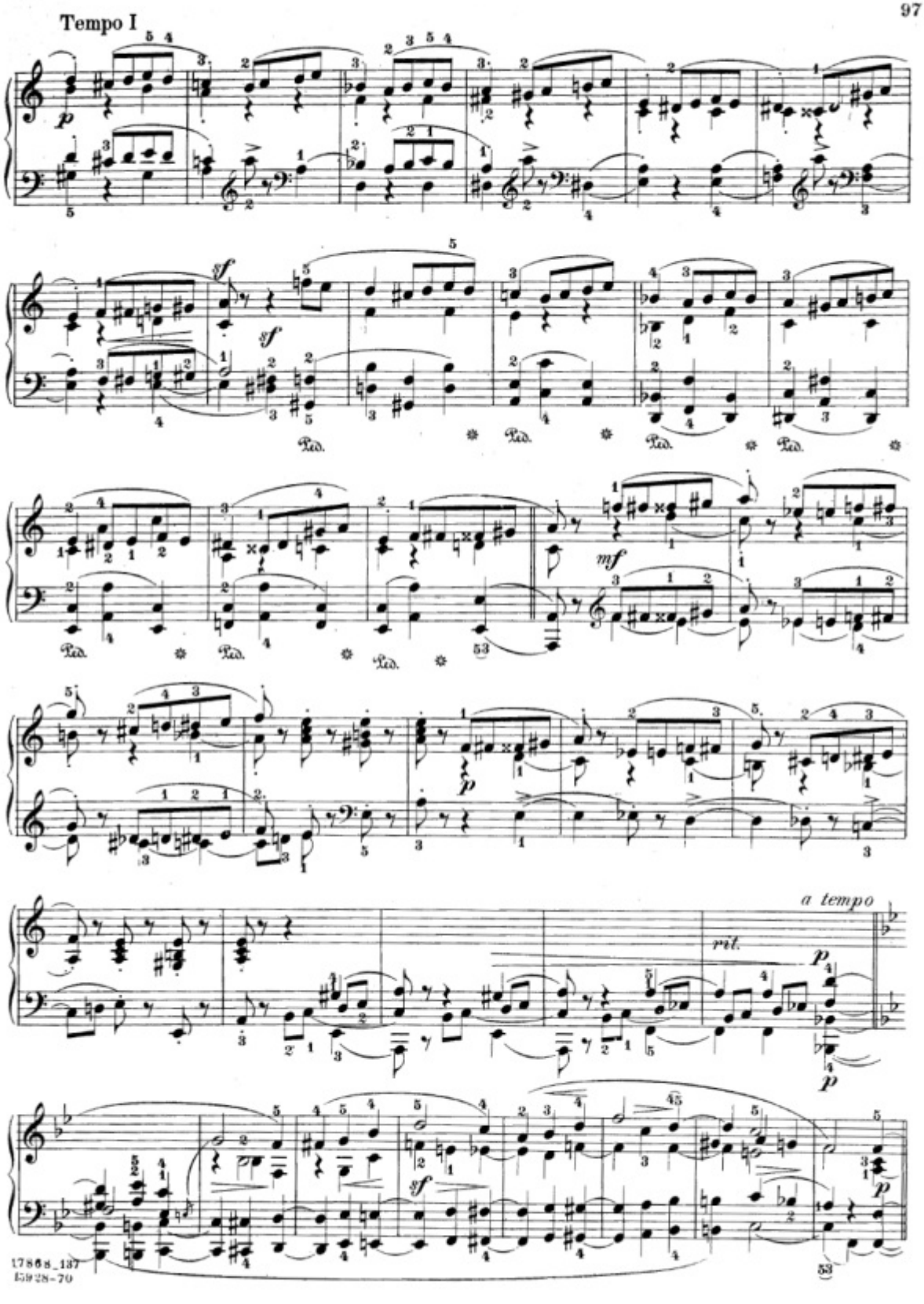

Nach und nach lebhafter. (Gradually more lively)
poco a poco più animato.

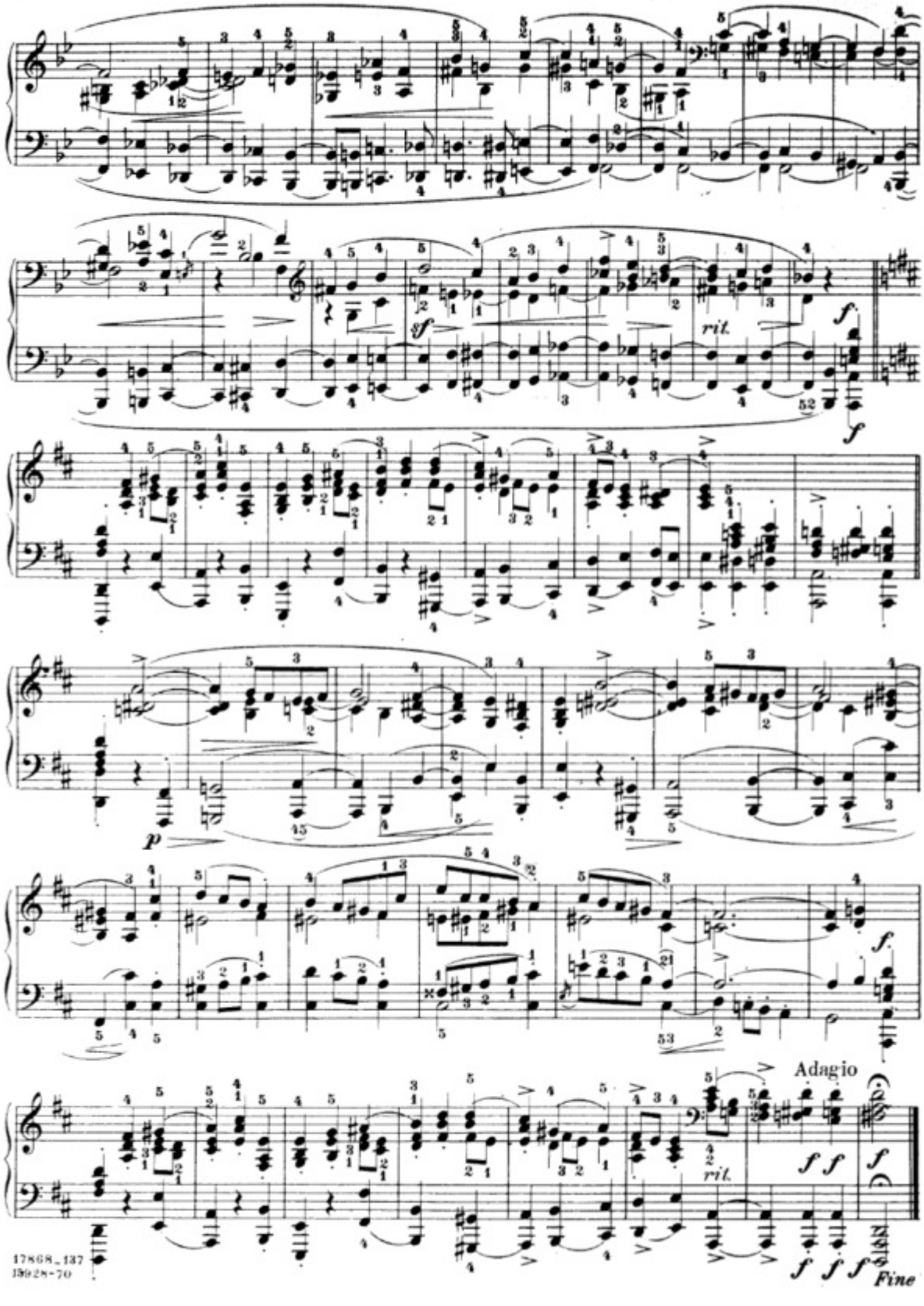

(♩ = 160)
mf
f
p
p
Ped.



