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 childredn's books.

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

Second Edition

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Alfred

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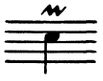
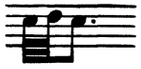
3. THE SCHNELLER

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.

written: 

played:  or or

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 tr 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

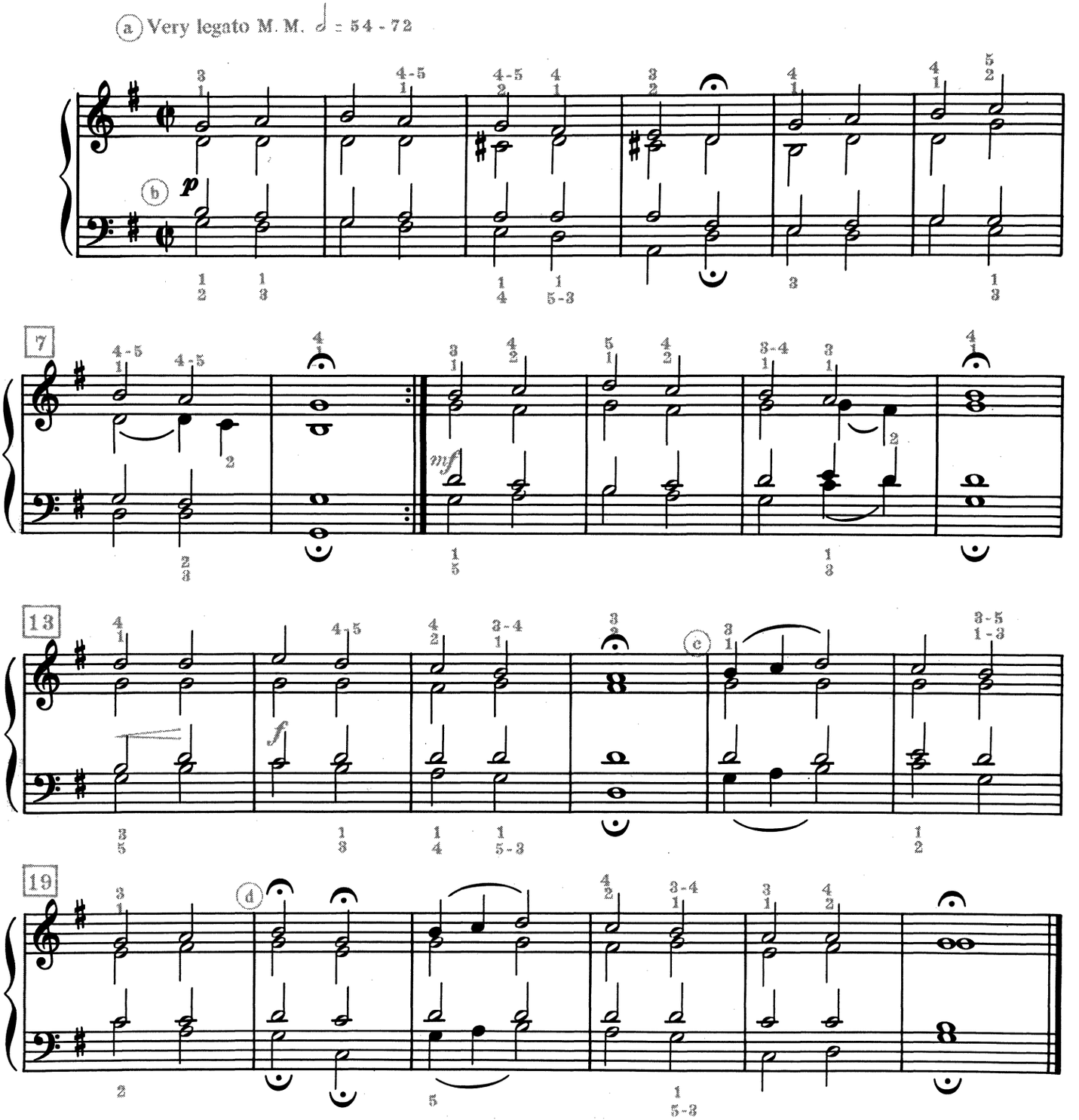
Chissell, Joan.SCHUMANN, Collier Books, New York, 1962.

