



























sich Schumann das Fortschreiten in Halben, nicht in Vierteln vorstellte – also nicht zu langsam.

13 u: In Stv könnte Halbe Note  $f^1$  auch gestrichen sein. An Parallelstelle T 40 nicht notiert.

16 u: In E obere der 2. Vorschlagsnote versehentlich  $h^1$  statt  $c^1$ ; vgl. jedoch T 43.

19b f. o: In E fehlt Haltebogen  $b^1$ – $b^1$ .

22 o: In Stv 1. Vorschlagsnote  $g^1$  vor dem Taktstrich, noch in T 21, notiert.

27 o: In E fehlt Haltebogen  $b^1$ – $b^1$ .

u: In Stv, E  $\text{♩}$  auf Eins; nicht übernommen, da wohl Überbleibsel einer Lesart in A8, wo von der Vorschlagsoktave Haltebögen zu einer auf Eins T 28 in Halben Noten notierten Oktave  $C/c$  gezogen sind, was natürlich nur mit Pedal zu realisieren wäre; entsprechend nach dieser Oktave  $\ast$ . In Stv ist die Oktave auf Eins T 28 noch notiert, jedoch gestrichen. Selbstverständlich gilt ab T 27 wieder *Mit Pedal* wie in T 1.

31: In Stv  $\llcorner$ , ganztaktig.

46 o: In Stv, E Legatobogen nur bis 4. Viertelnote; an den musikalisch sinnvolleren Bogen in T 47 angeglichen.

### Nr. 9 Impromptu

1 o: In E Staccato auf 4. Note  $es^2$ . Nicht übernommen, da singulär.

3 o: In E  $>$  irrtümlich erst auf 2. Note.

4 u: In E fehlt  $>$ .

10 u: In E fehlt Legatobogen  $b$ – $c^1$ .

10, 22 u: In Stv statt Legatobogen  $c$ – $b$  jeweils Haltebogen  $b$ – $b$ .

### Nr. 10 Walzer

1f.: In Stv, E Bögen am Taktübergang nur zu den zwei letzten Noten T 1; in einem autographen Entwurf jedoch bis Eins T 2 wie an allen analogen Stellen, außer T 21 o.

### Nr. 11 Romanze

3: In E  $\llcorner$  nicht notiert.

4 o: In E fehlt Haltebogen  $g^2$ – $g^2$ .

9 f.: In E  $\llcorner$  nicht notiert.

11 u: In E fehlt 2.  $\text{♩}$ .

26 u: In E fehlt Pedalbezeichnung.

### Nr. 12 Burla

37 o: In Stv, E Bogen irrtümlich bereits ab 1. Note.

### Nr. 13 Larghetto

5 u: In Stv, E Legatobogen nur bis 6. Note; in Stv möglicherweise aus Platzmangel.

6: Fingersatzklammer so nach Stv.

### Nr. 14 Vision

In einem autographen Entwurf ist das Stück als *Fata Morgana*, *Vision* bezeichnet. Tempoangabe dort: *Presto*.

1 u: In Stv, E inkorrekte Notierung als doppel-punktierte Halbe Note.

3 u: Staccati zu 4.–6. Note so in Stv. Ihre Notierung weist darauf hin, dass die linke Hand auch in der vorangehenden Passage, in der sie in einem System mit der rechten Hand notiert ist, staccato zu spielen ist.

7: In E fehlen  $sf$  und  $\gg$ ; siehe jedoch T 9. o: In E Bogenteilung zwischen 1. und 2. Note; siehe jedoch T 9.

### Nr. 16 Schlummerlied

In A16 Überschrift *Wiegenlied*. Der wiegende Rhythmus ist also zu beachten.

3 o: Bögen ab Vorschlagsnote hier und an allen analogen Stellen so nach Stv und E.

u: In E 3. Note fälschlich  $c^1$  statt  $es^1$ .

21 u: In A16, Stv und E letzte Note  $g$  statt  $f$ ; vgl. jedoch T 73.

33: In Stv, E fehlt 1. Bogen zur Begleitfigur; in A16 vorhanden.

45 o: In E fehlt 1. Legatobogen.

52: In A16 *ritardando* über ganzem Takt.

55f. o: In Stv Bogen nach Zeilenwechsel in T 56 nicht fortgesetzt; in E daher nur Bogen in T 55 notiert.

74 o: In E zwei Bögen zu 1.–2., 3.–4. Note; vgl. jedoch T 22.

### Nr. 17 Elfe

In Stv Tempoangabe ursprünglich *Prestissimo*.

8: In Stv, E Viertel so nach beiden Quellen. Versehen? Im ganzen Stück sonst immer Achtel!

10 o: In Stv, E 1. Note jeweils  $g^2$  statt  $f^2$ . In späteren Auflagen jedoch zu  $f^2$  korrigiert.

### Nr. 18 Botschaft

In Stv ursprüngliche Überschrift *Walzer*. Diese Bezeichnung sollte beim Vortrag noch berücksichtigt werden. In einem autographen Entwurf lautet die Vortragsbezeichnung *Mäßig. Zart*.

30f.: In E fehlt  $\leftarrow$ .

### Nr. 19 Phantasiestück

3: In E fehlt  $\triangleright$ .

21 u: In Stv, E Staccato auf 1. Note; wohl Versehen.

32: In E fehlt  $\leftarrow$ .

58 f. u: In Stv Bogen am Taktübergang eigenartigerweise gestrichen. In E jedoch vorhanden.

### Nr. 20 Canon

1: In E fehlt *p*.

u: In E fehlt *Mit Pedal*.

13 o: In Stv, E 2. Note fälschlich  $h^1$  statt  $g^1$ .

Remagen, Herbst 2007

Ernst Hertrich

## Sieben Klavierstücke in Fughettenform op. 126

### Quellen

A Autograph. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, Signatur Mus.ms. autogr. R. Schumann 32. Nr. 1–5 und 7 stellen ein Arbeitsmanuskript mit zahlreichen Korrekturen dar. Nr. 5 weicht ab T 20 völlig von der Druckfassung ab. Nr. 6 ist eine Reinschrift, die ursprünglich nicht zum Manuskript gehörte und vermutlich aus diesem Grund eine Echtheitsbestätigung Clara Schumanns aufweist (*Handschrift von*

*Robert Schumann / beglaubigt von / Cl. Schumann.*). Das Manuskript enthält darüber hinaus Anfänge zu fünf weiteren Fughetten. Sechs Blätter. Ohne Titel, auf S. 1 oben von Clara Schumanns Hand: *An Rosalie Leser. Skizze der ihr dedizierten Fugen / zur Erinnerung an den Theuren von Clara Schumann / d. 7 Aug 56*. Am Ende von Nr. 1 und 2 Datierungen von Robert Schumann: *d. 28 Mai 1853*. und *d. 31 Mai 53*.

E Erstaussgabe. F. W. Arnold, Elberfeld, Plattennummer „A. 387“, erschienen wahrscheinlich im Mai 1854. Titel: *SIEBEN / CLAVIERSTÜCKE / in / FUGHETTENFORM / DEM / FRÄULEIN ROSALIE LESER / zugeeignet von / ROBERT SCHUMANN / OP. 126 / [links:] N<sup>o</sup> 383. [recte 387] [rechts:] Pr. 1 Thl. / [Mitte:] Eigenthum des Verlegers / ELBERFELD, BEI F. W. ARNOLD. / London, bei Graue & C<sup>o</sup>. / B. Ohmann sc. Berlin*. Verwendetes Exemplar: Zwickau, Robert-Schumann-Haus, Signatur 4501/Bd. 24-D1/A4.

### Zur Edition

Erstaussgabe und Autograph weichen stark voneinander ab. Da Schumann die Erstaussgabe nicht mehr Korrektur gelesen hat, muss ein gründlich revidiertes Manuskript Stichvorlage für E gewesen sein. Diese Stichvorlage ist leider nicht mehr erhalten. Hauptquelle ist die Erstaussgabe.

Wesentliche Abweichungen der von Clara Schumann 1886 veröffentlichten *Instructiven Ausgabe* der *Klavierwerke von Robert Schumann* (verwendetes Exemplar: Handexemplar von 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*

Die vollständigen Metronomangaben sind nur in E enthalten; in A notierte Schumann lediglich jeweils  $\downarrow =$  (Nr. 1–4) und  $\downarrow =$  (Nr. 6); für Nr. 5 und 7 fehlen in A die Metronomangaben ganz.

**Nr. 1 Nicht schnell, leise vorzutragen**

11 u:  $\sharp$  vor 2. Note nur in A.

24 o: Viertelhals bei 1. Note nur in A.

36 o:  $\langle \rangle$  nur in A.

39: In A 2. Takthälfte triolisch.

40 o:  $\langle \rangle$  nur in A.

45 o: In A Bogen  $a^1-gis^1$ .

49–52 o: Legatobögen nur in A.

**Nr. 2 Mäßig**

2 ff.: Die durch das ganze Stück uneinheitliche Bogensetzung im 2. Takt des Fugenthemas wurde beibehalten.

19 f.: In A im Tenor zahlreiche Korrekturen; teilweise Neunotierung, aber ohne Bogenbezeichnung. In E Bogenteilung am Taktübergang; vgl. jedoch alle analogen Stellen. – Zum Bass in E versehentlich *sf* statt *fp*.

23 o: In E irrtümlich Bogen zu 2.–6. Note im Alt. In A im Sopran  $\downarrow$  statt  $\circ$ ; der Schreiber der verschollenen Stichvorlage oder der Stecher verstand den Haltebogen fälschlich als Legatobogen zum Alt.

24 o: In A Bogen zu den ersten 3 Noten des Soprans.

25 o: 2. Note  $d^1$  im Alt nur in A; da in E an dieser Stelle jedoch keine Pause notiert ist, vermutlich versehentliches Fehlen.

**Nr. 3 Ziemlich bewegt**

A ohne Tempoangabe.

1: In A *p*; in E wahrscheinlich absichtlich weggefallen, obwohl das Stück angesichts des *cresc.* in T 18 vermutlich eher leise beginnt.

9 f. o: In A vor Zeilenwechsel Beginn eines Haltebogens  $g^1-g^1$ ; Haltebogen fehlt möglicherweise in E nur versehentlich.

13 u: Bogen nach A; in E wahrscheinlich versehentlich bis Taktende.

28 o: Bogen im Alt nach A; in E zwei halbtaktige Bögen; vgl. jedoch die analogen Stellen.

29 o: Haltebogen  $g^1-g^1$  nur in A.

34 o: Im Alt am Taktende in A zwei  $\downarrow f^1-g^1$ ; in E nur versehentlich  $\downarrow f^1$ ?

35 f. o: In A im Sopran Haltebögen  $e^1-e^1$  und  $b^1-b^1$ , die in E vielleicht nur versehentlich fehlen.

**Nr. 4 Lebhaft**

7 u: 3.  $\wedge$  fehlt in E.

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

19 o: 1. Note im Alt nach A; in E trotz nachfolgender  $\gamma$  versehentlich  $\downarrow$  statt  $\downarrow$

23 u: In A statt  $\downarrow d^1 \downarrow d^1-c^1$ ; da mit Balken der Altstimme kollidierend, in E möglicherweise nur versehentlich fehlend. In Clara Schumanns *Instructiver Ausgabe*  $\downarrow b$ .

26 o:  $\ddagger$  fehlt in E; in A sehr undeutlich.

32 o: 2.  $\downarrow e^1$  nur in A; da in E an ihrer Stelle jedoch keine Pause notiert ist, vermutlich versehentliches Fehlen.

34 o:  $\wedge$  im Sopran über  $\downarrow d^2$  nur in A.

35 o: 2.  $\downarrow e^1$  nur in A; fehlt in E wahrscheinlich nur versehentlich, da stattdessen keine  $\ddagger$  notiert ist.

40 u: Oberer Viertelhals zur 1. Note nur in A.

41 u:  $\downarrow b-b$  nur in A; fehlt in E wahrscheinlich nur versehentlich, da stattdessen keine  $\ddagger$  notiert ist.

43 o: Viertelhals nach unten bei  $a^1$  nur in A. Erstes  $f^1$  gehört zum Tenor.

44 o:  $\downarrow$  vor letzter Note  $h^1$  nur in A.

**Nr. 5 Ziemlich langsam, empfindungsvoll vorzutragen**

5 f. o: Bogen zum Alt am Taktübergang nur in A.

6 f. o: Bogen zum Alt in A und E erst ab 1. Note T 7; siehe jedoch die analogen Stellen.

9 u: 1. Bogen nur in A.

24 f. u: Bogen in E nach Seitenwechsel nicht fortgesetzt; Länge ergibt sich in Analogie zum Sopran.

37f. o: Bogen zum Alt am Taktübergang in E erst ab 1. Note T 38; vermutlich wegen Seitenwechsel; siehe jedoch die analogen Stellen.

38f. o: Bogen zum Alt nach A; in E Ende und Neubeginn bei 3. Note  $c^1$ ; siehe jedoch alle analogen Stellen.

### Nr. 6 Sehr schnell

In A  $f$  zu den ersten drei Themeneinsätzen (Auftakt Sopran, T 2 Alt, T 4 Bass). Da  $f$  in E an allen drei Stellen fehlt, wurde es vermutlich von Schumann in der verschollenen Stichvorlage getilgt. Das  $f$  zum Basseinsatz in T 20 ist dort vielleicht nur versehentlich stehengeblieben und vom Stecher für E übernommen worden.

9 u: Vorletzte Note  $h$  gemäß E; in A mit  $b$ .

23, 25f. o: Die kursiven Fingersätze nur in A.

25 u: In A Haltebogen 1.–2. Note.

29 o:  $sf$  auf Eins nur in A.

30 o: 1. Bogen nur in A.

34 o:  $\wedge$  fehlt in E; in A leicht zu übersehen.

44: Schlussakkord in A als Viertelnote, in der linken Hand mit Oberoktave  $f$ .

### Nr. 7 Langsam, ausdrucksvoll

Der dritte Legatobogen im Thema ist in den Quellen uneinheitlich gesetzt und beginnt gelegentlich eine Note früher. Fraglos ist das Thema einheitlich zu gestalten, wobei die längere Variante ebenfalls denkbar wäre.

3 o: In A im Sopran  $\downarrow \gamma$  statt  $\downarrow$ .

14 u: 1. Bogen nur in A, wo er bereits bei der 1. Note beginnt; siehe auch die Eingangsbemerkung.

16 o: In A Bogen zum Alt 2.–8. Note; in E fehlt der 2. Bogen; siehe jedoch die analogen Stellen.

20 u: 3. Note im Bass nach A, in E versehentlich  $\downarrow$  statt  $\downarrow$ ;  $\langle \rangle$  zum Tenor in E vermutlich versehentlich, auch auf  $\downarrow h$ . A ganz ohne  $\langle \rangle$ .

25: Halsung der jeweils letzten Note im Alt und Tenor nach A; in E ist  $gis^1$  dem Alt,  $f^1$  dem Tenor zugeordnet.

o: Haltebogen  $d^1-d^1$  nur in A. Alt und

Tenor am Taktende gemäß A. E weist  $gis^1$  dem Alt und  $f^1$  dem Tenor zu.

30 o:  $\downarrow e^1$  nach A; in E fälschlich an einem Achtelhalts mit  $c^1$  des Tenors.

31: Bögen am Taktende nach A; in E im Alt Bogen ab  $a$ , im Tenor ohne Bogen.

o: 1.  $\downarrow e^1$  nach A; in E fälschlich als  $\downarrow$  notiert.

u: Bögen zum Alt und Tenor am Taktende nach A; Bogen zum Alt in E bereits ab  $a$ , Bogen zum Tenor fehlt in E ganz.

32: In A  $\text{S}$  auf Eins.

Berlin, Herbst 2009

Ernst Hertrich

## Gesänge der Frühe op. 133

### Quellen

A Autograph. Süddeutsche Privatsammlung. Kein Titelblatt. Kopftitel auf S. 1: *An Diotima. / — / Gesänge der Frühe.* / \* \* \*. Das Manuskript ist zurzeit nicht zugänglich. Die Beschreibung erfolgt nach Fotokopien: Wahrscheinlich insgesamt sieben Blätter, von denen fünf 16-zeilig sind (mit Aufdruck der Papierhandlung Wilhelm Bayrhofer in Düsseldorf), ein zwischen Blatt 3 und 4 eingelegtes und ein weiteres Blatt 14-zeilig. Dieses Einlegeblatt enthält auf den oberen fünf Zeilen, von Kopistenhand geschrieben, die ersten 30 Takte der Flötenstimme zu Schumanns Ouvertüre zu *Julius Cäsar* op. 128, auf den drei Akkoladen darunter den von Schumann neu geschriebenen Schluss von Nr. IV (T 43–52). Die Rückseite des Einlegeblattes ist höchstwahrscheinlich leer; insgesamt umfasst das Manuskript zehn beschriebene Seiten, sodass weitere drei Seiten leer sein müssen, wahrscheinlich Blatt 4 verso, 5 verso und 7 verso. Die Handschrift ist ein Arbeitsmanuskript mit



- Ab zahlreichen Korrekturen in Tinte und Blei.
- Ab Kopistenabschrift, Stichvorlage. Düsseldorf, Heinrich-Heine-Institut, Signatur 70.2086. Schreiber: Robert Fuchs in Düsseldorf. Ursprünglicher autographischer Titel: *An Diotima / Gesänge der Frühe / für / Pianoforte / von / R. S. Schumann* strich *An Diotima* durch, klebte dann aber einen neuen Titel auf: *Gesänge der Frühe / Fünf* [verbessert aus *Vier*] *Stücke / für das / Pianoforte / der hohen Dichterin / Bettina / zugeeignet / von / Robert Schumann.* /—— / *Op. 126.* /——. Darunter von fremder Hand mit Blaustift die neue Opuszahl 133. Auf der ersten Notenseite oben links: ~~*Diese erste Nummer bleibt aus*~~; die Anmerkung entspricht der ursprünglichen Angabe „Vier Stücke“ im Titel. Die Opuszahl 126 rührt daher, dass Schumann das Werk an Stelle der Fughetten op. 126 erscheinen lassen wollte. Die Handschrift enthält Korrekturen von Schumann; einige Stellen sind ganz von seiner Hand geschrieben. In A steht über den entsprechenden Takten jeweils die Anweisung *leer*.
- E Erstausgabe. Elberfeld (Wuppertal), F. W. Arnold, Plattennummer „A.390“, erschienen im November 1855. Titel: *GESÄNGE DER FRÜHE / Fünf Stücke / für das / PIANOFORTE / componirt und / der hohen Dichterin Bettina / gewidmet von / Robert Schumann* / [links:] *N<sup>o</sup> 390.* [Mitte:] *Op. 133.* [rechts:] *Pr. 1 1/6 Thl.* / [weiter Mitte:] *Eigenthum des Verlegers. / Elberfeld bei F. W. Arnold. / London bei Graue & C<sup>o</sup> / Ohmann sc.* [sculptor] *Berlin.* Verwendetes Exemplar: Zwickau, Robert-Schumann-Haus, Signatur 4501/Bd. 24-D1/A4. Es enthält, vor allem in Nr. I, einige Eintragungen mit Bleistift, die aber wohl kaum von Schumann stammen.

