

SCHUMANN



舒曼 钢琴作品全集

第五卷

Complete Piano Works

Volume V

URTEXT

(原始版)



G. HENLE VERLAG

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Robert Schumann

罗伯特·舒曼

钢琴作品全集第五卷

Complete Piano Works Volume V

URTEXT
(原始版)

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前言

我们以六卷本的形式呈现了罗伯特·舒曼(Robert Schumann, 1810~1856)的所有钢琴独奏作品,这是自1879~1893年克拉拉·舒曼(Clara Schumann)编辑的完整版问世以来的首部评注版全集。包括38个作品,按作品编号升序排列(两首无编号的作品位于第六卷的最后)。尽管这种排列方法未严格遵循创作时间顺序,打破了按体裁和系列所进行的分类,但这样的编排至少便于人们快速检索。

第五卷收录了Op. 26~82。众所周知,舒曼出版的前23部作品都是为钢琴而写,因而这一全集的前四卷呈现出年代顺序上的统一性,即便这意味着将属于同一种体裁的作品分离开。然而,在第五卷和第六卷中无法使用编年体系。第五卷的前三首作品——《维也纳狂欢节》(Op. 26)、《浪漫曲三首》(Op. 28)和《谐谑曲、吉格舞曲、浪漫曲和小赋格曲》(Op. 32)——创作于1838年初至1839和1840年间的冬天,因而属于作曲家钢琴音乐创作的第一阶段,即便其间舒曼还创作了他的第一批伟大的声乐套曲,即Op. 24、Op. 25和Op. 29~30。在随后的五年中,舒曼没有创作任何钢琴独奏作品。作曲家直到1845年才又创作了《赋格四首》(Op. 72);三年之后诞生了《进行曲四首》(Op. 76)和《少年曲集》(Op. 68);本卷最后的《林地之景》(Op. 82)则创作于1848至1849年的冬天。

维也纳狂欢节 Op. 26

1838年9月下旬,罗伯特·舒

曼从莱比锡出发,途经德累斯顿和布拉格,在10月3日来到维也纳。即便他在这座多瑙河畔的城市所度过的日子总体而言令他失望,但他还是在这里创作出了大量作品,而且几乎全部是为钢琴而作。直至今日,这些乐曲在钢琴家们通常的保留曲目中仍旧占据着稳固的地位:《阿拉伯风格曲》(Arabeske, Op. 18)、《花之歌》(Blumenstück, Op. 19)、《幽默曲》(Humoreske, Op. 20)、《新叙事曲八首》(Novelletten, Op. 21),以及创作于1839年3月(即他在维也纳逗留的末期)的《夜曲四首》(Nachtstücke, Op. 23)和《维也纳狂欢节》(Op. 26),还有Op. 32的前三首(《谐谑曲》《吉格舞曲》和《浪漫曲》)。

《维也纳狂欢节》的创作过程显然是间歇性的,不甚连贯。他首次提到这部作品是在1839年3月20日的日记中:“很高兴开始创作一部《维也纳狂欢节》;包括五首乐曲,中途却停顿下来。但我定会将这部作品完成。”这部作品与《夜曲四首》(Op. 23)在创作时间上非常接近,Op. 26中预先出版的第四首《间奏曲》(Intermezzo)被命名为《夜曲四首》的一个“片段(Fragment)”,于1839年12月作为《新音乐杂志》(Neue Zeitschrift für Musik)的增刊问世。那时《维也纳狂欢节》还远未完成,因为1840年1月24日舒曼写信告诉克拉拉,他“过去几天内一直在创作《维也纳狂欢节》,并且已经进展到仅剩最后一页,而这最后一页我将会在适当的时机着手完成。这部作品会令你感到愉悦。事先并没有料到其规模相当庞大,大约有30页。”

尽管舒曼已经于1839年4月5日离开维也纳,但《夜曲四首》和《维也纳狂欢节》与他在城市创作的其他作品一样,仍旧由维也纳的梅凯

蒂(Mechetti)出版。在他离开维也纳两天之后,即4月7日,他写信给克拉拉说,梅凯蒂“举止文雅,为人正直……还想出版我以后的所有作品,但我拒绝了这一提议。”但梅凯蒂信守了他的初衷,舒曼于1840年5月末或6月初将用于刻版的副本寄往维也纳。这部作品题献给迪南(Dinant)的西莫南·德·希勒(Simonin de Sire),是德国以外对舒曼音乐的最早崇拜者之一。然而,这一题献并非舒曼的初衷,因为他原本要将《浪漫曲三首》(Op. 28)题献给希勒。只是在1840年8月24日,当作曲家要求他的出版商将这部作品的长条校样寄给自己时,他告诉后者要将该作题献给西莫南·德·希勒,而原来的受赠者尚不得而知。1840年11月10日,舒曼写信给德·希勒说:“我没有忘记你,这一点很快就会得到证实,因为我的一部作品《维也纳狂欢节》会在维也纳问世,上面写有你的名字。希望你善意接纳,也希望这部作品能够给你带来欢乐。”该作的出版推迟了几个月。直到1841年8月才最终问世。

舒曼的这部新作品在众多批评家中反响热烈。1844年1月17日的《大众音乐指南》(Allgemeiner Musikalischer Anzeiger)上刊登了一篇对舒曼多部钢琴作品进行综合回顾的长文,其中将《维也纳狂欢节》描述为“《狂欢节》(Op. 9)的姊妹篇……处处闪现着幽默的笔触;机智的火花和奔放的欢乐从四面八方冲上云霄,火星四射的辛辣嘲讽和最放纵不羁的嬉笑玩乐从我们耳边呼啸而过,例如乐谱第7页和第8~9页(即第一首,从第282小节开始),此处那灰白的、真正小资产阶级的庸俗动机‘当祖父迎娶祖母时’(Als der Grossvater die Grossmutter nahm)——这个动机也出现在《狂

欢节》(Op. 9)中[即《大卫同盟进行曲》(*Marche des Davidsbündler*)中的17世纪主题(*Thème du XVIIème siècle*)]——制造出一种奇异怪诞的对比,引发了一种真正具有喜剧色彩的洛可可效果。就音乐而言,这些奇妙场景最实质性的部分无疑是《间奏曲》,即第四首,在这部作品的所有乐曲中这一首最令我们着迷。——一个阴郁执拗的家伙,胆怯而具有威胁性地从他那降E小调的帽檐下向外窥视,这样一个家伙如何跌跌撞撞地闯入这些明媚的环境中的确无法解释。——无论怎样,那粗砺、热忱、急迫的音调……并不适合一场‘玩笑’。成功经受住这首《间奏曲》的考验之后,听者便会如释重负,仿佛从某种邪恶的咒语中解脱出来,并且会随之呼喊出莎士比亚让奥兰多(Orlando)对杰奎斯(Jacques)说的话:‘我巴不得您走。再会,忧郁的先生!’”

浪漫曲三首 Op. 28

不同于舒曼的大部分其他作品,在他的个人札记、日记或家庭记事本(*Haushaltbücher*)中几乎没有任何关于《浪漫曲三首》(Op. 28)的内容。我们仅在家庭记事本中找到写于1840年10月6日的一项简短记录,内容是他因Op. 28而得到的酬金:“为Op. 28而从Breitkopf & Härtel出版社收取:23.—。”从舒曼于1839年12月11日写给恩斯特·阿道夫·贝克尔(Ernst Adolph Becker)的信中,我们至少可以做出一些推测:“我这几天一直在努力创作,已完成三部不同的作品;我会将其中一部题献给你。你是想要三首夜曲,或是三首浪漫曲,还是两首短小的花之歌?”(贝克尔显然选择了《夜曲三首》,因为这部作品在1840年6月出版时标明是题献给他的。)尽管在舒曼自己所拥

有的初版乐谱(如今保存在位于茨维考的罗伯特·舒曼故居)的扉页上,他明确写下了“1839年圣诞节”的字样,但这一日期更有可能指的是他已将《浪漫曲三首》(Op. 28)寄送给克拉拉作为圣诞礼物。同样的信息也记录在题献给克拉拉的那一册手稿的标题页上(参见本卷最后“评注”部分中对底本来源的详细介绍)。克拉拉公开声明自己是这部作品的受赠者,尽管舒曼在1839年12月30日的信中告诉她自己意在将“浪漫曲”献给迪南的西莫南·德·希勒;我最初创作这些乐曲的时候想到的是你;但我感到这两部作品(即《浪漫曲三首》和《夜曲三首》)对于你来说都不够好,配不上你”。但克拉拉对此表示反对,并且在1840年1月1日强烈要求舒曼将这三首浪漫曲题献给自己:“我是你的新娘,你必须再题献给我一些作品;而且再没有比这三首浪漫曲更柔情的音乐了,尤其是中间那首,一曲最美妙的爱情二重唱。”

尽管克拉拉非常喜欢这几首浪漫曲,但她还是建议自己的未婚夫“再仔细审视一下”。舒曼听取了这一建议,并在1840年1月8日写信告诉克拉拉:“我将这些夜曲和浪漫曲从头至尾认真看了一遍,心中窃喜……。我发现这些作品中仍有许多不尽如人意之处,我打算将它们先搁置一边。”舒曼后来一定是在第二版上做出了修改,这一版之后有了用于刻版的副本,但不幸的是该版本未能留存下来。上文所提到的题献给克拉拉的副本和第二首乐曲的手稿之间还包含着另外一个与后来的印刷版并不相符的版本。舒曼对第三首浪漫曲的第一间奏曲进行了大量修改。这次修改何时发生我们不得而知,但我们可以推测舒曼是在3月中旬完成了这次修改,因为正是在此

