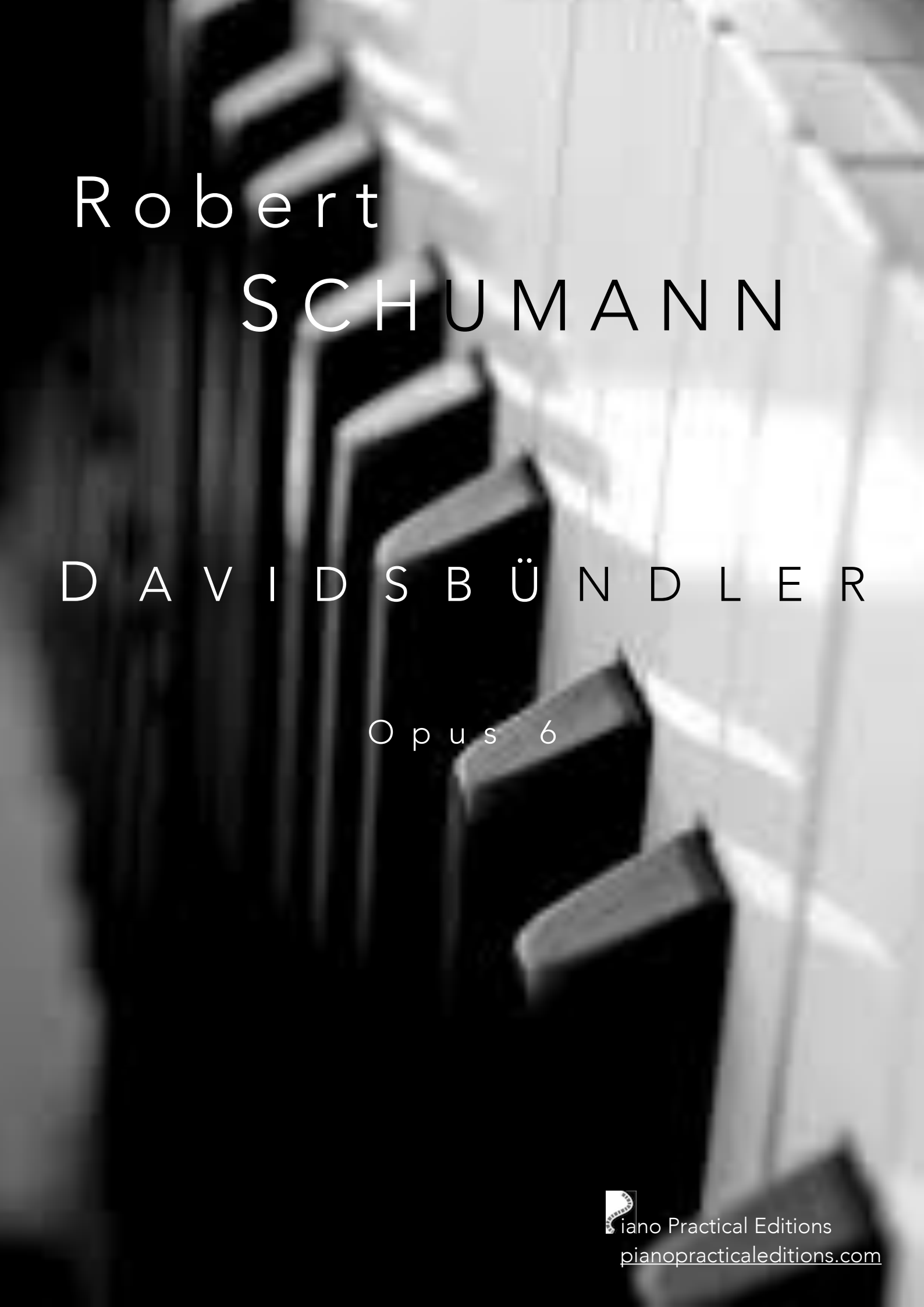

Robert SCHUMANN

DAVIDSBÜNDLER

Opus 6

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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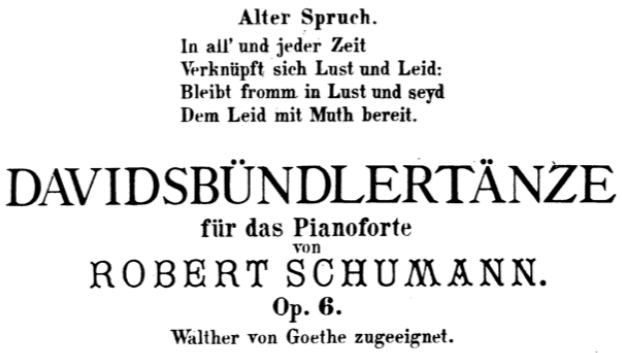
Robert SCHUMANN 1810 - 1856

DAVIDSBÜNDLER Opus 6

index page iii

At the age of 27 Schumann was passionately in love with Clara Wieck, the 18-year old daughter of his ex-piano teacher; 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.


Alter Spruch.
In all' und jeder Zeit
Verknüpft sich Lust und Leid:
Bleibt fromm in Lust und seyd
Dem Leid mit Muth bereit.

DAVIDSBÜNDLERTÄNZE
für das Pianoforte
von
ROBERT SCHUMANN.
Op. 6.
Walther von Goethe zugeeignet.

In the summer of 1837, and in the face of her father's implacable opposition to their union, Clara and Robert became secretly engaged. The date they chose for their betrothal was 14 August – just before he began composing these 18 character pieces.

Rather like E.T.A. Hoffmann's *Serapionsbrüder*, the *Davidsbündler* (League of David) was created by Schumann as a music society both real and imaginary to defend the cause of new music against its critics – much in the mould of David verses Goliath and the "Philistines", from the Hebrew Bible.

Originally entitled *Davidsbündlertänze* each movement was signed *Florestan* or *Eusebius,* pseudonyms representing the extrovert and introvert aspects of his personality. For the second edition, he discarded the *tänze* – in between the opening mazurka and the final waltz, only a handful are traditional dances; he removed the signatures F and E and the performance order was rearranged more than once before finally settling on the definitive sequence.

This edition largely follows the first which was preceded by the following epigraph :

In all und jeder Zeit
Verknüpft sich Lust und Leid:
Bleibt fromm in Lust und seid
Dem Leid mit Mut bereit.

In each and every hour
Joy and grief go hand in hand:
Keep faith in times of joy
And meet grief with courage.

Clara Wieck

Some of Clara's editing and repeats from the second are included; together with the change in title, she added metronome speeds and eliminated some of the earlier version's more whimsical performance directions – reinstated here.

In a letter to his beloved, Schumann wrote "I have composed with enormous passion a shocking amount for you, jests, stories, family scenes with fathers and a wedding – an entire *Polterabend** – in short, the most amiable things. If I have ever been happy at the piano, it was when I composed these pieces."

Although dedicated to Walther von Goethe, a grandson of the great writer, it is abundantly clear that the suite was addressed uniquely to Clara:

- it is surely no coincidence that the number of pieces equals her age at the time
- the opening bars – "a *'Motto by C W'*" – are from a mazurka from her *Soirées Musicales* Op 6 (an excerpt can be found on the closing page of this edition)
- the same low opus number** deliberately chosen by Schumann to reinforce deep feelings for his future bride
- at the midway point and conclusion (**9** and **18**) the pieces are significantly in C major – Clara's initial and her cipher tonality
- The final waltz bears a particularly telling postscript, disappearing with twelve chimes on C in the treble, announcing midnight.

The *Davidsbündler* is a work which is astoundingly creative and varied, the dedication to Clara stamping it with a sense of unity. As ever with Schumann, it is often rhythmically ambiguous. Some of *Eusebius'* more poetic creations are truly inspired – N° 14 is my own personal favourite. N° 17, a sublime reprise of N° 2 with an accelerating coda, feels like the conventional conclusion… but of course it had to finish with a dance in C!

Taking each movement in turn, it is worthwhile comparing the final chord with the first of the following in search of a link; the most unexpected and interesting are **13-14** and **17-18**.

This edition does not necessarily reproduce the original phrasing, dynamics and accentuation, and includes some editorial voice separation.

Although some are possibly inappropriate, Clara's metronome speeds from the second edition are given for guidance only.

* on the eve of a wedding crockery is smashed outside the door of the bride to bring luck to the young couple

** in fact written after *Carnaval* Op 9 and the Symphonic Studies Op 13

N° 1 page **1**

1 a mazurka from Clara's *Soirées Musicales* Op 6

4 tied B from first edition

5-21 & **33-41** repeats from second edition

27/31 editorial ties

69 1st edition fermata

81 editorial pedal

N° 2 page **5**

9/18 Clara's pedalling from second edition

N° 3 page **7**

etwas hahnbüchen a colloquial idiom from first edition

8 second edition repeat

9 editorial dashed barlines

49/57 original editions crotchet

79 from first edition

N° 4 page **11**

editorial separation of soprano and alto voices

𝆑 replaced with *marcato* sign

45 *ad lib DC* from both editions

N° 5 page **13**

8 and 16 repeats from second edition should probably be omitted

25/33 originally acciaccaturas

43 from first edition

N° 6 page **16**

tempo and description from first edition

1 LH editorial phrasing and beaming

12 a pseudo "deaduck"* and 4-bar phrase

19 diamond-heads suggest omission

26 from first edition

40 editorial accent

N° 7 page **22**

tempo and description from first edition

12 editorial modification – see **15**

37-42 modification of barlines and time-signature

42 editorial rest

N° 8 page **25**

22/24 2nd edition D♭

25 modification of time-signature

N° 9 page **27**

bringing to an end the first half specifically in C major (Clara's initial a compelling tonality). From the first edition, the heading* – *at this point Florestan stopped, and his lips quivered painfully.* The second edition omits an extra final cadential bar.

25 mysterious dynamics in both editions

N° 10 page **30**

41 added octave

N° 11 page **33**

25 D.C. marked *ad lib.*

28 editorial alto voice

N° 12 page **35**

N° 13 page **37**

3 B♯ first edition

54 modification of time-signature for the chorale

60 editorial arpeggiation

69/118/122 repeats are omitted

N° 14 page **47**

2 (etc.) hand swapping

17-19 tenor voice modifications

24 editorial *diminuendo*

N° 15 page **49**

8 repeat in second edition

56 D.C. marked *ad lib.* (without repeat in second edition)

N° 16 page **52**

N° 17 page **55**

37 editorial acciaccatura

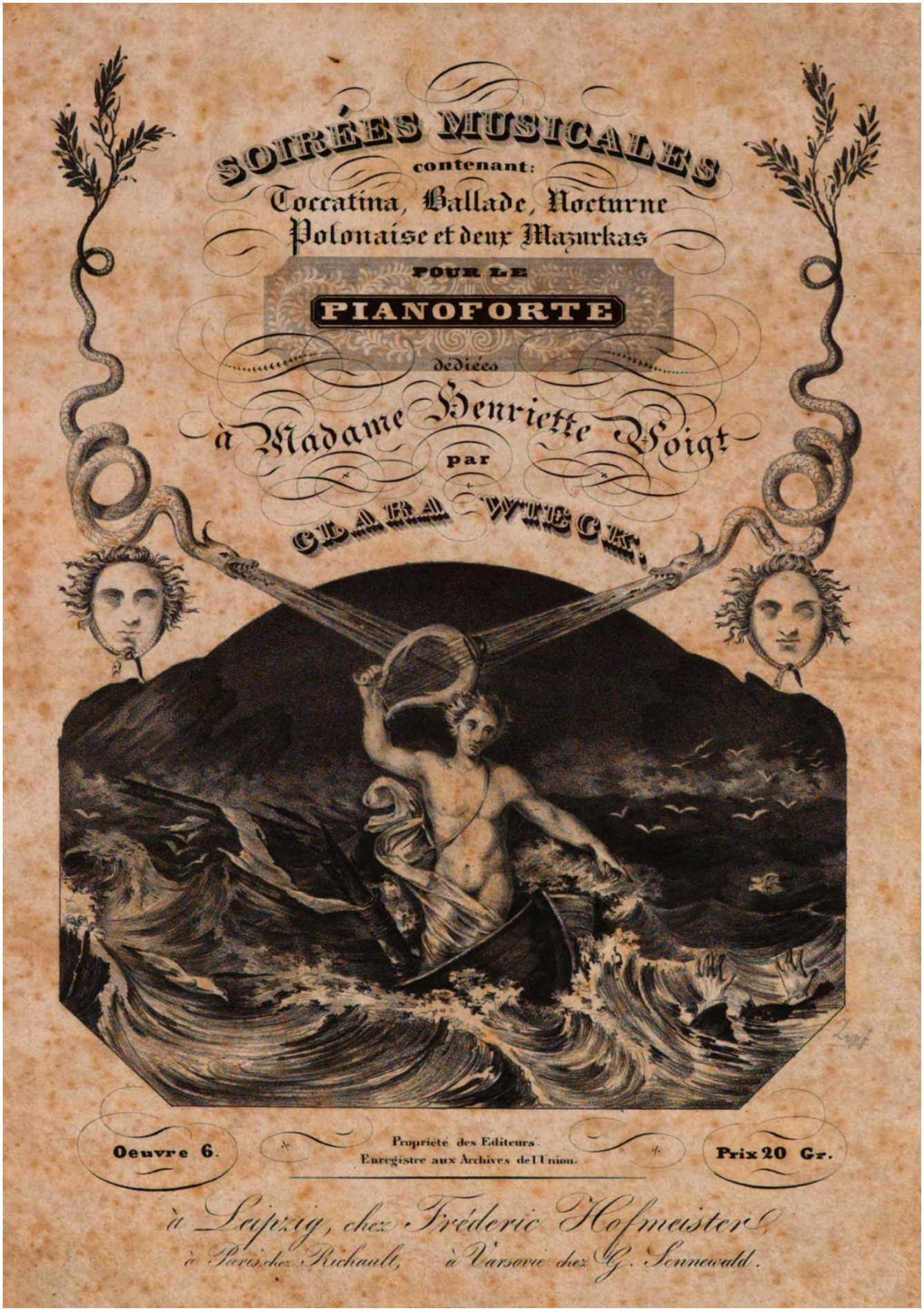
96 editorial sostenuto pedal

N° 18 page **61**

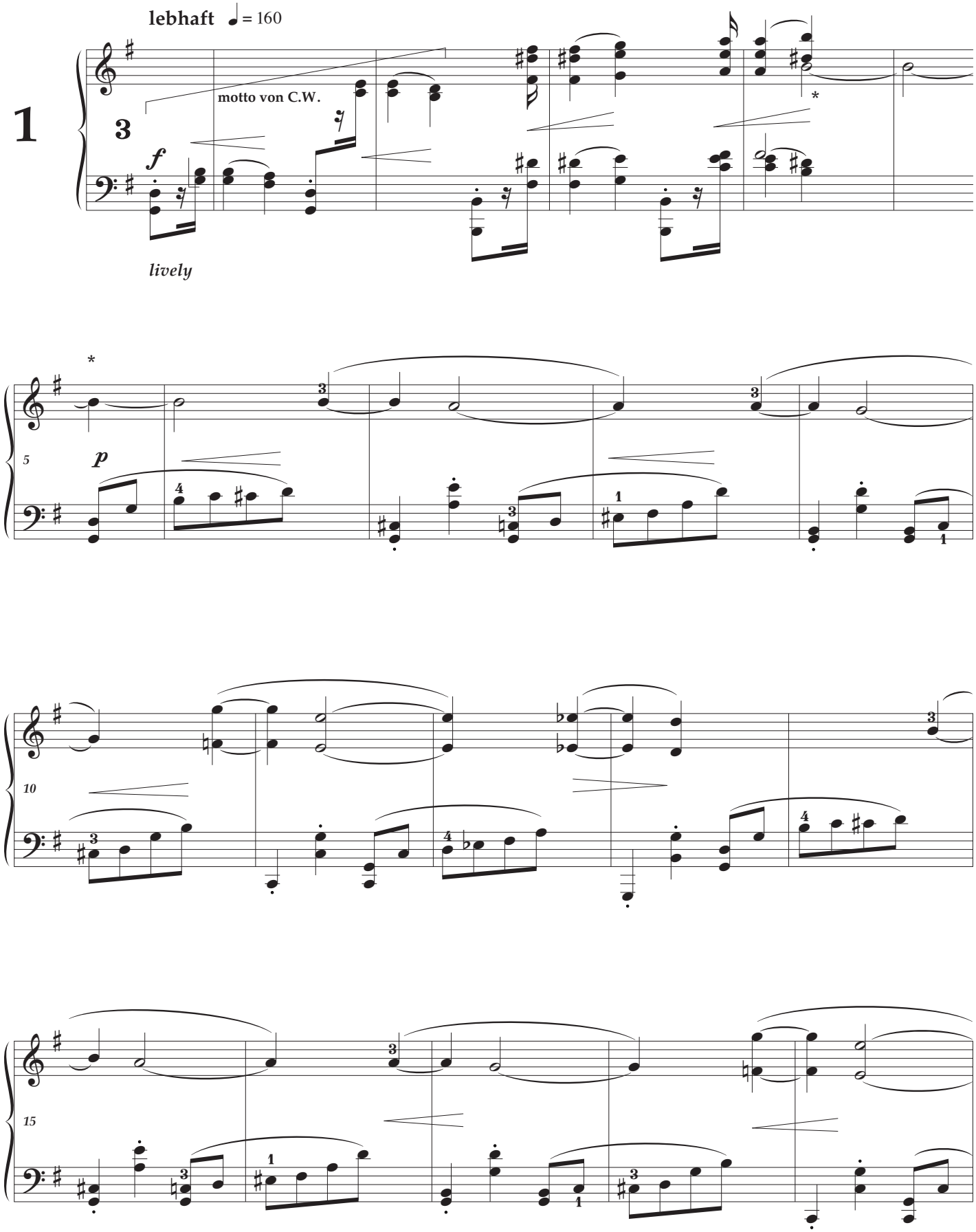
Again in C for Clara – from the first edition : "Eusebius considered the following quite superfluous; but at the same time he expressed much happiness with his eyes."

