

CAT. A
N. 136

EDIZIONE RICORDI

E. R. 100.



SCHUMANN

Album per la gioventù

Op. 68.

Scene fanciullesche

Op. 15.

(Lorenzoni)



G. RICORDI & C.



Editori - Stampatori



MILANO

ROMA-NAPOLI-PALERMO-LONDRA-LIPSIA-BUENOS-AIRES-NEW-YORK
PARIS-SOCIÉTÉ ANONYME DES EDITIONS RICORDI-PARIS
18, Rue de la Pépinière, 18

(PRINTED IN ITALY)

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(IMPRIME



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)

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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 révision 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 réviseur, 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 development 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 illimitated 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.

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.

Mélodie

MELODIA

Melody

Non presto $\text{d}=108$

MARCA DI SOLDATI

Marche de soldats

Soldiers' March

Vivace e deciso $\text{♩} = 128$

2.

The musical score consists of five staves of music for two hands. The top staff is in treble clef, G major, and common time. The bottom staff is in bass clef, C major, and common time. The score is divided into measures by vertical bar lines. Dynamic markings include 'f' (fortissimo) and 'ben ritmato'. Fingerings are indicated above the notes, such as '3 1' and '4 1' for the treble clef staff. The tempo is marked as 'Vivace e deciso' with a tempo of $\text{♩} = 128$.

CANZONCINA

Petite chanson

A Humming Song

Non presto $\text{♩} = 138$

3.

p

()

()

(p)

()

()

()

()

()

E.R. 100

CORALE

Choral

Choral

Lento $\text{d}=50$

p ben legato e rilevando un poco la voce superiore

pp una corda.....

PICCOLO PEZZO

Petit morceau

A Little Piece

Non presto $\text{♩} = 138$

5.

POVERA ORFANELLA

La pauvre orpheline

The Little Orphan

Lentamente $\text{♩} = 92$

6.

p

Più lento

a tempo

Più lento *a tempo*

pochissimo ritenuto

CANZONETTA DEL CACCIATORE

Chanson du chasseur

Hunting Song

Gioiosamente $\text{d} = 112$

The musical score consists of five staves of music for two players. The top two staves are for the first player, and the bottom three staves are for the second player. The music is in common time, with a key signature of one flat. The tempo is marked as Gioiosamente $\text{d} = 112$. The score includes dynamic markings such as *f*, *ff*, *p*, and *ff*. Various performance techniques are indicated by numbers above the notes, such as 1, 2, 3, 4, 5, and 2, 1, 3, 4, 5. The music features a mix of eighth and sixteenth-note patterns, with some sustained notes and rests.

CAVALIERE SELVAGGIO

Cavalier sauvage

The Wild Horseman

Vivace $\text{d} = 126$

8.

mf *sf* *sforzando* *mf* *sf*

sf *sf* *mf*

sf *sf*

sf

CANZONETTA POPOLARE

Chanson populaire

Popular Song

Lamentoso $\text{d}=96$

9.

Con brio $\text{d}=132$

(mf)

(mf)

Come prima $\text{d}=96$

p

rilevando la melodia della mano sinistra

CONTADINO ALLEGRO
CHE RITORNA DAL LAVORO

11

Joyeux paysan
qui revient du travail

The Merry Peasant

Allegramente $\text{d} = 112$

10.

ben cantando il basso

(poco rit.) (a tempo)

(poco rit.) (a tempo)

D.R. 100

SICILIANA

Con grazia $\text{♩} = 100$

11.

p

(non legato)

cresc. *f*

p

5 5 5 (non legato) 1.
cresc. *f*

f *p*

cresc. *f*

f Fine

$\text{♩} = 116$ (non troppo legato)

p

Da capo al Fine
senza replica

BEFANA

Saint Nicolas

Sancta Claus

12. *f accentando con robustezza*

leggermente

p una corda

cresc.

sf

fp

Sheet music page 15, measures 1-5. Treble and bass staves. Dynamics: *f*, *ff*, *f*. Fingerings: 1, 2, 3, 4, 5.

