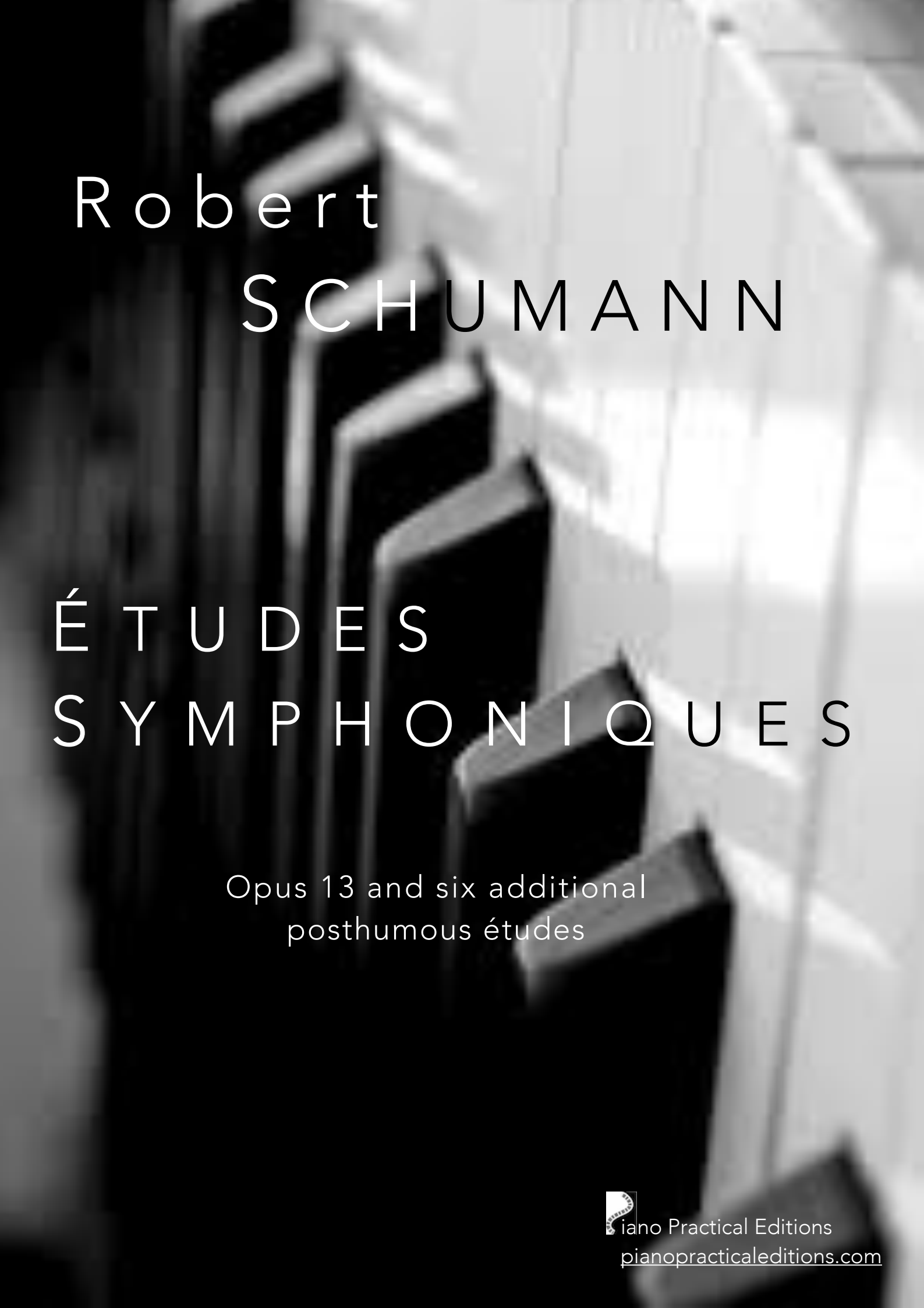


Robert SCHUMANN

ÉTUDES SYMPHONIQUES

Opus 13 and six additional
posthumous études

Piano Practical Editions
pianopracticaleditions.com

Piano 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

ÉTUDES SYMPHONIQUES

Opus 13 and six additional posthumous études

At the age of 24, Schumann was fast becoming an experienced composer, falling in love with his ex-piano teacher's (Friedrich Wieck) 15-year old daughter Clara; much of the inspired piano and vocal music he wrote before they were finally married in 1840 is an utterance of his yearning for her.

The *Études Symphoniques* belong to a list of reworked compositions in alternative versions; between 1834 and 1837 the number and order of the studies were often modified, and variously entitled:

- 12 Davidsbündler Studien
- Études Symphoniques
- Variations Pathétiques
- Études en Forme de Variations
- Etuden im Orchestercharakter von Florestan und Eusebius
- Fantaisies et Finale sur un thème de M. le Baron de Fricken

In 1834 Schumann was briefly engaged to the Baron's adopted daughter Ernestine; an amateur musician, von Fricken had composed a set of variations for flute, its theme subsequently offered to Schumann, who saw their potential for a set of piano *Variations Pathétiques* — commenting "I wish to paint its pathos in various hues". The *andante* provided the subject for an exceptional set of emotionally charged

music, not in strict variation form, culminating with an exultant march *Finale* quoting the Romance from Marschner's opera *Der Templer und die Jüdin*. The work is dedicated to his English colleague William Sterndale Bennett.

In 1873 Brahms posthumously published five discarded variations and as far as we know they again lay dormant until Cortot began performing them in 1929.

Like those of Chopin, these studies, while developing compositional and piano technique, have profound musical value and in no way followed the current fashion of writing variations merely for virtuoso exhibition. Since its inception, it has become a Romantic masterwork equally outstanding for its symphonic pianism as for its polyphonic, melodic, harmonic and rhythmic complexity.

Many performances feature the original 12 studies, but now that so many include the five posthumous études, we are faced by the vexed question of whether and how to assimilate them into a recital programme. I believe they contain so much of Schumann's genius and deserve to be played, and indeed included, which presents an interesting and unusual problem in having to choose a satisfactory order; my own preference, along with alternative options, is given on page iv. For recital programming, I do not think they are effective as a fixed group of five, and if they are included, it might be prudent to omit a number of repeats. On page 64 I have completed an unfinished sketch for a sixth variation which was discovered relatively recently; however, I am not convinced of its authenticity.

This revision differs from the original publications and reflects a purely personal view of this extraordinary music, a combination of first and second editions. Textual alterations are indicated with an asterisk, metronome marks have been omitted and diamond-headed notes suggest omission. On page iii, with the page numbers, I have added some comments.

Clara Wieck

Theme page **1**

4 editorial acciaccatura

7 from 2nd edition

Étude 1 page **2**

7 from 1st edition

10-12 radical changes of time-signature, *meno vivo* and *a tempo* editorial

12 adapted from 1st edition

Étude 2 page **4**

4 editorial ossia

6-8 16-18 radical changes of time-signature

8-9 18-19 editorial dynamics, notation from 1st edition

11 editorial sostenuto pedal

posth 2 follows with thematic similarity

Étude 3 page **8**

2, 13-14 editorial acciaccaturas

13 editorial interpretation of the trill

9-11 editorial pedal G♯ suggestion

Étude 4 page **10**

10-13 modification of acciaccaturas

Étude 5 page **12**

Étude 6 page **14**

Étude 7 page **16**

editorial change of time-signature

8, 10, 12 editorial dynamics

Étude 8 page **18**

10 editorial sostenuto pedal

Étude 9 page **21**

1 editorial change of time-signature

11 the 2nd edition has a repeat from **6**

14 octave lower (see **12**)

17 editorial LH arpeggiation

Étude 10 page **23**

1 the original editions give only a metronome mark [♩ = 92]

3 from 1st edition

Étude 11 page **25**

9-17 most RH acciaccaturas are editorial

Finale page **30**

Early editions give both 4/4 and 2/2; the source material in 4/4 (Marschner) and final *accelerando* make the former more likely and sensible

45 & 130 the tenor voice ties have been removed

85 1st edition variant

103 8-bar repeat omitted (back to **96**)

143 C♭ from 1st edition

178 editorial suggestion

186-195 editorial re-write showing the melodic line

201 editorial arpeggiation and hand distribution

Posthumous Étude 1 page **47**

1 editorial alto voice

6 editorial hand distribution

9 editorial bass voice

Posthumous Étude 2 page **51**

5 editorial soprano voice

6 editorial soprano voice and modification of RH accompaniment

8 editorial bass voice

10 modification of tenor and bass

12 modification of bass and accompaniment

Posthumous Étude 3 page **56**

9 modification of accompaniment

16 8-bar repeat omitted (back to **9**)

Posthumous Étude 4 page **58**

56 original ♩𝄽. Repeat from **29** omitted

Posthumous Étude 5 page **61**

6-7 modification of accompaniment

8, 16 2 repeats omitted

14 modification of accompaniment

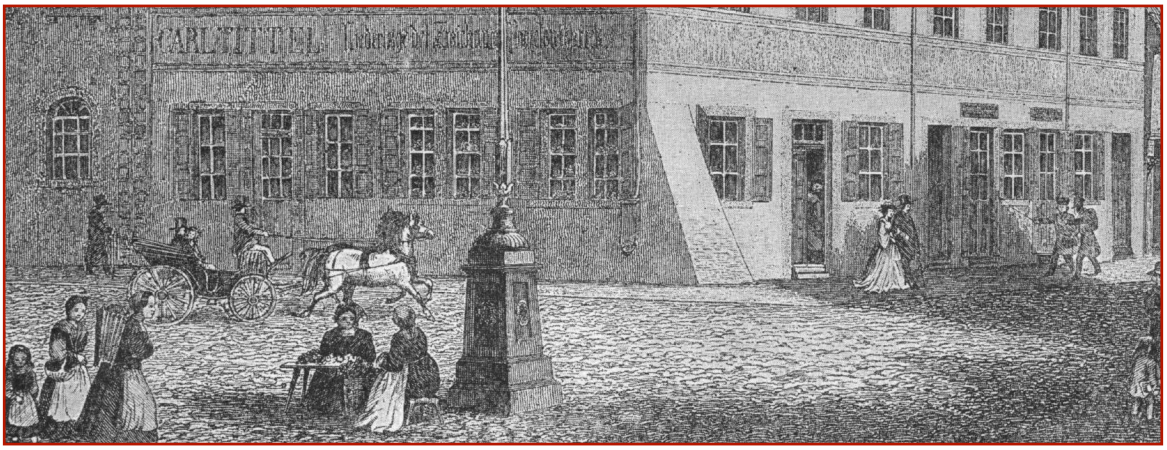
16 the original dynamic = *f*

Unfinished Sketch page **64**

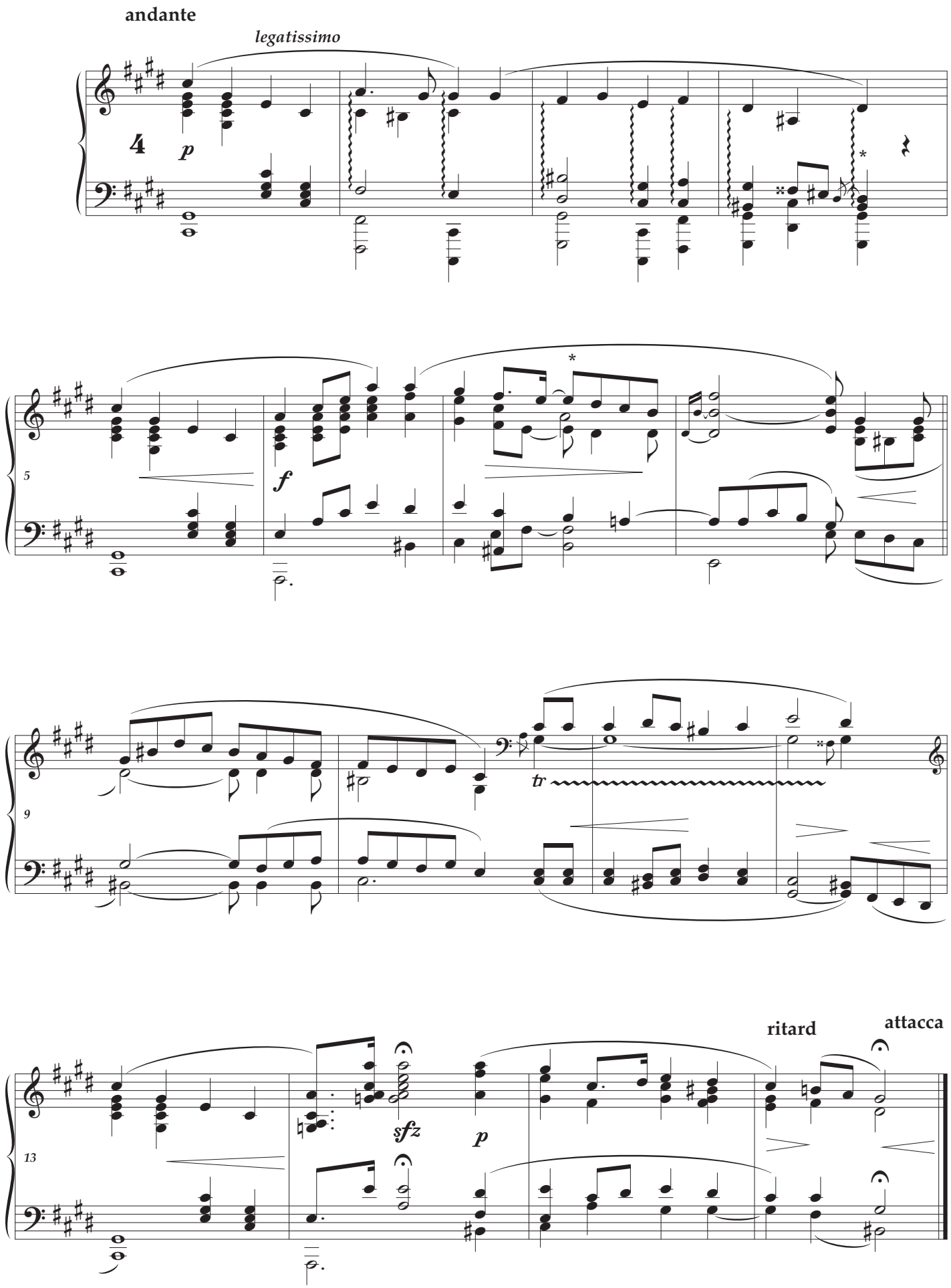
this variation has no indications except for *legatissimo*

Suggested integration of the five posthumous études

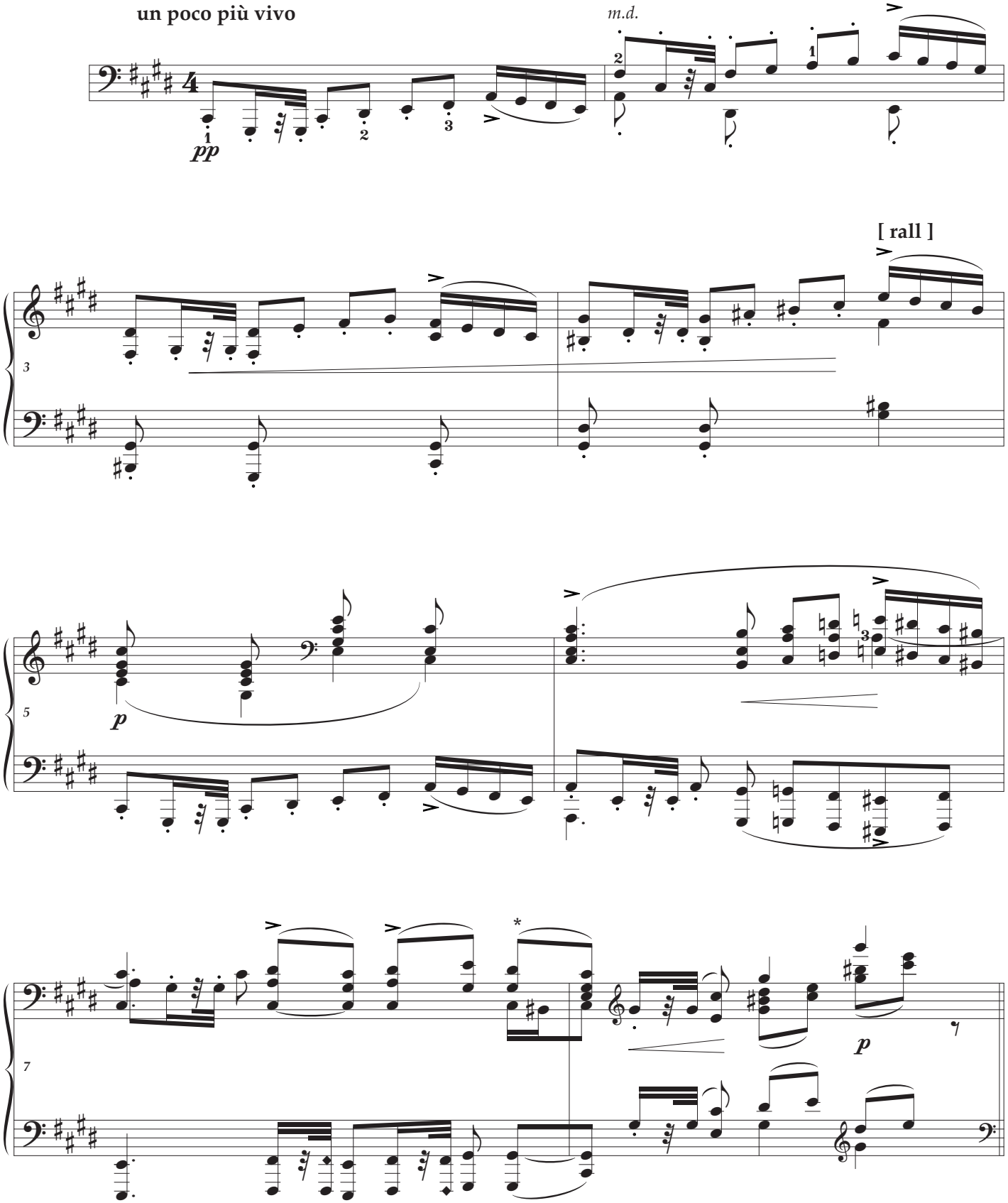
	Page	PPE	Brendel	Cortot	Arrau	Kissin
Theme	**1**	**Theme**	**Theme**	**Theme**	**Theme**	**Theme**
étude 1	**2**	posth 3	posth 3	étude 1	étude 1	étude 1
2	**4**	étude 4	étude 1	posth 1	posth 1	posth 1
3	**8**	étude 5	posth 1	étude 2	étude 2	étude 2
4	**10**	étude 1	posth 2	étude 3	étude 3	étude 3
5	**12**	étude 2	étude 2	étude 4	étude 4	étude 4
6	**14**	posth 2	étude 3	étude 5	étude 5	étude 5
7	**16**	étude 3	étude 4	posth 4	étude 6	étude 6
8	**18**	étude 6	étude 5	étude 6	posth 2	posth 4
9	**21**	posth 4	posth 4	étude 7	étude 7	posth 5
10	**23**	étude 7	étude 6	posth 2	posth 3	étude 7
11	**25**	étude 8	étude 7	posth 5	posth 4	posth 3
Finale	**30**	posth 1	étude 8	étude 8	étude 8	étude 8
posth 1	**47**	étude 11	étude 9	étude 9	posth 5	étude 9
2	**51**	étude 9	posth 5	posth 3	étude 9	posth 2
3	**56**	étude 10	étude 10	étude 10	étude 10	étude 10
4	**58**	posth 5	étude 11	étude 11	étude 11	étude 11
5	**61**	**Finale**	**Finale**	**Finale**	**Finale**	**Finale**

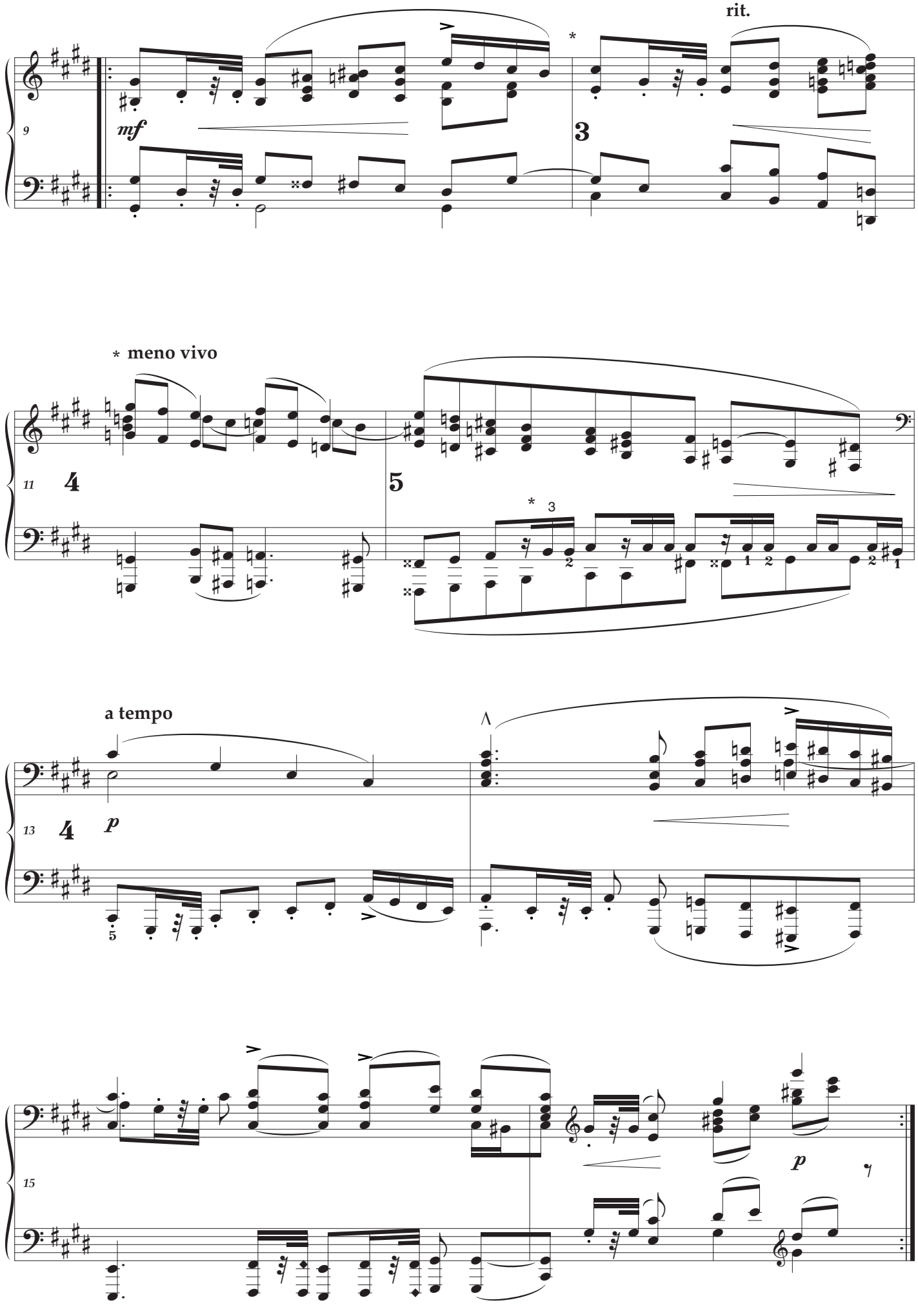


Thema



Étude 1




rit.
mf
3
* meno vivo
4
5
a tempo
p
p

Étude 2

espressivo

marcato il canto

marcato il thema

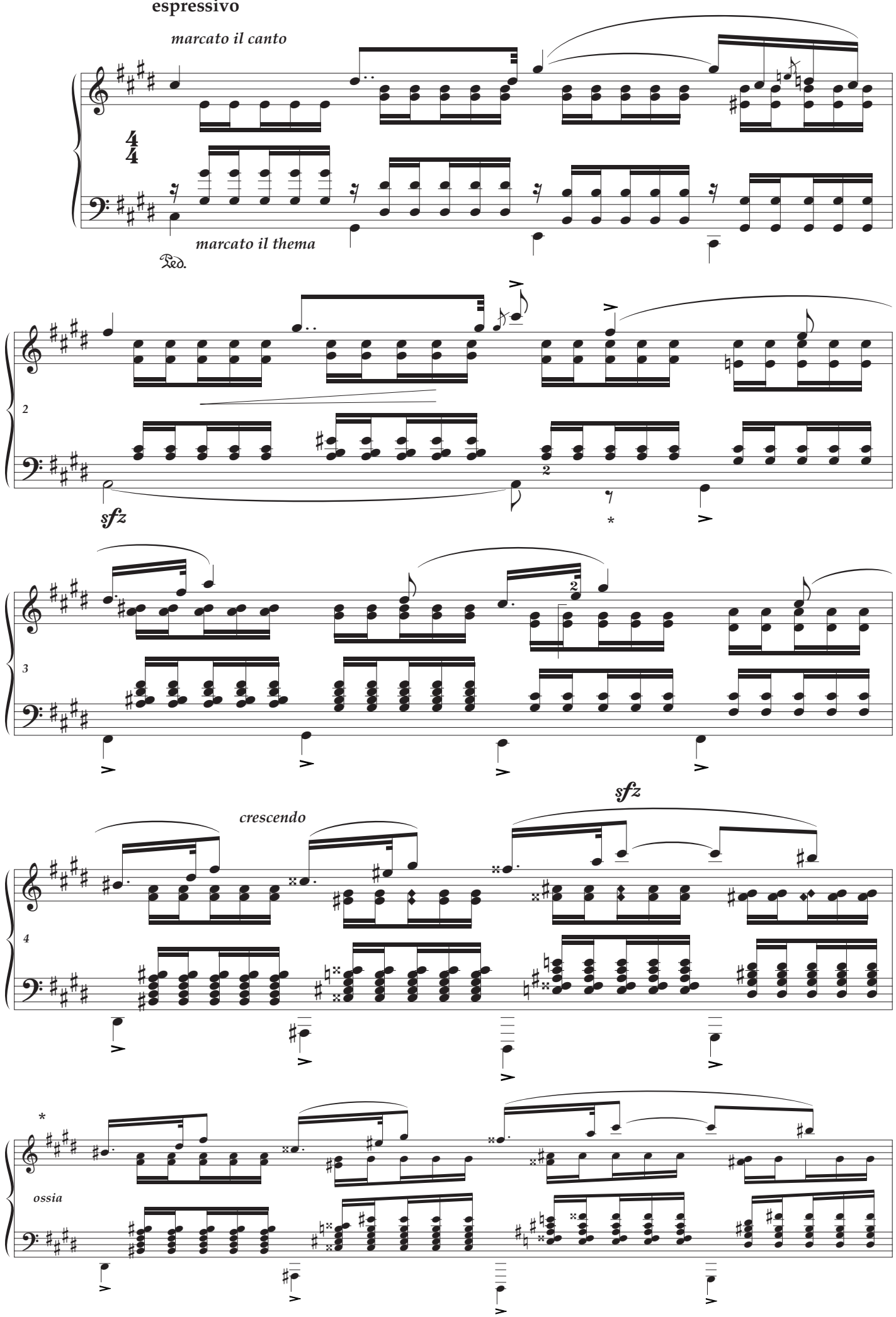
Ped.

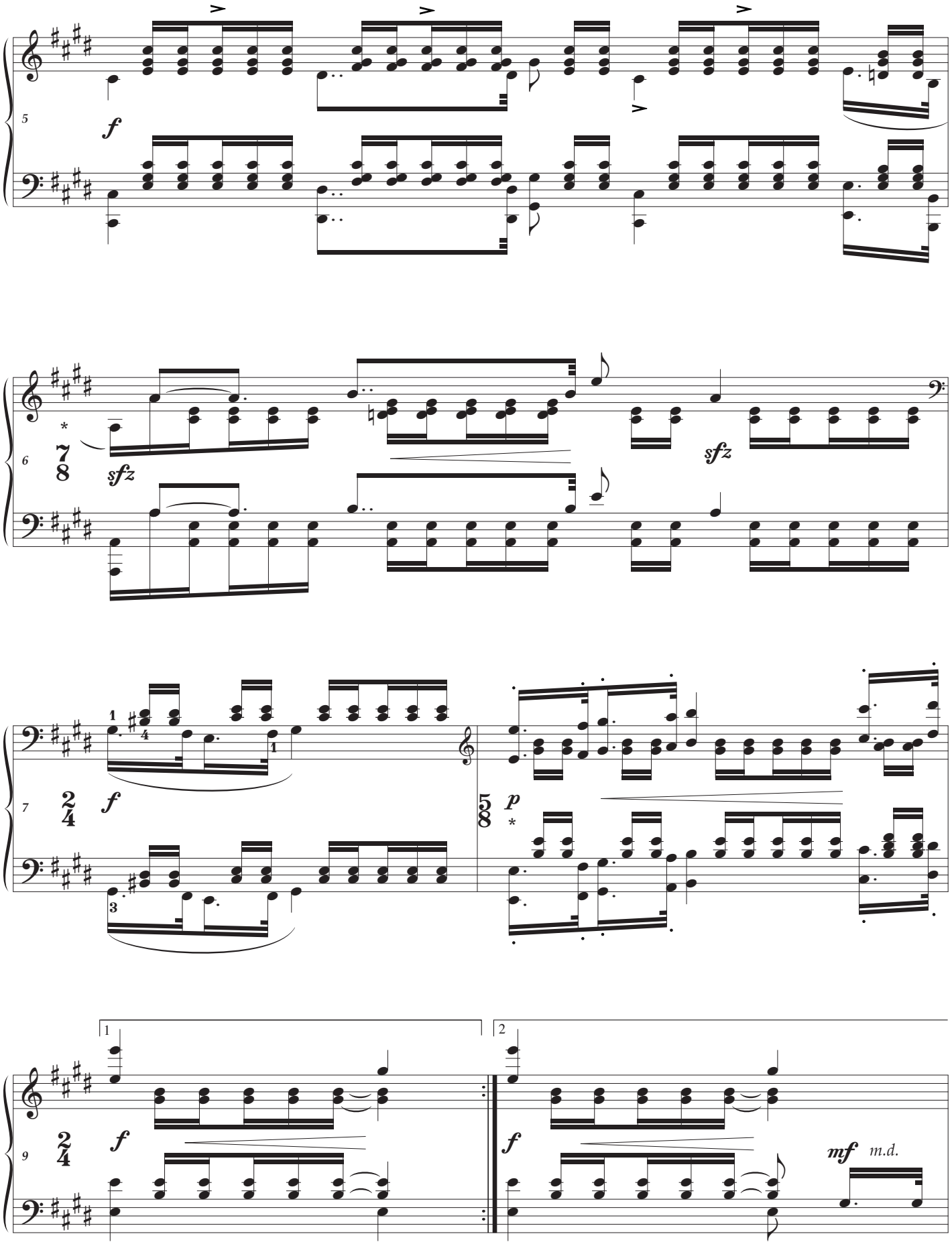
sfz

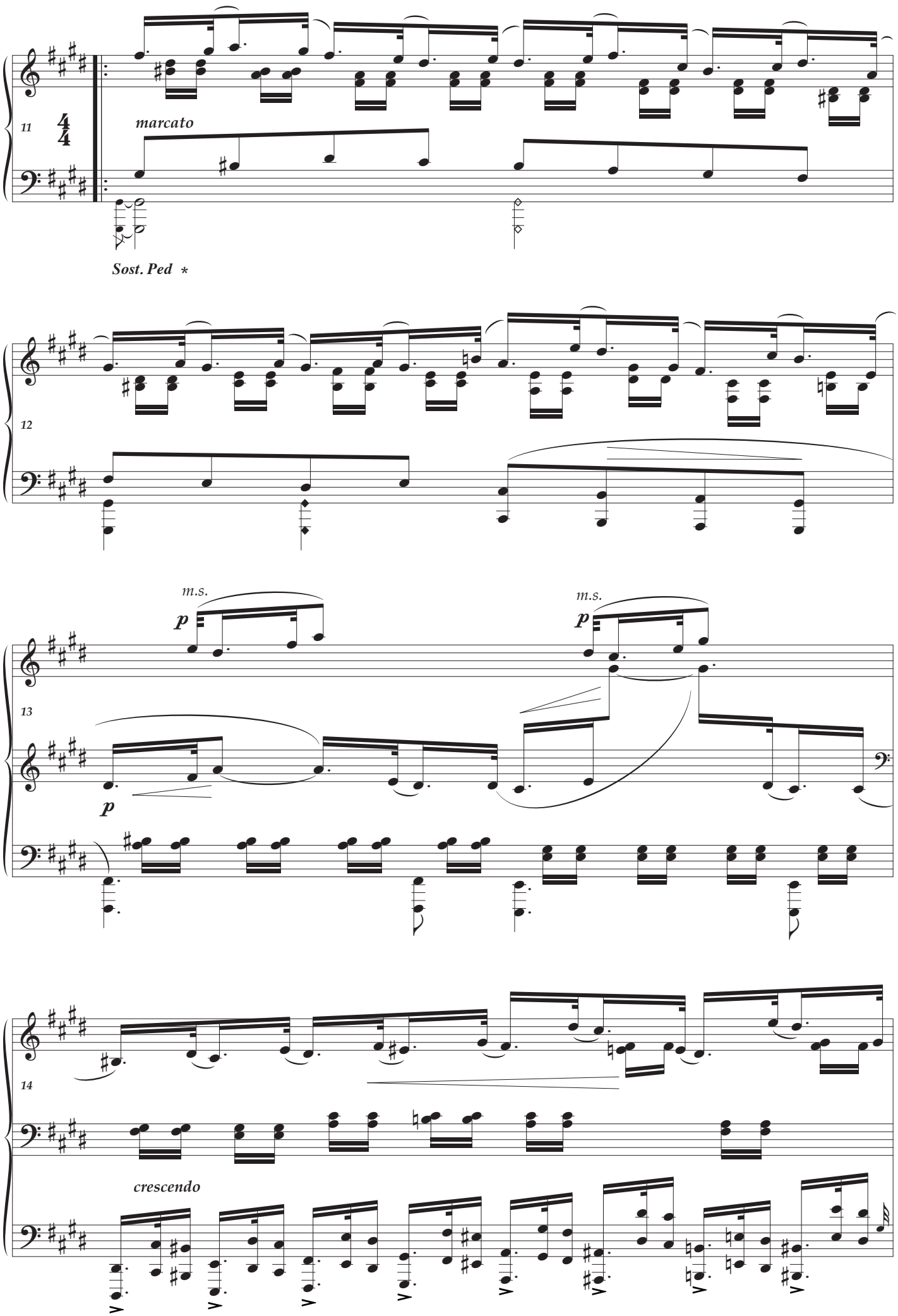
crescendo

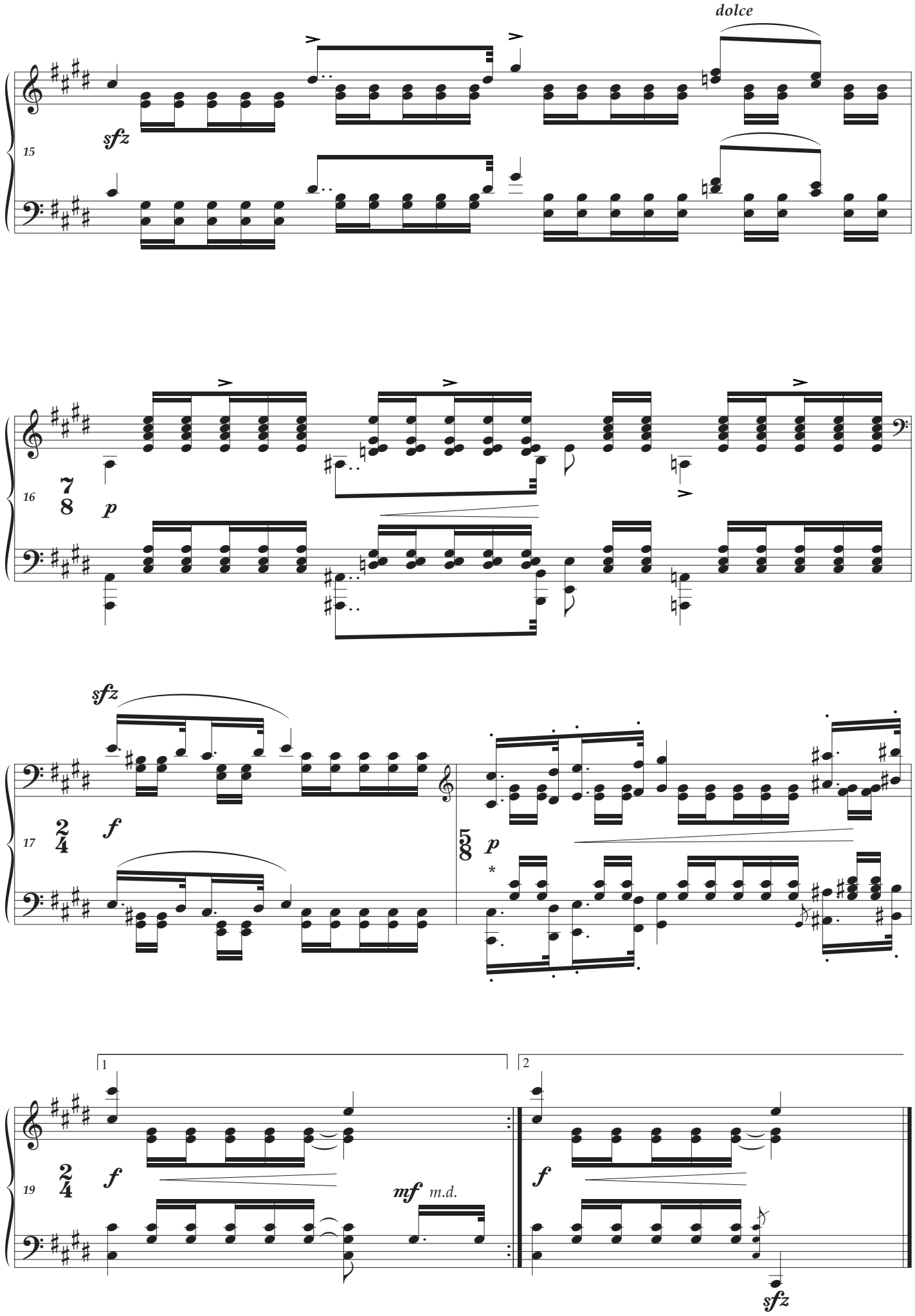
sfz

ossia




5
f
6
7/8
sfz
sfz
7
2/4
f
3/8
p
9
2/4
f
1
2
f
mf
m.d.

