

ROBERT SCHUMANN.

Pianoforte Works.

Instructive Edition

with explanatory remarks and fingering

by

Alexis Hollaender.

Translated from Editor's proofs

by

A. R. Parsons.

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| <p>Op. 1. Variations on the name "Abegg".
" 2. Papillons.
" 4. Six Intermezzi.
" 5. Impromptu on a Theme by Clara Wieck.
" 6. David's Band Dances.
" 7. Toccata. (C-major.)
" 8. Allegro. (B-minor.)
" 9. Carnival. (Scènes mignonnes on four notes.)
" 10. Six Concert Studies.
" 11. Grand Sonata. (F-sharp minor.)
" 12. Fantasy Pieces.
" 13. Studies in form of Variations.
" 14. Grand Sonata. (F-minor.)
" 15. Childhood Scenes.
" 16. Kreisleriana.
" 17. Fantasia. (C-major.)
" 18. Arabesque. (C-major.)
" 19. Flower Piece. (D-flat major.)
" 20. Humoresque. (B-flat major.)
" 21. Novellettes.
" 22. Grand Sonata. (G-minor.)
" 23. Nocturnal Pieces.
" 26. Carnival Pranks in Vienna.
" 28. Three Romances.</p> | <p>Op. 32. Four Pianoforte Pieces. (Scherzo, Gigue, Romance, Fughetta.)
" 46. Andante and Variations for two Pianofortes.
" 54. Concerto. (A-minor.)
The same, with Pianoforte II.
" 68. Album for the Young.
Part I, for Little Folks.
Part II, for Older Ones.
" 72. Four Fugues.
" 76. Four Marches.
" 82. Forest Scenes.
" 92. Introduction and Allegro appassionato.
(E-minor.)
The same, with Pianoforte II.
" 99. Variegated Leaves.
" 111. Three Fantasy Pieces.
" 118. Three Sonatas for the Young.
No. 1. (G-major.)
" 2. (D-major.)
" 3. (C-major.)
" 124. Album Leaves.
" 126. Seven Pianoforte Pieces in Fughetta Form.
" 133. Morning Songs. 5 Pieces for the Pianoforte.
" 134. Concert-Allegro with Introduction. (D-min.)
The same, with Pianoforte II.</p> |
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WALDSZENEN. FOREST SCENES.

Eintritt. Entrance.

Non troppo vivace.
Nicht zu schnell. $\text{M. } \text{♩} = 132.$

Rob. Schumann, Op. 82.

1.

Die Waldszenen wurden im Dezember 1848 und Januar 1849 komponiert. Es sind Bilder mannigfaltigen Charakters, aber, sie mögen nun Waldeslust oder Waldesernst, sonnige Lichter oder tiefes Dunkel, frohes Jagdgetümmel oder stille Einsamkeit malen, ganz erfüllt von dem geheimnissvoll berückenden Zauber des Waldes. In Bezug auf die Ueberschriften ist daran zu erinnern, dass Schumann durch dieselben der Fantasie des Spielers nur eine bestimmte der Grundstimmung der Komposition möglichst entsprechende Richtung anweisen wollte, und nicht eben mit der Absicht, ein bestimmtes Objekt, z. B. eine „freundliche Landschaft“ zu schildern, komponierte. Zufällige Eindrücke von Aussen, und Ideenverbindungen wirken bei Entstehung solcher nachträglicher Bezeichnungen natürlich mit, welche durch andere ihm zusagendere zu ersetzen dem Spieler freisteht.

Die Ueberschrift erscheint sehr glücklich gewählt, man sieht den im ersten Theil froh einerschreitenden Wanderer im zweiten vom Waldesdickicht mit seinem Rauschen und Klingen aufgenommen.
a) b) Das Motiv der Oberstimme ist gegen alle Stimmen, namentlich gegen die Begleitungssachtel wohl hervorzuheben.

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The Forest Scenes were composed in December 1848 and January 1849. They are pictures of manifold character, but, whether they paint forest pleasure or forest seriousness, sunlight or deepest shadows, the merry uproar of the chase, or quiet solitude, they are completely full of the mysteriously captivating magic of the forest. As regards the superscriptions it should be remembered that by them Schumann sought merely to indicate to the player's fancy the associations of ideas most closely corresponding to the fundamental mood of the composition, but that he did not compose with the express intention of depicting any definite object, as for instance, a "Pleasant Landscape". Accidental impressions of an external nature, and associations of ideas, naturally cooperate in the selection of supplemental designations of this sort; these, however, the player is at liberty to replace by any others which may seem to him more appropriate.

