

Faschingschwank aus Wien.

Fantasiebilder.

von

Rob. Schumann.

Timpani.



Timpani in B. 20. 96

Sehr lebhaft (M. M. d = 96.)

Allegro C^{\flat} $\frac{3}{4}$ 5 | $\frac{6}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 |

14 $\frac{14}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 | *S. A. 10* $\frac{10}{\text{---}}$ | $\frac{10}{\text{---}}$ |

rit. $\frac{2}{\text{---}}$ || *a tempo.* $\frac{14}{\text{---}}$ | *rit.* $\frac{3}{\text{---}}$ | *Tempo primo* 5 5 || 5 5

$\frac{5}{\text{---}}$ | 5 5 $\dot{5}$ | 5 5 || $\frac{14}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 |

$\frac{7}{\text{---}}$ | 5 5 $\dot{5}$ | $\frac{7}{\text{---}}$ | 5 5 || $\frac{7}{\text{---}}$ | 5 5 $\dot{5}$ | $\frac{24}{\text{---}}$ |

$\frac{6}{\text{---}}$ | 5 5 $\dot{5}$ | $\frac{6}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 |

14 $\frac{14}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 | *S. C.* $\frac{16}{\text{---}}$ | $\frac{16}{\text{---}}$ |

$\frac{16}{\text{---}}$ || $\frac{22}{\text{---}}$ $\frac{22}{\text{---}}$ | 5 5 $\dot{5}$ | $\frac{1}{\text{---}}$ |

1 5 5 | $\frac{1}{\text{---}}$ | 5 5 | $\frac{1}{\text{---}}$ | 5 5 | $\frac{5}{\text{---}}$ |

rit. $\frac{3}{\text{---}}$ | *Tempo primo.* $\frac{6}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 |

14 $\frac{14}{\text{---}}$ | 5 5 $\dot{5}$ | C^{\flat} $\frac{3}{4}$ 5 | $\frac{16}{\text{---}}$ |

16 7. G 8 11.

Andante 1. *Allegro* 8

13. 7.

8 7. *Allegro* 25

6 *rit* a *Tempo* 6 *rit* a *Tempo* 4

31. *Tempo wie im Anfang.* 6

14 *Coda.* 25

18 15 13.

Andante 2.

5. 1. *Allegro*

Empty musical staff.

II. *Sazett.*

III. *Scherzino V. S.*

(No. No. = 112) in A♭-B♭. III Scherzino

Handwritten musical score for Scherzino, Op. 112. The score is written in 2/4 time and consists of eight staves. The first staff begins with a treble clef and a key signature of two flats (A♭-B♭). The music includes various dynamics such as *p*, *f*, and *sf*, and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat signs.

N.

Intermezzo Tacet

V.

Finale

in B♭-F. (No. No. = 188.)

Handwritten musical score for Finale, Op. 188. The score is written in 2/4 time and consists of three staves. It begins with the tempo marking "Höchst lebhaft" and a treble clef. The music includes dynamics such as *f* and *sf*. The piece is divided into sections marked A, B, and C, with measures 14, 20, and 24 indicated. The score concludes with a double bar line and repeat signs.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes and others containing rests or specific markings.

Key markings and annotations include:

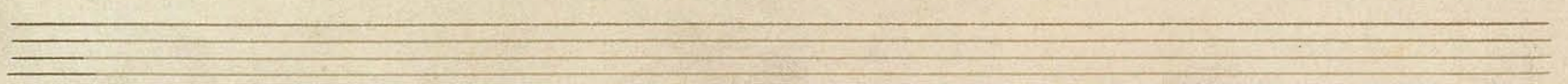
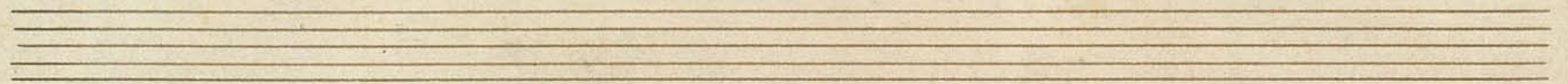
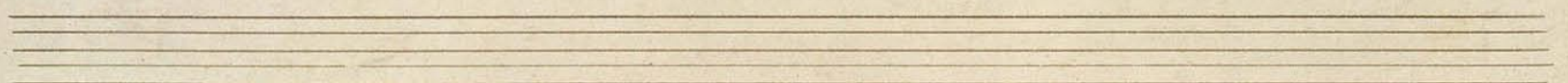
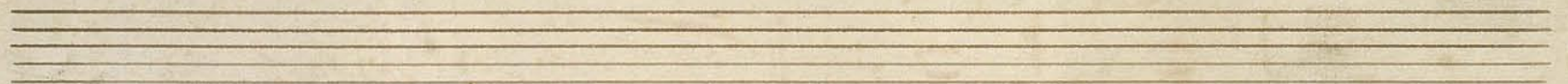
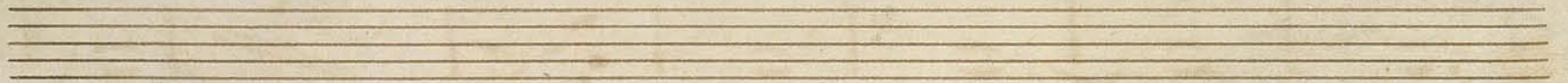
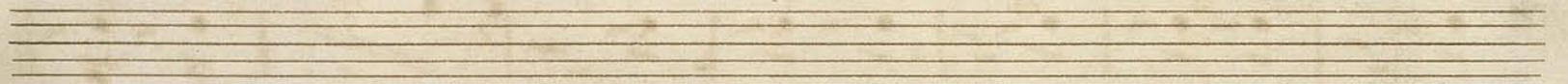
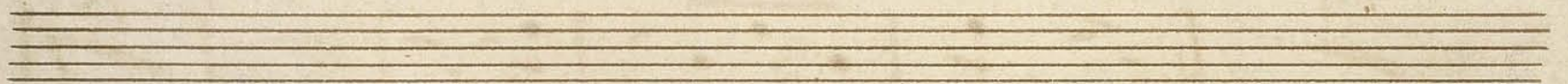
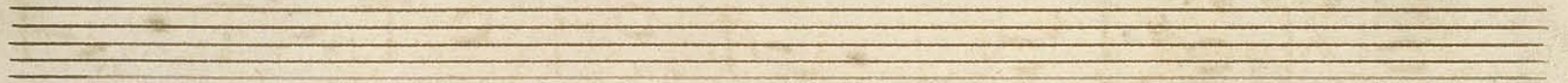
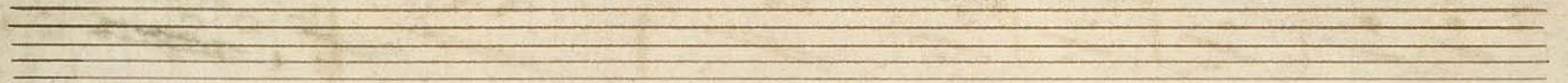
- Measure 28: *28.*
- Measure 16: *16*
- Measure 22: *22*
- Measure 14: *14*
- Measure 38: *38.*
- Measure 24: *24*
- Measure 8: *8.*
- Measure 20: *20*

Dynamic and performance markings include:

- trium* (written above notes in measures 28, 16, 22, 14, 38, 24, 8, and 20)
- cresc* (written below notes in measures 22 and 8)
- Presto* (written above notes in measure 24)
- Fine* (written at the end of the piece)

The score concludes with the word *Fine* written in a large, decorative script at the end of the final staff.





kleine & große Trommel.

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N^o 1. 2. 3. 4. Tacet.

V.
Finale.

Höchst lebhaft. C 24 *A.* 30 *B.* 25

C 32 *fmo* 2 *do* 16 *G.* 22

E 36 *f* 20 *G.* *Clar. 1^o* 1 2 3 4

Fag. 1^o 5 6 7 8 9 10 *cresc*

große Trommel 1. *kl. Trommel* *Becken* 2. *gr. Trommel*

kl. Trommel. 1. *Becken.*

