Robert SCHUMANN

3 ROMANZEN

Opus 28

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.

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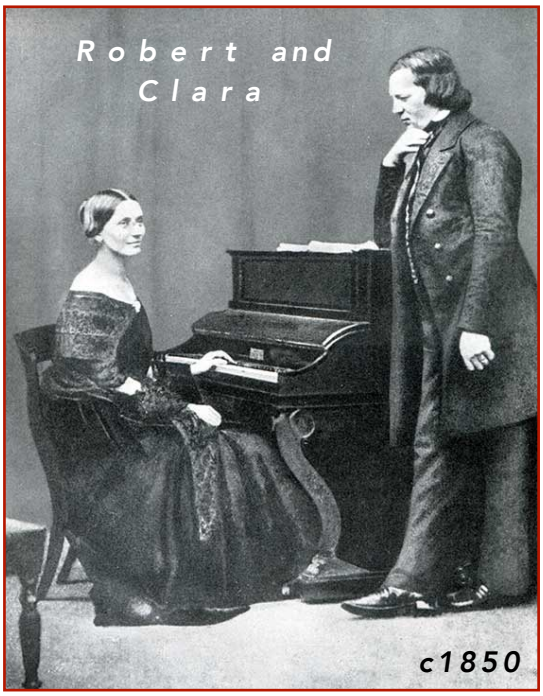
Ray Alston contact@pianopracticaleditions.com

Robert SCHUMANN 1810 - 1856

DREI ROMANZEN Opus 28

Looking at the Daguerreotype below one could never imagine the turbulent years preceding the Schumann marriage in 1840. Yet these three Romances were composed when the couple were going through a very rough patch at the final stages of a bitter court battle to determine their future together. Clara's* father and mentor, Friedrich Wieck, was totally opposed to their union, becoming increasingly malicious and resorting to slander.



Schumann offered them to his fiancée as a Christmas gift in 1839**, and Clara replied "that she knew of nothing more tender than these three Romances, in particular the middle one, which is the most beautiful love duet." The composer revised them before publication in October 1840.

The pieces are very different in style: the first resembles a ballad with splendid harmonic innovation, particularly in the central section — a song without words and an errant bass line.

The second, unusually presented on three staves in the original edition, has become a popular recital work for students and professional artists alike.

The third in rondo form is the longest, a march with two diverse *intermezzi;* the first swift and nimble, and the second a Romance which has particular appeal — pianistically crafted in typical Schumann style with the melody out of phase.

* Clara Wieck was probably the foremost female pianist of her time — a source of inspiration to her husband and the dedicatee of many piano works written before and after their marriage.

**earlier compositions from the same year : Arabesque Op18, Blumenstücke Op 19, Humoreske Op 20, Night Pieces Op 23 and Carnival Jest from Vienna Op 26.

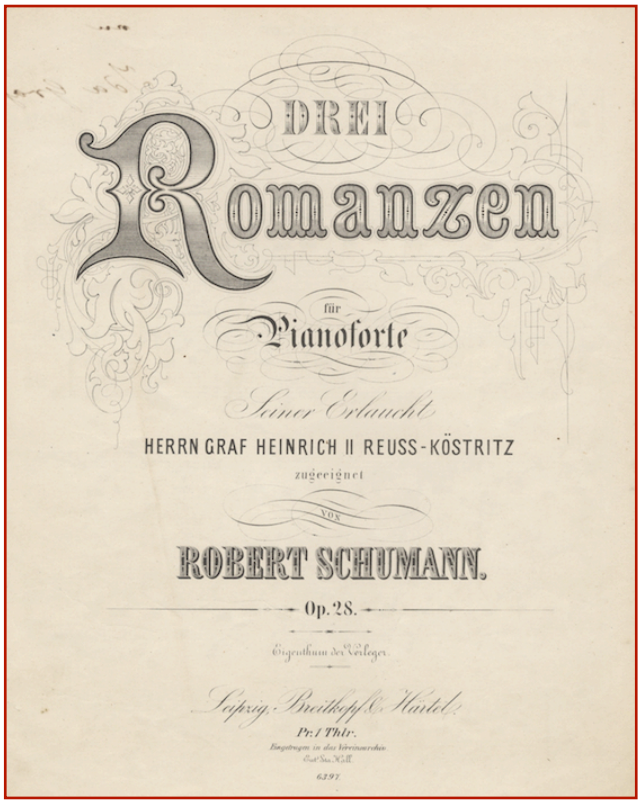
Devised to be used in conjunction with traditional scores, *3 Romanzen* have been completely and audaciously re-drafted; using modern editing technology, radical and original solutions are proposed, always keeping to the spirit of the composer's original intentions. These editions reflect an entirely 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 usually marked with an asterisk and refer to the notes and index below.

Clara's metronome speeds* for the Breitkopf edition seem particularly fast; the third Romance in particular proposes a tempo incompatible with the faster and slower directions to follow. Although I dislike suggesting precise metronome speeds, they are included. Pedalling is only indicated when its use might not be evident.

Use of the sostenuto pedal in the third Romance is of course entirely editorial.

Ray Alston March 2022

*The accuracy of Schumann's metronome has always been suspect, and after her husband's death, Clara often modified his original markings.



Original Breitkopf cover showing the dedicatee Heinrich II Graf von Reuss-Köstritz

I *sehr markirt* page 1

4 there is some doubt about these ties marked with an asterisk

6 these semiquavers need careful placing to be eloquent

30 modification D♯

61 modification B

89-102 original editions continue in duple time

II *einfach* – page 9

1 *andantino* from the autograph. Editorial tied bass suggestion.

33 as the original ending might not be effective on a modern piano an editorial ossia is given

III *sehr markirt* page 13

62 C♯ modified crotchet

92 upper C♯ removed

98 upper B removed

Intermezzo I radical modification of hand distribution

121, 142, 168 modified dotted crotchet

148 modified crotchet

155-162 original editions continue in 6/8

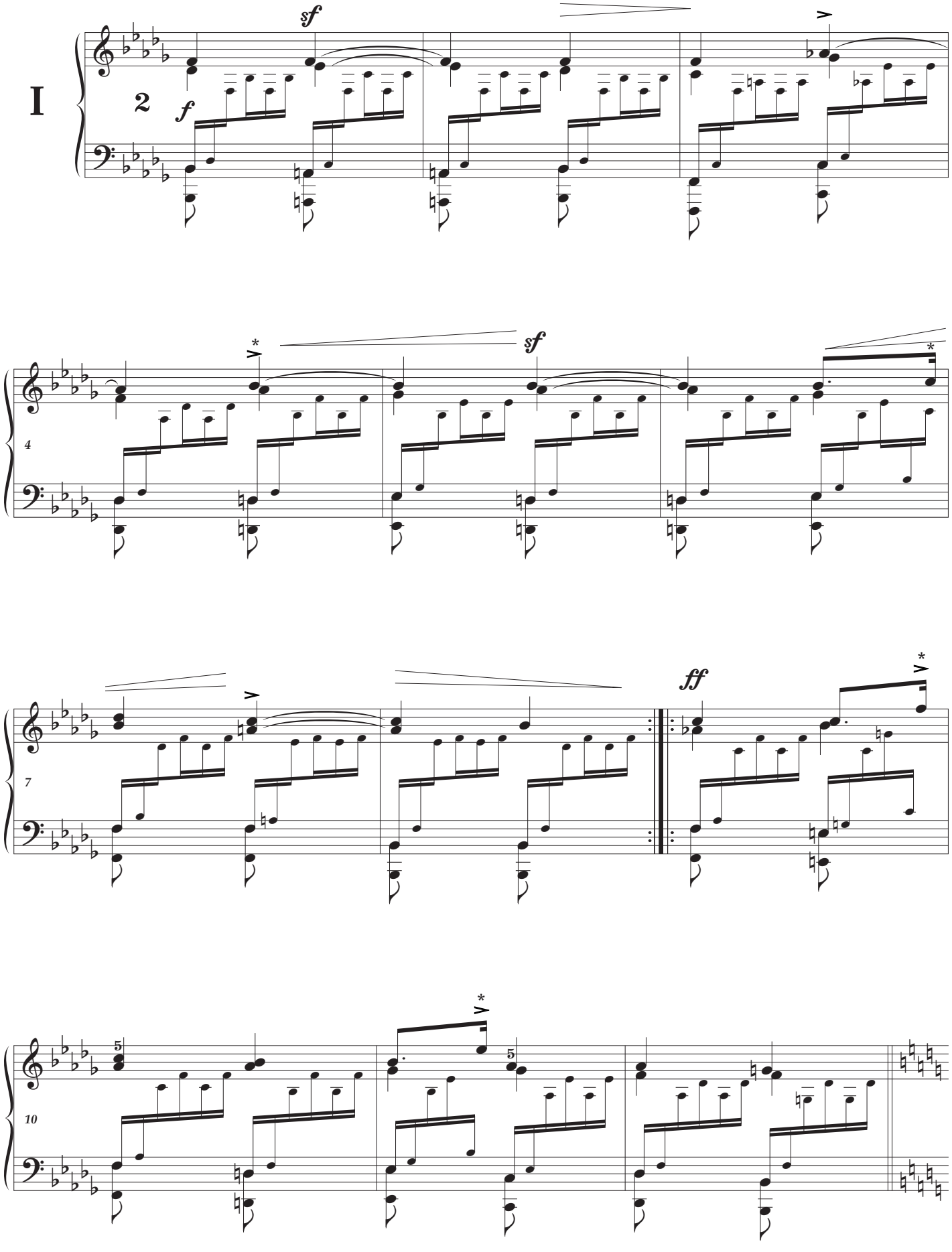
Intermezzo II original editions continue in duple time

