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Augener & Cos Edition.
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Album

56 PIÈCES

pour le Piano

précédées de Conseils aux Jeunes Musiciens

PAR

ROBERT SCHUMANN.

Edition soigneusement revue, doigtée et pourvue des annotations instructives

PAR

Théodore Kullak.

Ent. Sta. Hall. 173338

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CONTENTS.

PART I.

ALBUM FOR THE YOUNG.

(Album für die Jugend.)

	Advice to Young Musicians.			
1.	Air.	*Melodie.*	*Page*	3.
2.	Soldier's March.	*Soldatenmarsch.*	„	4.
3.	Humming Song.	*Trällerliedchen.*	„	5.
4.	Choral.	*Ein Choral.*	„	6.
5.	A little Piece.	*Stückchen.*	„	7.
6.	The poor Orphan child.	*Armes Waisenkind.*	„	8.
7.	Hunting Song.	*Jägerliedchen.*	„	9.
8.	The wild Horseman.	*Wilder Reiter.*	„	10.
9.	Popular Air.	*Volksliedchen.*	„	11.
10.	The merry Peasant.	*Fröhlicher Landmann.*	„	12.
11.	Siciliano.	*Sicilianisch.*	„	13.
12.	Knight Rupert.	*Knecht Ruprecht.*	„	14.
13.	Welcome to May.	*Mai, lieber Mai.*	„	16.
14.	A little Study.	*Kleine Studie.*	„	18.
15.	Spring Song.	*Frühlingsgesang.*	„	20.
16.	First Loss.	*Erster Verlust.*	„	22.
17.	The little Wanderer.	*Kleiner Morgenwanderer.*	„	23.
18.	Song of the reapers.	*Schnitterliedchen.*	„	24.
19.	A little Romance.	*Kleine Romanze.*	„	25.
20.	Rustic Song.	*Ländliches Lied.*	„	26.
21.	* * *		„	27.
22.	Round.	*Rundgesang.*	„	28.
23.	The Horseman.	*Reiterstück.*	„	30.
24.	Harvest Song.	*Erndteliedchen.*	„	32.
25.	Recollections of the Play.	*Nachklänge aus dem Theater.*	„	33.
26.	* * *		„	34.
27.	A little Song in Canon form.	*Canonisches Liedchen.*	„	35.
28.	Reminiscence.	*Erinnerung.*	„	36.
29.	The Stranger.	*Fremder Mann.*	„	37.
30.	* * *		„	40.
31.	Battle Song.	*Kriegslied.*	„	42.
32.	Scheherezade	*Sheherazade*	„	44.
33.	Vintage Time.	*Weinlesezeit.*	„	46.
34.	Theme.	*Thema.*	„	48.
35.	Mignon.	*Mignon.*	„	49.
36.	Italian Sailor's Song.	*Lied Italienischer Marinari.*	„	50.
37.	Sailor's Song.	*Matrosenlied.*	„	52.
38.	Winter Time, I.	*Winterzeit, I.*	„	54.
39.	Winter Time, II.	*Winterzeit, II.*	„	55.
40.	Fughetta.	*Kleine Fuge.*	„	58.
41.	Northern Song.	*Nordisches Lied.*	„	61.
42.	Choral.	*Figurirter Choral.*	„	62.
43.	New Year's Song.	*Sylvester Lied.*	„	64.

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R. Schumann.

ADVICE TO YOUNG MUSICIANS

BY

ROBERT SCHUMANN.

THE cultivation of the ear is the most important. Labour early to recognise notes and key. Endeavour to find what notes the bell, the window-pane, and the cuckoo express.

Practise assiduously scales and other finger exercises. There are, however, many people who fancy they attain perfection by spending, even until an advanced age, several hours daily in mechanical execution: that is as if a person should exert himself to repeat his A, B, C, faster and faster. Employ your time better.

"Mute" instruments, as they are called, have been invented. Try them awhile, just to see how useless they are. The dumb cannot teach speech.

Be steady in keeping time. The performance of many virtuosi is like the gait of a drunken man. Follow not their example.

Learn betimes the fundamental laws of harmony.

Be not deterred by the words Theory, Thorough-bass, Counterpoint, &c.; approach them as a friend, and their response will be most cordial.

Never jingle. Play with ever-freshened eagerness, and always finish the piece.

Slowness and hurry are both great faults.

Take pains to play easy pieces well and prettily; better this than a mere ordinary performance of difficult ones.

Always keep to a well-tuned instrument.

Be not satisfied with knowing your piece manually; you must also be able to hum it without the aid of the instrument. Stimulate your imagination, so that you may retain firmly in the memory not only the melody of a composition but the harmony which accords with it.

Exert yourself, even although you have but little voice, to sing at sight without the help of the instrument; by this means the quickness of your ear will constantly increase. But if you have a good voice, neglect no opportunity of cultivating it; consider it as the most valuable gift that heaven has conferred on you.

You must not be content until you succeed in reading music without playing it.

When playing, be unconcerned who hears you.

Play always as if a master listened.

Should any one place a composition before you to play for the first time, read it over previously.

If you feel exhausted after having done your daily musical task, strain your faculties no farther. Better to rest, than work without inclination and cheerfulness.

As you grow older, play nothing merely because it is the fashion. Time is precious. One must live a hundred lives to learn everything that is good.

Children do not become healthy men by being fed on sweetmeats. The mental as well as the bodily fare must be simple and strengthening. The masters have sufficiently provided for the former; adhere to them.

Mere passages change with the time; they are only of value when fluency leads to higher objects.

You must not circulate bad compositions; on the contrary, you must help with all your might to suppress them.

Neither play bad compositions, nor, unless compelled, listen to them.

Never strive in execution for the so-called bravura. Try to produce in a composition the impression which the composer had in view. More should not be sought. What is beyond is caricature.

Regard it as something abominable to meddle with the pieces of good writers either by alteration, omission, or by the introduction of new-fangled ornaments. This is the greatest indignity you can inflict on art.

Respecting the selection of study pieces, ask older musicians, and you will save much time.

You must gradually make yourself acquainted with all the most important works of all the celebrated masters.

Be not led astray by the approbation which great virtuosi, so-called, often secure. Esteem the approbation of the artist more than that of the multitude.

All that is merely fashionable goes out of fashion in its turn; and if you continue to cultivate it till you are old, you will become a simpleton whom no one values.

Much playing in society does more harm than good. Scrutinise the company; but never play anything of which you feel in your conscience you would be ashamed.

Neglect, however, no opportunity of practising duets, trios, &c. This gives freedom and compass to your execution. And accompany singers frequently.

If every one would play first fiddle, no orchestra could be got together. Let each musician keep his proper place.

Be fond of your instrument, but without the vanity of considering it the highest and the only one. Remember that there are others, and quite as good. Remember also that there are singers, and that the most elevated music finds expression through the choir and orchestra.

As you grow older, have more to do with scores than virtuosi.

Play assiduously the fugues of good masters, especially those of Joh. Seb. Bach. Let his "Forty-eight" (Fugues and Preludes) be your daily bread; you will then surely become an able musician.

Seek, among your comrades, those who know more than you.

Read poetry with diligence, as a relief from your musical studies. Take frequent exercise in the open air.

Much can be learned from singers, but do not yield them unlimited credence.

The world is large. Be modest! You have not yet discovered and contrived what others before you have not already imagined and found out. And even if such should be the case, look on it as a gift from above to be shared with others.

The study of the history of music, seconded by hearing the actual performance of the master-pieces of different epochs, will prove the most rapid and effectual cure for conceit and vanity.

A charming book on music is Thibaut's treatise on "The Purity of Musical Composition." Read it often, as you get older.

When you pass by a church, and hear an organ played, go inside and listen. Should you be fortunate enough to obtain a seat at the instrument, try your small fingers on it, and be amazed at this omnipotence of music.

Neglect no opportunity of practising on the organ. There is no other instrument which inflicts such prompt chastisement on offensive and defective composition or execution.

Sing assiduously in choruses, especially taking the middle parts. This forms the good musician.

But what is it to be a musician? Not to have the eyes bent on the notes, and play the piece laboriously to the end; not (supposing anyone happens to turn two leaves instead of one) to stick in the middle, without being able to go on. You are, however, a musician when with a new piece you almost divine what is coming, when you know an old acquaintance by rote—in a word, when you have music not only in your fingers, but in your head and heart too.

But how does one become a good musician? Dear student, the chief thing, a good ear and quick comprehension, comes, as in all things, from above. Still, the natural ability may be cultivated and enhanced. Not by secluding yourself for days together and prosecuting mechanical studies, but by holding enlarged living musical intercourse—frequent engagements in choir and orchestra.

Acquire an early and accurate knowledge of the compass of the human voice in its four principal registers; watch it well in the choir; study closely in what intervals lies its greatest power, in which others it glides into the soft and tender.

Listen most attentively to all popular songs; they are a mine of the most charming melodies, and afford an insight into the character of different nations.

Apply yourself, as soon as possible, to reading the old clefs. You will otherwise leave untouched many treasures of by-gone times.

Give early heed to the tone and character of the different instruments; try to impress their particular sounds on your ear.

Never neglect to hear good operas.

Reverence what is old, but have a warm heart also for what is new. Indulge no prejudice against unknown names.

Do not judge a composition from the first hearing; what pleases at the first moment, is not always the best. Masters require to be studied. Much will become clear to you at an advanced age only.

In forming a judgment of compositions, distinguish between those which belong to true art, and those which are intended merely for the entertainment of amateurs. Abide by the first; do not quarrel with the others.

"Melody" is the amateur's battle-cry, and certainly music without melody is naught. But understand clearly what they mean by it; an easily comprehensible, agreeably rhythmical one, is all they care for. But there are melodies of a different stamp, and when you

peruse Bach, Mozart, Beethoven, they flash before you in a thousand different lights. You will, it is to be hoped, soon grow weary of the thread-bare monotony of the so-called new Italian operatic melodies.

Should you succeed in combining little melodies on the piano, that is already something; but if they come spontaneously, not on the piano, then rejoice still more, then stirs within you the instinctive sense of music. The fingers must perform the behest of the head, not the contrary.

When you begin to compose, do all in the head. Do not try a piece on the instrument before you have it well prepared. If the music came from your soul, if you felt it, it will have this influence on others as well.

Has Heaven bestowed on you a lively imagination, you will often, in solitary hours, sit entranced at the piano, longing to express in harmonies your inward fervour; and the more mystical are your feelings, while you are drawn as it were into magic circles, the more obscure perhaps will the realm of harmony appear. These are youth's happiest hours. But beware of giving yourself up too often to a faculty which may insensibly mislead you to waste on phantoms your powers and your time. The management of form, the power of clear representation, can only be secured by the fixed stamp of writing. Be therefore more of a writer than a visionary.

Become acquainted betimes with the art of directing an orchestra. Watch good conductors frequently; endeavour even to accompany the direction in your own mind. This conduces to accuracy.

Be diligent in the study of life, as well as of the arts and sciences.

The laws of morality are also those of art.

By industry and endurance you will always rise higher.

From one pound of iron, which costs but a few pence, many thousand watch-springs are made, and the value is increased a hundred thousand fold. Make faithful and profitable use of the pound which God has given thee.

Without enthusiasm nothing genuine is accomplished in art.

Art does not exist for the acquisition of riches. Aim ever at becoming a greater and greater artist; everything else comes to you of itself.

Only when the form grows clear to you, will the spirit become so too.

Perhaps it is genius alone that understands genius.

Some one asserted that a perfect musician ought to be able to see, as if before him, at the very first hearing, the score of an orchestral piece however complicated. This is the greatest height that can be conceived.

Of learning there is no end.

ALBUM FOR THE YOUNG.

Album für die Jugend.

AIR.

Melodie.

Revised and fingered by
Professor Th. Kullak.

Robert Schumann, Op. 68.

1.

Music Printing Office, 5, Little Windmill St. London, W.

