Music Department

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.
Blumen-Stück,	Op. 19.
Novelletten,	Op. 21. No. 1, in F. No. 5, in D. No. 7, in E.
Nacht-Stücke,	Op. 23. No. 1 and 4. No. 2.
Faschings-Schwank,	Op. 26, Book 1, Allegro.
	.... Book 2, Romanze and Scherzino.
	.... Book 3, Intermezzo.
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, Schlummerlied, —Wiegenlied.

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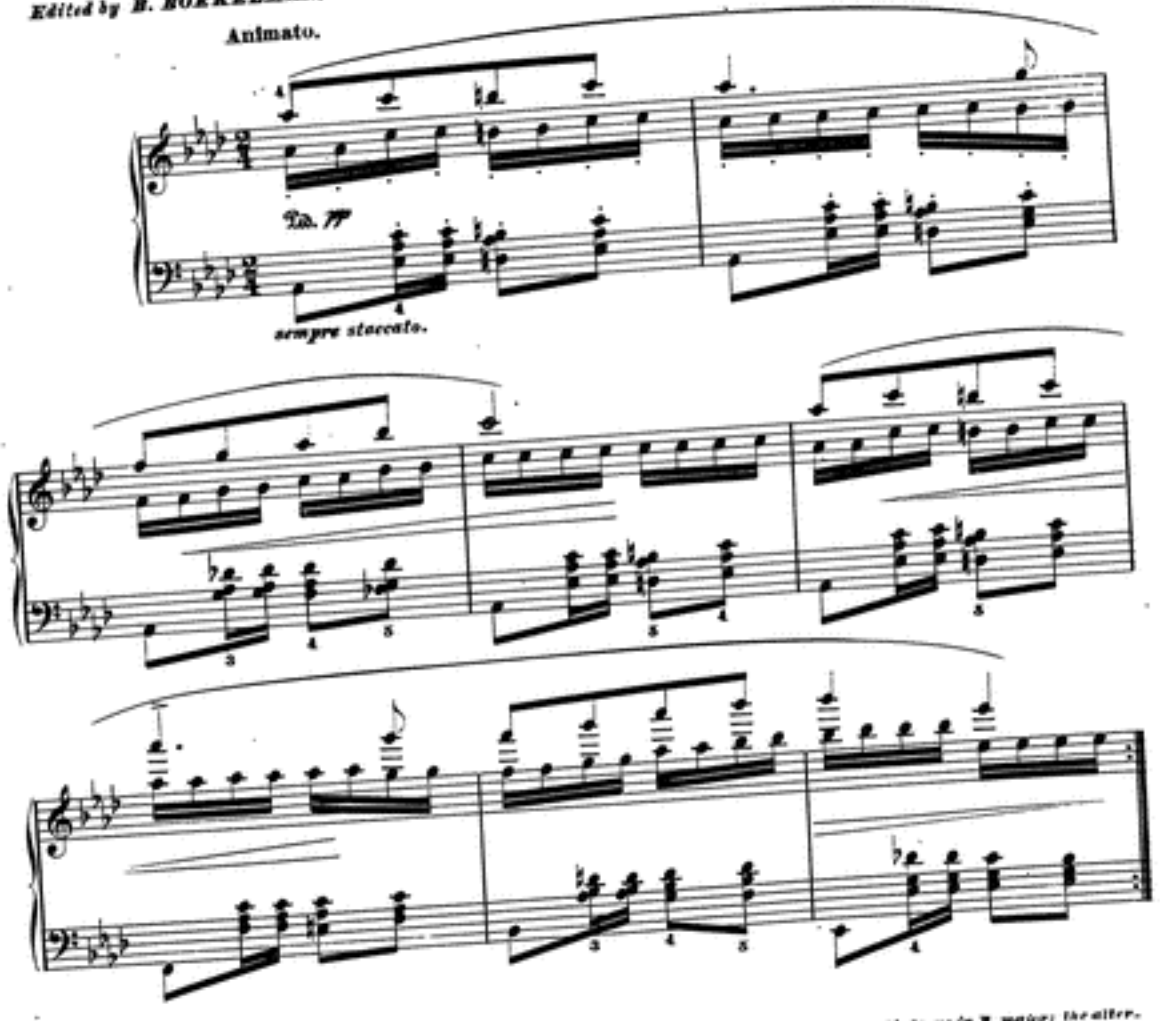
EDWARD SCHUBERTH & CO.,
No. 23 UNION SQUARE.

