AUGENER & Co's EDITION.
No 8412.

Phantasie-Stücke

für das

Pianoforte

VON

Robert Schumann

Op. 12.

Sorgfältig revidirte
mit fingersatz und instructiven Anmerkungen
versehene Ausgabe von

CAREFULLY REVISED
fingered and supplemented with instructive
Anotations by

MORITZ MOSZKOWSKI

Ent. Sta. Hall.

AUGENER & Co. LONDON,
Newgate Street & Regent Street.

New York. G. Schirmer.

SB12F21 1122818

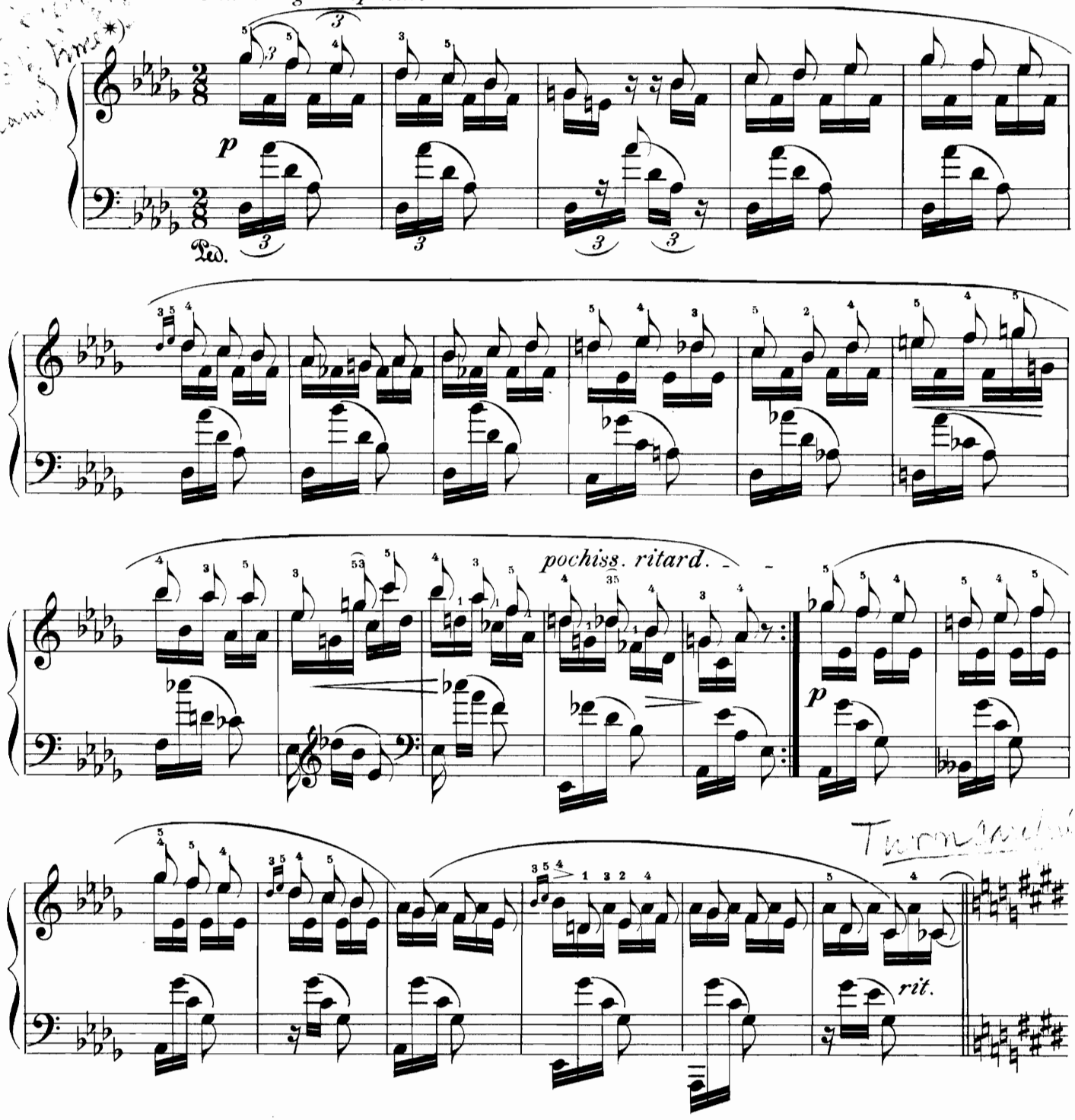
Revised and fingered by
Moritz Moszkowski.

EVENING.

Des Abends.

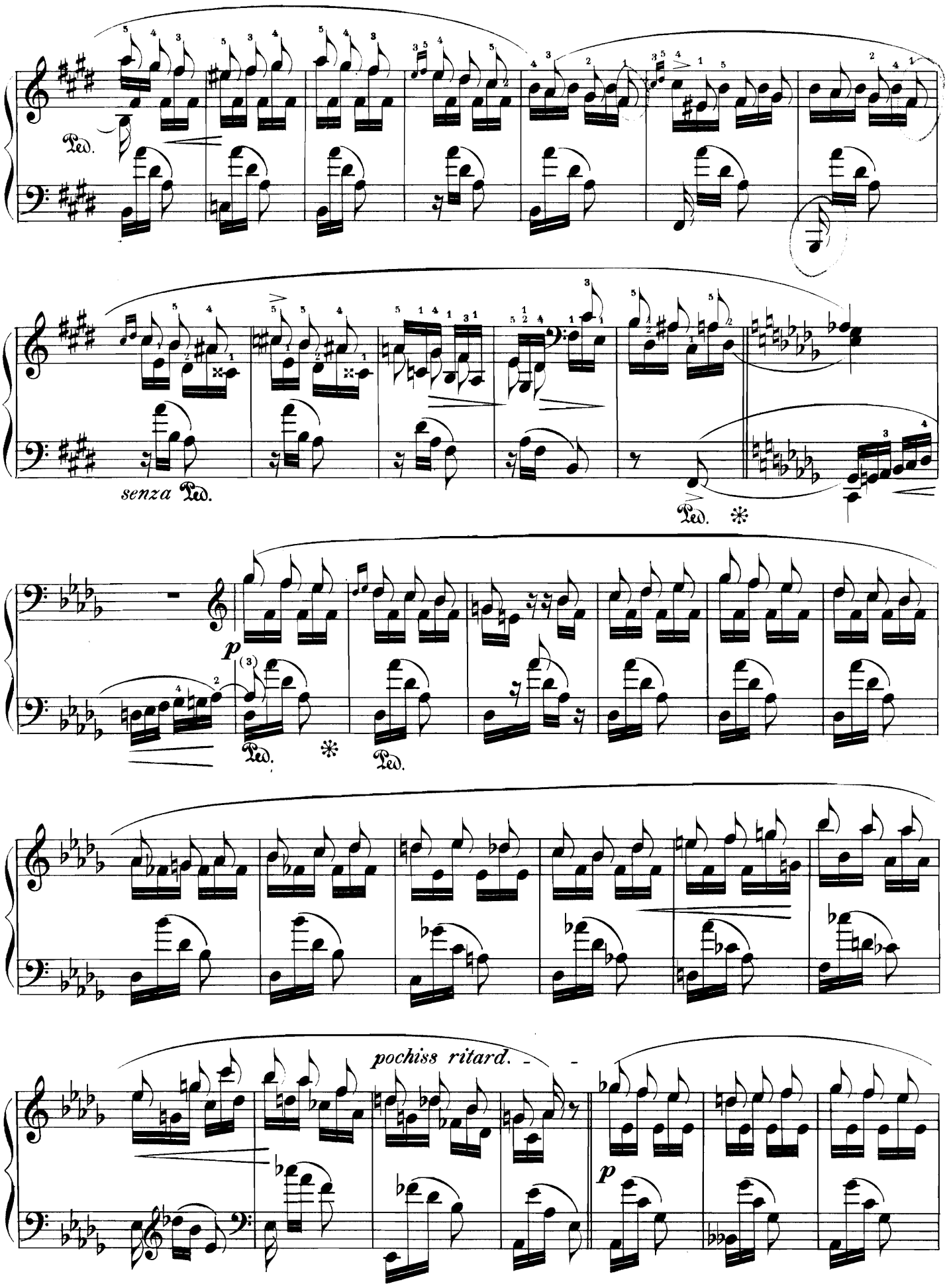
Robert Schumann.
Op. 12.

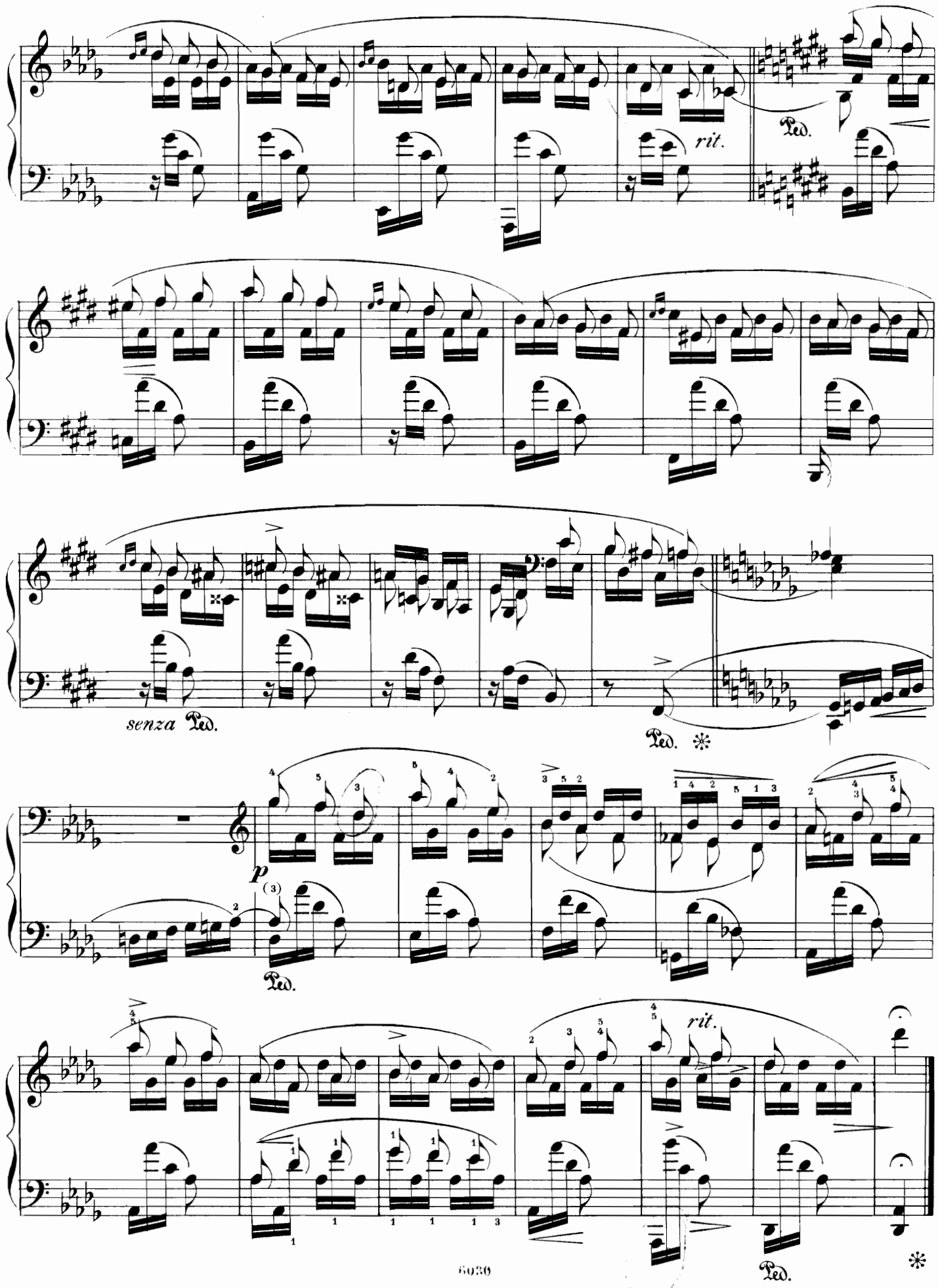
Con molto affetto.
Sehr innig zu spielen.



*) In this piece the Pedal is to be used, as a general rule, to prolong for a short time the left-hand semi-quaver that forms the ground bass of the bar. Where, above this bass, a quick and marked change of harmony occurs, the Pedal must of course be earlier quitted than in the bars where the harmony is more restful in its progressions.

*) *Man bediene sich im Allgemeinen des Pedales in diesem Stücke, um jedes erste Sechzehntel der l. H., welches den Grundbass eines Taktes abgiebt, ein klein wenig zu prolongiren. Wo sich über diesem Basse ein schnellerer, marcanterer Harmoniewechsel vollzieht, muss das Pedal natürlich etwas rascher wieder fallen, als in den Takten mit mehr ruhender Harmonie.*