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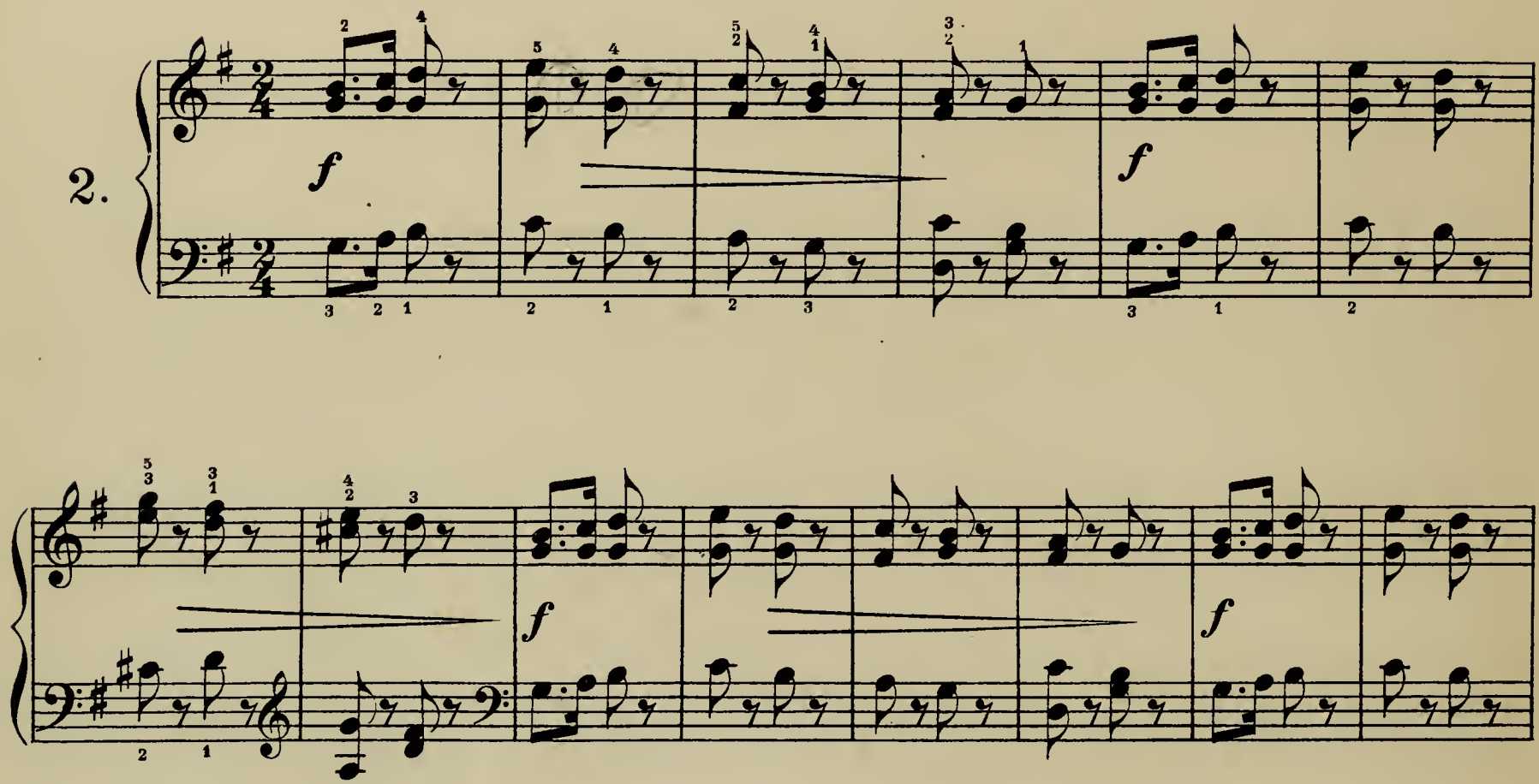
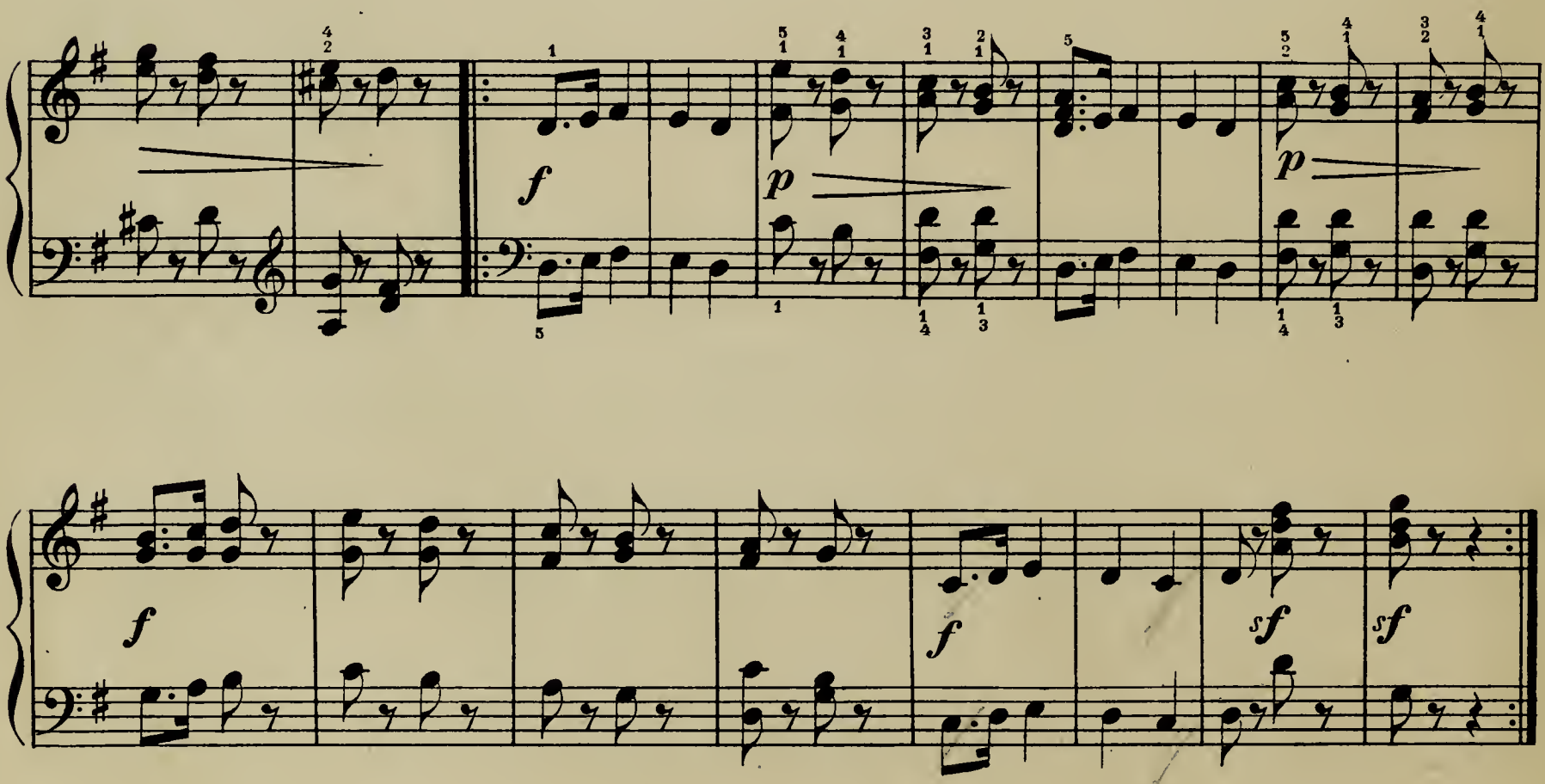
SOLDIERS' MARCH.

Soldatenmarsch.

Lively and in strict time.
Munter und straff.

2.





HUMMING SONG.

Trällerliedchen.

Not fast.
Nicht schnell.

3.

p

CHORAL.

Ein Choral.

4.

p *legatissimo*

A LITTLE PIECE.

Stückchen.

Not fast.
Nicht schnell.

5.

p

p *cresc.*

mf *p* *p*

cresc. *mf* *p*

THE POOR ORPHAN CHILD.

Armes Waisenkind.

Slow.
Langsam

6

p

Slower.
Langsamer.

a tempo
Im Tempo.

p

Slower.
Langsamer.

a tempo.
Im Tempo.

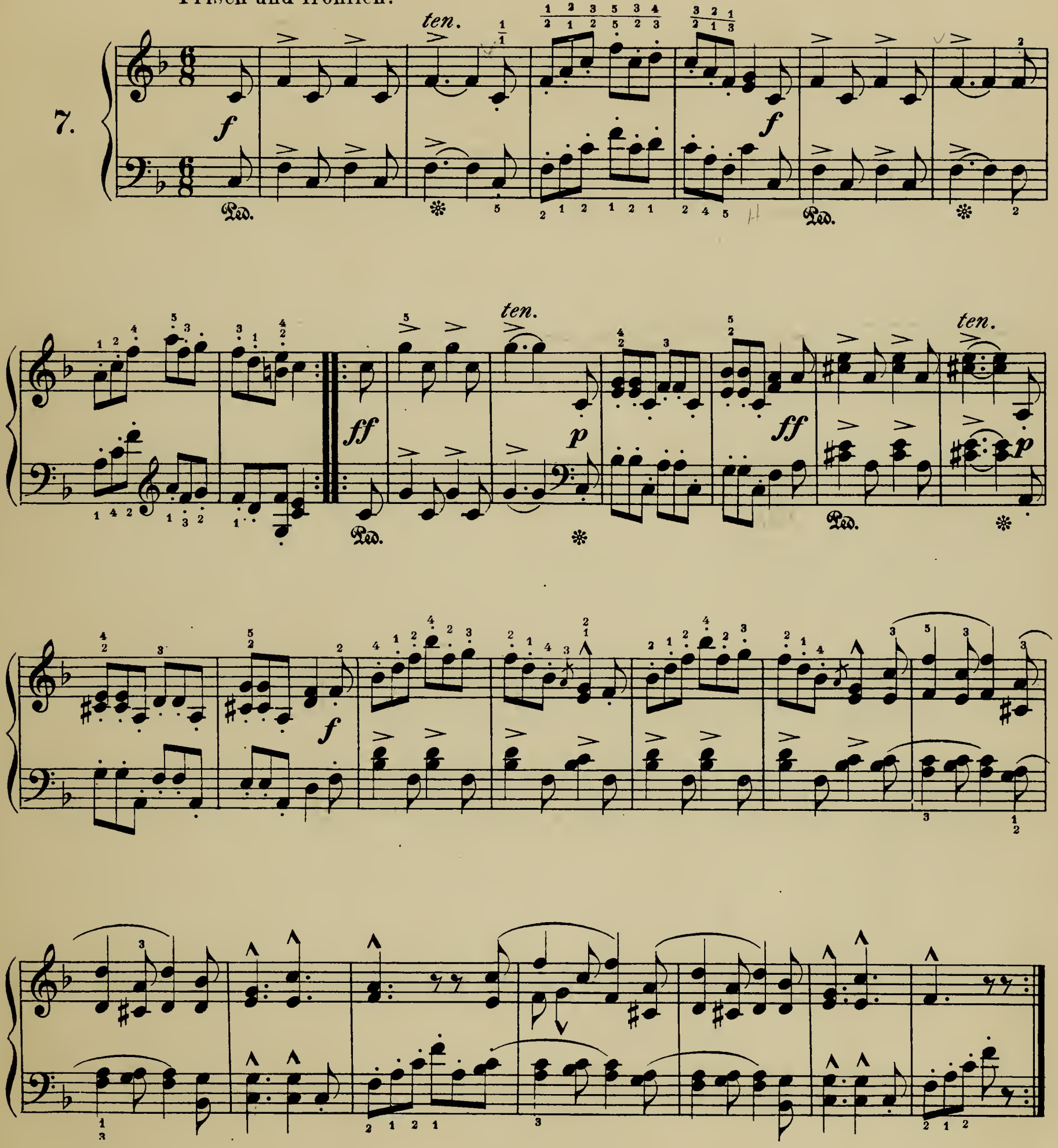
pp

HUNTING SONG.

Jägerliedchen.

Lively and cheerful.
Frisch und fröhlich.

