

CHILDHOOD SCENES

(KINDERSCENEN) Op. 15

By

ROBERT SCHUMANN



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REVISED EDITION WITH FINGERING, PEDALING, PHRAS-
ING, AND INSTRUCTIVE ANNOTATIONS ON
INTERPRETATION AND METHOD
OF STUDY

By **LEOPOLD GODOWSKY**

FORM AND STRUCTURE AND HARMONIC ANALYSIS
By **EDGAR STILLMAN KELLEY**

BIOGRAPHICAL SKETCH, GENERAL INFORMATION
AND GLOSSARY
By **EMERSON WHITHORNE**

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KINDERSCENEN.

BIOGRAPHICAL SKETCH—ROBERT ALEXANDER SCHUMANN.

*Born at Zwickau, Saxony, June 8, 1810.
Died at Endenich, near Bonn, July 29, 1856.*



ROBERT SCHUMANN may have inherited part of his literary talent from his father, who was a bookseller, publisher and book-lover, but his early desire to express his emotions in music can be explained in no such manner, for none of Schumann's ancestors appear to have been musically gifted. Even at the age of seven the boy was attempting to compose. This is not the usual legend attached to the name of genius, but one of Schumann's own statements.

We find him, in 1825, studying law at the University of Leipzig and later at Heidelberg. His interest in the law was not great; indeed, the location of Heidelberg, with its open gates to Italy and Switzerland, had much to do with Schumann's selection of the picturesque old town as a place of study.

Then his friend Rosen was also studying at Heidelberg, and these two sympathetic companions made interesting tours in Switzerland and Saxony, besides many short excursions into the surrounding country.

Schumann may have been desultory in his law studies, but he was not idle. His days were spent in playing the piano and his evenings were passed with musical friends.

He finally realized, in the summer of 1830, that his whole talent and ambition lay in the direction of music; so he returned to Leipzig, where he studied the pianoforte with the famous pedagogue, Friedrich Wieck. It was four years later that Schumann's literary and critical career began. There was great need of a strong, well-edited musical journal in Germany at this time. As Schumann aptly put it, "the days of reciprocal compliments were dying out," and it was the moment to strike at Philistinism in art.

So, on April 3rd, 1834, the "Neue Zeitschrift für Musik" made its first appearance. It was then edited by Robert Schumann, Friedrich Wieck, Ludwig Schunke (who died in the following year), and Julius Knorr. For ten years Schumann was the moving spirit of this publication, during which period he established a new era in musical criticism.

His style was individual and essentially poetic; he wrote short, vivid sentences which suggested much more than the prosaic writing of contemporary critics. Moreover, he possessed a distinct *flair* for the discovery of talent. He was the first to bring Chopin and Brahms into the limelight in Germany.

Notwithstanding his editorial duties, Schumann composed a great deal; indeed, most of his piano works belong to this period. The "Childlike Scenes" were written between the years 1836-1839, and the opus number shows that they were composed contemporaneously with the F minor Sonata. They are retrospective in mood and lyric in style, as were most of his early piano works. One might call them *poesies d'occasion* without casting any reflection upon their merits.

The latter part of Schumann's life is too pathetic to dwell upon at length. On February 27th, 1854, in one of his melancholy moods, he threw himself into the Rhine; he was rescued and it was necessary to take him to the private asylum of Dr. Richarz at Endenich, near Bonn, where he died July 29th, 1856.

Ano. 715

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FORM, STRUCTURE AND HARMONIC ANALYSIS: Schumann shows not only his great mastery of musical structure by accomplishing so much with such modest means, but also demonstrates the great elasticity of the smaller forms. For this reason alone these charming pieces are worth studying, as the briefest outline of each will demonstrate.

POETIC IDEA. Childhood scenes are, according to Schumann's own words, not pieces for children—they are retrospective impressions of the dreamland called childhood. The thirteen miniature masterworks, of which No. 7 (Reverie) enjoys universal popularity, are highly poetic pictures, reminiscent of the earliest impressions from child-world, fancifully reproduced by a mature and imaginative mind. The pieces represent varied moods, created by an idealized recollection of a far-distant and cherished past.

