

FIRST MOVEMENT OF ROBERT SCHUMANN'S PIANO SONATA OP. 14

IN F MINOR FROM THE PERFORMER'S PERSPECTIVE:

AN ANALYTICAL STUDY OF FOUR EDITIONS

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Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2018

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Wang, Xiao. *First Movement of Robert Schumann's Piano Sonata Op. 14 in F Minor from the Performer's Perspective: An Analytical Study of Four Editions*. Doctor of Musical Arts (Performance), May 2018, 42 pp., bibliography, 41 titles.

The objective of this dissertation is to review the discrepancies between *Concert Sans Orchestre* and *Grande Sonate* edited by Ernst Hertrich, and *Grosse Sonate No. 3 Op. 14 Erste* and *Zweite Ausgabe* edited by Clara Schumann of Robert Schumann's No. 3 Op. 14, providing assistance for performers by clarifying inconsistencies between the four editions. Information in reference to major aspects such as notes, rhythms, metronome marking and expression signs is presented. Examples of discrepancies found throughout the first movement are discussed in Chapter 3. Suggested solutions are followed by each example.

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ACKNOWLEDGEMENTS

My deep gratitude first goes to my professor, Dr. Pamela Mia Paul, who expertly guided me through my graduate education and who provided me an excellent atmosphere for doing research. Her unwavering enthusiasm for music kept me consistently engaged with my research, and her personal generosity helped make my time at University of North Texas enjoyable.

My appreciation also extends to Dr. Brad Beckman and Prof. Adam Wodnicki, the other members of the doctoral committee, for their helpful suggestions and comments.

Special thanks must be given to my fiancé Jeffrey Maladouangdock for his valuable suggestions in my English writing.

Finally, I would like to thank my dear parents, for their continuous support during my doctoral studies.

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CHAPTER 1

INTRODUCTION

Purpose of the Study

Listed as Op.14 No.3, Robert Schumann's F minor piano sonata "*Concert sans Orchestre*" has not received as much favor from modern pianists as his other two piano sonatas Op.11 and Op.22. Scholars who have studied the sonata have indicated weaknesses in this composition. In *Robert Schumann-His Life and Work*, Ronald Taylor states that "all three of Schumann's pianoforte sonatas belong to the same musical world, reflect the same sequence of first, second and sometimes third thoughts...maybe the relative oblivion into which the F minor sonata has fallen has something to do with its greater unevenness and its more obtrusive repetitiousness-though homogeneity and conciseness are hardly the hallmarks of its fellows either. Moscheles, the dedicatee, added that its dissonances, so subtle and delayed in their resolutions, could only be appreciated by an educated ear."¹ In 1837, Schumann published part of a letter from Moscheles in the *Neue Zeitschrift für Musik*:

Much of the harmonization employs dissonances whose subsequent resolution brings balm only to an experienced ear. Anticipations and suspensions, whose development often becomes clear only after the second or third bar, are frequently harsh, although justified. In order not to be disturbed or abused by them, one must be an experienced musician who senses in advance and anticipates how every contradiction resolves itself.²

Originally composed as a five-movement work, the F minor sonata was first published with only three movements under the title *Concert sans Orchestre* in 1836 by Tobias Haslinger in Vienna. *Scherzo I* and *Scherzo II* were both not included in this first publication. In 1853, Schumann revised the work and restored *Scherzo II* as the second movement of the sonata. The

¹ William S. Newman, *Sonata since Beethoven* (New York and London: W.W.Norton & Company, 1983), 271.

² Henry Pleasants, *The Musical World of Robert Schumann: A Selection from His Own Writings* (London: V. Gollancz, 1965).

1853 edition published by Schuberth & Co. in Hamburg is known as the complete version of sonata Op.14 in F minor *Grande Sonate*. The original *Scherzo I* was never published in Schumann's lifetime.

According to Haslinger, Johannes Brahms's performance in Vienna (1862) was considered the first public performance of the Sonata Op.14.³ The work was well received by both critics and audiences and was performed frequently by Clara, at private family gatherings and during her concert tours.⁴ However, its popularity diminished after the composer's death.⁵ A review written on April 1, 1884 concerning a series of concerts played by Clara in London describes the neglect of the work there: "The sonata in F minor, op.14, perhaps the finest of the three, has yet to wait for a hearing."⁶ The sonata is not mentioned in Clara's "Works Studied, and Repertoire" until 1871, and then only the variation movement is listed.⁷ It would seem that Sonata Op.14 was forgotten among performers and scholars for approximately a century.

The Sonata Op.14 is rarely heard in the concert hall. The number of recorded performances is relatively small, compared to better-known romantic sonatas, including Schumann's other big sonatas Op.11 and Op.22. Boyan S. Lekov summarized in his dissertation: "there are approximately 16 different recordings of the Sonata Op.14 currently available, compared to approximately 35 for both the Sonata Op.11 and Op.22. In comparison, there are

³ James Ronald Rathbun, "A Textual History and Analysis of Schumann's Sonatas Op.11, Op.14, and Op.22: An Essay Together with a Comprehensive Project in Piano Performance" (D.Mus.A. diss., University of Iowa, 1976), 78.

⁴ Boyan S Lekov, "Robert Schumann's Grand Sonata No.3, Op. 14 in F-minor – 'Concert Sans Orchestra': A Performance Analysis" (D.M.A. diss., University of South Carolina, 2009), 58.

⁵ Ibid, 58.

⁶ Ruthbun, "A Textual History and Analysis of Schumann's Sonatas Op.11, Op.14, and Op.22: An Essay Together with a Comprehensive Project in Piano Performance", 78.

⁷ Ibid, 79.

currently over 130 recordings available of Chopin's B-flat minor sonata Op.35 (2007).⁸ Among recorded performances of the work, Vladimir Horowitz's Carnegie Hall Recital in 1975 is the first surviving recording of the Op.14. His dynamics and expression signs are a combination of all four editions. As far as the notes and rhythmic discrepancies are concerned, Horowitz mostly followed the editions of Hertrich 1836 and C.Schumann first edition. For instance, in measure 75, he places the syncopated rhythm in the right hand (see example 3a) as Hertrich 1836 and C.Schumann first edition suggested. Once again in measure 110 to 111, he plays both hands in octaves (see example 4) as indicated in Hertrich 1836 and C.Schumann first edition. "Needless to say, Horowitz is its ideal interpreter, and this performance is one of his greatest achievements," reviews Max Westler, "he is in every way equal to the sonata's considerable technical demands. But more important, Horowitz is completely at home in the emotional turbulence of the music, able to express and articulate the tension without ever releasing it...he makes it sound anxious, hesitant, ghost-ridden... that is the story of the piece."⁹

Italian pianist Maurizio Pollini chose to display the sonata as it appears in its earliest version. He strictly follows the 1836 version of Op.14. Pollini is the only one out of the three performers to choose to play measure 76 to 83 in arpeggiated style (see example 6). He recorded three movements of the Op.14 in his Schumann complete recordings in 2013.

