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Vol. 95

ROBERT SCHUMANN

Op. 16

Kreisleriana

For the Piano

Edited by

HAROLD BAUER

Contrasts
Singing line
Soul

G. SCHIRMER *New York / London*

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PREFACE

Schumann wrote to one of his friends that the title "Kreisleriana" would be understood only by Germans. This set of pieces was composed in 1838, and the weird and romantic tales of E. T. A. Hoffmann, later translated into various languages and popular throughout Europe, were then unknown outside of Germany.

Hoffmann was a genius of extraordinary and varied gifts, in whom a fantastic and disorderly imagination occasionally overflowed to such a degree as to call forth from his biographer and admirer, Thomas Carlyle, the remark that he "wasted faculties which might have seasoned the nectar of the gods".

The volume entitled *Fantasy pieces in the style of Callot* dealt mainly with the views and adventures of the musician Johann Kreisler, an eccentric creation of Hoffmann's fancy. The heading of the chapters concerning this individual is "Kreisleriana", which inspired Schumann's remark, above quoted. An even more fantastic creature of Hoffmann's imagination was the tom-cat Murr, into whose autobiography loose sheets of Kreisler's writings had supposedly become mixed in inextricable confusion. The title "Fantasy pieces" (Fantasiestücke) was adopted by Schumann for his Op. 12. Hoffmann's book, published in 1814, contained a preface by his celebrated contemporary, Jean Paul Richter, of whose works Schumann remarked that they had taught him more counterpoint than he had ever learned from his music teacher.

A pen drawing of Kapellmeister Kreisler, by Hoffmann, is reproduced herewith. It indicates not only his ability in the graphic arts but also his taste for the work of Jacques Callot, the famous eighteenth-century French artist.

Schumann wrote to Clara Wieck that his new set of pieces, "full of thoughts of her", were to be called "Kreisleriana" and dedicated "to her and her alone". However, the composition, when published, bore the dedication: "To his friend, Frederic Chopin".

H. B.

40931

Dedicated to his friend, Frederic Chopin

Kreisleriana

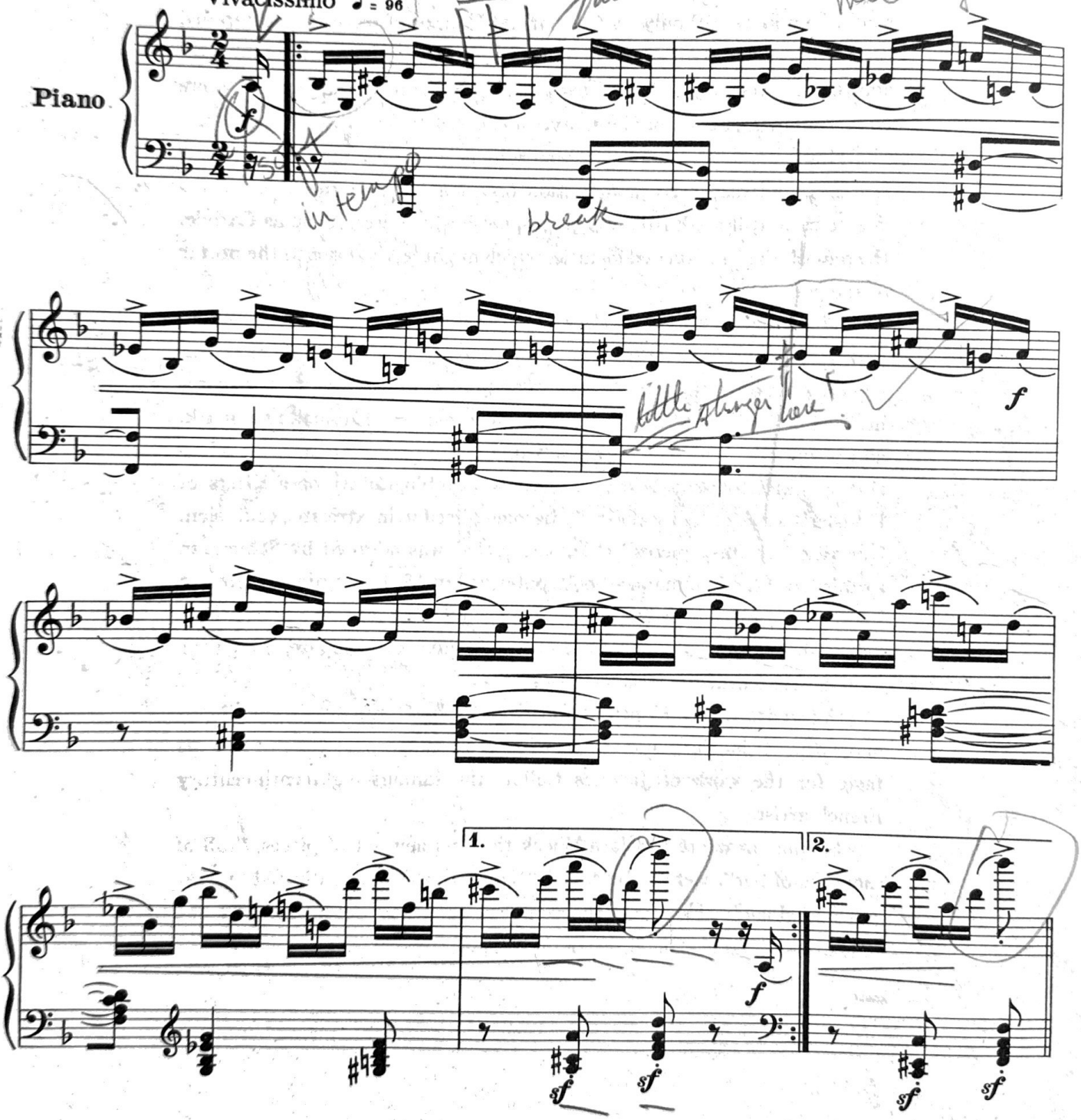
Edited by
Harold Bauer

Robert Schumann, Op. 16

I

Vivacissimo ♩ = 96

Piano



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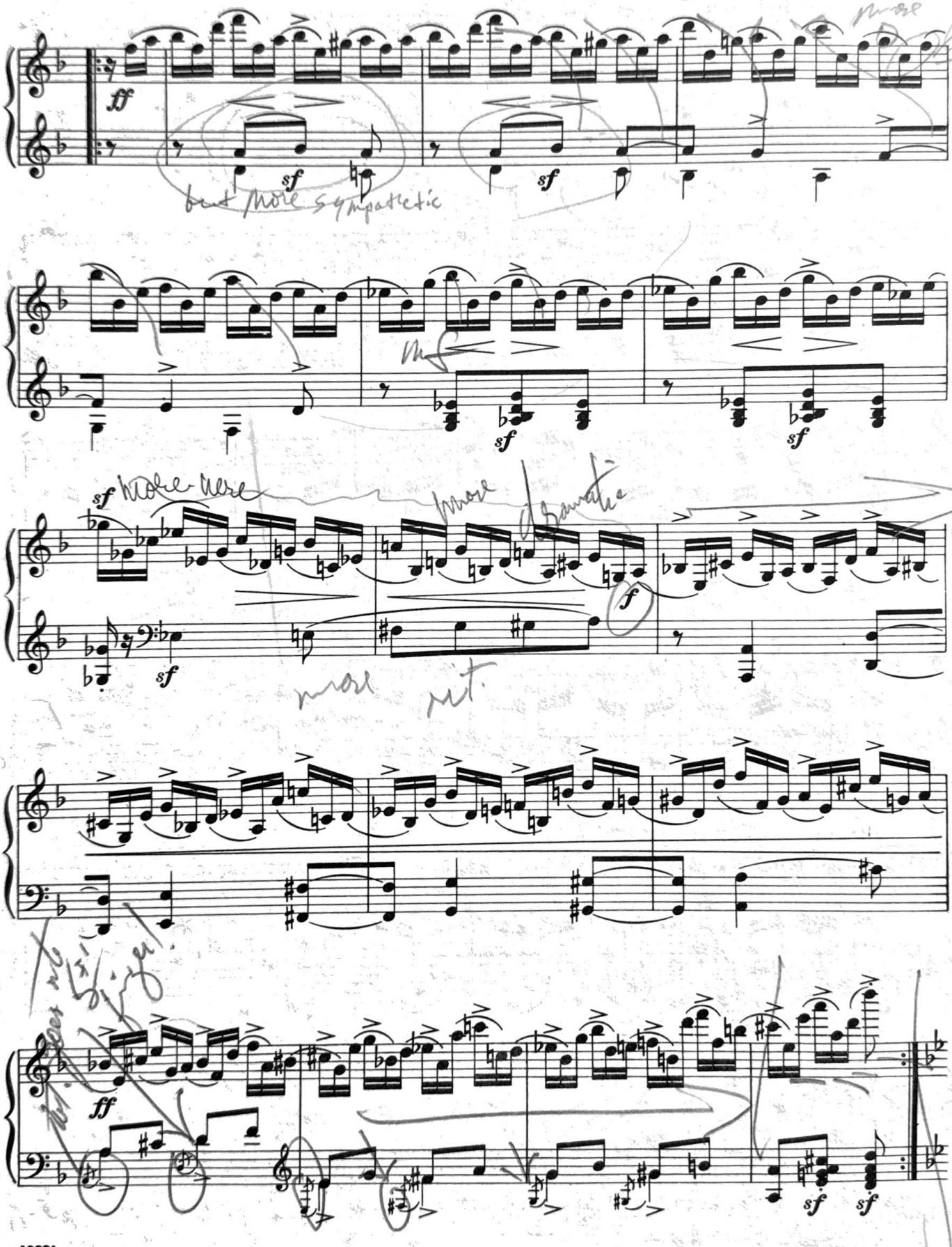
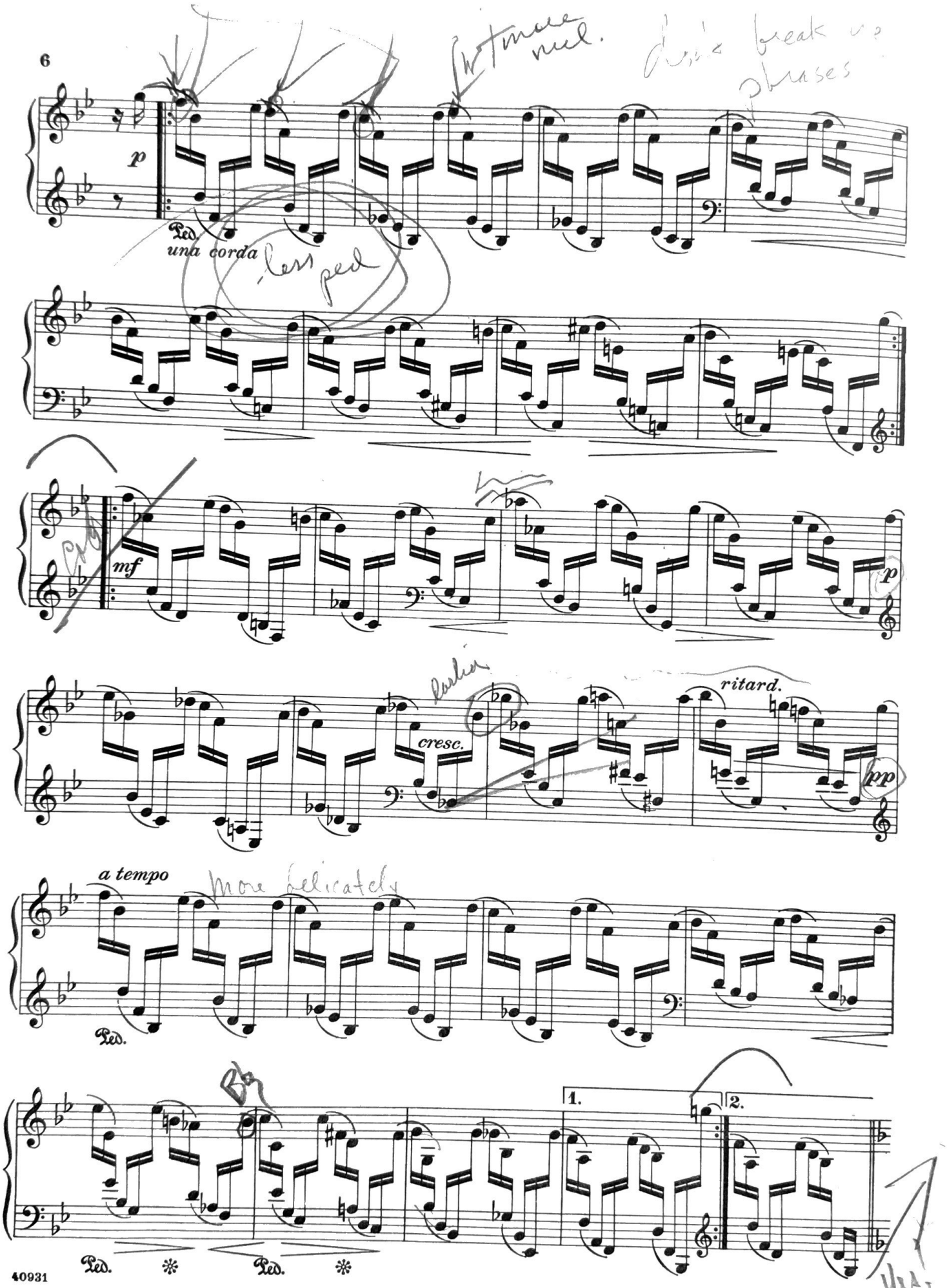
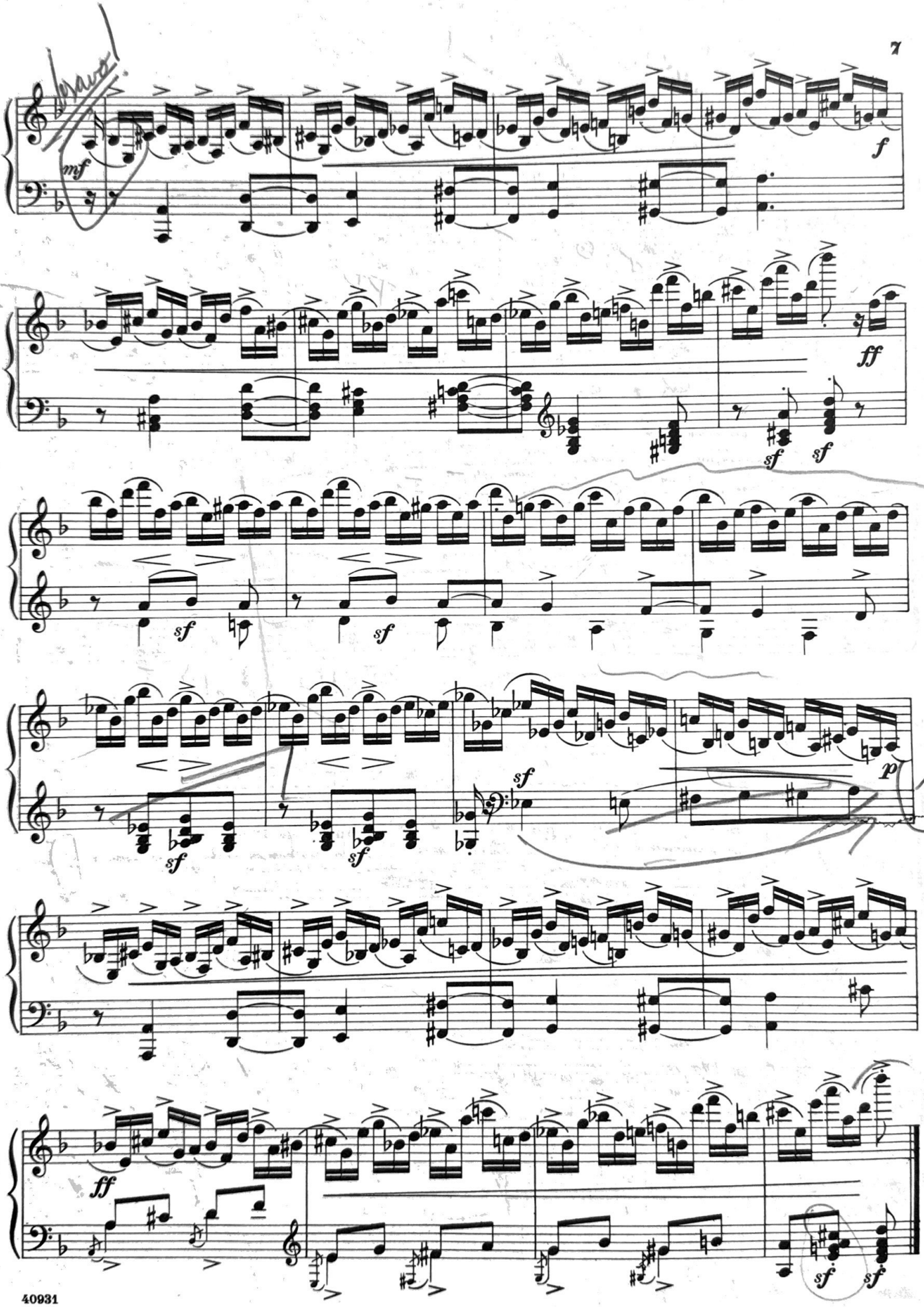
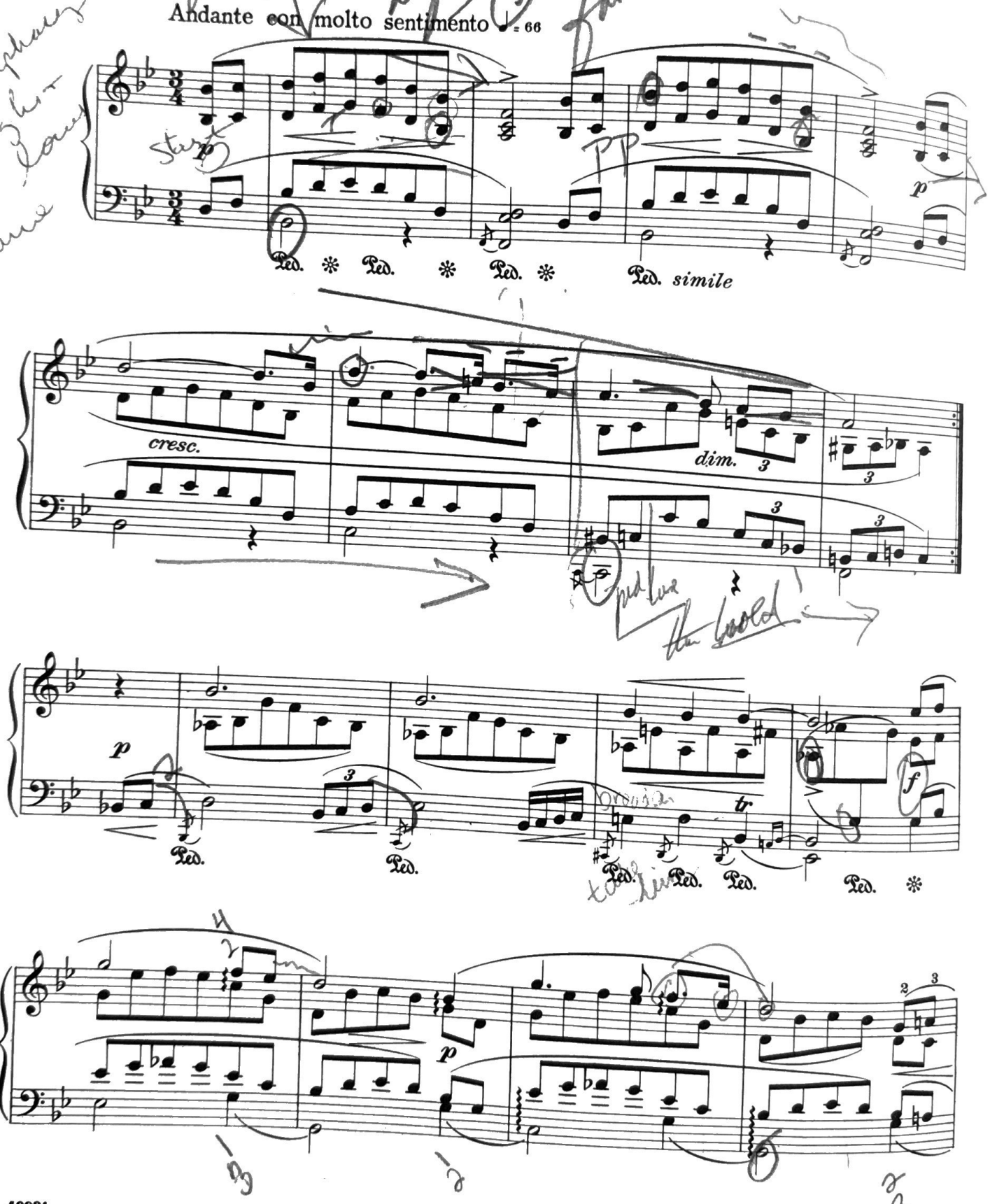

ff
sf
sf
sf
sf
sf
sf
f
ff
sf
sf

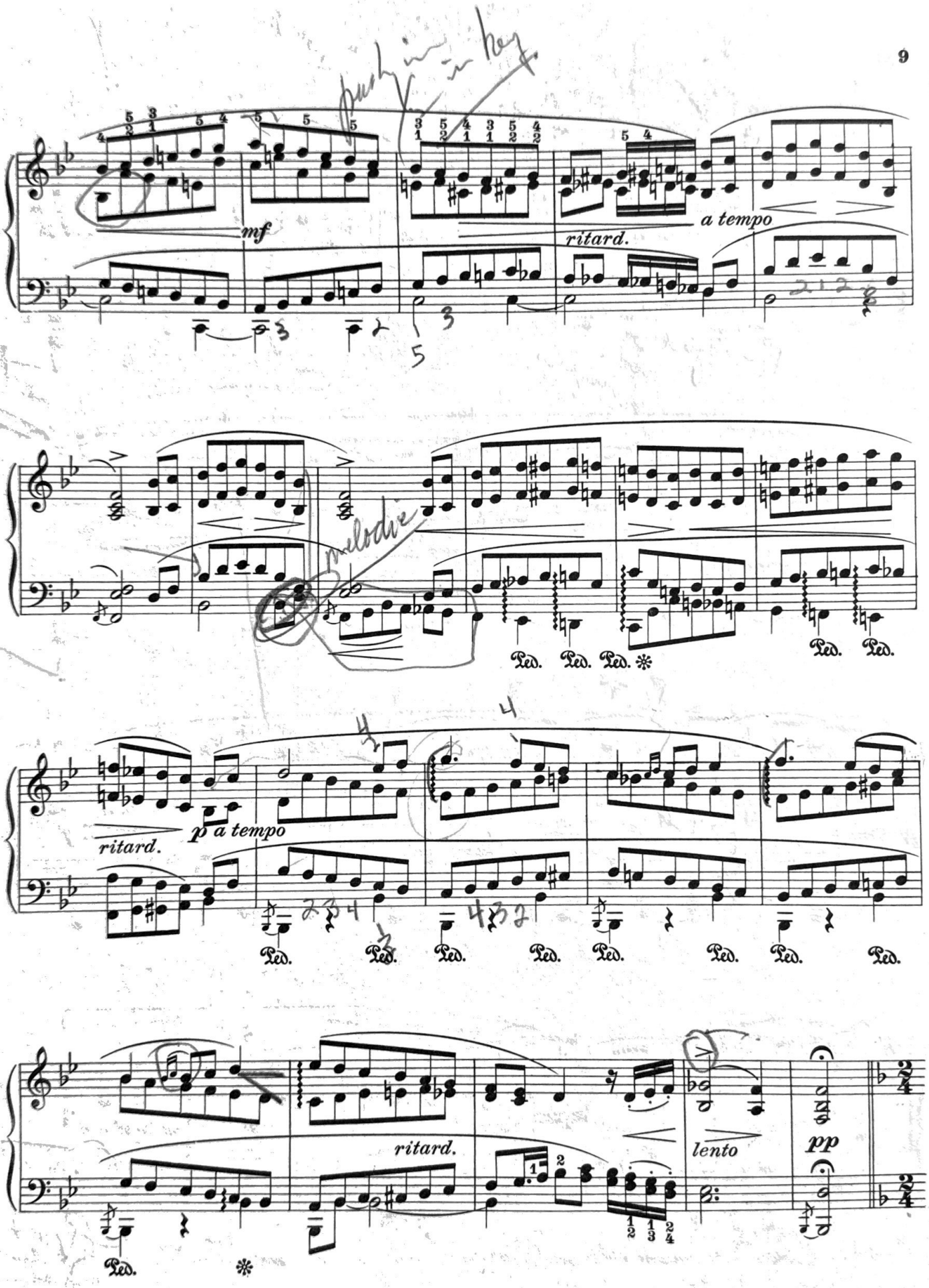

p
Ped.
una corda
mf
cresc.
ritard.
pp
a tempo
Ped.
1.
2.
Ped.
Ped.


