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EDIZIONE RICORDI

E. R. 100.

Istit. Musicale "L. Canepa"
BIBLIOTECA
N. 429
SASSARI

SCHUMANN

Album per la gioventù

Op. 68.

Scene fanciullesche

Op. 15.

(Lorenzoni)

G. RICORDI & C.
Editori - Stampatori
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(PRINTED IN ITALY)

(IMPRIMÉ

(B) Lire 3 —

E. R. 100.

OPERE

PER PIANOFORTE DI

ROBERTO SCHUMANN

ALBUM PER LA GIOVENTÙ

OP. 68.

SCENE FANCIULLESCHE

OP. 15.

Nuova edizione riveduta e diteggiata da

RENZO LORENZONI

EDIZIONE RICORDI

(IMPRIMÉ EN ITALIE) (PRINTED IN ITALY)

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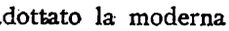
PREFAZIONE

Accingendomi a questa nuova revisione dell' « Album per la gioventù » e delle « Scene fanciullesche » di Schumann, mi sono sforzato, dopo aver accuratamente esaminato e raffrontato le edizioni precedenti, di dare un più ampio sviluppo e una maggior importanza al tecnicismo del pedale che, nella pianistica moderna, ha assunto un compito così giustamente preponderante.

Buona parte dei brani che compongono queste due raccolte può, per la mediocre difficoltà materiale, essere affrontata anche dai giovani studiosi che dell'uso dei pedali hanno scarsa o nessuna esperienza e, perciò, hanno un maggior bisogno di una guida grafica assidua. Certo, non sempre e non tutto, a questo proposito, può esaurirsi con l'esposizione grafica: chè l'intelletto e la personalità dell'interprete hanno nella tecnica del pedale un inesauribile campo d'azione.

Per il pedale destro ho adottato la moderna grafia:  , indicando la prima linea verticale il momento della pressione, la linea orizzontale la durata, la seconda linea verticale il momento dell'abbandono.

I segni dinamici e quelli riguardanti il fraseggio, posti fra parentesi, sono consigliati dal revisore, mentre gli altri appartengono all'originale o almeno alle edizioni preesistenti.

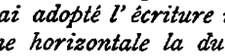
RENZO LORENZONI.

PRÉFACE

En entreprenant cette nouvelle revision de l' « Album pour la jeunesse » et des « Scènes d'enfants » de Schumann je me suis efforcé, après avoir soigneusement examiné et comparé les éditions précédentes, de donner un plus ample développement et une plus grande importance à la technique de la pédale qui, dans l'art pianistique moderne, joue un rôle si justement prépondérant.

Une grande partie des morceaux réunis dans ces deux recueils sont d'une moyenne difficulté, et peuvent être affrontés aussi par des jeunes élèves n'ayant que peu ou aucune notion de l'usage de la pédale, et par conséquent ayant besoin de signes graphiques exacts et continus.

Naturellement tous les problèmes de la pédale ne peuvent être résolus par des signes: l'intelligence et la personnalité de l'interprète ont, dans la technique de la pédale, un vaste champ d'action.

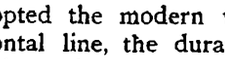
Pour la pédale de droite j'ai adopté l'écriture moderne:  *, la première ligne verticale indiquant le moment de la baisser, la ligne horizontale la durée, et la seconde ligne verticale le moment de la relever.*

Les signes dynamiques et ceux de la phrase, mis entre parenthèses, sont conseillés par le reviseur, tandis que les autres appartiennent à l'original ou du moins aux éditions précédentes.

PREFACE

Undertaking this new revision of the « Album for the Young » & « Scenes from Childhood », I have endeavoured, after a careful examination and comparison of previous editions, to give a more ample developement and greater importance to the technics of the pedal, which, in modern piano-playing, justly take such a preponderating part.

A considerable number of the pieces included in this collection, may, for their moderate material difficulty, be faced even by young students, who have little or no experience in the use of the pedals, and therefore have greater need of a constant graphic guide. Naturally, on this point, graphic indications cannot always be exhaustive, for the talent and personality of the interpreter find, in the technics of the pedal, an illimited field of action.

For the pedal, I have adopted the modern writing:  , the first vertical line indicating the moment of pressure, the horizontal line, the duration, and the second vertical line, the lifting of the pedal.

The dynamic signs and those denoting the phrase, placed in parentheses, are recommended by the reviser, while the others belong either to the original text, or else to pre-existing editions.

R. SCHUMANN

Op. 68.

ALBUM PER LA GIOVENTÙ

Album pour la jeunesse — Album for the Young

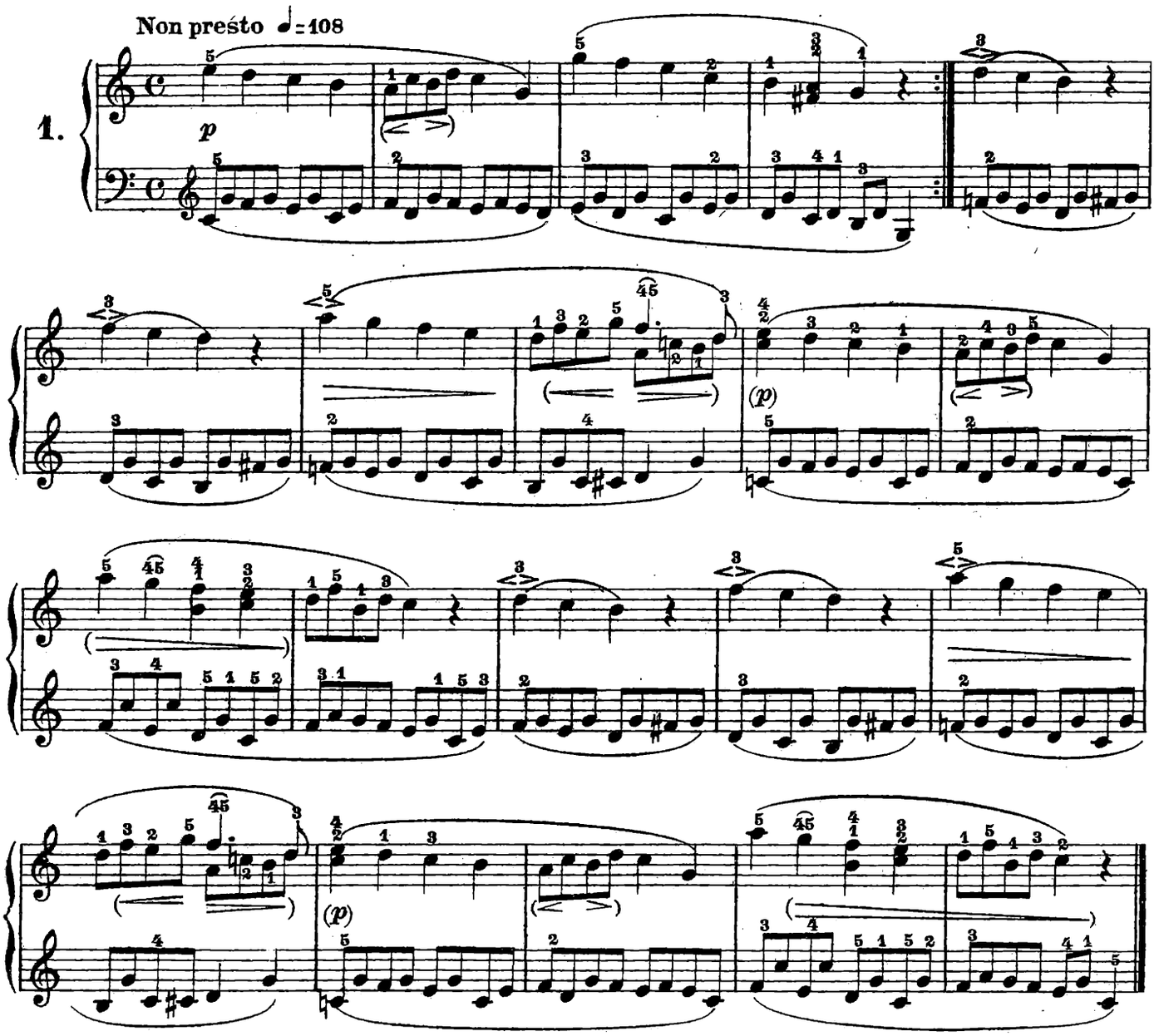
(Composto nel 1848)

Nuova edizione riveduta e diteggiata da
RENZO LORENZONI

Prima parte: per i più piccini.	*Première partie: aux plus petits.*	**First Part:** For The Little Ones.

MELODIA

Mélodie — Melody



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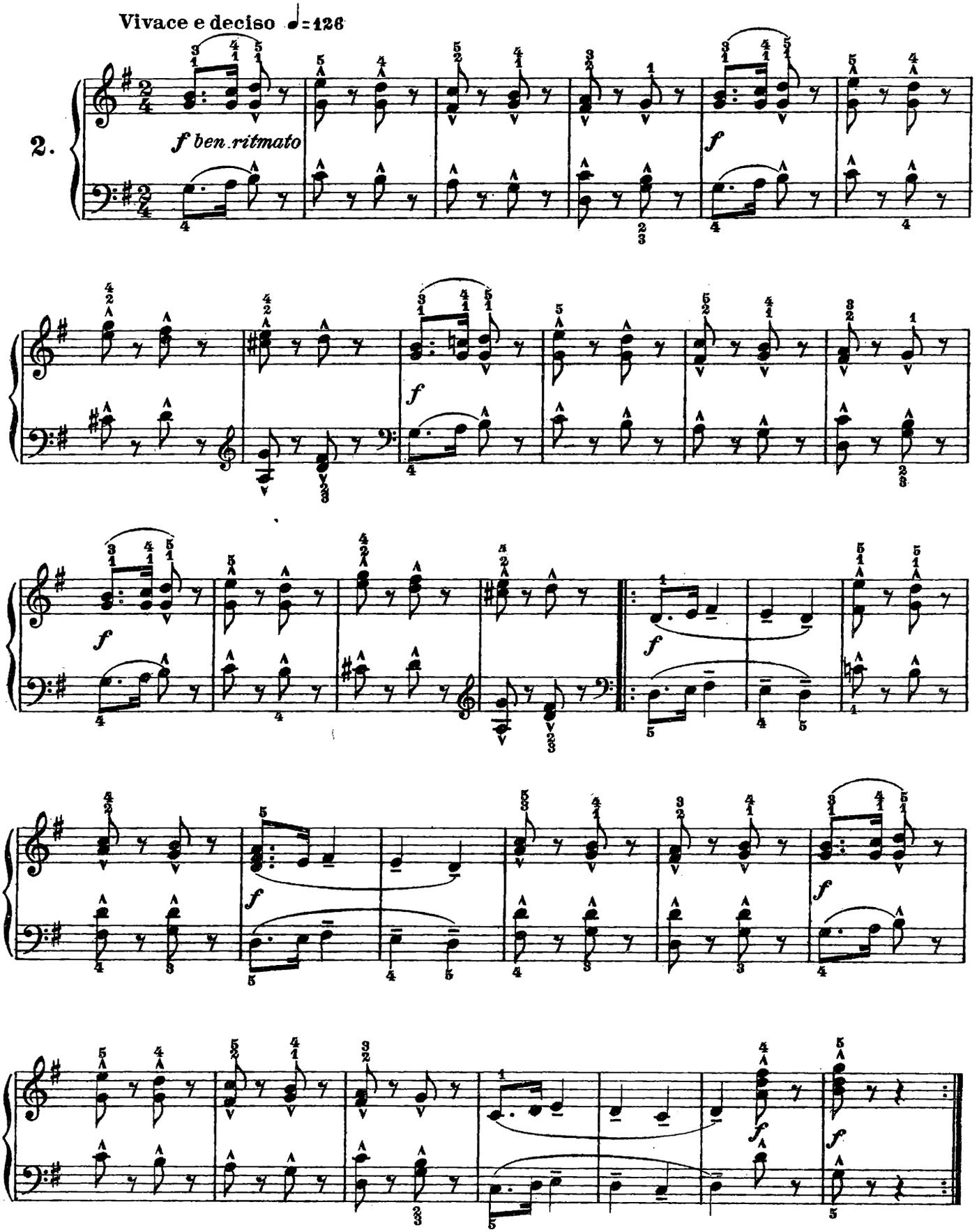
Tutti i diritti della presente edizione sono riservati.