This superscription seems very happily chosen; one sees the cheerfully advancing wanderer of the first part surrounded in the second by the rustling sounds of the forest-thickets.

a) b) The motive of the upper voice should be rendered quite prominent against all other voices, especially against the accompaniment-eighths.

S. 8331

a) b) d) Vgl. die vorigen Anmerkungen.

c) Das Pedal über die verschiedenen Harmonieen beider Takte gehalten erzielt ein beabsichtigtes Helldunkel der Stimmung.

e) Der Vorschlag ist, wie fast alle Vorschläge, die Schumann anwendet, ein kurzer.

a) b) d) Compare the preceding Remark.

c) Sustaining the pedal through the different harmonies of the two measures produces the intended twilight mood.

e) The appoggiatura, like nearly all employed by Schumann, is short.

Jäger auf der Lauer.

Hunter on the Look Out.

Molto animato.

Höchst lebhaft. M. ♩ = 78.

2.

Die Ueberschrift „auf dem Anstand“ oder „Jagd“ würde für dieses wie von Schüssen wiederhallende mit triumphirendem Hallelu schliessende Stück wohl bezeichnender sein.

a) Non legato.

The superscription "In Ambush" or "The Chase" would probably be more significant for this piece, which reverberates with shots and ends with shouts of triumph.

a) Non legato.

5 2 1 3 1 2 5

p *cresc.* *f*

f *f* *f*

Ped. * Ped. * Ped. * Ped. *

p *f*

Ped. * Ped. * Ped. *

p

Ped. * Ped. *

f *f* *ten.* *p*

Ped. * Ped. *

ten. *p* *f* *f*

Ped. * Ped. *

Einsame Blumen.

Solitary Flowers.

Semplice.

Einfach. M. ♩ = 96.

3.

Für die musikalische Illustration der einsamen, trotz ihrer Schmucklosigkeit Herz und Sinn gefangennehmenden Waldblume kann man sich nichts Treffenderes vorstellen, als die einfache, rührende Melodie dieses Stückes. Ihr Vortrag sei dementsprechend ungekünstelt und verzichte auf bedeutende Steigerungen.

a) Das Motiv umfasst zwei Takte, welche demnach eng zu verbinden sind. Man beachte die Zweistimmigkeit der Melodie und lasse namentlich die beiden Viertel (das erste Viertel stets etwas betont) gegen die Achtelfigur deutlich hervortreten. Die Bässe *pp*, getragen, nicht kurz.

b) c) Die Dissonanzen sind durch höchst diskreten Anschlag zu mildern.

d) Das *f* ist pünktlich zu heben.

For the musical illustration of the solitary forest flowers, captivating heart and senses despite their absence of adornment, one cannot imagine anything more appropriate than the simple, touching melody of this piece. Conformably to this, the delivery should be free from artifice and dispense with strong climaxes.

a) The motive comprises two measures, which accordingly should be closely connected. Observe the bi-partiteness of the melody and render the two quarters, particularly, distinctly prominent (the first quarter always somewhat emphasized) against the eighth-note figure. The basses *pp*, sustained, not short.

b) c) The dissonances should be rendered milder by means of the utmost discretion of touch.

d) The *f* should be lifted punctually.

First system of musical notation. Treble clef, key signature of two flats. Fingerings: 4, 3, 2, 3, 4, 1, 2, 5, 2, 2, 4. Dynamic marking: *dim.*

Second system of musical notation. Treble clef. Fingerings: 5, 2, 1, 2, 3, 4, 5, 3, 4, 5, 1. Dynamic markings: *a)*, *(p)*, *p*. Bass clef fingerings: 5, 4, 3.

Third system of musical notation. Treble clef. Fingerings: 5, 4, 3, 1, 2, 3, 4, 5, 4, 3, 2, 1. Dynamic markings: *b)*, *(p)*. Bass clef fingerings: 4, 5, 2, 1, 3, 4, 5, 3, 2, 1. Performance markings: *Red.*, ***, *Red.*, ***, *Red.*, ***, *Red.*, ***.

Fourth system of musical notation. Treble clef. Fingerings: 2, 2, 1, 2, 4, 5, 1. Dynamic markings: *p⁵*, *fp*, *(rit)*. Bass clef fingerings: 1, 3, 2, 1.

