Fugue No. 1

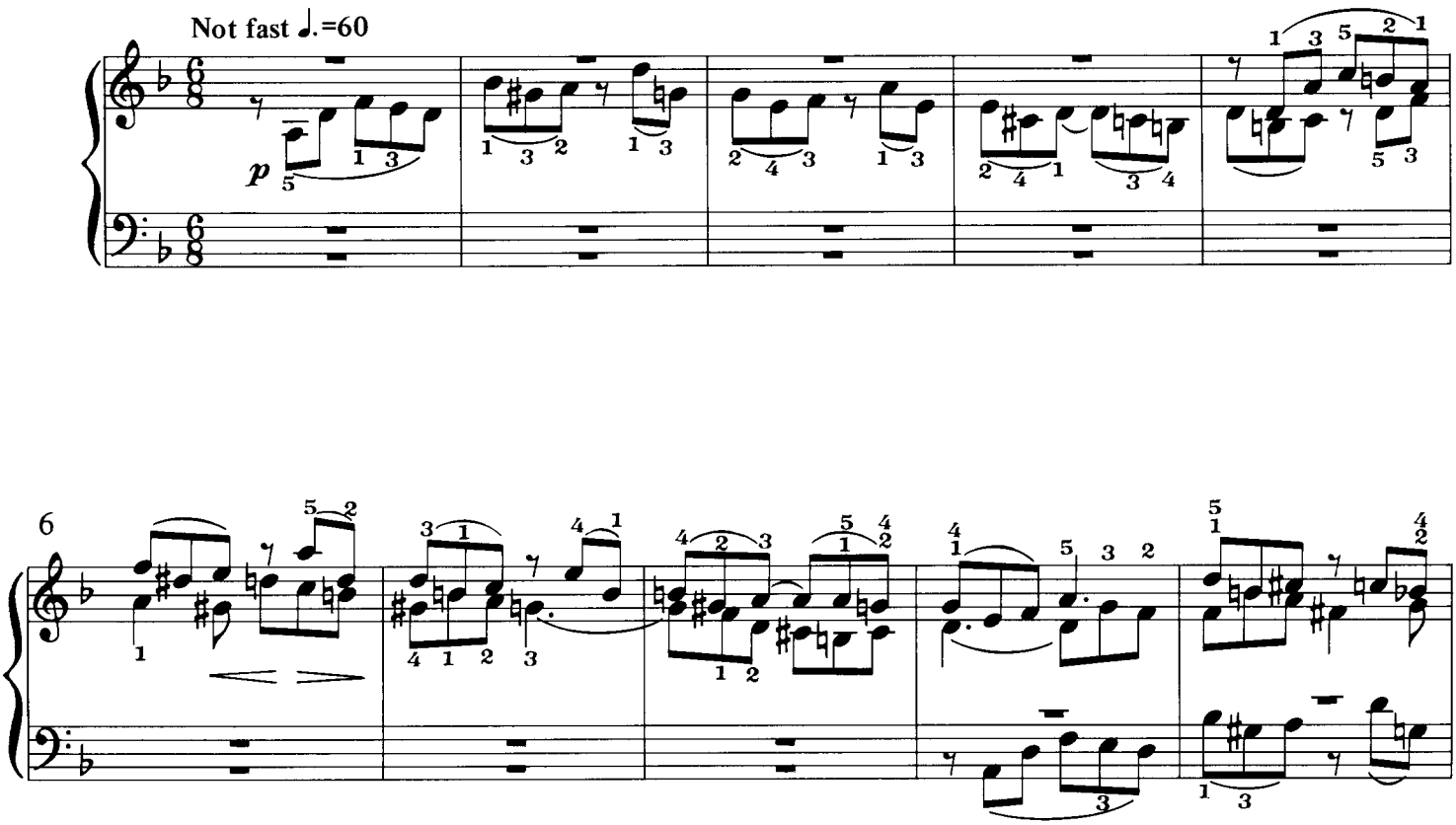
in D minor

My soul thirsts for God. Psalm 42:2

Schumann the Contrapuntist, an unusual title for a romantic composer where accompanied song was the principal medium of expression, reveals himself in these finely crafted compositions.They were written in 1845 and dedicated to Carl Reinecke, pianist and composer in Leipzig. Not one of them is easy to interpret. One needs to be aware, as in a Bach fugue, for example, what every part is doing at every moment and how the lines cross. We have tried to put notes in parenthesis which are already doubled in the other hand. Some doublings can use both hands on the same note to help create the proper physical effect.

Note that every fugue begins with the LH. This first fugue has some very special moments to consider, including the four-note descending chromatic line at m. 23 which later becomes diatonic (once more the four-note motto from *Scenes of Childhood*) and then naturally introduces the fugue subject in augmentation at m. 51. Another special feature is the very beautiful sequence beginning in m. 62. Play the whole piece as if in a dream.