17868-137
15928-70


Innig (with intense sincerity)
p
rit.
pp


Tempo I
p
sf
sf
Ped.
mf
p
a tempo
rit.
p
sf
p

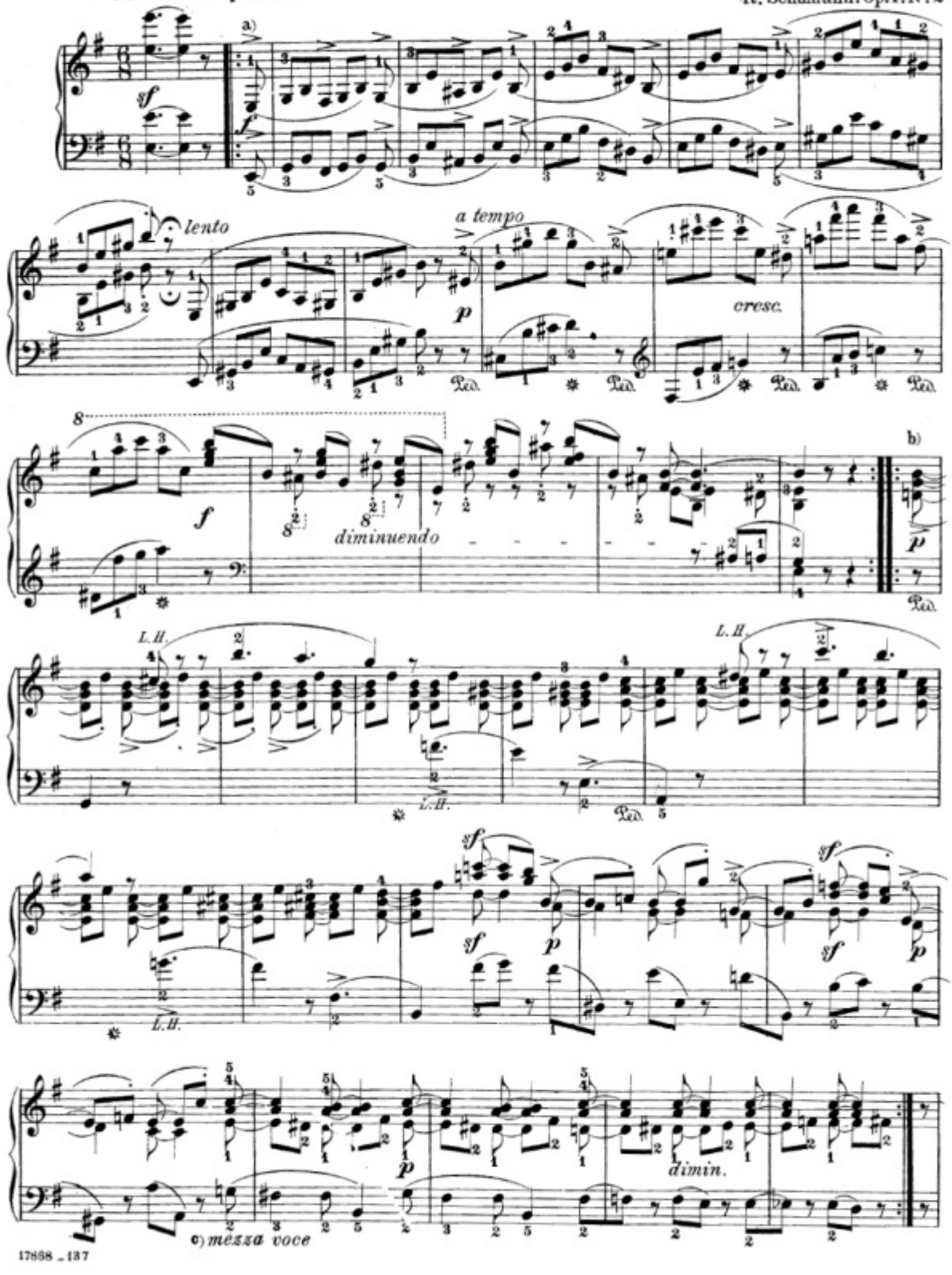


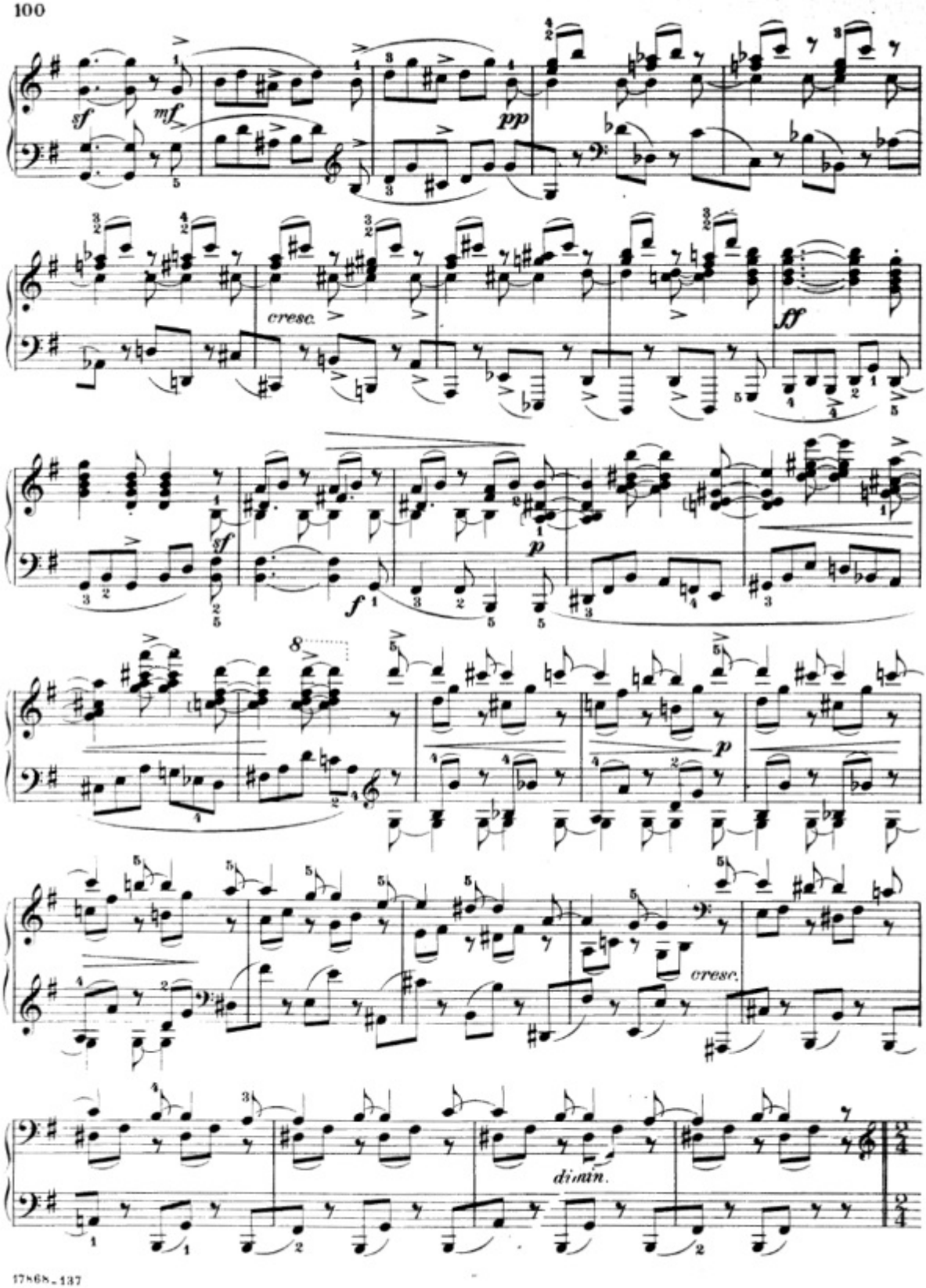
17868_137
19628-70

Intermezzo

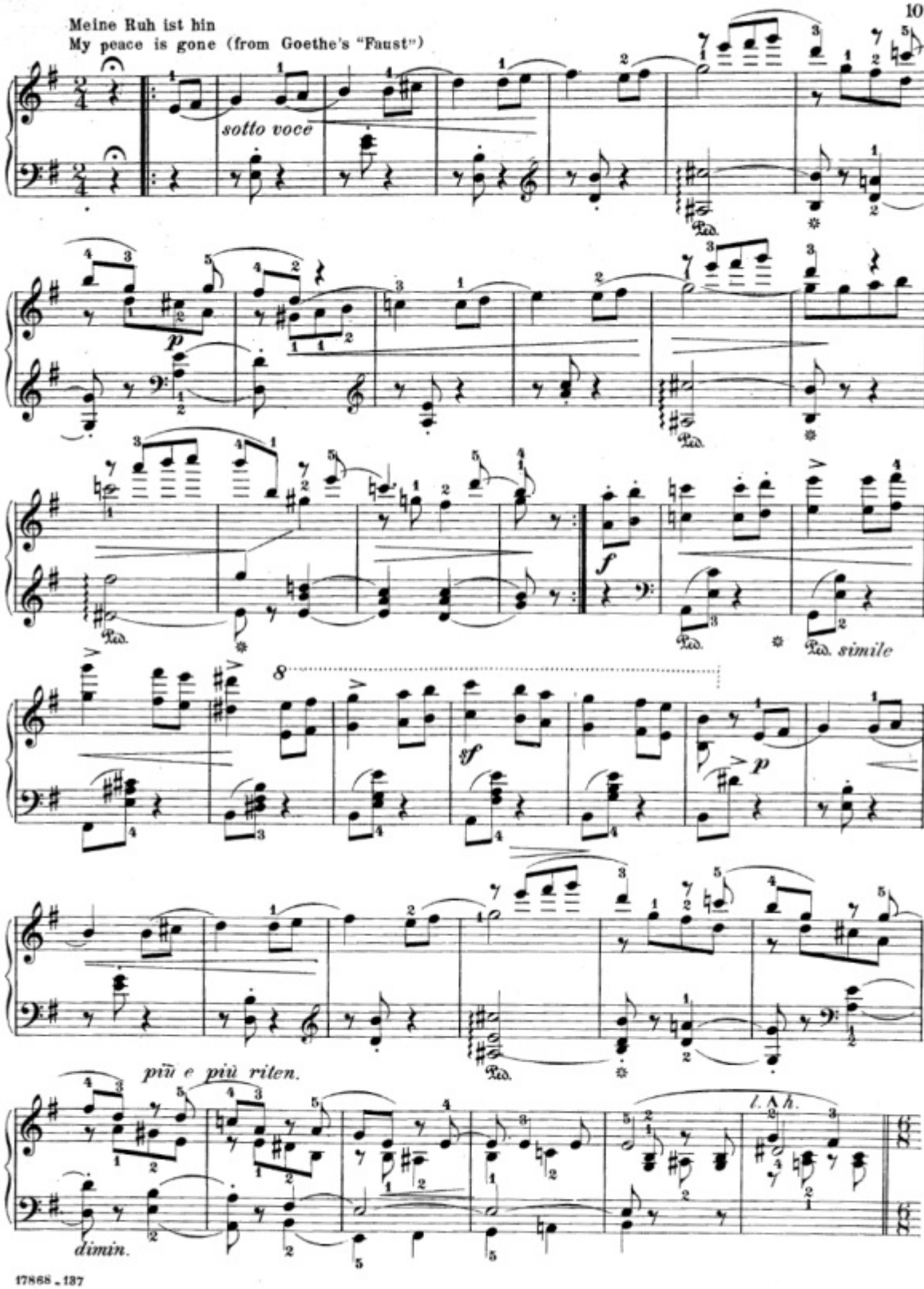
Presto a capriccio

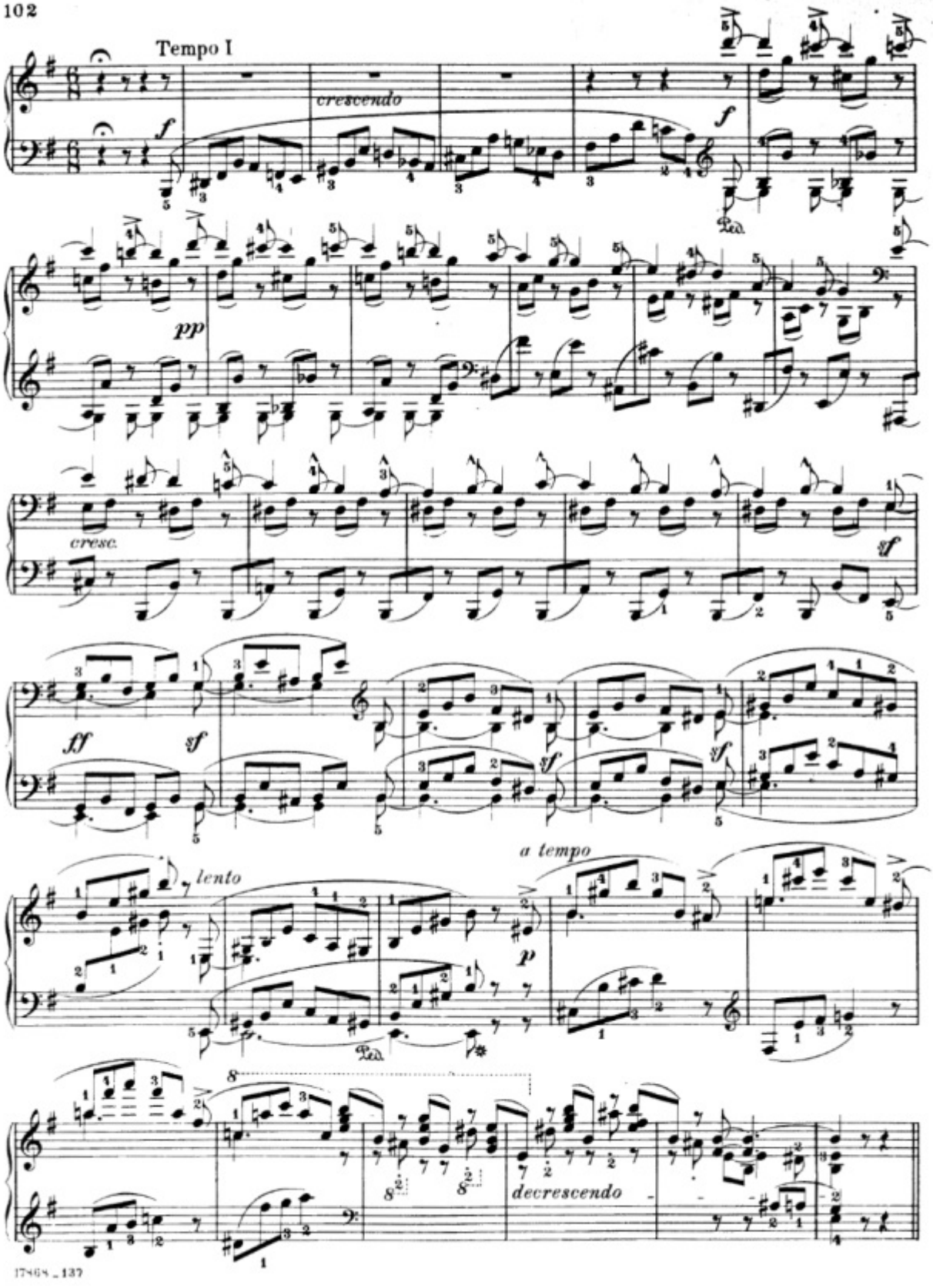
R. Schumann. Op. 4. Nº 2

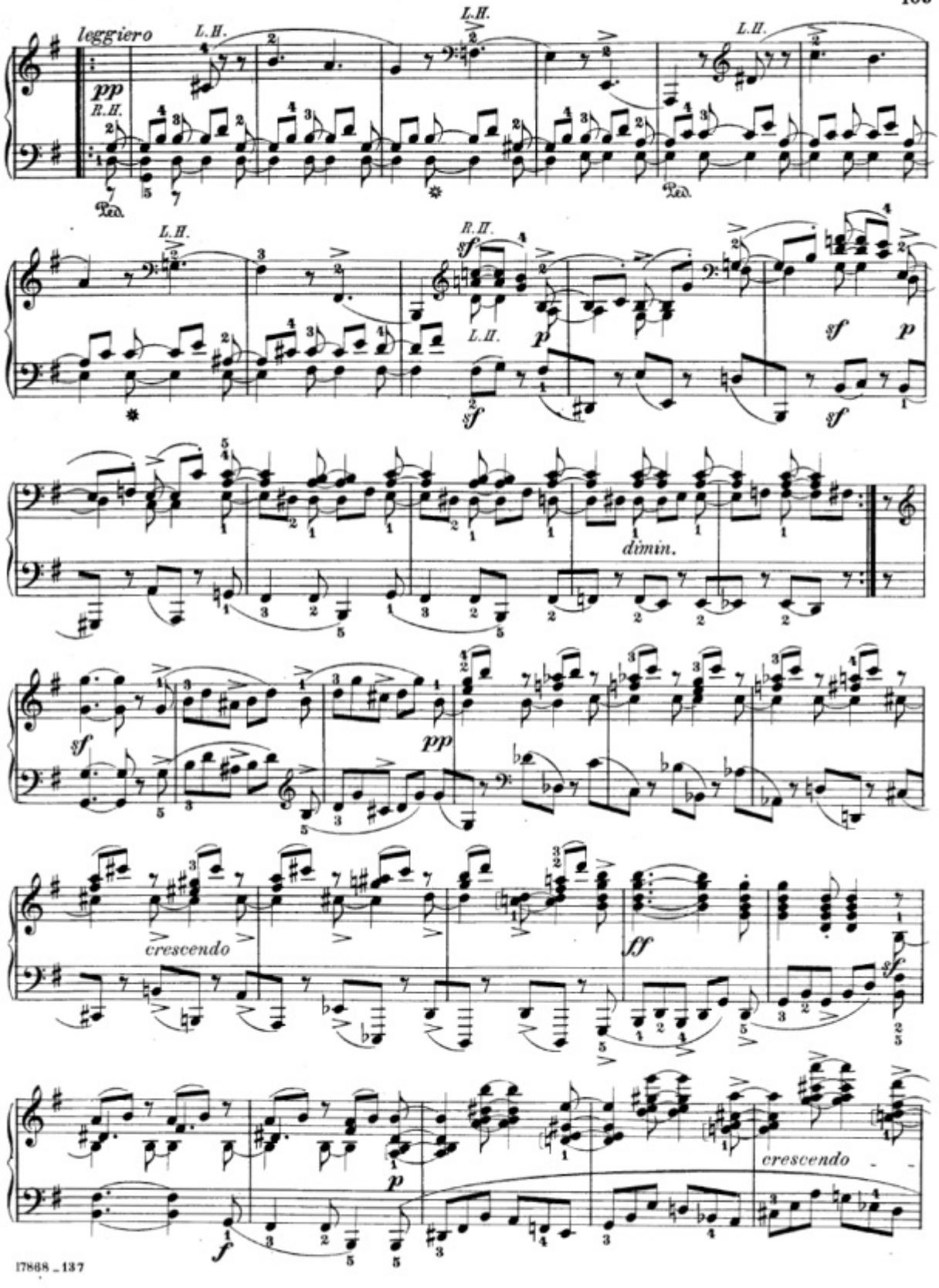


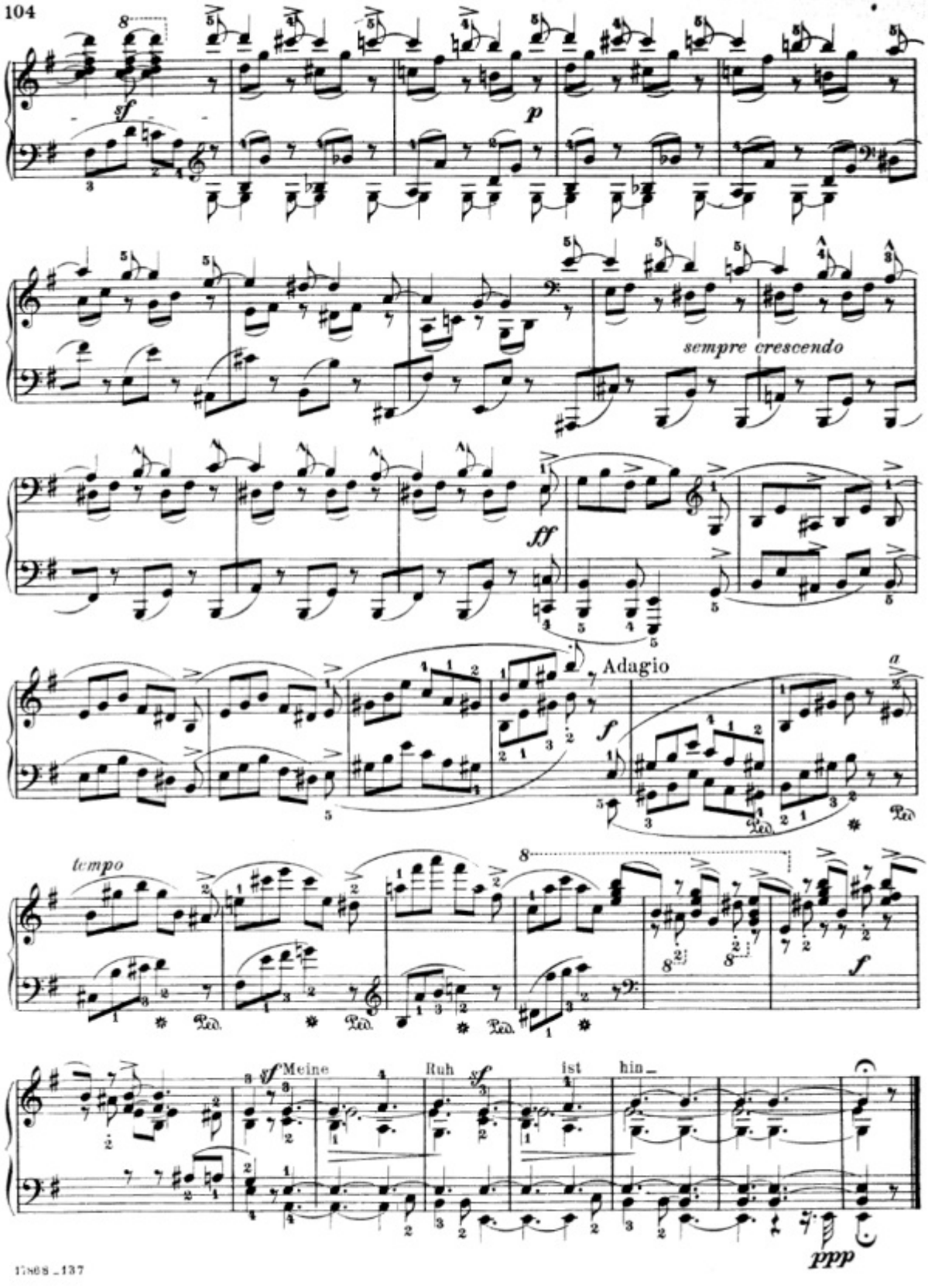

sf
mf
pp
cresc.
ff
sf
f
p
p
cresc.
dimin.

Meine Ruh ist hin
My peace is gone (from Goethe's "Faust")



