

SCHUMANN

ALBUM FOR THE YOUNG OPUS 68
FOR THE PIANO

EDITED BY WILLARD A. PALMER



Although the title of the original edition was “40 Keyboard Pieces for the Young,” the table of contents listed each of the 42 selections contained in the present edition. The vignettes bordering the title were prepared by Ludwig Richter, a famous illustrator of children’s books.

A CD recording of *Album for the Young*, recorded by Kim O’Reilly, is included.

Second Edition

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*Cover art: Carnation, Lily, Lily, Rose
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Oil on canvas, 1885–86
The Tate Gallery, London
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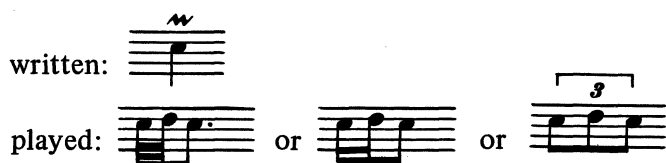
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

3. THE SCHNELLER

This ornament is sometimes called the “upper mordent” or “inverted mordent.” The proper term is SCHNELLER (English, “snap”), and it was undoubtedly so called by Schumann.



The schneller had its origin in the baroque period and, according to C.P.E. Bach, was not indicated by a symbol but was written out in the manner of a compound appoggiatura:



During Bach's time the symbols  and  were synonymous, and either could indicate a short or long trill, beginning on the upper note (Chopin continued to use the symbols synonymously). In Clementi's famous piano method book, *THE INTRODUCTION TO THE ART OF PLAYING ON THE PIANOFORTE* (c. 1803), he stated that in certain situations the symbol  could indicate a “short shake (trill) beginning by the note itself.” Thus the “inverted mordent” came into acceptance. The mordent () , which stood for an alternation of the main note with the note a tone or semitone below it, became obsolete during the early part of the nineteenth century, and some composers, including Hummel, used that sign to indicate the schneller.

The student has the task of learning what the symbols stand for in each period of musical history and, in some cases, what they meant to each individual composer.

RECOMMENDED READING

Chissell, Joan. SCHUMANN, Collier Books, New York, 1962.

Schauffler, Robert Haven. FLORESTAN: THE LIFE AND WORK OF ROBERT SCHUMANN, Dover Publications, Inc., New York, 1963.

ACKNOWLEDGMENT

My sincere thanks to Judith Simon Linder for her invaluable assistance with the research that made this edition possible.

4. CHORALE

EIN CHORAL

(a) Very legato M. M. $\text{♩} = 54 - 72$

The musical score is presented in four systems, each with a treble and bass clef. Measure numbers 7, 13, and 19 are boxed in the left margin. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and fermatas are used to indicate phrasing and articulation. Dynamic markings include *p* and *mf*. A circled 'b' is placed in the first system, and circled 'c' and 'd' are placed in the third and fourth systems respectively.

This chorale is based on the hymn "Freue dich, o meine Seele" (Rejoice, O My Soul).

- (a) Clara Schumann edition: Sehr gebunden M. M. $\text{♩} = 54$. The Autograph gives no tempo indication.
- (b) *p* is the only indication in the Autograph. Dynamic indications in light print are from the Clara Schumann edition.
- (c) The slurs are added in the original edition.
- (d) The first fermata is missing in some editions; it is quite clear in the Autograph and appears in the original edition.

15. SPRING SONG

FRÜHLINGSGESANG

(a) Intimately M. M. $\text{♩} = 56$

First system of the musical score, measures 1-4. The piece is in 6/8 time with a key signature of three sharps (F#, C#, G#). The dynamic marking is *mf*. Fingerings are indicated by numbers 1-5 above or below notes. The right hand plays a melody with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes.

Second system of the musical score, measures 5-8. Measure 5 is boxed with the number 5. A circled 'b' is placed above the first measure of this system. The dynamic marking is *mf*. Fingerings and articulation marks are present throughout the system.

Third system of the musical score, measures 9-12. Measure 9 is boxed with the number 9. The dynamic marking is *fp*. The right hand features a melodic line with slurs and ties, while the left hand has a bass line with slurs and ties. Fingerings are clearly marked.

