













































22 f.: Ab 2. Note T 22 bis 3. Note T 23 > ;  
 letzter Akkord T 23 mit Keil statt Punkt.  
 Ähnlich T 215 f.

40–42, 93–100 u: 1.–3., 5.–7. Note mit Ach-  
 telbalken verbunden (T 93, 97: 1. Note  
 mit Achtelfähnchen, 3., 5. und 7. mit Ach-  
 telbalken).

41 ff. o: Bogen zu 1.–2. Note, ab T 43 Stac-  
 cati, ab T 44 Portato. Ähnlich T 234 ff.

53–56: Jeweils punktierte Achtel mit  $\frac{7}{8}$ , dazu  
*sempre rinforzando*. Ähnlich T 246–249.

70–74 o: Jeweils Bogen von Oktave auf letz-  
 ter Achtelnote zur 3. Note des Folgetakts,  
 die stets als gesondertes Achtel notiert ist.

93: *pp* und *marcato* zur linken Hand.

130 o: Ab Taktmitte *stringendo e crescendo*.

246–248: *sempre rinforzando*.

## II Andantino

### *Pedalangaben in A<sub>2</sub>*

20:  $\text{\textcircled{S}}$  zur 1., \* zur 3. Note.

21:  $\text{\textcircled{S}}$  zur 1. Note, \* zum Ende der 1. Takt-  
 hälfte.

26–28, 45: Jeweils halbtaktig  $\text{\textcircled{S}}$  \*.

31–34, 57: Halbtaktig  $\text{\textcircled{S}}$  \*.

35:  $\text{\textcircled{S}}$  nach 1. und 2. Oktave.

36: \* auf 1. Zz.

38: \* am Taktende.

46:  $\text{\textcircled{S}}$  \* zu 3. Oktave.

47:  $\text{\textcircled{S}}$  \* zu 1. Oktave.

54:  $\text{\textcircled{S}}$  auf 1. Zz, \* auf 2. Zz.

### *Lesarten A<sub>2</sub>*

15–19: Im  $\frac{3}{4}$ -Takt notiert.

19 f.: *pp* zu Fermatenakkord T 19, auf 1. Zz  
 T 20 *p* zur linken Hand, kein *mf*.

22 o: *Più moto* und *marcato* zur Melodiestim-  
 me, die im  $\frac{3}{4}$ -Takt notiert ist. Die 16tel-Beg-  
 leitung im  $\frac{8}{8}$ -Takt, dazu *pp*, ebenso T 26.

29: *f* zu 4.  $\text{\textcircled{J}}$

31–34: *poco a poco stringendo e crescendo*.

35: Zu 1. Takthälfte Wiederholungsanwei-  
 sung *bis*.

38–Ende: Im  $\frac{3}{4}$ -Takt notiert.

49: *sotto voce*.

58–61: Die vier Schlusstakte fehlen; statt-  
 dessen:

## III Scherzo

### *Pedalangaben in A<sub>2</sub>*

1, 3, 21, 23:  $\text{\textcircled{S}}$  auf 1. Zz, \* zwischen 4. und  
 5. Akkord rechte Hand.

2:  $\text{\textcircled{S}}$  \* zu 3. und 4. Akkord.

4:  $\text{\textcircled{S}}$  \* zu 3. Akkord.

13, 15, 17, 19:  $\text{\textcircled{S}}$  zur 1. Zz, \* zu 3. Akkord.

20:  $\text{\textcircled{S}}$  \* zu 3. und 4. Akkord.

41 f., 45 f., 49 f.:  $\text{\textcircled{S}}$  zu 2. Akkord T 41, 45  
 und 49, \* zu vorletzten Oktaven T 42, 46  
 und 50.

### *Lesarten A<sub>2</sub>*

1: *ff* zu 2.  $\text{\textcircled{J}}$

5: Tempoangabe *Vivo* und *ff*.

5–11 u: T 5 f.

T 7 f. Staccati, Übergang T 7 zu 8

, T 9 wie T 5, T 10 f.

Staccati; ähnlich T 25–31.

33: *Teneramente sempre*. Generalvorzeich-  
 nung wechselt zu drei  $\flat$ .

43, 47: *poco patetico*.

## Anhang

### Ursprünglicher Finalsatz

#### *Zur Edition*

Maßgeblich für die Edition dieses nur in zwei  
 handschriftlichen Quellen überlieferten Sat-  
 zes ist Quelle A<sub>2</sub>, die eindeutig nach A<sub>1</sub> ent-  
 standen ist. A<sub>2</sub> enthält jedoch zahlreiche  
 Fehler, sodass A<sub>1</sub> zu Rate gezogen werden  
 musste; Zeichen, die in A<sub>2</sub> offensichtlich nur  
 versehentlich fehlen, wurden aus A<sub>1</sub> über-  
 nommen.


### Einzelbemerkungen

- 1: In  $A_1$  *molto teneramente*.  
 8:  $\succ$  am Taktende nur in  $A_1$ .  
 10 o: Bogen zu den letzten drei Noten nur in  $A_1$ .  
 17, 21 o: Position des 2. Akkords in  $A_1$  jeweils auf 2. Takthälfte. In  $A_2$  zu unserer Lesart korrigiert. An der Parallelstelle T 263, 267 allerdings keine Korrektur; möglicherweise dort vergessen.  
 19 o: *fz* nach  $A_1$ , in  $A_2$  *sf*; siehe jedoch T 15, 261, 265.  
 20 u: \* nur in  $A_1$ .  
 27 u: Bogen nach  $A_1$ , in  $A_2$  nur zu den beiden Schlussakkorden; siehe jedoch T 29.  
 53: *p* nur in  $A_1$ ; vgl. T 291.  
 68: Bogen zu den letzten drei 16tel-Noten der Unterstimme nur in  $A_1$ .  
 71: *p* nur in  $A_1$ ; vgl. T 309.  
 73 f. o: Bogen nur in  $A_1$ .  
 76 f. u: Haltebogen *c-c* nur in  $A_1$ .  
 84:  $\leftarrow$  nur in  $A_1$ .  
 85: 2.  $>$  nur in  $A_1$ .  
 96 o: An der Parallelstelle T 334 korrigierte Schumann die 5. Note bereits in  $A_1$  um eine Terz nach oben; das heißt, die letzten 3 Noten laufen dort in Oktavparallelen mit der linken Hand. Korrektur hier vergessen?  
 u: Achtelhals und Verlängerungspunkt zu *ges* nach  $A_1$ , fehlen in  $A_2$ ; vgl. jedoch T 334.  
 96 f.: In  $A_1$  am Ende von T 96 *f*, auf 1. Zz T 97 *p*; ähnlich an der analogen Stelle T 334 f.  
 99 ff. u: Notierung so nach  $A_2$ ; gemeint ist wohl folgende Ausführung:



- Ebenso T 129 ff., 337 ff. und 367 ff.  
 107 o: Hier und an den analogen Stellen T 145, 345, 353 in  $A_2$  Verlängerungspunkt zur Unterterz auf 1. Zz; nicht in T 115, 137, 375 und 383  $A_2$  sowie in T 353  $A_1$ . Herausgeber hält den Verlängerungspunkt jeweils für ein Versehen bzw. für eine me-

- chanische Fortschreibung des Punktes zur Oberterz.  
 111 f., 141 f. u: In  $A_2$  jeweils Haltebogen  $B_1-B_1$  bzw.  $C-C$ ; in  $A_1$  an beiden Stellen gestrichen und an den Parallelstellen T 349 f. und 379 f. weder in  $A_1$  noch in  $A_2$  vorhanden. Daher auch hier nicht übernommen.  
 113 o: In  $A_2$  Verlängerungspunkt fälschlich auch zu 1. Note *f*<sup>1</sup>.  
 123 f. u: Legatobogen nur in  $A_1$ .  
 125 f.:  $\leftarrow$  jeweils nur in  $A_1$ .  
 137: In  $A_1$  *pp* auf 1. Zz.  
 139 f. o: Verlängerungspunkte zu  $h^1/d^2$  und  $b^1/c^2$  nur in  $A_1$ .  
 145: In  $A_1$  *mf* auf 1. Zz.  
 146 f.:  $\leftarrow$  zur Unterstimme nur in  $A_1$ .  
 151, 155 o: Bogen in  $A_2$  jeweils nur bis Taktende; siehe jedoch die analogen Stellen.  
 152 u: Legatobogen nur in  $A_1$ .  
 154:  $\succ$  nur in  $A_1$ .  
 155 f. u:  $\textcircled{S}$  \* nur in  $A_1$ .  
 159: Position des *mf* nach  $A_1$ ; in  $A_2$ , möglicherweise aus Platzgründen, erst zur 2. Note der linken Hand.  
 o: Fingersatzziffern 1 nur in  $A_1$ .  
 u: Verlängerungspunkt zu *D* nur in  $A_1$ .  
 159–178: In  $A_2$  gestrichen. Die von Schumann auf gesondertem Blatt notierten Ersatztakte sind jedoch mit dem Vermerk *NB. Ossia* versehen. Es sind daher beide Lesarten wiedergegeben.  
 165 o: Fingersatzziffer 2 nur in  $A_1$ .  
 189 f. u: \*  $\textcircled{S}$  nur in  $A_1$ .  
 194 u: 2. Takthälfte nach  $A_1$ ; in  $A_2$   $\textcircled{S}$   
 195 o: In  $A_1$  *Vivo molto* statt *Animato molto*; letzteres erst in T 203.  
 199 ff. u: In  $A_1$   $\textcircled{S}$  jeweils auf 1. Zz T 199–201, \* am Ende von T 200 und 202.  
 201 o: Bogen nur in  $A_1$ .  
 203 u: 1. Akkord in  $A_2$  unklar; könnte auch nur als Septime *f/es*<sup>1</sup> gelesen werden. Die Note *es*<sup>1</sup> könnte möglicherweise mit Bleistift durchgestrichen sein; daneben ist nur die Notenbezeichnung „*es*“ gesetzt. Der Akkord *f/es*<sup>1</sup>/*f*<sup>1</sup> würde allerdings eher T 195 entsprechen. In  $A_1$  weicht der mit

- Animato molto* überschriebene Abschnitt sehr von der Endfassung ab.
- 206 u: Staccati nur in  $A_1$ .
- 217 o: Staccati und Bogen nur in  $A_1$ .
- 219: *pp* in  $A_2$  aus Platzgründen erst zu 2. Takthälfte; in  $A_1$  bereits auf 1. Zz.
- 221 u: In  $A_2$  2. Takthälfte fälschlich 
- 223, 231: Position des *ppp* nach  $A_1$ . In  $A_2$  aus Platzgründen erst zu 2. Takthälfte; vgl. jedoch T 183, 191.
- 225 u: Die letzten 3 Staccati nur in  $A_1$ .
- 248–250 o: Bogen in  $A_2$  am Übergang T 248 f. geteilt; siehe jedoch die analogen Stellen.
- 256 o: Bogen  $b^2$ – $a^2$  nur in  $A_1$ .
- 257 o: 1. > nur in  $A_1$ .
- 257 f. u: Die drei  $a^1$  hat Schumann an der Parallelstelle T 11 f. zu  $es^1$  korrigiert; Korrektur hier vergessen? Nur schwer zu spielen und merkwürdig dissonant.
- 263 o: 2. Akkord nach  $A_1$ , in  $A_2$  gestrichen; vgl. jedoch T 267. – Siehe auch Bemerkung zu T 17, 21.
- 264 u: Staccati zu den letzten 3 Noten nur in  $A_1$ .
- 267: In  $A_1$  *pp* wie an der analogen Stelle T 21, *f* erst in T 269.
- 272: > nur in  $A_1$ .
- 275 o: An der analogen Stelle T 37 sind 2. und 3. 16tel-Note gestrichen. Korrektur hier vergessen?
- 279 o: > nur in  $A_1$ .
- 285 u: 2. Note rechte Hand nach  $A_1$ ; in  $A_2$  irrtümlich *g* statt *es*.
- 297, 305: *ff* jeweils nur in  $A_1$ ; vgl. jedoch T 59 und 67.
- 307 f. u: Legatobogen in  $A_2$  bis 1. Zz T 309; vgl. jedoch T 70, 74 und 312.
- 309 f., 313 f. o: Bogen jeweils nach  $A_1$ ; in  $A_2$  nur bis Taktende; vgl. jedoch T 71 f. und 75 f.
- 314 f. o: Bogen am Taktübergang nur in  $A_1$ .
- 315 u: 1. Legatobogen nur in  $A_1$ .
- 315 f., 317 f.: > nur in  $A_1$ ; vgl. aber T 77 f. und 79 f.
- 318 o:  $\sharp$  vor letzter Note nur in  $A_1$ .
- 327 f. o: Gesonderte Achtelhälse und Verlängerungspunkte nur in  $A_1$ ; vgl. jedoch T 89 f.

332–334 o: Gesonderte Viertel- und Achtelhälse nur in  $A_1$ .

334 u: Staccati nur in  $A_1$ .

335 f. o: Taktübergang nach  $A_1$ . In  $A_2$ :



Vgl. jedoch Parallelstelle T 97 f. Kursive Fingersatzziffern nur in  $A_1$ .

345: In  $A_1$  *p* zur rechten, *sempre p* zur linken Hand.

348 o: Verlängerungspunkte zu  $f^1/g^1$  nur in  $A_1$ .

352 o: Letzte Note *g* nach  $A_1$ ; in  $A_2$  *b*; vgl. jedoch T 114, 144 und 382.

353 o: 1. Note  $es^2$  in  $A_2$  (nicht  $A_1$ !) mit Verlängerungspunkt; vermutlich versehentlich – siehe Parallelstelle in T 115.

360–362 o: Legatobogen in  $A_1$ ,  $A_2$  erst ab 1. Zz T 361. Stattdessen in T 360 Bogen zu den beiden letzten Noten der Oberstimme.

362: >> nur in  $A_1$ .

375, 378 u: *Pedale* und \* nur in  $A_1$ ; vgl. jedoch T 107 und 110, 137 und 140 sowie 345 und 348.

376 o: < nur in  $A_1$ ; vgl. jedoch die analogen Stellen.

378 u: \* nur in  $A_1$ .

383–386 u: Anfang des Legatobogens fehlt vor Zeilenwechsel zwischen T 384 und 385 in  $A_2$ ; in  $A_1$  vorhanden.

383–388 o: Langer Bogen so nach  $A_2$ , wo eine Bogenteilung zwischen T 386 und 387 nachträglich geschlossen wurde. Die Bogenteilung entspräche den analogen Stellen T 118 f., 148 f. und 356 f.

394–396 o: Legatobogen nach Zeilenwechsel zwischen T 394 und 395 nicht fortgesetzt; ergänzt entsprechend  $A_1$ , wo er allerdings erst auf 1. Zz T 395 beginnt.

