

# RICHARD JOHNSON EDITIONS



## ROBERT Schumann

### Scenes from Childhood Op. 15

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Richard Johnson Editions focus primarily on standard piano repertoire, with emphasis on the works of Chopin and Schumann. The key features of these editions include:

#### **Brand new urtext editions, newly engraved**

All works were computer engraved. No scanning techniques were used for music entry. The highest music engraving standards were employed to produce well laid-out pages for both practice and study.

#### **Urtext and early editions used for the musical text**

All of our published works have been carefully edited and proofed using the latest urtext editions. At least 2 urtext sources were consulted as well as early and first editions for some pieces.

#### **New Mikuli Editions of the piano works of Chopin**

There are more editions of the works of Chopin than any other composer. For many decades, the complete edition by Karol Mikuli (1819-1897), a student of Chopin and later his teaching assistant, were considered the most accurate and authoritative. Other nineteenth and early twentieth century editions were heavily edited, and most recent urtext editions use a variety of sources for their editions, including Mikuli. Richard Johnson Editions is proud to announce new updated editions of Mikuli's version of the works of Chopin. Careful comparisons of Mikuli's versions were made with 3 of the most important complete editions as well as with the excellent research of recent urtext editions. The musical text of our editions is virtually identical with Mikuli's, the primary differences being the placement of slurs, pedal markings, dynamic markings, staccatos, accent markings, and other articulations and expressive markings which were incorrectly placed or omitted in Mikuli's editions. Severe cramping of the music has been eliminated, page turns being placed at convenient locations, when possible. All editions feature complete and extensive fingerings based on modern instruments.

#### **New Clara Schumann Editions of the piano works of Robert Schumann**

Whereas the complete edition of Robert Schumann's works edited by Clara Schumann is highly regarded for accuracy and preserving her husband's final intentions for his works, many pianists find the piano works, in particular, suffer from severe cramping of the musical text and virtually no fingerings at all. As with Mikuli's editions, there are also frequent omissions and misplacement of slurs, dynamics, staccatos, accents and other articulations and expressive markings. Our New Clara Schumann Editions of the piano works of Robert Schumann resolve these issues with new engravings of Clara's editions that have been extensively compared and proofed with recent urtext editions. All works, apart from *Kreisleriana* and the *C Major Fantasie* (both to be released in late 2010), are completely fingered, and feature spacious layouts that are practical and pleasant to work with.

#### **Many works will be available for free download**

Many of the most popular works of major piano composers will be released on a regular basis for free download at our home site [richardjohnsoneditions.com](http://richardjohnsoneditions.com) which will be online in late Spring 2010, as well as some works being available at IMSLP. Our free catalog repertoire demonstrates the quality, reliability, accuracy and beauty of our regular printed editions.

Printed editions of major works will be available at our soon-to-be-online website [richardjohnsoneditions.com](http://richardjohnsoneditions.com) at very reasonable prices.

All Richard Johnson printed editions will be printed on good quality 8.5 x 11 inch cream colored paper, with cover, and will be priced well below what an equivalent european urtext edition costs.

# Scenes from Childhood

## KINDERSZENEN

### 1. About Strange Lands and People

Von fremden Ländern und Menschen

ROBERT SCHUMANN, Op. 15 (1838)

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The piece begins with a piano (*p*) dynamic and includes a 'Ped.' (pedal) marking. The first system contains measures 1-4, the second system measures 5-8, the third system measures 9-13, the fourth system measures 14-17, and the fifth system measures 18-21. The score includes various musical notations such as slurs, ties, and fingering numbers (e.g., 2, 3, 4, 5). Specific markings include 'rit - tar -' at measure 13 and 'dan - do' at measure 14. The piece concludes with a repeat sign at the end of the fifth system.

# 2. A Curious Story

## Kuriose Geschichte

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass clef staff. The piece begins with a mezzo-forte (*mf*) dynamic and a *Red.* (ritardando) marking. The first system (measures 1-5) features a steady bass line with chords and a treble line with eighth-note patterns. The second system (measures 6-9) introduces a more active treble line with sixteenth-note runs. The third system (measures 10-14) continues the rhythmic patterns. The fourth system (measures 15-20) features a piano (*p*) dynamic and includes a section with a *p* marking and a *ritard.* marking. The fifth system (measures 21-25) returns to a mezzo-forte (*mf*) dynamic. The sixth system (measures 26-30) concludes with a *ritard.* marking and a final chord. Fingerings are indicated by numbers 1-5 above or below notes. The score includes various musical notations such as slurs, accents, and dynamic markings.



9 *sfp* 5 2 1 1 4 3 3 3 1 1 3 1 3

13 4 2 2 4 2 1 5 4 2 4 3 3 3

17 *sfp* 4 5 1 4 5 1 3 1 4 5 3 2 1

21 *sfp* 5 2 1 1 4 3 3 3 1 1 3 1 3

25 4 2 2 4 2 1 5 4 2 4 3 3 3

29 *sfp* 4 1 4 1 3 1 3 4



# 5. Perfect Happiness

Glückes genug

*p*

*p*

*rit.*

1. 2.

