































































- however, they are missing in FE and most analogous passages.
- 15: A has staccatos on notes 2–3 of right hand; M 15 and 77 have slurs on notes 2–3 and 4–5 in left hand; however, missing in FE in this measure and all analogous passages.
- 16: Staccatos occur only in A (which also has staccato on note 1); however, see analogous passages in FE.
- 20 u: Staccatos occur only in A; however, see analogous passages in FE.
- 23:  $\llcorner$  occurs only in A; however, see analogous passages in FE.
- 25, 27, 29, 31: A extends each  $\llcorner$  on eighth notes to note 1 of next measure.
- 61: A places *ritard.* at end of measure and *a tempo* from beat 3 of M 62.
- 70 u: *f* occurs only in A.
- 81 u: Staccatos occur only in A.
- 134: *f* occurs only in A, where M 127–150 are merely indicated as a repeat of M 1–24.
- 150 u: FE places separate quarter-note stem on penultimate  $g^1$ . We disregard it as it is not found in any analogous passage.
- 164 u: FE only slurs eighth notes; however, see surrounding measures.
- 173 f. u: Tie over bar line on  $f_{\sharp}^{\#2}$ – $f_{\sharp}^{\#2}$  occurs only in A, where it is easy to overlook.
- 222, 224, 226 u: A corrects 1<sup>st</sup> note in upper voice from  $\downarrow$  to  $\downarrow$  in each measure.
- 236, 448: *f* is taken from A, where M 229–252 and 441–464 are merely indicated as a repeat of M 1–24.
- 292 l: A gives octave *E $\flat$ /e $\flat$* , as in right hand.
- 301 f. l: A gives both quarter-note octaves an octave lower.
- 336 u: A deletes lower octave *b* in 2<sup>nd</sup> chord; also missing in FE in analogous passage (M 535). Probably better without *b* to simplify execution.
- 382 u: 1<sup>st</sup> chord as given in all sources. Corrected from *b $\flat$*  to *e $\flat$*  in many editions.
- 457 f.:  $\llcorner$  occurs only in A, where M 441–464 are merely indicated as a repeat of M 1–24.
- 465 l: A gives ties from the left, as if the octave *B $\flat$ /b $\flat$*  from M 464 should be held

over with the pedal. Oddly, FE has a  $\ast$  on beat 1 instead of  $\text{ped.}$

498 l: A gives  $\text{ped.}$  on beat 1.

506: A gives *ritard.*

523: A follows beat 2 with nine measures omitted in the print, after which M 517–523 were meant to be repeated.

## No. 2 Romanze

The title and tempo indication with metronome mark occur only in FE. – A lacks the pedal mark at the opening as well as all *ritard.*'s and the *Adagio* in the final measures.

16 u: A lacks *c*<sup>1</sup> in penultimate chord and *c*<sup>1</sup>/*d*<sup>1</sup> in final chord.

24 f.: A lacks *ritard.* and *Adagio*.

25 u: FE gives *d*<sup>1</sup> on beat 1 as  $\downarrow$ ; originally corrected from  $\downarrow$  to  $\downarrow$  in A. Perhaps the correction was misread by the engraver.

## No. 3 Scherzino

The title and metronome mark occur only in FE.

23 f. l: A gives *E $\flat$ <sub>1</sub>/E $\flat$ –G–c–G–F<sub>1</sub>/F*.

26 u: A gives lower octave on beat 1 as  $\downarrow$  instead of  $\downarrow$  in this and many analogous passages.

33–40: A gives upper note on beat 1 of right hand in M 33–35 and 37–39 as  $\downarrow$  and lower note as  $\downarrow$ , but notates entire chord as  $\downarrow$  in M 36 and 40. – Left-hand grace-note figures missing in A.

48: A places right-hand octave an octave higher.

## No. 4 Intermezzo

Title occurs only in FE. AP has *Fragment*.

10 u: AP gives *e–f*<sup>1</sup> for notes 1–2 of penultimate three-note group and *f*<sup>1</sup> for final note in measure; similar in M 25.

12 l: > occurs only in AP.

14, 29 l: AP places *rfz* on 1<sup>st</sup> chord.

20 l: *sf* occurs only in AP; however, see M 35.

30 u: > occurs only in AP.

31 l: *sf* occurs only in AP; however, see M 16.

38 u, 40 l, 42 u: Staccatos occur only in AP.

### No. 5 Finale

63, 65 l: FE inadvertently places staccato on final note.

124–130 u: Eighth notes over the bar line are taken from the analogous passages in M 10–16 and 170–176, a divergence from FE, where the notes in question are stemmed to the 16<sup>th</sup> notes.

153 l: FE erroneously has > already on note 1.

177 u: FE gives 16<sup>th</sup> note 2 as  $d^2$  instead of  $bb^1$ ; however, see all analogous passages.

209 u: FE gives 3<sup>rd</sup> note in triplet as  $c^2$  instead of  $a^1$ ; however, see M 67.

Schalkenbach, spring 2004  
Ernst Hertrich

### Drei Romanzen op. 28

#### Sources

- A Autograph of no. 2. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv. Dedication leaf in the album of Ferdinand Möhring. Dedication: *In remembrance of / Robert Schumann. / Leipzig, 19 February 1849.* The piece is written on only two staves; there are several differences from the printed version. Ferdinand Möhring was born in 1816 in Neuruppin, was a composer, organist and choirmaster, and died in Wiesbaden in 1887.
- C Copyist's version. Robert-Schumann-Haus, Zwickau, shelfmark 12887. Copyist: Carl Brückner, Leipzig. Title page in Schumann's hand: *Drei Romanzen / für das Pianoforte / [left:] Weihnachten 1839.* The manuscript was probably intended as a

Christmas present for Clara Wieck. It contains several variants from the printed version. As in A, no. 2 is written on only two staves.

- F First edition. Title: *DREI ROMANZEN / für das Pianoforte / Sr. Erlaucht / HERRN GRAF HEINRICH II REUSS-KÖSTRITZ / zugeeignet / von / ROBERT SCHUMANN.* / [left:] *Op. 28 [centre:] Eigentum der Verleger. [right:] Pr. 1 Thlr. / Leipzig, bei Breitkopf & Härtel / 6397. / Eingetragen in das Vereinsarchiv.* Published in October 1840. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, without price information, shelfmark 4501/Bd. 5-D1/A4. It contains no handwritten entries by Schumann.

#### About this edition

The primary source is F. C did not serve as engraver's copy. It is not known whether Schumann sent the (now lost) autograph, or another copy, for the engraver. Variants between F and A or C may derive from corrections by Schumann to the engraver's copy; and Schumann may have made further changes when proofreading F, even though no traces of correction to F can be detected. Metronome markings appear only in F, but in parentheses.

Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

#### Individual comments

##### Romanze No. 1

Placement of < and > in F is problematic. Perhaps a similar placement problem occurred in the lost engraver's copy as appears in C. Since C is close-written, space was frequently available only above or below the staves. Placement between the staves was also difficult because of the changing notation of the middle voice. Definitive decisions about whether < and > apply to

the right or left hand, or to both hands, frequently cannot be made. Thus we reproduce them each time to correspond as closely as possible to C and/or F.

25–32 u: Slurs on 16<sup>th</sup> notes in C begin only on the 2<sup>nd</sup> note each time.

33–52: This section has repeat signs in C. They were probably only added later, and in connection with the deletion from M 53 to 1<sup>st</sup> half of M 62. Some details of these measures differed originally: *c*<sup>##</sup> appears for *c*<sup>#</sup> and *f*<sup>##</sup> for *f*<sup>#</sup> each time, with corresponding further small changes to the 16<sup>th</sup>-note accompaniment.

35 u: Legato slurs are from C; in F they begin on 1<sup>st</sup> beat; see also M 39, 55 and 59.

44 l: 2<sup>nd</sup> slur is only in C.

61–62, 1<sup>st</sup> half of measure: the transition to the *eb*-minor section apparently cost Schumann some effort. After he had first of all deleted M 53 to 1<sup>st</sup> half of M 62 in C (version A), he rewrote the two measures in the margin at the bottom of the page (version B). He must, however, have corrected them again in the lost engraver's copy, since the version in F, reproduced in our edition, clearly varies from C, and presents a combination of version A and version B.

Version A:



Version B:



62: < is only in C; probably therefore not adopted in the lost engraver's copy, since M 53 to 1<sup>st</sup> half of M 62 are deleted in C.

64f.: In C the two measures between the 1<sup>st</sup> half of M 64 and the 2<sup>nd</sup> half of M 66 are missing. It is possible that a repetition of the measures from the 2<sup>nd</sup> half of M 62 to the 1<sup>st</sup> half of M 64 was indicated in the lost engraver's copy (with the appropriate changes for the left hand). This might also be the reason why in E – also in M 62 – *pedal* is notated on the 2<sup>nd</sup> beat of M 64; this was not included in the present edition. – The slur at M 64–66 ends on the 2<sup>nd</sup> ♩ of M 65 in E; but see the almost identical M 62–64.

67: *f* is from C. Probably overlooked subsequently, since the lower half of the *f* is hardly visible, probably on account of a cracked nib.

91f. l: *sf* only in C.

101 u: 2<sup>nd</sup> *db*<sup>1</sup> is from C; F, surely in error, has *eb*<sup>1</sup>; see M 99.

106f. u: C each time has > on *bb*<sup>1</sup>; see M 108f.


110f.: Ending in C is:



## Romanze No. 2

Tempo marking in A is *Andantino* instead of *Einfach*.

1–8 u: In A, M 1–4 and 18f. each have two-measure slurs.

2 l: Notation of 16<sup>th</sup> notes, here and in M 4, 19, 21, 32f. in A and C is ; since F shows the same variant in all measures, Schumann must intentionally have made a change.

5–7 m: A each time has < on notes 1 and 2; no > .

6: Final note in A and C in upper staff is *c*<sup>#1</sup> instead of *c*<sup>##1</sup>, and in lower staff is *c*<sup>#</sup> instead of *A*<sup>#</sup>.

7 u: 2<sup>nd</sup> and 4<sup>th</sup> note in A and C is *a*<sup>#</sup> instead of *d*<sup>#1</sup>.

