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SCHUMANN

Op. 26

FASCHINGSSCHWANK

(VIENNA CARNIVAL-SCENE)

(VOGRICH)

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Vol. 99

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 Rhythmik; 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 Tema 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 unsern 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.

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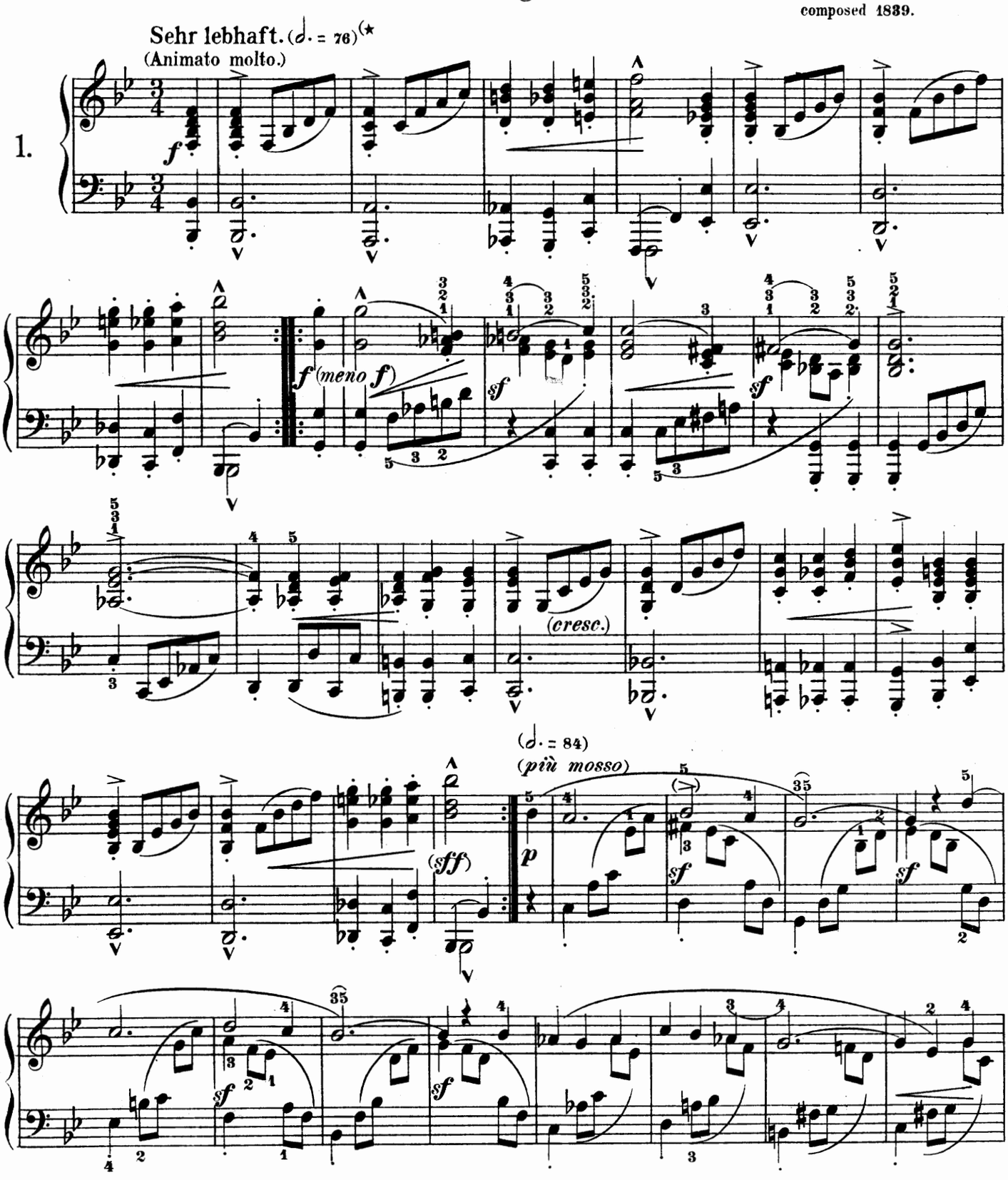
Faschingsschwank aus Wien.

Vienna Carnival Scene.

Fantasy - Pictures.

Allegro.

ROBERT SCHUMANN. Op. 26.
composed 1839.



*) Kenntniss des Pedalgebrauchs wird vorausgesetzt.
*) A knowledge of the employment of the Pedal is taken for granted.

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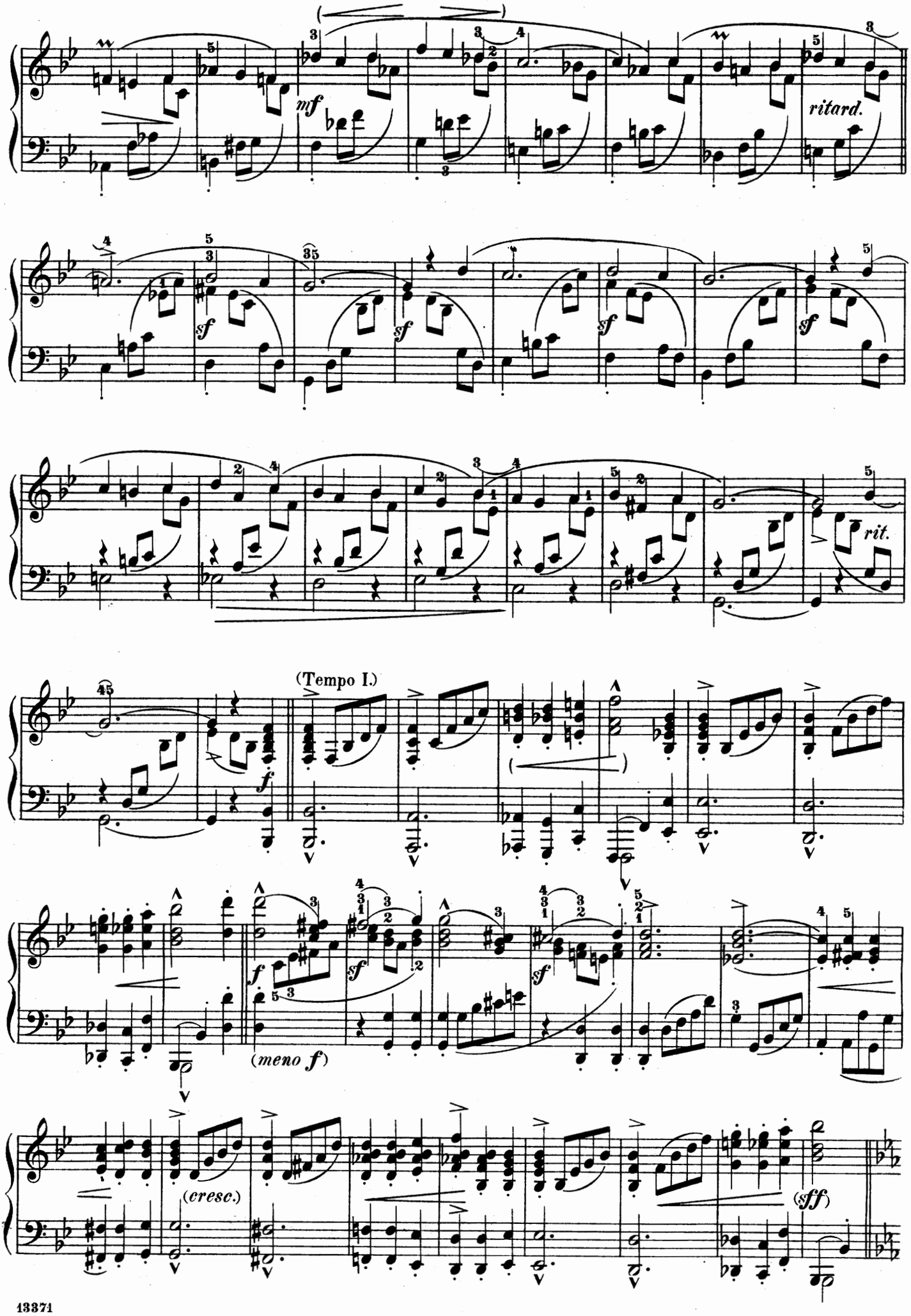
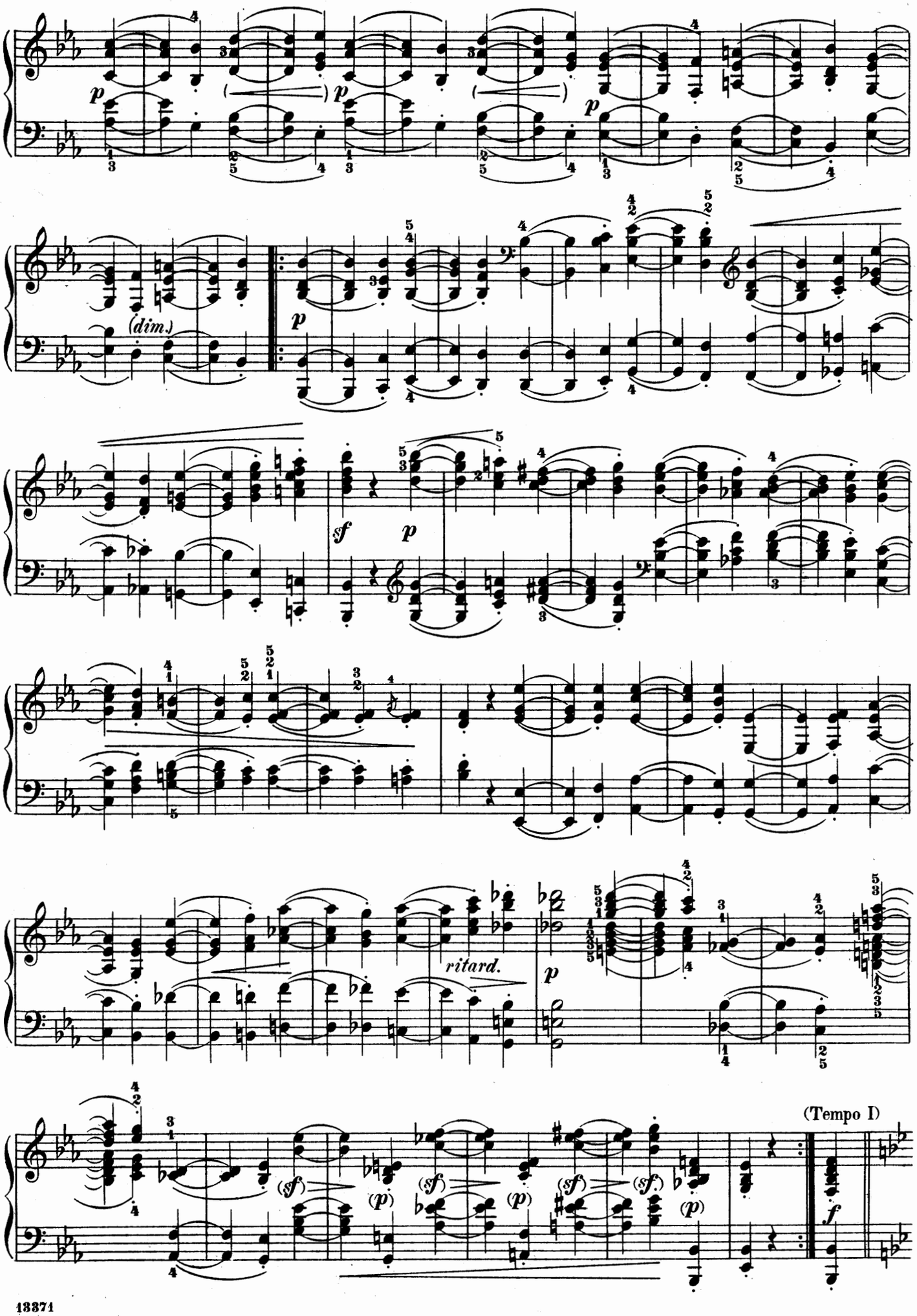
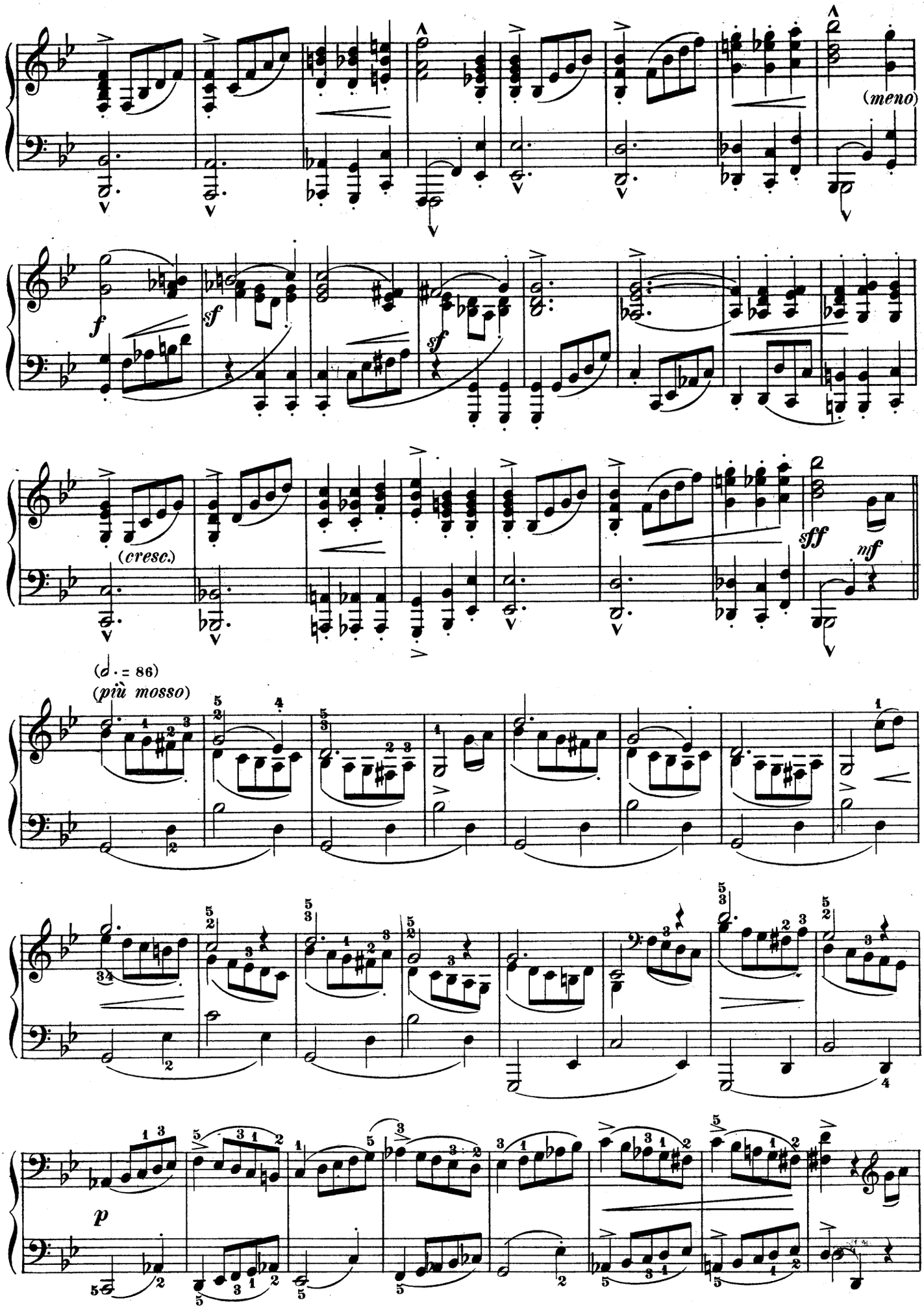
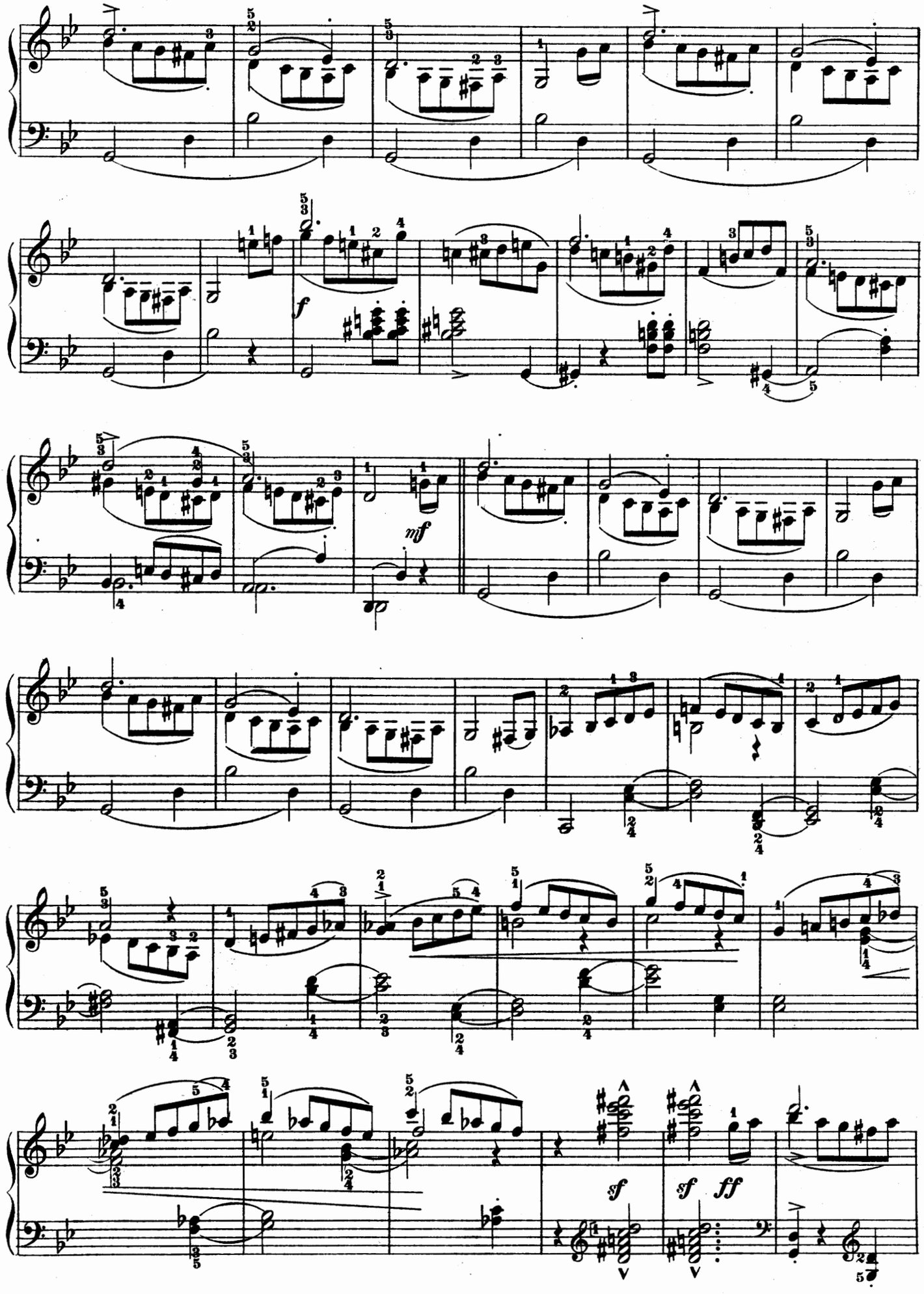
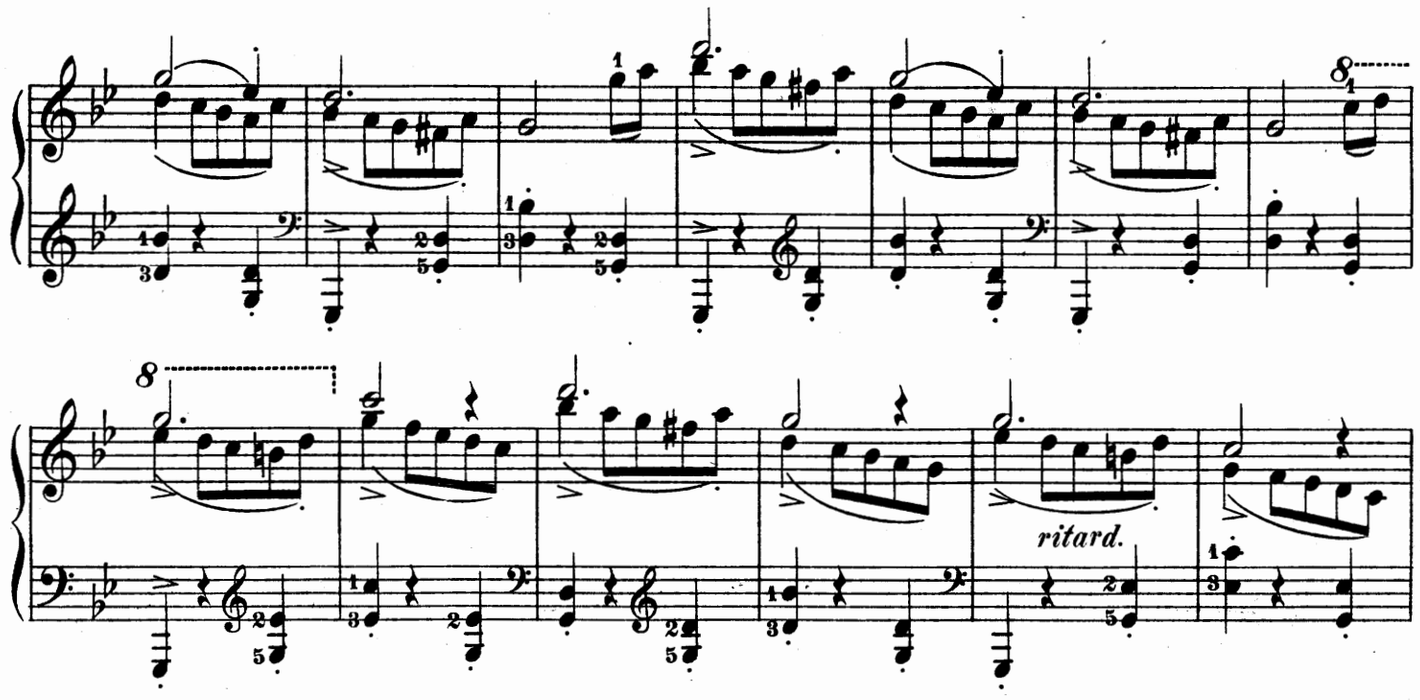