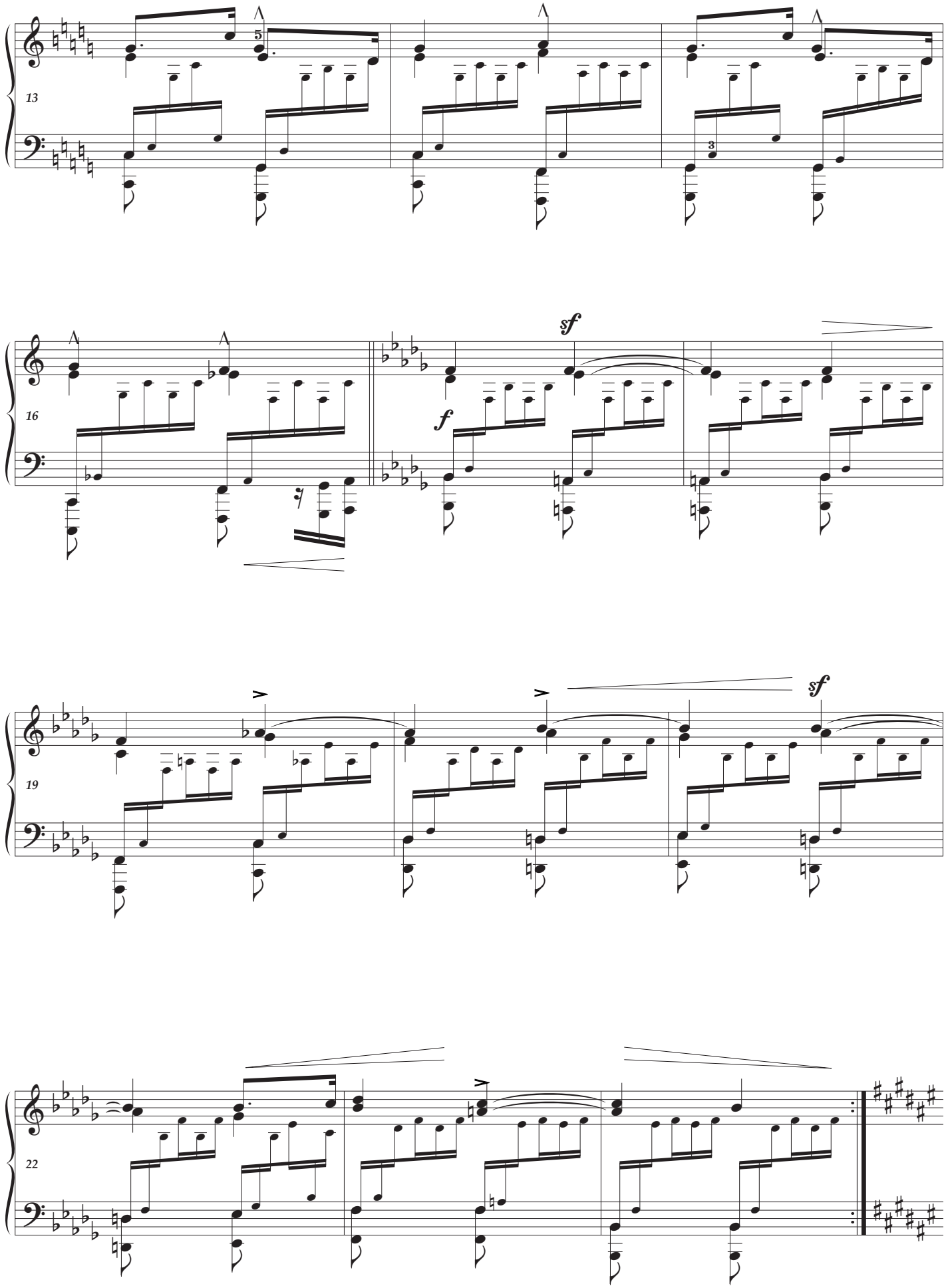
261 tied A removed

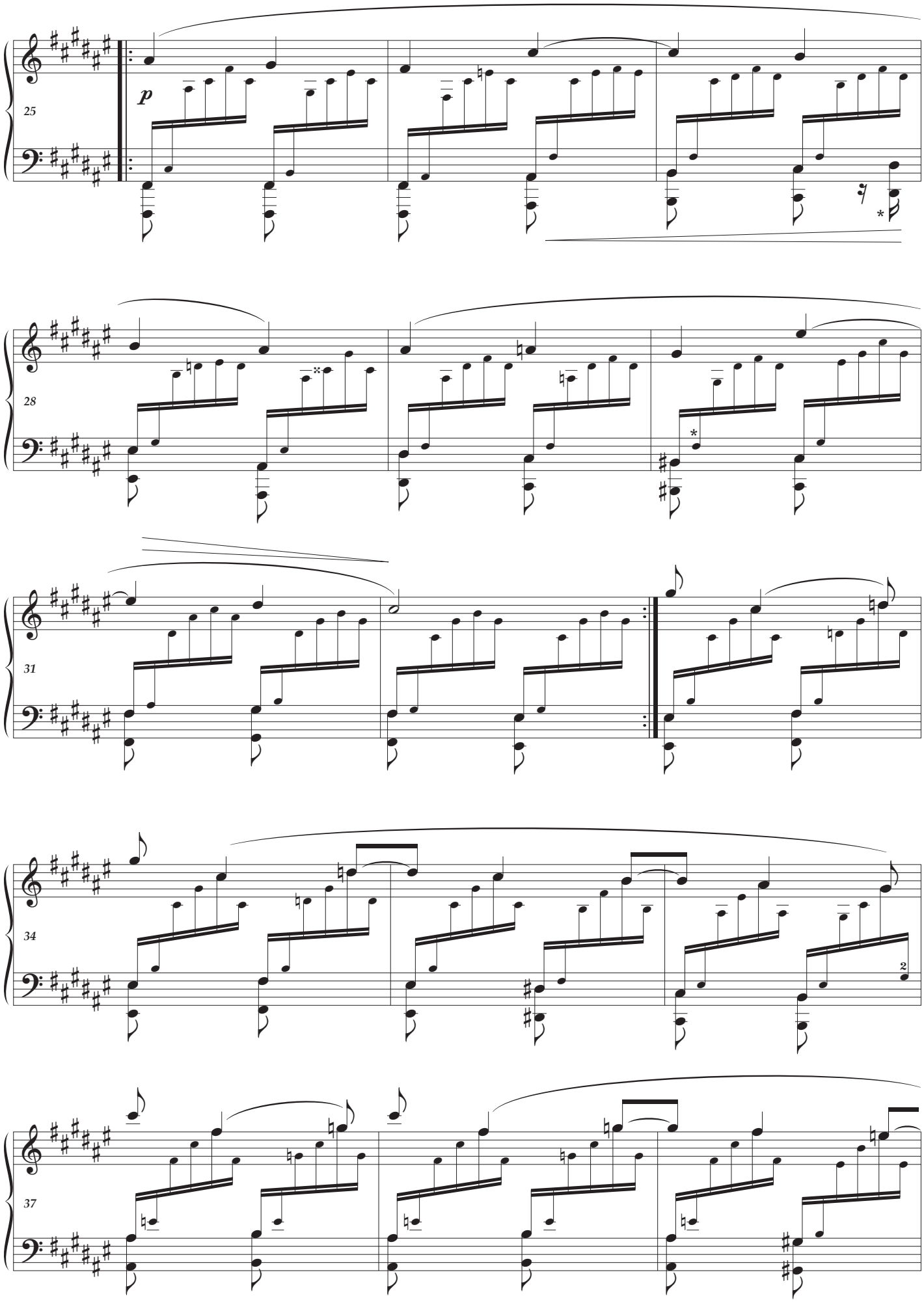
284 a possible editorial cut to **300**

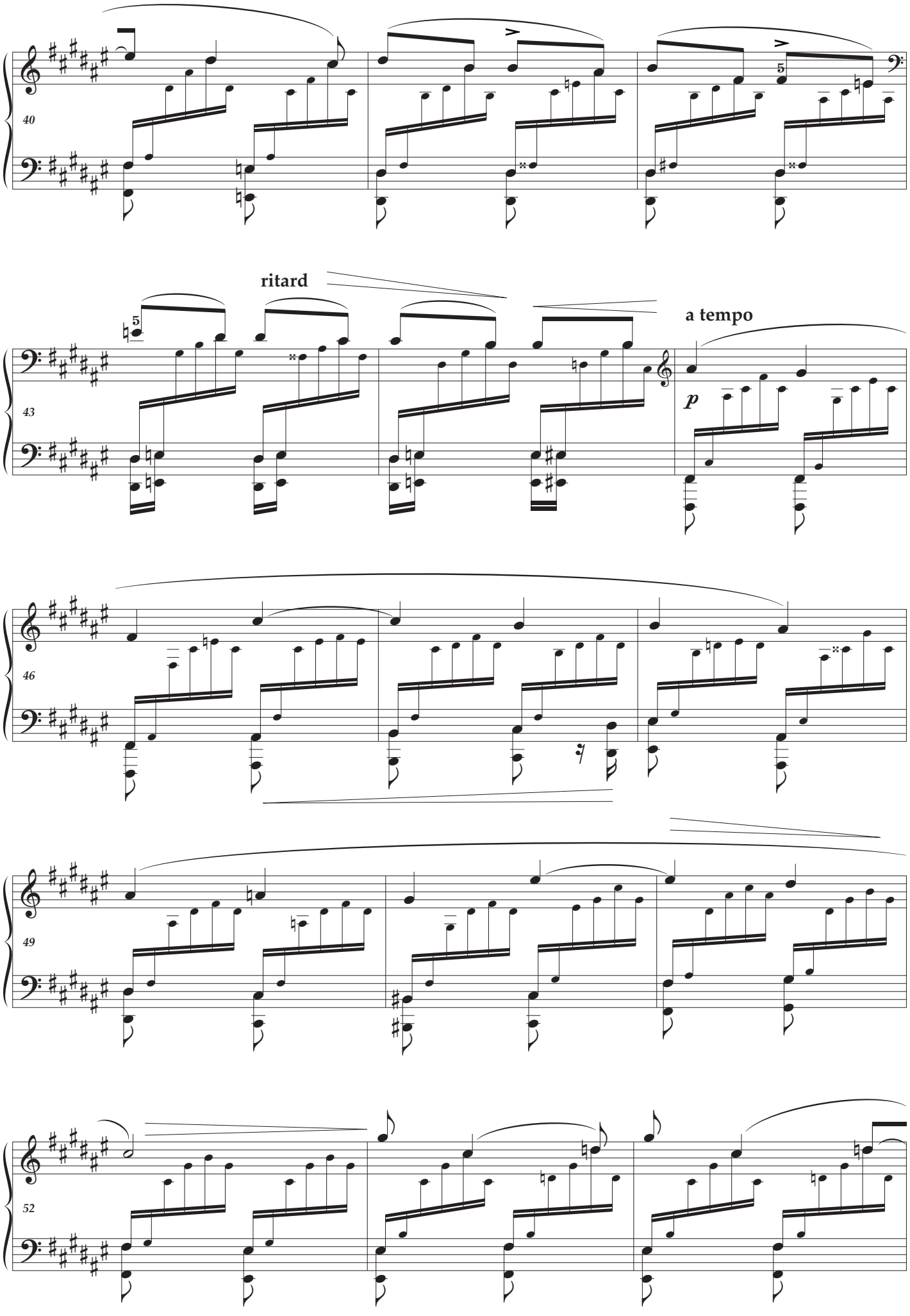
335 original octave higher and editorial caesura

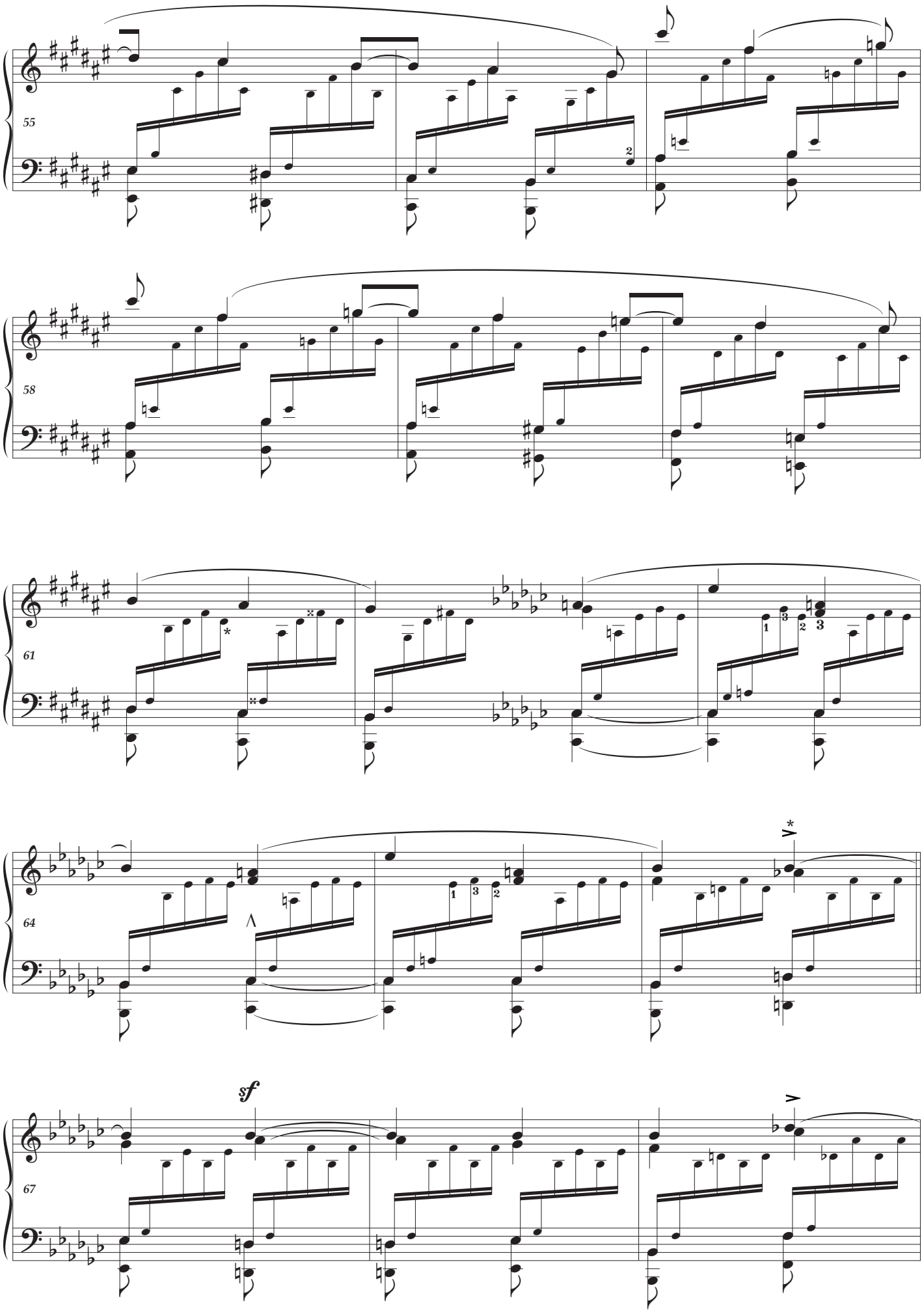
well accented
sehr markirt [♩ = 75]