The "Kinderscenen" (Childhood Scenes) were composed by Schumann in the year 1838, at the age of 28.

OF FOREIGN LANDS AND PEOPLE.

METHOD OF STUDY.

M. M. about ♩ = 58

b) The metronomic indications (speed regulations) throughout the series of pieces are attributed to Schumann. With few exceptions, the *tempo* is incorrectly given, owing either to a defective, improperly adjusted metronome, or to the composer's incomprehensible lack of judgment in deciding the speed of every number. All the editor's suggestions for speed are not arbitrary, but approximate.

c) The melody constitutes the most prominent part of the three voices, the fundamental notes coming next in importance, while the middle voice, which is subdivided between both hands, is the most subdivided part of the three.

The melody should be played with a round and modulating touch, with simplicity and unaffected sentiment, neither dry nor over-sentimental. It is telling a tale of distant countries and strange people.

The fundamentals have to be heard distinctly, yet without over-emphasis.

The triplets in the middle voice need special attention; care must be taken to have them very even, rhythmically and dynamically, and softer than any other voice. For that reason the thumbs of both hands need particular training.

d) After every *ritardando* the first *tempo* is taken up again and every new *ritardando* starts with an *a tempo* (first tempo). The \frown (*fermata*) is the culminating point of the *ritardando* and one should not dwell on the hold (\frown) too long.

e) The first time this last measure should be played with a very slight *ritardando*; the second time the editor would advise a gradual delay with a hold at the end, thus:

The image shows a musical score for the final measure of a piece. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#). The treble staff contains a melody of four notes: G4, A4, B4, and C5. The bass staff contains a bass line of four notes: G2, F#2, E2, and D2. Above the treble staff, there is a fermata symbol over the final note (C5). Below the bass staff, there is a fermata symbol over the final note (D2). The word "rall." is written above the treble staff. To the right of the bass staff, there is a star symbol and the text "The pedal kept till the end." Above the treble staff, there is a small "Gd1" marking. Below the bass staff, there is a small "Ped." marking.

There should always be a slight interruption (pause) between every number—silence is the perspective of sound.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Small three-part song form. Key of G major.

Part I (m. 1—8) is in four sections of two measures each. Section 2 is an exact repetition of section 1; section 3 is derived from section 1; section 4 leads to a complete cadence in the tonic.

Part II (m. 9—14) begins in relative minor. In m. 10 there is an incomplete cadence in the tonic major; in m. 12 there is a deceptive cadence leading from the dominant of the relative minor to the tonic major.

Part III (m. 15—22) is the same as part I.

2. A CURIOUS STORY.

METHOD OF STUDY.

a) M. M. ♩ = 112 is about correct, though ♩ = 116 would seem more appropriate to the editor.

b) The first part of this story is knightly in character. The rhythm is suggestive of a Mazurka. A very decisive rhythm is essential to the first part, while the second part should be played with expression and rhythmical flexibility. Care should be taken to express the rests (to have them really silent) and give full value to them—rather too much than too little. At the repetition of the first part, *p* instead of *mf* is effective.

c) The editor recommends the following execution of this and similar places:



d) When this part is repeated, it is advisable to allow the left hand to come out more prominently in the *unisono* passages.

e)



f) The first time only a slight retard, the second time a gradual slackening, leading to a slow ending, as follows:



The next piece should not begin before the full expiration of the last measure.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of D major.

Part I (m. 1—8). There is a complete cadence in the tonic at m. 4. There is a modulation to the key of the dominant in m. 7 leading to a complete cadence in that key in m. 8.

Part II extends from the last beat of m. 8 to the last beat of m. 12. This begins in the minor dominant with a modulation at m. 11 to the subdominant, then to the tonic in m. 12. The last beat of this measure introduces part III.

Part III (m. 13—20) is the same as part I until m. 18, when it takes a final turn into the tonic.