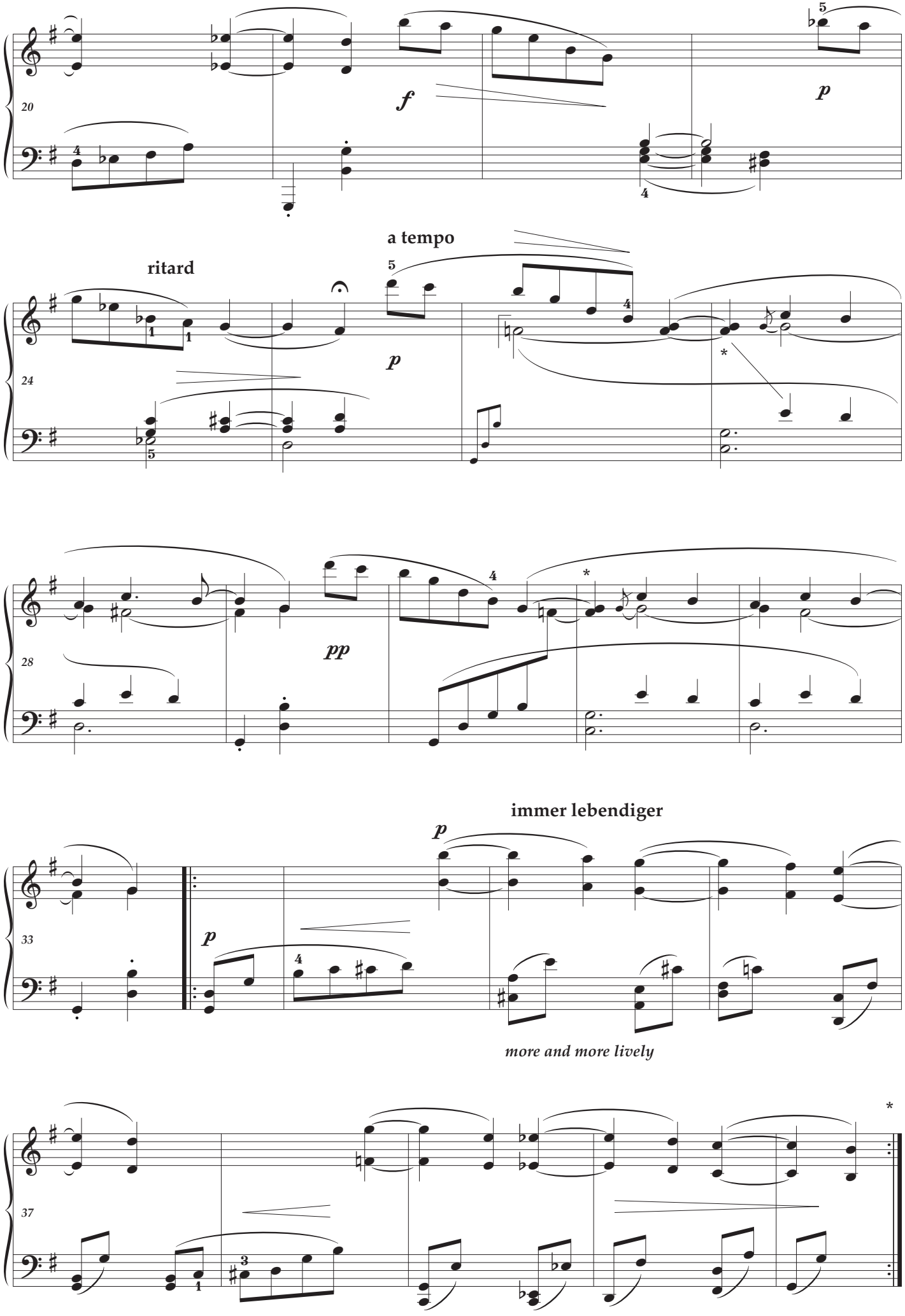
dashed barlines showing phrase lengths are editorial

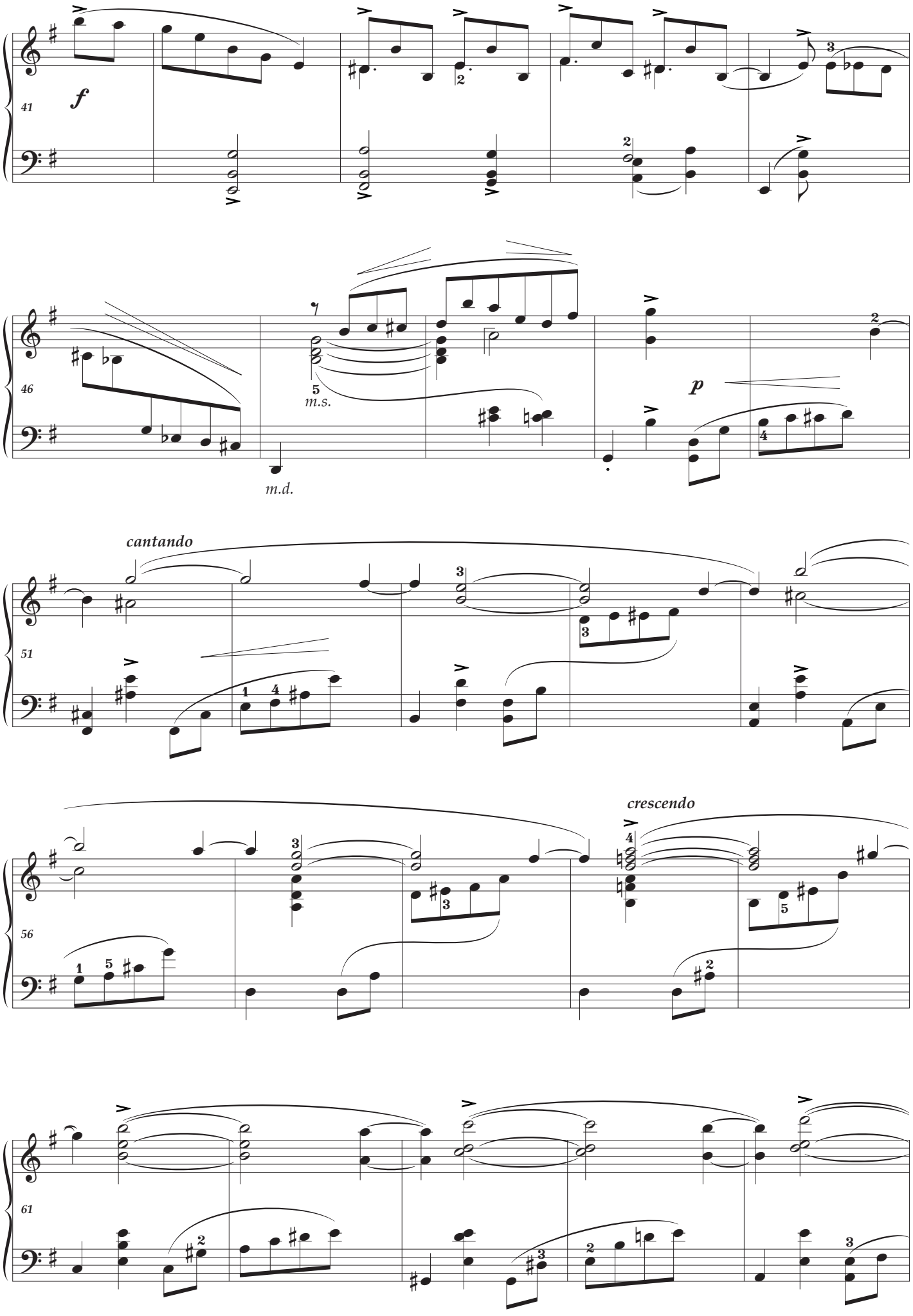
***** Bernstein – *The Unanswered Question*

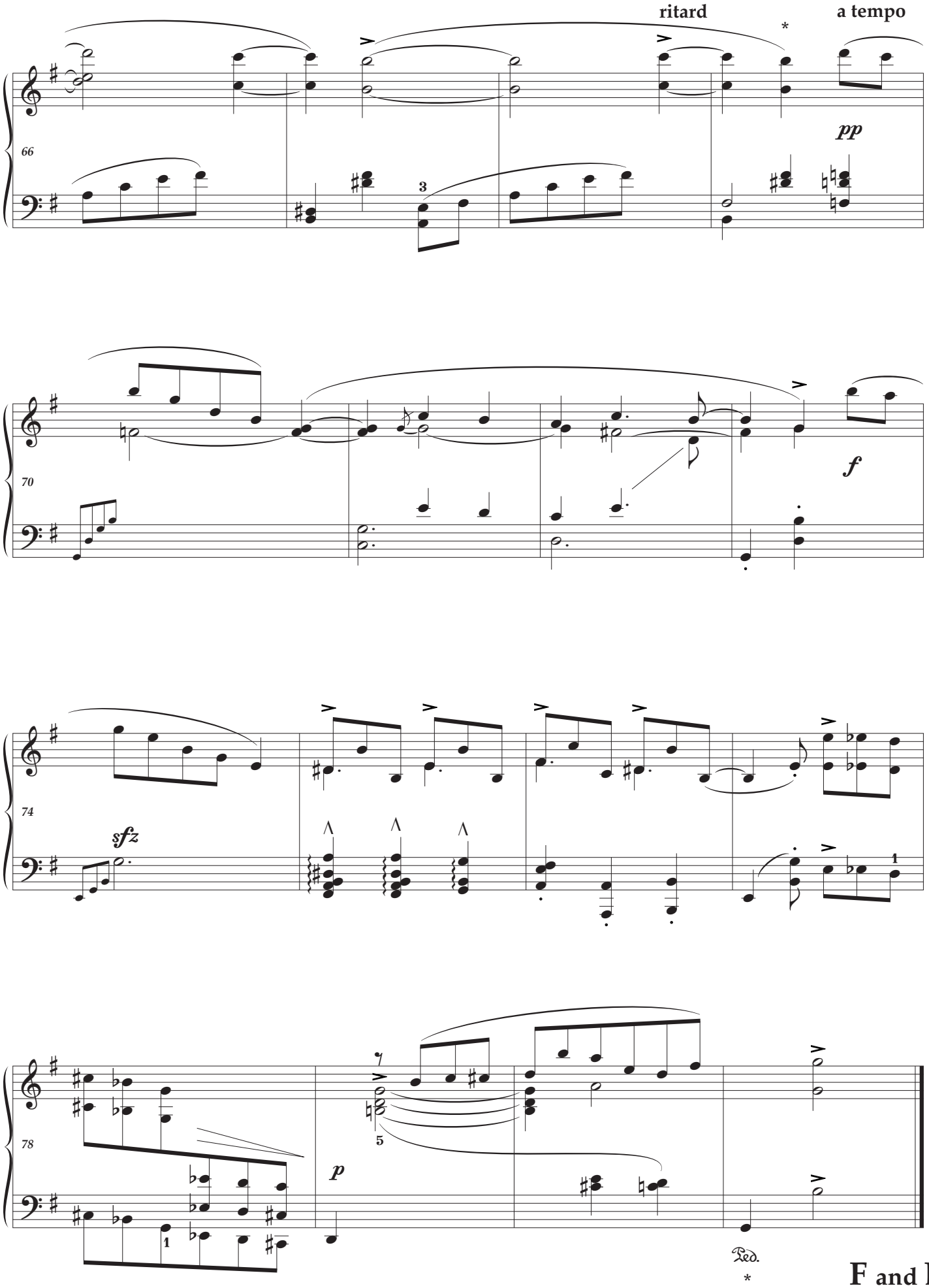


Clara's Soirées Musicales
the stylish original cover

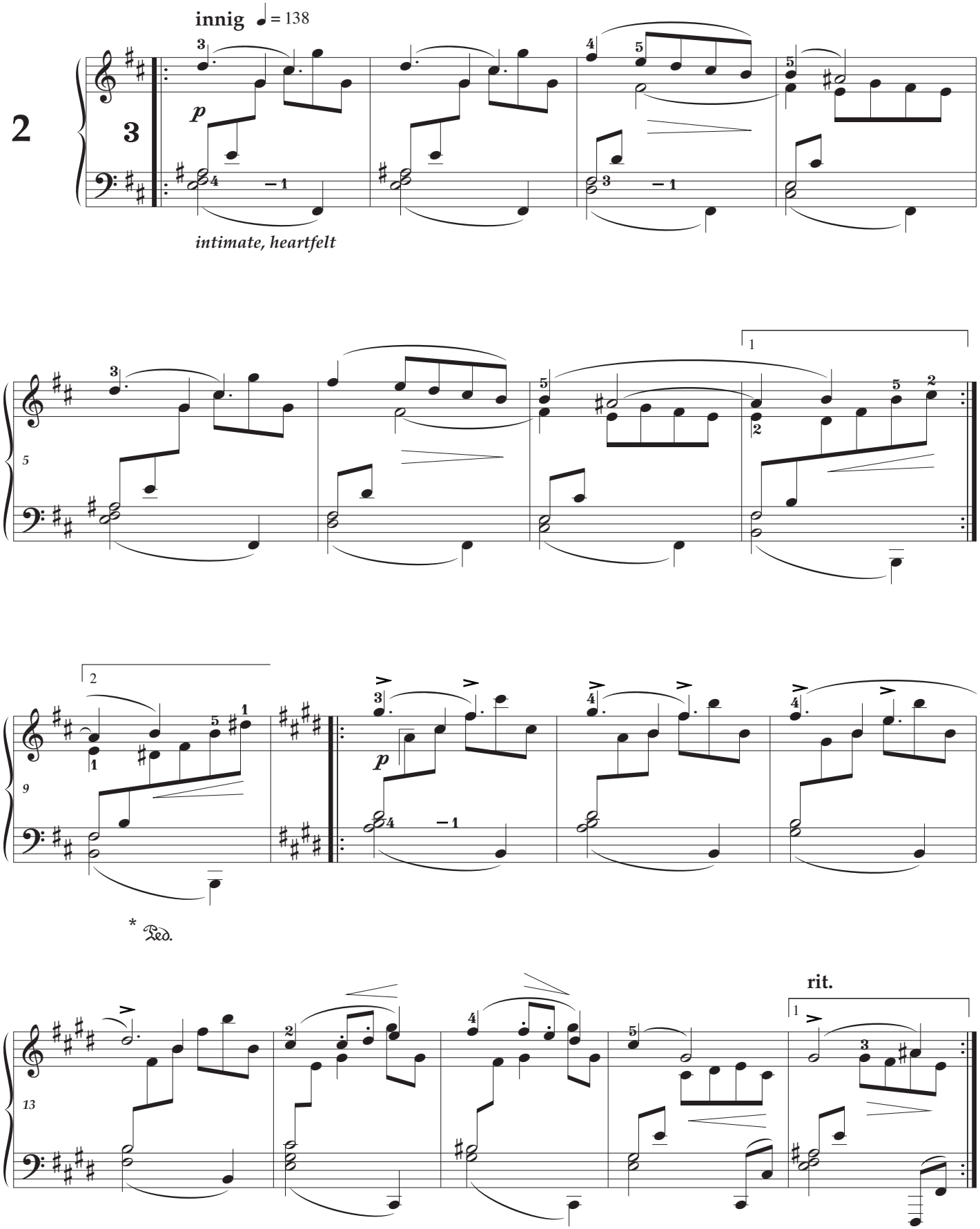

lebhaft ♩ = 160
1
motto von C.W.
f
lively
p
5
10
15

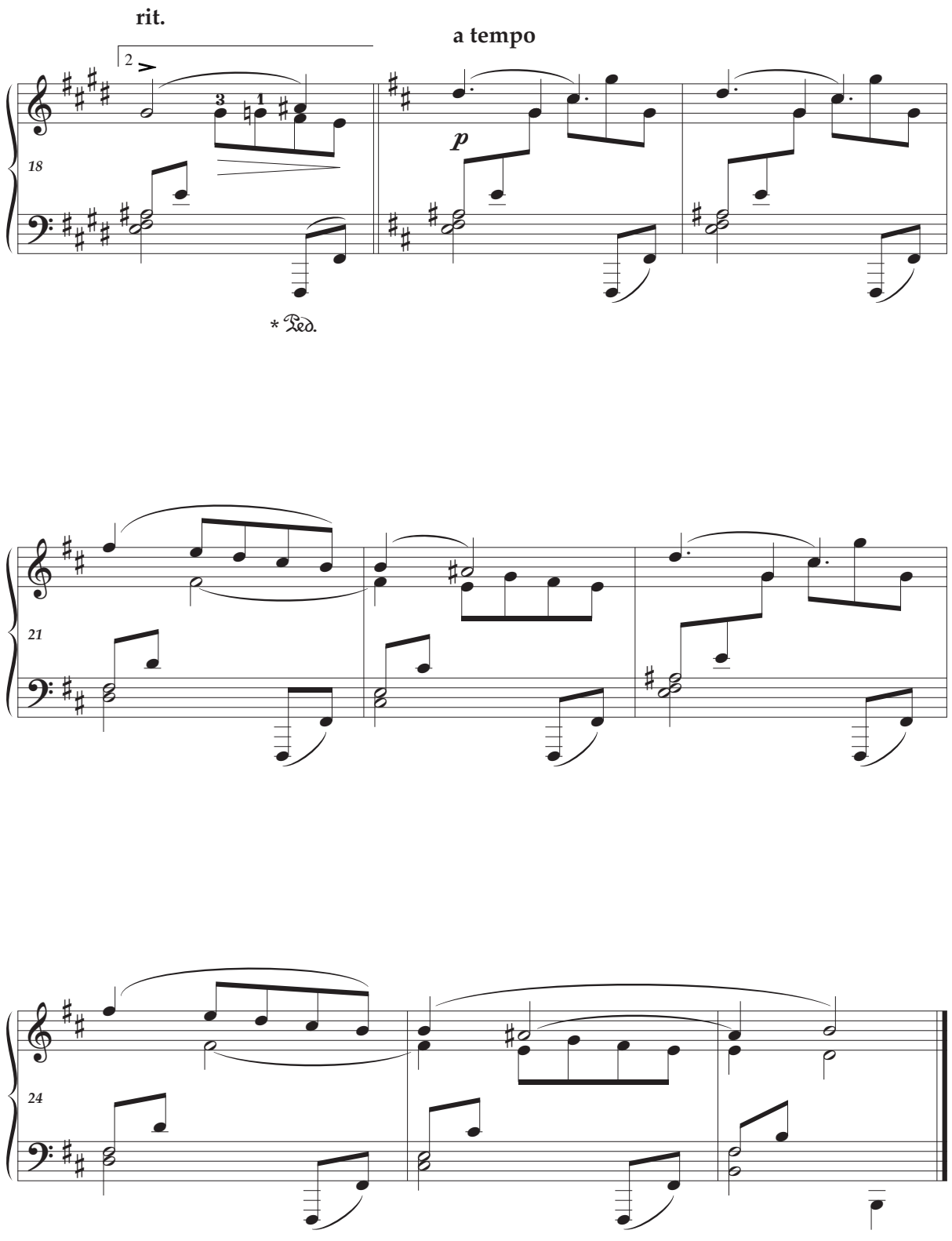

20
f
p
a tempo
ritard
24
p
*
28
pp
*
immer lebendiger
33
p
p
more and more lively
37
*