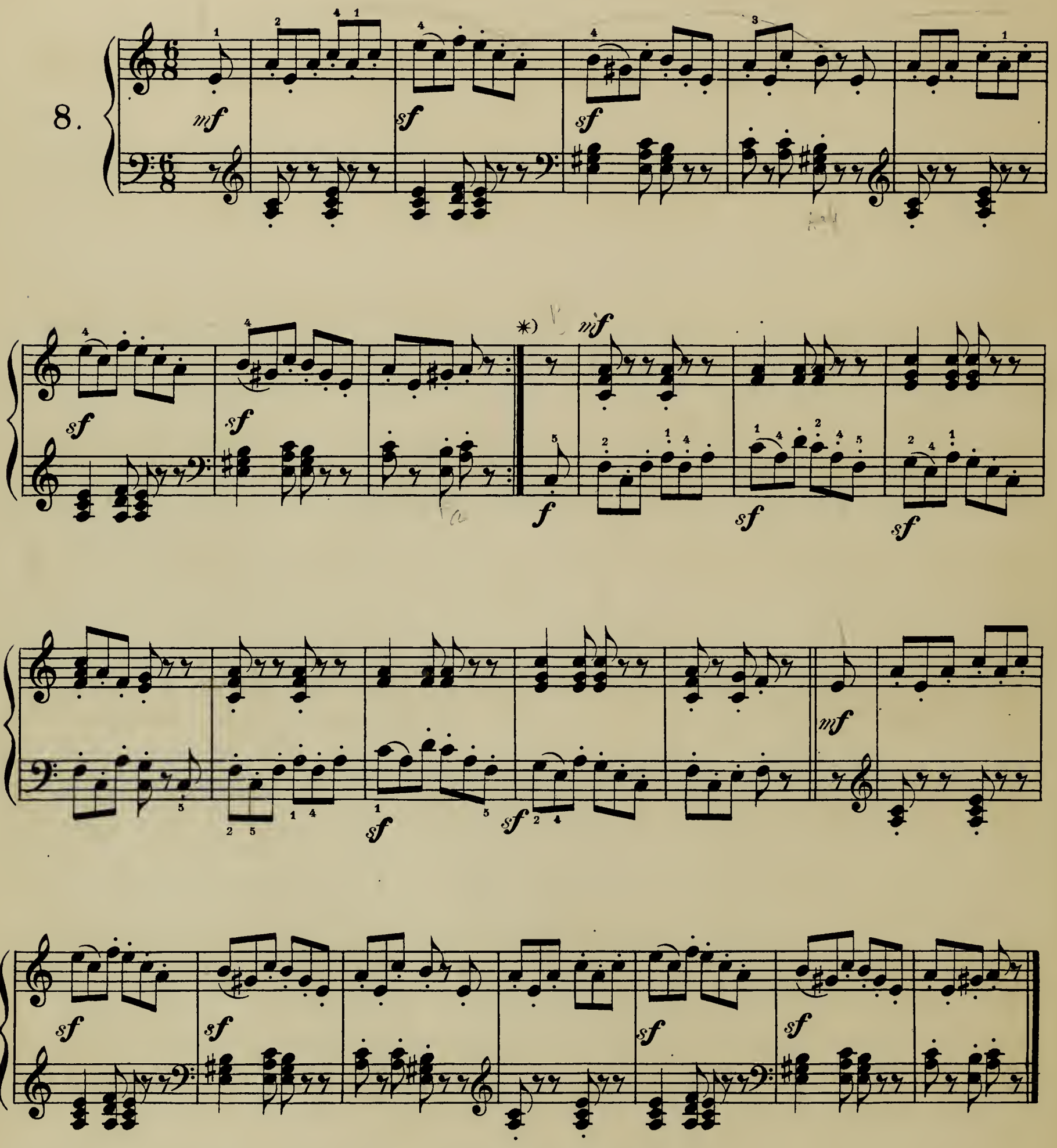
7.



THE WILD HORSEMAN.

Wilder Reiter.

8.



*) The part for the left hand must be more marked than that for the right.

*) *Die linke Hand muss stärker hervortreten als die rechte.*

POPULAR AIR.

Volksliedchen.

Sadly.
Im klagenden Ton.

9.

ten.

Merrily.
Lustig.

As at the beginning.
Wie im Anfang.

✳) Here the melody is given to the Left-hand part, and must therefore be well marked.

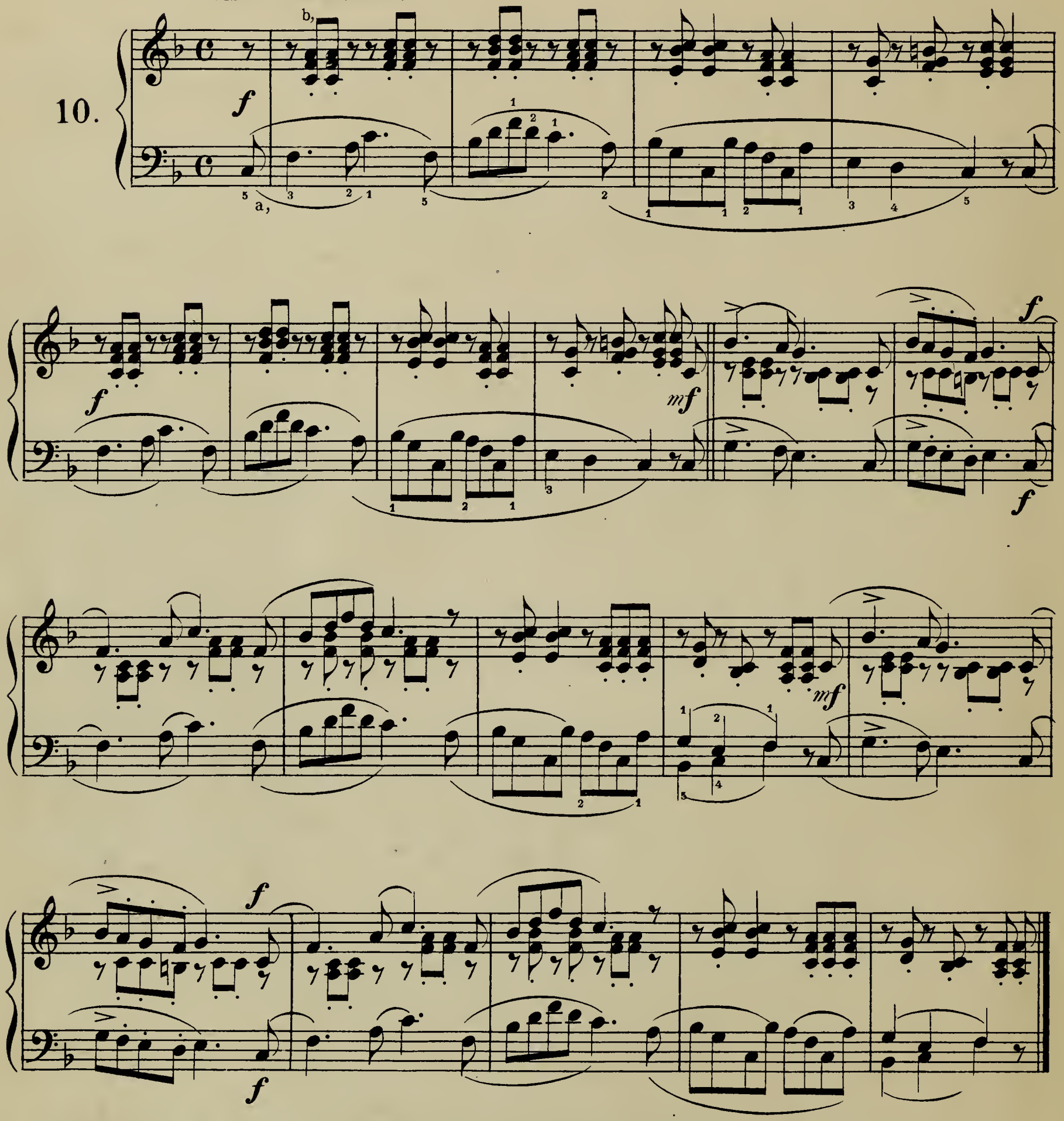
✳) *Die Melodie liegt hier in der linken Hand, und muss daher von dieser etwas hervorgehoben werden.*

The Merry Peasant returning from work.

Fröhlicher Landmann, von der Arbeit zurückkehrend.

Cheerful and lively.
Frisch und munter.

10.



a, The Slur below the Stave gives the Rhythm better than that above. The fingering refers to the former
b, The right hand part is here only an accompaniment and must therefore be played more softly than that of the left hand.

a, *Dem Rythmus entspricht die unter dem System angegebene Bogenführung besser, als die darüber stehende. Die Fingersetzung bezieht sich auf die erstere.*
b, *Die rechte Hand ist nur begleitend und muss daher schwächer auftreten, als die linke.*

SICILIANO.

Sicilianisch.

Scherzoso.
Schalkhaft.

11.

p *cresc.* *f* *f*

1.

p *cresc.* *f* *f*

2.

<*f* > *p* *cresc.* *f* *f* *Fine.*

p

Da Capo al Fine.

KNIGHT RUPERT.

Knecht Ruprecht.

12.

f *f f f* *ten.* *ten.*

f f f *f*

ten.

ff *ten.*

ten.

f f f *p*

ten.

p *cresc.* *p*

f *p*

fp *fp* *f*

f f f *f f f* *f*

ff

f f f *ten.* *ten.*

"May, charming May;
Soon will dawn with cheering ray!

Mai, lieber Mai,
Bald bist du wieder da!

Not fast.
Nicht schnell

13.

fp fp fp fp fp

Ped. ✻

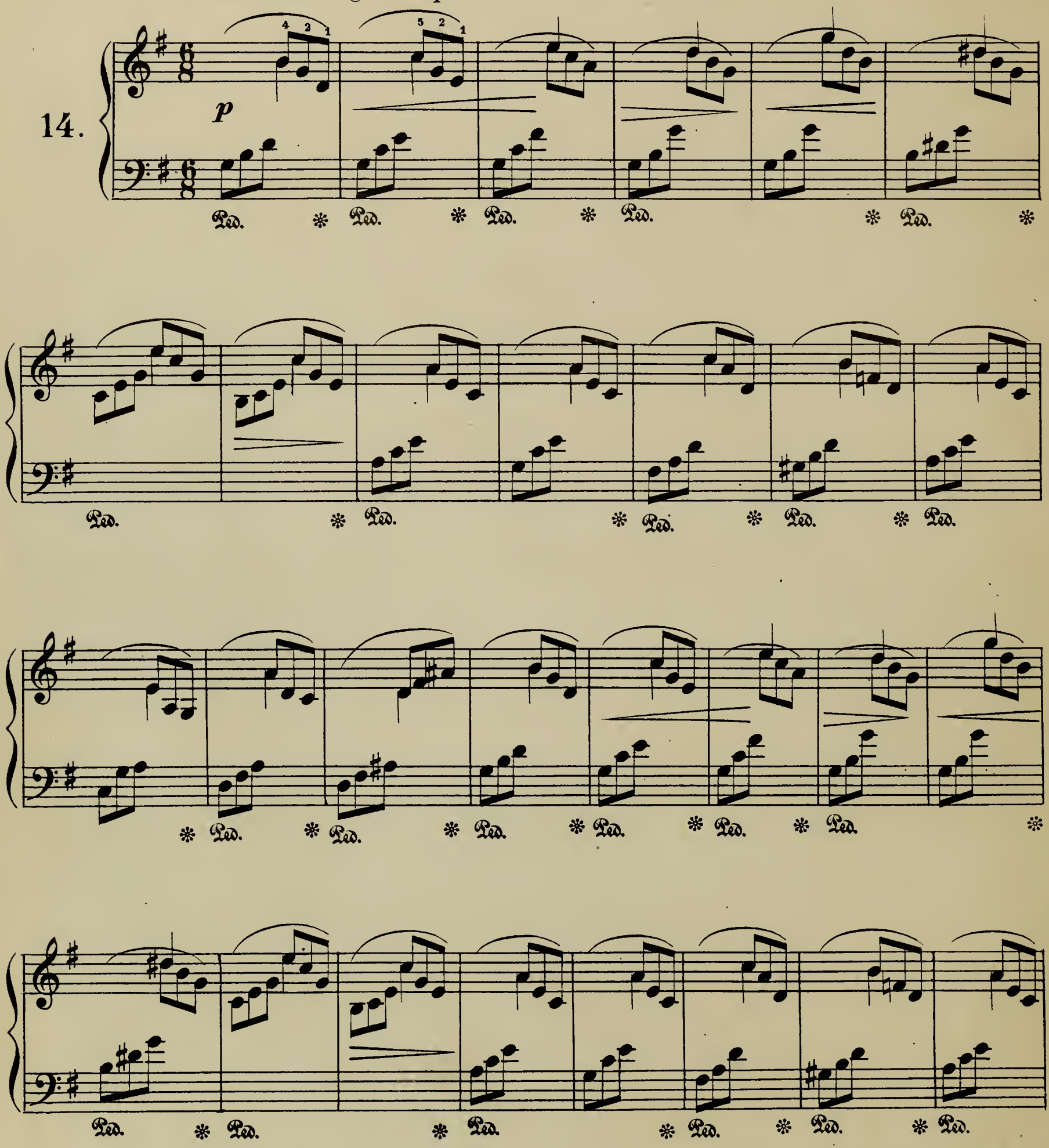
fp fp

A LITTLE STUDY.

Kleine Studie.

To be played softly and evenly.
Leise und sehr egal zu spielen.

14.



dimin.

p

poco rit.

p

SPRING SONG.

Frühlingsgesang.

With expression. M. M. ♩. = 56.
Innig zu spielen.