3. CATCH ME.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 108$

b) A very sparkling piece, humorous and characteristic. Every *sfp* has to be strongly emphasized and the quarter-notes well tied to the following sixteenths, all sixteenths very even and clear. A crisp *staccato* is essential. Care should be taken to discriminate between *sf* and $>$, *sf* being a considerably stronger accent.

c) Attention must be called to the C sharp, which has been erroneously changed in some editions to C natural—a proceeding which cannot be sufficiently condemned, as it shows very poor harmonic discrimination and an undesirable intention of the editors to tamper with the original text.

d) To end abruptly, without *rit.*

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form, with parts II and III repeated conjointly. Key of B minor.

Part I (m. 1—8) is written in four sections of two measures each, based on the same thematic material. There is a complete cadence in the tonic at m. 4. M. 5—8 repeats 1—4 exactly. M. 5—8 repeats m. 1—4 exactly.

Part II (m. 9—16) is in the key of the sixth degree (G major). At m. 13 there is a modulation into the key of the second degree with the root lowered (Neapolitan sixth). Notice the abrupt but beautiful modulation by which the return to the tonic key is effected in m. 15—16.

Part III (m. 17—30) is the same as the first half or forephrase of part I.

4. PLEADING CHILD. 

METHOD OF STUDY.

a) M. M. about $\text{♩} = 108$

b) The melody very tender, expressive and *legato*, the sixteenths very even and subdued, the fundamentals clear but not obtrusive. The difference between *p* and *pp* should be carefully observed throughout the piece.

c) All *ritardando's* begin with the original *tempo* (*a tempo*) and one should always slacken the speed very gradually.

d) Ending the piece, as the composer does, on the dominant seventh, the hearer is impressed with the symbolized expression of an unfulfilled desire.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Small three-part song form. Key of D major.

Part I (m. 1—8) consists of two sections, m. 1—2 and m. 5—6, each being repeated exactly. (See comments in "Method of Study.") The first section closes on the dominant, the second with a plagal cadence on the tonic.

Part II consists of a two-measure section (m. 9—10), beginning in the relative minor and closing on the dominant. This section is also repeated (m. 11—12).

Part III is the same as part I with a significant modification. The last measures (*ritardando*) are prolonged by one measure, and a seventh is added in the upper voice. The effect produced is like that of closing a poem with a question mark instead of a period.

Some theorists would call m. 9—17 the second part.

5. PERFECT HAPPINESS.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 80$

b) This number is overflowing with contentment, bubbling over with inner joy. The following way of writing it would have been clearer to the interpreter:



c) The melody in the right hand, as also the imitating voice in the left hand, is to be played expressively and very *legato*. The phrasing here, as everywhere else, should receive adequate attention.

d) The fundamental octaves, whenever they go up or down chromatically, should be slightly underlined.

e) The "Da Capo" indicated by the composer is entirely unjustified.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Two-part song form. Key of D major.

Part I, m. 1—16. M. 9—16 is an exact repetition of m. 1—8. The first seven melody notes form the thematic material for the entire piece. Notice the thematic development (m. 1) of the motive in the dominant in the right hand; m. 2, the motive in the tonic in the left hand; then later in m. 5, the motive in the dominant in the left hand; m. 6, the motive in the tonic in the right hand. M. 5—6 form a free inversion of m. 1—2.

Part II, m. 17—24. Notice the beautiful and surprising modulation—from the tonic major to the relative major of tonic minor—with which this part enters. The return to the tonic is effected in m. 21—22, in which key the piece closes. Observe the sequence in contrary motion in m. 22—23.

6. AN IMPORTANT EVENT.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 112$

b) All chords, except the tied chords, *non legato*, with a fresh impulse from the arm.

The piece should be played in a heavy, ponderous way, with undue importance and pompousness. All even eighth-notes of the left hand should be equally heavy and *non legato*.

c) The heavy accent \wedge is a combination of an agogic (time) and a dynamic (strength) accent.

d) This must end abruptly.