mf
f
ff
sf
sf
sf
sf
sf
sf
p
ff
sf
sf

II

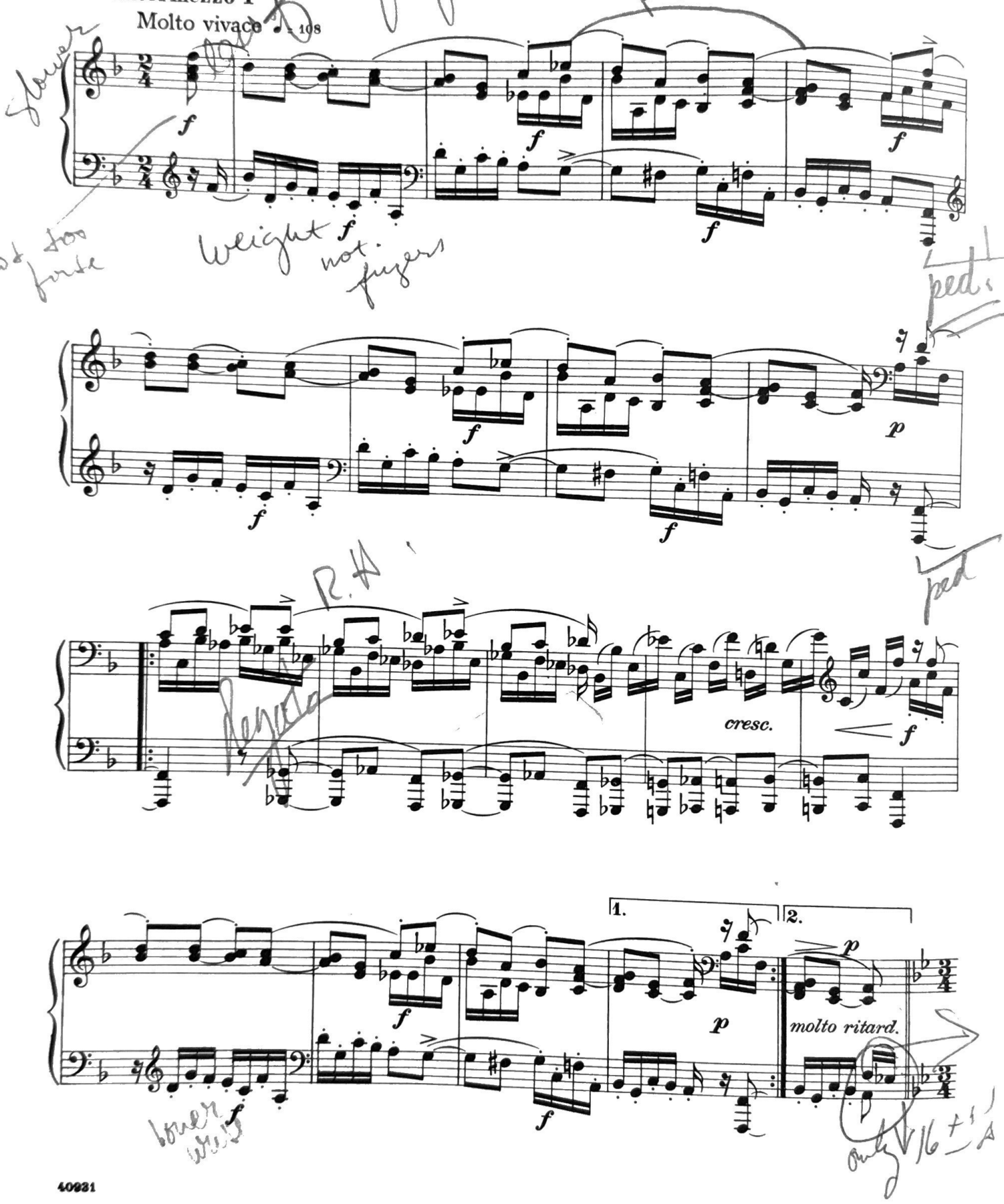
Andante con molto sentimento ♩ = 66



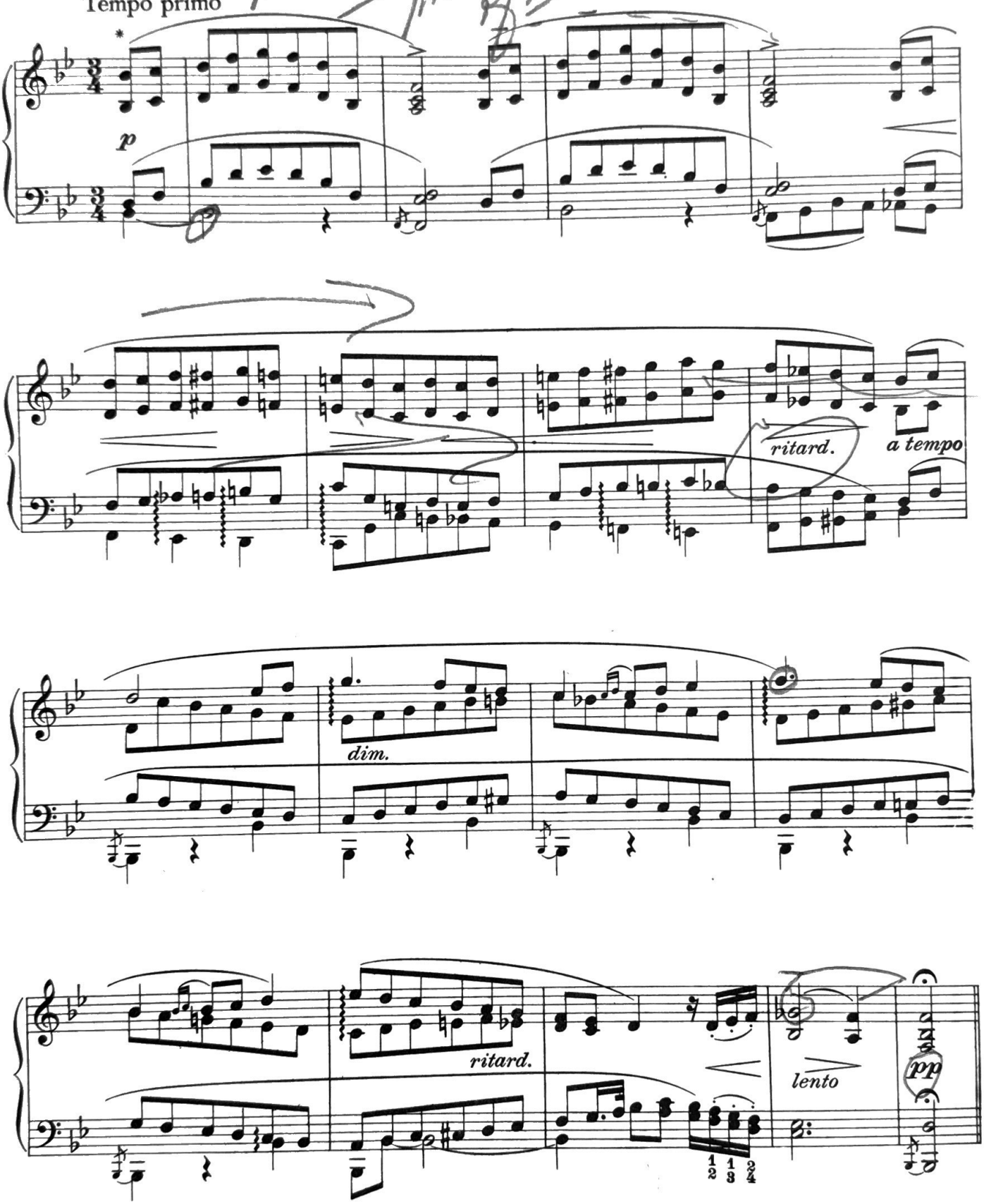

mf
ritard.
a tempo
Melodie
Ped.
ritard.
p a tempo
ritard.
lento
pp

Intermezzo I

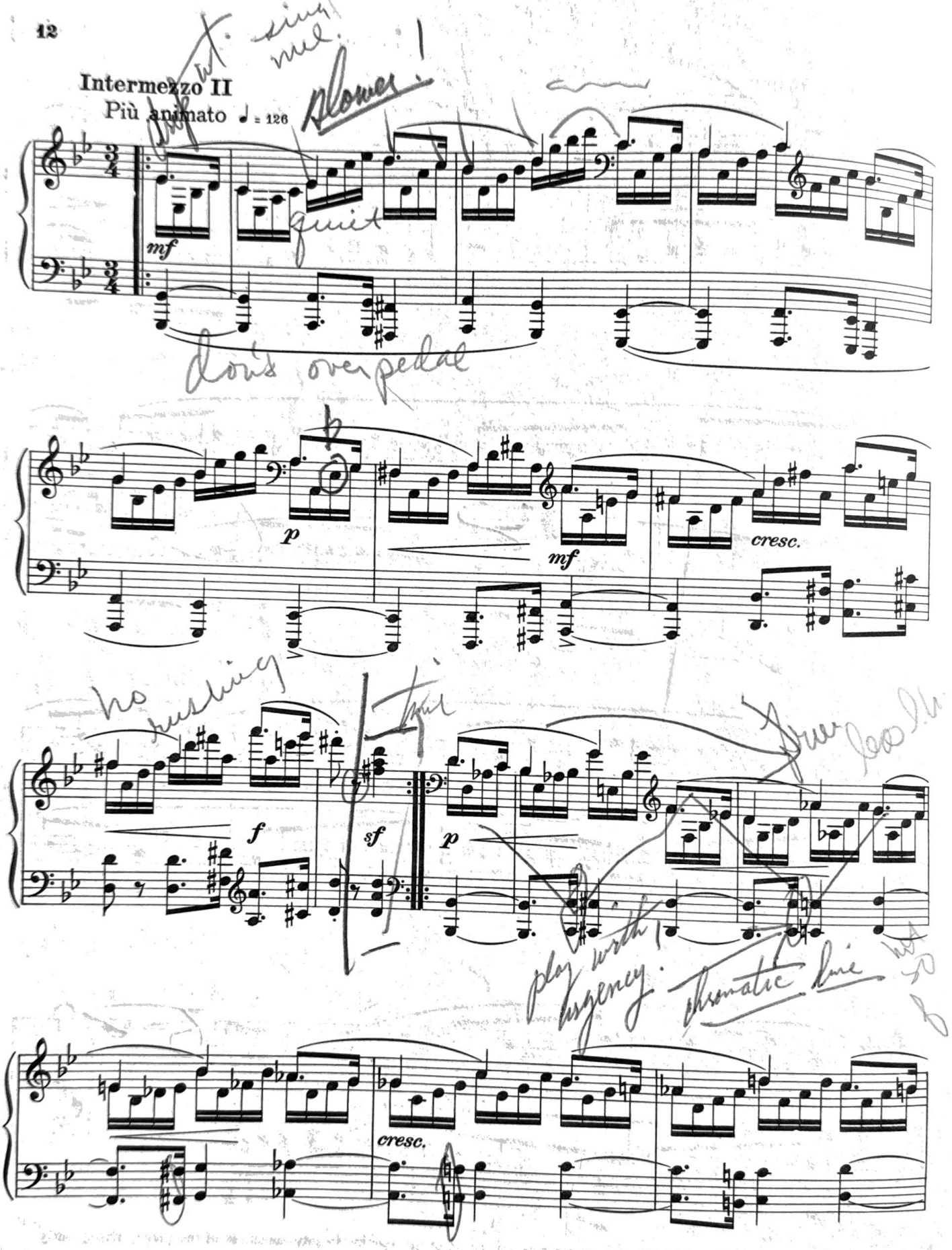
Molto vivace ♩ = 108

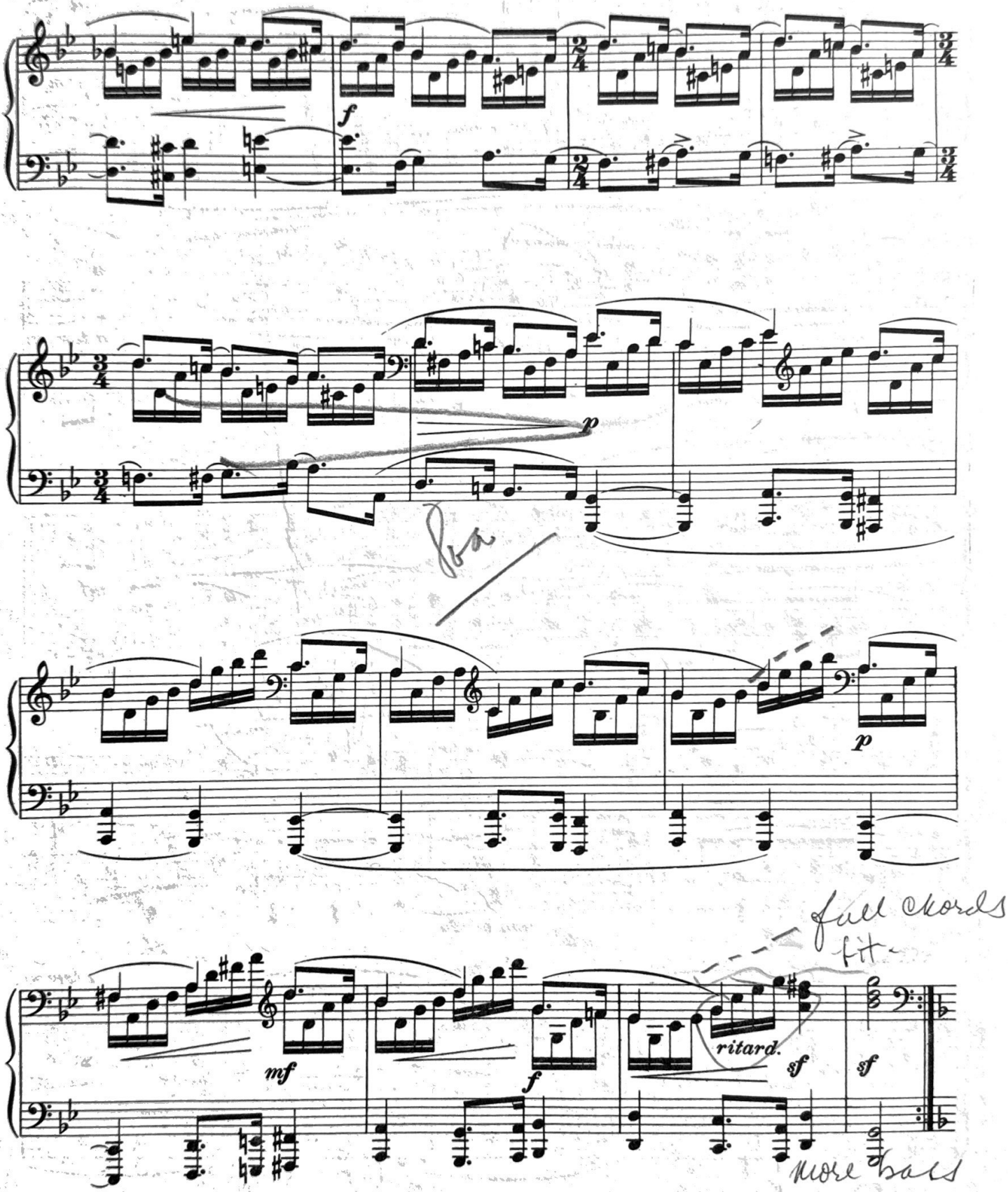


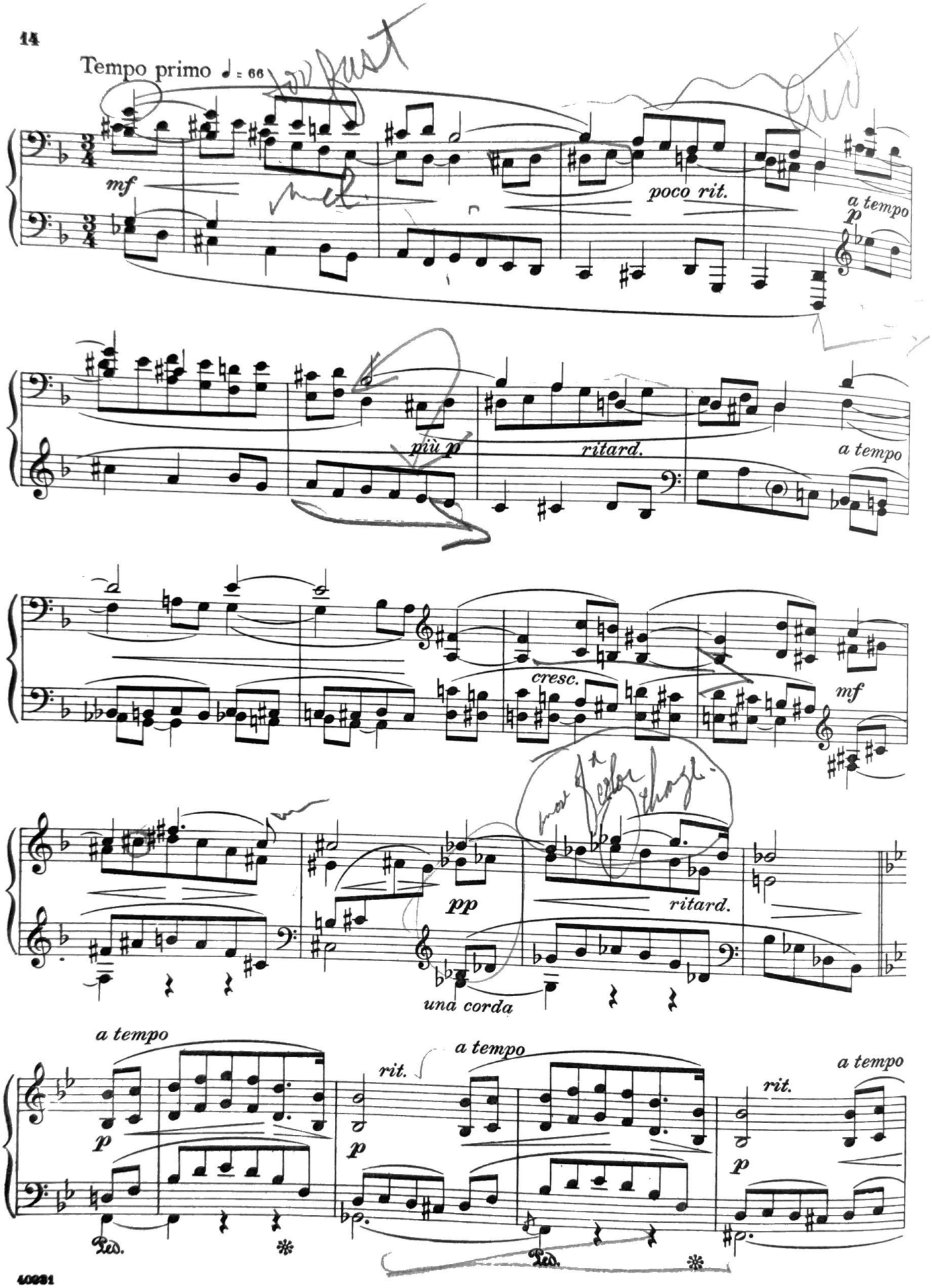
Tempo primo

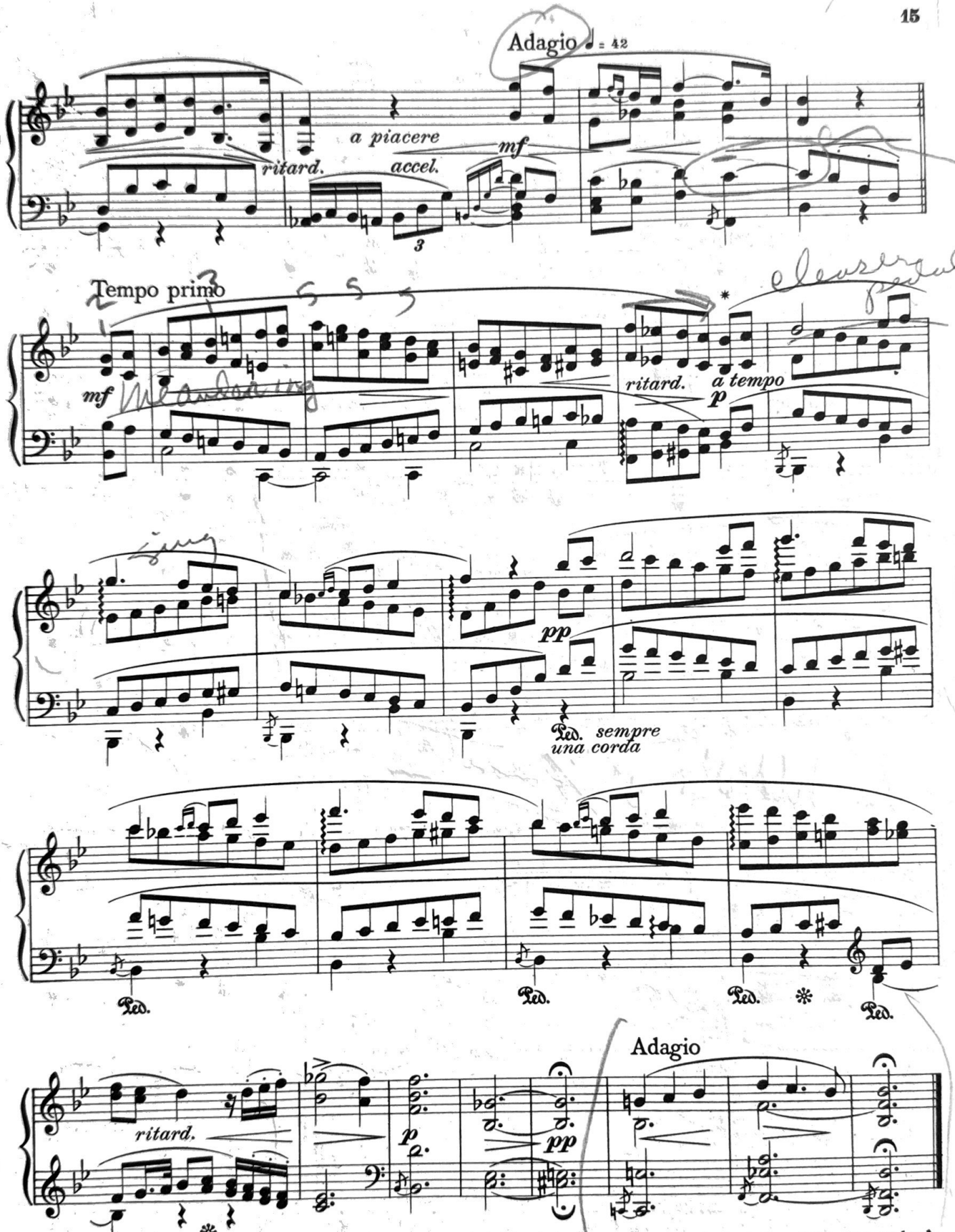


* In conformity with the original edition, a note-for-note repetition of the opening twenty measures of the piece, subsequently added, is here omitted.


