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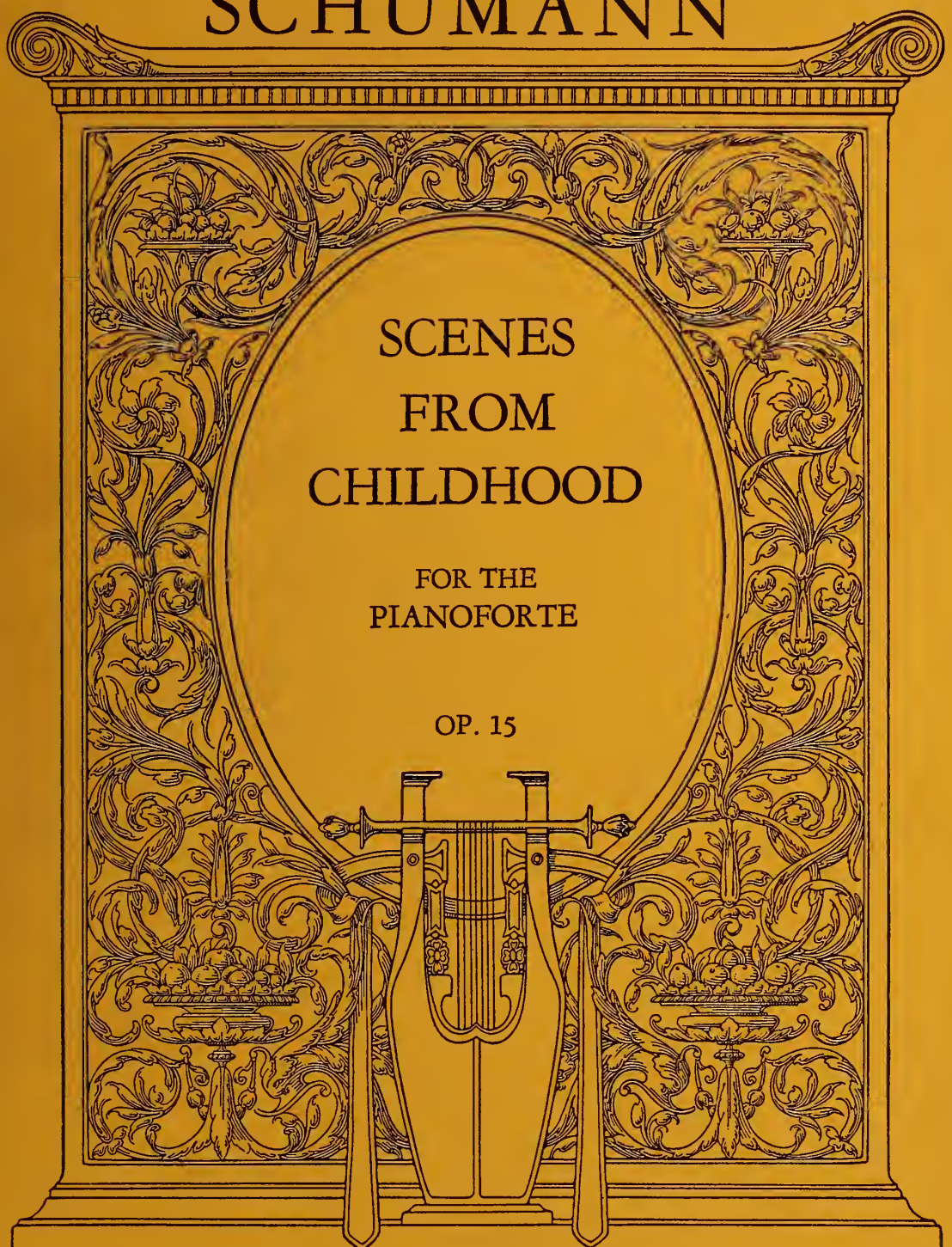

SCENES FROM CHILDHOOD

FOR THE PIANOFORTE

OP. 15

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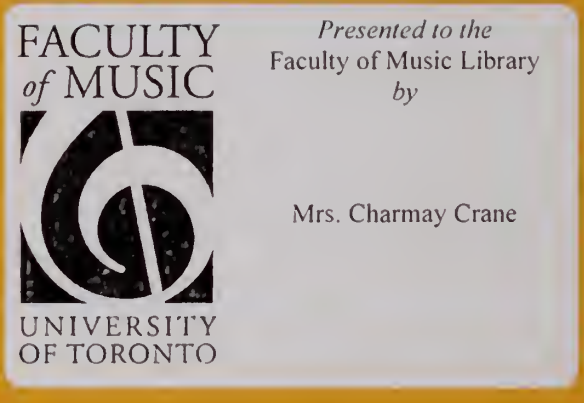

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SCENES FROM CHILDHOOD

FOR THE PIANOFORTE

BY

ROBERT SCHUMANN

OP. 15

ALSO PUBLISHED TOGETHER WITH ALBUM
FOR THE YOUNG, OP. 68—VOL. 104
PRESSER COLLECTION

THEODORE PRESSER CO.
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ROBERT SCHUMANN

Robert Schumann was born June 8, 1810, in Zwickau in Saxony. His father was a bookseller, a man of decided literary tastes and attainments. The only available music teacher was a school teacher, Kuntzch by name, a self-taught musician, and under his instruction Robert was placed at the age of six. His progress was rapid and his creative instinct was soon awakened; in a year or two we find him extemporizing and writing little dances. In a few years he had outstripped his teacher, lessons were discontinued and he was left to direct his own musical studies. He dreamed of becoming a musician, but in this he was violently opposed by his mother and it was decided that he should study law. Accordingly, in 1828, he went to Leipzig, ostensibly to pursue his legal studies in the University, but really to devote his time even more than before to music. There he met the eminent piano teacher, Friedrich Wieck, whose gifted daughter Clara, then in her ninth year, was destined to become his wife. By permission of his mother he began lessons with Wieck, for the first time in his life experiencing the benefit of well-directed and systematic technical instruction. In 1829 he went to Heidelberg, again ostensibly as a student. His own intention, however, was to fit himself for a concert pianist. In his impatience to hasten technical development he devised an apparatus to promote independence of fingers. Its mechanism is not known precisely, since he used it without the knowledge of his teacher, and after its disastrous effects became manifest he would never speak of it to any one. This misfortune, though a bitter disappointment to him, proved a blessing to art. The world could do without Schumann the pianist, but would be much poorer lacking Schumann the composer. The next fourteen years, 1830-1844, which he passed principally in Leipzig, were the richest and most productive of his life. He was more fortunate than most geniuses in not being obliged to earn his own living during his period of development, as he was in possession of a modest income. With a few friends he started a magazine ("Die neue musikalische Zeitung"), which they intended to further romanticism in music. An attachment to Clara Wieck, who had developed into one of the foremost pianists of the day, was strongly opposed by her father. His opposition being finally overcome, they were married in 1840, the same year in which Schumann received the degree of Ph.D. from the University of Jena. In 1844 Schumann removed to Dresden, where he was active as a choral conductor. In 1850 he was called as conductor of the municipal concerts at Düsseldorf, taking the place of Ferdinand Hiller. A brief experience as teacher of composition and piano at the Conservatory at Leipzig had shown that Schumann was fitted neither by temperament or training for the work of a teacher, and his experience at Düsseldorf proved that the same was true of directing. In 1854 a severe mental trouble, under which Schumann labored for years, culminated in an attack of insanity. He was then placed under restraint until death happily released him, July 29, 1856.

In what may be called his first period Schumann wrote fancifully. This was the period in which he produced such works as the "Davidsbündler," op. 6, "Carnaval," op. 9, "Fantasiestücke," op. 12, and "Scenes from Childhood," op. 15. These are fanciful, and the titles are not so much labels as suggestions. They give the hearer a key to the pictures which were in the composer's mind when he wrote. He knew whither he was tending, for he said once: "Consciously or unconsciously, a new and as yet undeveloped school is being founded on the basis of the Beethoven-Schubert romanticism, a school which we may venture to expect will mark a special epoch in the history of art."

