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#### About this edition

As discussed in the *Preface*, E is the primary source for our edition. A also has been consulted.

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

#### Individual comments

##### Introduction

4 u: Staccato in A.

##### No. 1

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "As he [Walt] left the little room he prayed to God that he might find it again in happy spirits; he felt like a fame-starved hero setting out for his first battle."

1 u: E gives *dolce* between staves.

12 l: E gives *Ped.* on beat 1; probably engraver's oversight in view of *g/g#*.

13–16: E lacks staccato marks. Taken from A, especially due to M 16, where both sources give quarter notes in the left hand instead of eighth notes as in the right, although the short note value is surely intended. See also M 8.

##### No. 2

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "Owing to a false track that dogged his [Walt's] life, he first entered

the punch-chamber, which he imagined to be a ballroom into which there wafted lovely muted music from a discreet distance."

Upbeat: A and E postpone *ff* to beat 2 of M 1; due to shortage of space in A.

4: E postpones *mf* to beat 1 of M 5, where A gives *pp*.

##### No. 3

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "He [Walt] and his admiration were most attracted by a gigantic careening boot which doft and wore itself."

8b: A gives *f* on final note.

16b: A and E postpone *ff* to beat 1 of M 17.

25 u: E gives slur from beat 1; clearly from beat 2 in A; tie on *c#<sup>1</sup>–c#<sup>1</sup>* intended.

##### No. 4

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "Hope quickly spun around; a masked shepherdess came, and a plain nun with a demi-mask and an aromatic bouquet of cowslip [...] Suddenly he [Walt] took a closer look at the demi-mask, namely, at the half-exposed face of the nun, and all of a sudden he recognised, in the fine but bold line of the rosy lips and the resolute thrust of the chin – Wina."

3: E only gives *f* instead of *sf*. However, see A and M 35.

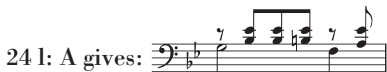
5 l: E lacks Arpeggio; barely detectable in A due to accidentals. Parallel passage in M 37 has divided arpeggio in E although clearly drawn through both staves in A.

16 a: A gives  $\text{>}$  above entire measure.

##### No. 5

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "Like alien spirits from two distant crepuscular worlds, they [Walt and Wina] looked at each other from behind their dark masks, as do stars in a solar eclipse, and each soul saw the other far away, and wanted therefore to be more distinct."

- 1: A gives *più andando* and places a < directly above it, thereby making it seem crossed out, as the engraver of E obviously thought was the case.
- 2 u: A ends slur shortly after note 6.
- 6f.: E postpones start of each slur to principal note, whereas A clearly includes grace notes. Slur in M 6 l starts on 1<sup>st</sup> chord in E; obviously a misreading of A, where slur is drawn too far to the left but clearly begins after chord on beat 1.
- 15 l: A places staccato on note 1.



### No. 6

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage spoken by Vult to Walt, who was disguised as a wagoner but had originally wanted to adopt the disguise of a mountaineer: "Thy waltzes – please don't take this news amiss – went through the hall as good mimetic imitations, now horizontal from the wagoner, now vertical from the mountaineer; but an English one, friend!"

- 1 u: E lacks staccato; see next few measures.
- 25: A and E lack repeat signs; added by hand by Schumann in E. E already has repeat marks in M 15; not deleted in Schumann's personal copy.
- 26, 28 u: E lacks staccato; see M 30.
- 32f. l: E lacks slur on *bb–a* over bar line.

### No. 7

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage, in which Vult asks his brother to exchange disguises with him (Vult was disguised as Hope): "He cast his mask aside, and a strangely hot, barren aridity or dry, feverish heat broke through his facial expressions and words. 'If ever thou didst bear love for thy brother' – he began with a dry voice, removing the wreath and loosening the female attire – 'if thou shouldst attach any importance to the fulfilment of

a most intimate wish for something whose significance thou shalt only learn twenty-four hours hence [...] if thou shouldst wish to grant his most humble supplications, then take off thy disguise; here is the demi-mask; put it on and be Hope, letting me be the wagoner; here is the full mask.'"

E mistakenly gives metronome mark as  $\text{♩} = 58$  instead of  $\text{♩} = 58$ . Additional metronome mark in A:  $\text{♩} = 152$ .

- 8 l: A lacks  $\flat$  on *d*<sup>1</sup>, even indicating *db* alongside it; however,  $\flat$  subsequently added in E.
- 9–24: A writes this section in eighth notes instead of 16<sup>th</sup> notes, sometimes with different pitches and slurs.
- 17f.: A gives < from next-to-last note of M 17 to note 2 of M 18.

### No. 8

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "As a youth touches the hand of a great and famous writer for the first time, so did he touch Wina's back, gently, like butterfly wings, like cowslip dust, and placed himself in a distance that allowed him to observe her life-breathing emotions. If there be a harvest dance that is the harvest, if there be a fiery wheel of love transported: Walt, the Wagoner, had both."

- 1–8: A lacks articulation marks except for staccatos in M 5 l, which are in turn missing in E.
- 19 u: A arpeggiates chord 2.
- 31: A postpones *ritenuto* to note 2.
- 32 u: A lacks augmentation dot on *ab*<sup>2</sup>.

### No. 9

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "'Dear brother' – replied Walt with a start, releasing his breath held fast in long anticipation – 'to that, it goes without saying, I can give thee only one answer: With pleasure.' 'Then be quick about it,' retorted Vult without a word of thanks.'"



E mistakenly gives metronome mark as  $\text{♩} = 112$  instead of  $\text{♩} = 112$ .

9: *pp* appears at end of measure in A, but postponed to beat 1 of M 10 in E.

32 u: A and E lack slur; added by Schumann in his personal copy.

### No. 10

Schumann's personal copy of *Flegeljahre* contains a cross-reference to this piece at the following passage: "Upon entering, it seemed to Walt as if everyone recognised his exchange of masks and descried his star behind the second covering more easily than behind the first. Several females noticed that Hope now had blonde hair behind the flowers rather than the former black hair, but attributed it to the wig. Walt's gait, too, was daintier and more feminine, as was befitting to Hopes. But he soon banished himself and the ballroom and everything else from his mind as the wagoner Vult, without further ado, placed Wina, whom everybody recognised, at the reigning pinnacle of the English dance [...] Toward the end of the dance Vult, while hastily offering his hand, crossing, and sweeping her up and down the row, emitted ever more sounds of Polish, mere wisps of language, mere distraught butterflies wafted upon the sea from a distant isle. This language descended upon Wina like the strange cry of a lark in St Martin's summer."

E mistakenly gives metronome mark as  $\text{♩} = 108$  instead of  $\text{♩} = 108$ .

1 l, 3 u: Staccato marks in A.

6–8, 11–14: Staccato marks in A2.

9 u: A postpones > to note 2 and staccato from note 3. A2 reads as in E.

15 l: A gives > on beat 1.

18: Staccato marks in A2.

20 u: E lacks ♯ at end of measure; added by Schumann to personal copy.

31–39 l: A2 continues slurs.

40–48 l: A2 gives slurs.

45: A lacks *pp*; postponed to end of measure in E due to shortage of space.

48 u: A extends slur to end of measure.

l: \* taken from A; postponed to note 4 in E; however, see M 77.

51–60 l: A2 continues slurs; only single-measure slurs from M 53.

56 l: A gives > on note 1.

61–64 u: A originally had octave *b–b<sup>1</sup>* on beat 1 of M 62 with ties on M 61 f. and 63 f. 65–67 l, 68 u: Staccato marks in A2.

76: E postpones *ppp* to beat 2; correction marks by Schumann.

### No. 11

Regarding this polonaise, see the end of the passage marked by Schumann in *Flegeljahre*, in which Vult is said to be speaking Polish.

1: A gives *mf* on note 3; already on beat 1 in A3, which however lacks *sf*.

