

**Robert Schumann Piano Quartet Op. 47  
Analysis of 1<sup>st</sup> and 2<sup>nd</sup> Movements, in the Context of Romanticism**

The lexicographer Nicolas Slonimsky, in his biographical entry on Robert Schumann in *The Concise Baker's Biographical Dictionary of Musicians*, begins with this summary: “German composer of surpassing imaginative power whose music expressed the deepest spirit of the Romantic era.”<sup>1</sup> Stephen Walsh, in his own biographical entry on Schumann in *The Dictionary of Composers*, echoes Slonimsky's sentiment on the Romantic period vis-à-vis Schumann, calling him “a key figure of the romantic movement,” who “expressed vividly and subtly the romantic's peculiar obsession with individual fantasy....”<sup>2</sup> Walsh notes that Schumann also had a conservative temperament, which included his respect for Classical forms such as the symphony, and which influenced his later compositions.<sup>3</sup>

Considering these quotes from two biographers, Schumann would seem to be a perfect choice for representing the Romantic period. However, the first two movements of the Piano Quartet Op. 47, the subject of this analysis, would seem to be a strange choice for a representative work of Romanticism, given the Classical chamber music genre and forms: sonata form in the first movement, scherzo with trio(s) in the 2<sup>nd</sup> movement. The composition indeed does present a mix of looking backwards as well as forwards. To understand this more fully, we need to start by looking briefly at Schumann's biography, to provide a context where this work falls in his life.

Robert Schumann lived his entire life in Germany.<sup>4</sup> Born in Zwickau (in the Kingdom of Saxony) on June 8, 1810, he spent most of the formative time of his first two decades in his home town and in Leipzig, where he was a law student (also later in Heidelberg), and where he met Friedrich Wieck, who was to become his piano teacher and (in 1840) his father-in-law, upon Schumann's marriage to Wieck's daughter Clara.<sup>5</sup> The next decade 1830 to 1840 was spent mostly in Leipzig, where Schumann began writing the piano music that he is best remembered for: the Abegg Variations, the first work completed after Schumann's decision to abandon law in favor of becoming a composer (Op.1, 1831); *Papillons*, an example of character pieces based on a literary source (Op.2, 1831); *Carnaval* (Op.9, 1834); the *Symphonic Etudes* (Op.13, 1837); the *Davidsbündlertänze* (Op.6, 1837); *Kinderszenen* (Op.15, 1838); *Kreisleriana* (Op.16, 1838); and the *Fantasie in C* (Op.17, 1836).<sup>6</sup> This was also the time he firmly established himself as a music critic, when in 1835 he inaugurated, under his own name, *Die Neue Zeitschrift für Musik* ("New Journal for Music").<sup>7</sup> It is a fairly well-known anecdote that, before this, Schumann introduced Chopin to the musical world in an 1831 article for the *Allgemeine musikalische Zeitung* ("General Music Newspaper") with the words, "*Hut ab, ihr Herrn, ein Genie!*" ("Hats off, gentlemen, a genius!")<sup>8</sup>

Starting in 1840, the year of his marriage to Clara, Schumann branched out from writing almost exclusively for piano into several other genres: song, symphonic music, chamber music, even oratorio and church music. Some biographers refer to Schumann's "system" of genres, meaning his spending a particular amount of time on a single type of music. So for instance: the "*Liederjahr*" (year of songs, when his cycle *Dichterliebe* was

written) of 1840-1841, the “symphonic year” of 1841, the “chamber music year” of 1842-43 (when the Op.47 Piano Quartet was written), and the “oratorio year” of 1843.<sup>9</sup>

During these years Schumann spent most of his time in Leipzig and Dresden, although he did visit places outside Germany such as Vienna, Brno and Prague. A significant trip to Russia was made in the first months of 1844, on tour with Clara, who gave concerts in St. Petersburg and Moscow. While the concerts were a success, they took a physical and psychological toll on Schumann. After returning to Leipzig, the Schumanns traveled to Friedrich Wieck’s new home in Dresden, staying there through the winter. A “farewell soirée” during a trip to Leipzig led to the first performance of the Piano Quartet, on December 8, 1844.<sup>10</sup> Unfortunately, that December was a low point in Schumann’s mental and physical state, where he suffered from “acute depression, insomnia, exhaustion, auditory disturbances, bodily tremors and a wide range of phobias,” according to his Dresden physician Dr. Carl Helbig.<sup>11</sup>