395 o: 4.–6. Note in  $A_2$   $\natural f^1$ – $e^1$ – $f^1$ ; offenbar verwechselte Schumann hier die Reihenfolge der Noten. In  $A_1$   $e^1$ – $f^{\sharp 1}$ – $e^1$ .

397 o: Kursive Fingersatzziffern nur in  $A_1$ .

412 u: \* nur in  $A_1$ .

415 f. u: In  $A_1$   $\wedge$  statt Staccati.

431: In  $A_1$  *sempre forte*.

439–442 u: In  $A_2$  fehlt Bogenbeginn vor Zeilenwechsel zwischen T 441 und 442; nach  $A_1$  ergänzt.

449f.: Staccati zur linken Hand am Taktübergang nur in  $A_1$ .

451 o: Die beiden letzten Fingersatzziffern nur in  $A_1$ .

453f.: Kursive Fingersatzziffern nur in  $A_1$ .

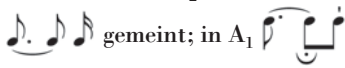
455: In  $A_1$  *espressivo*.

459 o: Legatobogen nur in  $A_1$ .

459–461: Kursive Fingersatzziffern nur in  $A_1$ .

459ff.: In  $A_1$  ab T 459 *poco a poco ritenuto*.

462–465: Inkorrekte Notierung der linken Hand so nach  $A_2$ . In T 465 ist natürlich



### Im Herbst

#### Quelle

A Autograph, korrigierte Reinschrift von elf Liedern. Titel: *VIII. Im Herbst von Kerner*. Krakau, Biblioteka Jagiellońska, Signatur Mus. ms. autogr. Schumann 23.

#### Zur Edition

Das Lied erschien postum in der alten Schumann Gesamtausgabe (Serie XIV, Supplementband), herausgegeben von Johannes Brahms. Diese Erstausgabe, da nicht authentisch, wurde nicht als Quelle herangezogen.

Remagen, Frühjahr 2009

Ernst Hertrich

### Nachtstücke op. 23

#### Quellen

A Zwei autographe Blätter zu Nr. 1, die an zwei verschiedenen Orten aufbewahrt werden:

Erstes Blatt. Zwickau, Robert-Schumann-Haus, Signatur 10598–A1. Zwölfzeilig, zwei beschriebene Notenseiten mit den Takten 1–80. Überschrift: *Moderato*. Auf Seite 1 außerdem folgende Aufschriften von der Hand Clara Schumanns: [oben links:] *Nachtstück*. [oben rechts:] *Handschrift von / Robert Schumann*. [am linken Rand, quer:] *Herrn Adolph Böttger zur Erinnerung*. [darunter links:] *Düsseldorf / d. 6 März 1862*. [rechts:] *Clara Schumann*. Auf Seite 2 waren die vier ersten Systeme ursprünglich leer geblieben, auf den beiden ersten notierte Schumann dann, vermutlich nachträglich, mit Bleistift die Takte 35–40.

Zweites Blatt (Takte 80 bis Ende). Düsseldorf, Heinrich-Heine-Institut, Signatur 72.129. Zehnzeilig (am unteren Rand beschnitten), zwei beschriebene Notenseiten mit den Takten 80 (2. Takthälfte) bis 96 und 101 bis Ende, dazu noch eine mit *Romanze* überschriebene Skizze in F-dur. Auf Seite 1 oben von der Hand Clara Schumanns: *Handschrift von Robert Schumann, / M<sup>rs</sup> Macfarren von / Clara Schumann*. [links:] *London / April 1869*. Es ist anzunehmen, dass auf dem heute fehlenden unteren Teil des Blattes auf zwei weiteren Notenzeilen die Takte 97–100 notiert waren.

Für eine Zusammengehörigkeit der beiden früher als unabhängige Quellen beschriebenen Blätter (z. B. *Schumann Werkverzeichnis*) sprechen neben dem inhaltlichen Zusammenhang auch übereinstimmende Merkmale in der Rastrierung.



- E1 Erstaussgabe. Wien, Pietro Mechetti, Plattennummer „P.M. N<sup>o</sup> 3288.“, erschienen im Juni 1840. Titel: *NACHTSTÜCKE / für das / Piano-Forte / HERRN BERGSCHREIBER / F.* [recte: E] *A. BECKER / in Freiberg / zugeeignet / von / ROBERT SCHUMANN. / Eigentum der Verleger. / Eingetragen in das Vereins-Archiv.* / [links:] 23<sup>stes</sup> Werk. [rechts:] Preis Fl. 1.15 x C.M. / [Mitte:] WIEN / bei Pietro Mechetti q<sup>m</sup> Carlo / kais. königl. Hof-Kunst- und Musikalienhandlung. / Michaelsplatz N<sup>o</sup> 1153. / Paris, bei Sim. Richault. Hochformat. Verwendetes Exemplar: Schumanns Handexemplar, Zwickau, Robert-Schumann-Haus, Signatur 4501/Bd. 4-D1/A4.
- E2 Neustich Mechettis. Plattennummer „P.M.3288“, auf der ersten Notenseite als *Neue Ausgabe* gekennzeichnet.

### Zur Edition

Als Quellen für eine Neuedition der vier *Nachtstücke* sind die beiden autographen Blätter zu Nr. 1 kaum von Bedeutung, da sie ein Stadium repräsentieren, das durch die Druckfassung überholt ist. E1 war daher als Hauptquelle zugrunde zu legen.

E2 unterscheidet sich von E1 vor allem in der Verteilung der beiden Spielhände auf oberes und unteres System und in der sehr unterschiedlichen Notierung im  $\text{♩}$  oder  $\text{♪}$ . Angesichts der zahlreichen Ungenauigkeiten in E2 ist es sehr unwahrscheinlich, dass Schumann in irgendeiner Weise am Entstehen dieser Ausgabe beteiligt war. Da die Preisangabe mit der von E1 identisch ist und noch den Hinweis auf die nur bis 1857 gültigen Konventionsmünzen (C.M.) enthält, muss die Ausgabe allerdings vor diesem Datum entstanden sein. Clara Schumann legte E2 zwar der Edition in ihrer zwischen 1879 und 1893 herausgegebenen Gesamtaus-

gabe *Robert Schumann's Werke* zugrunde, E2 kann jedoch für eine moderne, kritische Ausgabe keinen Quellenwert beanspruchen.

Wesentliche Abweichungen der Edition in *Robert Schumann's Werke* oder der von Clara Schumann 1886 veröffentlichten *Instructiven Ausgabe der Klavier-Werke von Robert Schumann* (Handexemplar Clara Schumann, Zwickau, Robert-Schumann-Haus, Signatur 9694-A4/D1) werden in den Einzelbemerkungen erwähnt.



Zeichen, die in den Quellen fehlen, aber musikalisch notwendig oder durch Analogie begründet sind, wurden in runde Klammern gesetzt.

### Einzelbemerkungen

#### Nr. 1

Tempobezeichnung in A: *Moderato*.

9–16: In A mit Generalvorzeichnung  $\sharp$ .

36, 40: In A Rhythmus in der 1. Hälfte von T 36 ; von dort vermutlich die ungenaue Notierung in E1, die korrekt  lauten müsste.

58 f. o: Haltebogen *h–h* nach A.

89–92: In A auch rechte Hand jeweils mit > auf Eins.

93 o: In den von Clara Schumann herausgegebenen Ausgaben  $\sharp$  statt  $\natural$  vor  $c^1$ .

104 f. u: Bogen in E1 bis letzte Note; siehe jedoch rechte Hand sowie T 107.

105 u: In A, E1  $\natural$  statt  $b$  vor 1. Note; in Schumanns Handexemplar zu  $b$  korrigiert.

106, 108 o: Bögen in E1 versehentlich (?) jeweils bis Taktende, über letzte Note bzw. Pause hinaus.

107 f.: In E1  $\gg$  nur bis Taktstrich zu T 108 (Zeilenwechsel).

111 o: In A, wie an allen analogen Stellen, beim letzten Akkord  $\sharp$  vor  $f^1$ ; in E1 jedoch nicht. Ob dies ein Versehen oder eine absichtliche Änderung am Schluss darstellt, muss offen bleiben.

**Nr. 2**

Auftakt zu 1: In E2 (und den von Clara Schumann herausgegebenen Ausgaben) fälschlich *mf* statt *sf*.

26 o: An der analogen Stelle T 97 ist die 3. Note in E1 mit einem zusätzlichen Viertelhals notiert. Es muss offen bleiben, ob diese Notierung für alle analogen Stellen gemeint ist oder ob an dieser Stelle der Viertelhals nur versehentlich stehen blieb.

52, 54 o: Legatobogen in E1 bereits ab Eins; siehe jedoch T 53, 55 und Tonwiederholung. Vgl. außerdem T 35f.

55f. u: In E1 zusätzlicher Bogen  $e^1-d^1$  am Taktübergang. War vielleicht in der verschollenen Stichvorlage auf Eins T 56 ursprünglich wie für die rechte Hand ein übergehaltenes  $e^1$  notiert, das dann gestrichen wurde? Ein zusätzlicher Bogen ist jedenfalls nicht sinnvoll. An der Parallelstelle T 124f. ebenfalls Bogen  $e^1-d^1$ ; dort beginnt der große Legatobogen allerdings erst mit der 1. Note T 125.

60: Legatobogen in E1 bis letzte Note; siehe jedoch T 64.

92f. o: Bogen in E1 nur zu  $f^2-es^2$ ; siehe jedoch T 80f.

97 o: Siehe Bemerkung zu T 26 o.

100f.: Legatobogen in E1 bereits ab 3. Note T 99; siehe jedoch alle analogen Stellen.

121–124 o: Legatobogen in E1 bereits ab Eins. Vgl. Bemerkung zu T 52, 54 o.

127 u: Legatobogen in E1 bis 4. Note; siehe jedoch rechte Hand und T 131.

**Nr. 3**

33ff. o: Legatobögen in E1 gelegentlich erst ab 2. Note; gemeint ist aber sicher immer ein Bogen über zwölf Achtelnoten.

36 o: In E1 letzte Note staccato; nicht übernommen.

92 o: In E1 letzte Note staccato; nicht übernommen.

120 o: In E2 (und den von Clara Schumann herausgegebenen Ausgaben) letzte Note  $ges^1$ ; wohl versehentlich wie T 117ff.

160, 244 o: Notierung des  $ges$  als Halbe Note nach E1; vgl. allerdings T 158 und 242.

212 o: In E1  $\natural$  statt  $b$  vor  $d^1$ .

230, 232: In E1 > jeweils zur linken Hand; siehe jedoch T 26–28 und 146–148.

**Nr. 4**

25, 30: Positionierung der letzten Note in der linken Hand gemäß E1. Diese beim frühen Schumann häufig anzutreffende Notierungsweise dürfte die gemeinte Ausführung widerspiegeln. In E2 zur rhythmisch korrekten Schreibweise mit nachgestellter Sechzehntelnote verändert.

38–40 o: In E1 Zeilenwechsel zwischen T 38 und 39; danach in T 39 offener Bogenansatz; am Ende von T 38 allerdings kein Bogen.

Remagen, Herbst 2008  
Ernst Hertrich

## COMMENTS

*u* = upper staff; *l* = lower staff; *M* = measure(s)

### Fantasia op. 17

#### Sources

A Autograph. Private collection. Title in red crayon: *Ruinen, Trophäen, Palmen / Große Sonate / für das Pianoforte / für Beethovens Monument / von / Florestan u. Eusebius / Op. 12*. In ink: *Ruines / Fantaisie pour le Pianoforte / dédiée / à / [illegible] / par / Robert Schumann / Op. 16.<sup>a</sup>* In the upper margin of the first page of music: *Der Herr Notenschreiber wird er-sucht, nur die Noten zu schreiben*. The musical text departs slightly, and the dynamic marks and those indicating articulation and phrasing depart fully from the final version.

CM Copyist's manuscript. Budapest, National Széchényi Library, shelfmark Ms.Mus.37. Non-autograph: *Fantasia* [beside it:] *lt. Brief v. 19.12.38* / [crossed out by Schumann:] *Dich-tungen* / [then:] *Für das Pianoforte / Hrn. Franz Liszt / zugeeignet / von / Robert Schumann. / Op. 16* [opus number crossed out and replaced by:] *17*. With numerous corrections by Schumann. Dynamic marks and those indicating articulation and phrasing are all by Schumann, like-wise the pedal indications. The met-ronome settings are missing through-out.

FE First edition. Leipzig, Breitkopf & Härtel, plate number 6053, presum-ably published in April 1839. Title: *FANTASIE / für das Pianoforte / componirt / und / HERRN FRANZ LISZT / zugeeignet / von / ROBERT SCHUMANN.* / [left:] *Op. 17.* [right:]

*Pr. 1. Thlr. 8. Gr. / Eigenthum der Verleger. / Leipzig, bei Breitkopf & Härtel. / 6053. / Eingetragen in das Vereins-Archiv*. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 3-D1/A4. Written by Schu-mann on the flyleaf: *Op. 17 / Phanta-sie / für Pianoforte / Leipzig 1836.*

#### About this edition

As Schumann is known to have read the proofs, FE does of course contain the final form of the work; correction marks can still be clearly seen in places. Nevertheless, comparing FE with CM reveals that the engraver was guilty of errors and inaccuracies which Schumann did not detect when proofreading. A – although containing only a preliminary version – could also be drawn on occasion-ally to help clear up such uncertainties.

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

#### Individual comments

##### I **Durchaus phantastisch und leiden-schaftlich vorzutragen**

Original heading *Ruinen* crossed out in CM.

1 1: Slur clearly starts on note 2 in CM. From note 1 in each of the following measures. As the movement continues, however, of-ten inconsistent slurring from note 1 or 2 in both CM and FE. It is highly unlikely to mean a clear, staccato-like articulation of note 1; perhaps the mark simply re-flects the fact that it is important to play a “true” legato in some leaps.