### Zur Edition

Als Hauptquelle wurde Ab herangezogen, da Schumann für E zwar in Endenich noch Korrektur gelesen hat (siehe *Vorwort*), in seiner Sorgfalt jedoch offenbar bereits etwas eingeschränkt war, sodass eine ganze Reihe von eindeutigen Fehlern unkorrigiert stehen blieb. Sie sind bei den folgenden Einzelbemerkungen nicht eigens aufgelistet. Obwohl Schumann in Ab gegenüber A viele Änderungen vorgenommen hat, konnten durch einen sorgfältigen Vergleich der beiden Handschriften doch einige Fehler in Ab aufgedeckt werden.

A enthält keine Metronombezeichnungen; lediglich bei Nr. II ist  $\text{♩}$  notiert, jedoch ohne nachfolgende Ziffer.

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

### Einzelbemerkungen

#### Nr. I Im ruhigen Tempo

6–8 o: In E Viertelnoten  $d^1\text{-}cis^1$  und  $cis^1\text{-}h$  am Taktübergang jeweils mit Bleistift durchgestrichen, ebenso  $h\text{-}a$  am Übergang T 15/16 und  $d^2\text{-}cis^2$  am Übergang T 25/26 sowie letzte Note  $a$  in T 16. Von wem diese Korrekturen stammen, ist nicht bekannt. In der 1886 von Clara Schumann herausgegebenen *Instructiven Ausgabe* der *Klavier-Werke von Robert Schumann* sind die entsprechenden Noten vorhanden.

14 o:  $\wedge$  fehlt in E.

27: Die Verlängerungspunkte zu  $d^1/fis^1$  und  $d^2/fis^2$  sind in A ausdrücklich gestrichen, in Ab und E aber vorhanden.

30 f. o: Bögen nach A und Ab; in E zu einem zusammengefasst und zusätzlicher Bogen  $fis^1$  in T 30 bis 1.  $d^1$  in T 31.



30 f., 31 f. o: In E jeweils am Taktübergang mit Bleistift Haltebogen  $cis^1\text{-}cis^1$  und  $h\text{-}h$  ergänzt.

32–35: Keile nur in E konsequent gesetzt; in A immer Punkte, in Ab in T 32 Punkt statt Keil.

- 33 o: In Ab und E Verlängerungspunkt hinter *a*; siehe jedoch *a* in der linken Hand.  
 35f. o: Bogen beginnt in A, Ab und E erst auf Eins T 36; vgl. aber die analogen Stellen.  
 37 u: In A *d* statt *e*; in Ab nachträglich korrigiert. – Pedalbezeichnung nach A, fehlt in Ab und E.  
 38 o: Bogen nach A; in Ab vor Zeilenwechsel über Taktstrich hinaus gezogen, aber in der neuen Zeile nicht wieder aufgenommen. In E dennoch Bogen bis zum Schlussakkord gezogen.

### Nr. II Belebt, nicht zu rasch

In A ist als Metronomangabe nur „♩ =“ ohne nachfolgende Ziffer notiert. Auf ♩ bezogen ist das Tempo des Stücks langsamer als das von Nr. I (♩ = 190 bedeutet ♩ = 63 1/3). Mit der Metronomeinheit ♩ wollte Schumann wohl das „Belebte“ von Nr. II gegenüber dem „ruhigen Tempo“ von Nr. I zum Ausdruck bringen.


- 3 o: Nach der Schreibweise im Autograph könnte man hier und an den analogen Stellen an eine Ausführung denken, bei der der punktierte Rhythmus  an den Triolenrhythmus  angepasst ist; die Notation unserer Ausgabe entspricht derjenigen der Erstaussgabe, die nur beim 4. Akkord in T 12 alle Noten untereinander stellt. Auch die in den Quellen sehr deutlich angezeigte Übernahme der ♩ durch die linke Hand in T 3, 6, 11 usw. spricht für die Notation der Erstaussgabe. – Bei der vorletzten Note ist in A nicht ganz eindeutig, ob das *cis*<sup>1</sup> durch *e* ersetzt werden soll.  
 4 o: Vorletzte Note *d*<sup>1</sup> nach A; in Ab (und danach in E) *h*.  
 6 o: Triolen-♩ *a*<sup>1</sup> nach A; in Ab (und danach in E) wohl versehentlich stattdessen *fis*<sup>1</sup>.  
 8 o: Die zwei letzten Noten in A *d*<sup>1</sup>–*a* statt *a*–*d*<sup>1</sup>; in Ab von Schumann nachträglich korrigiert.  
 9 o: ♯ vor letztem Achtel *e*<sup>1</sup> nach allen drei Quellen. An den analogen Stellen in T 1, 4 und 16 hat Schumann das auch dort in

A ursprünglich notierte ♯ nachträglich gestrichen; möglicherweise vergaß er dies in T 9.

- 10 o: 1. Triolen-♩ in E *fis*<sup>1</sup> statt *a*<sup>1</sup>; sicher Stichfehler.  
 11 o: Akkord auf Zwei könnte in A mit zusätzlicher ♩ *a* wie in T 18 gelesen werden.  
 12 u: 2. Akkord nach A und Ab; in E wohl versehentlich *fis/a* statt *d/fis*.  
 17 o: 2. Triolen-♩ in E *gis*<sup>1</sup> statt *eis*<sup>1</sup>. Wohl Stichfehler; allerdings ist in E vor letzter Note ein ♯ notiert, das im Grunde das vorangehende *gis* bestätigt.  
 21 o: ^ nur in E.  
 22 o: Triolen-♩ *ais*<sup>1</sup> nach A und Ab; in E stattdessen *cis*<sup>2</sup> (mit überflüssigem ♯).  
 27 u: Vorletzte Oktave *D/d* nach A; in Ab wohl versehentlich *A/a*; ebenso in E.  
 32 o: *ais*<sup>1</sup>–*h*<sup>1</sup> in Ab und E als ♩ wiedergegeben. Schumann setzte in A deutlich den Verlängerungspunkt zu *ais*<sup>1</sup>, vergaß aber, den 16tel-Balken zu notieren; siehe auch T 33.

### Nr. III Lebhaft

Metronomangabe nach Ab, E und der *Instructiven Ausgabe*. In der von Clara Schumann zwischen 1879 und 1893 herausgegebenen Gesamtausgabe *Robert Schumann's Werke* wohl irrtümlich ♩ = 93 statt ♩ = 93.

- 9 o: In A beim letzten Akkord etwas unklar, ob ♯ vor *h*<sup>1</sup> oder *f*<sup>1</sup> steht; Kopist von Ab deutete es als ♯ vor *h*<sup>1</sup>; Schumann strich jedoch dieses ♯ durch und ergänzte ♯ vor *f*<sup>1</sup>. Der Akkord lautet also, nach der *b*-Vorzeichnung beim ersten Akkord, *f*<sup>1</sup>/*b*<sup>1</sup>/*d*<sup>1</sup>. So auch in E.  
 11 o: ♯ vor *d*<sup>2</sup> fehlt versehentlich in A und Ab.  
 15 o: ♯ vor *d*<sup>2</sup> nur in E; fehlt in A und Ab.  
 17–23: Alle dynamischen Angaben fehlen in A und sind in Ab von Schumann ergänzt; ebenso in T 38–42.  
 23 o: In Ab (und danach in E) drei Bögen vom 1. zum 2. Akkord; Lesefehler von Ab. In A war der 1. Akkord ursprünglich so notiert: 







- 29 u: In E irrtümlich Legatobögen  $A_1$ - $Fis_1$  und  $A$ - $Fis$  statt Haltebögen  $A_1$ - $A_1$  und  $A$ - $A$ .
- 30 u: Oberoktave  $e$  auf Eins fehlt in Ab und E; in A als Wiederholung von T 8 nicht ausgeschrieben.
- 31 f.: Die Bezeichnung zur Verteilung der Hände entspricht so den Quellen. Sie ist allerdings sehr unbequem zu spielen. Schumann kam es wohl vor allem darauf an, deutlich herauszustellen, dass die linke Hand, beginnend mit den letzten drei Akkorden T 30, das Motiv vom Anfang des Stückes übernimmt, der jeweils erste Akkord der beiden Takte also motivisch zur linken Hand gehört, nicht zur rechten. Macht man sich diesen Motivzusammenhang klar, ist die Anweisung sicher nicht zwingend zu befolgen.
- 43 o: Akkord auf Eins so in allen drei Quellen. In A ist der weitere Takt jedoch nicht notiert, T 43–45 sind vielmehr nur als Wiederholung von T 1–3 angezeigt. Dort ist der Akkord auf Eins jedoch durchgängig in  $\downarrow$  notiert. So übernimmt es auch Clara Schumann in der *Instructiven Ausgabe*.
- 52 o: 1. Akkord in A deutlich zusätzlich mit  $his^1$ . In Ab hat der Kopist auf Schumanns Anweisung *leer* den ganzen Takt leer gelassen, den Schumann dann eigenhändig ergänzte. Den 1. Akkord notierte er dabei in Ab ohne  $his^1$ . Versehen?
- 53 o: 4. Akkord in A zusätzlich mit  $h^1$ ; in Ab von Schumann gestrichen. – 5. und 6. Akkord in A ursprünglich mit  $e^1$ ; beide  $e^1$  dort jedoch gestrichen, in Ab von Schumann aber wieder ergänzt und auch in E vorhanden. Wir haben, ein Versehen Schumanns vermutend, an T 51 angeglichen.
- 56 f. o: Haltebogen  $e^2$ - $e^2$  fehlt in Ab; der Kopist las ihn als Trillerschlange, die Schumann dann bis zur 64stel-Figur verlängert hat.
- 57 o: Beginn des chromatischen Laufs nach A, wo Schumann eine Linie zog, die den




Beginn des Laufs genau anzeigt. In Ab und E beginnt der Lauf allerdings erst nach dem  $d^1$  der linken Hand. Fehler des Kopisten, der den Legatobogen in A als weiteren Balken las.

- u: 2. punktierte Viertel  $e$  fehlt in Ab und E.
- 58 o: In A auf Eins  $cis^2/e^2/a^2/cis^3$ ; in Ab  $cis^2/e^2/cis^3$ ; die beiden unteren Töne des Akkordes hat Schumann dann in Ab gestrichen.
- u: In A auf Eins eine in Klammern gesetzte  $\downarrow E$ .
- 59 u: Haltebögen fehlen in Ab und E.
- 62: Staccato fehlt in Ab und E.  
u: *sf* fehlt in Ab und E.



#### Nr. IV Bewegt

- 1 o: 2. Bogen zu den 32steln fehlt in Ab.
- 2 o:  $\succ$  nicht in A; ebenso T 8, 10, 15 f.; in Ab jeweils von Schumann nachgetragen.
- 10 o: In A *fp*; fehlt in Ab, wo Schumann dann nur *f* ergänzt hat.
- 11 o: In A, Ab und E Bogen  $cis^2$ - $g^2$  statt  $g^2$ - $fis^2$ ; in A ursprünglich an allen analogen Stellen diese Bogensetzung, aber von Schumann jeweils geändert. In T 11 vergaß Schumann wohl zu korrigieren.
- 15 u: 8.  $\downarrow$  in E *cis* statt *eis*. – In Ab auf Zwei von Schumann *f* und  $\succ$  ergänzt. *f* wieder gestrichen;  $\succ$  nur versehentlich stehen geblieben?
- 18 o: In A und Ab in 2. Takthälfte geteilte Legatobögen, ebenso 1. Takthälfte von T 20 und 21. Schumann vergaß wohl jeweils, nach Notenkorrektur auch Bogensetzung zu ändern; ursprünglich Akkordarpeggieren wie T 19 und 22, wo Schumann kürzere Bögen setzt.
- 24 o: Staccato nur in A. – In A, Ab und E bei 9. Note  $eis^2$  Viertel statt Achtelhalb; siehe aber abschließende  $\gamma$
- 26 o: 1.  $h^1$  nach A, fehlt in Ab und E (und danach in vielen Ausgaben); der 16tel-Hals ist dort jeweils zum  $gis^1$  geführt.  
u: Beide *sf* fehlen in E, das stattdessen *sf*

- zur Eins T 28 o setzt; T 28 steht in Ab genau unter T 26 (Lesefehler des Stechers).
- 27 u: Achte  nach A und Ab; in E irrtümlich *fis*.
- 29 o: In Ab (und danach in E) irrtümlich *sf* auf Eins; T 29 steht in A genau unter T 26 (Lesefehler des Kopisten). – 2. Legatobogen nur in A.
- 37 o: Achte  in A unklar; Ab liest  $d^1$  statt  $cis^1$  – so auch in E. In den voraus- und nachfolgenden Takten immer Ausfüllung des vollen Oktavraums.
- 43–52: Zur Neunotierung dieser Takte auf dem Einlegeblatt in A siehe Beschreibung der Quelle.
- 52: Rhythmische Notierung des Schlusstaktes in den Quellen uneinheitlich: ursprünglich Notierung in A (= A1) ; neue Notierung auf dem Einlegeblatt in A (= A2) ; Notierung in Ab ,  $\xi$  aus  $\gamma$  korrigiert; Notierung in E .

In sich korrekt ist nur A1. In der *Instructiven Ausgabe* ist die richtige Taktfüllung dadurch hergestellt, dass   $\gamma$  der linken Hand zu   $\xi$  korrigiert wurde. Diese Lösung scheint einleuchtend, wird allerdings durch keine der vier Quellen bestätigt. Im Gegenteil passt Schumann in Ab die rechte Hand für die 1. Takthälfte an die linke Hand an, indem er  $\gamma$  zu  $\xi$  korrigiert. Allerdings stellt sich dann die Frage, warum der Schlussakkord in A2, Ab und E mit Verlängerungspunkten versehen ist. Die Notierung von linker und rechter Hand passt in A2, Ab und E einfach nicht zusammen. Trotz der geäußerten Bedenken und trotz der Korrektur Schumanns in Ab geht der Herausgeber davon aus, dass Schumann bei der Niederschrift von A2 hauptsächlich den Rhythmus der rechten Hand ( $\gamma$  ) im Kopf hatte und der Fehler bei der Notierung der linken Hand passierte (beim Abschreiben nach A1).

### Nr. V Im Anfange ruhiges, im Verlauf bewegteres Tempo

- In A ist *bewegteres* etwas undeutlich geschrieben. Ab liest falsch „bewegtes Tempo“; so auch in E.
- 3 o: 3. Akkord in A ursprünglich  $h/d^1/g^1$ ; Schumann strich das  $d^1$  aus und notierte stattdessen daneben ein  $e^1$ . Ab liest den Strich, mit dem Schumann das  $d^1$  tilgte, fälschlich als Hilfslinie und gibt den Akkord als  $g/e^1/g^1$  wieder; so auch in E und vielen Ausgaben.
- 5 u: In A  $A_1/H$  statt  $A_1/dis$ ; in Ab von Schumann korrigiert.
- 14: *p* fehlt in E.
- 15–18: Alle dynamischen Angaben fehlen noch in A und sind von Schumann in Ab nachgetragen.
- 30 u:  nach A; in Ab und E .
- 32 o: 8. Note  $d^2$  nach A und Ab; in E irrtümlich stattdessen  $h^1$ .
- 32f. o: Gesonderte Viertelhäuse zu  $a^2$  und  $e^2$  fehlen in A und E.
- 34:  $\text{>}$  fehlt in E.
- 40 u: Oberoktave  $d$  nur in A; fehlt in Ab und danach in E wohl nur versehentlich.

Remagen, Frühjahr 2009  
Ernst Hertrich

### Exercices (Beethoven-Etüden) Anh. F25 Quellen

- A Autograph zu 11 Etüden. Korrigierte Reinschrift, teilweise fragmentarisch (siehe *Vorwort*). In: „Studienbuch IV“, S. 12–21, Bonn, Universitätsbibliothek, Signatur Schumann 16.
- B Autograph zu 9 Etüden. Korrigierte Reinschrift, teilweise fragmentarisch (siehe *Vorwort*). München, Bayerische Staatsbibliothek, Signatur Mus. Mss. 9987.
- C Autograph zu Nr. 1–7. Reinschrift. München, Bayerische Staatsbibliothek, Signatur Mus. Mss. 11737.