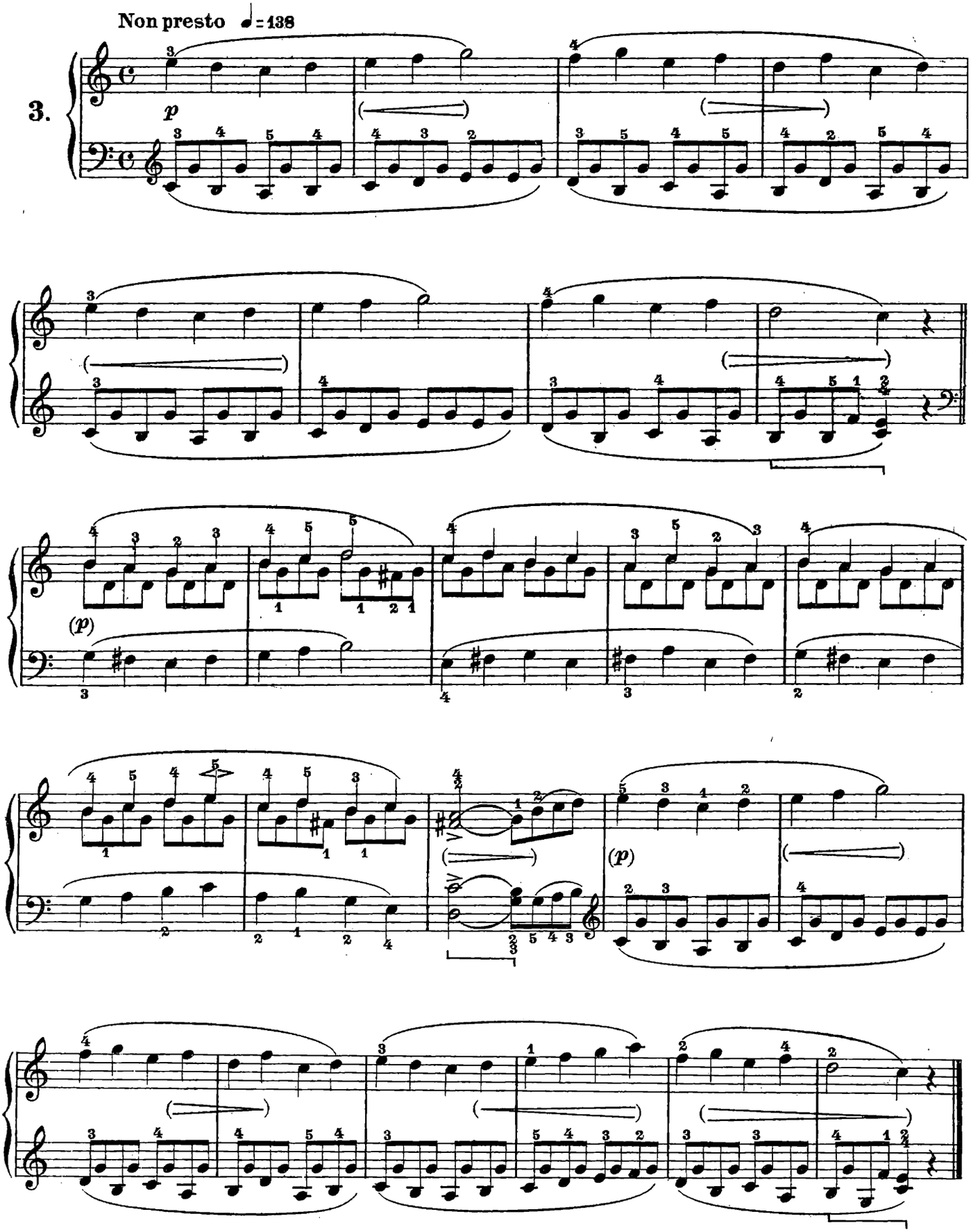
MARCIA DI SOLDATI

Marche de soldats — Soldiers' March



CANZONCINA

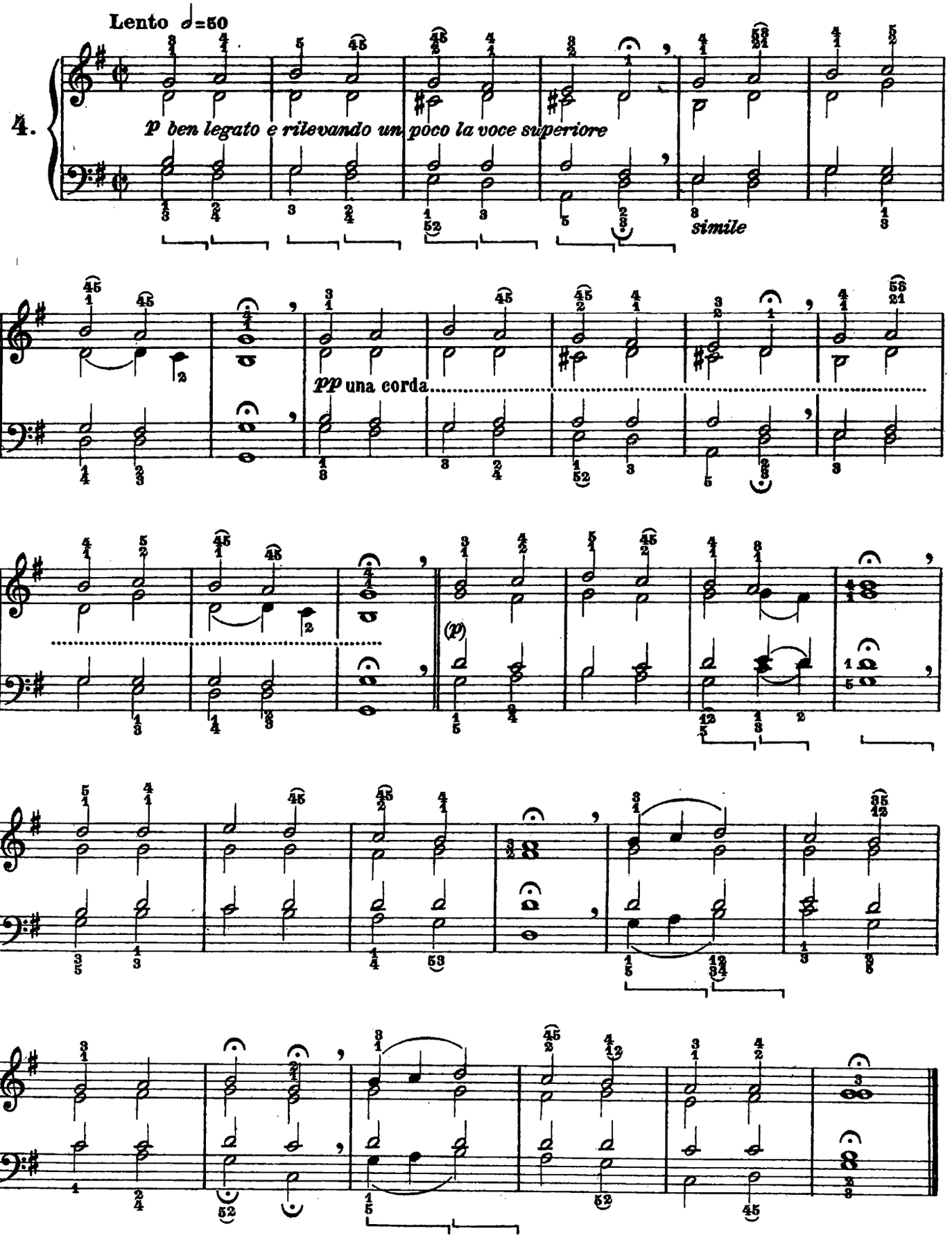
Petite chanson — A Humming Song



CORALE

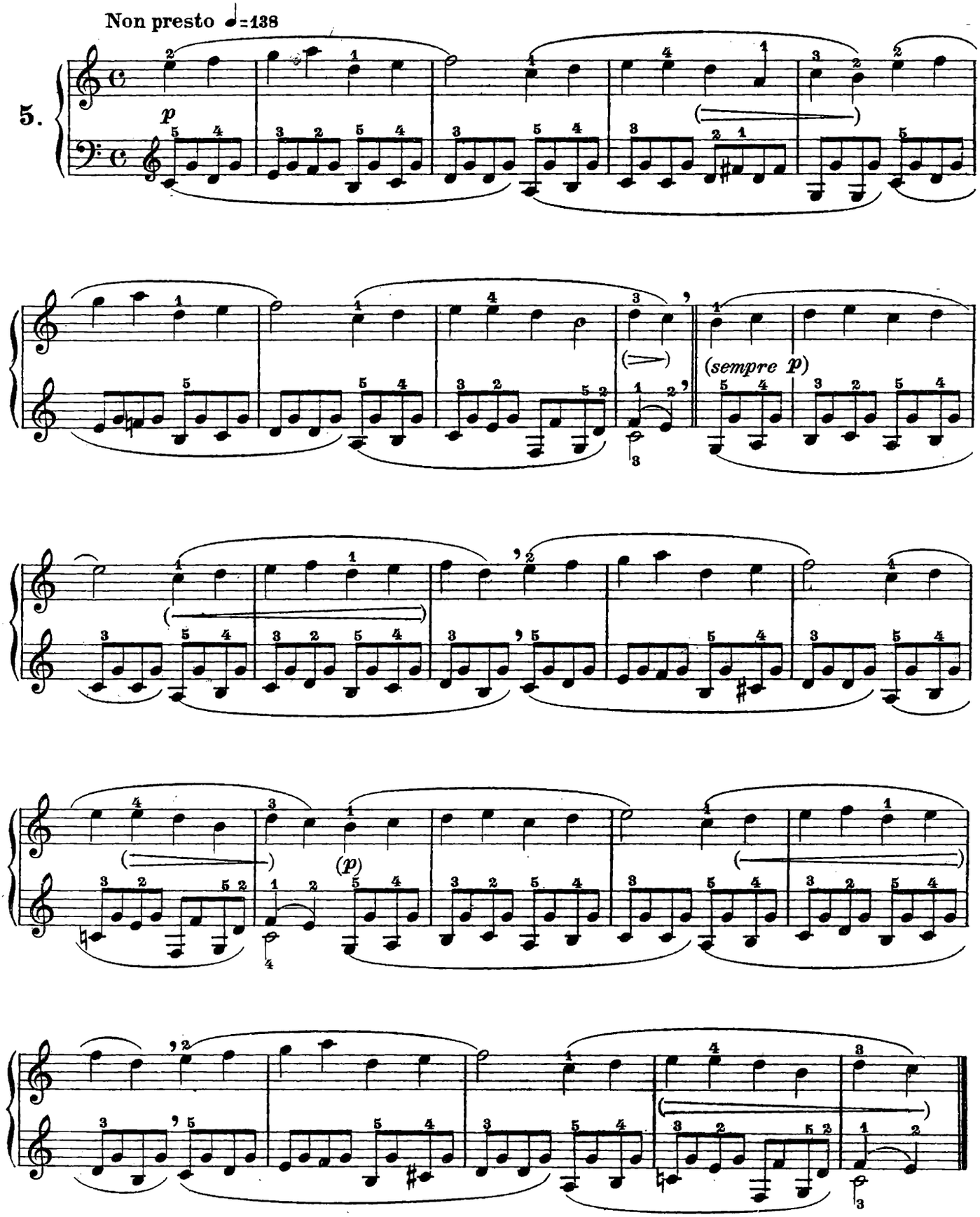
Choral

Choral



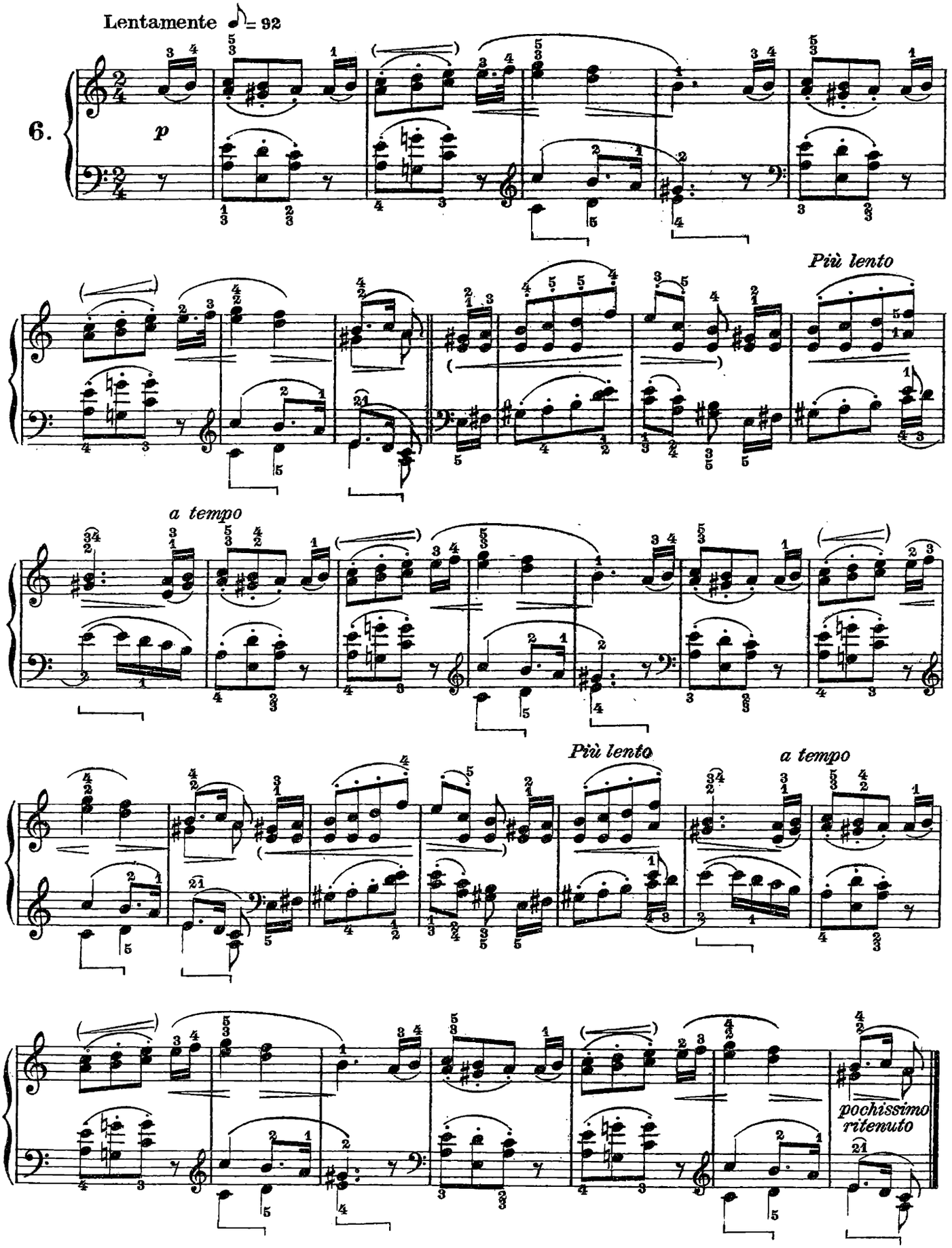
PICCOLO PEZZO

Petit morceau — A Little Piece



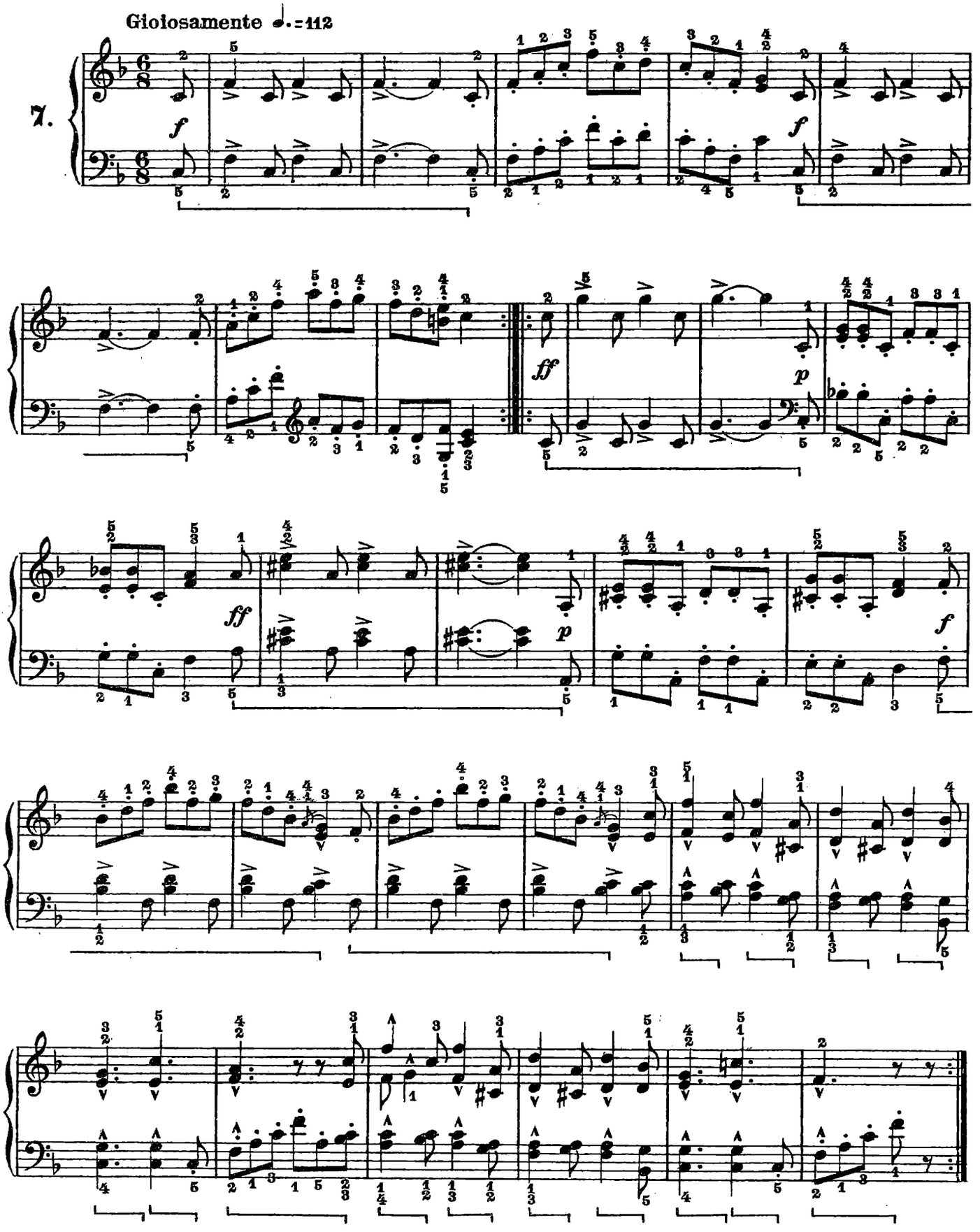
POVERA ORFANELLA

La pauvre orpheline — The Little Orphan



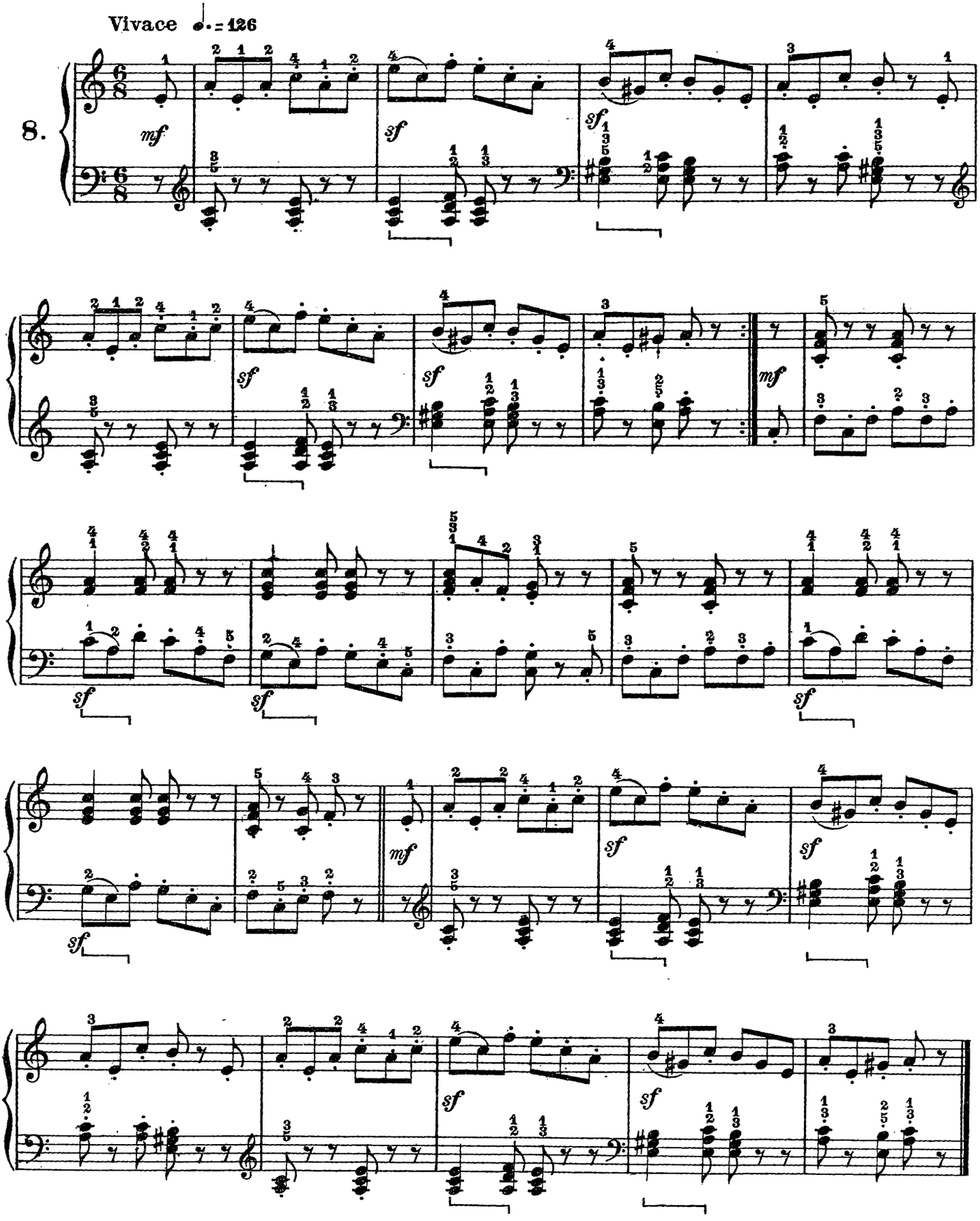
CANZONETTA DEL CACCIATORE

Chanson du chasseur — Hunting Song



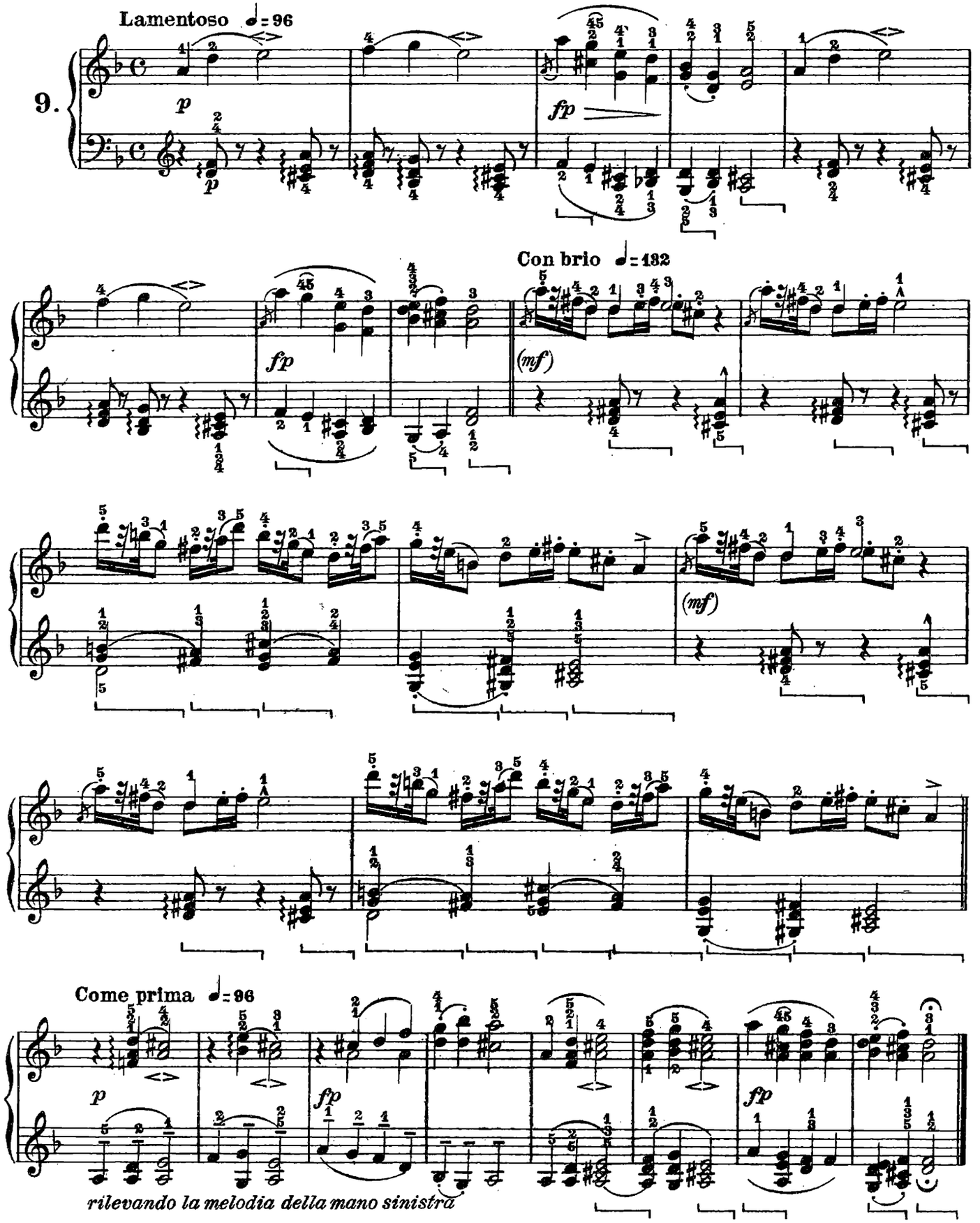
CAVALIERE SELVAGGIO

Cavalier sauvage — The Wild Horseman



CANZONETTA POPOLARE

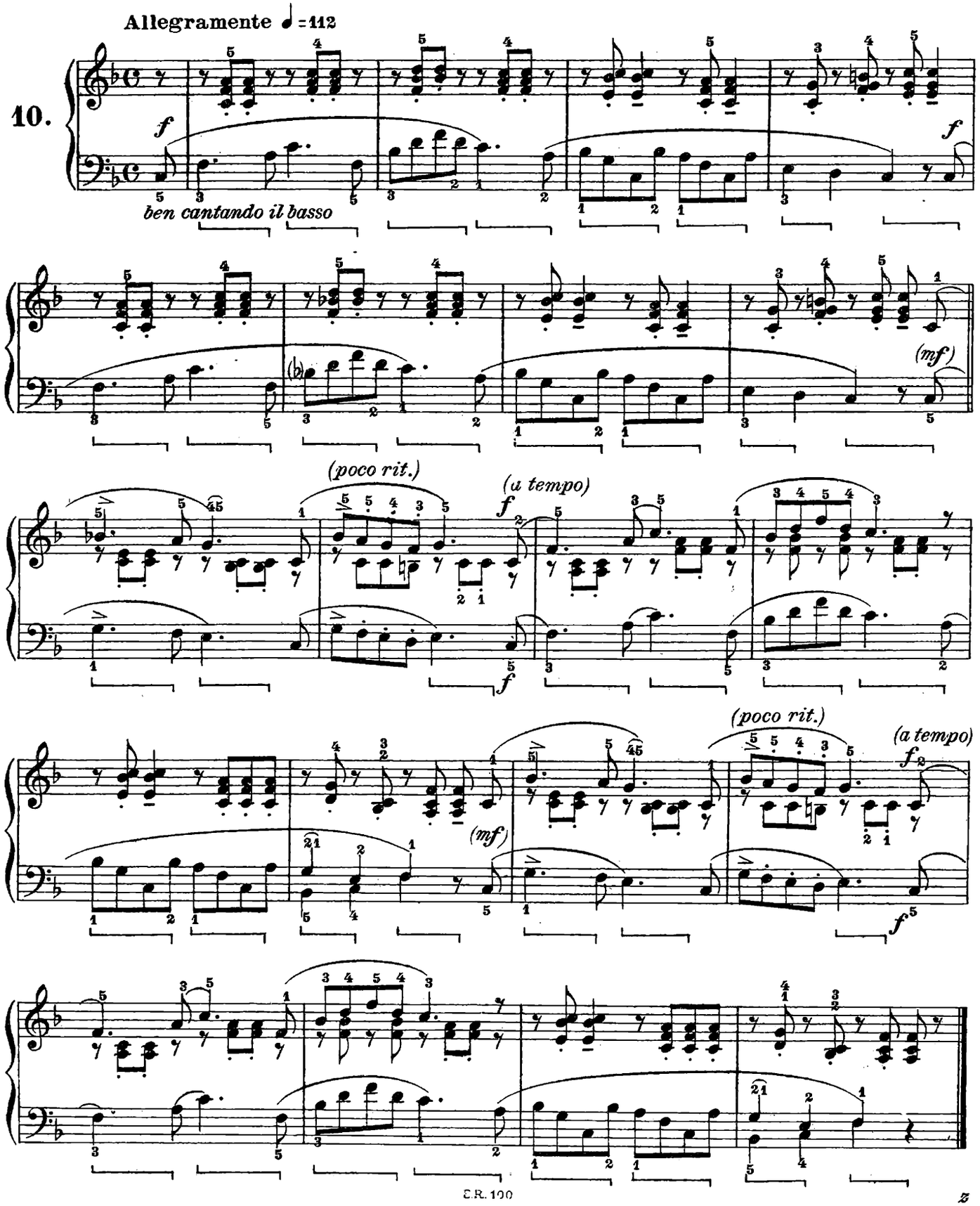
Chanson populaire — Popular Song



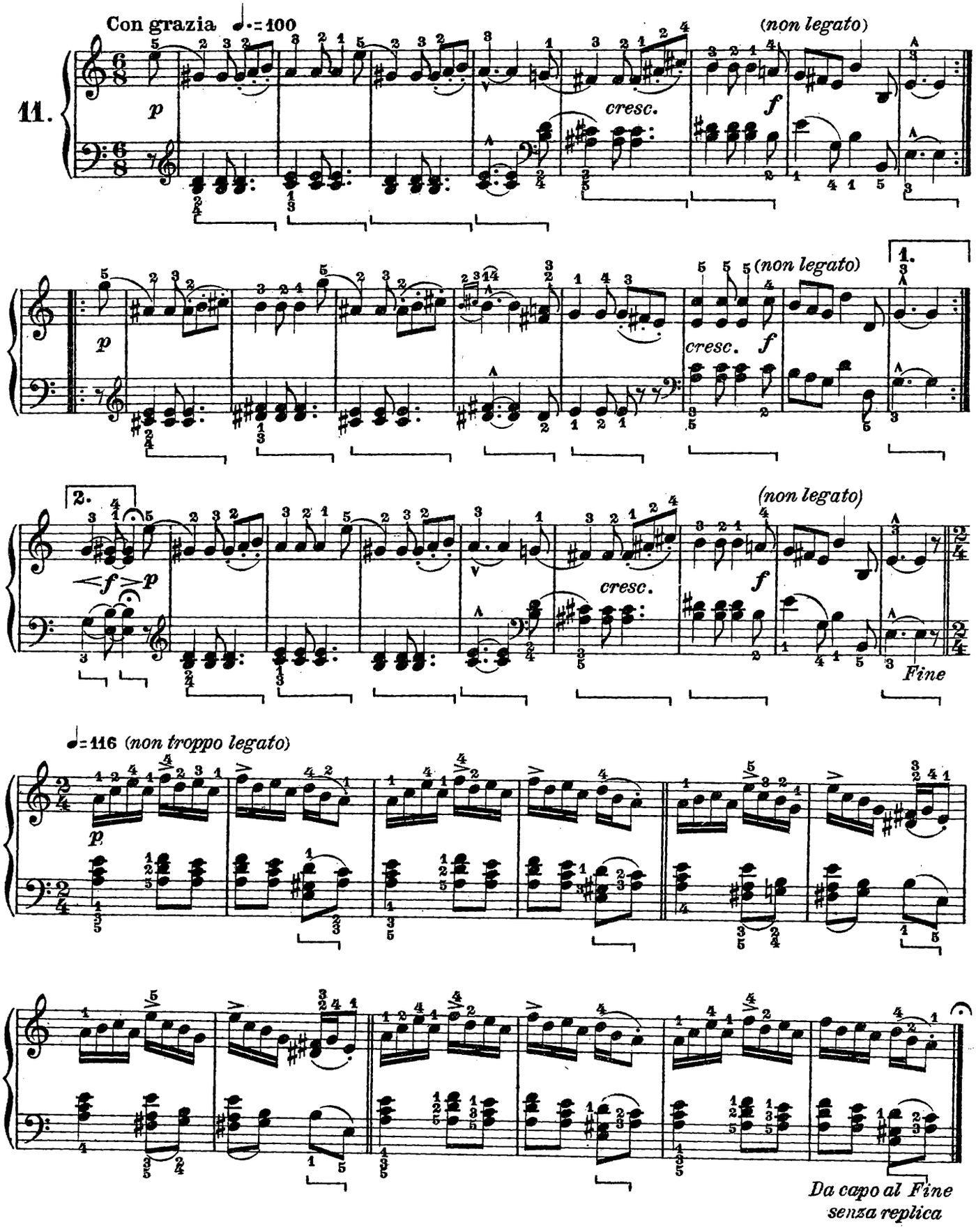
CONTADINO ALLEGRO CHE RITORNA DAL LAVORO

Joyeux paysan qui revient du travail

The Merry Peasant

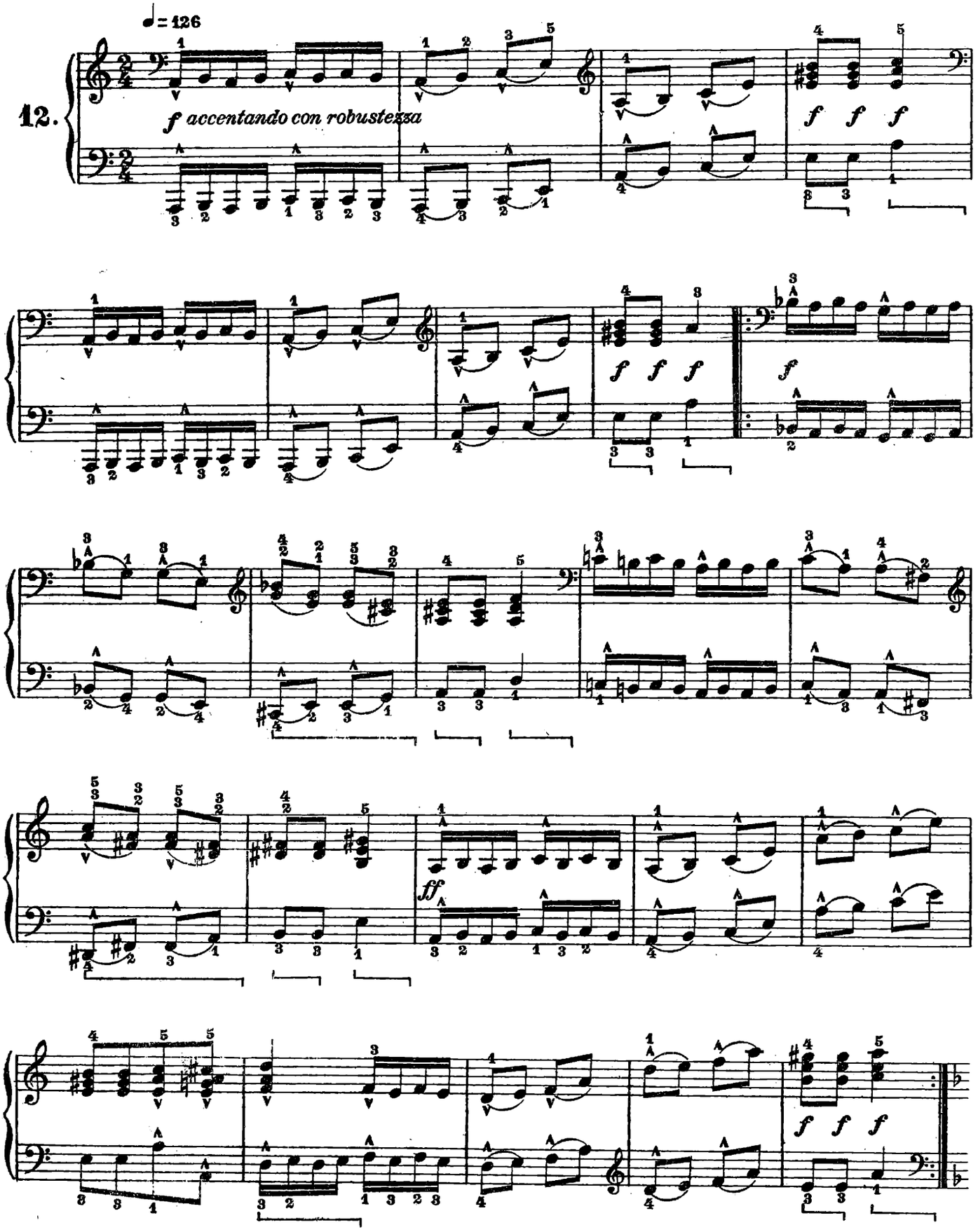


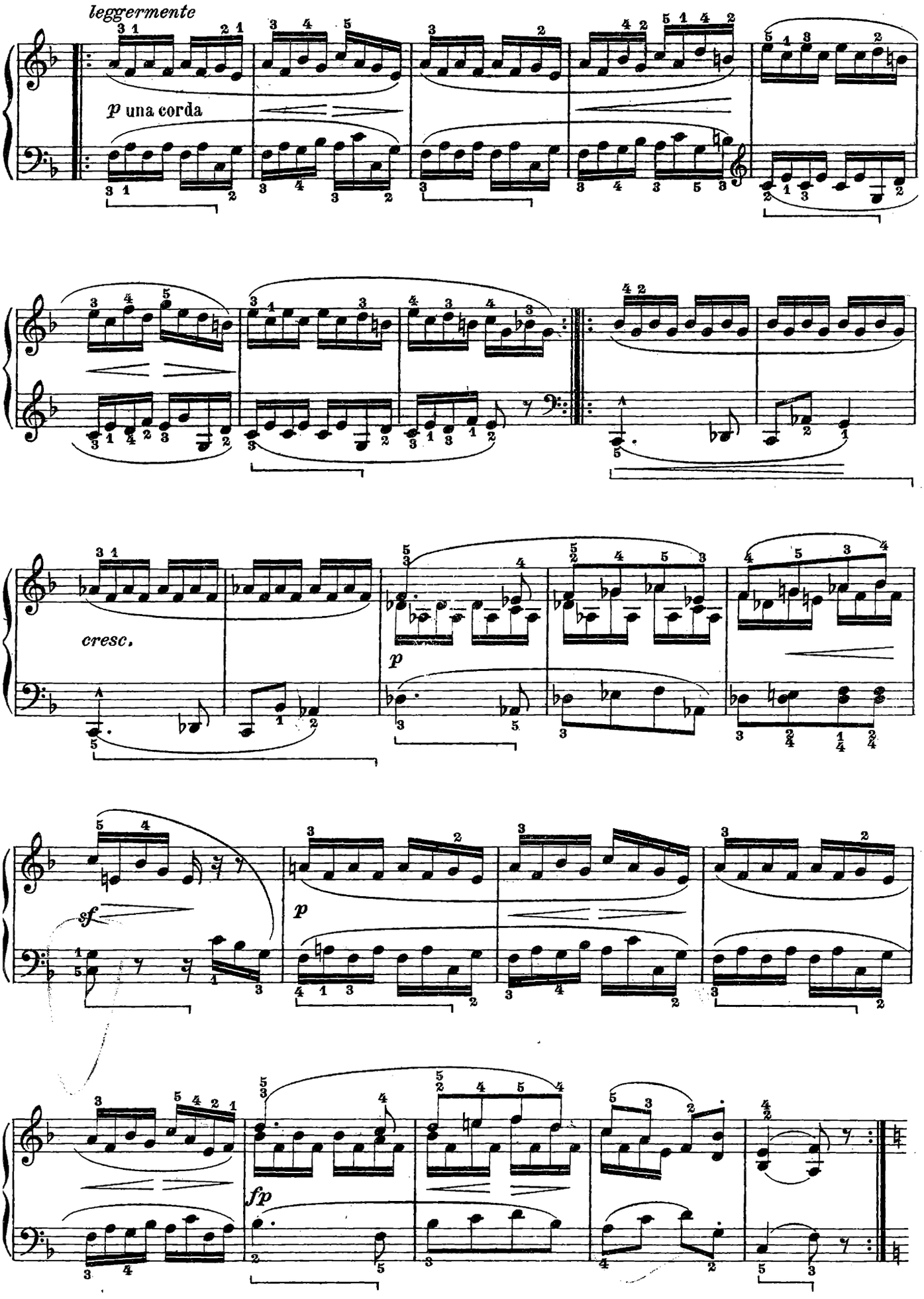
SICILIANA

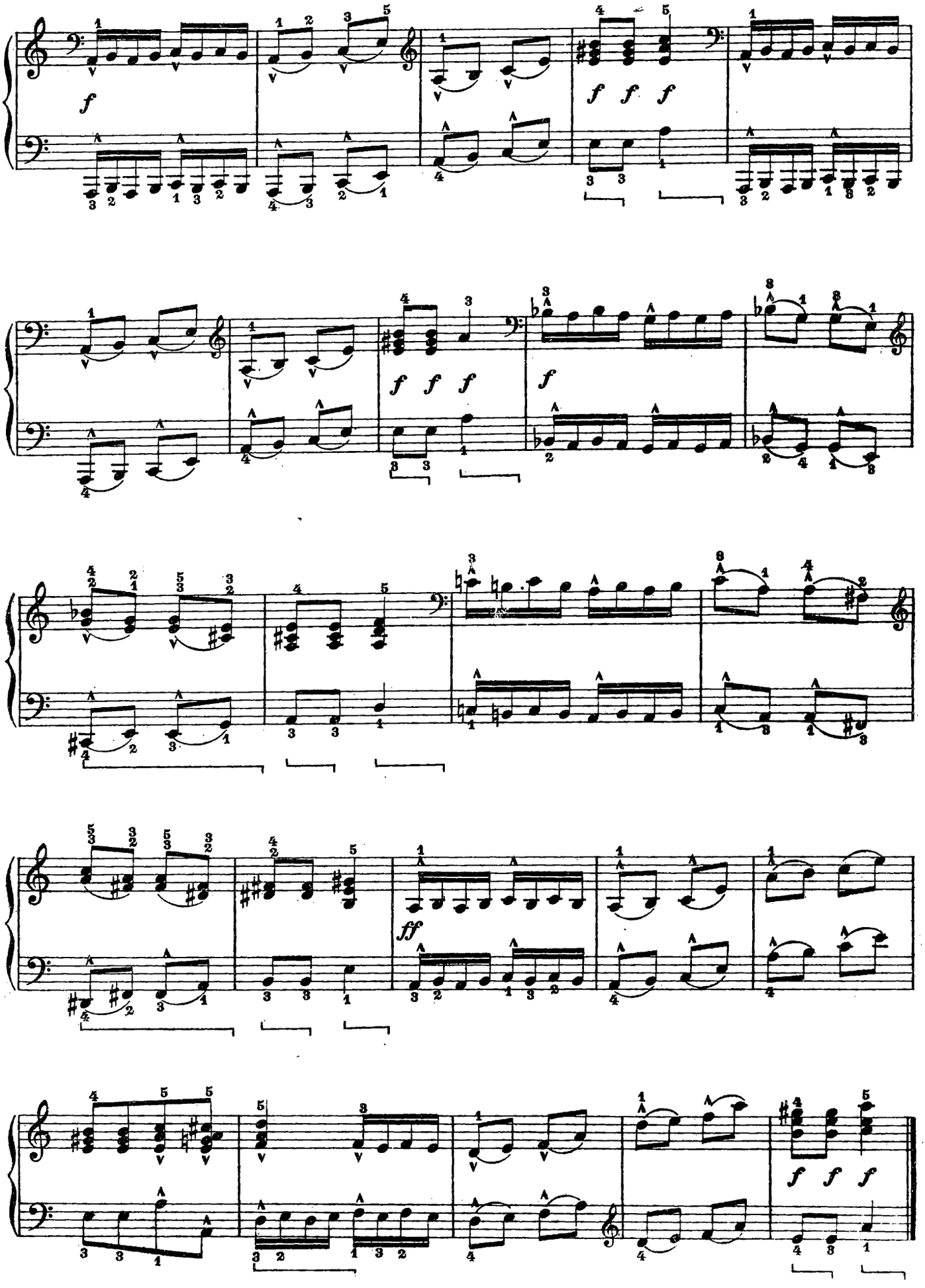

Con grazia ♩.= 100
11.
p
cresc.
f
(non legato)
1.
2.
Fine
♩= 116 (non troppo legato)
Da capo al Fine
senza replica

