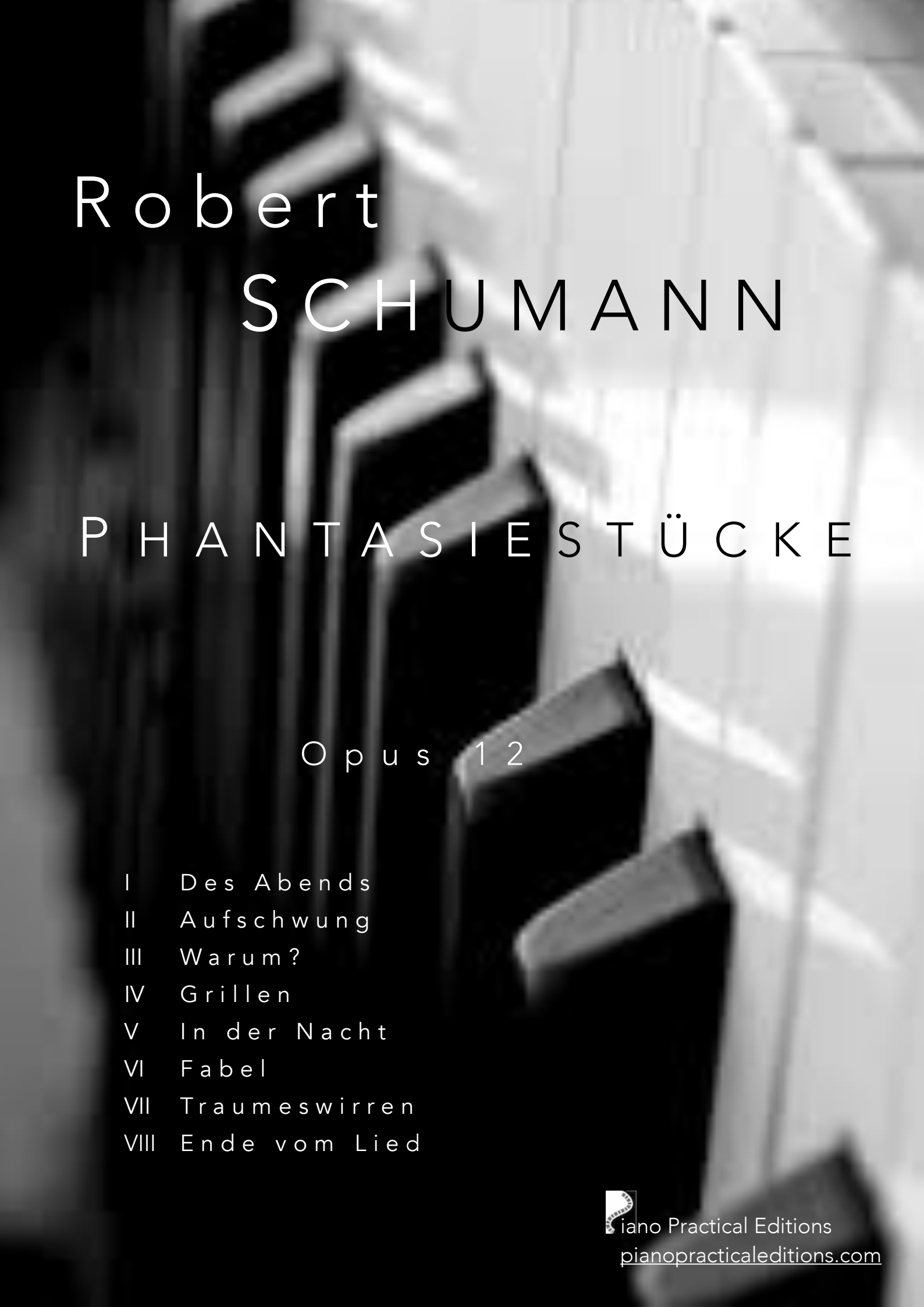


Robert SCHUMANN

PHANTASIESTÜCKE

Opus 12

I Des Abends
II Aufschwung
III Warum?
IV Grillen
V In der Nacht
VI Fabel
VII Traumeswirren
VIII Ende vom Lied

Piano Practical Editions
pianopracticaleditions.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.

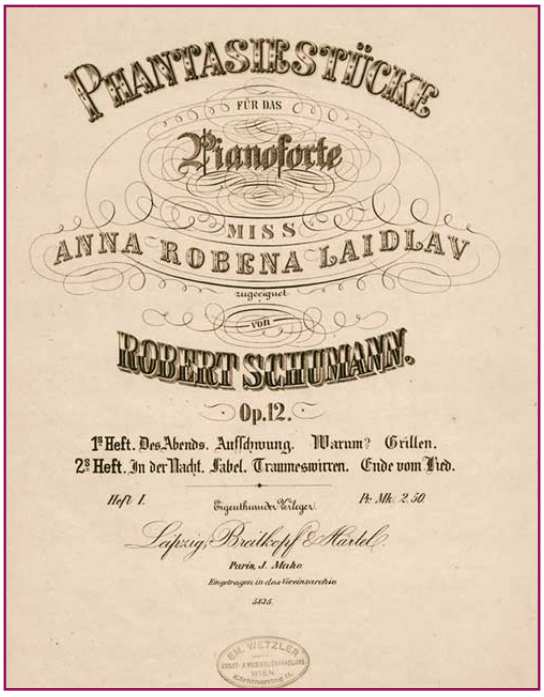
Please send comments and error reports to

Robert SCHUMANN 1810 - 1856

PHANTASIESTÜCKE Opus 12

I Des Abends 1
II Aufschwung 7
III Warum? 16
IV Grillen 19
V In der Nacht 26
VI Fabel 39
VII Traumes Wirren 44
VIII Ende vom Lied 53

Carnaval and *Phantasiestücke* were much admired by Liszt, and following their immediate recognition by contemporary pianists*, these eight Fantasy Pieces have justifiably remained during 185 years among the most popular of Schumann's creative early piano works. Like *Kreisleriana* Op 16 they were Inspired by the Romantic author E.T.A. Hoffmann, whose strange stories and myths were so central to German Romanticism. Steeped in the family's literary tradition and similar to Debussy, many years further on, titles were attributed after creation. Writing as either *Florestan* or *Eusebius***, they appeared in two books and were completed in a very short space of time in July 1837 — a difficult year with a stormy summer. His well-documented love for Clara Wieck and the fierce paternal opposition to their marriage had reached a critical stage; in addition, she was becoming more distant. Although Op 12 was dedicated to Anna Robena Laidlaw***, much of the inspired piano and vocal music he wrote before they were finally married in 1840 is an utterance of his yearning for his future wife.


PHANTASIESTÜCKE
FÜR DAS
Pianoforte
MISS
ANNA ROBENA LAIDLAW
zugeeignet
von
ROBERT SCHUMANN.
Op. 12.
1ste Heft. Des Abends. Aufschwung. Warum? Grillen.
2te Heft. In der Nacht. Fabel. Traumeswirren. Ende vom Lied.
Heft I. Eigenthümer Verleger. Pr. Mk. 2.50
Leipzig, Breitkopf & Härtel.
Paris, J. Maho.
Eingetragen in das Vereinsarchiv
3435.

To quote Marcel Brion*: With its dual concepts of realism and fantasy, frequently found in dreams, moving a real object to the world of imagination by a simple change of light, or angle of vision; the complexity of the individual, the impossibility of knowing oneself, of recognising oneself in the intersecting of the conscious and the unconscious.*

*Henselt played *Des Abends* at a recital in Dresden, Clara included several of the pieces in Vienna and the dedicatee performed them in Danzig and Stettin. Clara confessed that her favourites were *Fabel, Des Abends, Aufschwung, Grillen* and *Ende vom Lied*.

**pseudonyms representing the extrovert and introvert aspects of his personality.

*** an eighteen-year-old British pianist on tour in Europe who Schumann met in Leipzig

I *Evening* page 1

Featuring *Eusebius* at twilight — thumbs are interlocked in this admirable flowing expression of Fantasy. As always, Schumann loves experimenting with time-signatures and cross rhythms to produce a serene composition of great originality. "With great intimacy" does not necessarily mean very slow. The time signature suggests *andante*.

8 G♮ from the autograph. Most editions erroneously give B♭.

II *The Soaring Spirit* page 7

Truly *Florestan*, as always passionate and with dramatic intensity.

The extremely fast tempo should be treated with some caution.

71 these mordents are equally effective beginning **on** the beat

77, 81, 83 experiment without arpeggiating the chords

116 LH modification

III *Why?* page 16

Eusebius in reflective mood, the final phrase clearly not providing an answer. A condensed Fantasy piece which could also have been included in *Kinderszenen* Op 15.

9/12 editorial suggestion

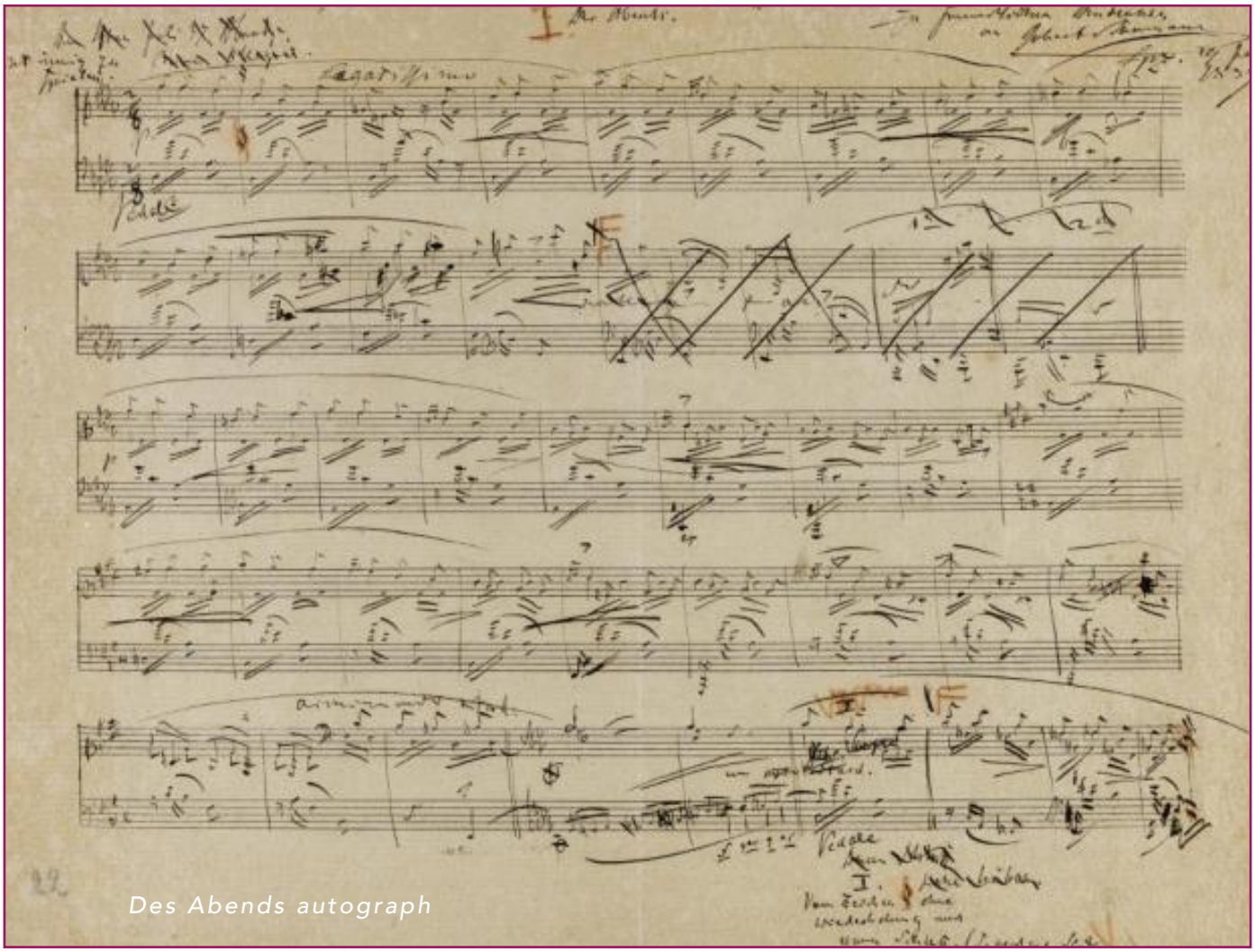
IV *Whims* page 19

Florestan setting out with a quote from *Why?* — this whimsical and typically Schumannesque offering makes a perfect transition to the dramatic and passionate nocturnal creation to follow. It may have served as a model for the first movement of *Carnival Jest* Op 26.

33 & 129 tied dotted minims removed for harmonic clarity

V *In the Night* page 26

Schumann's personal favourite, with inspiration from both F and E. Often a subject was chosen after its composition and the legend of *Hero and Leander* — a night of passion following a



Des Abends autograph

harrowing swim across the Hellespont — was described to Clara by the composer. This is surely one of his most effective compositions; in the central section the bass and treble are out of phase, a technique he would develop elsewhere and in particular, *Humoreske* Op 20.

75/106 LH acciaccaturas removed

109 a gradual return to tempo is recommended

132 editorial acciaccatura

222 editorial sostenuto pedal

VI *Fable* page 39

A title inspired by folk literature from an unknown source. A sometimes mischievous tale interspersed with characteristic introductions.

beware of starting too slow — at **82** the tempo is even slower

12/28/77 editorial cæsuras

61 editorial dynamic

82 editorial acciaccatura

VII *Troubled Dreams* page 44

A piece which could serve as an excellent study for the weak fingers. The central chorale interlude is similar to *The Prophetic Bird* from *Waldszenen* Op 82.

63 the central section continues in 2/4

155 editorial pedal suggestion

VIII *The End of the Song* page 53

An intoxicating fusion of bells — for a wedding and a funeral. Some years later Schumann wrote: "At the time, I thought: well, in the end it all becomes a jolly celebration. But at the close, my painful anxiety about you returned." The coda features the dream-like tolling of a distant death knell and disappears into nothingness.

1 given the bass layout at **3**, these arpeggiated chords should probably commence on the beat (a similar situation to the Finale of Op 13 *Études Symphoniques*)

3 according to more recent editions

5 G♯ is missing in all editions, a probable error

85 the Coda continues in common time. Be sure to maintain the tempo.

96 editorial tie

I am indebted to Bruno Gousset in the preparation of this introduction.

Piano Practical Editions

Devised to be used in conjunction with traditional scores, the *Phantasiestücke* 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.

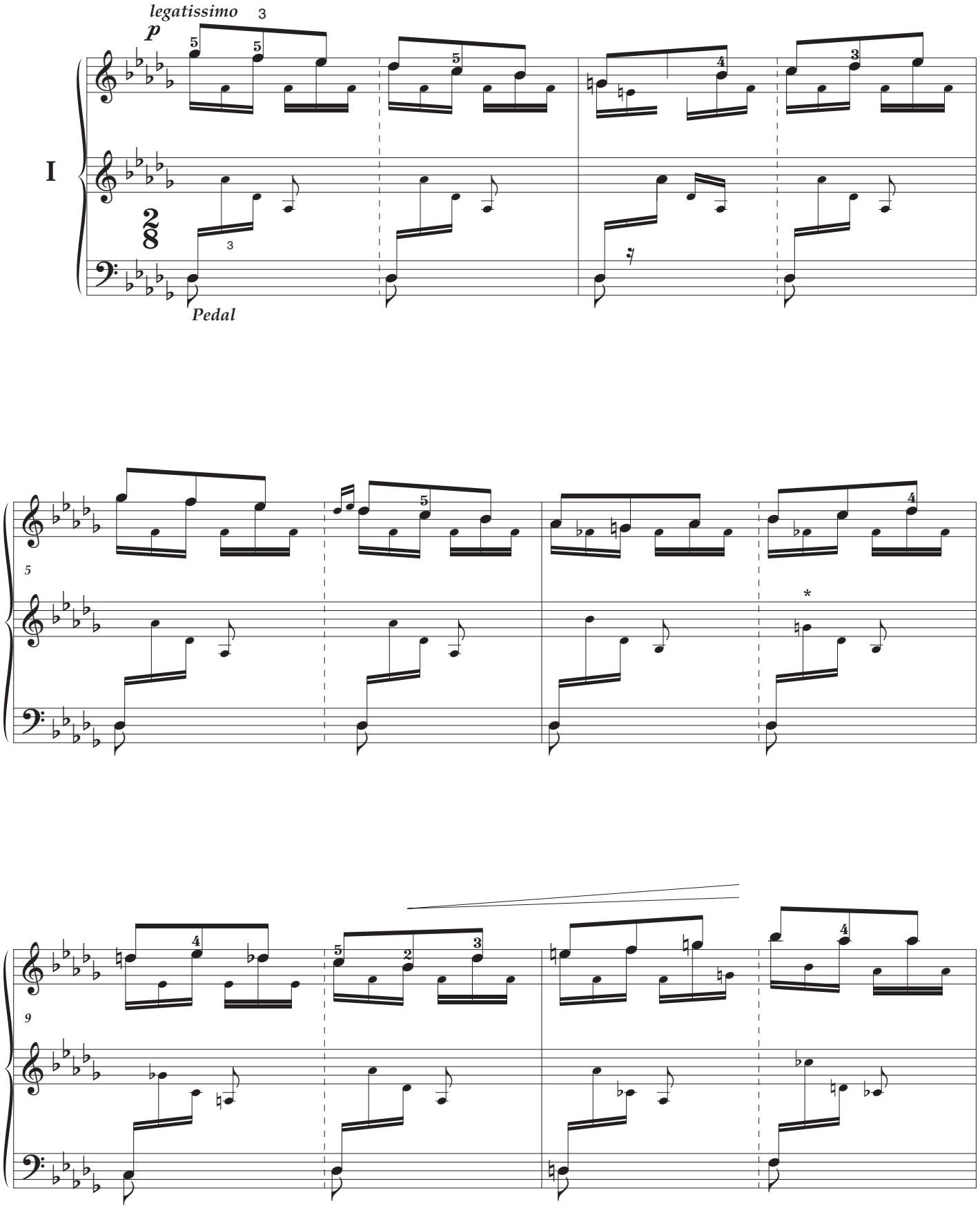
These editions reflect an entirely personal interpretation and do not always exactly follow original texts. Modifications are made to accommodate the timbre of modern instruments and are based on long experience, analysis and intuition; changes to notation, ties, phrasing and accentuation are marked with an asterisk and refer to the index above. Pedalling is only indicated when its use might not be evident. Barlines are sometimes dashed to show phrase lengths and use of smaller fonts is entirely editorial. It is recommended to experiment with acciaccaturas, arpeggiated chords, grace notes etc. **on** or **before** the beat.

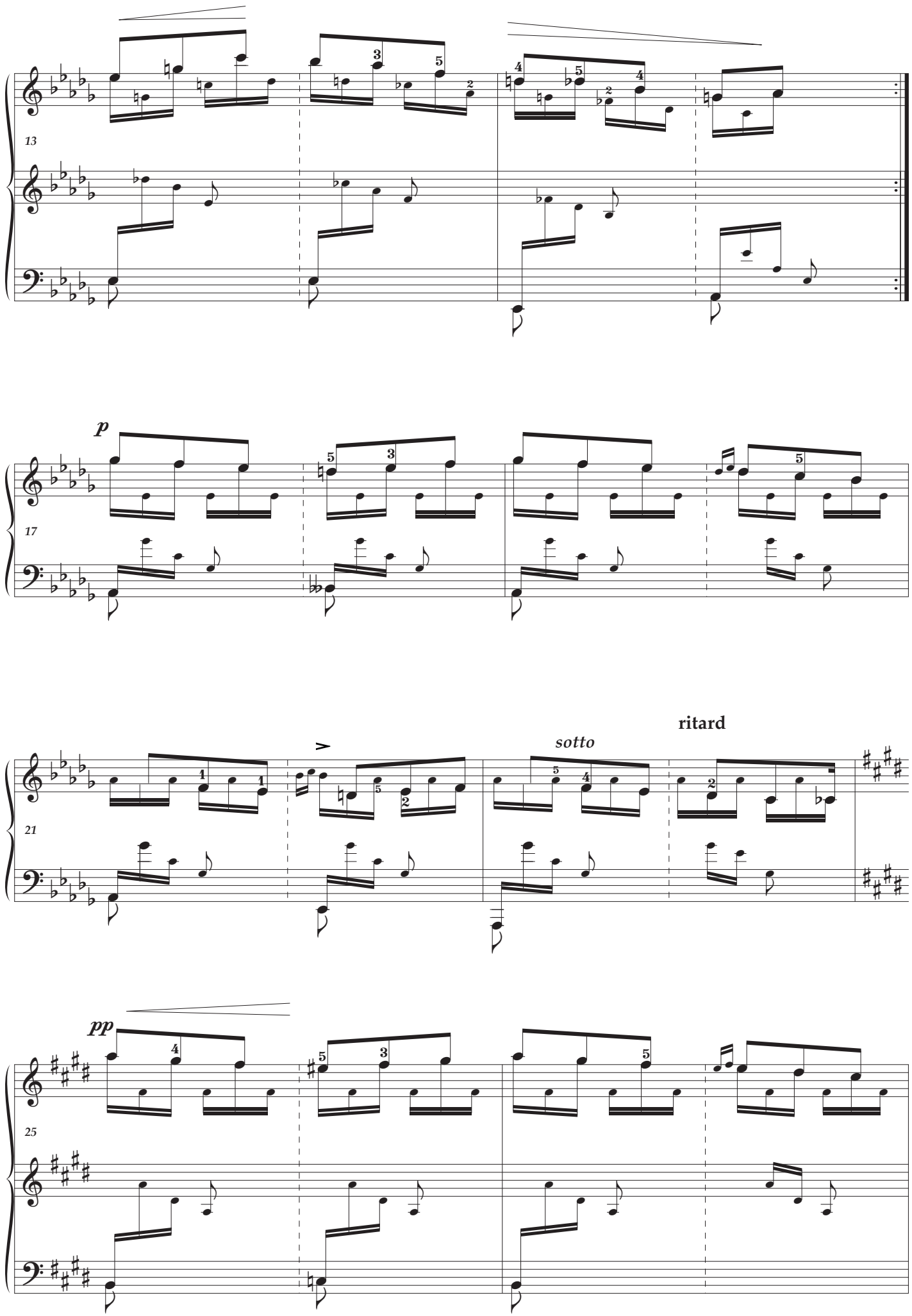
Des Abends

Evening

sehr innig zu spielen

to be played with great intimacy

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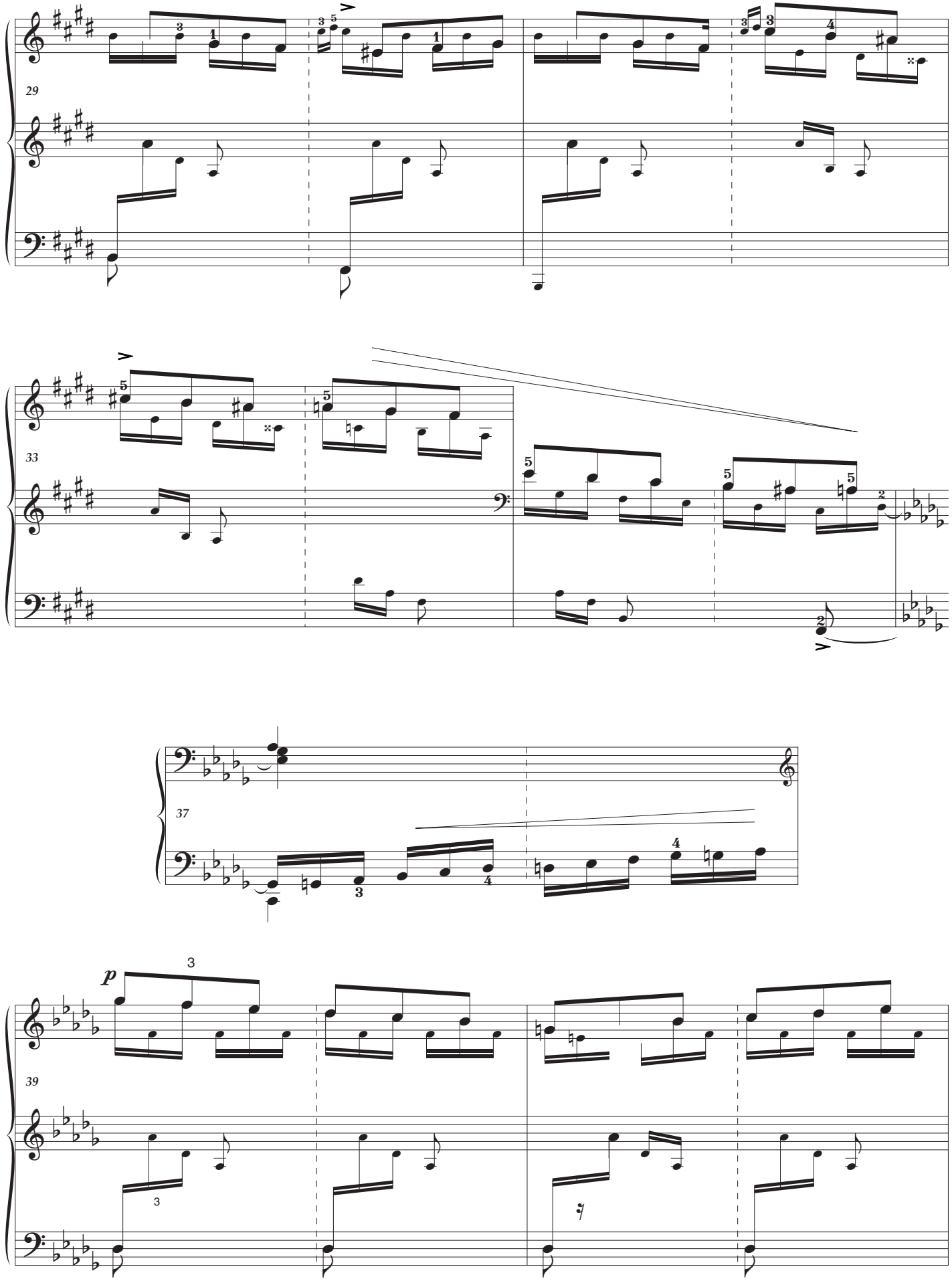
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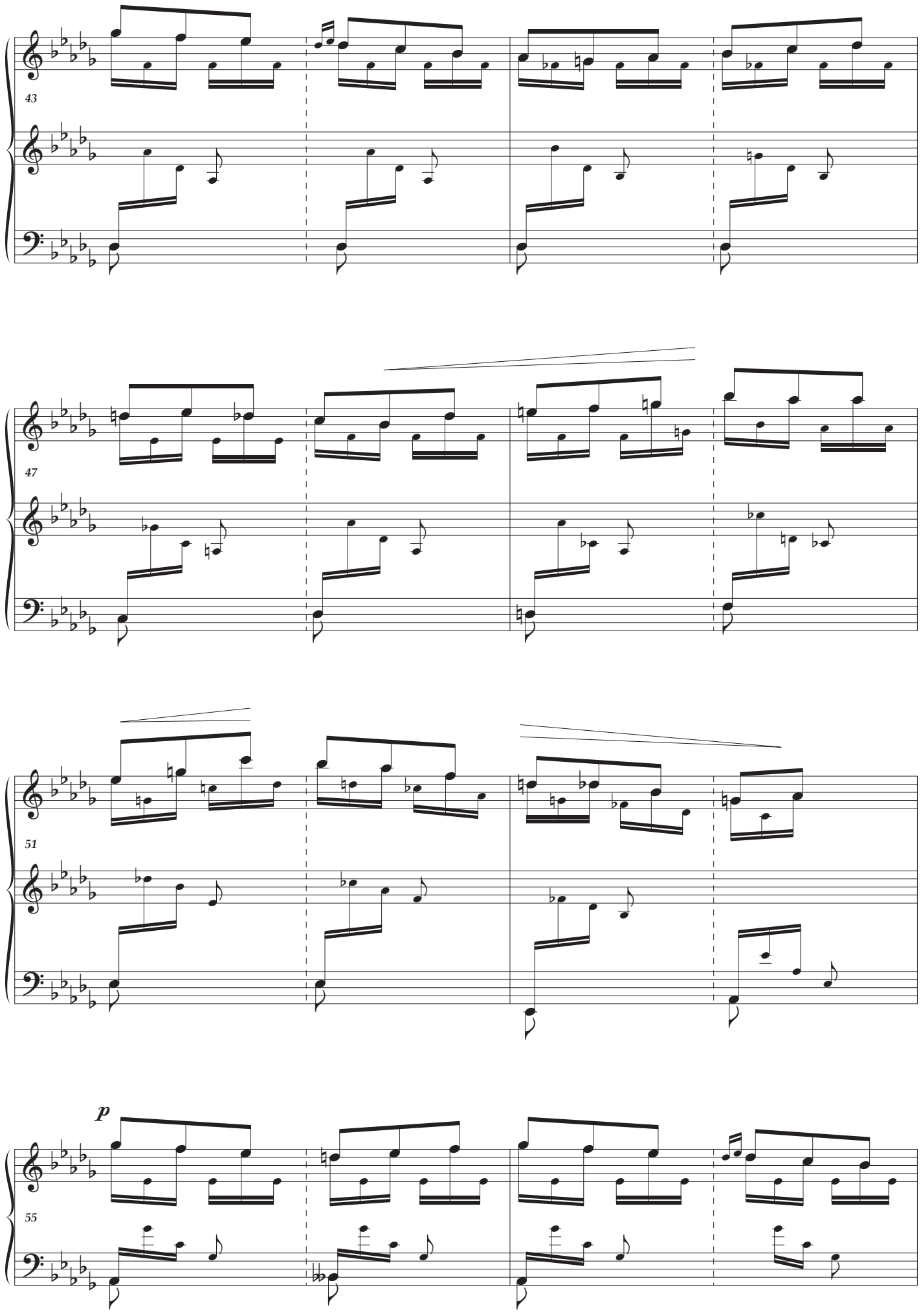
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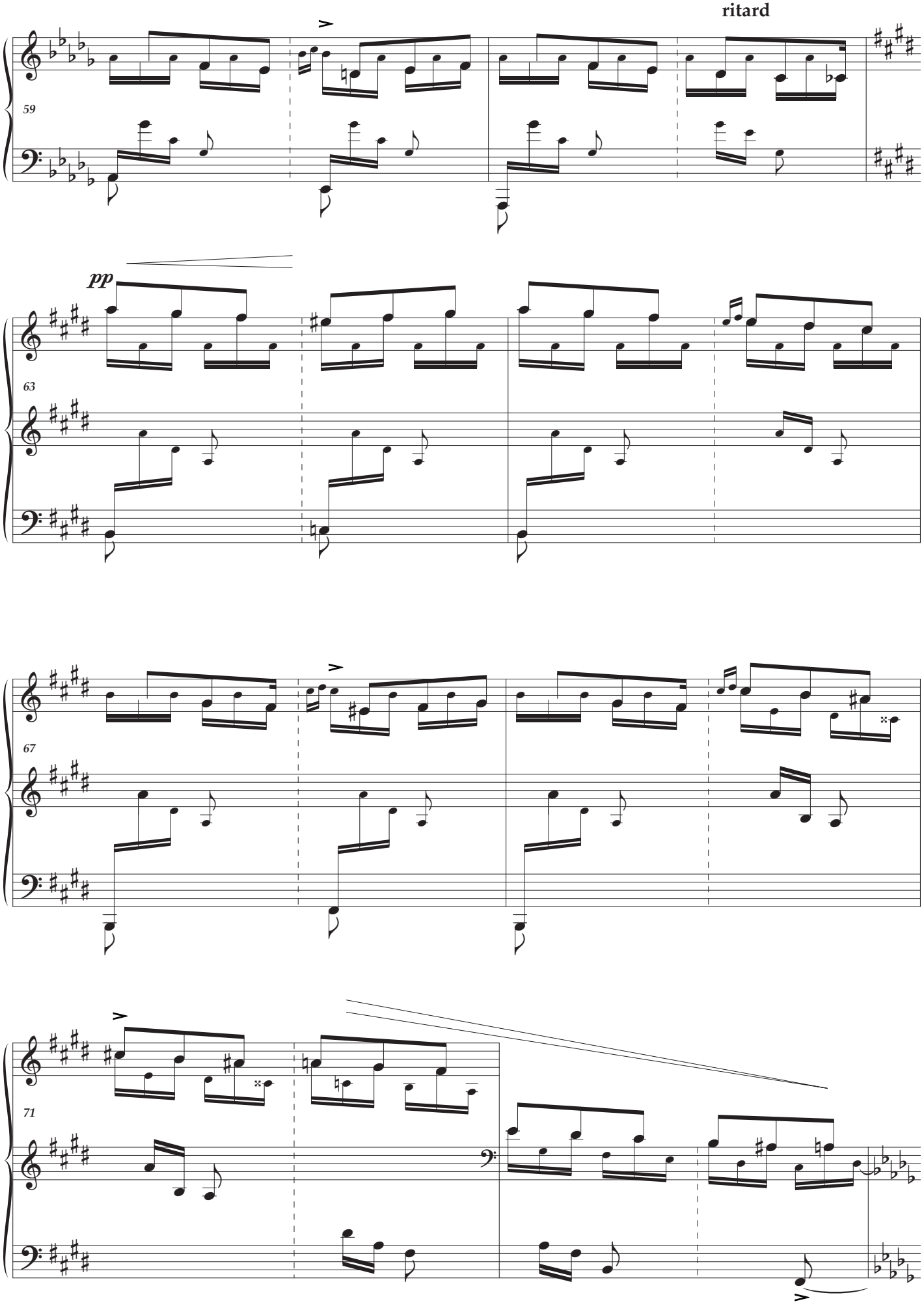
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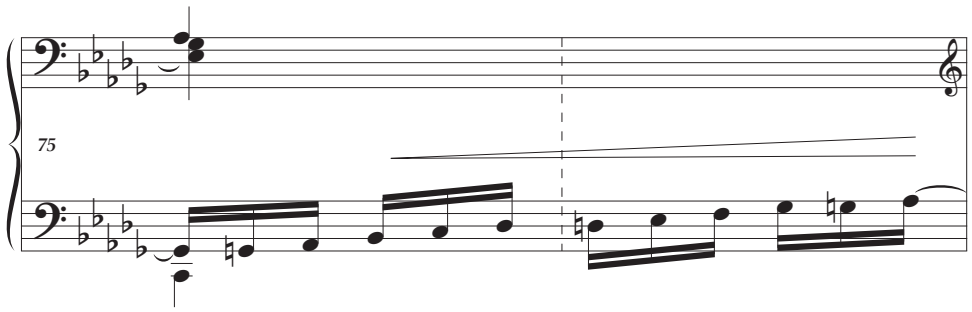

