I¹

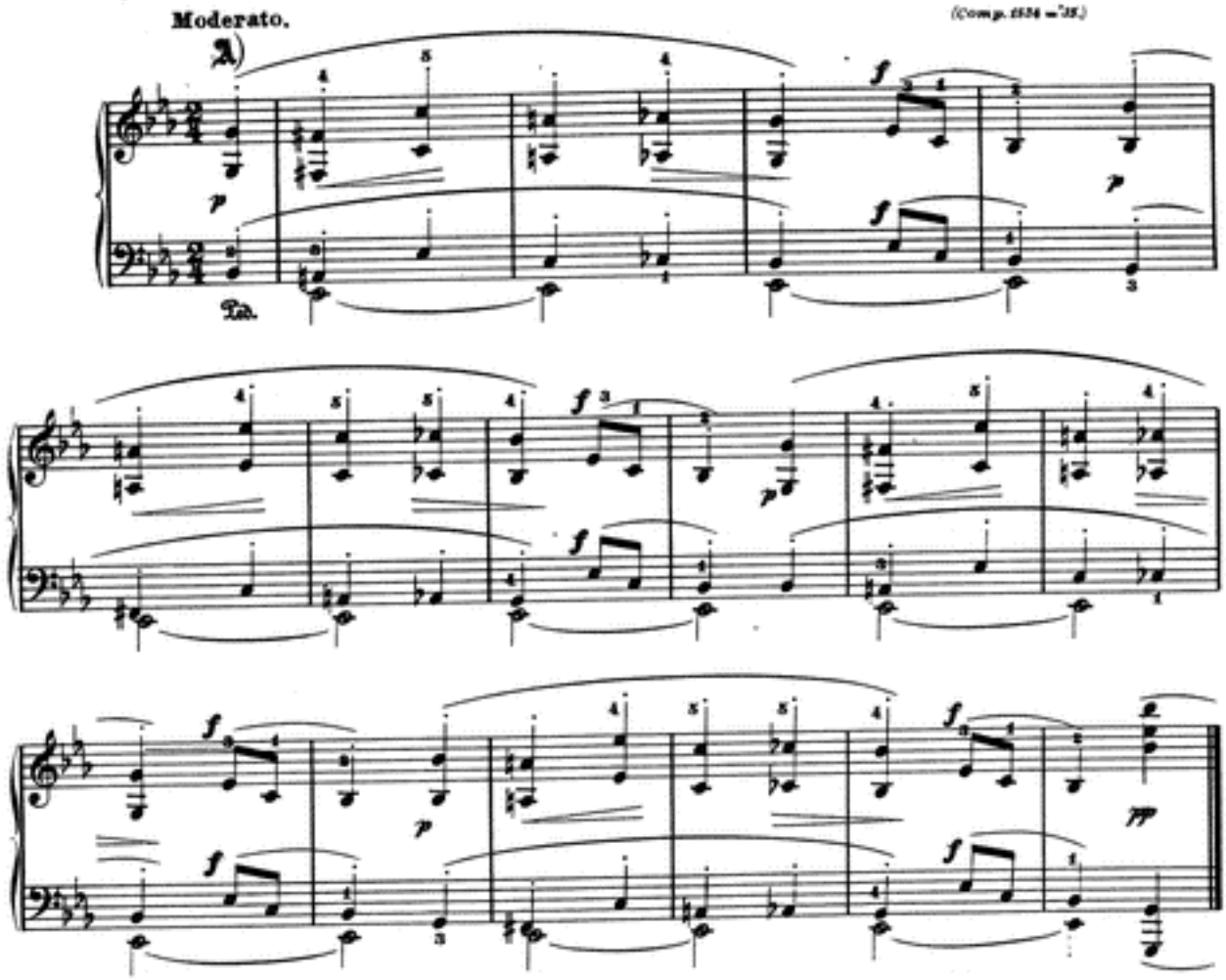
PIERROT.*)

Edited by **B. BOEKELMAN.**

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

Moderato.