Intermezzo II
Più animato ♩ = 126
mf
p
mf
cresc.
f
sf
p
cresc.

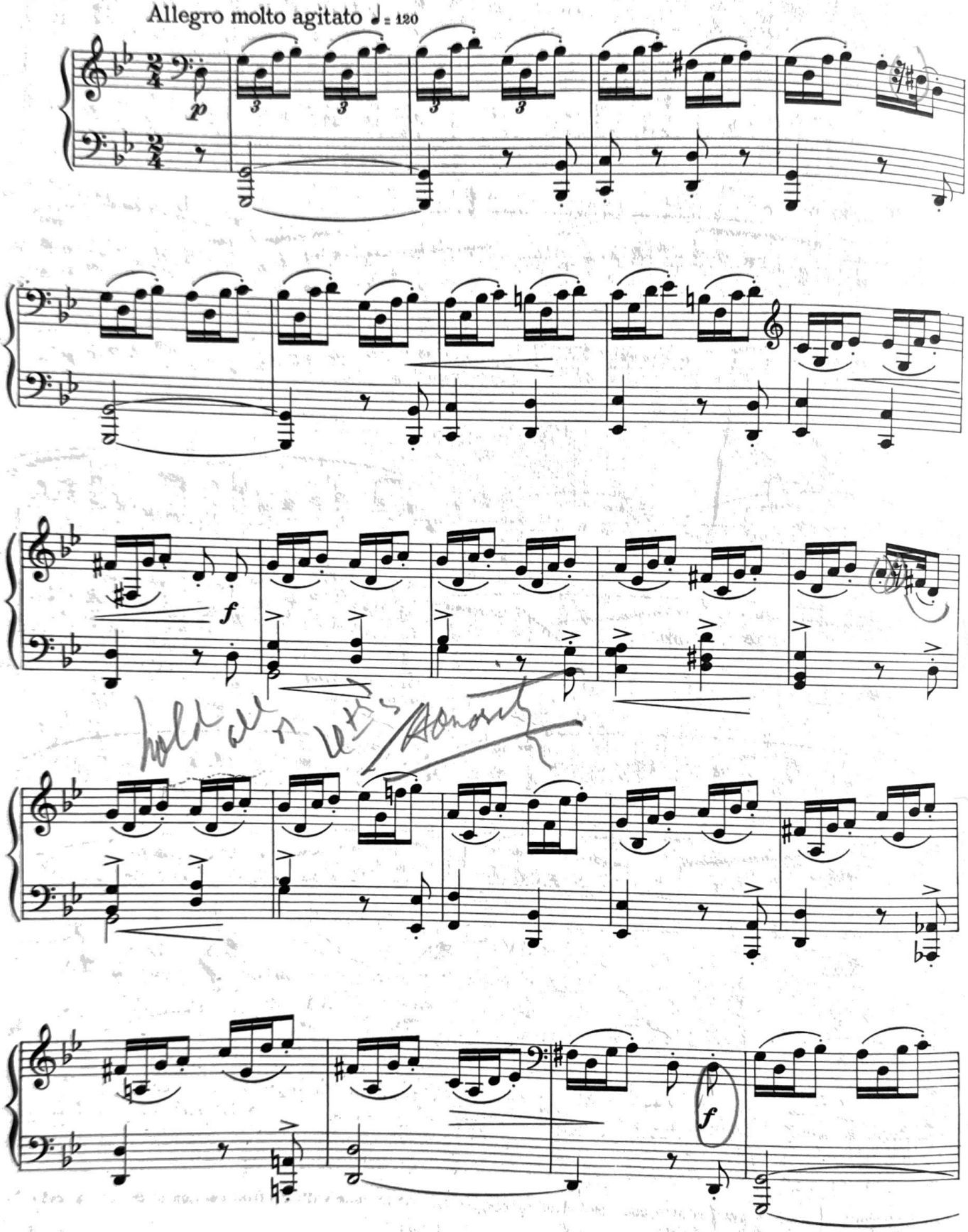

f
p
p
mf
f
ritard.
sf
sf
full chords
ff
More bass

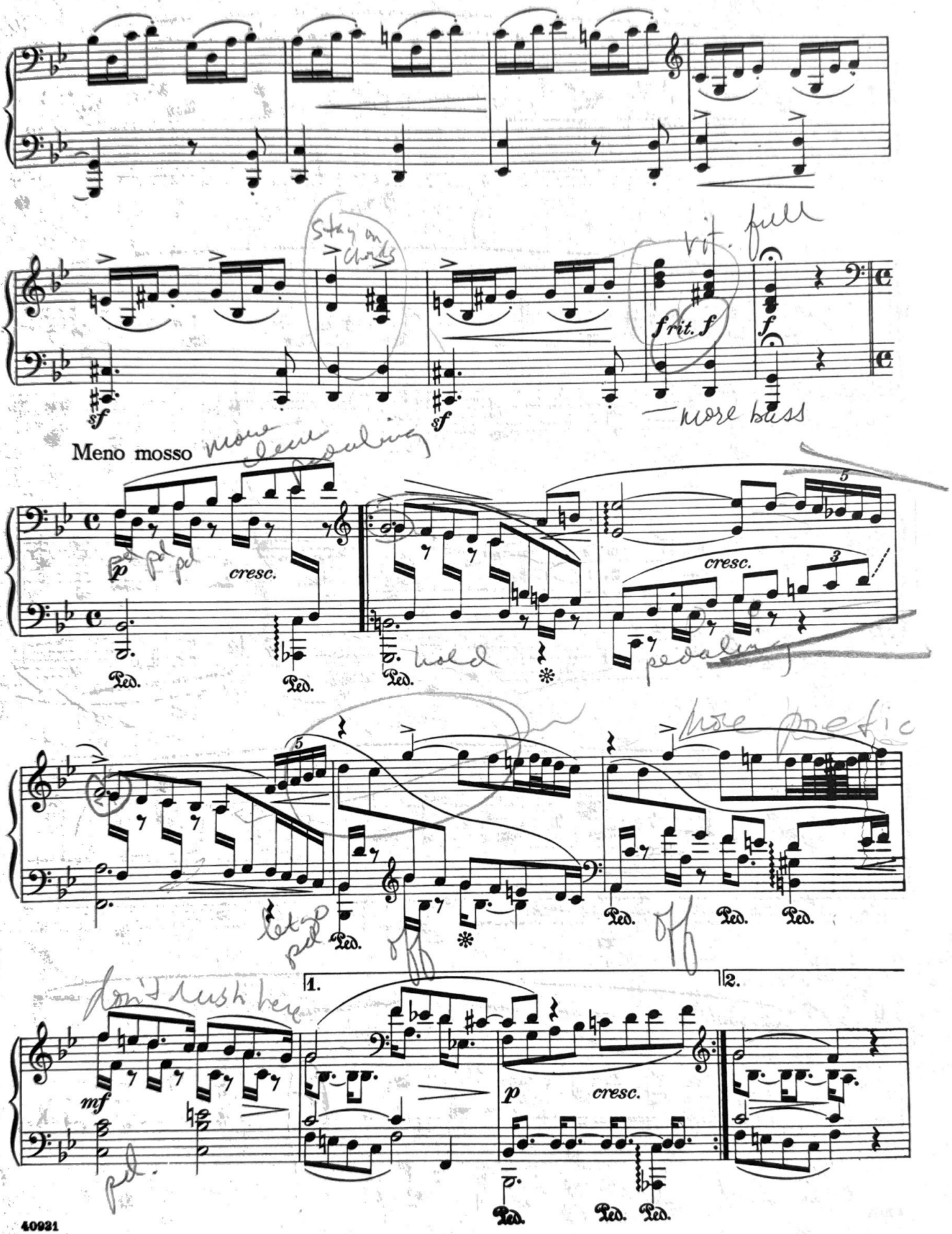

Tempo primo ♩ = 66
mf
poco rit.
a tempo
p
più p
ritard.
a tempo
cresc.
mf
pp
ritard.
una corda
a tempo
p
rit.
a tempo
p
rit.
a tempo
p
Ped.
Ped.



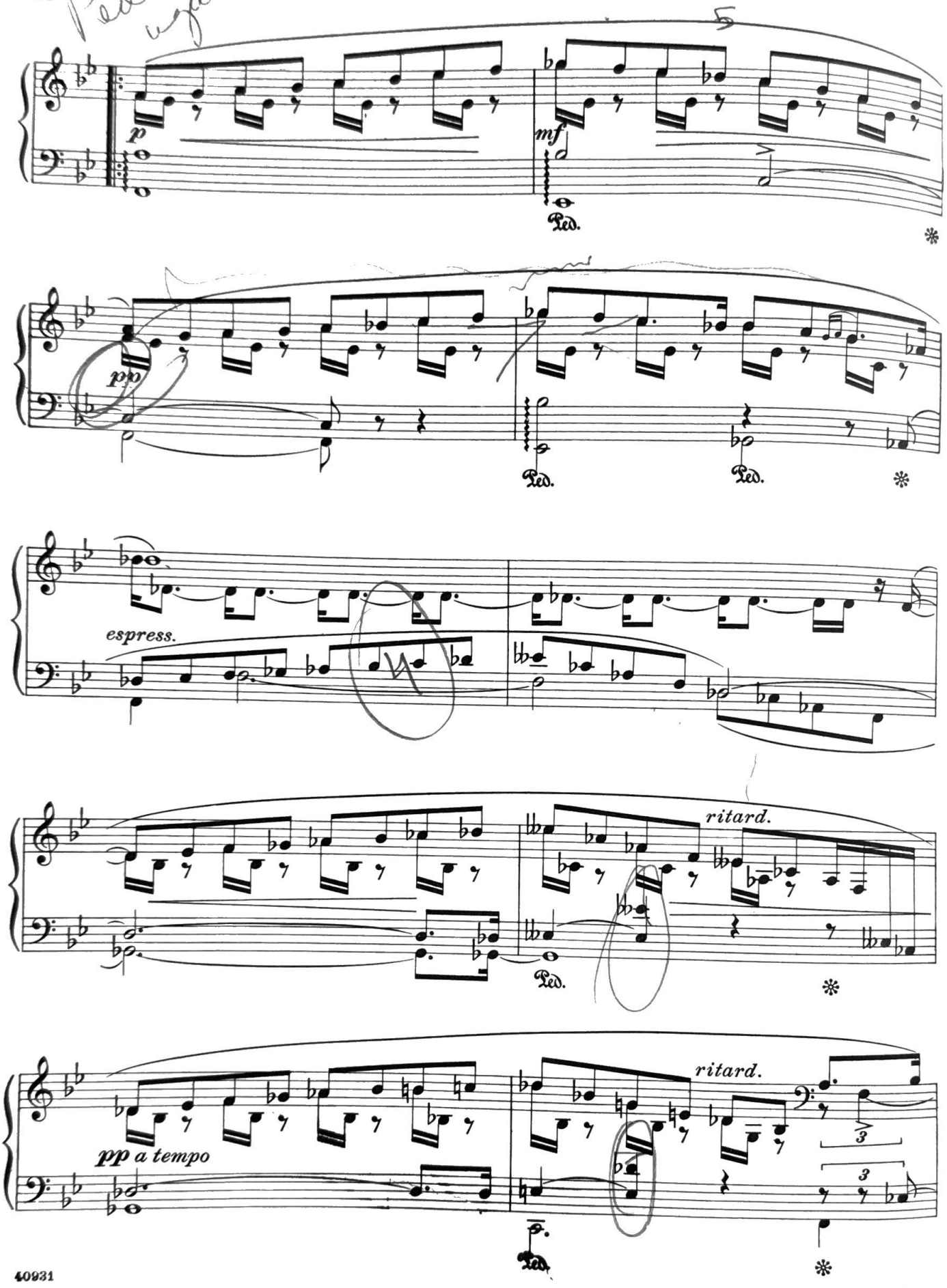
*In conformity with the original edition, eight measures corresponding note for note with the first section of the piece and subsequently interpolated, are here omitted.

