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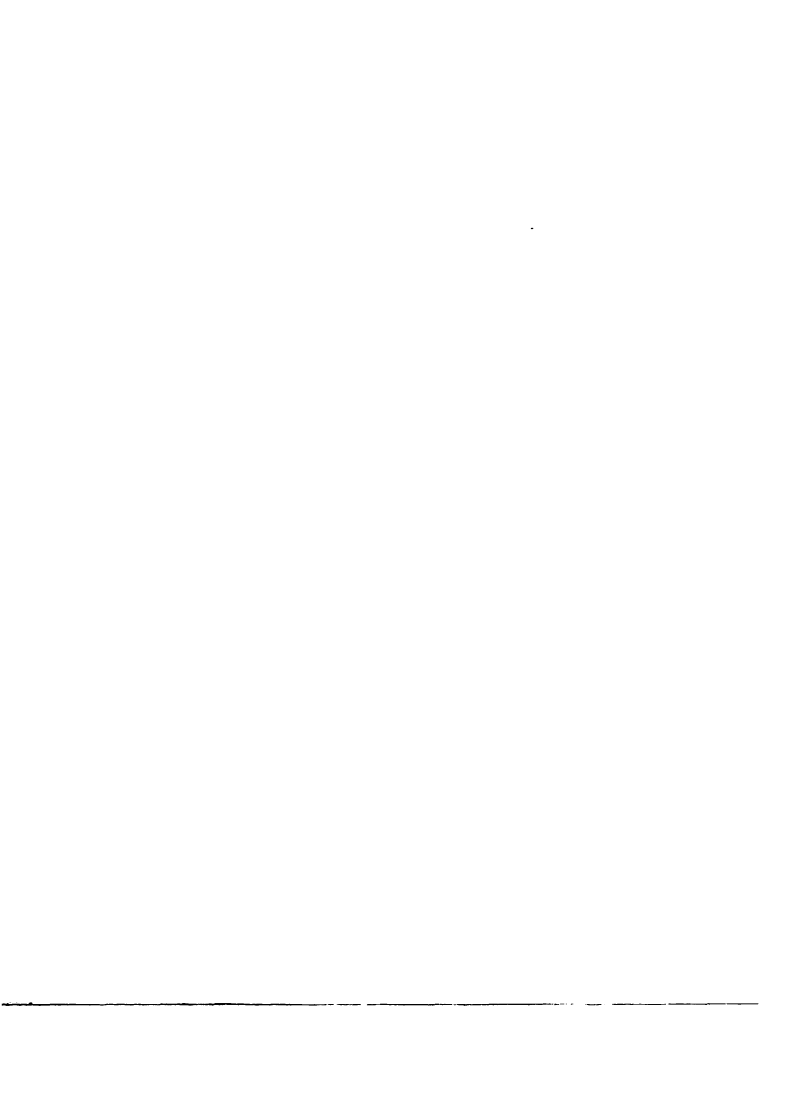
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**Robert Schumann's Fantasia in C major for piano, opus 17
(1839): A comparative study of selected sources and their effect
on the performer**

Bencini, Sara Haltiwanger, D.M.A.

The University of North Carolina at Greensboro, 1989

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ROBERT SCHÜMANN'S FANTASIE IN C MAJOR FOR PIANO,
OPUS 17 (1839): A COMPARATIVE STUDY OF
SELECTED SOURCES AND THEIR EFFECT
ON THE PERFORMER

by

Sara Haltiwanger Bencini

A Dissertation Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts

Greensboro
1989

Approved by


Dissertation Adviser

APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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October 18, 1989
Date of acceptance by Committee

October 18, 1989
Date of Final Oral Examination

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BENCINI, SARA HALTIWANGER, D.M.A. Robert Schumann's Fantasia in C major for Piano, Opus 17 (1839): A Comparative Study of Selected Sources and their Effect on the Performer. Directed by Dr. Joseph DiPiazza. 156 pp.

The purpose of this study was to compare the manuscript of the autographed fair copy of the Fantasia, Opus 17, with six selected editions, noting changes in the manuscript and editing practices. The result is a comparison of this manuscript, known as the Széchényi, with the first edition from the British Library (1839), with two early editions by Clara Schumann (both completed in 1887), and with selected modern editions by Harold Bauer (1946), Alfred Cortot (1947), and Wolfgang Boetticher (1979). The comparison shows which markings are editorial. It also goes beyond Schumann's original text to show how musician-scholars over a period of time have interpreted various aspects of the work. From these, insights may be derived that affect the understanding of the Fantasia, which in turn affect its performance.

Along with a look into the historical background of the Fantasia, Schumann's early compositional style and works in sonata style have been approached. As a result of a synopsis of the editorial differences between the manuscript, the first edition, and the nineteenth- and twentieth-century editions, conclusions have been drawn as to the effect of these differences on performance. The result of this study

reveals that although all the editions make a significant contribution to the interpretation of the composition, a knowledge of the original source and what other editions have done to alter or add to the original intent of Schumann is a prerequisite for a performance of the Fantasie.

All known editions of the Fantasie--including comments and corrections written in Schumann's hand on the Széchényi manuscript--and the listing of the Fantasie in the most recent thematic catalogue are contained in the appendices. Examples of the original manuscript, and an annotated edition with all the editorial markings of the selected editions as an overlay over the Boetticher-Henle edition are also presented.

ACKNOWLEDGEMENTS

I owe a debt of gratitude to numerous people who were so kind in assisting me in writing this dissertation. I would especially like to mention the following:

Professor Eleanor McCrickard, whose sustained interest, guidance, and scholarly advice have always been an inspiration, and without whom this document could never have been completed.

Professor Joseph DiPiazza, to whom I am indebted for not only his training but also his unceasing support and willingness to give freely of his time.

Others of my dissertation committee--Professors George Kiorpes, Paul Stewart, and Ann Saab--for their sustained interest and encouragement.

Music Librarian Richard Wursten for his help in translating passages in Schumann's own handwriting.

The directors of the following libraries for placing microfilms of the *Fantasie* and related materials at my disposal: London, British Library; Budapest, National Széchényi Library; Charlottesville, Alderman Library, University of Virginia; Washington, Library of Congress; Tallahassee, Robert Manning Strozier Library, Florida State University.

The editors of G. Henle Inc. for permission to reproduce their copyright edition of the Fantasie, as the basis for my Annotated Edition.

Alice Rice for her active interest, musical knowledge, and editing skills.

Finally, my husband and children, whose patience, understanding, and encouragement have meant more than I could ever express in words.

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CHAPTER I

INTRODUCTION

In November of 1977 at Sotheby's in London the original manuscript of Robert Schumann's *Fantasie in C major*, Opus 17, was sold at auction. This three-movement composition for piano, written in 1836, is one of the masterworks of nineteenth-century piano literature. Although it is unknown where it had been or to whom it was sold, its discovery has prompted inquiry about its origins and history. Until this 1977 sale the oldest known manuscript of the *Fantasie* was an autographed fair copy, which has resided in the Széchényi Library in Budapest, Hungary, since 1906.

A study by Alan Walker in 1979 revealed that Schumann made minimal changes between his original (1836) version and the Széchényi version, which contains alterations and corrections made in Schumann's own hand, and which Schumann signed and dated 1838 (Walker 1979, 156-65). In Chapter III, it will be noted that Wolfgang Boetticher describes the Sotheby manuscript as a fragment of the first movement, which suggests that Walker is mistaken in referring to the Sotheby manuscript as if it were the complete work. Even so, the discovery of the original authenticates the Széchényi fair copy.

Moreover, the Széchényi fair copy invites comparison with subsequent published versions. Many editions of this work exist, from the first edition of 1839 to the most recent edition of 1979. A comparative study of this work raises questions and indeed poses problems that are significant to the performer of the *Fantasie*.

Statement of the Problem

For this study, six editions have been selected for comparison, three from the nineteenth century and three from the twentieth century: the first edition from the British Library (1839), the Clara Schumann Complete Works (1887), the Clara Schumann Instructive Edition (1887), the Harold Bauer edition (1946), the Alfred Cortot edition (1947), and the Boetticher-Henle edition (1979). The study seeks answers to the following questions: Of these editions, which presents the most accurate presentation of Schumann's intentions? Which should be considered the Urtext? What are the most respected editions? What performance problems do the editions present? Ultimately, which is the best edition for the performer, whether seasoned, young, or dilettante?

A comparison is useful in order to gain understanding of the editorial practices peculiar to Schumann's manuscripts. A knowledge of Schumann's interpretive style

would clarify some puzzling indications such as pedalling, phrasing, and tempi, and would be helpful for the performer.

In addition to comparing several editions of the Fantasia, this study presents the background of the work and considers several pertinent questions which have emerged therefrom. For one of the masterpieces of the nineteenth century, the composition has received relatively little attention by music scholars. Although scholars such as Walker, Gerald Abraham, Anatoly Leikin, Vivien Pui-Wen Lo, and Jesse Parker have included the Fantasia in their discussions of Schumann, Bach, and the histories of sonata and fantasy style, no major historical or theoretical study exists on the work. Indeed, the paucity of material on the subject is a problem in itself. Except for mention in Clara's diary of a performance by Liszt in 1841, there is no record of a public performance of the Fantasia during Schumann's lifetime (Reich 1985, 214).

Of a group of Schumann's friends who were exceptional musicians of the time--such artists as Ignaz Moscheles, Sterndale Bennett, Moritz Hauptmann, Ferdinand David, and Felix Mendelssohn--only statements by Clara and Franz Liszt are documented in reference to the Fantasia. Schumann himself placed little value on the work when he referred to his most important compositions (Jansen 1890, 2:6). In fact, the work was discussed rarely during Schumann's lifetime and

was seldom played by Clara and Robert's contemporaries. In contrast, there has been a wealth of inquiry into Schumann's three sonatas: Sonata in F-sharp minor, Op. 11; Sonata in F minor, Op. 14; and Sonata in G minor, Op. 22. These have received the benefit of historical reviews, original manuscript study, and theoretical analyses by Moscheles, Liszt, Brahms, and Clara Schumann (Newman 1972, 274; Litzmann 1913, 1:87-89; Roesner 1975, 61:98-130).

Although the *Fantasie* was originally conceived as a musical representation of Beethoven's life and was to be part of a monument to Beethoven, the composition is also seen as a somewhat autobiographical work that sheds light on Schumann himself (Walker 1979, 156-65). Composed in 1836, the *Fantasie* is coincident with the involved and thwarted love affair of Robert Schumann and Clara Wieck, who later became his wife. The extent to which this period of anxiety in Schumann's life pervaded his composing is a subject for investigation, or at least pondering.

Other matters meriting attention are the title of the composition, which was changed from "sonata" to "fantasy" after the first version, and an uncertainty about the dedication of the work. Concerning the latter, Clara Schumann's name appeared as the dedicatee in the first printing of her *Instructive Edition* of 1887 (Reich 1985, 256), so placed, perhaps, on the assumption that such was the composer's in-

tention. However, neither the original nor later version has her name on the page.

Most interesting is the question regarding a possible quotation from Beethoven's Seventh Symphony in the third movement ("Palms") of the Fantasie. Schumann wrote to his publisher, Kistner, saying explicitly: "The Adagio of the A Major Symphony (Beethoven) is quoted in the Palms" (Chissell 1972, 34). However, Yonty Solomon questioned this, stating that "he [Schumann] even thought of quoting part of the Seventh Symphony in the last movement. These ideas were in turn abandoned" (Solomon 1972, 61). The question remains as to whether Schumann used germ motives of the Seventh Symphony.

Purpose of the Study

The purpose of this study is two-fold. One purpose is to compare the manuscript of the autographed fair copy with six selected editions, noting changes in the manuscript and editing practices. The result is a comparison of this autographed manuscript, known as the Széchényi, with the first edition from the British Library (1839), with two early editions by Clara Schumann (both completed in 1837), and with selected modern editions by Harold Bauer (1946), Alfred Cortot (1947), and Wolfgang Boetticher (1979). This comparison serves not only to enlighten the performer on the origin and

dependability of the editorial markings (and thus facilitate the performer's selection of an appropriate version), but also it assists the player in coming closer to Schumann's artistic intentions by observing musicians' interpretations of the Fantasie.

The other purpose of this study is to pursue answers to the questions raised about the composition: the lack of material on the subject, a misconception about the dedication, an uncertainty concerning a quote from Beethoven's Seventh Symphony, and the title change from "sonata" to "fantasie."

Plan of the Study

An investigation of the Fantasie must look into the historical background of the work in order to understand the composition in terms of Schumann's aesthetic growth. Thus, Chapter II discusses Schumann's early compositional style and works in sonata style. Also, literary and musical influences are shown, as well as the position of the Fantasie in the context of Schumann's compositional career. Finally, the history of the work itself is given.

Chapter III presents a synopsis of the manuscript, the first edition, and the nineteenth- and twentieth-century editions. Editions selected for comparison in this study reflect several different approaches: the first edition, which was the first published edition of this work; the Com-

plete Works, an edition edited by Clara Schumann who had intimate knowledge of the composer and the music; the Clara Schumann Instructive Edition, an edition prepared for pedagogical purposes; the Bauer and Cortot editions prepared by eminent musicians with knowledge of some of the demands or possibilities for concert performance; and the Boetticher-Henle edition, an edition prepared by a renowned musicologist who has delved into the literature and sources, seeking out the fundamental intentions of the composer.

Editorial differences are examined with particular attention to factors affecting the performer: metronome, tempo, phrase, and pedal markings; dynamics, notes, and rhythm. The Boetticher-Henle edition serves as a basis for the comparison since it is considered the most authentic modern edition and closest to the Széchényi manuscript in editorial markings.

Chapter IV describes the 1838 Széchényi manuscript with all the changes and comments made by Schumann himself upon his original version, and compares this to the Boetticher-Henle and other selected editions.

Chapter V offers conclusions on the material that has been presented in the preceding chapters and the effect of the editorial markings on the performer's rendition of the *Fantasie*. Finally, the appendices contain charts showing comments written in Schumann's hand on the Széchényi

manuscript along with notes marked out and replaced by corrections in the margin. All known editions of the *Fantasie*, the listing of the *Fantasie* in the most recent thematic catalogue, examples of the original manuscript, and an annotated edition with all the editorial markings of the selected editions as an overlay over the Boetticher-Henle edition complete the appendices.

CHAPTER II

SCHUMANN AND HIS SONATA

A personification of the Romantic artist of the early nineteenth century, Robert Schumann represents a fusion of literary and musical elements which were basic to the aesthetic principles of his age. As tangible evidence of his literary interests, he founded the musical gazette, Neue Zeitschrift für Musik, in 1834 in order to promote new talent. As one of the leading musicians of his time, he, along with Schubert and Chopin, contributed significantly to the changes that shaped the perception of the nineteenth-century sonata and fantasy. In the study that follows, general areas to be discussed are these: Schumann's early compositional career, his works in sonata style, literary and musical influences on these, the position of the *Fantasie* in the context of Schumann's compositional career, and the history of the work itself.

Early Compositional Career

Born in 1810 in Zwickau, Saxony, Robert Schumann's background was exceptional in its monetary and family stability as compared with the background of his musical contemporaries. His family was steeped in the arts and current

intellectual and political trends. Leaving Zwickau for Leipzig, Saxony, in 1828, Schumann enrolled briefly at law school but abandoned this soon for piano study with Frederick Wieck (1785-1873) and theoretical lessons with Heinrich Dorn (1804-92). When these studies proved to be unrewarding, Schumann leaned toward compositional efforts unassociated with the discipline of formal instruction. In the early 1830s Schumann was intrigued by the virtuoso mannerisms of such composers as Ignaz Moscheles (1794-1870), Carl Czerny (1791-1857), Ferdinand Ries (1784-1838), and Johann Nepomuk Hummel (1778-1838). Indeed, Schumann's early compositional efforts revealed an infatuation with bravura style.