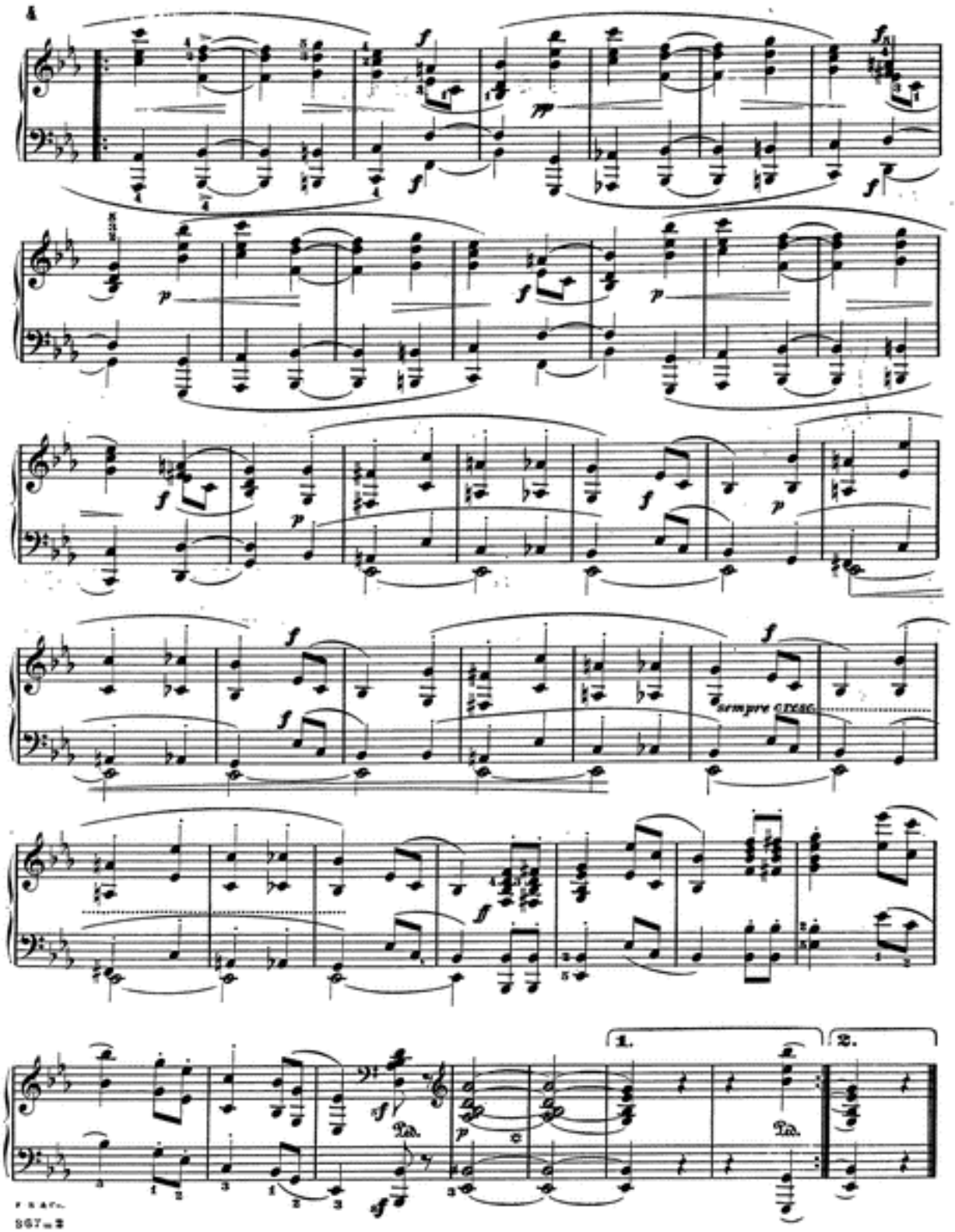
A)



*) "Pierrot." Diminutive of Pierre. A character on the Italian stage, corresponding in characteristics and costume to our modern clown.

A) We may imagine that the motive contained in the first six quarter-notes of this Phrase represents the swaggering gait of the clown, and that contained in the 7th and 8th quarters, the summersault in which he often indulges. These two characteristic motives should be distinctly separated in the execution; the "summersault"-motive should be given brusquely, loud throughout, and as it were in a ludicrous sense.

Copyright, 1882, by Edward Schuberth & Co.


sempre cresc.
1.
2.
Ped.
Ped.