- 8 l: 7<sup>th</sup> note in A and C is  $G\sharp_1$  instead of  $C\sharp$ .
- 9, 11 l: Penultimate octave in A and C is  $B_1/B$  and  $A_1/A$  in the respective measures.
- 10, 12 u: A each time has two-measure slurs in M 9f. and 11f.; addition of a slur in M 10 and M 12 u may perhaps suggest itself; but see the change in legato between left and right hand. M 9–12 of C lack legato slurs in both u and l.
- 11 u: Penultimate 16<sup>th</sup> note in all sources is  $e^1$  instead of  $d\sharp^1$ ; an error? Clara Schumann had it engraved as  $d\sharp^1$  in her *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* (published in 1886), perhaps by analogy with M 9.
- 12 u: Quarter-note stem on  $c\sharp^1$  is only in A and C.
- 15 l: 2<sup>nd</sup> legato slur is only in C.
- 15f.:  $\succ$  is only in C, and is easy to overlook there.
- 19 l: In A and C the antepenultimate note is notated an octave lower.
- 22 u: 1<sup>st</sup> and 3<sup>rd</sup> notes in A and C are  $c\sharp^1$  instead of  $d\sharp^1$ ; correction in F presumably is based on the change from  $c\sharp$  to  $c\sharp\sharp$  in M 21.
- 24 m, l: C has slurs  $f\sharp^1-a^1$  and  $d\sharp^1-f\sharp^1$ .
- 25 u: C has *ritard.* from antepenultimate note.
- 25f. l: Legato slurs are from A and C. Slurring in F at these measures seems rather inexact: M 25 has a break in slurring between notes 4 and 5, in M 26 the 1<sup>st</sup> slur ends on 3<sup>rd</sup> chord, and the 2<sup>nd</sup> slur starts on 4<sup>th</sup> chord; slurring is again broken off between M 26 and 27.
- 26: C has  $f$  at  $\text{♪ } c\sharp^2$ , and  $p$  on the following chord. It can probably be concluded that Schumann deleted this marking in the lost engraver's copy. However, that cannot mean that he completely ruled out such an interpretation.
- 29 u: 3<sup>rd</sup> note  $b$  in the middle voice of C was added only later, probably by another hand.
- 30: C has *ritardando* from 3<sup>rd</sup>  $\text{♪}$  in the lower staff.
- 31: C has only  $p$  instead of  $pp$ .  
m, l: C lacks slurs each time.
- 33 l: A and C have an added  $\text{♪ } F\sharp$  in 2<sup>nd</sup> half of measure.

### Romanze No. 3

Notation of grace notes is inconsistent in the sources. We reproduce the readings from F.

17 l: In F, *Pedal* starts on 1<sup>st</sup> beat; missing in C. In all parallel passages, pedal marking in C is clearly placed only on 2<sup>nd</sup> beat, at the change in harmony. F also has this in M 232 and 357; but in M 81 it erroneously reverts to 1<sup>st</sup> beat.

24a: C has  $>$  on 1<sup>st</sup> beat between the staves.

29–31, 37–39, 305–307, 313–315: The sources use two-, three- and four-note groups inconsistently and variously. We notate consistently as four-note groups.

50 u: F lacks slurs and downward eighth-note stems on final note  $b^1$ , along with eighth-note stems in M 302 and 326.

61 l: C has  $c\sharp$  instead of  $c\sharp/c\sharp^1$ ; likewise in parallel context at M 337.

61f. u: Here, and at the parallel context in M 337f., C lacks ties on  $c\sharp^2$ ; the slurs at notes  $a^1-g\sharp^1$ , following the notational practices of the time, are set above the note heads, and therefore could easily have been confused with ties on the  $c\sharp^2$ . Tellingly, the slurs are missing in M 337f. of F. The ties have been adopted, since after all they are printed at both places in F; but the possibility that we are dealing here with an oversight, and that only legato slurs are intended each time, should not be excluded.

72 l: *sf* only in C.

83f.: Position of the *sf* is from C; F instead only has *sf* between the staves on 1<sup>st</sup> beat of M 84.

89, 93 u: C has portato dots on both chords; not adopted by F, and not notated later at the two parallel passages M 240, 244 and 365, 369 of C.

90 l: C and F have slur to 1<sup>st</sup> beat of M 91; but compare all parallel contexts.

94 l: Only C has legato slur.

100: C has  $p$ ; we do not adopt, since the parallel passage at M 377 in C has  $pp$ , which is likewise not present in F.



105 u: *ad libitum* relates to *Pedal* in some later editions; both markings appear in C and F between the staves, but with a clear space between them. The *ad libitum* is probably meant to signify a free, recitative-style performance of this passage.

### Intermezzo I

In C, this part of the piece presents numerous further variants, which are not individually listed here.

119 f.: C and F have variant:



Final slur in F extends to 1<sup>st</sup> beat of M 120, as does, correspondingly, the parallel context at M 175. – C has the same in M 117, but Schumann probably made a change to the lost engraver's copy at this point, and matched the reading to the notation of the other passages. In place of the slurring in M 119, which seems completely out of keeping with its surroundings, M 175 has a whole-measure slur. The editor surmises that Schumann forgot to apply the correction at M 117 to M 119 and 175, and thus changed the notation and slurring to correspond to the other statement of this motive.

122 l: Staccato only in C.

125 f. l: Staccati only in C.

137 f. l: Slur is from C; in F, presumably because of change of clef, it extends only to final note of M 137.

146: In F, the *p* is only under the final note in the left hand; but see parallel context at M 202. C lacks the *p* altogether.

148 f.: In F, *f* here and at the parallel context in M 204 f. is below the staff each time; perhaps notated thus in the lost engraver's copy for reasons of space.

170 f. l: Slur divided between the two measures in F, presumably on account of change of line; but compare other instances.

176: *p* only in C; but see parallel context in M 120.

177 f., 181 f. l: Staccati only in C; see M 121, where they are also present in F.

180 f. u: Legato slur is from C; F has it from 1<sup>st</sup> note of M 180 to 1<sup>st</sup> note of M 182; but see the analogous measures.

182 l: Staccato only in C.

192 f., 196 f. u: Legato slur in F is only over four eighth notes each time; rather unclear in C; compare parallel context at M 136 f.

194 f. u: Legato slurs at *f*<sup>2</sup>-*eb*<sup>2</sup> and *db*<sup>2</sup>-*c*<sup>2</sup> are only in C.

207 l: 2<sup>nd</sup> staccato only in C.

219, 223 l: F lacks *sf* each time.

221 f.: < only in C.

241, 245 l: Legato slur only in C each time.

249 l: > is as in F; C lacks marking. No > at parallel contexts; instead, >> over two measures. It is not inconceivable that, in the lost engraver's copy, a (perhaps very short) >> was notated, and was misunderstood by the engraver.

### Intermezzo II

282 f.: >> is from C; lacking in F.

285 u: > is from C; lacking in F.

286: >> is from C; F has it at transition between M 285 f., which seems to make little sense.

317–320 u, l: Slurring is from C and parallel context at M 41–44. F has



perhaps an engraver's error arising from mirror-engraving procedure.

335 l: Upper octave *e* is from C; lacking in F; but see parallel context at M 59.

346 f.: < is from C; lacking in F; but see analogous measures.

359 f. l: Both > and *sf* are missing from F.

375 f. l: Legato slur across bar line is missing from F.

377: C has *pp* on 1<sup>st</sup> beat; see comment on M 100.

Remagen, spring 2009  
Ernst Hertrich

## Scherzo, Gigue, Romanze und Fughette op. 32

### Sources

FE First edition. Leipzig, Schubert & Comp., plate number 405, published in February or March 1841. Title: *Scherzo Gigue. / ROMANZE und FUGHETTE / für das / Piano-Forte / componirt und / Fräulein Amalie Rieffel / zugeeignet / von / ROBERT SCHUMANN.* / [left:] *Op. 32.* [right:] *2/3 Thlr. / Eigenthum der Verlags-handlung / Schubert & Comp. / Hamburg u. Leipzig. / Petersburg, C. F. Holtz. / (405).* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 5-D1/A4.

### About this edition

FE is the primary source for all pieces.

Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

### Individual comments

#### No. 1 Scherzo

##### Additional source

LI Later impression of first edition. Published with an altered title page, probably in 1850. Head title: *Vier Clavierstücke.* Publisher's imprint: *Hamburg, Leipzig & New York.* Copy consulted: Lübeck, Brahms-Institut, Sammlung Hofmann.

LI contains a few meaningful additions carried out in parallel passages. We have incorporated them in our edition and list them in the individual comments below.

9: Arpeggio taken from LI, missing in FE.

See also M 34 and 39.

22, 83 u: FE already begins slur on penultimate note, probably by mistake.

31, 92: *a tempo* taken from LI, missing in FE.

34, 39: *ritard.* taken from LI and added according to M 4, 9, 95 and 100; missing in FE.

46f. l: Staccato dot on final note taken from LI, missing in FE. See also M 107 f.

64: FE and LI place > or >> on final note; intention unclear, possibly a mistake.

92, 97: *f* taken from LI and added according to M 1, 6, 31 and 36; missing in FE.

95 l: > on note 3 taken from LI and added accordingly to parallel passages; missing in FE.

95, 100 u: Arpeggio taken from LI, missing in FE.

100 l: Slur on final two notes taken from LI and added according to parallel passages; missing in FE.

105: *f* taken from LI and added according to M 44; missing in FE.

#### No. 2 Gigue

##### Additional sources

A1 Autograph of no. 2, fair copy. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, shelfmark N. Mus. ms. 56. Title: *Gigue.* [left:] *Presto. Möglichst geschwind.*

P1 Advance publication of no. 2. Included in the series *Sammlung von Musikstücken alter und neuer Zeit* published as a musical supplement to *NEUE ZEITSCHRIFT FÜR MUSIK*; here vol. 5, no. 4, Suppl. to NZfM 10/18 (1 March 1839). Copy consulted: Zwickau, Robert-Schumann-Haus, shelfmark 6123-D3, Heft 5.

A1 probably served as the engraver's copy for P1. Several signs missing in FE have been added from A1 and P1.

A1 and P1 have *Möglichst geschwind* with no metronome marks.

20f. l: Slur on final two notes taken from A1 and P1.

21 ff. l: FE has << in M 22 only.

35 u: > on penultimate note missing in A1 and P1.

45 f. u: Slur on final two notes taken from A1 and P1.

49: A1 and P1 already start  $\llcorner$  at end of M 47 and extend it to note 1 of M 50.

55 f., 59 f. l: A1 and P1 have slur in lower voice.

71 ff.: A1 and P1 already start  $\llcorner$  at beginning of M 68 and extend it to end of M 74.

84–87: A1 and P1 l start  $\llcorner$  at end of M 84.

83 ff., 85 ff. l: A1 and P1 extend slur to note 1 of M 85 and 87, respectively.

84 ff., 86 ff. u: A1 and P1 extend slur to note 1 of M 86 and 88, respectively.

87 ff. l: A1 and P1 extend slur to note 1 of M 91.

88 f. u: A1 and P1 place slur only over final two notes.

91 u: Slur on final two notes taken from A1 and P1, missing in FE.

100 f. l: Grace note crossed out in A1 and P1.

104 l: A1 and P1 place *sf* on note 1.

105 l: Pedal release taken from A1 and P1.

105 f. u: P1 lacks tie on  $g^1$ – $g^1$ .

106 ff. u: Slur already begins on note 1 of M 106 ( $g^1$ ) and extends to note 1 of M 110.

109 l: Slur on final two notes taken from A1 and P1;  $>$  missing in A1 and P1.

110 f.: A1 and P1 place  $\llcorner$  over both measures.

### No. 3 Romanze

19: FE has  $\llcorner$  between the staves.

25, 27 u: FE has  $\llcorner$  from note 2; changed to agree with M 13 and 15.

