

Robert SCHUMANN

KREISLERIANA

Opus 16



Piano Practical Editions
pianopractical editions.com

Musical Health Warning : please be aware that these editions are definitely not urtext and should be consulted together with a traditional version. They have been devised purely to help solve musical and technical problems at the piano.

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Robert SCHUMANN 1810 - 1856

KREISLERIANA Opus 16

index page iv

Johannes Kreisler, E.T.A. Hoffmann's (1776 -1822) fictional Kapellmeister*, was the source of inspiration for this sublime composition; his surreal and comic essays, also



Kreisler represents the true Romantic spirit, and accurately reflects the split in Schumann's own creative personality. As John Daverio observed — Kreisler much like Schumann alternated between depressive phases and rapturous flights of fancy.

In his mid-twenties Schumann was passionately in love with Clara Wieck, his junior by almost nine years, the gifted daughter of his ex-piano teacher; much of the inspired piano and vocal music written before they were finally married in



entitled *Kreisleriana*, record the writings of an opinionated tomcat together with a fragmented autobiography of the conductor who fights indifference and philistinism. As an eccentric, impenetrable and emotionally volatile figure

1840 is an utterance of his yearning for her. Schumann's *Kreisleriana***, justifiably recognised among his favourites, was created during the tortuous years of a bitter legal battle with his future father-in-law; Friedrich Wieck was totally opposed to their union. The composer confessed to deep despair, his diary revealing that he was torn between longing for her return and frustration at the eternal anticipation of her letters. He also wrote with intensity and these years during her absence saw many of his most significant piano works — *Fantasiestücke*, *Humoreske*, *Phantasie*, *Novelettes* and *Kinderszenen*; when she was present, though inaccessible, composing tended to cease.

From a letter to Clara dated April 13, 1838: "I'm overflowing with music and beautiful melodies now — imagine, since last writing to you I've finished another whole notebook of new pieces. I intend to call it *Kreisleriana*. You and one of your ideas play the principal role and I want to dedicate it to you — yes, to you and nobody else — and then you will smile so sweetly when you discover yourself in it." Clara feared that this would only exacerbate strained relations with her father and it was eventually dedicated to 'his dear friend' Chopin.

As always in Schumann's music, quotations, secret messages and ciphers are plentiful but it is

not necessary to recognise them; just immerse yourself in this rewarding outpouring as I did over 50 years ago, enjoying the challenge of a vast palette of original and moving music.