- 17 l: 1<sup>st</sup> slur missing in FE.
- 24, 26f. u: FE gives slur at the end of the measure from penultimate note in each case; each slur taken somewhat too far to the left in CM. Both sources postpone it to the last note in the analogous passages in M 102, 104 and 123, 125.
- 26 l: FE gives slur up to note 1 M 27; extended a little too far to the right in CM; see also M 25 and 27.
- 28 u: *ff* not given in FE; see, however, M 2 and 225.  
l: CM again gives *rit.* – In FE 2<sup>nd</sup> > missing.
- 33 l: Slur begins at note 1 in FE.
- 41 u: *sf* missing in FE.
- 44 u: FE gives appoggiatura as a 16<sup>th</sup> note; however, see M 236.
- 45 u: Slur right from beat one in FE; drawn somewhat too far to the left in CM; see also M 237.
- 48 l:  $\text{>}$  missing in FE.
- 49–51 l: Slur only up to M 50 in FE; however, see analogous passage M 241–243.
- 50f. u: Slur continuous in FE; ends of slurs taken too far to the right and left in CM; see also M 242f.
- 51f. l: Slur missing in FE.
- 53 l: *Pedal* omitted in FE.
- 54 u: 4<sup>th</sup> > inadvertently not until penultimate note in FE.
- 56 u: CM and FE both have slur in left hand up to appoggiatura in M 57; however, see M 248.
- 64 u: FE gives the appoggiatura as 16<sup>th</sup> note; however, see M 256.
- 67: *rit.* or *Ped.*(?) added between the two staves in red crayon or pencil for note 2 in CM. Not adopted as unclear.
- 73: FE gives portato slurs up to 1<sup>st</sup> beat M 74; extended too far to the right in CM; see analogous passage M 265.
- 79, 271: The sign = presumably means the chord on 3<sup>rd</sup> beat should be sustained by using the pedal, which is also why no rests are given. Also see the slur drawn to the end of the measure, which is missing in M 79 of FE.
- 85 l: Slur *c–B–Bb* in FE; a misinterpretation of the tie for *D–D*.
- 95–97 u: FE gives slur only up to beat 1 of M 95; however, see M 284f.
- 97: *pp* missing in CM and FE; given in A.  
l: CM and FE both give penultimate and last note *d<sup>1</sup>–b* instead of *b–g*, probably thirds error in CM; see M 20 and 286.
- 97f. l: FE gives slur to note 1 of M 98; however, see the analogous passages.
- 98 l: > missing in FE.
- 101 u: > missing in CM and FE; given in A.
- 102 l: Slur from note 2 in FE; however, see the following measures.
- 113 u: Staccati missing in FE.
- 120, 122 l: *sf* not given in FE.
- 122 l: > not given in CM. The possibility cannot be ruled out that FE gives the > in unthinking analogy to M 121.
- 123 f.: > missing in FE.
- 125 u: Slur up to 4<sup>th</sup> beat in FE; CM takes it a little too far to the right.
- 127: FE gives slur up to beat 1 of M 128; CM takes it a little too far to the right.
- 129: Original heading *Legende* and direction for playing *Erzählend* crossed out in CM. Heading in A is *Romanza*.
- 154 l: Last-but-one 16<sup>th</sup> note in FE erroneously *D<sup>#</sup>/E* instead of *E<sup>b</sup>/F<sup>#</sup>*.
- 163 f.: Slurs in FE from 1<sup>st</sup> sixteenth note; CM postpones beginning of slurs to 2<sup>nd</sup> sixteenth note.
- 164 u: Staccato missing in FE.  
l: Staccati missing in FE.
- 168: FE gives slurs up to beat 1 of M 169; CM takes it a little too far to the right.
- 185 l: Slur missing in FE.
- 192 l: Both CM and FE have the 1<sup>st</sup> chord with *g* instead of *ab*; however, see *gb* in right hand.
- 203 u: 2<sup>nd</sup> and 3<sup>rd</sup> slurs missing in FE.
- 206 u: Both CM and FE erroneously have final note as *g<sup>1</sup>* instead of *eb<sup>1</sup>*.
- 211 l: FE gives only *f* instead of *sf*. – Slur up to 1<sup>st</sup> beat of M 212; clearly only for *C–c* in CM, a mark then comes after the line break, which the engraver apparently but

- incorrectly took to be the continuation of the slur.
- 233 u: FE omits staccato and *sf*. *sf* may also be crossed out in CM; however, see M 41.
- 236 l: FE gives 2<sup>nd</sup> note as  $g^1$  instead of  $ab^1$ ; originally  $f^1$  in CM; correction somewhat unclear; however, see M 44.
- 238 u: Analogous to parallel passage M 46, an appoggiatura  $f^2$  should be notated here. It is missing, however, in all sources.
- 240 l:  $\succ$  missing in both CM and FE; given in A.
- 247: *p* missing in FE.
- 253–260 l: FE does not give long slur; only for the last 3 quarter-note values M 253.
- 260 f. u: Slur continuous in FE; line break with open ends to slur in CM; however, see M 68 f.
- 264 u: Slur only up to penultimate note  $f^1$  in FE. Unclear caused by correction in CM.
- 271 u: FE does not give *Adagio*; however, see M 79.
- l: A fermata written in pencil can be read above the sign = in CM. This is not the case in FE.
- 273: *pp* is missing in FE.
- 278:  $\leftarrow$  is missing in both CM and FE.
- u: Slur to the final note in FE; CM takes it somewhat too far to the right.
- 280, 282 u: Each slur only to note 3; however, see M 91, 93.
- 292: CM gives *mf* instead of *sf*. Later correction in FE or mistake?
- 298 u: *rit.* crossed out with pencil in CM?
- 299 u: *rit.* missing in FE.
- 300: FE gives slurs up to final note; drawn a little too far to the right in CM.
- 302 f.: Slurs only up to final note of M 301 in FE; quite clear in CM, however.
- 12 l: FE gives slur up to beat one of M 13; however, see M 103.
- 29 u: Quarter-note stem on note 1 missing in FE.
- 31 f. l: Slur  $db^1-c^1$  missing over bar line in FE; page break in CM, slur starts only on new page.
- 33 u: Slur only up to  $f^{\sharp 2}$  in FE.
- 41 f. l: Slurring unclear in CM and FE. The slur could also be read as a tie  $Bb-Bb$ , but it is quite clearly drawn to note 2 after the line break in M 42 of CM.
- 47 l: 2<sup>nd</sup>  $\succ$  missing in FE.
- 47–49: CM gives  $\leftarrow$  right through to the end of M 49. Probably correction in FE, which adapts the  $\leftarrow$  to the figure played three times in the left hand.
- 50 u: FE gives tie for note 2–3  $f^2$ ; surely a mistake.
- 51–57: CM and FE in part give  $\leftarrow$  only beneath the staff of the left hand due to lack of space.
- 52 l: 2<sup>nd</sup> slur from 2<sup>nd</sup> beat in FE; CM takes it a little too far to the left.
- 54 u: Both CM and FE wrongly give slur right from note 1.
- 55 u: Slur up to note 2 in FE; likewise in M 158 f.; drawn somewhat too far to the right in CM.
- 58 u: FE omits *pp*.
- 60 f. u: FE postpones beginning of slur at bar line to note 1 of M 61.
- 62 l: FE erroneously gives note 1 as  $\text{♩}$  instead of  $\text{♪}$
- 63 u: Slur  $eb^2-g^2$  missing in FE.
- 65 f. l: FE erroneously gives slur at bar line  $f^{\sharp 1}-g-g^1$ .
- 74 u: Lower octave  $eb^2$  at the 1<sup>st</sup> chord missing in FE. – CM, FE have slur up to note 5; in CM also at the analogous passage M 177; probably drawn too far with the sweep of the long slur.
- 75 l: FE erroneously gives note 3 as  $f^1$  instead of  $g^1$ .
- 85 u: FE erroneously starts last slur as early as third-from-last note.
- 93: Wrong metrical notation retained because it conveys the expressive sense of

## II Mäßig

In CM original heading and performance instructions *Ruhig und glänzend Siegesbogen* crossed out.

5 l: FE omits the 2<sup>nd</sup> arpeggio.

- this long, suspense-laden pause to a greater degree.
- 95 l: FE fails to give the 3<sup>rd</sup> slur.
- 97 u: CM and FE both erroneously give upper note of the 1<sup>st</sup> chord as  $b^3$  instead of  $g^3$ ; significantly without ♯.
- 103 l: Staccato missing in FE.
- 105 l: FE postpones beginning of portato slur to 1<sup>st</sup> beat of M 106.
- 109 l: 2<sup>nd</sup> Staccato missing in FE.
- 110 l: Staccati missing in FE.
- 114 u: Wrong metrical notation of the third  $ab^1/c^2$  retained – in contrast to M 118, 122, 124, where Schumann gives the corresponding chord as a double-dotted eighth note after deleting the ♯, that originally followed. See also difference between > and marcato sign.
- 119 u: Dots prolonging note 3 are missing in FE.
- 135 u: 1<sup>st</sup> slur missing in FE.  
l: < missing in FE.
- 140 l: The note  $bb$  is added to the 1<sup>st</sup> chord in the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* edited 1886 by Clara Schumann.
- 143 l: Staccati missing in FE.
- 146 l: 2<sup>nd</sup> slur missing in FE.
- 164: FE wrongly gives *sf* on 1<sup>st</sup> beat; 2<sup>nd</sup> slur up to note 1 of M 165; taken a little too far to the right in CM; see also M 61 and 112.
- 165 f. u: Slur missing in FE; only start of slur in M 116 given in CM at line break; however, see M 62 f.
- 175 f. u: FE gives beginning of slur as early as the penultimate note; drawn somewhat too far to the left in CM.
- 176: >> missing in FE.
- 183 l: 2<sup>nd</sup> slur missing in FE; in M 187 as well.
- 196 l: FE wrongly gives 3<sup>rd</sup> appoggiatura as  $Ab$  instead of  $Bb$ .
- 207 u: Slur right from final note of M 206 in FE; drawn somewhat too far to the left in CM.
- 219 u: > missing in FE.
- 222–226 u: Different slurring to the analogous passage M 30–34 in both sources; however, beginning one note earlier in M 222 and 224 of FE.
- 228 u: > missing in FE.
- 230 u: 2<sup>nd</sup> > missing in FE.
- 231 f.: Dots deleted at end of measure in CM; staccato on final note M 231 and note 1 of M 232 instead; not adopted – the difference in FE is probably to have been an intentional correction as both parameters (deleted dots and staccati instead) have been changed.
- 233: > missing in FE.
- 237 u: > and slurs missing in FE.
- 252: Staccati missing in FE.
- 257: > missing in FE.

### III Langsam getragen

In CM original heading *Siegesbogen* and performance instructions *Einfach und ?* crossed out.

Metronome setting in the *Instructive Ausgabe* ♩ = 60, which probably means the same as the ♩ = 60 in FE; i. e. the original metronome marking ♩ corresponds to a quarter-note unit.

10 l: FE gives slur right from note 1; taken somewhat too far to the left in CM.

15 ff. u: Long slur not continued after line break between M 15 and 16 in FE.

17 l: CM and FE give slur only up to note 3; the same in FE at the analogous passages M 74 and 78; always the longer slur in these measures in CM.

24 f. u: Slur only to the end of M 24 in FE; see also M 81 f.

26 l: Slur up to the final note in FE.

29 u: *rit.* missing in FE.

l: FE gives appoggiaturas for the subsequent measure as eighth notes; however, see M 86.

32 l: FE fails to give > at the end of the measure and separate quarter-note stem,  $db$  quarter note dotted. > later added in pencil in CM. The > is also added in pencil at the analogous passage M 89 in CM and is missing in FE; the stems are however the same in this measure in the two sources.

- 34 l: Originally continuous  $\text{♪}$  in CM, so no  $\gamma$  at beats 4 and 10; later changed, likewise M 91. Might Schumann have intimated the correction only the 1<sup>st</sup> time but meant it to be for the analogous measures as well?
- 35 u: 1<sup>st</sup> slur and *rit* missing in FE.
- 47:  $\llcorner$  missing in FE.
- 55 u: Slur only up to note 3  $b\flat$  in FE.  
l:  $\llcorner$  only up to beginning of the measure in FE; however, see analogous passage M 106.
- 57 f. u: Both CM and FE begin with open slurs at the line break, which would mean an undivided slur; however, see M 108 f.
- 59 l: Eighth-note tail missing on last octave in FE.
- 61 ff. u: Beginning of slur inconsistent in CM and FE – sometimes from note 1, sometimes more from note 2; more or less uniformly from note 2 in the analogous passage M 112 ff., except for M 114. This has therefore been adopted.
- 70: Slurs only up to note 3 in FE.
- 72–74 u: Slur only up to end of M 73 in CM and FE; however, see the analogous passages M 15–17, 19–21 and 76–78.
- 79 l: Dot prolonging note 1 missing in FE.
- 99 l: CM and FE both give slur right from 1<sup>st</sup> beat; extended a little too far to the left in CM, as can happen with the sweep.
- 106 u:  $f^1$  given as dotted half note in CM and FE; however, quarter-note rest on following beat; see also M 55.
- 111 u: Slur missing in FE.
- 122:  $p$  missing in FE.
- 135 u: Both  $>$  missing in CM. *sf* on note 4 instead. *sf* also in M 137, but FE has *f* instead of *sf* in this measure.
- 138–142: Original final 16 measures crossed out in CM, corresponding to the end of the 1<sup>st</sup> movement. The 5 new final measures added by Schumann himself.
- 139 f. u: Tie  $c^1$ – $c^1$  in CM; not given in FE, where dirt on the copy suggests correction marks.
- 140: Chord as in FE; right hand  $c^1/e^1/c^2$ – $c^2$  originally deleted in CM, left hand  $C/G/c/g$ – $c$  deleted.

**Important instructions for performance in the autograph manuscript (1<sup>st</sup> movement) which were not included in CM and FE**

- 1: *Mit durchaus heftiger Empfindung und ganz frei vorzutragen* (To be performed throughout with intense feeling and completely freely). Original tempo marking *All<sup>o</sup> molto* crossed out.
- 3–6 l: *poco a poco crescendo*.
- 9 l: *dolciss.* from 2<sup>nd</sup> beat.
- 10 u: *mit innigster Empfindung* (with the most fervent emotion) from middle of measure.
- 15 u: *ritardando*.
- 17 u: *A Tempo* from middle of measure.
- 19 u: *Ardamente* from new entry of theme.
- 25–27 l: *sempre diminuendo*.
- 26 u: *ritard.* not until end of M 27.
- 28: *con fuoco* for the last three notes.
- 41: *Pedale und stringendo*.
- 61 u: *sotto voce* from note 2.  
l: *Pedale* from beat 1.
- 82, 274 u: *Im Tempo* not until M 84.  
l: *Pedale* from beat 1.
- 91: *grave* from beat 1.
- 92–94: *stringendo* - - - -.
- 97: *Animato* from beat 2.
- 110 f. l: *stringendo* at the bar line.
- 113–116 l: *sempre crescendo*.
- 119 l: *Pedale grande*.
- 123–126 l: *diminuendo*.
- 126–128: *sempre rallentando sempre*.
- 129 heading: *Romanza*.
- 142–146: *poco a poco crescendo*.
- 163 u: *ritard.* from 2<sup>nd</sup> eighth-note value.
- 164: *Animato* instead of *im Tempo*.
- 186–193: *sempre diminuendo*.