Russian pianist Grigory Sokolov decided to follow the later version of Op.14. His performance of Op.14 in 2010 had five movements. Even *Scherzo I* was included in his live performance. The most impressive part of his performance is the use of the expression signs. He

⁸ Lekov, "Robert Schumann's Grand Sonata No.3, Op. 14 in F-minor – 'Concert Sans Orchestra': A Performance Analysis", 64.

⁹ "Vladimir Horowitz *Horowitz Rediscovered Carnegie Hall Recital November 16, 1975*," reviewed by Max Westler, accessed August 2017. <http://www.enjoythemusic.com/magazine/music/0304/classical/horowitz.html>.

clearly expresses the differences in dynamics and expression signs between the left and right hands. In measure 22 to 26 (see example 10), his left hand is able to disappear nicely while right hand is going up to a higher range of the piano.

Objectives

The focus of this research will be to study some of the major differences between editions of the first movement of Schumann's Op.14. The specific editions to be compared are *Concert Sans Orchestre* (1836), edited by Ernst Hertrich¹⁰; *Grande Sonate* (1853), edited by Ernst Hertrich¹¹; *Grand Sonata No.3 Op.14 Erste und Zweite Ausgabe*, edited by Clara Schumann¹². Ernst Hertrich's editions were published by G. Henle Verlag in 2006. Clara Schumann's editions were published by Breitkopf & Härtel in 1887 and reprinted by Gregg International Press in 1968. The goal of the study will be to help performers solve practical issues they have to deal with when four very different authentic editions of the work exist. Differences in essential elements such as pitch, rhythms, metronome markings, expression signs and dynamics will be discussed and the result of this examination should assist performers in making deliberate interpretive choices.

¹⁰ Robert Schumann, *Concert sans Orchestra pour le Piano-Forte dédiée à Monsieur Ignace Moscheles, op. 14*. Vienna: Tobie Haslinger, 1836. Reprint, *Klaviersonate f-moll Opus 14 Fassung 1836: Concert sans Orchestre*. Edited by Ernst Hertrich. G. Henle Verlag, 2006. For reasons of simplicity, this edition will hereafter be referred to as Hertrich 1836.

¹¹ Robert Schumann, *Grande Sonate pour Pianoforte dédiée à Monsieur Ignace Moscheles, op. 14*. Hamburg: Schuberth & Co., 1853. Reprint, *Klaviersonate f-moll Opus 14 Fassung 1853*. Edited by Ernst Hertrich. G. Henle Verlag, 2006. For reasons of simplicity, this edition will hereafter be referred to as Hertrich 1853.

¹² Robert Schumann, *Grosse Sonate No.3 Op.14 Erste und Zweite Ausgabe* from *Robert Schumann's Werke, Serie VII*. Edited by Clara Schumann. Leipzig: Breitkopf & Härtel, 1887. Reprint, Farnborough, Hampshire, England: Gregg International Press, 1968. For reasons of simplicity, these editions will hereafter be referred to as C. Schumann first edition and C. Schumann second edition.

CHAPTER 2

ROBERT SCHUMANN AND HIS OPUS 14 IN F MINOR

Robert Schumann

Robert Alexander Schumann was born on June 8th 1810. “The basic facts of Schumann’s life suggest a life in disarray,” says Beate Perrey in *The Cambridge Companion to Schumann*, “Born into the *Sehnsucht*-driven world of German Romanticism, he is torn between disciplines. He begins the study of law out of a sense of filial duty but then follows his instinct when he turns to music, though never letting go of two other great passions, literature and poetry. Even as a committed musician, however, he veers between the roles of performer, composer and critic.”¹³

Schumann moved to Leipzig in 1828 to study law. He also started taking piano lessons from Friedrich Wieck. In *Robert Schumann His Life and Work*, Ronald Taylor says: “As a new pupil of Wieck’s, the eighteen-year-old Schumann was sent back to basics...he had to start doing five-finger exercises again, like a beginner.”¹⁴ His famous hand injury happened between 1829 and 1832 during his study with Wieck. “Because of the injury, Schumann had to stop his path of becoming a concert pianist. Instead, the hand injury strikes one (Schumann) as a daunting maneuver in his feverish quest to find himself. It shows him willing to inflict pain where it most matters, increasing pain to its limits, and finally going beyond those limits...his hands are freed to compose.”¹⁵

In 1834, Schumann co-founded the *Neue Zeitschrift für Musik*, where he published his essays, letters and reviews. “By using pseudonyms and aliases such as ‘Eusebius’, ‘Florestan’, ‘Raro’ and so on, he turns the endless multiplicity of interpretative possibilities into an applied

¹³ Beate Julia Perrey, *The Cambridge Companion to Schumann* (Cambridge: Cambridge University Press, 2007), 3.

¹⁴ Ronald Taylor, *Robert Schumann, His Life and Work* (New York: Universe Books, 1982), 51.

¹⁵ Perrey, *The Cambridge Companion to Schumann*, 13.

art by refusing to speak in a single unified voice.”¹⁶ Tortured by what today would likely be diagnosed as bipolar depression, Schumann was admitted to a mental hospital in Endenich in 1854, where he died at the age of 46, on July 29th 1856.

Opus 14 in F minor

Schumann believed that the sonata was “the most ‘exalted’ category of piano music,” and “short pieces” were only a “kind of preparatory study for the more important business of writing sonatas, concertos and symphonies.”¹⁷ As an editor and author of the *NZFM*, Schumann frequently expressed the importance of “unity” of the musical materials beyond the tonal plan.¹⁸ In subject matter, the Sonata is wholly Clara’s. Schumann declares his intentions, as it were, by using the five-note motif (Clara’s ‘motto’ theme, the falling figure of five notes), in strong left-hand octaves, as the opening of the Sonata.¹⁹ In a letter to Mocheles, Schumann humorously notes that the roguish Florestan and Eusebius had published Op.14 under his (Schumann’s) name.²⁰ Newman mentions that this inspired “Sonata appasionata” allows Florestan’s seething and uncompromising passions to dominate Eusebius almost completely, much more so than in Op.11.²¹

Sources relating to Schumann’s life and works around the time when Sonata Op.14 was composed, include Peter Ostwald’s book *Schumann The Inner Voices of a Musical Genius*.

¹⁶ Perrey, *The Cambridge Companion to Schumann*, 27.

¹⁷ Leon B Plantinga, *Schumann as Critic* (New Haven and London: Yale University Press, 1967).