2 l: E lacks > on final chord. A3 gives *ff*.

3: Many editions read *poco riten.* at end of measure; not found in A or E.

3 f. l: E only slurs two 16<sup>th</sup>-note chords over bar line, probably due to line break; slur missing altogether in A.

6: A3 gives *pp* on beat 2.

9 f.: E gives >> instead of >; A lacks > in M 10.

10: A lacks *f*. – A3 has staccato marks on final two chords.

11 u: A3 slurs notes 2–4 and 5–7. – A lacks *c<sup>#2</sup>* in final chord; probably a mistake since present in A3.

12: E omits repeat marks.

u: A only slurs 16<sup>th</sup> notes.

12 f. l: Reads quite differently in A. No pedalling marks.

14–16 l: E lacks staccato marks; however, see M 50.

16 l: A and E only slur 16<sup>th</sup> notes; however, see M 17, although slur missing there in A.

17 f. u: E already gives slur from final note of M 17; probably a misreading of A, which has a page break between the two measures and starts a slur on the new page. This slur, as was Schumann's habit, starts somewhat far to the left and was thus interpreted by the engraver as open. In the parallel passage in M 54, however, both A

- and E give  $g^1/bb^1$  as a solitary eighth note; A starts the slur slightly after note 1 of M 54, E on note 1, but precisely not on the final note of M 53.
- 23, 59 l: A gives final note as octave  $a/a^1$ ; signs of correction in M 23 in E.
- 23f. u: A and E only slur  $e^2-a^2$  over bar line; beginning of slur missing in E before page break. However, A3 gives same articulation as in M 4, 8 etc.; see also M 59f.
- 24, 28 u: Articulation analogous to M 4, 8; A and E only slur  $e^2-a^2$  in M 24; unmarked in M 28.
- 31: A places  $\gg$  on rests. Already on final two notes of M 30 in A3, with  $p$  on beat 2 of M 31 and  $>$  on every 1<sup>st</sup> note in left and right hands.
- 34 u: E gives  $>$  on note 2 of middle voice; misreading of sign deleted above bar line in A?
- 40: E already starts slurs on beat 1 and ends them on note 3; A starts slurs, as was Schumann's habit, slightly too far to the left; same in M 41 u.
- 40, 47: A and E lack repeat marks; added by Schumann to his personal copy.
- 42: A and E postpone  $p$  to note 3.
- 50f. l: E also has staccato marks on notes 2, 4 and 6; however, see M 14 and 58; A lacks staccato marks.
- 54 u: See comment on M 17f.
- 55 u: A and E extend slur to beat 1 of M 56; however, see M 19.
- 56: E postpones  $f$  to note 2; slightly indistinct in A.
- 58 l: E also has staccato on notes 2, 4 and 6, probably due to inattention of engraver; see next measure.
- 67: A only gives  $p$ .

### No. 12

- 1: Repeat marks missing in A and E.
- 17: A and E postpone *sempre f* to M 18.
- 38f., 54f. l: A slurs  $a-d^1$  over bar line; ignored here since both missing in E.
- 44 u: A extends slur to end of measure; see also M 4 of no. 1.
- 58 u: Staccato in A.

59 l: A reads as in M 51; E shows signs of correction.

69 u: Staccato in A.

90 u: A gives  $>$  on beat 1.

92 l: A lacks staccato.

Schalkenbach, autumn 2002

Ernst Hertrich

### Paganini Studies op. 3

#### Source

- F First edition. Leipzig, Friedrich Hofmeister, plate number 1617, published probably in September 1832. Bilingual title: *ETUDES / pour le / Pianoforte / d'après les / CAPRICES de PAGANINI / avec doigter, exercices préparatifs et avant-propos / sur le but que l'éditeur s'y propose. / STUDIEN / für das Pianoforte / nach / CAPRICEN von PAGANINI / bearbeitet, / mit Fingersatz, vorbereitenden Übungen und / einem Vorwort über ihren Zweck / von / R.<sup>T</sup> SCHUMANN. / [left:] Op. III. [right:] Lief. I. / [below this left:] Eigenthum des Verlegers. [centre:] Pr. 1 Th. 4 Gr. [right:] Eingetragen in das Vereinsarchiv. / Leipzig, / bei Friedrich Hofmeister. / Pönickle, Lith. Leipzig. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 2-D1/A4.*

#### About this edition

The first edition is the only source for Schumann's op. 3. In later impressions, the indication *Lief. I* (1<sup>st</sup> installment) is omitted and the opus number changed to *Op. X. N<sup>o</sup> 1*. Instead of the reference to the lithographer Pönickle, one finds the plate number 1617. In editions after 1840 the price is corrected to *1 Thlr. 5 Ngr*. Schumann's personal copy bears the opus indication *Op. X. N<sup>o</sup> 1*. In the

lower margin is the annotation in Schumann's hand: *Ist Opus III* (Equals Opus III).

For his arrangements, Schumann amazingly did not use as his source the first German edition published in 1823 by Breitkopf, but the actual first edition of the *Capricci*, which the Milan publisher Ricordi brought out with the opus number 1 in 1820. Since Paganini had never proofread it, it was riddled with errors and contains many divergences from Paganini's autograph, the only relevant source for his op. 1 (see the Urtext edition HN 450 published by the G. Henle Verlag). Schumann instinctively recognised and corrected a number of errors, but left others unchanged. Below the most significant discrepancies between Paganini's autograph and Schumann's arrangements are listed, but do not include those resulting from alternative chordal arpeggiation that otherwise leave the melodic and harmonic substance intact.

Signs lacking in the sources but justified for musical reasons or for consistency with parallel passages are enclosed in parentheses. The fingerings are entirely by Schumann.

### Individual comments

#### Caprice no. 1

(After Paganini's Capriccio no. 5)

1: In the descending scales Paganini invariably placed a  $\sharp$  in front of the *g*; in F in each second occurrence a  $\natural$  in front of the *g*. – Arpeggio on final chord taken from F. Undivided arpeggio possibly intended. See op. 10, no. 6, where Schumann wrote an undivided arpeggio in A; F has a divided one.

2 ff. u: Unfortunately one important articulation nuance was omitted in the prints of the Paganini *Capricci*, which emerges in a comparison with the autograph:



The shorter slur gives rise to an articulation that brings out the last  $\flat$  of each group and, e. g. yields the motivic sequence  $c^1-b \cdot d^1-c^1 \cdot f^1-e^1$  in

M 2. In the various prints of the *Capricci*, the (false) articulation is given only for the first two  $\flat$ -groups; it should apply to the entire piece. Schumann opted for a more differentiated articulation. Paganini's original articulation turns up once again at M 9, from which we can see with what sensitivity and enormous musical empathy Schumann made his arrangements.

5 u: Paganini has  $\sharp$  in front of next-to-last note  $d^3$ .

13 u: Paganini has  $\sharp$  in front of note 13. Forgotten by Schumann?

17, 26 u: Discrepant marking with arpeggio reproduced according to the source. However, the arpeggio runs somewhat counter to the marking with slur; thus in M 28 and 54, where both chords are also arpeggiated, no slurs are notated. It remains unclear what Schumann meant in M 17 and 26. In the complete edition of 1879–93 *Robert Schumann's Werke* edited by Clara Schumann, there is no arpeggio in M 26.

31 u: Paganini has  $c^1$  instead of  $b\flat$  for note 9.

34: F postpones  $\llcorner$  to beat 2. However, see M 36.

46 l: F mistakenly has double stem on 5<sup>th</sup> note  $f^1$ .

#### Caprice no. 2

(After Paganini's Capriccio no. 9)

1–8: Paganini writes: *Sulla Tastiera imitando il Flauto*.

1–16: Paganini lacks articulation marks here and in all the other E-major sections.

3, 39 l: F also has staccati on notes 2 and 4, probably by mistake; see parallel passages.