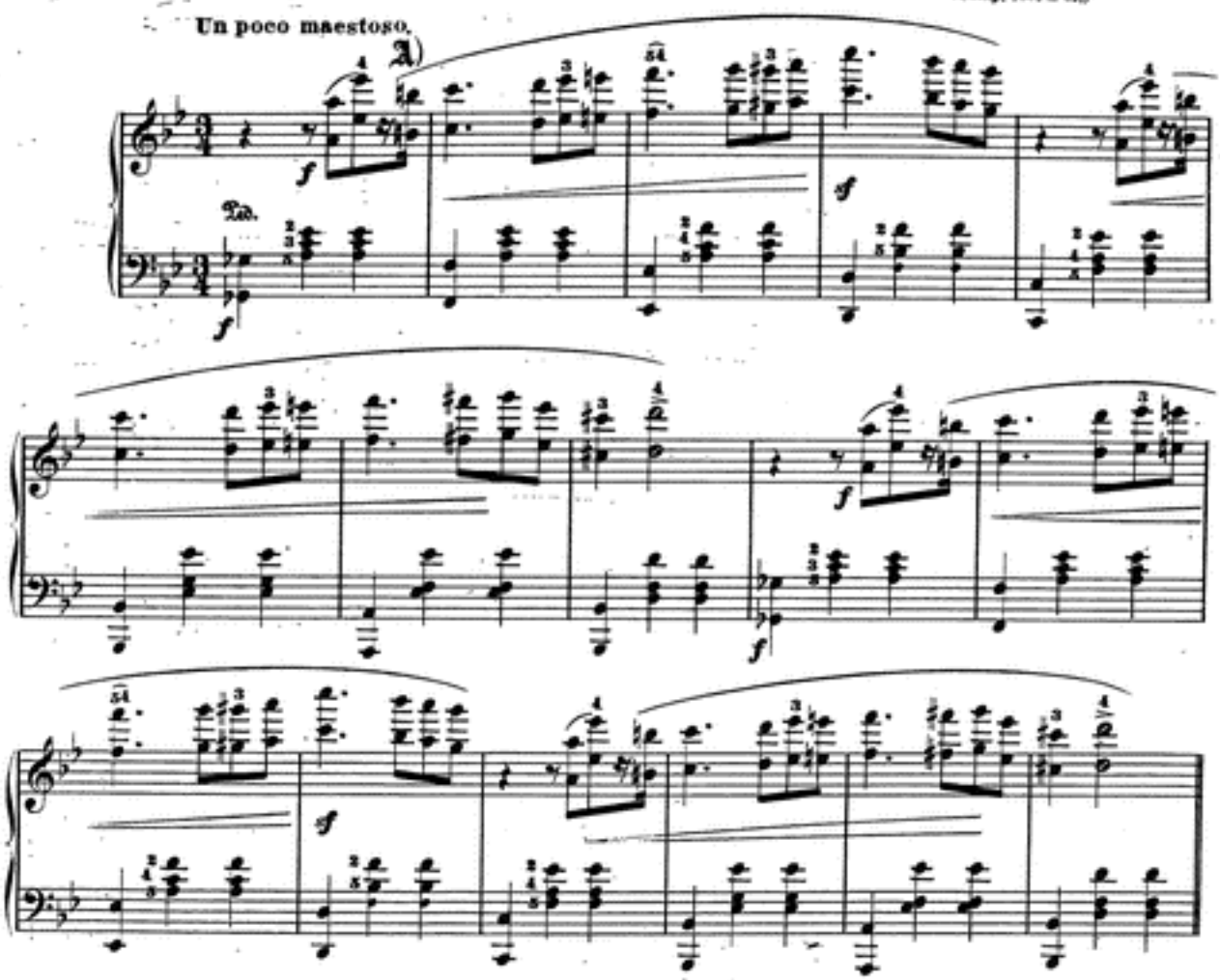
I²

VALSE NOBLE.*)

