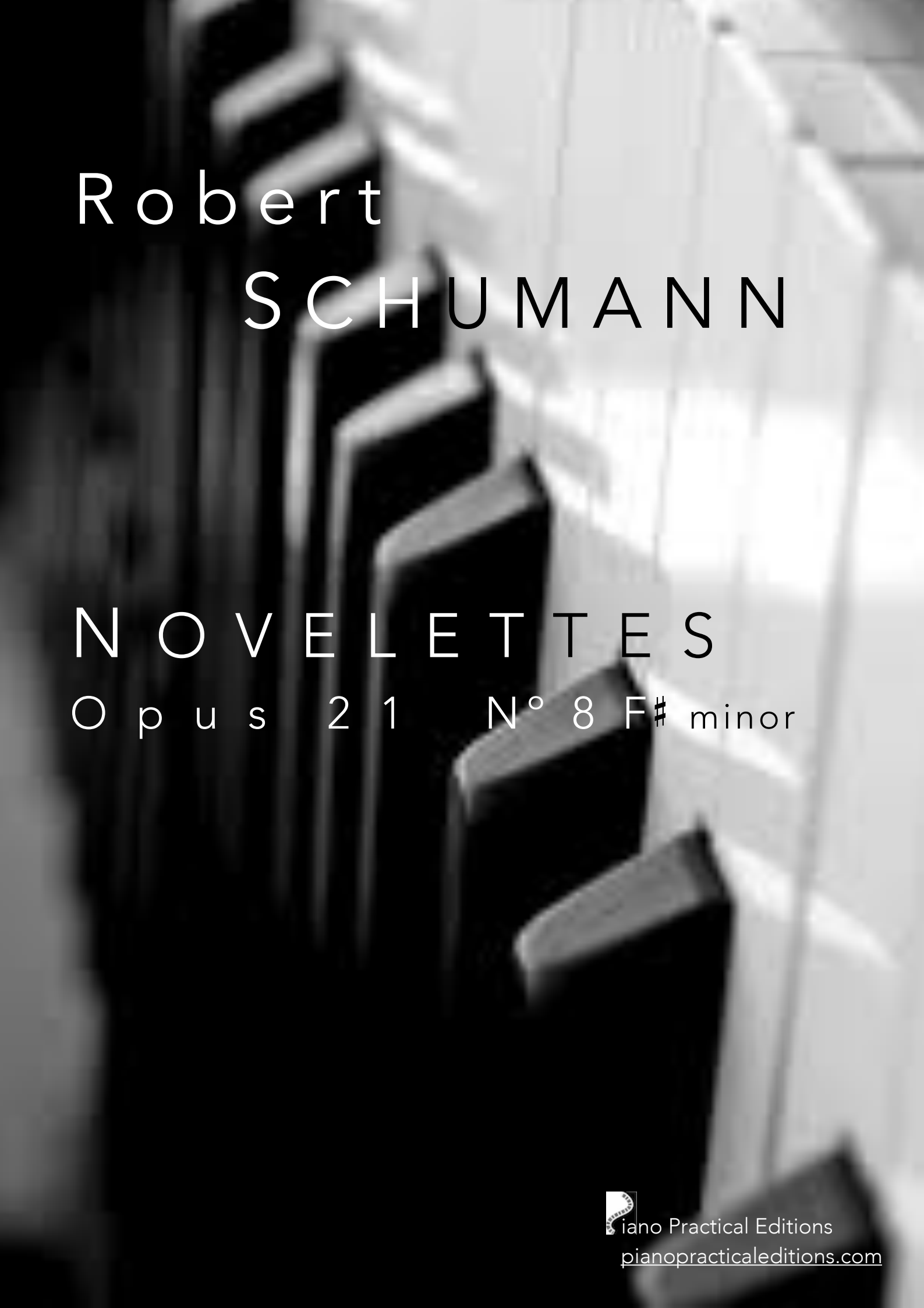


Robert SCHUMANN

NOVELETTES

Opus 21 N° 8 F♯ minor

Piano Practical Editions
pianopracticaleditions.com

iano Practical Editions

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° 8

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, author and publisher, the title is altogether predictable.

Op 21 N° 8 F♯ minor

This is the longest and undoubtedly the finest of the set, with a passionate opening *fugato* theme, a hunting song and scherzo. The second Trio, is marked *Hell und lustig*, a joyous fanfare of orchestral proportions anticipating future

symphonic finales. Clara had earlier composed a *Notturno (Soirées musicales*, Op 6 N° 2) and the quotations of the melody (over the scherzo rhythmic bass (198) and in the 'Resumption and Conclusion') are some of the most romantically magical in Schumann's œuvre. The first entry of the falling five-note theme marked "a voice from afar" is an embodiment of Clara's name, and to render more clear the metre and accentuation, I have inserted the number **I** at the beginning of each four-bar group.

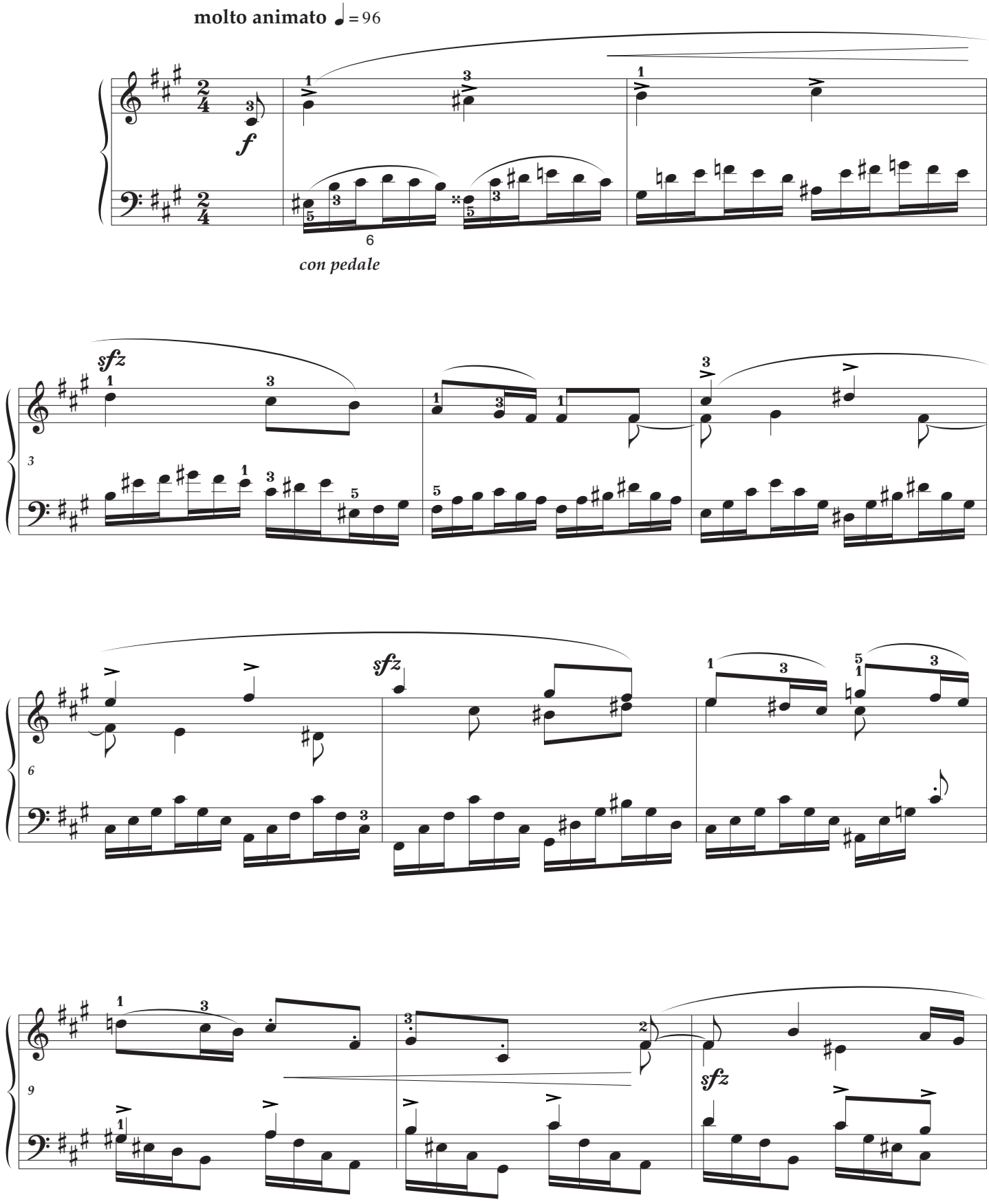
This revision was originally intended for my students and does contain a number of fairly radical ideas in editing. Written music is not precise data and my instinct as a pianist is often at odds with the original text — bar lines, tempi, dynamics, to name but a few. Music is a 'living' art and I believe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

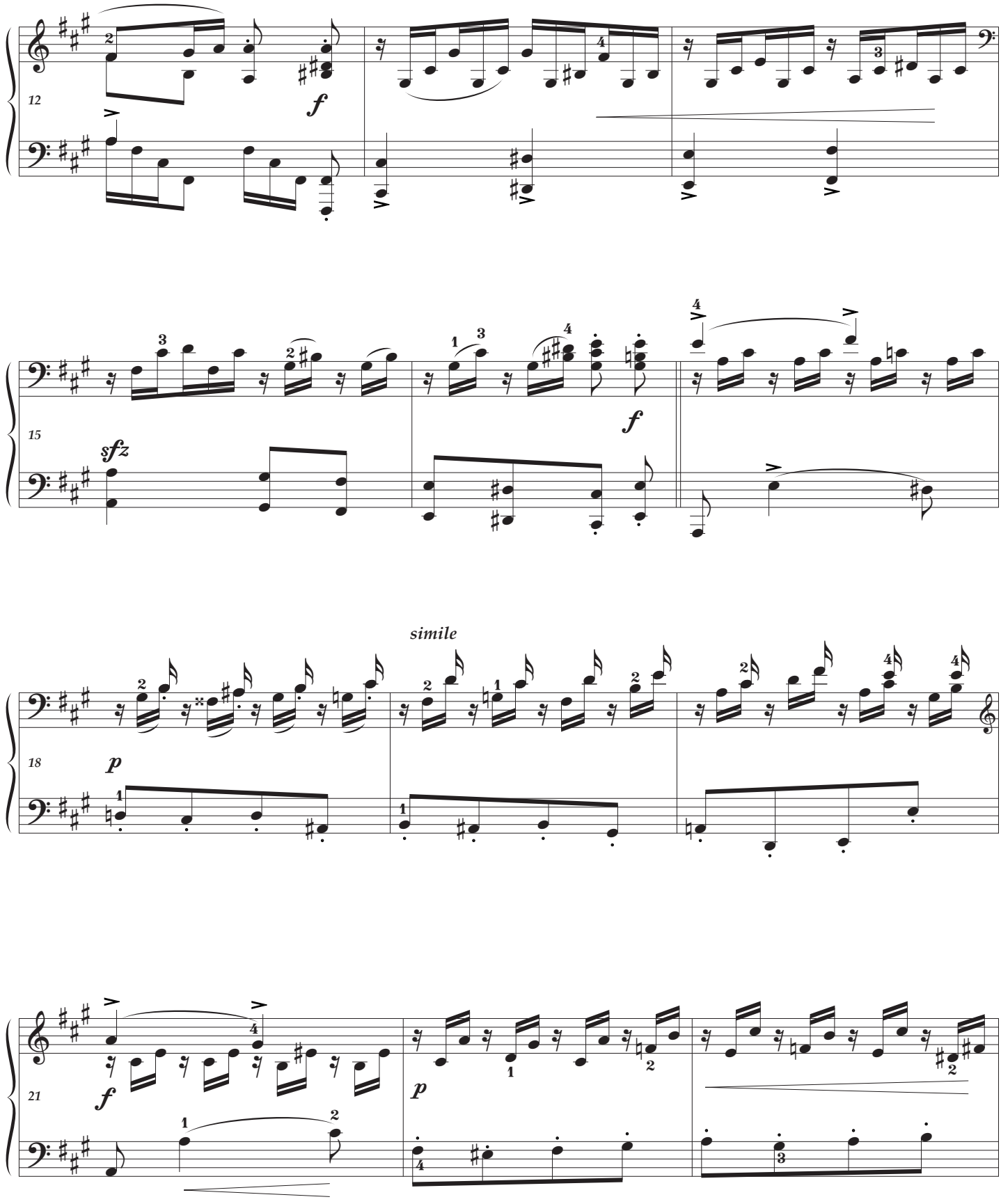
My other theory is that the somewhat tedious task of setting out musical text and proofreading are often abandoned for the more appealing creation of something new. Admittedly, one can only guess at what might have been, but therein lies the true fascination and challenge for the performer and editor alike, and I have carried this one step further by putting my own present

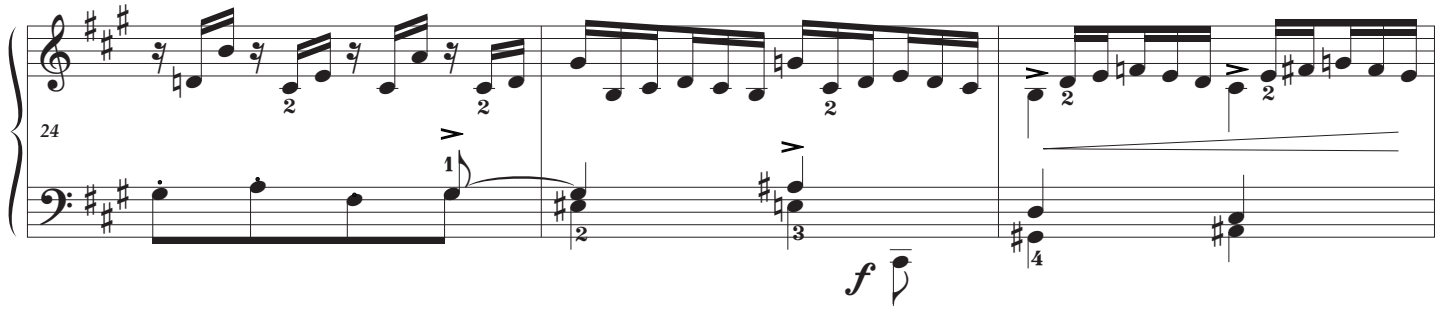
C l a r a W i e c k

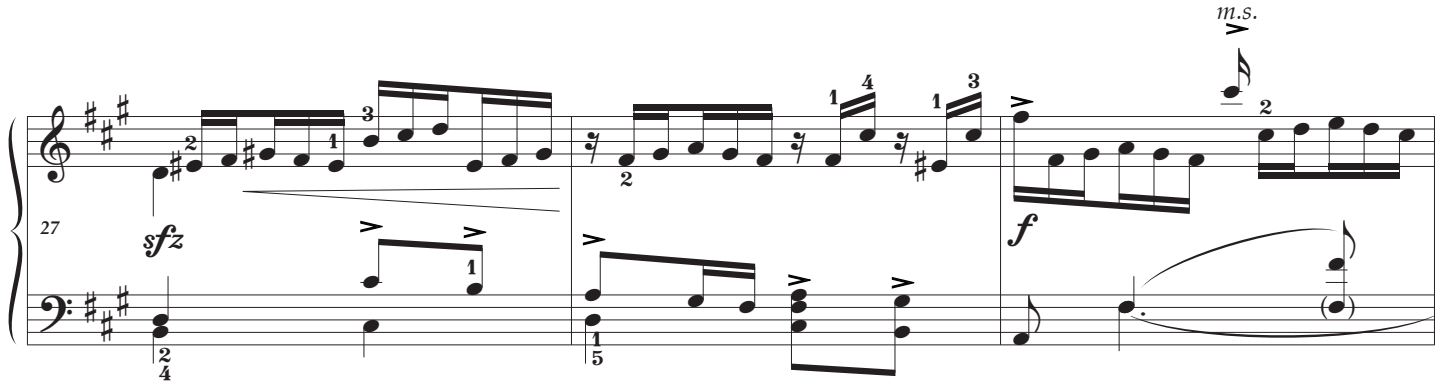
interpretation in print. For example, to make certain passages easier or more persuasiveI have sometimes re-distributed the hands, included personal fingerings, and occasionally even tinkered with some notes and rhythms for better effect. Other important changes have been been made in the use of key 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.

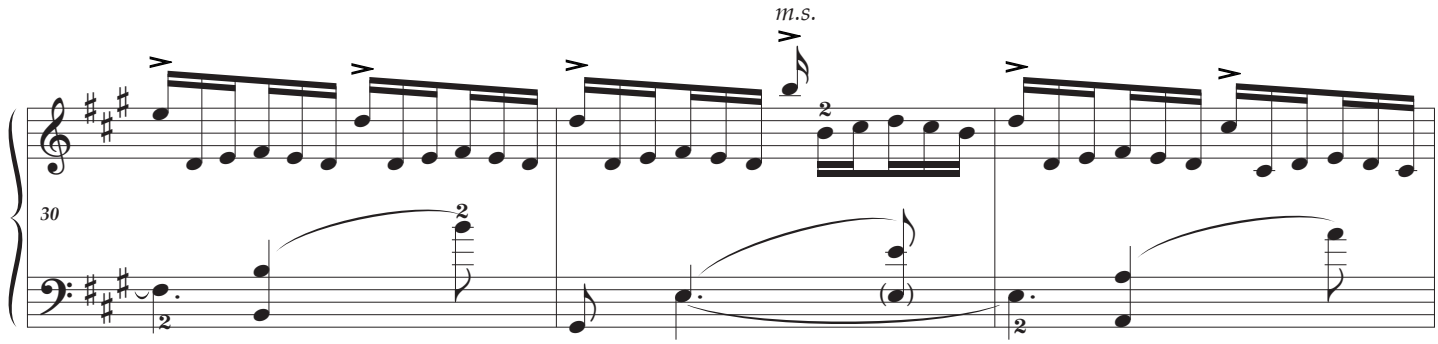
For the final Trio, I have proposed a condensed performance alternative ending in the original key.

