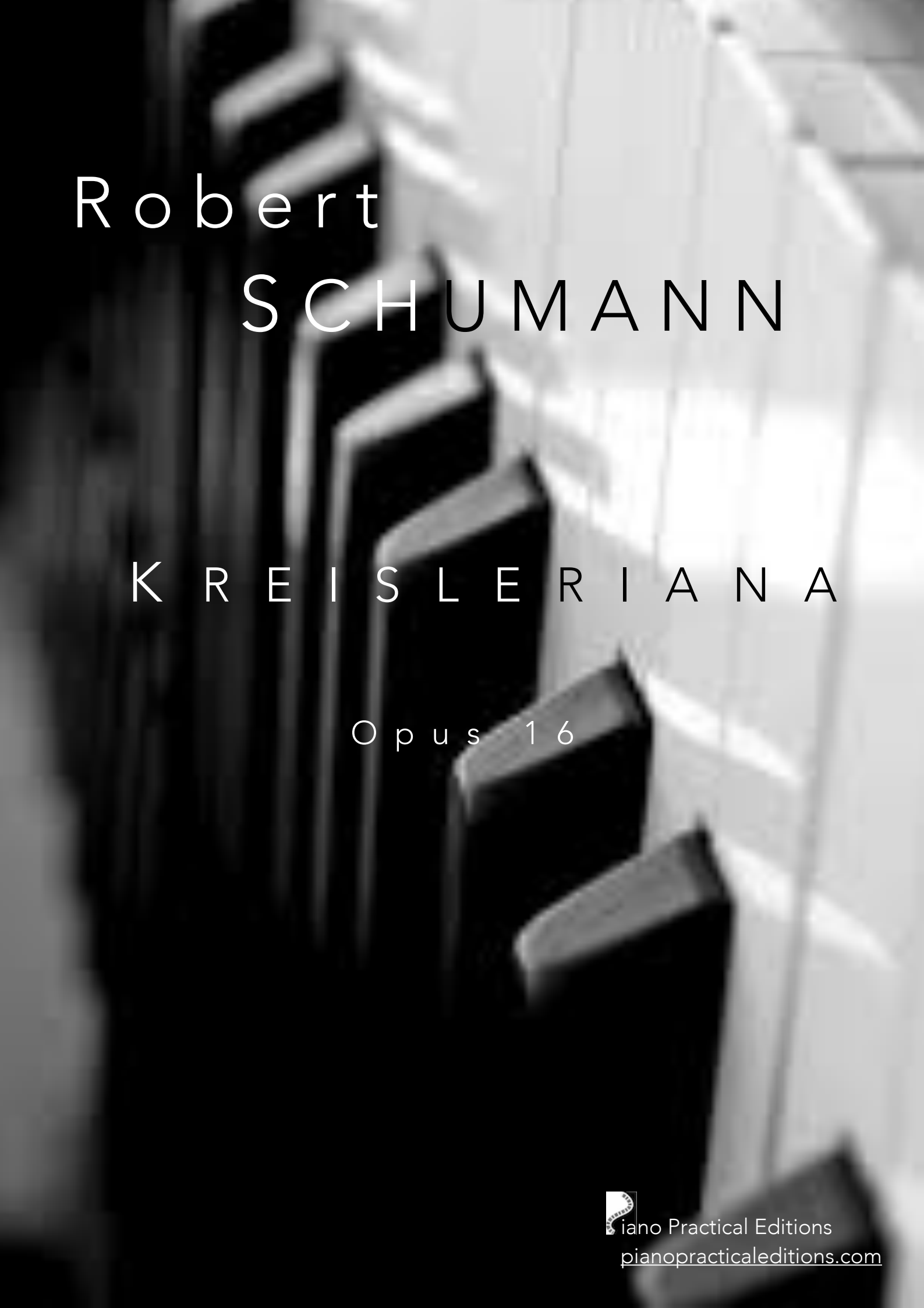


# Robert SCHUMANN

# KREISLERIANA

Opus 16

Piano Practical Editions
pianopracticaleditions.com

iano Practical Editions

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.

Please send comments and error reports to
Ray Alston contact@pianopracticaleditions.com

# Robert SCHUMANN 1810 - 1856

## KREISLERIANA Opus 16

index page iv

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

Johannes Kreisler

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 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

E.T.A. Hoffman

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 — *Fantaisiestücke*, *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.

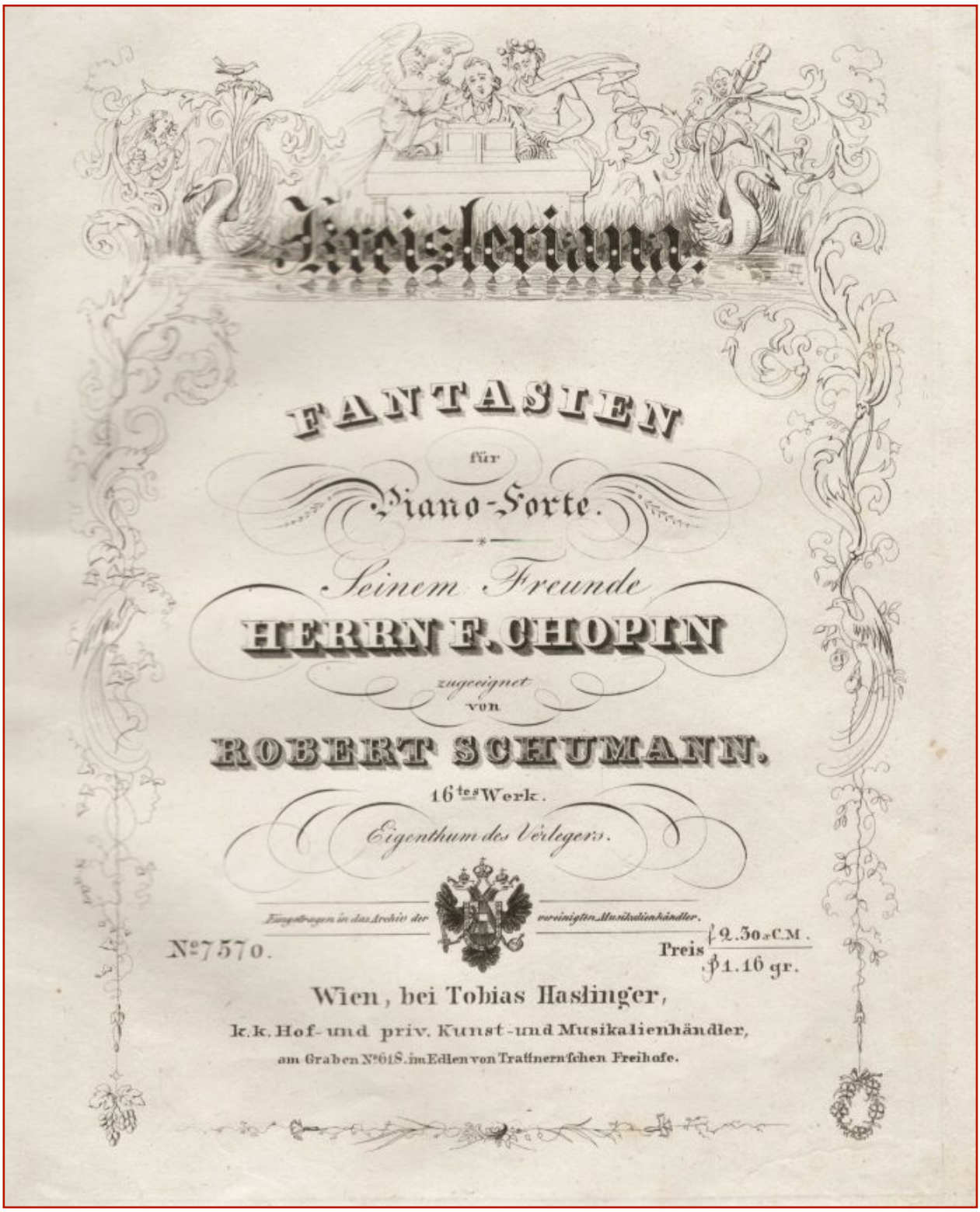
*conductor

**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* FANTASIEN *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♭

**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♭

**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

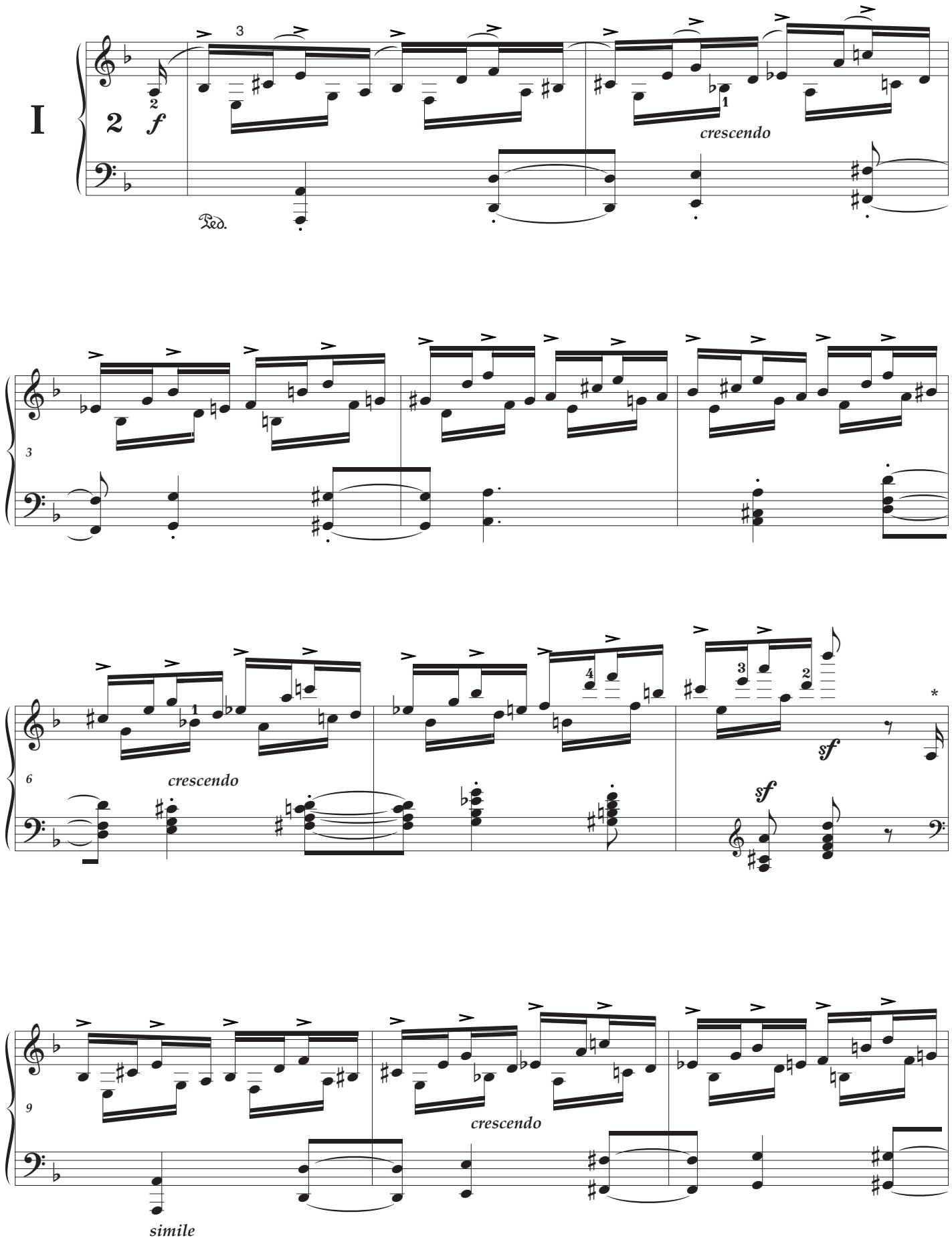
**81** editorial raised octave

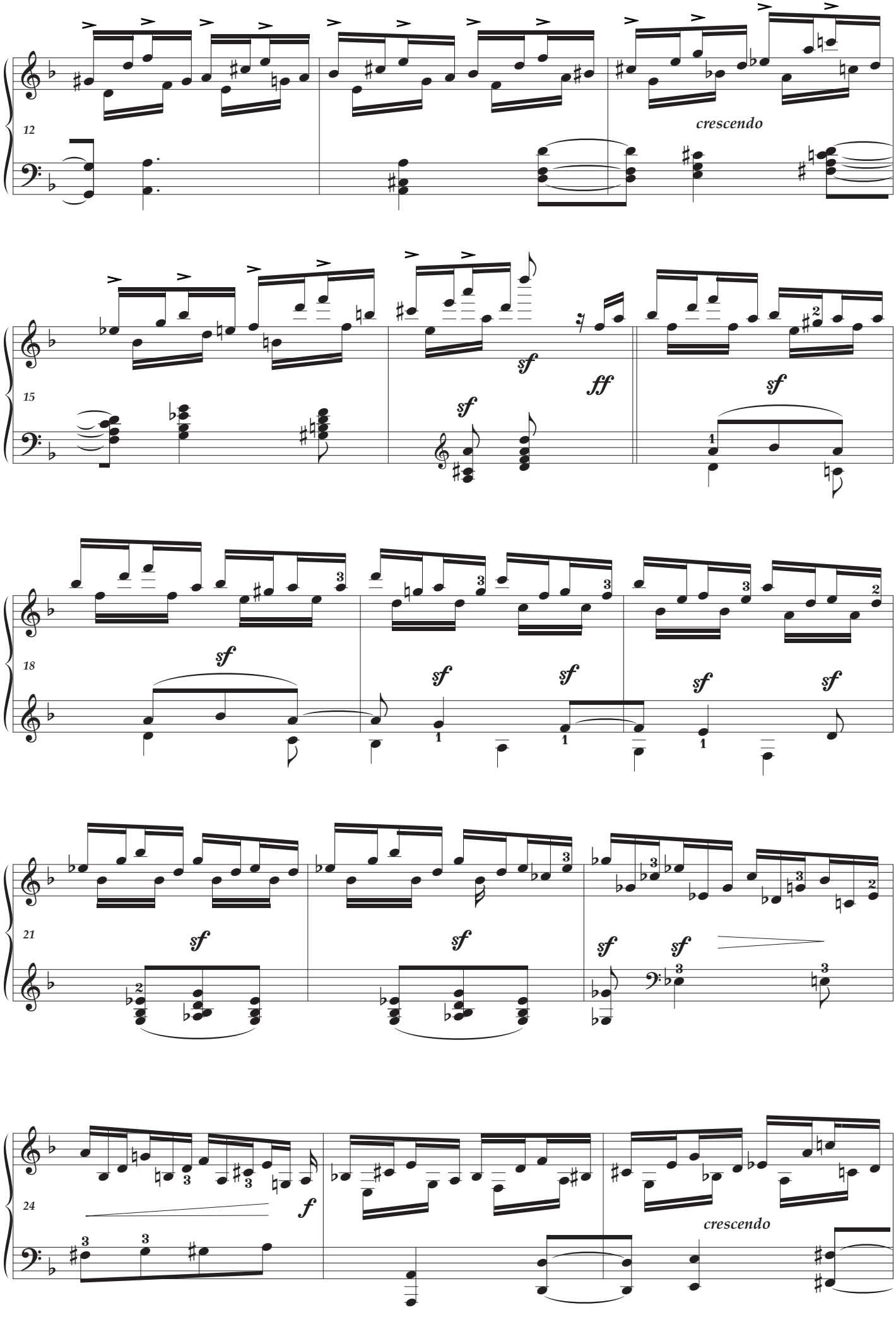
## N° 8 page 46

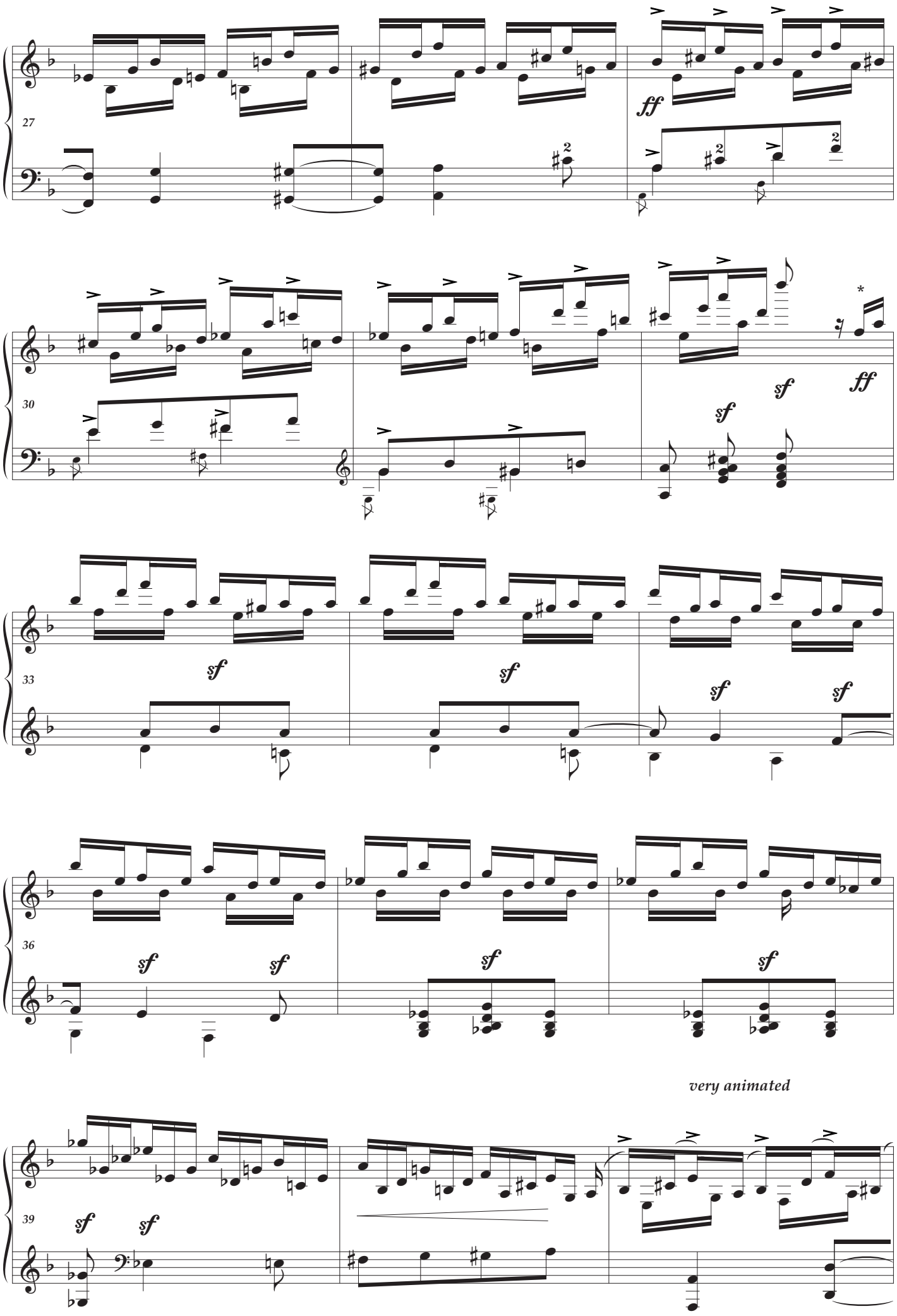
dashed barlines are editorial

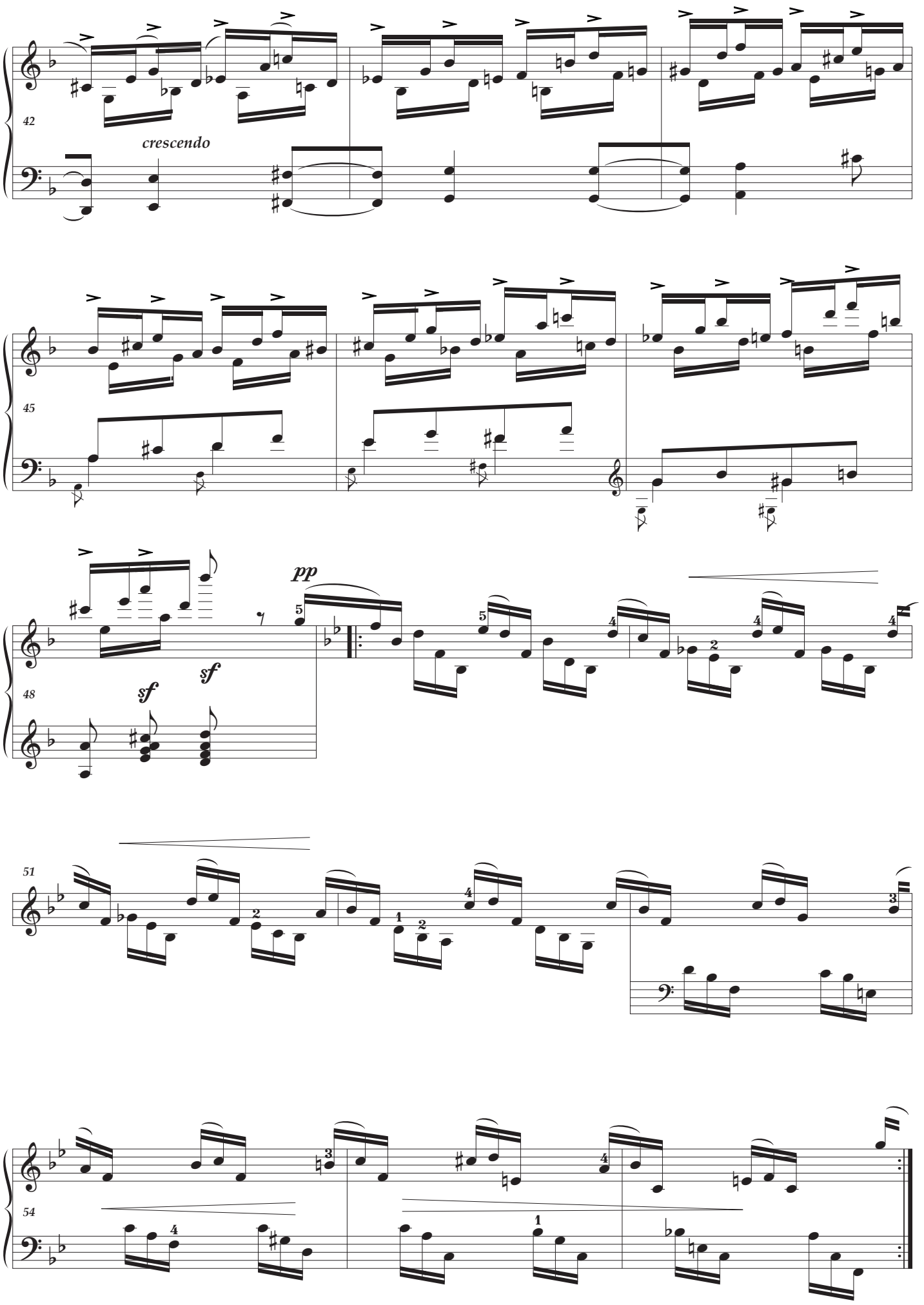
**41** original continues in duple time. I am convinced that the bass of each octave should be played on the beat.