SCENES FROM CHILDHOOD, OP. 15

"Every evening," Liszt writes in a letter, "before the children go to bed, I play the 'Scenes from Childhood' for them." They must have been very intelligent to have appreciated such masterpieces. And yet, is there anything more simple and childlike than those little gems? How characteristic the music is, whether the composer refers to "Foreign Lands" or relates a "Funny Story" or alludes to an "Important Event." We almost see the child frolicking about, playing "Tag" or trying to impersonate with mock dignity the "Knight of the Hobby Horse." Our little friend begins to weary. The merry child becomes "The Entreating Child," begging us for a fairy-tale, so essential to its "Complete Happiness." We commence the "Tale," but fearing it might be "Almost Too Sad" we substitute another, which we also discontinue abruptly for fear of "Affrighting" our little pet. Finally we hit upon just what we need and the familiar "Once Upon a Time" gradually succeeds in producing the desired result—the "Child Falls Asleep." It is then we—the big children—settle ourselves comfortably "By the Fireside" and follow the flicker of the dying embers with our eyes, while our minds resort to meditation and "Träumerei." Softly the door opens; the poet enters; he begins to speak. We are in a semisomnolent state of mind, yet we discern that he is speaking of bygone days and events which carry us back to long-forgotten "Scenes of Childhood."

Scenes from Childhood

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SCENES FROM CHILDHOOD

KINDERSCENEN

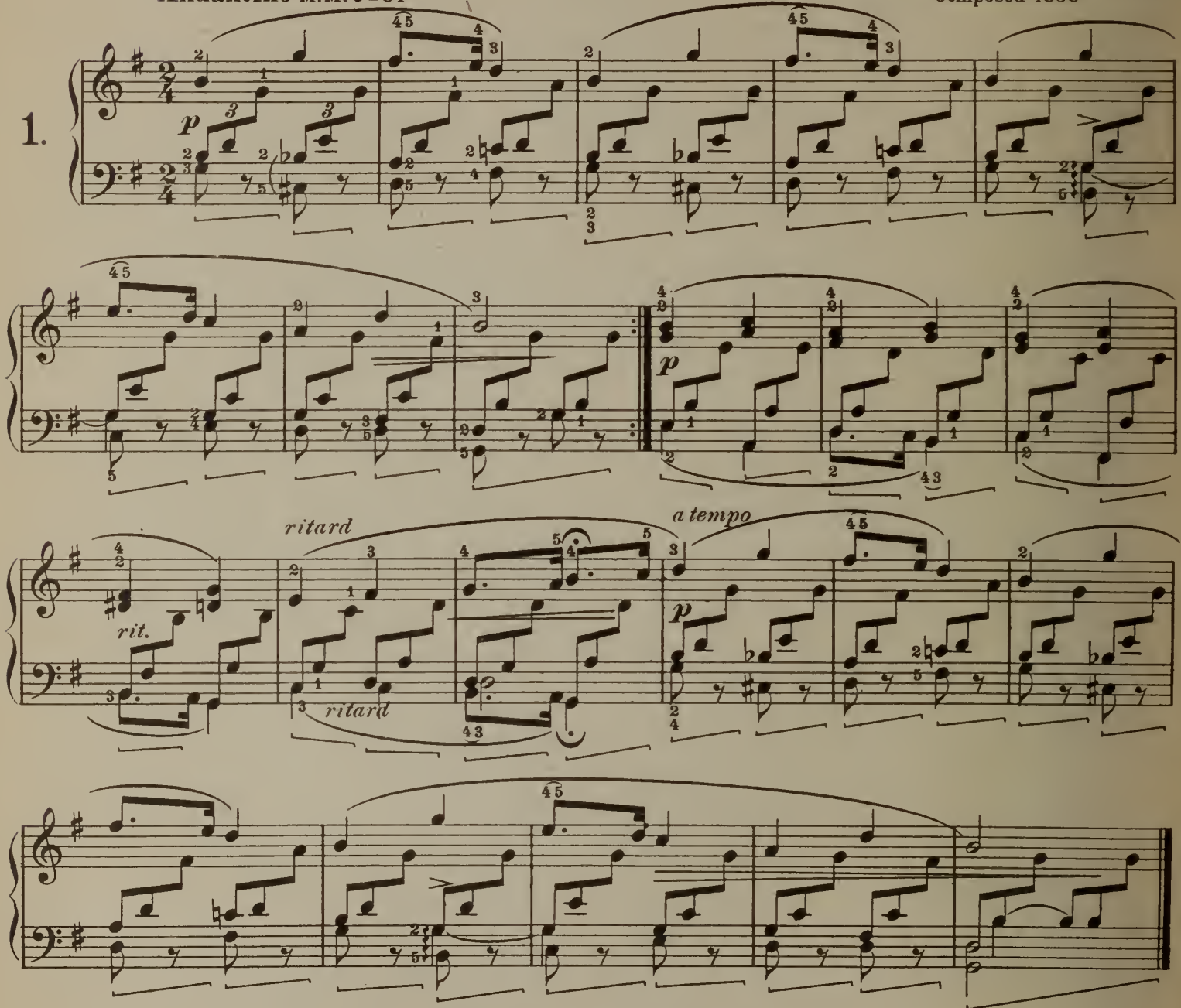
Of Foreign Lands and People

Von fremden Ländern und Menschen

ROBERT SCHUMANN, Op.15
Composed 1838

Andantino M.M. ♩=84

1.

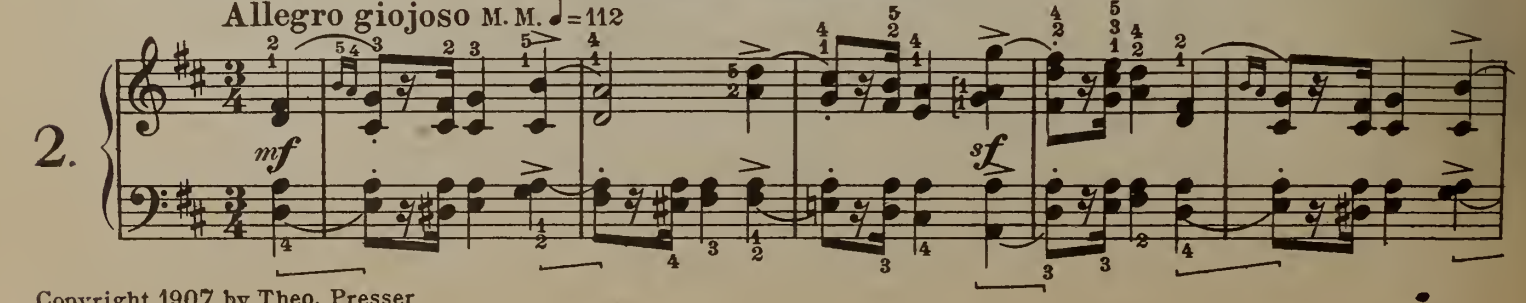


Curious Story

Curiose Geschichte

Allegro giojoso M.M. ♩=112

2.