5 f. l: F has  $<$  instead of  $>$ .

9–12: In the lower register Paganini writes *imitando il Corno sulla 3<sup>a</sup> e 4<sup>a</sup> corda*.

17: *mf* not before middle of measure in F; possibly space problems in the lost engraver's copy.

22 l: Paganini has C-major instead of A-minor chord on 2<sup>nd</sup> beat. Engraving error in F?

**Caprice no. 3**(After Paganini's *Capriccio* no. 11, M 1–28)

Schumann did not include in his arrangement the *Presto* middle section of the Paganini *Capriccio* and the following shortened reprise of the *Andante*.

2 l: Upper augmentation dot inadvertently placed on  $b^1$  instead of  $g^1$ .


5 u: Slur starts already at  $g^2$ ; however, see M 13.

13 f. l: Slur lacking at end of M 13 because of line break between M 13 and 14.



14 u: At 1<sup>st</sup> note of upbeat figure on trill Paganini has  $a^1$  instead of  $bb^1$ .

27 f.: Passage from note 3 of M 27 to note 1 of M 28 lacking in Paganini.

**Caprice no. 4**(After Paganini's *Capriccio* no. 13)

11 u: Staccato on 4<sup>th</sup> ; omitted in our edition, being unique.

16: Minore section lacks new tempo mark in Paganini.

22 f.: Notation incorrect as in F, final  should actually be written as ; similar in M 35 f.

l: Slurring taken from F; however, see M 18 f.

32 l: Slur inadvertently extended to note 5; however, see right hand and preceding measures.

52 u: Top note of chord 4 incorrectly given as  $a^3$  instead of  $f^3$ ; however, see M 12. Recapitulation of M 1–16 not written out in Paganini.

**Caprice no. 5**(After Paganini's *Capriccio* no. 19)

12 u: F has  $eb^3$  for next-to-last note instead of  $d^3$ . See Paganini and parallel passages.

13 u: Appoggiatura figure in Paganini  $a^2$ – $bb^2$ – $c^3$ . The  $\natural$  before  $a^2$  was already read in the Italian first edition of the *Capricci* erroneously as a 4<sup>th</sup> appoggiatura note  $g^2$ . This clearly false version was adopted in all later editions and thus also by Schumann. In M 50 of the recapitulation the figure is reproduced correctly, however, and is

thus corrected here too in M 13 according to Paganini's original. – This measure is followed by an  $\gamma$  with  $\frown$  and only then by  $\natural$ ; however, see M 5. The notation in Paganini has also been standardised as in our edition.

21: *leggiere* postponed to 2<sup>nd</sup> beat, probably by mistake. Even Paganini places it on 1<sup>st</sup> beat.

31 u: 7<sup>th</sup> and 8<sup>th</sup> notes with staccato dots in F; but see M 27 and 39.

35:  $\natural$ : lacking at beginning of measure. However, see M 42a.

41 l: Final note written one 8<sup>th</sup> note earlier, no  $\gamma$

64: *ff* one 8<sup>th</sup> note earlier, probably by mistake.

**Caprice no. 6**(After Paganini's *Capriccio* no. 16)

Paganini gives tempo mark as *Presto*.

19 u: Paganini has  $\natural$  on final note, i. e.  $e^1$  instead of  $eb^1$ .

37 u: F has one slur from the 2<sup>nd</sup> note  $c^2$  of the left hand, which is still notated there in l, to the 5<sup>th</sup> note  $d^2$  of the right hand. Perhaps slur  $c^2$ – $bb^2$  intended?

41 u:  $\natural$  before 7<sup>th</sup> note  $e^1$  added on the basis of Paganini's original; missing in F.

42–44 u: F inadvertently stops legato slur at page break between M 42/43.

Remagen, autumn 2009

Ernst Hertrich

**Intermezzi op. 4****Sources**

A Autograph. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Musiksammlung mit Mendelssohn-Archiv, shelfmark Mus. ms. autogr. R. Schumann 29. Title page, pp. 2 f., and the clefs and key signature on page 4 are by the copyist, everything else by

Schumann. Title: *Intermezzi / per il Pianoforte / composti / e / dedicati / [another hand, probably a publisher's employee:] al Signore. [first hand:] alla / [other hand:] Kalliwoda / Maestro di cappella etc. / [first hand:] Madamigella[!] Clara Wieck / per / Robert Schumann. / Opera III. IV / [other hand:] Part. [first hand:] Lib. I / [other hand:] Proprietà dell' Editore / Registrato nell' archivio dell' unione. / [first hand:] Lipsia, presso F. Hofmeister. / [other hand:] Pr. 12 Gr. / 1903.*

FE First edition. Leipzig, Friedrich Hofmeister, plate numbers "1903 A." and "1903 B." respectively, probably published in September 1833, divided into two parts: *Part I.* (nos. 1–3) and *Part II.* (nos. 4–6). Title: *INTERMEZZI / per il / Pianoforte / composti e dedicati / AL SIGNORE KALLIWODA / Maestro di cappella etc. / per / R. SCHUMANN. / [left:] Opera IV. [centre:] Part I [bzw.] II. [right:] Pr. 12 Gr. / Proprietà dell' Editore. / Registrato nell' archivio dell' unione. / Lipsia, presso Fr. Hofmeister. / 1903.* Copy consulted: Schumann's personal copy, Zwickau, Robert Schumann-Haus, shelfmark 4501/Bd. 1-D1/A4.

#### About this edition

FE follows the engraver's copy A fairly closely but reveals a great many errors of haste in the form of missing staccato dots, slurs, dynamic marks, and accents. These omissions are not itemised in the individual comments below. In several passages, however, it is impossible to determine conclusively whether signs missing in FE were omitted deliberately or by accident. These cases are discussed in the individual comments. There are no discrepancies in pitch or rhythm apart from the ending of no. 6 (see below). In every case FE has served as our primary source.

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

#### Individual comments

##### Intermezzo no. 1

7 u: A stops slur at end of M 7; correspondingly in M 41; however, the slur in M 82 was later extended to beat 1 of the next measure.

12: FE places *ff* on beat 1 but postpones it to note 3 in the related passage in M 116.

18 u: FE gives note 3 as  $\text{♩}$  instead of  $\text{♪}$ ; however, see left hand and M 88; this measure is illegible in A owing to ink spots.

26: A gives  $\text{>}$  here and in the related passage in M 96; probably eliminated deliberately since it is missing in both passages in FE.

35 f. u: Both slurs occur only in A, where they seem to be ties on  $e^1-e^1$  and  $b-b$  but are probably intended as slurs.

41, 82 u: As in M 7 and 111, the 3<sup>rd</sup> interval third should have a quarter-note stem on  $b$ .

42: A and FE have arpeggio from bottom note; but this contradicts the staccato marks.

51 f. l: Slurs missing in FE; they are easily overlooked in A, where the left hand is written in the upper staff.

58 f. l: A and FE postpone beginning of slur to beat 1 of M 59; however, see M 74 f., where the slur in FE was later lengthened to the left by hand to the final note of M 73.

62 l: A gives 1<sup>st</sup> octave as  $\text{♩}$  instead of  $\text{♪}$

88 u: A may have separate quarter-note stem on note 1 ( $f^\sharp$ ) or perhaps a fingering numeral 1. Neither is found in FE.

102 f. u: A notates every 2<sup>nd</sup> note in the upper voice as a 32<sup>nd</sup> note; the related passage in M 32 f. was originally notated the same way but later altered.

107–111: Many editions add slurs for consistency with related passages. However, their consistent absence suggests that they were omitted deliberately.

112 l: A and FE place staccato on note 3; however, as the staccato is deleted in the parallel passage M 8, we have disregarded it here. See also M 114.

### Intermezzo no. 2

9: A and FE postpone *p* to beat 1 of M 10; shifts of dynamic marks on upbeat entrances to the following downbeat are frequently found in Schumann. Surely the *p* is intended to fall on the upbeat.