期间舒曼的通信记录(第51条)中有如下一则信息,概括了一封写给维也纳出版商托拜厄斯·哈斯林格(Tobias Haslinger)的信的内容:“告诉了他浪漫曲的有关事宜,我会立即将这些乐曲通过赫尔曼(Hermann)发送给他。要求收取40塔勒币的报酬。”

舒曼似乎也将这部新作品提供给了柏林的两家出版商,Bote & Bock出版社和施莱辛格(Schlesinger)。然而,最终这部作品由Breitkopf & Härtel出版社于1840年10月出版,既没有题献给西莫南·德·希勒(他接受了九个月之后出版的《维也纳狂欢节》的题献),也没有题献给克拉拉——舒曼将声乐套曲《桃金娘》(*Myrthen*, Op. 25)作为结婚礼物献给了她。这部作品最终题献给了格拉夫·海因里希·罗伊斯-科斯特里茨(Graf Heinrich Reuß-Köstritz),他住在埃尔富特(Erfurt),十分热衷于舒曼的音乐,并且从1836年起成为舒曼的朋友。

值得注意的是,初版中第二首浪漫曲是用三行五线谱记谱。而在两份留存下来的手稿中,舒曼都满足于用常规的两行五线谱。附加一行五线谱的做法在这一时期非常风行,因为钢琴技术发展得越来越复杂。舒曼多次反对这样一种记谱方式,最早一次是在1836年对弗朗切斯科·波利尼(Francesco Pollini)所写的一部作品的评价中。在《浪漫曲三首》出版之后,他在1840年11月10日写给西莫南·德·希勒的一封信中谈到:“我并不完全同意你(用三行五线谱)的写作方式——只有在少数情况下,这种方式能够让事情变得简单,而在通常情况下它只会使乐曲很难快速得到认同。”升F大调浪漫曲显然是舒曼所说的那些少数情况之一。

尽管舒曼认为《浪漫曲三首》(Op. 28)的质量不足以题献给他的

新娘克拉拉,但几年之后他还是将其列为自己最成功的作品之一。在1843年5月5日写给居住在什切青(Szczecin)的作曲家和音乐著述家卡尔·科斯马利(Carl Koßmaly)的信中,他说道:“那些我自认为最好的钢琴作品的谱子,我很不幸地一本都找不到。我认为这些作品包括《克莱斯勒偶记》(Kreisleriana)、六首(或八首)《幻想曲》(Phantasiestücke)、两册《新叙事曲》(Novelletten)和一册《浪漫曲》(Romances)。这四部作品也是我最新写出的钢琴作品。”尽管我们如今可能不再认同舒曼对自己作品的这一判断,但《浪漫曲》在舒曼的钢琴作品中仍旧占据着重要地位,其中第二首也的确体现了他最美妙的旋律灵感。

谐谑曲、吉格舞曲、浪漫曲与小赋格曲 Op. 32

这部作品的编辑工作并非由这套舒曼钢琴作品全集的主编担任,而是由维尔特鲁德·豪格-弗莱恩斯坦(Wiltrud Haug-Freienstein)进行,他也撰写了这部作品的评注。出现于这部作品单行本中的信息在此略作整理编辑。

如上文《维也纳狂欢节》部分的内容所述,这部作品的前三首属于舒曼在1838至1839年间于维也纳创作的那一批钢琴作品。《吉格舞曲》与J. S. 巴赫、J. J. H. 费尔胡斯特(J. J. H. Verhulst)和路易·赫奇(Louis Hetsch)的作品共同出现在1839年2月的《古今音乐作品集》(Sammlung von Musikstücken alter und neuer Zeit)系列中,这一系列由舒曼自1838年起作为《新音乐杂志》的增刊而发行。舒曼于1839年6月9日写信给克拉拉,谈到这首乐曲:“我自己并不十分清楚吉格舞曲究竟是什么;它是一种

已经被遗忘的古老舞曲,三拍子,各声部以赋格的方式进入。你喜欢这首乐曲吗?”

《小赋格曲》最早是单独出版的。它起初是为奥古斯特·波特(August Pott,奥登堡的乐团首席和宫廷指挥)编辑的一部莫扎特曲集而作。1839年10月舒曼在日记中写道:“几乎无法创作,因为有太多其他事宜分散精力。为莫扎特曲集谱写了《G小调小赋格曲》。”然而,1840年5月他撤回了这首乐曲,将之发表在1840年6月《新音乐杂志》的第10期增刊上。

与这两首乐曲不同,《谐谑曲》和《浪漫曲》最早就是与《吉格舞曲》和《小赋格曲》一同以这部作品完整的第一版的形式问世,由汉堡和莱比锡的Schuberth & Co. 出版公司于1841年2月或3月出版。出版商尤里乌斯·舒伯茨(Julius Schuberth)于1840年12月18日曾写信给舒曼,建议他给这四首乐曲定一个统一的标题,并建议命名为“浪漫乐曲”。但最终保留下来的却是如今这样的四个标题的笨拙并列。这部作品题献给阿玛利·里弗尔(Amalie Rieffel, 1822~1877),她是一位钢琴家,舒曼偶尔给她上课,并且对她给予了很高的评价。克拉拉曾在日记中吐露(1840年9月):“这个叫里弗尔的女人是我的危险竞争对手。罗伯特……更喜欢她对他作品的演绎而不是我的。……他说她演奏得更准确。”舒曼评论了里弗尔1840年12月在莱比锡音乐厅(Leipzig Gewandhaus)的首次登台演出:“她的技艺极为出色,演奏富有个性,而且常常富于诗意;她追随着自己的艺术,胸有成竹,意志坚定,尽管有着几乎不可约束的艺术性情,但仍旧能够控制自我。”

Op. 32是舒曼研究巴赫和莫扎特音乐的成果。这些乐曲将对位传统

与“轻盈的缪斯”(奔放多变和活泼欢乐)相结合。《吉格舞曲》和《小赋格曲》在某种程度上可被看作是舒曼写作技艺的展现。《谐谑曲》和《浪漫曲》则遵循着维也纳传统,但也带有明确的浪漫主义特征。这些短小而精雕细琢的乐曲不难演奏,而且确实不是为音乐会演出而作。因此,如今尚不知道舒曼在世时这四首乐曲是否进行过完整的公演,但克拉拉曾在私人场合和公众独奏会上演奏过第三首和第四首。

我们这一版的主要底本来源是舒曼个人所拥有的初版完整版。这套印刷乐谱是否来自抄谱员的手稿不得而知。第二首和第四首的作曲家亲笔手稿留存了下来,很可能曾是早先《新音乐杂志》中那一版本的刻版副本。

少年曲集 Op. 68

“琴童们在钢琴课上学习的那些乐曲通常非常拙劣,于是罗伯特想要创作和出版一本为儿童而作的小曲集。他已经写出了一些非常美妙的小品。”这是克拉拉在日记中对舒曼送给他们大女儿玛丽(Marie)的生日礼物所作的记载。礼物是一本音乐小集,上书“钢琴小曲集/在小玛丽的7岁生日时/1848年9月1日/爸爸赠”。

这份手稿——如今被称为“钢琴曲小集”(Klavierbüchlein)或“为玛丽而作的生日曲集”(Geburtstagsalbum für Marie)——从某种程度而言是有史以来最受欢迎的钢琴曲集《少年曲集》的萌芽。在女儿的生日之后,舒曼显然立即开始将他创作“儿童曲集的想法”付诸实践。在上文提到的家庭记事本中,舒曼在9月3日、4日和5日的记录中都写着:“创作了许多为儿童而写的小曲”,而且

早在9月9日他就写道：“这个曲集几乎快要完成了。”然而，根据9月10日、11日和12日的记录，舒曼又添加了“新的小曲”，19日则记录着“四首为儿童而写的小曲”。根据家庭记事本和一本更大的杂录，我们得知个别乐曲的确切创作日期：《纪念》（*Erinnerung*, No.28）写于1848年9月2日，《一个陌生人》（*Fremder Mann*, No.29）写于9月4日，《除夕之歌》（*Sylvesterlied*, No.43）写于9月5日，《迷娘》（*Mignon*, No.35）写于9月8日，《圆圈舞》（*Rundgesang*, No.22）写于9月13日，《收获葡萄》（*Weinlesezeit*, No.33）写于9月21日，两首《冬日时光》（*Winterszeit*, No.38和No.39）写于9月22日。这份随笔杂录（请见“评注”部分的详细描述）包括多首舒曼没有纳入该曲集出版版本中的乐曲；其中四首甚至已刻版，却最终被删去。总共有16首乐曲被略去，然而其中只有九首是较为完整的。这九首乐曲与另外两首在“为玛丽而作的钢琴曲小集”中留存下来的作品收录在如今我们这一版的附录I中。尽管我们可以假设舒曼可能会对这些乐曲进行进一步的修改，因这些作品在一定程度上给人未完成的印象，但编者仍旧认为在这一版中应当囊括所有与《少年曲集》相关的作品。这里总共有62首乐曲：有54首是舒曼的原创作品（其中有11首是他没有考虑出版的），此外还有八首是对其他作曲家作品的改编。这是出于教学上的考虑，目的在于通过以前和当时诸多作曲家的曲例为孩子们提供一次“音乐史导览”。

舒曼原计划改编巴赫、亨德尔、格鲁克、海顿、莫扎特、贝多芬、舒伯特、韦伯、施波尔和门德尔松的作品。现存的只有亨德尔、巴赫、格鲁克、莫扎特、韦伯和舒伯特作品的改编曲各