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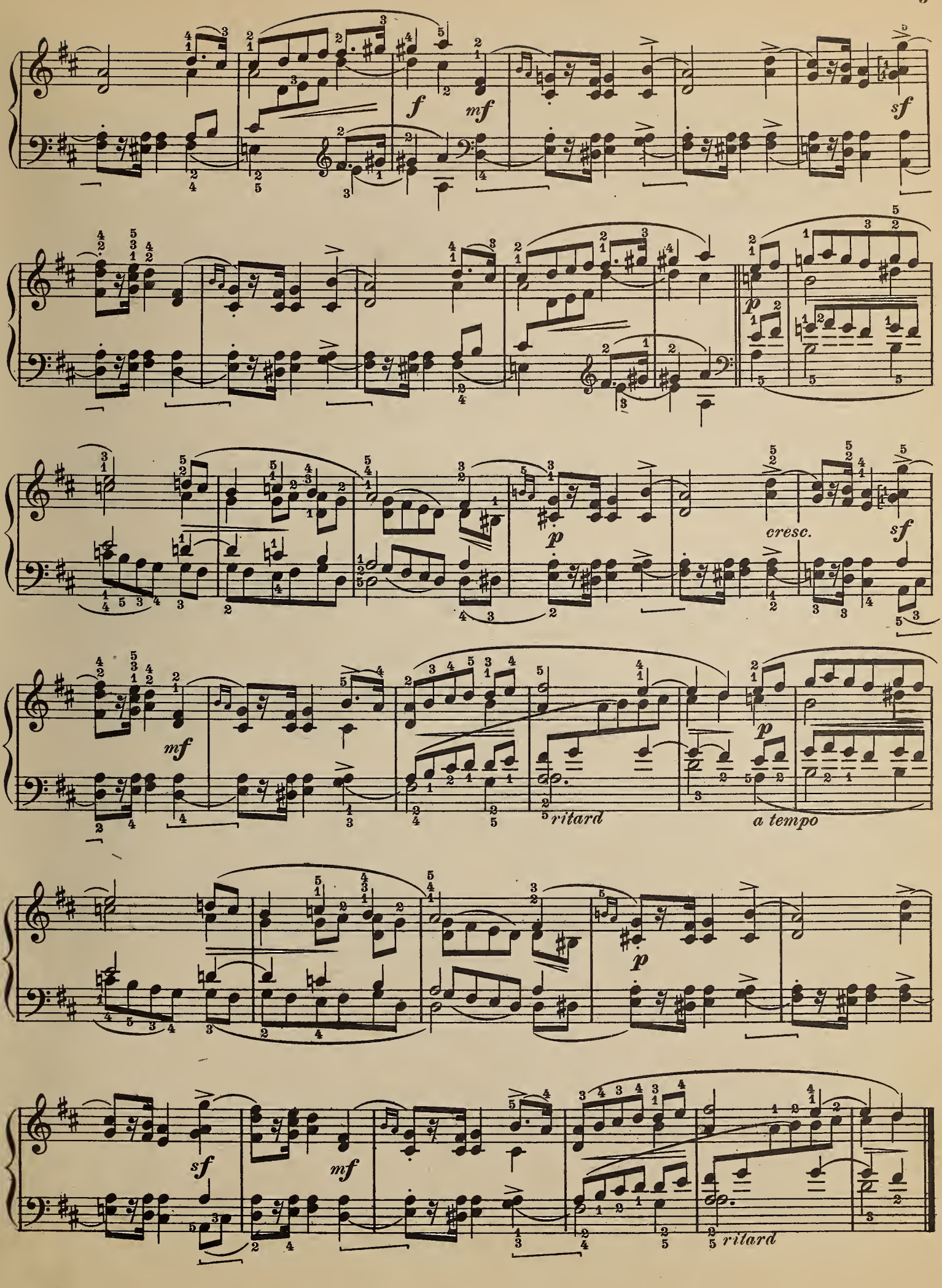
f
mf
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cresc.
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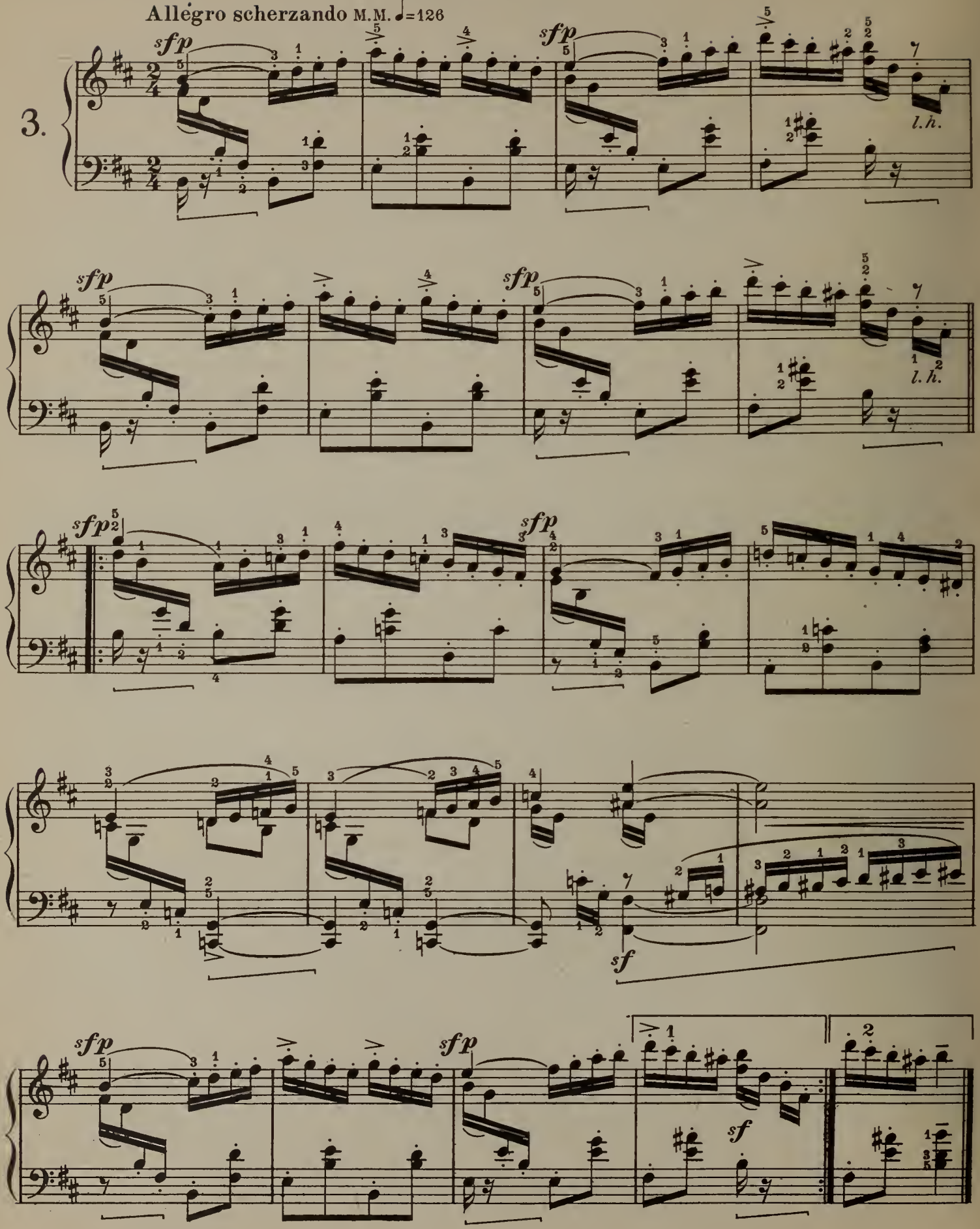
Catch Me if You Can!

Hasche - Mann

Allegro scherzando M.M. ♩=126

3.