Before beginning the next number, a longer silence is recommended.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Part I (m. 1—8) consists of a two-measure motive four times announced. Beginning in the upper register and constantly descending, it closes in the dominant and tonic alternately in measures 2, 4, 6 and 8.

Part II (m. 9—16) is a period grouped as follows: 1—1—2—4. Observe that, inasmuch as the first part contained so much of the dominant (E) and dominant of the dominant (B), this second portion is strongly colored by the subdominant (G major) and the subdominant of the subdominant (C major).

Part III is formed from a repetition of part I, m. 17—24.

KINDERSCENEN

7. DREAMING (REVERIE).

METHOD OF STUDY.

a) M. M. about $\text{♩} = 54$

One of the most inspired of Schumann's short compositions.

b) For smaller hands the editor advises the following adjustment of both hands in this and all similar places:

Op. 6

Op. 7

c)

d) All the imitations should be clearly and expressively delivered.

e) The chord should not be broken. It is very effective to have a sudden *p* follow the preceding — in this as well as on a few previous occasions of a similar character.f) The *fermata* quite long.

To do full justice to this gem of mood-pictures, the interpreter must possess a very sensitive and expressive touch, a deep and tender sentiment, a poetic and imaginative mind.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of F major.

Part I, m. 1—8. The forephrase closes with a half cadence on the dominant; the afterphrase terminates with a complete cadence in the key of the dominant.

Part II, m. 9—16. The forephrase begins in the tonic, closing in the key of second degree (G minor) in m. 12. The afterphrase begins in the subdominant and closes in the relative minor (D minor).

Part III (m. 17—24) is practically the same as part I, excepting that the afterphrase concludes with the authentic cadence in the tonic. Note also the surprise afforded by the major ninth chord (dominant of C major) in m. 22 at the hold, which takes the place of the dominant seventh chord of D minor in m. 6.

8. AT THE FIRESIDE.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 108$

b) The melody should be played in a simple, unaffected manner, conveying the impression of a plain, uneventful narrative, told amidst comfort and ease. As in the previous number, wide stretches

could be avoided by interchanging the hands in such a way, that the lowest voice of the right hand be given to the left and highest voice of the left hand be transferred to the right, both hands playing the interchanged voices with the thumbs.

c) In a like manner, the lower voice of the right hand and the upper voice of the left hand could be interchanged, resulting in a more convenient position for both hands.

d) From here it must begin to diminish.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of F major.

Here the tonality and distribution of the chords, the length of the various members, and even the bits of the melody are so akin to the preceding that the essential differences are worthy of note.

Part I, m. 1—8. Both forephrase and afterphrase are identical, and both close in the tonic.


Part II (m. 9—16) is above a dominant organ-point, the afterphrase, m. 13—16, presenting a sequence of the forephrase a tone higher.

Part III is the same as part I, except that in m. 17 the first theme appears an octave lower for one measure only, and is altered at the end so as to terminate with a full cadence in the tonic (m. 24).

Coda. As the movement of this piece is more animated than the preceding, parts II and III are repeated to give the necessary length, but, in order to give a sense of completeness, a Coda is required. This consists of an elaborated cadence on the tonic (m. 25—28) repeated an octave lower.

9. THE KNIGHT OF THE HOBBY-HORSE.

METHOD OF STUDY.

- a) **M. M.** about $\text{♩} = 72$
- b) Very rhythmically, with sharp accents, hard and rugged.
- c) The lower voice of the right hand to be brought out emphatically.
- d) The lower voice of the left hand *legato*. From *mp* to the  somewhat softer.
- e) The left hand to come out prominently.
- f) To end abruptly! A short intermission (of at least two measures) is indispensable.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of G major.

Part I, m. 1—8. Note the persistence of the dominant organ-point in the bass, causing the period to close on a chord of the sixth and fourth.

Part II, m. 9—16. Here we see how a climax is reached by the simple means of a descending bass, reaching its lowest point at m. 17, when part III enters triumphantly.