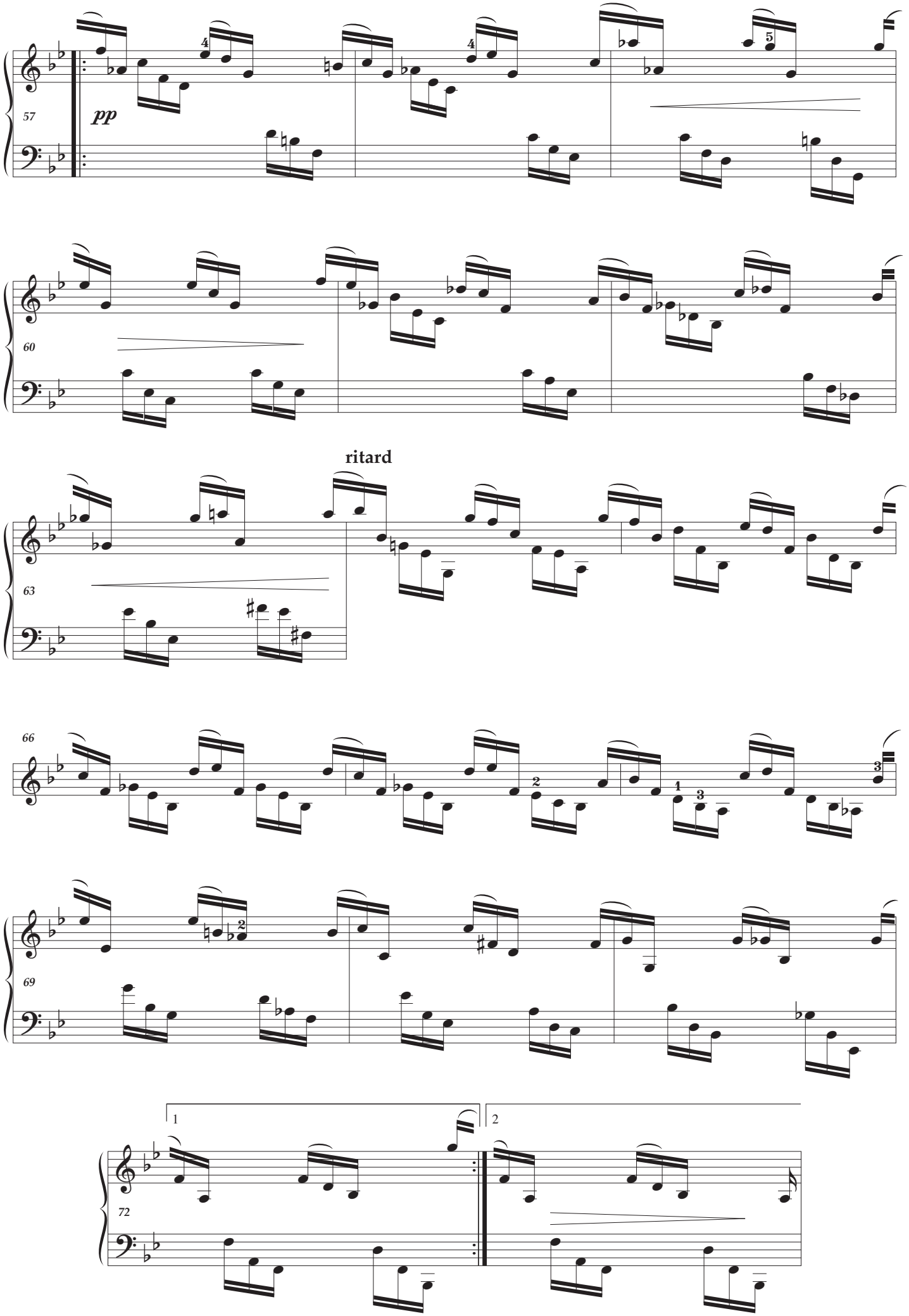
**äußerst bewegt** *very animated*

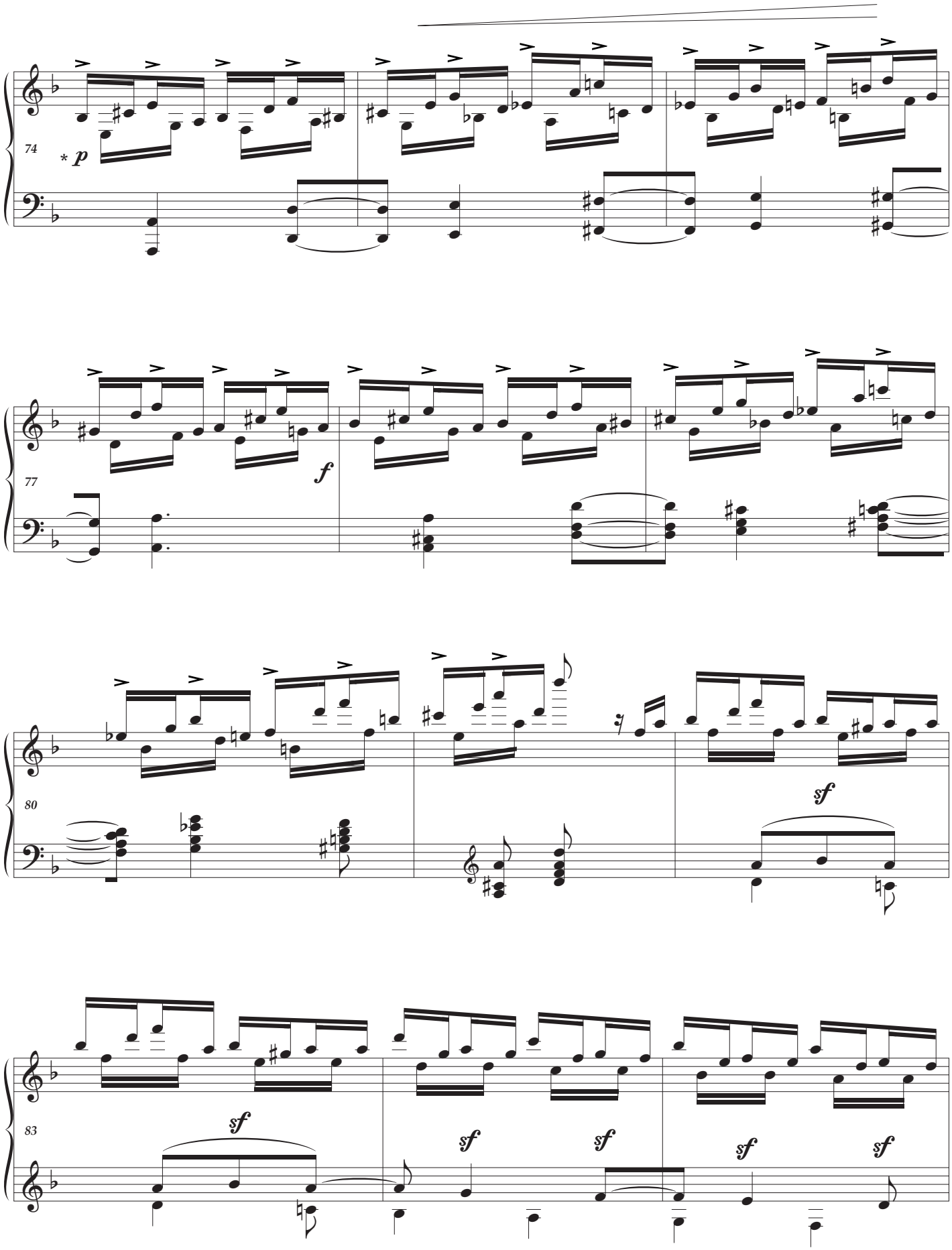


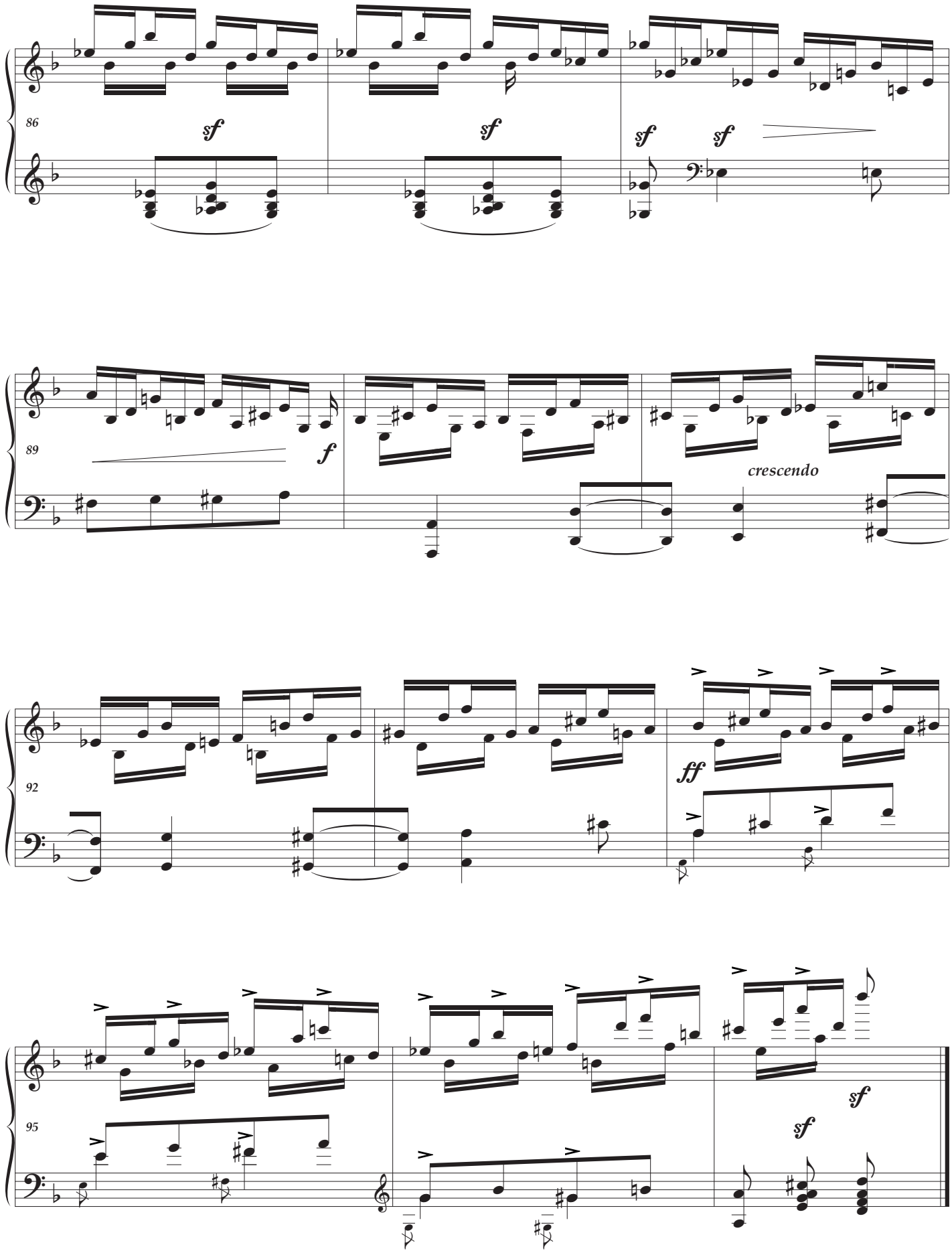

12
crescendo
15
sf
ff
sf
sf
18
sf
sf
sf
sf
sf
21
sf
sf
sf
sf
24
f
crescendo


27
ff
30
sf
ff
33
sf
36
39
very animated

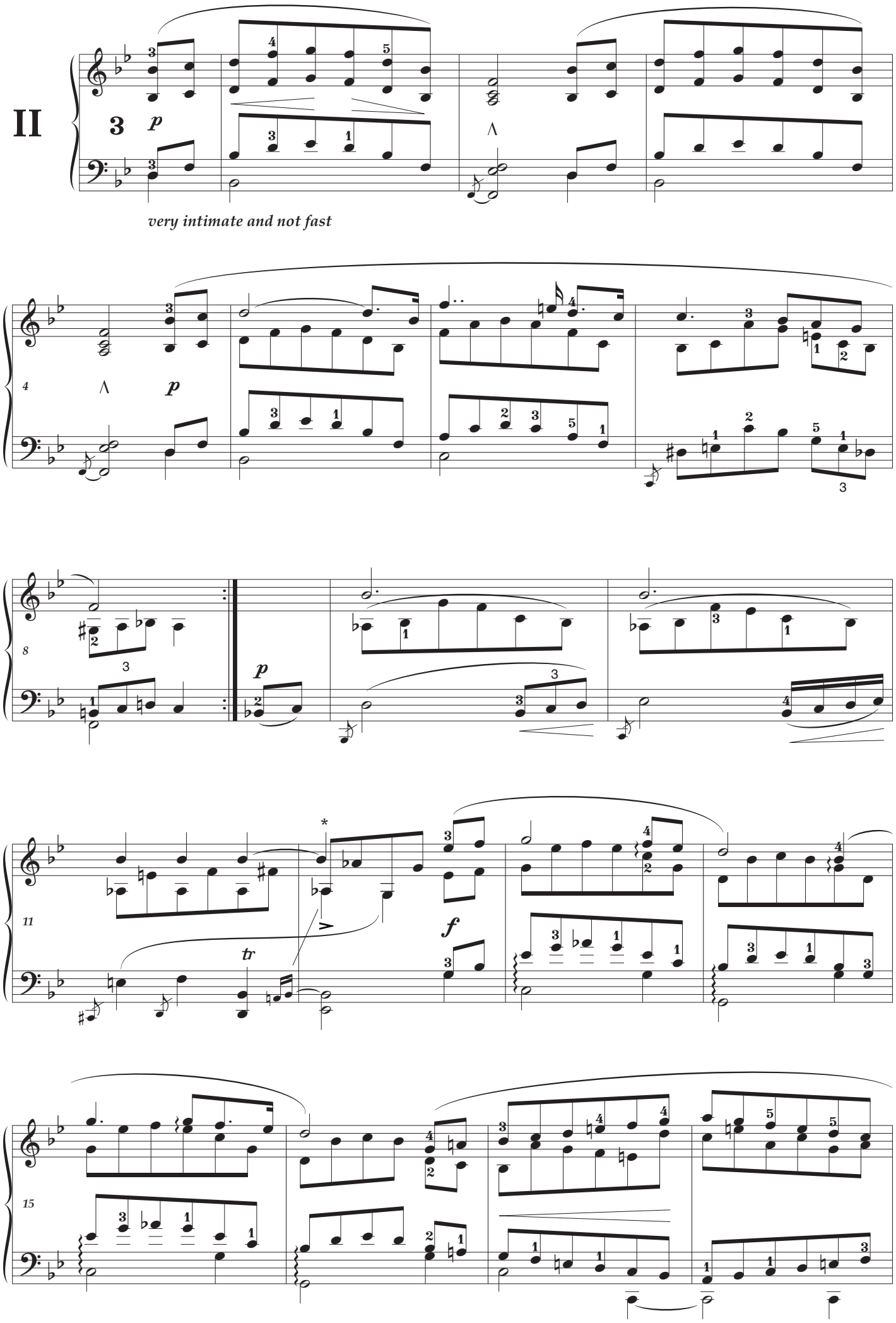

42
crescendo
45
48
sf
sf
pp
51
54

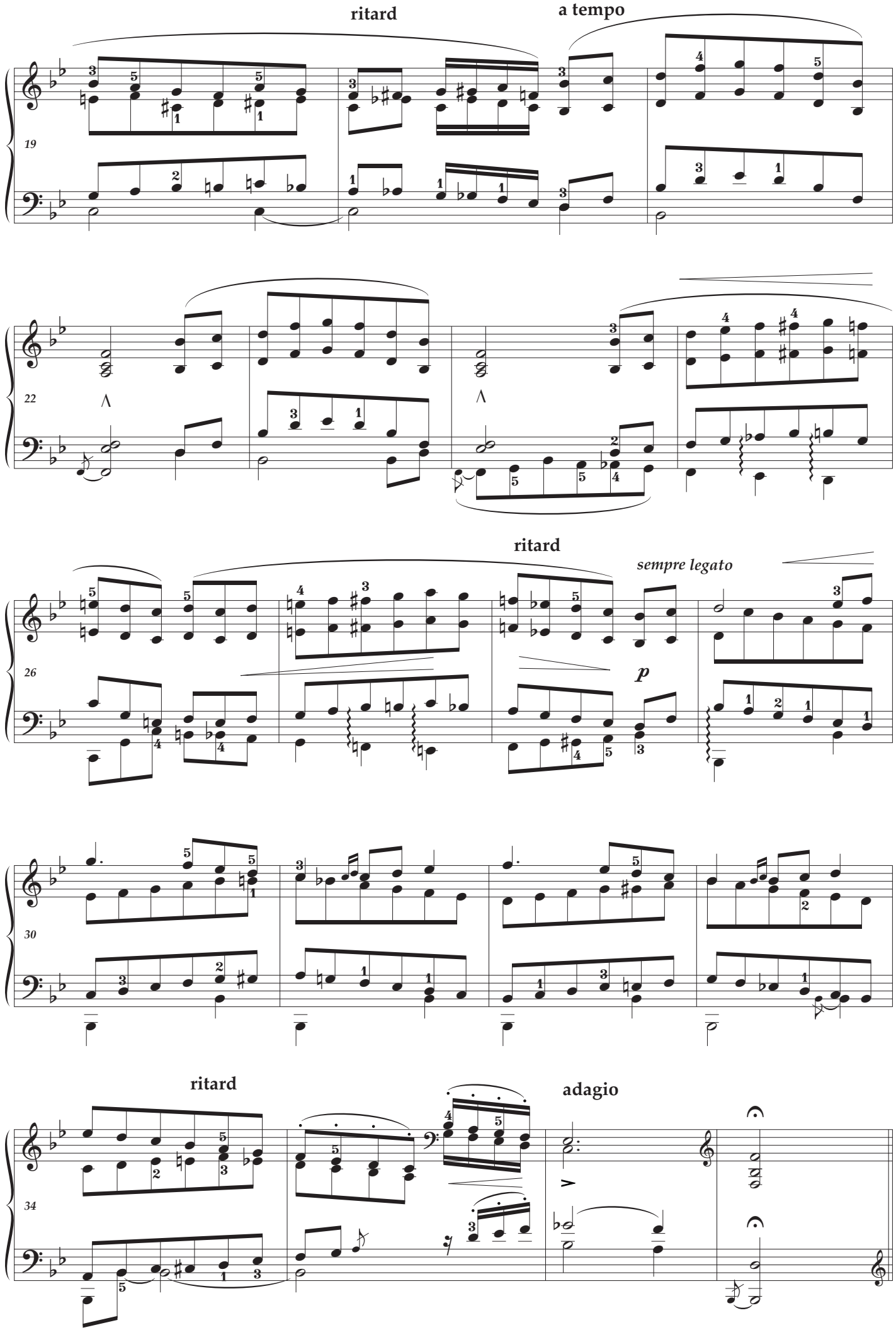

57
pp
60
ritard
63
66
69
72
1
2


74
* p
77
f
80
sf
83
sf
sf
sf
sf
sf


86
sf
sf
sf
sf
89
f
crescendo
92
ff
95
sf
sf

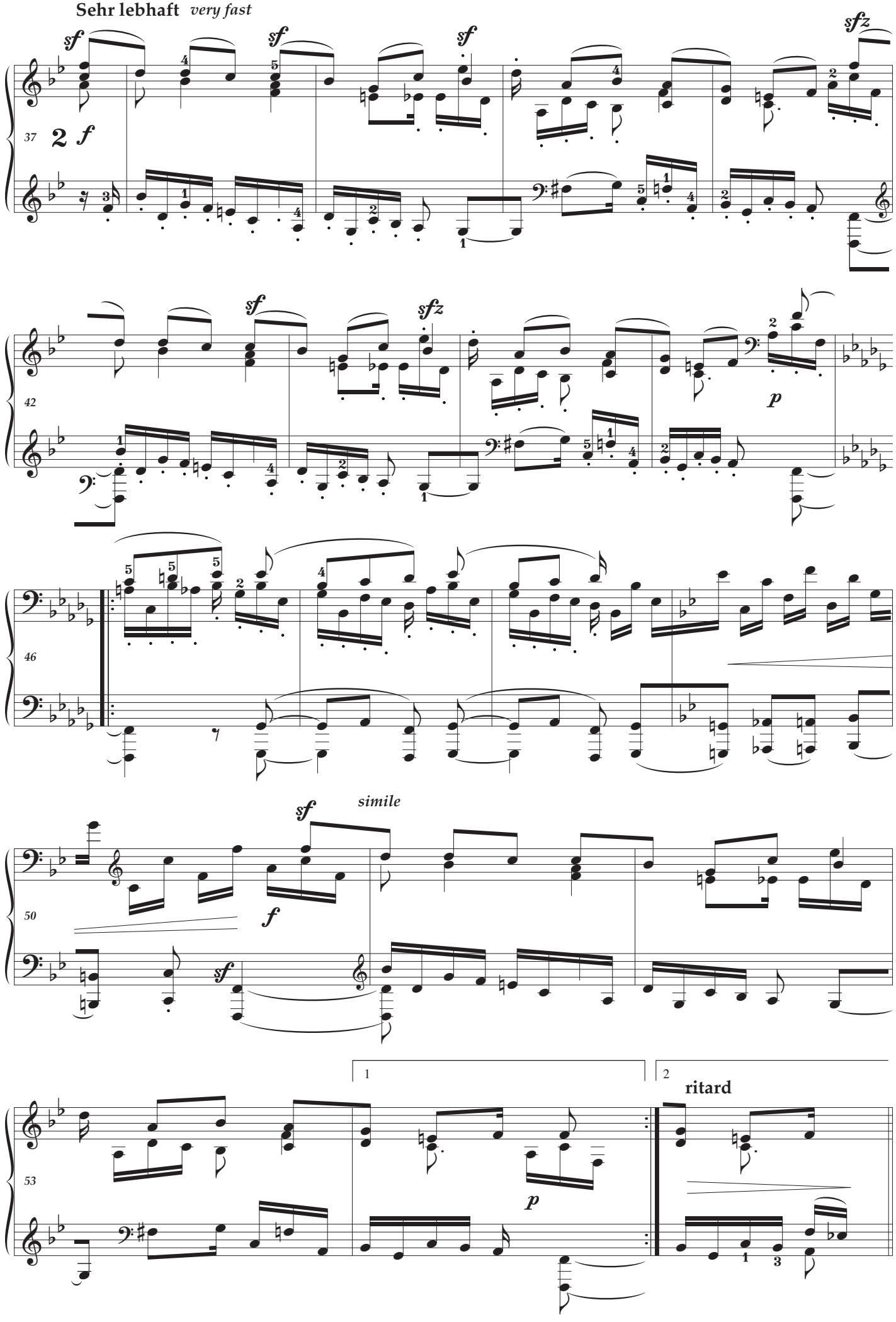
**Sehr innig und nicht zu rasch**



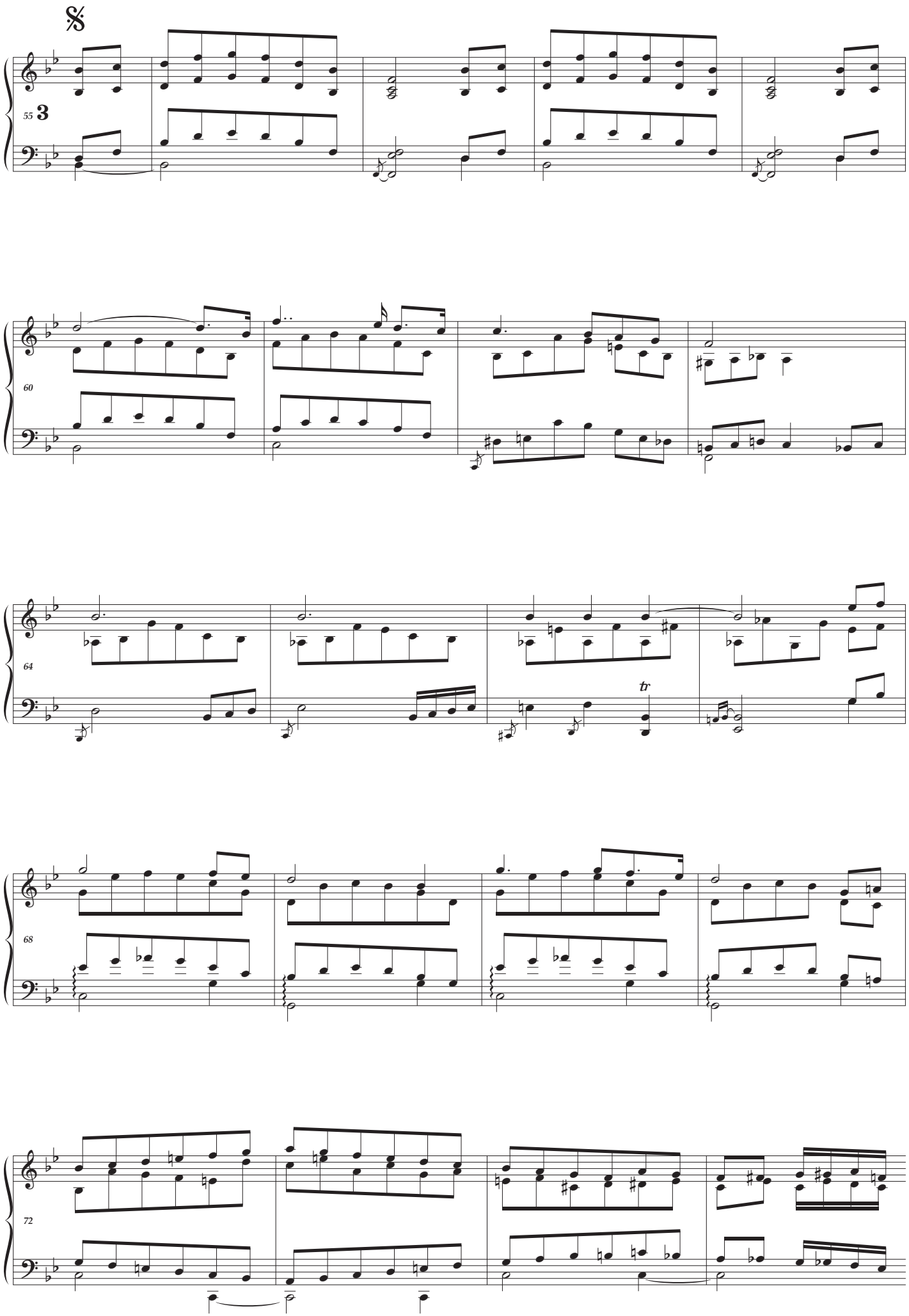

ritard
a tempo
19
22
ritard
sempre legato
p
26
30
ritard
adagio
34

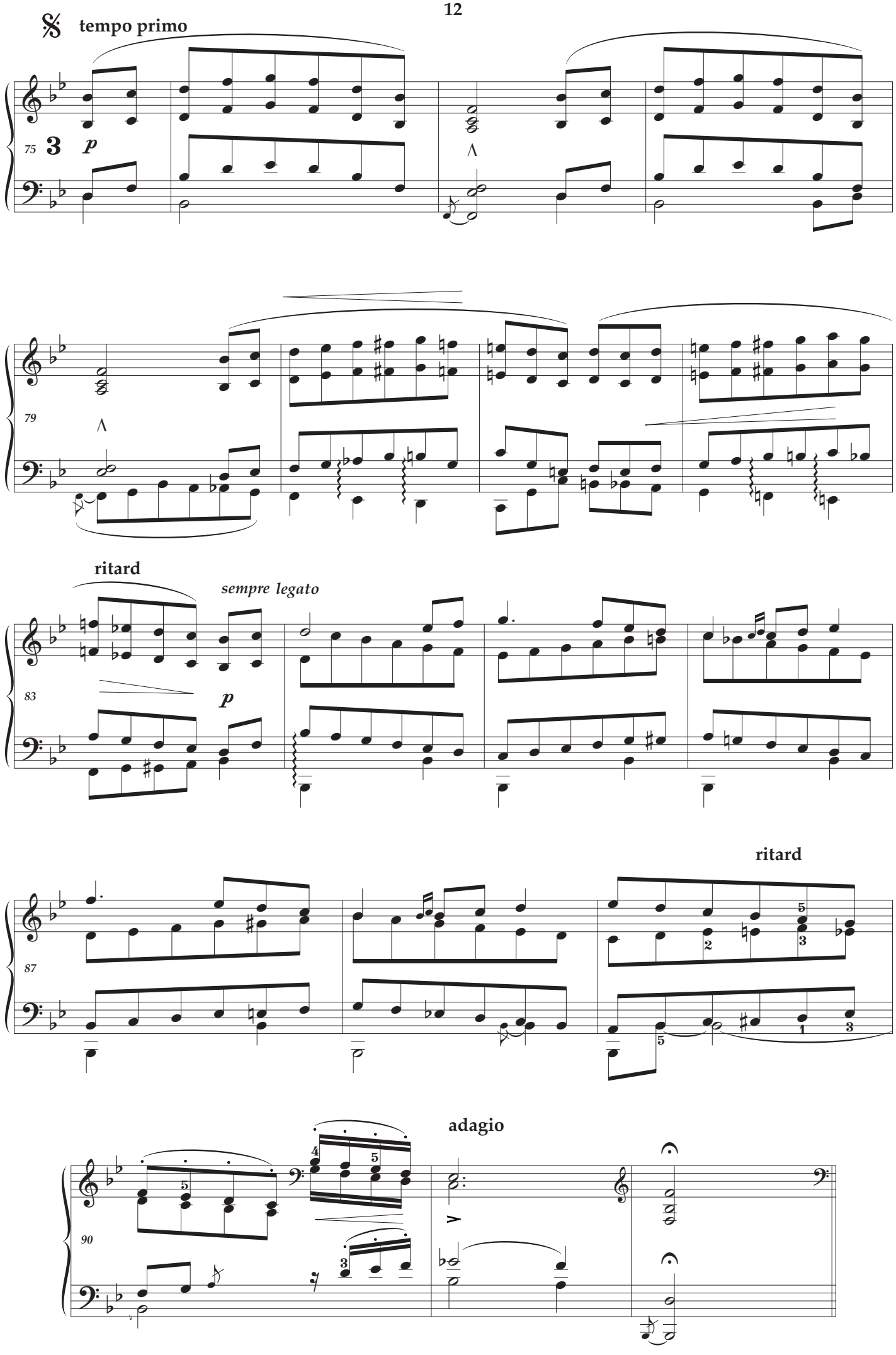
**INTERMEZZO I**

**Sehr lebhaft** *very fast*



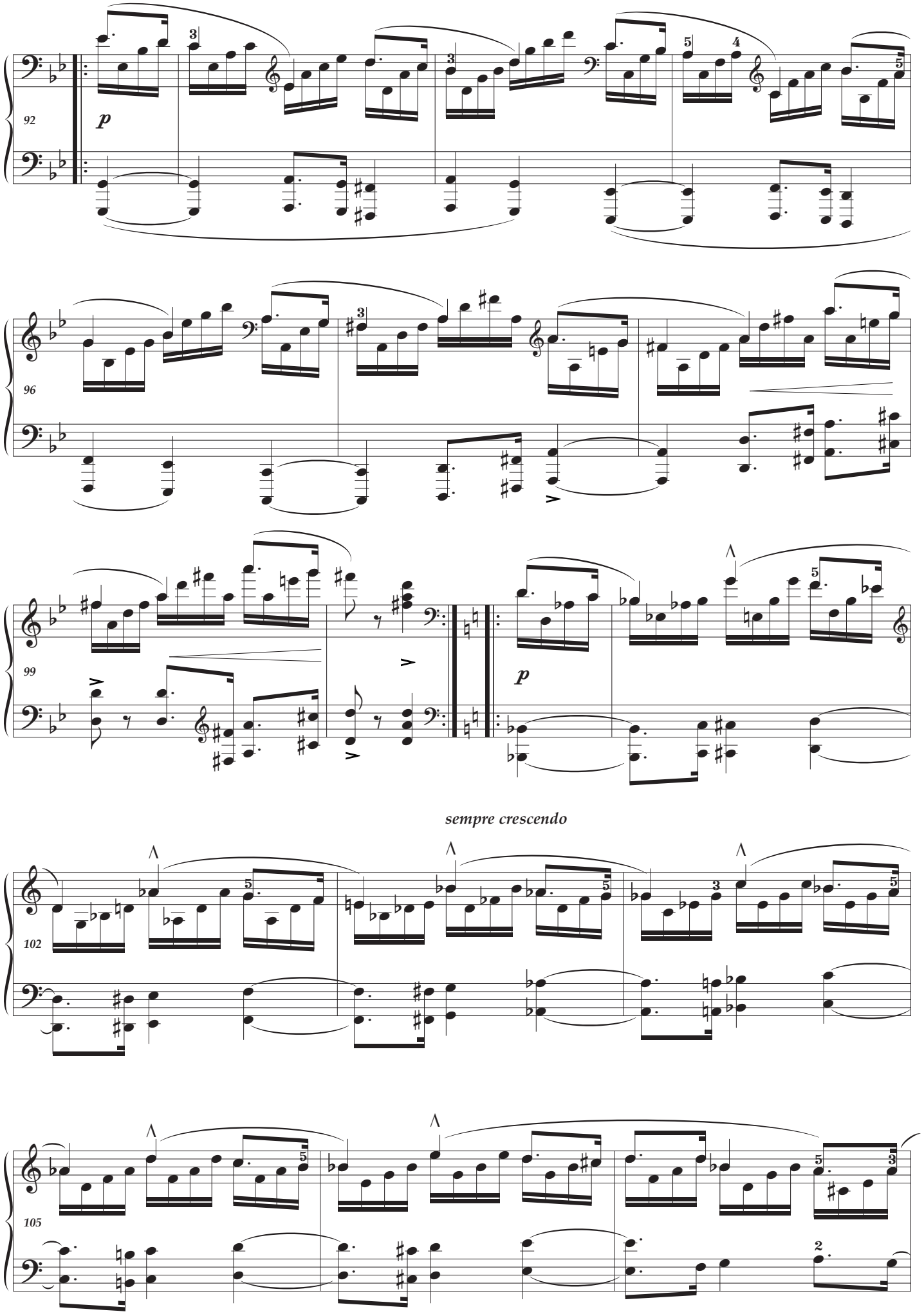
*this page is omitted in the first edition*

