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B.

R. SCHUMANN

Op. 15.



SCÈNES D'ENFANTS

(Kinderscenen)

EN QUATUOR

PAR

Benjamin Godard

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PARIS

SCÈNES D'ENFANTS

ROBERT SCHUMANN.

Op. 15.



1^{er} VIOLON.

All^o non troppo. (♩ = 88)

I.
DES PAYS MYSTÉRIEUX.
(VON FREMDEN LÄNDERN UND MENSCHEN.)
pp

ritard. *a tempo.*

Alto.
Tempo di mazurka (♩ = 112)

II.
HISTOIRE CURIEUSE.
(CURIOSE GESCHICHTE.)
mf

p

sf *p* *rall.*

All^o (♩ = 112)

III.
COLIN MAILLARD.
(HASCHE MANN.)
sf *p* *sf* *f*

sf *sf* *f*

sf *sf* *p* *sf* *f*

Quasi adagio. (♩ = 100)

IV.
L'ENFANT QUI PRIE.
(BITTENDES KIND.)
p

rall. *a tempo.* *rall.*
pp *ppp*

Andantino. (♩ = 132)

V
BONHEUR PARFAIT
(GLÜCKES GENUG.)

a tempo.

a tempo.

Tempo di minuetto moderato. (♩ = 126)

VI
GRANDE NOUVELLE
(WICHTIGE BEGEBENHEIT.)

Andante. (♩ = 52)

VII
RÉVERIE
(TRÄUMEREI.)

All.^o (♩ = 100)

VIII
AU COIN DU FEU
(AM KAMIN.)

rall. *a tempo.* *pp* *rall.* *a tempo.* *rall.* *pp*

IX.
SUR LE CHEVAL DE BOIS
(RITTER VOM STECKENPFERD)

Vivace. (♩ = 60)

f *ff*

X.
PEUT ÊTRE TROP SÉRIEUX.
(FAST ZU ERNST.)

Andante un poco agitato. (♩ = 88)

p *pp* *cresc.* *pp* *rall.* *cresc.* *pp* *cresc.* *pp* *ppp* *dim.*

Andante (♩=108)

XI
FAIRE PEUR
(FÜRCHTENMACHEN.)

pp
più mosso.
a tempo 1^o
pp
più mosso.
f sf sf sf f sf
a tempo 1^o
sf sf p rall.
più mosso.
tempo 1^o
pp

Quasi adagio (♩=58)

XII
L'ENFANT S'ENDORT
(KIND IM EINSCHLUMMERN.)

p
con sordine.
pp
pp
pp
p

Moderato. (♩=92)

XIII
LE POETE PARLE
(DER DICHTER SPRICHT.)

p
senza sordine.
pp
a tempo.
rall.
2^d Violon.
pp

SCÈNES D'ENFANTS

ROBERT SCHUMANN

2^{me} VIOLON.

Op.15.

All^{to} ma non troppo. (♩=88)

I
DES PAYS MYSTERIEUX
(VON FREMDEN LÄNDERN UND MENSCHEN)



II
HISTOIRE CURIEUSE
(CURIOSE GESCHICHTE)

tempo di mazurka (♩=112)




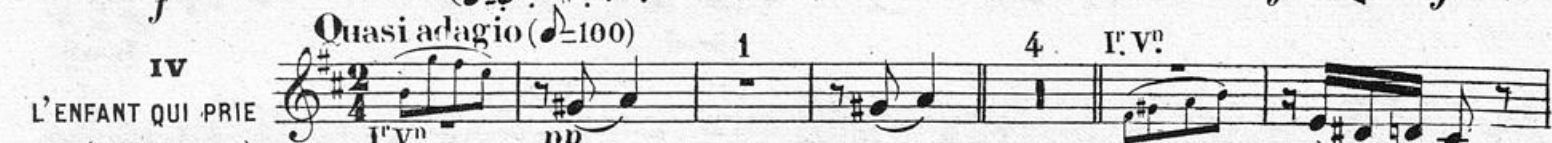
III
COLIN MAILLARD
(HASCHE-MANN)

All^o. (♩=112)



IV
L'ENFANT QUI PRIE
(BITTENDES KIND)

Quasi adagio (♩=100)



V
BONHEUR PARFAIT
(GLÜCKES GENUG)

Andantino (♩=132)



Tempo di minuetto mod^{to} (♩ = 126)

VI
GRANDE NOUVELLE
(WICHTIGE BEGEBENHEIT)

Andante. (♩ = 52)