mf
ritard.
sf
rit.
(Tempo I.)
f
(meno f)
(cresc.)
(sff)

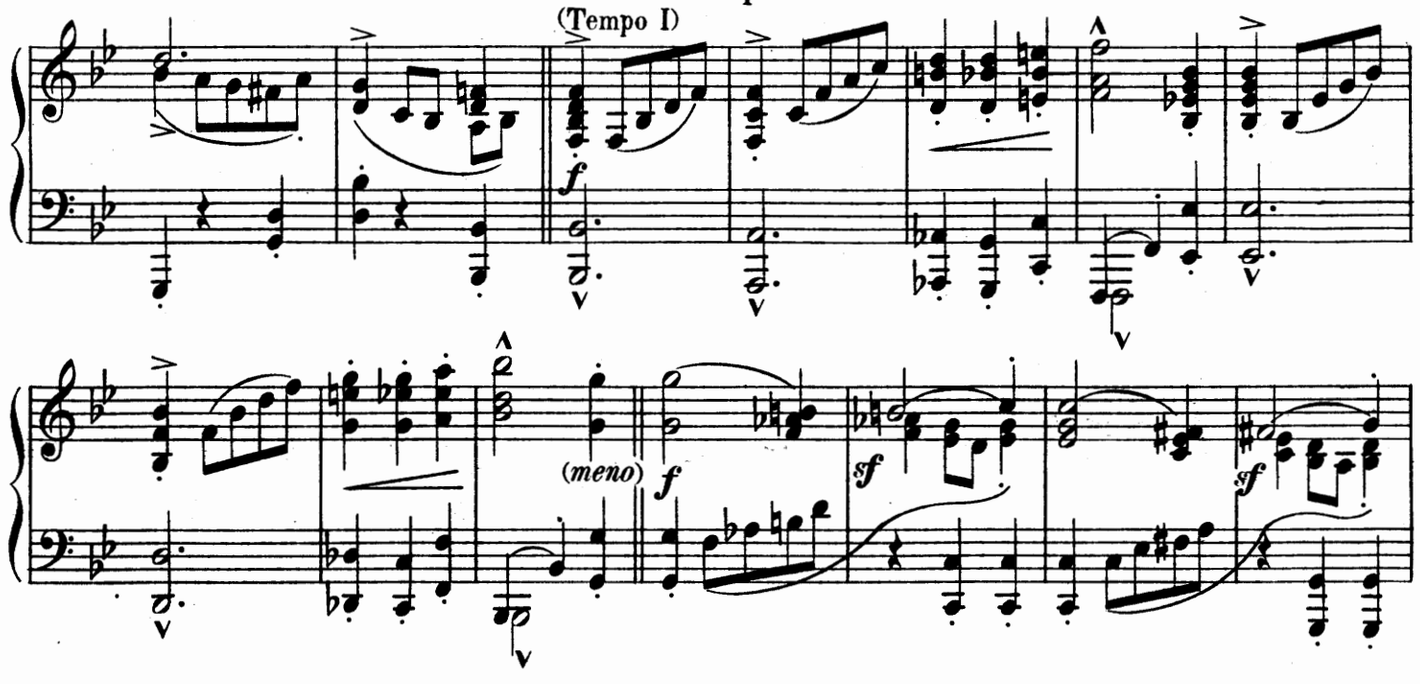

(dim.)
ritard.
(Tempo I)

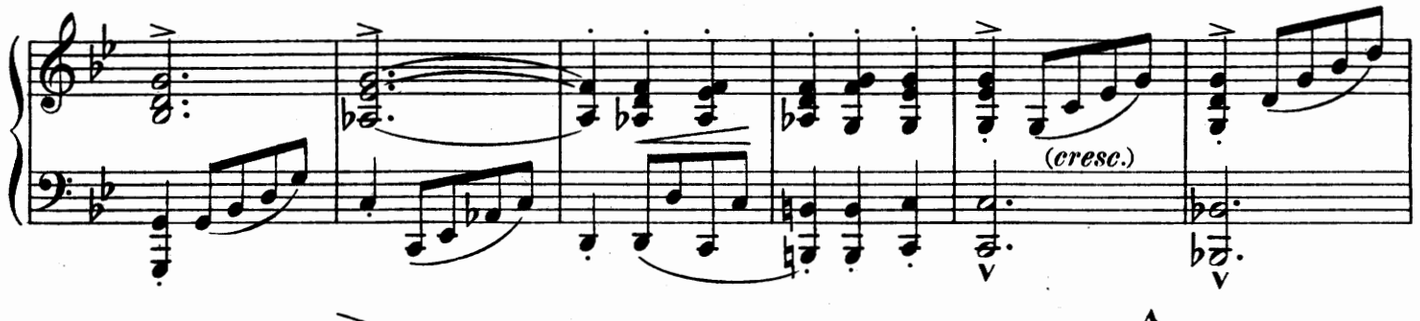

(meno)
f
sf
sf
(cresc.)
sff
nf
(♩. = 86)
(più mosso)
p

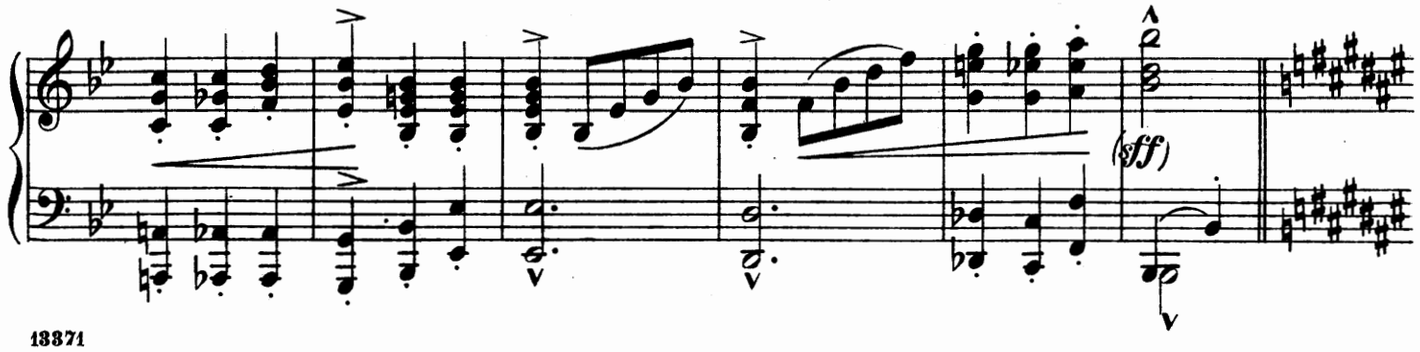

f
mf
sf
sf ff



Erstes Tempo.
(Tempo I)







Tempo wie vorher.
(L'istesso tempo)

f

(*stacc. e marcatissimo*)

f

(*ff*)

mf

(*ff*)

mf

(*ff*)

