

NOVELETTE

from Op. 99

By

ROBERT SCHUMANN



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REVISED EDITION WITH FINGERING, PHRASING, PEDALING
AND INSTRUCTIVE ANNOTATIONS ON INTERPRETA-
TION AND METHOD OF STUDY

By LEOPOLD GODOWSKY

FORM AND STRUCTURE, AND HARMONIC ANALYSIS
By EDGAR STILLMAN KELLEY

BIOGRAPHICAL SKETCH, GENERAL INFORMATION
AND GLOSSARY
By EMERSON WHITHORNE

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NOVELETTE, Op. 99.

BIOGRAPHICAL SKETCH—ROBERT ALEXANDER SCHUMANN.

*Born at Zwickau, Saxony, June 8, 1810.
Died at Eendenich, near Bonn, July 29, 1856.*

ROBERT SCHUMANN had no musical ancestors. His literary gifts may have been partly inherited from his father, who was a bookseller and who dabbled a little in literature; at the age of fourteen he even assisted his father to translate a work from English into German.

The death of his father occurred in 1826, and two years later, when he matriculated at Leipzig, his mother would not hear of an artistic career, but desired him to study the law. Almost immediately he went to Heidelberg, where he remained until late in the summer of 1830. Then, with the assistance of Friedrich Wieck, with whom he had formerly had a few pianoforte lessons, he was able to induce his mother to allow him to study music seriously.

He at once resumed his studies with Wieck and took up composition under Heinrich Dorn. Having shortly after permanently injured one of the fingers of his right hand by an appliance which he had devised for strengthening the fingers, he naturally turned his energies to composition and literature, and in 1834, with some friends, he founded the "Neue Zeitschrift für Musik." This soon became the leading musical journal of Germany, Schumann retaining the editorship for ten years.

In the meantime, in spite of serious objections on the part of Wieck, he married Wieck's talented daughter, Clara, who was already a well known pianist. This was in 1840.

On relinquishing his editorial duties in 1844 Schumann gave up his residence in Leipzig and removed to Dresden, for his medical advisers insisted that his nerves should have a complete rest. In Dresden, he writes: "Here one can get back the old lost longing for music, there is so little to hear! It just suits my condition, for I still suffer very much from my nerves and everything affects and exhausts me directly."

Here he lived in seclusion and yet for a period his health was so poor that fears were entertained for his life. In the interludes of improved health, during the next six years, he was able to compose a large number of works, among them the opera, "Genoveva," the Symphony in E flat, the scenes from "Faust," and the fourteen piano pieces, opus 99, the Novelette being one of these.

Hiller was called to Cologne in 1850 and his post as Capellmeister at Düsseldorf was offered to Schumann. Although his experience as a conductor had been limited, he accepted and filled this position until 1853. But his nervous illness had by that time become very serious, and after an attempt, in 1854, to commit suicide by throwing himself into the Rhine, he was taken to a private asylum near Bonn, where he died July 29, 1856.

POETIC IDEA: The composer has indicated no poetic idea in this work and there is no reason to assume that this was more than a little group of fancies which he welded together and included in the set of fourteen pieces comprised in opus 99.

PEDAGOGIC IDEA: Special emphasis is laid upon the value of a thorough comprehension of the form and harmony of the compositions under consideration. This not only widens the intellectual horizon of the student, but it enables him to appreciate many fine points of structure too often overlooked. Furthermore, it impels him to interpret the thought of the composer with a fidelity otherwise beyond his grasp. Finally it gives him a logical method of memorizing and reading at sight.

Ano. 706-3

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FORM, STRUCTURE AND HARMONIC ANALYSIS: When we consider that Schumann had early formed the habit of frequently filling in the outlines of his musical structures with one, two, or four measure members, which he continually repeated, it is simply astonishing to see what beautiful results he obtained in spite of this seemingly self-imposed handicap. In the work of another composer, this procedure, which tends towards rhythmical and metrical monotony, would have been almost insufferable; but, such was the power of Schumann's imagination, and so great his invention, that, by means of his lovely melodies, his original rhythms and unusual harmonies, one's attention is diverted from those portions less worthy of imitation to the oft-times unsurpassed qualities of the great romanticist. In the Novelette under consideration we have an interesting example of the positive and negative characteristics of Schumann's genius, and find that the former far outweigh the latter.

The three part song form with trio is here employed. Part I of the main theme is in B minor (m. 1—8 repeated), and is curiously built up of a two-measure motive thrice repeated, each successive time in a higher register, closing in the dominant.

Part II is apparently in long song form, but, on inspection, we see that by consecutively playing m. 9, 12, 15, 16, 21 to 24, we have a satisfactory eight-measure period, the expansion of which is due to the immediate repetition of groups m. 9, 10—13, 14, and 17—20.

After the recurrence of part I (m. 25—32), part II is repeated (the melody slightly altered), and here we see that Schumann himself omitted the iteration of m. 33—34 and 35—36, reducing the sixteen-measure member.

The trio, in D major (relative of the main key), is in genuine long three-part song form. We also discern that the composer did not confine himself to the above mentioned method of reiterating small motives, for we see the first two four-measure groups (m. 45—52) balanced by an eight-measure double phrase (m. 53—60); the slur over m. 53—56 refers to the execution of the passage, and does not imply a four-measure phrase, or double section. As proof that m. 53—60 forms but a single organic group, we observe that there is no cadence in m. 55—56, and the chromatic figure in the lower voice produces a continuous curve, the A in the tenor of m. 59 constituting the crest of this tone wave. Note that in m. 61 the upper voice takes the chromatic figure, and the composer further varies it by letting it fall, then rise, the reverse of the movement in part I. Observe also the overlapping of the voices in m. 69—72. Here occurs a contraction from a sixteen to a twelve measure group. In order to compensate for this elision, one instantly makes a *ritardando* before the re-entrance of part I, which here forms part III.