*Zur Edition*

Als Hauptquelle wurde Fassung C zugrunde gelegt, Fassungen A und B wurden zum Vergleich herangezogen. Fingersatz und dynamische Angaben ließen sich so authentisch ergänzen.

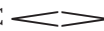

Zeichen, die in den Quellen fehlen, aber musikalisch notwendig oder durch Analogie begründet sind, wurden in runde Klammern gesetzt.

*Einzelbemerkungen*

**Etüde C1**

- 1: In C Bögen zu T 2, die wohl auf einen möglichst nahtlosen Anschluss hinweisen sollen. Sie fehlen in B, wo der Einleitungstakt verdoppelt ist. In A fehlt dieser ganz.
- 8 u: Vorschlag *H* nur in C; wohl als Vorschlag zur Note *e* in T 9 zu verstehen.

**Etüde C2**

- 3 u: Sechste 32stel *h* nach A; in C wohl versehentlich *dis*<sup>1</sup>.
- 14: In C  wie in T 3; vgl. jedoch T 2 und 10; A ganz ohne .

**Etüde C3**

- Die sehr verwandte Etüde op. 13 Nr. 6 ist mit *Agitato* (♩ = 60) bezeichnet.
- 8 o, prima volta: *g* im 3. Achtel nach A und B; in C wohl versehentlich *as*.
  - 11 o: Fünfte und sechste 16tel nach A und B; in C wohl versehentlich *fis*<sup>1</sup>–*dis*<sup>1</sup>.
  - 12 u: Letzte 16tel der Mittelstimme und vorletzte 32stel nach B; in C 16tel als *e*, 32stel als *A*<sub>1</sub> notiert.

**Etüde C5**

- 6 u: Untere Bassnote in C wohl versehentlich *F*<sub>1</sub> statt *A*<sub>1</sub>.
- 12 u: Oktave *Gis/gis* in C wohl versehentlich als doppelt punktierte Halbe notiert.

**Etüde C6**

Tempobezeichnung *presto* aus dem Panofka-Stammbuch.

**Etüde C7**

- 1 o: Die metrisch inkorrekte Notierung der Liegenote in der 1. Takthälfte in C wurde beibehalten.


**Etüde A6**

- 11 u: Von diesem Takt an fehlt in A beim siebten 16tel der gesonderte 16tel-Hals, ausgenommen T 15.
- 12 o: Der Achtelhals beim vorletzten 16tel fehlt in A; ebenso T 13.

**Etüde A7**

- Die meisten Pausen, auch die voranstehenden Achtelpausen, fehlen in A und B.
- 1: Pedalvorschrift und *a* nach B.
  - 11 f. u: Am Taktübergang wohl versehentlich Haltebogen.

**Etüde A10**

- Die Figuration der rechten Hand ist in A falsch in 64steln notiert; die gesondert gehaltenen Sekundschritte sind wohl so aufzufassen: .
- 7 o: Von der 2. Takthälfte an fehlt in A die gesonderte Halsung der Sekundschritte.
  - 9 u: Die Figur der linken Hand ist in A aus nicht erklärlichen Gründen im ganzen Takt gestrichen.

**Etüde B4**

- 14 o: In B vor der 2. Note *d*<sup>1</sup> versehentlich  $\sharp$ .

**Etüde B7**

- 1 f. o: Zu Beginn in B zusätzlich Viertelnoten *c*<sup>2</sup>–*c*<sup>2</sup>–*h*<sup>2</sup>.
- 2f., 14–16 u: In A und B ohne Unteroktave. Ergänzung nach dem Panofka-Stammbuch, Incipit T 2.
- 3 o: Die Achtelbalken bei den Sekundschritten fehlen teilweise in B. Sie wurden stillschweigend ergänzt.
- 15 o: Neuntes 16tel *fisis*<sup>1</sup> nach A4; in B *gis*<sup>1</sup>.
- 16: Dieser Takt fehlt in B, wo T 15 unmittelbar in die fragmentarische Etüde B8 mündet. Er wurde nach A4 ergänzt, wo

das erste 16tel zusätzlich – wie in allen anderen Takten – mit der Oberoktave (hier  $c^2$ ) notiert ist.

### Etüde B3

10 u: Letztes 16tel in B wohl versehentlich  $f$  statt  $e$ .

18 u: Von der 2. Takthälfte an fehlt in B die Achtelhalsung der 2. Note der Begleitfigur.

München, Sommer 1976

Robert Münster

### Thema mit Variationen (Geistervariationen) Anh. F39

Eine ausführliche Darstellung der Entstehungsgeschichte, der Quellenbezüge und von editorischen Einzelproblemen findet sich in: Wolf-Dieter Seiffert, *Robert Schumanns Thema mit Variationen Es-Dur, genannt „Geistervariationen“*, in: *Festschrift Reinhold und Roswitha Schlötterer*, Augsburg 1999, S. 189–214.

### Quellen

- A1 Autograph, erste Niederschrift. Undatiert und unsigniert. Erhalten ist nur ein einseitig beschriebenes Blatt, das mit T 37 abbricht. Bonn, Beethoven-Haus, Signatur NE 95b. Abgebildet in: Eugenie Schumann, *Robert Schumann. Ein Lebensbild meines Vaters*, Leipzig 1931, S. 401, sowie in: *Lexikon Musik in Geschichte und Gegenwart*, Bd. 12, Sp. 317f.
- A2 Autograph, undatiert mit autographischer Signierung am Schluss. Abgebildet in: Walter Beck, *Robert Schumann und seine Geistervariationen. Ein Lebensbericht mit Notenbild und neuen Dokumenten*, Tutzing 1992.
- Ab Korrigierte Abschrift von Quelle A2 durch den Kopisten Friedrich Anton Schlatterer, wohl 1855. Wien, Gesell-

schaft der Musikfreunde, Signatur VII 41803 (Brahms-Nachlass). Korrekturen wahrscheinlich von Robert Schumann.



- E Erstausgabe. London, Hinrichsen, Nr. 70, erschienen 1939, herausgegeben von Karl Geiringer.

### Zur Edition

Wichtigste Quellen sind A2, Ab; nach ihnen wird der Text wiedergegeben. Korrekturen in Ab, die über A2 hinausgehen, werden (kommentiert) übernommen. A1 bildet eine Vorstufe mit einigen unwesentlichen Textvarianten, die an dieser Stelle nicht verzeichnet werden. E hängt von Ab ab und zeigt überdies zahlreiche unautorisierte Eingriffe in den Urtext; diese Textabweichungen werden deshalb lediglich bei musikalisch problematischen Stellen der Hauptquellen dokumentiert.

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

### Einzelbemerkungen

- 4 o: 1. Akkord in A1 mit  $b$ , in A2 nicht zweifelsfrei zu erkennen und in Ab ohne  $b$ ; vgl. T 12.
- 16f. o: In A2, Ab eigener Bogen zu  $b-as^1$ , dann erst großer Bogen zu T 17–20, wie in A1. Sicherlich ist der Auftakt in die Phrase einzuschließen; vgl. T 20–24 (T 28<sup>l</sup> in A1, A2 ohne Bogenansatz), T 72–75, 129–131.
- 19 o: Ab notiert 1. Viertel irrtümlich ; deshalb in E falsch zu  „verbessert“ (A1, A2 sind eindeutig).
- 21:  $\succ$  in A2 lediglich aus Platzgründen in das obere System geschrieben, Ab kopiert wörtlich (deshalb in E  $\succ$  irrtümlich oberhalb des Systems gestochen.) 2. Viertel (Terz  $b/d^1$ ) in A2 ursprünglich ins obere System geschrieben, dann – wohl aus grifftechnischen Gründen – ins untere System

(dabei  $d^1$  nicht mit Hilfslinie, sondern mit langem Hals nach oben). Terz im oberen System jedoch nicht durchstrichen, deshalb in Ab  $b$  sowohl ins untere als auch ins obere System geschrieben und mit langem Hals verbunden, Terz zusätzlich im oberen System notiert.

34–36 o: Bogen in Ab erst ab T 35,  $as^1$  (so auch in E).

36–38 o: Bogen in A2 zunächst zu lang (bis T 38) geraten; dann gekürzt, allerdings immer noch bis 2. Viertelnote  $f^1$  geführt. Ab ignoriert Korrektur und setzt langen Bogen; E entsprechend. Wir setzen Bogen gemäß T 10–12.

56<sup>1</sup> o: 2. Achtel in Ab, E ohne  $b$  (in A2 leicht zu übersehen). Bogen in Ab, E irrtümlich ab 2. Achtel (in A2 flüchtig gesetzter Bogen).

61 f. u: In A2 ursprünglich Bogen zu T 60 f. (ab 2. Viertel T 60) gesetzt, dann gestrichen und Bogen zu T 62 geschrieben; so auch Ab, E. Gemäß der Kanonstruktur Bogen bereits ab 2. Viertel T 61 angesetzt. (In T 69 f. nicht angeglichen, weil musikalisch andere Situation.)

63 f. u: Haltebogen  $b-b$  fehlt in Ab, E.

64 f. u: Bogen in Ab, E erst ab  $as$  (vgl. T 63 o, und A2).


76 f. u: Haltebogen fehlt in Ab, E.


78–81 u: Bogen setzt in A2 etwas zu weit vorne an; deshalb in Ab, E bereits ab 1. Note, T 78; vgl. Bogenführung in T 76 ff. o. In Ab, E endet Bogen bereits in T 80.

79 u:  $fp$  fehlt in Ab, E.

79 f. o: Haltebogen  $g^1/g^1$  fehlt in Ab, E.

u: Haltebogen  $B-B$  fehlt in Ab, E.

81 u: In A2 ursprünglich , dann korrigiert, wie in unserer Ausgabe.

Ab missdeutet diese Stelle zu .

eine Lesart, die trotz nachträglicher Richtigstellung in Ab von E übernommen wird.

84 u:  $>$  in Ab, E irrtümlich zu o.

85 (= Auftakt zu T 86):  $p$  fehlt in Ab, E.

86–113: In A2, Ab Vorschlagsnoten uneinheitlich als  $\text{♪}$  oder  $\text{♯}$ ; bloße  $\text{♪}$  in den Takten 86 o, 89 o, 91 o und u, 92 o und u, 93 u (2.  $\text{♯}$ ), 94 u, 97 u, 99 o, 103 o, 104 u (2.  $\text{♯}$ ), 112 u, 113<sup>I-II</sup> o.

87 o: In E Vorschlagsnote  $f^1$  (statt  $d^1$ ); wir folgen A2, Ab – vgl. jedoch Kontext und T 113<sup>II</sup>.

88 o: 1. Vorschlagsnote in A2, Ab wohl irrtümlich  $d^1$  (in A2 möglicherweise nur unleserliches  $c^1$ ; vgl. T 113<sup>I</sup>). 1. Staccatopunkt fehlt in Ab; 2. Punkt fehlt in A2.

93 u: 2. Vorschlagsnote in A2  $\text{♪}$ , in Ab ursprünglich zu Beginn von T 94 (ebenfalls  $\text{♪}$ ), nachträglich gestrichen und in T 93 als  $\text{♯}$  geschrieben.

94 u: Viertelnote  $Es$  in Ab, E als 16tel-Note notiert (mit einem Hals an 16tel-Note  $b$ ). Statt 2. Viertelnote  $As$  setzt Quelle E (vermutlich aufgrund der harmonischen Situation beim letzten Achtel) zwei Achtelnoten  $As-Es$ .

101 u: In A2, Ab irrtümlich sämtliche Notenwerte doppelt so lang.

109 o: 1. Note in A2, Ab  $c^2$  (statt  $b^1$ ); in Ab wohl zu Recht nachträglich korrigiert zu  $b^1$ , das auch E wiedergibt. Der Bogen in Ab, E bis zum 2. Viertel.

111 o: Achte 16tel-Note in A2 scheinbar Terz ( $b^1/d^2$ ), aber wohl undeutliche Korrektur; in Ab ursprünglich dieselbe Terz, dann  $b^1$  wohl zu Recht nachträglich gestrichen (E gibt falsches  $b^1$ ). Letzte Note in A2 undeutlich  $es^2$ ; in Ab  $es^2$  aus ursprünglich  $f^2$  nachträglich korrigiert ( $f^2$  fälschlich in E).

113<sup>I</sup> o: 2. Vorschlagsnote in Ab irrtümlich  $d^1$  (unkorrigiert); in A2 eher  $c^1$  (schwer lesbar); siehe Bemerkung zu T 88 o.

113<sup>II</sup> (= Auftakt zu T 114) o: Letztes Viertel in Ab, E anders gehalst ( $b^1$  einzeln nach unten,  $g^1/d^1$  an einem Hals nach oben); entscheidend hier und im Folgenden ist jedoch die Auftaktnote  $g^1$  mit Folgenote – also wie A2 ediert.

- 116 o: Im letzten Akkord in A2, Ab  $es^1$ ; in Ab gestrichen und wohl zu Recht (vgl. T 124) zu  $d^1$  korrigiert.
- 120 o: E lässt  $d^3$  weg, weil es gleichzeitig mit dem Akkord nicht spielbar ist; bezeichnenderweise steht  $d^3$  aber zweifelsfrei in A2 und ist in Ab nicht korrigiert. Da die kompositorische Idee der 4. Variation diese Note nahelegt, ja geradezu verlangt (siehe auch Bemerkung zu T 113<sup>II</sup> o, letztes Viertel), sollte man sie, am besten wohl als Nachschlag, spielen. Der letzte Achtelakkord des Taktes in A2, Ab, E (E ergänzt sogar Pausen) an einem Hals; gemäß rhythmisch-orthographischem Kontext Halsung getrennt.
- 121 o:  $fis^1$  in A2 ursprünglich mit Achtfelhchen notiert; in Ab irrtümlich als Terznote  $a^1$  interpretiert, jedoch wieder korrigiert (in E Terz  $fis^1/a^1$ ).
- 124 o: 2. Akkord in A2, Ab mit  $c^1$ ; in Ab jedoch nachträglich wohl zu Recht gestrichen (vgl. T 116).
- 125 u:  $b$  zu  $as$  in A2, Ab irrtümlich zu  $b$ .
- 133–135 o: Bogen in A2, Ab erst ab T 134; gemäß Parallelstellen bereits ab Auftaktnote gesetzt.
- 141<sup>II</sup> o: Letzter Akkord in A2, Ab mit  $b$ ; in Ab wohl zu Recht (vgl. unteres System) nachträglich korrigiert (ohne  $b$ ). In E wieder mit  $b$ . Haltebogen gemäß Korrektur in Ab gesetzt.
- 142–171: Halsungsrichtung der 32stel-Noten in A2, Ab nicht konsequent gemäß der intendierten Handverteilung gesetzt. Vereinheitlicht, jedoch den allgemeinen Charakter der einzeln stehenden 32stel-Noten beibehaltend (statt gemeinsamer Balkung der Mittelstimme, wie in E).
- 143 u: Letzte 32stel-Note  $d^1$  fehlt in Ab.
- 144 o: Mittelstimme, fünfte/sexste 32stel-

Note ( $as/b$ ) gemäß A2, Ab wiedergegeben. E ersetzt durch  $b/es^1$ , wohl im Blick auf den analogen Kontext.

- 146 o: Letzte 16tel-Note in A2, Ab  $fis^1$ ; nachträglich wohl zu Recht zu  $es^1$  korrigiert.
- 152 o: Die letzten beiden Terzen in A2 höchstwahrscheinlich  $as/c^1$  (schwer zu erkennen); in Ab, E wohl irrtümlich  $as/b$ .
- 154 o: Vierte 16tel-Note ( $es^1$ ) in A2, Ab  $f^1$ ; in Ab wohl zu Recht nachträglich zu  $es^1$  korrigiert (in E wieder  $f^1$ ).
- 158 o:  $\sharp$  zu  $cis^1$  gemäß A2; in Ab nachträglich hineinkorrigiert (fehlt in E).
- u: Die beiden oktavierten Achtelnoten ( $B_1/B$ ) auf 1. und 3. Zz fehlen in A2, Ab; von E wohl zu Recht ergänzt.
- 158 f. o: Bogen in Ab, E erst ab  $cis^1$ , T 158.
- 162: In E korruptierte Lesart:



- o: Fünfte 32stel-Note ( $b/d^1$ ) in Ab  $b/es^1$ ; in A2 nicht ganz eindeutig, ob  $d^1$  oder  $es^1$ .
- 164 u: Erste/zweite 32stel-Note in A2 zweifellos Terz  $b/cis^1$  notiert; so auch in nachfolgenden Quellen Ab, E. Möglicherweise ist zusätzliches  $b$  ein Irrtum, verglichen mit allen übrigen Takten dieser Variation.
- 166 o: Fünfte/sexste 32stel-Note in A2, Ab  $c^1/es^1$ ; in Ab nachträglich zu  $as/c^1$  korrigiert (sexste 32stel-Note undeutliches  $as$ ).
- 170<sup>II</sup> o: Drittletzte 32stel-Note in A2 schwer zu erkennen (Korrektur), wohl  $es/g$ ; in Ab eindeutig  $es$  (ohne  $g$ ).