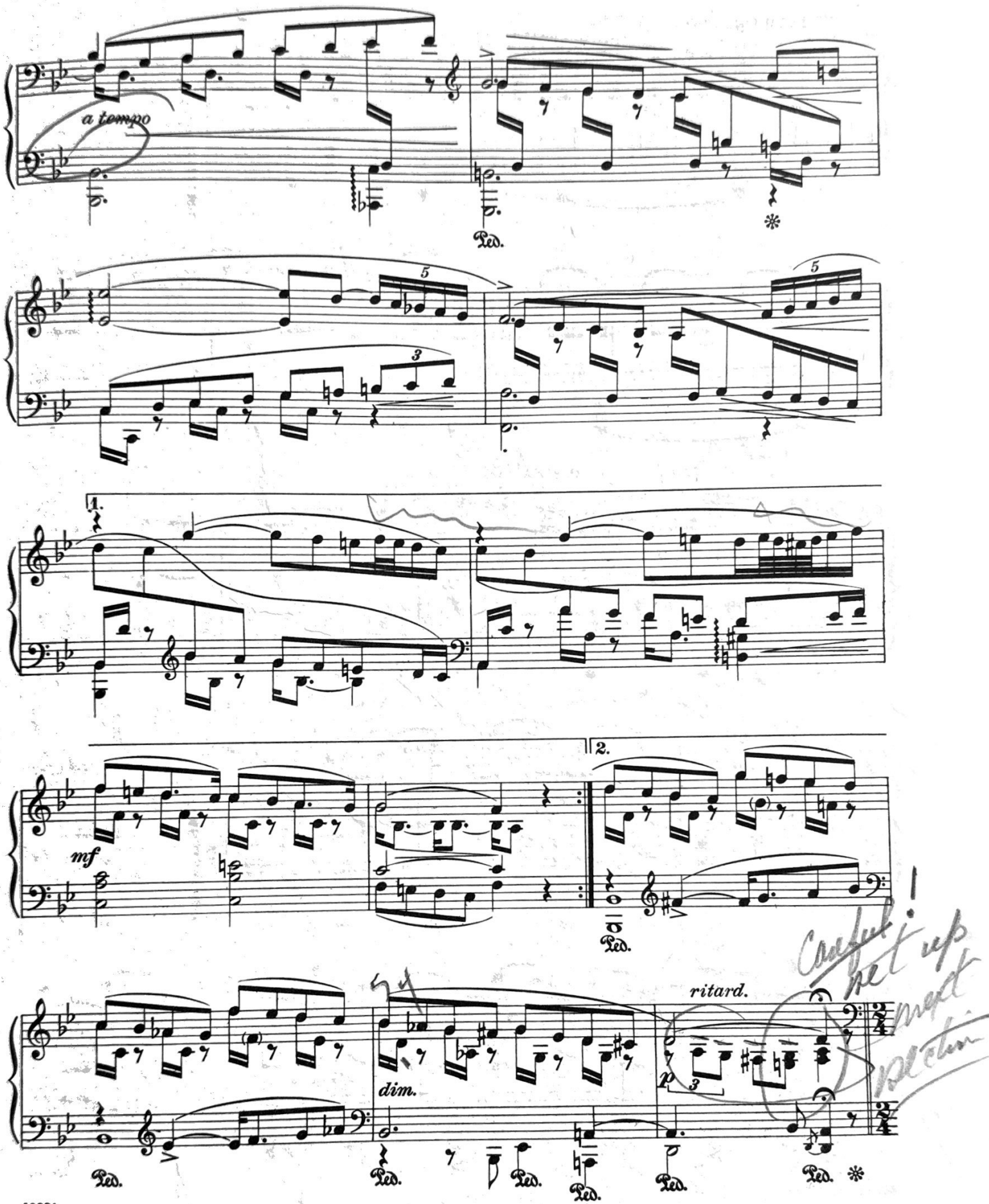
III

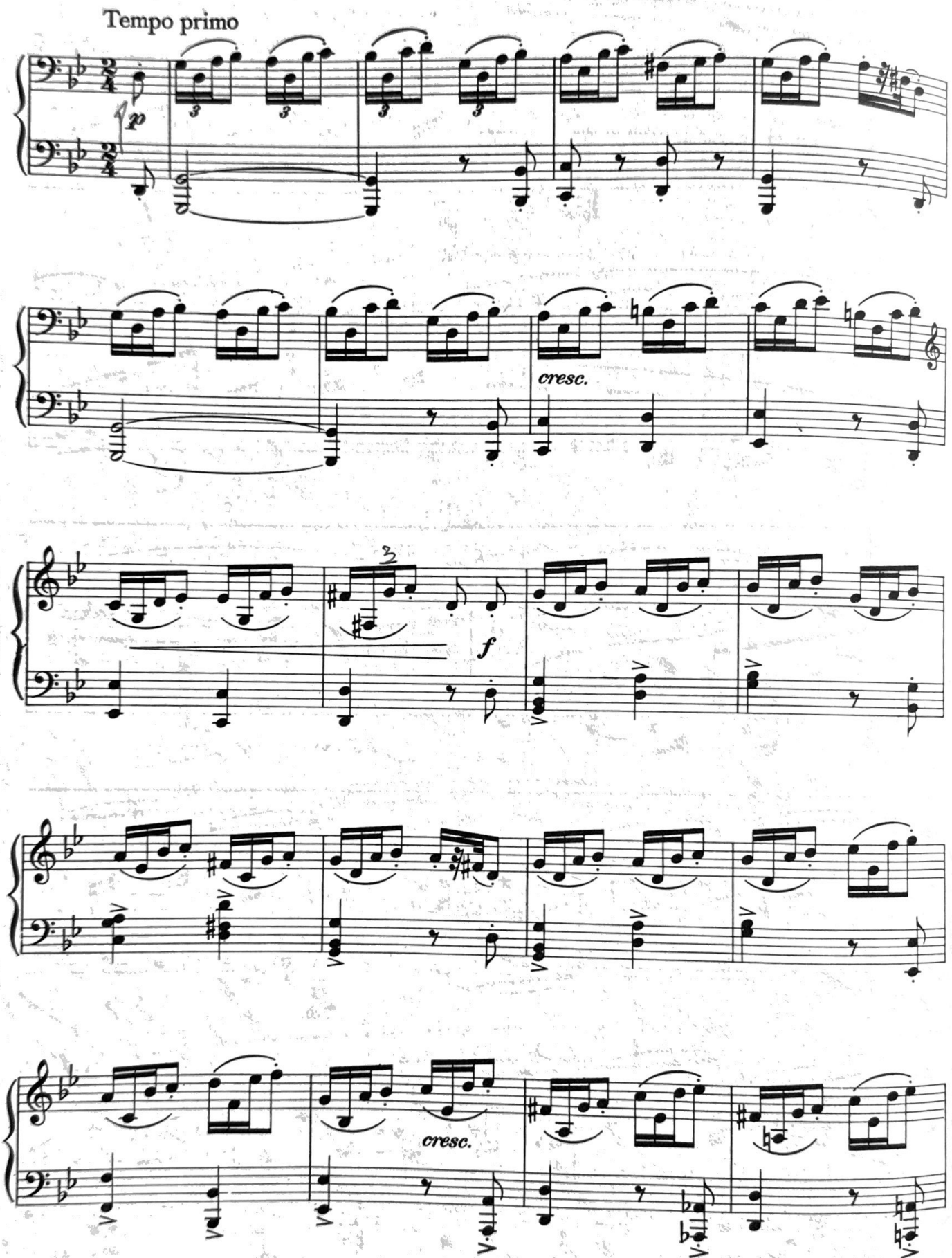


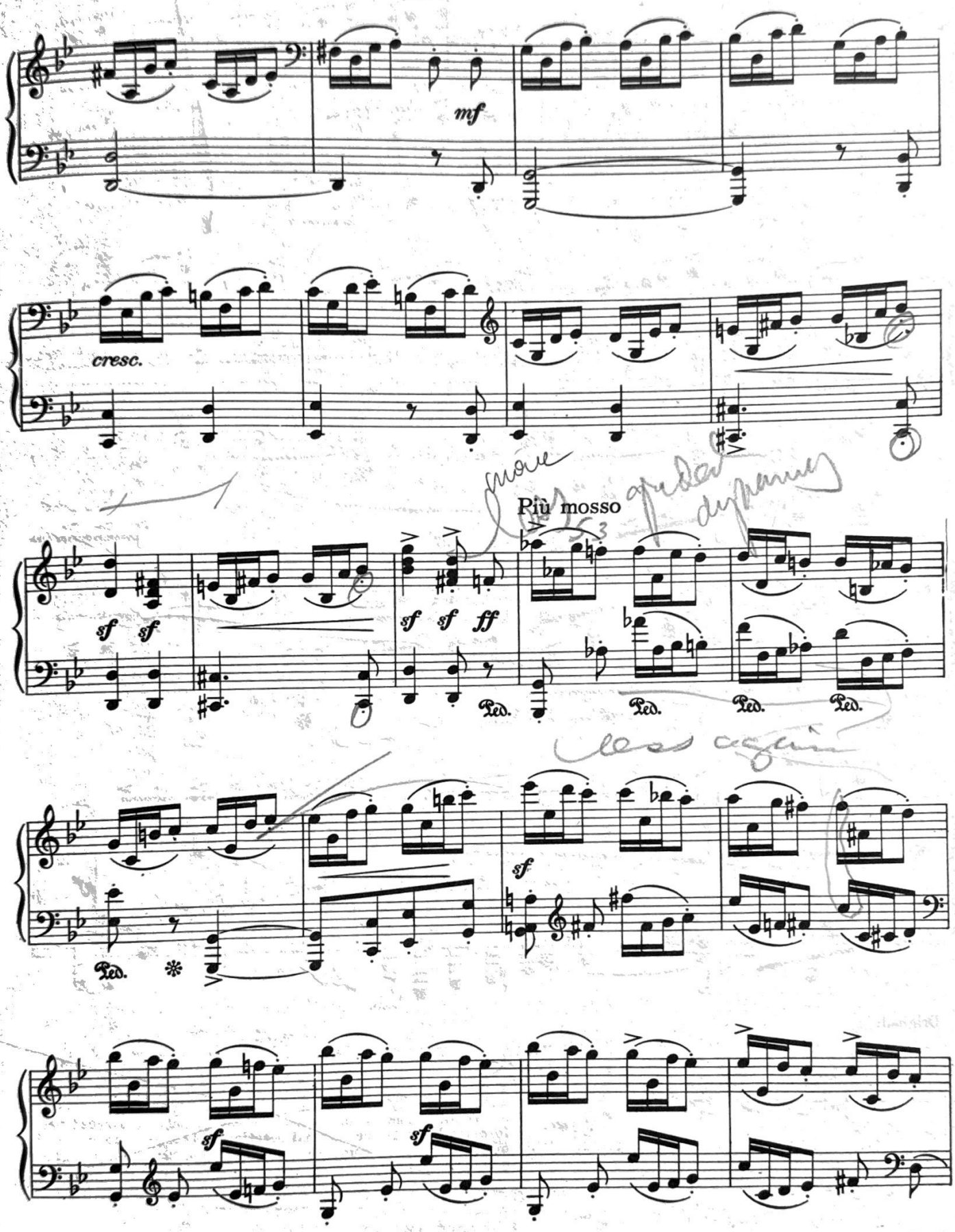

Meno mosso
cresc.
cresc.
1.
2.
cresc.

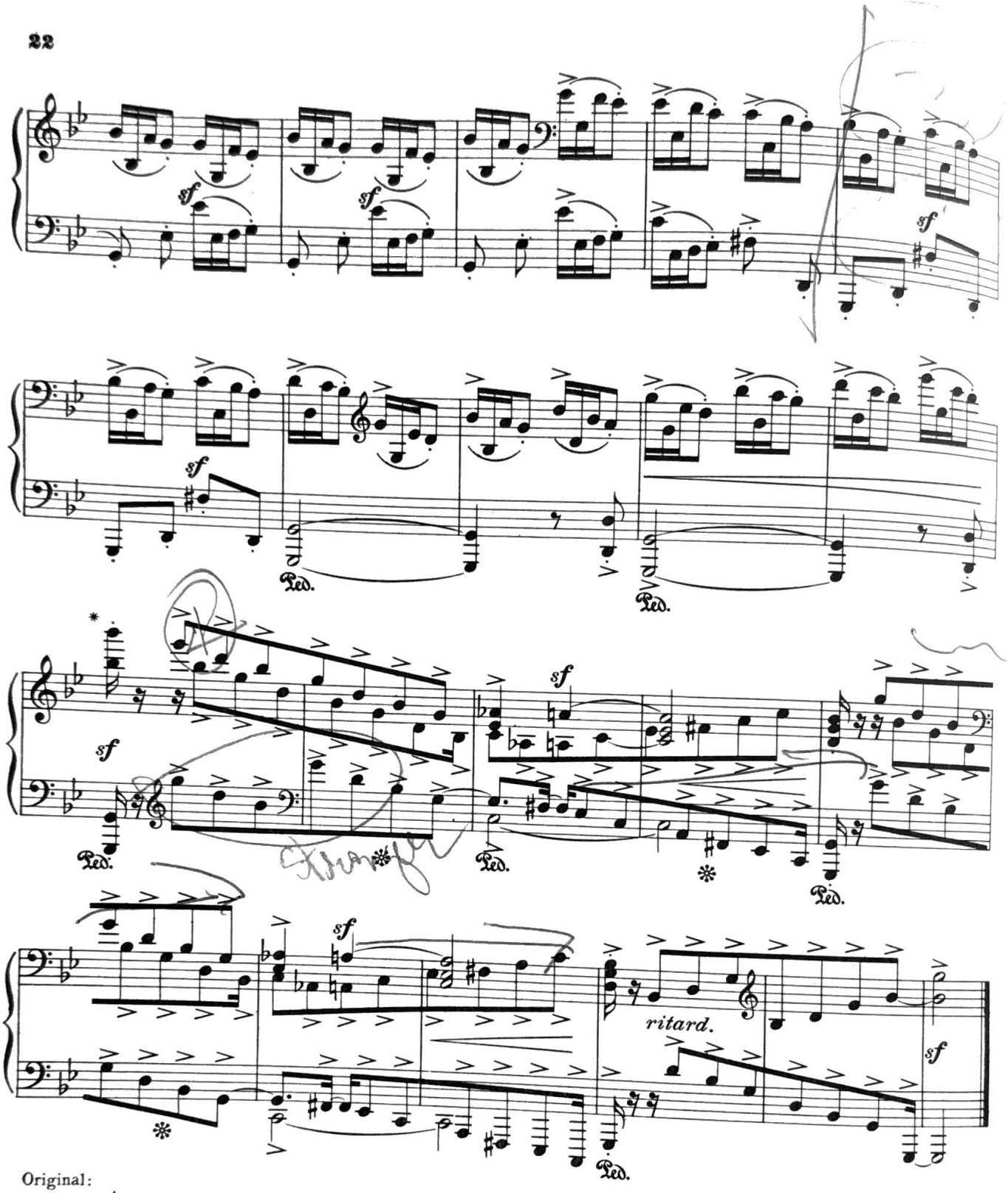
Pedaling as given!



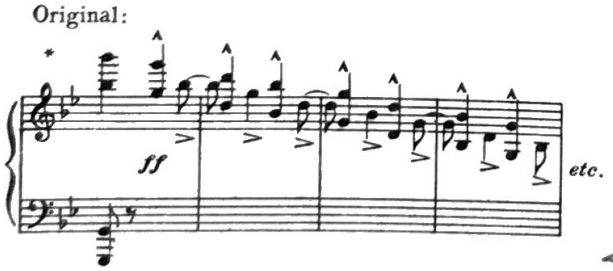

a tempo
Ped.
1.
2.
mf
dim.
ritard.
p


Tempo primo
p
cresc.
f
cresc.


mf
cresc.
Più mosso
sf sf
sf sf ff
Ped.
sf
sf
sf

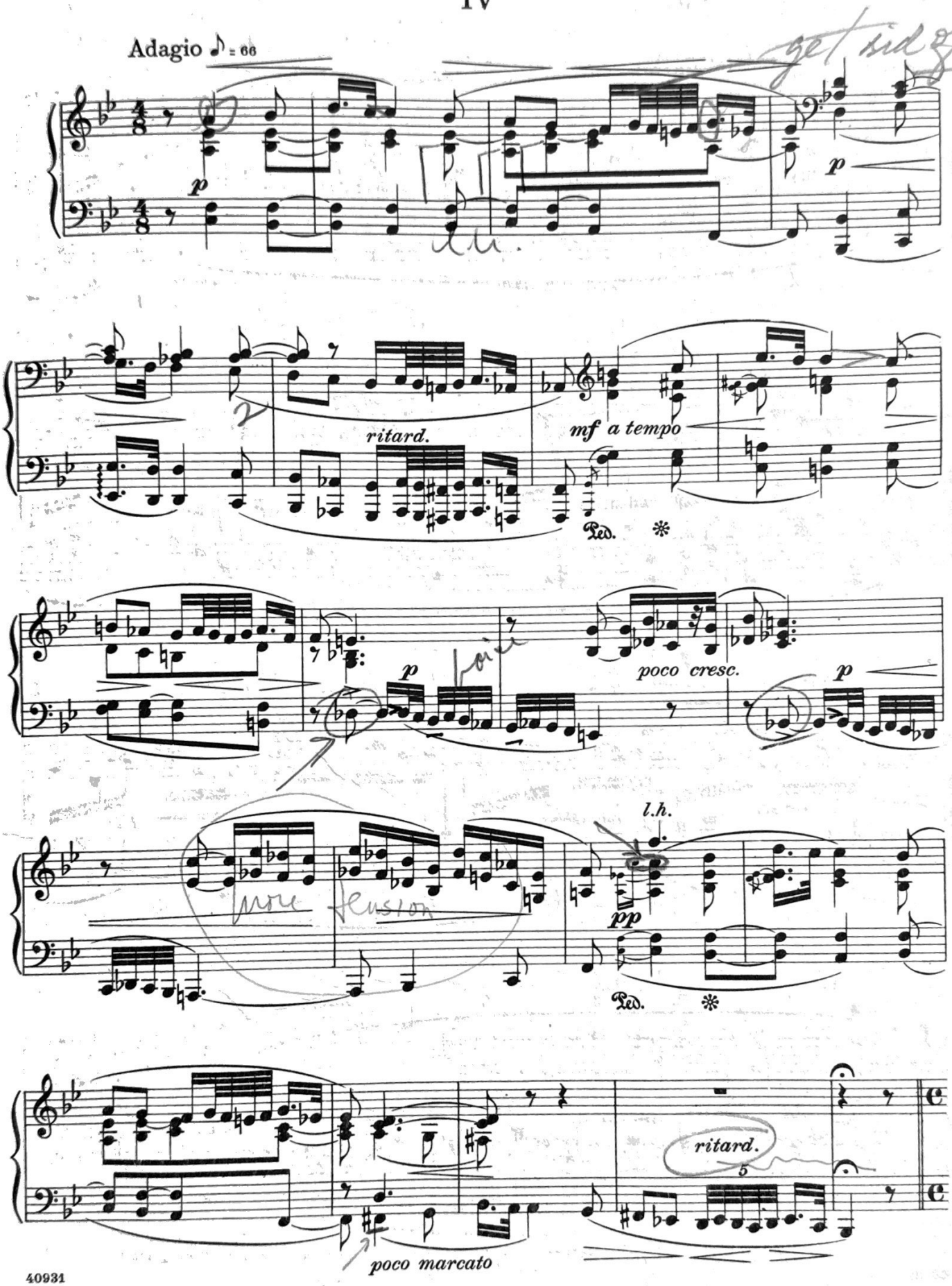


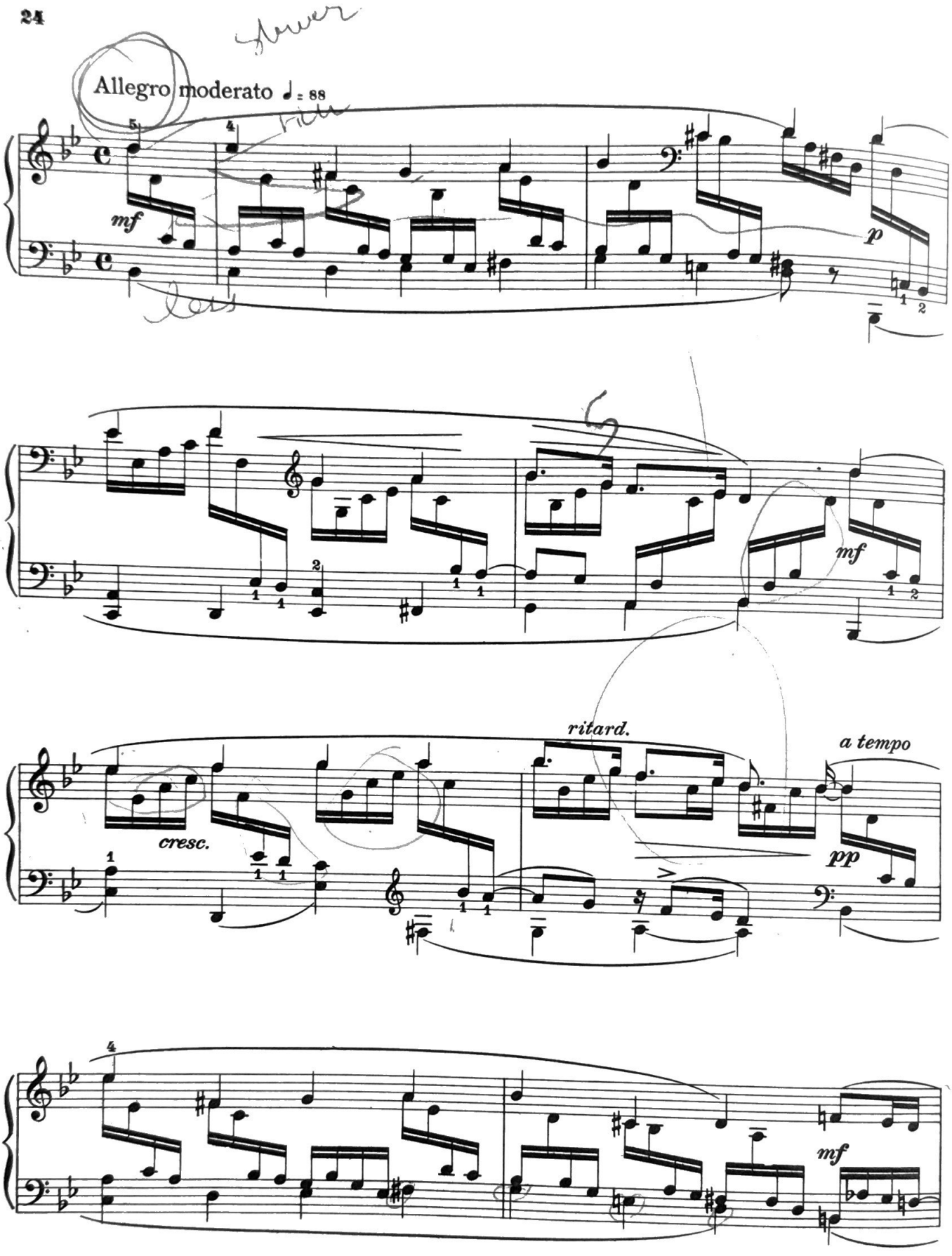
Original:

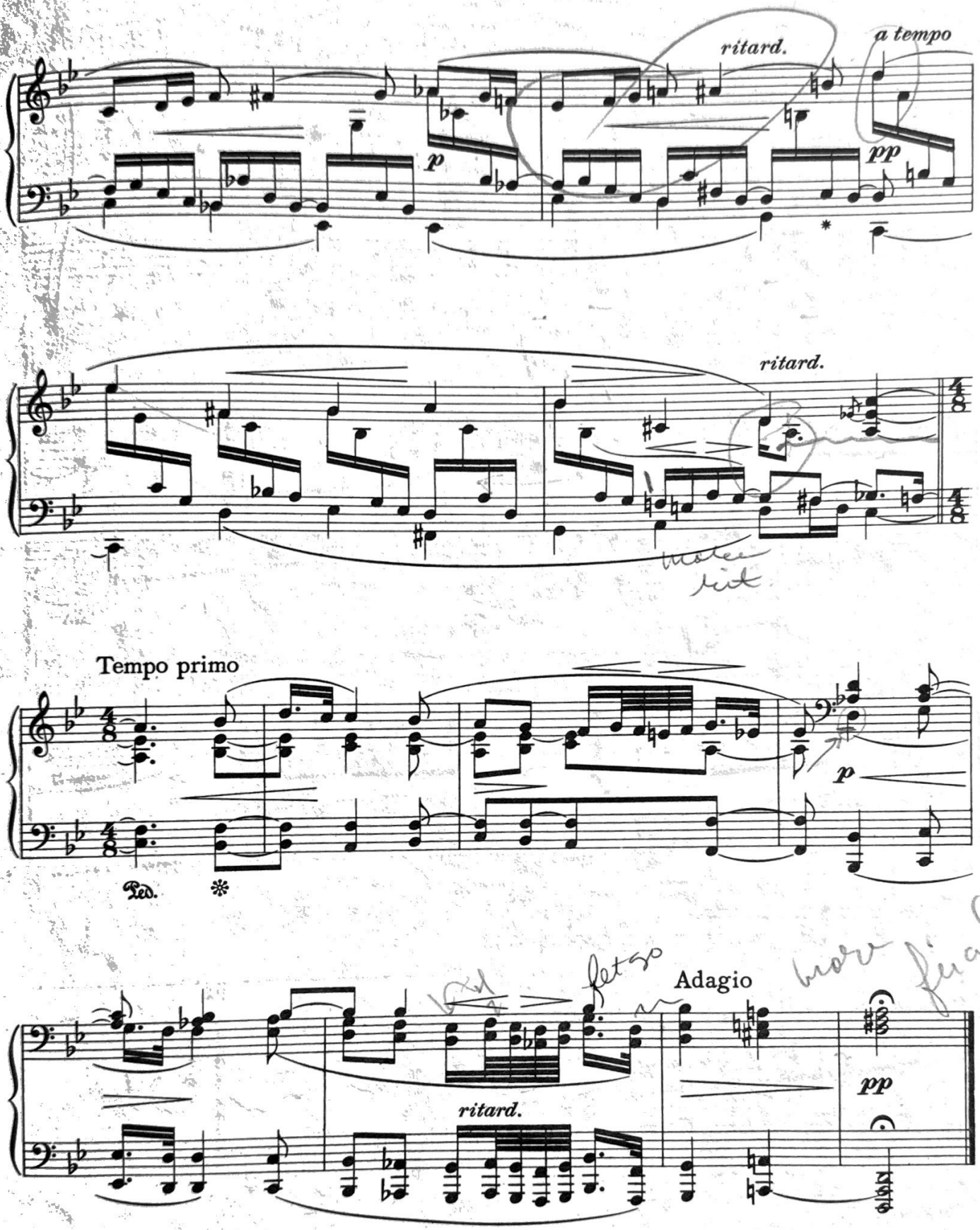


This passage seems, however, to require double the speed indicated and it is usually so played and is accordingly altered in the present version. The editor, in common with most experienced performers, believes the original notation to be due to an oversight on the part of the composer. Some editions mark "Presto" at this point.