15.

a) I consider the slurs enclosed between brackets [ ] mark the rhythm better.
Die in [ ] eingeschlossene Bogenführung ziehe ich vor.

pp una corda
Verschiebung.

f

fp

pp una cordo
Verschiebung.

f

Rather slower.
Etwas langsamer.

FIRST LOSS.

Erster Verlust.

Not fast.
Nicht schnell.

16.

fp *p* *fp* *p*

Rather slower.
Etwas langsamer.

cresc.

a tempo
Im Tempo

f *f* *f*

THE LITTLE WANDERER.

Kleiner Morgenwanderer.

Bold and briskly.
Frisch und kräftig.

17.

ten.

Softer.
Schwächer.

SONG OF THE REAPERS.

Not too fast. *Schnitterliedchen.*

Nicht sehr schnell

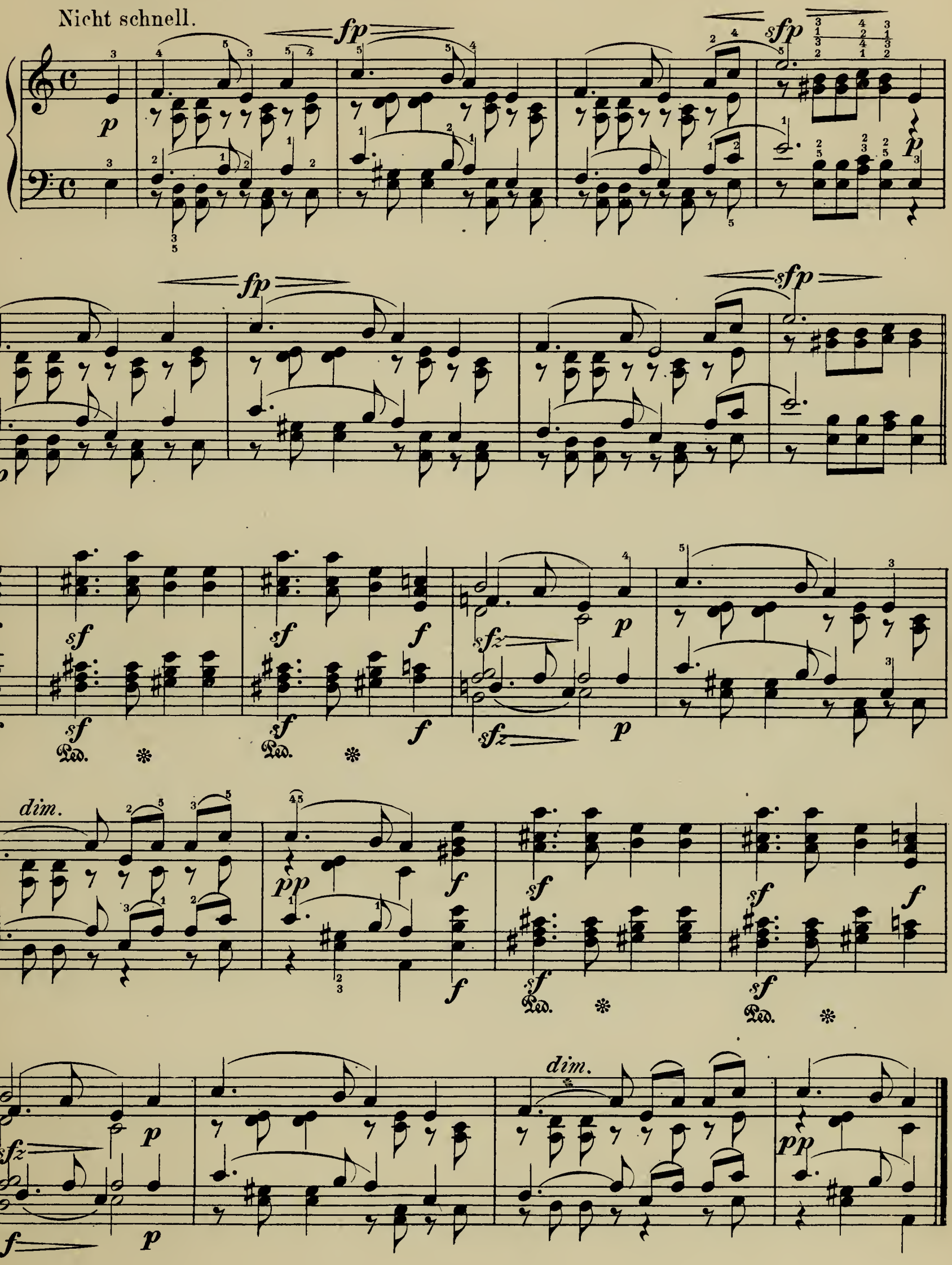
18.

A LITTLE ROMANCE.

Kleine Romanze.

Not fast. M. M. ♩ = 130.
Nicht schnell.

19.



RUSTIC SONG.

Ländliches Lied.

In moderately slow time.

Im mässigen Tempo.

20.

Slow and with expression. ♩ = 88
Langsam und mit Ausdruck zu spielen.

21.

p

Slower.
Langsamer.

a tempo

mf

poco a poco cresc.

Ped. ✻

f *p*

a little slower
Etwas langsamer.

fp

L. H.

Ped. ✻

ROUND.

Rundgesang.

Moderato e legato. M. M. ♩. = 72

Mässig. Sehr gebunden zu spielen.

22.

p

fp

fp

mf

mf

fp

fp

p

p

173338

Slower.
Langsamer.

a tempo

p

p

fp

cresc.

fp

p

Slower.
Langsamer.

ten. *a tempo*

p

fp

cresc.

fp

Ossia.

R.H.

THE HORSEMAN.

Reiterstück.

Staccato and with precision. M. M. ♩. = 100.
Kurz und bestimmt.

23.

pp

cresc.

ff

ff

sf

sf

p

more and more softly
Nach und nach schwächer.

Still softer.
Immer schwächer.

Ped. * Ped. * Ped. *

pp

pp

HARVEST SONG.

Erndteliedchen.

With joyous expression.

Mit fröhlichem Ausdruck.

24.

mf

p

p

fp

p

Slower.

Langsamer.

a tempo

RECOLLECTIONS OF THE PLAY.

Nachklänge aus dem Theater.

Poco agitato.
Etwas agitirt.

25.

mf

cresc

f

ff

f *f* *f* *f dimin.*

Ped.

p

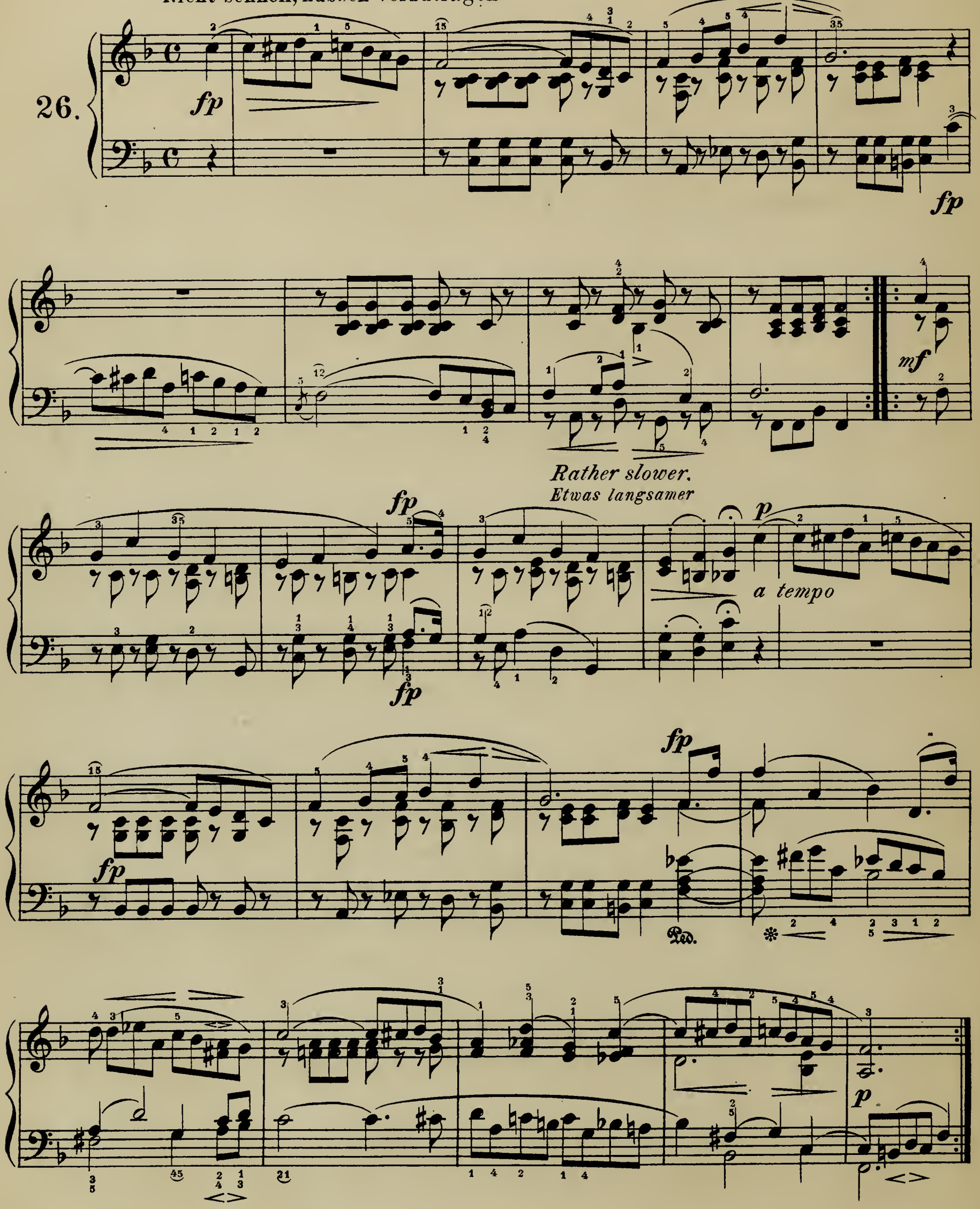
p

cresc.

f

Delicately, not fast.

Nicht schnell, hübsch vorzutragen.



A LITTLE SONG IN CANON FORM.

Canonisches Liedchen.

Not fast and with deep feeling.

Nicht schnell und mit innigem Ausdruck.

27.

p *fp* *fp* *fp* *fp* *fp* *fp*

1. 2.

cresc. *ritard.*

a tempo

fp *fp* *fp* *fp* *fp* *fp*

Rather slower.

Etwas langsamer.

sf *sf* *pp* *pp*

REMINISCENCE.

Erinnerung.

Molto cantabile e moderato.

Nicht schnell and sehr gesangvoll zu spielen.

28.

p

Ped. ✻ Ped. ✻ Ped. ✻

a)

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

ritard. *a tempo*

Ped. ✻ Ped. ✻

rit.

p

1. 2.