By 1833, however, when Schumann's interests shifted to the traditional sonata, he began work on several compositions with multiple movements: Sonata in F-sharp minor, Opus 11; Sonata in F minor, Opus 14; Fantasie in C major, Opus 17; and Sonata in G minor, Opus 22. Entries in his sketch books reveal that Schumann worked concurrently on these compositions (Rathbun 1976, 4-5). Since Schumann did not keep records concerning his artistic life and work until December of 1840, entries prior to this time were made in retrospect. Dates of the sonata compositional efforts appear as follows:

1833 (Leipzig) . . . Sonatas in G minor and F-sharp minor begun; 1834 (Leipzig) Sonata in F-sharp minor for Pfte. Op. 11 begun [but see entry above] and finished in the following year; 1835

(Leipzig) . . . completion of . . . [F-sharp minor sonata], likewise the Sonata in G minor (Op. 22) {for the latter I composed another last movement in Vienna}; 1836 (Leipzig) . . . Fantasy for piano (Op. 17)--3rd Sonata in F minor Op. 14), ([published] under the title Concerto sans orchestre)-- A 4th Sonata in F minor sketched. (Rathbun 1976, 4-5)

Although the G minor sonata had originated in Schumann's sketch books first, it was the last to be published, in October 1839. The F-sharp minor sonata was published in June 1836, and the F minor sonata was published in November of 1836. A revised version of the latter was published in September of 1853. The Fantasie in C major, Opus 17, was published in April of 1839 (Rathbun 1976, 9-11).

Literary Influences

The style that had evolved during these years revealed the importance of both literary and musical influences. Encouraged and nurtured by his father who was a successful scholarly publisher, Schumann's infatuation with literary influences played as great a part in his background as his more specific musical interests (Schumann 1888, 9-10). As one of the more enthusiastic and enlightened followers of philosophical and literary movements, Schumann was a disciple of Jean Paul Richter (1763-1825), Wilhelm Friedrich Hegel (1770-1831), Arthur Schopenhauer (1788-1860), and Ernest Theodor Amadeus Hoffmann (1776-1822).

The attitudes that were reflected in the writings of these philosophers had been heralded by the Sturm und Drang movement in the late eighteenth century. The end result of this movement was an epoch involved in the return of worship of heroes and the fulfillment of the fantasies and ecstasies of man grappling with life. Hoffman explored the secrets of the universe, the spirit, and the heart. The influences of Hegel and Schopenhauer were evident in the aesthetic ideals and concepts of the roles art and music played in the creative spirit of man. Hegel's concept of music was reflected in the principle that valued the struggling for virtue more highly than virtue itself. He placed emphasis on the Ideal Sound, originating from an underlying perception of the spirit as the essence of reality (Brown 1968, 38). Schopenhauer expressed his comprehension of musical ideas as those revealed to man in the act of creation.

As a contemporary of these poets and philosophers, Richter proved to have a more profound and prolonged influence upon Schumann than any of the above. Richter was both a good and bad example for Schumann. He appealed to the musical soul of the young composer. Richter's lines, "Music is a holy thing that shows mortals a past and a future which they never experience," expressed the true essence of the quality that Schumann sought in his music (Schauffler 1945, 20). Jean Paul became the harbinger of the strongest and

most extreme ingredients of Romanticism; he penetrated the mysticism of dual personalities, while at the same time pursuing the answer to the riddles and elusiveness of higher truths. Indeed, the subject matter of Richter's writings served to inspire the impressionable, introverted, immature Schumann, helping to forge the dual personalities of Eusebius and Florestan (Jacobs 1949, 250-58). The unattainable would continue to be illusive; the abstract would be called on to express indefinite emotions, and Florestan, the passionate one, would always step in when Eusebius's ephemeral nature demanded his attention. The inner selves of the musical genius wrote in the names of Eusebius and Florestan, while hiding behind their conflicting emotional spirits. These contrasting moods consistently influenced Schumann's literary and musical interests preceding and continuing into the seven-year period of the sonatas and the Fantasie. It was into this imaginary world that Florestan and Eusebius could take on the visionary soul of Schumann. When proposing a plan for publishing the Fantasie in 1836, Schumann's letter to Kistner began, "Florestan and Eusebius desire to contribute to Beethoven's monument" (Chissell 1972, 34). Their conflicting personalities could be described in this manner:

Men and their wraiths were common phenomena in romantic literature, and Jean Paul in Die Flegeljahre had gone even farther in creating Walt and Vult as two living representatives of his one

self. But Schumann's subdivision of his own personality was no mere romantic extravagance, but rather a downright recognition of a very real form of schizophrenia. In a letter to his mother written in May 1832 he drew back the curtain from his soul and acknowledged that his reflective and active life were rarely reconciled. (Chissell 1948, 36)

Musical Influences

These literary components coupled with the extraordinary musical influences of past masters and that of Schumann's future wife, Clara Wieck, were the essence of Schumann's continued creative development in composition. As he had matured, Schumann had discovered the necessity for more discipline, teaching himself by playing and copying the works of Johann Sebastian Bach, Ludwig van Beethoven, and Franz Schubert. Entries in his diaries in 1831 and 1832 reveal that these mortals were recognized as his musical gods: "And only the very best excites me, nearly all of Bach, Beethoven mostly in his later works" (Jansen 1890, 1:223).

Vivian Pui-Wen Lo in her unpublished dissertation on Schumann's reception of Bach stressed the supremacy of both Beethoven and Bach in Schumann's compositions:

It is noteworthy that the results of his Bach study are an influential force in steering him away from the confining ties of his Beethoven worship. The end-products, Op. 17, and Op. 13, portray not only Schumann's growing knowledge of both masters by the mid-1830's but also his victorious breakthrough in successfully integrating their craft without losing his self-identity. . . . It is evident that Schumann was more interested in

the assimilation of counterpoint for enriching his texture than in merely acquiring the technique, and that he was gaining success in adapting Bach's craftsmanship to his individual needs. (Lo 1982, 94-101)

Exposure to the works of Beethoven strengthened Schumann's conviction that Beethoven was not the end of Classicism but an immediate part of the evolutionary progress of music. From Beethoven, he gained insight into the terse canonic imitations and the art of harmonic polyphony which are such an integral portion of his writing (Brown 1968, 77).

However, Newman stated:

In any case, Beethoven's music was not the first or strongest influence on Schumann. From as early as 1827, Schubert's music, in all its available categories, seems to have stood above all other music in that regard, especially during the years Schumann was composing his solo piano sonatas. (Newman 1972, 267)

Schumann sought in particular to become familiar with the vocal works of Schubert, which he compared to the writings of Jean Paul Richter. "Schubert is still 'my one and only' love, the more so as he has everything in common with my one and only Jean Paul," he recorded at the age of 21 (Boetticher 1942, 244-47). Schumann, himself one of the most imaginative nineteenth-century composers for piano, stressed the superiority of Schubert's writing when he said: "Particularly as a composer for the piano has he [stood] out somewhat above others, in certain respects even above Beethoven" (Newman 1972, 213).

Yonty Solomon affirmed the similarities between Schubert and Schumann:

Schumann, though he cleaves to the tradition of Beethoven, tends also towards the lyrical freedom and harmonic richness of Schubert. The diamond-hard definition of material in Beethoven becomes, with Schumann, slightly softened and loosened. His forms, like Schubert's, can be said to depend more on the state of his mind than on the state of his matter. His principal themes consist of flowing sequences, of songlike periods and episodes. The juxtaposition of remote harmonies is part of the very fabric of his musical textures, and the overall structure seems in consequence to fluctuate between formal discipline and extended improvisation. (Solomon 1972, 43)

In addition to the impact of these three musical giants on Schumann, there was one person who would forge a path for his compositions when the musical world withheld acceptance. Clara Wieck Schumann was one of the most important pianists of the nineteenth century and the object of Schumann's thwarted love-affair during the time when he was writing the *Fantasie*. She would continue to be an influence on many of his compositions, both as an interpreter of his works, and through her editing thereof.

The emotional turmoil that surrounded this composition had surfaced during Schumann's arguments with Frederick Wieck. Both men were determined that their wills would prevail: Schumann would have Clara as his bride; Frederick Wieck would continue to have his daughter Clara perform throughout the continent without distractions from a young man about whom Wieck had severe reservations. Wieck was in-

transigent, abusive, and totally unrealistic. Finally, only a lawsuit would resolve their differences.

It is well known that Clara often sought to impose her own aesthetic and pragmatic judgment upon her future husband's works. Even though she knew Schumann was crusading against superficiality, she wrote:

Listen, Robert, won't you compose something brilliant and easy to understand for once, something that has no titles or headings, but hangs together as a whole, not too long and not too short? I want so much to have something of yours to play in public, something that suits the audience. It is indeed humiliating for a genius, but policy demands it for once. (Litzmann 1913, 1:311)

In this case Robert ignored her request, but on the rare occasions when he did consult Clara about his compositions, he would usually take her advice. In 1838, she wrote from Vienna:

I am enormously excited with the idea of your Second [G Minor] Sonata; it reminds me of so many happy as well as painful hours. I love it, as I do you. Your whole being is so clearly expressed in it, and besides, it's not too obscure. Only one thing. Do you want to leave the last movement as it was before? Better to change it and make it a bit easier because it is much too difficult. I understand it and can play it all right, but people, the public, even the connoisseurs for whom one actually writes, don't understand it. You won't take this badly, will you? (Litzmann 1913, 1:186)

In this case, Schumann accepted her suggestions and was realistic about the public's reaction to music that was neither showy or virtuosic (Schumann 1984, 105). He wrote an-

other simpler movement and sent it to the publisher (Boetticher 1942, 221).

Clara's judgments continued, as did her opinions on Schumann's general compositional talents. Upon her return home from Paris in September of 1839, she noted in her diary:

I am often pained that Robert's compositions are not recognized as they deserve to be. I would play them gladly, but the public doesn't understand them. I'm so afraid that someday Robert will have to witness the fact that his compositions arouse little interest in comparison with other works that are dull and insipid. I think this will be dreadful for him. He has much too deep an intellect for the world and because of this must be misunderstood. I believe that the best thing is for him to compose for orchestra; his fantasy is limited by the piano. The piano doesn't have enough scope; his pieces are all in orchestral style, and I think that is why they are so inaccessible to the public. . . . My greatest wish is that he compose for orchestra--that is his realm. If I could only succeed in persuading him! (Reich 1985, 272)

Clara committed these thoughts to her diary one year after the *Fantasie* was finished (1839). The next year she and Robert would be married. The four preceding years (1836-1840) had been years of torment and separation caused by the hostility and legal actions of Frederick Wieck. Although originally conceived for the purpose of contributing to the Beethoven monument in Bonn, the *Fantasie* would be a revelation of the emotional anguish and subsequent triumph felt during these years by Clara Wieck and Robert Schumann. Indeed, its birth and subsequent changes took place during

the emotional trauma caused by the separation imposed on Schumann and Clara Wieck by her father.

Composing the Fantasie

The Fantasie was originally conceived as a contribution to help Liszt raise funds for a Beethoven monument (Walker 1979, 156-65). It was composed in two versions with three title changes, one title in 1836, and the other two in 1838. In its first form the Fantasie was conceived as a Grande Sonata entitled Obolen auf Beethovens Denkmal (Mites towards Beethoven's Monument). The names of the sections were as follows: "Ruinen," "Trophien," "Palmen" ("Ruins," "Trophies," "Palms"). Excited by the prospect of contributing the sales of a sonata toward this memorial, Schumann wrote to the publisher Kistner, revealing a plan for assistance:

Florestan and Eusebius desire to contribute to Beethoven's monument; I have written something for the purpose under the following title: Ruins, Trophies, Palms. Grande sonata for the Pianoforte for Beethoven's Monument by-. I have an idea as to how the work should be brought out, and have managed something very special, appropriate to the importance of the object. A black cover, or better still, binding, with gold ornamentation bearing in gold letters the words: Obolus for Beethoven's monument. On the chief title page palm-leaves might perhaps droop over the words of the top line. . . . The Sonata is in itself, too, sufficiently notable. The Adagio of the A major Symphony (Beethoven) is quoted in the Palms. (Chissell 1972, 34)

For some reason this 1836 version of the *Fantasie* was turned down by the publisher. During the next several years, Schumann revised the names of the movements and on April 13, 1838, wrote to Clara about the changes in the original draft of the Grande Sonata:

The next things to be printed are some *Fantasias*, but to distinguish them from the *Phantasie-Stücke* I have called them Ruinen, Siegesbogen, Sternbild, and Dichtungen (Ruins, Triumphal Arch, Constellation, and Poems). It was a long time before I could think of that last word. It strikes me as being a very refined and most characteristic title for a piece of music. (Schumann 1888, 296)

In a letter written March 15, 1839, to Simonin de Sire, a Belgian landowner and one of Schumann's earliest foreign admirers, Schumann gave a list of his writing efforts. Included was a reference to a composition of 1836, a Grosse Phantasie, Op. 17, which was just appearing at Breitkopf's (Jansen 1890, 1:210). To emphasize that the composition remained the same in essence as the 1836 version, the following letter from Schumann to Clara on March 17, 1838, confirmed this fact:

I have besides finished a Fantasie in three movements, which I have sketched out, all but the details in June of 1836. I think the first movement is more impassioned than anything I have ever written--it is a one long wail over you. The others are weaker, though nothing to be ashamed of. (Schumann 1888, 266)

Finally, on December 19, 1838, a final draft was completed with new titles and content changes. The location of this final version was disclosed by Alan Walker when the

original version was sold at a Sotheby's auction in London in 1977 (Walker 1979, 156).

Walker stated at this time that the National Széchényi Library in Budapest has a fair copy, dated December 19, 1838, containing corrections and revisions, and signed by the composer himself. It appears that Schumann took a professional copy of the original version (written in 1836 and completed in April, 1838) and over this pasted all of the revisions in his own hand, adding comments for expression and phrasing throughout. The result is a document of considerably greater interest than an autograph since the revisions are immediately perceptible (Walker 1979, 156).

The ethos that pervades the entire work is suggested by Friedrich Schlegel, whose poem was placed on the back of the title page of the *Fantasie*:

Durch alle Töne tónet
Im bunten Erdentraum
Ein leiser ton gezogen
Für den, der heimlich lauschet.

(Through all the tones
In Earth's many-colored dream
There sounds one soft long-drawn note
For the secret listener.) (Schauffler 1945, 106)

An inscription to Liszt was added to the title page:
"Dichtungen für das Pianoforte H[er]rn, Franz Liszt,
zugeeignet von Robert Schumann Op. 16." The second title
Dichtungen had been crossed out, making way for the new title
"Fantasie." Op. 16 now had been replaced by Op. 17.

All titles of the movements had been struck out: I. "Ruinen"; II. "Siegesbogen"; III. "Sternbild." At the foot of the first page of music, Schumann instructed the printer to place three stars at the head of each of the three individual movements and to add Schlegel's motto to the reverse side of the title page. Revisions throughout the manuscript have been written in the margins and pasted in, as well as further instructions to the printer. The last movement originally closed with a quotation from the sixth song (VI. "Nimm sie hin denn") in Beethoven's An die ferne Geliebte with changed harmonies by Schumann; Schumann later struck out this section and replaced it with the coda with which the Fantasie now closes (Walker 1979, 157-65). This quotation first appeared at the end of the first movement. It is quite different from that of the second movement of Beethoven's Seventh Symphony (mm. 117-48), also quoted in the last movement of the Fantasie (mm. 16-18, 91-93).