*ritardando*

*D.C.*

Detailed description of the musical score: The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The first system (measures 1-3) features a treble staff with a triplet of eighth notes (3, 4, 5) and a bass staff with a quarter note (4). The second system (measures 4-7) includes a treble staff with a slur over measures 4-5 and a bass staff with a slur over measures 4-5. The third system (measures 8-11) contains two first endings: the first ending (measures 8-10) and the second ending (measures 10-11). The fourth system (measures 12-15) continues the melodic development. The fifth system (measures 16-19) concludes with a *ritardando* marking and a *D.C.* instruction. Fingering numbers (1-5) are provided throughout the score to guide the performer.





# 7. Dreaming

## Träumerei

2

*p*

*And.*

2 1 45 2 3 4 54 5 3 2

1 1 2 1 2 1 1 1 1

5 4 2 4

5

*And.*

2 3 1 2 4 4 5 45 4 3 rit. 5 3 4 2

1 1 1 1 1 1 1 1 1

4 4 4 2

3 1 2 4

9

2 3 1 3 5 5 4 3 4 5 4 35 2

12 1 2 1 1 1 3 1 1 2 1

2 1 1 2 3 2 1 1

5 5 3 2 5 45 4 1 1

13

1 1 2 4 5 5 4 3 4 4 35 3 ritard. 2 2

12 1 2 2 1 1 1 2 2 2 1 1

1 3 1 1 1 1 1 1

2 3 5 4 3 5 4 3 5 1

*And.*

17

*And.*

2 1 45 2 3 4 54 5 3 2

1 1 2 1 2 1 1 1 1

5 4 2 4

21

*And.*

2 3 1 2 5 3 2 2 2 3 2 3 2

1 2 2 3 3 2 2 2

1 2 3 3 2 4 2

*ri - - - tar - - - dan - - - do*

*p*

5 4 1 2 5 1 5

# 8. By the Fireside

Am Kamin

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (Bb). It consists of five systems of music, each with a treble and bass clef staff. The piece begins with a piano (*p*) dynamic and a *Red.* (ritardando) marking. The first system (measures 1-5) includes fingerings (2, 5, 3, 2, 3, 5, 2, 4, 3, 3, 2) and a trill in the right hand. The second system (measures 6-11) features a mezzo-forte (*mf*) dynamic and a repeat sign. The third system (measures 12-16) includes a *rit.* marking and a trill. The fourth system (measures 17-21) features a sforzando (*sf*) dynamic and a piano (*p*) dynamic. The fifth system (measures 22-26) includes a *rit.* marking and a first/second ending structure. Fingerings and trills are indicated throughout the score.

28

*ritardando*

4 5 3 4 1 5 4 1 5 4 5 4

21 2 1 2 1 2 3 2

3 2 1 2 5 3 1 1

5 4 1 4 1 5 4 5 4

2 1 2 1 2 3 2

5 3 1 1

## 9. The Knight of the Rocking Horse

### Ritter vom Steckenpferd

M.M.  $\text{♩} = 80$

*mf*

4 4 4 3 4 5

1 2 2 21 3

*rit.*

7

3 4 3 4 5

2 2 3 4 5 4 5 5

13

*ff*

5 3 5 4 5 4 5 5

1 2 1 1

19

1 1 2 1 3 1 4 1 4 1 2 1 3

# 10. Almost too Serious

Fast zu ernst

*p*

*Red.*

*ritard.*

6

*Red.* \*

*ritard.*

12

*Red.* \*

*ritard.*

17

*Red.* \*

23

54 54 45

1 21

Rig

29 *ritard.*

4 43 45 2

*ritard.*

Ped. \*

35

4 5 2 53 4 5

\*

41 *ritard.*

41 *ritard.* 4 *ritard.* 3 5 3

*ritard.*

Ped. \*

46

46 2 3 54 54 45 4

Ped. \*

52 *ritardando*

52 5 4 3 54 53 2 1

*ritardando*

Ped. \*

# 11. Frightening Fürchtenmachen

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one sharp (F#). The first system includes a *pp* dynamic marking and a *Red.* (ritardando) instruction. Fingerings are indicated with numbers 1-5. A fermata is placed over the final chord of the system.

Musical notation for measures 6-10. Measure 6 is marked with a *pp* dynamic. The tempo instruction *Schneller* (Faster) is placed above the staff. The system concludes with a repeat sign and a fermata.

Musical notation for measures 11-15. This system features a *pp* dynamic marking and includes a repeat sign with a fermata at the end.

Musical notation for measures 16-21. Dynamics range from *p* to *sf*. The system ends with a repeat sign and a fermata.

Musical notation for measures 22-27. Measures 22-25 are marked with *sf*. Measure 26 is marked with *p*. The system concludes with a *ritard.* instruction and a fermata.

Musical notation for measures 28-32. The system begins with a *p* dynamic and includes a repeat sign with a fermata at the end.

33 *p.* **Schneller** *pp*

38

43 *p.*

## 12. Child Falling Asleep

Kind im Einschlummern

*p.* *And.*

5

9 *pp*

13 *pp*

18 *p*

23 *ritard.* *p*

27 *ritardando*



