# Robert SCHUMANN

BLUMENSTÜCK

Opus 19





Musical Health Warning: please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

Please send comments and error reports to Ray Alston contact@pianopracticaleditions.com

## Robert SCHUMANN 1810 - 1856

### BLUMENSTÜCK Opus 19

he passionate love and mutual esteem between Schumann and his young muse Clara are well documented, in particular the bitter legal battle with his future father-in-law Friedrich Wieck, totally opposed to their union. In 1838 his fiancée was unaccompanied and performing in Paris while he was in Vienna, with thoughts of perhaps establishing their future home.

The work was originally entitled *Guirlande* (Garland), with short episodes linked, as in garlands, their varied colours and scents romantically entwined in amorous anticipation. It was offered as an appropriate bridal gift together with the song cycle *Myrthen* (an abundance of flowers), when they eventually married in September 1840.



From October 1838 he spent six months attempting to establish himself as a composer, participating in the cultural life of the Austrian capital. Although he failed to find a local publisher for his music magazine *Neue Zeitschrift für Musik* (New Journal of Music), lifelong friends were made

and in particular, invaluable manuscripts were discovered when he met Schubert's brother. He also visited the graves of Beethoven and Schubert at Währing and enjoyed excursions to the city sights.

Composed in 1839 together with the Arabesque, Blumenstück (Floral Piece) is an excellent example of how skilfully he could write for Viennese Frauen and Fräuleins. Dedicated to Friederike Serre, the two works were later dismissed by the composer as "delicate salon pieces fit only for ladies to play". Clara then aged 19, possibly with a materialist sub-plot, had often reproached Schumann, asking him to write more 'appealing'

and 'approachable' music, suggesting he compose "something brilliant, easy to understand, without a programme and titles not too long and not too short..." Fortunately her advice was not always heeded and his most interesting and challenging music from this period is often the most difficult to understand: i.e. *Kreisleriana* Op 16, *Phantasie* Op 17 and *Humoreske* Op. 20.

#### **Piano Practical Editions**

evised to be used in conjunction with traditional scores, *Blumenstück* has been completely and audaciously re-drafted; using modern editing technology, radical and original solutions are proposed, always keeping to the spirit of the composer's original intentions.

These editions reflect an entirely personal interpretation and do not always exactly follow original texts, particularly in regard to dynamics and accentuation. Modifications are made to accommodate the timbre of modern instruments and are based on long experience, analysis and intuition; changes to notation, ties, phrasing and accentuation are marked with an asterisk and sometimes refer to the notes below. Clara's (Breitkopf) metronome speed is included for reference.

#### **Notes**

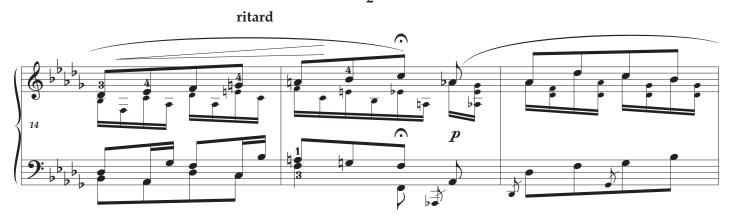
Beaming has been significantly edited to underline particular rhythmic interest and use of different size notation is entirely editorial.

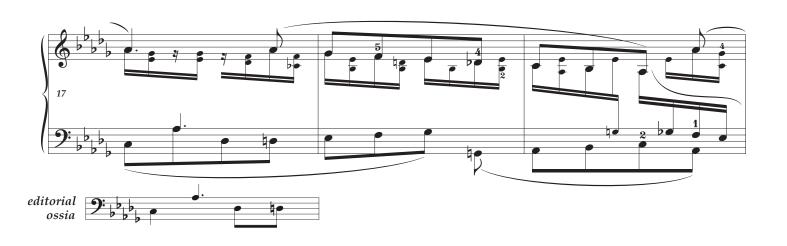
leise bewegt : gently flowing
ein wenig langsamer : a little slower
lebhaft : quick