Ped.
senza Ped.
Ped. ✻
p
(3)
Ped. ✻
Ped.
pochiss ritard.
p

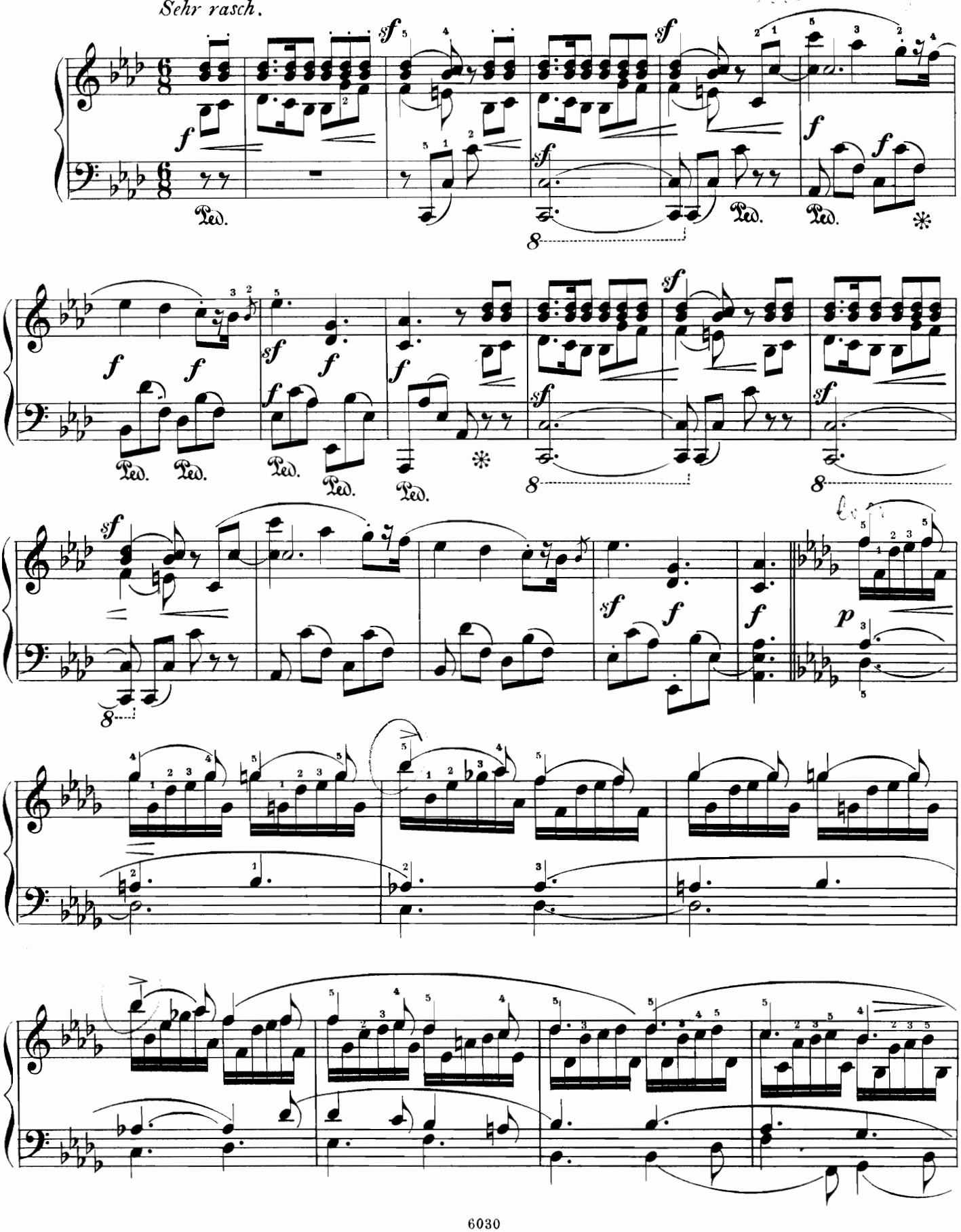

rit.
Ped.
senza Ped.
Ped. ✻
p
Ped.
rit.
Ped.
✻

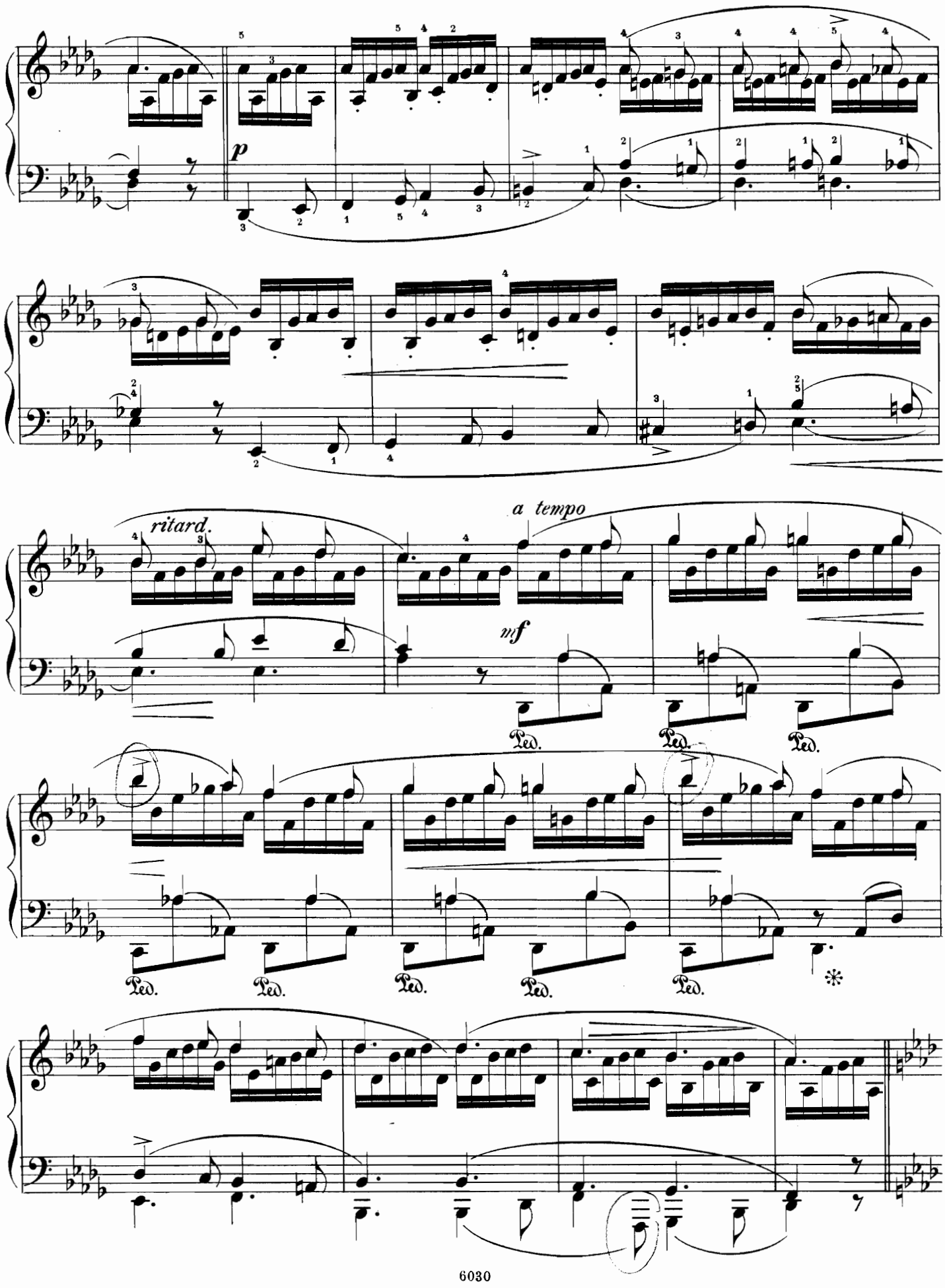
SOARING.

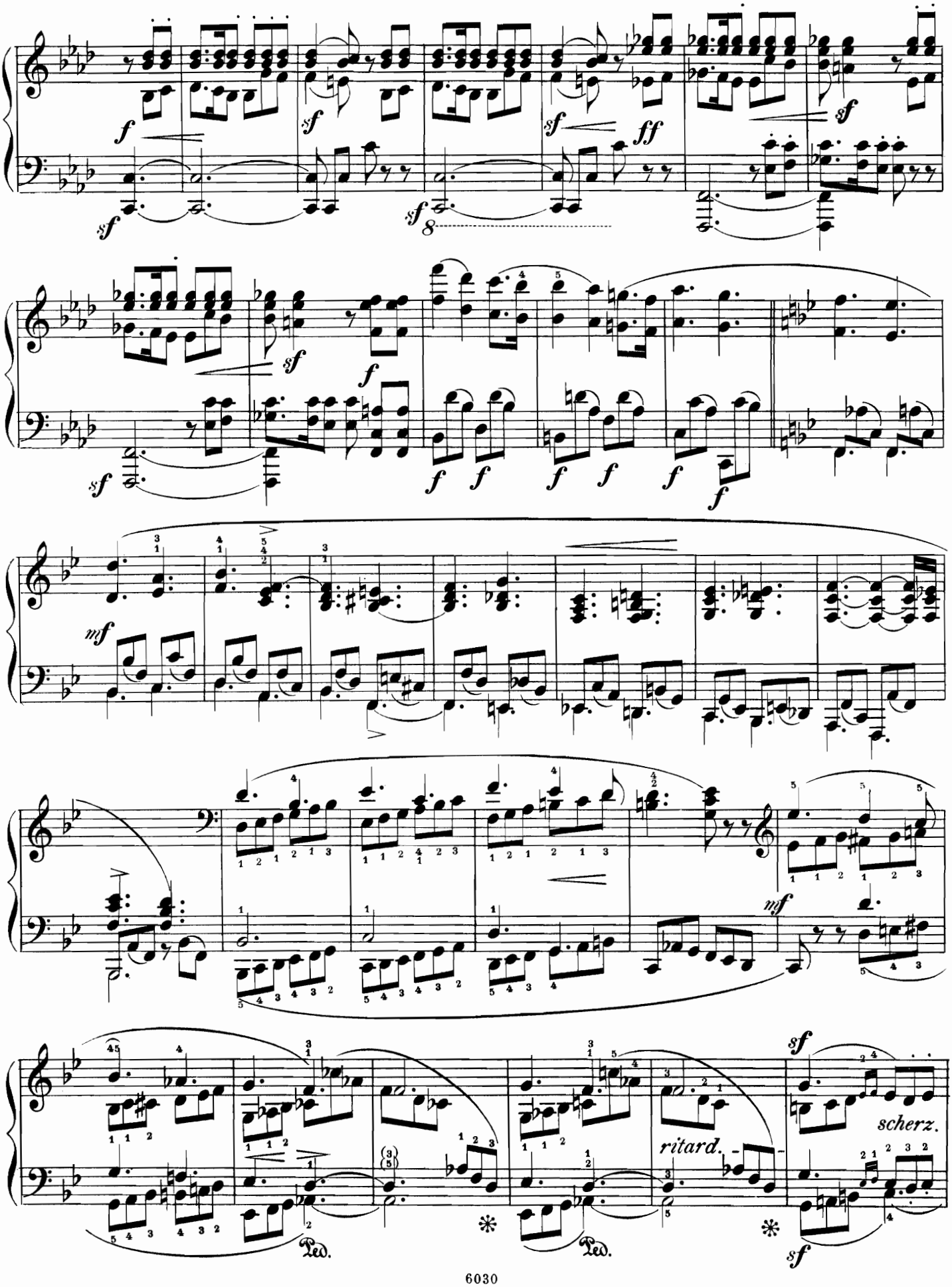
Aufschwung.

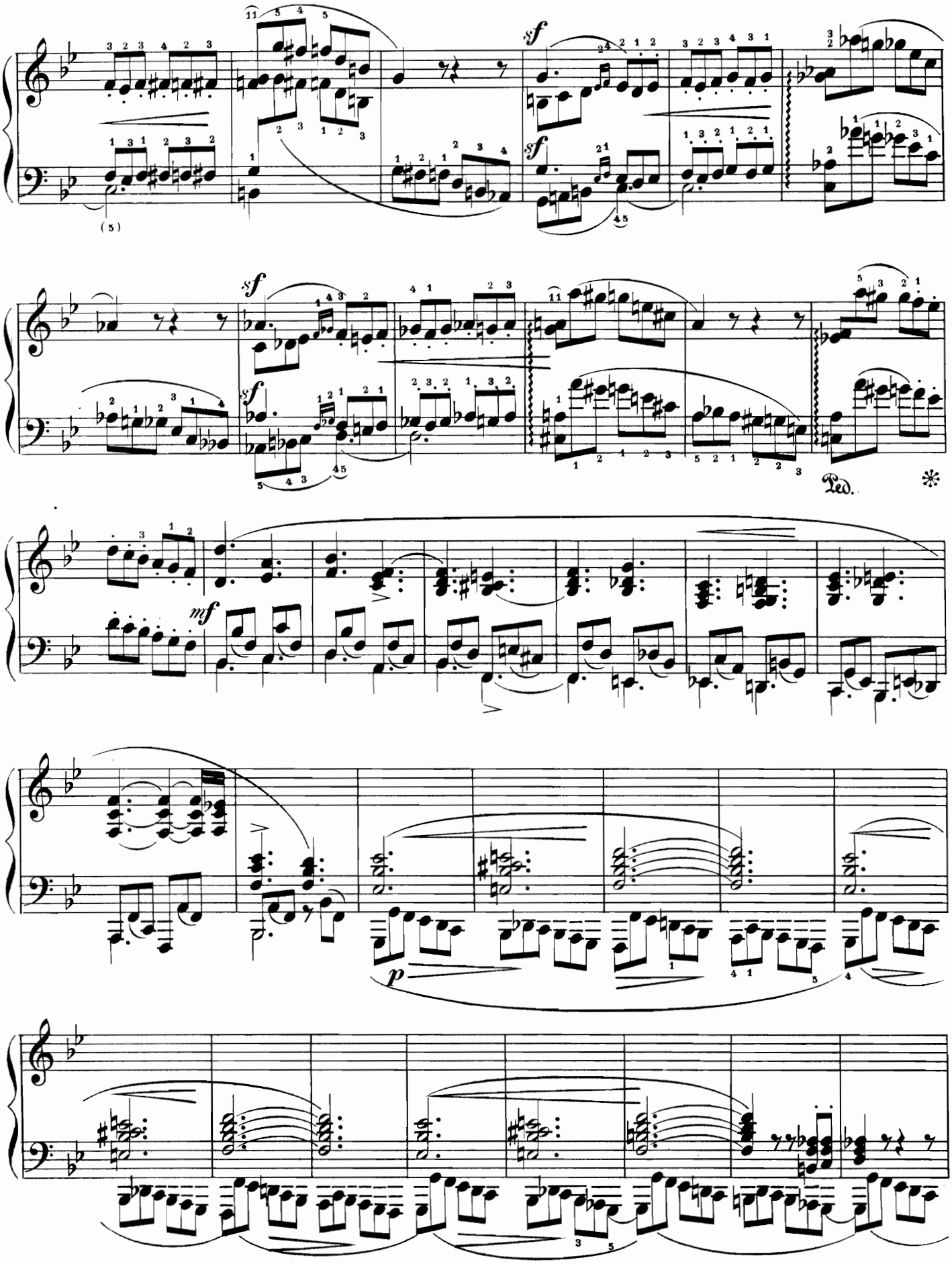
Molto allegro.

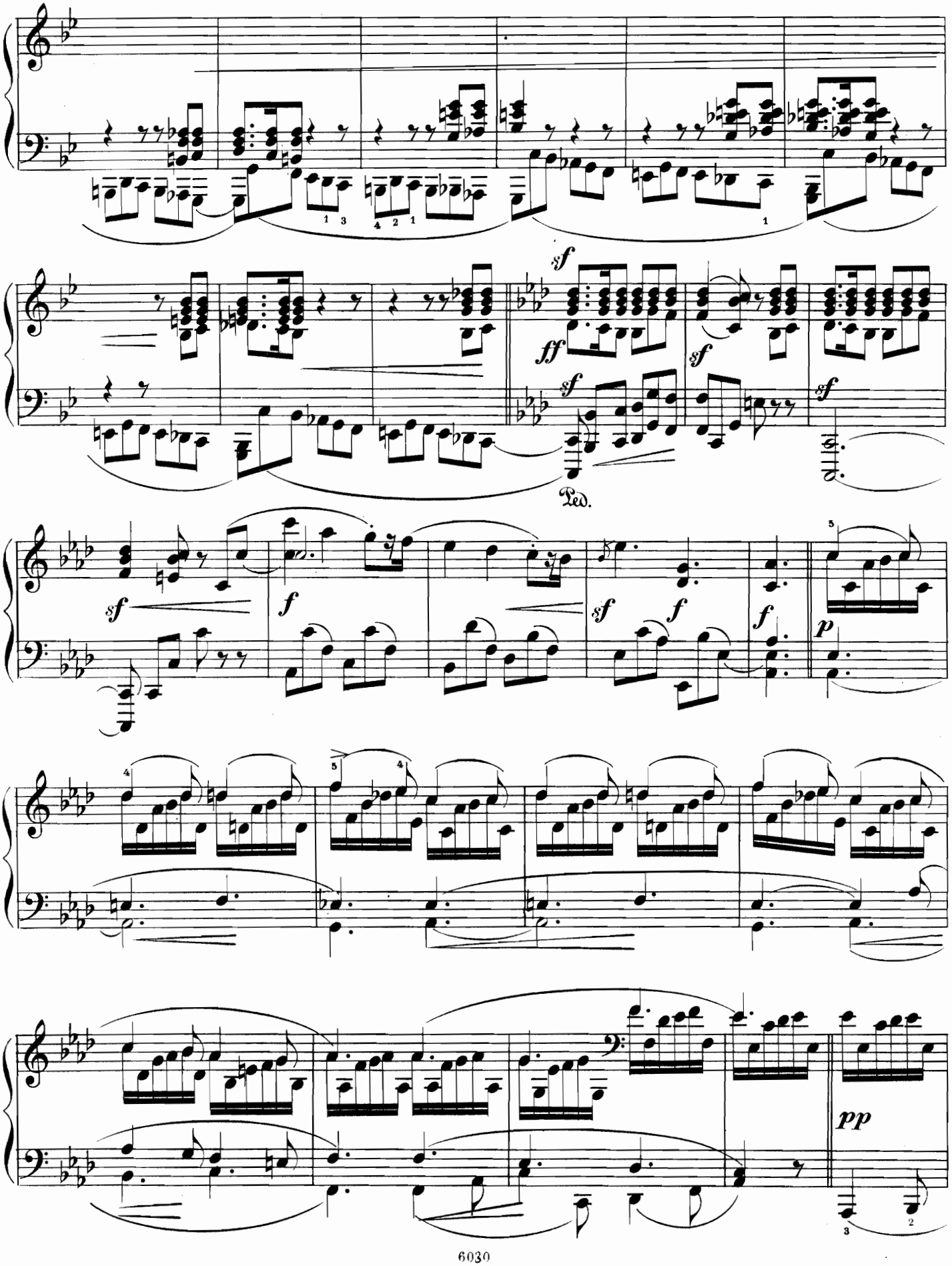
Sehr rasch.

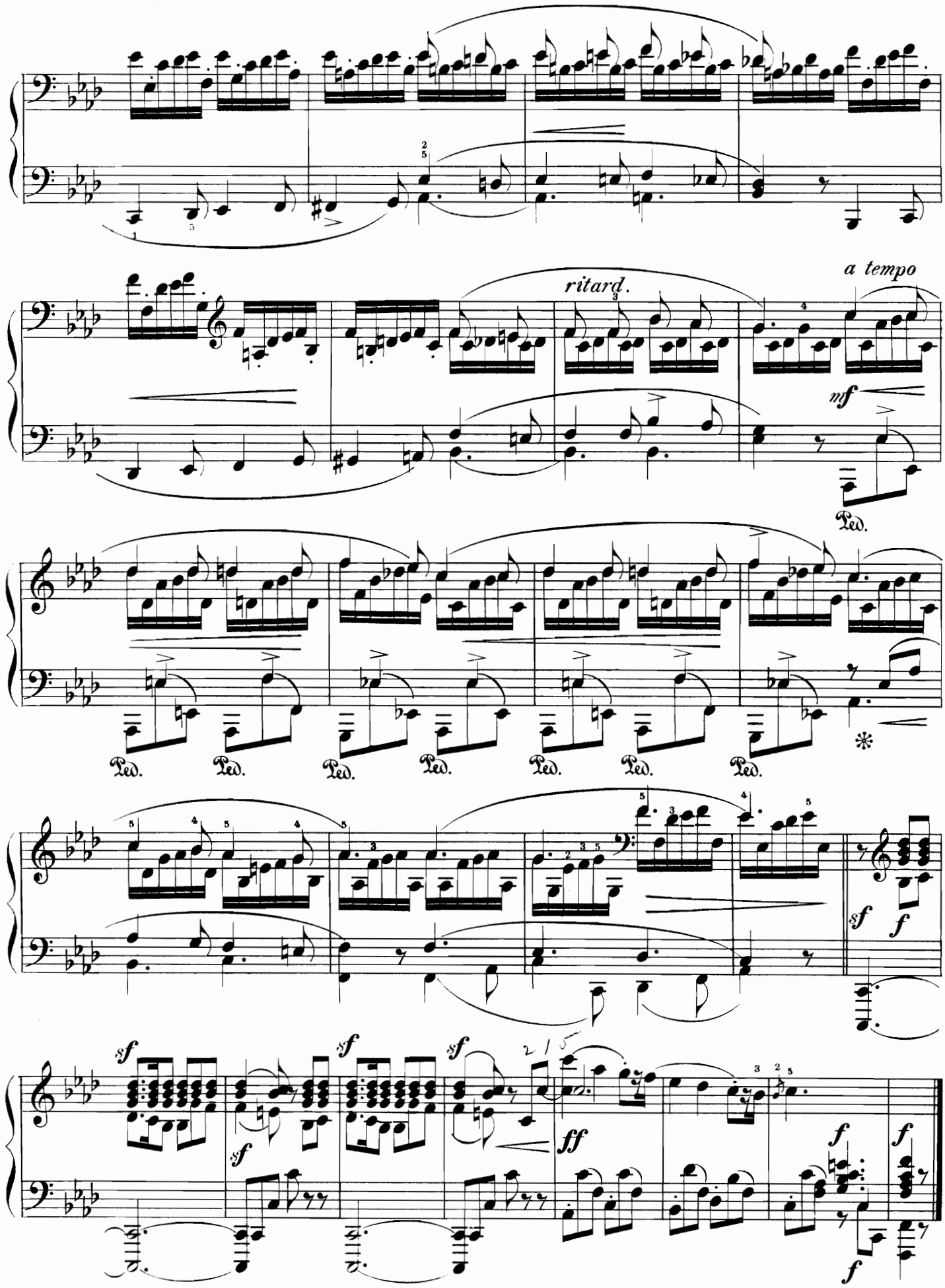



p
ritard.
a tempo
mf
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
*


ritard.
scherz.
Ped.
Ped.