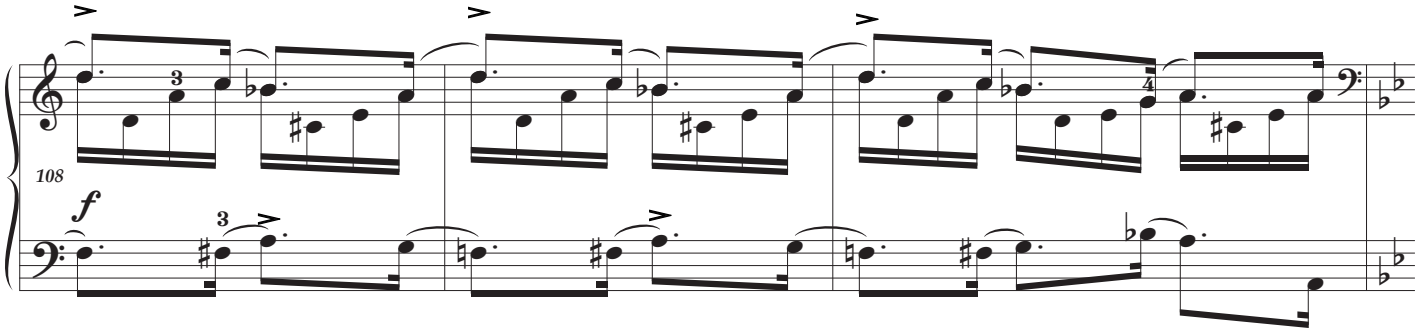


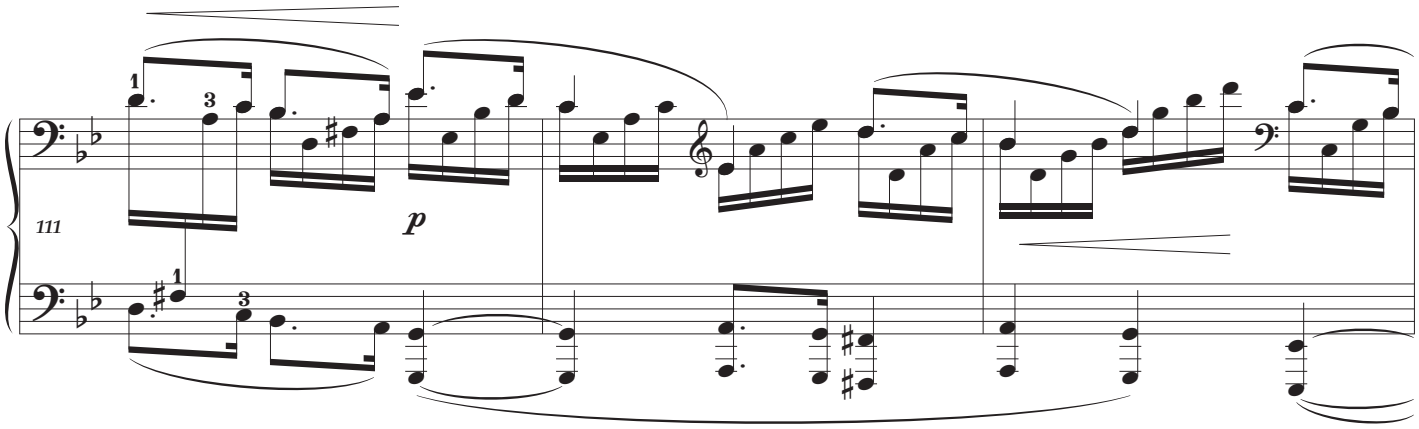

tempo primo
75
3
p
79
ritard
sempre legato
83
p
ritard
87
adagio
90

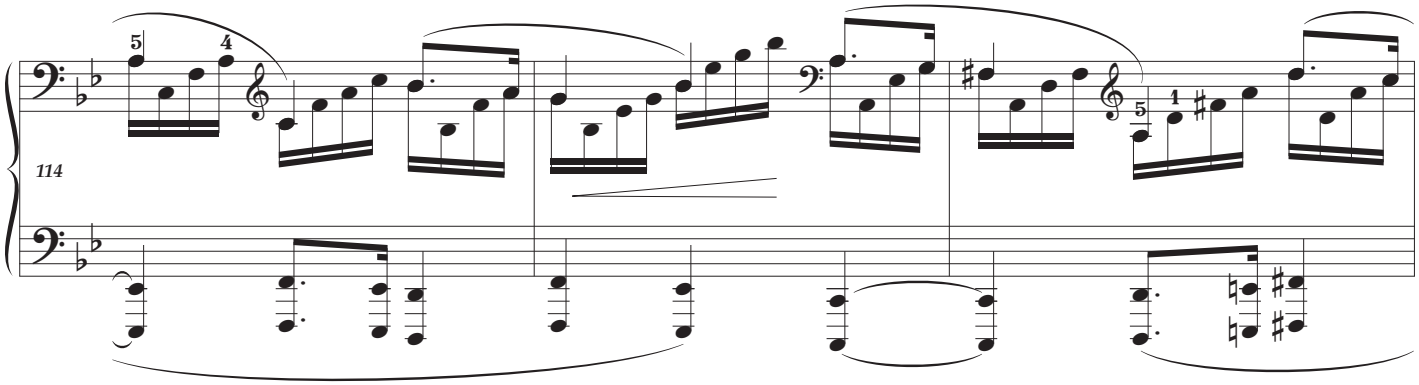
## INTERMEZZO II

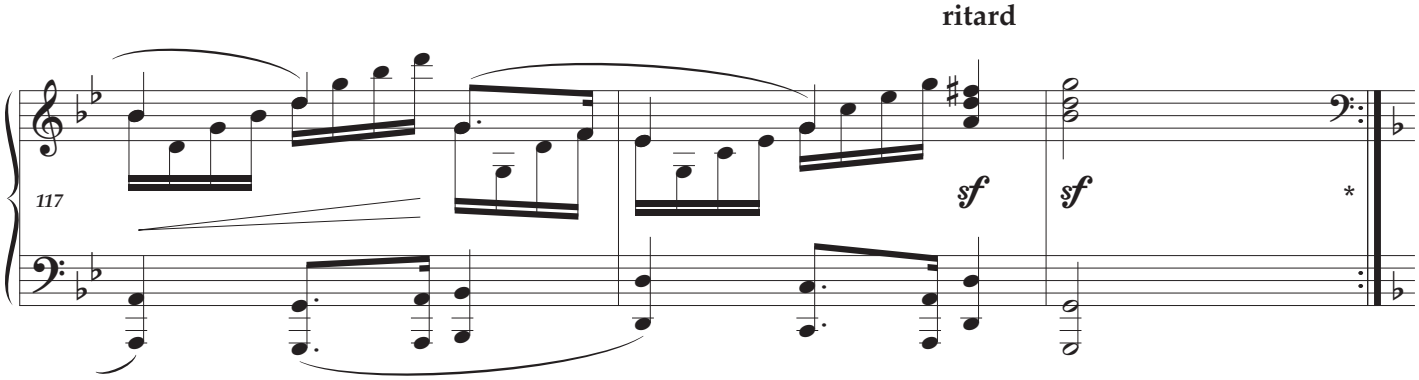
**etwas bewegter** *a little more animated*




108
f


111
p

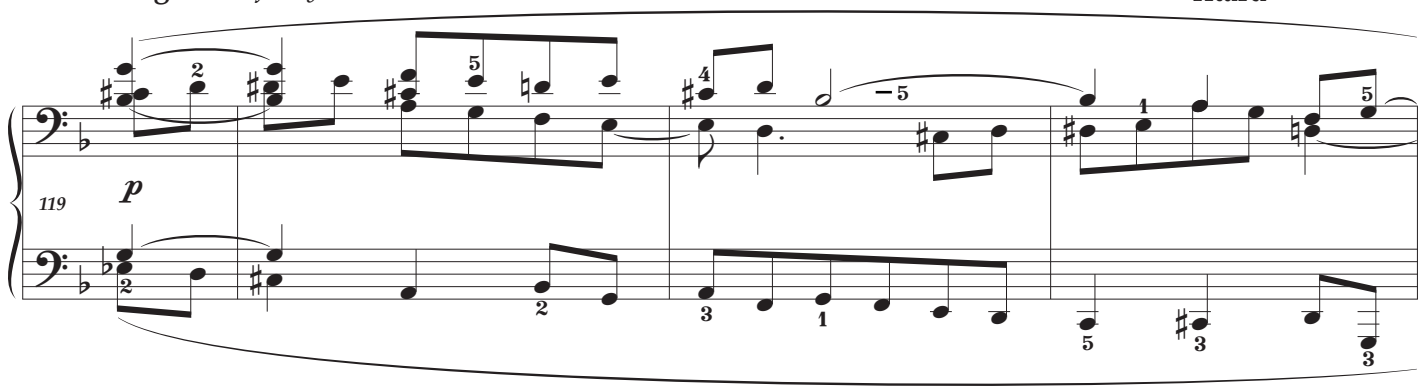

114

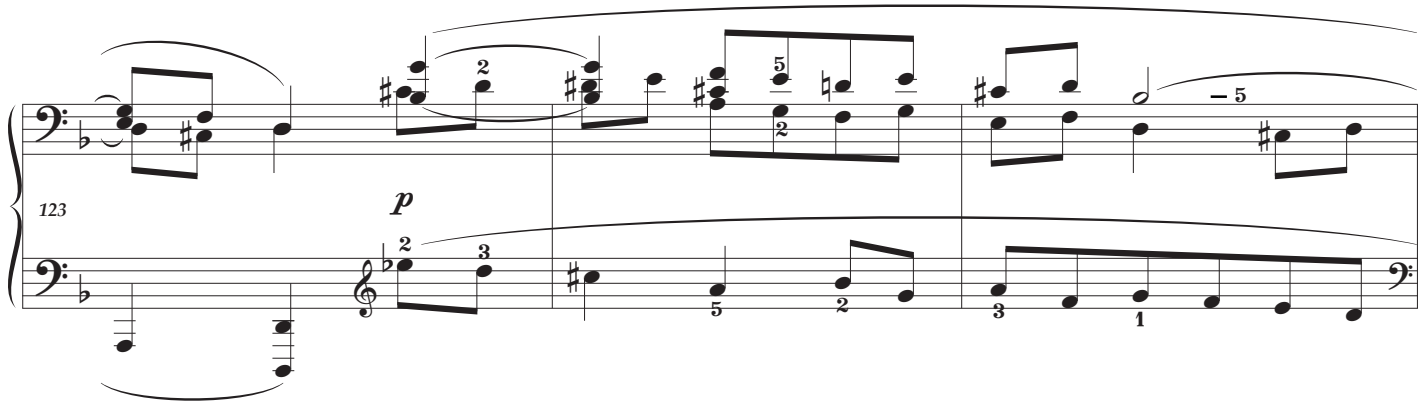

ritard
117
sf
sf
*

**tempo primo**

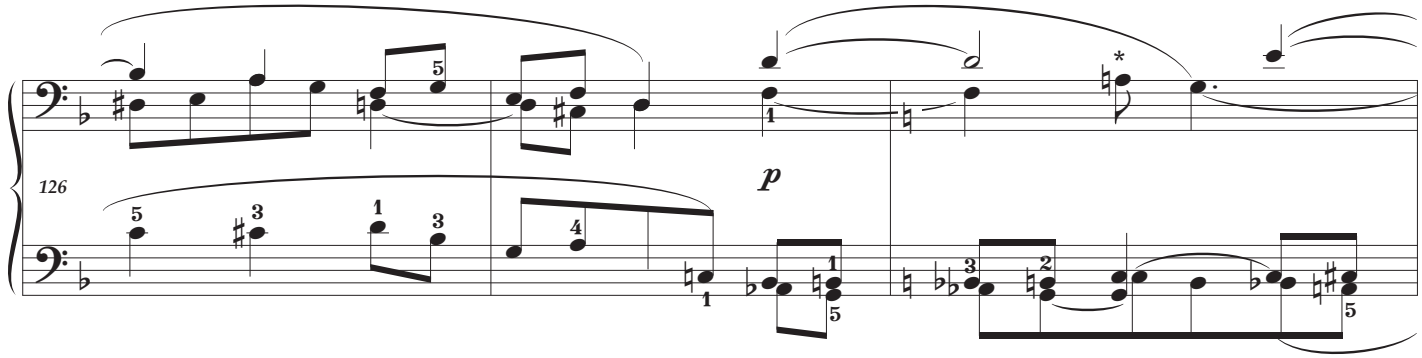
**Langsamer** *fairly slow*

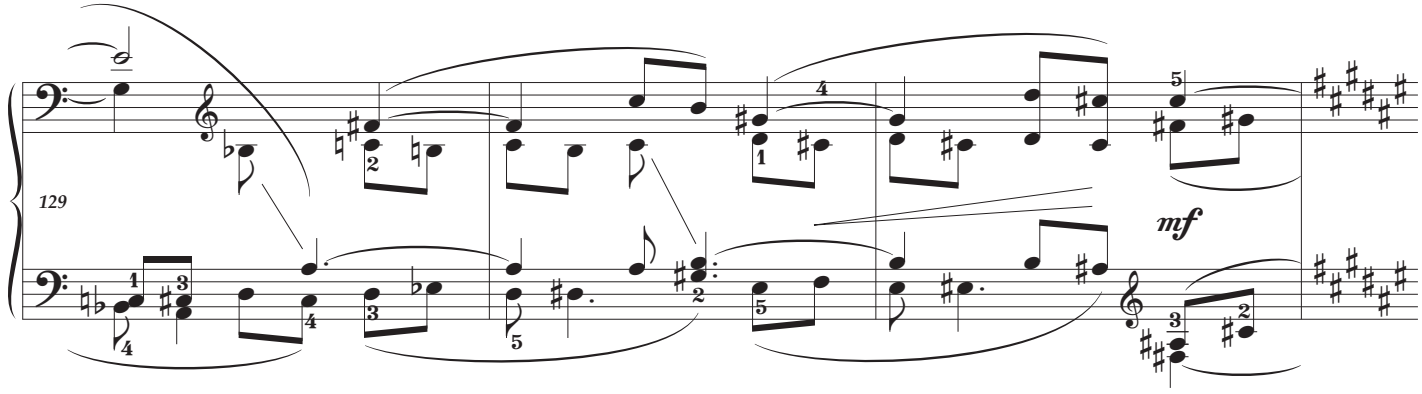
**ritard**

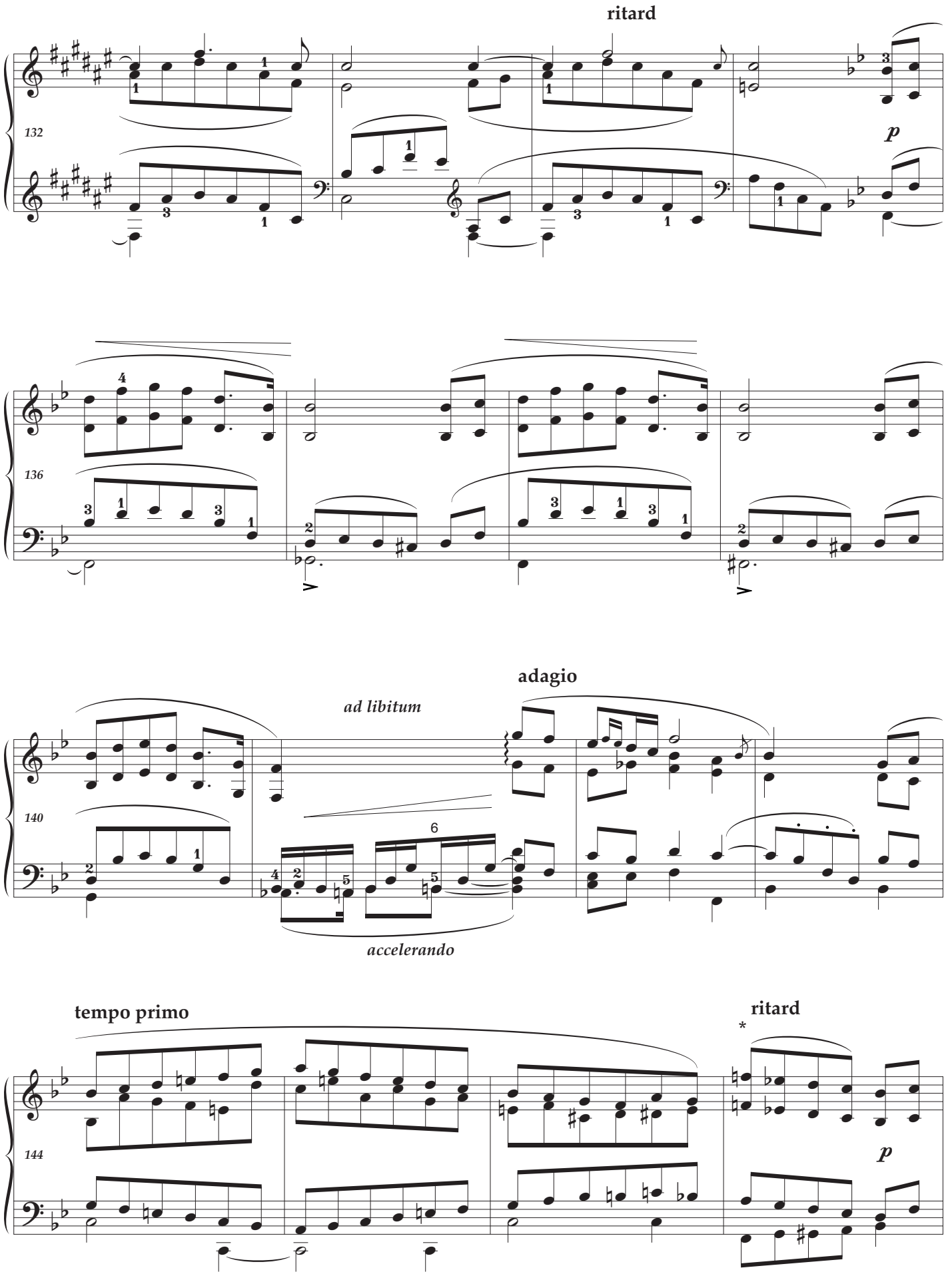


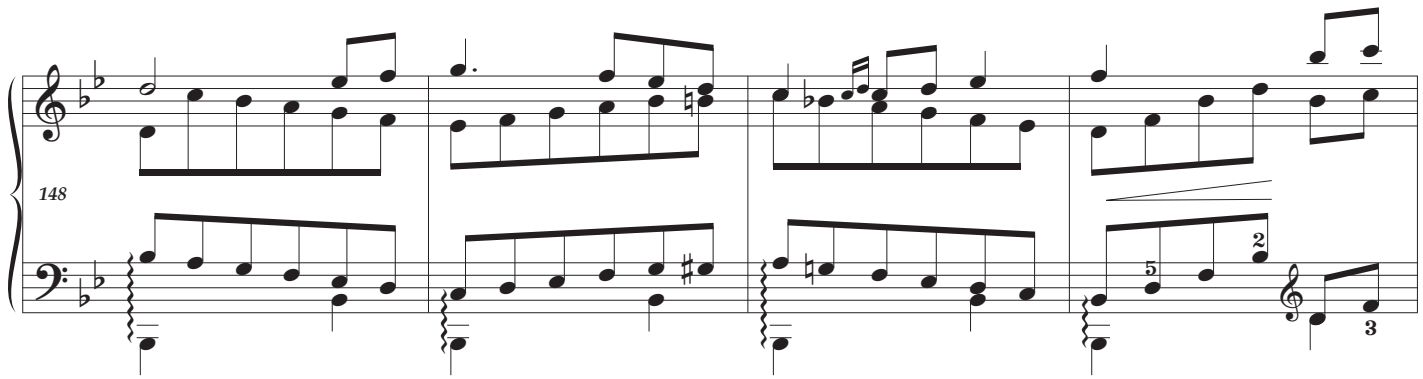



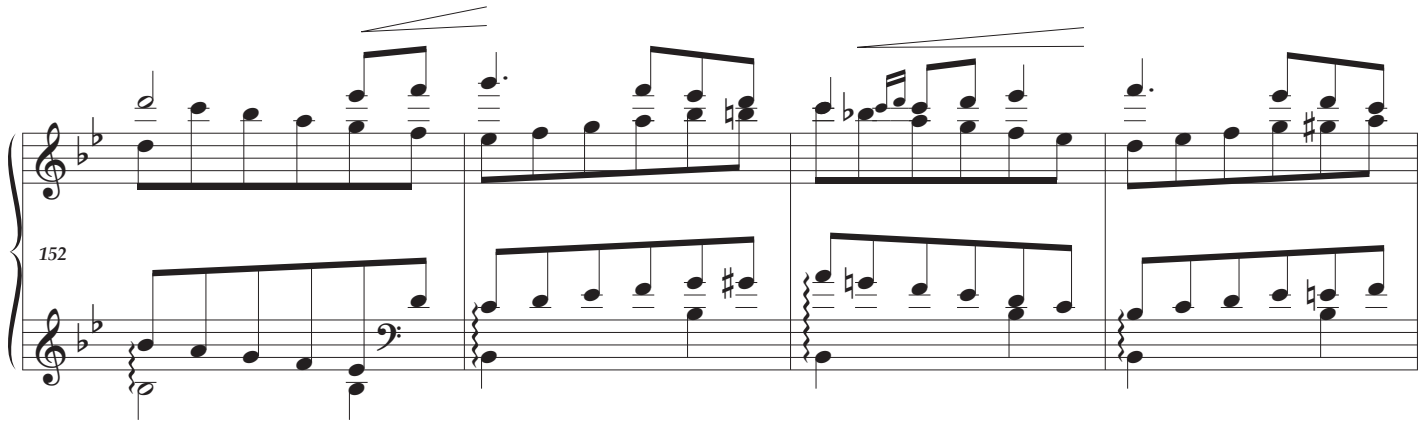

**ritard**

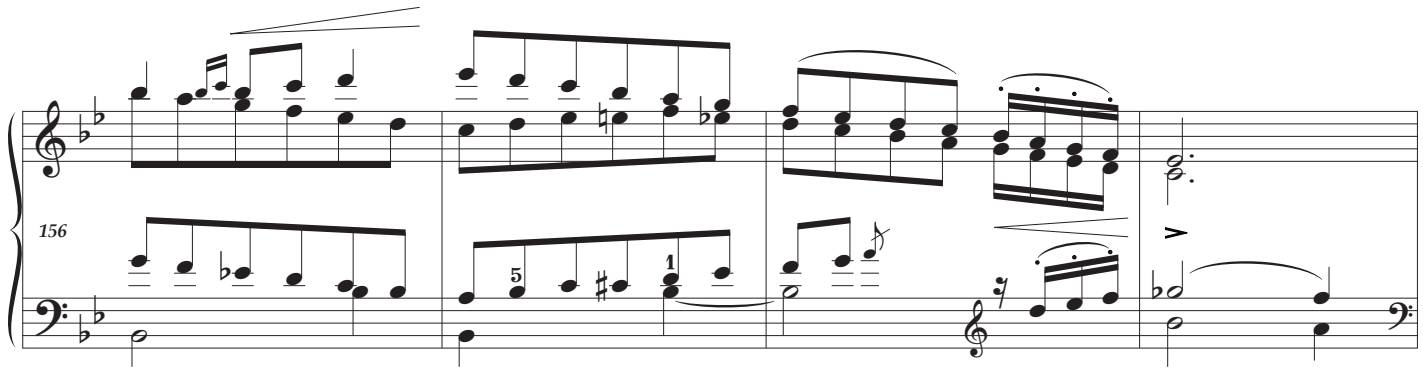


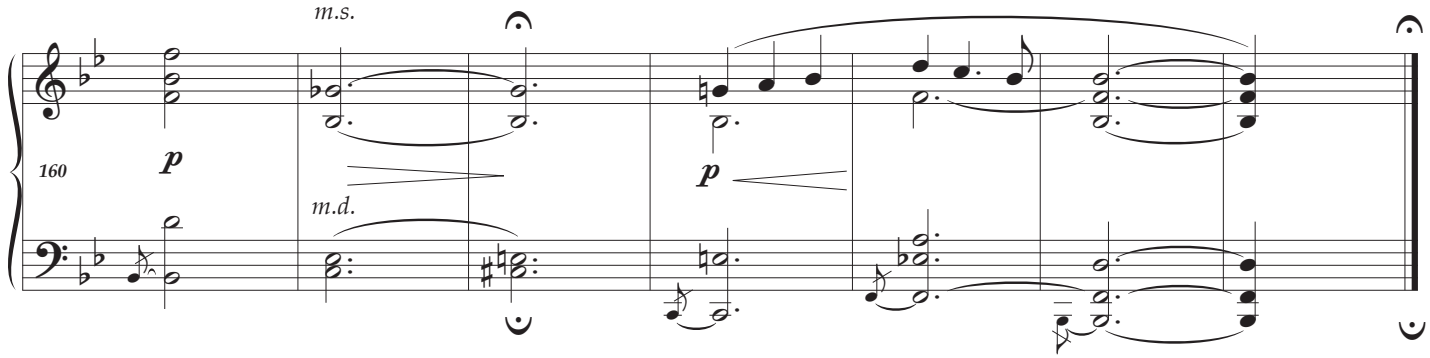

ritard
132
p
136
adagio
ad libitum
140
accelerando
tempo primo
ritard
144
p




**adagio**



**Sehr aufgeregt** *very agitated*

# III

*simile*

*p*

Ped.