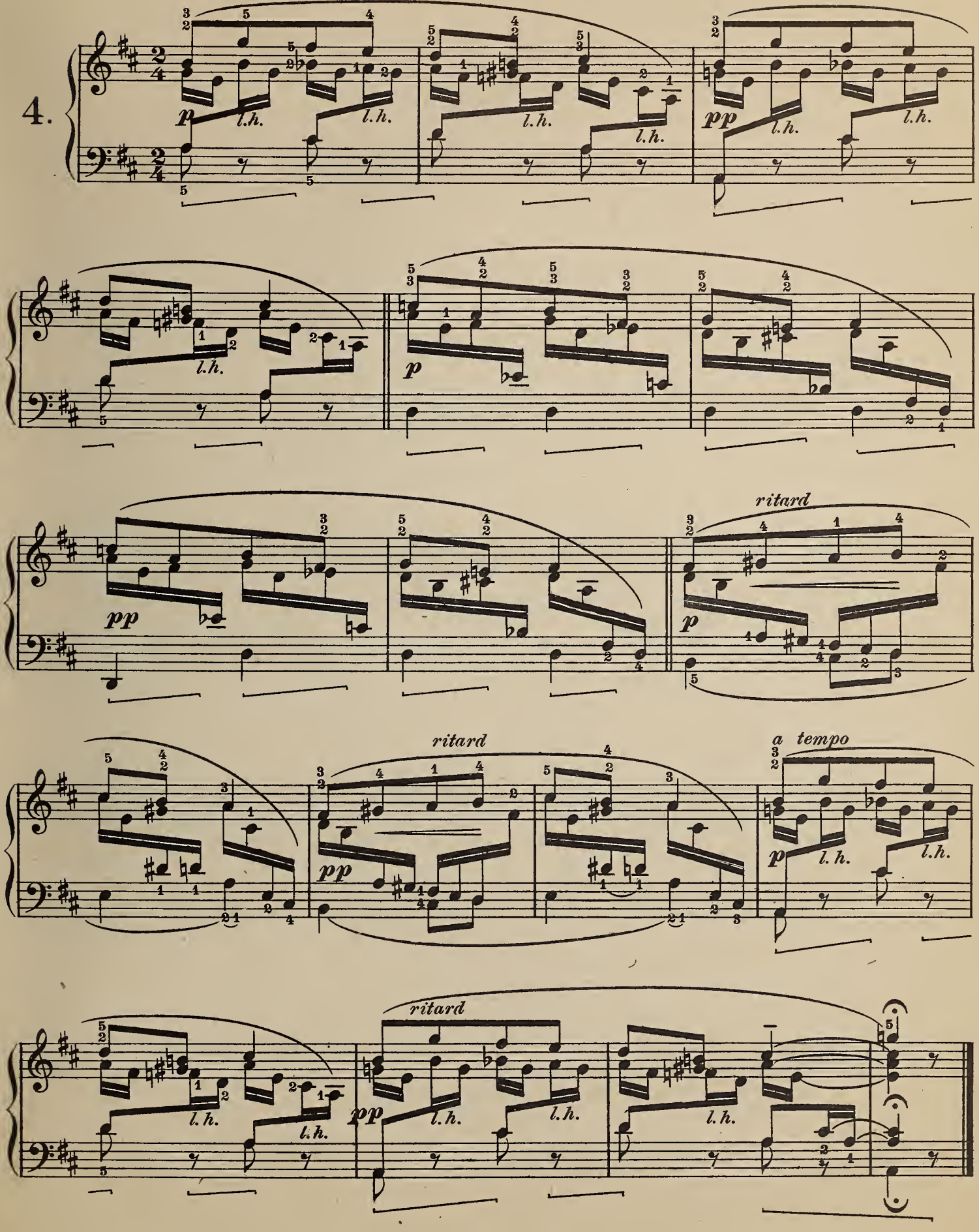


Pleading Child

Bittendes Kind

Piu lento M.M. ♪=100

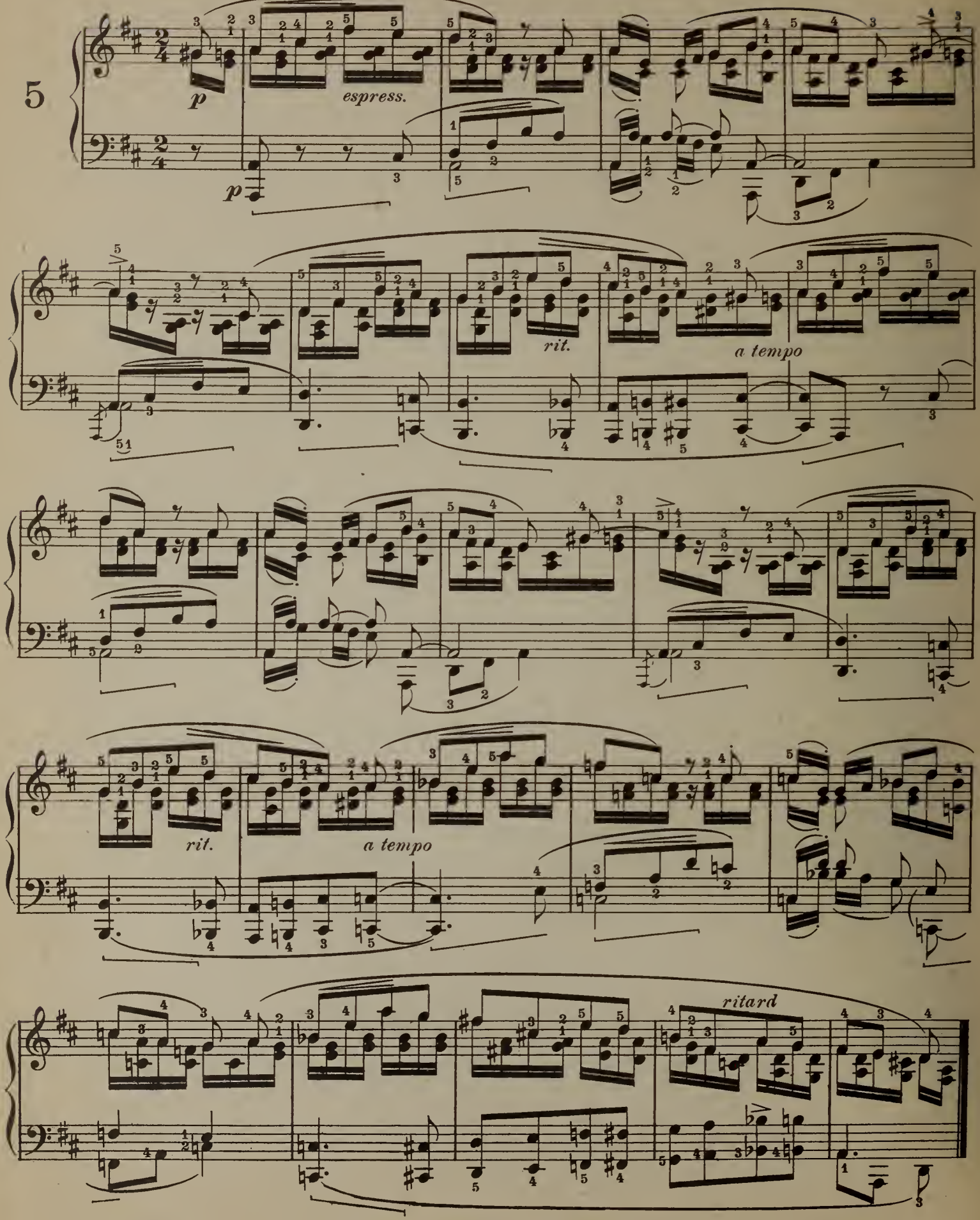
4.