Sheet music page 15, measures 6-10. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Sheet music page 15, measures 11-15. Treble and bass staves. Fingerings: 1, 2, 3, 4, 5, 6, 7, 8.

Sheet music page 15, measures 16-20. Treble and bass staves. Dynamics: *ff*. Fingerings: 1, 2, 3, 4, 5.

Sheet music page 15, measures 21-25. Treble and bass staves. Dynamics: *f*, *f*, *f*. Fingerings: 1, 2, 3, 4, 5.

O MAGGIO, BEL MAGGIO IMMINENTE!

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

Merry May!

Non presto $\text{♩} = 112$

13.

poco rit. a tempo

3 Corde

Sheet music for piano, 6 systems:

- System 1:** Treble and bass staves. Measures 1-2. Fingerings: 2, 3; 4, 5. Measure 2: 3, 2, 3, 1.
- System 2:** Treble and bass staves. Measures 3-4. Fingerings: 1, 5; 2, 1.
- System 3:** Treble and bass staves. Measures 5-6. Fingerings: 5, 3, 2, 1; 1, 4.
- System 4:** Treble and bass staves. Measures 7-8. Fingerings: 3, 2, 3, 1; 5, 3, 2, 1.
- System 5:** Treble and bass staves. Measures 9-10. Fingerings: 4, 5; 3, 2, 3, 1.
- System 6:** Treble and bass staves. Measures 11-12. Fingerings: 1, 5; 2, 1.

Dynamic and Performance Instructions:

- System 1:** *fp*
- System 2:** *f*
- System 4:** *(poco rit.)*, *(a tempo)*
- System 6:** *fp*

PICCOLO STUDIO

Petite étude

A Little Study

Leggero e con molta uguaglianza $\text{d} = 88$

14.

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.

Sheet music for two voices (Treble and Bass) in G major (two sharps).

The music consists of six staves, each with a measure number above it:

- Measure 1:** Treble staff: (p) 3. Bass staff: (p) 3.
- Measure 2:** Treble staff: simile. Bass staff: (p) 3.
- Measure 3:** Treble staff: opp. 5 2. Bass staff: opp. 5 2.
- Measure 4:** Treble staff: (lusingando). Bass staff: (lusingando).
- Measure 5:** Treble staff: (a tempo). Bass staff: (a tempo).
- Measure 6:** Treble staff: opp. 5 2. Bass staff: opp. 5 2.

Performance instructions include slurs, grace notes, and dynamic markings like (p) and (f).

CANTO DI PRIMAVERA

Chant du printemps

Spring Song

Con intima espressione $\text{♩} = 56$

15.

E.R. 100

pp una corda

3 Corde

15

42

f

42

pp una corda

3 Corde

Poco più lento

E.R.100

h

PRIMO DOLORE

Première douleur

The First Loss

Non presto $\text{d} = 96$

16.

fp *ben cantando*

p *fp* *cresc.*

un poco meno *a tempo*

PICCOLO VIANDANTE MATTUTINO

Petit voyageur matinal

The Wanderer

Briosso e robusto $\text{♩} = 126$

17.

*una corda
pp* *(ppp)*

CANZONETTA DEL MIETITORE

Chanson du moissonneur

The Reaper's Song

Non troppo presto $\text{d} = 92$

18.

p dolce una corda

ben tenuto il basso

f tre corde

p una corda

PICCOLA ROMANZA

Petite romance

A Little Romance

Non presto $\text{d} = 130$ ($\text{d} = 108$)

19.

E.R. 100

CANZONE CAMPESTRE

Chanson champêtre

Rustic Song

Moderato $\text{♩} = 96$

20.

E.R. 100

Adagio, con espressione ♩ = 76

21.

Più lento.....

a tempo

(poco agitando e crescendo)

(intenso)

E.R.100

GIRO TONDO

Ronde

A Round

Moderato, legatissimo $\text{d} = 72$

22.