BEFANA

Saint Nicolas — Sancta Claus

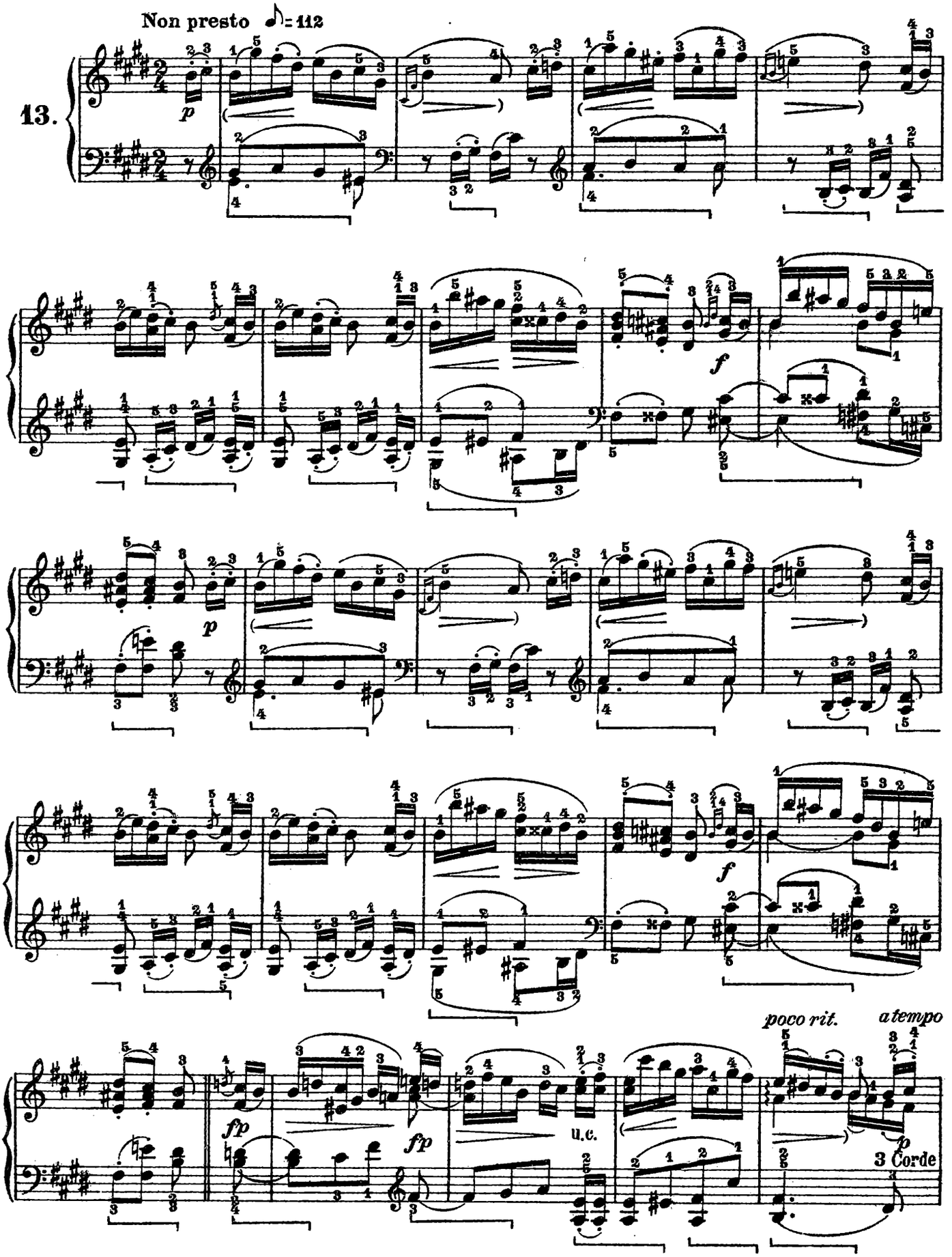


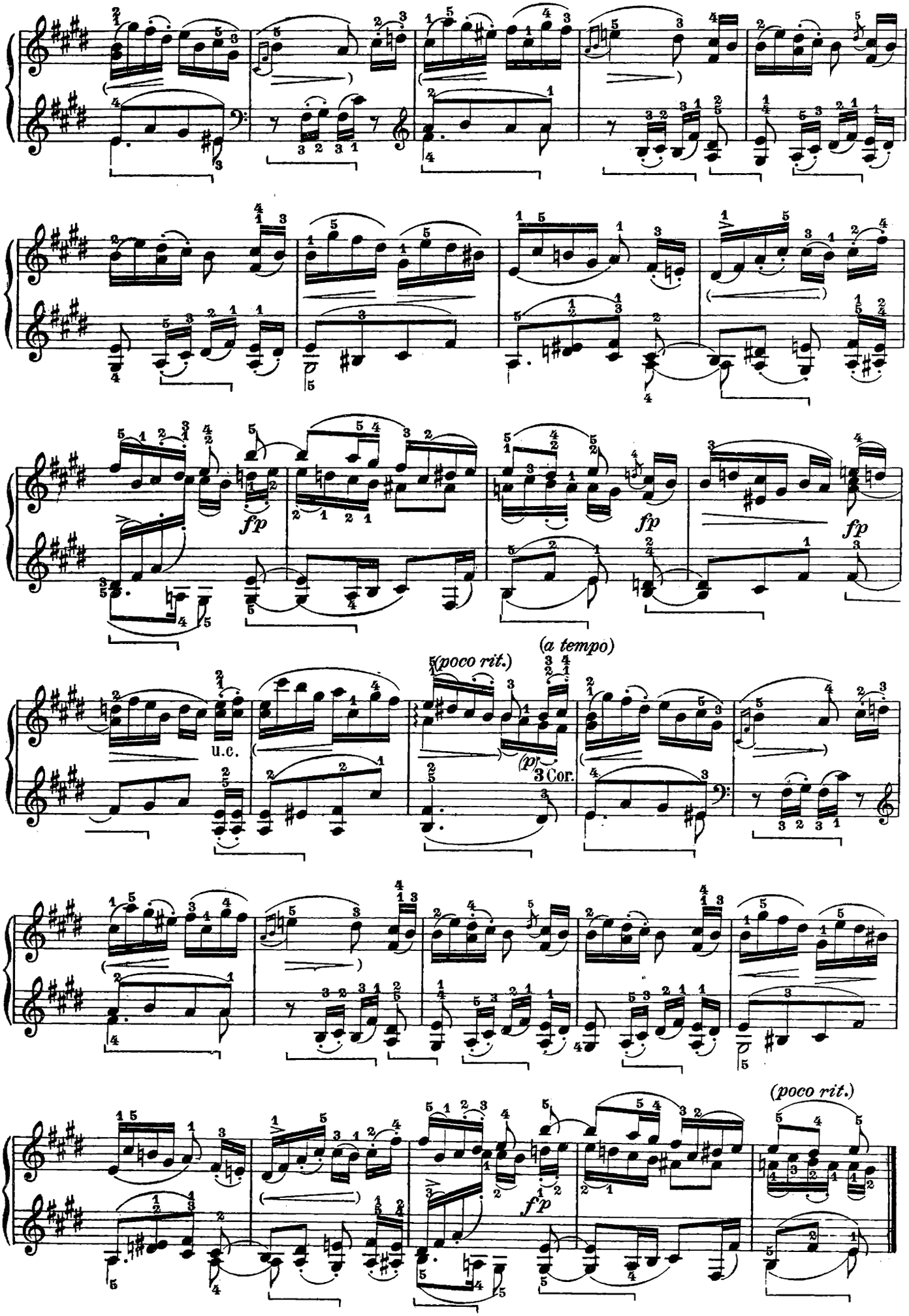

leggermente
p una corda
cresc.
p
sf
p
fp



O MAGGIO, BEL MAGGIO IMMINENTE!

O mai, joli mai, qui vient d'arriver! Merry May!

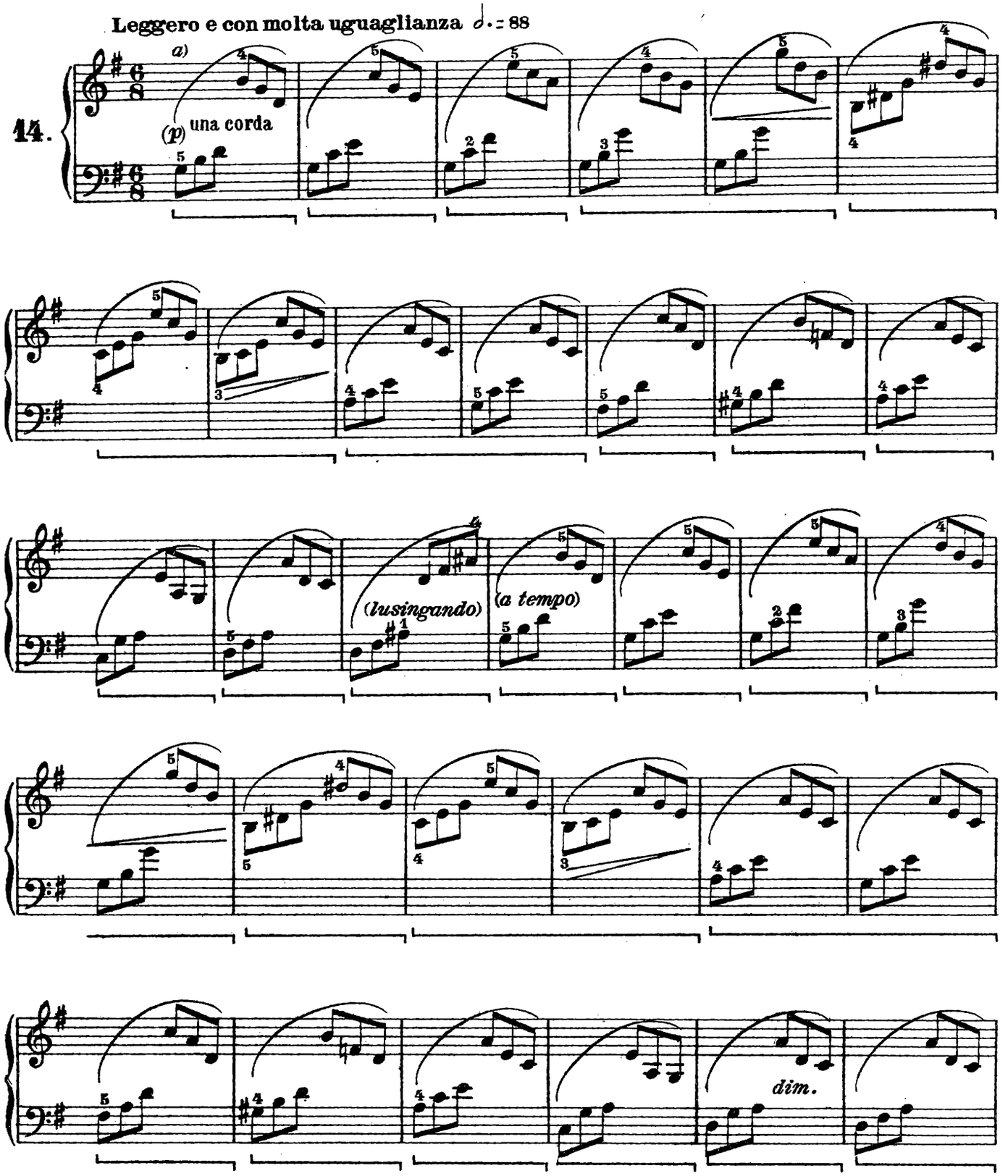



fp
fp
fp
(a tempo)
(poco rit.)
u.c.
(p)
3 Cor.
(poco rit.)
fp

PICCOLO STUDIO

Petite étude

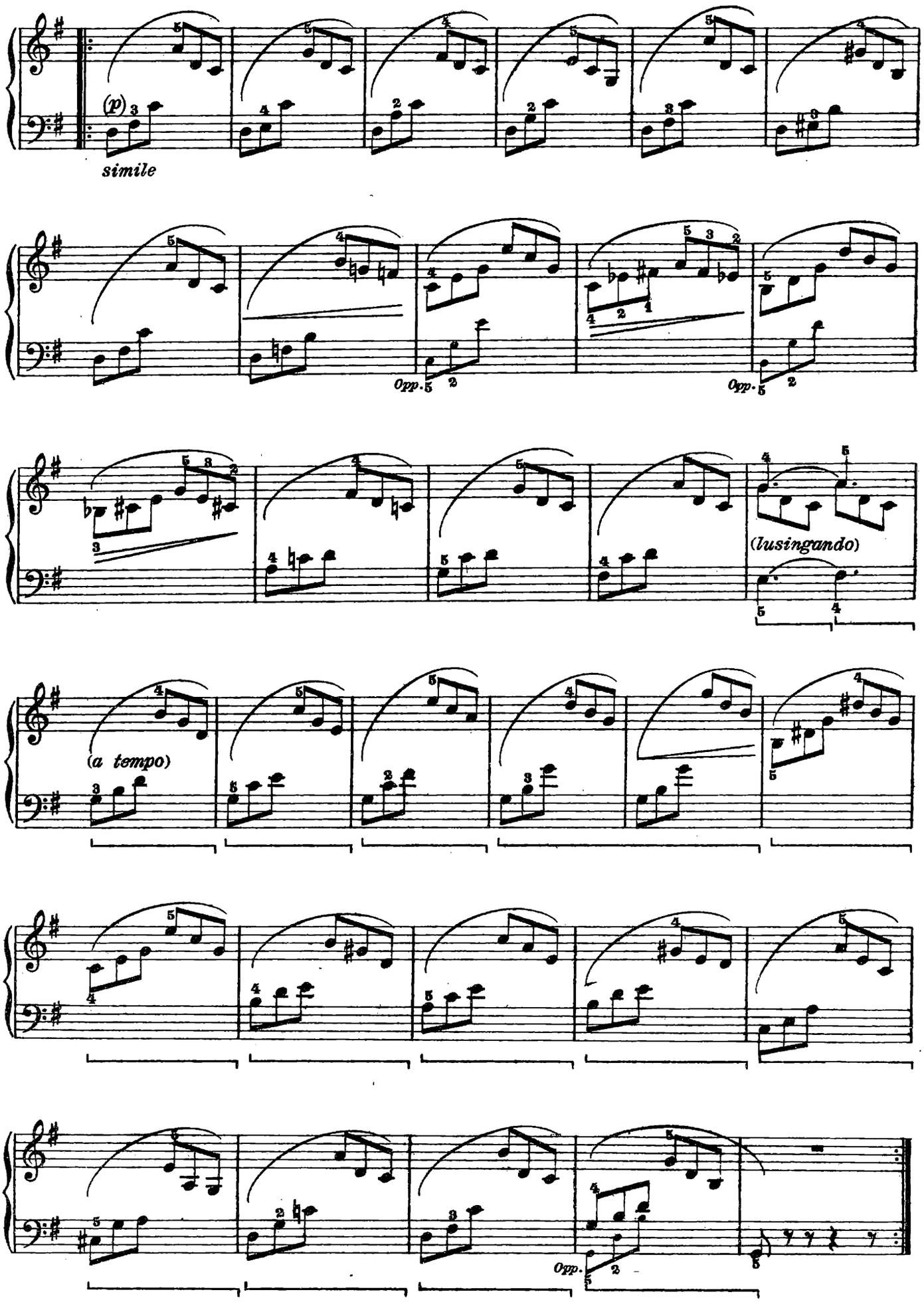
A Little Study



a) L'esecutore si preoccupi di dare un *discreto* rilievo al disegno melodico contenuto nella quarta croma di ogni battuta.

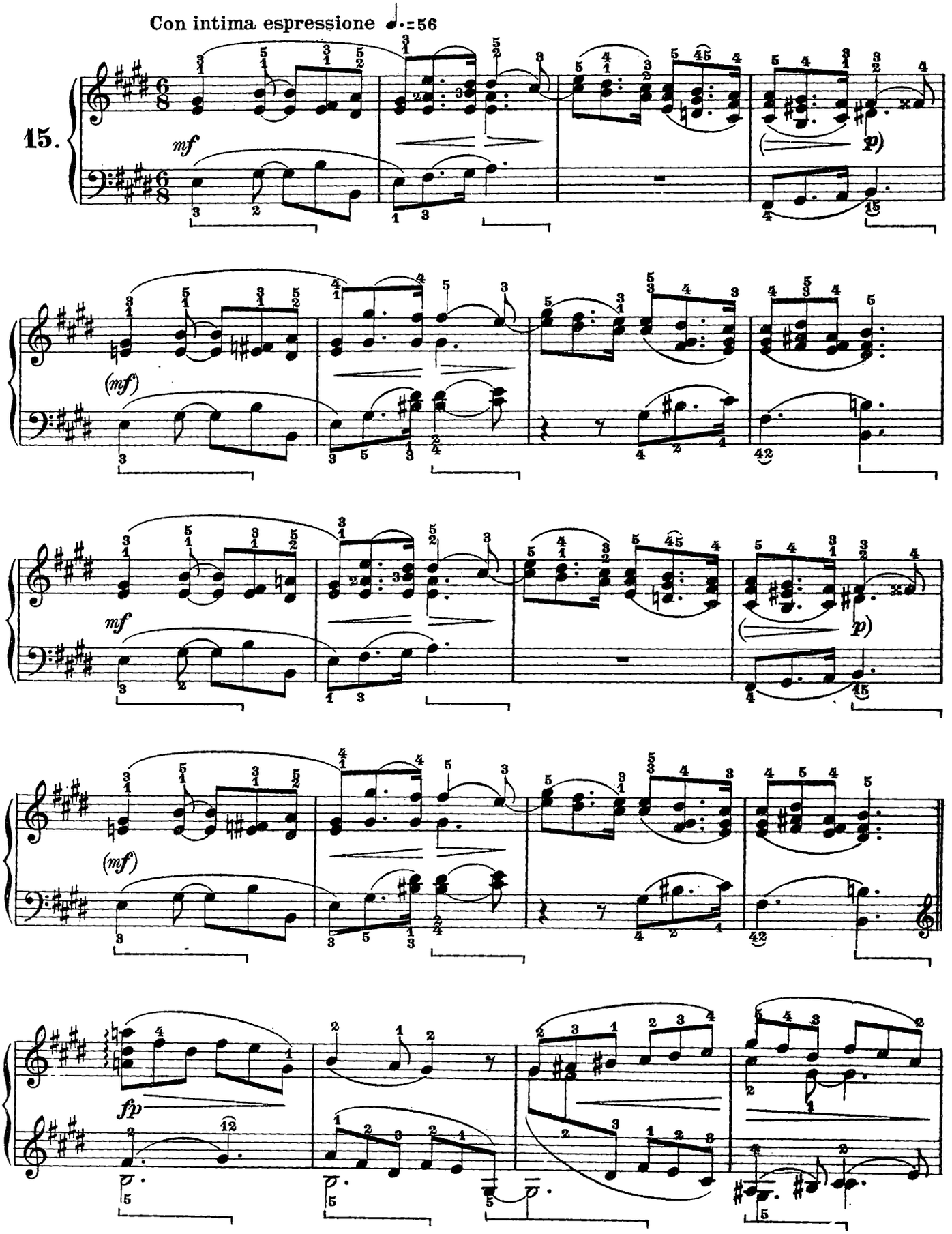
a) *En jouant, on tâchera de faire ressortir le plus possible la mélodie qui est dans la quatrième croche de chaque mesure.*

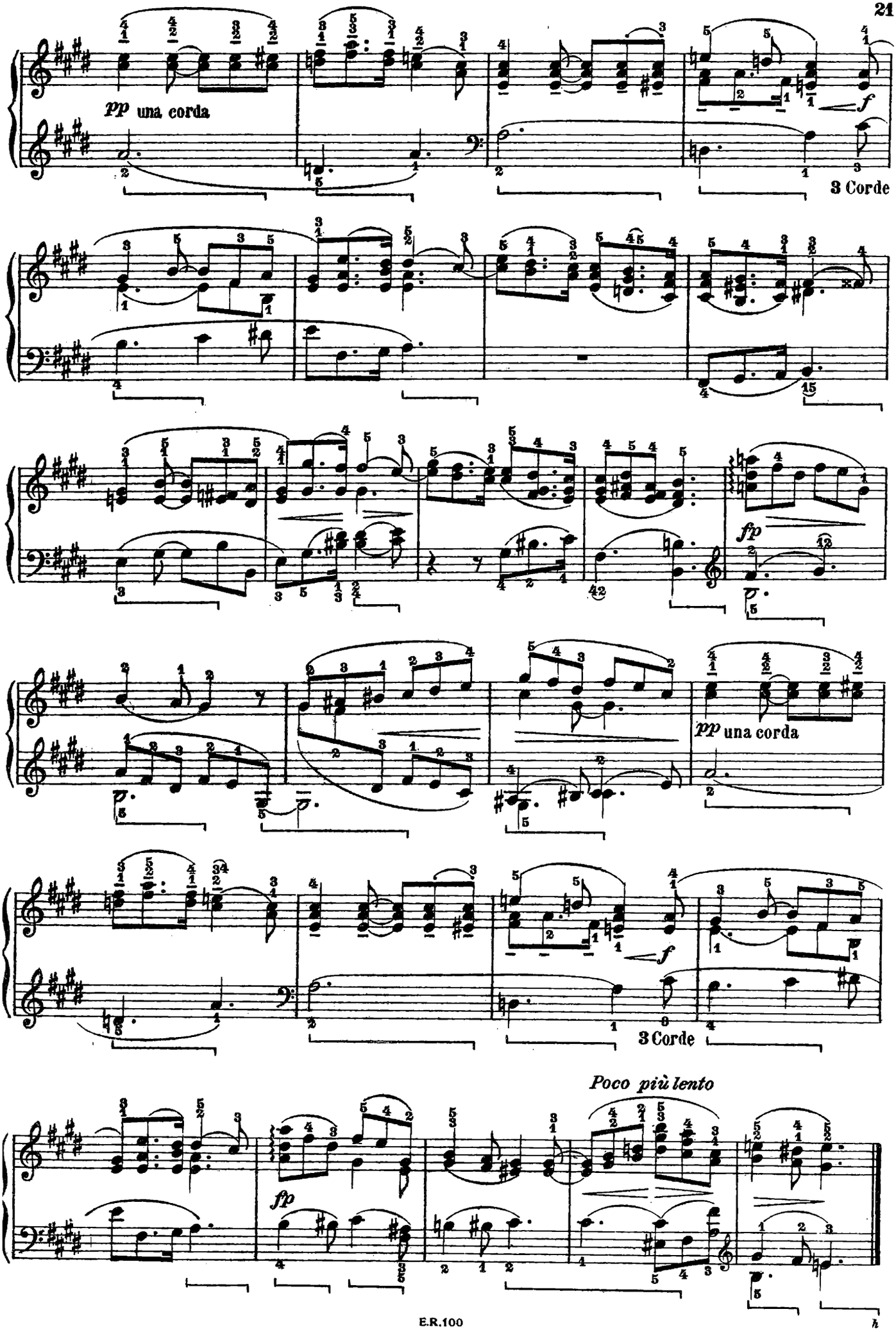
a) In playing this, one must mark as much as possible the melody which is in the fourth beat of each bar.


(p)
simile
Opp.
Opp.
(lusingando)
(a tempo)
Opp.