Robert Schumann
Op. 72 No. 1
Edited by William Phemister



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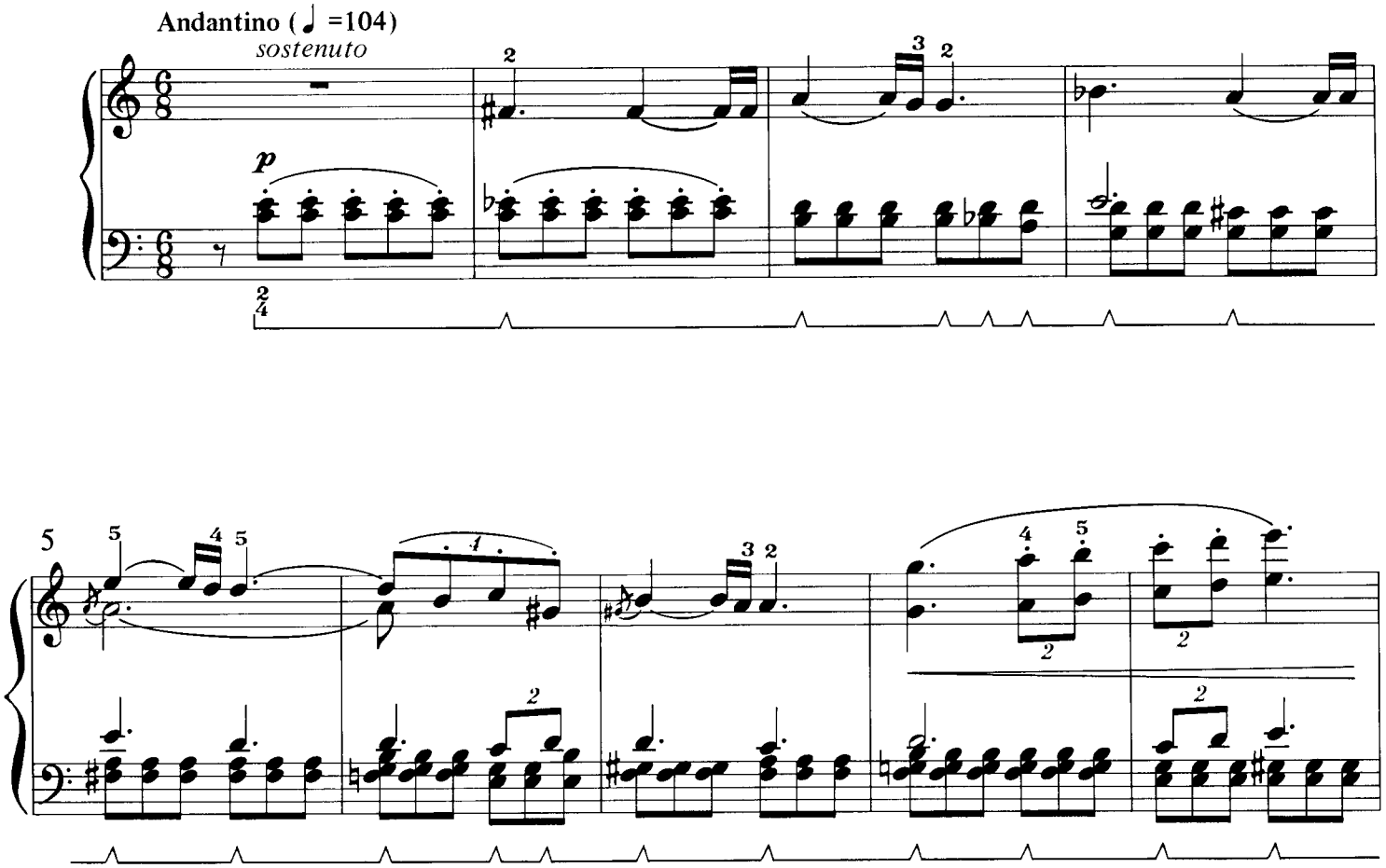
Andantino, Second movement

from Sonata in G minor

God is our refuge and strength, an ever-present help in trouble. Psalm 46:1

The *Andantino* is one of Schumann's most beautiful pieces. There were twelve years between the genesis of this movement as a vocal song, *Im Herbste* (1828), and the first performance of the completed sonata in 1840 by Clara. Structured in ABA from, the B section is closely related to the A theme but more elaborately surrounded by warm thirds and sixths and more freely developed. Be aware of the variation aspect of the A theme, in m. 12 and 38, and be generous with all the contrapuntal lines flowing with the tune.

Robert Schumann
Op. 22
Edited by William Phemister



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