Moderato, legatissimo $\text{d} = 72$

22.

p

fp

mf

p

p

p

p

p

Più lento

a tempo

Sheet music for piano, page 29, featuring five staves of musical notation. The music is in common time and consists of measures 35 through 53. The notation includes treble and bass staves, with fingerings and dynamic markings such as *p*, *f*, and *fp*. Performance instructions include *a tempo* and *Più lento*. Measures 35-38 show eighth-note patterns with dynamic changes. Measures 39-42 feature sixteenth-note patterns with dynamic changes. Measures 43-46 show eighth-note patterns with dynamic changes. Measures 47-50 show sixteenth-note patterns with dynamic changes. Measures 51-53 show eighth-note patterns with dynamic changes.

IL CAVALIERE

Le chevalier

The Knight's Song

Staccato e risoluto $\text{♩} = 112$

23.

diminuendo poco a poco

staccando staccando

31

sempre più diminuendo

CANZONCINA DELLA MESSE

Chanson du moissonneur

Harvest Song

Con espressione gioiosa $\text{d} = 76$

24.

mf

(ten.)

fp

a tempo

E.R. 100

IMPRESSIONI DEL TEATRO

Impressions
après le théâtre

Remembrances
of the Theatre

Un poco agitato $\text{♩} = 84$

25.

mf

cresc.

ff

f

dim.

p

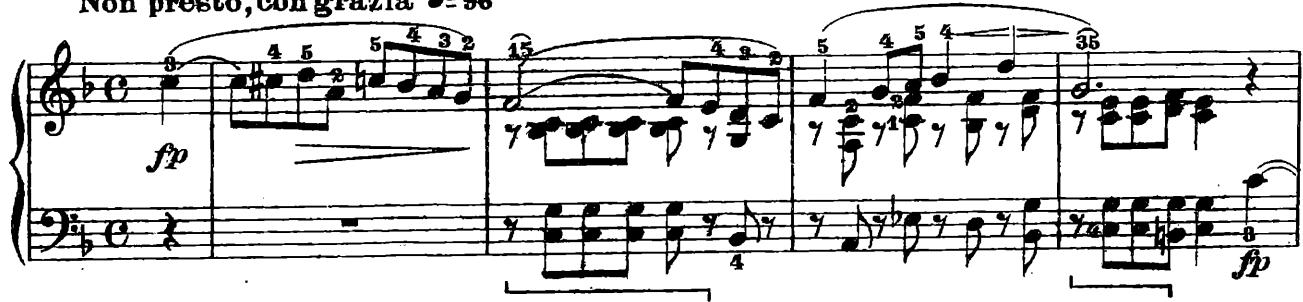
cresc.

f

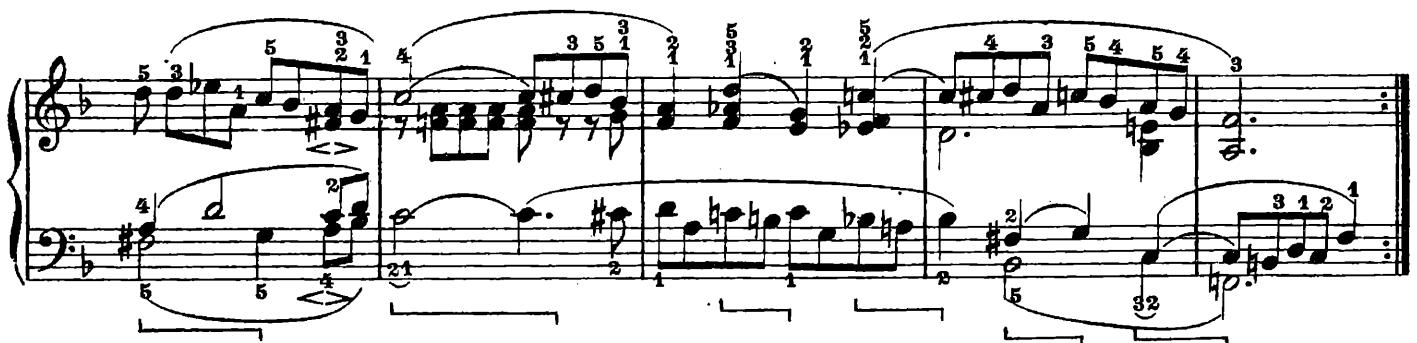
E.R. 100

Non presto, con grazia $\text{d}=96$

26.