Part III is the same as part I with a different distribution of the voices. The melody heard in the upper voice in m. 1—4, then in the alto in m. 5—8, is now found in the alto and tenor, while the bass takes a tonic organ-point.

10. ALMOST TOO SERIOUS.

METHOD OF STUDY.

M. M. about $\text{♩} = 52$

- b) The melody to be played with a sad and serious expression. Disconsolate gloom is the keynote of this tone-picture.

A more convenient execution:

c) All the *fermata* (\circ) to be well sustained.

e) The melody to be brought out clearly, but not loudly.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of G sharp minor.

Although the form is the same as that of the preceding number, the length of the various members is quite different, as may be seen by comparing the two outlines.

Part I (m. 1—8) closes in the relative major.

Part II (m. 9—16) closes in the minor dominant (D sharp minor). A return brings us to the major dominant (m. 17—21).

Part III is part I extended (m. 22—34), closing in the relative major. Part II appears again in m. 35—42, with the same extension or return as before (m. 43—47). Part III is part I extended to ten measures with a pronounced close in the tonic (m. 48—57). It will be noticed that both numbers 9 and 10 are constructed by the grouping of one-measure members, a procedure peculiar to Schumann, but with which he produced remarkable effects

11. FRIGHTENING.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 72$

b) M. M. about $\text{♩} = 126$

This tone-picture is full of contrasts. The first section commences with a plaintive melody, which, after the first two chromatic measures, assumes, in the following diatonic measures, a more placid character. The second section is uncanny and gruesome, suggestive of demons and witches. The third section is a reiteration of the first. The first four measures of the fourth section are the only measures in the whole piece which are full of energy, strength and sharp accents. The following four measures are again plaintive and melancholy. After a few repetitions of the first and second sections, the composition ends in a quiet, tranquil manner, thus symbolizing the calming of the agitated mind and excited imagination of the child.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Irregular. Key of E minor.

This piece might be regarded as a series of periods and phrases, or as a very short three-part song form with the germ of a trio. This would give the following outline:

Main theme, part I (m. 1—8), closing in the relative major (repeated).

Part II, m. 9—12. Tonic (repeated).

Part III, m. 13—20. Same as part I (with no repetition).

Trio. (Rudimentary.) Part I, m. 21—24; part II, m. 25—28.

Main theme, part I, m. 29—36; part II, m. 37—40 (repeated); part III, m. 41—48.

12. THE CHILD FALLING ASLEEP.

METHOD OF STUDY.

a) M. M. about $\text{♩} = 84$

b) To be played with great delicacy and tenderness. This is one of the most valuable and exquisite numbers of the entire set. Only lovers of children can realize the inherent tenderness of its strains.

c) All the voices have to be carefully sustained.

d) The unresolved ending suggests the unexpected and sudden falling asleep of the child.

e) The "A" should be played *pp* and at the end of the ◡ (*fermata*).

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Irregular. Key of E minor.

Here Schumann quite rightly reverts to his method of building up periods by means of repeating short motives; for here the reiteration of the rocking rhythm of the opening measure is truly suggestive of those half-conscious moments preceding sleep. In regard to its form, this piece may be analyzed in two ways. The more obvious would be to regard it as consisting of four eight-measure periods, the first in E minor, the second in E major, the third in B minor and G major, the fourth a recurrence of the first, amplified into a coda with new treatment. Another way would be to regard it as a three-part song form, in which the forephrase of part I (m. 1—4) in E minor, and the afterphrase in E major (m. 9—12), are respectively repeated.

Part II (m. 17—24) is grouped 2—2—2—2.

Part III begins like part I in E minor, then (m. 27) introducing beautiful sequences, closes with an unfinished plagal cadence. It will be noticed that the opening motive is heard in every measure until the last. Observe also the adroit deceptive cadence in m. 24, where the dominant seventh of E minor is substituted for the expected tonic triad of G major.

