

der Haltebogen in E1 nur versehentlich fehlt; ohne ihn war natürlich das \natural zu ergänzen. Dass in A ein Haltebogen notiert war, mag Schumann nicht mehr präsent gewesen sein, zumal die gesonderten Viertelhäse fehlen – siehe Bemerkung zu T 28 ff.

40–44 o: Legatobogen in E1/E2 durchgezogen; A hier durch Korrektur un-
deutlich.

47 u: Note *b* beim Akkord auf zwei fehlt in E1/E2; vgl. T 11.

49 o: *rit.* fehlt in E1/E2; vgl. T 13.

54 f. o: In E1/E2 fehlt Haltebogen b^2 – b^2 ; vgl. jedoch T 18.

54 f. u: In E1/E2 fehlt Legatobogen bis T 56.

Nr. 8

Korrekturen und Ergänzungen in E1k:

11–13 u: Notenergänzungen; siehe *Abweichende Lesarten*.

14 o: Staccati ergänzt.

18–20 u: Notenkorrekturen; siehe *Abweichende Lesarten*.

27 u: Artikulation ergänzt.

22, 24: Vorzeichenkorrektur; siehe *Abweichende Lesarten*.

Abweichende Lesarten in A/E1:

11–13 u: 5. Note T 11 bis 3. Note T 13 in A/E1 ohne c^1 .

18–20 u:



1. Note *As*; \natural erst in E1k handschriftlich ergänzt.

22, 24 o: In A/E1 jeweils b vor d^3 bzw. d^1 im 4. Akkord.

Lesarten in A, E1 und E2:

Überschrift in A: *Sehr lebhaft*.

4 o: In A zusätzliches *sf* auf 3. Note f^2 , das den folgenden *sf* entspräche. In E1 nur vergessen?

5 u: In E1/E2 Staccato auf 1. Note *H*; wohl mechanische Fortsetzung der vorangehenden Staccato-Bezeichnung.

6 u: 4. 16tel in A *es* statt *b*; ursprünglich auch in A *b*; nach Korrektur Notenbezeichnung *es* darunter gesetzt; wohl nachträglich von Schumann wieder zurück geändert.

14 o: In A die beiden ersten Akkorde ohne d^2 bzw. d^3 .

16 u: In E1/E2 Staccati auch auf 2., 4., 6., 8. Note; wohl Versehen.

19 f. o: Staccati nur in A; siehe jedoch Fortsetzung in T 21 ff.

21–26: Staccati l. H. und T 25 f. auch r. H. nur in A.

Nr. 9

Korrekturen und Ergänzungen in E1k:

8: Wiederholungszeichen ergänzt.

32, 33: Notenkorrektur und Streichung des letzten Taktes; siehe *Abweichende Lesarten*.

Abweichende Lesarten in A/E1:



Lesarten in A, E1 und E2:

Überschrift in A: *Glänzend und / Mit Leidenschaft*; dazu auf Mitte: *Florestan schloss und es zuckte ihm dabei wehmützig um die Lippen*; in E1 stattdessen: *Hierauf schloss Florestan und es zuckte ihm schmerzlich um die Lippen*.

1–8 u: In A Staccati, T 7 nur auf 1., 3., 5., 6. Note.

3 u: Note *f* beim letzten Akkord nur in A; fehlt in E1/E2 offenbar nur versehentlich und ist dort an der Parallelstelle T 19 vorhanden.

4 f. o: In E1/E2 Legatobogen g^1 – cis^2 am Taktübergang; wohl nur versehentlich in mechanischer Fortsetzung; an Parallelstelle T 20 f. nicht vorhanden. Bei diesem Neuansatz der Wiederholung von T 1–4 in A wohl absichtlich nicht gesetzt.

5 o: Vorzeichen vor letztem Achtel in A korrigiert; ursprünglich wohl b wie in T 1. Brahms schrieb in E1k an den Rand *NB b* und setzte in der von ihm herausgegebenen Ausgabe innerhalb der Alten Gesamtausgabe (*Robert Schumanns Werke*. Leipzig 1879 ff.) ein b . In E1/E2 \natural .

9–12, 17–20 u: In A jeweils Staccati auf 1., 3., 5. Note.

9, 11 o: Die letzten zwei Noten in A jeweils \natural statt \natural ; \natural würde eher der analogen Stelle T 13 entsprechen, doch ist kaum zu vermuten, dass E1 zweimal nur versehentlich von A abweicht, ohne dass Schumann den Fehler bemerkt hätte.

25 u: In A b vor 1. Note *A* – wie in T 29. Es ist nicht auszuschließen, dass es in E1/E2 nur versehentlich fehlt.

26, 30 u: In A *Pedal*.

27 u: 2. Akkord in A ohne *f*.

HEFT II

Nr. 1

Korrekturen und Ergänzungen in E1k:

1–4: Fingersatzziffern ergänzt.

17 o: Notenkorrektur; siehe *Lesarten in A, E1 und E2*.

30 o: Notenkorrektur; siehe *Abweichende Lesarten*.

35, 36: Notenkorrekturen; siehe *Lesarten in A, E1 und E2*.

36: *f* ergänzt.

Abweichende Lesarten in A/E1:

30 o: 2./3., 5./6. Note jeweils c^1 – d^1 statt h – c^1 .

Lesarten in A, E1 und E2:

Überschrift in A: *Sehr schnell*.

5 o: Notierung von d^1 als \natural nur in A; in E1/E2 nur \natural

9 u: *f* nur in A; dort leicht zu übersehen.

17 o: Notierung von d^1 als \natural nur in E2, nach entsprechender Korrektur in E1k; in A/E1 nur \natural . Gleiche Korrektur in T 1 vergessen?

9–12, 46–48, 54 f. u: In A Staccati.

29 u: \leftarrow nur in A; vgl. jedoch T 37.

35, 36 o: Gesonderte Viertelhäse und Verlängerungspunkte bei jeweils zweiter \natural ; in T 35 von E2 nicht übernommen.

Nr. 2

Korrekturen und Ergänzungen in E1k:

1–8 o/u: Sämtliche Legatobögen ergänzt, ausgenommen Bogen T 8 u.

8: Wiederholungszeichen ergänzt.

9–12 u: Legatobogen ergänzt.

21–24 o/u: Legatobogen ergänzt.

23, 24 o: Notenkorrektur; siehe *Abweichende Lesarten*.

Abweichende Lesarten in A/E1:

23, 24 o:



Lesarten in A, E1 und E2:

Überschrift in A: *Volksmässig*.

1–8 o/u: In A zwei lange Legatobögen T 1–4, 5–8, jeweils ab Auftakt. Fehlen in E1; Schumann ergänzte zunächst auch in E1k längere Bögen, korrigierte sich dann aber und entschied sich für die kleingliedrigere Version.

8: *mf* in allen Quellen erst auf eins T 9.

12a u: Viertelhalb zu Unteroktave *cis* nach A; dort etwas undeutlich; in E1/E2 an einem Hals mit Oberoktave.

13 o: In A zum Auftakt *Variation*.