sf
sf
sf
sf
Ped.
mf
p


sf
ff
sf
sf
sf
Ped.
sf
f
sf
f
f
p
pp

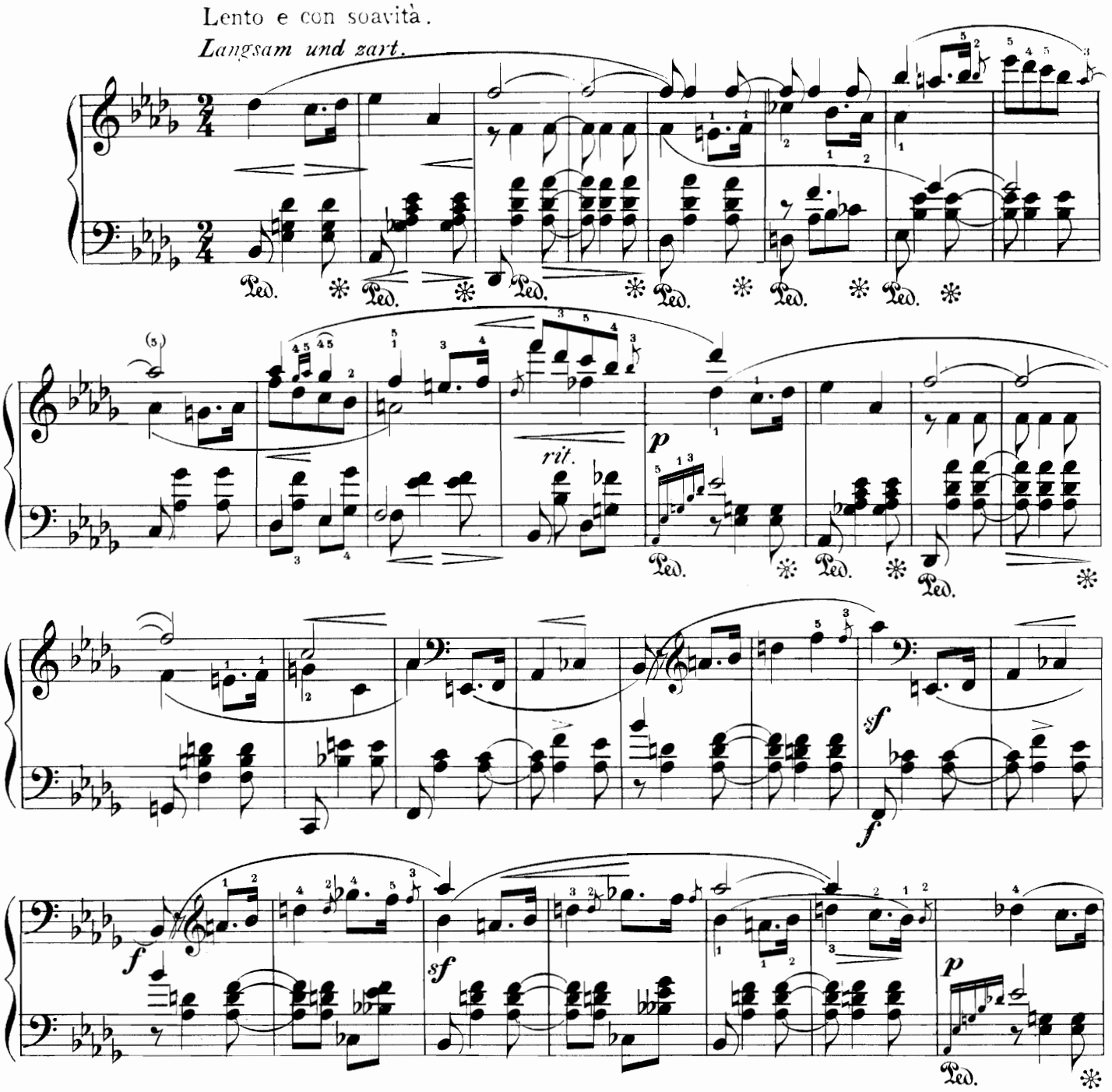

ritard.
a tempo
mf
Ped.
sf
f
ff

WHY?

Warum.

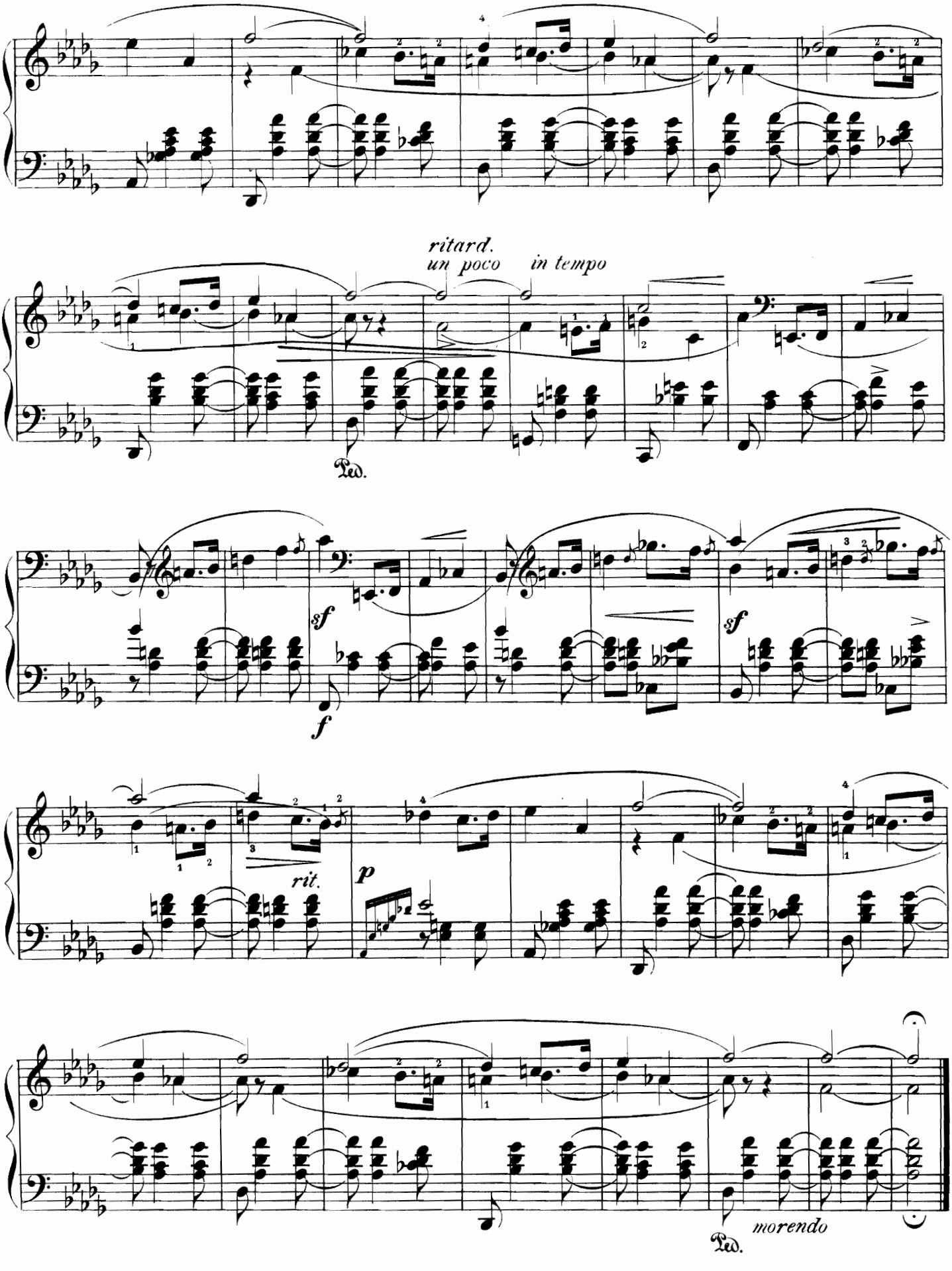
Lento e con soavità.

Langsam und zart.



The difficulty of bringing out clearly with one hand two themes moving independently requires a fine feeling for musical phrasing, and a close study of every individual effect. To evade or circumvent this difficulty by means of continual *Arpeggio* playing has always been considered as one of the most perfunctory styles of which a pianist can be guilty. Yet it would be pedantic to disallow absolutely the use of *arpeggios* in such cases; and the works of great masters contain examples where the composer has written two parts for one hand, but at such intervals that they cannot possibly be played simultaneously as written. See for example Schumann's Symphonic Studies Nº 11. But in the work before us all is playable, even for small hands, and with the exception of the Ninth (A flat to B.) in the seventh bar, the simultaneous striking of the intervals is required by good taste.

Die Schwierigkeit, zwei sich selbstständig bewegende, mit einer Hand zu spielende Stimmen dynamisch gut zu schattiren, verlangt bei selbstverständlich vorausgesetztem Feingefühl für musikalische Phrasirung in jedem einzelnen Falle noch minutiösestes Studium. Das Umgehen derselben durch ein in Permanenz erklärtes „Arpeggiren" galt von jeher als eine der widerwärtigsten Geschmacklosigkeiten, deren sich ein Pianist schuldig machen kann. Es ist indessen Pedanterie, das Arpeggiando in solchen Fällen ausnahmslos verbieten zu wollen, und die Werke unserer Meister weisen sogar Beispiele auf, bei denen der Komponist zwei in einer Hand liegende Stimmen sich bis zu Intervallen entfernen lässt, die den Gedanken an praecises Zusammenanschlagen von vornherein ausschliessen. Siehe beispielsweise Schumann's Symphonische Etuden Nº 11. In der vorliegenden Komposition ist jedoch selbst für kleine Hände Alles bequem spielbar und mit etwaiger Ausnahme der eine rasche Brechung vertragenden None as – b, im 7ten Takt, auch durchgängig genaues Zusammen-anschlagen durch den guten Geschmack geboten.

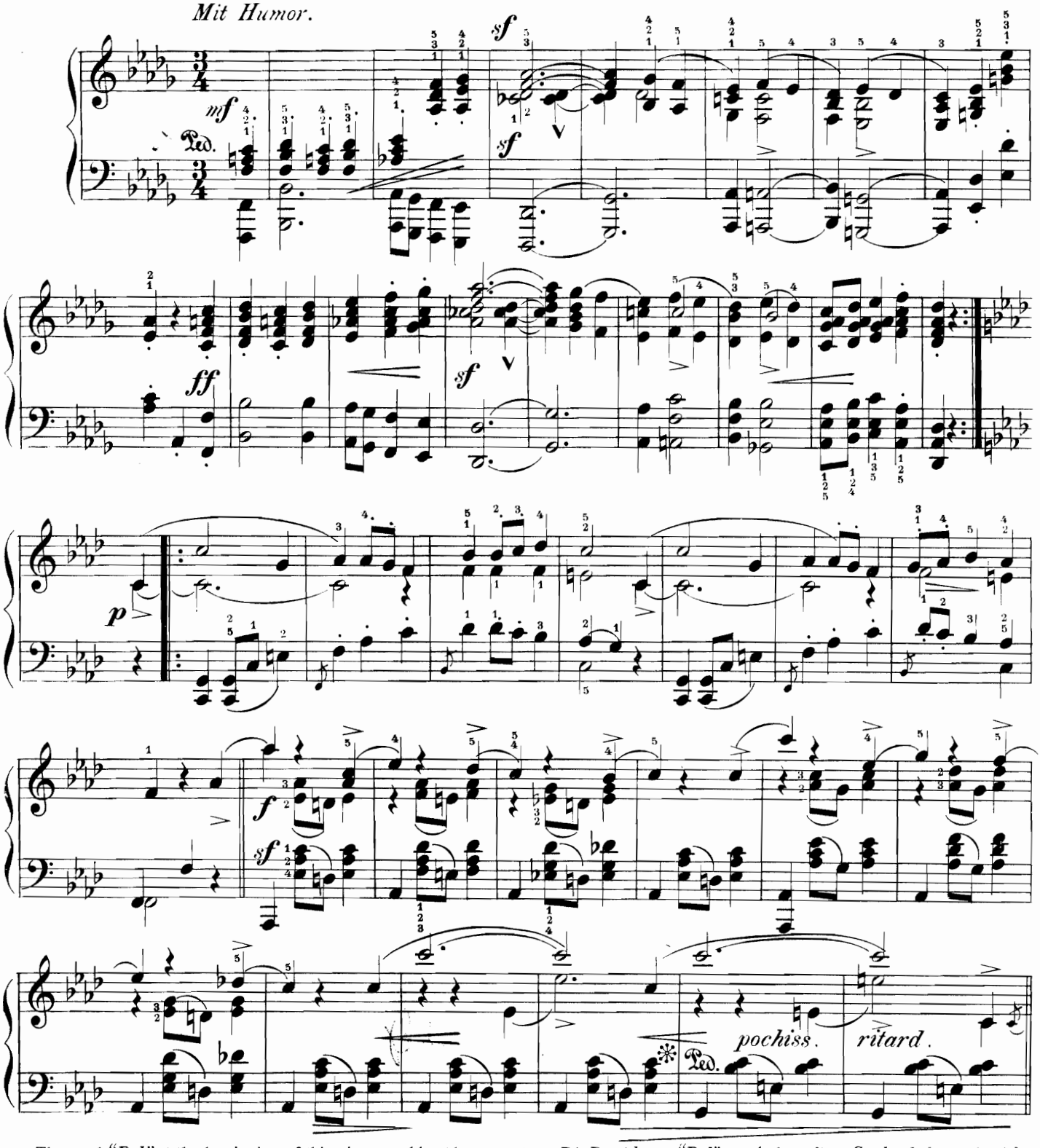

ritard.
un poco in tempo
Ped.
sf
f
sf
rit.
p
morendo
Ped.

WHIMS.

Grillen.

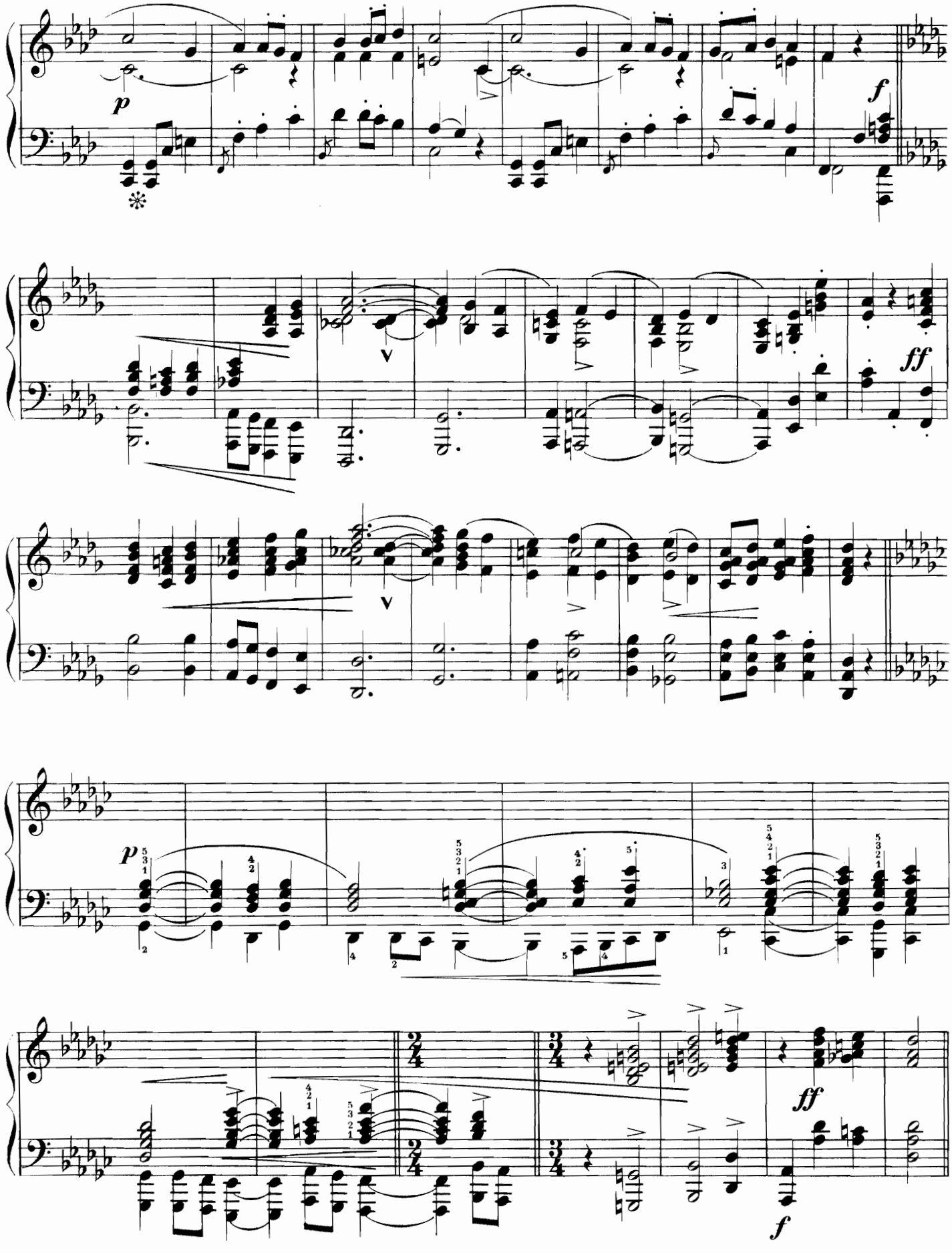
Con spirito.