18, 22 u: FE lacks staccato on eighth note entering in upper voice; in A the staccato almost coincides with the dot at the end of *m.s.* and is thus easily overlooked; see also M 134 and 138.

57: A starts *cresc.* in middle of M 56.

63ff., 194ff.: “Meine Ruh’ ist hin” missing in A; despite frequent claims to the contrary, the associated melody is not a quote from Schubert’s *Gretchen am Spinnrad*.

77 u: A places fingering numerals 4 2 1 on first three notes.

94 u: A gives *più e più ritenuto* one measure earlier.

107 u: FE has additional > on final note, probably an unthinking continuation of the preceding >’s; incompatible with *pp*.

134 l: A and FE postpone  $\text{\textcircled{S}}$  to beat 1 of M 134; see comment on M 9.

156 l: A has > on note 2; probably inadvertent because missing in all related passages.

193f. u: FE lacks slur; since A and FE also lack this slur in the related passages M 16f. and 132f., it is just possible that it was eliminated deliberately here.

195–197, 197–199 l: FE lacks slurs.

200: No *attacca* in A.

### Intermezzo no. 3

14 u: FE mistakenly places *b* before *e*<sup>2</sup> in 1<sup>st</sup> chord instead of *d*<sup>2</sup>.

36–44 l: FE lacks > on dotted half notes; easily overlooked in A, where the lower octaves of right hand are notated in the bot-

tom staff. However, FE also omits them in the related passage in M 121–127, only notating the > in M 119. It is just conceivable that the > were eliminated deliberately in FE and the > in M 119 was inadvertently left standing.

57: *Assai vivo* is deleted in later impressions of FE.

72 l: FE postpones beginning of slur to note 2 of M 73.

84f. u: FE slurs notes 1–2 of M 85 instead of placing slur over bar line; surely a mistake.

162: No *attacca* in A.

### Intermezzo no. 4

2 l: FE lacks slur.

5 l: FE gives note 1 in lower voice as  $\text{\textcircled{J}}$  rather than  $\text{\textcircled{B}}$ ; probably a mistake – see M 14.

5, 14 l: Slurs occur only in A, where they end on note 8, actually implying that the notes that follow are non-legato. However, this is inconsistent with the right-hand slur extending to the final note in M 13f. of FE, but missing in A. This matter must remain undecided.

13 u: FE starts slur on penultimate note; missing in A. However, the slur was probably meant to start on the upbeat, as in M 1, 4 and 10 and as suggested by the placement of the *pp*.

18: No *attacca* in A.

### Intermezzo no. 5

32 l: FE gives note 1 (*d*) as  $\text{\textcircled{J}}$  rather than  $\text{\textcircled{B}}$ ; however, see related passage in M 169.

49–52 u: The long slur in these measures and the related passage in M 186–189 is taken from FE. A has a slur from M 49 to note 2 of M 50 and slurs notes 1–2 of M 51 and 52. The parallel passage has three single-measure slurs in M 187–189. Schumann’s rejection of the original slurring in M 49–52 implies that the top notes to be played by the left hand should be included in the melodic arc and must not be played non-legato. See also M 5–8 and 140–143.

- 54f. u: Slur undivided in FE; however, see the related passages in M 10f., 145f. and 191f.
- 71f., 75f., 87f., 91f. u: Slurs missing in FE, probably owing to shortage of space.
- 85–92 l: Portato slurs missing in FE, probably owing to shortage of space.
- 109: A places *f* at end of measure, where it seems to conflict with the following *cresc.* and was possibly eliminated from FE for that reason.
- 121f. u: A expressly lengthens slur to note 1 of M 122; slur ends on final note of M 121 in FE, followed by a line break. Both sources draw slur slightly over the bar line in the related passage in M 125 but do not distinctly include note 1 of M 126.
- 122: A places  $\gg$  on final three notes; this conflicts with the  $\ll$  in the similar M 4, but it is just conceivable that the sign was accidentally omitted in FE.
- 135 l: FE has  $>$  on concluding chord. However, this is a misattribution of the  $>$  in M 142 u, which is notated directly beneath M 135 in A.
- 154–156 u: FE lacks staccato marks.
- 181 l: A places fingering numeral *l* on 1<sup>st</sup> note (*c*<sup>1</sup>).


### Intermezzo no. 6

- 22 l: FE omits eighth-note flag on note 3; eighth-note rest notated.
- 47f. l: FE lacks slur on *e*<sup>#</sup>–*f*<sup>#</sup>. Neither FE nor A give this slur in the related passage in M 131f. It is just conceivable that the slur was eliminated deliberately in FE.
- 49 u: A places fingering numerals *l* *2* above 1<sup>st</sup> note.
- 53f. u: FE lacks slur over bar line; however, most passages extend slur to note 1 of the main motif in the *alternativo*.
- 55f. u: Arpeggio line taken from A; FE divides it between left and right hand – perhaps obstructed by the *sf*. However, the possibility that it represents a later correction by Schumann cannot be dismissed.

73–75: A has  $\gg$  in M 73, *p* on beat 1 of M 74, and  $\ll$  in M 74f. Since all three signs are missing in FE, their absence is probably intentional.

76: FE omits  $\gg$ , possibly owing to shortage of space.

78f. l: FE also has staccato marks on eighth notes 1, 3 and 5 of each measure. However, their absence in A is surely deliberate: the staccato marks on eighth notes 2, 4 and 6 are meant to emphasise the melodic line.

80 u: FE postpones division of slur to notes 3–4 of upper voice. However, the articulation in A, with its emphasis on the motif  in M 79f. (“Meine Ruh’ – ist hin”), seems more logical.

133f. u: A gives the final two chords as *c*<sup>#1</sup>/*e*<sup>1</sup>/*f*<sup>#1</sup>/*a*<sup>#1</sup> and *d*<sup>1</sup>/*f*<sup>#1</sup>/*b*<sup>1</sup>. Slight traces of correction still visible in FE.

Remagen, autumn 2006

Ernst Hertrich

### Impromptu op. 5

#### Version 1833

#### Sources

- A1 Autograph for no. 10 and for M 103–123 of no. 12. Zwickau, Robert-Schumann-Haus, shelfmark 4648-A1. The single sheet in upright format was apparently torn out of a larger context, as it begins with M 103 of the closing piece. M 123 is followed seamlessly, almost as an intermezzo, by piece no. 10 (in 6/8 instead of 12/16 time; no repeats are indicated), which, in contrast to the printed version, is extended by 31 measures.
- A2 Autograph for no. 11. Location unknown, copy in the Photogrammarchiv of the Österreichische Nationalbibliothek in Vienna. The sheet belongs to a miscellany of sketches and drafts to op. 10 no. 5 and the varia-

tion etudes on a theme by Beethoven, Anh. F25 (see G. Henle edition HN 930), as well as further pieces. Opus 5 no. 11 is notated in a rather curious manner; the individual sections do not appear in the sequence of the printed version but – as if they were independent units – as follows: M 1–17, 6 empty measures, M 71–78 and, directly following, M 53–64, 1+6 empty measures, M 37–52, M 19–24.

- F1 First edition of the version of 1833. Leipzig, Friedrich Hofmeister, no plate number. Title: *IMPROMPTUS [sic] / sur une Romance de Clara Wieck / pour le / Pianoforte / composés et dédiés / À MONSIEUR FRÉDÉRIC WIECK / par / ROBERT SCHUMANN.* / [left:] *Oeuv. 5.* [centre:] *Propriété des Éditeurs.* [right:] *Pr. 18 Gr.* / [centre, below:] *Leipzig, chez Fr. Hofmeister. / Schneeberg, chez Ch. Schumann. / publié 1833 Août. / Enregistré aux Archives de l'Union.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 1-D1/A4.