一首，以及贝多芬的两首。这八首改编曲中有五首——巴赫、亨德尔、莫扎特、贝多芬（附录II No.7）和舒伯特——在“为玛丽而作的钢琴曲小集”中流传下来。然而，这些乐曲确实是《少年曲集》刻版副本的一部分。《少年曲集》起初是一本由舒曼和克拉拉整理编排的活页曲集，作为“音乐史导览”的所有乐曲最终全部从该曲集中移除；只有《卡尔·马利亚·冯·韦伯的饮酒歌》、贝多芬改编曲的其中一首以及格鲁克的改编曲（附录II No.3、No.5和No.6）起初保留下来，但最终还是被删掉了。“音乐史导览”中的全部八首改编曲都收录进如今这版的附录II，以时间顺序排列（欲了解刻版副本的详细信息，请参见“评注”部分）。

1848年9月17日，舒曼将第一份刻版副本寄给Breitkopf & Härtel出版社。该副本尚不完整，因为有些乐曲写于这一日期之后。舒曼在“通信录”（*Briefbuch*）中记录着：“儿童曲集待评定。——要求收取50金路易的报酬或……15份作者样书。——不包括在法国和英国的所有权。更多关于儿童曲集排版的信息。”在此后不到四周的时间里，一本将深刻影响19世纪下半叶中产阶级音乐文化的曲集出版问世。时至今日，它丝毫没有丧失魅力。

考虑到我们如今所了解到的《少年曲集》的成功，Breitkopf & Härtel出版社当时对这部新作品的保守态度便显得相当令人惊讶：舒曼之前已经表达了自己的愿望，即不仅标题页而且每首乐曲都要配上插图（正如后来所实现的）。由于当时定下的标题是“为儿童而作的圣诞曲集”（*Weihnachtsalbum für Kinder*），因此舒曼要求该曲集在当年的12月出版。出版商认为出版的花费和作

曲家的要价太高，而且也无法按照舒曼规定的时间出版。最终舒曼放弃了每首乐曲的插图，并且将自己的报酬降低至40金路易。尽管如此，且印版也已准备好，但布赖特科普夫（Breitkopf）还是取消了这部作品的出版。

舒曼随后转而联系汉堡的出版商尤里乌斯·舒伯茨，后者立即在1848年10月13日写信表示接受：“很好，我信任这份手稿，在如今的恐怖时期（1848和1849年是处于革命时期的两年），我将付给你40而非50金路易的报酬！说实话，我无法支付给你比这更多的酬劳。你不会拒绝我的提议，想想看：在我得到你的答复之前，……已经赶不及在圣诞节出版了。”仅仅四天之后，刻版印刷工作便在莱比锡开始了。此时只剩下一个问题，即如何设计标题页，这也是Breitkopf & Härtel出版社没有接受这部作品出版工作的主要原因。舒曼非常重视将这部曲集以极具吸引力的方式呈现出来，这一点也很可能促进了这一版的成功。画家古斯塔夫·费迪南德·梅茨（Gustav Ferdinand Metz）起初答应为标题页创作石版画，但后来在10月7日拒绝了这一委约。在梅茨的建议下，舒曼于10月25日去找著名的画家和插图画家路德维希·里希特（Ludwig Richter），后者同意设计标题页。四角上的四幅小插图（从左到右，从上到下）描绘了四个季节；因而其中的三幅同时成为第15、第24、第33和第38/39首乐曲——《春之歌》（*Frühlingsgesang*）、《丰收之歌》（*Ernteliedchen*）、《收获葡萄》和《冬日时光》I/II——的插图。左边的三幅较小的场景（从上到下）表现了第22、第10和第16首乐曲，即《圆圈舞》《快乐的农夫》

(*Fröhlicher Landmann, von der Arbeit zurückkehrend*)和《重大损失》(*Erster Verlust*);右边的三个则表现了第35、第12和第8首,即《迷娘》(歌德在此之前已将她描绘为一个走钢丝的小姑娘)、《鲁伯特骑士》(*Knecht Ruprecht*)和《疯狂的骑兵》(*Wilder Reiter*,最初的标题是“疯狂的摇动木马骑兵”*Wilder Schaukelpferdreiter*)。路德维希·里希特的《回忆录》(*Lebenserinnerungen*,由他的儿子海因里希出版)中提到他“应舒曼之邀”去拜访这位作曲家,“聆听他的妻子演奏这些舒曼希望配以插图的乐曲。在他妻子演奏过程中,他坐在一旁,颌首静听,双目半合,在每首乐曲演奏之前轻声说出曲名,并略作说明。”

里希特所绘制的标题页仅用于内封。外封则较为简单,带有引人注目的装饰性边框。只有这一页上写着“少年曲集”这一标题,该标题后来成为整部作品的标题。在尤里乌斯·舒伯茨的要求下,“圣诞曲集”这一名称被放弃,由此——正如他在10月17日写给舒曼的信中所言——这一曲集可以“永远出售,天天出售”。两张标题页都带有“40首钢琴曲”这一细节。然而,初版实际上包含43首乐曲,与出版于1850年12月的第二版一样(《新音乐杂志》对后一版所做的广告宣传为:“增加有附录的第二版”)。这一版中还有对音乐文本的几处小改动。之前提到的附录,“给年轻音乐家的建议”也再现于我们这一版乐谱中。尽管其中的大部分内容曾出现在上文提及的杂录中,但舒曼在1849年秋天才首次将之进行整理修订,收录于1850年12月的新版本中。在此之前,这些内容已经以不同的形式作为《新音乐杂志》1850年6月28日第36期的增刊而发表;舒曼后来还将之收录进他的

《文集》(*Gesammelte Schriften*)中。在1859年版的《少年曲集》(其中还包含有《为青年而作的三首钢琴奏鸣曲》Op.118)中,“给年轻音乐家的建议”以三种语言的形式出现,其中法语版的译者正是弗朗茨·李斯特,而英译版则由英国作曲家亨利·雨果·皮尔森(Henry Hugo Pierson)完成。

《少年曲集》从一开始就广受欢迎。1850年,尤里乌斯·舒伯茨在期刊《音乐世界快讯》(*Signale für die musikalische Welt*)8月第1期中刊登了如下广告:“罗伯特·舒曼的钢琴‘曲集’所引起的反响在古典保留曲目中史无前例。为了向德国的音乐爱好者们表达敬意,我们在此宣布,尽管每册价格高达3塔勒币,但这部作品年内的销售量将达到近2000册。实际上,这部作品的需求量持续上升。它不仅对钢琴演奏,对音乐品味也有着持久的艺术影响力。”

阿尔弗雷德·多弗尔(Alfred Dörffel)在1849年2月26日的《新音乐杂志》上发表了一篇评论文章,舒曼认真地将其保存在了自己的新闻评论集中。这篇文章中讲道:“这些小曲具有直接的效果,因其简单性而打动人心,但与此同时也是因为自然的力量在其中发挥作用。这些作品是为年轻人而写,因为他们受到乐曲的触动,从中获得给养。那纯粹的儿童般的欢乐,……小家伙们的悲伤与这些音符密切相连;……他们的小世界全部被囊括在这些乐曲中。而成人则像受到青春本身的滋养一样因这些乐曲而焕发青春活力,呼吸着它们的清新,在音乐直接的影响之下经历一次新的青春时代。《童年情景》(*Kinderszenen*, Op.15)中遥远的东西——往昔——在此成为现在的生活;过去的回忆同时也是当下

的经历。”

多弗尔的这些描述完全反映了舒曼自己的看法。1848年10月6日,舒曼曾写信给卡尔·莱纳克(Carl Reinecke)说:“它们(指《少年曲集》中的乐曲)全然不同于《童年情景》。后者是一个年长的人对过去的回顾,也是为年长的人而写,而圣诞曲集包含了更多年轻人的前瞻、直觉和未来的状态……在我所有的作品中,我相信这些乐曲将是最受欢迎的。”

赋格四首 Op. 72

1845年12月5日,罗伯特·舒曼写信给费利克斯·门德尔松·巴托尔迪(Felix Mendelssohn Bartholdy):“在我看来既费解又神奇的是,在我脑海里成型的几乎每一个动机自身都具有多种对位组合的可能,即便我坚决不会主动寻求构建这种允许运用严谨对位风格的主题。这种情况是自行产生的,没有经过反复思考,带有某种本能的东西。”考虑到舒曼在追随海因里希·多恩(Heinrich Dorn)学习时就产生的对于对位练习的厌恶,上述言论确实令人惊讶;但应当注意到,舒曼的钢琴音乐写作从一开始就带有一种半复调特征。例如,从他的记谱习惯来看,他偏爱用分开的符干而不是和弦式的记谱方式。当我们考虑到舒曼写这封信的时间,上文引述的言论就不足为怪:正是在这年年末,他努力钻研对位形式,并写出了四部主要的赋格作品:《为踏板钢琴而作的六首卡农风格练习曲》(*Studien für Pedalfügel*, Op.56)、《为踏板钢琴而作的四首素描》(*Vier Skizzen für Pedalfügel*, Op.58)、《为管风琴或踏板钢琴而作的六首巴赫主题赋格》(*Sechs Fugen über den Namen BACH für Orgel oder Pedalfügel*, Op.60)以及《赋格四首》

(*Vier Fugen*, Op. 72)。舒曼八年后出版的《纪念册页》(*Albumblätter*, Op. 124)中的最后一首小《卡农》(*Canon*)也写于这一“赋格年”。