(Schumann’s suffering from mental and physical illness is not directly relevant to his place in Romanticism, nor to the creation of the Piano Quartet. A biography would not be complete, however, without some passing acknowledgement. Slonimsky suggests that Schumann’s tendency to melancholy and depression came partly from his becoming “absorbed in the Romantic malaise of *Weltschmerz*”,<sup>12</sup> *Weltschmerz* referring to a “mental depression or apathy caused by comparison of the actual state of the world with an ideal state”, from the German words *Welt* world + *Schmerz* pain.<sup>13</sup> The writer Jean Paul coined the word, and Schumann was a devotee of Paul’s major works, known for their extravagant metaphors, puns and wordplay,<sup>14, 15</sup> especially the novel *Flegeljahre* from which the “program” for his Op.2 piano cycle *Papillons* came.<sup>16</sup> The first major

episode of melancholic depression occurred in the summer of 1833, and these episodes would continue to plague Schumann in the next two decades, hindering his ability to compose for long stretches of time.<sup>17</sup> Meanwhile, Schumann's physical illness, which culminated in his suicide attempt in 1854, was likely the result of syphilis contracted in 1832 (according to Schumann's jottings while in the Endenich asylum), but which lay dormant until its final stage in the last two years of Schumann's life.)<sup>18</sup>

Picking back up the main thread, Schumann recovered from his illness beginning in January of 1845. The next decade saw a great many new compositions in a wide variety of genres, with a more thought-out approach to writing; in Schumann's words, "I used to compose almost all of my shorter pieces in the heat of inspiration ... Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop."<sup>19</sup> Among the more notable of these compositions are: his Piano Concerto (Op.54, 1841-45), three Symphonies (2<sup>nd</sup> Symphony: Op.61, 1845-46; 3<sup>rd</sup> Symphony "Rhenish": Op.97, 1850; 4<sup>th</sup> Symphony: Op.120, 1841 revised 1851), two Violin Sonatas (Op. 105, 1851 and Op.121, 1851), his Cello Concerto (Op.129, 1850), and his opera *Genoveva* (Op.81, 1848). In addition to the works above, as well as new songs and piano music, Schumann also wrote organ music and choral music, including a Requiem, his final opus Op.148 in 1852.<sup>20</sup>

Until 1850 the Schumanns continued to live in Dresden, when they moved to Düsseldorf, for Robert to assume the position of municipal music director there. His work as director had mixed results, successful at first, but later on affected by his suffering from ill health, and disputes with the performers and management. (One high point of his time in Düsseldorf included his meeting the young Johannes Brahms in 1853,

whose genius Schumann recognized immediately.)<sup>21</sup> By 1854 his physical and mental illnesses had overtaken him, and an aborted attempt at suicide led to his self-imposed commitment to the asylum at Endenich near Bonn, where he spent the last two years of his life. He died there on July 29<sup>th</sup>, 1856.<sup>22</sup>

With these biographical details in hand, how does the Piano Quartet fit within Schumann's oeuvre? And how has it been viewed by music critics over the years; that is, what has been its reception history"?

It has already been noted that Op.47 was written during his "chamber music year" of 1842 to 1843, just two years after his marriage to Clara. It followed the years leading up to 1840 where Schumann wrote most of his best known piano cycles, and which may be viewed as his most "Romantic" in terms of their programmatic (literary) or fanciful influences, their personal expressiveness (e.g. whimsical, humorous), the fragmentary nature of many of the pieces, but also their virtuosity à la Paganini (whom Schumann had seen play in Frankfurt in 1830). However, both Chopin and Liszt thought little of his music – they saw Schumann as a critic who dabbled in composition – and thought his piano music was provincial, in Liszt's word "Leipzigerian."<sup>23</sup> Carl Dahlhaus gives the opinion that the "music in which Schumann wrapped himself until about 1840, when he began to seek access to the symphonic tradition, was *Hausmusik* for cognoscenti."<sup>24</sup>