CANTO DI PRIMAVERA

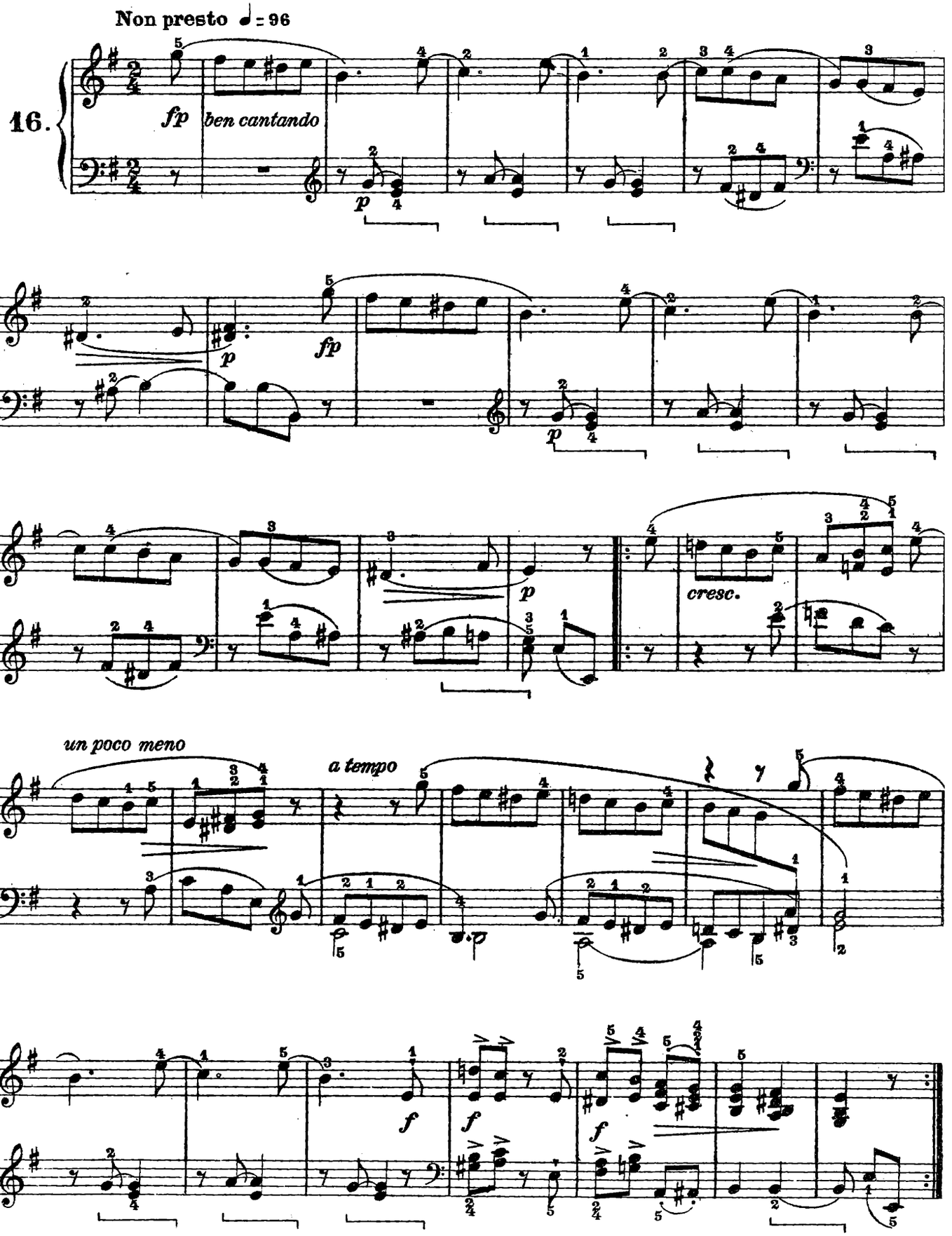
Chant du printemps — Spring Song




pp una corda
f
3 Corde
fp
pp una corda
f
3 Corde
Poco più lento
fp

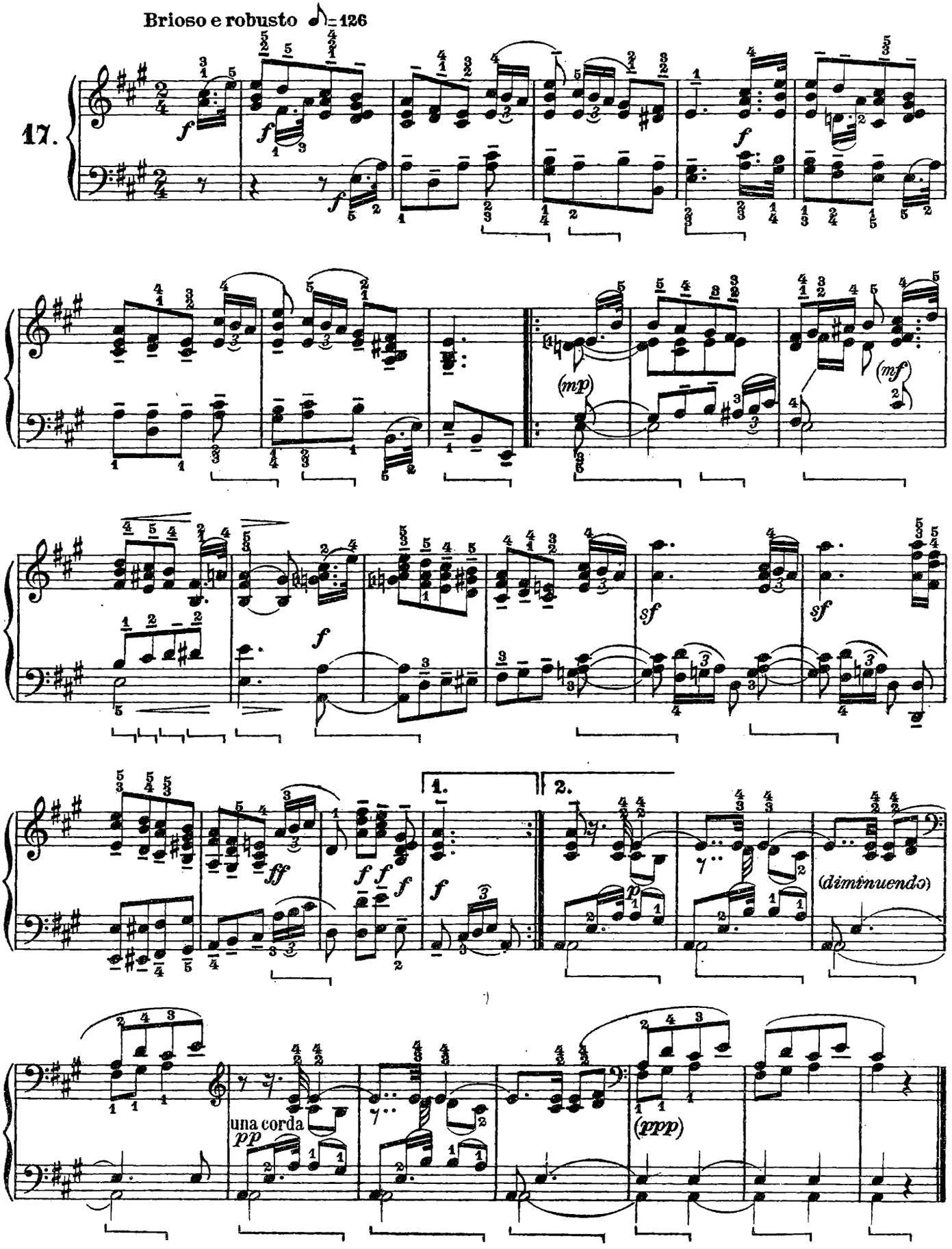
PRIMO DOLORE

Première douleur — The First Loss



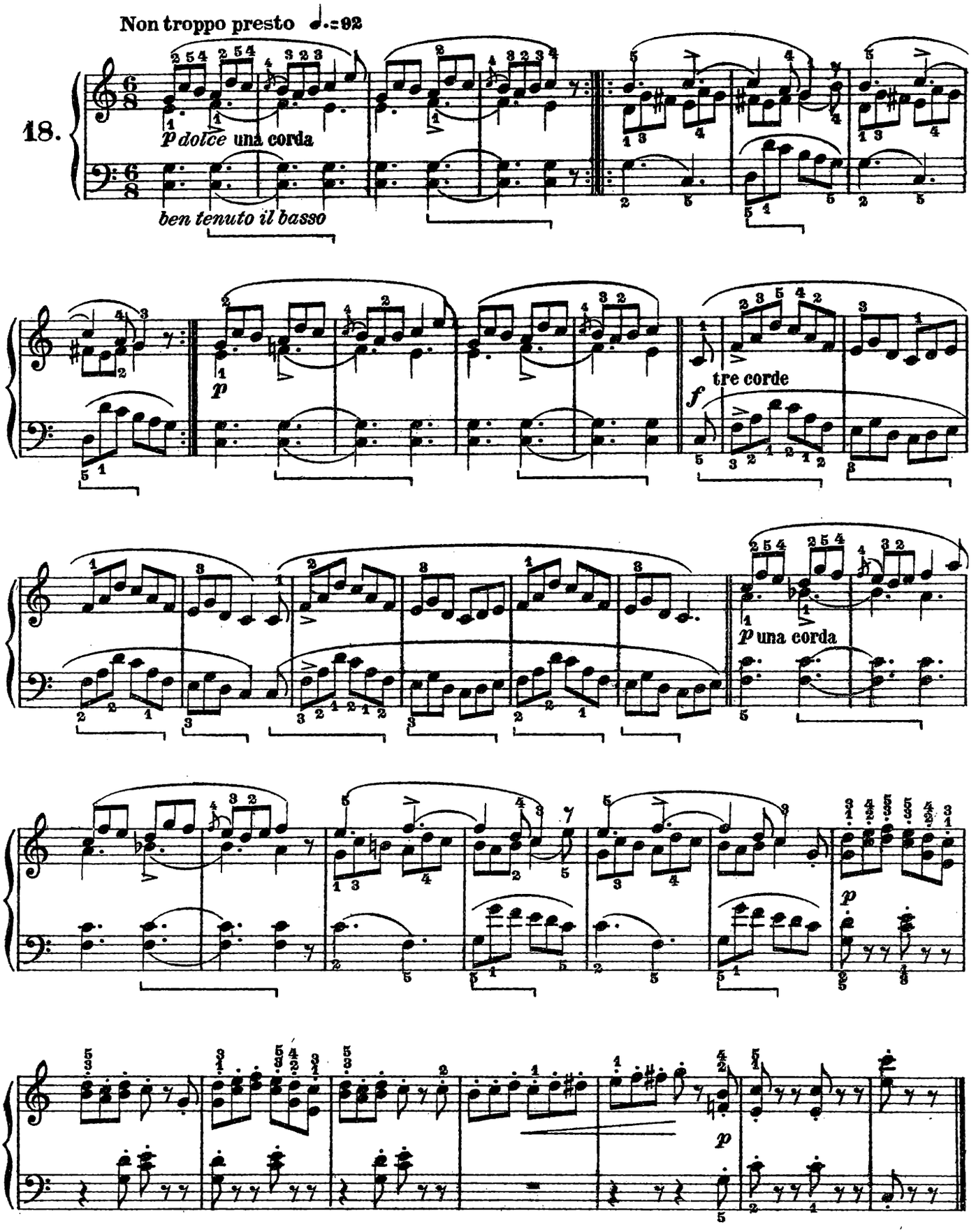
PICCOLO VIANDANTE MATTUTINO

Petit voyageur matinal — The Wanderer



CANZONETTA DEL MIETITORE

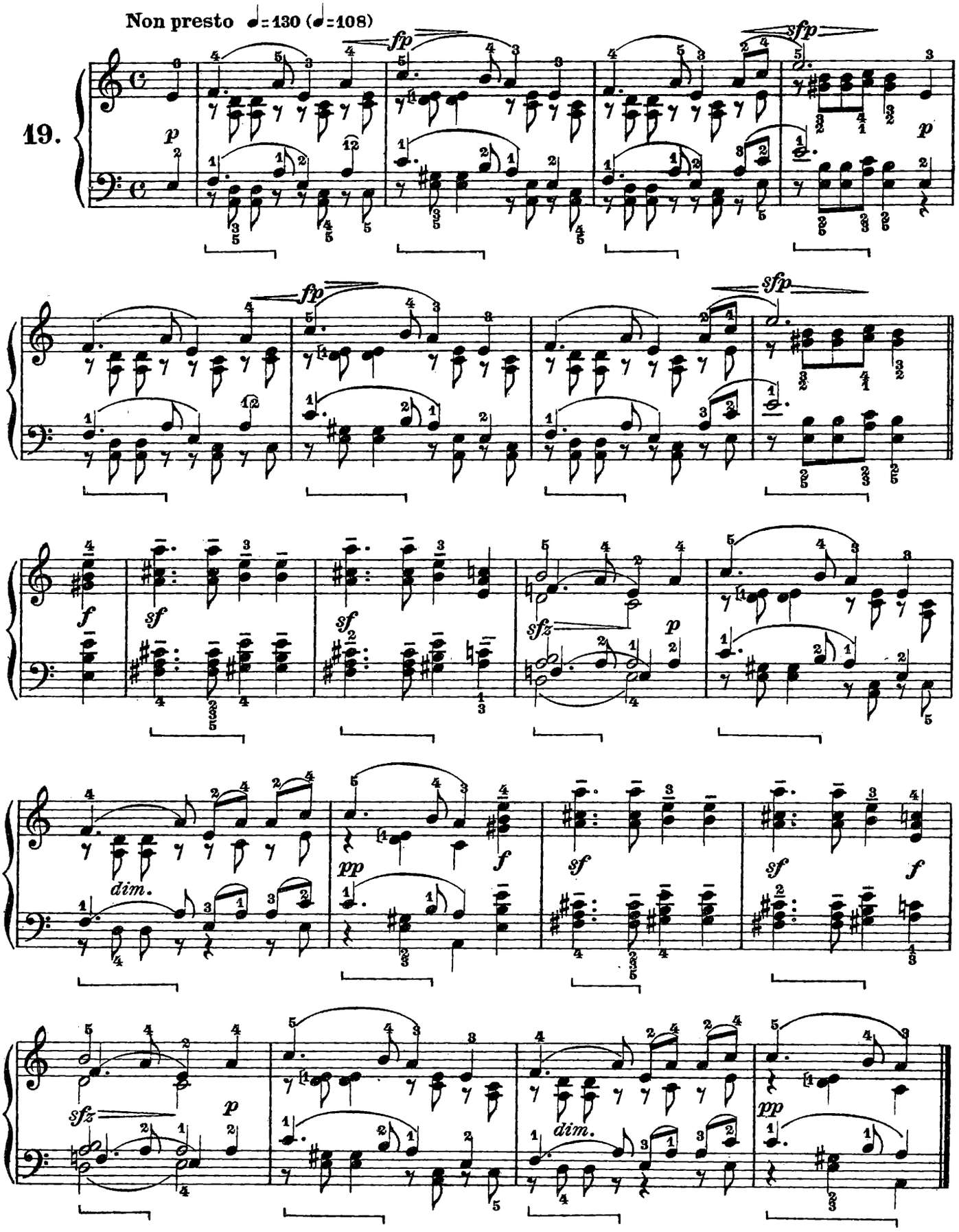
Chanson du moissonneur — The Reaper's Song



PICCOLA ROMANZA

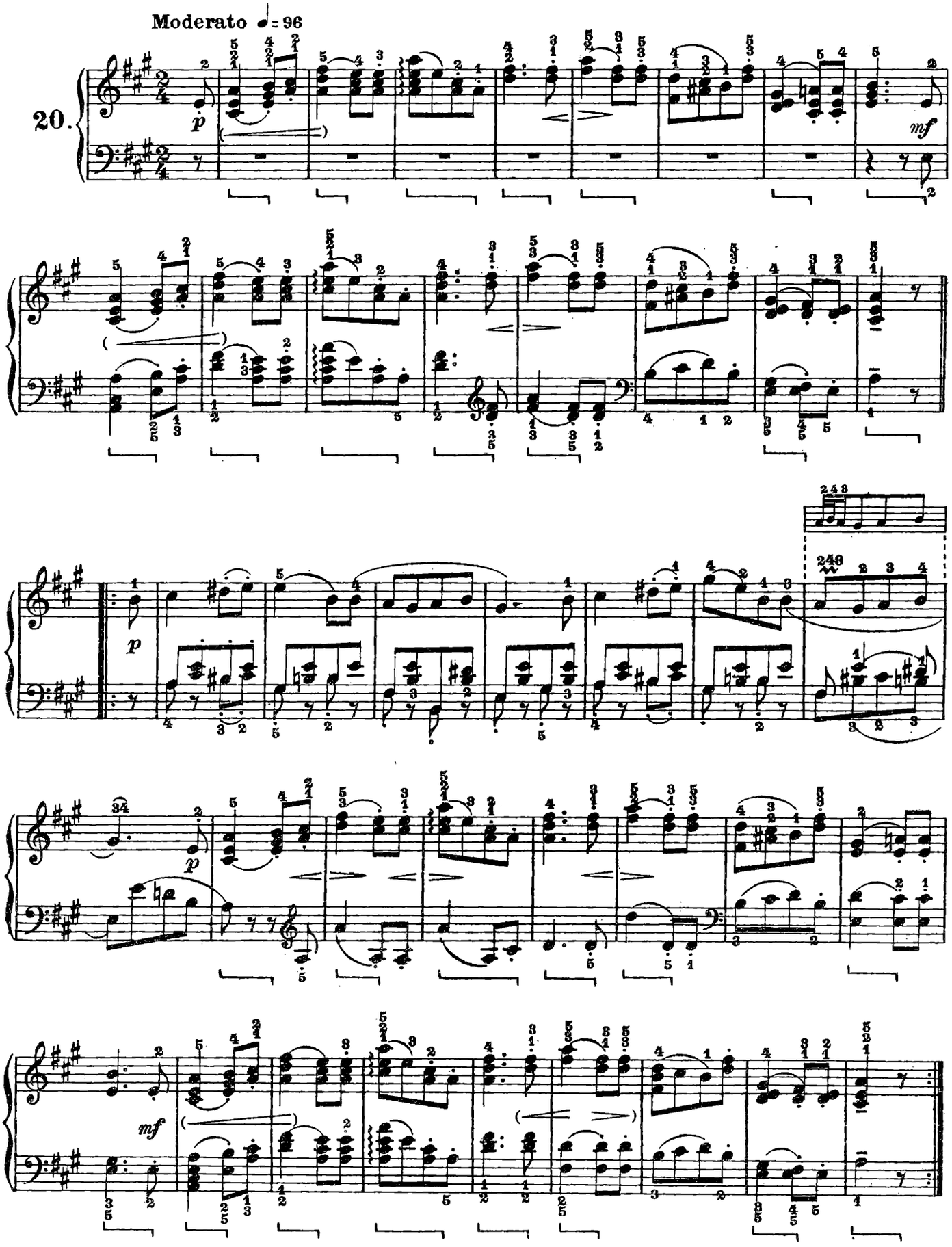
Petite romance

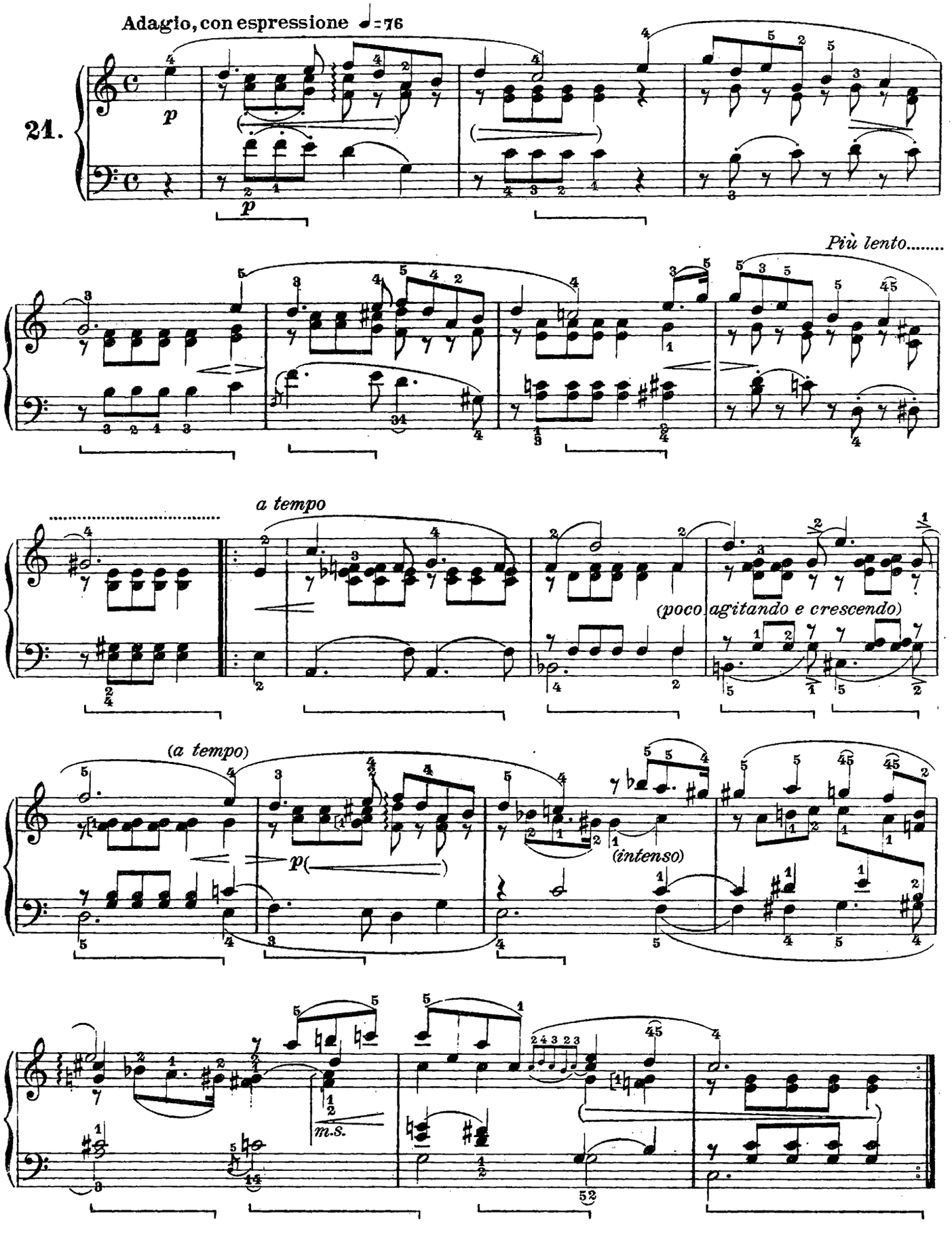
A Little Romance



CANZONE CAMPESTRE

Chanson champêtre — Rustic Song



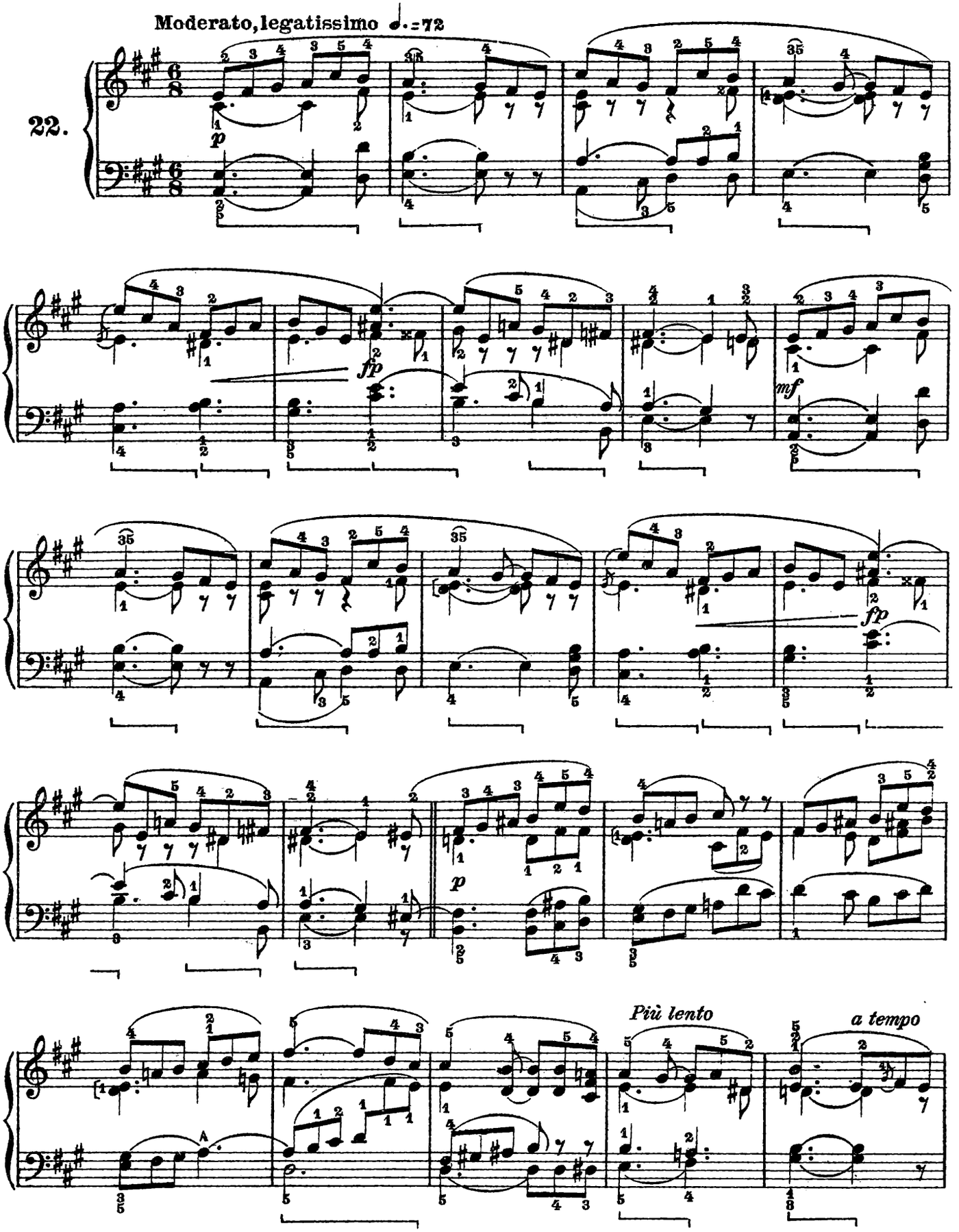

Adagio, con espressione ♩=76
21.
p
p
Più lento.....
a tempo
(poco agitando e crescendo)
(a tempo)
p
(intenso)
m.s.

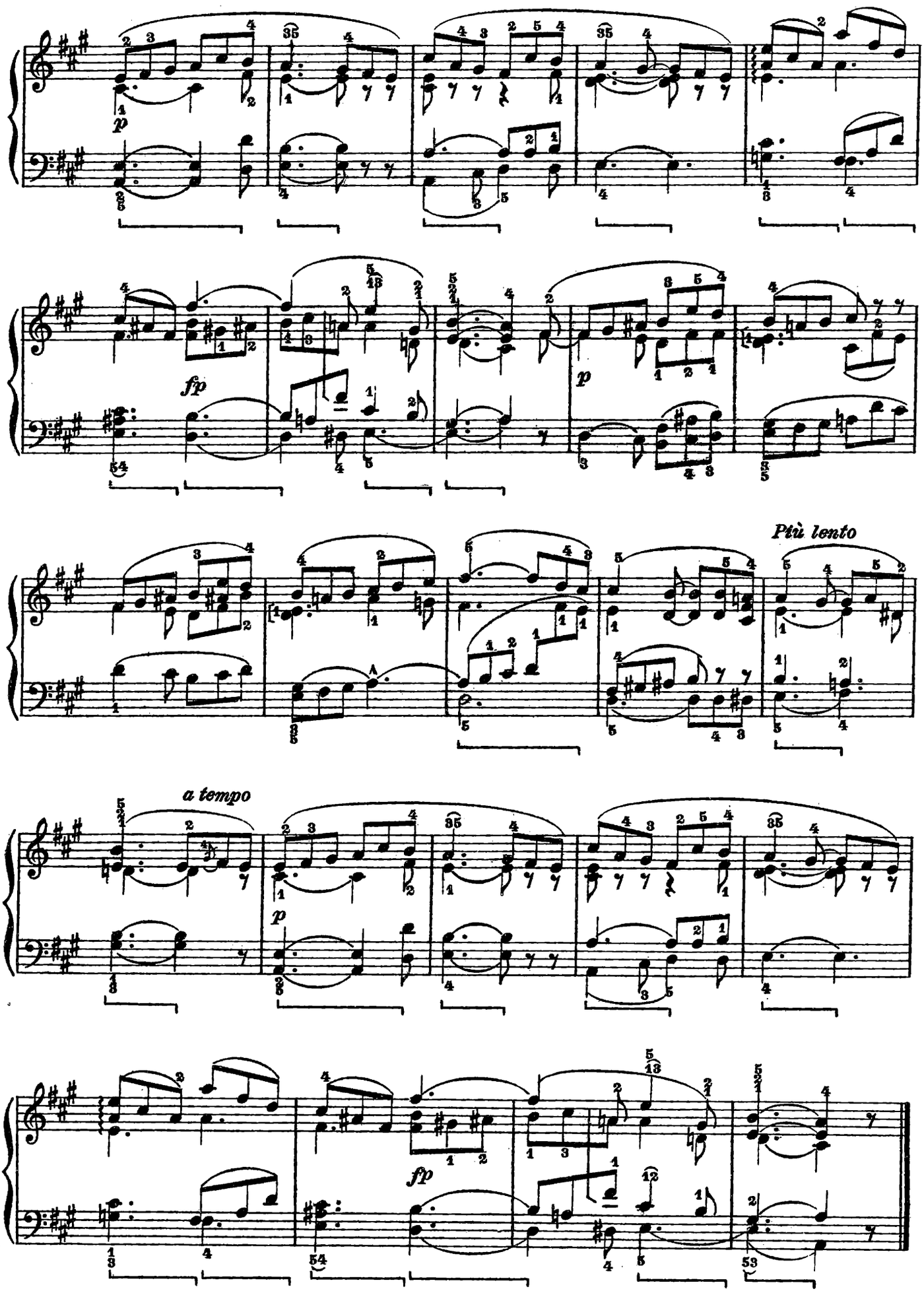
GIRO TONDO

Ronde — A Round

22.

