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SCHUMANN

SCENES  
FROM  
CHILDHOOD

FOR THE  
PIANOFORTE

OP. 15



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SCENES  
FROM  
CHILDHOOD

FOR THE PIANOFORTE

BY  
ROBERT SCHUMANN

OP. 15

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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.

The musical score for the first piece, 'Of Foreign Lands and People', is written for piano in G major and 2/4 time. It consists of four systems of music. The first system begins with a piano (*p*) dynamic and features a melody in the right hand with grace notes and a bass line with triplets. The second system includes a repeat sign and a *p* dynamic marking. The third system contains a *ritard* (ritardando) section followed by a return to *a tempo* (allegretto). The fourth system concludes the piece. Fingerings and articulation marks are clearly indicated throughout the score.

### Curious Story

### Curiose Geschichte

Allegro gioioso M.M. ♩ = 112

2.

The musical score for the second piece, 'Curious Story', is written for piano in G major and 3/4 time. It consists of a single system of music. The piece begins with a mezzo-forte (*mf*) dynamic and features a lively melody in the right hand with many grace notes and a bass line with chords and triplets. The dynamic shifts to fortissimo (*sf*) in the latter part of the piece. Fingerings and articulation marks are clearly indicated throughout the score.

First system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *sf*. Includes fingerings and slurs.

Second system of musical notation. Treble and bass staves. Dynamics: *p*. Includes fingerings and slurs.

Third system of musical notation. Treble and bass staves. Dynamics: *p*, *cresc.*, *sf*. Includes fingerings and slurs.

Fourth system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Tempo markings: *ritard*, *a tempo*. Includes fingerings and slurs.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. Includes fingerings and slurs.

Sixth system of musical notation. Treble and bass staves. Dynamics: *sf*, *mf*. Tempo marking: *ritard*. Includes fingerings and slurs.

# Catch Me if You Can!

Hasche - Mann

Allégo scherzando M.M. ♩=126

3.

The musical score is written for piano and left hand. It consists of five systems of music, each with a treble and bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allégo scherzando' with a metronome marking of ♩=126. The score includes various dynamics such as *sfp* (sforzando piano) and *sf* (sforzando). Fingerings are indicated by numbers 1-5 above or below notes. There are also accents (>) and slurs. The piece concludes with a first ending marked 'l.h.' and a final chord.

# Pleading Child

## Bittendes Kind

Piu lento M.M. ♩=100

4.

The first system of music consists of two staves. The right hand (l.h.) plays a melodic line with a 3/2 triplet and a 5/4 interval. The left hand (l.h.) provides a simple accompaniment with a 5/2 interval. Dynamics include *p* and *pp*. Fingerings are indicated with numbers 1-5.

The second system continues the melodic and accompanimental lines. It features a *p* dynamic and various fingerings for both hands.

The third system includes a *pp* dynamic and a *ritard* marking. The melodic line concludes with a 4/1 interval.

The fourth system features a *pp* dynamic and a *ritard* marking. It concludes with a *a tempo* marking. The right hand has a 3/2 triplet and a 4/2 interval.

The fifth system features a *pp* dynamic and a *ritard* marking. The right hand has a 5/2 interval and a 4/2 interval. The piece ends with a final chord.

# Happy Enough Glückes genug

Vivace gioioso M.M. ♩ = 132

5

The musical score is written for piano and consists of five systems of staves. Each system contains a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 2/4. The score includes various dynamics and tempo markings: *p* (piano), *espress.* (espressivo), *rit.* (ritardando), *a tempo*, and *ritard* (ritardando). Fingerings are indicated by numbers 1-5 above or below notes. The piece begins with a piano (*p*) dynamic and an *espress.* marking. It features several passages with triplets and sixteenth-note runs. The tempo markings *rit.* and *a tempo* are used to indicate changes in the piece's speed. The score concludes with a *ritard* marking, leading to a final cadence.

# Important Event Wichtige Begebenheit

Allegro deciso M.M. ♩=138

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

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro deciso' with a metronome marking of ♩=138. The dynamics range from *f* (forte) to *ff* (fortissimo). The score includes detailed fingering numbers (1-5) and articulation marks such as accents (^) and slurs. The piece concludes with a double bar line and repeat dots.

# Dreaming Träumerei

Lento, con gran espressione M.M. ♩=56

7.

*p*

*ritard*

*a tempo*

*ritard*

*a tempo*

*p*

*ritardando*

# By the Fireside Am Camin

Allegretto M.M. ♩=104

Am Camin

8.