München, Herbst 1995  
Wolf-Dieter Seiffert



## COMMENTS

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




### Bunte Blätter op. 99

#### Sources

- A<sub>1a</sub> Autograph of no. 1. Zwickau, Robert-Schumann-Haus, shelfmark 5852-A1. Single sheet with 12 staves in oblong format. Above the piece: *Wunsch. An meine geliebte Braut zum heiligen Abend 1838* (Wish. To my beloved bride on Christmas Eve 1838). At the end: *Robert*.
- A<sub>1b</sub> Autograph of no. 1. St. Petersburg, Russian Institute of Art History. Single sheet with 12 staves in oblong format. At the end: *Robert Schumann / Wien, d. 24sten Dec. 1838*.
- A<sub>1c</sub> Autograph of no. 1. Zwickau, Robert-Schumann-Haus, shelfmark 94.72-A1. Single sheet with 12 staves in upright format and with ornamental border, English paper from J. & G. Harwood, London. Signature at the end of the piece: *Zur Erinnerung an / Robert Schumann. / Leipzig, d. 27 April 1841* (In remembrance of Robert Schumann. Leipzig, 27 April 1841). Possibly for the album of "Majorin" Friederike Serre, with whom the Schumanns spent some time together during those days. On 29 April Clara noted in her diary that the "Majorin" was pressuring Mendelssohn to write something in her album. Other visitors are not recorded for this time.
- A<sub>1d</sub> Autograph of no. 1. Paris, Bibliothèque nationale de France, shelfmark Ms. 314. Single sheet with 12 staves in oblong format. Above the piece: *An C. [Clara]. At the end: Seinem lieben Freund Becker zu Neujahr 1839 / von seinem / R. Schumann. / Wien, den 27sten. Dec 38* (To his dear friend Becker at New Year's 1839 / from / R. Schumann. / Vienna, 27 Dec. 38).
- A<sub>1e</sub> Autograph of no. 1, together with A<sub>3</sub>. St. Petersburg, Russian National Library, RNB Collection, shelfmark F. 991, N 1181. Single sheet with 16 staves in upright format. Title: *Drei Stücklein (1839) / 1. Lied. / (~~1838~~)*. At the end: *folgt II. Romanze (in E moll)* (followed by Romanze II in e minor) [= no. 2]; beneath this, in Clara Schumann's hand: *Robert Schumanns Handschrift / gegeben an die kaiserliche Bibliothek / in Petersburg / von / Clara Schumann* (Robert Schumann's handwriting / given to the Imperial Library / in St. Petersburg / by / Clara Schumann). To the left: *August / 1861*. At the top left, in red crayon: *VI.1*. On the verso is A<sub>3</sub>.
- A<sub>3</sub> Autograph of no. 3, together with A<sub>1e</sub>. Title: *3. / Jagdstück / (1838)*. At the top left, in red crayon: *VI.3*. Recto = A<sub>1e</sub>.
- A<sub>5</sub> Autograph of no. 5, together with A<sub>7a</sub>. Private collection, Germany. Single sheet, 16 staves, upright format. Title: *Fata Morgana / (1837)*. To the left, in red crayon: *VII*. Verso = A<sub>7a</sub>.
- A<sub>7a</sub> Autograph of no. 7, together with A<sub>5</sub>. Title: *Jugendschmerz / (1839)*. To the left in red crayon: *XIV*. Recto = A<sub>5</sub>.
- A<sub>7b</sub> Autograph of no. 7. Bonn, Universitäts- und Landesbibliothek, shelfmark Schumann 4. Fragment, M 1-7. Time signature  $\frac{4}{8}$ , but notated in  $\frac{6}{8}$ . The manuscript breaks off at M 7.
- A<sub>8</sub> Autograph of no. 8. Zwickau, Robert-Schumann-Haus, shelfmark 5976-A3/A1. No. 14 in the *Brautbuch*; contrary to the information provided in McCorkle's *Schumann*

		Variante a	Variante b
N <sup>o</sup> 1–3.	<i>Drei Stücklein</i>	15 Ngr.	} Thl.3.10 Sgr.
" 4–8.	<i>Albumblätter 1–5.</i>	20 Ngr.	
" 9.	<i>Novellette</i>	15 Ngr.	
" 10.	<i>Präludium</i>	10 Ngr.	
" 11.	<i>Marsch</i>	15 Ngr.	
" 12.	<i>Abendmusik</i>	15 Ngr.	
" 13.	<i>Scherzo</i>	15 Ngr.	
" 14.	<i>Geschwindmarsch</i>	15 Ngr.	

*Werkverzeichnis* (p. 431), it is not a sketch but a complete manuscript (whereby M 5–8 are only identified as a repetition of M 1–4) with only few divergences from the printed version. Title: *In Pauline Garcia's Stammbuch / August 1838*. Pauline Viardot-Garcia actually was in Leipzig on 9 August, accompanied by her brother-in-law Charles Auguste de Bériot, and met there with Schumann (diary entry of 11 August). It may seem a bit unusual that Schumann entered into the *Brautbuch* a manuscript bearing a dedication to Pauline Garcia. Perhaps it is the copy of a piece that Schumann had inscribed in the singer's album. – The piece is followed by a six-measure fragment, also in Eb major, that vaguely evokes the middle section of the song *Widmung* op. 25 no. 1.

A<sub>10</sub> Autograph of no. 10. Paris, Bibliothèque nationale de France, shelfmark W. 15,47. Title: *Präludium. October 1839*. One single sheet with 10 staves in oblong format and one added sheet (torn-out part of a sheet in upright format). The piece is still in 6/4 time, with the  notated as ; at the beginning, the instruction *im 6/8 Tact / zu schreiben* (to be written in 6/8 time); in the first measure, the accompanying figures were partly corrected to ; the

A<sub>14</sub>

number XV written in red crayon between the 1<sup>st</sup> and 2<sup>nd</sup> braces.

Autograph of no. 14. Paris, Bibliothèque nationale de France, shelfmark Ms. 332. Music paper with 24 staves in upright format. The *Geschwindmarsch* is notated (without this title) directly following the March published as op. 76 no. 3, *Lagerscene* (see *Preface*). Also belonging to the manuscript is the autograph of op. 76 no. 4, for which Schumann, however, used different paper, with 14 staves. The *Geschwindmarsch* is crossed out with red crayon and pencil; at the beginning the instruction *bleibt aus* (to be left out). M 129–159 are missing.

F

First edition. Elberfeld (Wuppertal), F. W. Arnold, plate number 331–338, published presumably in December 1851. Title in ornamental border: *BUNTE BLÄTTER / 14 / STÜCKE / für das Pianoforte / Miss Mary Potts / zugeeignet von / Robert Schumann / Op. 99*.

Below this, table listing the individual pieces in two alternative variants with price indications for the single editions (a) and the complete edition (b) (see above).

Below, the publisher's indications: *Eigenthum des Verlegers. / Elberfeld, bei F. W. Arnold. / 331–338 [331 = nos. 1–3, 332 = nos. 4–8 etc.].* Before the two groups nos. 1–3 and nos. 4–8,

as well as before the following single pieces, a subheading was placed which was then apparently also used for the single editions: *Drei Stücklein / für das / Pianoforte / von / Robert Schumann / Op. 99 N<sup>o</sup> 1–3* etc. The two groups and the six single pieces are newly paginated each time and start with page 1; the title page is included each time. Copies consulted: Vienna, Österreichische Nationalbibliothek, shelfmark Sammlung Hoboken 5055, Schumann 141 (title page variant a); Vienna, Gesellschaft der Musikfreunde, Archiv, shelfmark VII, 36808, Nachlass Johannes Brahms (title page variant b).

#### About this edition

The autographs A<sub>1c</sub>, A<sub>3</sub>, A<sub>5</sub>, A<sub>7a</sub> and A<sub>10</sub> numbered in red crayon were probably the sources used by Schumann's Dresden copyist Carl Gottschalk to produce the engraver's copy. The other sources have been lost. The autographs A<sub>1a–d</sub> diverge very strongly from the printed version. A<sub>8</sub> and A<sub>14</sub>, in turn, broadly correspond to the musical text of F. This first edition, which Schumann proofread, is in any event to be considered as the primary source for all pieces. By carefully comparing the musical text with the autographs A<sub>1c</sub>, A<sub>3</sub>, A<sub>5</sub>, A<sub>7a</sub>, A<sub>8</sub> and A<sub>14</sub>, it was possible to clear up several unsolved questions.


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



#### Individual comments


##### Drei Stücklein

###### No. 1 *Nicht schnell, mit Innigkeit*


Tempo marking in A<sub>1a</sub> *Sehr langsam*, in A<sub>1b</sub> and A<sub>1d</sub> *Langsam*. *Sehr ruhig*, in A<sub>1c</sub> *Einfach*; A<sub>1e</sub> without tempo marking. Title heading in A<sub>1c</sub>: *Lied. / (1838)*.

1ff.: In A<sub>1c</sub> the slurs each encompass eight 


8: In A<sub>1a</sub> *rit.* from 12<sup>th</sup> , in A<sub>1d</sub> from 14<sup>th</sup>   
u: In A<sub>1a</sub> to A<sub>1d</sub> chord on 1<sup>st</sup> beat without *f*<sup>#1</sup>, which would be more plausible at the first quarter-note value for technical reasons.

13 l: 2<sup>nd</sup>  on 3<sup>rd</sup> beat with additional *g*<sup>#</sup> in all five autographs.

14: In A<sub>1a</sub>, A<sub>1b</sub> and A<sub>1d</sub> *f* on 2<sup>nd</sup> beat, *p* on 4<sup>th</sup> or on 3<sup>rd</sup> (A<sub>1d</sub>). – In A<sub>1a</sub> and A<sub>1c</sub> *rit.* or *ritard.* on 4<sup>th</sup> beat.

l: 1<sup>st</sup>  with additional *e* in all five autographs.

15 l: In A<sub>1c</sub> tie at *e*.


16a/b u: In A<sub>1b</sub> and A<sub>1d</sub> portato dots at the first 8 


l: Slurs from F; but perhaps an oversight: in A<sub>1a</sub> to A<sub>1d</sub> last chord each time without *a*, but in A<sub>1a</sub> and A<sub>1d</sub> with additional *A/e* and ties to the fifth *A/e* on 1<sup>st</sup> beat; in A<sub>1b</sub> and A<sub>1c</sub> additional *A* with tie to the left.

##### No. 2 *Sehr rasch*

Originally planned title: *Romanze*; see instruction at end of A<sub>1c</sub>.

2 l: In F mistakenly  instead of *d*<sup>#</sup>.

20, 22 f.:  and *cresc.* in F above the right-hand staff for reasons of space.

24 l: In F mistakenly  *B* instead of *G*; see M 20.

30 u: Third-to-last note *a*<sup>1</sup> in F mistakenly with eighth-note stem instead of 16<sup>th</sup>-note stem.

##### No. 3 *Frisch*

Title heading in A<sub>3</sub>: *Jagdstück / (1838)*.

2 l: 1<sup>st</sup> note in A<sub>3</sub> with augmentation dot and quarter-note stem.

10, 14 l: In A<sub>3</sub> first 4 notes of left hand in parallel octaves with the right hand.

##### Albumblätter I–V

###### No. 5 *Schnell*

Title heading in A<sub>5</sub>: *Fata Morgana / (1837)*.

A<sub>5</sub> without pedal marks.

13: In A<sub>5</sub> *pp* instead of *p*.

27, 29 l: 2<sup>nd</sup> and 3<sup>rd</sup>  in A<sub>5</sub> *d–F*<sup>#</sup>.

32 u: 10<sup>th</sup> note in A<sub>5</sub> *b* instead of *c*<sup>#1</sup>.

33 u: Chord in  $A_5$  notated as  $\text{♩}$ , in M 34 tied.

35f.: In  $A_5$  both closing chords  $B_1/B/d^1/f\sharp^1$  with  $\wedge$  instead of  $\uparrow$ .

#### No. 6 *Ziemlich langsam, sehr gesangvoll*

12 l: 1<sup>st</sup> note  $\text{♩}e$  from F; but see M 36; however, in view of the  $\text{♩}$  an error in M 12 is hardly plausible.

38f. l: In the complete edition *Robert Schumann's Werke* edited by Clara Schumann between 1879 and 1893, tie at  $e\flat$  at change of measure.

#### No. 7 *Sehr langsam*

Tempo marking in  $A_{7a}$  *Adagio*.

Title heading in  $A_{7a}$ : *Jugendschmerz / (1839)*.

$A_{7a}$  without pedal marks.

2: In  $A_{7a}$ , F *pp* not until 1<sup>st</sup> beat of M 3; in both sources change of line between the two measures.

6 l: 5<sup>th</sup>  $\text{♩}$  from F; in  $A_{7a}$  and  $A_{7b}$   $A\flat$  each time; a mistake of a third in F cannot be excluded.

12 u: In F additional slur  $d^1-e\flat^1$ .

14b: Slurring in F,



In  $A_{7a}$  only slur  $d^1-e\flat^1$  at right hand. But see the open slur in F at the end of M 13 as well as M 2, 4 and 12. That the slurring in this measure was made without any connection to the preceding measure 13 is possibly due to the fact that the measure stands on its own in  $A_{7a}$ ; M 12–14a are not written out there, but only designated as a repeat of M 2–4.

#### No. 8 *Langsam*

In  $A_8$  still many divergences with F; ending without the resolution to  $E\flat$  major. At the beginning, between the staves: *Thema*.

12 u: In  $A_8$  *rit.* at end of measure.

17 l:  $\text{♩}$   $d^1-c^1$  in 2<sup>nd</sup> eighth note from  $A_8$ ; in F  $c^1$  notated as eighth note on one stem with  $f\sharp$ , possibly a misunderstanding.

18 u: In  $A_8$  *ritard.* in middle of measure. In F *zurückhaltend* is to be understood as the German translation of *ritenuto* and does not mean the volume.

#### No. 9 *Novellette*

Upbeat: Here as well as in M 2, 4 and at several, though not all, analogous passages, no staccato is notated in F. Oversight or deliberate omission? It cannot be excluded that Schumann did not want a staccato here in connection with  $>$ . That the staccato is missing precisely the first three times possibly points to an intentional omission. The matter must remain open.

#### No. 10 *Präludium*

Upbeat: In  $A_{10}$  *p* instead of *f*.

19: *p* only in  $A_{10}$ ; however, the *ff* of M 15 is certainly not to be maintained until the end of the piece.

20f.: In  $A_{10}$  close from 2<sup>nd</sup> half of M 20 in  $B\flat$  major instead of  $b\flat$  minor, i. e.  $\text{♩}$  before each *d*.

#### No. 11 *Marsch*

37 u: Slur in F already begins on 1<sup>st</sup> beat; likewise at the analogous passages at M 92 and 118; in M 11, 45 and 126, however, not until 2<sup>nd</sup> note, which, in view of the repeated note, is certainly more plausible.

70 l: 2<sup>nd</sup> and 3<sup>rd</sup> notes in F erroneously *A* instead of  $B\flat$ ; see M 79.

102 u: Notation of the 1<sup>st</sup> chord from F; but see analogous passage at M 21.

123:  $\text{>}$  from F; one measure earlier respectively at the analogous passages at M 41, 49 and 130.


#### No. 12 *Abendmusik*

19 l:  $\ast$  in F erroneously already at end of M 18.

37–39 u: Slurs in F each time only over  $\text{♩}$ ; but see all analogous passages.

63 l: In F 1<sup>st</sup> note mistakenly *F* instead of *G*.  
 111 u: In F quarter-note stem and augmentation dots missing by mistake at third-interval *c*<sup>1</sup>/*eb*<sup>1</sup>.

### No. 13 Scherzo

13 u: In F chord on 3<sup>rd</sup> beat mistakenly notated as   
 50 f. u: In F slur at middle voice ends at last note of M 50; but see M 52 f. as well as the parallel passage at M 181 f.  
 51 u: In F slur already from 1<sup>st</sup> note; but see parallel passage at M 182.  
 57 f. l: In F slur not before 1<sup>st</sup> note of M 58; but see right hand as well as parallel passage at M 188 f.  
 80, 211 u: In F slur each time only from 2<sup>nd</sup> note; but see M 76, 207.  
 88 u: In F lower octave *bb*<sup>1</sup> erroneously with eighth-note stem.  
 97 l: In F slur only begins at 2<sup>nd</sup> note; but see right hand and parallel passage at M 228.  
 113 l, 129 l: In F *rfz* instead of *sf*; but see the analogous passages.  
 188 f. u: In F slur to 1<sup>st</sup> note of M 190; but see left hand and parallel passage at M 57 f.

### No. 14 Geschwindmarsch

1 f., 7 f.: In A<sub>14</sub> Schumann clearly distinguishes between *v* in these and *•* in the later measures. The distinction was not reproduced in F, but is very sensible and thus is included in our edition.  
 8 u: First *^* only in A<sub>14</sub>.  
 12 b l: In A<sub>14</sub>, F last chord *eb*<sup>1</sup>/*g*<sup>1</sup>, probably an error, see M 1.  
 15 f., 24 f. u: Slur in A<sub>14</sub> drawn somewhat too far to the right, as often with Schumann; in F extends to 1<sup>st</sup> note of the following measure respectively.  
 22 f. u: Slurring corresponding to the analogous passages; in A<sub>14</sub> and F only one slur from 6<sup>th</sup> note of M 22 to 1<sup>st</sup> note of M 23.  
 35 u: *h* is from A<sub>14</sub>; not present in F.  
 42 u: In F augmentation dot at lower octave *e*<sup>1</sup> in the chord on 1<sup>st</sup> beat by mistake. Notation adapted to match M 34. See also notation of parallel passage at M 102.

62–86: The measures are designated only as a repeat of M 2–26 in A<sub>14</sub>; with instruction (*ohne Reprise*). The section should thus be identical to the beginning of the piece. Occasional divergences have been tacitly adjusted.