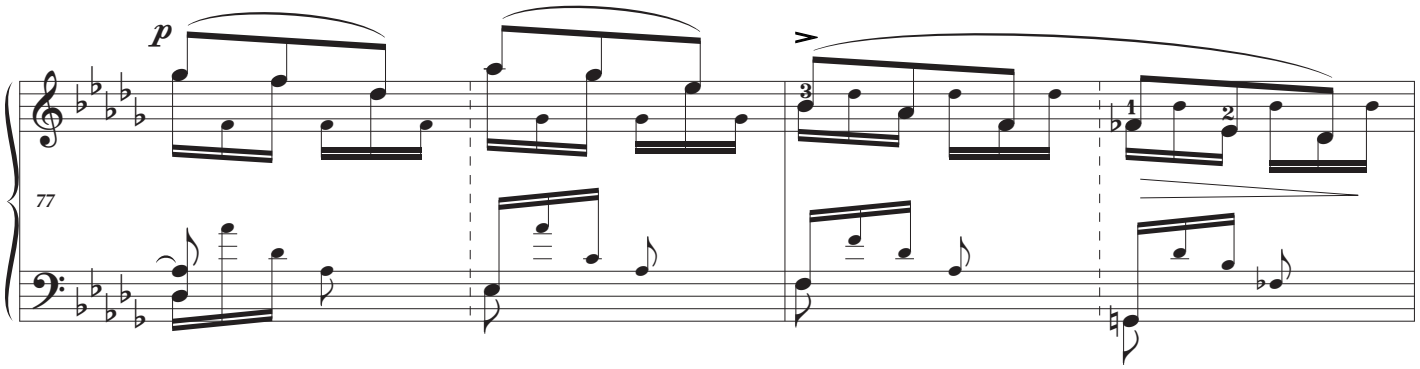

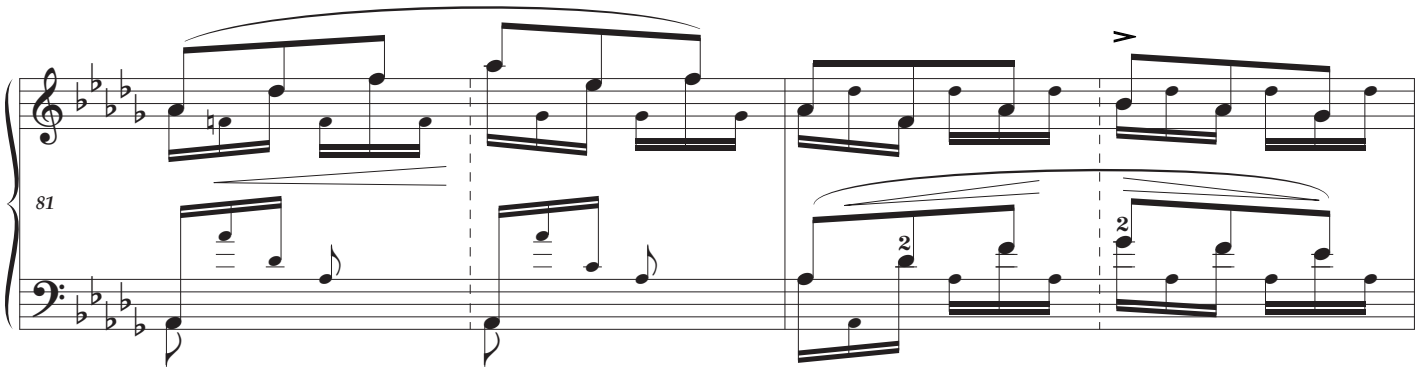

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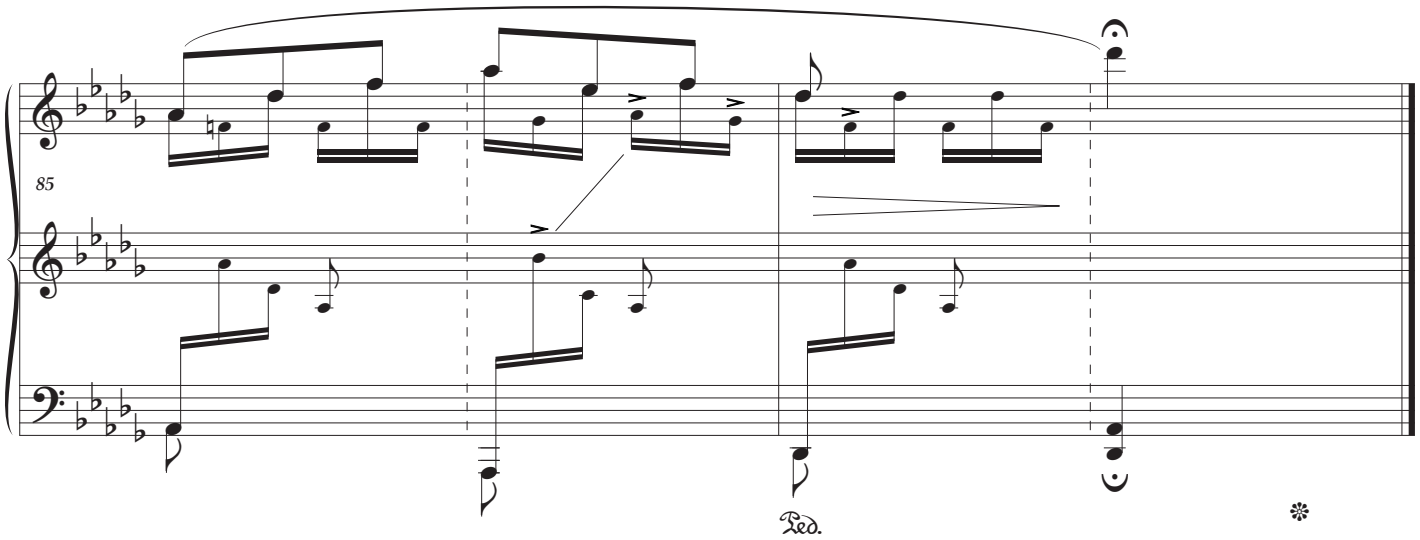
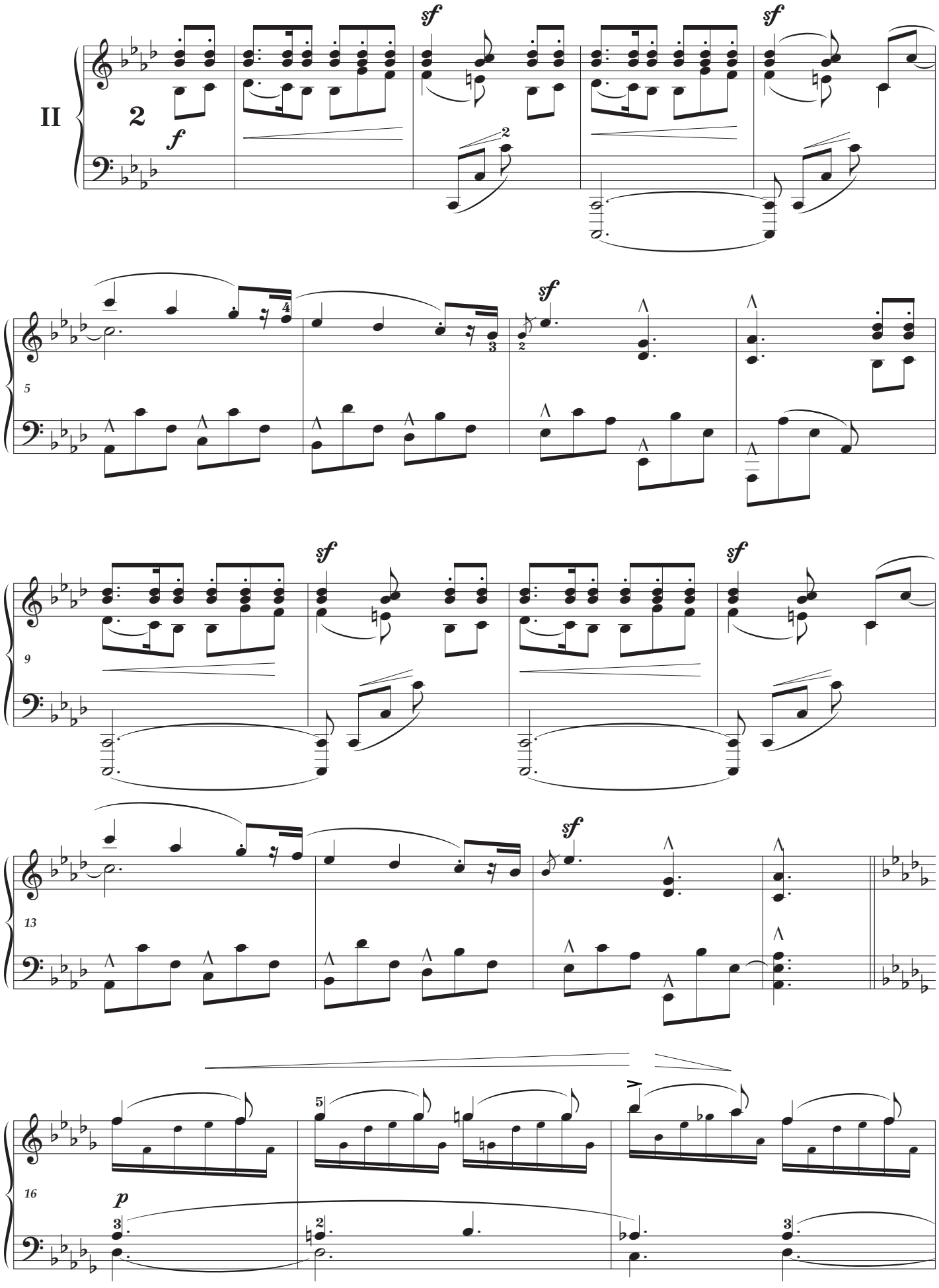
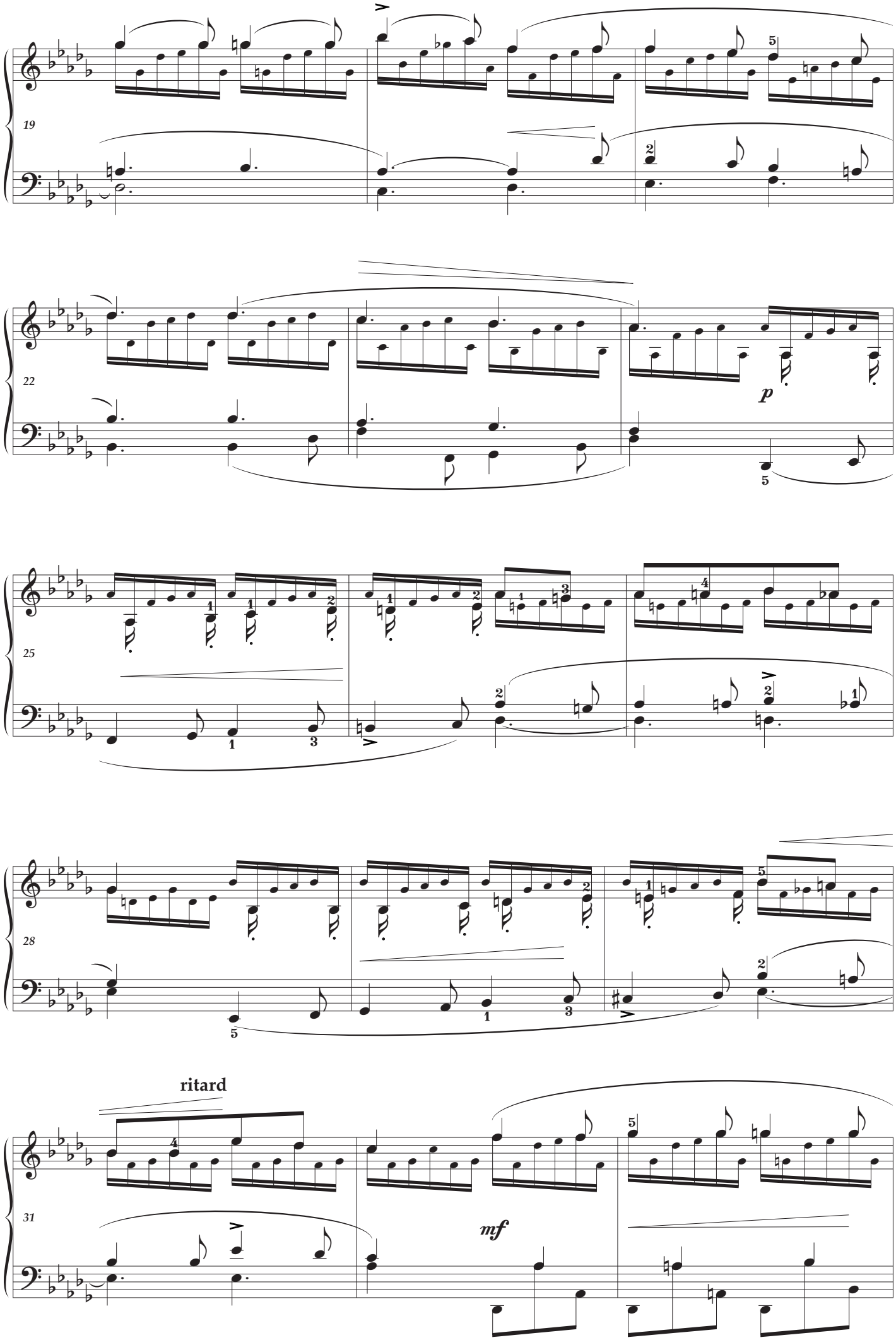


Aufschwung

The Soaring Spirit

* **sehr rasch**
very fast

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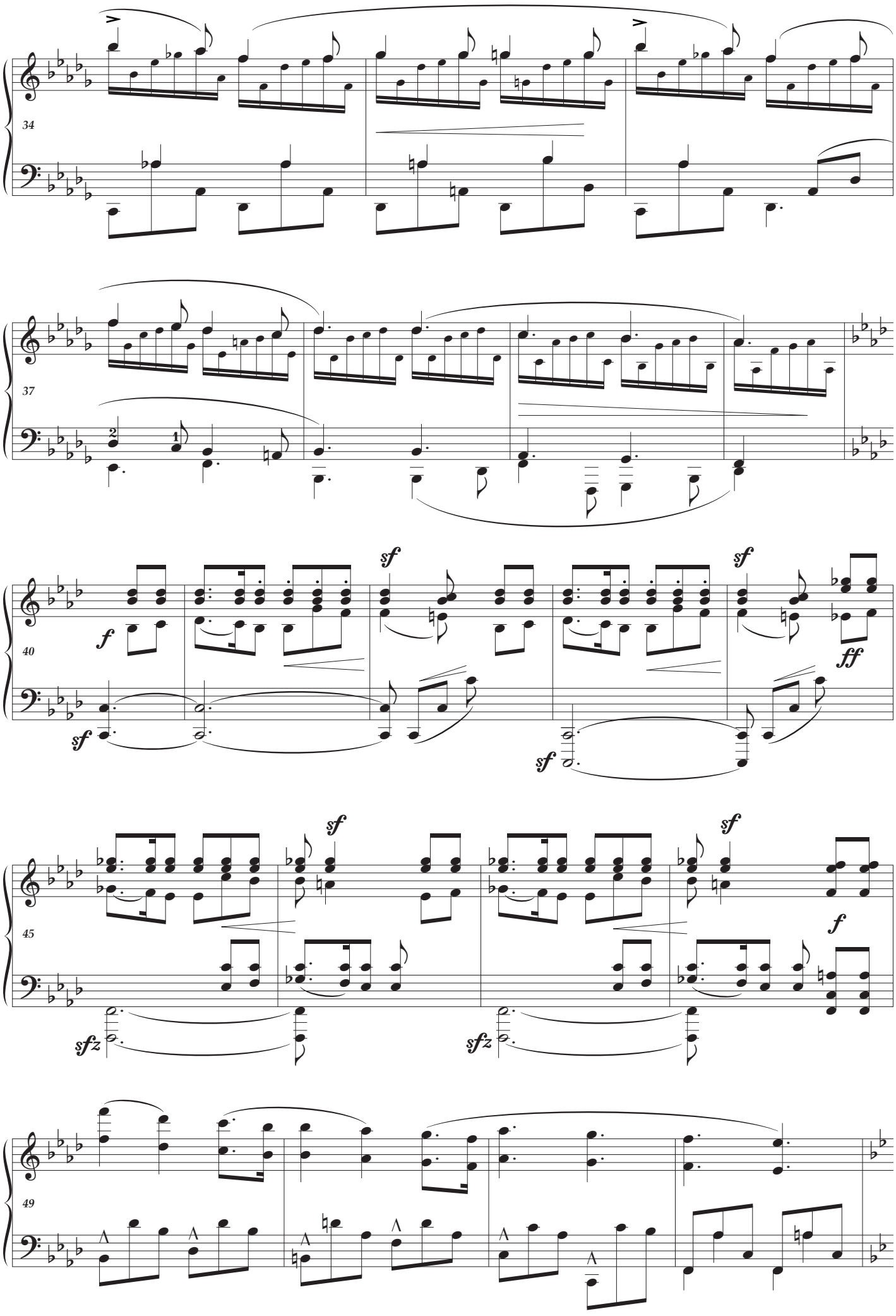
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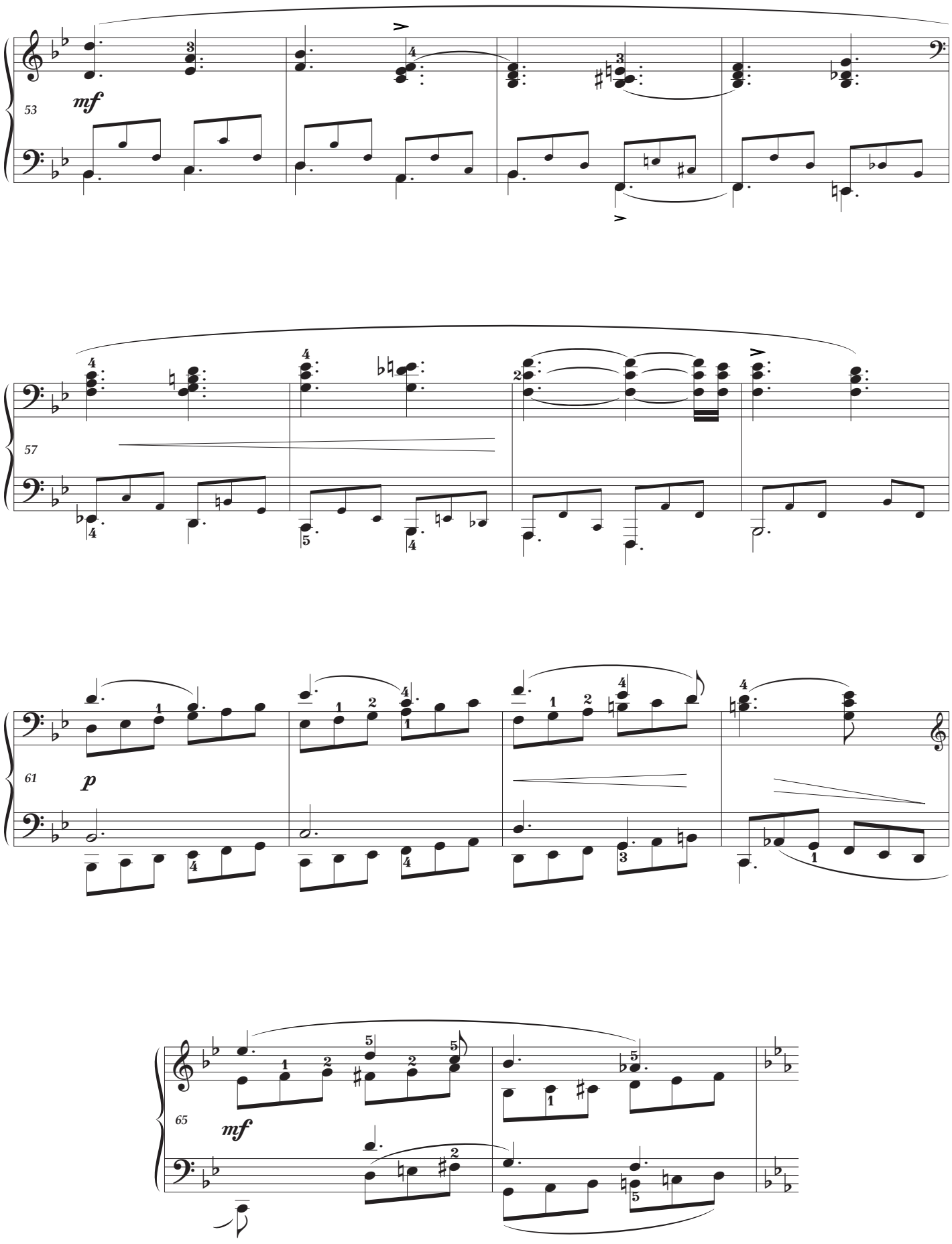
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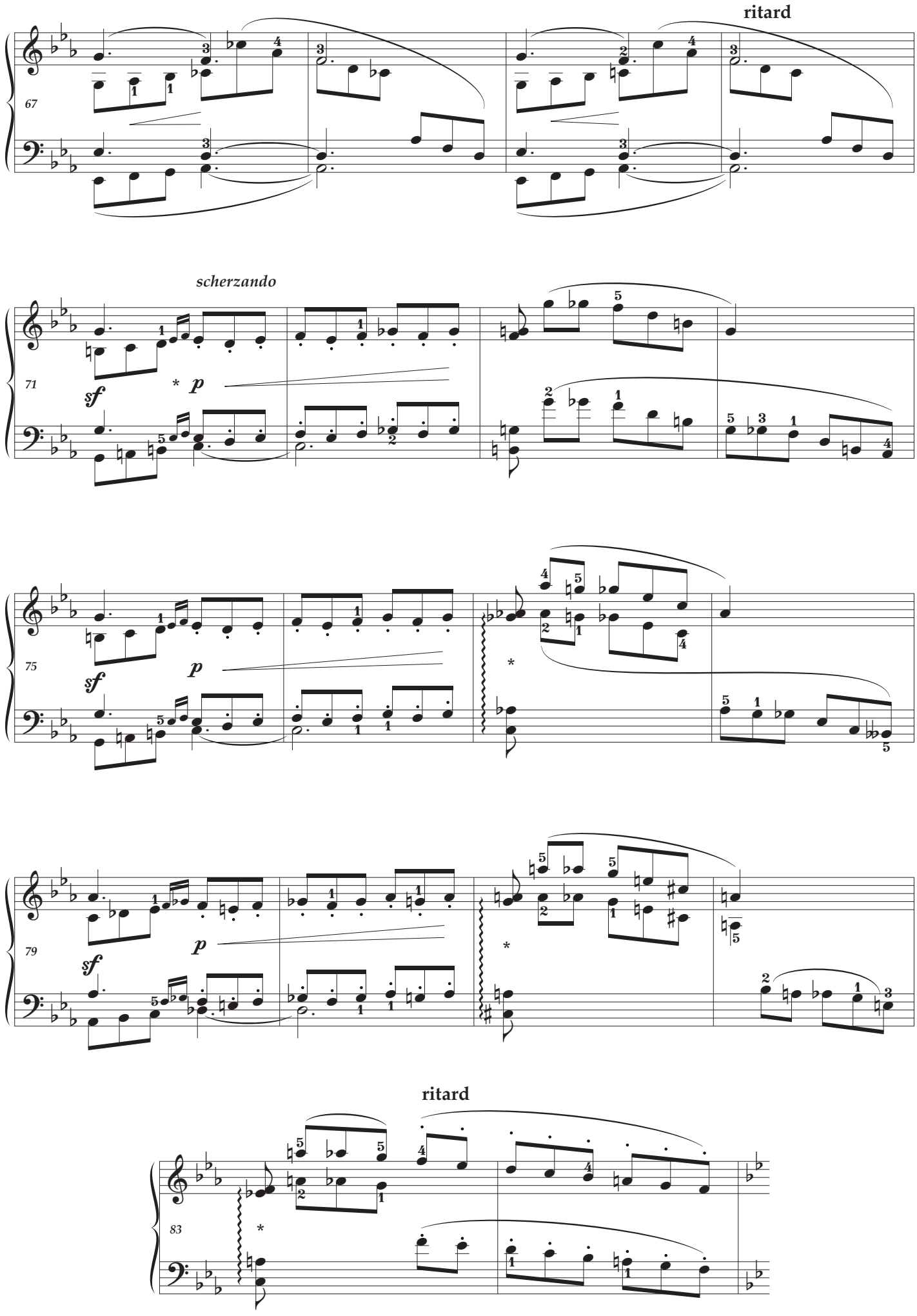
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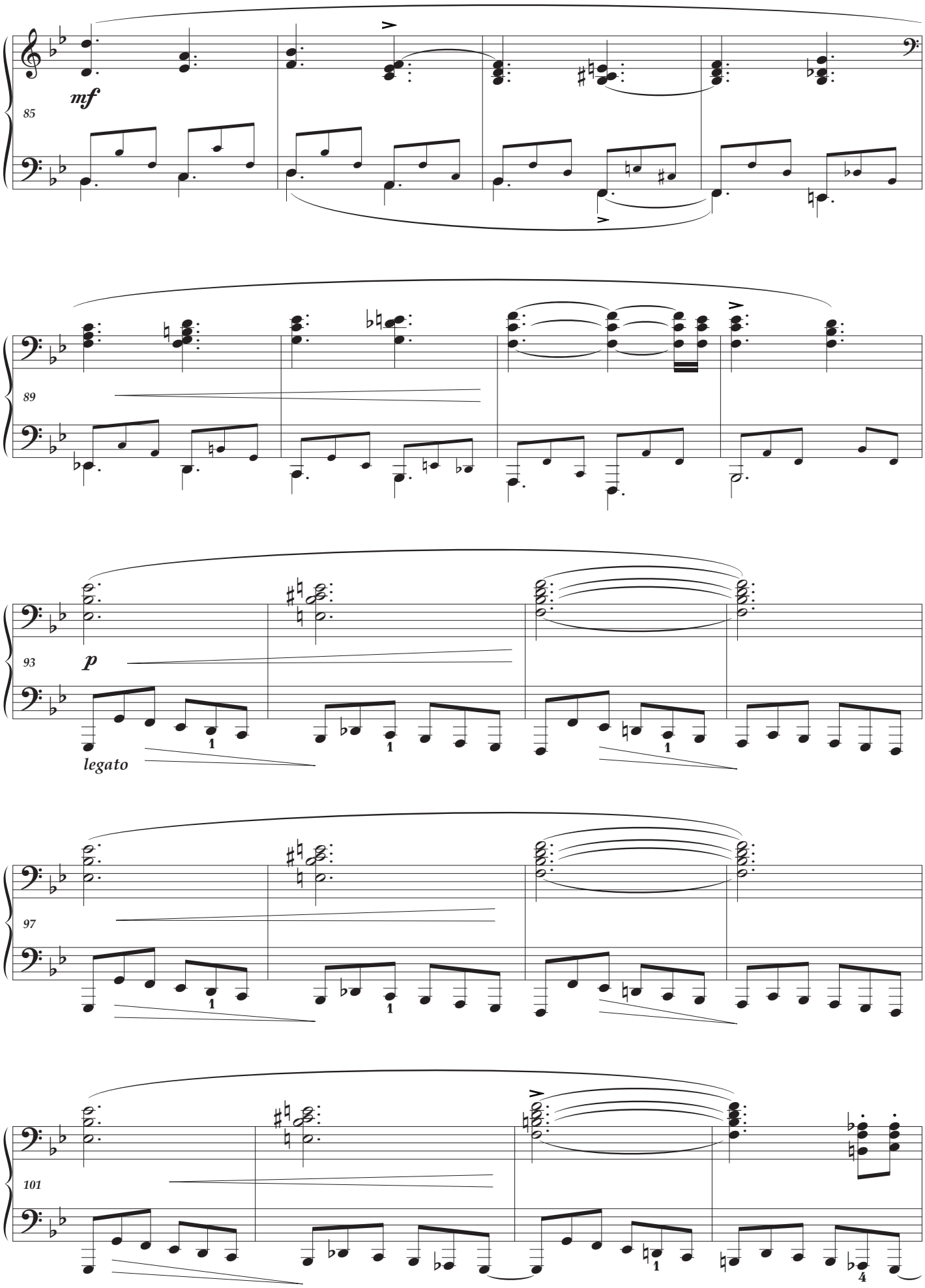
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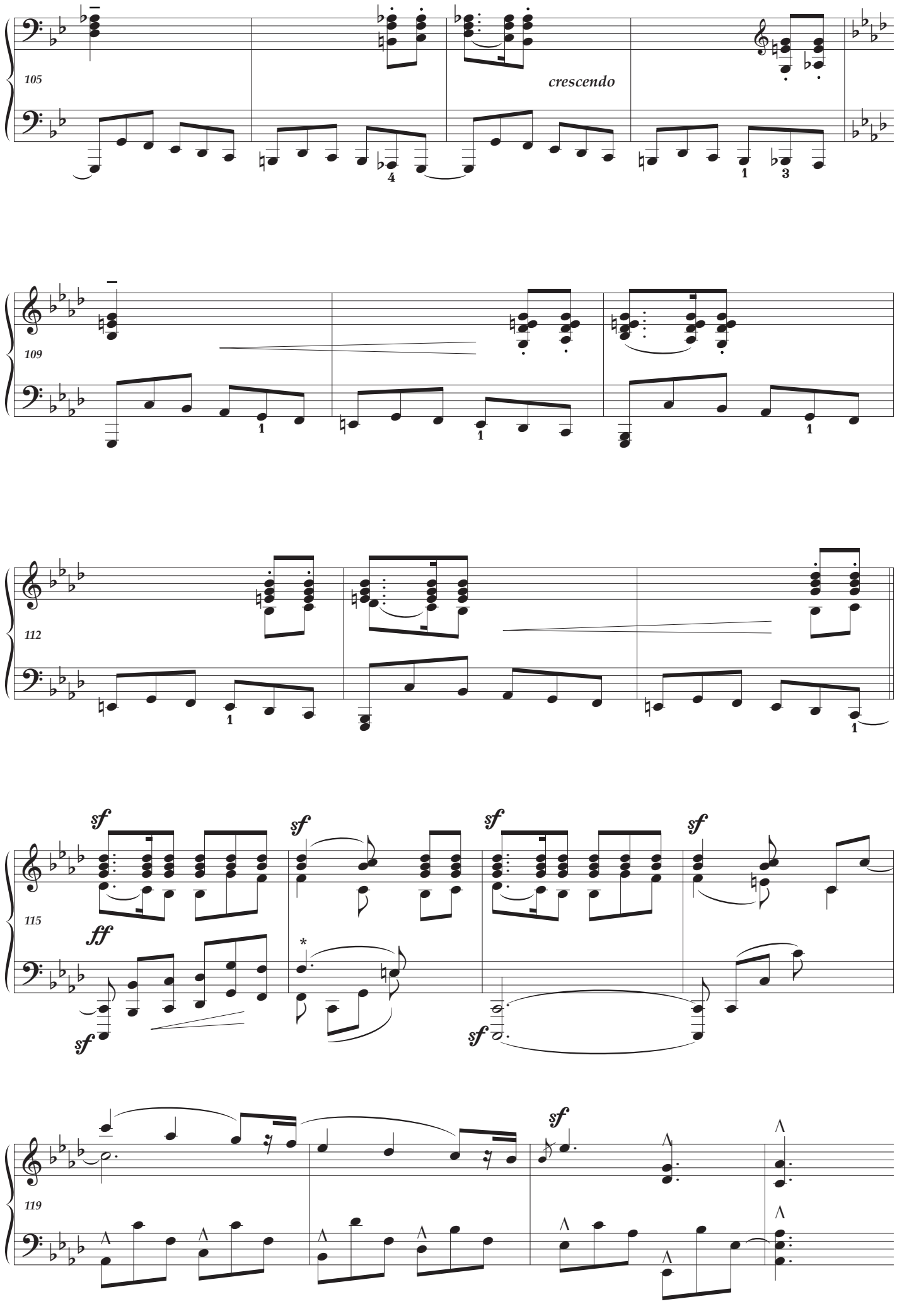
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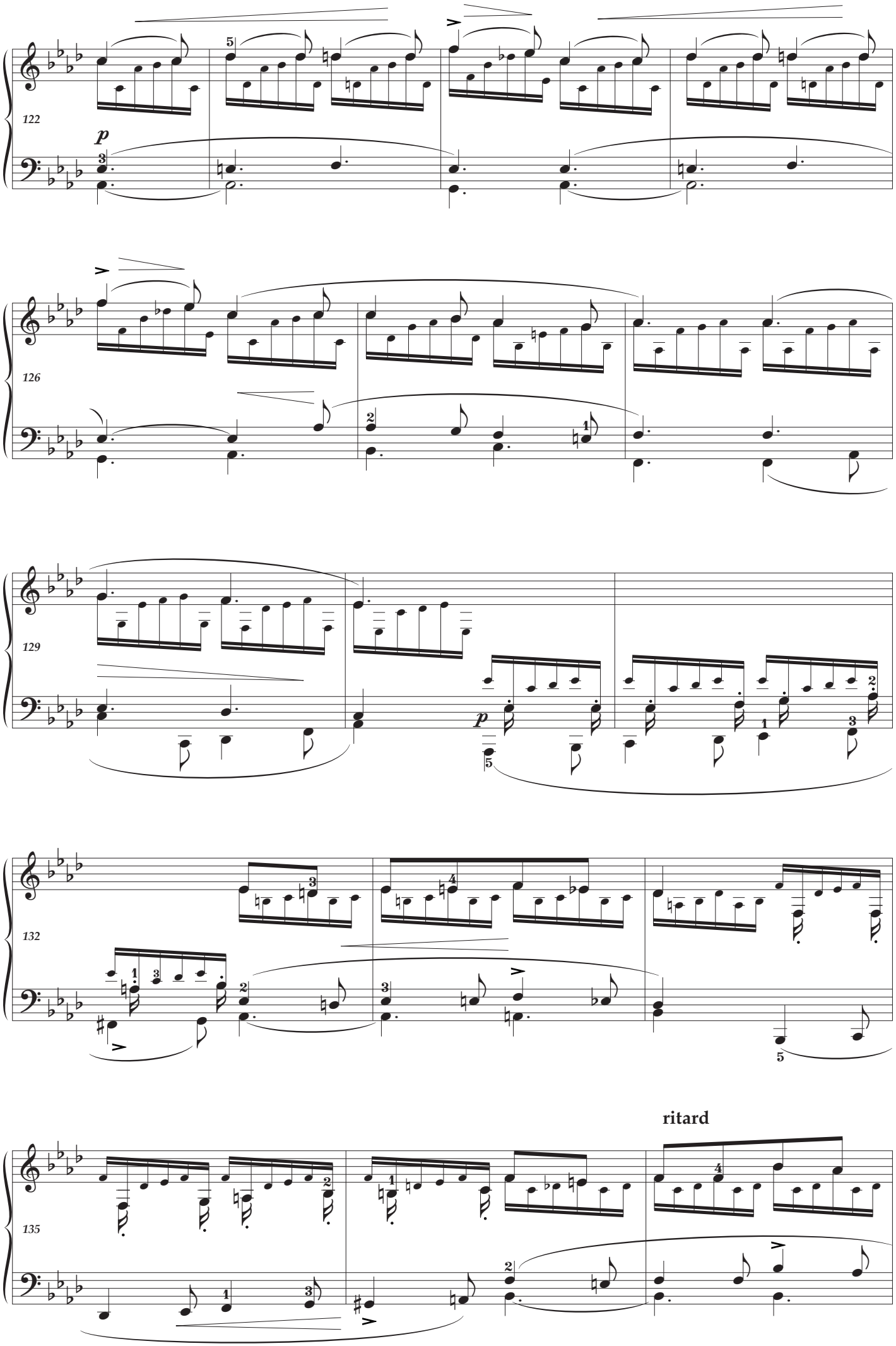
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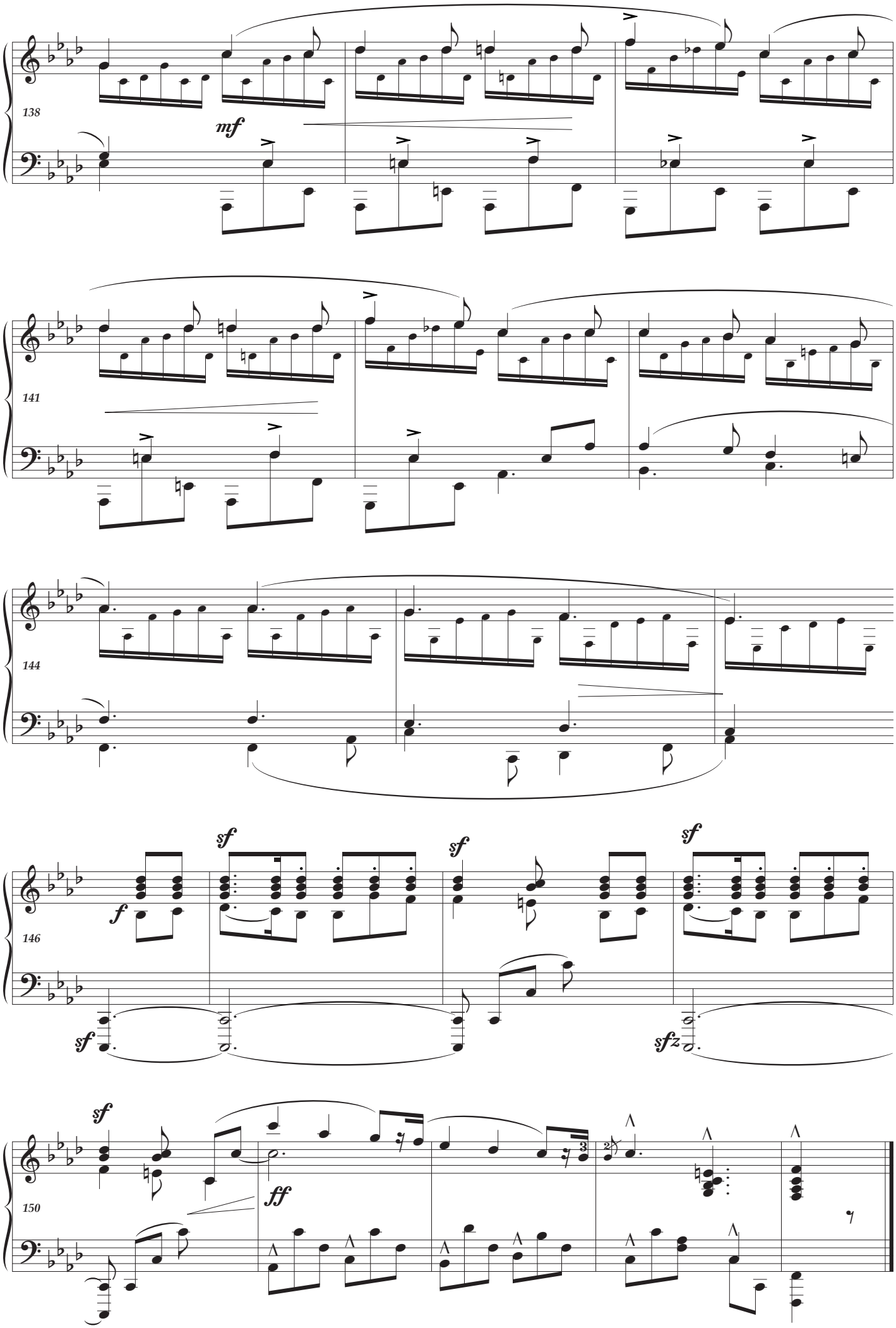
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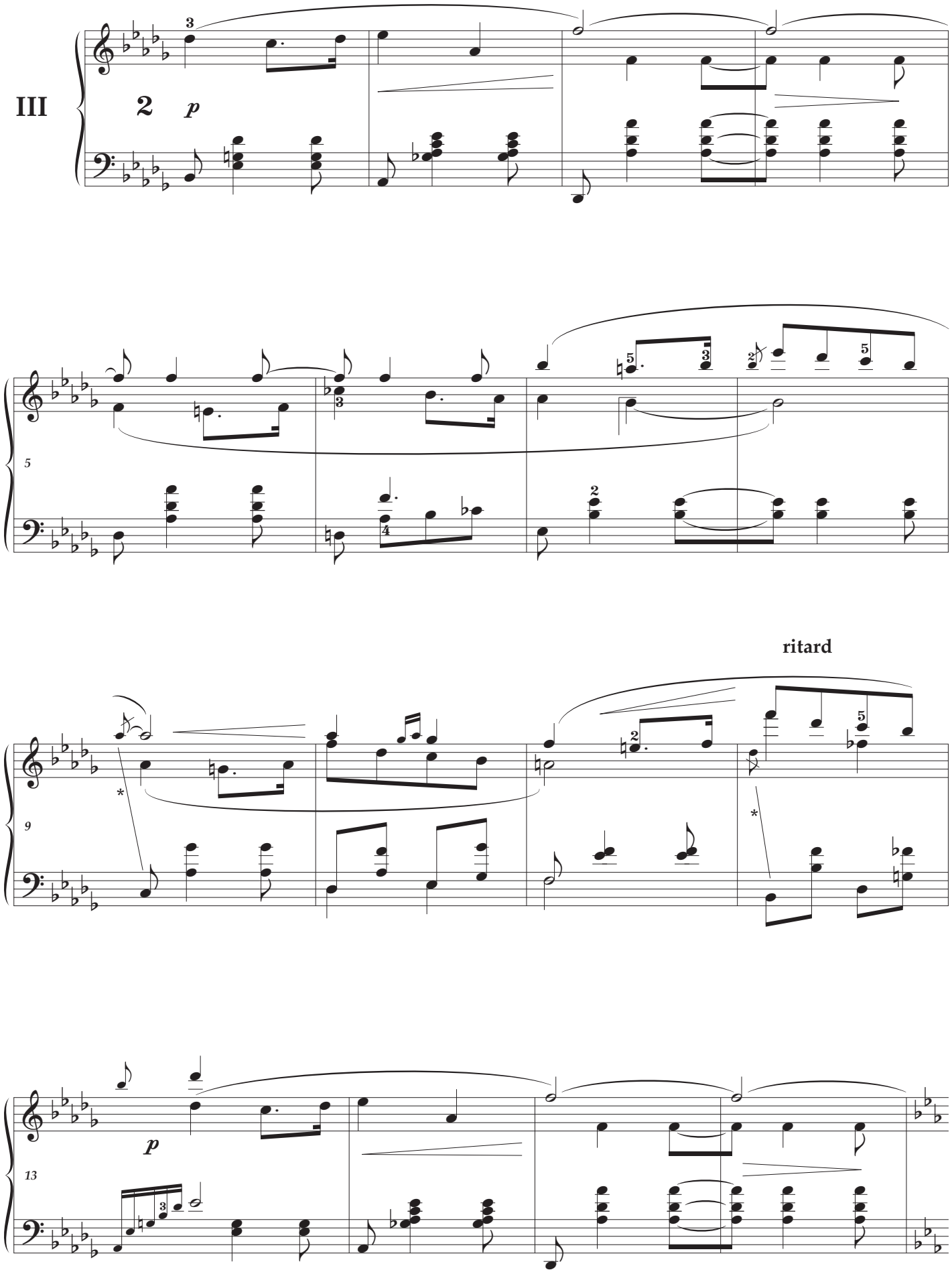
Warum ?