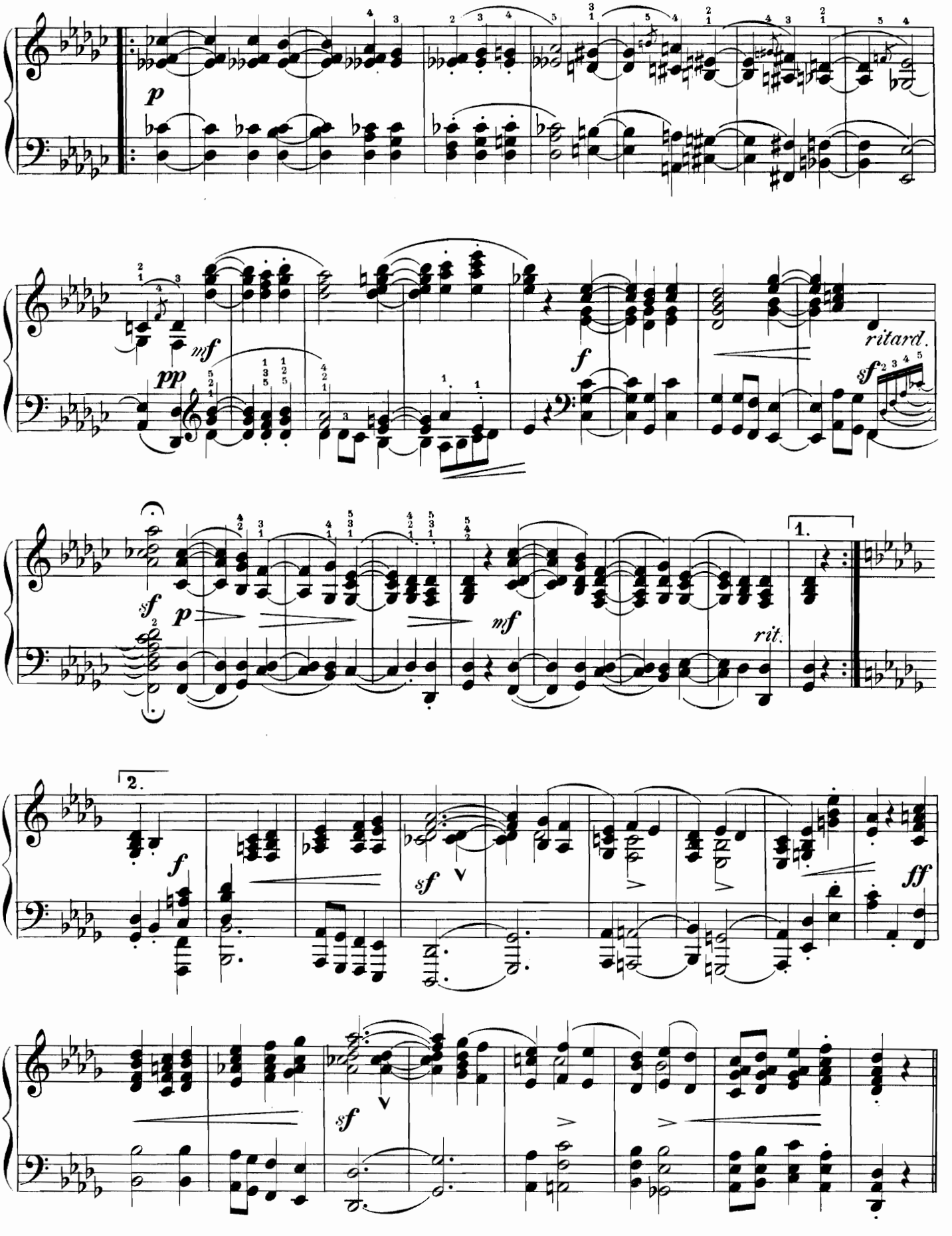
Mit Humor.

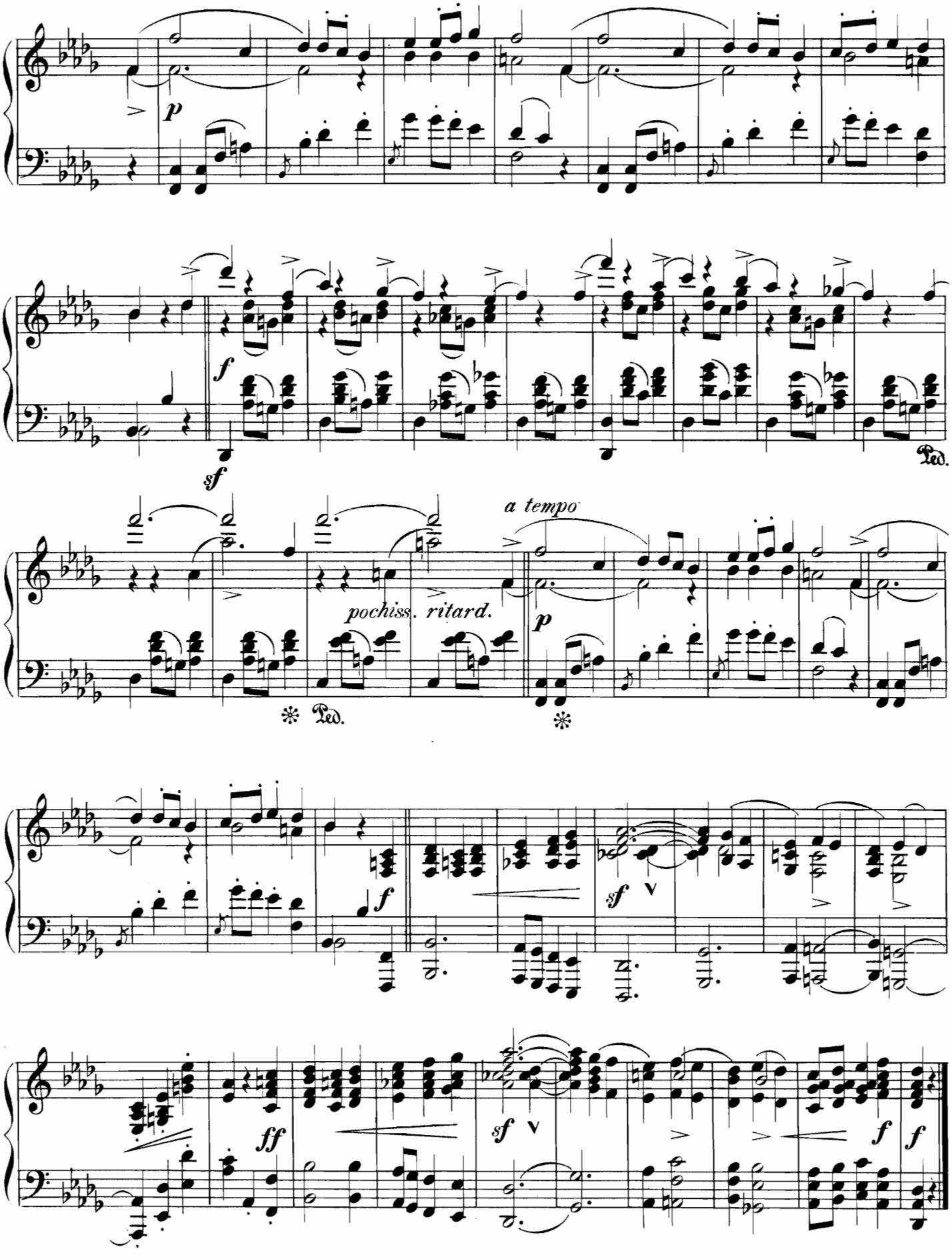


The mark *"Ped."* at the beginning of this piece could not be suppressed but we counsel its non-observance by the player. The character of the first theme is quite at variance with the use of the *"Pedal"* on account of its *staccato* chords in quickly changing harmony, and the indication seems in fact to be only a result of the *quasi* mechanical custom of Schumann to write *"Ped."* at the commencement of each piece as a matter of habit, rather than by way of demanding observance thereof.

Die Bezeichnung "Ped." am Anfang dieses Stückes haben wir nicht unterdrücken wollen, rathen aber von der Befolgung derselben dringend ab. Der Charakter des ersten Motives widerstrebt durch seine stakkirten Accorde in schnell wechselnder Harmonie dem Gebrauche des Pedales vollständig, und dessen Forderung scheint in der That nur der rein mechanisch gewordenen Gewohnheit Schumann's entsprungen zu sein, das Ped. fast durchgängig am Anfang eines Stückes vorzuschreiben.