89–125: The measures are designated in A<sub>14</sub> only as a repeat of M 29–60 + M 1–5, next to the note *eine Terz tiefer*. The section should thus be identical to the beginning of the piece. Occasional divergences have been tacitly adjusted. The instruction *eine Terz tiefer* is only valid for M 89–101. From M 102 the repetition is note-for-note, in M 102 the left hand again corresponds to M 42 save for the penultimate note. The altered notation of the right hand apparently came about in the course of the proofreading.

94 u: In F *a* missing in last chord, see M 34.  
 95 u: In F *h* instead of *h* before *c*<sup>1</sup>; probably due to the fact that the passage was copied from M 35 (see comment on M 89–125), where a *h* is notated before the analogous note *e*<sup>1</sup>.

Berlin, autumn 2009

Ernst Hertrich

### Drei Fantasiestücke op. 111

#### Sources

A Autograph. The manuscript was split up into various segments at an unknown date, probably by Clara Schumann, and is now located in three libraries. Two large parts of No. 1 have been lost.

No. 1: M 1–32 and 57–62 are missing, M 33–56 in the Robert-Schumann-Haus, Zwickau, shelfmark 10307-A1; M 63 in the Russian National Library, St. Petersburg, shelfmark RNB. F. 965, Waksel P.L., No. 2452.

No. 2: M 1–22 (= M 50–70) in the Russian National Library, St. Petersburg, shelfmark RNB. F. 965, Waksel P.L., No. 2452; M 23–24 (= M 71–72), 25, 42–49, 73–77 in the Robert-Schumann-Haus, Zwickau, shelfmark 10307-A1; M 26–41 in the Newberry Library, Chicago, shelfmark CASE MS 8A 108.

No. 3: Preserved in full in the Newberry Library, Chicago, shelfmark CASE MS 8A 108.

The manuscript sections in St. Petersburg and Chicago contain markings by Clara Schumann. The two leaves in the Newberry Library in Chicago also contain a still divergent opening section to No. 2.

Various reference marks in all manuscript sections prove without the shadow of a doubt that this was originally one cohesive autograph. The musical text already broadly agrees with that of the printed version. The categorisation as sketch in the *Schumann Werkverzeichnis* is unfounded.

C<sub>EC</sub> Copyist's transcription with many corrections and additions by Schumann, engraver's copy. Leipzig, Universitätsbibliothek, Sammlung Taut, shelfmark 3525. Title: [in another hand:] *Drei Fantasiestücke* / [below this, two title ideas by Schumann, both crossed out:] *Drei Clavierstücke* / *III* / *Stücke* / *für den Flügel* [to the left, in Schumann's hand:] *Ihro Durchlaucht / Frau Fürstin Reuss=Köstritz / geb. Gräfin Castell* / *zugeeignet* [a little below the centre of the page, to the left, in Schumann's hand:] *Düsseldorf. August 1851* [to the right:] *R. Schumann* [below this, in the centre, in another hand:] *op. 111* / [publisher's plate number:] 3525.

F<sub>CC</sub> First edition. Leipzig, C. F. Peters, plate number 3525, published in July 1852. Title: *Drei* / *FANTASIE-*

*STÜCKE* / *für* / *PIANOFORTE* / *IHRO DURCHLAUCHT* / *Frau Fürstin Reuss-Köstritz* / *GEB. GRÄFIN CASTELL* / *zugeeignet* / *von* / *ROBERT SCHUMANN.* / *OP. 111.* / *Leipzig* / *IM BUREAU DE MUSIQUE VON C. F. PETERS.* / [to the left:] *LONDON J. J. EWER & C<sup>o</sup>* [to the right:] *S<sup>t</sup>-PETERSBURG M. BERNARD.* / *Pr. 20 Ngr. / Ent. Sta. Hall.* / 3525. Copy consulted: Schumann's personal copy, contains several entries in pencil, which probably do not all stem from Schumann, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 19-D1/A4.

#### *About this edition*

The first edition clearly deserves the status of the primary source, since Schumann corrected the proofs and made a few changes in them. Nevertheless, a few errors remained in the printed text, which we have been able to detect and remove by comparing it with the autograph and engraver's copy. All the metronome markings and fingerings are still missing in the autograph. The former were placed in parentheses in the first edition.

The grace notes are notated as ♪ in the autograph and, in part, in the engraver's copy as well; however, they are notated uniformly as ♪ in the first edition, the notation we have adopted here.

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 Sehr rasch, mit leidenschaftlichem Vortrag**

1 u: In F<sub>CC</sub> special stemming in pencil (presumably not from Schumann) here and in most analogous measures:



2 l: Position of the  $\text{\textcircled{S}}$  on 1<sup>st</sup> beat shortly after the chord agrees with the marking in  $C_{EC}$  and in the analogous passages in A. In  $F_{CC}$  here and at most other passages directly on 1<sup>st</sup> beat.

10–16: In  $C_{EC}$ ,  $F_{CC}$  not printed out; instead M 2–9  $\parallel$ :  $\parallel$  as well as prima and seconda volta with the indication *Das I<sup>ste</sup> mal* and *Das II<sup>te</sup> mal*.

37 f. l: According to A, a separation of the slur between the last note of M 37 and the 1<sup>st</sup> note of M 38 is apparently intended. The slur in M 37 is drawn somewhat too far to the right – as occurs frequently in Schumann's manuscripts – and thus extended by the copyist in  $C_{EC}$  up to the 1<sup>st</sup> beat of M 38. Likewise in  $F_{CC}$ . In both sources, however, a single slur at the analogous passages M 7 f.; since A lacks this section, it is ultimately impossible to decide which slurring Schumann intended.

39<sup>b</sup> l: 2<sup>nd</sup> and 3<sup>rd</sup> triplet groups notated in  $\text{\textcircled{f}}$  in the lower staff in A, then also in  $C_{EC}$ ,  $F_{CC}$ . Slur thus placed only over these six notes probably for this reason. The analogous M 17 is missing in A. In  $C_{EC}$  M 17 (with  $\parallel$ : , see note at M 10–16), in  $F_{CC}$  M 39<sup>a</sup>, in both cases with measure-long slurs.

61 f. l: Slur in  $C_{EC}$  extends only to end of measure respectively.

## No. 2 *Ziemlich langsam*

1 ff. l: In A grace notes as in the right hand.

2 u: Slur from A; in  $C_{EC}$ ,  $F_{CC}$  up to 2<sup>nd</sup> note, perhaps because in A, as so often with Schumann, the slur was drawn somewhat beyond the 1<sup>st</sup> note. M 18–20, which correspond to M 2–4, are not written out in A, but only indicated with reference numbers. Judging from experience, copyists usually base themselves on their own copy for such sections, which would result in the slur being extended to the 2<sup>nd</sup> note in M 18 in  $C_{EC}$ ,  $F_{CC}$  as well. However, at the repetition of the entire opening section, the copyist notated the shorter slur at both passages.

5 f. l: Slur missing in A/ $C_{EC}$ .

12 u: Tie  $eb^1-eb^1$  only in A, where it is easy to overlook; the analogous passage at M 60 in A is not written out, thus intended to sound the same.

13, 61 u: Longer appoggiatura in these two measures also in  $F_{CC}$ .

14, 62 u: Notation of last  $\text{\textcircled{J}}$  above last triplet eighth in all sources. This raises the question as to how the preceding dotted figures are to be played.

27:  $\text{\textcircled{>}}$  only in A.

27–29: Slurring in A unclear, partly because of lack of space, partly because, as so often with Schumann, drawn too far to the left or the right: in M 27 f. l slur begins at 1<sup>st</sup> beat of M 28, space problems; in M 29 u slur begins too far to the left and thus in  $C_{EC}$ ,  $F_{CC}$  is drawn from last note of M 28 u; M 29 l slur is drawn a bit too far to the right and thus up to 3<sup>rd</sup> note in  $C_{EC}$ ,  $F_{CC}$ . However, one can well assume that the same phrasing is intended for the right and the left hand.

30 f. u: One sole slur in  $C_{EC}$ ,  $F_{CC}$ , probably because in A the new slur in M 31 begins a bit too far to the left; but see the analogous passages at M 26 f. and 42 f.

34 ff.: As so often with Schumann, the question arises as to whether the  $\text{\textcircled{J}}$  are to be played together with the 3<sup>rd</sup> triplet eighth or afterwards. In  $F_{CC}$  here all  $\text{\textcircled{J}}$  are notated in a staggered pattern except for M 34; in manuscript sources tendency towards imprecise positioning, but only in  $C_{EC}$  M 39 unequivocally notated in staggered fashion. The editor has chosen the uniform notation of A; staggered notation in  $F_{CC}$  presumably a standardisation made by the engraver. See also note at M 14, 62.

35 u: 1<sup>st</sup> note in A  $\text{\textcircled{J}}$  instead of  $\text{\textcircled{J}}$ , which is very plausible in view of the 4<sup>th</sup> note of the middle voice; in  $C_{EC}$ , however, corrected by Schumann.

38 u: 6<sup>th</sup> note of the middle voice  $c^1$  instead of  $a$  in A; however, this would interrupt the octave sequence middle voice–upper voice.

- 40f. 1: The five octaves still without the chordal notes *Bb* and *G* in A.
- 45 u: Slur from A; in  $C_{EC}$ ,  $F_{CC}$  it begins at last note M 44. See comment on M 27–29.
- 56 u: Grace note *ab*<sup>1</sup> from A; there M 50–72 are not written out, but only indicated as repeat of M 2–24. This means that Schumann wanted these measures to sound identically. The copyist of  $C_{EC}$  forgot to notate the grace note.
- 61f. u: Slurs over the dotted figures of the middle part from A (= M 13f.); missing in  $C_{EC}$ ,  $F_{CC}$ .
- 65l: In M 17 Schumann crossed out the grace note; correction forgotten here?
- 66f.: Slur extending beyond bar line as such in  $C_{EC}$ ,  $F_{CC}$ ; in A only up to the end of M 66 (= M 18; see comment on M 56). However, Schumann later extended the slur in  $C_{EC}$  up to 1<sup>st</sup> beat of M 66. Is this correction intended for all analogous passages, M 2f., 6f., 18f., 50f., 54f.?

### No. 3 Kräftig und sehr markiert

- 8 l: In  $F_{CC}$  2<sup>nd</sup> note also with *eb*; probably a misinterpretation of a smudge in  $C_{EC}$ ; see also M 40.
- 12, 44 u: 3<sup>rd</sup> chord in  $C_{EC}$ ,  $F_{CC}$  also with *g*; this, however, would collide with the melodic line; in A the note is crossed out.
- 17: *ten.* not in A; instead, portato indication as in the following measures. In  $C_{EC}$  corrected by Schumann. Does the correction possibly also apply to the other measures with the portato marking?
- 17–32: In A without repeat sign, but with the following indication in the margin: *NB. Wiederholung* (repeat). Accordingly the prima volta M 24a and 32a are also missing.
- 48 u: 2<sup>nd</sup> chord of the middle voice in  $C_{EC}$ ,  $F_{CC}$  without *g*, probably an oversight: in A M 33–48 not written out, but only indicated as repeat of M 1–16. This means, however, that Schumann wanted to have these measures sound the same.

Remagen, autumn 2009  
Ernst Hertrich

## Drei Klaviersonaten für die Jugend op. 118

### Sources

- A Autograph of Sonata no. 2. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark Mus. ms. autogr. 25. 6 leaves, 10 written pages. Title heading: *2<sup>te</sup> Sonate*. No date or signature. Three pages crossed out (one with a discrepant beginning of the 1<sup>st</sup> movement, two with very divergent first sketches to the final movement). Considerable differences from the printed version also in the non-deleted sections of the two outer movements. The manuscript did not serve as the engraver's copy for the first edition.
- F First edition. Hamburg, Schubert & Co., plate numbers of the three sonatas 2001, 2002, 2003, published in December 1853. Title within decorative border: *DREI / CLAVIER-SONATEN / für die Jugend / [left:] No. 1. / KINDER-SONATE / in G dur / (JULIEN / zur Erinnerung) [right:] No. 2. / SONATE in D dur / (ELISEN / zum Andenken) / [centre:] No. 3. / SONATE in C dur / (MARIEN / gewidmet) / von / ROB. SCHUMANN. / [left:] OP. 118. [right:] PREIS 2 1/3 Thlr. / [below, individual prices for nos. 1–3] / Eigentum der Verleger. / SCHUBERTH & C<sup>o</sup> HAMBURG, LEIPZIG & NEW-YORK. / [Title lithography by:] Fr. Krätzschmer in Leipzig. The three sonatas were published both in individual editions as well as together in one volume; each sonata has its own pagination. A list of the twelve individual movements with their respective titles is placed at the beginning. Schumann's personal copy with autograph opening leaf: *Op. 118. / Drei / Claviersonaten / für die Jugend. / Düsseldorf, vom 11<sup>ten</sup>–24 Juni / 1853.**



Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 22-D1/A4.

### *About this edition*

The primary source for the edition is F. The autograph – only that of Sonata no. 2 has survived – presents distinct divergences with F and thus documents an earlier stage of the work. For this reason, discrepancies with A are only noted in particular cases for no. 2; in a very few cases, markings unequivocally missing in F have been adopted from A.

The pieces were newly engraved for the later inclusion of the three *Jugendsonaten* in a joint edition with the *Album für die Jugend* (see *Preface*). The new engraving contains an abundance of (at times sensible) discrepancies. But since this joint edition was not published until 1859, the changes were most likely not made by Schumann, but are probably traceable to a publisher's proof-reader and are thus of no consequence to this edition.

Metronome markings and fingerings in italics are from F.

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

### *Individual comments*

Whenever not otherwise indicated, all readings refer to F.

## **No. 1 Kindersonate**

### *1. Allegro*

Movement heading only in the table of contents (see sources).

9: *fp* only in right hand; but see M 43.

10 u: Slur to 4<sup>th</sup> note; but see left hand and parallel passage at M 44.

14 u: Only 1<sup>st</sup>–2<sup>nd</sup> notes slurred; but see M 4, 38.

### *2. Thema mit Variationen*

3 u: In later printings of the *Instructive Ausgabe* of the *Klavier-Werke von Robert*

*Schumann* published by Clara Schumann in 1886, the 3<sup>rd</sup> chord reads  $e^1/g^1$  instead of  $f^{\sharp 1}/g^1$ ; the correction conforms with the analogous passages in the individual variations (M 9, 15, 21, 27 and 33).

29 u: 4<sup>th</sup>–5<sup>th</sup> notes of middle part erroneously with tie.

### *3. Puppenwiegenlied*

5f., 13f. l: Slur only to  $c^2$  in M 6, but see right hand and parallel passage at M 53f.

29 u: < > in left hand; but see M 21, 61.

56 u: Mistakenly only 2<sup>nd</sup>–3<sup>rd</sup> notes slurred; but see M 8.

### *4. Rondoletto*

2–4 u: Slur mistakenly extends to 3<sup>rd</sup> beat of M 4; however, a new slur already begins there; see also M 76–78, 158–160.

## **No. 2 Sonata**

### *1. Allegro*

Movement heading only in table of contents (see sources).

1 u: In A, F slur to  $\downarrow$ ; but see M 3 and analogous passages.

21 u: In A, F slur to  $\downarrow$ ; but see parallel passage at M 98.

22: In F 1<sup>st</sup> half of measure  $\gg$ ; but see parallel passage at M 99.  $\gg$  not until 2<sup>nd</sup> half of measure in A, which, however, diverges very strongly from F in this measure.

l: In F two slurs over 1<sup>st</sup>–2<sup>nd</sup> and 3<sup>rd</sup>–4<sup>th</sup> notes instead of one slur over entire measure; but see parallel passage at M 32.

24 l: In F slur to 3<sup>rd</sup> note; but see parallel passage at M 101.

28 l: In F slur only to 2<sup>nd</sup> note; but see right hand and parallel passage at M 105.

50 u, 52 l: In F slur to  $\downarrow$ ; but see parallel passages at M 62, 64.

53 l: In F first slur only to 4<sup>th</sup> note; but see M 51 and analogous passages.

54 u: In F 2<sup>nd</sup> slur from 5<sup>th</sup>–8<sup>th</sup> notes; but see following measure. Both measures also marked identically in A as well.

- 65 l: In A, F 2<sup>nd</sup> slur does not begin until  $g^{\sharp 1}$ , presumably due to change of clef.  
 66f. u: Slurs from A and analogous to parallel passage at M 54f.; in F beginning one 16<sup>th</sup> note earlier each time.  
 73: In F  $\ll$  ends before the 4<sup>th</sup> beat, presumably for reasons of space (notated above the staff, beneath the slur).  
 79–91: In A not written out, but designated as repeat of M 2–14.  
 96–125: In A not written out, but designated as repeat of M 19–48 (“a fourth higher”), thus intended to be identical. In F, by contrast, a number of smaller differences between the two sections – see e. g. slurring in M 22, 32 and 99, 109 and rhythmic notation of the right hand in M 29 and 106. The differences have not been standardised in our edition.  
 103 u: In F last chord staccato; rejected as singular occurrence.

## 2. Canon

- 10: Additional quarter-note stem on 2<sup>nd</sup> beat ( $f^{\sharp 1}$ ) from A; missing in E, see M 22.  
 13–24: In A not written out, but designated as repeat of M 1–12, M 12 and 24 as *prima* and *seconda volta*.  
 42–57: In A not written out, but designated as repeat of M 26–41, M 39–41 and 55–57 as *prima* and *seconda volta*.