Fifth system of musical notation. Treble clef. Fingerings: 4, 5, 5, 4, 5, 2, 3, 5, 4, 2. Dynamic marking: *(a tempo)*, *pp*. Bass clef fingerings: 3, 4, 5, 3, 4, 5.

Sixth system of musical notation. Treble clef. Fingerings: 5, 3, 1, 2, 4. Bass clef fingerings: 1, 2, 3.

a) Die nach unten gestrichenen Noten sind gesangvoll hervorzuheben, dieselbe Melodie bei b).

a) Notes with stems downward should be rendered songfully prominent, the same melody at b).

Verrufene Stelle.

Die Blumen, so hoch sie wachsen,
Sind blass hier wie der Tod;
Nur eine in der Mitte
Steht da im dunkeln Roth.
Die hat es nicht von der Sonne:
Nie traf sie deren Gluth;
Sie hat es von der Erde,
Und die trank Menschenblut. Hebbel.

HAUNTED SPOT.

The flowers, though growing high,
Are pale, here, as if dead;
But one stands in their midst
All dyed in deepest red.
That hue was not given by the sun,
The flower ne'er felt his glow;
She drank it from the earth,
Where once human blood did flow. Hebbel.

Ziemlich langsam. M. ♩ = 60.
Poco lento.

4.

Der beängstigend unheimliche Charakter dieser Musik wird durch die Ueberschrift - welche in ihrer Allgemeinheit die Fantasie noch mehr anzuregen im Stande ist, als die Hebbel'schen Verse - treffend bezeichnet. An dieser Stelle blüht keine Blume, schallt kein Menschen- noch Vogelsang, hier ist der rechte Ort für heimliche Unthat. Es ist uns in der Litteratur kein ähnliches Beispiel packender musikalischer Charakterisirung, ausgeführt mit den beschränkten Mitteln des Klavierklangs, in Erinnerung:
Der Vortrag: halte sich streng an die vom Komponisten gegebenen Bogen, Punkte und Vortragsbezeichnungen.

The disquieting, uncanny character of this music is aptly expressed by the superscription, which by its generality is capable of exciting the fancy even more than can the stanzas of Hebbel here cited. In this spot blooms no flower, nor song of man or bird is heard; here is the right place for a secret crime. In the entire literature of the art we recall no similar example of thrilling musical characterization executed with the restricted means of the pianoforte tone. The delivery should follow strictly the slurs, dots and signs of performance given by the composer.

a)

a)

1 2 1 3 2 5 3 1 4 2 1
f *fp* *p*
ped. *

cresc.
ped. * *p*
 45

p *pp*

pp

p *ped.* * *ped.* * *ped.* *

f *p* *pp*
ped. *

a) Das e bleibt liegen und wird nicht noch einmal angeschlagen.

a) Hold the e over, don't play it again.

Freundliche Landschaft.

Pleasant Landscape.

Allegro.
Schnell. M. ♩ = 160.

5.

a) Der Herausgeber hat die Bogen entsprechend der Notirung im zweiten Theile abgeändert; nach jedem Bogen ist leicht abzusetzen.

a) The editor has altered the slurs to correspond with the notation in the second part; separate the tones slightly after each slur.

*Più lento.
Etwas langsamer.*

Im Tempo.

First system of musical notation, measures 1-4. Treble clef, bass clef. Includes dynamics *p* and *Ped.* markings. Fingerings: 4, 3, 2, 1, 4, 2, 4, 2.

Second system of musical notation, measures 5-8. Treble clef, bass clef. Includes dynamics *fp* and *(p)*, and *Ped.* markings. Fingerings: 1, 143, 2, 1, 4, 15, 5, 4, 3.

Third system of musical notation, measures 9-12. Treble clef, bass clef. Includes dynamics *fp* and *Ped.* markings. Fingerings: 4, 34, 3, 5, 3, 2, 1, 3, 1, 2, 5.

*Più lento.
Etwas langsamer.*

Fourth system of musical notation, measures 13-16. Treble clef, bass clef. Includes dynamics *fp* and *Ped.* markings. Fingerings: 4, 3, 5, 4, 4, 1, 3, 2, 4, 3, 1.

Im Tempo.

Fifth system of musical notation, measures 17-20. Treble clef, bass clef. Includes dynamics *fp* and *(p)*, and *Ped.* markings. Fingerings: 5, 4, 2, 5, 1, 1, 5.