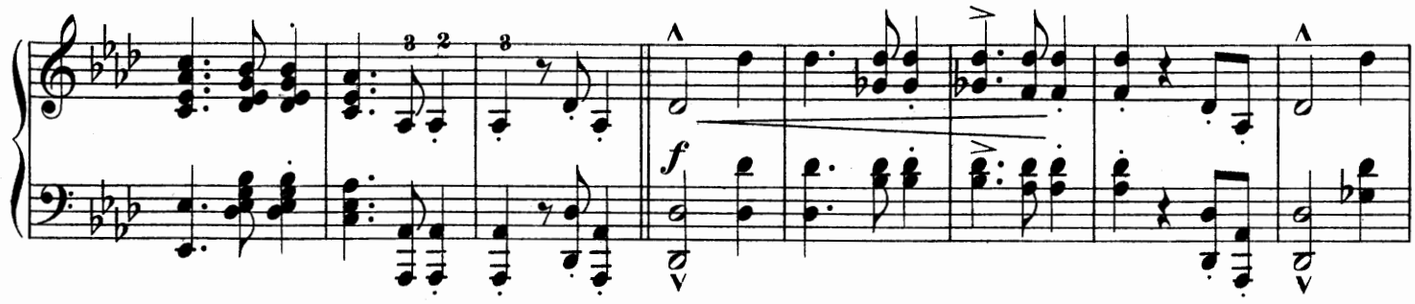
mf

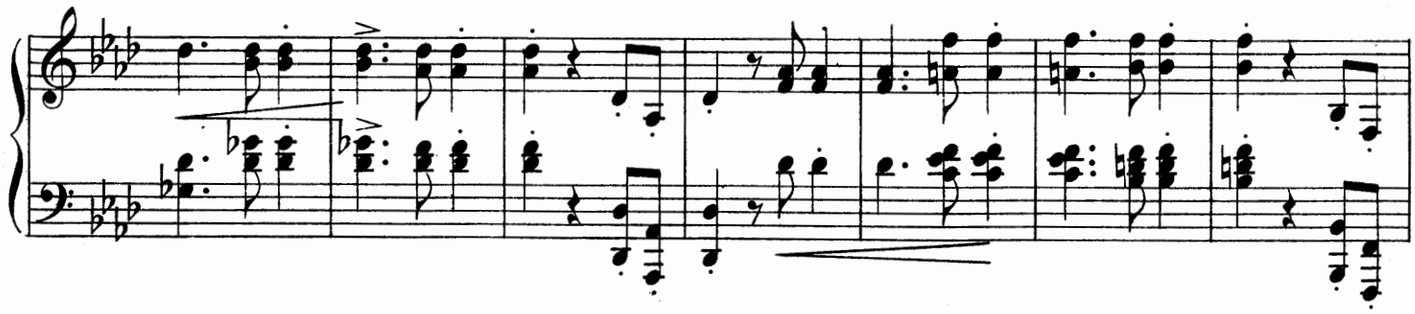
ff

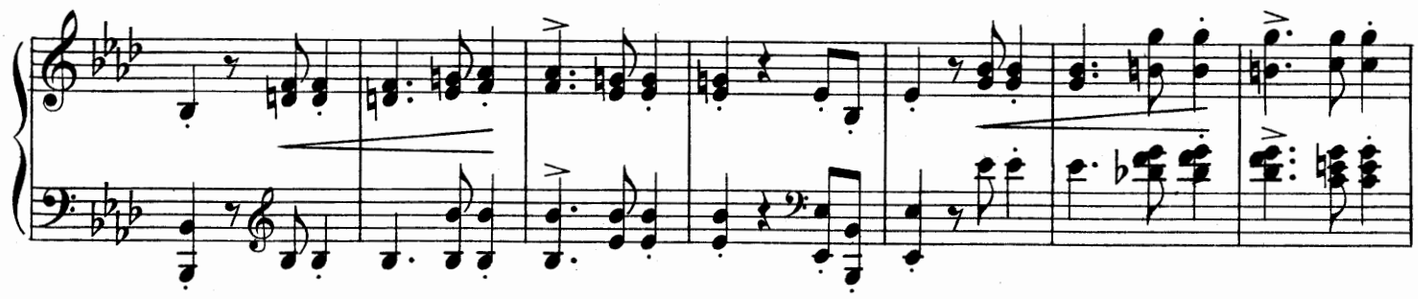
mf

ff

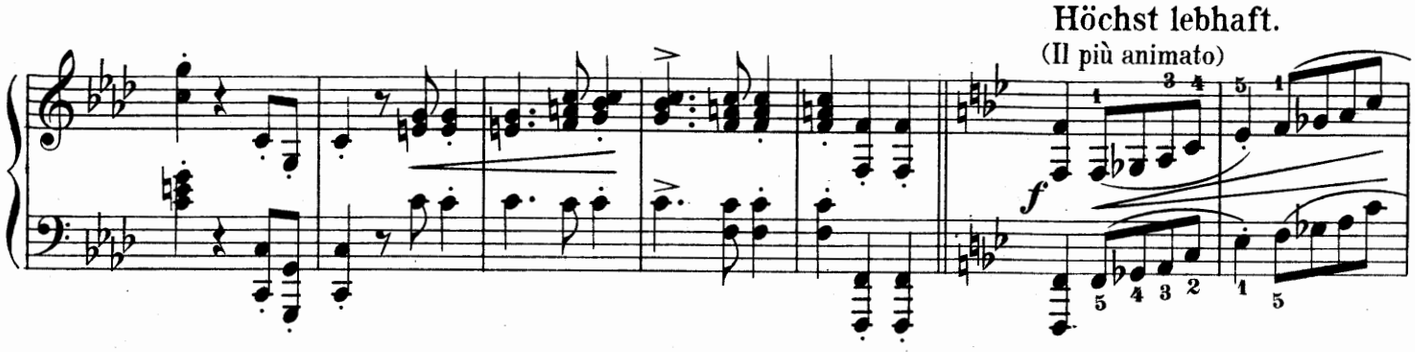
sf

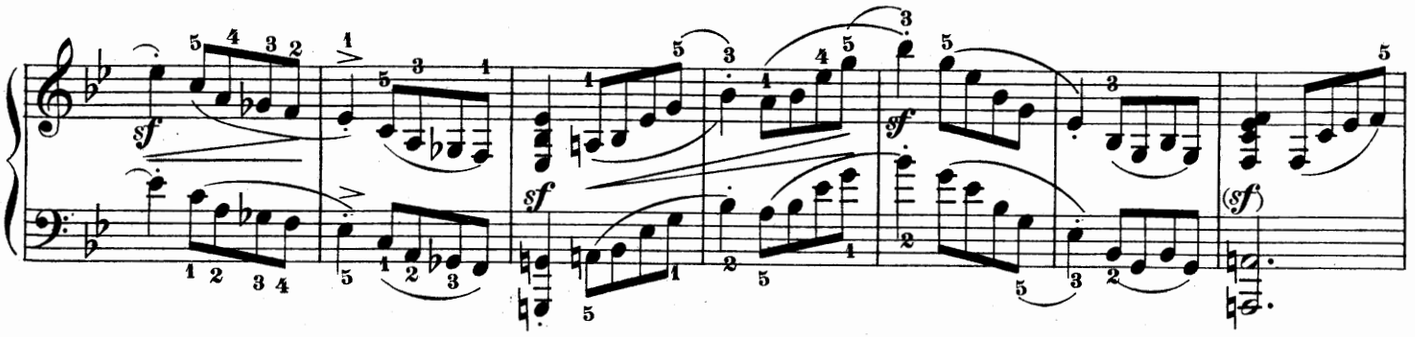


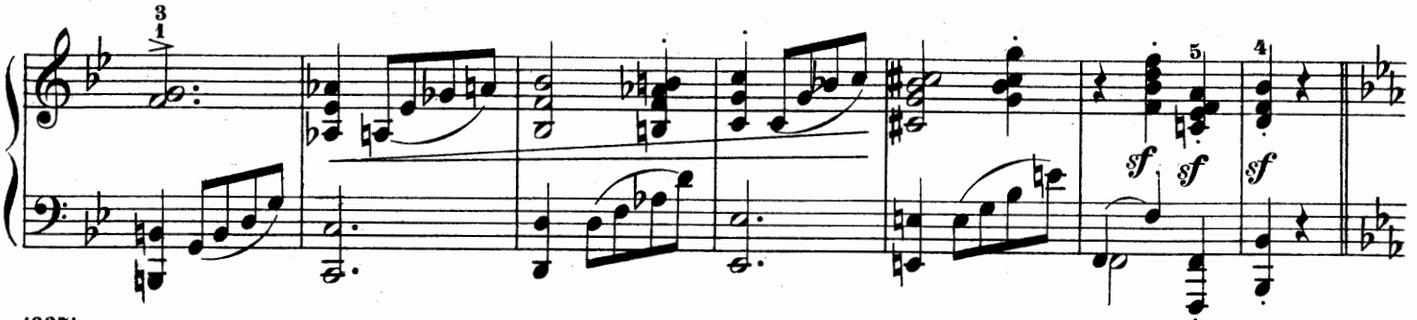


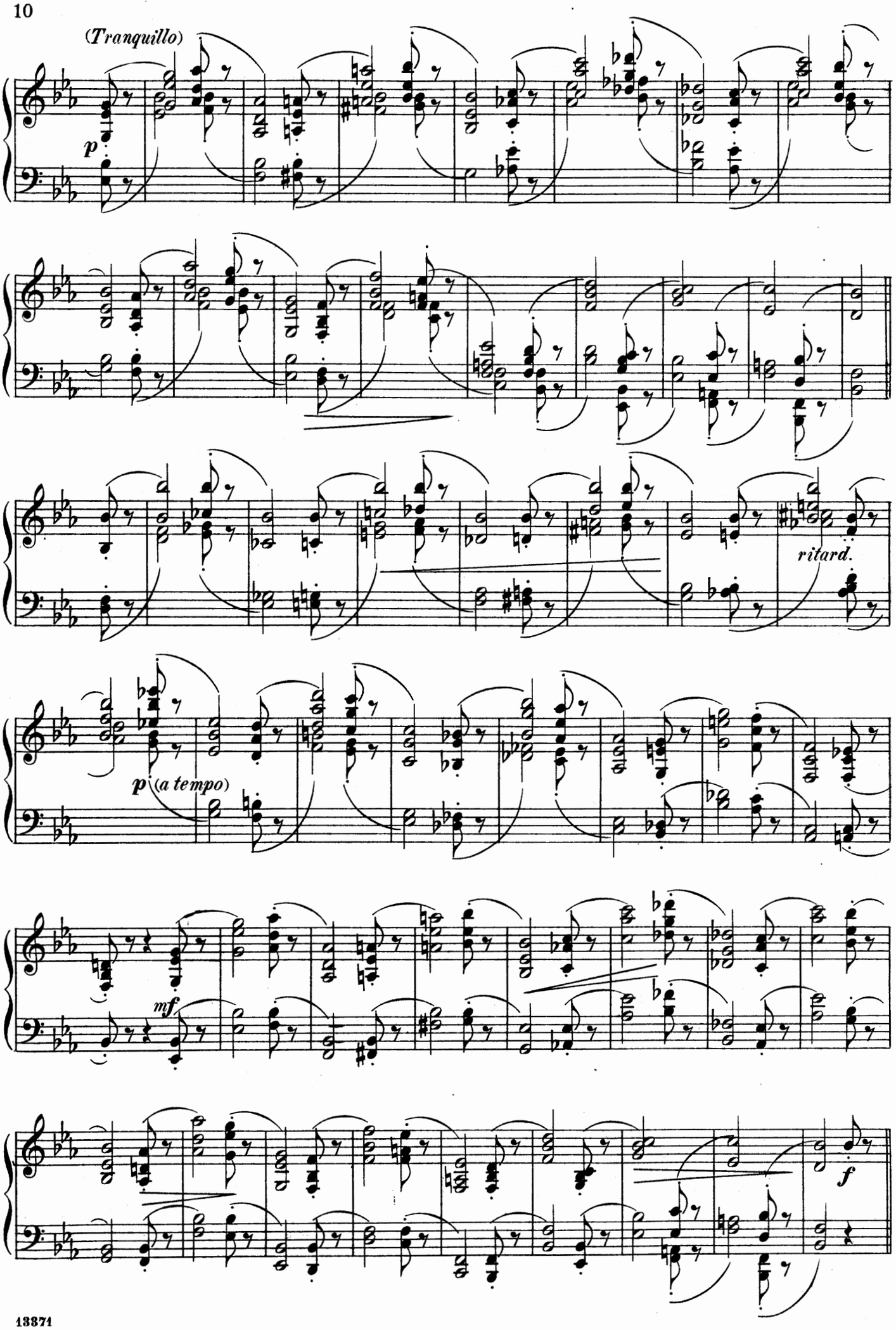


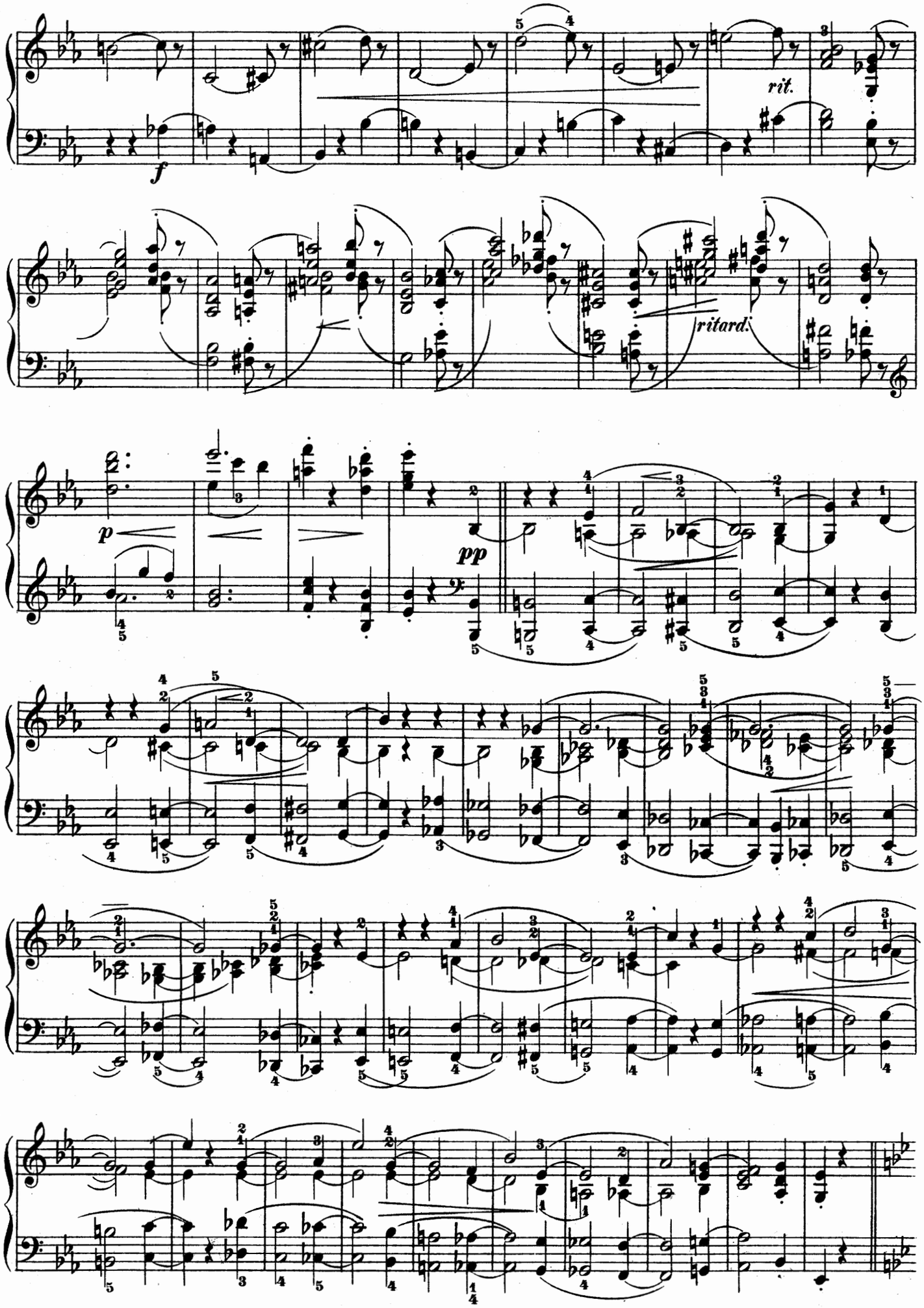
Höchst lebhaft.
(Il più animato)