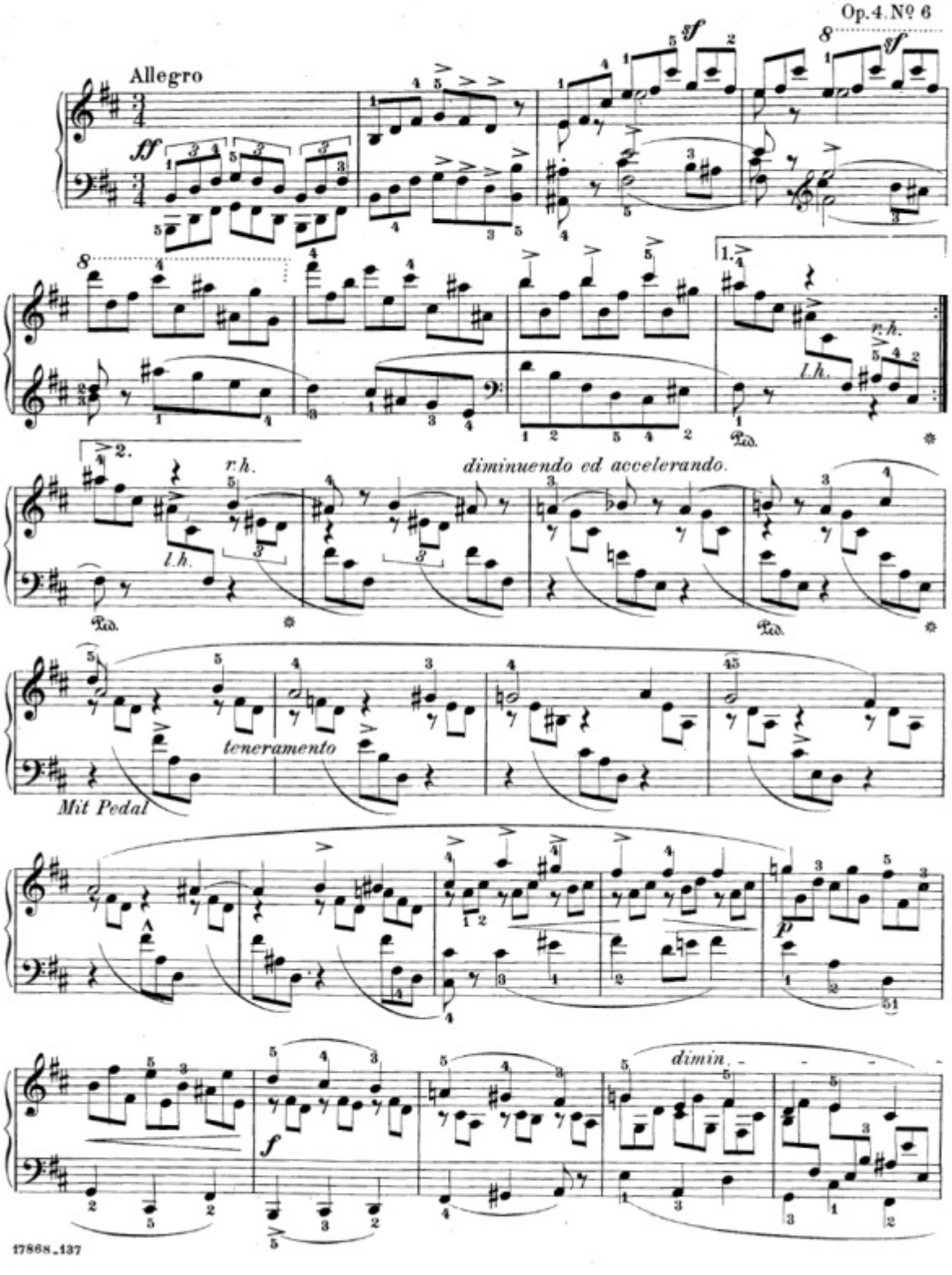

Tempo I
crescendo
pp
cresc.
ff
sf
lento
a tempo
p
decrescendo

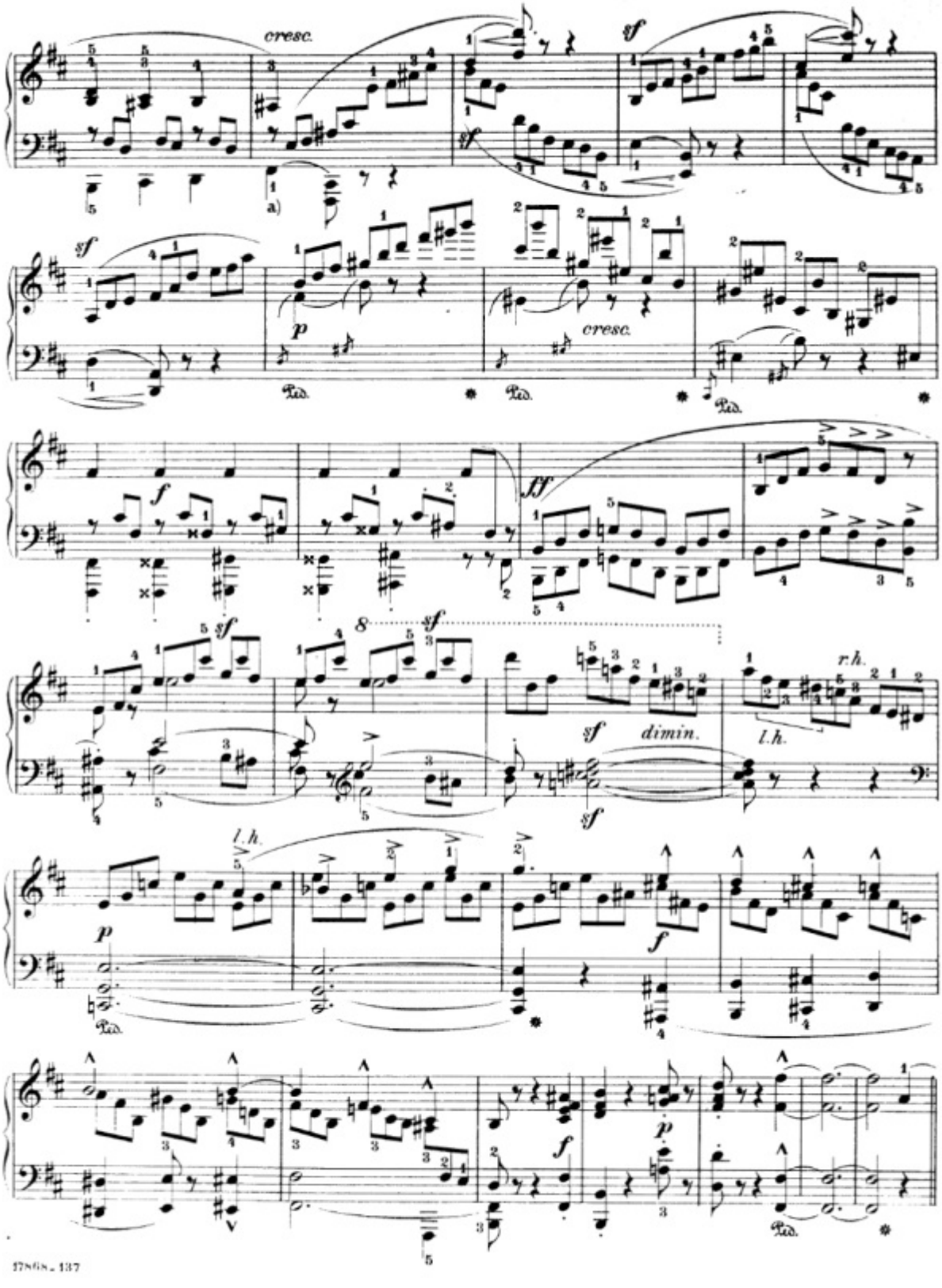

leggiero
pp
L.H.
R.H.
Ped.
sf
p
dimin.
crescendo
ff
f

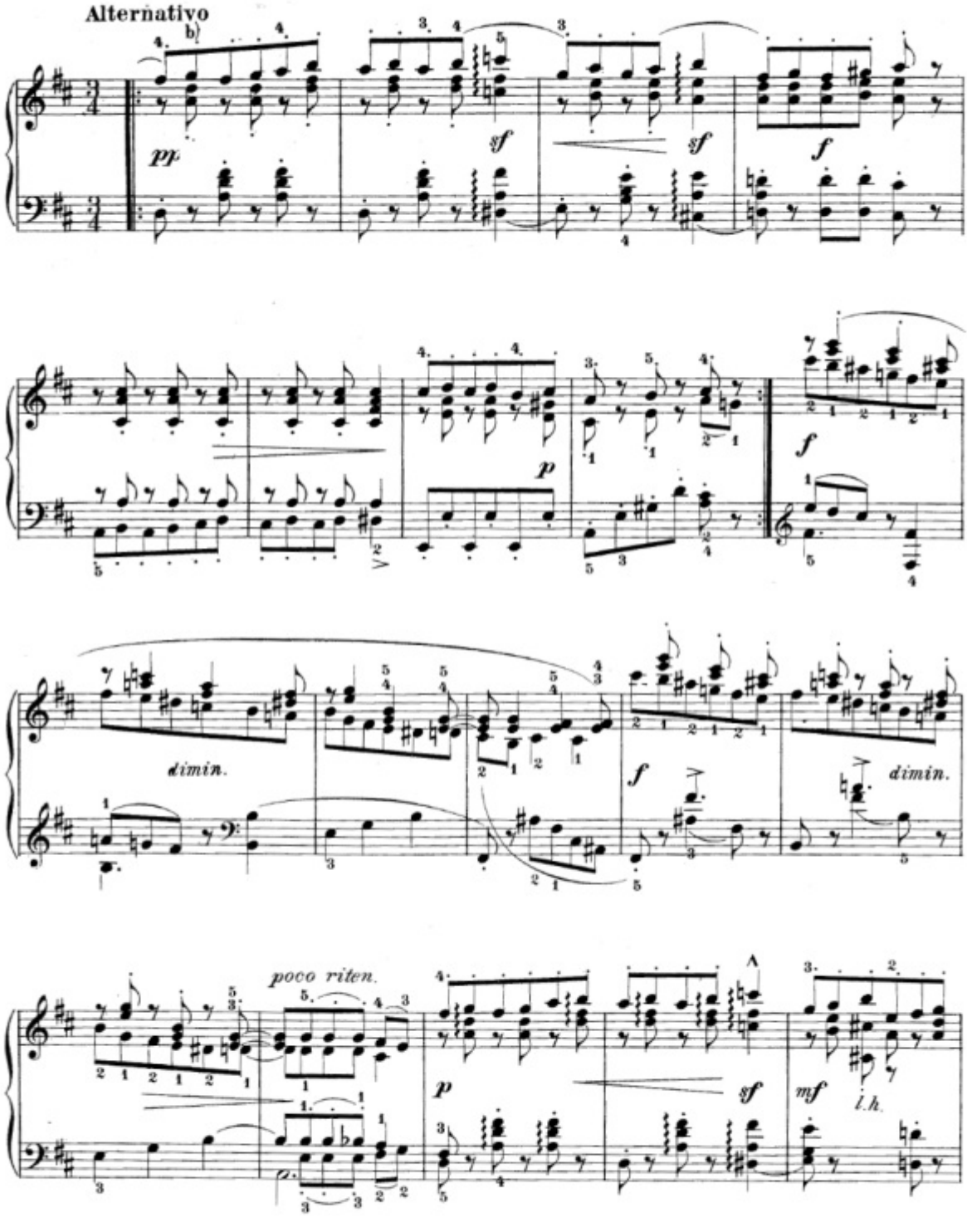

sempre crescendo
Adagio
tempo
Meine
Ruh
ist
hin_

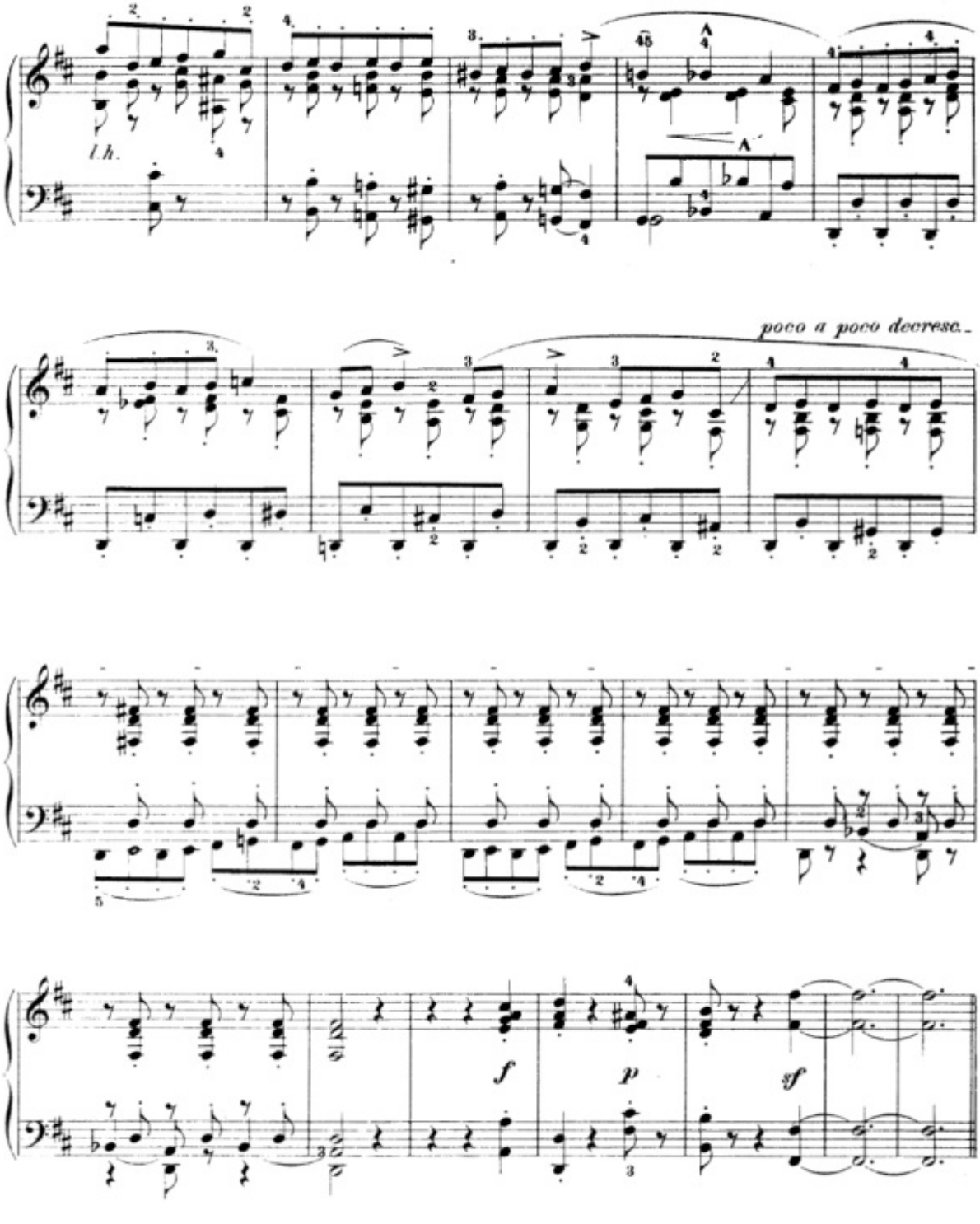
Intermezzo

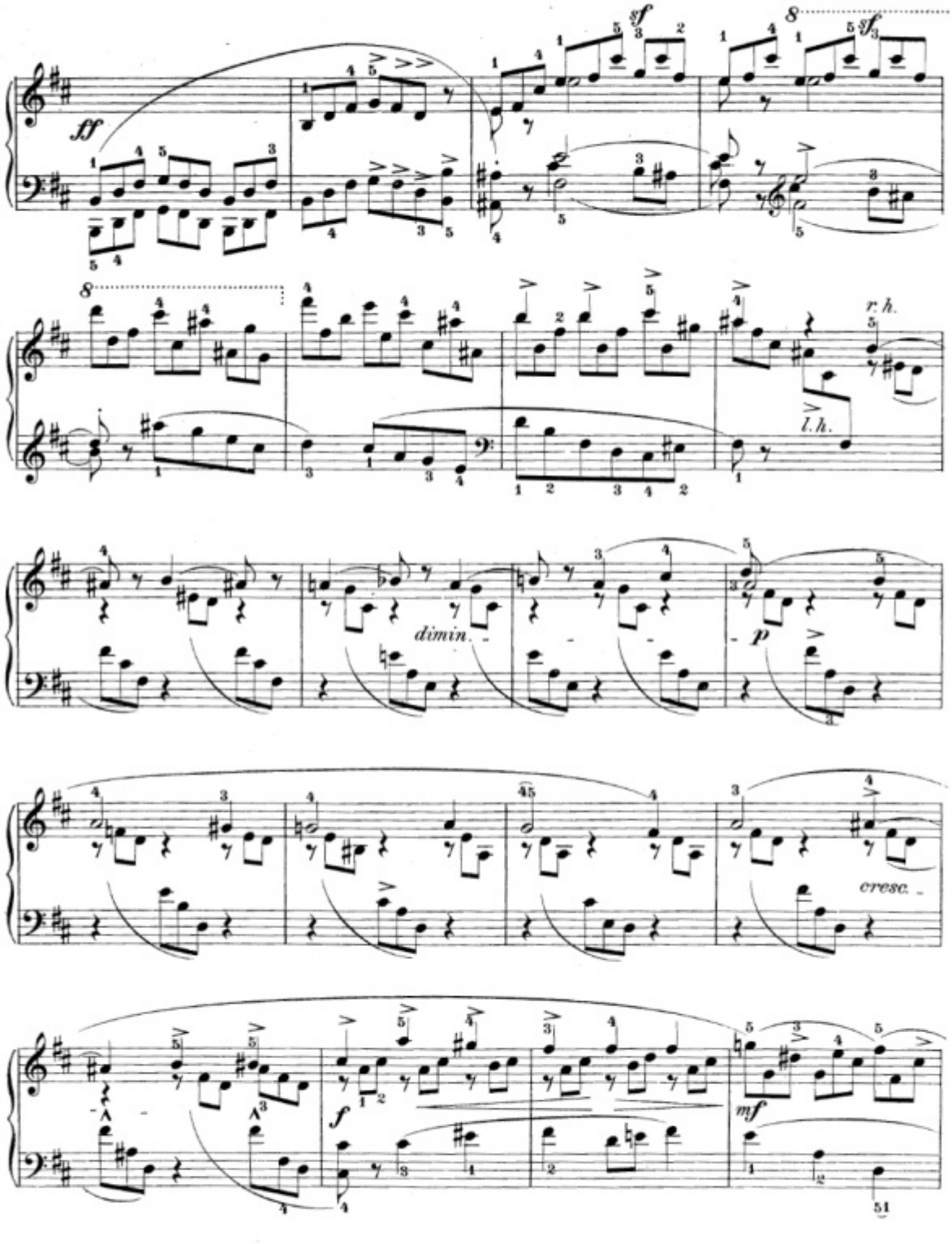
R. Schumann
Op. 4. Nº 6

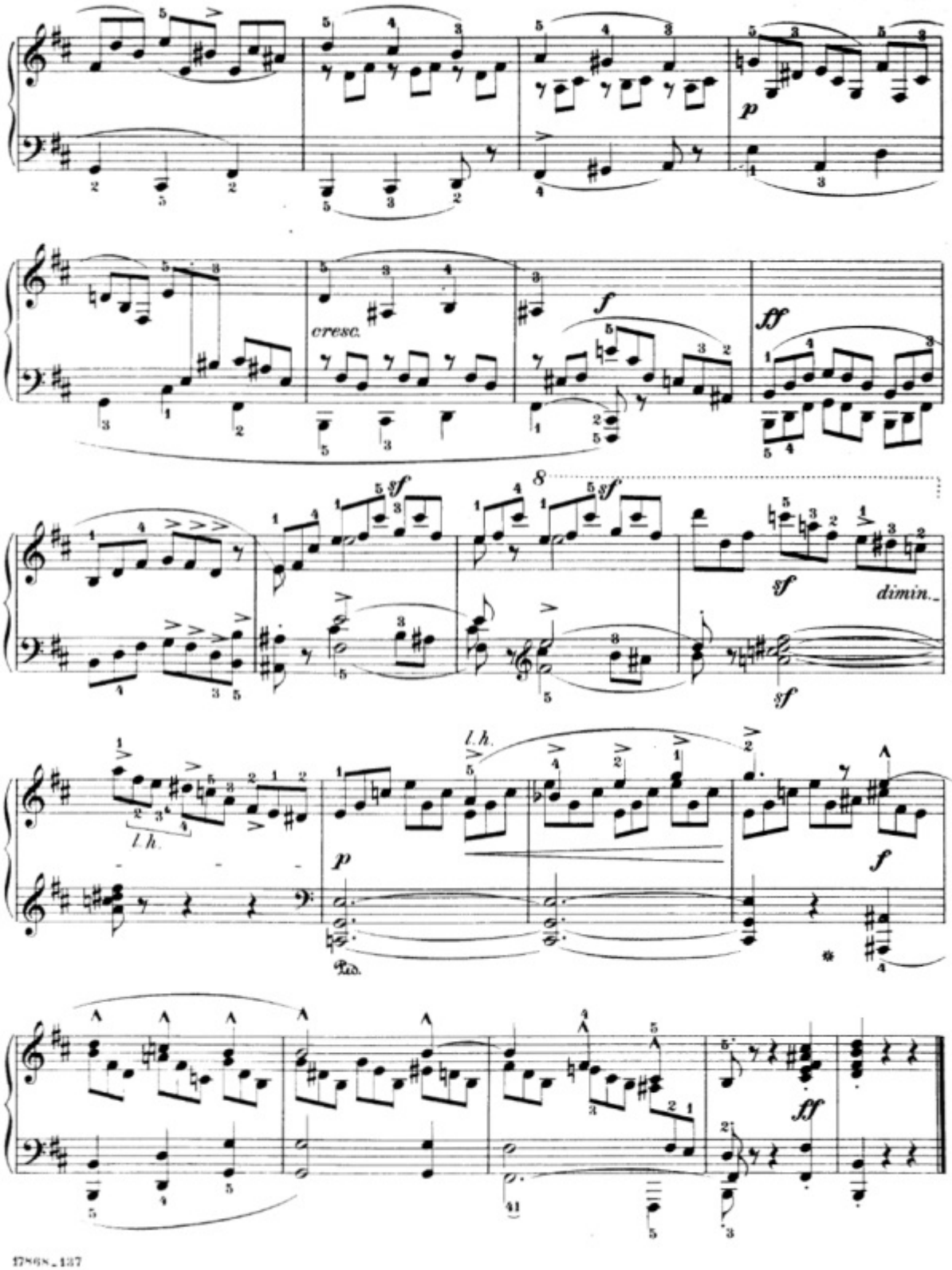



cresc.
a)
sf
p
cresc.
f
ff
8
dimin.
r.h.
l.h.
p
f
p


Alternativo
b)
pp
sf
sf
f
p
f
dimin.
f
dimin.
poco riten.
p
sf
mf
l.h.