*crescendo*

6

*f*

11

16

*crescendo*

*mf*

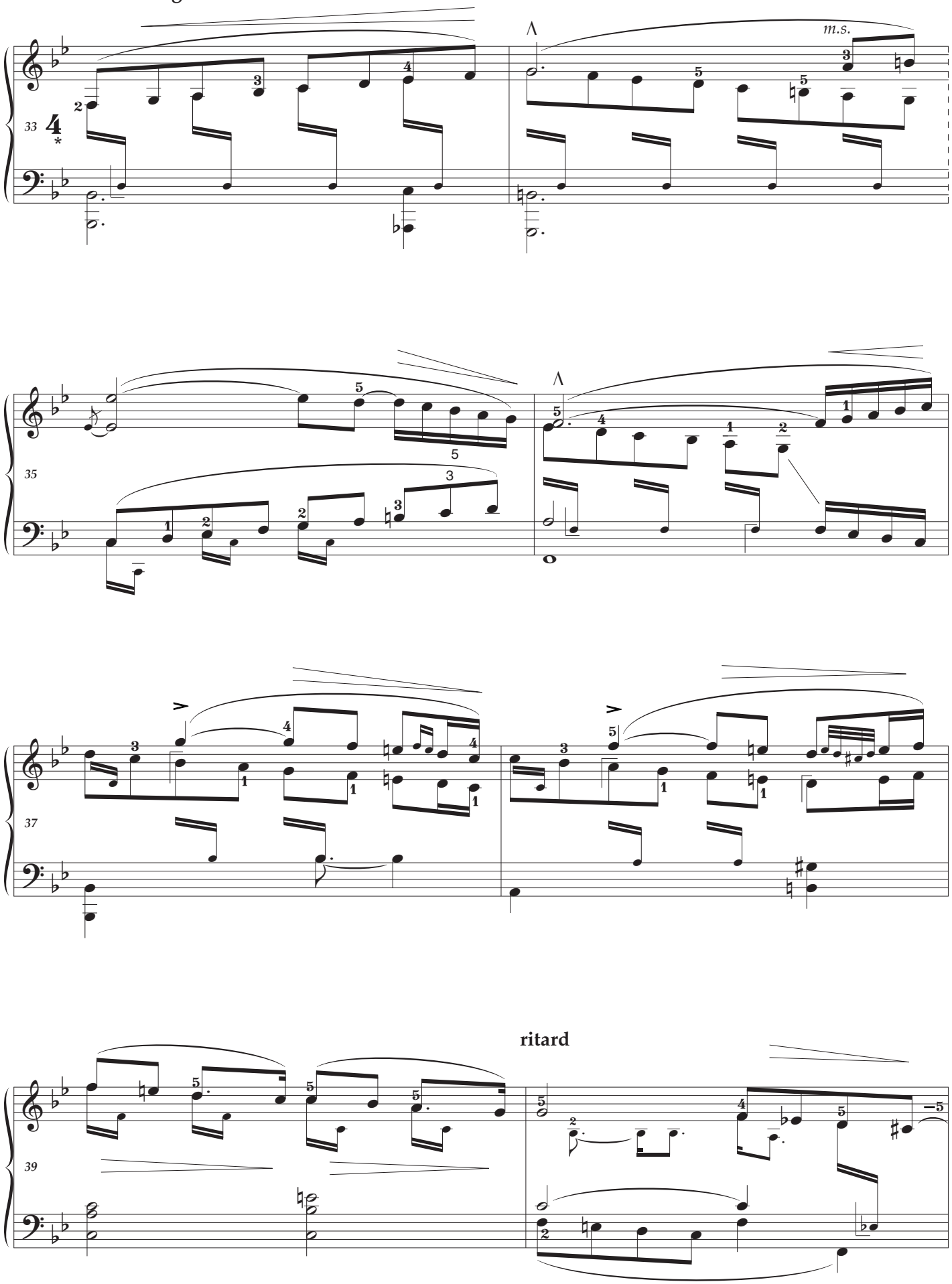
22

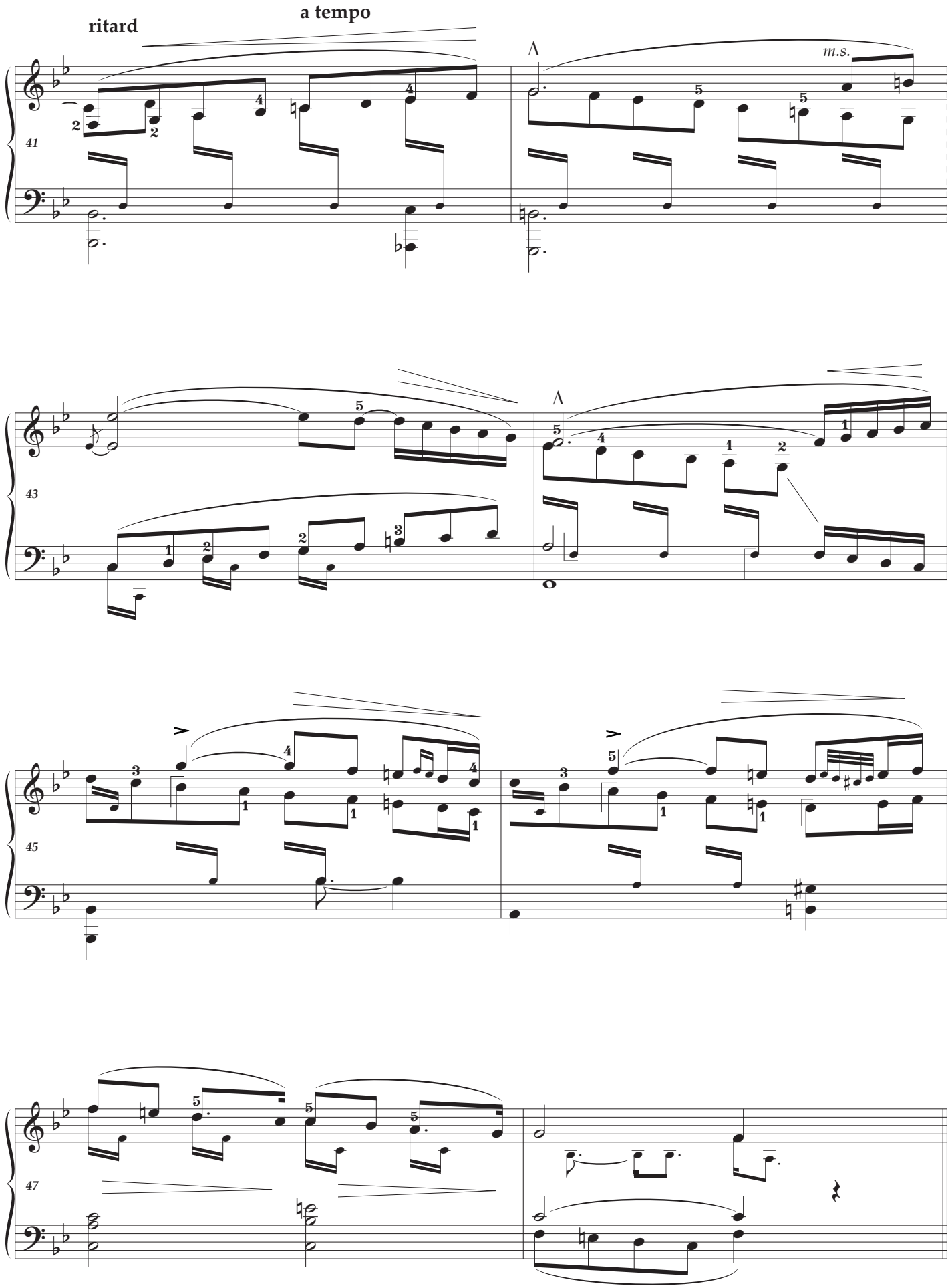
ritard

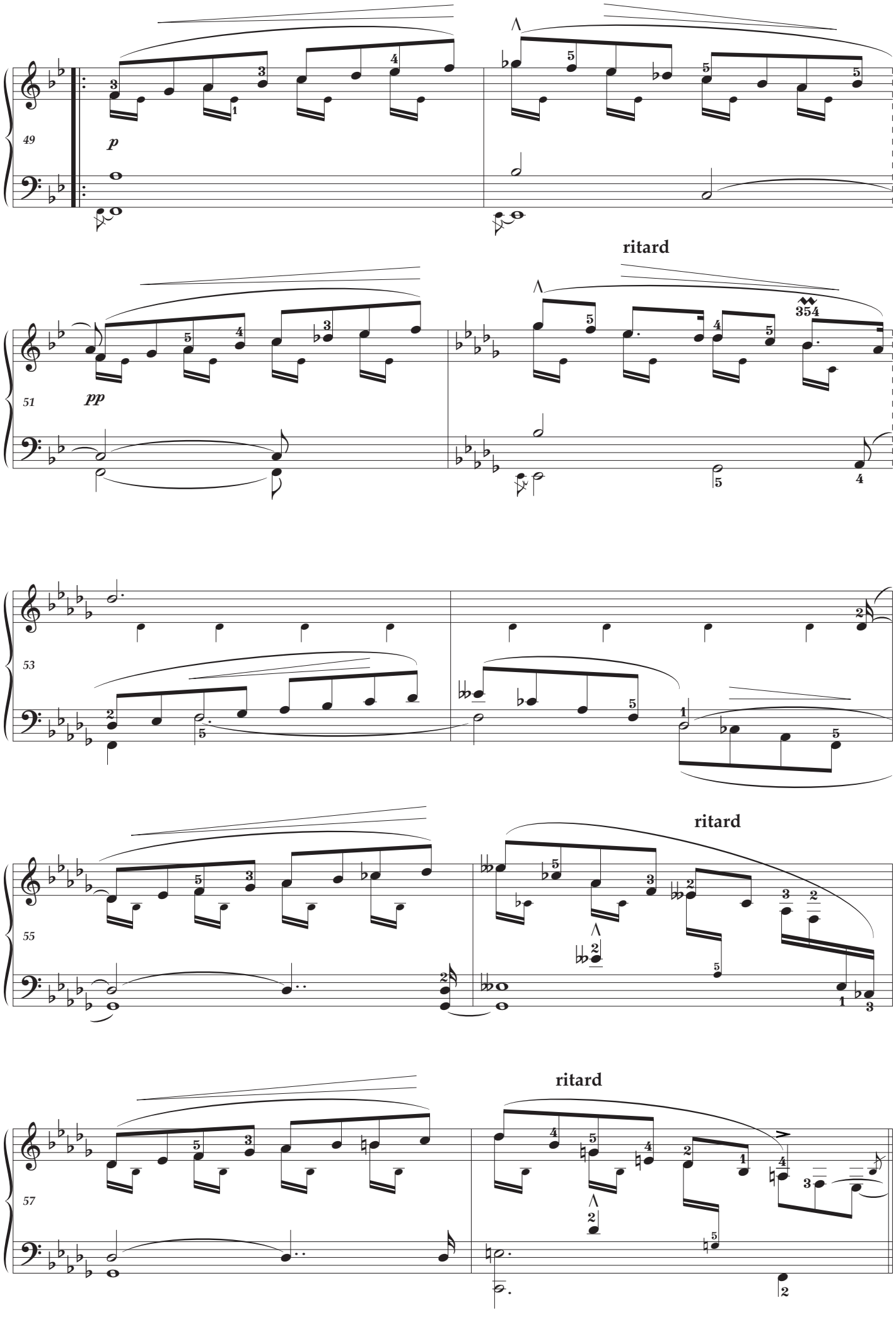
*sf*

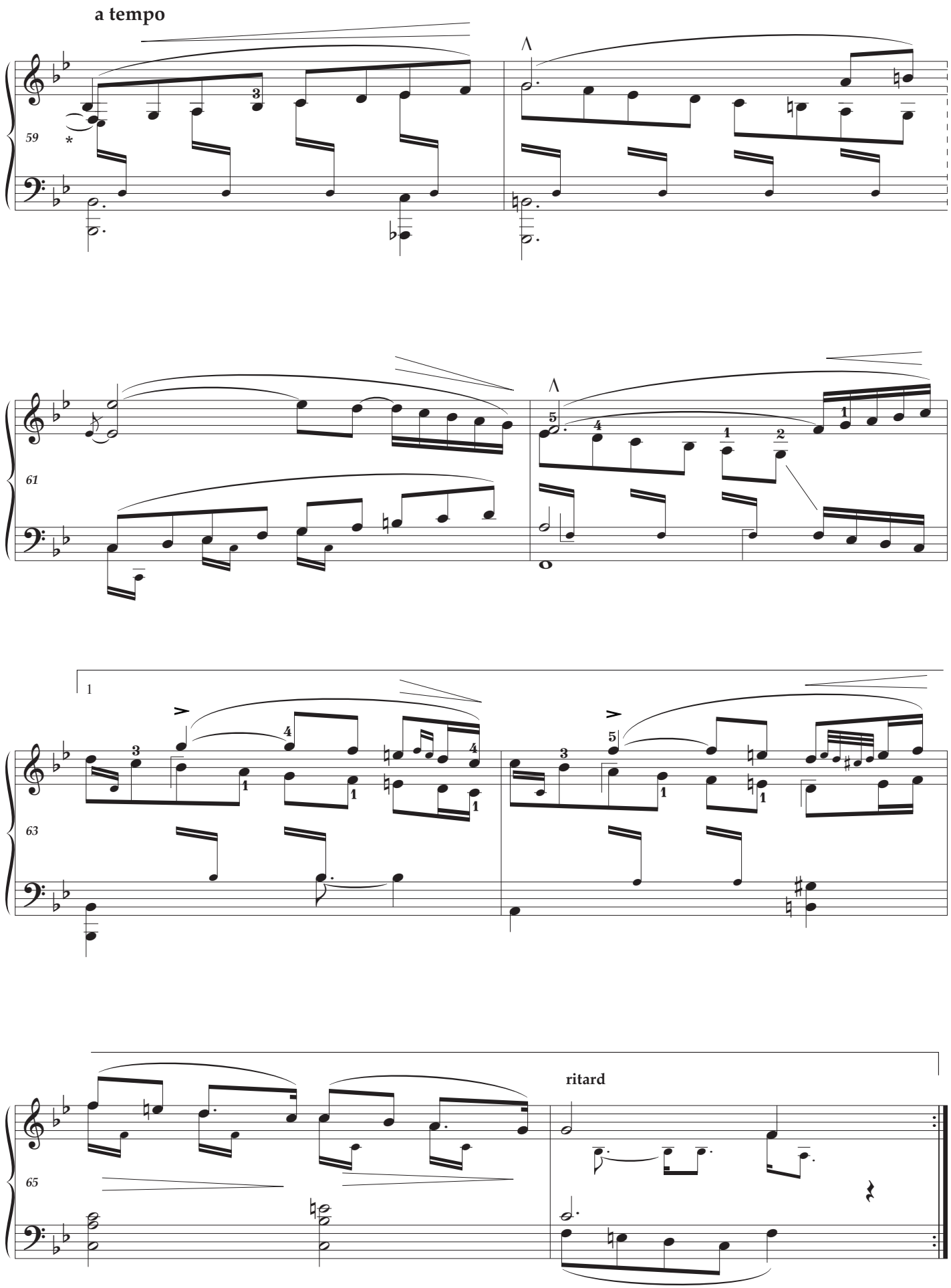
27

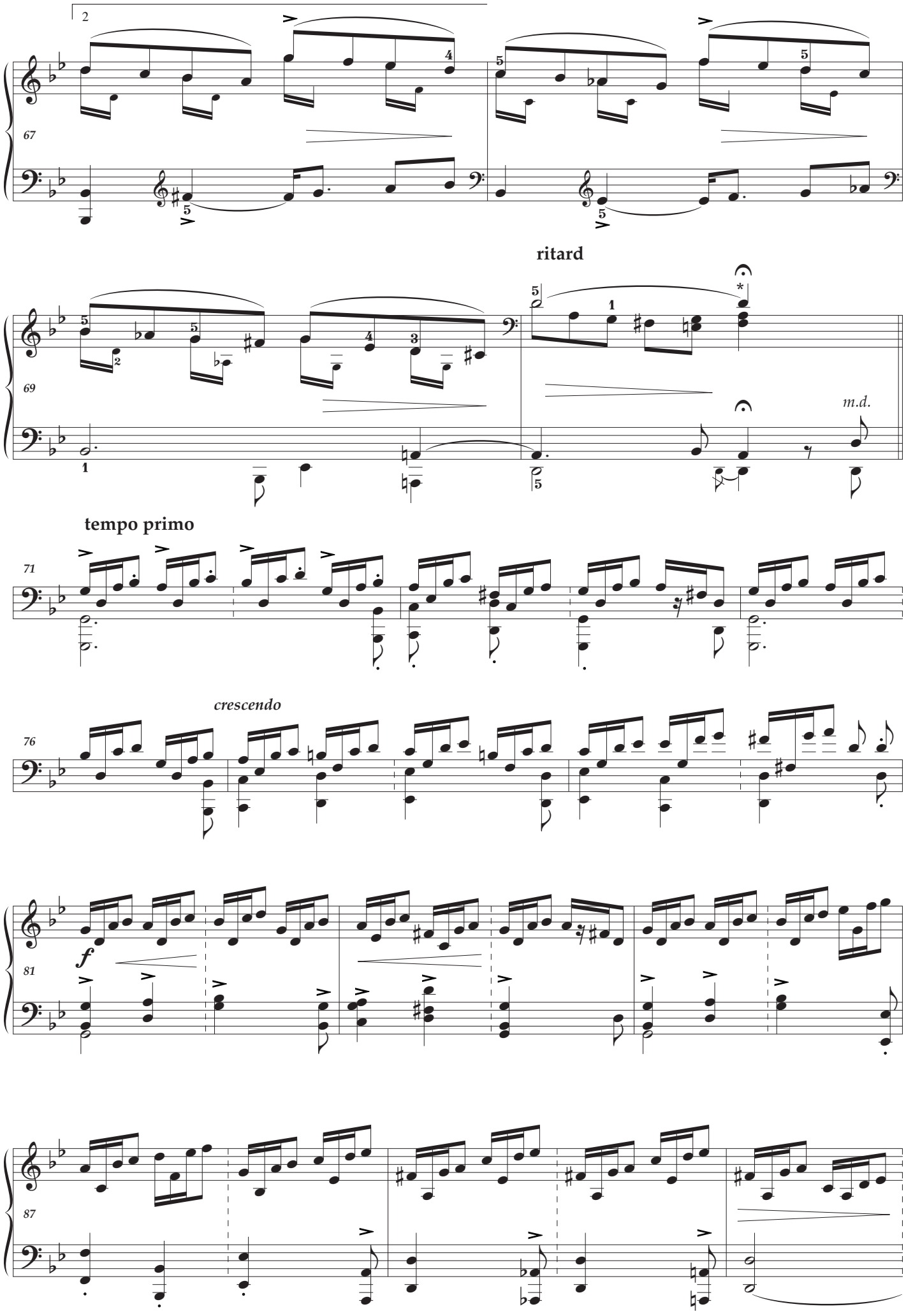
**Etwas langsamer** *somewhat slower*

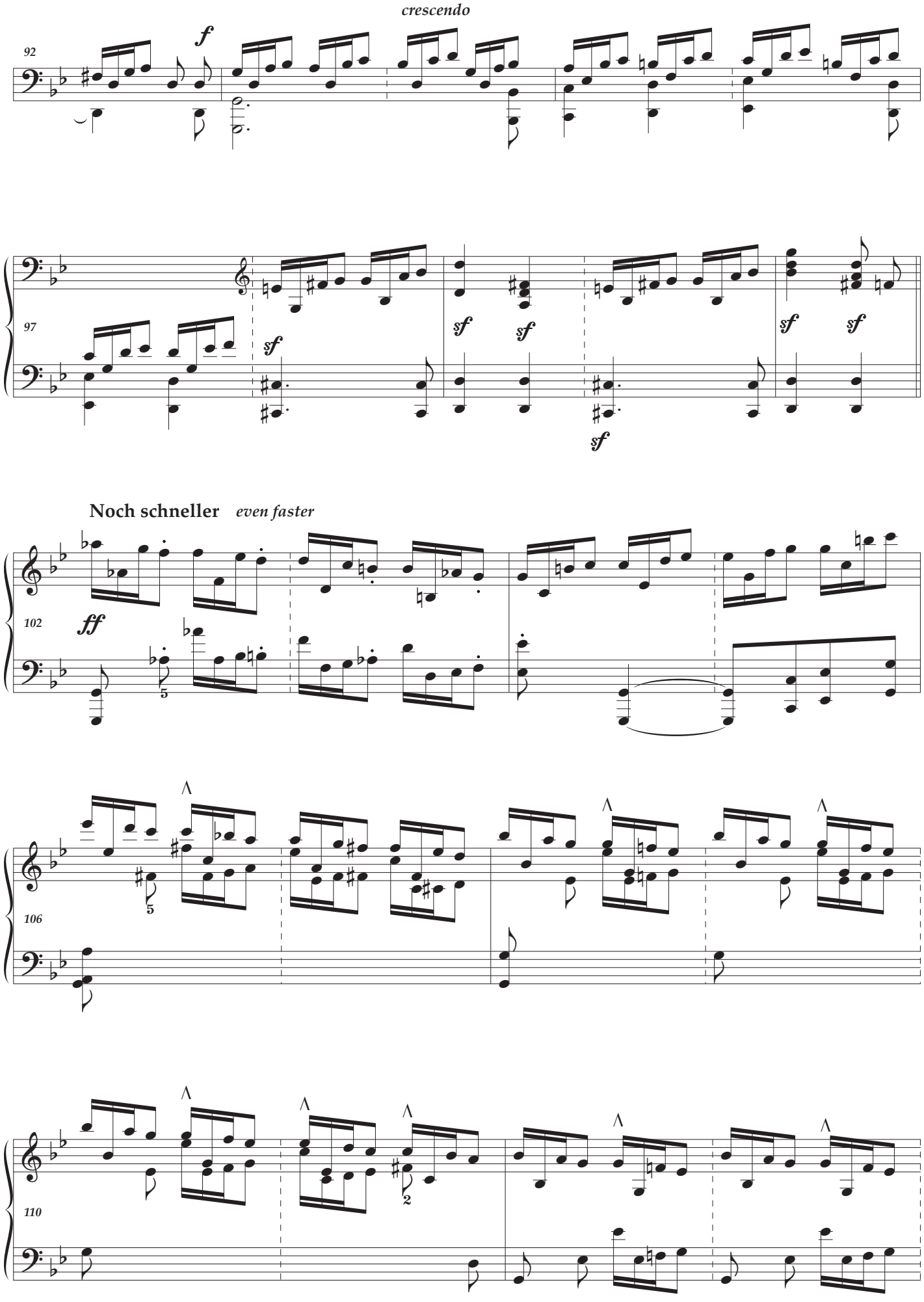


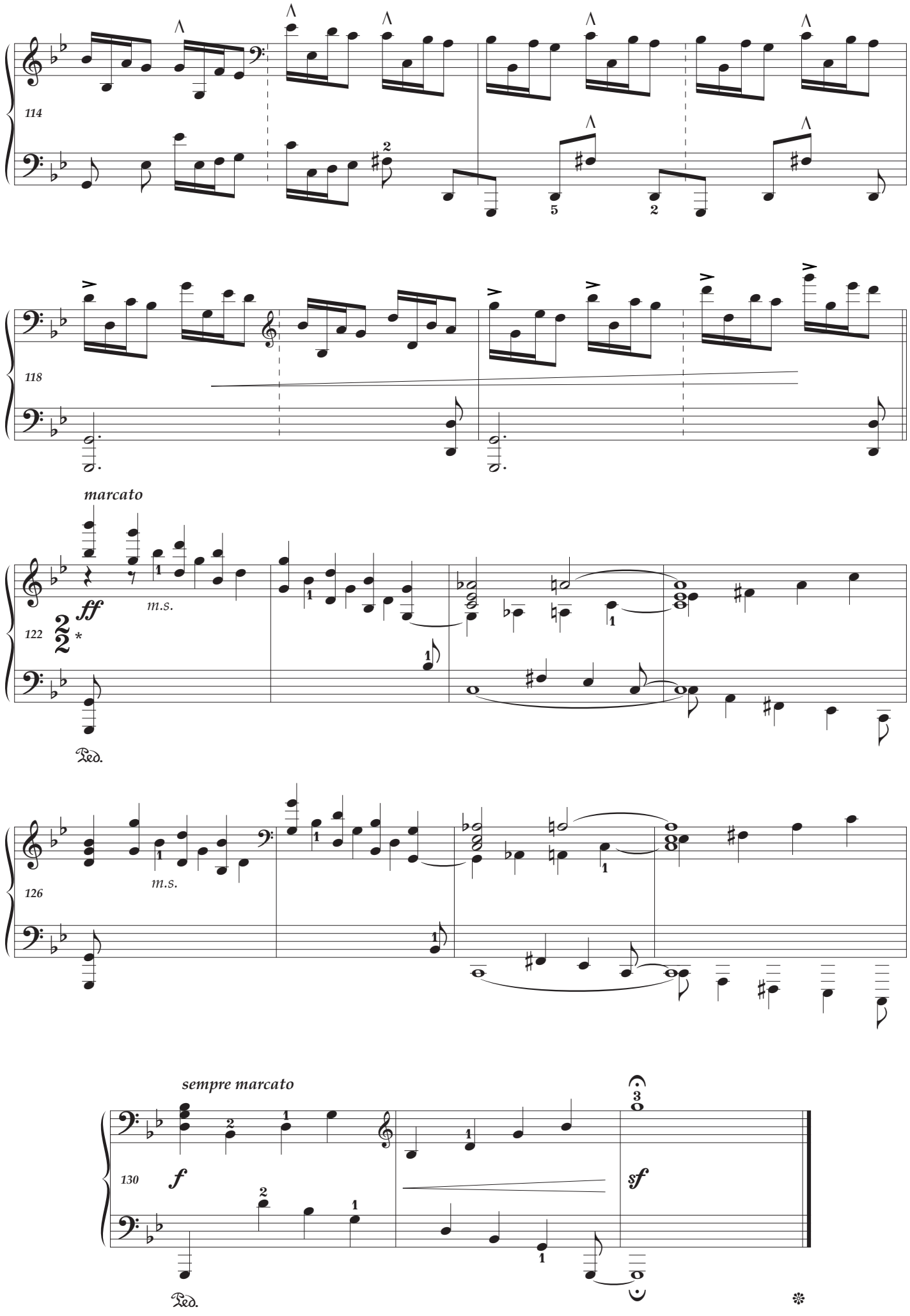

ritard
a tempo
m.s.
41
43
45
47


49
p
51
pp
ritard
53
55
ritard
57
ritard


a tempo
59
61
1
63
65
ritard


2
67
ritard
69
m.d.
tempo primo
71
crescendo
76
f
81
87


crescendo
92
f
97
sf
sf
sf
sf
sf
sf
Noch schneller
even faster
102
ff
106
110


114
118
marcato
ff
m.s.
122
Ped.
m.s.
126
sempre marcato
130
f
sf
Ped.