¹⁸ Valerie Stegink Sterk, “Robert Schumann as sonata critic and composer: The sonata from Beethoven to 1844, as reviewed by Schumann in the “*Neue Zeitschrift fuer Musik*”, (Ph.D. diss., Stanford University, 1992), 51.

¹⁹ Joan Chissell, *Schumann Piano Music* (Seattle: University of Washington Press, 1972), 29-30.

²⁰ Newman, *Sonata since Beethoven*, 272-273.

²¹ *Ibid*, 273.

Ostwald calls Sonata Op.14 “a tribute to Schumann’s own heroism.”²² Ostwald also says that the sonata “was conceived at the height of his ordeal with Clara” and “A descending five-note theme signifying ‘Clara’ recurs throughout the Concerto without Orchestra, sometimes in an angry mood as at the beginning of the first movement, sometimes tenderly, as in the *Andantino de Clara Wieck*.”²³

The manuscript of the Sonata Op.14 shows that the work was finished on June 5, 1836 and that Schumann originally conceived of it as a five-movement work (first edition: *Concert sans Orchestre*).²⁴ The title “*Concert sans Orchestre*” appears to have raised concerns from Schumann’s contemporaries. Both Franz Liszt and Ignaz Moscheles provided some of the earliest reviews of the work. Liszt called the title “illogical.”²⁵ In a letter published in the *Neue Zeitschrift fur Musik*, Moscheles wrote, “one wonders what may have promoted the title.”²⁶ The neglect of this sonata, in many ways more interesting than Schumann’s other two piano sonatas may perhaps be ascribed to the changes in construction and title which chequered its early career.²⁷ At the time of its first publication Moscheles expressed his opinion to Schumann that “the work did not fulfill the requirements of a Concerto though it possessed the characteristic attributes of a Grand Sonata in the manner of Beethoven and Weber, and that its prevailing seriousness and passion were the very reverse of the attributes expected by a concert audience of

²² Peter Ostwald, *Schumann: The Inner voices of a Musical Genius* (Boston: Northeastern University Press, 1985), 127.

²³ Ostwald, *Schumann: The Inner voices of a Musical Genius*,127.

²⁴ Linda Correll Roesner, “The Autograph of Schumann’s Piano Sonata in F minor, Opus 14,” *The Musical Quarterly*, Vol.61, No.1 (January 1975): 99, accessed August 1, 2017 www.jstor.org/stable/741687

²⁵ Wilhelm Joseph von Wasielewski, *Life of Robert Schumann* (Detroit: Information Coordinators, 1975).

²⁶ Pleasants, *The Musical World of Robert Schumann: A Selection from his Own Writings*, 197-198.

²⁷ Gerald Abraham, *Schumann A Symposium* (London: Oxford University Press, 1952), 44.

those days.”²⁸ The second edition of the Sonata Op.14 was published 17 years later. In a letter to Clara Schumann, Robert Schumann referred to a “third sonata” long before the publication as such in 1853 (second edition: *Grand Sonate*): “The third Sonata is in F minor, and quite different from the others.”²⁹ As a “sonata,” Liszt found Op.14 “rich and powerful,” and a reminder that Schumann’s works awaited introduction to the French.³⁰

²⁸ Ibid, 44.

²⁹ Robert Schumann, *Early Letters of Robert Schumann* (London, George Bell&Sons, 1888), 266.

³⁰ Newman, *The Sonata Since Beethoven*, 273.

CHAPTER 3

A COMPARISON OF THE FOUR EDITIONS WITH SUGGESTED WAYS TO MAKE A CHOICE BETWEEN CONFLICTING MARKINGS IN THE EDITIONS

Various Editions of Schumann's Opus 14

Schumann's Opus 14 is one of several works by this composer to exist in two versions. (e.g., *Davidsbündlertänze*, op. 6 and the *Etudes Symphoniques*, op. 13). In 1836, Opus 14 was published as *Concert sans Orchestre*. Schumann then revised this work and Opus 14 was published as *Grande Sonate* in 1853.

The performance guide in this chapter is based on four different editions: *Concert Sans Orchestre* (1836), edited by Ernst Hertrich³¹; *Grande Sonate* (1853), edited by Ernst Hertrich³²; *Grand Sonata No.3 Op.14 Erste und Zweite Ausgabe*, edited by Clara Schumann³³. Ernst Hertrich's editions were published by G. Henle Verlag in 2006. Clara Schumann's editions were published by Breitkopf & Härtel in 1887 and reprinted by Gregg International Press in 1968.

In the preface to the 1836 version of Schumann's op.14 published by G.Henle Verlag in 1983, editor Ernst Hertrich quotes Wolfgang Boetticher³⁴: "the origins of this composition go back to 1834," which reveals "a proximal link, as regards origin with the two other sonatas."³⁵

³¹ Robert Schumann, *Concert sans Orchestra pour le Piano-Forte dédiée à Monsieur Ignace Moscheles, op. 14*. Vienna: Tobie Haslinger, 1836. Reprint, *Klaviersonate f-moll Opus 14 Fassung 1836: Concert sans Orchestre*. Edited by Ernst Hertrich. G. Henle Verlag, 2006. For reasons of simplicity, this edition will hereafter be referred to as Hertrich 1836.

³² Robert Schumann, *Grande Sonate pour Pianoforte dédiée à Monsieur Ignace Moscheles, op. 14*. Hamburg: Schubert & Co., 1853. Reprint, *Klaviersonate f-moll Opus 14 Fassung 1853*. Edited by Ernst Hertrich. G. Henle Verlag, 2006. For reasons of simplicity, this edition will hereafter be referred to as Hertrich 1853.

³³ Robert Schumann, *Grosse Sonate No.3 Op.14 Erste und Zweite Ausgabe* from *Robert Schumann's Werke, Serie VII*. Edited by Clara Schumann. Leipzig: Breitkopf & Härtel, 1887. Reprint, Farnborough, Hampshire, England: Gregg International Press, 1968. For reasons of simplicity, this edition will hereafter be referred to as *C. Schumann first edition and C. Schumann second edition*.

³⁴ Wolfgang Boetticher is the editor of G. Henle Verlag's edition published in 1983.

³⁵ Preface, Hertrich 1836.