Un po' più lento *a tempo*



CANZONCINA IN FORMA DI CANONE

35

Chanson
en forme de canon

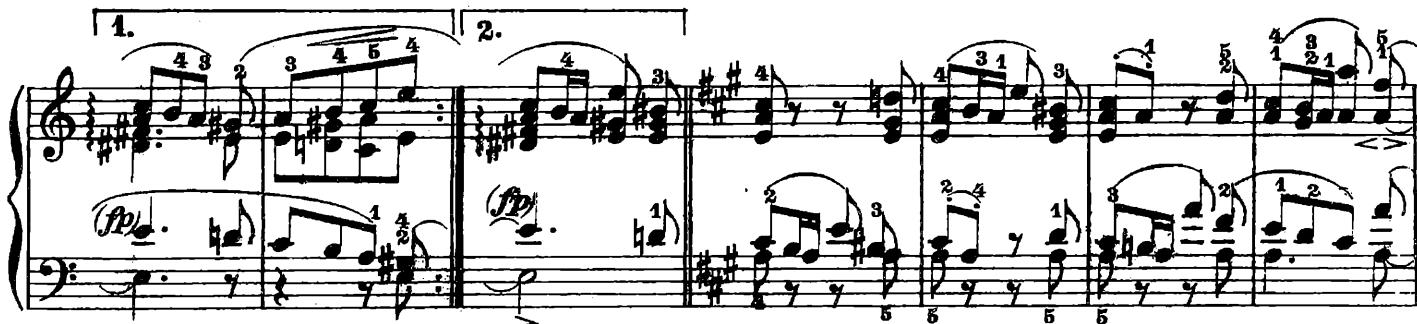
Small Song
in the Style of a Canon

Non presto, con intima espressione $\text{d} = 72$

27.



1. 2.



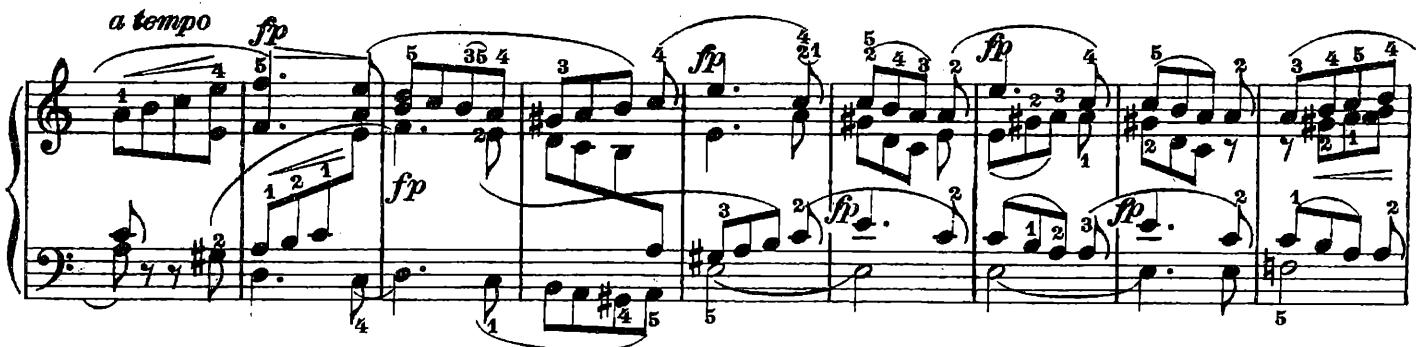
ritardando

cresc.