Ped. ✻ Ped. ✻

a)

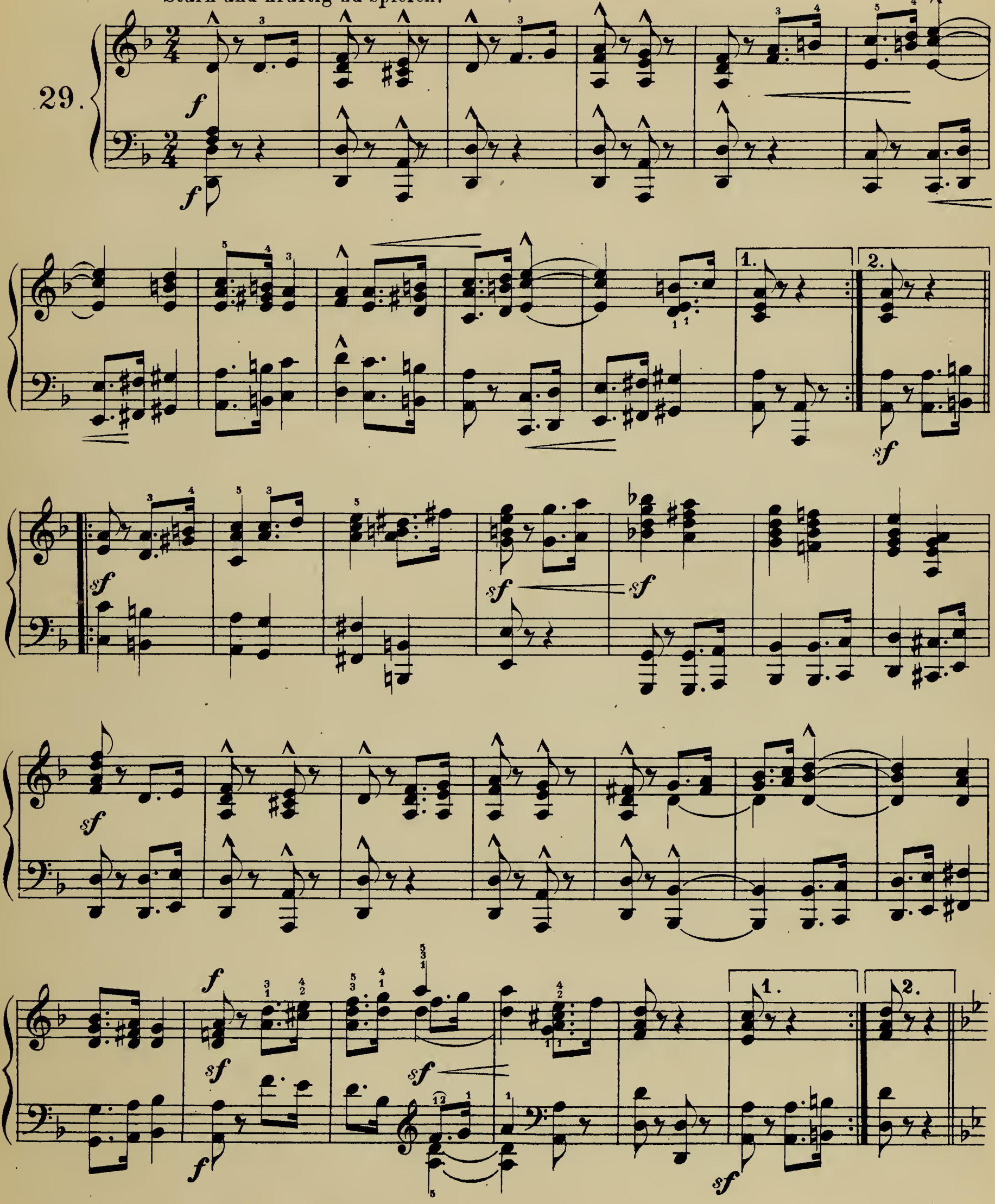
THE STRANGER.

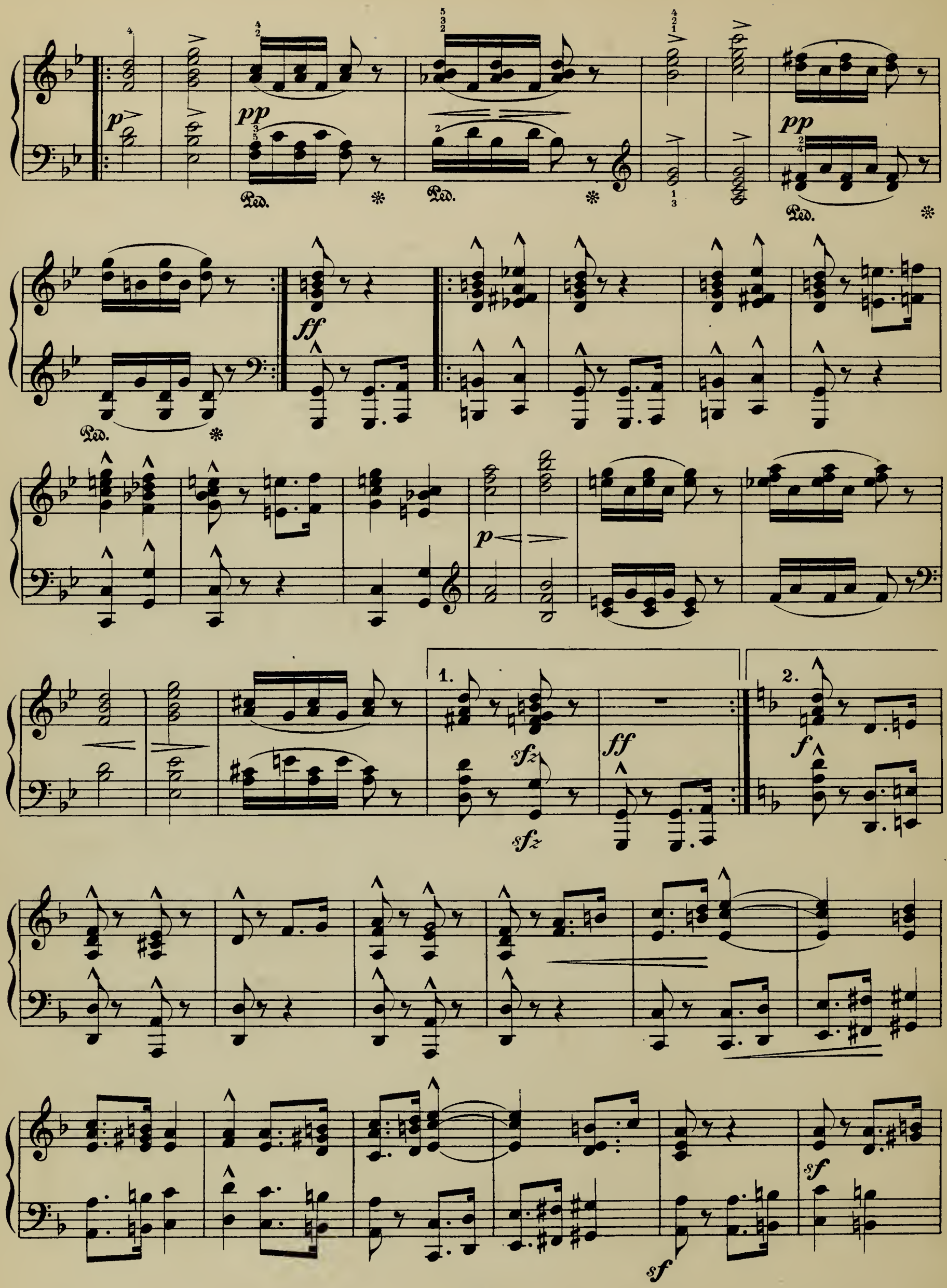
Fremder Mann.

With vigour. M. M. ♩ = 144.

Stark and kräftig zu spielen.

29.




p
pp
Ped.
ff
p
1.
2.
sfz
f
sf

sf *sf* *sf* *sf* *sf* *sf* *sf*

CODA.

p *cresc.* *pp* Ped. * *f* *ff*

Very slow.
Sehr langsam.

30.

p the 2nd time *pp*

1. 2.

pp *sf* *p* *sf*

p *fp* *fp*

a)

pp *a tempo*

Rather slower.
Etwas langsamer.

a)

fp *fp*

sf *p* *sf*

p *fp* *fp*

pp
a tempo

Rather slower.
Etwas langsamer.

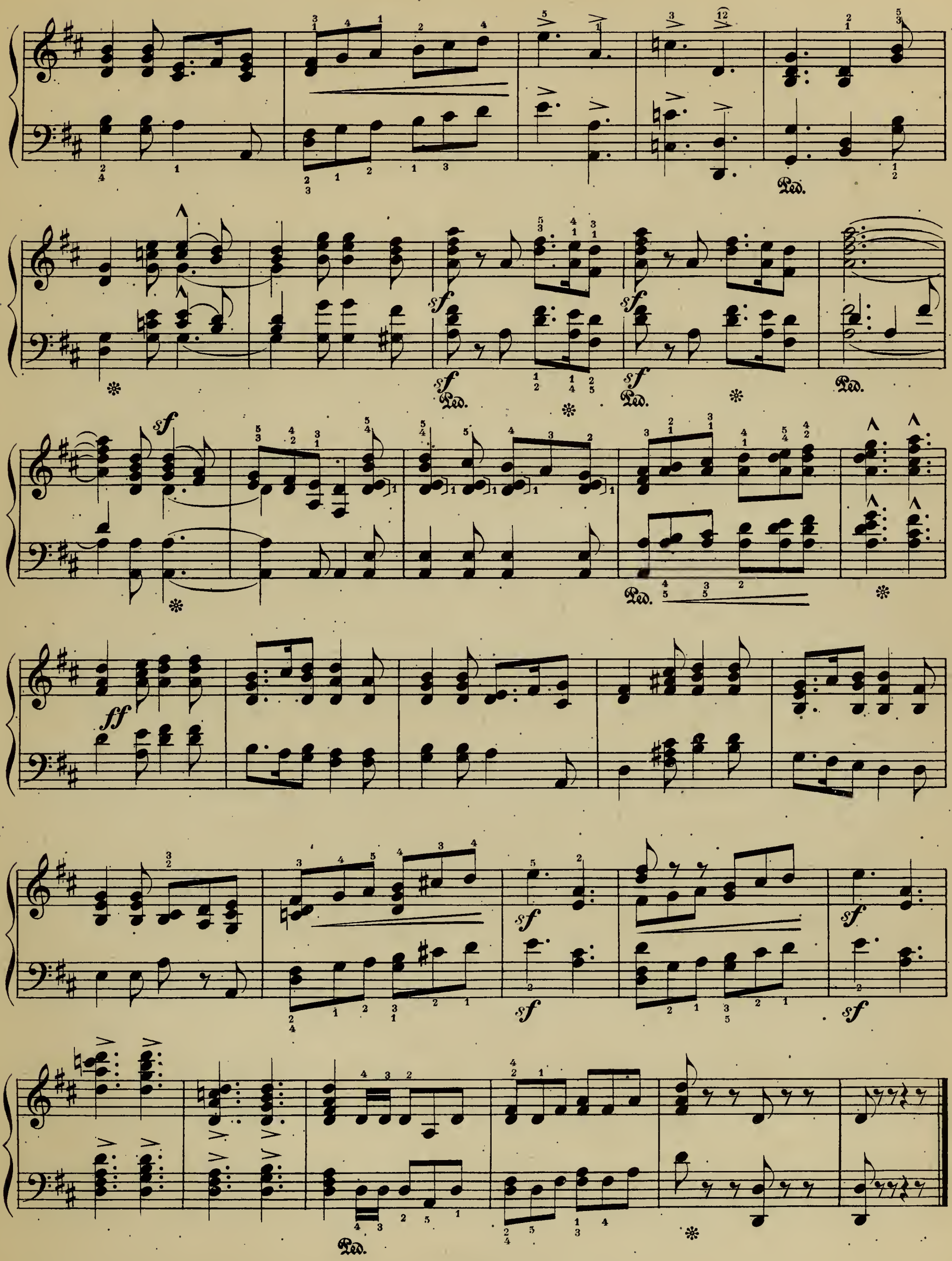
fp *fp*

BATTLE SONG.

Kriegslied.

With energy. M. M. ♩. = 84.
Sehr kräftig.

31.


Ped.
sf
ff

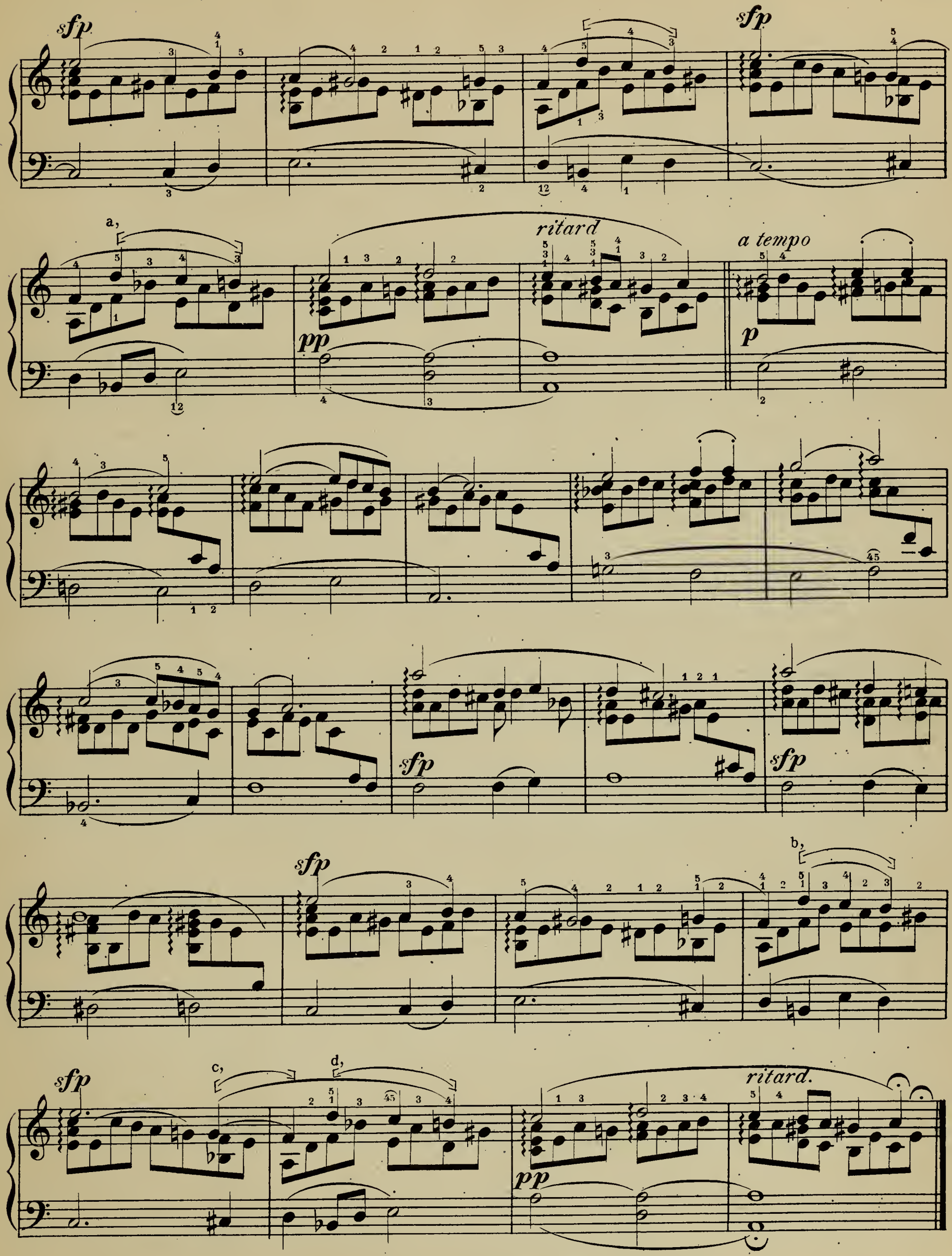
SCHEHEREZADE.