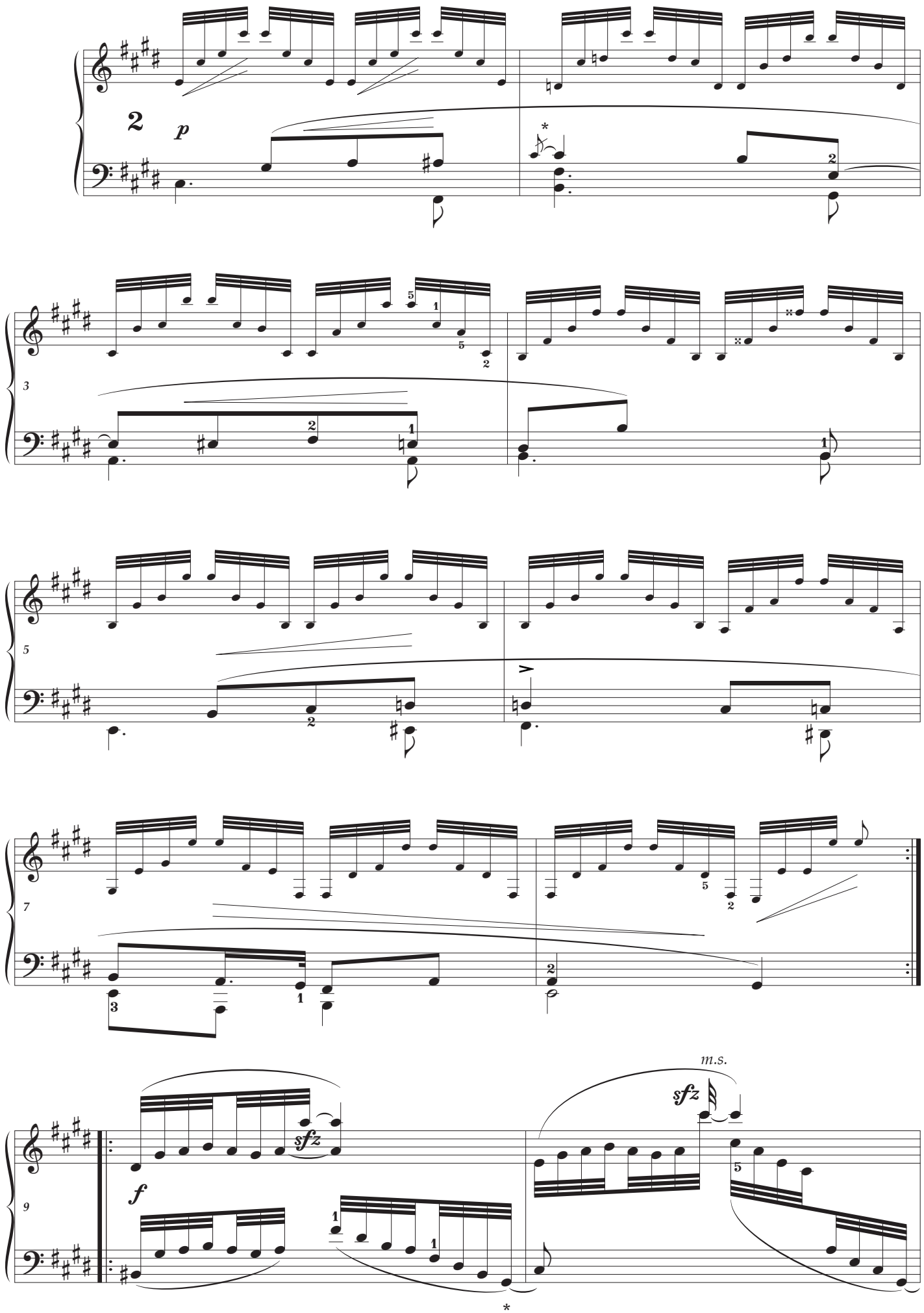

11
marcato
Sost. Ped *
12
m.s.
p
m.s.
p
13
p
14
crescendo

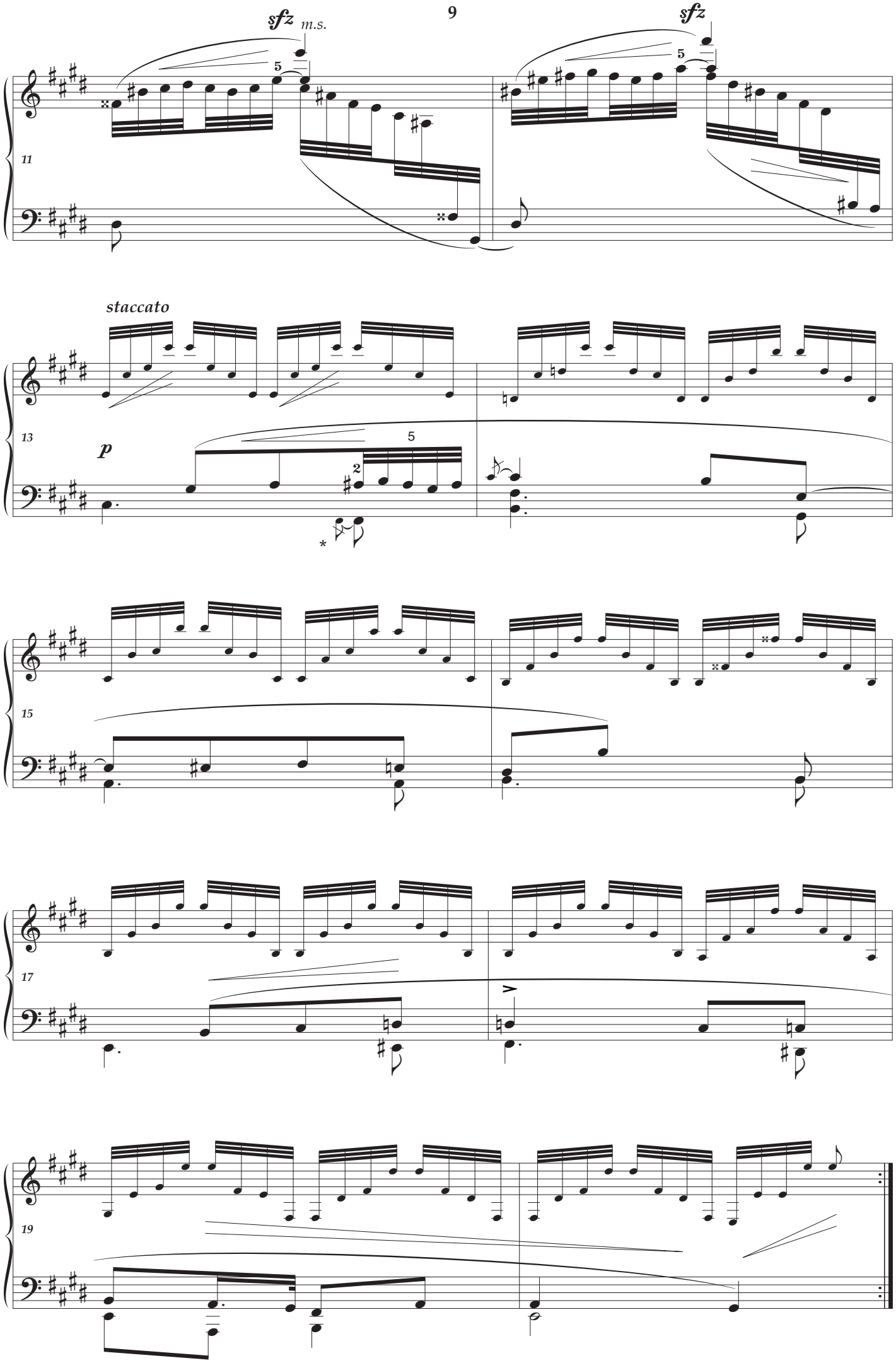

dolce
sfz
15
7
8
p
16
sfz
2
4
f
17
5
8
p
*
1
2
2
4
f
19
mf m.d.
f
sfz

Étude 3

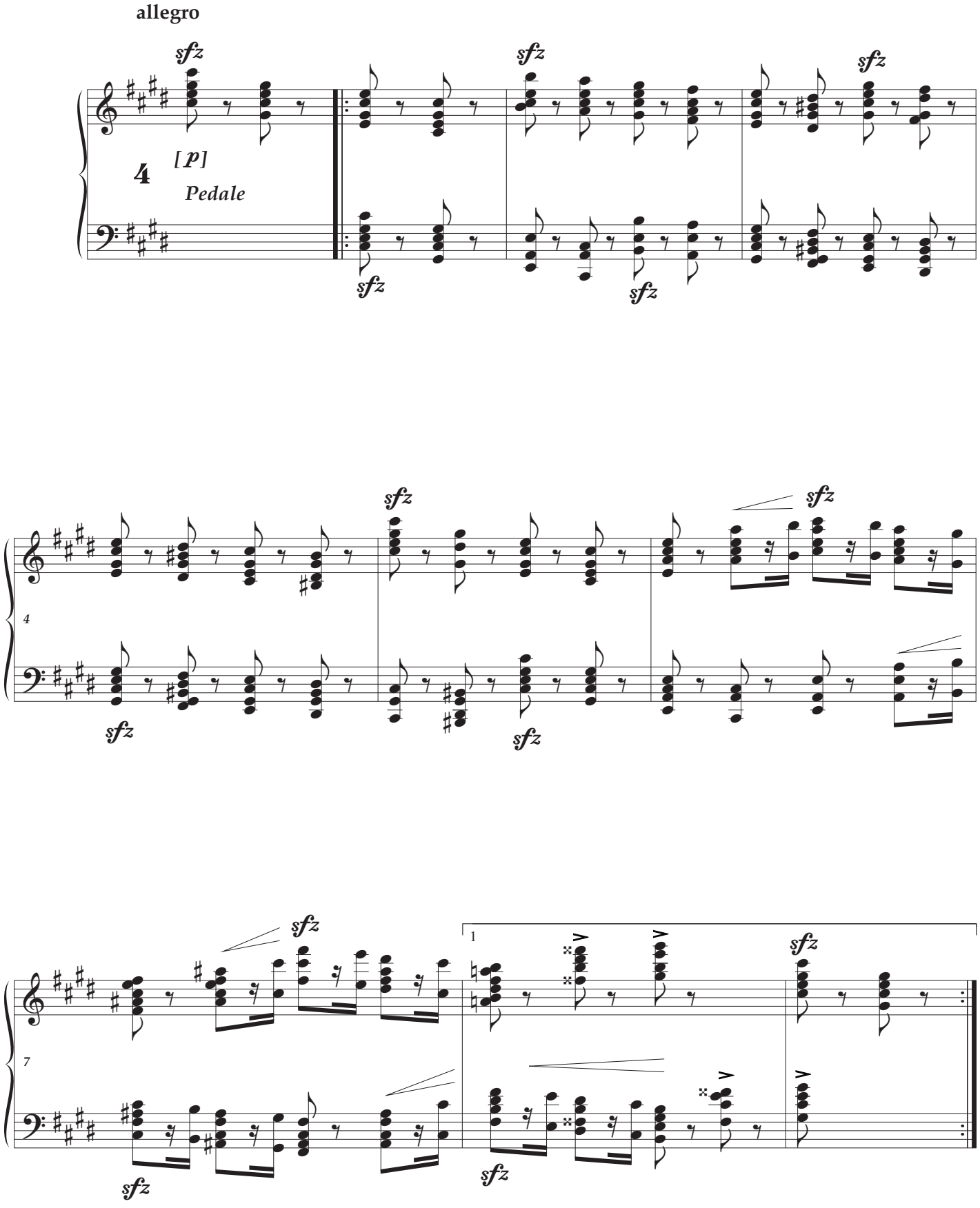
vivace

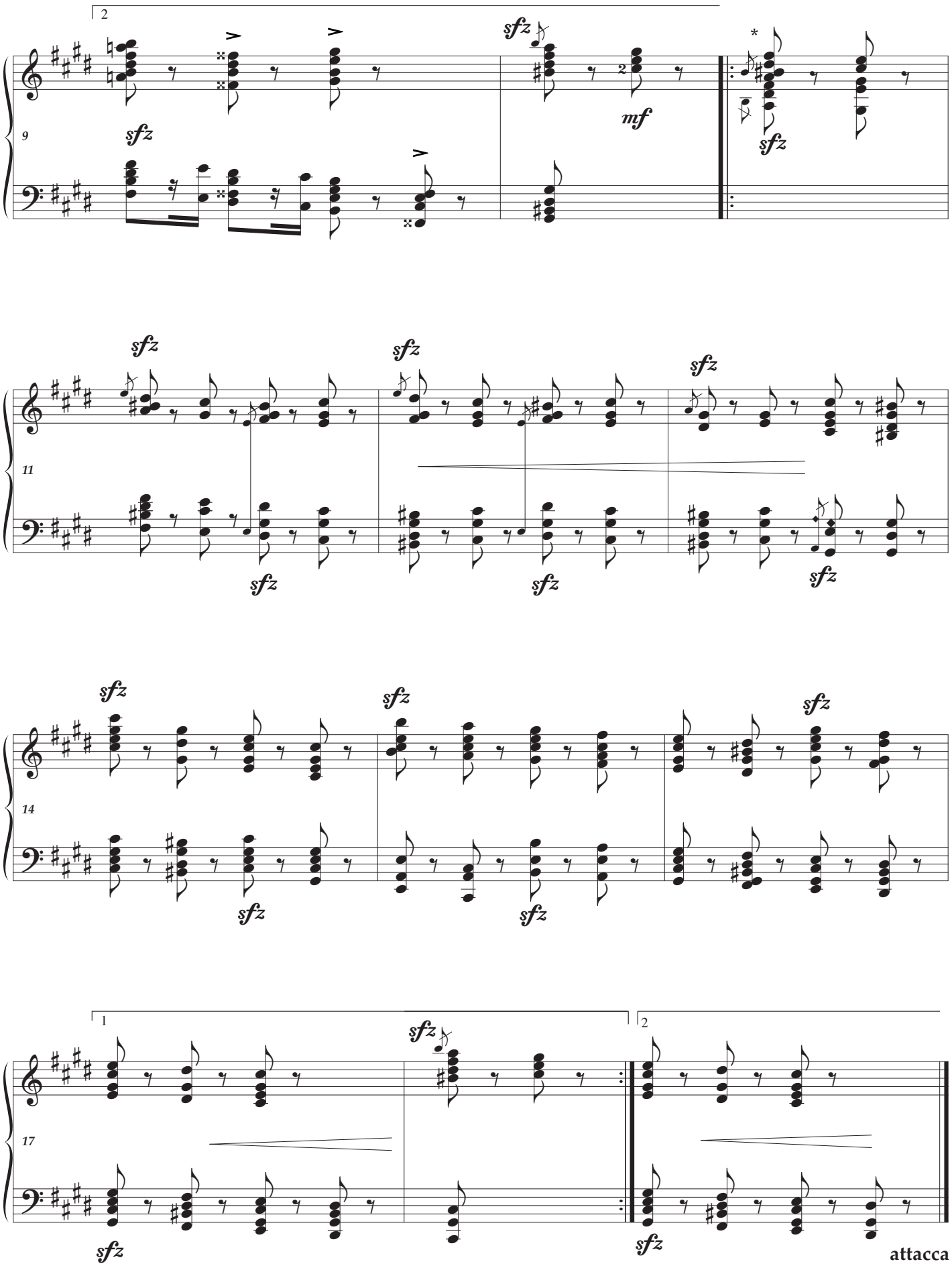
staccato



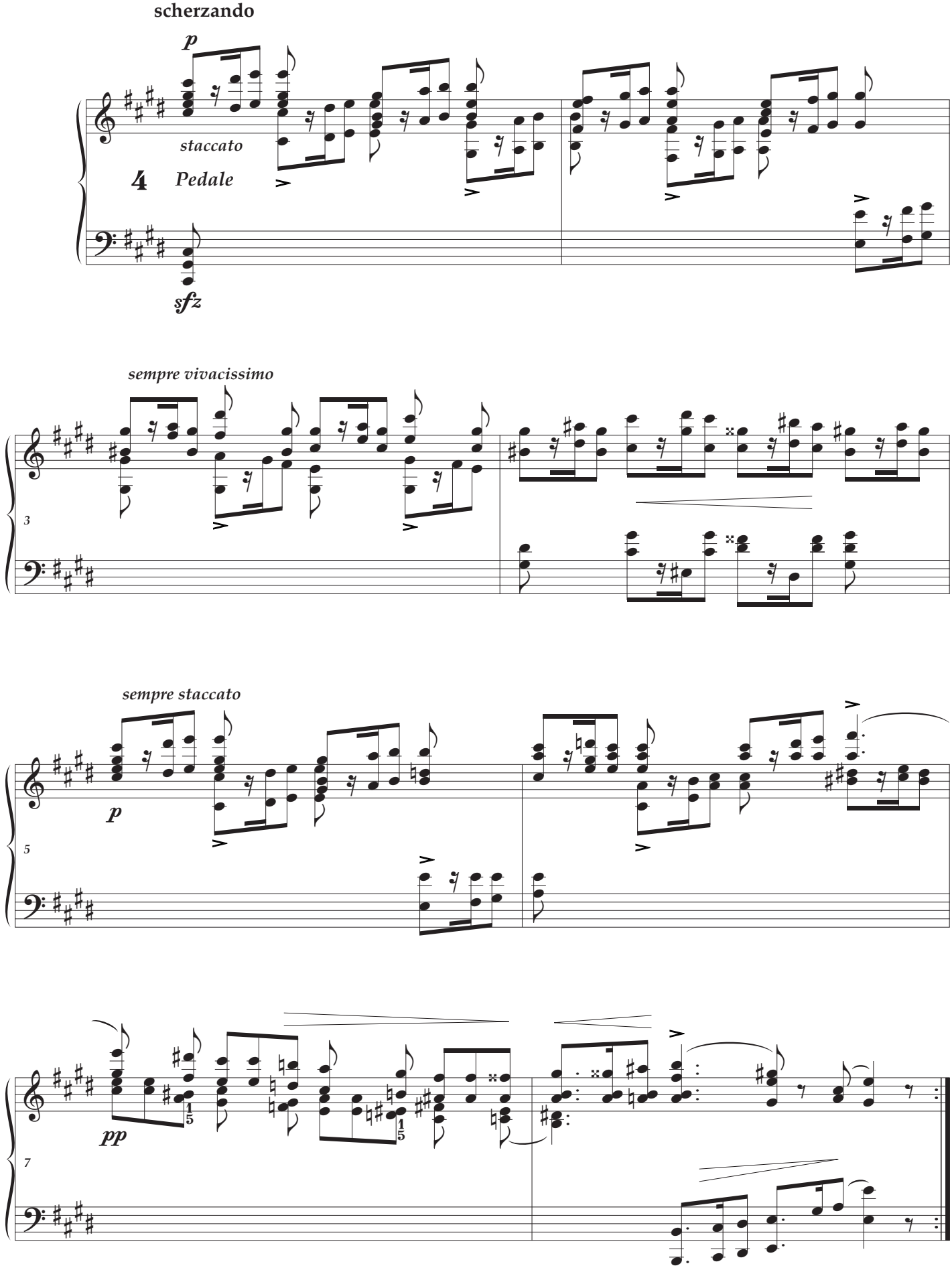

sfz
m.s.
sfz
staccato
p

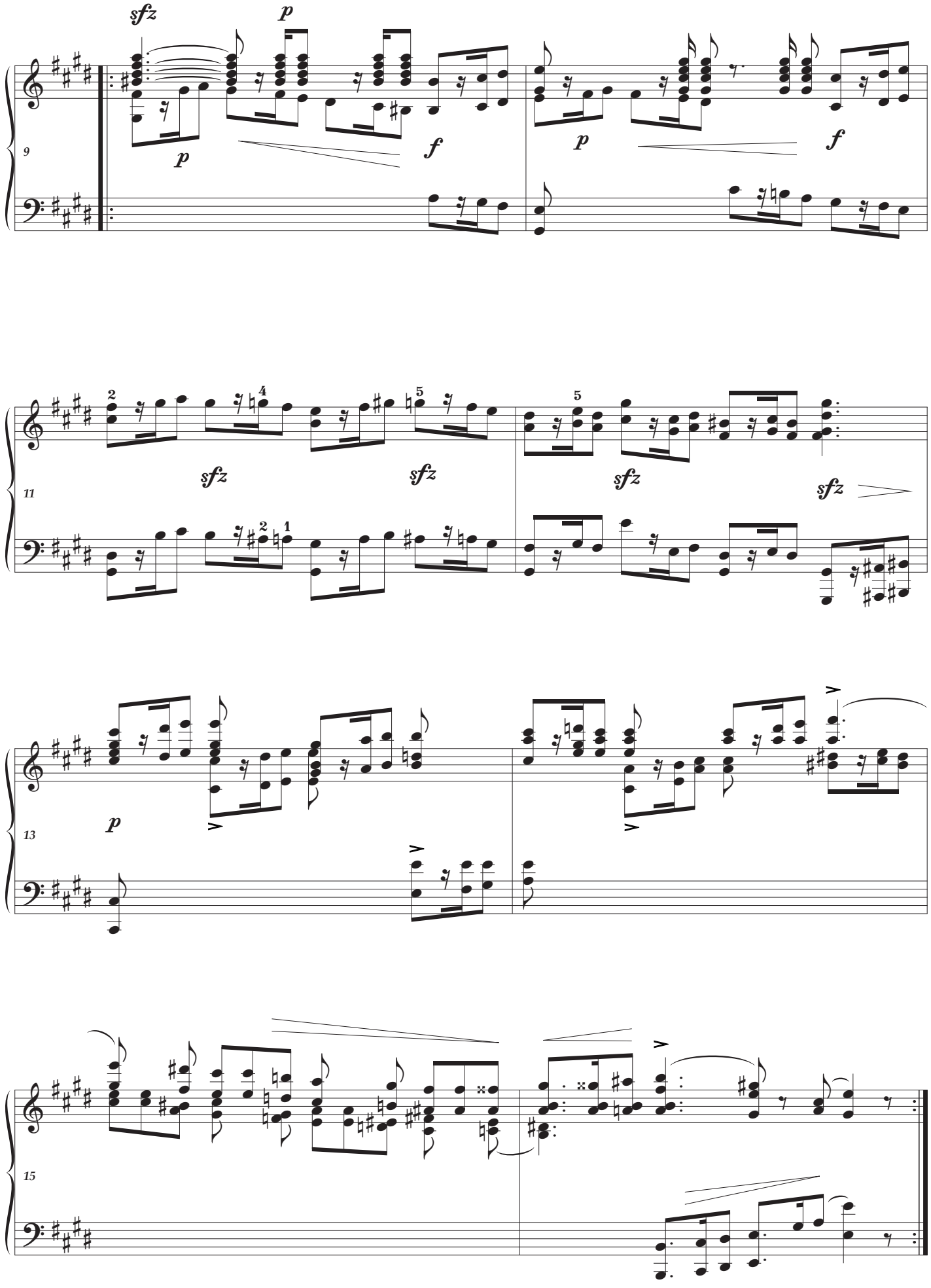
Étude 4



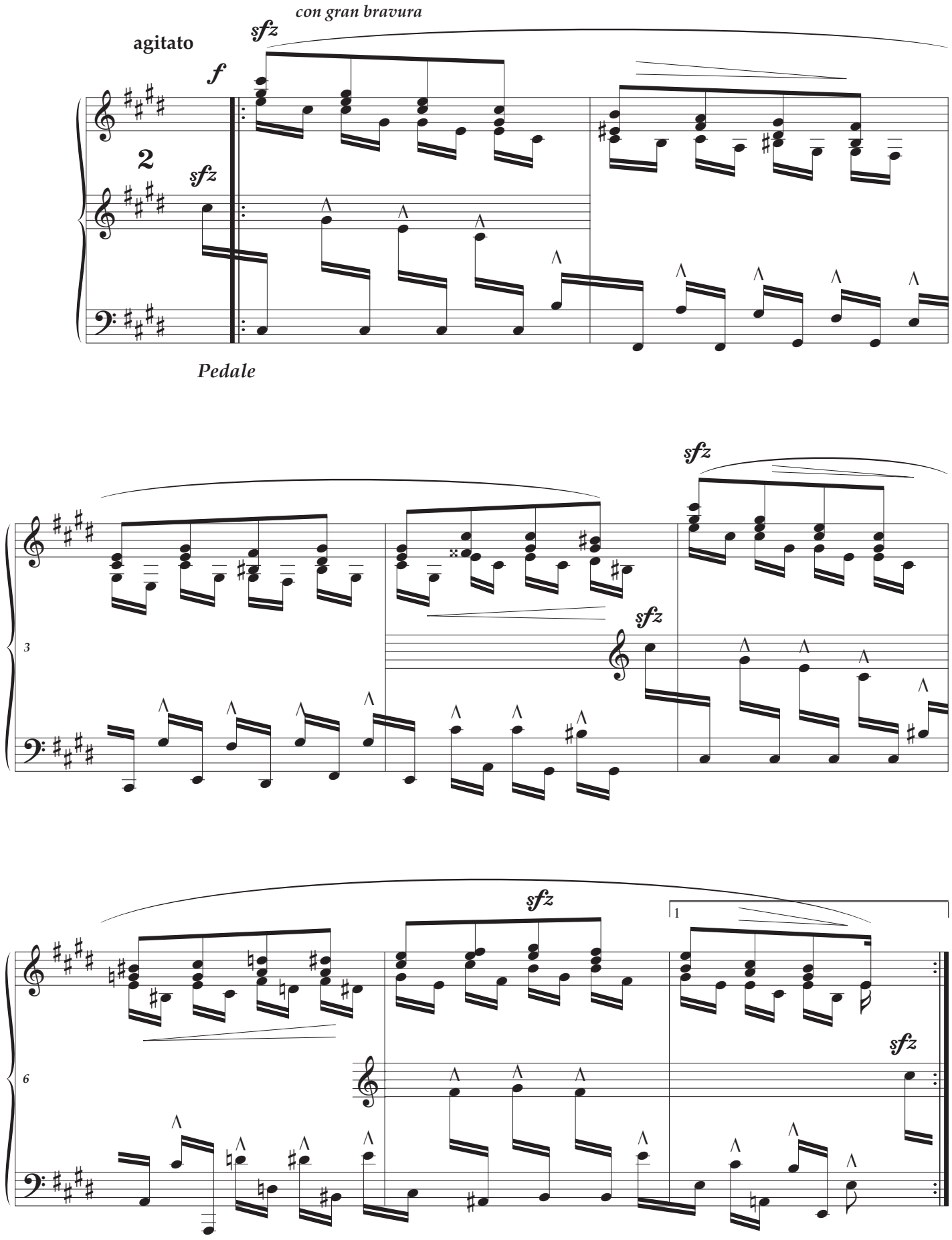

2
9
sfz
mf
11
14
1
17
attacca

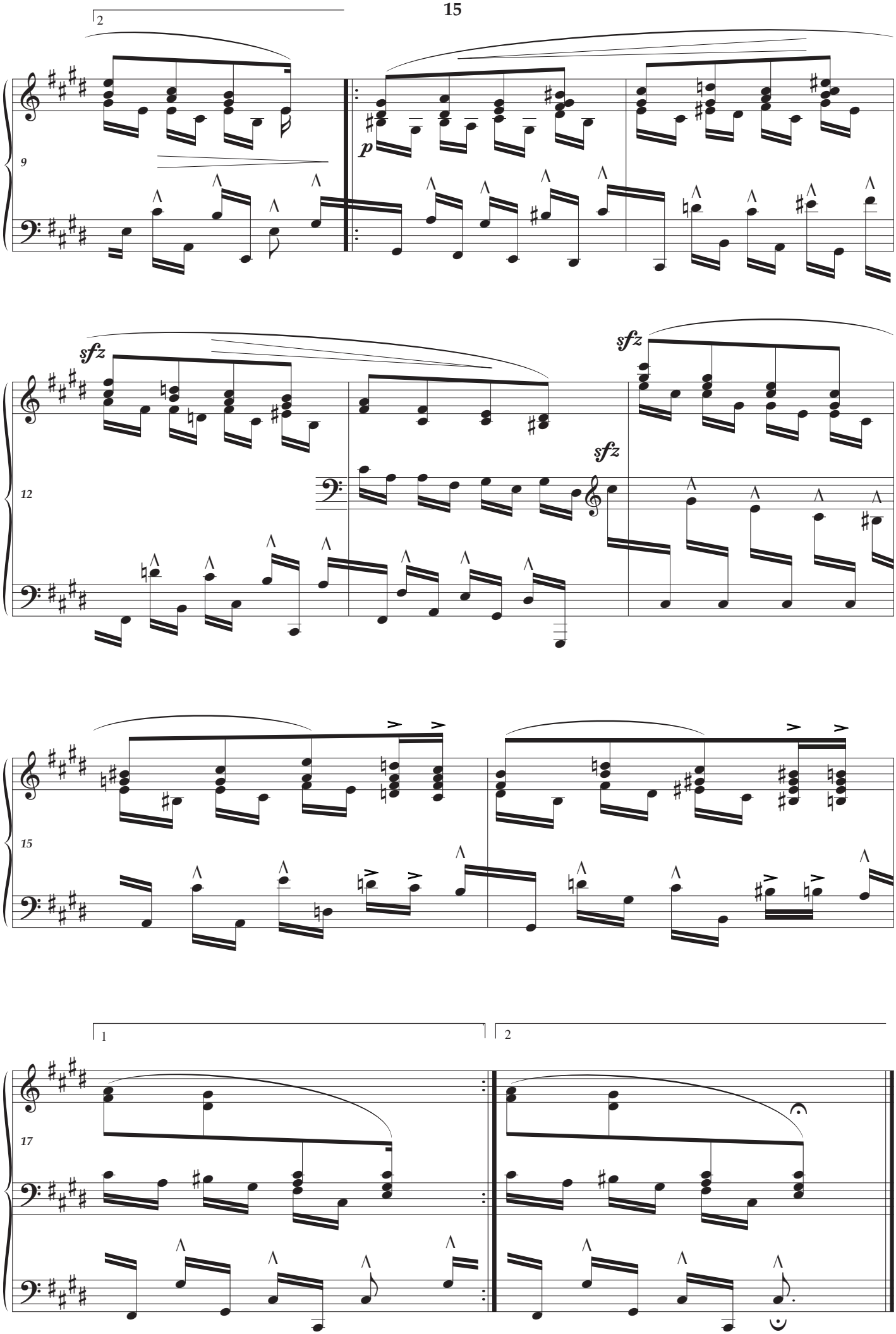
Étude 5


scherzando
p
staccato
4
Pedale
sfz
sempre vivacissimo
3
sempre staccato
p
5
pp
7


sfz
p
p
f
p
f
9
sfz
sfz
sfz
sfz
11
p
13
15

Étude 6

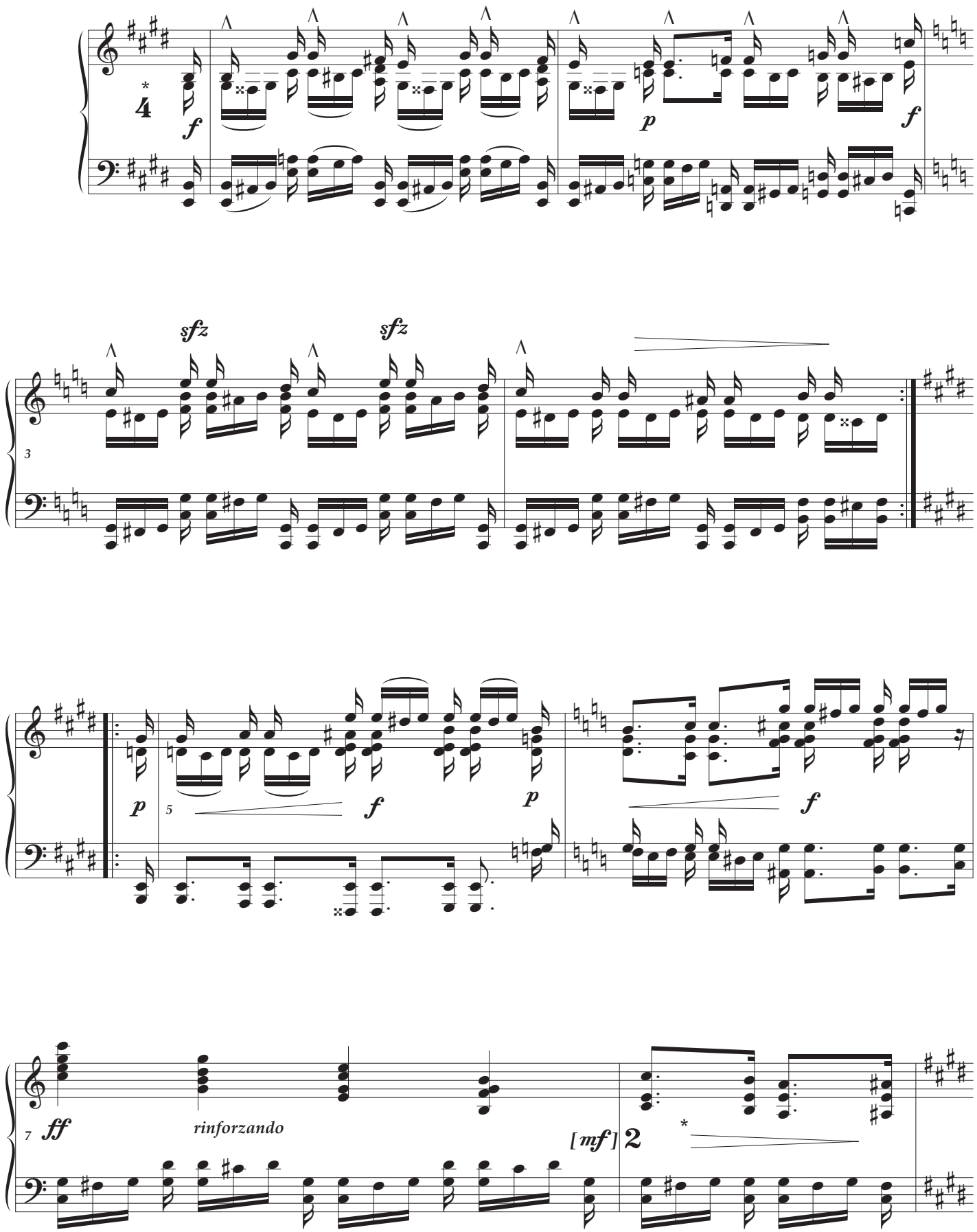

con gran bravura
agitato
sfz
f
2
sfz
Pedale
sfz
3
sfz
sfz
6
1
sfz

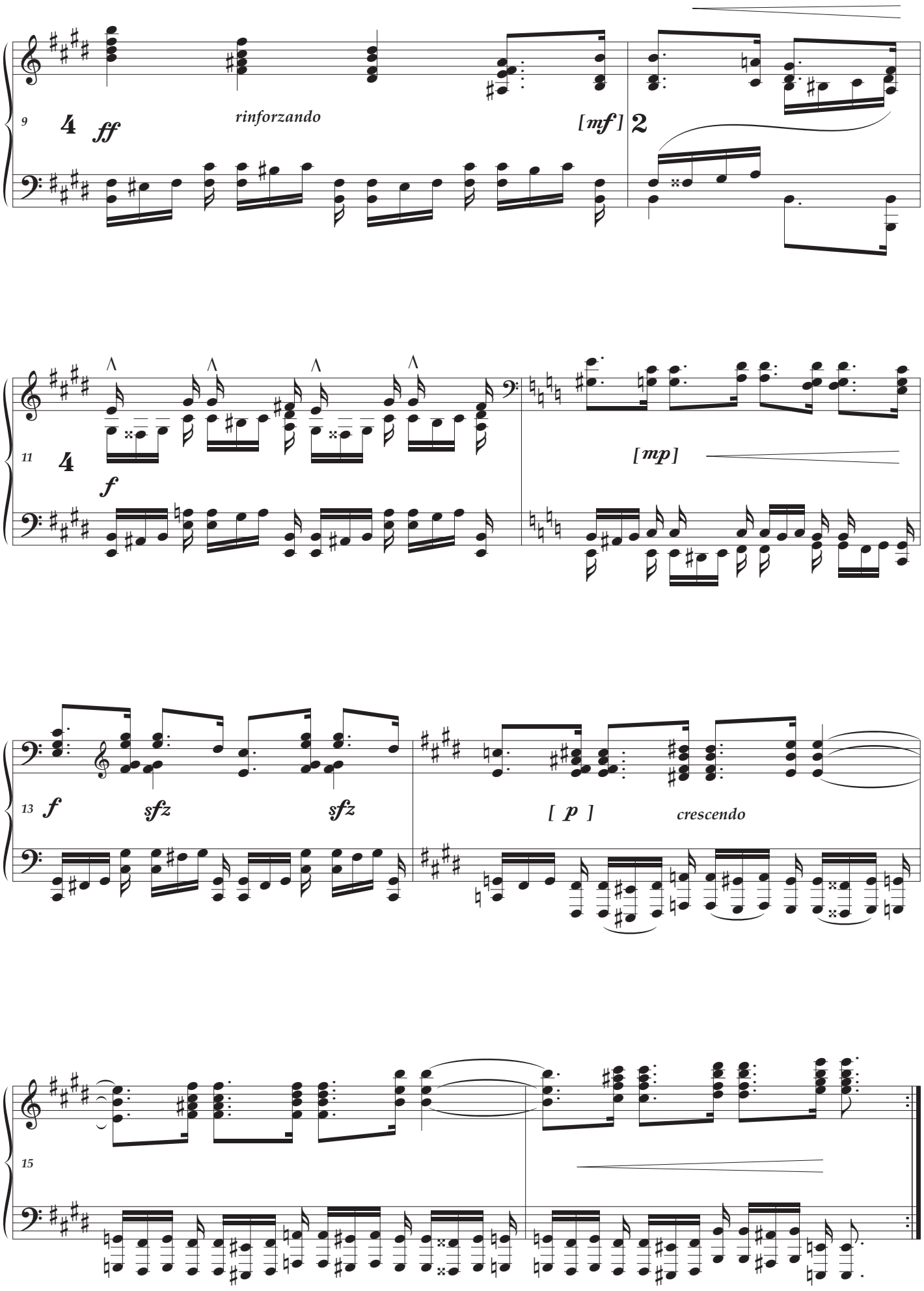