## 3. Abendlied

- 14f. l: Slur from A; in F only to 2<sup>nd</sup> note of M 15, but see M 4f., 6f. and 12f.  
 23 u: In A 4<sup>th</sup> note  $f^1$  without additional quarter-note stem; instead  $\gamma$  and last note  $b^1$  with additional eighth-note stem.

## 4. Kindergesellschaft

- 4 u: In F inconsistent position of the *sf* here and at analogous passages; sometimes in the middle between the two staves, sometimes clearly placed at upper staff. The marking has been standardised since the same effect was certainly always intended.

20 u: Position of  $f$  from A; in F already at penultimate note.

38: *sf* from A.

84 l: In F 3<sup>rd</sup> note staccato; rejected as singular occurrence.

88 l: *fp* from A.

103–124: In A not written out, but designated as repeat of M 5–26 (“a fifth lower”), thus intended to be identical. In F, by contrast, divergences in the left hand in the last two measures.

128–139: In A not written out, but designated as repeat of M 30–41 (“a fifth lower”).

144–149: In A not written out, but designated as repeat of M 46–51 (“a fifth lower”). F does not repeat until M 47.

151–157: In A not written out, but designated as repeat of M 53–59 (“a fourth higher”).

## No. 3 Sonata

### 1. Allegro

Movement heading only in the table of contents (see sources). – Position of the pedal release markings differs occasionally in the exposition and the recapitulation. Since there is no doubt that the same effect is always meant, the positioning has been standardised.

20 u, 24 l:  $\infty$  instead of  $\infty$ ; but see parallel passage M 86, 90.

21f., 87f. l: In M 21f. the two  $e^1$  in the upper staff (apparently for technical reasons), which means that the melodic line (= imitation of M 17–20 u) becomes unclear. Slur at change of measure, presumably because of the notation of  $e^1$  in the upper staff, extends only to last note of M 21; but see M 17f. u. – All of this also applies analogously to M 87f.

90 u: 1<sup>st</sup> slur only over 2<sup>nd</sup>–3<sup>rd</sup> notes; but see left hand and parallel passage at M 24.



### 2. Andante

Movement heading only in the table of contents (see sources).

12: Second *R. H.* already from  $d^{\sharp 1}$ .

### 3. Zigeunertanz

33, 35, 41: Last chord each time has staccato dot instead of wedge; but see M 43, 65 (as well as the wedges in M 34, 36, 42, 44, 66).

33, 35, 41, 43, 65: Rhythmic notation wrong in F: instead of the 64<sup>th</sup> notes, only 32<sup>nd</sup> notes were notated, and the argumentation dot after 1<sup>st</sup> note should only have the value of a  instead of a  (plausible sextuplet interpretation of the following 6 notes is unlikely).

### 4. Traum eines Kindes

21 f. u: Slur in the lower part to end of M 22; adapted to parallel passage M 133 f.

23–25 u: Slurs in the upper part to end of measure each time; 2<sup>nd</sup> slur not until M 24, 1<sup>st</sup> beat; but see parallel passage M 135–137.

38 f. u: Slur not until M 39 1<sup>st</sup> beat and extending to last note; but see analogous passages.

56 f. u: Slur mistakenly extended to last note M 57.

85 f. l: 1<sup>st</sup> slur to end of M 85, 2<sup>nd</sup> slur begins at M 86 1<sup>st</sup> beat; adapted to M 89 f.

89 f. l: 2<sup>nd</sup> slur mistakenly to 3<sup>rd</sup> note of M 90; but see right hand.

101 u: Slur mistakenly extends to last chord.

139 f. u: Slur at change of measure mistakenly extends to 2<sup>nd</sup> chord of M 140.

156–158 l: Slur only to last note of M 157; but see right hand as well as M 45.

185 u: Slur mistakenly extends to last note.

Berlin, autumn 2009

Ernst Hertrich

## Albumblätter op. 124

### Sources

Only those autographs are listed that contain a complete version relatively close to the printed version. Sketches and drafts have survived for nos. 3–5, 9, 10, 12, 14 and 17–20.

A2 Autograph for no. 2, *Leides Ahnung*. Munich, Bayerische Staatsbibliothek, shelfmark Mus. Mss. 9987. No. 5 is found in one of the autographs for the *Exercices*, Anh. F28.

A7 Autograph for no. 7, *Ländler*. Washington, D. C., Library of Congress, shelfmark ML96.S415. Preserved together with incipits to nos. 10 and 18, piece no. 6 of the *Kinderszenen*, and unknown pieces. Date of composition (1837) to the right above the music, 20 October to the left in front of the music.

A8 Autograph for no. 8, *Leid ohne Ende*. Private collection in Italy. Only a handwritten copy of this manuscript by Wolfgang Boetticher was available for consultation.

A16 Autograph for no. 16, *Schlummerlied*. Dresden, Sächsische Landesbibliothek – Staats- und Universitätsbibliothek, shelfmark Mus. Schu. 273. Title page: *Wiegenlied / für Marie / und / Clara / zu Weihnachten 1841 / Robert Schumann*.

EC Engraver's copy for the first edition. Düsseldorf, Heinrich-Heine-Institut, shelfmark 70.2085. Copyist: Peter Fuchs, Düsseldorf. Autograph title page: *Albumblätter / für das / Pianoforte / Frau Alma von Wasielewski / zugeeignet / von / R.S. / Op. 124*. The manuscript contains a great many minor corrections in Schumann's hand.

FE First edition, four volumes of five pieces. Elberfeld (Wuppertal), F. W. Arnold, plate numbers "A. 355"–"A. 358", published in December 1853. Title: *ALBUMBLÄTTER / 20 /*

CLAVIER-STÜCKE / Frau / Alma von Wasielewski / zugeeignet von / ROBERT SCHUMANN / [left:] 355–358. [centre:] OP. 124. [right:] Pr. Th. 2. 10 Sgr. / Eigentum des Verlegers. / ELBERFELD BEI F.W. ARNOLD. / LONDON BEI GRAUE & C<sup>o</sup>. Copy consulted: Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 23-D1/A4. It does not contain any handwritten annotations; the words *Aus verschiedenen Jahren* (from various years) are written on the flyleaf.

#### About this edition

Schumann, as we know from his correspondence with Arnold, read the proofs for the first edition, which therefore qualifies as our primary source. The engraving, too, is by and large free of mistakes, but a comparison with the engraver's copy reveals that in some passages Schumann overlooked several errors and misinterpretations. They are listed in the individual comments below.

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 Impromptu

EC has original tempo mark *Presto*.

##### No. 2 Leides Ahnung

EC has original tempo mark *Adagio*.

In A2 all chords in accompaniment notated as 16th notes, but with staccati. Expression mark at opening: *cantando*.

6 u: EC and FE mistakenly give  $c^1/a^1$  on beat 1 as quarter note.

##### No. 3 Scherzino

15a: FE omits  $\text{>}$ ; added to EC (by Schumann?).

16 u: FE gives penultimate note only as 16th note  $g^1$ . EC contains several correc-

tions by Schumann in M 15f.; end of M 16 misread by engraver.

19 u: EC and FE mistakenly give final chord with  $c^2$  instead of  $d^2$ ; see M 3.

##### No. 5 Phantasietanz

Entitled *Ecossaise* in an autograph draft.

EC has original tempo mark *Presto*.

9 u: FE gives note 4 as  $a$  instead of  $b$ ; however, see M 21.

##### No. 6 Wiegenliedchen

14, 46 u: EC extends slur to beat 1 of next measure.

23f., 26 u: EC only places slur on quarter notes.

##### No. 7 Ländler

A7 has tempo mark *Gemütlich*.

21: FE omits 1<sup>st</sup> and 2<sup>nd</sup> staccati in left hand.

##### No. 8 Leid ohne Ende

In A8  $\downarrow$  appears alongside tempo mark, indicating the beginning of a metronome mark. Though not followed by digits, this mark is valuable in that it suggests that Schumann wanted the piece to proceed in half notes rather than quarter notes, i. e. not too slowly.

13 l: Half note  $f^1$  possibly deleted in EC; missing in parallel passage (M 40).

16 l: FE mistakenly gives 2<sup>nd</sup> grace note as  $b^1$  instead of  $c^1$ ; however, see M 43.

19 f. u: FE omits tie on  $bb^1-bb^1$ .

22 u: EC places 1<sup>st</sup> grace note  $g^1$  in front of bar line, i. e. in M 21.

27 u: FE omits tie on  $bb^1-bb^1$ .

l: EC and FE give  $\text{♯d}$  on beat 1; we disregard it since it was probably left over from an earlier reading in A8, which tied the octave grace notes to a half-note octave  $C/c$  on beat 1 of M 28. As these grace notes can, of course, only be executed with the aid of the pedal, the octave on beat 1 of M 28 was followed by a  $\ast$ . This octave

was written out in EC, but then deleted. It goes without saying that *Mit Pedal* again applies from M 27, as in M 1.

31: EC gives  $\llcorner$  over entire measure.

46 u: EC and FE end slur on 4<sup>th</sup> quarter note; changed to agree with more logical slur in M 47.

### No. 9 Impromptu

1 u: FE has staccato on note 4  $eb^2$ . Disregarded as it never recurs.

3 u: FE mistakenly postpones  $>$  to note 2.

4 l: FE omits  $>$ .

10 l: FE omits slur on  $bb-c^1$ .

10, 22 l: EC ties  $bb-bb$  instead of slurring  $c-bb$ .

### No. 10 Walzer

1f.: Slurs over bar line only cover final two notes of M 1 in EC and FE; however, an autograph draft extends them to beat 1 of M 2, as in all analogous passages except M 21 u.

### No. 11 Romanze

3: FE omits  $\llcorner$ .

4 u: FE omits tie on  $g^2-g^2$ .

9 f.: FE omits  $\llcorner$ .

11 l: FE omits 2<sup>nd</sup>  $\text{ped}$ .

26 l: FE omits pedal mark.

### No. 12 Burla

37 u: EC and FE mistakenly start slur on note 1.

### No. 13 Larghetto

5 l: EC and FE end slur on note 6, possibly due to shortage of space in EC.

6: Fingering bracket taken from EC.

### No. 14 Vision

This piece is entitled *Fata Morgana*, *Vision* in an autograph draft, which also gives the tempo mark as *Presto*.

1 l: Incorrectly written as double-dotted half note in EC and FE.

3 l: Staccati on notes 4–6 taken from EC. Their notation signifies that the left hand should also be staccato in the preceding passage, where it is written on the same staff as the right hand.

7: In FE *sf* and  $\gg$  missing; however, see M 9.

u: FE divides slur between notes 1 and 2; however, see M 9.

### No. 16 Schlummerlied

A16 gives title as *Wiegenlied* (Lullaby), hence undulating rhythm should be observed.

3 u: Slurs from grace note in this and all analogous passages taken from EC and FE.

l: FE incorrectly gives note 3 as  $c^1$  instead of  $eb^1$ .

21 l: A16, EC and FE give final note as  $g$  instead of  $f$ ; however, see M 73.

33: EC and FE omit 1<sup>st</sup> slur on accompaniment figure although present in A16.

45 u: FE omits 1<sup>st</sup> slur.

52: A16 places *ritardando* over entire measure.

55 f. u: EC discontinues slur after line break in M 56, causing FE to place slur only in M 55.

74 u: FE separately slurs notes 1–2 and 3–4; however, see M 22.

### No. 17 Elfe

EC has original tempo mark *Prestissimo*.

8: Quarter notes as given in both EC and FE. Perhaps a mistake; otherwise invariably eighth notes.

10 u: EC and FE give note 1 as  $g^2$  instead of  $f^2$ . Corrected to  $f^2$  in later editions.

### No. 18 Botschaft

EC has original title *Walzer*. This term should be taken into account in performance. The expression marks *Mäßig*, *Zart* (moderate, tender) appear in an autograph draft.

30 f.: FE omits  $\llcorner$ .

**No. 19 Phantasiestück**

3: FE omits  $\rhd$ .

21 l: EC and FE place staccato on note 1, probably by mistake.

32: FE omits  $\leftarrow$ .

58 f. l: Oddly, slur over bar line deleted in EC but present in FE.

**No. 20 Canon**

1: FE omits *p*.

1: FE omits *Mit Pedal*.

13 u: EC and FE mistakenly give note 2 as *b*<sup>1</sup> instead of *g*<sup>1</sup>.

Remagen, autumn 2007

Ernst Hertrich

**Sieben Klavierstücke in Fughettenform  
op. 126****Sources**

**A** Autograph. Staatsbibliothek zu Berlin · Preußischer Kulturbesitz, shelfmark Mus. ms. autogr. R. Schumann 32. Nos. 1–5 and 7 are a working manuscript, with numerous corrections. From M 20, no. 5 differs completely from the printed version. No. 6 is a fair copy. It originally did not belong to the manuscript, and probably for this reason bears a statement of authenticity from Clara Schumann (*Handschrift von Robert Schumann / beglaubigt von / Cl. Schumann.*). The manuscript contains openings for five further Fughettas. Six leaves. No title, but at the head of p. 1 in Clara Schumann's hand: *An Rosalie Leser. Skizze der ihr dedicirten Fugen / zur Erinnerung an den Theuren von Clara Schumann / d. 7 Aug 56*. At the end of nos. 1 and 2 Robert Schumann has added the dates *d. 28 Mai 1853*. and *d. 31 Mai 53*. respectively.

**F** First edition, published by F.W. Arnold, Elberfeld, plate number "A. 387", probably issued in May 1854. Title: *SIEBEN / CLAVIERSTÜCKE / in / FUGHETTENFORM / DEM / FRÄULEIN ROSALIE LESER / zugeeignet von / ROBERT SCHUMANN / OP. 126 / [left:] N<sup>o</sup> 383. [recte 387] [right:] Pr. 1 Thl. / [centre:] Eigenthum des Verlegers / ELBERFELD, BEI F.W. ARNOLD. / London, bei Graue & C<sup>o</sup>. / B. Ohmann sc. Berlin*. Copy consulted: Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 24-D1/A4.

**About this edition**

The first edition and autograph differ significantly from each other. Since Schumann did not read proofs for the first edition, a thoroughly revised manuscript (which unfortunately does not survive) must have formed the engraver's copy for F. The first edition is our primary source.

Significant variants in the *Instructive Ausgabe* of the *Klavierwerke von Robert Schumann*, published by Clara Schumann in 1886 (copy consulted: Clara Schumann's personal copy, Zwickau, Robert-Schumann-Haus, shelfmark 9694-A4/D1) are noted 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**

Only F has a complete set of metronome marks. In A Schumann noted just  $\text{♩} =$  (for each of nos. 1–4) and  $\text{♪} =$  (for no. 6); metronome markings are completely lacking for nos. 5 and 7 there.

**No. 1 Nicht schnell, leise vorzutragen**

11 l:  $\sharp$  before 2<sup>nd</sup> note is only in A.

24 u: Quarter-note stem on 1<sup>st</sup> note is only in A.

36 u:  $\langle \rangle$  only in A.

39: 2<sup>nd</sup> half-measure in A has triplets.

- 40 u:  $\langle \rangle$  only in A.  
 45 u: A has slurred  $a^1-g^{\sharp 1}$ .  
 49–52 u: Legato slurs are only in A.

### No. 2 Mäßig

- 2ff.: Slurring in the 2<sup>nd</sup> measure of the fugue subject is inconsistent throughout the movement; we have retained it as written.  
 19f.: There are many corrections to the tenor voice in A; in part newly notated, but without any slurring marks. F divides slur at the bar line; but see all analogous passages. – F has *sf* instead of *fp* in the bass, by mistake.  
 23 u: F erroneously slurs notes 2–6 in the alto. The soprano in A has  $\downarrow \downarrow$  instead of  $\circ$ ; either the writer of the lost engraver's copy, or the engraver, misinterpreted the tie as a legato slur for the alto.  
 24 u: First three notes in A have a slur in soprano voice.  
 25 u: 2<sup>nd</sup> note  $d^1$  in alto is only in A; since F has no rest at this point, its omission there is probably an oversight.

### No. 3 Ziemlich bewegt

- A lacks tempo marking.  
 1: A has *p*; probably intentionally omitted in F, although given the *cresc.* in M 18 the piece probably begins rather softly.  
 9f. u: A has the beginning of a tie  $g^1-g^1$  before a change of line; the tie is possibly missing from F only by mistake.  
 13 l: Slur is from A; in F it extends to the end of the measure, probably by mistake.  
 28 u: Slur in alto is from A; F has two half-measure slurs; but compare analogous passages.  
 29 u: Tied  $g^1-g^1$  is only in A.  
 34 u: Alto voice at end of measure in A has two  $f^1-g^1$ ; is  $f^1$  in F just an error?  
 35f. u: Soprano voice in A has tied  $e^1-e^1$  and  $bb^1-bb^1$ , perhaps missing from F only by mistake.

### No. 4 Lebhaft

- 7 l: 3<sup>rd</sup>  $\wedge$  missing from F.  
 18 l: *f* only in A; easy to overlook there.

- 19 u: 1<sup>st</sup> note in alto is from A; F, in spite of following  $\gamma$ , erroneously has  $\downarrow$  instead of  $\downarrow$ .  
 23 l: A has  $\downarrow \downarrow d^1-c^1$  instead of  $\downarrow d^1$ ; perhaps only missing from F by mistake, since it collides with the beaming of the alto voice there. Clara Schumann's *Instructive Ausgabe* has  $\downarrow bb$ .  
 26 u: F lacks  $\xi$ ; very unclear in A.  
 32 u: 2<sup>nd</sup>  $e^1$  is only in A; since F has no rest at this point, its omission there is probably an oversight.  
 34 u: Only A has  $\wedge$  in soprano voice above  $d^2$ .  
 35 u: 2<sup>nd</sup>  $e^1$  is only in A; probably only missing by mistake from F, since no  $\xi$  is written in its place.  
 40 l: Upper quarter-note stem on 1<sup>st</sup> note is only in A.  
 41 l:  $\downarrow \downarrow bb-bb$  is only in A; probably missing from F only by mistake, since no  $\xi$  is written in its place.  
 43 u: Only A has downwards quarter-note stem on  $a^1$ . The first  $f^1$  belongs to the tenor.  
 44 u:  $\downarrow$  before final note  $b^1$  is only in A.