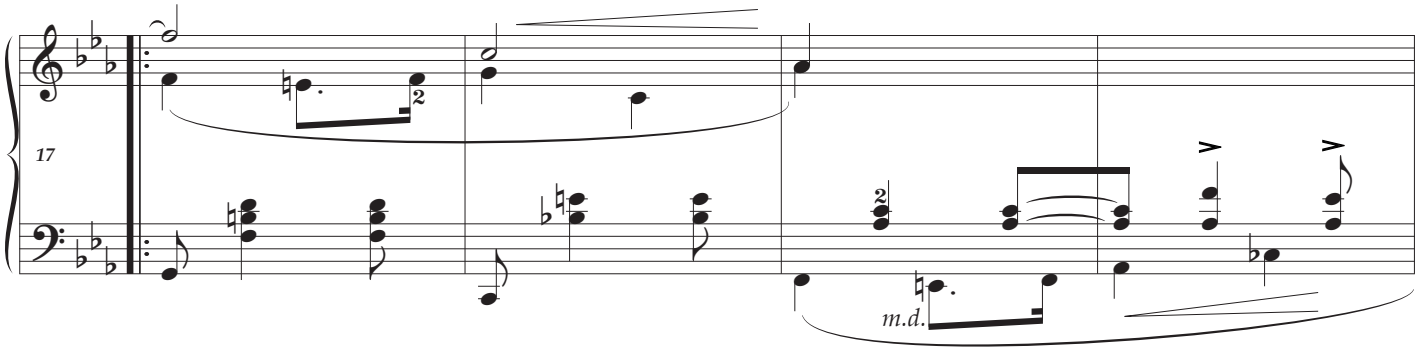
Why?

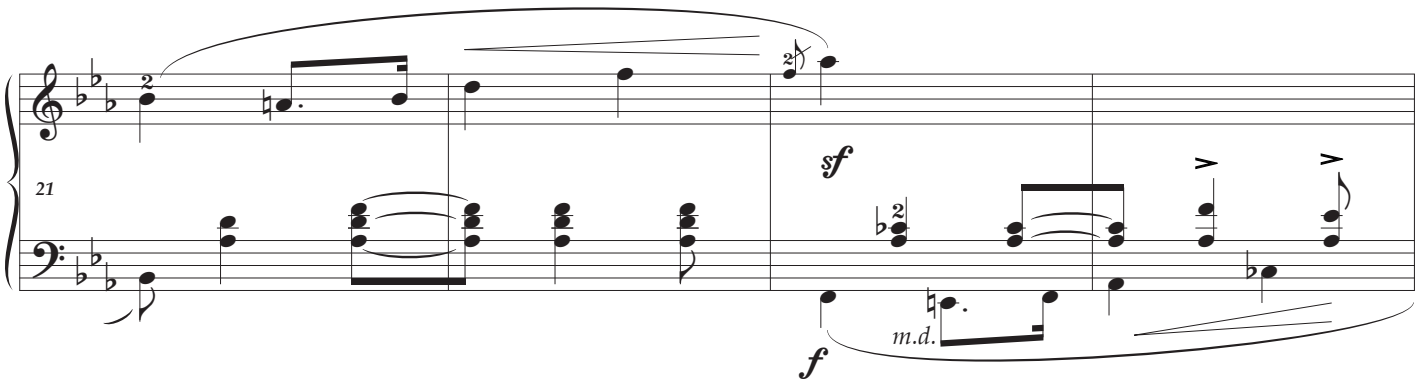
langsam und zart

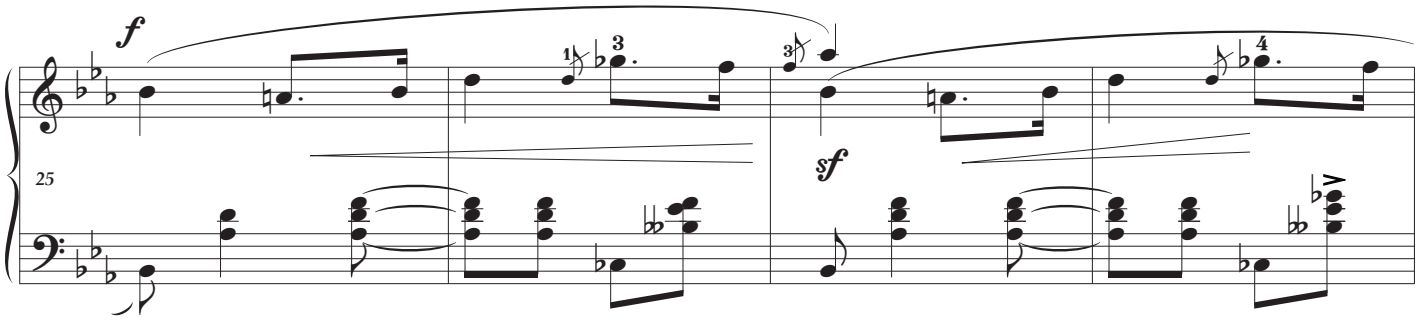
slow and tender

III









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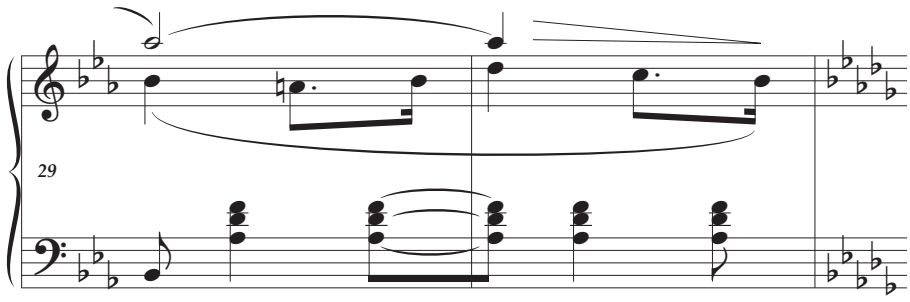

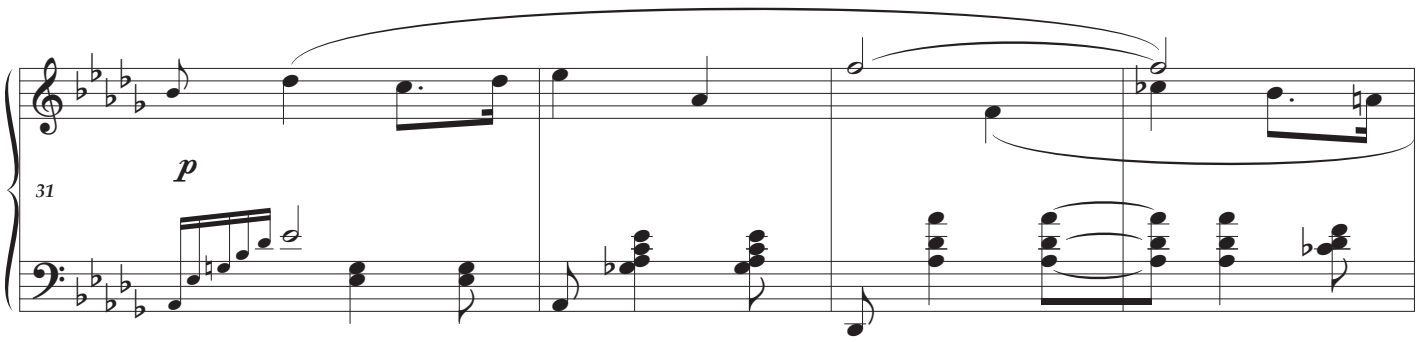
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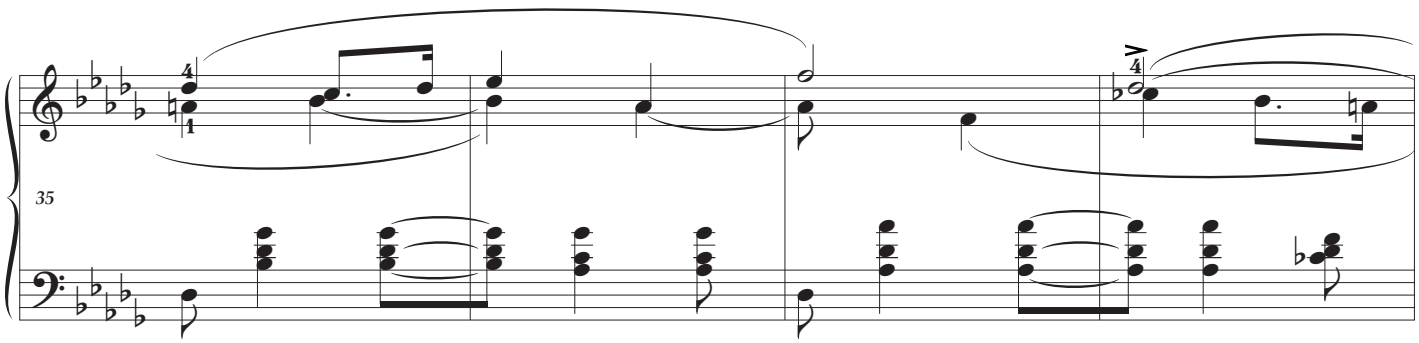
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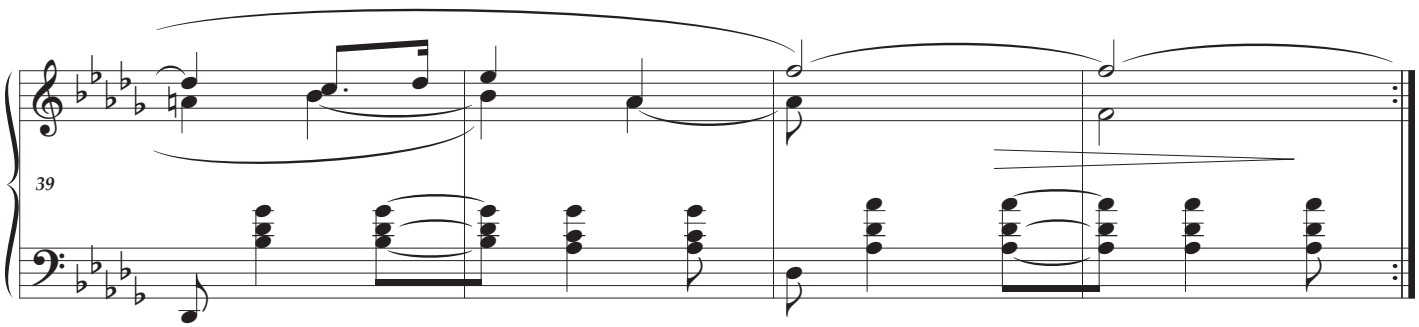
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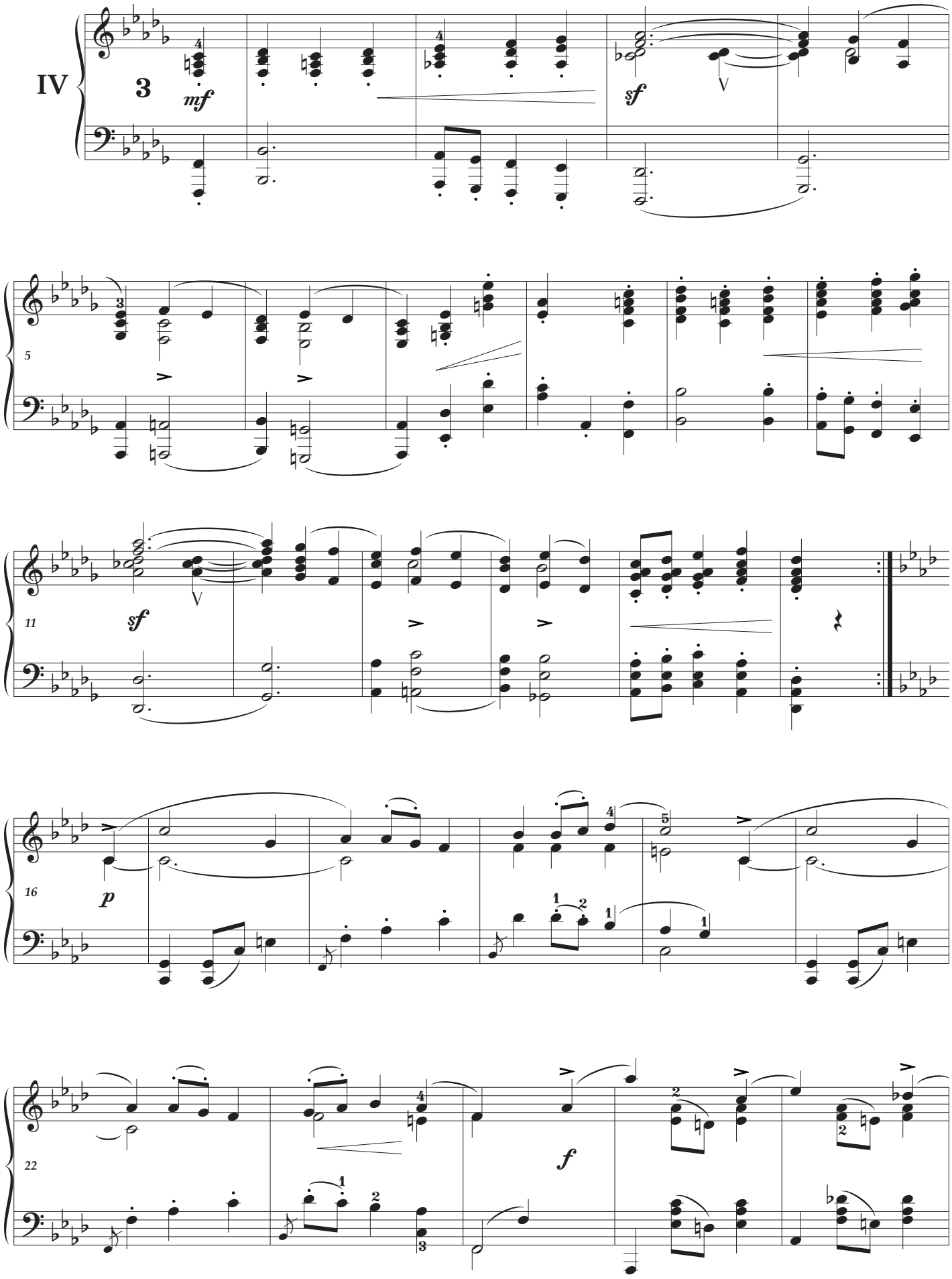
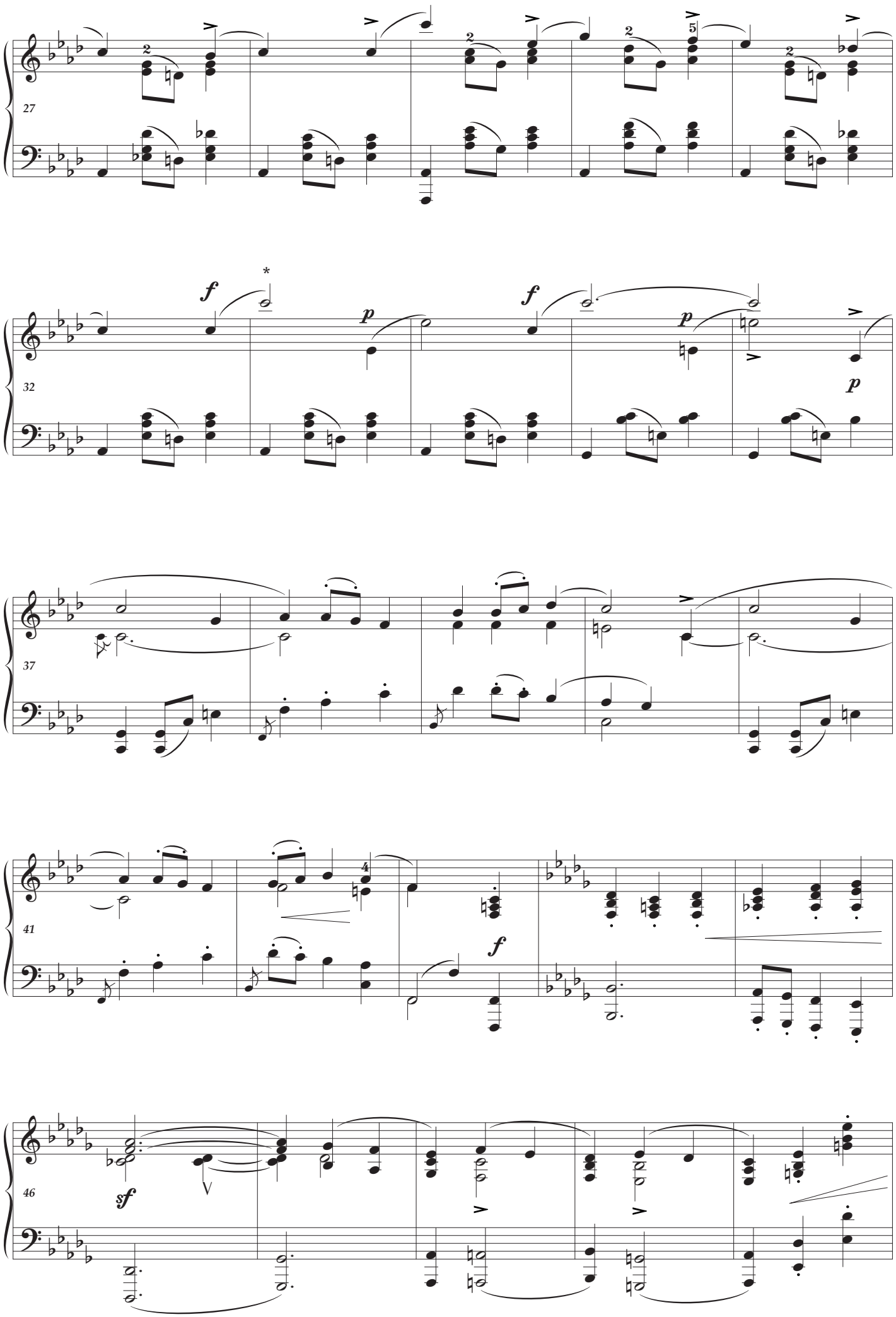
Grillen