About his chamber music in general, music critics have been less than fulsome in their praise. A.E.F. Dickinson, in writing on Schumann's chamber music, suggests: "We may take it that the bulk, perhaps the entire content, of Schumann's chamber music was 'romantic' and 'unnecessary'"<sup>25</sup> Charles Rosen, while not writing specifically about chamber music but about larger forms in general, gives the opinion that: "Schumann's

genius was as destructive as it was creative; we might say that he destroyed as he created. No one did more to make the Classical forms untenable, the forms that he himself revered and tried to imitate.”<sup>26</sup>

What about the Piano Quartet itself? Again, not all remarks from music critics have been flattering. Dickinson suggests that “throughout the Quartet there is no question of the strings being anything but adjuncts of the piano materially”, and “Schumann’s insensitiveness to the thump of the hammers, with strings at his command, seems odd.”<sup>27</sup> Joan Chissell, in her own biography of Schumann, compares the piano writing between the Quartet and the Piano Quintet in this way: “In the following Quartet [that is, after the Quintet which was written shortly before]<sup>28</sup> Schumann was rather less successful in suppressing the pianist in himself. Indeed, the piano takes over full responsibility for the first twenty-two bars of the Allegro (making the strings quite redundant), and throughout the work gets no respite whatsoever. The composer experiences particular difficulty in separating the bass line of the piano and the cello, and often the texture is inclined to be thick as a result of unnecessary doubling of all the string parts...”<sup>29</sup>

Ulrich Leisinger, in his Preface to the Urtext edition of the Piano Quartet, characterizes the piano part in a much different fashion: “The difference in scoring [between the Quintet and the Quartet] though insignificant at first glance, creates a sizable shift in the balance of the ensemble. In the Quintet the piano contrasts with a self-contained string quartet, and for large stretches at a time the piece conveys the impression of being a piano concerto with the orchestral part reduced to four string instruments.... The string writing in the Piano Quartet, op. 47, seems slightly attenuated from the very

outset by the absence of a second violin. Schumann compensates for this, however, by emphasizing the chamber texture, in which the piano and strings, rather than squaring off as adversaries, intermingle to form a unified ensemble.”<sup>30</sup>

At the Piano Quartet’s first performance on December 8, 1844, the critic of the *Allgemeine musikalische Zeitung* wrote, “the concert opened with a new quartet by Robert Schumann ... a piece full of spirit and vitality, which, especially in the two inside movements, was most lovely and appealing, uniting a wealth of beautiful musical ideas with soaring flights of imagination. It will surely be received with great applause everywhere, as it was here.”<sup>31</sup>

With that background, let us take a look at the design of the first movement. (For a diagram showing the main features of the movement, refer to Figure 1 on p. 18.) The layout is that of a sonata form, with a couple of twists. The movement begins with a slow *Sostenuto assai* introduction which gives the outline of the 1<sup>st</sup> theme in mm.1 to 7. Then comes the *Allegro ma non troppo* exposition (with the “Romantic” marking *sempre con molto sentimento*), presenting the first theme again but now as two groups of four rapid chords, three short then one longer, with a decorative piano figure in between. This is followed by a countersubject in mm.21-24, and then playing with the themes, sometimes with the piano leading (e.g. mm.44-46) and sometimes following (e.g. mm.35-43). After cadencing with a clear V-I to Eb major in mm.64, a 2<sup>nd</sup> theme starting in G minor is introduced in octaves in canon between the piano and strings, then embellished with sustained string harmonies above an imitative piano texture of the theme. A long transition follows in mm.88-124, with rapid ascending scalar patterns, leading back to the opening *Sostenuto*.