Several scholars have suggested that Schumann made large-scale revisions in the Fantasie. Gerald Abraham referred to the "considerable revisions" made in the work (Abraham 1980, 16:836). Vivien Lo stated that "the piece went through extensive changes before its completion in 1838" (Lo 1982, 97). On the other hand, Yonty Solomon's presumably erroneous statement that Schumann "thought" of quoting part of the Seventh Symphony in the last movement

and later abandoned this idea, is directly opposed to Schumann's own reference to a Grande Sonata containing a quote from the Beethoven work (Solomon 1972, 61). If the quote is not in the *Fantasie*, then there are revisions. If, as this author surmises, Schumann used germ motives from the Beethoven symphony as quotes, then there are no revisions.

Without the original version of the 1836 Grande Sonata, however, it is impossible to ascertain positively how many alterations were made to the 1836 score. If the Széchényi manuscript is the same as the original version before Schumann made the changes noted in this study, then the alterations are minimal and the revisions in Opus 17 are extremely limited compared with Schumann's other larger works for piano. The only definite change noted by a modern scholar is the difference between the phrase markings of the 1836 version of the *Fantasie* and the phrase markings of the 1838-39 Széchényi manuscript. From an observation of Sotheby's Catalogue of Important Musical Manuscripts . . . 23rd November 1977, Roesner remarked that "the opening theme (right hand, bars 1-12) is completely phrased in Schumann's autograph. . . . In the 1838 manuscript the phrasing slurs were omitted, and they are not present in the first edition (Leipzig: Breitkopf & Härtel, 1839)." Roesner noted that these discrepancies occurred also in other works as a result of Schumann's instructions to the copyist that he "leave out

all of the expression marks and copy only the notes"
(Roesner 1984, 62, 169-70n).

It is unfortunate that there is some criticism as to the manner by which Schumann arranged for the publication of the *Fantasie*. After learning that there were some valuable unpublished manuscripts of Schubert available, he arranged to have them published by Breitkopf and Härtel in Leipzig. These works were the sole property of Schubert's brother, Ferdinand, a poverty-stricken schoolmaster-composer with eight children to support. Knowing that his important discovery would place Breitkopf and Härtel under obligation to him, Schumann used the moment for his own gain (Deutsch 1952, 528-32). In a letter written on January 6, 1839, Schumann assured the publishers that he was confident that Schubert's brother would accept a modest sum for the compositions. Schumann's letter concluded with an earnest appeal for the immediate publication of the *Fantasie* (Jansen 1890, 1:199-201). The publishers responded with a more than generous offer for the Schubert works. Because of his devotion and continuous thrusts made in support of composers and their new compositions, it is difficult to understand why Schumann went to Ferdinand Schubert and persuaded him to take the unpardonably small amount of 180 florins for the collection. In one of his letters Schumann explained this action: "The composer would have merited it [a larger sum];

the heir, however, can be satisfied with a lesser one" (Deutsch 1952, 530). After writing to Breitkopf and Härtel that he had persuaded the schoolmaster to accept a much smaller sum, Schumann's *Fantasie* was published within a few months in 1839. This failure in character was totally contradictory to the personality of the normally generous and creative genius who conceived the *Fantasie* (Schauffler 1945, 134-35).

If one peruses only the letters written by Robert to Clara, contradictory elements are presented concerning Schumann's primary wishes as to whom this composition would be dedicated. Schumann wrote to Clara repeatedly that she was the motto, the "hidden note" that was continually represented in the first movement, where Schumann was declaring his frustration and anger caused by his enforced separation from his beloved. On April 22, 1839, he wrote, "You will only be able to understand the *Fantasie* if you recall the unhappy summer of 1836, when I had to give you up. Now I have no cause to compose in such a depressed and melancholy strain" (Schumann 1888, 290).

On June 9, 1839, he asked Clara, "Tell me what you think of the first movement of the *Fantasy*. Does it not conjure up many images in your mind? . . . I suppose you are the Ton in the motto. I almost think you must be" (Schumann 1888, 291).

From these letters one would assume that the dedication would be to Clara, when, in fact, it was not. Newman erroneously stated that before the final printing of the *Fantasie*, Schumann changed the dedication from Clara to Liszt (Newman 1972, 275). Walker clarified this alteration by reviewing a series of events that influenced Schumann's decision. Franz Liszt had shown his admiration for Clara by dedicating a composition to her; moreover, Liszt was an active participant in Schumann's trials with Frederick Wieck and had created an enemy of Wieck. These circumstances, in addition to Schumann's high regard for Liszt's continued dedication to raising funds for the Beethoven memorial, without support from others, furthered Schumann's respect for Liszt. Liszt had also been the one person who had inspired Schumann to continue composing at a time when Mendelssohn and Moscheles, both of whom Schumann worshipped, denied him the enthusiastic support he so richly deserved and needed (Walker 1979, 162).

Finally, it is important to be aware of the reactions of Schumann's contemporaries to the *Fantasie* and the number of times it was performed. Chopin and Mendelssohn, both of whom were acquainted with Schumann's works, did not mention the *Fantasie* in their correspondence with Schumann. From conflicting reports there is uncertainty as to how often the *Fantasie* was played during Schumann's lifetime and during

the extended concert career of Clara Schumann. Alan Walker stated that Liszt never played the composition in public and that only after Liszt's death did some of his students perform the *Fantasia* (Walker 1979, 164). There is a reference in Clara's marriage diary, however, which contradicts this statement. In December, 1841, she wrote concerning her value of Liszt's compositions and playing:

I venerate him too, but even veneration must have a limit. On the 16th, Liszt played for the last time and performed Beethoven's E-flat Major Concerto masterfully, but then he played Robert's Fantasia in dreadful taste, and after that, the Galopp. He seemed tired, which is not surprising, considering the way he lives--he had come early that day from Halle, where he had a wild night, and still had three rehearsals in the morning. (Reich 1985, 214)

It appears from these notes that this was a public performance. In a series of letters discussing his general performance of other Schumann compositions, Liszt remarked that he discontinued the programming of Schumann's works because of poor audience reaction (Wasielowski 1871, 269-70). He blamed his reticence on a number of conditions: negligence, weariness, the whim of the moment, and the planning of the programs by others than himself. Liszt declared he had set a bad example in that he was swayed by popular opinion, applause, and giving in to the demands of the audience.

In March, 1840, Schumann wrote that Liszt had performed part of the *Fantasia* for him. Liszt's account of the per-

formance was slightly more detailed. In a description to a pupil in 1869, Liszt recollected:

I remember the first time I played it to the great composer; he remained perfectly silent in his chair at the close of the first movement, which rather disappointed me. So I asked him what impression my rendering of the work had made on him, and what improvements he could suggest, being naturally anxious to hear the composer's ideas as to the reading of so noble a composition. He asked me to proceed with the 'March', after which he would give me his criticism. I played the second movement, and with such effect that Schumann jumped out of his chair, flung his arms around me, and with tears in his eyes, cried: "Göttlich! Our ideas are absolutely identical as regards the rendering of these movements, only you with your magic fingers have carried my ideas to a realization that I had never dreamed of!" (Walker 1979, 165)

Clara Schumann's reaction to the Fantasia and the number of times she performed it are in question. In listing the works performed by Clara Schumann from 1832 to 1850, Pamela Pettler recorded only a few of Robert Schumann's compositions in her repertoire (Pettler 1980, 70-76). Joan Chissell's statement that Clara performed the Fantasia quite a few times later in her life is disputable (Chissell 1983, 167). An arm injury in 1857, which tired her in her performances, along with a premier performance of the Fantasia as late as 1866, put the frequency of her programming the work to question. This question, in turn, creates speculation regarding the depth of Clara's musical comprehension of the Fantasia (Schauffler 1945, 145-47). The year after the Fantasia was published, she was trying to persuade Schumann to

discontinue composing piano works, believing that his talent was more directed toward the symphonic form.

In this chapter, the historical background of Schumann's works conceived in sonata style has been acknowledged as well as the literary and musical influences on these works. The position of the *Fantasie* in the context of Schumann's compositional career and the history of the *Fantasie* itself have been set forth. Thus, the groundwork has been laid for investigating the sources of the *Fantasie* and subsequent selected editions. Only with such preliminary study may one arrive at an authoritative approach to the composition and weigh the relative merits of various editions.

CHAPTER III

A SYNOPSIS OF THE SZÉCHÉNYI MANUSCRIPT, THE FIRST EDITION,
AND SELECTED NINETEENTH- AND TWENTIETH-CENTURY EDITIONS

Chapter III describes the Széchényi manuscript, the first edition, two nineteenth-century editions, and three twentieth-century editions. Since the publication of the first edition of the *Fantasie* in 1839, there have been over thirty different editions. Of these, many are heavily annotated, leaving very little to the imagination of the performer. Others are no longer in print. The Clara Schumann Complete Works edition (1887) was considered until recently to be the Urtext, while the Clara Schumann Instructive edition (1887) was published for the purpose of providing an edition for students. Both of these along with the first edition are the nineteenth-century source material in this study.

There are other editions, however, that warrant attention either because of their musical approach or because of their authenticity. In this study, the modern editions utilized for their approach to the music are the Harold Bauer edition (1946) and the Alfred Cortot edition (1947). The most authentic modern edition is the Wolfgang Boetticher-Henle edition, published in 1979 as an Urtext and considered to be closest to the original Széchényi

manuscript. All known publications of the Fantasie are listed in Appendix B.

In the descriptions of the editions below, titles of the selected editions are presented exactly as they appear on the respective title pages.

Széchenyi Manuscript

Fantasie (19/12/38) / für das Pianoforte / Hrn. Franz Liszt / zugeeignet / von / Robert Schumann. / Op. 17.

The primary source for this study is the autographed fair copy of the Fantasie, Opus 17, in the Széchenyi Library in Budapest. Purchased by the library in 1906, the copy consists of thirty-one pages of manuscript written between 1836 and 1838. In addition there are alterations of notes and comments in Schumann's own hand (Walker 1979, 157). Except for the coda there are no major alterations of notes. The music has remained the same except for a few changes noted in Appendix A. Directions for changes in titles, interpretive markings, verbal tempo indications, and other instructions to the printer are written in Schumann's hand. The precise date of the completion of the changes may be determined by the date written in the following manner on the title page of the Széchenyi manuscript: "19/12/38," meaning, of course, 1838.

First Edition

First Edition from British Library, Hirsch M. 1200: FANTASIE / für das Pianoforte / componirt / und / HERRN FRANZ LISZT /

zugeeignet / von / ROBERT SCHUMANN / OP.17 Eigentum der
Verleger. Pr:1.Thir.8.Gr./ Leipzig, bei. Breitkopf &
Härtel. / 6053 / Eingetragen in das Vereins-Archiv. /
5F4.14.

The first edition (1839) is the publication of the 1838 manuscript. The complete basis for this publication may be found in the sources listed below in the Boetticher-Henle edition. This edition is approximately the same in content as the 1838 Széchenyi manuscript. A copy of the first edition may also be found in the music library in Leipzig, East Germany (Musikbibliothek der Stadt Leipzig).

Clara Schumann Complete Works Edition

ROBERT SCHUMANN WERKE / 1879-93 / Series I-XIV / Leipzig:
Breitkopf & Härtel.

In terms of chronology the next closest editions to the first edition are two prepared by Clara Schumann. These have been chosen for comparison to the original because of the intimate relationship between the composer and the editor. Clara felt that she knew Schumann's works and intentions better than anyone else, and for that reason she was approached by Breitkopf & Härtel for the purpose of editing the complete works.

For the publication of the Complete Works edition, Clara wrote to Brahms that she could undertake the task only if he could assist her. Brahms advised Clara in the task of selecting a publisher and continued to assist her in contractual arrangements with the publishers. After being as-

sured of Brahms' assistance in the editing, she signed an agreement with the publishers. Breitkopf & Härtel accepted the fact that the edition would have more respect if only her name were to appear as editor. With the assistance of Brahms and other friends, the Complete Works edition (Robert Schumann Werke) was completed between 1879 and 1893 with Clara officially listed as the editor of the thirty-one-part series in fourteen volumes.

Fortunately, the editing in the Complete Works edition remained virtually true to the original because of Brahms's intervention. Brahms continually insisted that Schumann's works needed no editing as long as there was a good reader. Clara insisted, however, on changing some of the metronome markings and language choices. Clara had expressed the opinion publicly that Schumann's metronome was inaccurate. Nancy Reich in her study on Clara Schumann, however, says, "Although she had advanced the 'faulty metronome' theory in 1855 and subsequently vacillated on the question of the importance of metronome markings, she retained--contrary to popular belief--most of Schumann's metronome markings in the Collected Works" (Reich 1985, 254-55). This is also corroborated by Brian Schlotel in his study on Schumann's use of the metronome (Schlotel 1972, 111).

The Instructive Edition

Breitkopf & Härtel: Sämtliche Klavier-Werke für Pianoforte zu zwei Händen, mit Fingersatz und Vortragszeichen versehene instruktive Ausgabe, nach den Handschriften und persönlicher Überlieferung herausgegeben von Clara Schumann, 1887.

While still at work on the Complete Works edition, Clara was approached by Breitkopf & Härtel for an instructive edition of Robert Schumann's piano works. Although burdened by family troubles and editorial problems of the Complete Works edition, she continued to feel that no one knew her husband's music as she did and she was determined to protect the authenticity of his music. In a letter to Brahms from Frankfurt am Main on May 18, 1882, Clara discussed the request from Breitkopf & Härtel for an instructive edition. Realizing that the publishers had in mind the editions of Hans von Bülow as a model, she was greatly opposed to the proposal, writing that she disliked Bülow's editions because "he allows no grain of feeling or imagination to develop in his pupils" (Litzmann 1913, 2:363-64). On January 10, 1883, Clara recorded in her diary:

Wrote to Härtel about the "Student's Edition"
 If they do not agree to it, I shall arrange it all the same and make some other use of it later. I am certain that it ought to be done, so that there may at least be a proper edition for students to use. Already many things have been altered, thanks to the various editions. (Litzmann 1913, 2:369)

Clara, on the advice of Brahms, decided to proceed with publication arrangements. With the assistance of her daughter Marie and others, this edition was completed and pub-

lished for the sole purpose of guiding students toward effective responses to the emotional experience in Schumann's music with frequent directions in pedalling, tempo, fingering, and phrasing. Modern scholars have been critical, however, of the many alterations and differences which appear in the metronome, tempo, dynamic, expressive, and fingering indications (Newman 1972, 264) and view her decisions as arbitrary (Reich 1985, 255).

In the choice of language for the edition, Clara employed German, Italian, and French. The German and Italian languages are utilized for expressive and sectional markings. In addition to the French spelling of fantasy on the title page of Opus 17, Clara also used the French language in a footnote on the final page. There is no explanation for the usage of the French language, except that, at the time, French was the international language.

Harold Bauer Edition

SCHIRMER'S LIBRARY / OF MUSICAL CLASSICS / Vol. 1163 /
SCHUMANN / Op. 17 / Fantasia / For the Piano / (Bauer) /
LABORUM / DULCE / LENIMEN / G. SCHIRMER.