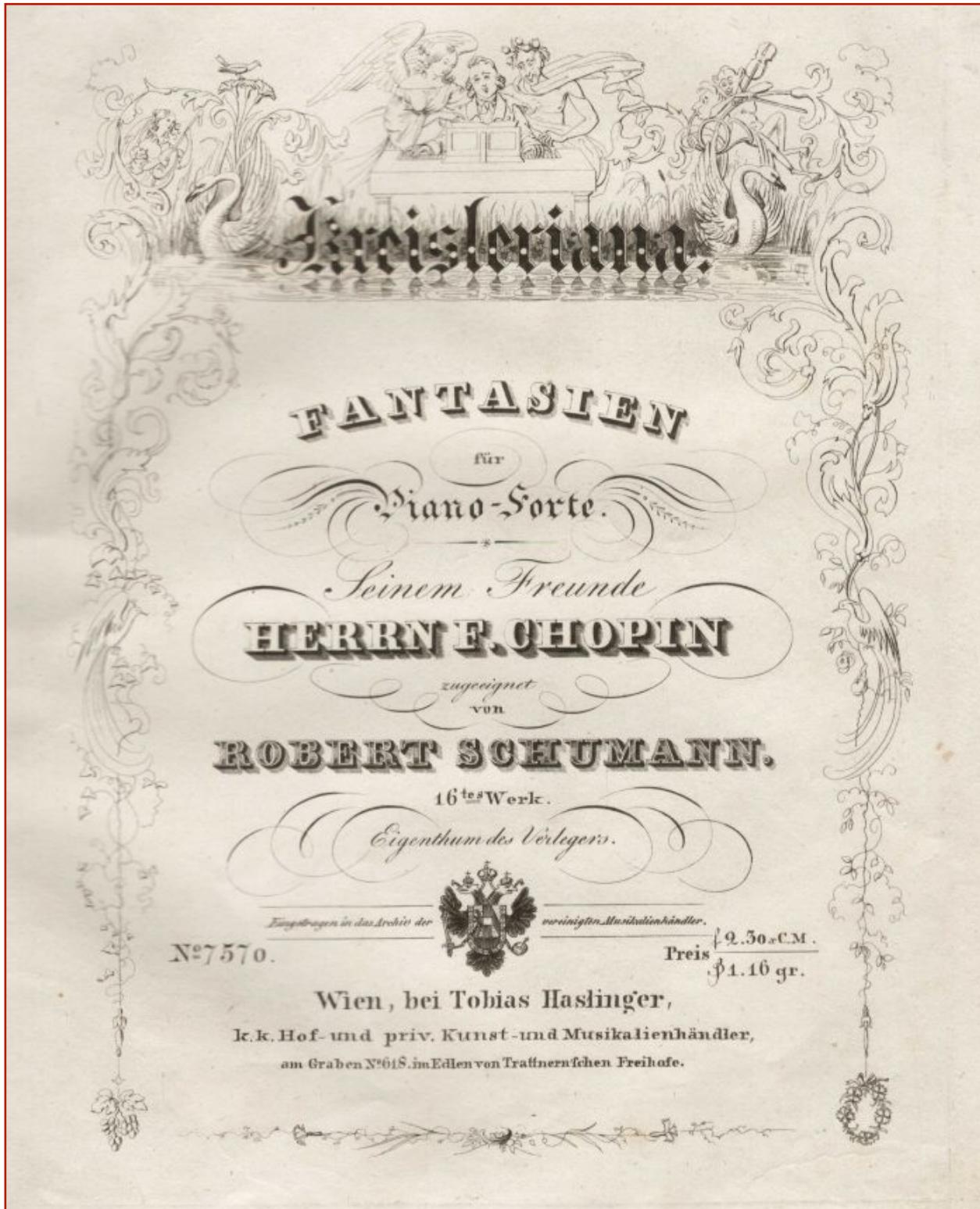
*conductor

**first edition 1838 sub-heading — *Fantasien für Piano-Forte*

Piano Practical Editions

Devised to be used in conjunction with traditional scores, the *Kreisleriana* have been completely and audaciously re-drafted; using modern editing technology, radical and original solutions are proposed, always keeping to the spirit of the composer's original intentions.

These editions reflect an entirely personal interpretation and do not always exactly follow original texts. Modifications are made to accommodate the timbre of modern instruments and are based on long experience, analysis and intuition; changes to notation, ties, phrasing and accentuation are marked with an asterisk and refer to the notes and index on page iv. It is interesting to note that Clara only indicates metronome speeds for the slower pieces. Schumann's often indicates very fast tempi and it might be prudent to temper them with common sense. Pedalling is only indicated when its use might not be evident.



First edition Tobias Haslinger 1838 — the intricate original cover subtitled FANTASIEŃ and dedicated to CHOPIN

Be aware that following a *ritard* – Schumann does not necessarily indicate a *tempo*

PPE presents many passages with re-arranged hand distribution, particularly N° 2 (page 15) and N° 4 (page 27).

N° 1 page 1

8 & 32 these repeats were omitted in early editions

49 the central section with heavily reduced pedal is particularly effective

74 editorial dynamic

N° 2 page 8

It is useful to experiment with acciacaturas, arpeggiated chords and grace notes, either on or after the beat, even sometimes ignoring tied acciacaturas altogether. I always advocate a flexible approach.

12 modifications to soprano and tenor voices

119 this repeat was omitted in early editions

128 some artists prefer A \flat

147 from Clara's edition – a cut of 8 bars ending here

N° 3 page 18

Aufgeregt does not mean fast – keep something in reserve for **102**

33 original continues in duple time. The smaller font is editorial.

59 editorial tied E \flat

70 editorial tied D

122 original continues in 2/4

N° 4 page 26

11 – the smaller font is editorial

26 editorial suggestion to omit the diamond-headed note

N° 5 page 29

89 original continues in 3/4

11/49 & 148 alto A dotted quaver

89 original continues in 3/4

N° 6 page 37

15 editorial suggestion to omit the diamond-headed note

19 dashed barlines are editorial

22 some editions omit the tie

N° 7 page 40

dashed barlines are editorial

68 modification of LH first beat

81 editorial raised octave

N° 8 page 46

dashed barlines are editorial

41 original continues in duple time. I am convinced that the bass of each octave should be played on the beat.



äußerst bewegt *very animated*

I

2 *f*

crescendo

Reed.

3

6

crescendo

sf

sf

*

9

crescendo

simile

12

crescendo

15

sf *ff* *sf*

18

sf *sf* *sf* *sf*

21

sf *sf* *sf* *sf*

24

f

crescendo

27

30

33

36

very animated

39

42

crescendo

45

48

sf

pp

51

54

57

pp

60

ritard

63

66

69

72

1

2

74 *p

Measures 74 and 75 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one flat. Measure 74 starts with a dynamic of *p* (pianissimo). The treble part consists of eighth-note pairs with a downward arrow above each pair, and the bass part consists of quarter notes. Measure 75 continues with eighth-note pairs in the treble and quarter notes in the bass. The bass line includes a sustained note with a wavy line underneath.

