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ROBERT SCHUMANN COMPLETE WORKS FOR THE PIANOFORTE

FASCHINGSSCHWANK AUS WIEN
(VIENNA CARNIVAL-SCENE)
Op. 26



EDITED AND FINGERED BY
MAX VOGRICH

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FASCHINGSSCHWANK AUS WIEN.

DIESES herrliche Tonwerk bildet den eigentlichen Schlussstein zu dem Zaubergebäude, welches uns Schumann in seinen Solo-Clavierstücken enthüllte. Aus seiner Feder flossen nur noch für Clavier allein (aber nach jahrelangen Zwischenräumen): „Jugendalbum“, „Albumblätter“, „Bunte Blätter“, „Waldscenen“, alles Sammlungen kleiner Stücke. Für grössere Werke schien ihm das Clavier allein nicht mehr auszureichen. Die für den Claviervirtuosen so wichtigen Meisterwerke, das Concert, das Quintett und Quartett, die drei Trios, die zwei Sonaten mit Violine zeigen uns zwar, dass Schumann die höchste Stufe der Meisterschaft erreicht, jedoch entbehren diese Werke theilweise die sprudelnde Jugendfrische, den siegesbewussten, schrankenlosen Enthusiasmus, das kaum angefachte Feuer des reifenden Genies, kurz, dieses Etwas, welches Schumann ureigen ist, welchem wir in seiner ersten Schöpfungsperiode auf jeder Seite begegnen, und welches ihn zum bleibenden Liebling der Welt erhebt.

Der Name des gegenwärtigen Stückes ist nicht leicht erklärlich, und den ersten Satz ausgenommen, finden wir wenig von einem Fasching (Carnaval), und noch weniger von dem bekanntlich leichten Sinn der Wiener darin enthalten. Betrachten wir die verschiedenen Satznummern ihrer Reihe nach.

I. Feurig pompöser Aufzug; scharf energische Accentuation in der Rhythmis; viel Contrastirendes. Bemerkenswerth ist die in diesem Satze vorkommende, etwas verkappte Melodie der damals in Wien gesetzlich verbotenen Marseillaise. Es blieb ein stehender Spass Schumanns, dass das Thema der Marseillaise in dieser Behandlung dem wachsamen Auge der Polizei entgangen war.

II. Romanze. Ein kleines, sehr weich gehaltenes Stückchen, melancholisch angehaucht. Könnte in der „Kreisleriana“ oder den „Davidsbündlertänzen“ auch einen Platz eingenommen haben.

III. Scherzino. Eine Prinzessin, welche die Laune hat, auf einem „bal paré“ als Schäferin zu erscheinen.

IV. Intermezzo. Liebesverzweiflung im heftigsten Ausdruck. Zählt zu Schumanns besten Erzeugnissen.

V. Finale. Eigentlich ein Sonaten-Finale. Viel Bewegung mit brillanter Entfaltung der Technik. In der Färbung eher Beethovenisch als Schumannisch.

Der Faschingsschwank wurde vollendet und erschien im Jahre 1839, einige Monate vor Schumanns Verehelichung mit Clara Wieck, der damals schon weltberühmten Claviervirtuosin.

Zuletzt sei noch erwähnt, dass dieses Werk erst lange nach Schumanns Tode zu allgemeiner Anerkennung gelangte, und erst in unsren Tagen auf den Programmen aller Clavier-Virtuosen den glänzendsten Platz einnimmt. Die ersten Pioniere dafür waren ausser Clara Schumann noch Anton Rubinstein und Hans von Bülow.

MAX VOGRICH.

VIENNA CARNIVAL-SCENE.

THIS grand composition forms the actual capstone of the magic edifice which Schumann unveiled to us in his works for solo pianoforte. The only later works for piano alone which flowed from his pen—and these at intervals of years—were the “Jugendalbum”, “Albumblätter”, “Bunte Blätter”, and “Waldscenen”, all being collections of minor pieces. For larger works, the piano alone no longer seemed to suffice him. True, the Concerto, the Quintet and Quartet, the three Trios, the two Sonatas with violin, all masterpieces of such high importance for virtuosi, exhibit Schumann on the highest plane of mastership; yet in these works we miss, in a degree, the fresh exuberance of youth, the unconquerable and unbounded enthusiasm, the new-kindled flame of ripening genius—in a word, that unique something which is Schumann’s own, which we meet on every page of his first creative period, and which renders him the lasting favorite of the world.