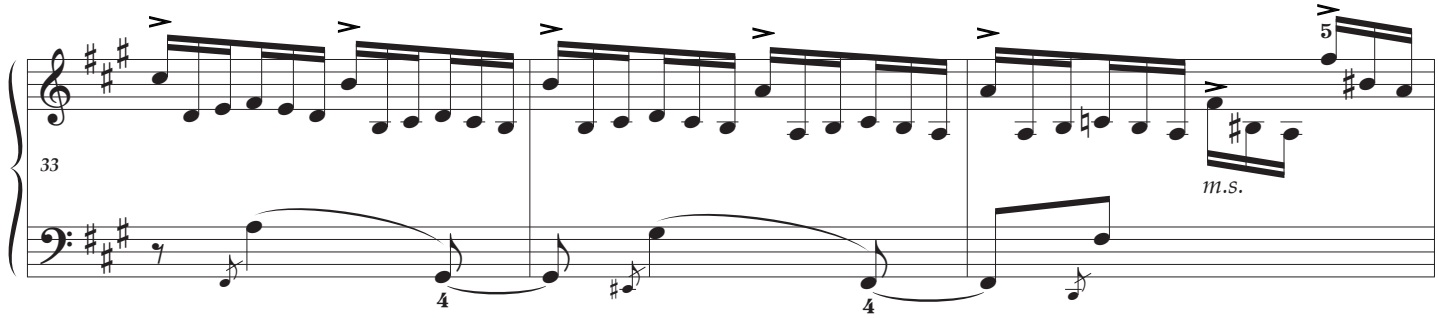

molto animato ♩= 96
f
con pedale
sfz
sfz
sfz

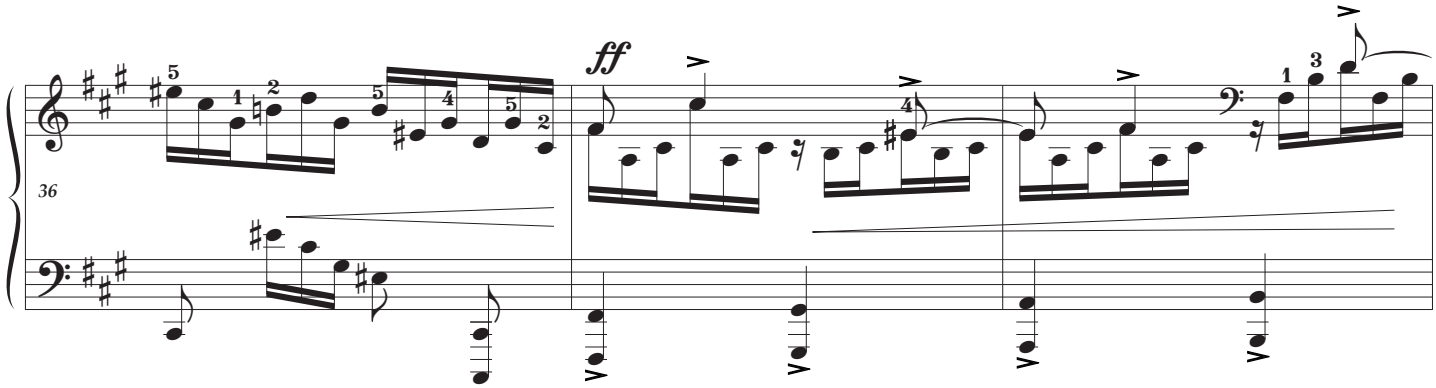

12
f
15
sfz
f
simile
18
p
21
f
p

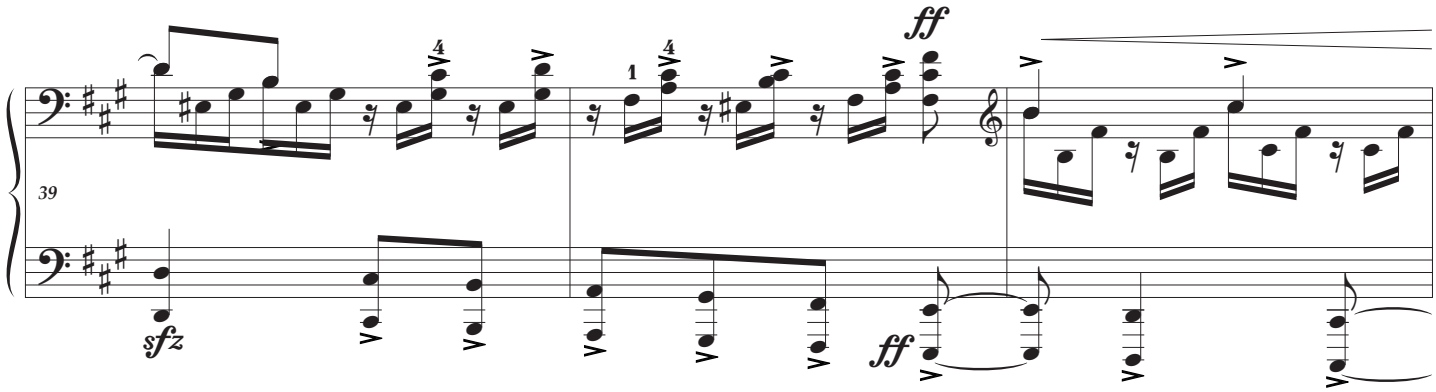

24
f

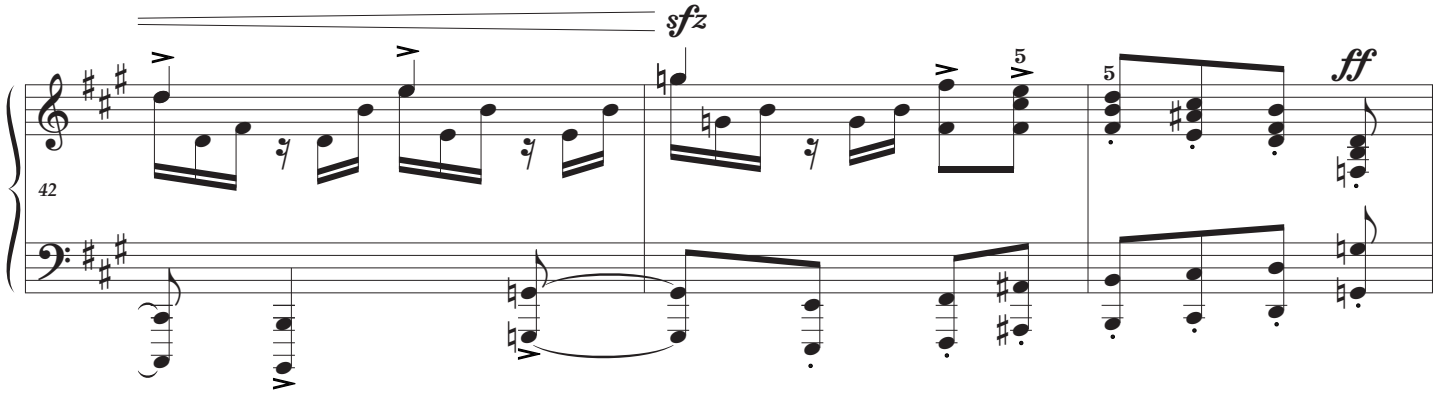

27
sfz
m.s.
f

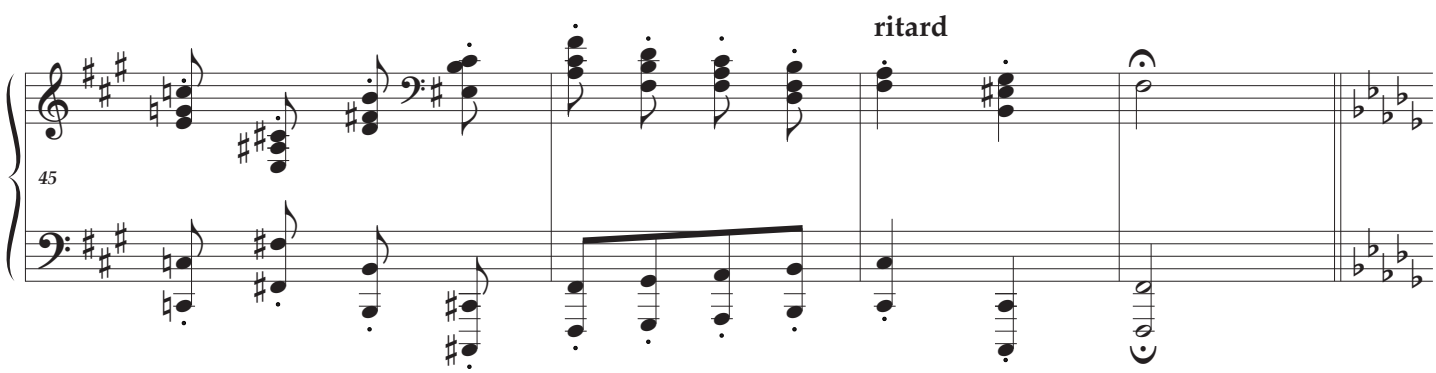

30
m.s.


33
m.s.