Edited by **B. BOEKELMAN.**

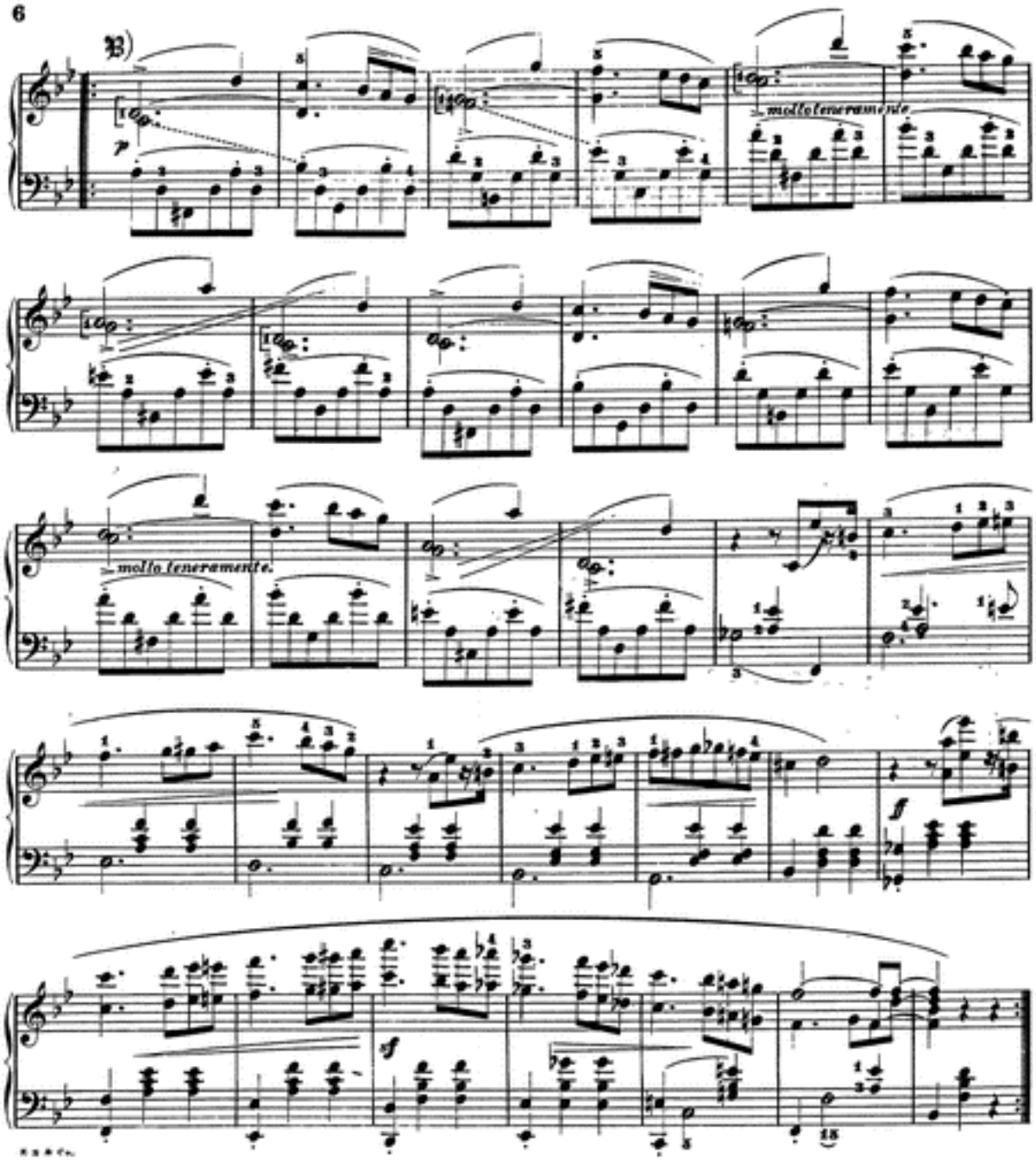
From **Robert Schumann**, Op. 9.
(Comp. 1834 — '37.)

Un poco maestoso.