Sheherazade.

Slowly and tenderly.
Ziemlich langsam, leise.

32.

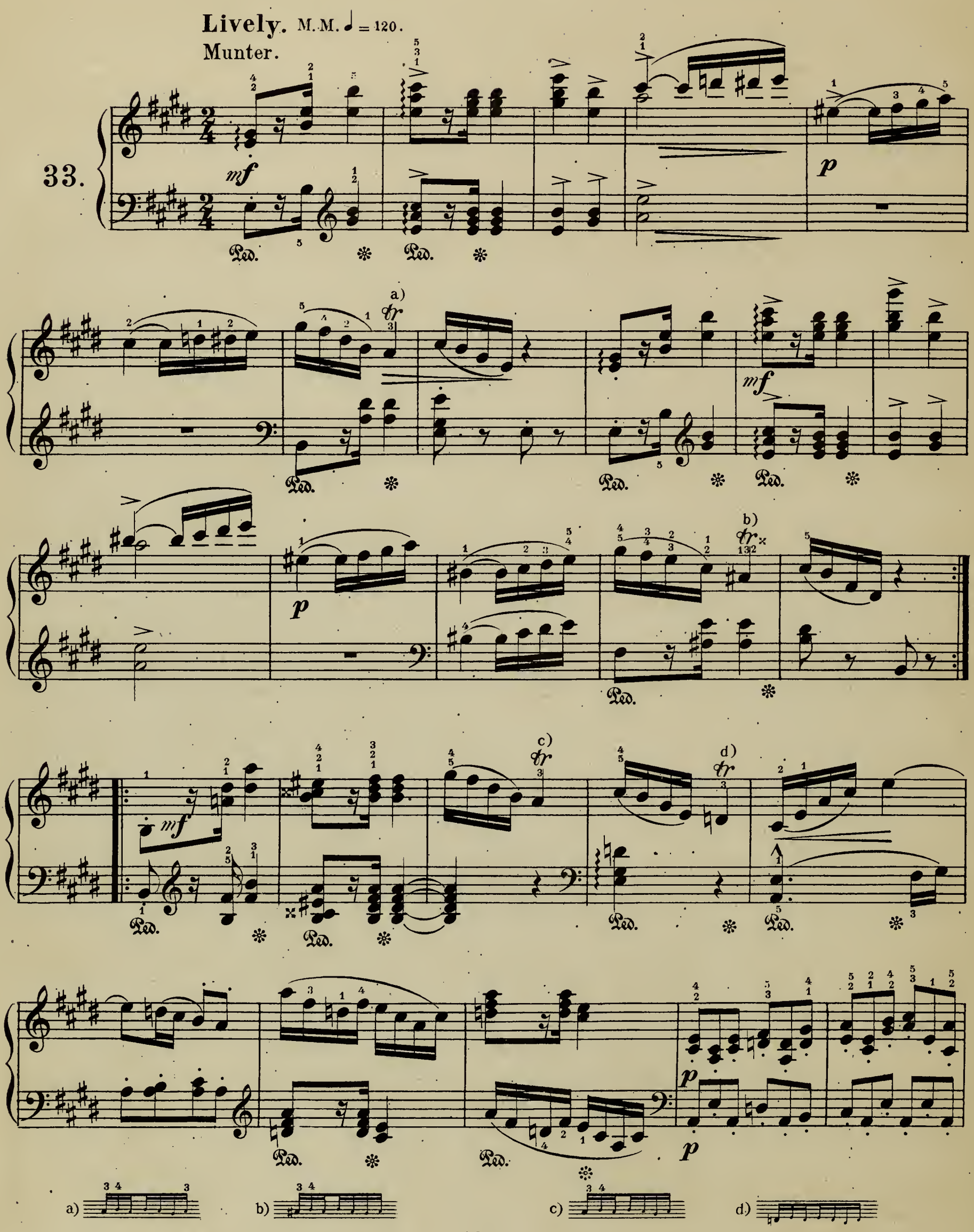
p *fp* *fp* *p* *sfp* *sfp*

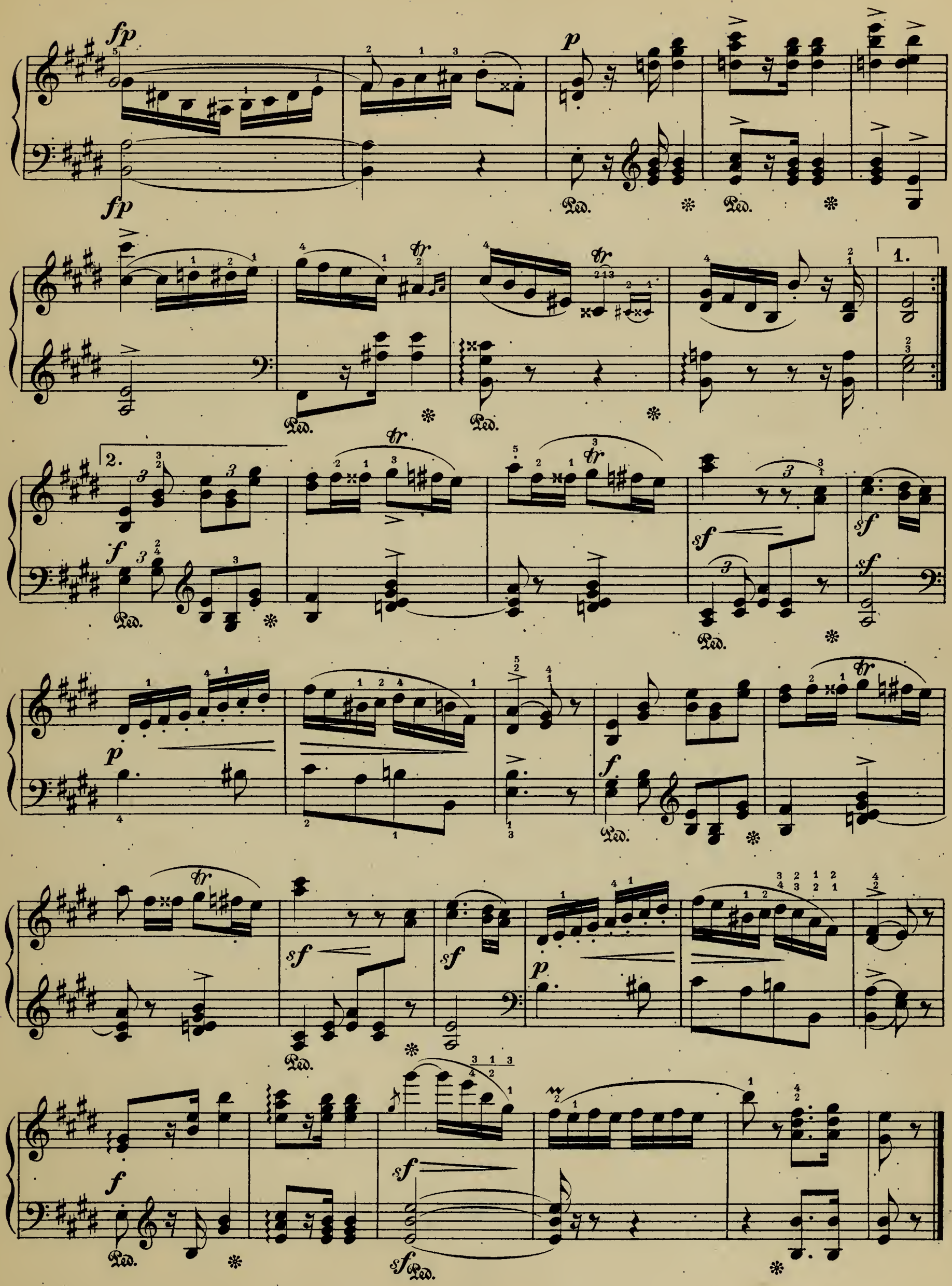


a,b,c,d, The Slurs enclosed in brackets will be found to simplify the fingering materially.
Die Benutzung der in ⊏ ⊐ eingeschlossenen Bindebogen erleichtert die Fingersetung wesentlich.

Vintage time,
Happy time.

„Weinlesezeit –
Fröhliche Zeit."–




fp
fp
p
Ped.
1.
2.
f
sf
p
f
sf
p
f
sf
sf

THEME.

Thema.

Slowly, with much feeling.
Langsam. Mit inniger Empfindung.

34.

p

cresc.

p

cresc.

Rather slower.
Etwas langsamer

a tempo

1.

cresc.

2.

MIGNON.

Slow and softly.
Langsam. Zart.

35.

p

fp *fp* *fp* *fp*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

sf *sf* *p*

Ped. * Ped. * Ped. * Ped. *

cresc. *pp*

Ped. * Ped. * Ped. * Ped. * Ped. *

pp

1. 2. *ritard.*

Ped. * Ped. * Ped. * Ped. *

ITALIAN SAILOR'S SONG.

Lied Italienischer Marinari.

Slow.
Langsam.

Fast.
Schnell.

36.

f *pp* *fp* *sf*

f Ped. *pp* *fp*

sf *cresc.*

1. 2.

sfz *p*

sfz *p*

fz *p* *sf*

p

sf *fp* *cresc.* *fp* *fz*

cresc. *sf*

p *sf*

p

sf *fp* *cresc.* *fp*

Slower.
Langsamer.

Fast.
Schnell.

sfz *f* *pp* *f*

f

SAILOR'S SONG.

Matrosenlied.

Not fast.
Nicht schnell.

37.

WINTER TIME.

Winterszeit.

Moderately slow.
Ziemlich langsam.

I.

38

p

p

pp

cresc.

f

p

p

WINTER TIME.

Winterszeit.

II.

Slow.
Langsam.

39.

pp

pp

p

With increasing animation.
Nach und nach belebter.

ritard.

Tempo I.

A little slower.
Ein wenig langsamer.

pp

Ped. ✻ Ped. ✻ Ped.

fp

pp

Ped. ✻

pp

Ped.

Slower and slower.
Nach und nach noch langsamer.

Ped. ✻

L.H.
pp una corda

Ped.

Ped. ✻

FUGHETTA.

Kleine Fuge.

Prelude.
Vorspiel.