13–20 o: In A zwei große Legatobögen T 13–16, 17–20, jeweils ab Auftakt; in E1k aber im Gegensatz zu den vielen anderen Bögen nicht ergänzt. Ein der Bogenergänzung T 1–8 entsprechender Nachtrag der Bögen in E1k wäre wegen der Notierung (8tel im unteren, 16tel im oberen System) problematisch gewesen. Jedenfalls wollte Schumann wohl kaum die große Legatobindung wie in A.

20 o/u: In A beim letzten Akkord nur die Quinte d^1/a^1 als ♩ notiert, die übrigen als ♩ ; in E1/E2 ganzer Akkord als ♩ notiert, was aber dem folgenden Auftaktachtel widerspricht.

Nr. 3

Korrekturen und Ergänzungen in E1k:

13 f. und 17 f. u: ♩ und ♩ ergänzt.

Lesarten in A, E1 und E2:

Überschrift in A ursprünglich *Eiligst*; gestrichen und durch *Ironisch* ersetzt.

1, 3 und 9, 11 o: Legatobogen in A jeweils bis 5. Note; in T 9, 11 fehlt dabei auch das Staccato auf der 5. Note.

5 f. o: Legatobögen in A jeweils über 5 Noten.

9 u: ♩ vor a^1 nur in A.

11 u: Akkord auf 2. Achtel nach A; in E1/E2 fälschlich mit a^1 statt g^1 ; vgl. T 3.

Nr. 4

Korrekturen und Ergänzungen in E1k:

3 o: Notenkorrektur; siehe *Abweichende Lesarten*.

9 o: ♩ vor c^1 im 3. Akkord ergänzt.

26 o: Notenkorrektur; siehe *Abweichende Lesarten*.

33 o: Notenkorrektur; siehe *Lesarten in A, E1 und E2*.

50, 53 u: ♩ und ♩ ergänzt.

54–69: ♩ : ♩ ergänzt.

73 o: Notenkorrektur; siehe *Abweichende Lesarten*.

Abweichende Lesarten in A/E1:

3 o: Alle drei Akkorde ohne ais^1 .

26 o: 3. Akkord mit h^1 statt a^1 .

73 u: Halbenote dis^1 statt 2 Viertel cis^1-dis^1 .

Lesarten in A, E1 und E2:

Überschrift in A: *Wild launig*.

1–8, 50–53: In A Staccato-Bezeichnung.

16 u: In A ♩ ♩ statt ♩ ♩ ; in E1/E2 noch falscher Untersatz (alle 3 Noten genau unter den Noten der r. H.), also wohl nachträgliche Korrektur Schumanns.

33 o: 2. Akkord nach A/E2; in E1k fälschlich g/cis^1 , das Schumann, wiederum fälschlich, zu g/h korrigierte.

43 f.: ♩ nach A; in E einen Takt später; siehe jedoch T 35 f.

54–77 u: Legatobögen nur in A; siehe jedoch r. H. und T 78–85.

62 o: Legatobögen sind in A etwas zu weit links angesetzt; in E1/E2 daher fälschlich bereits ab letzte Note T 61.

83 o: In A Note ais als ♩ notiert; nachträgliche Korrektur oder Fehler in E1?

87 u: Legatobögen in A bis eins T 88.

88–95 u: In A Staccati.

91 o, 99 u: Bogensetzung jeweils nach A; übernommen, da sie der Balkung entspricht. In E1/E2 Bogen bis letzte Note und neuer Bogen jeweils erst ab eins des Folgetakts.

90, 92 o / 98, 100 u: ♩ in A jeweils vor dem Taktstrich notiert.

100 u: > fehlt in E1/E2.

108 o: *Immer schneller ...* in A zwei Takte früher.

Nr. 5

Korrekturen und Ergänzungen in E1k:

13 o: Bogen ergänzt; siehe jedoch Bemerkung dazu unter *Lesarten in A, E1 und E2*.

17: ♩ ergänzt.

17–21, 23, 24, 32 u: Legatobögen ergänzt.

Lesarten in A, E1 und E2:

Überschrift in A ursprünglich *Zart langsam*.

Metronomangabe $\text{♩} = 138$ nach der handschriftlichen Ergänzung in E1k; in E2 $\text{♩} = 138$. Auch wenn es den Anschein hat, dass in E2 ♩ aus ♩ korrigiert wurde, so dürfte das aus musikalischen Gründen ein Versehen sein.

13: Beginn des großen Bogens nach A; in E1/E2 erst ab eins T 14; siehe jedoch T 5. Bogen zu den Achteln fehlt in A; in E1k mit Bleistift nur zu 3.–6. Achtel; siehe jedoch die umliegenden Takte.

14 o: Am Taktende in A Vorschlagsnote b^1 ; leicht zu übersehen und daher in E1 vielleicht nur versehentlich fehlend.

29 o: Die 2 letzten Noten in A ♩ statt ♩

Nr. 6

Korrekturen und Ergänzungen in E1k:

8: ♩ ergänzt.

36 f. o: Legatobogen ergänzt.

Lesarten in A, E1 und E2:

Überschrift in A: *Stark*.

1/2/4 u, 3–6 o: In A Staccato.

9–24, 45–56 u: In A Portato-Bezeichnung.

25, 29 u: In A *Pedal*. Nach T 29 entsprechend angebundene Note Es_1 in T 30.

27–34 o: Portatopunkte nur in A. Sie fehlen in E1/E2; es ist jedoch kaum anzunehmen, dass die Achtel nach T 25/26 legato zu spielen sind.

35 o: > nur in A; siehe T 27 u.

- 35–40 u: In A eintaktige Legatobögen, ohne Portatopunkte.
 43 f. u: Portatopunkte nur in A; siehe Bemerkung zu T 27–34.
 45: < nur in A; vgl. T 13.

Nr. 7*Korrekturen und Ergänzungen in E1k:*

- 4: Positionskorrektur von *f* und *p*.
 6, 22 o: Notenkorrektur; siehe *Abweichende Lesarten*.
 7 o: Notenkorrektur; siehe *Lesarten in A, E1 und E2*.
 16 o: *Im Tempo* ergänzt.
 20: Positionskorrektur von *p*.
 39 u: ♪ ♪ statt ursprünglich ♪

Abweichende Lesarten in A/E1:

- 6, 22 o: 2. Akkord mit *gis*¹ statt *a*¹.

*Lesarten in A, E1 und E2:*Überschrift in A nur *Mit Humor*.

- 1 u: In A Pedalangabe erst in T 7.
 1, 2, 5, 6 o: 3. Akkord ohne Staccato nach A, wo allerdings in T 2 ein Staccato notiert ist, das dann jedoch in E1/E2 fehlt.
 7 o: In E1/E2 5. Achtel mit *e*² statt *d*²; sicher Fehler – vgl. T 23.
 10 o/u: In A vor 3. Oktave l. H. und letzter Oktave r. H. jeweils ♯; vor allem bei l. H. ist der Abstand zwischen 2. und 3. Oktave in E1/E2 etwas groß; es ist daher nicht auszuschließen, dass ein ursprünglich gestochenes ♯ nachträglich getilgt wurde. Korrekturspuren sind jedoch keine zu erkennen.
 17, 18, 21, 22 o: Siehe Bemerkung zu T 1, 2, 5, 6. In A ist dieser ganze Abschnitt ohne Staccato notiert; in E1/E2 jeweils Staccato zu 3. Akkord; der Herausgeber hält dies für ein Versehen wie bereits in T 1, 5, 6.
 19 o: Letzter Akkord in E1/E2 mit *a*¹ statt *gis*¹; in A etwas undeutlich notiert; vgl. T 3.
 23 o/u: Staccato auf letzter Note nur in A; vgl. jedoch T 7.