Here Schumann tricks the listener's expectation that the *Sostenuto* will lead to a repeat of the exposition. Rather, the stately chords suddenly give way to D minor for the *Allegro* development. Rather shorter than the exposition (76 measures compared with 123 measures), one main feature of the development section is its long "transition" leading to the recapitulation. Schumann shows his mastery of this lengthy and increasingly agitated segment, starting in mm.165 with the instruments taking turns playing the first four notes of the 1<sup>st</sup> theme while the piano provides an 8<sup>th</sup> note accompaniment. The harmonies change with rising sequences and a circle of fifths movement, reaching the most distant passing harmony of D# minor in m.175. In m.181 the piano figuration changes to triplets, increasing the agitation, with the strings giving hints of the opening theme and countersubject. By the time the recapitulation is reached in mm.213, the *crescendos* and *sforzandos* have led to a *fortissimo* re-entrance of the *Allegro* (going back to the *Sostenuto* would make no sense, given its slow introductory character).

The recapitulation presents the 1<sup>st</sup> and 2<sup>nd</sup> themes, again with much harmonic movement, and many shifts in dynamics, leading eventually to the cadence in Eb major in mm.307. This is followed by a short return to the opening quiet *Sostenuto*, with its sustained chords leading to an F major 7<sup>th</sup> in 1<sup>st</sup> inversion, the dominant of Bb which in turn is the dominant of Eb. Where to go from here? Schumann provides the answer in a coda which brings yet a new theme. This is developed very briefly, then it leads to a long *ritardando* and *diminuendo*, and finally a burst of energy in the last 9 measures with rapid *forte* chords and a very quick ending cadence on Eb major.



It has been suggested by one musicologist that, in this movement, the tonic key “monopolizes” the exposition, contrary to normal sonata procedure, as evidence of Schumann’s idiosyncratic approach to sonata form.<sup>32</sup> However, the analysis above, while recognizing the predominance of Eb major in the movement, also notes the presence of a second theme in G minor, as well as many other tonal changes.

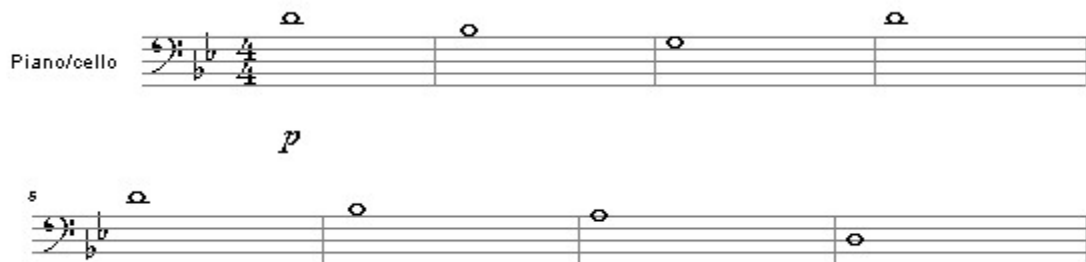
Summing up the movement: while staying true to a Classical sonata form (intro, exposition, development, recapitulation, coda), Schumann shows great freedom in the details: unusual keys such as G minor for the 2<sup>nd</sup> theme, inventive harmonic sequences that lead to distant keys as in the transition to the recapitulation, wide and often sudden dynamic contrasts, introducing a new theme in the coda. All these can be seen as showing Romantic aspects of this movement.

Let’s now take a look at the second movement. (For a diagram showing the main features of the movement, refer to Figure 2 on p.19.) In his book on Schumann, Robert Walker describes the 2<sup>nd</sup> movement as “exquisite, if drably scored”.<sup>33</sup> A.E.F. Dickinson is typically harsh in his view of the movement, with comments such as: “any attempt of the piano and violoncello to keep in unison in a plain bustling figure is not likely to be effective. The violoncello is surely a nuisance there.” And: “the scherzo proper has a good idea but nevertheless sounds scrubby”. Even worse: “There seems to be some extra-musical motive to account for the intrusion [of the Trio I theme in mm.<sup>212/213-215</sup>] or confusion, in the absence of which the second interlude seems to draw too much on the scherzo to justify its already superfluous appearance.”<sup>34</sup> (The idea of the cello being a “nuisance” would seem to ignore Schumann’s desire for the combined timbre of piano and cello, and the difficulty of the two players keeping in unison is pretty trifling when

played by good musicians – far from it, with the rapid combination of piano and cello bringing its own excitement.)