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.

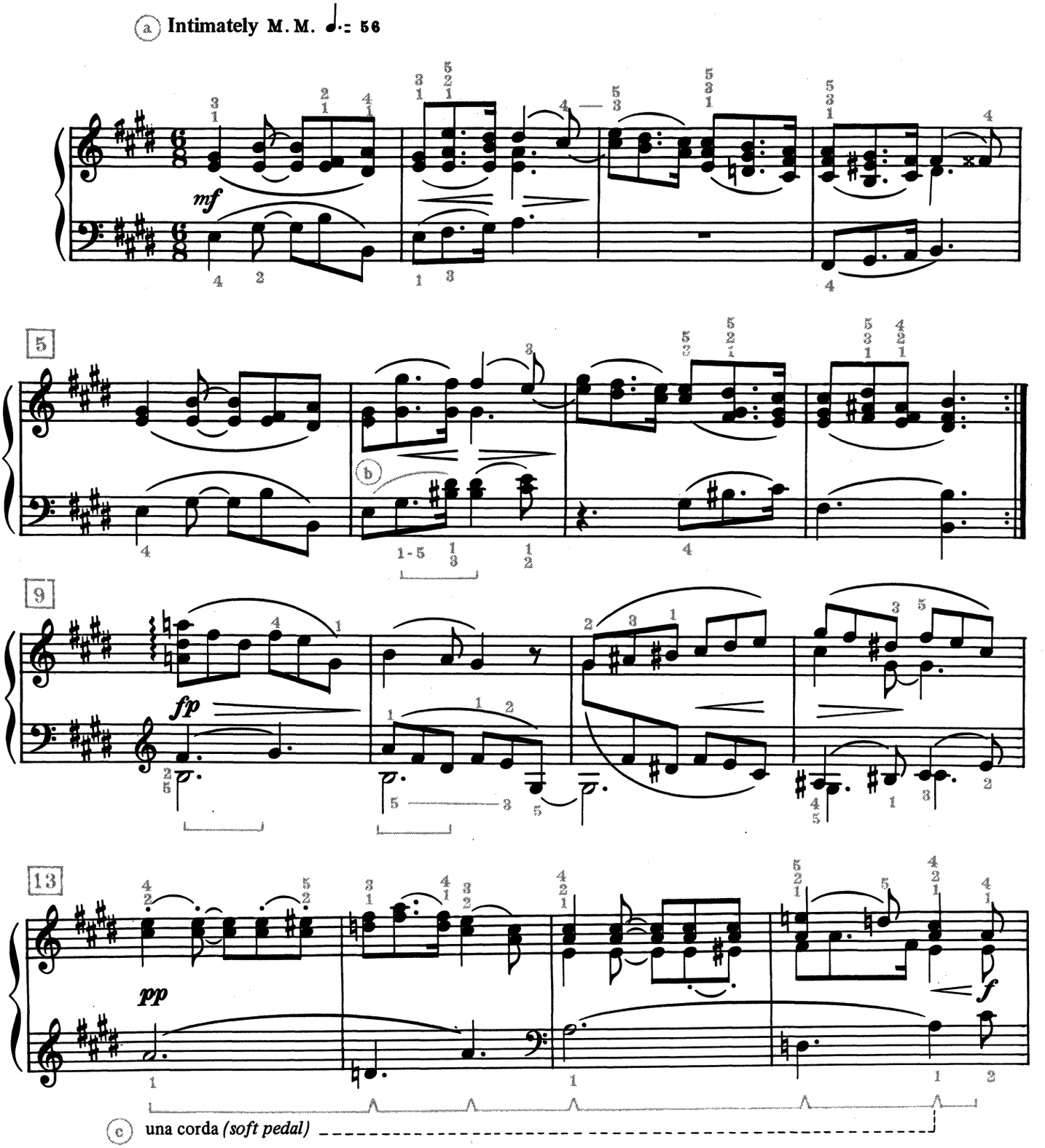
4. CHORALE
EIN CHORAL



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

ⓐ Clara Schumann edition: Sehr gebunden **M. M. ♩ = 54**. The Autograph gives no tempo indication.
ⓑ *p* is the only indication in the Autograph. Dynamic indications in light print are from the Clara Schumann edition.
ⓒ The slurs are added in the original edition.
ⓓ 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