77 f

Measures 77 and 78 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to one sharp. Measure 77 starts with a dynamic of *f* (forte). The treble part consists of eighth-note pairs with a downward arrow above each pair, and the bass part consists of quarter notes. Measure 78 continues with eighth-note pairs in the treble and quarter notes in the bass. The bass line includes a sustained note with a wavy line underneath.

80 sf

Measures 80 and 81 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to one flat. Measure 80 starts with a dynamic of *sf* (sforzando). The treble part consists of eighth-note pairs with a downward arrow above each pair, and the bass part consists of quarter notes. Measure 81 continues with eighth-note pairs in the treble and quarter notes in the bass. The bass line includes a sustained note with a wavy line underneath.

83 sf

Measures 83 through 87 show a piano part. The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to one sharp. Measure 83 starts with a dynamic of *sf* (sforzando). The treble part consists of eighth-note pairs with a downward arrow above each pair, and the bass part consists of quarter notes. Measures 84 through 87 continue with eighth-note pairs in the treble and quarter notes in the bass. The bass line includes a sustained note with a wavy line underneath.

Sehr innig und nicht zu rasch

8

II

3 *p*

very intimate and not fast

Measure 1: Treble clef, B-flat key signature. Measures 1-2: 3/4 time. Measures 3-4: 2/4 time. Measure 4: Measure begins with a bass note, followed by a treble note.

4 *A* *p*

Measure 5: Treble clef, B-flat key signature. Measures 5-6: 3/4 time. Measures 7-8: 2/4 time. Measure 8: Measure begins with a bass note, followed by a treble note.

8

Measure 9: Treble clef, B-flat key signature. Measures 9-10: 3/4 time. Measures 11-12: 2/4 time. Measure 12: Measure begins with a bass note, followed by a treble note.

11 *tr* *f*

Measure 13: Treble clef, B-flat key signature. Measures 13-14: 3/4 time. Measures 15-16: 2/4 time. Measure 16: Measure begins with a bass note, followed by a treble note.

15

Measure 17: Treble clef, B-flat key signature. Measures 17-18: 3/4 time. Measures 19-20: 2/4 time. Measure 20: Measure begins with a bass note, followed by a treble note.

ritard

a tempo

19

22

Λ

Λ

ritard

sempre legato

p

26

30

ritard

adagio

34

INTERMEZZO I

10

Sehr lebhaft *very fast*

37 2 *f*

42

46

50 *sf* *simile* *f*

53 1 2 *ritard* *p* 3

§

55 3

60

64 tr

68

72

This block contains five staves of musical notation for piano. The top staff (treble clef) starts with a section of eighth-note chords in 3/4 time. The second staff (bass clef) begins with a eighth-note chord. The third staff (treble clef) starts with a eighth-note chord. The fourth staff (bass clef) starts with a eighth-note chord. The fifth staff (treble clef) starts with a eighth-note chord. Measure numbers 55, 60, 64, 68, and 72 are indicated on the left side of the staves. Measure 64 includes a dynamic marking 'tr' (trill) over the bass line. Measure 68 includes a dynamic marking 'tr' (trill) over the bass line. Measure 72 includes a dynamic marking 'tr' (trill) over the bass line.

INTERMEZZO II

13

etwas bewegter *a little more animated*

92 *p*

93 3 5 4 5

96

97

99

100 *p*

sempre crescendo

102

103

105

106

117

ritard

sf *sf*

*

tempo primo

Langsamer fairly slow

ritard

119 *p*

123 *p*

ritard

126 *p*

129 *mf*

148

152

156

adagio

m.s.

160

p

m.d.

Sehr aufgeregt *very agitated*

III

simile

crescendo

6

11

16

crescendo

22

ritard

Etwas langsamer *somewhat slower*

33 **4** *

35

37

ritard

39

49

p

50

ritard

51

pp

52

53

54

55

ritard

56

57

ritard

58

a tempo

59

61

1

63

ritard

65

2

67

ritard

69

m.d.

tempo primo

71

crescendo

76

81

f

87

crescendo

92

97

Noch schneller even faster

102

106

110

A musical score for piano, page 118. The score is divided into two staves by a brace. The top staff, in bass clef and one flat key signature, features a continuous eighth-note pattern with dynamic markings (v) and measure repeat signs. The bottom staff, also in bass clef and one flat key signature, shows a similar pattern with measure repeat signs. The tempo is marked as 118.

marcato

ff *m.s.*

122 **2/2** *

Reed.

