



FOURTH EDITION.

The

Piano Works

of

ROBERT SCHUMANN

edited by

E. PAUER.

VOL. I.

ENT. STA. HALL.

LONDON, AUGENER & CO.

Newgate St. and Regent St.

New York, G. Schirmer.

Vol. 1.

Contents.

OP. 1.	AIR ON THE NAME "ABEGG" WITH VARIATIONS	PAGE 3	
OP. 2.	PAPILLONS	14	
OP. 3.	ETUDES D'APRÈS LES CAPRICES DE PAGANINI	26	
OP. 4.	SIX INTERMEZZI	48	
OP. 5.	IMPROMPTU ON AN AIR OF CLARA WIECK	74	
OP. 6.	DIE DAVIDSBÜNDLER	97	
OP. 7.	TOCCATA	130	
OP. 8.	ALLEGRO	140	
OP. 9.	CARNEVAL	152	
OP. 10.	SIX STUDIES AFTER PAGANINI'S CAPRICES	184	
* OP. 11.	SONATA IN F SHARP MINOR	210	
OP. 12.	FANTASIE STÜCKE	"	
x	1, EVENING	DES ABENDS	244
	2, SOARING	AUFSCHWUNG	246
	3, WHY	WARUM	251
	4, WHIMS	GRILLEN	252
	5, NIGHT	IN DER NACHT	256
	6, FABLE	FABEL	263
	7, DREAM VISIONS	TRAUMES-WIRREN	266
	8, THE CLIMAX	ENDE VOM LIED	271



ROBERT SCHUMANN.

ROBERT SCHUMANN, the youngest of five children, was born on the 8th of June, 1810, at Zwickau, where his father, August Schumann, was in business as a bookseller and publisher. At the age of six he was put to school, where he at once became the favourite of his playfellows, and by always taking the lead in their games, even at this early age seems to have prefigured the ambitious strivings of his later years; but with book-learning he does not appear to have made more than ordinary progress. It was then that he received his first lessons in pianoforte playing, from Herr Kuntzsch, Bachelor of Arts, and teacher of music in the Lyceum of Zwickau; but whether this was on account of any special talent he evinced, or as a matter of course, has not been ascertained. It is recorded, however, that Herr Kuntzsch's lessons exercised such a power upon his youthful and excited mind, that of his own accord, and without any knowledge of theory, he at once began to put his thoughts upon paper. The earliest of these juvenile compositions, consisting of small dance tunes, dates from his seventh or eighth year. The gift of extemporising, too, was simultaneously manifested in proportion to the manual proficiency he had attained. His skill in portraying scenes and feelings in tones was great. He is said to have been able to sketch so precisely and comically the characteristic traits of his schoolfellows, who stood around him at the piano, that they would burst out laughing at the accuracy of their portraits. About the same time a turn for literary composition, which as a musical critic he subsequently brought to such perfection, manifested itself in his writing plays, which his elder brother Julius and his schoolfellows helped him to act, while his father looked on approvingly. Any attempt to follow Schumann during his boyhood would lead us far beyond our scope. That his father was not averse to his following music as a profession, appears from the fact of Weber's being consulted as to the lad's talents, and requested to undertake his musical education. This plan, however, was not carried out. At the age of sixteen, he had the misfortune to lose his father. At eighteen, in deference to the wishes of his mother, who was strongly opposed to her son's making music his profession, he entered the University of Leipzig, March, 1828, with a view to studying law. Here he took some lessons from Friedrich Wieck, who has aptly been termed "a born pianoforte teacher;" but they could not have been many, for the following year he migrated to the University of Heidelberg, again entering as a law-student. It was now that he became fully conscious that art and not law was his real vocation. He spoke to his mother, and Wieck was appealed to, to decide the matter. He pronounced in favour of music, and Schumann's mother withdrew her objections. Accordingly, at Michaelmas, 1830, he returned to Leipzig, and again put himself under Wieck's tuition. His impatience to become a virtuoso led him to invent mechanical contrivances for imparting strength and agility to the fingers. These experiments unhappily had the opposite result of almost depriving him of the