### No. 4 Fughette

#### Additional sources

A2 Autograph of no. 4, fair copy. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv, shelfmark Mus. ms. autogr. R. Schumann 31. Title: *Fughette für Pianoforte*. At end: *Robert Schumann*.

A3 Autograph of no. 4, fair copy. New York, Pierpont Morgan Library, Mary Flagler Cary Music Collection. Title: *Fughette*. [right:] *Robert Schumann*. At end: *Von Clara Wieck / zu freundlichem Gedenken*.

P2 Advance publication of no. 4. Included in the series *Sammlung von Musikstücken alter und neuer Zeit* published as a musical supplement to *NEUE ZEITSCHRIFT FÜR MUSIK*; here vol. 10, no. 5, Suppl. to *NZfM* 12/51 (23 June 1840). Copy consulted: Zwickau, Robert-Schumann-Haus, shelfmark 6123-D3, Heft 10.

A2 probably served as the engraver's copy for P2. Several signs missing in FE have been added from A2 and P2. A3 may be regarded as a preliminary stage and differs markedly from the other sources in its text and phrasing.

A2 and P2 have *Durchaus leise*.

Several staccato dots inadvertently omitted in FE have been added without comment from A2 and P2 (M 13, 17 f., 20 ff. etc.).

12:  $\gg$  taken from P2.  $\llcorner$  missing in M 11 f. of A2. FE only has  $\llcorner$  in M 11.

18 ff.:  $\gg$  taken from P2. A2 extends  $\gg$  to final note of M 20. FE extends  $\gg$  in lower staff only from M 19 to beat 4 of M 20.

23: A2 has pedal mark on note 1 and release on  $eb^1$ .

24: A2 extends  $\gg$  to beat 4.

27 f.: A2 and P2 give  $\llcorner$  in M 27 and  $\gg$  in M 28.

27–29: P2 gives



A2 u gives  $\text{♪}$  for note 2 of middle voice in M 28 and  $\text{♪}$  for note 2 of upper voice in M 29, with slur to end of M 29.

31 ff.: A2 places  $\triangleright$  on each motif in lower staff, extending it from note 2 of M 31 to note 1 of M 32, repeating this three times up to note 1 of M 35, and adding *diminuendo*. – P2 already starts  $\triangleright$  on note 1 of M 32.

38: A2 has  $\triangleright$  to note 1 of M 39.

40 f. u: P2 gives 1<sup>st</sup> chord in each measure as  with rests.

41: A2 and P2 give  $\triangleleft$ .

42: A2 has  $\triangleright$  on 2<sup>nd</sup> half of measure. – P2 gives *ritard.*

43 f.: A2 has  $\triangleleft$  from final note to end of M 44.

44 l: Pedal release taken from A2.

45 l: Grace note crossed out in A2.

Munich, autumn 2005

Wiltrud Haug-Freienstein

### Album für die Jugend op. 68

#### Sources

KfM Klavierbüchlein für Marie. Bonn, Beethoven-Haus, Bodmer Collection, shelfmark ZMh 6. Title: *Stückchen für's Clavier / Zu Marie'chens 7tem Geburtstag / den 1sten September 1848 / gemacht vom Papa*. It contains the pieces (in the following order): nos. 3, 2, 4, 5, Appendix II no. 4, Appendix I no. 2, as well as nos. 6 and 7 (in the following commentary these are referred to as KfM I).

Enclosed are four single leaves with pieces 1, 2, 4, 6 and 8 from Appendix II, and at the end the musical puzzle Appendix I no. 11 (KfM II).

A Autograph, working manuscript. Private collection, Germany. No title page. 17 leaves. On the first page

of music, bottom left: *Skizzen von Robert Schumann / Herrn D'Arnold* [publisher of Schumann's last piano works] *zu / freundlicher Erinnerung / von / Clara Schumann*. The manuscript contains 45 pieces in the following order: nos. 3, 2, 5, Appendix I no. 4, nos. 9 (fair copy), 17, 13, 1, 35, 16, Appendix I nos. 3, 5, 1 and 10, nos. 43, 14, 38, 39, 11, 29, 40 (*Vorspiel*), 27, Appendix I no. 9, nos. 20, 31, 8, 28, 32, 21, Appendix I no. 7, no. 26, Appendix I no. 8, nos. 15, 25, 40 (*Fugue*), 19, 24, 36, 37, 22, 41, 9 (first time notated), 10, 4, 6. Numbers 7, 12, 18, 23, 30, 33 and 42 as well as nos. 2 and 11 from Appendix I and all of the pieces in Appendix II are missing. A series of fragmentary notations and a vocal setting have not been included in this list.

Parts of the musical text of the pieces diverge greatly from that of the final version, and in some places they still have different titles; these are given in the comments on the respective pieces that follow. At the top of page 1 Schumann made a note of the titles for a series of further pieces, of which, however, only the *Bärentanz* was realised: *Soldat. Jäger. Schuster. Schäfer. Schmidt* [= Schmied]. ~~Tanz~~. *Bärentanz. Postillon. Kinderlied. Hirtenknabe. Reiter. Ritter. Vesperglocke*.

On pages 3, 6 and 7 Schumann wrote down parts of what was later to be *Musikalische Haus- und Lebens-Regeln* (Musical advice to young musicians), first published in FE2.

EC Part autograph, engraver's copy. Zwickau, Robert-Schumann-Haus, shelfmark 10995-A1. Title (by Clara Schumann): *Für die Kinder vom Papa* (For the children from Papa). 47 leaves. For the most part, the single leaves only contain one piece (the reverse is often empty) so that the

order could initially be left open; it was only decided upon shortly before printing. Aside from the pieces included in the first edition, it also contains the following seven pieces (all of them been crossed out using a red crayon or pencil): Appendix I nos. 3 and 10, Appendix II nos. 7 and 5, Appendix I no. 1 and Appendix II no. 3, Appendix I no. 4. Nos. 2 (written down a second time), 3–6, 18 (M 17–32), no. 30 (M 1–43) and Appendix II no. 5 are in Clara Schumann's hand.

The two leaves with numbers 20 and 24 were written and added by Schumann's grandson, Ferdinand Schumann, to complete the manuscript; the original leaves with these two pieces had been removed from the manuscript. The one containing no. 20 later re-appeared and is also now held at the Robert-Schumann-Haus, Zwickau (shelfmark 95.57-A1). It is referred to as EC<sub>1</sub> in what follows.

Likewise, a leaf originally belonging to EC and containing the piece Appendix I no. 5 was evidently removed from the EC. It is here referred to as EC<sub>2</sub>.

FE1 First edition. Hamburg, Schubert & Comp., plate number 1232, published in December 1848. Title: *40* [recte 43] / *Clavierstücke / für die / Jugend / von / Robert Schumann.* / [left:] *Op. 68.* [right:] *2 ½ Th.* / [centre:] *Eigenthum der Verleger / Schubert & Comp. / Hamburg & New York / ---- / Mailand, Ricordi / London, Ewer & C<sup>o</sup> / Paris / Brandus & C<sup>o</sup> / Entered according to act of Congress in the year 1846. by Schubert & C<sup>o</sup> in / the Clerks office of the District-court of the southern District of New-York.* See also the reproduction of the title page with Ludwig Richter's drawings as the frontis-

piece of this edition. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd.10-D1/A4. – FE1 does not yet contain *Musikalische Haus- und Lebens-Regeln.*


FE2 Second impression of FE1. Published in 1850. Title as FE1, but with 43 instead of 40. Price indication: 3 *Th.* Underneath the ornamental frame: *Zweite mit einem Textanhange vermehrte Auflage.* / [left:] *Erste Abtheilung / für Kleinere.* / *Preis 1 1/3 Th.* [centre:] *Pracht Ausgabe / komplett in 1 Band gebunden.* / *Preis 3 1/3 Th* [right:] *Zweite Abtheilung / für Erwachsene.* / *Preis 2 Th.* – FE2 contains *Musikalische Haus- und Lebens-Regeln.*

#### *About this edition*

Schumann's personal copy FE1 contains numerous corrections; for the most part it is difficult to determine who made them. But since they have all been taken into account in FE2, it is probable that they were made by Schumann. Thus FE2 is the last authorised version. However, following a careful comparison with the handwritten sources, in particular EC, a number of discrepancies and mistakes that eluded Schumann could be found in the print.

The pieces which Schumann rejected from the print are included in two appendices.

Appendix I contains Schumann's original compositions, Appendix II his adaptations of pieces by older composers. These appendices are dealt with in more detail in the *Preface* and at the beginning of the individual comments.

Signs which are missing in the sources but which are musically necessary or are justified through parallel passages have been added in parentheses. Fingerings in italics originate from the engraver's copy and the first edition. Appoggiaturas in FE are generally written as 

*Individual comments***Part I · Für Kleinere****No. 1 Melodie***Sources: A, EC, FE*

Original title in EC: *Desgleichen* (Likewise), referring to the title of the crossed-out original piece no. 1, *Für ganz Kleine* (For the Very Young; see Appendix I no. 3).

4 u: In EC 1<sup>st</sup> and 3<sup>rd</sup> ♯ also have *d*<sup>1</sup>.

**No. 2 Soldatenmarsch***Sources: KfM I, A, EC, FE*

Concerning the melody cf. the Scherzo from Beethoven's Violin Sonata op. 24, "Spring Sonata".

Time signature in KfM I C. Also thus in Clara Schumann's copy of the piece between nos. 6 and 7 in EC.

**No. 3 Trällerliedchen***Sources: KfM I, A, EC, FE*

Title in KfM I: *Schlafliedchen für Ludwig*, Schumann's fifth child; in A: *Kinderstückchen*.

**No. 4 Ein Choral***Sources: KfM I, A, EC, FE*

According to the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann*, published by Clara Schumann in 1886, the text of the chorale set to the melody was: "Freue dich, o meine Seele" (in fact, "Freu dich sehr, o meine Seele"). Same melody used for no. 42, *Figurierter Choral*.

**No. 5 Stückchen***Sources: KfM I, A, EC, FE*

Title in KfM I: *Nach vollbrachter Schularbeit zu spielen*. (To be played after completing homework.)

12f.: EC gives  $\langle \rangle$ ; same applies to M 20f., M 16–24 were not written out in EC as they are a repeat of M 8–15.

**No. 6 Armes Waisenkind***Sources: KfM I, A, EC, FE*

Title in KfM I: *Liedchen eines armen Kindes*; in A: *Armes Bettlerkind*.

7 u: Chord 1 according to FE2; *d*<sup>2</sup>/*g*<sup>2</sup> in FE1, corrected by hand.

**No. 7 Jägerliedchen***Sources: KfM I, EC, FE*

2 u: > added by hand in FE1.

4, 12 l: EC, FE1 and FE2 postpone  $\text{♩}$  to beat 1 of the following measure; however, cf. M 1 and 9.

16 u: Staccato mark on last note by hand in FE1.

**No. 8 Wilder Reiter***Sources: A, EC, FE*

In EC *Reiter* corrected to *Schaukelpferdreiter*; corrected back to *Wilder Reiter* in letter of 24 October 1848 to the publisher.