- F2 First edition of the version of 1850. See the source description below.

#### *About this edition*

As a continuous, full autograph has not been transmitted, the primary source for the version of 1833 is the first edition F1.

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

#### *Individual comments*

The subsequent comments refer to F1 when not otherwise indicated.

#### **No. 2**

- 15 u:  $\flat$  instead of  $\natural$  with  $b$ , presumably by error ( $\natural$  would be a cautionary accidental after  $\flat$  in M 13); not in F2 (no. I).

#### **No. 3**

- 9 u:  $p$  curiously not until last note.  
15 u: Notation of the 2<sup>nd</sup> octave  $c^2/c^3$  taken from F1 and F2; it cannot be excluded that a duplet execution is intended, as in M 7.

#### **No. 4**

- 1 l:  $mf$  curiously not until 2<sup>nd</sup> note.  
5f. l: Slur at lower voice already from 3<sup>rd</sup> note; but see right hand.  
6 u: Slur at upper voice already begins one note earlier; but see the marking at all other analogous passages.  
21 l:  $\text{♯}$  erroneously after  $\text{♮}$   $c$  instead of before it; perhaps because of the mirror-inverted engraving.

#### **No. 6**

- 11f. l: The duplets are notated like this in F1:



In F2 (no. V, M 21–24) the vertical alignment is correctly in duplets. Since the Romance theme is alluded to in both measures, the notation in F2 most likely reproduce the execution intended by Schumann.

#### **No. 7**



- 6 u: 2<sup>nd</sup> to 5<sup>th</sup> octaves slurred; but see all analogous passages.  
8a: In F2 (no. VI)  $\text{>}$ , also in closing measure (the closing section is repeated there). This means that the volume at the end of both sections is to be taken down again. It is unclear whether this also already applies to the version of 1833.


#### **No. 9**

On a sheet with the incipits of the individual Impromptus, the one for no. 9 is marked with *Adagio un poco*.



1 ff.: In the source careful distinction between † and •; † apparently indicates an accentuation. See the *sf* in M 5 ff., where the emphasis is to be further increased.

7 l: Last note *c* of the middle voice  instead of ; but see the figure at the beginning of the measure and F2 (no. VIII).

10 u: 1<sup>st</sup> slur only to   $e^2/g^2$ ; but see left hand and M 9.

15 u: On 2<sup>nd</sup> octave  $g^2/g^3 \cdot$  instead of †; but see 1<sup>st</sup> octave and marking in M 16.

### No. 11

4f. l: In A2 tie  $Bb-Bb$  at change of measure; forgotten in F1?

13 u: In A2 at 3<sup>rd</sup>–6<sup>th</sup> notes fingerings 1 4 1 2.

32 l: Last note in F1 *c* instead of  $Bb$ ; but see M 14. In 1886 Clara Schumann also corrected accordingly in her *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann*.

39 l: Last note in A2  $fb^1$  instead of  $db^1$ ;  $fb^1$  would correspond to the division in pairs of the other measures,  $db^1$  in F1 avoids the collision with the right hand.

44 l: 1<sup>st</sup> note in A2  $Ab$  instead of  $cb$ .

53–56 u: In A2 > on the octaves each time.

61–64 l: Slur only to  $cb^1$  in M 64; but see right hand.

64 u: In A2  $\curvearrowright$  also on 1<sup>st</sup> octave.

l: Augmentation dots at 3<sup>rd</sup> *dlf* only in A2.


### No. 12

1 ff.: See comment on no. 9, M 1 ff.

50 l: 2<sup>nd</sup> half of measure with dotted rhythm; but see all analogous measures and F2.

57–60 l: Slur at bass theme not continued after change of line between M 58 and 59; supplemented analogously.

75 f.: These two measures not in F2; due to connection with M 77, there each time *a* instead of  $ab$  already in M 73 f.

100 u: Slur begins at   $db^1$ ; but see M 101 ff. and the accents.

128 l: *g* missing in 3<sup>rd</sup> chord; notated in F2.

130 l: Exceptionally twice • instead of †

149 l: Last three notes slurred. Omitted because of the  $\wedge$ ; see M 143.

### Impromptu op. 5

#### Version 1850

#### Sources

F1 First edition of the version of 1833. See the source description in the *Comments* there.

F2 First edition of the revised version of 1850. Leipzig, Hofmeister, plate number 4272. Title: *IMPROMPTUS / über ein Thema von Clara Wieck / für das / Piano Forte / componirt von / ROBERT SCHUMANN.* / [left:] *Op. 5.* [centre:] *Neue Ausgabe.* [right:] *Pr. 25 Sgr.* / [centre, below:] *Eigenthum des Verlegers. / Eingetragen in das Vereins Archiv. / Leipzig, bei Friedrich Hofmeister. / [left:] London, Ewer & C<sup>o</sup> [right:] Paris, Richault. / [centre, below:] Ent. Sta. Hall. / 4272.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 14–D1/A4.

#### About this edition

F2 is not a corrected impression of F1, but a new engraving. It is not quite clear what served as the engraver's copy. According to Schumann's summary of his letter of 19 April 1850 to Hofmeister, which he entered into his correspondence book ("With revision of the manuscript of the Impromptu. Request for proofs."), there was an entirely new, complete manuscript. This is also confirmed by a letter Schumann addressed to his copyist Carl Gottschalk in Dresden, from whom he requests the return of the Impromptu. However, F2 contains errors which can only be explained if we postulate that a manuscript of F1 with autograph corrections served as the model. It is also possible that Gottschalk based his new manuscript on this copy of F1, thereby giving rise to the errors in question. Thus even if Schumann actually

did proofread F2, certain errors remain. A comparison with F1 proved helpful at problematic passages.

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

#### *Individual comments*

The subsequent comments refer to F2 when not otherwise indicated.

#### **Theme**

M 23 f. u: Slur from M 23 to 1<sup>st</sup> note M 24, as in F1; but see new slur.

#### **No. II**

25–28 l: Slur only to end of M 27; but see M 17–20.

25–32 u: Four two-measure slurs; in F1 (no. 3) over four measures respectively; see also M 9–12.

28 l:  $\text{♩}f^l$  as  $\text{♩}$  notated on one stem with *c*.

#### **No. IV**

1 f. u: Slur only to 3<sup>rd</sup> chord M 2; but see M 3 f., as well as F1 (no. 5).

4 l: In F1 (no. 5) staccato at last note and beginning of slur. It is unclear whether the staccato was intentionally deleted.

5 f. u: Slur not continued after change of line between the two measures. In F1 (no. 5) to last note M 6, but there tie missing at transition to M 6 f.

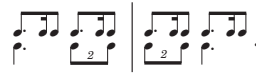
9–12 l: Long slur taken from F1; in F2 open end of slur before change of line between M 10 and 11; after this slur begins only at  $\text{♩}d$ .

#### **No. V**

14 u: Chord on 4<sup>th</sup> beat taken from F2; in F1 (no. 6, M 7)  $a/b/g^1$  instead of  $b/c\sharp^1/g^1$ . It cannot be excluded that there is an error in F2.

17: In F2 *mfz*; in no. X at several passages (M 9, 45, 89, 130, 148) *mfr* or *ffr*; possibly resulting from a writing habit of the copyist of the lost engraver's copy and misread here as *z* instead of *r*.

21–24 l: The four duplets in these measures are designated as such in F1 (no. 6, M 11 f.), but nevertheless notated as



Since the Romance theme is alluded to in both measures, the notation in F2 most likely reproduces the execution intended by Schumann.

#### **No. VI**

1–3 l: At *A* the 16<sup>th</sup>-note beam is missing in each measure, but the following two  $\text{♩}$  are notated. Same situation at several other passages. In M 13, however, only one  $\text{♩}$  is notated, below the  $e^1/e^2$  of the right hand; which means that there,  $\text{♩}$  instead of  $\text{♩}$  could indeed be intended; in F1, however,  $\text{♩}$  at the corresponding position (no. 7, M 25).