The Harold Bauer edition was published in 1946 by G. Schirmer, New York. Harold Bauer (1873-1951), a "self-taught pianist, . . . was an interesting combination of the new and the old style of playing. With judicious tempos, sensitive interpretations, absence of musical egocentricity and exaggeration, he played the piano and made music with

unfailing taste." Harold Schonberg described Bauer in such terms and then commented:

But in his attitude toward the printed note he was a romantic (and his editions should be approached with great caution.) Bauer said, in so many words, that it was impossible to follow the printed note even if the musician wished to do so. He believed that the markings of the composers were only "superficially related to the music. . . . Experience has taught me that the average composer's written indications are sometimes, but not always, right, whereas his verbal directions for performance (supplementing those already written) are almost invariably wrong. . . . Personally, although I have sought every opportunity of consulting a composer prior to playing his music in public, it is only very rarely that I have derived any benefit from his suggestions." According to Bauer, nobody can ever possibly know the exact intentions of the composer, "for the simple reason that musical notation permits of only relative, and not of absolute, directions for performance, and must therefore be an approximation which no two people can interpret precisely in the same way." Bauer inveighed against the "futility of blind respect to the text." (Schonberg 1963, 378)

Bauer's editions have been labeled controversial by Schonberg and Newman partially because of tempo, note, and meter changes made by Bauer (Schoenberg 1963, 378; Newman 1972, 105). Bauer's intentions were in the direction of improving the presentation of the original, having in mind no criticism of the composer's craft. John Gardner, a professor of composition at the Royal Academy of Music in London and a lecturer and writer on music, comments in his article on the chamber music of Schumann: "Certainly the Bauerized texts can be commended to performers for serious consideration, provided that they are, here and there, revised in the

light of a detailed comparison with the original texts. One might then get the best of both worlds, with Schumann's pristine thoughts emerging in the clarity of their original conception" (Gardner 1972, 212).

Alfred Cortot Edition

ÉDITION NATIONALE / DE MUSIQUE CLASSIQUE / No 5429 / ALFRED CORTOT / Editions de Travail / des Oeuvres de / SCHUMANN / FANTASIE / Op. 17 / (Fantasie) / Editions Salabert / 22, rue Chauchat- Paris / 575 Madison Avenue and 57th Street- NEW YORK / Printed in France.

As a remarkable interpreter of the French school, Cortot (1877-1962) achieved international fame as a performer, teacher, editor, and writer. Considered one of the most important pianists of the century, Cortot combined the best of "sheer elegance and logic and was an artist of formidable resources and all-embracing musical culture" (Schonberg 1963, 383).

The importance of this edition rests largely in the footnotes which are of valuable aesthetic and technical assistance to the performer. In the substance of the sixty footnotes, Cortot's edition concentrates on methods of attaining tone quality, offers suggestions for execution of rhythm, advises exercises for finger dexterity and articulation, and notes Schumann's neglect of markings for the pedal. Emphasizing the stylistic and emotional content of Opus 17, Cortot did not feel he needed to change expression marks; rather, he preferred to guide the performer in the

use of the existing indications toward a broader interpretation. Tempo and phrase markings, generally, comprise the substantial additions.

G. Wolfgang Boetticher Edition

SCHUMANN / Fantasie / C-dur. C major. Ut majeur / Opus 17 / Urtext / G Henle Verlag / 276.

The Boetticher-Henle edition was published in 1979 as an Urtext by G. Henle Verlag in Munich with fingering by Hans-Martin Theopold. It is the most authentic modern edition and remains substantially close to Schumann's fair copy. Besides completing a sizable dissertation on Schumann in 1941, Wolfgang Boetticher (b. 1914) has brought to light writings by and about Schumann.

Caution is urged, however, in approaching Boetticher's research. Numerous scholars have cast doubt on the reliability of his work. Newman has raised questions about his work because of the possibility that Boetticher withheld or downplayed information and warned that the logic stems "from hateful Nazi wartime philosophies" (Newman 1984, 174n). On the other hand, at another point he commented that "some of Boetticher's important findings have been digested and incorporated in Gerald Abraham's Schumann Symposium of 1952" (Newman 1972, 261). Boetticher received further criticism from Linda Correll Roesner, who commented that Boetticher's study of the sources for Opus 6 is often misleading and con-

tains many errors (Roesner 1984, 168n). Rufus Hallmark agreed with Roesner concerning Boetticher's erroneous listing of material (Hallmark 1984, 166n). In evaluating the friendship of Schumann and Mendelssohn, Jurgen Thym stated that Boetticher's interpretation of the letters and documents was guided by the cultural politics of Nazi Germany (Thym 1984, 163n). In his study on Mendelssohn, Eric Werner is the most belligerent concerning Boetticher's research: "So there was an attempt to falsify or corrupt the sources. The great master of the art is indubitably Dr. Wolfgang Boetticher, who, in his edition of the writings and letters of Schumann (carefully sifted on racial-political grounds) did not hesitate to commit wild distortions, omissions, and even forgeries" (Werner 1963, 265). Even though he has been severely criticized, however, Boetticher remains a foremost authority on Schumann and is constantly referred to as a primary source of information on Schumann.

In the preface, which contains German, French, and English translations, Boetticher pointed out the sources serving as the basis of his edition:

Our edition is based on Schumann's personal copy of the original edition (Zwischau), legitimized by an autographed fly-leaf inscribed Leipzig 1836. In addition it has been possible to consult all preserved manuscript sources: the autograph of the first movement (fragment, 10 and a half pages containing directions for the copyist, designated as op. 16a, op. 15, and op. 12,) auctioned at Sotheby's in London on 23. 11. 1977; a draft auctioned by L. Liepmannssohn on 21./22. 11. 1930 (11

measures, furnished with the inscription for Beethoven's monument, from Florestan and Eusebius Op. 12, odd (early) drafts from the Wiede Private Collection (ref. no. 11/325, 49 measures) and the so-called Wiede Sketch Book II (recently acquired by Bonn University); finally a sheet of manuscript paper containing drafts to the section of the first movement headed Im Legendenton (Deutsche Staatsbibliothek, Berlin GDR, autograph 35/4).

Boetticher further explains his editorial precedures:

Signs presumed to have been omitted inadvertently in the sources are placed in parentheses. Fingering appearing in italics as well as metronome directions have been adopted from the original edition (Boetticher-Henle 1979, IV).

This is the only edition which names the sources for the edition in the preface and is approximately the same in content as the Széchényi manuscript, the first edition, and the Clara Schumann Complete Works edition. Only a limited number of differences of performance markings may be found in the comparison between the Boetticher-Henle and the Széchényi manuscript. These may have been gained from the additional sources mentioned above available to Boetticher. The annotated edition in Appendix E notes the limited changes in the editions.

CHAPTER IV

A COMPARISON OF THE SZÉCHÉNYI MANUSCRIPT, THE FIRST EDITION, THE CLARA SCHUMANN COMPLETE WORKS EDITION, THE CLARA SCHUMANN INSTRUCTIVE EDITION, THE HAROLD BAUER EDITION, AND THE ALFRED CORTOT EDITION, WITH THE BOETTICHER-HENLE EDITION

Schumann's Approach to Editorial Procedures in his Own Compositions

Before examining the manuscript, the performer should be aware of information about Schumann's confusing performance indications involving the pedal and the slur. It is also of value to know the type of piano Schumann probably used while composing. In his study of the Schumann sonatas, James Rathbun's observations about Schumann's use of pedal are important since they reflect Schumann's general attitude toward the application of the pedal in all of his piano works. He disclosed the following about use of pedal in the Sonata in F-sharp minor: "The pedal instructions at the bottom of the first page of music in the first and second editions are significant; they were not reprinted in the Complete Edition nor in Clara's Instructive Edition" (Rathbun 1976, 57). Rathbun continued by quoting Schumann's remarks at the bottom of the first page of the F-sharp minor Sonata:

The composer uses the pedal in almost every measure, always according as the harmonic articulations require it. Exceptions--where he wishes that it be used not at all--are marked (circle

with cross); at the next succeeding "Pedale" marking, its constant use begins again.

In addition, Schumann occasionally employed the release sign where the harmony remained the same but a break in pedalling was desired. Although Rathbun concluded that Schumann intended for the performer to change the pedal as the harmony required, Schumann's indications are confusing at times since he also employed the pedal release sign in place of the word "Pedal." Further, the slur is used as an implied pedal marking occasionally, even over a barline (Rathbun 1976, 60). The controversial slur in mm. 299-300 of the first movement of the Fantasie is indicative of this.

Because of the differences in voicing and in tone production in pianos, the possible choice of an instrument on which Schumann composed the Fantasie may have guided his selections of performance indications. In her dissertation on "Performing Schumann's F-sharp minor Sonata," Maria Clodes revealed information as to what kind of piano was used by Schumann during the creation of Opus 11 (from 1833 through 1835):

Schumann at this time was playing his favorite piano, a Härtel, which was an instrument with the Vienna mechanism, an instrument described by Hummel (Klavierschule, 1828) as light, having a rounded, fluted tone, and, especially, allowing the player all possible nuances. With such an instrument very possibly an outstanding effect could be achieved, keeping the soprano loud and the bass pianissimo, with the pedal holding together all these nuances at the same time. (Clodes 1976, 11-12)

Széchenyi Manuscript and Selected Editions
Compared with Boetticher-Henle

The selected editions utilized in this comparison will be referred to hereafter by the following abbreviations:

Széchenyi manuscript fair copy	FC
First Edition	1st Ed.
Clara Schumann Complete Works Edition	CSI
Clara Schumann's Instructive Edition	CSII
Harold Bauer Edition	B
Alfred Cortot Edition	CO
Boetticher-Henle Edition	BH

The performance indications to be approached in the comparison are the metronome markings, tempo and expressive markings, phrase markings, pedal markings, dynamics, notes, and rhythm.

Fingering indications will not be noted. FC contains only one three-note pattern of fingering; there is no fingering in 1st Ed. nor in CSI for which Clara Schumann researched all available manuscripts and editions. Evidently, Schumann's personal manuscript to which Boetticher makes reference was unavailable to Clara in light of the lack of fingering marks. Therefore, the subject of fingering will not be discussed in this study, given the omission of fingering in FC and two other critical sources, 1st Ed. and CSI.

The Széchényi Manuscript Compared with
the Boetticher-Henle Edition

All of the following performance indications are noted in the Annotated Edition in Appendix E. The remarks will serve as a general preface to and clarification of the Annotated Edition.

Metronome markings. Except for a marking of 80 in the middle of the right margin of the first page, there are no metronome markings in FC. The metronome markings for BH are the following: Mvt. 1, Half-note=80; Mvt. 2, Half-note=66; Mvt. 3, Quarter-note=66. There is an error in printing: quarter note should be dotted quarter.

Tempo and expressive markings. In FC, words have been written in for the tempo and expressive markings for the first movement. There were no performance markings for this movement prior to Schumann's revisions. The indications for the second and third movements have been crossed out and replaced with those that appear in revised FC and in BH. The performance markings are the same for FC and BH. Indications for performance are generally in German. "Adagio" and "ritard" are exceptions. Except for a few markings the comparison of FC and BH reveals an almost identical number of tempo markings. The only differences are a few additions of "ritard" markings in both hands instead of one hand.

Phrase markings. The limited differences between FC and BH are generally restricted to the length of the phrase

marking which is at times indefinite in FC. Schumann's phrase lines in FC occasionally "float" over the notes, frequently imprecise as to where the marking begins and ends.

Pedal markings. As in the comparison of the tempo markings, the number of pedal markings is almost identical. In both manuscripts the pedal markings are sparse. The few differences that may be observed in Appendices A and E might have been gained from the additional BH sources noted in the preface to BH. These have been noted in Chapter III.

Dynamic markings. No significant modifications are evident. As with the tempo markings, a few additions of the same dynamic markings exist in both hands, instead of one hand.

Notes. As noted in Appendix A there are about a dozen note differences between FC and BH.

Rhythm. The rhythm is identical.

Inferences. Inferences of comparisons are that basically both editions are the same.

The First Edition (1st Ed.) Compared with Boetticher-Henle

Generally, the changes are of little consequence and the differences are few. There are no footnotes.

Metronome markings. In comparison with BH, there are no changes.

Tempo markings. The tempo markings are the same.

Phrase markings. The phrase markings are identical.

Pedal markings. There are several pedal differences--
Mvt. 1: m. 149, pedal marking in BH, not in 1st Ed; Mvt. 2:
m. 76, pedal marking in 1st Ed., not in BH.

Dynamic markings. There are more than a few differences since BH places some marks in parentheses.

Notes. Several note differences occur: Mvt. 1: mm.
157-58, Ab not tied as in BH; m. 206, G in 1st edition like
FC, not in BH.

Rhythm. The rhythm is identical.

Inferences. The inference of the comparison is that
there is little difference between the two editions.

The Clara Schumann Complete Works Edition (CSI)
Compared with Boetticher-Henle

Basically, Clara followed Brahms' advice concerning the
lack of need for any changes and the few alterations are of
little consequence.

Metronome markings. In comparison with BH, the
metronome markings are changed only once. Mvt. 3 is different--dotted quarter=60.

Tempo markings. The tempo markings are the same.

Phrase markings. The differences are generally limited
in number. Mvt. 1: m. 157 is significant since the last Ab
in the right hand is tied to Ab over the bar. Measures 299-

300 are significant since the slur does not extend like FC, 1st Ed., and BH.

Pedal markings. The most significant differences are the changes in Mvt. 2: mm. 76, 80, 82, 84, 86 and the comparable passage beginning at m. 179. Clara uses the asterisk as does BH for change of pedal.

Dynamic markings. Differences occur in instances where BH applies markings in parentheses.

Notes. The notes are identical with BH.

Rhythm. Rhythmic alterations occur in the Mvt. 1: m. 157, Ab is tied in CSI, not in BH; Mvt 2: m. 149, the Ab is double stemmed in BH.

Inferences. The inferences of the comparison is that CSI and BH are basically the same.

Clara Schumann's Instructive Edition (1887) (CSII)
Compared with Boetticher-Henle

As stated earlier this edition was prepared as a "Student's Edition." Clara's markings are excessive in many cases but incredibly far ahead of their time in other instances as may be noted in Chapter V and in Appendix E.

Metronome markings. In comparison with BH, the metronome markings are the same as CSI, retaining the numerical difference for the third movement: dotted quarter-note=60.

Pedal markings. The pedal markings show a vast difference as indicated.

Tempo markings. A wide variance exists in the number of tempo markings.

Phrase markings. A large number of additional phrase markings are given.

Dynamic markings. A small number of differences in dynamic markings are present.

Notes. The notes are identical except for the tied Ab in Mvt. 1, m.157.

Rhythm. The rhythm is identical.

Inferences. The inferences of these comparisons focus on the differences between BH and CSII in the number and usage of tempo, phrase, and pedal indications. The differences between BH and CSII dynamic markings are limited, while the notes and rhythm are virtually identical. These observations should be of valuable assistance not only to the student and the performing artist but also as insight into the manner in which Clara probably performed this composition in concert.

Selected Modern Performing Editions Compared with BH
Harold Bauer Edition (1946) Compared with BH

In comparison with BH, B edition is extremely unorthodox. Since Bauer felt that no edition was adequate in expressing the intentions of the composer, his edition con-

tains numerous editorial indications. Meters and tempos are altered frequently. Nuances of shading, note durations, pitch, dynamics, and pedalling changes constitute marked alterations in B. Notes are added, elongated, and accented. Allowing the performer expressive flexibility results in a renumbering of measures in the first and second movements of Opus 17 (Bauer: Mvt. 1, 311 mm.; BH: 309 mm.; Bauer: Mvt. 2, 280 mm.; BH: 260 mm.). Short slurs and long phrase markings are employed freely, along with copious pedal markings which are in excess of 250. A large majority of these markings are of interest to the performer in that they are presented in a manner that focuses on specific pedal, tempo, dynamic, and phrase markings. The performer who is familiar with BH may overlook the unwanted editorial markings.