Hertrich also wrote that “we do not know, however, on what this claim is based. Nor is it likely to be correct. The fact that an early, autograph manuscript containing sketches of the variation movement and the Scherzo I is dated April 14, 1836 undermines the claim that op.14 was begun as early as 1834.”³⁶

Regarding the Hertrich 1853 edition, he wrote in the preface, “He (Schumann) published the piece a second time in 1853, now as a Deuxieme Edition bearing the original title Grande Sonate, but with only the second Scherzo. Along with the piano pieces op.5, 6, 13 and 16, as well as the Lieder cycle op.39, op.14 thus takes its place among those works that Schumann revised to varying degrees and had republished in the years 1849-1853. From the beginning, these new versions were subjected to a great deal of interpretative analysis by Schumann scholars, nearly all of whom sought the reason for these reworkings in Schumann’s changed aesthetic views.”³⁷

Robert Schumann’s Werke, edited by Clara Schumann, consists of 14 series in 35 volumes. “Schumann’s relationship with Clara was a constant factor in his life...she was the inspiration of many of his compositions,³⁸ says Boyan S. Lekov in his dissertation *Robert Schumann’s Grand Sonata No.3, Op. 14 in F-minor – ‘Concert Sans Orchestra’: A Performance Analysis*, “the unusual history of this work presented a problem even for Brahms and Clara, who collaborated on a complete edition of Schumann’s work. After some consideration, they decided that the only acceptable solution was to include both the first and the second editions of the Sonata Op.14 in their entirety in the Complete Works edition.”³⁹

³⁶ Preface, Hertrich 1836

³⁷ Preface, Hertrich 1853

³⁸ Lekov, 6

³⁹ Lekov, 34

Comparison of the Four Editions with Performance Considerations

Notes

Measures 6-7

The first noticeable contradiction occurs on beat 4 in measure 6, at the end of the introduction of the first movement. The bass note of the left hand is marked D-flat in Hertrrich 1836, Hertrrich 1853 and C.Schumann second edition (see example 1a). However, the same note is marked D-natural in C.Schumann first edition (see example 1b).

Example 1a

Example 1a shows the musical score for measures 6 and 7. The score is in F minor (three flats) and 3/4 time. Measure 6 begins with a forte (*f*) dynamic and a triplet of eighth notes. The bass line in measure 6 has a D-flat note on the fourth beat, circled in red. The right hand features a melodic line with a triplet of eighth notes and a sixteenth note. Measure 7 starts with a *ritardando* marking and a blue circle around the first two notes of the right hand. The bass line continues with a rhythmic pattern. The instruction *sempre rinforzando la melodia* is written above the right hand in measure 7.

Example 1b

Example 1b shows the musical score for measures 6 and 7, identical to Example 1a but with a different bass note in measure 6. The bass note on the fourth beat of measure 6 is marked D-natural and circled in red. The rest of the score, including the right hand and the instruction *sempre rinforzando la melodia*, is identical to Example 1a.

Measure 7, the measure right before the theme of the first movement, contains another discrepancy that could affect the decision performers make on beat 4 of measure 6. Hertrrich 1836 and Hertrrich 1853 have two completely different chords in the right hand. Hertrrich 1853 cadences on a C dominant 9th chord which is the dominant of the key F minor (see example 1c).

The Hertrich 1836 edition shows that Schumann might have wanted more than just a simple V-I. The right hand cadences on a D-flat chord (see example 1a). In this case, C.Schumann first edition is the same as Hertrich 1836, C.Schumann second edition has the same C major chord as Hertrich 1853.

Example 1c



Suggested solution: Walker wrote in his book *Robert Schumann: The Man and His Music* “clearly, Schumann saw himself as the guardian of tradition. The Classical ideals of Beethoven and Schubert, which he held so dear, seemed in danger of being lost...it became possible to relate distant keys, to introduce violent contrasts. In a Beethoven sonata movement, the sudden introduction of a remote tonality has a vital, even catastrophic, effect on the overall construction.”⁴⁰ If the performer chose to play the D flat chord in measure 7, it would create a dramatic suspension that pulls the listener’s ear across the barline into the true beginning of the piece. The C major chord in measure 7 simply creates a mirror image of the opening five notes of the sonata. In this case, the motive of the first movement is expressed. The decision of D-flat or D-natural in measure 6 could be made based on which chord one chooses in measure 7. If one

⁴⁰ Alan Walker, *Robert Schumann: the Man and His Music* (London: Barrieand Jenkins, 1972), 42.

prefers the intensity in the music, a D-flat in both measure 6 and 7 seems suitable for this situation. However, should one elect to choose the C major chord, the argument can be made that Schumann’s respect for tradition should override the excitement that the “unusual” D-flat chord provides.

Measures 10-14

The same harmonies can be voiced differently in the accompaniment lines. The following examples of measure 10 to 12 show how notes can be placed and arranged differently. In measure 10, the left hand arpeggios are placed in different octaves. Hertrich 1836 and C.Schumann first edition have the left hand placed an octave lower than Hertrich 1853 and C.Schumann second edition (see example 2a and 2b). Another voice arrangement discrepancy occurs in measure 14. Hertrich 1853 and C.Schumann second edition have the C minor arpeggios starting in the root position (see example 2b), versus Hertrich 1836 and C.Schumann first edition which have the C minor arpeggios starting on the second inversion (see example 2a).

Example 2a

Example 2b

The image shows two systems of musical notation for piano. The first system covers measures 10, 11, and 12. In measure 10, the left hand has a red box around its arpeggiated accompaniment. The second system covers measures 13 and 14. In measure 14, the left hand has a blue box around its arpeggiated accompaniment, which is labeled 'root position'. The right hand has a melodic line with various ornaments and dynamics. The score includes markings for 'sf' (sforzando), 'pp' (pianissimo), and 'Pedale'.

Suggested solution: By considering the directions of the melody in the right hand, playing the left hand G major arpeggios in the lower octave in measure 10 works better as the right melody is moving lower. An unnecessary overlapping of the hands can also be avoided in the next measure as well. In measure 14, playing the C minor arpeggios in root position makes more sense as the right melody is moving higher. Also, it would be a nice contrast from measure 12 where the left hand arpeggios are already in the second inversion.

Measure 75

This contradiction happens at the beginning of the development section. In both Hertrich 1836 and C.Schumann first edition, there is a voice line written in syncopated rhythm in the right hand's top voice (see example 3a). Both Hertrich 1853 and C.Schumann second edition removed the top voice. Instead, they pull the last eighth note back to beat 4 on top of the lower voice of the right hand (see example 3b).

Example 3a

Musical score for Example 3a, measures 74-76. The score is in 3/4 time and features a piano accompaniment. The right hand melody starts in measure 74 with notes G4, A4, B4, C5, and D5. Measure 75 shows a continuation of this melody with notes E5, F5, G5, and A5. Measure 76 begins with a new section marked 'innocente' and 'a tempo', starting with notes G5, F5, E5, and D5. The tempo marking 'ritenuto' is present above measures 74 and 75, and 'a tempo' is above measure 76. The piano part consists of a steady eighth-note accompaniment in the left hand and a more complex pattern in the right hand, including triplets and sixteenth notes.