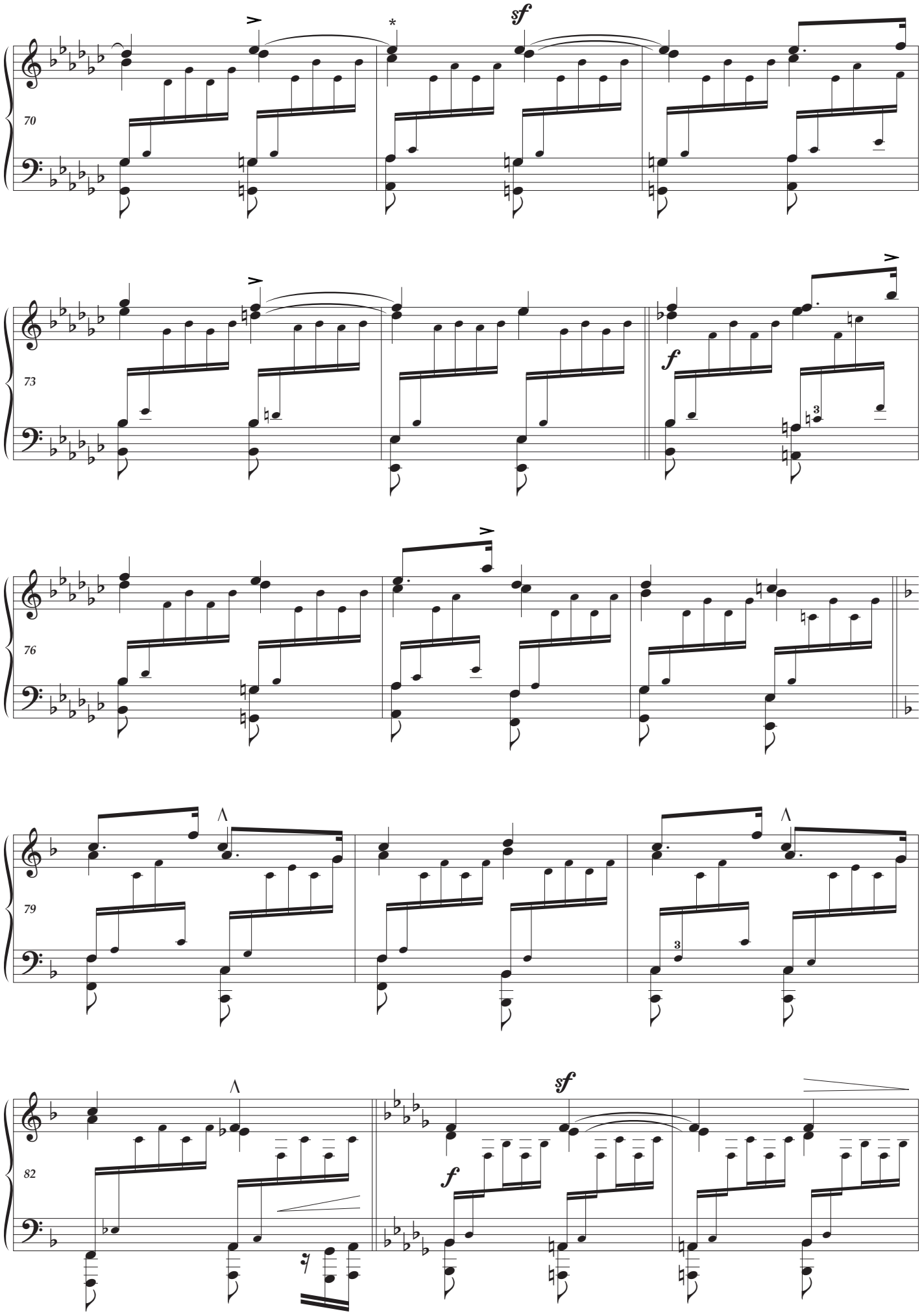


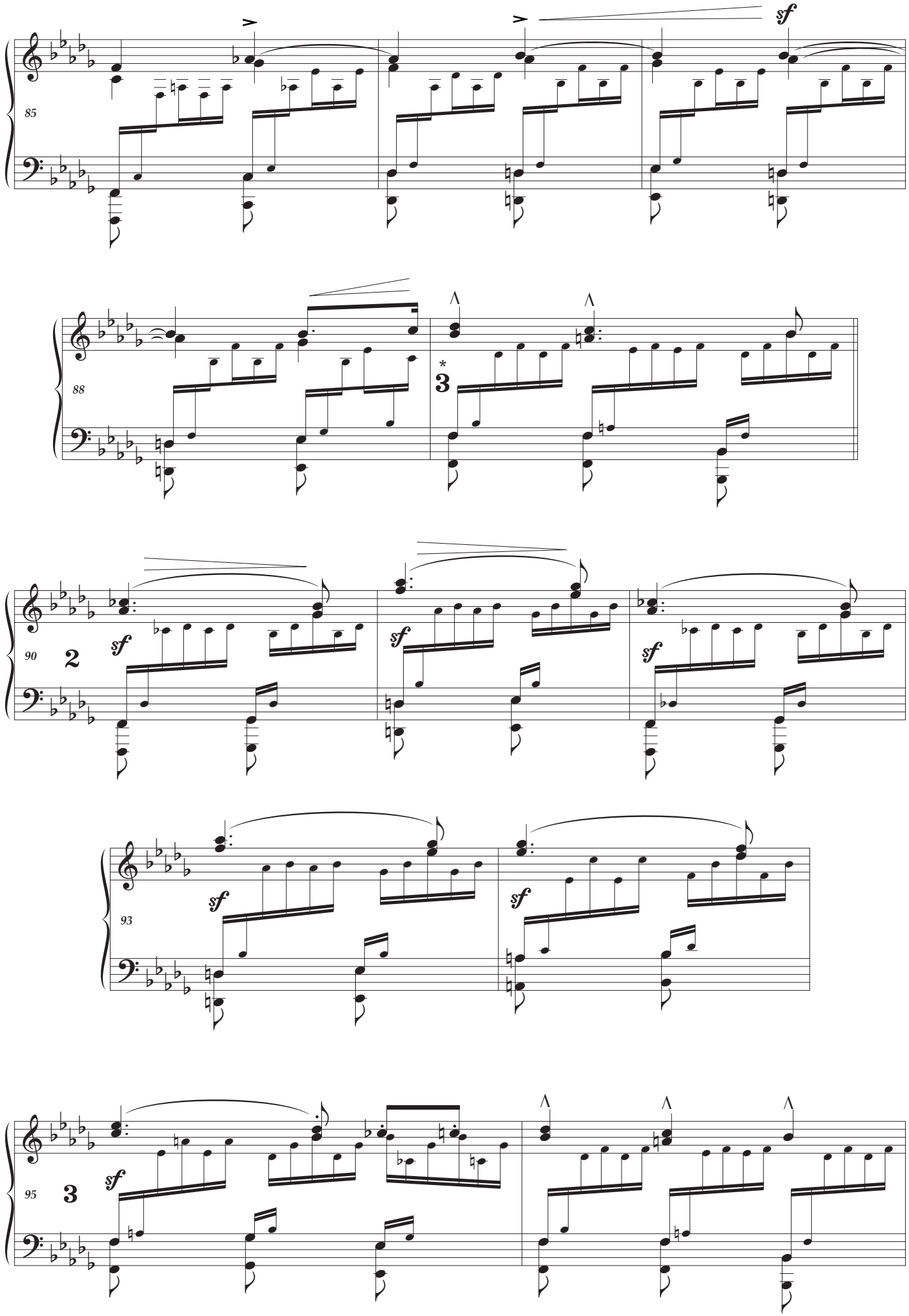

13
5
3
16
sf
f
19
sf
22

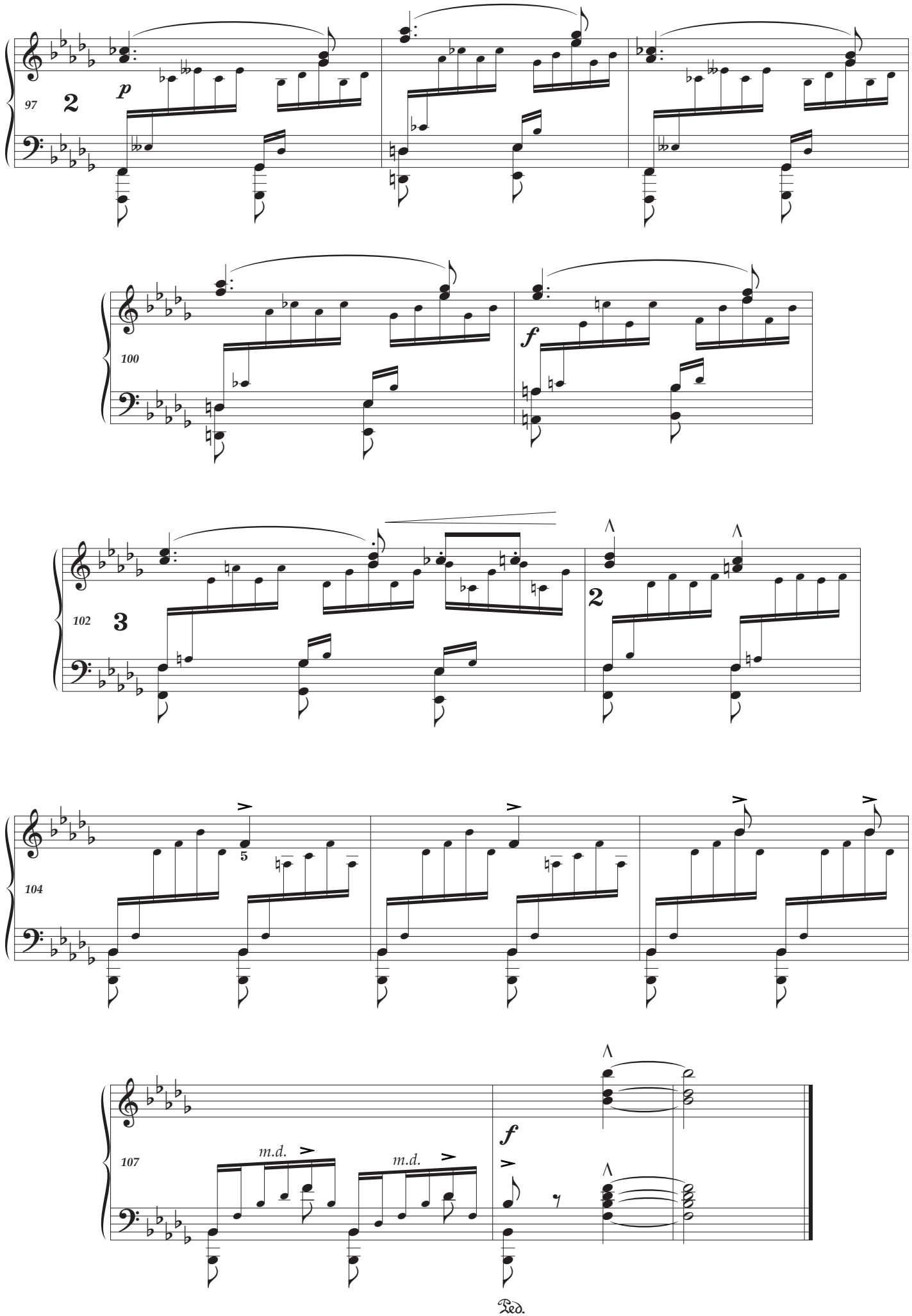

25
p
28
31
34
2
37


40
ritard
43
a tempo
p
46
49
52


55
58
61
64
67
sf

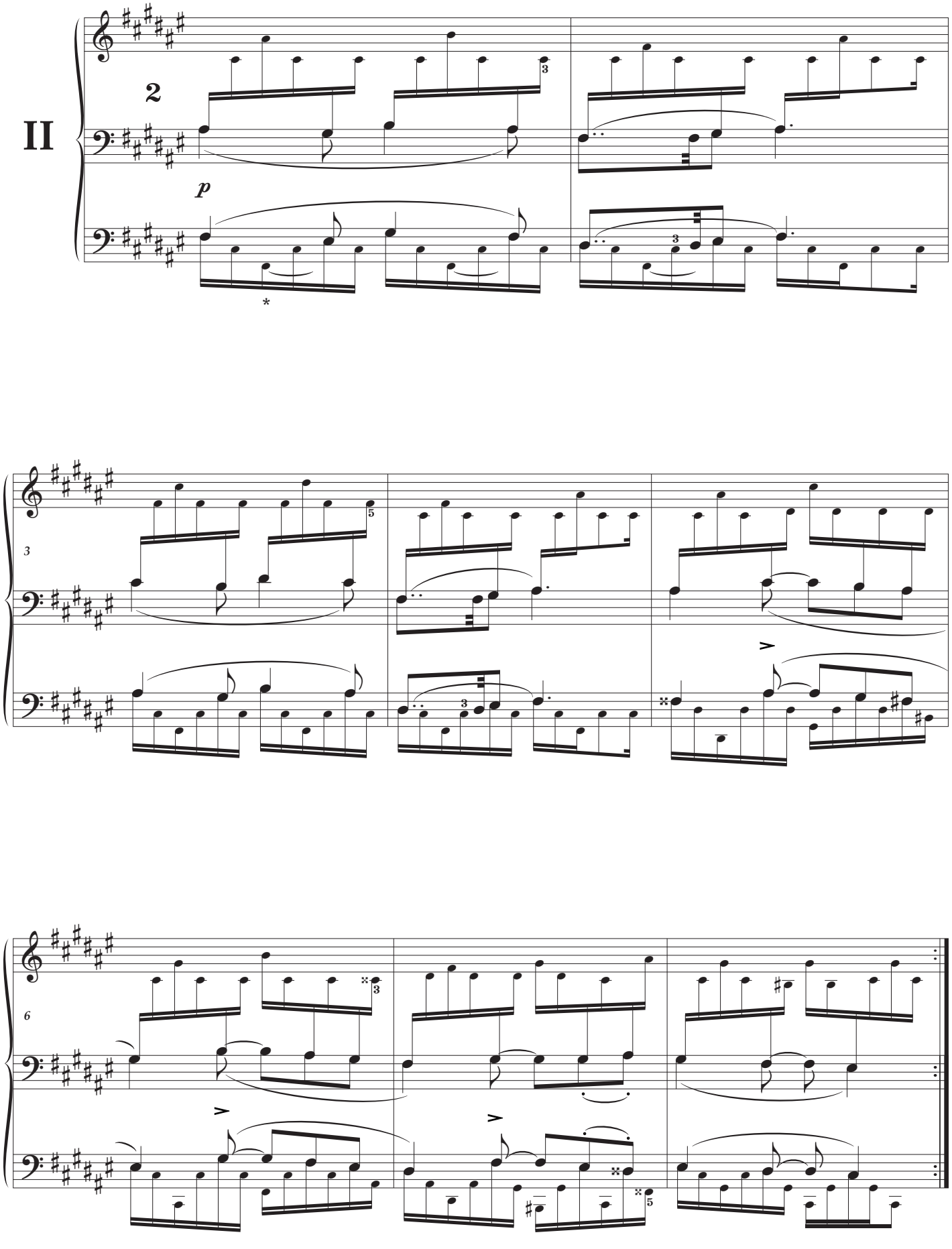

70
sf
73
f
3
76
79
3
82
f
sf