2
9
p
sfz
sfz
sfz
12
15
1
2
17

Étude 7

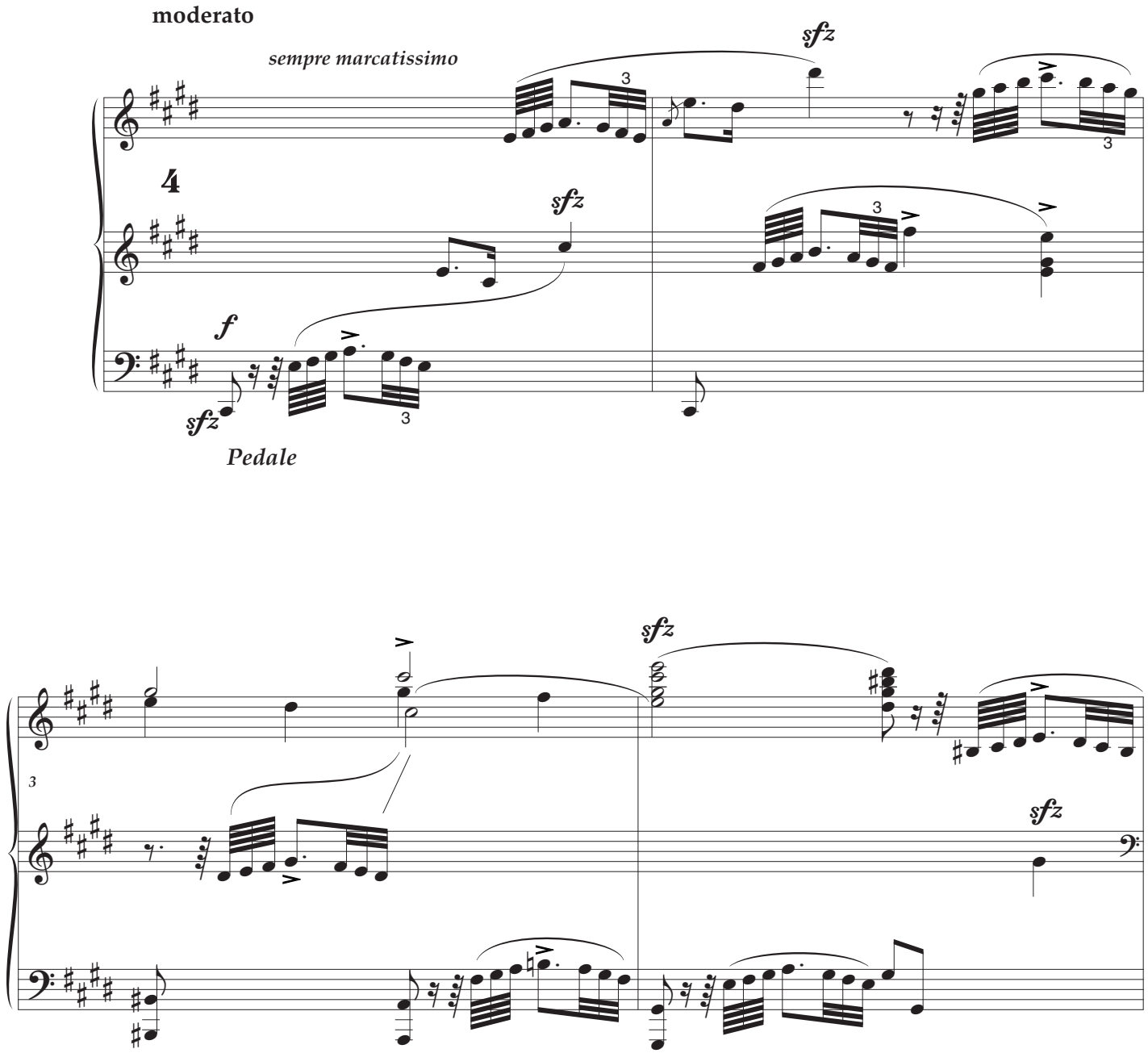
allegro molto

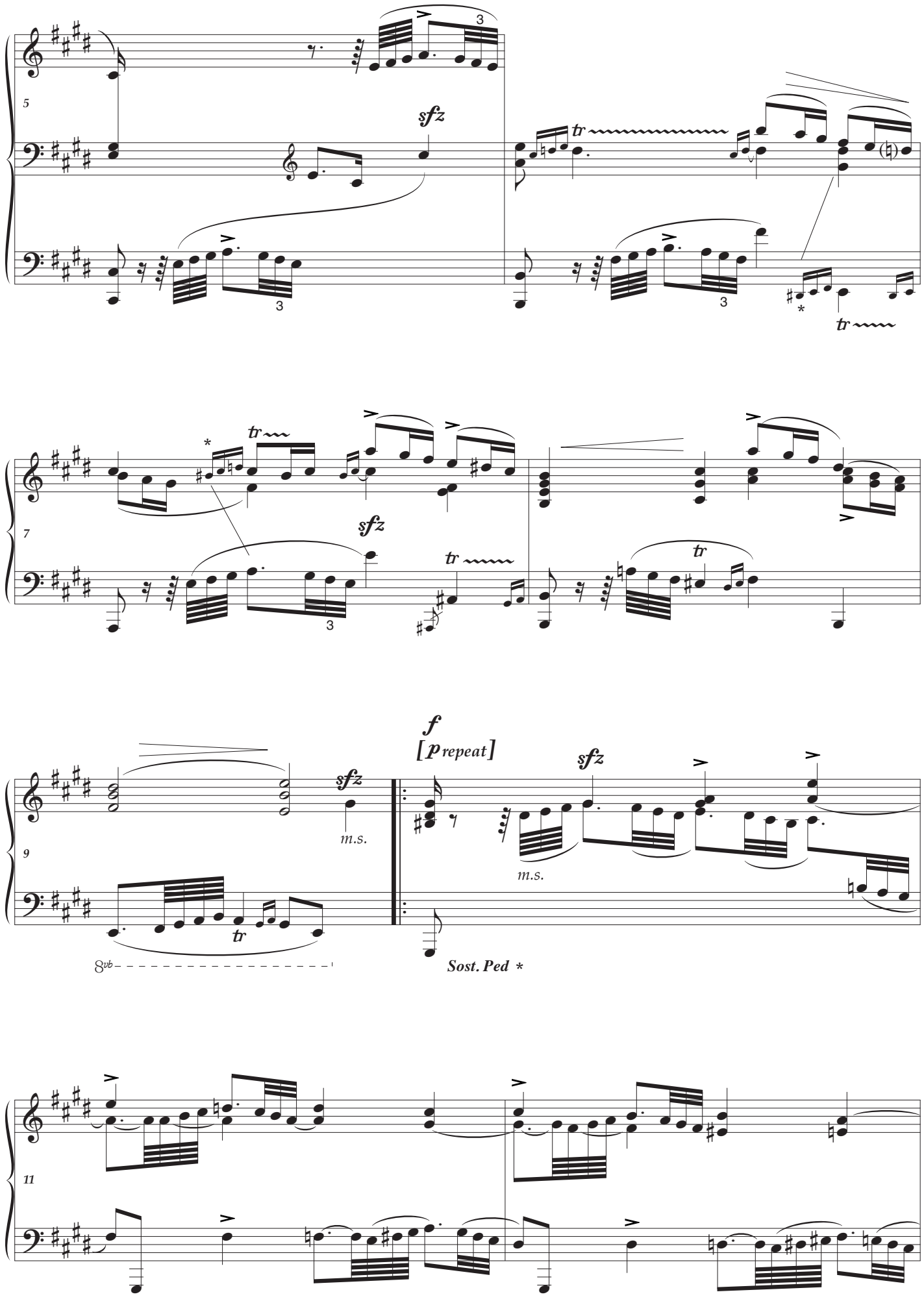
sempre brillante

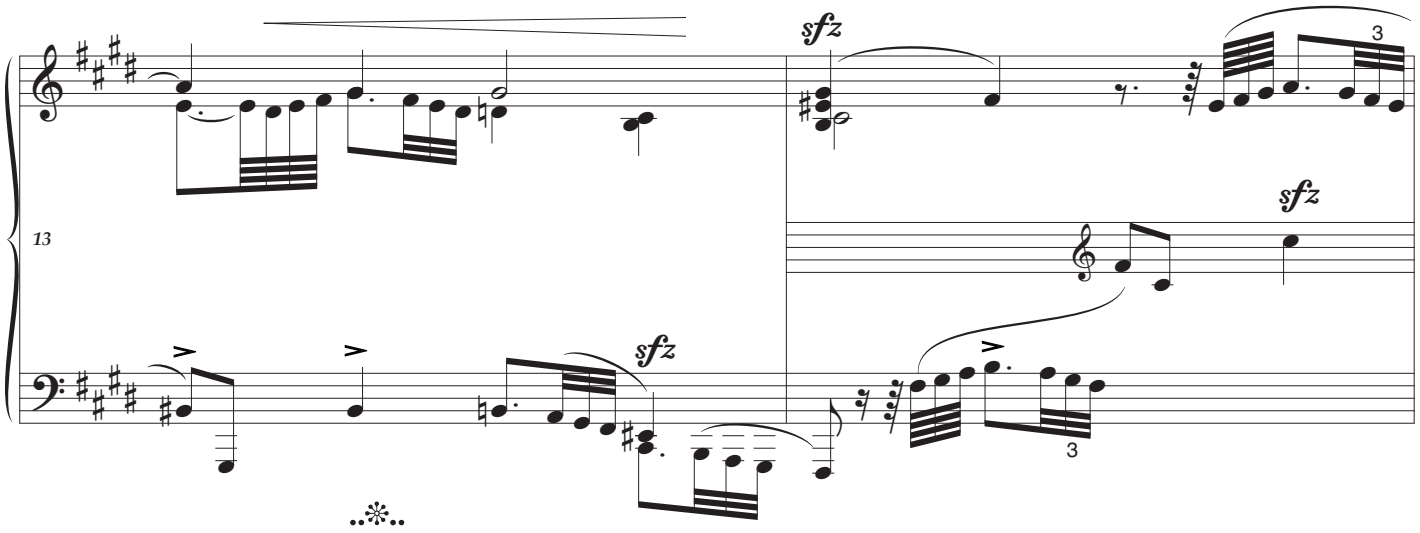


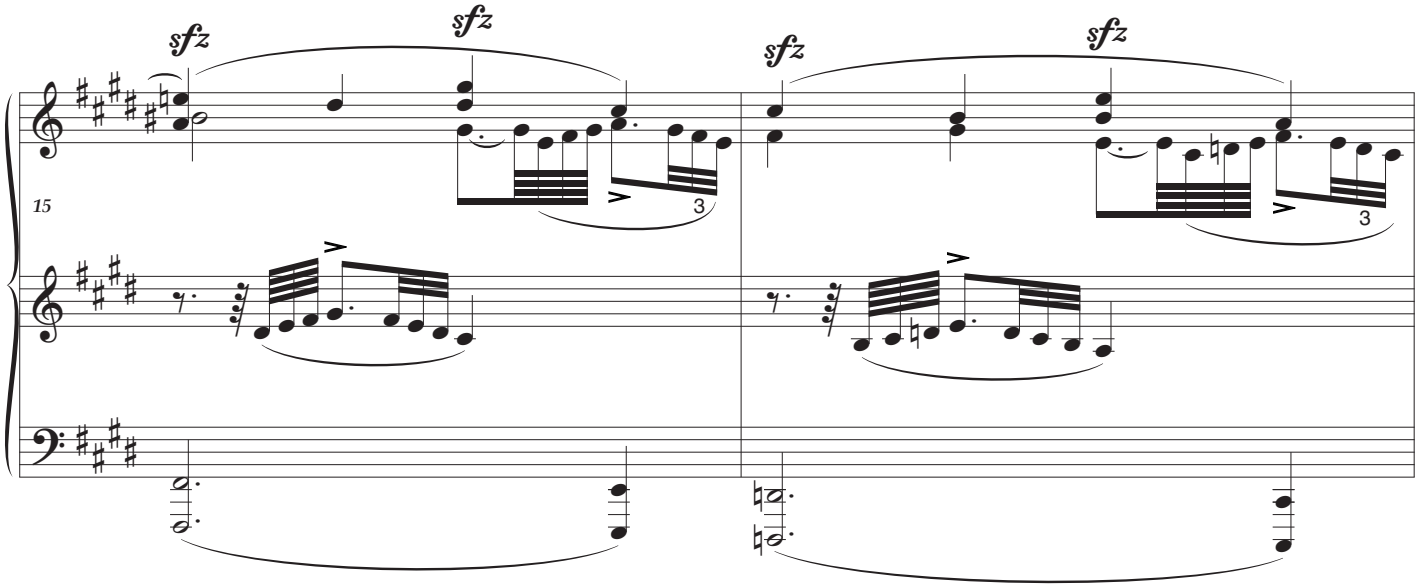

9
4
ff
rinforzando
[mf]
2
11
4
f
[mp]
13
f
sfz
sfz
[p]
crescendo
15

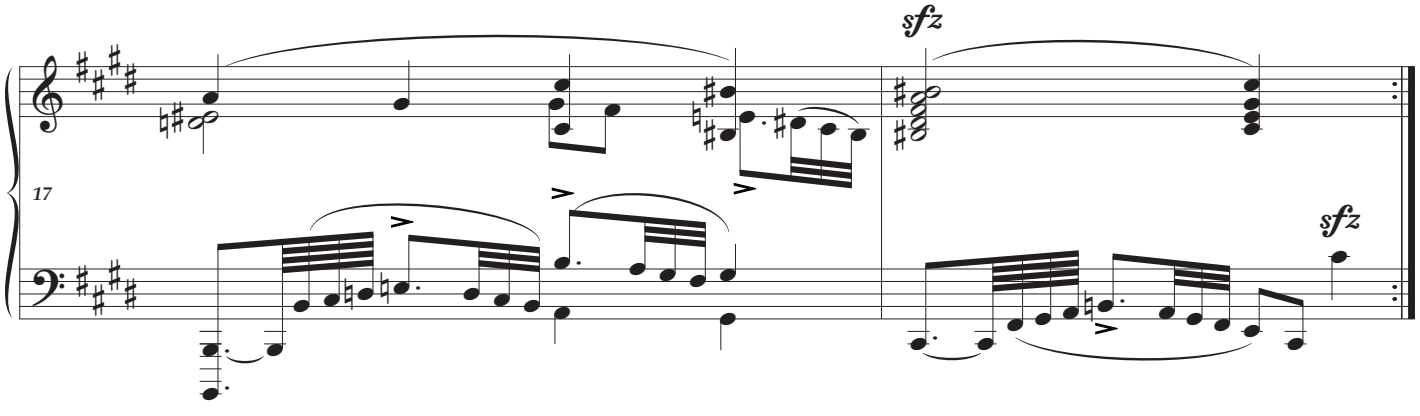
Étude 8




5
sfz
tr
7
sfz
tr
9
sfz
m.s.
f
[p repeat]
sfz
m.s.
tr
8vb
Sost. Ped *
11


13
sfz
sfz
sfz
3
3

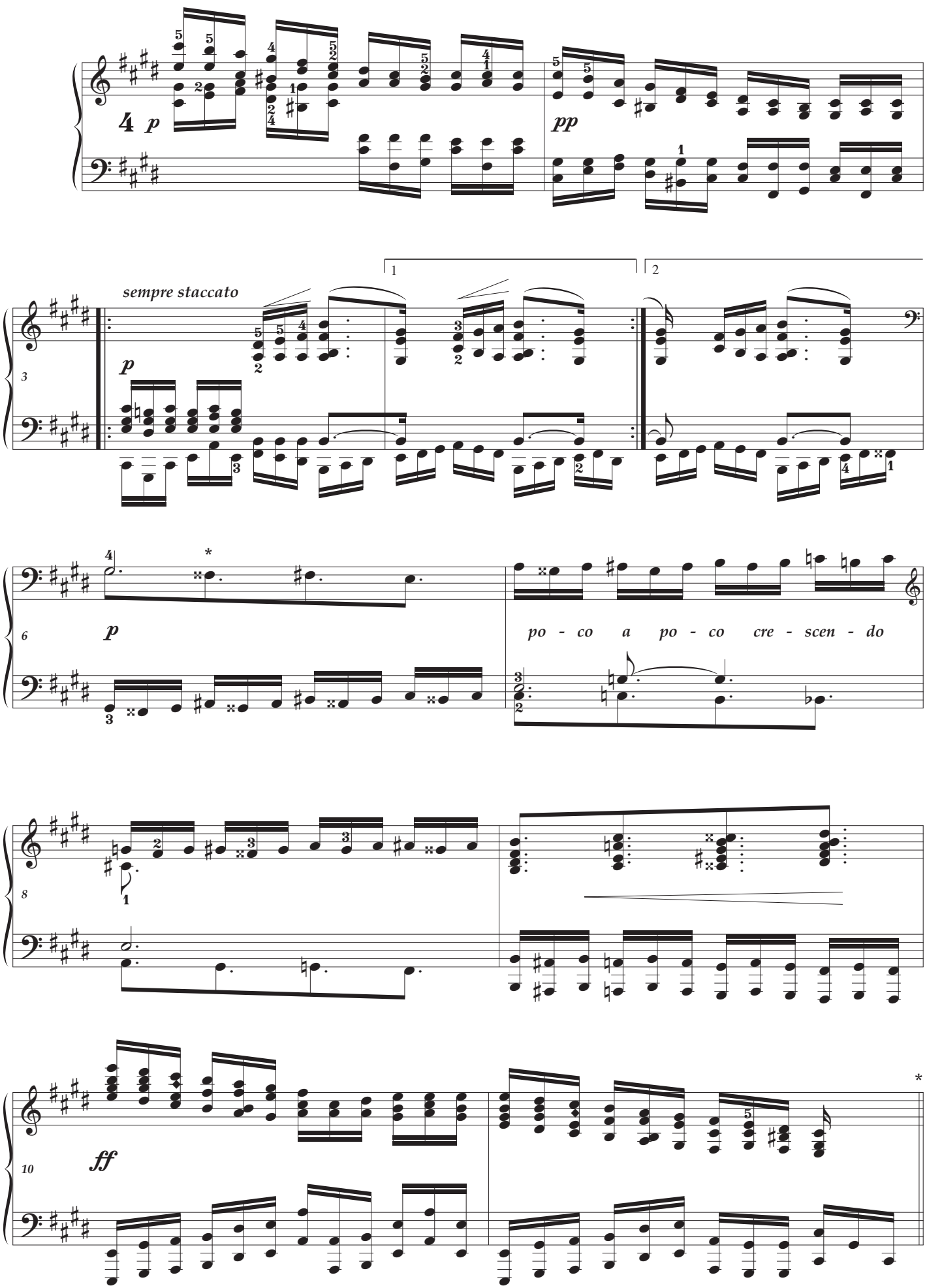

15
sfz
sfz
sfz
sfz
3
3

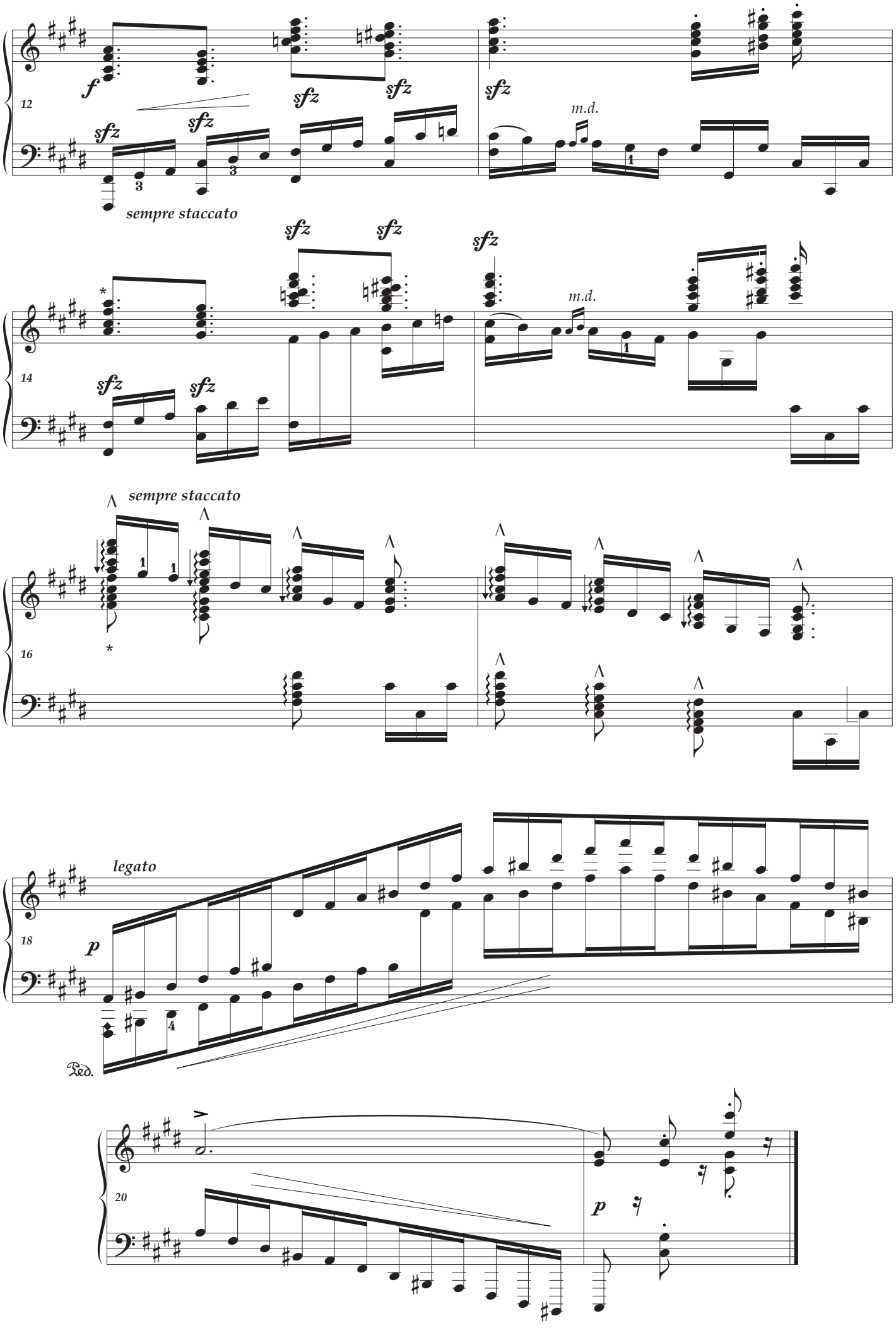

17
sfz
sfz

Étude 9

presto possibile

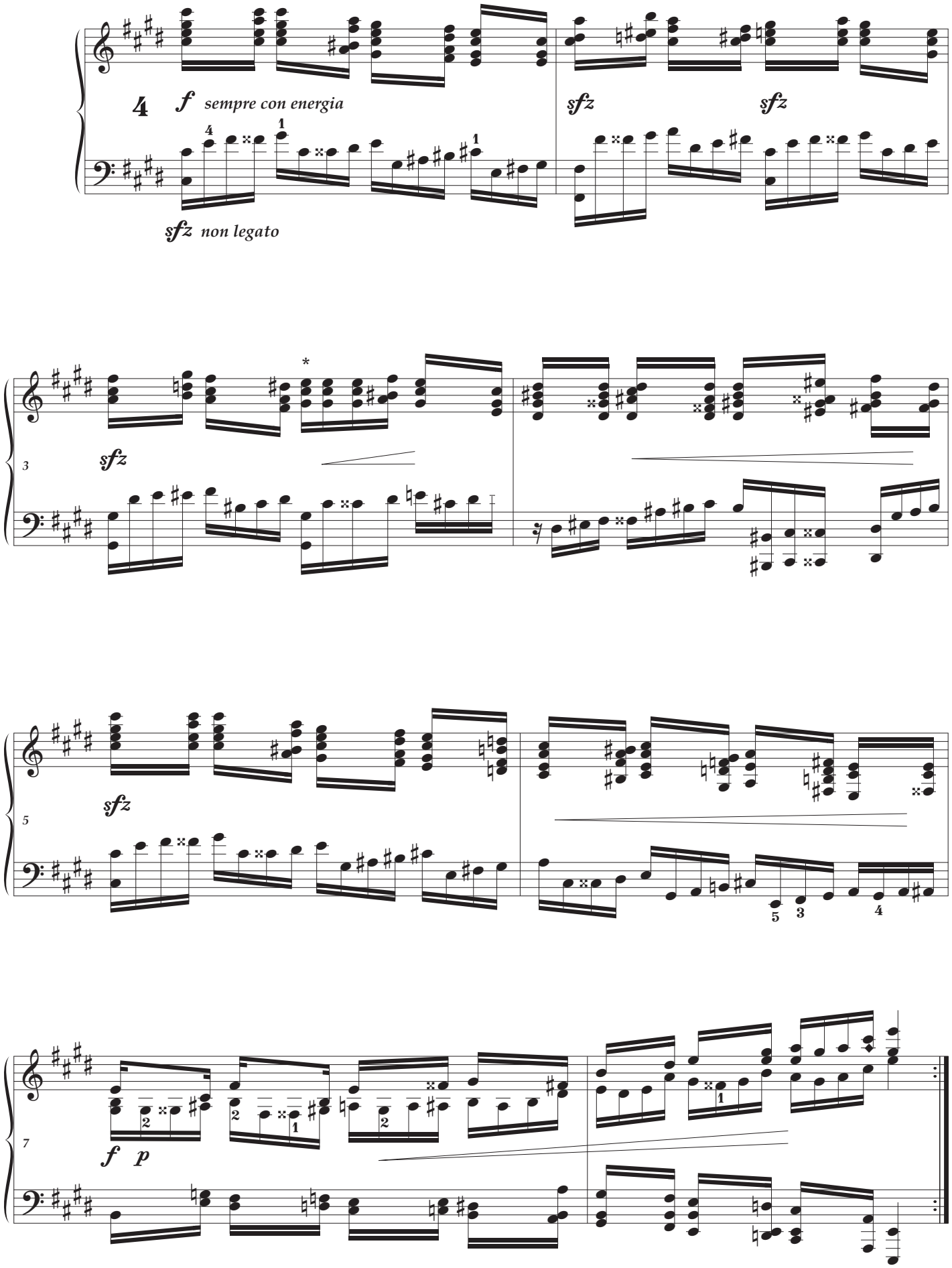
staccato

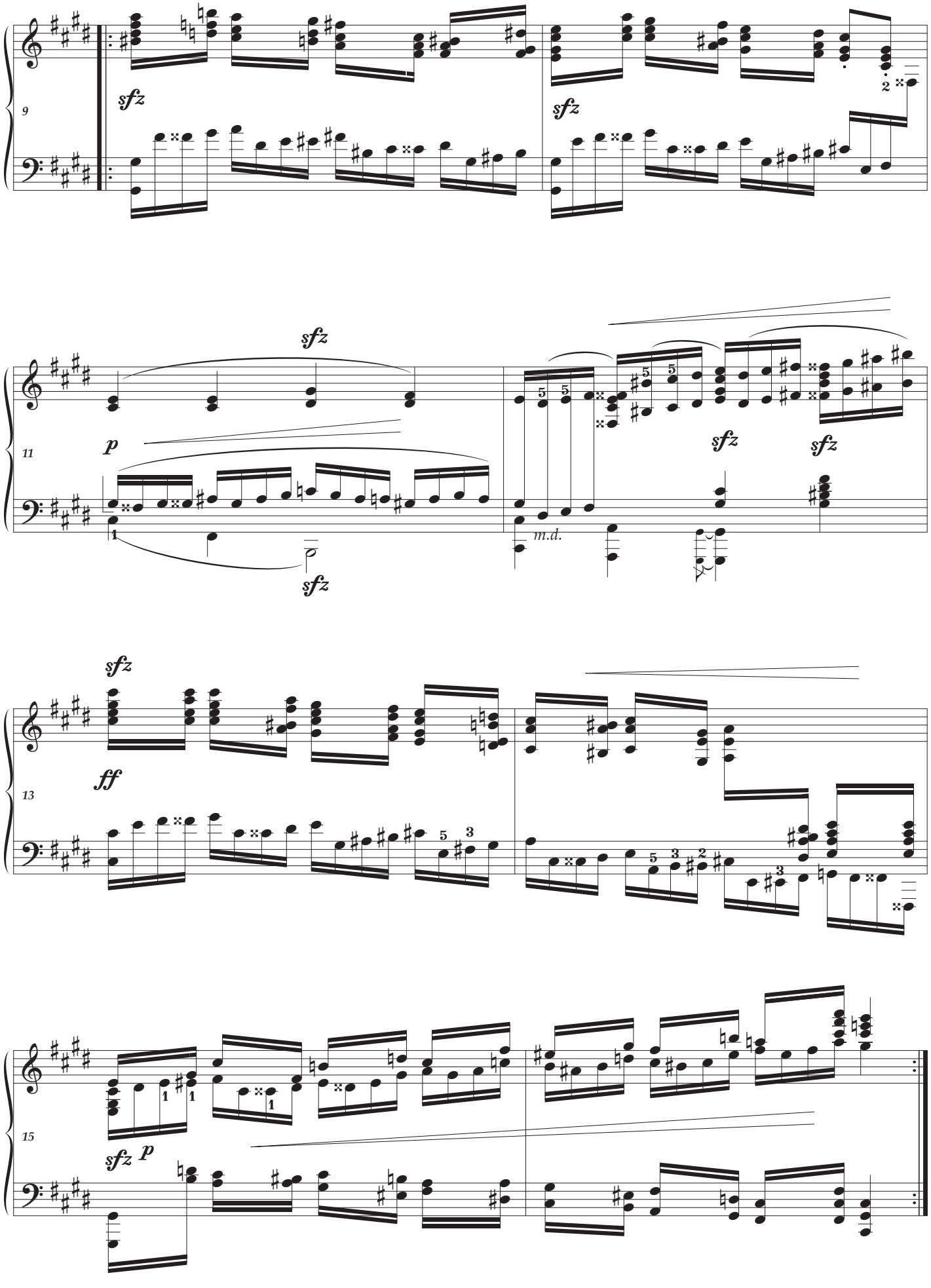



12
f
sfz
sfz
sfz
sfz
sfz
m.d.
sempre staccato
14
sfz
sfz
sfz
sfz
sfz
m.d.
16
sempre staccato
18
legato
p
Ped.
20
p