Labeled a Scherzo, the 2<sup>nd</sup> movement (*Molto vivace*) certainly has the animated fleetness one thinks of, for instance, in Mendelssohn’s own Scherzo from his *A Midsummer Night’s Dream*.<sup>35</sup> The Schumann Scherzo however, with its quieter dynamics, and writing for only the four players, has a much lighter feeling. The rapid pattern of notes gives no indication of the movement’s starting on an upbeat, so it takes a first-time listener awhile to pick up on it, but it soon becomes an expectation. (The presence of an upbeat is a common feature to the scherzo and both of the trios.)

The opening thirty-two measures are quite simply a perfect model of Classical period structure, with the regular 4-measure groups of antecedent and consequent phrases. Consider the first 16 measures: played by piano and cello, the first 4 measures provide the antecedent phrase in G minor, followed by 4 measures of its consequent phrase ending on the dominant D. Looking at just the first downbeat note of each measure, the harmonic I-V simplicity is apparent between the two groups of 4 measures:



Example 1: Melodic notes of scherzo, first 8 measures

The first 8 measures are then matched by the next 8 measures, this time with the violin and viola playing the same melodic line, and the cello and piano moving to an

open 5<sup>th</sup> accompaniment, with piano chords in the last two measures of each phrase to subtly make clear the harmony: G minor ending on its dominant D.

The next 16 measures start with 8 measures in the subdominant C minor, still in two 4-measure groups, but in an antiphonal relationship (piano has the main argument in mm.16-20; strings have the main argument in mm.21-24) rather than an antecedent and consequent one. The last 8 measures repeat the opening 8 measures, rounding out the form by ending on the tonic (the violin and viola start their line a half measure behind the piano, creating the ongoing effect of the line chasing its own tail):



Example 2: Melodic notes at end of Scherzo, last 4 measures

Measures 17-32 are then repeated. For the total 48 measures, the rounded binary form AABABA (or |:A:|:BA:|) makes itself apparent, in its six 8-measure groups.

This form will be played twice again, after the upcoming two Trios, but without repeating the last 16 measures – that is, the second BA section – so in those cases the form is just AABA. As will be seen, the two Trios also feature an AABA form, again built on 4-measure groups.

Finally, after this opening scherzo, a “linking phrase”<sup>36</sup> is played by the piano, here and in other places, to provide a transition to the next section (here to Trio I):



Example 3: Linking phrase, for transitioning among sections of the Scherzo

The only “irregularity” in the various AABA forms is the addition of these linking phrases in transitions – which is not much of an irregularity since the linking phrase is itself 4 measures in length.

Given this perfect Classical architecture for the Scherzo, where is Schumann the Romantic to be found, apart perhaps from his kinship with Mendelssohn? The answer lies in the two Trios. For these, Schumann is still “constrained” by the  $\frac{3}{4}$  meter and the need to continue the steady pulse. But his harmonic imagination can freely roam.

The first Trio starts with four 4-measure groups, similar to the opening. But the music now features imitative counterpoint among the four parts, and melodic phrases of only 3 measures, the 4<sup>th</sup> measure acting as an extended upbeat to the next group:



Example 4: Melodic shape of Trio I, with 4<sup>th</sup> measure upbeat to next melody

The ending of the last 4-measure group goes straight into the linking phrase, but for a twist in D major, the dominant of G minor. These groups are then repeated, and the linking phrase is in the expected tonic G minor. Similar to the opening scherzo, the Trio has an AABA form, and the B section (in mm.<sup>72</sup>/73-82) features beautiful harmonic writing, before returning to the beginning A theme.

The linking phrase in G minor leads to the repeat of the opening scherzo, which is identical to the 1<sup>st</sup> scherzo, just abridged to AABA form.

The beginning of the second Trio, after another linking phrase, would seem to be a musical joke (although it won't strike the listener that way): Schumann syncopates the 3-beat *dolce* chords, sixteen of them in all, but with nothing to indicate their syncopation. Thus, the listener hears them as downbeats, while the performers (and score readers) see them as upbeats!