*very slow*

**Sehr langsam** [ ♪ = 66 ]

**IV**

*p*

*mf*

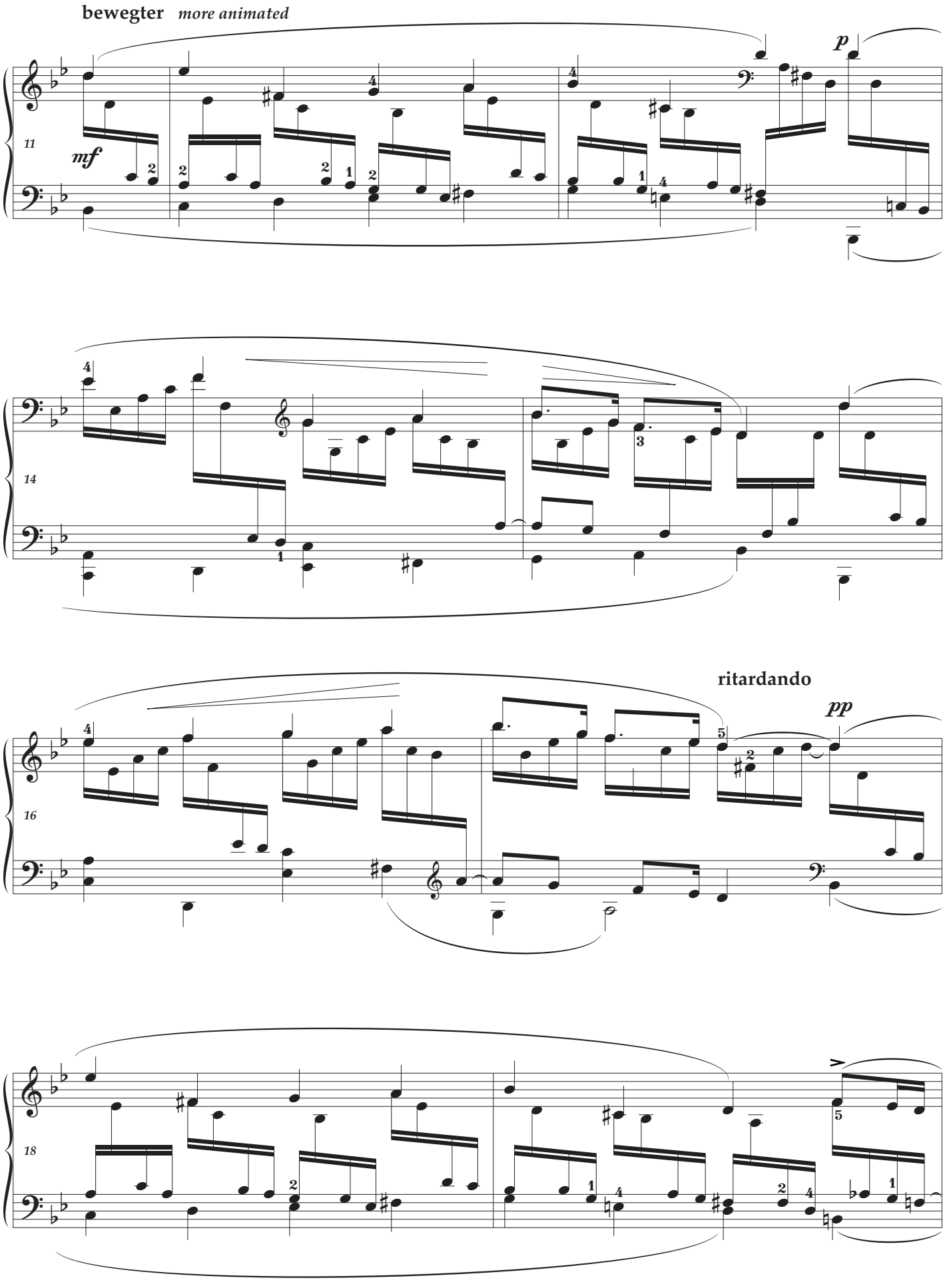
**ritardando**

*p*

*m.s.*

*pp*

*mp*


bewegter more animated
11
mf
p
14
16
ritardando
pp
18

ritardando

*pp*

20

ritardando

22

*mp*

tempo primo

24

*mp*

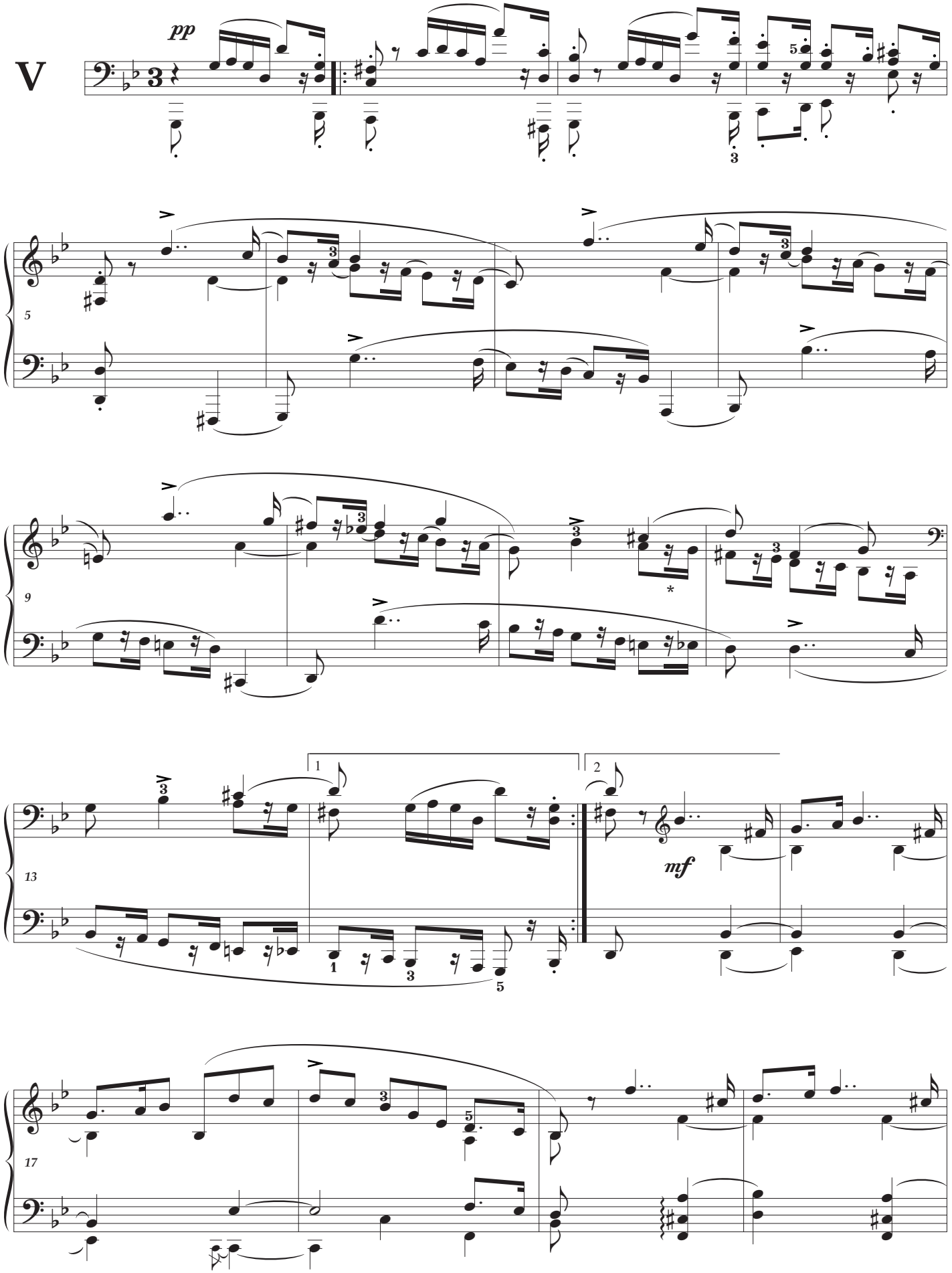
* *first edition*

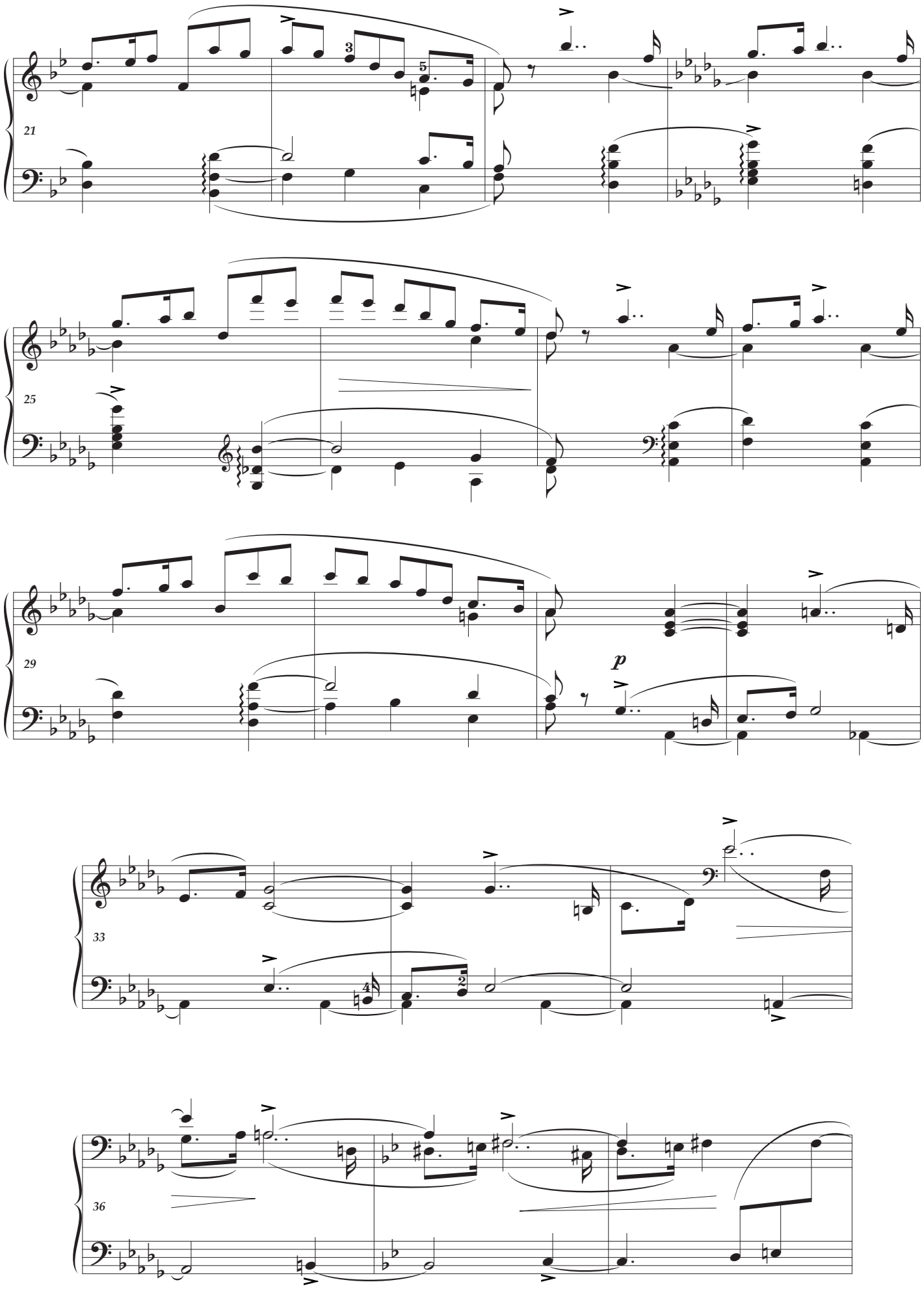
ritardando

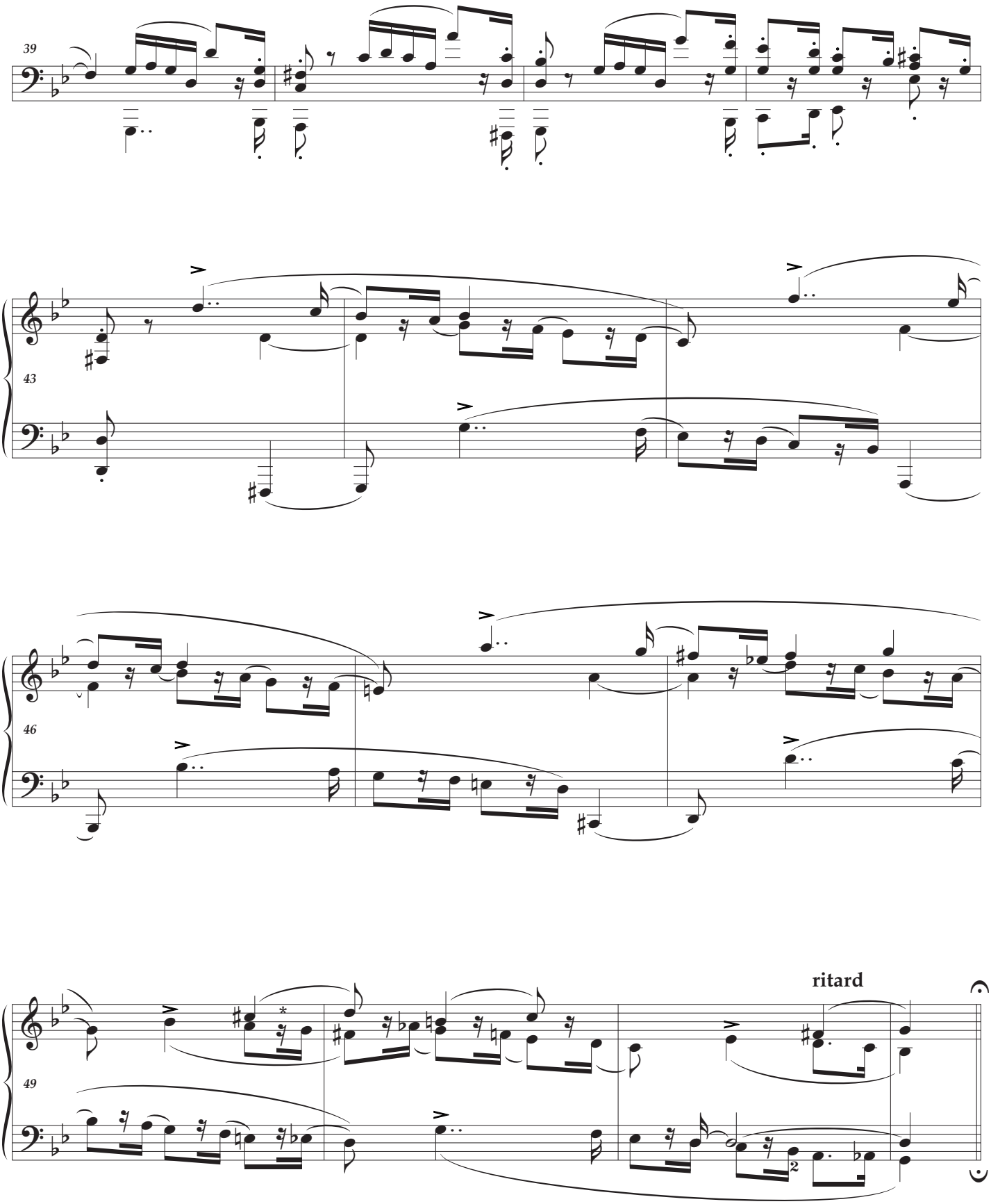
26

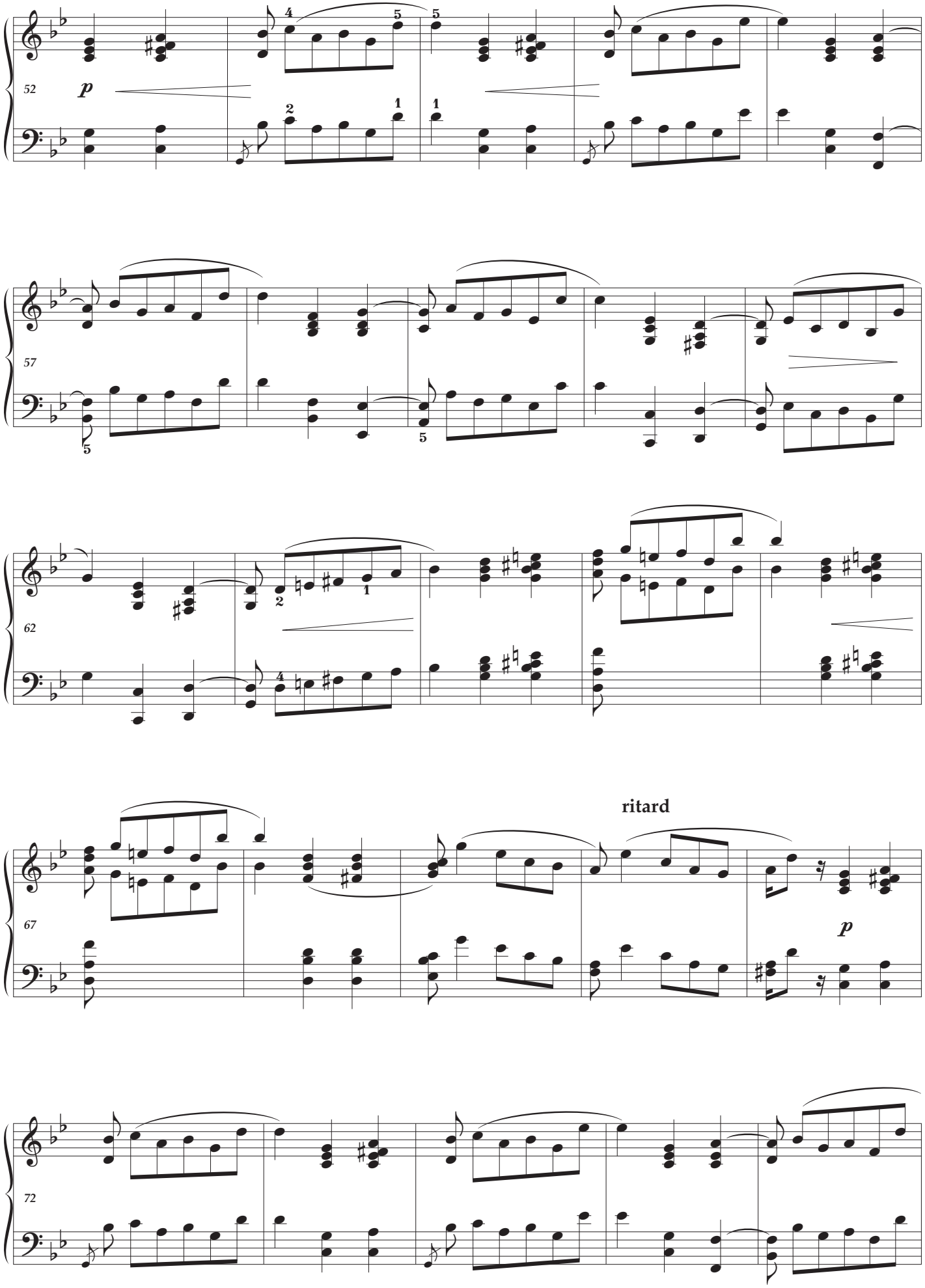
adagio

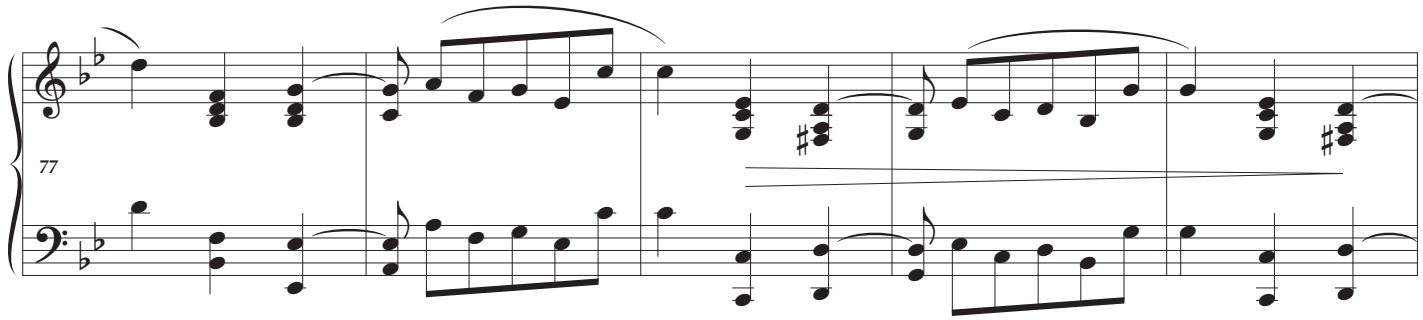
**Sehr lebhaft** *very fast*

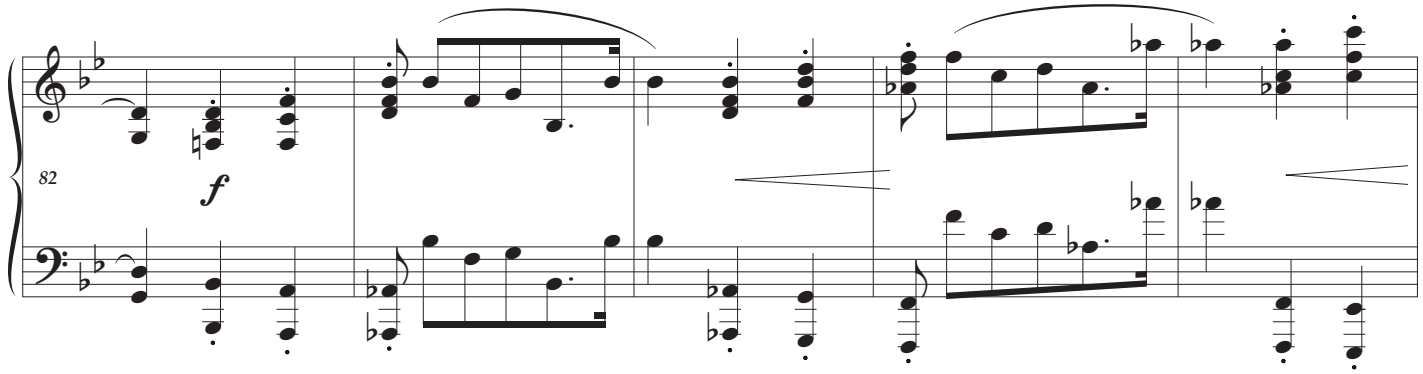


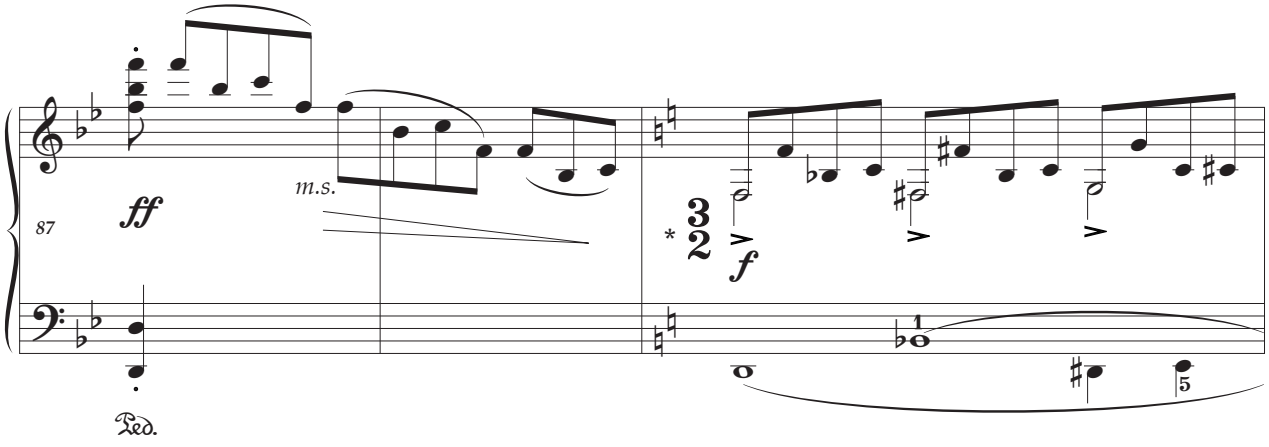

21
25
29
p
33
36

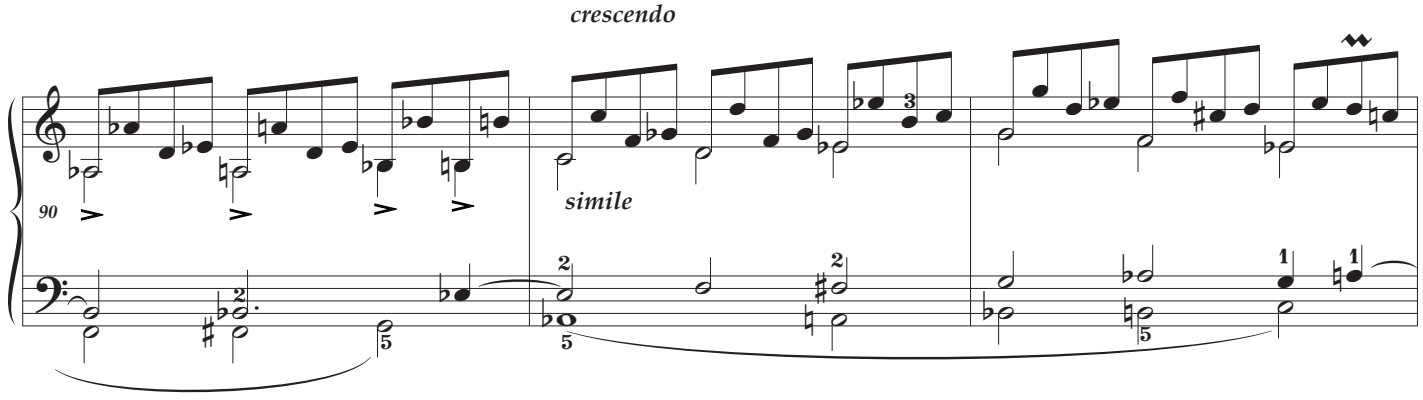

39
43
46
49
ritard

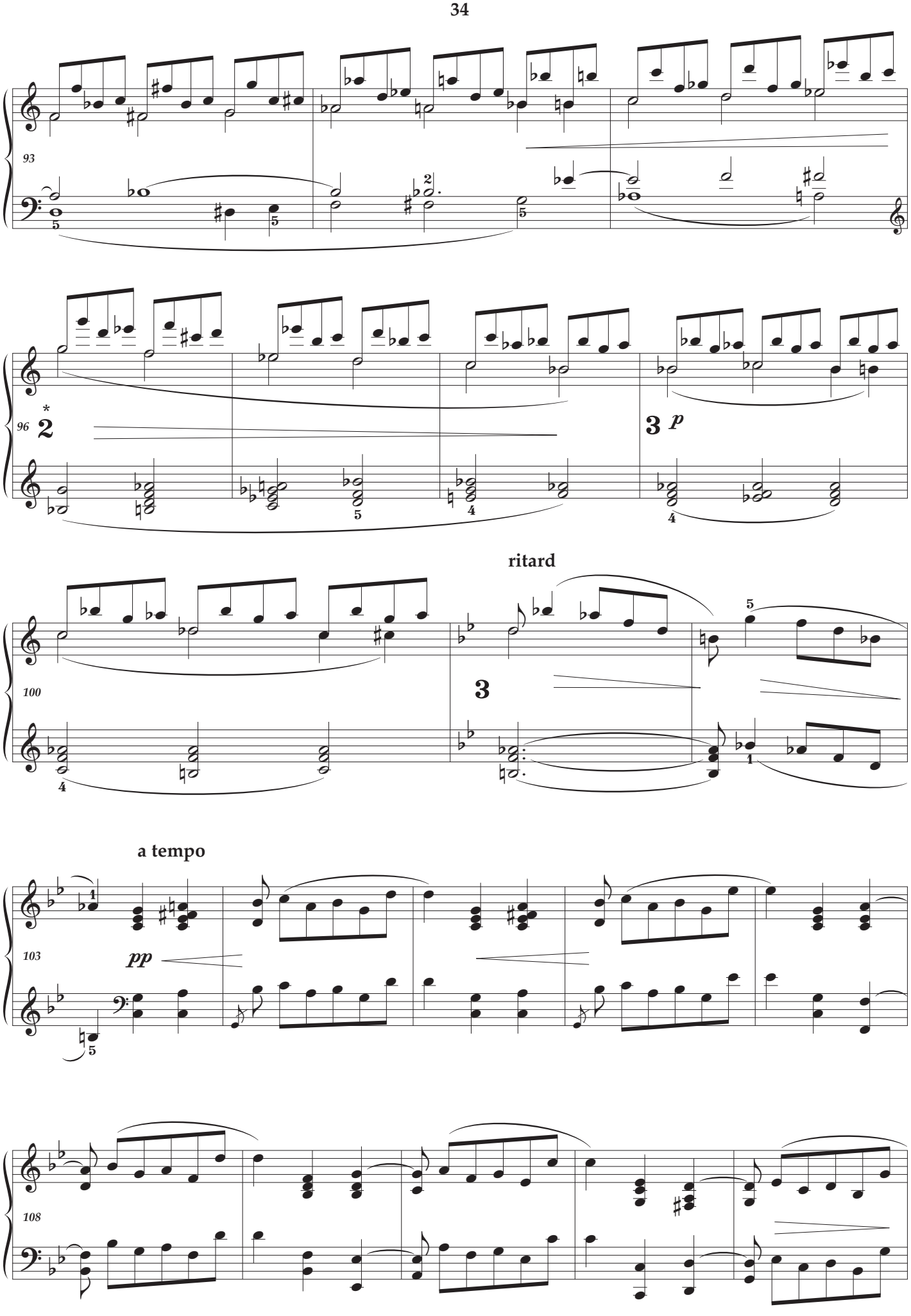

52
p
57
62
ritard
67
p
72

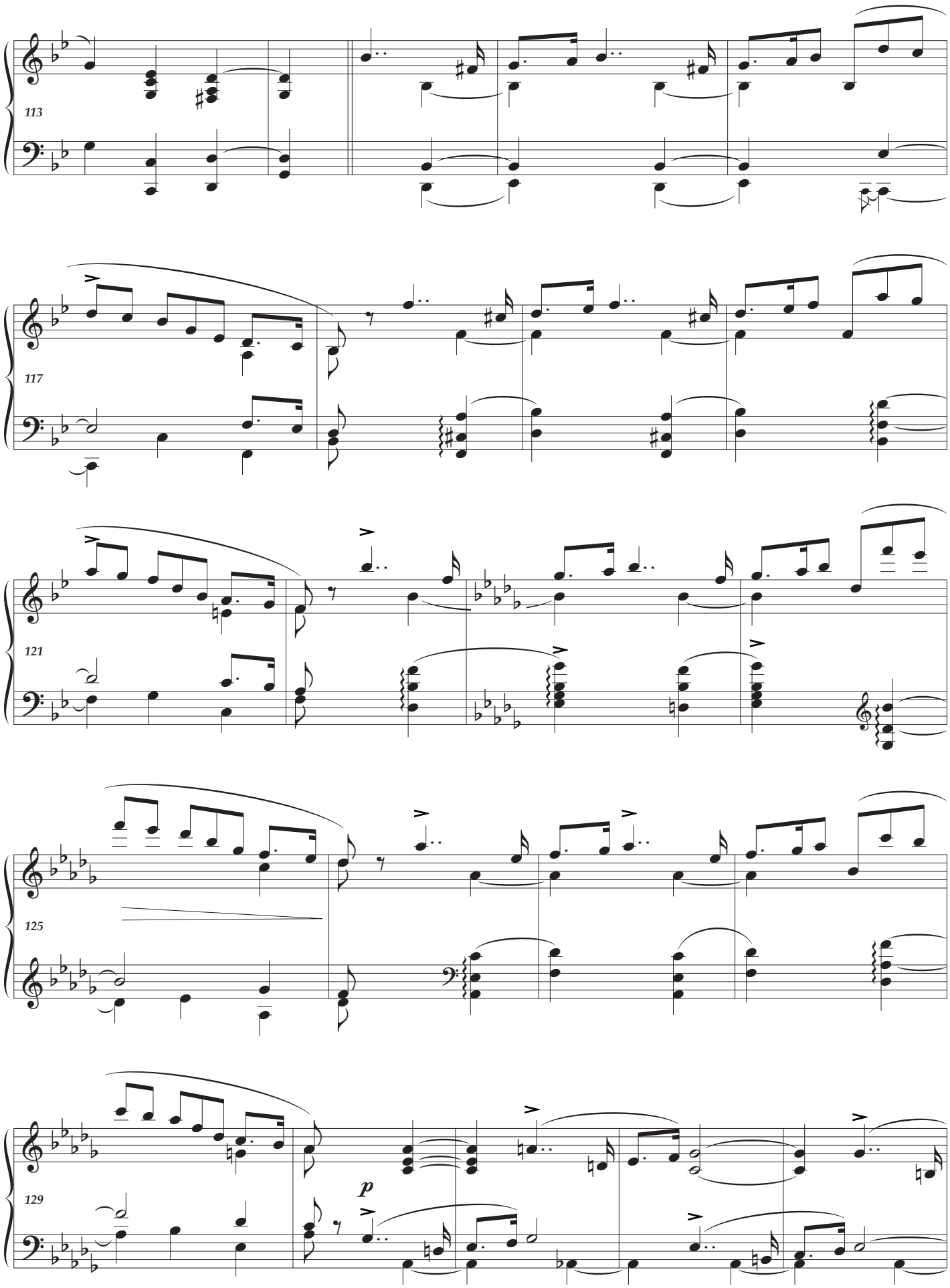

77


82
f


87
ff
m.s.
*
3
2
f
Ped.