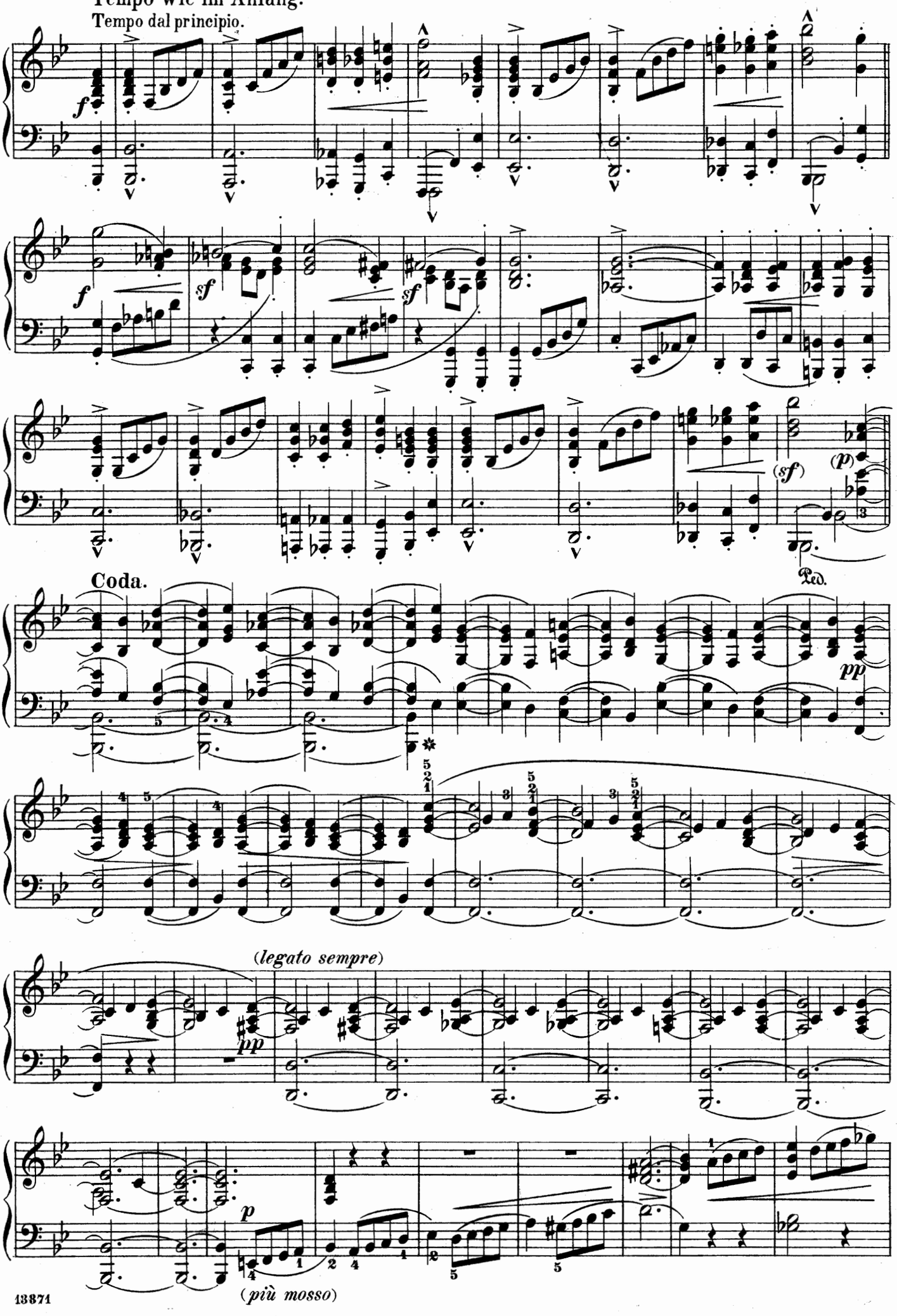


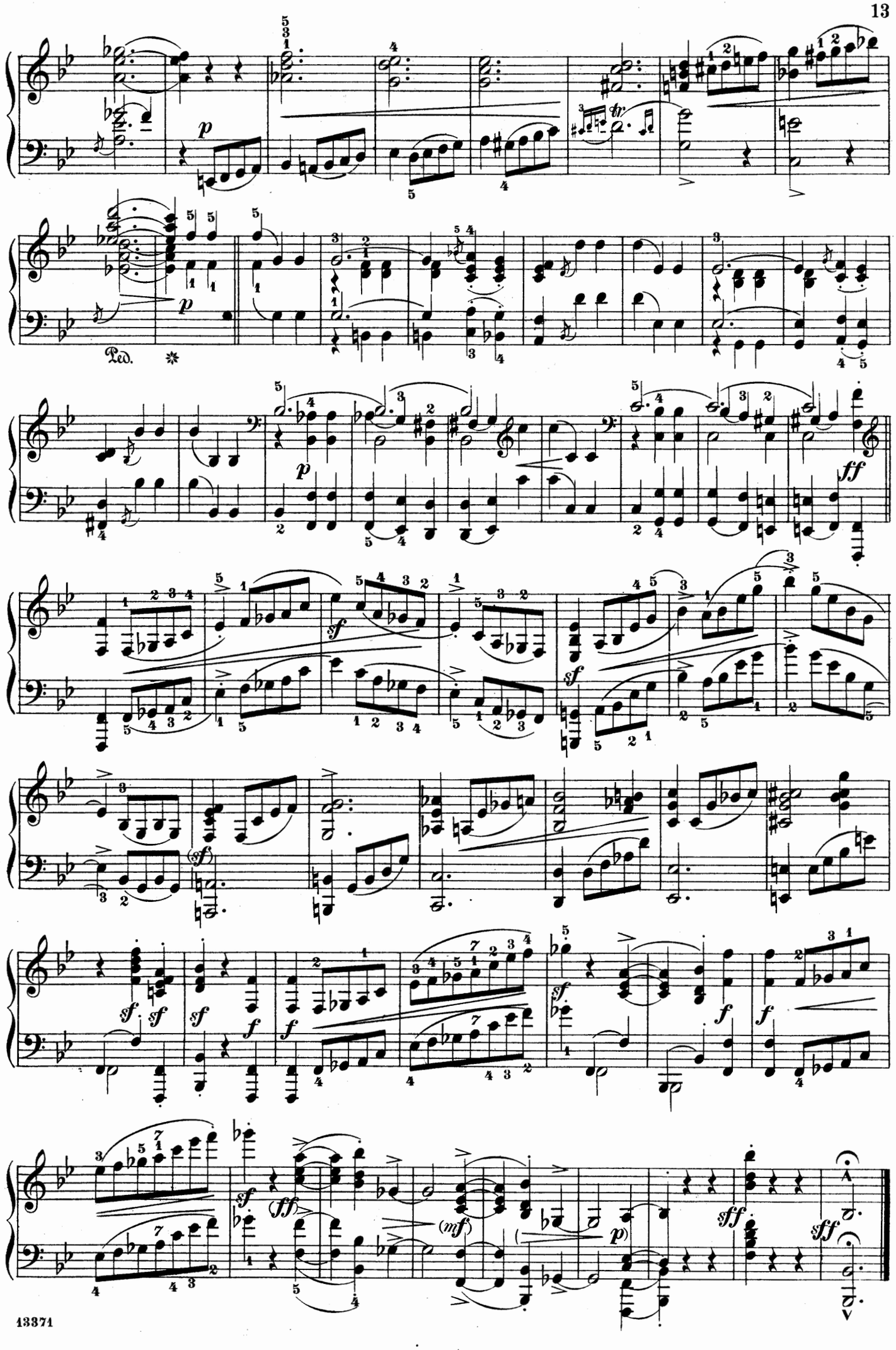

(Tranquillo)
p
ritard.
p (a tempo)
mf
f


f
rit.
ritard.
p
pp

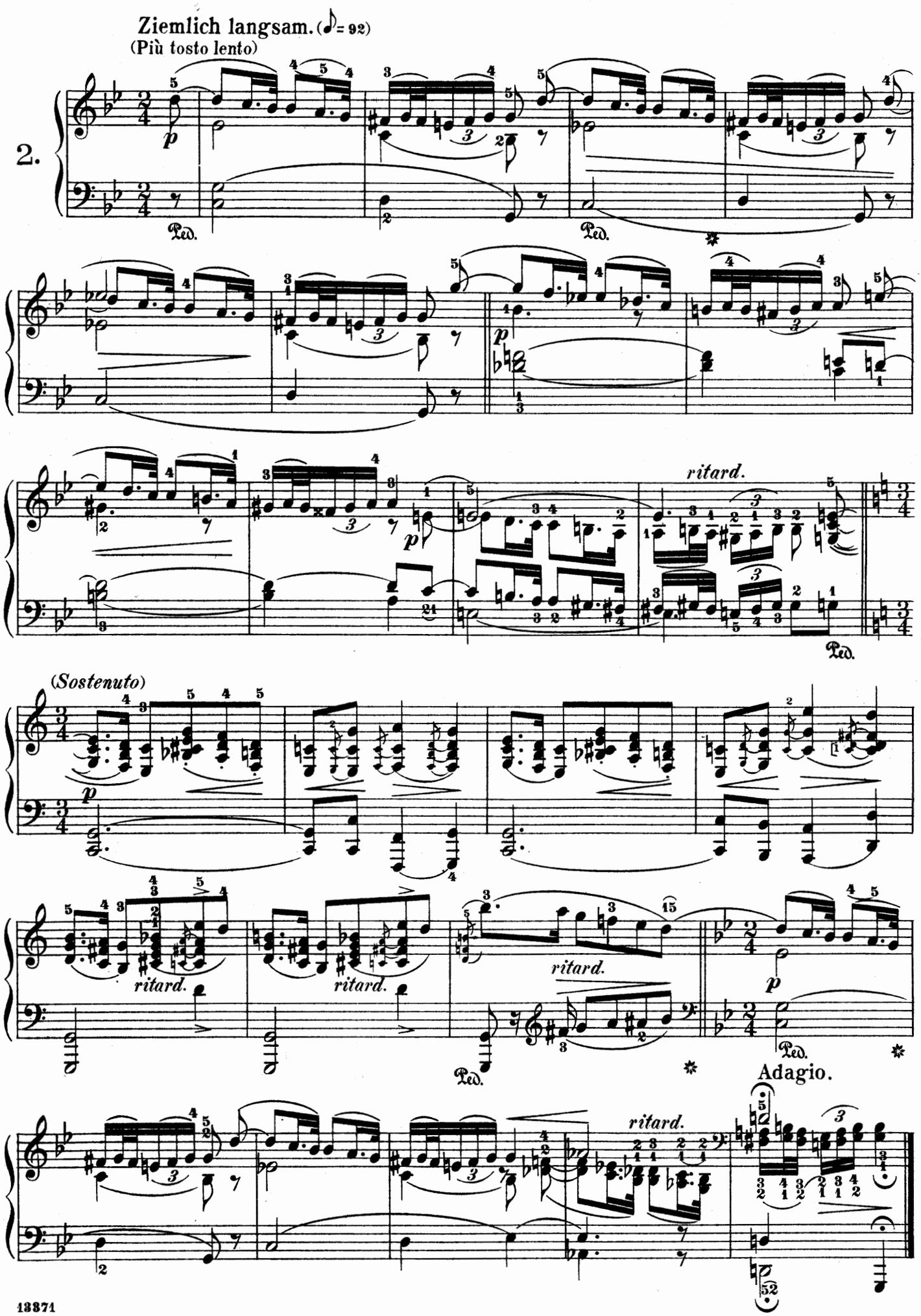
Tempo wie im Anfang.

Tempo dal principio.




Ped.

Romanze.

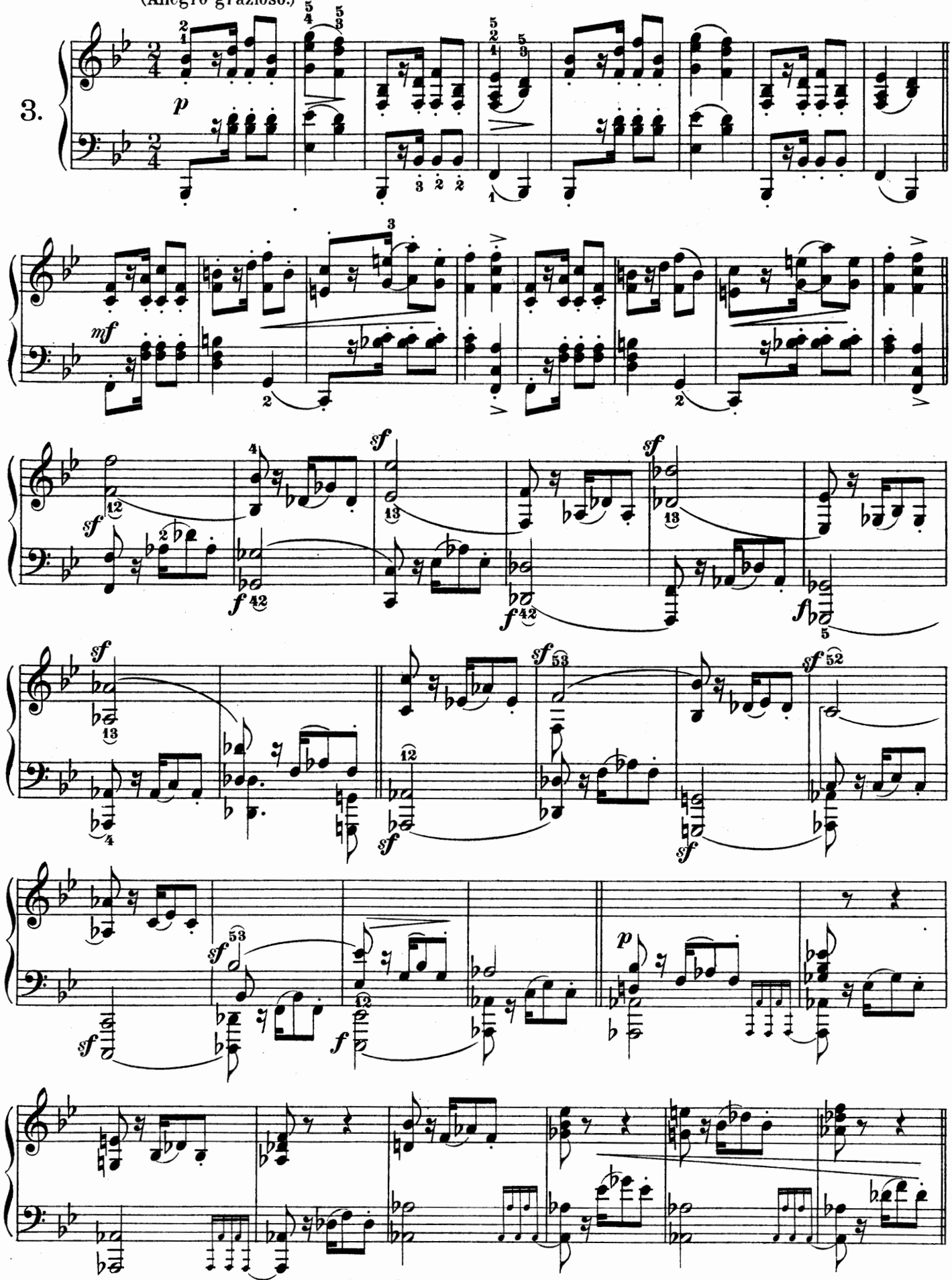

Ziemlich langsam. (♪= 92)
(Più tosto lento)
2.
p
Ped.
ritard.
(Sostenuto)
Adagio.

Edited and fingered by
Max Vogrich

Scherzino.

(♩ = 112)
(Allegro grazioso.)