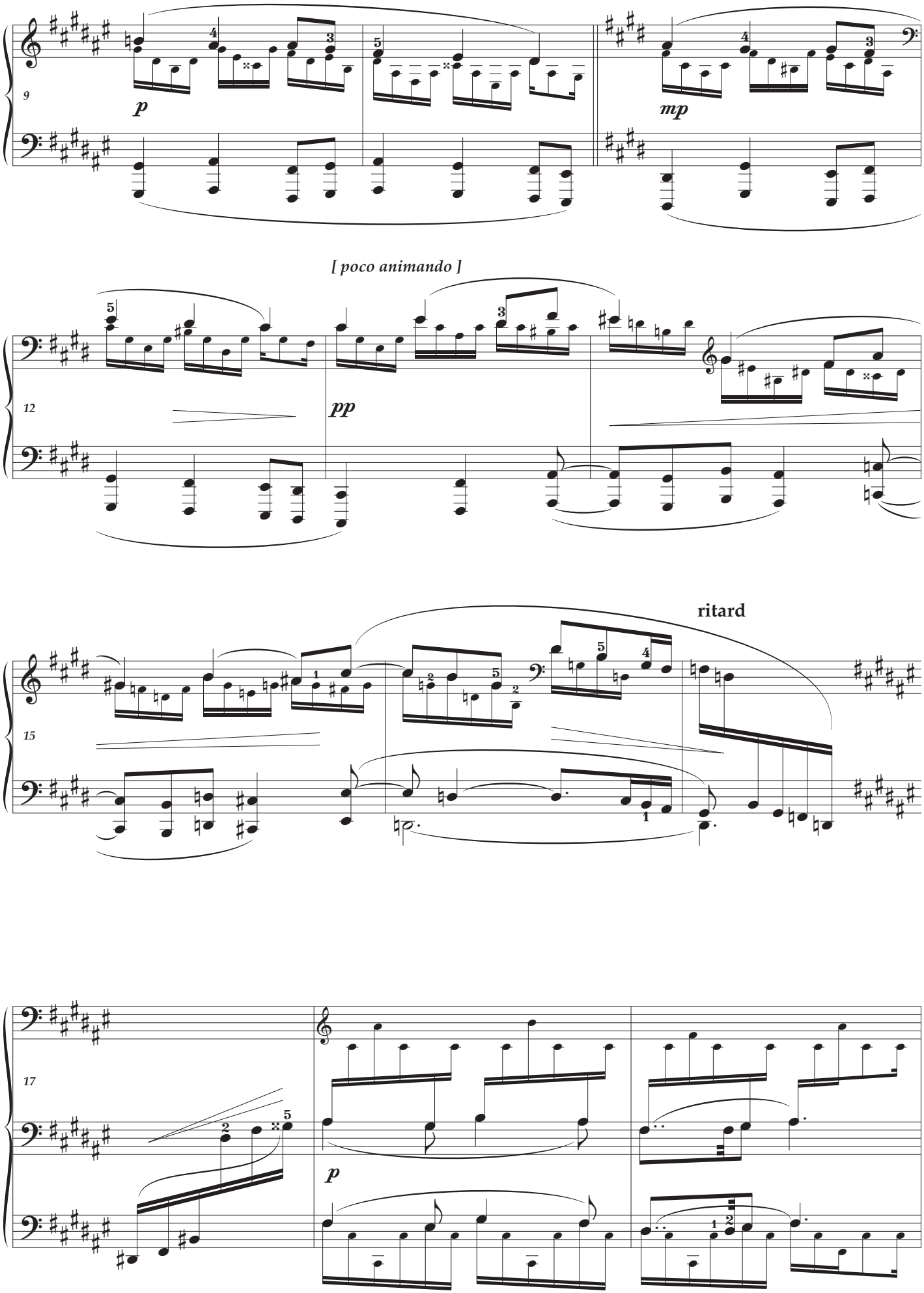

85
sf
88
3
90
2
sf
sf
sf
93
sf
sf
95
3
sf

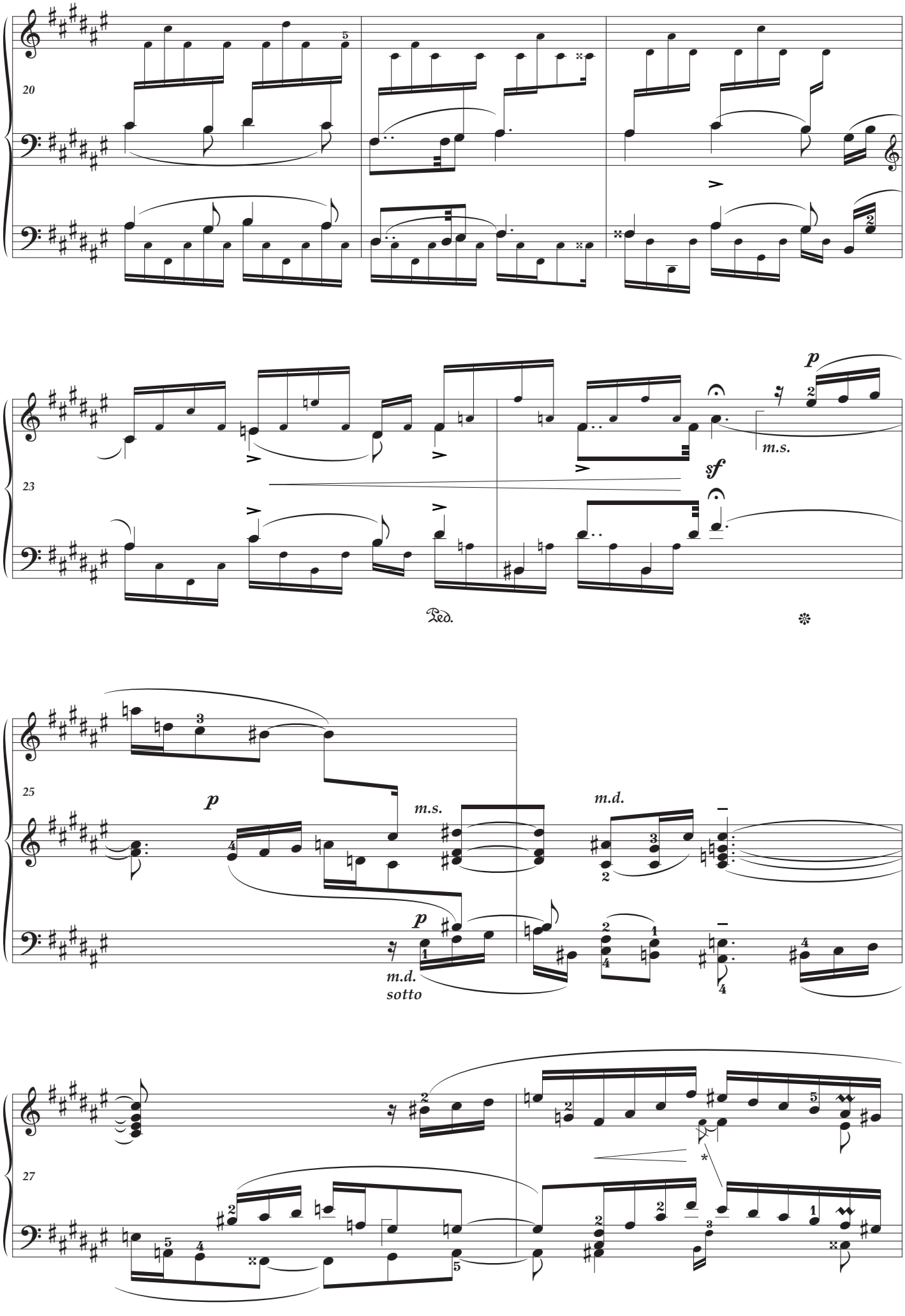

97
2
p
100
f
102
3
2
104
5
107
m.d.
m.d.
f
Ped.

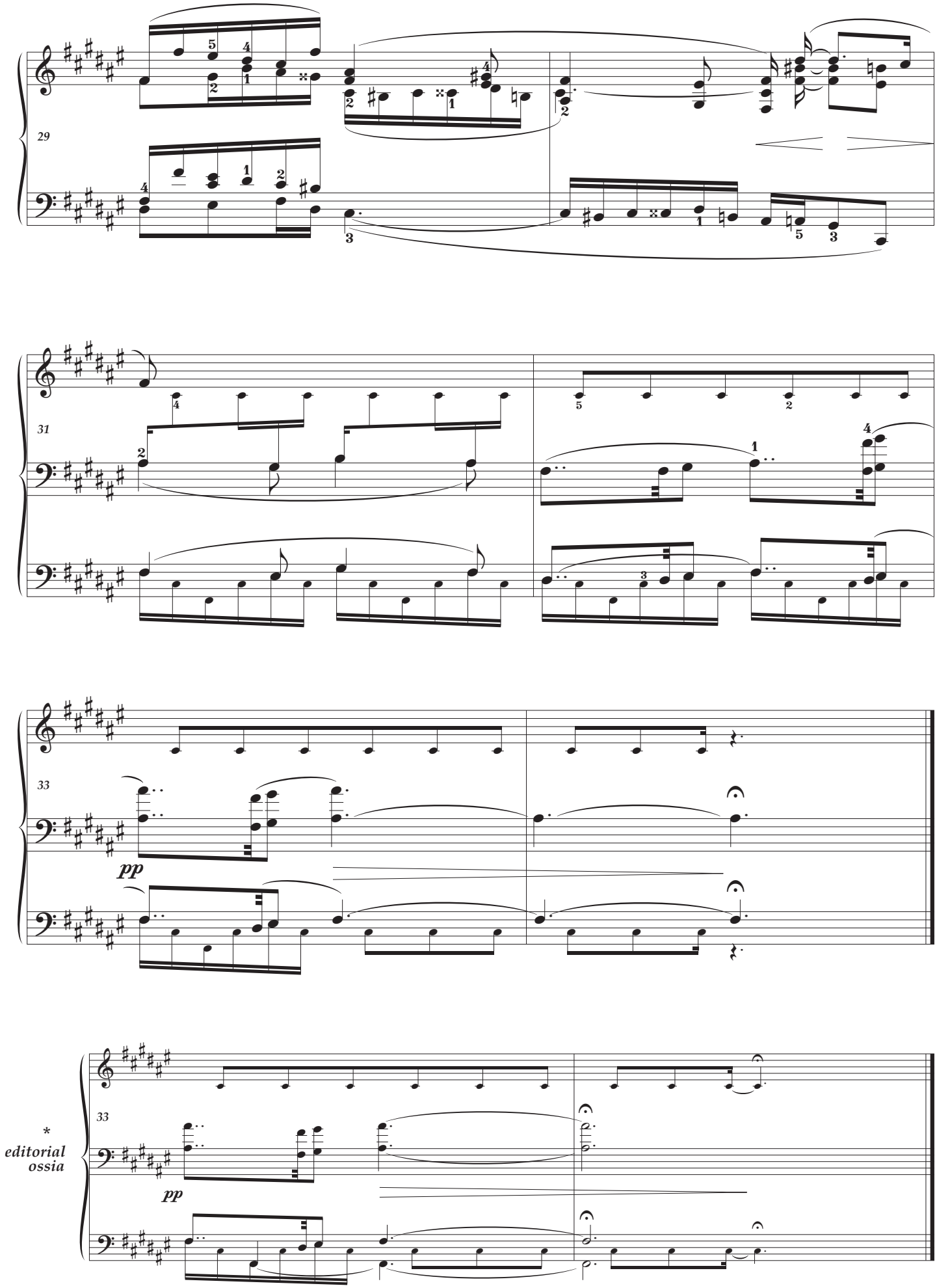
without affectation

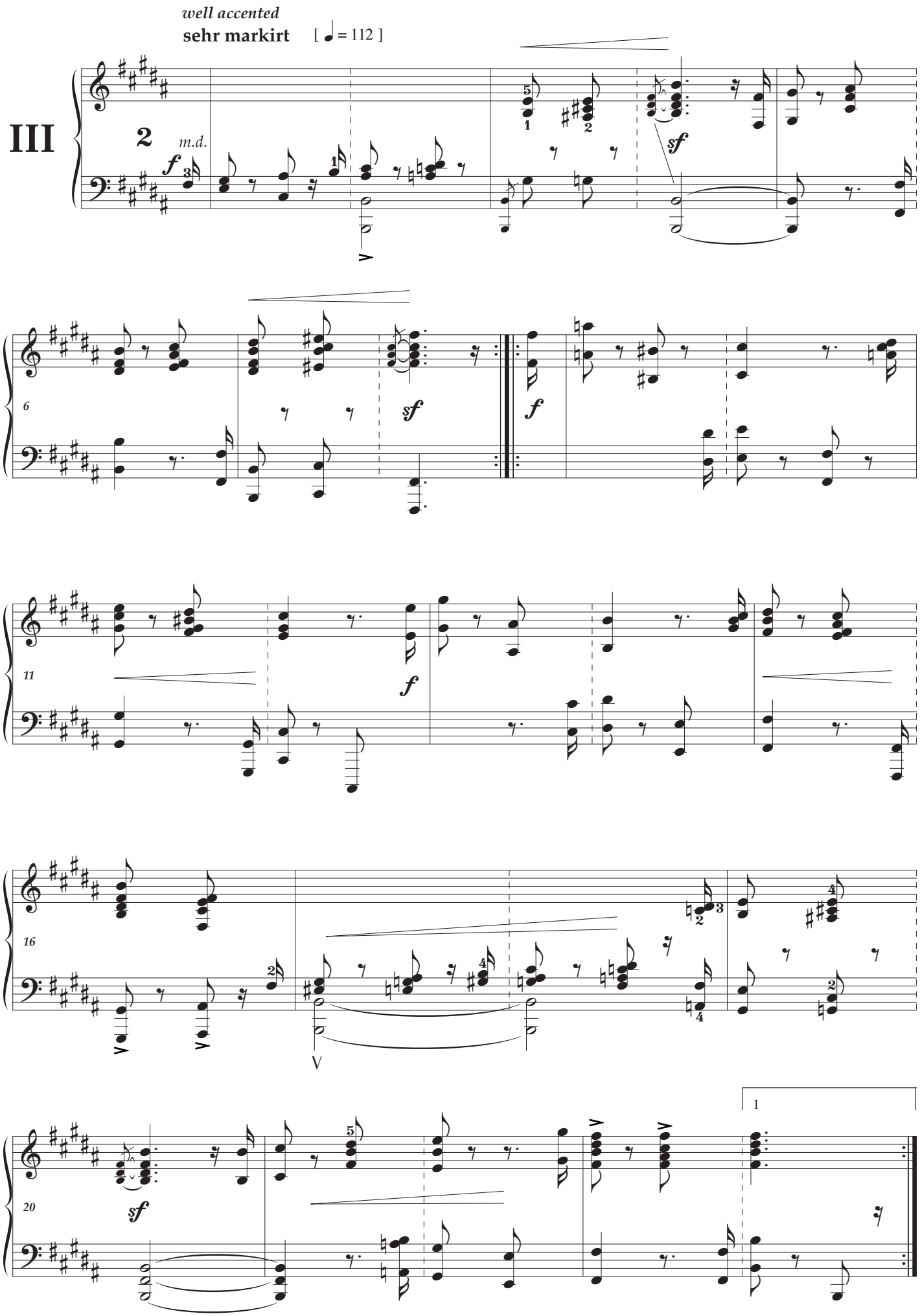
einfach ***andantino**** [♪ = 84]