Nr. 8*Korrekturen und Ergänzungen in E1k:*

- 16/17: Doppeltaktstrich zu einfachem Taktstrich korrigiert; in E2 jedoch Doppeltaktstrich geblieben.

- 36 u: Legatobogen ergänzt.
 43 o: Notenkorrektur; Akkord mit *h*¹ statt *dis*².
 59–62 o: Sieben Mal > gestrichen.
 95: < ergänzt; siehe *Lesarten in A, E1 und E2*.

Lesarten in A, E1 und E2:

- Überschrift in A: *Klingend. Wie aus der Ferne*.
 9–11 o: Legatobogen nach A; in E1/E2 nur bis 3. Note T 10; siehe jedoch T 1–3 und 43–45.
 10: < nur in A; übernommen, da an Parallelstelle T 44 auch in E1/E2 vorhanden.
 27 o: < nur in A; siehe jedoch die folgenden Takte.
 32 u: < nur in A; siehe jedoch die vorangehenden Takte.
 35 u: Position von *Pedal* nach A; in E1/E2, wohl aus Platzgründen, schon zum letzten Achtel T 34; siehe jedoch Harmoniewechsel in der rechten Hand.
 37 f.: Legatobogen zwischen den Systemen an T 3 f. angeglichen. T 38–46 in A als Wiederholung von T 4–12 nicht ausgeschrieben. Dadurch fehlt in A der direkte Anschluss. In E1/E2 falscher Bogen über dem System von 1. Note T 38 bis 1. Note T 39.
 49 f. o: In A zusätzlich *ais*¹/*cis*², an den Vorschlagsakkord (in A ohne *e*¹/*gis*¹) angebunden, und mit Haltebögen verbunden.
 51–73: In A nicht ausgeschrieben; stattdessen folgender Hinweis: „Hier folgt unmittelbar anzuschließen die 2te Nummer aus Hft. - 1.“ Der Teil soll also mit Heft 1 Nr. 2 identisch sein.
 53 f., 56 f.: > nur in A; vgl. jedoch Heft I Nr. 2.
 58a o: Legatobogen in E1/E2 bis 2. Viertel; vgl. jedoch Heft I Nr. 2.
 58a: < nur in A; vgl. jedoch Heft I Nr. 2.
 61 f. o: Legatobogen nach A; in E1/E2 bis eins T 63; vgl. jedoch Heft I Nr. 2.
 65 f.: <> nur in A; vgl. jedoch Heft I Nr. 2.
 66 o: > nur in A; vgl. jedoch Heft I Nr. 2.

- 67–70 o: Legatobogen in E1/E2 durchgezogen; vgl. jedoch Heft I Nr. 2.
 75 f. o: Bogen zu den Achteln fehlt jeweils in E1/E2.
 89 u: Zweites *f* nur in A.
 94: In E1/E2 und allen Ausgaben *p*; es handelt sich dabei aber um einen Lesefehler: in A an dieser Stelle über der wegen Korrektur recht undeutlichen Oktave *H₁/H* der l. H. erklärender Tonbuchstabe *h*.
 95: > nach A; fehlt in E1. In E1_k ergänzte Schumann, möglicherweise durch das falsche *p* in T 94 veranlasst, irrtümlich <, das danach in E2 übernommen wurde.

Nr. 9*Korrekturen und Ergänzungen in E1k:*

- 54–56 u: Korrektur und Ergänzung der Legatobögen.

*Lesarten in A, E1 und E2:*Überschrift in A: *Eusebius sagte zum Überfluss noch Folgendes; dabei glänzte aber viel Seligkeit aus seinen Augen*. In E1: *Ganz zum Überfluss meinte Eusebius noch Folgendes; dabei sprach aber viel Seligkeit aus seinen Augen*.

- 1 f. u: In A Staccati zu den Viertelnoten. Dennoch sind die Bögen deutlich als Haltebögen notiert, die Noten also mit Pedal weiter klingen zu lassen. Schumann soll sie mit dem Fingersatz *1 14 14 14 14 14* gespielt haben. Gilt auch für T 19 f., wo jedoch in A keine Staccati mehr notiert sind.
 31 f. o: Legatobogen nach A; in E1/E2 nur am Taktübergang von *e*² zu *f*²; siehe jedoch T 39 f.
 41 f. o: Legatobogen zur Mittelstimme nur in A.
 56 u: In A ♪ ♪ ♪ statt ♪ ♪ ♪

Remagen, Herbst 2006
 Ernst Herttrich

Comments

u = upper staff; *l* = lower staff; *l. h.* = left hand; *r. h.* = right hand; *M* = measure(s)

The Sources

A Autograph: Vienna, Gesellschaft der Musikfreunde, Brahms Estate, Sign. A 281. Title: *Davidsbündlertänze / für das Pianoforte / # / In all und jeder Zeit / verknüpft sich mit Lust und Leid: / Bleibt fromm in Lust und seydt / dem Leid mit Muth bereit. / Alter Spruch. / # / Walther von Goethe / zugeeignet / von / Florestan und Eusebius. / Opus 6. / 1 H[e]ft. –* Following the title is a list showing the order of the pieces and their division into the two books. Pieces nos. 5–9 in Book II are written on a different paper type from the other pieces. The manuscript was compiled at a later date from various loose leaves. The order is therefore not definitive; no. I/9, for example, is written on the *verso* of the title page. Consecutive page numbers from [1] to 22 were added in the bottom margin of each page, apparently at a later date. Page 6 has a staff between the ending of no. I/3 and the beginning of no. I/7 containing cross-references to three pieces which are indicated as follows, albeit without musical notation: *IV. Zart*, key signature of E♭ major and $\frac{3}{4}$ mark (thereby recalling no. II/5), *Siehe Beilage; V. Siehe Beilage.; VI. Siehe den Anfang / auf der Beilage. / Dann geht es weiter:* (“*Siehe Beilage*” is German for “see enclosure”). The middle section of no. I/7 was originally a separate piece marked “*Nro. VIII*” (it is still listed as such on the title page, but was later crossed out). Pages 10 and 13 contain thirty-one bars of an un-

finished piece in g minor, marked “*VI*” and directly following no. II/6, which was originally numbered “*V*”. This piece begins with the “*Motto von C.W.*” from the opening piece. Pieces nos. I/7 and II/1 are dated 11 September and 7 September, respectively.