III[1] RECONNAISSANCE.*)

From Robert Schumann, Op. 9.
(Comp. 1834—'35.)

Edited by B. BOEKELMAN.

Animato.



*) "Reconnaissance." A scene of recognition, which finds here a fitting place amid the florid dialogue in B 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 Mannelli's Etude Op 7, No 1. 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 5th 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.

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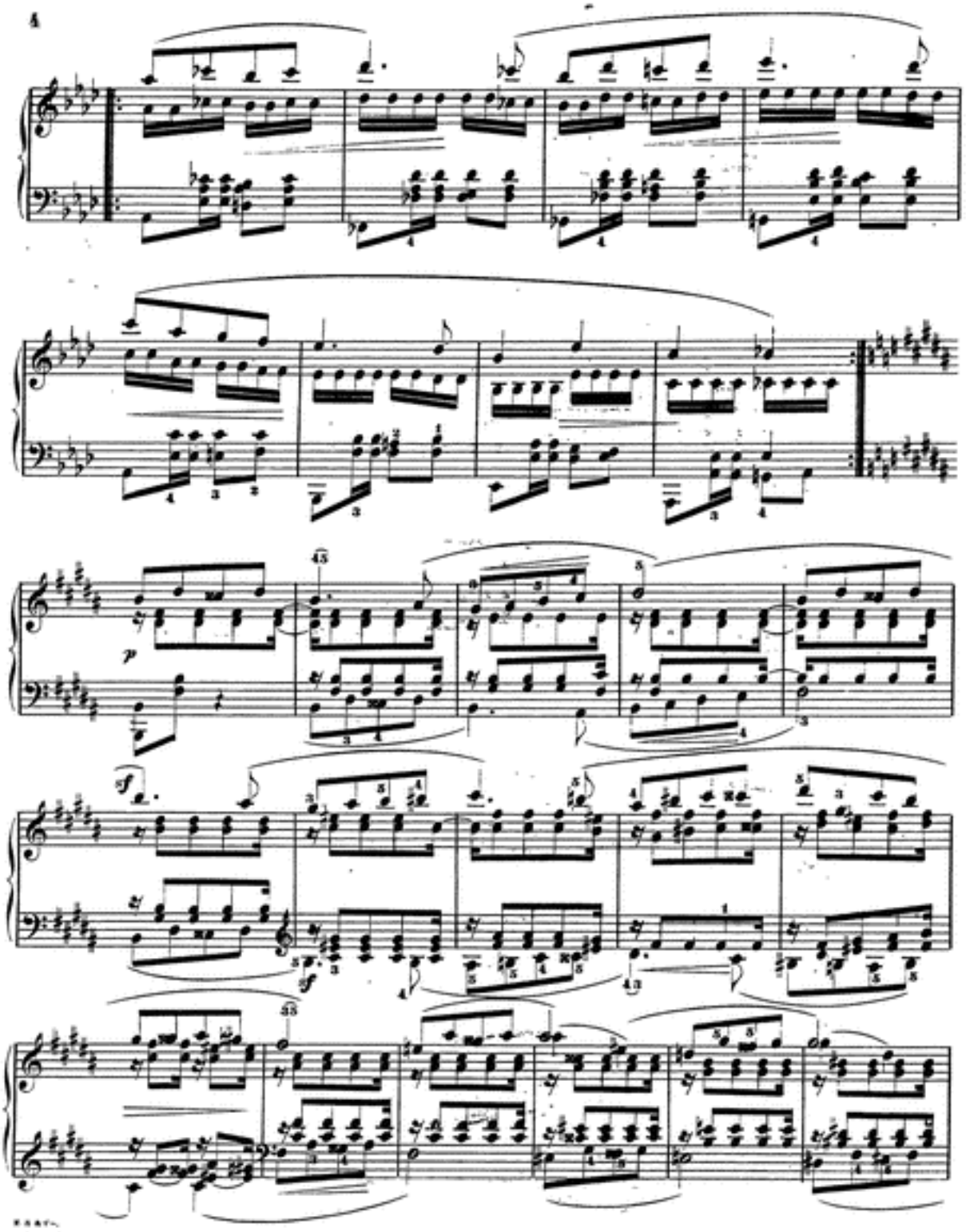
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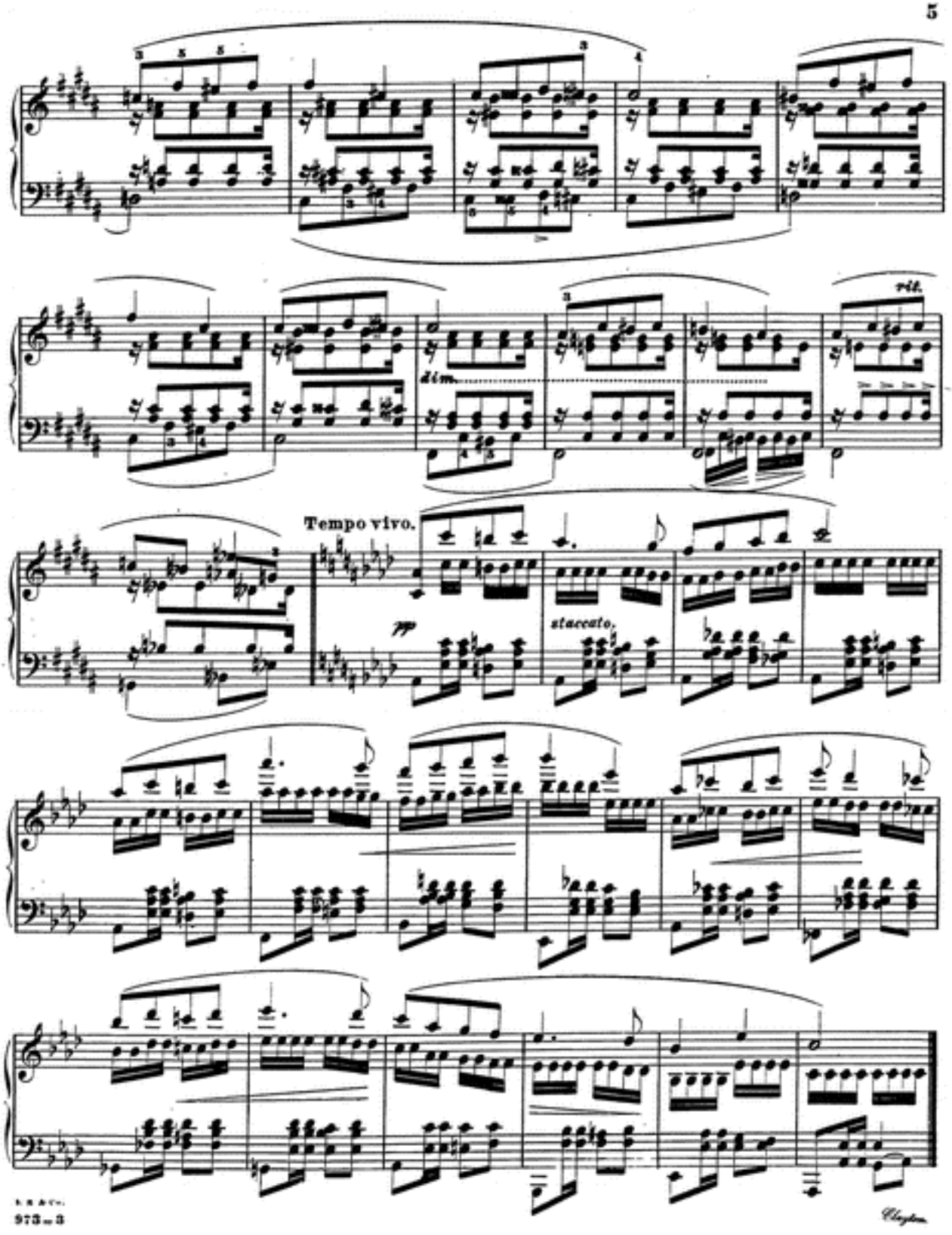

dim.
rit.
Tempo vivo.
pp
staccato.