The title of the present piece is not easily explainable, and, excepting the first number, there is but little to remind us of a carnival, and still less of the levity attributed to the Viennese. Let us take up the several numbers in order.

I. A pompous, impassioned processional march; sharp, energetic accentuation of the rhythm; many contrasting points. A noteworthy feature in this number is the melody of the Marseillaise (then legally prohibited in Vienna), which appears in a somewhat disguised form. It was one of Schumann’s standing jokes, that the theme of the Marseillaise, as here presented, had succeeded in evading the watchful eye of the police.

II. Romance. A short piece in a melancholy vein, very tender in character. Might readily have found a place in the “Kreisleriana” or the “Davidsbündlertänze”.

III. Scherzino. A princess, whose whim it was to appear as a shepherdess at a *bal paré*.

IV. Intermezzo. The most vehement expression of love’s desperation. Is one of Schumann’s finest productions.

V. Finale. Properly a sonata-finale. Much movement, with brilliant display of technique. In color it reminds of Beethoven rather than of Schumann.

The “Carnival-Scene” was completed and published in 1839, a few months before Schumann’s marriage to Clara Wieck, already a piano-virtuosa of worldwide fame.

Finally, we may remark that this work did not win general appreciation until long after Schumann’s death; and not till our own day has it occupied the most conspicuous place on the programs of all piano-virtuosi. The pioneers of its popularity were, after Clara Schumann, Anton Rubinstein and Hans von Bülow.

MAX VOGRICH.

Faschingsschwank aus Wien.

Vienna Carnival Scene.

Fantasy - Pictures.

Allegro.

ROBERT SCHUMANN. Op. 26.

composed 1839.

Sehr lebhaft. ($d. = 76$)^(★)
(Animato molto.)

*) Kenntniss des Pedalgebrauchs wird vorausgesetzt.

* A knowledge of the employment of the Pedal is taken for granted.

Musical score page 3, measures 3-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 3 starts with a dynamic *mf*. Measures 4-7 show eighth-note patterns with slurs and grace notes. Measure 8 ends with a dynamic *ritard.*

Musical score page 3, measures 9-13. The score continues with two staves. Measures 9-12 show eighth-note patterns with slurs and grace notes. Measure 13 ends with a dynamic *sf*.

Musical score page 3, measures 14-18. The score continues with two staves. Measures 14-17 show eighth-note patterns with slurs and grace notes. Measure 18 ends with a dynamic *rit.*

Musical score page 3, measures 19-23. The score continues with two staves. Measures 19-22 show eighth-note patterns with slurs and grace notes. Measure 23 ends with a dynamic *f*.

Musical score page 3, measures 24-28. The score continues with two staves. Measures 24-27 show eighth-note patterns with slurs and grace notes. Measure 28 ends with a dynamic *(meno f)*.

Musical score page 3, measures 29-33. The score continues with two staves. Measures 29-32 show eighth-note patterns with slurs and grace notes. Measure 33 ends with a dynamic *(cresc.)*.

4

(dim.)

sf

p

ritard.

f

(Tempo I)

Musical score for piano, page 5, featuring six staves of music. The score consists of two systems of three staves each. The top system starts with a dynamic of *meno*. The middle system begins with *f*, followed by *sf* dynamics. The bottom system starts with *cresc.*, followed by *sf* and *mf* dynamics. The tempo is indicated as $d = 86$ and *più mosso*. The score includes various musical markings such as grace notes, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The bass staff in the bottom system features a dynamic of *p*.

The image shows six staves of musical notation for piano, arranged in two columns of three staves each. The top row consists of a treble clef staff and a bass clef staff. The middle row consists of a treble clef staff and a bass clef staff. The bottom row consists of a treble clef staff and a bass clef staff. Each staff contains various musical notes, rests, and dynamic markings such as 'f' (fortissimo) and 'ff' (fortississimo). The notation includes both standard musical notation and some unique, numbered patterns. Measures are separated by vertical bar lines.