Whims

mit humor
with humour

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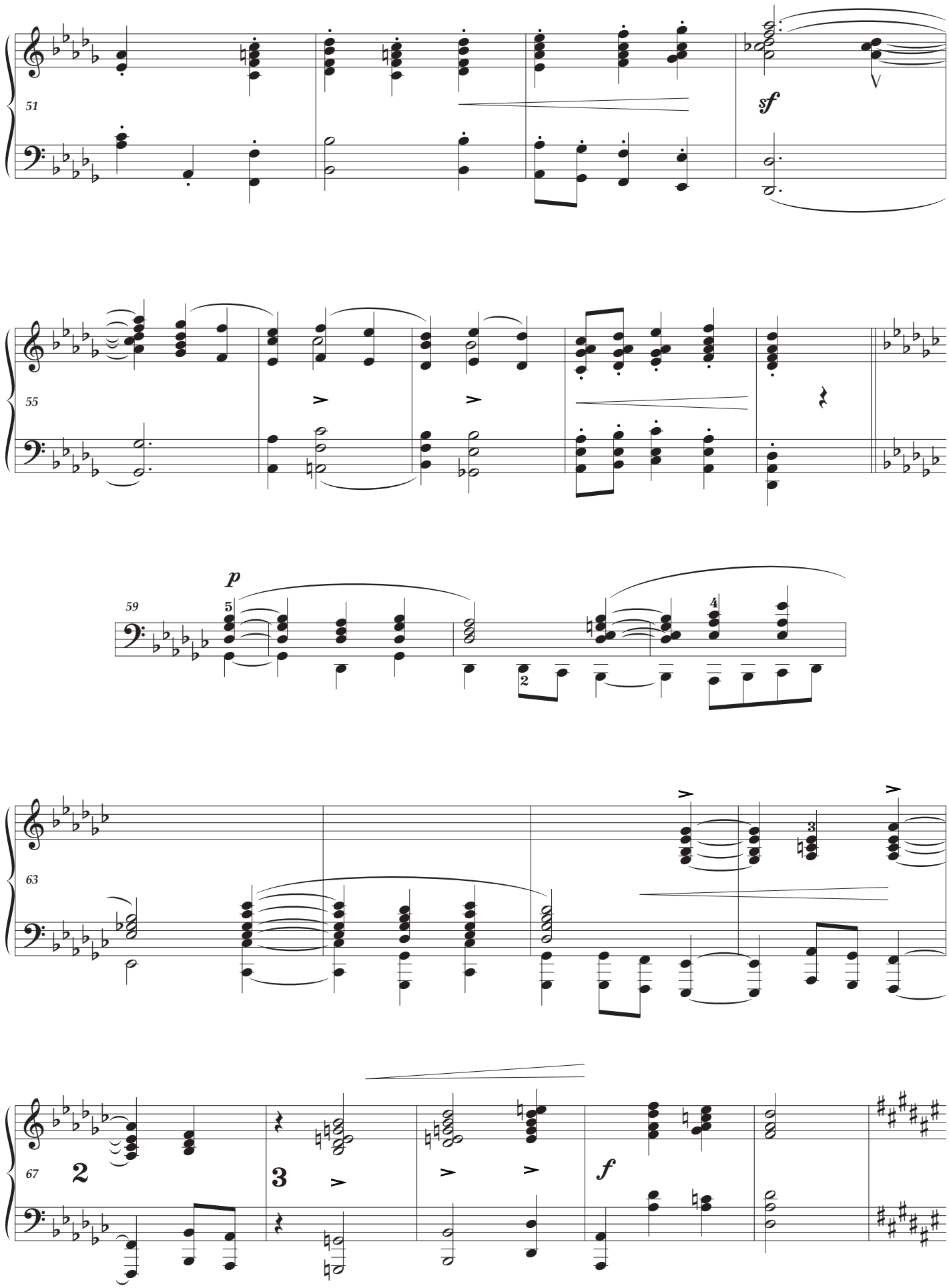
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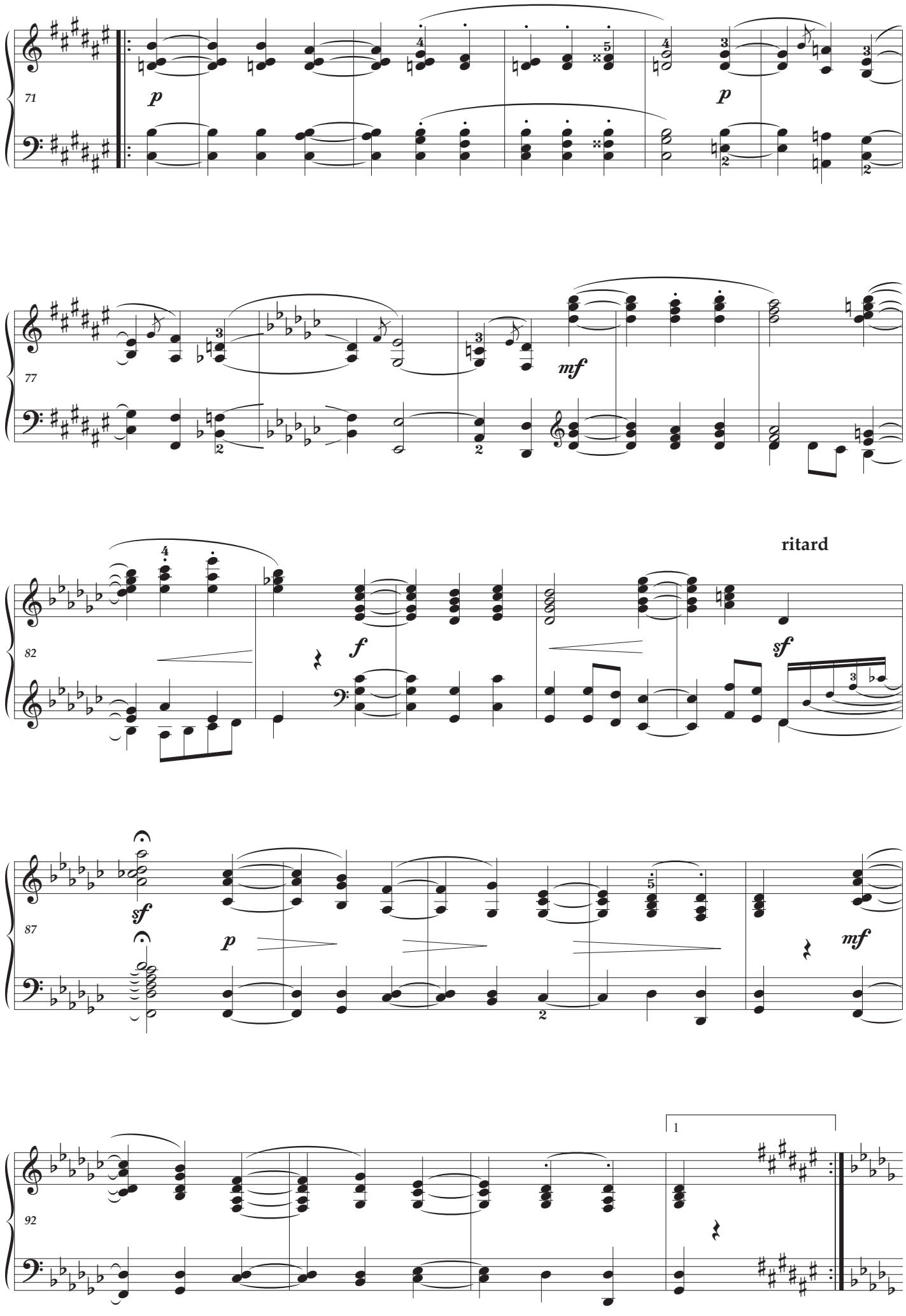
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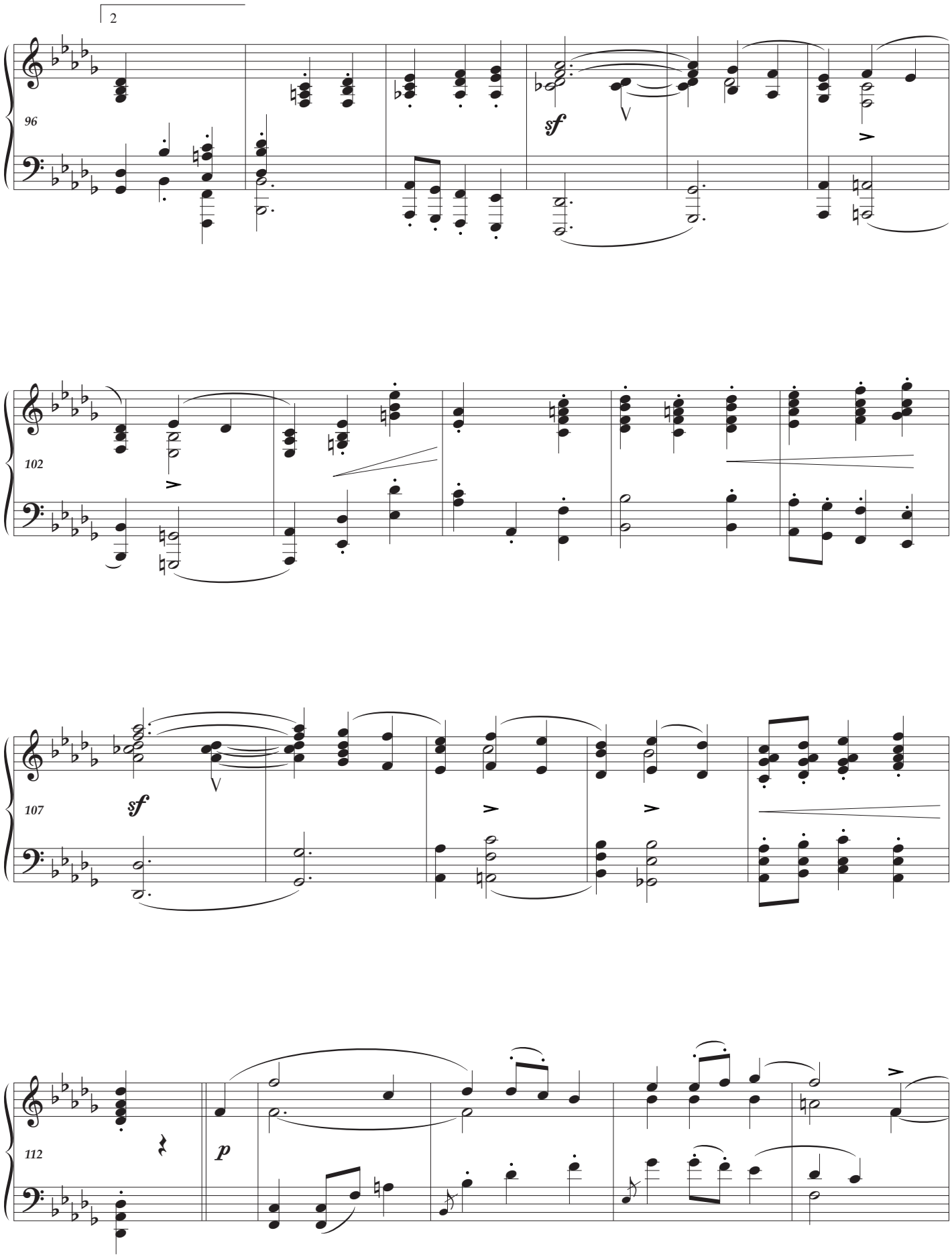
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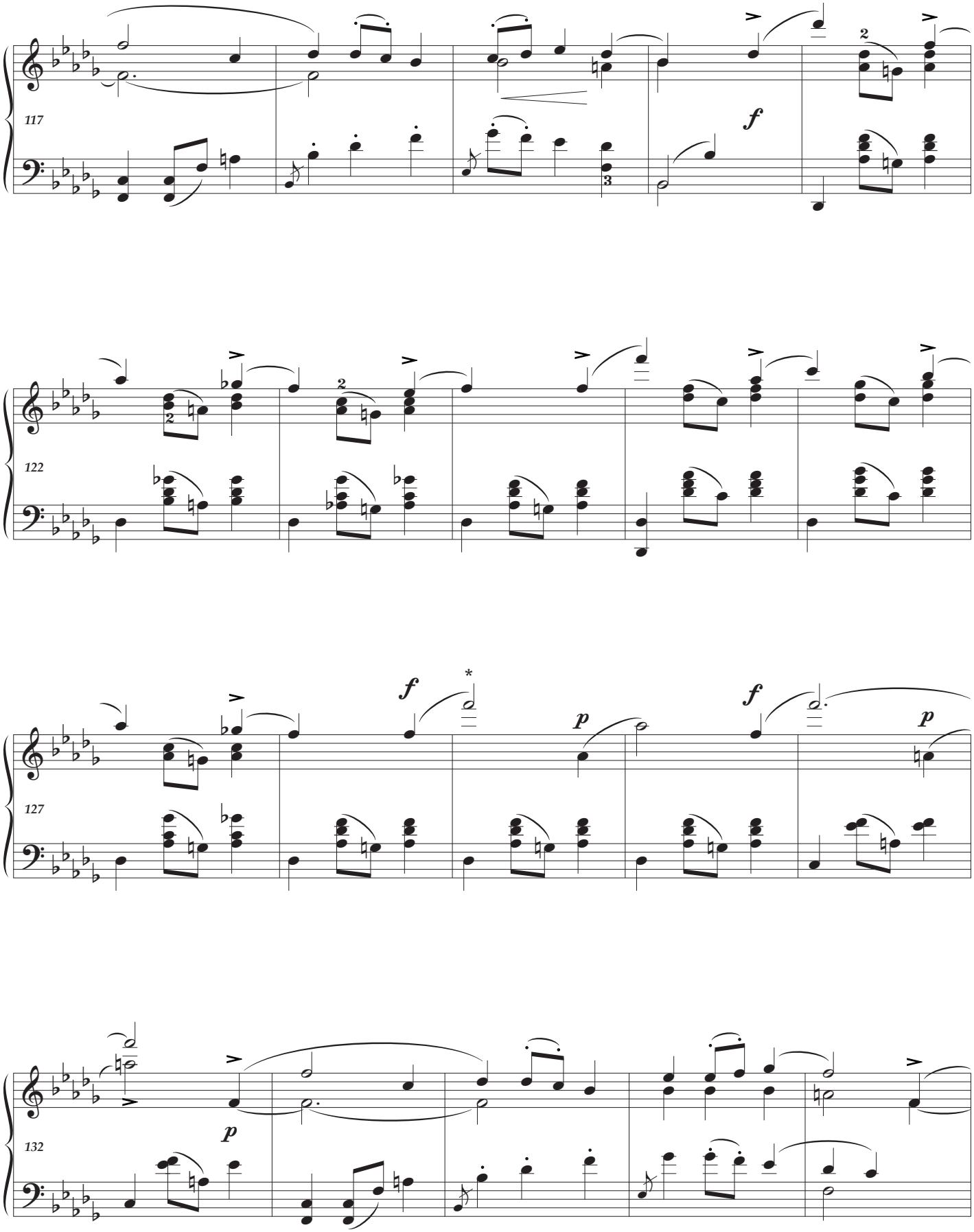
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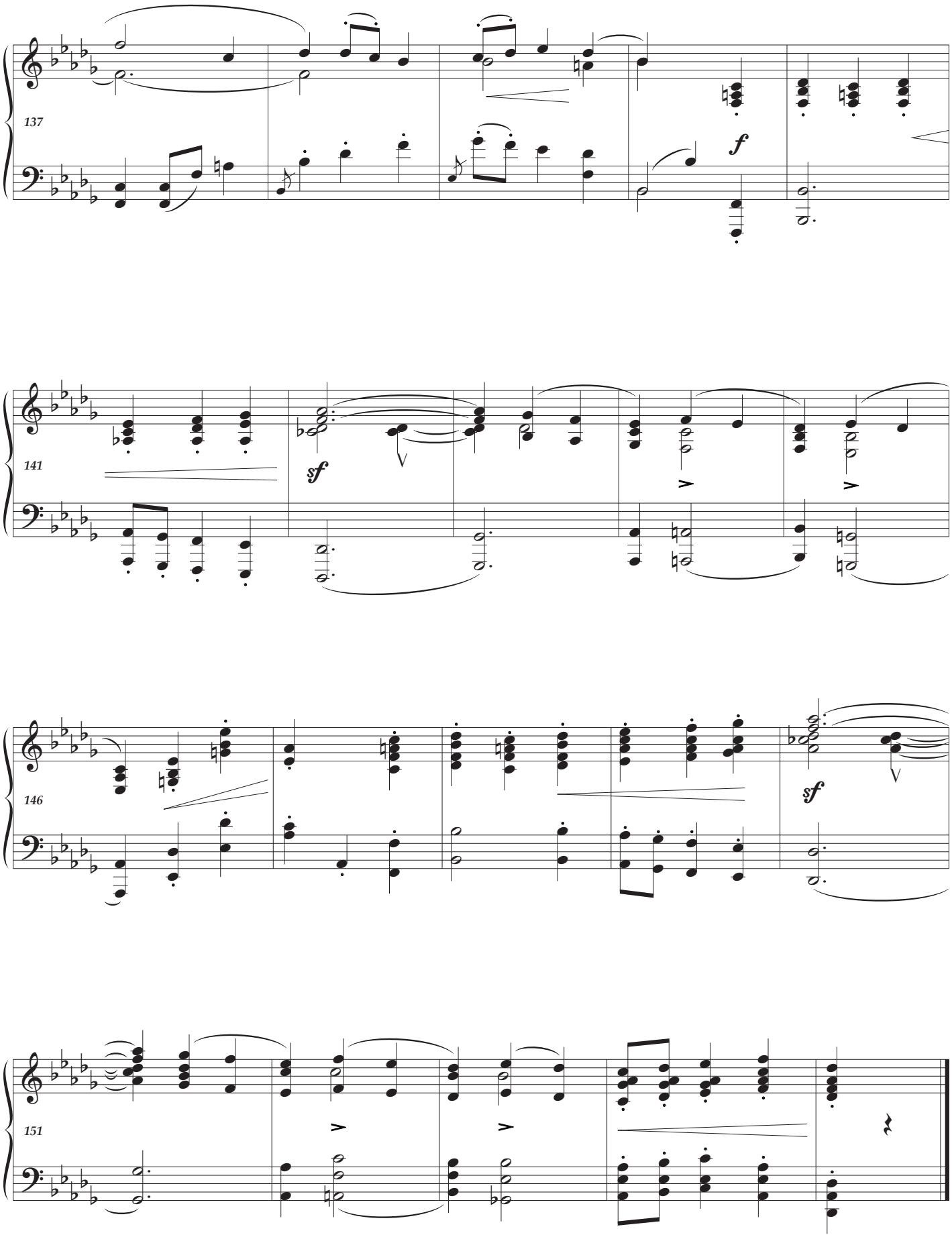
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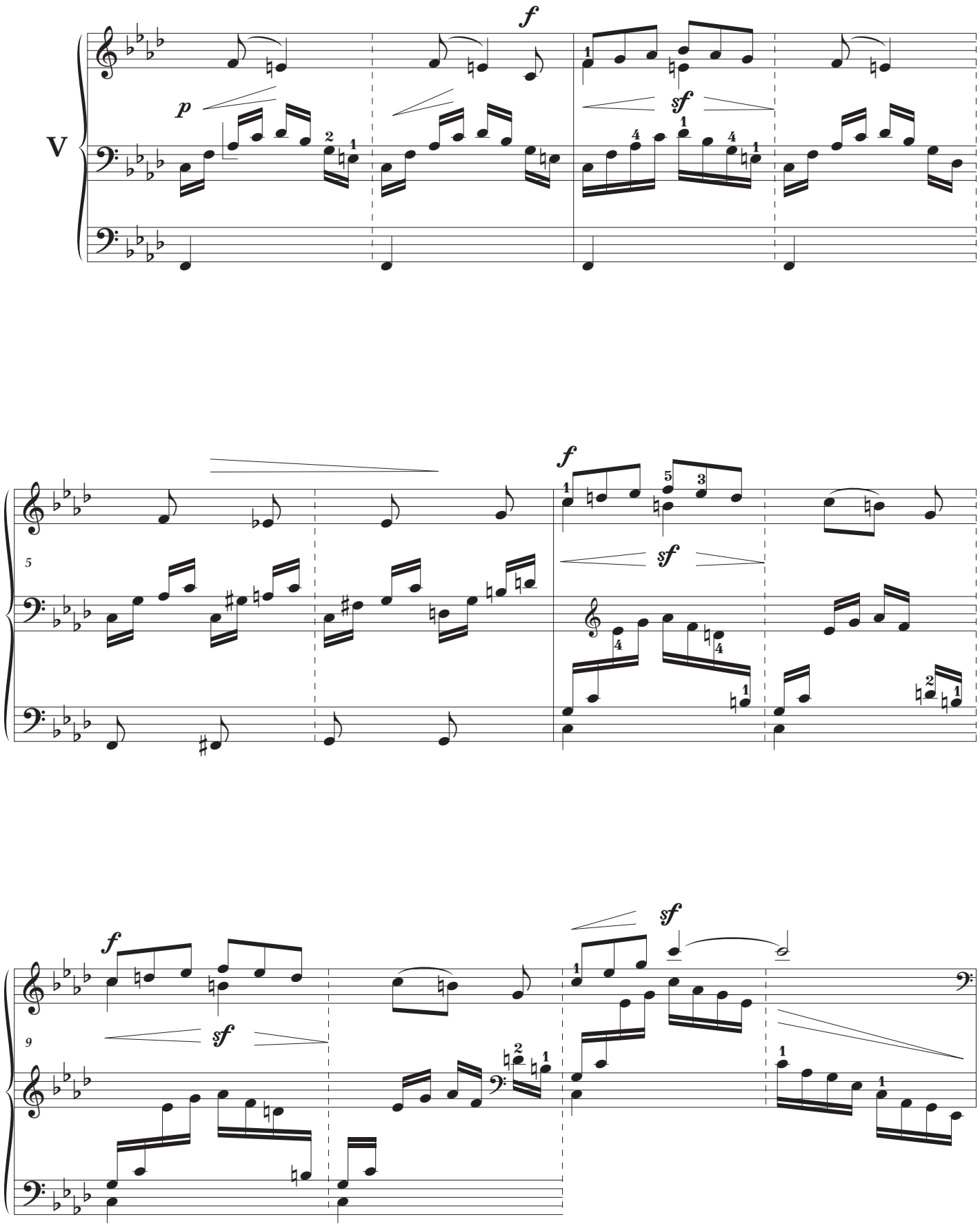
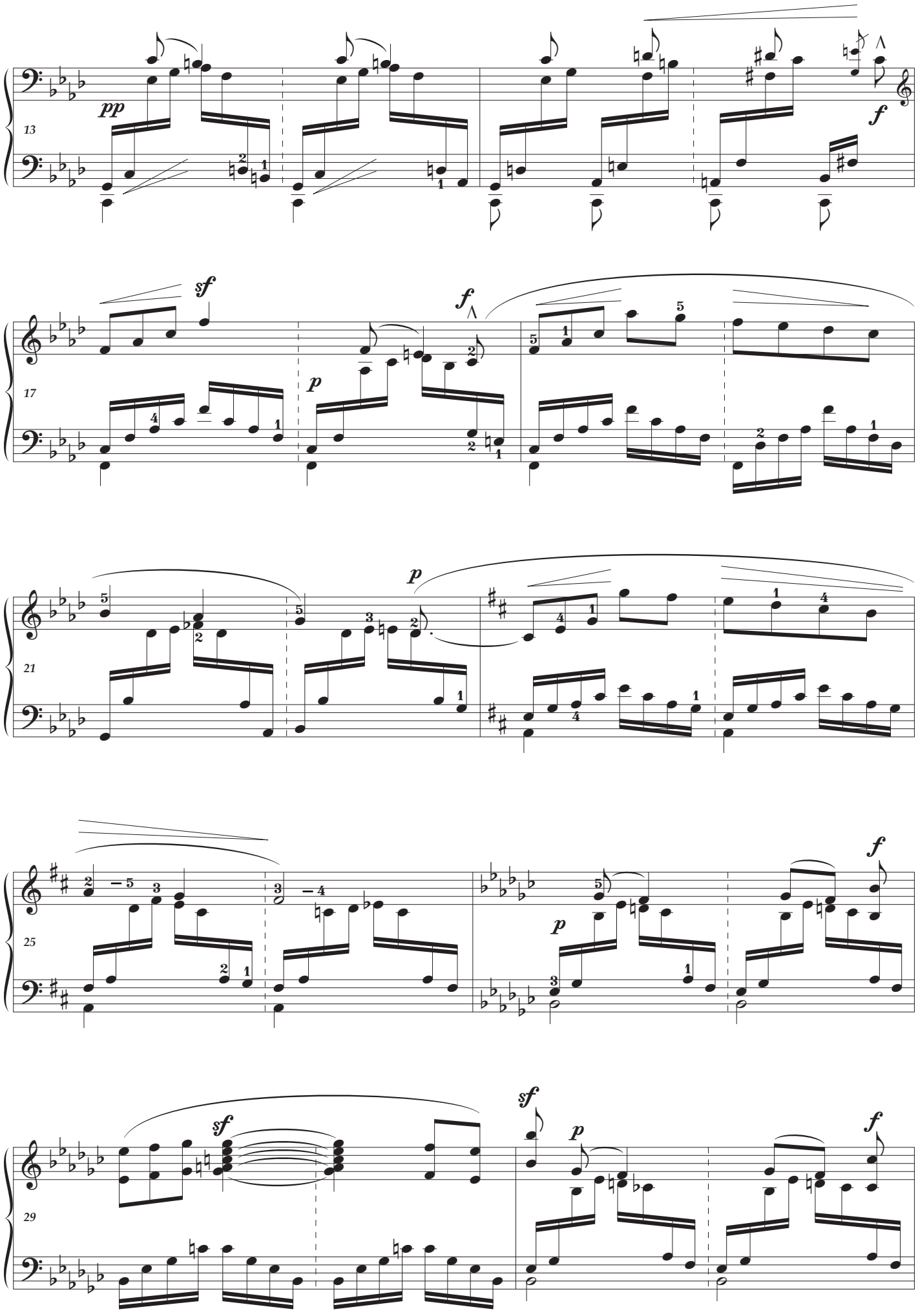
In der Nacht