41
f
46
m.s.
m.d.
p
51
cantando
56
crescendo
61



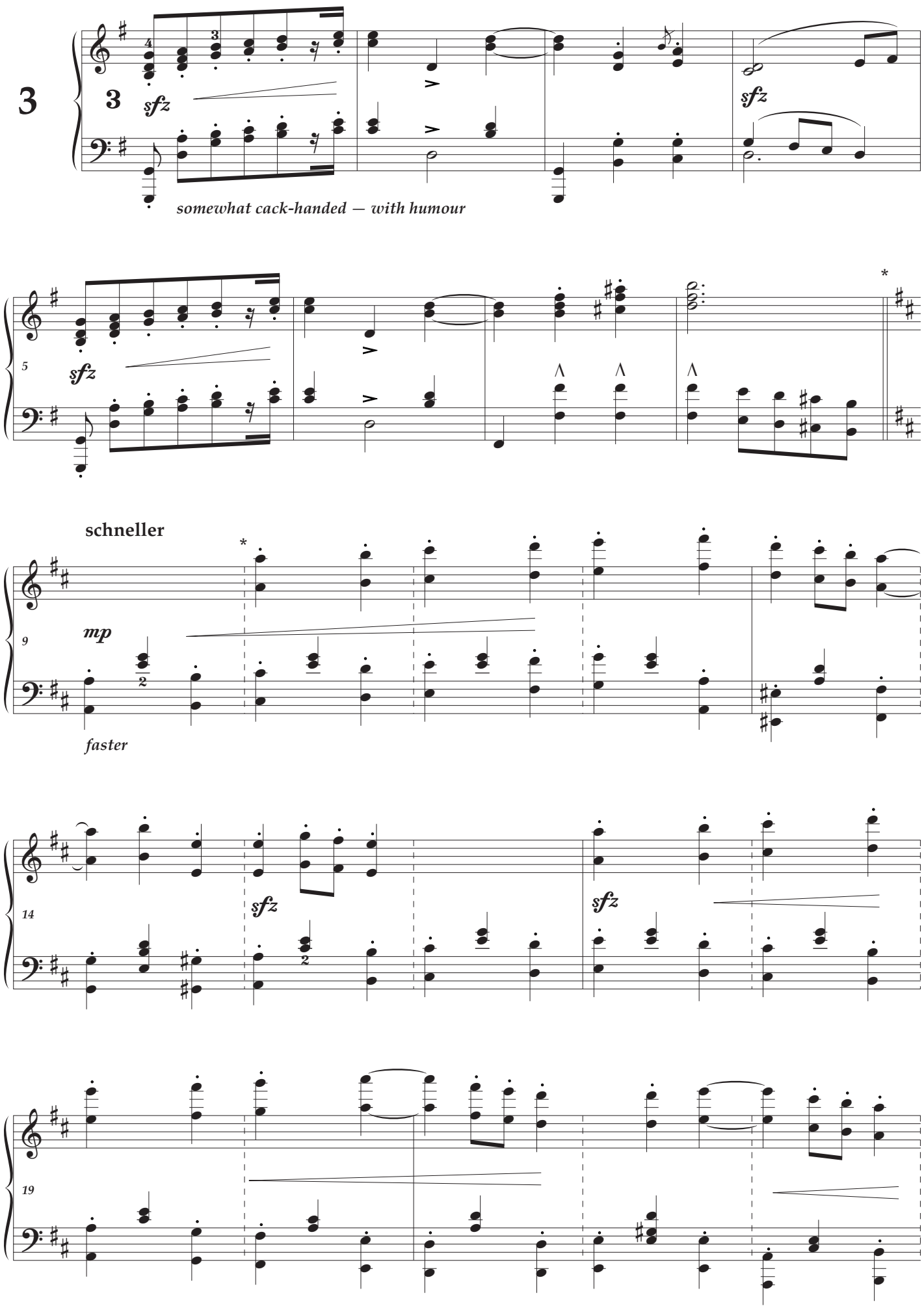
F and E

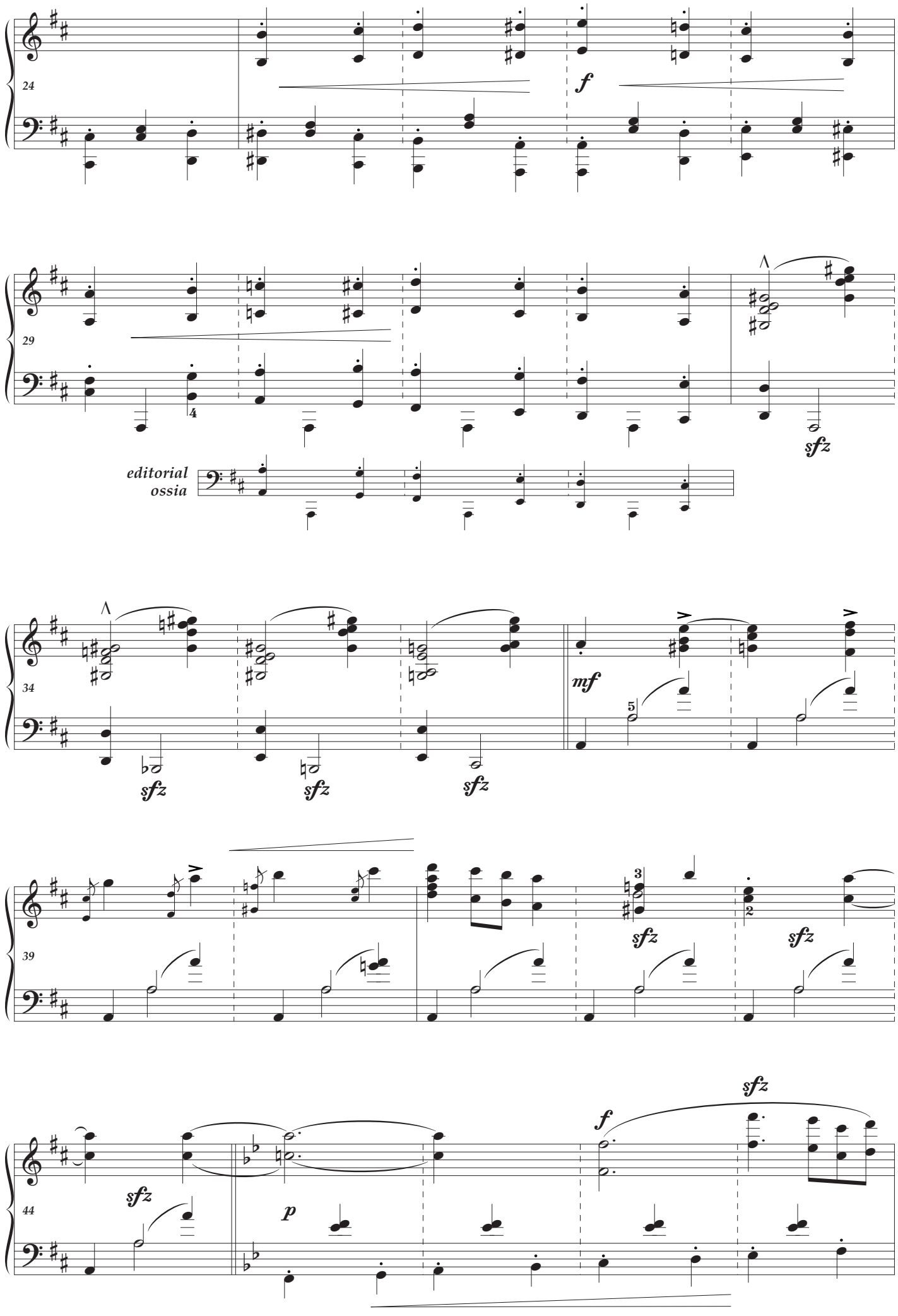

innig ♩ = 138
2
p
intimate, heartfelt
5
1
9
2
p
* Ped.
13
rit.
1

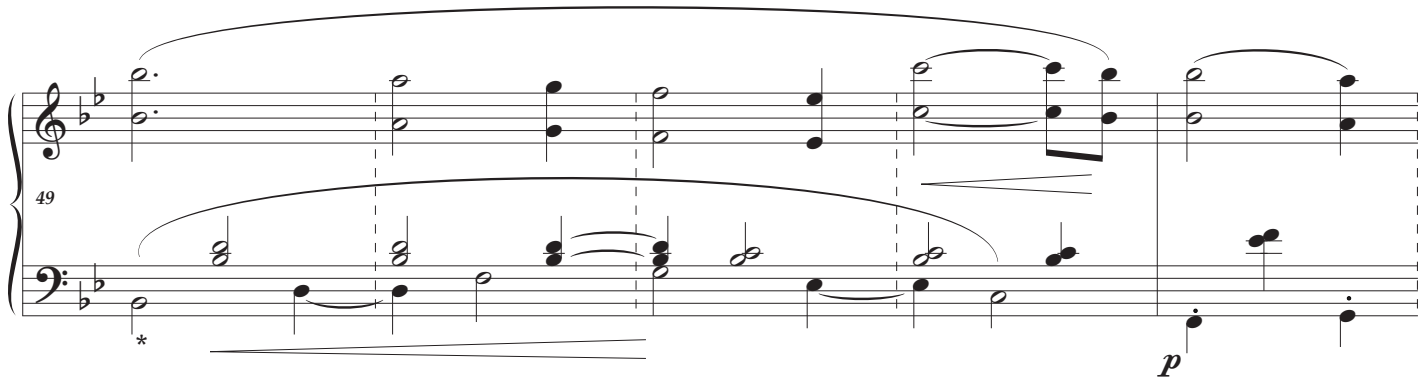


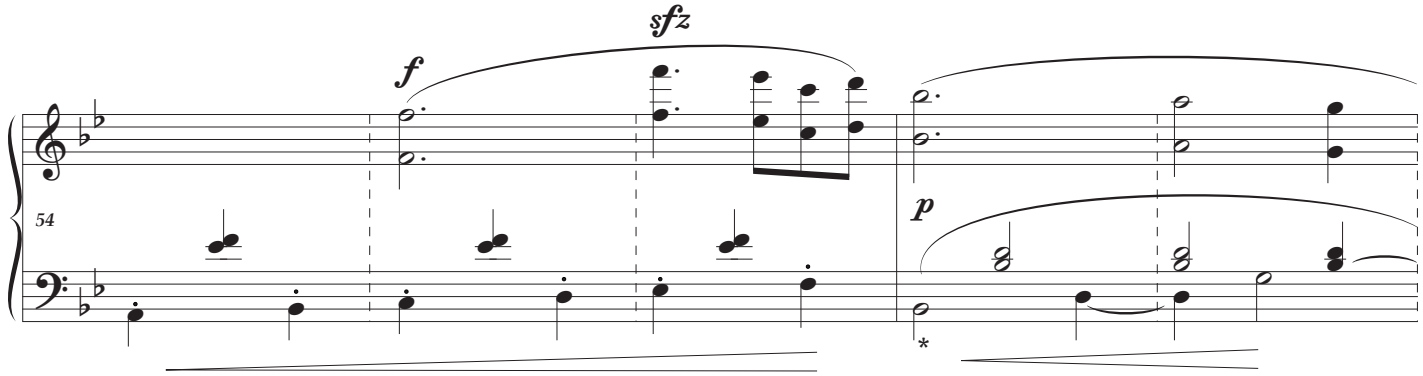
E

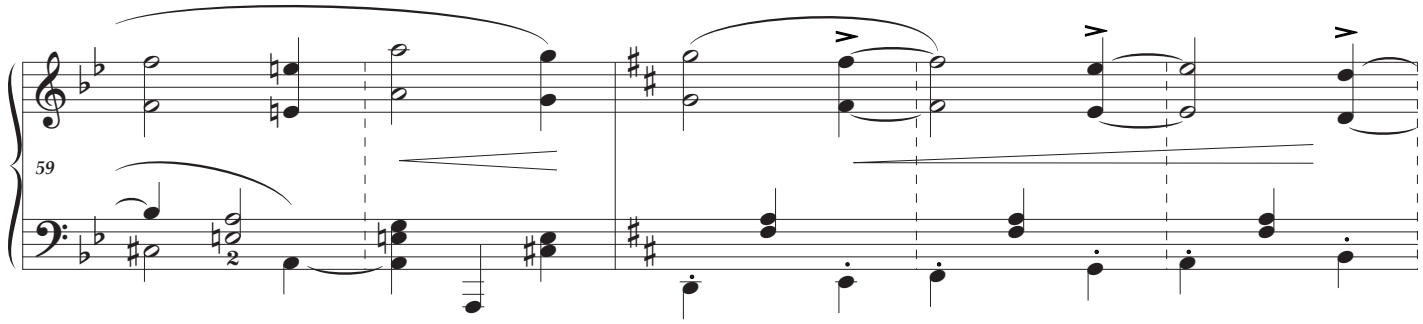
* **Etwas hahnbüchen — mit Humor** ♩. = 60