p
f
ff
p
ff
f

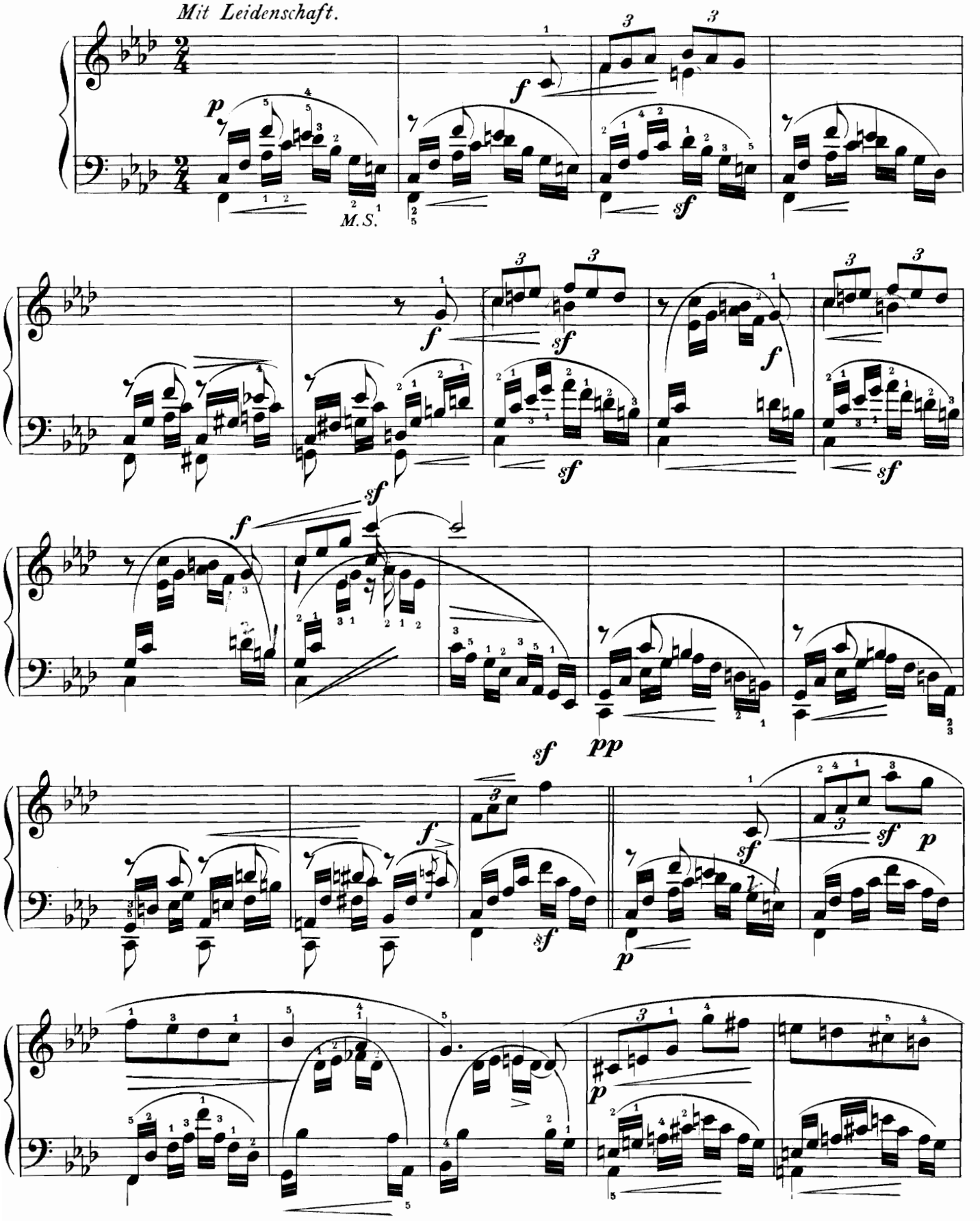

p
mf
pp
f
ritard.
sf
sf
p
mf
rit.
1.
2.
f
sf
ff
sf

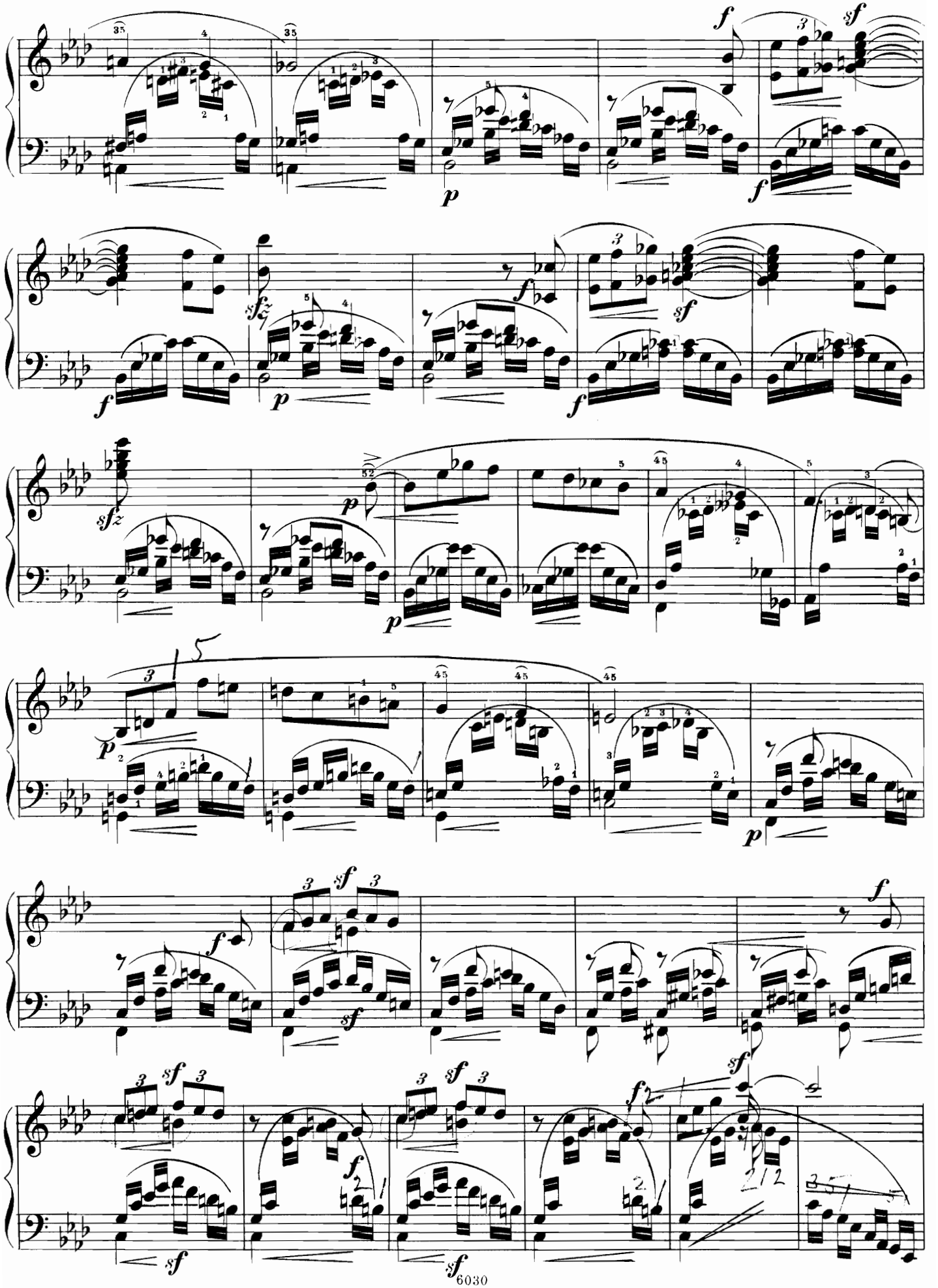

p
f
sf
Ped.
a tempo
pochiss. ritard.
p
Ped.
f
sf
sf
ff
sf
f
f

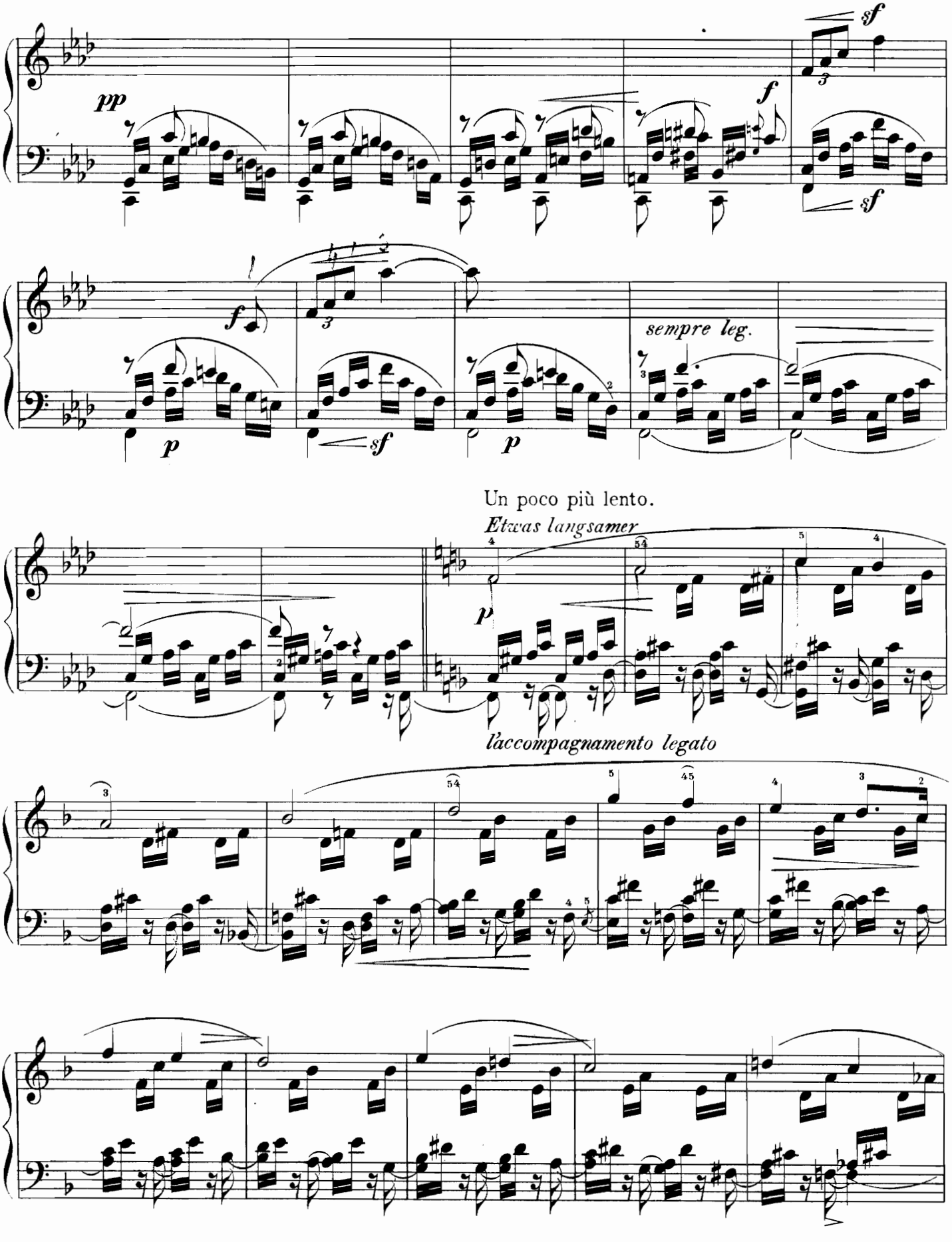
NIGHT.

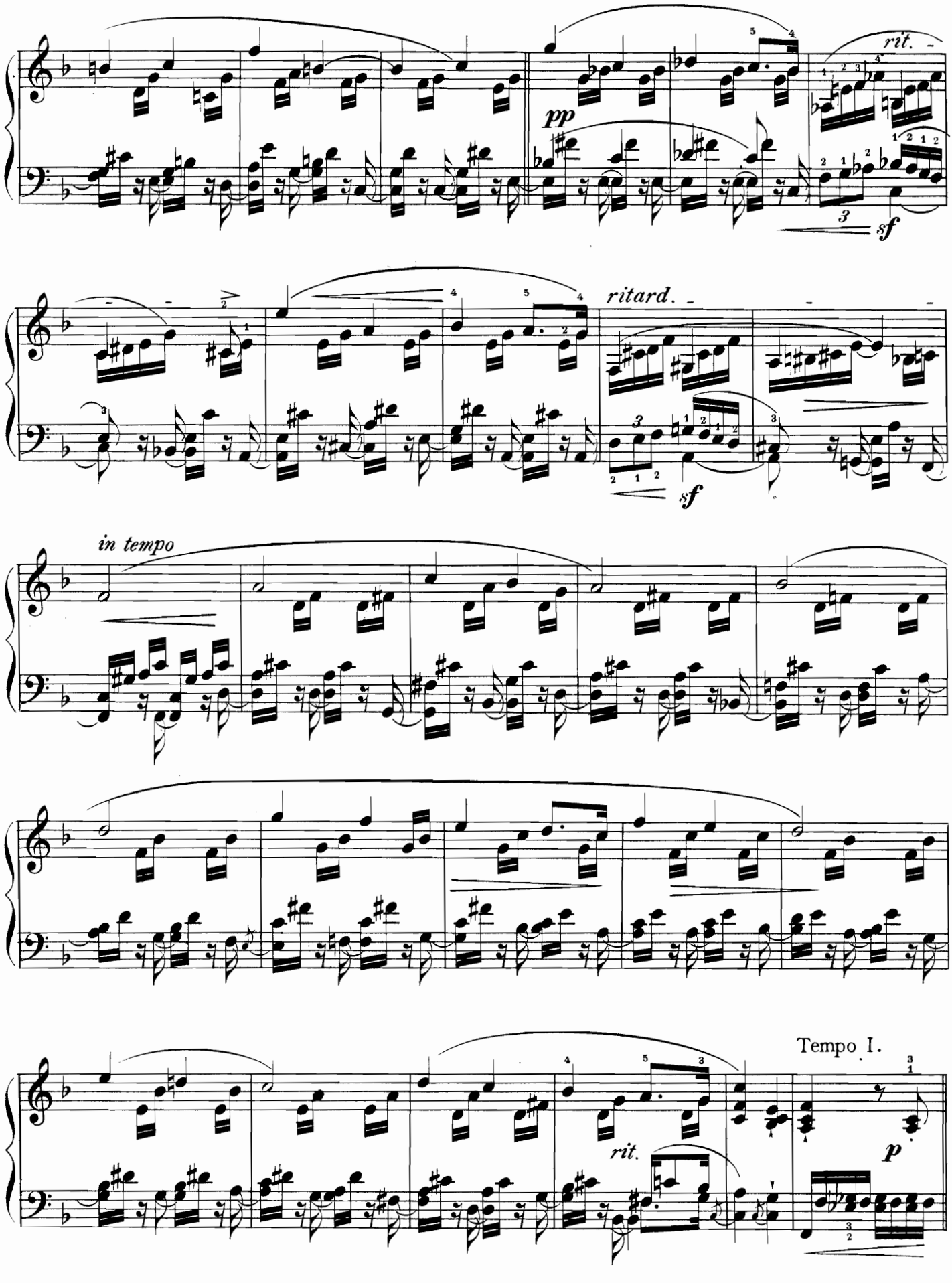
In der Nacht.

Con passione.
Mit Leidenschaft.

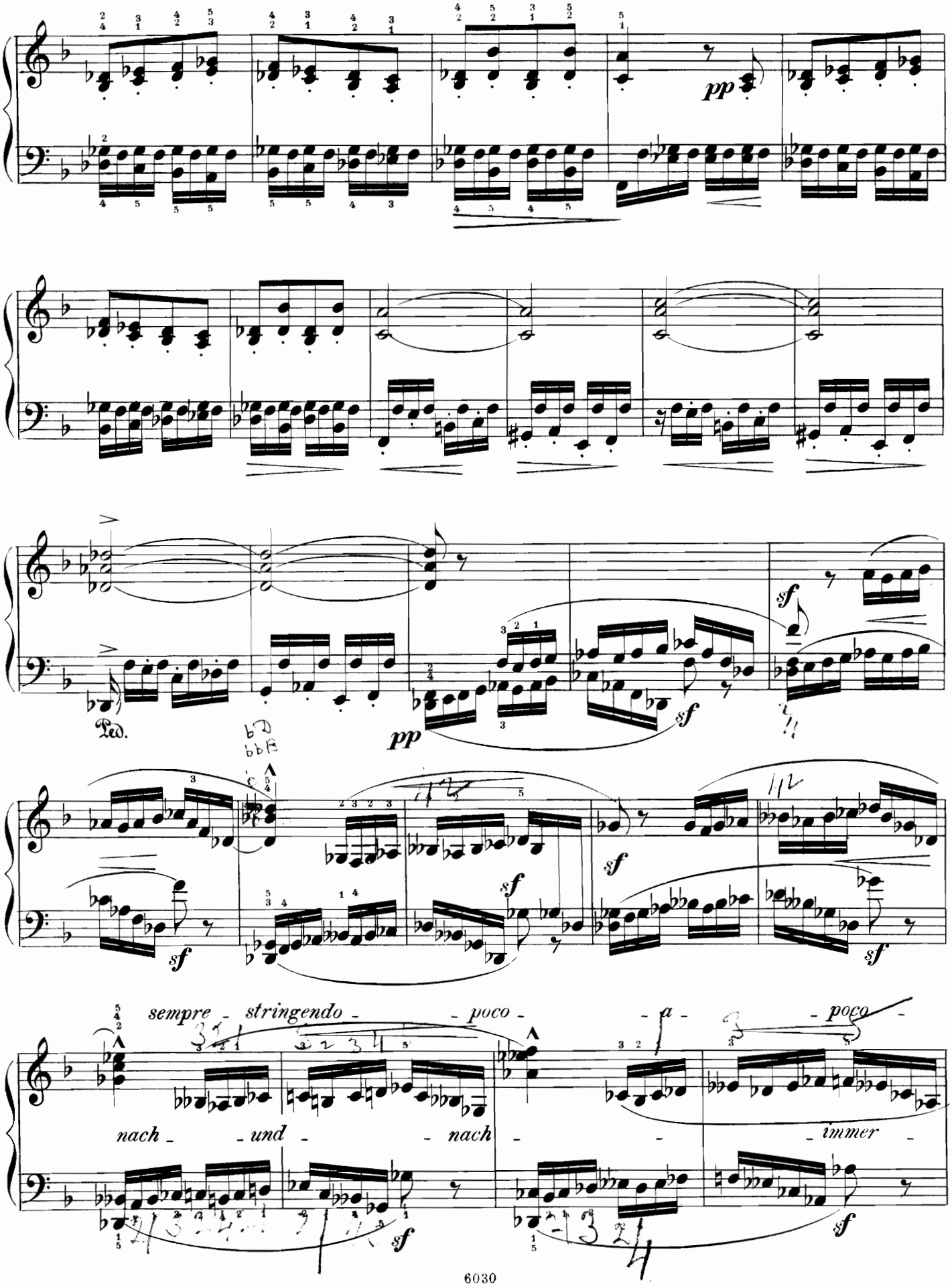


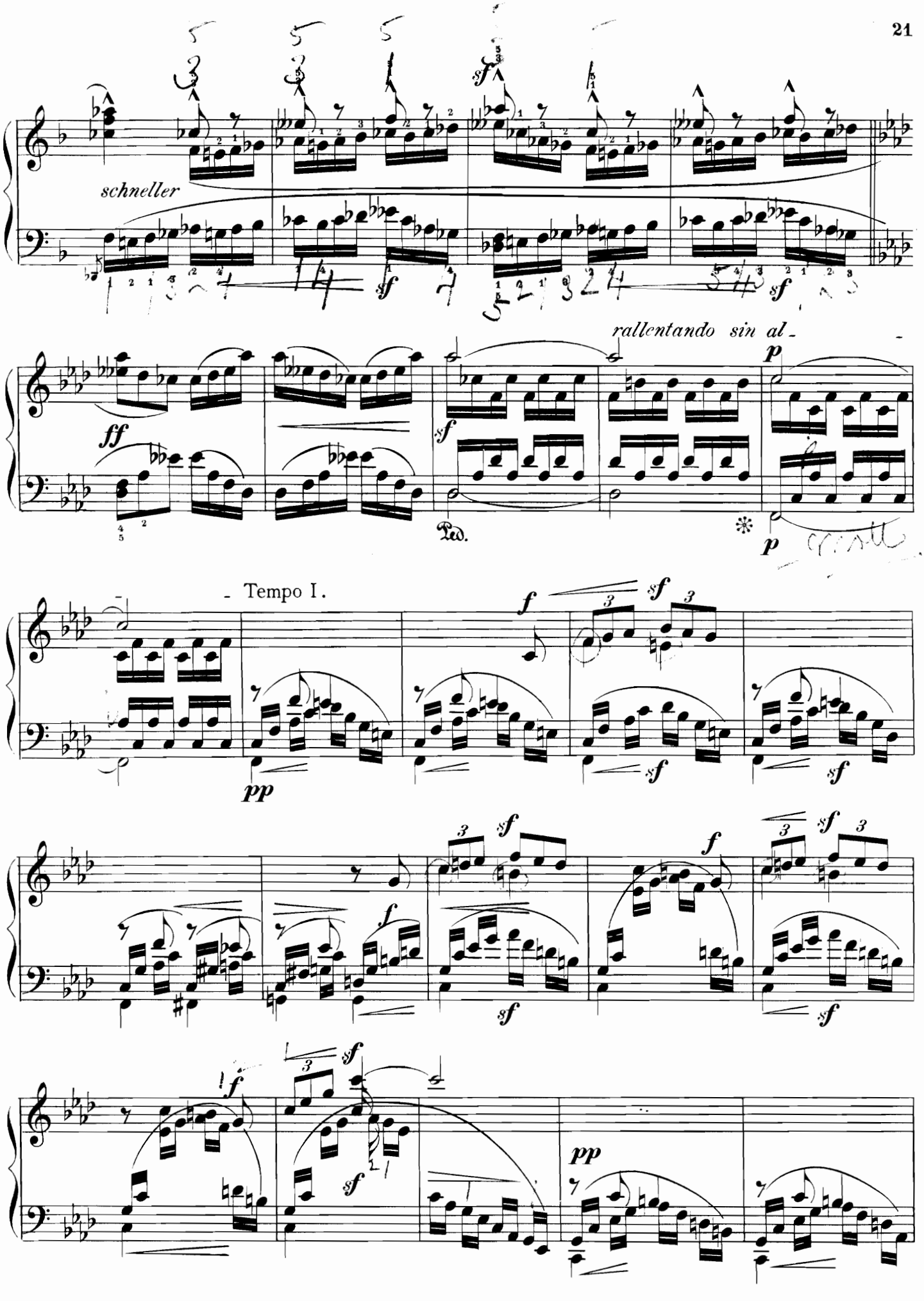


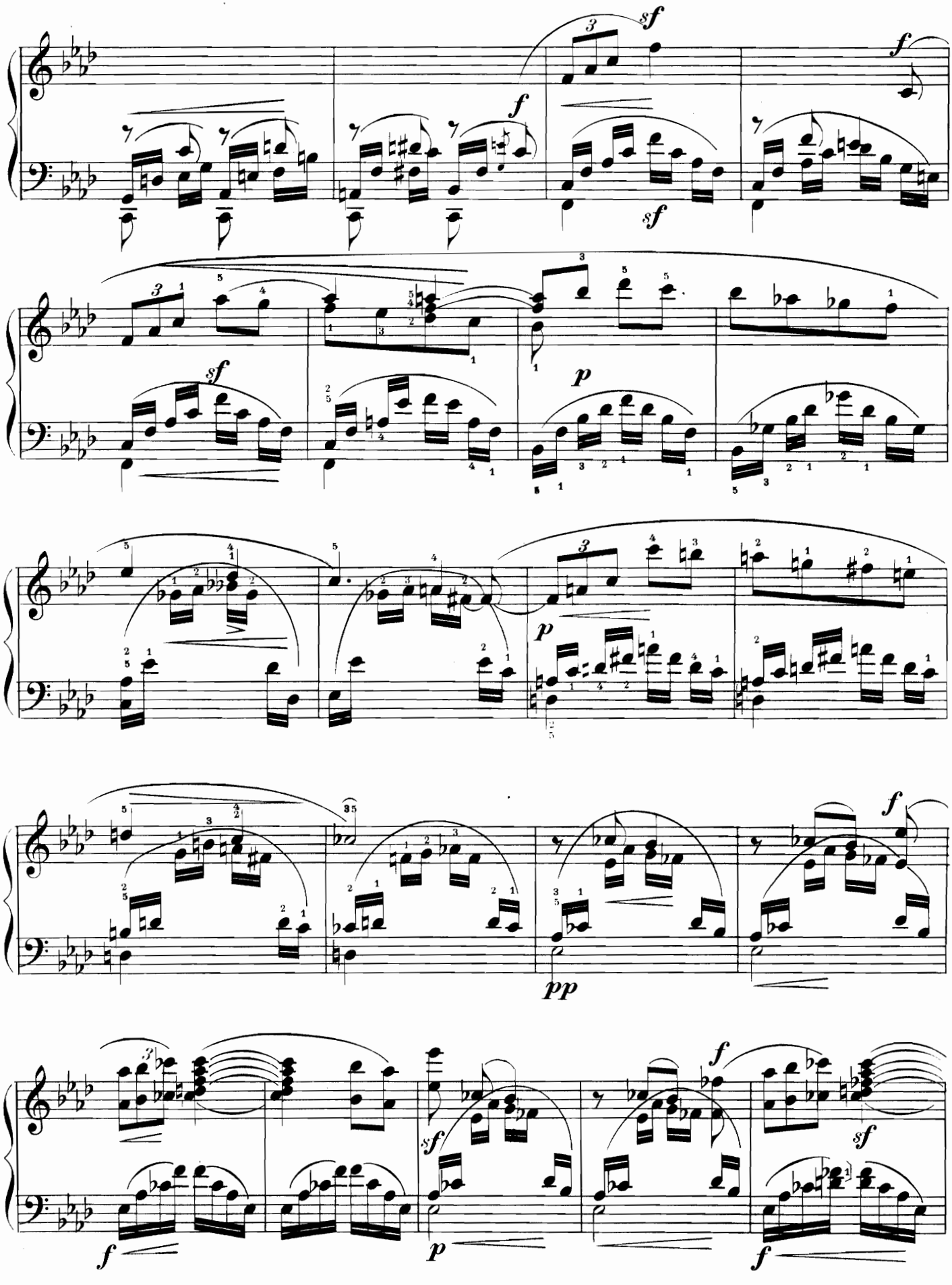

pp
sf
f
sf
f
sempre leg.
p
sf
p
Un poco più lento.
Etwas langsamer
p
l'accompagnamento legato