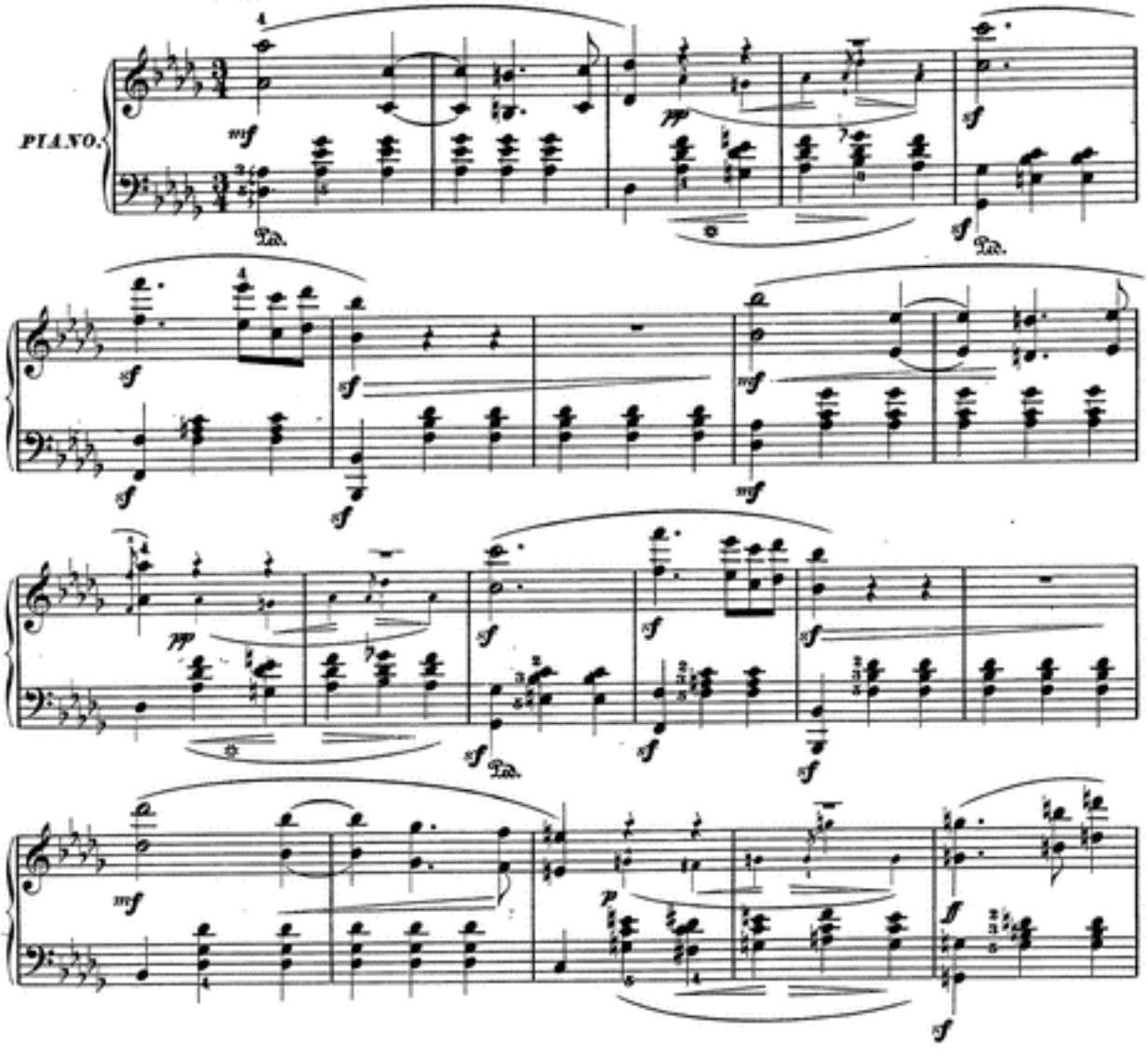
III[2]

PROMENADE.*)

Edited by B. BOEKELMAN.