6 u: Slur from 1<sup>st</sup>  $a^3$  to chord  $a^2/c^3/eb^3/a^3$ ; at a comparable position also in F1 (no. 7, M 6), where, however, the short tie is missing. The long slur most likely is an oversight; see also M 18.

#### **No. VIII**

In F1 (no. 9) painstaking distinction between  $\text{!}$  and  $\text{•}$ ;  $\text{!}$  is apparently meant to indicate an accentuation. In F2 this is indicated by *sf*; nevertheless, at several places an additional dot is notated.

1:  $fz$  instead of *sf*, as at all other passages.

11 l, 12 u: Ties  $a-a$  and  $g\sharp^2-g\sharp^2$ ; presumably an oversight. Perhaps because slur in F1 (no. 9) notated over 3 notes.





#### **No. IX**

11 l:  $>$  mistakenly not until 1<sup>st</sup> note M 12.

17a u: In F1 (no. 10) tie  $f^l-f^l$ ; missing in F1 perhaps only by error?

#### **No. X**

1 ff. l: In F1 (no. 12)  $\text{!}$  instead of  $\text{•}$  each time on 1<sup>st</sup> note, clearly differentiated from the staccati in the dotted rhythms. An accentuation is apparently intended here.

- 13 l:  $\llcorner$  taken from F1 (no. 12). In F2 right hand  $\rceil$ , left hand  $\llcorner$ ; a contradictory marking of the two hands makes little sense; see also M 5.
- 15, 128, 136: Irregular position of the two *f*. In M 15 the second is missing entirely, the first not until the first , M 128 and 136 also have first *f* at first , moreover, M 136 has second *f* at second ; the position was adjusted following M 7.
- 56 l: In the *Instructive Ausgabe*, the 3<sup>rd</sup> note of the middle voice is notated as *g* instead of *bb*, analogously to the preceding measures.
- 57–60 l: Long slur at bass theme only to 1<sup>st</sup> beat M 59; perhaps because it was mistakenly not continued in F1 (no. 12) after the change of line between M 58 f.
- 76 u: In F2 all fingerings above the notes. This means that at least the legato *f*<sup>1</sup>–*eb*<sup>1</sup> cannot be performed. The explanation is supplied by F1 (no. 12, M 78), where the note *f*<sup>1</sup> is marked *destra* (right hand).
- 97 l: First group of three notes ; presumably because in F1 (no. 12, M 99) the very compact engraving renders the dotting at this passage nearly illegible.
- 98 u, 100 l, 101 u: Beginning of slur at 1<sup>st</sup> note respectively; but see M 102 ff. and the accents.
- 104–109 u: Slur only to end of M 105; there open end of slur, but slur not continued after change of line. In F1 (no. 12, M 106–111) as reproduced in our edition.
- 113 u: † on the last three notes; the engraver misread the fingerings in F1 (no. 12, M 115).
- 129 l: Sole staccato on 1<sup>st</sup> note; instead, slur missing.
- 147 l: Last three notes slurred. Omitted because of the  $\wedge$ ; see M 141.
- 148–151 u: Slur to *bb/bb*<sup>1</sup>; but see left hand.
- 167–169 u: Slur not until 1<sup>st</sup> beat M 168; but see left hand.

Remagen, spring 2009  
Ernst Hertrich

## Davidsbündlertänze op. 6

### Sources

- A Autograph. Vienna, Gesellschaft der Musikfreunde, Nachlass Brahms, shelfmark A 281. Title: *Davidsbündlertänze / für das Pianoforte / # / In all und jeder Zeit / verknüpft sich mit Lust und Leid: / Bleibt fromm in Lust und seyd / 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 *Eb* 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*: 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 measures of an unfinished 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. Leipzig, Friese, plate number 214, issued in January 1838. Title in Gothic script, practically identical to title of A. Above the title is the *Alter Spruch* (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°214.* [right:] *Preis 16 Gr.* / [centre:] *Eingetragen in das Vereins-Archiv.* Copy consulted: Schumann's personal copy of Book I, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 1-D1/A4. 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, Nachlass Brahms, shelfmark A 282. Engraver's copy 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. Hamburg, Leipzig, New York, Schubert & Comp., issued in September and December 1850. Title in an ornamental frame: *Davidsbündlertänze / 16 [sic] / Charakterstücke / für / Pianoforte / Walter von Göthe / zugeeignet von / Robert Schumann.* / [left:] *Heft I. 2/3 rth* [right:] *Heft II. 2/3 rth / Op. 6. / Eigenthum der Verleger / Schubert & Comp. / Hamburg, Leipzig & New York. / Zweite Auflage.* Printed using the plates of FE1.

#### *About this 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 individual 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.

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

### Individual comments

#### BOOK I

##### No. 1

#### Corrections and additions in FE1c:

- 1–4 u/l, 11, 21, 25 l: Staccato marks added.  
 4–6: Correction to musical text; see *Conflicting readings*.  
 5: *p* added on beat 3.  
 5f. l: \* *Pedale* \* deleted.  
 5–13, 25–33: Repeat signs added.  
 13, 33: *mf* corrected to *f*.  
 16f., 24, 63f. l: Slur added.

- 17, 61:  $\frown$  deleted.  
 35 l: Two > added.  
 60f. u: *ritard.* and *Im Tempo* added.  
 67 l: *s* added to 3<sup>rd</sup> *sf*.  
 69: Staccato added to notes 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.  
 9f., 11f. l: A gives  $\text{f}\text{e}\text{d}\text{.}$ \* as in M 7f.  
 15–17 u: Slur undivided in A.  
 17 l: FE1c mistakenly fails to delete  $\frown$  beneath note 1 in contrast to the two  $\frown$  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.  
 20f.:  $\text{>}$  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 line at beginning and *Variation* above measure (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: > occurs only in A.  
 45 l: > occurs only in A.  
 48 u: > occurs only in A.  
 53–61: A gives *Drin - gen - der* (more urgently) with continuation strokes.  
 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: > occurs only in A.  
 70: A has staccato marks.

**No. 2***Corrections and additions in FE1c:*

15f. 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*.

10f., 15, 17f., 21f. u: FE1 and FE2 mistakenly have downward double-stem on note 1 in each measure. However, see M 1f., 5 etc.

13–16 u: Slur discontinued in FE1 following line break between M 14 and 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  $\text{||}$  at beginning of measure, but not at the end of the piece. Whether  $\text{||}$  is a mistake or  $\text{||}$  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)büchchen* (Slightly outré).

4 l: Slur on *d–d* deleted.

8:  $\text{||}$  added.

29–36 l: Staccato marks added.

37, 43 u: Staccato marks added.

37: *mf* deleted.

38f. u: > added.

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

45 l: Expression mark *spitz* (pointed) deleted.

69 u: *Im Tempo* added.

71, 73: Staccato marks added to notes 2–3 of M 71 and notes 1 of M 73.

72: Slurs on eighth notes deleted and replaced by whole-measure slurs.

77f., 79f. 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:*

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 measure 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 2<sup>nd</sup> 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 synco-pated 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 measure.

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 matches notation in A.

37–40 l: Slur added.

44a: Staccato mark added to notes 1.

46: Slurs added.

##### *Alternative readings in A, FE1 and FE2:*

1f. u: Slur in this measure 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:  $\langle$  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  $\langle$ .


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.

41f.: Tempo mark *Etwas langsamer* (slightly slower) deleted.

##### *Alternative readings in A, FE1 and FE2:*

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

1f., 5f. u: A seems to extend slurs to note 1 of M 3 or 7, respectively; however, FE1 stops slurs at end of measure 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.

13–15 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.

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.

16 u: A gives heading *Variation* over final note.