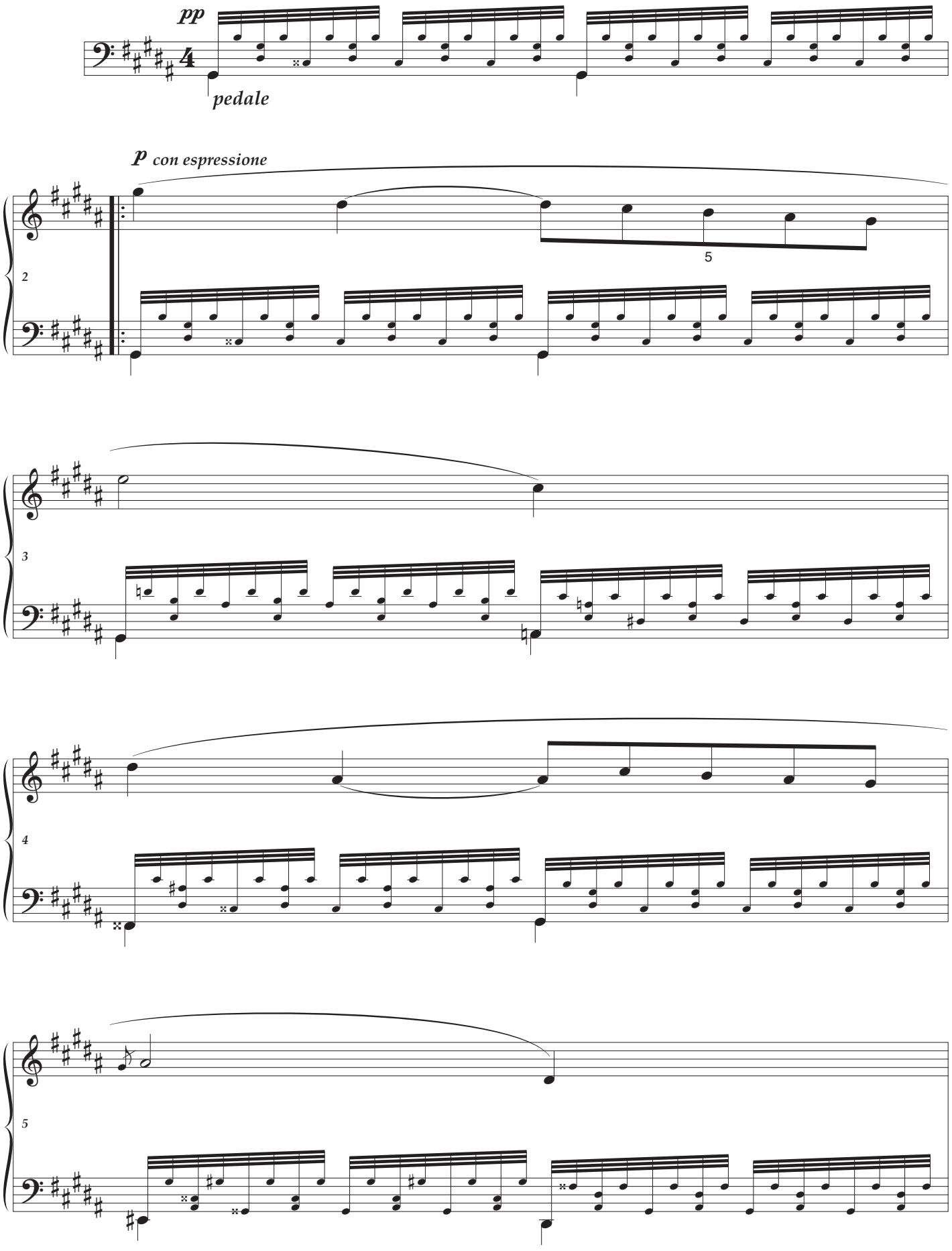
Étude 10

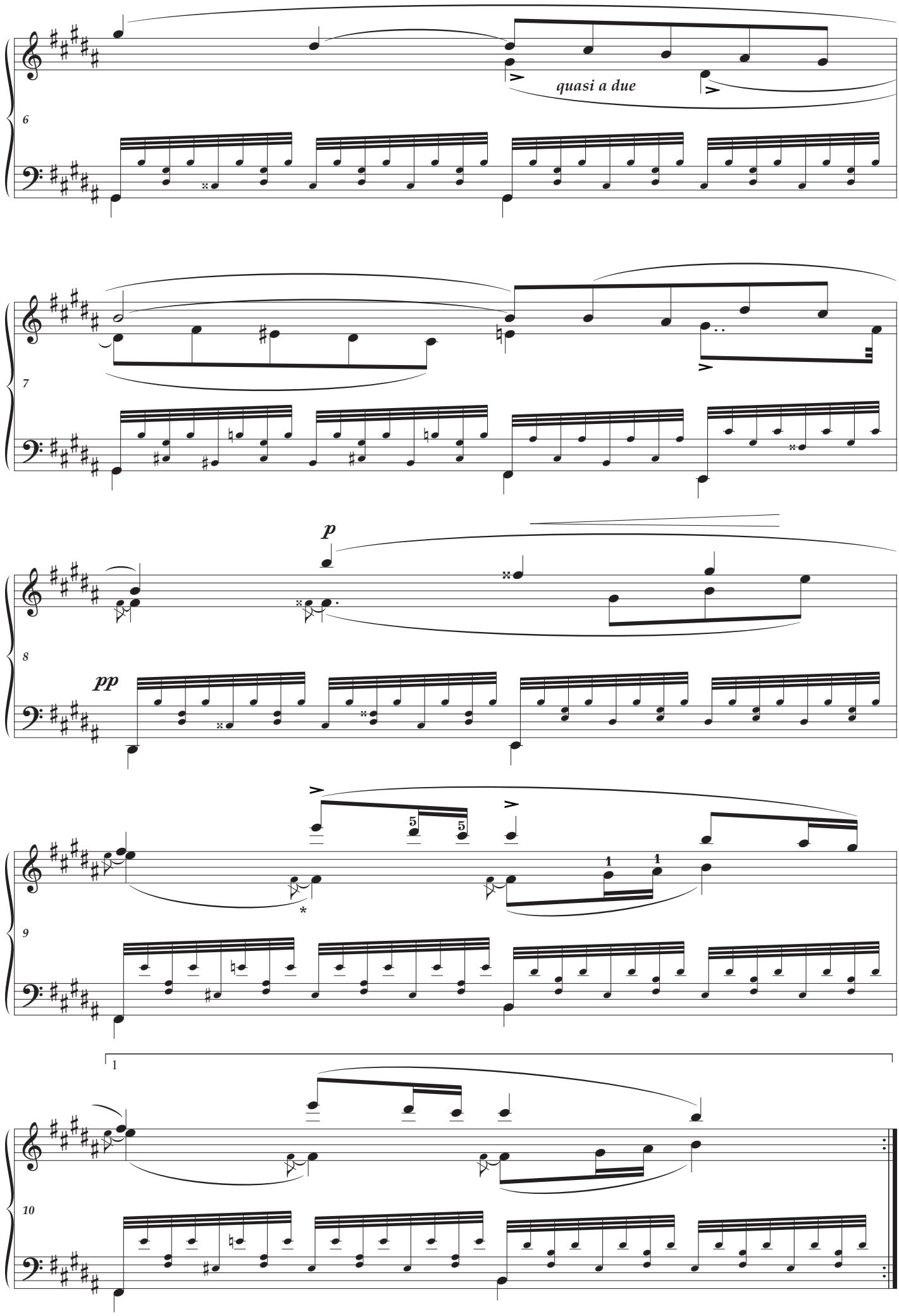
allegretto *

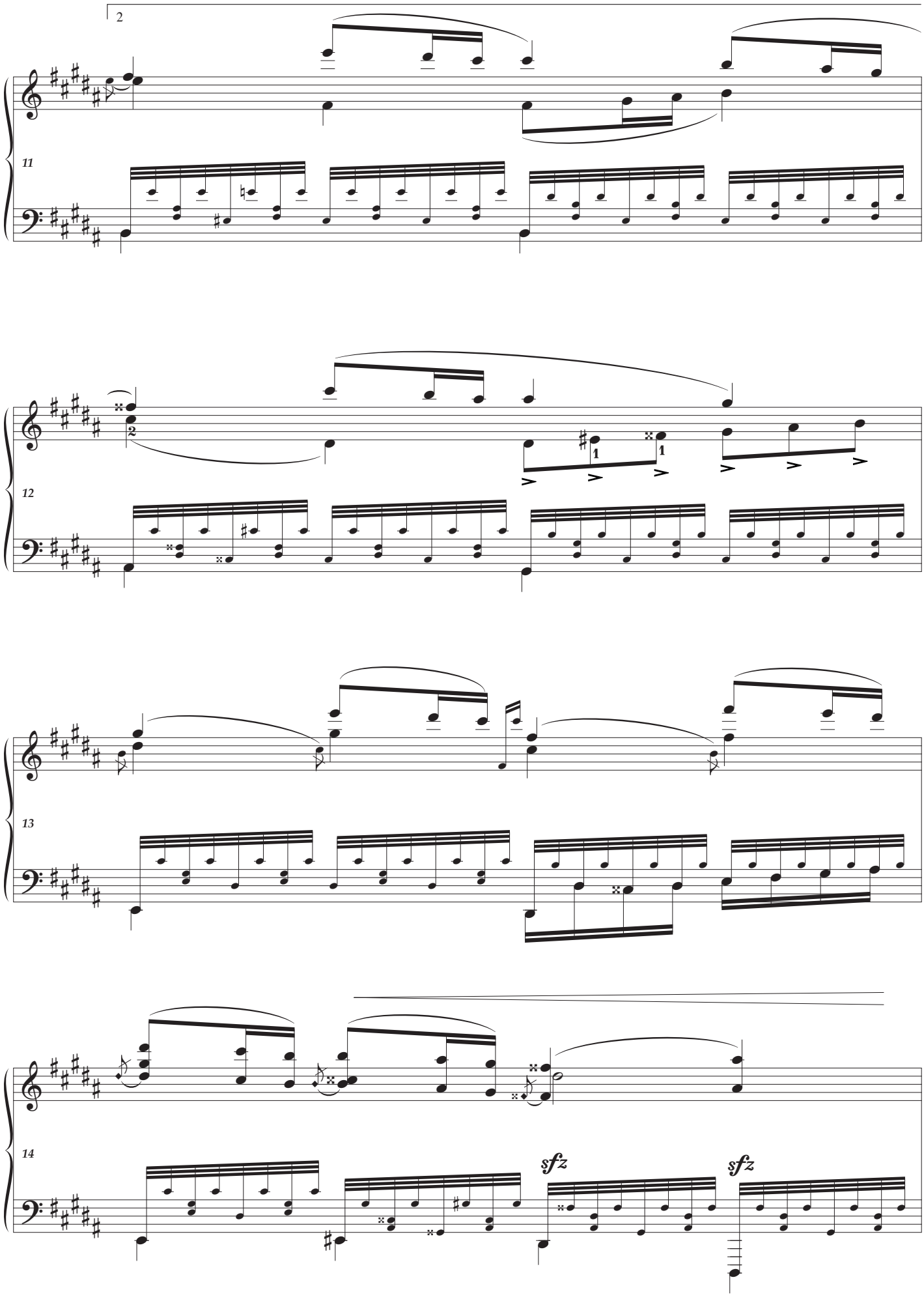


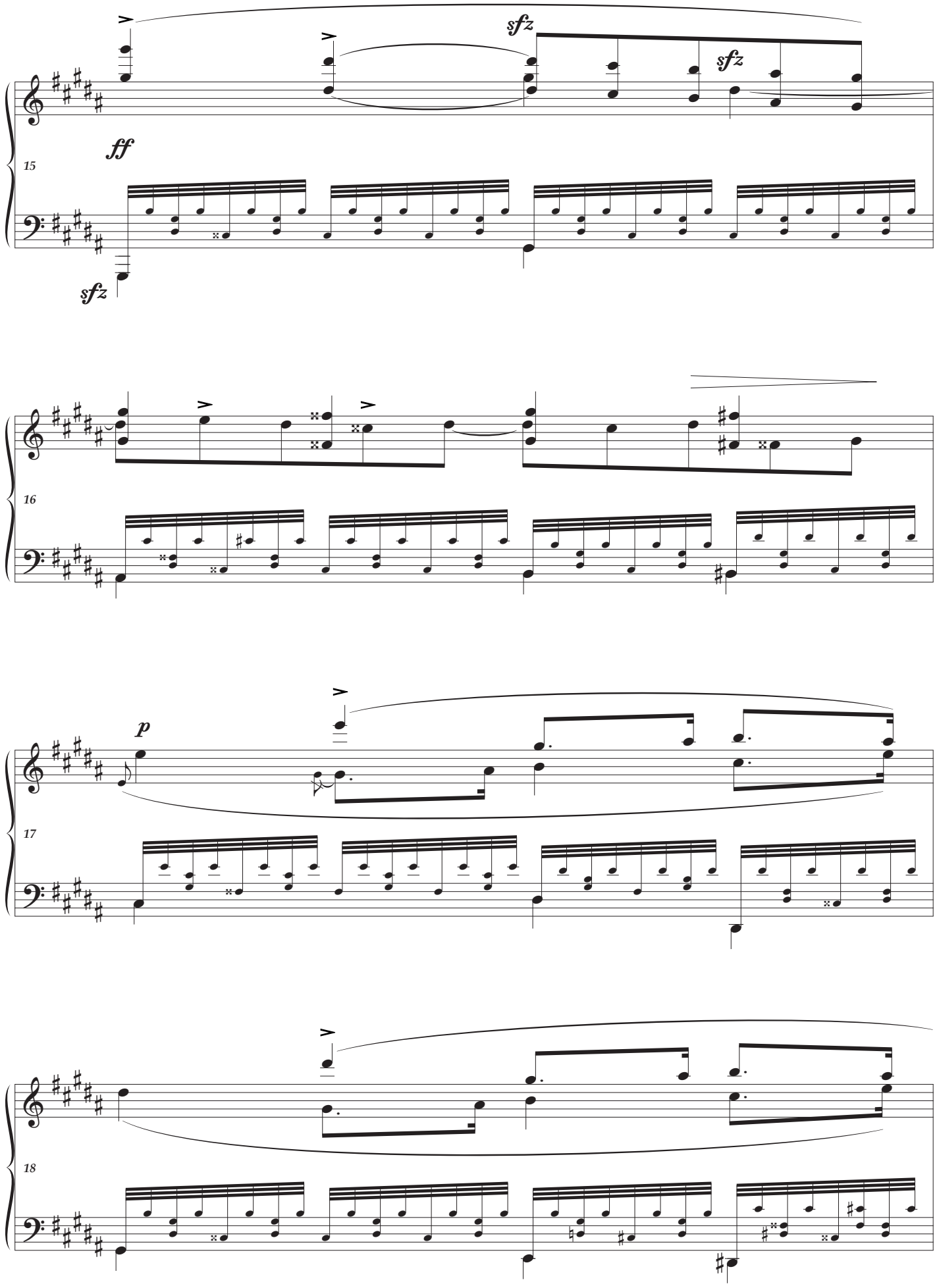

9
sfz
sfz
11
sfz
p
sfz
sfz
sfz
m.d.
13
sfz
ff
15
sfz
p

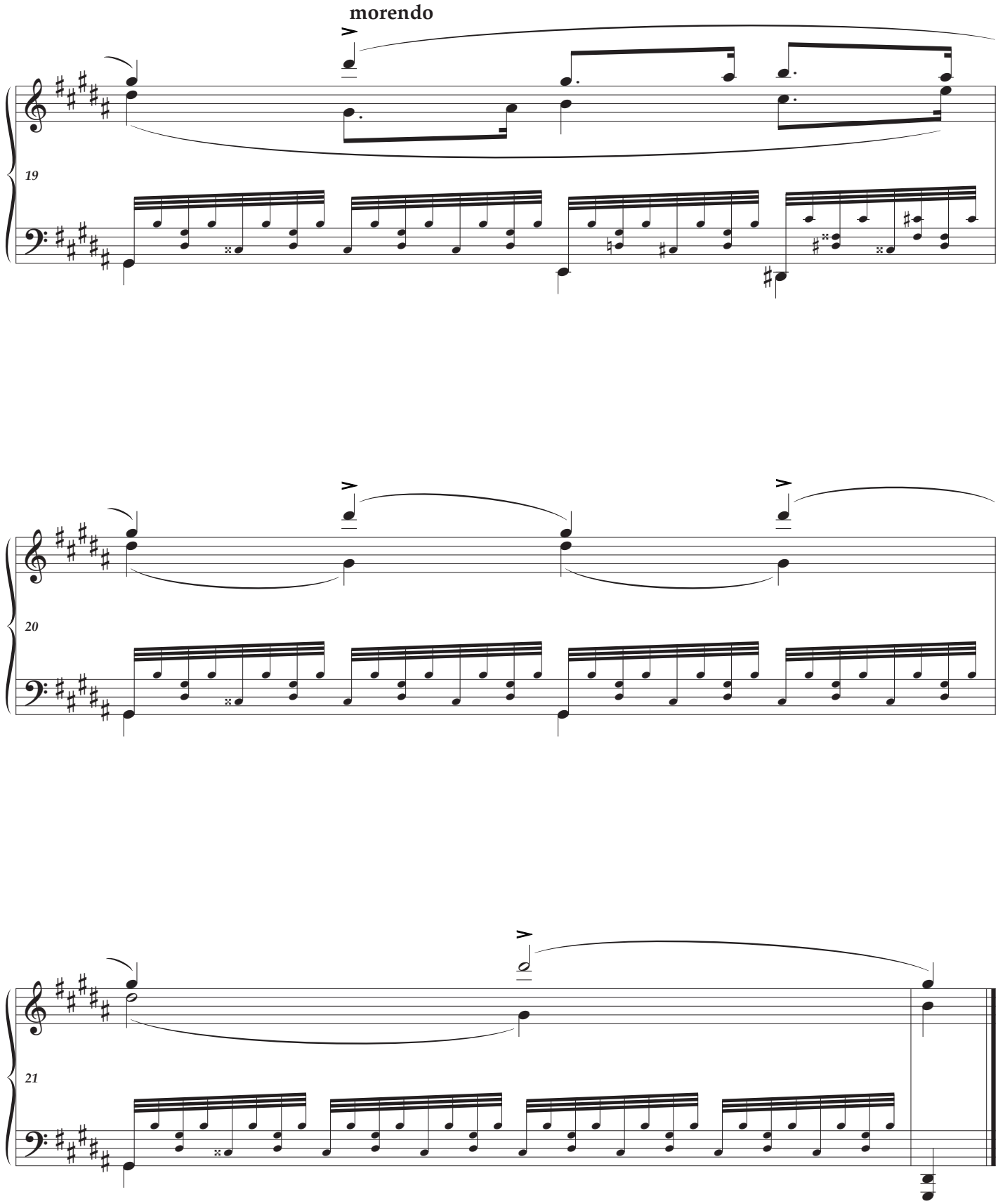
Étude 11




quasi a due
6
7
p
pp
8
5
5
1
1
9
1
10

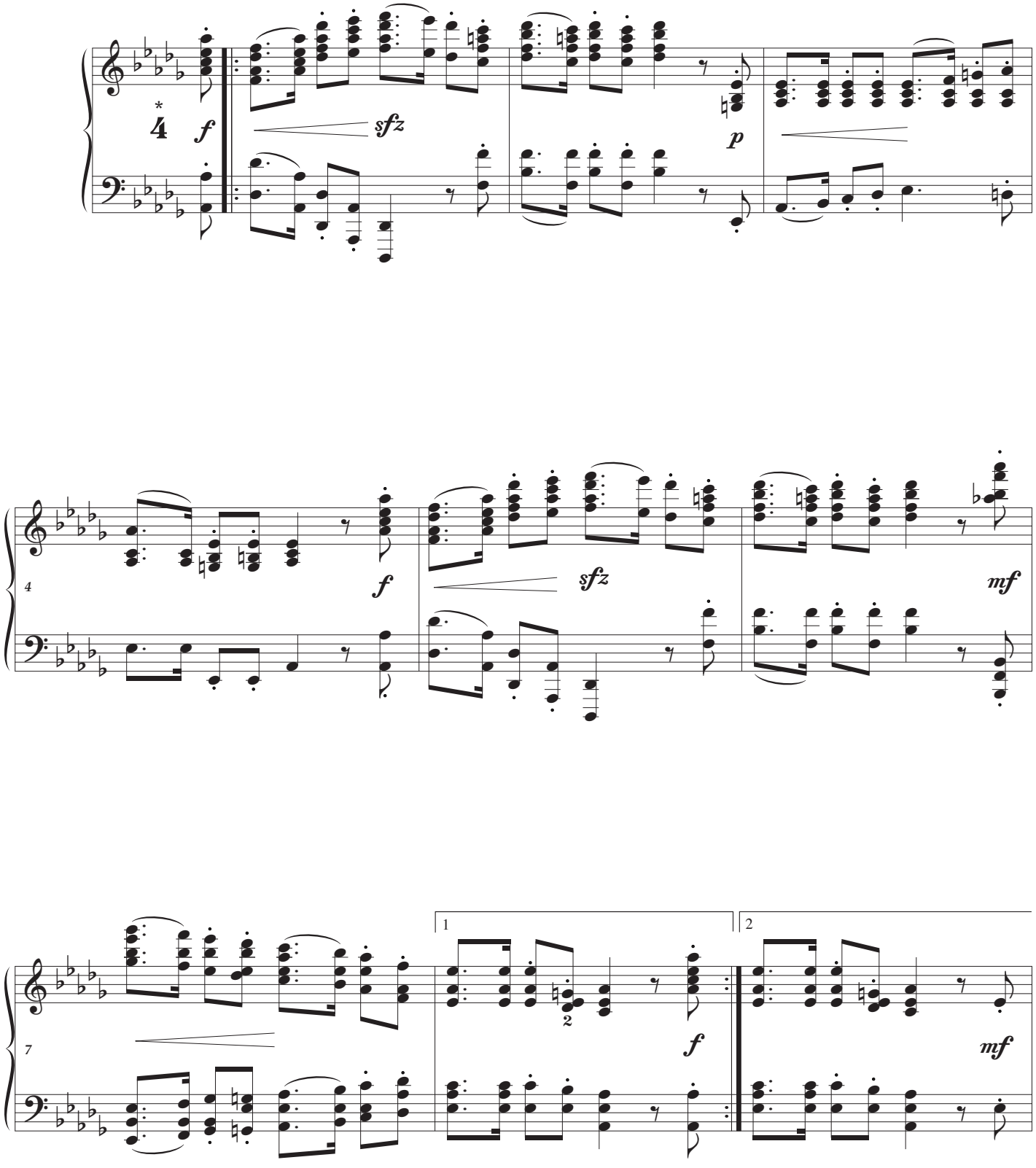

2
11
12
13
14
sfz
sfz

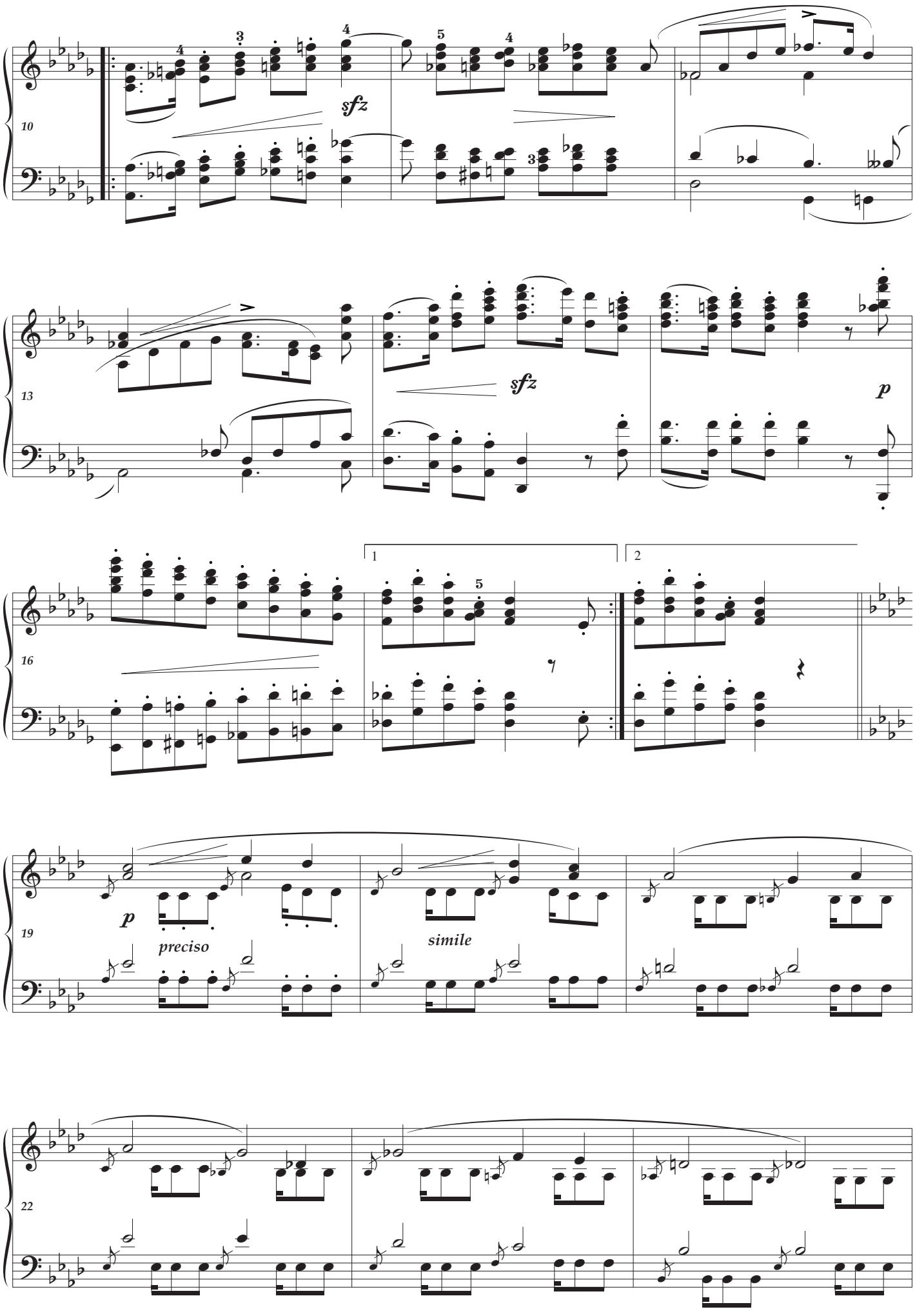

sfz
sfz
ff
15
sfz
16
p
17
18

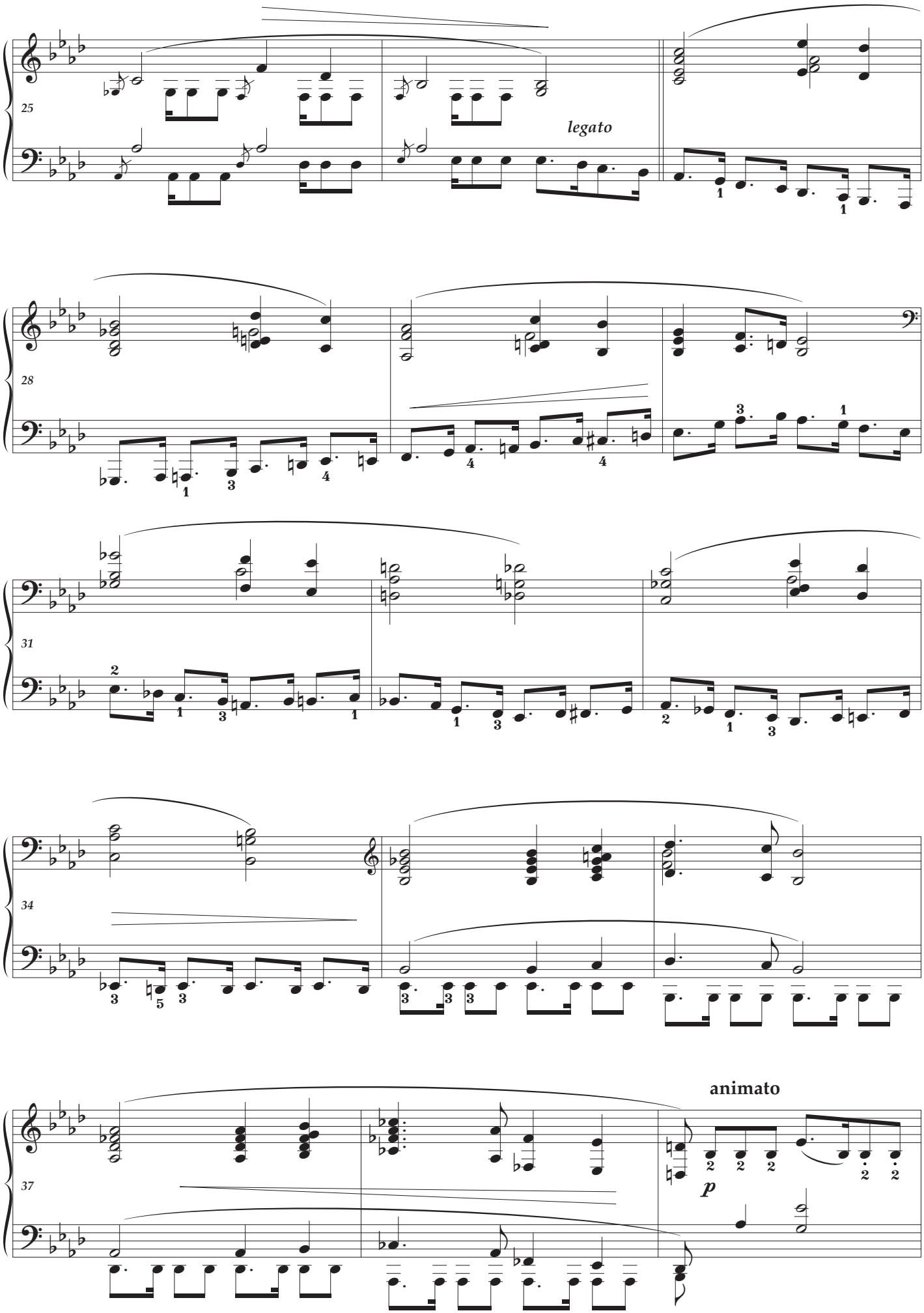

morendo
19
20
21

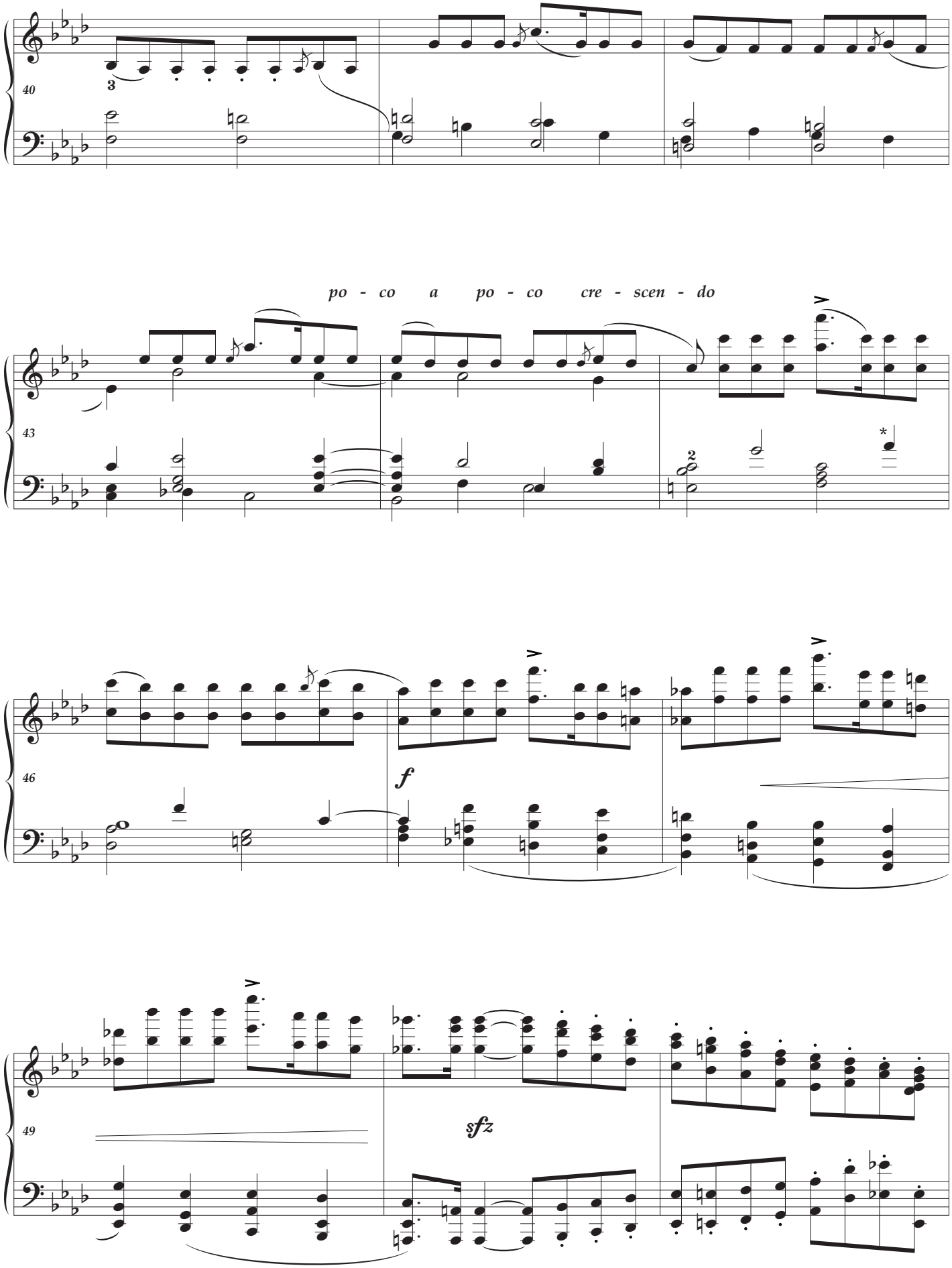
Étude 12 Finale

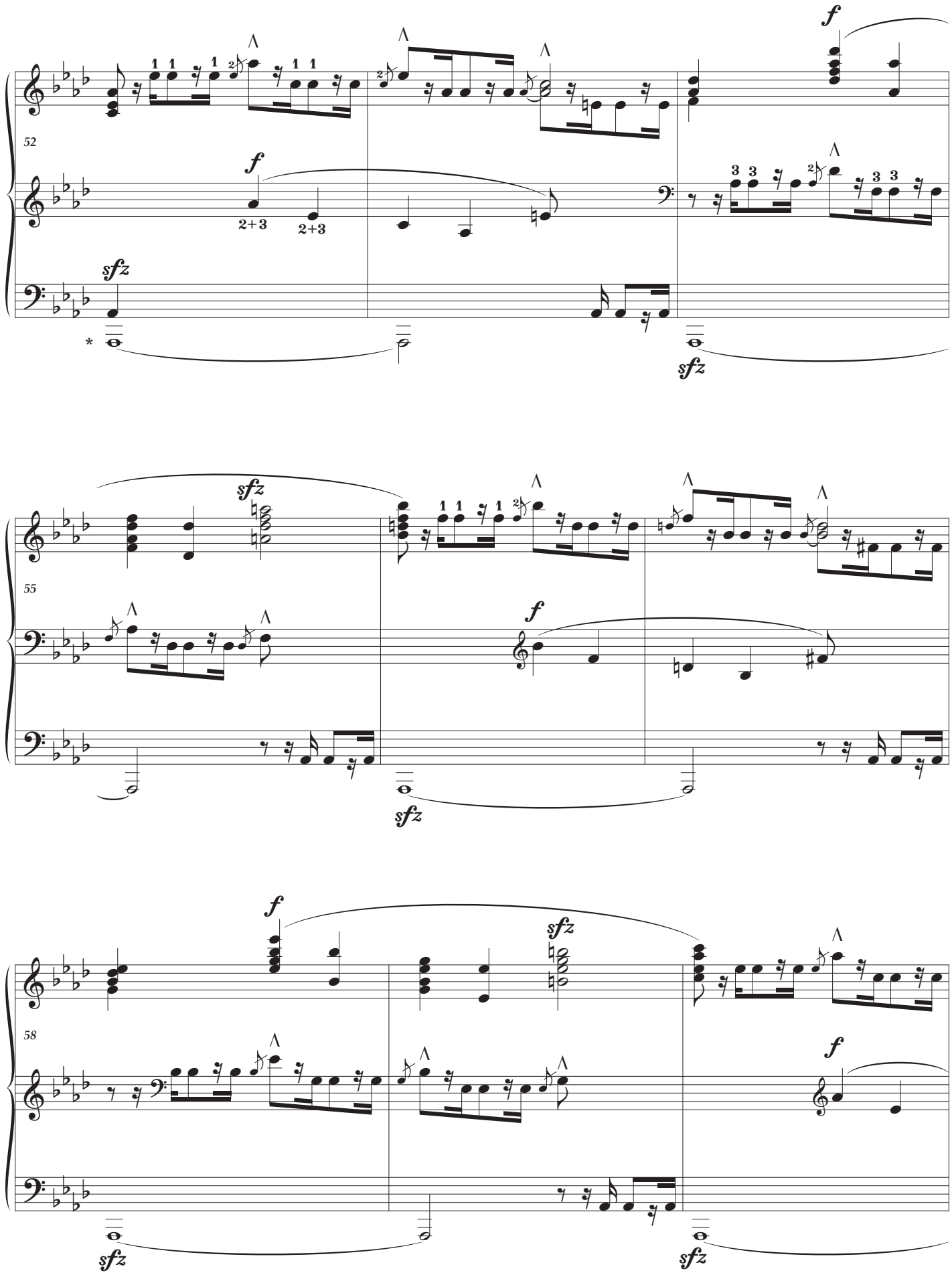
allegro brillante

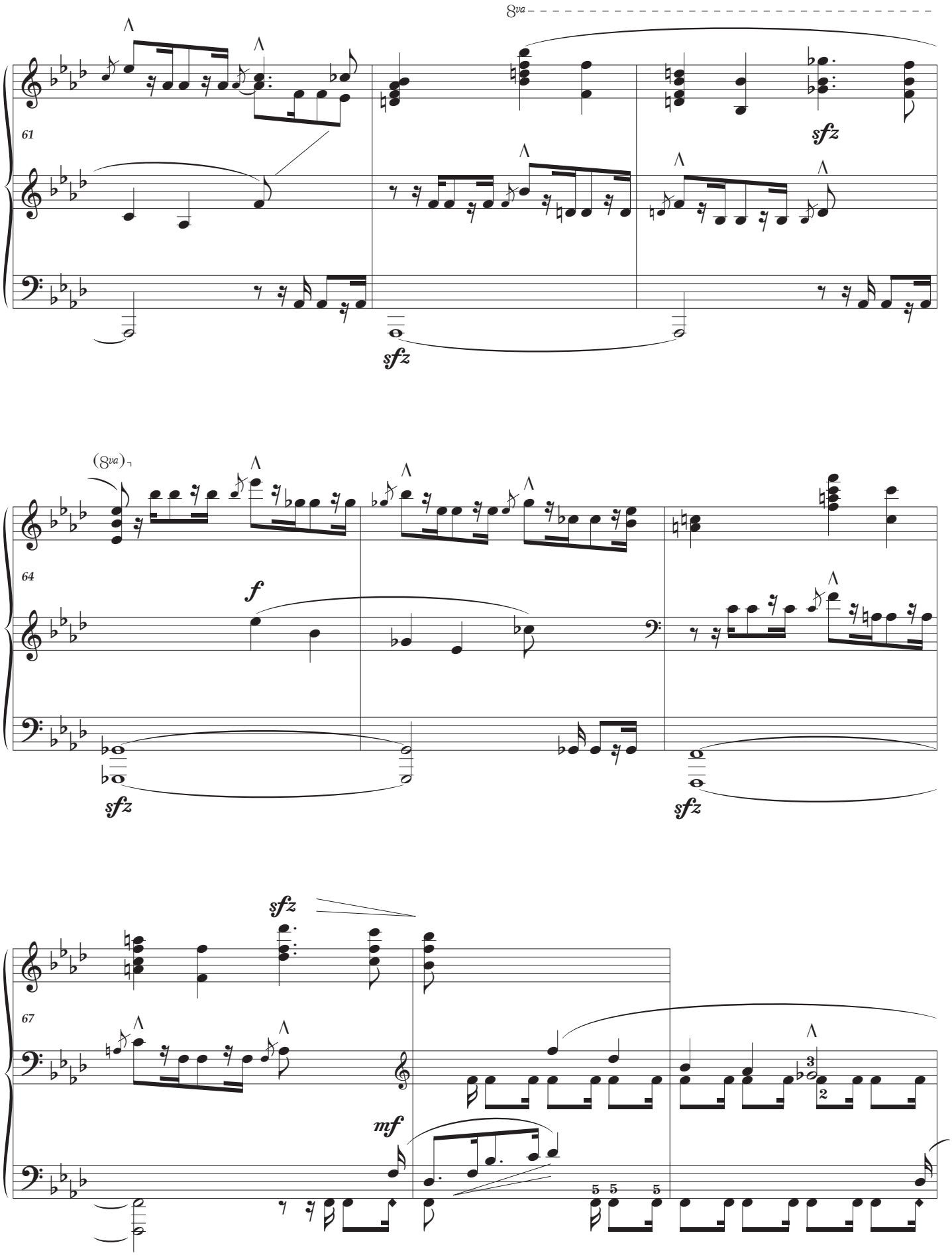


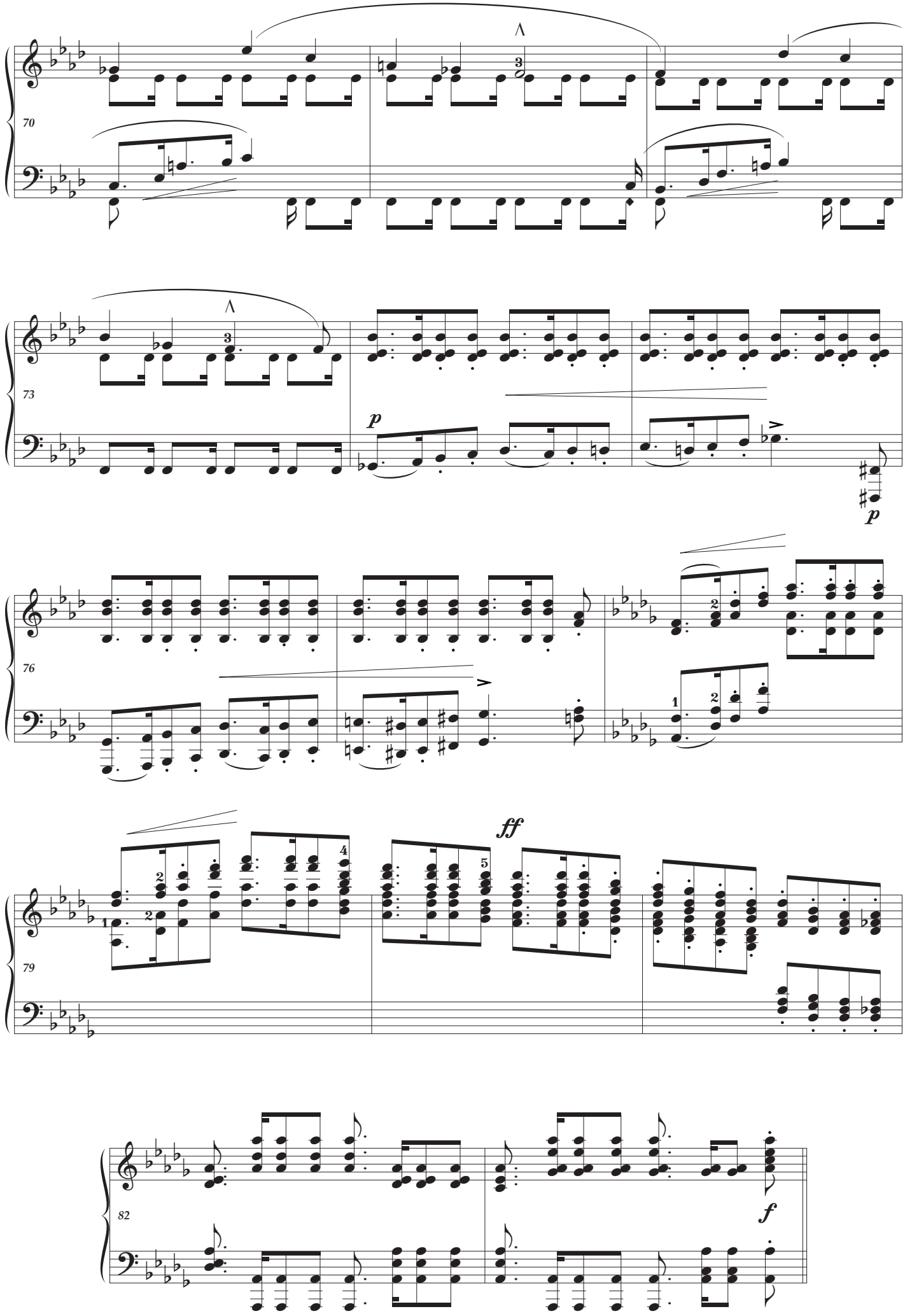

10
sfz
13
sfz
p
16
1
2
19
p
preciso
simile
22

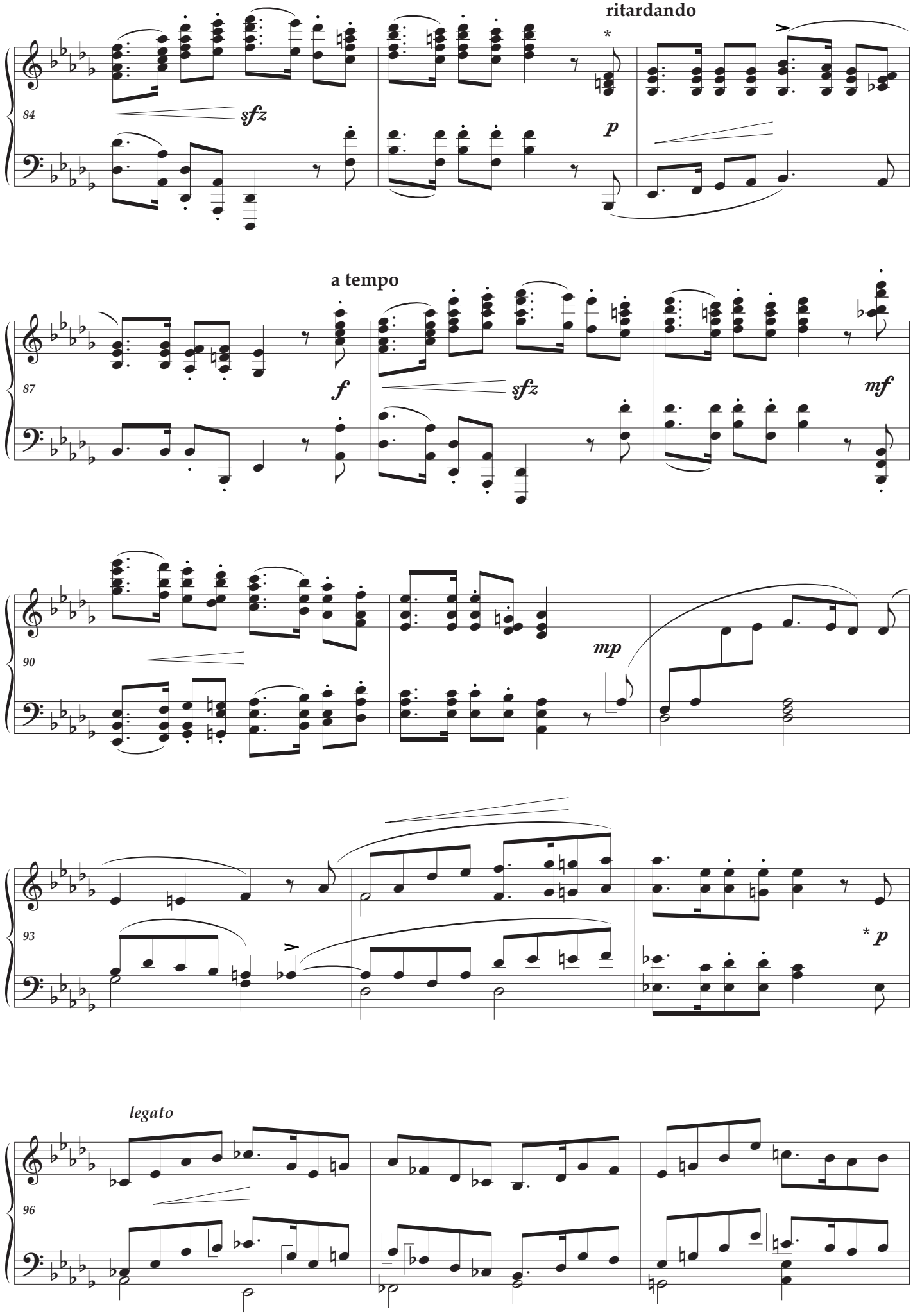

25
legato
28
31
34
37
animato
p

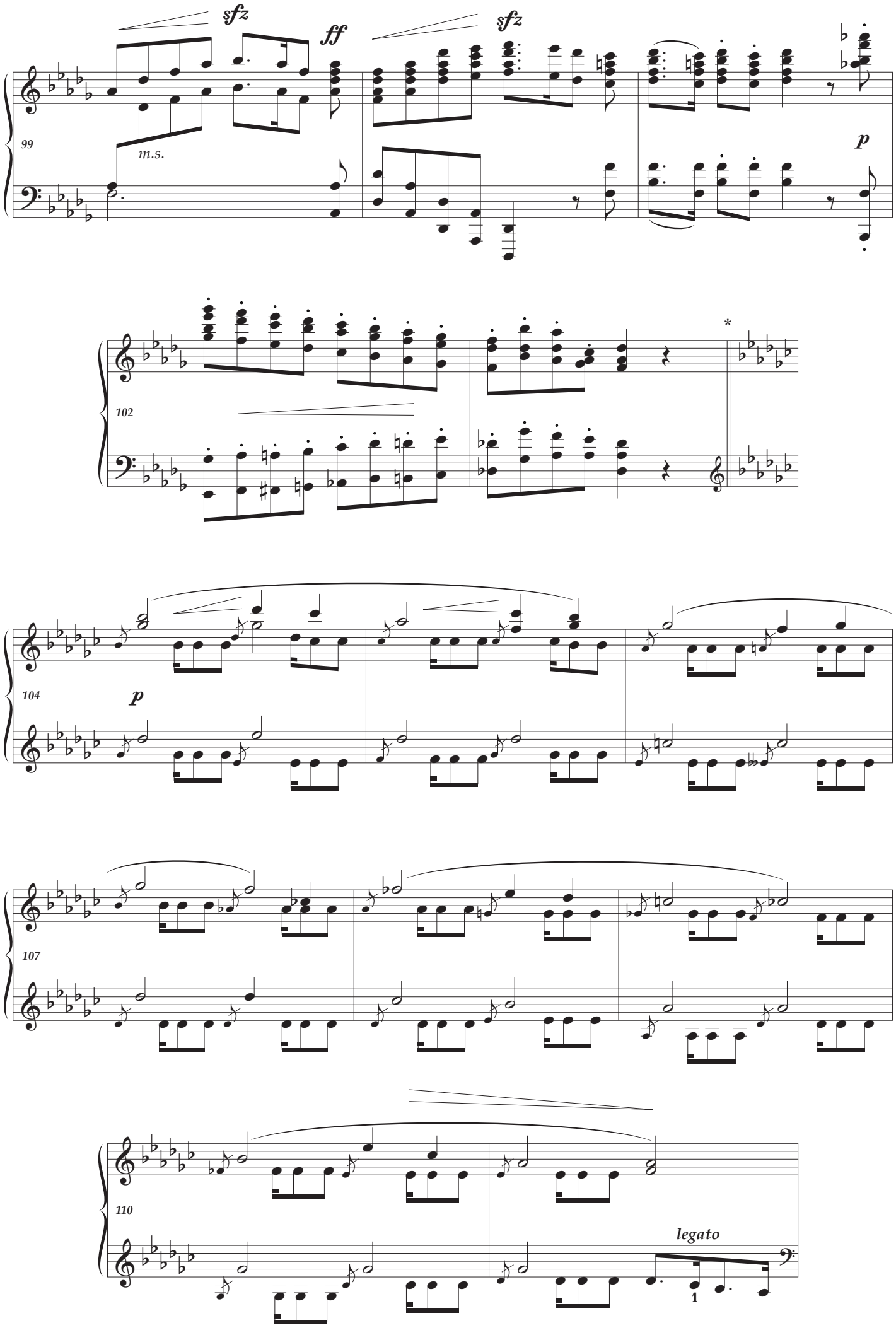

40
3
43
po - co a po - co cre - scen - do
2
*
46
f
49
sfz

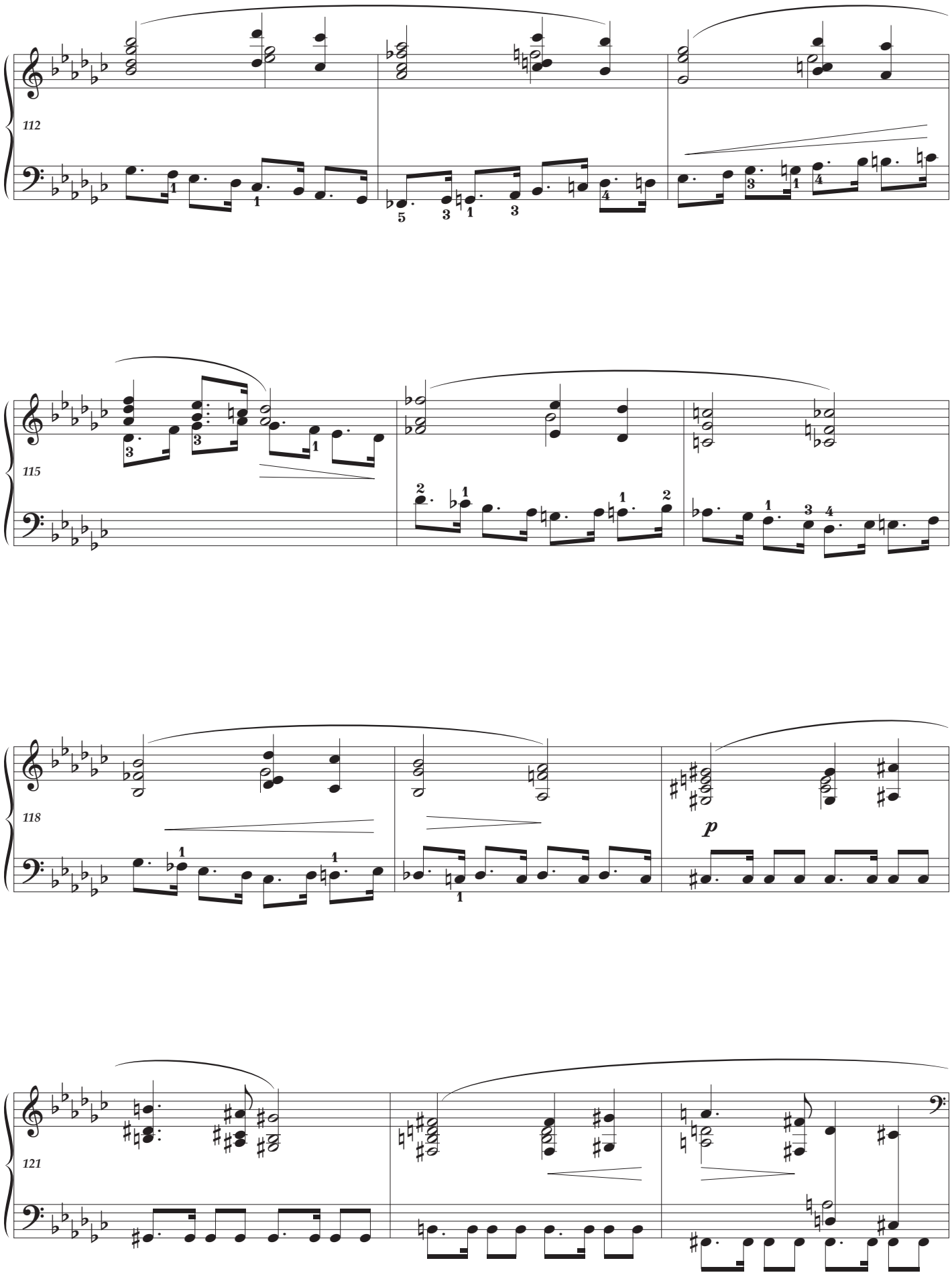

52
f
2+3
2+3
sfz
*
sfz
55
sfz
f
sfz
58
f
sfz
sfz
f
sfz

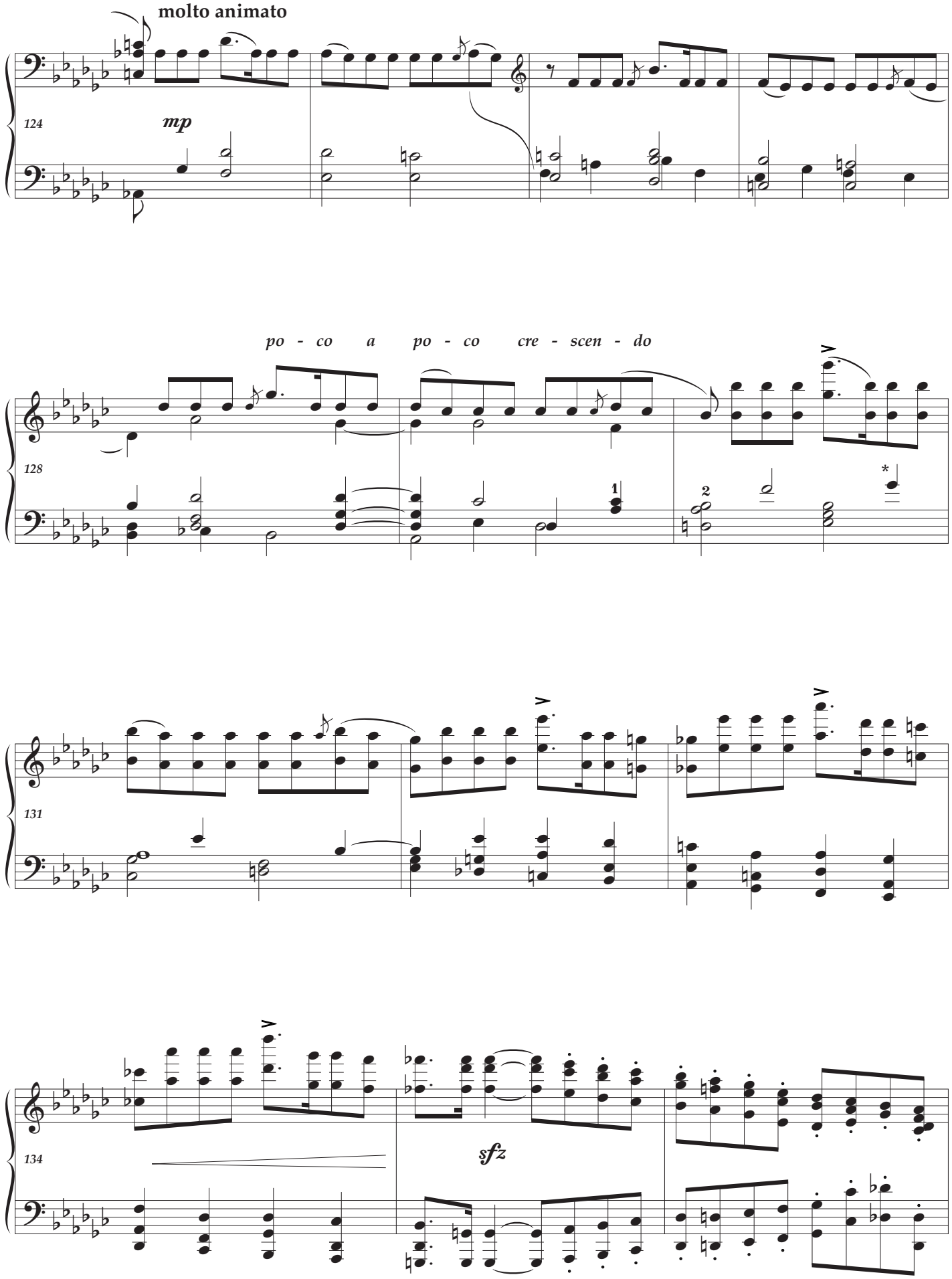

8va
61
sfz
sfz
(8va)
64
f
sfz
sfz
sfz
67
mf
3
2
5 5 5