From **Robert Schumann**, Op. 9.
(Comp. 1834–35.)

Comodo.



*) "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.

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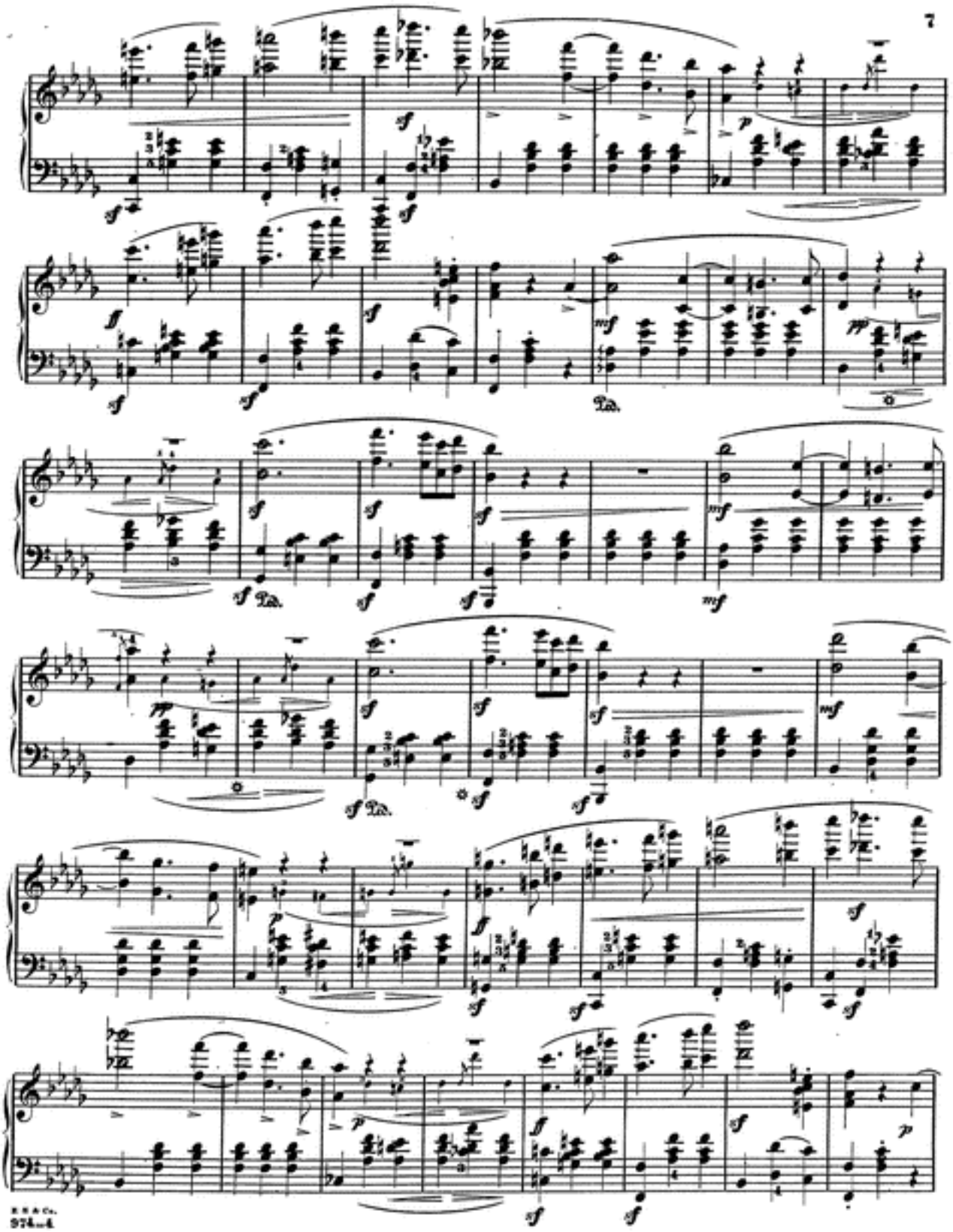