罗伯特和克拉拉的日记中有多处提及他们的新“爱好”。克拉拉在1845年1月23日对此进行了详细的评述:“今天我们开始进行对位研究,虽然非常艰难,但还是给我带来了极大的乐趣,因为我很快就看到一首赋格在自己笔下诞生——这是我此前认为绝不可能发生的事情——而且由于我们每天都进行这些训练,因而不断有更多的赋格创作出来。我非常感谢罗伯特对我的耐心,而且当我取得成功的时候更是感到无比愉悦……他也深深着迷于这项赋格写作的爱好。”

根据舒曼在其家庭记事本中的记录,他的《赋格四首》(Op. 72)创作于2月23日至3月20日之间。克拉拉在此期间也创作了六首前奏曲与赋格,其中有三首的主题来自J. S. 巴赫的作品,另外三首则选用了她丈夫作品中的主题。1845年5月23日,舒曼写信给出版商C. F. 彼得斯推荐克拉拉的作品,并补充说这或许是“第一次有女性艺术家涉足这一奇妙却艰难的体裁”。然而,这位出版商拒绝了这些作品,克拉拉的三首舒曼主题的前奏曲和赋格最终作为她的Op. 16由Breitkopf & Härtel出版社出版。

我们尚不得知舒曼为何等了四年才想到出版自己的四首赋格。其中的第三首作为预刊单独出现在《音乐推广协会曲集》(*Album van de Maatschappij: Tot Bevordering der Toonkunst*, Nr. 7)中。1845年5月28日,舒曼随一封投稿信将这部作品的手稿附寄给该协会,他从19世纪30年代末开始就与这个协会保持着联系。他为该协会担任评审人,并为投

送来的作品提供专家鉴定。1844年6月他被授予该协会的“荣誉会员”称号。

在将这四首赋格付印之前,舒曼再次进行了细致的审视,并做出了一些改动。他还对之前发表在那个荷兰协会的曲集中的《F小调赋格》做出了几处修改,这就意味着这首赋格的两个印刷版本并不完全相同。舒曼在1849年11月19日将这些作品提供给出版商[奥芬巴赫(*Offenbach*)的安德烈(*André*)]时所写的内容读来非常有趣。他说自己知道“赋格是一种不太流行的体裁,但我想补充说明的是,你不应当将这些作品视为枯燥的注重形式的赋格曲,而应将之看作是以较为严格的形式写成的性格小曲,正如我自己所认为的。”这段话之所以重要是因为在舒曼对音乐的理解中,“性格”是一个有固定界限的词语。在他1834年为一部“女士谈话词典”(*Lady's Conversation Lexicon*)而写的一篇论“音乐性格”的文章中,舒曼谈到:“如果一部音乐作品中,一种主导性的气质占据极其显著的地位,以致于不可能有任何其他的诠释,那么这部作品就具有音乐性格……性格音乐不同于描绘性音乐,因为它所表现的是心灵的状态,而描绘性音乐表现的则是生活的状态;两者通常结合在一起。”遗憾的是,舒曼并未对《赋格四首》(Op. 72)的性格发表自己的看法。

然而,安德烈拒绝了这部作品。该作最终由弗里德里希·维斯林(*Friedrich Whistling*)在莱比锡的出版公司于1850年出版。在其“通信录”中,舒曼在1850年4月19日这一日期下记录着:“维斯林。《民歌》(*Volkslied*, Op. 84)。提供了这部作品和赋格曲,收取10个金路易的报酬。若不同意,手稿会立刻归还,并

要求得到一至两份为合唱而作的叙事曲第一部(即Op. 67)的乐谱。”

这部作品的受赠者卡尔·莱纳克(1824~1910)断断续续地与舒曼同在莱比锡音乐学院任教。舒曼与他是朋友,并且他在恩德尼希(*Endenich*)的疗养院时曾说,得知“莱纳克已经来到巴门(*Barmen*)担任音乐指导”感到非常高兴。

进行曲四首 Op. 76

罗伯特·舒曼的《为钢琴而作的进行曲四首》(*Vier Märsche für Pianoforte*, Op. 76)——很少上演,令人遗憾——属于“政治性”作品,如果我们较为密切地关注该作产生的社会环境,或许可以对它有更好的理解。我们知道舒曼对政治有着浓厚的兴趣。尽管他不是像理查德·瓦格纳(*Richard Wagner*)那样活跃的革命者,但就其政治信仰而言,他是一位彻头彻尾的共和主义者。1848年春所发生的政治事件对他产生了深刻的影响,当时反对复辟当局的革命起义在全欧纷纷涌现。

在舒曼的创作中,生发于这次动乱的艺术成果是《自由之歌三首》(*Drei Freiheitsgesänge*, WoO4, 包括“致武器”“黑色-红色-金色”和“德国自由之歌”),写于1848年4月,同年5月和6月在德累斯顿上演。1848年,舒曼或多或少是隔着一定的距离来追随这场反叛,但一年之后他直接见证了德累斯顿的五月起义。法兰克福的国民大会于1849年3月28日颁布了宪法,选举普鲁士国王腓特烈·威廉四世(*Friedrich Wilhelm IV*)为德国皇帝。4月3日,腓特烈向国民大会代表宣布,只有在德意志各国君主全部认可的情况下,他才会称帝,并且在4月28日正式宣布放弃帝位。萨克森国王也将其代表从

法兰克福召回。这导致了5月5日至9日在德累斯顿爆发的公开反叛。

如下记录出现在舒曼的家庭记事本中：“在普劳恩舍谷地郊游——这里的革命”（5月3日）；“革命——与克拉拉散步——死者——布鲁薛尔台地——晚上在市里——革命境况”（5月4日）；“人们寻找其他人——我们逃离——铁路——革命……到处人心惶惶——赴马克森——（后来补充）二声部《春之歌》（Op. 79 No. 19）”（5月5日）；“可怕的消息——马克森的雨天——（后来补充）‘变化的钟声’（Op. 79 No. 18）”（5月8日）。

在他们从德累斯顿的家离开的路上，舒曼一家先是逃往马克森（Maxen），暂居他们的朋友泽雷少校（Major Serre）的乡间庄园，5月11日从那里出发来到附近的克莱莎小镇（Kreischau）。他们直到6月12日才回到德累斯顿。舒曼在家庭记事本中的简短记录与克拉拉日记中的详细内容完全吻合，她在5月18日的日记中以如下言论作结：“我很奇怪，外界的恐怖事件怎么会以如此截然相反的方式激发他（罗伯特）内心的诗性情感。平静安详的气息飘荡于整部歌曲集[即《少年艺术歌曲集》（*Liederalbum für die Jugend*, Op. 79）]中，在我听来，其中的一切似乎都像是春天，如鲜花盛开般令人愉悦。”

克拉拉的上述惊讶的言论反映出舒曼实际上在这一时期似乎全然平静地进行着创作。上文提到的出自Op. 79的两首歌曲证明了这一点，即便舒曼只是到后来才在他自己的记录中对此做了补充。然而，在创作这些“如鲜花盛开般令人愉悦”的作品[上文提到的《少年艺术歌曲集》《情歌》（*Minnespiel*, Op. 101）和《猎

歌五首》（*Jägerchöre*, Op. 137, 出版于舒曼去世之后）]的同时，舒曼也写了多首非常严肃、忧郁的作品[经文歌《不要在痛苦中绝望》（*Verzweifle nicht im Schmerzenstal*, Op. 93）、《歌曲》（*Gesänge*）和《迷娘安魂曲》（*Requiem für Mignon*, Op. 98a/b）、《哀歌》（*Nänie*, Op. 114 No. 1）]。可以肯定地说，这三首作品是在起义那动荡局势的影响下写成的——在这次起义中有超过3000人被夺去生命。

这四首（起初为五首）进行曲反映了当时政治事件的军事性质。这些乐曲创作于6月12日至15日。出版之前，舒曼抽除了其中的第四首，这首乐曲与第三首在同一时间创作。直到两年半以后，他才将这首乐曲作为《彩色的叶子》（*Bunte Blätter*, Op. 99）的最后一首出版。

克拉拉在她的日记中对这些新的乐曲有这样的描述：“极有光彩，极富原创性。它们是流行的进行曲，具有庄严盛大的效果。他想要立即出版这些作品。”实际上，舒曼由于出版心切，以至于没有复制乐谱，而是直接将亲笔手稿作为刻版副本送去。他在6月17日（就在创作完最后一首进行曲两天之后）将这些作品寄给莱比锡的出版商弗里德里希·维斯拉，并写道：“你将看到随信附送的几首进行曲；但不是‘老德绍进行曲’（Alter Dessauer, 18世纪一首著名的进行曲），而是共和主义进行曲。再没有比这更好的方式来宣泄我的焦虑。这些作品是用真正的热情写成的……条件是：必须立刻出版。”出版商同意了舒曼的要求，这部新作品在7月便面世了。标题页上，在出版商的名称之下，用相对大号的字体写着1849年这个日期，这在当时德国音乐出版物中极其罕见。8月10日，舒曼写信给弗朗茨·李斯特，并

附寄一本新出版的《进行曲四首》（Op. 76）。他在信中明确表达了这一日期与德累斯顿革命事件之间的联系：“我给你寄去一些新东西——四首进行曲——如果它们能给你带来愉悦，我会非常高兴。你很容易看到，上面的日期具有某种意义。啊，时代——啊，君主——啊，人民！”这一日期在之后的印次中被改为1851年，因为时代变了，回到了“三月革命前时期”（Vormärz）的复辟政治，1848年和1849年起义的相关内容不再适宜。