VII
RÊVERIE
(TRÄUMEREI)

All^{to} (♩ = 100)

VIII
AU COIN DU FEU
(AM KAMIN)

Vivace. (♩ = 60)

IX
SUR LE CHEVAL DE BOIS
(RITTER VOM STECKENPFERD)

And^{te} un poco agitato. (♩ = 88)

X
PEUT-ÊTRE TROP SERIEUX
(FAST ZU ERNST)



XI
FAIRE PEUR.
(FÜRCHTENMACHEN)

And^{te} (♩ = 108)

pp

piu mosso.

pp

a tempo I^o

piu mosso.

f sf sf p

rall.

a tempo I^o

piu mosso.

a tempo I^o

pp

2^{me} VIOLON.

XII
L'ENFANT S'ENDORT.
(KIND IM EINSCHLUMMERN)

Adagio. (♩ = 58)

p con sordine.
pp
pp
pp

XIII
LE POETE PARLE.
(DER DICHTER SPRICHT)

Moderato. (♩ = 92)

p senza sordine.
p
p
rall.
p
pp

SCÈNES D'ENFANTS

ROBERT SCHUMANN.

Op: 15.

All^{to} non troppo. (♩ = 88) ALTO.

I
DES PAYS MYSTÉRIEUX.
(VON FREMDEN LÄNDERN UND MENSCHEN.)

pp

rall.

This section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together. The first staff includes a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The piece concludes with a double bar line.

Tempo di mazurka. (♩ = 112)

II
HISTOIRE CURIEUSE.
(CURIÖSE GESCHICHTE.)

mf

p

sf p

rall.

This section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together. The first staff includes a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The piece concludes with a double bar line.

All^o. (♩ = 112)

III
COLIN MAILLARD
(HASCHE-MANN.)

f p f p f p f p

sf p

f mf

f p f p f

This section consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth and sixteenth notes, often beamed together. The first staff includes a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The piece concludes with a double bar line.

Quasi adagio (♩=72)

IV.
L'ENFANT QUI PRIE.
(BITTENDES KIND.)

pp 4 2

pp rall.

a tempo.

rall. ppp

Detailed description: This section consists of three staves of music. The first staff begins with a piano (pp) dynamic and a 4/2 time signature. The music features a melodic line with many slurs and ties. The second staff continues the melody with a piano (pp) dynamic and a 'rall.' (ritardando) marking. The third staff concludes the section with a piano (pp) dynamic, a 'rall.' marking, and a piano-pianissimo (ppp) dynamic.

Andantino (♩=132)

V.
BONHEUR PARFAIT.
(GLÜCKES GENUG.)

p mf pp

a tempo.

rall. mf

rall. a tempo. pp

cresc. pp

Detailed description: This section consists of four staves of music. The first staff starts with a piano (p) dynamic, followed by mezzo-forte (mf) and piano-pianissimo (pp) dynamics. It includes a 4/4 time signature and a '4 0' marking. The second staff is marked 'a tempo.' and includes a 'rall.' marking and a 'mf' dynamic. The third staff continues with a 'rall.' marking and a piano (pp) dynamic. The fourth staff features a 'cresc.' (crescendo) marking and a piano-pianissimo (pp) dynamic.

Tempo di minuetto moderato (♩=126)

VI.
GRANDE NOUVELLE!
(WICHTIGE BEGEBENHEIT.)

f mf

ff

f mf

Detailed description: This section consists of three staves of music. The first staff begins with a forte (f) dynamic and a mezzo-forte (mf) dynamic. The second staff starts with a fortissimo (ff) dynamic. The third staff continues with a forte (f) and mezzo-forte (mf) dynamic.

Andante (♩=52)

VII.
RÉVERIE.
(TRÄUMEREI.)

p

Detailed description: This section consists of two staves of music. The first staff begins with a piano (p) dynamic. The second staff continues the melody with various dynamics and slurs.

rall.

f dim. pp
cresc.
rall.

All^{to} (♩=100)

VIII.
AU COIN DU FEU.
(AM KAMIN.)

p

cresc.
rall.
a tempo.

rall.
a tempo.
rall.