*p*

First system of musical notation for piano. It consists of a grand staff with treble and bass clefs. The music is in 3/4 time and features a melodic line in the right hand with various ornaments and a supporting bass line. Dynamics include *mf* and *rit.* at the end of the system.

Second system of musical notation for piano. It continues the piece with a *sf* dynamic marking and a *p* dynamic marking. The right hand has a descending melodic line with grace notes. The system concludes with a *rit.* marking.

Third system of musical notation for piano. This system is highly technical, featuring complex fingerings and ornaments in both hands. It includes a *ritard* marking towards the end.

The Knight of the Hobby-Horse  
Ritter vom Steckenpferd

Allegro con brio M.M.  $\text{♩} = 80$

Fourth system of musical notation, starting with a large number '9.' on the left. It features a *f* dynamic marking and a *mf* dynamic marking. The right hand has a rhythmic melody with many ornaments, while the left hand provides a steady accompaniment.

Fifth system of musical notation for piano. The right hand continues with a rhythmic melody of chords and ornaments, and the left hand has a simple accompaniment.

Sixth system of musical notation for piano. It begins with a *ff sempre* dynamic marking. The right hand has a rhythmic melody with ornaments, and the left hand has a simple accompaniment.

# Almost Too Serious

Fast zu ernst

Moderato, poco rubato M.M. ♩=108

10.

*p*

*a tempo*

*ritard.*

*a tempo*

*ritard.*

*a tempo*

*a tempo*

*ritard.*

*ritard.*

*a tempo* *ritard* *a tempo*

This system contains two systems of music. The first system starts with a treble clef and a key signature of three sharps (F#, C#, G#). It features a piano part with a 5-measure triplet and a bass part with a 3-measure triplet. The tempo is marked 'a tempo', followed by a 'ritard' section, and then 'a tempo' again. The second system continues with similar notation, including a 4-measure triplet in the treble and a 5-measure triplet in the bass. It concludes with a 'ritard' marking.

# Affrighting Fürchtenmachen

Poco allegro M.M. ♩=88

11.

This system begins with a piano (pp) dynamic marking and a 2/4 time signature. The music is written for piano and bass. The treble staff contains a series of chords and melodic lines, while the bass staff provides a rhythmic accompaniment. The system ends with a piano (p) dynamic marking.

Schneller  
Piu mosso M.M. ♩=104

Tempo I

The third system is marked 'Tempo I' and features a 'pp' dynamic marking. It includes a repeat sign and a key signature change to two sharps (F#, C#). The fourth system is marked 'Schneller Piu mosso' and features a 'sf' dynamic marking. Both systems include complex rhythmic patterns and fingerings for both hands.



First system of musical notation. Treble and bass staves. Includes dynamic marking *pp* and various fingering numbers (1, 2, 3, 4, 5).

Second system of musical notation. Treble and bass staves. Includes dynamic marking *pp* and various fingering numbers (1, 2, 3, 4, 5).

Third system of musical notation. Treble and bass staves. Includes dynamic marking *pp* and various fingering numbers (1, 2, 3, 4, 5).

Fourth system of musical notation. Treble and bass staves. Includes dynamic marking *p*, tempo marking *a tempo*, and performance instruction *ritard*. Includes fingering numbers (1, 2, 3, 4, 5).

Fifth system of musical notation. Treble and bass staves. Includes performance instruction *ritard* and the instruction *r. h.* at the end. Includes fingering numbers (1, 2, 3, 4, 5).

# The Poet Speaks

## Der Dichter spricht

Adagio espressivo M.M. ♩=112

13.

First system of musical notation, measures 1-4. Treble clef, key signature of one sharp (F#), common time. Dynamics include piano (*p*). Fingerings and articulation are indicated throughout.

Second system of musical notation, measures 5-8. Treble clef, key signature of one sharp (F#), common time. Dynamics include pianissimo (*pp*) and piano (*p*). Includes a ritardando (*rit.*) marking.

Third system of musical notation, measures 9-12. Treble clef, key signature of one sharp (F#), common time. Dynamics include pianissimo (*pp*) and piano (*p*). Includes a ritardando (*rit.*) marking and the instruction *a piacere, quasi Recit.*

Tempo I

Fourth system of musical notation, measures 13-16. Treble clef, key signature of one sharp (F#), common time. Dynamics include pianissimo (*pp*). Includes a ritardando (*rit.*) marking.

Fifth system of musical notation, measures 17-20. Treble clef, key signature of one sharp (F#), common time. Dynamics include pianissimo (*pp*) and decrescendo (*decresc.*). Includes a ritardando (*ritard*) marking.

First ending (a), measures 1-4.

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