如今，这四首乐曲很难吸引公众的注意力。人们并不期待舒曼这样的浪漫主义抒情作曲家写出进行曲，因此这些作品常常很快被归于音乐上的军用物品。但李斯特经常对舒曼的音乐持非常肯定的态度，对这部作品也予以高度评价，并在8月13日写给舒曼上述来信的回信中写道：“1849年的进行曲是永恒的——即便在我看来有其不利的一面。我满怀深情地研究了这些乐曲，以及你最近创作的其他几部作品。”

林地之景 Op. 82

森林是德国浪漫主义最重要的隐喻之一，体现了对人与自然和谐共处的渴望，是这一艺术时期的典型主题。然而，与此同时，森林这一隐喻也含有神秘和黑暗的因素，以及对悠远往昔的回忆。作家和诗人如路德维希·蒂克（Ludwig Tieck，在他的短篇小说《森林间的孤寂》（*Waldeinsamkeit*）中）、艾辛多夫（Eichendorff）、史蒂夫特（Stifter）等频繁地使用这一隐喻，并用不断更新的意象进行加工。舒曼也着迷于“浪漫森林”的魅力，并通过《林地之景》（*Waldszenen*, Op. 82）轻松加入到赞美森林的艺术家行列中。诚然，他的

音乐潜在地暗示了“田园诗歌”的特质,浪漫主义对森林的看法在之后一代人中间逐渐转移到这种特质上,这在例如路德维希·里希特的素描作品中可以看到。

舒曼在完成其歌剧《格诺费娃》(Genoveva)之后创作了他的《林地之景》(那部歌剧的最后一幕主要以森林为背景)。舒曼儿时的朋友埃米尔·弗莱西斯希(Emil Flechsig)在其《回忆罗伯特·舒曼》(Erinnerungen an Robert Schumann)一书中谈到,舒曼在创作《格诺费娃》时,“在房间里摆放了大量描绘森林、牡鹿以及狩猎场景的油画和版画作品,称这些画作能够让他处于恰当的创作情绪中”。那是在1848年夏天。显然这种“灵感的氛围”对舒曼的影响持续了下来,其结果就是《林地之景》的九首乐曲,接连写于1848年末和1849年初。舒曼在家庭记事本中的记录表明他在12月24日至30日之间创作了第二至第六首以及第八首,而第一首和第七首则写于1849年1月3日。这套作品背后的总体构想是再现林中漫步时的各种经历。

起初舒曼对这套乐曲的创作以《告别》(Abschied)结束。其手稿的标题页上原本写的是“林地之景/钢琴曲8首/罗伯特·舒曼作曲/Op. 93”,以及添加在最后一首乐曲末尾的日期“1849年1月3日/R. S.”(常被误读为“1月31日”)。然而,三天之后,舒曼又写出一首乐曲,即《预言鸟》(Vogel als Prophet),手稿上的日期是“1849年1月6日”。

一段时间之后,舒曼在手稿的最后一页草草记下从六首诗中节选出的诗句,他似乎意在将这些文字用作《林地之景》的题词。然而,重要的是要注意到,舒曼是在这九首乐曲已经创作完成之后才誊下这

些诗句。实际上,其中有三首诗取自古斯塔夫·普法里乌斯(Gustav Pfaffius)的一本诗集,而这本诗集直到1850年才出版[《森林之歌》(Die Waldlieder),出版于科隆]。换言之,这六首诗并不是舒曼创作这些乐曲的灵感来源,只是在《林地之景》完成之后,舒曼才想到为这套曲集以及其中每首乐曲附加诗句以帮助解释。唯一出现在乐谱印刷本中的诗句是《恶名昭彰的地方》(Verrufene Stelle)这首乐曲的题词,亲笔手稿中的其他诗句全部被划掉了。舒曼希望在标题页上加入取自古斯塔夫·普法里乌斯上述诗集的如下诗节:“来吧,远离商界的喧嚣,远离遮蔽你心灵的浊气,再次自由呼吸:来与我们一起走入绿色的森林!”本卷的“评注”部分将其他的诗句列在每首乐曲旁边。

令人惊讶的是,这部新作品的出版花了舒曼很长时间。其中一个原因或许在于他在德累斯顿的职业不稳定,以及他因此而移居杜塞尔多夫(Düsseldorf)的过程中发生的一些曲折经历。1850年8月左右,他让在德累斯顿的抄谱员卡尔·戈特沙尔克(Karl Gottschalk)将这九首乐曲抄写出来,或许是为了安妮特·普里瑟(Annette Preusser)——这部作品的受赠者。将这份副本与亲笔手稿进行比较可以看到,舒曼再次细致地进行了修订,做出了几处改动,更改了几个标题,并且重写了第六首[《路边客栈》(Herberge)]和第七首(《预言鸟》)的结尾部分。9月29日,他最终将《林地之景》提供给莱比锡的出版商巴特霍夫·森夫(Bartholf Senff),并收取了16个金路易的报酬。森夫在10月2日的一封信中表示接受这些作品,舒曼按时在10月8日寄送了手稿,作为刻版副本:“这

就是《林地之景》,一部我在心中酝酿已久的作品。希望这部作品能够让你获得收益,即便不能为你的新产业带去整片森林,至少可以带给你几株树木(Stamm,舒曼在此运用了“Stamm”一词的双关语,该词既是指“树干”,也是指“常客”,这一德文双关语在英文语境中无法转译)。11月12日,舒曼将校订过的清样返还给出版社,这部作品当月便出版发行了。标题页上漂亮的石版画[由弗里德里希·克莱茨施梅尔(Friedrich Krätzschmer)创作]描绘了一片林中空地上坐着一位猎人,两条猎犬以及前景中的一座墓碑,或许暗示了《恶名昭彰的地方》。奇怪的是,这幅版画在后来发行的版本中略有改动:那条仰卧的猎犬不见了,取而代之的是被征服的猎物:一只兔子和两只鸟。这幅画上对森林的描绘也有过几处变动。而音乐文本没有任何变化。

这部新作品很快便广受欢迎。其中一个原因的确在于该作品的技术难度不高;另一个原因则是这些乐曲吸引了当时公众普遍的“诗性情感”。引用1851年1月5日《柏林音乐报回声》(Berliner Musikzeitung Echo)一位批评家的话,“在这片神奇的音乐森林里,那难以捉摸的沙沙响动、那悠远的旋律和那神秘的花朵让听者感到无比愉悦,并希望作曲家找到多位演奏家,能够领悟其音乐的本质,并将之以恰当的技艺和深刻的理解演奏出来。”《猎歌》(Jagdlied)和《预言鸟》也很快以单行本出版,然而,除了家庭内部的表演之外,这部作品并不如作曲家更“有灵感的”早期钢琴曲那么有名,但李斯特在其1855年专论舒曼的文章中[发表于其《音乐艺术文集》(Schriften zur Tonkunst)第四卷],强调这部作品绝妙地“将忠于诗性的听者带到了北欧

森林的清新气候中”。

*

关于底本及其解读的信息,请参见评注部分。

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恩斯特·赫特里希

2009年秋于柏林

Preface

With this six-volume set we present all of Robert Schumann's (1810–56) works for solo piano, in the first critical edition since Clara Schumann's complete edition of 1879–93. The works – 38 in total – appear in ascending opus number order (with two works without opus number placed at the end of volume VI). Although such a sequence does not follow a strict chronological order, and breaks up genres and groups of works that belong together, our arrangement at least allows the pieces to be located quickly.

The present volume – no. V – contains opus nos. 26–82. As is well known, the first 23 works that Schumann published were all for piano, and so the first four volumes of this complete edition present a chronological unity, even though this has meant separating individual works in the same genre from each other. In the case of the concluding volumes V and VI, however, the chronological system cannot be used. The first three works in volume V – the *Faschingsschwank aus Wien* op. 26 and the *Drei Romanzen* op. 28, along with the *Scherzo*, *Gigue*, *Romanze und Fughette* op. 32 – were composed be-

tween early 1838 and the winter of 1839/40, and thus belong among that first great phase of piano composition, even though in the interim Schumann composed his first great song cycles, op. 24, 25 and 29–31. Then for the next five years Schumann composed no more works for solo piano. The *Fier Fugen* op. 72 were not composed until 1845; the *Vier Märsche* op. 76 and the *Album für die Jugend* op. 68 three years after that; and finally the *Waldszenen* op. 82, in winter 1848/49.

Faschingsschwank aus Wien op. 26

In late September 1838, Robert Schumann travelled from Leipzig via Dresden and Prague to Vienna, where he arrived on 3 October. Even though his stay in this city on the Danube was, overall, a disappointment, he nevertheless produced a good many compositions there, almost all of them for piano. These pieces have maintained a firm place in the pianist's general repertoire to the present day: the *Arabeske* op. 18, the *Blumenstück* op. 19, the *Humoreske* op. 20, the *Novelletten* op. 21, and in March 1839, toward the end of his stay, the *Nachtstücke* op. 23 and *Faschingsschwank aus Wien* op. 26, plus the first three numbers – the *Scherzo*, *Gigue* and *Romanze* – of op. 32.

Schumann's work on the *Faschingsschwank aus Wien* apparently went in fits and starts. The very first mention of the piece, his diary entry of 20 March 1839, reads: "Happily began a Carnival Jest; five pieces, but came to a halt. I'll finish it, though." The work was composed in close proximity to the *Nachtstücke* op. 23, and the advance publication of the fourth piece from op. 26, *Intermezzo*, was designated a "Fragment" from the *Nachtstücke* when it appeared as a supplement to the *NEUE ZEITSCHRIFT FÜR MUSIK* in December 1839. At that time *Faschingsschwank* was still far from finished, for on 24 January 1840 Schumann wrote to Clara that he had "worked on my *Faschingsschwank* over the last few days and finished it apart from the final page, which I will begin when the moment is right. It will amuse you greatly, and has incidentally

turned out to be quite portly, at some thirty pages."