Sixth system of musical notation, measures 21-24. Treble clef, bass clef. Includes dynamics *(p)* and *Ped.* markings. Fingerings: 5, 4, 1, 3, 2, 4, 1, 4.

Herberge.

At the Inn.

Moderato.

Mässig. M. = 130.

6.

The musical score is written for piano in G major, 4/4 time, with a tempo of Moderato (Mässig) at 130 beats per minute. It consists of six systems of two staves each (treble and bass clef). The score includes various dynamics such as *mf*, *p*, *f*, *pp*, and *sf*. There are several performance markings: *Red.* (pedal) and **Red.* (pedal) with asterisks, and *ppoggatura* (simultaneous pressure of the pedal as bass). Fingerings are indicated by numbers 1-5. The piece concludes with a *Poco ritenuto* section and a final *Im Tempo* section.

In der Musik dieses Stückes soll nach der Ueberschrift die behagliche Stimmung des Rastenden, nicht etwa die Herberge selbst Ausdruck finden.

a) Die Begleitungsachtel sind zu heben, bevor die Viertel der Melodie gehoben werden.

b) Der Fingerwechsel ist umständlich, garantiert aber allein die Ausführung.

c) Die Melodie ist sehr markirt hervorzuheben, das als Vorschlag notirte *f* mit gleichzeitig getretenem Pedal als Basston zu behandeln.

In the music of this piece the comfortable feeling of the resting traveller, not the inn itself, finds expression.

a) The accompaniment eighths should be lifted before the melody-quarters end. b) The change of fingers is ceremonious but alone guarantees the correct execution.

c) The melody should be rendered prominent with strong emphasis; the *f* noted as a *ppoggatura* with simultaneous pressure of the pedal should be treated as bass-tone.

First system of musical notation. Treble and bass clefs. Includes fingerings (1, 3, 2, 3, 1, 2, 4, 5, 5, 4, 3, 2, 1, 2, 3, 4, 5) and dynamics (p, *). A 'Ped.' marking is present below the bass line.

Second system of musical notation. Treble and bass clefs. Includes dynamics (fp, a) f, tr) and fingerings (4, 1, 1, 4, 3, 2). A 'Ped.' marking is present below the bass line.

Third system of musical notation. Treble and bass clefs. Includes dynamics (f, p, fp) and fingerings (1, 1, 1, 5, 4, 3, 1, 2, 5, 2, 5, 1, 4). A 'Ped.' marking is present below the bass line.

Fourth system of musical notation. Treble and bass clefs. Includes dynamics (p) and fingerings (1, 3, 4, 1, 3, 3, 2, 1, 4). Includes the instruction *Poco ritenuto. Etwas zurückhaltend.* and a 'Ped.' marking.

Fifth system of musical notation. Treble and bass clefs. Includes dynamics (p, dim.) and fingerings (4). Includes the instruction *Im Tempo.* and 'Ped.' markings.

Sixth system of musical notation. Treble and bass clefs. Includes dynamics (p, ten., Più lento. Etwas langsamer., Im Tempo., pp) and fingerings (3, 2). Includes the instruction *Più lento. Etwas langsamer.* and 'Ped.' markings.

a) Die erste Melodie in verändertem Charakter.
 b) Vgl. die ersten beiden Takte der „freundlichen Landschaft.“
 c) Vgl. a).
 d) Vgl. die Melodie der Oberstimme S. 12, 4. System, 4. Takt etc.

a) The first melody altered in character.
 b) Compare the first two measures of the "Pleasant Landscape"
 c) Compare a).
 d) Compare the melody of the upper voice, p. 12, 4th brace, measure S. 83314 etc.

Vogel als Prophet.

Bird as Prophet.

Andante con molto tenerezza.

Langsam, sehr zart. M. ♩ = 63.

7.

Die Ueberschrift öffnet der Fantasie den weitesten Raum für Deutungen; es liegt aber wohl nahe, im ersten Theile den von Ast zu Ast flatternden Vogel, die Prophezeiung in dem Gesange des Mittelsatzes zu erkennen. Als Musikstück ist der „Vogel als Prophet“ ebenso eigenartig wie seine Ueberschrift, dabei aber von der reizvollsten und gewinnendsten Anmuth. Sein das duftigste Piano verlangender Vortrag wird nur feinsinnigen und (auch im Anschlag) feinfühligem, technisch fertigen Spielern glücken.

a) Die Zweiunddreissigstel der Figur sind Triolen.