IV

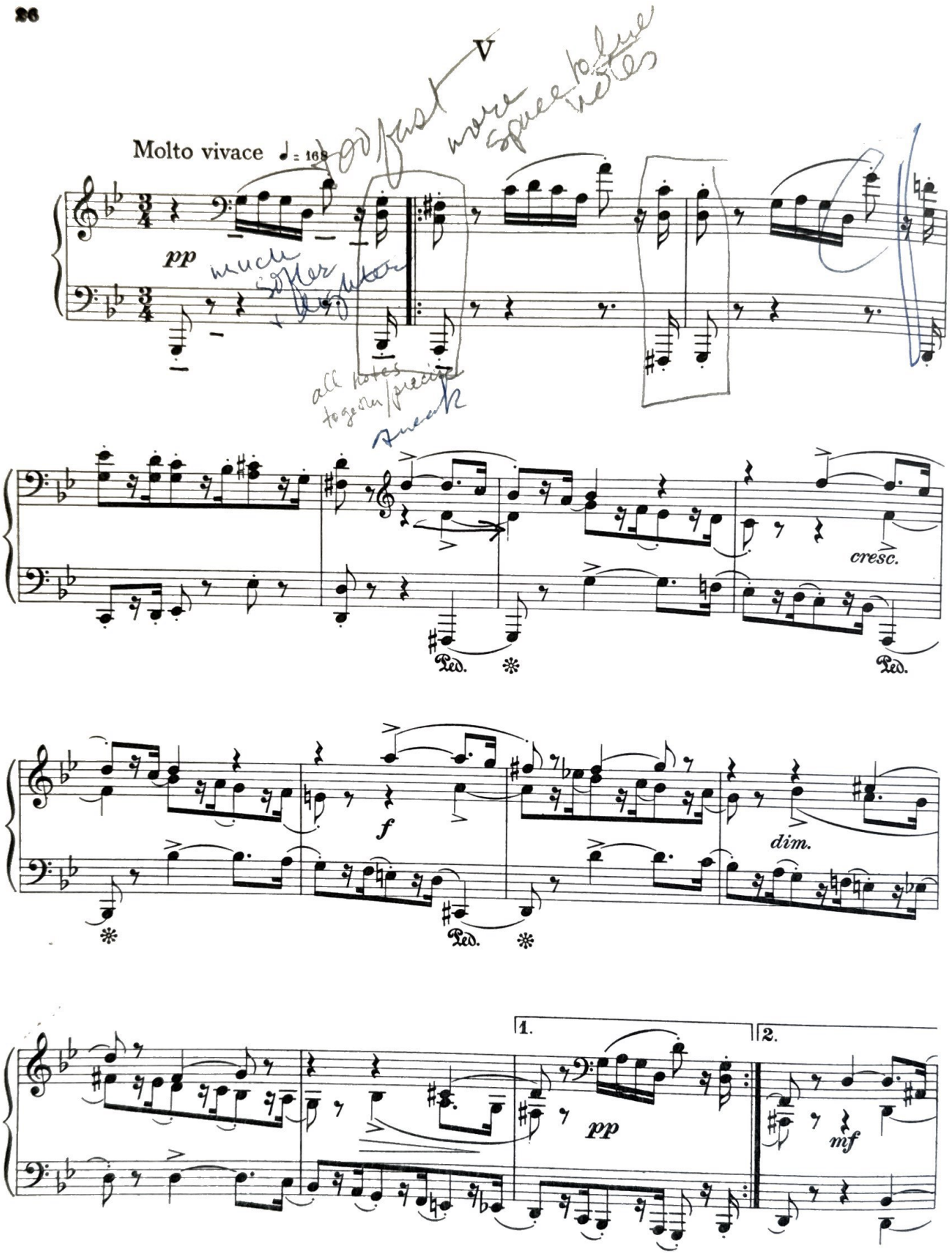

Adagio ♪ = 66
p
p
ritard.
mf a tempo
Ped.
p
poco cresc.
p
l.h.
pp
Ped.
ritard.
poco marcato

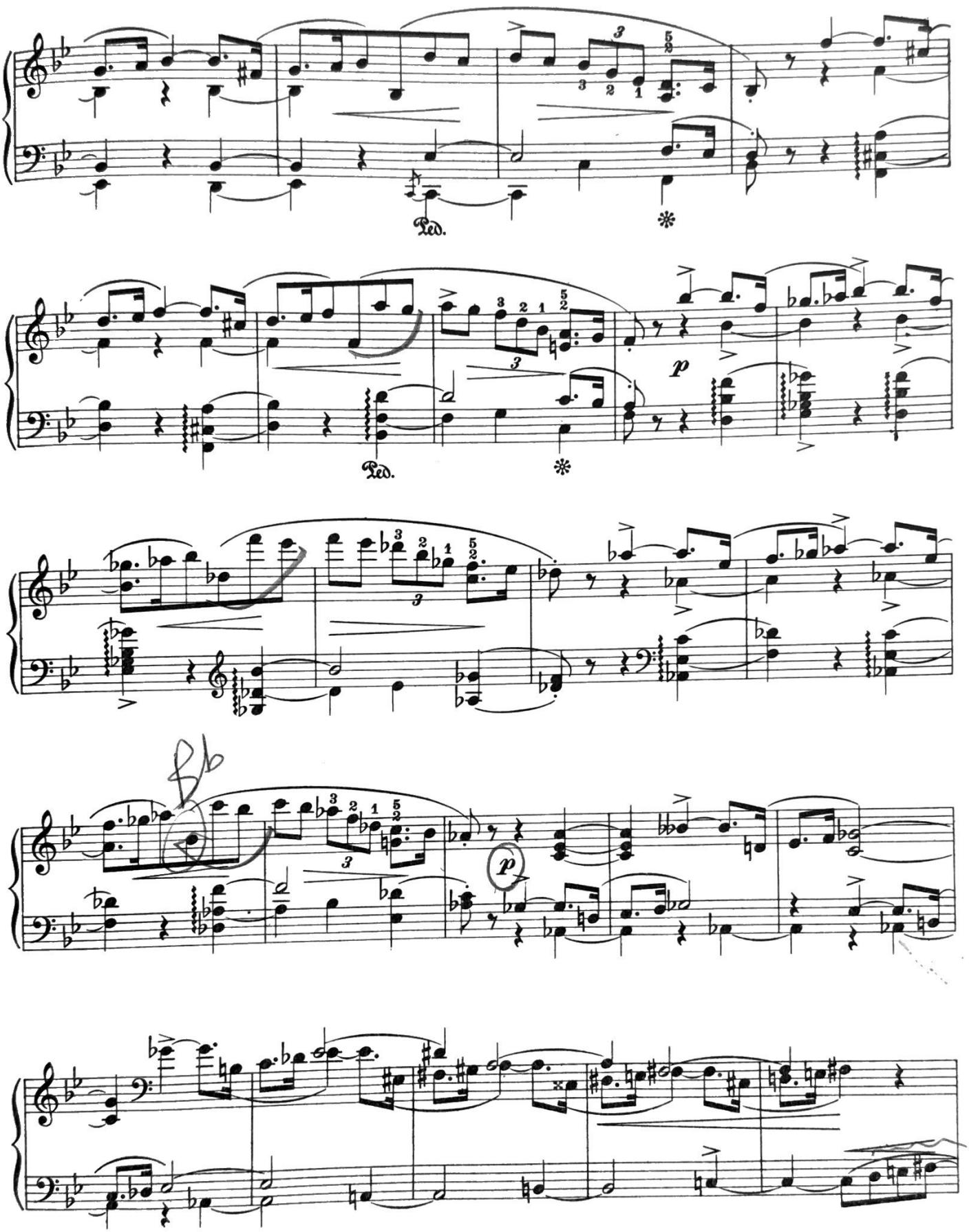

Allegro moderato ♩= 88
mf
p
mf
cresc.
ritard.
a tempo
pp
mf

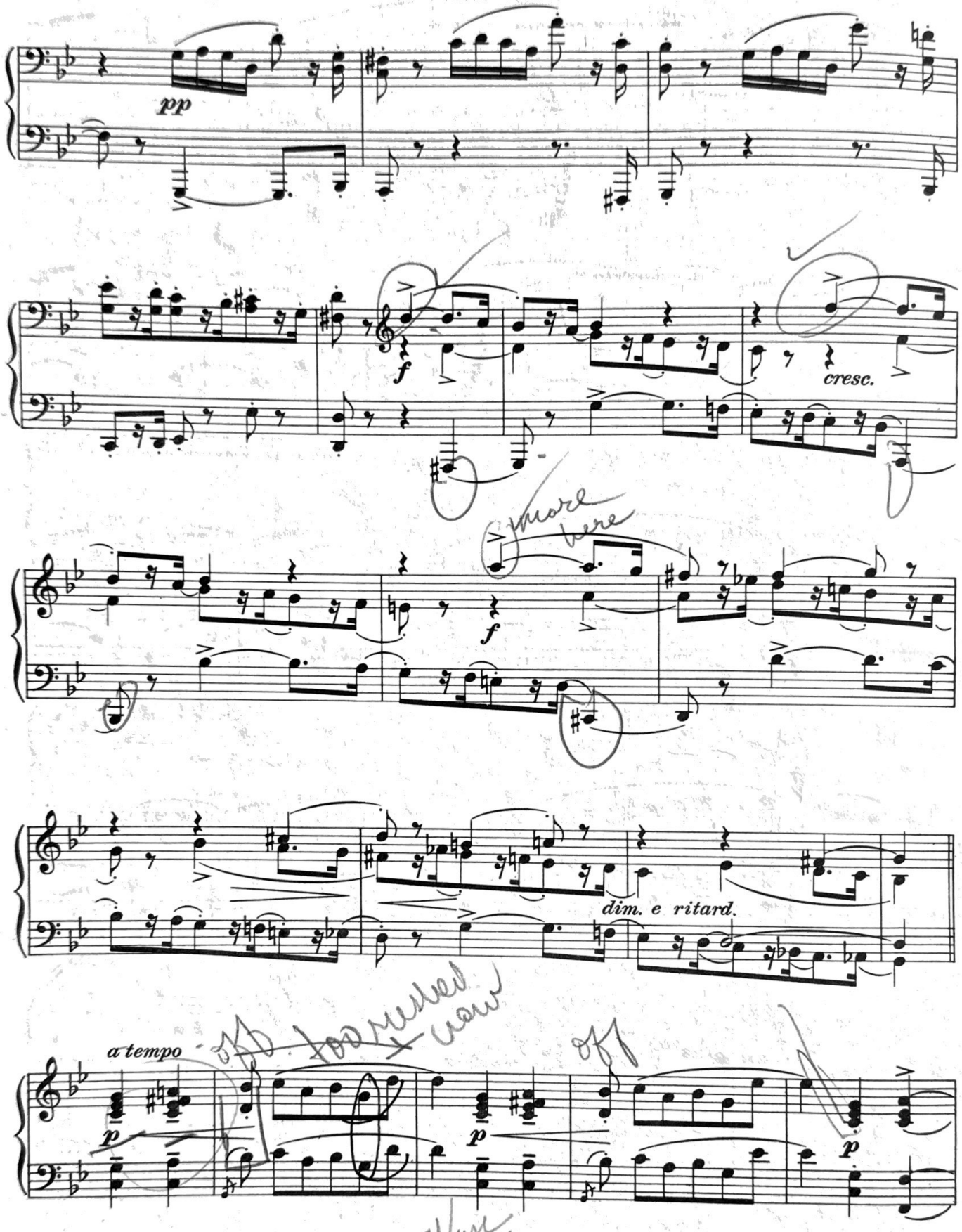


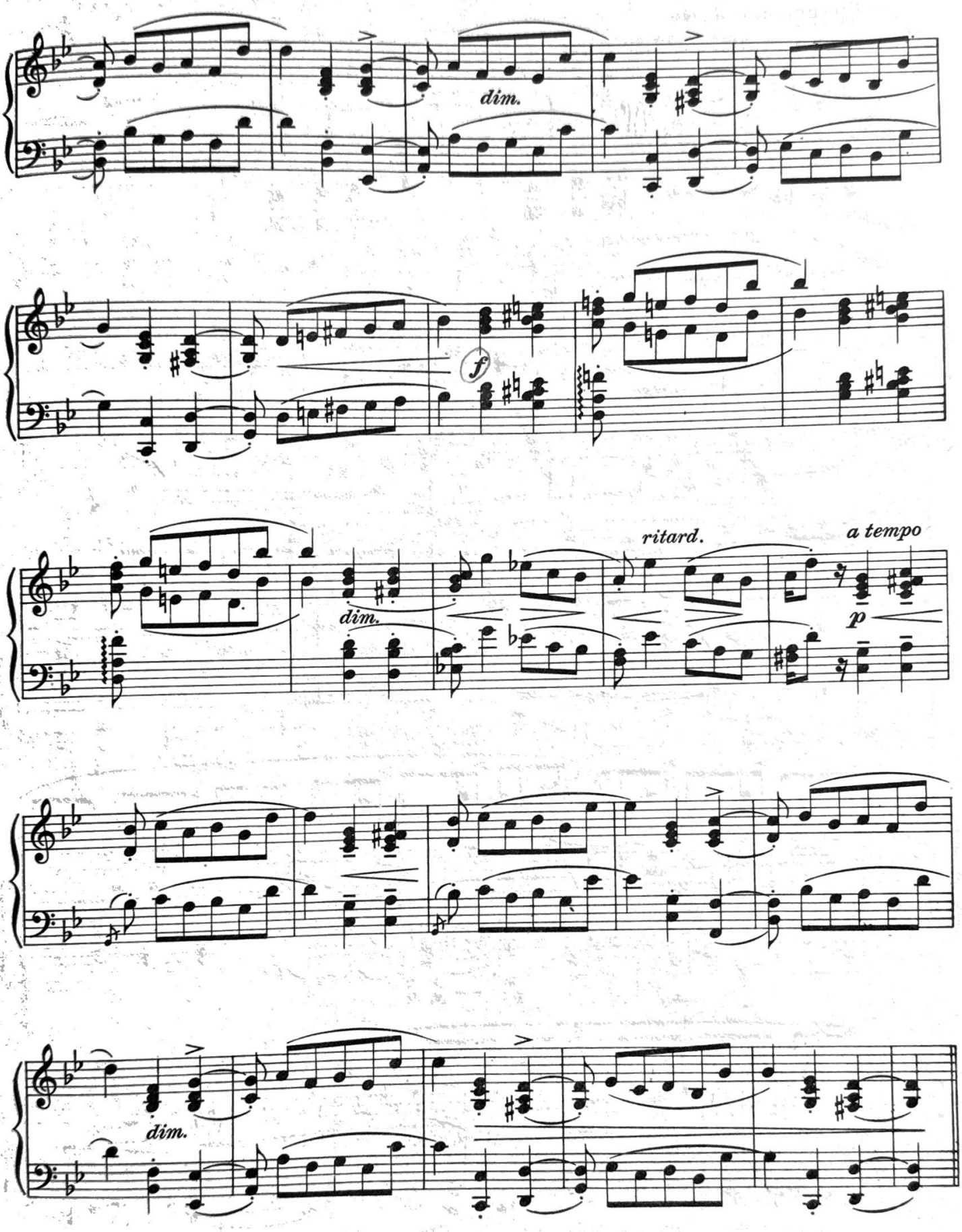
*Some editions give G instead of E (which the editor prefers).