ff

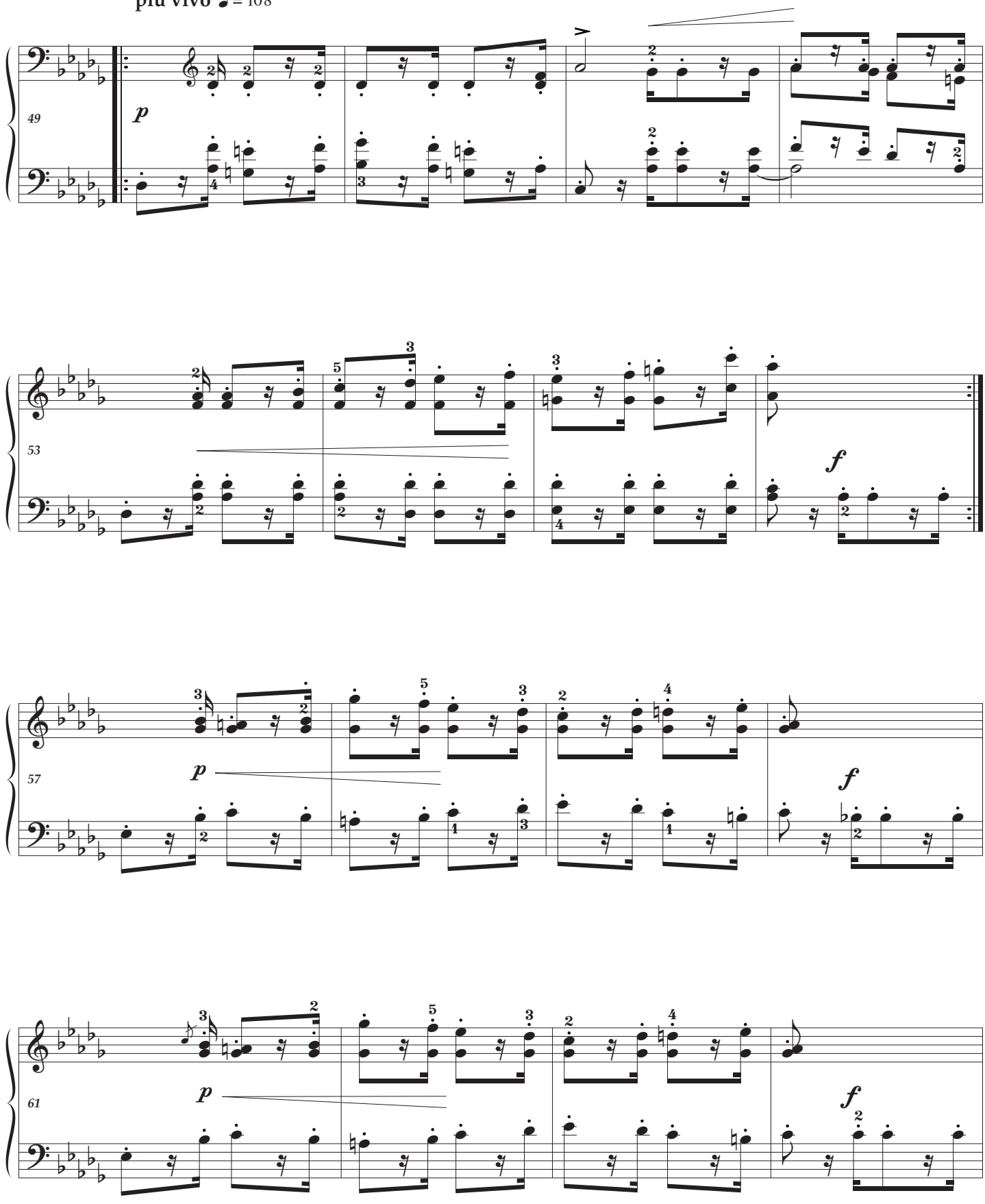

sfz
ff
ff

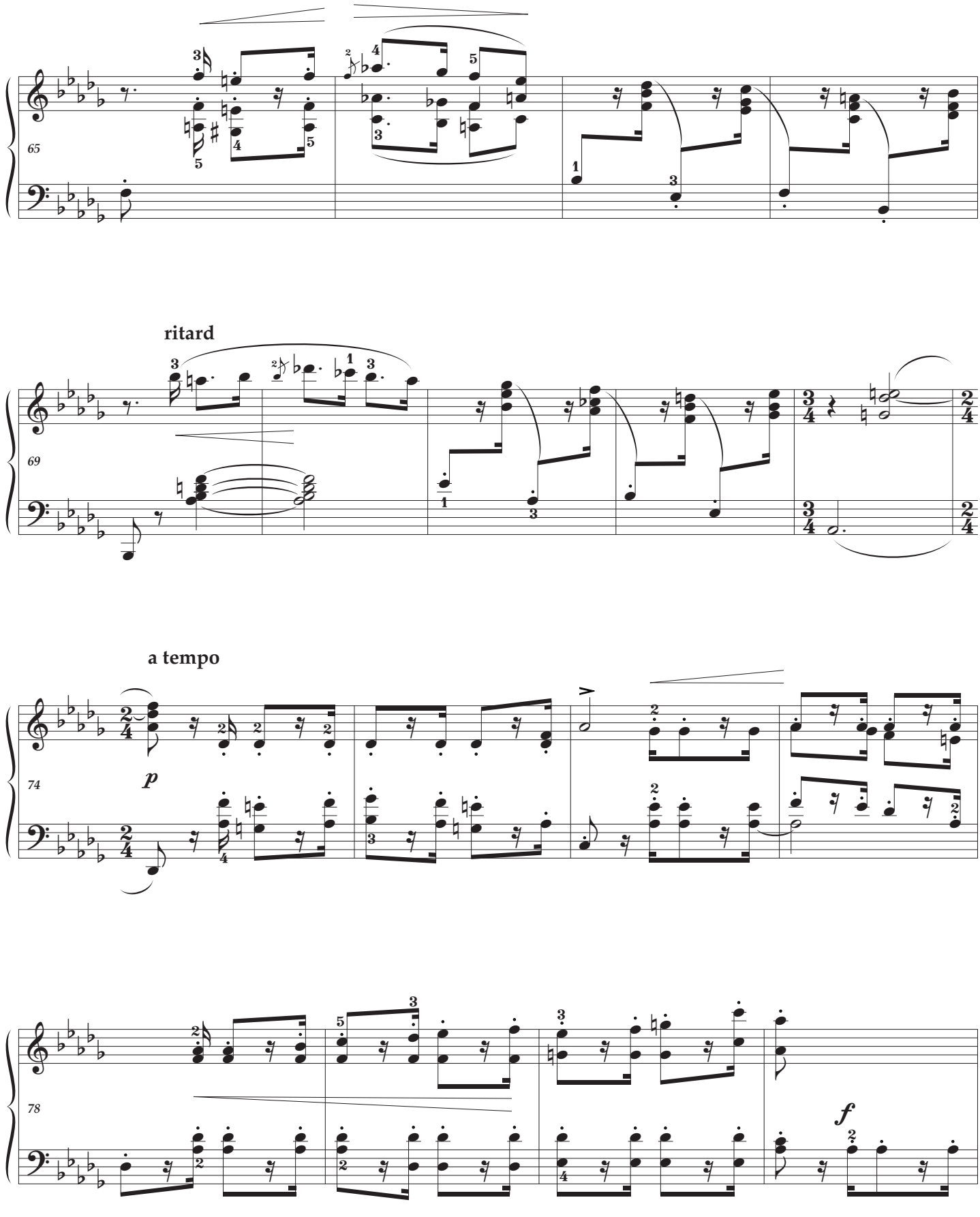

sfz
ff

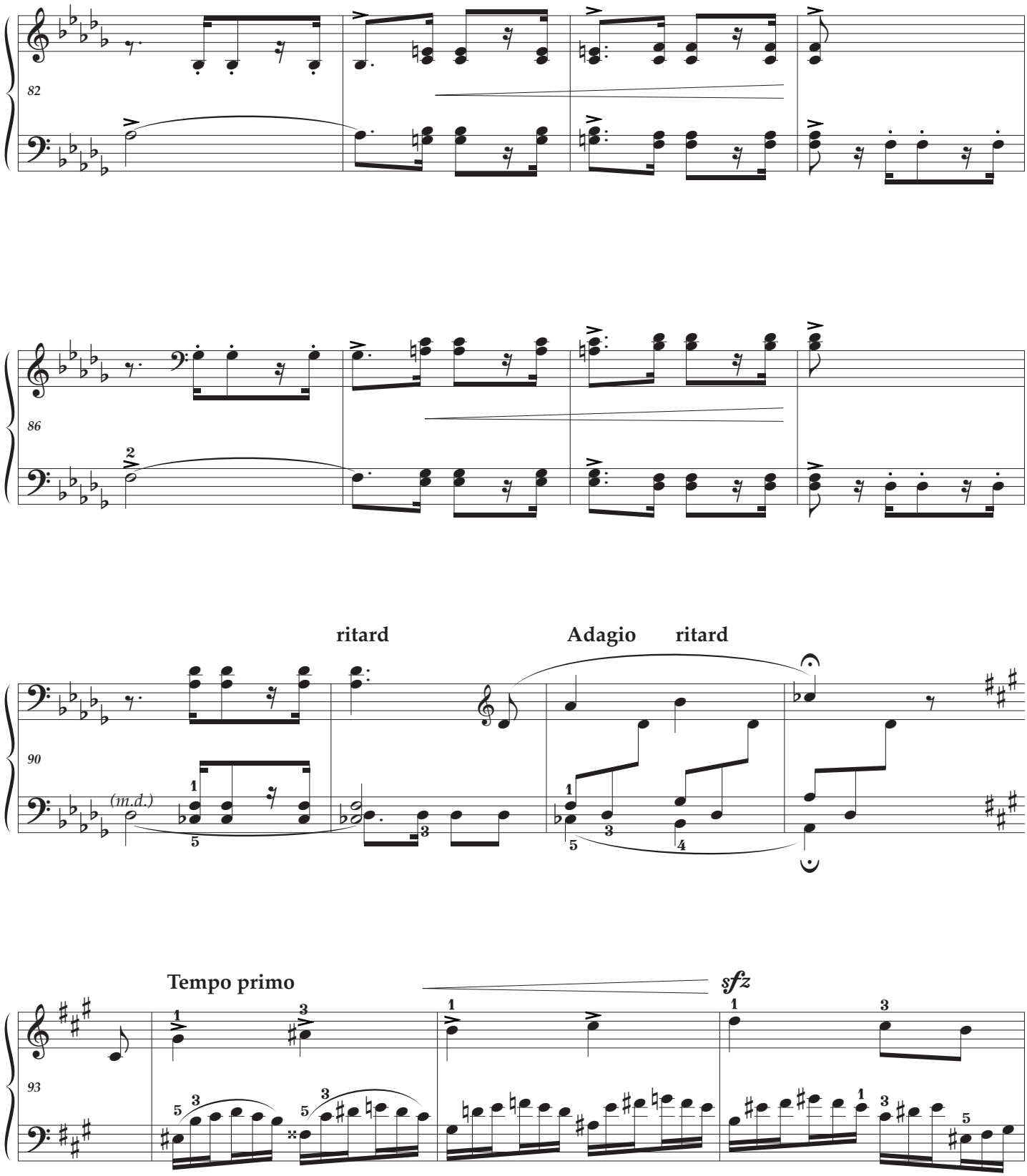

ritard

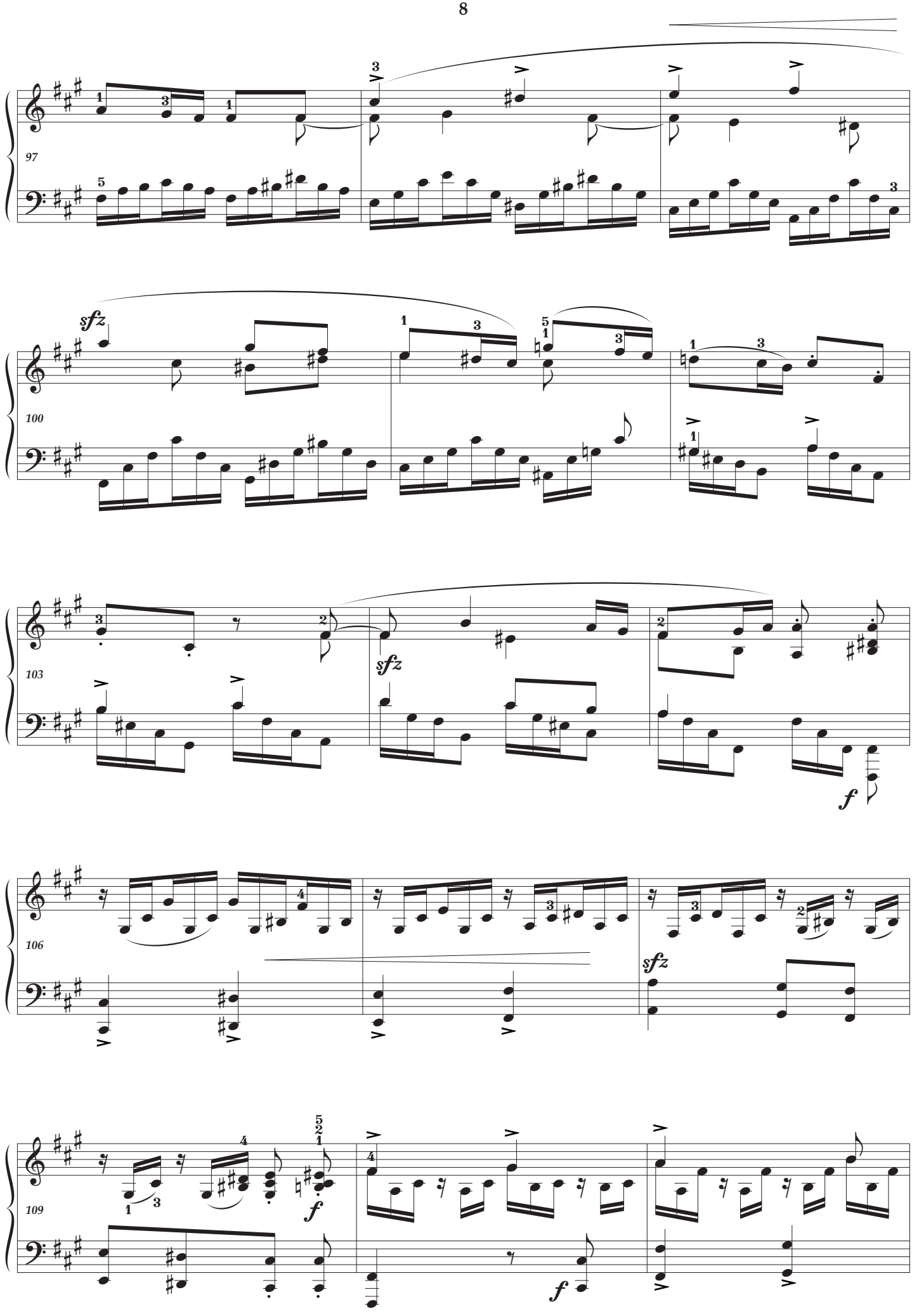
TRIO I

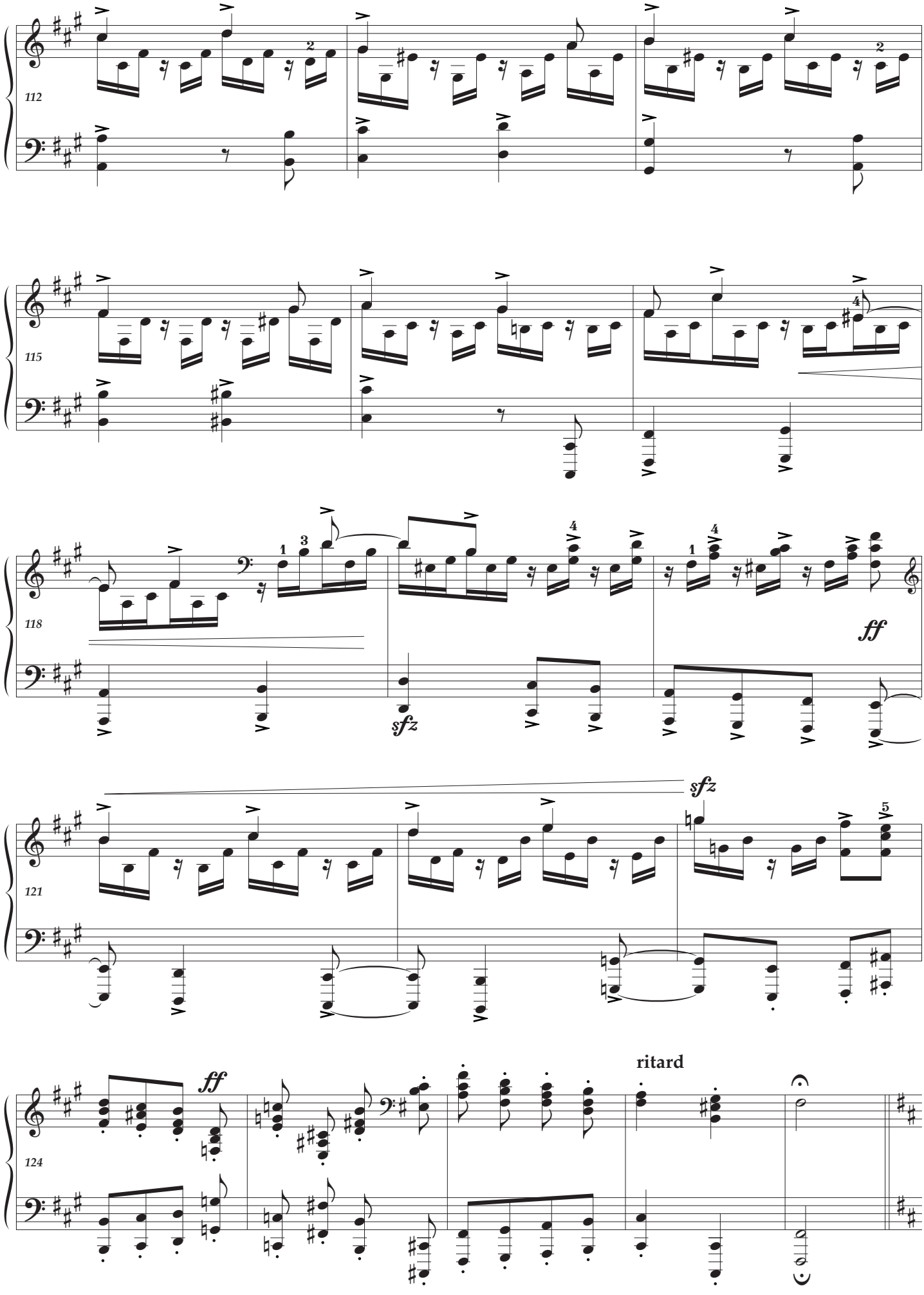
più vivo ♩ = 108



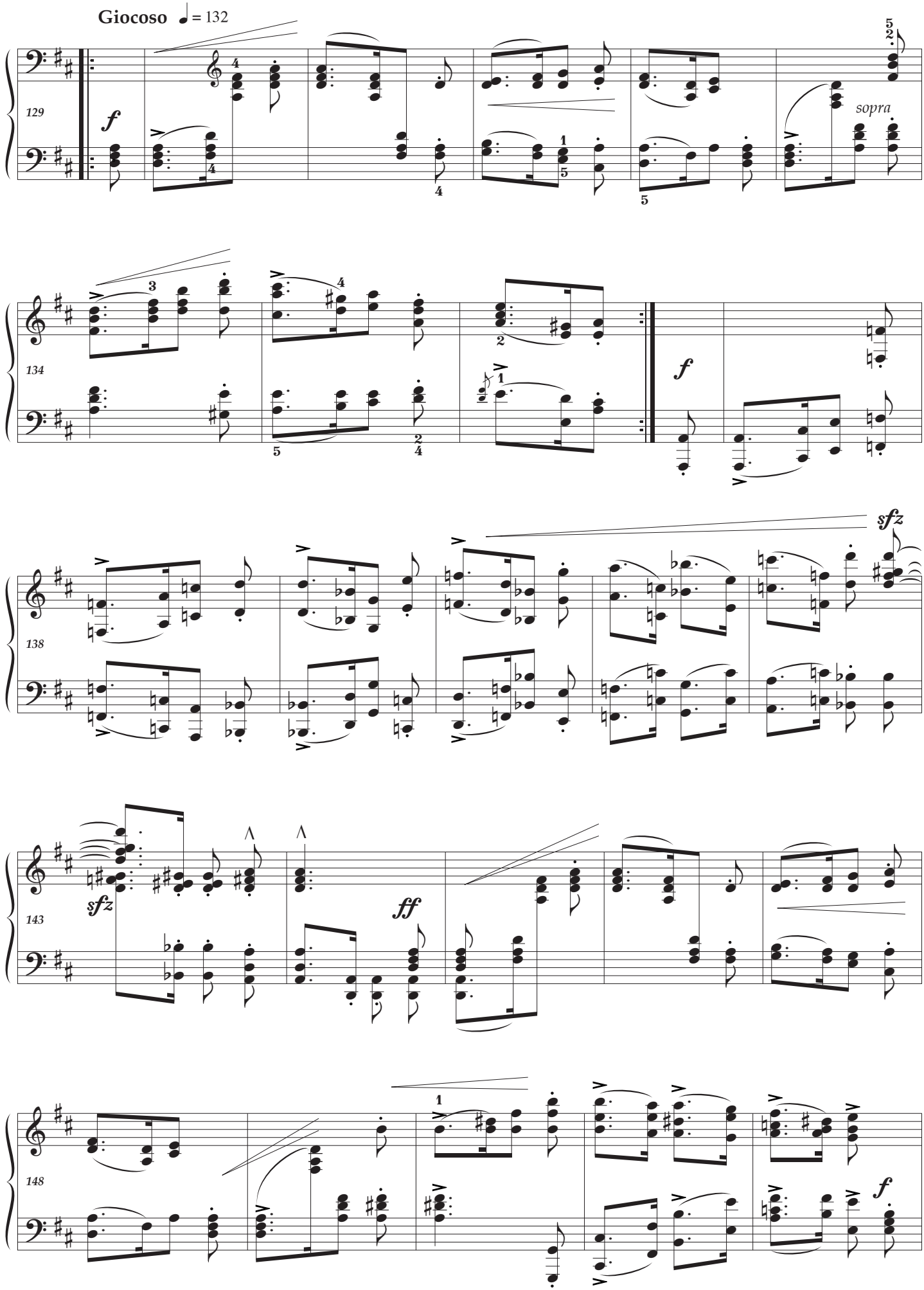

65
ritard
69
a tempo
74
p
78
f

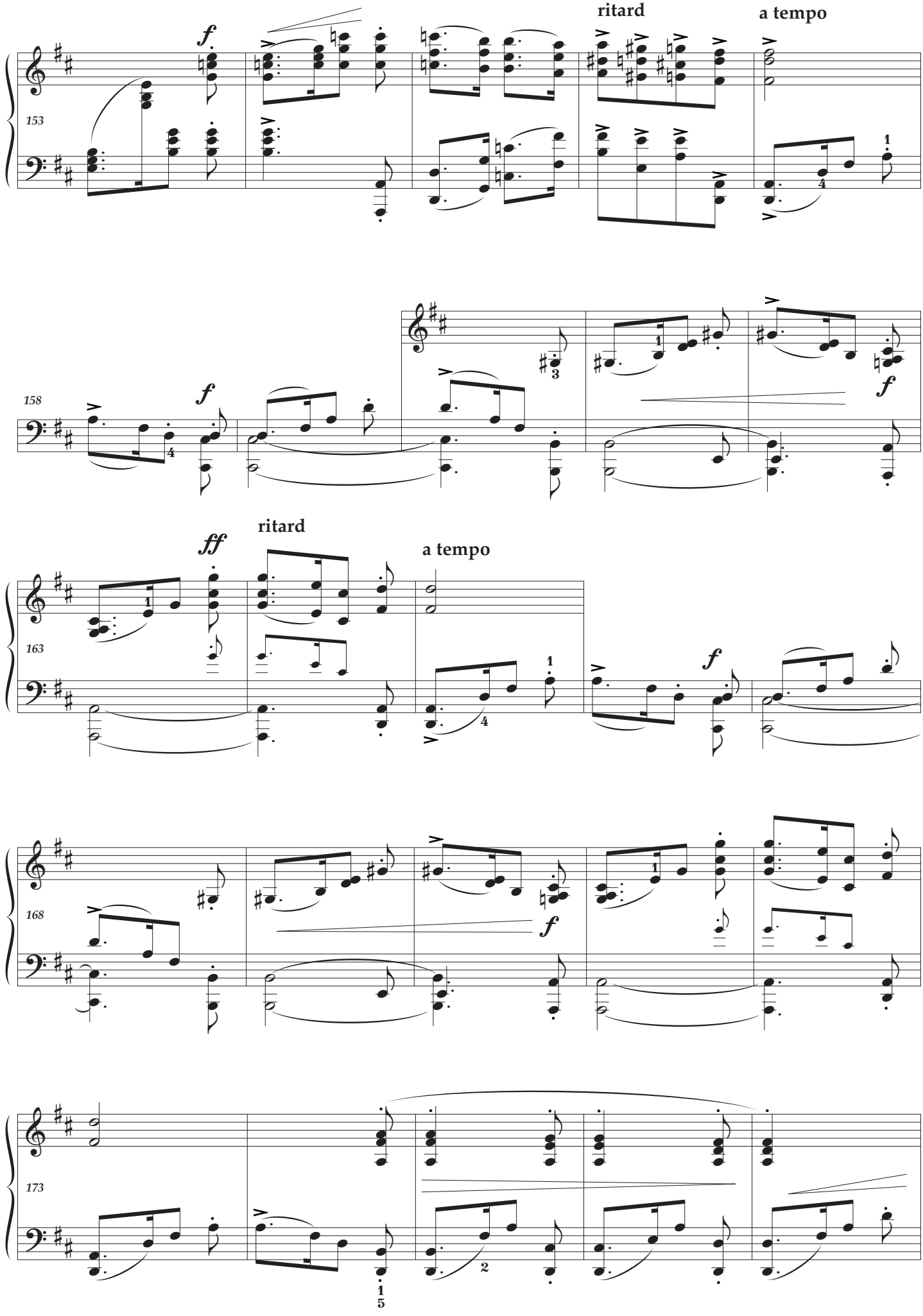

82
86
90
ritard
Adagio
ritard
(m.d.)
93
Tempo primo
sfz

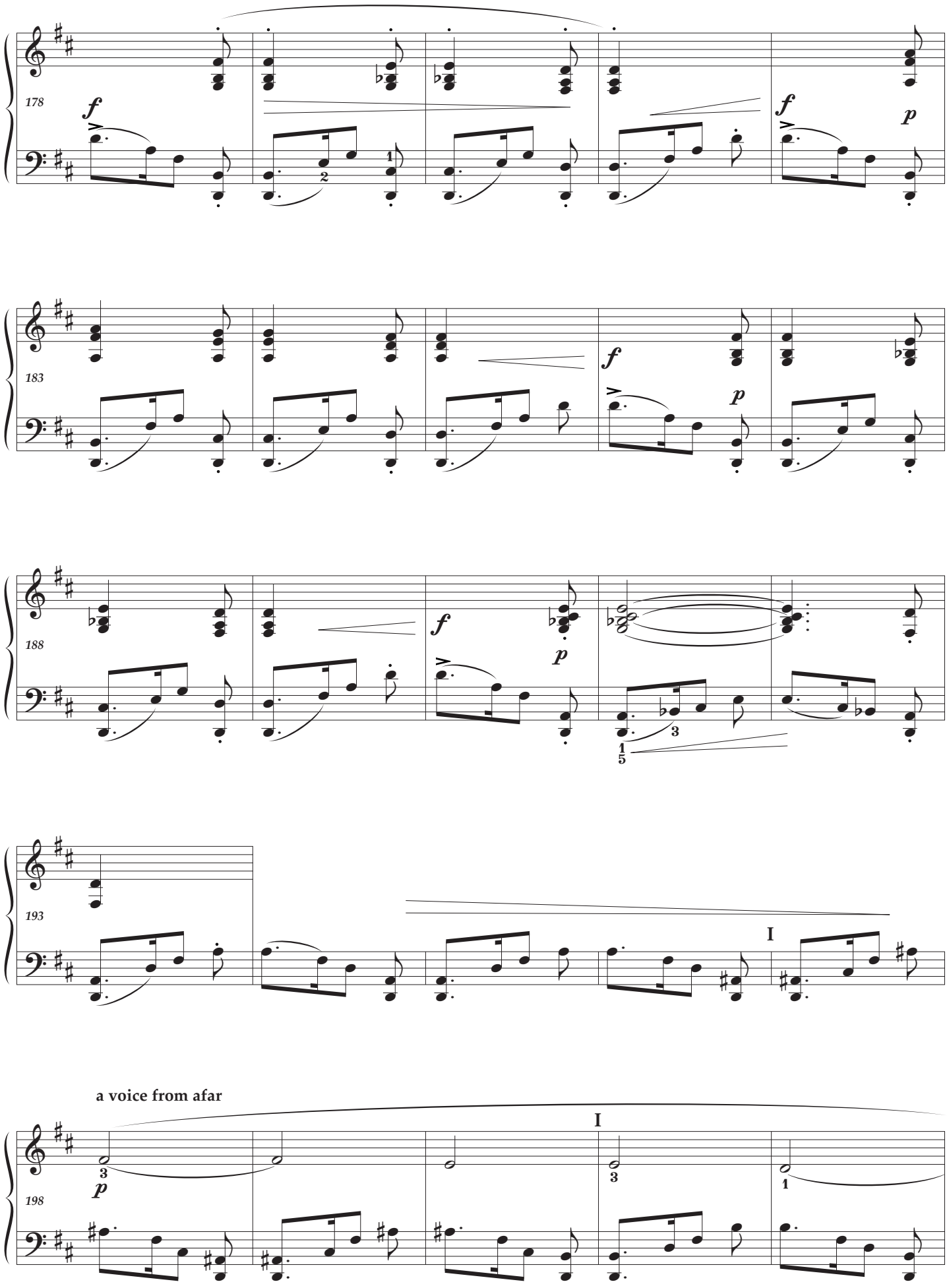

97
sfz
100
103
sfz
f
106
sfz
109
f
f

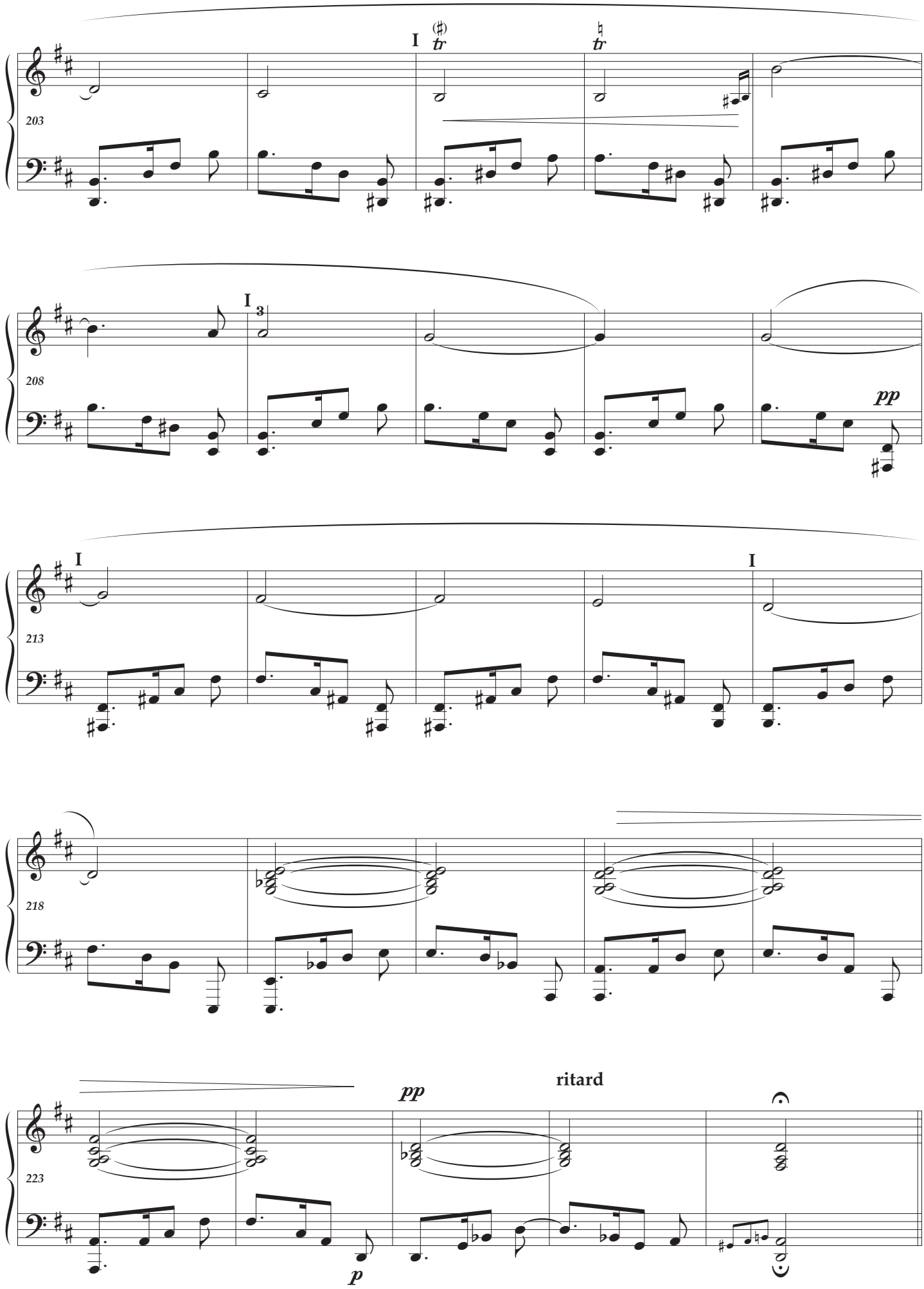

112
115
118
sfz
ff
121
sfz
124
ff
ritard

TRIO II