l.h.
poco a poco decresc.
f
p
sf


ff
sf
8
r. h.
l. h.
dimin.
p
cresc.
f
mf

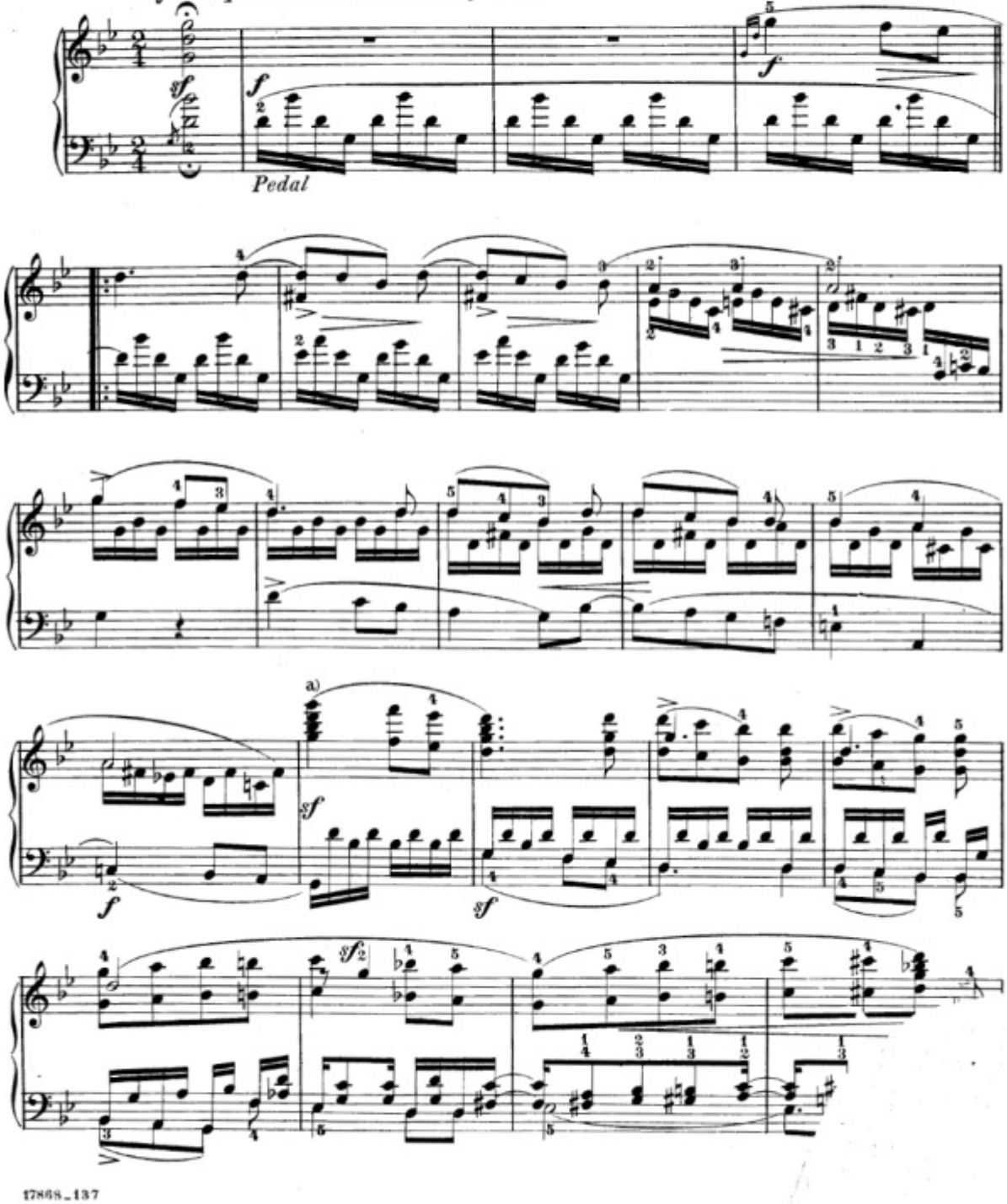

p
cresc.
f
ff
sf
dimin.
l. h.
Ped.
ff

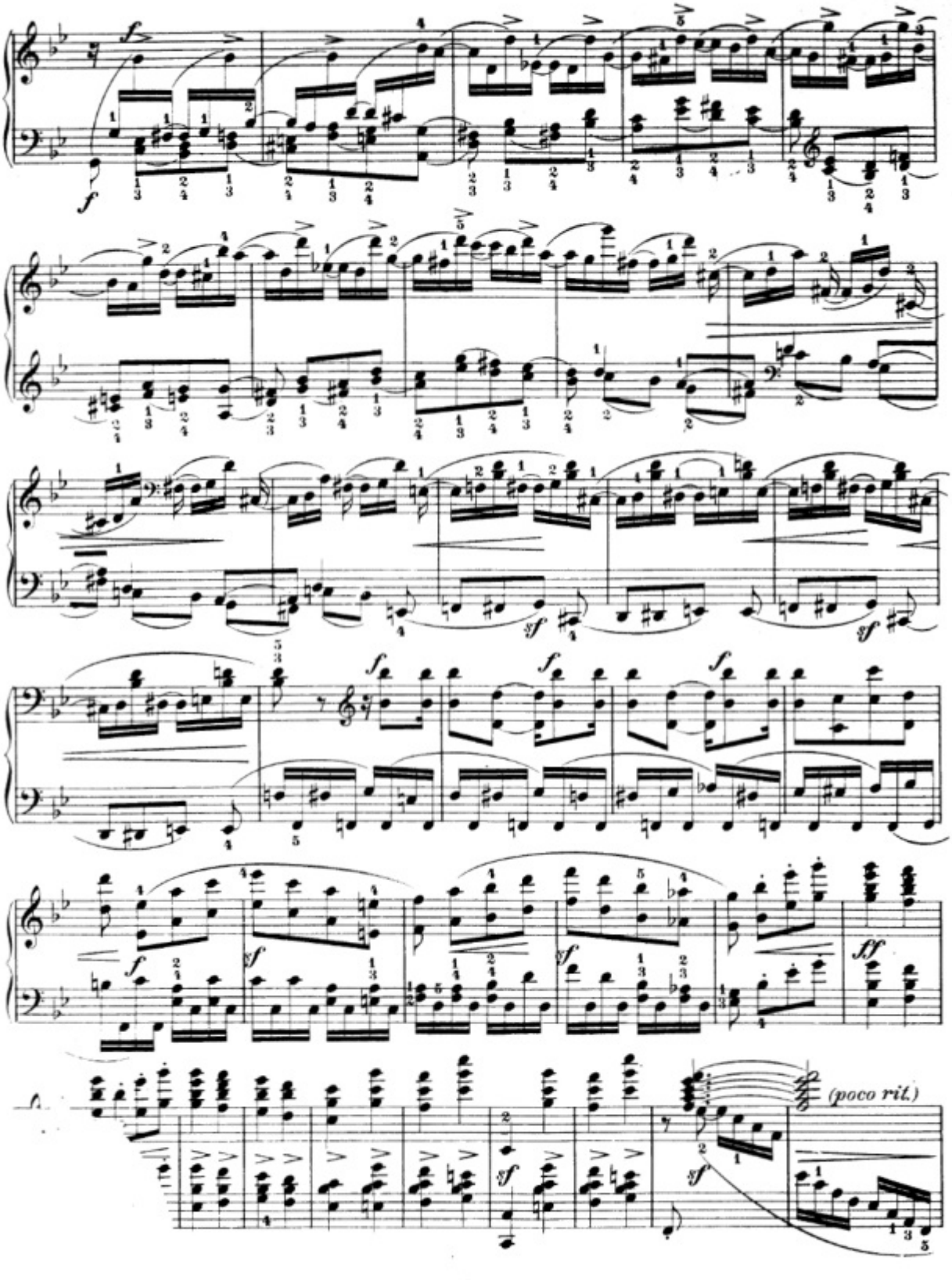
Sonata

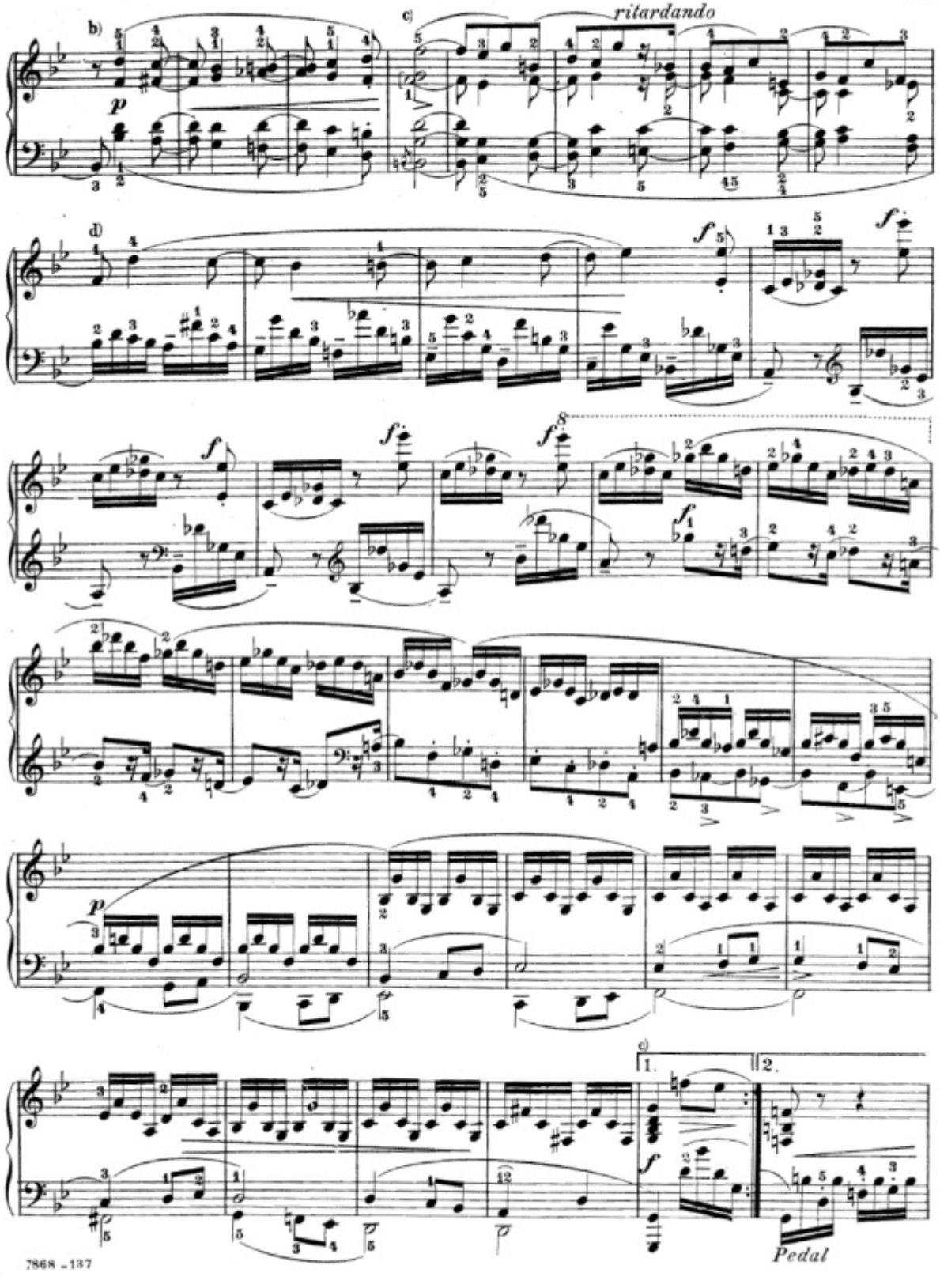
So rasch wie möglich

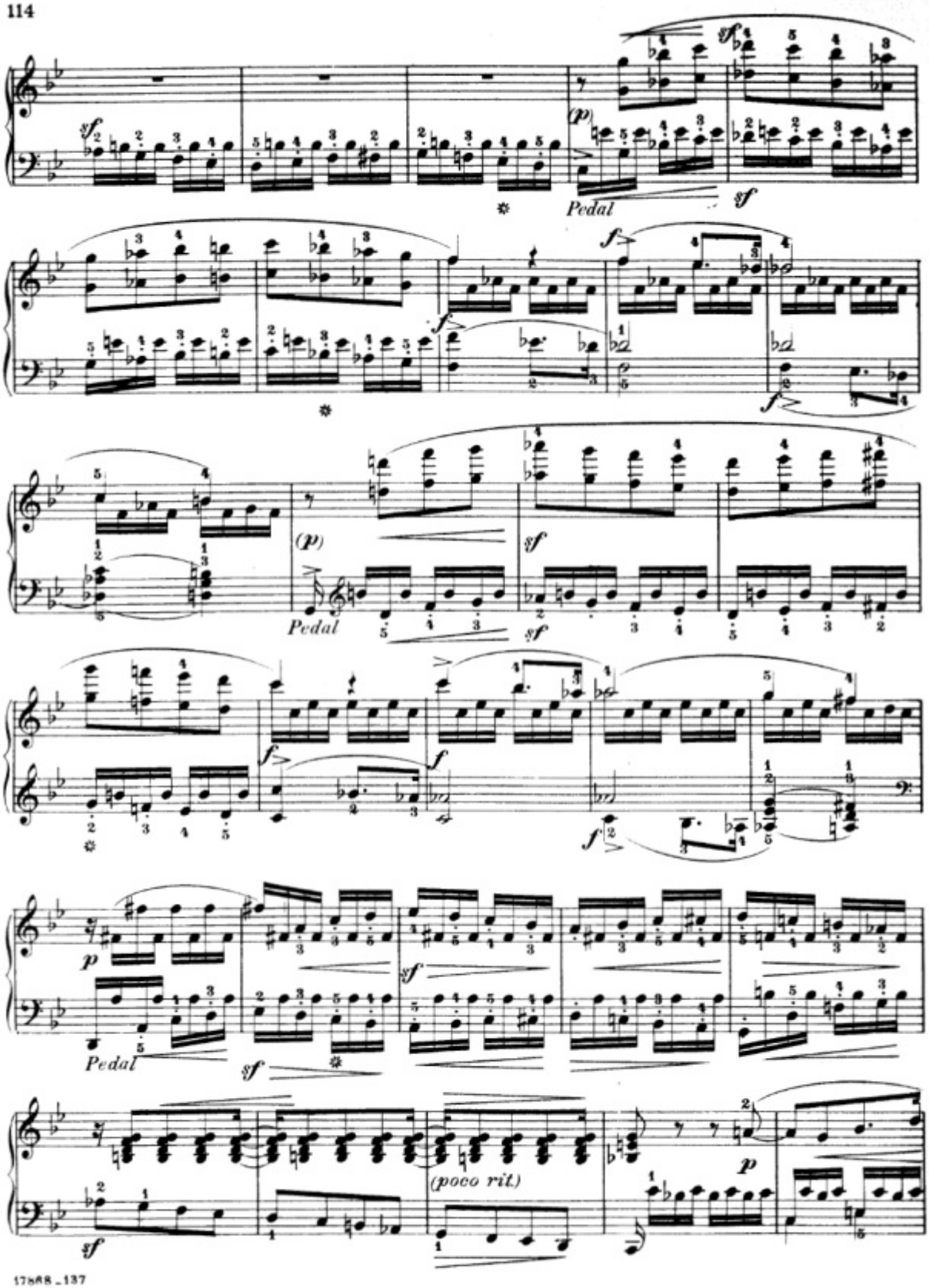
As fast as possible (see introductory note)

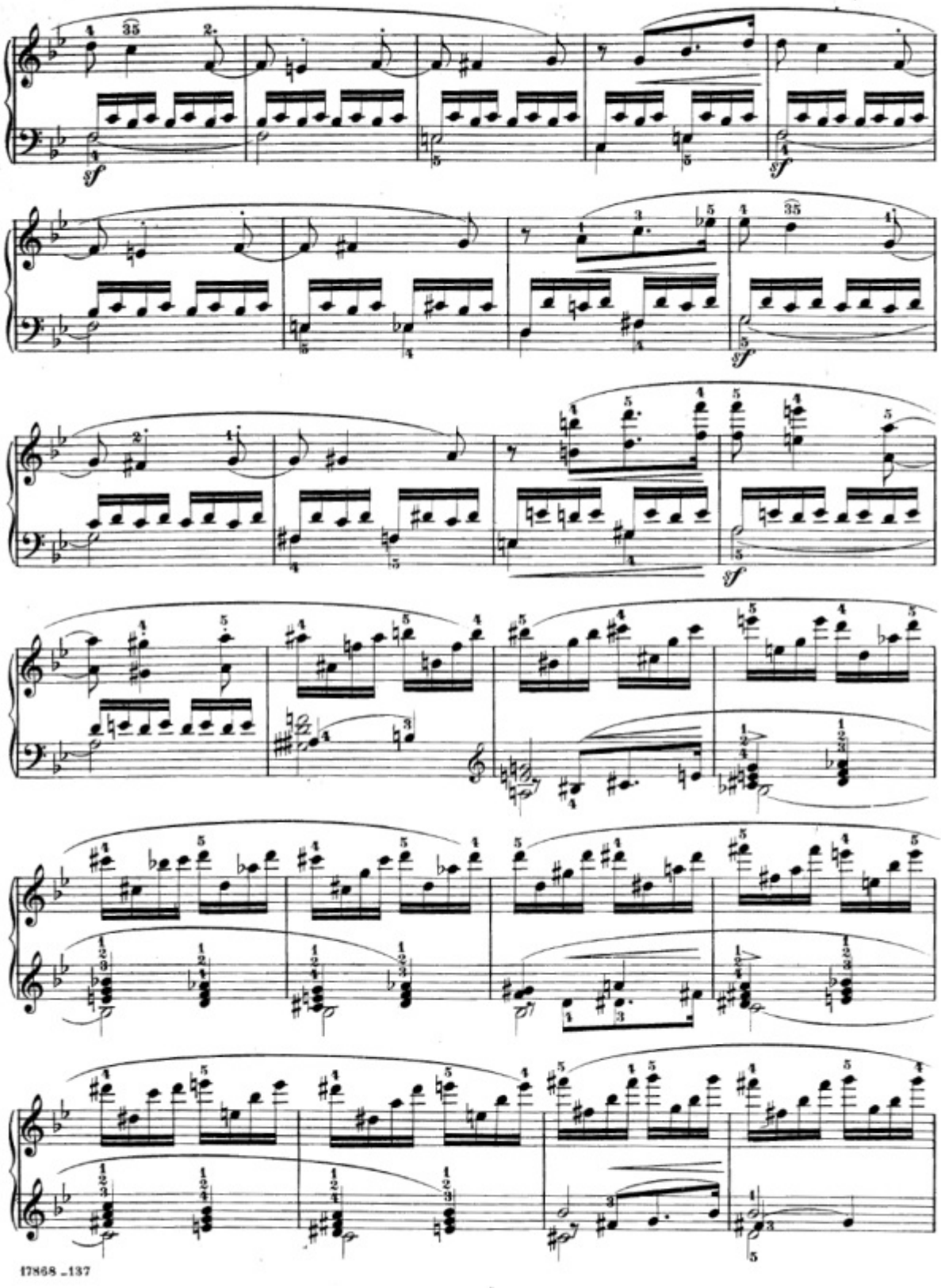
R. Schumann, Op. 22

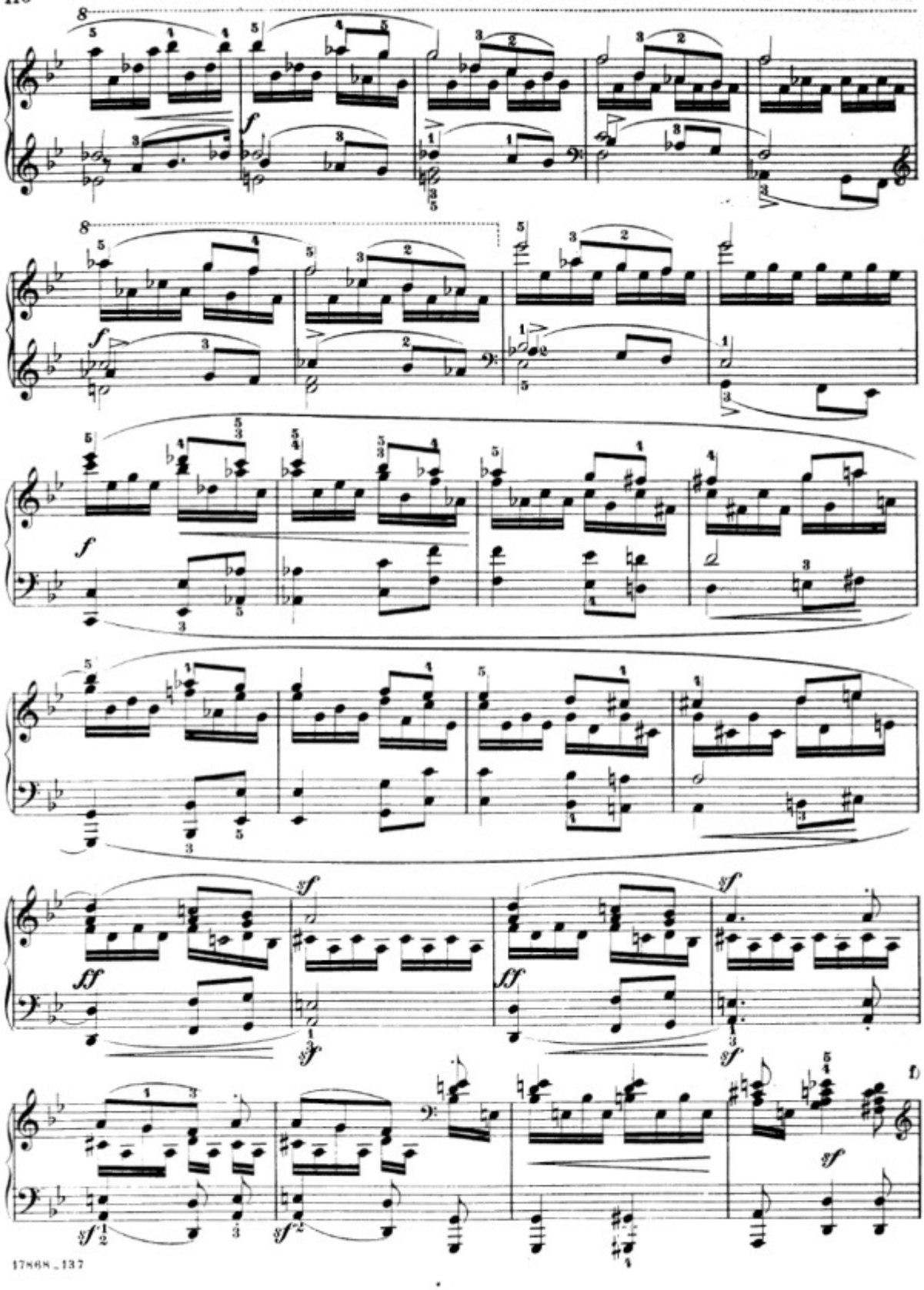


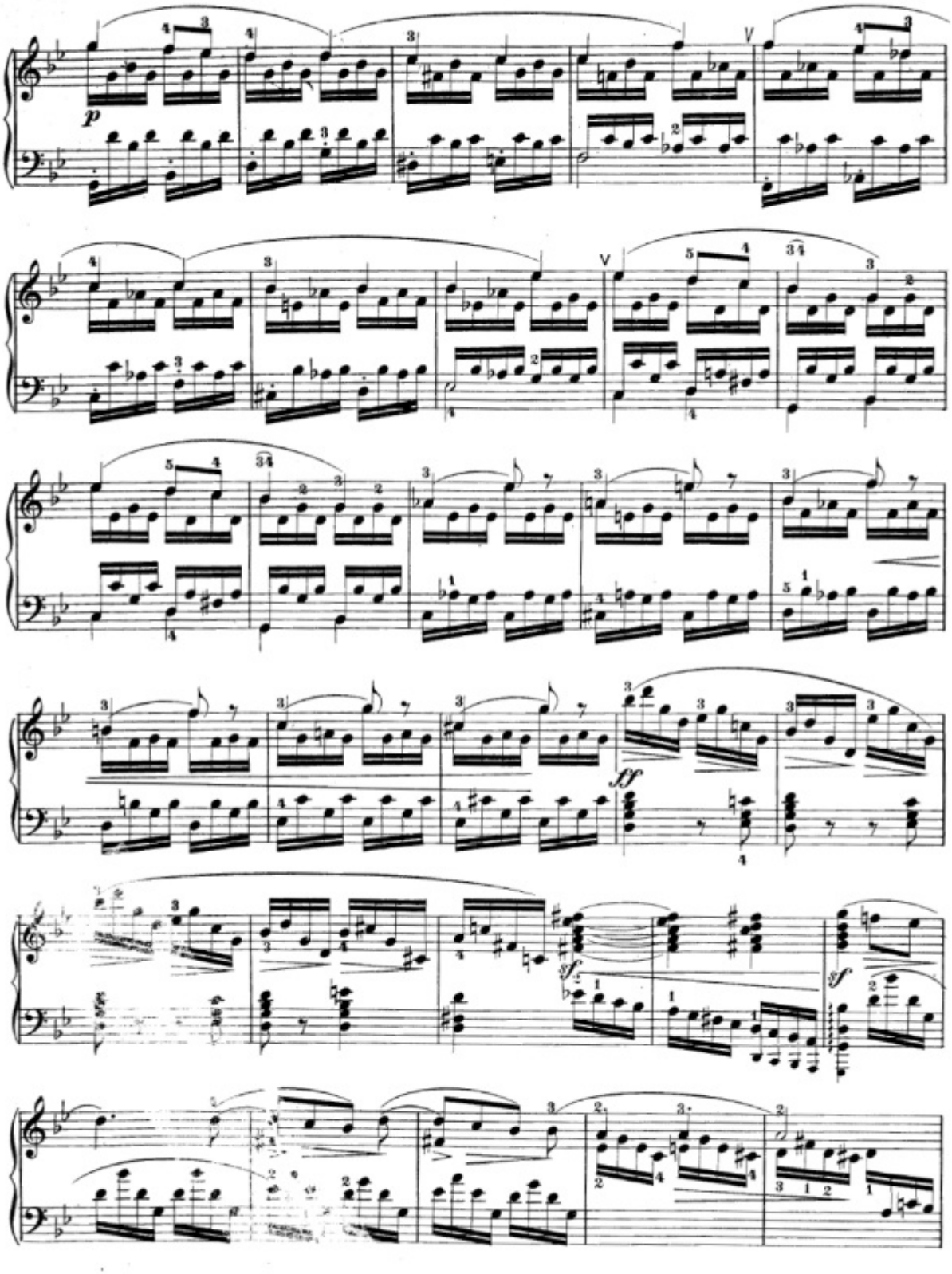

(poco rit.)