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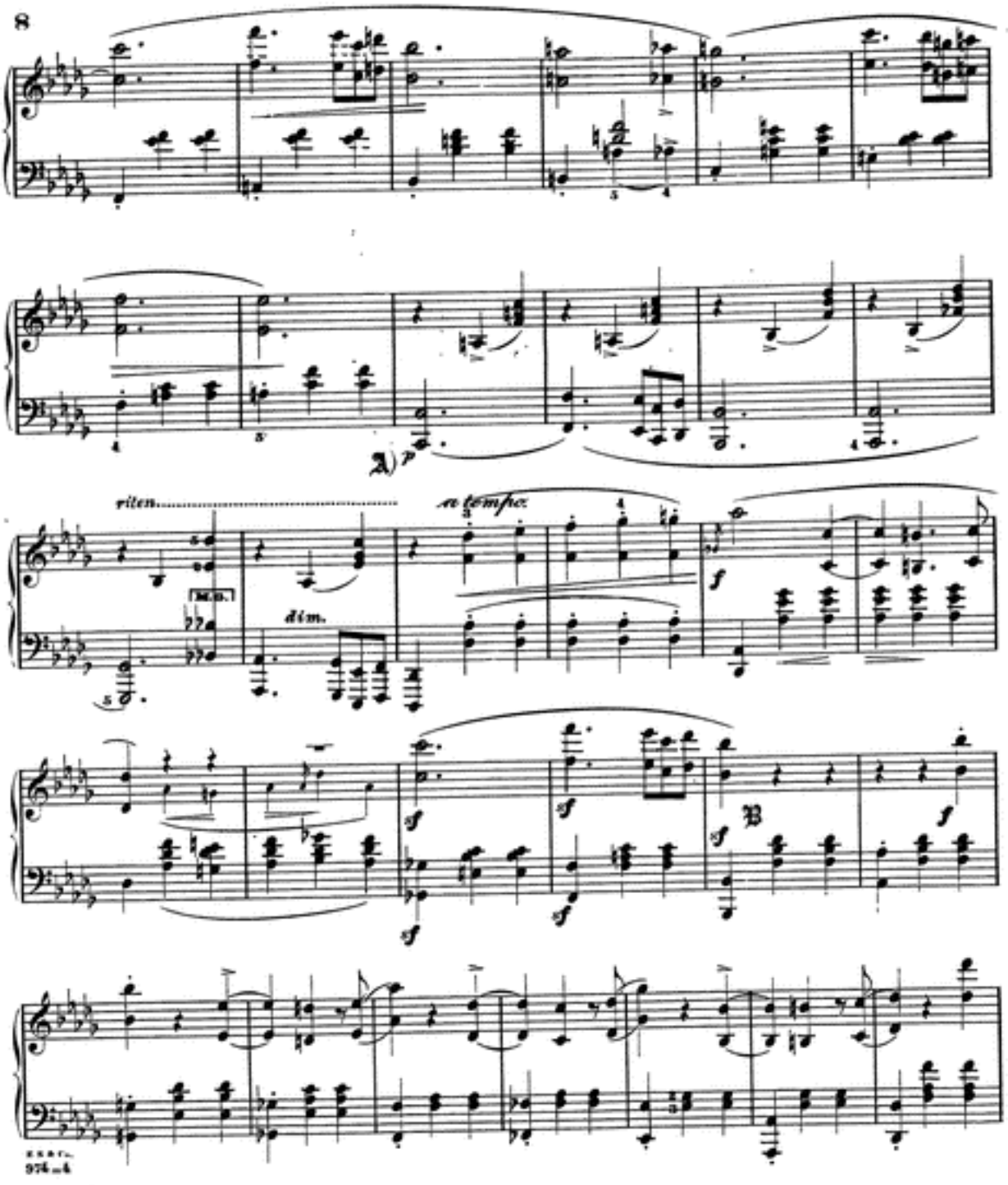
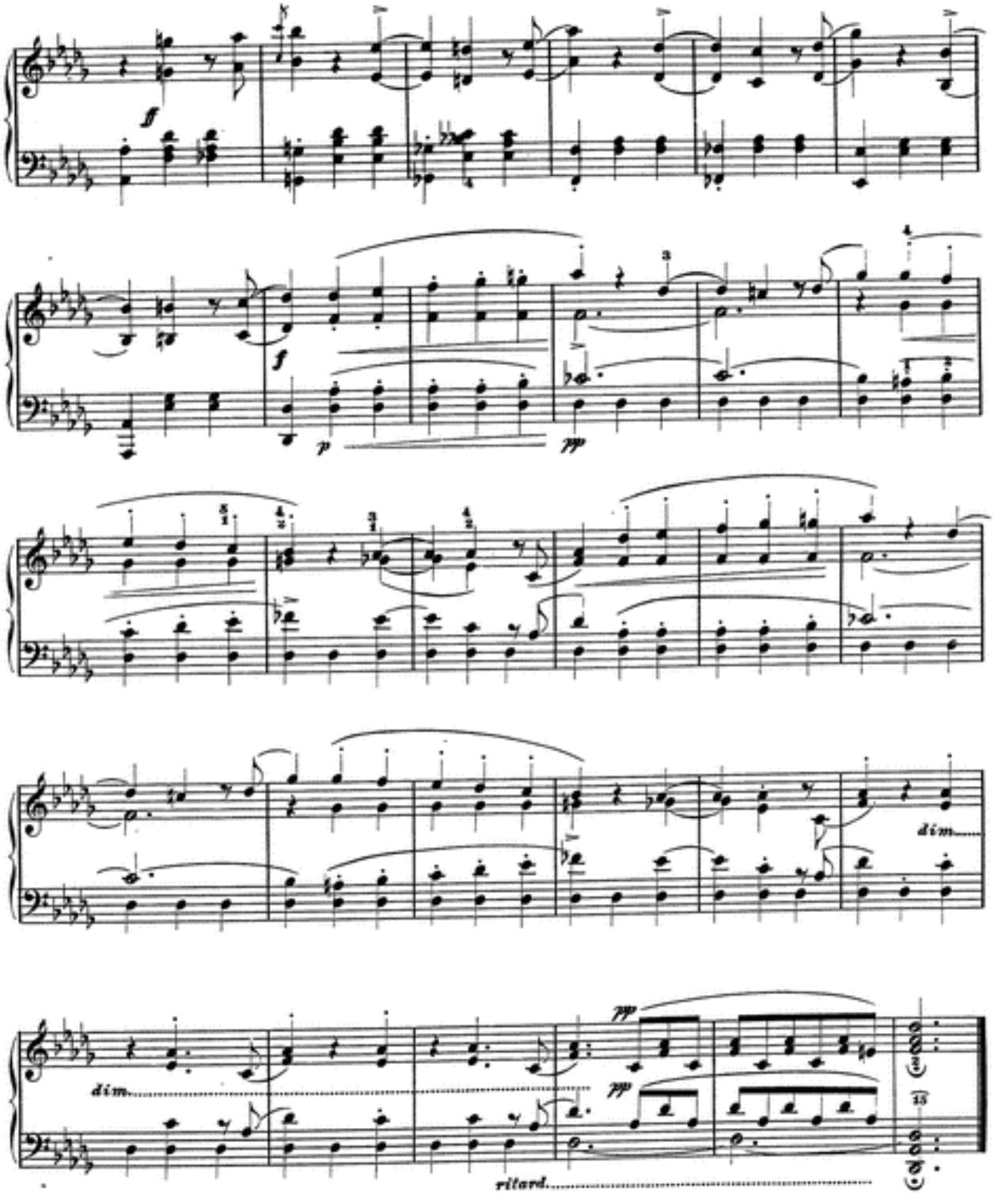


A) The answer in the Fifth, in the Bass, here somewhat prominent, though kept piano; at B we may imagine the dancing resumed, requiring a corresponding rhythmical character.
The nature of syncopation demands of course a slight accent on each tied quarter-note, as indicated by our signs;
The dialogue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