crescendo
90
simile


93
96
2
3
p
ritard
100
3
a tempo
103
pp
108


113
117
121
125
129
p

134

138

142

145

*second edition*

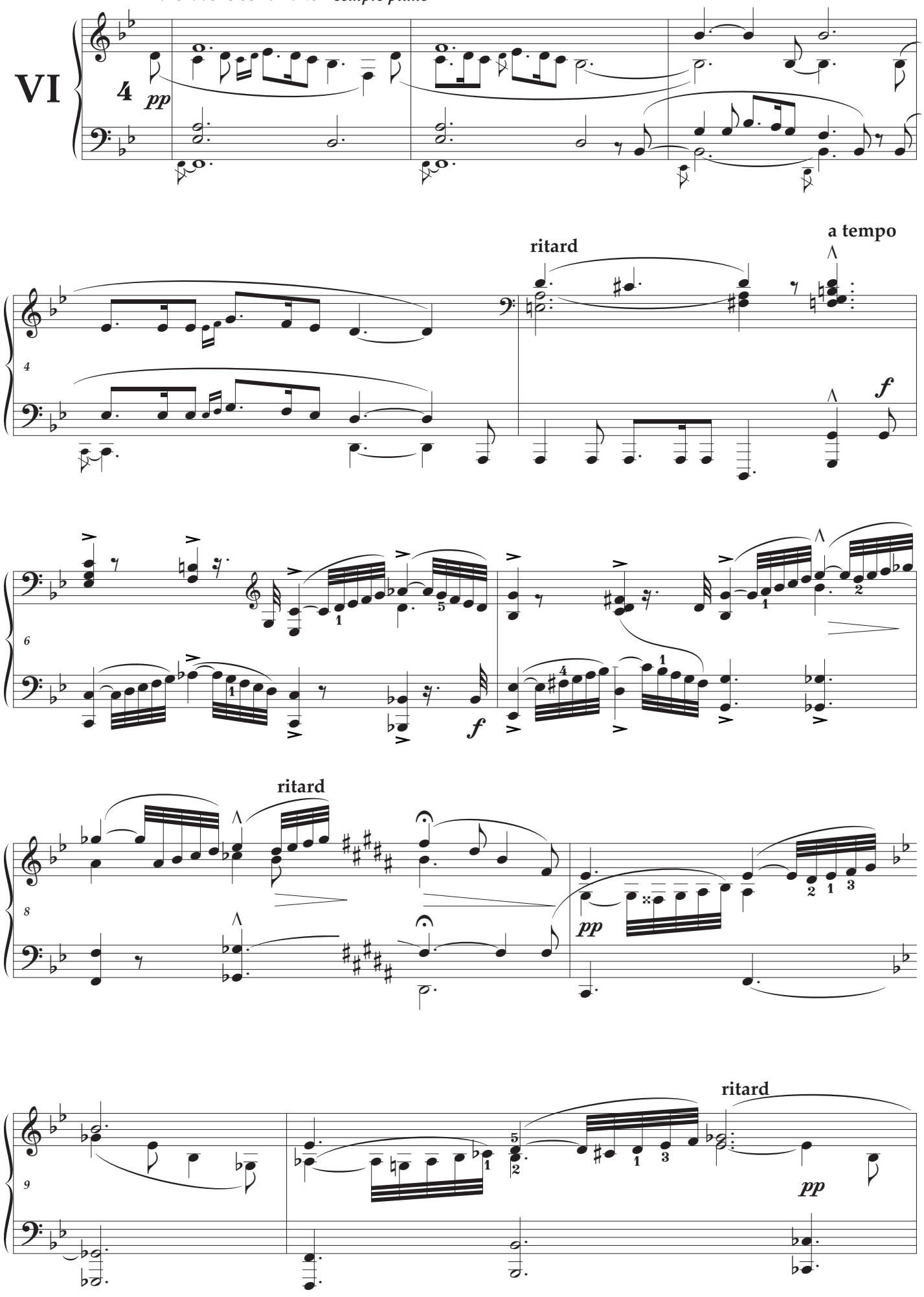
ritard

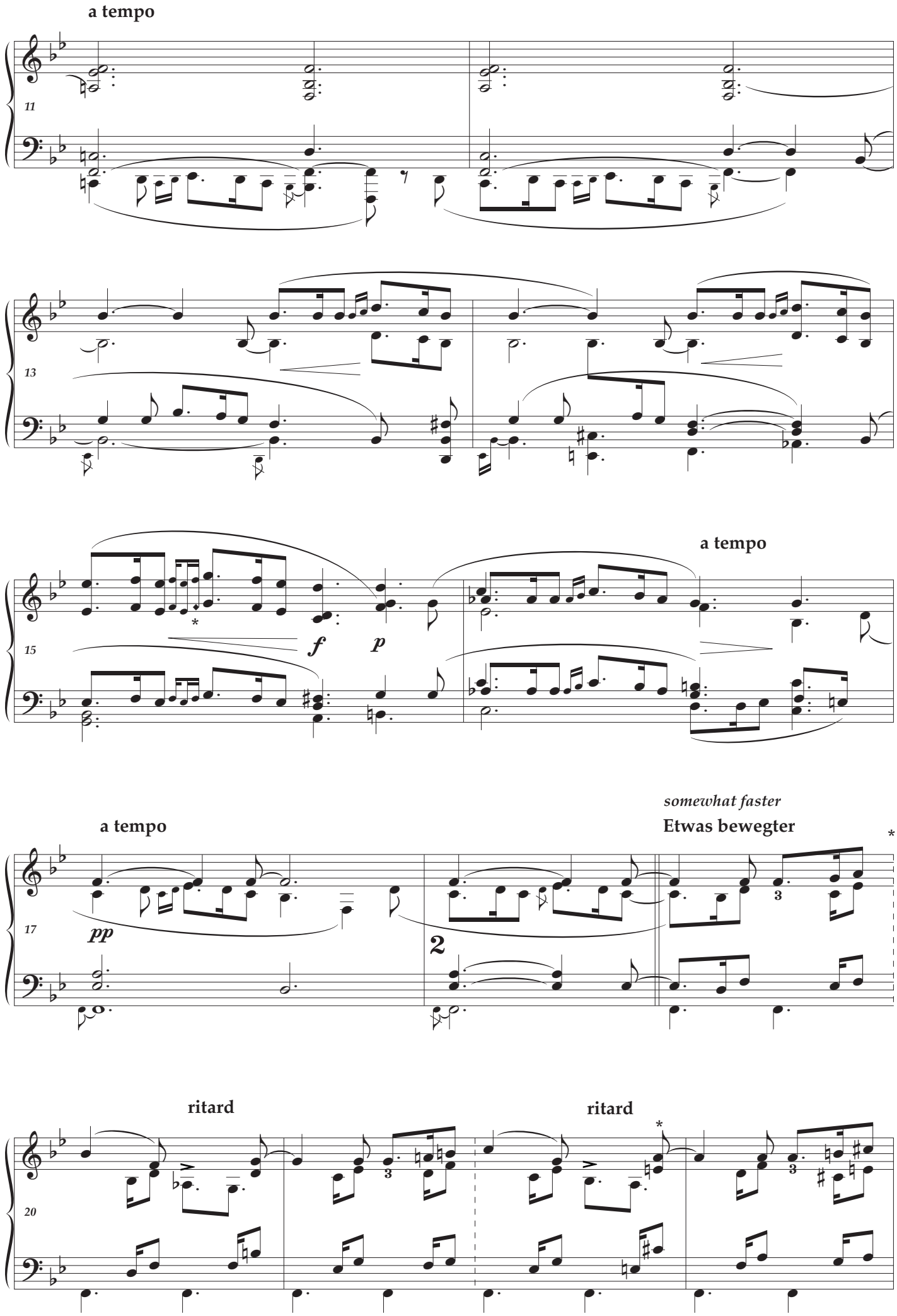
148

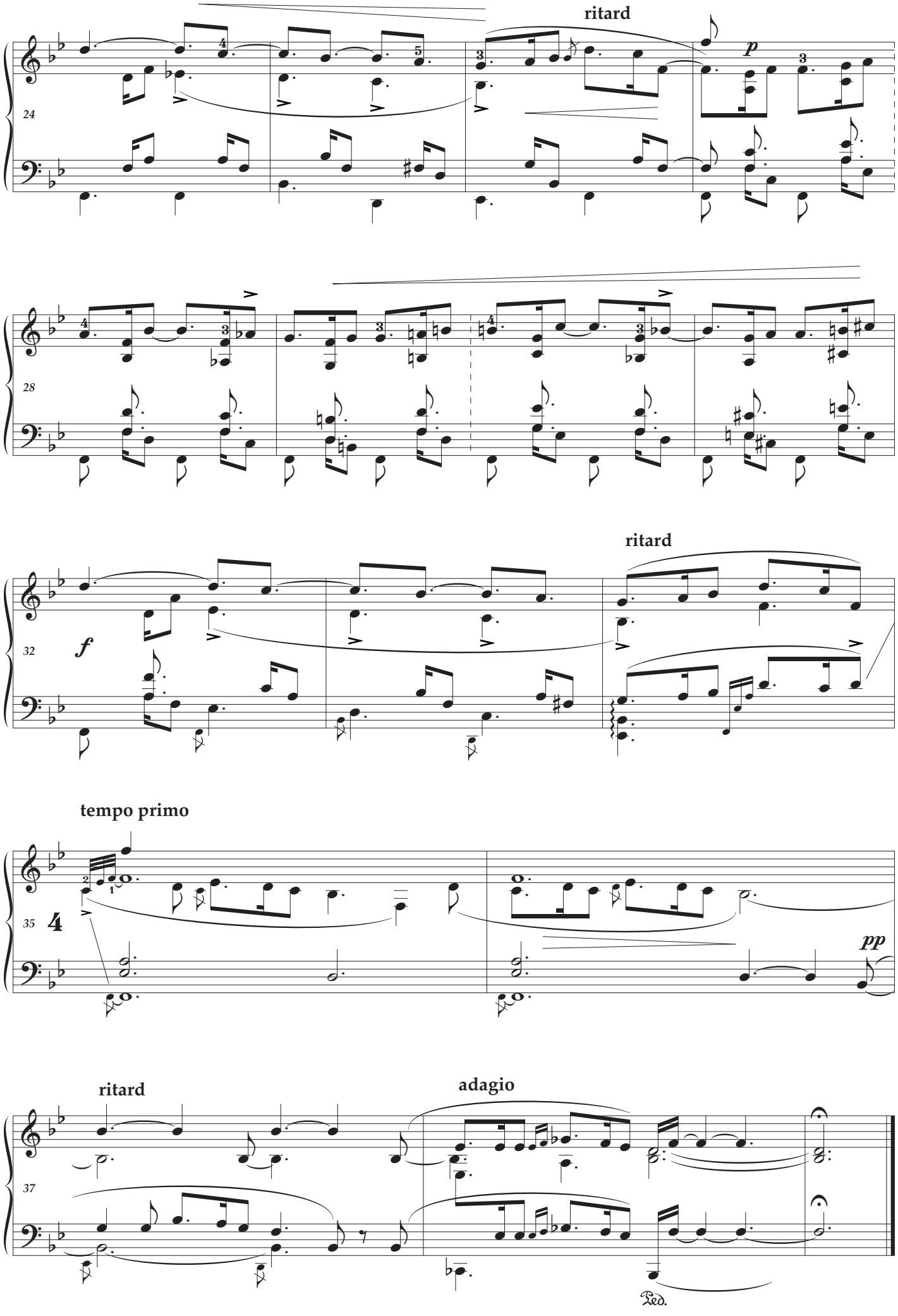
*very slow*

**Sehr langsam** [ ♩. = 36 ]

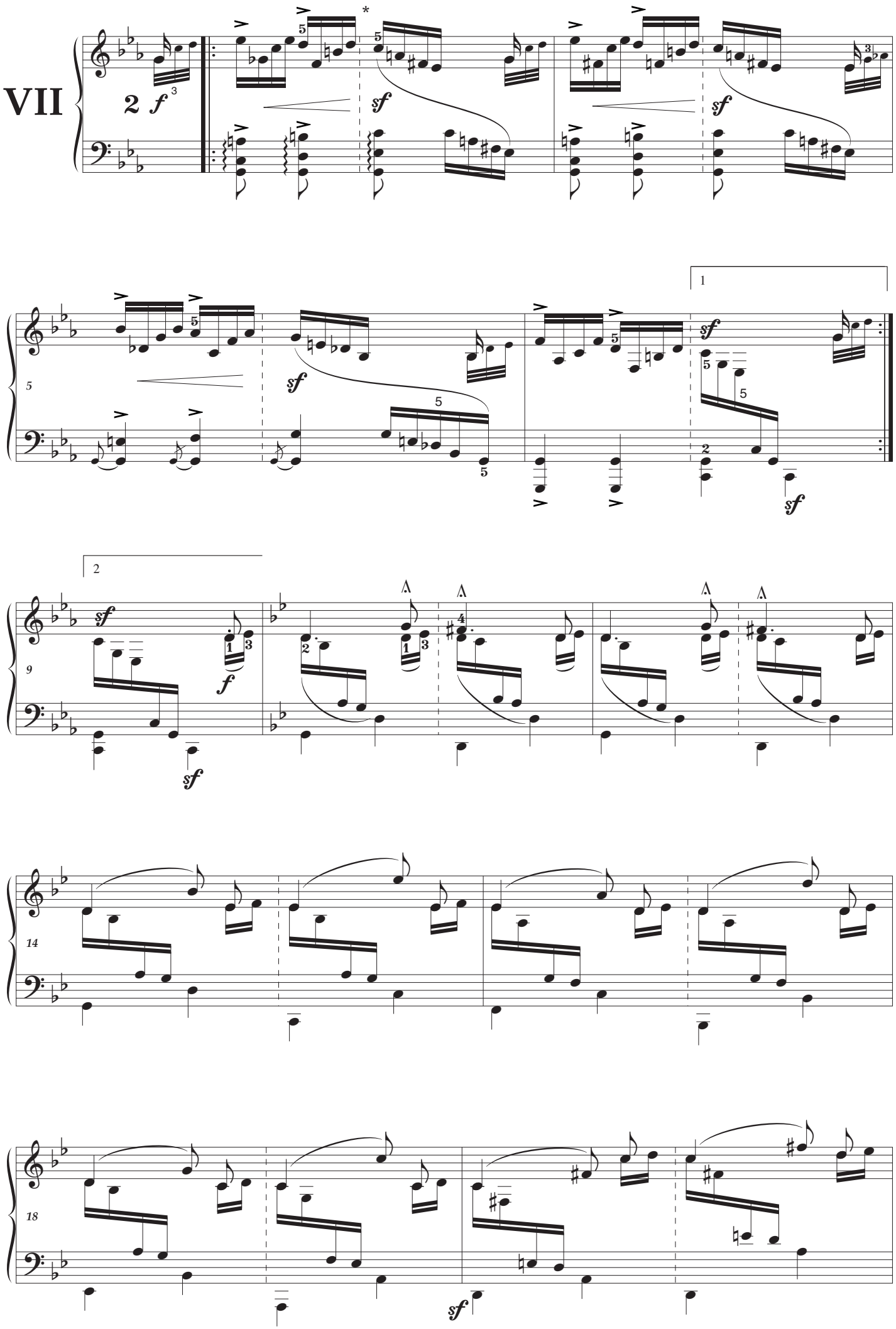
**Durchaus leise zu halten** *sempre piano*

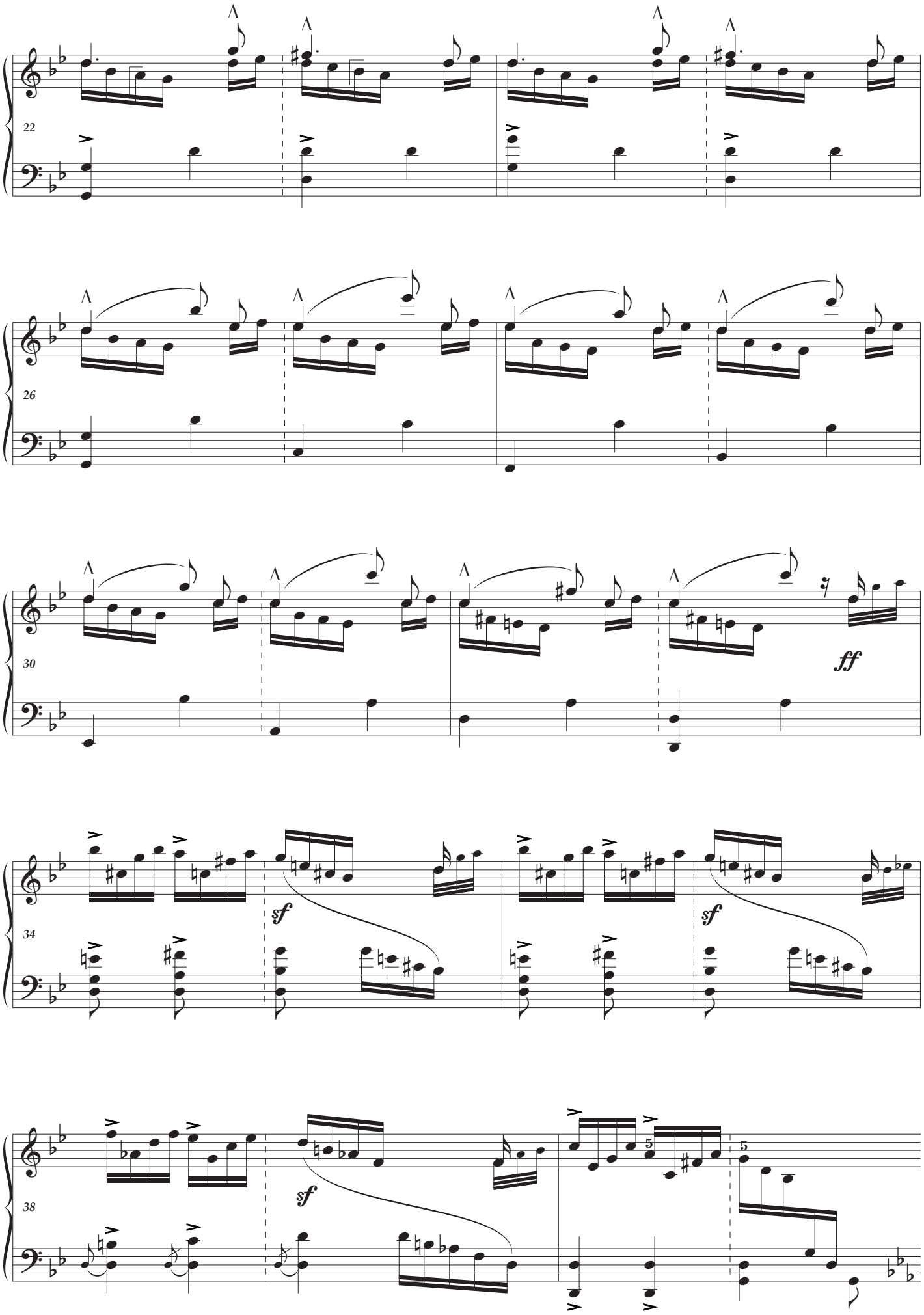


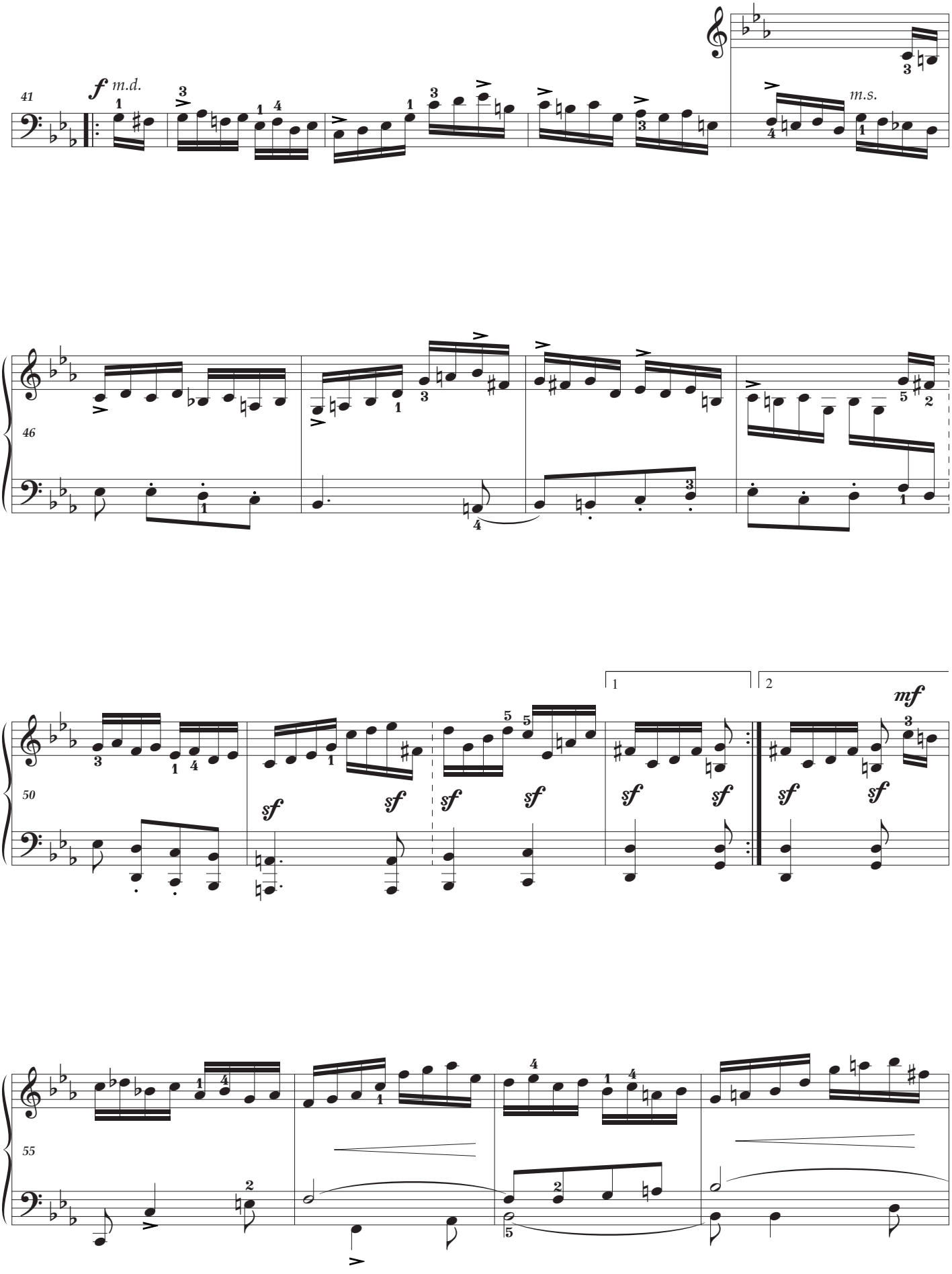

a tempo
11
13
15
a tempo
f
p
a tempo
somewhat faster
Etwas bewegter
17
pp
2
3
ritard
ritard
20
3
3


ritard
p
28
ritard
f
32
tempo primo
35
pp
ritard
adagio
37
Ped.