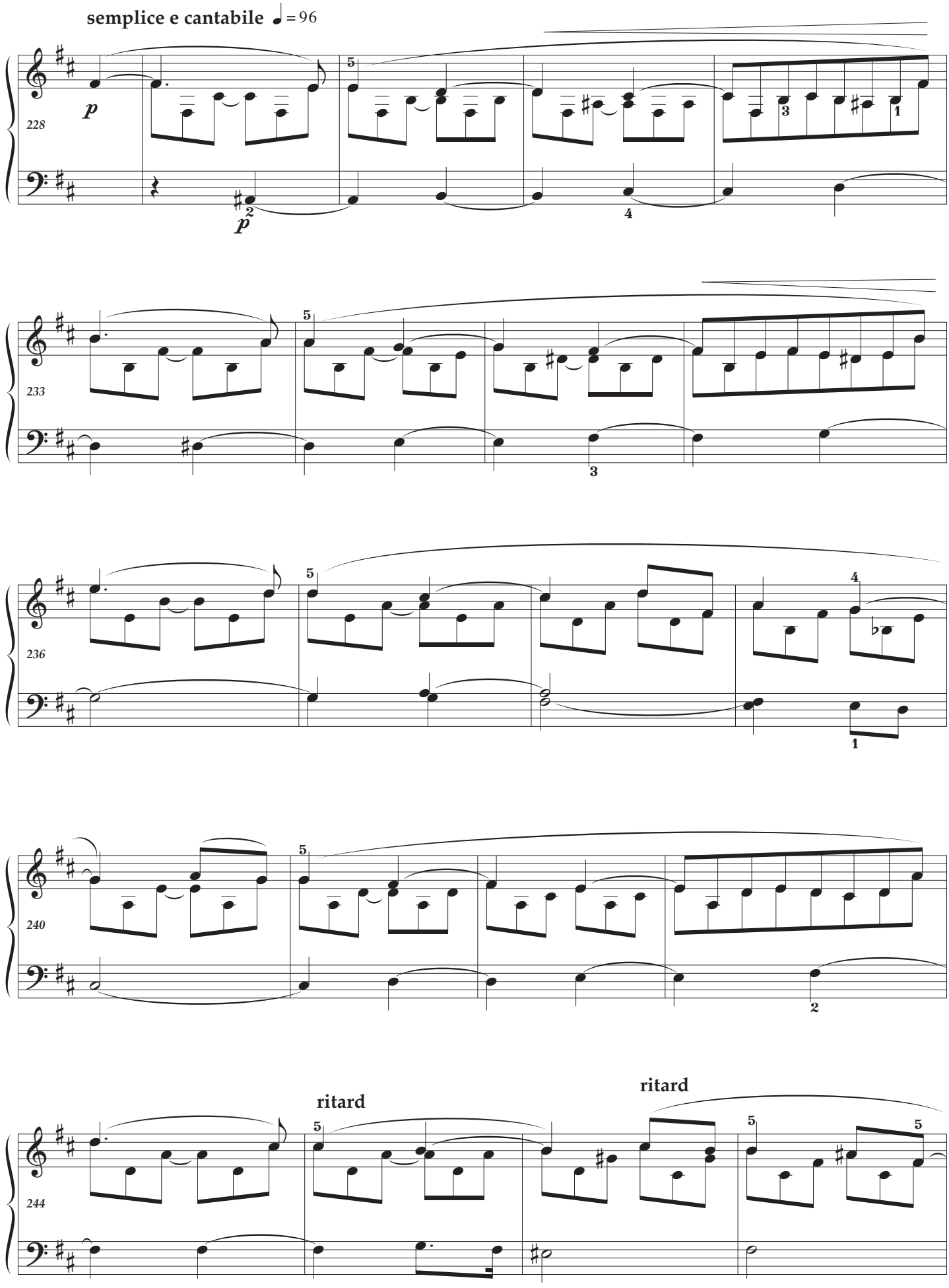

ritard
a tempo
153
f
158
f
f
ff
ritard
a tempo
163
f
168
f
173

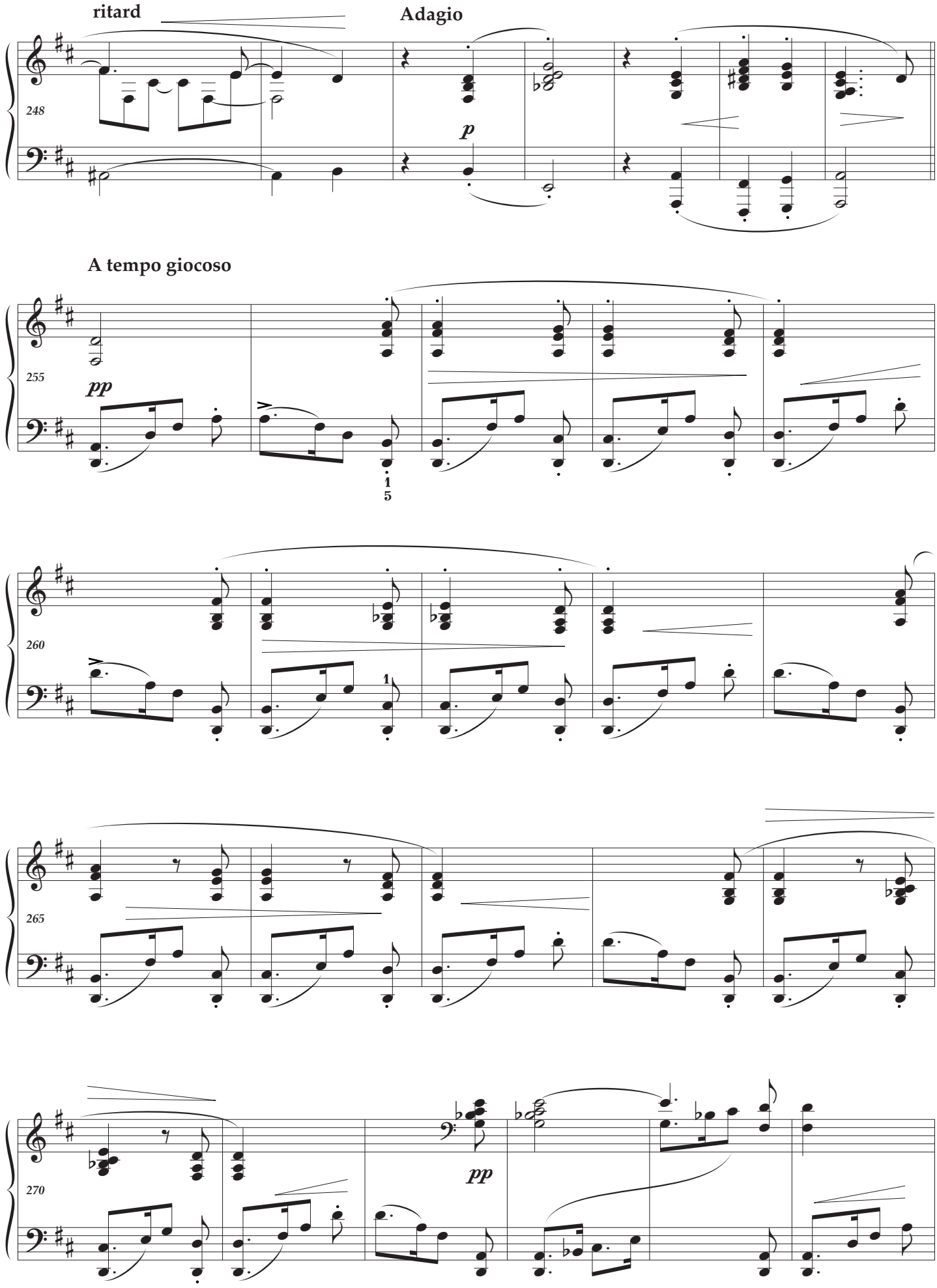

178
f
f
p
183
f
p
188
f
p
193
I
a voice from afar
I
198
p

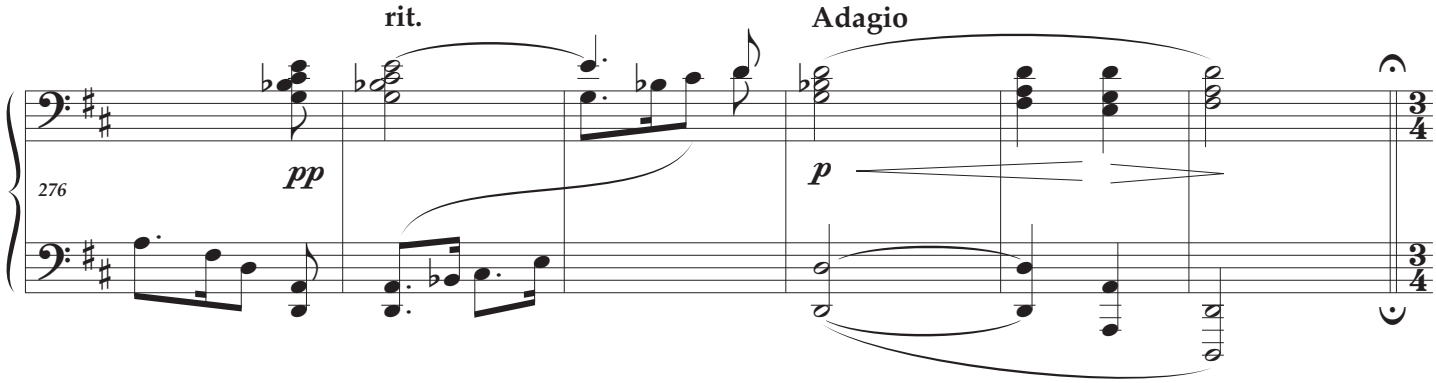

I
tr
tr
203
I
3
208
pp
I
I
213
218
ritard
pp
223
p

resumption

semplice e cantabile ♩ = 96

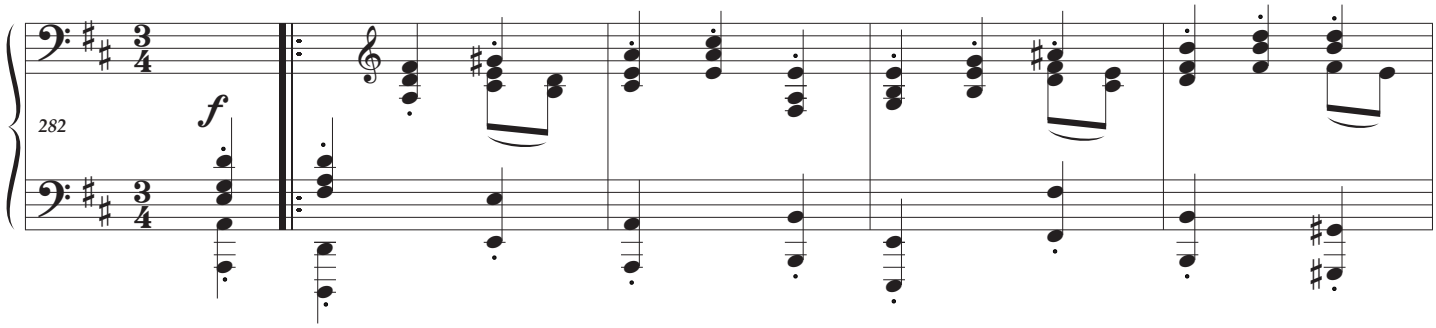


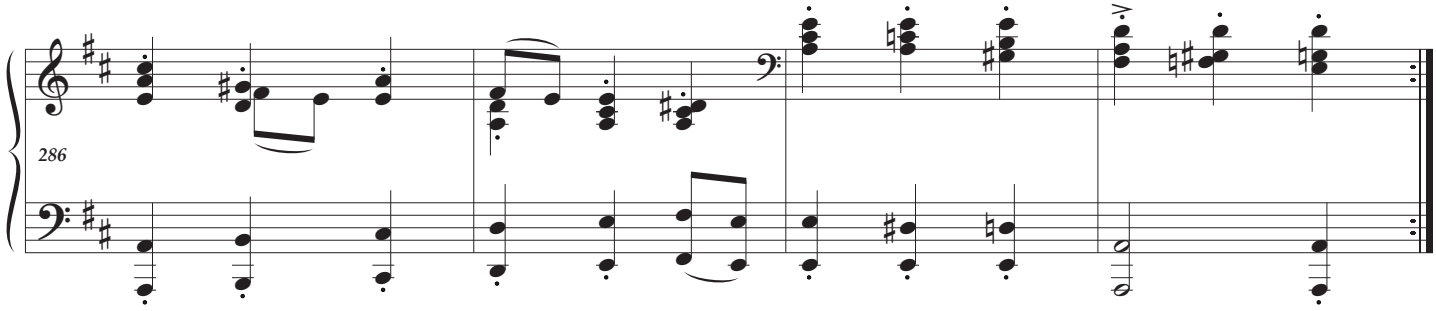

ritard
Adagio
248
p
A tempo giocoso
255
pp
260
265
270
pp

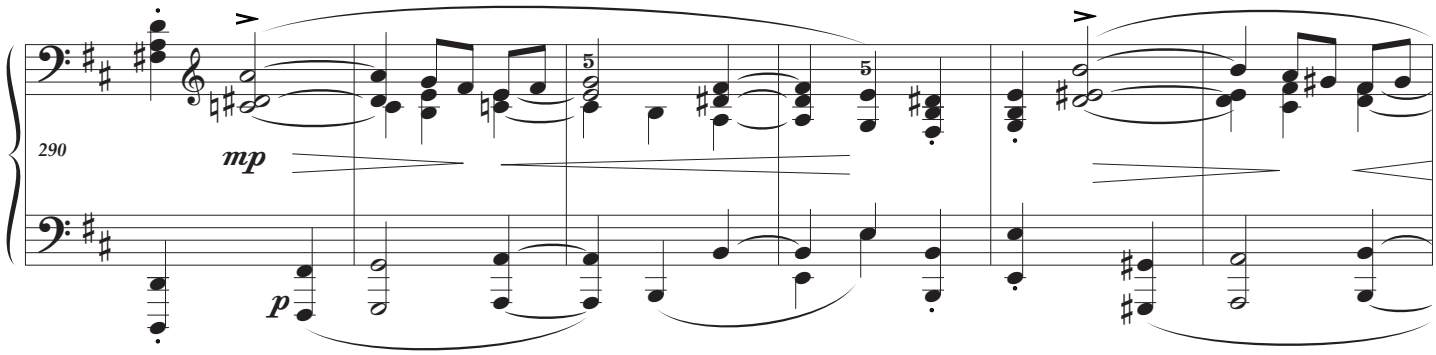


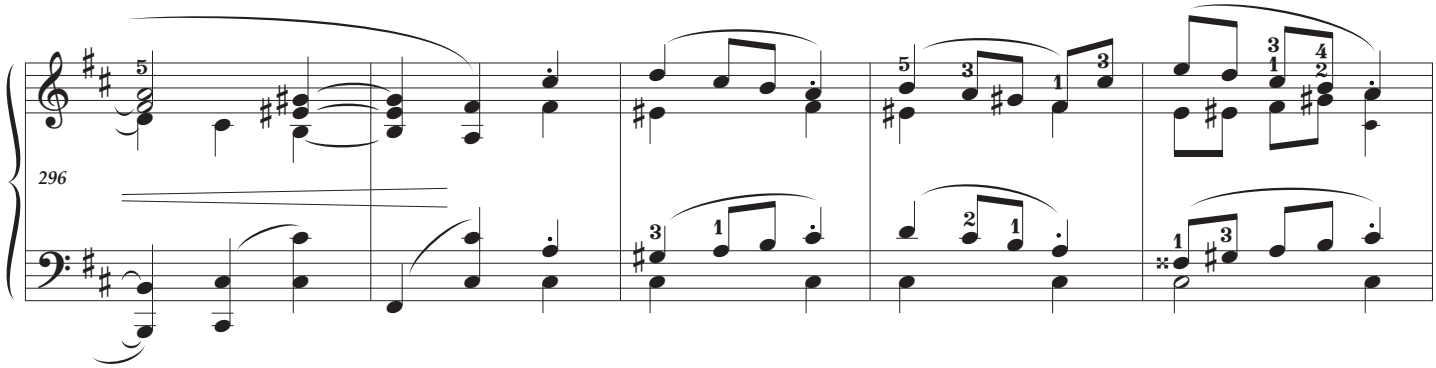
resumption and conclusion — *the tempo gradually increasing throughout the piece*