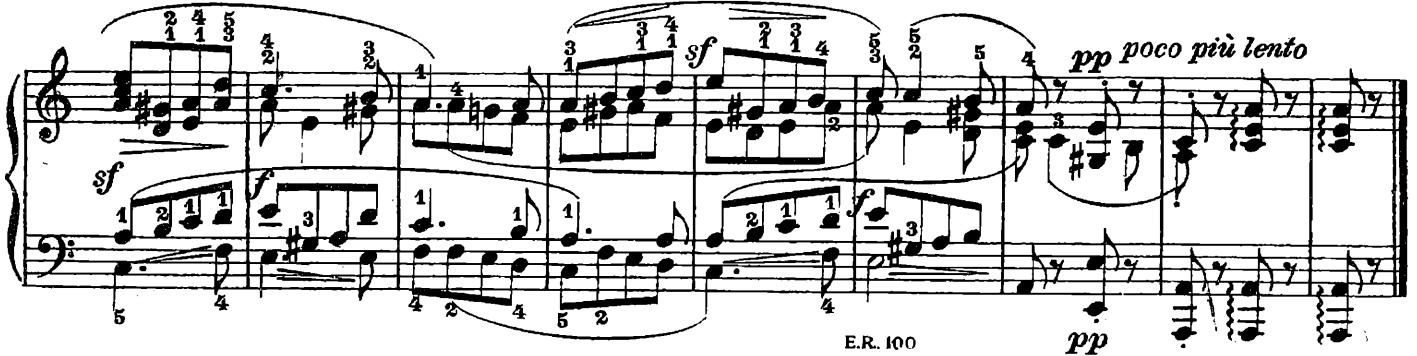
a tempo

fp



sf

pp poco più lento



E.R. 100

pp

RIMEMBRANZA

(4 novembre 1847, morte di Felice Mendelssohn)

Souvenir

(anniversaire de la mort de Félix Mendelssohn)

Remembrance

(anniversary of Felix Mendelssohn's death)

Non presto e cantando molto $\text{♩} = 108$

28.

ritardando *a tempo*

ritenuto *a tempo*

LO STRANIERO

L'étranger

The Stranger

Vigoroso ed energico $\text{d}=144$

29.

The musical score consists of five staves of piano music. The tempo is marked as Vigoroso ed energico with $\text{d}=144$. The key signature changes frequently throughout the piece. Measure 29 starts with a forte dynamic (f) in 2/4 time. Measures 30-31 show a transition with various dynamics and key changes. Measures 32-33 continue with complex harmonic structures. Measures 34 concludes with a final dynamic marking and a measure repeat sign.

Lo stesso tempo

Musical score for piano, page 38, featuring five staves of music. The score consists of two systems of measures, separated by a repeat sign.

Top System:

- Measure 1:** Treble clef, 2/4 time. Dynamics: *p*, *pp*.
- Measure 2:** Bass clef, 2/4 time. Dynamics: *p*.
- Measure 3:** Treble clef, 2/4 time. Measure number 3.
- Measure 4:** Bass clef, 2/4 time. Measure number 4.
- Measure 5:** Treble clef, 2/4 time. Measure number 5.

Bottom System:

- Measure 1:** Treble clef, 2/4 time. Dynamics: *ff*.
- Measure 2:** Bass clef, 2/4 time.
- Measure 3:** Treble clef, 2/4 time. Measure number 3.
- Measure 4:** Bass clef, 2/4 time.
- Measure 5:** Treble clef, 2/4 time. Measure number 5.

Reprise System:

- Measure 1:** Treble clef, 2/4 time. Measure number 1.
- Measure 2:** Bass clef, 2/4 time. Measure number 2.
- Measure 3:** Treble clef, 2/4 time. Measure number 3.
- Measure 4:** Bass clef, 2/4 time. Measure number 4.
- Measure 5:** Treble clef, 2/4 time. Measure number 5.