9
p
mp
[poco animando]
12
pp
15
ritard
17
p

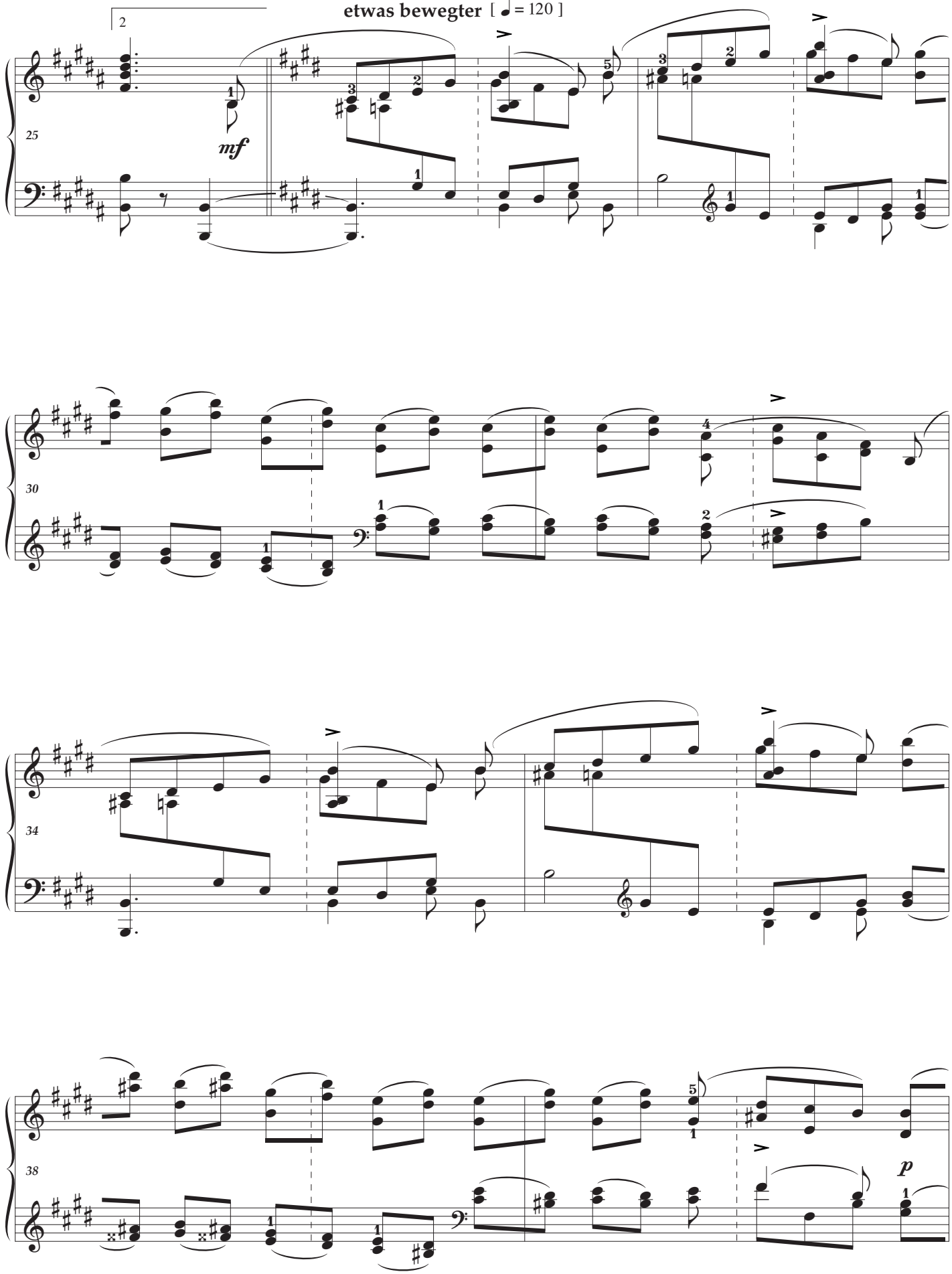

20
23
p
m.s.
sf
Ped.
25
p
m.s.
m.d.
p
m.d.
sotto
27

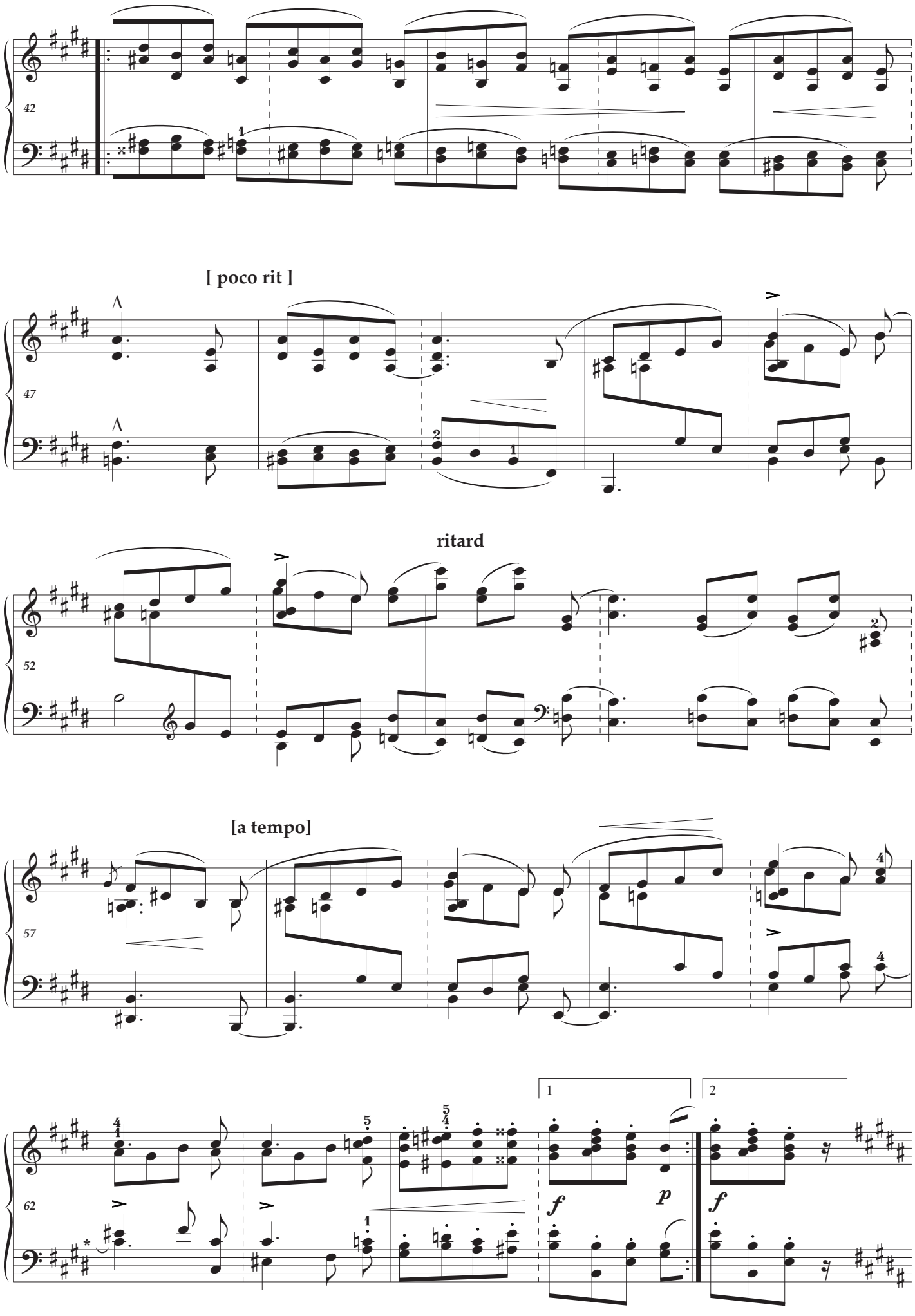

29
31
33
pp
33
pp
* editorial ossia

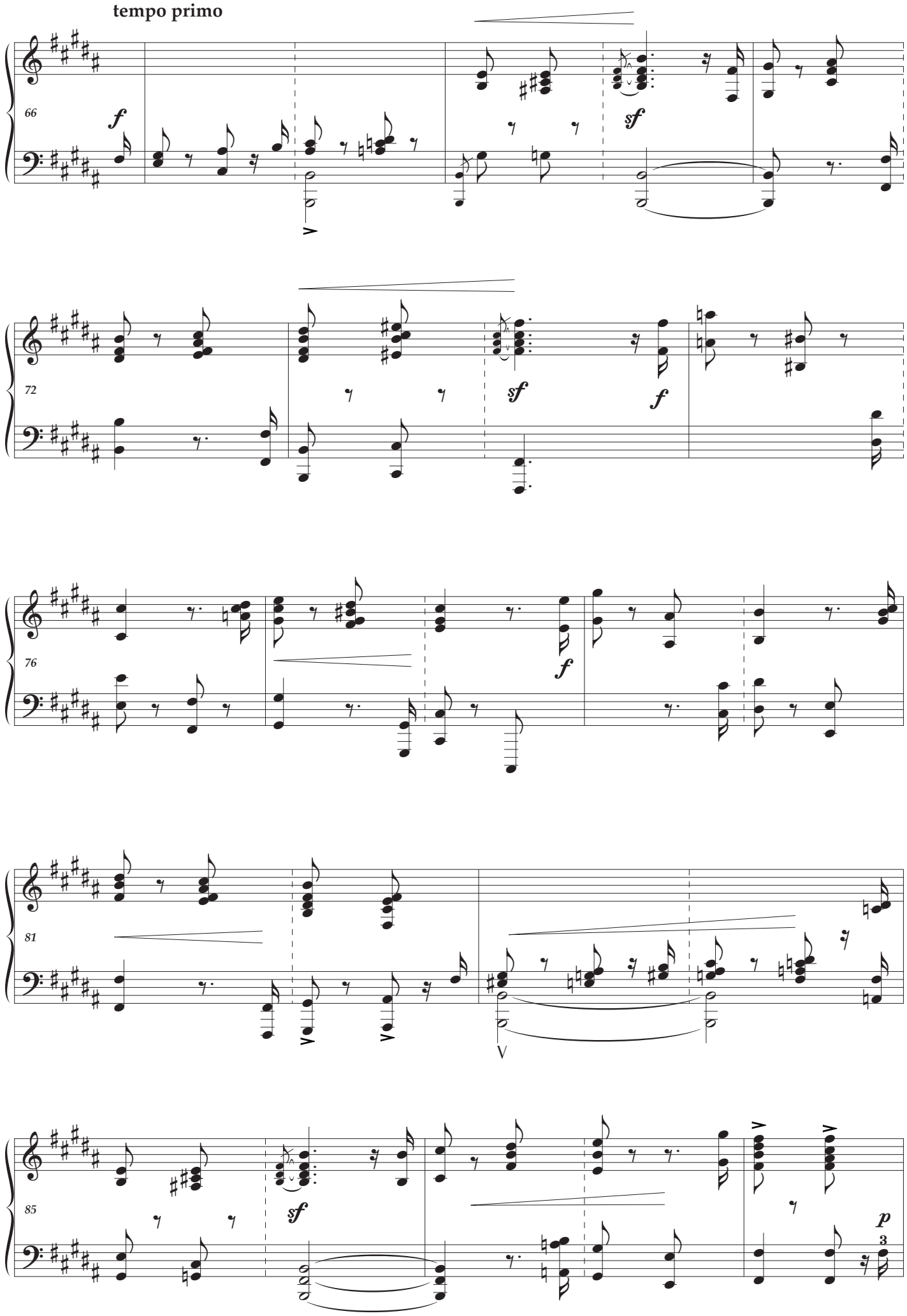

well accented
sehr markirt
[♩ = 112]
III
2
m.d.
f
sf
6
sf
f
11
f
16
V
20
sf
1

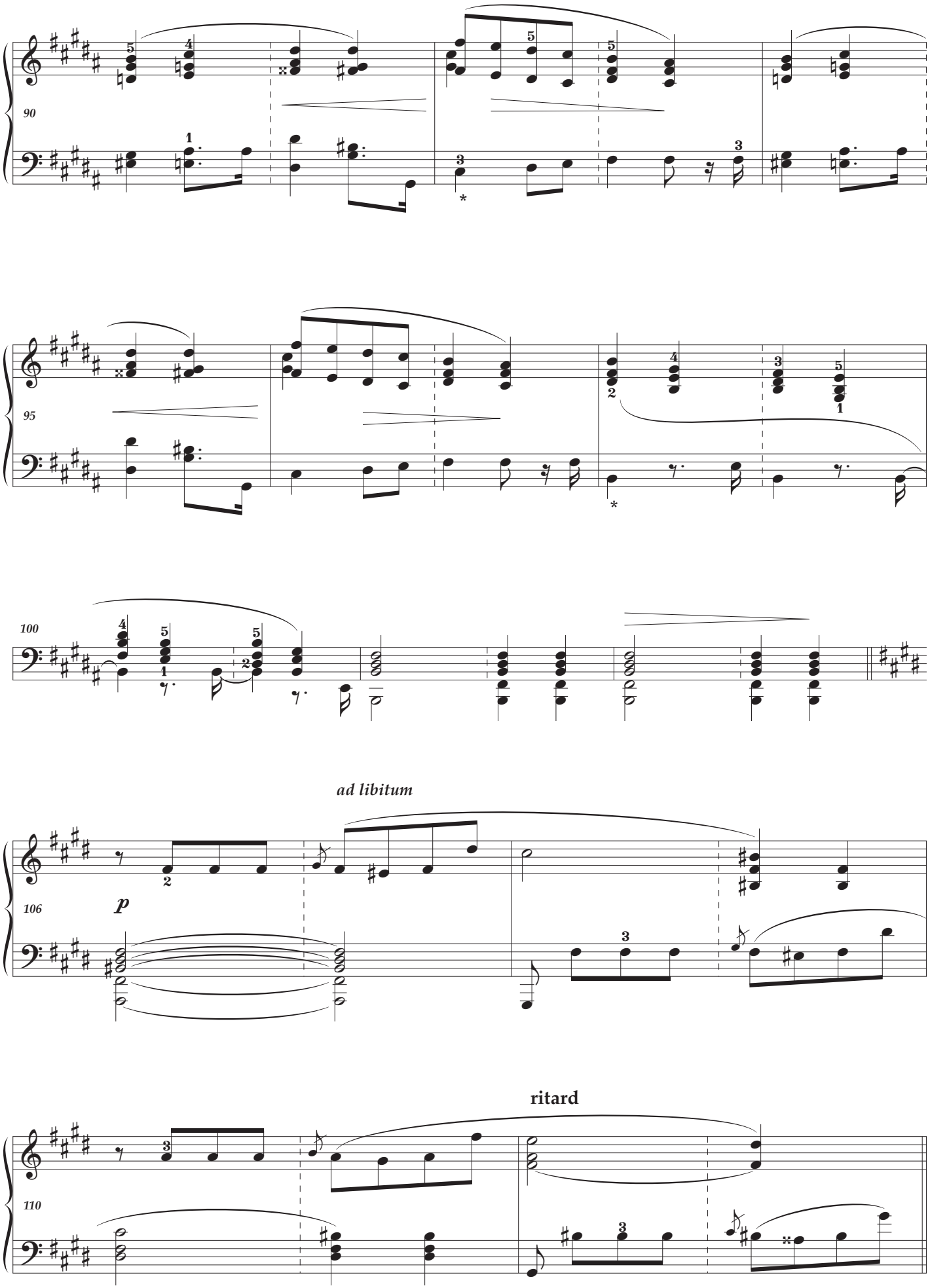
a little quicker

etwas bewegter [♩ = 120]