2

very slow

Sehr langsam [$\text{♩} = 66$]

IV

ritardando

Ritardando

rit

10

7

pp

m.s.

bewegter *more animated*

11

mf

p

13

4

3

p

15

4

5

pp

17

5

1

ritardando

pp

20

21

pp

ritardando

A musical score for piano, page 22. The score consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The music begins with a dynamic marking 'mp' (mezzo-piano). The score shows various note heads and stems, with some stems extending downwards and others upwards. There are also some horizontal lines and a brace on the left side of the staves. The page number '22' is located in the lower-left corner of the page.

tempo primo

* *first
edition*

A musical score for piano and basso continuo. The top staff shows a bassoon part with a basso continuo line underneath, both in common time. The bottom staff shows a piano part. The score includes a repeat sign with two endings. The first ending leads to a section with a bassoon solo and a piano basso continuo line. The second ending leads to a section with a piano basso continuo line and a bassoon solo. The score is in common time throughout.

adagio

Sehr lebhaft *very fast*

V

pp

5

9

13

17

mf

21

25

29

33

36

39

A musical score page showing a bass line and a treble line. The bass line consists of eighth-note patterns with various slurs and grace notes. The treble line consists of sixteenth-note patterns with slurs and grace notes. The key signature is one flat, and the time signature is common time.

43

A musical score page showing a treble line and a bass line. The treble line consists of eighth-note patterns with slurs and grace notes. The bass line consists of sixteenth-note patterns with slurs and grace notes. The key signature is one flat, and the time signature is common time.

46

A musical score page showing a treble line and a bass line. The treble line consists of eighth-note patterns with slurs and grace notes. The bass line consists of sixteenth-note patterns with slurs and grace notes. The key signature is one flat, and the time signature is common time.

49

ritard

A musical score page showing a treble line and a bass line. The treble line consists of eighth-note patterns with slurs and grace notes. The bass line consists of sixteenth-note patterns with slurs and grace notes. The key signature is one flat, and the time signature is common time. A ritardando instruction is present above the treble line.

52 *p*

57

62

ritard

67 *p*

72

77

82

f

87

ff

m.s.

**32*

f

2

5

Red.

crescendo

90

simile

2

5

93

96

2

3 p

100

3

ritard

103

pp

108

A musical score for piano, featuring five staves of music. The score is in common time and includes measure numbers 113, 117, 121, 125, and 129. The music consists of two staves: a treble staff and a bass staff. The treble staff uses a treble clef, and the bass staff uses a bass clef. The score includes various musical elements such as quarter notes, eighth notes, sixteenth notes, and rests. Measure 113 starts with a quarter note in the treble staff followed by a series of eighth and sixteenth note patterns. Measure 117 begins with a bass note followed by a treble note. Measure 121 features a bass note followed by a treble note. Measure 125 starts with a bass note followed by a treble note. Measure 129 begins with a bass note followed by a treble note.

134

138

142

145

148

second edition

ritard

*very slow*Sehr langsam [$\text{♩} = 36$]Durchaus leise zu halten *sempre piano*

VI

4 *pp*

ritard *a tempo*

f

6

ritard

pp

ritard

pp

a tempo

11

13

15

a tempo

f p

17

pp

2

a tempo

somewhat faster
Etwas bewegter

*

20

ritard

ritard

*

ritard

24

28

ritard

32

tempo primo

35 4

ritard

adagio

37

Re.

Sehr rasch *very fast*

VII

22

26

30

34

38

41 ***f*** *m.d.*

46

50

1 2 ***mf***

55

crescendo

59

63

ff

67

Noch schneller *even faster*

71

ff

75

79

83

87

Etwas langsamer *somewhat slower*

91

96

101

107

p

ritard

113

fast and playful

46

Schnell und spielerisch

VIII

2 *pp*

Die Bässe durchaus leicht und frei the bass light and independent throughout

sempre staccato

5

9

ritard

13

pp

17

21

A musical score for piano, page 25, measures 25-32. The top staff is in treble clef and has a key signature of one flat. The bottom staff is in bass clef. The score consists of two systems of music. The first system (measures 25-28) features a melodic line in the treble clef staff with eighth and sixteenth-note patterns, primarily in the treble clef. The second system (measures 29-32) continues this pattern. The bottom staff shows harmonic bass notes. The score is in common time and includes a key signature of one flat.

29

ritard

pp

37

m.d.

p

41 * 4

sopra

2

mf

43 *p*

sopra

3

mf

45 *3*

3

3

47 *3*

3

49

sopra

p

51

sotto

53 2

p

57

61

ritard

63

64

65

66

67

68

Mit aller Kraft *vigorous*

77

8vb--

81

m.s. *m.d.*

85

f *sf*

sf

89

m.s. ***sf***

93

f ***sf*** ***sf***

97

m.s. ***sf***

101

105

m.s.

m.d.

109

m.s.

113

sf *mf*

117

sf

m.s. >

121

m.s.

marcato

sf

marcato

sf

125

129

133

137

ritard

141

145

pp

149

pp

153

m.d.

ppp



S C H U M A N N

K R E I S L E R I A N A

O p u s 1 6

p u b l i s h e d D e c e m b e r 2 0 2 1

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