Final Measures:

- Measure 1:** Treble clef, 2/4 time. Measure number 1.
- Measure 2:** Bass clef, 2/4 time. Measure number 2.
- Measure 3:** Treble clef, 2/4 time. Measure number 3.
- Measure 4:** Bass clef, 2/4 time. Measure number 4.
- Measure 5:** Treble clef, 2/4 time. Measure number 5.

This block contains three staves of musical notation for piano, spanning measures 39 to the end of the section. The top staff uses treble clef and common time, starting with a dynamic of *sf*. The middle staff uses bass clef and common time, also starting with *sf*. The bottom staff uses bass clef and common time, starting with *sf*. Measures 39-40 show complex chords and eighth-note patterns. Measure 41 begins with a dynamic of *p*, followed by a crescendo. Measure 42 starts with *sf* and includes a measure repeat sign. Measure 43 ends with a dynamic of *pp*.

Coda

This block contains two staves of musical notation for piano, labeled "Coda". The top staff starts with a dynamic of *p* and includes a crescendo. The bottom staff starts with a dynamic of *ff*. Both staves feature complex chords and eighth-note patterns throughout the section.

Molto lento $\text{d} = 72$

30.

p

pp una corda

sf *p* *tre corde*

a tempo

pp una corda

4

35

4 2

tre corde

1 3 2 1 2

54

4

7

fp con molta espressione

2 1 2 1 2 3 4

5 4

p

5 4 2 1 4 4

1 4 1 2

54

sf

5 3 5

4

5 4 5 3 5

fp

1 2 1 2 1

5 4 5 3 5

2 5 5 4 3 2

43

45

a tempo

pp una corda

4

35 4 2

tre corde

2 3 2 1

54

5

3

4

fp con molta espressione

2 1 2 1 2 3 4

5 4

2 1 3 2 1

45

54

5 3

4

3

2 1 2 1 2 3 4

5 4

2 1 3 2 1

CANTO DI GUERRA

Chant de guerre

War Song

Molto vigoroso $\text{d} = 96$

31.

sf

f non legato

sf

ff

squillante

Sheet music for piano, page 43, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The notation includes treble and bass clefs, sharp key signatures, and various dynamics such as *p*, *f*, *ff*, *sf*, and *mf*. Performance instructions like "marcatissimo" and "sf" are also present. Fingerings are indicated above the notes. Measures 1-3 show a melodic line in the treble clef with harmonic support in the bass. Measures 4-6 continue this pattern with more complex harmonic textures and dynamic changes.

SHEHERAZADE

Piuttosto lento, sottovoce $\text{♩} = 76$
sentita la melodia

32.

p *legatissimo*

fp

fp

(*p*)

fp

fp

sfp

sfp

5 4 3
2 1 8

sff

3 2 4
5 4 5 4
2 4 8 (—) (pp) una corda

ritard.

I.Tempo 5 5
2 1 3 1 3 2
p tre corde

2 4 2 1 (—) 1 2

4 2 1
(—) 4 2 1
2 4 (—)
4 2 1 2 (—)

4 2
(—) 4 4
13 4

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

5 4 3
2 1 5 4 45 45
2 1 3 4 5 4 3
2 1 3 (—) 4 5 4 3
una corda pp

3 2 4
5 4 5 4
2 1 3 2 (—) 4 5 4 3
ritard. (—)

"VENDEMMIA - TEMPO FELICE!"

"O temps heureux
de la vendange!"

"Vintage-time,
Happy time!,,

33.

Gaio $\text{♩} = 120$

F.R. 100

Sheet music for piano, 6 staves, measures 100-106.

Measure 100: Treble staff: $f\#p$, bass staff: $\frac{4}{4}$. Fingerings: 3 1 2 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: p .