In the Night

with passion

mit leidenschaft

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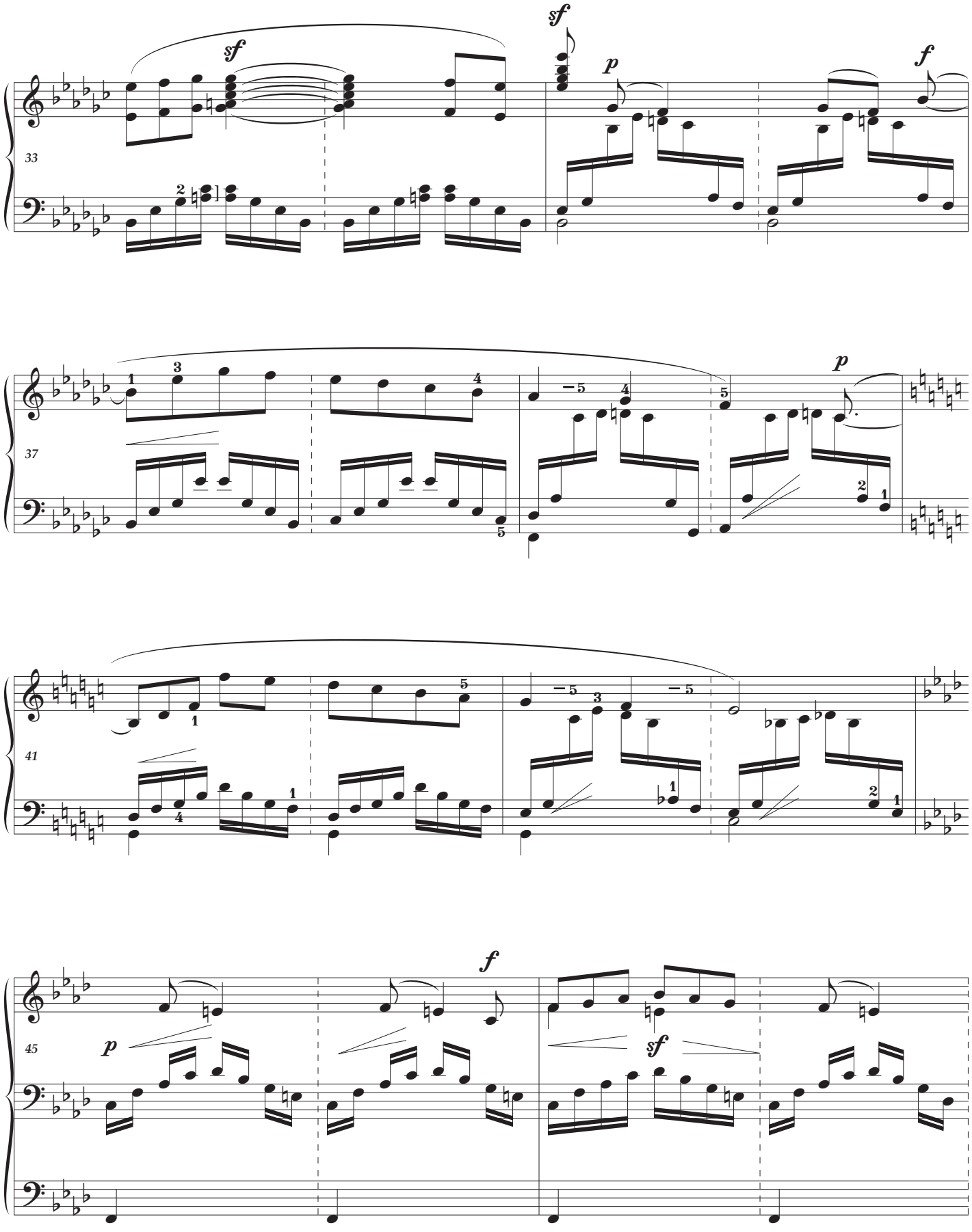
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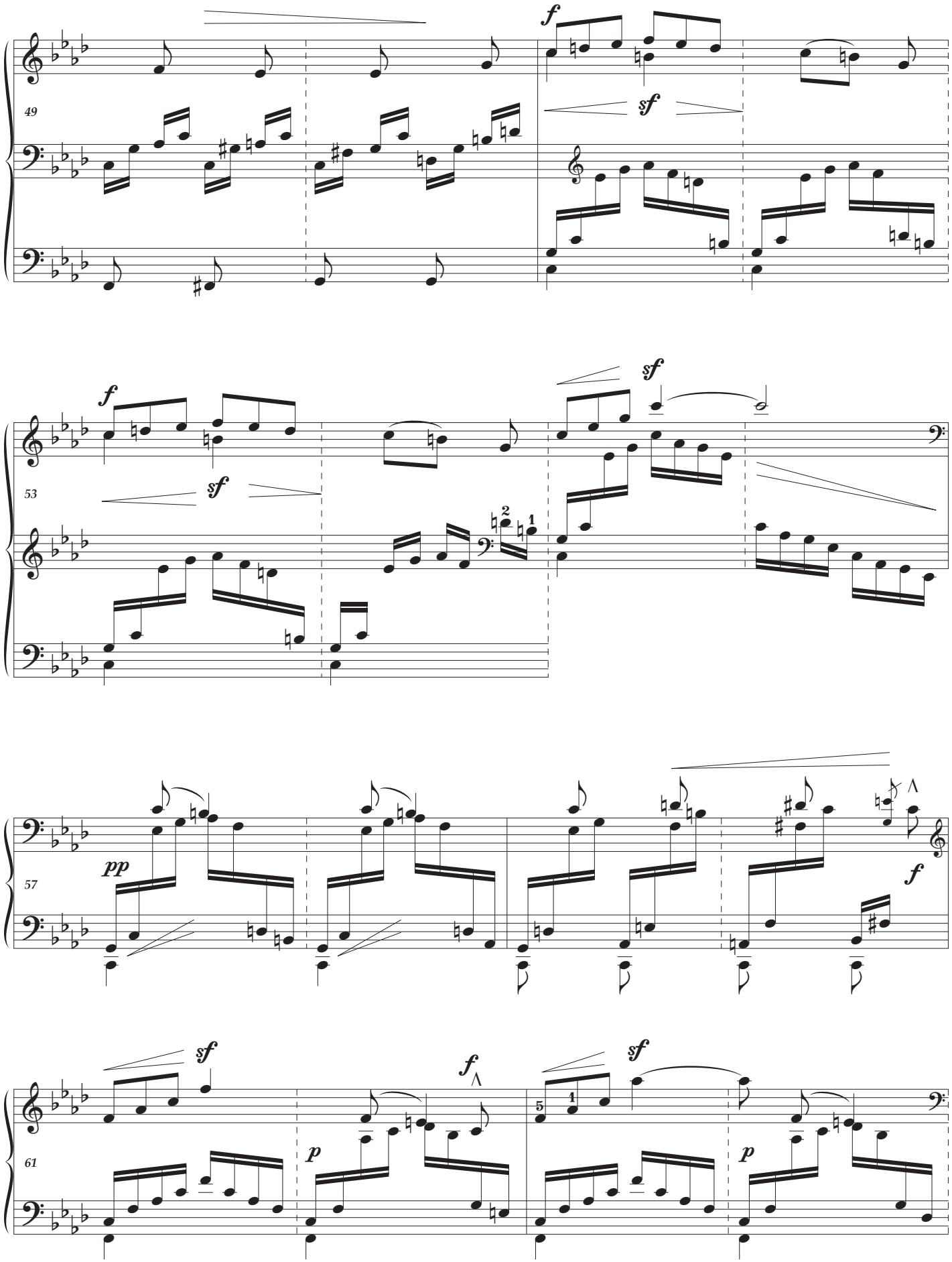
49
f
sf
53
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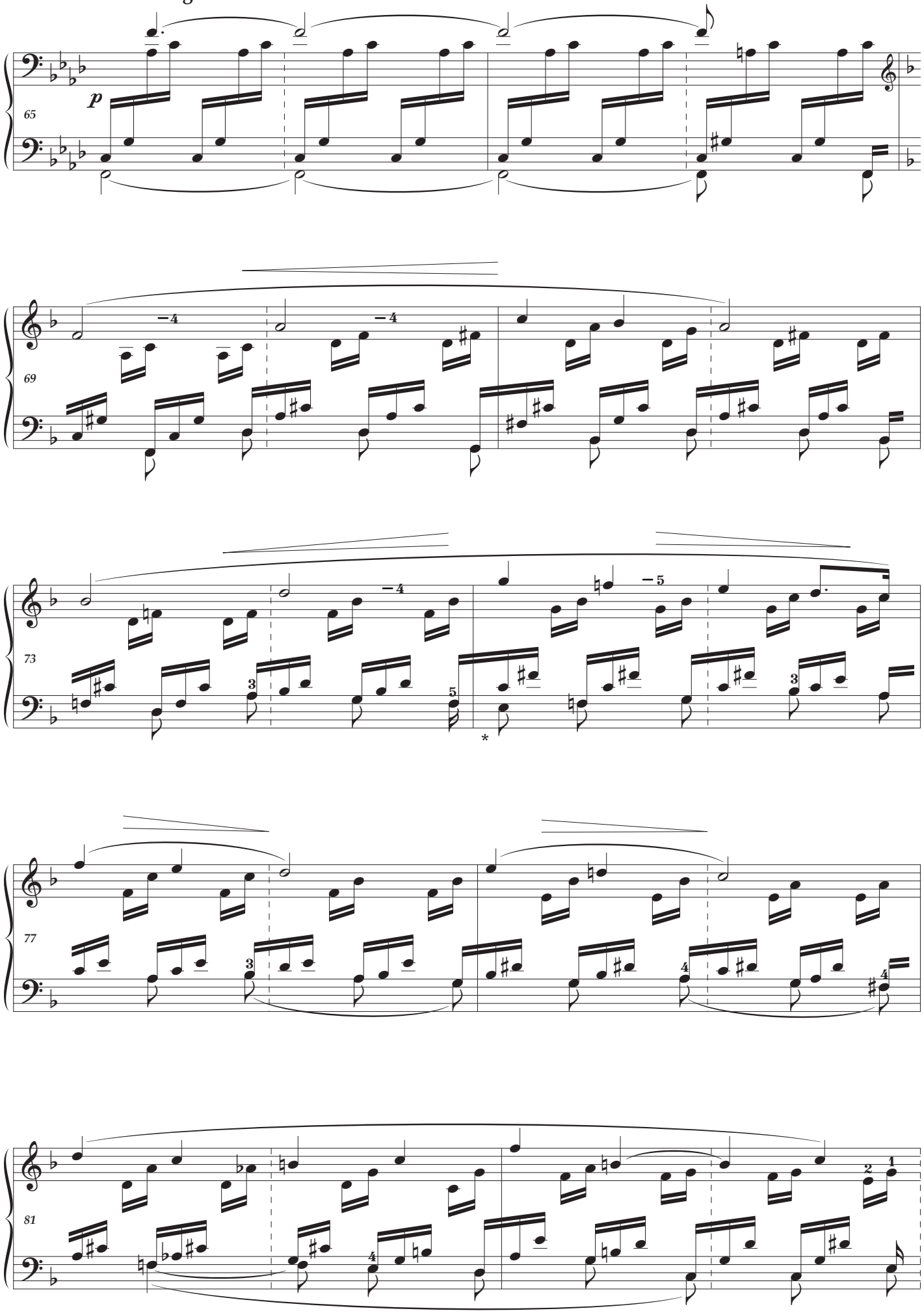
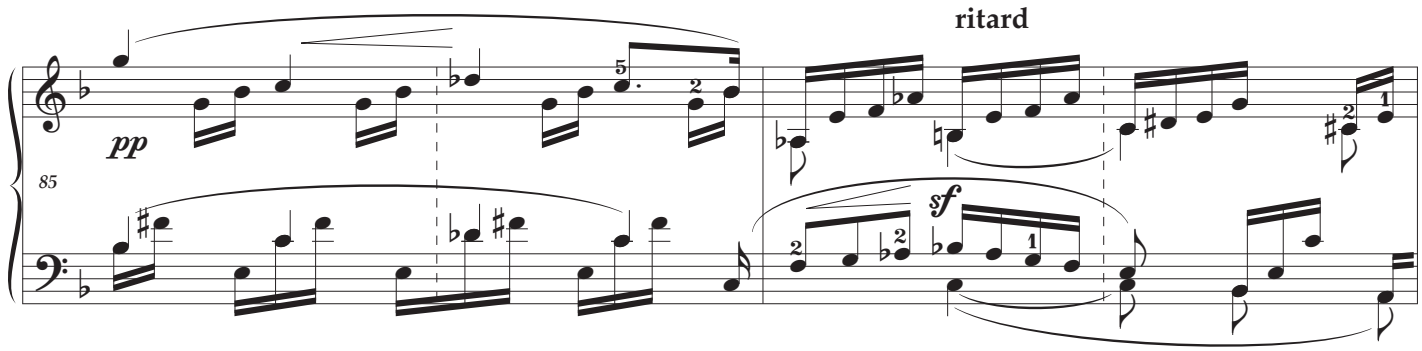
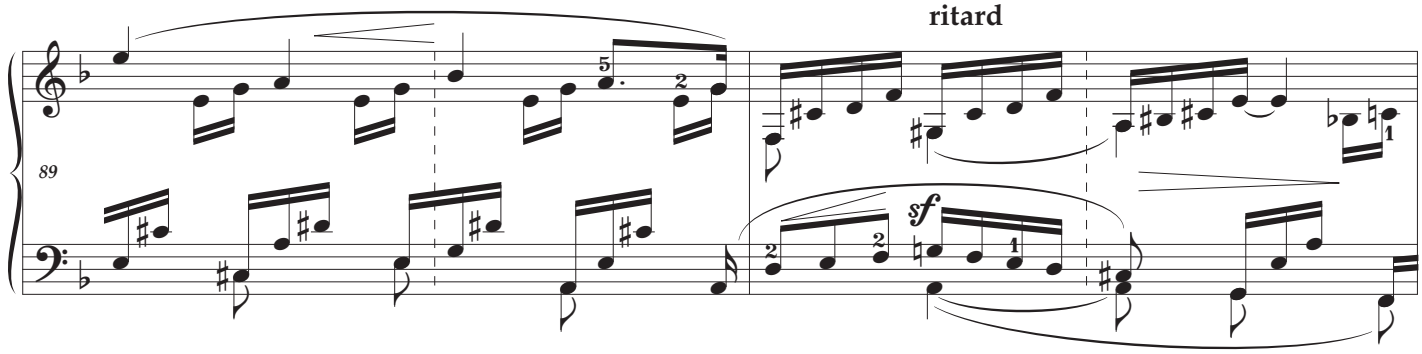
sf
sf
57
pp
f
61
sf
f
sf
sf
p
p

a little slower
etwas langsamer




ritard
pp
sf
85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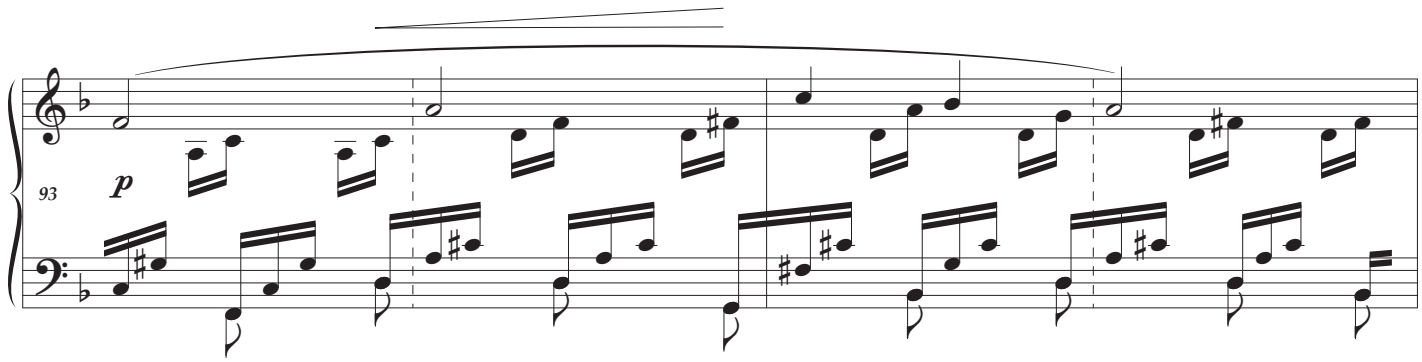
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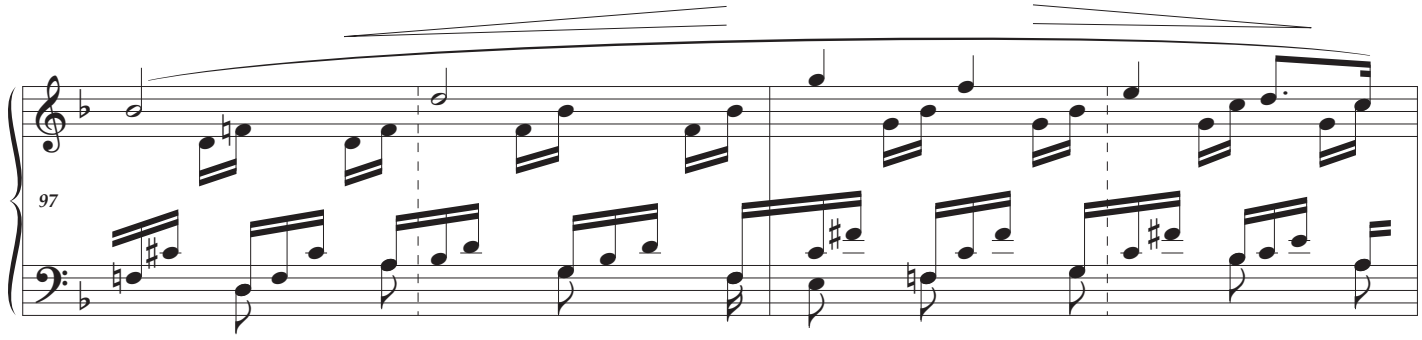
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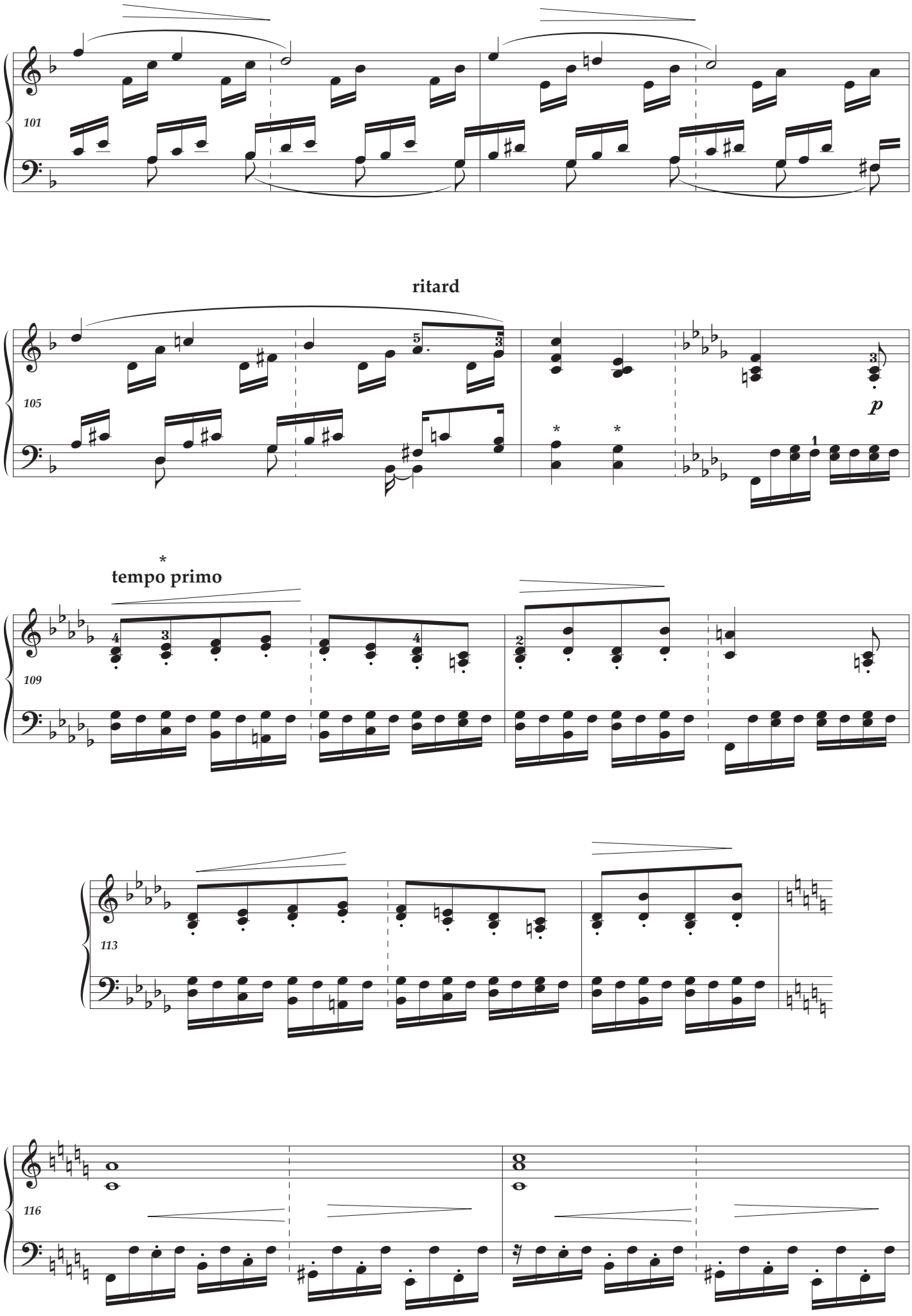
101
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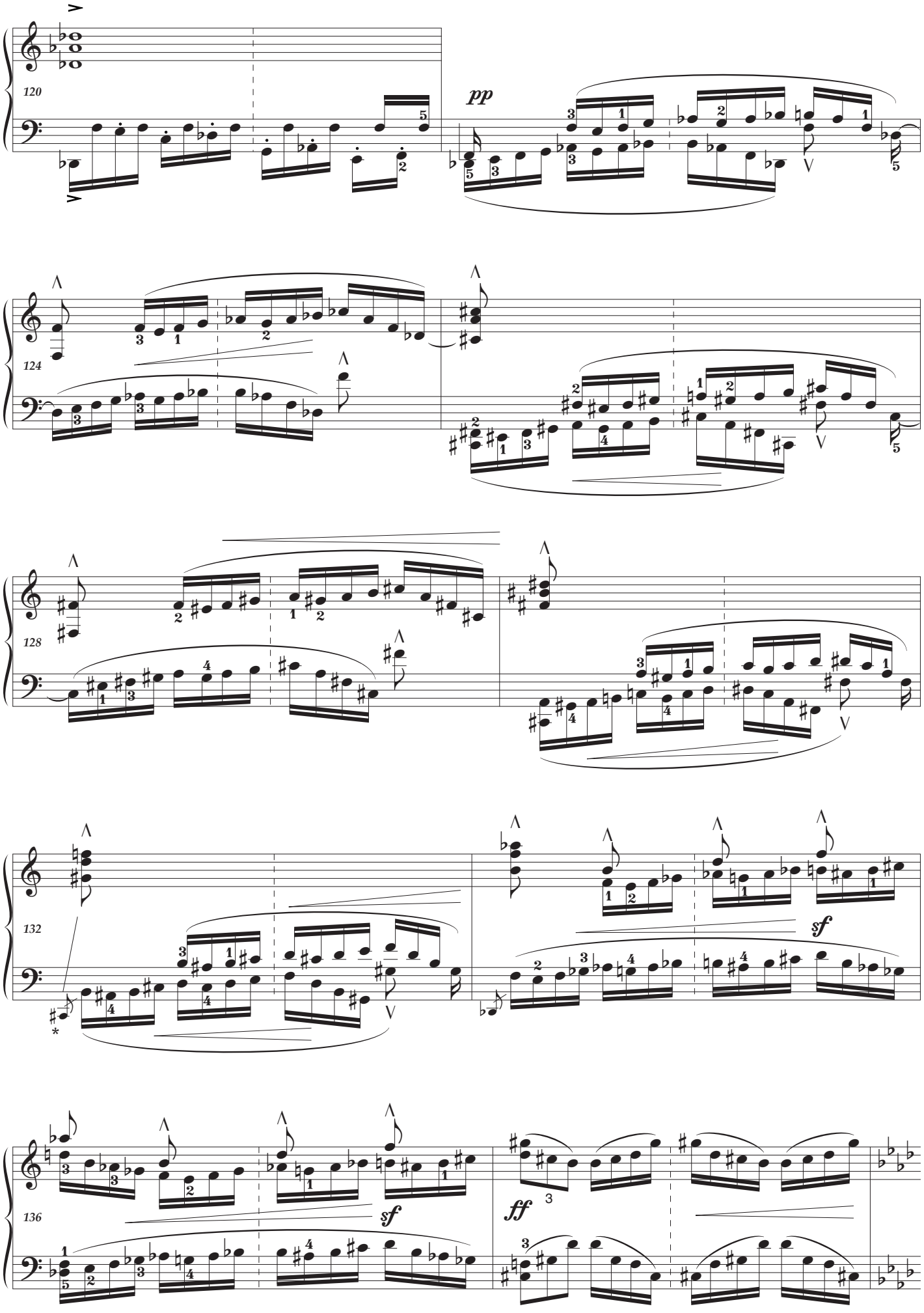
105
p
*
tempo primo
109
113
116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124
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132
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136
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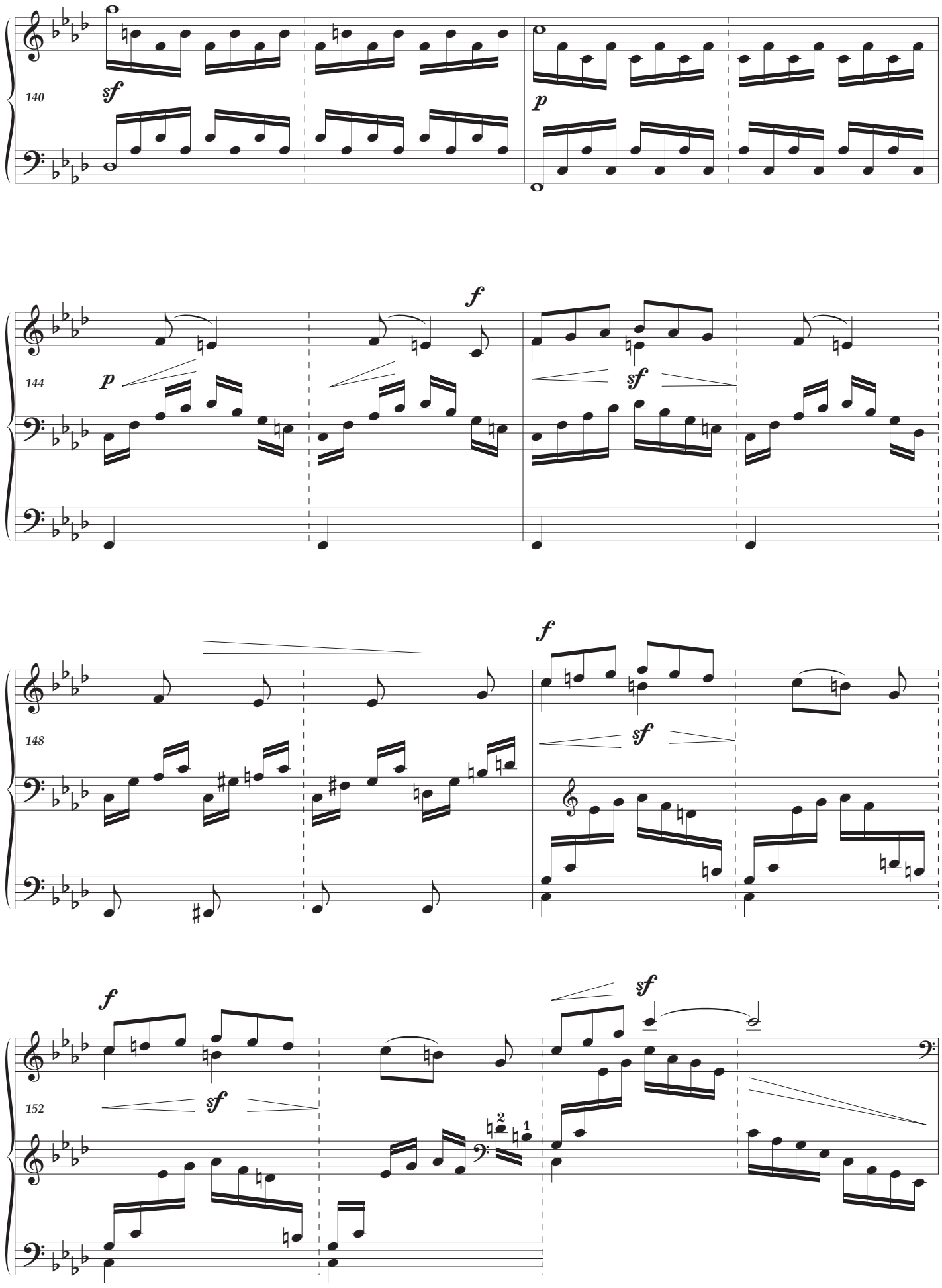
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152
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sf
sf
2
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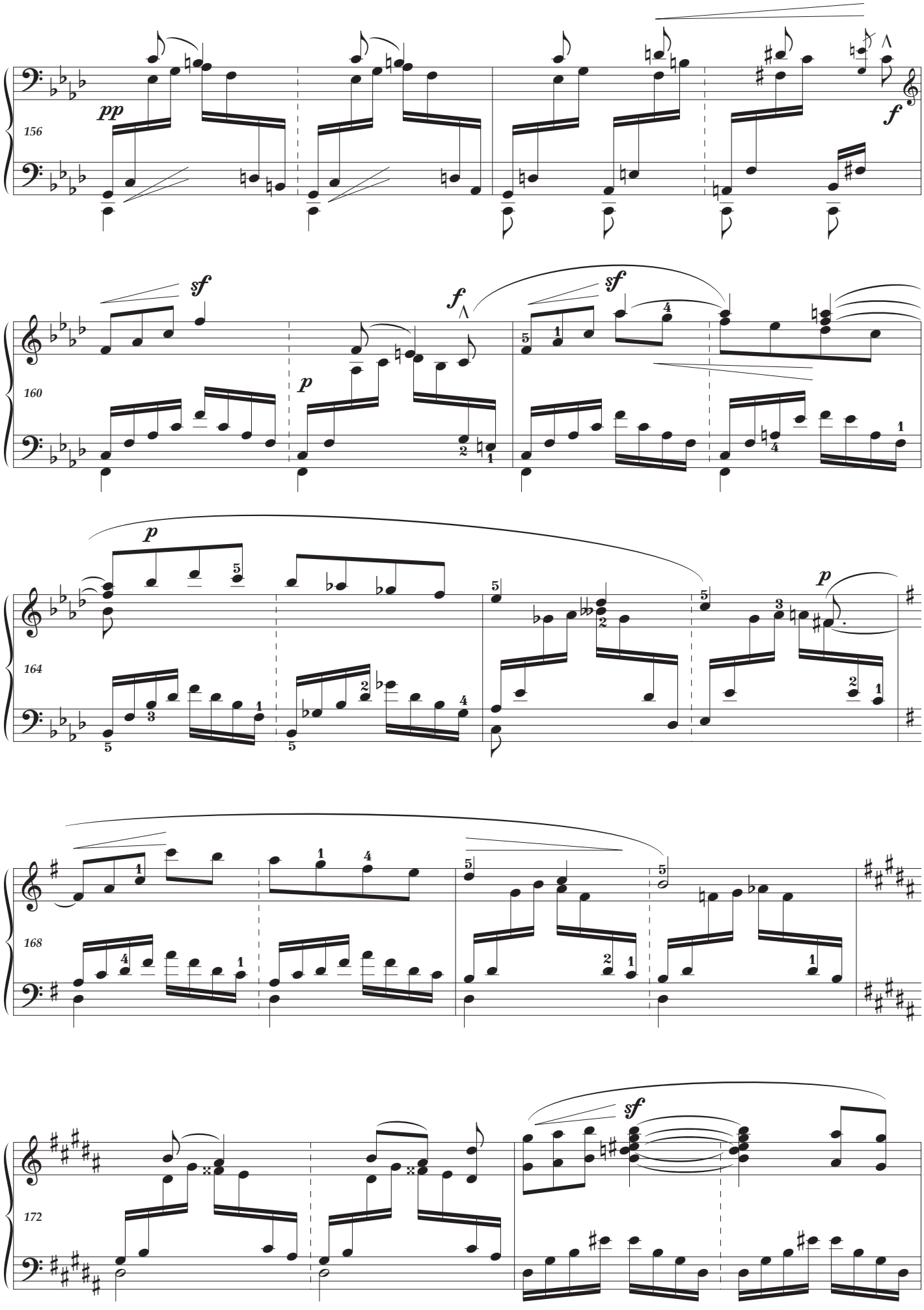
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160
sf
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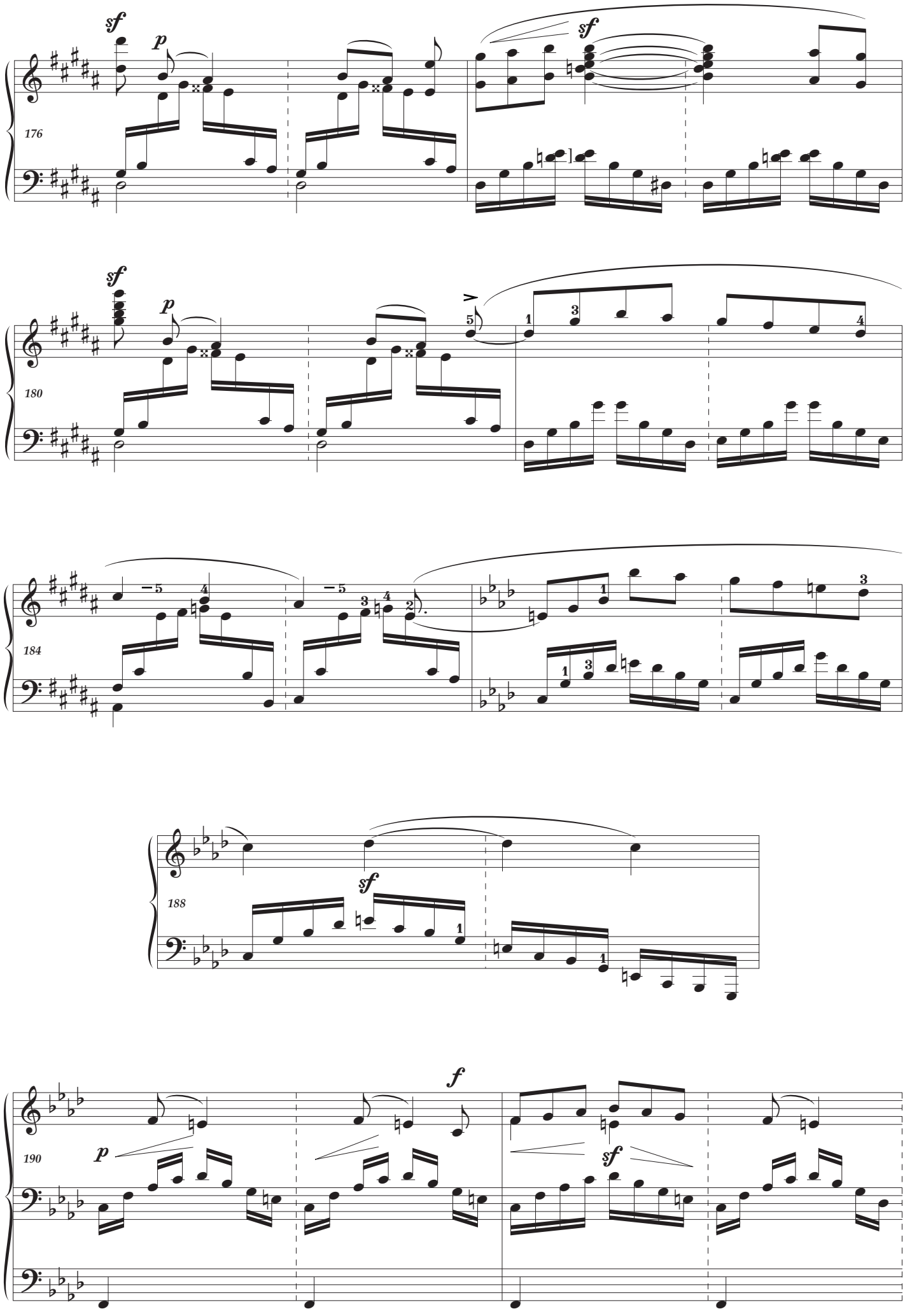
164
p
p
168
172
sf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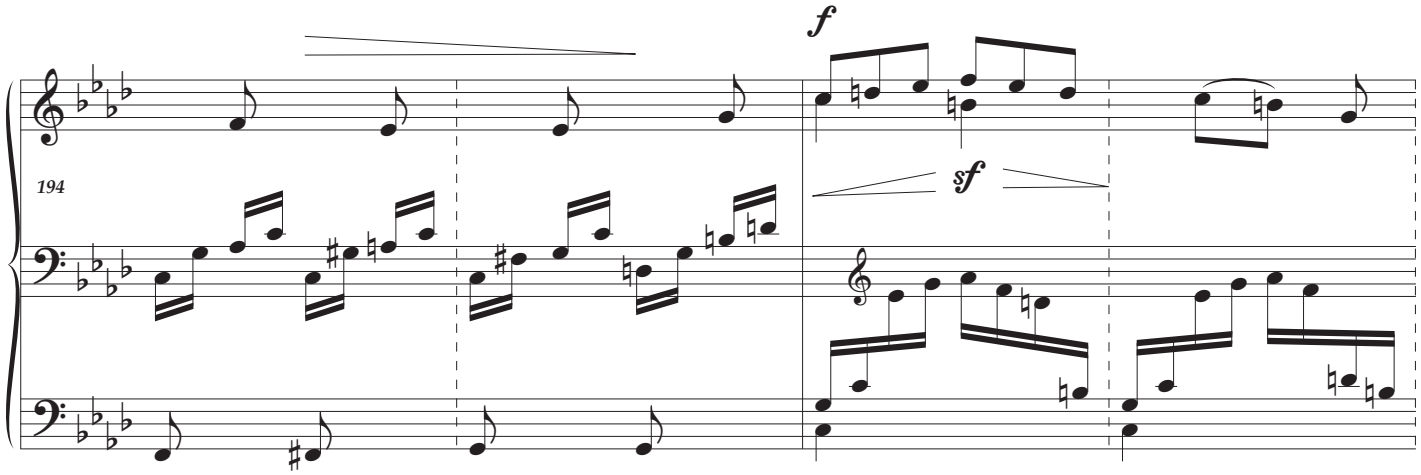
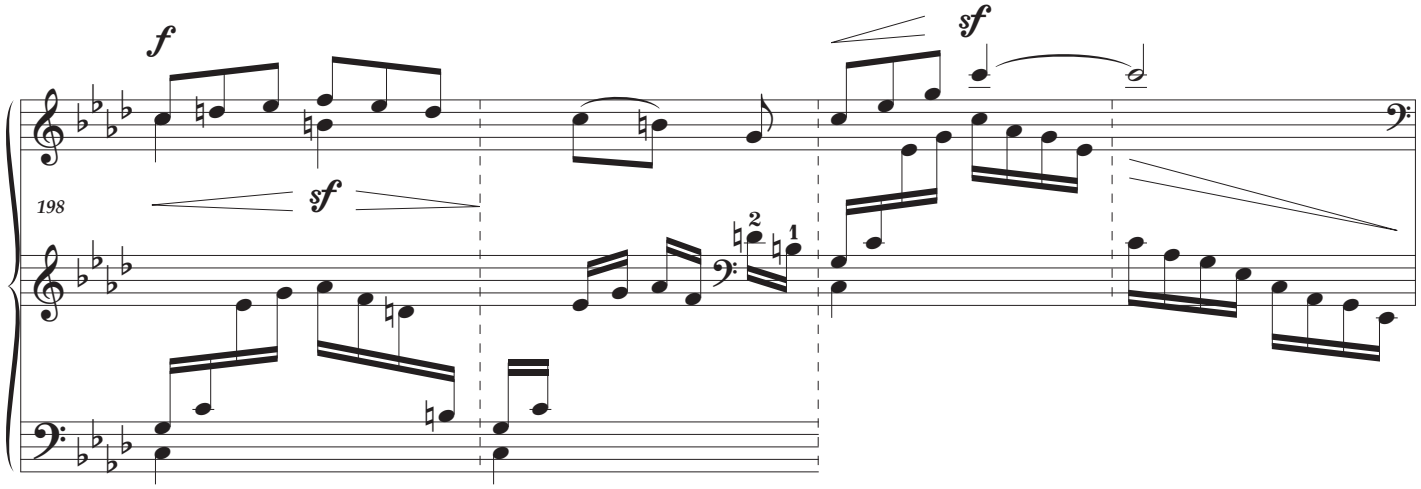