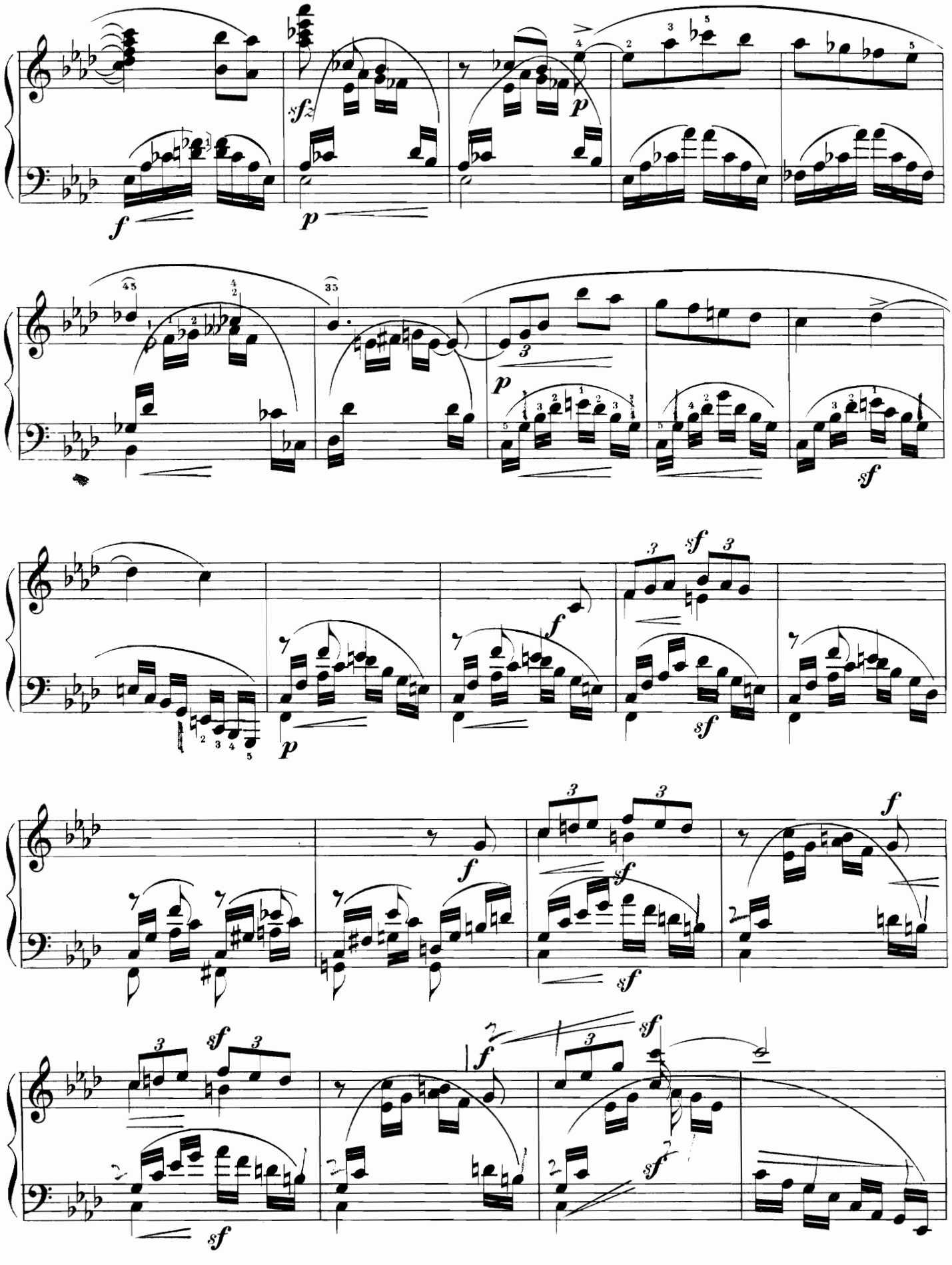

rit.
pp
sf
ritard.
sf
in tempo
Tempo I.
rit.
p

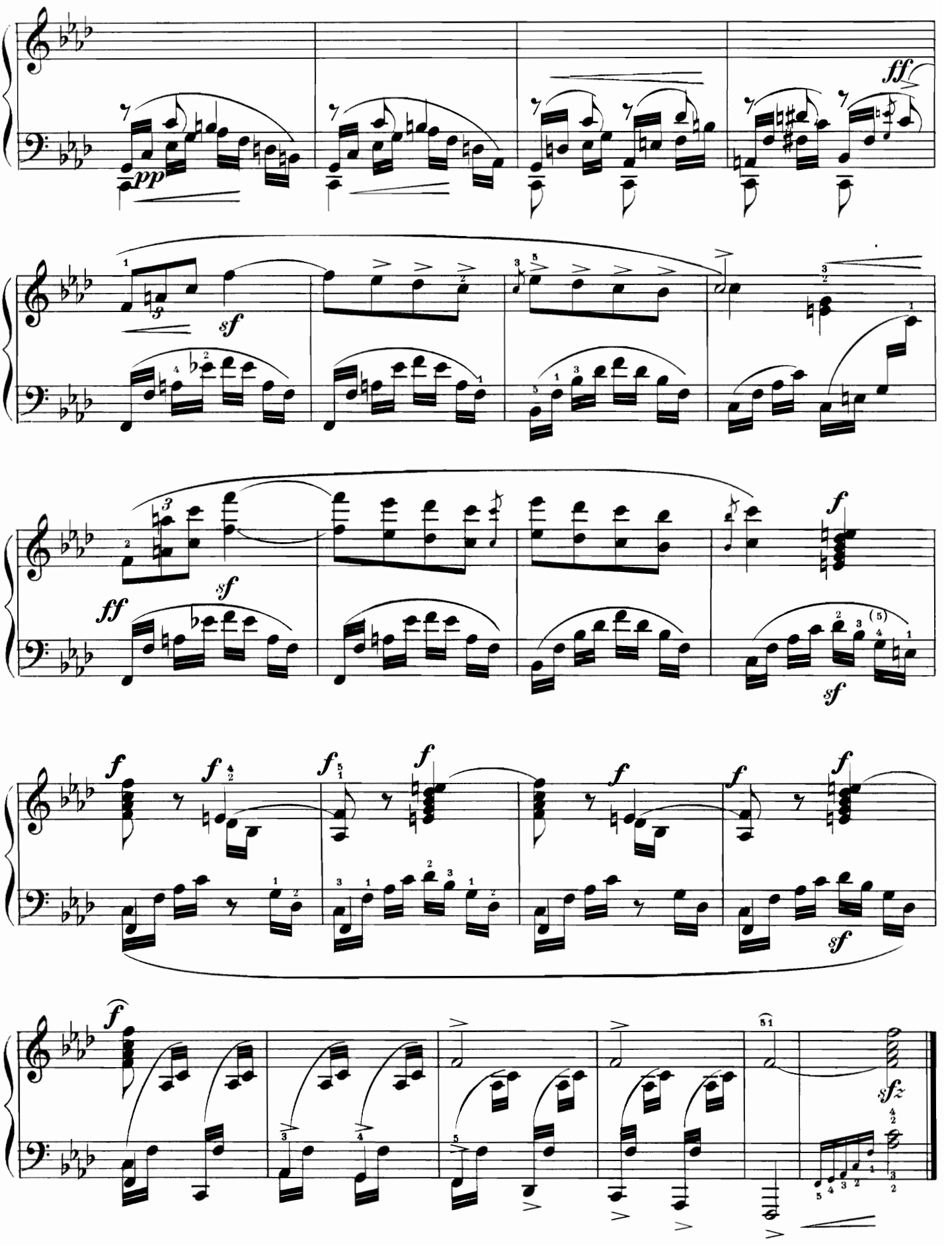
Tempo I.


pp
Ped.
pp
sf
sempre - stringendo - - poco - - a - - poco -
nach - - und - - nach - - immer -


schneller
rallentando sin al-
Tempo I.

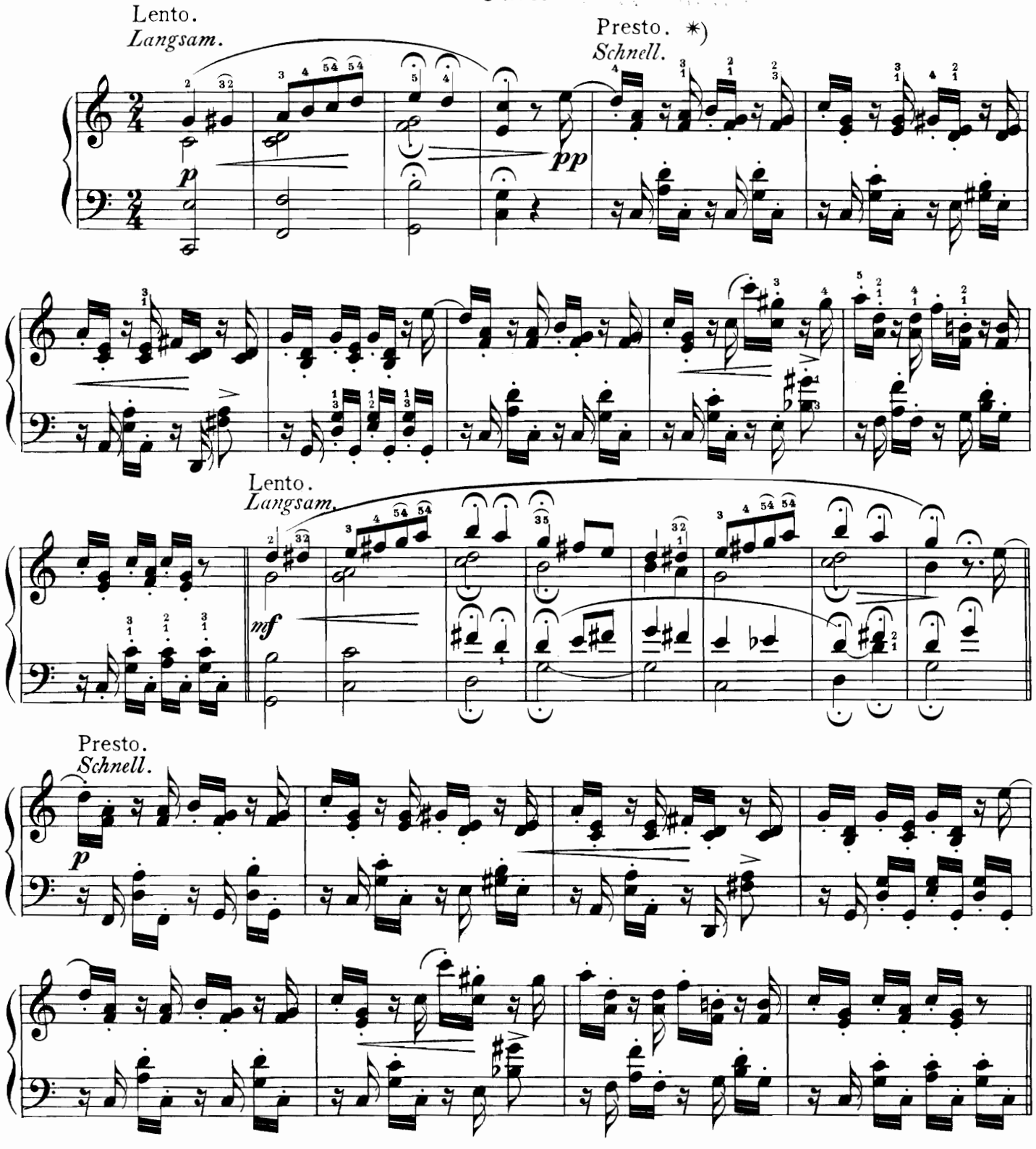





pp
ff
sf
sf
ff
sf
sf
f
f
f
f
f
f
f
f
f
f
sf
f
sfz

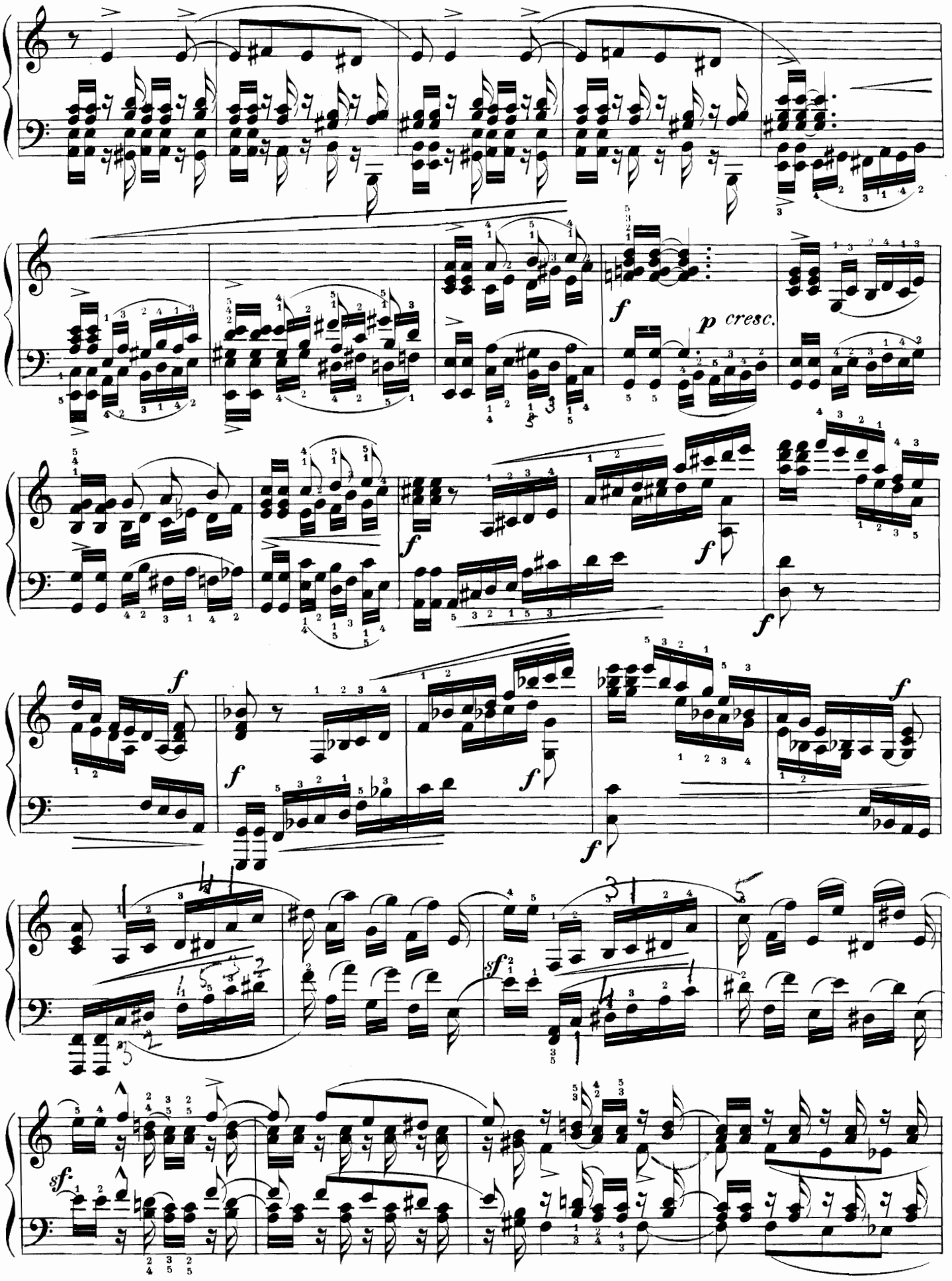
FABLE.

