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Selections from the Pianoforte Works
OF
Robert Schumann

Edited, with Annotations, and Fingered, by

BERNARDUS BOEKELMAN.

Carnaval,	Op. 9, Book 1, Pierrot, — Valse noble, — Coquette. Book 2, Chopin, — Valse Allemande, — Aveu. Book 3, Reconnaissance, — Promenade.
Fantasie-Stücke,	Op. 12, Book 1, Des Abends, — Aufschwung ... Book 2, Warum? — Grillen.
Arabeske,	Op. 18.
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Romanze,	Op. 28, No. 1, B minor. No. 2, F sharp.
Romanze,	Op. 32, No. 3.
Wald-Scenen,	Op. 82, Book 1, Eintritt, — Herberge, — Abschied. Book 2, Vogel als Prophet, — Jagdlied.
Bunte Blätter,	Op. 99, Trauermarsch, — Abendmusik.
Album-Blätter,	Op. 124, Schummerlied, — Wiegenlied.

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III!

RECONNAISSANCE.*

Edited by B. BOKKELMAN.

From Robert Schumann, op. 9.
(Comp. 1828-30.)

Animato.

* "Reconnaissance." A scene of recognition, which finds here a fitting place with the first dialogue in G major; the alternation between a passionate avowal of love and a more reserved one. It is one of the most beautiful yet most difficult numbers, an excellent preparation for which is Mendel's Etude Op 7, No 5! The repetition should however be played throughout with the thumb, instead of changing with the 2d finger. On the white keys the thumb is bent, on the black keys crossed. Keep as far as possible the first joint firm and the melody legato (which is of course very difficult for small hands); the Octaves are to be played with the 2d, 4th and where possible with the 3d finger alternately. In the middle phrase the Soprano and Bass carry on a lively conversation, which the player should endeavor to reproduce with the appropriate warmth of feeling.

4

Allegretto

4

p

f

45

45

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and fingerings (3, 5, 3, 4) indicated above the notes.

Second system of musical notation, continuing the piece with similar rhythmic complexity and fingerings (3, 4, 3, 4, 3, 4, 3, 4).

Third system of musical notation, marked **Tempo vivo.** and *staccato.* in the bass staff. The music becomes more rhythmic and driving.

Fourth system of musical notation, showing a continuation of the *staccato* texture with rapid sixteenth-note passages in the treble staff.

Fifth system of musical notation, concluding the page with a final cadence and a double bar line.

III²PROMENADE.[⊙]

Edited by B. BOEKELMAN.

From Robert Schumann, Op. 9.

Comodo.

(Comp. 1824-25)

PIANO.

⊙) "Promenade" Such as one usually takes at German balls arm-in-arm with a lady; they whisper mysteriously to each other, as Schumann indicates by the small notes.

The image shows a page of musical notation for a piano piece, consisting of six systems of two staves each. The notation includes treble and bass clefs, a key signature of three flats, and various musical symbols such as notes, rests, and dynamic markings like 'f' and 'mf'. The piece features complex textures with many beamed notes and chords.

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974-4

2) The answer in the Fifth, in the Bass, here somewhat prominent, though kept plano; at B we may imagine the dancing resumed, requiring a corresponding rhythmical character. The nature of syncopation demands of course a slight accent on each tied quarter-note, as indicated by our signs. The dialogue between Soprano and Tenor (at C) should be plainly distinguishable by the proper application of the dynamic signs to both voices equally.

First system of musical notation, featuring a treble and bass clef. The music includes various notes, rests, and dynamic markings such as *f* (forte).

Second system of musical notation, including dynamic markings such as *p* (piano) and *pp* (pianissimo).

Third system of musical notation, showing complex rhythmic patterns and dynamics.

Fourth system of musical notation, ending with a *dim.* (diminuendo) marking.

Fifth system of musical notation, concluding with a *ritard.* (ritardando) marking and a double bar line.