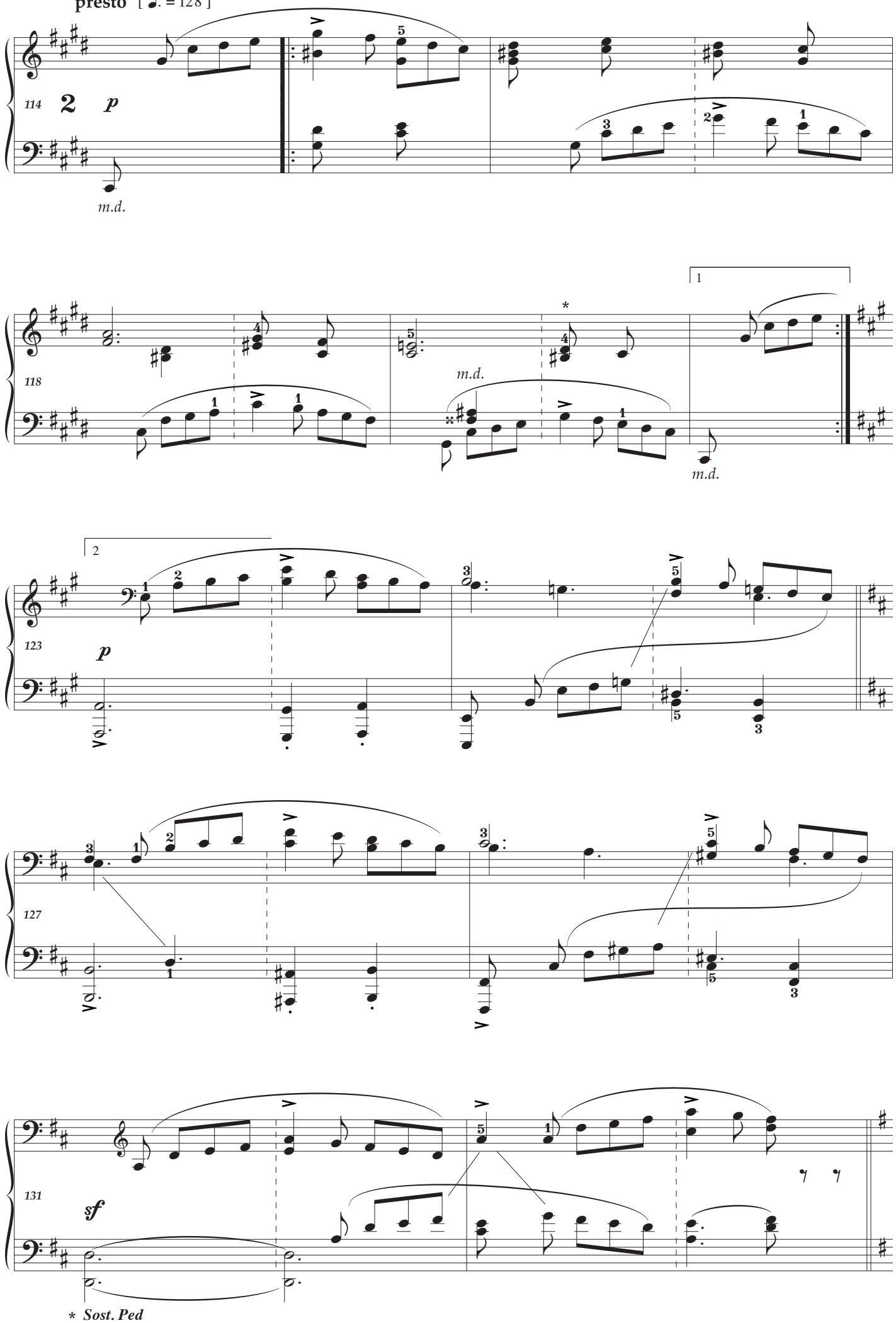

42
[poco rit]
47
ritard
52
[a tempo]
57
62
1
2
f
p
f


tempo primo
66
f
sf
72
sf
f
76
f
81
V
85
sf
p
3

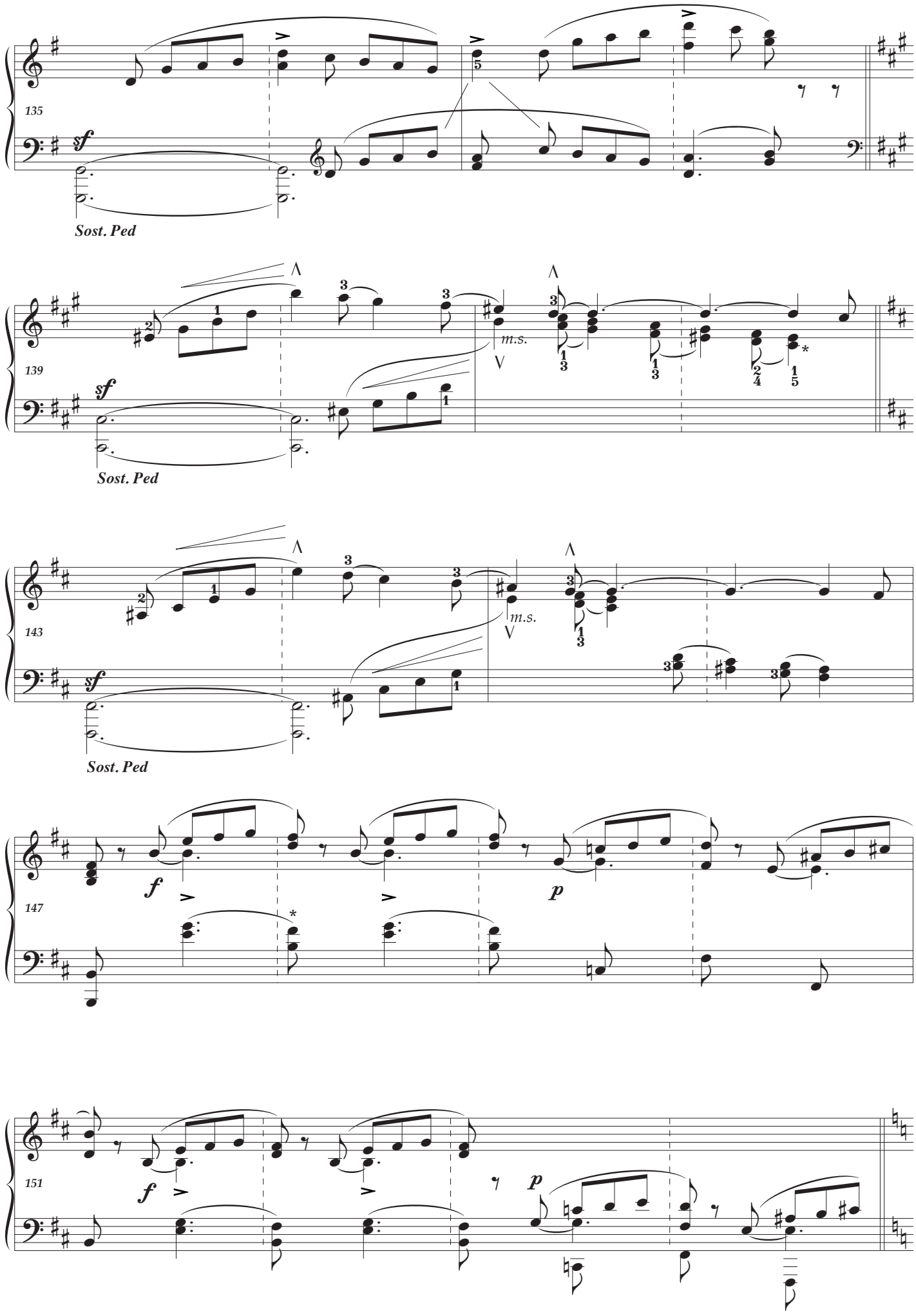

90
95
100
ad libitum
106
p
ritard
110

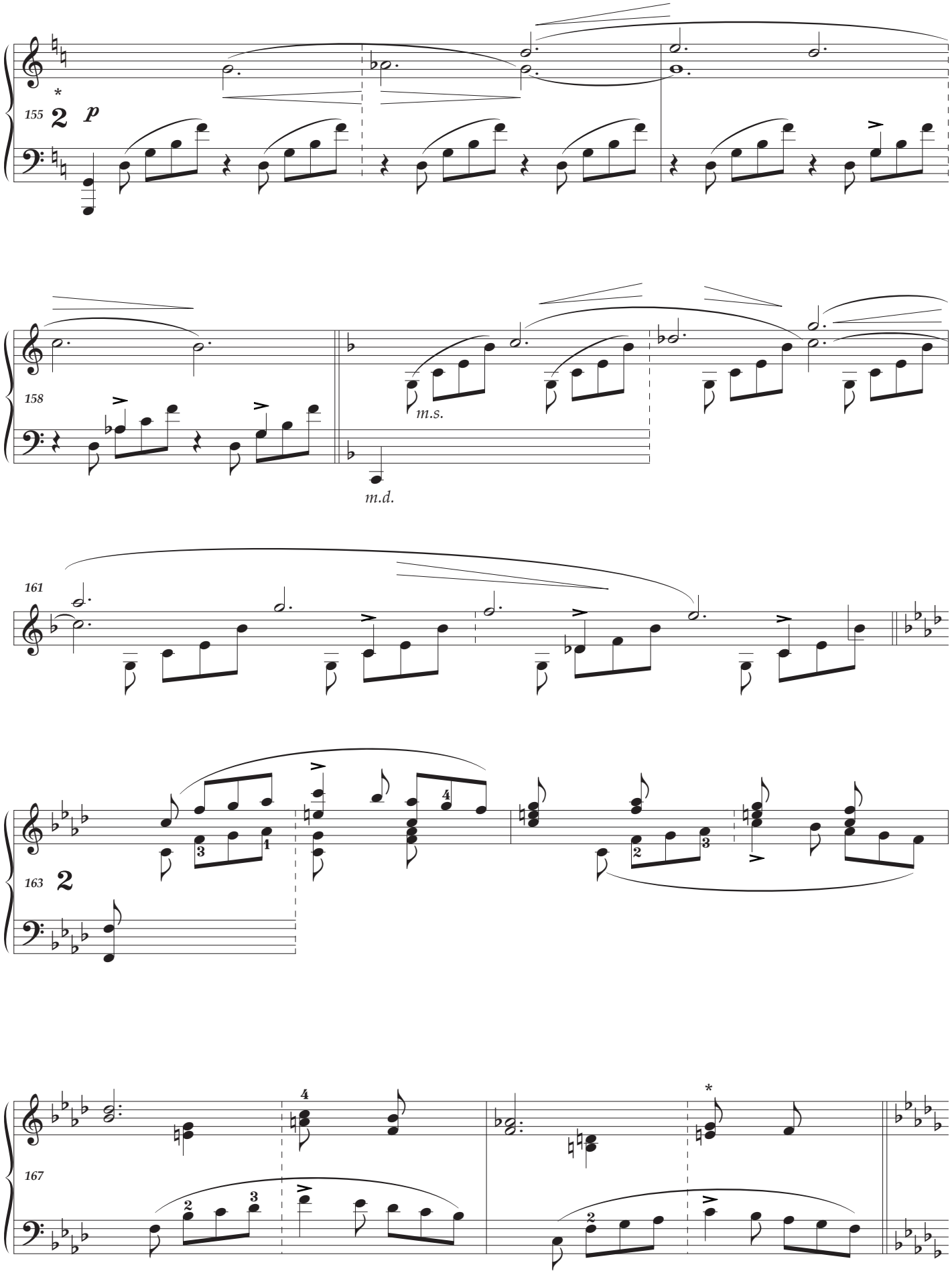
INTERMEZZO I *

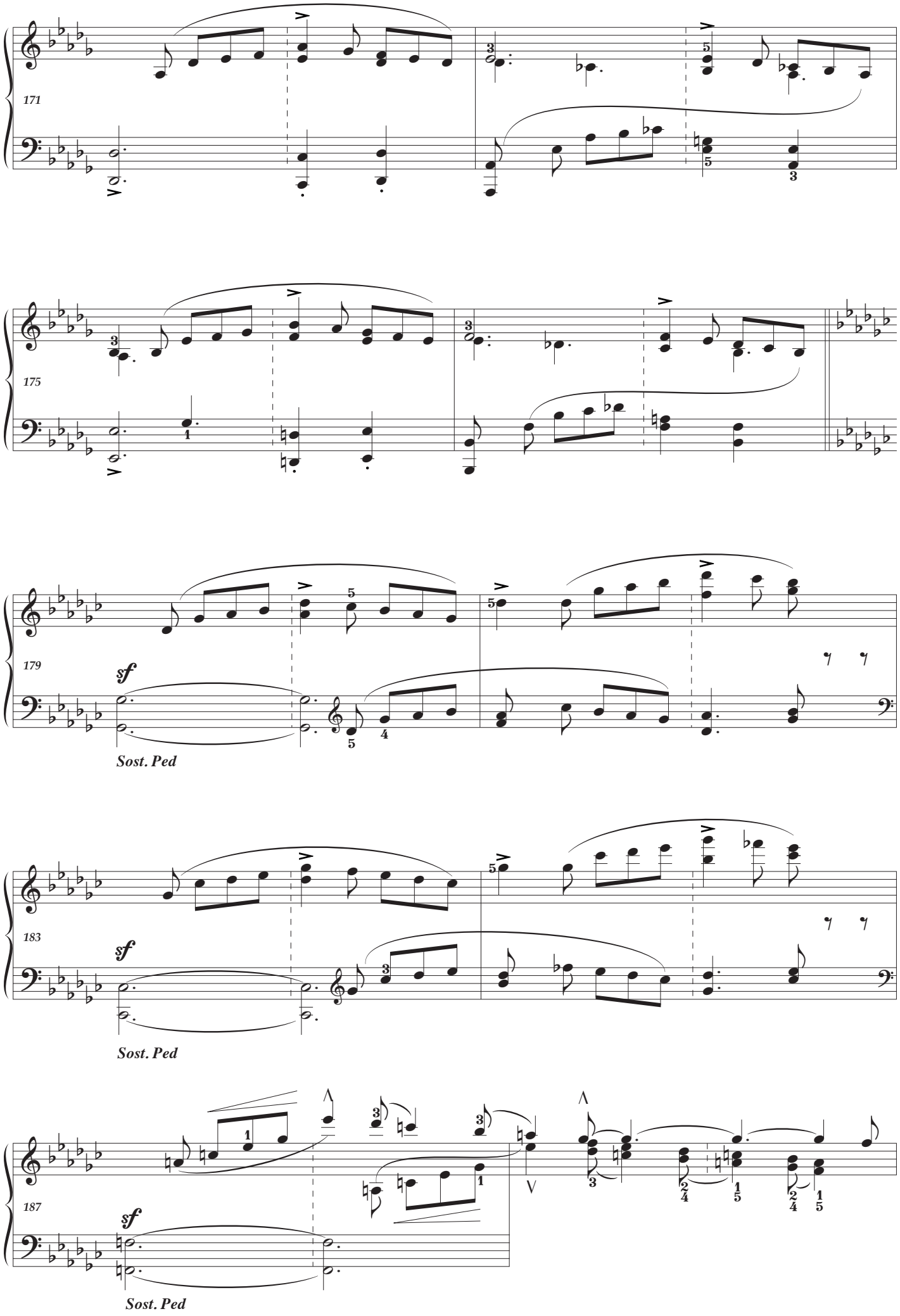
presto [♩. = 128]