Placement of *sf* according to FE1 and FE2. In EC M 2f., 6f., 18 and 22 placed both in left and in right hand; in M 10f. and 14f. only in left hand.

17–24: Instead of repeating M 1–8 as originally intended, in EC Schumann wrote down the coda reproduced in the footnote; however, he crossed it out again and reinstated the old version.

**No. 9 Volksliedchen***Sources: A, EC, FE*

Title in A: *Volkslied*

13 u: FE1 and FE2 lack staccato marks on the last two notes.

17f. l:  $\langle \rangle$  in EC could also be read as only belonging to left hand.

**No. 10 Fröhlicher Landmann, von der Arbeit zurückkehrend***Sources: A, EC, FE*

2, 6 l: In EC slur is slightly too far to the right, consequently extended to the last note in FE1 and FE2; however, see M 12 and 18.

4: FE1 and FE2 postpone *f* to beat 1 of M 5.  
10 u: In FE1 and FE2 slur ends on note 4.

### No. 11 Sicilianisch

Sources: *A, EC, FE*

In *A* first and second part (M 1–24 and M 25–36) are notated as two separate pieces with the heading *Zwei Sicilianische*.

7, 23 u: EC and FE1 lack  $\sharp$  on note 2; added by hand in FE1.

16: In FE1 end sign is already given here; misinterpretation of EC, where the sign is notated above M 24 which is directly below.

32, 36 u: EC and FE1 lack staccato mark on last note; added by hand in FE1.

### No. 12 Knecht Ruprecht

Sources: *EC, FE*

28 f.:  $\rhd$  only in EC, at the end of the page after the bar line in the margin; for this reason probably not adopted from FE1.

39 u: In EC accidental on 4<sup>th</sup>  $\natural$  rather  $\natural$  instead of  $b$ , which would be superfluous. Nevertheless FE1 and FE2 have  $b$ ; overlooked by Schumann?

### No. 13 Mai, lieber Mai, – Bald bist du wieder da!

Sources: *A, EC, FE*

Title in *A* and originally in EC: *Mai, schöner Mai, – Bald bist du da!*

M 11–20 and M 37–52 were not notated in EC as they are a repeat of M 1–10 and M 21–36.

1, 3 u: EC postpones slur in 2<sup>nd</sup> half of measure to third from last note; same in M 11, 13, 25, 27, 41, 43.

3 l: In EC slur ends on note 4; however, in related M 27 already ends on note 3, which seems more logical considering the fact that the note is repeated. In FE1 and FE2 the slur ends on note 4 in all instances.

6 u: Slur at end of measure only added by hand in FE1; same in M 16, 18, 28, 30, 36, 44 and 46. Strangely, only added in M 28 and 44 in FE2.

9, 19 l: Slur at end of measure only added by hand in FE1.

21 f.: FE1 lacks  $\rhd$ .

21 f., 37 f. l: Slur over bar line only added by hand in FE1.

23 u: EC only gives slur from note 2; cf. also M 1, 3 etc.

34 f. u: Slur over bar line occurs only in EC.

35 u: Last slur only added by hand in FE1.

48 l: Slur occurs only in EC.

51 u: Slurs 2 and 3 only added by hand in FE1.

### No. 14 Kleine Studie

Sources: *A, EC, FE*

In *A* without title.

3, 19 l: EC lacks  $\text{♩} \ast$ ; in FE1 and FE2 merely continued mechanically? Cf. related M 51, in which the pedal mark is missing in all sources.

### No. 15 Frühlingsgesang

Sources: *A, EC, FE*

### No. 16 Erster Verlust

Sources: *A, EC, FE*

Title in *A*: *Kinderunglück*; in EC initially *Erster Verlust*, then replaced by *Unglück*; this change was, however, reversed.

25 u: Note 1  $g^1$  written as  $\natural$  in EC.

### No. 17 Kleiner Morgenwanderer

Sources: *A, EC, FE*

22 u: In EC notes 1–2  $\text{♩} \text{♩}$ , so metrically wrong; however, also already thus given in M 21 where, due to the  $\text{♩}$  in the two middle parts, the rhythm of the top part is obvious. The same applies to M 25 and 26 as they are a repeat of M 21 and 22 and so were not notated in EC. Whereas the appropriate correction has been made in M 22 in FE1 and FE2, it was evidently forgotten in M 26.

24: EC has *Immer schwächer*.

**No. 18 Schnitterliedchen***Sources: EC, FE*18 u: In FE1 and FE2 slur already ends on  $f^2$ ; however, see M 2.24 u: In FE1 and FE2 slur already ends on  $d^2$ ; however, see M 22.**Part II · Für Erwachsene****No. 19 Kleine Romanze***Sources: A, EC, FE*

In A without title.

11, 17 l: Slurs only occur in FE2.

**No. 20 Ländliches Lied***Sources: A, EC<sub>1</sub>, FE*

In A without title.

11, 35 l: Chord l in EC<sub>1</sub> lacks  $e^1$ . Mistake in FE1?19 u: ♯ easy to overlook in EC<sub>1</sub>, added by hand in FE1.23 u: Slur according to EC<sub>1</sub>; in FE1 and FE2 slur ends on 4<sup>th</sup> ♯; however, also see left hand.27, 35 u: 2<sup>nd</sup> ♯ in EC<sub>1</sub> has an additional  $c^{\sharp 2}$ .**No. 21 \* \* \****Sources: A, EC, FE*Schumann took the theme of this piece from the terzetto in the dungeon scene of Beethoven's *Fidelio*.Expression mark in EC originally only *Mit Ausdruck zu spielen* (to be played with expression).1 u: EC and FE1 have arpeggio with the chord on 5<sup>th</sup> ♯; evidently deleted in FE2; probably only to be played when repeated in M 13 to add intensity. – EC gives  $f^1$  at the end of the measure as ♯, FE1 still lacks ♯, added by hand.9 u: EC already has *a tempo* from the middle of M 8. – FE1 and FE2 postpone start of slur to  $c^2$ ; EC clearly begins slur on  $e^1$ , however, after line break start of slur postponed to  $c^2$ .12:  $f$  occurs only in EC.u: In FE1 and FE2 slur ends on  $e^2$ ; however, see left hand.

15 u: Slur in FE1, FE2 at end of measure before line break open, but not continued in M 16. In EC slur ends in M 15.

l: Slur occurs only in EC; see right hand.

18: The coda reproduced in the footnote which takes up the Beethoven theme again is already given in A; in EC it seems to have been added only at a later date, however, in the end it has been crossed out again with red crayon.

**No. 22 Rundgesang***Sources: A, EC, FE*A dated: *d. 13ten Sept. 48.*

The 13 September was Clara Schumann's birthday.

EC presents a substantially different reading that receives different interpretations from various authors: a five-measure prima volta already begins after M 19 and is identical to M 4–8; the subsequent seconda volta, captioned *Zum Schluß*, contains M 20–24. In FE1 and FE2 as reproduced in this edition; however in FE1 in M 24a lower staff there is a tied ♯  $e$  on beat 2; in light of this obvious mistake it has been presumed that the form changes in FE1 and FE2 were due to a mistake on the part of the engraver. The  $e$  has been deleted by hand in FE1, in FE2 it has been omitted correspondingly. It is hard to imagine that Schumann should have undertaken this correction without noticing the engraver's supposed mistake. At least he accepted the piece in this form and also in retrospect authorised the change by correction.**No. 23 Reiterstück***Sources: A, EC, FE*

In A without title.

15 u: EC and FE1 give 3<sup>rd</sup> chord with additional tied note  $a^1$ ; tie and note crossed out in FE1.21: EC already has *Nach und nach schwächer* (Fainter by degrees) in M 20; FE1 and FE2 have page break after M 20, perhaps only this is the reason why it is a measure later.



24 u: EC gives chord 1 without *a*.  
32: *pp* occurs only in EC.

### No. 24 Ernteliedchen

Sources: A, EC, FE

26 l: > only added by hand in FE1.

### No. 25 Nachklänge aus dem Theater

Sources: A, EC, FE

3 u: EC and FE1 lack 2<sup>nd</sup> slur.

6 u: EC and FE1 lack the slurs; added by hand in FE1.

28f. u: EC and FE1 lack the three slurs above two 

### No. 26 \* \* \*

Sources: A, EC, FE

14 u: Tie  $f^1-f^1$  added by hand in FE1.

22: A already has the coda reproduced in the footnote (without the *seconda volta*); however, in EC it has been crossed out again using red crayon.

### No. 27 Canonisches Liedchen

Sources: A, EC, FE

Title in A: *Canon*.

Tempo marking in EC: *Nicht schnell und mit hübschem Ausdruck*. (Not fast and with a nice feeling.)

3: > occurs only in EC; see M 2 u.

4 u: For reasons of space in FE1 and FE2 slur in the middle part is postponed until note 2  $c^1$ .

8af. l: Slur in the middle part occurs only in EC.

18: EC gives *dimin.* from the middle of the measure; in FE1 and FE2 only mistakenly omitted?

19, 20: Very different in EC.

21 l: Note *e* at last eighth-note value occurs only in EC; lacking in FE1 and FE2, although in FE2 the slur at the bar line was added at a later date; see also M 1.

25f. u, 26f. l: EC and FE1 lack the slur at the bar line in each case.

35 u: In EC chord 2 has an additional  $d^1$ ; merely overlooked by the engraver?


### No. 28 Erinnerung

Sources: A, EC, FE

Titel in A: *Erinnerung an F. Mendelssohn Bartholdy*; in addition the date of composition *d. 2. Sept. 1848*. Title in EC originally: *Zur Erinnerung an Felix Mendelssohn Bartholdy / gest. d. 4ten November 1847 mit 38 Jahren*. (in memory of Felix Mendelssohn Bartholdy / died 4 November 1847 at the age of 38).

8 u: Slur in FE1 and FE2 placed at the note heads according to the engraving rules of the time; not in EC; it could also be read as tie  $g^{\sharp 1}-g^{\sharp 1}$ .

l: In EC last note has an additional  $g^{\sharp}$ .

12 u: In EC and FE1  $f^{\sharp 1}/b^1$  written as ; eighth-note tail and  $\gamma$  added by hand in FE1.

17 l: FE1 and FE2 lack slur; added by hand in FE1.

### No. 29 Fremder Mann

Sources: A, EC, FE

In A at the end of the piece, date: *d. 4ten Sept. 48*.

44 l:  $\wedge$  occurs only in EC.

47: EC gives  $\triangleright$ ; however, lacks  $\triangleleft \triangleright$  in M 48f.

55a u:  $\natural$  in front of  $f^1$  in chord 2 added by hand in FE1.