Although Schumann had already left Vienna on 5 April 1839, the *Nachtstücke* and *Faschingsschwank* were nevertheless published by Mechetti in Vienna just like the other works he had composed there. Two days after his departure, on 7 April, he had written to Clara that Mechetti was "extraordinarily well-mannered and upright [...]" and also wanted to take all my future compositions, though I declined the offer." Mechetti nonetheless kept to his original intention, and Schumann forwarded the engraver's copy for the *Faschingsschwank* to Vienna at the end of May or the beginning of June 1840. The work is dedicated to Simonin de Sire in Dinant, one of the earliest admirers of Schumann's music outside of Germany. The dedication was not planned from the outset, however, as Schumann originally wanted him to receive the dedication of his *Drei Romanzen* op. 28. It was only on 24 August 1840, when the composer requested his publisher to send him galley proofs, and that he also informed him that Simonin de Sire was to be the new dedicatee. The original recipient remains unknown. On 10 November 1840 he wrote to de Sire: "That I have not forgotten you will be proven very soon by a composition of mine appearing in Vienna, *Faschingsschwank aus Wien*, on which I have placed your name. May you look kindly upon it, and may the piece also give you pleasure." The publication was delayed for several more months. Not until August 1841 did the work finally appear in print.

Schumann's new opus met with a decidedly warm response from the critics. A lengthy collective review of his piano works, published in the *ALLGEMEINE MUSIKALISCHE ZEITUNG* of 17 January 1844, referred to *Faschingsschwank* as "a companion-piece to the Carnival Scenes [*Carnaval* op. 9] [...]" Flashes of humour appear at every turn; skyrocket-ets of wit and unbridled merriment soar upwards into the skies from all sides, and fireworks of rascally taunts and the most unbridled larks whiz past our ears, e. g. pages 7 and 8–9 [No. 1, M. 282 ff.],

where among other things the hoary and truly *petit-bourgeois* and philistine motif 'Als der Grossvater die Grossmutter nahm' – a motif also heard in the Carnival Scenes [in the *Marche des Davidsbündler*, where it is called a *Thème du XVIIIème Siècle*] – creates a grotesque contrast and evokes a genuinely comic rococo effect. The most substantial of these fantastic scenes is, in musical terms, incontestably the *Intermezzo* No. 4, which of all the pieces in this collection appealed to us the most. – How such a dour fellow [...] who peeks eerily and threateningly enough from his eb-minor visor, could have stumbled into these cheerful surroundings is indeed unaccountable. – In any event, the rough-hewn, earnest and stringent inflection [...] is unfitting for a 'jest.' Having successfully weathered this *Intermezzo*, one breathes a deep sigh of relief, as if released from an evil spell, and is tempted to cry after it what Shakespeare had Orlando say to Maitre Jacques: 'I am glad of your departure. Adieu, good Monsieur Melancholy!'"

Drei Romanzen op. 28

In complete contrast to most of his other works, there are hardly any entries in Schumann's personal notes, in his diaries or in the *Haushaltbücher* concerning composition of the *Drei Romanzen* op. 28. Only in the *Haushaltbücher* do we find a brief notice dated 6 October 1840, in which Schumann states the amount of the honorarium that he has received for the op. 28: "From Breitkopf u. Härtel for Opus 28: 23.--." A letter of 11 December 1839 from Schumann to Ernst Adolph Becker at least allows us to deduce: "I have worked hard these past days and have finished three books of various compositions; I shall dedicate one of them to you. Would you like three *Nachtstücke*, or three *Romances*, or two little *Blumenstücke*." (Becker apparently decided in favour of the *Nachtstücke*, which were published in June 1840 with a dedication to him.) While on the fly-leaf of his own copy of the first edition, preserved at the Robert-Schumann-Haus in Zwickau, Schumann has clearly written *Weihnachten 1839*, this date

may more likely refer to the fact that he had had the *Drei Romanzen* op. 28 delivered to Clara as a Christmas present. The same information is written on the autograph title page of Clara's dedication copy (see the detailed description of sources in the *Comments* at the end of the present edition). Clara staked her claim to be the work's dedicatee, and protested when, in a letter of 30 December 1839, Schumann told her that he intended to dedicate "the *Romances* to Simonin de Sire in Dinant; when composing them I originally had you in mind; but I feel that both [the *Romances* and *Nachtstücke*] are not good or worthy enough for you." Clara protested, and on 1 January 1840 laid strong claim to the *Romances*: "As your bride you absolutely have to dedicate something more to me; and I know of nothing more tender than these 3 *Romances*, especially the middle one, which is the most beautiful love duet."

Even though she took pleasure in the *Romances*, Clara nonetheless advised her bridegroom to "take another careful look" at them. He followed this advice, and on 8 January 1840 wrote to her: "I have worked through the *Nachtstücke* and *Romances* properly and with a secret pleasure [...]. I find that there is much in the compositions that is still not right, and I am going to put them aside for a while longer." The corrections that resulted must have been made by Schumann to a second copy that later then served as engraver's copy but which, unfortunately, no longer survives. Clara's above-mentioned dedication copy and an autograph of piece no. 2 contain yet another version, which does not correspond to the later printed one. Schumann made particularly extensive changes to the first intermezzo of *Romance* no. 3. It is not known when this revision occurred, but we may assume that it was completed by mid-March, since at this date we find in Schumann's correspondence book (entry no. 51) the following summary of a letter to the Viennese publisher Tobias Haslinger: "Informed him of the *Romances*, which I immediately sent via Hermann. Requested an honorarium of 40 Thaler."

Schumann also appears to have offered the new work to Berlin publishers Bote & Bock and Schlesinger. In the end, however, it was published in October 1840 by Breitkopf & Härtel, with a dedication neither to Simonin de Sire – who received the dedication of the *Faschingsschwank*, published nine months later – nor to Clara, to whom Schumann dedicated the opus 25 song cycle *Myrthen* as a wedding present. Heinrich Graf von Reuß-Köstritz, the eventual dedicatee of the *Romanzen* op. 28, lived in Erfurt. He was a great admirer of Schumann's music, and a friend of the composer since 1836.

The notation of *Romance* no. 2 on three staves in the first edition is worthy of notice. In both the surviving manuscript sources Schumann contented himself with the usual two staves. The use of a third additional staff had come into vogue at this time in view of the increasing complexity in piano technique. Schumann several times spoke out against it, first as early as 1836 in his review of a work by Francesco Pollini, and then again, after publication of the *Romanzen*, in a letter of 10 November 1840 to Simonin de Sire: "I don't completely agree with your way of writing (on three staves) – in a few cases it simplifies things, but in general it makes a quick appreciation more difficult." The F#-major *Romance* was apparently one of these few special cases for Schumann.

Although Schumann did not regard the *Romanzen* op. 28 as good enough to be dedicated to his bride Clara, a few years later he was counting them among his most successful works. In a letter to the composer and writer on music Carl Kofsmaly of Szczecin, he wrote on 5 May 1843: "Of the piano works that I regard as my best, I can unfortunately find no copies. They are, as I believe, the *Kreisleriana*, 6 (8) *Phantasiestücke*, 2 books of *Novelletten* and a book of *Romances*. These same four are the last piano compositions that I have written." While we may no longer share this judgment today, the *Romanzen* nonetheless occupy an important place among Schumann's piano works, and no. 2 certainly belongs among his most beautiful melodic inspirations.

Scherzo, Gigue, Romanze und Fughette op. 32

This work has not been edited by the editor-in-chief of this collected edition of Schumann's piano works, but by Wiltrud Haug-Freienstein, who is also responsible for these comments upon it. The information that appears in the separate edition of the work has been lightly edited for publication here.

As already noted in connection with the *Faschingsschwank aus Wien*, the first three movements of this opus belong among those of Schumann's piano works that were composed in Vienna in 1838/39. The *Gigue* appeared, together with works by J. S. Bach, J. J. H. Verhulst and Louis Hetsch, in February 1839 in the series *Sammlung von Musikstücken alter und neuer Zeit* that Schumann had published since 1838 as a supplement to his *NEUE ZEITSCHRIFT FÜR MUSIK*. Writing about it to Clara on 9 June 1839, he stated: "I do not exactly know what a gigue is myself; it is an old forgotten dance in triple meter with fugal entrances. Do you like it?"

The *Fughette* was first published separately. It was originally intended for a Mozart album edited by August Pott, the concertmaster and court conductor in Oldenburg. In October 1839 Schumann noted in his diary: "Little able to work, so many distractions. Short fughetta in g minor, which I gave to the Mozart album." He withdrew the piece in May 1840, however, and published it in musical supplement no. 10 of the *NEUE ZEITSCHRIFT FÜR MUSIK* in June 1840.

In contrast to these two movements, the *Scherzo* and *Romanze* were first printed in February or March 1841, when they were published alongside the *Gigue* and *Fughette* in the complete first edition issued by Schubert & Co. of Hamburg and Leipzig. The publisher Julius Schubert, writing to Schumann on 18 December 1840, advised Schumann to give the four movements one overall title, and suggested "Pièces romantiques." In the end, though, it is the somewhat unwieldy listing of the four titles that has remained. The work is dedicated to Amalie Rieffel (1822–77),

a pianist to whom Schumann occasionally gave lessons and whom he valued very highly. Clara confided to her diary (September 1840): "I have a dangerous rival in the Rieffel woman. Robert [...] prefers her renditions of his works to mine. [...] He says she plays them with greater exactitude." Schumann commented on her début at the Leipzig Gewandhaus in December 1840: "Her skill is very great, her playing individual and often poetic, as she follows her art altogether with total conviction and an iron will, which has remained her own despite an almost unbridled artistic temperament."