*) *"Valse Noble" indicating a waltz danced with solemnity and dignity, in full dress, as at a ball of the nobility.*

A) *It is especially important here to play the Octaves legato, and we cannot help earnestly calling attention to the valuable Chapter on legato-playing in Kullak's "Method of Octaves"; the player should not only often repeat the practical exercises in point, but also make himself thoroughly familiar with the text given in the new edition of this excellent work.*



S. & B. Co.
968 _ 2

B) *At this and each similar place afterwards, the upper voice as soprano is not to be considered dotted; the dots apply to the 2d voice, which is tied to the next measure and to the 3d voice, which, as seventh of the chord, resolves in the next measure, as indicated by the light lines diagonal to the staff.*

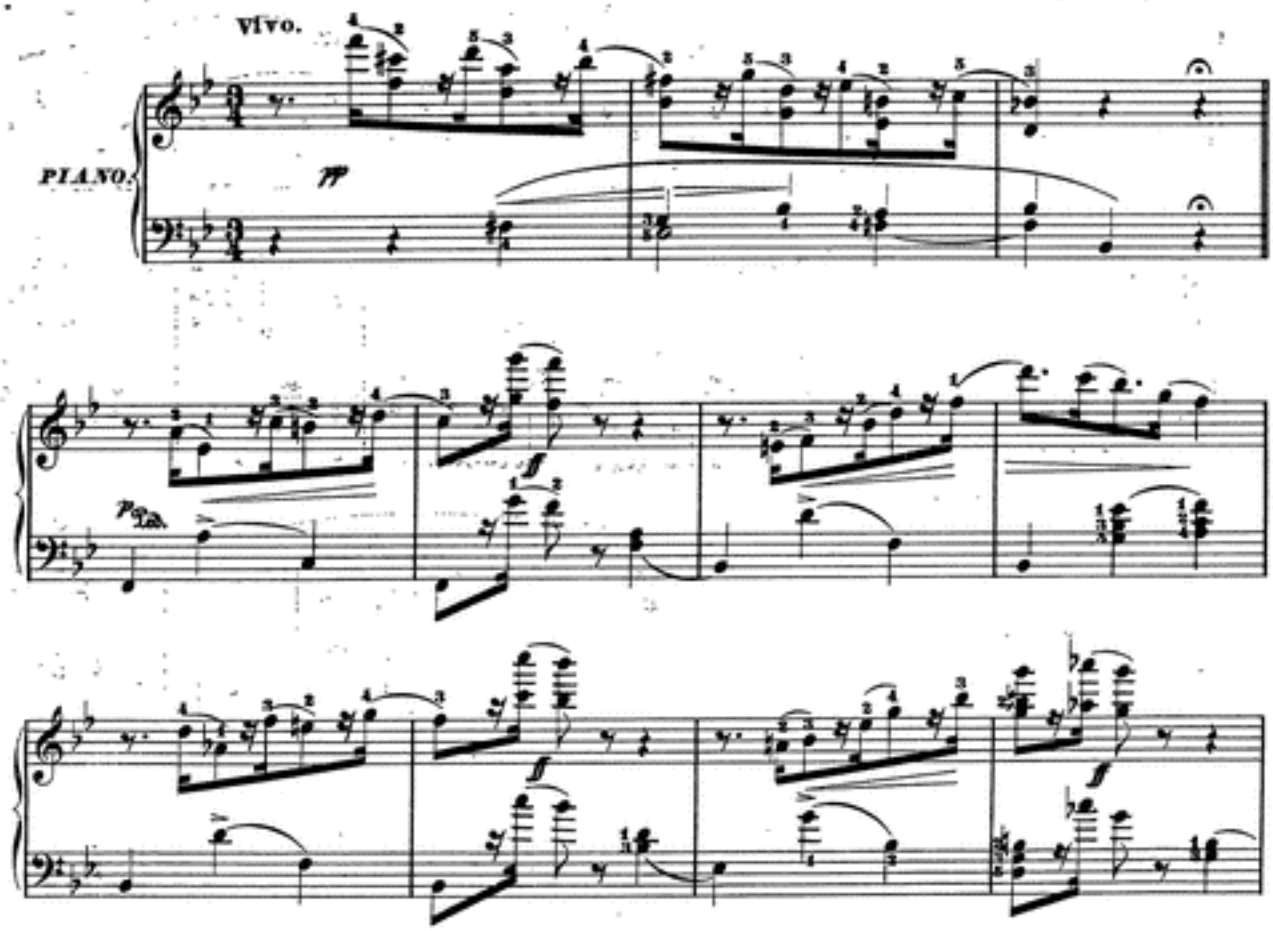
In regard to the notes marked staccato we refer to Fantasie-stücke, Ausschwung, page 7. Note A.