### No. 30 \* \* \*

Sources: EC, FE

In EC this is in Clara Schumann's hand. The repeat of M 9–24 is not written out, in the margin there is, however, a note in Robert Schumann's hand: *Der 1ste Theil darf nicht ausgestochen werden, wohl aber der 2te*. (The 1<sup>st</sup> part is not to be engraved, but the 2<sup>nd</sup> is.) FE1 and FE2 as reproduced in this edition. The last five measures are in Schumann's hand, the last three measures of the version written by Clara diverge greatly (see footnote). The publisher was evidently only informed of the new version at a later date, for the measures have not been crossed out in EC.

29f. l: FE1 and FE2 postpone slur in middle part over bar line to beat 1 M 30 – probably on account of line break; cf. M 13f. EC lacks slur completely.

### No. 31 Kriegslied

Sources: A, EC, FE

In A without title.



### No. 32 Sheherazade

Sources: A, EC, FE

4 u: FE1 and FE2 give chord on beat 1 without  $e^1$ ; easy to overlook in EC.

### No. 33 Weinlesezeit

Sources: EC, FE


27f. u: Slur in EC could also be read as slur to the eight  in M 27, then new slur to the  in M 28.

39:  $sf$  occurs only in EC; lacking in FE1 and FE2; however, see M 47.

### No. 34 Thema

Sources: A, EC, FE

In A without title.

9: EC and FE1 give slurs to  figure; evidently deleted in FE2.

20a u:  $\triangleright$  occurs only in FE2.

19b l: Slur occurs only in EC; however, there it is placed above the lower middle part  $g-g-c^1-c^1$ , where it does not make much sense; see also start of slur at the end of M 18.

### No. 35 Mignon

Sources: A, EC, FE

Title in A originally: *Seiltänzer mädchen*; in EC under the title *Mignon* crossed out the addition (*auf dem Seile tanzend*).

24 l: In EC last note unclear due to correction; in FE1  $c^1$  corrected by hand to  $eb^1$ ; FE2 gives  $eb^1$ .

29a u: Slur according to EC; in FE1 and FE2 it only extends up to  $f^1$ .

### No. 36 Lied italienischer Marinari

Sources: A, EC, FE

Title in A: *Italienisches Fischerlied*, in EC originally: *Schifferlied*.

10a:  $f$  supplemented by analogy with M 2; EC only gives  $p$  there, in FE1  $f$  added at a later date; in M 10a evidently forgotten; possibly also applicable to M 10b.

### No. 37 Matrosenlied


Sources: A, EC, FE

In EC under the title: (*Antwort auf das vorige*) (Answer to the previous); crossed out in pencil.

11 l: EC and FE1 lack slur.

26f. u: Slur according to EC; in FE1 and FE2 postponed until beat 1 M 27; however, see related passages.

33f. u: Slur over bar line occurs only in EC. 36, 40–42, 44–46, 48: FE1 and FE2 give staccato marks on the chords on beat 2 each time; misread by the engraver, who mistook Schumann's slash at the top end of the letter  $f$  in  $sf$  for a staccato mark.

37: FE1 and FE2 extend 2<sup>nd</sup> slurs to 3<sup>rd</sup> ; however, cf. M 33. M 37–40 are not notated in EC as they are a repeat of M 33–36; the two four-measure groups are therefore meant to be identical.

54f. u: EC and FE1 lack  $\ast$ ; added by hand in FE1.

### No. 38 Winterszeit I

Sources: A, EC, FE

In A without title.

In EC the two pieces *Winter I* and *Winter II* are marked as belonging together. The first piece has been crossed out with red crayon in EC, but then in the top right-hand corner it says *gilt* (valid) in the same crayon. The title for the second piece has been crossed out and replaced by the number 2.

10 u: Slur in the middle part occurs only in EC.


15 u: Slurs over half a measure according to EC; they almost touch one another there and probably for this reason there is a slur over the whole measure in FE1.

**No. 39 Winterszeit II***Sources: A, EC, FE*

In A without title.

Time signature in FE1 C; EC lacks one completely. Corrected by hand to  $\frac{2}{4}$  in FE1.

49f. u: EC has a continuous tenuto mark over both octave chords.

74 l: Slur extending to 3<sup>rd</sup> note *g* occurs only in EC; in FE1 and FE2 it only extends to note 2. However, see slur *ab-g* in the measures that follow.**No. 40 Kleine Fuge***Sources: A, EC, FE*18 l: In FE1 and FE2 slur extends to last note; however, see right hand and separate notation of the last 47: Fingering bracket for  $c\sharp^1/b^2$  added by hand in FE1.

48 l: Staccato marks on the last three notes occur only in EC.

70f. l: Staccato marks in M 70 and on beat 1 M 71 occur only in EC.

**No. 41 Nordisches Lied***Sources: A, EC, FE*

In A without title.

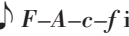
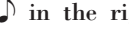
Original title in EC: *Thema*.Original expression mark in EC barely legible; perhaps *Nicht* or *recht ernst* (quite serious).9 u: In EC chord 3 has an additional  $a^1$ .

9–20: EC does not have repeat signs.

**No. 42 Figurierter Choral***Sources: EC, FE*

Uses the same chorale melody as no. 4, diverging slightly in M 15f.

19 u: Correction of the middle part (see footnote) added by hand in FE1, then already implemented in FE2. The new version reflects the original version in EC.

20: EC has four  in the left hand instead of the first four  in the right hand.**No. 43 Sylvesterlied***Sources: A, EC, FE*Title in A: *Zum Schluß*; in EC: *Zum Beschluß* (Conclusion). A dated: *d. 5ten Sept. 48*.**Appendix I**

The sequence in Appendix I follows that of the *Schumann Werkverzeichnis* by Margit L. McCorkle. There the pieces are in alphabetical order. Nos. 7 and 9 do, however, have titles which do not appear in the sources. In addition there are six fragmentary pieces and a vocal setting which have not been included here.

**No. 1 Auf der Gondel***Sources: A, EC*

In EC the second piece of the part “For more adult players”. Crossed out in red crayon.

**No. 2 Barentanz***Source: KfM I*

Listed as no. 6 in KfM I.

**No. 3 Für ganz Kleine***Sources: A, EC*First piece in EC; crossed out in red crayon. In A notated on p. 11, original title: *Allererstes Clavierstückchen*.1: A gives dynamic marking as *p* instead of *mf*.**No. 4 Gukku im Versteck***Sources: A, EC*In A notated on p. 2, between a vocal setting and *Volkliedchen* (no. 9); placed penultimately in EC and crossed out in red crayon.**No. 5 Haschemann***Sources: A, EC<sub>2</sub>*In A notated on p. 11 between Appendix I nos. 3 and 1. Schumann later made a fair copy of the piece, which was originally part of EC (see above EC<sub>2</sub>).

**No. 6 \* \* \****Source: A*

In A notated on p. 12 without a heading and without any tempo marking; it has been crossed out in pencil. After M 12 there are eight further  $\text{♩ } g^1-d^2-f\sharp^1-a^1 \mid g^1-a^1-b^1-c^2$ .

7 l: A gives this an octave higher; however, following the line break it is continued in the lower octave.

**No. 7 \* \* \****Source: A*

In A notated on p. 25 after *Sheherazade*. In the appendix to the facsimile of A published by Lothar Windsperger it has the title *Kleiner Walzer*. The piece is not finished; after M 20, which harmonically cannot be the final measure given its underlying note B, another measure has been notated which is largely identical to M 5.

17 u: Last  $\text{♩}$  with additional  $g^1$ ? Then a  $\text{♯}$  would be missing.

**No. 8 Lagune in Venedig***Source: A*

In A notated on p. 27 before the *Frühlingsgesang* on p. 28.

22 l: In A  $2^{\text{nd}}$   $\text{♩}$  could also be read as  $g/b$ .

26 u: In A  $\text{♯}$  in front of  $c^2$  instead of  $\text{♯}$  in front of  $a^1$ .

**No. 9 \* \* \****Source: A*

In A notated on p. 21 between no. 27, *Canonisches Liedchen*, and no. 20, *Ländliches Lied*. Before no. 27 there is the *Vorspiel* to the *Kleine Fuge*, which in turn is, however, only on p. 29 of A. Schumann might originally have intended the sequence *Vorspiel* (A major) – *Canonisches Liedchen* (A minor) – *Nachspiel* (A major). In the first edition of the piece published by Ricordi, it is given the title *Preludio* (as also in the *Schumann Werkverzeichnis*).

**No. 10 Puppenschlafliedchen***Sources: A, EC*

In A notated on p. 12, still without the eighth-note figures in the lower part in M 1, 3 and 7. In EC it is notated in 3<sup>rd</sup> place and crossed out in red crayon.

**No. 11 Rebus***Source: KfM II*

In KfM II notated on the penultimate page. In front of the piece there is the capital letter L; beginning with this the German musical notes render the following text in the upper part: L-a-[e]s d-a-[e]s f-a-d-e f-a-[e]s d-as a-e-c-h-d-e. The solution to the puzzle (*Rebus* actually means picture puzzle) is therefore: "Lass das Fade, fass das Echte." (Leave what is boring, seize what is true.)

**Appendix II**

The sequence in Appendix II also follows that of the *Schumann Werkverzeichnis*. There the pieces are in chronological order; in addition four pieces are mentioned which Schumann only planned and are not included here.

**No. 1 Ein Thema von G. F. Händel**

First published in: Bernhard R. Appel, *Robert Schumanns "Album für die Jugend"*, Zurich/Mainz, 1998, p. 301.

*Source: KfM II*

In KfM II in Clara Schumann's hand. The theme is the one from the so-called Grobschmied-Variationen from Handel's Harpsichord Suite no. 5 in E major.

3: In the source there are prolongation dots to the chord in the right hand, but not in the left hand.

**No. 2 Ein Stückchen von J. S. Bach**

First published in: Appel, *Robert Schumanns "Album für die Jugend"*, p. 302.

**Source: KfM II**

The piece is almost identical to the *Tempo di Menuetto* from Bach's Partita no. 5 in Part I of the *Clavierübungen*.

**No. 3 [Ein Stückchen von Gluck]**

**Source: EC**

In EC it is between no. 41, *Nordisches Lied*, and no. 42, *Figurierter Choral*. It has been crossed out in red crayon. The piece is rather difficult to classify: it begins in E $\flat$  major with the beginning measures of Orpheus' solo with chorus from the first scene of Act II of Gluck's opera *Orfeo* (Vienna, 1762), to be exact with M 4, therefore omitting the introductory three and a half measures. Significantly, the title, time signature and tempo marking are all missing. It does not, however, continue following the Viennese version of 1762 in Italian but rather takes five measures from the end of the piece in the Paris version of 1774 in French, even though this is in B $\flat$  major. Schumann seems to have added the final two measures.

**No. 4 Ein Stückchen von Mozart**

**Source: KfM I and II**

The piece is no. 5 in KfM I; it was originally also in EC (in Clara Schumann's hand), but was removed (KfM II) and not included in the print. The melody is the beginning of Zerlina's aria "Vedrai, carino", no. 5 in Act II of *Don Giovanni*.

**No. 5 [Ein Stückchen von Beethoven]**

First published in: Appel, *Robert Schumanns "Album für die Jugend"*, p. 305.