The pieces in op. 32 are fruits of Schumann's engagement with Bach and Mozart. They combine the contrapuntal tradition with the "light muse," radiating levity and merriment. *Gigue* and *Fughette* may to some extent be regarded as demonstrations of his craftsmanship. *Scherzo* and *Romanze* stand in the Viennese tradition while clearly bearing the hallmarks of romanticism. These short, sharply etched pieces are not at all too difficult to play and were surely not intended for performance on the concert stage. As a result, no public first performance of all four pieces is known to have taken place during Schumann's lifetime, although Clara played nos. 3 and 4 separately on private occasions and in public recitals.

The primary source for our edition is Schumann's personal copy of the complete first edition. We do not know whether this print was prepared from a copyist's manuscript. Nos. 2 and 4 survive in autograph manuscripts that probably served as engraver's copies for their earlier publication in the *NEUE ZEITSCHRIFT FÜR MUSIK*.

Album für die Jugend op. 68

"The works that the children usually learn in their piano lessons are so bad that Robert lit upon the idea of composing and publishing a book (a kind of album) containing small pieces for children. He has already written a number of charming little pieces." This was how Clara reacted in her diary to a birthday present made by Schumann to his eldest

child, his daughter Marie – a little book of music with "Stückchen für's Clavier / Zu Mariechens 7tem Geburtstag / den 1sten September 1848 / gemacht vom Papa" (Little pieces for piano / on little Marie's 7th birthday / 1 September 1848 / made by Papa).

This manuscript, which has become known as the "Klavierbüchlein" (Little piano book) or "Geburtstagsalbum für Marie" (Birthday album for Marie), was in some measure the seed of one of the most popular collections of piano pieces ever written, the *Album für die Jugend*. Following his daughter's birthday, Schumann had clearly immediately begun to put his "idea for the children's album" into practice. On the 3, 4 and 5 September, he each time noted in the aforementioned *Haushaltbuch*, "Many little pieces for children," and as early as 9 September he wrote: "the album is all but finished". However, according to entries made on 10, 11 and 12 September further "new little pieces" were added, and on the 19 another entry was made, "four little pieces for children". From the *Haushaltbuch* and from dating in a larger sketch miscellany we know the exact date of composition of individual pieces: *Erinnerung* (no. 28) was composed on 2 September 1848, *Fremder Mann* (no. 29) on 4, *Sylvesterlied* (no. 43) on 5, *Mignon* (no. 35) on 8, *Rundgesang* (no. 22) on 13, *Weinlesezeit* (no. 33) on 21, and the two pieces *Winterszeit* (nos. 38 and 39) on 22 September 1848. This sketch miscellany (see the *Comments* for a detailed description) contains numerous pieces that Schumann did not include in the published version of the album; four of them even found their way into the engraver's copy but have been crossed out there. A total of 16 pieces were omitted, of which only nine are, however, more or less complete. All nine of these, together with two further pieces that have only survived in the "Little piano book for Marie", are printed in appendix I of this edition. Even though we can assume that Schumann would have made further changes to these individual pieces, which in part give the impression of being unfinished, the editor nonetheless

deemed it important to include all of the works which were composed in connection with the *Album für die Jugend* in this edition. These are 62 pieces: 54 original compositions by Schumann, eleven of which he did not consider for publication, as well as eight transcriptions of pieces by other composers. As a further pedagogical idea, these were to provide an "instructional promenade through music history" by means of examples from various earlier and contemporary composers.

Works by Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Spohr and Mendelssohn were planned. Only a single piece by Handel, Bach, Gluck, Mozart, Weber and Schubert, as well as two pieces by Beethoven, are extant. Five of these eight pieces – those by Bach, Handel, Mozart, Beethoven (appendix II no. 7) and Schubert – were handed down in the "Little piano book for Marie". However, they did actually form part of the engraver's copy for the *Album für die Jugend*, originally a collection of loose leaves, which Schumann had assembled with Clara and from which all of the pieces in the "instructional promenade through music history" were eventually removed; only the *Trinklied von C. M. v. Weber*, one of the two pieces by Beethoven and the one by Gluck (appendix II nos. 3, 5 and 6) initially remained, although they too were ultimately also rejected. All of the eight pieces in this "instructional promenade through music history" have been included in appendix II of this edition in chronological order (for detailed information on the engraver's copy, see the *Comments*).

On 17 September 1848 Schumann sent a first engraver's copy to Breitkopf & Härtel. It was not yet complete, as some pieces were only composed after this date. In the "Briefbuch" he noted, "With children's album for evaluation. – asked for a fee of 50 Ld'or [...] 15 author's copies. – Proprietary rights for France and England not included. More details regarding the presentation of the album for children." In less than four weeks an album emerged which was to profoundly influence middle-class musi-

cal culture in the second half of the 19th century. To this day, it has lost hardly any of its appeal.

Considering what we know today about the success of the *Album für die Jugend*, the reserved manner in which Breitkopf & Härtel reacted to the new work is rather surprising: Schumann had expressed the desire that not only the title page was to be illustrated (as later happened) but also individual pieces. As the title was to be *Weihnachtsalbum für Kinder*, he pressed for it to be published in December of that year. The publishers deemed the production costs and the composer's fee to be too high, and they also did not believe they would be able to publish it on time. In the end Schumann forwent the illustration of the individual pieces and reduced his fee to 40 louis d'or. Notwithstanding, and despite the fact that trial plates had already been prepared, Breitkopf cancelled publication of the work.

Schumann consequently turned to the Hamburg publisher Julius Schuberth, who immediately declared his acceptance in a letter of 13 October 1848: "Good, I am taking the manuscript on trust, and in these terrible times [1848/49 were the two years of the revolution] will offer you, instead of fifty, forty louis d'or! In all honesty, I cannot give you any more. You will not reject my offer, consider: before I have your answer, [...] it will be too late to make Christmas on time." Only four days later, engraving was begun in Leipzig. Now there was only the question of how to design the title page, the main reason why Breitkopf & Härtel had not taken on the work. Schumann attached a great deal of importance to the album being presented in a particularly attractive manner, and this might well have contributed to the edition's success. The painter Gustav Ferdinand Metz, who had originally agreed to draw the lithograph for the title page, subsequently turned down the commission on 7 October. On his recommendation Schumann turned on 25 October to the well-known artist and illustrator Ludwig Richter, who did in fact agree to design a title

page. The four vignettes in the corners show (from left to right and from top to bottom) the four seasons; thus at the same time three of them illustrate pieces 15, 24, 33 and 38/39, *Frühlingsgesang*, *Ernteliedchen*, *Weinlesezeit* and *Winterszeit I/II*. The three smaller scenes on the left refer (from top to bottom) to pieces 22, 10 and 16, *Rundgesang*, *Fröhlicher Landmann, von der Arbeit zurückkehrend*, and *Erster Verlust*; the three on the right to pieces 35, 12 and 8, *Mignon* (Goethe had already described her as a girl walking on a tightrope), *Knecht Ruprecht* and *Wilder Reiter* (original title: *Wilder Schaukelpferdreiter*). In Ludwig Richter's *Lebenserinnerungen*, published by his son Heinrich, it is reported that the painter visited the composer, "as requested by Schumann, to hear his wife play those pieces which Schumann wished to have illustrated with vignettes. While his wife played, the composer sat at her side with bowed head and eyes half-closed, and before the beginning of each new piece whispered its title and a few explanatory comments."

Richter's title-page drawing was only used for the inner title page. The outer cover was simpler, furnished with an attractive decorative border. Only this page carries the title *Album für die Jugend*, which was later to assert itself as the work's title. The title *Weihnachtsalbum* was dropped at Schuberth's request, so that – as he wrote to Schumann on 17 October – the album could be sold "for ever and daily". Both title pages contain the detail "40 piano pieces." However, this first edition did in actual fact include the same 43 pieces that were published in December 1850 in the "Second issue augmented with a text appendix," as advertised in the *NEUE ZEITSCHRIFT FÜR MUSIK*. This issue also contained several smaller corrections to the musical text. The aforementioned text appendix, the *Musikalische Haus- und Lebens-Regeln*, is reproduced in our edition. Although a large part of it is contained in the aforementioned sketch miscellany, Schumann first put all the parts into order and made fair copies only in autumn 1849, including them in

the new issue of December 1850. Prior to this, they had already been published in somewhat altered form as supplement no. 36 to the *NEUE ZEITSCHRIFT FÜR MUSIK* on 28 June 1850; Schumann also later included them in his *Gesammelte Schriften*. In an issue of the *Album für die Jugend* published in 1859 that also contained the *Drei Klaviersonaten für die Jugend* op. 118, the *Musikalische Haus- und Lebens-Regeln* were included in a trilingual version, translated into French by none other than Franz Liszt, and into English by the English composer Henry Hugo Pierson.

The *Album für die Jugend* enjoyed a tremendous public reception right from the start. In 1850 Schuberth had the following advertisement printed in the first issue in August of the periodical *SIGNALE FÜR DIE MUSIKALISCHE WELT*: "The sensation caused by R. Schumann's 'album' for piano 2 hands has never before been occasioned in the classical repertoire. In honour of the German music-loving public we hereby publicly declare that before the year is out, notwithstanding the high price of 3 thalers, almost 2,000 copies will have been sold; indeed, the demand for this work, which exerts a lasting artistic influence on musical taste as well as on pianoforte playing, continues to increase."

