# Robert SCHUMANN

NOVELETTES
Opus 21 N° 1 F major





Musical Health Warning: please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to Ray Alston contact@pianopracticaleditions.com

# Robert SCHUMANN 1810 - 1856

# NOVELETTES Opus 21 N° 1

At the age of 28, Schumann was an experienced composer, passionately in love with his ex-piano teacher's (Johann Gottlob Friedrich Wieck) 19-year old daughter Clara, and much of the inspired piano and vocal music he wrote before they were finally married in 1840 is an utterance of his yearning for her. In 1838 he composed Kreisleriana, Kinderszenen, Phantasie, Arabeske, and these eight *Novelletten* of which I have

edited just three. They were dedicated to the pianist and composer Henselt and in a letter to Clara, Schumann wrote "I have composed with enormous passion a shocking amount for you, jests, stories, family scenes with fathers and a wedding — in short, the most amiable things; and have named the whole work *Novelletten* because *Wiecketten* is unattractive. They contain images of you in every possible setting and harmony, and in other ways in which you are irresistible!" Raised in the environment of a prominent book dealer, the title is altogether predictable.

### Op 21 N° 1 F major

An appealing march in rondo form which modulates throughout, almost without taking a breath. Two contrasting episodes or *intermezzi* subtitled *Trio* follow, of which the first theme, as Joan Chissell points out, is perfectly adapted to the text of Lenau's *An Die Entfernte* — surely an undeclared love song for Clara:

Diese Rose pflück ich hier In der fremden Ferne, Liebes Mädchen, dir, ach dir Brächt' ich sie so gerne!

See the rose that I pluck here
In foreign land afar –
Oh, could I but bring it, dear,
To you, to where you are.

(translation with kind permission of **David Sutton**)

This revision was originally intended for my students and does contain a number of fairly radical ideas in editing. Written music is not precise data and my instinct as a pianist is often at odds with the original text — bar lines, tempi, dynamics, to name but a few. Music is a 'living' art and I believe that the moment when a composer's work is set out in print should not prevent its development.

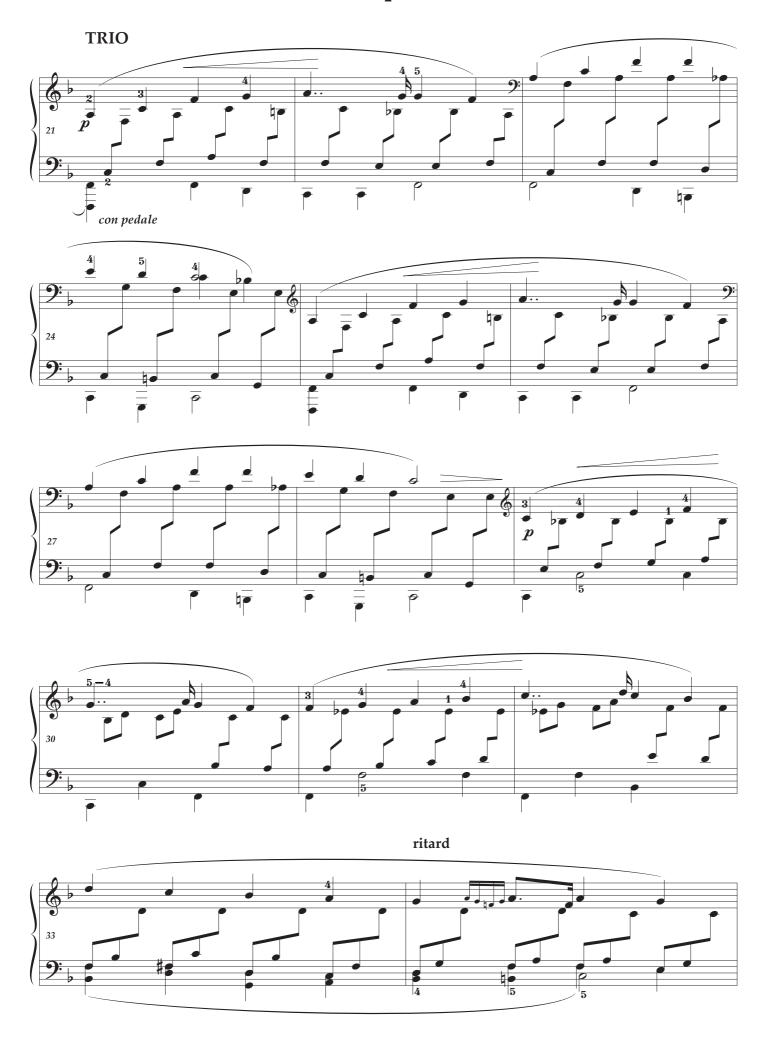
My other theory is that the somewhat tedious task of setting out musical text and proofreading are often abandoned for the more appealing creation of something new. Admittedly, one can only guess at what might have been, but therein lies the true fascination and challenge for the performer and