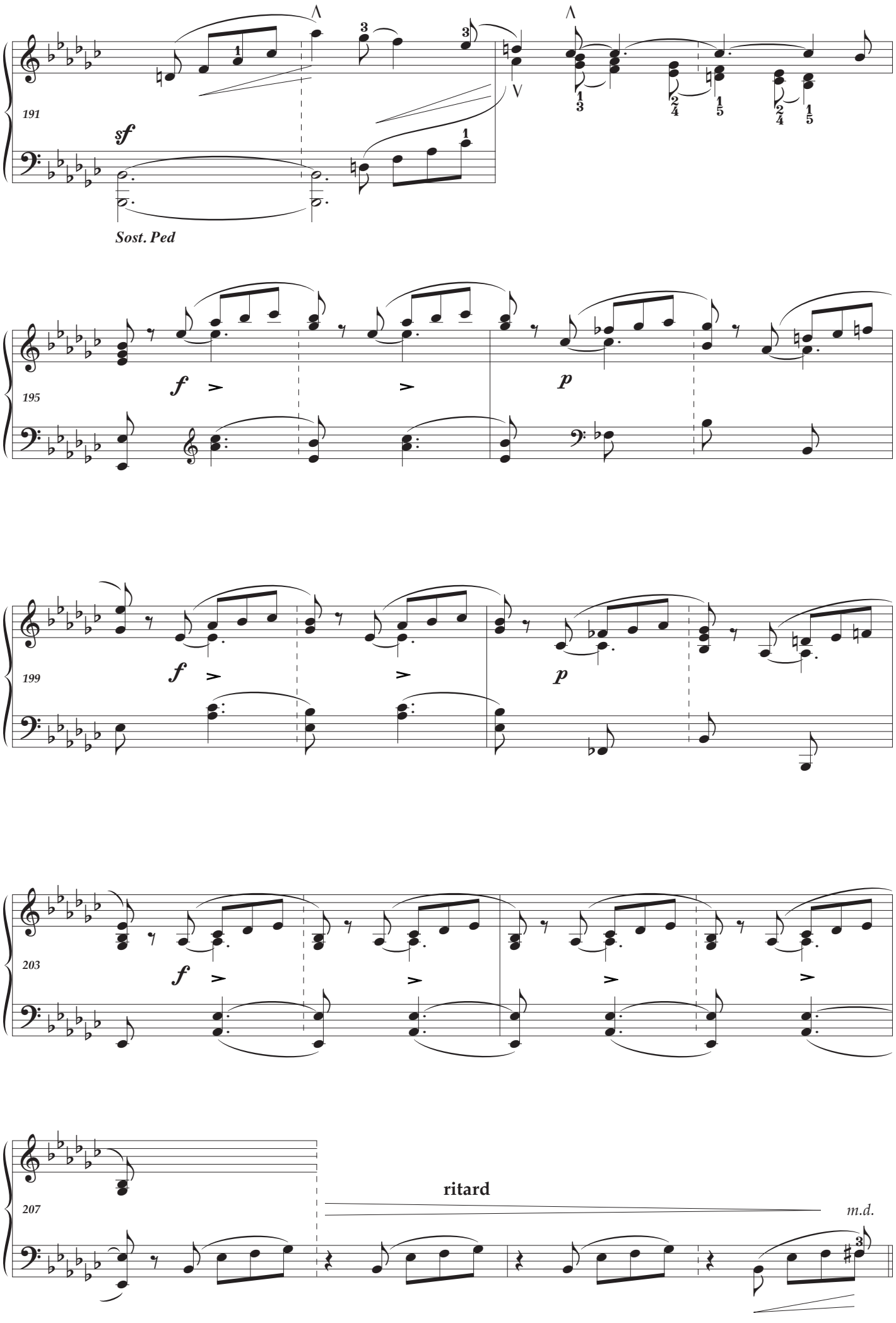


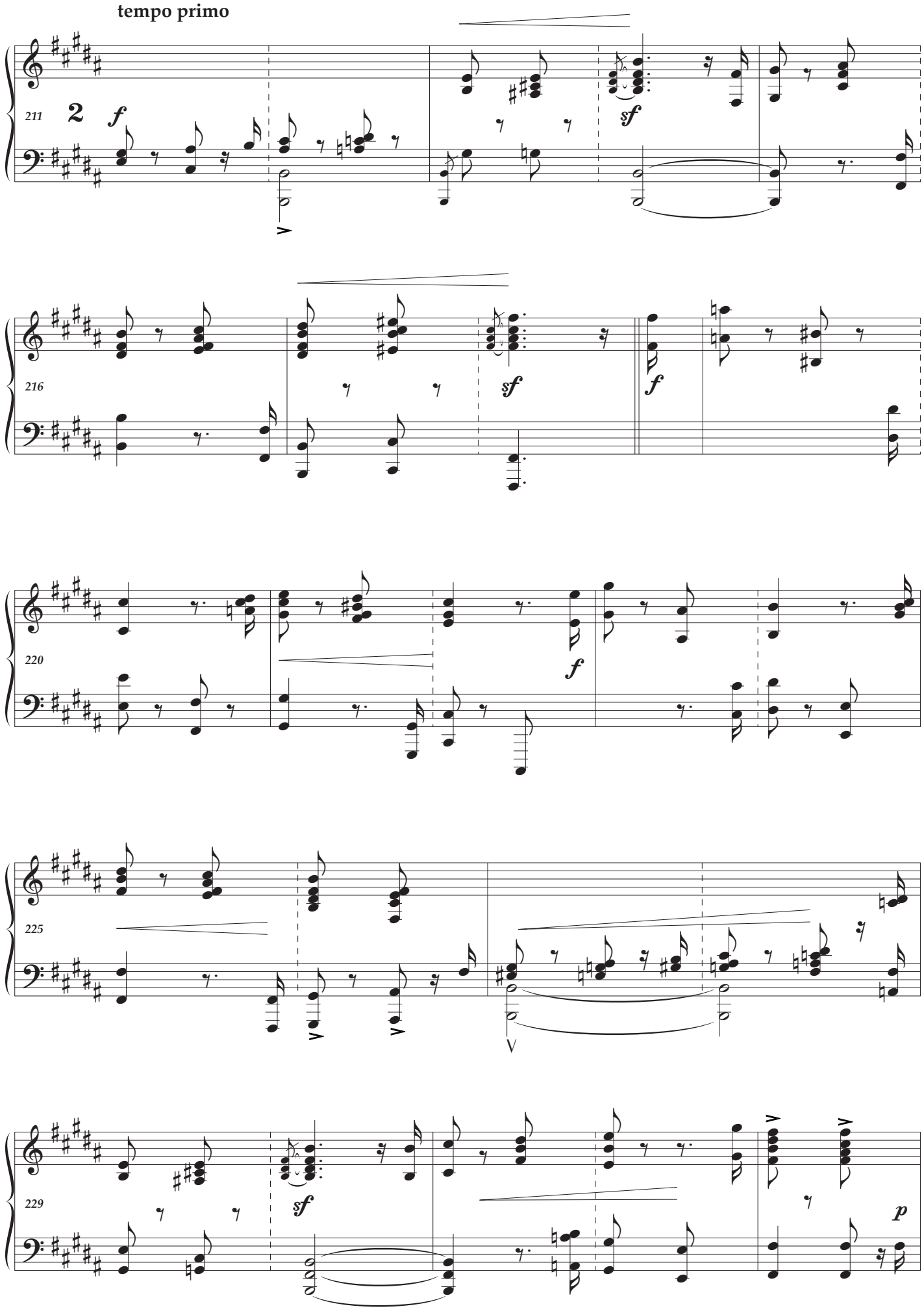
* ***Sost. Ped***

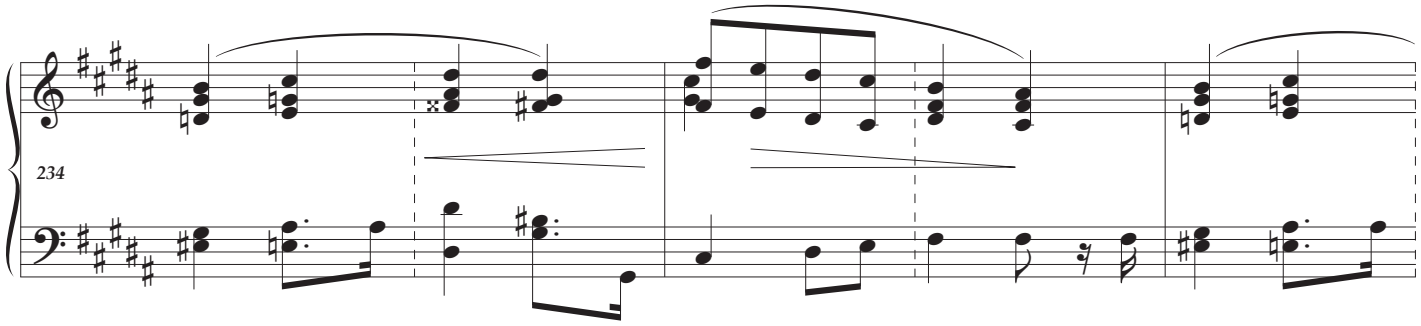

135
sf
Sost. Ped
139
sf
m.s.
Sost. Ped
143
sf
m.s.
Sost. Ped
147
f
p
151
f
p

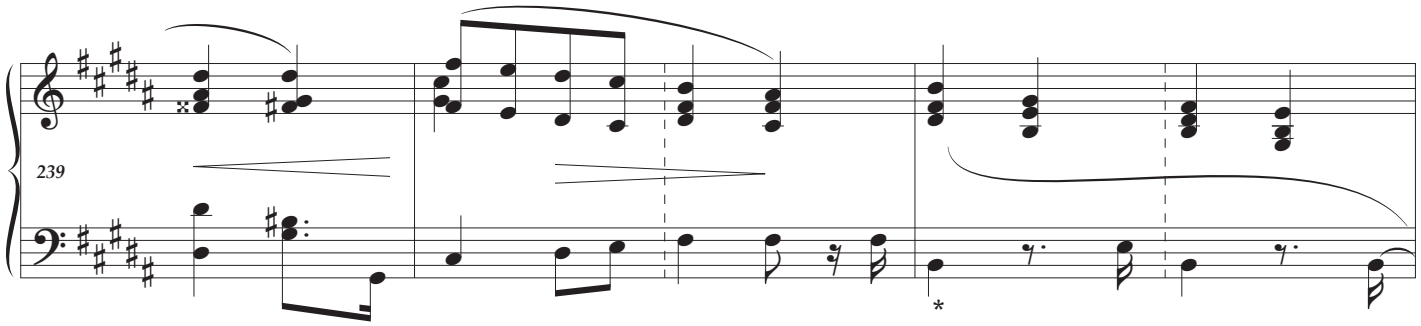

155
2
p
158
m.s.
m.d.
161
163
2
167

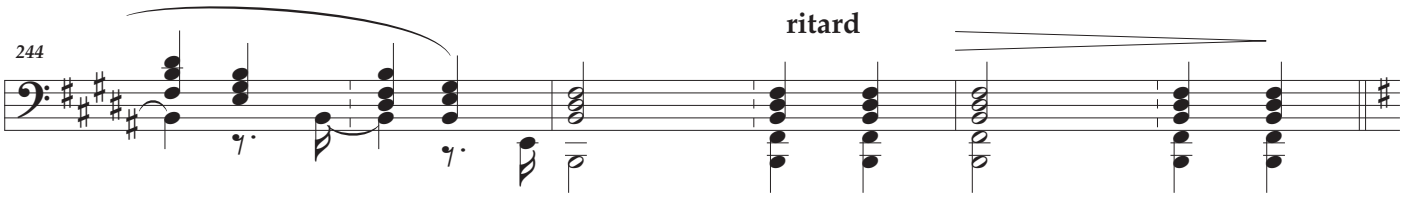

171
175
179
sf
Sost. Ped
183
sf
Sost. Ped
187
sf
Sost. Ped


191
sf
Sost. Ped
195
f
p
199
f
p
203
f
207
ritard
m.d.