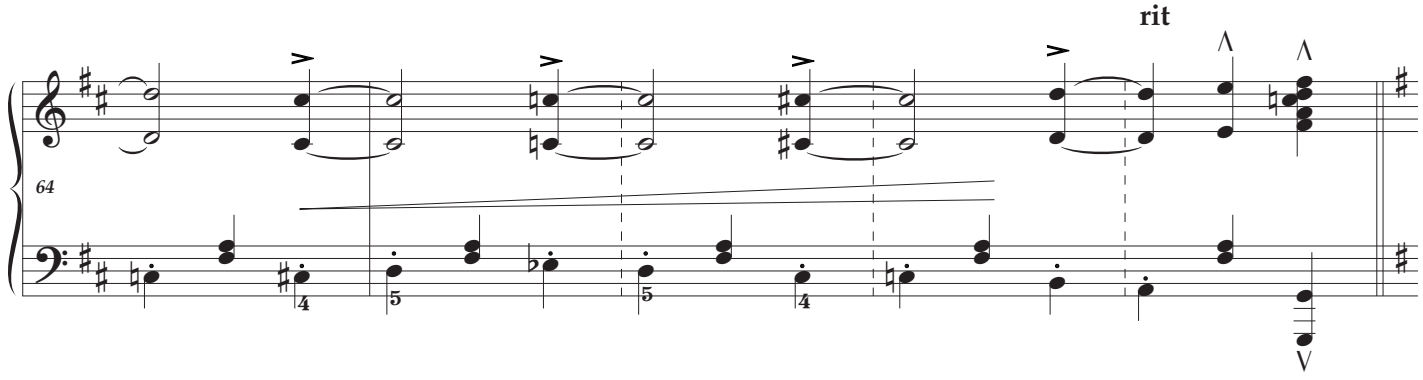



24
f
29
4
sfz
editorial
ossia
34
sfz
sfz
sfz
mf
5
39
sfz
sfz
44
sfz
p
f
sfz

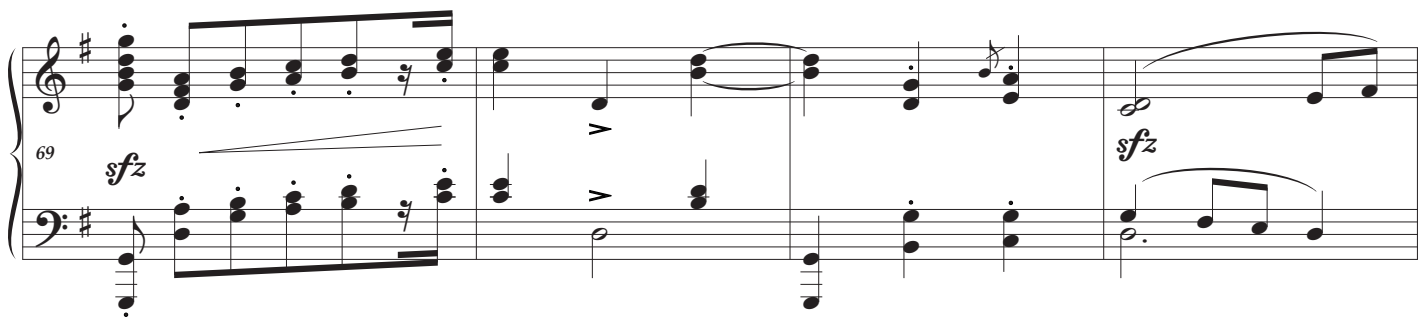


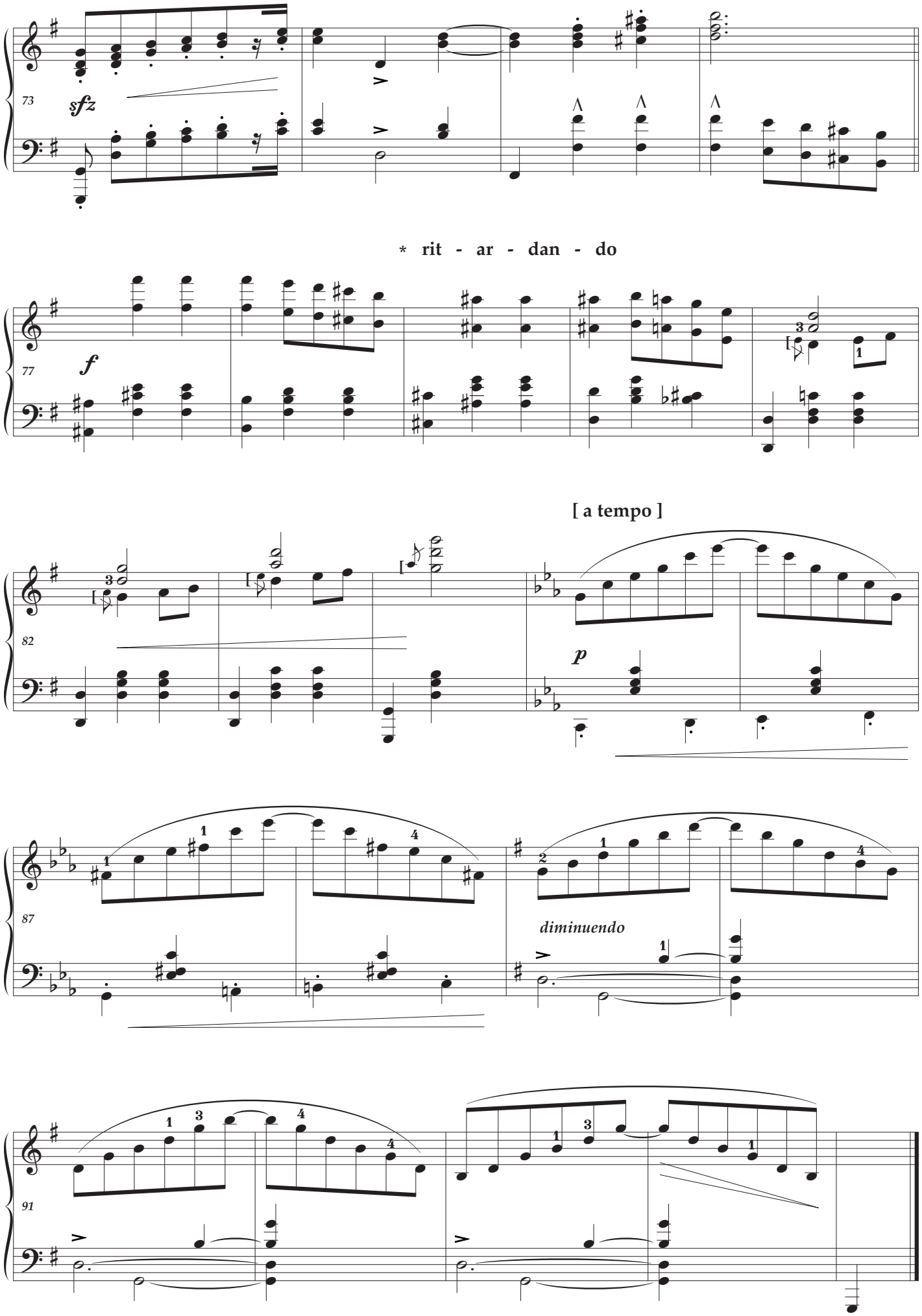


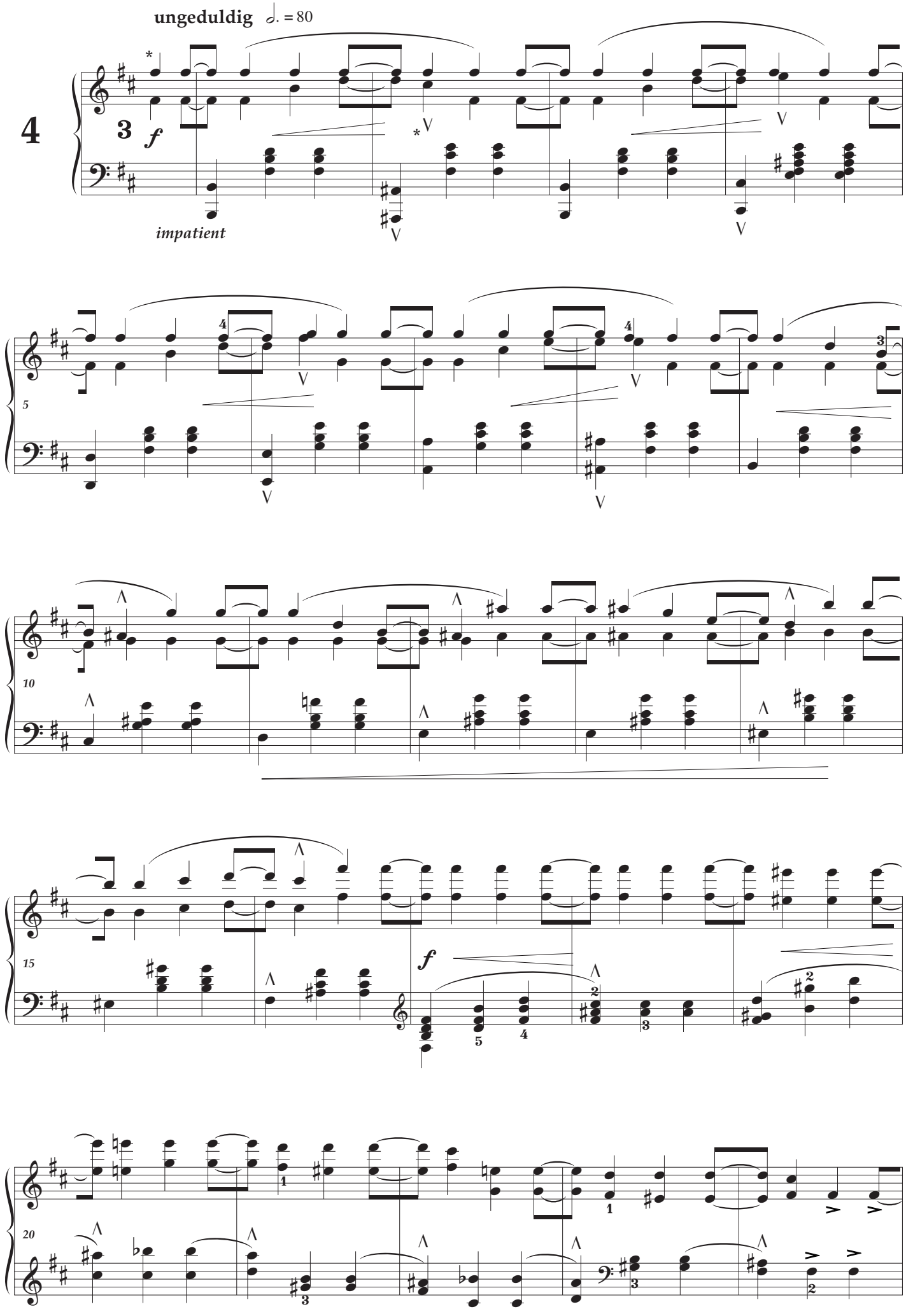


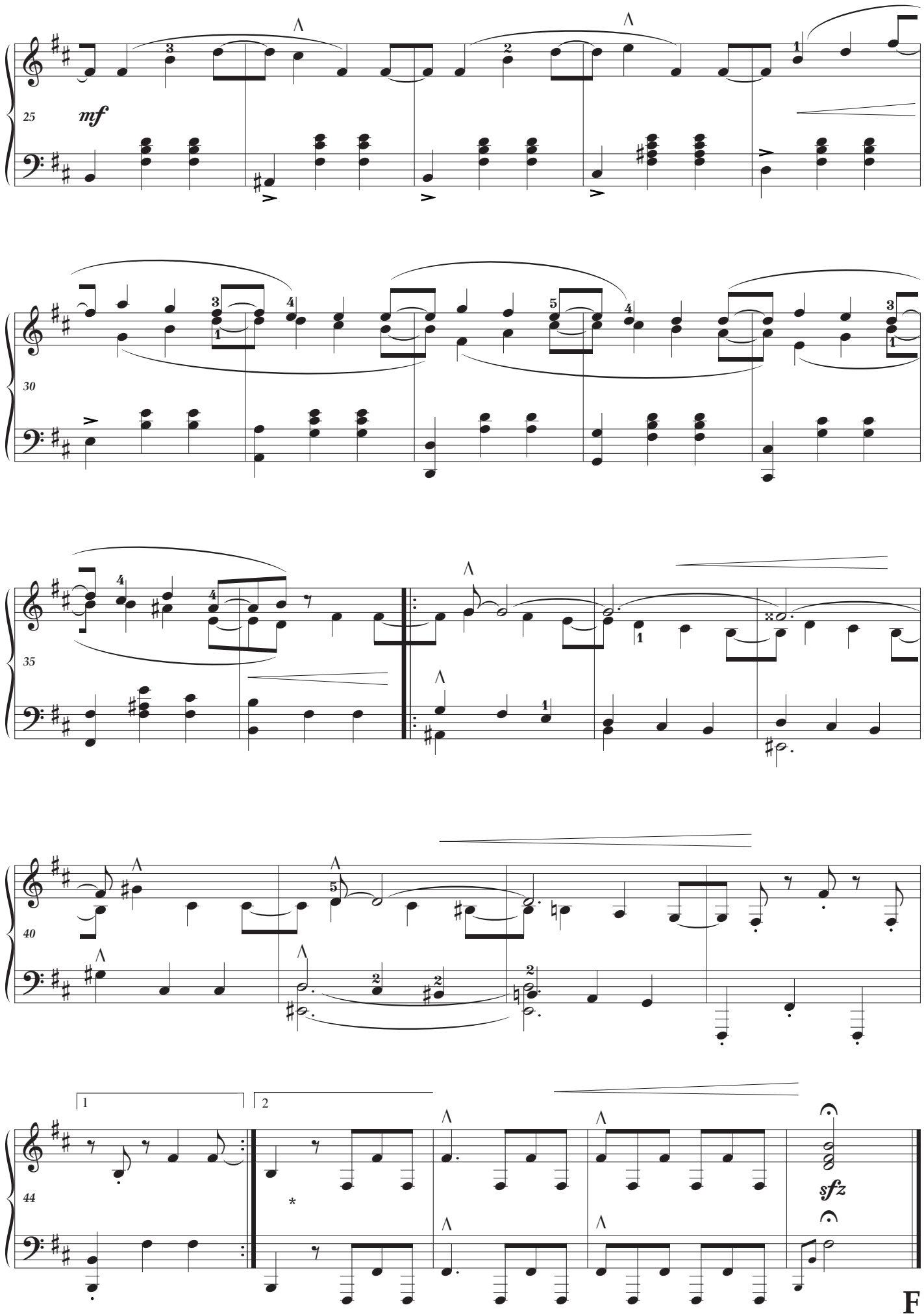


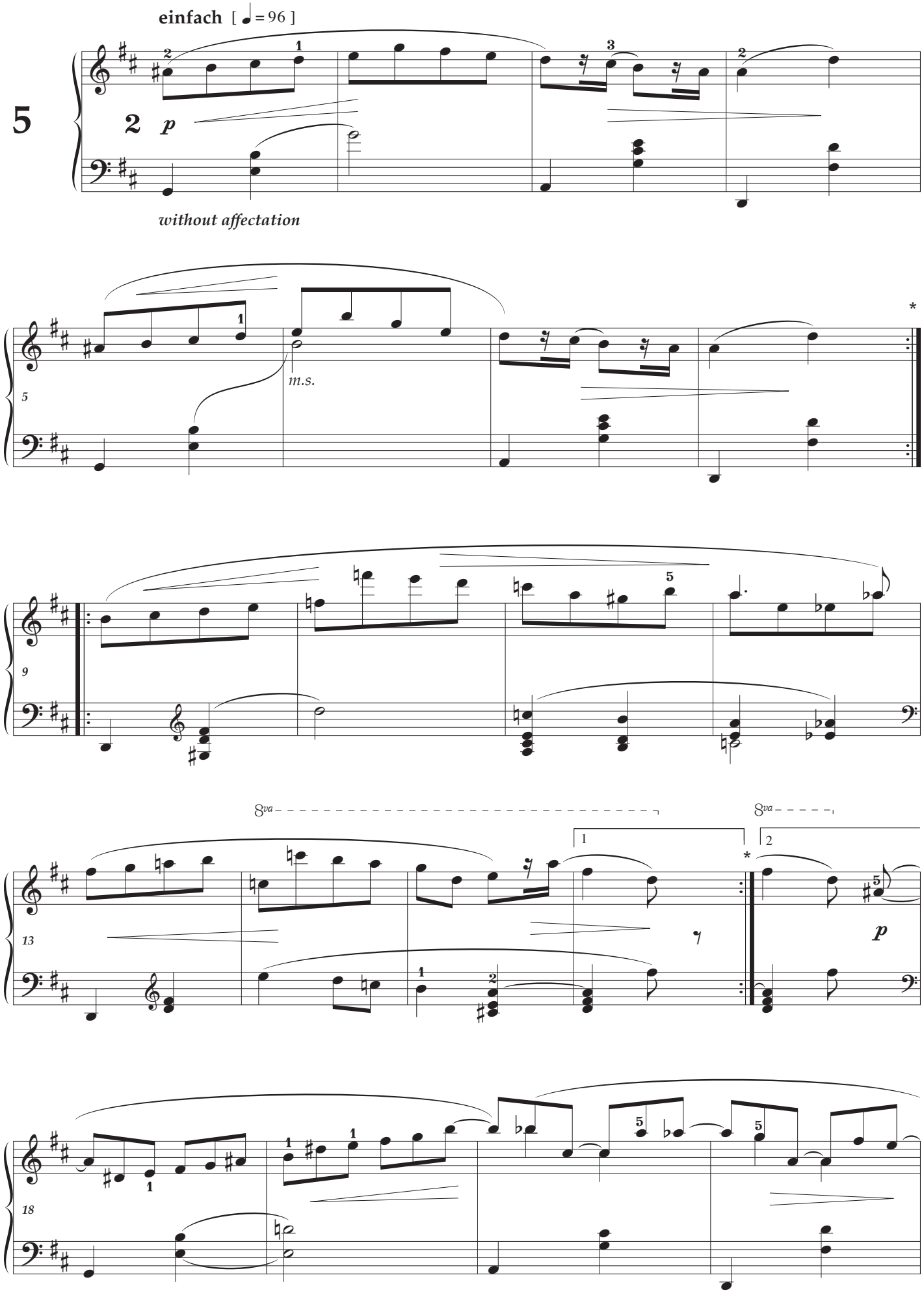
a tempo primo

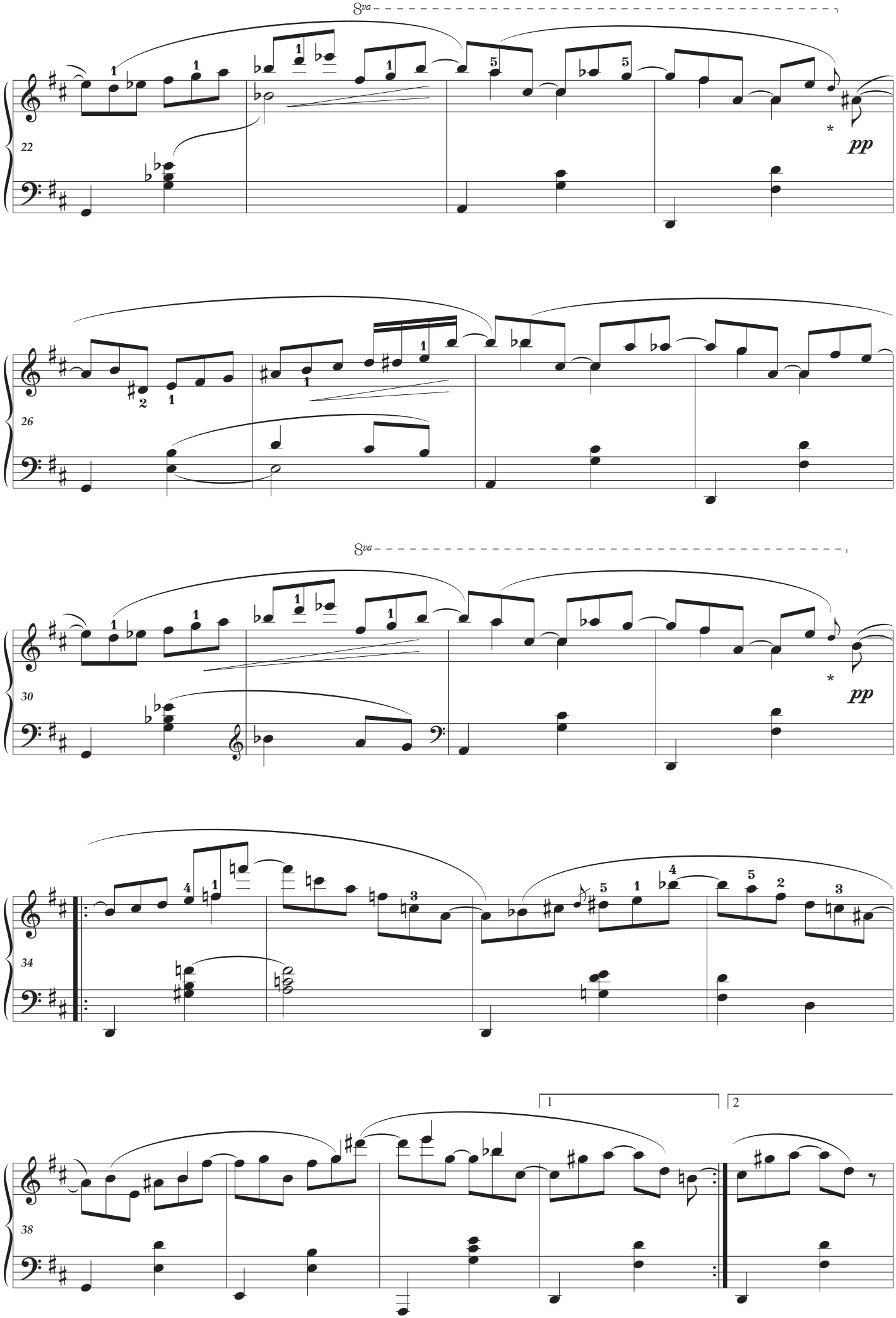



73
sfz
* rit - ar - dan - do
77
f
[a tempo]
82
3
p
87
diminuendo
91

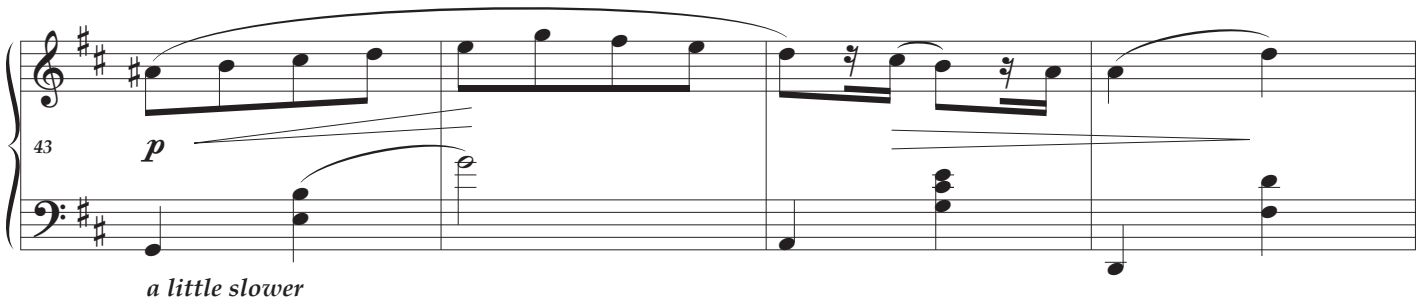

ungeduldig ♩. = 80
4
3
f
impatient
5
10
15
f
20


25
mf
30
35
40
44
1
2
*
sfz
F