### No. 5 Ziemlich langsam, empfindungsvoll vorzutragen

- 5f. u: Slur in alto voice at bar line is only in A.  
 6f. u: Slur in alto part in A and F begins only at 1<sup>st</sup> note of M 7; but see analogous passages.  
 9 l: 1<sup>st</sup> slur is only in A.  
 24f. l: Slur not continued in F after change of page; its length is determined by analogy to the soprano.  
 37f. u: Slur in alto at bar line in F begins only at 1<sup>st</sup> note of M 38, probably due to change of page; but see the analogous passages.  
 38f. u: Slur in alto is from A; in F it ends, and begins anew, at 3<sup>rd</sup> note  $c^1$ ; but see all analogous passages.

**No. 6 Sehr schnell**

A has *f* for the first three entries of the subject (upbeat in soprano, M 2 in the alto, M 4 in bass). Since F lacks *f* at all three places, it was probably deleted by Schumann in the lost engraver's copy. The *f* in the bass entry at M 20 there was perhaps only allowed to stand in error, and was transferred to F by the engraver.

9 l: Penultimate note *b* is from F; it has *b* in A.

23, 25 f. u: Italic fingerings are only in A.

25 l: A has a tie on notes 1–2.

29 u: *sf* on 1<sup>st</sup> beat is only in A.

30 u: 1<sup>st</sup> slur is only in A.

34 u: F lacks  $\wedge$ ; it is easy to overlook in A.

44: Final chord in A is a quarter-note value, with upper octave *f* in the left hand.

**No. 7 Langsam, ausdrucksvoll**

The 3<sup>rd</sup> slur in the theme is inconsistently rendered in the sources, and occasionally begins one note earlier. Clearly the theme is supposed to be consistently shaped; the longer variant would also be conceivable.

3 u: Soprano in A has  $\downarrow \gamma$  instead of  $\downarrow$ .

14 l: 1<sup>st</sup> slur is only in A, where it begins on the 1<sup>st</sup> note; see also the opening comment above.

16 u: Alto voice in A has slur on notes 2–8; 2<sup>nd</sup> slur is missing from F, but see the analogous passages.

20 l: 3<sup>rd</sup> note in bass is from A; F erroneously has  $\downarrow$  instead of  $\downarrow \flat$ ;  $\langle \rangle$  in tenor in F is probably a mistake, as also on the  $\downarrow b$ . A completely lacks  $\langle \rangle$ .

25: Stemming of final note in both alto and tenor follows A; F assigns  $g^{\sharp 1}$  to the alto, and  $f^1$  to the tenor.

u: Tied  $d^1-d^1$  is only in A. Alto and tenor at end of measure follow A. F allocates  $g^{\sharp 1}$  to the alto, and  $f^1$  to the tenor.

30 u:  $\downarrow e^1$  is from A; in F it incorrectly shares an eighth-note stem with the  $c^1$  of the tenor.

31: Slurs at end of measure are from A; F has a slur from *a* in the alto, and no slur in the tenor.

u: 1<sup>st</sup>  $\downarrow e^1$  is from A; in F it is incorrectly notated as  $\downarrow$

l: Slurs at end of measure in alto and tenor are from A; in F, slur in alto begins at *a* already, and in tenor is lacking completely.

32: A has  $\mathfrak{S}$  on 1<sup>st</sup> beat.

Berlin, autumn 2009

Ernst Hertrich

**Gesänge der Frühe op. 133***Sources*

A Autograph. In a south German private collection. No title page. Head title on p. 1: *An Diotima. / ——— / Gesänge der Frühe. / \* \* \**. The manuscript is currently unavailable, and this description is based on photocopies. Probably there are a total of seven leaves, of which five have 16 staves (and the mark of the paper dealer Wilhelm Bayrthoffer of Düsseldorf), with a leaf inserted between leaves 3 and 4, and a further leaf, having 14 staves. On the upper five staves of this inserted leaf, in the hand of a copyist, there are the first 30 measures of the flute part to Schumann's overture to *Julius Cäsar* op. 128; the three systems below contain the newly-written ending of no. IV (M 43–52) in Schumann's hand. The verso of the inserted leaf is most likely empty; in total there is writing on ten pages of the manuscript, so that three further pages must be blank, probably leaves 4 verso, 5 verso and 7 verso. The manuscript is a working manuscript, with many corrections in ink and pencil.

C Copyist's manuscript, engraver's copy. Düsseldorf, Heinrich-Heine-Institut, shelfmark 70.2086. Copy-



ist: Robert Fuchs in Düsseldorf. Original autograph title: *An Diotima / Gesänge der Frühe / für / Pianoforte / von / R. S. Schumann* struck out *An Diotima*, but then pasted on a new title: *Gesänge der Frühe / Fünf* [corrected from *Vier*] *Stücke / für das / Pianoforte / der hohen Dichterin / Bettina / zugeeignet / von / Robert Schumann.* / — / *Op. 126.* / — . Underneath, in another hand in blue crayon is the new opus number 133. On the first page of music, upper left: ~~*Diese erste Nummer bleibt aus*~~; the comment corresponds to the original note “Vier Stücke” (four pieces) in the title. The opus number 126 derives from the fact that Schumann wanted to have the work published in place of the *Fughetten* op. 126. The manuscript contains corrections by Schumann; some places are entirely in his hand. The corresponding measures in A each time have the instruction *leer* over them.

F First edition. Elberfeld (Wuppertal), F. W. Arnold, plate number “A.390”, published in November 1855. Title: *GESÄNGE DER FRÜHE / Fünf Stücke / für das / PIANOFORTE / componirt und / der hohen Dichterin Bettina / gewidmet von / Robert Schumann* / [left:] *N<sup>o</sup> 390.* [centre:] *Op. 133.* [right:] *Pr. 1<sup>1</sup>/<sub>6</sub> Thl.* / [lower centre:] *Eigenthum des Verlegers.* / *Elberfeld bei F. W. Arnold.* / *London bei Graue & C<sup>o</sup> / Ohmann sc.* [sculptor] *Berlin.* Copy consulted: Zwickau, Robert-Schumann-Haus, shelfmark 4501/Bd. 24-D1/A4. It contains, principally in no. I, some additions in pencil that probably not derive from Schumann.

#### About this edition

C has been used as the primary source, since although Schumann read proofs of F in Endenich (see *Preface*), he was apparently

already somewhat limited in the care he took, with the result that a whole series of obvious errors was allowed to stand. These are not individually listed in the following comments. Although Schumann made a whole series of changes to C in comparison to A, a careful reading of the two manuscripts does allow some errors in C to be uncovered.

A still contains no metronome marks; only for no. II is  $\text{♩}$  written, but with no number following it.

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

#### Individual comments

##### No. I Im ruhigen Tempo

6–8 u: In F quarter notes  $d^1-c\sharp^1$  and  $c\sharp^1-b$  crossed out in pencil at bar line; likewise  $b-a$  at the transition of M 15/16 and  $d^2-c\sharp^2$  at transition of M 25/26, and final note  $a$  in M 16. It is not known from whom these corrections came. In the *Instructive Ausgabe* of the *Klavier-Werke von Robert Schumann* edited in 1886 by Clara Schumann, the notes in question are present.

14 u:  $\wedge$  missing from F.

27: The augmentation dots at  $d^1/f\sharp^1$  and  $d^2/f\sharp^2$  are expressly deleted in A, but present in C and F.

30f. u: Slurs follow A and C; in F they have been joined together and there is also a slur from  $f\sharp^1$  in M 30 to 1<sup>st</sup>  $d^1$  in M 31.

30f., 31f. u: In F a tie has been added in pencil to  $c\sharp^1-c\sharp^1$  and  $b-b$  at the respective bar lines.

32–35: Only F consistently has wedges; A always has dots, and in M 32 C has dot instead of wedge.

33 u: C and F have augmentation dot after  $a$ ; but see  $a$  in left hand.



35f. u: Slur in A, C, and F only begins on 1<sup>st</sup> beat of M 36; but compare analogous passages.

37 l: A has  $d$  instead of  $e$ ; corrected later in C. – Pedal marking from A; lacking in C and F.

38 u: Slur is from A; in C it is drawn over the bar line before change of staff, but is not restated on the new staff. Nevertheless, the slur in F is extended to the final chord.

### No. II Belebt, nicht zu rasch

A has metronome mark simply as “♩ =”, without a following number. Relative to ♩, the tempo of the piece is slower than that of no. I (♩ = 190 means ♩ = 63 1/3). By the metronome unit ♩ Schumann probably wanted to express the “liveliness” of no. II against the “quiet tempo” of no. I.

- 3 u: According to the notation in the autograph, one could, here and in analogous passages, consider a performance in which the dotted rhythm  fits with the triplet rhythm ; the notation in our edition matches that of the first edition, which places all notes below each other only at the 4<sup>th</sup> chord of M 12. The adoption of the ♩ in the left hand in M 3, 6, 11 etc., very clearly marked in the sources, speaks in favour of the notation of the first edition. – Concerning the penultimate note in A, it is rather unclear whether the  $c^{\sharp 1}$  should be replaced by  $e$ .
- 4 u: Penultimate note  $d^1$  is from A; C (and thus also F) have  $b$ .
- 6 u: Triplet-♩  $a^1$  is from A; C (and thus also F) have  $f^{\sharp 1}$ , probably by mistake.
- 8 u: Last two notes in A are  $d^1-a$  instead of  $a-d^1$ ; subsequently corrected in C by Schumann.
- 9 u:  $\sharp$  before last eighth note  $e^1$  is in all three sources. At the analogous places in M 1, 4 and 16 Schumann has subsequently deleted the  $\sharp$ , which was originally also there in A; he perhaps forgot to do so in M 9.
- 10 u: 1<sup>st</sup> triplet-♩ in F is  $f^{\sharp 1}$  instead of  $a^1$ ; clearly an engraving error.
- 11 u: Chord on 2<sup>nd</sup> beat in A could be read as having an added ♩  $a$ , as in M 18.
- 12 l: 2<sup>nd</sup> chord from A and C; F has  $f^{\sharp}/a$  instead of  $d/f^{\sharp}$ , probably in error.

17 u: 2<sup>nd</sup> triplet-♩ in F is  $g^{\sharp 1}$  instead of  $e^{\sharp 1}$ . Probably an engraver's error; but in F a ♩ is written before the final note that basically confirms the preceding  $g^{\sharp}$ .

21 u:  $\wedge$  only in F.


22 u: Triplet-♩  $a^{\sharp 1}$  from A and C; F instead has  $c^{\sharp 2}$  (with superfluous  $\sharp$ ).

27 l: Penultimate octave  $D/d$  is from A; C has  $A/a$ , probably by mistake, as does F.

32 u:  $a^{\sharp 1}-b^1$  in C and F rendered as ♩; Schumann clearly placed the augmentation dot at the  $a^{\sharp 1}$  in A, but forgot to notate the 16<sup>th</sup>-note beam. See also M 33.

### No. III Lebhaft

Metronome marking is from C, F and the *Instructive Ausgabe*. The complete edition *Robert Schumann's Werke*, edited by Clara Schumann between 1879 and 1893, has ♩ = 93 instead of ♩ = 93 probably by mistake.





- 9 u: It is rather unclear in the final chord in A whether the ♩ is in front of  $b^1$  or  $f^1$ ; the copyist of C interpreted it as ♩ before  $b^1$ ; however, Schumann deleted this ♩, and added a ♩ before  $f^1$ . Thus the chord sounds, according to the  $b$ -accidental of the 1<sup>st</sup> chord,  $f^1/bb^1/d^1$ . Thus also in F.
- 11 u: ♩ before  $d^2$  is missing from A and C, in error.
- 15 u:  $\sharp$  before  $d^2$  is only in F; lacking in A and C.
- 17–23: All dynamic markings are lacking in A, and have been added to C by Schumann; likewise at M 38–42.
- 23 u: In C (and thus also in F) there are three slurs from 1<sup>st</sup> to 2<sup>nd</sup> chord; a misreading of C; in A the 1<sup>st</sup> chord was originally written as: .
- 29 l: F mistakenly has slurs at  $A_1-F^{\sharp}_1$  and  $A-F^{\sharp}$  instead of tied  $A_1-A_1$  and  $A-A$ .
- 30 l: Upper octave  $e$  on 1<sup>st</sup> beat is missing from C and F; not written out in A, since it is a repeat of M 8.
- 31 f.: Notation of the disposition of the hands matches the sources. However, this is very uncomfortable to play. Schumann prob-

ably had it most in mind to clearly show that the left hand, beginning with the final three chords of M 30, takes over the motive from the opening of the piece, and the 1<sup>st</sup> chord of both measures thus belongs not to the right hand each time, but to the left. Provided that one makes this motivic connection clear, it is surely not imperative to follow Schumann's instruction.

- 43 u: Chord on 1<sup>st</sup> beat is as such in all three sources. However, the following measure is not written out in A; rather, M 43–45 are indicated merely as a repeat of M 1–3, where the chord on 1<sup>st</sup> beat is written in  $\downarrow$  throughout. Clara Schumann also adopted this reading in her *Instructive Ausgabe*.
- 52 u: 1<sup>st</sup> chord in A clearly has additional  $b\sharp^1$ . In C, the copyist left the whole measure empty in conformity with Schumann's instruction *leer*; Schumann then completed it in his own hand. In so doing he notated the 1<sup>st</sup> chord without  $b\sharp^1$ . An error?
- 53 u: 4<sup>th</sup> chord in A has additional  $b^1$ ; deleted by Schumann in C. – 5<sup>th</sup> and 6<sup>th</sup> chords in A originally had  $e^1$ ; both  $e^1$  were deleted there, but were reinstated in C by Schumann, and are present in F. Surmising an error by Schumann, we have matched to M 51.
- 56 f. u: C lacks tie  $e^2$ – $e^2$ ; the copyist misread it as a wavy trill line, which Schumann then lengthened up to the 64<sup>th</sup>-note figure.
- 57 u: Beginning of the chromatic progression is from A, where Schumann drew a line to exactly indicate its beginning. In C and F, however, the progression only begins after the left-hand  $d^1$ . Error by the copyist, who read the slur in A as another beam.
- l: 2<sup>nd</sup> dotted quarter note  $e$  is missing from C and F.
- 58 u: In A chord on 1<sup>st</sup> beat is  $c\sharp^2/e^2/a^2/c\sharp^3$ ; C has  $c\sharp^2/e^2/c\sharp^3$ . Schumann then deleted the two lower notes in C.
- l: A has  $\downarrow E$  in parentheses on 1<sup>st</sup> beat.
- 59 l: Ties missing from C and F.
- 62: Staccato missing from C and F.
- l: *sf* missing from C and F.

#### No. IV Bewegt

- 1 u: C lacks 2<sup>nd</sup> slur at the 32<sup>nd</sup> notes.
- 2 u:  $\succ$  not in A. The same in M 8, 10, 15 f.; added each time to C by Schumann.
- 10 u: A has *fp*; missing from C, where Schumann has subsequently added only *f*.
- 11 u: A, C and F have slur  $c\sharp^2$ – $g^2$  instead of  $g^2$ – $f\sharp^2$ ; A originally had this slurring at all analogous passages, but each one was changed by Schumann. Schumann probably forgot to correct M 11.
- 15 l: 8<sup>th</sup>  $\downarrow$  in F is  $c\sharp$  instead of  $e\sharp$ . – Schumann added *f* and  $\succ$  on 2<sup>nd</sup> beat in C. *f* again deleted; and  $\succ$  only allowed to remain in error?
- 18 u: A and C have divided slurs in 2<sup>nd</sup> half of measure, likewise in the 1<sup>st</sup> half of M 20 and 21. Schumann probably forgot to change the slurring after notational corrections each time; there were originally chordal arpeggios, as in M 19 and 22, where Schumann placed shorter slurs.
- 24 u: Staccato only in A. – A, C and F have quarter-note stem rather than eighth-note stem at 9<sup>th</sup> note  $e\sharp^2$ ; but see concluding  $\gamma$
- 26 u: 1<sup>st</sup>  $b^1$  is from A; lacking in C and F (and in many later editions); the 16<sup>th</sup>-note stem is then continued each time to the  $g\sharp^1$ .
- l: F lacks both *sf*, and instead places *sf* on 1<sup>st</sup> beat of M 28 u; in C, M 28 appears exactly under M 26 (misreading by the engraver).
- 27 l: 8<sup>th</sup>  $\downarrow$   $d$  is from A and C; F mistakenly has  $f\sharp$ .
- 29 u: C (and thus also F) erroneously has *sf* on 1<sup>st</sup> beat; in A, M 29 appears exactly under M 26 (misreading by the copyist). – 2<sup>nd</sup> slur only in A.
- 37 u: 8<sup>th</sup>  $\downarrow$  unclear in A; C has  $d^1$  instead of  $c\sharp^1$  – as does F. In the previous and following measures the whole octave range is always filled in.
- 43–52: On the new notation of these measures on the inserted leaf in A, see source description.
- 52: Rhythmic notation of the final measure is inconsistent in the sources: original nota-

tion in A (= A1) ; new notation on the inserted leaf in A (= A2) ; notation in C ;  $\xi$  corrected from  $\gamma$ ; notation in F 

Only A1 is correct in itself. In the *Instructive Ausgabe*, a correct completion of the measure is effected by correcting the  $\gamma$  in the left hand to  $\xi$ ; this seems a plausible reading, but is not supported by any of the four sources. On the contrary, in C Schumann matches the right hand in the 1<sup>st</sup> half of the measure to the left hand, by correcting  $\gamma$  to  $\xi$ ; but the question then arises as to why the final chord in A2, C and F has augmentation dots. The notation of left and right hand in A2, C and F simply does not fit together. In spite of these misgivings, and of Schumann's correction to C, the editor concludes that in writing A2 Schumann chiefly had the rhythm of the right hand ( $\gamma$  ♩) in mind and the error occurred when notating the left hand (in the copying of A1).