Robert Schumann. Op. 26, No. 3



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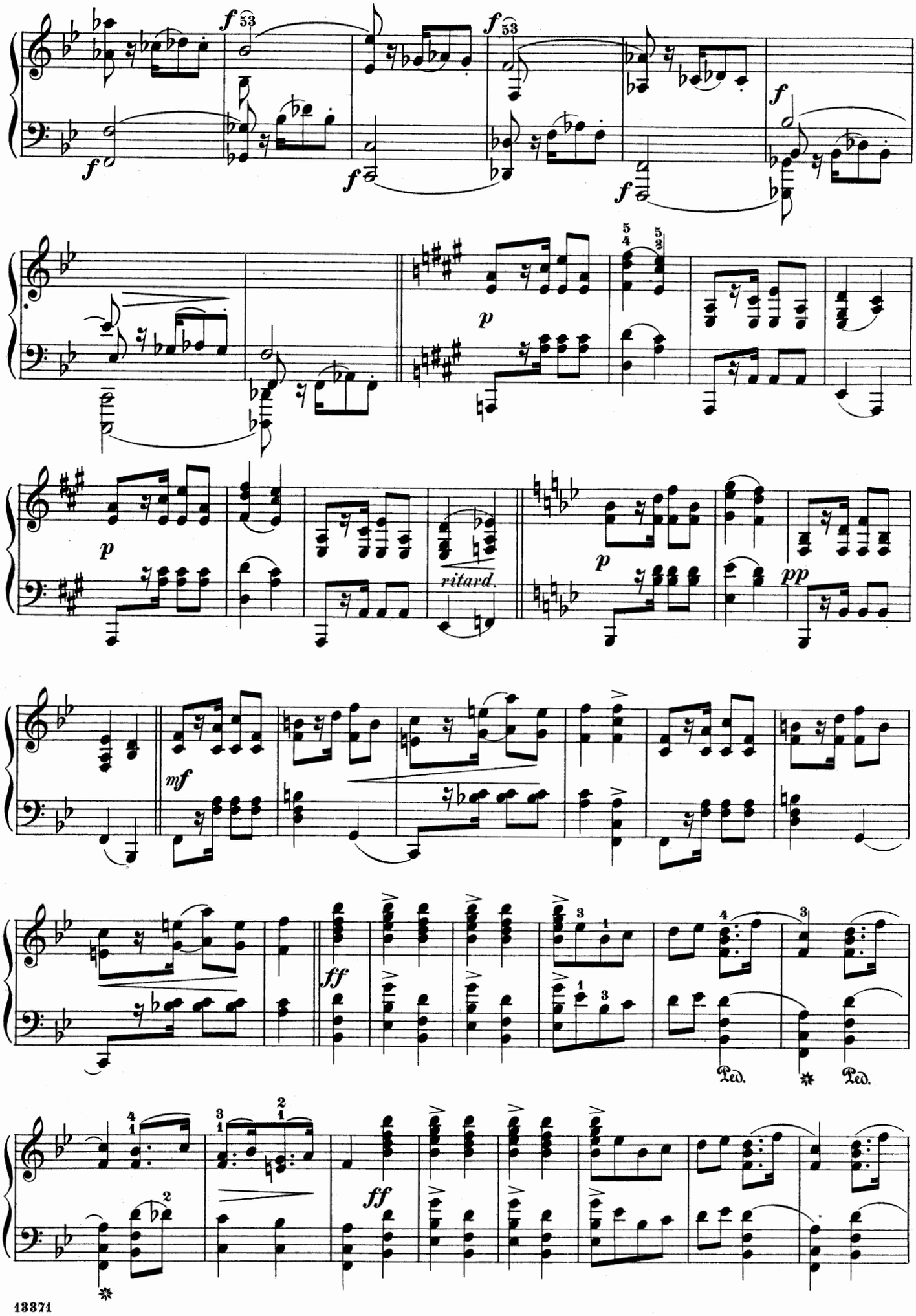
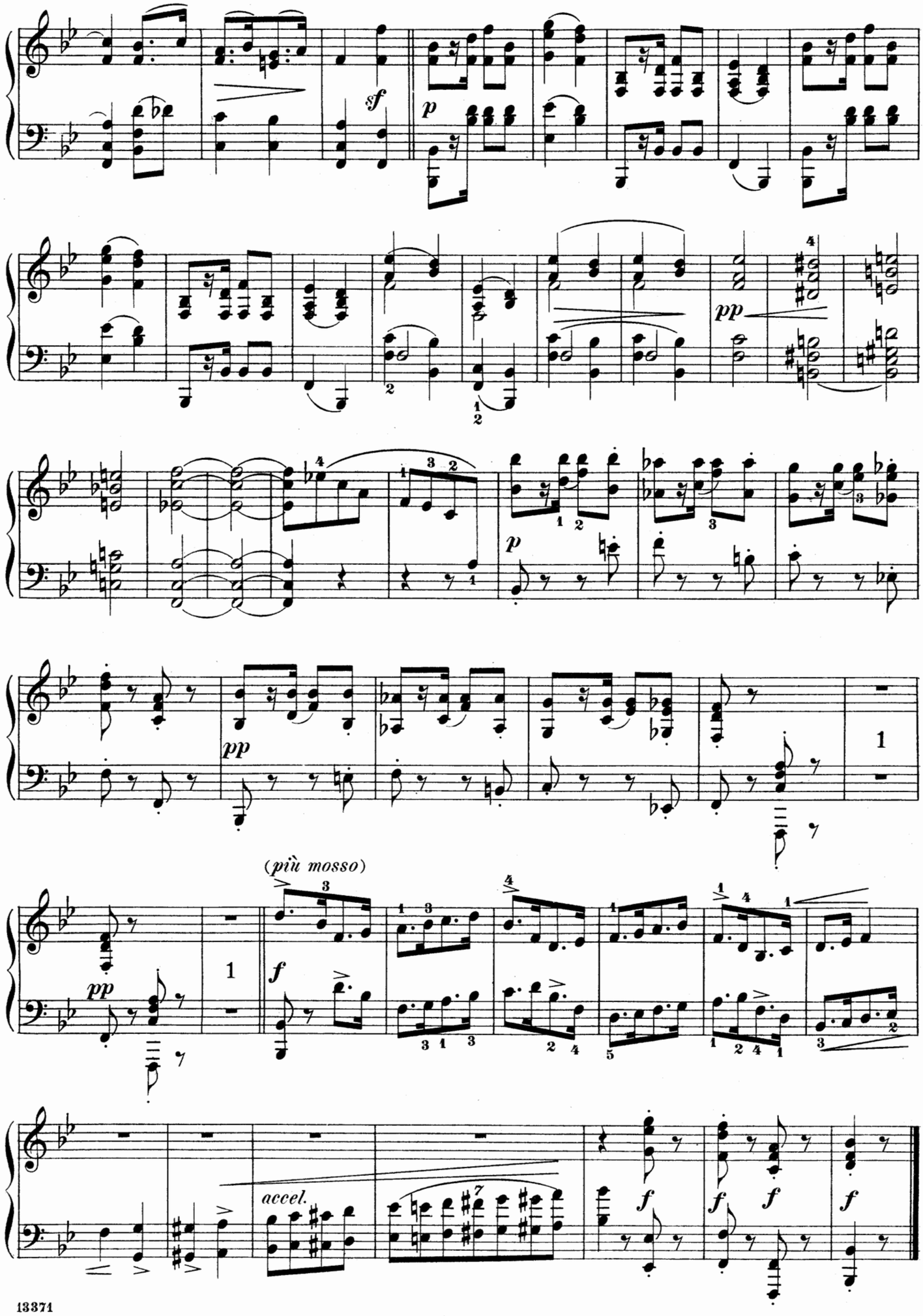
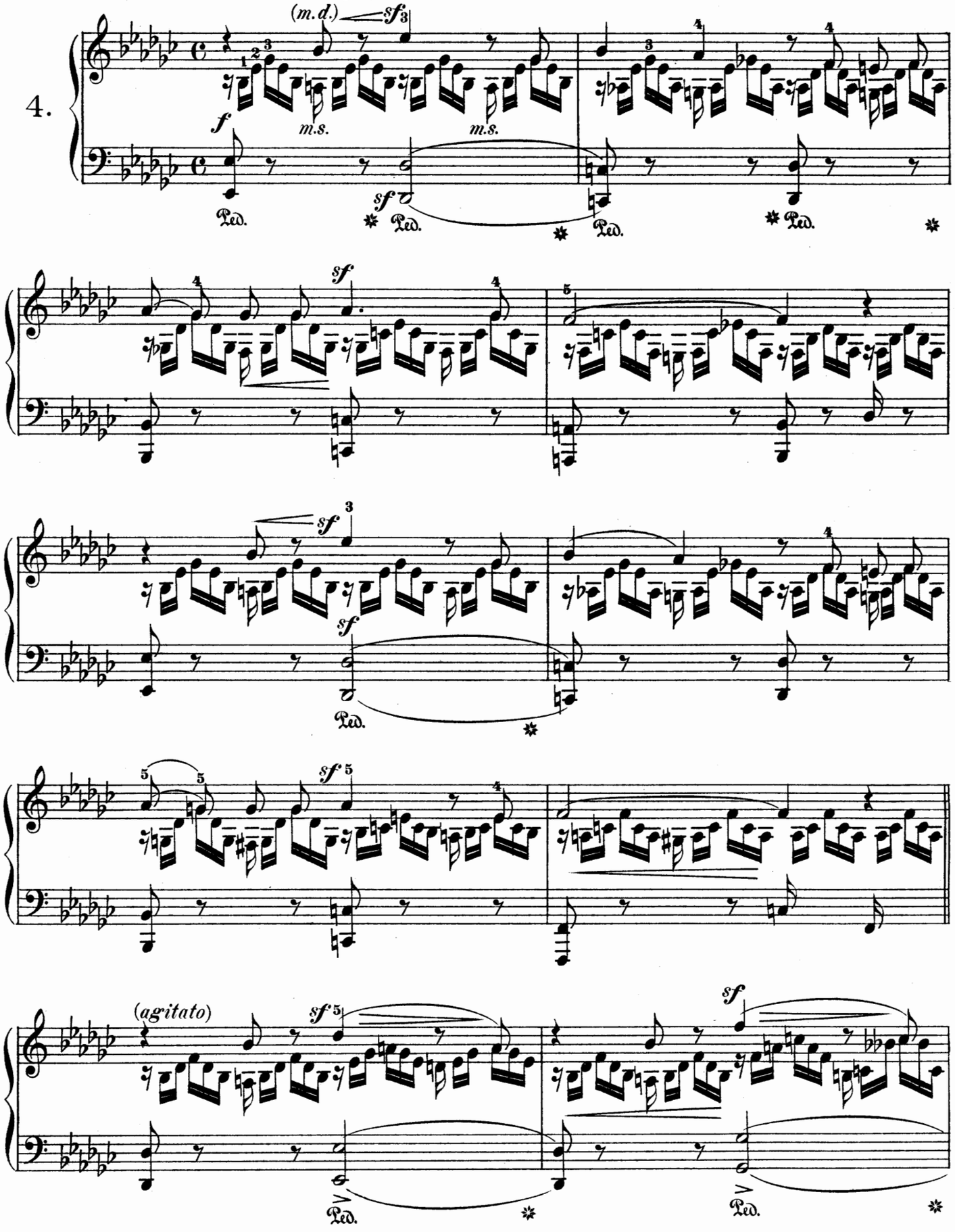
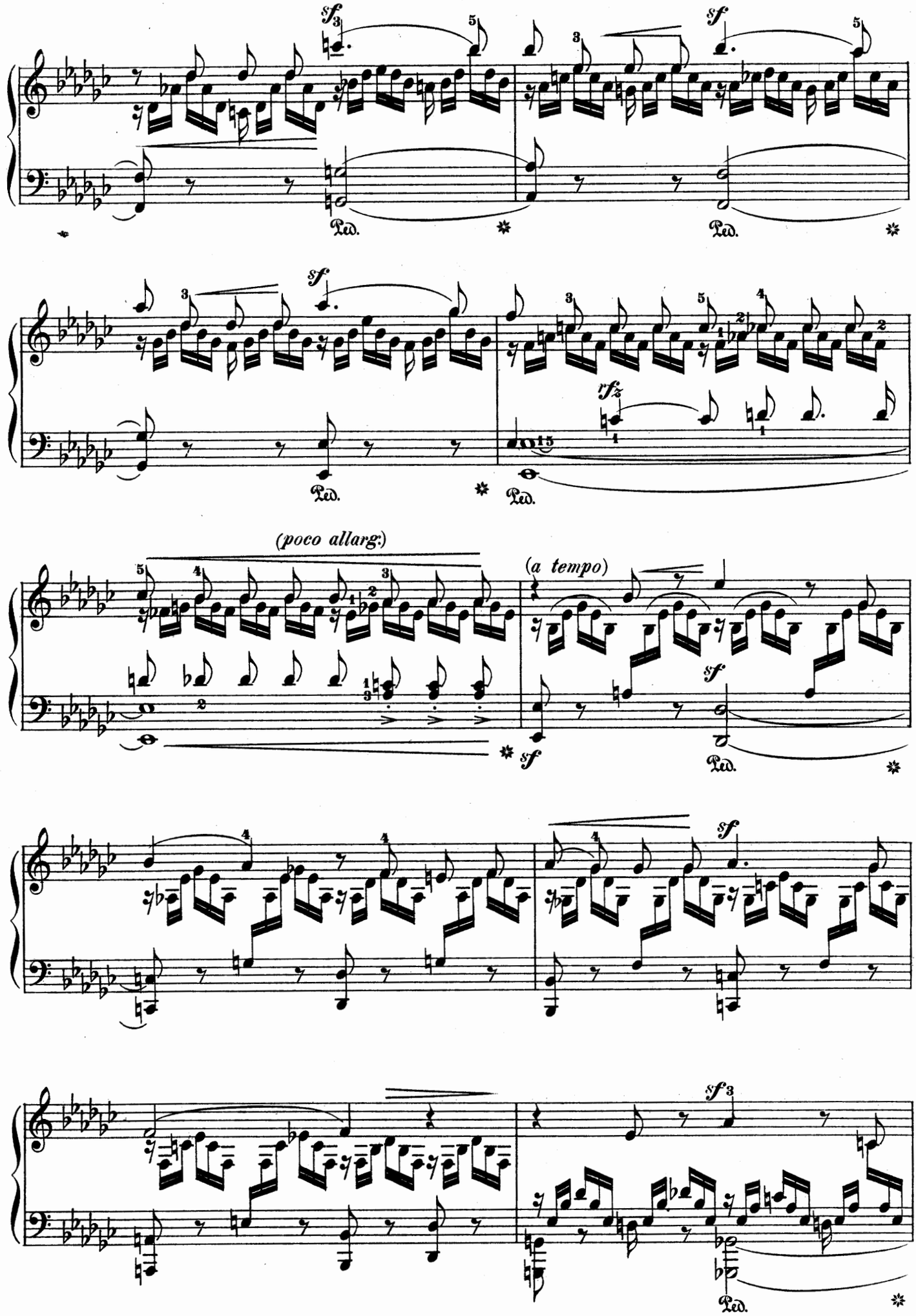

ritard.
Ped.
Ped.