The second section of this Trio begins with four groups of 4 measures, in a rather nebulous minor harmony, but they now feature an interplay between the piano – which has the linking phrase rhythm but with a melodic line shape like the first B section (mm.<sup>16/17-20</sup>) – and the strings, combining arco with *forte* pizzicato, giving a nice contrast in timbres. The ending of the second section is unexpected, but ultimately not surprising: the *dolce* syncopated chords – 8 of them – come back, supported by an undulating cello line, again in Bb major.

With the end of the second Trio, the opening scherzo returns for a final time, quietly, without the linking phrase to start it. After the final playing of the scherzo, all that remains is one more linking phrase, then a 5-measure coda, repeating the theme of the 1<sup>st</sup> Trio, and finishing with a quiet V-I unison.

The 2<sup>nd</sup> movement of the Piano Quartet Op.47 seems an appropriate end to this paper's investigation of Schumann in the Romantic period: the Scherzo looks back and pays tribute to the Classical forms of the past, but the movement also looks forward with its harmonic inventiveness and personal expression in the Trios. Similarly, the opening movement shares with the Scherzo the feature of a Classical form, combined with great

inventiveness and imagination in the harmonic and textural details of its elaboration.

Thus these two movements showcase the paradoxical nature of Romanticism – looking backwards as well as forwards, the “harmony of contraries” as Victor Hugo put it<sup>37</sup> – as embodied in this work of Robert Schumann.

Notes

1. Slonimsky, Nicholas. *The Concise Baker's Biographical Dictionary of Musicians* (New York: Schirmer Books/Macmillan, Inc., 1988), 1133.
2. Osborne, Charles, ed. *The Dictionary of Composers* (New York: Taplinger Publishing Co., Inc., 1981), 303. The complete first sentence reads: "Schumann is a key figure in the romantic movement, an artist who, not only in his music, expressed vividly and subtly the romantic's peculiar obsession with individual fantasy, but who also understood and tried to disseminate the deeper-rooted philosophy of romanticism, its literary origins, its connections with liberal thought, and its glorification of feeling and passion over reflection and self-control."
3. Osborne, *Dictionary of Composers*, 303.
4. Biographical details are taken from Sections 1-20 of Daverio, John and Eric Sams. "Robert Schumann." *Oxford/Grove Music Online*. See Bibliography for link.
5. For details on Friedrich Wieck, refer to Köckritz, Cathleen. "Wieck: (1) Friedrich Wieck." *Oxford/Grove Music Online*. See Bibliography for link.
6. Daverio and Sams. "Robert Schumann." Sections 3, 4 and 6.
7. *Ibid.*, Section 5.
8. *Ibid.*, Section 4.
9. *Ibid.*, Sections 4, 6, and 10. The authors write: "Viewing Schumann's output as a whole, one cannot help noticing his tendency to focus on individual genres at various points during his life .... Although there is no evidence that he made a conscious decision to pursue this course at a specific moment in his career, his orderly exploration of genres probably answered to both artistic and psychological imperatives." See also sections 9, 11, 12 and 13 for the separate "years".
10. *Ibid.*, Section 14.
11. *Ibid.*
12. Slonimsky. *Concise Baker's*, 1133.
13. Merriam-Webster Dictionary online:  
<http://www.merriam-webster.com/dictionary/weltschmerz>
14. Daverio, John. "Jean Paul." *Oxford/Grove Music Online*. See Bibliography for link.
15. Carl Dahlhaus notes on p.145 of his *Nineteenth-Century Music* (London; Los Angeles; Berkeley: University of California Press, 1989): "Schumann's character pieces have a poetry permeated by the spirit of Jean Paul, a poetry of literary and even

autobiographical allusions, of mottos and eloquent titles that sometimes appear to mean more than they actually say.”