13

COQUETTE.*)

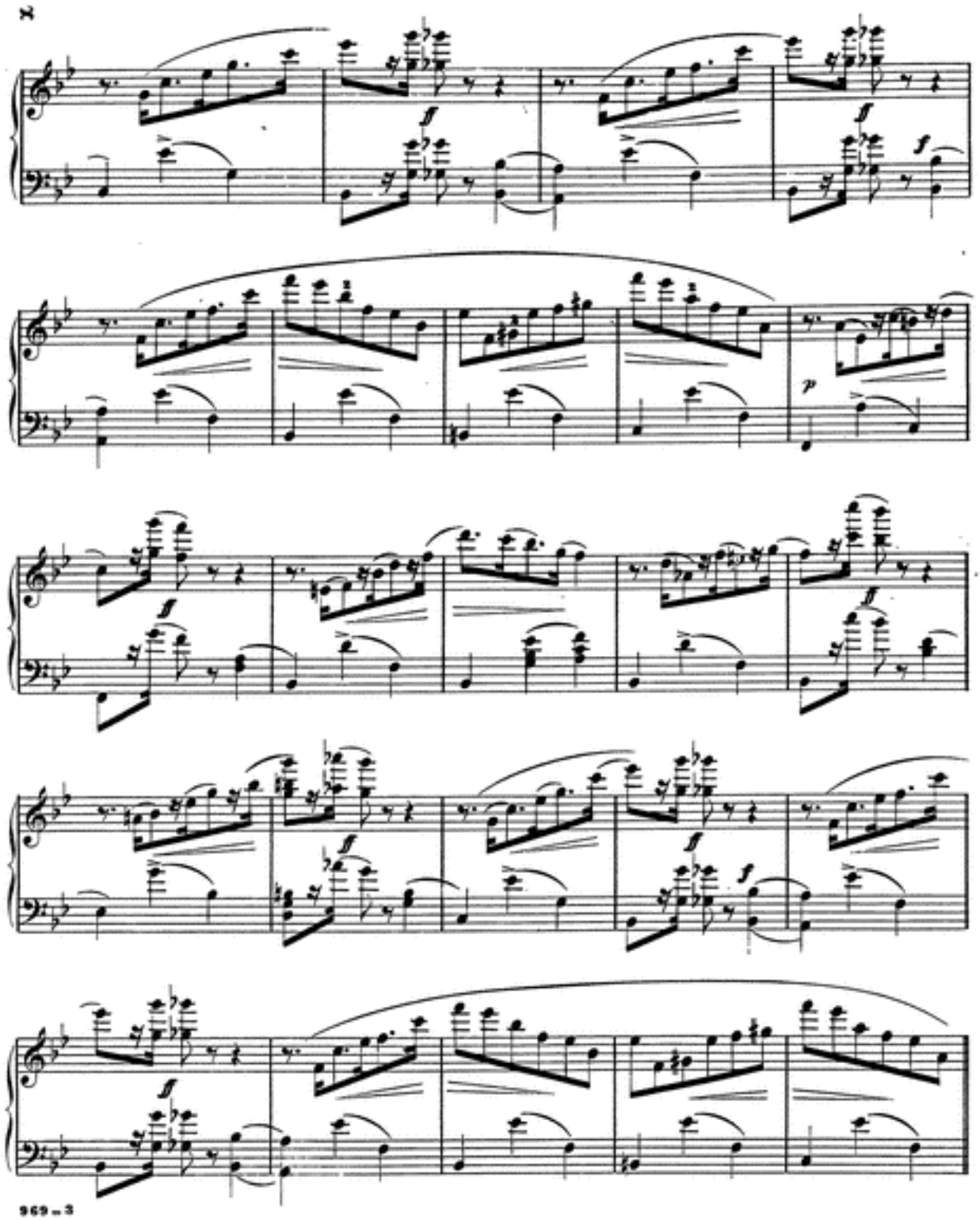
Edited by B. BOEKELMAN.