f
194
sf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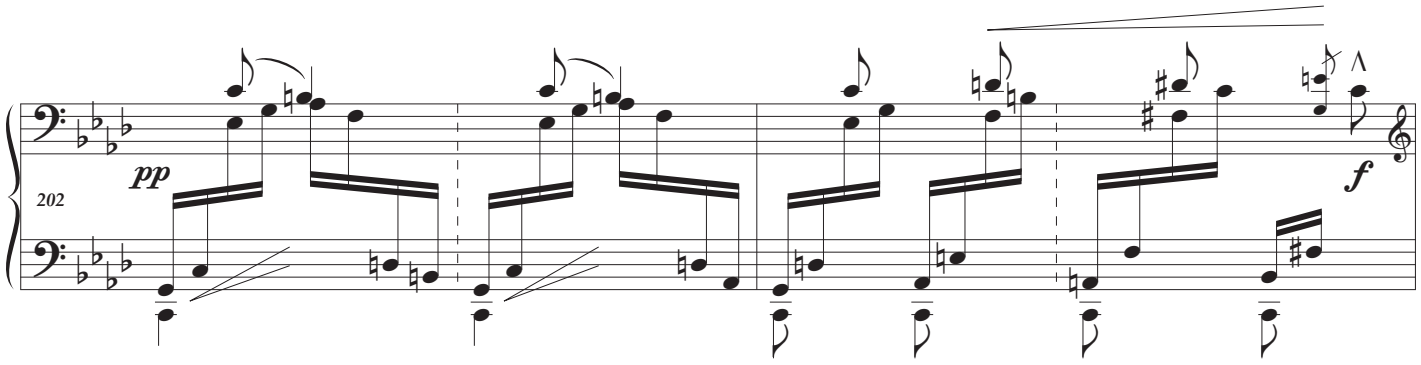
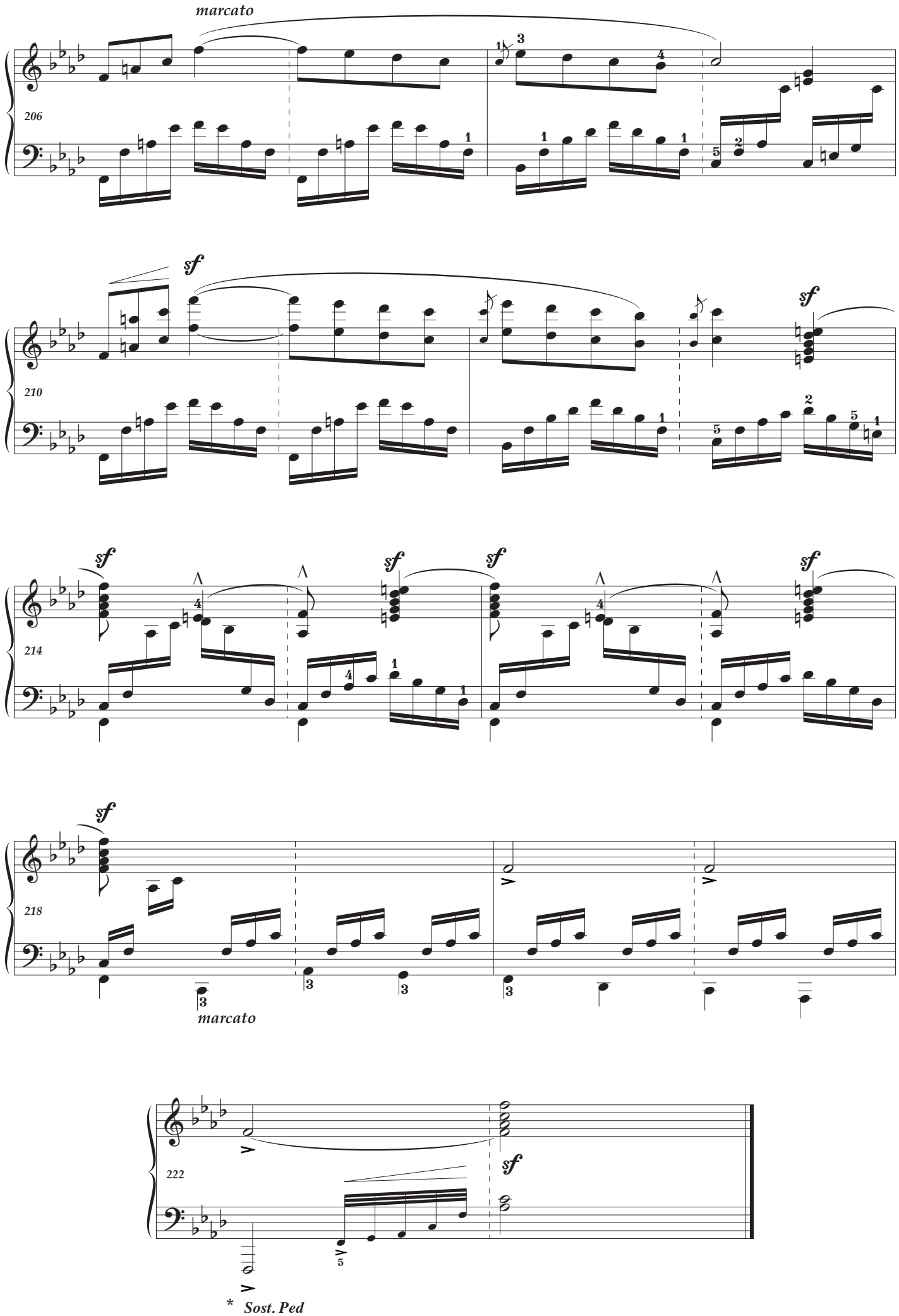
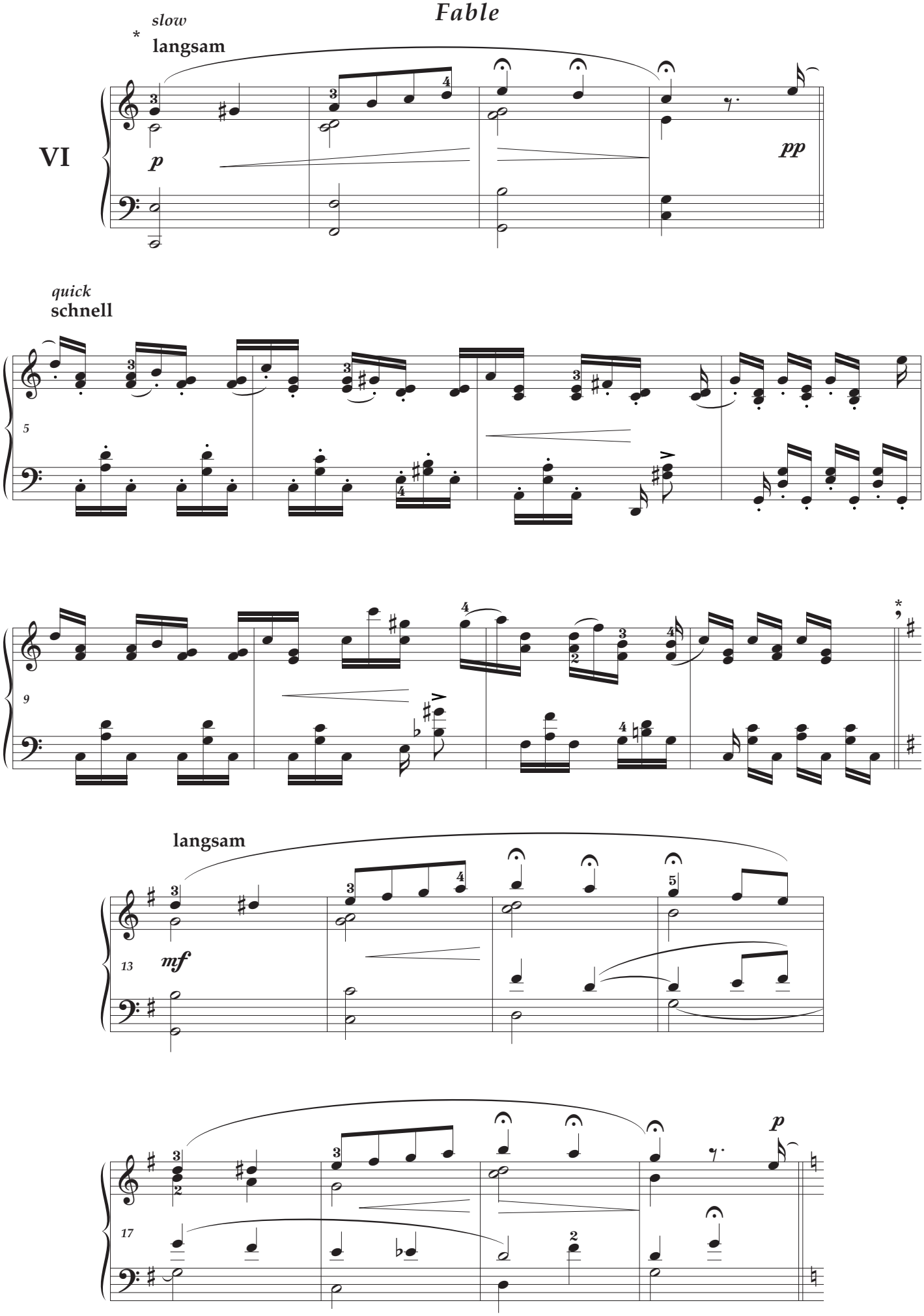
sf
198
sf
2
1

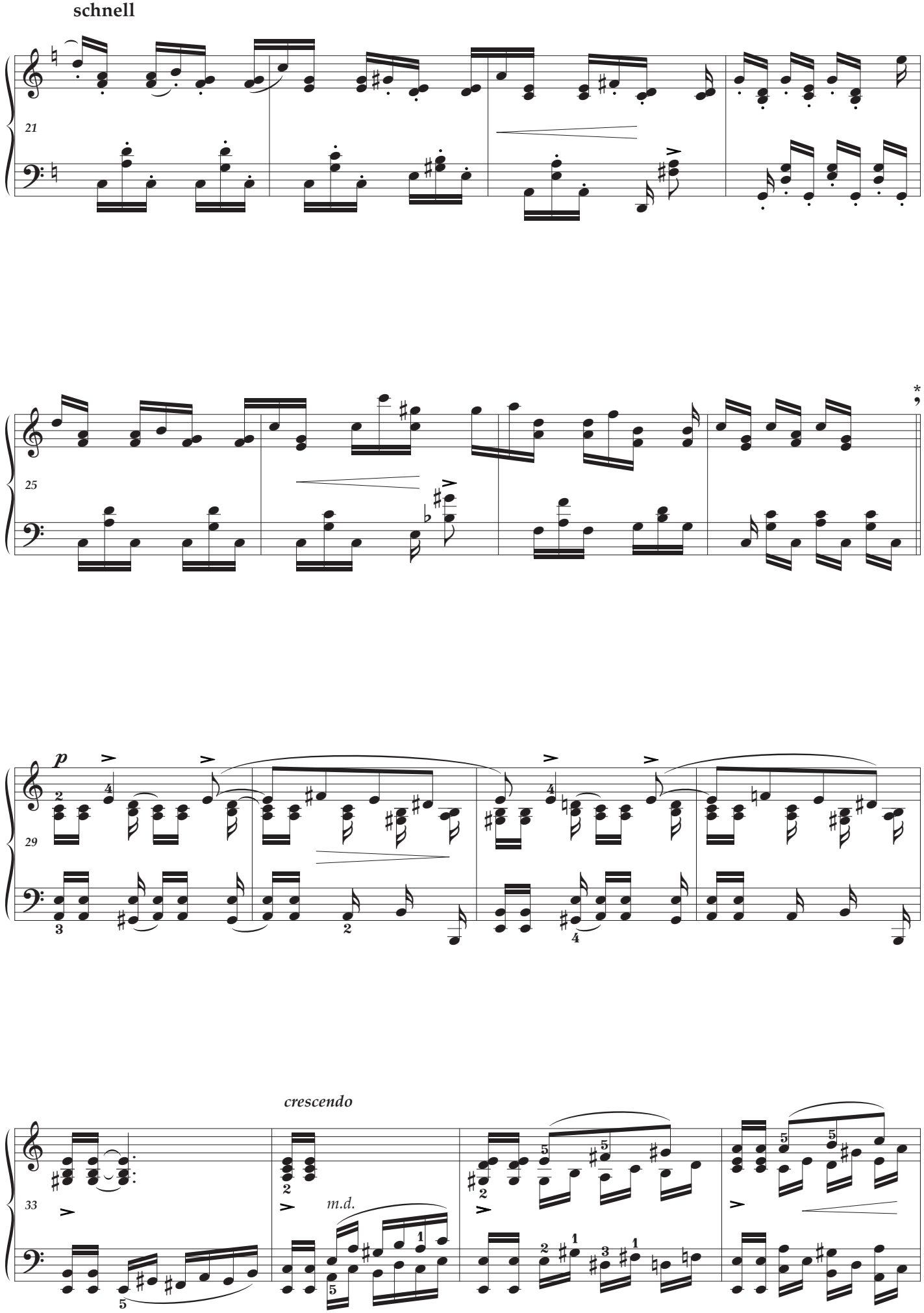

pp
202
f

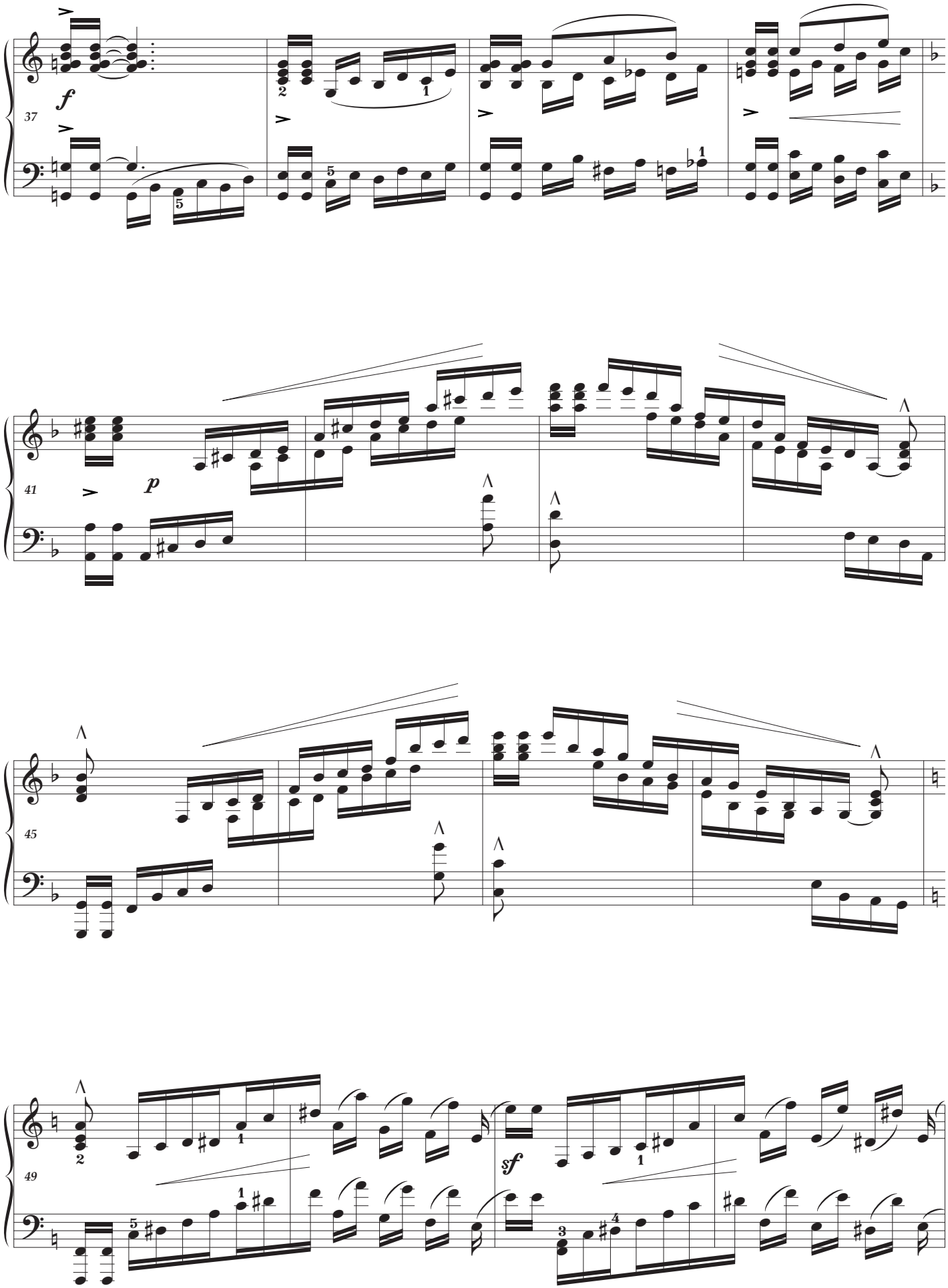

marcato
206
sf
210
sf
214
sf
218
marcato
222
sf
* Sost. Ped

Fabel

Fable




schnell
21
25
29
p
33
crescendo
m.d.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41
p
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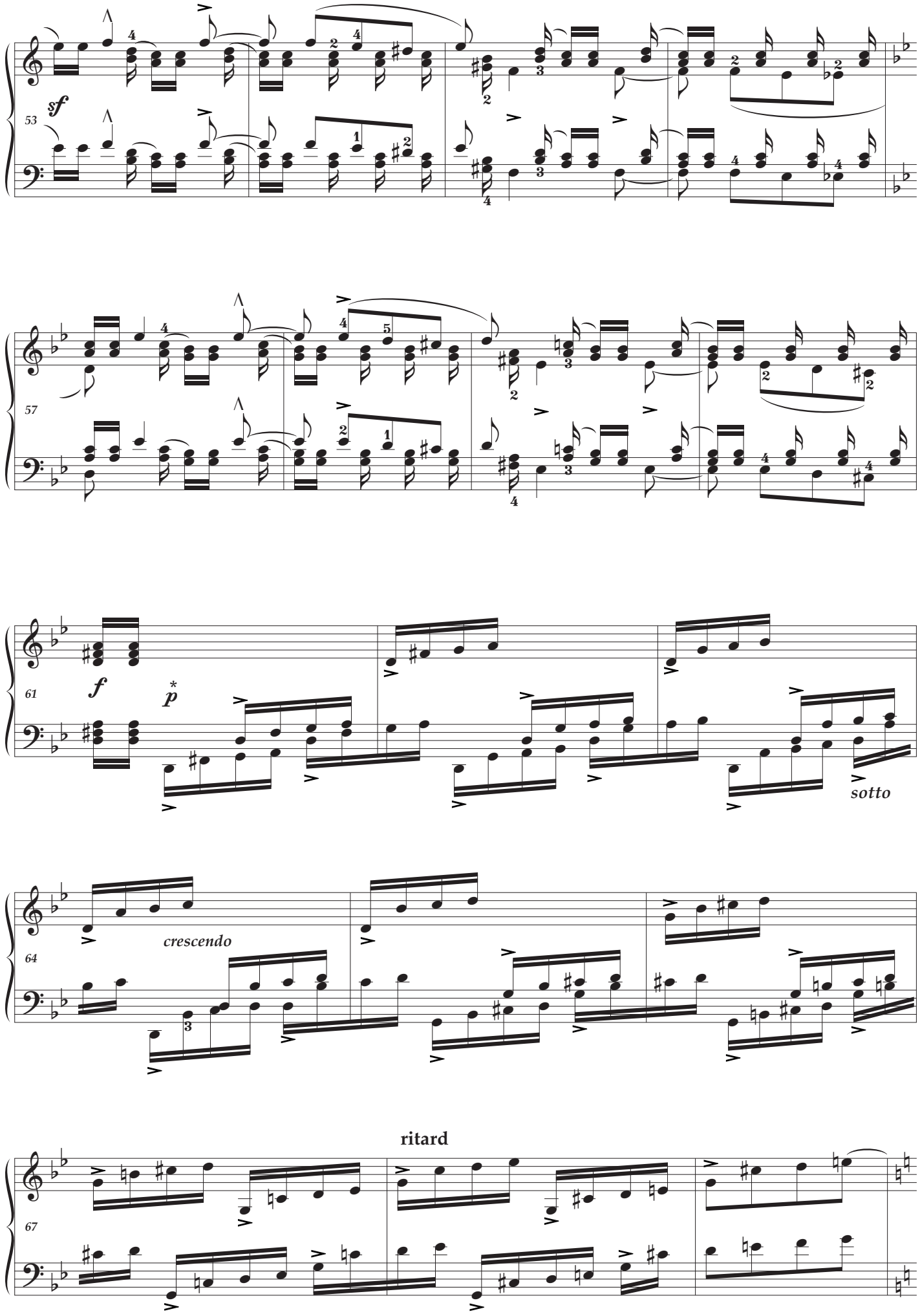
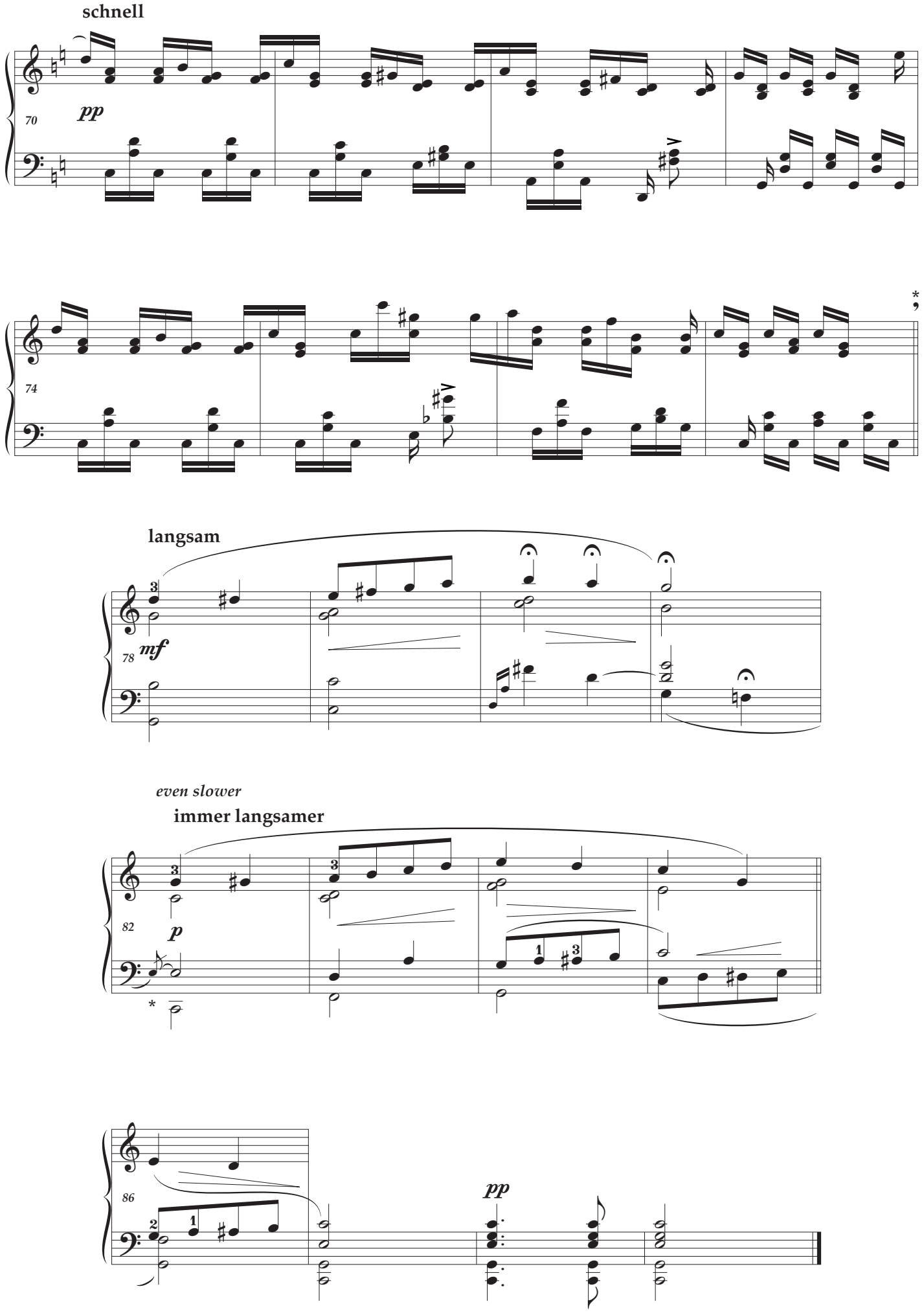
49
sf