40.

p

1. 2.

dimin.

f

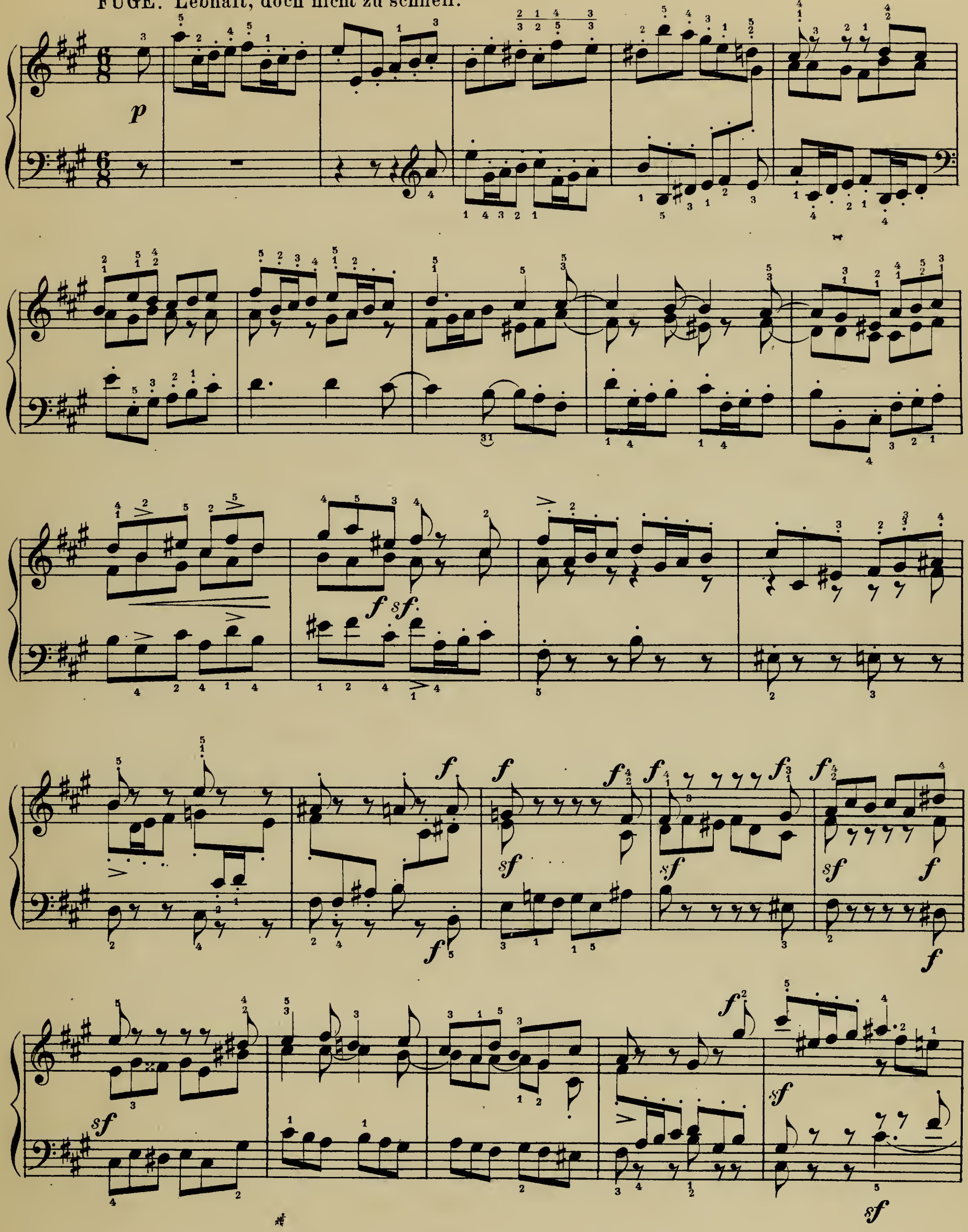
f

f

1. 2.

FUGUE. Lively, but not too fast.

FUGE. Lebhaft, doch nicht zu schnell.



sf L.H.

sf

sf

R.H.

L.H.

f

f

sf

sf

sf

A NORTHERN SONG.

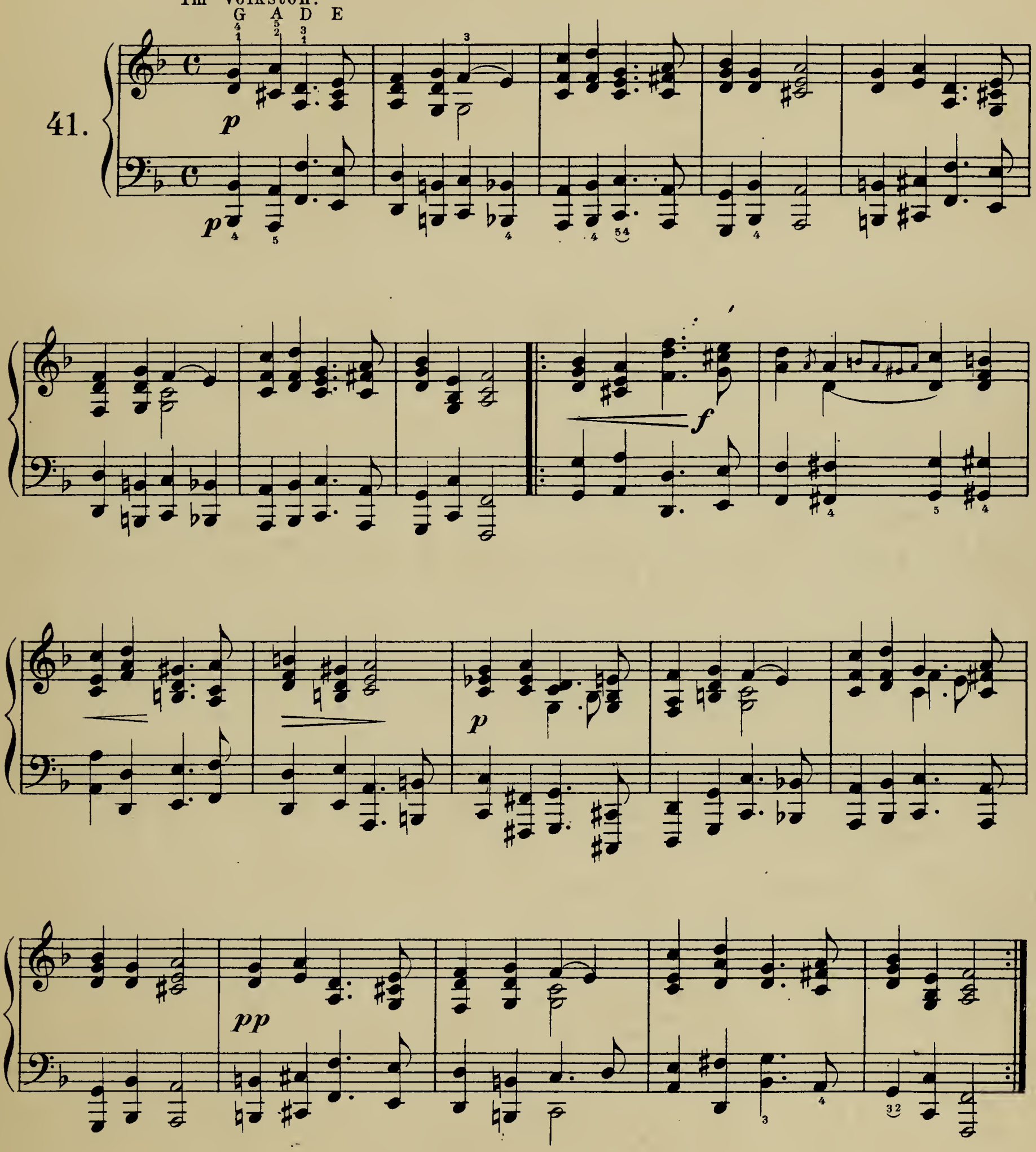
Nordisches Lied.

Greeting to G - *Gruss an G.*

In modo populare.

Im Volkston.

41.



CHORAL.

Figurirter Choral.

42.

R. H.

L.H.

Ped. ✻ Ped. ✻

L. H.

L. H.

R. H.

Ped. * Ped. * Ped. * Ped.

NEW YEAR'S SONG.

Sylvesterlied.

In moderately slow time.
Im mässigen Tempo.

43.

mf *fp* *fp*

fp *fp*

fp

fp

fp *fp* *fp* *fp* *fp*

cresc.

cresc.

1. 2.

THE "Album for the young" otherwise called "Christmas Album" first appeared in the year 1848.

Schumann, alluding to it in a letter to Reinecke dated October 6th writes thus:-

"I wrote the first pieces as a Birthday offering to my eldest daughter and added the others at subsequent intervals.

It seemed to me as if I were once more just beginning to compose and you will even find traces of my old humour appearing every now and then."

The Album is of an entirely different character from that of the "Scenes of Childhood."

The latter are recollections of an older man and intended for players of maturer capacities; whereas the Christmas Album contains innocent fancies of the young with all their visions of the future; and is therefore better adapted to the younger ones.

(See August Reissmann's "Robert Schumann" page 178.)

TH. KULLAK.

Das „Album für die Jugend" sogenannte „Weihnachtsalbum stammt aus dem Jahre 1848.

Schumann schreibt darüber in einem Briefe an Reinecke vom 6ten October.

„Die ersten Stücke schrieb ich für unser ältestes Kind zu ihrem Geburtstage und so kam eins nach dem andern hinzu.

Es war mir, als fing ich noch einmal von vorn an zu componiren. Und auch von dem älteren Humor werden Sie hier und da hören.

Von den „Kinderscenen" unterscheiden sie sich durchaus.

Diese sind Rückspiegelungen eines Aelteren und für Aeltere, während das Weihnachtsalbum mehr Vorspiegelungen und Ahnungen zukünftiger Zustände für Jüngere enthält.

(Vergl. August Reissmann: Robert Schumann pag. 178.)

TH. KULLAK.

CONTENTS.

PART II.

SCENES OF CHILDHOOD.

(Kinderscenen.)

1.	Of strange countries and people.	*Von fremden Ländern und Menschen...*	*Page*	65.
2.	A strange story.	*Curiose Geschichte.*	„	66.
3.	Catch me if you can.	*Hasche-Mann.*	„	68.
4.	The entreating child.	*Bittendes Kind*	„	69.
5.	Happy enough.	*Glückes genug.*	„	70.
6.	A momentous event.	*Wichtige Begebenheit.*	„	72.
7.	Revery.	*Träumerei.*	„	73.
8.	At the fire-side.	*Am Kamin.*	„	74.
9.	The Knight of the hobby-horse.	*Ritter vom Steckenpferd.*	„	75.
10.	Almost too serious.	*Fast zu ernst.*	„	76.
11.	Frightening.	*Fürchtenmachen.*	„	78.
12.	Child falling asleep.	*Kind im Einschlummern*	„	80.
13.	The Poet speaks.	*Der Dichter spricht.*	„	82.

Scenes of Childhood.

Easy Pieces for the Pianoforte.

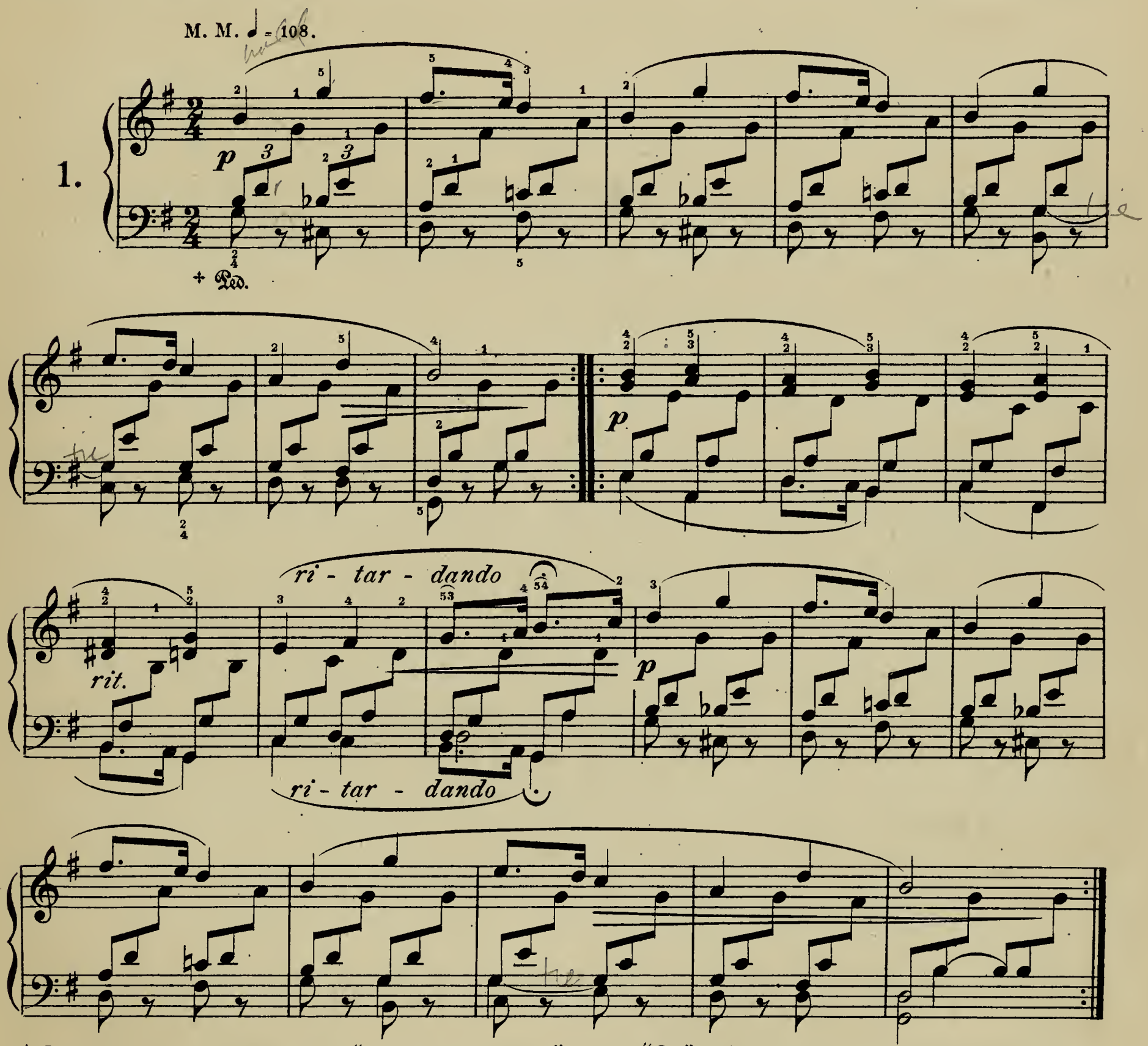
Kinderscenen.