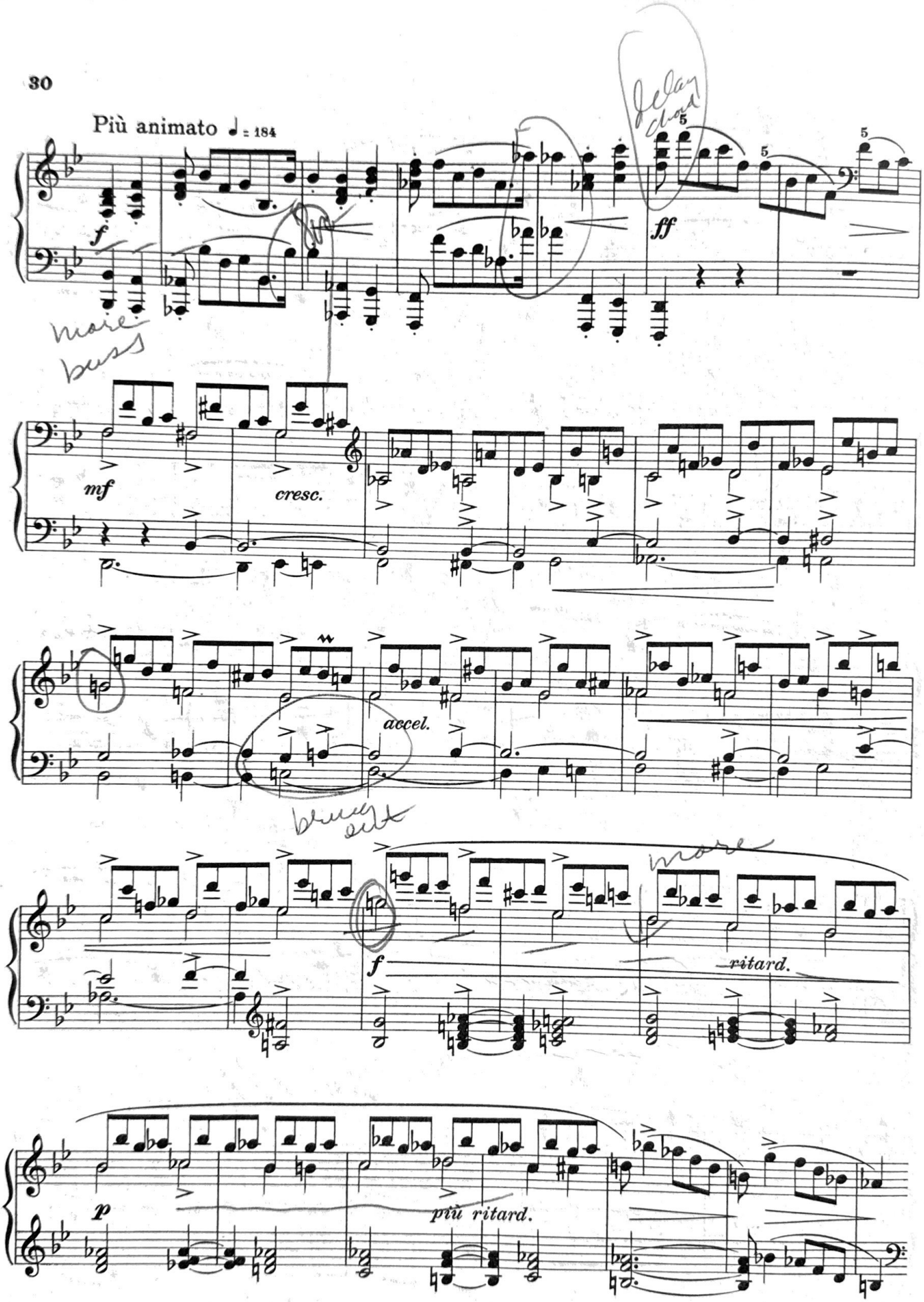
V

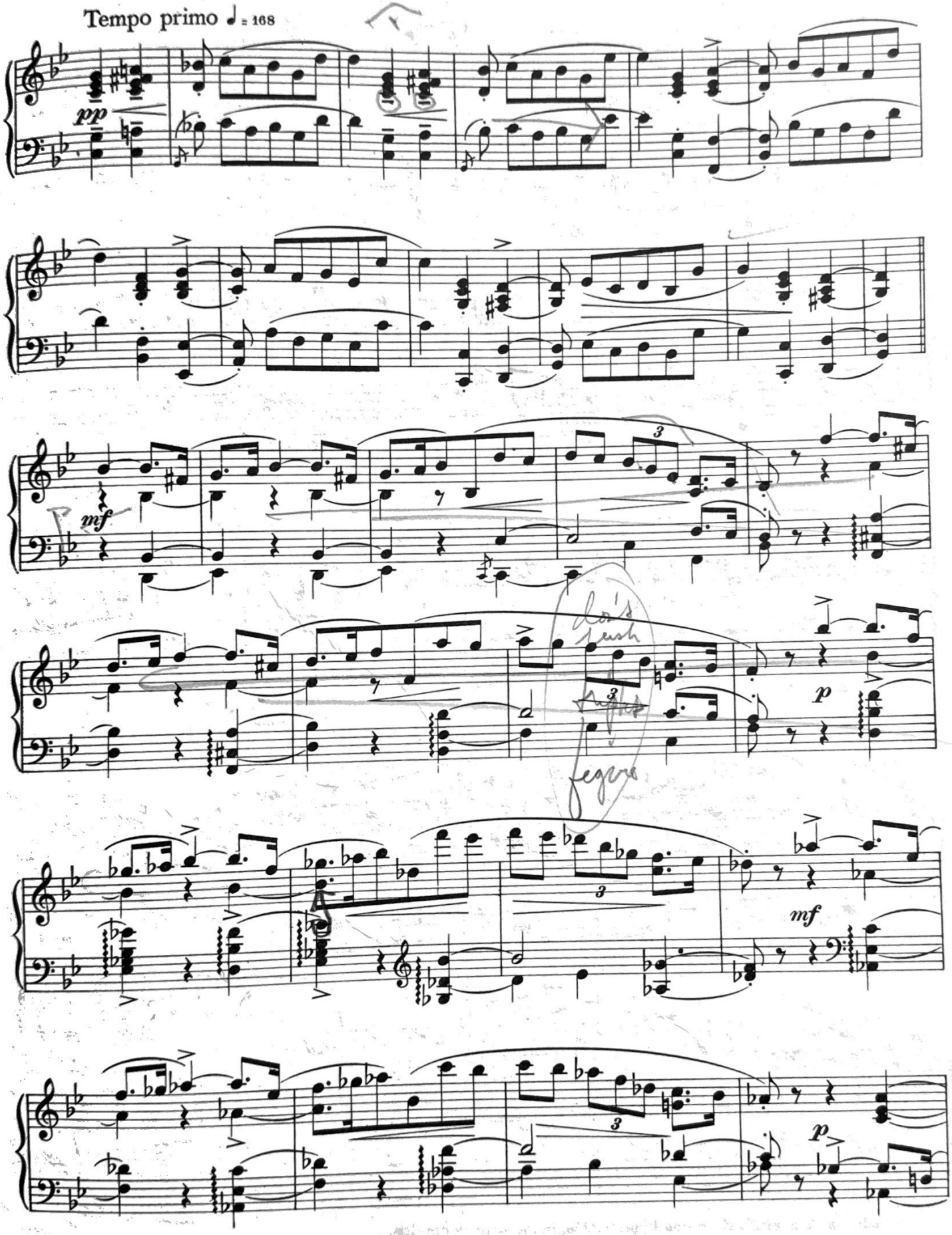


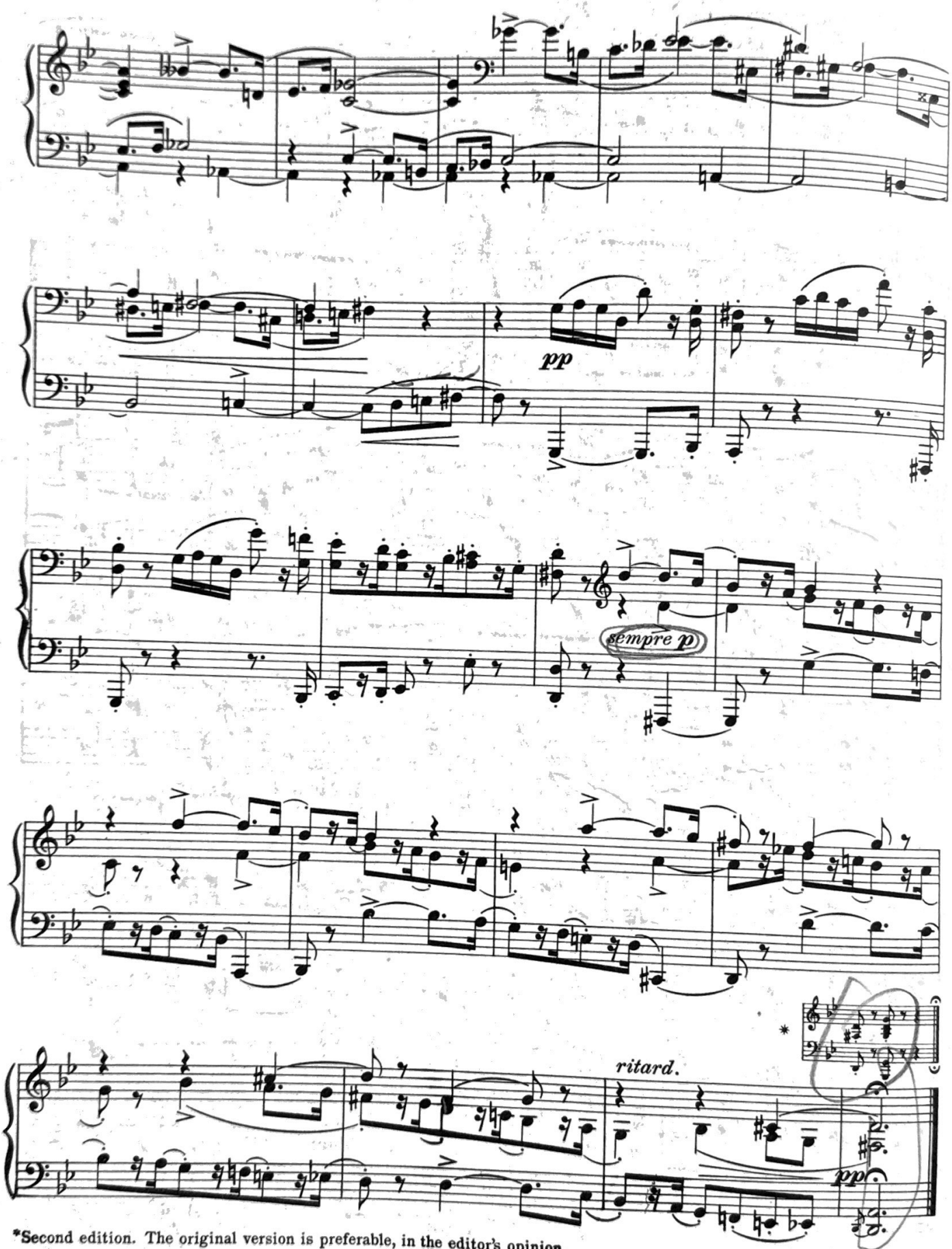

Ped.
*
Ped.
*
p
p


pp
f
cresc.
more here
f
dim. e ritard.
a tempo
p
p
p


dim.
f
dim.
ritard.
a tempo
p
dim.

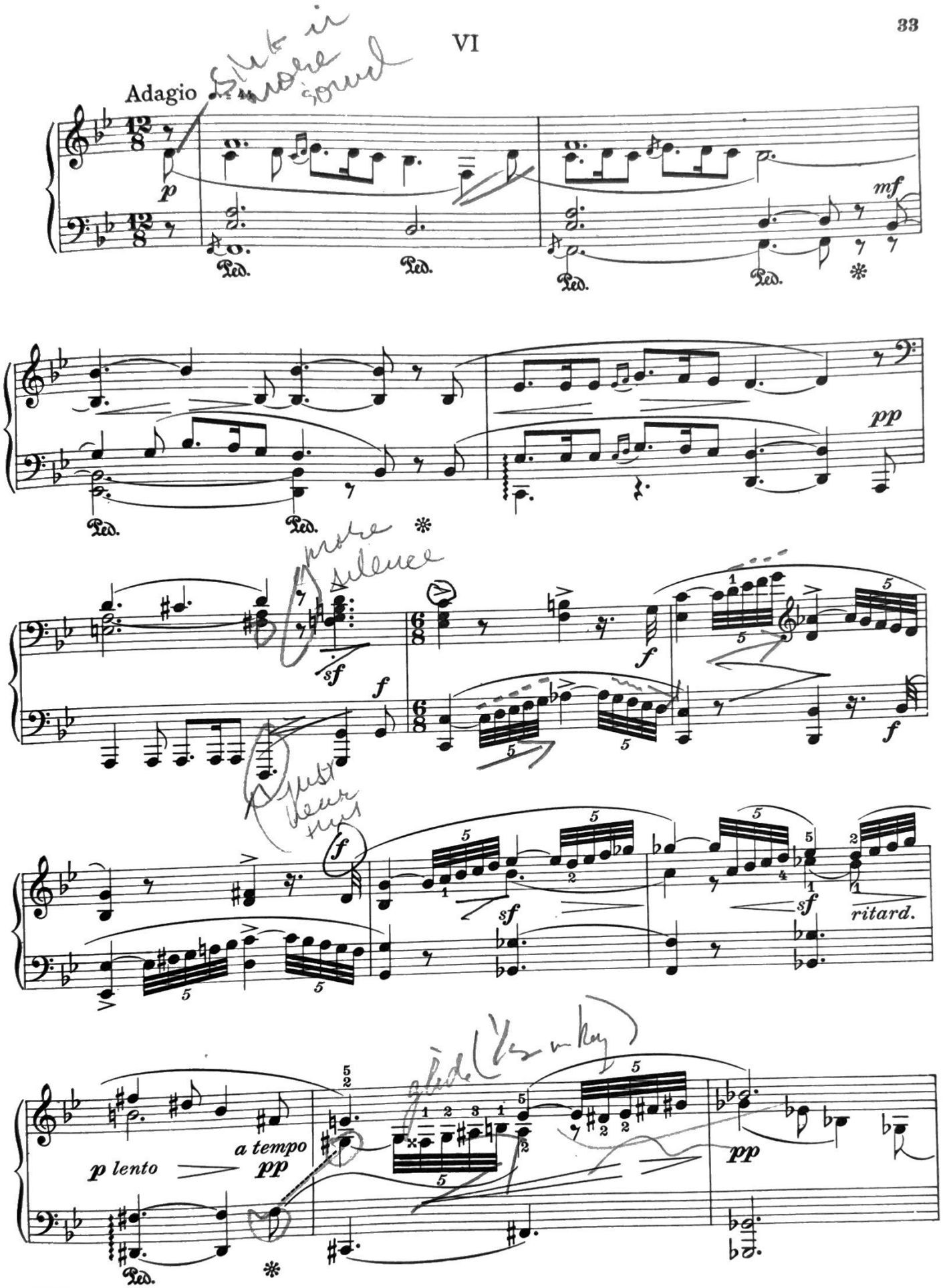

Più animato ♩ = 184
f
ff
mf
cresc.
accel.
f
ritard.
p
più ritard.

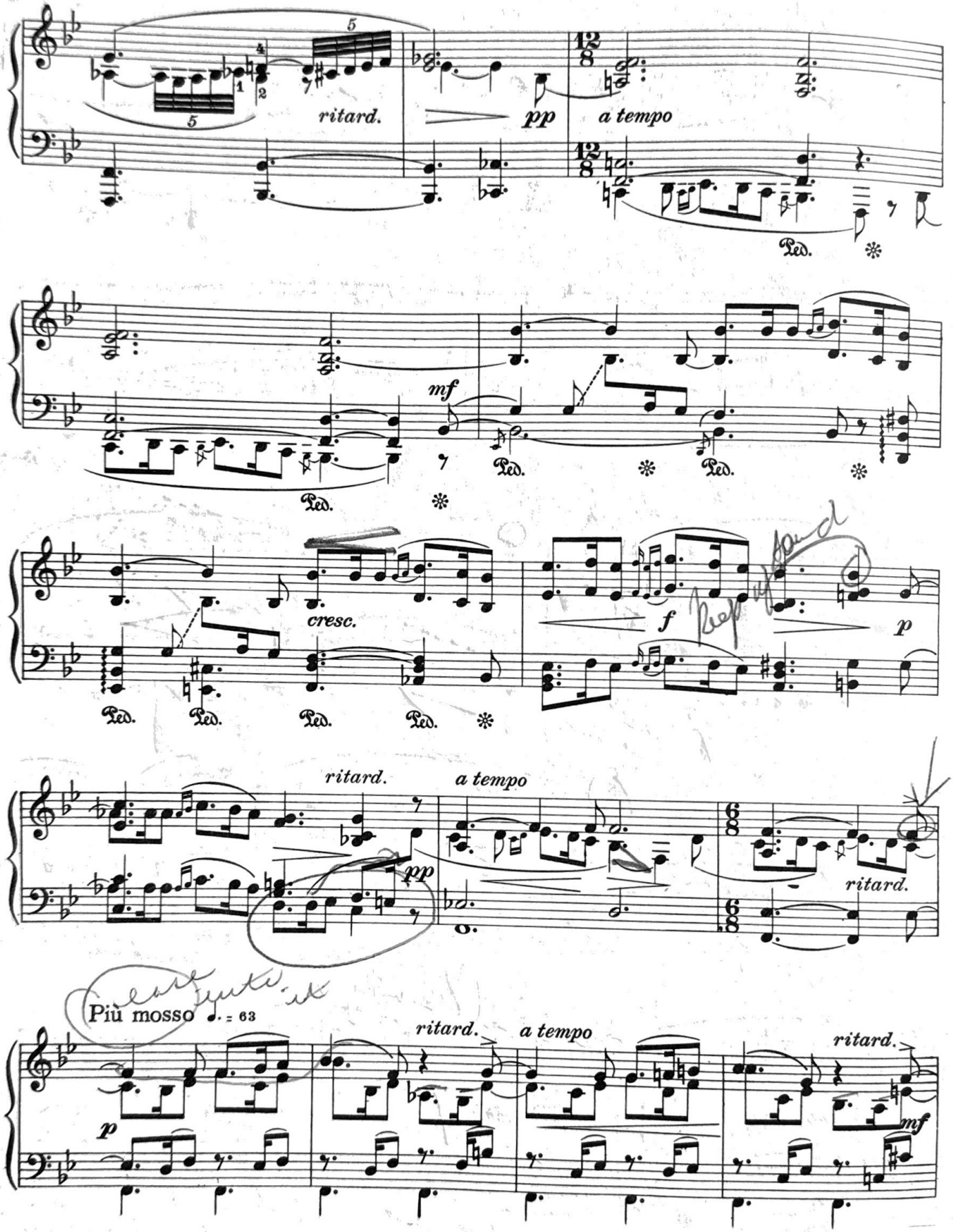

Tempo primo ♩ = 168
pp
mf
p
mf
p

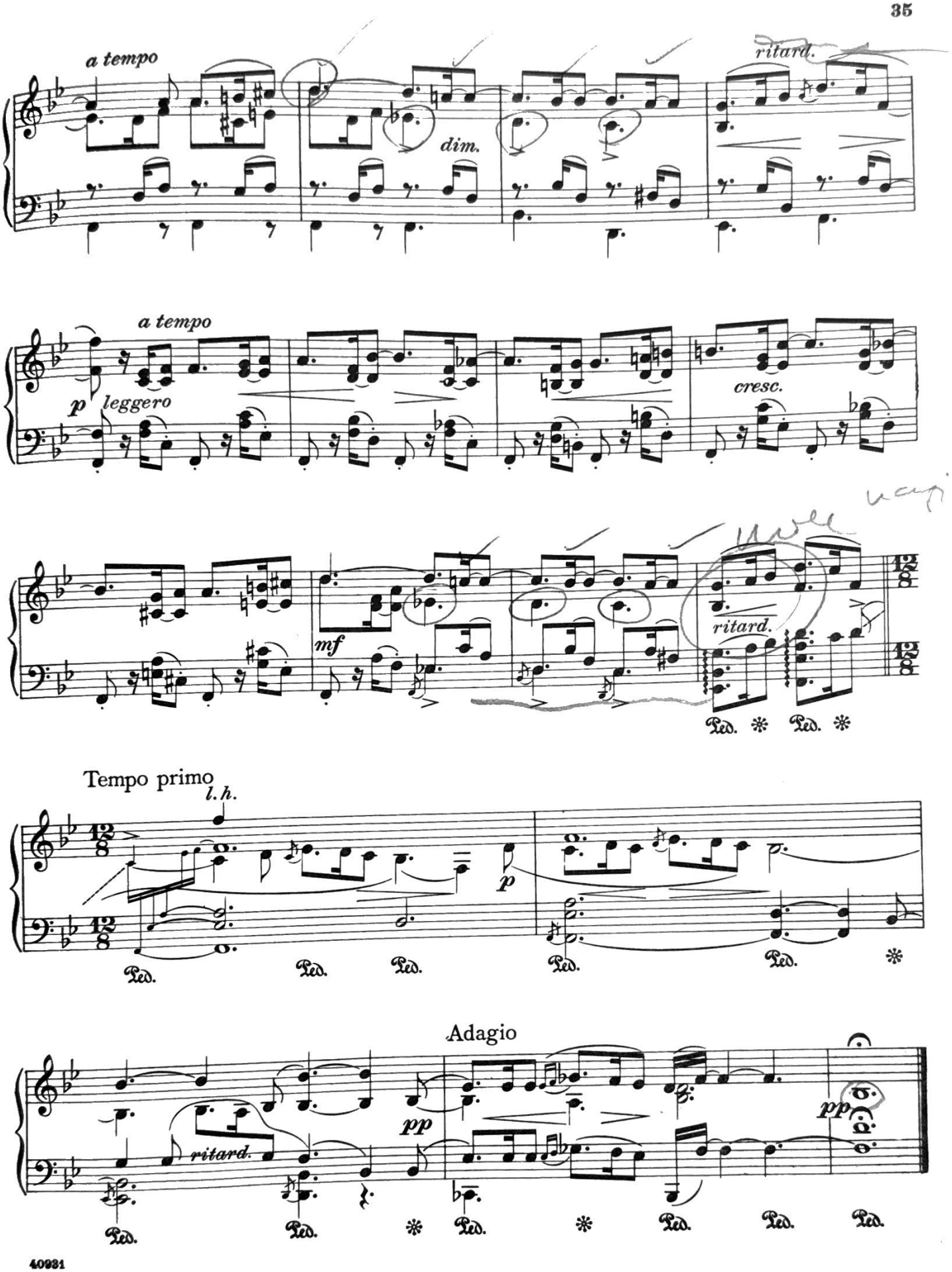


*Second edition. The original version is preferable, in the editor's opinion.

VI

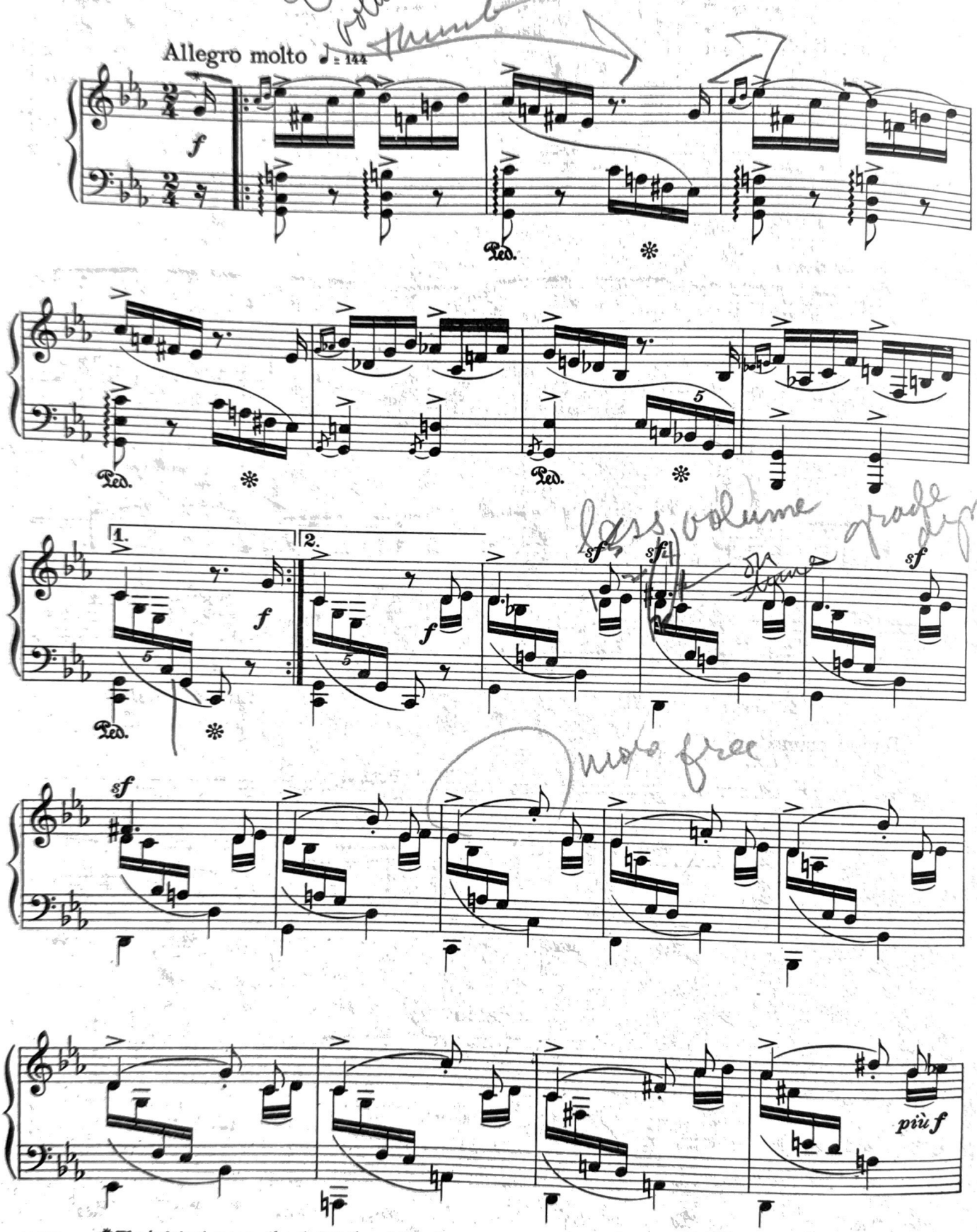



ritard.
pp
a tempo
Ped.
mf
cresc.
f
p
ritard.
a tempo
ritard.
Più mosso ♩. = 63
p
ritard.
a tempo
ritard.
mf

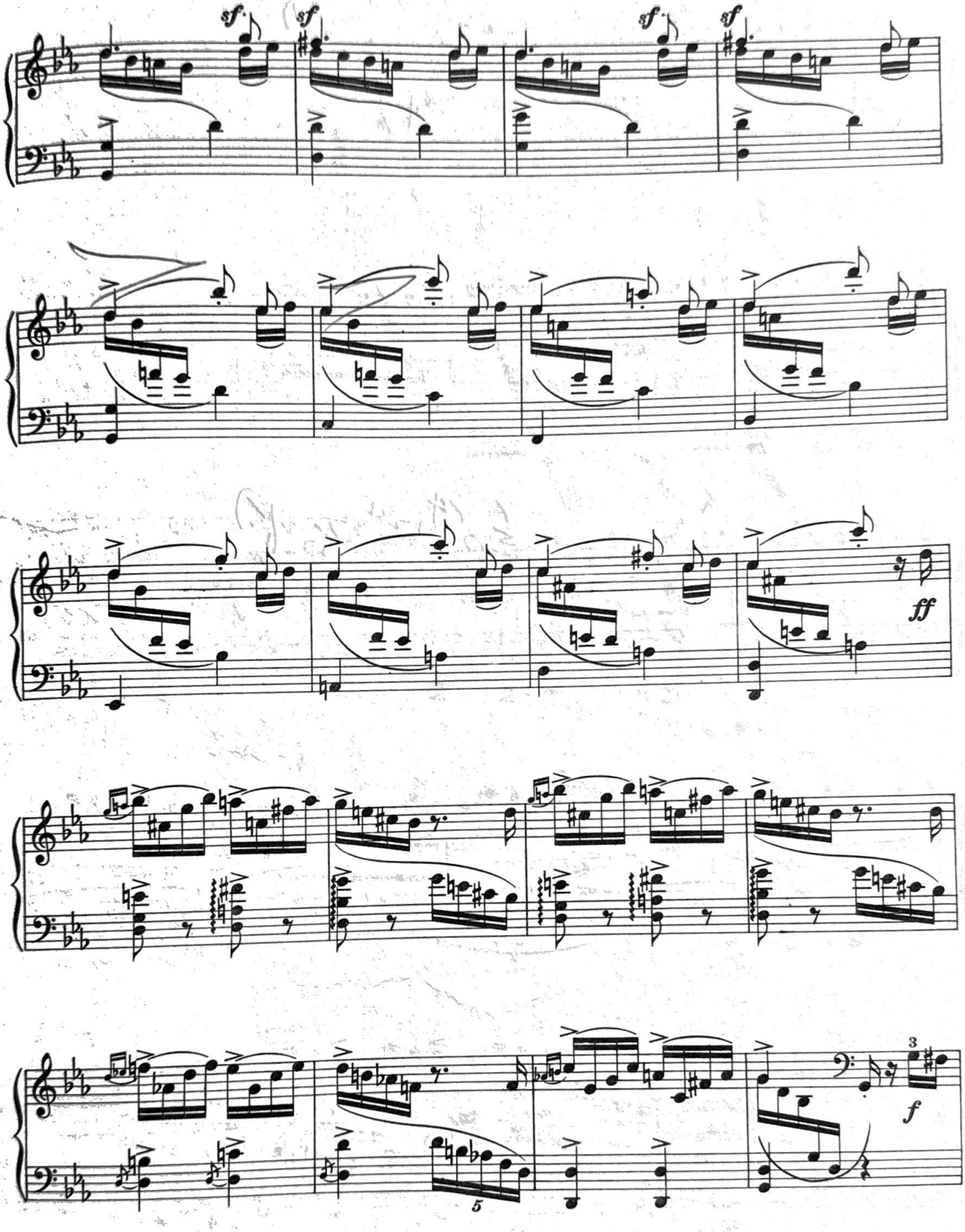

a tempo
dim.
ritard.
a tempo
p leggero
cresc.
mf
ritard.
Ped. * Ped. *
Tempo primo
l. h.
p
Ped. Ped. Ped. Ped. Ped. *
Adagio
ritard.
pp
pp
Ped. Ped. * Ped. * Ped. Ped. Ped.