53
sf
57
61
f
p
sotto
64
crescendo
67
ritard

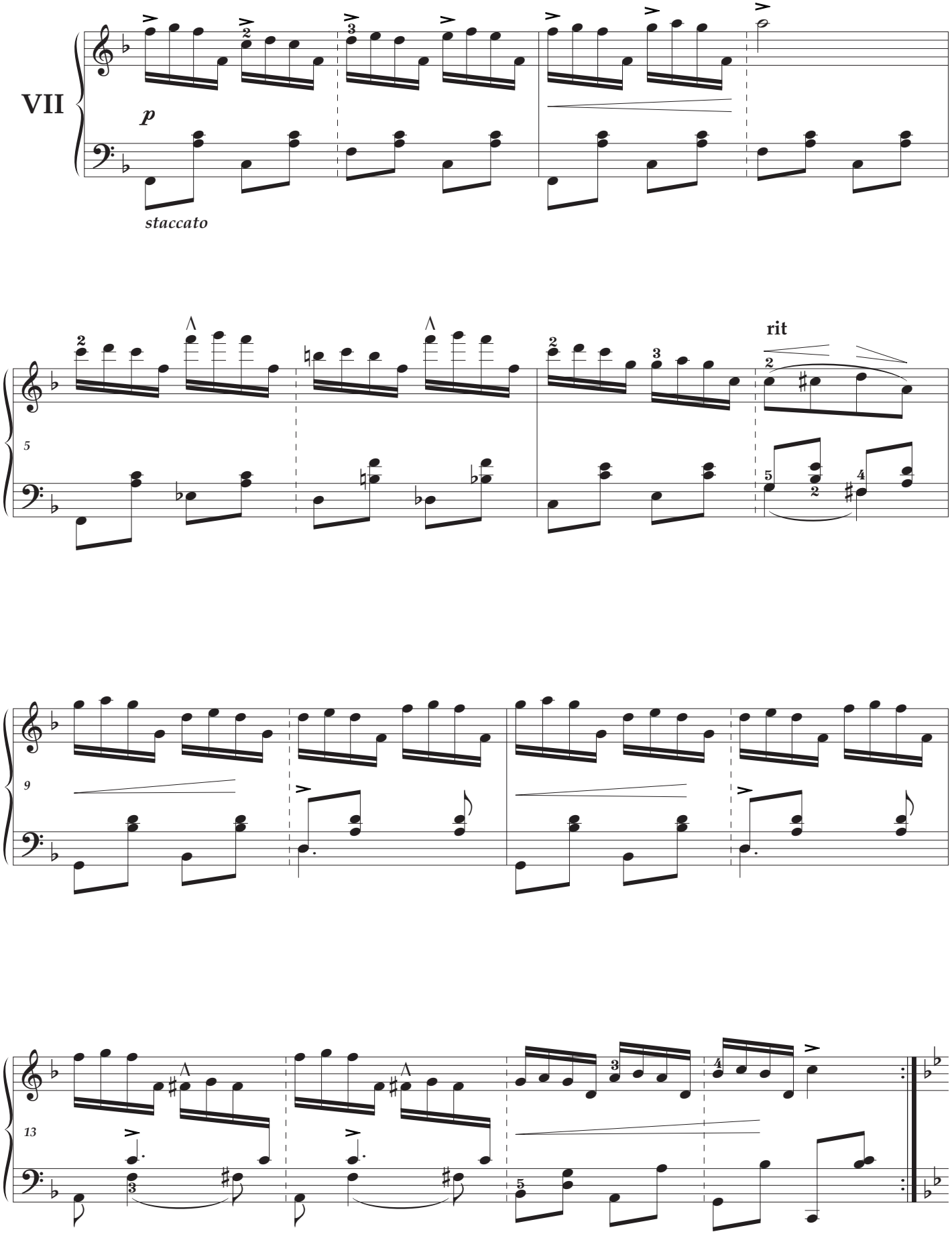

schnell
pp
70
74
langsam
mf
78
even slower
immer langsamer
p
82
pp
86

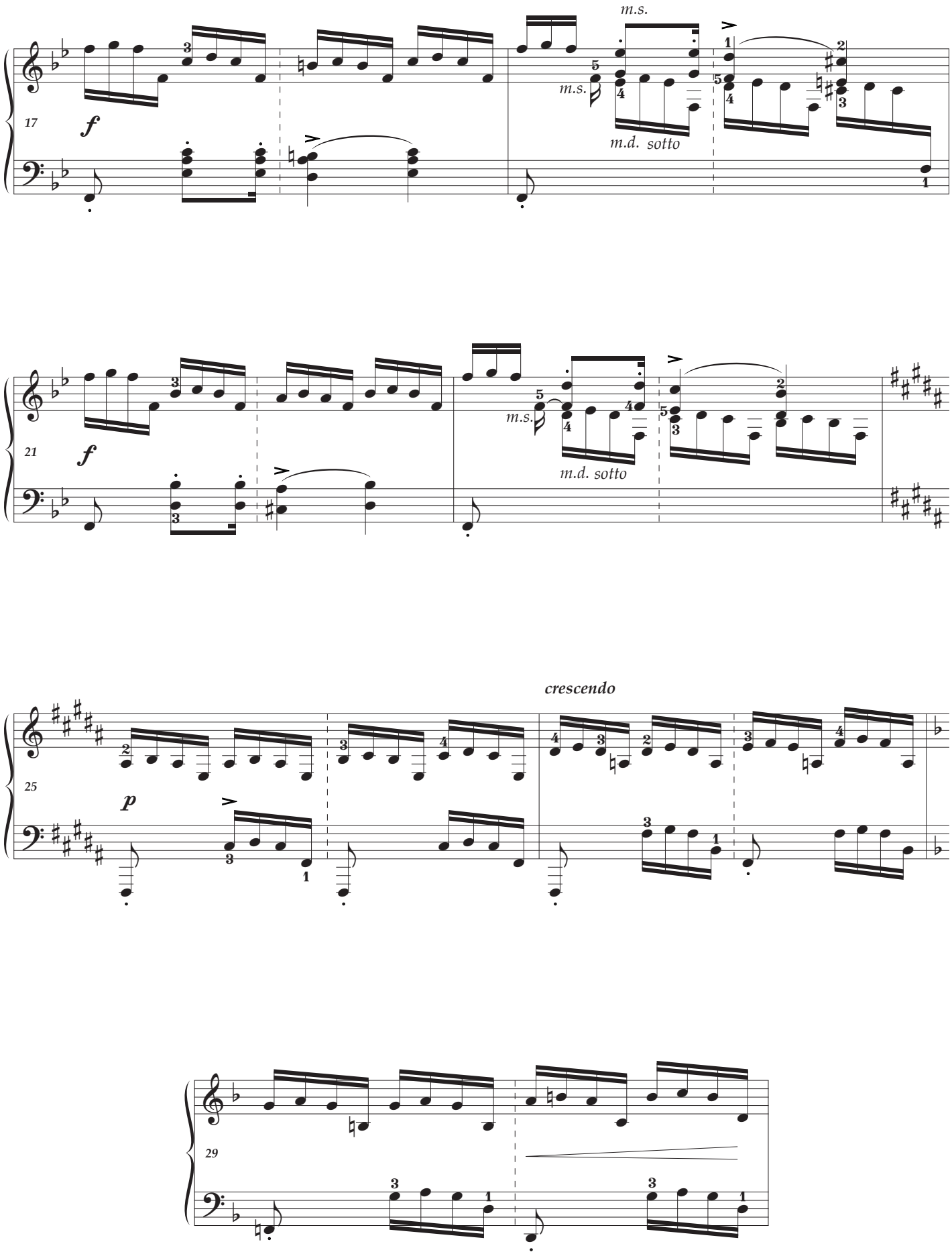
Traumes Wirren

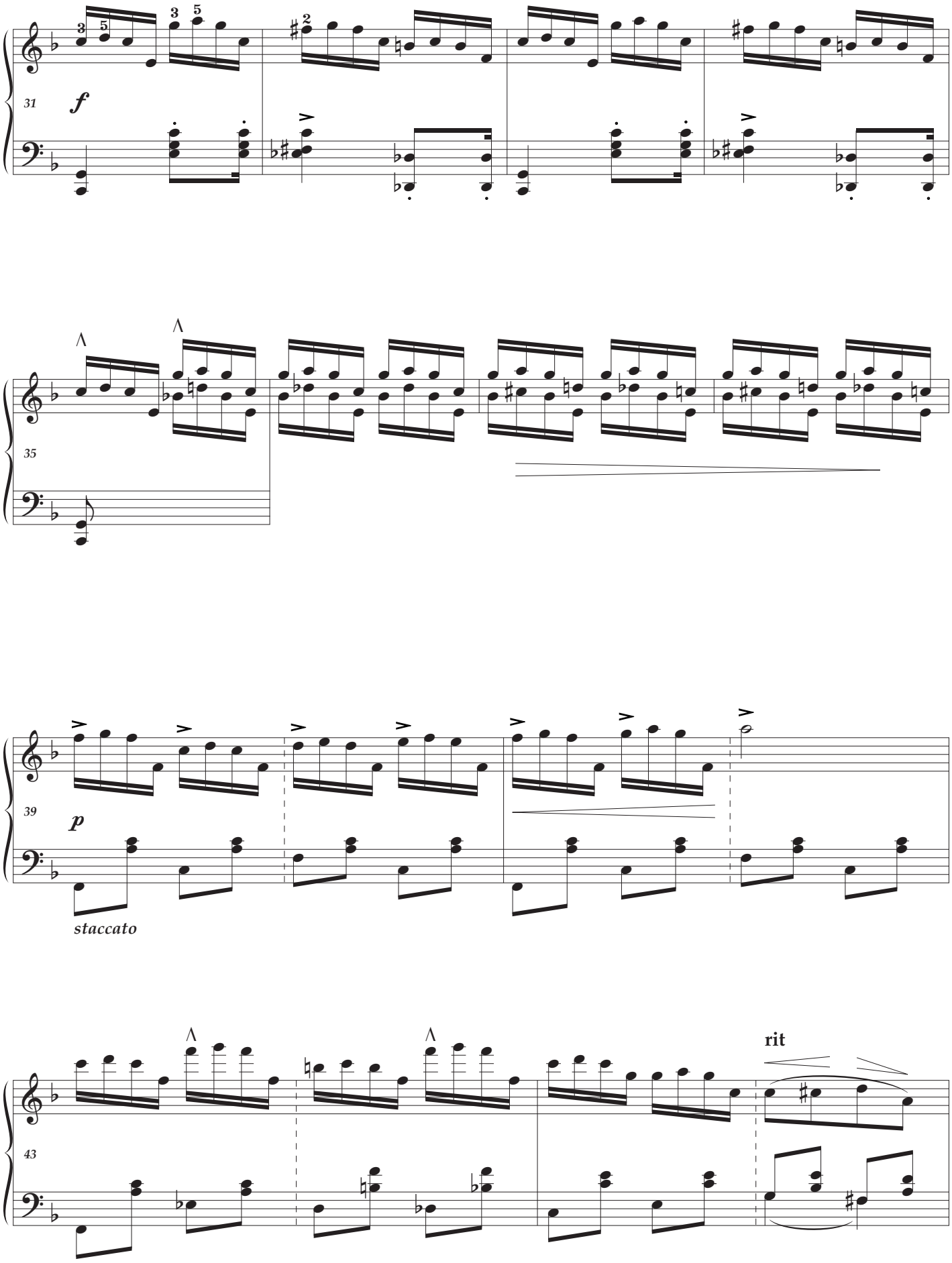
Troubled Dreams

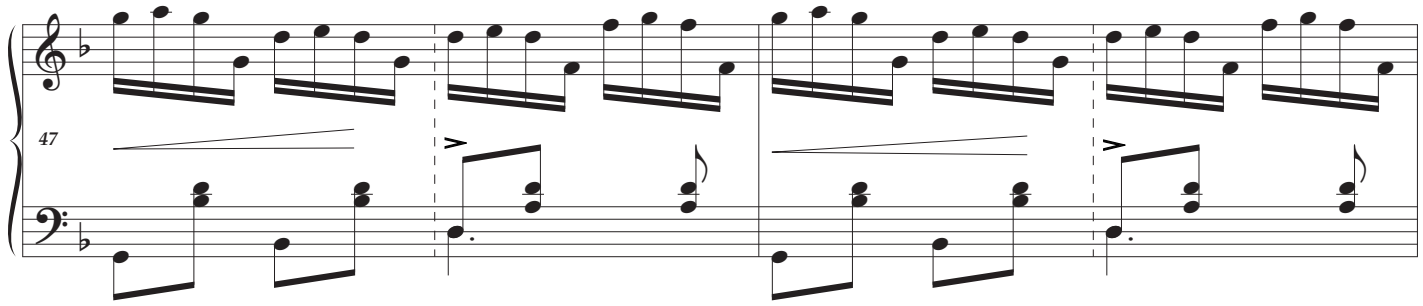
äußerst lebhaft

extremely fast




17
f
m.s.
m.s.
m.d. sotto
21
f
m.s.
m.d. sotto
25
p
crescendo
29


31
f
35
39
p
staccato
43
rit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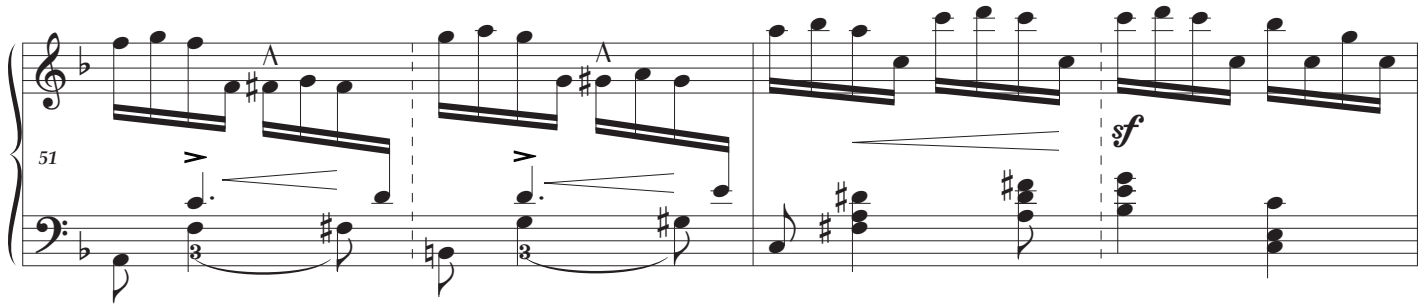
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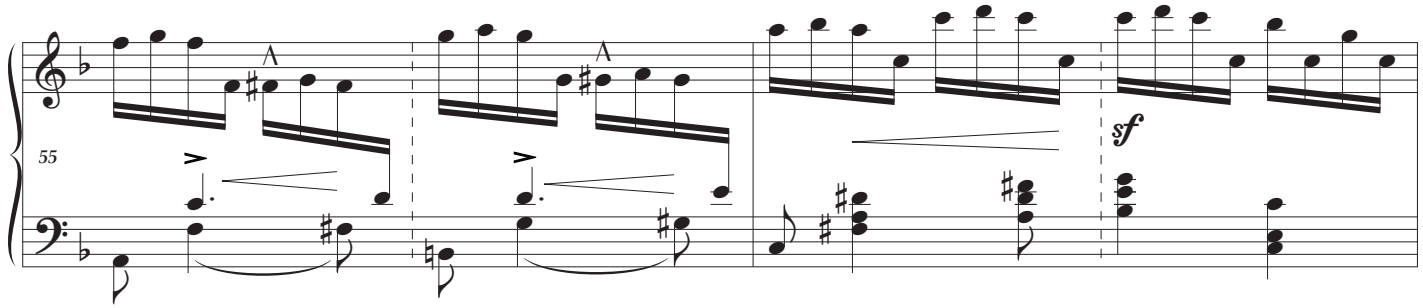
55
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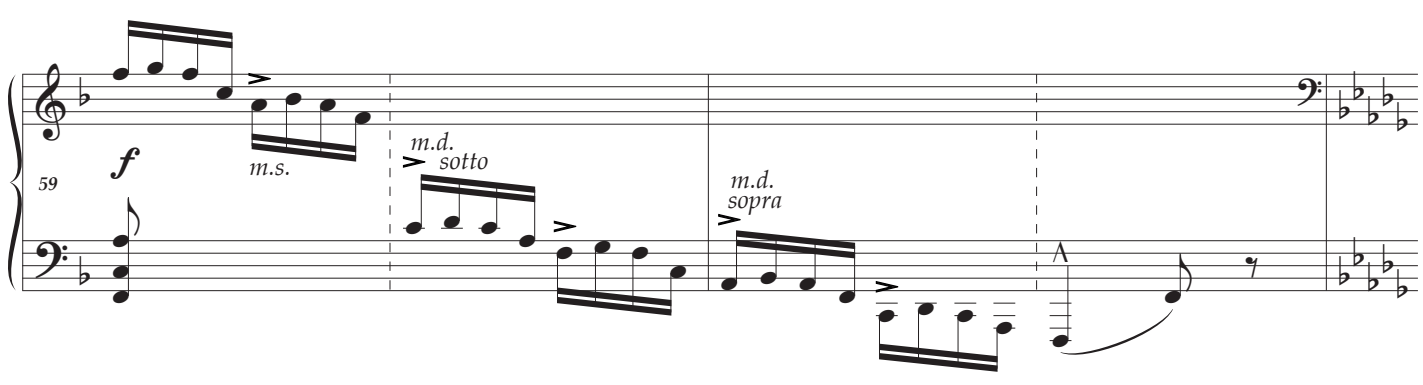
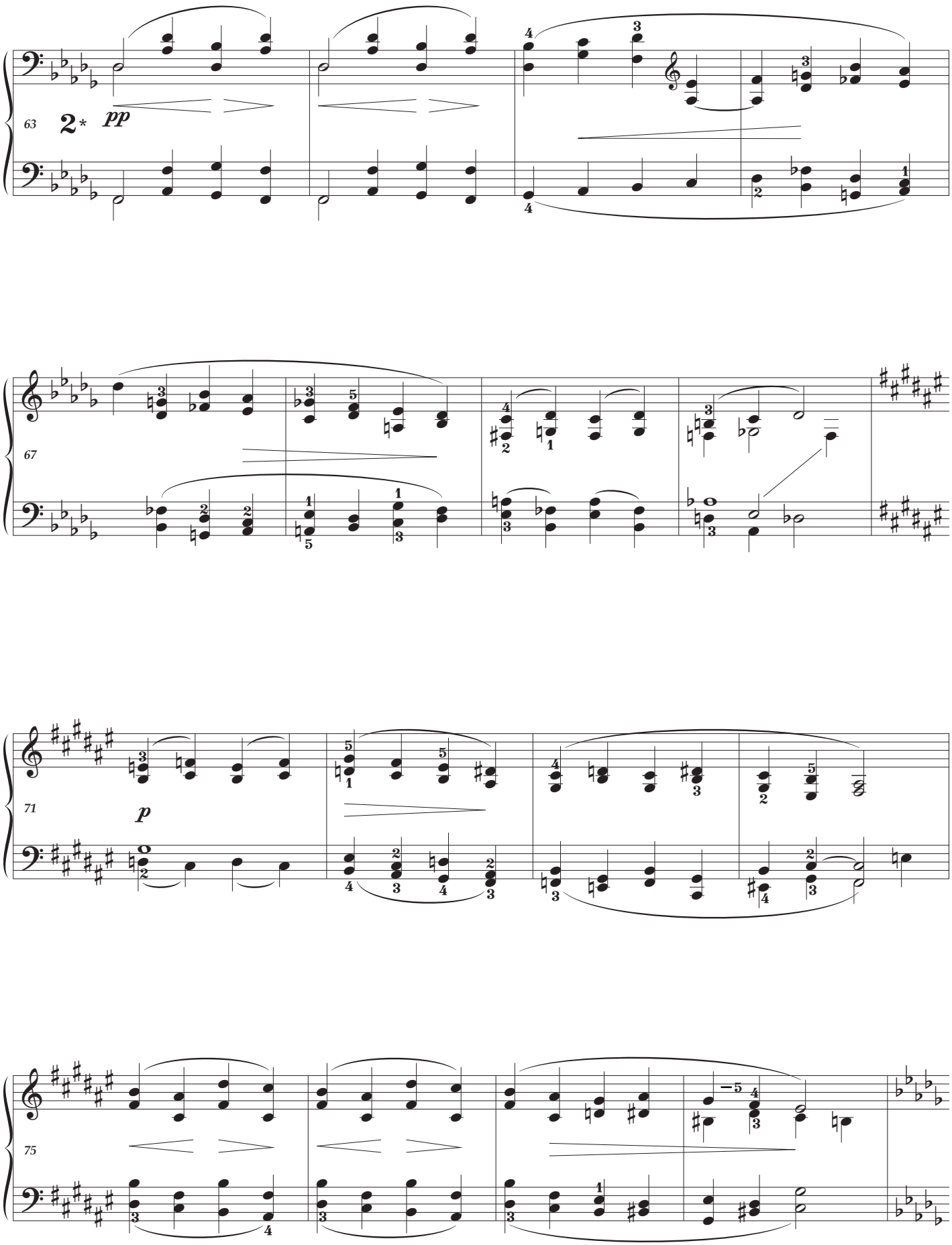

59
f
m.s.
m.d.
sotto
m.d.
sopra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71
p
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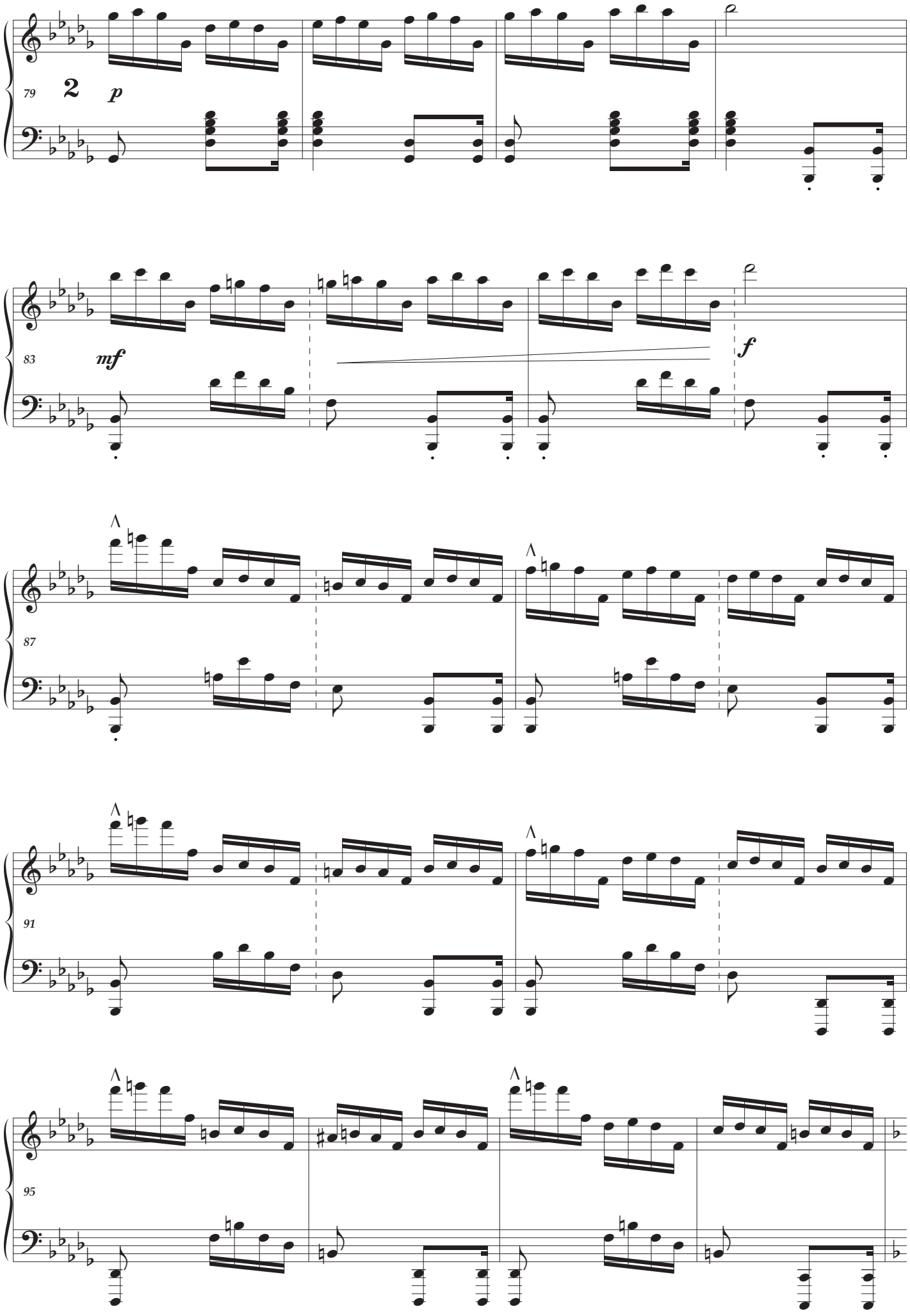
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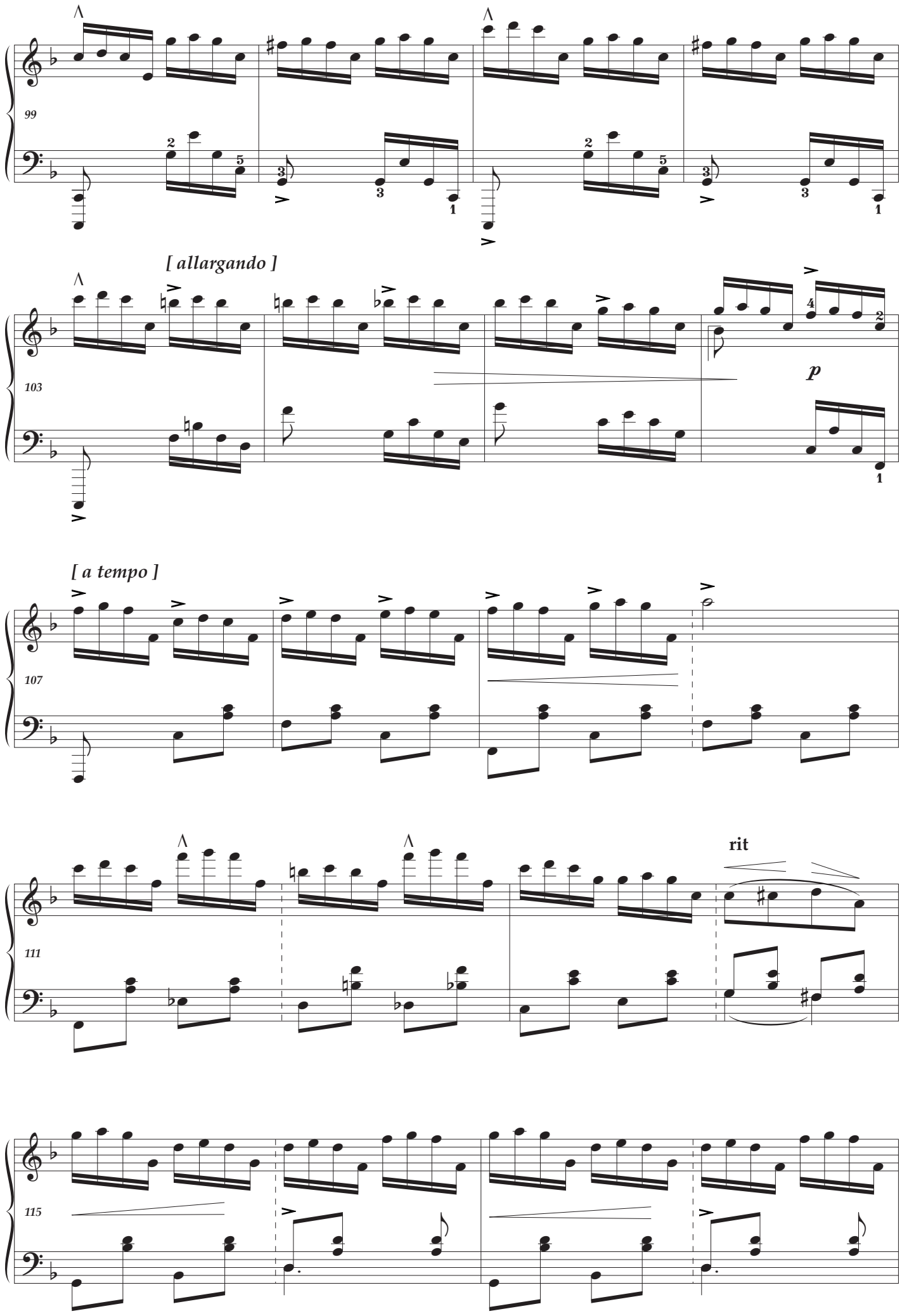
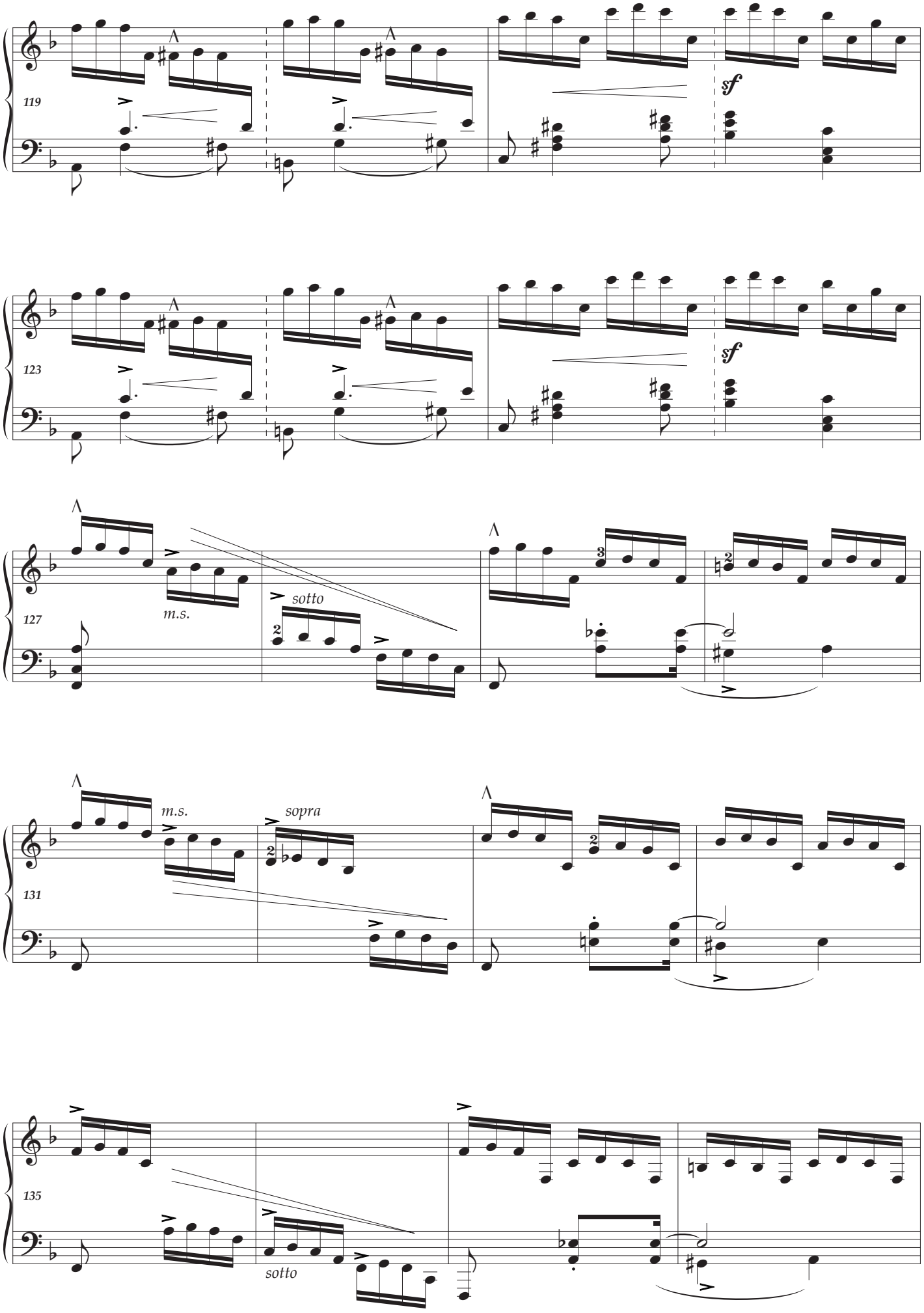
83
mf
f
87
91
95