use of his hands for pianoforte playing. Disappointed now in his hope of ever qualifying himself as a public performer, he determined to devote himself to composition. With this end he put himself under Heinrich Dorn, from whom he now received his first systematic theoretical instruction. Leipzig became his home, and it was here that the most important of his musical creations first saw the light. Of the year 1834 Schumann himself spoke as "the most remarkable of his life." It was then that he founded the *Neue Zeitschrift für Musik*, a paper which, as he says in the preface to his "Collected Writings," aimed at the elevation of German art, whether by a reference to the great old models, or by fostering rising talent. For ten years he fulfilled the duties of editor with the utmost zeal and enthusiasm. On resigning the post, it must have been with feelings of satisfaction at having done much towards assuring the reputation of Schubert, Mendelssohn, Hiller, &c., and of having assisted in introducing to the musical world such men as Bennett, Berlioz, Brahms, Chopin, Franz, Gade, Heller, Henselt, Verhulst, &c. In September, 1840, Schumann was married to Friedrich Wieck's daughter Clara. To his love for her, many of his best works doubtless owe their inspiration. He himself says, in a letter to Dorn, that Clara Wieck "was nearly the sole cause" of a number of works he composed for the pianoforte between the age of thirty-five and forty; and Wasielewski adds, "It was she again who gave the decisive impulse which induced him to take up the lyrical style." In December, 1844, on their return from a tour to Russia, which lasted several months, Schumann and his wife took up their abode in Dresden; here they remained till 1850, when Schumann was called to Düsseldorf, to fill the post of municipal musical director, formerly held by Mendelssohn, Rietz, and Hiller. Here that dreadful mental malady, with which he had already been threatened, overtook him, and led to an attempt at suicide. On Monday, February 27th, 1854, during a visit from his physician, Dr. Hasenclever, and a musical friend, Albert Dietrich, he suddenly left the room. In a dressing-gown and with bare head he hurried off to the Rhine bridge and threw himself into the stream. Some sailors saved his life, but for what an end! He spent the remaining two years of it, with his mind hopelessly deranged, in a private asylum at Endenich, near Bonn, till, on the 29th of July, 1856, the angel of death called his weary spirit home.

In appearance Schumann was of middling stature, and slightly corpulent, his bearing calm and dignified. Though simple in manner and generally reserved, with intimate friends he could be most genial. In his profession he was severely conscientious, hardly ever allowing himself to speak hastily or angrily under the most irritating circumstances, but to vulgarity or malevolence he was inexorably opposed. He recognised with cordial warmth all that was great, wise, and talented in others, and though not approving of the new dramatic music of Italy and France, he showed an enthusiastic interest in foreign art. By his death the modern world of music lost one of its most richly and highly gifted creative spirits—one of its most elevated high-priests.—"*Musical Record*," September, 1873.

Air on the name:

„ ABEGG ”

Composed 1830.

with Variations .

Robert Schumann Op. 1.

Animato M.M. ♩ = 108.

TEMA.

VAR. 1.

♩ = 104.

legato

mf energico

sf

mf

8

f *p* *cre - scen - do*

8

f *pp* *Re.* *

1 1 1 1 8 4 2 4 3 4 3 2 1 1+2 4 3

Re. *cre scen - do* * *f* *dimi - nuen - do* 1+1+

8 8 8 34

pp *sf* *sf* *marcato crescendo*

8 8 3 2 1 2 1

sf *sf* *diminuendo* *leggero*

marcato

8 3 3 1. 2.

f *ff* *fz* *fz*

$\bullet = 112.$

VAR.2.

p *crescendo* *f*

Basso parlando

diminuendo *poco ritenuto pp* *sempre tenuto*

p *poco ritenuto* *p*

poco a poco *decrescendo* *p* *pp*

1. 2.

VAR. 3.

♩ = 80.

mf corrente *cre - - - scen - - - do*

diminuendo

con accuratezza *crescendo*

34 34

pp *cre - - - scen - - - do*

*cres. **

p marcato e tenuto

8

First system of musical notation. The right hand (treble clef) features a complex, chromatic melodic line with many accidentals. The left hand (bass clef) plays a more rhythmic accompaniment. A *crescendo* hairpin is visible in the right hand.

Second system of musical notation. The right hand has a melodic line with several *sf* (sforzando) markings. The left hand has a rhythmic accompaniment with *sf* markings. A *con forza* instruction is present in the right hand.

Third system of musical notation. The right hand features a melodic line with fingerings (1, 2, 1, 2, 1) and a *f* (forte) dynamic marking. The left hand has a rhythmic accompaniment.

Fourth system of musical notation. The right hand has a melodic line with fingerings (1, 2, 1, 2, 1) and a *p* (piano) dynamic marking. The left hand has a rhythmic accompaniment. A *crescendo* hairpin is visible in the right hand.

Fifth system of musical notation. The right hand has a melodic line with fingerings (1, 2, 1, 2, 1) and a *sf* dynamic marking. The left hand has a rhythmic accompaniment. A *crescendo* hairpin is visible in the right hand.