21f. 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.  
 25f. u: Slur taken from A; missing in FE1 and FE2; however, see M 29f.  
 39f.: A has  $\rhd$  from middle of measure to middle of measure; omitted by mistake in FE1?  
 41: A reads *Etwas langsamer* (slightly slower).  
 55f.:  $\rhd$  taken from A; missing in FE1 and FE2; however, see M 15f.

## 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.  
 14f. l: Ties added.  
 26, 73 l: Correction to musical text; see *Conflicting readings*.  
 27a/b l: Articulation added.  
 46f.: 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*.

46f.:

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* (inverted and very fast); in FE1: *Sehr rasch und in sich hinein* (very fast and inverted).

- 2f.: A gives  $\llcorner$  to end of M 3 instead of  $\rhd$ .  
 12f. l:  $\gt$  taken from A, where they are easily overlooked.  
 14f. u: FE1 and FE2 give  $\gt$  instead of *sf*; however, both FE1 and FE2 give *sf* in parallel passage M 61f.  
 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 18f. and the  $\rhd$  *ff* in M 23f., the *fff* is perfectly sensible. Same in M 67.  
 25f. u: Slur over bar line occurs only in A.  
 27a/b l: A has slur on notes 1–4 in each measure; 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.  
 36f.: 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 right hand.  
 40–46: Dynamic marks taken from FE1 and FE2; both *p* missing in A; M 40–42, 42–44 and 44–46 give  $\llcorner$ , though  $\rhd$  missing in M 43f., probably owing to page break between these two measures. 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 2<sup>nd</sup> *p* would be superfluous.  
 48–74: A gives these measures 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 measure.  
 76 l: Staccato marks and slur occur only in A.  
 78 u: Staccato marks occur only in A.  
 79:  $\gt$  missing in FE1 and FE2.  
 80 l: Slur occurs only in A.  
 82f. u: Slur on eighth notes 4–5 missing in FE1 and FE2.



93–96 u: Faulty notation in A, one  $\gamma$  invariably missing; added in each measure in FE1; however, FE1 and FE2 give note 1 of M 96 as  $\downarrow$  instead of  $\downarrow$ ; this is probably a mistake in FE1 than a deliberate alteration in this measure. M 97 is correctly notated in A.

### No. 7

#### *Corrections and additions in FE1c:*

Heading altered.

10f., 14f., 46f., 50f. l: Pedaling marks added.

11, 51 l: Augmentation dot added to  $Bb_1$ .

24:  $\parallel$  added.

41 l:  $\natural$  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 standardise it to the middle of the measure.

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  $f\sharp$  and  $eb^1$ .

8, 12: A places  $f$  on beat 3 in each measure, then  $\ll$ ; 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 measures in question should not be played too softly.

15f. 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 51f.

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:  $\gg$  in M 25f. and 33f., but not 29f.;  $p$  on beat 3 in M 28;  $>$  on note 3 of M 29 u but not in M 31.

28f. l: Slur taken from A; ends on note 1 of M 29 in FE1 and FE2.

28ff. l: Separate quarter-note stems frequently missing in the sources; tacitly added in our edition.

29–32, 37f., 40f. l: Slurs missing in FE1 and FE2 in each measure, 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 left hand.

40 l: A gives 1<sup>st</sup> eighth note as  $f^b^1$  with tie to  $f^b^1$  in M 39; pitch corrected in FE1, but tie inadvertently left standing and included in many editions as slur on  $f^b^1-eb^1$ .

40f. l: A ties  $b-b$  over bar line; tie missing in FE1, hence  $\natural$  added to note 1 ( $b$ ) in M 41 in FE1c and deleted on note 3 ( $b$ ). In view of the preceding measures, 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 28ff.

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.

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

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 measure.

*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 16<sup>th</sup> note 4 as  $eb^1$  instead of  $bb$ ; originally A also gave  $bb$ ;  $eb$  added beneath it after correction; probably 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.  
 19f. u: Staccato marks only in A; however, see continuation in M 21 ff.  
 21–26: Only A gives staccato marks in left hand and in M 25 f. of right hand.

**No. 9**

*Corrections and additions in FE1c:*

- 8: Repeat signs added.  
 32f.: Musical text corrected and final measure 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.  
 4f. 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 20f. 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 complete edition (*Robert Schumanns Werke*, Leipzig, 1879 ff.). FE1 and FE2 give  $\natural$ .  
 9, 11 u: A gives final two notes as  $\text{♪♪}$  instead of  $\text{♪♪}$  each time;  $\text{♪♪}$  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.  
 9–12, 17–20 l: A has staccato marks on notes 1, 3 and 5 in each measure.  
 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 f.: 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  $\downarrow$ ; FE1 and FE2 only have  $\downarrow\downarrow$

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

17 u: Only FE2 gives  $d^1$  as  $\downarrow$ , following a corresponding correction in FE1c; A and FE1 only have  $\downarrow\downarrow$ ; same correction overlooked in M 1?

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

29 l:  $\llcorner$  occurs only in A; however, see M 37.

35 f. u: Separate quarter-note stems and augmentations dots on 2<sup>nd</sup>  $\downarrow$  in each measure; not adopted in M 35 by FE2.

### No. 2

*Corrections and additions in FE1c:*

1–8: All slurs added except for slur in M 8 l.

8: Repeat sign added.

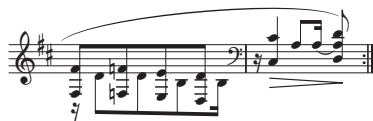
9–12 l: Slur added.

21–24: Slurs added.

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

*Conflicting readings in A and FE1:*

23 f. u:



*Alternative readings in A, FE1 and FE2:*

Heading in A: *Volksmässig* (in a national style).

1–8: 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 favour 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 (eighth notes in lower staff, 16<sup>th</sup> notes 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: 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:  $\text{œd}$  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 measure and omits staccato on note 5 in M 9 and 11.  
 5 f. u: A has five-note slurs in each measure.  
 9 l: Only A has  $\text{h}$  on  $a^1$ .  
 11 l: Chord on 2<sup>nd</sup> eighth-note value 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:  $\text{h}$  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:  $\text{æ}$  and  $\text{*}$  added.  
 54–69:  $\text{||:}$  added.  
 73 u: Correction to musical text; see *Conflicting readings*.

##### *Conflicting readings in A and FE1:*

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

##### *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  $\text{♩} \text{♩} \text{♩}$  instead of  $\text{♩} \text{♩} \text{♩}$ ; incorrect underlay in FE1 and FE2 (all three notes exactly beneath notes in right hand), so probably a subsequent correction by Schumann.  
 33 u: Chord 2 taken from A and FE2; FE1c incorrectly reads  $g/c^{\#1}$ , which Schumann equally incorrectly changed to  $g/b$ .  
 43 f.:  $\text{<}$  taken from A; appears one measure later in FE; however, see M 35 f.  
 54–77 l: Slurs occur only in A; however, see right hand 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  $a^{\#}$  as  $\text{♩}$ ; 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 measure 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 measure.

90, 92 u, 98, 100 l: A places  $\text{♩}$  in front of bar line in each measure.

100 l:  $\text{>}$  missing in FE1 and FE2.

108 u: A places *Immer schneller* ... two measures 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:  $\text{||:}$  added.  
 17–21, 23 f., 32 l: Slurs added.

##### *Alternative readings in A, FE1 and FE2:*

- Original heading in A: *Zart langsam* (tender and slow).  
 Metronome mark in FE1  $\text{♩} = 138$ , probably by mistake.  
 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 measures.  
 14 u: A has grace note  $bb^1$  at end of measure; easily overlooked, and perhaps mistakenly omitted for that reason in FE1.  
 29 u: A gives final two notes as  $\text{♩} \text{♩}$  instead of  $\text{♩} \text{♩}$ .