Für den vom Herausgeber vorgeschlagenen Fingersatz waren ihm nicht die vom Komponisten notirten Bindebogen massgebend, (deren Befolgung ein Absetzen nach jedem einzelnen erfordern würde), sondern der musikalische Charakter der Figur, welche, wie aus dem Schlusse jeder Phrase sich ergibt, erst mit dem auf die Triole folgenden längeren Tone, nicht nach der Triole selber ihren natürlichen Ruhepunkt findet. Gleichwohl ist auf Bindung der Triole auch mit dem vorangehenden punktirten Achtel stets zu achten.

b) Die Uebernahme des Achtels durch die linke Hand ist der Bindung wegen sehr zu empfehlen.

The superscription affords the fancy amplest room for interpretations; but it lies near at hand to recognize in the first part the bird fluttering from branch to branch, and the prophecy in the song of the middle part. As musical composition the „Bird as Prophet“ is as original as its superscription, yet withal of the most charming and winning gracefulness. In its delivery, which requires the most misty piano, only technically proficient players of fine perceptions and fine feeling (in touch also) will succeed.

a) The thirty-seconds of the figure are triplets.

The fingering proposed by the editor was not determined by the slurs noted by the composer (the observance of which would require a separation of tones after each individual slur) but instead, by the musical character of the figure, which, as appears from the end of each phrase, finds its natural point of repose only at the longer tone following the triplet, and not at the final note of the triplet itself. Nevertheless, care must always be taken to connect the triplet with the preceding dotted eighth also.

b) Taking the dotted eighth with the left hand is strongly advisable for the sake of the legato.

First system of musical notation. Treble and bass staves. Treble clef has notes with slurs and fingerings (1, 2, 4, 5). Bass clef has notes with slurs and fingerings (5, 1, 2, 1, 2, 1). Dynamics include *p* ²/_{i.H.}, *fp*, and *fp*. A first ending bracket labeled 'a)' covers the final two measures. A fermata is placed over the final measure.

Second system of musical notation. Treble and bass staves. Treble clef has notes with slurs and fingerings (1, 2, 4, 5, 1, 2, 4, 3, 1, 2, 4, 3, 1, 2). Bass clef has notes with slurs and fingerings (5, 4, 2, 1). Dynamics include *fp*, *fp*, and *fp*. A trill is marked with 'tr' and '3' in the final measure. A fermata is placed over the final measure.

Third system of musical notation. Treble and bass staves. Treble clef has notes with slurs and fingerings (4, 1, 1, 4, 1, 1, 1). Bass clef has notes with slurs and fingerings (1, 3, 2, 5, 2, 5). Dynamics include *pp* and *p*. A fermata is placed over the final measure.

Fourth system of musical notation. Treble and bass staves. Treble clef has notes with slurs and fingerings (5, 4, 5, 4, 5, 3, 2, 1, 3, 5, 4, 1, 2, 3, 4). Bass clef has notes with slurs and fingerings (2, 1, 2, 1). Dynamics include *(espr.)*. A fermata is placed over the final measure.

Fifth system of musical notation. Treble and bass staves. Treble clef has notes with slurs and fingerings (5, 2, 5, 4, 3, 5, 3, 2). Bass clef has notes with slurs and fingerings (1, 1, 2, 3). Dynamics include *pp* and *p*. A fermata is placed over the final measure. Text below the staff reads: *Più lento. Etwas langsamer.* and *Verschiebung. Una corda.*

a) Vergl. b) Seite 14.

a) Compare b) page 14.

System 1: Treble and bass clefs. Treble clef contains a series of sixteenth-note chords with fingering 1, 1, 1, 1, 5, 1, 1, 5, 4, 2. Bass clef contains a series of chords with fingering 4, 5. Rehearsal marks (Ped.) and asterisks (*) are present. A measure number '15' is written above the treble staff.

System 2: Treble and bass clefs. Treble clef contains sixteenth-note chords with fingering 1, 1, 1, 1, 4, 1, 2, 1, 4. Bass clef contains chords with fingering 4. Rehearsal marks (Ped.) and asterisks (*) are present.

System 3: Treble and bass clefs. Treble clef contains sixteenth-note chords with fingering 4, 2, 1, 5, 1, 1, 2, 4, 5, 1, 4. Bass clef contains chords with fingering 5, 5. Rehearsal marks (Ped.) and asterisks (*) are present. A '2.H.' marking is visible in the bass staff.