**Sehr rasch** *very fast*




22
26
30
ff
34
sf
sf
38
sf
5
5


41
f m.d.
m.s.
46
50
sf
1
2
mf
55

*crescendo*

59

63

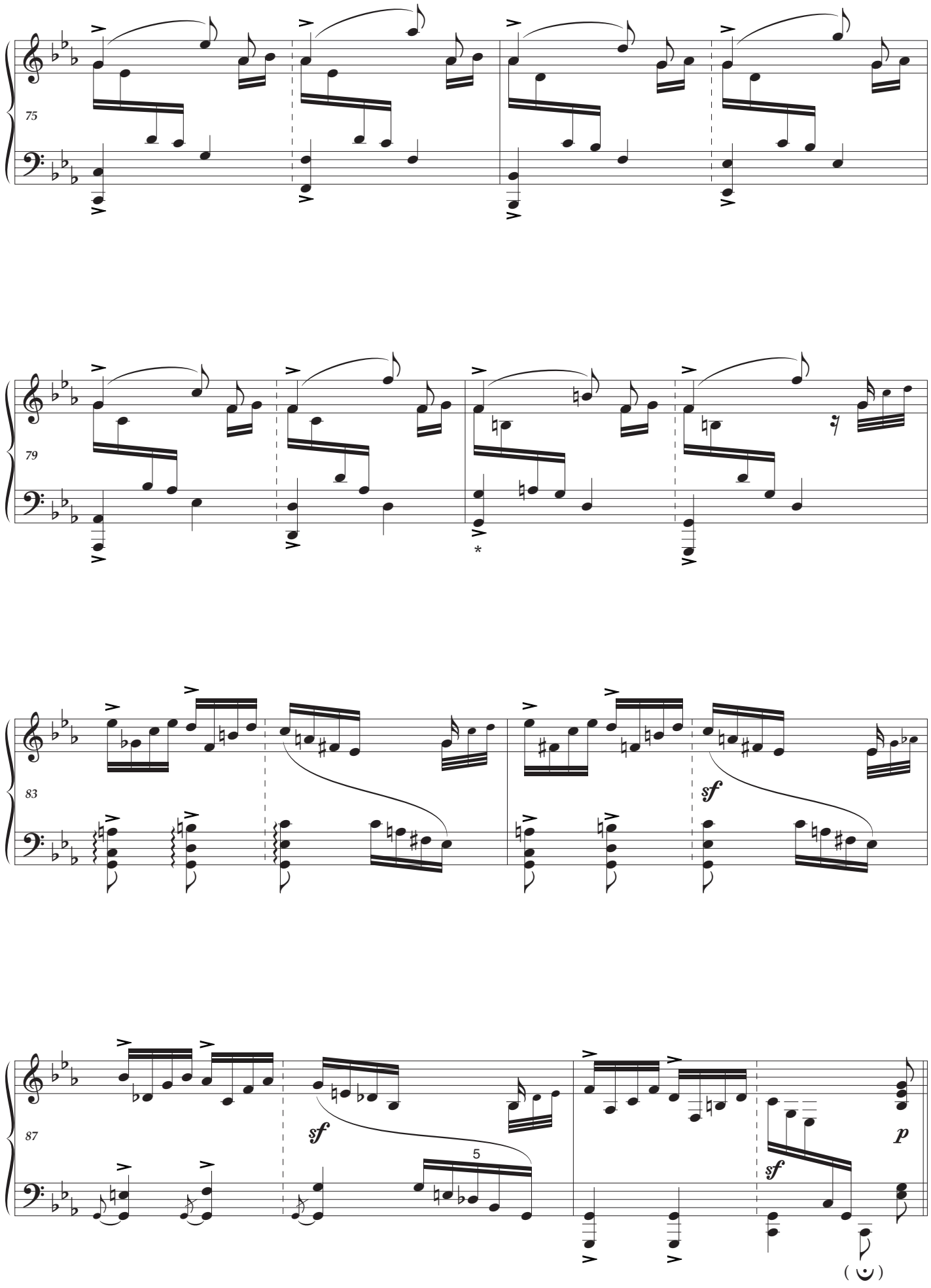
*ff*

67

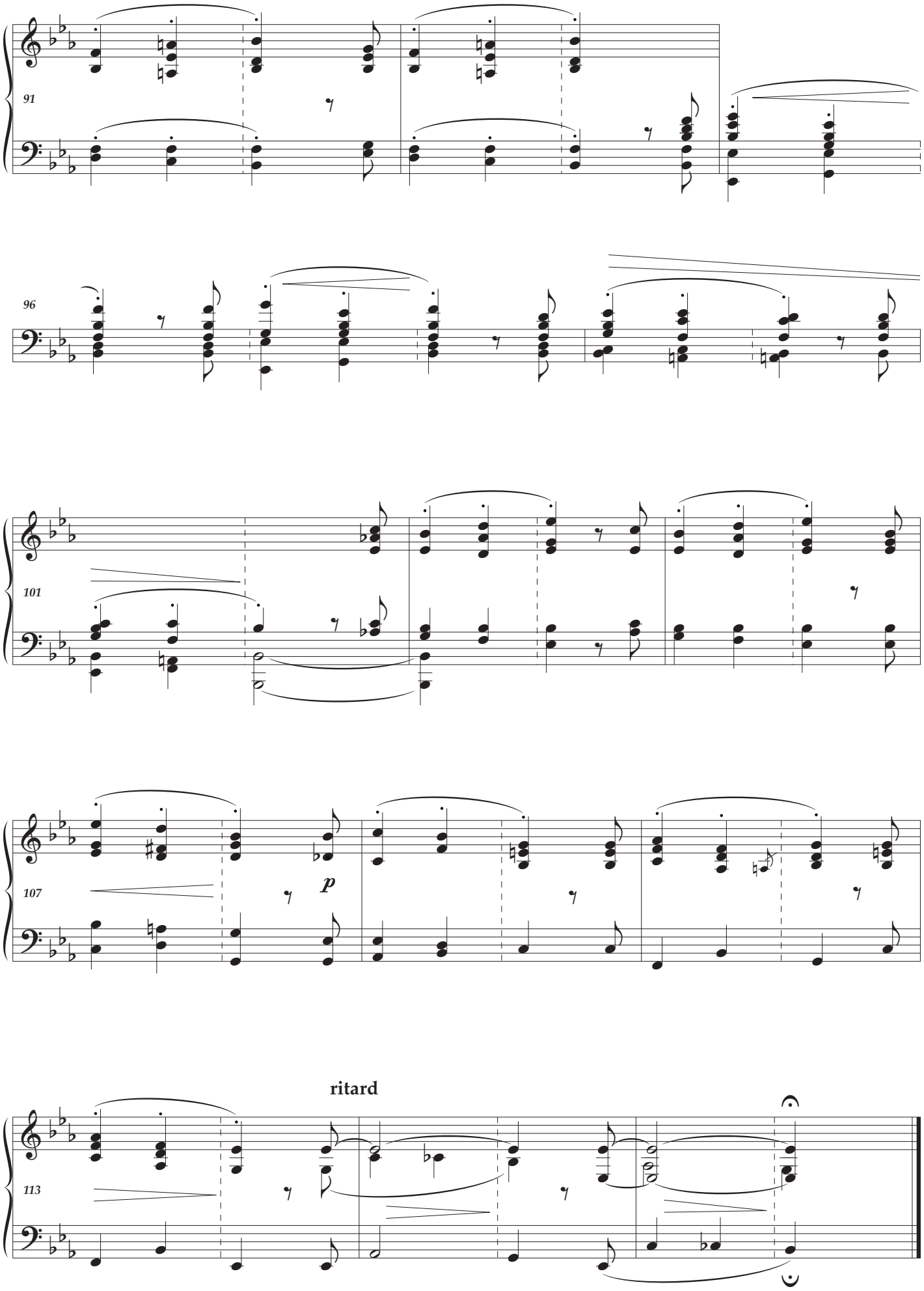
**Noch schneller** *even faster*

71

*ff*


75
79
*
83
sf
87
sf
5
sf
p

**Etwas langsamer** *somewhat slower*



*fast and playful*

**Schnell und spielend**

# VIII

*pp*

Die Bässe durchaus leicht und frei

*the bass light and independent throughout*

*sempre staccato*

5

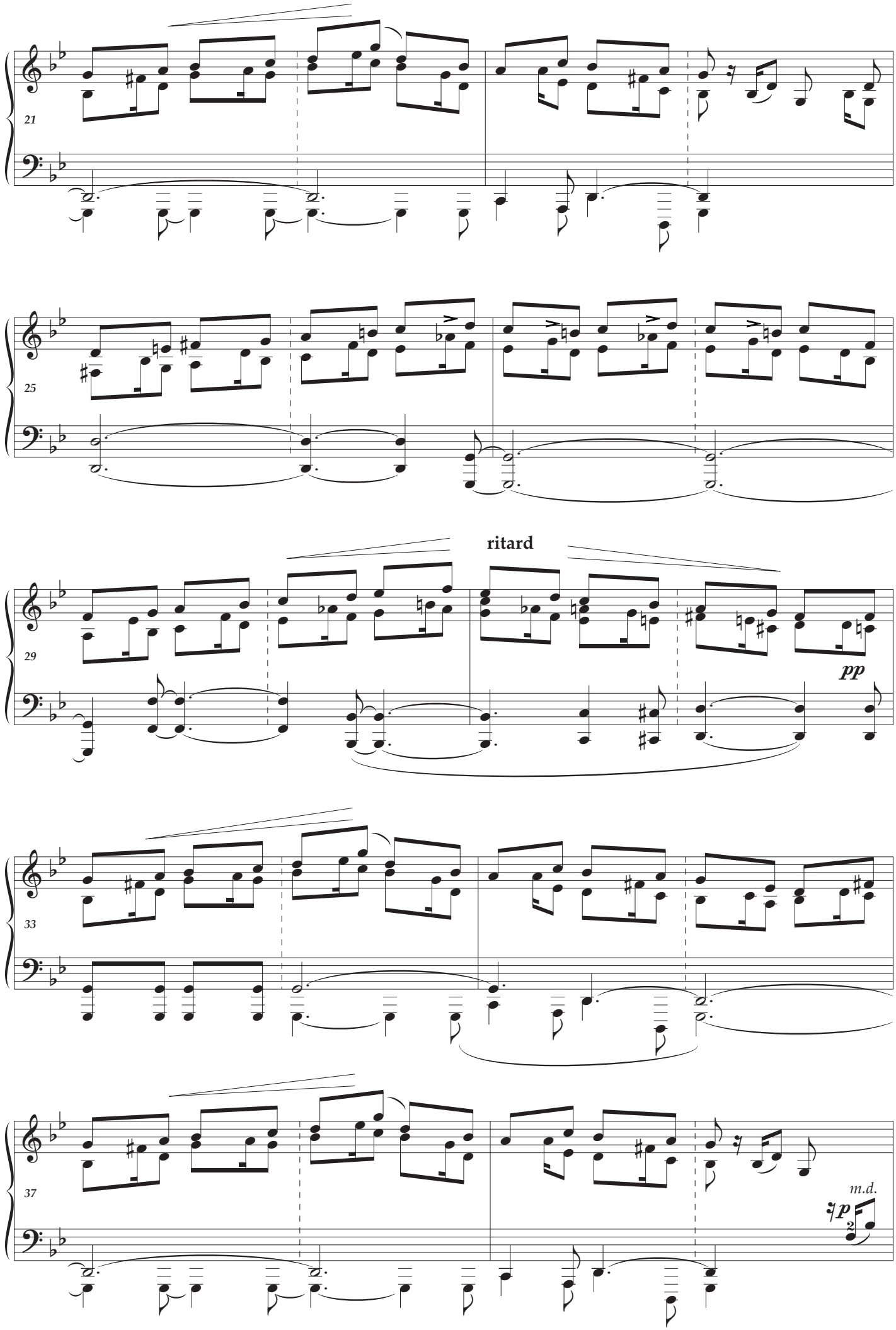
9

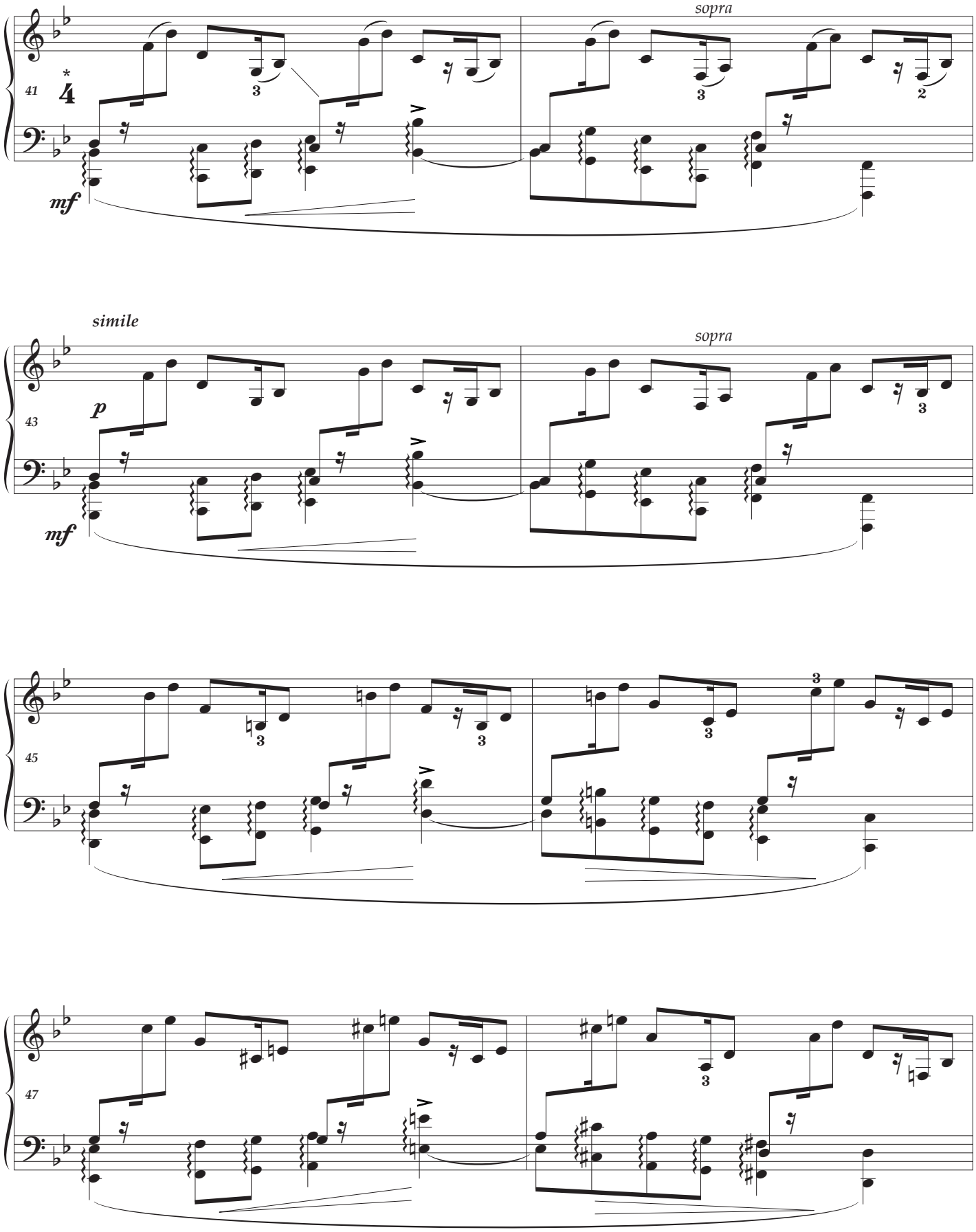
**ritard**

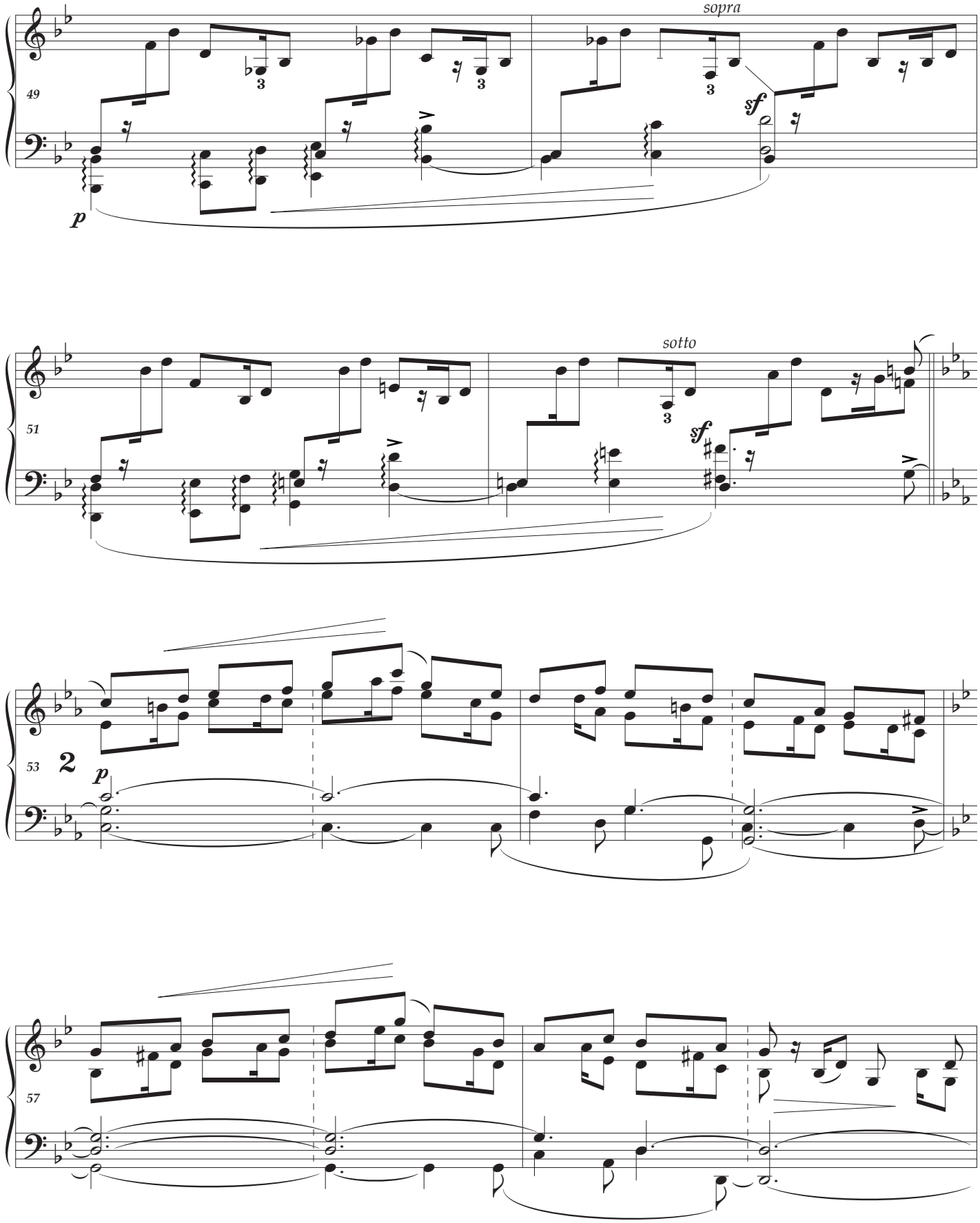
13

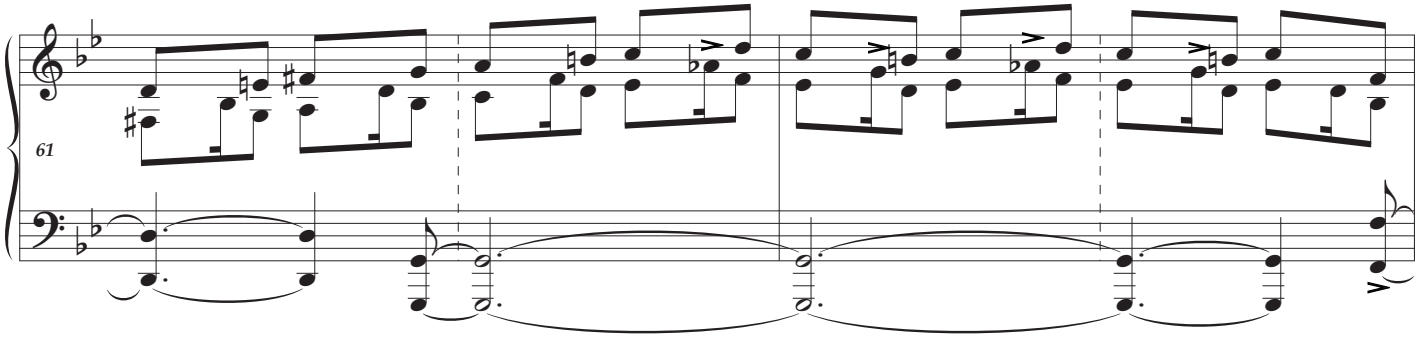
*pp*

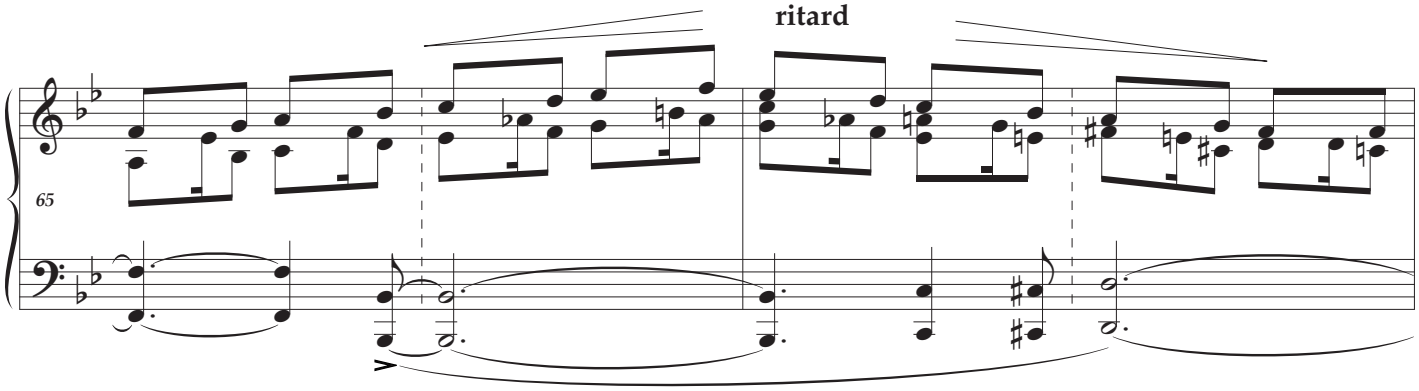
17

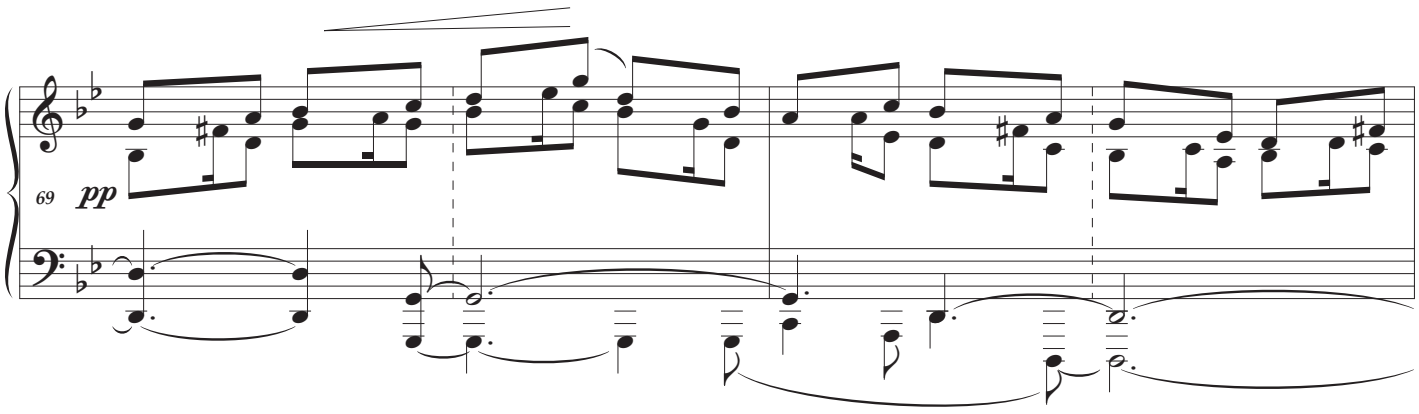

21
25
ritard
29
pp
33
37
m.d.
p

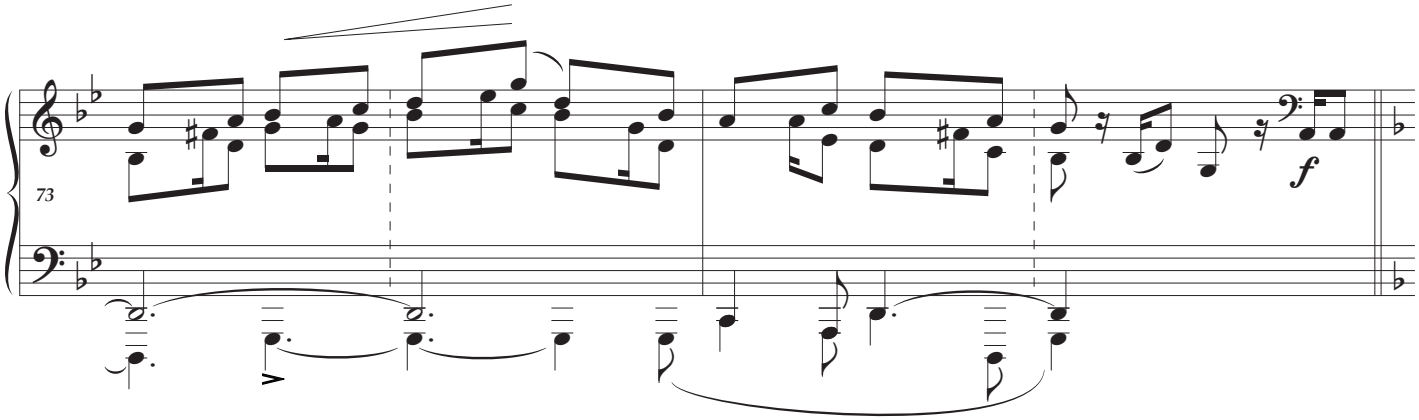

41
4
mf
sopra
simile
43
p
mf
sopra
45
47


sopra
49
p
sf
sotto
51
sf
53
2
p
57

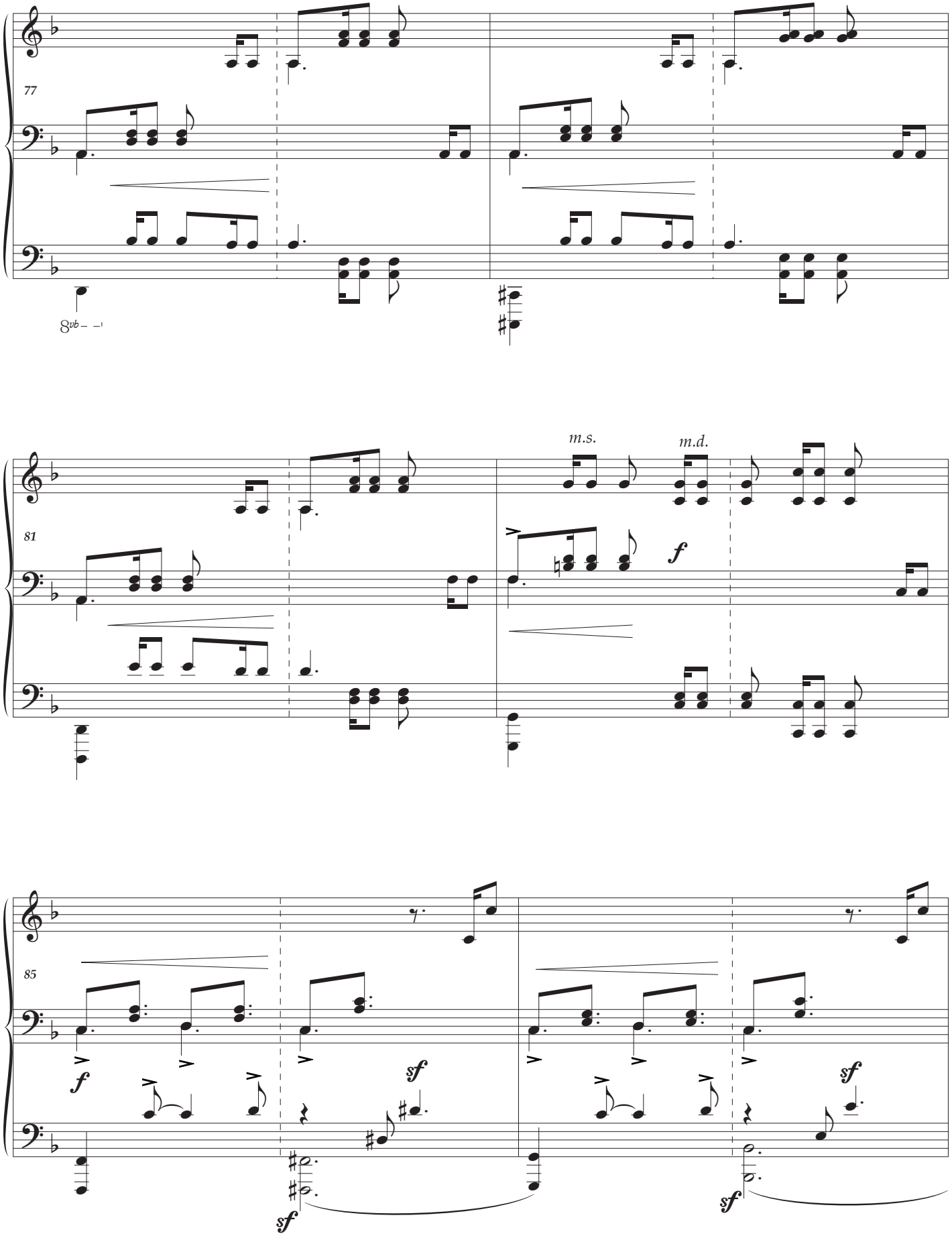

61