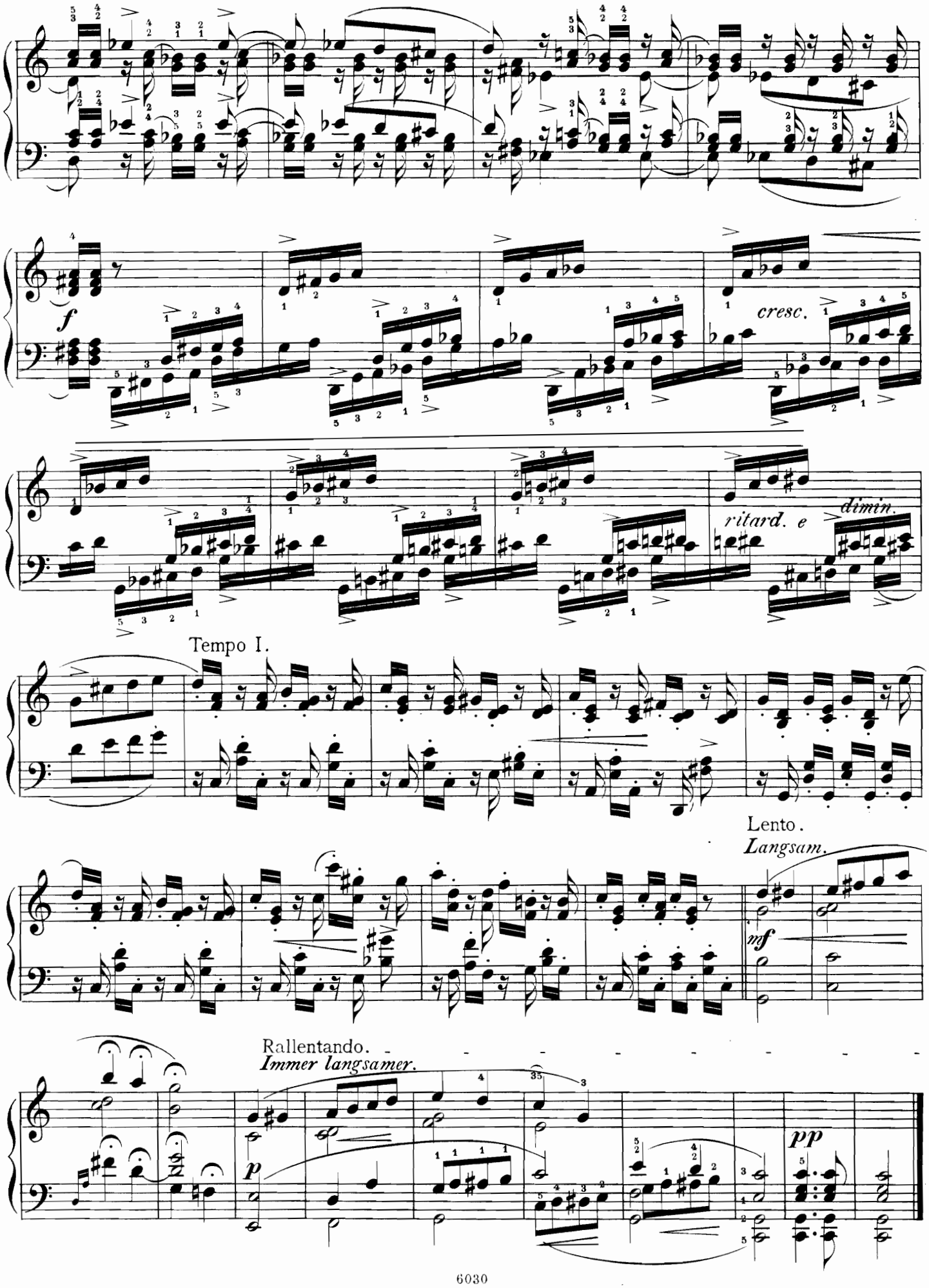
Fabel.



*) Although "*Schnell*" has been translated "*Presto*" many non-Italians would understand something very different to "*Presto*" were the word "*schnell*" translated into their own language. "*Langsam*" and "*Schnell*" appear to us, in musical language not so directly opposed as "*lento*" and "*presto*" because when we see the latter we regard them as measured by a duration of time regulated by a fixed scale. In fact it would have been better in the present instance to have written "*doppio movimento*" instead of "*presto*" in order to indicate the difference of *tempo* between the foregoing and the newly begun time. In other words the English "*slow*" and "*fast*" and the German "*langsam*" and "*schnell*" are vaguer and more generalized, and more elastic terms than the Italian "*lento*" and "*presto*."

*) *Obwohl „schnell" mit „presto" wörtlich übersetzt ist, würden vielleicht doch viele Nicht-Italiener ein in ihrer Muttersprache vorgeschriebenes „schnell" anders auffassen als das durch langjährige Tradition bei uns zu einem Begriffe von viel geringerer Latitude gewordene „presto". „Langsam" und „schnell" erscheinen bei uns in der Musiksprache nicht als so schroffe Gegensätze wie etwa die Bezeichnungen „lento" und „presto," weil wir bei den letztern rascher der grossen Anzahl aller dazwischen liegenden Abstufungen gedenken, die der Gebrauch durch die Länge der Zeit zu einer fast ganz feststehenden Scala geordnet hat. In der That würde daher im vorliegenden Falle statt des „presto" ein „doppio movimento" eigentlich geeigneter gewesen sein, den Abstand des hier beginnenden Zeitmaasses von dem früheren zu verdeutlichen.*

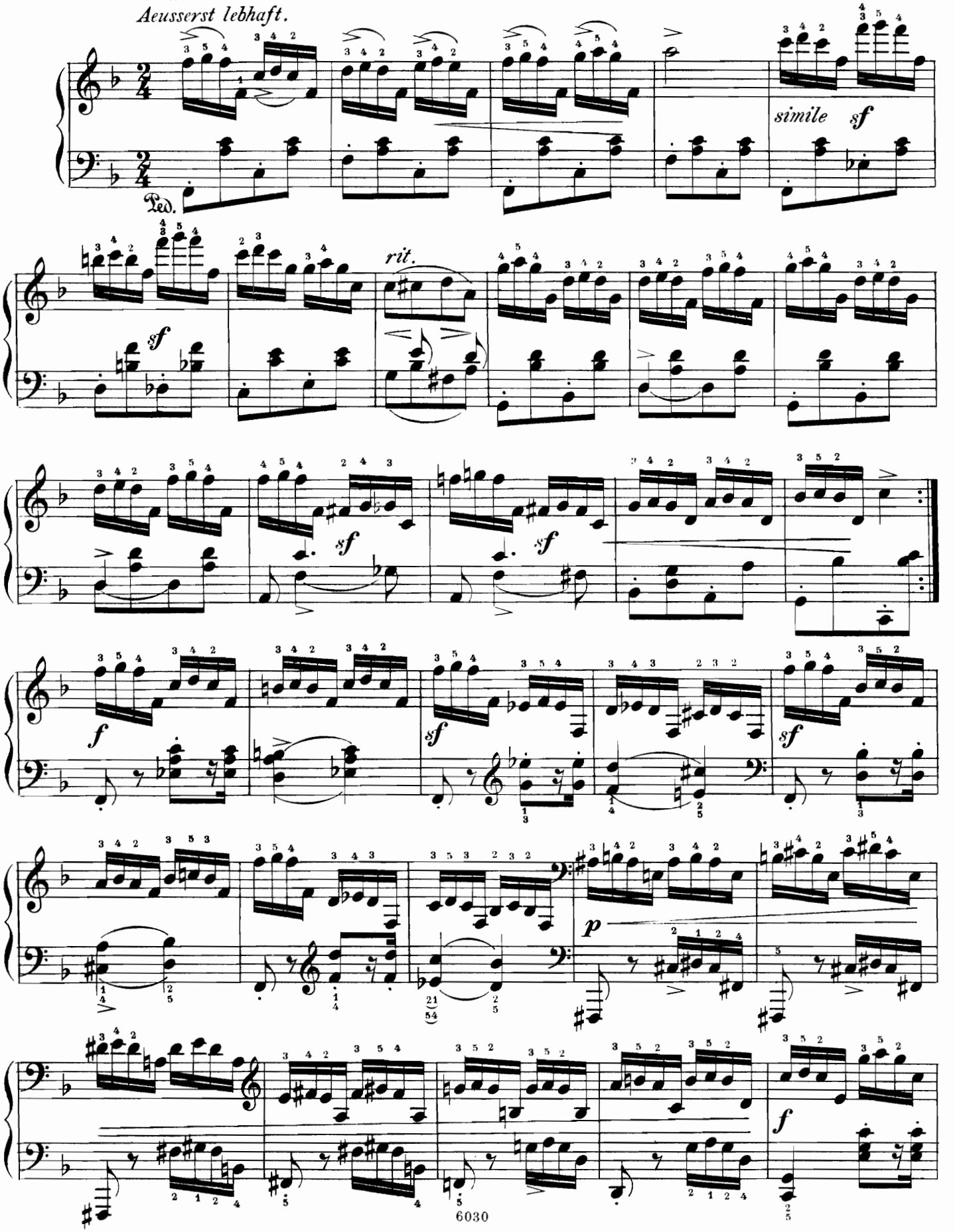

f
p cresc.
f
f
f
f
f
f
f
f
f
f
sf
sf

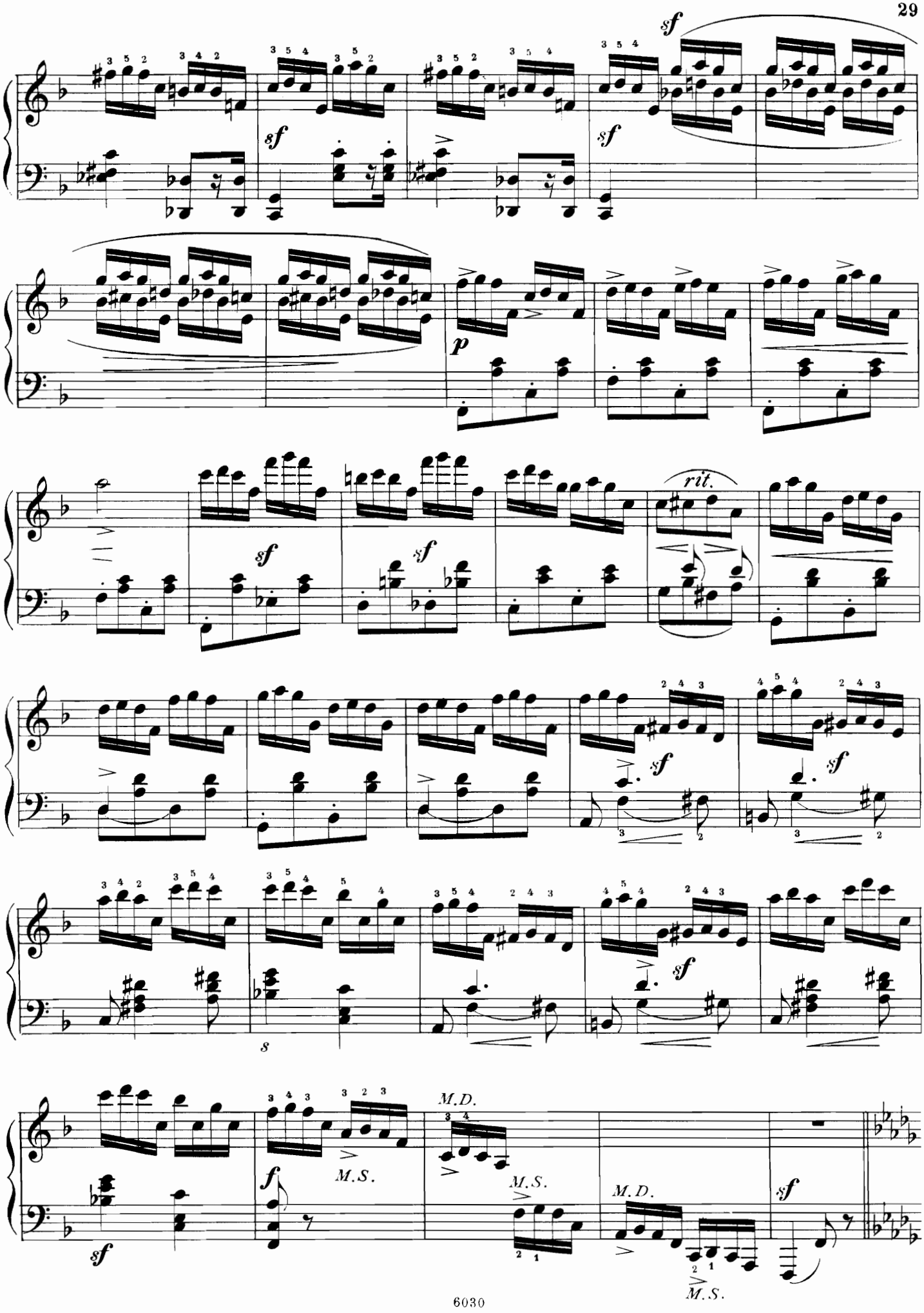

f
cresc.
ritard. e
dimin.
Tempo I.
Lento.
Langsam.
mf
Rallentando.
Immer langsamer.
p
pp

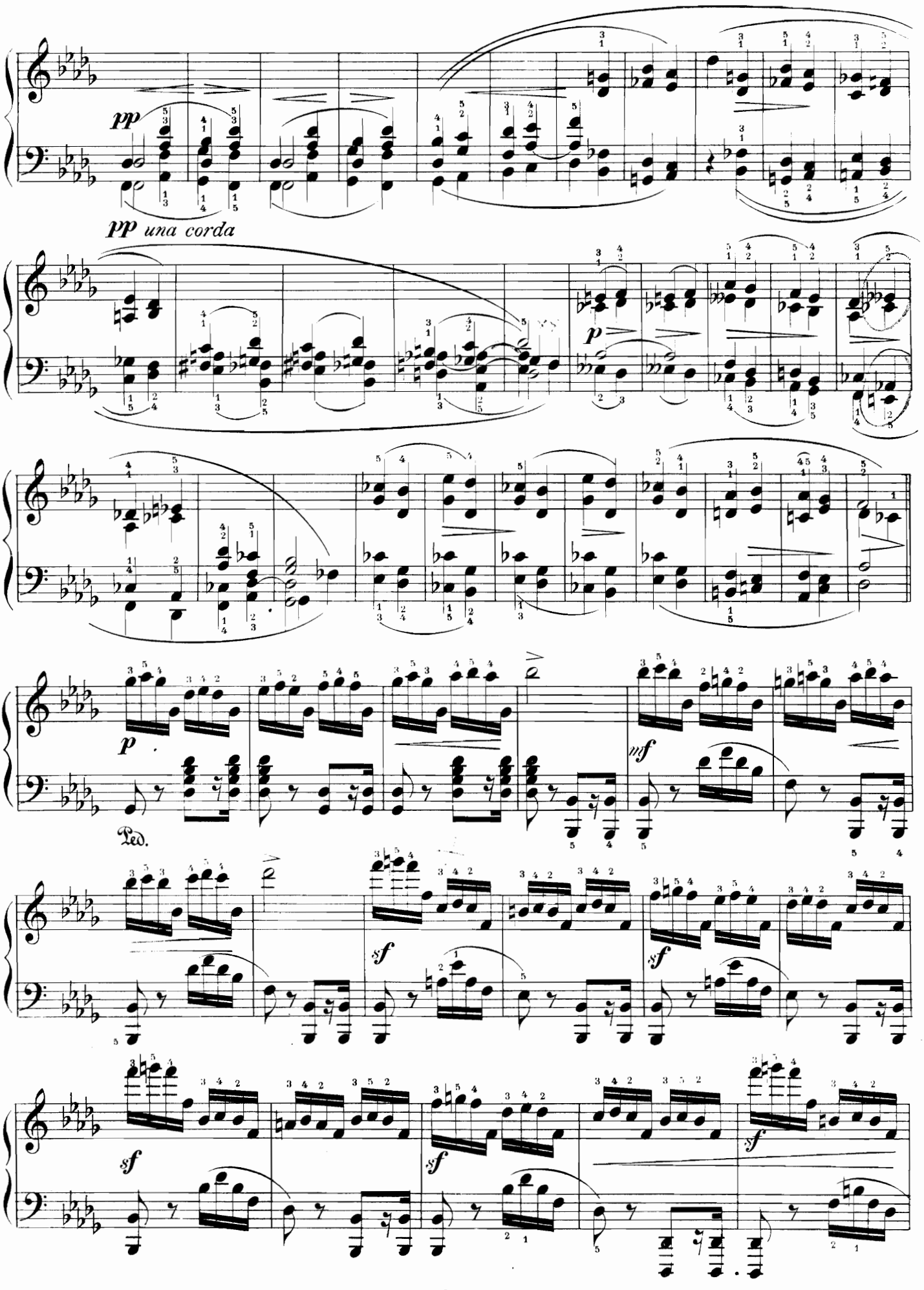
DREAM VISIONS.

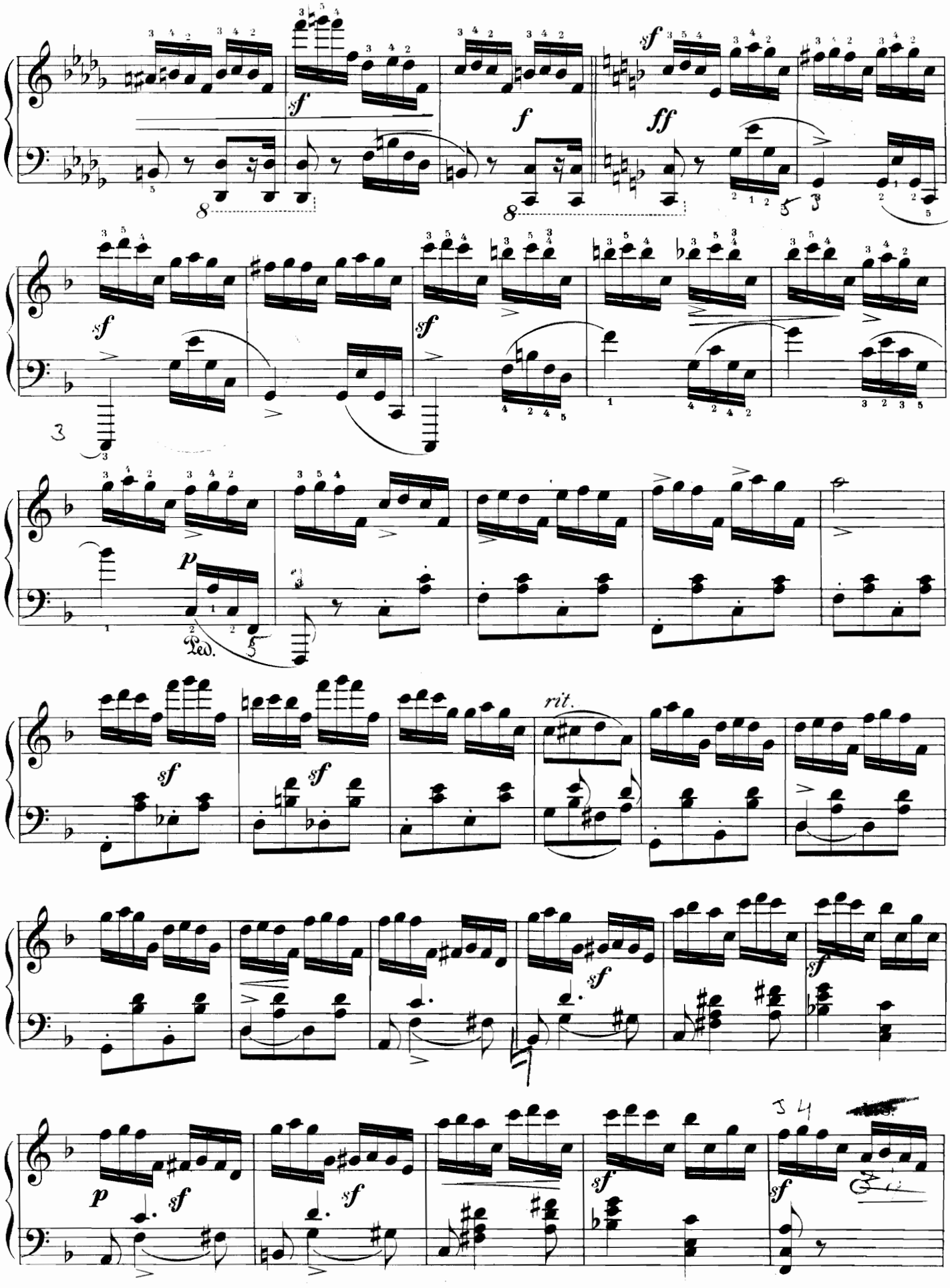
Traumes Wirren.