**Source: EC**

The piece was added to the EC by Clara Schumann between no. 16, *Erster Verlust*, and no. 17, *Kleiner Morgenwanderer*, and crossed out in red crayon. It is an almost identical rendition of the variation theme from Beethoven's Piano Sonata in E major op. 109, there with the expression markings *Andante molto cantabile ed espressivo* and *Gesangvoll, mit innigster Empfindung*.

**No. 6 Ein Trinklied von C. M. v. Weber**

**Source: EC**

The piece is in EC between no. 11, *Sicilianisch*, and no. 12, *Knecht Ruprecht*, and has been crossed out in pencil. It is Caspar's drinking song from Act I of *Freischütz*.

**No. 7 Eine berühmte Melodie von L. van Beethoven**

**Source: KfM II**

The piece is a transcription of the indeed famous melody "Ode an die Freude" from the final movement of Beethoven's 9<sup>th</sup> Symphony.

**No. 8 Ein Ländler von Franz Schubert**

First published in: Appel, *Robert Schumanns "Album für die Jugend"*, p. 308.

**Source: KfM II**

The piece is a faithful reproduction of no. 14 from Schubert's *Deutsche Tänze* op. 33, D 783.

Remagen, summer 2007

Ernst Hertrich

**Vier Fugen op. 72**

**Sources**

A Autograph, engraver's copy. Zwickau, Robert-Schumann-Haus, shelfmark 7594-A1. Two title sheets, sheet 1: *IV / Fugen / für das Pianoforte / [next to this, with insert sign:] componirt / Hrn. Carl Reinecke / zugeeignet / [again in the centre:] von / Robert Schumann. / [by another hand:] Eigenthum d. V. [of the publisher] / [left:] Op. 72. [centre:] Leipzig. F. Wh. [Friedrich Whistling] / [left:] St. Petersb. Bü. [Büttner] [centre:] 577 [right:] Wien, F. Glö. [Glöggl]. Sheet 2: *Vier / Characterfugen / für / Pianoforte / Hrn. Carl Reinecke / zugeeignet / von / Robert Schumann. / [left:] Op. 72.* Head title of the piece*

- es: *Fuge I.*, *Fuge II.* etc. Fugues I and IV have altered endings; however, the new close of no. 4 was rejected before printing.
- C Scribal copy of nos. 3 and 4. Leipzig, Stadtbibliothek, Musikbibliothek, shelfmark PM 159. No title; on first page autograph dedication *Für Fräulein Marie Lichtenstein / von / Robert Schumann.* Marie Lichtenstein was part of the Schumanns' broader circle of acquaintances.
- V Preprint of no. 3 in the *Album van de Maatschappij: Tot Bevordering der Toonkunst* (= Album of the Society for the Promotion of Music), no. 7, ed. by J. P. Heije, C. A. Spin & Zoon, Amsterdam (probably March 1847), pp. 1f. Head title: *Fuga.* Copy consulted: Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 12-D1/A4.
- F First edition. Leipzig, Friedrich Whistling, plate number 577, published probably in September 1850. Title: *Vier / FUGEN / für das / PIANO-FORTE / componirt und / Herrn Carl Reinecke / gewidmet von / ROBERT SCHUMANN.* / [left:] *Op. 72.* [right:] *Pr. 20 Ngr.* / [centre:] *Eigenthum des Verlegers.* / *LEIPZIG, F. WHISTLING.* / [left:] *St. Petersburg, A. Büttner.* [centre:] 577. [right:] *Wien, F. Glögg.* Head title of the pieces: *FUGE 1, FUGE 2* etc. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 11-D1/A4.

#### *About this edition*

In A, all four pieces contain corrections by Schumann which can be divided into two stages. The first revision was followed by a second one before publication, in which a few passages were once again altered and the original Italian tempo markings replaced by German ones. The copy C is contingent on the autograph, but from a stage prior to the second revision, for it transmits the version

preceding the revision at several passages (e.g. no. 3, M 27–29 and no. 4, ending). The preprint of no. 3, source V, also corresponds to this stage.

The primary source for all pieces is F, although A is also taken into consideration. There are no substantial differences between A and E. Schumann changed some details in the proofs of the first edition. A contains a number of dynamic markings which, however, were already crossed out there by the composer. Since there are hardly any expression marks in F, the markings found in A are communicated in the following individual comments. F adds many slurs missing in A (and which are not specifically mentioned in the individual comments).

Curiously, neither of the two sources contains fingerings, which are otherwise standard with Schumann. Both in A and F, there are just two passages in no. 4 (M 37 and 70) with parentheses suggesting how the notes are to be distributed among the two hands.

Major divergences from the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* published by Clara Schumann in 1886 (copy consulted: Clara Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 9694-A4/D1) are listed in the individual comments.

Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

#### *Individual comments*

##### **Fuge 1 Nicht schnell**

Tempo marking in A originally *Andante con moto*.

17 u, 18 l: Slurs in F always begin at 1<sup>st</sup> beat; 2<sup>nd</sup> slur in M 18 u begins at 4<sup>th</sup> beat. However, this slurring conflicts with the upbeat structure of the fugal subject.

25–27 u: Slur in F only to 2<sup>nd</sup> note of M 26; in A to end of M 26, inadvertently not continued after change of line.

29 u: Slur from A; in F already begins on 1<sup>st</sup> beat.

32 l: In A 1<sup>st</sup>–3<sup>rd</sup> notes originally *bb–a–ab*, thus slur beginning on 1<sup>st</sup> beat, but only for these three notes. Beginning of slur not changed after proof correction, which means that the slur also wrongly begins on the 1<sup>st</sup> note in F.

41 f. u: In A change of line between the two measures; end of one slur and beginning of the other only slightly open each time, thus slur presumably divided at change of measure in F. But see the following measures.

47: In A *più f* in middle of measure. Schumann probably forgot to cross out this dynamic marking and here remedied this oversight only in the galley proofs for F. Most of these indications are already crossed out in A.

51: In A *p* in middle of measure.

u: After change of line, 2<sup>nd</sup> slur in A does not begin until 1<sup>st</sup> note of M 52.

60 l: Slur in A and F only to 3<sup>rd</sup> note *d*<sup>1</sup>; but see M 62.

69 u: 1<sup>st</sup> note in A with lower 3<sup>rd</sup> *bb*. In A note at change of measure 68/69.

70 l: In A *♯* already placed here, but belongs to the original close – crossed out in A beginning at M 71 – above the pedal point *D/d* which is held until the end.

### Fuge 2 Sehr lebhaft

Tempo marking in A originally *All<sup>o</sup> vivace*.

1 f. u: Here and at all entries of the fugal subject in A neither slur nor staccato.

2: *non legato* / *nicht gebunden* from middle of measure in A.

14 u: > missing in F.

83 u: *c*<sup>♯2</sup> as in F; in A *d*, followed by *♯*

90 u: In A *d*<sup>2</sup> instead of 2<sup>nd</sup> and 3<sup>rd</sup> notes of the middle voice.

### Fuge 3 Nicht schnell und sehr ausdrucksvoll

Tempo marking in A originally *Andante espressivo*.

7 u: Beginning of 2<sup>nd</sup> slur in A rather unclear, between 4<sup>th</sup> and 5<sup>th</sup> notes of alto; in F al-

ready begins at 3<sup>rd</sup> note, but this conflicts with the motivic beginning formed of two upbeat quarter notes. In the *Instructive Ausgabe*, slur begins already at 2<sup>nd</sup> note.

12 l: Slur from A; in F only to *e*.

13 f. l: In C slurs each time from 2<sup>nd</sup> note to 1<sup>st</sup> note of following measure.

19 u: Beginning of slur in A rather unclear, between 1<sup>st</sup> and 2<sup>nd</sup> notes; in F already begins at 1<sup>st</sup> note; in the *Instructive Ausgabe*, begins at 2<sup>nd</sup> note. See comment on M 7.

23 u: In F slur already begins at 1<sup>st</sup> note; see comment on M 7.

25 l: In F slur does not begin until 3<sup>rd</sup> note; see comment on M 7.

27 l: 1<sup>st</sup> slur in A and F begins at 1<sup>st</sup> note. In A substantial corrections in tenor and bass in M 27–29. Original reading of A still found in C and V; reading of V is thus printed as *ossia* in the musical text. The slur from the 1<sup>st</sup> note belongs to this early version. In view of the repeated note *f–f* in the new version, the beginning of the slur has been shifted to the 2<sup>nd</sup> note.

31–33 l: Beginning of slur at tenor voice in F not until 2<sup>nd</sup> note; see comment on M 7. End of slur in F at the last note of M 32; followed in both sources by change of line, extended far beyond the bar line in A, but no new beginning in M 33.

35–37 u: In F slur already begins at 1<sup>st</sup> note; see comment on M 7. End of slur in F at the 4<sup>th</sup> note of M 36; followed in both sources by change of line, extended far beyond the bar line in A, but no new beginning in M 37.

37 u: In F slur at alto voice already begins at 1<sup>st</sup> note; see comment on M 7.

39–41: In A from 3<sup>rd</sup> note of M 39 *dimin.*, M 40 *ritard.*, M 41 *a-tempo*. Still contained in C and V.

40 u: Staccato on 4<sup>th</sup> note *bb*<sup>1</sup> according to all sources; omitted in the *Instructive Ausgabe*, possibly in view of the alto in M 42. It cannot be excluded that Schumann forgot the staccato in M 42.

47 l: In A, C and V 3<sup>rd</sup> note in tenor *db*<sup>1</sup> instead of *e*<sup>1</sup>.

50–52: In F slurs end on the last note of M 51. In M 52 slur in soprano already begins on the 1<sup>st</sup> note. In A page change after M 51. Slurs extend far beyond the bar line; however, no new beginning in M 52. In A new slur in soprano clearly begins at 2<sup>nd</sup> note. See also comment on M 7.

#### Fuge 4 Im mäßigen Tempo

Tempo marking in A originally *Semplice*. From M 17 fugal subject consistently has staccato on the upbeat quarter note. The preceding measures in all sources without staccato. Apparently deliberate variant.

1: In A *sotto voce*.

5: In A *dim.*

7 u: In F portato slur in alto presumably beginning not until 2<sup>nd</sup> note by oversight.

8 u: In F portato marking in the alto already placed at 1<sup>st</sup> note; contradicts the tie, however.

15 u: Portato dots in the soprano missing in F here presumably an oversight.

32: In A at middle of measure *sempre p.*

34 l: In A > on 2<sup>nd</sup> note; in F initially engraved, then deleted, as shown by traces of correction.

55: In A *dimin.* begins on 2<sup>nd</sup> beat.

66 u: 2<sup>nd</sup> slur in alto only in A.

70 u: In A *sotto voce*. In F 2<sup>nd</sup> slur missing, presumably an oversight.

73 l: In F slur missing, presumably an oversight.

74f.: Slurs only in A.