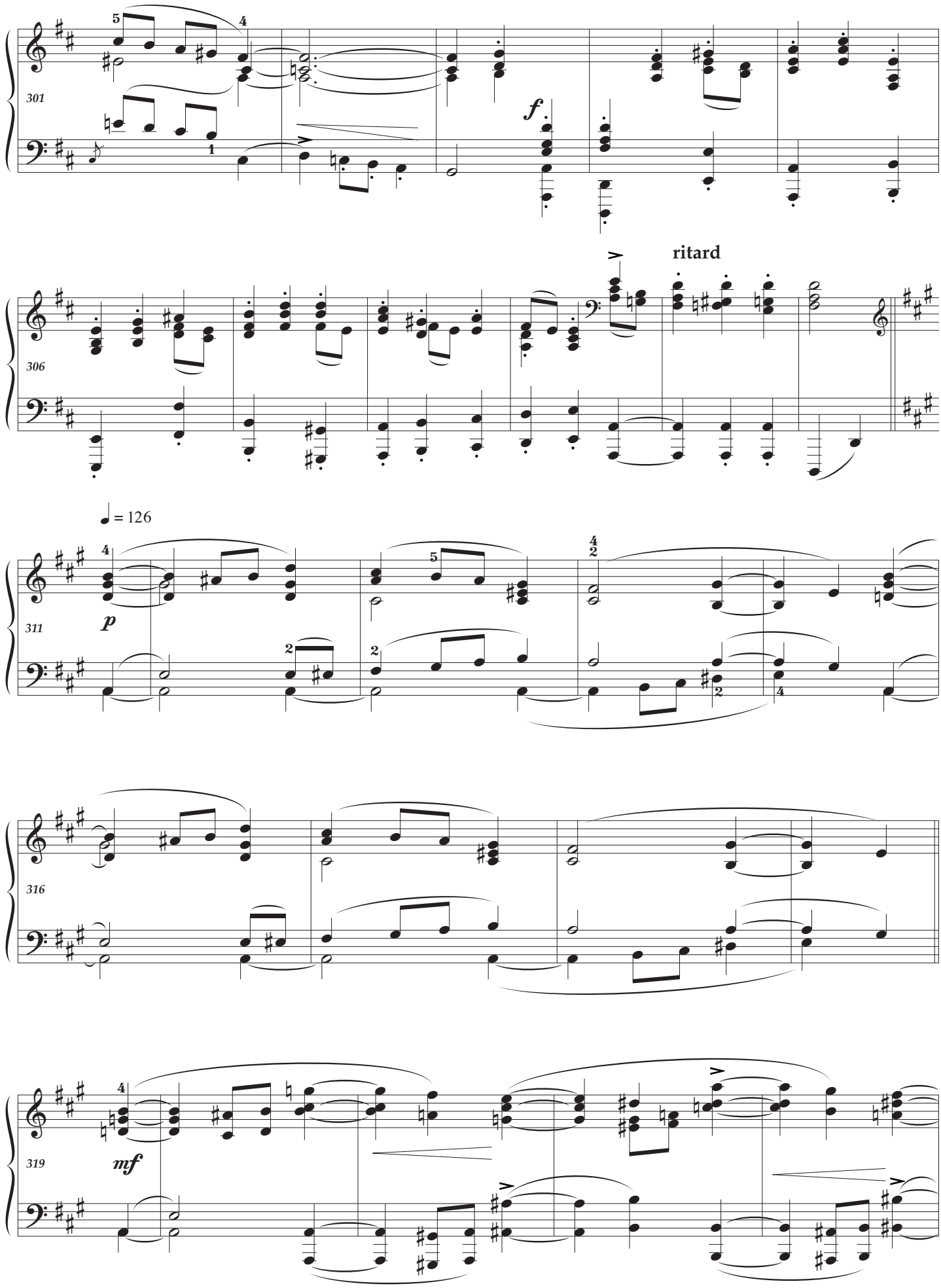
non troppo vivo ♩ = 120

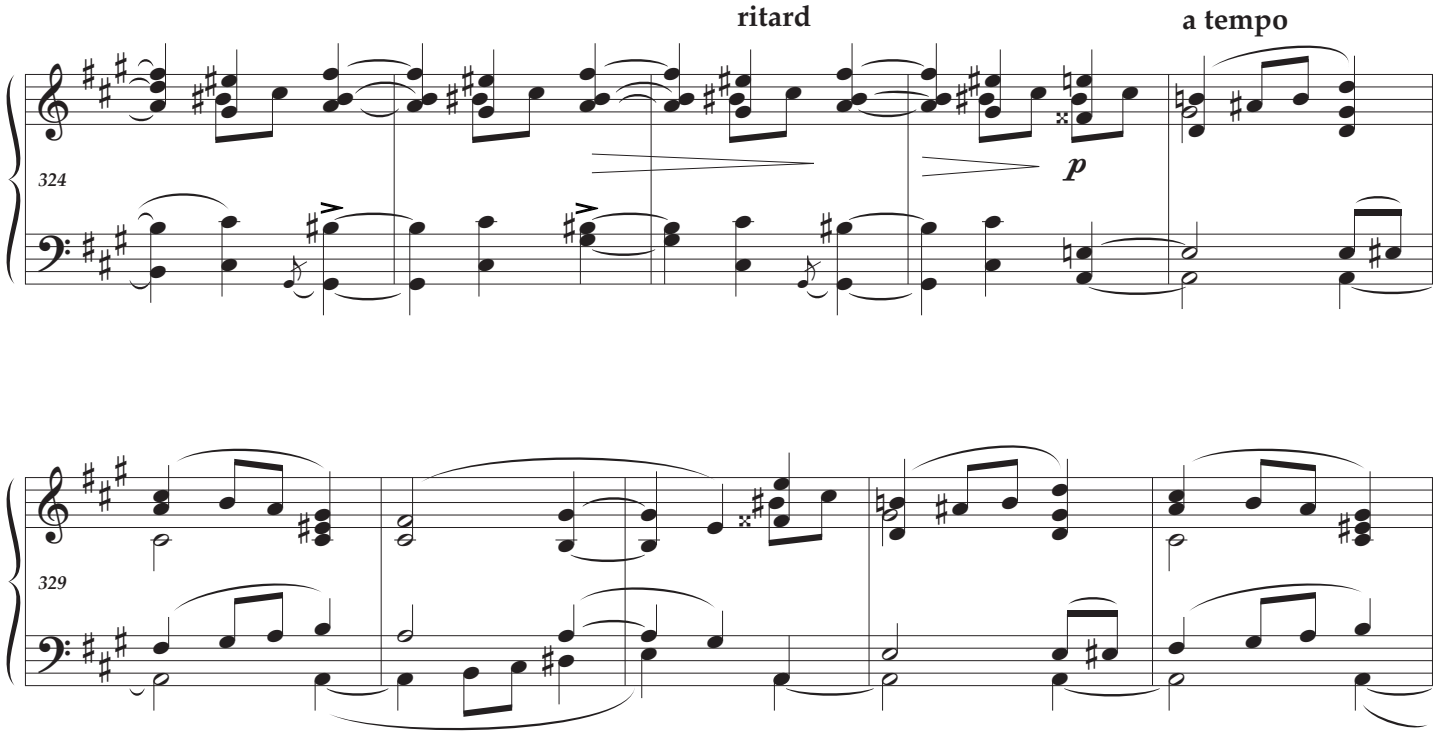




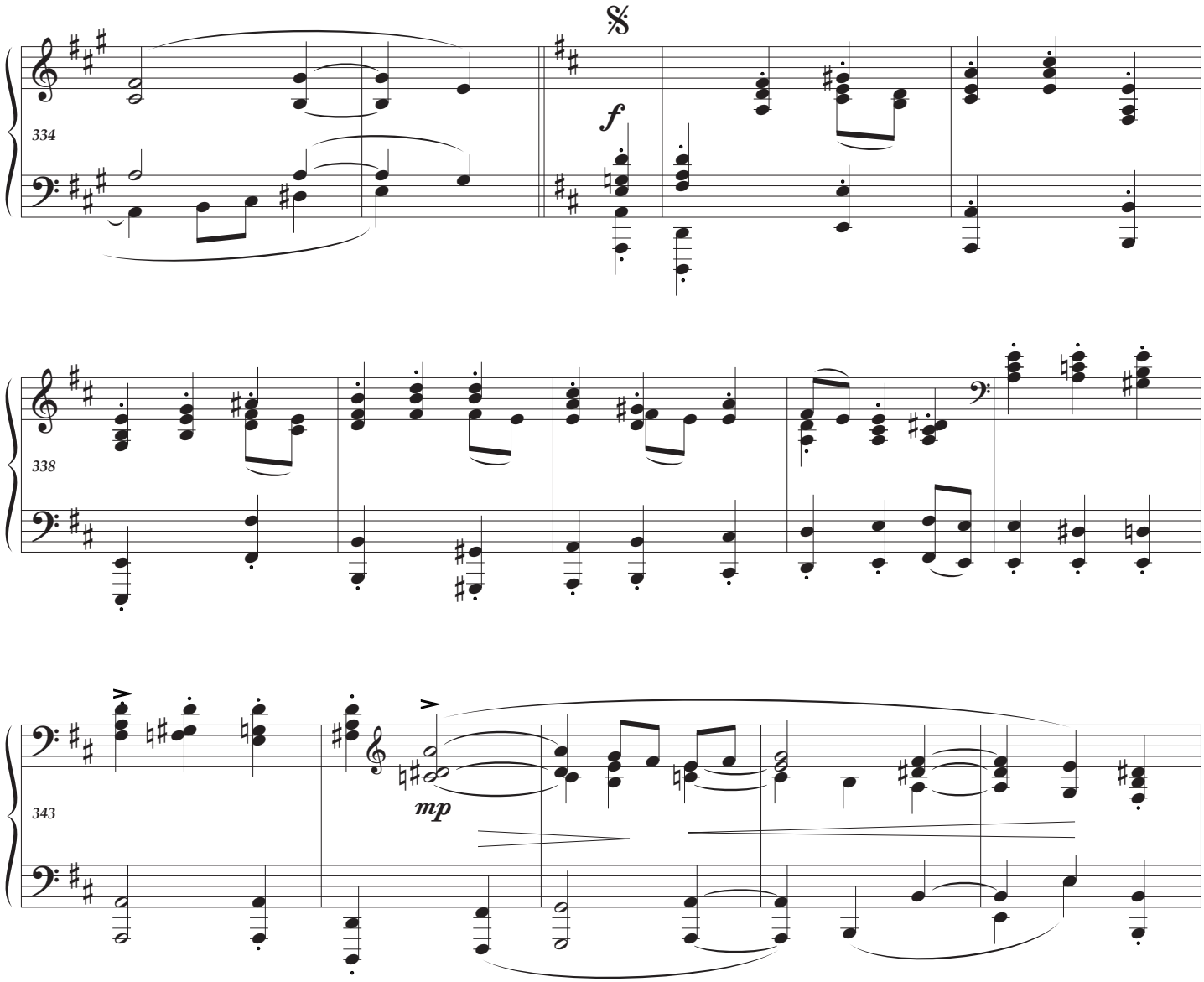


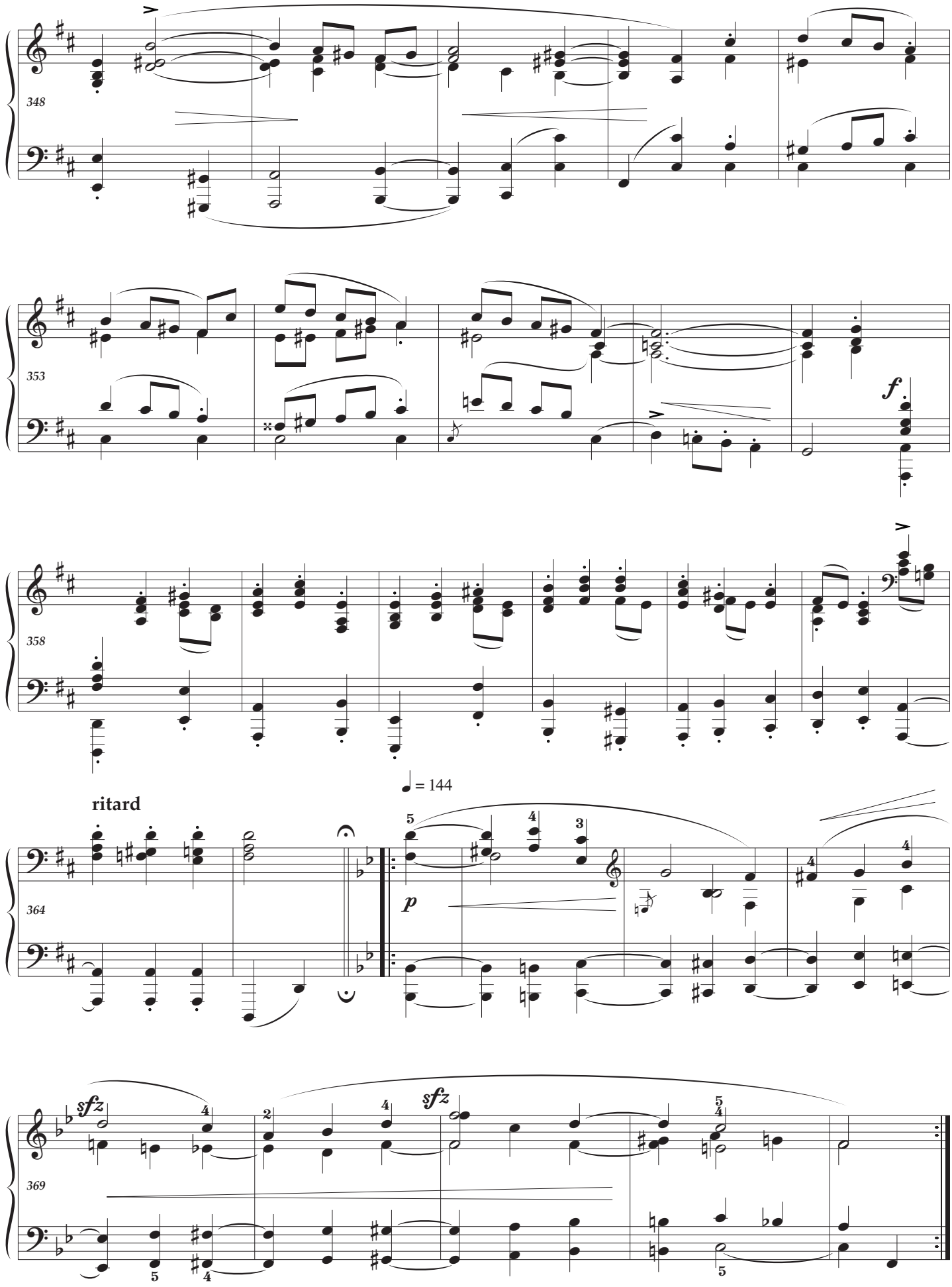


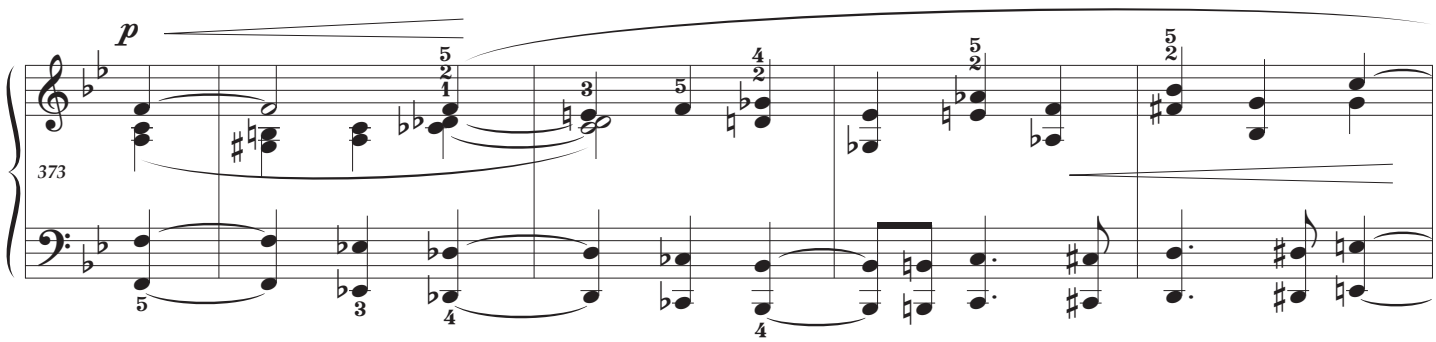

301
f
306
ritard
311
♩ = 126
p
316
319
mf

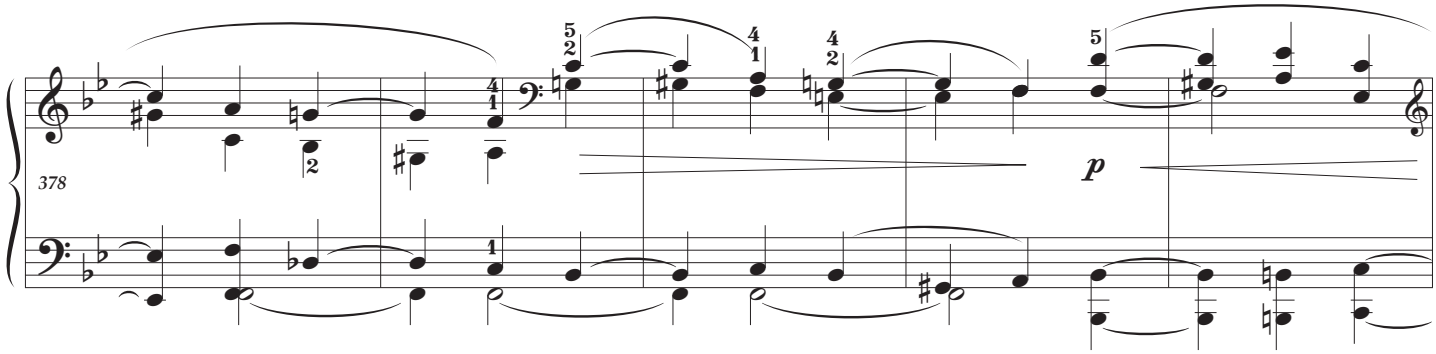


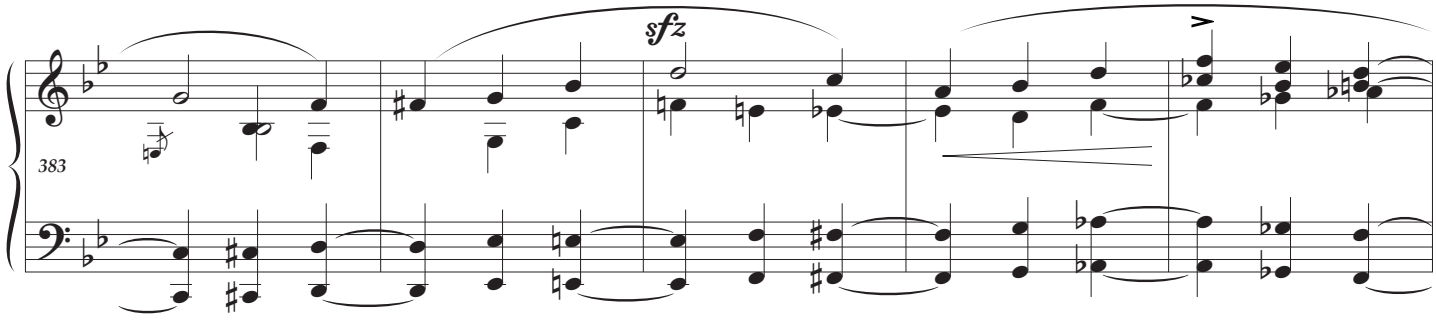
Editorial alternative
conclusion from page 28