Sixth system of musical notation, including a repeat sign and two endings. The first ending leads back to the beginning of the system. The second ending concludes the piece. Dynamics include *sf* and *sf* with a star symbol.

non troppo lento *f* *diminuendo*

2 1 + 1 + 1 + 4 1 + 1 + 1 + +1+1

tr. *do*

Detailed description: This system contains the first two measures of the piece. The tempo is marked 'non troppo lento' and the dynamic is 'f'. The right hand features a complex melodic line with many beamed notes and trills. The left hand provides a steady accompaniment. The word 'diminuendo' is written above the right hand, and 'do' is written below the left hand. A sequence of rhythmic markings (2, 1, +, 1, +, 1, +, 4, 1, +, 1, +, 1, +, +1+1) is placed above the right hand.

do *do* *do* *poco cresc.*

10 11

Detailed description: This system contains measures 3 through 6. The right hand continues with intricate melodic patterns, including a trill in measure 3. The left hand has a more rhythmic accompaniment. The word 'poco cresc.' is written above the right hand in measure 5. Measure numbers 10 and 11 are indicated above the right hand.

do * *do* *

riten. quasi

Detailed description: This system contains measures 7 through 10. The right hand features a series of descending runs. The left hand has a steady accompaniment. The word 'riten. quasi' is written above the right hand in measure 9. The word 'do' with an asterisk is written below the left hand in measures 8 and 9.

crescendo *acceleranda*

do * *do* * *do* *

Detailed description: This system contains measures 11 through 14. The tempo and dynamics increase, marked 'crescendo' and 'acceleranda'. The right hand has a very active melodic line with many beamed notes. The left hand has a steady accompaniment. The word 'do' with an asterisk is written below the left hand in measures 13 and 14.

cre - - - scen - - do *f do*

do * *do* * *do* * *do* * *do* * *do* *

Detailed description: This system contains measures 15 through 18. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment. The word 'cre - - - scen - - do' is written above the right hand in measure 15. The word 'do' with an asterisk is written below the left hand in measures 15 through 18.

molto lento

do * *do* *

Detailed description: This system contains measures 19 through 22. The tempo slows down significantly, marked 'molto lento'. The right hand has a melodic line with many beamed notes. The left hand has a steady accompaniment. The word 'do' with an asterisk is written below the left hand in measures 20 and 21.

Vivace. ♩ = 80.

FINALE alla Fantasia.

p semplice e tutto crescendo *f*

pp *poco cresc.*

poco *cresc.*

mf

f

p

8. *dimi - nuendo* *pp*

This system features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a supporting accompaniment. A dotted line above the first measure indicates a first ending. Dynamic markings include *pp* and *pp**.

pp

This system continues the musical piece with similar notation. A dynamic marking of *pp* is present.

8. *crescendo*

This system shows a melodic line with a *crescendo* marking. A dotted line above the first measure indicates a first ending.

8. *ff*

This system features a melodic line with a *ff* dynamic marking. A dotted line above the first measure indicates a first ending.

8. *cre - - - - - do* *ff* *sf*

This system contains a melodic line with a *cre - - - - - do* marking and a *ff* dynamic. The bass line includes fingering numbers (1, 2, 3, 4) and accents. A dotted line above the first measure indicates a first ending.

diminuendo *p*

This system shows a melodic line with a *diminuendo* marking and a *p* dynamic. The bass line includes fingering numbers (1, 2, 3, 4) and accents.

pp *poco ri - te - nu - to*

This system contains the first two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The music features a complex, chromatic texture with many accidentals. The dynamic marking *pp* is at the beginning, and the tempo marking *poco ri - te - nu - to* is placed above the second measure.

a tempo
p

This system contains the third and fourth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The tempo marking *a tempo* is at the beginning of the upper staff, and the dynamic marking *p* is below the first measure of the upper staff.

This system contains the fifth and sixth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a similar chromatic and complex texture.

pp

This system contains the seventh and eighth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking *pp* is placed above the first measure of the upper staff.

cre - seen - do

This system contains the ninth and tenth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The lyrics *cre - seen - do* are written below the notes in the upper staff.

ff

This system contains the eleventh and twelfth staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The dynamic marking *ff* is placed below the first measure of the upper staff. The system concludes with a double bar line and a repeat sign.

mf *crescendo* *f* *dimin.*

P *legatissimo* *cresc.*

ff

mf *cresc.*

ad libit.
ff
ff

ad. #p *p* *a tempo* *cre - scen - do* *pp a tempo vivacissimo*

ritenuto

leggierissimo

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. A large slur covers the entire system.

Second system of musical notation. The right hand continues with intricate passages, marked with *ten.* (tension) and *f* (forte). The left hand provides a steady accompaniment. A slur is present over the right hand.

Third system of musical notation. The right hand features a series of sixteenth-note runs. The left hand has a more active accompaniment. Dynamics include *ff* (fortissimo) and *pp* (pianissimo). A slur is present over the right hand.

Fourth system of musical notation. The right hand continues with rapid sixteenth-note passages. The left hand accompaniment is rhythmic. Dynamics include *mf* (mezzo-forte) and *dimin.* (diminuendo). A slur is present over the right hand.

Fifth system of musical notation. The right hand has a melodic line with some grace notes. The left hand accompaniment is simpler. Dynamics include *p* (piano) and *pp* (pianissimo). The word *perdendosi* is written across the system. A slur is present over the right hand.

Sixth system of musical notation. The right hand has a melodic line. The left hand accompaniment is rhythmic. Dynamics include *ppp* (pianississimo). The words *sino - al -* are written across the system. A slur is present over the right hand.