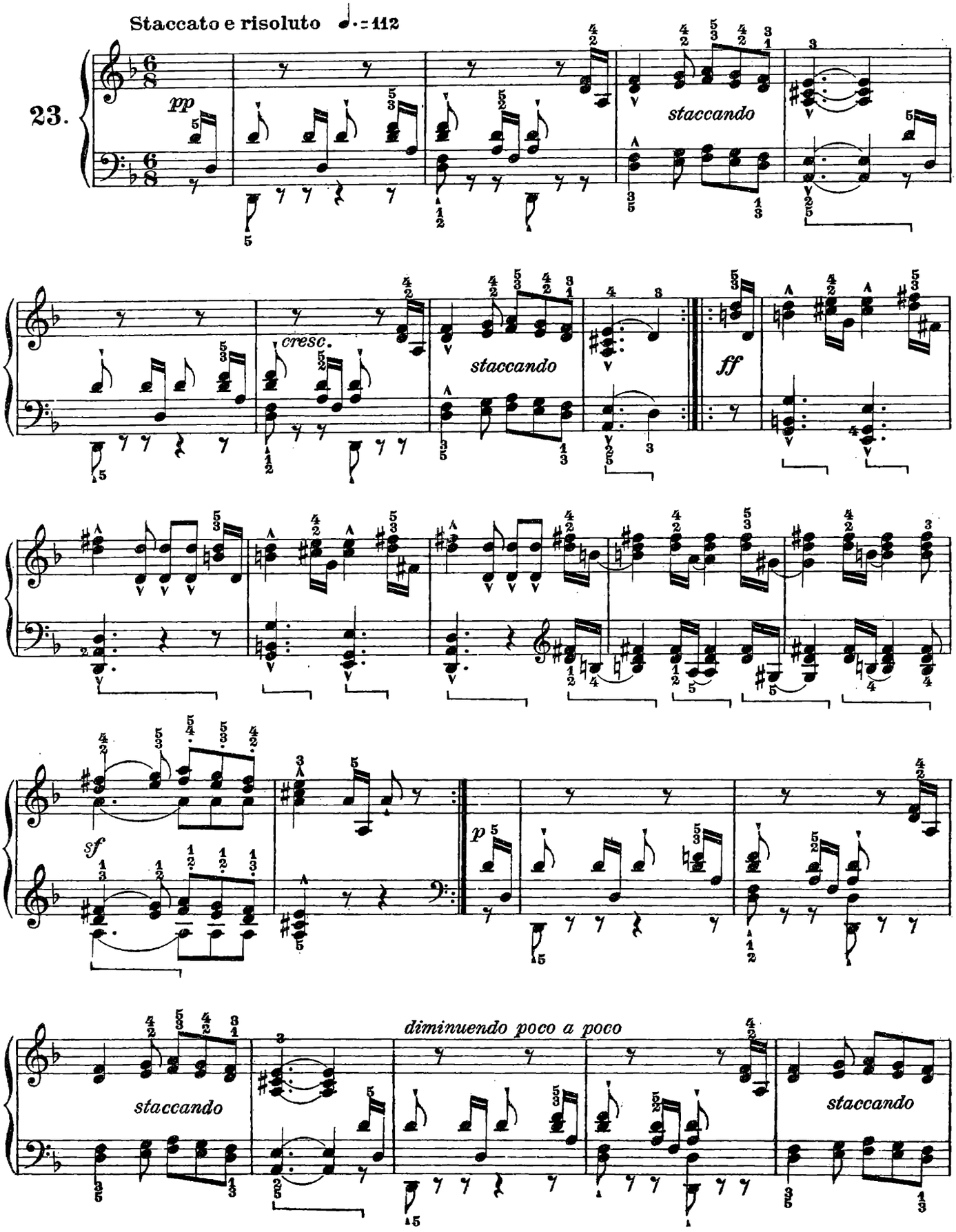
Moderato, legatissimo ♩.=72

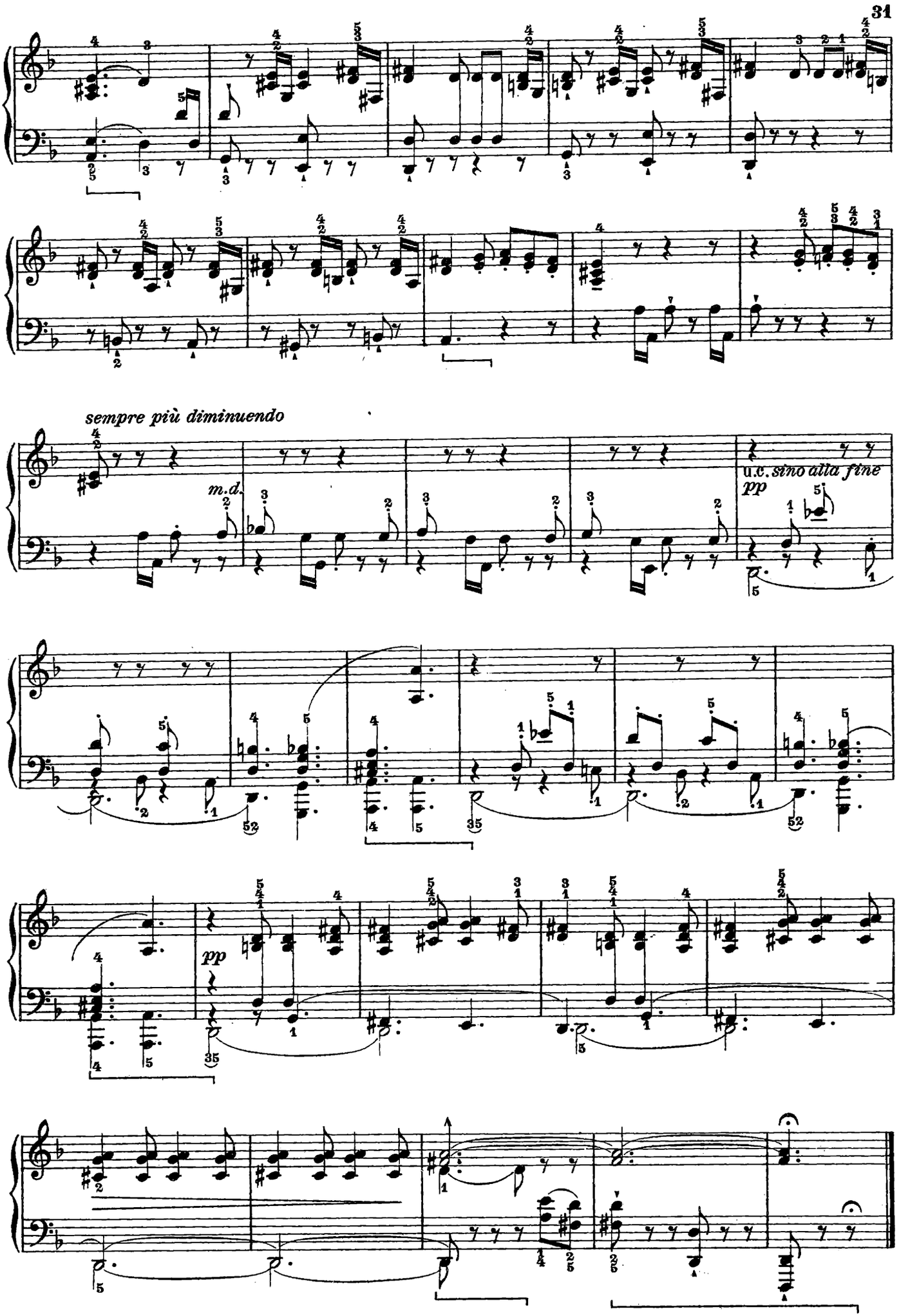



p
fp
p
Più lento
a tempo
p
fp

IL CAVALIERE

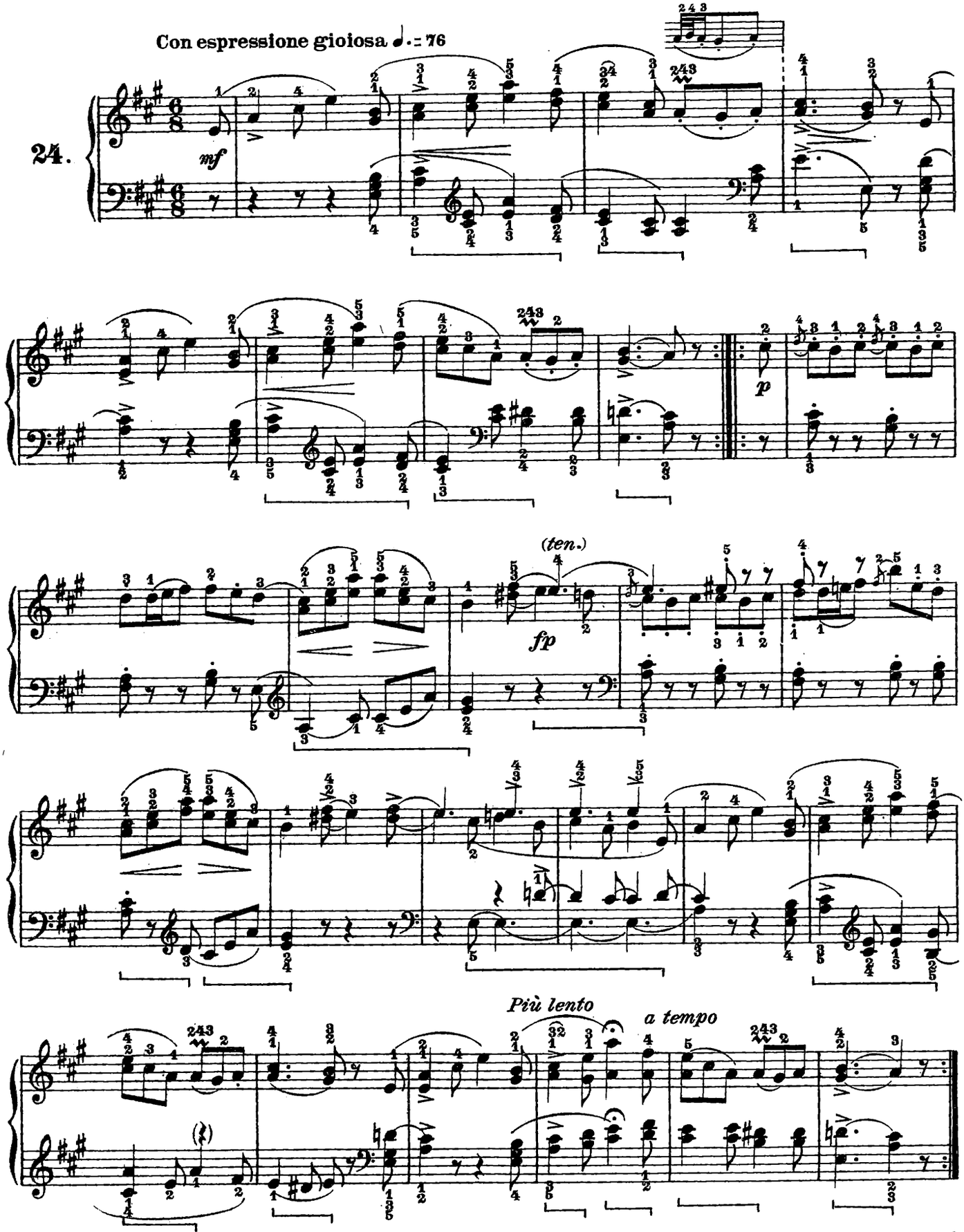
Le chevalier — The Knight's Song




sempre più diminuendo
m.d.
u.c. sino alla fine
pp
pp

CANZONCINA DELLA MESSE

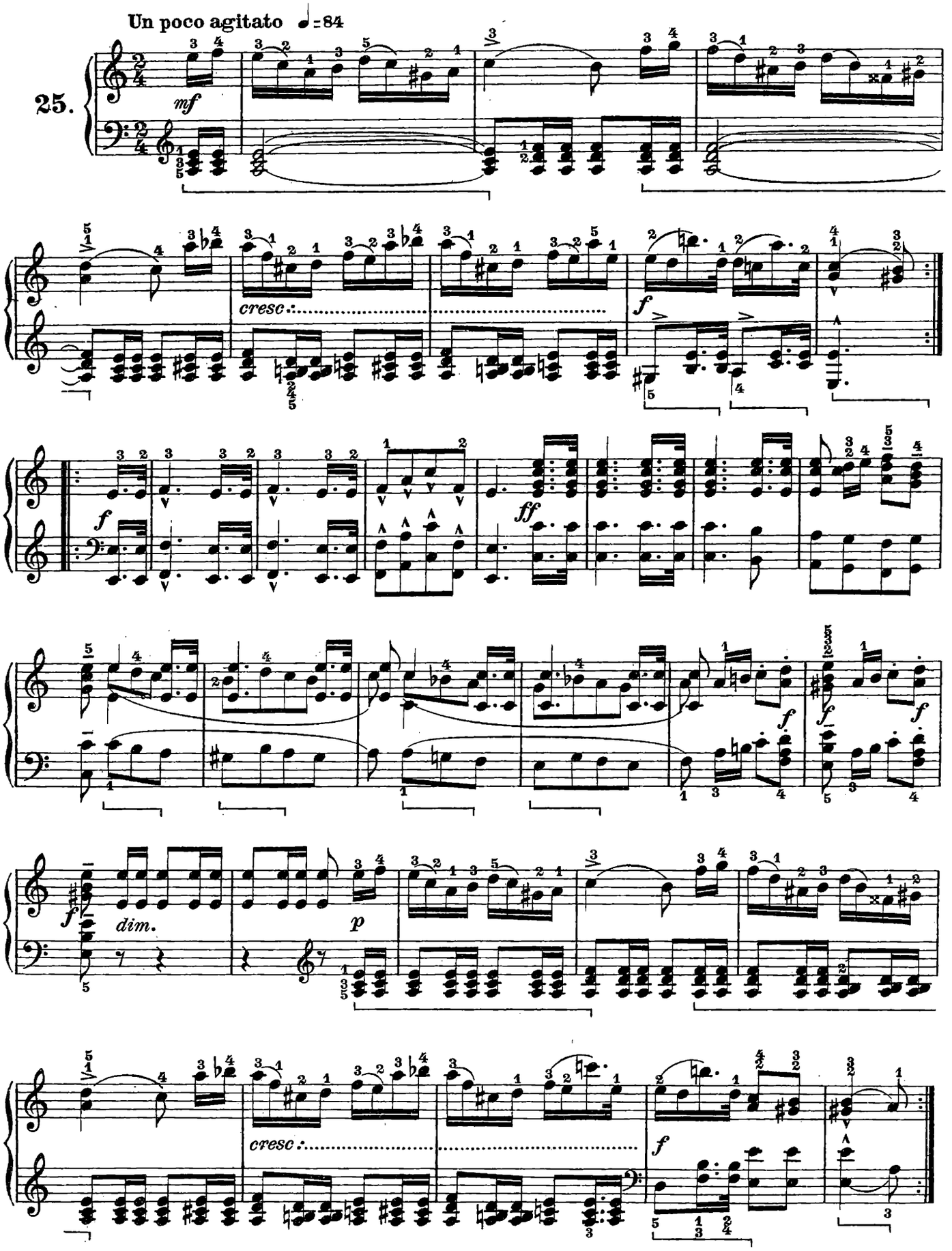
Chanson du moissonneur — Harvest Song

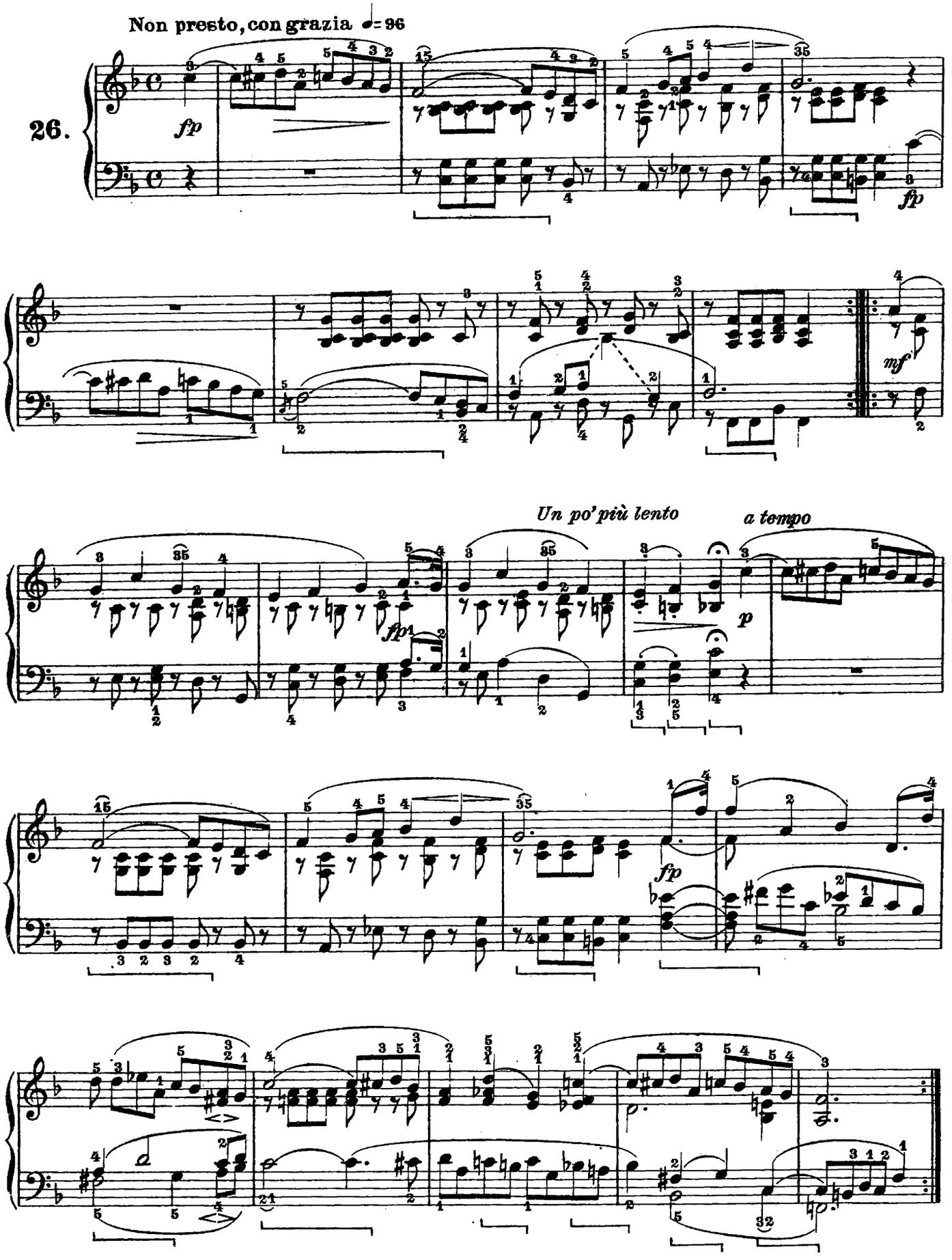


IMPRESSIONI DEL TEATRO

Impressions après le théâtre

Remembrances of the Theatre

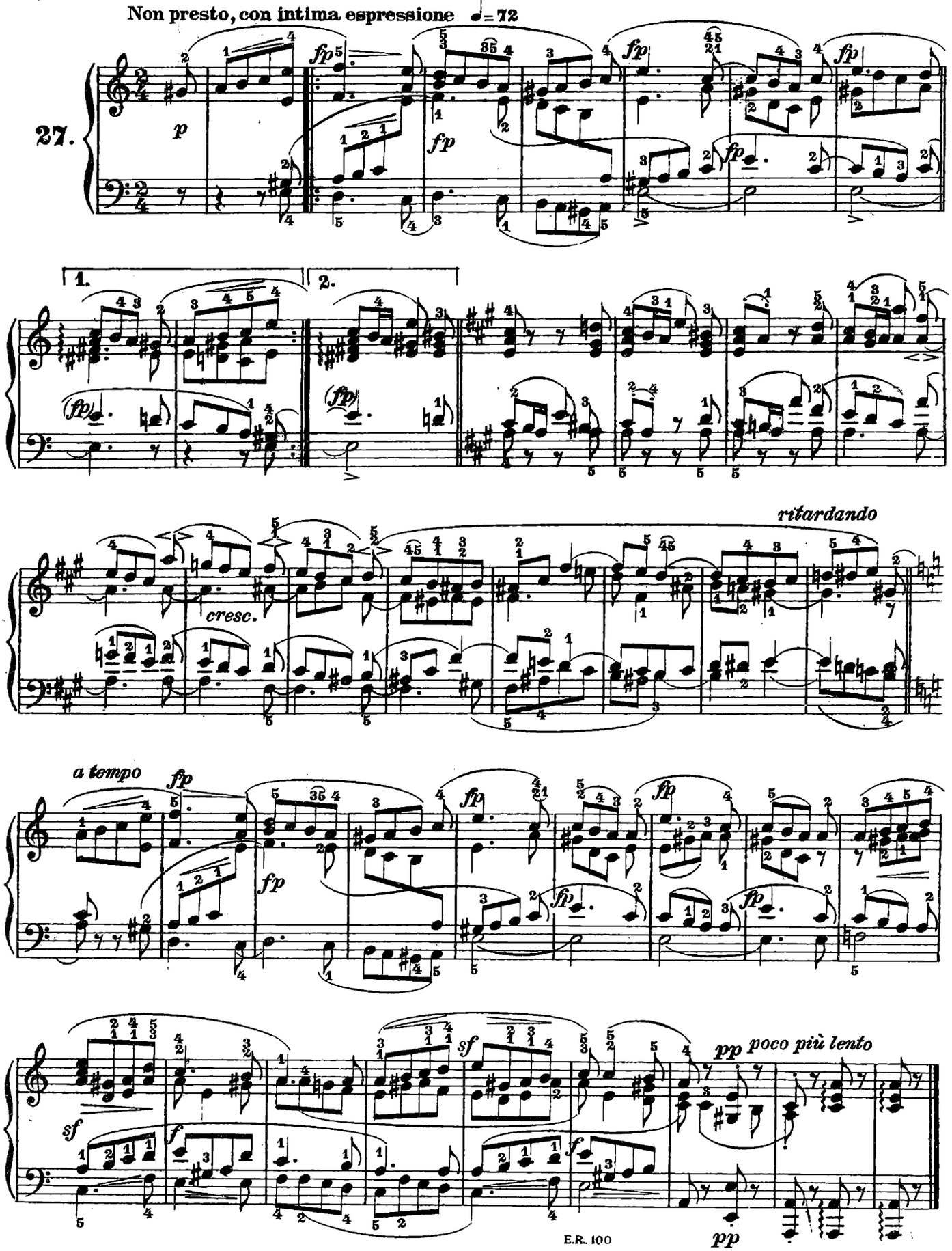



Non presto, con grazia ♩= 96
26.
fp
fp
mf
Un po' più lento
a tempo
fp
p
fp

CANZONCINA IN FORMA DI CANONE

Chanson en forme de canon

Small Song in the Style of a Canon



RIMEMBRANZA

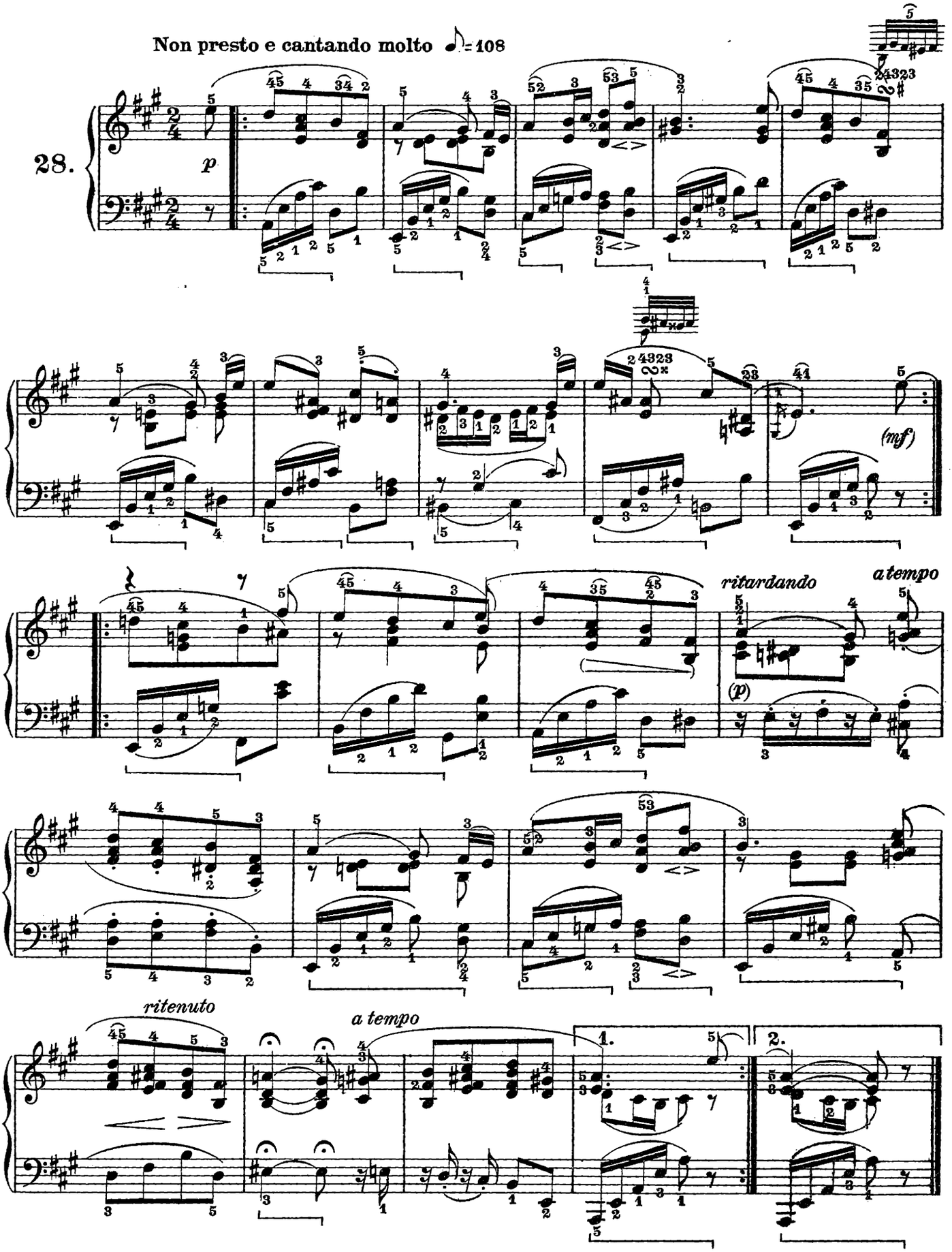
(4 novembre 1847, morte di Felice Mendelssohn)

Souvenir

(anniversaire de la mort de Félix Mendelssohn)

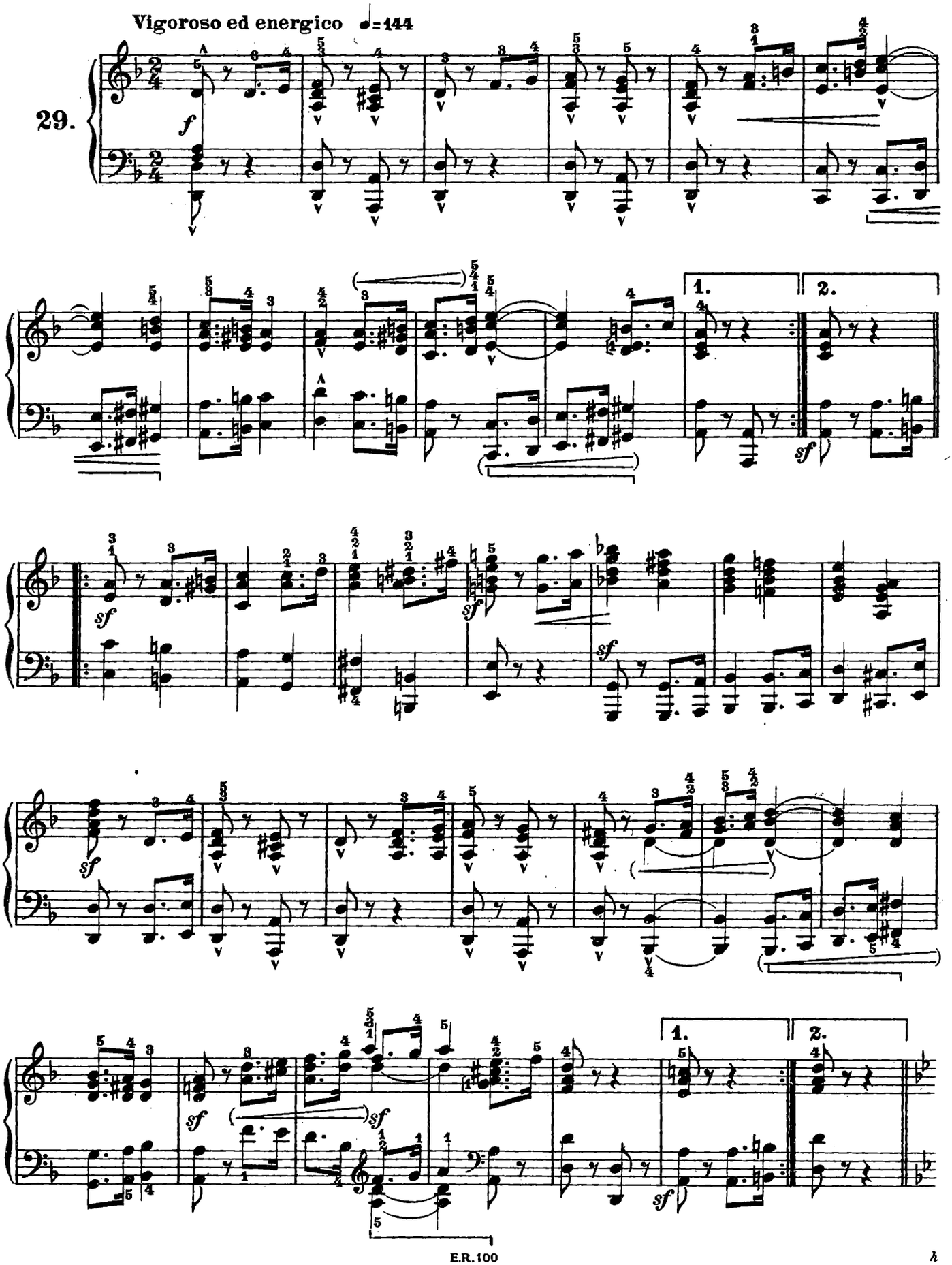
Remembrance

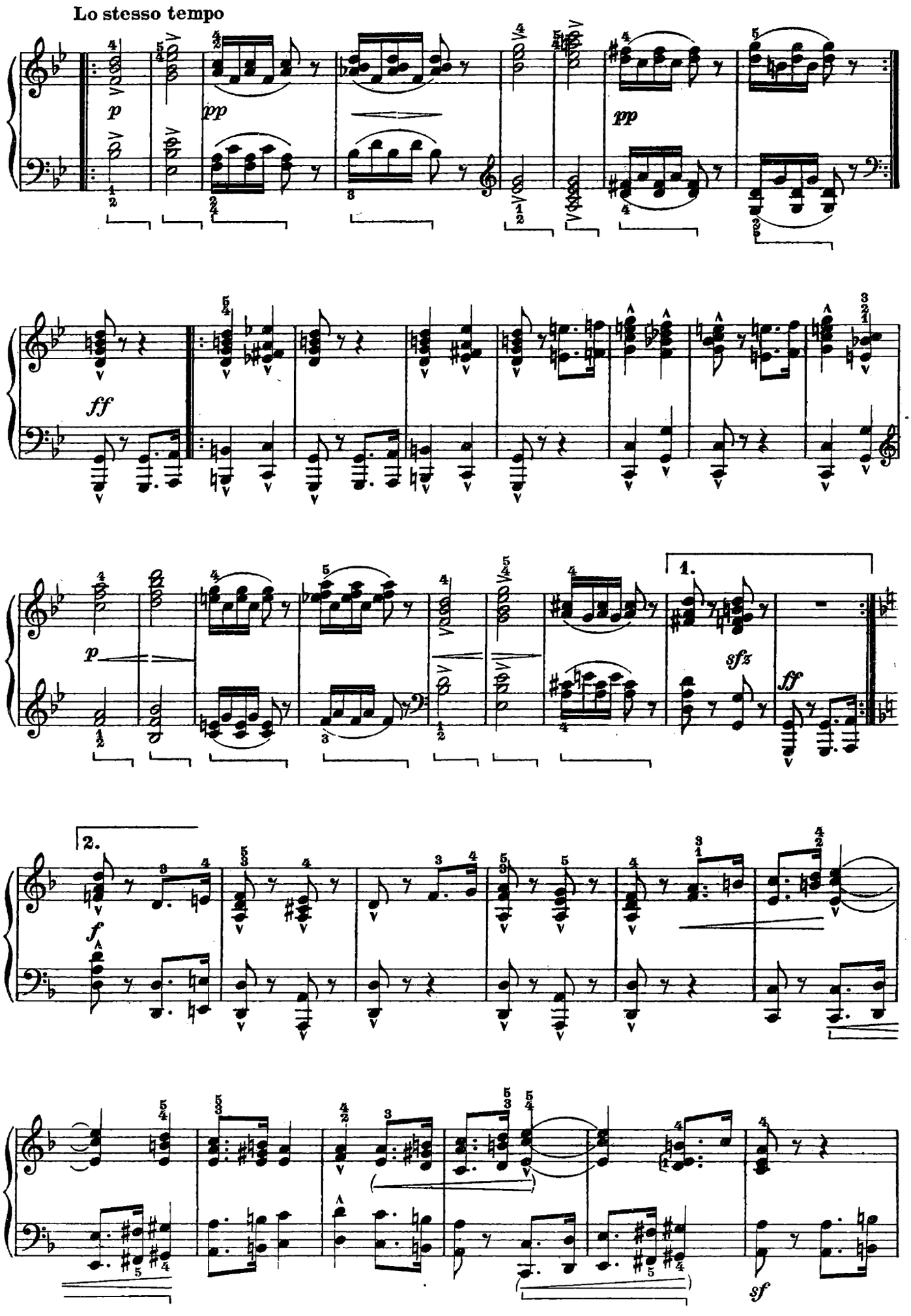
(anniversary of Felix Mendelssohn's death)