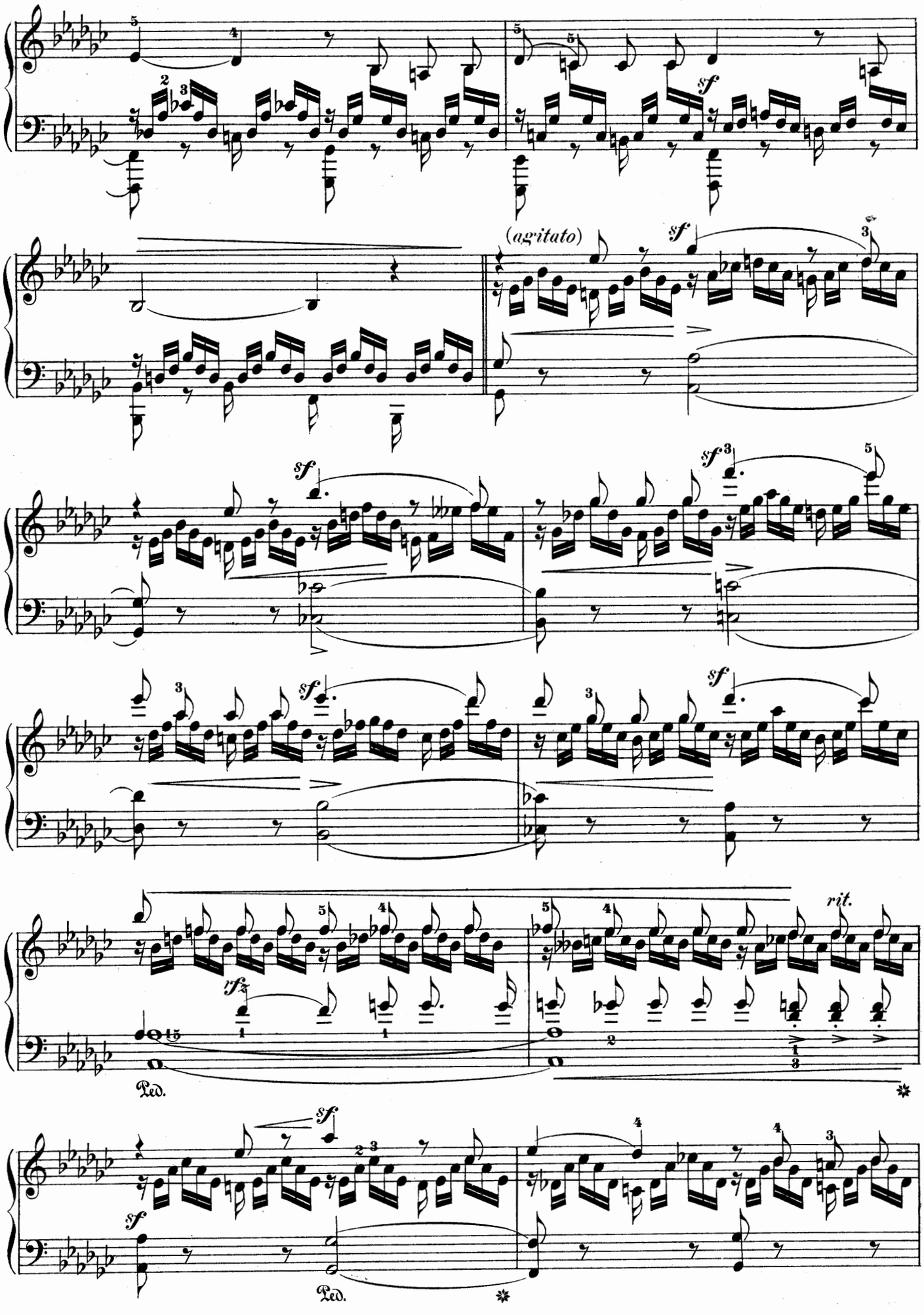

sf
p
pp
p
pp
(più mosso)
f
pp
accel.
f
f
f
f

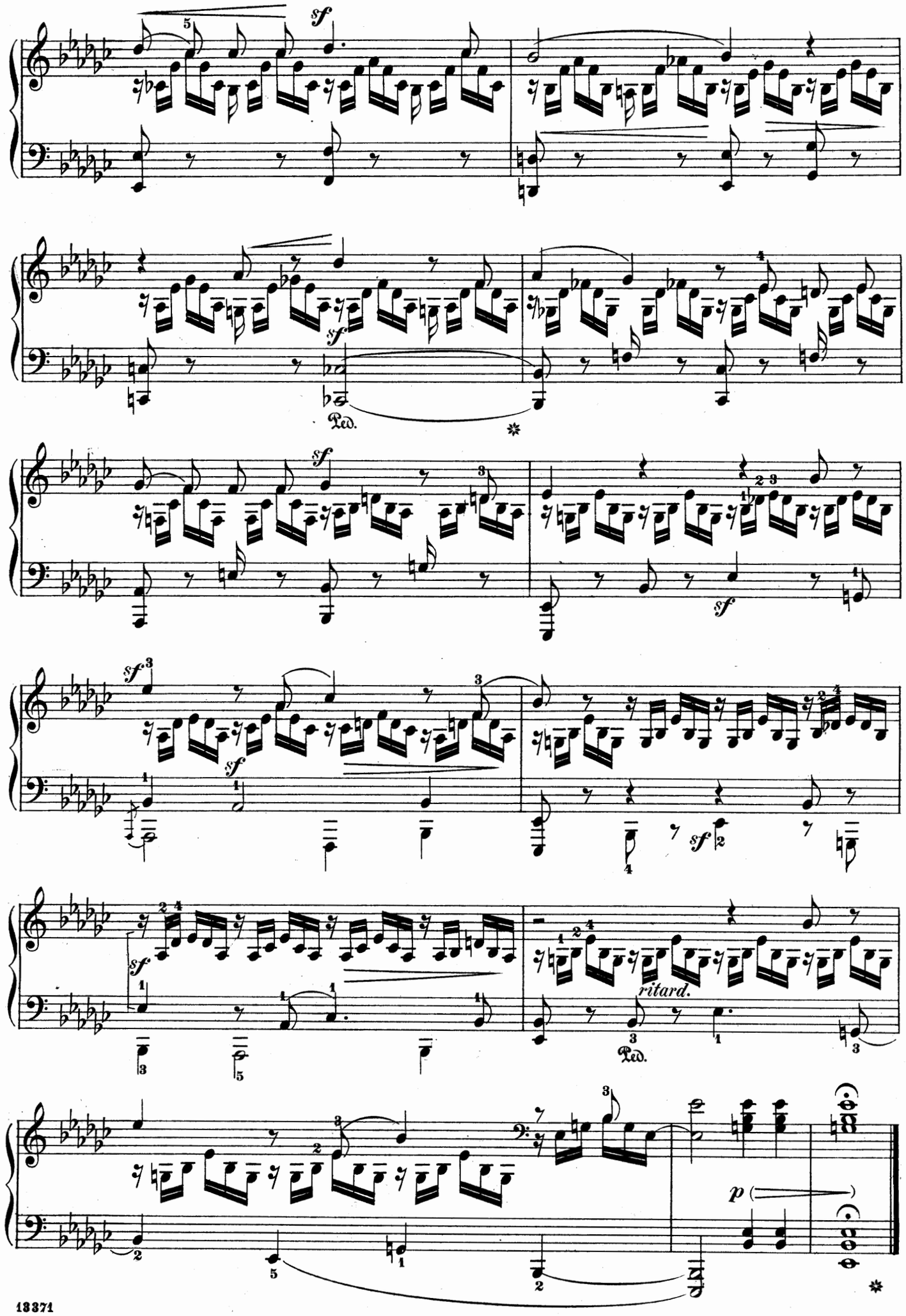
Intermezzo.

Mit grösster Energie. (♩ = 116)
(Con massima energia.)



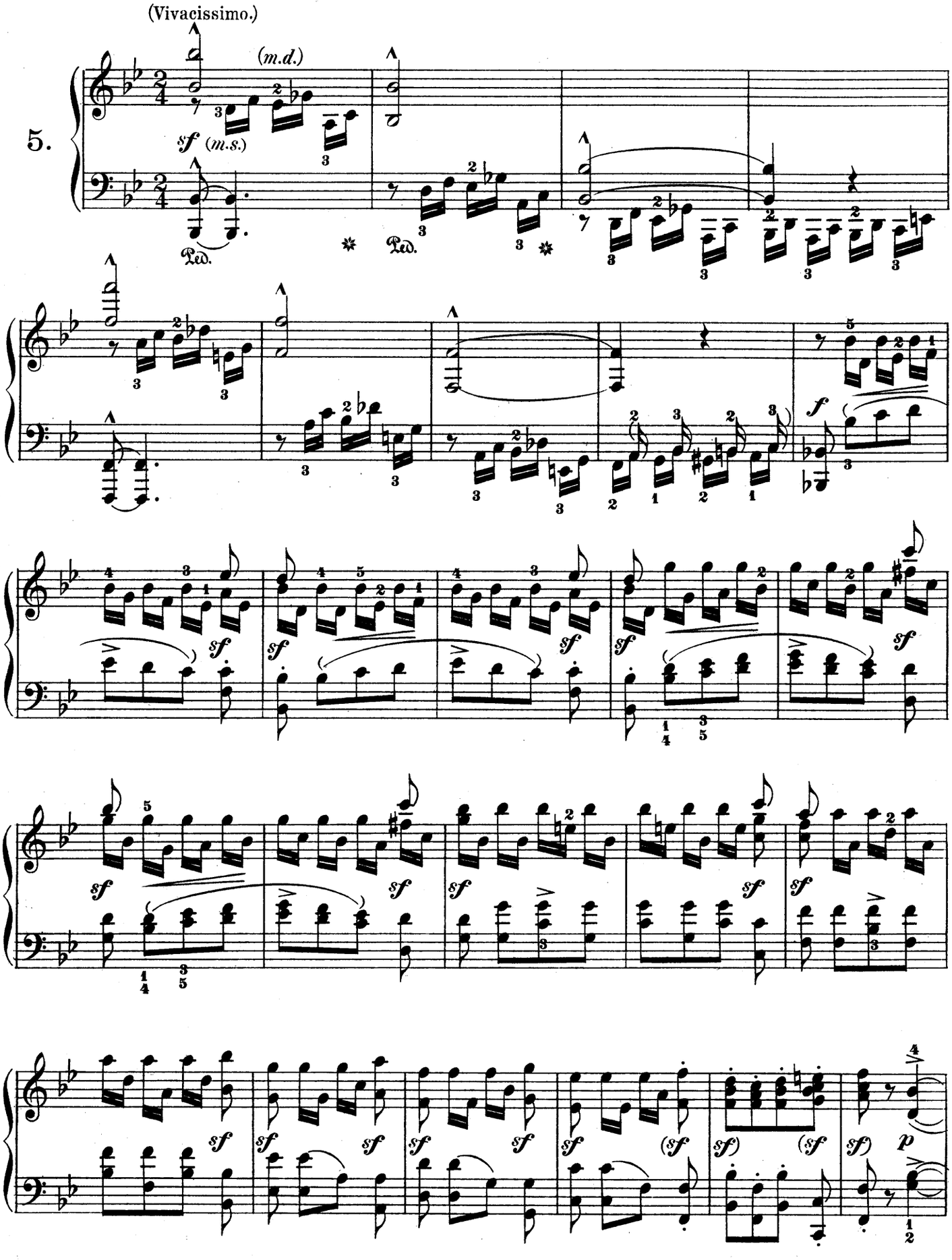

sf
Ped.
sf
Ped.
sf
Ped.
rfz
Ped.
(poco allarg:)
(a tempo)
sf
sf
Ped.
sf
sf
Ped.

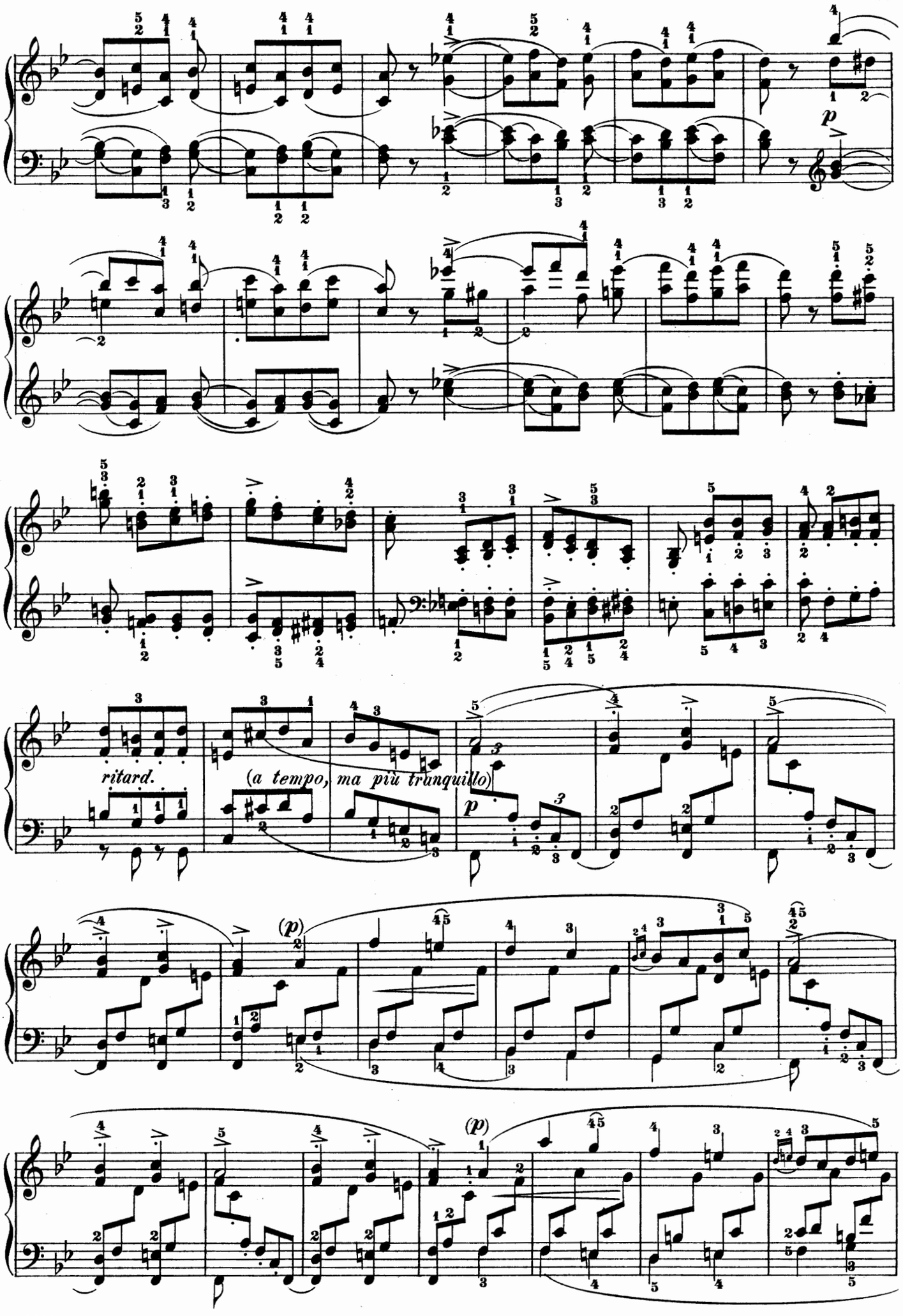

(agitato)
sf
rit.
Ped.
Ped.

