

Ausgewählte  
**Compositionen**  
von  
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für  
**Violoncell und Pianoforte**

bearbeitet und

§ Ihrer Excellenz §

Frau Reichsgräfin M. von Platen-Hallermund

verehrungsvoll gewidmet  
von

**FRIEDRICH GRÜTZMACHER.**

Eigenthum des Verlegers.

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LEIPZIG  
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# Fröhlicher Landmann

von der Arbeit zurückkehrend.  
(aus Op.68.)

**Violoncell.** *Gemächlich.*  
*mf gioviale*

**9.** **Pianoforte.** *Gemächlich.*  
*mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *f*

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

*poco rallent.*  
*fz* *mf dimin.*  
*poco rallent.*  
*pp* *mf dim.* *pp*

### Marsch vorüberziehender Soldaten.

Un poco più moderato.

*pp* *ppp*  
 Un poco più moderato.  
*ppp* *sempre ppp*  
 Verschiebung.....\*

*cresc. poco* *a* *poco*  
*cresc. poco* *a* *poco*

*mf sempre più cresc.*  
*mf sempre più cresc.*

*f*

*f* *dimin. poco* *a*

*poco* *p sempre dimin.*

*poco* *p sempre dimin.*

*e poco calmand.*

*e poco cal.*

Tempo I.

*pp* *mf*

Tempo I.

*pp* *mf* *pp* *mf* *mf sempre*

*mand.* *pp* *mf* *mf*

*p* *cresc.* *mf*

*p* *cresc.* *mf*

First system of the musical score, featuring a bass line and a grand staff (treble and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The bass line consists of quarter and eighth notes, while the grand staff features chords and arpeggiated patterns.

Second system of the musical score. It continues the bass line and grand staff. A dynamic marking of *p* (piano) is present. The bass line includes a fermata over a note. The grand staff continues with complex chordal textures.

Third system of the musical score. It includes dynamic markings: *poco cresc.*, *mp*, and *dimin.*. The bass line features a trill (*tr*) and a fermata. The grand staff has a *pp* (pianissimo) marking and includes a triplet of eighth notes.

Fourth system of the musical score. It features the instruction *Poco più lento.* and dynamic markings *pp* and *dim.*. The bass line has a trill and a fermata. The grand staff includes a *sempre dim.* marking and a *poco rall.* instruction. The system ends with a double bar line.

Fifth system of the musical score. It includes the instruction *acceler.* and dynamic markings *pp* and *dimin. e poco rallent.*. The bass line has a trill and a fermata. The grand staff features a *ped.* (pedal) marking and a *5* fingering. The system concludes with a double bar line.

# Fröhlicher Landmann von der Arbeit zurückkehrend.

(aus Op.68.)

## Violoncell.

**Gemächlich.**

9.

*mf gioviale* ..... *4a 3a* ..... *p*

*cresc.* - - - - - *mf* *3a* ..... *2a* .....

*Ossia* ..... *4a 3a* ..... *gliss.* ..... *p* ..... *cresc.*

*poco rallent.* - - - - - *gliss.* - - - - - *fz* - - - - - *mf dimin.* - - - - - *2a* ...

Detailed description: This block contains the musical score for the piece 'Fröhlicher Landmann'. It is written for cello in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The music starts with a dynamic of *mf gioviale*. The first system includes an 'Ossia' (alternative) line with a trill-like figure. The second system has a *cresc.* marking. The third system features a *gliss.* (glissando) and a *p* dynamic. The fourth system ends with *poco rallent.* and a *gliss.* leading to a *fz* (forzando) dynamic, followed by *mf dimin.* and a *2a* (second ending) marking. The score is filled with various fingering numbers (1-4, 0), slurs, accents, and other performance instructions.

### Marsch vorüberziehender Soldaten.

Un poco più moderato.

*pp* ..... *1* ..... *2* ..... *3* ..... *ppp* ..... *cresc. poco*

*a* ..... *2a* ..... *1a* ..... *poco*

*3a* ..... *1a* ..... *3a* ..... *2a* .....

*mf sempre più cresc.*

Detailed description: This block contains the musical score for 'Marsch vorüberziehender Soldaten'. It is written for cello in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is *Un poco più moderato*. The score begins with a *pp* (pianissimo) dynamic. It features a series of eighth notes and quarter notes with various fingering numbers (1-4, 0) and slurs. The dynamic changes to *ppp* and then *cresc. poco*. There are three distinct parts or endings labeled *a*, *2a*, and *1a*, and another set labeled *3a*, *1a*, *3a*, and *2a*. The piece concludes with *mf sempre più cresc.*

# Violoncell.

1 2 4 1  
f 2<sup>a</sup> 3<sup>a</sup>

1 4 1 4  
f dimin. poco 3<sup>a</sup> 2<sup>a</sup> poco

1 2 4 1  
p sempre dimin. 2<sup>a</sup> 3<sup>a</sup>

Tempo I.  
pp e poco calmand. mf 1<sup>a</sup>

Ossia  
4 3 2 1 p 2<sup>a</sup> 1<sup>a</sup> cresc.

mf 3<sup>a</sup> 2<sup>a</sup>

Ossia  
4 3 2 1 p gliss. poco cresc. 2<sup>a</sup> mp 1<sup>a</sup> di-

minuend. Poco più lento.  
V e poco rallent. pp 2<sup>a</sup> 3<sup>a</sup>

p e più rallent. 2<sup>a</sup> Pfte. acceler. f