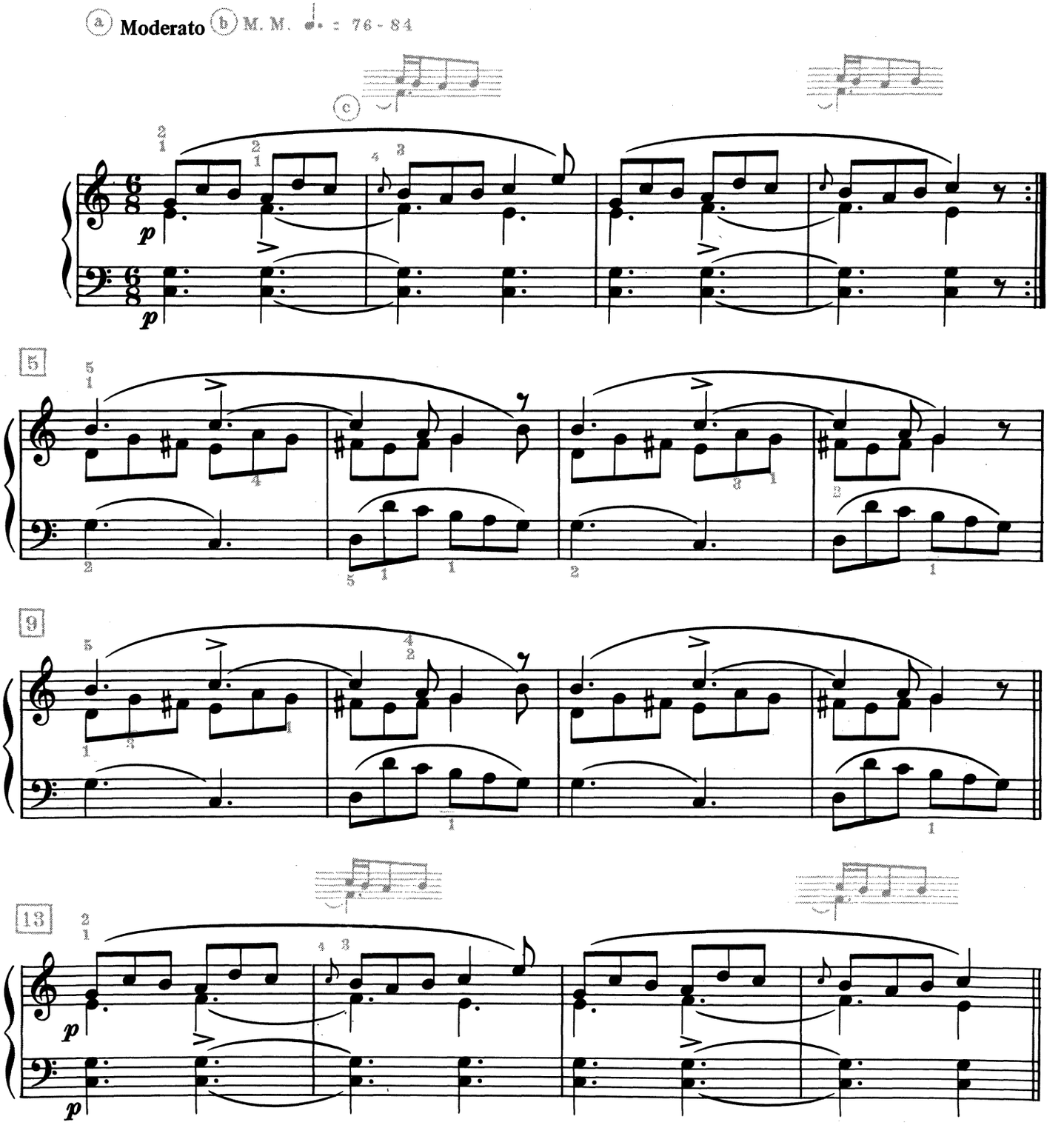


ⓐ Autograph: Innig zu spielen.
ⓑ These notes for the left hand are shown as they appear in the original edition. The Autograph has them as follows:

ⓒ Autograph: Verschiebung.