Remagen, spring 2009

Ernst Hertrich

#### Vier Märsche op. 76

##### Sources

A1 Autograph of no. 1, engraver's copy. Paris, Bibliothèque nationale de France, shelfmark 324. Two sheets with 14 staves in upright format. At the end of the manuscript *d. 12ten*

*Juni / auf d. Weg von Kreischa / nach Dresden.*

A2 Autograph of no. 2, engraver's copy. London, British Library, shelfmark Egerton Ms. 2746. Two sheets with 14 staves in upright format; the last page is empty.

A3 Autograph of no. 3, engraver's copy. Paris, Bibliothèque nationale de France, shelfmark 332 (together with A4). One double sheet with 24 staves in upright format. Title: (*Lager-scenen*). This is followed by the *Geschwindmarsch* op. 99 no. 14, which was thus written together with the *Vier Märsche* op. 76.

A4 Autograph of no. 4, engraver's copy. Paris, Bibliothèque nationale de France, shelfmark 332 (together with A3). Two sheets with 14 staves in upright format.

F First edition. Leipzig, Friedrich Whistling, plate number 528, published most likely in July 1849. Title in ornamental border: *IV / MÄRSCH / FÜR DAS / PIANOFORTE / VON / R. SCHUMANN. / OP. 76. / Eigenthum des Verlegers / LEIPZIG, F. WHISTLING. / 1849. [changed to 1851 in later printings] / Pr. 1 1/6 Thlr. / 528.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 12-D1/A4. Opening sheet with following note by Schumann: *Op. 76. / IV Märsche / für das Pianoforte. / — / Dresden 12–16 Juni / 1849. / —.*

##### About this edition

The primary source is the first edition. Schumann apparently did not proofread very attentively, perhaps because he was intent on having the work published as soon as possible. At all events, F contains many irregularities, especially in the slurring. Thanks to the autograph engraver's copy, it was possible to clear up many inconsistencies in the print. Several entries by the composer in lead pen-



cil show that he made further corrections to the manuscripts before printing. But since he seems to have made further corrections while proofreading the print, the first edition remains the primary source.

Major divergences with the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* published by Clara Schumann in 1886 (copy consulted: Clara Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 9694-A4/D1) are listed in the individual comments.

Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

### Individual comments

#### No. 1 Mit größter Energie

In A1 on the bottom of the first page of music in Schumann's hand: (*Beim Stich bitte die Punkte • und † zu unterscheiden*) (Would the engraver please distinguish between the dots • and †). Judging from experience, with † Schumann meant †.

18 u: ^ only in A1; see also M 70 in F.

20 l: Third ^ from A1; missing in F.

25 f. u: Instead of the three eighth-note chords  $db^2/eb^2$  in A1, only one quarter-note chord  $db^2/eb^2$ .

31: < from A1; missing in F presumably by error.

35 u: Long slur begins somewhat too far to the left in A1; thus already from 1<sup>st</sup> beat in F. But see all analogous passages. –  $c^1$  in A1 as  $\downarrow$  without subsequent  $\gamma$   $\xi$

39 u: Slur in 2<sup>nd</sup> half of measure from A1; extends in F to 1<sup>st</sup> beat of M 40.

l: Position of the  $\mathfrak{S}$  from A1; in F placed at  $\downarrow d$ ; however, the change of harmony tends to support A1.

40 l: Slur only in A1.

41 l: In A1 eighth-note chord  $eb/g$  instead of  $\gamma$  on 3<sup>rd</sup> beat.

49 u: 1<sup>st</sup> slur in F from 1<sup>st</sup>–4<sup>th</sup> notes. New slur not before 5<sup>th</sup> note; but see the analogous passages.

50 u: 2<sup>nd</sup> slur from A1; in F not before penultimate note; but see the analogous passages.

l: In A1 slur  $eb^1-d^1$ .

51 f. u: In F slur from 2<sup>nd</sup> note of M 51 to 2<sup>nd</sup> note of M 52; the engraver was possibly confused by the change of line at the middle of M 51 in A1.

52 l: 2<sup>nd</sup> chord in A1 without  $f$ .

54 u: Penultimate chord in A1 has additional  $eb^1$ .

56 l: 3<sup>rd</sup> and 4<sup>th</sup> chords from F; in A each time without  $eb$  (as in M 24).

57–85: In A1 not written out, but marked as repeat of M 5–33; the two sections have to be identical; minor divergences in F have been adjusted.

86 l: 2<sup>nd</sup> octave in A1 one octave higher,  $\mathfrak{S}$  not before 2<sup>nd</sup> beat.

87 l: 2<sup>nd</sup> and 3<sup>rd</sup> chords in A1 without  $f$ .

#### No. 2 Sehr kräftig

5 u: In A2 always  $d^1/f^{\sharp 1}$ ; presumably changed because the melody note  $d^1$  was not to be covered up.

13 u: Long slur from A2; in F to 1<sup>st</sup> note of M 14; but see parallel passage at M 71.

20 u: Slur from A2; begins at 1<sup>st</sup> beat in F; but see the previous measures.

28 l: Lower slur only in A2.

34 f., 35 f. l: Slurs at change of measures only in A2.

36 u: *Etwas ruhiger* placed at 1<sup>st</sup> beat of M 37 in F, perhaps because of the double bar line.

39 f., 47 f., 53 f.: > could also be read as > in A2 and F; only in M 39 clearly >; there originally *fp* on 3<sup>rd</sup> beat in A2. Schumann then notated the *fp* on the 4<sup>th</sup> beat, but it is missing in F. Omitted from the present edition since it is missing at all other passages in A2.

41, 55: In A2 right-hand chord has supplementary  $ab$ ; left-hand chord has  $f$  instead of  $eb$ .

44 u: Slur from A2; in F extends beyond  $ab$  in the left hand.


54: *fp* in both hands only in A2.  
 61–93: In A2 not written out, but marked as repetition of M 3–35; the two sections have to be identical; minor divergences in F have been adjusted.

### No. 3 Sehr mäßig

- 1f. u: In F here and at several analogous passages  $\uparrow$  instead of dots; however, dots at M 3 ff.  
 2: Position of  $\llcorner$  from A3; in F between the staves; also only at the left hand in F at the analogous passage at M 45.  
 6, 49 u: Slur to *tr* only in A3.  
 10, 53 l: In A3 and F dots instead of  $\uparrow$ ; but see right hand.  
 12, 55 u: In A3 the grace notes are missing here and at all analogous passages. In F, the slurs partly begin at the grace note.  
 13f., 56f. u: In the 6<sup>th</sup> chord, as well as in the 2<sup>nd</sup> chord, the *f* was corrected to *g* in A3. F notates *f*. The correction is so clear, however, that one can practically exclude an error in F. Schumann apparently repealed the correction.  
 14f., 57f. u: Slur at change of measure is from A3; in F from penultimate note of M 14 to 4<sup>th</sup>  $\downarrow$  of M 15. At the parallel passage in M 57f. (not written out in A3), the slur begins as in M 14, but extends only to the  $\downarrow$  in M 58; in view of the repeated note, the beginning of the slur from  $\downarrow$  seems more logical, as in A3.  
 22f., 65f. l: Last tied note in A3 is *c* instead of *eb*.  
 25f., 68f. u: Last chord of M 25 and 3<sup>rd</sup> chord of M 26 from F. In A3 *eb*<sup>1</sup> corrected each time in lead pencil to *f*<sup>1</sup>; in M 69 the notation letters *a/f* are even written above the chord. One can thus exclude an oversight in F. Schumann apparently repealed the correction.  
 26f., 27f. l: Slurs at change of measure only in A3.  
 28 u: 2<sup>nd</sup> slur in the sources to 9<sup>th</sup>  $\downarrow$   
 41: In A3 only *f* instead of *sf*.  
 43 u: Slur begins somewhat too far to the left

- in A3; in F thus already from 2<sup>nd</sup>  $\downarrow$ ; but see left hand.  
 44 u:  $\uparrow$  on 1<sup>st</sup> note only in A3.  
 45–68: In A3 not written out, but marked as repetition of M 2–25; since the two sections must be identical, minor divergences in F have been adjusted.  
 75 u: 2<sup>nd</sup> chord in A3 has additional *c*<sup>1</sup>.  
 76 l: Slur from A3; in F already from 1<sup>st</sup> note, which, however, does not seem very logical in consideration of the repeated note.  
 79f. u: 1<sup>st</sup> note *f*<sup>1</sup> in A3  $\downarrow$  instead of  $\downarrow$   $\gamma$  each time.  
 80 l: 1<sup>st</sup> note  $\downarrow$  instead of  $\downarrow$   $\gamma$

### No. 4 Mit Kraft und Feuer

- 21 l: In A4 Schumann has deleted the augmentation dots at the 1<sup>st</sup> chord and added  $\zeta$  on the 3<sup>rd</sup> beat instead.  
 23 l: In the *Instructive Ausgabe* the abbreviation is written out to   
 25 l:  $\text{\textcircled{S}}$  missing in A3; in F not before 1<sup>st</sup> beat of M 26; but see M 23.  
 36: In A4 the 2<sup>nd</sup> slur (right and left hands) is extended somewhat too far to the right; in F thus erroneously to 1<sup>st</sup> beat of M 37.  
 39 u: Slur from A4; in F to 5<sup>th</sup> note; but see M 35, 49 and 53.  
 l:  $\text{\textcircled{S}}$  in A4 only after the 1<sup>st</sup> chord for lack of space; also like this in F.  
 47 u: In A4 the slur is extended somewhat too far to the right; in F thus erroneously to 4<sup>th</sup> beat.  
 49 u: 1<sup>st</sup> slur begins somewhat too far to the left in A4; in F thus erroneously already from 2<sup>nd</sup> chord of M 48.  
 53 l: First slur missing in A4; in F not until 2<sup>nd</sup> chord.  
 61 l: 1<sup>st</sup> chord from A4; in F erroneously with *a*<sup>1</sup> instead of *f*<sup>1</sup>.  
 62–89: In A3 not written out, but marked as repetition of M 3–30; since the two sections must be identical, minor divergences in F have been adjusted.  
 92 l: In A4 only *Eb* on 1<sup>st</sup> beat.  
 98: In A4  $\wedge$  also on 3<sup>rd</sup> chord.

101:  $\llcorner$  in A4 subsequently added in pencil, preceded by *p*; not included in F, although perfectly logical in view of *f* in M 102.

105: *sf* only in A4; in F perhaps omitted only because it is barely legible.