Example 3b

Musical score for Example 3b, measures 74-76. This score is identical to Example 3a, showing the same musical notation and performance instructions for measures 74-76.

Suggested solution: Measure 75 is part of the sequence that continues from the previous measure. The melody in the right hand from measure 74 hints an ascending direction before the next section starts in measure 76. In this case, choosing the syncopated pattern in Hertrich 1836 and C.Schumann first edition would give a sense of completion of the melodic materials in this section.

Measures 110-111

At the end of the development section, another clear discrepancy involving notes and rhythms appears in measure 110 to 111. Both Hertrich 1836 and C.Schumann first edition have the right hand notes played as octaves from the end of beat 3 in measure 110 to the first beat in measure 111 and the left hand playing in octaves notes in measure 111 on beat 1 to 2 (see example 4a). Hertrich 1853 and C.Schumann second edition have the octave notes of both hands removed as well as the A-flat in the right hand on beat 3 of measure 110. Instead, the entire right

hand from the second half of measure 110 to the end of measure 112 are written in single notes (see example 4b). The second half of measure 110 also contains a small rhythmic contradiction. Because of the removed A-flat in Hertrich 1853 and C.Schumann second edition, the syncopated pattern continues to the end of measure 110.

Example 4a

Example 4a shows a musical score for measures 109-112. The right hand part features a melodic line with triplets and a syncopated pattern. The left hand part features a rhythmic accompaniment with triplets. Annotations include 'ff', 'octaves', 'A-flat', and 'sf'. Red circles highlight specific notes in the right hand.

Example 4b

Example 4b shows a musical score for measures 109-112, identical to Example 4a but with different annotations: 'no A-flat' and 'single notes'. Red circles highlight the same notes as in Example 4a.

Suggested solution: Since this is the last phrase before the subject returns in measure 113, playing in octave notes would help to achieve the climax of this movement. Single noted patterns may sound smaller and create an anti-climax before the recapitulation.

Measures 196-204

In this D-flat major paragraph, Hertrich 1853 and C.Schumann second edition choose to start bar 2 of measure 196 an octave higher (see example 5b) than Hertrich 1836 and C.Schumann first edition (see example 5a).

Example 5a

Musical score for Example 5a, measures 194-201. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of three systems of staves. The first system (measures 194-197) features a *ritenuto* marking and a dynamic of *pp*. A red vertical line is placed at the beginning of measure 196, which is also marked *a tempo* and *vivacissimo*. The second system (measures 198-200) continues with a *pp* dynamic. The third system (measures 201) concludes the passage. The notation includes various fingerings, slurs, and articulation marks.

Example 5b

Musical score for Example 5b, measures 194-201. The score is in the same key signature and time signature as Example 5a. It consists of three systems of staves. The first system (measures 194-197) features a *pp* dynamic and a red vertical line at the start of measure 196. The second system (measures 198-200) includes a *sfp* dynamic marking and a *pp* dynamic. The third system (measures 201) concludes the passage. The notation is more complex than in Example 5a, featuring many slurs, ties, and intricate fingerings.

Suggested solution: Measure 76 to 84 in the exposition has the same materials as measure 196 to 204. All four editions have this pattern in the same octave range. In measure 84, it is clear when the new motive emerges because it starts in a lower octave than the previous material (see example 5c). If one chooses to go with Hertrich 1836 and C. Schumann first edition's lower octave replacement, the new motive in measure 204 would sound like a continuation of the previous materials rather than a new beginning (see example 5d).

Example 5c

Example 5c shows a musical score with three systems. The first system is labeled 'm.76a tempo innocente' and includes the instruction 'riten.'. The second system is marked 'pp'. The third system is labeled 'm.84' and features a blue arrow pointing to a note in the bass clef labeled 'new motive'. Below the staff, there is a note: '* R. S. 52.1.'.

Example 5d

Example 5d shows a musical score for measure 204. A blue arrow points to a note in the bass clef labeled 'new motive'. There is an asterisk (*) below the staff and a '4' with a slur below the bass line.

Rhythms

Measures 76-83

The first rhythmic discrepancy occurs at measure 76 to 83. Hertrich 1836 and C.Schumann first edition break the harmonies into arpeggios (see example 6a). Hertrich 1853 and C.Schumann second edition keep the same dotted rhythmic pattern as measure 38 to 45 where the same motive appears for the first time (see example 6b).

Example 6a

Example 6a shows a musical score for measures 76-83. The score is in G minor (three flats) and 3/4 time. It consists of three systems of staves. The first system shows the beginning of measure 76 with a *riten.* marking and a red box labeled "arpeggios" under the right hand. The second system continues the arpeggiated texture with a *pp* dynamic. The third system shows the end of measure 83 with a *m. d.* marking. A red vertical line is placed at the start of measure 76.

Example 6b

Example 6b shows a musical score for measures 76-83. The score is in G minor (three flats) and 3/4 time. It consists of three systems of staves. The first system shows the beginning of measure 76 with a red box labeled "dotted rhythms" under the right hand. The second system continues the dotted rhythmic pattern with a *sf* dynamic. The third system shows the end of measure 83 with a *sf* dynamic. A red vertical line is placed at the start of measure 76.

Suggested solution: When talking about Schumann’s piano music Joan Chissell says “more often than not his melodies are woven into an active arpeggio-based kind of figuration, the two hands never too far apart, often with off-beat echoes and imitations in other parts.”⁴¹

Although measure 76 to 83 has the same materials as measure 38 to 45, it does not have to be played in the exact same way. After all, it is in A-flat major instead of E-flat major. It is also a perfect fourth higher. The broken chord patterns in Hertrich 1835 and C.Schumann first edition would catch the listeners’ attention again and would be consistent with what we know about Schumann’s piano writing in general.

Measures 225-226

Measure 225 to 226 presents a similar situation to that of measure 76 to 83 involving another rhythmic structure change. There is a falling arpeggio pattern leading into the return of the main theme. Hertrich 1836 and C.Schumann first edition have broken chords (see example 7a). Hertrich 1853 and C.Schumann distribute the chord pattern between the hands (see example 7b).

Example 7a

The image shows a musical score for two staves, treble and bass clef, in a key with two flats. The score covers measures 225 and 226. A large bracket spans across both measures, indicating a single musical phrase. In measure 225, the right hand plays a descending arpeggio pattern starting with a '5' above the first note. The left hand plays broken chords, with a red box highlighting the first one and the text '1 broken chords' next to it. The dynamic marking *sf* is present at the beginning of measure 225. In measure 226, the right hand continues the descending arpeggio pattern, and the left hand plays broken chords. The dynamic marking **ff* is present at the beginning of measure 226. The score ends with a final chord in measure 226, marked with *f*.