Inferences. The inference of a comparison of B with BH serves to remind the performer of what Schumann originally set down. Perhaps, it is as Paderewski observed, "The point is not what is written, but what the musical effect should be" (Schonberg 1963, 379). Thus, the performer must make the decision concerning alterations, keeping in mind his responsibility to the composer while allowing his artistry to recreate his personal understanding of the musical intent.

Alfred Cortot Edition (1947) Compared with BH

In the substance of the sixty footnotes, CO concentrates on methods of attaining tone quality, offers suggestions for execution of rhythm, advises exercises for finger dexterity and articulation, and notes Schumann's neglect of markings for the pedal (while pointing out the intention of a renewed pedal at each harmonic change). Emphasizing the stylistic and emotional content of Opus 17, Cortot did not feel he needed to change expression marks; rather, he preferred to guide the performer in the use of the existing indications toward a broader interpretation.

Metronome markings. These are identical to BH.

Tempo Marking. Substantial tempo markings are added.

Phrase markings. Many additions exist.

Pedal markings. Pedal markings are few in number. After m. 35 in the first movement, Cortot directs the performer to use pedal simile but returns to a few markings in the second and third movements.

Dynamic markings. Dynamic alterations are limited in number.

Rhythm. There are no rhythmic alterations.

Notes. Note changes appear in seven different places in the first and second movements.

Inferences. The significance of this edition rests in the prodigious footnotes which are of aesthetic and techni-

cal interest to the performer. These footnotes are identified in Appendix E by the abbreviation CON.

General Summary of Inferences

The inferences of a general summary are that 1st Ed., CSI, and BH editions are similar in the areas selected for a survey. The proliferation of pedal markings, tempo markings, expressive details, and editorial remarks in CSII, B, and CO editions brings attention to the difficulties that abound in communicating the emotional content of the Fantasie. A careful perusal of the scores and the recognition of pertinent differences of words and signs, metronome markings, tempo markings, pedal markings, notes, and rhythm reveal that the value of the comparison lies in the evaluation of knowledge before a discriminatory change is warranted or suggested. As has been stated previously, the performer must reconcile the various editorial markings with the edition that is closest to Schumann's original intentions in order to gain interpretive insight for a convincing presentation of the Fantasie.

CHAPTER V
CONCLUSIONS AND EFFECTS ON PERFORMANCE

The autographed fair copy of Schumann's *Fantasie*--known as the Széchenyi manuscript--has been compared with six selected editions of the composition to serve as a guide for performing pianists. The comparison goes beyond Schumann's original text to show not only which markings are editorial but also how musician-scholars over a period of time have interpreted various aspects of the work. The resulting insights ultimately assist in the understanding and enhance the performance of the *Fantasie*.

A collateral purpose of the study has been to erase some misconceptions about the composition concerning its dedication and the quotation from Beethoven's Seventh Symphony. Schumann's title change from "fantasy" to "sonata" has been considered along with questions about revisions.

As a result, the study provides assistance in preparation for a performance of the *Fantasie*. The selection of an edition for performance purposes turns on several concerns, one of which is the Urtext or proto-text that serves as the basis for variations in other editions. Until recently, only the Clara Schumann Complete Works edition was considered to be the Urtext. The Kalmus Clara Schumann Instructional Edition is not an Urtext, although the publisher's cat-

alogue states that Kalmus editions are primarily reprints of Urtext editions. Upon its publication in 1979, however, the Boetticher-Henle edition assumed the role of Urtext. The most authentic modern edition, the Boetticher-Henle also prefaced the version with a short history of the composition and referred to sources for the edition. Questions regarding changes in stemming, slurs, and notes were addressed. On this basis, this author feels that this edition should definitely be considered the Urtext and take precedence over both the first edition and the Clara Schumann Complete Works edition.

This author is of the opinion, however, that all of the editions selected in this study serve a useful purpose with their editorial markings. Examination reveals that the first edition, the Clara Schumann Complete Works edition, and the Boetticher-Henle edition are in essence true to Schumann's revised fair copy. Since Schumann was extremely economical in his use of performance indications, only a limited number of interpretive words and notes are written in the Fantasie. If a skilled performer who is acquainted with the style of Schumann's works utilizes only these versions, he assumes the complete responsibility for communicating the interpretation of the Fantasie.

Therefore, selection of only one edition of the Fantasie places needless limitations on the performer. The

performer who is not thoroughly acquainted with Schumann's style or has concern for the technical and interpretive nature of the Fantasie should also consult annotated editions such as the Clara Schumann Instructive Edition, the Harold Bauer, or the Alfred Cortot. These editions become pedagogical sources and technical aids for execution and interpretation when problems arise.

There are innumerable "points of relative agreement" by performers of the Fantasie along with many points of disagreements, and some "gray" areas. Since all of the selected editions have value to the student and the performer, it is essential to recognize where the texts closest to the original are lacking in sufficient directions. Where, on the other hand, do editions such as CSII, B, and CO overstep their bounds? How have present-day performers reflected the editorial suggestions or the lack thereof?

In this author's opinion, a convincing performance of the Fantasie would be entirely possible with the existing editorial markings in FC, 1st. Ed., CSI, and BH if the pedal markings were treated with the same consistency as other markings. These editions are important as sources for historical and performance practice studies, authenticity of notes, metronome markings, tempo and expression markings, and suggestions on dynamics.

The additional editorial markings of CSII, B, and CO, therefore, offer the performer further artistic options which might serve to enhance the musical presentation. Many of these and other markings might be superfluous if played on the Härtel piano on which Schumann may have composed the *Fantasie*. Pedal markings, particularly from the Urtext editions, are inadequate for a performance in a large twentieth-century hall on the modern piano.

Most of the editorial changes addressed in this dissertation occur with the greatest frequency in CSII, B, and CO. The proliferation of markings in these editions reflects the problem of performing this kind of music. The presence and absence of markings indicate the freedom and enormous variety on the part of editors, supplying interpretive insights most pianists would want to consider.

It is unfortunate, however, that B and CSII neglect to clarify where they are not following the original source in their editions. There are only a few parenthetical markings in CSII, and B has none. CO shows more respect for Schumann's original intentions by enclosing many editorial markings in parentheses or noting changes in footnotes.

The annotated edition in Appendix E shows the individuality of the selected editions in regard to tempo, phrasing, dynamics, and pedal markings. This edition recognizes that the slightest change of placement of an editorial marking

may cause a marked difference in the performer's approach to a phrase or passage as in B--Dynamics: Mvt. 1, mm. 149-50; Ritard: Mvt. 1, mm. 190-91; and Mvt. 2, mm. 22-23. Similar passages abound in this comparative study which reveal a wealth of knowledge concerning performance practices of the second half of the nineteenth century and first half of the twentieth century. Of the three editions, CO is more consistent than CSII and B in the placement of markings and provides an explanation for the editorial markings with excellent footnotes.

Editorial markings are examined below with particular attention to the factors affecting the performer: metronome, tempo and expressive markings, phrasing, pedalling, dynamics, notes, and rhythm.

Metronome markings. The metronome markings of the editions of the Fantasie are all identical except for the marking for the third movement of CSI and CSII (dotted quarter-note=60) and the markings for the first two movements of B: Mvt. 1: quarter-note=160; m. 62, quarter-note=132; Mvt. 2: quarter-note=138; m. 114, quarter-note=116; and m. 233, quarter-note=176. These changes of metronome markings by B need to be interpreted in a manner which does not disrupt the musical flow. The opening passage of the first movement focuses on this problem. By selecting a quarter-note metronome beat, B appears to negate the half-note beat.

Even though Schumann marked this section in common time, he obviously intended for the performer to achieve a romantic wash or sweep of color. It must also be assumed that no performer would observe metronome markings strictly without rubato.

Tempo and expressive markings. The markings ritard and a tempo are the tempo additions most commonly employed by CO, CSII, and B. Schumann, however, is much more economical in his application of a tempo applying it only four times in the entire FC. CSII and B apply a tempo between seventeen and twenty times in the last movement alone. These fluctuations of movement affect the composition to a great degree. Judiciously used, the tempo and expressive markings are an integral aesthetic ingredient of the nuances in the Fantasie affecting the artistic emphasis which often shifts from quarter-note to half-note to complete measures (Mvt. 1: mm. 55-58, 114-19; Mvt. 2: mm. 17-27, mm. 145-60).

Another appropriate marking such as Poco a poco is used by CSII, B, and CO to approach an accelerated, ritard, or crescendo section gradually. It may be observed in CSII in Mvt. 3: m. 127; B in Mvt. 1: m. 165; and CO in Mvt. 2: mm. 46-48.

This author finds fault, however, with the tempo indication by Schumann in Mvt. 3: m. 127 (Nach und nach bewegter und schneller). This indication appears in FC, CSI, CSII,

CO, and BH. B is the only edition which avoids this marking by placing a poco accel marking. B may be more appropriate since the passage seems to require only a slight acceleration.

Performances of the Fantasia have revealed interesting approaches to the tempi: tempi in the recorded performances by Rudolf Firkusny, Claudio Arrau, and Peter Frankl; tempi in the edition by Alfred Cortot; and tempi from a live performance by this author. These show considerable differences in interpreting the markings. While all these performances may be very effective, the application of the tempo and expression markings reveals that the interpretation of the metronome markings may vary as much as twenty beats. Because of the frequency of tempo and note value changes, setting a metronome beat becomes almost impossible. The very nature of the music continues to affect the changes.

The first movement of the Firkusny (Columbia Masterworks M1 4238) performance (half-note=84) is approximately thirteen minutes in length. The metronome marking of the slower middle section of the first movement varies between 72 and 104. The second movement indicates a half-note=76 and lasts approximately seven minutes. The middle section of this movement shifts to a quarter-note=160 at one point. The last movement has a metronome marking close to dotted-

quarter=66 and is completed in eleven minutes. The total performance has a duration of thirty-one minutes.

Timing for Other Performances of Fantasie

Peter Frankl (Vox Box SVEX5471)

	Length of movements
Mvt. 1	15 minutes
Mvt. 2	7 minutes
Mvt. 3	12 minutes
Total	34 minutes

Claudio Arrau (Philips SAL 3630)

	Length of movements
Mvt. 1	15 minutes
Mvt. 2	8 minutes
Mvt. 3	12 minutes
Total	35 minutes

Sara Bencini (DMA Recital 1, April, 1985)

	Length of movements
Mvt. 1	12 minutes
Mvt. 2	8 minutes
Mvt. 3	9 minutes
Total	29 minutes

Another source of timing is the Cortot edition, which includes the durations for the individual movements.

Alfred Cortot (Salabert Edition)

	Length of Movements
Mvt. 1	10 minutes
Mvt. 2	8 minutes
Mvt. 3	6 minutes (possibly a measure counting error)
Total	24 minutes

It is interesting that B does not present the German verbal tempo and expression markings as do CSII and CO.

Although CSII and CO employ Italian and French markings, the German is also included. B uses Italian and English markings: Mvt. 1: Fanciful and impassioned, In the style of a legend; Mvt. 2: Maestoso sempre con energia, Poco meno mosso; and Mvt. 3: Lento. This author does not question these markings but is of the opinion that B should include more than the one original German marking which is found in a footnote at the beginning of Mvt. 1. The original markings are always important since they alone represent the composer's intentions.

Phrase markings. Although the phrase markings of all editions present an imaginative interpretation, CSII's and B's phrasing, according to this author, is encumbered by an overabundance of short phrases that disturb the musical flow. Not only is the linear character disturbed, but the phrasing appears to be pedantic and overly pedagogical suggesting a slow methodical approach to the musical line. CO's phrasing, however, is singular in its attention to the eloquent line and the need for a continuous flow. Unbroken phrases appear in CO in Mvt. 1: mm. 14-15, 17-18, 20, 42-43, and 45-46.

Although some phrase markings are curiously omitted by all the editions in all three movements (Mvt. 1: mm. 31-40; Mvt. 2: mm. 194-98; Mvt. 3: mm. 68-69), a careful analysis of the musical line usually suggests an acceptable phrasing

to the performer. The most obvious omissions in BH appear in Mvt. 1: each time the descending opening line appears in octaves, mm. 2, 28, 119, and 225; also a phrase marking in Mvt. 3, m. 46. CSII, B, and CO each treat this passage in Mvt. 3 differently but apply the needed break in phrasing, each in an acceptable manner.

One of the most interesting phrase markings occurs in FC, CSI, 1st. Ed., and BH. In Mvt. 1: mm. 299-300, the phrasing over a rest into the next phrase is a forerunner of the use of pedalling and phrasing in Debussy's and Ravel's compositions. This marking is omitted by CSII, B, and CO.

The most generous usage of short phrasing by B is observed in Mvt. 2, beginning at m. 114. Here again, B attempts to achieve a wider range of nuance by emphasizing the shorter breaths of the phrasing. The same effect is achieved in CO and CSII by the use of double stemming.

In general, however, the abundant phrasing of all three editions adds aesthetically to BH and poses no problems.

Pedal markings. The pedal markings create the largest number of inconsistencies. The fact that all the editions agree on the identical placement of pedal only twenty-three times in the entire Fantasie is indicative of the problems in interpreting the pedalling.

FC has a limited number of markings with one curious marking occurring in Mvt. 2: mm. 80, 82, 84, and 86. This

marking also appears in 1st. Ed. and BH. The placement of the pedal is ludicrous since the harmonic function of the bass is ignored and the chords are left dangling with no foundation.

CSII's application of pedal is the most comprehensive with over 550 pedal markings. While the treatment of the pedal is approached at times in an unimaginative manner, there are many instances that produce creative results that are unusual for the time. It is regrettable that a rest follows the pedal marking in Mvt. 1: m. 79, in that an unusual effect is not utilized. The pedal markings by CSII in Mvt. 1: mm. 181-94 and Mvt. 2: m. 161-77, however, are ahead of their time, catching the bass note and sustaining the pedal point. Particularly effective pedal markings are in Mvt. 2: mm. 90-97 and 127-30. It is interesting also that CSII is the only edition which offers helpful pedal markings for the beginning of the coda of the second movement.

In over 250 pedal markings B suggests the importance of the pedal by scrupulous and discriminatory applications. Most are good, as in Mvt. 1: mm. 259-60 and the closing measures of the first movement. Because of the large areas which need pedalling but are without markings, however, B appears to be negligent. These areas appear in such instances as the interesting lack of pedal in the second half of the measure in Mvt. 1: mm. 24-28, no pedal before m. 129

and on the upbeat to m. 129, and senza ped. in mm. 220-24. This author feels that B often places the pedal in instances that least need the marking: Mvt. 1: mm. 131-132 and 139-40.

CO has fewer pedal markings than B and CSII, but where used, these are more precise and sensitive as to placement and release: Mvt. 1: mm. 7-19, 25-28, and 31-37.

Considering the difficulty in pedalling this piece, however, it is understandable why all three editions avoid many sensitive areas that require only coloristic accents and half pedals: Mvt. 1: mm. 166 ff. and mm. 196 ff. The shift of accents, which is so characteristic of the composition, poses delicate pedalling problems (Mvt. 2: mm. 140-60, etc.). The fact that there are very few measures in the Fantasia that may be performed without any pedalling makes it almost impossible to account for all pedallings. A sensitive application of the soft pedal is an additional integral component for executing the musical spirit of the Fantasia.