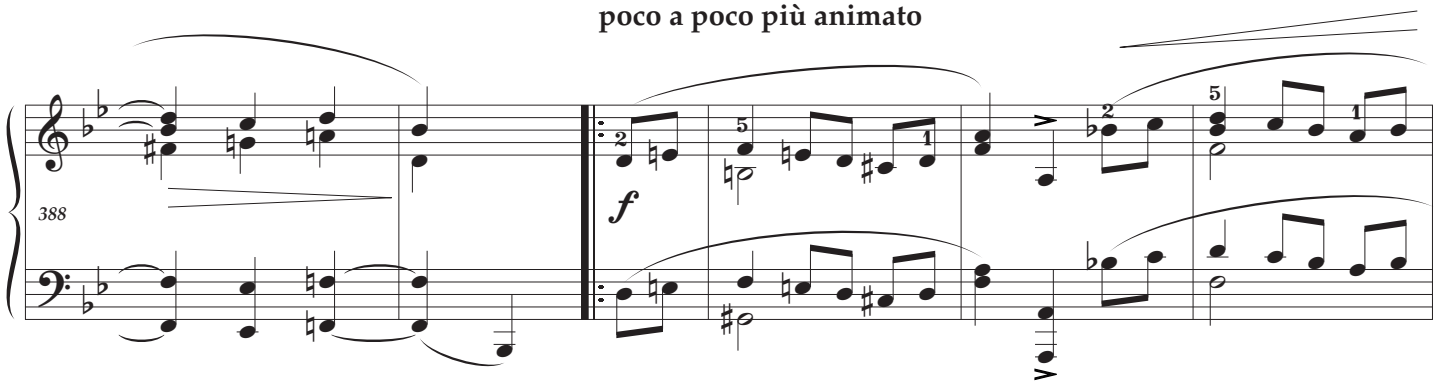

348
353
f
358
ritard
♩ = 144
364
p
sfz
369
sfz

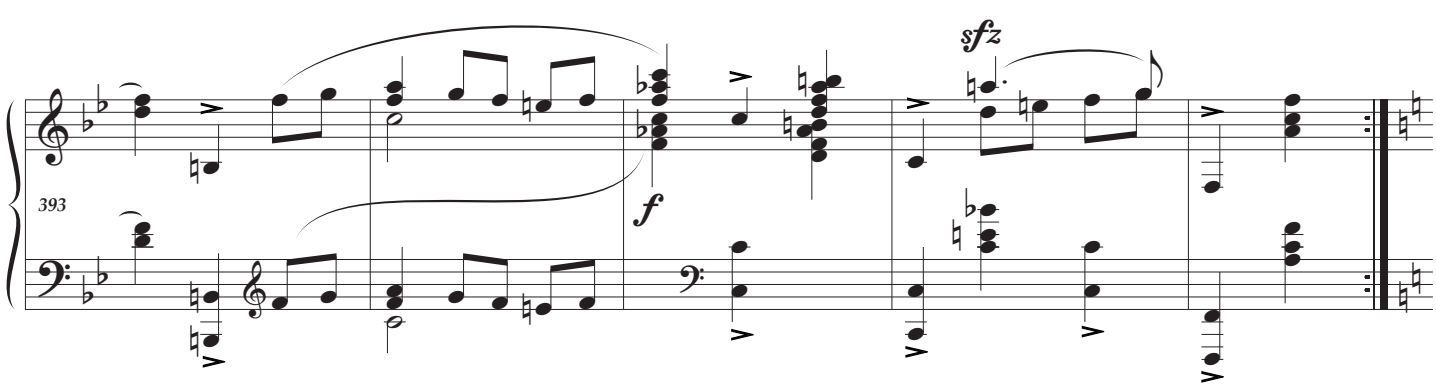


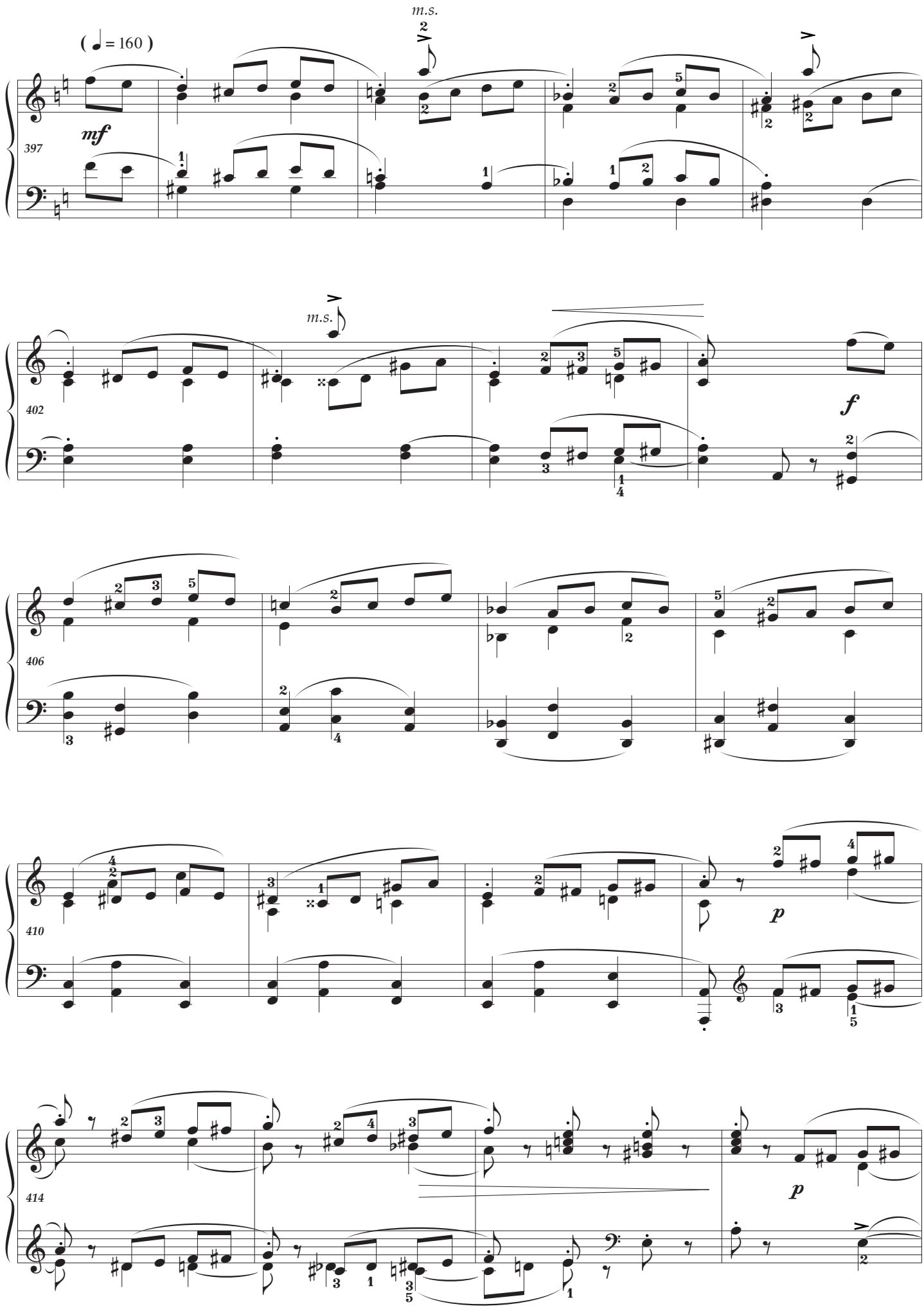


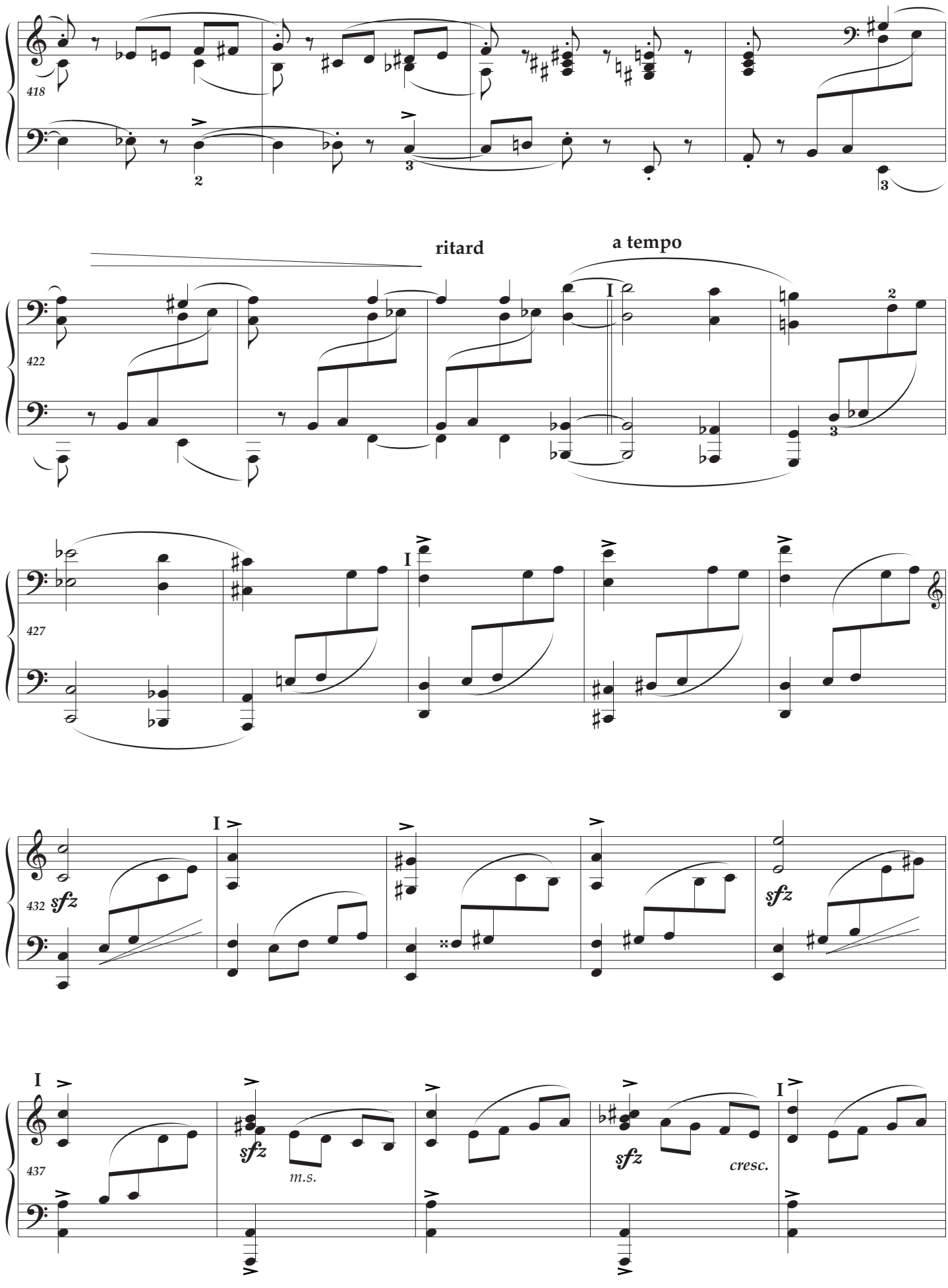


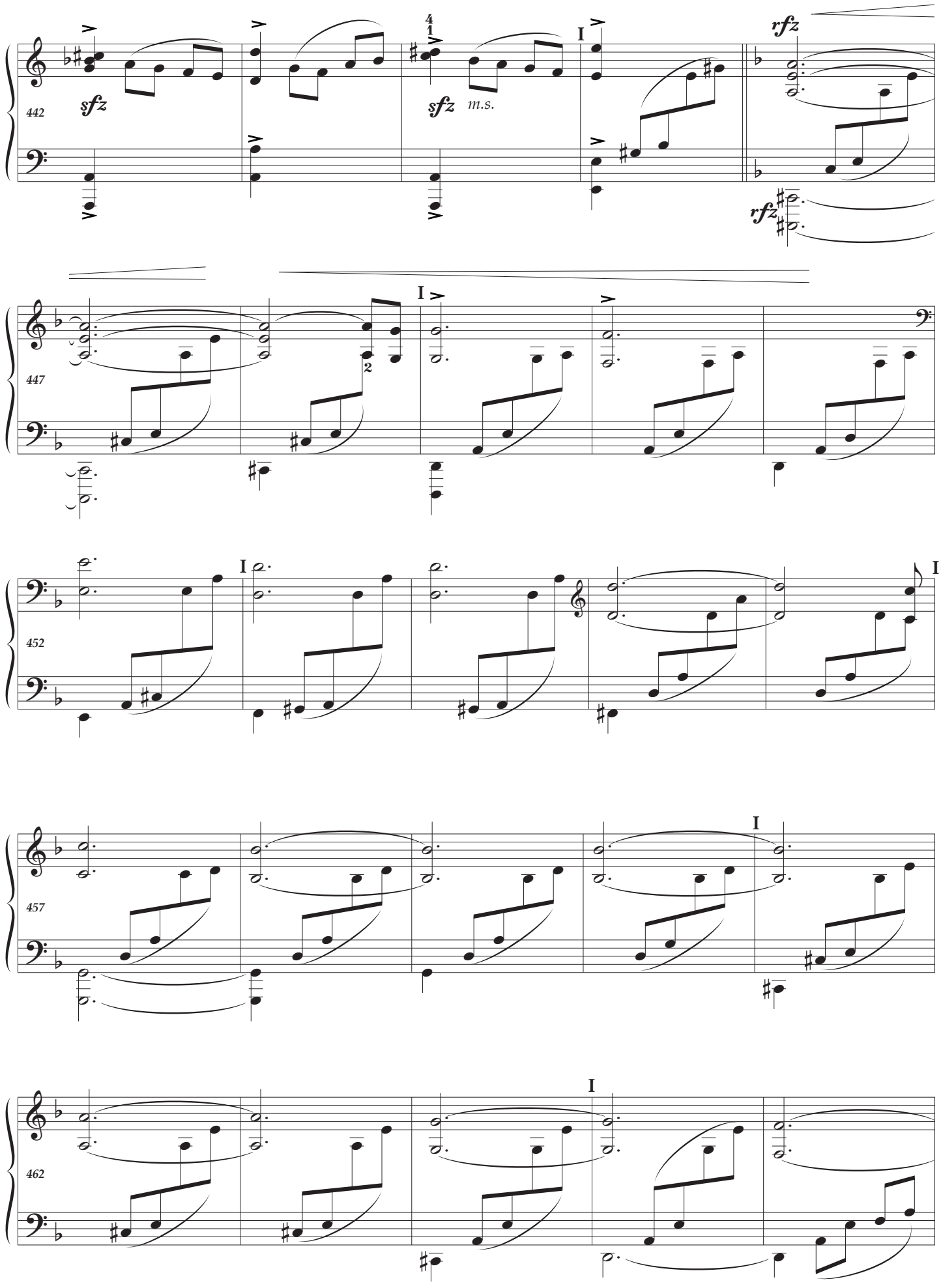
poco a poco più animato

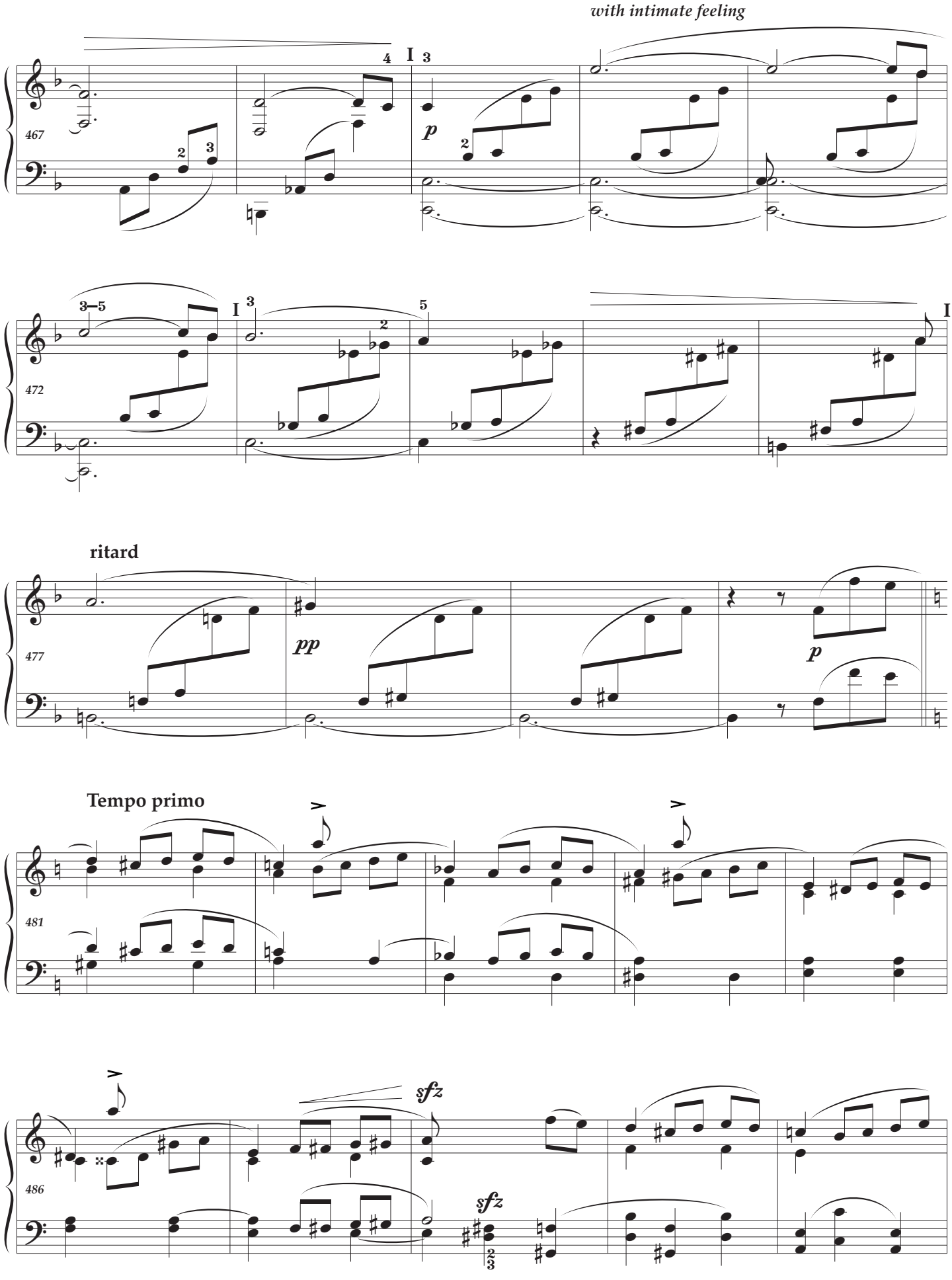


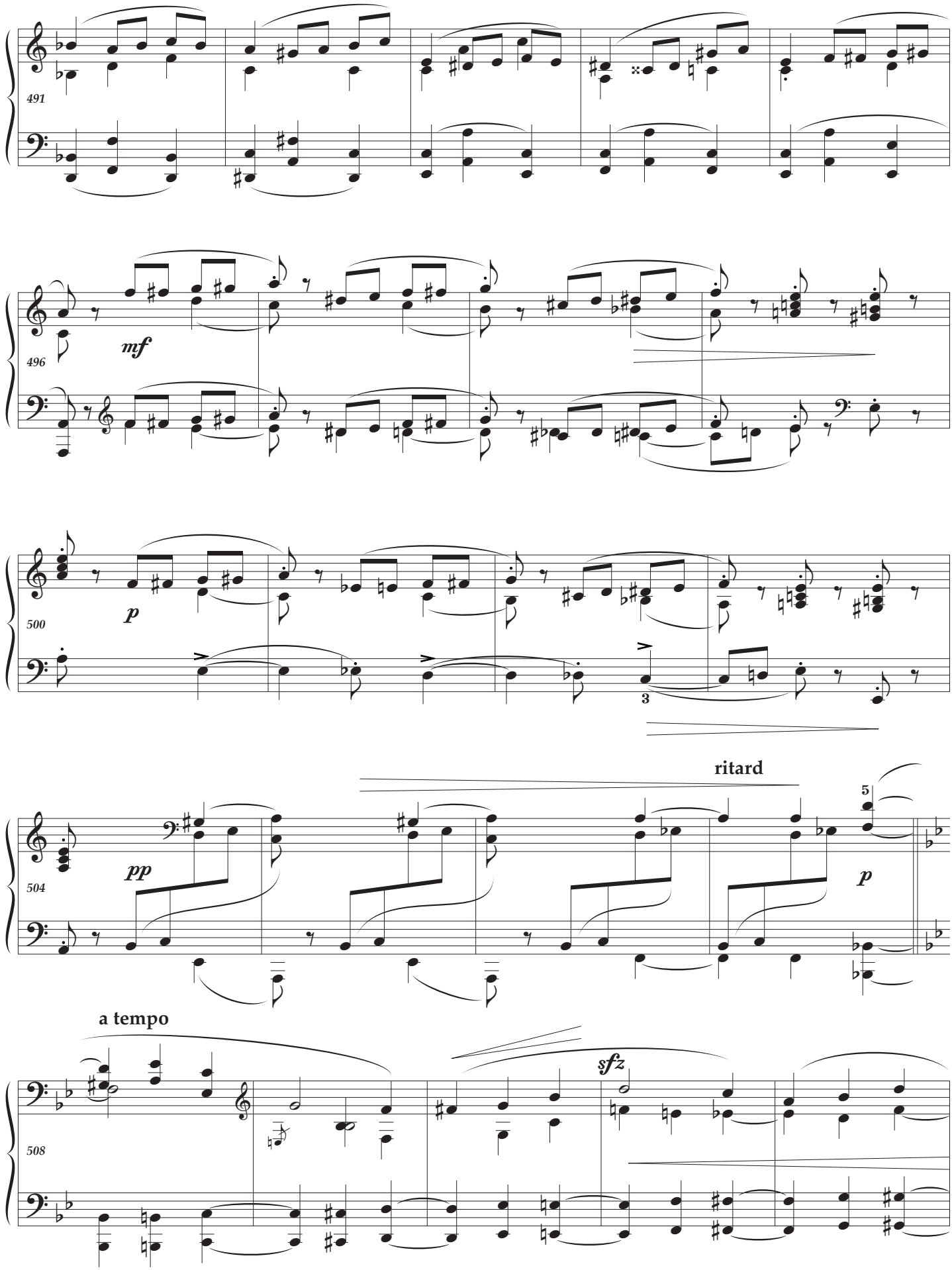


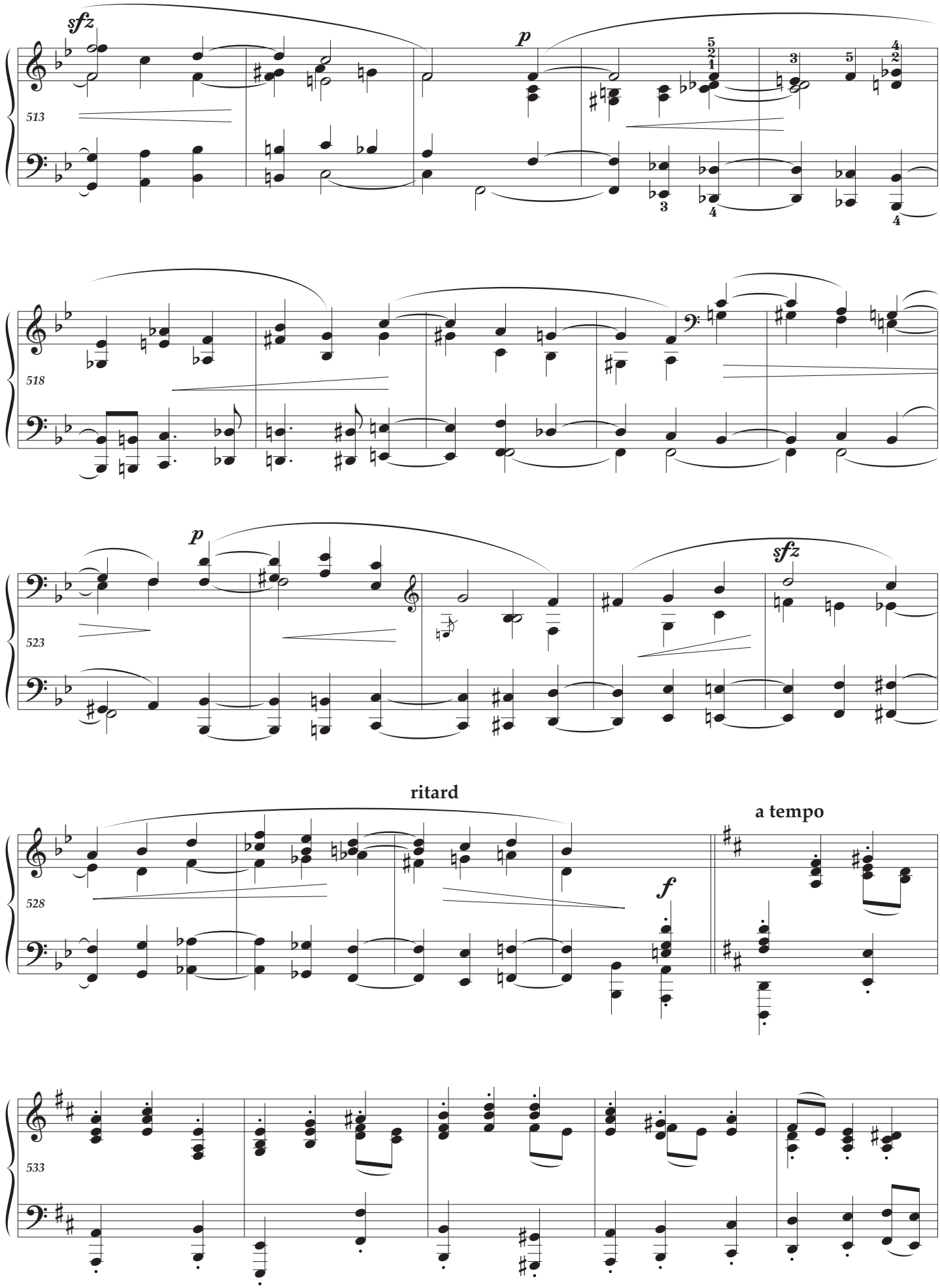

(♩ = 160)
m.s.
mf
397
m.s.
402
f
406
410
p
414
p

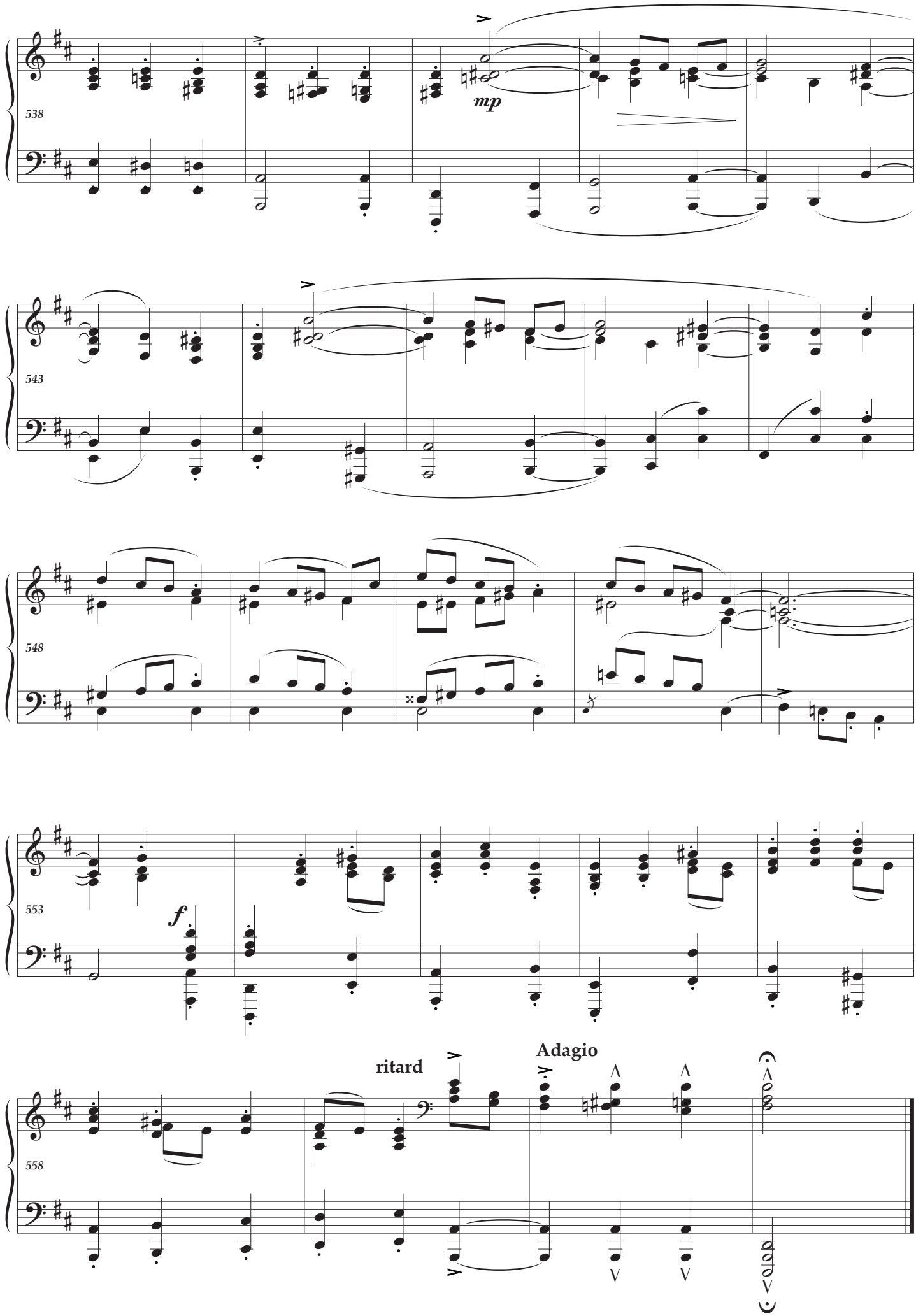

418
422
ritard
a tempo
427
432
sfz
437
sfz
m.s.
sfz
cresc.