#### No. 6

##### *Corrections and additions in FE1c:*

- 8:  $\text{||:}$  added.  
 36 f. u: Slur added.

##### *Alternative readings in A, FE1 and FE2:*

- Heading in A: *Stark* (forceful).  
 1 f., 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  $E^b_1$  with appropriate tie.

27–34 u: Portato dots occur only in A; missing in FE1 and FE2. However, it is hardly likely after M 25f. 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-measure slurs without portato dots.

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

45: < 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  $\text{♩}$

*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 humour).

1 l: A postpones pedalling mark to M 7.

1f., 5f. 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 chord on 5<sup>th</sup> eighth-note value with  $e^2$  instead of  $d^2$ , surely by mistake; see M 23.

10: A has  $\sharp$  on octave 3 in left hand and final octave in right hand; the distance between octaves 2–3 in FE1 and FE2 is fairly large, especially in left hand, making it conceivable that  $a^{\sharp}$  was deleted from the original engraving. However, there are no discernible traces of correction.

17f., 21f. u: See comment on M 1f., 5f. A gives this entire section without staccato, while FE1 and FE2 place staccato on eve-

ry third chord; we consider this an error, as previously in M 1, 5f.

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: Only A has staccato mark on final notes; however, see M 7.

### No. 8

*Corrections and additions in FE1c:*

16f.: Double bar line 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: < 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: < 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: < occurs only in A; however, see previous measures.

32 l: < occurs only in A; however, see measures that follow.

35 l: Placement of *Pedal* taken from A; FE1 and FE2 place it on final eighth-note value of M 34, probably owing to shortage of space; however, see change of harmony in right hand.

37f.: Slur between staves changed to agree with M 3f. 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.

49f. 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: *Hier folgt unmittelbar anzuschließen die 2te Nummer aus Hft. – 1* (Add 2<sup>nd</sup> number from Book 1 here without transition.) In other words, this section is meant to be identical to no. 2 of Book I.
- 53f., 56f.:  $\succ$  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:  $\prec$  occurs only in A; however, see no. 2 in Book I.
- 61f. u: Slur taken from A; ends on beat 1 of M 63 in FE1 and FE2; however, see no. 2 in Book I.
- 65f.:  $\langle \rangle$  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.
- 75f. u: Slur on eighth notes missing in each measure in FE1 and FE2.
- 89 l: 2<sup>nd</sup> *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<sub>1</sub>/B* in left hand, albeit fairly indistinct owing to correction.
- 95: A gives  $\succ$  instead of  $\prec$ . Perhaps the addition in FE1c is incorrect. The *ritard.* and subsequent *p* argue in favour of  $\succ$ .

## 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).

1f. 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 19f., where however no staccato marks are to be found in A.

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

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

56 l: A gives  instead of .

Remagen, autumn 2006

Ernst Hertrich

## Tocatta op. 7

### Sources

- A Autograph of the version of 1830, fair copy with a few corrections. New York, Pierpont Morgan Library, Robert Owen Lehman Deposit, shelfmark S3925.T631. Title: *Exercice pour le Pianoforte / composée [sic] / par / R. Schumann*. Four leaves, consisting of eight written pages of music. Altogether 184 measures. Above each measure, consecutive measure numbers in three sections: M 1–67a, M 1–44 (= M 67–110; only the numerals 1–7, 10, 20, 30, 40 and 44) and M 1–73 (= recapitulation M 111–184; number 12 mistakenly written twice).
- F First edition of the version of 1834. Leipzig, Friedrich Hofmeister, plate number 1969, published in May 1834. Title: *TOCCATA / pour le / Pianoforte / composée et dédiée [sic] / À SON AMI LOUIS SCHUNKE / par / RO-*

BERT SCHUMANN. / [left:] *Oeuv.* 7. [centre:] *Propriété de l'Editeur. / Enregistré aux Archives de l'Union.* / [right:] *Pr. 12 Gr.* / [again in the centre:] *Leipzig, / chez Frédéric Hofmeister. / 1969.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 1-D1/A4. Autograph flyleaf has following inscription by Schumann: *Op. 7. / Toccata. / - / Angefangen in Heidelberg 1830, / beendigt in Leipzig 1833. / - .* A reissue with altered title lithography and the price 15 Ngr., published after 1840, contains no changes whatsoever in the musical text.

#### About this edition

The only source for the version of 1834 is F. As explained in the Preface, A and F differ so radically from one another that they must be considered essentially not as two versions of the same piece, but as two different pieces based solely on the same fundamental idea. A has thus been omitted from consideration as a secondary source for the edition of F. The sole source for the version of 1830 is A.

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



#### Individual comments

##### Version of 1834

M 240 l: 4<sup>th</sup> note *e $\sharp$*  instead of *g $\sharp$* , engraving error; corrected in the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* published by Clara Schumann in 1886.

#### Appendix

##### Version of 1830

The piece was originally notated in  $\text{C}$  as well as in  instead of ; Schumann subsequently changed the meter to  $\frac{2}{4}$  and

added the 16<sup>th</sup>-note beams on the first page of music (M 1–25). In the left hand he forgot to adapt the music to the altered meter at several passages (not listed individually here). Beginning on the second page of music (M 26), everything is notated in  $\text{C}$  and in eighth notes. Nonetheless, the change obviously applies to the entire piece.

Schumann repeatedly notated fingerings in the left hand, and more rarely in the right hand, in a false sequence (5/4 or 5/1 instead of 4/5 or 1/5); these passages have been tacitly corrected.

8 l: Penultimate note in the lower part *f* instead of *d*; but see M 114.

34 u: Reading of the middle part unclear; one could just as well read *a* instead of  $\text{bc}$  here each time, as in the printed version (M 43). Above all at the eighth notes, the notes of the two parts are clearly written next to each other instead of one below the other; however, the necessary  $\text{b}$  are missing each time, save for those before the 1<sup>st</sup> note.

35–38 l: Slur begins in M 36 only after change of line, with open beginning. It extends in M 38 l only to 4<sup>th</sup> note, for reasons of space; we have adjusted to match the right hand.

39: *mf* and *pp* already on 1<sup>st</sup> beat; but see M 35 as well as the parallel passages at M 153 and 157.

56ff. u: Note stem as such in A; it cannot be excluded that the separate eighth-note stem is intended for the upper instead of the lower note each time, especially in M 56f. but also in M 59f.

73f. l: Note stems at 5<sup>th</sup>–8<sup>th</sup> notes of M 73, 1<sup>st</sup>–8<sup>th</sup> notes of M 74 and 1<sup>st</sup>–4<sup>th</sup> notes of M 75 are from A; a continuation of the notation of M 70–72 could also be intended.

95 l: Uppermost note in chord originally *a*<sup>1</sup> (in  $\text{9}$ ); additional leger line subsequently added.

97 l: At the third-to-last chord, one leger line too many by error, *c*<sup>2</sup> (without  $\text{b}$ ) instead of *a*<sup>1</sup>.

- 100 l: At penultimate chord, correction of  $F/A\flat$  to  $E\sharp/G\sharp$ ; the  $f$  was mistakenly left here in place of the  $e\sharp$ .
- 112 u: 5<sup>th</sup> note of the upper part mistakenly with  $e^2$  instead of  $d^2$ ; see parallel passage at M 6.
- 112, 114: All the  $a\flat$  notated as  $g\sharp$  in A at M 112 and 1<sup>st</sup> half of M 114 in both staves; originally like this in the analogous M 6 and 8 as well, but corrected there by Schumann. One can assume that the correction also applies here.
- 116 l: Last note of the lower part  $a\flat$  instead of  $f$ ; originally also like this in the analogous M 10, but corrected there by Schumann. One can assume that the correction also applies here.
- 119 f. u: Slur does not begin until M 120 after change of line, with open beginning.
- 147–149: In A, slurs could be read in part as extending to the staccato.

Berlin, autumn 2009  
Ernst Hertrich