Clara Wieck

editor alike, and I have carried this one step further by putting my own present interpretation in print. For example, to make certain passages easier or more persuasive I have sometimes redistributed the hands, included personal fingerings, and occasionally even tinkered with some notes and rhythms for better effect. Other important changes have been been made in the use of key signatures, phrasing, accents, staves, clefs and accidentals, and they are sometimes referred to in the appendix, which contains comments and afterthoughts. I always recommend constant reference to the *urtext* and other editions for comparison.



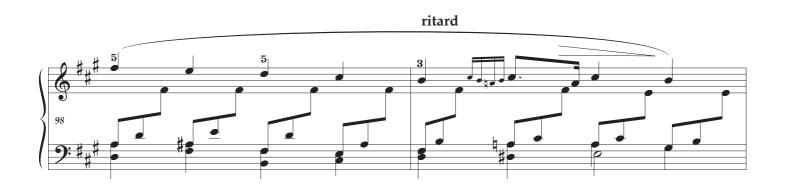


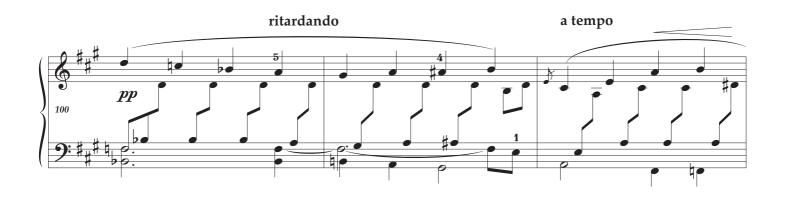




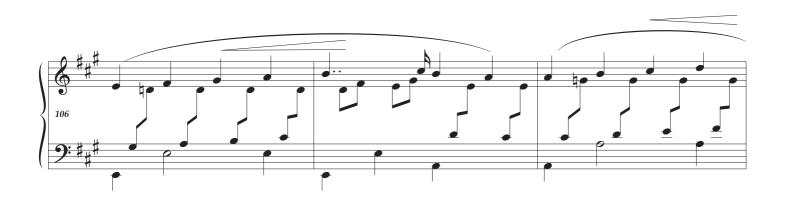


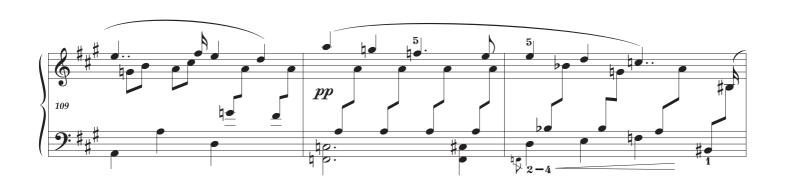


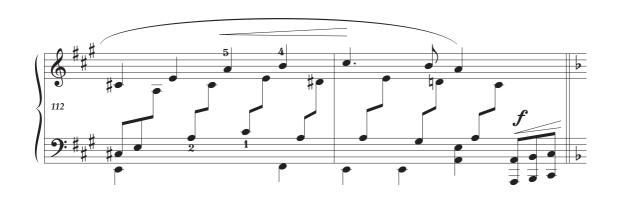


























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## **Appendix**

### Comments and afterthoughts

- The composer often writes f to mean a forced accent, replaced in this edition with the marcato (^) sign.
- Tempo markings are taken from the Breitkopf & Härtel (Clara Schumann) edition
- a tempo markings are generally omitted by the composer
- The Trio accompaniments have been "re-arranged" and made consistent throughout
- 6 and similar bars the composer writes a demi-semiquaver (possibly to ensure that it is not played simultaneously with the triplet) but when this section returns after 53 these chords have become semiquavers. As always in these situations, rather than rely on hearsay and tradition, I prefer to play each phrase in the most pleasing way, and, also in the interest of conformity, I have set out these rhythmic figures as in 6.
- 34 and 99 Editorial interpretations of the turn
- 37 and 102 The acciaccatura should be played before the beat
- 61 and 86 These sections are unnamed in the original
- 68 and 77 the bass crotchet was a minim in the original. However, the following rest makes the polyphony clearer and easier to perform.

In der fremden Ferne,
Liebes Mädchen, dir, ach dir
Brächt' ich sie so gerne!

Diese Rose pflück ich hier

**Duration: 5'45**