Leichte Stücke für das Pianoforte.

OF STRANGE COUNTRIES AND PEOPLE.

Von fremden Ländern und Menschen.

Composed in the year 1835. Robert Schumann, Op. 15.



+ In the first bar in all pieces of the "Scenes of Childhood" the sign "Ped." is marked, but the sign * for taking off the Pedal is given not at all, or very sparingly. It must therefore be supposed, that Schumann takes it for granted, that every player knows how to use the Pedal correctly. In this piece for example the Pedal may be used throughout; but must be changed whenever the harmony changes.

*+ In allen Nummern der „Kinderscenen" ist im ersten Takte durch die Bezeichnung „Ped." angedeutet, dass Pedal Gebrauch statt finden soll. Da sich aber im weiteren Verlaufe eines jeden Stückes das für den Wechsel des Pedals, resp. dessen Ablösung eingeführte Zeichen * entweder garnicht, oder nur spärlich vorfindet, so ist anzunehmen, dass Schumann bei jedem Spieler die Kenntniss von der richtigen Behandlung des Pedals vorausgesetzt hat. Beispielsweise kann dasselbe im vorliegenden Stücke durchweg benutzt, muss aber bei jeder Veränderung der Harmonie gewechselt werden.*

4

A STRANGE STORY.

Curiose Geschichte.

M. M. ♩ = 112.

2.

mf

+ Ped.

p

+ See the remark appended to **No. 1.**
Vergl. die Anmerkung bei Nº 1.

p

mf

ritard.

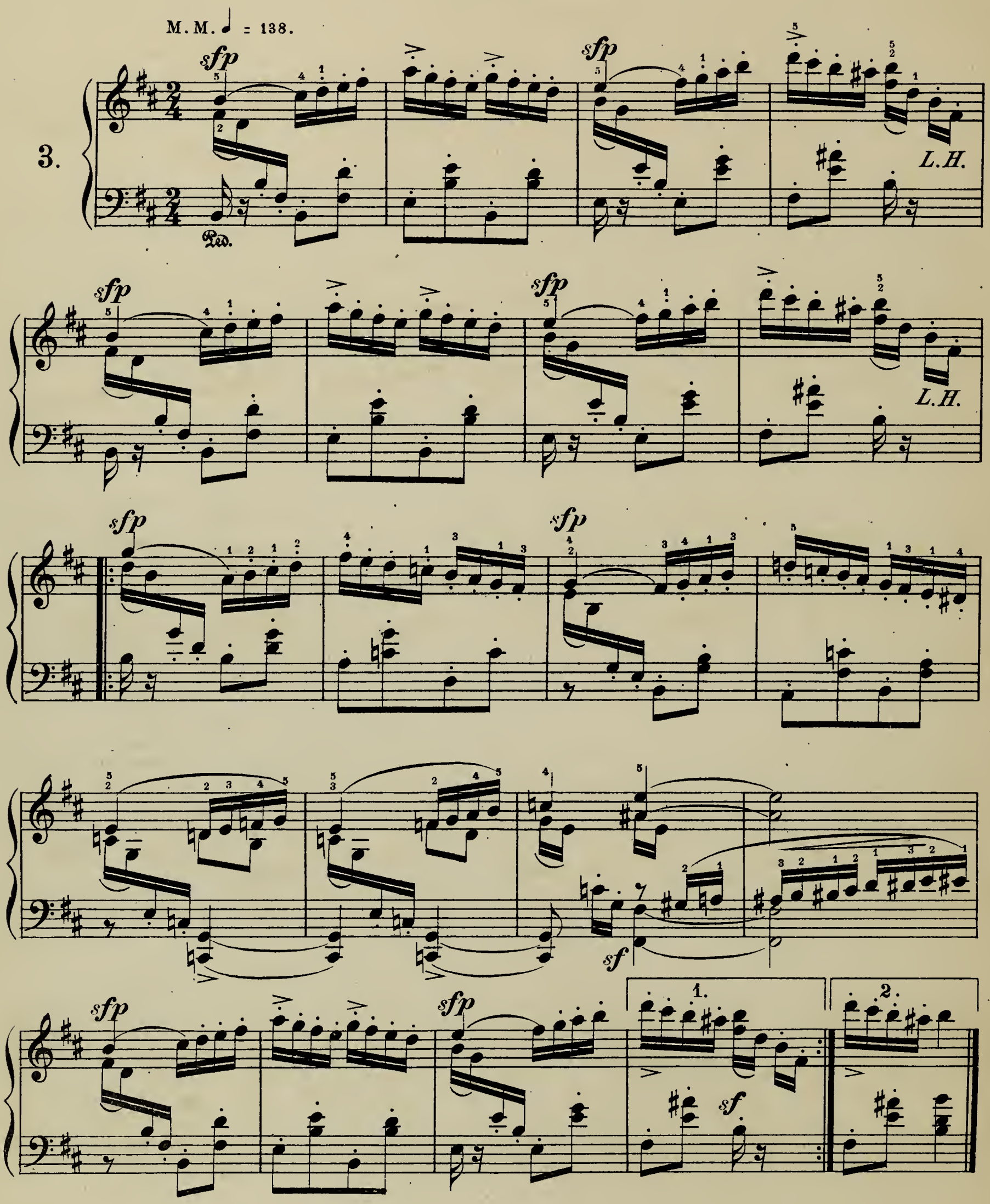
p

mf

ritard.

CATCH ME IF YOU CAN.

Hasche-Mann.



THE ENTREATING CHILD.

Bittendes Kind.

M. M. ♪ = 138.

4.

p L.H. L.H. Ped.

pp

p

pp

ri - tar -

p

- dan - do

ri - tar - dan - do

pp

p

ri - tar - dan - do

HAPPY ENOUGH.

Glückes genug.

5.

M. M. ♪ = 132.

p

Ped.

p

rit.

Ped.

rit.

Ped.

ritar - - dan - do

D.C.

10

A MOMENTOUS EVENT.

Wichtige Begebenheit.

M M ♩ = 138.

6.

f

Ped.

mf

ff

sf

f

REVERY.

Träumerei.

7.

M.M. ♩ = 100.

p

Ped.

ritard.

ritard.

ri - tar - dan - do

p

12

AT THE FIRE-SIDE.

Am Camin.

M. M. ♩ = 138.

8.

p

Ped.

mf

rit.

sf

p

rit.

1.

2.

ritardando

R.H.

THE KNIGHT OF THE HOBBY-HORSE.

Ritter vom Steckenpferd.

M. M. ♩. = 80.

9.

mf

Ped.

ff

14

ALMOST TOO SERIOUS.

Fast zu ernst.

M. M. ♩ = 69.

10.

p

Ped.

Ped.

ritard.

Ped.

ritard.

ritard.

Ped.

Ped.

ritard.

ritard.

Ped.

ritard.

Ped.

ritar - - dan - do

16

FRIGHTENING.

Fürchtenmachen.

M.M. ♩ = 96.

11.

pp

Ped.

Faster.
Schneller.

p

pp

f

sf

p

ritard.

p

Faster.
Schneller.

pp

CHILD FALLING ASLEEP.

Kind im Einschlummern.

12.

M. M. ♪ = 92.

p

Ped. Ped. ✻

pp

Ped. Ped. ✻

pp

p

ritard.

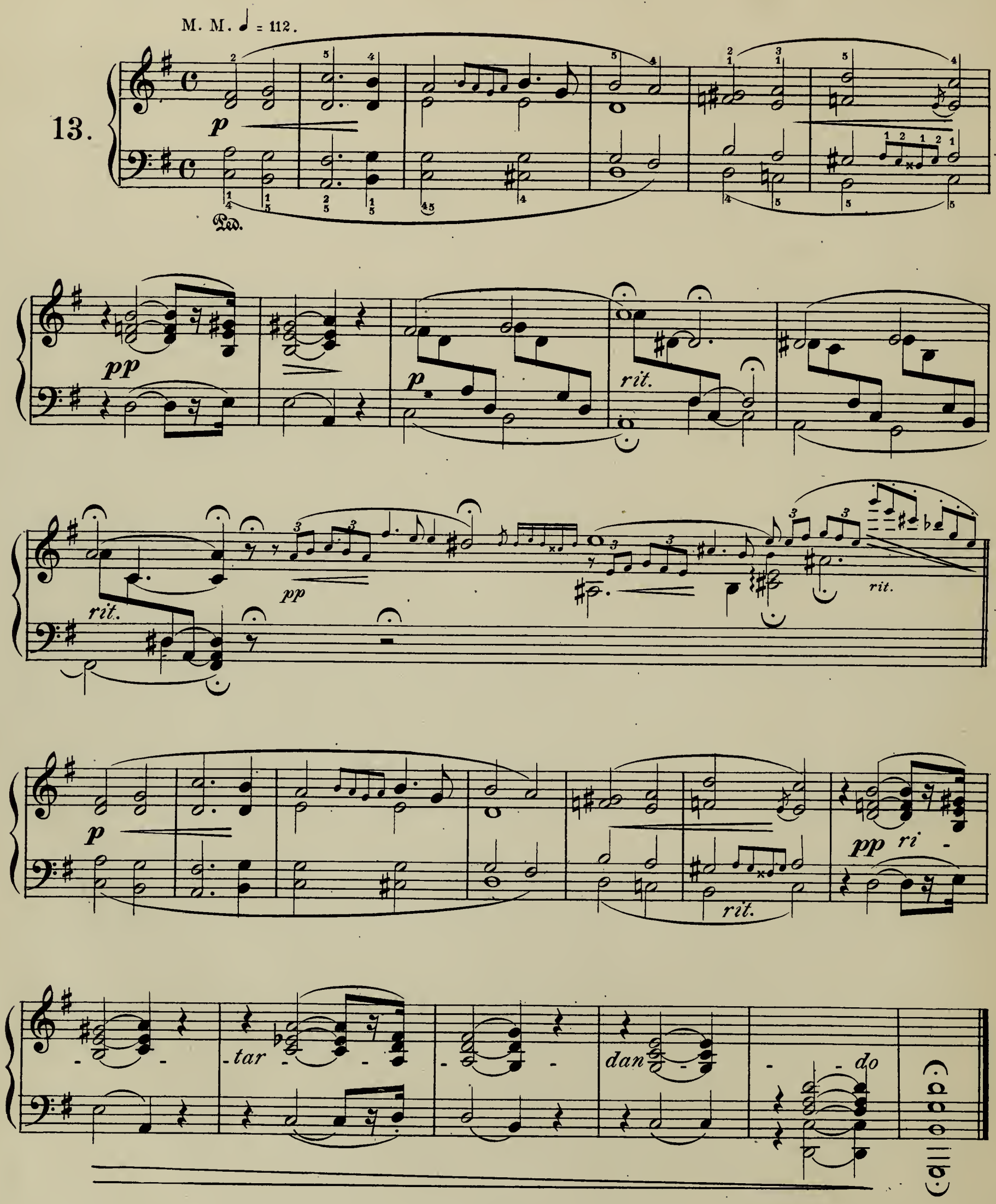
p

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

Ped.

THE POET SPEAKS.

Der Dichter spricht.



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DE CHILE

3 1197 00301 7206

DATE DUE

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MAY 0 2 1989

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