- FE1 First edition. Title in Gothic script, practically identical to title of A. Above the title is the “old saying,” and the whole is placed in a sort of Gothic church portal, probably at Schumann’s request. Beneath it is the publisher’s imprint: *Leipzig / Verlag von A. R. Friese. / [left:] N^o214. [right:] Preis 16 Gr. / [center:] Eingetragen in das Vereins-Archiv. –* Issued in January 1838. Schumann’s personal copy of Book I is preserved in the Robert Schumann House, Zwickau. This copy comes from a later impression in which the indication of authorship, “*Florestan und Eusebius*,” has already been replaced by “*Robert Schumann*.”
- FE1c Copy of FE1 with handwritten corrections by Schumann and Johannes Brahms: Vienna, Gesellschaft der Musikfreunde, Brahms Estate, Sign. A 282. Production master for FE2. The title page contains the following instruction from Schumann in the margin: *Die Correcturen stehen nicht immer am Rand; ich bitte sehr auch die Mitte zu vergleichen. Auch um eine Revision bitte ich* (“Not all the corrections are in the margin; please compare the middle as well. I also ask for a revision”).
- FE2 Second edition. Title in an ornamental frame: *Davidsbündlertänze / 16 [sic] / Characterstücke / für / Pianoforte / Walther von Göthe / zugeeignet von / Robert Schumann. / [left:] Heft I. 2/3 rg [right:] Heft II. 2/3 rg / Op. 6. / Eigentum der Verleger / Schuberth & Comp. / Hamburg, Leipzig & New York. / Zweite Auflage.*

Issued in September and December 1850. Printed using the plates of FE1.

Notes on the Edition

Our edition reproduces the “definitive” version in FE2. Almost all the corrections in FE1c found their way into FE2. In most cases they have to do with subsequent repeat signs, added metronome marks, additional staccato dots, pedaling instructions and rests in the pseudo-contrapuntal piano texture, the addition or deletion of agogic instructions (e. g. *ritard.* or *Im Tempo*), changes in markings at the opening of a piece, occasional changes to the musical text, and in rare cases changes to the slurring or dynamics. The letters F. (“Florestan”) and E. (“Eusebius”) occurring at the ends of the pieces in A and FE1 to identify their character (see *Preface*) have been deleted.

Evidently Schumann again read proof for FE2, for it contains several additions not found in FE1c. On the other hand, a large number of inconsistencies in the not exactly flawless engraving of FE1 were left standing in FE2. He apparently regarded the musical text of FE1 as final and no longer consulted A. It is thus all the more regrettable that we cannot be absolutely certain whether or not A served as an engraver’s copy for FE1. On the one hand, the manuscript has no engraver’s markings to indicate page and line breaks or similar divisions (explicit subdivisions were admittedly not necessary since the pieces only amount to one or two pages each, with only no. I/6 requiring three). On the other hand, it contains several explicit instructions from Schumann to the engraver, implying that he at least intended it to be used as an engraver’s copy. The fact that the manuscript was later owned by Johannes Brahms rather than the publisher Friese does not argue against its having served as an engraver’s copy: Schumann apparently paid the production costs out of his own pocket, thereby retaining the publication rights and thus surely the manuscript as well. Many passages (see e. g. M 79 of

no. I/3) make it seem likely that A served as an engraver's copy. The question has no small significance for our assessment of the discrepancies between A and FE1. And since Schumann evidently dispensed with A when preparing the corrected version for FE2, errors, omissions, and inaccuracies in FE1 found their way into FE2. Thus, A must certainly be consulted as an important corrective. Yet caution is advised, for it is natural to assume that Schumann, when proofreading FE1, made additional changes and thus rejected readings from A. In particular, it seems that he considerably thinned out the excessive dynamic marks in A. In any case, every discrepancy between A and FE1 must be examined to see whether it represents a subsequent alteration or a mistake, oversight, or similar slip.

In the comments below, the major corrections in FE1c are listed separately at the beginning of each piece. They are then followed by major alternative readings in A and FE1 and comments on discrepancies between the three sources that seemed germane from an editorial standpoint.

Many of the staccato marks in FE1c were added in blunt pencil. It is uncertain whether they were meant to be strokes (wedges) or dots. We reproduce them consistently as dots, since Schumann rarely made explicit use of strokes or wedges to indicate staccato, either in his earlier works or in his later ones.

BOOK I

No. 1

Corrections and additions in FE1c:

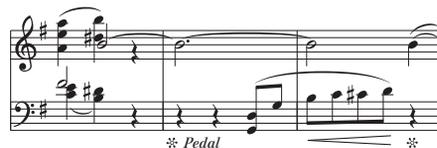
- 1–4 u/l, 11 l, 21 l, 25 l: Staccato marks added.
 4–6: Correction to musical text; see *Conflicting readings*.
 5: *p* added on beat 3.
 5, 6 l: * *Pedale* * deleted.
 5–13, 25–33: Repeat signs added.
 13, 33: *mf* corrected to *f*.
 16 f. l, 24 l, 63–64 l: Slur added.
 17, 61 u/l: \frown deleted.
 35 l: Two \succ 's added.
 60, 61 u: *ritard.* and *Im Tempo* added.

67 l: *s* added to third *sf*.

69 u/l: Staccato added to note 2.

Conflicting readings in A and FE1:

4–6:



Alternative readings in A, FE1 and FE2:

6 u: Staccato added in pencil on final note in FE1c; same also in FE2. Mistake? Not found in any related passage, therefore ignored.

9 f., 11 f. l: A gives Ped.^* as in M 7 f.

15–17 u: Slur undivided in A.

17 l: FE1c mistakenly fails to delete \frown beneath note 1 in contrast to the two \frown 's on note 2. Thus still extant in FE2. Ignored for consistency with M 61.

18 u: Slur taken from A; ends on note 4 in FE1 and FE2; however, see M 22 and 62.

20 f.: \succ taken from A, where it is easily overlooked because it partly coincides with the slur. Meaningful in view of the following *pp*.

26: A has double bar at beginning and *Variation* above bar (see also M 12 of no. II/2).

35–37 u: Slur taken from A; missing in FE1 and FE2; however, see M 67–69.

37 u: \succ occurs only in A.

45 l: \succ occurs only in A.

48 u: \succ occurs only in A.

53–61: A gives *Drin - gen - der* ("more urgently") with continuation dashes.

61 l: A has slurs on chords 2–3.

Perhaps notated in conjunction with the deleted \frown in FE1c, and hence already missing in FE1. In any case, a very "soft" transition is evidently intended.

65 l: \succ occurs only in A.

70 u/l: A has staccato marks.

No. 2

Corrections and additions in FE1c:

- 15, 16 u: Slur added; see *Alternative readings in A, FE1 and FE2*, M 13–16.

Alternative readings in A, FE1 and FE2:

1 l: The sources alternately and inconsistently stem some of half-note pairs upward and others downward.

2 u: Slur ends on note 3 in A, FE1 and FE2; however, see all related passages.

4 u: End of slur taken from A; ends on beat 1 of M 5 in FE1 and FE2; however, see M 20.

6 u: FE1 and FE2 place staccato dot on note 1; also present in A, but probably crossed out with the slur there.

9: A gives *pp*.

10, 11, 15, 17, 18, 21, 22 u: FE1 and FE2 mistakenly have downward double-stem on note 1 in each bar. However, see M 1, 2, 5 etc.