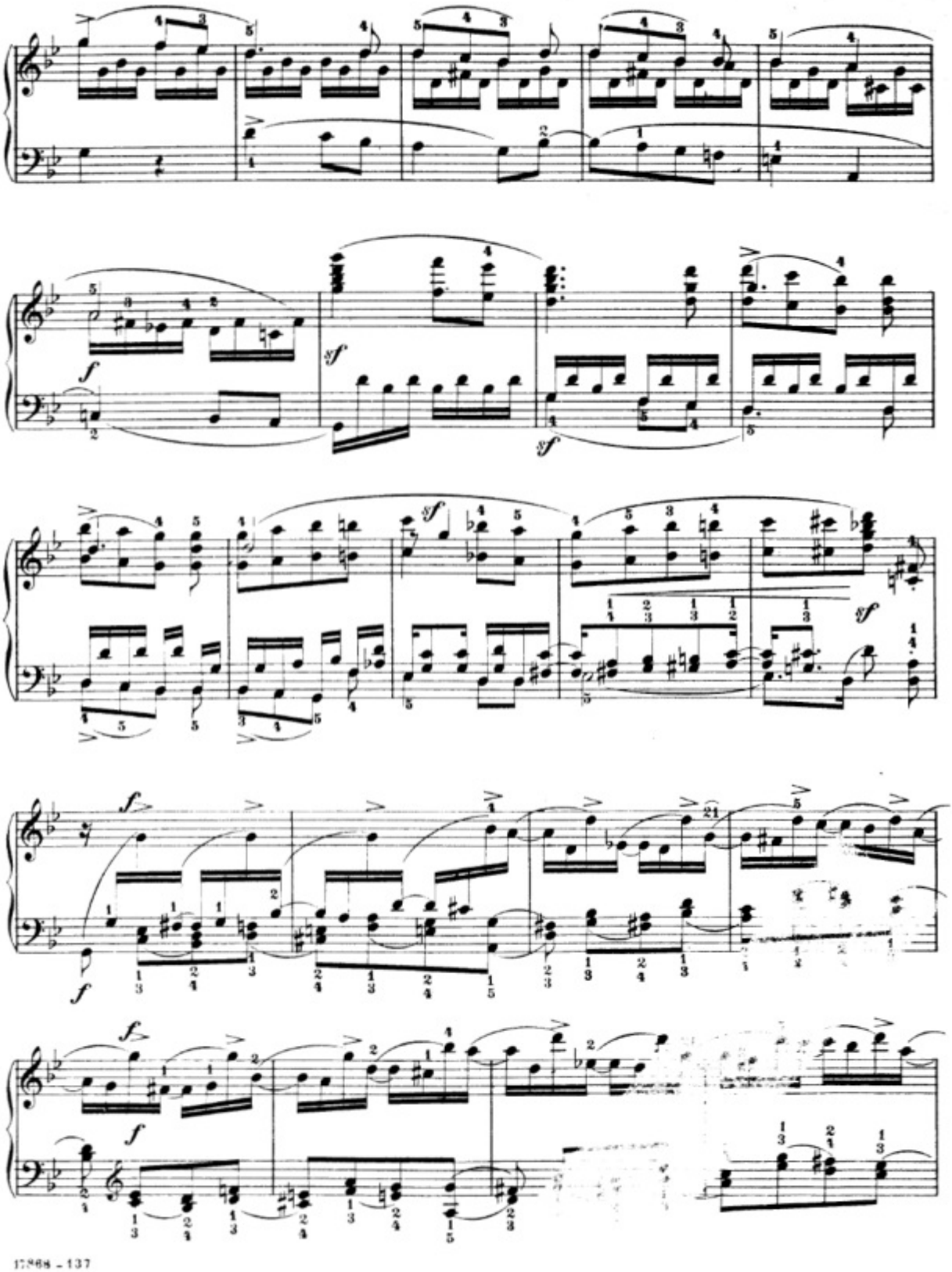

b)
c)
ritardando
d)
e)
1.
2.
Pedal

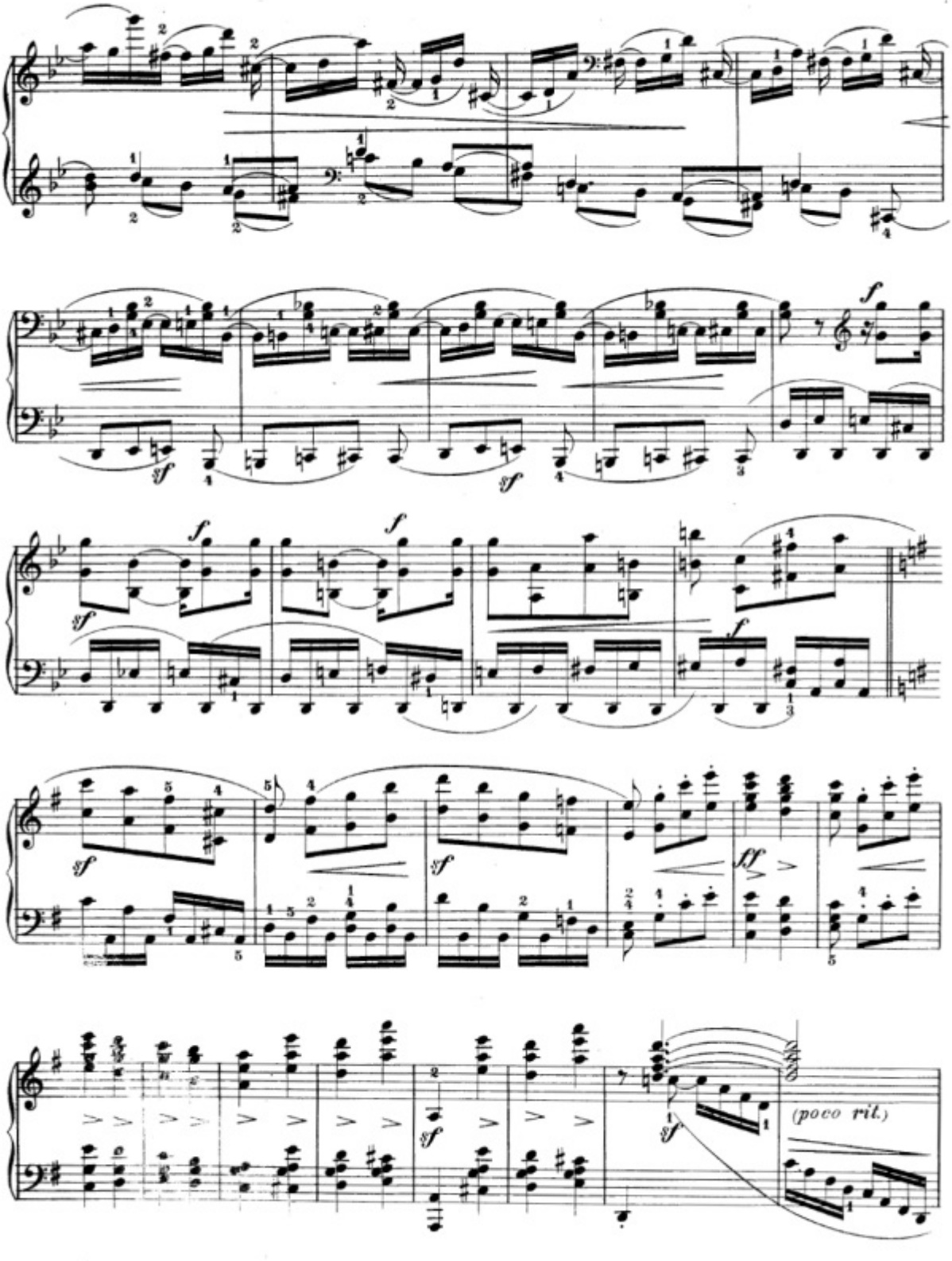

Pedal
Pedal
Pedal
(poco rit.)