This middle section is followed by a condensed version of the main theme.

Before leaving this lovely creation, attention should be called to the influence of Schumann's harmonic outlines upon the structure as a whole. In part II of the main theme he sets himself the task of building a sixteen-measure member from a one-measure motive without becoming monotonous. How is it done? The cadence formed by the dominant seventh and tonic chords of E minor in m. 9—10 produces the effect of a two-measure period. This is emphasized by repetition in m. 11—12. A sequence in D major in m. 13—14 (also repeated, m. 15—16) yields a similar result. Then the beautiful progression in the four following measures (17—20), where we have the triads in B minor, sixth degree tonic, then dominant of the dominant, closing with the dominant of B minor, implying a double section. This, too, is emphasized by repetition. It will also be noticed that, even in part I, the emphatic close upon the third (A sharp), in m. 8, so punctuates the period that we can easily imagine it to close a four-measure group.

This brief survey gives a slight insight into Schumann's structural processes, and indicates that his individuality demanded individual methods.

METHOD OF STUDY: The first section should receive vivacious treatment, and, except for the triplets, should be played *staccato* with the hands held close to the keys. There should also exist a clear appreciation of the imitative phrases in the two hands and a nice and exact rhythmic feeling. The low notes in the left hand must be played with adequate preparation so that there is no uncertainty in taking them; special attention must be given to the sudden changes from "f" to "p" and the *sforzando* effects. From m. 45 the *crescendos* in the bass are to be produced without overpowering the right-hand melodic and harmonic scheme, which latter requires a sustained and expressive style. The fingering of these chromatic passages in both right and left hands deserves careful study, for new and practical ideas are here incorporated which the student should master.

a) Novelette.

Edited by Leopold Godowsky.

Robert Schumann, Op. 99.

Vivace. M. M. $\text{♩} = 88$

The musical score is written for piano and consists of 20 measures. It is in 3/4 time and the key of D major (two sharps). The tempo is marked 'Vivace' with a metronome marking of 88 quarter notes per minute. The score is divided into four systems of five measures each. Measure numbers 1 through 20 are placed below the notes. Dynamic markings include 'p' (piano) at the beginning and 'sf' (sforzando) in measures 17, 18, and 19. There are several triplet markings and a 'cresc.' (crescendo) marking in measure 3. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and an asterisk. The piece ends with a final cadence in measure 20.

- a) To be performed in a spirited and sprightly way. The triplets must be played swiftly and lightly throughout the entire composition. 706 - 6

21 22 23 24 25 *ten.* *p subito*

26 27 28 29 30 *cresc.*

31 32 33 34 35 *f* *p subito*

36 37 38 39 40 *cresc.*

41 42 43 44 44a *f*

b) *espr.*

45 46 47 48

49 50 51 52

53 54 55 56 57

58 59 60 59a 60a

61 62 63 64

espr. *p* *f* *espr.*

b) The evenness and fluency of the motion in the bass, together with the expressiveness of the melody and fullness of the chords in the right hand, have to be duly observed.

Novellette 6.

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4

5 4 5 4 3 2 > 2 3 4 3 4 3 2 3 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 81a

espr. *sf* *cresc.* *p*

Novellette 6.

82a 83a 84a 85a

86a 87a 88a 89 90

91 92 *cresc.* 93 94 95 *f* *p subito* 96

97 98 99 100 101

102 103 104 105 106

Novelette 6.

6

This musical score is for a piece in G major, 2/4 time. It consists of six systems of music, each with a treble and bass staff. The measures are numbered 107 through 132. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has one sharp (F#). The time signature is 2/4. The score is written for piano.

Measures 107-111: Treble staff has slurs over measures 107-108, 109-110, and 111. Bass staff has slurs over measures 107-108, 109-110, and 111. Dynamics: *sf* (107, 108, 109, 110, 111). Bass staff has *sf* (107, 108, 109, 110, 111) and *sf* (111).

Measures 112-116: Treble staff has slurs over measures 112-113, 114-115, and 116. Bass staff has slurs over measures 112-113, 114-115, and 116. Dynamics: *p* (112, 113, 114, 115, 116). Bass staff has *p* (112, 113, 114, 115, 116) and *cresc.* (115, 116).

Measures 117-121: Treble staff has slurs over measures 117-118, 119-120, and 121. Bass staff has slurs over measures 117-118, 119-120, and 121. Dynamics: *f* (117, 118, 119, 120, 121). Bass staff has *f* (117, 118, 119, 120, 121) and *p* (120, 121).

Measures 122-126: Treble staff has slurs over measures 122-123, 124-125, and 126. Bass staff has slurs over measures 122-123, 124-125, and 126. Dynamics: *cresc.* (124, 125, 126). Bass staff has *cresc.* (124, 125, 126).

Measures 127-132: Treble staff has slurs over measures 127-128, 129-130, 131-132. Bass staff has slurs over measures 127-128, 129-130, 131-132. Dynamics: *f* (129, 130, 131, 132). Bass staff has *f* (129, 130, 131, 132).

Novellette 6.