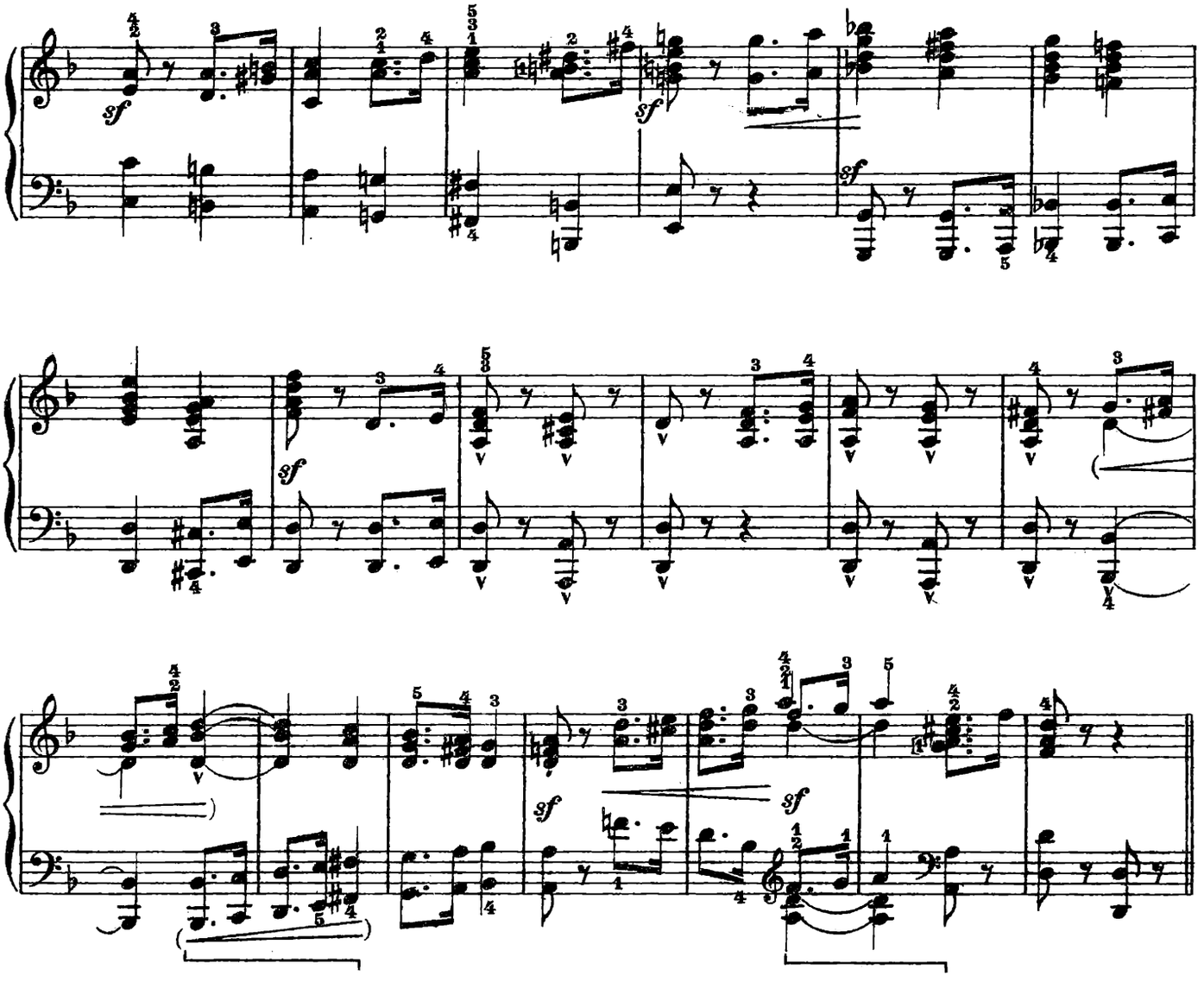


LO STRANIERO

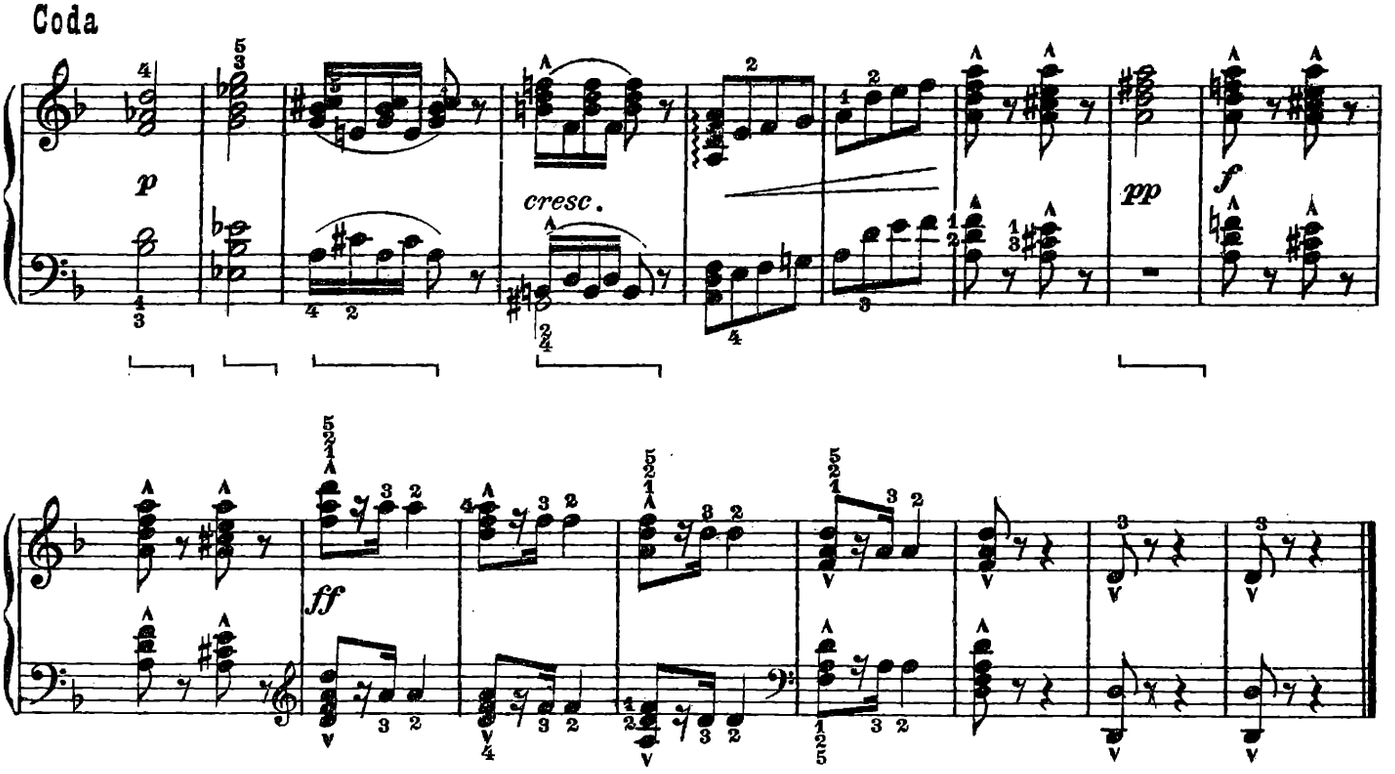
L'étranger — The Stranger

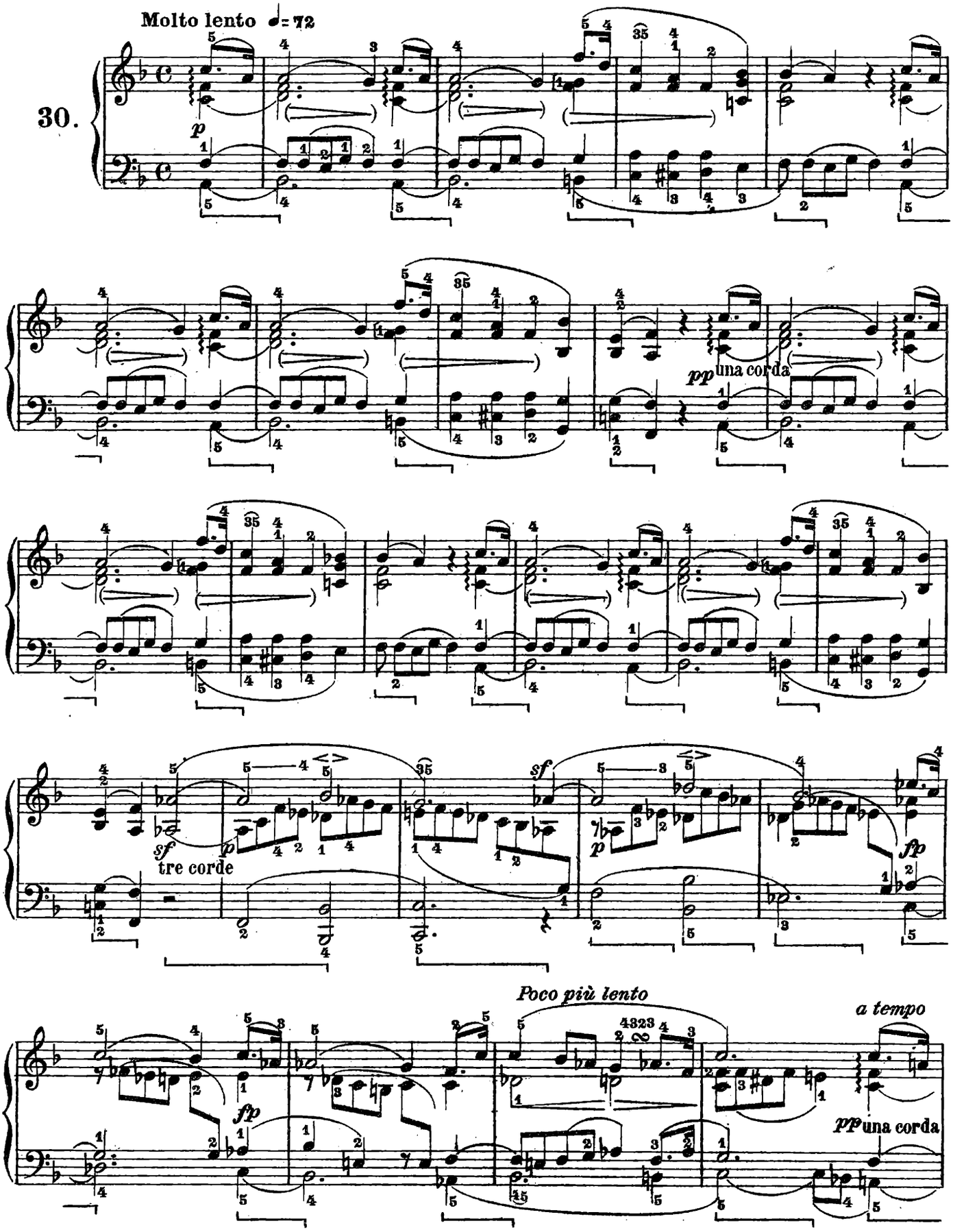


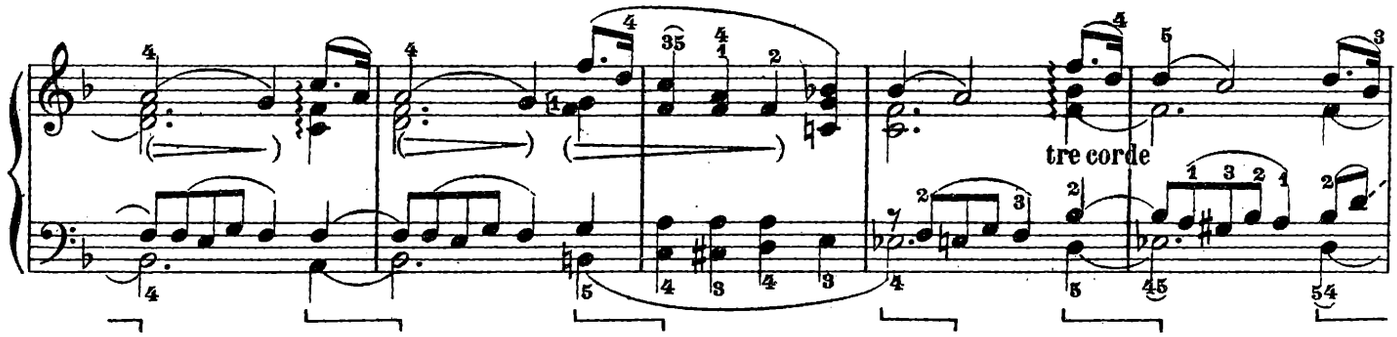

Lo stesso tempo
p
pp
pp
ff
p
1.
sfz
ff
2.
f
sf

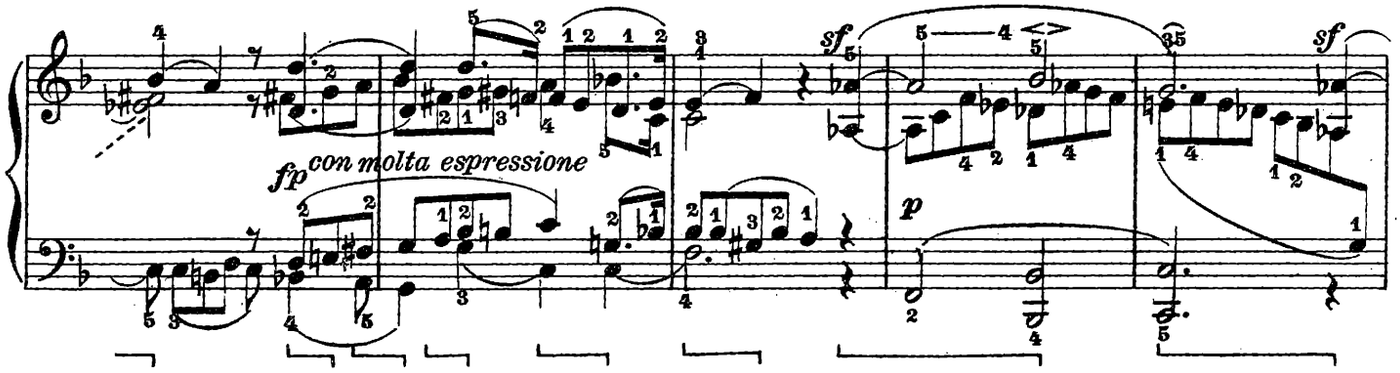


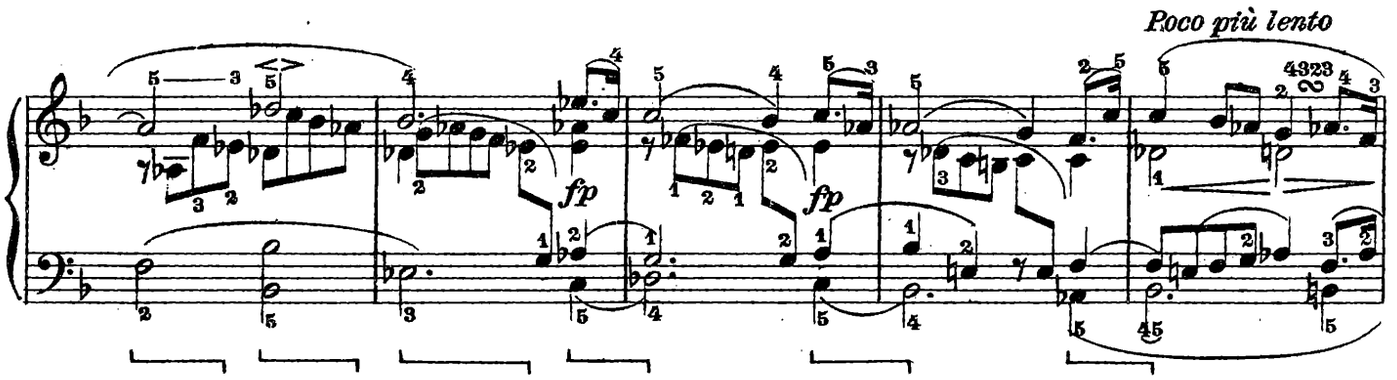
Coda

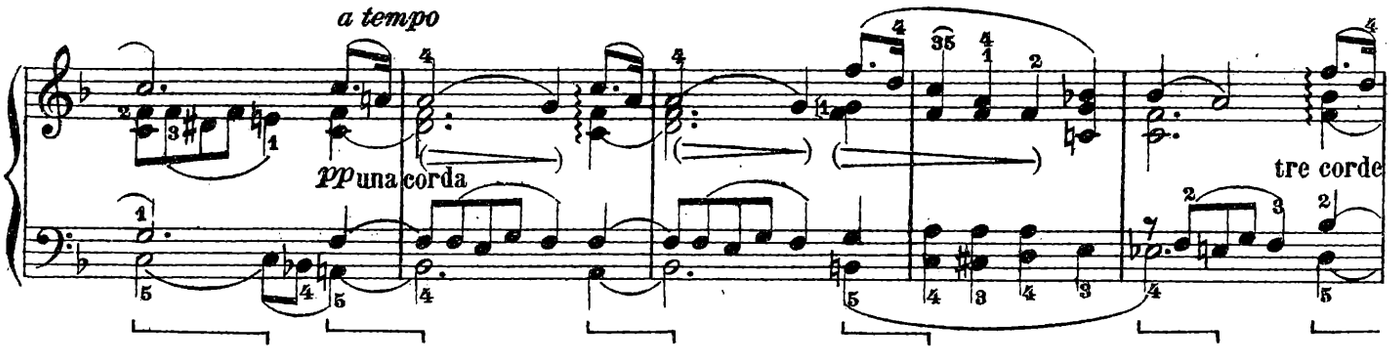


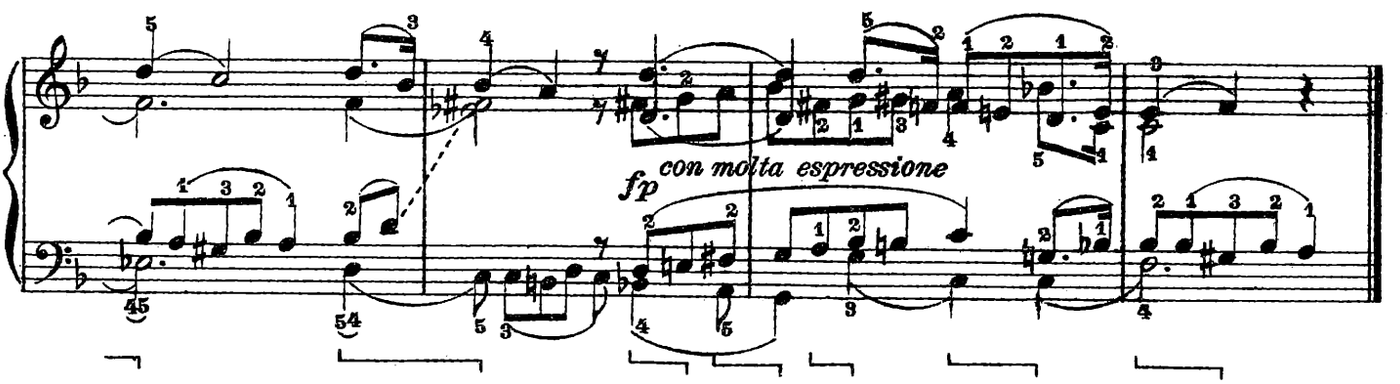

30.
Molto lento ♩= 72
p
pp una corda
sf
tre corde
sf
p
fp
Poco più lento
4323
a tempo
fp
pp una corda


tre corde


fp con molta espressione
sf
p
sf

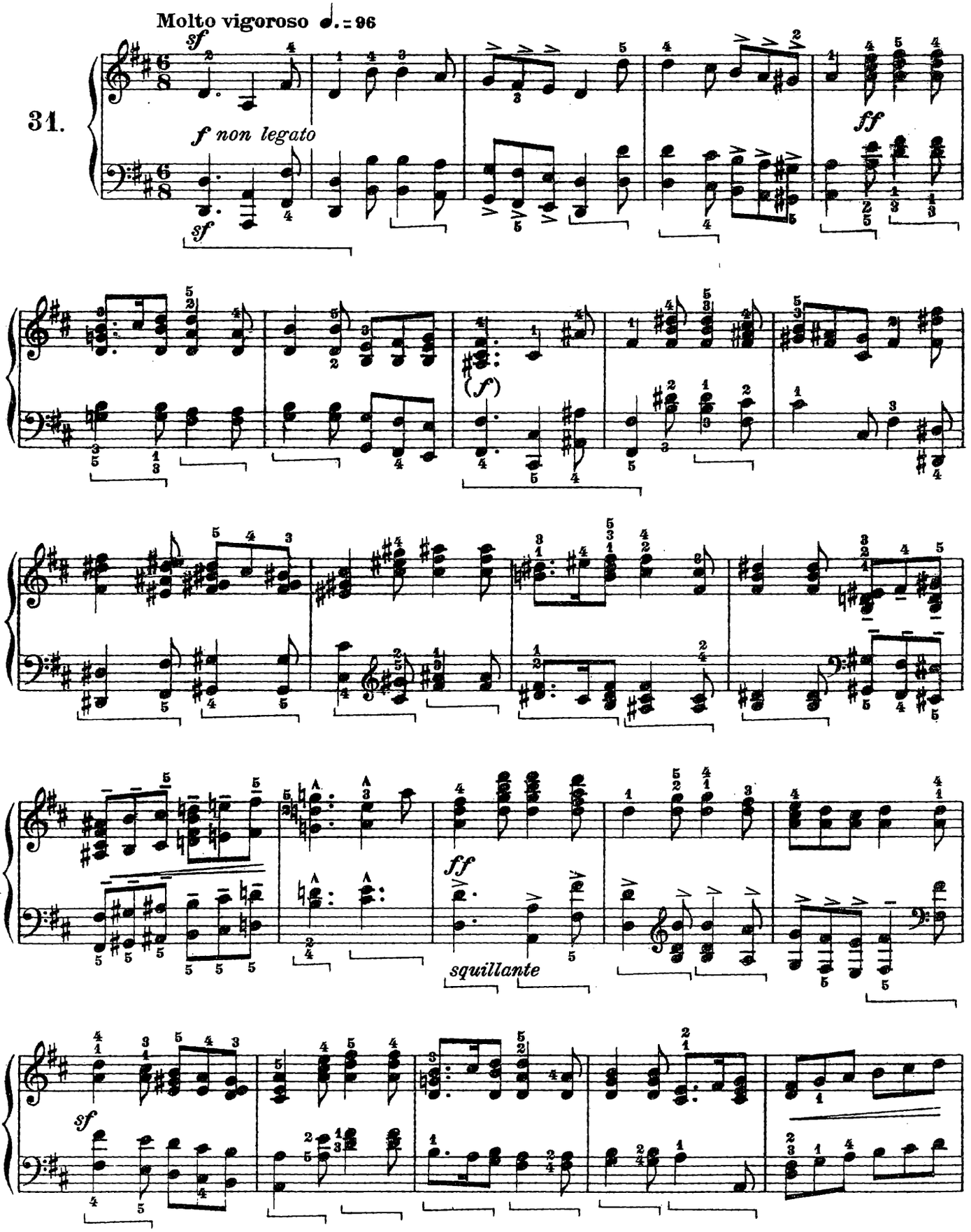

Poco più lento
fp
fp

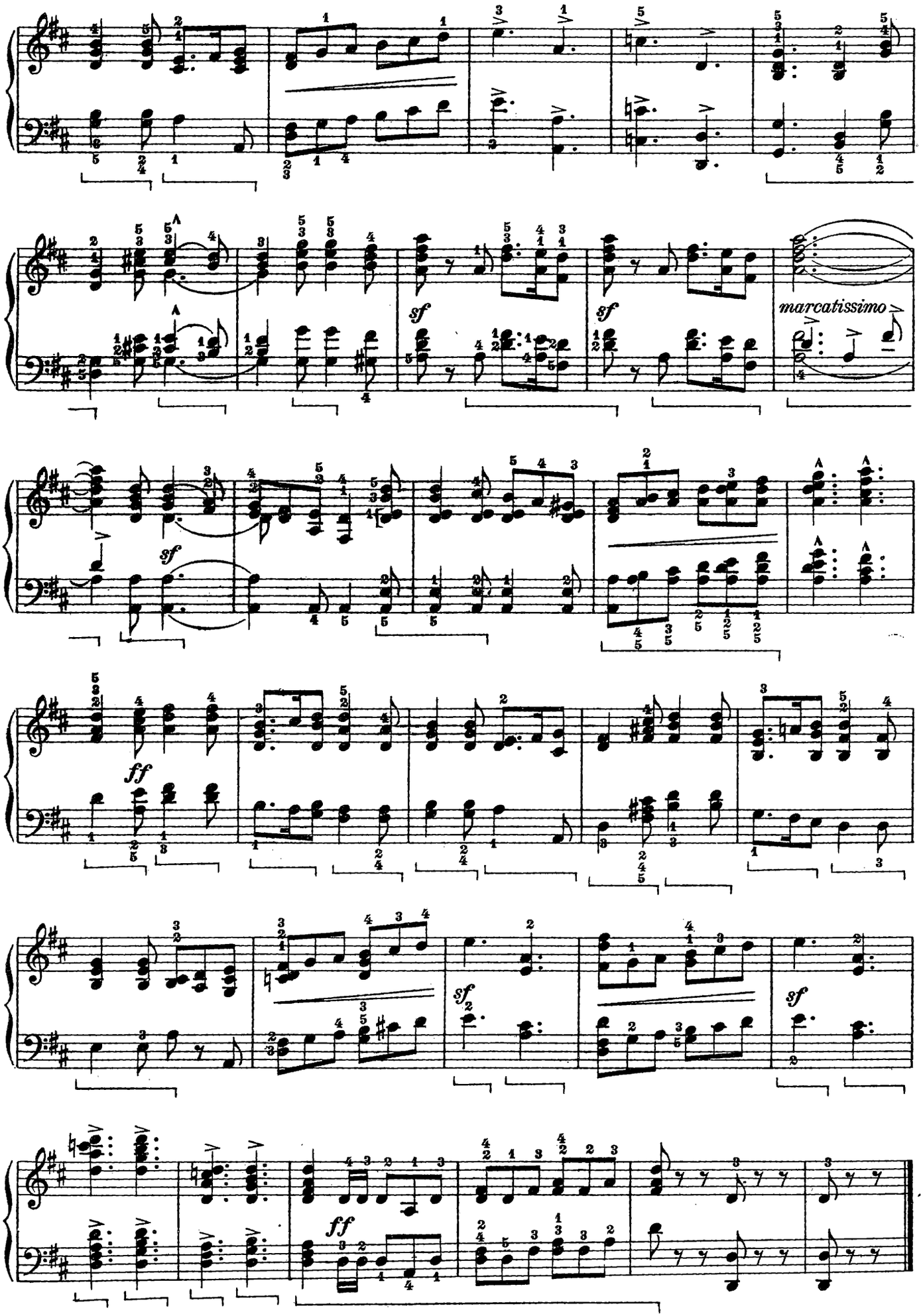

a tempo
pp una corda
tre corde


fp con molta espressione

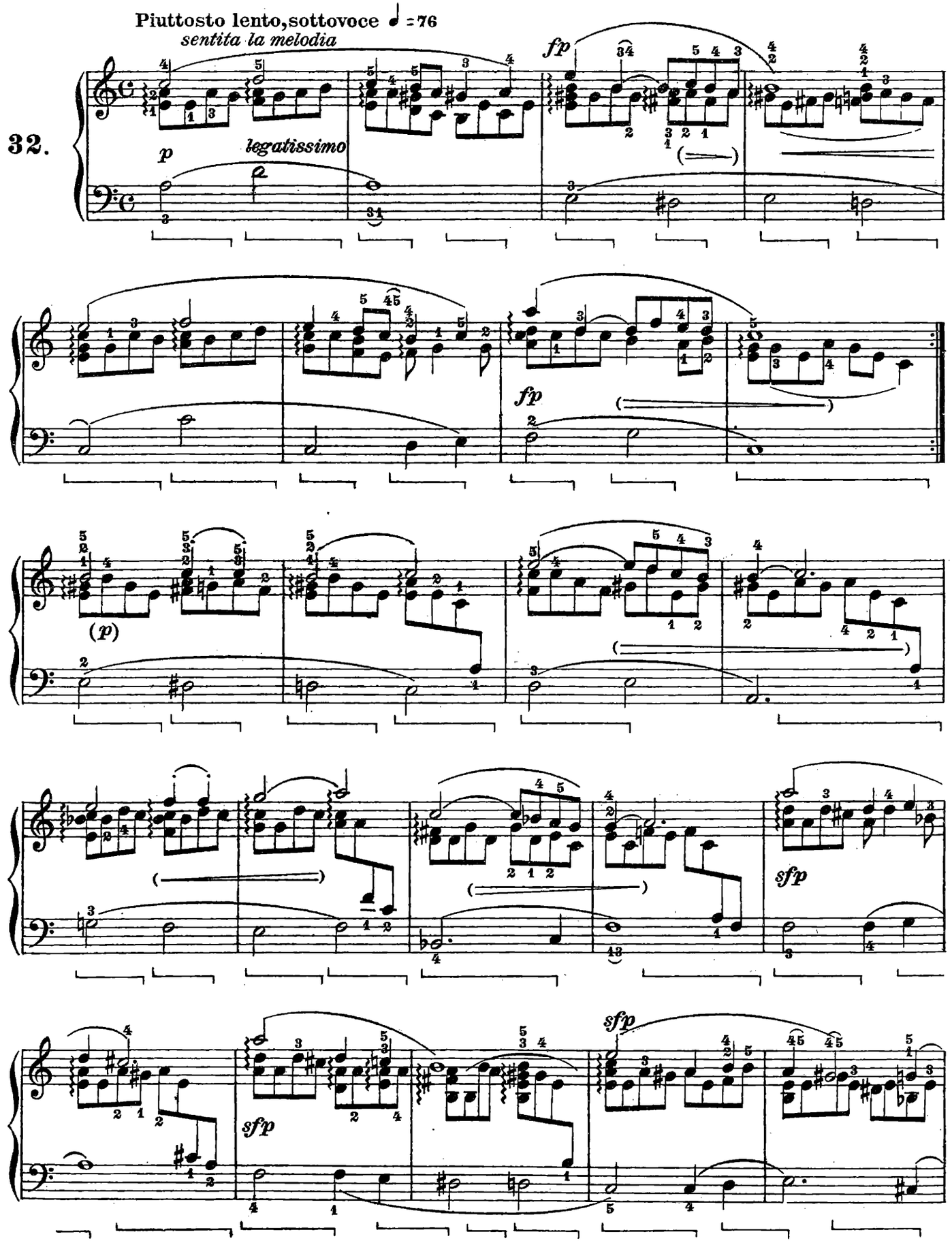
CANTO DI GUERRA

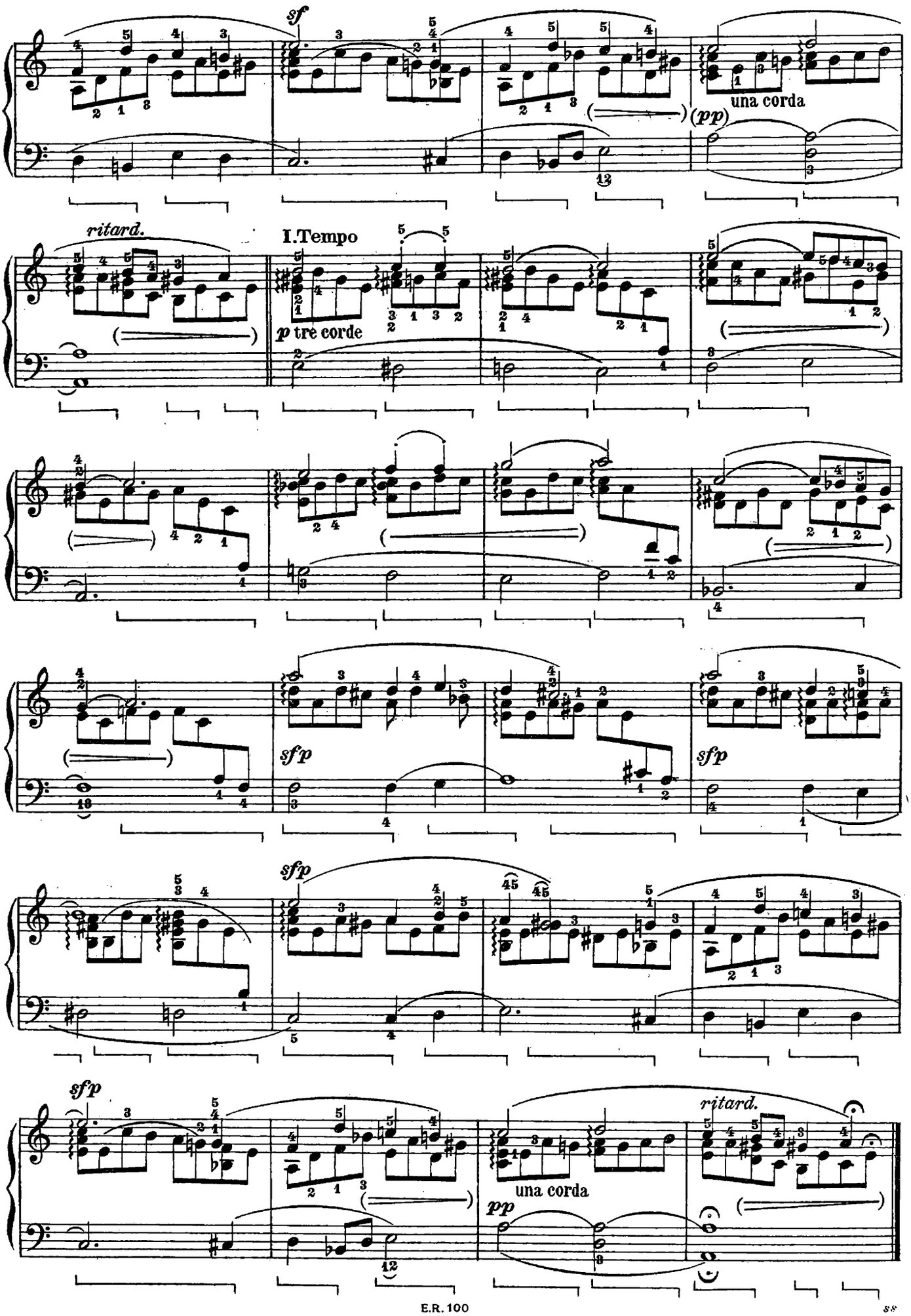
Chant de guerre — War Song




sf
sf
marcatissimo
sf
ff
sf2
sf
ff

SHEHERAZADE

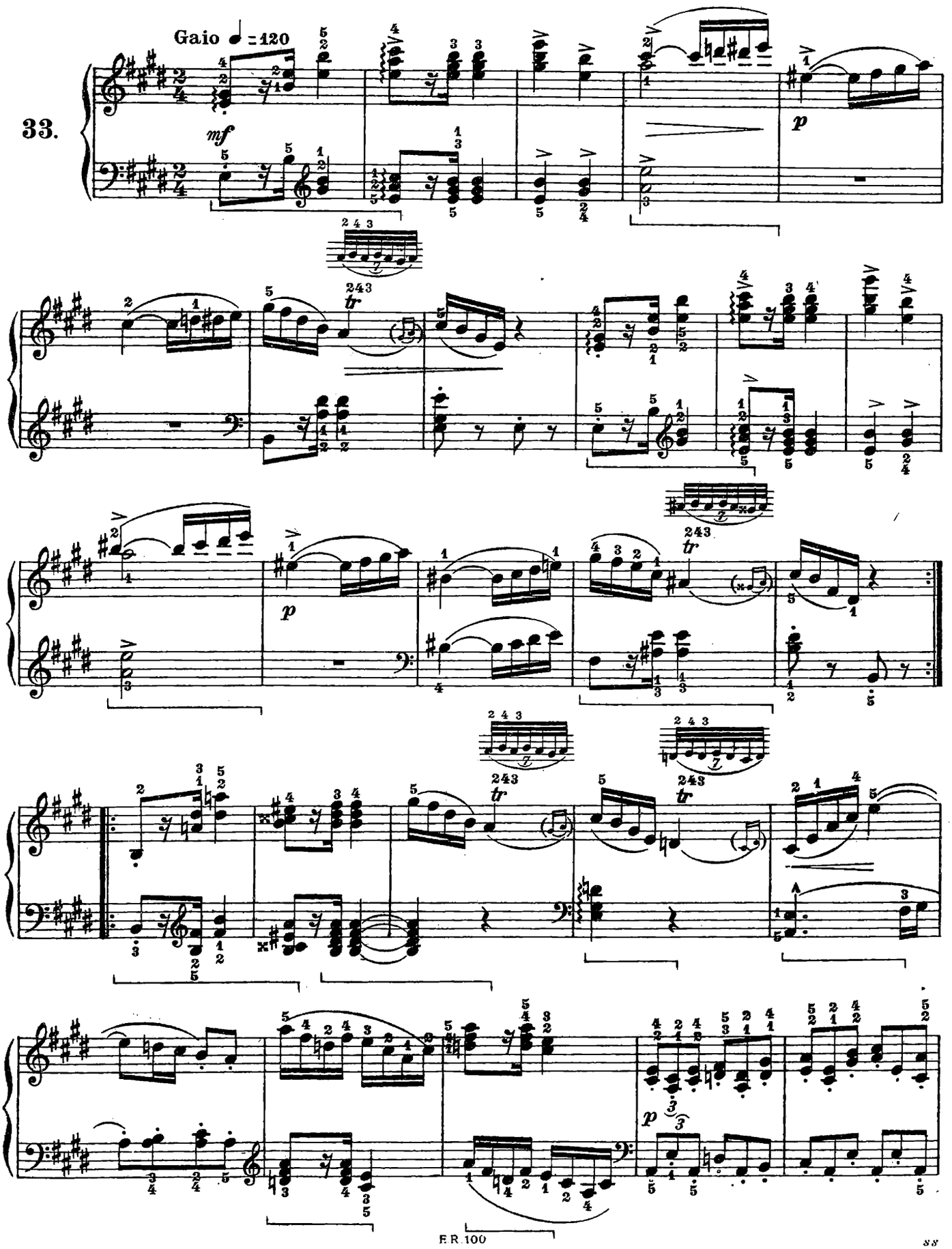