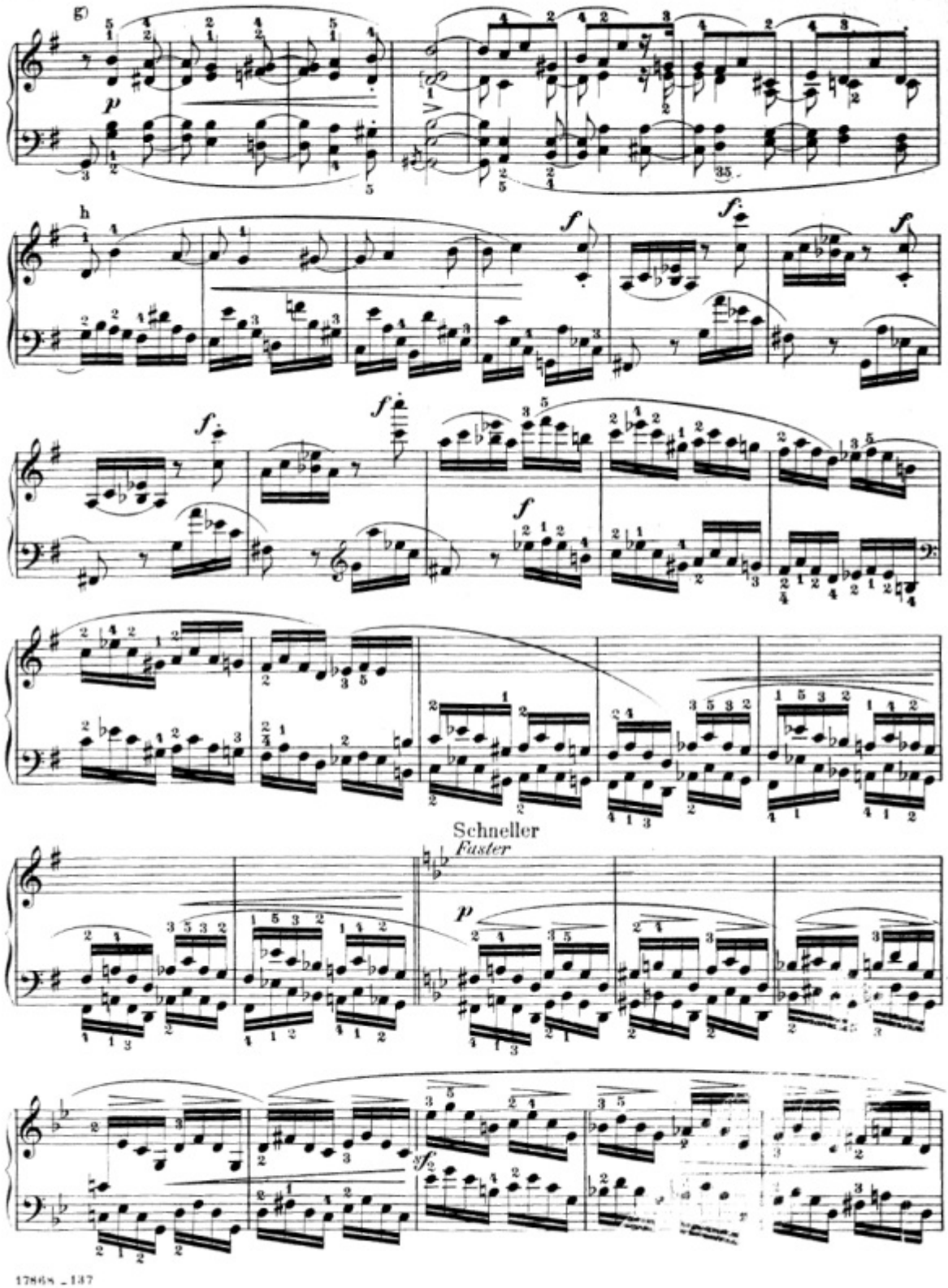

sf
sf
sf
sf

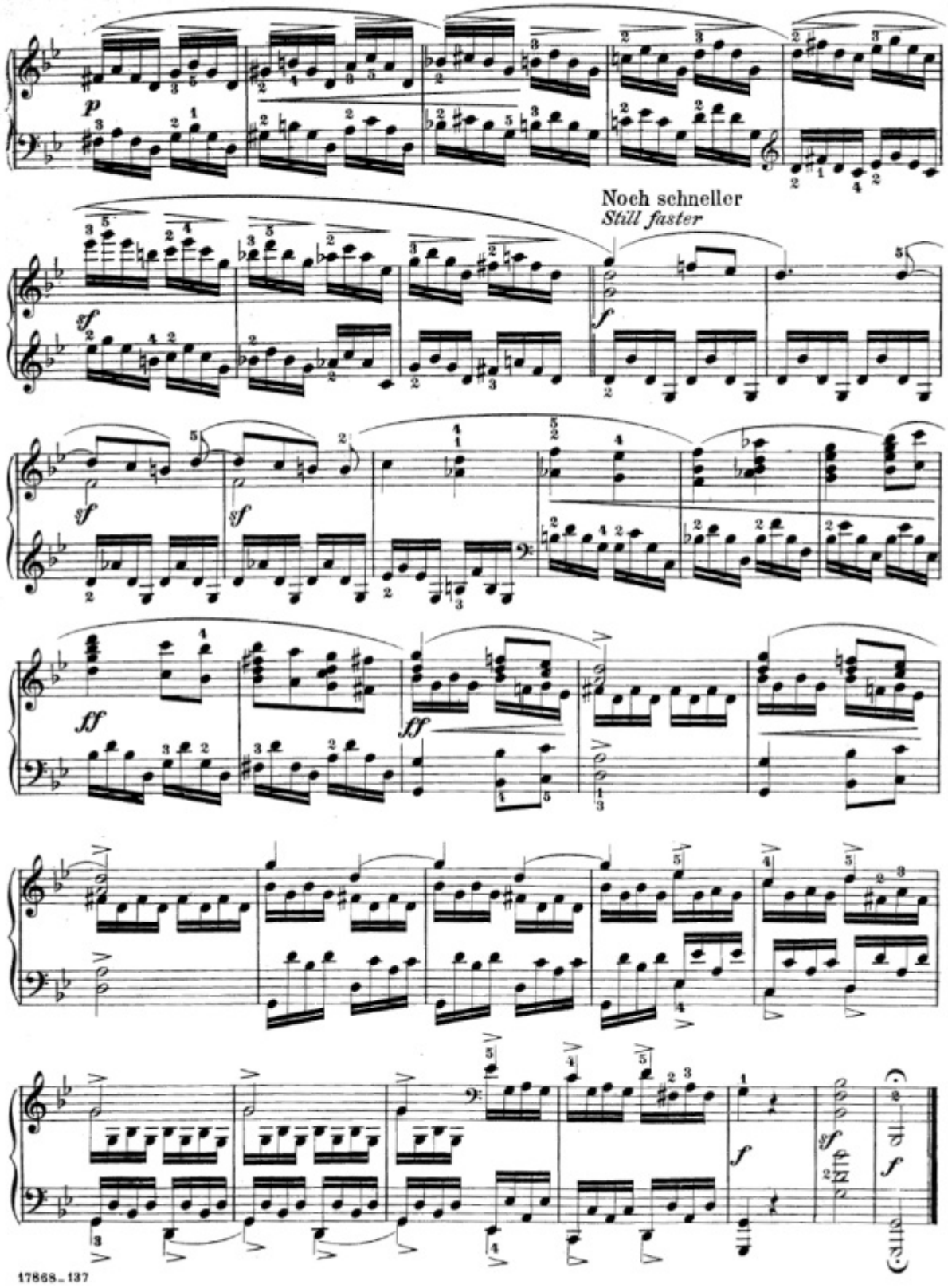


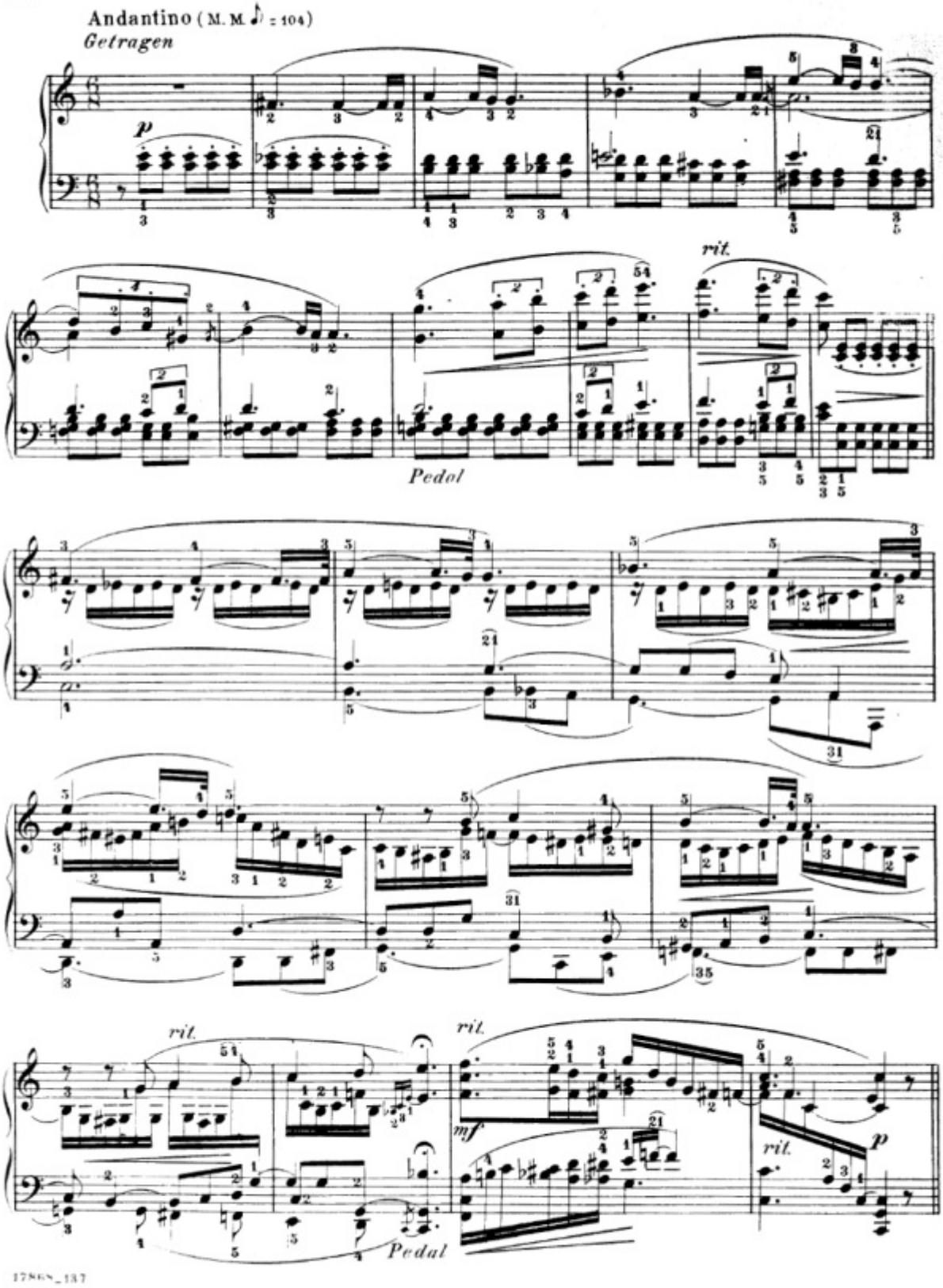

p
V
V
ff
sf
sf
sf

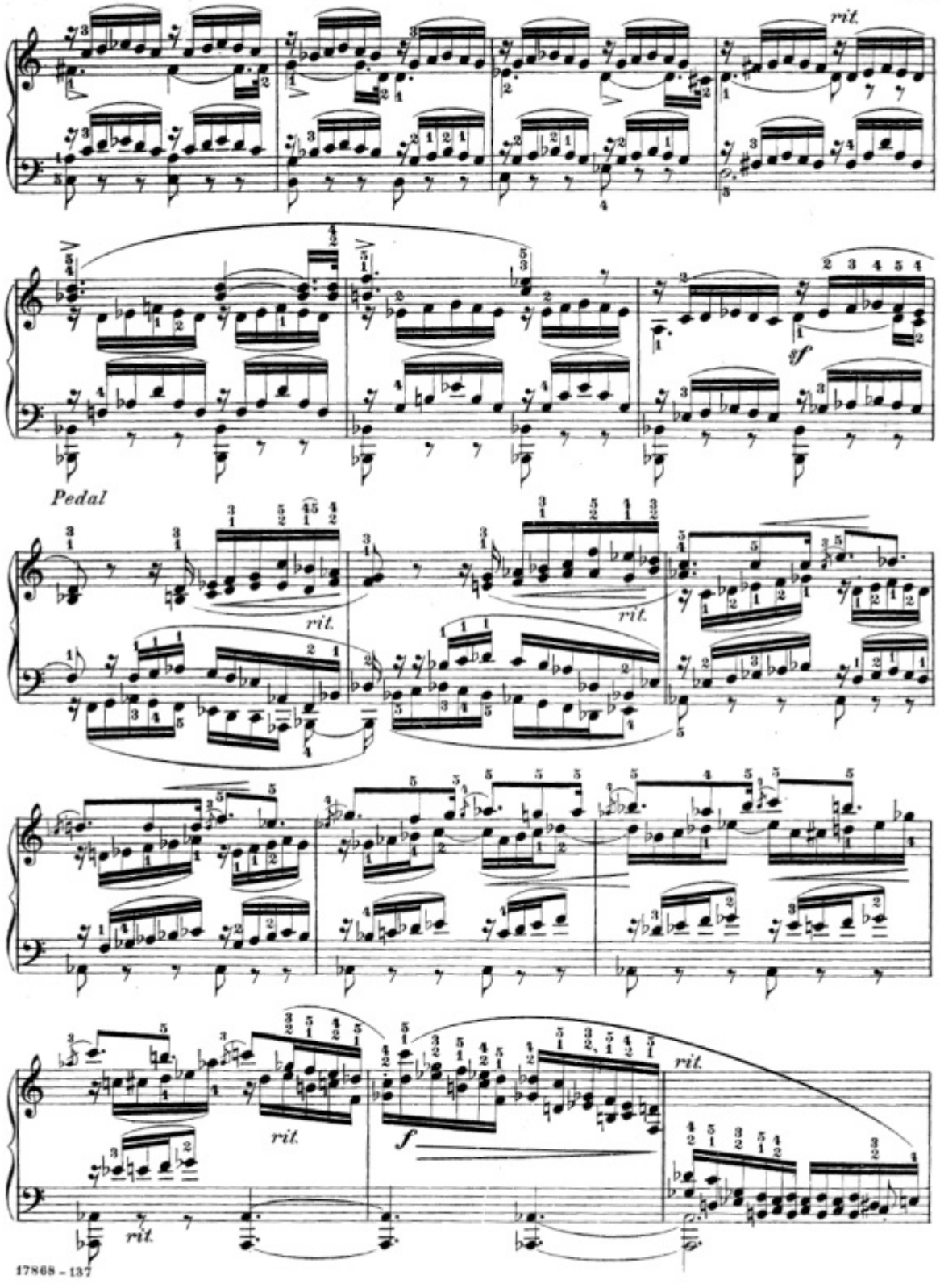


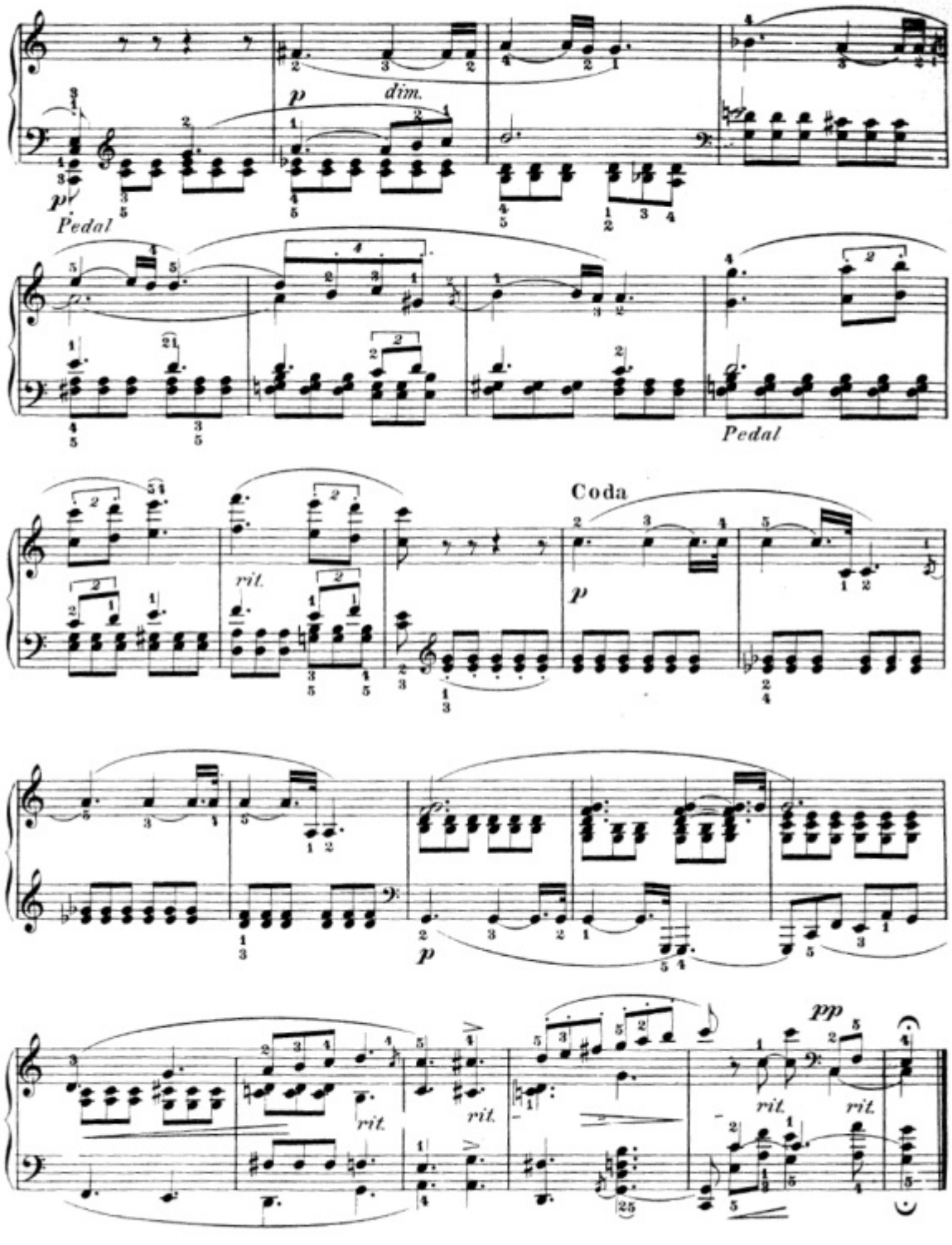

(poco rit.)


Schneller
Faster


Noch schneller
Still faster


Andantino (M. M. ♪ = 104)
Getragen
p
rit.
Pedal
rit.
rit.
mf
rit.
p
Pedal

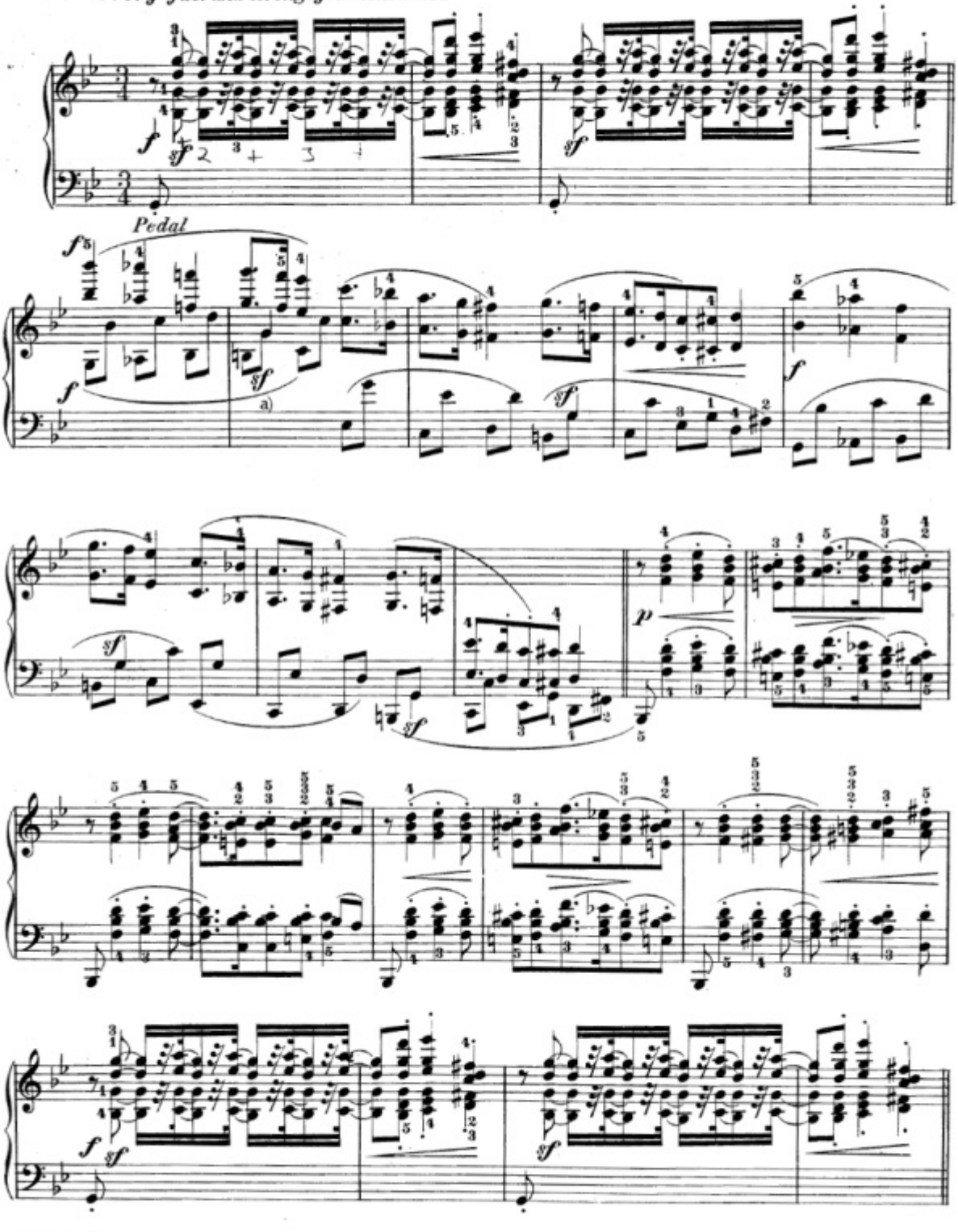

rit.
gf
Pedal
rit.
rit.
rit.
rit.
f
rit.

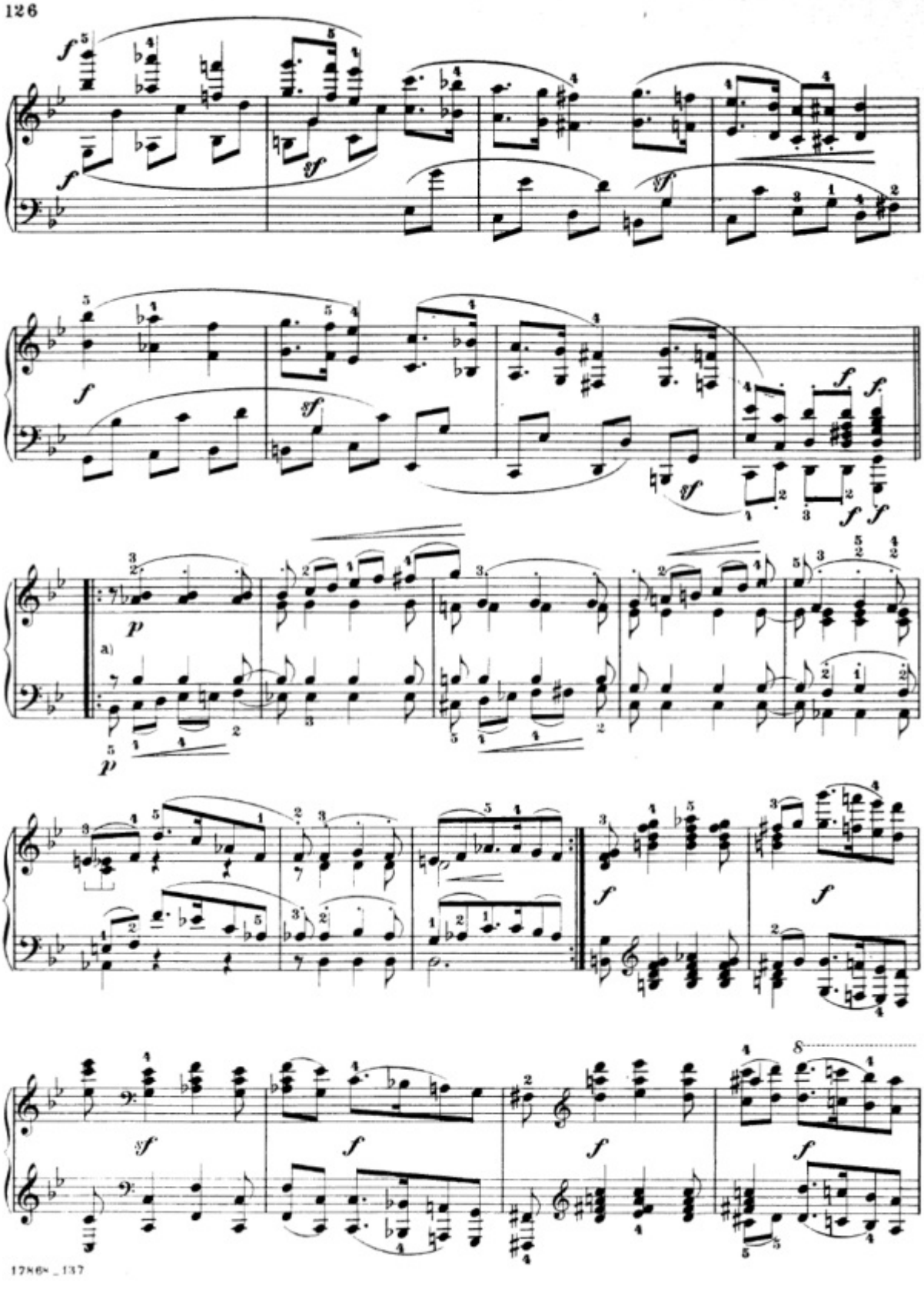

p
dim.
Pedal
Pedal
Coda
rit.
p
p
rit.
rit.
rit.
pp
rit.
rit.