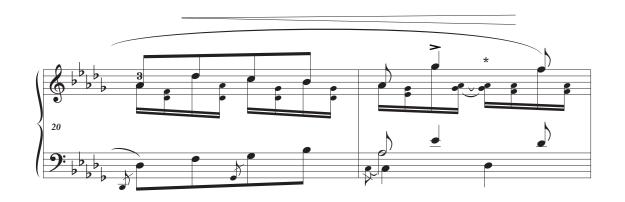
- 9 LH D flat modification (see 23)
- 21 editorial tie
- **33** RH B missing probably in error

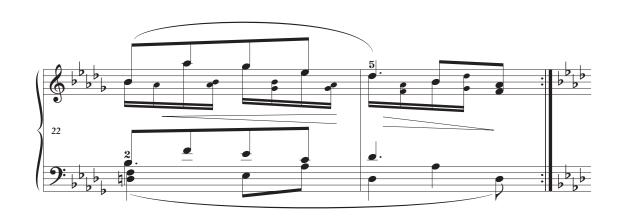
- **43** Schumann's original has the left hand doubling the alto voice, omitted here.
- **74** Bass modification
- 77 alto A flat removed
- 85 RH modification
- 153 Horowitz, having omitted repeats (pages1 & 2), reprises the first section beforeending with the coda.
- 157 added bass octave