System 4: Treble and bass clefs. Treble clef contains sixteenth-note chords with fingering 4, 3, 2, 4, 1. Bass clef contains chords with fingering 5, 3, 5. Rehearsal marks (Ped.) and asterisks (*) are present. A 'p.H.' marking is visible in the bass staff.

System 5: Treble and bass clefs. Treble clef contains sixteenth-note chords with fingering 5, 4, 2, 1, 2, 4, 2, 1, 2, 1, 2, 4, 1, 3, 1, 3. Bass clef contains chords with fingering 2, 4, 4, 3, 5. Rehearsal marks (Ped.) and asterisks (*) are present. Dynamic markings *fp*, *f*, and *fp* are present.

System 6: Treble and bass clefs. Treble clef contains sixteenth-note chords with fingering 4, 1, 1, 4. Bass clef contains chords with fingering 2, 2. Rehearsal marks (Ped.) and asterisks (*) are present. A *pp* dynamic marking is present in the treble staff.

Jagdlied.

Hunting Song.

Vivace, con forza.
 Rasch, kräftig. M. ♩ = 120.

8.

a) Der ganze Theil ist *non legato* zu spielen.
 b) Nicht binden.

a) The entire part should be played *non legato*.
 b) Not connected.

The musical score is arranged in seven systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *p*, *dim.*, and *p (espr.)*. Performance markings include *Ped.* and *Ped.**. The piece concludes with a double bar line and a key signature change to one flat.

a) Die beiden ersten, sowie der 5. u. 6. Takt dieses Theils mit gesangvollerem Tone und ein wenig gemässigter Bewegung.

a) The first two, as also the 5th and 6th, measures of this part call for a more songful tone and a slightly moderated movement.

System 1 of a piano score. The right hand features a melodic line with slurs and dynamic markings of *f* and *sf*. The left hand plays a rhythmic accompaniment of eighth notes. Fingerings are indicated by numbers 1-5. The system concludes with several chords marked *Ped.* and an asterisk.

System 2 of a piano score. The right hand continues with a melodic line, including triplets and slurs. The left hand accompaniment is consistent. Dynamic markings include *f*. The system ends with chords marked *Ped.* and an asterisk.

System 3 of a piano score. The right hand features a melodic line with slurs and dynamic markings of *p* and *f*. The left hand accompaniment is consistent. The system concludes with chords marked *Ped.* and an asterisk.

System 4 of a piano score. The right hand features a melodic line with slurs and dynamic markings of *ff* and *f*. The left hand accompaniment is consistent. The system concludes with chords marked *Ped.* and an asterisk.

System 5 of a piano score. The right hand features a melodic line with slurs and dynamic markings of *f*. The left hand accompaniment is consistent. The system concludes with chords marked *Ped.* and an asterisk.

System 6 of a piano score. The right hand features a melodic line with slurs and dynamic markings of *f*. The left hand accompaniment is consistent. The system concludes with chords marked *Ped.* and an asterisk.

Abschied. Farewell.

Non allegro.
Nicht schnell. $M. \text{ } \dot{\text{J}} = 80.$

9.

The musical score is written for piano in G major, 3/4 time. It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic and includes a first ending marked 'a) *mf*' and a second ending marked '(*p*)'. The second system features a first ending marked 'Red.' and a second ending marked 'Red. 2'. The third system includes a first ending marked 'Red.' and a second ending marked 'Red.' with a *dim.* dynamic marking. The fourth system has a first ending marked 'Red.' and a second ending marked 'Red.'. The fifth system includes a first ending marked 'Red.' and a second ending marked 'Red.' with a *pp* dynamic marking. Various performance instructions such as *mf*, *p*, *pp*, *espr.*, and *Red.* are placed throughout the score. Fingerings and articulation marks are also present.

a) Die Melodie beginnt mit demselben Motiv wie die „Herberge.“ ihre Töne sind von denen der Begleitung sorgfältig zu sondern, welche ganz leise zu halten und stets zu heben sind, bevor die der Melodie verlassen werden.

b) Die Achtel *f* und *b* der Melodie kommen auf die zweite Hälfte des mittleren Triolenachtels; wenn man sich die Triole in 6 Sechszehntel getheilt denkt, also auf das 4. derselben. Man denke sich die Stelle folgendermassen notirt:

A musical notation showing a triplet of eighth notes in G major. The notes are G4, A4, and B4. Below the notes, the triplet is divided into six sixteenth notes: 12 3 4 5 6 12 3 4 5 6. The first four sixteenth notes (1234) correspond to the first eighth note of the triplet, and the last two (56) correspond to the second eighth note. This illustrates the placement of the eighth notes *f* and *b* on the second half of the middle eighth of the triplet.

a) The melody begins with the same motive as "At the Inn". Its tones should be carefully separated from those of the accompaniment, which should be kept quite *piano* and always lifted before those of the melody are relinquished.

b) The eighths *f* and *b* of the melody fall upon the second half of the middle eighth of the triplet; accordingly, when one thinks of the triplet as divided into 6 sixteenths, upon the 4th one. Fancy the place noted thus;

A musical notation showing a triplet of eighth notes in G major. The notes are G4, A4, and B4. Below the notes, the triplet is divided into six sixteenth notes: 12 3 4 5 6 12 3 4 5 6. The first four sixteenth notes (1234) correspond to the first eighth note of the triplet, and the last two (56) correspond to the second eighth note. This illustrates the placement of the eighth notes *f* and *b* on the second half of the middle eighth of the triplet.

c) Die Melodie liegt in der Mittelstimme:

A musical notation showing a single eighth note G4 in the middle voice, with a *pp* dynamic marking.

c) The melody lies in the middle voice;

A musical notation showing a single eighth note G4 in the middle voice, with a *pp* dynamic marking.

a) Das *g* ist als Melodieton, welcher das vorangehende *as* auflöst, zu behandeln. Die Eintheilung wie bei *b)* der vorigen Seite.

b) Die Eintheilung, bei welcher ebenso wie vorher zu verfahren ist, macht der gebundenen Triolenachtel wegen besondere Schwierigkeiten. Man achte besonders darauf, in der Oberstimme in derselben gleichmässigen Achtelbewegung zu bleiben, welche im vorangehenden Takte begann.

c) Die Melodie

ist gegen die anderen Stimmen wohl hervorzuheben.

a) The *g* should be treated as melody-tone resolving the preceding a flat. The distribution as at *b)* on the preceding page.

b) The distribution, which is to be managed on the same principle as before, is specially difficult on account of the tied triplet-eighth. Take special care to maintain in the upper voice the same uniform eighth movement which began in the preceding measure.

c) The melody  should be rendered quite prominent against the other voices.

System 1: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (3, 5, 4, 1, 1, 1, 3, 4, 4, 2). Bass clef has chords and a melodic line starting with 'a)'. Dynamics include *pp*. Performance markings include *Red.* and asterisks.

System 2: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (1, 4, 3, 1, 2, 2, 4, 3, 2, 4, 3, 2, 4, 3, 2, 4, 5, 4). Bass clef has chords and a melodic line starting with 'b)'. Dynamics include *espre sosten.* and *Red.*

System 3: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (5, 3, 3, 4, 4, 4, 5, 4, 2, 4, 1, 5, 4). Bass clef has chords and a melodic line. Dynamics include *(a tempo)*, *rit.*, and *p*. Performance markings include *Red.* and asterisks.

System 4: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (5, 4, 3, 1, 1, 2, 1, 4, 5). Bass clef has chords and a melodic line. Dynamics include *pp*. Performance markings include *Red.* and asterisks.

System 5: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (3, 4, 3, 4, 3, 4, 3, 4, 4). Bass clef has chords and a melodic line. Dynamics include *Immer schwächer.* and *Sempre più piano.* Performance markings include *Red.* and asterisks.

System 6: Treble and bass clefs. Treble clef has a melodic line with slurs and fingerings (3, 3, 5, 4, 2, 1, 4, 5, 4, 3, 1, 4, 5, 4, 5, 3, 2, 1). Bass clef has chords and a melodic line. Dynamics include *pp*. Performance markings include *Red.* and asterisks.

a) Die nachahmende Septime des Tenors, welche durch das als Vorschlagnote, als Melodieton zu respektierende *f* des folgenden Takts aufgelöst wird, ist ausdrucksvoll zu markieren. Die Eintheilung im folgenden Takte wie oben.
 b) Das Hauptmotiv ist gut zu markieren.

a) The imitative Seventh of the tenor, which is resolved by the *f*, noted as *appoggiatura* but to be respected as melody-tone, in the next measure, should be expressively emphasized. Distribution in the following measure, as above.
 b) The chief motive should be well emphasized.