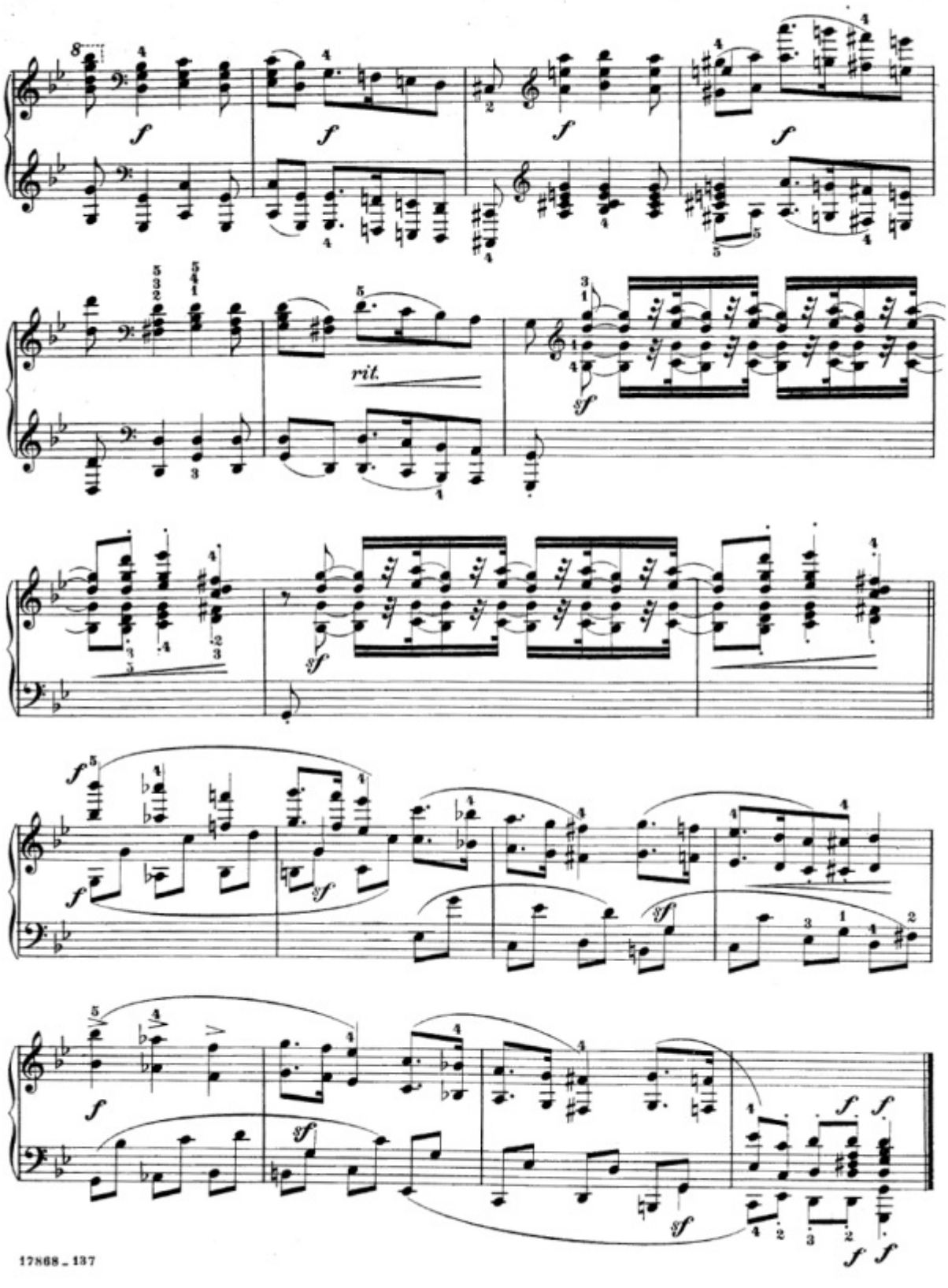
Scherzo

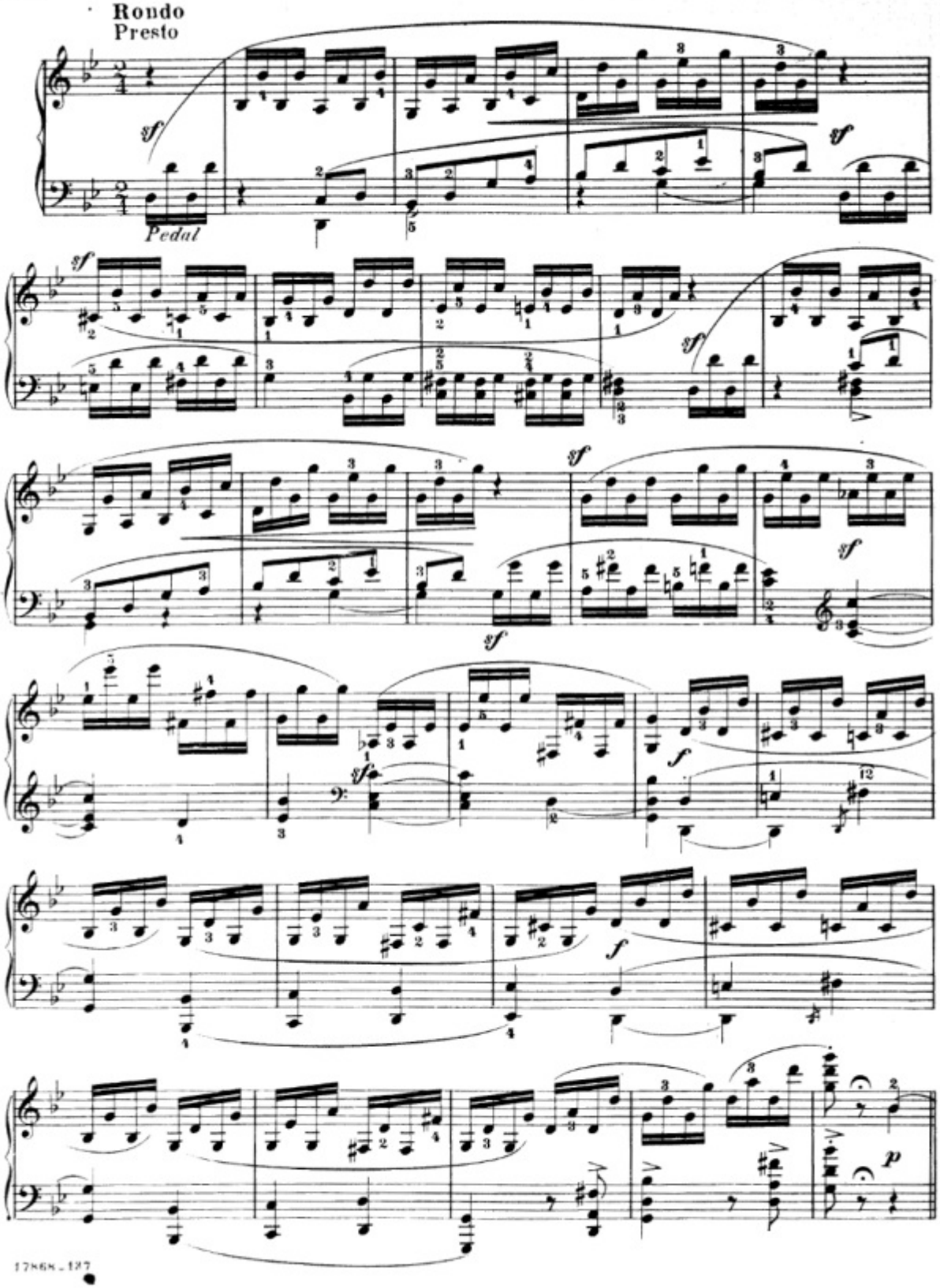
Sehr rasch und markirt

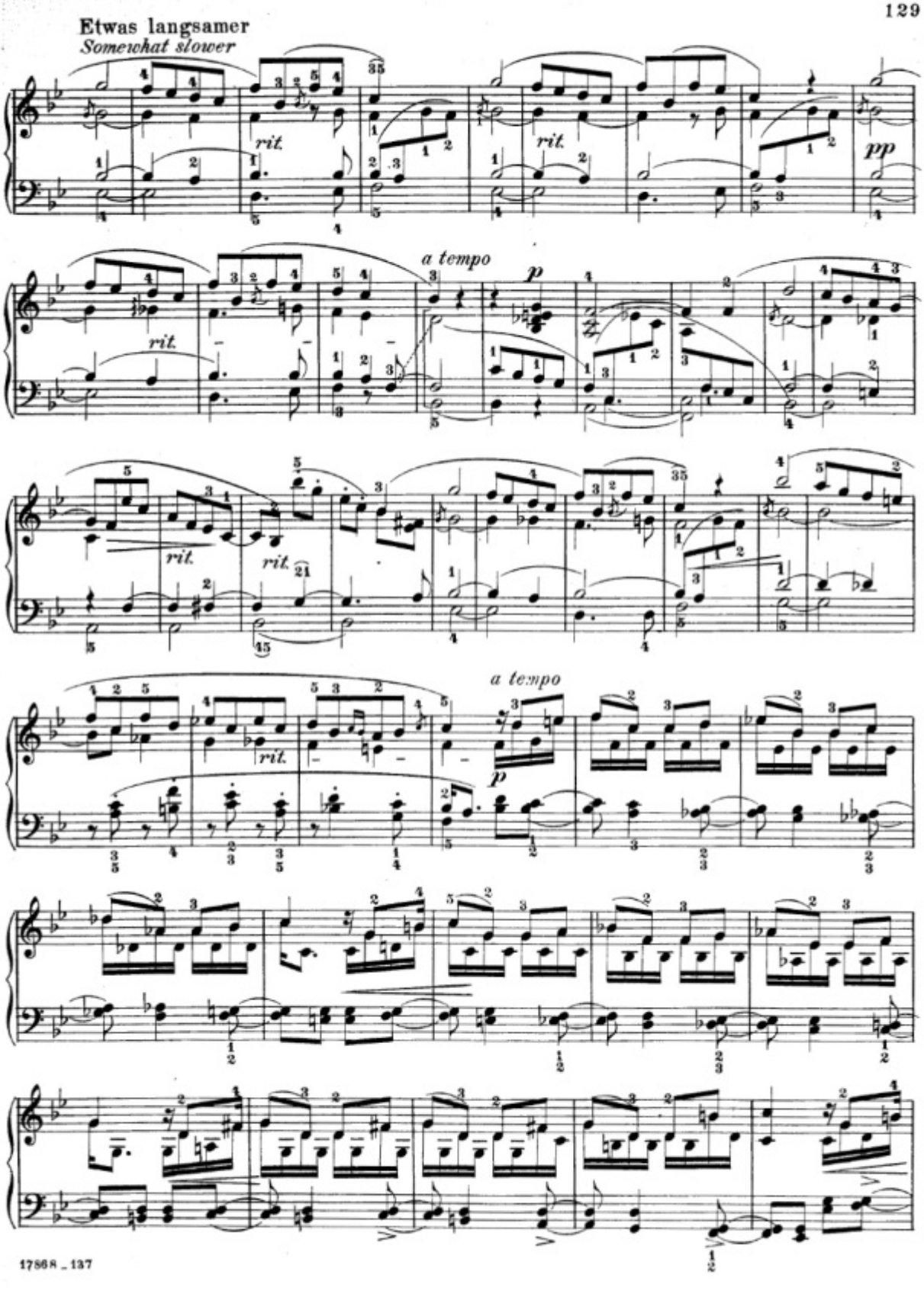
Very fast and strongly accentuated

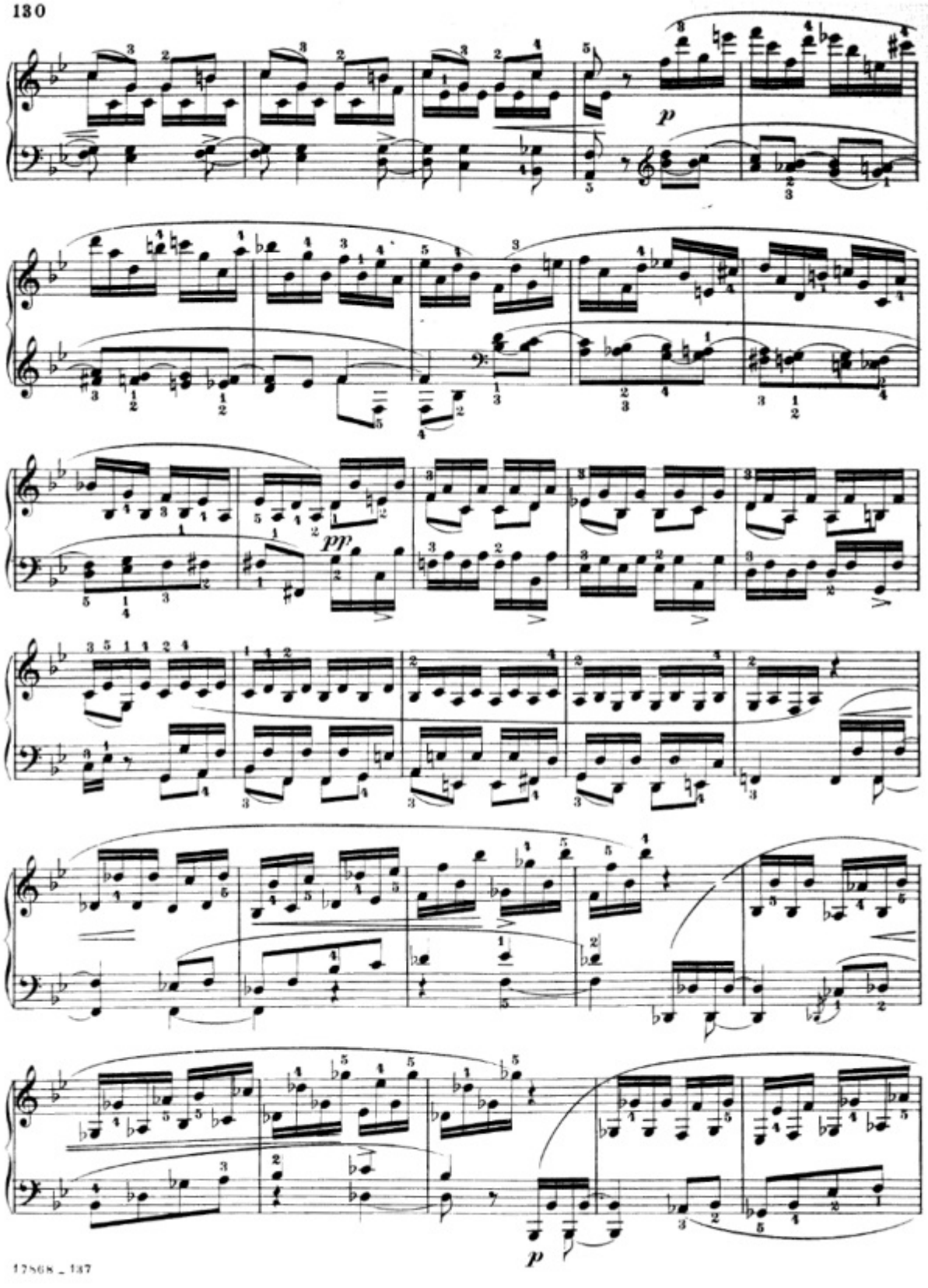


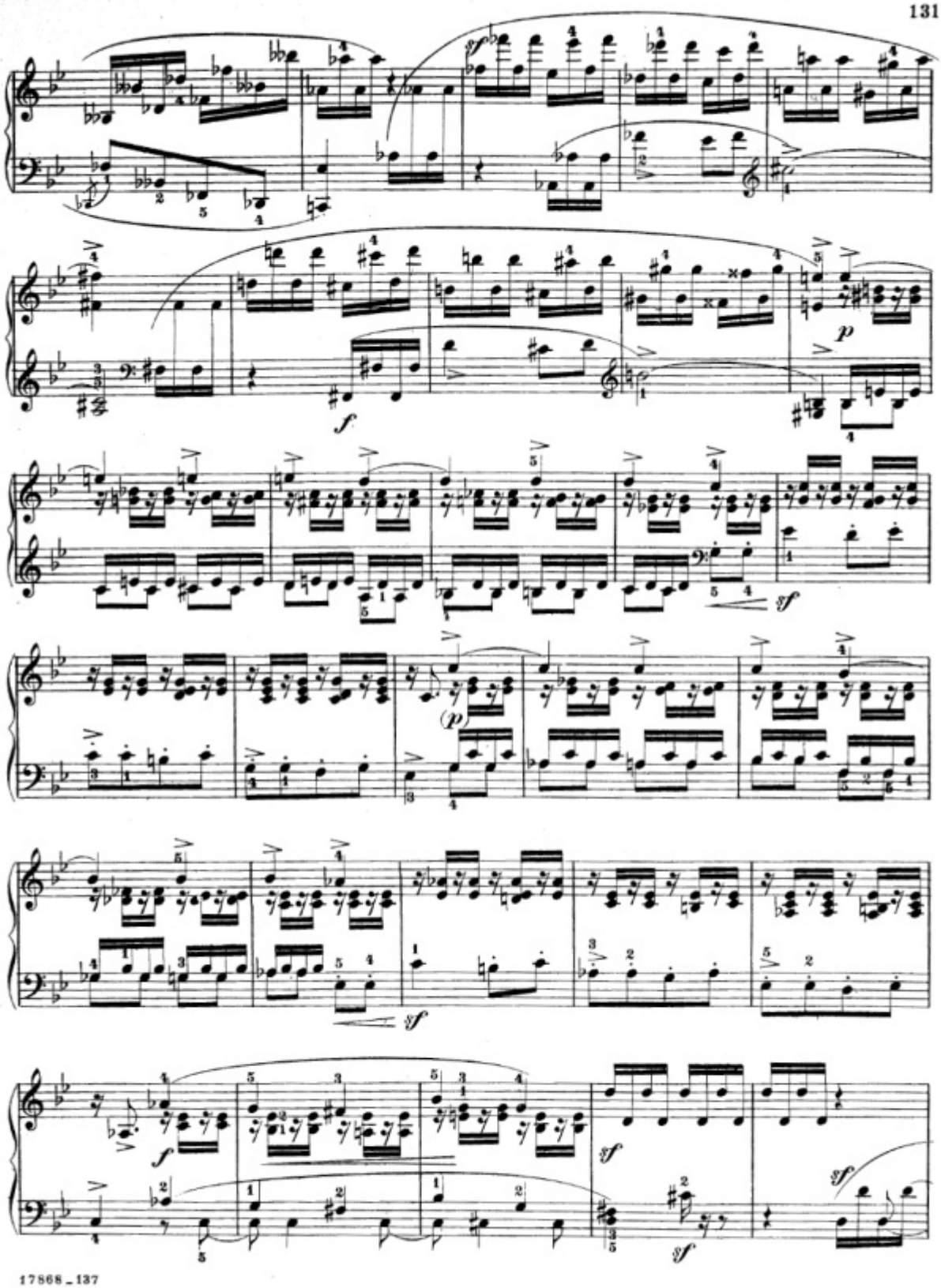

a)

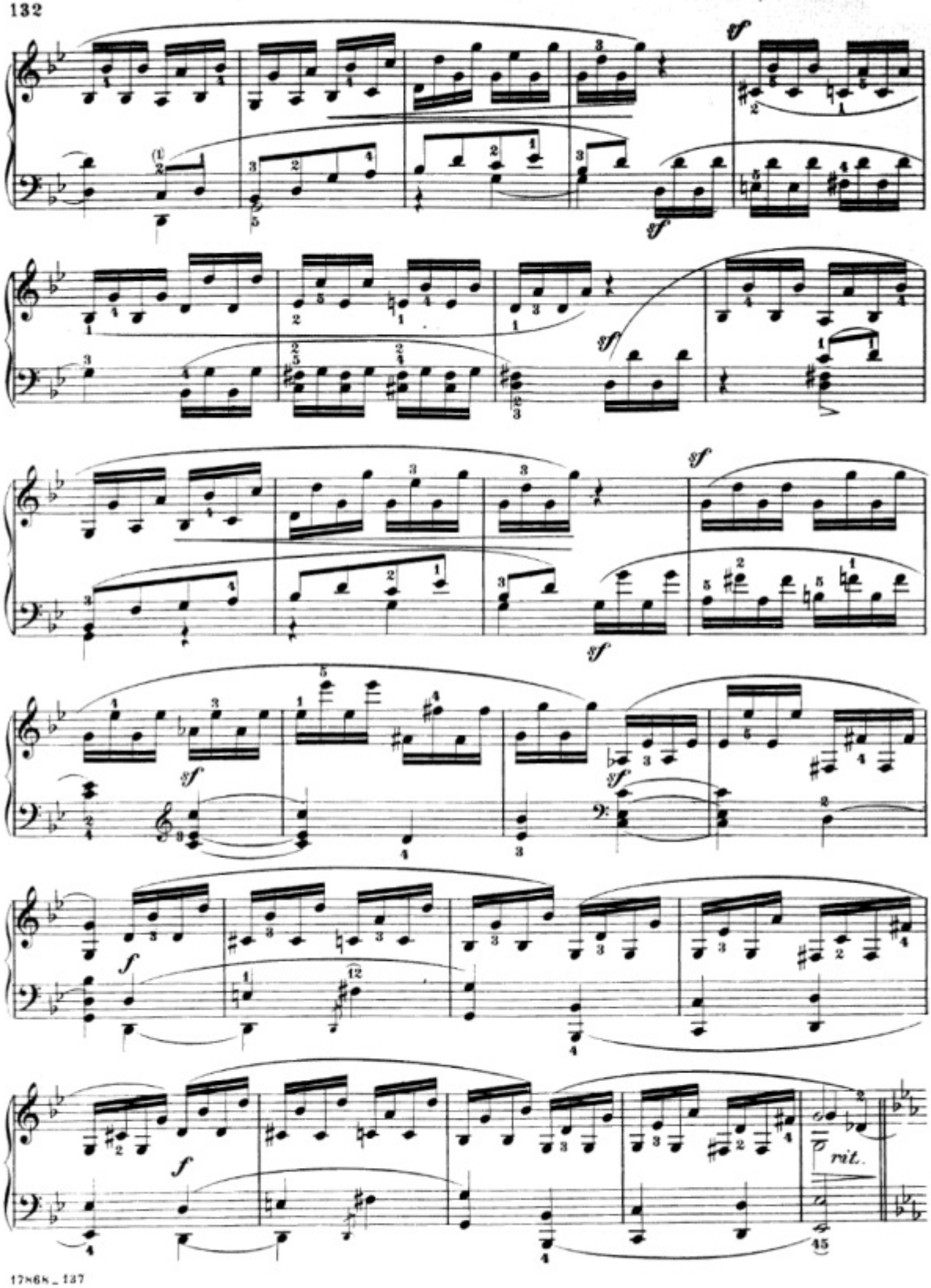

rit.