18. THE REAPER'S SONG

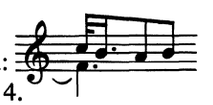
SCHNITTERLIEDCHEN



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

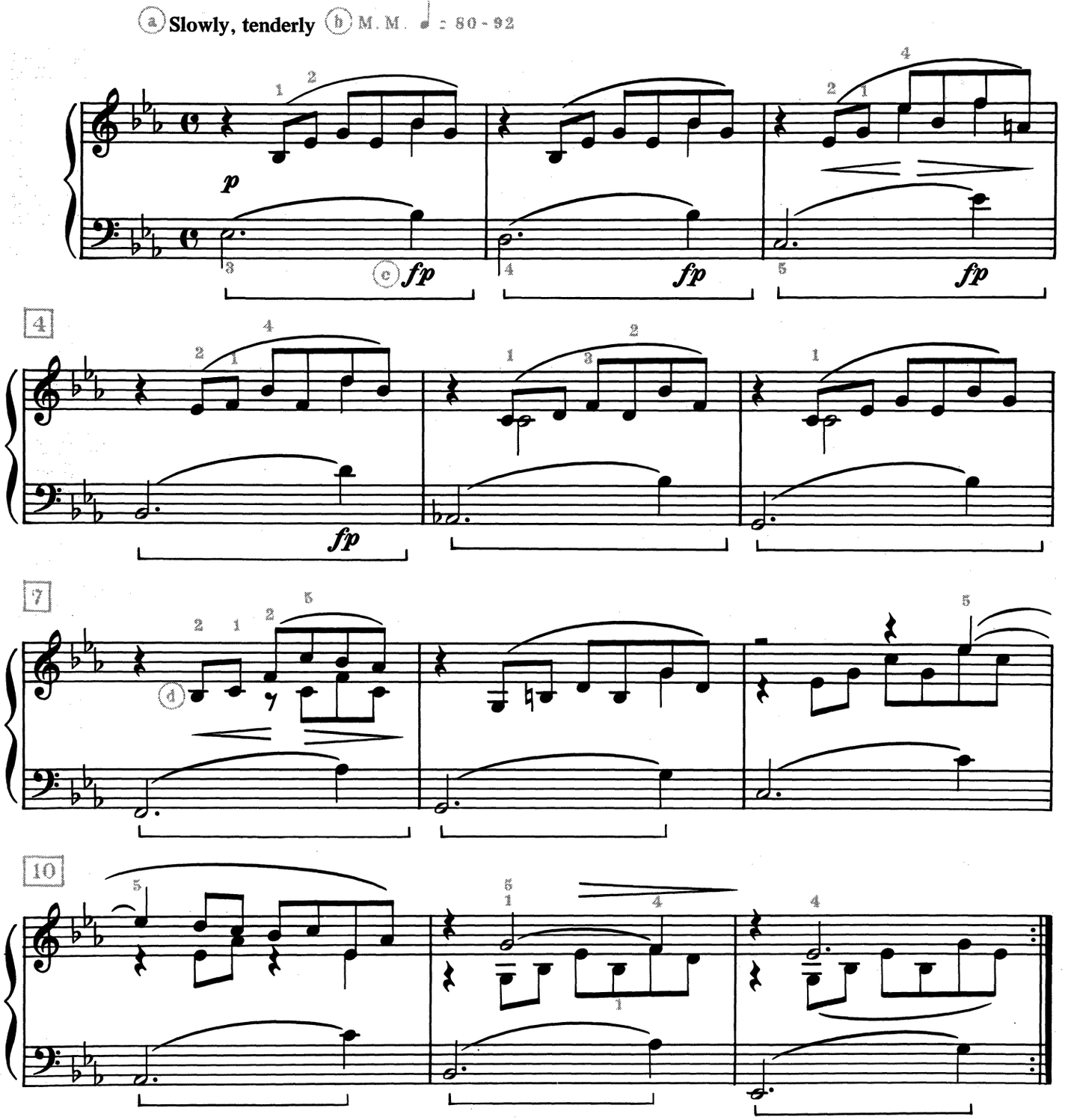
ⓑ Clara Schumann suggests **M. M.** ♩. = 120!