13. THE POET SPEAKS.

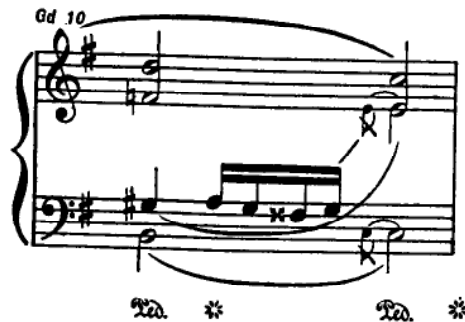
METHOD OF STUDY.

a) M. M. about $\text{♩} = 92$

b) With a great deal of expression and a noble and dignified delivery. The poet bewails the lost Paradise of childhood—lovely, imperishable impressions; distant, mysterious, fairy-like.

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c) Approximate execution.



d) The rests should not be shortened, nor should they be held with the pedal.

e) A fairly long pause

f) The recitative shows still more intensely the lament of the poet—the sadness of blissful days and past joys never to return. This recitative has to be played very freely and with the innermost feeling.

g) If possible, the chord should not be broken. With this most beautiful epilogue, the poet ends this chaste and lovely work—an imperishable homage to childhood.

The complete biographical sketch of Schumann will be found in the Annotations to the following pieces: "Sicilienne"; "Echoes from the Theatre"; "A Jolly Farmer Returning from Work"; "Slumber Song"; "Arabesque."

N. B.—Many more pieces now contain biography of Schumann.

FORM, STRUCTURE AND HARMONIC ANALYSIS.

Three-part song form. Key of D major.

Part I, m. 1—8. The forephrase (m. 1—4) terminates with a half cadence in the key of the dominant, the afterphrase closing in the key of the second degree (A minor).

Part II begins with the motive found in m. 1—2, but it at once assumes strange proportions, becomes fragmentary, and modulates in the recitative to apparently remote keys; but it actually passes through the closely related keys of E minor and B minor.

This bold procedure in the middle section of a piece is like a miniature "free fantasia" or working-out section with which we shall become familiar when studying the sonata form.

Part III is virtually the same as part I, the latter portion being extended through the extension of its various elements in keeping with the spirit of the theme.

GLOSSARY.

NAMES.

Schumann,	pronounced,	<u>Shoo</u> -mān.
Zwickau,	“	<u>Tswī</u> -kōw.
Thibaut,	“	<u>Tē</u> -bōw.
Wieck,	“	Vēk.
Schunke,	“	<u>Shun</u> -ka.
Chopin,	“	<u>Shō</u> -pān, (nasalized).
Brahms,	“	Brāms.
Kinderscenen,	“	<u>Kīn</u> -der-sā-nēn.
Schubert,	“	<u>Shoo</u> -bairt.

TERMS.

cantabile,	pronounced,	kan-tā-bī-lě, - singing.
ritardando,	“	rī-tār-dān-dō, - gradually more slowly.
maestoso,	“	mā-ēs-tō-zō, - majestically.
poco marc. (marcato),	“	pō-cō mār-cū-tō, - slightly marked.
subito,	“	soo-bē-tō, - suddenly.
vivace,	“	vē-vā-tshē, - with vivacity.
senza,	“	sēn-tsā, - without.
una corda,	“	oo-nā kor-dā, - one string, (soft pedal).
tre corde,	“	trā kōr-dē, - three strings, (release soft pedal).
espressivo,	“	ēs-prēs-sē-vō, - with expression.
tranquillo,	“	trān-qrēl-iō, - quietly.
amabile,	“	ā-mā-bē-lě, - amiably.
più,	“	pe-oo, - more.
energico,	“	ēn-ār-jē-kō, - energetically.
più mosso,	“	pe-oo mō-sō, - with more movement.
dolciśś. (dolcissimo),	“	dōl-tshē-sī-mō, - very softly and sweetly.
sostenuto,	“	sōs-tē-noo-tō, - sustained.
ad libitum,	“	ad <u>lib</u> -ī-tum, - at will.

a) CHILDHOOD SCENES. Of Foreign Lands and People.