Berlin, autumn 2009

Ernst Hertrich

### Waldszenen op. 82

#### Sources

- A Autograph manuscript, engraver's copy for the first edition. Paris, Bibliothèque nationale de France, shelfmark Ms. 344, 8 fols. The pieces appear in the same order as in the print; only *Vogel als Prophet* was inserted later.
- CM Copyist's manuscript. USA, Jensen Private collection. It does not reflect the definitive version as Schumann made considerable changes after it was prepared. It thus has no value as a source.
- FE First edition. Leipzig, Bartholf Senff, plate number 12, published in 1850. Title: *Waldszenen. / NEUN / CLAVIERSTÜCKE / Fräulein Annette Preusser / zugeeignet / von / ROBERT SCHUMANN. / OP. 82.* [following are the titles of the pieces, printed into the ornamental foliage motif of the title page] / *Eigenthum des Verlegers / LEIPZIG, / VERLAG VON BARTHOLF SENFF.* / [plate number in the foliage motif:] 12 [title-lithography by] *Fr. Krätzschmer inv. u. lith.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 14-D1/A3. Flyleaf: *Dresden v. 29 Dec. 1848 bis 6 Januar 1849.*

In addition to these sources, sketches have survived for *Jäger auf der Lauer* and *Abschied* (both in Düsseldorf, Heinrich-Heine-

Institut) and *Verrufene Stelle* (Zwickau, Robert-Schumann-Haus). The whereabouts of an album leaf with a copy of *Einsame Blumen*, dedicated by Clara Schumann to the pianist Clothilde Kleeberg, are unknown.

#### About this edition

FE was proofread by Schumann and is thus, in principle, surely the final arbiter. However, some passages of FE contain misreadings of A. The autograph and the first edition do not always agree on the exact placement of  $\llcorner$  and  $\lrcorner$ . It must be assumed that the engraver, though intent on following A as closely as possible, was not always absolutely meticulous. It is most unlikely that Schumann made further corrections at this late date, and we have therefore reproduced  $\llcorner$  and  $\lrcorner$  exactly as they appear in A. On the other side, we have assumed that signs missing in A but added to FE derive from Schumann himself. Their absence in A is thus not mentioned in the individual comments below.

All the sources consistently write grace notes as ♪ rather than ♪̇. However, since acciaccaturas are intended in all cases, we have chosen the form commonly used today, particularly as Schumann himself used this form in the final piece, *Abschied*, when he rewrote M 31 in the margin due to its heavy corrections.

Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

#### Individual comments

##### Eintritt

Motto at the end of the autograph (see *Preface*):

##### Eintritt

Wir geh'n auf thauumperlten Pfad,  
Durch schlankes Gras, durch duftges  
Moos

Dem grünen Dickicht in den Schoos.

*G. Pfarrius*

(We walk upon a pearly dewdropped path, through slender grass and fragrant moss, into the lap of the green thicket.)

From: Gustav Pfarrius, *Waldlieder*, Cologne, 1850. Schumann later chose three poems from this volume for his op. 119 collection of lieder for voice and piano.

8f. l: No accents in FE; in A the 1<sup>st</sup> accent in particular is very small and was probably overlooked by the engraver.

30f. l: FE omits short slurs on  $f\sharp-g$  and  $c^1-f$ . However, see M 32 u.

### Jäger auf der Lauer

Motto at the end of the autograph (see *Preface*):

*Jäger auf der Lauer.*

Früh steht der Jäger auf  
Und beginnt den Tageslauf.  
Das erste Licht auf's Büchsenkorn  
Bringt mehr als ein ganzer Tagesborn.  
Dämmer ist Wildes Braut,  
Dämmer macht Wild vertraut, –  
Was man früh angesehen'n,  
Wird uns nicht leicht entgeh'n.

#### H. Laube

(The huntsman rises early and starts his day. The sunrise on the sights of his rifle yields more than the winnings of an entire day. Twilight is the hart's delight; twilight makes the hart unsuspecting. The things one has seen in the early hours will not easily escape us.)

From: Heinrich Laube, *Jagdbrevier*, Leipzig 1841. A few months later Schumann set this poem and the poem foreseen for no. 8, along with three other poems from Laube's cycle, as choruses for men's voices and four hunting horns (op. post. 137).

Metronome mark in *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann*, published by Clara Schumann in 1886:  $\text{♩} = 76$ .

14 u: A has large slur to half note  $f^2$ . Related passage in M 16 l unmarked.

21: A has  $\wedge$  in middle of measure, but is inconclusive as to whether it applies to the

half note in the right hand or note 3  $d$  in the left. Perhaps it belongs to a deleted earlier reading.

### Einsame Blumen

Original title in A and CM: *Einsamkeit*.

35f. u: M 36–44 are not written out in A but indicated by numbers as a repeat of M 10–18. This probably explains why the lower slur is missing at the juncture in M 35–36 and the continuation of the upper slur in M 36.

56 u: Final note deleted in A and replaced with  $\gamma$  (same pitch as in left hand).

### Verrufene Stelle

Motto at the end of the autograph (see *Preface*): reproduced on page 198 of the musical text. Title: *Verrufener Ort*.

From Friedrich Hebbel: *Neue Gedichte* (1848), chapter *Waldbilder*, where it is entitled *Böser Ort*.

2 u: A has  $\sharp$  on  $f^1$  here and in M 24, most probably added later in another hand. No equivalent found in other sources.

3f. u: FE lacks slur over bar line.

16 u: FE lacks short slur.

17: FE postpones  $p$  to next-to-last note, probably due to shortage of space.

24 l: A originally gave note 1 as  $D$ ; corrected to  $d$ , possibly in same hand that added  $\sharp$  in M 2 and 24. CM and FE give  $d$ .

28 u: A and FE end slur in middle voice on note 1 due to shortage of space.

34 u: A has  $sf$  on fourth-from-last note. Being very distinct, it is highly unlikely to have been overlooked by the engraver.

### Freundliche Landschaft

Metronome mark in the *Instructive Ausgabe*  $\text{♩} = 144$ .

1f. u: Slurring in A and FE differs from that in related passages M 29f. and 41f., where FE in particular distinctly begins each slur on the 2<sup>nd</sup> eighth note in each group. A is frequently ambiguous; only slur 1 in M 41

distinctly begins on note 1. This marking was probably intended throughout the piece. However, the marking in FE at least suggests that the slur in M 2 should begin on  $eb^1$  like the preceding slurs (as in CM) and not on  $c^2$  (as in A und FE).

7f. u: FE ends slur on final note in M 7; however, see M 11f.

18 u: A places 1<sup>st</sup> slur on notes 2–3 only.

39: FE lacks slur on eighth notes.

44f.: A has *f* instead of *fp*.

51f. l: FE ends slur on final note of M 51; however, see M 49f. Slurring cramped in A due to correction.

### Herberge

Original title in A and CM: *Waldschenke*.

Metronome mark in the *Instructive Ausgabe*  
♩ = 132.

19f., 21f. u: A lacks portato slurs.

l: A has portato slur in each first measure only; traces of correction in FE.

24, 26: A lacks *Etwas zurückhaltend* and *Im Tempo*.

34 l: No staccato in FE.

46 l: A has long slur over entire measure.

52 l: FE omits pedal marks, probably by mistake.

### Vogel als Prophet

Motto at the end of the autograph (see *Preface*):

*Vogel als Prophet*

Hüte dich! Sei wach u[nd] munter!"

*v. Eichendorff*

(Take care! Be alert and on thy guard!)

Line from the poem *Zwielicht* that Schumann had already set as no. 10 of his great Eichendorff song cycle, op. 39.

1f., 3f. l: FE lacks slur over bar line; however, see M 5f. and 25f.

4 u: A and FE end slur on note 4; however, see related passages.

7 l: FE already has \* on beat 3 of M 6; same originally in A, but later deleted and added to M 7. – FE omits  $c^1$  in 2<sup>nd</sup> chord. Writ-

ten very small in A and easy to overlook; see also M 3.

11 l: A ends each of these slurs on note 4.

14f. l: FE lacks slurs over bar line. In A the upper slur overlaps the bottom line of the crescendo hairpin, probably confusing the engraver. Neither slur continues in M 15 after line break. Parallel passage M 38f. in FE only has slur on  $d-eb$ .

15 l: A and FE end slur on  $g^2$  (same in M 39 in FE); however, see related passages.

20 u: FE omits  $g^1$  in chord 4, probably by mistake (no traces of correction).

25 l: FE omits \*.

42 u: A and FE end slur on  $bb^2$ ; however, see all related passages.

### Jagdlied

Motto at the end of the autograph (see *Preface*):

*Zur hohen Jagd.*

Frisch auf zum fröhlichen Jagen

Ihr Jäger auf zur Pirsch!

Wir wollen den Hirsch erjagen,

Den edlen rothen Hirsch.

Der Tag steigt auf in Frische,

Der Hirsch kehrt heim vom Feld;

Frisch auf denn in's Gebüsch,

Wo er den Wechsel hält.

*H. Laube (Jagdbrevier)*

(On to the merry chase, ye huntsmen, to the hunt! We want to fell the stag, the noble red deer. Day is dawning afresh, the hart is returning from the field: on, then, to the bushes where he keeps his haunt.)  
See comments on *Jäger auf der Lauer*.

24, 104: FE gives top note in chord 1 as *g* rather than  $ab$ ; surely a misreading of A, where the note-head is placed slightly too low. Parallel passage M 81–126 are merely indicated with repeat marks in A.

49, 73 l: A places \* in middle of measure; however, see M 51, 57 and 59 etc.

57: FE has *p* on beat 1; M 57–63 merely indicated as repeat of M 49–55 in A, the repetition of *p* being superfluous.

70 l: FE omits slur.

72 u: FE has staccato dot in left hand; notated between staves in A and misconstrued as quarter-note third  $c^1/eb^1$ .

73: FE omits *p*.

### Abschied

Motto at the end of the autograph (see *Preface*):

#### *Abschied.*

Leise dringt der Schatten weiter,  
Abendhauch schon weht durch's Thal,  
Ferne Höhn nur grüßen heiter  
Noch den letzten Sonnenstrahl.

#### *G. Pfarrius*

(The shade is softly spreading, a breath of evening wafts through the vale; only distant peaks extend a cheerful greeting to the last ray of sunlight.)

See the individual comments on *Eintritt*.

13 u: FE has slur from note 1. A postpones beginning of slur to note 2 here and in related passage M 37 due to ♪.

14 u: FE ends slur on note 6 instead of 7; engraver probably misled by slur in middle voice, which also ends on note 7.

21: A merely indicates M 21–28 as a repeat of M 2–10; only chord on beat 1 in M 21 notated, but without *mf* as in M 3. The editor has assumed that *p* in M 11 no longer applies here.

27 l: FE gives final chord with upper octave  $e^1$ ; however, see M 9.

30f. l: FE only has slur on quarter notes, possibly due to line break.

31f. u: FE has slur from note 1 in M 31 to note 6 in M 32; A extends slur beyond bar line in M 31 (end of line), but distinctly starts new slur on  $f^2$ . This new beginning is consistent with the slurring elsewhere in this section. The engraver was probably merely misled by the slur at the end of the line, which extends too far to the right.

36 u: FE has single-measure slur. The engraver probably felt justified in combining the two half-measure slurs in A for consistency with M 35 due to the line break in mid-measure. However, M 37 is considerable.

37 u: FE begins slur on note 1; see comment on M 13.

48 u: FE ends slur on final triplet; A clearly extends slur beyond bar line, however, perhaps even intending it to end on note 1 of M 49.

51: FE postpones beginning of slur to main note.

52f.: FE divides arpeggio marks between staves.

Schalkenbach, spring 2001  
Ernst Hertrich