Schalkenbach, summer 2003  
Ernst Hertrich

**Arabeske op. 18***Source*

First edition. Vienna, Pietro Mechetti quondam Carlo, plate numbers “Pietro Mechetti. N<sup>o</sup> 3130.” (1<sup>st</sup> page of music) and “P.M. N<sup>o</sup> 3130.” (following pages), published in August 1839. Title: *ARABESKE. / Für das / Piano-Forte / componirt und / FRAU MAJORIN F. SERRE / auf Maxen / zugeeignet / von / ROBERT SCHUMANN. / Eigentum der Verleger. / Eingetragen in das Vereins-Archiv. / [left:] 18<sup>tes</sup> Werk. [right:] Preis\_45 x C.M. / WIEN, / bei Pietro Mechetti q<sup>m</sup> Carlo. / Michaelsplatz N<sup>o</sup> 1153. / Paris, bei Simon Richault.* Copy consulted: Schumann’s personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 3-D1/A4.

*About this edition*

All information presented below refers to the text of the first edition. Many passages omit the quarter-note stem on the initial upbeat 16<sup>th</sup> note of the lower middle voice. These omissions are not separately itemised here.

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

*Individual comments*

- 17 u: Legato slur begins on grace note.  
 91 u: Legato slur ends on next-to-last note; however, see M 95.  
 97f. 1: Grace notes given as eighth notes, probably by mistake.  
 99 u: Beginning of legato slur indistinct, lying between notes 1 and 2; however, see M 103.  
 104 u: Legato slur begins on main note  $a^1$ ; however, see all analogous passages.  
 182 u: Note 1 incorrectly given as  $c^2$  instead of  $a^1$ .  
 194:  $\llcorner$  mistakenly begins in M 193; however, see analogous passages in M 26 and 130.

214 l: 16<sup>th</sup> note  $c^1$  as given in first edition.

This makes the next note  $e^1$  one 16<sup>th</sup> too short. Many editions change  $c^1$  to an eighth note. However, the 16<sup>th</sup> note has its rhythmic correlative in the final note of the upper voice.

218 u: Legato slur already begins on quarter note  $f^1$ ; probably a mistake or a misguided attempt at consistency with M 216.

Schalkenbach, spring 2003  
 Ernst Hertrich

**Blumenstück op. 19***Source*

First edition. Vienna, Pietro Mechetti quondam Carlo, plate numbers “Pietro Mechetti. N<sup>o</sup> 3131.” (1<sup>st</sup> page of music) and “P.M. N<sup>o</sup> 3131.” (following pages), published in August 1839. Title: *BLUMENSTÜCK. / Für das PIANO-FORTE componirt / und / FRAU MAJORIN F. SERRE / AUF MAXEN. / zugeeignet / von / ROBERT SCHUMANN. / Eigentum der Verleger. / Eingetragen in das Vereins-Archiv. / [left:] 19<sup>tes</sup> Werk. [right:] Preis\_45 x C.M. / WIEN. / bei Pietro Mechetti q<sup>m</sup> Carlo. / Michaelsplatz N<sup>o</sup> 1153. / Paris, bei Simon Richault.* Copy consulted: Schumann’s personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 3-D1/A4.

*About this edition*









The Mechetti print contains a large number of errors, inaccuracies, and inconsistencies. We have carefully attempted to standardise parallel passages containing contradictory markings, especially in sections II and IV.

An autograph draft of Part I is too remote from the final version to be relevant as a source. All the individual comments below therefore refer to the first edition.









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

### Individual comments

- 4 u: Long slur divided owing to shortage of space, ending on 6<sup>th</sup>  and starting again on *g*<sup>b</sup>.
- 6 u: Slur ends on 2<sup>nd</sup> ; however, see M 2.
- 10 u: Slur ends on 4<sup>th</sup> ; however, see M 12.
- 16 u: Slur ends on note 3; however, see M 2.
- 18 u: Start of new slur postponed to beat 1 of M 19; however, see all analogous measures.
- 20 l: > adopted from autograph draft; see right hand.
- 24, 64 u: Slur ends on final note; however, see the more logical marking in M 110.
- 28 f. l: Slur ends on note 2 of M 29; however, see M 68 f.
- 30 u: Slur ends on 4<sup>th</sup> ; however, see M 70.
- 32–34 u: Start of slur postponed to beat 1 of M 33.
- 43 ff. l: Portato slurs on bass line all start one  earlier here and in M 55 ff. Slurs in middle voice end one  later in M 46, 48, and again in 62.
- 49 u: *ritard.* in lower staff of M 45 stands directly above M 49; reproduced as such in practically all later editions. Probably a mistake, since all other *ritard.* signs usually occur above or sometimes between the staves but never beneath them. See also analogous passage in M 60.
- 56 l: Notes 4–5 are repeated, thereby producing an extraneous  in the measure.
- 64 l: Slur ends on note 5; however, see M 24 and 110.
- 64–66, 116–118 u: Start of slur postponed to beat 1 of M 65 and 117, respectively; however, see M 24 and 111.
- 73 u: > as given in first edition. This mark is questionable, the analogous M 77 has > on the preceding  *bb*<sup>1</sup> instead of >, thereby matching the left hand > on the upbeat to M 81 and 119. The analogous pas-

sages in M 83, 89, 119 and 129 are marked in the same way as M 73; the > already starts on the upbeat in M 81, falls between *bb*<sup>1</sup>–*eb*<sup>1</sup> in M 122 f., and starts above the *f*<sup>2</sup> or *eb*<sup>2</sup> in M 127 and 135, respectively. The simultaneous < in left hand may imply that the engraver's copy was indistinct and that > was intended rather than >. As there is no clear solution to this problem, we reproduce the measures exactly as they appear in the first edition.

- 74 u: Tied *db*<sup>1</sup> as given in first edition. Most later editions change it to agree with the analogous passages in M 78, 120 and 124. However, it is conceivable that these later passages are only a simplified way of notating whatever was intended by the sustained *db*<sup>1</sup> here in M 74.
- 77 u: Slur ends on , with new slur starting on final ; however, see M 73.
- 94 u: Start of slur postponed to beat 1 of M 95; however, see M 140.
- 96, 142 u: 2<sup>nd</sup>  has *f*<sup>1</sup> instead of *eb*<sup>1</sup>. Although the two passages are identical, they are probably wrong, as perhaps was the engraver's copy, which may not have written out the repeat of section IV.
- 100 l: *b* on 7<sup>th</sup>  *d*<sup>1</sup> is placed a whole step lower on *c*<sup>1</sup> – mistakenly, as it is meant to override the *b* on the 4<sup>th</sup> ; see also the analogous passage in M 104.
- 106 l: Slur extended beyond 6<sup>th</sup> .
- 123 u: Slur from M 122 ends on *eb*<sup>2</sup>, with new slur beginning on note 4; however, see M 119.
- 124 f. u: Slur over bar line on *g*<sup>1</sup>–*ab*<sup>1</sup>; ignored since it does not occur anywhere else.
- 127 l: Slur already starts on note 1; however, see M 81.
- 139 f. l: Slur from beat 1 to note 3 of M 140; however, see M 93 f.
- 143 u: Start of slur postponed to note 1; however, see analogous passages.

Remagen, autumn 2004  
Ernst Hertrich

## Humoreske op. 20

## Sources

- A1 Autograph, fragment M 1–23, entry in the *Brautbuch* (bridal book) that Schumann kept for Clara Wieck between July 1837 and October 1839. Zwickau, Robert-Schumann-Haus, shelfmark 5976-A3/A. Dated *April 1838*.
- A2 Autograph, fragment M 1–36. Vienna, Archiv der Gesellschaft der Musikfreunde, shelfmark A 287. Title: *Vorspiel zu einem Rondolett*. Dedication at the end: *Hrn. Likl zu freundlichem Andenken – / [left:] Wien. 2<sup>ten</sup>/2 39. [right:] R. Schumann.*
- A3 Autograph, fragment M 693–799 (without M 701–708). Vienna, Archiv der Gesellschaft der Musikfreunde, shelfmark A 286. With dedication from Clara Schumann: *Der Frau Grünfin Wimpfen zur / Erinnerung von / Clara Schumann.*
- F First edition. Vienna, Mechetti, plate number on 1<sup>st</sup> page of music “Pietro Mechetti. N<sup>o</sup> 3132.”, on the following pages “P. M. N<sup>o</sup> 3132.”, published in August 1839. Title: *HUMORESKE. / Für das / PIANO-FORTE / componirt / und / FRAU JULIE von WEBENAU, / geb. Baroni-Cavalcabò / zugeeignet / von / ROBERT SCHUMANN. / [left:] 20<sup>tes</sup> Werk. [centre:] Eigentum der Verleger. / Eingetragen in das Vereins-Archiv. [right:] Preis fl. 2. – C. M. / WIEN, / bei Pietro Mechetti q<sup>m</sup> Carlo, / Michaelsplatz N<sup>o</sup> 1153. / Paris, bei Simon Richault*. Copies consulted: Munich, G. Henle Verlag, Archive, as well as Zwickau, Robert-Schumann-Haus, Robert Schumann’s personal copy, shelfmark 4501/Bd. 3-D1/A4.

*About this edition*

Since the autographs, in particular A1 and A2, contain several discrepancies with the

printed version, F must be seen as the sole primary source. Nevertheless, the autographs were occasionally consulted at certain passages for the emendation of engraving errors. The major differences with F are listed in the individual comments.

The fingerings in italics were taken from F, likewise the metronome markings, which were placed in parentheses in F. Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

*Individual comments*

Tempo marking: In A1 *Adagio*, in A2 *Langsam und getragen und leise*. This invalidates the occasionally encountered conjecture that the metronome marking is false and should read ♩ = 80 instead of ♩ = 80.

1 f., 5 f., 21 f.: In A2 < at each change of measure; presumably deliberate, as it is missing at all three passages in F.

2–4 l: Slur from A2; in F from 1<sup>st</sup> note of M 3 to 2<sup>nd</sup> note of M 4.

3 u: In the complete edition of *Robert Schumann’s Werke* edited by Clara Schumann between 1879 and 1893 and in many other subsequent editions, the grace note *bb*<sup>1</sup> is tied to the *bb*<sup>1</sup> of the following measure, analogously to M 7f. Schumann seems to have differentiated between the first and the second passage though, since the tie is missing here in A2 and F as well as at the analogous passage in M 241 f. in F; in M 23 f. in F the grace note was erroneously omitted.











17 f., 19 f. l: In A1, A2 < at change of measure; but presumably deliberate, as it is missing each time in F.

18 f.: In A2 *ritardando* at change of measure.

20 f.: In A1 *p* on 3<sup>rd</sup> beat of M 20, in A2 on 1<sup>st</sup> beat of M 21.

23 u: Grace note at end of measure from A2; missing in F.

28: A2 without new tempo marking; instead *Coda* after double bar line.

- 32 u: < from A2; missing in F; but see M 30. – In the complete edition *Robert Schumann's Werke*  instead of  at beginning of measure, and slur not before  $f^2$ .
- 33 u: Position of the notes in small type from A2, where, however, they are notated as  instead of . In F the 1<sup>st</sup> note is placed over the penultimate note  $db^1$  of the left hand. Nevertheless, the augmentation dot at  $g^1$  supports the notation in A2.
- 35 l: In F slur notated below the staff, presumably for lack of space; interpreted as a tie in the complete edition *Robert Schumann's Werke*. In A2 still greater divergences in this measure, but no tie.
- 56, 206 l: In F 3<sup>rd</sup>  staccato; omitted as singular occurrence.
- 104: The meaning of the marking  $\vee$  is unclear. Unfortunately, for this passage there is no surviving manuscript which could provide further insight. Perhaps a *cresc.* was intended, which would mean that the left and right hands would play one after the other. The sign could also be interpreted as marking a caesura.
- 109 l: In F slur only to end of measure; but see M 115 f.
- 118 f.: In F < only at M 118 (presumably for lack of space); but see M 78 f.
- 253 f. l: Slur in F only to ; but see M 269 f. and 493 f.
- 256 l: In F slur already begins at 1<sup>st</sup> note of M 255; but see M 496.
- 256–258, 272–274, 496–498 u: The metrically incorrect notation (one 32<sup>nd</sup> note is missing) which diverges from that of M 260–262, 264–266, 484–486, 488–490, 499–501 is adopted from F.
- 288 l: > from F; notation in lower staff even though there was enough space between the staves; might be due to a misreading by the engraver; perhaps > intended?
- 294 l: < preferable one measure later? See M 291.
- 294 f. u: > from F each time; it cannot be excluded that this is an oversight on the part of the engraver and that > is actually intended each time.
- 317: In F  $f$  already on 1<sup>st</sup> beat; but see M 313.
- 366 u: In F staccato on 1<sup>st</sup> beat by error.
- 375 u: Rhythm  preferable, as at the analogous passage at M 399? Or vice versa?
- 376 u: In F  $f$  between the staves; but see M 400.
- 396 u: In F staccato on 1<sup>st</sup> beat by error.
- 405 l: In F staccato on 2<sup>nd</sup> octave by error.
- 467, 475 u: In F slur in these two measures starts each time at the appoggiatura; but see the corresponding measures in the vicinity.
- 511 f. u: The complete edition *Robert Schumann's Werke* adds a tie *a–a* at change of measure.
- 519–521 u: In F slur not before 1<sup>st</sup> note of M 520; but see the analogous passages.
- 527–529, 617–619 u: In F slur begins only at 1<sup>st</sup> note of M 528 and 618; but see the analogous passages.
- 532 l: In F slur begins already at 1<sup>st</sup> note; but see M 622 and 638.
- 538 f. l: In F slur only up to 4<sup>th</sup>  of M 539; but see M 629.
- 557 u: In F > below 2<sup>nd</sup>   $d^1$ ; not adopted; also missing in analogous M 569. Or is perhaps > intended? See comment on M 601.
- 587 l: 1<sup>st</sup> note thusly from F; but see M 583, 585, 589.
- 588 l: In F staccato mistakenly on 1<sup>st</sup> note.
- 601 u: In F mistakenly > instead of >>; see M 603 and 605.
- 630 f.: In F < below the staff each time. Perhaps << were notated above and below the staff in the source, as is quite frequent with Schumann.
- 631 f. u: In F, open beginning of slur in M 632 after change of line between the two measures; before this, however, closed slur ending.
- 643 u: In F 3<sup>rd</sup> note of middle voice mistakenly notated as ; the measure assumes one eighth-note value too many in connec-