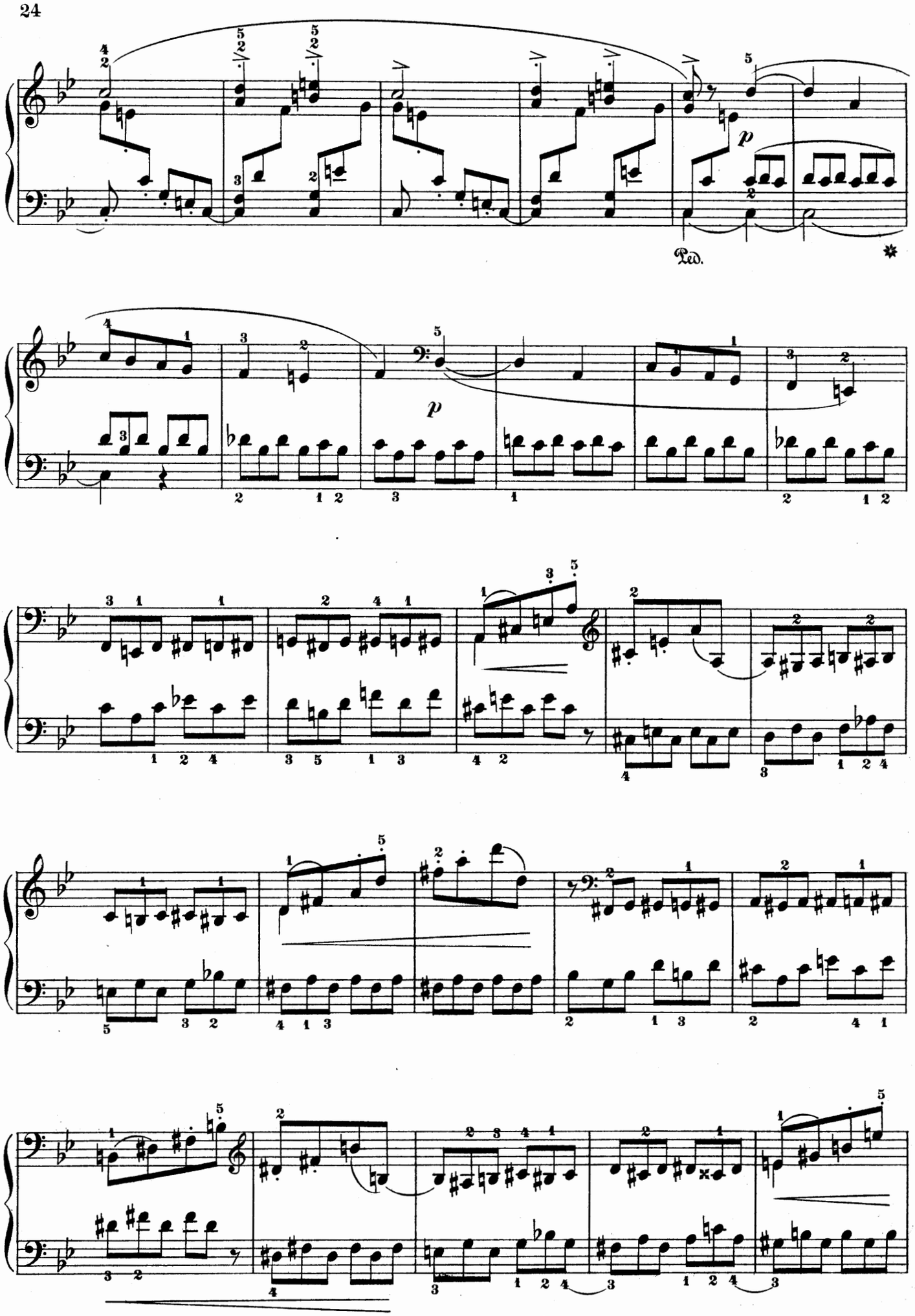

sf
Ped.
sf
sf
sf
sf
sf
sf
ritard.
Ped.
p

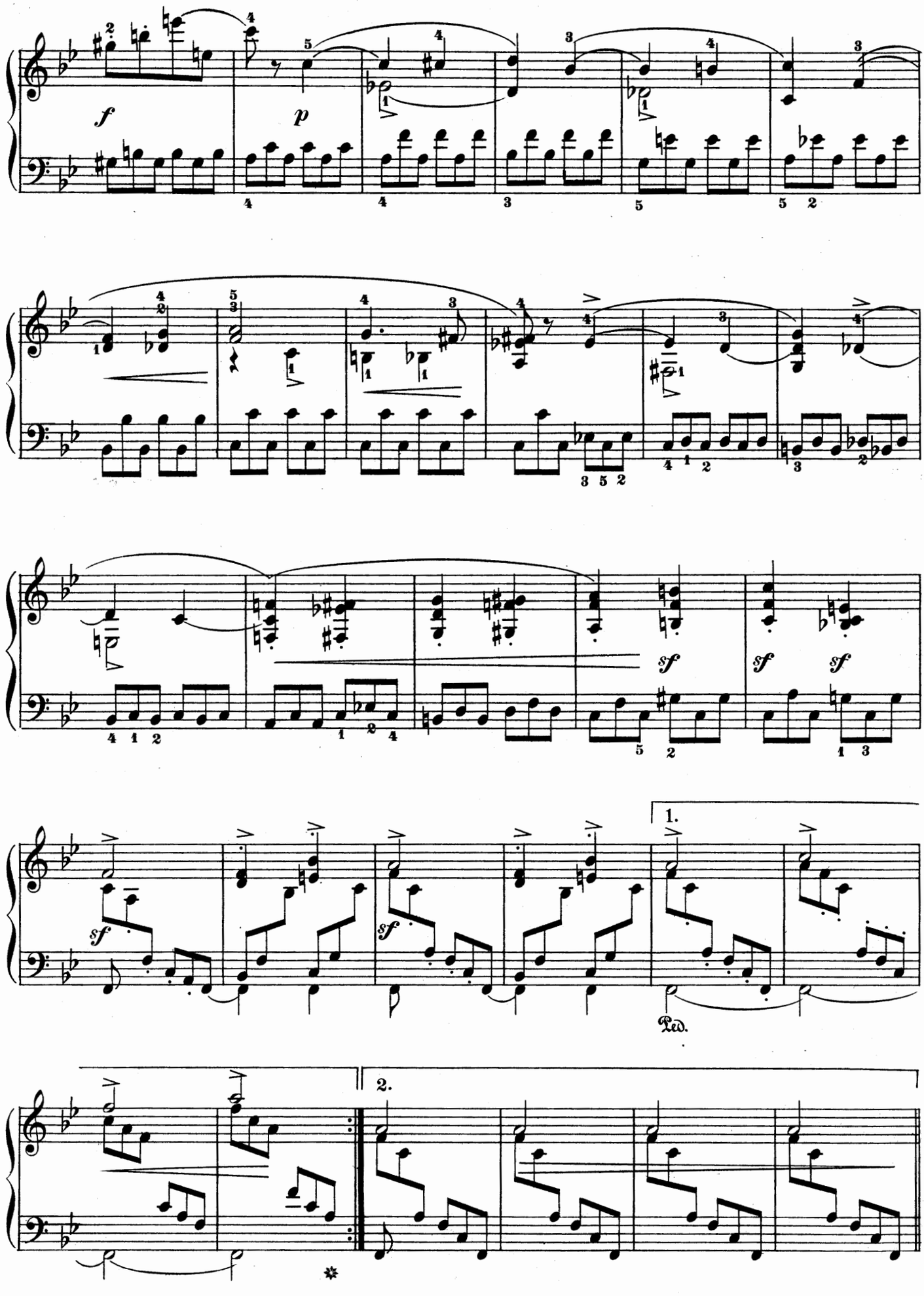
Finale.

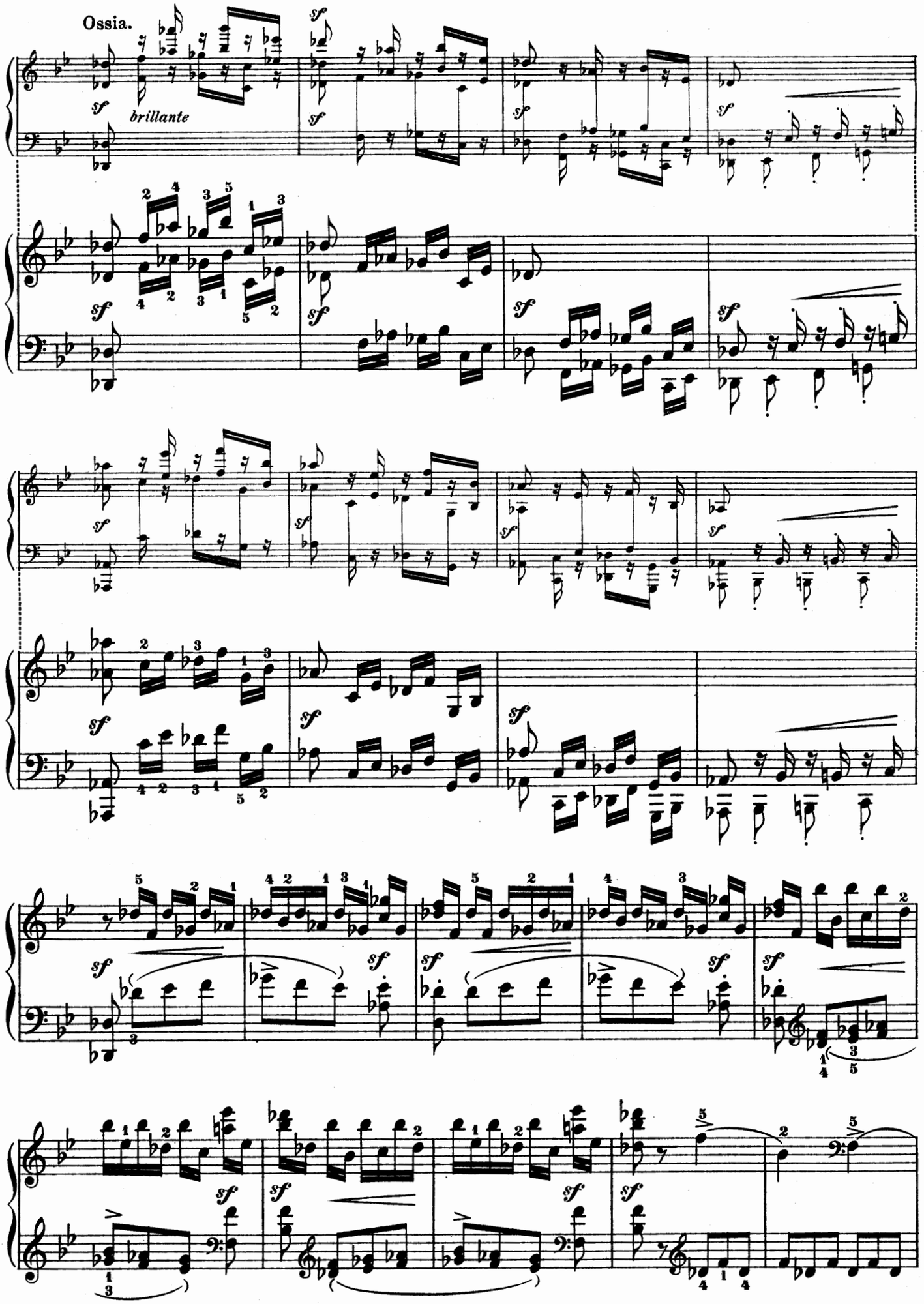
Höchst lebhaft. (♩ = 138)
(Vivacissimo.)