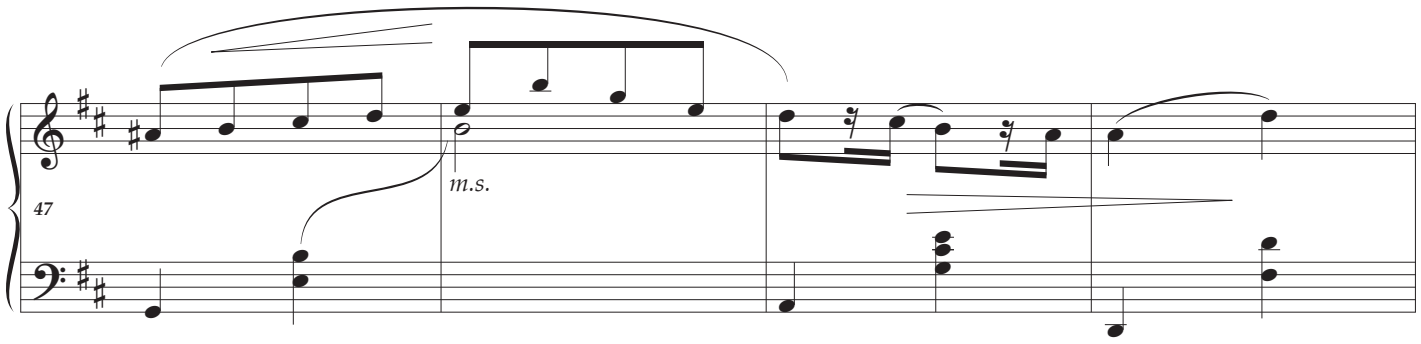

einfach [♩ = 96]
5
2
p
without affection
m.s.
*
9
8va
8va
1
2
*
13
p
18

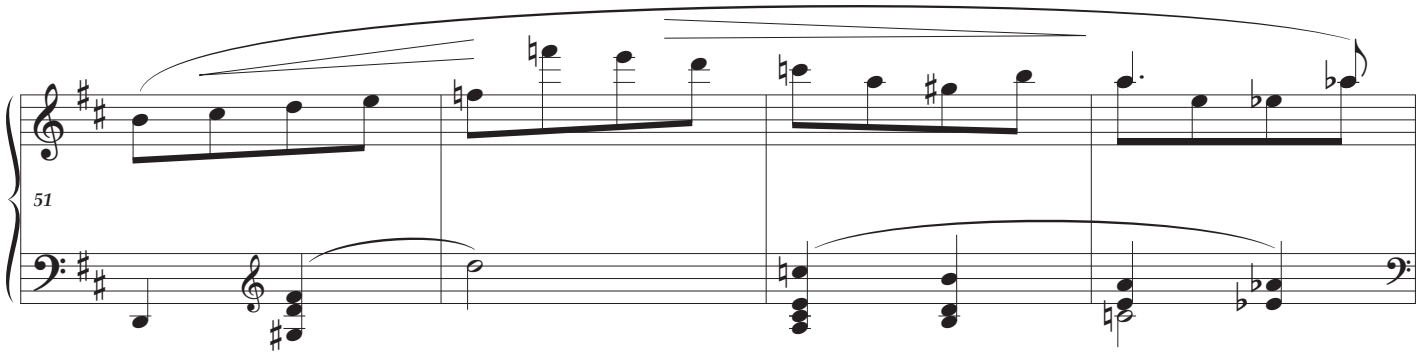

8va
22
pp
26
8va
30
pp
34
38
1
2

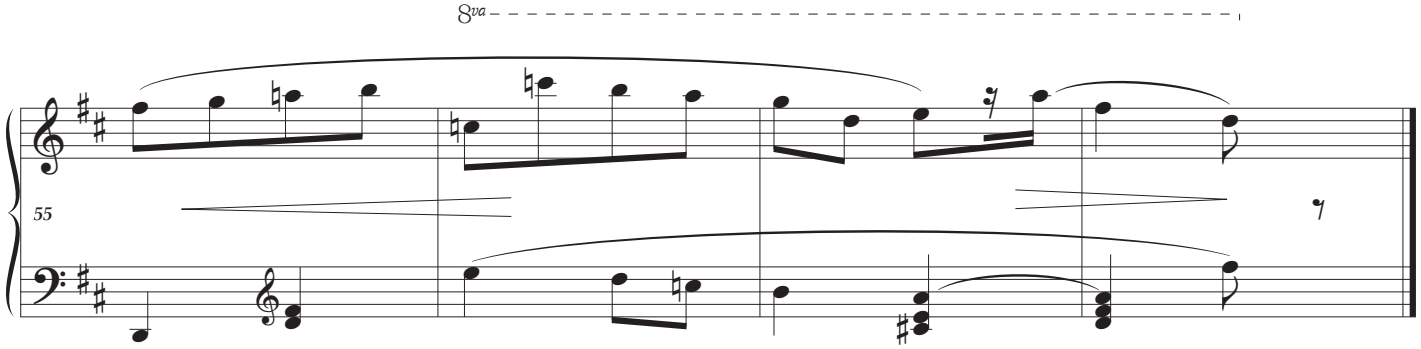
* **etwas langsamer**



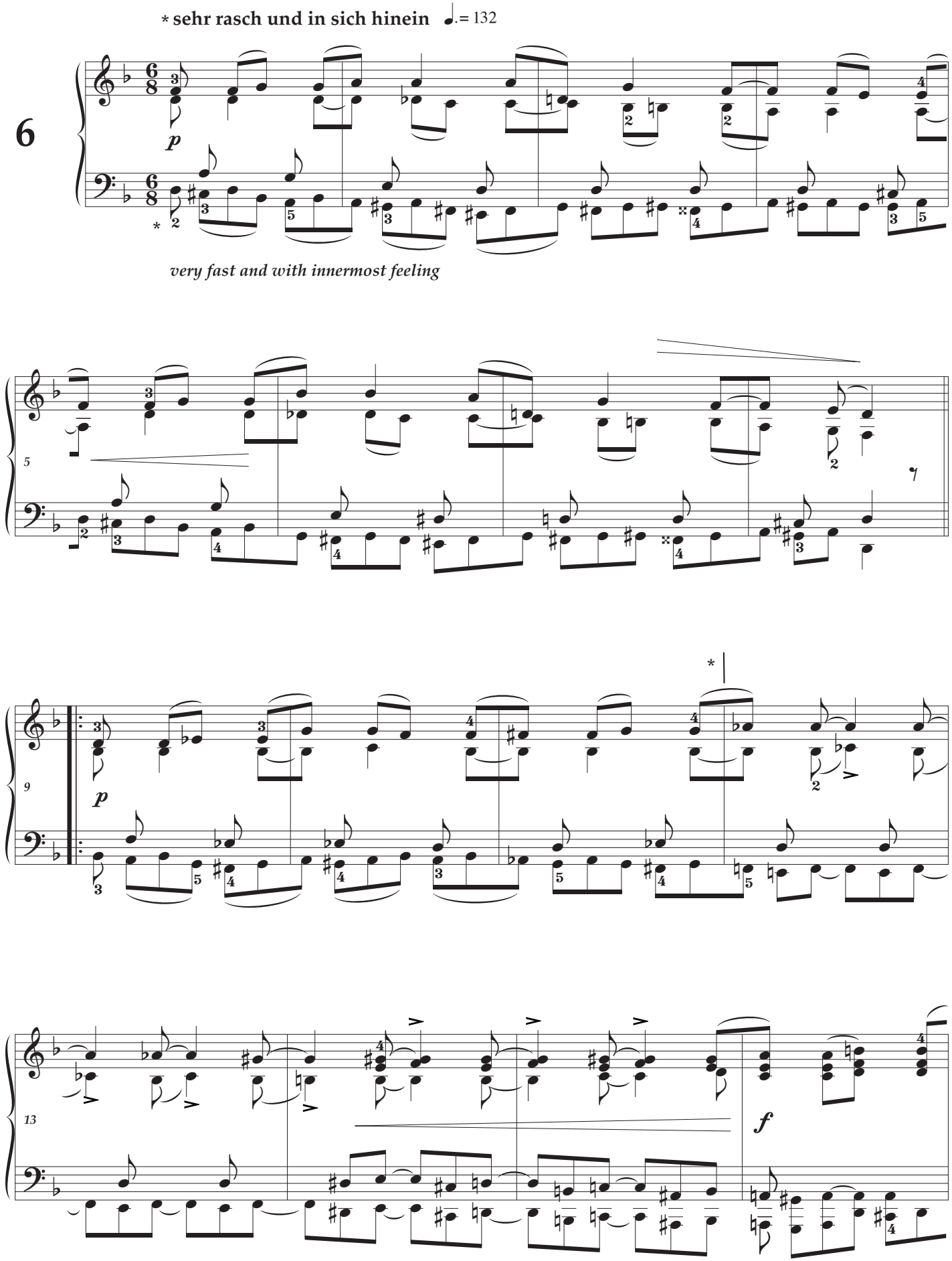
a little slower

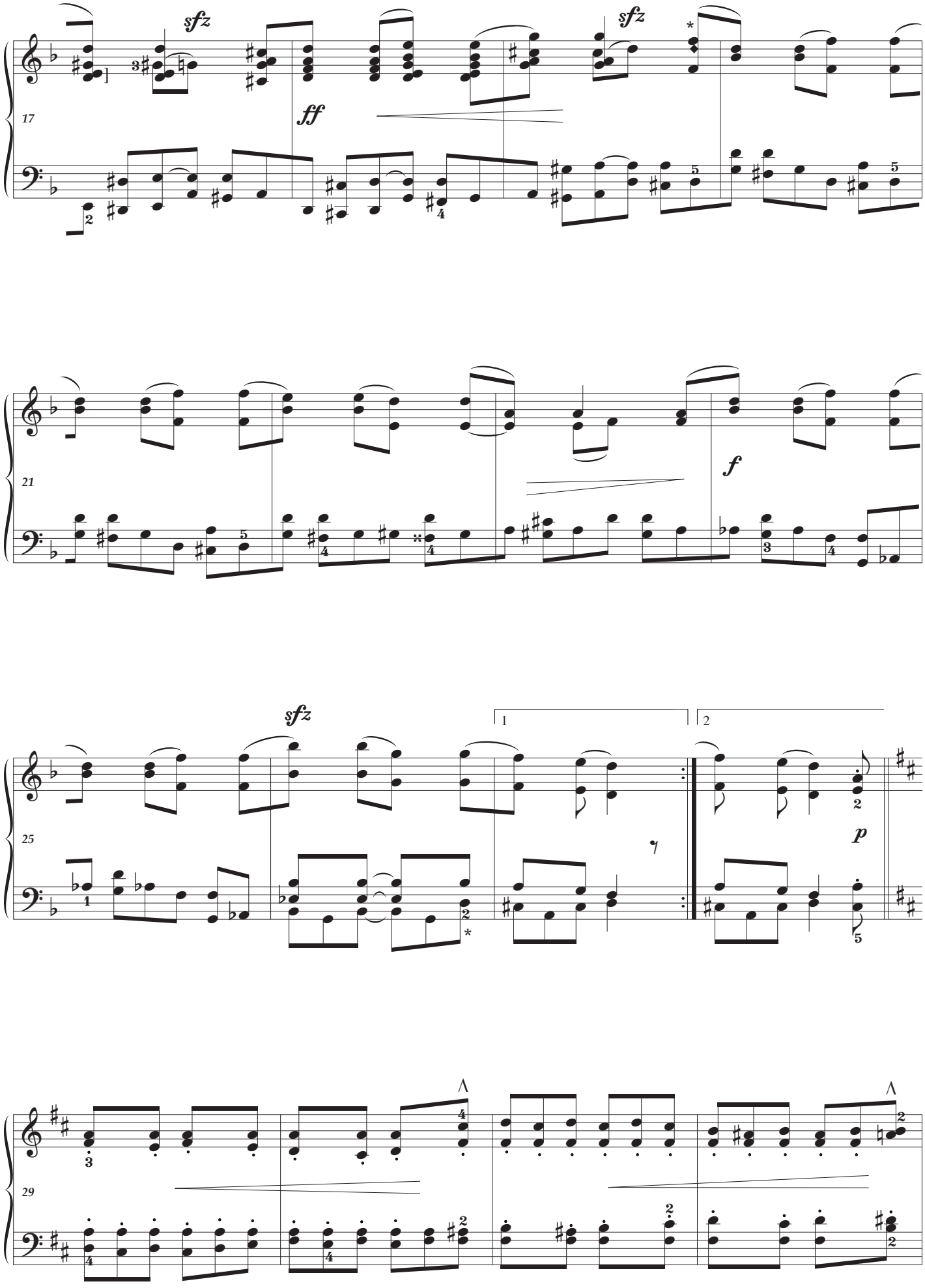


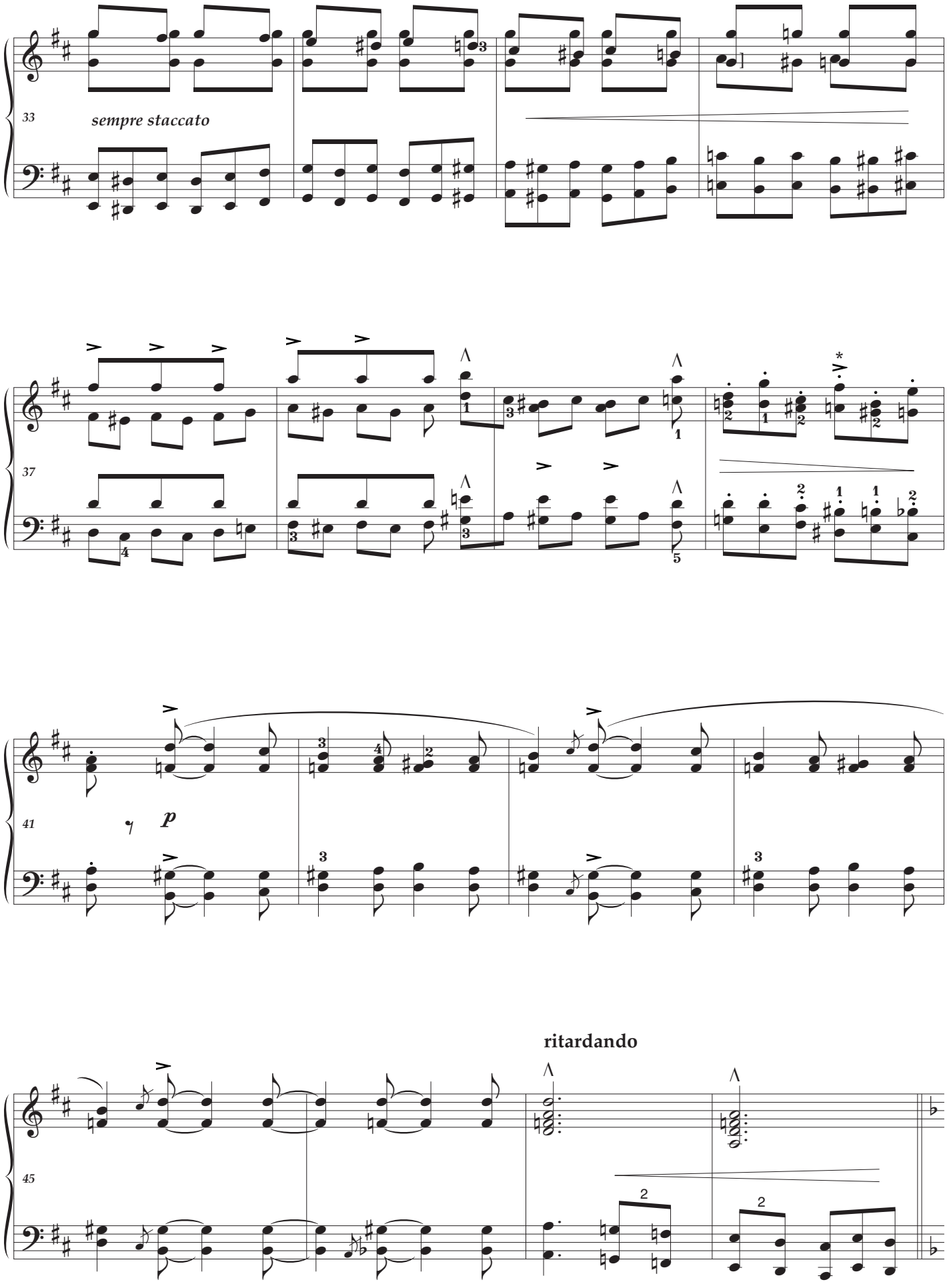


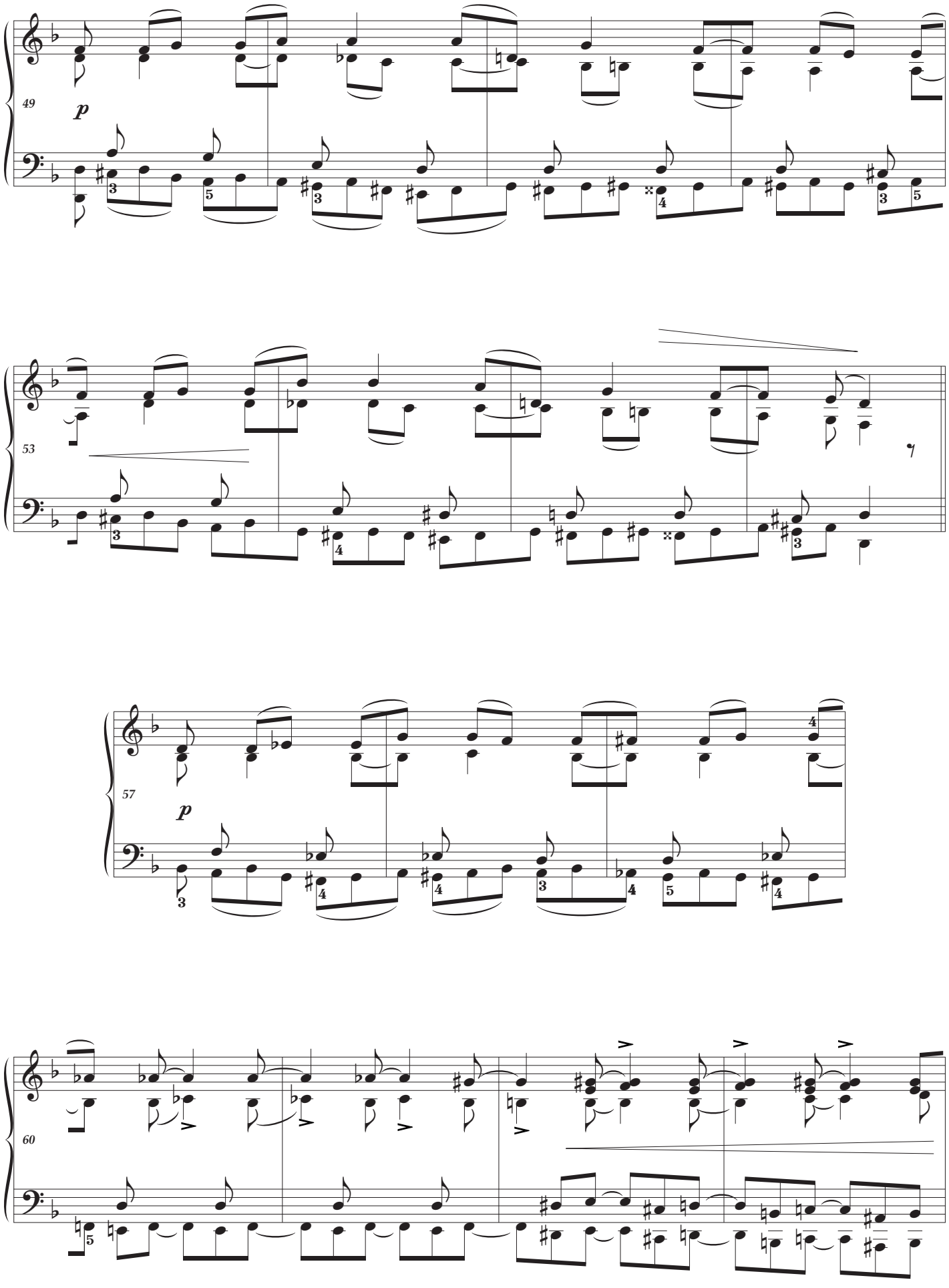


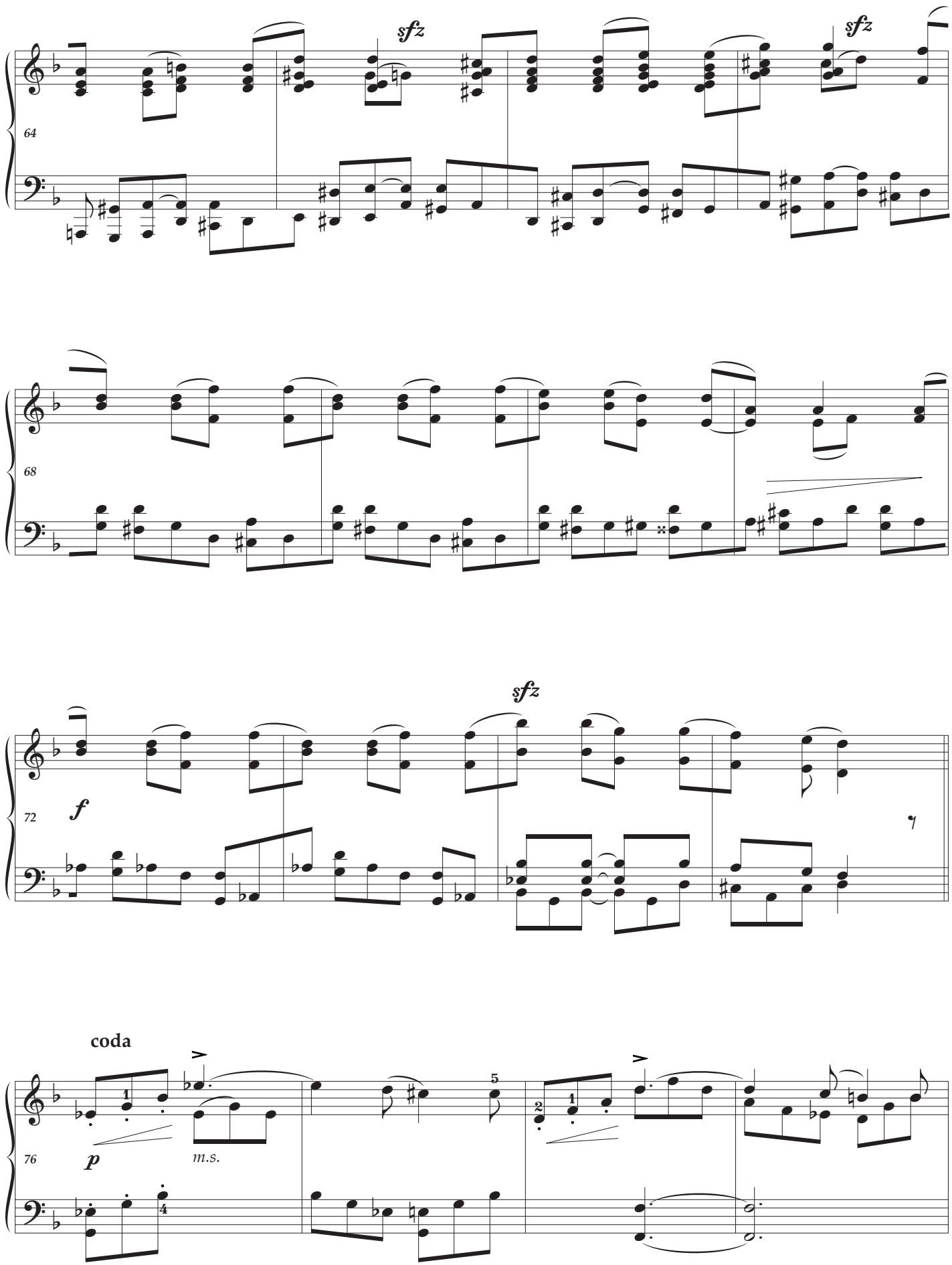
E

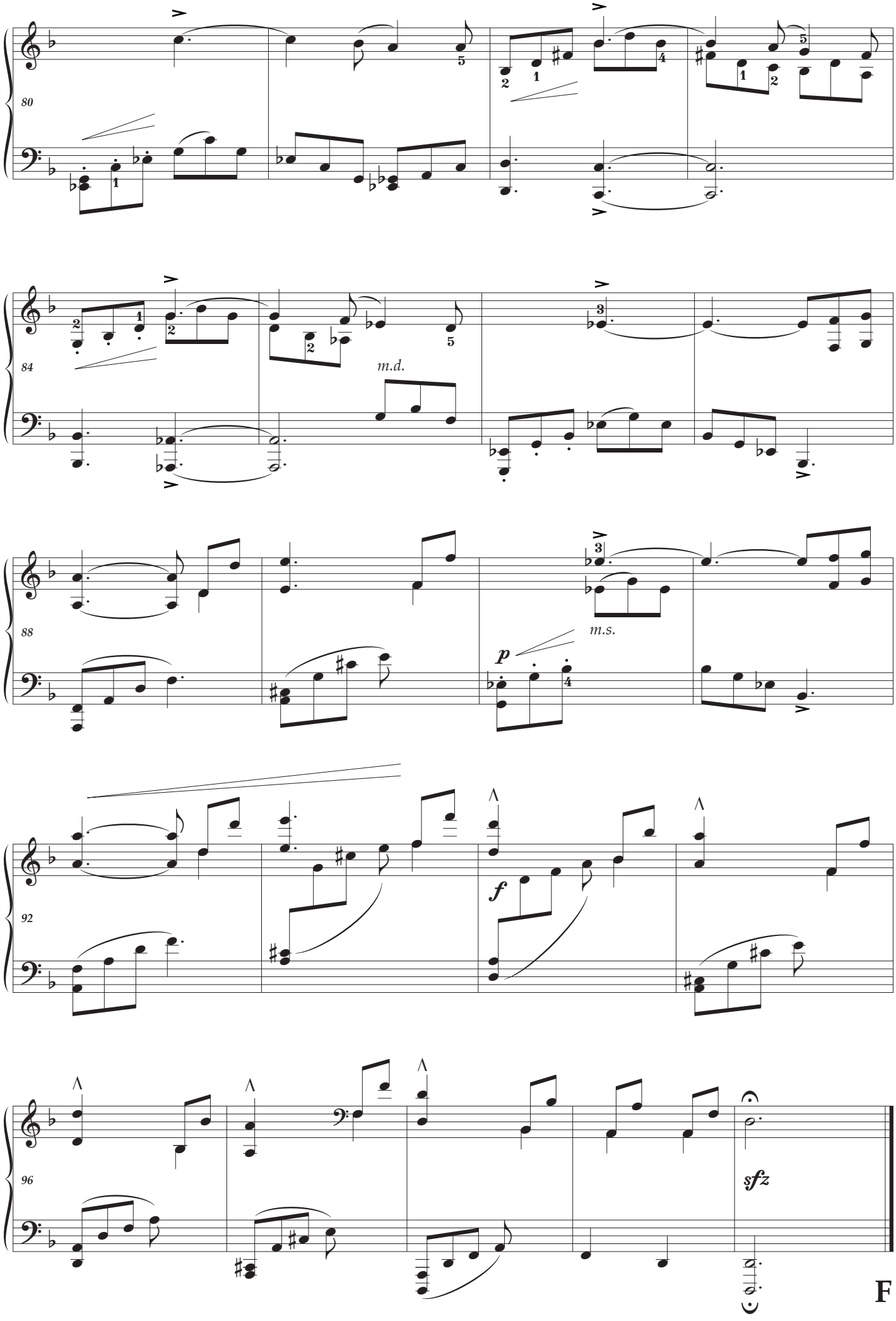

* sehr rasch und in sich hinein
♩. = 132
6
p
very fast and with innermost feeling
5
9
13
f