13–16 u: Slur discontinued in FE1 following line break between M 14–15. Added later in FE1c, but again missing in FE2.

16a u: FE1 and FE2 give *rit.*; missing in A, however, and possibly added unthinkingly by engraver for consistency with M 16b.

17: FE1 and FE2 have $\|$: at beginning of bar, but not at the end of the piece. Whether $\|$: is a mistake or $\|$ was inadvertently omitted at the end must remain unanswered. Schumann frequently added repeat signs in many passages of FE1c, and the fact that he did not add an end repeat sign here suggests that the section should not be repeated.

No. 3

Corrections and additions in FE1c:

- New tempo mark; A and FE1 give *Etwas hahn(e)büchen* ("Slightly outré").
 4 l: Slur on *d-d* deleted.
 8: $\|$ added.
 29–36 l: Staccato marks added.
 37, 43 u: Staccato marks added.
 37: *mf* deleted.
 38, 39 u: \succ added.
 41 u: Correction to musical text; see *Conflicting readings*.
 45 l: Expression mark *spitz* ("pointed") deleted.
 69 u: *Im Tempo* added.
 71, 73 u/l: Staccato marks added to

notes 2–3 of M 71 and note 1 of M 73.

- 72 u/l: Slurs on eighth-notes deleted and replaced by whole-bar slurs.
77 f., 79 f. u: Ties over bar line deleted.
78–80: *ri - tar - dan - do* deleted.
80–84: Correction to musical text; see *Conflicting readings*.

Conflicting readings in A and FE1:

41 u: 

80–84: 

Alternative readings in A, FE1 and FE2:

- 4 u: Augmentation dot on c^1 taken from A; missing in FE1 and FE2 in this bar and M 72, probably by mistake.
A gives M 69–76 as repeat of M 1–8 rather than writing them out.
22 u: Staccato on second octave missing from FE1 and FE2.
40 u: FE1 and FE2 omit d^2 in grace-note chord.
45 l: A and FE1 have *spitzig* and *spitz* (“pointed”), respectively, in bass line.
56 u: Slur drawn slightly too far to the right in A; accordingly extends to beat 1 of M 57 in FE1 and FE2; however, see M 48.
61 u: End of slur taken from A; ends on note 2 in FE1 and FE2. End of slur in A tends to agree with fresh start in syncopated octaves.
79 l: FE1 has tie on g^1 – g^1 ; misreading of dash between the syllables *tar* and *dan* of *ri-tar-dan-do*, which Schumann deleted in FE1c.
85 l: A has *Pedal* at beginning of bar.
89: A has *p* on beat 1.
95 l: A places $\langle \rangle$ on final note, which therefore must not be short,

even though the mark does not appear elsewhere in FE1.

No. 4

Corrections and additions in FE1c:

-  corrected to  throughout entire piece. Correction matches notation in A.
37–40 l: Slur added.
44a u/l: Staccato mark added to note 1.
46 u/l: Slurs added.

Alternative readings in A, FE1 and FE2:

- 1 f. u: Slur in this bar and *passim* taken from A. Beginning and end vary in FE1 and FE2; slur usually starts one beat earlier (but not always) and ends one beat later (again not always).
4 l: $c^{\sharp 1}$ in chords 2–3 deleted in A – so conspicuously that the deletion cannot be overlooked. Reinstated by Schumann in FE1, probably at a later date.
7, 11, 13 u: \leftarrow taken from A; missing in FE1 and FE2.
16: *ff* taken from A; FE1 and FE2 only have *f*; given the overall dynamic level of *f* from beginning of piece, *ff* seems more sensible after the long \leftarrow .
20–22, 24 u: *sf* marks occur only in A, where they are easily overlooked, especially in M 21 and 22.
25 l: $>$ occurs only in A.
31–34 u: Slurs occur only in A.
37–40 u: Slur occurs only in A, but does not appear until after line break from M 38.
44b: *f* occurs only in A, where it appears beneath the instruction *Nach Belieben von vorne* (“da capo ad libitum”) and is thus barely discernible.
44b–46 u/l: A gives ; no slurring in FE1, but slur added in FE1c as in our edition. The unmarked eighth-notes should therefore be played *non legato*.

No. 5

Corrections and additions in FE1c:

- Repeat marks for M 1–8 and 9–16, including addition of *prima volta* in M 16a.

41, 42: Tempo mark *Etwas langsamer* (“slightly slower”) deleted.

Alternative readings in A, FE1 and FE2:

Heading in A: *Gemüthlich* (“cozy,” “comfortable”).

- 1 f., 5 f. u: A seems to extend slurs to note 1 of M 3 or 7, respectively; however, FE1 stops slurs at end of bar throughout.
9–12 u: Slur taken from A; stop at end of M 11 in FE1 and FE2; however, see M 49–52, where the longer slur appears in both prints.
13–16 u: Slur taken from A and addition of *prima volta* in FE1c; undivided in FE1, but only to note 1 of M 16; in FE2 completely undivided. However, see also parallel passage M 53–56.
13–15 l: Slur here and in parallel passage M 53–55 taken from A; extends to note 2 of M 15 in M 13–15 of FE1 and FE2; only covers M 54 in parallel passage.
16 u: A gives heading *Variation* over final note.
21 f. u: Slur taken from A and FE1; already begins on note 1 of M 20 in FE2, where M 11–20 had to be newly engraved owing to insertion of *prima volta* (M 20 marks the beginning of a new line, as M 21 had done previously).
23–32 u: Separate quarter-note stems inconsistent in the sources.
25 f. u: Slur taken from A; missing in FE1 and FE2; however, see M 29 f.
39, 40: A has \gg from middle of bar to middle of bar; omitted by mistake in FE1?
41: A reads *Etwas langsamer* (“slightly slower”).
55 f.: \gg taken from A; missing in FE1 and FE2; however, see M 15 f.

No. 6

Corrections and additions in FE1c:

- Heading altered; see *Alternative readings in A, FE1 and FE2*.
All fingering numerals added.
All staccato marks added.
14 f. l: Ties added.

- 26, 73 l: Correction to musical text; see *Conflicting readings*.
 27a/b l: Articulation added.
 46, 47: Correction to musical text; see *Conflicting readings*.
 48 u: *Im Tempo* added.
 75: Heading *Coda* added.

Conflicting readings in A and FE1:

26, 73: Final chord reads *d/bb*.



Reproduced as given in A, where however the first ^ and the first two eighth-note beams are missing; all slurs missing in FE1.