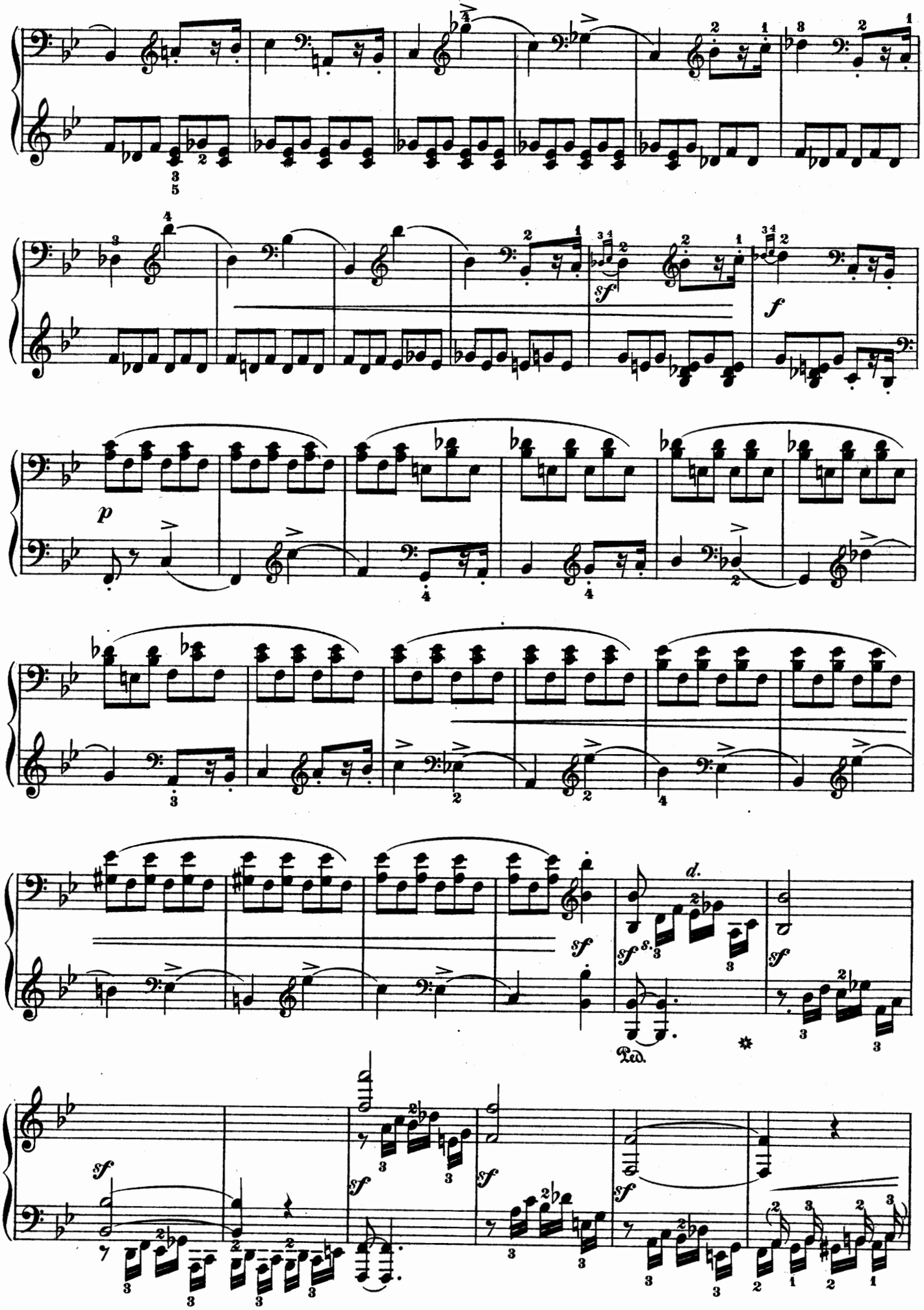


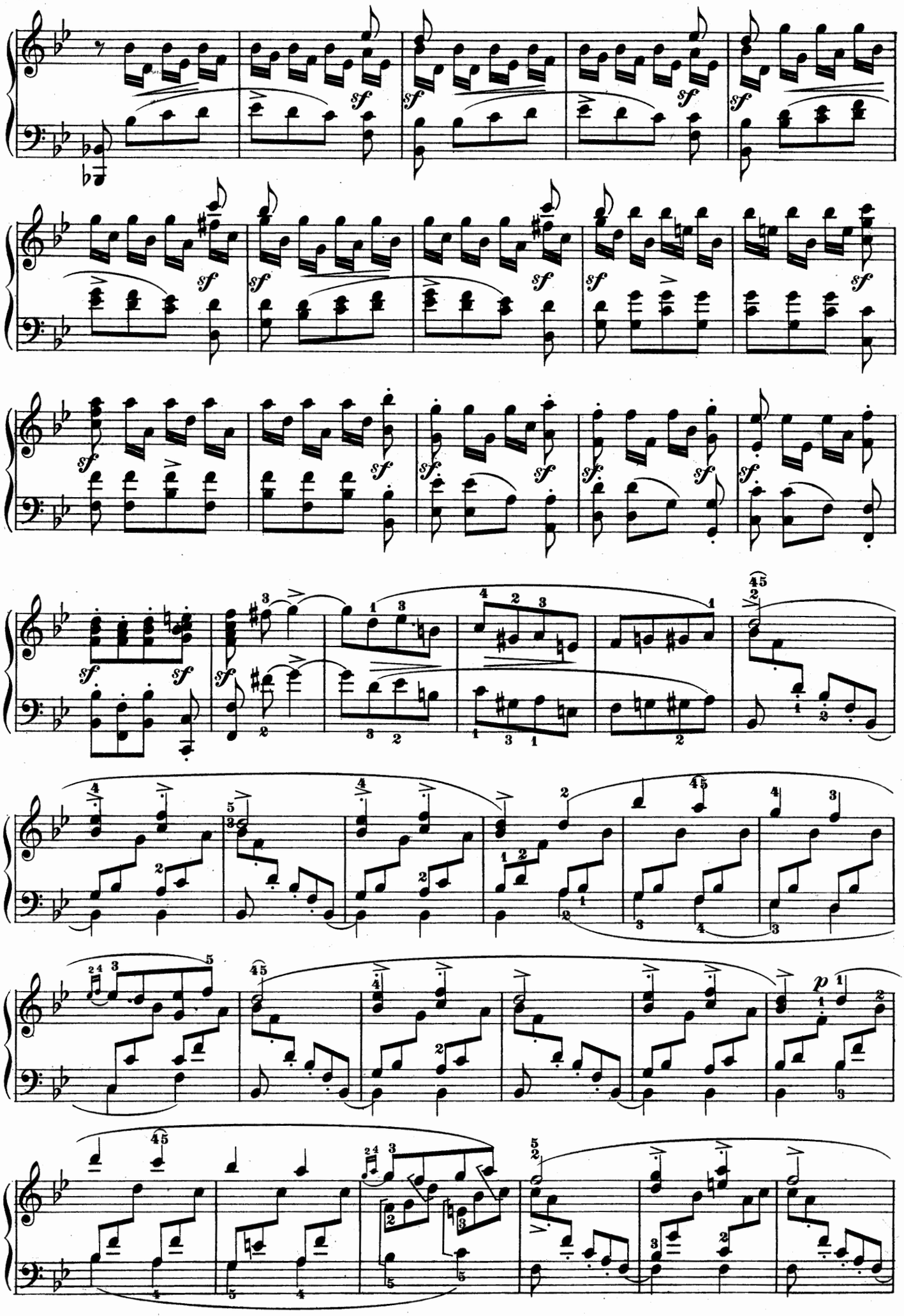

p
ritard.
(a tempo, ma più tranquillo)
p
(p)
(p)

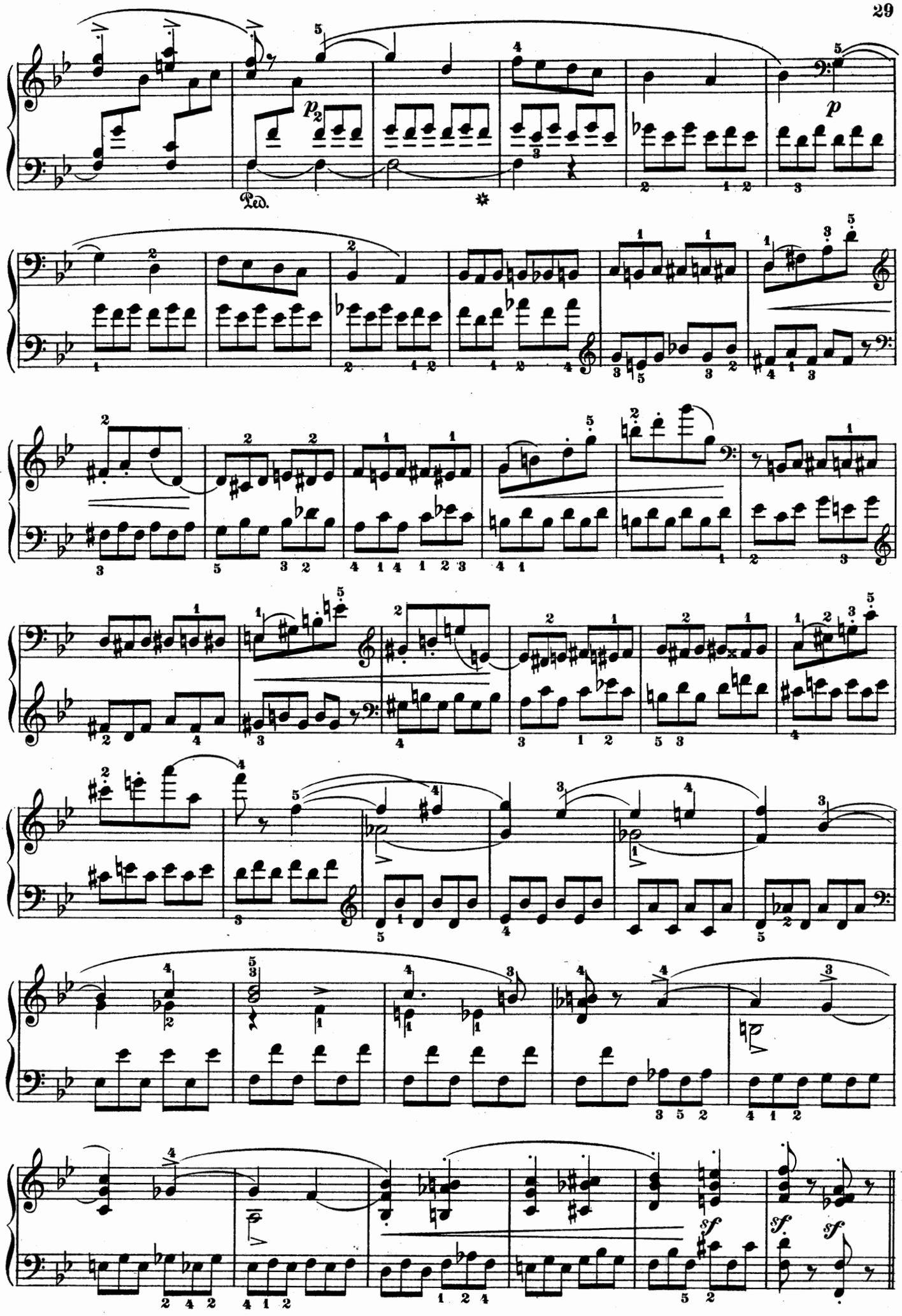

Ped.
*
p
p

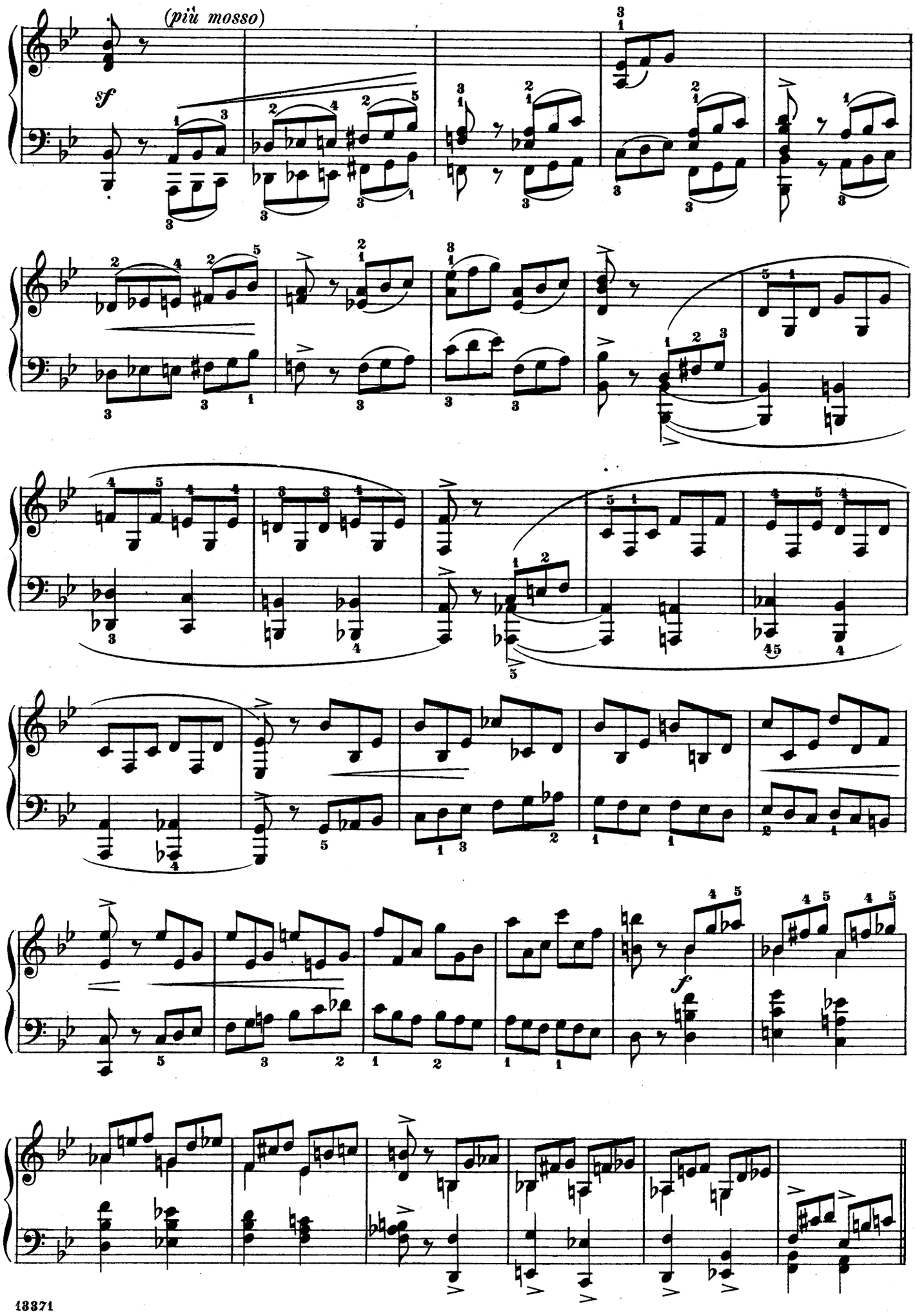

f
p
sf
sf
sf
sf
1.
Ped.
2.

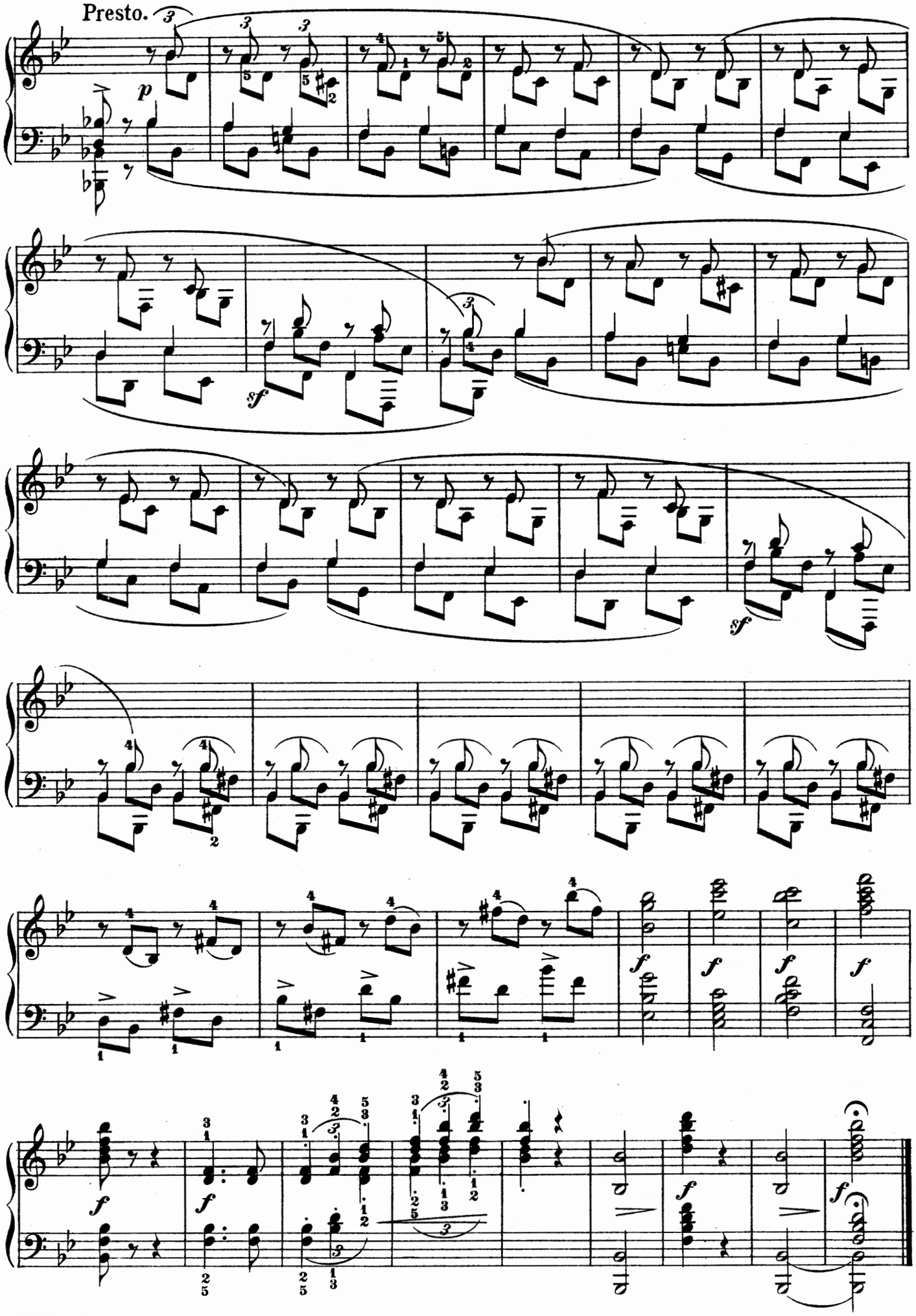

Ossia.
sf
brillante


sf
f
p
sf
d.
sf
Ped.
sf
sf
sf
sf




Ped.
p
sf
sf
sf


(più mosso)
sf
f


Presto.
p
sf
sf
f
f
f
f
f
f
f

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