- tion with the tie; likewise M 647, 659, 663, 675 and 679.
- 644 u: In F 2<sup>nd</sup> slur erroneously to 1<sup>st</sup> beat of M 645.
- 652 l: In F  $\sharp$  before the 1<sup>st</sup> octave missing, but supplemented in pencil in Schumann's personal copy; however, it cannot be unequivocally ascertained whether by Schumann himself.
- 660 l: In F additional slur *D–bb*; omitted as singular occurrence (see M 643, 676).
- 665 f. u: In F slur erroneously begins only at last eighth-note value; but see M 649 and 681.
- 671 l: In F *D $\flat$*  and *G $\flat$*  erroneously notated as  $\downarrow$ .
- 674: In F *p* not until 1<sup>st</sup> beat of M 675 by error.
- 683 l: In F position of the pedal mark is inconsistent; sometimes a whole eighth-note value later.
- 709, 711, 713 u: In A3 *b* before *a* each time, a thoroughly plausible variant. It would also apply to the parallel passage at M 725–729; M 725–740 are not written out in A3 as they are a repetition of M 709–724.
- 721 u: In F erroneously tie *c*<sup>1</sup>–*c*<sup>1</sup>; omitted as singular occurrence.
- 754 u: In A3 eight undotted  $\downarrow$ ; dotting added only later in F; the upper part was mistakenly not emended, but was notated as  $\downarrow$ , as in the previous measure.
- 827 u: In F 3<sup>rd</sup> note mistakenly *f*<sup>3</sup> instead of *d*<sup>3</sup>.
- 829 u: In F 6<sup>th</sup> note mistakenly *bb*<sup>1</sup> instead of *d*<sup>2</sup>.
- 840, 853 l: In F slur extended to end of measure and middle of measure, respectively; most likely it was drawn too far to the right in the source, as is frequent with Schumann.
- 856: In F *pp* not before 2<sup>nd</sup> beat by error.
- 865–867 l: In F lower slur mistakenly to last eighth note of M 867.
- 884 u: In F mistakenly > over tied  $\downarrow$ . *c*<sup>1</sup>.
- 891 l: In F arpeggio sign erroneously placed only at *E/c $\sharp$* , which, however, is presumably an error in view of the interval of the 11<sup>th</sup>. The arpeggio is missing in F at the parallel passage in M 935.
- 897, 941 l: In F 1<sup>st</sup> slur begins each time at 1<sup>st</sup> note; *pp* at 2<sup>nd</sup> note speaks, however, for the beginning of the slur at the 2<sup>nd</sup> note; but see also M 895 and 939.
- 904 u: In the complete edition *Robert Schumann's Werke* tie from grace note to main note.
- 910 l: In F additional portato dot by error also at 3<sup>rd</sup> chord.
- 923–925: In F dubious slurring: M 923 l slur from the previous measure to end of measure; but see M 879. The slurs at the middle voices at the change of measure from M 923 f. and 924 f. mistakenly not before 1<sup>st</sup> note of M 924 and 925 respectively, left hand at M 924 f. from last note of M 924; but see all analogous passages.
- 927: In F  $\ll$  not until M 928; but see analogous passage at M 883.
- 936 l: In F slur erroneously begins at 1<sup>st</sup> beat; but see the analogous measures 937 and 892 f.
- 951 l: Portato marking in F only up to 4<sup>th</sup>  $\downarrow$ ; but see right hand and M 949.
- 955, 958, 960 f. l: In F  $\text{v}$  after the  $\downarrow$  at beginning of measure, rest at M 959 and 2<sup>nd</sup> rest in M 961  $\text{v}$ ; both notations are false and were correspondingly corrected.
- 957 l: In F extension dots mistakenly at *gb/db*<sup>1</sup>.

Berlin, autumn 2009

Ernst Hertrich

### Novelletten op. 21

#### Sources

- A Autograph of no. 2. New York, Pierpont Morgan Library, shelfmark S3925.N937. Fair copy with many departures from the printed version.
- CM Copyist's manuscript of no. 2. Washington, Library of Congress, shelfmark ML31.H43a no. 79. The manu-

script contains many corrections in Schumann's hand and many departures from the printed version. At the end Schumann wrote: *Gruß aus Deutschland an Hrn. Franz Liszt / von / Robert Schumann.* [left:] *Leipzig den 20 April / 1838.*

EC Engraver's copy, copyist's manuscript. Leipzig, Sächsisches Staatsarchiv, shelfmark 6866. Title page in Schumann's hand: *Novelletten / für das Pianoforte. / Erstes Heft / Hrn. Friedrich Chopin* [alongside it in a different hand:] *Adolph Henselt / (lt. Brief vom 19/11 38.)* [continuing in Schumann's hand, centred:] *zugeeignet / von Robert Schumann.* / [left:] *Opus 19* [corrected from 16] [centre:] *Heft 1.* / [followed by instructions on the sequence of the pieces]. The manuscript contains many corrections by Schumann, who added practically all the dynamic marks and probably most of the phrase marks and articulation as well. Revealingly, both are missing in the Intermezzo from no. 3, which Schumann crossed out, preferring instead to use the advance publication from the NEUE ZEITSCHRIFT FÜR MUSIK as an engraver's copy (see SE).

SE Advance publication of the Intermezzo from no. 3, included as item no. 6 in volume 2 of *Sammlung von Musik=Stücken alter und neuer Zeit*, a supplement to the NEUE ZEITSCHRIFT FÜR MUSIK (Leipzig, May 1838). The first page of music contains the following remark at the bottom: *Aus nächstens bei Breitkopf und Härtel erscheinenden "Novelletten."* (Taken from the *Novelletten* soon to be published by Breitkopf & Härtel.) For the most part, the musical text is identical to that of the first edition.

FE First edition. Leipzig, Breitkopf & Härtel, plate numbers 6126–6129 (per book), published in July 1839. Title:

*NOVELLETTEN / für das Pianoforte / componirt / und / HERRN ADOLPH HENSELT / zugeeignet / von / Robert Schumann.* / [left:] *Op. 21. N<sup>o</sup>. I.* [as well as *II, III, IIII* supplemented by hand; editions with book numbers *II, III und IV* printed onto them were apparently also issued at the same time] [right:] *Pr. 16. Gr. / Eigenthum der Verleger. / Leipzig, bei Breitkopf & Härtel. / 6126. 6127. 6128. 6129. / Eingetragen in das Vereins-Archiv.* The flyleaf contains the following inscription in Schumann's hand: *Op. 21. / Novelletten / Vier Hefte. / Leipzig 1838.* There are no handwritten annotations. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmarks 4501/Bd. 3-D1/A4 (books I and II) and 4501/Bd. 4-D1/A4 (books III and IV).

#### *About this edition*

While reading the proofs for FE, Schumann quite obviously made a number of changes, so that FE contains what might be called the definitive version of the text. A comparison with EC reveals, however, that he overlooked a great many errors of haste by the engraver. These errors can now be corrected. They include the omission of a large number of slurs, staccato dots and accent marks, which have been added accordingly from EC without comment whenever they are confirmed by analogous passages or warranted for musical reasons. Signs that are missing in the sources but that are musically necessary or legitimated through analogy have been placed in parentheses.

#### *Individual comments*

##### VOLUME I

##### No. 1

26 u: Short slur on  $g^1$ – $f^1$  missing in FE.

34 l: E lacks separate quarter-note stems on notes 5 and 7.

- 41: EC gives *p* on beat 1.  
 46 u: FE ends slur on final note here and in parallel passage in M 111. EC, as so often, draws slur somewhat too far to the right here but clearly ends it on *c*<sup>2</sup> in parallel passage in M 111.  
 52 l: EC postpones beginning of slur to note 3 here and in parallel passage in M 117.  
 67 f, l: EC and FE end slur on eighth note *Ab* due to shortage of space; also page break in FE.  
 72 u: No *ritard.* in EC.  
 73 l: 1<sup>st</sup> slur only covers eighth notes in EC and FE; however, see all analogous slurs.  
 85: 2<sup>nd</sup> *f* missing in FE; however, see M 20.  
 128, 132 u: No staccati in EC.  
 131 u: < missing in FE.

## Nr. 2

- 1 l: Due to shortage of space, EC places *Pedal* alongside rather than beneath octave on beat 1 in this measure and analogous passages, causing FE to postpone it to beat 2.  
 1–4: A slurs each 16<sup>th</sup>-note group in M 5 etc.  
 11 u: FE inadvertently has staccati on notes 2 and 3.  
 21, 29, 55: A and CM place < on final three notes; see also M 47.  
 26 u: Staccato in A only.  
 28 u: EC and CM extend slur to beat 1 of M 29.  
 30 l: *pp* missing in FE.  
 45 u: FE mistakenly gives note 6 as *g*<sup>1</sup> instead of *b*<sup>1</sup>.  
 48 l: Staccato and *pp* in EC only.  
 83: *f* in EC only. – CM gives *marcato* here and in M 85.  
 102 l: EC and FE place *f* on note 2; left over from A, where *f* appears in all analogous passages.  
 117 u: Slur from preceding measures extended to end of M 117; however, see parallel passage in M 317.  
 l: FE ends slur on chord 2; EC, as so often, draws it somewhat too far to the right; clearly ends on chord 1 in A. In the analogous passage in M 129, EC and FE already end slur in M 128, probably because it was discontinued after line break in A; see also M 317.

## Intermezzo

Headings *Trio* and *Zuleika* added by Schumann in CM.

142 f, u: CM gives fingering from note 4 of M 142 to note 5 of M 143 as 4 1 3 1 3 1 3 1.

144 u: EC ends slur on note 3 here and in most analogous passages. Always extended to final note in FE, except in M 196 and 200.

145 l: FE lacks arpeggio; easy to overlook in EC. – A gives fingering 1 on triplets 4 and 6.

148 f, u: Long slur seems to stop at end of M 148 in A; however, EC and FE clearly extend it to *c*<sup>#1</sup> in M 149. In the parallel passage (M 194 f.) EC neglects to resume the slur after a page break between the two measures. Nevertheless, the slur was probably meant to continue to the end of the descending chromatic line.

l: EC gives additional slur on *Bb*–*A* over bar line; same in M 194 f.

154 f, l: EC gives additional slur on *F*–*E* over bar line but does not indicate slur in parallel passage in M 200 f., where A also has a slur.

155 u: Slur stops at end of measure in FE, probably by mistake; however, see M 201.

156 f.: Lower slur missing in FE, which instead extends upper slur to end of measure; however, see M 202 f. where FE gives the lower slur, albeit one eighth-note value later.

167 u: FE gives short > instead of >; however, see M 213.

169: CM gives *ritard.* in Schumann's hand.

171, 175 l: Length of slurs inconsistent in sources: EC shifts entire slur one quarter-note value in both passages; FE does the same in the 2<sup>nd</sup> passage. A ends the slurs on note 1 of M 173 and M 177, respectively.

- 179, 181, 183: A gives *rit.* from 2<sup>nd</sup> half of measure, as does CM in M 181 and 183.
- 180 u: FE extends slur to beat 1 of M 181; however, see next measures.
- 183 l: EC and FE only slur eighth notes; however, see preceding measures.
- 200 u:  $\llcorner$  missing in FE.
- 213:  $\llcorner$  taken from CM, missing in EC and FE; see also M 167.
- 239–242:  $\rceil$  taken from EC, where it is admittedly much shorter; however, see M 39–42; FE gives  $\llcorner$  instead of  $\rceil$ .
- 248–250, 256–258: Slur missing in EC.
- 256 l: *pp* missing in FE.
- 259 l: 1<sup>st</sup> staccato missing in EC.
- 260:  $\llcorner$  taken from CM, missing in EC and FE; see M 60.
- 263 u:  $\llcorner$  taken from CM, missing in EC and FE; see M 63.
- 291: *fff*,  $>$  and staccato on note 4 found in EC only; see M 91.
- 299, 303: Due to shortage of space, EC places  $\text{♩}$  alongside instead of beneath the 1<sup>st</sup> octave, causing FE to postpone it to beat 2; see also M 99 and 103.
- 307 u: *mf* missing in FE.
- 331 l: 1<sup>st</sup> arpeggio missing in FE.

## VOLUME II

### No. 3

- 7 l: FE gives *A* as quarter note; however, see M 203.
- 19 f.: FE gives  $\llcorner$  from note 3 of M 18 to note 1 of M 19, probably by mistake.
- 66: EC originally slurred notes 1–2 here and in analogous measures; inadvertently left standing in left hand.
- 77, 81: FE gives whole-measure slurs in both measures; however, see analogous passages in M 36, 40, 232 and 236.

### Intermezzo

Crossed out in EC with the following note in Schumann's hand: *Hier ist das beiliegende Gedruckte bis zum Zeichen #* [i.e. end of M 191] *abzustechnen* (engrave enclosed print

here up to the #). In other words, this section was meant to be engraved from SE.

- 106 u: Final chord taken from EC, lacks *g*<sup>1</sup> in SE and FE; however, see M 104.
- 114, 116 l:  $>$  on chord 3 occurs only in SE.
- 139–172: This section remains in B $\flat$  major in EC.
- 162: SE extends slurs to beat 1 of M 163.
- 183 l: *sf* missing in FE.
- 192 ff.: EC has fermata on note 1 of M 192 followed by the instruction *kleine Noten* (small notes). The entire passage is written without bar lines up to the repeat of section 1. Even if EC clearly disagrees with the printed version of this section, Schumann's remark sheds important light on how the change of meter should be taken, namely, not as a strict change from 6/8 to 2/4 meter, but as a sort of *ad libitum* notation.
- ### No. 4
- 3, 7: FE and EC place a staccato on the final note here and in M 35, 39 and 124; we disregard it since the slur makes it meaningless. There is no staccato in M 88, 92 or 120. Perhaps Schumann unthinkingly prolonged the markings from the preceding measures.
- 9 f.:  $\llcorner$  missing in FE; however, see M 91.
- 16 l: EC only slurs notes 1–2 here and in all parallel passages. – EC deletes lower octave *A* on beat 3 in parallel passage in M 48. Correction overlooked? However, *A* present in M 101 and 133.
- 18 l: Lower slur missing in FE.
- 50: EC gives *Etwas bewegter* (slightly more agitated) instead of *dringender* (more urgent) and places *f* on note 2 of left hand.
- 59 f. u: FE has slur on *f*<sup>2</sup>–*e*<sup>2</sup>–*d*<sup>#2</sup>. We disregard it as superfluous and potentially misleading.
- 64 f. l: EC interrupts slur with *sf*, causing slur to be divided in FE.
- 74: FE postpones beginning of  $\rceil$  to next measure.
- 77 u: *f*<sup>1</sup> only given as quarter note in EC.
- 125 u: EC and FE end slur on note 1; however, see M 40.

- 134: *ff* taken from EC, where it is slightly indistinct, causing engraver to read *f*.  
 137f. l: Slur occurs only in EC; see M 135f.  
 150–157 u: Portato slur on quarter notes taken from EC. FE places it above staff on eighth notes, probably misconstruing the markings in EC.  
 161 u: FE gives staccati on three quarter notes; misconstrual of several ink spots in EC.  
 166: *f* occurs only in EC; probably indicates repeat of M 162–165 with parts inverted.  
 182 l: Slur on  $d^1$ – $f^\sharp$  missing in FE.  
 191f. u: EC gives two single-measure slurs.  
 194 l: Slur missing in EC, begins on lower note in FE; however, distinctly begins on upper octave in both sources for two measures that follow; FE omits slur in M 197.