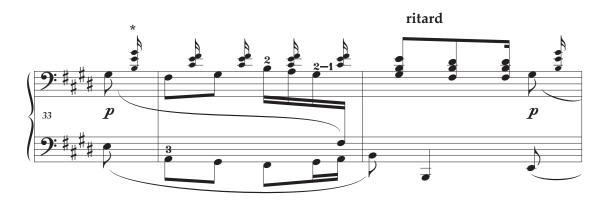


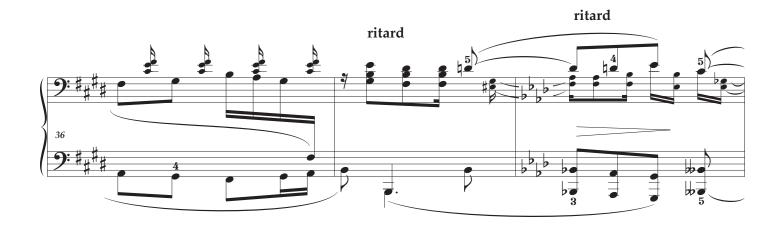




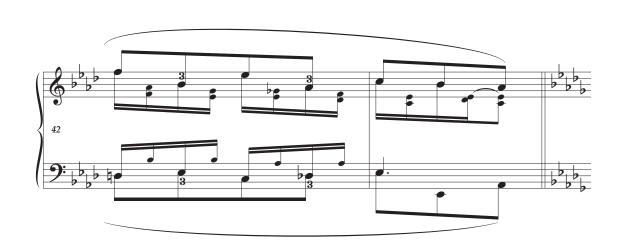




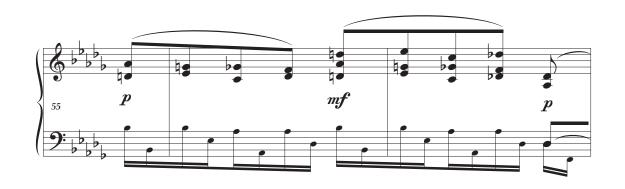




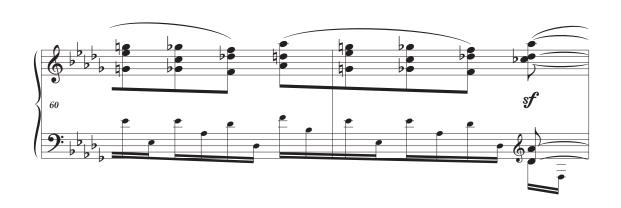