16. Daverio and Sams. “Robert Schumann.” Section 4.
17. Ibid., Section 5.
18. Ibid., Section 20.
19. Ibid., Section 15.
20. Jensen, Eric Frederick. *Schumann* (Oxford: Oxford University Press, 2012), 345-63.
21. Daverio and Sams. “Robert Schumann.” Sections 17 and 18.
22. Ibid., Sections 18 and 20.
23. Dahlhaus, Carl. *Nineteenth-Century Music*, 145.
24. Ibid.
25. A.E.F. Dickinson, “The Chamber Music,” in *Schumann: A Symposium*, ed. Gerald Abraham (Oxford, New York: Oxford University Press, 1952), 138.
26. Rosen, Charles. *The Romantic Generation* (Cambridge: Harvard University Press, 1995), 705.
27. A.E.F. Dickinson, “The Chamber Music”, 156.
28. In his Preface to the Urtext edition of the Piano Quartet (Munich: G. Henle Verlag, 2006), Ulrich Leisinger notes the dates of composition for both the Quartet and Quintet: “The personal entries in Schumann’s ‘marriage diary’ ... inform us that he began the Quintet on 23 September and had already completed the fair copy by 12 October. Immediately thereafter, from 24 to 30 October 1842, he sketched the Quartet, which he then wrote out in fair copy between 7 and 26 November.”
29. Chissell, Joan. *Schumann* (New York: Farrar, Straus and Giroux, Inc., 1967), 163.
30. Leisinger, Ulrich, ed. *Piano Quartet*, Preface.
31. Ibid.
32. Julie Hedges Brown. “Study, Copy, and Conquer: Schumann’s 1842 Chamber Music and the Recasting of Classical Sonata Form.” *Journal of Musicology*, Vol. 30, No. 3 (Summer 2013): Abstract.



33. Alan Walker, ed. *Robert Schumann: The Man and his Music* (New York: Barrie & Jenkins, 1976), 220.
34. A.E.F. Dickinson, "The Chamber Music", 155-157.
35. A nice YouTube version of this work is:  
<https://www.youtube.com/watch?v=hHTV3GFyHfM> (see Mendelssohn Scherzo under Bibliography).
36. Chissell, Joan. *Schumann*, 163. Speaking of the Piano Quartet, Chissell writes, "... the work has many fine points, among them ... a scherzo with a delightfully graceful linking phrase between each section...."
37. Hugo, Victor. Preface to *Cromwell* from Warren Breckman, *European Romanticism* (Boston: Bedford/St. Martins, 2008).

Figure 1. Diagram of Form Details and Key Relationships for Schumann’s Piano Quartet Op.47, 1<sup>st</sup> movement

Page/measure references: Leisinger, Ulrich, ed. *Robert Schumann Piano Quartet in Eb Major, op. 47* (see Bibliography).

<b>Sonata form:</b>	<b>Introduction</b>	<b>Exposition</b>	<b>Development</b>	<b>Recapitulation</b>	<b>Coda</b>
<b>Score pages:</b> <b>mm:</b>	p.1 1-12	pp.1-7 13-135	pp.7-12 136-212	pp.12-17 213-320	pp.17-19 320/321-355
<b>Form details:</b>	<ul style="list-style-type: none"> <li>• <i>Sostenuto</i></li> <li>• Reflective, quiet</li> <li>• Provides first statement of T1</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Allegro ma non troppo</i></li> <li>• T1 played rapidly; expanded w/ countersubject (mm.21-24)</li> <li>• T2 (m.64) w/ canon octaves, then embellished</li> <li>• Long transition (mm.88-124) leading back to <i>Sostenuto</i></li> <li>• Does not repeat exposition (as expected)</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Allegro</i></li> <li>• Short development with long “transition” to recapitulation mm.165-213</li> <li>• Increasingly agitated (piano changes to triplets m.181)</li> <li>• <i>crescendos</i> and <i>sforzandos</i> lead to <i>fortissimo</i> beginning of recap</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Allegro</i> (cont.)</li> <li>• T1 and T2 presented with many harmonic changes</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Piu agitato</i></li> <li>• New theme (T3) introduced and briefly developed mm.321-334</li> <li>• Long ritardando and diminuendo mm.335-347, leading to last 9 measures</li> <li>• <i>a tempo</i> ending with rapid <i>forte</i> chords and quick ending cadence, mm.347-355</li> </ul>
<b>Key relationships:</b>	Eb maj, ending on dominant Bb leading to <i>Allegro ma non troppo</i>	<ul style="list-style-type: none"> <li>• T1: Eb maj</li> <li>• T2: G min =&gt; F maj</li> <li>• Transition: various =&gt; Eb maj</li> </ul>	<ul style="list-style-type: none"> <li>• D min =&gt; various (via dim. chords)</li> <li>• Transition: various (D# min m.175)</li> </ul>	<ul style="list-style-type: none"> <li>• T1 and T2: various starting in Eb maj</li> <li>• Return to <i>Sostenuto</i>: F maj (V<sup>7</sup> of V of Eb)</li> </ul>	<ul style="list-style-type: none"> <li>• T3: Bb maj =&gt; Eb maj</li> <li>• Closing: Eb maj</li> </ul>