Alternative readings in A, FE1 and FE2:

- Heading in A: *In sich hinein u. sehr rasch* (“introverted and very fast”); in FE1: *Sehr rasch und in sich hinein* (“very fast and introverted”).
 2 f.: A gives \llcorner to end of M 3 instead of \lrcorner .
 12, 13 l: \gt taken from A, where they are easily overlooked.
 14, 15 u: FE1 and FE2 give \gt instead of *sf*; however, both FE1 and FE2 give *sf* in parallel passage M 61 and 62.
 18 u: Tie on *d*¹–*d*¹ occurs only in FE2.
 20: *fff* occurs only in A; however, given the *ff* \llcorner in M 18–19 and the \lrcorner *ff* in M 23–24, the *fff* is perfectly sensible. Same in M 67.
 25 f. u: Slur over bar line occurs only in A.
 27a/b l: A has slur on notes 1–4 in each bar; missing in FE1; new articulation added in FE1c. FE1 gives slur as in our edition in parallel passage M 74; staccato marks added in FE1c.
 36, 37: A places *f* on beat 1 in M 36 and \llcorner from middle of M 36 to middle of M 37.
 40 u: FE1 and FE2 start slur on beat 1 by mistake.
 40–44 l: Slurs taken from A; missing in FE1 and FE2; however, see r. h.
 40–46: Dynamic marks taken from FE1 and FE2; both *p*'s missing in A; M 40–42, 42–44 and 44–46 give

\llcorner \lrcorner , though \lrcorner missing in M 43 and 44, probably owing to page break between these two bars. Schumann evidently considered this dynamic mark extraneous for the printed edition; however, it may indicate how the dynamics should be treated after the *p*; if the dynamics were to remain constant, at least the second *p* would be superfluous.

- 48–74: A gives these bars as a repeat of M 1–27 rather than writing them out. In other words, they should be identical to the opening.
 75, 79, 85 l: \gt occurs only in A for each bar.
 76 l: Staccato marks and slur occur only in A.
 78 u: Staccato marks occur only in A.
 79 u, l: \gt missing in FE1 and FE2.
 80 l: Slur occurs only in A.
 82, 83 u: Slur on eighth-notes 4–5 missing in FE1 and FE2.
 93–96 u: Faulty notation in A, one γ invariably missing; added in each bar in FE1; however, FE1 and FE2 give note 1 of M 96 as \downarrow instead of \downarrow ; this is more likely a mistake in FE1 than a deliberate alteration in this bar. M 97 is correctly notated in A.

No. 7

Corrections and additions in FE1c:

- Heading altered.
 10, 11, 14, 15, 46, 47, 50, 51 l: Pedaling marks added.
 11, 51 l: Augmentation dot added to *Bb*₁.
 24: ff added.
 41 l: ff moved to *b* – on note 1 instead of note 3.

Alternative readings in A, FE1 and FE2:

- A and FE1 have following addendum to tempo mark: *Mit äusserst starker Empfindung* (“with extremely strong emotion”).
 The sources are completely inconsistent in their placement of *rit.* throughout the piece. We standardize it to the middle of the bar.
 2 l: Arpeggio on chord 2 taken from A; missing in FE1 and FE2; however, see M 18.

- 6 l: A clearly has augmentation dots on *f*[#] and *eb*¹.
 8, 12: A places *f* on beat 3 in each bar, then \llcorner ; same applies to M 44 and 48 (M 45–60 are marked as a repeat of M 9–24 in A and not written out). This *f* does not appear in any of the four passages in FE1 and FE2, implying that it was expunged by Schumann; however, it does indicate that the bars in question should not be played too softly.
 15 f. l: Slurs taken from A; FE1 and FE2 place slur beneath the staff from the final note of M 15 to the final note of M 16. However, both FE1 and FE2 give the same reading as A in the parallel passage M 51 f.
 24–44: Originally this section was meant to form a self-contained piece in A with the (deleted) heading *Wie tröstend / Beruhigt* (“as if consoling, tranquil”).
 25–34: A has conflicting dynamic mark: \lrcorner in M 25 f. and 33 f., but not 29 f.; *p* on beat 3 in M 28; \gt on note 3 of M 29 u but not in M 31.
 28 f. l: Slur taken from A; ends on note 1 of M 29 in FE1 and FE2.
 28 ff. l: Separate quarter-note stems frequently missing in the sources; tacitly added in our edition.
 29–32, 37 f., 40 f. l: Slurs missing in FE1 and FE2 in each bar, probably owing to difficulty of assigning them to the correct note-heads.
 32 u: A extends slur slightly beyond note 1; misconstrued in FE1 and FE2 as ending on note 3.
 33 u: A starts slur slightly too far to the left; misconstrued in FE1 and FE2 as starting on note 1, which contradicts the upbeat articulation throughout the section. See also slur in l. h.
 40 l: A gives first eighth-note as *fb*¹ with tie to *fb*¹ in M 39; pitch corrected in FE1, but tie inadvertently left standing and included in many editions as slur on *fb*¹–*eb*¹.
 40 f. l: A ties *b*–*b* over bar line; tie missing in FE1, hence ff added to note 1 (*b*) in M 41 in FE1c and deleted on note 3 (*b*). In view of the preceding bars, it is just conceivable that the tie in FE1 was omitted by accident;

without it, the \natural must of course be added. Schumann may have forgotten that a tie was notated in A, especially considering the absence of the separate quarter-note stems; see comment on M 28 ff.

40–44 u: Slur undivided in FE1 and FE2; indistinct in A owing to correction.

47 l: bb in chord on beat 2 missing in FE1 and FE2; see M 11.

49 u: *rit.* missing in FE1 and FE2; see M 13.

54 f. u: FE1 and FE2 lack tie on bb^2-bb^2 ; however, see M 18.

54 f. l: FE1 and FE2 lack slur to M 56.

No. 8

Corrections and additions in FE1c:

11–13 l: Additional musical text; see *Conflicting readings*.

14 u: Staccato marks added.

18–20 l: Corrections to musical text; see *Conflicting readings*.

27 l: Articulation added.

22, 24: Corrections to accidentals; see *Conflicting readings*.

Conflicting readings in A and FE1:

11–13 l: A and FE1 omit c^1 from note 5 of M 11 to note 3 of M 13.

18–20 l:



Note 1 given as Ab ; \natural only added later by hand in FE1c.

22, 24 u: A and FE1 place b on d^3 or d^1 in chord 4 of the respective bar.

Alternative readings in A, FE1 and FE2:
Heading in A: *Sehr lebhaft* (“very lively”).

4 u: A has additional *sf* on note 3 (f^2) corresponding to following *sf*. Omitted by mistake in FE1?

5 l: FE1 and FE2 place staccato dot on note 1 (B); probably an unthinking continuation of the preceding staccato marks.

6 l: A gives 16th-note 4 as eb^1 instead of bb ; originally A also gave bb ; eb added beneath it after correction; proba-

bly restored to original reading later by Schumann.

14 u: A gives first two chords without d^2 and d^3 , respectively.

16 l: FE1 and FE2 also have staccato marks on notes 2, 4, 6 and 8, probably by mistake.

19 f. u: Staccato marks only in A; however, see continuation in M 21 ff.

21–26: Only A gives staccato marks in l. h. and in M 25 f. of r. h.

No. 9

Corrections and additions in FE1c:

8: Repeat signs added.

32, 33: Musical text corrected and final bar deleted; see *Conflicting readings*.