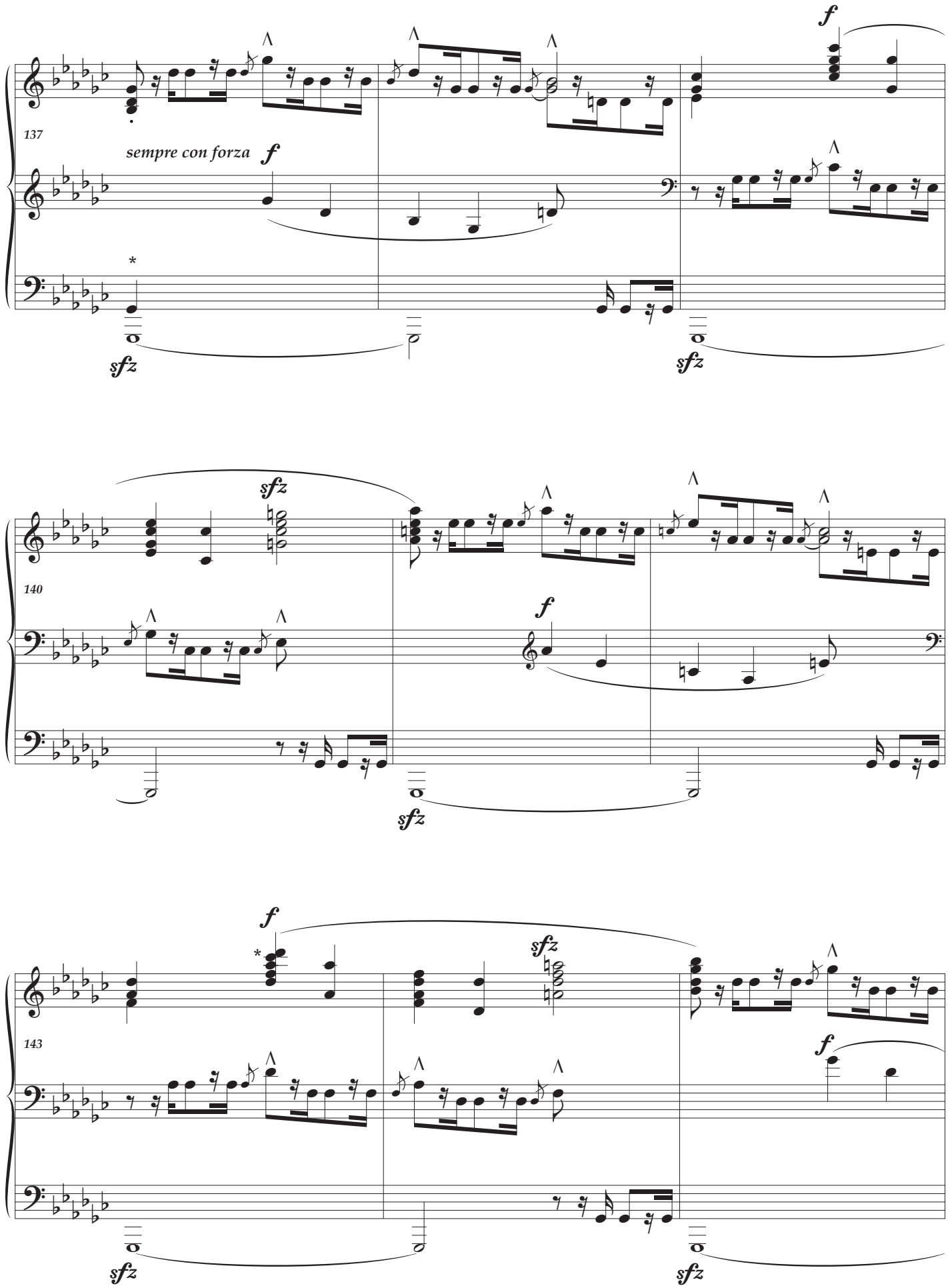

70
73
p
p
76
ff
79
82
f

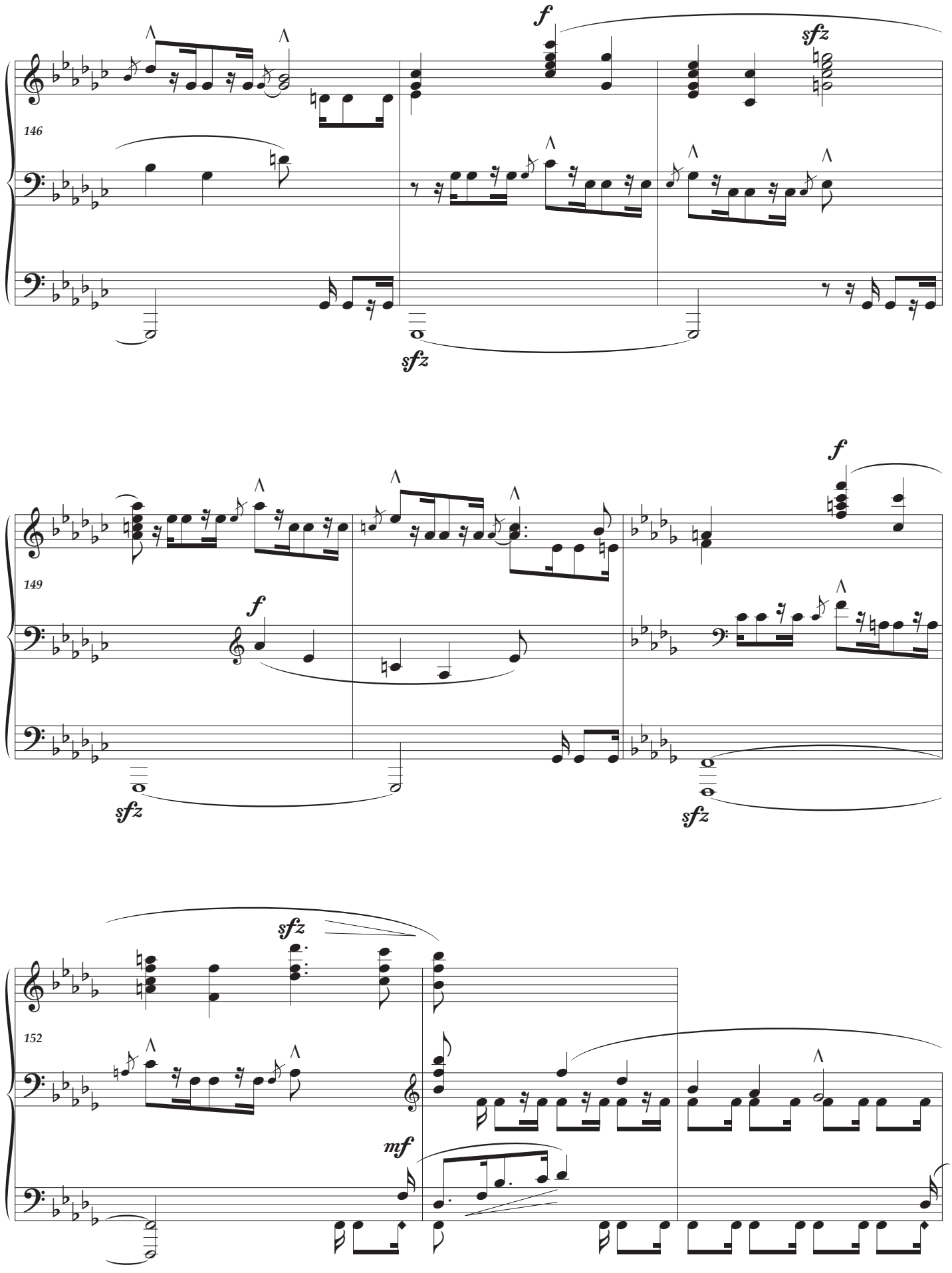

ritardando
84
sfz
p
a tempo
87
f
sfz
mf
90
mp
93
* p
legato
96


sfz
ff
sfz
99
m.s.
p
102
*
104
p
107
110
legato
1


112
115
118
p
121


molto animato
124
mp
po - co a po - co cre - scen - do
128
131
134
sfz


137
sempre con forza
f
sfz
140
143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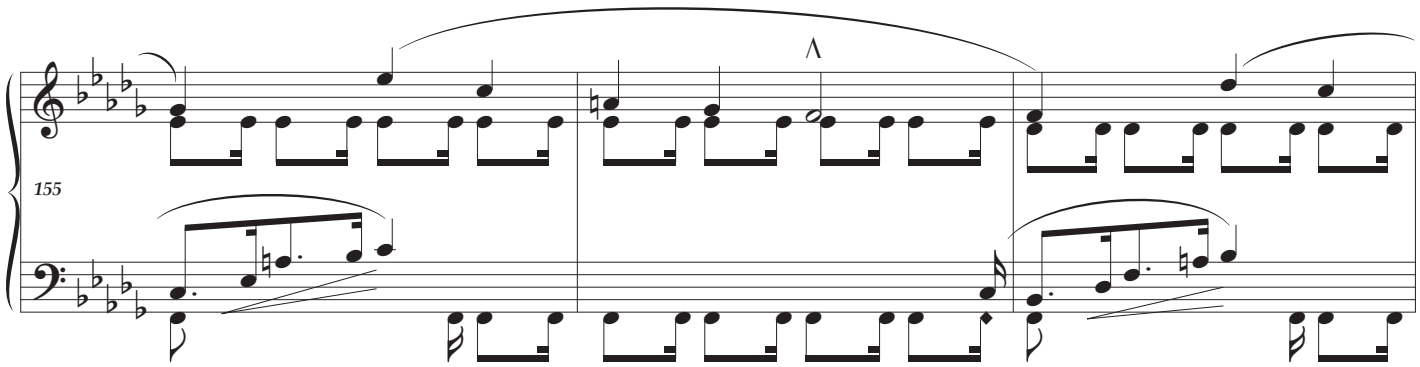
f
sfz
sfz
149
f
sfz
f
sfz
152
sfz
mf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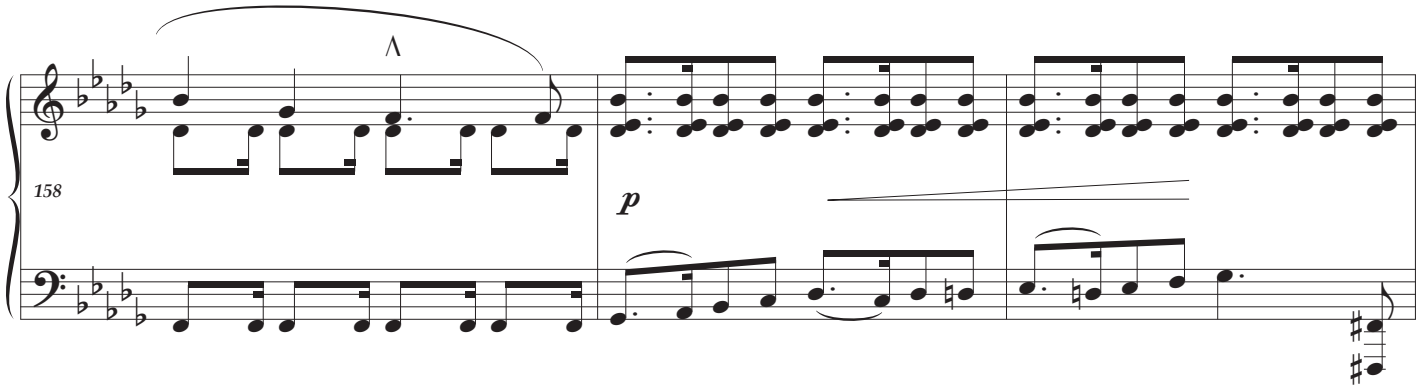
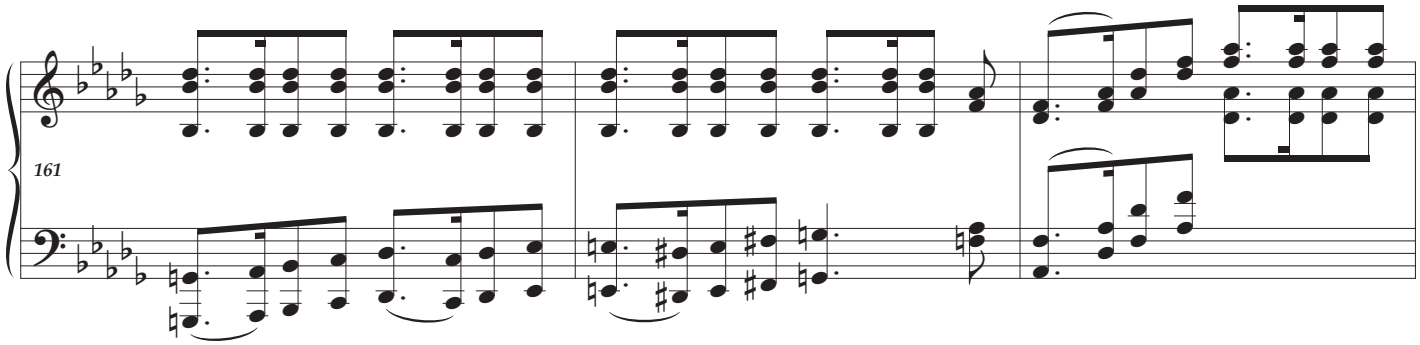

158
p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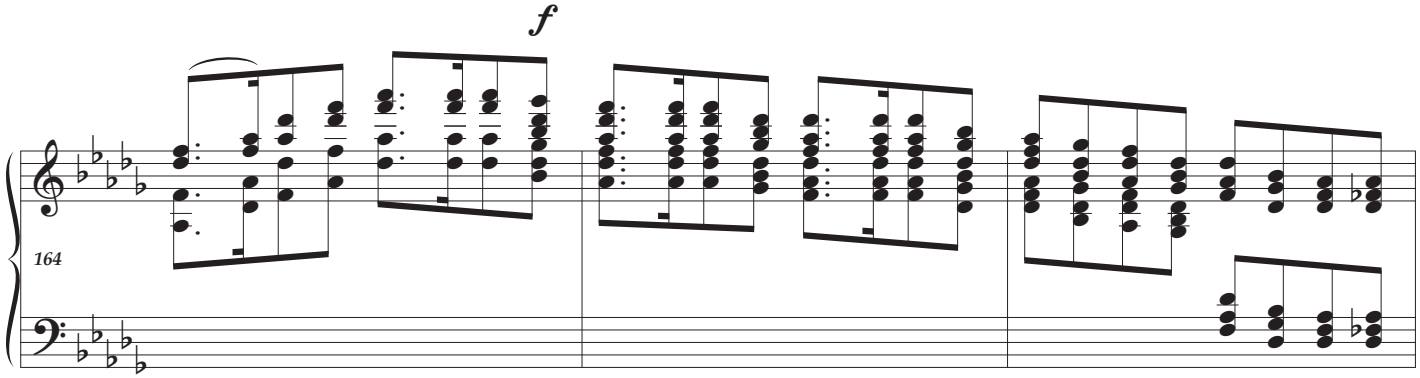
f
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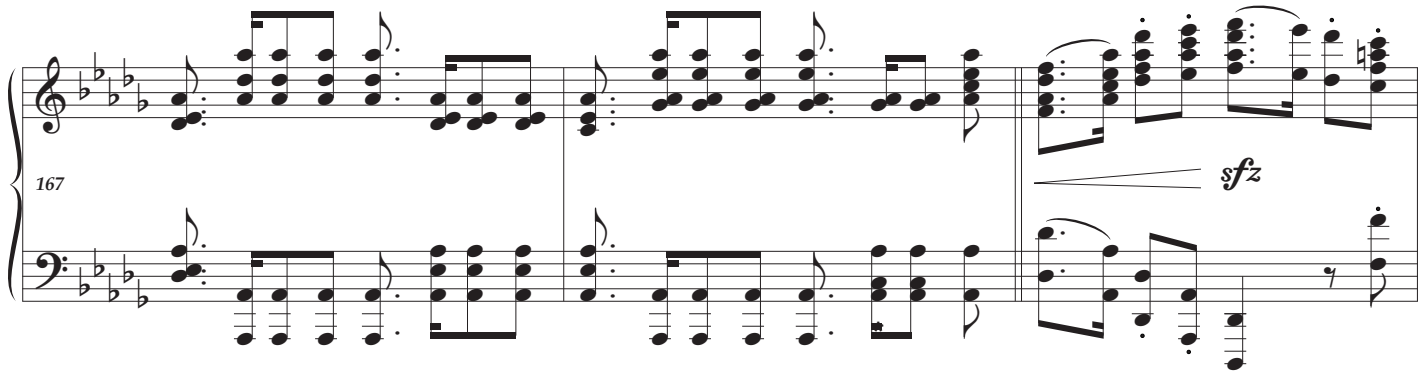

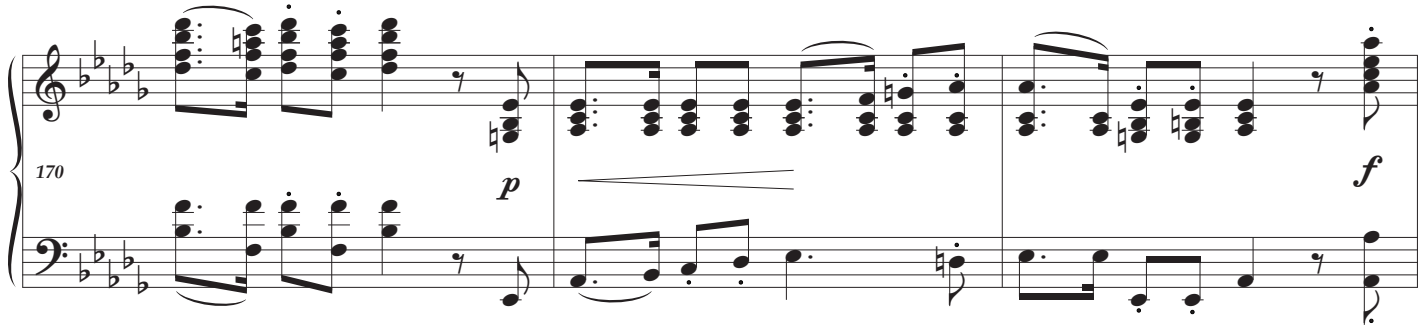

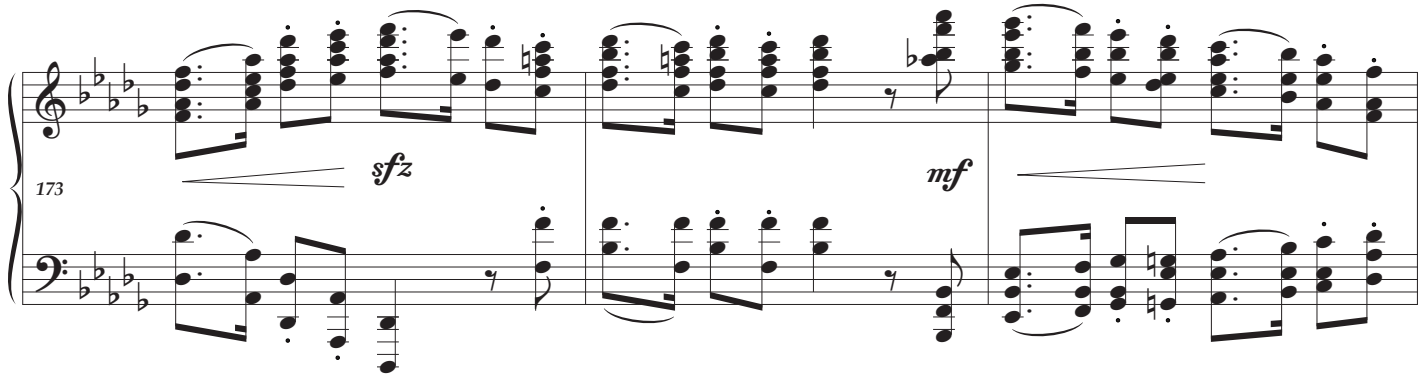

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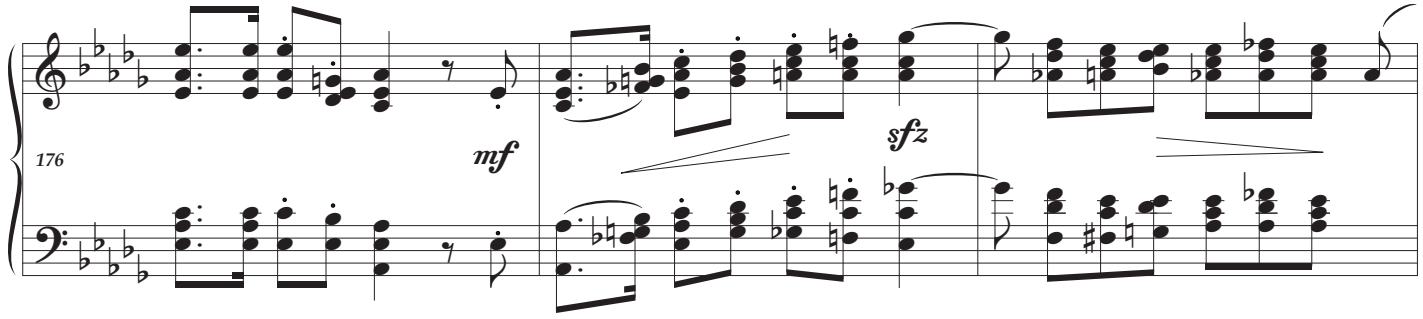
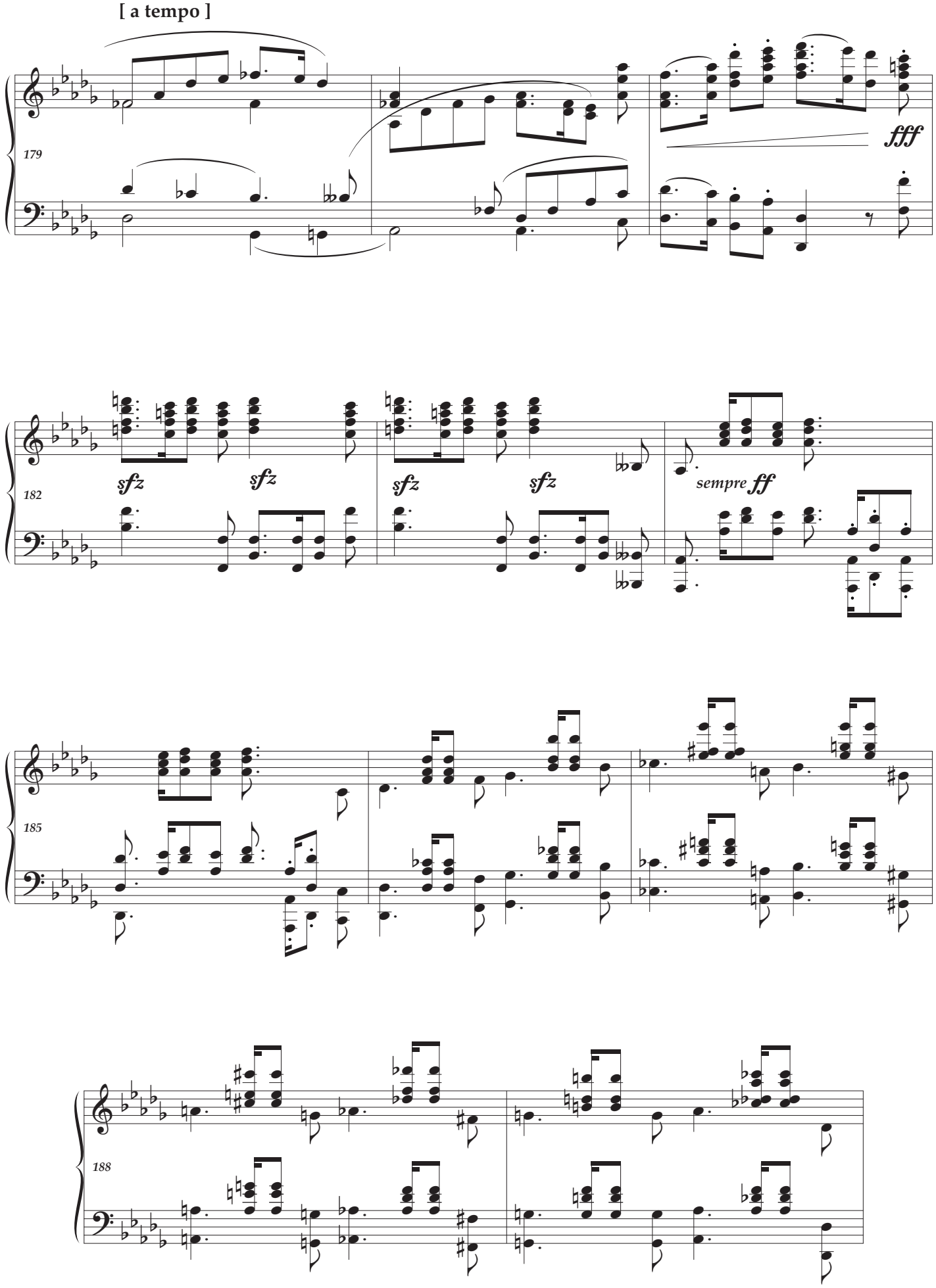
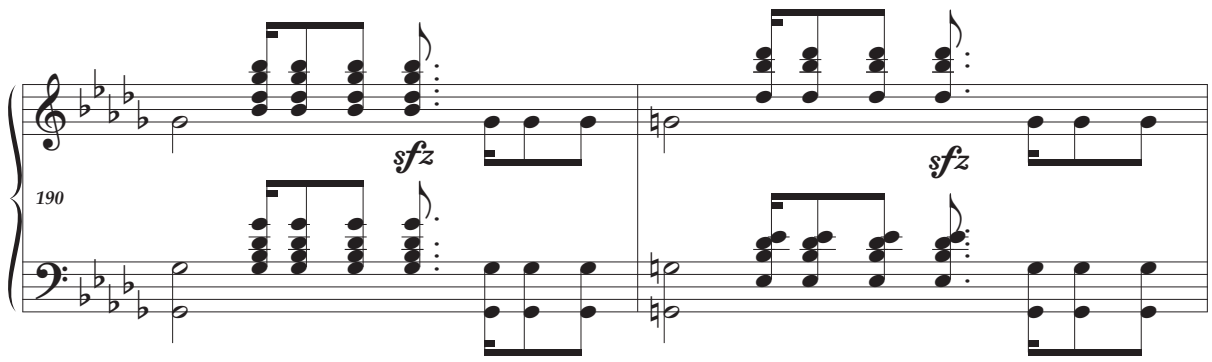
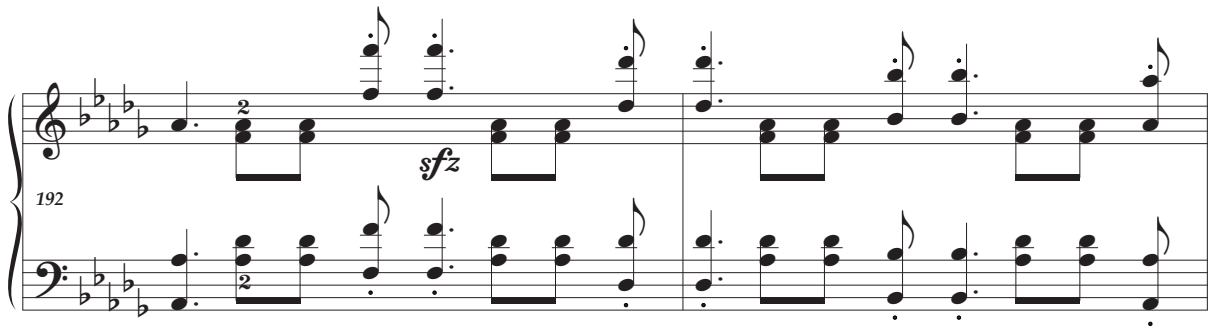
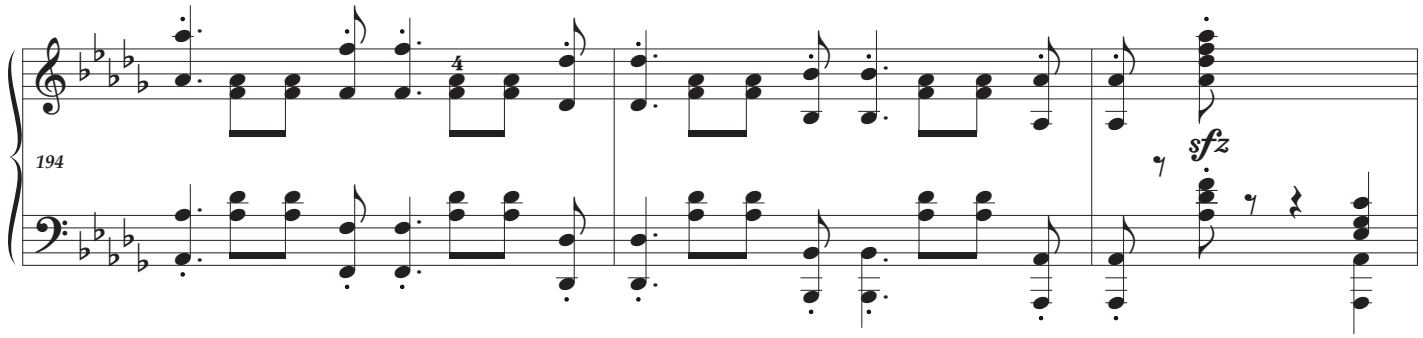