17
sfz
ff
sfz
21
f
25
sfz
1
2
p
29

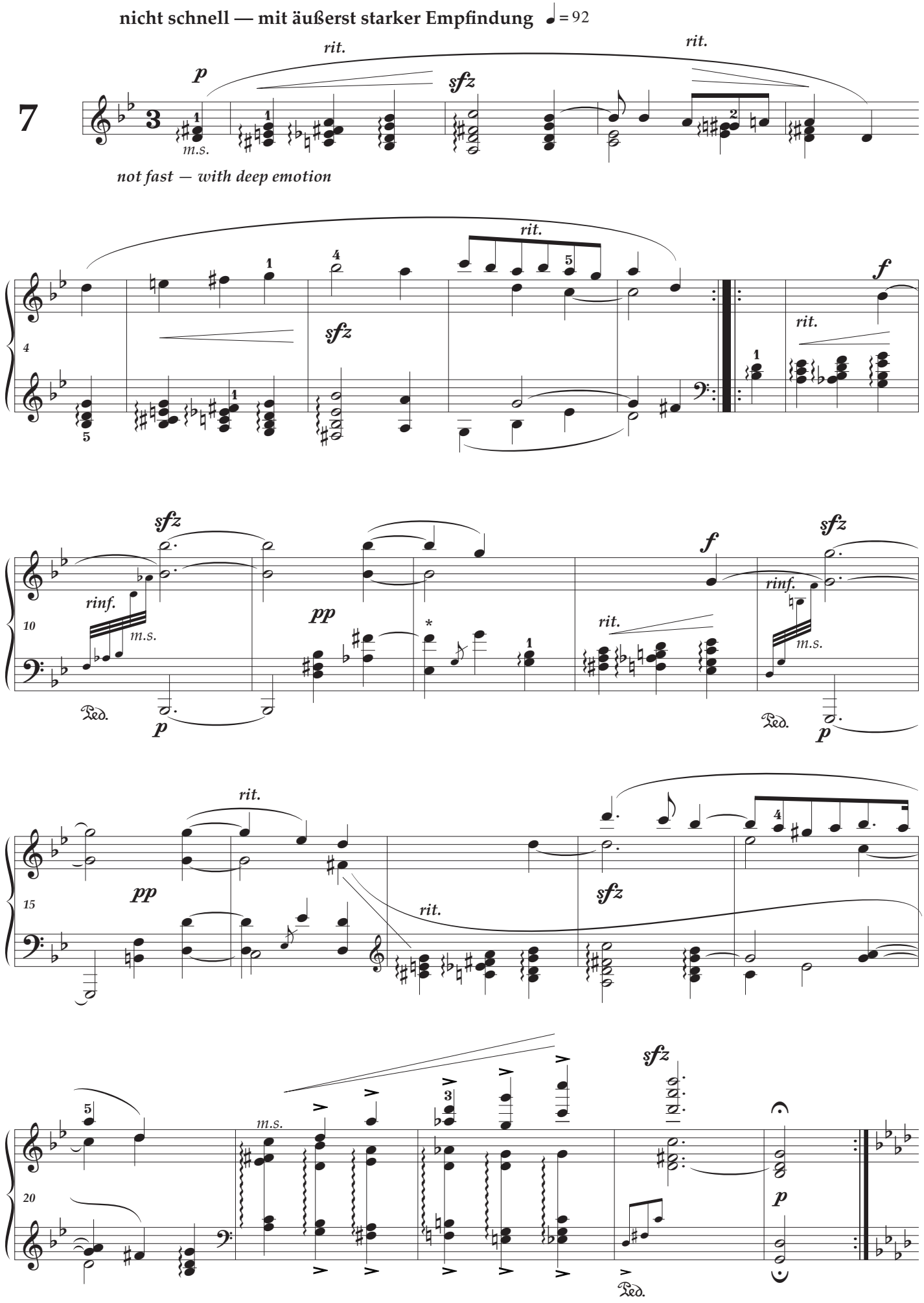

33
sempre staccato
37
41
p
ritardando
45

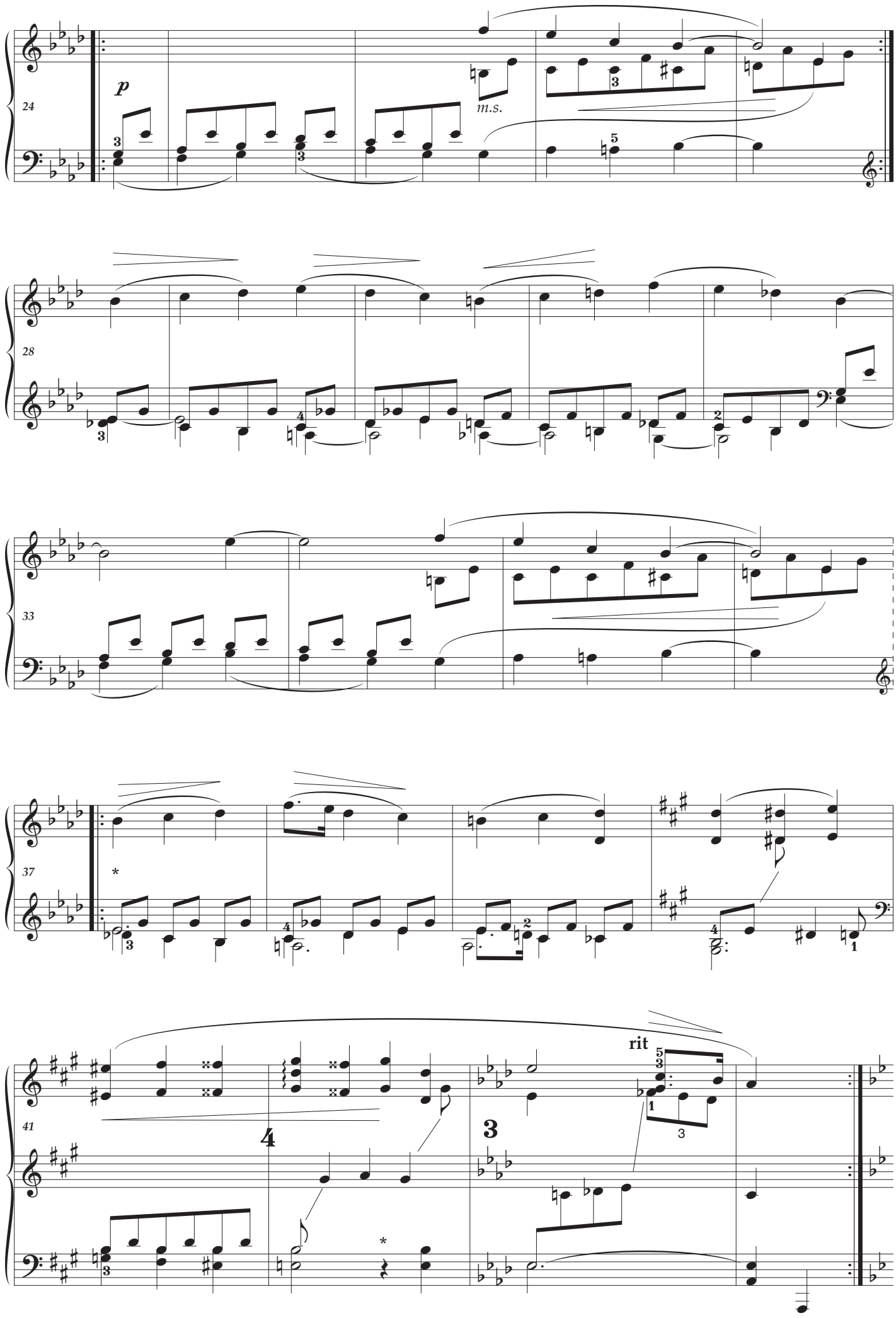

49
p
53
57
p
60

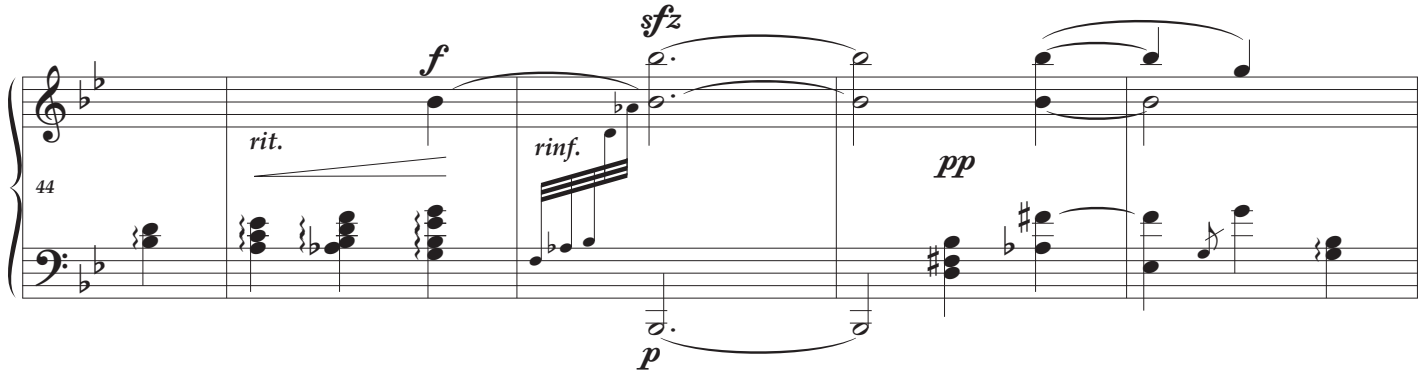

sfz
sfz
64
68
sfz
f
72
coda
p
m.s.
76

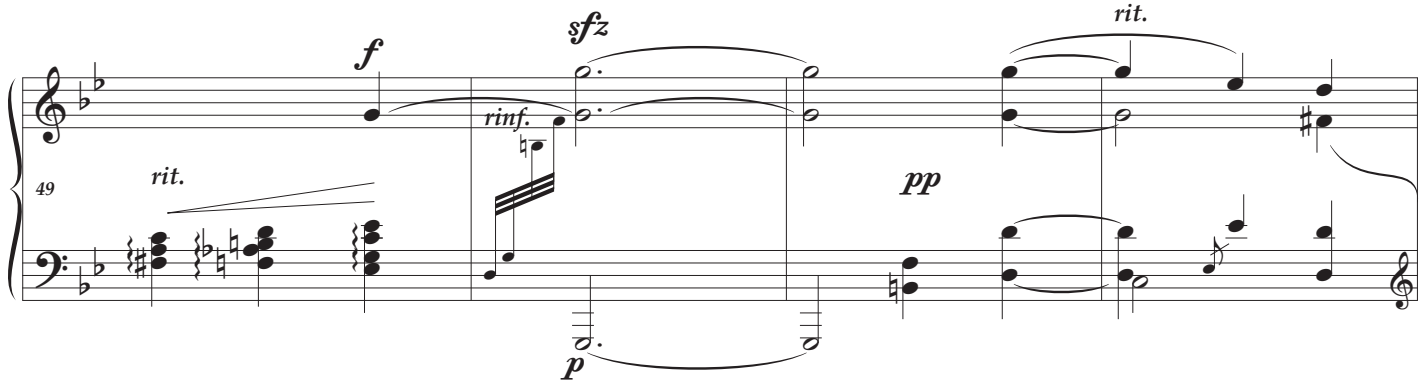


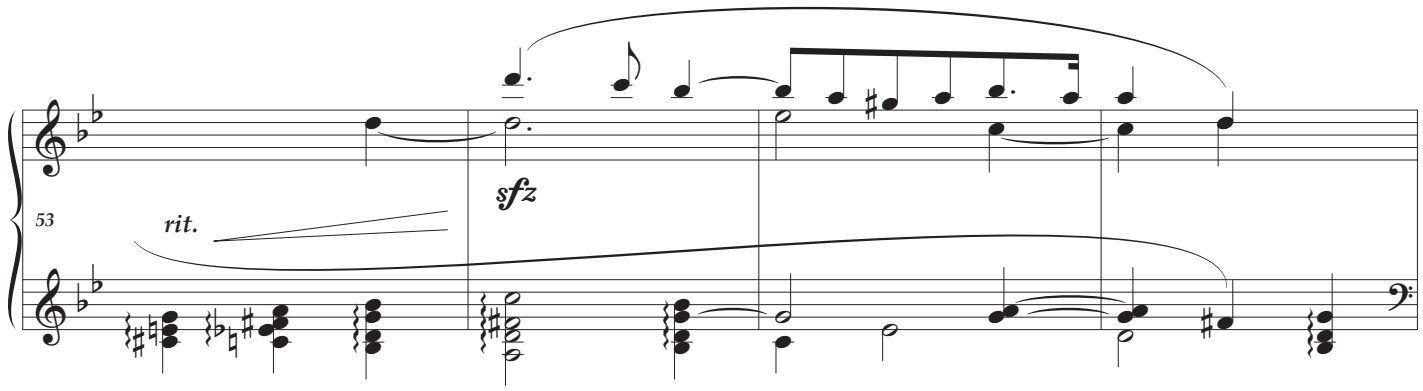
F

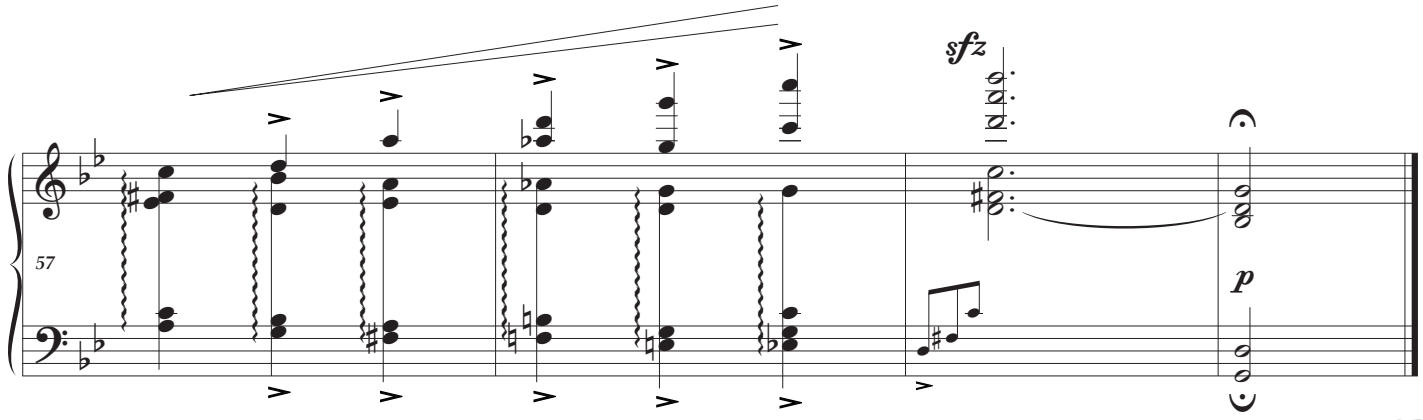

nicht schnell — mit äußerst starker Empfindung ♩ = 92
not fast — with deep emotion
7
rit.
rit.
p
sfz
m.s.
4
sfz
rit.
f
rit.
10
sfz
rinf.
m.s.
pp
f
rit.
sfz
rinf.
m.s.
Ped.
p
15
rit.
pp
rit.
sfz
20
m.s.
sfz
Ped.
p