Vivacissimo.
Aeusserst lebhaft.




sf
sf
sf
p
rit.
sf
sf
sf
sf
sf
s
M.D.
f
M.S.
M.S.
M.D.
sf
M.S.


pp
pp una corda
p
p
mf
Ped.
sf
sf
sf
sf
sf



1122518

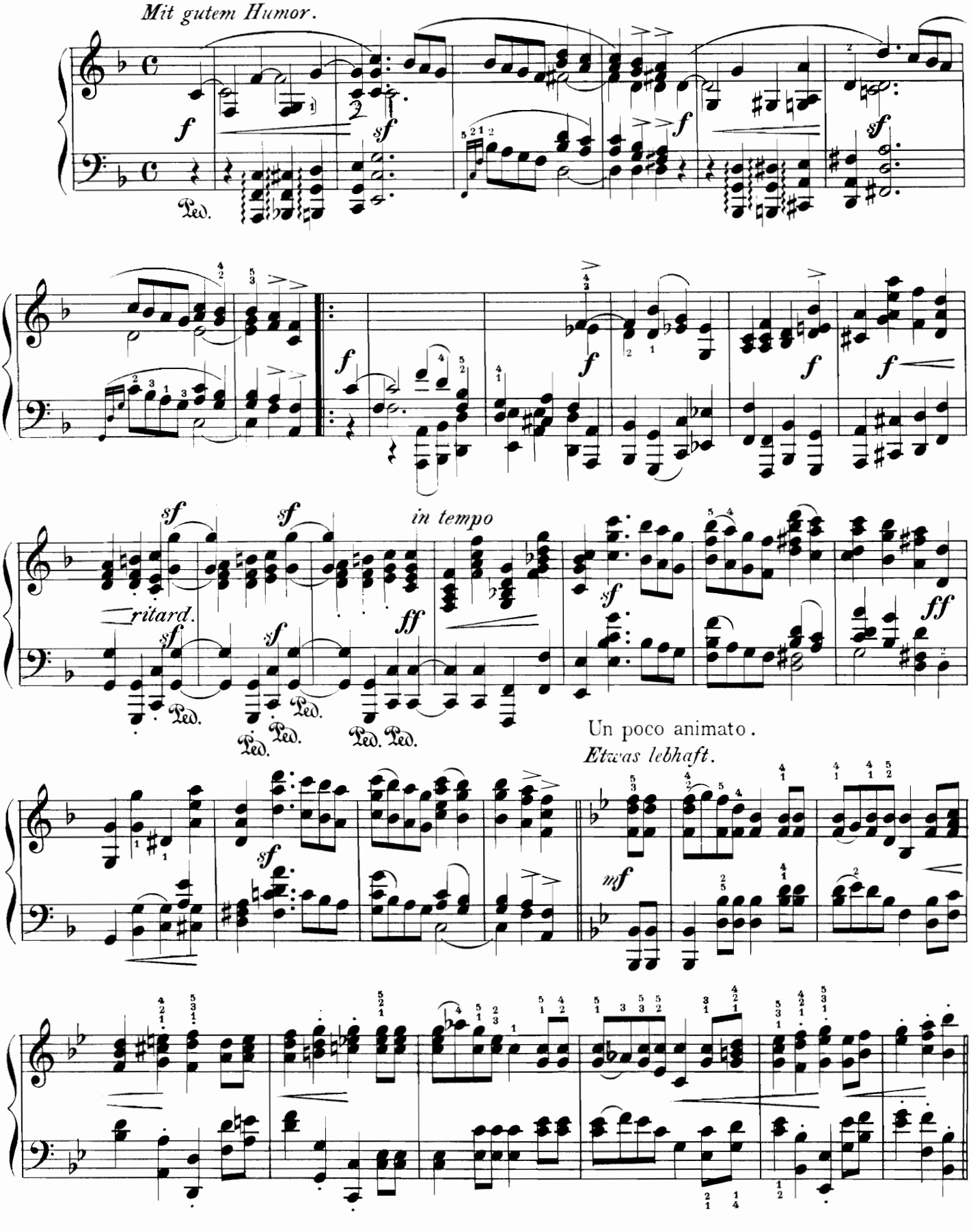
M.D.
sf
p
M.S.
f
mf
ritard.
Ped.

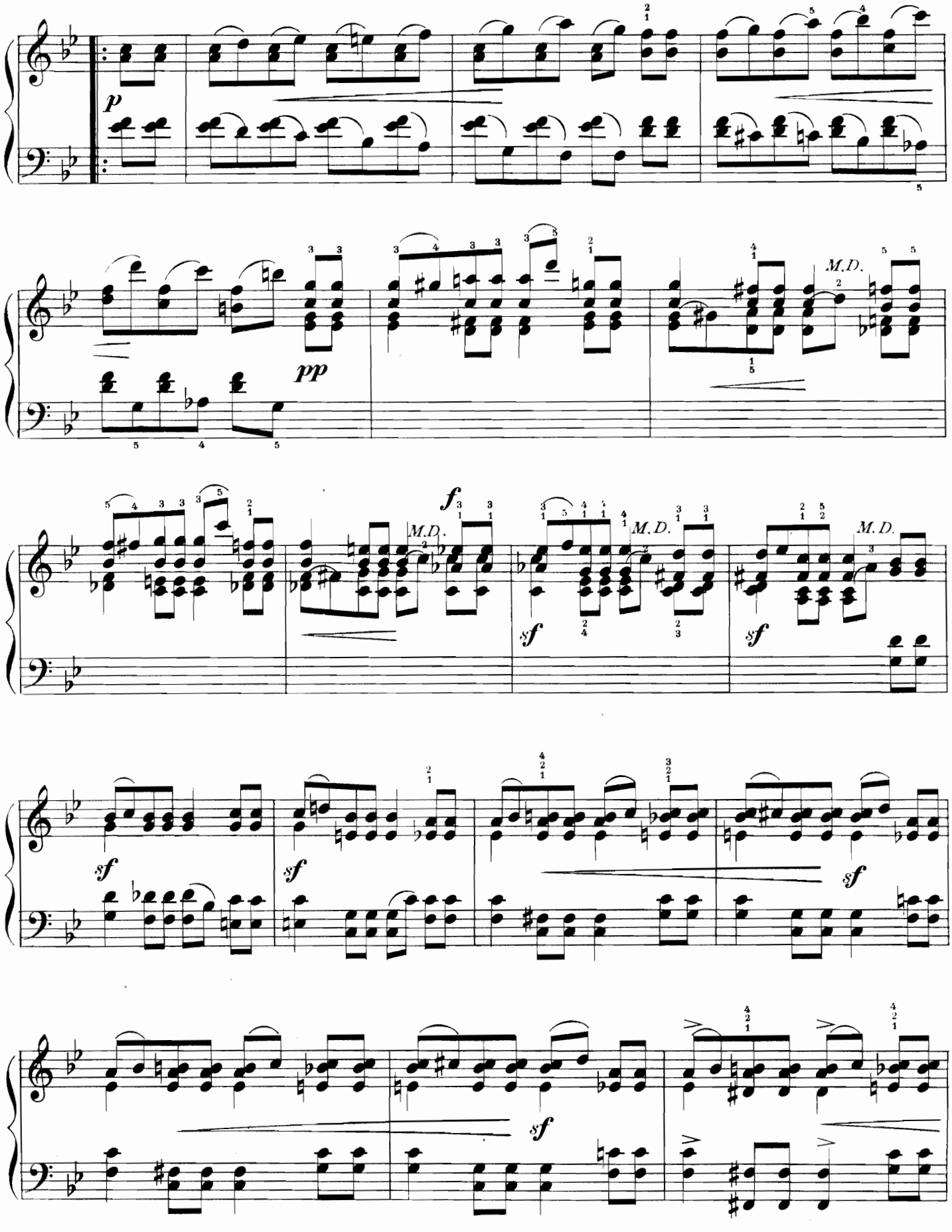
THE END.

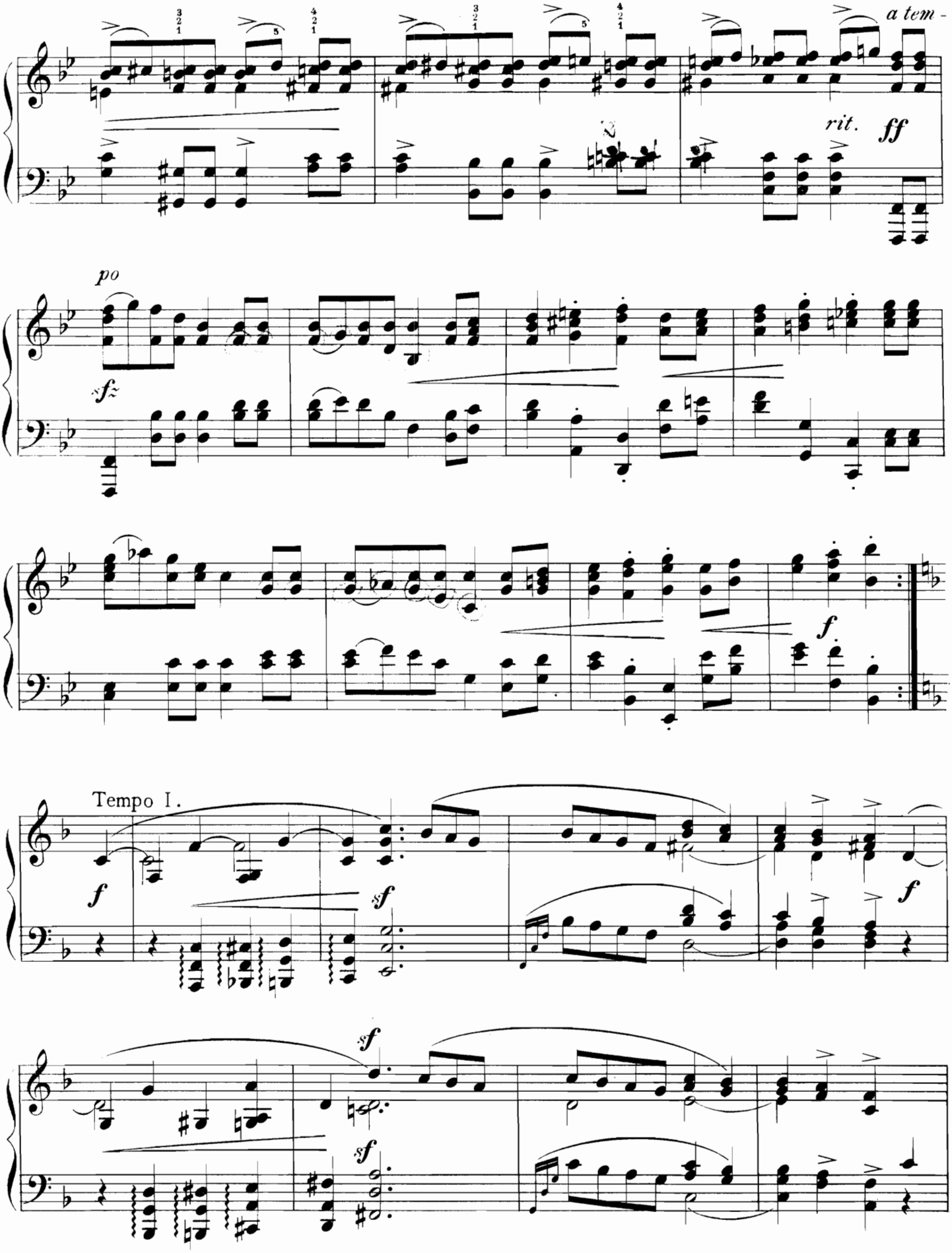
Ende vom Lied.

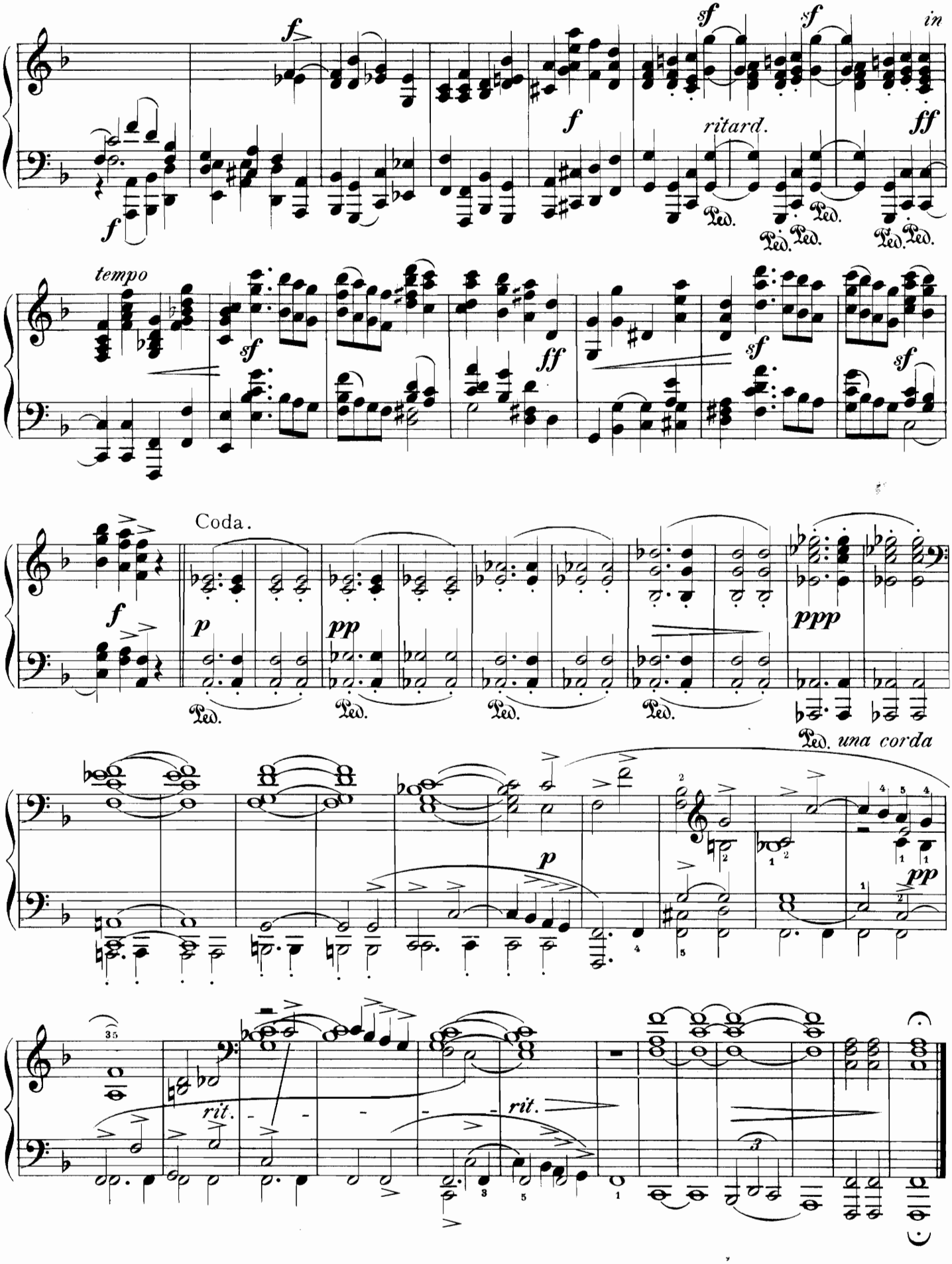
Con spirito.

Mit gutem Humor.




p
pp
M.D.
f
sf


a tem -
rit.
ff
po
sfz
f
Tempo I.
f
sf
f
sf
sf


f
sf
sf
in
f
ff
ritard.
Ped.
tempo
sf
ff
sf
sf
Coda.
f
p
pp
ppp
Ped.
una corda
p
pp
35
rit.
rit.