⁴¹ Joan Chissell, *Schumann Piano Music*, (Seattle: University of Washington Press, 1972), 8.

Example 7b

Suggested solution: Both patterns can produce an enormous amount of sound to lead into the return of the beginning motive. In this circumstance, performers could choose the pattern that is the most physically comfortable for them.

Measures 233-234

Another remarkable discrepancy occurs at the end of the recapitulation. The rhythmic structure in measure 233 in both Hertrich 1836 and C.Schumann first edition is changed in Hertrich 1853 and C.Schumann second edition. Hertrich 1836 and C.Schumann first edition has only eighth-rests between each chord (see example 8a). Hertrich 1853 and C.Schumann second edition add quarter-rests between each chord (see example 8b). This results in the first movement of the Hertrich 1853 and C.Schumann second edition being one measure longer than in the Hertrich 1836 and C.Schumann first edition. All four editions have a *fermata* sign at the end of the four chords.

Example 8a

Example 8b



Suggested solution: While either choice can be made to work, the impulsiveness of the opening of the sonata is echoed best by choosing example 8a. This choice also provides a greater contrast when, after the *fermata*, the musical material becomes more lyrical.

Metronome Markings

The metronome indication in the Hertrich 1836 is *Allegro Brillante* and half note = 76⁴² (see example 9a). Hertrich 1853's metronome indication was changed to a slower tempo *Allegro* and half note = 58⁴³ (see example 9b). In this case, both C. Schumann's first edition and second edition stay with the faster tempo half note = 76. Walker mentions, "Martin Schoppe, Director of Schumann-Haus, has told me that no metronome belonging to Schumann has survived to the present day, and that he does not know of any metronome of Schumann's ever being scientifically tested...the possibility that his metronome was defective may first have been suggested after his death by Clara Schumann."⁴⁴

⁴² Robert Schumann indicated the metronome marking in this edition. A picture of the manuscript from Newman's book *The Sonata Since Beethoven* proves that Schumann suggested the tempo.

⁴³ According to Roesner, no manuscript of this edition survives that could have been used by the publisher Schubert & Co. Therefore, the metronome indication here is questionable.

⁴⁴ Walker, *Robert Schumann: the Man and His Music*, 110.

Example 9a



Example 9b



Example 9c



Example 9d



Suggested solution: Hertrich 1853 edition is based on the edition published by Schuberth & Co. According to Roesner, Schuberth did not have access to the page proofs for either 1836 or the 1853 edition, nor did he see the manuscript.⁴⁵ When Newman introduced Schumann's Op.14

⁴⁵ Roesner, "The Autograph of Schumann's Piano Sonata in F minor, Opus 14," 112-113.

in the book *The Sonata Since Beethoven*, he published a picture of the manuscript of the 1836 edition that shows Schumann's writing of half note = 76.⁴⁶ This makes a convincing argument for choosing half note = 76.

Expression Signs and Dynamics

Chissell writes, "his (Schumann's) piano works are full of expression marks and constant changes of tempo again testifying to his mercurial temperament and urgent wish to communicate every passing shade of feeling."⁴⁷

Most of the expression signs in Op.14's 1836 edition were not carried over to the 1853 revision. Both Hertrich 1853 and C.Schumann second editions show very few expression signs. Differences in dynamic markings in the first movement also occur throughout the four editions.

Measures 22-26

Hertrich 1836 has the most detailed indications among all four editions. In measure 22, Hertrich 1836 marks *pianissimo* and *expressivo* on beat 2, then the dynamic changes to *piano* on beat 2 of measure 24, it is changed back to *pianissimo* at the end of this phrase on beat 1 of measure 26 (see example 10a). All the dynamics are clearly marked for each hand. When right hand does *crescendo* to the end of a phrase, left hand has a *diminuendo* marked at the end of the phrase. C.Schumann first edition does not have clear instructions on dynamics. The *crescendo* and *diminuendo* could be only written for the left hand or both hands (see example 10b).

Hertrich 1853 and C.Schumann second edition are both missing the *espressivo* in measure 22

⁴⁶ Newman, *The Sonata Since Beethoven*, 272

⁴⁷ Chissell, *Schumann Piano Music*, 9

(see example 10c). Also, the entire phrase from measure 22 to 26 does not go back and forth between *piano* and *pianissimo*.

Example 10a

Example 10b

Example 10c

Suggested solution: The *espressivo* is quite important in measure 22, as observing it ensures that the left hand melody can be heard. As far as the *crescendo* and *diminuendo*, the best result is likely achieved by giving each hand either the *crescendo* or the *diminuendo*. Left hand's *diminuendo* toward the resolution could help to bring out the right hand's melodic line.

Measures 62-75

In the following examples of measure 62 – 75, both Hertrich 1836 and C.Schumann first edition have lots of indications provided for performers. C.Schumann first edition has *Animato* marked at the beginning of this section (see example 11a). Hertrich 1836 also suggests *animato*, but it is only marked by the left hand accompaniment (see example 11b). Both Hertrich 1836 and C.Schumann first edition have *stringendo* starting in measure 66 followed by *ritenuto* in measure 75 and *a tempo* in measure 76. In Hertrich 1853 and C.Schumann second edition, *animato* is removed from measure 62 (see example 11c). The *stringendo* in measure 66 only lasts until measure 69 and *in tempo* is indicated at the beginning of measure 69 in both Hertrich 1853 and C.Schumann second edition (see example 11c).

Example 11a

Example 11a is a piano score consisting of four systems. The first system begins with a circled **Animato.** marking. The right hand features a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment. Performance markings include *p* (piano) and *mf* (mezzo-forte), and the word *semplice* is written above the right hand. The second system features a circled **stringendo** marking. The third system includes a circled **riten.** (ritardando) marking. The fourth system starts with a circled **m.76 a tempo innocente** marking.

Example 11b

Example 11b is a piano score consisting of four systems. The first system includes measure numbers 52, 45, and 43, and performance markings *mf* and *semplice*. A circled **animato** marking is placed below the first system with the instruction "by the left hand only". The second system features a circled **stringendo** marking. The third system includes measure numbers 70 and 63, and a *p* (piano) marking. The fourth system includes measure numbers 74, 43, and 43, and performance markings *ritenuto*, **m.76 a tempo**, and *innocente*.