24
p
m.s.
28
33
37
41
rit

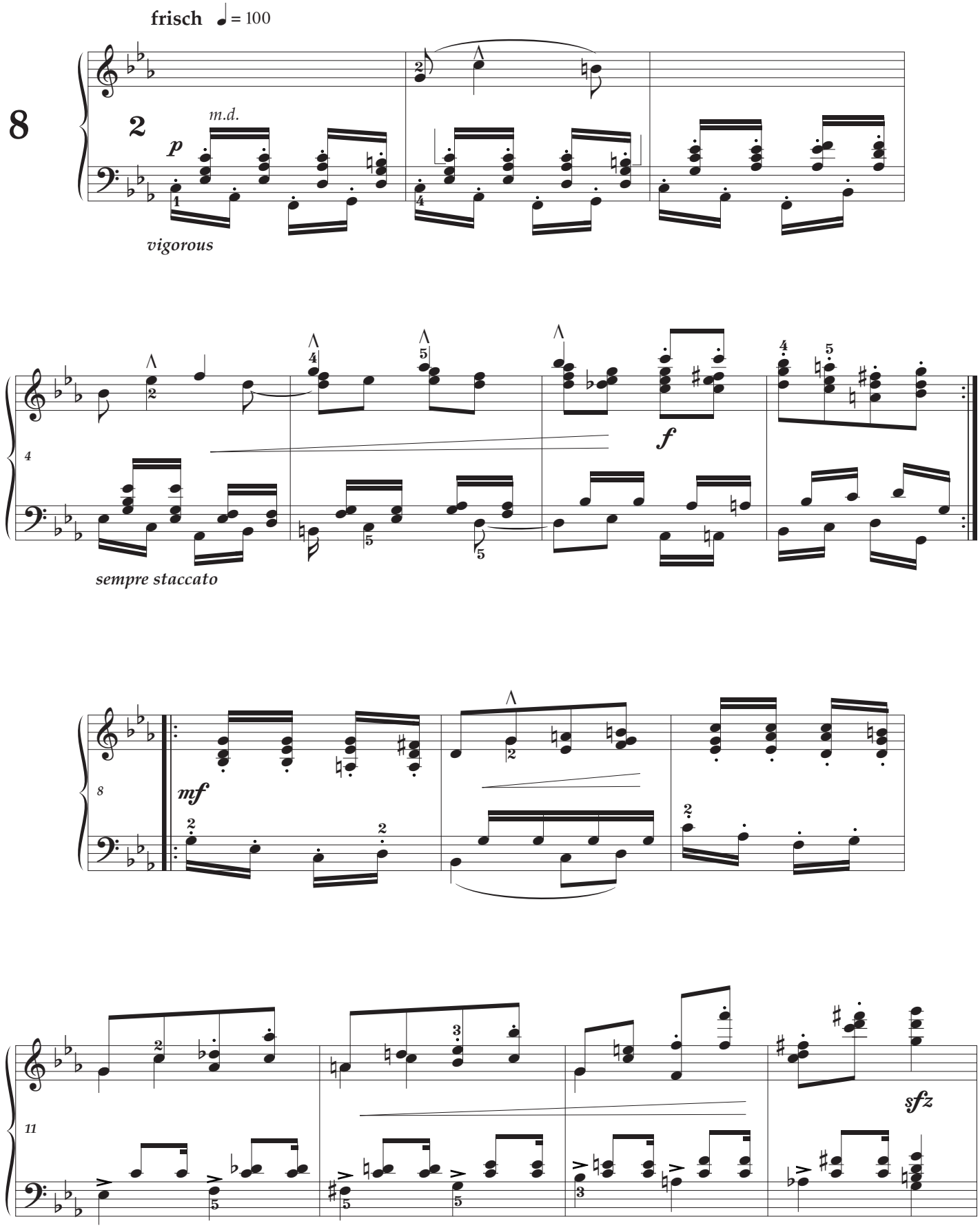


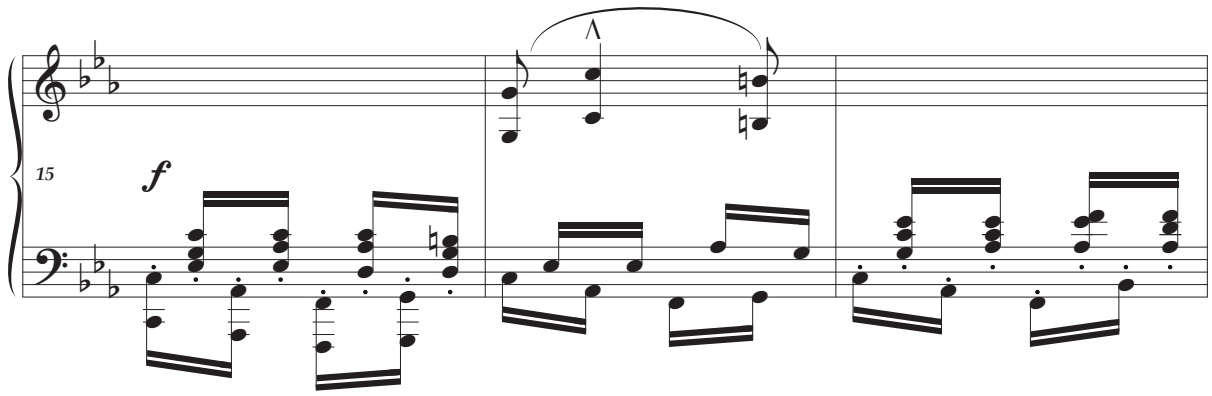


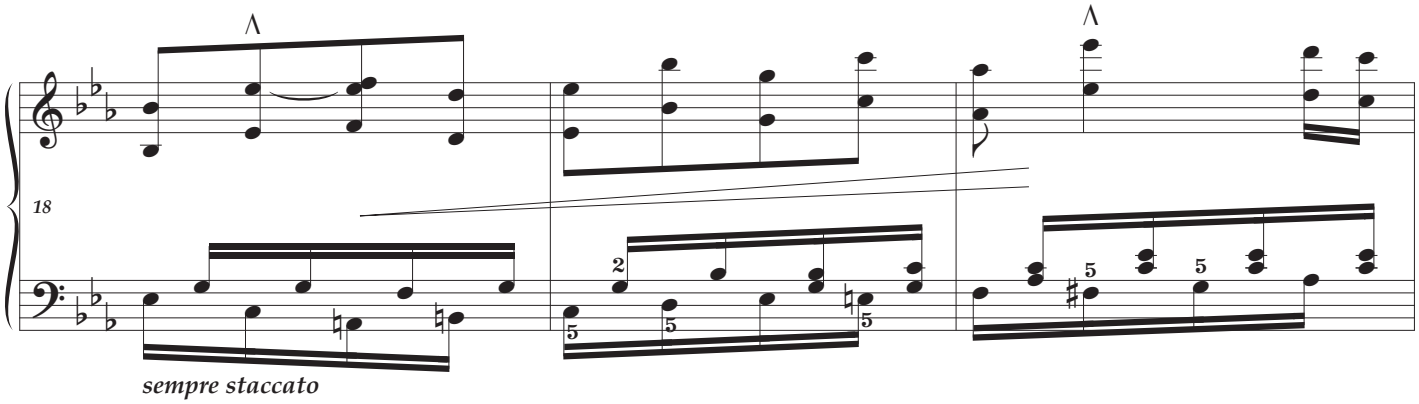


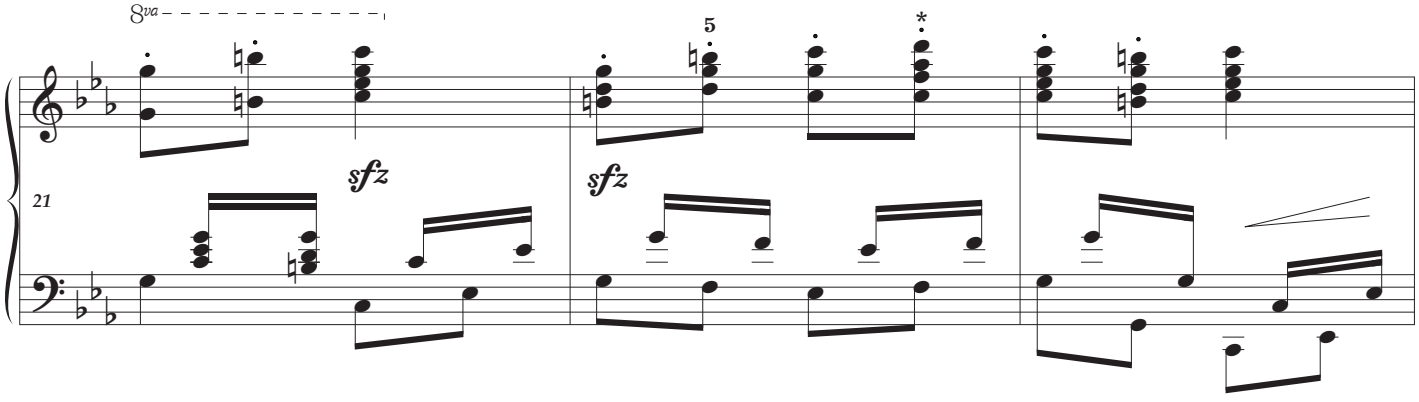


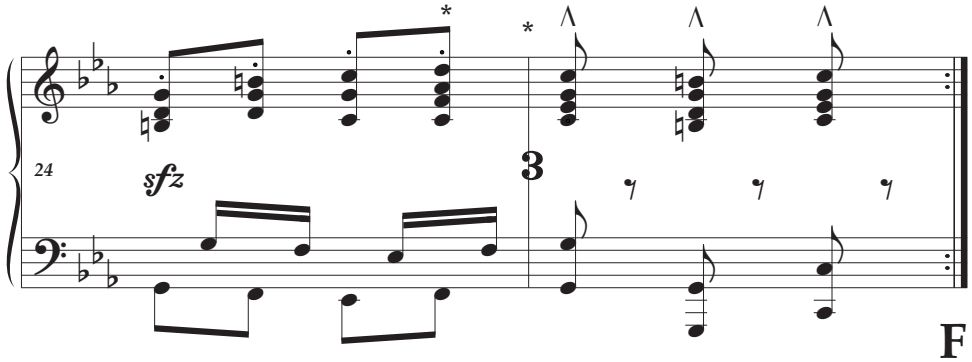
E


frisch ♩ = 100
8
2
m.d.
p
vigorous
4
f
sempre staccato
8
mf
11
sfz


15
f

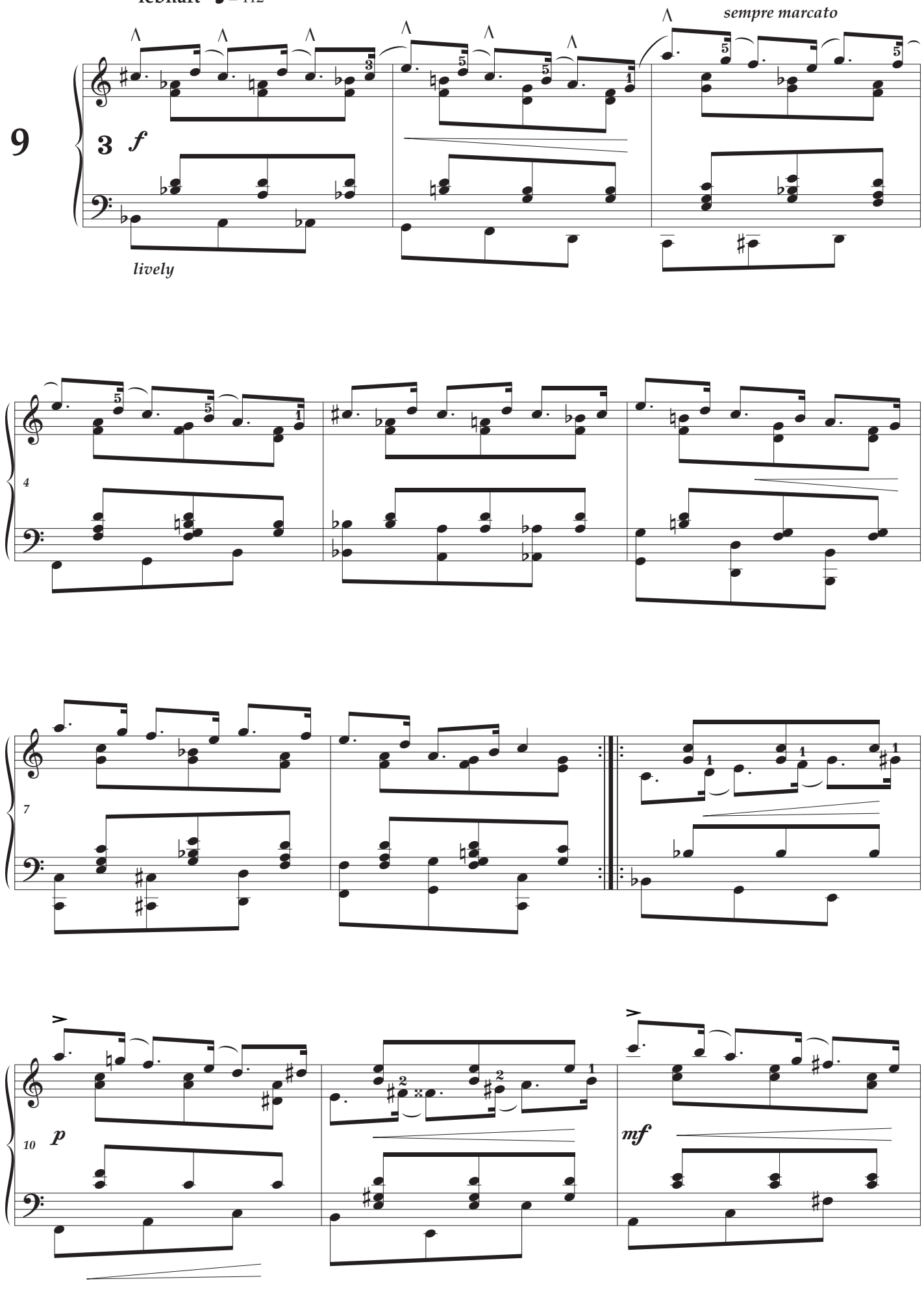

18
sempre staccato

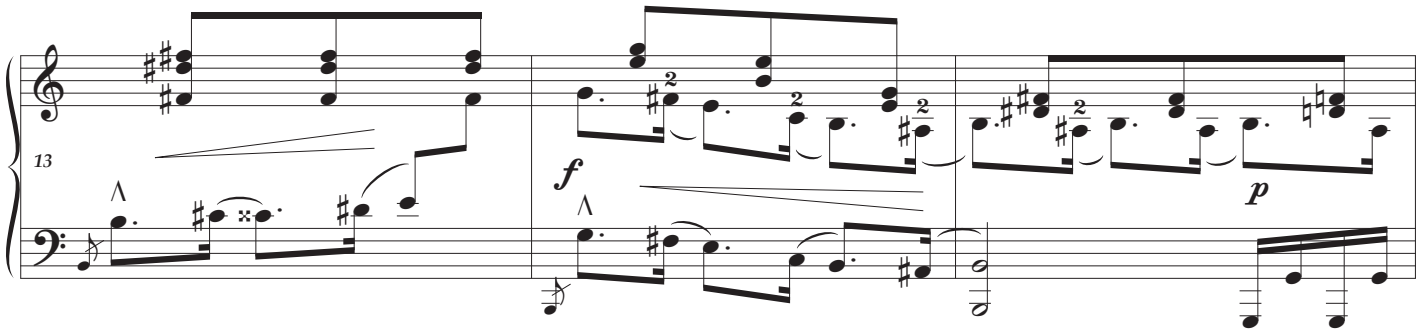

8va
21
sfz
sfz


24
sfz
3
F

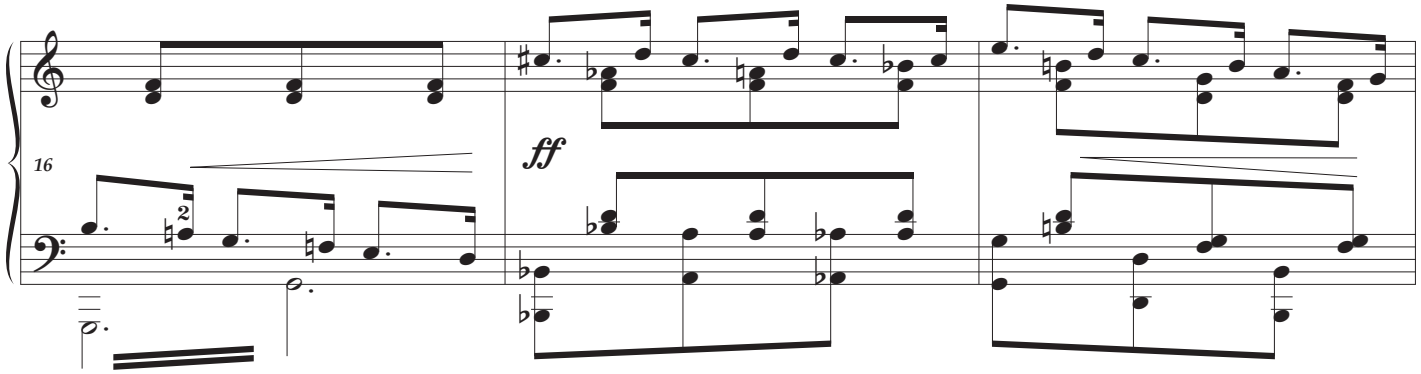
* **Hierauf schloss Florestan und es zuckte ihm schmerzlich um die Lippen**

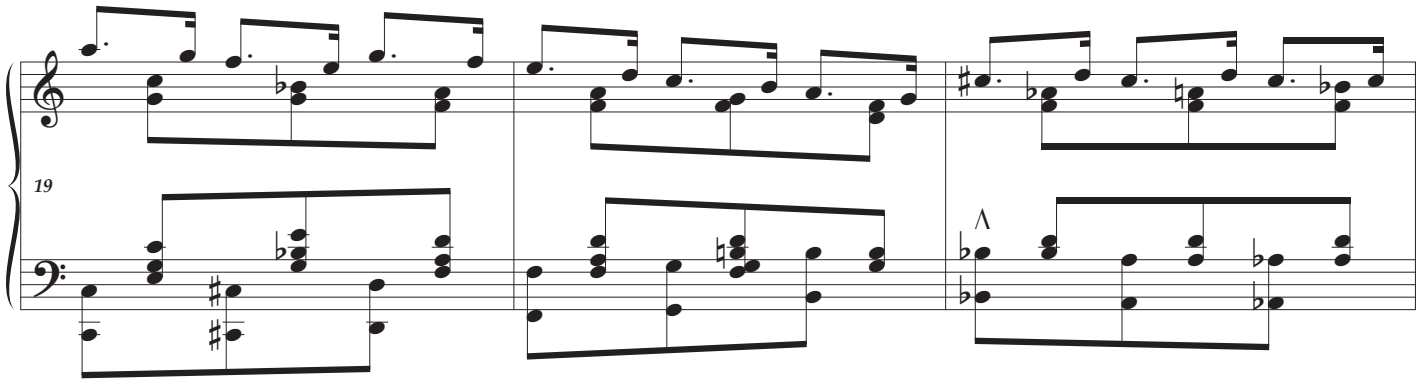
lebhaft ♩ = 112

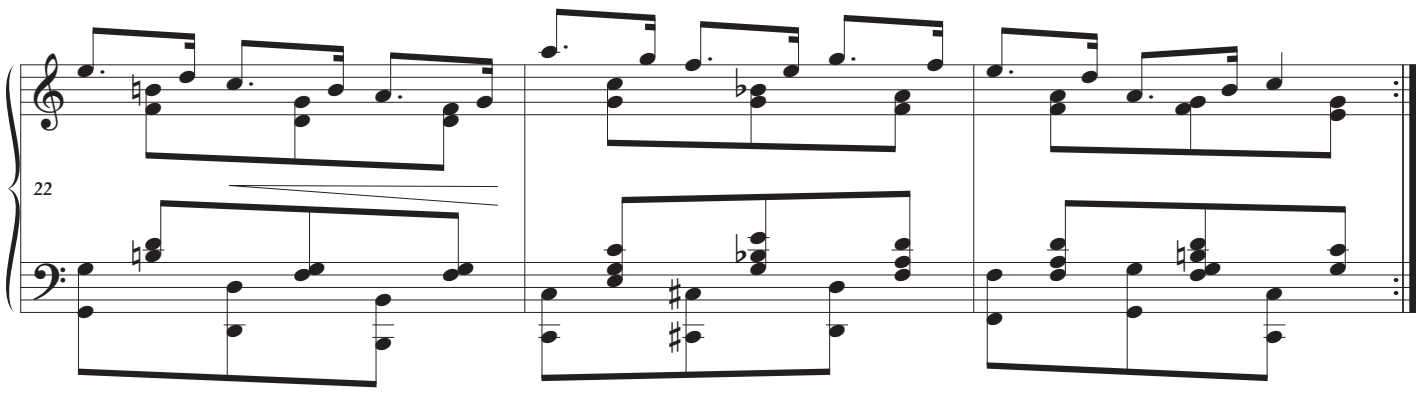


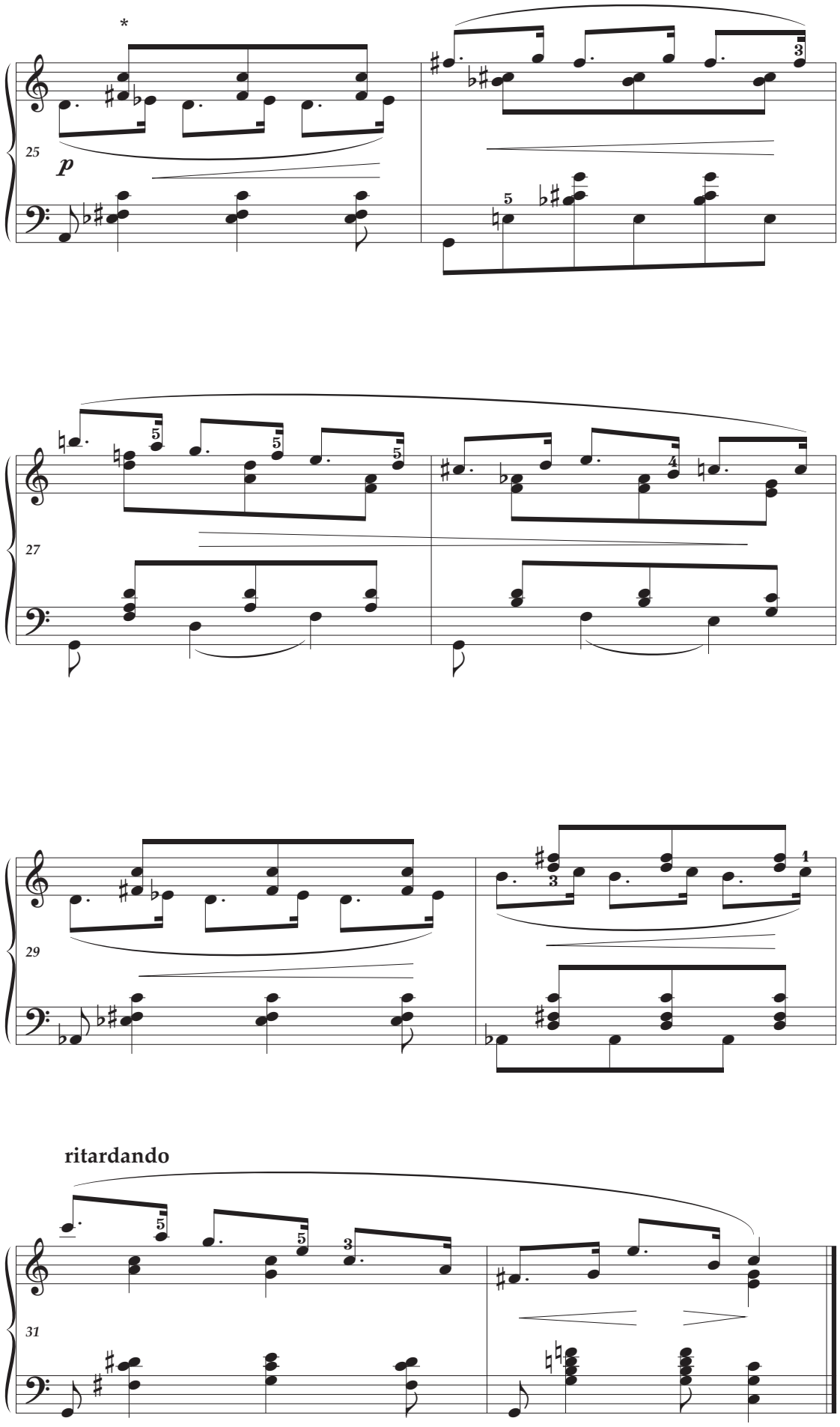


sempre marcato





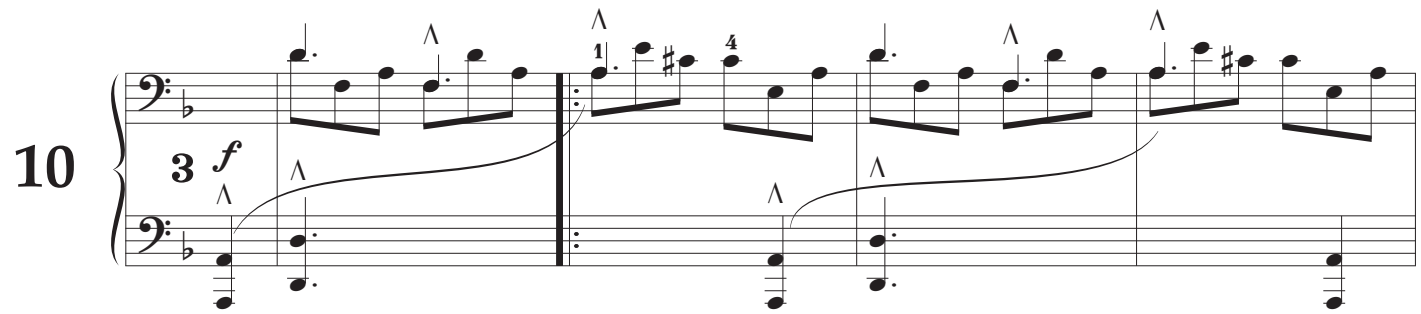




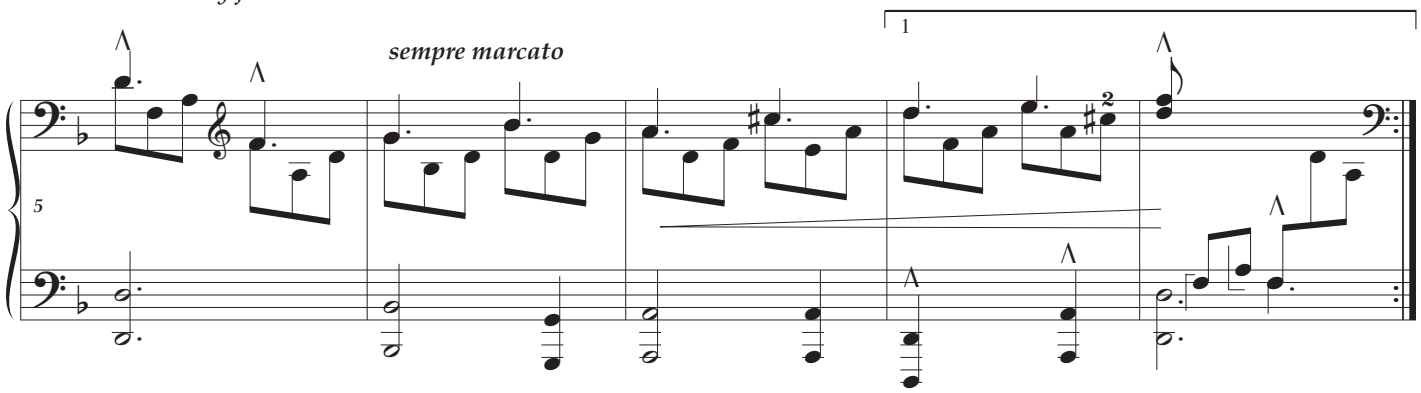
[F]