442
sfz
sfz
m.s.
I
rfz
rfz
447
I
I
452
I
I
457
I
462
I

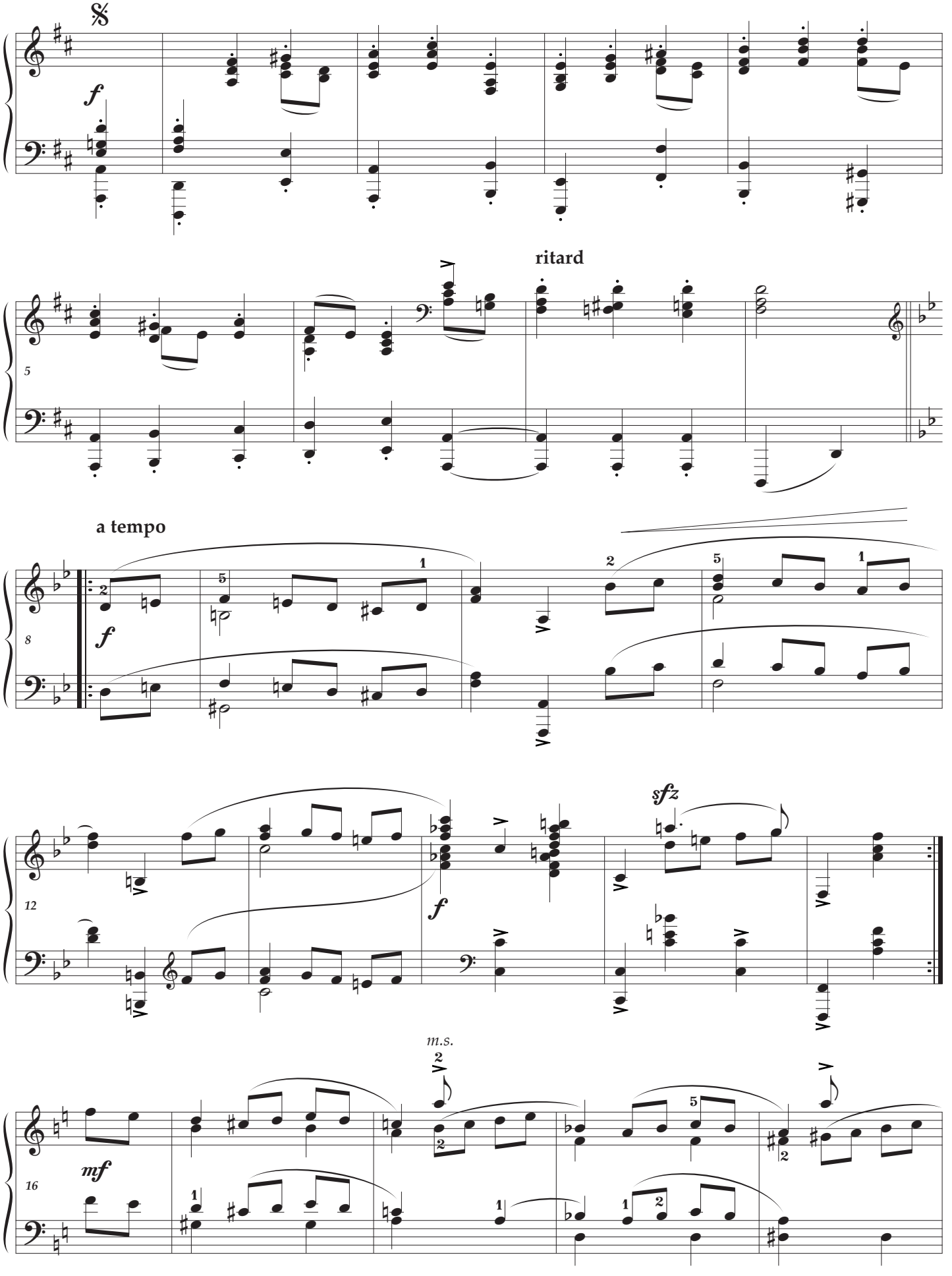

with intimate feeling
467
I
p
472
I
I
ritard
477
pp
p
Tempo primo
481
sfz
sfz
486

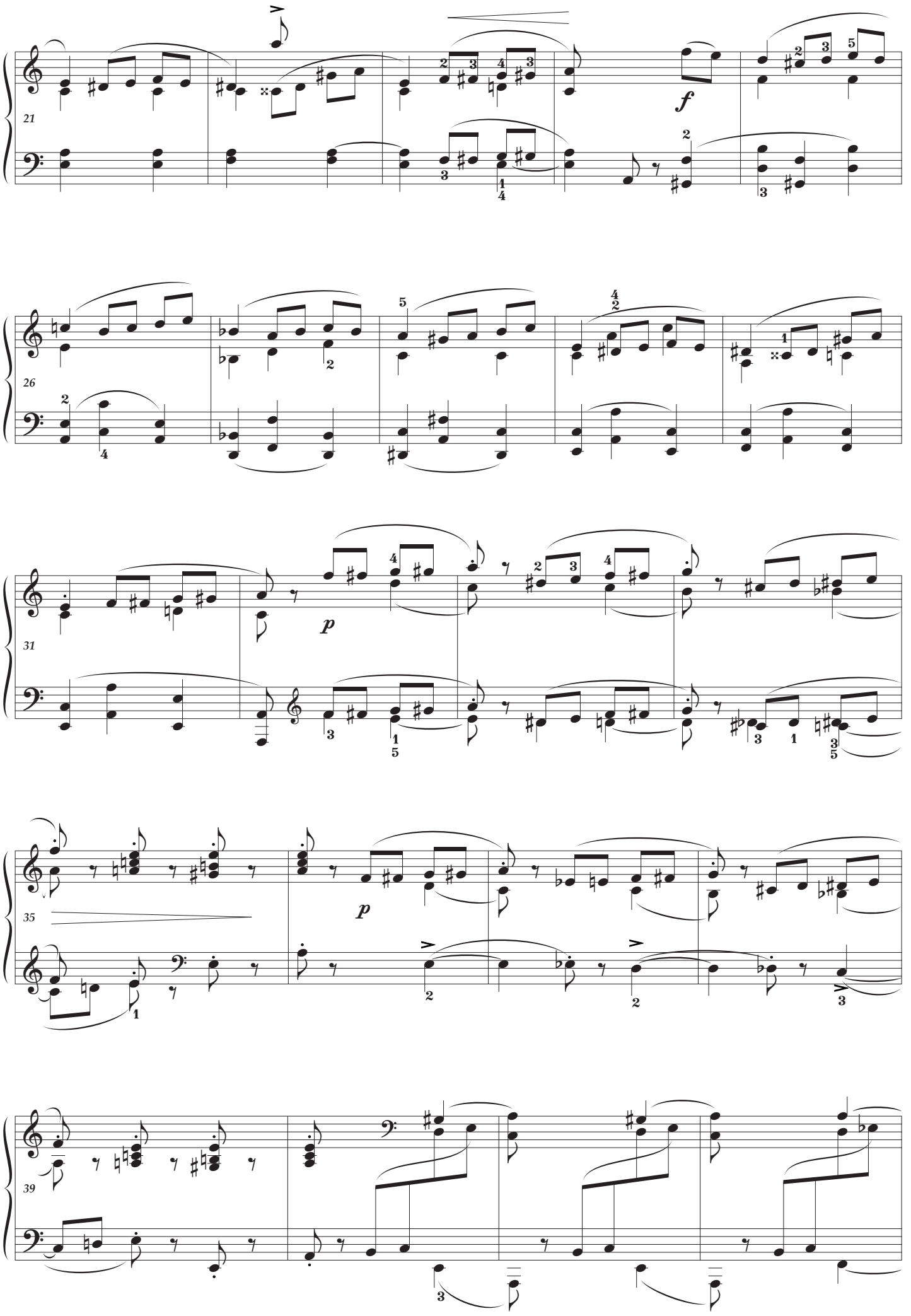

491
496
mf
500
p
3
504
pp
ritard
5
p
a tempo
508
sfz

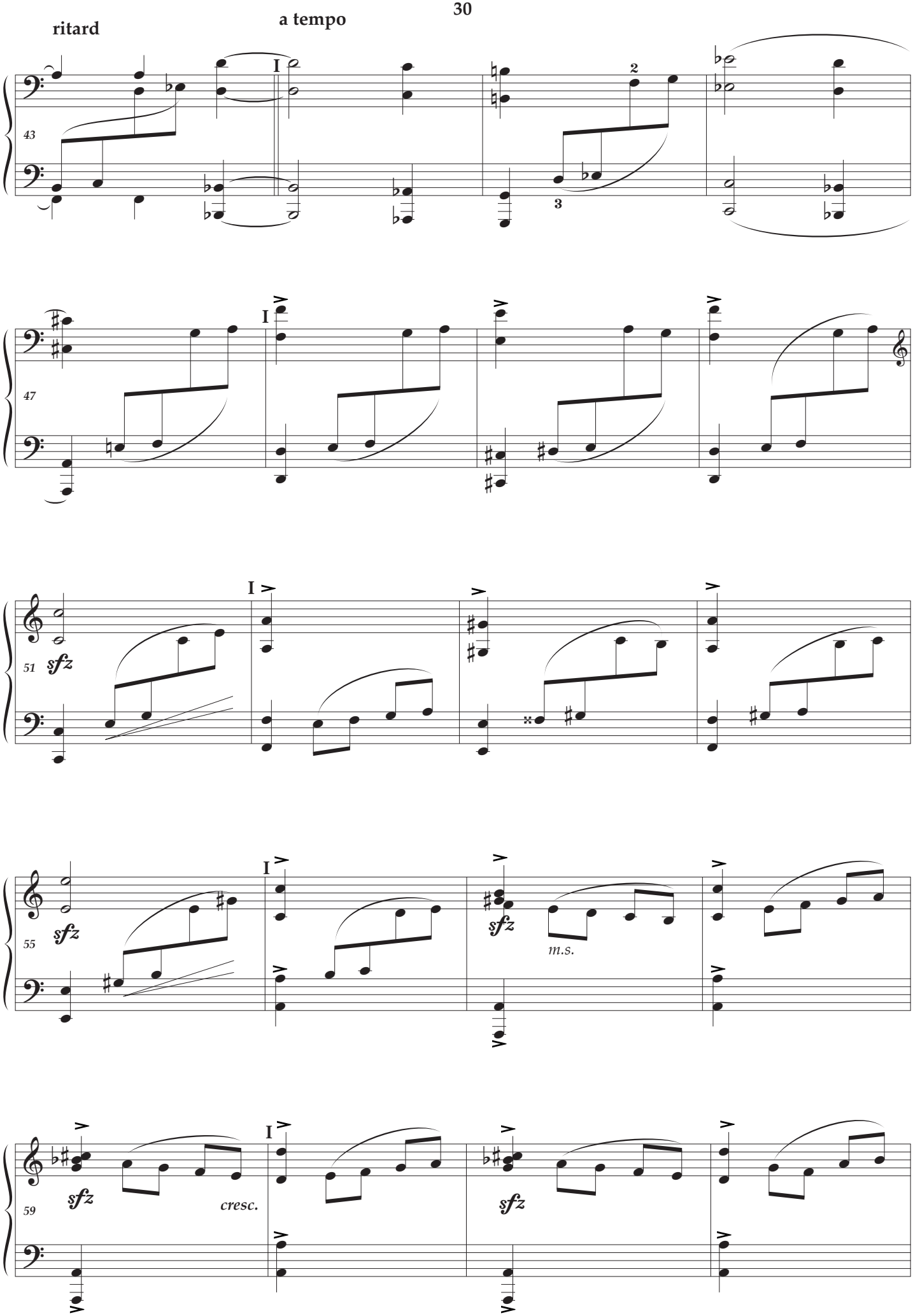

sfz
p
513
518
p
sfz
523
ritard
a tempo
f
528
533

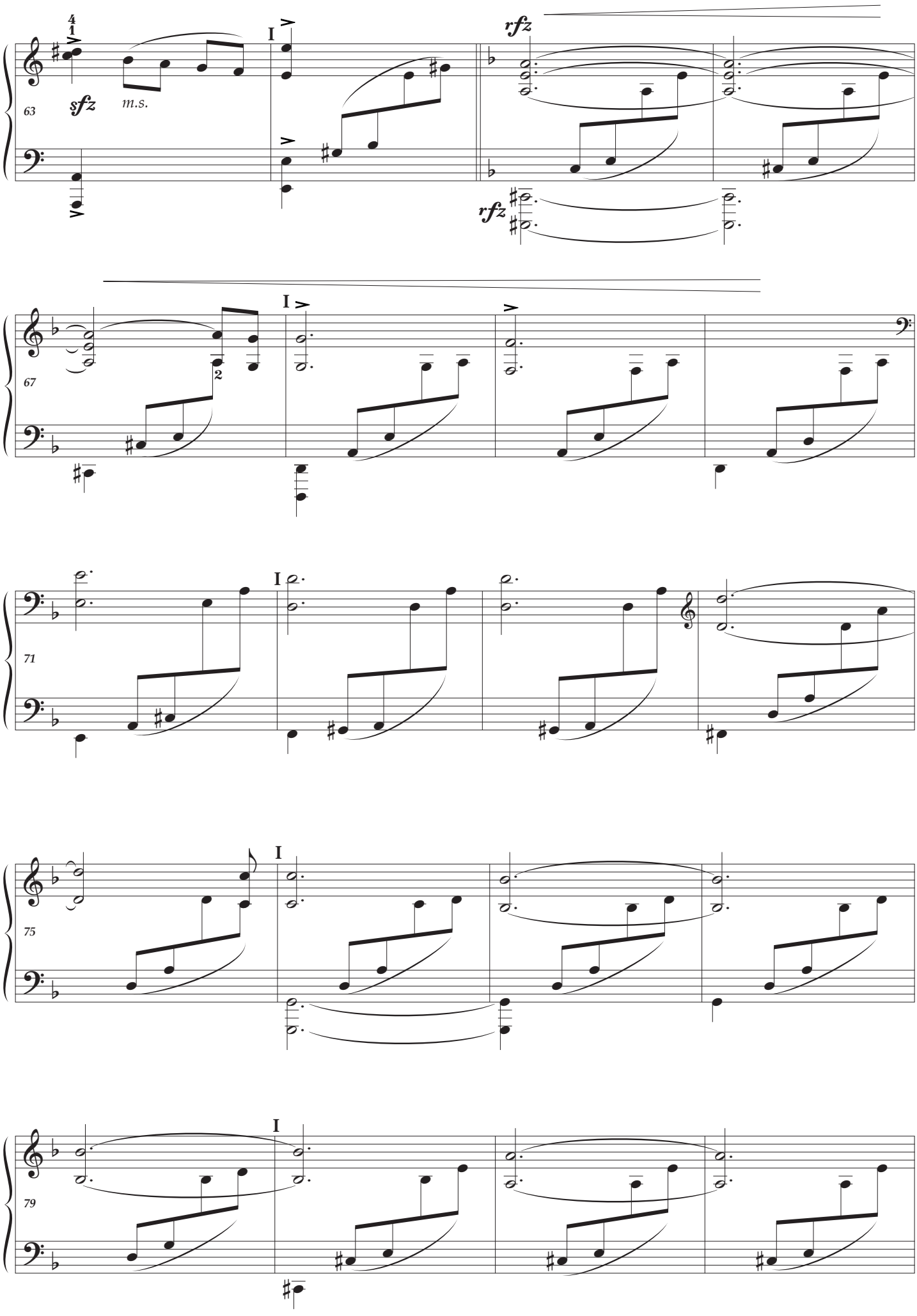

538
mp
543
548
553
f
ritard
Adagio
558

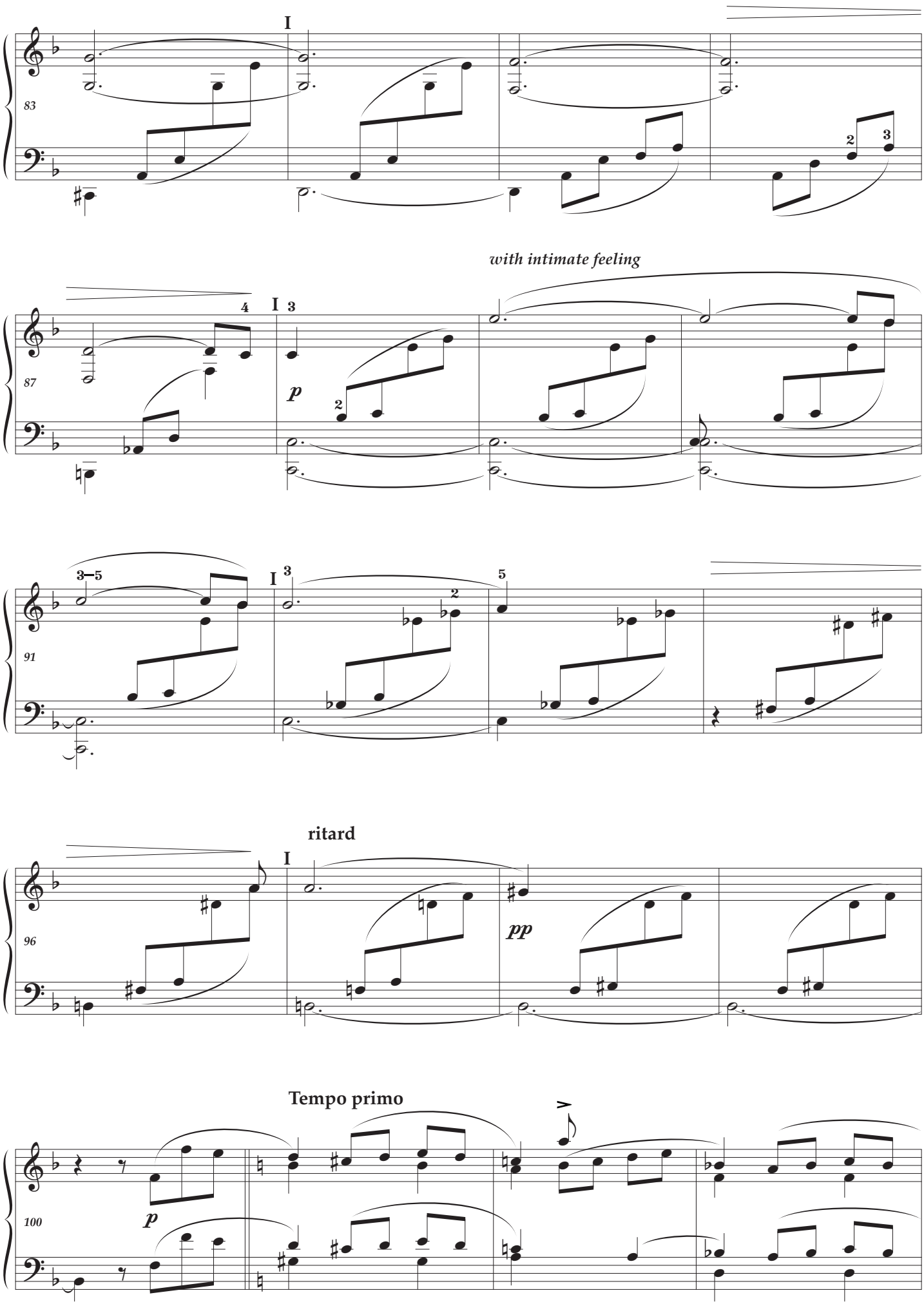
Editorial alternative
conclusion from page 18