ⓒ The appoggiaturas in this selection may also be played:



See the discussion of THE APPOGGIATURA on page 4.

35. MIGNON



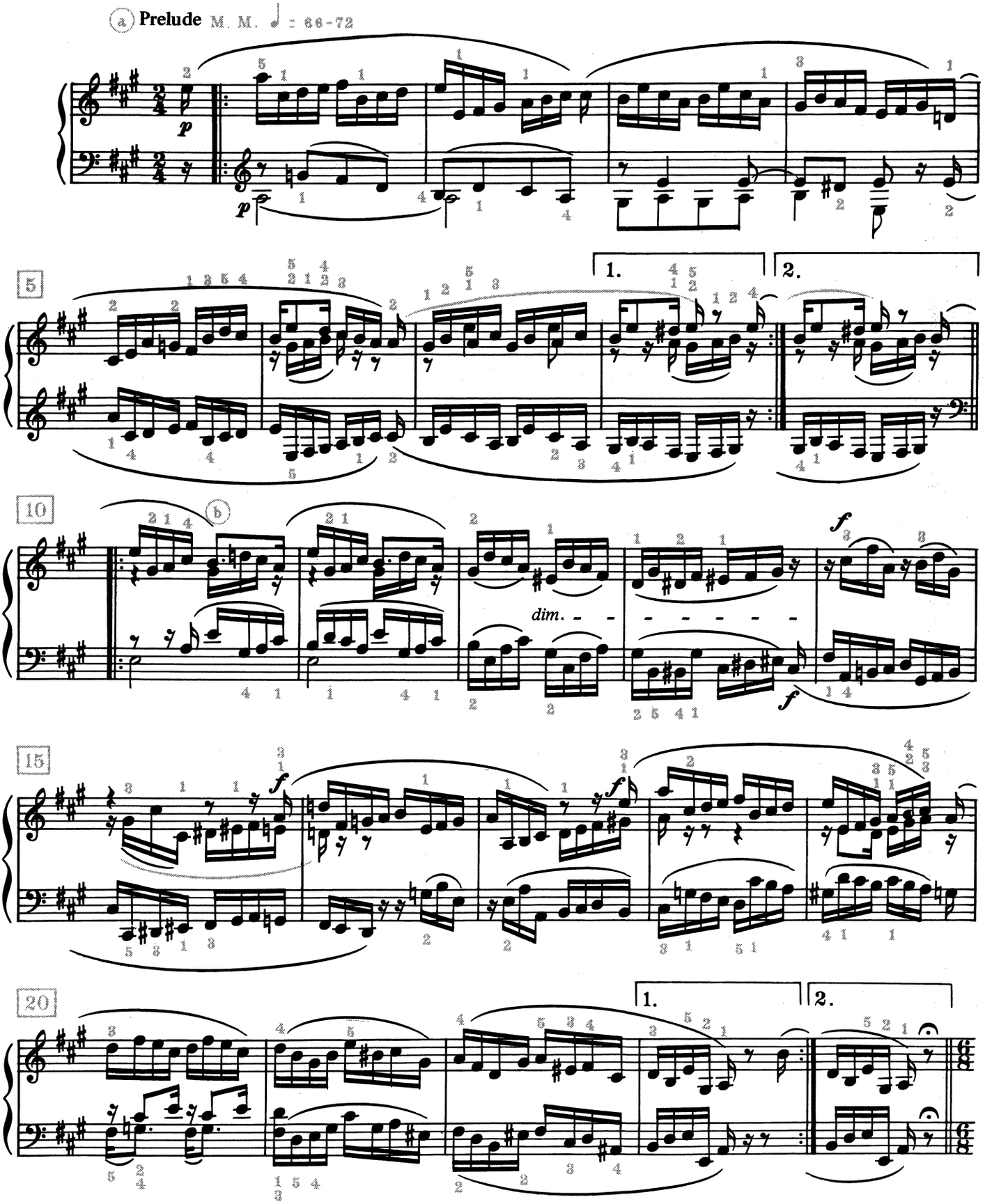
ⓐ Autograph: Langsam, zart.

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

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

ⓓ The Autograph clearly shows B♭ here. The Clara Schumann and other editions have A♭, which is less musical and less logical than B♭. 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



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

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