Happy Enough

Glückes genug

Vivace giojoso M.M. ♩=132

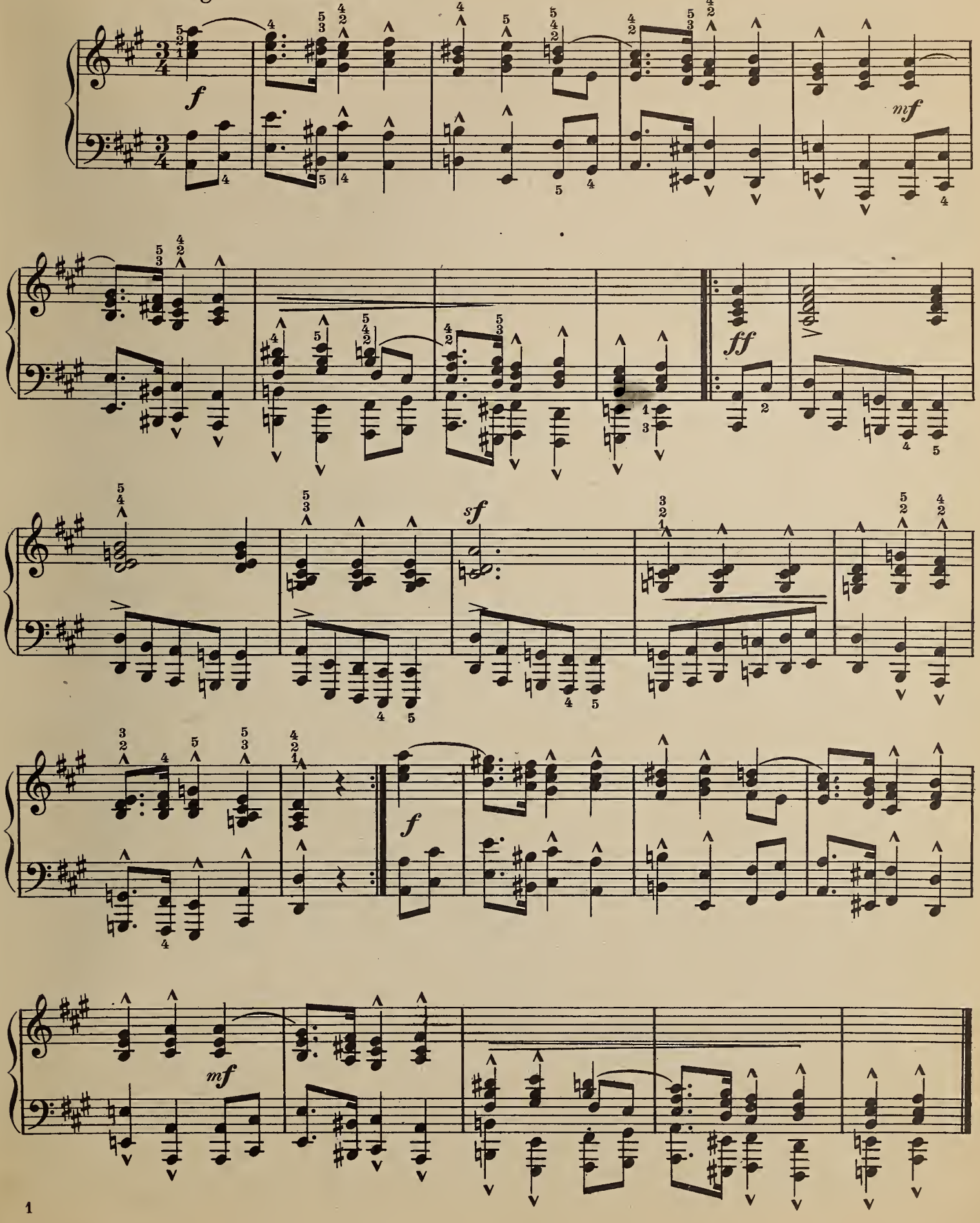


Important Event

Wichtige Begebenheit

Allegro deciso M.M. ♩=138

R. Schumann, Op. 15, No. 6.

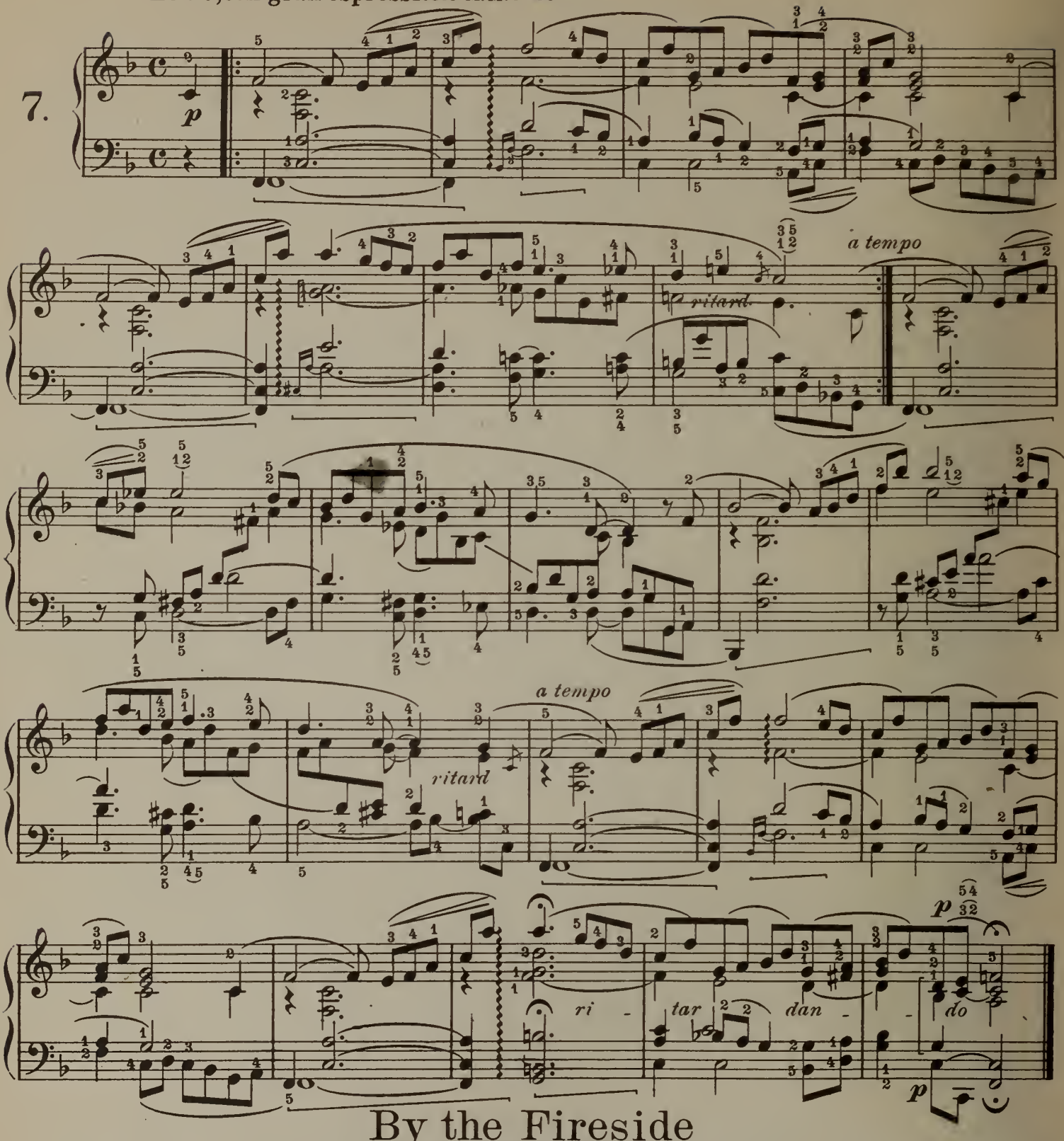


Dreaming

Träumerei

Lento, con gran espressione M.M. ♩=56

7.

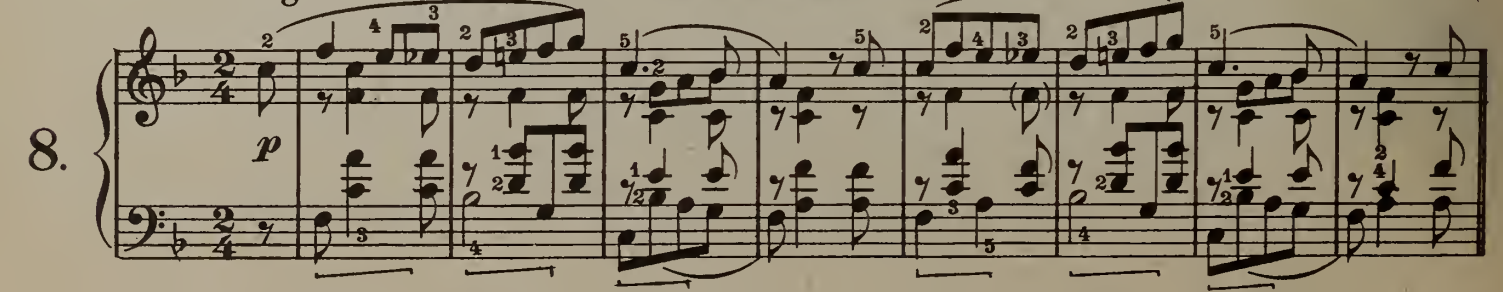


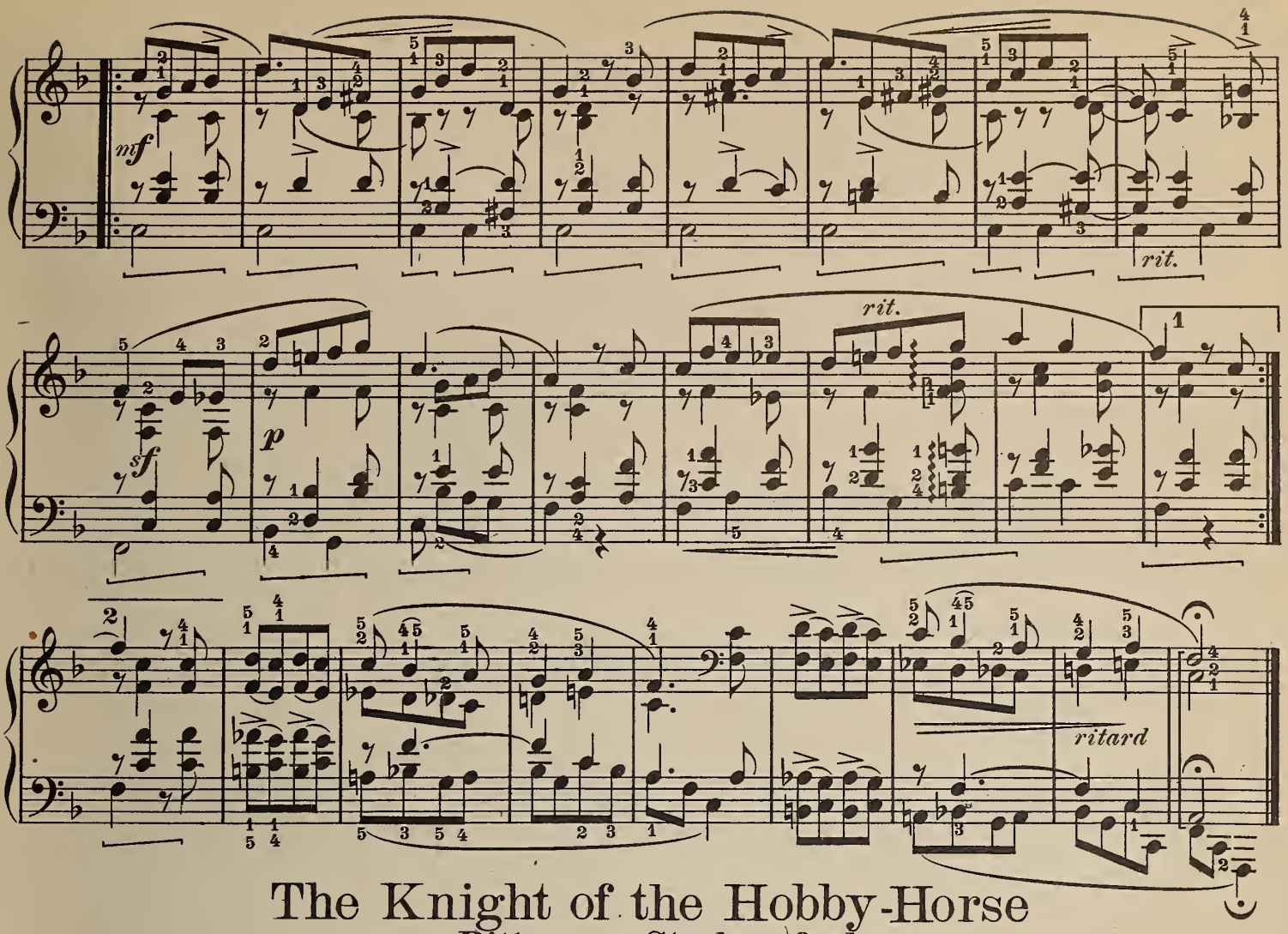
By the Fireside

Am Camin

Allegretto M.M. ♩=104

8.