In a review by Alfred Dörffel published in the *NEUE ZEITSCHRIFT FÜR MUSIK* on 26 February 1849, which Schumann carefully preserved in his collection of newspaper reviews, it was said, "the small pieces have an immediate effect and certainly strike a chord on account of their simplicity, but at the same time certainly on account of the natural strength that is at work in them. They are for the young, because their understanding is touched by them, receives nourishment from them. The purely childlike joy, [...] the sorrow of the little ones connects with these notes; [...] their whole little world is encapsulated in them. And the adult is rejuvenated by these poems as by youth itself, he inhales their freshness, experiencing a new youth under their immediate influence. What was distant – the past – in the *Kinderscenen* [op. 15], is here

present, contemporary life; the memories are at the same time experiences here."

In writing this, Dörffel wholly reflected Schumann's own view. On 6 October 1848 the latter had written as follows to Carl Reinecke: "They [the pieces in the *Album für die Jugend*] are completely different to the *Kinderscenen*. Those are the backward glances of an older person and for older people, whereas the Christmas album contains more forward glances, intuitions, future states for young people [...] of all my compositions I believe these will become the most popular."

Vier Fugen op. 72

On 5 December 1845 Robert Schumann wrote to Felix Mendelssohn Bartholdy: "I myself find it quite mystifying and wondrous that nearly every motif that crystallises within me carries the potential of multifaceted contrapuntal combinations within it, even though I resolutely do not seek to form themes that would allow the use of the strict style in one manner or the other. It happens on its own, automatically, without reflection; there is something instinctive about it." Considering the aversion to contrapuntal exercises which Schumann had developed while studying under Heinrich Dorn, such a statement is truly surprising; but in all due justice, it should be noted that Schumann's piano writing was stamped with a kind of pseudo-polyphony from the very start. This can be seen, for example, in his notational preference for using separate note stems instead of chordal notation. The passage in this letter is no longer surprising when we consider that it was written at the end of a year in which Schumann had grappled intensely with contrapuntal forms and had produced four major fugal works: the *Studien für Pedalflügel* op. 56 (Studies for Pedal Piano), the *Vier Skizzen für Pedalflügel* op. 58 (Four Sketches for Pedal Piano), the *Sechs Fugen über den Namen BACH für Orgel oder Pedalflügel* op. 60 (Six Fugues on the Name BACH for Organ or

Pedal Piano) and the *Vier Fugen* op. 72 (Four Fugues). The little *Canon* that Schumann published eight years later as the closing piece of the *Albumblätter* op. 124 was also penned in this "year of the fugue."

Many passages in the diaries of Robert and Clara refer to their new "passion." Clara comments at length upon this on 23 January 1845: "Today we began our contrapuntal studies which, in spite of all the toil, gave me great pleasure, for I soon saw a fugue made by my own hands – which I would never have thought possible – and more of them kept coming, since we continued these exercises every day. I cannot thank Robert enough for his patience with me, and I am doubly delighted when I succeed [...]. He too was caught up in this fugal passion."

According to Schumann's notes in his *Haushaltbücher*, his *Vier Fugen* op. 72 were composed between 23 February and 20 March. Clara also composed six Preludes and Fugues at this time, three on subjects from J. S. Bach and three on themes by her husband. On 23 May 1845, Schumann wrote to the publisher C. F. Peters to offer him Clara's works, adding that this was perhaps "the first time that a female artist has made a foray into this wonderful but difficult genre." The publisher rejected them, however, and Clara's three preludes and fugues on themes by her husband were eventually published as her opus 16 by Breitkopf & Härtel.

It is not known why Schumann waited four years before turning his attention to the publication of his own four fugues. Solely the Fugue no. 3 appeared as a preprint in the *Album van de Maatschappij: Tot Bevordering der Toonkunst*. Nr. 7 (Album of the Society for the Promotion of Music). With a cover letter dated 28 May 1845, Schumann sent a manuscript of the piece to the Society, with which he had been in contact since the end of the 1830s. He was active for the society as a juror, and provided expertise on works that had been submitted to it. In June 1844 he had been named "Member of Merit" of the *Maatschappij*.

Before sending the four fugues to print, Schumann subjected them once again to a close examination and made many alterations. He also made several corrections to the f-minor Fugue printed in the album of the Dutch society, which means that the two printed versions are not identical. It is interesting to read what Schumann wrote to the publisher André in Offenbach when he offered the pieces to him on 19 November 1849. He said he knew that “fugues are not a very popular genre, though I would like to add that you should not regard these as dry, formal fugues but as character pieces cast, as I would like to believe, in a more rigorous form.” This passage is important inasmuch as “character” in Schumann’s understanding of music was a firmly delimited term. In an article on “Character, musical” that he wrote for a Lady’s Conversation Lexicon in 1834, he stated that “a composition has musical character when there is one prevailing disposition that thrusts itself so visibly to the fore that no other interpretation is possible [...]. Characteristic music distinguishes itself from painterly (picturesque) music in that it depicts the states of the soul, while the other depicts those of life; both are usually found combined.” Unfortunately, Schumann did not voice his views on the character of the Fugues op. 72.

André declined the pieces, however. The Fugues op. 72 were finally published by the Leipzig firm of Friedrich Whistling in September 1850. In his “Briefbuch”, Schumann noted under the date 19 April 1850: “Whistling. With Volkslied (v. Feuchtersleben) [= op. 84]. Offered this and the fugues for 10 Louis d’or. If not, manuscripts to be returned immediately and request for 1–2 copies of the first book of the ballades for choir [= op. 67].”

The dedicatee Carl Reinecke (1824–1910), worked intermittently as Schumann’s colleague at the Leipzig Conservatory. Schumann was friends with him and, from the sanatorium in Endenich, said how delighted he was “that Reinecke has come to Barmen as music director.”

Vier Märsche op. 76

Robert Schumann’s unfortunately seldom-played *Vier Märsche für Pianoforte* op. 76 are “political” works which can perhaps be better understood if we take a closer look at the circumstances under which they arose. We know that Schumann was keenly interested in politics. Though not an active revolutionary like Richard Wagner, he was thoroughly republican in his beliefs. He was profoundly affected by the political events of spring 1848, when revolutionary uprisings against overly restorative authorities had flared up throughout Europe.

The artistic fruits born of this ferment were the *Drei Freiheitsgesänge* (Three Freedom Songs) WoO 4 (*Zu den Waffen, Schwarz-Rot-Gold* and *Deutscher Freiheitsgesang*), which were written in April 1848 and performed in Dresden that May and June. Whereas in 1848 Schumann had followed the rebellious stirrings more or less from a distance, one year later he became a direct witness of the Dresden May uprising. The National Assembly in Frankfurt had promulgated a constitution on 28 March 1849 and elected Prussia’s King Friedrich Wilhelm IV as German emperor. Friedrich informed a delegation of the National Assembly on 3 April that he would only accept the imperial honours if all German princes assented, and he declared his final and formal renunciation on 28 April. The Saxon king also called back his delegates from Frankfurt. This led to an open rebellion in Dresden from 5 to 9 May.

The following entries appear in Schumann’s *Haushaltbuch*: “Excursion in the Plauenscher Grund – and the Revolution here” (3 May); “The revolution – walk with Clara – the dead – the Brühlsche Terasse – in town during the evening – revolutionary situation” (4 May); “People looking for others – our escape – the railway – the revolution [...] eerie feeling everywhere – to Maxen – [added later:] 2-part Frühlingslied [op. 79 no. 19]” (5 May); “Horrible news – rainy day in Maxen – [added later:] ‘Die wandelnde Glocke’ [op. 79 no. 18]” (8 May).

Upon leaving their home in Dresden, the Schumanns first fled to Maxen, the country estate of their friend Major Serre, and from there to the small nearby town of Kreischa on 11 May. They did not return to Dresden until 12 June. Schumann’s short notes in the *Haushaltbuch* perfectly coincide with Clara’s detailed diary entries, which she concluded on 18 May with the following observation: “I find it curious how the external horrors arouse his [Robert’s] inner poetic feelings in such an utterly contrasting manner. A breath of intense peacefulness wafts over the entire Lieder [*Liederalbum für die Jugend* op. 79], and everything in it seems like spring to me, cheerful like blossoms.”

Clara’s astonished observation reflects the fact that Schumann actually seems to have continued composing in all tranquility during this time. The mention of the two songs from op. 79 in the entries reproduced above proves this, even though Schumann added his corresponding entries only later. Nevertheless, along with those pieces that were “cheerful like blossoms,” the above-mentioned *Liederalbum*, the *Minnespiel* op. 101 and the *Jägerchöre* op. 137 (published only posthumously), Schumann also wrote a number of very serious, melancholic works (the motet *Verzweifle nicht im Schmerzenstal* op. 93, *Gesänge* and *Requiem für Mignon* op. 98a/b, *Nänie* op. 114 no. 1). One can certainly assume that these three works were written under the sway of the uprising, which claimed over 3,000 lives.

The four – originally five – marches evoke the military aspects of the events. They were composed between 12 and 15 June. Before publication, Schumann withdrew the fourth of the five marches, which had been written at the same time as no. 3. He was not to publish it until two and a half years later, as the closing piece of the *Bunte Blätter* op. 99.

In her diary, Clara described the new pieces as “extremely brilliant and original. They are popular marches, of pompous effect. He wants to have them printed right away.” Indeed, Schumann