Erstes Tempo.

(Tempo I)



Tempo wie vorher.

(Listesso tempo)

18871



Höchst lebhaft.
(Il più animato)

Musical score page 9, measures 13-16. The tempo is indicated as "Höchst lebhaft." (Very lively) and "Il più animato". The music is in 2/4 time, key signature changes to B-flat major. Measures 13 and 14 show eighth-note chords. Measure 15 begins with a bass note followed by eighth-note chords. Measure 16 concludes with eighth-note chords.

Musical score page 9, measures 17-20. The music continues in 2/4 time, key signature changes to B-flat major. Measures 17 and 18 show eighth-note chords. Measure 19 begins with a bass note followed by eighth-note chords. Measure 20 concludes with eighth-note chords.

Musical score page 9, measures 21-24. The music continues in 2/4 time, key signature changes to B-flat major. Measures 21 and 22 show eighth-note chords. Measure 23 begins with a bass note followed by eighth-note chords. Measure 24 concludes with eighth-note chords.

(Tranquillo)

Musical score for orchestra, page 10. The score consists of six staves of music, each with a treble clef and a bass clef, and a key signature of two flats. The music is divided into measures by vertical bar lines. Measure 1 starts with a dynamic *p*. Measures 2-4 show a continuation of the melodic line. Measure 5 begins with a dynamic *p* and includes the instruction *a tempo*. Measure 6 shows a change in dynamics with *mf*. Measure 7 concludes with a dynamic *f*.

Tempo wie im Anfang.

Tempo dal principio.

Music score for orchestra, page 12. The score consists of eight staves of musical notation, primarily in common time and 2/4 time, with various key signatures (e.g., B-flat major, E-flat major). The music includes dynamic markings such as *f*, *sf*, *p*, and *pp*. Articulation marks like dots and dashes are present. The score features woodwind parts (oboes, bassoon) and strings. The first section ends with a repeat sign and a bassoon solo. The Coda begins with a forte dynamic and concludes with a piano dynamic. The final section starts with a dynamic of *pp* and includes a measure with a tempo marking of *più mosso*.

This page contains eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and uses a key signature of one flat. The notation includes various dynamics such as *p*, *ff*, *sf*, *f*, *mf*, and *p*. Fingerings are indicated above the notes, and performance instructions like "Ped. *" are present. The music consists of complex chords and rhythmic patterns, typical of a technical or virtuosic piece.

Romanze.

Ziemlich langsam. ($\text{♩} = 92$)
(Più tosto lento)

2.

45. *p* *Rit.*

46. *Ritard.*

47. *Sostenuto*

48. *ritard.* *ritard.*

49. *ritard.*

50. *p* *Rit.* *Adagio.*

51. *ritard.*

52. *p*

Edited and fingered by
Max Vogrich

Scherzino.

Robert Schumann. Op. 26, No. 3

(♩ = 112)
(Allegro grazioso.)

Sheet music for piano, five staves. Key signature changes between staves.

Staff 1: Treble clef, 2 flats. Dynamics: f , f , f , f . Articulation: $\text{f} \ddot{\text{s}}$.

Staff 2: Bass clef, 2 flats. Dynamics: f , f , f .

Staff 3: Treble clef, 1 flat. Dynamics: p . Measure 22: $\frac{5}{4}$ time. Measure 23: $\frac{5}{4}$ time.

Staff 4: Treble clef, 2 sharps. Dynamics: p , p , pp . Articulation: *ritard.*

Staff 5: Treble clef, 1 flat. Dynamics: mf .

Staff 6: Treble clef, 2 sharps. Dynamics: ff . Articulation: \wedge , \wedge , \wedge , \wedge . Measures 31-32: Ped. , $*$, Ped.

Staff 7: Treble clef, 1 flat. Dynamics: ff . Articulation: \wedge , \wedge , \wedge , \wedge . Measures 33-34: $*$.