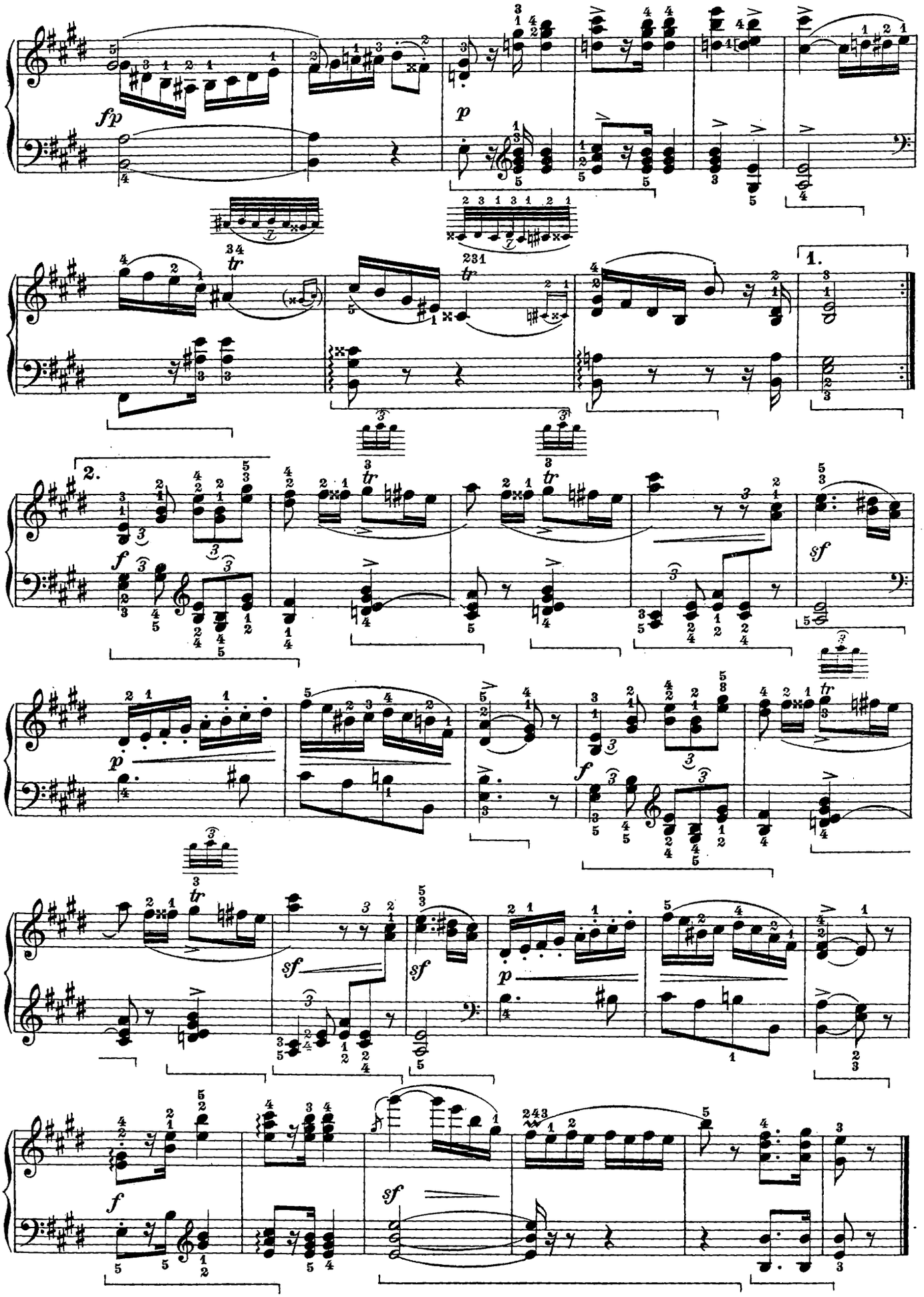

sf
una corda
(pp)
ritard.
I.Tempo
p tre corde
sfp
sfp
sfp
sfp
una corda
pp
ritard.

"VENDEMMIA – TEMPO FELICE!"

"O temps heureux
de la vendange!„

"Vintage-time,
Happy time!„

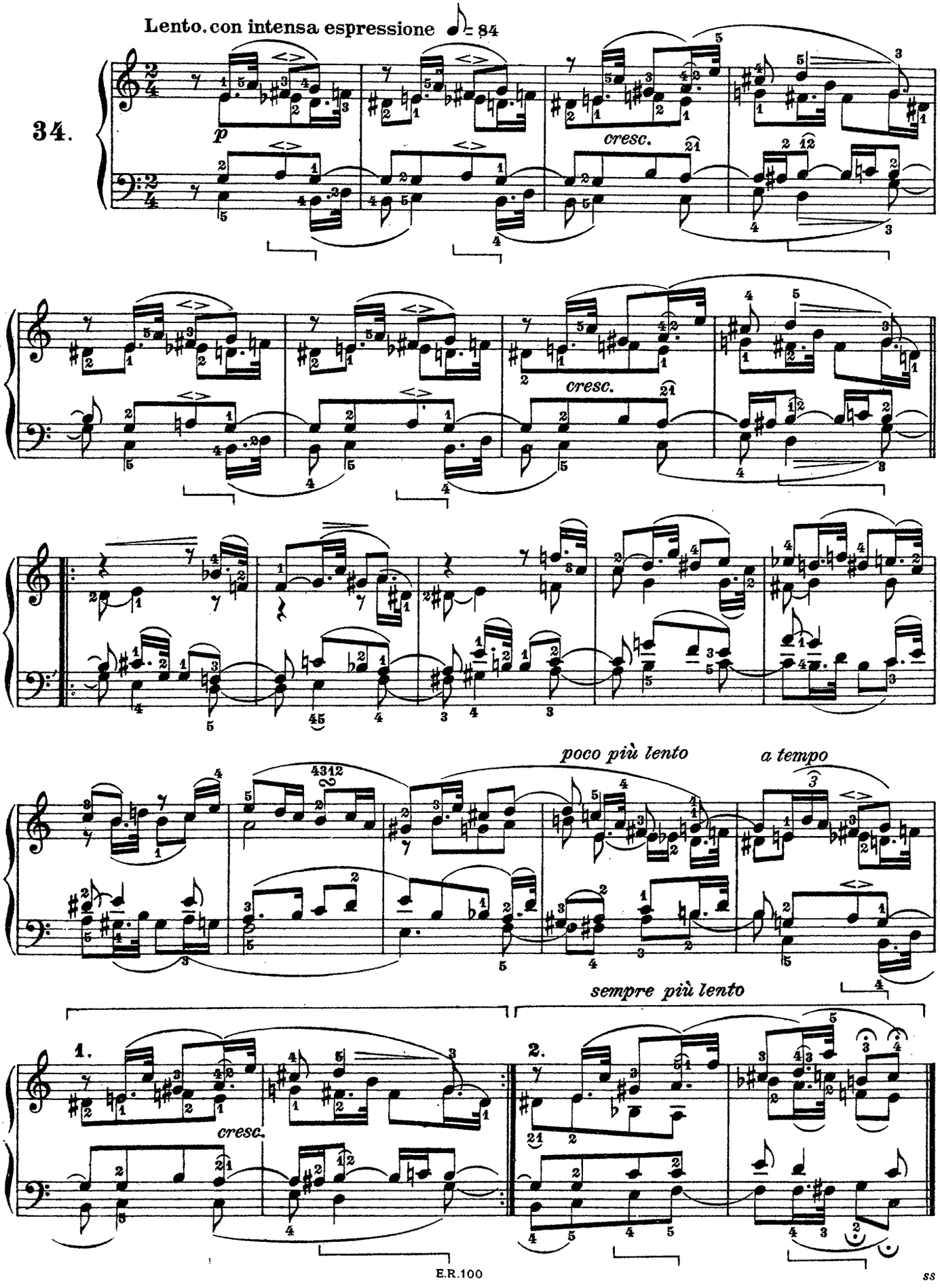


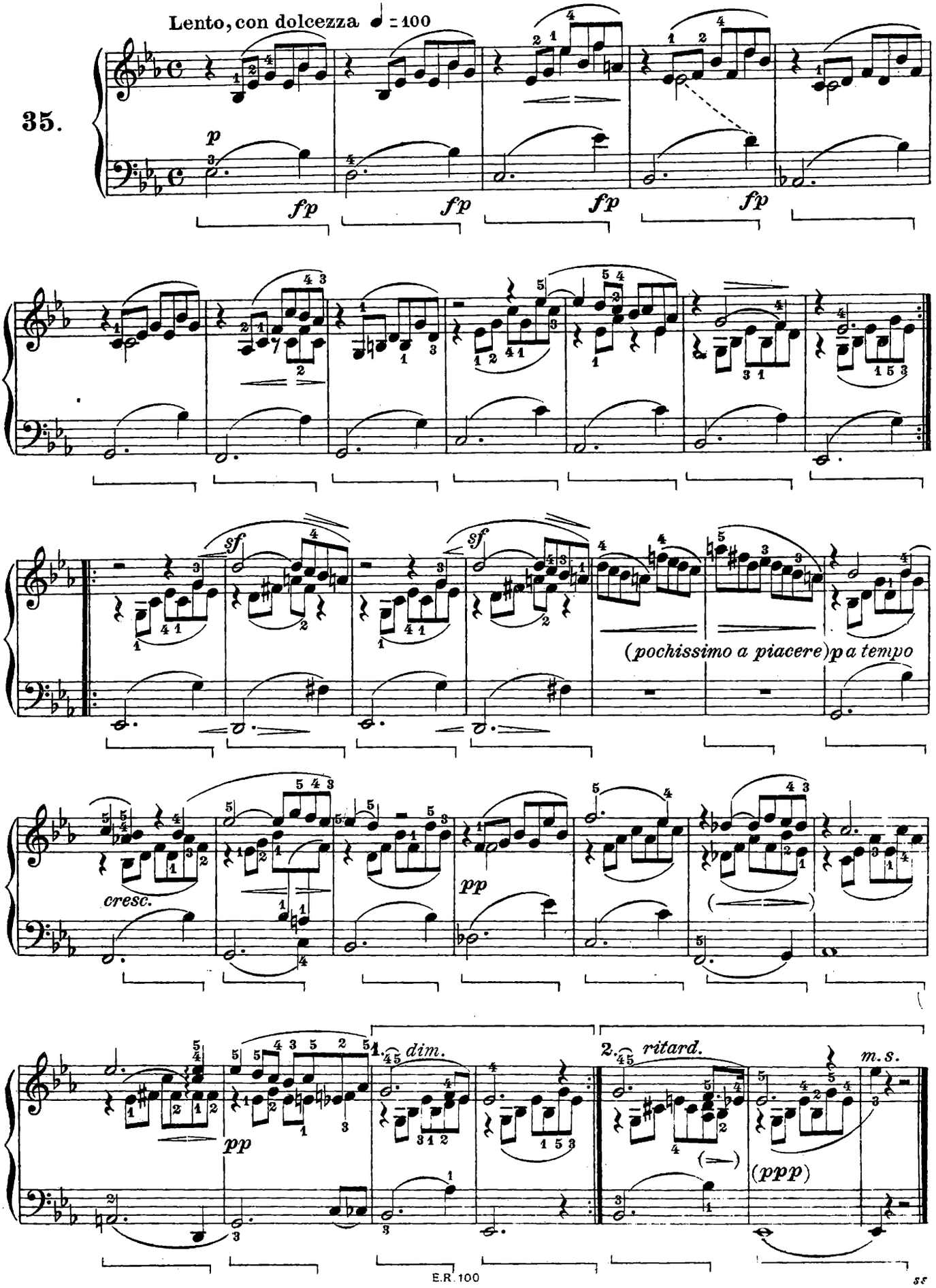

fp
p
tr
1.
2.
f
sf
p
f
sf
sf
p
f
sf

TEMA

Thème

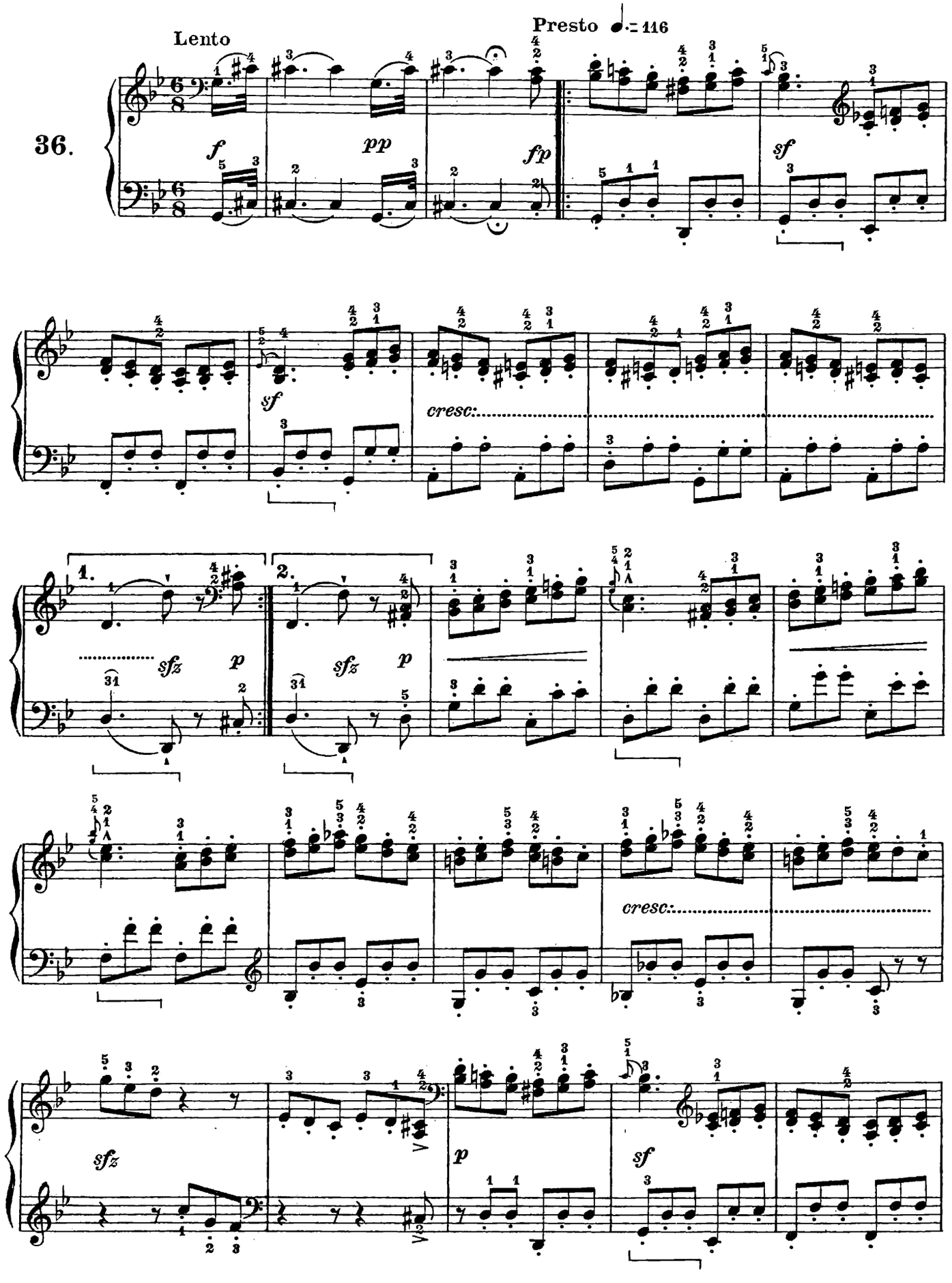
A Theme

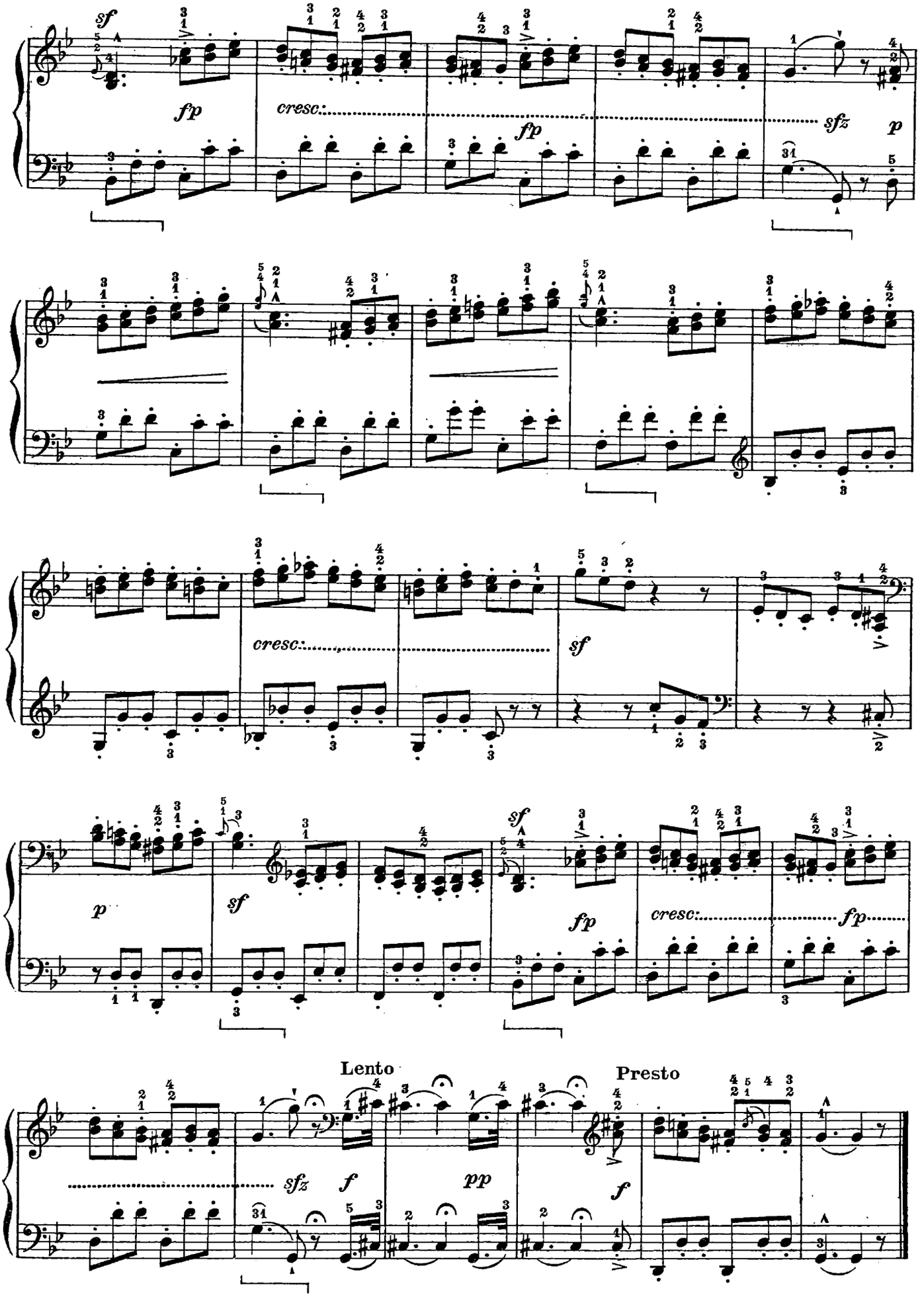



35.
Lento, con dolcezza ♩ = 100
p
fp
fp
fp
fp
sf
sf
(pochissimo a piacere)
p a tempo
cresc.
pp
pp
1. dim.
2. ritard.
m.s.
(ppp)

CANZONE DI MARINAI ITALIANI

Chanson de matelots italiens The Italian Sailors' Song

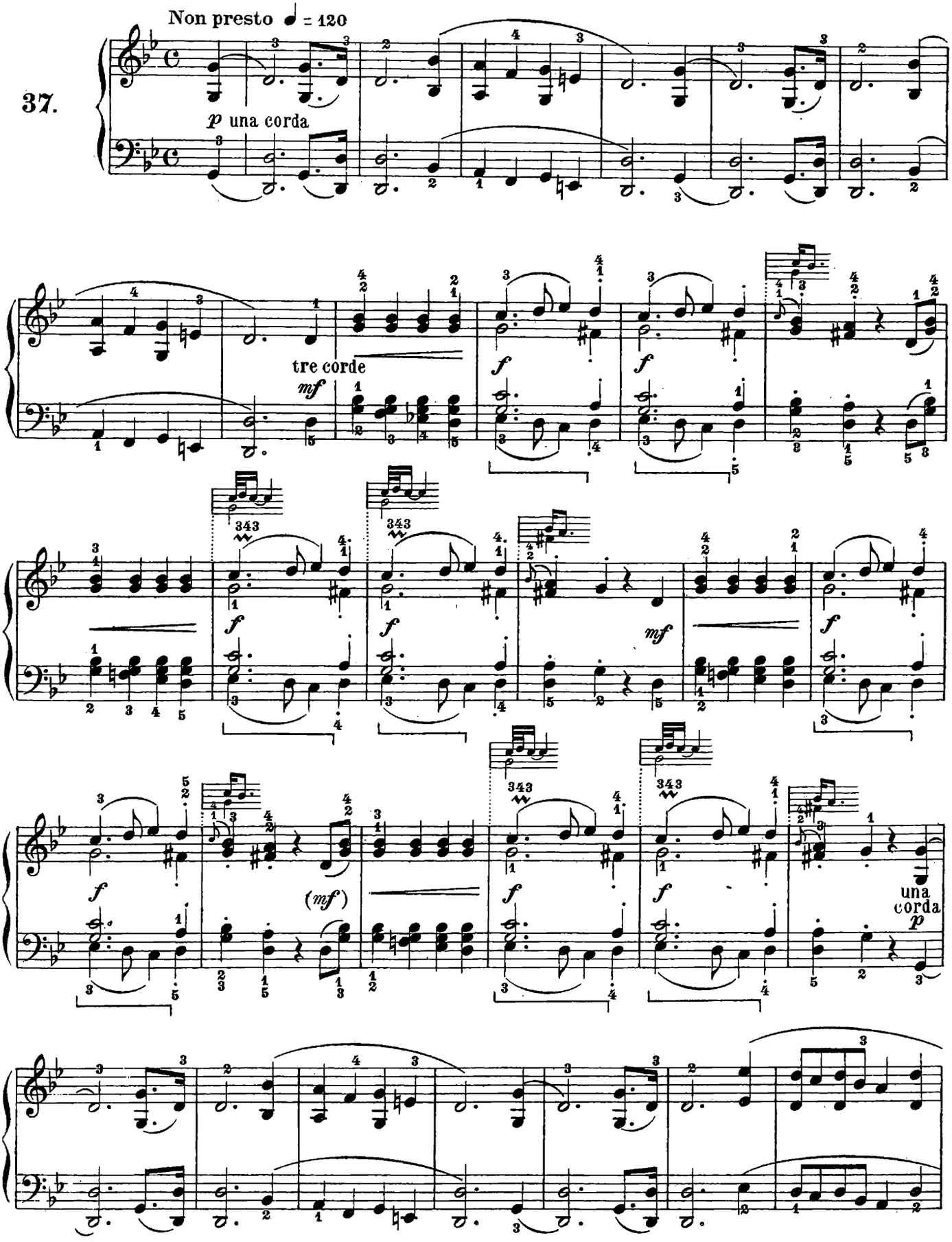


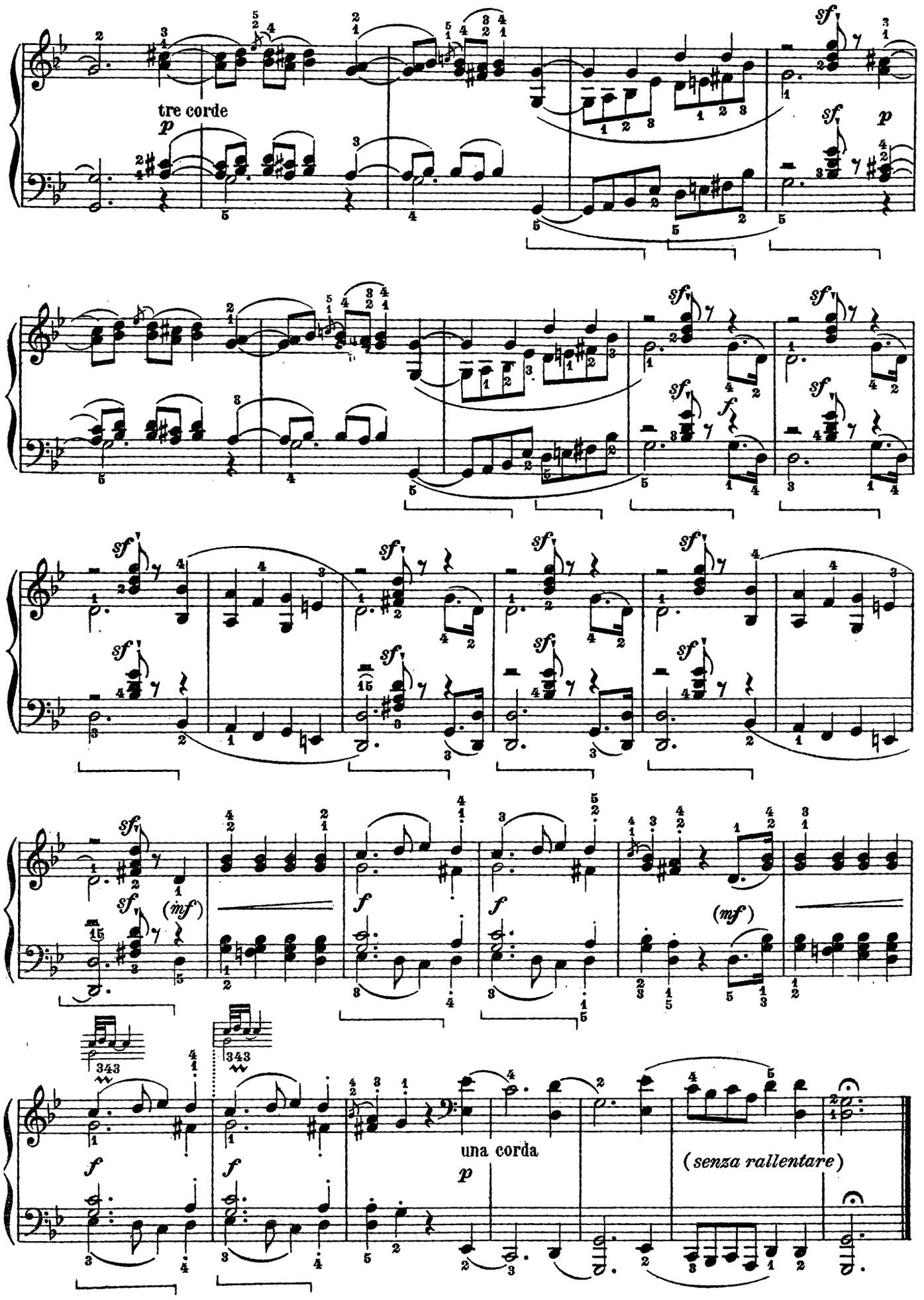

sf
fp
cresc.
fp
sfz
p
cresc.
sf
p
sf
fp
cresc.
fp
Lento
Presto
sfz
f
pp
f

CANZONE DI MARINAI

Chanson de matelots — Sailors' Song

37.




tre corde
p
sf
p
f
(mf)
343
una corda
(senza rallentare)

INVERNO (I)

Hiver (I) — Winter (I)

38.