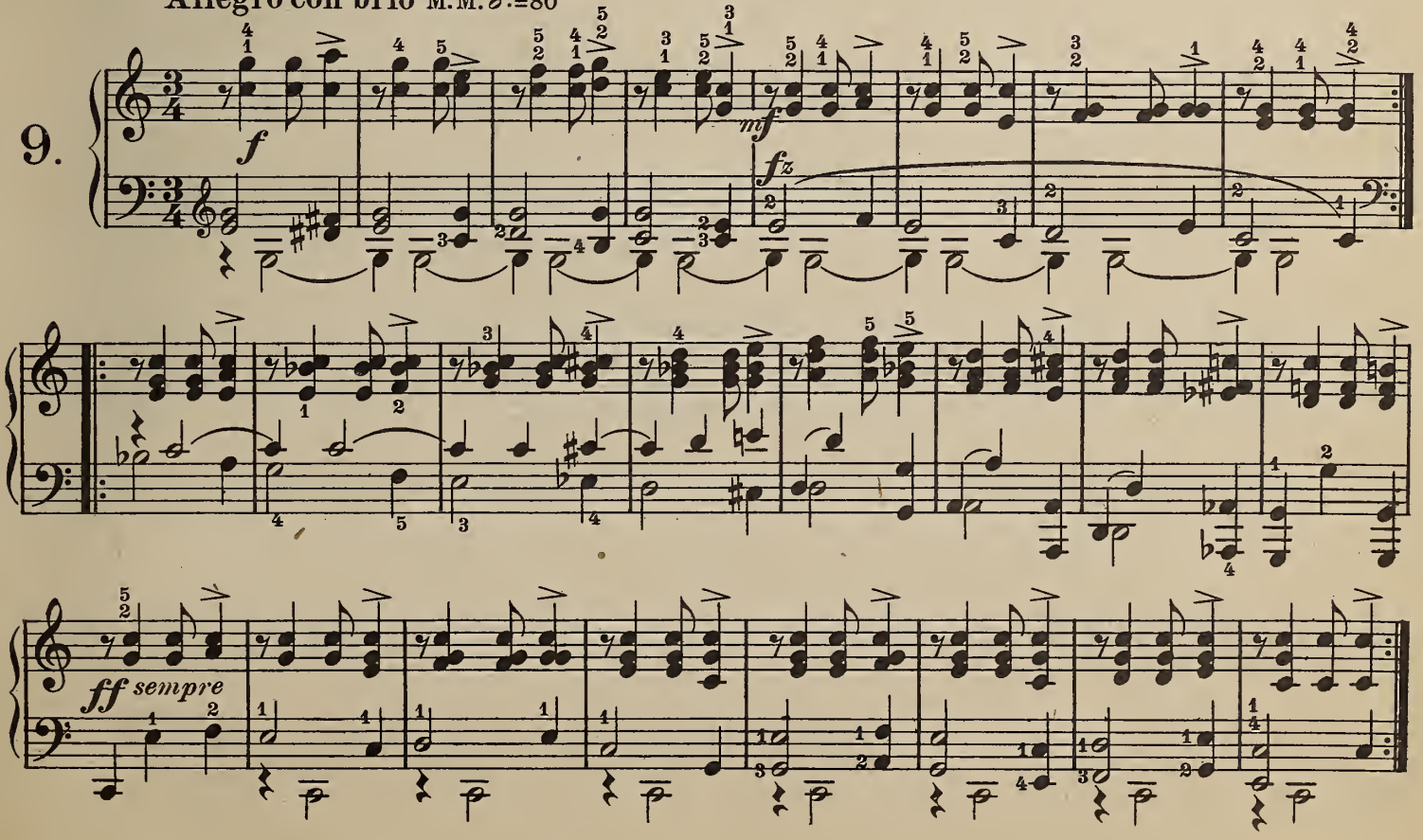


The Knight of the Hobby-Horse

Ritter vom Steckenpferd

Allegro con brio M.M. ♩.=80

9.

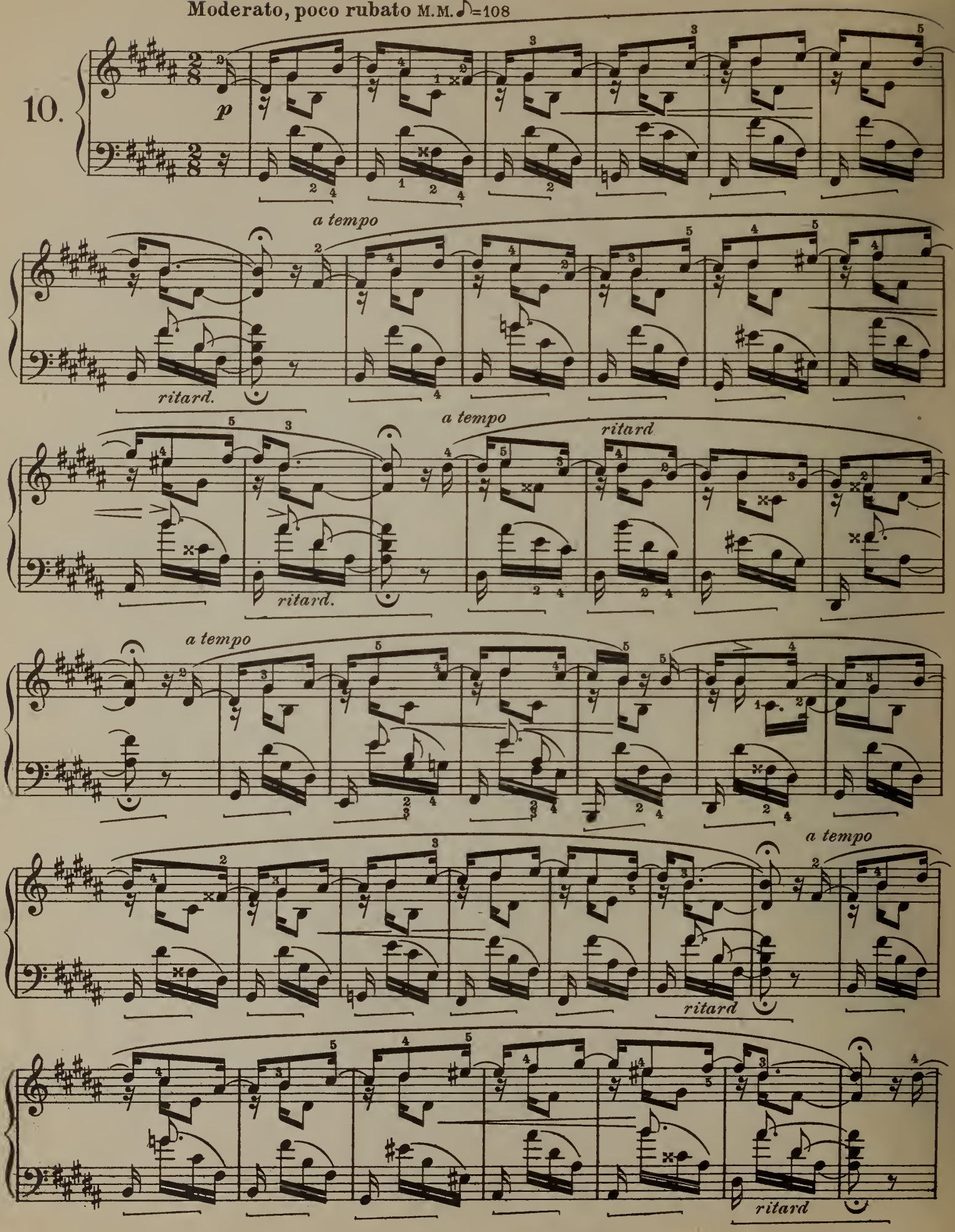


Almost Too Serious

Fast zu ernst

Moderato, poco rubato M.M. ♪=108

10.



a tempo ritard a tempo

ritard

Affrighting

Fürchtenmachen

11.