Musical score for piano, page 17, featuring six staves of music:

- Staff 1 (Treble Clef):** Starts with eighth-note pairs. Dynamics: *sf*, *p*. Fingerings: 1, 2, 3.
- Staff 2 (Bass Clef):** Continues eighth-note pairs. Fingerings: 1, 2, 3.
- Staff 3 (Treble Clef):** Starts with eighth-note pairs. Dynamics: *pp*. Fingerings: 1, 2, 3.
- Staff 4 (Bass Clef):** Starts with eighth-note pairs. Fingerings: 1, 2, 3.
- Staff 5 (Treble Clef):** Starts with eighth-note pairs. Fingerings: 1, 2, 3.
- Staff 6 (Bass Clef):** Starts with eighth-note pairs. Dynamics: *pp*. Fingerings: 1, 2, 3.

(più mosso)

Staff 7 (Treble Clef): Starts with eighth-note pairs. Dynamics: *pp*, *f*. Fingerings: 1, 2, 3, 4.

Staff 8 (Bass Clef): Starts with eighth-note pairs. Dynamics: *f*, *f*, *f*.

Intermezzo.

Mit grösster Energie. ($\text{♩} = 116$)

(Con massima energia.)

4.

(m.d.) $\overbrace{\text{sf}}^3$

f $m.s.$ $m.s.$

Ped. * Ped. * Ped. *

$\overbrace{\text{sf}}^2$

Ped. *

$\overbrace{\text{sf}}^3$

sf

Ped. *

$\overbrace{\text{sf}}^5$

sf

Ped. *

Ped. *

(agitato)

$\overbrace{\text{sf}}^5$

Ped. *

$\overbrace{\text{sf}}^5$

Ped. *

The image shows a musical score for piano, consisting of five staves of music. The score is in 2/4 time and uses a key signature of four flats. The music features complex rhythmic patterns, primarily sixteenth-note figures. Various dynamic markings are present, including *sf*, *poco allarg.*, *a tempo*, and *legg.*. Performance instructions like "Repet." and "Repet. *" are also included. The notation is typical of early 20th-century piano music, with its characteristic rhythmic complexity and dynamic variety.

Musical score for piano, page 21, featuring six staves of music. The score consists of two systems of three staves each. The key signature is five flats, and the time signature varies between common time and 2/4.

Staff 1 (Top): Treble clef. Measures 5 and 6. Dynamics: *sf*. Measure 6 ends with a fermata over the bass staff.

Staff 2 (Second from Top): Treble clef. Measures 7 and 8. Dynamics: *sf*. Measure 8 ends with a fermata over the bass staff, followed by a circled asterisk (*).

Staff 3 (Third from Top): Treble clef. Measures 9 and 10. Dynamics: *sf*.

Staff 4 (Fourth from Top): Treble clef. Measures 11 and 12. Dynamics: *sf*. Measure 12 ends with a fermata over the bass staff, followed by a circled asterisk (*).

Staff 5 (Fifth from Top): Bass clef. Measures 13 and 14. Dynamics: *sf*. Measure 14 ends with a fermata over the bass staff, followed by a circled asterisk (*).

Staff 6 (Bottom): Bass clef. Measures 15 and 16. Dynamics: *ritard.* Measure 16 ends with a fermata over the bass staff, followed by a circled asterisk (*).

Finale.

Höchst lebhaft. ($\text{♩} = 138$)
(Vivacissimo.)

5.

(m.d.)

sf (m.s.)

f

sf

p

A musical score for piano, showing measures 22 through 25. The score consists of two staves: treble and bass. The key signature changes from 4 sharps to 5 sharps. Measure 22 starts with a forte dynamic. Measure 23 begins with a eighth-note triplet. Measure 24 features a sixteenth-note pattern. Measure 25 concludes with a piano dynamic and a melodic line ending with a half note. The page number '10' is visible at the bottom right.

Musical score for piano, page 10, measures 4-5. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note values and dynamics (e.g., 1, 3, 2, 5). The bottom staff is in bass clef, B-flat key signature, and common time. It contains rhythmic patterns of eighth and sixteenth notes. Measure 4 concludes with a dynamic marking *p*. Measure 5 begins with a dynamic marking *p*.