#### No. V Im Anfange ruhiges, im Verlauf bewegteres Tempo

In A, *bewegteres* is rather unclearly written. C misreads as “bewegtes Tempo”; likewise in F.

3 u: 3<sup>rd</sup> chord in A originally  $b/d^1/g^1$ ; Schumann deleted the  $d^1$  and instead wrote an  $e^1$  next to it. C misreads the stroke with which Schumann deleted the  $d^1$  as a ledger line, and reproduces the chord as  $g/e^1/g^1$ ; thus also in F, and in many editions.

5 l: A has  $A_1/H$  instead of  $A_1/d^\sharp$ ; corrected by Schumann in C.

14: E lacks *p*.

15–18: All dynamic markings still missing from A; added to C by Schumann.

30 l:  $\downarrow a$  is from A; C and F have  $\downarrow$

32 u: 8<sup>th</sup> note  $d^2$  is from A and C; F erroneously has  $b^1$  instead.

32 f. u: Separate quarter-note stems on  $a^2$  and  $e^2$  are missing from A and F.

34: E lacks  $\gg$ .

40 l: Upper octave  $d$  is only in A; missing from C and thus in F, probably only in error.

Remagen, spring 2009

Ernst Hertrich

#### Exercices (Beethoven Studies) Anh. F25

##### Sources

A Autograph of 11 Studies, corrected fair copy, partly fragmentary (see *Preface*). In: “Studienbuch IV”, pp. 12–21, Bonn, Universitätsbibliothek, shelfmark Schumann 16.

B Autograph of 9 Studies, corrected fair copy, partly fragmentary (see *Preface*). Munich, Bayerische Staatsbibliothek, shelfmark Mus. Mss. 9987.

C Autograph of No. 1–7, fair copy. Munich, Bayerische Staatsbibliothek, shelfmark Mus. Mss. 11737.

##### About this edition

Version C has been used as the primary source for our edition. Versions A and B have been consulted for reasons of comparison. This also allowed the addition of authentic fingering and dynamic marks.

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

##### Individual comments

###### Study C1

1: Slurs to M 2 probably intended to indicate a liaison to be carried out as far as possible without a break. They are absent in B in which the opening measure appears in double; the latter is absent altogether in A.

8 l: Grace note *B* in C only; presumably to be interpreted as grace note to the *e* in M 9.

**Study C2**

3 l: Sixth 32<sup>nd</sup> note *b* as in A; C gives *d*<sup>#1</sup> (probably in error).

14: In C  $\langle \rangle$  appear as in M 3; however see M 2 and 10; A is completely devoid of  $\langle \rangle$ .

**Study C3**

The closely related study op.13 no.6 is marked *Agitato* ( $\downarrow = 60$ ).

8 prima volta u: *g* in 3<sup>rd</sup> eighth-note chord as in A and B; C gives *ab* (probably in error).

11 u: Fifth and sixth 16<sup>th</sup> notes as in A and B; C gives *f*<sup>#1</sup>–*d*<sup>#1</sup> (probably in error).

12 l: Final 16<sup>th</sup> note of tenor and penultimate 32<sup>nd</sup> note as in B; in C the 16<sup>th</sup> note reads *e*, and the 32<sup>nd</sup> note *A*<sub>1</sub>.

**Study C5**

6 l: Lower bass note in C given as *F*<sub>1</sub> instead of *A*<sub>1</sub> (presumably in error).

12 l: Octave *G*<sup>#</sup>/*g*<sup>#</sup> in C probably inadvertently written as double dotted half note.

**Study C6**

Tempo indication *presto* adopted from Panofka records album.

**Study C7**

1 u: The metrically incorrect representation in C of the stationary note in the 1<sup>st</sup> half of this measure has been retained.

**Study A6**

11 l: In this measure and those following, each seventh 16<sup>th</sup> note in A is written without a separate 16<sup>th</sup> note-stem, an exception being M 15.

12 u: The eighth-note stem at the last 16<sup>th</sup> note but one is absent in A; this likewise applies to M 13.


**Study A7**

In most cases, rests (including the preceding eighth-note rests) are absent in A and B.

1: Pedal markings and  $\langle \rangle$  as in B.

11 f. l: Tie crossing the bar line (probably in error).

**Study A10**

In A the figuration in the right hand proceeds wrongly in 64<sup>th</sup> notes. The steps of a second supplied with separate stems are presumably intended to be played thus: 

7 u: With effect from the 2<sup>nd</sup> half of the measure the separate stems for the steps of a second are missing.

9 l: The figure allocated to the left hand is, for some inexplicable reason, deleted throughout the measure in A.

**Study B4**

14 u: B inadvertently gives  $\natural$  instead of  $\sharp$  before the 2<sup>nd</sup> note *d*<sup>1</sup>.

**Study B7**

1 f. u: At the beginning of B the quarter notes *c*<sup>2</sup>–*c*<sup>2</sup>–*b*<sup>2</sup> are given additionally.

2 f., 14–16 l: A and B omit the sub-octave. Completed in accordance with Panofka records album, quotation M 2.

3 u: The eighth-note beams governing the steps of a second are partly absent in B and have been implicitly added.

15 u: Ninth 16<sup>th</sup> note *f* $\times$ <sup>1</sup> as in A4; B gives *g*<sup>#1</sup>.

16: This measure is absent in B in which M 15 leads directly into the fragmentary study B8. It has been supplemented in accordance with A4 where, as in all other measures, the first 16<sup>th</sup> note is written with the upper octave (in this case *c*<sup>2</sup>).

**Study B3**

10 l: Final 16<sup>th</sup> note in B written as *f* instead of *e* (probably in error).

18 l: From the 2<sup>nd</sup> half of the measure onwards, the eighth-note stems of each 2<sup>nd</sup> note are missing.

Munich, summer 1976

Robert Münster

### Thema mit Variationen (Geistervariationen) Anh. F39

A detailed discussion of the work's genesis, sources and editorial difficulties can be found in: Wolf-Dieter Seiffert, *Robert Schumanns Thema mit Variationen Es-Dur, genannt "Geistervariationen"*, in: *Festschrift Reinhold und Roswitha Schlöterer*, Augsburg, 1999, pp. 189–214

#### Sources

- A1 Autograph manuscript, first draft. Undated and unsigned. Consists of single leaf written on one side only, ending at M 37. Bonn, Beethoven-Haus, shelfmark NE 95b. Reproduced in: Eugenie Schumann, *Robert Schumann. Ein Lebensbild meines Vaters*, Leipzig, 1931, p. 401, and in: *Musik in Geschichte und Gegenwart*, vol. 12, cols. 317f.
- A2 Autograph manuscript, undated, ending with autograph signature. Reproduced in: Walter Beck, *Robert Schumann und seine Geistervariationen. Ein Lebensbericht mit Notenbild und neuen Dokumenten*, Tutzing, 1992.
- Ab Corrected manuscript copy of source A2, made by the copyist Friedrich Anton Schlatterer, probably in 1855. Vienna, Gesellschaft der Musikfreunde, shelfmark VII 41803 (Brahms-Nachlass). Corrections probably by Robert Schumann.
- E First edition. London, Hinrichsen, no. 70, published 1939, edited by Karl Geiringer.



#### About this edition

The primary sources are A2, Ab, upon which our text is based. Corrections in Ab which supersede A2 have been incorporated (with an individual comment). A1 is a preliminary stage including several negligible variants which we have not listed here. E derives from Ab, and also contains a large number of un-

authorised emendations to the original text; these deviations are therefore mentioned here only for those passages where the primary sources are musically problematical.

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: 1<sup>st</sup> chord in A1 has *bb*; indistinct in A2 and lacking in Ab; see M 12.
- 16f. u: Separate slur on *bb-ab*<sup>1</sup> in A2, Ab; then large slur on M 17–20, as in A1. Surely the phrase is meant to include the up-beat; see M 20–24 (M 28<sup>1</sup> in A1, A2 lacks start of slur), M 72–75, 129–131.
- 19 u: Ab mistakenly gives 1<sup>st</sup> beat as ; therefore wrongly “corrected” in E to  (unambiguous in A1, A2).
- 21: A2 places  $\succ$  in upper staff solely for reasons of space; copied literally in Ab, and therefore engraved above the staff in E by mistake. A2 originally placed the 2<sup>nd</sup> beat (*bb/d*<sup>1</sup> third) in the upper staff and then, probably for reasons of execution, moved it to the lower staff, notating *d*<sup>1</sup> with a long upward stem instead of a ledger line. However, as the *bb/d*<sup>1</sup> third was not deleted in the upper staff, Ab has a *bb* in both the upper and lower staves, connected by a long stem, with the *bb/d*<sup>1</sup> third additionally notated in the upper staff.
- 34–36 u: Ab postpones slur to *ab*<sup>1</sup> in M 35 (same in E).
- 36–38 u: Slur originally too long in A2 (ending in M 38), then shortened, but still ending on *f*<sup>1</sup> on 2<sup>nd</sup> beat. Ab ignores correction and draws a long slur, as does E. We set slur as in M 10–12.
- 56<sup>1</sup> u: Ab, E lack *bb* on 2<sup>nd</sup> eighth-note value (easily overlooked in A2). Ab, E mistakenly start slur at 2<sup>nd</sup> eighth-note value (hastily drawn in A2).

61f. l: A2 originally drew slur over M 60f. (starting at 2<sup>nd</sup> beat of M 60); later deleted and drawn over M 62, as also appears in Ab, E. In view of the canonic structure, we start the slur on the 2<sup>nd</sup> beat of M 61. (M 69f. have not been made consistent with this passage due to the different musical context.)

63f. l: Ab, E lack tie from *bb*–*bb*.

64f. l: Ab, E postpone slur to *ab* (see M 63 u, and A2).


76f. l: Ab, E lack tie.

78–81 l: A2 starts slur somewhat too early, therefore begun at note 1 of M 78 in Ab, E; see slurring in M 76ff. u. Ab, E end slur prematurely in M 80.

79 l: Ab, E lack *fp*.

79f. u: Ab, E lack tie from *g*<sup>1</sup>–*g*<sup>1</sup>.

l: Ab, E lack tie from *Bb*–*Bb*.

81 l: A2 originally read 

then corrected to read as in our edition. Ab misconstrues this passage as



, a reading adopted by E de

spite subsequent correction in Ab.

84 l: Ab, E mistakenly place > in u.

85 (= upbeat to M 86): Ab, E lack *p*.

86–113: Grace notes notated inconsistently as ♪ or ♯ in A2, Ab. Simple ♪ in M 86 u, 89 u, 91 u and l, 92 u and l, 93 l (2<sup>nd</sup> ♯), 94 l, 97 l, 99 u, 103 u, 104 l (2<sup>nd</sup> ♯), 112 l, 113<sup>I+II</sup> u.

87 u: E gives grace note as *f*<sup>1</sup> instead of *d*<sup>1</sup>; we follow A2, Ab; however, see context and M 113<sup>II</sup>.

88 u: A2, Ab give 1<sup>st</sup> grace note as *d*<sup>1</sup>, probably by mistake (possibly illegible *c*<sup>1</sup> in A2; see M 113<sup>I</sup>). Ab lacks 1<sup>st</sup> staccato dot; 2<sup>nd</sup> dot lacking in A2.

93 l: 2<sup>nd</sup> grace note in A2 ♪, in Ab originally at the beginning of M 94 (also ♪), subsequently deleted and notated ♯ in M 93.

94 l: Ab, E notate quarter note *Eb* as 16<sup>th</sup> note (stemmed with 16<sup>th</sup> note *bb*). Instead of 2<sup>nd</sup>

quarter note *Ab* source E has two eighth notes *Ab*–*Eb* (presumably due to harmonic context of final eighth-note value).

101 l: A2, Ab double all durations by mistake.

109 u: A2, Ab give note 1 as *c*<sup>2</sup> instead of *bb*<sup>1</sup>; subsequently (and probably rightly) corrected in Ab to *bb*<sup>1</sup>, which is also adopted by E. Ab, E extend slur to 2<sup>nd</sup> beat.

111 u: A2 apparently gives eighth 16<sup>th</sup> note as *bb*<sup>1</sup>/*d*<sup>2</sup> third, though probably an indistinct correction; Ab originally had this same third but subsequently (and probably rightly) deleted the *bb*<sup>1</sup>. (E has incorrect *bb*<sup>1</sup>.) A2 gives indistinct *eb*<sup>2</sup> as final note; Ab originally had *f*<sup>2</sup>, subsequently corrected to *eb*<sup>2</sup> (E incorrectly gives *f*<sup>2</sup>).

113<sup>I</sup> u: Ab gives *d*<sup>1</sup> by mistake for 2<sup>nd</sup> grace note (uncorrected); *c*<sup>1</sup> more likely in A2 (difficult to read); see comment on M 88 u.

113<sup>II</sup> u (= upbeat to M 114): Ab, E give different stemming for final quarter-note value (*bb*<sup>1</sup> stemmed downward, *g*<sup>1</sup>/*d*<sup>1</sup> on single upward stem); since, however, the decisive point here and in the next measure is the up-beat *g*<sup>1</sup> and its successor, we follow A2.

116 u: A2, Ab have *eb* in final chord; deleted in Ab and corrected (probably rightly; see M 124) to *d*<sup>1</sup>.

120 u: E omits *d*<sup>3</sup> as it cannot be played at the same time as the chord; revealingly, however, *d*<sup>3</sup> can clearly be read in A2 and is left uncorrected in Ab. Since the compositional idea of this 4<sup>th</sup> variation virtually hinges on this note (see also comment on M 113<sup>II</sup> u, final quarter-note value), it should probably be played, perhaps as an after-beat. The final eighth-note chord in this measure has a single stem in A2, Ab, E (E even adds rests); we have used separate stems in view of the rhythmic and orthographic context.

121 u: A2 originally had eighth-note flag on *f*<sup>♯1</sup>; mistakenly, interpreted as *a*<sup>1</sup> in Ab, but then corrected. (E has *f*<sup>♯1</sup>/*a*<sup>1</sup> third).

124 u: A2, Ab have  $c^1$  in 2<sup>nd</sup> chord; subsequently (and probably rightly) deleted in Ab (see M 116).

125 l: A2, Ab mistakenly place  $b$  on  $bb$  instead of  $ab$ .

133–135 u: A2, Ab postpone slur to M 134; corrected here to include upbeat for consistency with parallel passages.

141<sup>II</sup> u: A2, Ab  $bb$  in final chord; subsequently (and probably rightly; see lower staff) corrected in Ab, which lacks  $bb$  (reinstated in E). Tie added for consistency with correction in Ab.

142–171: Stemming of 32<sup>nd</sup> notes in A2, Ab not consistent with intended division of hands. We have standardised the stemming while retaining the general character of isolated 32<sup>nd</sup> notes (rather than beaming the middle voice as in E).

143 l: Ab lacks final 32<sup>nd</sup> note  $d^1$ .

144 u: Fifth and sixth 32<sup>nd</sup> notes ( $ab/bb$ ) in middle voice rendered as in A2, Ab. E substitutes  $bb/eb^1$ , perhaps in view of analogous context.

146 u: Last 16<sup>th</sup> note in A2, Ab  $f^{\sharp 1}$ ; subsequently (and probably rightly) corrected to  $eb^1$ .

152 u: Final two thirds most likely given as  $ab/c^1$  in A2 (difficult to decipher); rendered  $ab/bb$  in Ab, E, probably by mistake.

154 u: A2, Ab give  $f^1$  for fourth 16<sup>th</sup> note ( $eb^1$ ); subsequently (and probably rightly) corrected to  $eb^1$  in Ab (E reinstates  $f^1$ ).

158 u:  $\sharp$  on  $c^{\sharp 1}$  taken from A2; subsequently added to Ab (lacking in E).

l: The two octave eighth notes ( $Bb_1/Bb$ ) on beats 1 and 3 lacking in A2, Ab; added in E, probably rightly so.

158f. u: Ab, E postpone slur to  $c^{\sharp 1}$  in M 158.

162: Corrupt reading in E:



u: Ab has  $bb/eb^1$  for fifth 32<sup>nd</sup> note ( $bb/d^1$ ); A2 indistinct as to  $d^1$  or  $eb^1$ .

164 l: A2 clearly gives  $bb/c^{\sharp 1}$  for first and second 32<sup>nd</sup> notes, as do later sources Ab, E. Compared to all other measures in this variation,  $bb$  may be an error.

166 u: A2, Ab give  $c^1/eb^1$  for fifth and sixth 32<sup>nd</sup> notes; subsequently corrected to  $ab/c^1$  in Ab (indistinct  $ab$  in sixth 32<sup>nd</sup> note).

170<sup>II</sup> u: Last but two 32<sup>nd</sup> note difficult to decipher in A2 (erasure), but probably  $eb/g$ ; clearly  $eb$  without  $g$  in Ab.

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Wolf-Dieter Seiffert