Vivace. (♩=60)

IX.
SUR LE CHEVAL DE BOIS
(RITTER VOM STECKENPFERD.)

f

ff

Andantino un poco agitato (♩=88)

X.
PEUT ÊTRE TROP SÉRIEUX
(FAST ZU ERNST.)

p
pp

p
pp
p

pp
p

pp
p

pp

Andante (♩=108)

XI.
FAIRE PEUR.
(FÜRCHTENMACHEN.)

pp

più mosso.

a tempo 1°

pp

più mosso.

f

rall.

a tempo 1°

f

p

più mosso.

a tempo 1°

pp

Quasi adagio (♩=58)

XII.
L'ENFANT S'ENDORT.
(KIND IM EINSCHLUMMERN.)

p con sordine.

pp

pp

mf

mf

dim.

rall.

a tempo.

p

Moderato. (♩=92)

XIII.
LE POÈTE PARLE.
(DER DICHTER SPRICHT.)

p

senza sordine.

pp

1^o Violon.

rall.

a tempo.

p cresc.

pp

perdendosi.

SCÈNES D'ENFANTS

1

ROBERT SCHUMANN.

Op. 15.

VIOLONCELLE.

All^{to} non troppo (♩ = 88)

I
DES PAYS MYSTERIEUX.
(VON FREMDEN LÄNDERN UND MENSCHEN.)



rall.



Tempo di mazurka (♩ = 112)

II
HISTOIRE CURIEUSE.
(CURIOSE GESCHICHTE.)



p




sf p *rall.*



Allegro (♩ = 112)

III
COLIN MAILLARD.
(HASCHE-MANN.)



cresc.
sf p sf p sf



Quasi adagio (♩ = 72)

IV
L'ENFANT QUI PRIE.
(BITTENDES KIND.)



rallentando. *a tempo.*
pp ppp



VIOLONCELLE.

Andantino (♩=132)

V
BONHEUR PARFAIT.
(GLÜCKES GENUG.)

Violoncelle score for 'Bonheur Parfait'. The piece is in 2/4 time with a tempo of ♩=132. It begins with a *pizz* (pizzicato) marking and a *p* dynamic. The first staff includes an *arco* marking. The score features a *rall.* (rallentando) section followed by *a tempo*. Dynamics range from *p* to *mf*. The second staff continues with *rall.* and *a tempo* markings, ending with a *pp* (pianissimo) dynamic.

Tempo di minuetto mod^{to} (♩=126)

VI
GRANDE NOUVELLE.
(WICHTIGE BEGEBENHEIT.)

Violoncelle score for 'Grande Nouvelle'. The piece is in 3/4 time with a tempo of ♩=126. It starts with a *f* (forte) dynamic. The score is divided into two systems. The first system includes a *mf* (mezzo-forte) dynamic. The second system features a *ff* (fortissimo) dynamic. The piece concludes with a *mf* dynamic.

Andante (♩=92)

VII
RÊVERIE.
(TRÄUMEREL)

Violoncelle score for 'Rêverie'. The piece is in 3/4 time with a tempo of ♩=92. It begins with a *p* (piano) dynamic. The score is divided into two systems. The first system includes a *cresc.* (crescendo) marking. The second system features a *rall.* (rallentando) marking and a dynamic range from *f* to *pp*.

Allegretto (♩=100)

VIII
AU COIN DU FEU.
(AM KAMIN.)

Violoncelle score for 'Au Coin du Feu'. The piece is in 2/4 time with a tempo of ♩=100. It begins with a *p* (piano) dynamic. The score is divided into two systems. The first system includes a *p* dynamic. The second system features a *p* dynamic.

rall. *a tempo.* *rall.*

a tempo. *rall.*

Vivace (♩=80)

IX
SUR LE CHEVAL DE BOIS.
(RITTER VOM STECKENPFERD.)

f *f*

cresc. *f* *ff* 1 2 3 4 5 6 7

And^{no} un poco agitato (♩=88)

X
PEUT-ÊTRE TROP SÉRIEUX
(FAST ZU ERNST.)

pizz

rall. *arco*

VIOLONCELLE.

ben sostenuto.
Piu mosso.

Andante (♩ = 108)

XI
FAIRE PEUR.
(FÜRCHTENMACHEN.)

pp

a tempo 1^o

Piu mosso.

rall.

a tempo 1^o

Piu mosso

pp ben sostenuto.

a tempo 1^o

pp

Adagio (♩ = 58)

XII
L'ENFANT S'ENDORT.
(KIND IM EINSCHLUMMERN)

p con sordine

sostenuto.

mf

a tempo.

rall.

pp

pp

ten

Moderato (♩ = 92)

XIII
LE POËTE PARLE.
(DER DICHTER SPRICHT.)

p senza sordine

a tempo.

p

1^{er} von

2^e von

rall.

a tempo.

pp