Fourth system of the musical score, measures 13-16. Measure 13 is boxed with the number 13. The dynamic marking is *pp*. The right hand continues the melodic line, and the left hand has a bass line with slurs and ties. Fingerings are indicated.

(c) una corda (soft pedal)

(a) Autograph: Innig zu spielen.

(b) These notes for the left hand are shown as they appear in the original edition. The Autograph has them as follows:

A short musical notation showing the original edition's left hand notes for measure 5, which differ from the autograph's version.

(c) Autograph: Verschiebung.

18. THE REAPER'S SONG

SCHNITTERLIEDCHEN

(a) Moderato (b) M. M. ♩ = 76-84

Musical score for measures 1-4. The piece is in 6/8 time. The first system shows the beginning of the piece with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 1-4 and fingerings 2, 1, 4, 3. The left hand provides a harmonic accompaniment with a slur over measures 1-4 and fingerings 2, 1, 2, 1. Above the staff, two alternative apoggiatura notations are shown, labeled (c).

Musical score for measures 5-8. The right hand continues the melodic line with a slur over measures 5-8 and fingerings 4, 3, 2, 1. The left hand continues the accompaniment with a slur over measures 5-8 and fingerings 2, 1, 1, 2. Above the staff, two alternative apoggiatura notations are shown.

Musical score for measures 9-12. The right hand continues the melodic line with a slur over measures 9-12 and fingerings 3, 2, 1, 2. The left hand continues the accompaniment with a slur over measures 9-12 and fingerings 1, 2, 1, 2. Above the staff, two alternative apoggiatura notations are shown.

Musical score for measures 13-16. The right hand continues the melodic line with a slur over measures 13-16 and fingerings 4, 3, 2, 1. The left hand continues the accompaniment with a slur over measures 13-16 and fingerings 2, 1, 2, 1. Above the staff, two alternative apoggiatura notations are shown.

(a) Autograph: Nicht sehr schnell (literally, "not very fast").

(b) Clara Schumann suggests M. M. ♩ = 120!

(c) The appoggiaturas in this selection may also be played: See the discussion of THE APPOGGIATURA on page 4.

Musical notation showing an alternative apoggiatura for the first measure of the piece. It consists of a quarter note G4 followed by a quarter note F#4, with a slur over both notes.

35. MIGNON

(a) Slowly, tenderly (b) M. M. ♩ = 80-92

The musical score consists of four systems of two staves each (treble and bass clef).
 - System 1 (measures 1-3): Treble clef has a melody with slurs and fingerings (1, 2, 2, 1, 4). Bass clef has a simple accompaniment. Dynamics: *p* in measure 1, *fp* in measures 2 and 3.
 - System 2 (measures 4-6): Treble clef continues the melody with slurs and fingerings (2, 1, 4, 1, 3, 2, 1). Bass clef accompaniment. Dynamics: *fp* in measures 4, 5, and 6.
 - System 3 (measures 7-9): Treble clef has a more complex melody with slurs and fingerings (2, 1, 2, 5, 2). Bass clef accompaniment. A circled 'd' is above measure 7. Dynamics: *fp* in measures 7, 8, and 9.
 - System 4 (measures 10): Treble clef has a final melodic phrase with slurs and fingerings (5, 1, 4, 4). Bass clef accompaniment. Dynamics: *fp* in measure 10.

(a) Autograph: Langsam, zart.

(b) Clara Schumann edition: M. M. ♩ = 104.

(c) The Clara Schumann edition adds a footnote: "The *fp* is to be understood merely as a slight emphasis on the last quarter note."

(d) The Autograph clearly shows B \flat here. The Clara Schumann and other editions have A \flat , which is less musical and less logical than B \flat . In the previous three measures, the last note of the left hand has served as a resolution of the dissonant note, the first right hand note of each measure.

39. LITTLE FUGUE

KLEINE FUGE

(a) Prelude M. M. ♩ = 66-72

5

10

15

20

1.

2.

1.

2.

p

f

dim.

(a) Autograph: Vorspiel. Clara Schumann edition: M. M. ♩ = 80

(b) This measure and the following one agree with the Autograph and the original edition, in spite of differences shown in other editions.