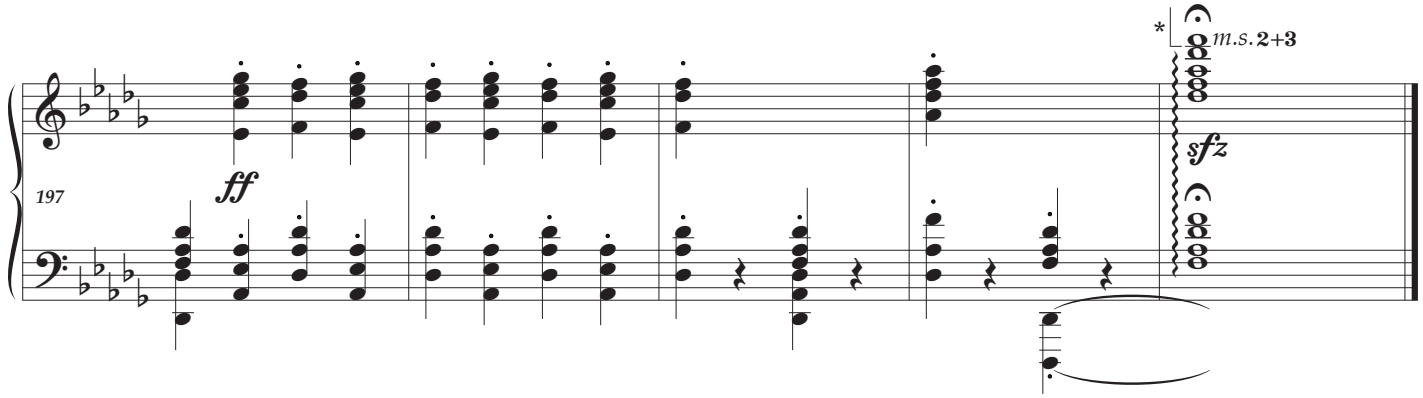

[a tempo]
179
fff
182
sfz
sfz
sfz
sfz
sempre ff
185
188



stringendo

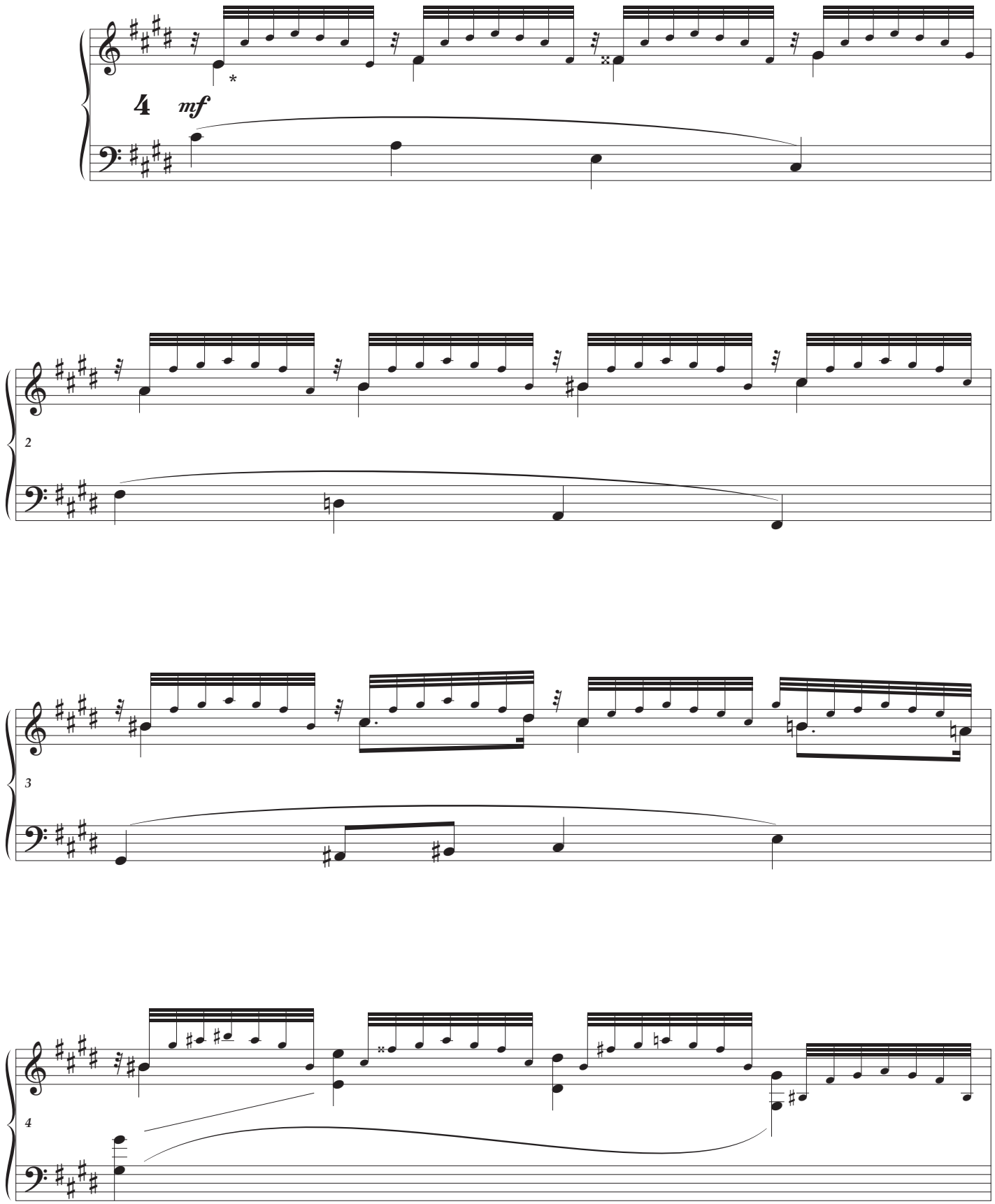


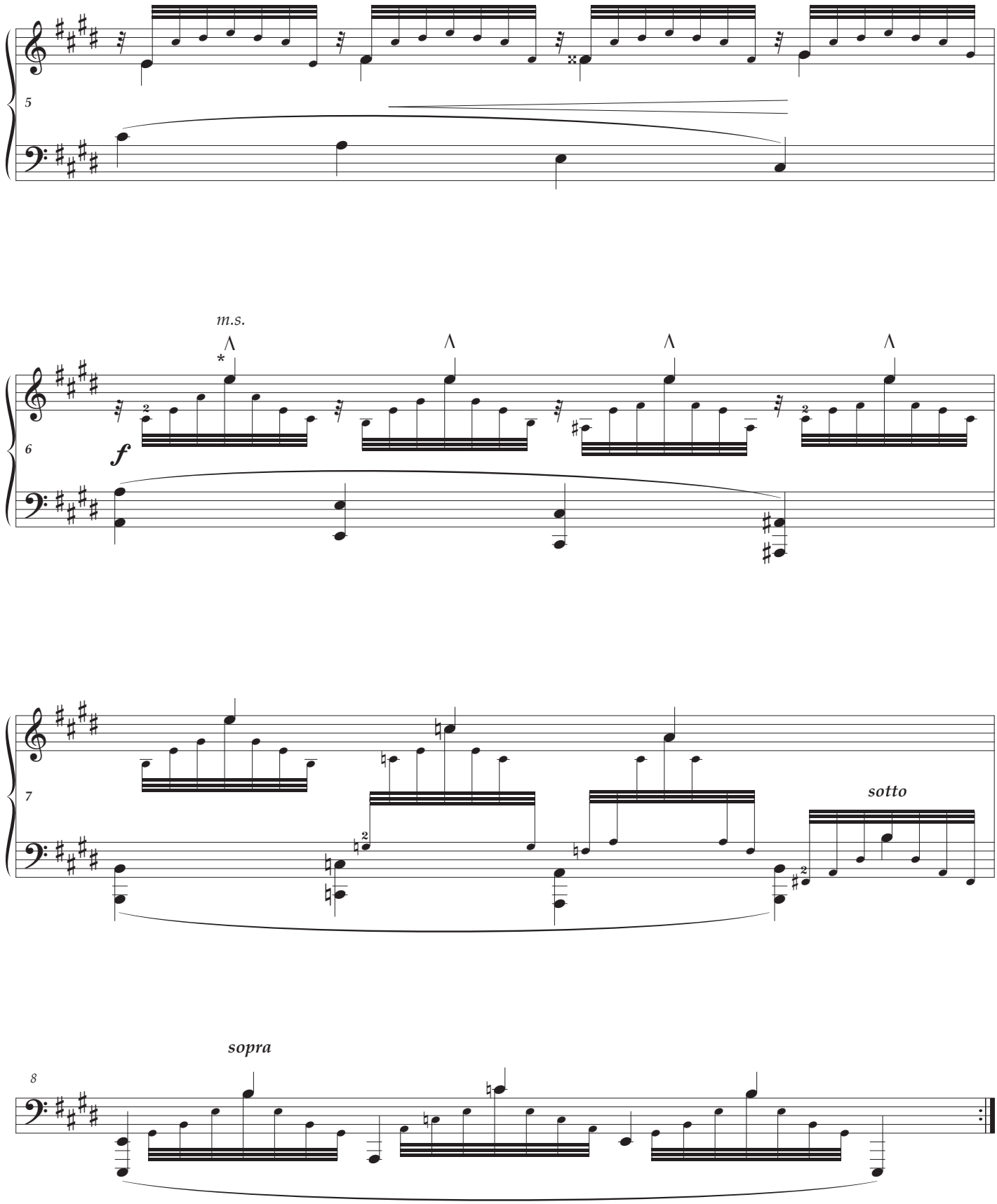


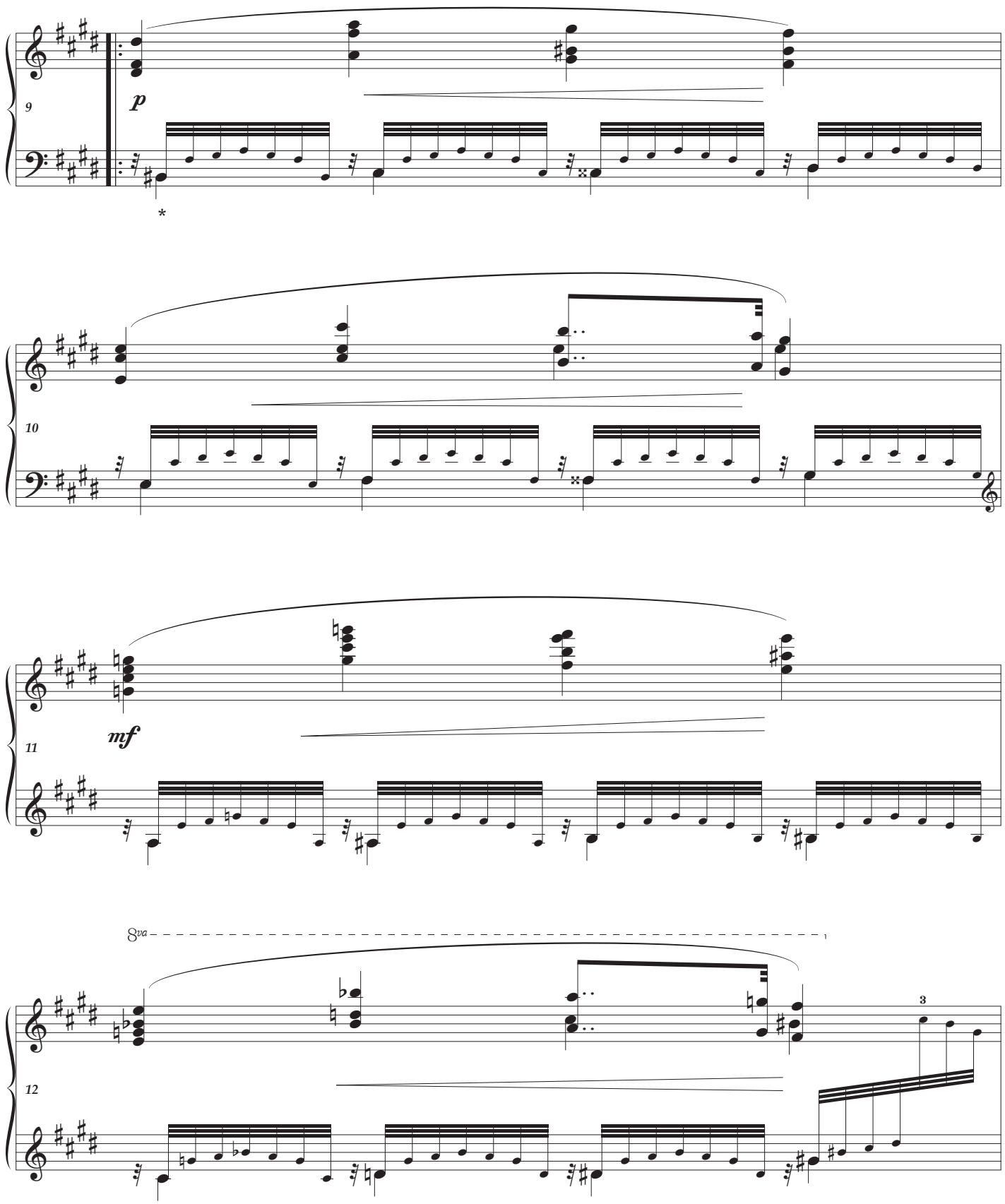


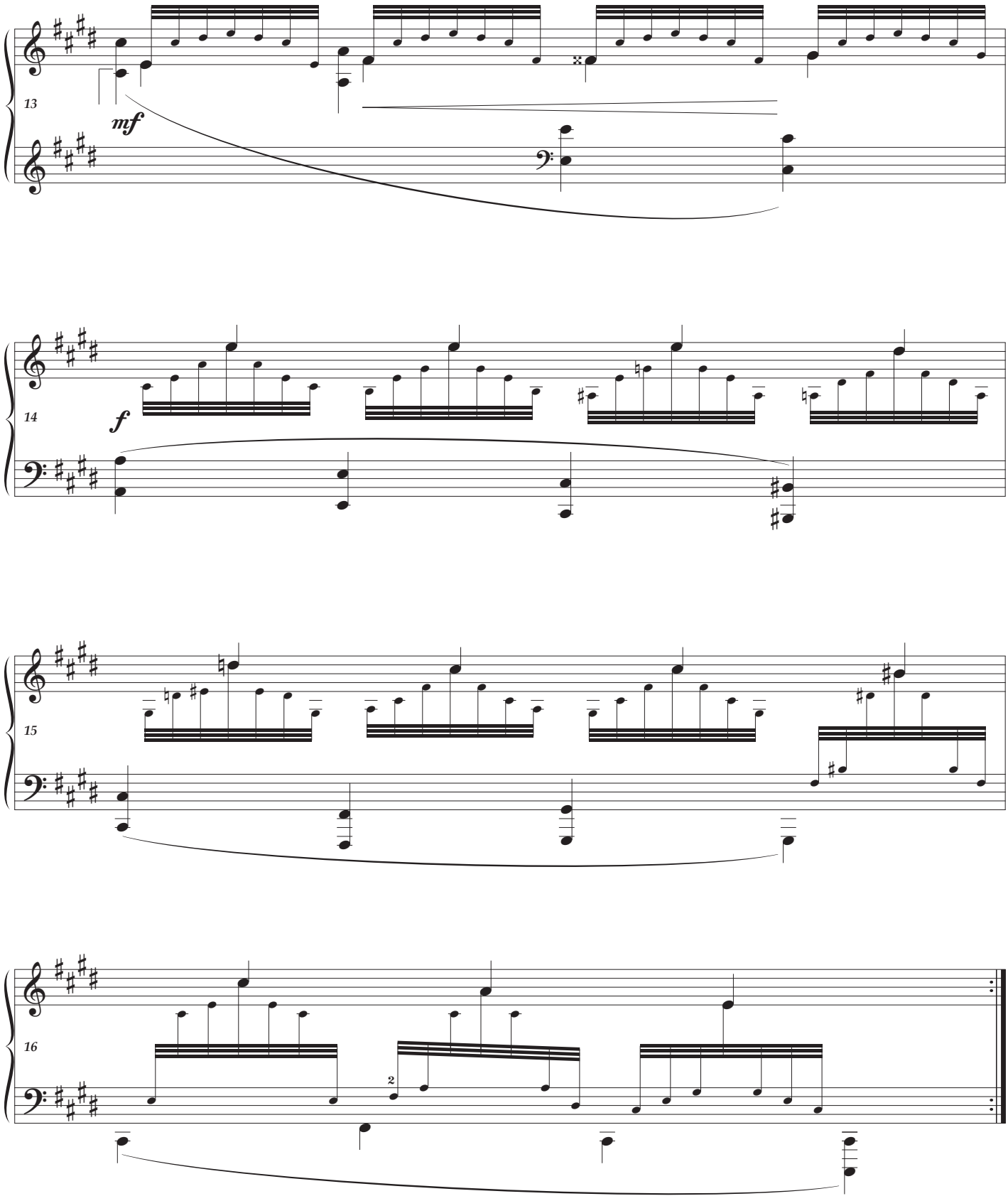
Posthumous Étude 1

[moderato]