Poco allegro M.M. ♩=88

pp p

Schneller

Piu mosso M.M. ♩=104

pp

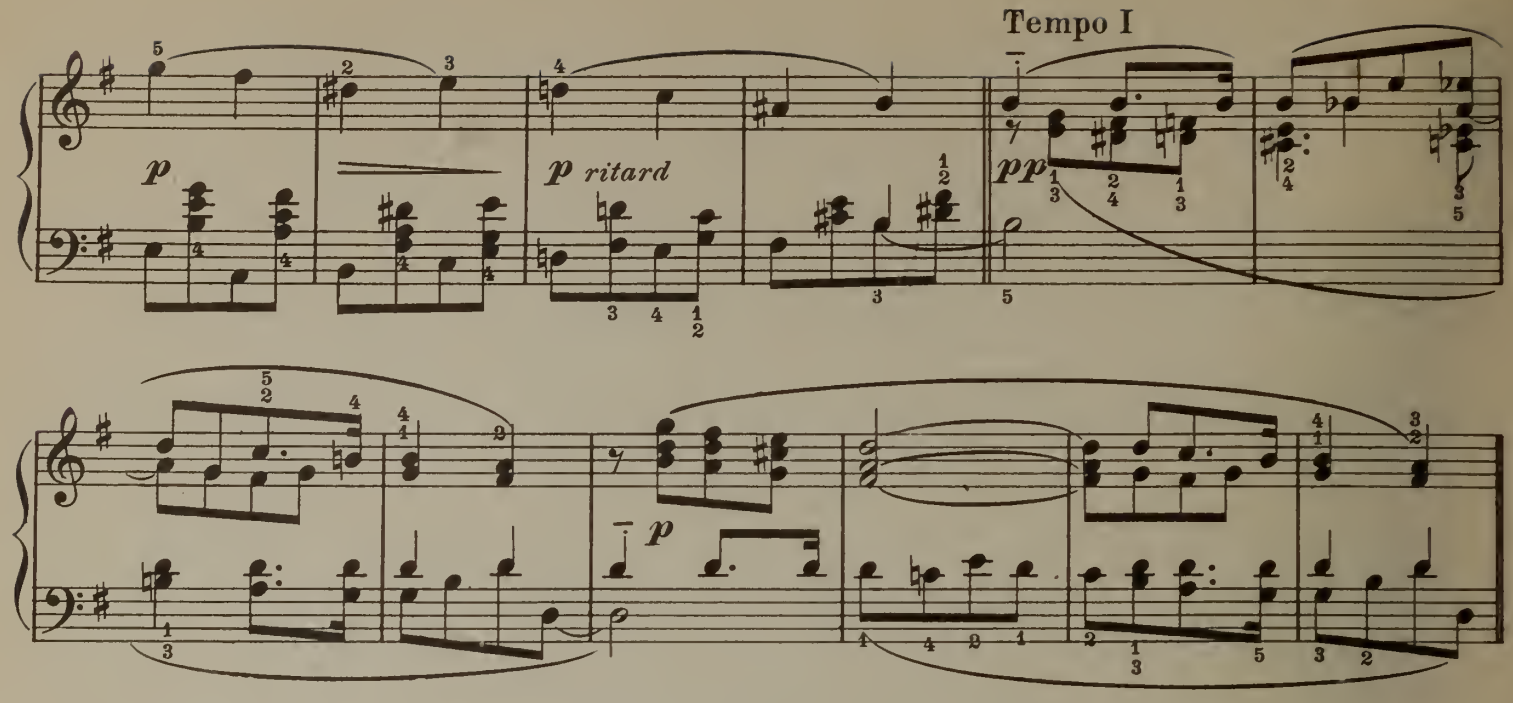
Tempo I

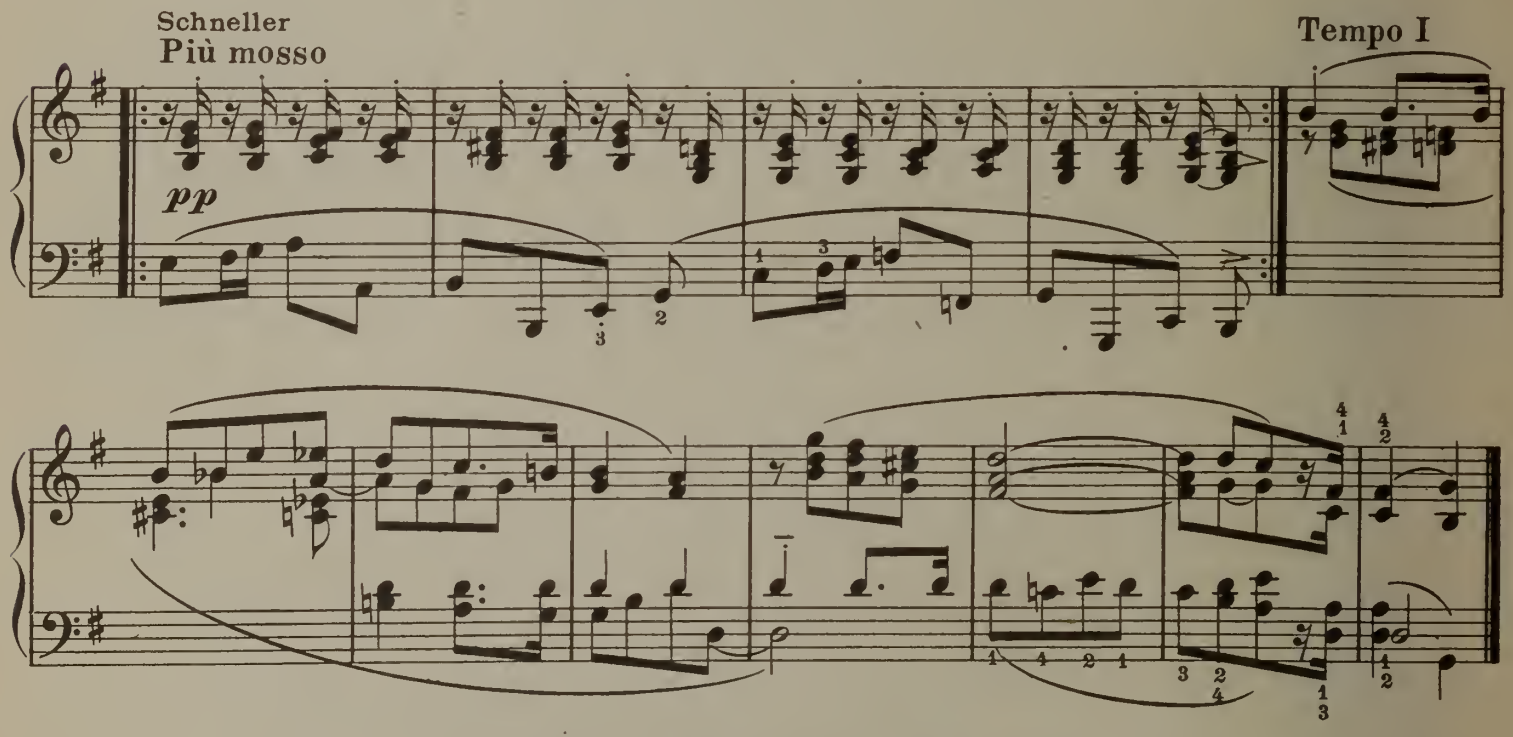
p

Schneller

Piu mosso

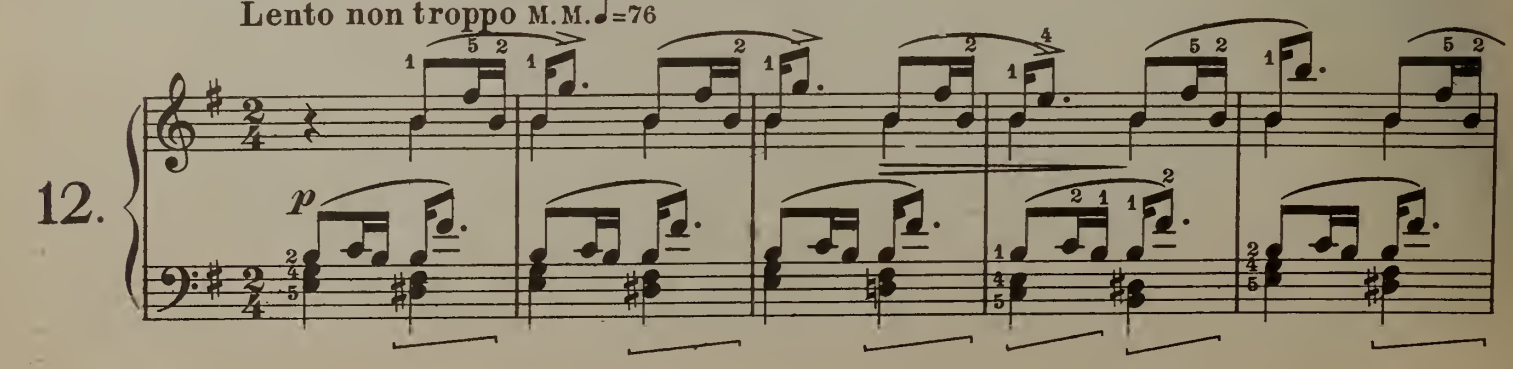
f sf sf sf sf sf sf

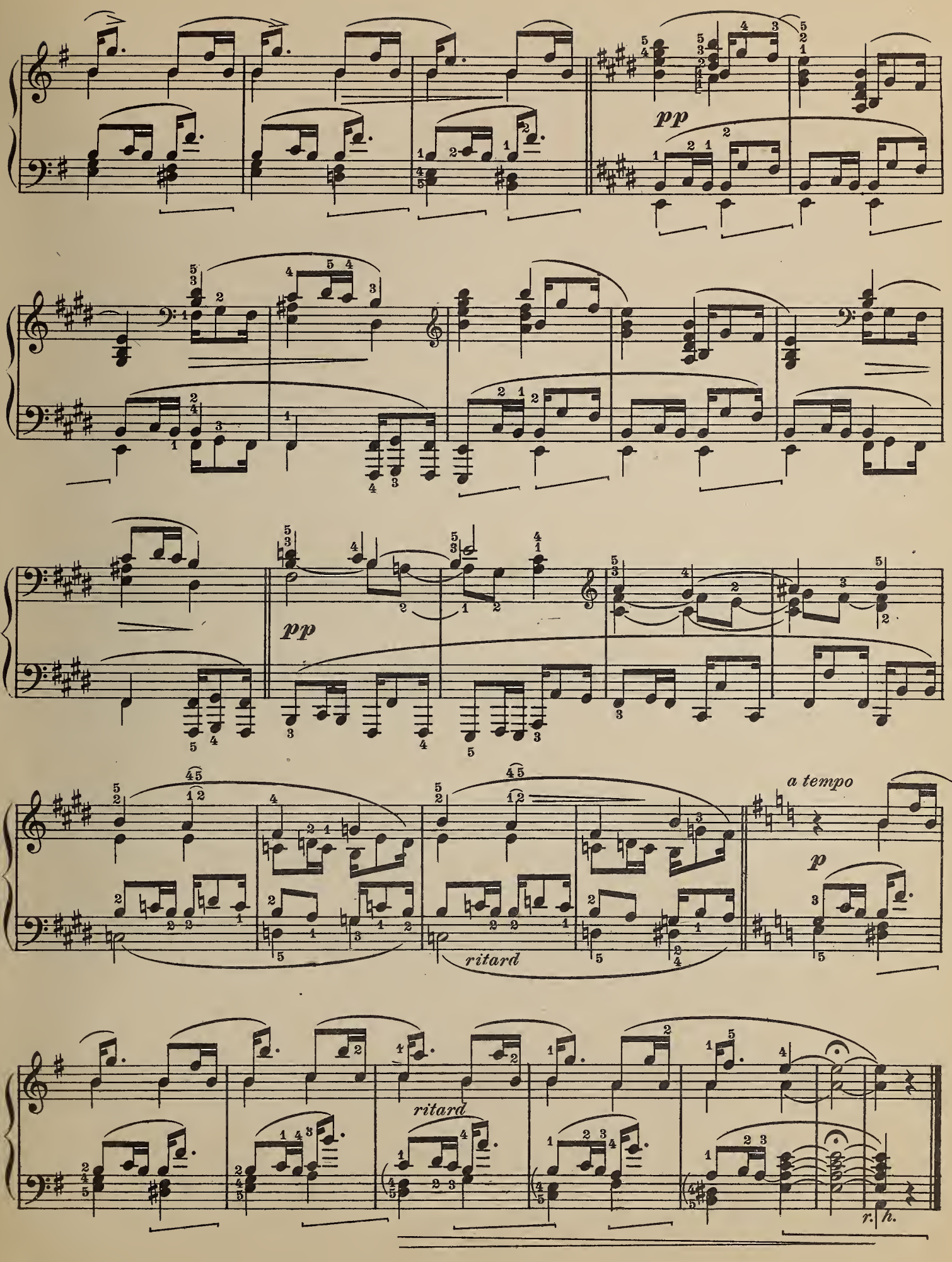