### VOLUME III

#### No. 5

- 3 u: Slur inconsistent in sources, sometimes on notes 1–8, sometimes on notes 1–9. No slurs marked in this passage when section repeated.  
 5 l: Position of *f* in EC indistinct; FE already places it on note 3 although *f* on note 4 would agree with imitation in right hand; see also M 25.  
 18: EC gives *sf* on beat 1.  
 33f. u: EC slurs each group of four eighth notes; however, see M 41ff.  
 35 u: Both sources give chord 3 with  $c^1$ ; perhaps a copyist's error and  $d^1$  intended, as in analogous passages in M 37 and 57.  
 40 a: Right-hand slur later extended to the right in EC; however, no open slur in M 33.  
 61: *f* missing in FE.  
 76 u: FE mistakenly places 1<sup>st</sup> chord on beat 1. EC originally placed the four chords in M 74ff. on the beat, but Schumann later altered them to sound on the afterbeat. In M 76 Schumann deleted the ♯ after the chord but forgot to add it beforehand. Staccato on chord missing in FE.  
 103f. u: FE ends slur on final note of M 103; EC extends slur far beyond bar line after line break but fails to continue it in M 104.  
 109 l: FE, probably by mistake, extends slur to rest in M 110, but stops before 1<sup>st</sup> note.  
 116f. l: EC and FE end slur over bar line in upper voice on final note of M 116; however, see analogous passages.  
 118f. u: Slur over bar line ends on final note of M 118, with portato on notes 1–3 of M 119; however, see M 114 and 115.  
 120f. l: Slur over bar line taken from EC, ends on final note of M 120 in FE; same in M 122f. and in 125f., where EC also ends slur before bar line. In M 122f., however, EC distinctly draws slur to beat 1 of M 123 despite line break.  
 122: Many editions add ♯ to *c* for consistency with the leaps of a fifth in the preceding measures; however, see also M 126 and 129. The choice between  $c^\sharp$  and *c* cannot be settled with absolute certainty. Whatever the case, the ♯ is missing in both EC and FE.  
 131: EC and FE incorrectly place *ff* on eighth-note value 3.  
 133 u: FE incorrectly has octave  $d^1/d$  on beat 1; see all analogous measures. – Upper slur missing in FE, lower slur missing in EC.  
 135: *f* missing in FE.  
 152: *p* occurs only in lower staff of EC; perhaps intended to apply to ostinato bass. Was this an engraver's oversight or a later correction by Schumann? However, see *f* in M 159.  
 169, 171, 173, 176: EC gives *f* on 4<sup>th</sup> eighth-note value in each measure; probably deliberately added to FE since *f* missing in all three passages of EC and only recurs with *ritard.* in M 181ff.  
 172 u: EC and FE place quarter-note stem on  $ab^1$  in note 5; however, see  $ab^1$  in next chord and M 63.  
 193: *f* missing in FE.  
 199f. l: FE slurs  $C^\sharp$ – $F^\sharp$  over bar line; misreading of poorly placed tie on  $c^\sharp$ – $c^\sharp$  in EC; see also M 215f.





- 135 u: EC still gives next-to-last note with quarter-note stem as in preceding measures.
- 148 l: FE wrongly starts slur on note 1.
- 169f. u:  $g^1-g^1$  untied in FE.
- Nr. 8**
- 3 u: 2<sup>nd</sup> slur in middle voice missing in FE.
- 6 u:  $\langle$  missing in FE.
- 8 u: 1<sup>st</sup> slur missing in FE.
- 11 l: 2<sup>nd</sup> slur missing in FE.
- 12 l: 2<sup>nd</sup> slur missing in FE.
- 24f.: EC has *f* on bar line between these two measures.
- 36 u: Slur missing in FE.
- 39 l: Both slurs missing in FE.
- 51f. u: Slur over bar line missing in FE.
- 67f.: FE mistakenly draws slurs from eighth note to 16<sup>th</sup> note in each measure; error probably arose because plates engraved in mirror reflection. See also M 71f.
- 88: EC and FE wrongly give augmentation dots instead of  $\gamma$
- 92f. l: Slur missing in FE.
- 101 l: 2<sup>nd</sup> slur missing in FE.
- 111 u: EC originally gave note 6 as *a*; corrected to *b* by Schumann, who also added *b* twice in letter notation only to delete it later and to add the letter *a* above the staff. This *a* would match the *g* in M 113. Whatever the case, FE gives *b*, and the question remains whether the reverse correction to *a* in EC came about after publication or whether Schumann again changed his mind when proofreading FE.
- 111, 113, 115 l: EC gives  $\langle$  in each measure; all three omitted in FE, probably deliberately.
- 116 l: *ff* missing in FE.
- 119 l: *sf* missing in FE. EC gives M 118–128 as a repeat M 38–48 without writing them out.
- 161 u: Slur missing in FE.
- 170: EC and FE postpone *f* to beat 1 of M 171; however, see all analogous passages.
- 172: EC has *rit.* on beat 1.
- 188 l: Slur missing in FE.
- 191f. l: EC gives  $\rangle$  instead of  $\langle$ .
- 229f. l: *B-B* untied in FE.
- 243:  $\langle$  missing in FE.
- 248f.:  $\rangle$  taken from EC; FE gives  $\langle$ . Whether this was a later correction by Schumann remains a moot question. Musically, however,  $\rangle$  seems preferable.
- 277f. l: Slur missing in FE.
- 294–296:  $\langle \rangle$  in these measures occur only in EC; however, see M 349f.
- 302 l:  $\langle$  occurs only in EC; however, see M 355f.
- 309 l: FE slurs quarter notes  $e^1-d^1$  over bar line; misreading of slur drawn slightly too far to the right in EC; see also M 363.
- 318f. l: FE postpones start of slur to note 2; however, see right hand and M 334f.
- 323–327: Slurs missing in FE only.
- 331 u: Slur on  $b\sharp^1-c\sharp^2$  missing in FE.
- 334f. u: Slur missing in FE.
- 365 l: EC has staccati on both quarter notes  $D_1-D$ . Unmarked in FE. Both sources give slur in parallel passage in M 311. Schumann's intention remains unclear.
- 372f. l: Slur missing in FE.
- 373f. l: *F-F* not tied over bar line in FE; however, see M 515f.
- 374: *p* missing in FE.
- 374–379 u: Slurring taken from EC; FE has single undivided slur; however, see next two measures.
- 380f. l: EC and FE end slur in lower middle voice on  $G\sharp$  due to shortage of space.
- 384–389 u: Single undivided slur in FE; EC has line break between M 385f. and extends preceding slur somewhat too far to the right; see also M 369f., 511f. and 527f.
- 403f. l: FE incorrectly gives tie on *a-a* instead of slur.
- 405 u: Slur missing in FE.
- 414: EC and FE incorrectly give 1<sup>st</sup> chords as  $\text{♪}$  instead of  $\text{♪} \gamma$
- 417–419 u: EC and FE only slur groups of 4 eighth notes; however, see M 413–415.
- 423 l: Slur on eighth notes missing in FE.
- 456 u: EC places staccato on final eighth-note value so clearly that engraver can

hardly have overlooked it. Later correction by Schumann?

471: Slur on eighth notes missing in FE.

480 f. u: EC and FE only have slur in M 480; however, see left hand.

481: EC already gives *Tempo I* in 2<sup>nd</sup> half of M 480. FE has line break between two measures. Engraver may have placed tempo mark in new line due to shortage of space in preceding line.

489: *ff* missing in FE; postponed to beat 1 of M 490 in EC; however, see M 405.

496 l: EC and FE incorrectly give octave on beat 1 as  $\text{♩}$  instead of  $\text{♩} \text{♩}$

496 f. u: Slur on  $d^2-c^2$  missing in FE.

509 u: Note 1 in FE incorrectly given as quarter note.

519 u: EC extends slur to note 3; contradicted by beginning of new slur, which however is missing in FE. See also M 377.

522 f.:  $\text{>}$  missing in FE.

535, 557 l: Both EC and FE omit  $\sharp$  on octave  $G_{\sharp 1}/G_{\sharp}$ . Added for consistency with M 285 and 306, but omission may possibly have been intentional.

542 f. l: Slur missing in FE.

544:  $\text{>}$  missing in FE.

547: Staccato missing in FE.

548: Staccati missing in FE.

553 u: FE wrongly gives note 1 as  $e^1$  instead of  $f_{\sharp 1}$ .

Schalkenbach, spring 2003

Ernst Hertrich

## Piano Sonata in g minor op. 22

### Sources

A<sub>1</sub> Autograph of the original final movement. Vienna, Gesellschaft der Musikfreunde, shelfmark A 288 (Nachlass Johannes Brahms). Dating at end: *Schluß am 27sten October 35*. The manuscript contains only 436 measures. At four passages additions are indicated in red crayon and ink, but

the respective supplementary sheets are missing.

A<sub>2</sub> Autograph of movements I–III and of the original final movement. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark Mus. ms. autogr. R. Schumann 38. Headtitle: *Sonate pour le Pianoforte*. [to the left:] *Ohne alle Vortragsbezeichnung zu copiren*. (To be copied without any expression marks.) The following dates are found at the end of the manuscript: *Juni 30. II. / Juni 33. I. / III. / October. 35. IV*. In movements I–III the manuscript diverges considerably from the printed version (see *Preface*). The sheet with the close of movement I (from M 252) and the beginning of movement II (M 1–15-1<sup>st</sup> half) is missing. As to the original final movement, the manuscript contains the last stage of the transmission.

A<sub>3</sub> Autograph of movement II. Location unknown, formerly in the Sammlung Wertitsch (deposit in the Österreichische Nationalbibliothek in Vienna); however, photocopies were available. The manuscript is notated on Viennese paper (in the margin is the company imprint *Wien, bei A. Diabelli & Comp. Graben N° 1133*); Schumann must have written it during his stay in Vienna from the beginning of October 1838 to the beginning of April 1839. Dedication by Clara Schumann at the end of the manuscript: *An Herrn Julius Otto Grimm / zu freundlichem Andenken / des theuren Verewigten / Robert Schumann / von / Clara Schumann* [to the left:] *Düsseld. d. 21. Febr. / 1857*. (To Mr. Julius Otto Grimm in kind memory of the dearly departed Robert Schumann by Clara Schumann, Düsseldorf, 21 February 1857.) The manuscript contains many divergences both from the version transmitted in A<sub>2</sub> as well as from the

- first edition, even though it served as the engraver's copy.
- A<sub>4</sub> Autograph of movements I and IV. Inaccessible private collection; description from an article by J. J. Eigeldinger in the *REVUE DE MUSICOLOGIE* 70, 1/1984, pp. 107–117; only photocopies of the title page as well as of the first and last pages of music were available for consultation. Title: *Zweite Sonate / für das Pianoforte. / Madame Henriette Voigt / zugeeignet / von / Robert Schumann. / Op. 18.* At the end of the 1<sup>st</sup> movement: *Zweiter Satz und Scherzo siehe auf den Beilagen.* (See the supplements for the second movement and Scherzo.) On page 1 top right: *Handschrift Robert Schumann / Herrn Fr. Szarvady / zur freundlichen Erinnerung / von / Cl. Schumann.* (Manuscript of Robert Schumann in kind remembrance of Mr. Fr. Szarvady from Clara Schumann.) The manuscript served as the engraver's copy for the first edition.

#### Lost manuscripts

- First transcript of movement II, June 1830 (see dating in A<sub>2</sub>).
  - First transcript of movements I and III, June 1833 (see dating in A<sub>2</sub>).
  - Copyist's transcription of A<sub>2</sub> (see copyist's instruction on the first page of A<sub>2</sub>).
  - Copy (probably autograph) of the original final movement. Manuscript A<sub>1</sub> cannot have served as the source for the transcription of this movement in manuscript A<sub>2</sub>.
  - Autograph of movement III as supplement to the engraver's copy (see note at A<sub>4</sub>).
- F First edition. Leipzig, Breitkopf & Härtel, plate number 6177, published in September 1839. Title: *SONATE / N<sup>o</sup> II. / für das Pianoforte / componirt und / MADAME HENRIETTE VOIGT / geb. KUNZE / zuge-*

*eignet / von / ROBERT SCHUMANN. / [left:] Op. 22. [centre:] Eigenthum der Verleger / Leipzig, bei Breitkopf & Härtel. / 6177 / Eingetragen in das Vereins-Archiv.* Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501–D1/A4; with autograph entries by Schumann? Flyleaf with following autograph inscription: *Op. 22. / Sonate in Gmoll. / Angef. Leipzig 1835, beendet / Wien 1838.*

#### About this edition

Schumann apparently carefully revised the work once again before it was printed. As can be seen by a comparison with the sole accessible part of the engraver's copy (A<sub>3</sub>), he made further corrections during his examination of the proofs. The primary source is thus the first edition (author's copy). The various extant manuscripts were consulted only in dubious cases, particularly since Schumann instructed the copyist to omit the articulation and dynamic markings of the manuscript (see comment at beginning of A<sub>2</sub>). Some of these markings are interesting, however, since they ultimately reveal Schumann's (hidden) intentions; they are thus supplied in a special section.

Fundamental divergences of the edition in Clara Schumann's *Instructive Ausgabe* of the *Klavier-Werke von Robert-Schumann* published in 1886 (Clara Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 9694-A4/D1) are mentioned 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

##### I So rasch wie möglich

7f. u: Slur from A<sub>2</sub>; in A<sub>4</sub> at change of line between M 7 and 8 slur does not begin at end of M 7; rather, clearly open slur begins at start of new line; in F not until

1<sup>st</sup> beat of M 8; but see parallel passage at M 200f.

41 u: *f* from A<sub>2</sub>; missing by error in F.

59: Slurs in F start only at last note; but see parallel passage at M 252.

61, 254: The slurs could also be read in F as extending only to the penultimate note.

62, 255 l: Tie B–B according to Clara Schumann's *Instructive Ausgabe*.

69 l: 2<sup>nd</sup>–4<sup>th</sup> note as such from F (in A<sub>2</sub> this section M 57–76 is missing). In analogy to the parallel passage at M 262 the notes should read  $g^1-c^1-g$ . The interruption of the line  $d^1-f\sharp^1-g^1-ab^1-?-f^1-eb^1-db^1$  (M 67–70) is indeed rather strange.

121: Position of the *p* from A<sub>2</sub>; in F at last note of right hand.

127 l: *sf* from A<sub>2</sub>; in F only *f*.

141 l: Slur from A<sub>2</sub>, missing in F; but see M 145.

180f. u: Interruption of the slur from A<sub>2</sub>, where the closing note  $eb^2$  is notated as  $\text{♪} \text{♯}$ ; in F the slur is complete, but see M 176f.

197f. u, 204f. l: Slurs in F only extend to the end of the measure; but see all analogous passages.

215:  $\llcorner$  from A<sub>2</sub>; in F mistakenly one measure too soon; but see M 22f.