Measure 101: Treble staff: $\frac{3}{4} 1 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

Measure 102: Treble staff: $\frac{2}{4} 3 1 3 4 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

Measure 103: Treble staff: $\frac{2}{4} 3 1 3 4 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

Measure 104: Treble staff: $\frac{2}{4} 3 1 3 4 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

Measure 105: Treble staff: $\frac{2}{4} 3 1 3 4 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

Measure 106: Treble staff: $\frac{2}{4} 3 1 3 4 2 1$, bass staff: $\frac{2}{4} 3 1 3 4 2 1$. Fingerings: 1 2 3 4, 2 1 3 2, 3 1 2 4, 1 2 3 4, 3 1 2 4, 1 2 3 4. Dynamics: v .

T E M A
Thème A Theme

Lento. con intensa espressione ♩ = 84

34.

E.R.100

MIGNON

35.

Lento, con dolcezza $\text{♩} = 100$

$\text{♩} = 100$

p

fp *fp* *fp* *fp*

sf

(*pochissimo a piacere*) *pa tempo*

cresc.

pp

ritard.

(ppp)

m.s.

E.R. 100

35. 36. 37. 38. 39. 40.

CANZONE DI MARINAI ITALIANI

Chanson de matelots italiens The Italian Sailors' Song

Lento

Presto $\text{♩} = 116$

36.

sff

cresc.

sfz

p

sfz

p

cresc.

sfz

p

sf

Lento

Presto

E.R.100

CANZONE DI MARINAI

Chanson de matelots

Sailors' Song

Non presto $\text{d} = 120$

37.

p una corda

tre corde *mf*

una corda *p*

tre corde
p

s.f. p

s.f.

f

f

f

f

f

f

f

p

una corda

(senza rallentare)

E.R.100

343

343

INVERNO (I)

Hiver (I)

Winter (I)

Piuttosto lento $\text{♩} = 69$

38.

p

pp una corda

tre corde cresc.

f

p

S.R. 100

INVERNO (II)

Hiver (II)

Winter (II)

Lento $\text{♩} = 69$

39.

pp una corda cupo

tre corde

a poco a poco più animando

non troppo legato

p ritard.

pp

primo Tempo

pp

Un poco più lento

f.p.

pp

pp

sempre più lento

una corda

E.R. 100

FUGHETTA

Petite fugue

A Little Fugue

Preludio $\text{d} = 92$

40.

Fuga - Fugue. a)

Vivace, ma non troppo presto $\text{♩} = 88$

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.

Sheet music for piano, page 59, featuring six staves of musical notation. The music is in common time and consists of six measures per staff. The key signature is A major (no sharps or flats). The notation includes various dynamics such as *f*, *sf*, *v.*, *s.f.*, *p*, and *pp*. Fingerings are indicated above the notes, often using numbers 1 through 5. Measure 1 starts with a dynamic *v.* and fingerings 4, 2, 1. Measure 2 begins with *sf* and fingerings 2, 1. Measure 3 starts with *v.* and fingerings 5, 4. Measure 4 begins with *sf* and fingerings 4, 3, 2. Measure 5 starts with *v.* and fingerings 5, 4. Measure 6 starts with *v.* and fingerings 5, 4. The music concludes with a dynamic *diminuendo.....*, a tempo marking *E.R. 100*, and dynamics *p* and *pp*.

CANZONE NORDICA

Chanson du nord

Song of the North

41.

$\text{♩} = 88$

(G) 4 A D E)

p

42. 5 2 3 4 5 2 4 5 3 2 1 5 3 2

43. 4 5 2 3 4 5 2 4 5 3 2 1 5 3 2

44. 5 4 3 2 3 4 5 4 3 2 1 5 4 3 2

45. 4 5 2 3 4 5 2 4 5 3 2 1 5 3 2

pp una corda

23. 1 8 52. 5 2 1 5 3 2

CORALE FIGURATO

Choral figuré

Figurate Choral

d = 40

42.

E.R. 100

CANZONE DI S. SILVESTRO

Chanson de la St. Sylvestre

New Year's Eve

Moderato $\text{♩} = 72$

43.

mfp () *fp*

fp

() *fp*

fp

(forte) *fp*

fp

cresc.

fp *fp* *fp*

cresc.

p *p*

Fine

ER 100