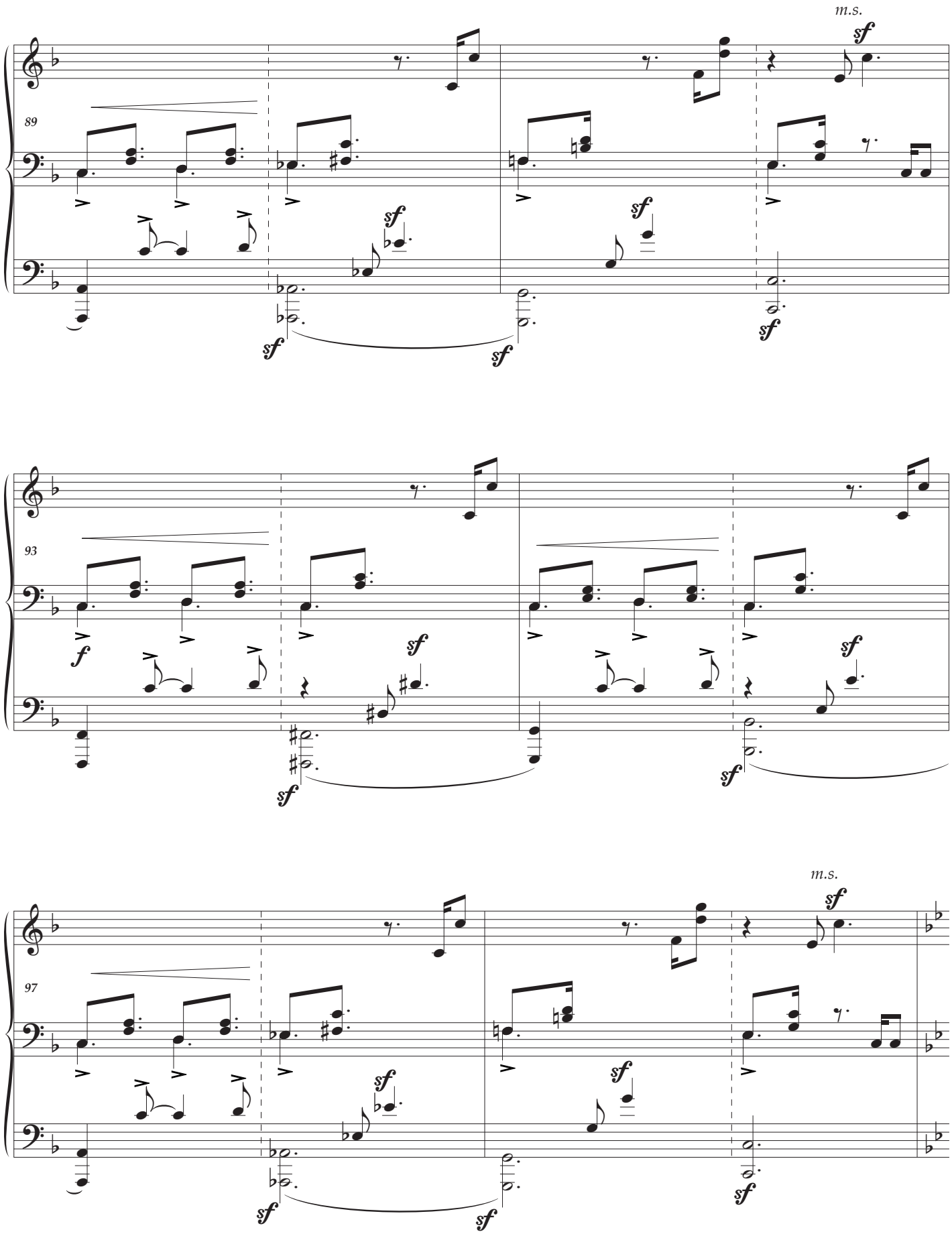

ritard
65

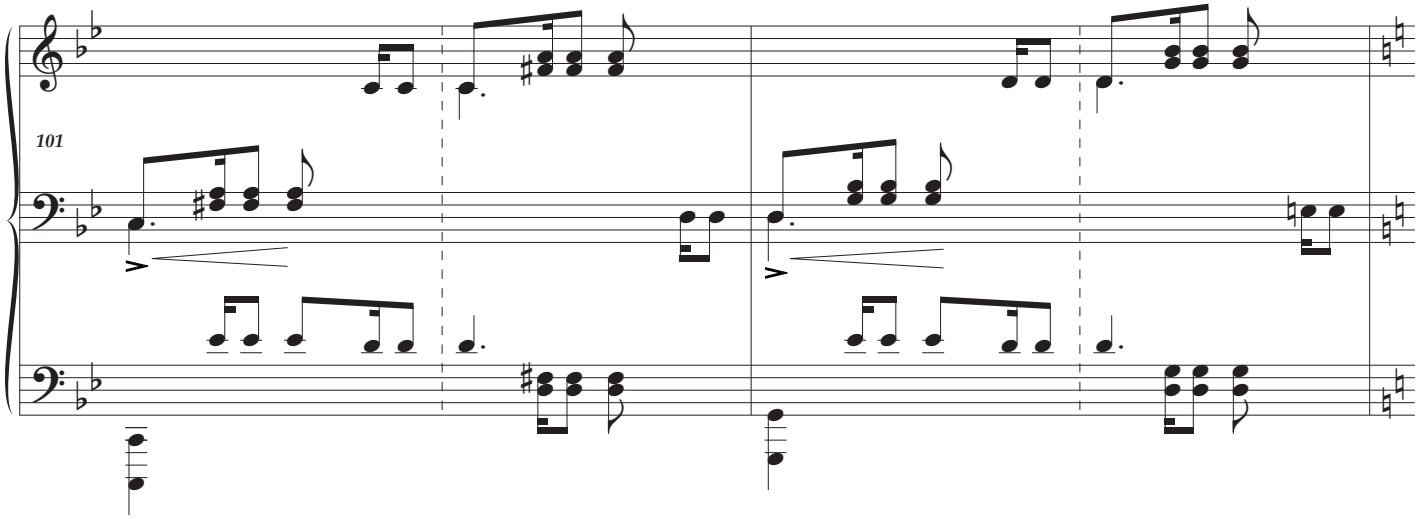

69
pp

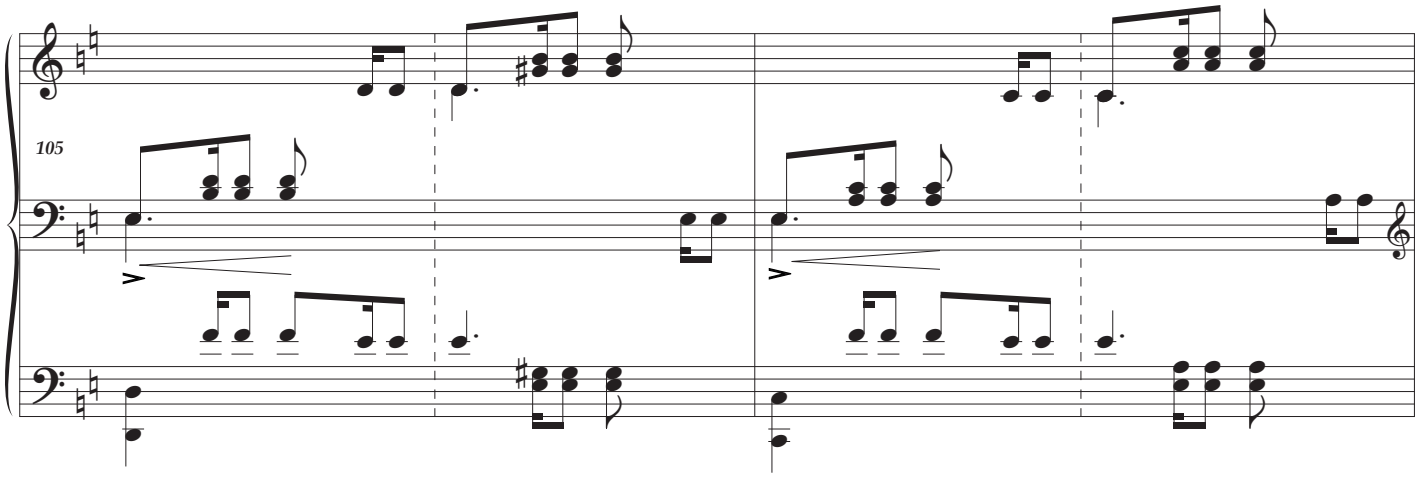

73
f

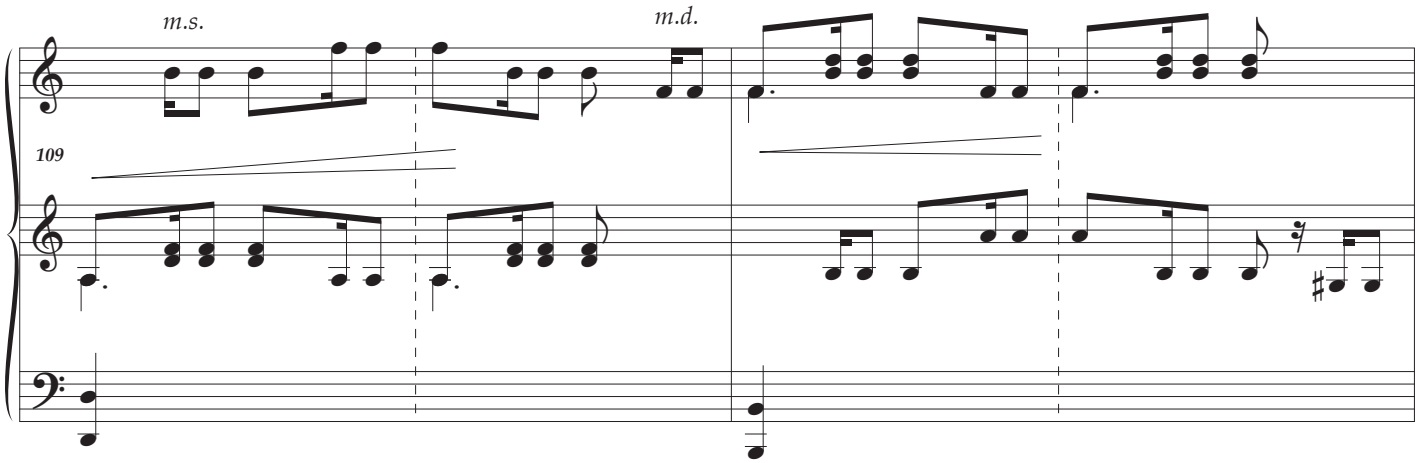
**Mit aller Kraft** *vigorous*

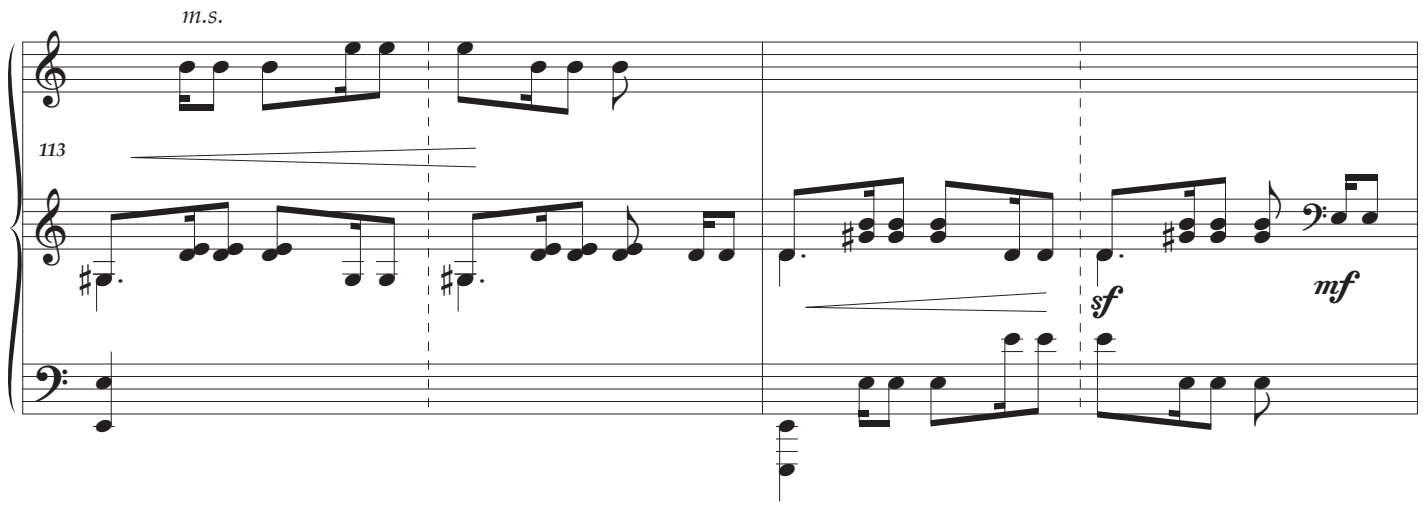


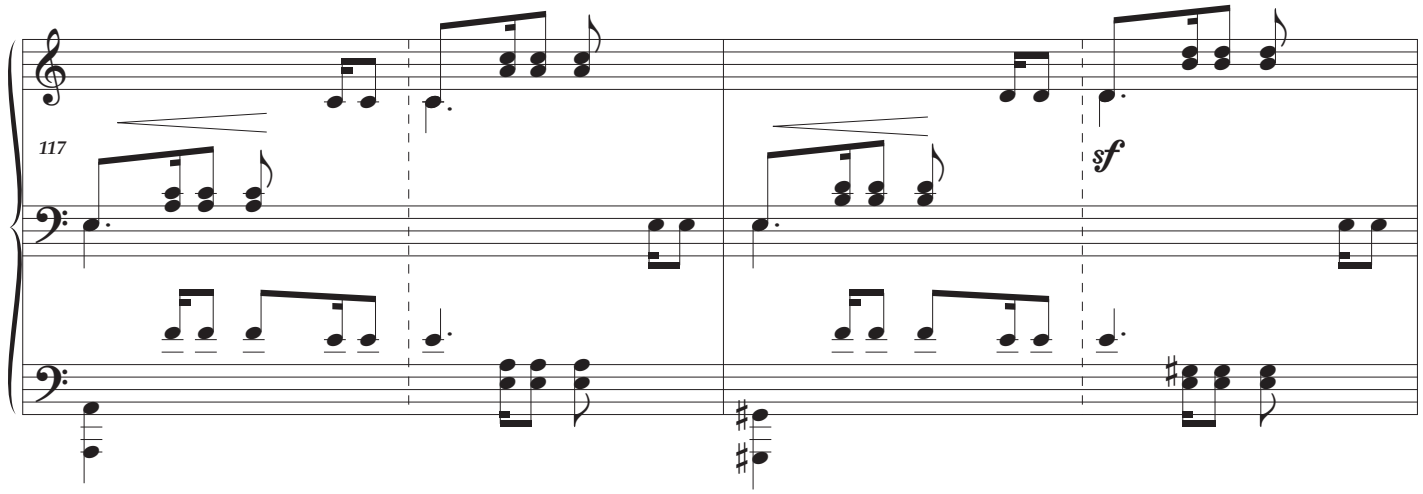

m.s.
89
sf
93
f
97
m.s.

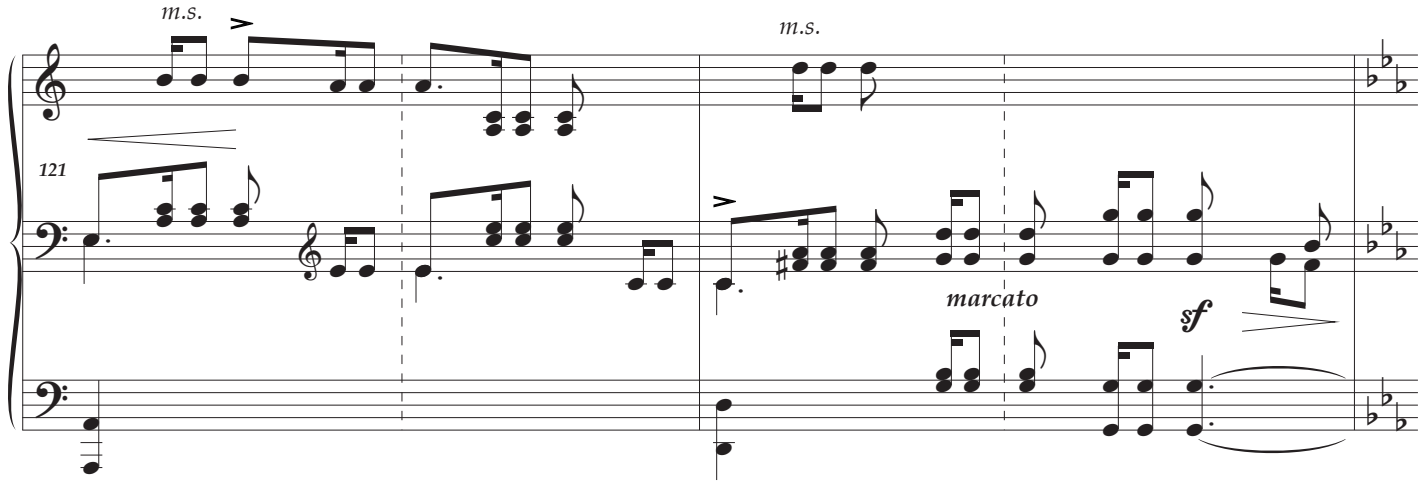

101

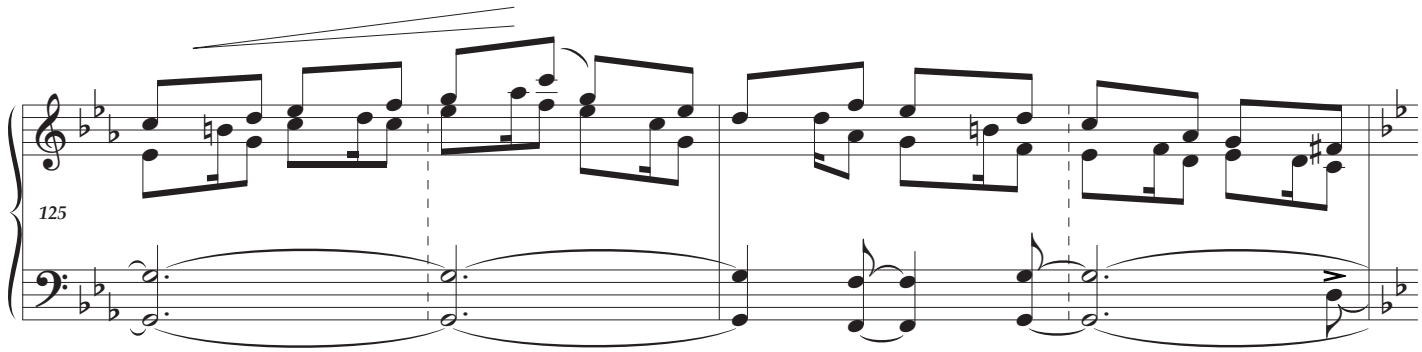

105


m.s.
m.d.
109


m.s.
113
sf
mf


117
sf


m.s.
121
m.s.
marcato
sf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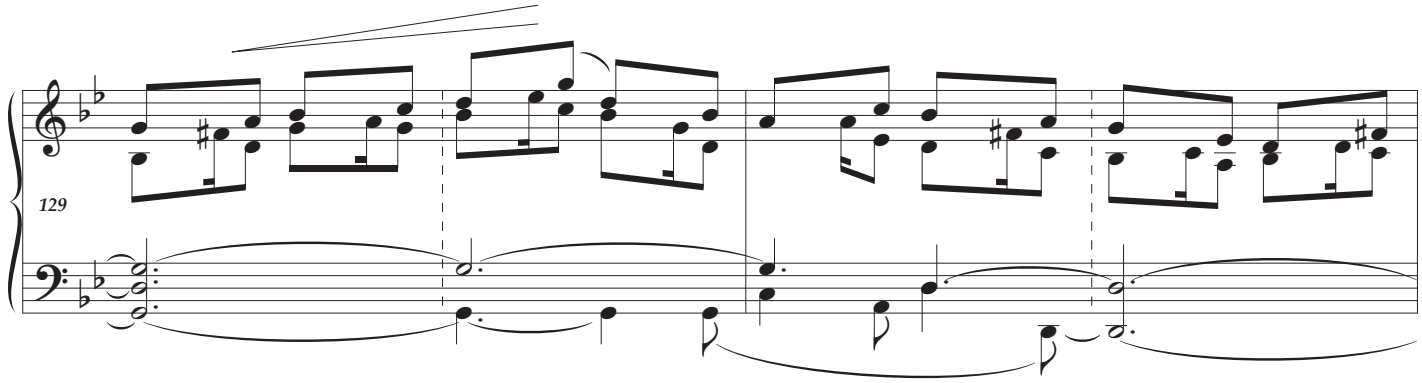
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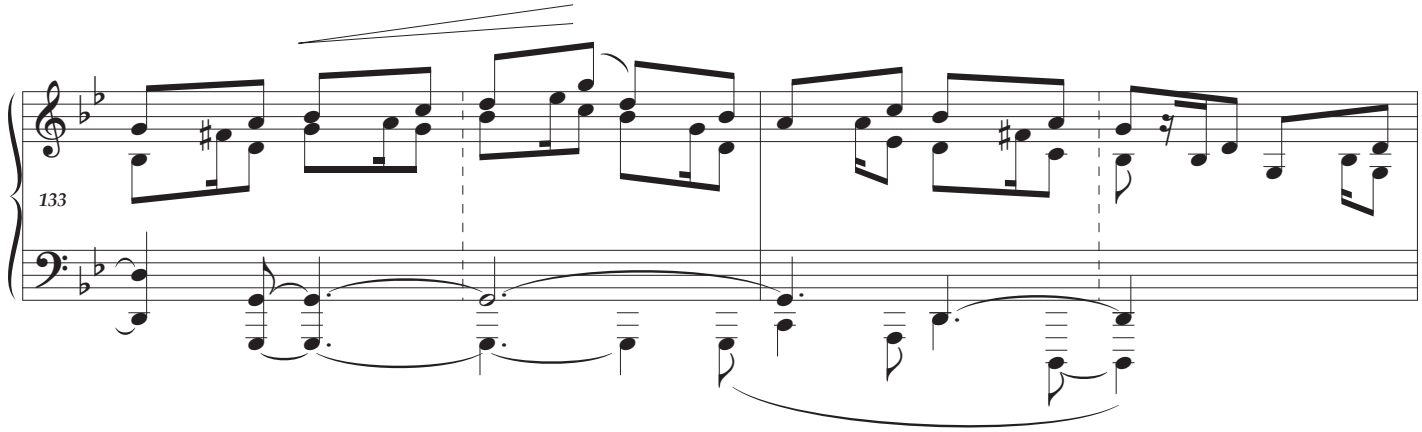
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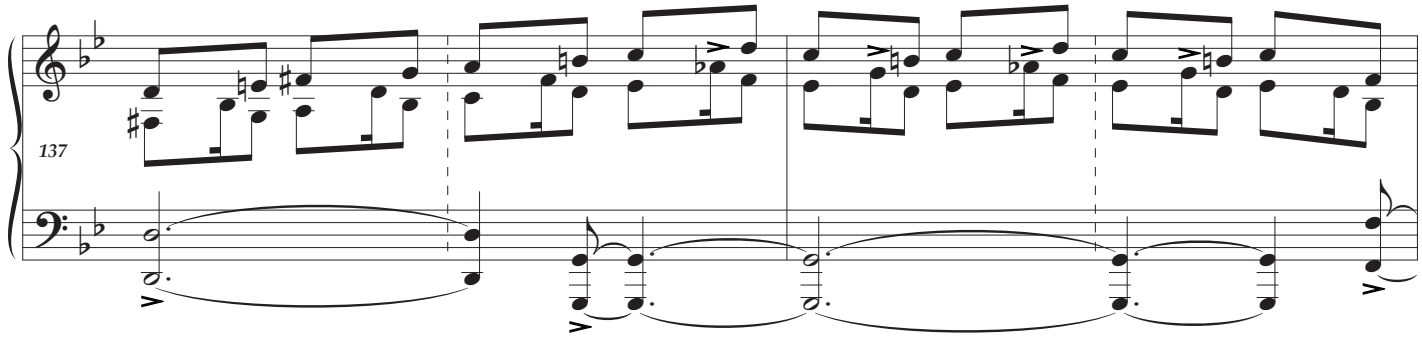
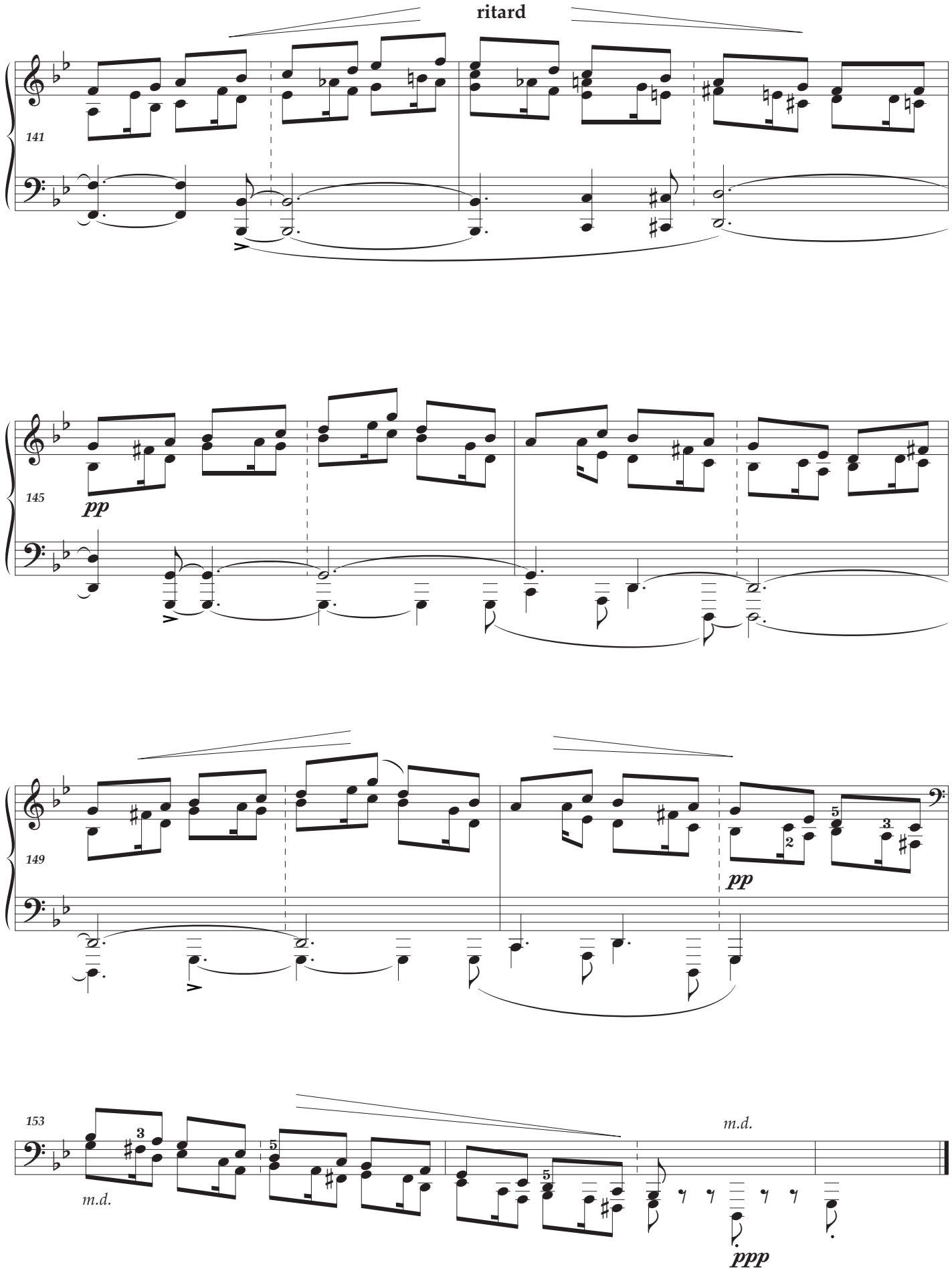

137


ritard
141
145
pp
149
pp
153
m.d.
m.d.
ppp

# SCHUMANN

# KREISLERIANA

## Opus 16

*published December 2021*

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