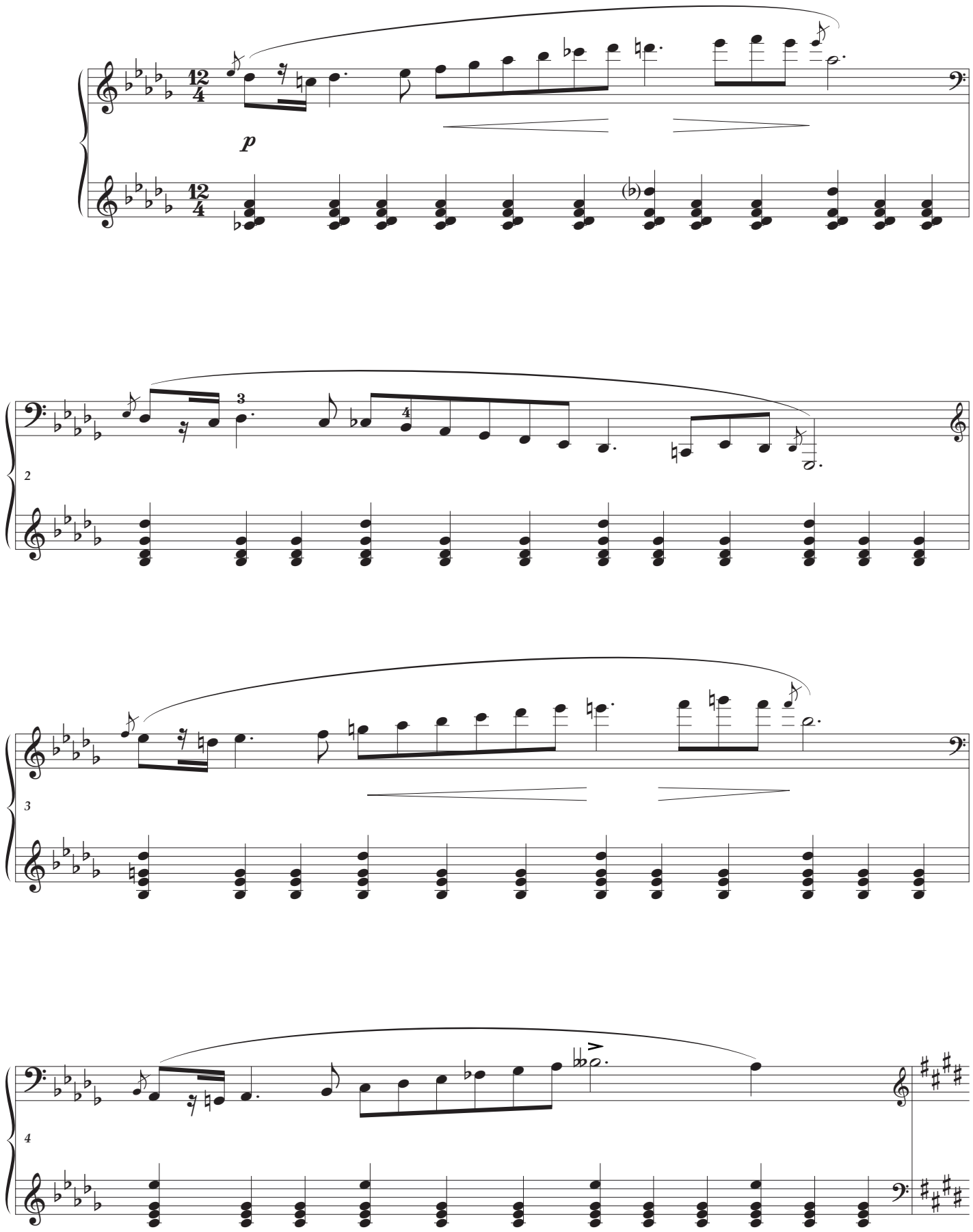


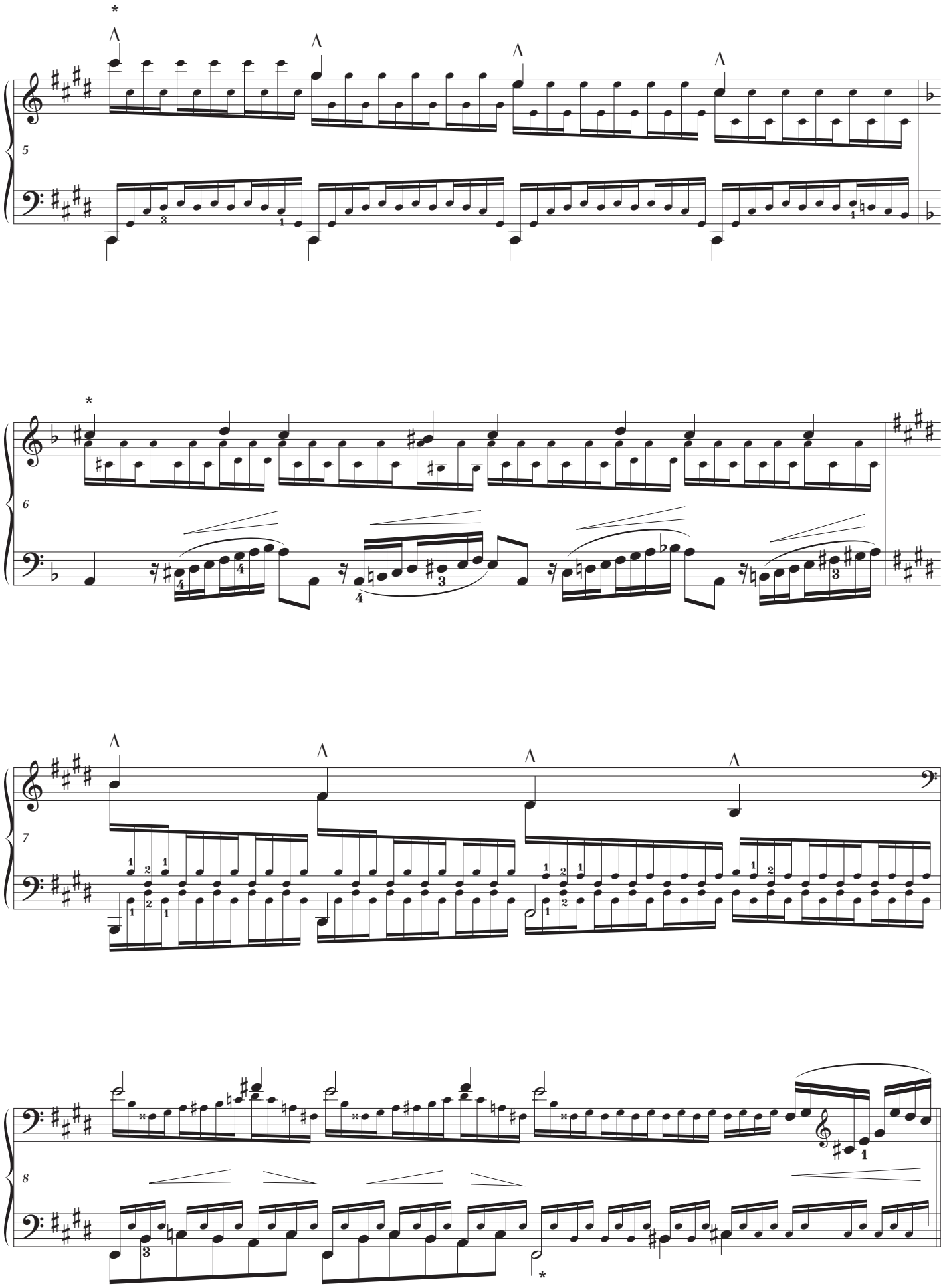

5
m.s.
*
6
f
7
sotto
sopra
8

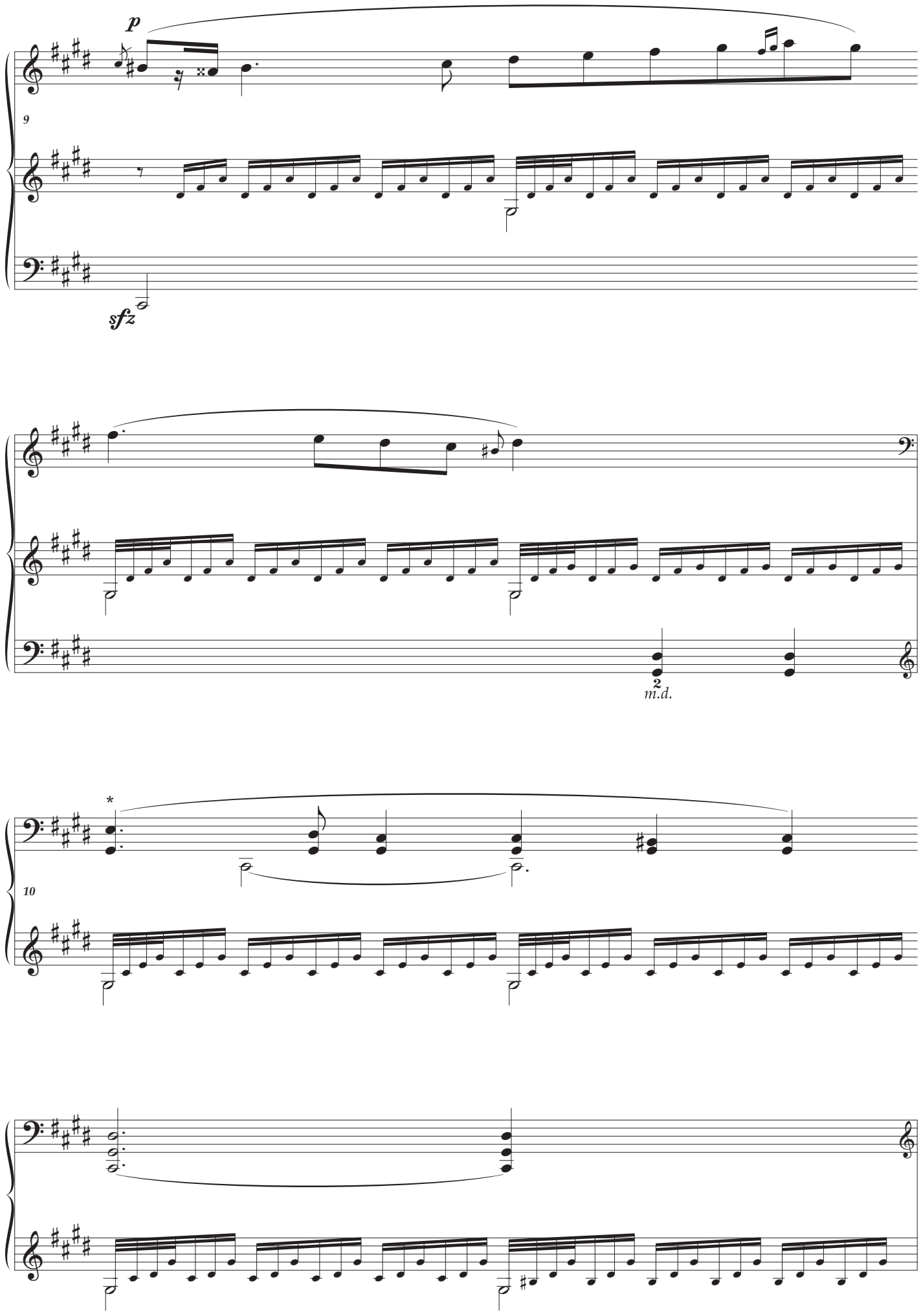

9
p
*
10
11
mf
8va
12
3

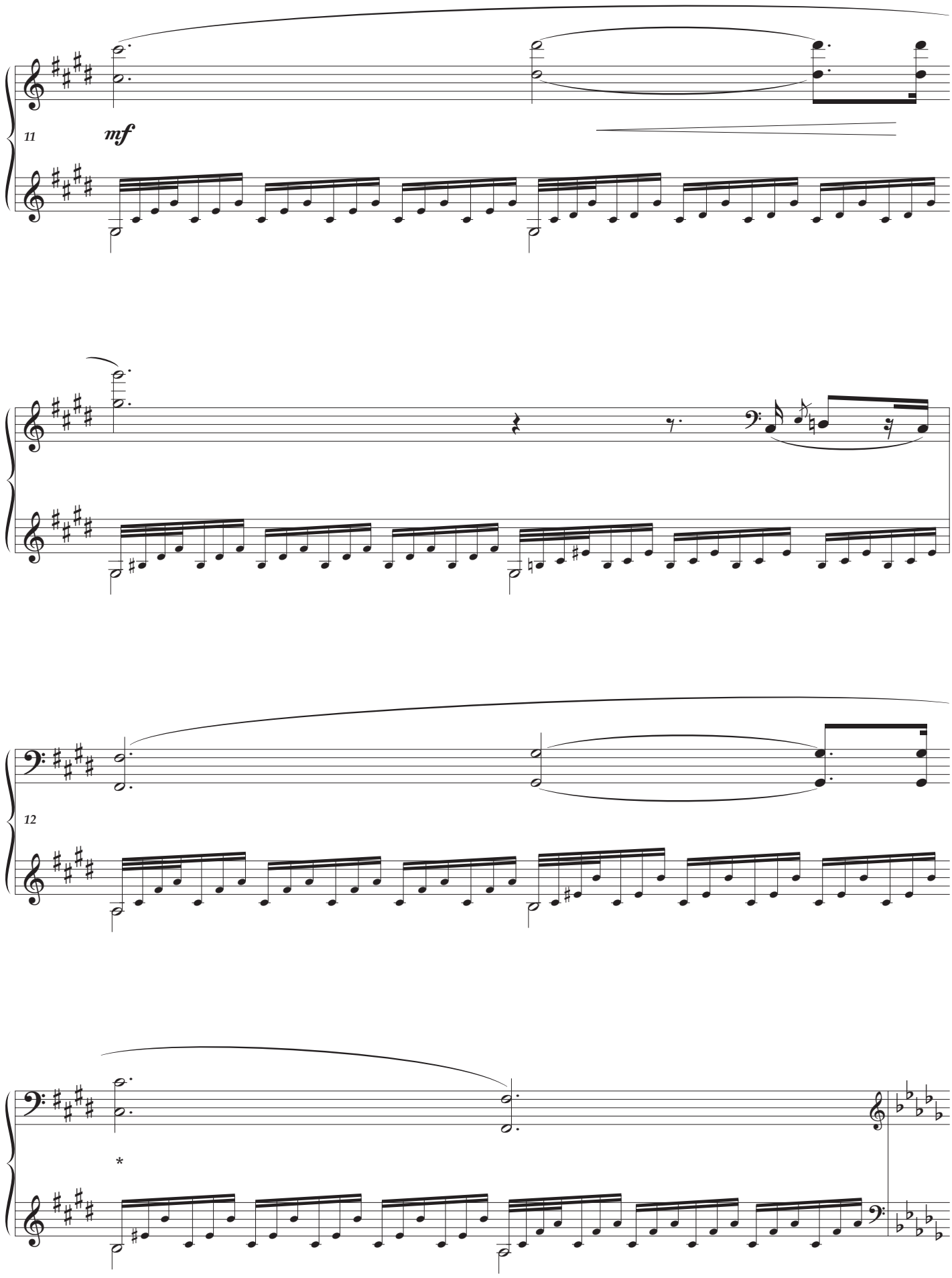

13
mf
14
f
15
16
2

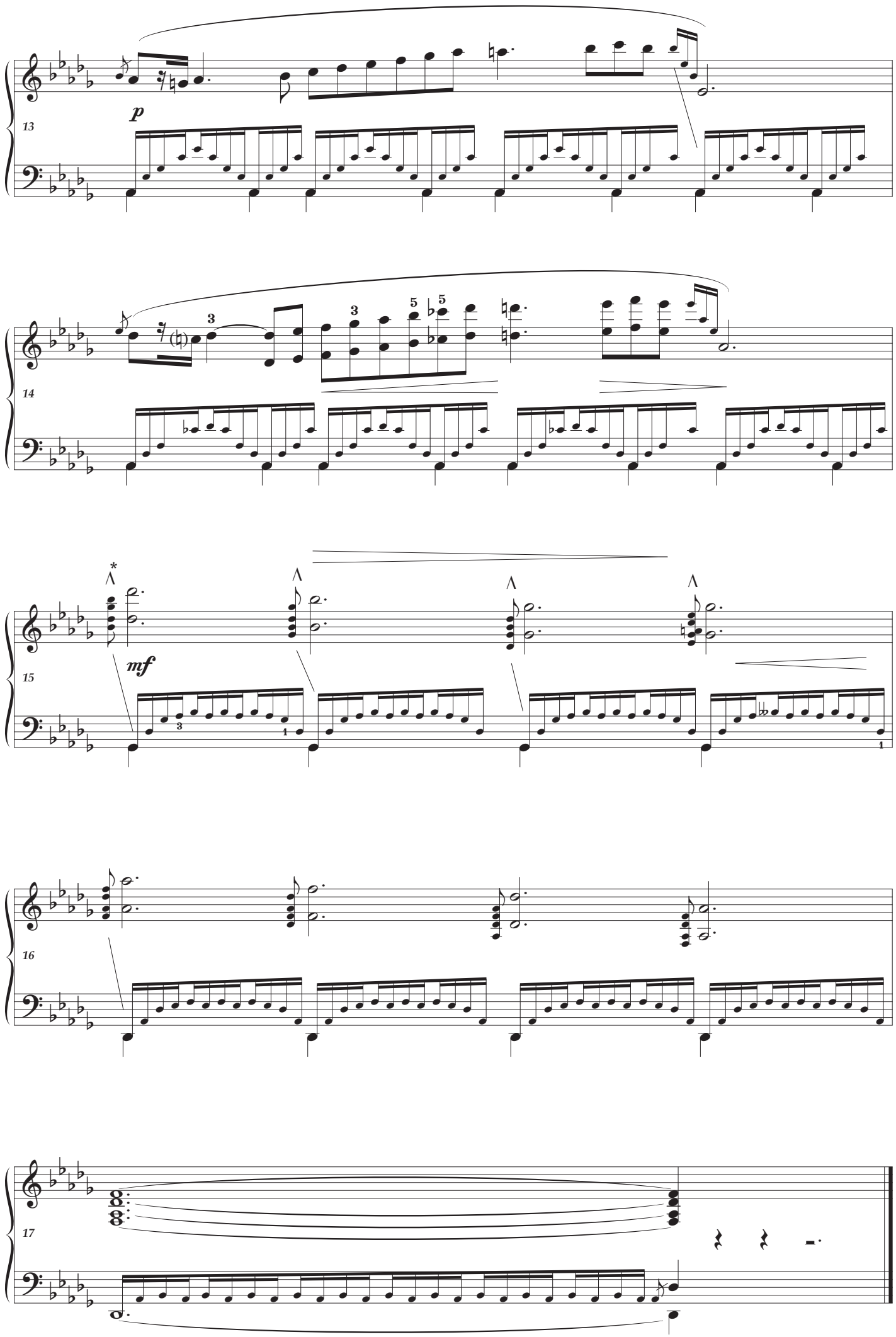
Posthumous Étude 2





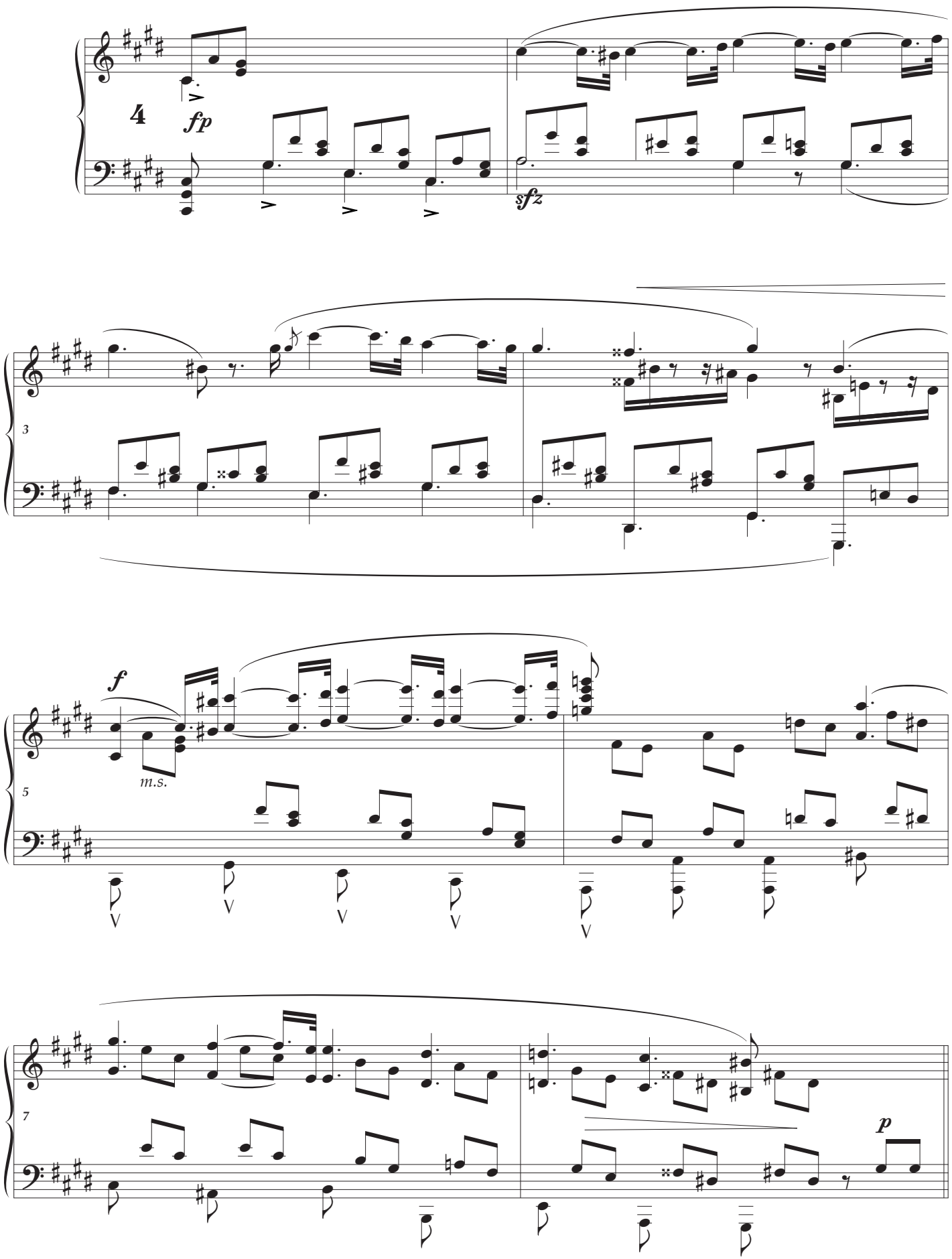

p
9
sfz
2
m.d.
*
10

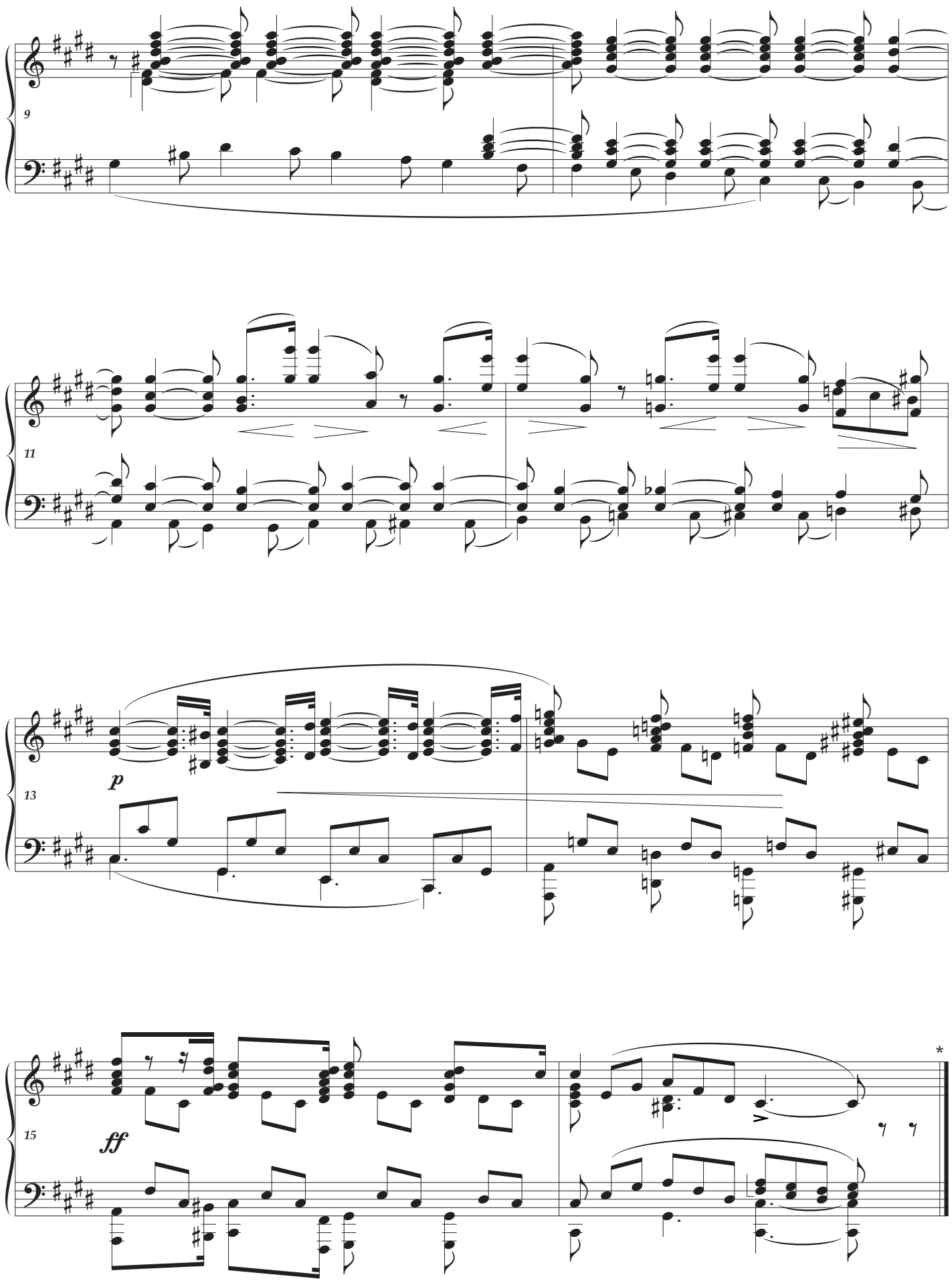

11
mf
12
*


13
p
14
15
mf
16
17

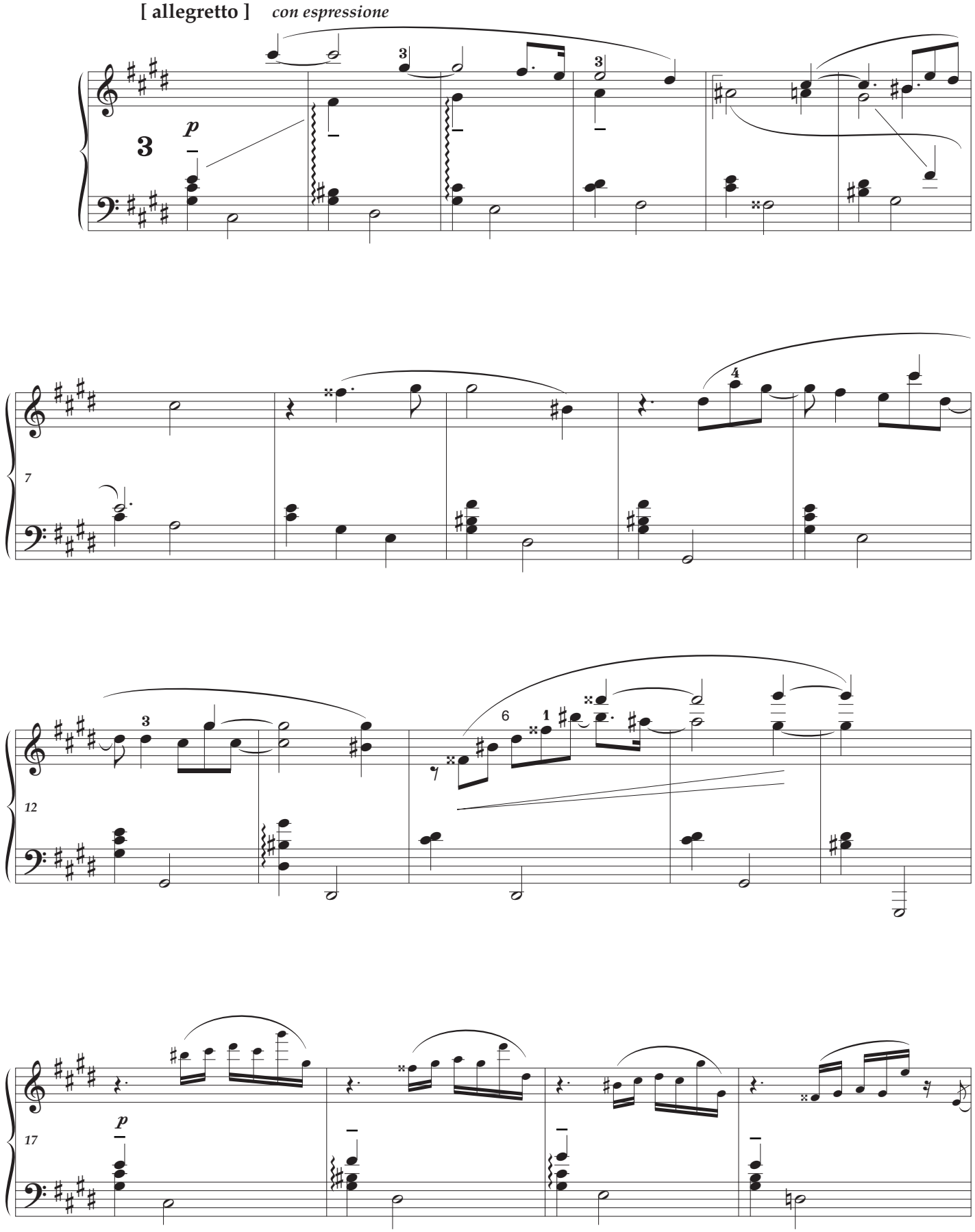
Posthumous Étude 3

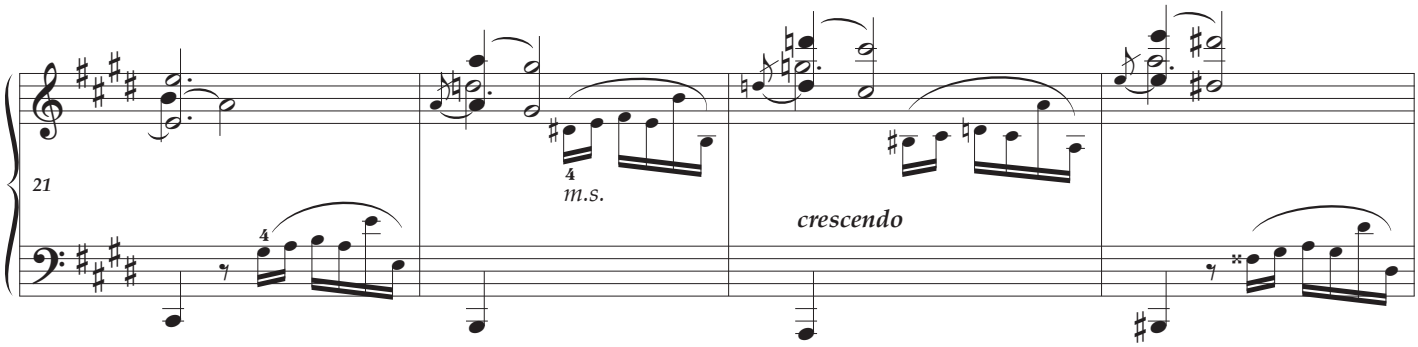
[andantino]

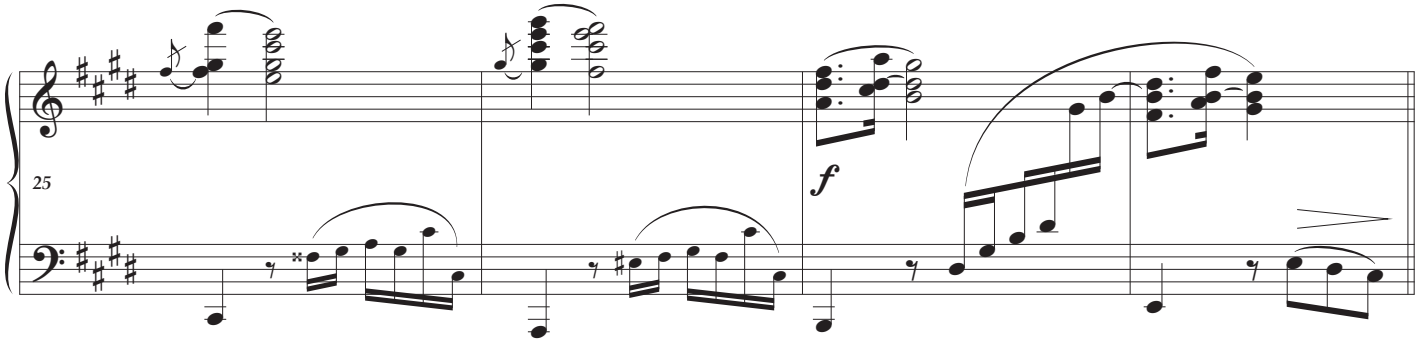


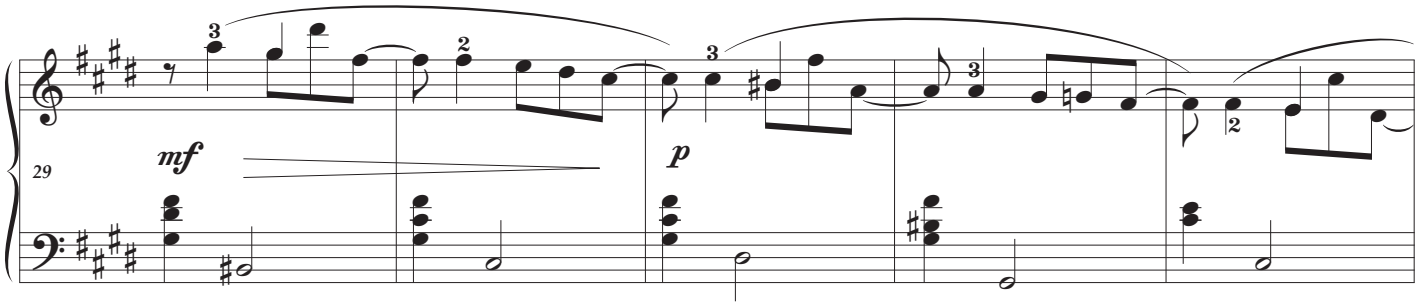

9
11
p
13
ff
15
*

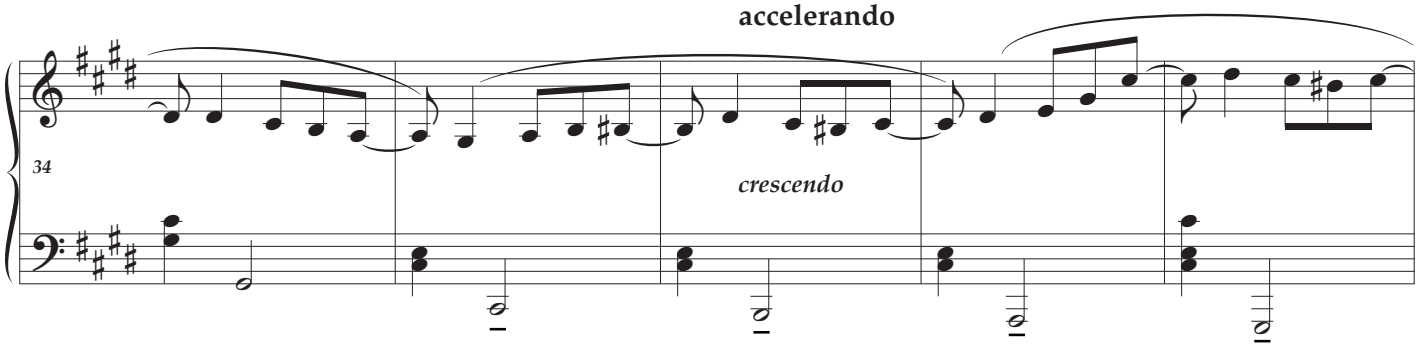
Posthumous Étude 4

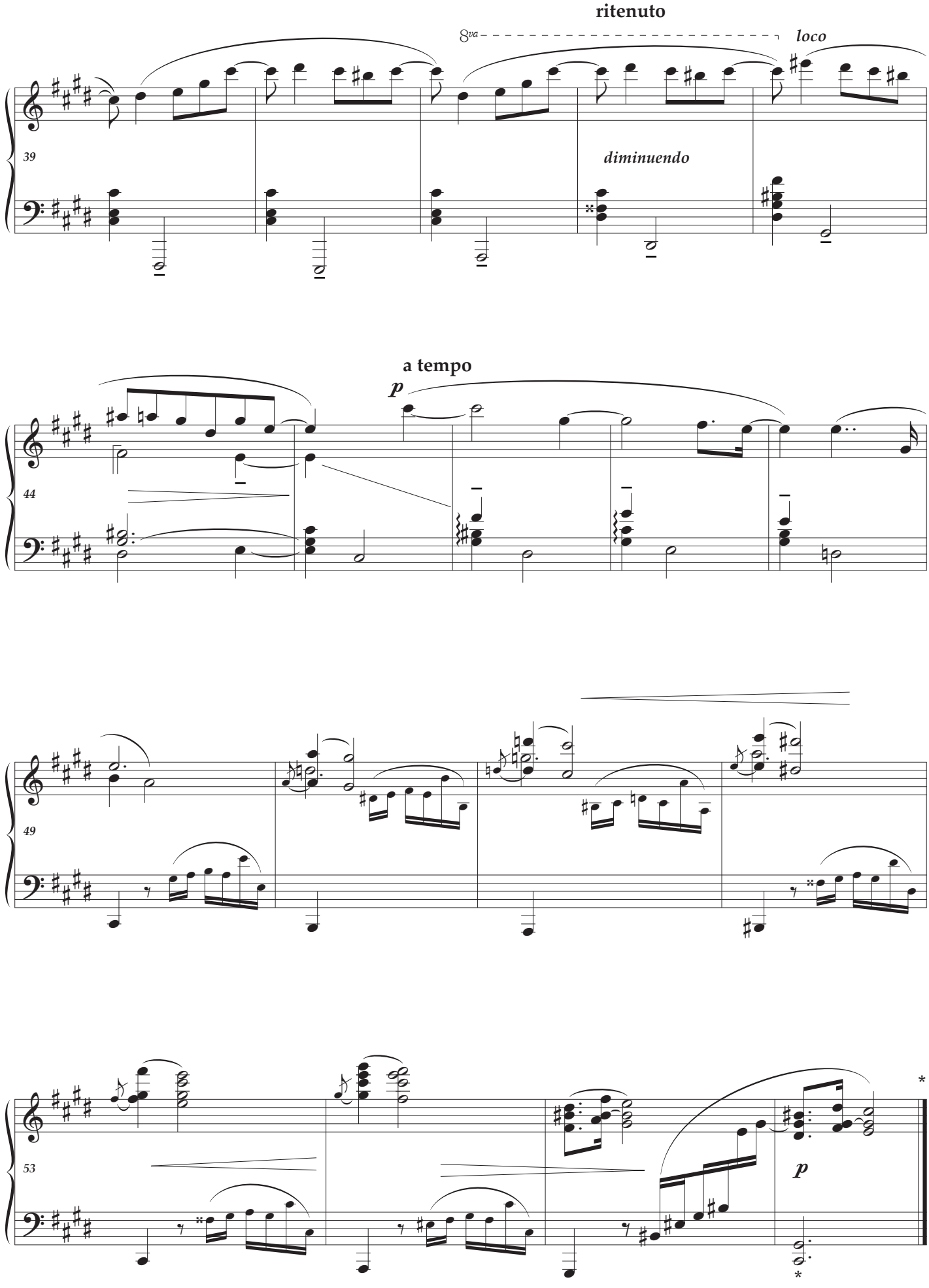