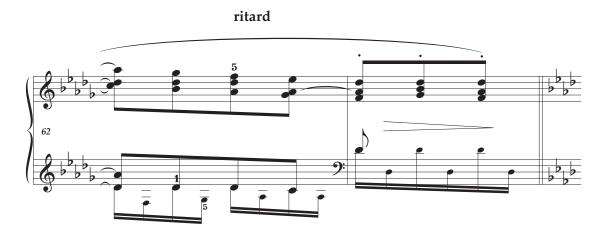


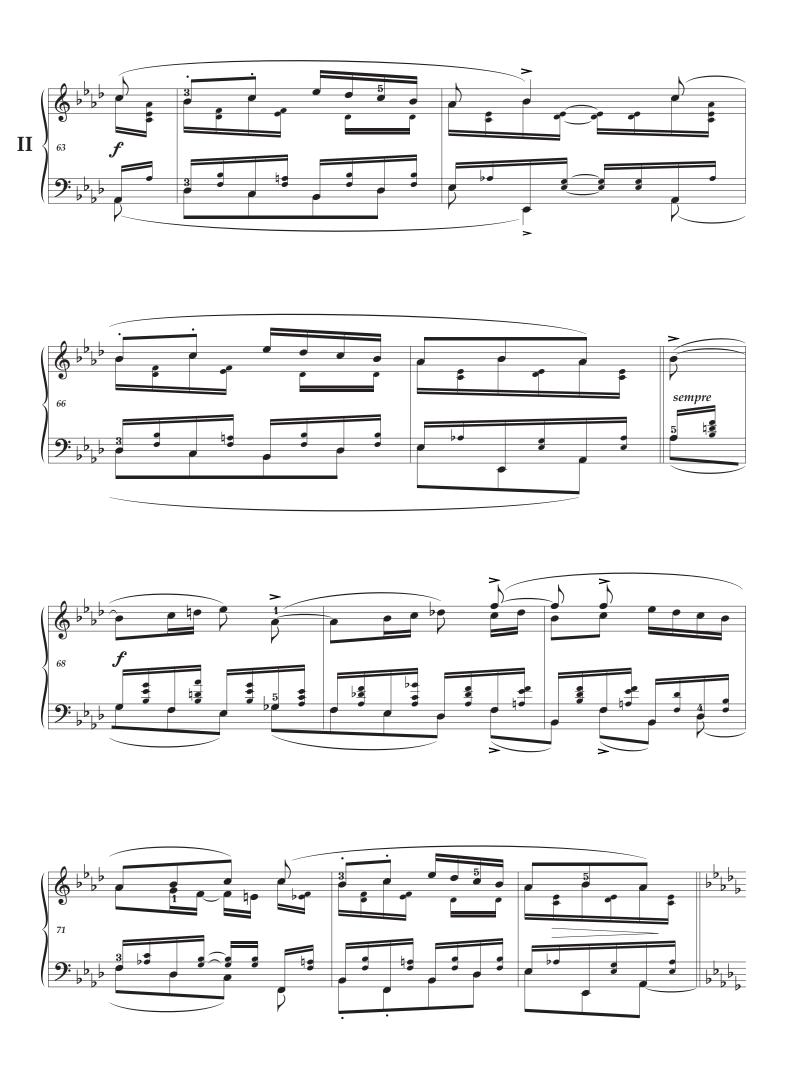


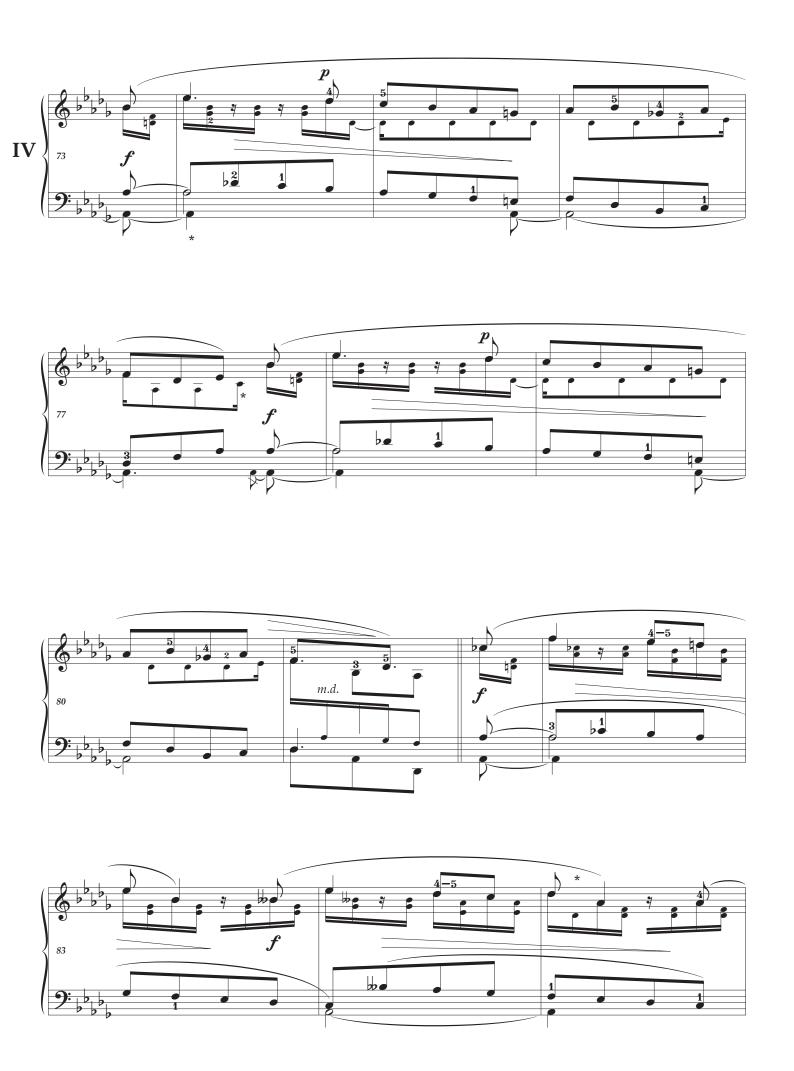


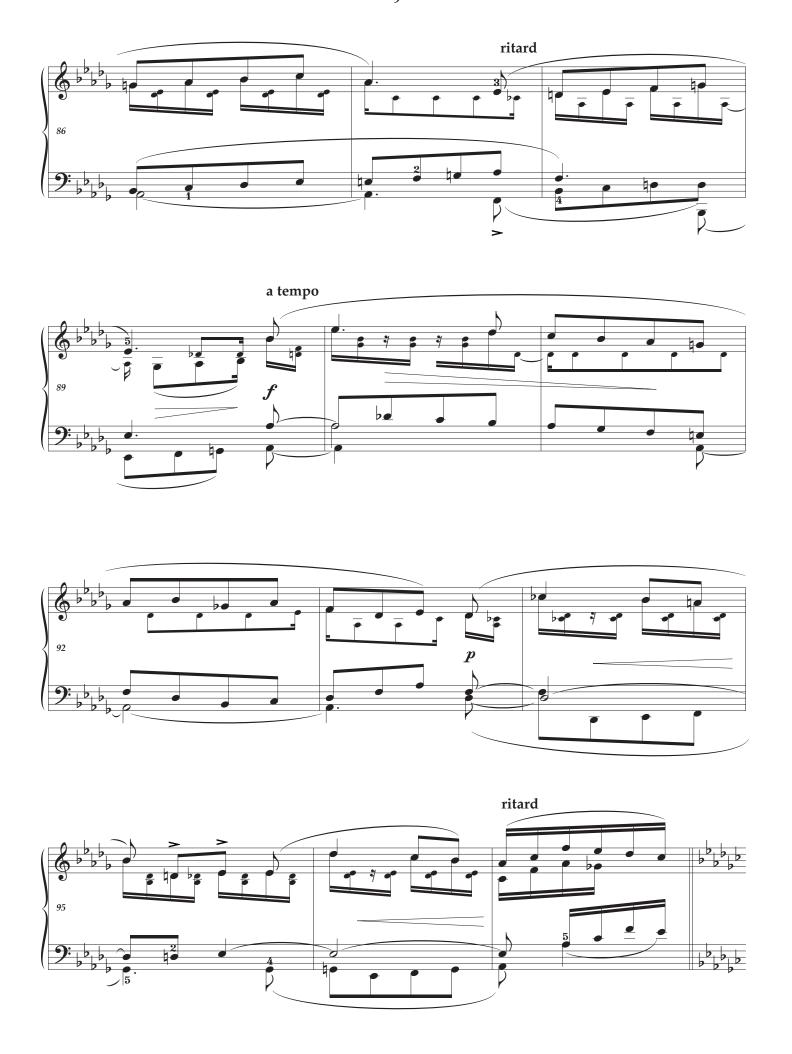






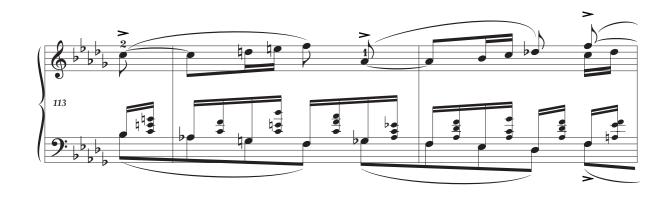


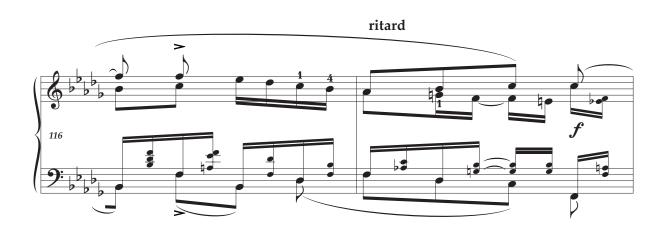