Example 11c

Suggested solution: It would be more stylistically consistent to leave the *animato* in the left hand only. This would align with performance tradition in most of the romantic piano literature, notably Chopin and Liszt. The right hand's melody comes from the theme of this movement. Ideally it should keep the same tempo while the left hand uses the repeated accompaniment pattern to create an *agitato* feeling by pushing the tempo a bit forward. The *stringendo* in Hertrich 1836 and C.Schumann first edition lasts for 9 measures but Hertrich 1853 and C.Schumann have *in tempo* marked when another, calmer melody comes back in measure 69. Ending the *stringendo* in measure 69 makes more sense because of the obvious

mood of this melodic line. When speaking about Schumann's mercurial temperament, Walker says "Schumann's depressions showed other features typical of the 'endogenous', as against the reactive, mood swing: a diurnal rhythm with mood state worst in the morning; feeling of physical malaise with hypochondriacal ideas etc."⁴⁸

Measures 76-84

In this section, Hertrich 1836 and C.Schumann first edition begin this paragraph with *pianissimo* (see example 12a), which is missing in Hertrich 1853 and C.Schumann second edition (see example 12b). Hertrich 1836 and C.Schumann first edition have the same dynamics and expression signs. They both have this section marked *innocente* in measure 76 on beat 2. It is not indicated in Hertrich 1853 and C.Schumann second edition. The dynamics are also written in two different ways between Hertrich 1836/C.Schumann first edition and Hertrich 1853/C.Schumann second edition. Measure 76 to 84 can be divided into two phrases: beat 2 in measure 76 to beat 1 in measure 80 is one phrase; beat 2 in measure 80 to beat 1 in measure 84 in the second phrase. They are the same materials but the second phrase is written one octave lower. Hertrich 1836 and C.Schumann first edition have *crescendo* and *diminuendo* written within in each phrase. Hertrich 1853 and C.Schumann second edition only have the *crescendo* and *diminuendo* written in two specific measures (see example 12c).

⁴⁸ Walker, Walker, *Robert Schumann: the Man and His Music*, 410.

Example 12a

Musical score for Example 12a, measures 74-77. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo markings are *ritenuto* and *a tempo*. The word *innocente* is written in red in the right hand at measure 75. The dynamic marking *ppp* is also circled in red. The score includes various fingering numbers and articulation marks.

Musical score for Example 12a, measures 80-83. The score continues from the previous system. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The dynamic marking *pp* is present in measure 80. The tempo marking *ten.* is present in measure 83. The score includes various fingering numbers and articulation marks.

Example 12b

Musical score for Example 12b, measures 80-83. The score is in G major and 3/4 time. It features a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The tempo marking is *a tempo*. The word *innocente* is written in red in the right hand at measure 80. The dynamic marking *pp* is present in measure 81. The tempo marking *riten.* is present in measure 82. The score includes various fingering numbers and articulation marks. At the bottom, it is marked with an asterisk and the text "R. S. 52.1."

Example 12c

The image displays three systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The first system shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system features a dynamic marking of *sf* (sforzando) in the right hand and *p* (piano) in the left hand. The third system also includes *sf* markings. The notation includes various note values, rests, and articulation marks.

Suggested solution: Hertrich 1836 and C.Schumann provide a better dynamic instruction in this paragraph. Stretching the *crescendo* and *diminuendo* in 4-measure pacing makes for longer phrases. The *pianissimo* in measure 80 gives a nice echo to the same materials presented in a lower octave.

Measures 100-112

The following examples from measure 100 – 112 contain a climax that leads into the recapitulation of the first movement. Hertrich 1836 and C.Schumann first edition start this section with a *ritenuto* and a marking of *dolce* (see example 13a). Before the right hand enters in measure 101, Hertrich 1836 marks the left hand with a *diminuendo* but it is missing in C.Schumann first edition (see example 13b). Hertrich 1853 and C.Schumann second edition also have a *diminuendo* in measure 101, but the *ritenuto* and a *dolce* in measure 100 are missing in these two editions. Also, in measure 110, Hertrich 1836 and C.Schumann first edition inserted a *fortissimo*, which is not printed in Hertrich 1853 and C.Schumann second edition.

Example 13a

Example 13a shows a musical score for measures 100 to 109. The score is in a minor key and features a complex rhythmic pattern in the bass line. The upper staff contains a melodic line with various ornaments and dynamics. Key annotations include:

- Measure 100: *ritenuto* (circled in red) and *dolce* (circled in red).
- Measure 101: *p con intimo sentimento*.
- Measure 103: *accelerando*.
- Measure 106: *agitato* and *pp*.
- Measure 109: *ff* (circled in green).

The score includes a ** Pedale* instruction at the beginning of measure 100. The bass line features numerous triplets and sixteenth-note patterns. The upper staff has various ornaments and dynamic markings such as *sf* and *f*.

Example 13b

Example 13b shows a musical score for measures 100 to 109, identical to Example 13a. The score is in a minor key and features a complex rhythmic pattern in the bass line. The upper staff contains a melodic line with various ornaments and dynamics. Key annotations include:

- Measure 100: *no rit. and dolce* (written in red).
- Measure 101: *p con intimo sentimento*.
- Measure 103: *accelerando*.
- Measure 106: *agitato* and *pp*.
- Measure 109: *sf*.

The score includes a ** Pedale* instruction at the beginning of measure 100. The bass line features numerous triplets and sixteenth-note patterns. The upper staff has various ornaments and dynamic markings such as *sf* and *f*.

Example 13c

The image displays a musical score for piano, consisting of four systems of staves. The first system includes markings for *no rit. and dolce* and *con intimo*. The second system features *sentimento* and *accel.*. The third system is marked *agitato*. The fourth system includes *sf* markings. The score is in a key signature of three flats and a 3/4 time signature. A blue box highlights a specific passage in the first system. Below the score, the text "R. S. 52. II." is printed.

Suggested solution: The *diminuendo* for the left hand in measure 101 is essential for balance of voices because of the entrance of the right hand’s melodic line. The *ritenuto* is not as necessary because the melody in measure 101 already suggests a calming atmosphere. The *ritenuto* can be placed in measure 100 if a performer prefers a bigger contrast to the *accelerando* in measure 104 to 105. The *fortissimo* in measure 110 might create an anti-climax before the return of the theme in measure 113. It is more effective to save the energy for the *crescendo* in measure 112. Alan Walker writes “what of the impact of the personality of the performer himself on Schumann’s piano music? It hardly needs saying that he must be a pianist who is thoroughly convinced of, and unquestioningly accepts, the idea that the piano can be made to express feeling.”⁴⁹

⁴⁹ Walker, *Robert Schumann: The Man and His Work*, 105.

Measures 124-125

In Hertrich 1836, a *crescendo* occurs in the left hand on beats 3 to 4 of measure 124 and another *crescendo* appears on beats 3 to 4 of measure 125 (see example 14a). In Hertrich 1853, no *crescendo* is suggested in measures 124 to 125 (see example 14b). In C.Schumann first edition, the *crescendo* only shows up on beats 3 to 4 in measure 125 (see example 14c).