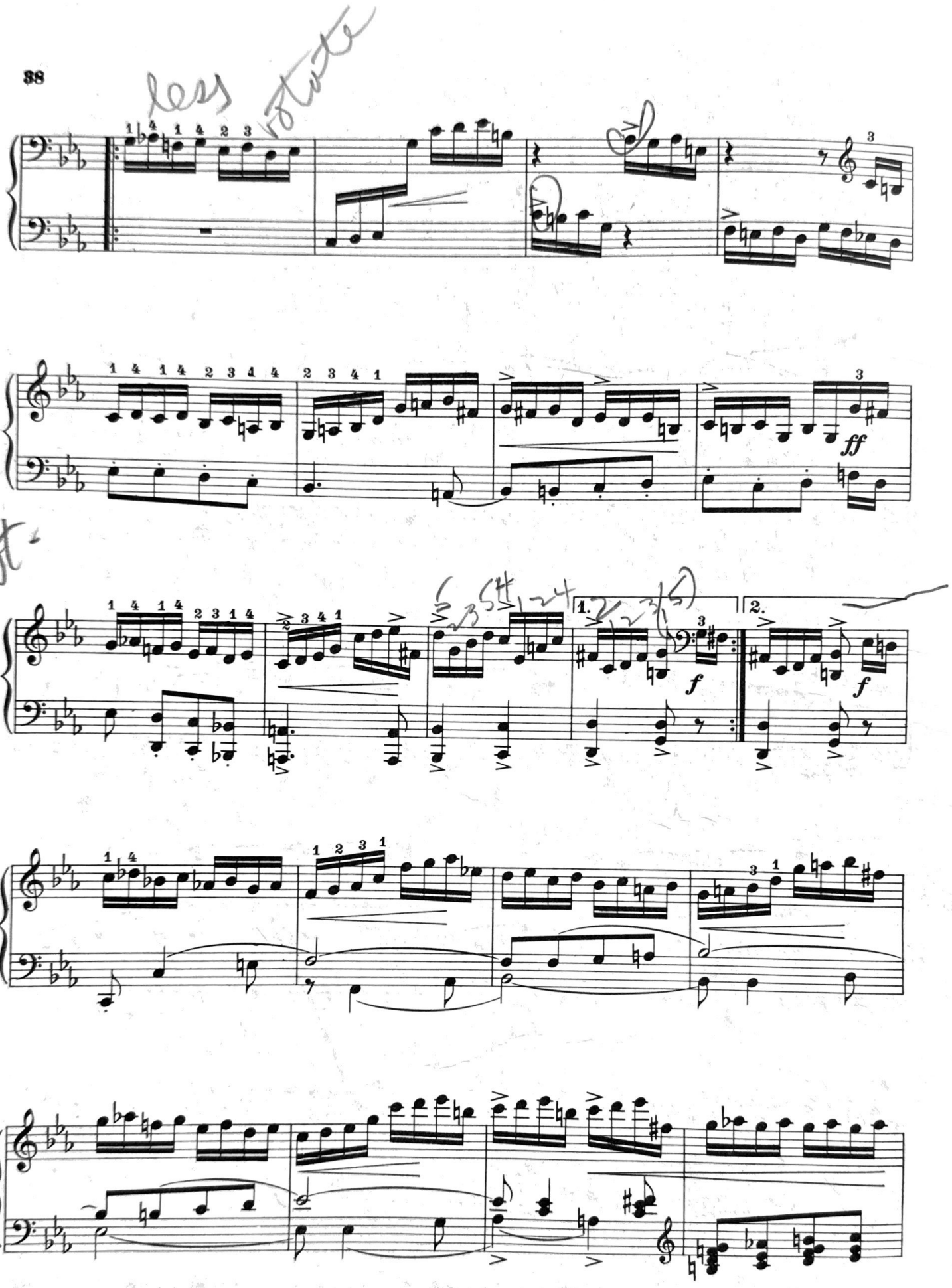
VII

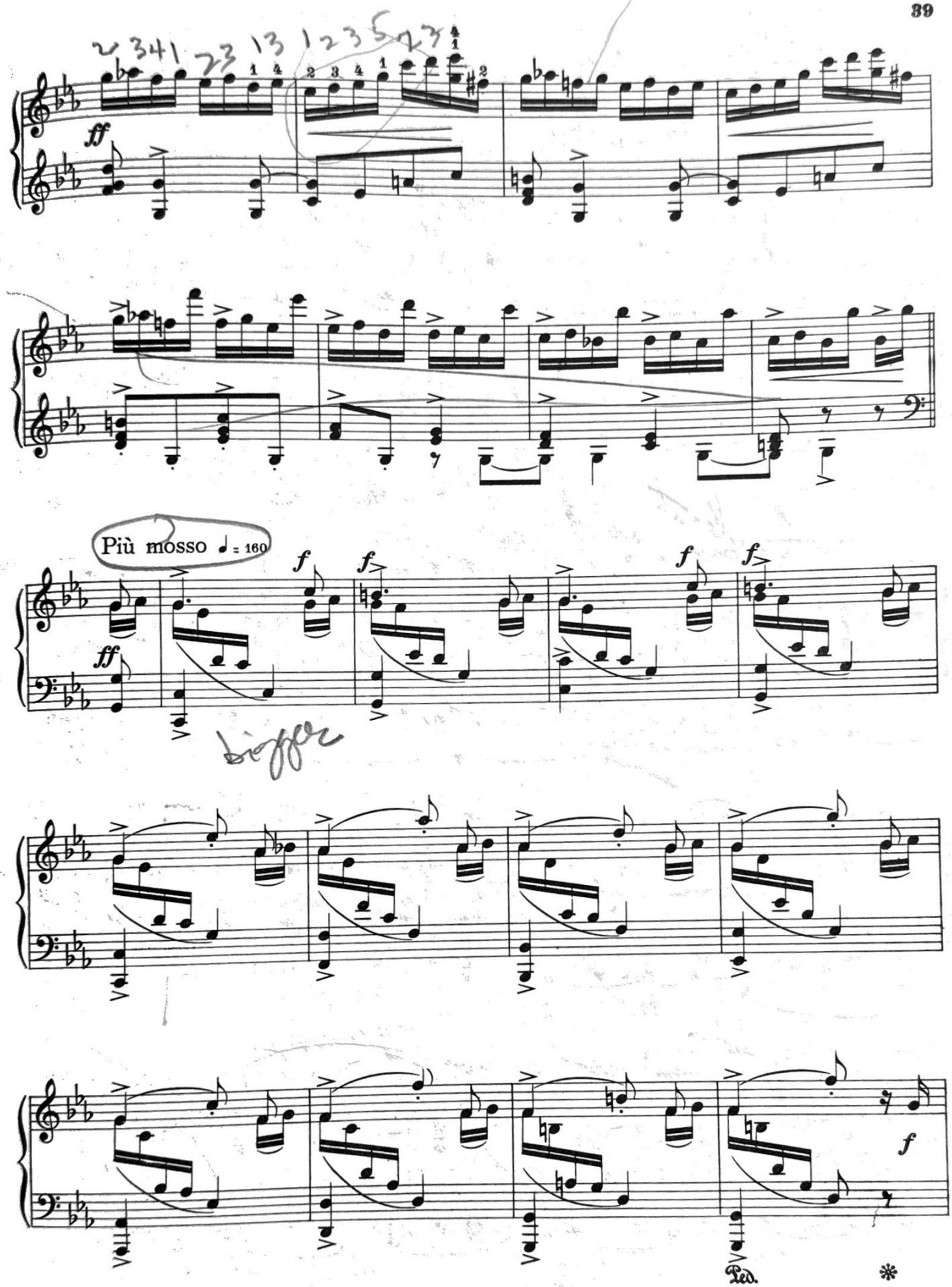
Allegro molto ♩. = 144

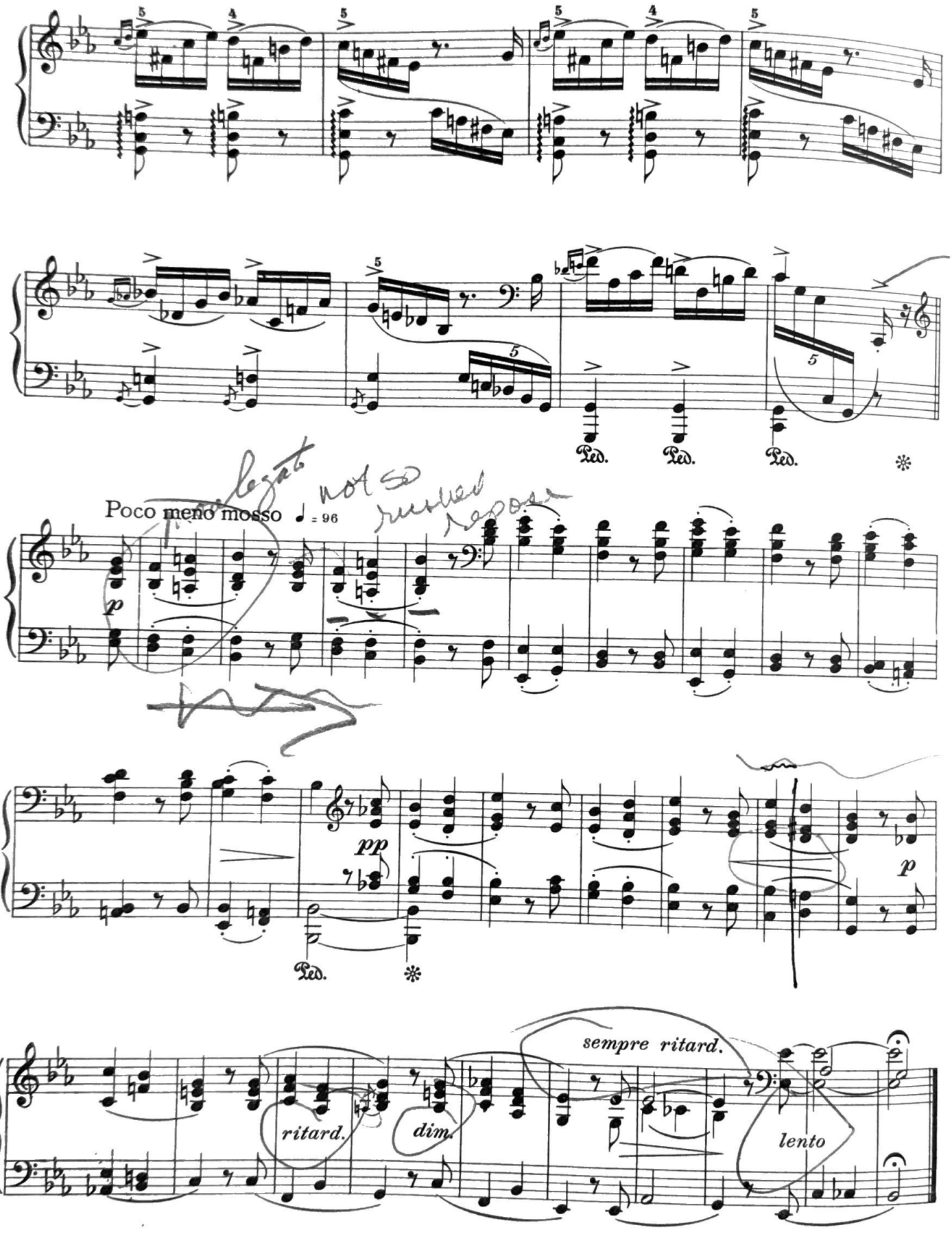


* The original groups the sixteenth and the grace notes together *before* the bar, in each instance.


sf.
sf
sf.
sf
ff
5
3
f

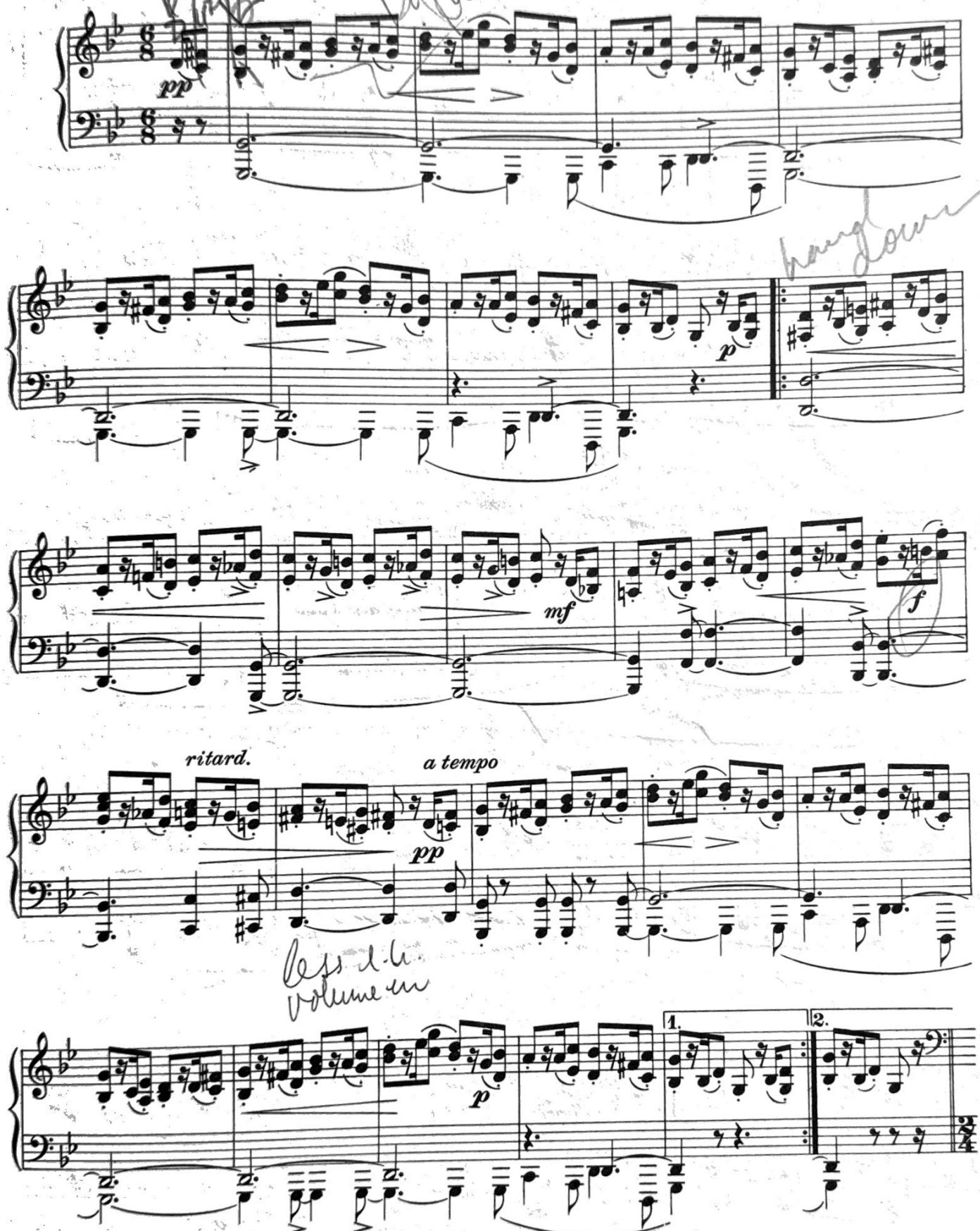

ff
1.
2.
f
f

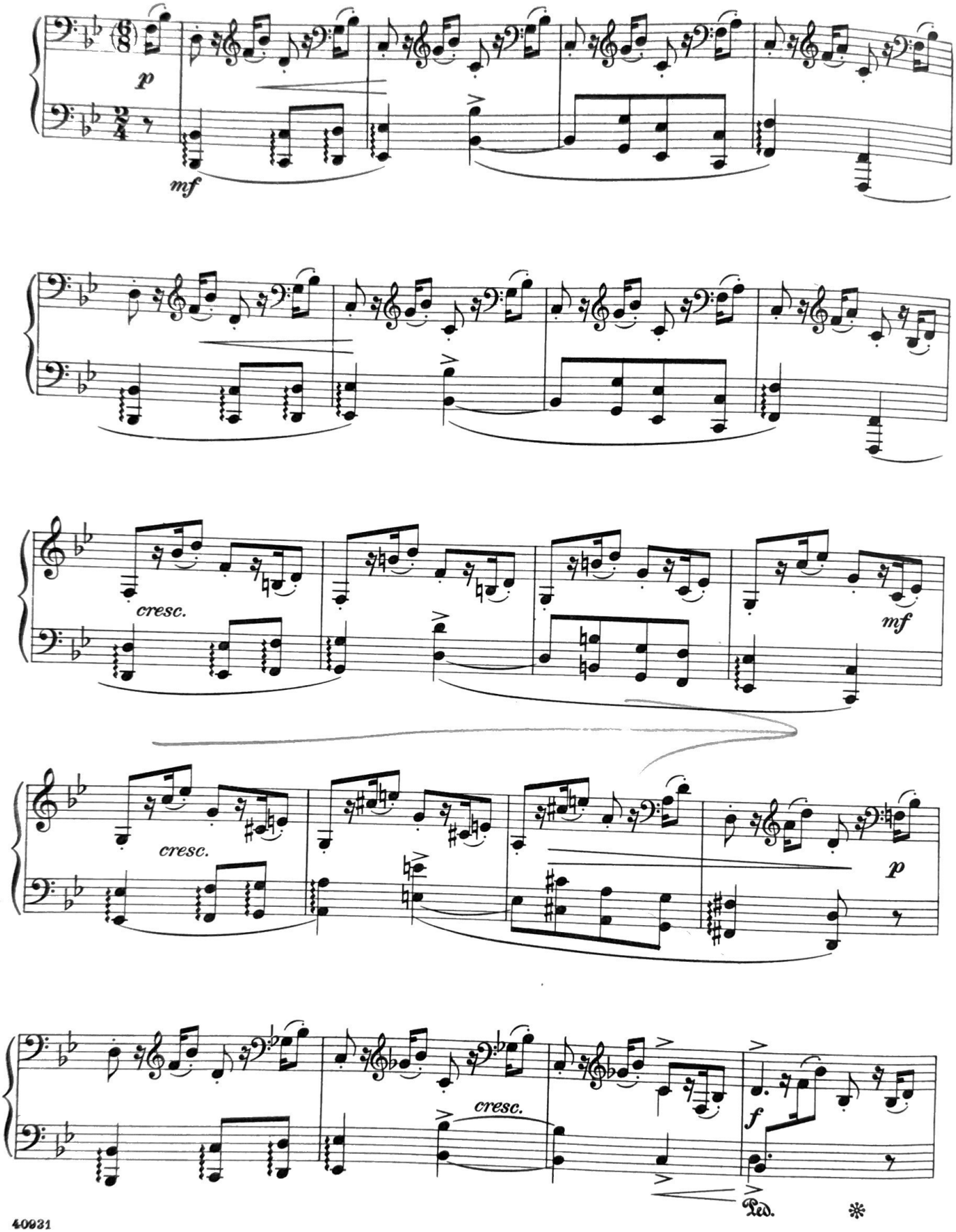

Più mosso ♩ = 160
Ped.