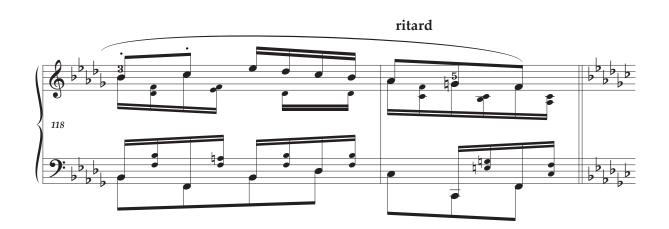




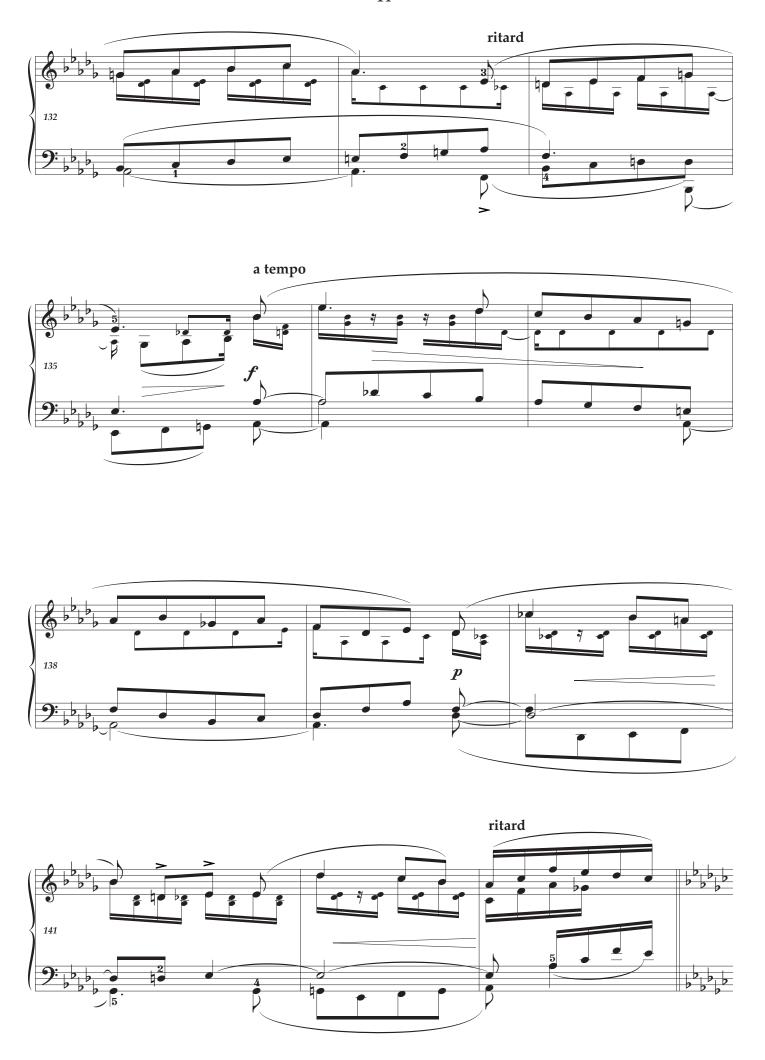




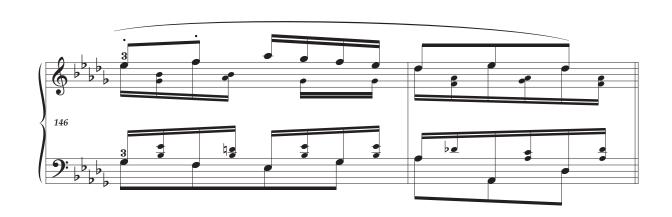


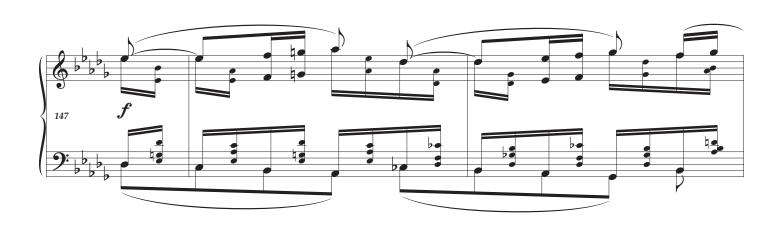


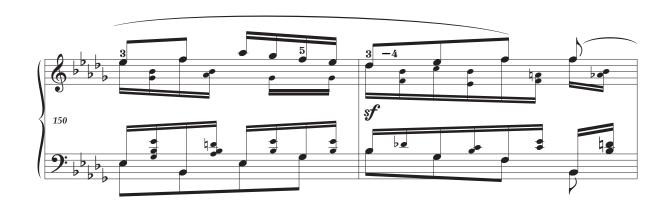