99
[allargando]
103
p
[a tempo]
107
rit
111
115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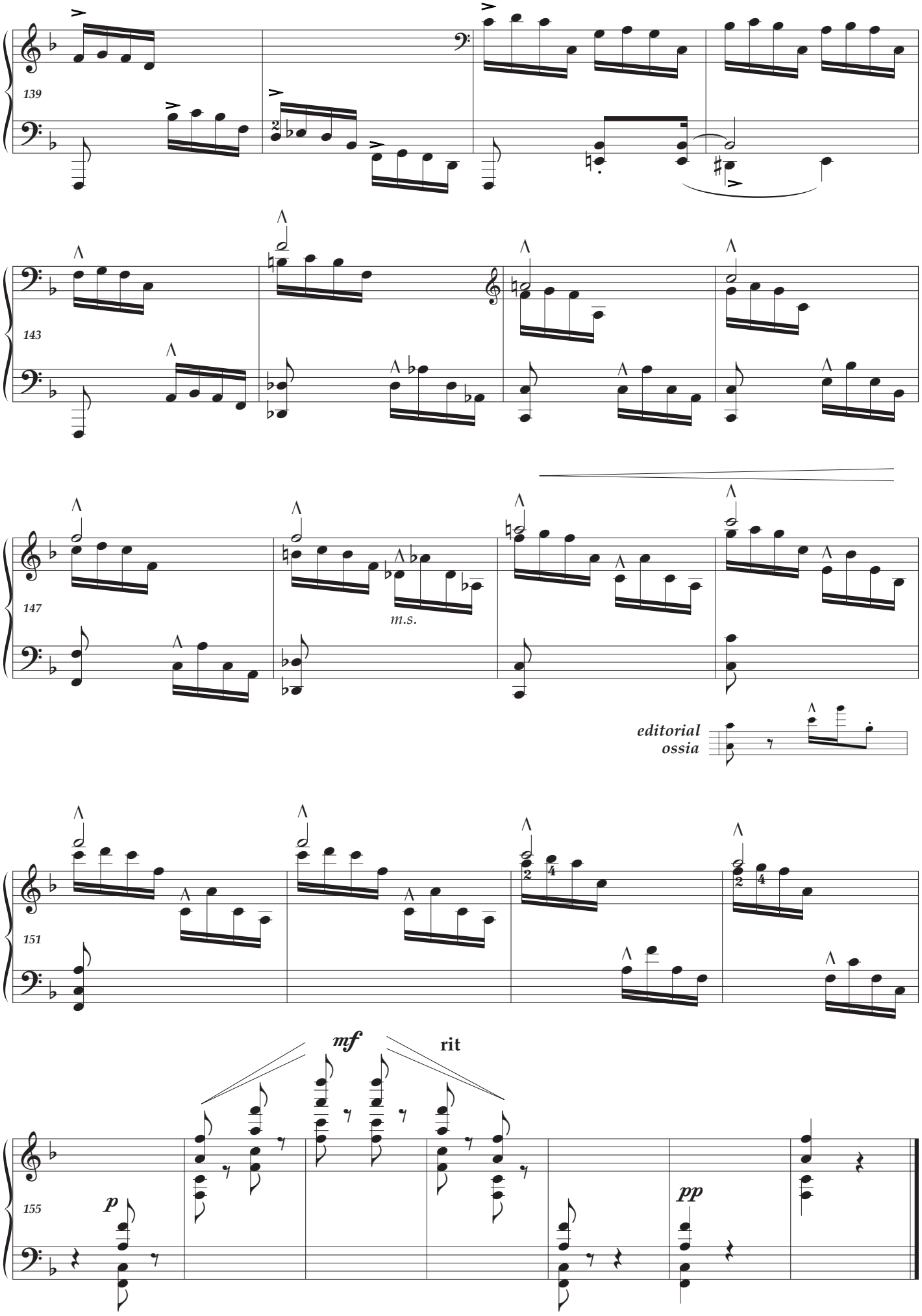
123
sf
127
m.s.
sotto
131
m.s.
sopra
135
sotto

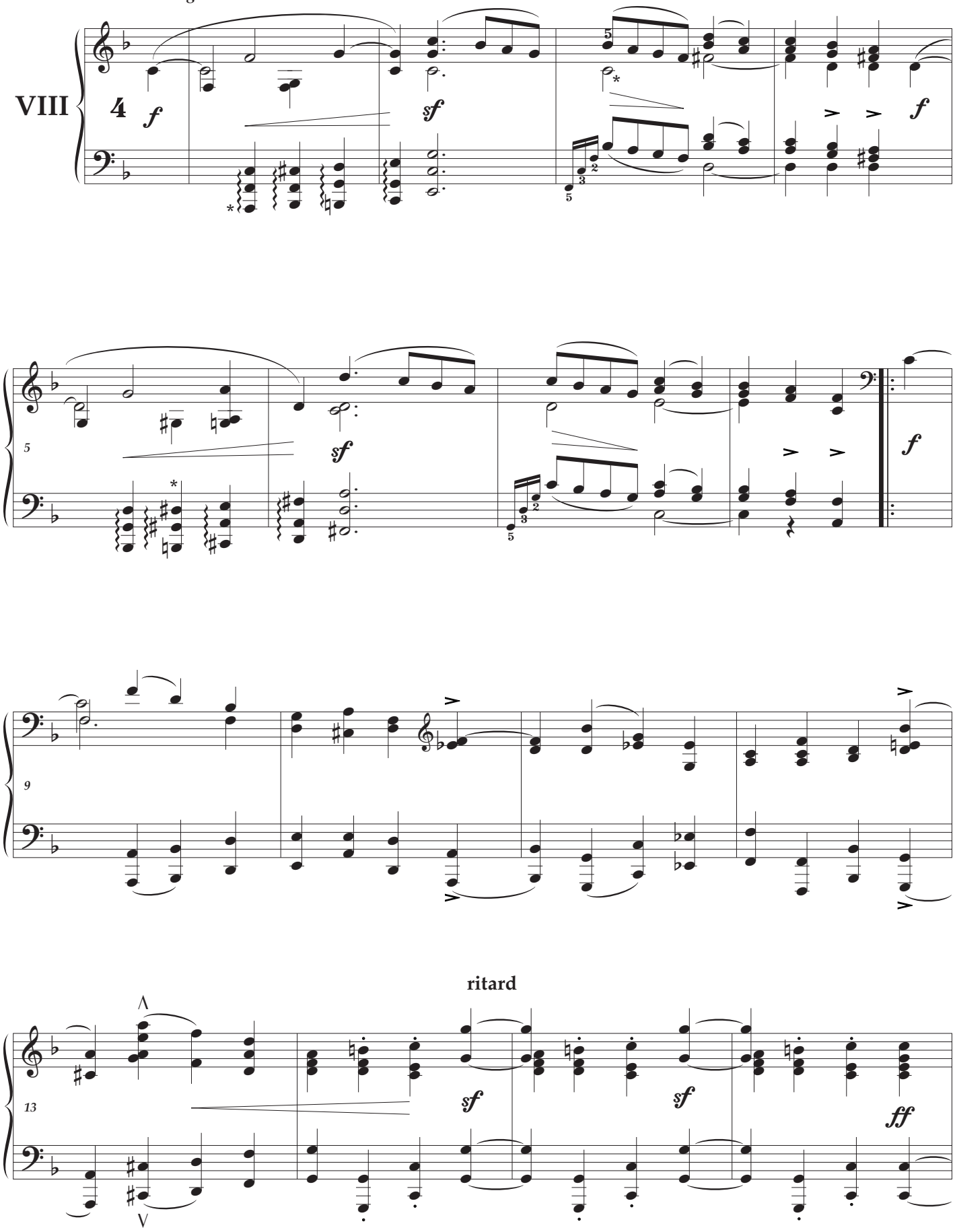

139
143
147
m.s.
editorial
ossia
151
155
mf
rit
p
pp
*Ped.

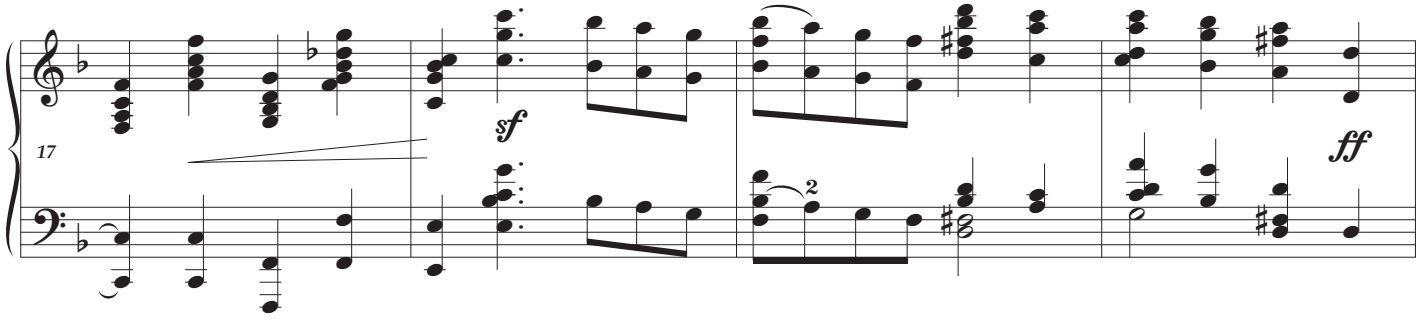
Ende vom Lied

The End of the Song

mit gutem humor

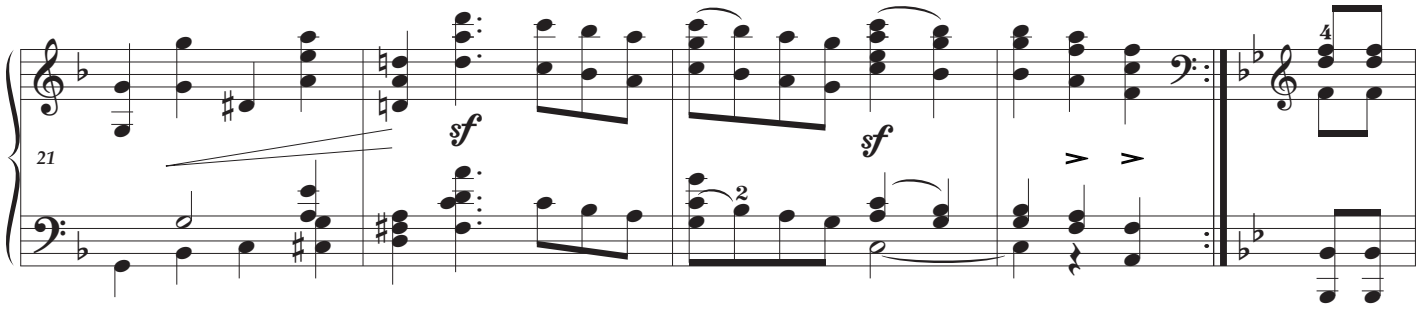
with good humour

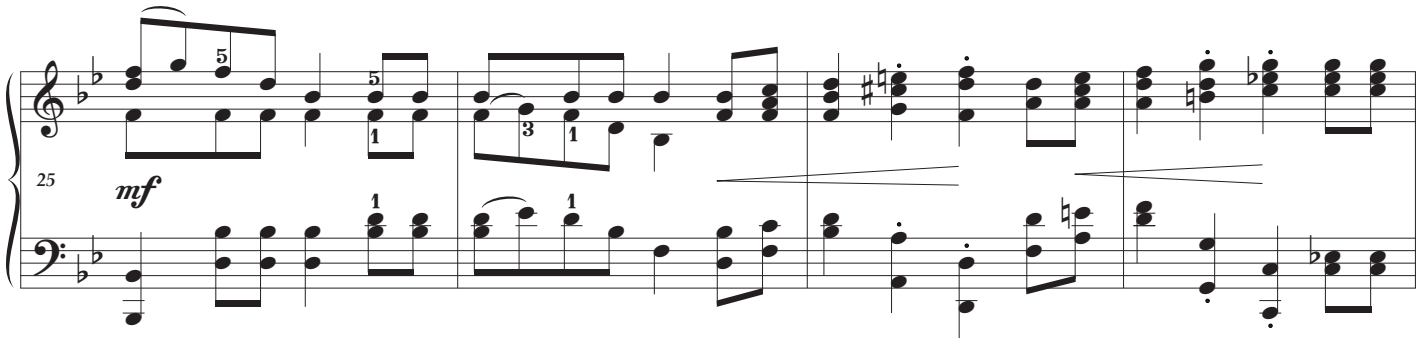


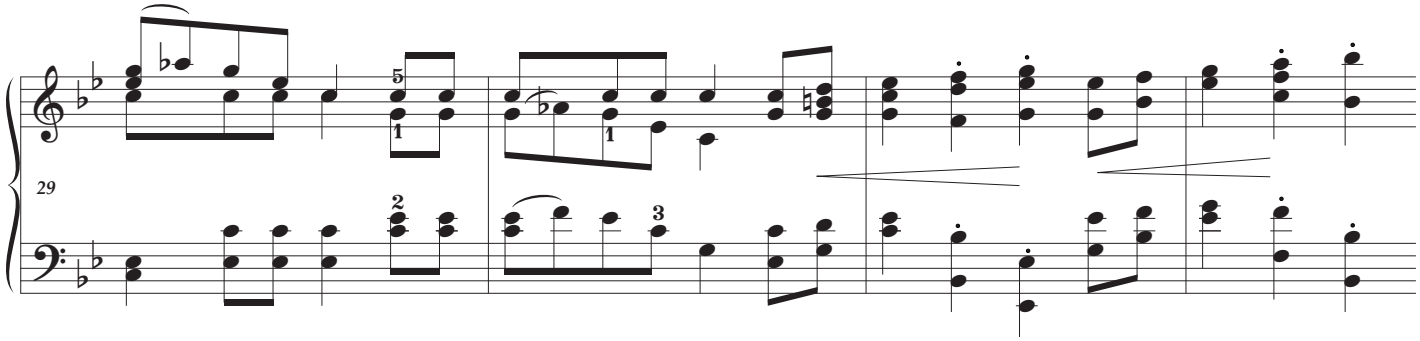


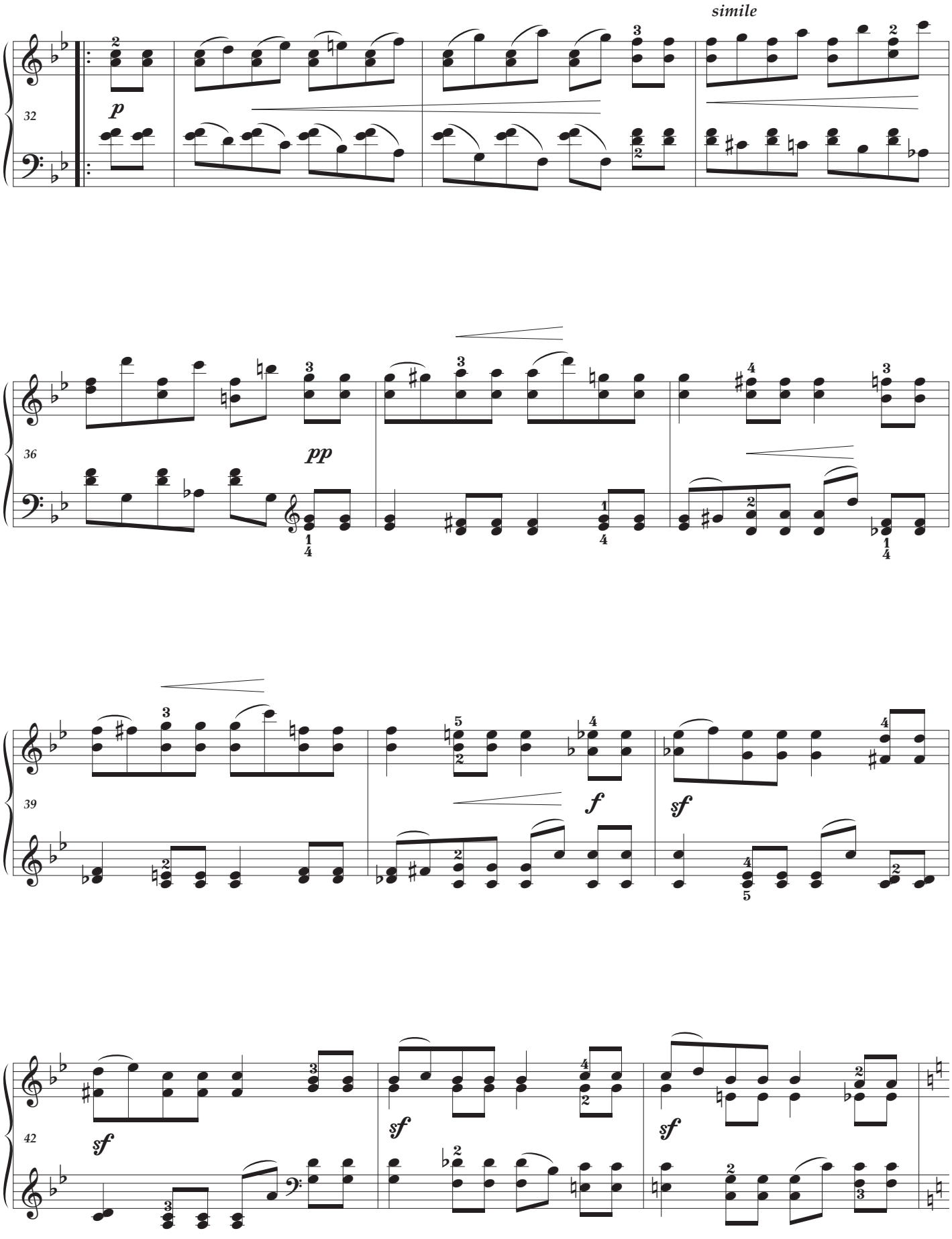
etwas lebhaft

fairly fast








simile
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pp
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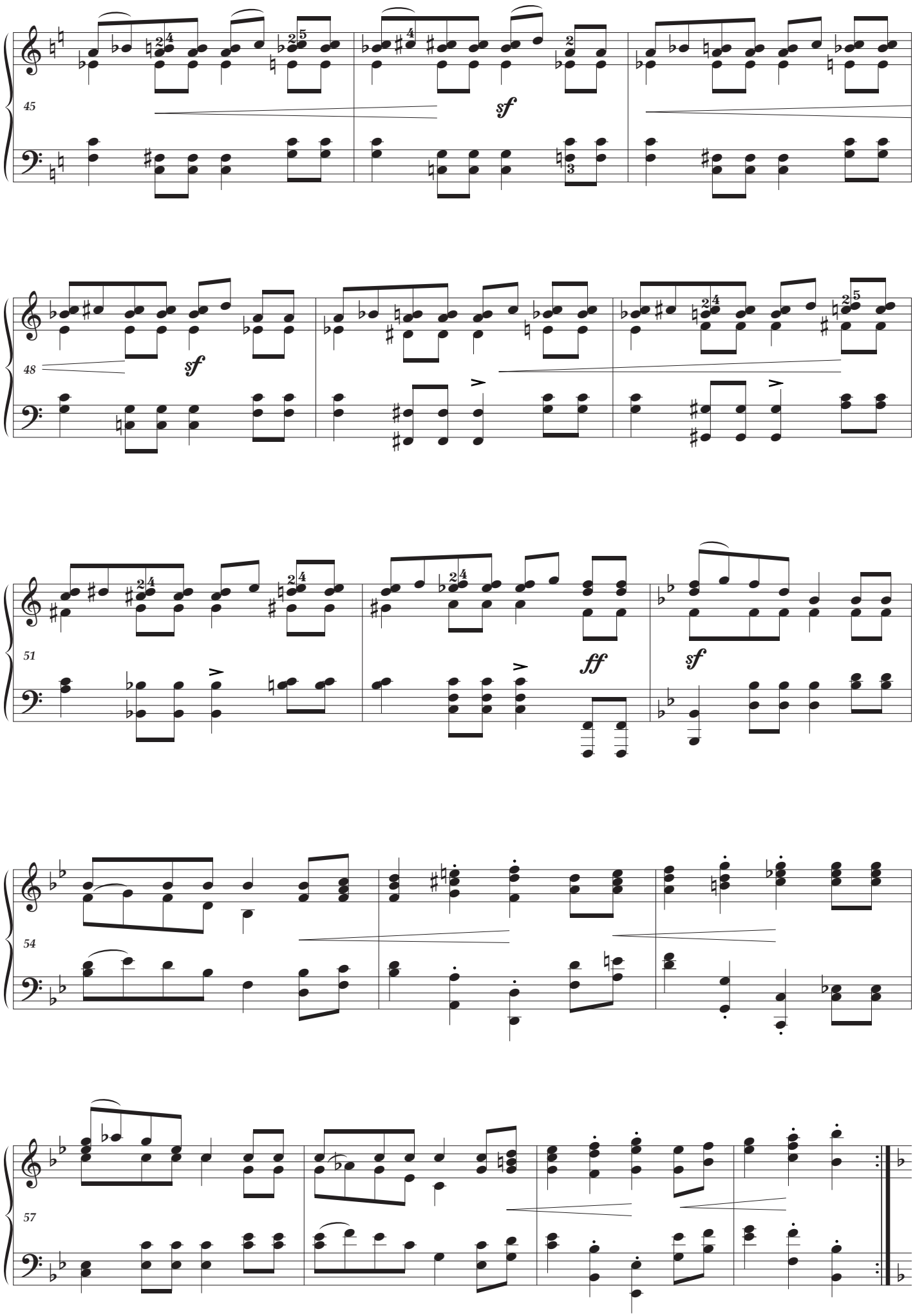
sf
42
sf
sf
sf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48
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51
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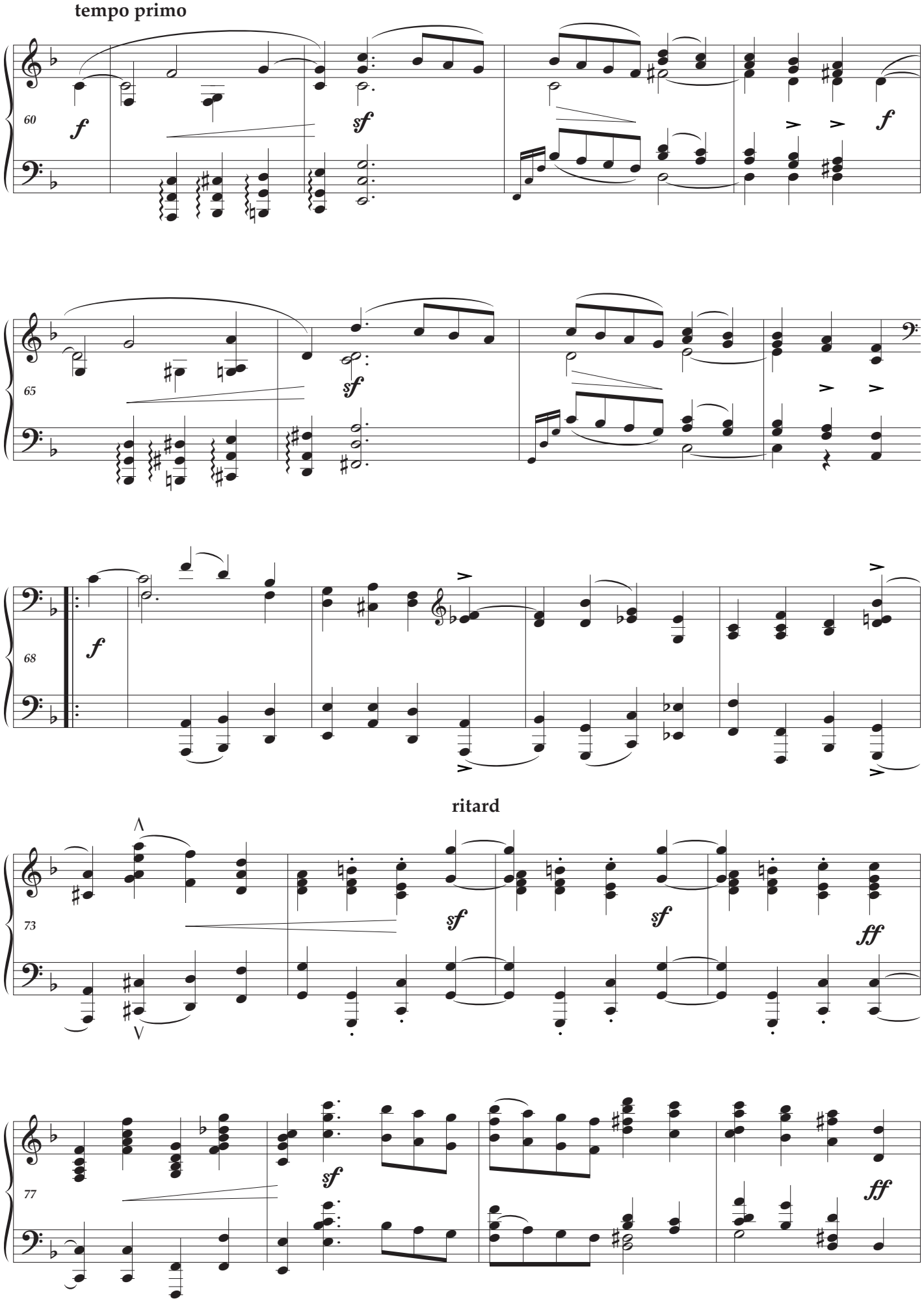
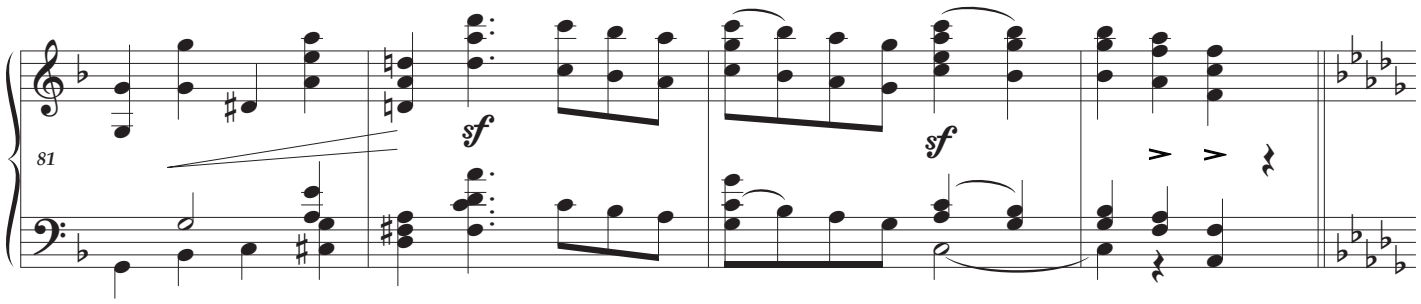
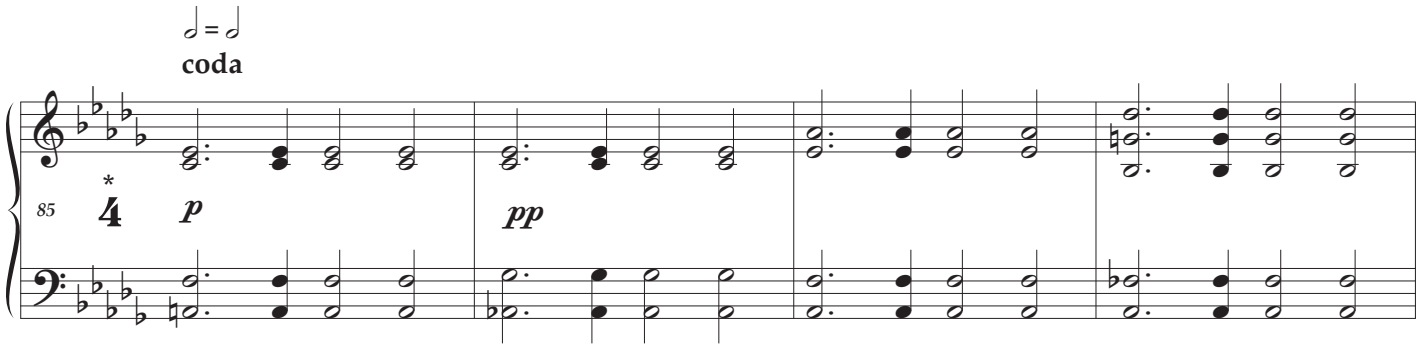
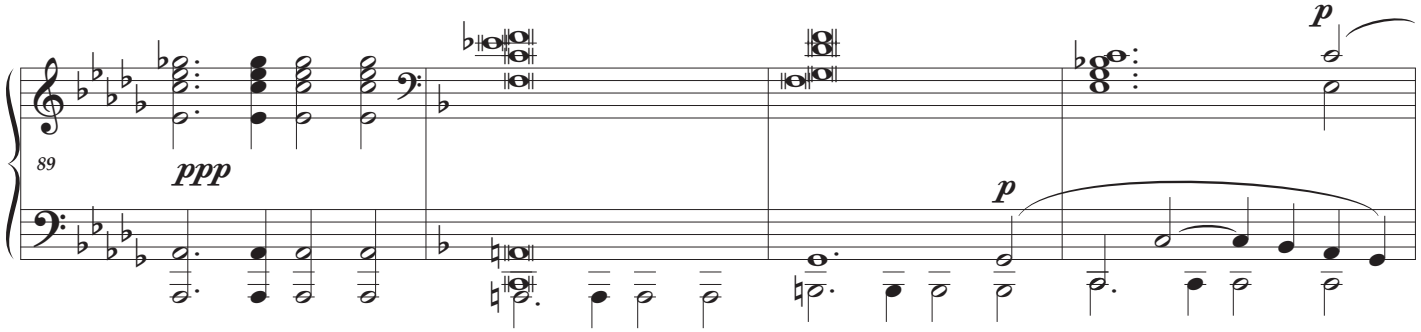
sf
54
57


tempo primo
60
f
sf
f
65
sf
68
f
ritard
73
sf
sf
ff
77
sf
ff


81
sf
sf


coda
85
p
pp


89
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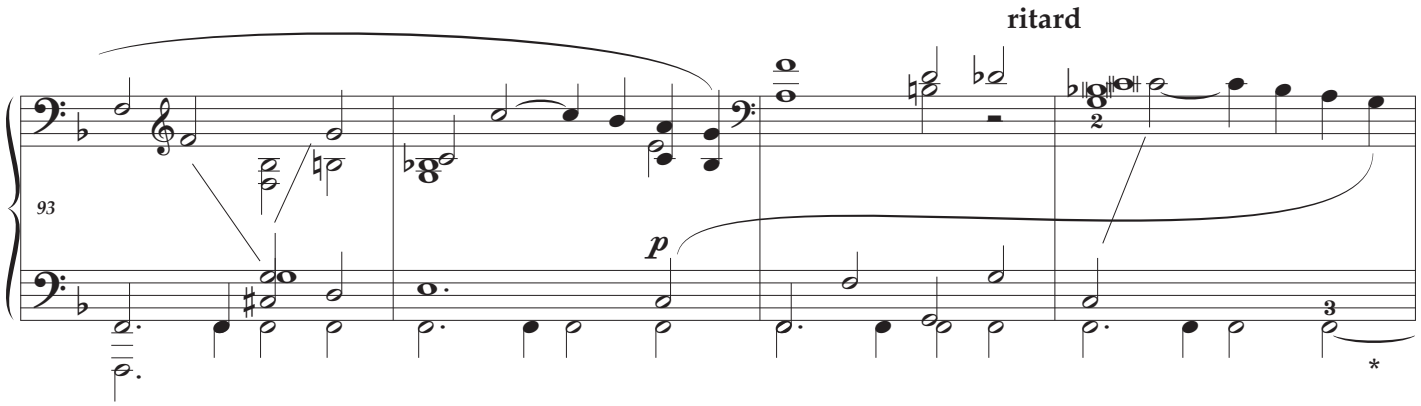
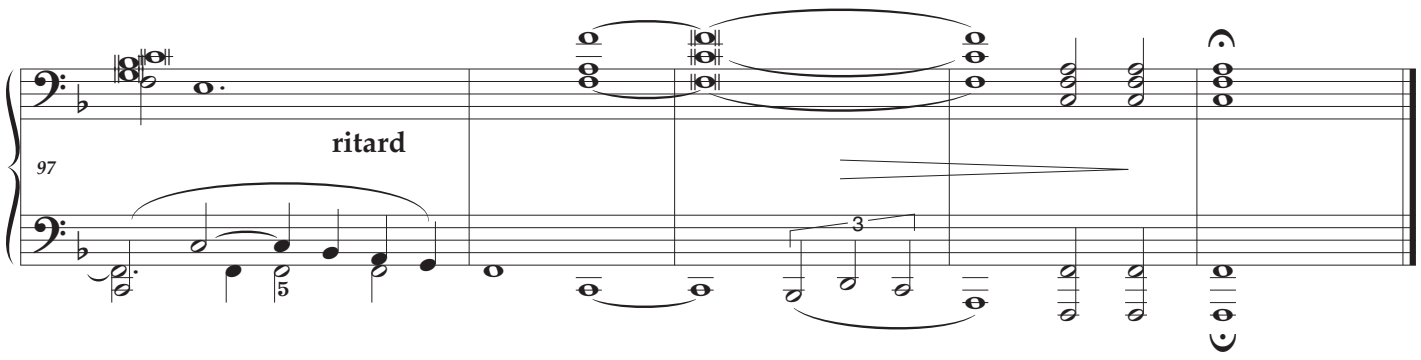
p
p


ritard
93
p


97
ritard

S C H U M A N N

P h a n t a s i e s t ü c k e

O p u s 1 2

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

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Ray Alston : contact@pianopracticaleditions.com

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