Child Falling Asleep

Kind im Einschlummern

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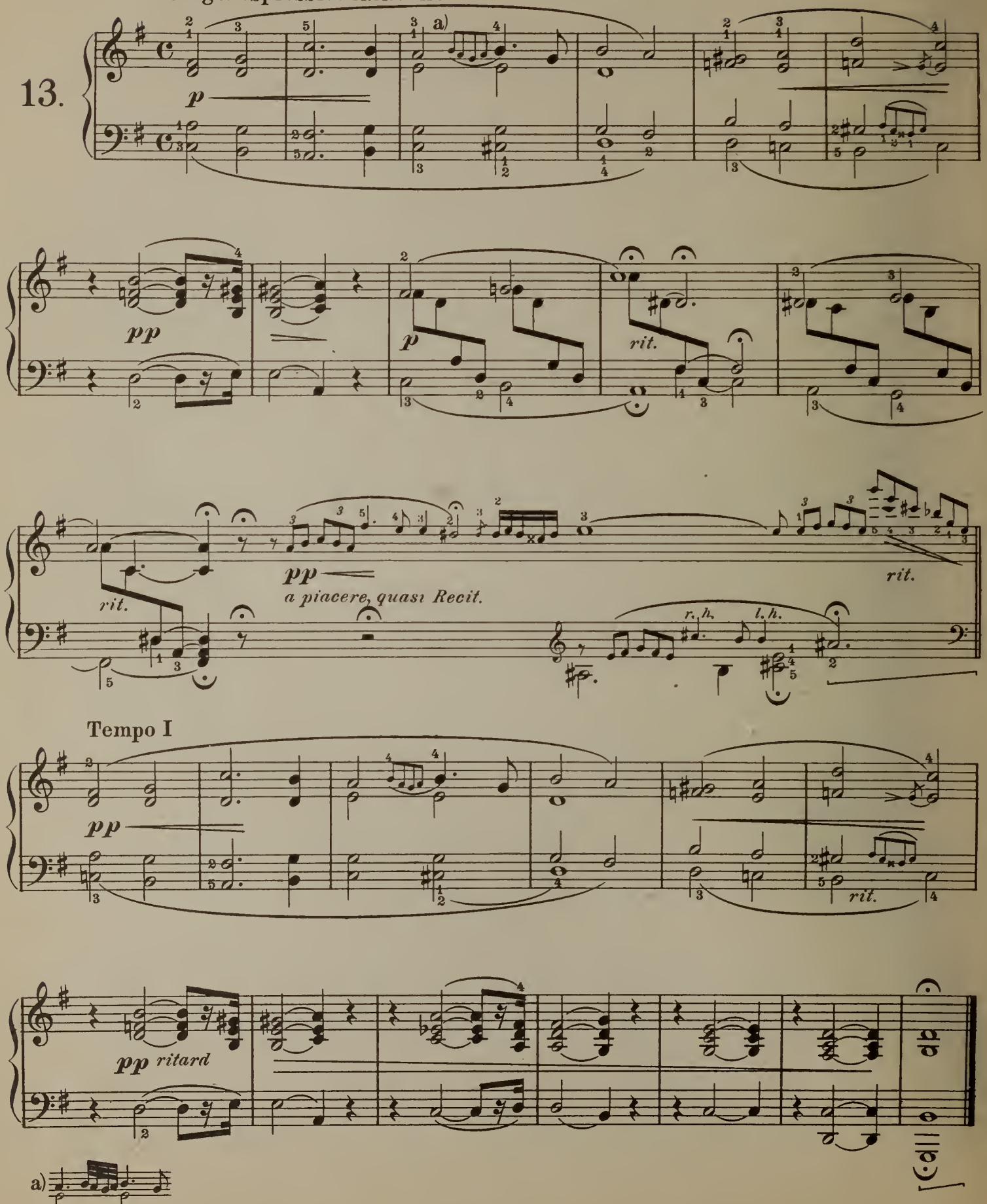
The Poet Speaks

Der Dichter spricht

Adagio espressivo M.M. ♩=112

13.



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