237 u: Beaming as such from F; in A<sub>2</sub>  $\text{♪♪} \text{♪♪}$ , which would correspond to the parallel passage at M 44. However, the triple beaming would correspond to M 241, 243 (M 239 in A<sub>2</sub>  $\text{♪} \text{♪♪♪}$ , in F  $\text{♪♪♪♪}$ ).

241:  $\llcorner$  from A<sub>2</sub>; erroneously missing in F.

284, 292 l: Last note in F (A<sub>2</sub> missing from M 250) *c* instead of  $eb$  and  $c^1$  instead of  $eb^1$ ; the doubling makes it appear intentional. But M 286–293 were probably only marked as a repetition of M 278–285 in octave transposition in the now inaccessible engraver's copy.

## II Andantino

2 u: In A<sub>3</sub> portato marking as in M 39; in F perhaps omitted only by oversight? However, the slurs in M 3–7 of A<sub>3</sub> are also missing.

14f. u: Divided slur from A<sub>3</sub>, undivided in F; but see M 12f.

30:  $\llcorner$  from A<sub>2</sub> and A<sub>3</sub>, missing in F presumably only by error; see M 29.

33f. u: Notation of the 16<sup>th</sup>-note accompaniment and position of the slurs here from the autographs. In F only the 16<sup>th</sup> notes are slurred, with slur beginning at 1<sup>st</sup> note of each figure; but see left hand. In A<sub>2</sub>  $\text{♯}$  each time instead of the slurred notes  $c^2-db^2-eb^2$ .

34 u: In A<sub>2</sub>, A<sub>3</sub>  $\text{♯}$  instead of  $\text{♮}$  before 2<sup>nd</sup> main note (upper part);  $\text{♮}$  would be unnecessary because of the alteration at the beginning of the measure. Error in F?

35 u:  $\text{♮}$  before last note only entered by hand in the composer's copy (F); presumably by a different hand, but musically probably necessary.

37 l: Pedal marking from M 38 in A<sub>2</sub>, A<sub>3</sub> already at last note of M 37.

45–47:  $\llcorner$  from A<sub>2</sub>, A<sub>3</sub>; whereby in A<sub>3</sub> M 41–47 are only indicated as repetition of M 4–10, which thus means that the two passages should correspond.

53 l: In the composer's copy (F) *p* altered by hand to *pp*, probably by another hand.

56–58 u: End of slur from A<sub>2</sub>, A<sub>3</sub>; in F only up to end of M 57; but see left hand.

## III Scherzo

21 l: 1<sup>st</sup> note from A<sub>2</sub>; in F mistakenly  $\text{♪}$  instead of  $\text{♯}$

32 l: Staccati on 2<sup>nd</sup>–4<sup>th</sup> notes from A<sub>2</sub>; missing by error in F.

46, 50 u: Notation of 1<sup>st</sup> chord from A<sub>2</sub>; in F all notes notated as eighth notes; but see M 42. In A<sub>2</sub> the  $\text{♯}$  before the quarter note  $c^2$  could also be read as  $\text{♮}$  before  $a^1$  (necessary, since from M 33 in A<sub>2</sub> three  $\text{♮}$  are called for). One cannot totally exclude an oversight in F, even though M 38 has a very similar dissonance structure.

62f. u: Slur reaches only to octave  $g/g^1$  of M 63. In A<sub>2</sub> M 53–64 are only indicated as a repetition of M 21–32, and should thus be identical to these measures.

#### IV Rondo

- 2f.: < one measure later in F; but see all analogous passages.
- 71 l: 2<sup>nd</sup> chord in F mistakenly has *A* instead of *G*.
- 80 l: Quarter-note stem at 1<sup>st</sup> note *f*<sup>1</sup> missing in F for reasons of space; but see analogous passage at M 210.
- 101 l: In F slur begins erroneously only at 1<sup>st</sup> beat of M 102; but see analogous passage at M 231.
- 109 l: In F slur begins erroneously only at 1<sup>st</sup> beat of M 110; but see analogous passage at M 105 and 239.
- 119 l: 3<sup>rd</sup> note in F without ♯; but see M 249.
- 141–144 l: In F slur does not begin until 1<sup>st</sup> beat of M 142; but see M 9–12.
- 214 u: Long slur from M 210 ends mistakenly in M 213 in F; but see analogous passages at M 80, 84 and 210.
- 219: Last note *bb* as such from F; should read *a* according to the analogous passage at M 89.
- 286 u: In F before change of line slur begins at 5<sup>th</sup> note but is not continued after change of line; legato as in the parallel passage at M 156ff. is surely intended.
- 328 l: Beginning of slur from *A*<sub>4</sub> and analogous passages; starts on 1<sup>st</sup> beat in F.
- 328f.: Both slurs in *A*<sub>4</sub> drawn far over the bar line at the end of M 329 (end of line), but are not begun anew in M 330. Slurs at M 331 extend only to end of measure; slurs at M 332f. could, however, be read as extending to 1<sup>st</sup> beat of M 334 in *A*<sub>4</sub>. Since in F the slurs in M 330ff. u and 332ff. u also encompass 1<sup>st</sup> note of following measure, the longer slur has been uniformly preferred.

#### Special features of the autograph source *A*<sub>2</sub>

##### I So rasch wie möglich

##### *Pedal markings in A*<sub>2</sub>

In conformity with the instruction in *A*<sub>2</sub>, the pedal markings in F, as well as in *A*<sub>3</sub> and apparently in *A*<sub>4</sub> as well, were in large part

omitted. Instead, F contains the note reproduced in the footnote on p. 168, which recurs almost identically in op. 11 as well. In view of this “blanket pedalling” it might be interesting to note the pedal markings in *A*<sub>2</sub>: 1–5, 121–122, 173–174, 177–178:  $\text{S} - *$ . 6f.: Measure-wise  $\text{S} *$ . 16–21, 101–103, 109–111, 134f., 185–190, 209f.: Measure-wise  $\text{S} *$  each time. 44–47: M 44 and 46  $\text{S}$  on 2<sup>nd</sup> beat each time; M 46 \* on 1<sup>st</sup> beat; M 47 \* at end. 48–51:  $\text{S}$  on 1<sup>st</sup> beat of M 48 and 50, \* on 1<sup>st</sup> beat of M 49 and 51. 51f.: Chord-wise  $\text{S} * \text{S} * \text{S}$  from 2<sup>nd</sup> beat, without concluding \*. 84, 97: Measure-wise  $\text{S} - *$ . 113–118, 197f.: Two-measure-wise  $\text{S} *$  each time. 211–214:  $\text{S}$  on 1<sup>st</sup> beat each time, \* on 2<sup>nd</sup> beat. 241–243:  $\text{S}$  on 2<sup>nd</sup> chord M 241, \* on 1<sup>st</sup> chord M 242,  $\text{S} *$  on 2<sup>nd</sup> chord M 242,  $\text{S}$  on 1<sup>st</sup> beat M 243.

##### *Readings A*<sub>2</sub>

At the bottom margin of the first page: *Die begleitenden Stimmen immer leise und ineinander schmelzend.*

- 4–93: Original repeat sign (beginning at M 4, ending at M 92) deleted.
- 22f.: > from 2<sup>nd</sup> note M 22 to 3<sup>rd</sup> note M 23; last chord of M 23 with wedge instead of dot. Similarly M 215f.
- 40–42, 93–100 l: 1.–3., 5.–7. notes linked by eighth-note beams (93, 97: 1<sup>st</sup> note with eighth-note flag, 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> notes with eighth-note beam).
- 41ff. u: 1<sup>st</sup>–2<sup>nd</sup> notes slurred; staccati from M 43; portato from M 44. M 234ff. similar.
- 53–56: Dotted eighths with  $\text{7}$  each time, along with *sempre rinforzando*. M 246–249 similar.
- 70–74 u: Slur from octave on last eighth note to 3<sup>rd</sup> note of following measure each time, always notated as separate eighth note.
- 93: *pp* and *marcato* in left hand.

130 u: *stringendo e crescendo* from middle of measure.

246–248: *sempre rinforzando*.

## II Andantino

*Pedal markings in A<sub>2</sub>*

20:  $\text{\textcircled{S}}$  at 1<sup>st</sup> note, \* at 3<sup>rd</sup> note.

21:  $\text{\textcircled{S}}$  at 1<sup>st</sup> note, \* at the end of the 1<sup>st</sup> half of measure.

26–28, 45:  $\text{\textcircled{S}}$  \* in half-measure rhythm each time.

31–34, 57:  $\text{\textcircled{S}}$  \* in half-measure rhythm.

35:  $\text{\textcircled{S}}$  after 1<sup>st</sup> and 2<sup>nd</sup> octaves.

36: \* on 1<sup>st</sup> beat.

38: \* at end of measure.

46:  $\text{\textcircled{S}}$  \* at 3<sup>rd</sup> octave.

47:  $\text{\textcircled{S}}$  \* at 1<sup>st</sup> octave.


54:  $\text{\textcircled{S}}$  on 1<sup>st</sup> beat, \* on 2<sup>nd</sup>.

*Readings A<sub>2</sub>*

15–19: Notated in  $\frac{2}{4}$  time.

19f.: *pp* at fermata chord M 19, at 1<sup>st</sup> beat M 20 *p* at left hand, no *mf*.

22 u: *Più moto* and *marcato* at melody part, which is notated in  $\frac{2}{4}$  time. The 16<sup>th</sup>-note accompaniment is in  $\frac{6}{8}$  time, and with *pp*, likewise at M 26.

29: *f* on 4<sup>th</sup> 

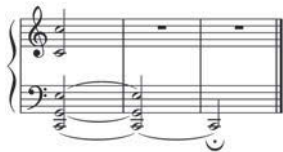
31–34: *poco a poco stringendo e crescendo*.

35: Repeat indication *bis* at 1<sup>st</sup> half of measure.

38–end: Notated in  $\frac{2}{4}$  time.

49: *sotto voce*.

58–61: The four closing measures are missing; instead:



## III Scherzo

*Pedal markings in A<sub>2</sub>*

1, 3, 21, 23:  $\text{\textcircled{S}}$  on 1<sup>st</sup> beat, \* between 4<sup>th</sup> and 5<sup>th</sup> chords of right hand.

2:  $\text{\textcircled{S}}$  \* at 3<sup>rd</sup> and 4<sup>th</sup> chords.

4:  $\text{\textcircled{S}}$  \* at 3<sup>rd</sup> chord.

13, 15, 17, 19:  $\text{\textcircled{S}}$  at 1<sup>st</sup> beat, \* at 3<sup>rd</sup> chord.

20:  $\text{\textcircled{S}}$  \* at 3<sup>rd</sup> and 4<sup>th</sup> chords.

41f., 45f., 49f.:  $\text{\textcircled{S}}$  at 2<sup>nd</sup> chord M 41, 45 and 49, \* at penultimate octaves M 42, 46 and 50.

*Readings A<sub>2</sub>*

1: *ff* on 2<sup>nd</sup> 

5: Tempo marking *Vivo* and *ff*.

5–11 1: M 5f.  etc., M 7f. stac-

cati, transition from M 7 to 8 

M 9 as M 5, M 10f. staccati; M 25–31 similar.

33: *Teneramente sempre*. General key signature changes to three  $\flat$ .

43, 47: *poco patetico*.

## Appendix

### Original final movement

#### Editorial notes

Of major importance for the editorial preparation of this movement, which is transmitted only in two manuscript sources, is source A<sub>2</sub>, which was clearly written after A<sub>1</sub>. A<sub>2</sub>, however, contains several slips of the pen, therefore it was necessary to consult A<sub>1</sub> as well. Symbols which are apparently missing in A<sub>2</sub> only by error, have been adopted from A<sub>1</sub>.

#### Individual comments

1: In A<sub>1</sub> *molto teneramente*.

8:  $\text{\textcircled{>}}$  at end of measure only in A<sub>1</sub>.

10 u: Last three notes slurred only in A<sub>1</sub>.

17, 21 u: Position of the 2<sup>nd</sup> chord in A<sub>1</sub> at 2<sup>nd</sup> half of measure each time. In A<sub>2</sub> corrected to our reading. However, no correction at the parallel passage M 263, 267; possibly forgotten there.

19 u: *fz* from A<sub>1</sub>, in A<sub>2</sub> *sf*; but see M 15, 261, 265.

- 20 l: \* only in A<sub>1</sub>.  
 27 l: Slur from A<sub>1</sub>; in A<sub>2</sub> only the two closing chords slurred, but see M 29.  
 53: *p* only in A<sub>1</sub>; see M 291.  
 68: Last three 16<sup>th</sup> notes of the lower part slurred only in A<sub>1</sub>.  
 71: *p* only in A<sub>1</sub>; see M 309.  
 73 f. u: Slur only in A<sub>1</sub>.  
 76 f. l: Tie *c-c* only in A<sub>1</sub>.  
 84: < only in A<sub>1</sub>.  
 85: 2<sup>nd</sup> > only in A<sub>1</sub>.  
 96 u: At the parallel passage at M 334, Schumann already corrected the 5<sup>th</sup> note in A<sub>1</sub>, shifting it a third higher; i. e. the last 3 notes run in parallel octaves with the left hand there. Did he forget to correct here?  
 l: Eighth-note stem and augmentation dot of *gb* from A<sub>1</sub> are missing in A<sub>2</sub>; but see M 334.  
 96 f.: In A<sub>1</sub> *f* at end of M 96, *p* on 1<sup>st</sup> beat of M 97; similar to analogous passage M 334.  
 99 ff. l: Notation as such from A<sub>2</sub>; the following execution is probably intended:



Likewise M 129 ff., 337 ff. and 367 ff.

- 107 u: Here and at the analogous passages at M 145, 345, 353 in A<sub>2</sub> augmentation dot on the lower third on 1<sup>st</sup> beat; not in M 115, 137, 375 and 383 A<sub>2</sub> or in M 353 A<sub>1</sub>. The editor considers the augmentation dot to be an oversight or a mechanical continuation of the dot at the upper third.  
 111 f., 141 f. l: In A<sub>2</sub> ties *Bb<sub>1</sub>-Bb<sub>1</sub>* and *C-C* each time; in A<sub>1</sub> deleted at both passages and omitted at the parallel passages at M 349 f. and 379 f. in A<sub>1</sub> and A<sub>2</sub>. Thus also not included here.  
 113 u: In A<sub>2</sub> augmentation dot erroneously also at 1<sup>st</sup> note *f*<sup>1</sup>.  
 123 f. l: Slur only in A<sub>1</sub>.  
 125 f.: < > only in A<sub>1</sub> each time.  
 137: In A<sub>1</sub> *pp* on 1<sup>st</sup> beat.  
 139 f. u: Augmentation dots at *b<sup>1</sup>/d<sup>2</sup>* and *bb<sup>1</sup>/c<sup>2</sup>* only in A<sub>1</sub>.  
 145: In A<sub>1</sub> *mf* on 1<sup>st</sup> beat.  
 146 f.: < at lower part only in A<sub>1</sub>.