tempo primo
211
2
f
sf
216
sf
f
220
f
225
V
229
sf
p

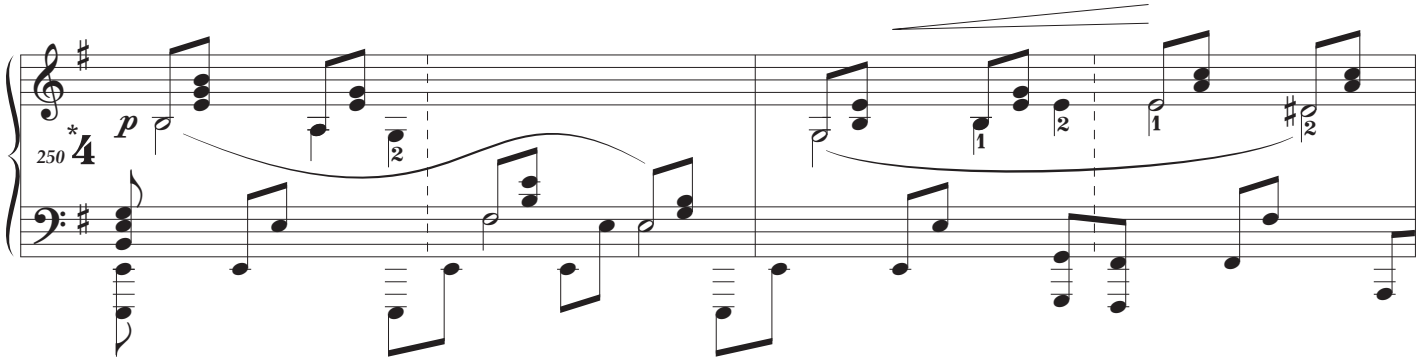


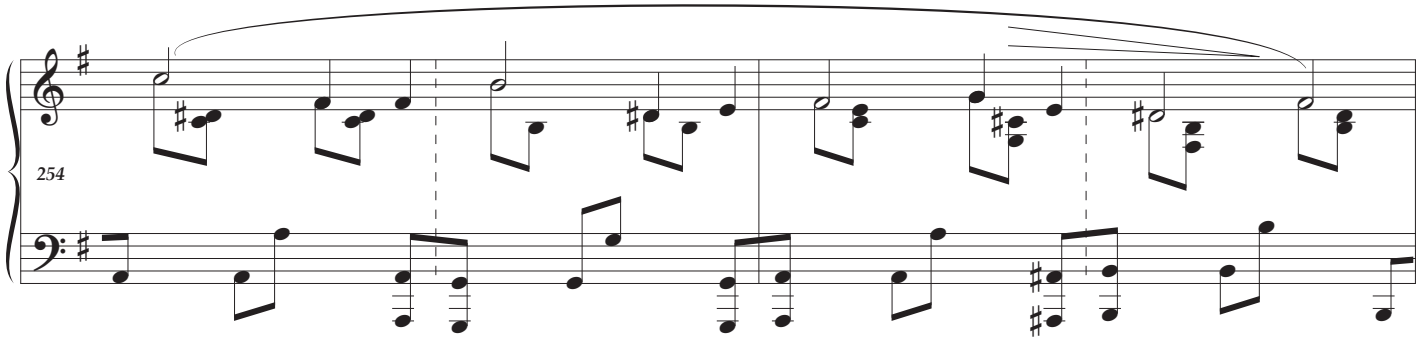


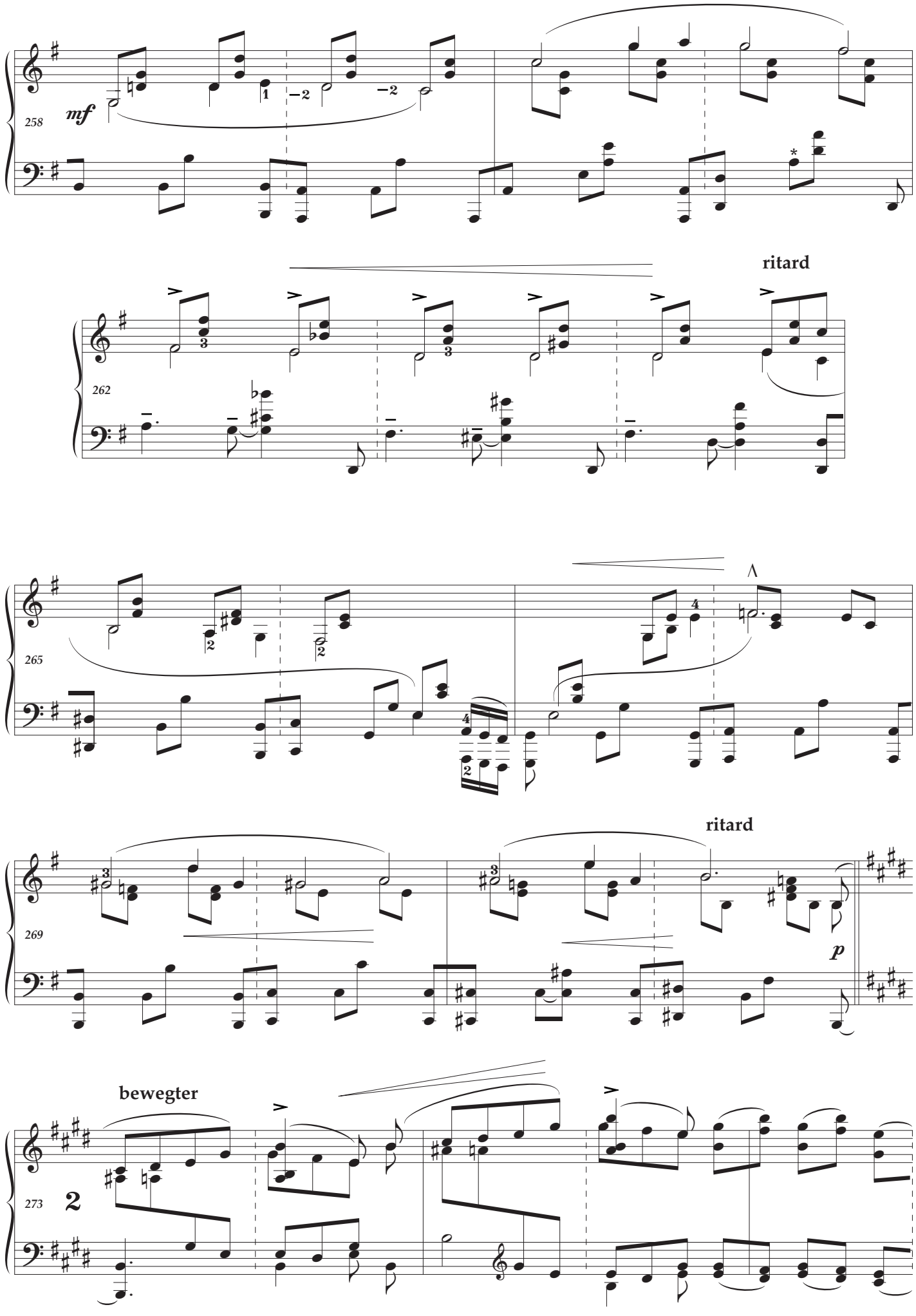


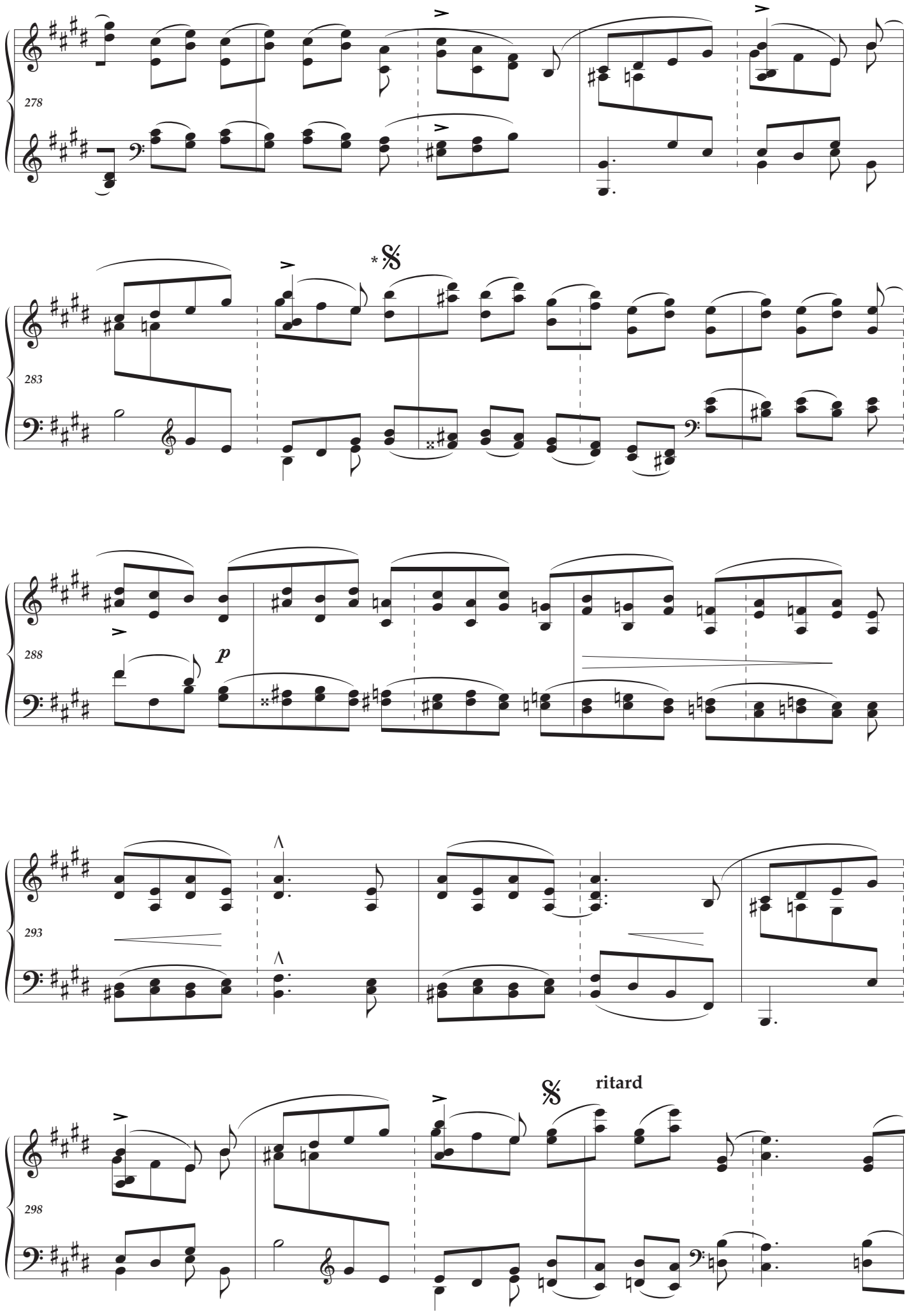
INTERMEZZO II

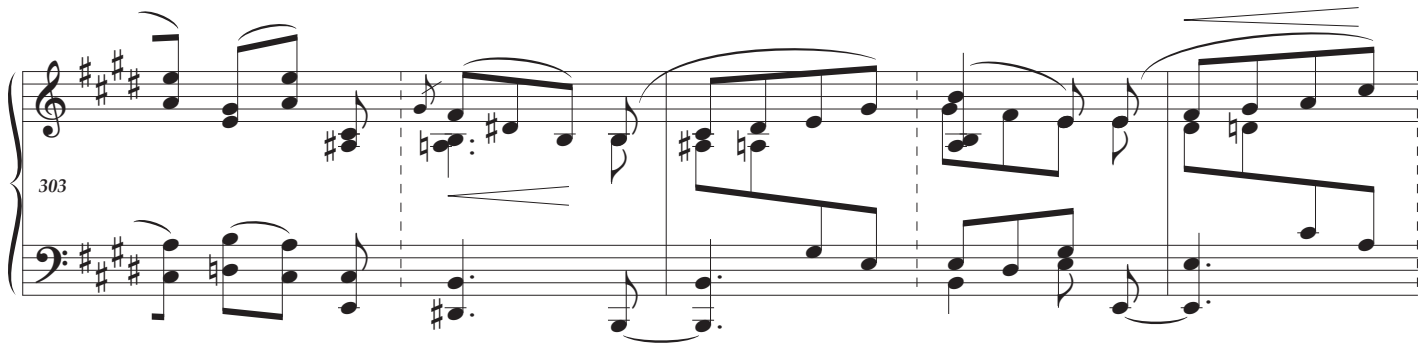
etwas langsamer *somewhat slower* [♩ = 96]






mf
258
ritard
262
265
ritard
269
p
bewegter
273
2


278
283
288
p
293
298
ritard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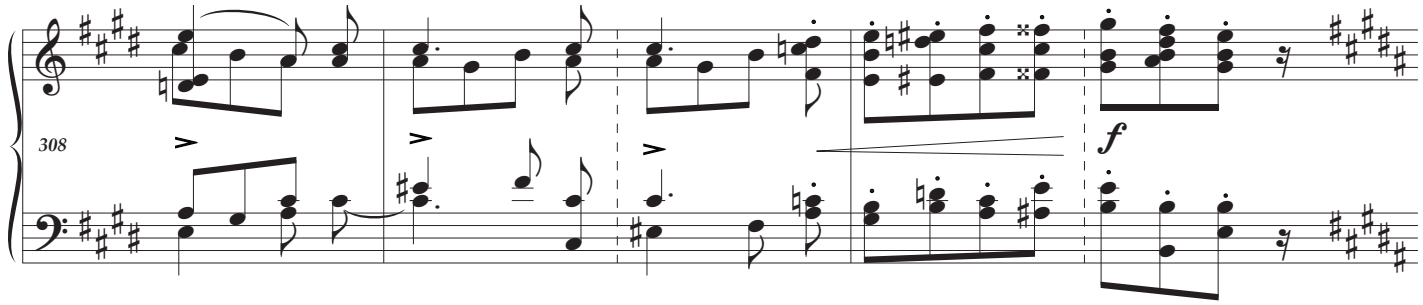
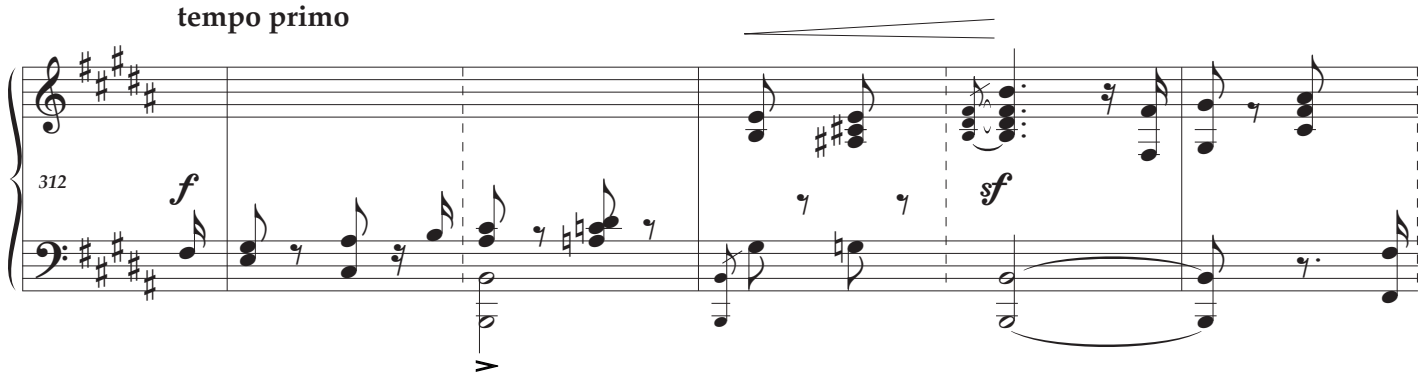
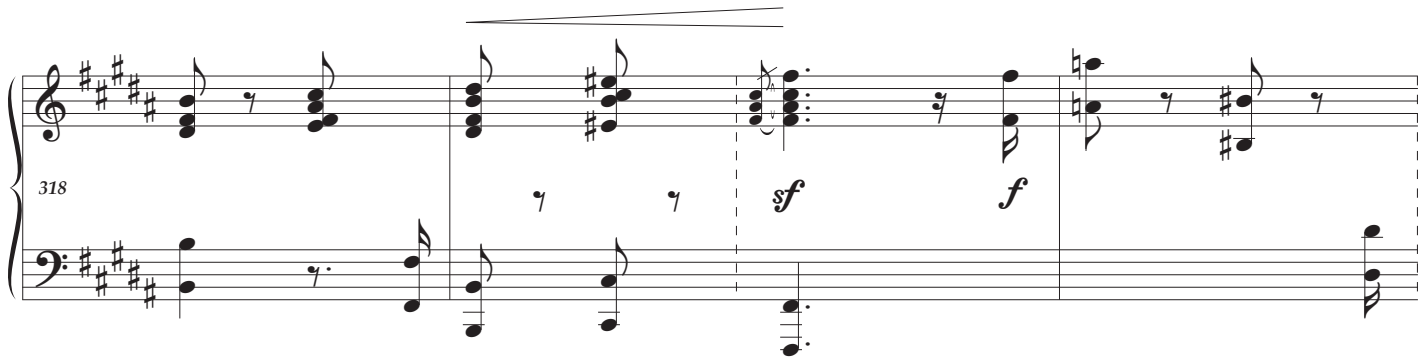
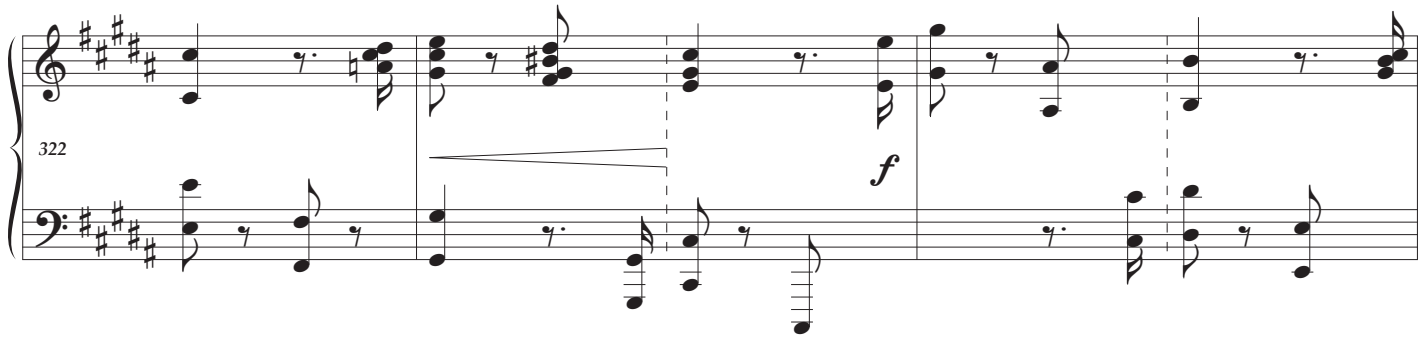
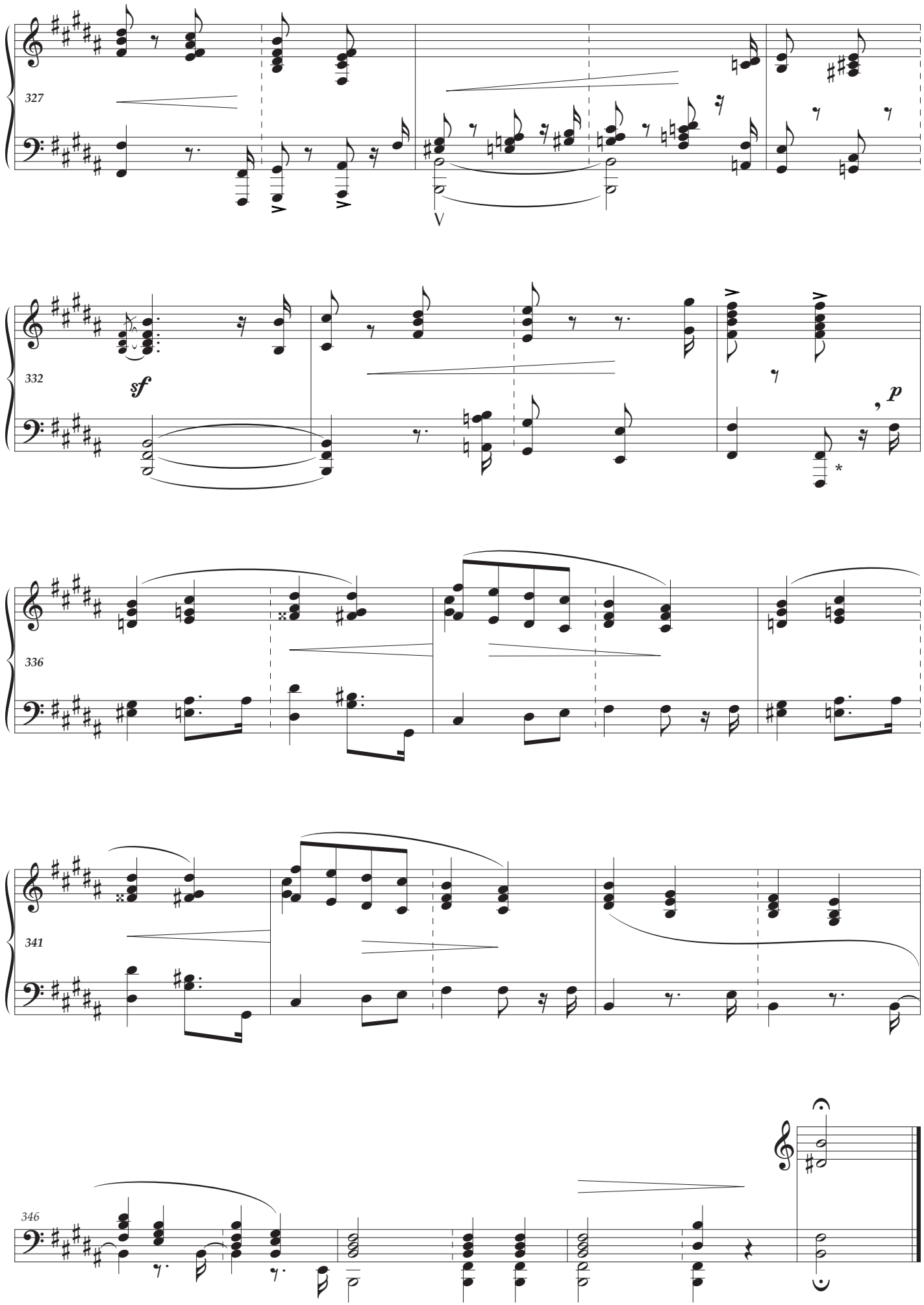

308
f


tempo primo
312
f
sf


318
sf
f


322
f


327
V
332
sf
p
336
341
346

S C H U M A N N

3 R o m a n z e n

O p u s 2 8

p u b l i s h e d M a r c h 2 0 2 2

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