Carefully Revised Edition, with Fingering, Pedaling,
and Instructive Annotations by
Leopold Godowsky

b) M.M. ♩ = 108.
Cantabile.

Schumann, Op. 15.

1. *p*

ritard.

ritard.

d) ritardando

(a tempo)

e)

Childhood Scenes, 1

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A Curious Story.

Maestoso.

a) M.M. ♩ = 112:

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above or below notes. Performance markings include *mf*, *poco marc.*, *p subito*, *mf*, and *f) ritard.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The piece concludes with a double bar line and repeat dots.

Catch Me.

Vivace.

a) 'M. M. ♩ = 138

b) *sfp*

3.

The musical score is written for piano and left hand. It consists of five systems of music. The first system is marked with a '3.' and includes the tempo 'Vivace' and the tempo marking 'M. M. ♩ = 138'. The first system also includes the dynamic marking *sfp*. The second system includes the dynamic marking *sfp*. The third system includes the dynamic marking *sfp* and the letter 'c)'. The fourth system includes the dynamic marking *sf* and the instruction 'molto cresc.'. The fifth system includes the dynamic marking *sfp* and the instruction 'senza rit.'. The score includes various musical notations such as slurs, accents, and ornaments. The left hand part is marked 'L.H.' in several places. The score is numbered '3' in the top left corner.

Pleading Child.

Espressivo.

a) M. M. ♩ = 138.

4.

p L.H. L.H. L.H. L.H. *pp* una corda

L.H. L.H. *p* tre corde

pp una corda ritardando - *p* tra corde

c) ritardando - (a tempo)

una corda *pp* L.H. L.H. *p* tra corde

L.H. L.H. *pp* una corda L.H. d)

Perfect Happiness.

Espressivo.

a) M. M. $\text{♩} = 132.$

5. *p*

rit.

rit.

rit. *sf*

p subito. *rit.*

cresc. *dim.* *ritardando*

D.C.

An Important Event.

Maestoso.

a) M. M. ♩ = 138.

6.

The musical score is written for piano and bass. It features a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Maestoso' with a metronome marking of quarter note = 138. The score is divided into five systems, each with a treble and bass staff. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando). The piece includes various articulations such as accents (^) and slurs. Fingerings (1-5) and pedaling (ped.) are indicated throughout. The score is numbered '6.' at the beginning and ends with a double bar line and a repeat sign.

Reverie — Dreaming.

Tranquillo.

a) M. M. ♩ = 100.

The musical score is written for piano in G major, 3/4 time, and consists of five systems of two staves each. The score is heavily annotated with handwritten markings:

- System 1:** Starts with a treble clef and a key signature of one sharp (F#). The tempo is marked "Tranquillo" and the metronome marking is "a) M. M. ♩ = 100." The dynamics are *p/b* and *molto espressivo*. Handwritten annotations include "7." in the left margin, "ritard." above the staff, and various fingerings and slurs.
- System 2:** Continues the piece with a *ritard.* marking and a *(a tempo)* marking. Handwritten annotations include "c)" and "d)" above the staff, and "ritard." and "ritardando" below the staff.
- System 3:** Features a *poco rall. a tempo.* marking and a *cresc.* dynamic marking. Handwritten annotations include "d)" above the staff and "ritard." and "ritardando" below the staff.
- System 4:** Includes a *dim.* dynamic marking and a *pp* dynamic marking. Handwritten annotations include "ritard." and "ritardando" below the staff.
- System 5:** Ends with a *pp* dynamic marking. Handwritten annotations include "ritard." and "ritardando" below the staff.

Throughout the score, there are numerous handwritten slurs, fingerings (e.g., 1, 2, 3, 4, 5), and dynamic markings. The piece concludes with a final chord in the right hand.

At the Fire-Side.

Amabile.

a) M. M. ♩ = 138.

8. b) *p*

The Knight of the Hobby-Horse.

Energico.