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

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major to A major (no sharps or flats) at measure 5. Measure 5 starts with a grace note followed by a eighth note. Measures 6-7 show a series of eighth notes with various dynamics and fingerings. Measures 8-9 continue this pattern. Measure 10 concludes with a forte dynamic and a half note.

Musical score page 25, measures 1-5. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features dynamic markings *f*, *p*, and *v*. Fingerings 4, 5, 4, 3, 4, 5, 2 are indicated below the notes. The bottom staff is in bass clef, B-flat major, and 2/4 time. It shows eighth-note patterns. Measure 5 ends with a repeat sign.

Musical score page 25, measures 6-10. The top staff continues with dynamic *v* and fingerings 4, 5, 4, 3, 4, 5, 2. The bottom staff shows eighth-note patterns. Measure 10 ends with a repeat sign.

Musical score page 25, measures 11-15. The top staff shows quarter-note chords with dynamic *sf*. The bottom staff shows eighth-note patterns. Measure 15 ends with a repeat sign.

Musical score page 25, measures 16-20. The top staff shows eighth-note patterns with dynamic *sf*. The bottom staff shows eighth-note patterns. Measure 20 ends with a repeat sign.

Musical score page 25, measures 21-25. The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns. Measure 25 ends with a repeat sign.

The image displays a page of classical piano sheet music. It consists of six staves of musical notation, likely for a piece in six parts. The first staff starts with the instruction "Ossia." followed by "brillante". The second staff contains several grace notes and includes fingerings (1, 2, 3, 4, 5) under specific notes. The third staff features sustained notes across multiple measures. The fourth staff uses dynamic markings such as "sf". The fifth staff shows a melodic line with eighth-note patterns. The sixth staff concludes with a bass clef change and a dynamic marking "sf". The music is written in a style typical of late 19th-century piano literature.

Sheet music for piano, page 27, featuring six staves of musical notation. The music is in 2/4 time and includes various dynamics such as *p*, *f*, *s*, and *sf*. Fingerings are indicated throughout the piece. The music consists of six staves, each with two systems of measures. The first staff uses bass and treble clefs. The second staff uses bass and treble clefs. The third staff uses bass and treble clefs. The fourth staff uses bass and treble clefs. The fifth staff uses bass and treble clefs. The sixth staff uses bass and treble clefs.

This page contains eight staves of musical notation for piano, starting at measure 28. The music is in common time and consists of two voices: treble and bass. Measure 28 begins with eighth-note patterns in the treble and bass staves. Measures 29 through 33 show sixteenth-note patterns with dynamic markings like *sf*. Measures 34 through 38 continue the sixteenth-note patterns. Measure 39 introduces a melodic line with eighth-note chords and sixteenth-note grace notes. Measures 40 through 44 feature eighth-note chords with grace notes. Measures 45 through 49 show eighth-note chords with grace notes. Measures 50 through 54 continue the eighth-note chord patterns. Measures 55 through 59 show eighth-note chords with grace notes. Measures 60 through 64 conclude the section with eighth-note chords and grace notes.

This page contains eight staves of musical notation for piano, numbered 29 in the top right corner. The music is in common time and includes various dynamics such as *p*, *p₂*, *f*, *ff*, and *sf*. Fingerings are indicated by numbers (1, 2, 3, 4, 5) above or below the notes. Performance instructions like *Rw.* and *** are also present. The music consists of two systems of measures, separated by a repeat sign.

Rw. *

p

p₂

f

ff

sf

sf

(più mosso)

The image shows a page of sheet music for piano, consisting of six staves. The top three staves are in treble clef and the bottom three are in bass clef. The key signature is one flat. The tempo is marked 'Presto.' with a '3' above it. The first staff has a dynamic 'p'. The second staff includes a slurscript instruction 's' over a bracketed section. The third staff includes a slurscript instruction 's' over a bracketed section. The fourth staff features eighth-note chords. The fifth staff features sixteenth-note chords. The sixth staff concludes with a dynamic 'f' and a repeat sign, followed by '(coda)'.

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