Figure 2. Diagram of Form Details and Key Relationships for Schumann’s Piano Quartet Op.47, 2<sup>nd</sup> movement

Page/measure references: Leisinger, Ulrich, ed. *Robert Schumann Piano Quartet in Eb Major, op. 47* (see Bibliography).

<b>Scherzo form:</b>	<b>Scherzo(1)</b>	<b>Trio I</b>	<b>Scherzo(2)</b>	<b>Trio II</b>	<b>Scherzo(3)</b>
<b>Score pages: mm:</b>	pp.20-21 <sup>1/3</sup> /1-36	pp.21-24 <sup>1/3</sup> /37-100	pp.24-25 <sup>100</sup> /101-136	pp.25-26 <sup>1/3</sup> /137-176	pp.26-28 <sup>176(2)</sup> /177-217
<b>Form details:</b>	<ul style="list-style-type: none"> <li>• Quiet, minor key, <i>Molto vivace</i></li> <li>• 36 bars: 32 bars (divided 16+16) + 4-bar linking phrase (“link”)</li> <li>• 16 bars of 8+8, each 8 of two 4+4s</li> <li>• Perfect periods of antecedent and consequence</li> </ul>	<ul style="list-style-type: none"> <li>• Lilted melody of 3-measures + “upbeat” measure, using imitative counterpoint</li> <li>• Linking phrase used twice, then at end of section</li> <li>• Beautiful harmonic writing in 2<sup>nd</sup> half of Trio</li> </ul>	Identical to Scherzo(1)	<ul style="list-style-type: none"> <li>• 16 3-beat chords in syncopation, unusual chordal sequence</li> <li>• Then agitated piano and strings (arco &amp; pizz.) with echoes of opening scherzo (A &amp; 1<sup>st</sup> B)</li> <li>• Quiet ending: 8 syncopated chords above undulating bass</li> </ul>	Identical to Scherzo(2), plus 5-bar coda at <sup>212</sup> /213-217 (theme of Trio I)
<b>Key relationships:</b>	Form is AABABA (or   :A:  :BA:   ) <ul style="list-style-type: none"> <li>• 1<sup>st</sup> A: G min =&gt; D</li> <li>• B: C min</li> <li>• A: G min =&gt; G</li> <li>• Link: G min</li> </ul>	Form is AABA <ul style="list-style-type: none"> <li>• 1<sup>st</sup> A: G min</li> <li>• B: F min =&gt; Bb maj =&gt; G min</li> <li>• A: G min</li> <li>• Link: G min</li> </ul>	Identical to Scherzo(1) with AABA form	Form is AABABA (or   :A:  :BA:   ) <ul style="list-style-type: none"> <li>• 1<sup>st</sup> A: F maj</li> <li>• V<sup>7</sup> of Bb min =&gt; V<sup>7</sup> of Eb min</li> <li>• A: Bb maj</li> <li>• No link</li> </ul>	Identical to Scherzo(2) with AABA form, after link coda ends with unison D-G (V-I)

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<https://www.youtube.com/watch?v=PniNuE7mqTc> [2<sup>nd</sup> movement]  
<https://www.youtube.com/watch?v=yyAPRkCOno4> [3<sup>rd</sup> movement]  
<https://www.youtube.com/watch?v=1Gi7hrVugRY> [4<sup>th</sup> movement]
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