Piuttosto lento ♩ = 69

p

pp una corda

tre corde

cresc.

f

p

INVERNO (II)

Hiver (II) — Winter (II)

39.

Lento ♩ = 69

pp una corda *cupo*

p

tre corde

a poco a poco più animando

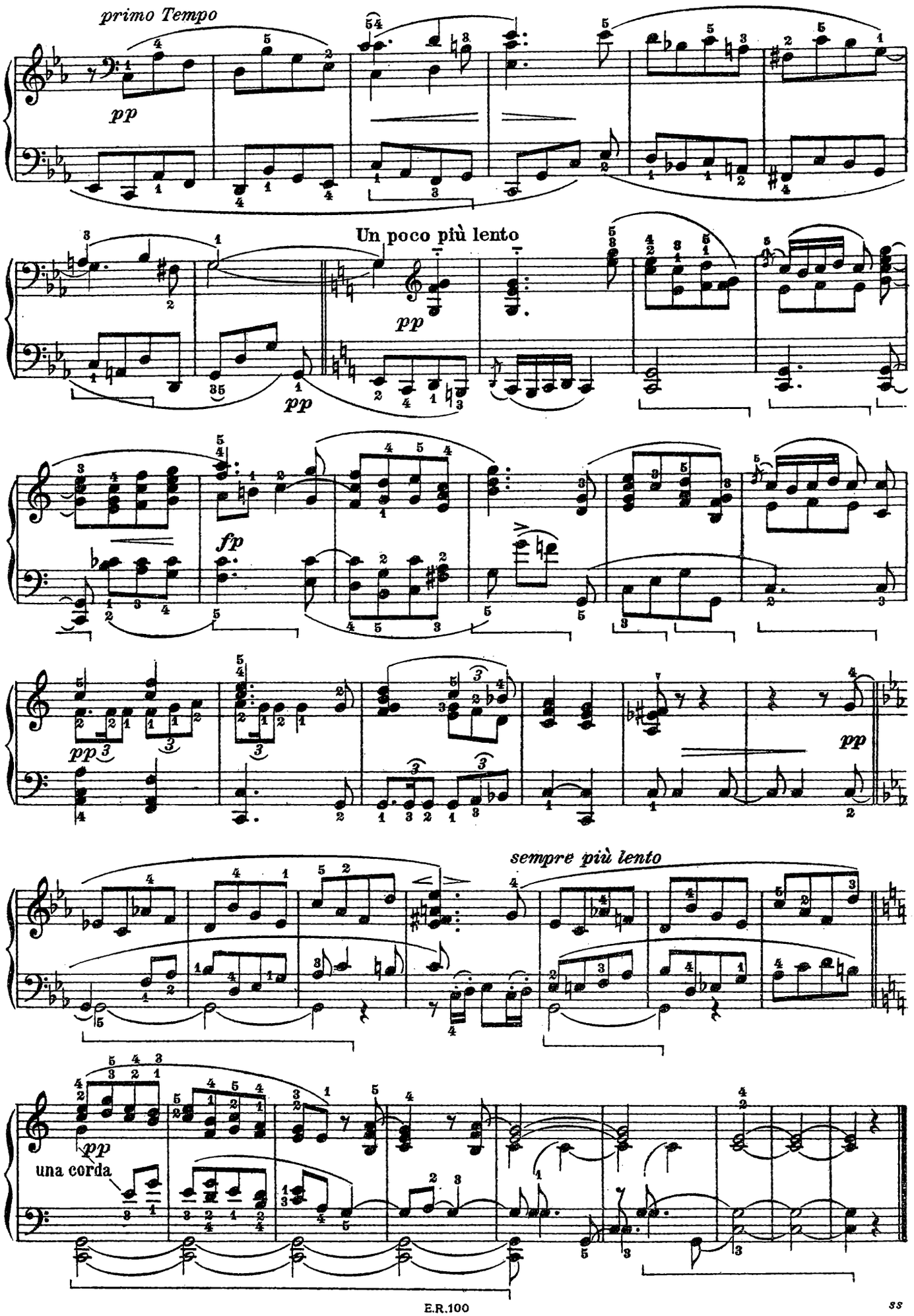
non troppo legato

f *sf* *p*

sf *p*

1. 2.

ritard. *pp*

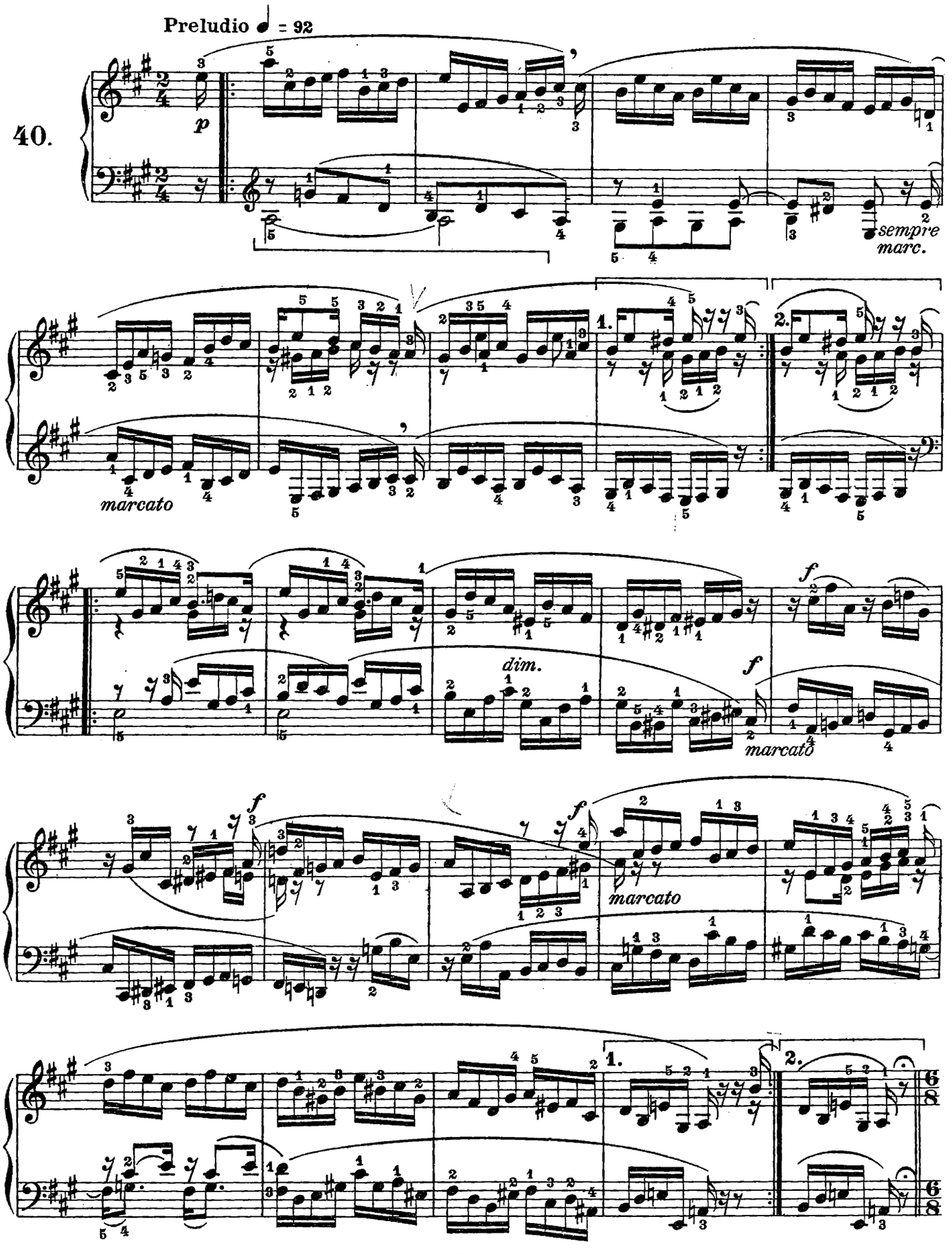

primo Tempo
pp
Un poco più lento
pp
pp
fp
pp
pp
sempre più lento
pp
una corda

FUGHETTA

Petite fugue — A Little Fugue

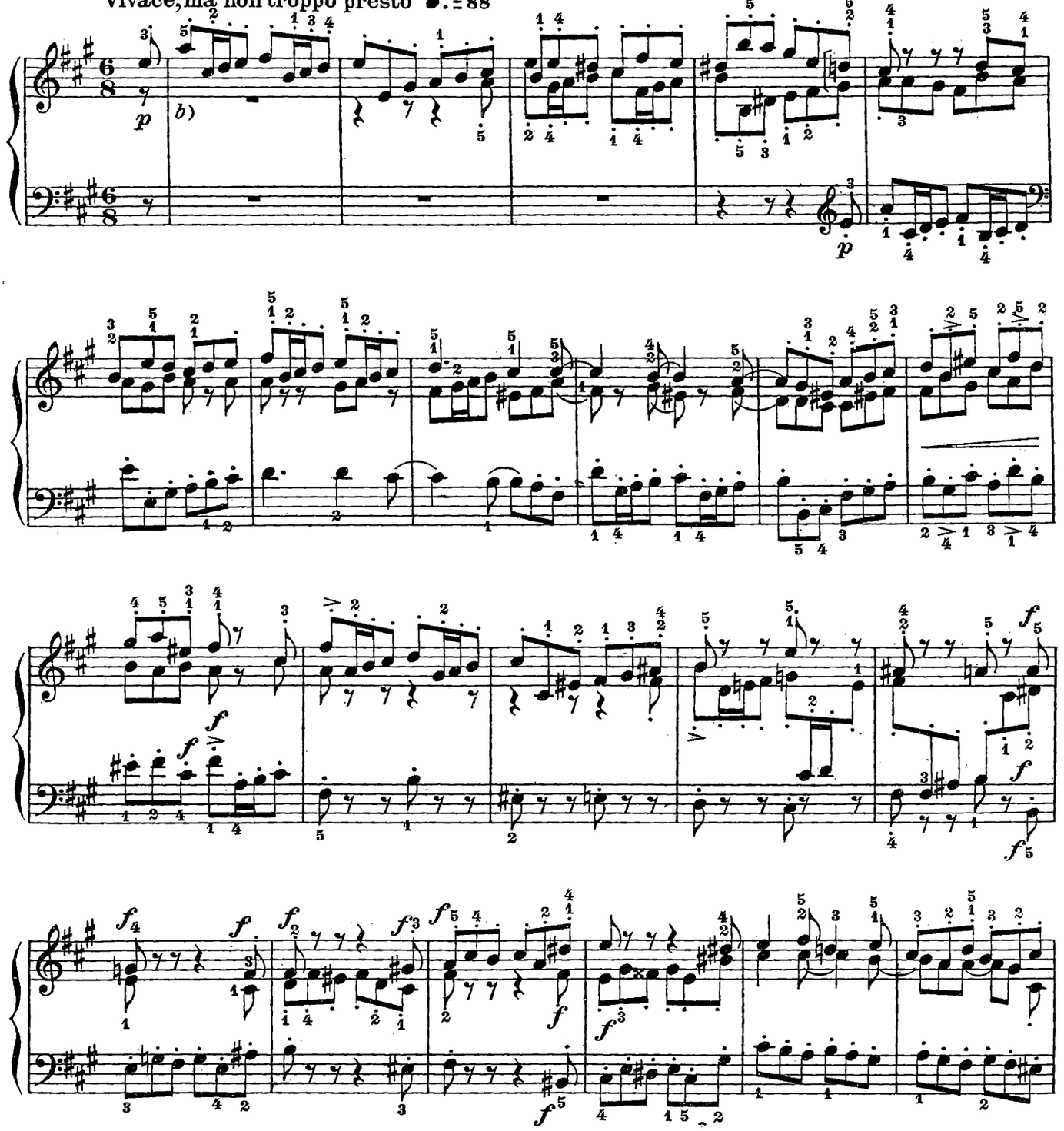
40.

Preludio ♩ = 92



Fuga - Fugue. *a)*

Vivace, ma non troppo presto ♩. = 88



a) Si osservi che la struttura melodica del soggetto della «Fuga» è identica a quella del «Preludio». La diversità sta solo nel ritmo.

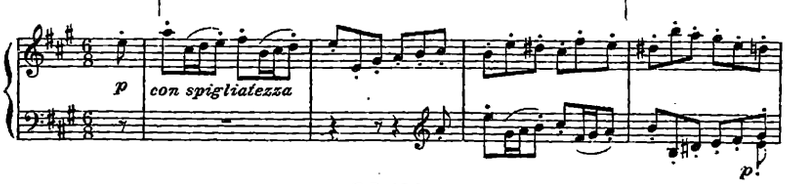
a) Il faut observer que la structure mélodique du sujet de la Fugue est identique à celle du thème du Prélude. C'est dans le rythme seulement qu'il y a une différence.

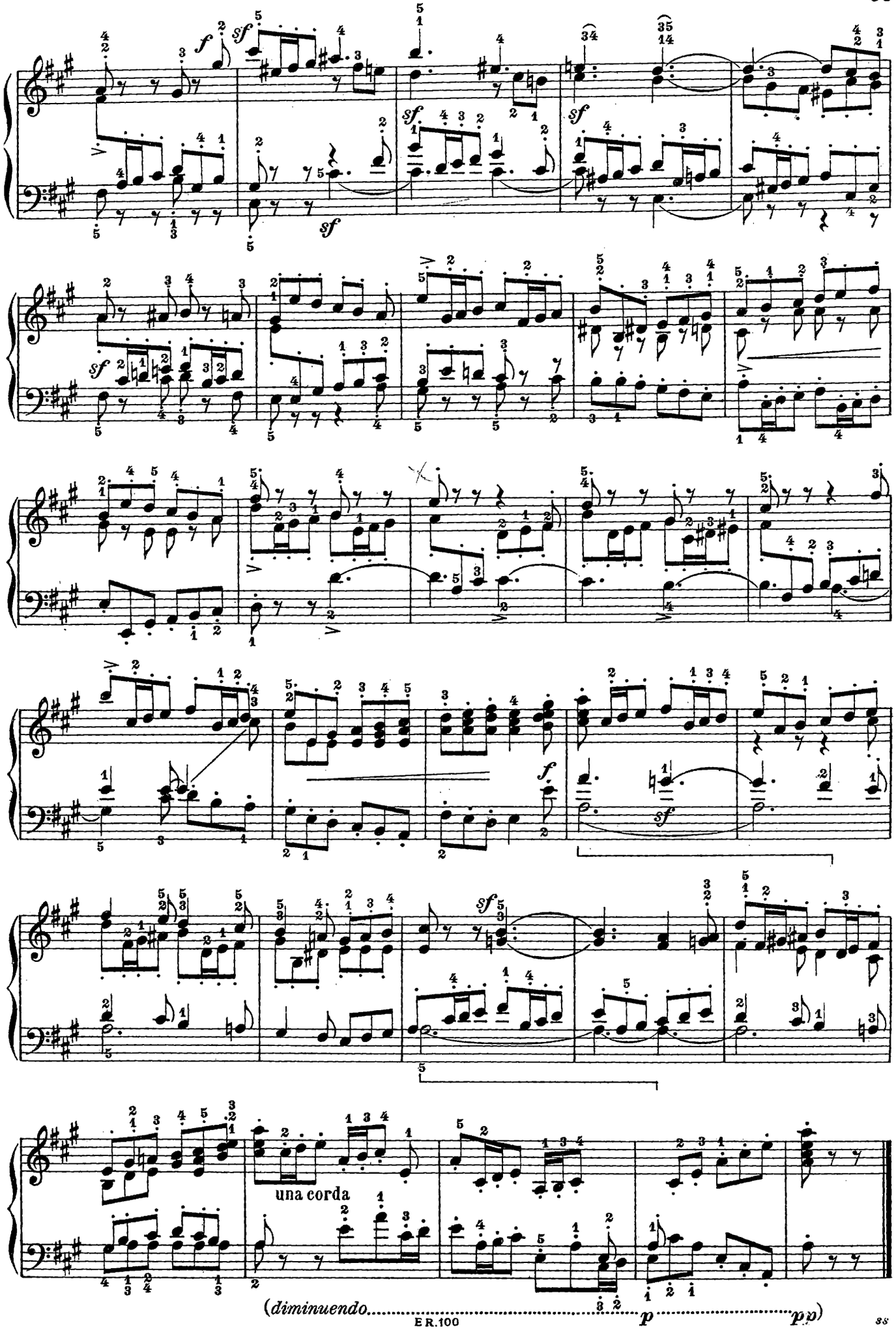
a) It must be observed that the melodic structure of the Fugue is the same as that of the Prelude. The sole difference is found in the rhythm.

b) La seguente interpretazione del tema potrà donare a tutta l'esecuzione una maggiore varietà e spigliatezza di accenti; onde mi sembra preferibile.

b) En exécutant le thème de la manière suivante on obtiendra, pendant toute l'interprétation, des effets plus variés et plus jolis.

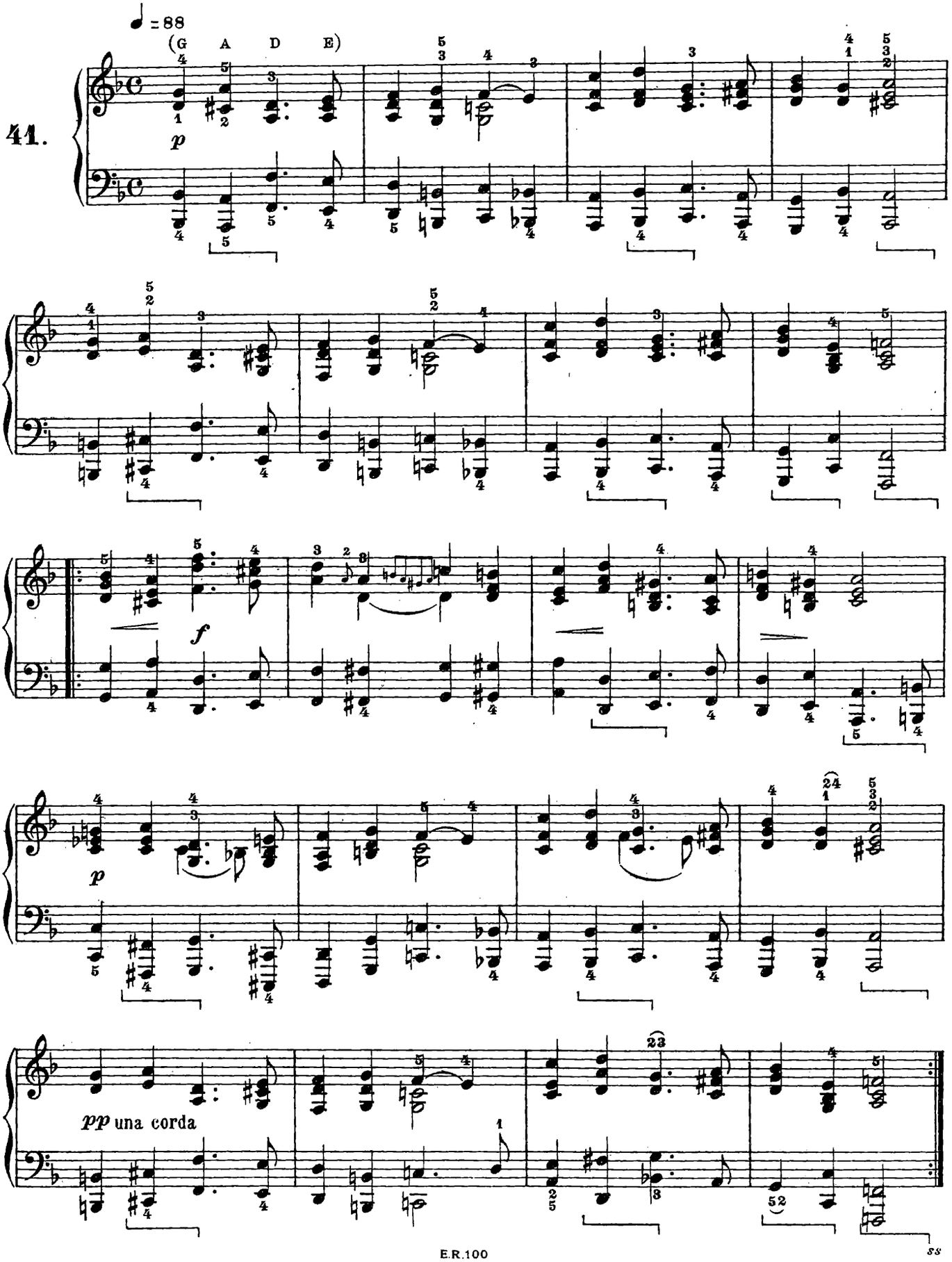
b) By playing the theme in the following manner one will obtain more varied and better effects.




una corda
(diminuendo.....p.....pp)

CANZONE NORDICA

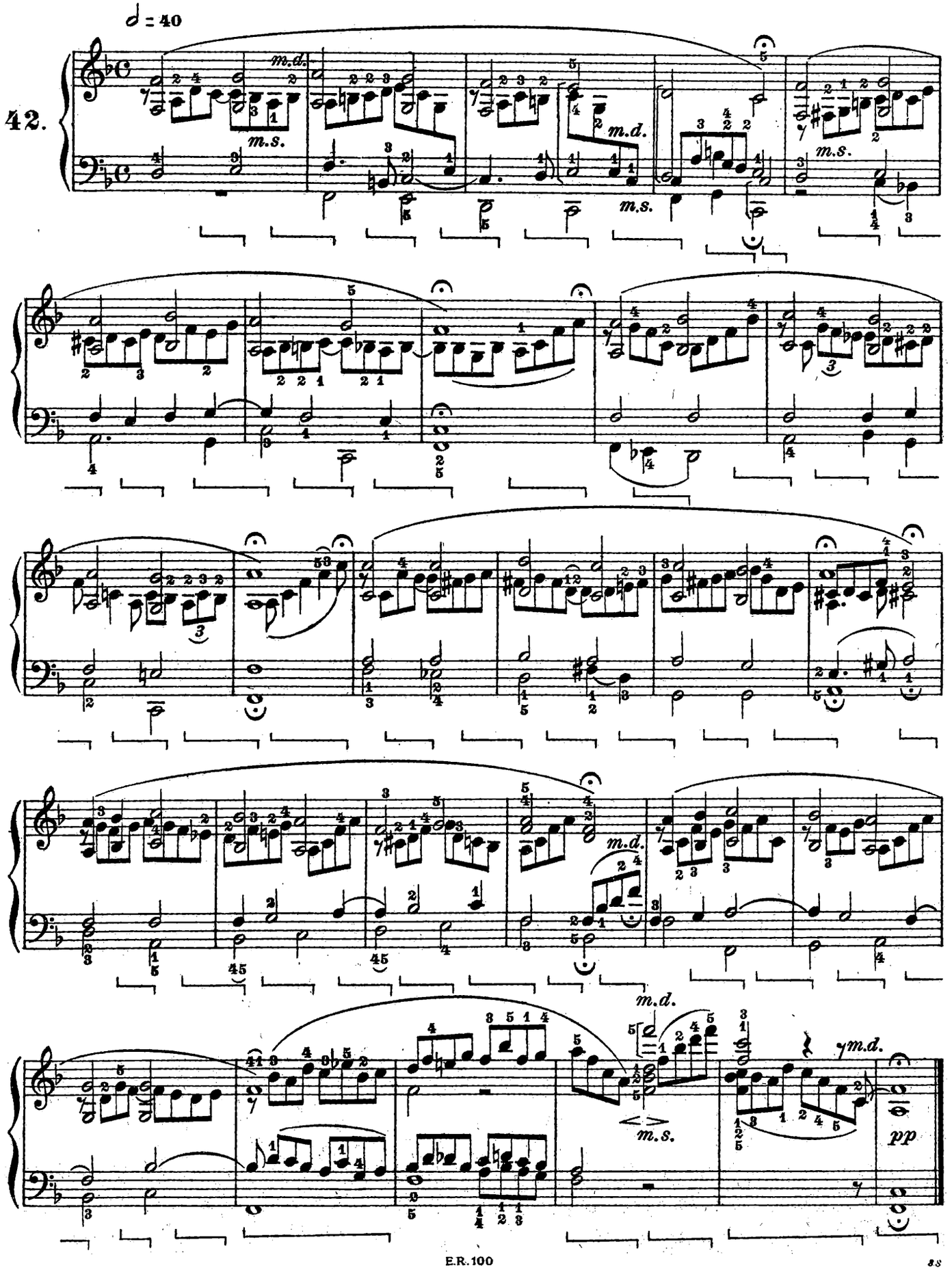
Chanson du nord — Song of the North

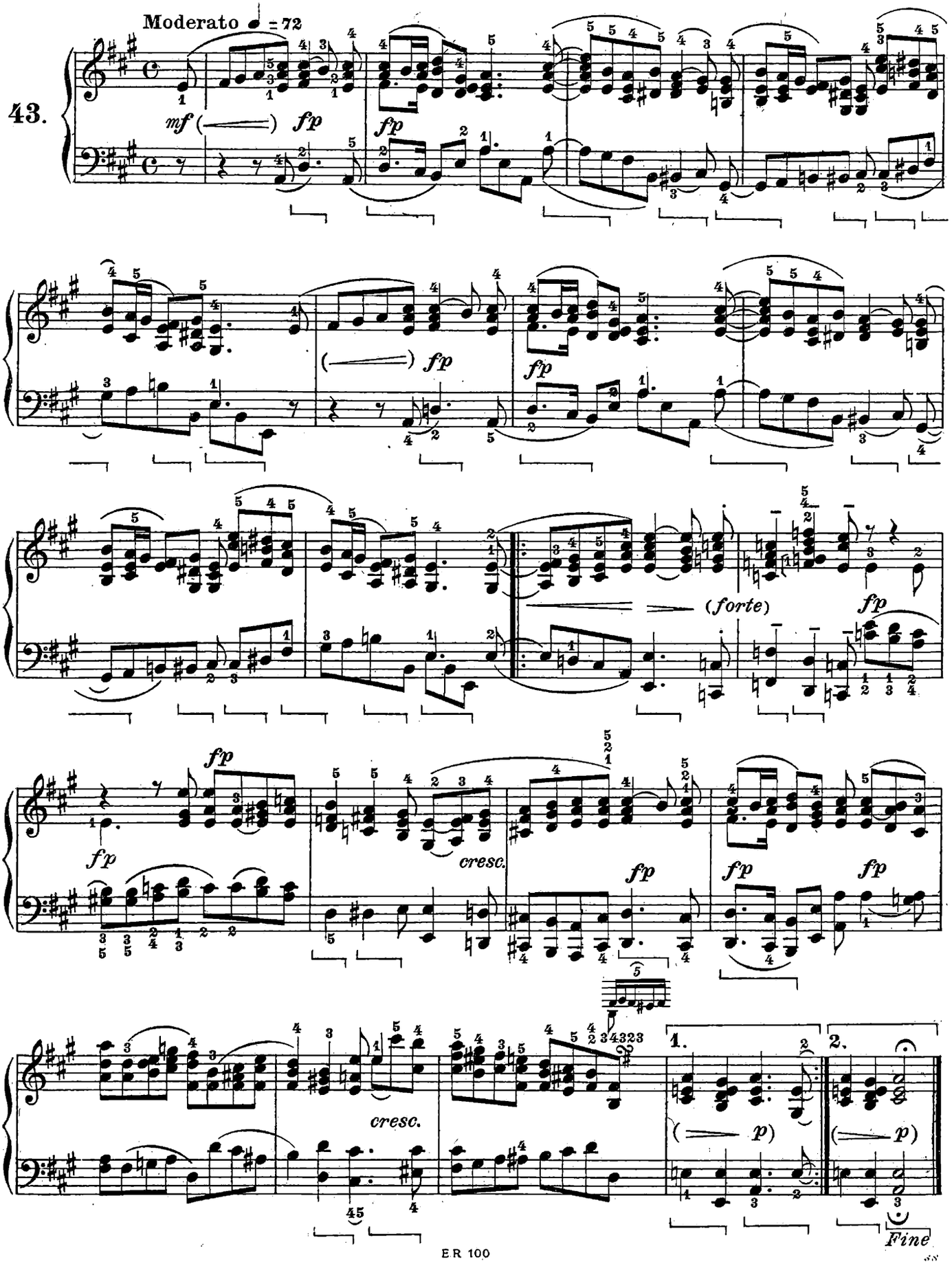


CORALE FIGURATO

Choral figuré — Figurate Choral

42.



CANZONE DI S. SILVESTRO

Chanson de la St. Sylvestre — New Year's Eve