9.

a) M.M. $\text{♩} = 80$.

b) *f*

c)

d) *mp*

e) *ff*

f)

Musical score for 'The Knight of the Hobby-Horse'. It consists of three systems of piano accompaniment. The first system (measures 1-8) is marked 'Energico' and 'M.M. ♩ = 80'. It features a treble clef with a 3/4 time signature and a bass clef with a 4/4 time signature. The music is in G major. The second system (measures 9-16) is marked 'mp' and continues the piece. The third system (measures 17-24) is marked 'ff' and concludes with a double bar line and a repeat sign. Fingerings and dynamics are indicated throughout.

Almost too Serious.

Espressivo.

10.

a) M.M. $\text{♩} = 69$.

b) *p*

ritard. c) (*a tempo*)

Musical score for 'Almost too Serious'. It consists of two systems of piano accompaniment. The first system (measures 1-8) is marked 'Espressivo' and 'M.M. ♩ = 69'. It features a treble clef with a 2/8 time signature and a bass clef with a 2/8 time signature. The music is in D major. The second system (measures 9-16) is marked 'p' and includes a 'ritard.' (ritardando) section followed by '(a tempo)'. The piece concludes with a double bar line and a repeat sign. Fingerings and dynamics are indicated throughout.

ritard. (a tempo) ritard.

5 3 4 5 4 3 2 1 4 5 4 3 2 1

p

5 3 4 5 4 3 2 1 4 5 4 3 2 1

This system shows the first six measures of a piano piece. The right hand features a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 4, 5, 4, 3, 2, 1). The left hand provides a harmonic accompaniment with chords and moving lines. The tempo markings 'ritard.' and '(a tempo)' are placed above the staff. A piano dynamic marking '*p*' is present in the first measure.

(a tempo)

p

5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

This system contains measures 7 through 12. The right hand continues the melodic development with slurs and fingerings. The left hand accompaniment remains consistent. The tempo marking '(a tempo)' is above the staff, and the piano dynamic '*p*' is in the first measure.

ritard. (a tempo)

p

4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

This system covers measures 13 through 18. It includes the tempo markings 'ritard.' and '(a tempo)'. The piano dynamic '*p*' is in the first measure. The right hand has a melodic line with slurs and fingerings.

ritard. (a tempo)

4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

This system contains measures 19 through 24. It features the tempo markings 'ritard.' and '(a tempo)'. The piano dynamic '*p*' is in the first measure. The right hand continues with slurred melodic phrases.

ritard. (a tempo)

p

5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

This system shows measures 25 through 30. It includes the tempo markings 'ritard.' and '(a tempo)'. The piano dynamic '*p*' is in the first measure. The right hand has a melodic line with slurs and fingerings.

ritardando

p

5 4 3 2 1 4 5 4 3 2 1 4 5 4 3 2 1

This system covers measures 31 through 36. It begins with the tempo marking 'ritardando'. The piano dynamic '*p*' is in the first measure. The right hand has a melodic line with slurs and fingerings.

Frightening.

Espressivo.

11. a) M.M. ♩ = 96.

pp L. H. *una corda*

b) Schneller. (Più mosso).

pp

Tempo I.

L. H.

tre corde

b) Schneller. (Più mosso).

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

p *ritard.* **Tempo I.** *p* *L. H.* * *una corda*

b) Schneller. (Più mosso.) *pp*

Tempo I. *L. H.*

poco rall.

The Child Falling Asleep.

Espressivo.

12. a) M. M. ♩ = 92.

p una corda.

mp dolciss.

pp

ritard.

(a tempo)

p

Childhood Scenes, 13.

The Poet Speaks.

Sostenuto.

13. a) M.M. ♩ = 112.

b) *p*

d) *pp* *p* *rit.* (*a tempo*)

e) *pp* *R.H.* *L.H.* *rit.*

(una corda ad libitum.)

(*a tempo*) *più p una corda* *rit.*

d) *p* *più p* *pp* *g) (c) (p)*

Fine.