Conflicting readings in A and FE1:



Alternative readings in A, FE1 and FE2:

Heading in A: *Glänzend und / Mit Leidenschaft* (“brilliant and passionate”) plus centered: *Florestan schloss und es zuckte ihm dabei wehmüthig um die Lippen* (“Florestan fell silent, and a flicker of melancholy crossed his lips”). Instead FE1 reads: *Hierauf schloss Florestan und es zuckte ihm schmerzlich um die Lippen* (“Here Florestan fell silent, and a flicker of pain crossed his lips”).

1–8 l: A has staccato marks, but only on notes 1, 3, 5 and 6 in M 7.

3 l: Only A has *f* in final chord; missing in FE1 and FE2, apparently by mistake, for they include it in parallel passage in M 19.

4 f. u: FE1 and FE2 have slur over bar line on $g^1-c^{\sharp 2}$; probably unthinking continuation of preceding slurs; missing in parallel passage in M 20 f. Apparently it was deliberately omitted in A with the repeat of M 1–4.

5 u: Accidental on final eighth-note corrected in A; originally probably b as in M 1. Brahms wrote *NB b* in the margin of FE1c and placed a b in the volume he prepared for the old com-

plete edition (*Robert Schumanns Werke*, Leipzig, 1879 ff.). FE1 and FE2 give \natural .

9–12, 17–20 l: A has staccato marks on notes 1, 3 and 5 in each bar.

9, 11 u: A gives final two notes as ♪♪ instead of ♪♪ each time; ♪♪ would be more consistent with the related passage in M 13, but it is most unlikely that FE1 would mistakenly depart twice from A without Schumann’s noticing the error.

25 l: A places b on note 1 (A), as in M 29. It is conceivable that the sign is only missing by mistake in FE1 and FE2.

26, 30 l: *Pedal.* in A.

27 l: A omits *f* in chord 2.

BOOK II

No. 1

Corrections and additions in FE1c:

1–4: Fingering numerals added.

17 u: Correction to musical text; see *Alternative readings in A, FE1 and FE2*.

30 u: Correction to musical text; see *Conflicting readings*.

35, 36: Corrections to musical text; see *Alternative readings in A, FE1 and FE2*.

36: *f* added.

Conflicting readings in A and FE1:

30 u: Notes 2–3 and 5–6 read c^1-d^1 instead of $b-c^1$.

Alternative readings in A, FE1 and FE2:

Heading in A: *Sehr schnell* (“very fast”).

5 u: Only A gives d^1 as ♪ ; FE1 and FE2 only have ♪♪

9 l: *f* occurs only in A, where it is easily overlooked.

17 u: Only FE2 gives d^1 as ♪ , following a corresponding correction in FE1c; A and FE1 only have ♪♪ . Same correction overlooked in M 1?

9–12, 46–48, 54 f. l: A has staccato marks.

29 l: ◀ occurs only in A; however, see M 37.

35, 36 u: Separate quarter-note stems and augmentations dots on second \downarrow in each bar; not adopted in M 35 by FE2.

No. 2

Corrections and additions in FE1c:

- 1–8 u/l: All slurs added except for slur in M 8 l.
8: Repeat sign added.
9–12 l: Slur added.
21–24 u/l: Slur added.
23, 24 u: Correction to musical text; see *Conflicting readings*.

Conflicting readings in A and FE1:

23, 24 u:



Alternative readings in A, FE1 and FE2:

- Heading in A: *Volksmässig* (“in a national style”).
1–8 u/l: A has two long slurs in M 1–4 and 5–8, each beginning on the upbeat. Missing in FE1; Schumann first added longer slurs in FE1c, too, but then corrected them and decided in favor of the subdivided version.
8: All sources postpone *mf* to beat 1 of M 9.
12a l: Quarter-note stem on lower octave $c\sharp$ taken from A, where it is somewhat indistinct; FE1 and FE2 place it on one stem with upper octave.
13 u: A has *Variation* on upbeat.
13–20 u: A has two long slurs in M 13–16 and 17–20, each beginning on the upbeat. Not added in FE1c, unlike the many other slurs. Because of the notational style (eighths in lower staff, 16ths in upper staff), it would have been difficult to add slurs in FE1c corresponding to the added slurs in M 1–8. In any case Schumann is unlikely to have wanted long slurs as in A.
20 u/l: A only gives d^1/a^1 in final chord as \downarrow and the others as \downarrow ; FE1 and FE2 notate the entire chord as \downarrow ,

contradicting the eighth-note upbeat that follows.

No. 3

Corrections and additions in FE1c:

13 f. and 17 f. l: \mathfrak{A} and \ast added.

Alternative readings in A, FE1 and FE2:

- Original heading in A: *Eiligst* (“as quick as possible”); deleted and replaced by *Ironisch* (“ironic”).
1, 3 and 9, 11 u: A extends slur to note 5 in each bar and omits staccato on note 5 in M 9 and 11.
5 f. u: A has five-note slurs in each bar.
9 l: Only A has \natural on a^1 .
11 l: Chord on eighth-note 2 taken from A; FE1 and FE2 mistakenly give it with a^1 instead of g^1 ; see M 3.

No. 4

Corrections and additions in FE1c:

- 3 u: Correction to musical text; see *Conflicting readings*.
9 u: \natural added on c^1 in chord 3.
26 u: Correction to musical text; see *Conflicting readings*.
33 u: Correction to musical text; see *Alternative readings in A, FE1 and FE2*.
50, 53 l: \mathfrak{A} and \ast added.
54–69: \parallel \parallel added.
73 u: Correction to musical text; see *Conflicting readings*.

Conflicting readings in A and FE1:

- 3 u: All three chords lack $a\sharp^1$.
26 u: Chord 3 given with b^1 instead of a^1 .
73 l: Half-note $d\sharp^1$ instead of two quarter-notes $c\sharp^1-d\sharp^1$.

Alternative readings in A, FE1 and FE2:

- Heading in A: *Wild launig* (“wild and capricious”).
1–8, 50–53: Staccato marks in A.
16 l: A gives \downarrow \downarrow instead of \downarrow \downarrow ; incorrect underlay in FE1 and FE2 (all three notes exactly beneath notes in r. h.), so probably a subsequent correction by Schumann.
33 u: Chord 2 taken from A and FE2; FE1c incorrectly reads $g/c\sharp^1$, which

Schumann equally incorrectly changed to g/b .

- 43 f.: \leftarrow taken from A; appears one bar later in FE; however, see M 35 f.
54–77 l: Slurs occur only in A; however, see r. h. and M 78–85.
62 u: A draws slurs slightly too far to the left; misconstrued by FE1 and FE2 as starting on final note of M 61.
83 u: A gives $a\sharp$ as \downarrow ; subsequent correction or mistake in FE1?
87 l: A extends slur to beat 1 of M 88.
88–95 l: Staccato marks in A.
91 u, 99 l: Slurring in each bar taken from A; adopted in our edition as it conforms with beaming. FE1 and FE2 end slur on final note and start new slur on beat 1 of following bar.
90, 92 u / 98, 100 l: A places \downarrow in front of bar line in each bar.
100 l: $>$ missing in FE1 and FE2.
108 u: A places *Immer schneller* .. two bars earlier.