Dynamic markings. The most remarkable observation in the comparison of dynamics in the three editions is the close adherence of CSII to BH. This fact is particularly surprising since CSII added so many tempo and pedalling markings. Only a few changes of dynamics may be found in

CSII such as Mvt. 1: m. 94, an accent; m. 83, sfz; m. 307 (ppp); and mm. 114-19, a surprising lack of cresc.

CO applies a few additional dynamic markings with discretion (accents, rare additions of p, mf, and f).

While B is also respectful of Schumann's indications, B's use of accents and varying degrees of dynamics, however, is puzzling on occasion. This author has difficulty with some of the dynamic levels in B. The point of departure is often initiated on too high a dynamic plane: Mvt. 2: m. 22; Mvt. 3: m. 111. Some of the accents give a good syncopated edge. The absence of dynamic markings, however, is curious: Mvt. 1: mm. 7-9, puzzling lack of sforzando; mm. 47-49, lack of accents--double stemming appearing to negate the need for accents, but in mm. 239-40, accents appearing in the recapitulation of the phrase; Mvt. 2: mm. 53-58, interesting mini-build-up of dynamics in phrase with lack of accents, addition of p, cresc., and small crescendo markings, completing line with a small diminuendo back to p. Generally, B attempts to be extremely precise with varying gradations of dynamics.

The fact that Schumann was attentive to the dynamic markings in FC is of considerable importance; on the whole, the placement of sforzandos, accents, and general treatment of dynamics poses few problems for the performer.

Notes. This author has no problem with the note additions in B and CO. These are generally placed in order to achieve a fuller texture. Besides these additions it is important to cite the division of the notes by B in the coda of Mvt. 2. Separation of the notes differently between the hands considerably eases the difficulty of the coda. CO also mentions this division possibility in a footnote.

The use of the 1836 conclusion of the Fantasie in performance by Charles Rosen merits attention. In an interview with David Dubal, Rosen enthusiastically embraces the original score:

Once you've seen the original ending, it's very hard to play what was printed. The original ending goes back to the first movement, with the quotation from Beethoven's song cycle An die ferne Geliebte. And not only does it repeat the ending of the first movement with a different harmony; it changes one of the notes of the melody. The change of melody is very beautiful, and creates an entirely different harmony. It brings you back to the first movement, in real cyclical Schumannesque form. (Dubal 1984, 276)

Rhythm. All the editions except B apply the rhythm of the Fantasie identically. The treatment of the rhythm and meter by B does not affect the performance in a negative way, in this author's opinion. The extra measures that occur because of the written-out fermatas in Mvt. 1: mm. 156 and 212 are indicative of a strong encouragement not to abandon the point of arrival too soon. The meter change at

the end of Mvt. 2 assists the performer by defining the phrasing more effectively.

Fingering. Although, as stated earlier, the decision was made not to discuss the fingering, this author finds it is curious that except for the infrequent fingering placed over grace notes, Schumann marks fingerings on only three notes in the entire composition.

Conclusions

The following conclusions may be drawn from the above. The comparison of the Széchényi manuscript with selected editions has assisted in the preparation for a performance of the Fantasie by recognizing where some texts present invaluable editorial aids while others overstep their bounds. The treatment of all of the editorial markings has been discussed with the subsequent effects on performance. Each of the editorial markings has presented interesting insights into performance practices of the past and possible modern-day interpretive possibilities.

Clearly the modern editions make a significant contribution to the interpretation of the composition. In addition, the intent has been to demonstrate that, although the Urtext is invaluable as the source for the composer's original intentions, performance practices require a more divergent knowledge of editorial options.

A note of caution is urged, however, with all editorial indications. Regardless of the interpretive signs and words, all pedalling, tempo, and dynamic indications must be approached with respect. Each of these factors is extremely sensitive and is subject to change as a result of mechanical and environmental situations. Acoustics, the dimensions of the concert hall and the size of the audience, the voicing, action, and tonal quality of the piano--all of these vary for each performance. The ensuing reactions of the performer must be intuitive.

Therefore, each edition is of value only insofar as there is a strong understanding of Schumann's distinctive writing for the piano and an awareness of his imagination and poeticism. A knowledge of the original source and other editions is a prerequisite for a performance of the *Fantasie* and a discovery of what subsequent editions have done to alter or add to the original intent of Schumann. It is hoped that, reconciling the various editions with the autographed fair copy, the performer may draw conclusions and evaluations that will lead to a convincing interpretation and execution of the *Fantasie*.

APPENDIX A

CHANGES ON THE SZÉCHÉNYI MANUSCRIPT
IN SCHUMANN'S HANDWRITING

APPENDIX A

CHANGES ON THE SZÉCHÉNYI MANUSCRIPT IN SCHUMANN'S HAND-WRITING

Changes in Notes in Széchényi Manuscript from 1836 Original

<u>Mm.</u>	<u>Mvt.</u>	<u>Alterations</u>
14	1	Beat 3: E added above C-sharp L.H.
143		Beat 1: octave L.H.
		Beat 1: A-flat, instead of A-natural
140-42		Notes marked out: leaving open octave
161		Change on beat 2: replacement in margin
206		Fourth eighth note: G instead of Eb
74	2	Beat 1: E-flat octave R.H.
144-45		Beats 4 and 1: A-flat octave lower
178		Chords filled in R.H.
182		Chords filled in R.H.
32	3	Beats 3 and 4: octaves struck out L.H.
47		Beats 1-3: correction in bottom margin
51		Beats 1-3: correction in top margin
102		Beats 1-3: correction in left margin
104		Octaves struck out in last 6 beats L.H.
111		Four mm. pasted in--possible ending
138		Beginning of 14 mm. of changes in melody and harmony
140		Beat 1: 3rd space C R.H.

Comments and Other Changes in the Széchényi Manuscript from the 1836 Original

<u>Page</u>	<u>Mvt.</u>	<u>Comments and changes</u>
1	1	"Über die Anfänge der drei verfverschiedenes Munneran bitte ich jeder mal drei Sterne zu Setzen"---Schumann's handwriting "Ruins" crossed out, replaced with stars Unexplained 80 in margin Pedal in mm. 1 and 19, in pencil

<u>Page</u>	<u>Mvt.</u>	<u>Comments and changes</u>
1	1	Big numbers in R.H. corner for <u>leaves</u>
2		Numbers in R.H. margin, possibly four mm. phrase followed by eight mm. phrase
3		Numbers 4 and 18--possibly analysis or beginning of 4th printed page Pedal in larger writing, perhaps in pencil
4		Pedal three times Circled 10--possibly refers to preceding group of ten meas.
5		"Legende" crossed out at center bottom "Legendenton" written at beginning of 2/4 section Pedal in pencil?
6		End of page, "V.S." in Schumann's hand Printers' numbers in margins "Im Tempo" in Schumann's hand
7		"Erstes Tempo" in Schumann's hand 10, in R.H. margin, beginning of tenth page
9		10/11, may have marked beginning of page in earlier manuscript
10		"Adagio" in ink, Pedal in pencil "Im Tempo," in Schumann's hand On 4th stave a treble clef, perhaps in Schumann's hand, different from copyist
11		Pedal in pencil, Adagio, Ped in ink? Numerous printer's numbers in measures and margin as before
12	2	"Siegesbogen" crossed out at top; three stars again Tempo and stylistic indication marked out--replaced by "Mässig. Durchaus Energisch." Pedal marking in first measure (Pencil) 14/15 refers to page break in printed version
14		Bottom brace, m. 2: Pedal marking
15		Largest number of pedal markings up to this point Largest number of small numbers in margin in same hand as that for page breaks Notation of notes (c,e,a), letters placed beside illegible writing
16		"Über die Noten"--in Schumann's hand--

<u>Page</u>	<u>Mvt.</u>	<u>Comments and changes</u>
		referring to emphasis marks
16	2	Brace 2, m. 3: Pedal marking, "Etwas Langsamer," written in Schumann's hand
		18/19, probably refers to page break in earlier manuscript
17		Brace 2, last measure: "Scherzando," in Schumann's hand
18		Virtually every meas. has a number Pedal marking in last brace, next to last meas
		20/21, former page break in earlier manuscript
19		Brace 1, m. 3, m. 5; brace 2, m. 2; brace 3, m. 3: Pedal markings
20		23/24, page break in manuscript "Viel Bewegter," in Schumann's hand
21		Naming of notes (a,a) in margin End of mvt. 2
	3	Beginning of mvt.3 "Sternbild" crossed out Tempo and stylistic expression markings crossed out, replaced with "Langsam Getragen"
		"Neue Seite im Stich anzufangen," in Schumann's hand
		Pedal marking in m. 1
22		Brace 3, m. 1, brace 4, m. 1: Pedal markings
23		Brace 3, m. 1, m. 5: Pedal markings Brace 5, m. 2: R.H. marked out for 3 beats, replaced in bottom margin with corrected notes
24		Brace 1, m. 2: notes crossed out 1st 3 notes in R.H.; correction in top margin Bottom brace, mm. 1 and 2: 4 pedal markings
25		Brace 1, m. 3: Ped. marking Brace 2, m. 2: Ped. marking
26, 27		Identical except that page 27 has 4 mm. ending pasted on bottom with no explanation
		Brace 1, m. 3: Ped. marking Brace 2, m. 2: Ped. marking Brace 3, m. 3: Notes crossed out

<u>Page</u>	<u>Mvt.</u>	<u>Comments and changes</u>
		1st 3 beats; corrections in L.H. margin; evidently, no intention of using these measures.
28	3	1 system omitted from middle of page; note in margin in Schumann's hand, "Here the writer has added the system which follows", the bottom pasted-on brace becomes the third brace
		Original "Adagio" closing section (including last meas. of preceding page) crossed out by Schumann and replaced with a 5 meas. ending. <u>Note that various chords are different from those which appear in Boetticher-Henle and other editions.</u> Note the facsimile in Appendix D.

APPENDIX B

ALL KNOWN EDITIONS OF THE FANTASIE, OPUS 17

APPENDIX B

ALL KNOWN EDITIONS OF THE FANTASIE, OPUS 17

This is a complete list in chronological order, of all known editions of the Fantasie, Opus 17, according to The National Union Catalog, The New York Public Library, and The British Museum Catalogue of Printed Music. Among the following editions may be reprints of other editions. The editions utilized in the annotated edition are noted with an asterisk.

*Fantasie für das Pianoforte, Op. 17. Leipzig: Breitkopf & Härtel, 1839.

Pauer, Ernst, ed. The Piano Works of Robert Schumann. 2nd ed. London: Augener, 1875.

Pauer, Ernst, ed. The Piano Works of Robert Schumann. 4th ed. London: Augener & Co., 1881.

Schumann, Clara, ed. Robert Schumann's Werke. Series I-XIV. Leipzig: Breitkopf & Härtel, 1879-93.

Schumann, Clara, ed. Werke. Leipzig: Breitkopf & Härtel, 1881-93. Collation of the original as determined from microfilm.

Schumann, Clara, ed. Klavier-werke von Robert Schumann. Erste mit fingersatz und vortragsbezeichnung versehene instructive Ausgabe. Nach den handschriften und persönlicher Überlieferung. Leipzig und Brussels: Breitkopf & Härtel, 1887.

Schumann, Clara, ed. Werke. Leipzig: Breitkopf & Härtel: 1887; reprint, Opa-Locka, Fla.: Kalmus, n.d.

Vogrich, Max, ed. Complete Works for the Pianoforte. New York: G. Schirmer, 1893-1919.

Bischoff, Hans, ed. Klavierwerke. Leipzig: Steingraber; New York: E. Schuberth, 1887.

Schumann, Clara, ed. Phantasie, C dur, Op. 17. Erste mit Fingersatz und vortragsbezeichnung versehene instructive

Ausg. Nach den Handschriften und persönlicher
Überlieferung. Leipzig: Breitkopf & Härtel, 190?.

Litolff, Henry, ed. Fantasie, Op. 17. Braunschweig: 190?.

Fantasie, C major, Op. 17. New York: The Century Co., 1901.

Bischoff, Hans, ed. Klavierwerke. Rev. ed., Walter Niemann.
Leipzig: Steingraber, 1911.

Vogrich, Max, ed. Phantasie, Op. 17. New York: G. Schirmer,
1914.

Fauré, Gabriel, ed. Fantasie, Op. 17. Paris: Durand, 1919.

Schumann, Clara, ed. Robert Schumann's Werke. Ser. I-XIV.
Leipzig: Breitkopf & Härtel, 192-?.

Schumann, Clara, ed. Phantasie, C dur, Op. 17. Nach
Handschriften und persönlicher Überlieferung. Rev. ed.,
Wilhelm Kempff. Leipzig: Breitkopf & Härtel, 1930.

*Schumann, Clara, ed. Fantasia, Op. 17. Leipzig: Breitkopf
& Härtel, 1887; Melville, N.Y.: Belwin-Mills, n.d.

Litolff, Henry, ed. Fantasie, Op. 17. Boston: A.P. Schmitt,
n.d.

Sauer, Emil von, ed. Fantasie C-dur für Klavier. Frankfurt:
19-?.

Sauer, Emil von, ed. Phantasiestücke, Op. 17. Leipzig: C.F.
Peters, c 19-?.

Schumann, Clara, ed. Complete Piano Works. Edited according
to manuscripts and from her personal recollections.
Leipzig: Breitkopf & Härtel, 1887; reprint, Scarsdale,
N.Y.: Kalmus, 1946.

Complete Piano Works. Rev. ed. London: Augener, 194-?.

*Bauer, Harold, ed. Fantasia for the Piano, Op. 17. New
York: G. Schirmer, 1946.

Fantasia for the Piano, Op. 17. Leipzig: Breitkopf & Härtel,
1939; reprint, Milwaukee: Associated Music, n.d.

*Cortot, Alfred, ed. Fantaisie. Paris, New York: Salabert,
1947.

- Cortot, Alfred, ed. Fantaisie. Melville, N.Y.: Franco Colombo, n.d.
- Fantasia for the Piano, Op. 17. reprint; New York: G. Schirmer; London: Chappell & Co., 1950.
- Sauer, Emil von, ed. Phantasie, Op. 17. Leipzig: C.F. Peters, 1953.
- Irmer, Otto von, ed. Klavierwerke. München: G. Henle, 1953.
- Schumann, Clara, ed. Werke. Leipzig: Breitkopf & Härtel, 1879-93; reprint, Farnborough, Eng.: Gregg Press, 1967-68.
- *Schumann, Clara, ed. Piano Music. Leipzig: Breitkopf & Härtel, 1879-93; reprint, New York: Dover Publications, 1972-80.
- Boetticher, Wolfgang, ed. Klavierwerke. München: G. Henle, 1976.
- Kohler, Hans Joachim, ed. Fantasia, C.Dur. Opus 17. Für Klavier. Leipzig: Peters, 1978.
- Schumann, Clara, ed. Fantasia, (Op. 17) For the Piano. New York: Schirmer's Library of Musical Classics, vol. 1933, 1979.
- *Boetticher, Wolfgang, ed. Fantasia C-dur Opus 17. München: G. Henle, 1979.

APPENDIX C

LISTING OF FANTASIE IN THEMATIC CATALOG

Appendix C

LISTING OF FANTASIE IN THEMATIC CATALOG

Fantasie
für das Pianoforte.
Franz Liszt gewidmet.
k.: 1836 - c.: 1839 bei Breitkopf & Härtel, Leipzig.

Durchaus phantastisch und leidenschaftlich vorzutragen.