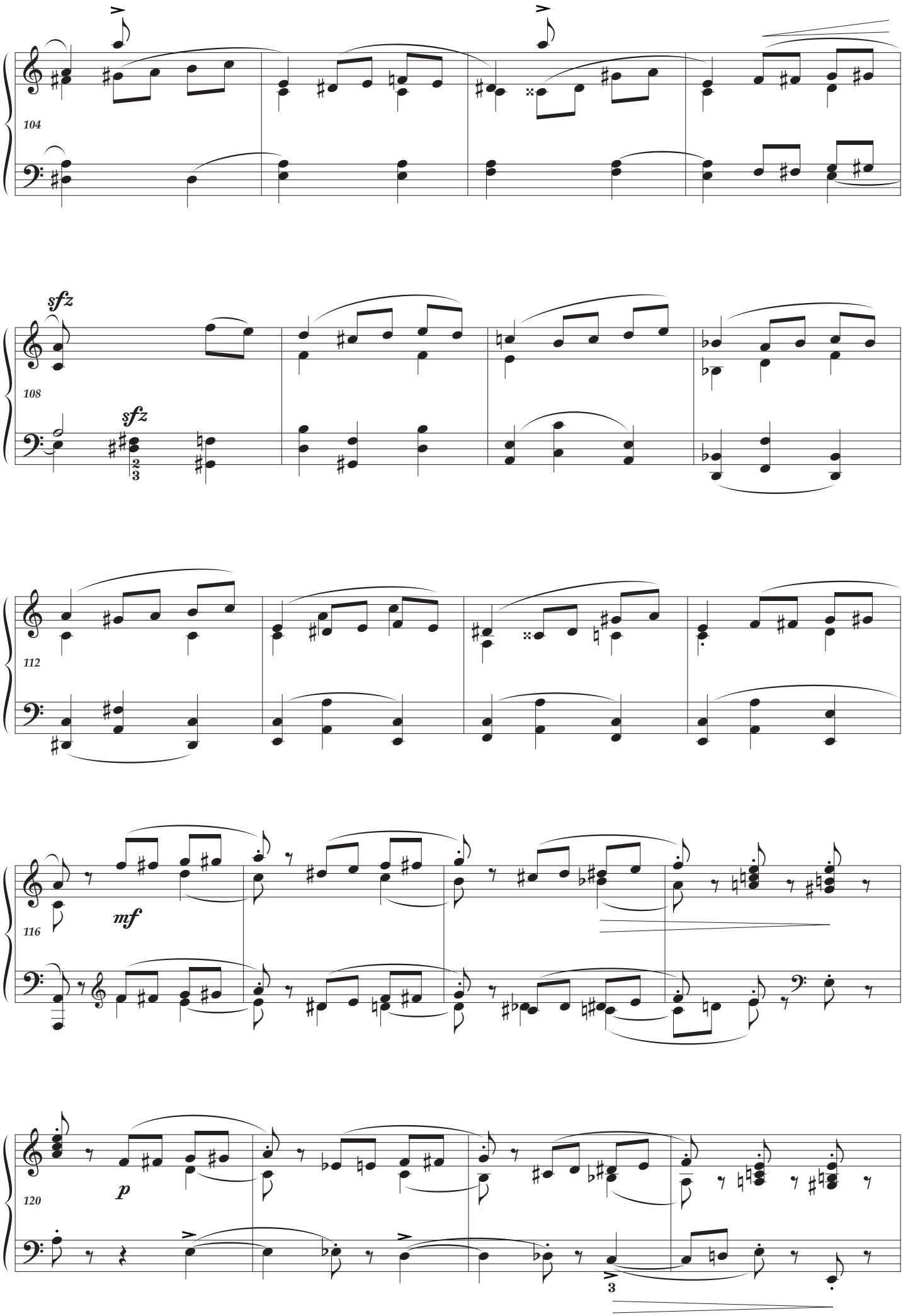


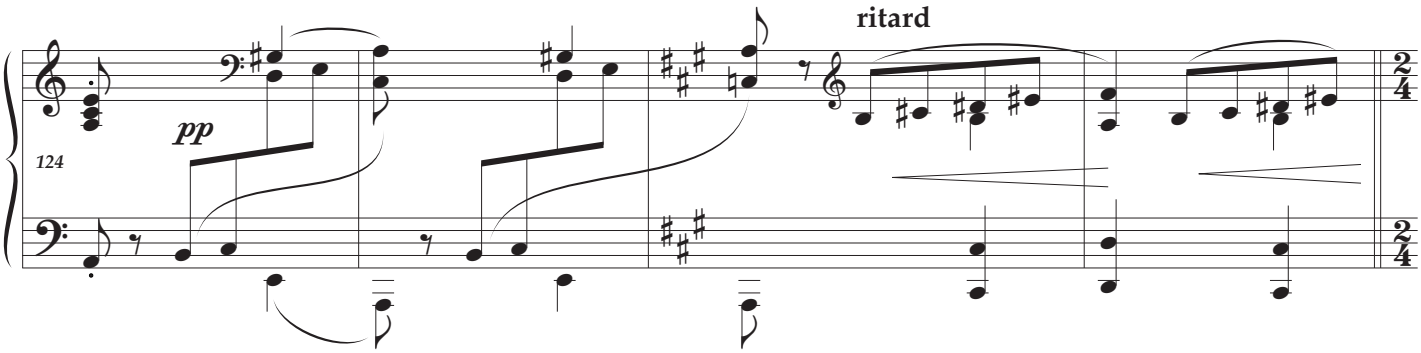

21
f
26
31
p
35
p
39

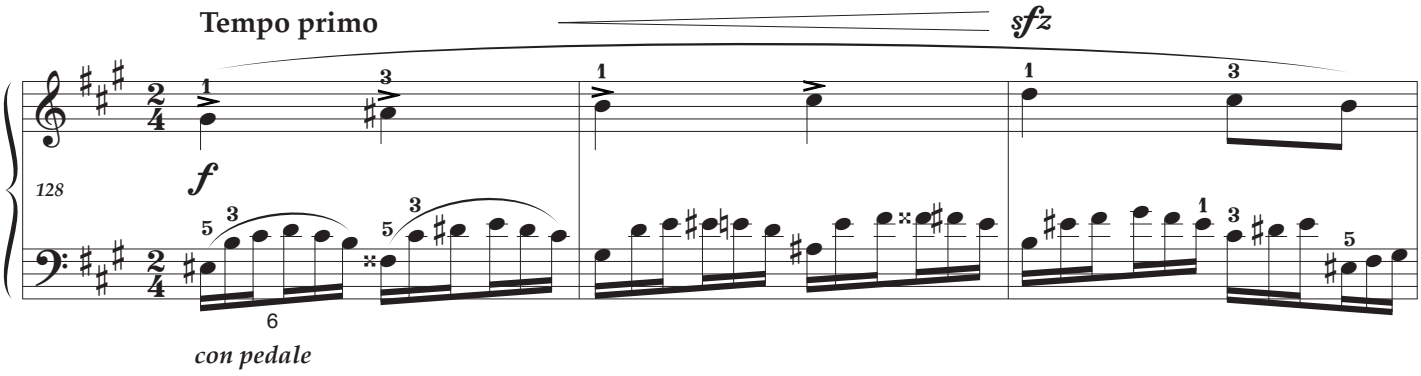

ritard
a tempo
43
47
51
sfz
55
sfz
m.s.
59
sfz
cresc.
sfz

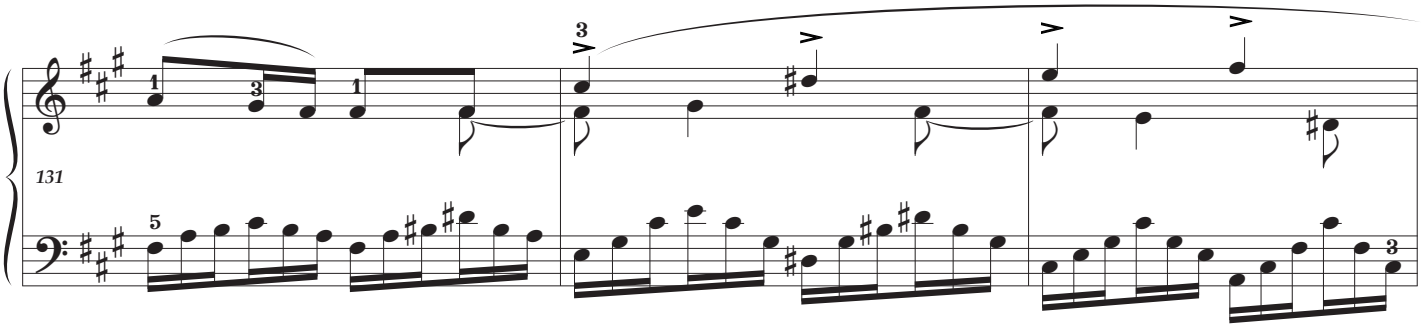

63
sfz
m.s.
I
rfz
rfz
67
I
2
71
I
75
I
79
I


I
83
with intimate feeling
87
p
91
ritard
96
pp
Tempo primo
100
p


104
sfz
sfz
108
112
mf
116
p
120


ritard
pp
124


Tempo primo
sfz
f
128
con pedale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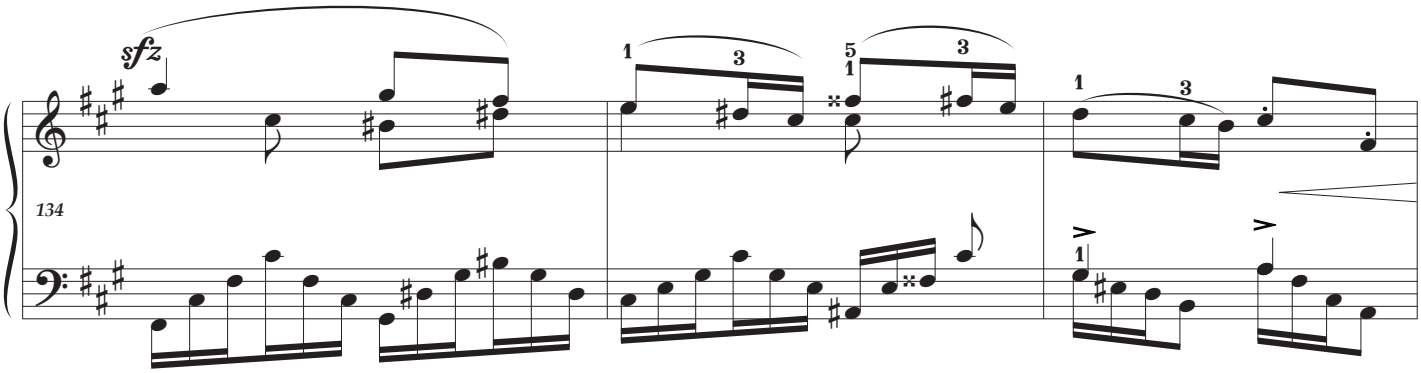
sfz
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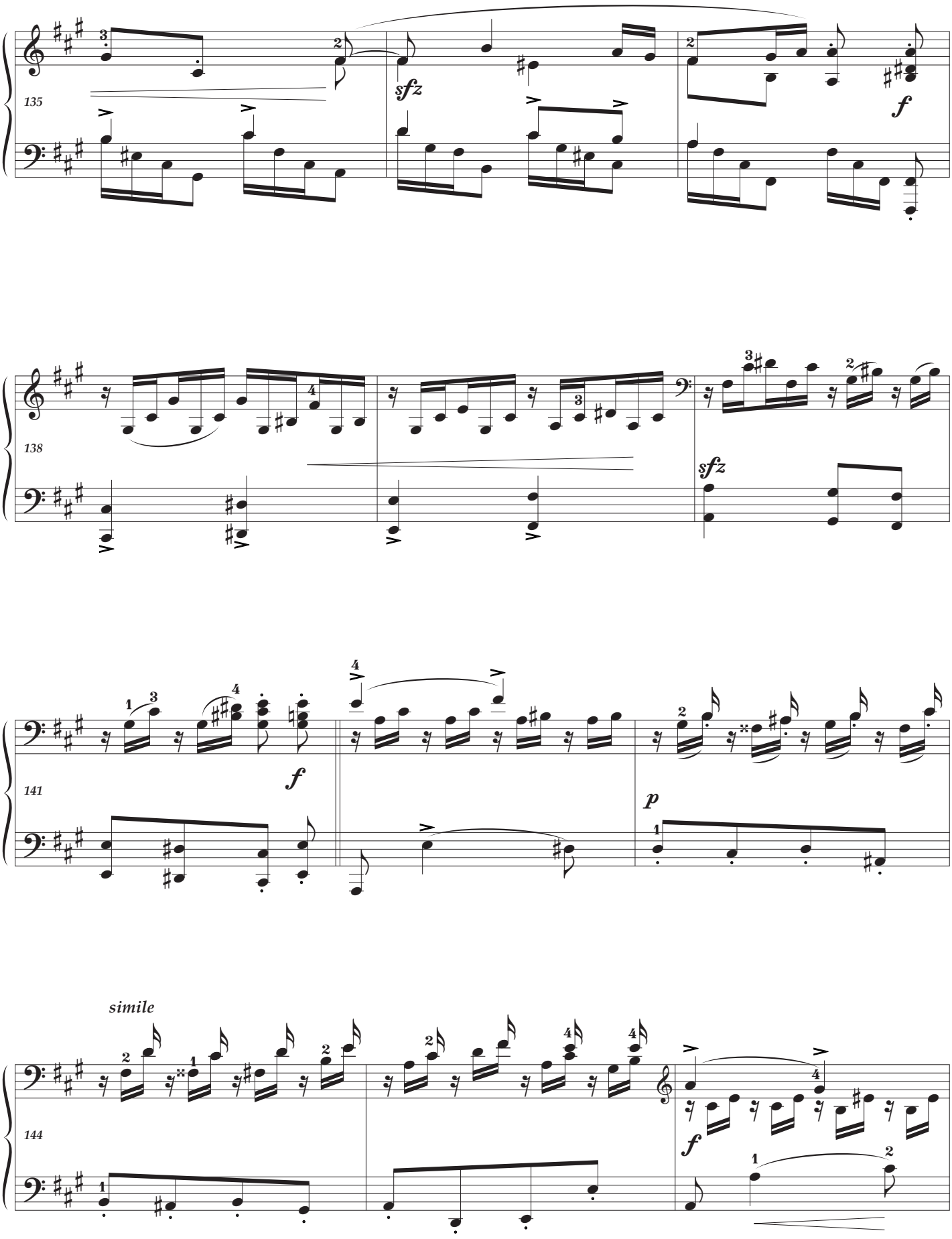
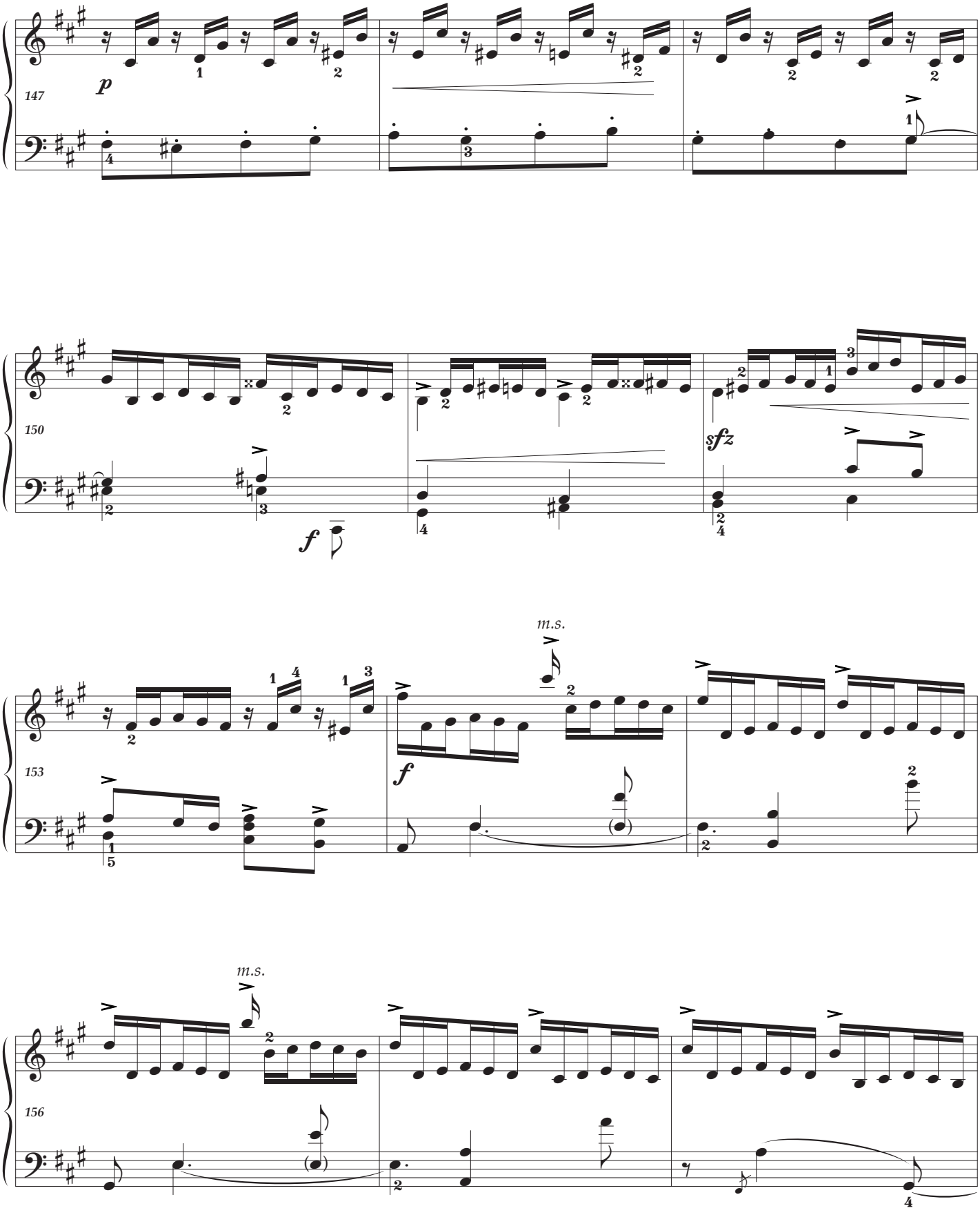
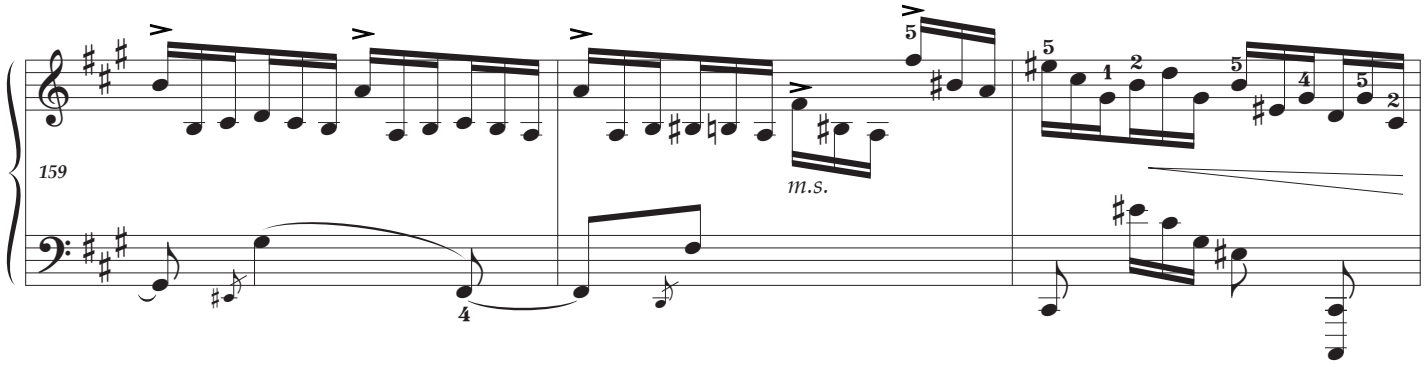
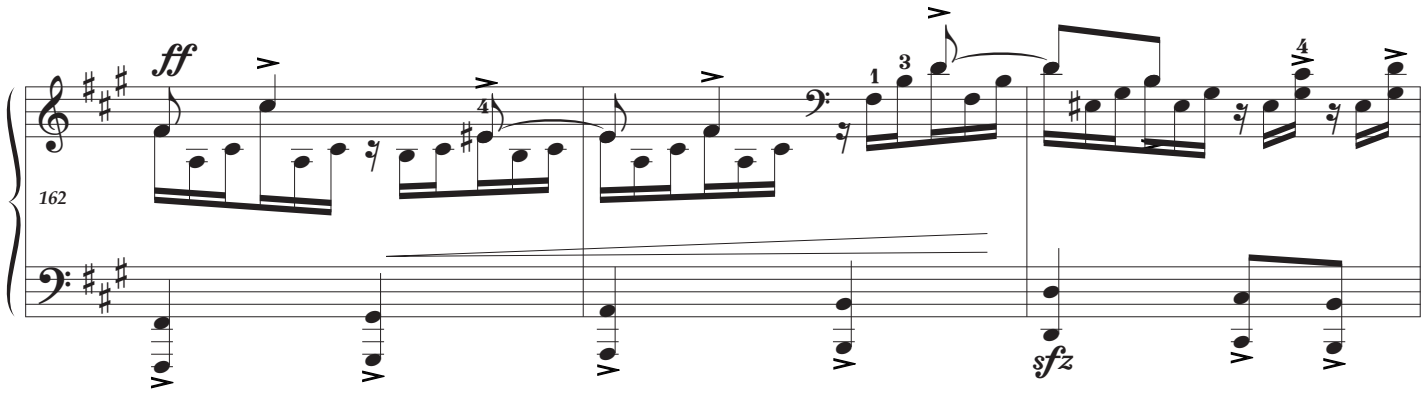
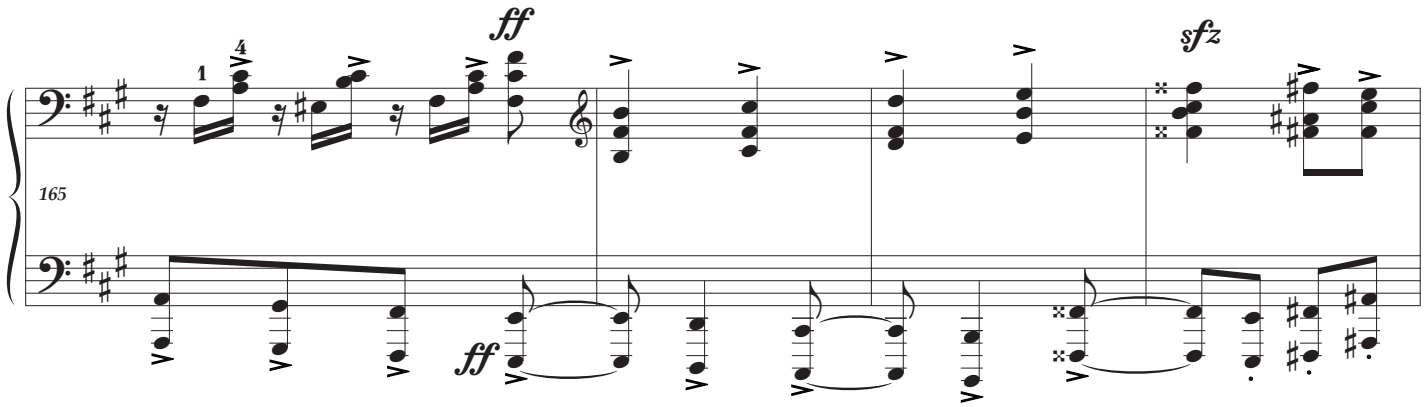
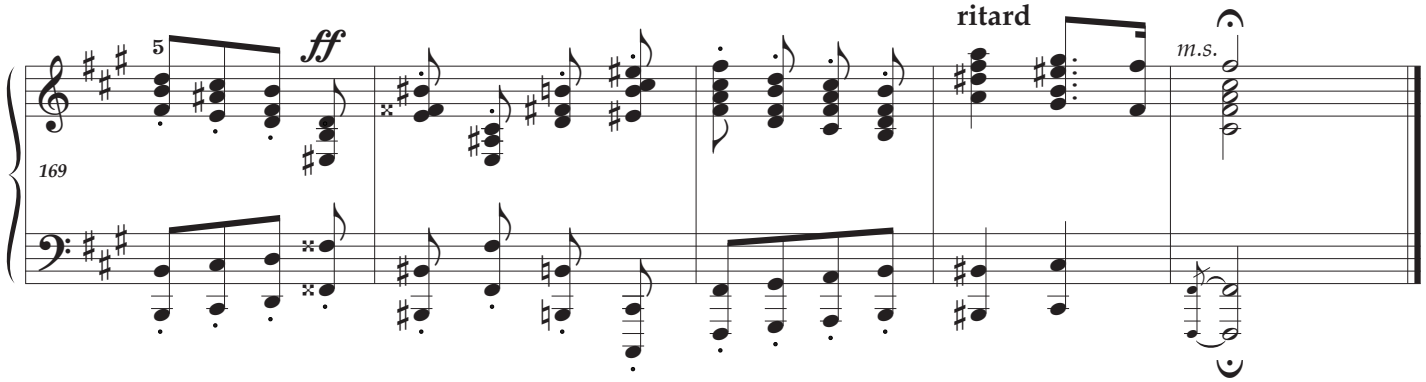

135
sfz
f
138
sfz
141
f
p
simile
144
f


147
p
150
f
sfz
153
m.s.
f
156
m.s.


159
m.s.


ff
162
sfz


ff
165
ff
sfz


ff
169
ritard
m.s.

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Appendix

Comments and afterthoughts

- The Breitkopf & Härtel (Clara Schumann) edition gives a metronome tempo of ♩ = 100
- The composer often writes ***f*** as a forced accent, replaced in this edition with a *marcato* (^) sign.
- *a tempo* markings are generally omitted by the composer
- **36** The final bass quaver with added octave
- **42** The bass crotchet B with added octave
- **45** The C♯, an octave lower, gives greater emphasis and better imitates the opening theme.
- **232, 235, 243** Schumann has deliberately written these bars 'inaccurately' with 8 quavers equalling 4, possibly to indicate that the turn be played somewhat more broadly. I find this musical text quite seductive, especially coupled with the accompanying alto voice sharing the same notes. This is a duet in unison for alto and soprano, expressing a romantic union between Clara and Robert.
- **446-480** In this section I have taken the liberty of adding some bass octaves, ties and slightly re-arranged the accompanying quavers.
- **335** I have proposed a condensed performance alternative, ending in F♯ minor.

Duration: 12' (condensed version **11'**)

L e i p z i g G e w a n d h a u s