Example 14a

Example 14a shows two systems of musical notation. The first system covers measures 122 and 124. Measure 122 begins with a treble clef, a key signature of two flats, and a time signature of 4/4. It contains a half note chord (F4, C5) and a quarter note chord (F4, C5). Measure 124 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). The second system covers measures 125 and 126. Measure 125 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). Measure 126 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). The score includes dynamic markings such as *pp*, *dimin.*, *sf*, and *Pedale*. A red box highlights a crescendo in the left hand on beats 3 to 4 of measure 124 and another crescendo on beats 3 to 4 of measure 125.

Example 14b

Example 14b shows two systems of musical notation. The first system covers measures 122 and 124. Measure 122 begins with a treble clef, a key signature of two flats, and a time signature of 4/4. It contains a half note chord (F4, C5) and a quarter note chord (F4, C5). Measure 124 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). The second system covers measures 125 and 126. Measure 125 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). Measure 126 contains a half note chord (F4, C5) and a quarter note chord (F4, C5). The score includes dynamic markings such as *sf* and *pp*. A red box highlights a crescendo in the left hand on beats 3 to 4 of measure 125.

Example 14c

The image shows two systems of musical notation for piano. The first system consists of two staves: a treble clef staff and a bass clef staff. The treble staff has a melodic line with a crescendo hairpin starting in measure 124 and ending in measure 125. The bass staff has a more rhythmic accompaniment. A red box highlights a measure in the treble staff. The second system also has two staves. The treble staff continues the melodic line, and the bass staff continues the accompaniment. A red box highlights a measure in the bass staff. The score includes dynamics like *pp* and a crescendo hairpin. The text 'R. S. 52.1.' is printed below the second system.

Suggested solution: starting the *crescendo* in the left hand of measure 124 as shown in Hertrich 1836 helps to bring out the left hand melodic line. The *crescendo* at the end of measure 125 in the right hand seems less necessary as the right hand sixteenth notes are less important in this case. Furthermore, since the character of these measures is clearly meant to be *pianissimo*, as a lyrical contrast, a *crescendo* in the right hand sixteenth notes would spoil the overall dynamic effect.

Measures 173-189

In the following examples, a *smorzando* appears after beat 2 in measure 173 of Hertrich 1836 followed by *a tempo* in the next measure (see example 15a). There is a slight dynamic difference in Hertrich 1853 and C.Schumann second edition, but *smorzando* does not appear in measure 173 in C.Schumann second edition (see example 15b). C.Schumann first edition has the *smorzando* at the beginning of measure 173 but she does not suggest *a tempo* in the following measure (see example 15c).

Example 15a

Musical score for Example 15a, measures 171-177. The score is in a minor key and 3/4 time. It features a complex piano accompaniment with many triplets and sixteenth notes. The right hand has a melodic line with some grace notes. Performance markings include *smorzando* (circled in red) above the right hand in measure 175, *(a tempo)* (circled in blue) above the right hand in measure 174, and *mf* (boxed in blue) below the left hand in measure 174. A *Pedale* marking is present below the left hand in measure 178. The piece ends with a fermata over a whole note chord in the right hand.

Example 15b

Musical score for Example 15b, measures 171-177. This is a variation of the score in Example 15a. Performance markings include *no smorzando* (in red) above the right hand in measure 175, and *no mezzo forte* (in red) above the left hand in measure 174. The *mf* marking is absent. The rest of the score, including the *Pedale* marking and the final fermata, is identical to Example 15a.

Example 15c

The image shows two systems of musical notation for piano. The first system consists of two staves. The upper staff has a circled annotation *smorzando* above the final measure. The lower staff has a red annotation *no diminuendo* below the final measure. The second system also consists of two staves. The upper staff has a red annotation *no a tempo marked* below the first measure. The lower staff has a red annotation *mf* below the first measure. The music is in a key with three flats and a common time signature.

R. S. 52.1.

Suggested solution: The *smorzando* is a graceful way to end the phrase. Perhaps the *a tempo* does not need to happen right away. The tempo could be brought back gradually starting at measure 174.

CHAPTER 4

CONCLUSION

What is the impact of the personality of the performer himself on Schumann's piano music? In the chapter of *Interpreting Schumann's Piano Music*, Alan Walker says, "I believe that a really great interpreter of any form of art needs to be, in spiritual quality and experience of life, at least of the same caliber as the creative artist whose work he seeks to reproduce, and that with Schumann's music this is a particular need."⁵⁰

Editing music starts with comprehensive research and investigation.⁵¹ Ernst Hertrich's editions include comments and historical background. He is the first person to publish Schumann's Op.14 as a complete set with editor's comments and proofs from the Manuscripts.

When Clara Schumann published her complete edition of Schumann's works, she felt extremely proprietorial towards his works. Had her ministrations stopped merely at tidying up Schumann's biography, she would already have left her mark on Robert Schumann's works in a most prominent way.⁵² Clara Schumann was at that time naturally viewed as the authority in all questions concerning the music of her late husband.⁵³ She was able to persuade Schumann to drop the original finale to the Sonata Op.22, complaining that it was 'too difficult, and that really the public, even the connoisseurs for whom you write, would not understand.'⁵⁴ The reproducing of Schumann's piano music in its noblest form makes very heavy and exacting demands on the

⁵⁰ Walker, *Robert Schumann: The Man and His Work*, 105-106.

⁵¹ James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge: Cambridge University Press, 1996), 36.

⁵² Walker, *Robert Schumann: The Man and His Work*, 51.

⁵³ "Correction or interpretation? – Johannes and Clara alter Robert's music," accessed on July 2017, <http://www.henle.de/blog/en/2013/05/27/correction-or-interpretation-%E2%80%93-johannes-and-clara-alter-robert%E2%80%99s-music/>

⁵⁴ Walker, *Robert Schumann: The Man and His Work*, 51.

pianist. This is undoubtedly true if he or she wishes to play the works as we believe the composer may have intended or as they were played by Clara Schumann.⁵⁵

According to Grier, “To this point, a distinction is emerging between what performer/editors might change or add in an interpretative edition, and what they might not. When performer/editors take it upon themselves to supplement the performing indications provided by the composer, they do no more than express in writing the freedom most composers expect them to assume in performance.”⁵⁶ In this spirit, this performer’s guide offers suggestions, not ultimatums, that might help a performer to make their own decisions when confronted with textual disparities between the various extant editions of this sonata.

⁵⁵ Walker, *Robert Schumann: The Man and His Work*, 93.

⁵⁶ Grier, *The Critical Editing of Music: History, Method, and Practice*, 153.

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