No. 5

Corrections and additions in FE1c:

- 13 u: Slur added; however, see relevant comment in *Alternative readings in A, FE1 and FE2*.
17: \parallel added.
17–21, 23, 24, 32 l: Slurs added.

Alternative readings in A, FE1 and FE2:

- Original heading in A: *Zart langsam* (“tender and slow”).
Metronome marking $\downarrow = 138$ comes from a handwritten addition to E1 κ ; E2 has $\downarrow = 138$. Even though it appears as if the \downarrow in E2 has been corrected from \downarrow , its reading must be incorrect for musical reasons.
13: Start of long slur taken from A; postponed to beat 1 of M 14 in FE1 and FE2; however, see M 5. Slur on eighth-notes missing in A; added in pencil to notes 3–6 in FE1c; however, see adjacent bars.
14 u: A has grace-note bb^1 at end of bar; easily overlooked, and perhaps mistakenly omitted for that reason in FE1.
29 u: A gives final two notes as \downarrow \downarrow instead of \downarrow \downarrow

No. 6*Corrections and additions in FE1c:*8: \parallel added.

36 f. u: Slur added.

*Alternative readings in A, FE1 and FE2:*Heading in A: *Stark* (“forceful”).

1/2/4 l, 3–6 u: A has staccato.

9–24, 45–56 l: A has portato mark.

25, 29 l: A has *Pedal*. M 29 followed in M 30 by $E\flat_1$ with appropriate tie.

27–34 u: Portato dots occur only in A; missing in FE1 and FE2. However, it is hardly likely after M 25 f. that the eighth-notes are meant to be played legato.

35 u: > occurs only in A; see M 27 l.

35–40 l: A has single-bar slurs without portato dots.

43 f. l: Portato dots occur only in A; see comment on M 27–34.

45: \llcorner occurs only in A; see M 13.**No. 7***Corrections and additions in FE1c:*4: Placement of *f* and *p* corrected.6, 22 u: Correction to musical text; see *Conflicting readings*.7 u: Correction to musical text; see *Alternative readings in A, FE1 and FE2*.16 u: *Im Tempo* added.20: Placement of *p* corrected.39 l: $\text{♪} \text{ } \gamma$ instead of original ♪ *Conflicting readings in A and FE1:*6, 22 u: Chord 2 has $g\sharp^1$ instead of a^1 .*Alternative readings in A, FE1 and FE2:*Heading in A only *Mit Humor* (“with humor”).

1 l: A postpones pedalling mark to M 7.

1, 2, 5, 6 u: A gives chord 3 without staccato, but notates a staccato in M 2 that is missing in FE1 and FE2.

7 u: FE1 and FE2 give eighth-note 5 with e^2 instead of d^2 , surely by mistake; see M 23.10 u/l: A has \sharp on octave 3 in l. h. and final octave in r. h.; the distance between octaves 2–3 in FE1 and FE2 is fairly large, especially in l. h., making it conceivable that $a\sharp$ was deleted from the original engraving. Howev-

er, there are no discernible traces of correction.

17, 18, 21, 22 u: See comment on M 1, 2, 5 and 6. A gives this entire section without staccato, while FE1 and FE2 place staccato on every third chord; we consider this an error, as previously in M 1, 5 and 6.

19 u: FE1 and FE2 give final chord with a^1 instead of $g\sharp^1$; notation somewhat indistinct in A; see M 3.

23 u/l: Only A has staccato mark on final note; however, see M 7.

No. 8*Corrections and additions in FE1c:*

16/17: Double bar changed to single bar line; double bar still appears in FE2.

36 l: Slur added.

43 u: Correction to musical text; chord has b^1 instead of $d\sharp^2$.

59–62 u: > deleted seven times.

95: \llcorner added; see *Alternative readings in A, FE1 and FE2*.*Alternative readings in A, FE1 and FE2:*Heading in A: *Klingend. Wie aus der Ferne* (“resonant, as if from afar”).

9–11 u: Slur taken from A; FE1 and FE2 end slur on note 3 of M 10; however, see M 1–3 and 43–45.

10: \llcorner occurs only in A; we adopt it here because it is also found in the parallel passage M 44 in FE1 and FE2.27 u: \llcorner occurs only in A; however, see previous bars.32 l: \llcorner occurs only in A; however, see bars that follow.35 l: Placement of *Pedal* taken from A; FE1 and FE2 place it on final eighth-note of M 34, probably owing to shortage of space; however, see change of harmony in r. h.

37 f.: Slur between staves changed to agree with M 3 f. A gives M 38–46 as a repeat of M 4–12 rather than writing them out, thereby omitting the immediate transition. FE1 and FE2 place incorrect slur above staff from note 1 of M 38 to note 1 of M 39.

49 f. u: A has additional $a\sharp^1/c\sharp^2$ joined to grace-note chord ($e^1/g\sharp^1$ missing in A) and connected with ties.

51–73: Not written out in A, which instead has following instruction: “Add 2nd number from Book 1 here without transition.” In other words, this section is meant to be identical to no. 2 of Book I.

53 f., 56 f.: \gg occurs only in A; however, see no. 2 in Book I.

58a u: FE1 and FE2 extend slur to beat 2; however, see no. 2 in Book I.

58a: \llcorner occurs only in A; however, see no. 2 in Book I.

61 f. u: Slur taken from A; ends on beat 1 of M 63 in FE1 and FE2; however, see no. 2 in Book I.

65 f.: \llcorner occurs only in A; however, see no. 2 in Book I.

66 u: > occurs only in A; however, see no. 2 in Book I.

67–70 u: Slur undivided in FE1 and FE2; however, see no. 2 in Book I.

75 f. u: Slur on eighth-notes missing in each bar in FE1 and FE2.

89 l: Second *f* occurs only in A.94: FE1, FE2 and all editions give *p*; misreading of A, which has an explanatory *b* in letter notation above the octave *B/B* in l. h., albeit fairly indistinct owing to correction.95: \gg is from A; not present in E1. In E1_K Schumann, perhaps prompted by the incorrect *p* in M 94, has \llcorner , which subsequently made its way into E2.**No. 9***Corrections and additions in FE1c:*

54–56 l: Slurs corrected and added.

*Alternative readings in A, FE1 and FE2:*Heading in A: *Eusebius sagte zum Überfluss noch Folgendes; dabei glänzte aber viel Seligkeit aus seinen Augen* (“Eusebius said the following to crown it all, bliss radiating from his eyes”).Heading in FE1: *Ganz zum Überfluss meinte Eusebius noch Folgendes; dabei sprach aber viel Seligkeit aus seinen Augen* (“To crown it all, Eusebius said the following, his eyes full of bliss”).

1 f. l: A has staccato marks on the quarter-notes. Nonetheless, the slurs are clearly notated as ties, meaning that the notes should be captured in the pedal. Schumann is said to have played them with the fingering *1 14*

14 14 14 14. The same also applies to M 19 f., where however no staccato marks are to be found in A.

31 f. u: Slur taken from A; FE1 and FE2 only have slur from *e*² to *f*² over bar line; however, see M 39 f.

41 f. u: Slur in middle voice occurs only in A.

56 l: A gives  instead of 

Remagen, autumn 2006
Ernst Hertrich