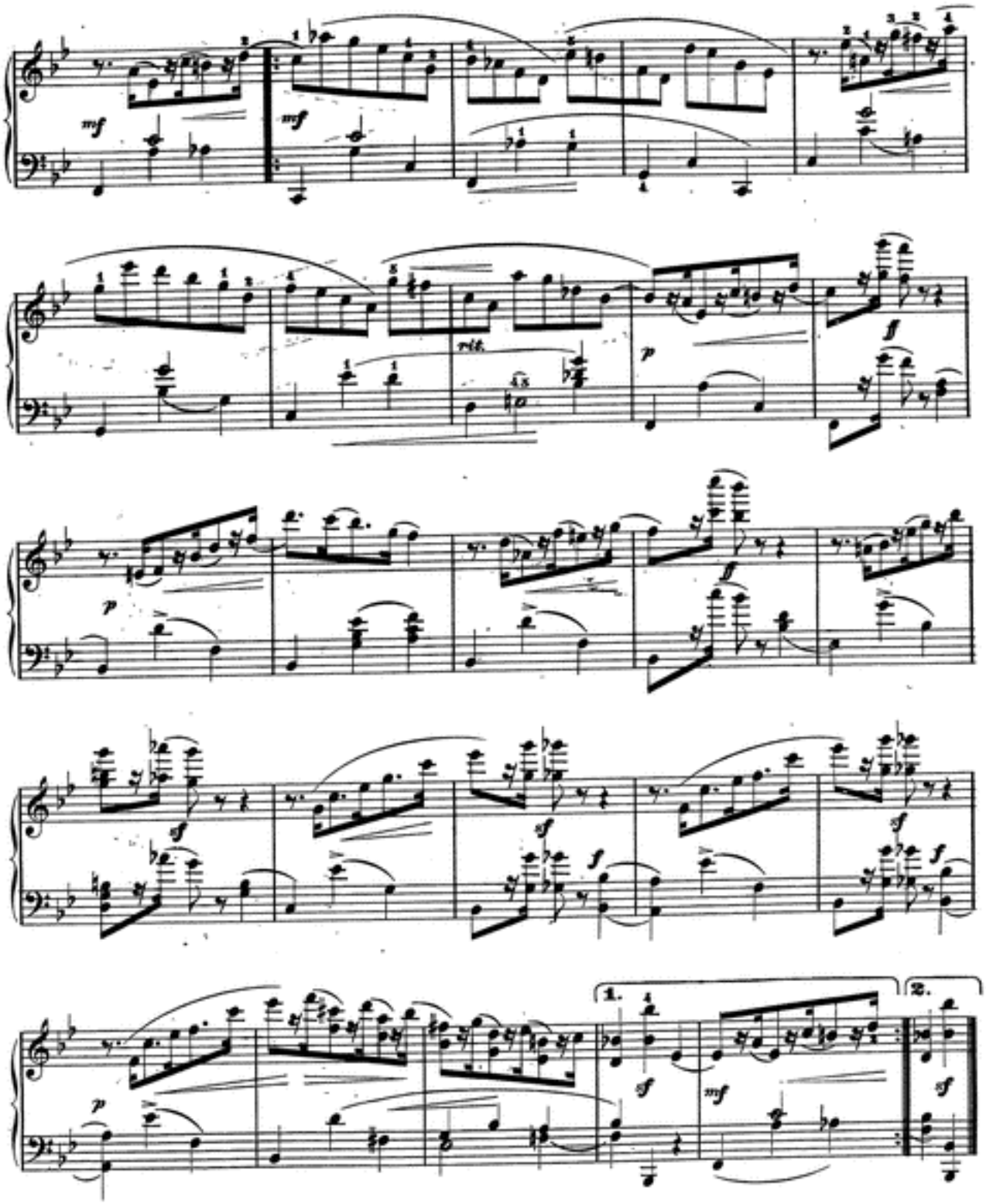
From **Robert Schumann**, Op. 9.
(Comp. 1836-'37.)



*) "Coquette." This is a character so well known as to need no description, and often met with at balls. The execution of this number should be very light and airy, the legato part bordering as to touch, on the non legato. The familiar tones — A, E, (Es) C, H — in English: A, E♭, C, B — with which each number begins, appears after the introduction, in the right hand part, 4th measure from the beginning.

Copyright, 1888, by Edward Schuberth & Co.




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