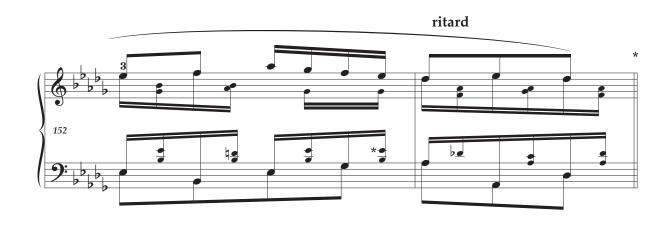




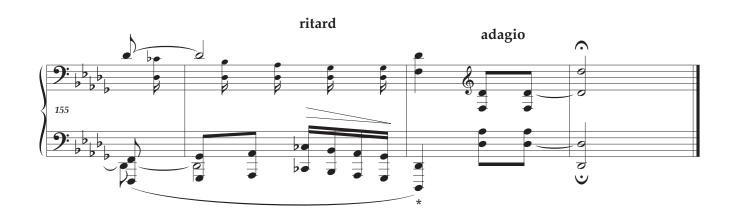


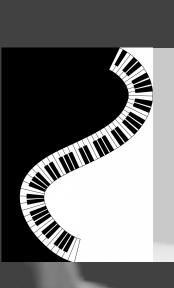












## S C H U M A N N B L U M E N S T Ü C K

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