- 151, 155 u: Slur in A<sub>2</sub> extends only to end of each measure; but see the analogous passages.  
 152 l: Slur only in A<sub>1</sub>.  
 154: > only in A<sub>1</sub>.  
 155 f. l:  $\text{\textcircled{S}}$  \* only in A<sub>1</sub>.  
 159: Position of the *mf* from A<sub>1</sub>; in A<sub>2</sub>, possibly for reasons of space, not until 2<sup>nd</sup> note of left hand.  
 u: Fingering numbers *l* only in A<sub>1</sub>.  
 l: Augmentation dot at *D* only in A<sub>1</sub>.  
 159–178: Deleted in A<sub>2</sub>. However, the replacement measures notated by Schumann on a separate sheet are supplied with the note *NB. Ossia*. Thus both readings have been reproduced.  
 165 u: Fingering number 2 only in A<sub>1</sub>.  
 189 f. l: \*  $\text{\textcircled{S}}$  only in A<sub>1</sub>.  
 194 l: 2<sup>nd</sup> half of measure from A<sub>1</sub>; in A<sub>2</sub>  $\gamma$   
 195 u: In A<sub>1</sub> *Vivo molto* instead of *Animato molto*; the latter not until M 203.  
 199 ff. l: In A<sub>1</sub>  $\text{\textcircled{S}}$  each time on 1<sup>st</sup> beat M 199–201, \* at end of M 200 and 202.  
 201 u: Slur only in A<sub>1</sub>.  
 203 l: 1<sup>st</sup> chord unclear in A<sub>2</sub>; could also be read as seventh *f/eb<sup>1</sup>*. The note *eb<sup>1</sup>* might possibly have been crossed out in pencil; next to this we find the note name “es” (*eb*). However, the chord *f/eb<sup>1</sup>/f<sup>1</sup>* would correspond rather to M 195. In A<sub>1</sub> the section superscribed with *Animato molto* diverges strongly from the final version.  
 206 l: Staccati only in A<sub>1</sub>.  
 217 u: Staccati and slur only in A<sub>1</sub>.  
 219: *pp* in A<sub>2</sub> not until 2<sup>nd</sup> half of measure, for reasons of space; in A<sub>1</sub> already on 1<sup>st</sup> beat.  
 221 l: In A<sub>2</sub> 2<sup>nd</sup> half of measure erroneously  $\gamma$   
 223, 231: Position of the *ppp* from A<sub>1</sub>. In A<sub>2</sub> not until 2<sup>nd</sup> half of measure for reasons of space; but see M 183, 191.  
 225 l: The last 3 staccati only in A<sub>1</sub>.  
 248–250 u: Slur in A<sub>2</sub> divided at transition M 248 f.; but see the analogous passages.  
 256 u: Slur *bb<sup>2</sup>-a<sup>2</sup>* only in A<sub>1</sub>.  
 257 u: 1<sup>st</sup> > only in A<sub>1</sub>.



257 f. l: At the parallel passage M 11 f. Schumann corrected the three  $a^1$  to  $eb^1$ ; correction forgotten here? Difficult to play and strangely dissonant.

263 u: 2<sup>nd</sup> chord from  $A_1$ , deleted in  $A_2$ ; but see M 267. – See also comment on M 17, 21.

264 l: Staccati at the last 3 notes only in  $A_1$ .

267: In  $A_1$  *pp* as at the analogous passage M 21, *f* not until M 269.

272:  $\succ$  only in  $A_1$ .

275 u: At the analogous passage M 37 the 2<sup>nd</sup> and 3<sup>rd</sup> 16<sup>th</sup> notes are deleted. Correction forgotten here?

279 u:  $>$  only in  $A_1$ .

285 l: 2<sup>nd</sup> note right hand from  $A_1$ ; in  $A_2$  erroneously *g* instead of  $eb$ .

297, 305: *ff* only in  $A_1$  each time; but see M 59 and 67.

307 f. l: Slur in  $A_2$  extends to 1<sup>st</sup> beat M 309; but see M 70, 74 and 312.

309 f., 313 f. u: Slur from  $A_1$  each time; in  $A_2$  only up to end of measure; but see M 71 f. and 75 f.

314 f. u: Slur at change of measure only in  $A_1$ .

315 l: 1<sup>st</sup> slur only in  $A_1$ .

315 f., 317 f.:  $\succ$  only in  $A_1$ ; but see M 77 f. and 79 f.

318 u:  $\sharp$  before last note only in  $A_1$ .

327 f. u: Separate eighth-note stems and augmentation dots only in  $A_1$ ; but see M 89 f.

332–334 u: Separate quarter- and eighth-note stems only in  $A_1$ .

334 l: Staccati only in  $A_1$ .

335 f. u: Transition of measure from  $A_1$ .



But see parallel passage M 97 f. Fingerings in italics only in  $A_1$ .

345: In  $A_1$  *p* in right hand, *sempre p* in left hand.

348 u: Augmentation dots at  $f^1/g^1$  only in  $A_1$ .

352 u: Last note *g* from  $A_1$ ; in  $A_2$   $bb$ ; but see M 114, 144 and 382.

353 u: 1<sup>st</sup> note  $eb^2$  in  $A_2$  (not  $A_1$ !) with augmentation dot; probably an oversight – see parallel passage M 115.

360–362 u: Slur in  $A_1$ ,  $A_2$  not until 1<sup>st</sup> beat of M 361. Instead, M 360 has slur at both last notes of upper part.

362:  $\succ$  only in  $A_1$ .

375, 378 l: *Pedale* and \* only in  $A_1$ ; but see M 107 and 110, 137 and 140, and 345 and 348.

376 u:  $\llcorner$  only in  $A_1$ ; but see the analogous passages.

378 l: \* only in  $A_1$ .

383–386 l: Beginning of slur missing before change of line between M 384 and 385 in  $A_2$ ; present in  $A_1$ .

383–388 u: Long slur as such in  $A_2$ , where a division of the slur between M 386 and 387 was subsequently closed up. The breaking of the slur would correspond to the analogous passages at M 118 f., 148 f. and 356 f.

394–396 u: Slur not continued after change of line between M 394 and 395; added following to  $A_1$ , where, however, it does not begin until 1<sup>st</sup> beat of M 395.

395 u: 4<sup>th</sup>–6<sup>th</sup> notes in  $A_2$   $\natural f^1-e^1-f^1$ ; Schumann apparently confused the sequence of the notes. In  $A_1$   $e^1-f^{\sharp 1}-e^1$ .

397 u: Fingerings in italics only in  $A_1$ .

412 l: \* only in  $A_1$ .

415 f. l: In  $A_1$   $\wedge$  instead of staccati.

431: In  $A_1$  *sempre forte*.

439–442 l: In  $A_2$  beginning of slur missing before change of line between M 441 and 442; added following  $A_1$ .

449 f.: Staccati at left hand at transition of measure only in  $A_1$ .

451 u: Last two fingerings only in  $A_1$ .

453 f.: Fingerings in italics only in  $A_1$ .

455: In  $A_1$  *espressivo*.

459 u: Slur only in  $A_1$ .

459–461: Fingerings in italics only in  $A_1$ .

459 ff.: In  $A_1$  *poco a poco ritenuto* from M 459.

462–465: Incorrect notation of left hand as such from  $A_2$ . Intended in M 465 is



**Im Herbste***Source*

- A Autograph, corrected fair copy of eleven songs. Title: *VIII. Im Herbste von Kerner*. Kraków, Biblioteka Jagiellońska, shelfmark Mus. ms. autogr. Schumann 23.

*About this edition*

The song was published posthumously in the old Schumann complete edition (series XIV, supplement volume), edited by Johannes Brahms. This first edition has not been consulted as a source since it is not authentic.

Remagen, spring 2009  
Ernst Hertrich

**Nachtstücke op. 23***Sources*

- A Two autograph leaves of no. 1, housed in two different locations:

First leaf. Zwickau, Robert-Schumann-Haus, shelfmark 10598–A1. Twelve-staff paper, musical text of M 1–80 written over two sides. Title: *Moderato*. Page 1 also is inscribed as follows in Clara Schumann's hand: [upper left:] *Nachtstück*. [above right:] *Handschrift von / Robert Schumann*. [in left margin, at right-angle:] *Herrn Adolph Böttger zur Erinnerung*. [below, left:] *Düsseldorf / d. 6 März 1862*. [right:] *Clara Schumann*. The first four staves of page 2 were originally left blank, but Schumann then, presumably later, wrote down M 35–40 in pencil on the first two staves.

Second leaf (M 80 to end). Düsseldorf, Heinrich-Heine-Institut, shelfmark 72.129. Ten-staff paper (cut off

at the bottom edge), two pages of music containing M 80 (2<sup>nd</sup> half-measure) to 96 and 101 to the end, followed by a sketch in F major headed *Romanze*. At the top of page 1, in Clara Schumann's hand: *Handschrift von Robert Schumann, / M<sup>te</sup> Macfarren von / Clara Schumann*. [left:] *London / April 1869*. It is to be assumed that M 97–100 were written on two further staves forming the bottom part of the leaf, which is now missing.

Marks in common in the ruling of the staff lines, as well as the connection between their contents, speak in favour of these two leaves as belonging together, although they were formerly described (e. g. in the *Schumann Werkverzeichnis*) as being independent sources.

- F1 First edition. Vienna, Pietro Mechetti, plate number "P.M. N<sup>o</sup> 3288.", published in June 1840. Title: *NACHTSTÜCKE / für das / Piano-Forte / HERRN BERGSCHREIBER / F. [recte: E] A. BECKER / in Freiberg / zugeeignet / von / ROBERT SCHUMANN. / Eigenthum der Verleger. / Eingetragen in das Vereins-Archiv. / [left:] 23<sup>stes</sup> Werk. [right:] Preis Fl. 1.15 x C.M. / [centre:] WIEN / bei Pietro Mechetti q<sup>m</sup> Carlo / kais. königl. Hof-Kunst- und Musikalienhandlung. / Michaelsplatz N<sup>o</sup> 1153. / Paris, bei Sim. Richault*. Upright format. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 4-D1/A4.
- F2 New engraving by Mechetti, plate number "P.M.3288", designated as *Neue Ausgabe* on first page of music.

*About this edition*

The two autograph leaves for no. 1 are hardly of any value as sources for a new edition of the four *Nachtstücke*, since they represent a stage that has been rendered obsolete by the

printed version. F1 is therefore the primary source.

F2 primarily differs from F1 in the distribution of the two hands between the upper and lower staff, and in the very variable notation of ♮ or  $\text{♩}$ . In the face of many inaccuracies in F2, it seems very unlikely that Schumann was involved in any way with the publication of this edition. Since the price information is identical to that of F1, and still includes a reference to the “convention” currency which was valid only until 1857, the edition must have appeared before this date. Clara Schumann admittedly used F2 as the basis of the edition in her *Robert Schumann's Werke* complete edition, published between 1879 and 1893; but for a modern critical edition F2 has no value as a source.

Fundamental divergences of the edition in *Robert Schumann's Werke* or of Clara Schumann's *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* published in 1886 (Clara Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 9694-A4/D1) are mentioned 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

Tempo marking in A: *Moderato*.

9–16: General key signature of  $\sharp$  in A.

36, 40: Rhythm at 1<sup>st</sup> half of M 36 in A is ; this probably led to the inaccurate notation in F1, which should correctly read



58f. u: Tie *b–b* is from A.

89–92: In A the right hand also has > on 1<sup>st</sup> beat each time.

93 u: Clara Schumann's editions have  $\sharp$  instead of  $\flat$  before *c*<sup>1</sup>.

104f. l: Slur in F1 extends to final note; but see right hand and M 107.

105 l: A and F1 have  $\flat$  instead of  $\flat$  before 1<sup>st</sup> note; corrected to  $\flat$  in Schumann's personal copy.

106, 108 u: Slurs in F1 to end of measure each time (by mistake?), past final note and rest.

107f.: F1 has  $\rhd$  only to bar line to M 108 (change of line).

111 u: A, here and at all analogous passages, has  $\sharp$  before *f*<sup>1</sup> in final chord; but F1 does not. The question must remain open as to whether this represents an oversight or an intentional change to the ending.

#### No. 2

Upbeat to 1: F2 (and Clara Schumann's editions) incorrectly have *mf* instead of *sf*.

26 u: At the analogous place in M 97, the 3<sup>rd</sup> note in F1 is written with an extra quarter-note stem. The question must remain open as to whether this notation is intended at all analogous places, or whether the quarter-note stem at this spot was only left by an oversight.

52, 54 u: Legato slur starts on 1<sup>st</sup> beat in F1; but see M 53, 55 and repetition of note. See also M 35f.

55f. l: F1 has an additional slur *e*<sup>1</sup>–*d*<sup>1</sup> at the bar line. Was a sustained *e*<sup>1</sup> perhaps written on the 1<sup>st</sup> beat of M 56 of the lost engraver's copy, as in the right hand, and then deleted? An extra slur does not make any sense. The parallel context at M 124f. likewise has a slur on *e*<sup>1</sup>–*d*<sup>1</sup>; but there the large legato slur only begins at the 1<sup>st</sup> note of M 125.

60: Slur in F1 extends to final note; but see M 64.

92f. u: Slur in F1 only at *f*<sup>2</sup>–*eb*<sup>2</sup>; but see M 80f.

97 u: See comment on M 26 u.

100f.: Slur in F1 already starts from 3<sup>rd</sup> note of M 99; but see all analogous passages.

121–124 u: Slur in F1 already begins on 1<sup>st</sup> beat. See comment on M 52, 54 u.

127 l: Slur in F1 extends to 4<sup>th</sup> note; but see right hand and M 131.

**No. 3**

33ff. u: Slurs in F1 occasionally begin only on 2<sup>nd</sup> note; but a slur over twelve eighth notes is surely always intended.

36 u: Last note in F1 is staccato; not adopted.

92 u: Last note in F1 is staccato; not adopted.

120 u: In F2 (and Clara Schumann's editions), the final note is  $g\flat^1$ , as M 117ff., probably by mistake.

160, 244 u: Notation of the  $g\flat$  as a half note is from F1; but see M 158 and 242.

212 u: F1 has  $\natural$  instead of  $\flat$  before  $d^1$ .

230, 232: F1 has > in left hand each time; but see M 26–28 and 146–148.

**No. 4**

25, 30: Positioning of the last note (left hand) according to F1. This notation method, which is frequently met with in early Schumann, may reflect the intended execution. Changed in F2 to rhythmically-correct positioning of 16<sup>th</sup> note.

38–40 u: F1 has a change of line between M 38 and 39; there is then an open slur mark in M 39, but no slur at the end of M 38.

Remagen, autumn 2008  
Ernst Hertrich