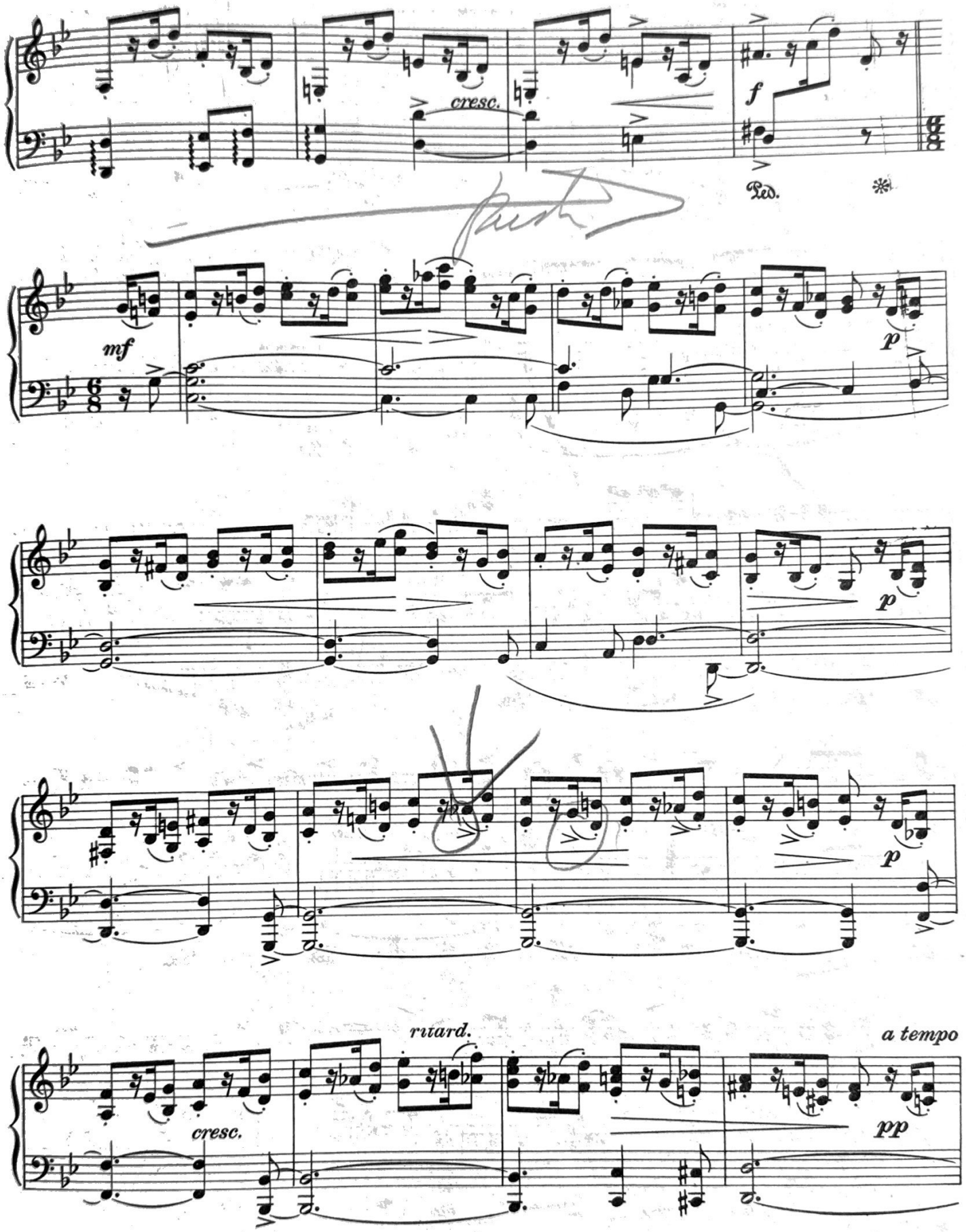

Poco meno mosso ♩ = 96
p
pp
p
ritard.
dim.
sempre ritard.
lento
Ped.
Ped.
Ped.
Ped.
Ped.

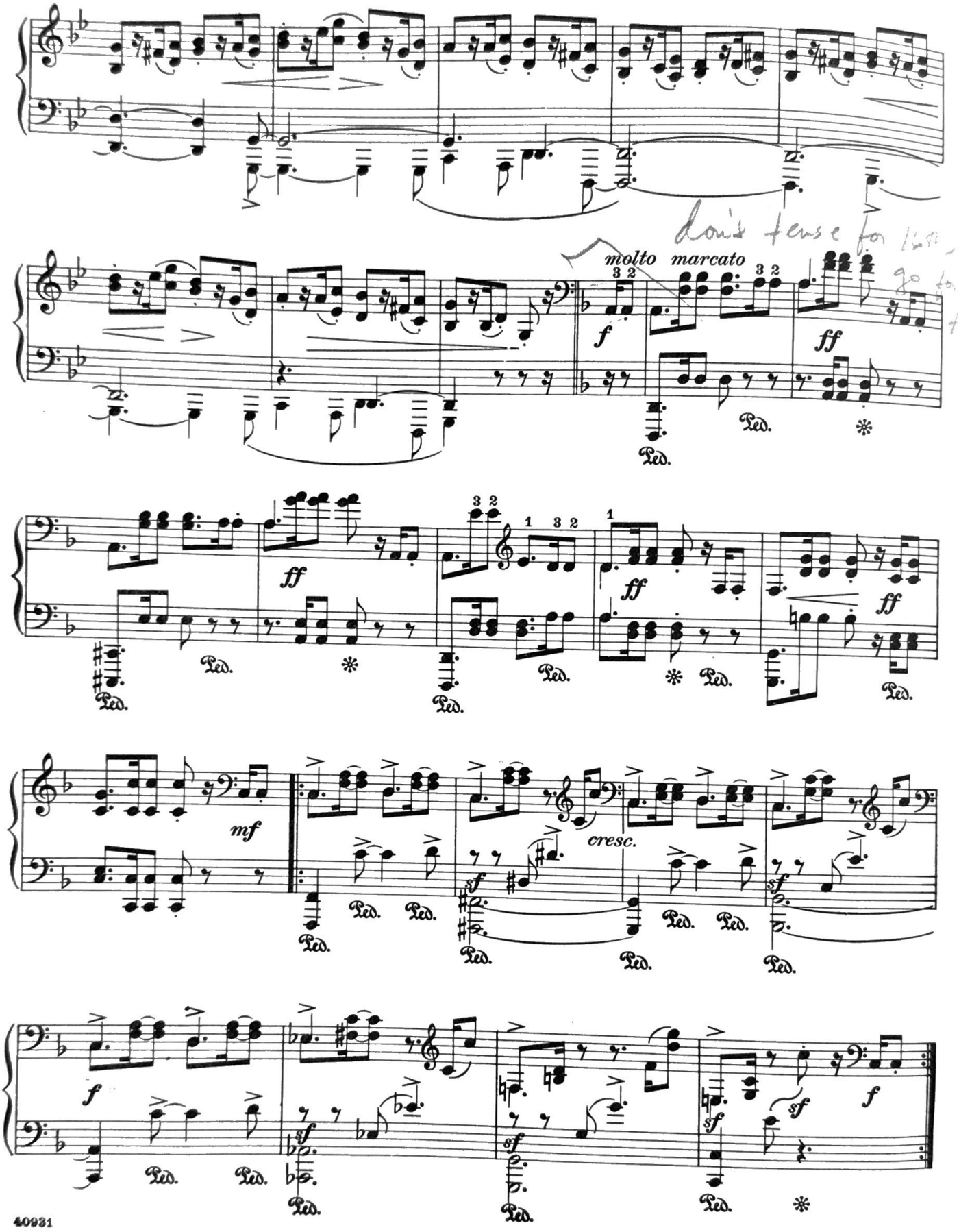
VIII

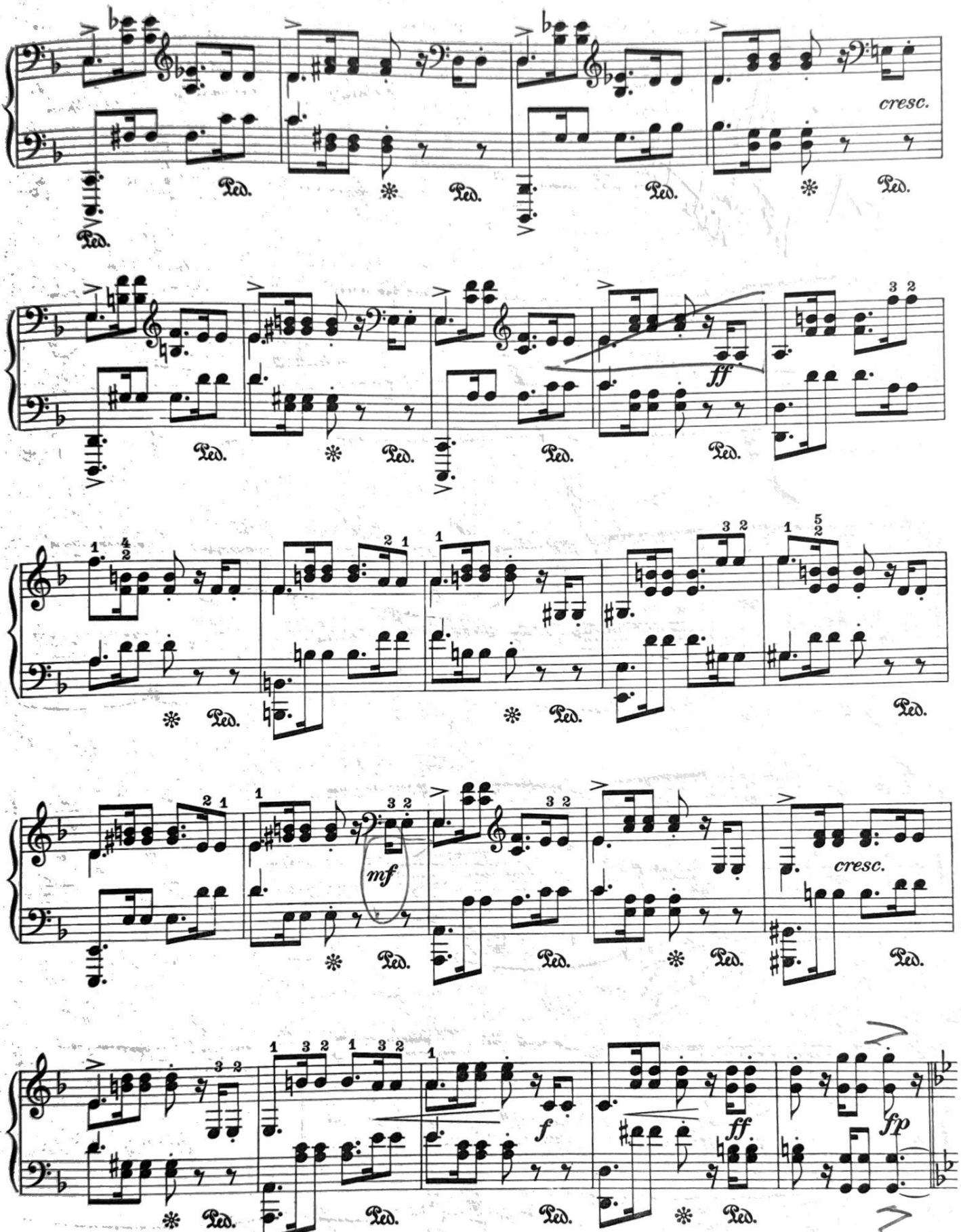
Allegro scherzando ♩. = 104




p
mf
cresc.
mf
cresc.
p
cresc.
f
Ped.
*


cresc.
f
Ped.
mf
p
p
p
ritard.
a tempo
cresc.
pp


molto marcato
f
ff
Ped.
mf
cresc.
sf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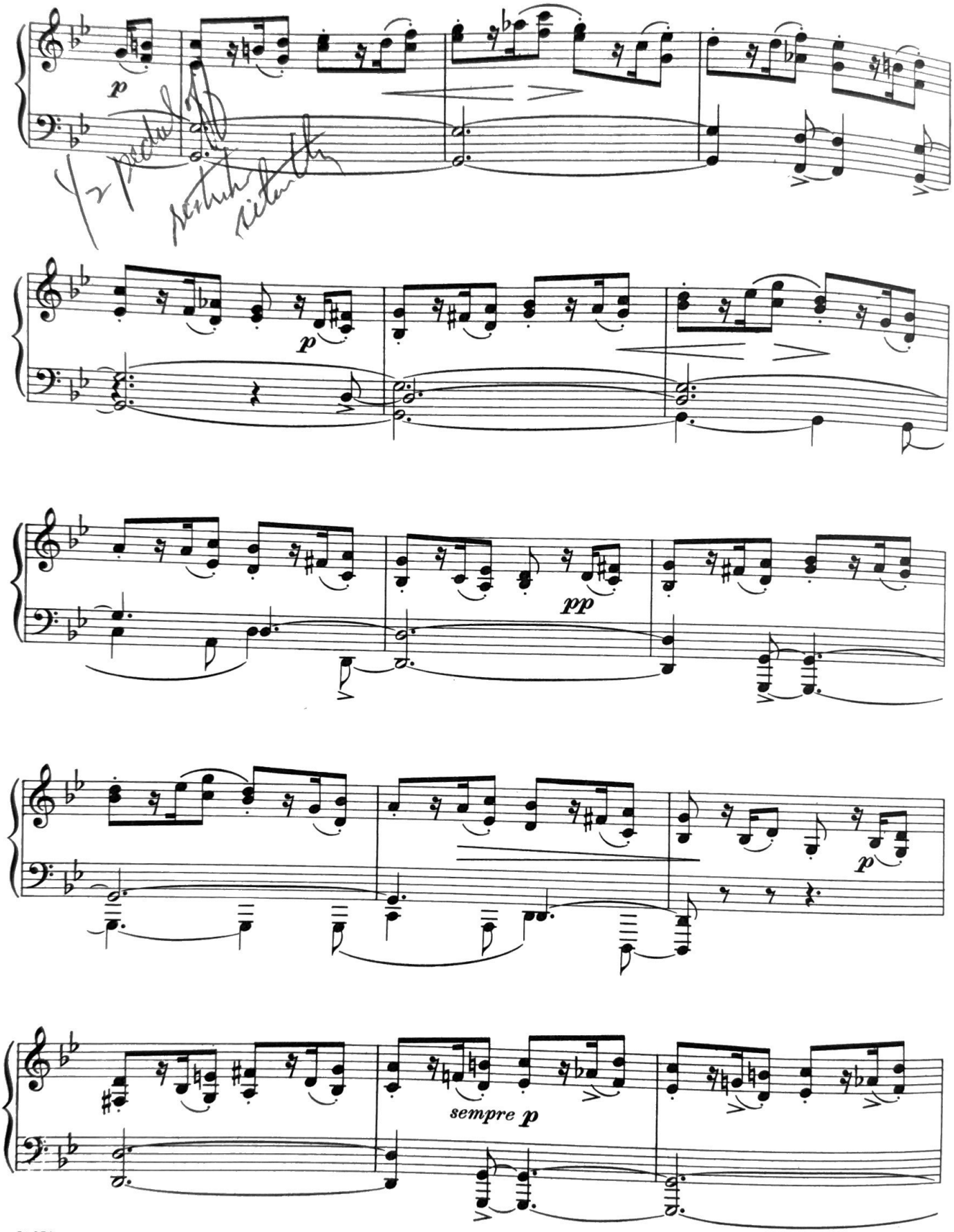
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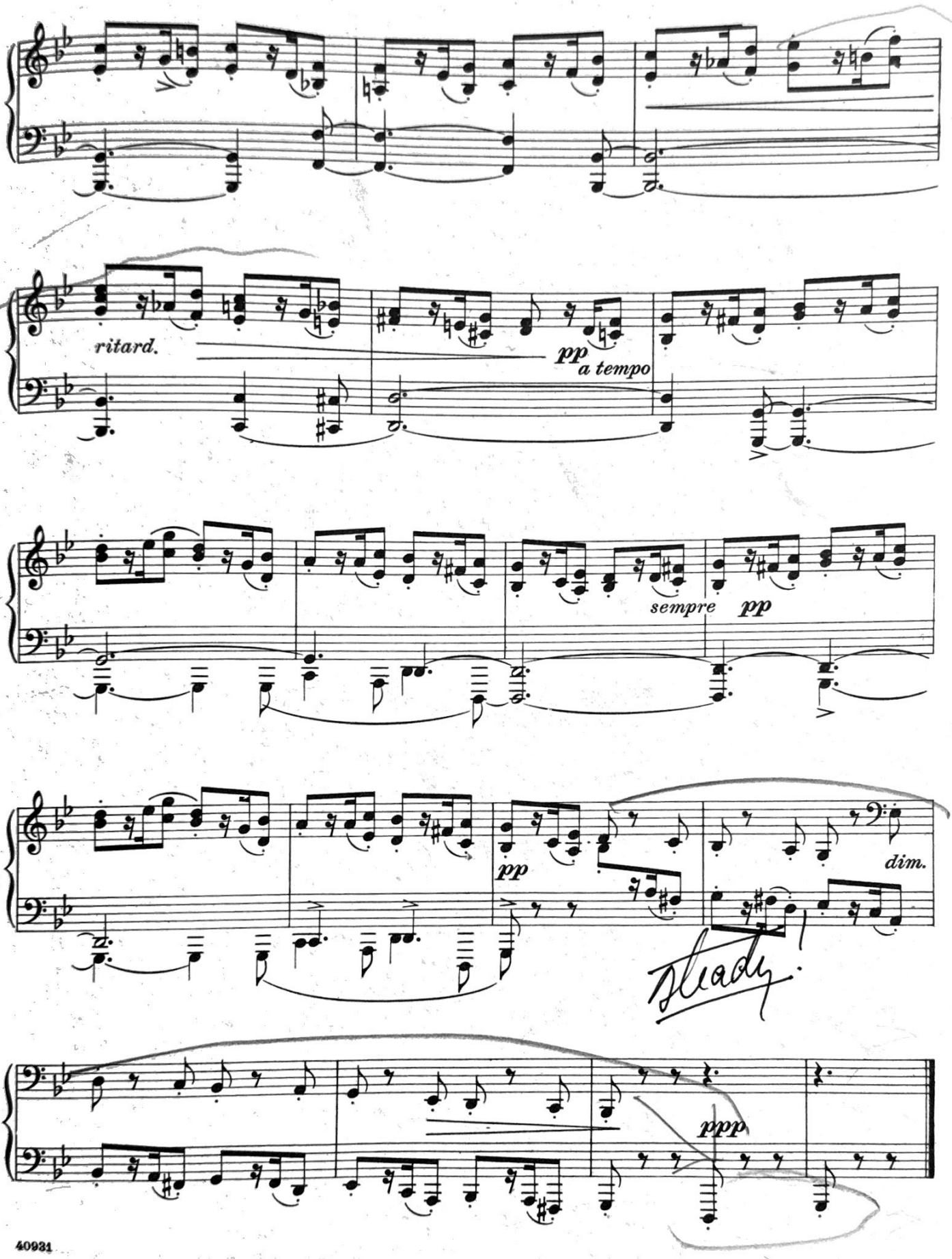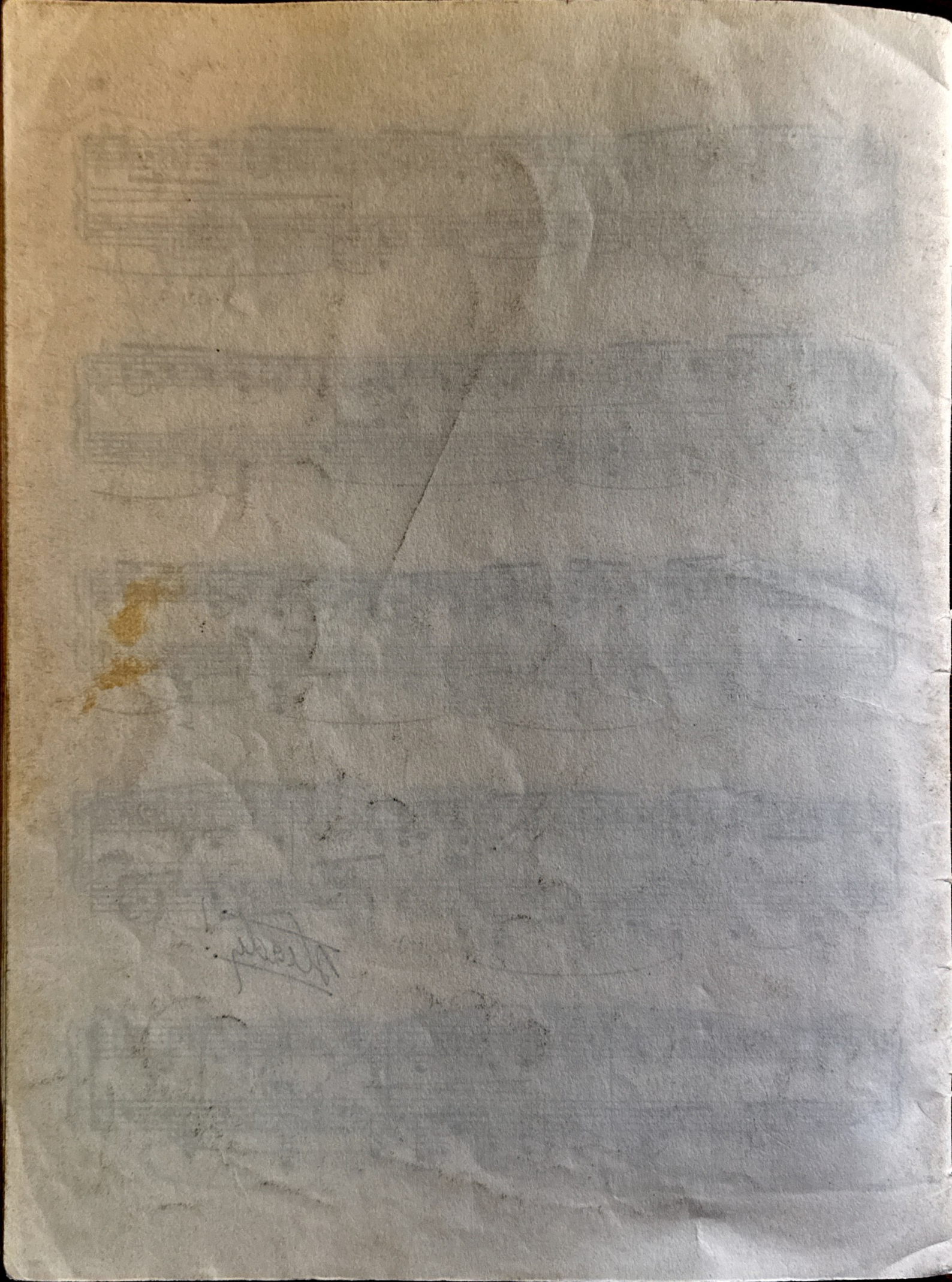
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