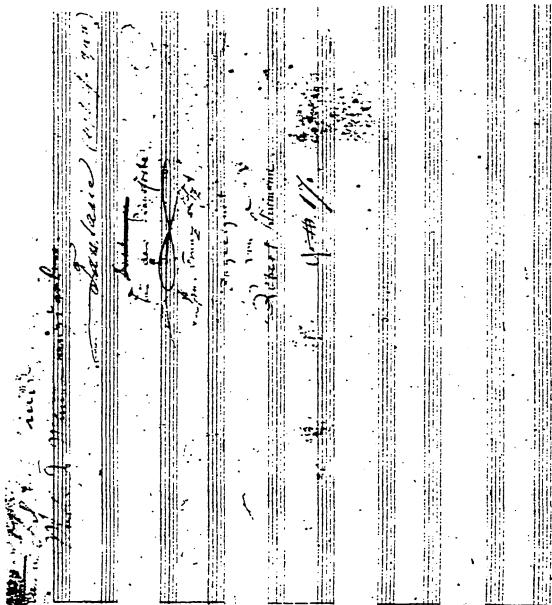


Listing in Thematic Catalog: 1982. Robert Schumann:
Thematisches Verzeichnis sämtlicher im Druck
erschienenen musikalischen Werke mit Angabe des Jahres
ihres Entstehens und Erscheinens. Ed. Kurt Hofmann and
Siegman Keil. 5th ed., enl. and rev. Hamburg: J.
Schuberth. Page 22.

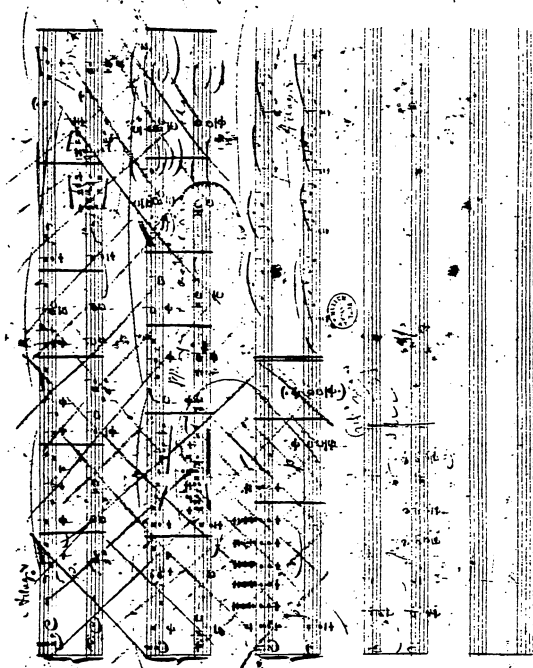
APPENDIX D

FACSIMILES FROM SZÉCHÉNYI MANUSCRIPT

Title Page



Page from Coda



APPENDIX E

ANNOTATED EDITION

3 CO
CS11
CS12
S no sz
S no sF
S no sF
Ped.
Ped.
Ped.
Ped.
Ped.

Handwritten musical score for "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in ink on aged paper. There are several annotations in the score: "CO 14" at the top left, "CSII" above the first measure, "3" above the third measure, and "Fair copy of PC pasted in correction" written across the middle of the staff. Below the staff, there are four lines of text: "CSI", "CSII", "S", and "CO", each followed by a period. The word "Ped." (Pedal) is written below the staff at three different points.

Handwritten musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written on a grand staff with treble and bass clefs. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are handwritten annotations in red ink, including "CSII", "CON", "FC", and "E added above C4". The score is divided into measures by vertical bar lines.

35 *VC* *CSII* *CO* *ritard* *CO* *CSII*

CSII Ped. • Ped. • Ped. •
 B Ped. • Ped. • Ped. •
 CO Ped. • Ped. • Ped. • Ped. • Ped.

36 *b poco ritard* *CO (a tempo)* *CSII* *PU rit.* *b a tempo* *CO f (Librate)*

CSII Ped. • Ped. • Ped. •
 B Ped. • Ped. • Ped. •
 CO Ped. • Ped. • Ped. • Ped. •

4 37 *CSII* *b no upper accent* *CO*

CSII Ped. • Ped. • Ped. • Ped. •
 B Ped. • Ped. • Ped. • Ped. •
 CO Ped. • Ped. • Ped. • Ped. •

34

CS1
CS11 Ped. • Ped. • Ped. •
CO Ped. • Ped. bl=le


37

CS1
CS11 Ped. • Ped. • Ped. •
CO Ped. • Ped. bl=le

38

CS1
CS11 Ped. • Ped. •
CO Ped. • Ped. bl=le

CS11
GO



CC

CS11

BLH accent on 1st 16th note

CS1
CS11 Pec

Ped.

CO

Ped.

Handwritten musical score for "Il piccolo diavolo" by Gioacchino Rossini. The score is written on a grand staff (treble and bass clefs) with various musical notations including notes, rests, and dynamic markings. The title "Il piccolo diavolo" is written in the center. The composer's name "Rossini" is at the bottom right. The score is marked with "C.O." and "C.S.T." and includes a "Fec." (Finito) marking.

FC pedal
FC
Inc ED
CSII
CO

CO CO b nu accento

58

CSII

LO: b pp

CS1
CSII (Ped.)
B Ped. •
CO

59

CSII

CS1
CSII Ped. • Ped. •
B Ped. • Ped. •
CO

60

CSII

CS1 Ped. • Ped. • Ped. •
CSII Ped. • Ped. • Ped. •
B Ped. • Ped. • Ped. •
CO

[illegible]

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is written on a grand staff (treble and bass clefs). The voice part is written on a single staff. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is in common time (C). The score is divided into two systems. The first system contains the first two staves of the piano part and the first staff of the voice part. The second system contains the next two staves of the piano part and the second staff of the voice part. The piano part features a melody in the right hand and a bass line in the left hand. The voice part features a melody in the right hand. The score includes various musical notations such as notes, rests, and accidentals. The score is written in a standard musical notation style.

Handwritten musical score for CSII. The score is written on a grand staff (treble and bass clefs). The music is in 4/4 time. The tempo markings are 'ritard.', 'tempo', and 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings. The text 'CSII' is written at the beginning of the score. The tempo markings are 'ritard.', 'tempo', and 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings. The text 'CSII' is written at the beginning of the score.

CSII a tempo
vitar. CO n. no ritard. CO n. Adagio
CO n. no pp
CSII

CSII
CSII
B
CO

CO Adagio
vitar. CO n. no tempo Im Tempo
CSII
CSII
B
CO

CSII
CSII
B
CO

CSII
CSII
B
CO

CSII
CSII
B
CO

The image shows a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for two voices, CS1 and CS11, and a piano accompaniment. The music is in 2/4 time and features a staccato style. The lyrics are in Italian, and the score includes various musical notations such as staccato, sf, and sfz. The piano part includes fingerings and a 'ritardi.' (ritardando) marking. The score is divided into measures, with some measures containing multiple notes and rests.

Handwritten musical score for "The Wind" by John Williams. The score is for a piano and includes parts for CS11, CS1, B, and CO. The music is in 12/8 time and features a melodic line in the right hand and a bass line in the left hand. The score includes a "molto" section and a "tempo" section. The piano part is marked with "Ped." (pedal) and "COn" (continuation).

[illegible]

[illegible]

8

CO Dona un tempo plus animé.
CS11 vivace

Im lebhaften Tempo

B no staccato

CO (2)

a tempo B cresc

CS1

CS11

5

CO

3 no staccato

3 no staccato

p *crac.* *f* *p* *f*

CS1
CS1
0
CD

CSII no staccato Con CSII no staccato sf A no staccato

CSF

CSII

B

CO

Handwritten musical score for "Baccante" by J. H. CO. The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings like "vifard." and "ff". The tempo is marked "CO (a tempo 1)" and "CSII a tempo". The piece concludes with a "Ped." (Pedal) marking and a final "CO" marking.

100 3

CS1
CS11 Ped. Ped. * Ped. * Ped.
B Ped. Ped. Ped. Ped.
CO

Handwritten musical score for piano, featuring a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. Above the treble staff, there are handwritten annotations: "CS11 no" and "ritard" (ritardando), and "ritard." (ritardando). Below the bass staff, there are handwritten annotations: "CS1", "CS11", "CS1", and "CS11", each followed by "Ped." (Pedal). The score is marked with "CS1" and "CS11" at the beginning of measures, and "CS1" and "CS11" at the end of measures. The score is marked with "CS1" and "CS11" at the beginning of measures, and "CS1" and "CS11" at the end of measures.

138

Vilars accents on last ten notes

CSII ritardando

Fc

CO

Ped.

CSII

B

CO

COn
CSII In tono di leggenda
CO Dans le caractère d'une légende
Im Legendation J.72

Musical score for CSII and CO parts.

CSII 61 CSII 64 CSII 64 B no ritard *vifuro* CSII 6 tempo
CO 99 CSII legatissimo CO = P 13 CSII 6 no p

CSI Ped.
CSII No Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. F.C pedal mixed out.
CO No Ped. Ped. Ped. Ped. Ped.
C Ped. Ped.

The musical score consists of two staves. The upper staff is labeled "CSII" at the beginning and contains several measures of music with various dynamics like *f marc.*, *p*, and *mf*. The lower staff is labeled "CO" and contains corresponding notes and rests. Below the staves, there are three rows of performance instructions: "CSI", "CSII", and "CO". Each row has a series of dots indicating specific points or durations. The word "Ped." appears twice between the CSII and CO rows, likely referring to a pedal point.

Handwritten musical score for 'FC A-line L.H.' on a grand staff. The score includes a treble and bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is written in the treble clef, and the bass line is in the bass clef. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'mf' and 'no f'. There are also some handwritten annotations and a large bracket spanning the first few measures.

[illegible]

CSII *ritard.* *molto cresc. ed accel.* *ritard.* *all.* *a tempo*

CSII Al teu R.M.
B At teu R.M.
CO A teu R.M.

CS1 Ped. Ped. Ped.

CSII
B
CO

CSII *ritard.*

CS1
CSII
B
CO

Con
CSII a tempo
CO a tempo
B poco a poco in tempo
in tempo

F.C. *ritard.* *cresc.* *all.* *all. in un tempo* *cresc.* *all.* *cresc.*

CS1
CSII Ped. Ped.
B
CO

307

8 tempo cresc.

CS1
CS11
D
CO

For. • *For.* • *For.* • *For.* •

171

B alla staccato

CO.

CO. cresc.

etc.

CS1

CS11

B

CO

Fed.

Fed.

176

no sf

CS1
CS17
9
CO

Fed. Fed. Fed. Fed. Fed. Fed. Fed.

CSII Con
CSII (sear)
s express.

180 181 182 183 184

CSI
CSII Ped. Ped. Ped. Ped. Ped.
B Ped. Ped. Ped. Ped.
CO

CO

185 186 187 188 189

CSI
CSII Ped. Ped. Ped. Ped. Ped.
B
CO

CO (optional b on upper G)

ritard.

ritard.

rit

190 191 192 193 194

CSI
CSII Ped. Ped. Ped. Ped. Ped.
B
CO

Con
 3 a tempo
 12 CO Dans le mouvt initial
 CS11 3 tempo
 126 fin Tempo

CS1
 CS11 Fed. a
 9
 CO

CS1
 CS11 Fed. a
 6 Fed. a
 CO

CS1
 CS11
 9
 CO

304

Con $B \rightarrow F$

F. G. G
1st Ed. G

ff

CS1

CS11 Ped. Ped. * Ped. Ped. Ped. Ped.

B Ped. Ped.

CO Ped.

308

ritard.

CON

CO sfz
B sfz

ff

ritard.

CS1

CS11 Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped.

CO Ped. Ped.

314

FC $B \rightarrow C$
Cón

ritard

ff

CS1

CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

CO *

[illegible]

CO Tempo
B tempo primo
CSII tempo primo
CO

233 Erase tempo
CO

ff sf f sf sf

FC no pedal

1st Ed. no pedal

CS1 Ped.
CSII Ped.
B Ped.
CO Ped.

238 $\text{B no } C^{\flat}$ B no A B no A B no A

CS1 Ped. Ped. Ped. Ped.

CS11 Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped.

CD Ped. Ped. Ped. Ped.

CS1

CSII Ped. *

B Ped. *

CO Ped. *

CS1

CSII Ped. *

B Ped. *

CO Ped. *

CS1

CSII Ped. *

B Ped. *

CO Ped. *

841

CS1
CSII Ped. •
CO Ped. •

844

CS1
CSII B Ped.
CO

847

CS1
CSII Ped. • Ped. •
CO

CD e Tempo (cantando)
B poco meno mosso

354

CS1

CS11

B

CO

Fed.

[illegible]

[illegible][illegible]

CSII a tempo
B tempo primo
CO a Tempo
fm Tempo

574

ff sf sf sf

B more (B2 etc.)

CSII Fed. * Fed. * Fed. *

B Fed. *

CO Fed. *

289 *ff* *CO ritard*

CS I *ff* *mf* *sf* *ritard* *dim*

CS II *ritard* *dim*

CO *ritard*

CS I Ped. • Ped. •

CS II Ped. • Ped. •

CO Ped. • Ped. •

290 *CO (espressivo)* *CS II* *CS II*

CS I *pp* *sf* *sfz*

CS II *sf* *sfz*

CO *sf* *sfz*

CS I Ped. • Ped. • Ped. •

CS II Ped. • Ped. • Ped. •

CO Ped. • Ped. • Ped. •

291 *mf*

CS I *mf* *sf* *sfz*

CS II *sf* *sfz*

CO *sf* *sfz*

CS I Ped. • Ped. • Ped. • Ped. •

CS II Ped. • Ped. • Ped. • Ped. •

CO Ped. • Ped. • Ped. • Ped. •

no ritard
ritard.
no f.
B dim

CSI
CSI
S
CO

Ped. Ped. Ped. Ped. Ped. Ped.

CO
CSII
CSII (molto)
ritard
Adagio
B
B
B
B
ritard.
B no af

CSI
CSI
S
CO

Ped. *

1st Ed. same, obscuring
F.C. same, obscuring
CSII (rubato)
CO
CSII
F.C. Originally F instead of E in L.H. on 3rd beat
CSII (rubato)
ritard.
ritard.
a tempo
ritard

CSI
CSI
S
CO

Ped. *

[illegible]

CO Modéré, avec une constante énergie

B Maestoso sempre con energia B ♯ -138

CSTI Moderato. Sempre energico

17

En Maßig J. 86

CO (8 min.) Durchaus energisch

Co (8 min.) Durchaus energisch

mf f

CS1 Ped. $\text{\textcircled{D}}$

CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

C Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[illegible]

11 12 13 14

CS1 3 no phrase marking or portato

CS11 Ped. Ped. Ped.

S

CO

15 16 17 18

CS11

CS1

CS11 Ped. Ped. Ped.

S

CO

19 20 21 22

CS1

CS11

S (Ped)

CO

18

CS1

CS11 (Ped.) • (Ped.) • (Ped.) • Ped.

B Ped.

CO Ped.

1st Ed. fingering 421 CO
F.C. fingering L.M. 421

CS11

CS1

CS11 Ped. • Ped. • Ped. • Ped. • Ped.

B Ped.

CO Ped.

F.C. only fingering in manuscript except for several grace notes

CO

CS11

CS11 accel

CS11

CS1

CS11 Ped. Ped. • Ped. •

B Ped.

CO Ped.