21
4
m.s.
crescendo


25
f

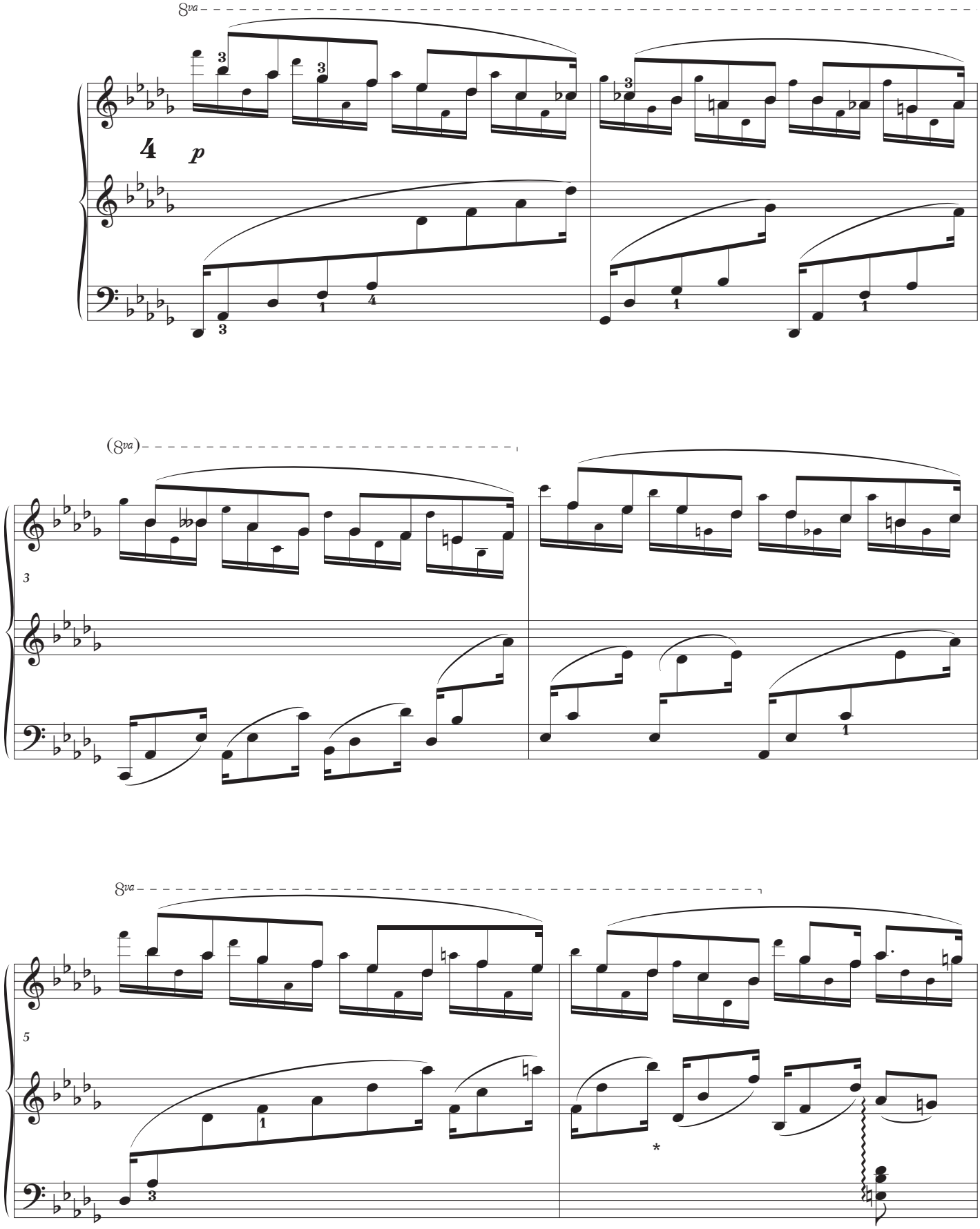

29
mf
p

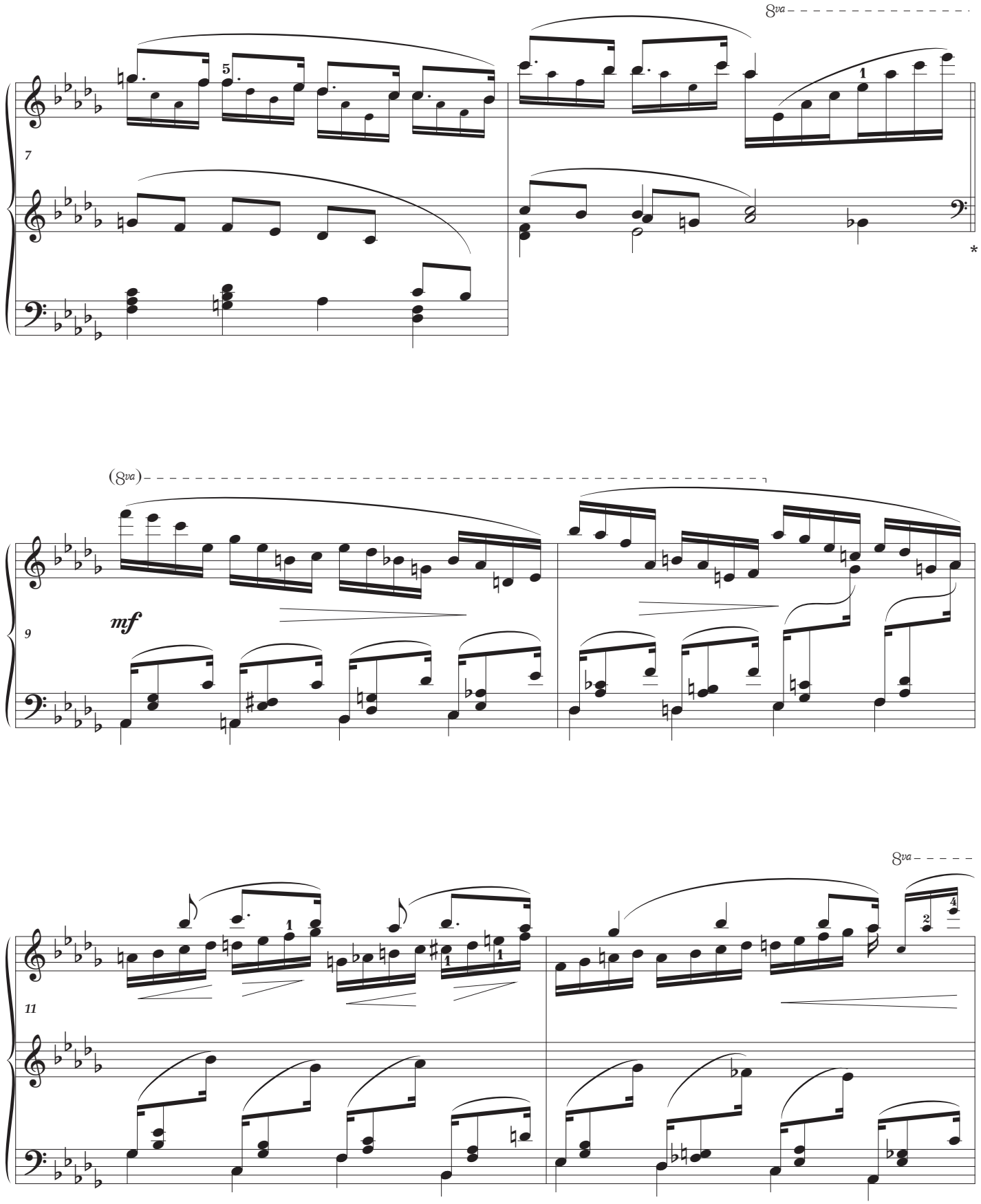

accelerando
34
crescendo

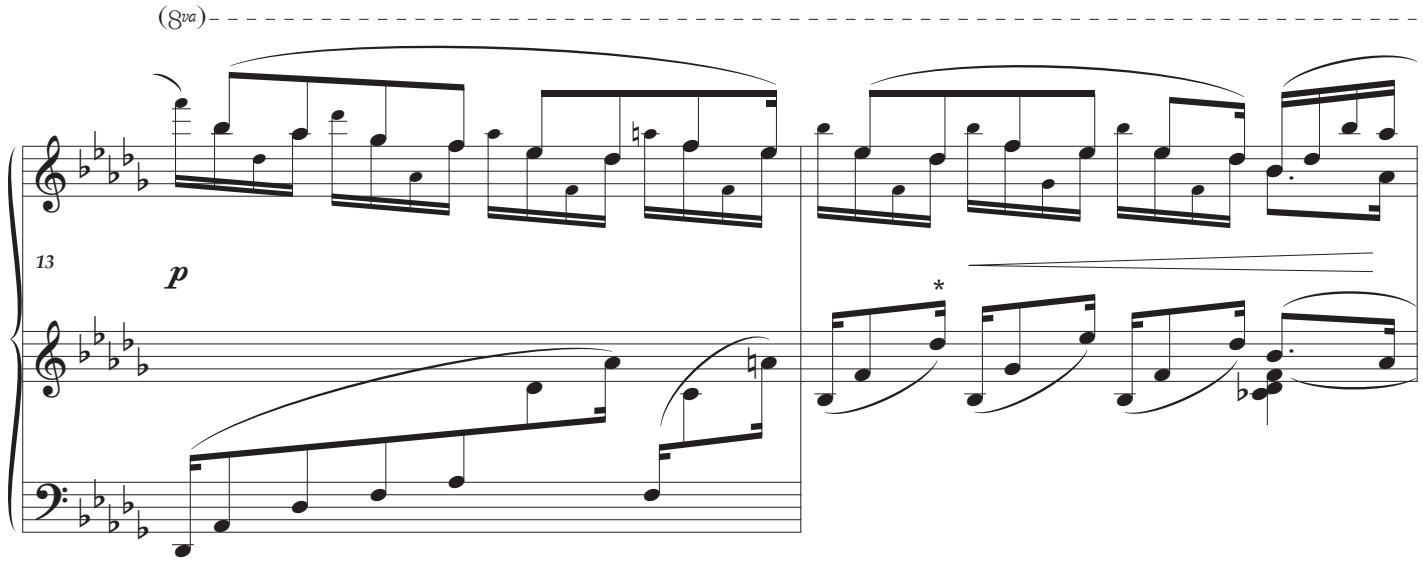

ritenuto
8va
loco
39
diminuendo
a tempo
p
44
49
53
p
*
*

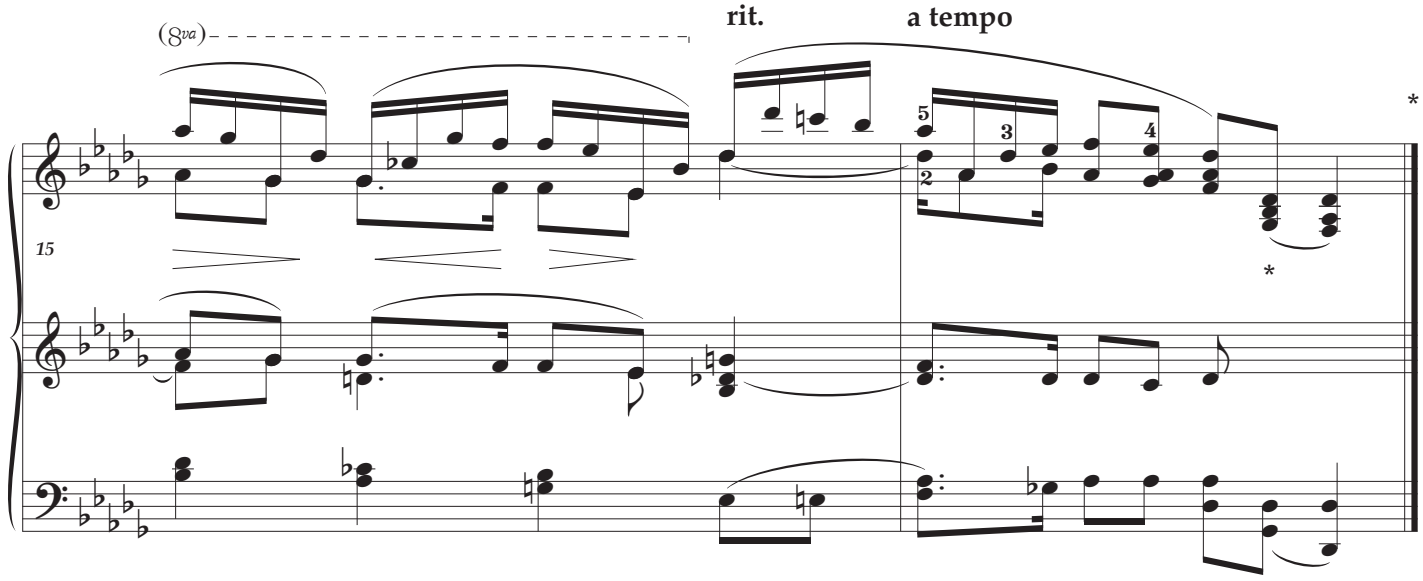
Posthumous Étude 5

[andante]

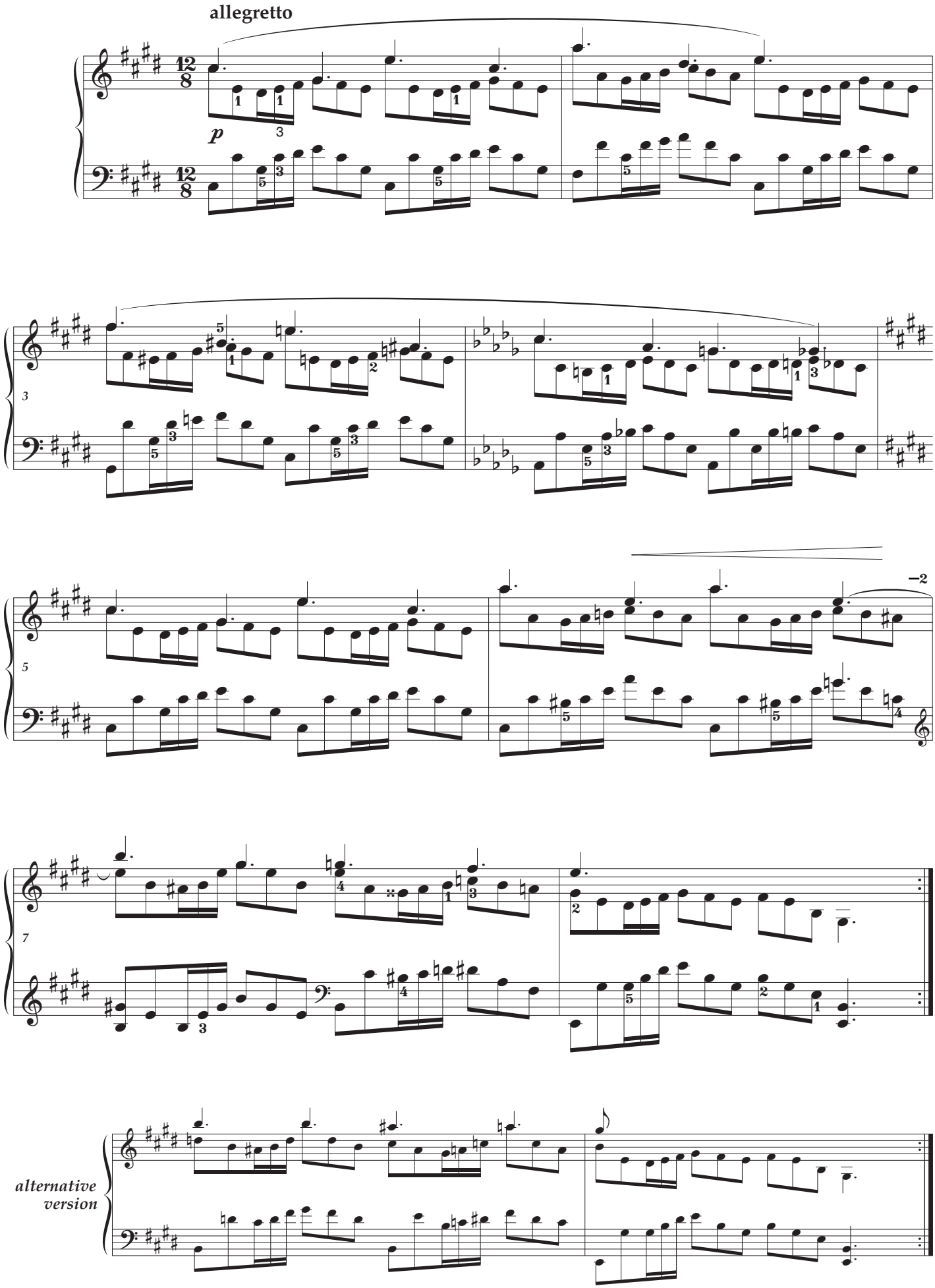


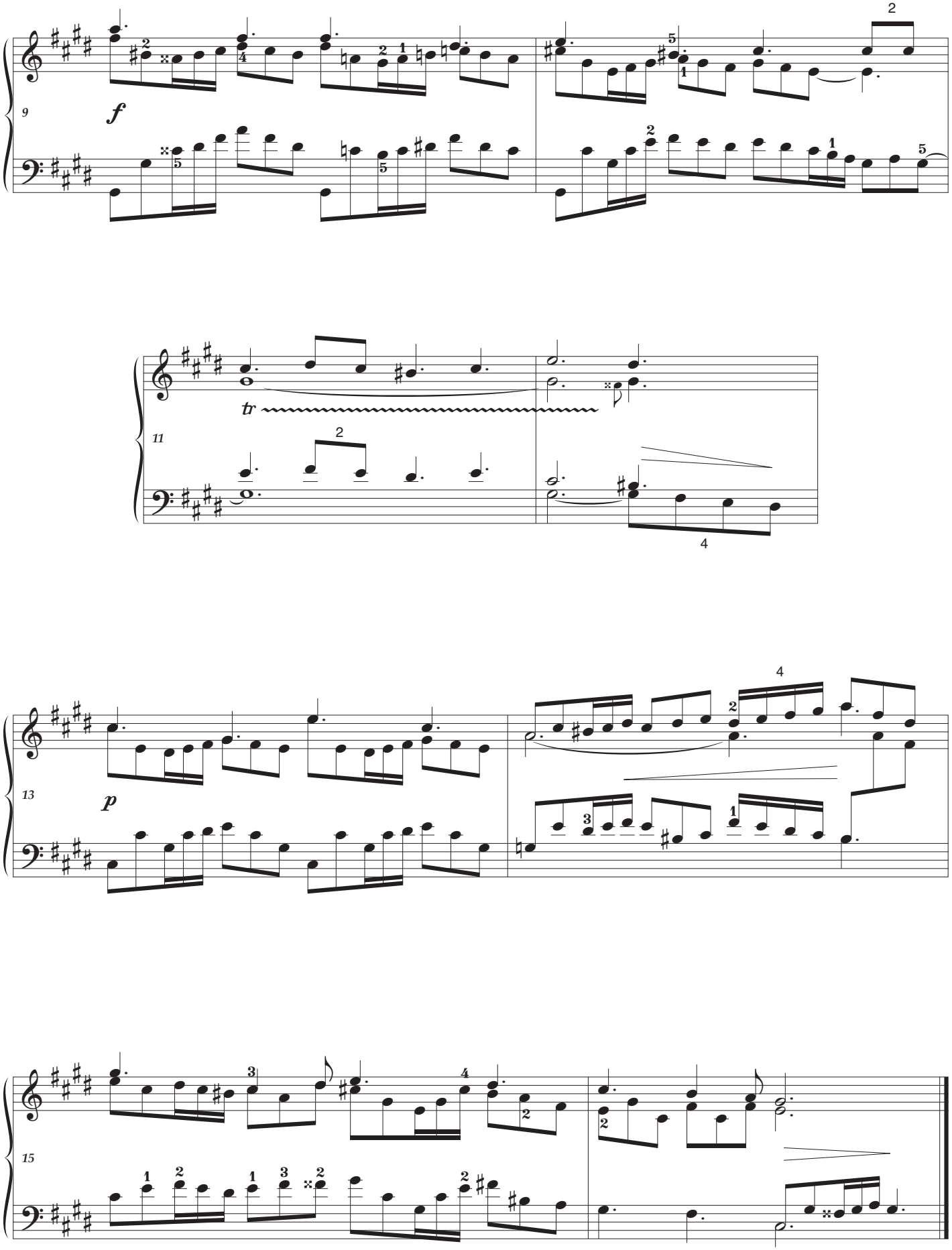

8va
7
5
1
*
(8va)
9
mf
8va
11
1
1
1
2
4


(8va)
13
p
*


(8va)
rit.
a tempo
15
5
3
4
2
*
*

Unfinished Sketch





modified and completed (page 65)

by Ray Alston — March 2021

SCHUMANN

ÉTUDES SYMPHONIQUES

Opus 13 and six additional posthumous études

published March 2021

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