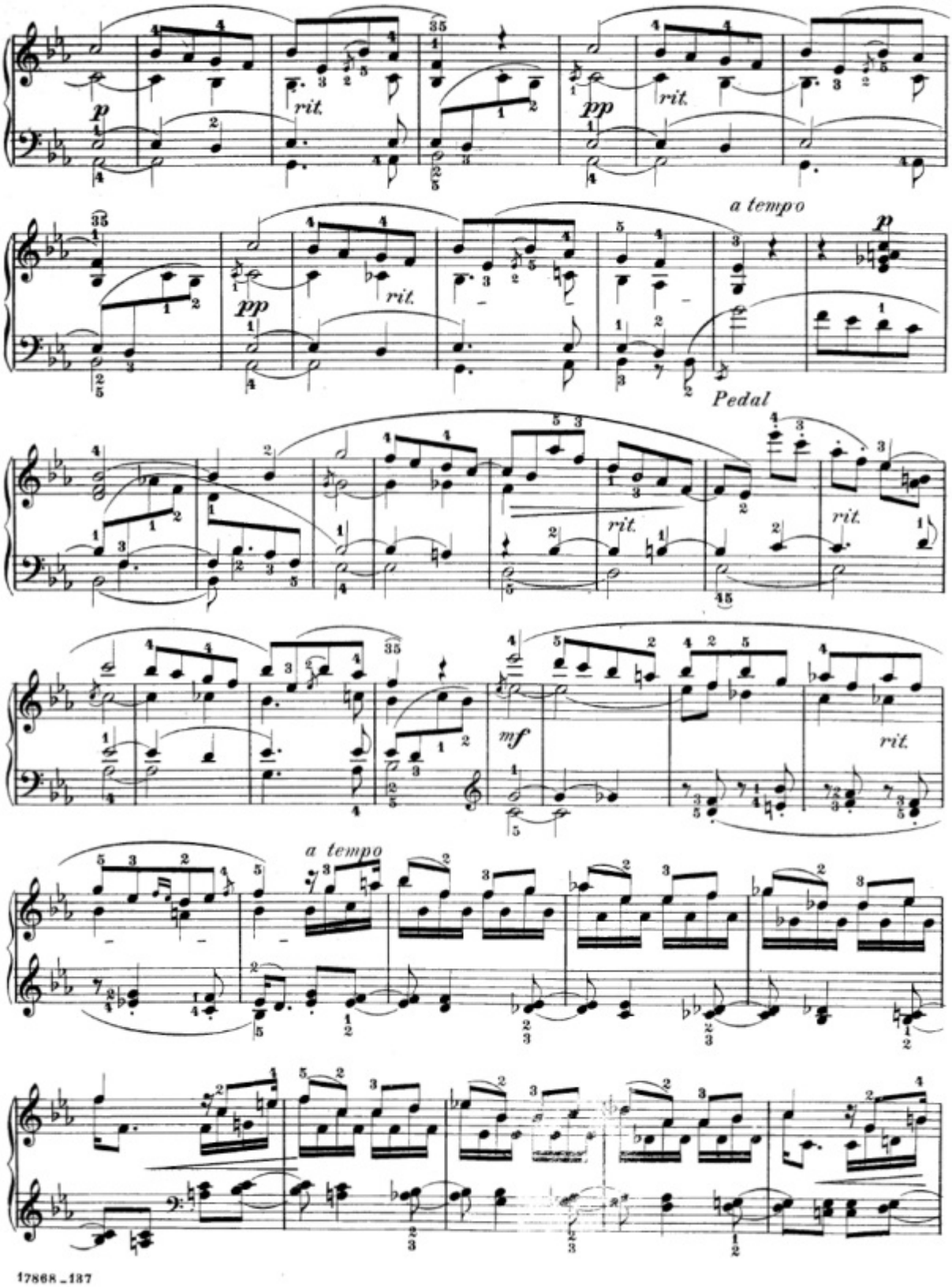

Rondo
Presto
Pedal

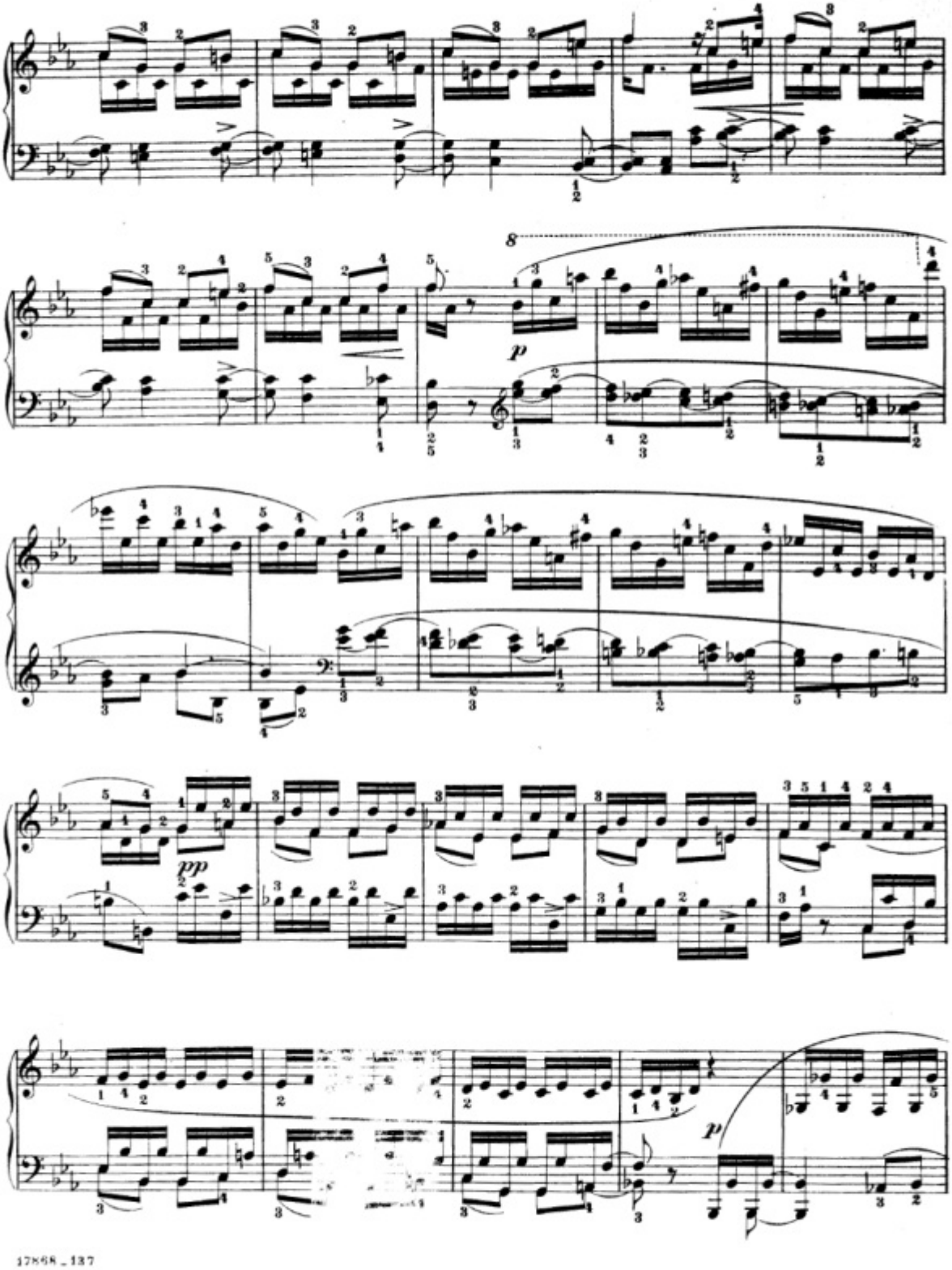

Etwas langsamer
Somewhat slower
rit.
rit.
pp
a tempo
p
rit.
rit.
rit.
a tempo
p

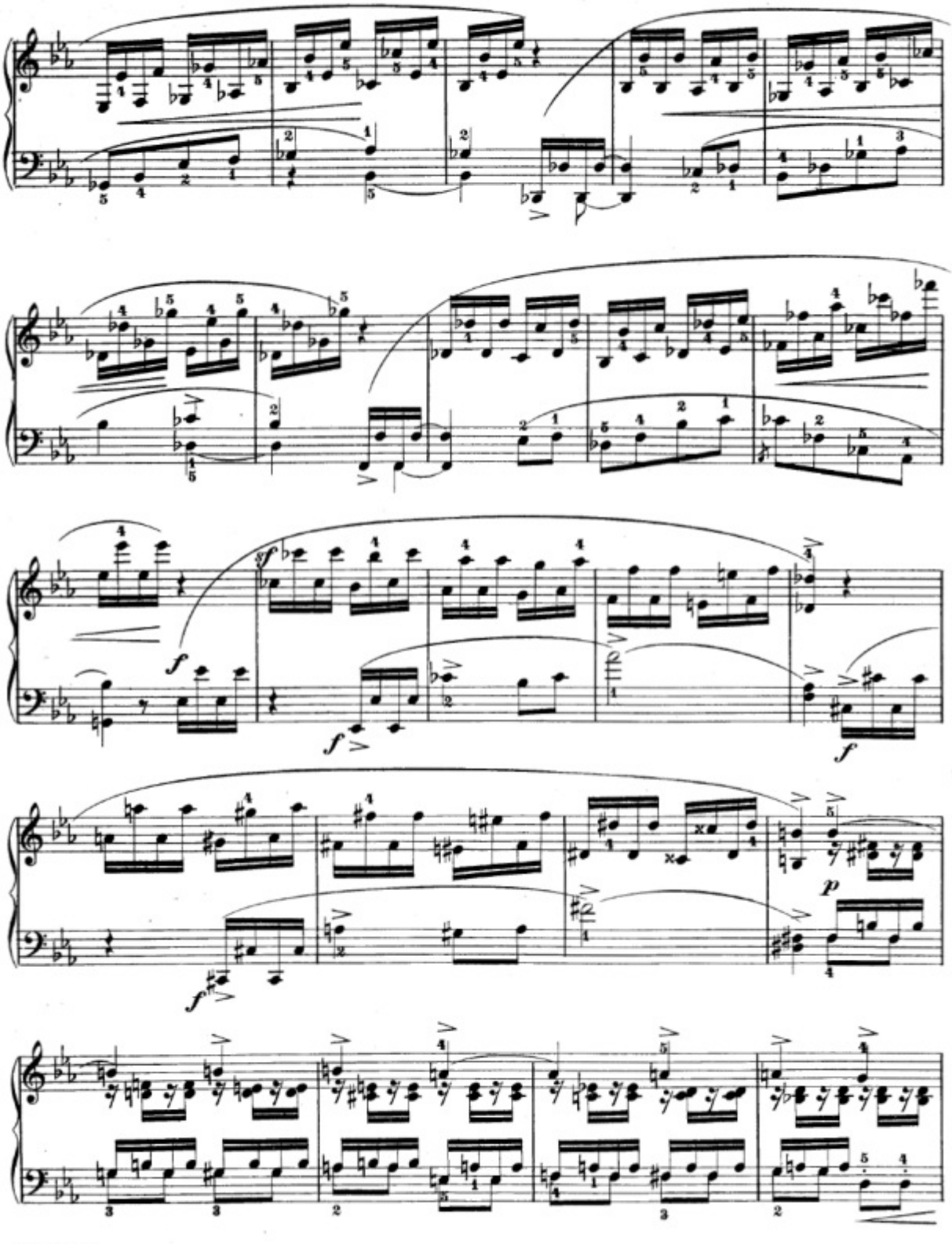

p
pp
p

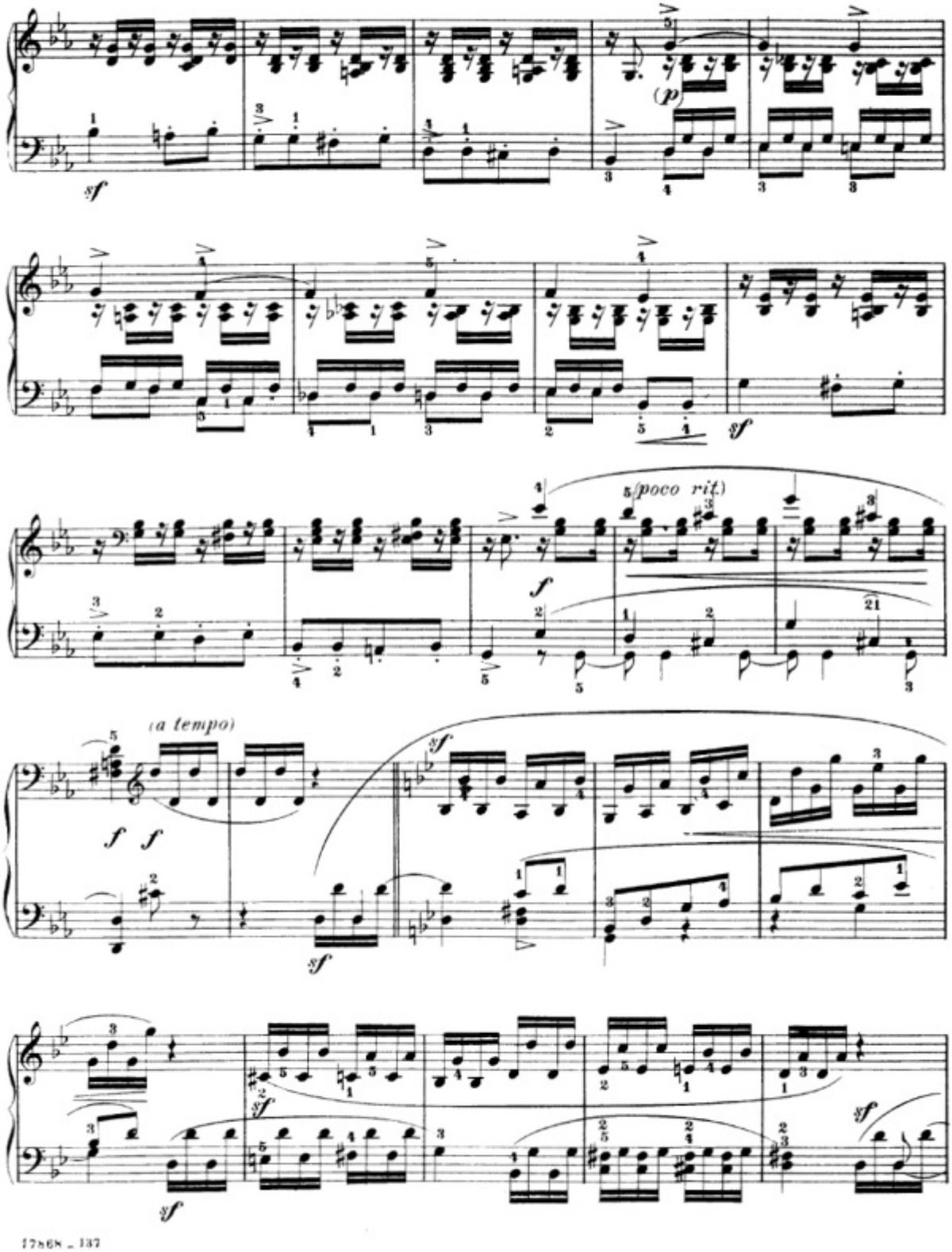


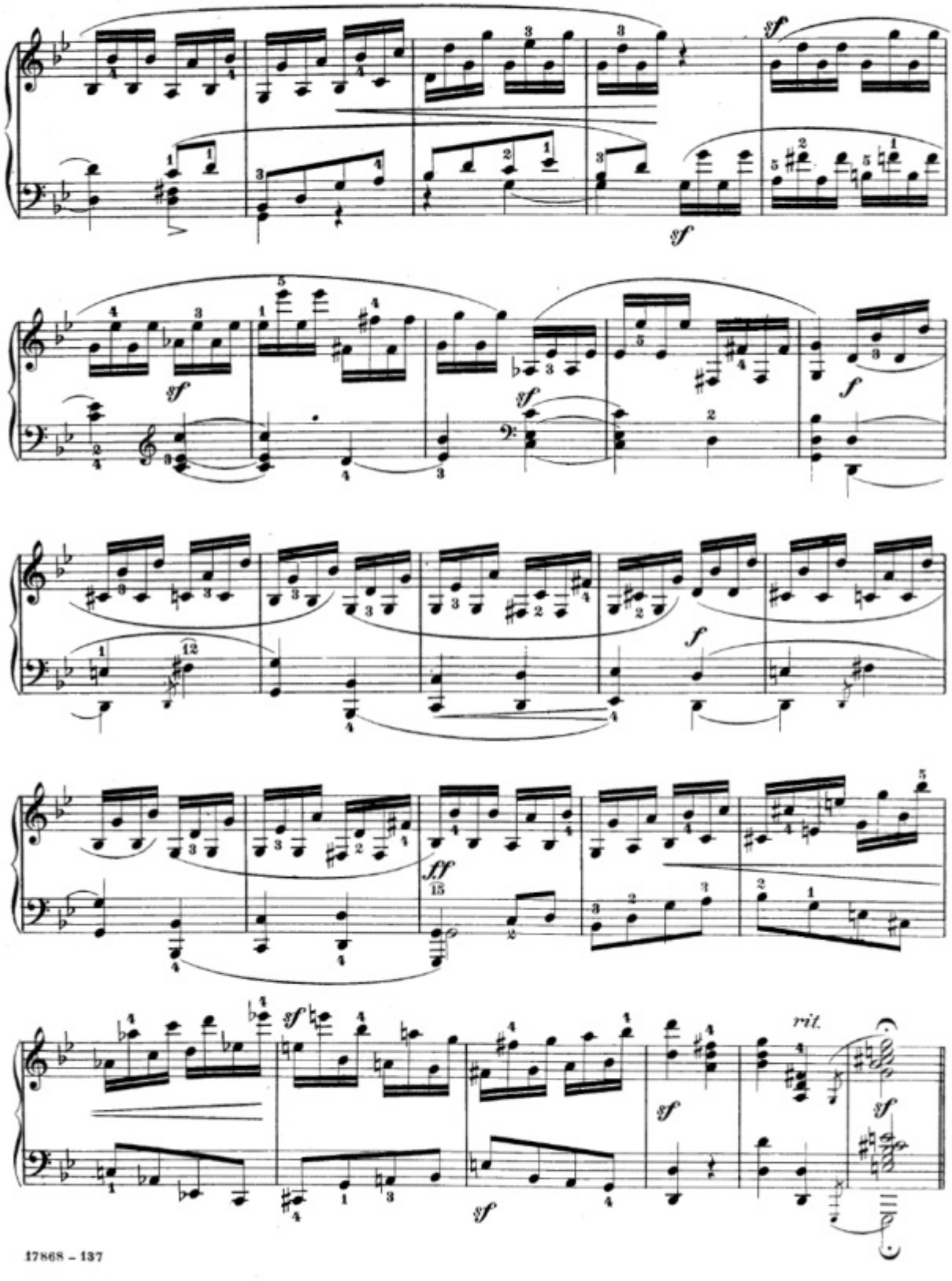

sf
sf
sf
sf
sf
sf
sf
sf
rit.


p
rit.
pp
rit.
a tempo
p
Pedal
rit.
rit.
mf
rit.
a tempo


8
p
pp
p

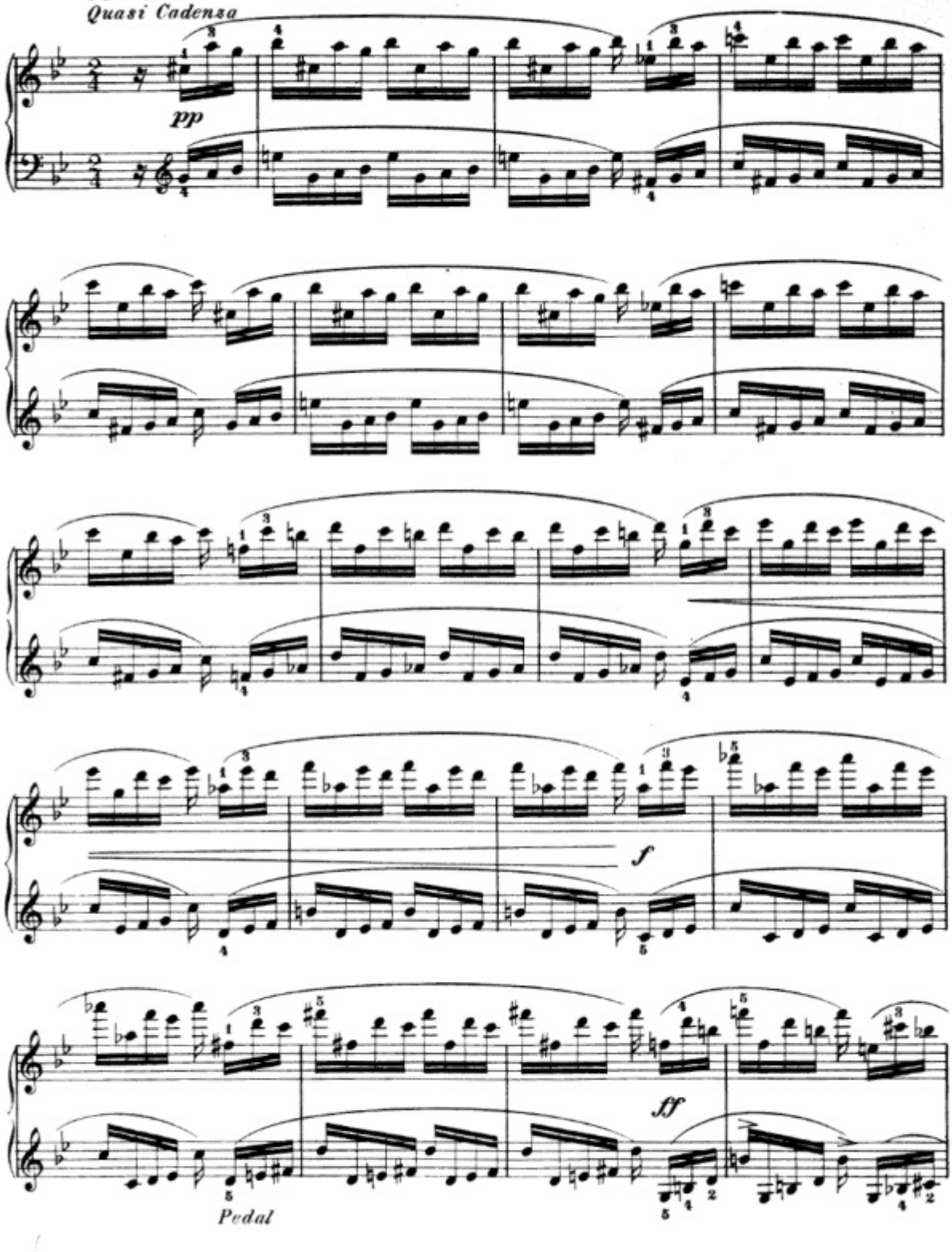


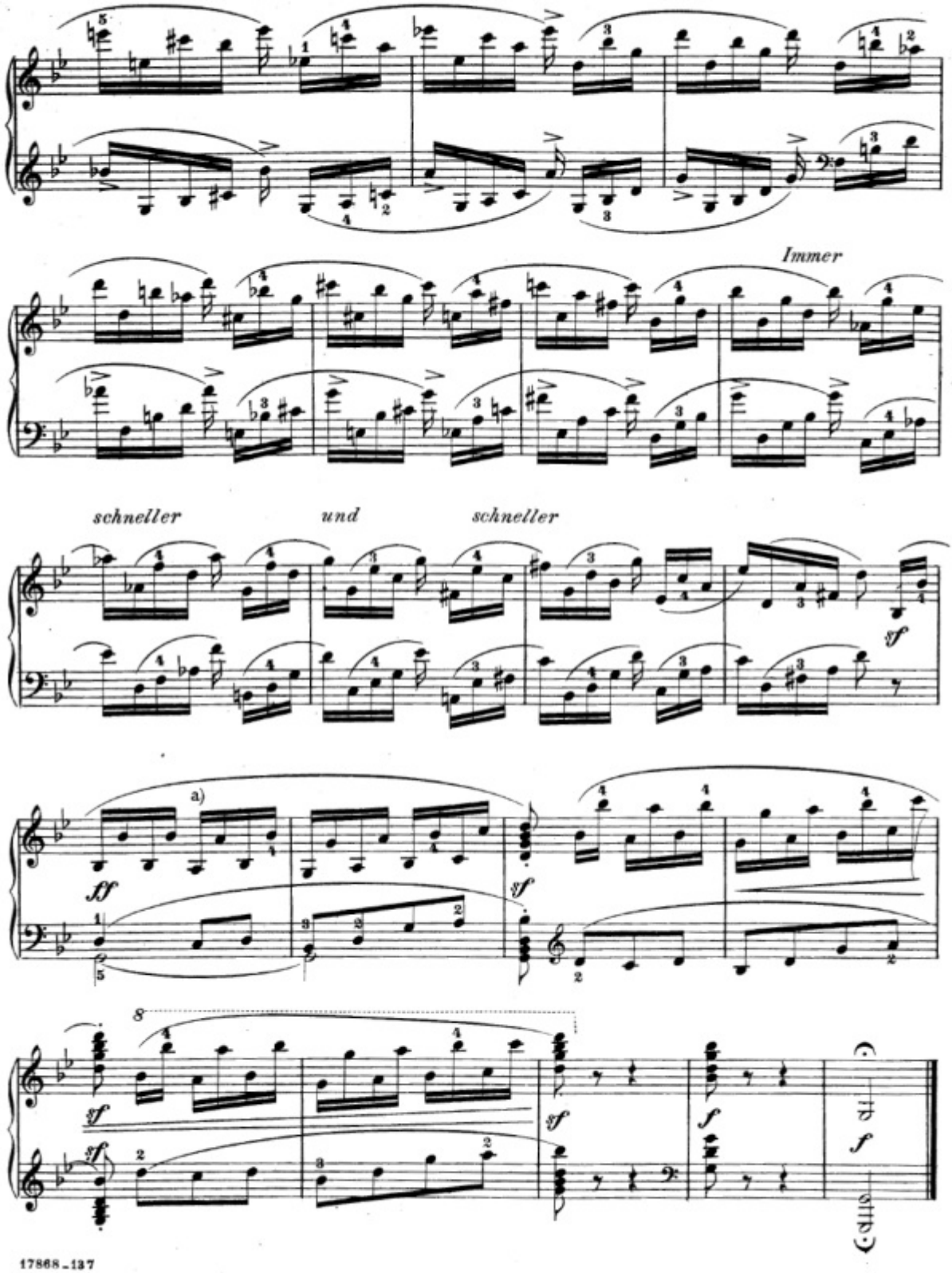

sf
(p)
sf
f
(poco rit.)
(a tempo)
f f
sf
sf
sf
sf


sf
sf
sf
sf
f
f
ff
15
sf
sf
sf
sf
rit.
sf

Prestissimo

Quasi Cadenza




Immer
schneller
und
schneller
a)