38 *f* *cresc.*

CS1 _____ Ped.
 CS11 _____
 B _____
 CO _____

48 *con* CS11 (*a tempo*) *pp* *p*

CS1 _____
 CS11 _____ Ped. _____
 B _____
 CO _____

58 *p* *f*

CS1 _____
 CS11 _____ Ped. _____
 B _____
 CO _____

3 > CO cresc. poco a poco -

40 41 42 43

B cresc

CS1
CS11
B
CO

Ped. •

44 45 46 47

Con

CS11

CO mf

CS1
CS11
B
CO

Ped. •

48 49 50 51

B no >

CS11

CS11 mf

CS1
CS11
B
CO

Ped. •

A musical score snippet showing two staves. The top staff is labeled "CSII" at the beginning and has dynamic markings "no >" and "pp". The bottom staff is labeled "CO" at the beginning and has dynamic markings "no pp" and "CSII no pp". Both staves contain complex rhythmic notation with many beamed notes and rests. There are also some handwritten-style annotations like "Cresc." and "pp". Below the staves, there are four blank lines with labels "CSI", "CSII", "S", and "CO" from top to bottom.

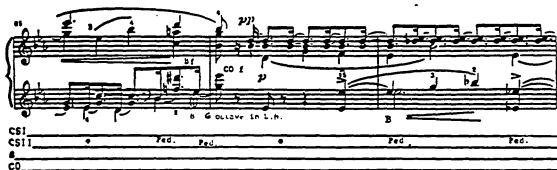
20

CS1
CSII
B
C0

And. cresc. Ped. Ped.

Handwritten musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes a key signature change to two flats (B-flat and E-flat) in the middle. The lyrics are written below the bass staff. The score is handwritten in ink on aged paper.

Handwritten musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegretto". The score includes a key signature change to two flats (B-flat and E-flat) in the middle. The lyrics are written below the bass staff. The score is handwritten in ink on aged paper.



11

CO f

B G octave in L.H.

CS1

CS11

B

CO

Ped. Ped. Ped. Ped.



12

CO mf

B mf

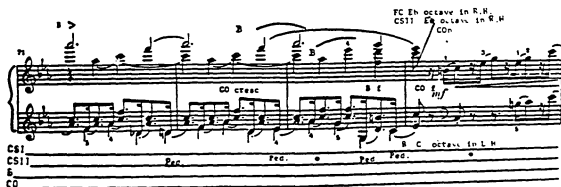
CS1

CS11

B

CO

Ped. Ped. Ped. Ped. Ped.



13

FC En octave in R.H.

CS11 En octave in R.H.

CO cresc

B f

CO f

B C octave in L.H.

CS1

CS11

B

CO

Ped. Ped. Ped. Ped.

FC pedal--no pedal BH

CS1 Ped.
CS11 Ped.
B Ped.
CO Ped.

CS1 Ped.
CS11 (f) Ped.
B Ped.
CO Ped.

CO più cresc.

CS1 Ped.
CS11 Ped.
B Ped.
CO Ped.

84

CS1 Ped. CS11 ff Ped.

CS11 Ped. Ped. Ped.

S Ped. Ped. Ped.

CO Ped. Ped. Ped.

87

CO mf

S no accent

S cresc

CS1

CS11 Ped. Ped. Ped. Ped.

S

CO

91

CS1

CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

S

CO

CSII no (F)

CS1
CSII Ped. Ped. Ped. Ped. Ped. Ped. *

B

CO

100

CS1
CSII (Ped.) * (Ped.) * (Ped.) (Ped.) (Ped.) * (Ped.) *

B

CO

106

CS1
CSII Ped. Ped. *

B

CO

110 *B no staccato*

CS1

CS11

B

CO

CS11 Poco più lento
B Poco meno mosso $\text{♩} = 116$
 CO Poco più lento
 con *Etwas langsamer*

CS1

CS11

B

CO

B no accento

CS1

CS11

B

CO

182

no ritard. ritard.

CS1
CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
B
CO

184

no mi

no ell. ritard.

CS11 a tempo (quasi f.)

CS1
CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
B
CO

186

no accento

accet.

CS11 (impetuoso)
CS11 (dränando)

CS1
CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.
B
CO

124

no accents

sf *accel* *f* *tempo* *accel*

CS1

CS11

Ped. Ped. Ped.

CO

CS11 (Pit. f)

no accents *sf* *Allegro* *tempo* *ritard.* *f*

127

CS1

CS11

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

CO

CS11 a tempo

puoco più animato *sf* *no accents* *sf* *etc*

Con pp scherzando

134

CS1

CS11

Ped. Ped. Ped. Ped. Ped. Ped.

CO

144

CSII

no *pp*

FC Ab octave lower

CS1

CSII

B

CO

Ped. • Ped. • Ped. • Ped. •

Ped. • Ped. •

[illegible]

181

CO 1st 2nd

CO mp

CO

Il poco a poco accel. al

CS1

CS1 Ped. Ped. o

B

CO Ped. o

154 CO mp CO

Con B repeats G
B tempo primo B J B as A. CS11

B mf f B cresc

CS1
CS11 Ped. Ped.
B Ped.
CO

156 CS11 CS12

B no accents

CS1
CS11
B
CO

163

B cresc

CS1
CS11 Ped. Ped. Ped. Ped. Ped.
B
CO

ms

CS1

CS11 Ped. Ped. Ped. Ped. Ped.

B

CO

ms

no pp

CS1 B (f added in bass)

CS11 Ped. Ped. Ped. Ped.

B

CO

ms

CS1

CS11 Ped. Ped. - Ped. Ped. Ped. Ped.

B

CO

176 *b* *b no sf* *CSII (no sf)* *FC intervals become chords in R.H.*
B 2 *(mf)* *b (adds bb in bass)*

CS1
 CS11
 B
 CO

179

CS1
 CS11
 B
 CO

26

182 *FC intervals become Chords in R.H.*

CS1
 CS11
 B
 CO

181

CS1 Ped. Ped. Ped. Ped. Ped.

CSII Ped. Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped. Ped.

CO Ped. Ped. Ped. Ped. Ped.

185

CS1 Ped. Ped. Ped. Ped. Ped.

CSII Ped. Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped. Ped.

CO Ped. Ped. Ped. Ped. Ped.

191

Con CO L.N. octave 8va optional

CS1 Ped. Ped. Ped. Ped. Ped.

CSII Ped. Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped. Ped.

CO Ped. Ped. Ped. Ped. Ped.

124

B a tempo

CS1 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

CS11 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

B Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

CO

27

128 CO (Tempo)

mf

CS1

CS11 Ped. *

B

CO

6 no portato

129

CS1

CS11

B

CO

CSII staccato
staccato

103 104 105 106 107

CSII
CSII Ped. Ped. Ped. *

B
CD

no pp

114 115 116 117 118

CSII
CSII

B
CD

119 120 121 122 123

CSII
CSII Ped. Ped. Ped. Ped. Ped. *

B
CD

38

CS1
CS11
B
CO

Ped. • Ped. Ped. • CS11 • B • Ped. • CO

CS1
CS11
B
CO

Ped. •

S Più mosso $\text{♩} = 176$
CS11 Molto più mosso

CS1
CS11
B
CO

B (top F half note) B no rit B (change of meter) $\frac{2}{4}$ Viel bewegter con (>) ff Ped. Ped. Ped. Ped. simile

826

CS1
CS11
B
CO

836

CS1
CS11
B
CO

846

CS1
CS11
B
CO

180

B mf cresc

CS1
CS11
B
C0

Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped.

185

CON
B (change back to C meter)

B II B no sf

CS1
CS11
B
C0

Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped.

191

CS1
CS11
B
C0

Ped. Ped. Ped. Ped. Ped. Ped.
Ped. Ped. Ped. Ped. Ped. Ped.

234

Piano Part: The piano part consists of two staves. The right hand plays a series of beamed sixteenth notes, often with slurs, creating a rapid, flowing melody. The left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *f* (forte) and *ff* (fortissimo).

Vocal Parts:

- CS1:** The first vocal part, with lyrics "B ova".
- CS11:** The second vocal part, with lyrics "B ova".
- S:** The third vocal part, with lyrics "B ova".
- CO:** The fourth vocal part, with lyrics "B ova".

Lyrics: The lyrics for all vocal parts are "B ova".

COⁿ
 R Lento
 CSII Lento sostenuto a sempre pieno M.M. ♩ = 60
 80 CO Dans un mouvement soutenu et dans une nuance constamment adoucie
 Langsam getragen da 66
 CO (6 min.) Durchweg leise zu halten

CS1 Ped.
 CSII Ped.
 B Ped.
 CO Ped.

CS1
 CSII a tempo
 B a tempo
 CO mp
 CSII (cont.)
 CS1 Ped.
 CSII Ped.
 B Ped.
 CO Ped.

CS1
 CSII
 B
 CO

8 *no ritard*

viola *ritard* *CO*

CSII *a tempo*

CS1
CSII
5
CO

CSII

12 *ritard* *a tempo* *ritard.*

CS1 *Ped.*
CSII *Ped.* *Ped.* *Ped.*
5 *Ped.* *Ped.* *Ped.*
CO *Ped.*

CSII *a tempo*

16 *CO* *a tempo* *(2)*

CS1 *Ped.*
CSII *Ped.* *(r.c.)* *(r.a.)*
5 *Ped.*
CO *Ped.*

CO (a To)
CSII a tempo

18

ril.

p

CS1 *Fed.*

CSII *Fed.*

CO *Fed.*

CO (a TO)
CSII (poco accel)
COm

19

ril.

p

CS1 *Fed.*

CSII *Fed.*

CO *Fed.*

CO (a To)

20

ril.

p

CS1 *Fed.*

CSII *Fed.*

CO *Fed.*

87

CS I
CS II
B
CO

Ped.
Ped.

82

30

CO
30
B poco marcato
CS II

3 una corda

CS I
CS II
B
CO

Ped. Ped.

33

31

CO
CO Un peu plus animé
CS II Un poco più mosso
B poco più animato

31
vif. 3 no vif
CS II

3 tre corde

CS I
CS II
B
CO

Ped. Ped. Ped.

Einwas bewegter

35

CO (ritard)

CO (tranquillo)

rit

a tempo

CS1

CS11

B

CO

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

38

CO (più più animé)

mf

ritard

CS1

CS11

B

CO

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

40

CO (tranquillo)

CS11 a tempo

CO (Un peu plus animé)

a tempo

un poco cresc

(mf) *no sf*

CS1

CS11

B

CO

Ped.

Ped.

Ped.

Ped.

Ped.

Ped.

CO (a To) (espressivo)

CO

CO_m

CSII

CSII

43

vil.

a Tempo I

43

CSII *a tempo*

poco marcato

CSII (canti)

CS1

CSII

Ped.

Ped.

Ped.

Ped.

CS

CO

CO

CSII

CO

CSII

44

poco cresc.

CSII

CSII

CS1

CSII

Ped.

CS

CO

CO (Tempo)

CO

CSII *a tempo*

CSII

45

f

CSII

CS1

CSII

Ped.

CS

CO

CO-
CO (Tempo)

CSII a tempo

CO

rit.

mf

a tempo

CO mf

CSII (cresc)

CSII

CSI

CSII

Ped.

CO

CSII CO
CSII (Gln)

mf

CSII (cresc)

CSII

CSII

Ped.

Ped.

Ped.

CO

CO

CO mf

a tempo

CSII

CSII

CSII

Ped.

Ped.

CO

CO n
 CO
 CO mf
 CO no rit
 CSII rit.
 A no rit
 B mf
 B no accents
 CS1
 CS1
 B
 CO

[illegible]

55

piu cresc. *f* *ritard.*

CS1 Ped. Ped. Ped. Ped.

CS11 Ped. Ped. Ped. Ped.

B Ped. Ped. Ped. Ped.

CO Ped. Ped. Ped. Ped.

64

ff *3 a tempo*

rit. CO *CDn* *(.)*

ritard *pp* *Ep*

CS1 *Ped.*

CS11 *Ped.*

B *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

CO *Ped.*

75

CS11 a tempo

pp *3 a tempo*

CS11 a tempo

CO (a To)

76

rit. *pp atempo* *CS11 a tempo*

CS1 *Ped.*

CS11 *Ped.*

B *Ped.*

CO *Ped.*

77

rit.

CO (a To)

pp a tempo

CSII a tempo

CSI

CSII

B

CO

Detailed description: This system shows measures 77-80. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal line (CO) enters in measure 79 with the instruction 'CO (a To)'. The harp part (CSII) begins in measure 80 with the instruction 'CSII a tempo'. The system concludes with staves for CSI, B, and CO.

81

CO (a To)

CSII a tempo

Ad. rit.

CSI

CSII

B

CO

Detailed description: This system covers measures 81-84. The piano part continues with intricate rhythms. The vocal line (CO) is present in measure 81. The harp part (CSII) is marked 'CSII a tempo'. A tempo change to 'Ad. rit.' is indicated in measure 83. The system ends with staves for CSI, CSII, B, and CO.

86

rit.

pp

CSI

CSII

B

CO

Detailed description: This system contains measures 86-89. The piano part features a melodic line with grace notes. The harp part (CSII) is marked 'pp'. A tempo change to 'rit.' is indicated in measure 88. The system concludes with staves for CSI, CSII, B, and CO.

CO
 3 (does not change key signature)
 CSII a tempo

87

CO

8 a tempo

8 poco marcato *ritard.*
 3 no ritard

FC 7

CS1 3 una corda

CSII Ped. Ped.

CO

CO (a To)
 CSII a tempo
 3 poco più animato

88

CO

3 tre corde

CS1

CSII Ped. Ped. Ped. Ped. Ped.

CO

89

3 a tempo

CS1

CSII Ped. Ped. Ped. Ped.

CO Ped.

34

a. vir. *pp* *a tempo*

CS1 Ped. CS11 Ped. B Ped. CO Ped.

36

a tempo 1 *CSII (portato)* *vii.*

CS1 CS11 CSII (Molto dolce) *end notes*

CS1 CS11 Ped. B CO

37

CO (a To) *CSII a tempo* *vii.*

CS1 CS11 CSII *a. tempo*

CS1 CS11 B CO

CSII a tempo
CO (a To)

183

3 sf a tempo

CO

CS1
CSII
B
CO

CO

184

CS1
CSII
B
CO

Ped. • Ped. • Ped. •

187

CS1
CSII
B
CO

CO
3

308 309 310

rit.

CS1
CS11
B
CO

Ped. Ped. Ped.

CO (a To)
CS11 a tempo

311 312 313

sf a tempo no sf
(sf)

CS1
CS11
B
CO

Ped

314 315 316

cresc (sf)

CS11

CS1
CS11
B
CO

CS1 Ped. Ped. Ped. Ped.
 CS1 Ped. Ped. Ped. Ped. Ped. Ped.
 B Ped. Ped. Ped. Ped. no Ped. Ped. Ped. Ped.
 CD Ped. Ped. Ped. Ped.

[illegible]

B a tempo

CS11 CS12

CS11 Ped. Ped. Ped. Ped. Ped. Ped.

CS12 Ped. Ped. Ped. Ped. Ped. Ped.

CS11 Ped. Ped. Ped. Ped. Ped. Ped.

CS12 Ped. Ped. Ped. Ped. Ped. Ped.

CSII Poco a poco più mosso ed esultate
 CO Peu à peu mouvementé et plus animé
 poco a poco a animato

nach und nach bewegter und schneller

126

CSII *ped.* *ped.*

B *ped.*

CO

129

CSII *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

B *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

CO

130

CSII *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

B *ped.* *ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

CO

CO no > CSII no > CO no > CSII no >

328

CSI
CSII Ped. Ped. Ped. Ped. Ped. Ped.
B Ped. Ped. Ped. Ped.
CO

FC 3rd space C in K.H.
Adagio

328

CSI
CSII Ped. Ped. Ped. Ped. Ped. Ped.
B Ped. Ped. Ped. Ped.
CO

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