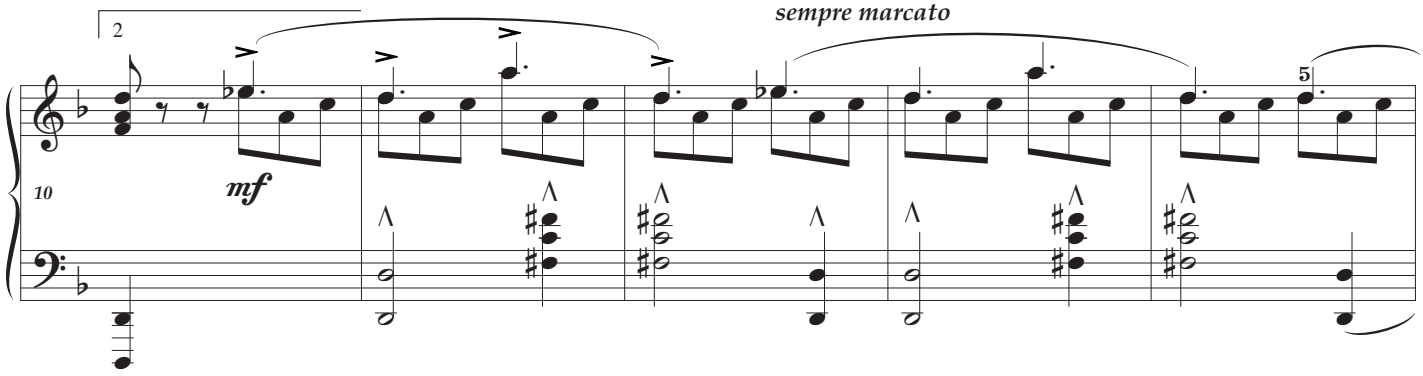
Balladenmäßig

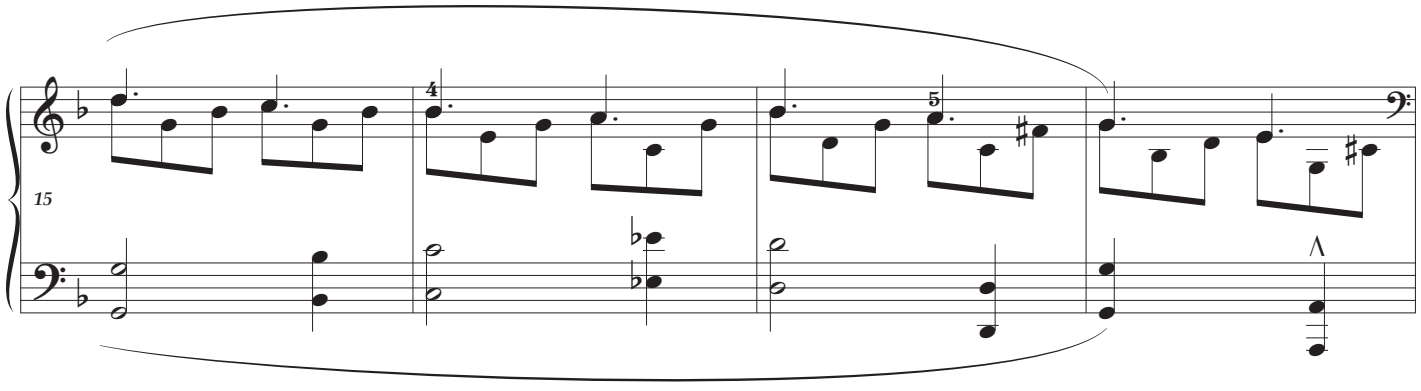
sehr rasch ♩. = 80

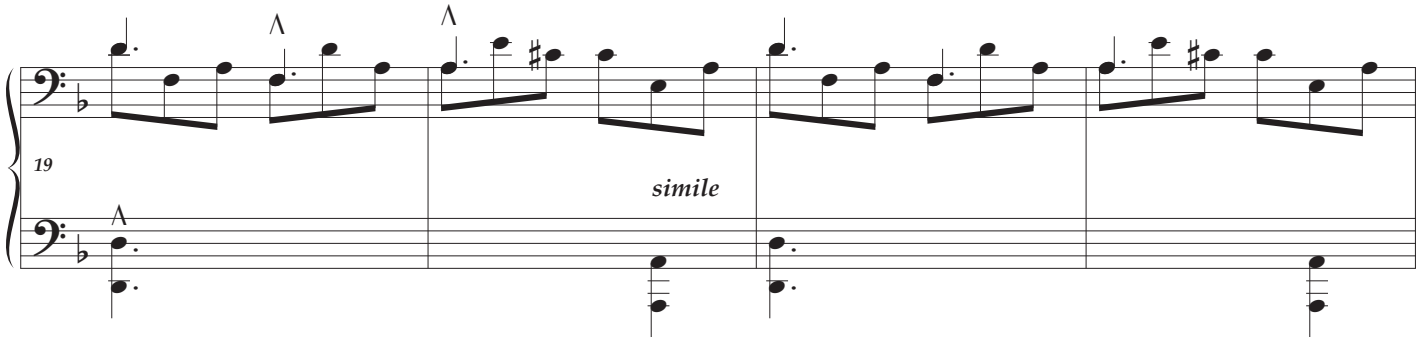


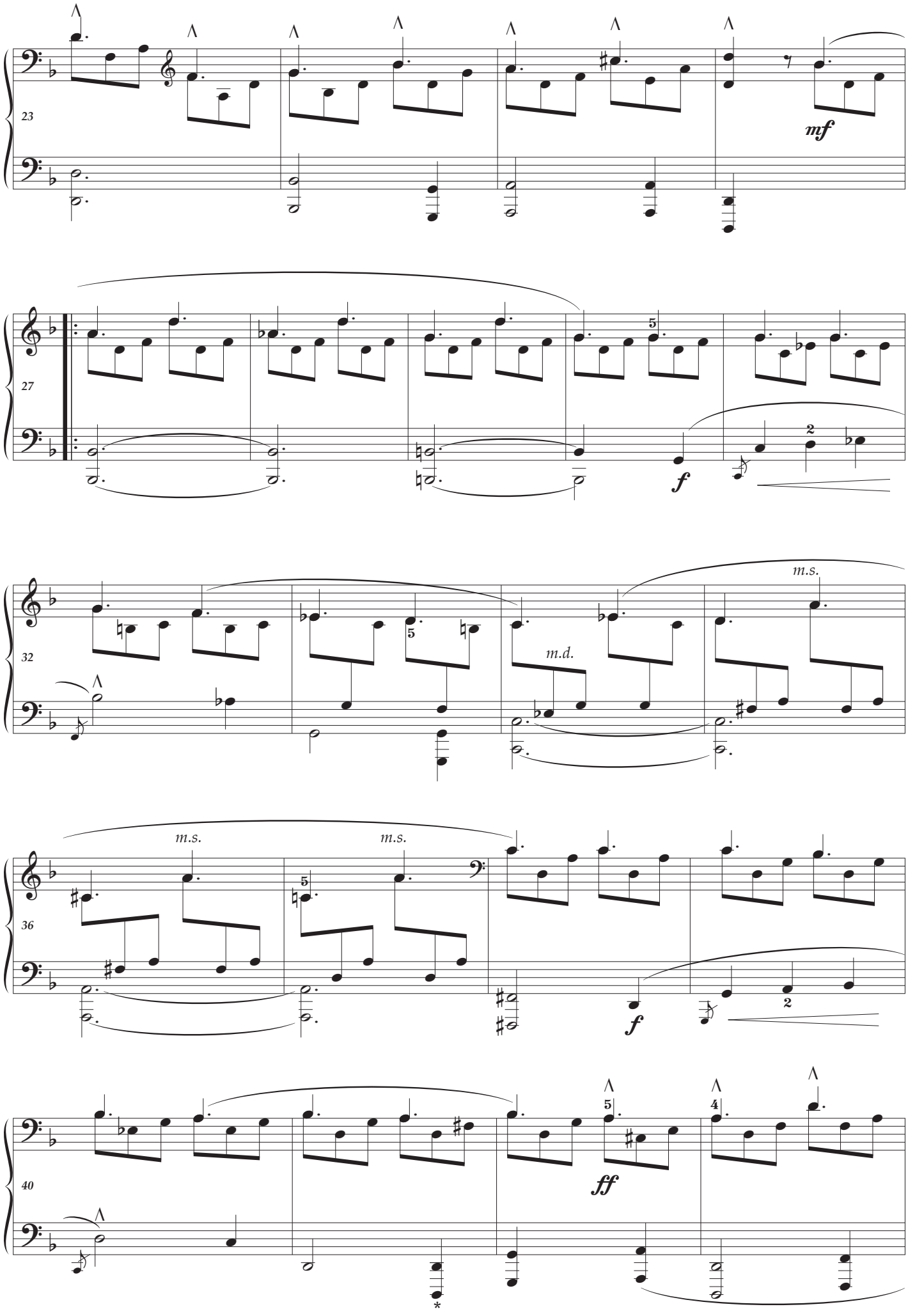
like a ballad
very fast

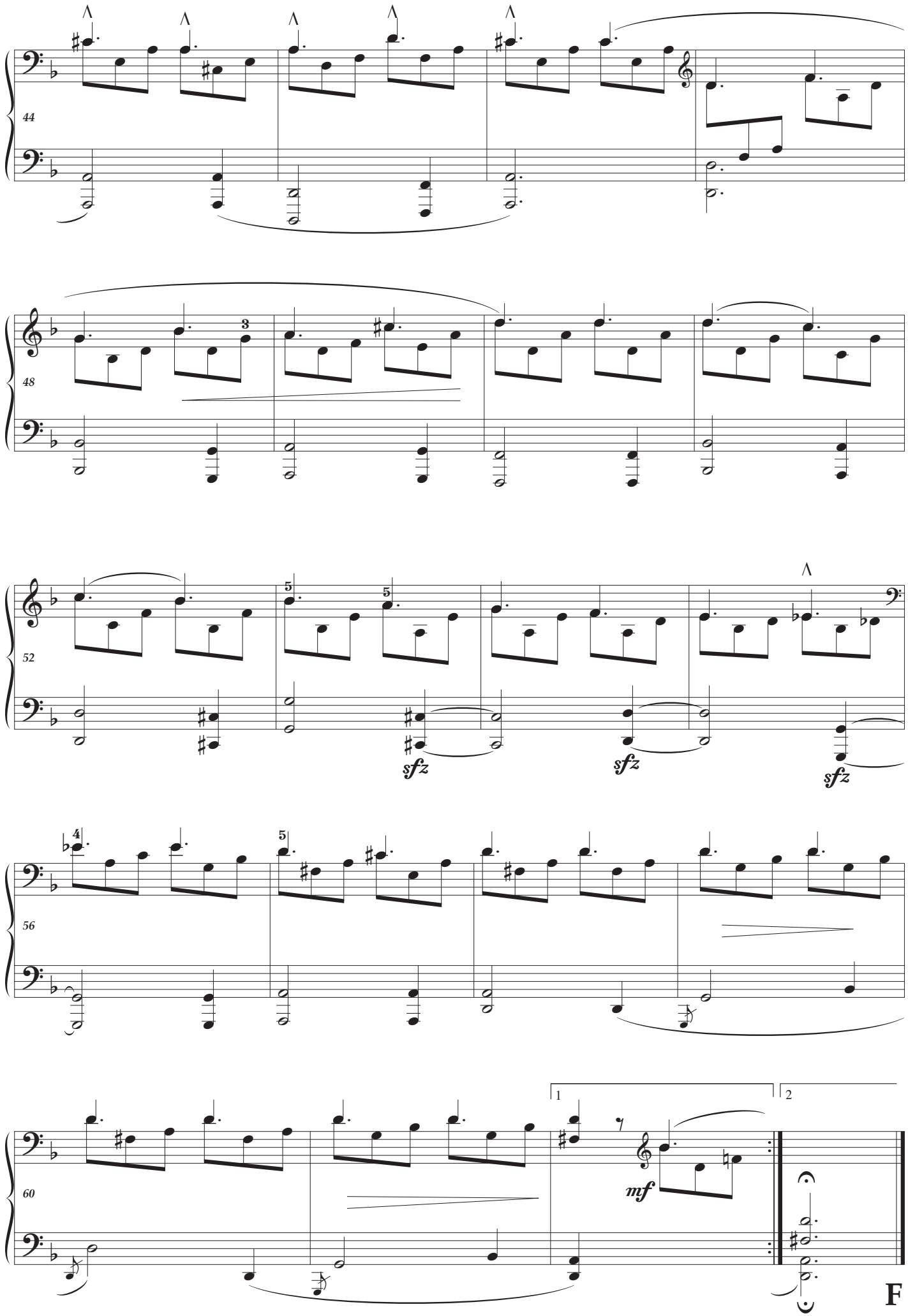


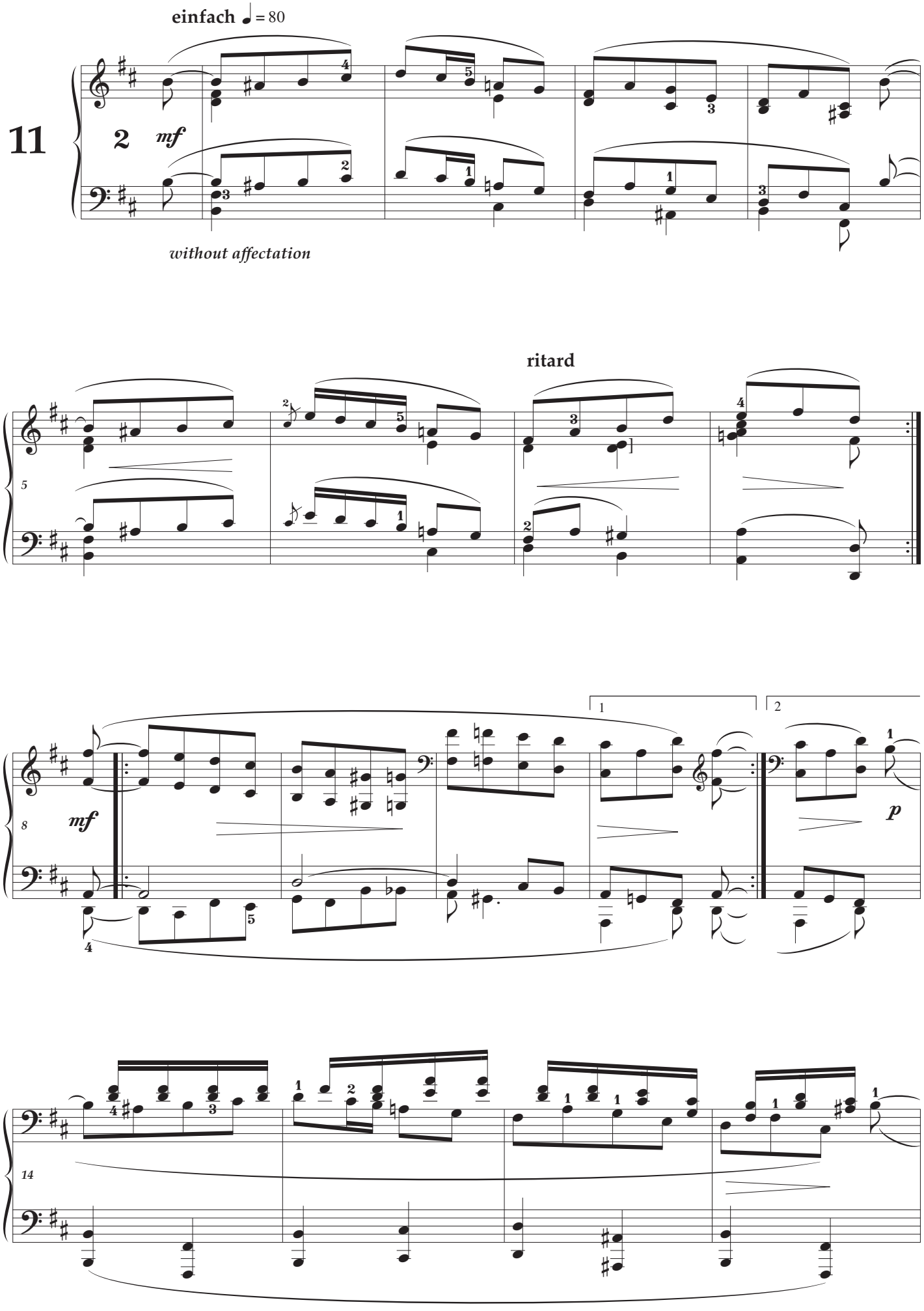


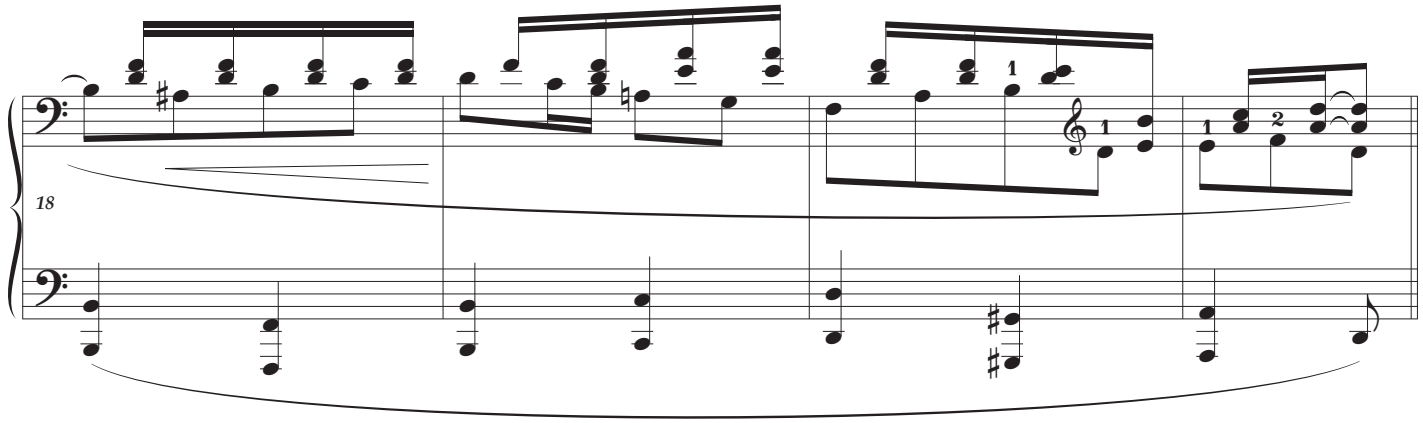




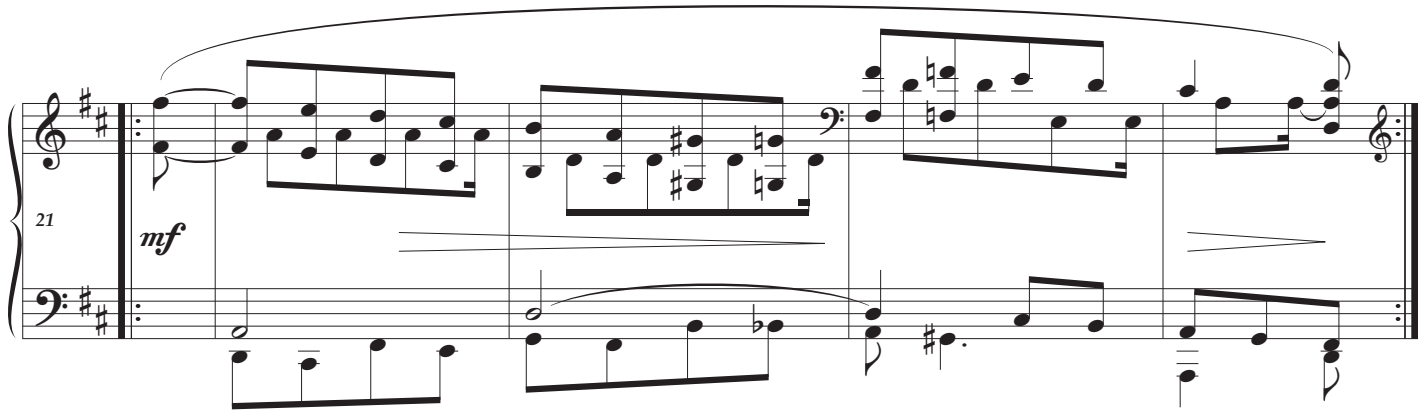

23
mf
27
f
32
m.d.
m.s.
36
m.s.
m.s.
f
40
ff

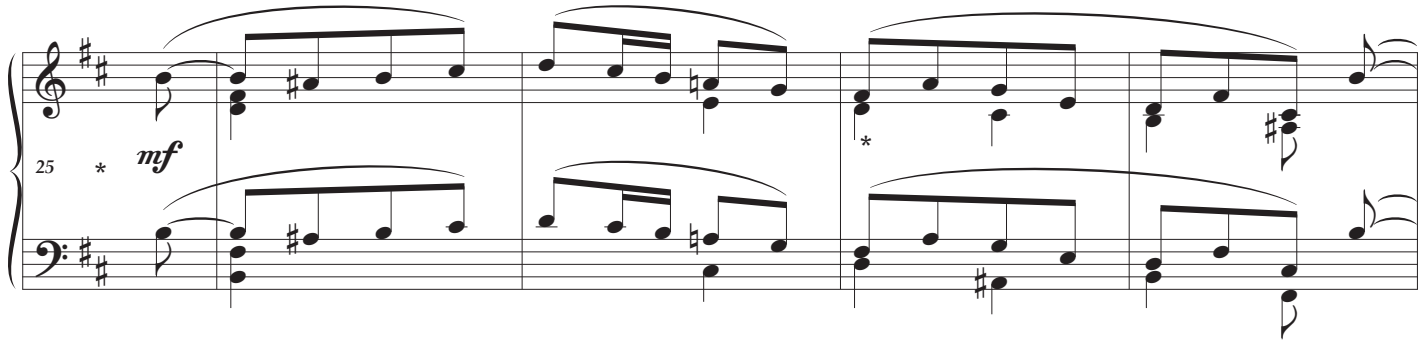

44
48
52
sfz
sfz
sfz
56
60
1
2
mf
F


einfach ♩ = 80
11
2
mf
without affection
ritard
5
8
mf
1
2
p
14

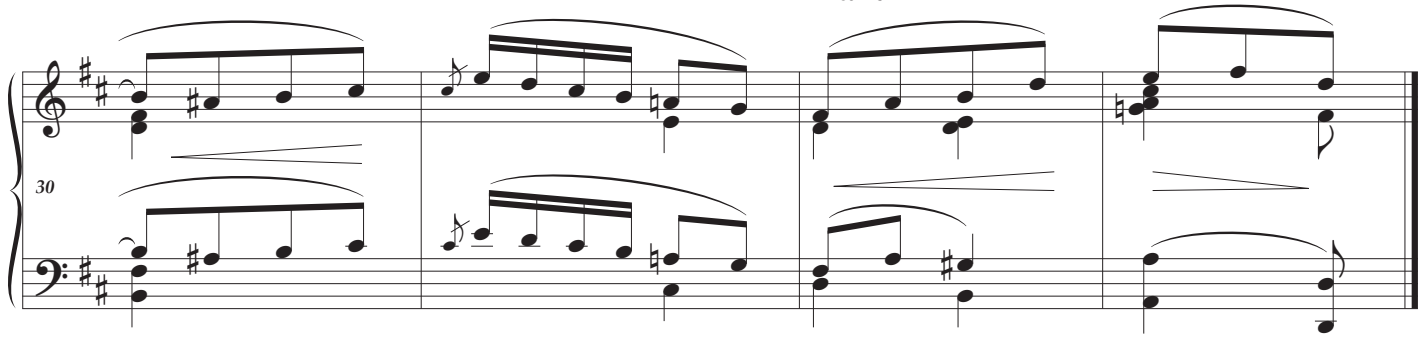


editorial ossia

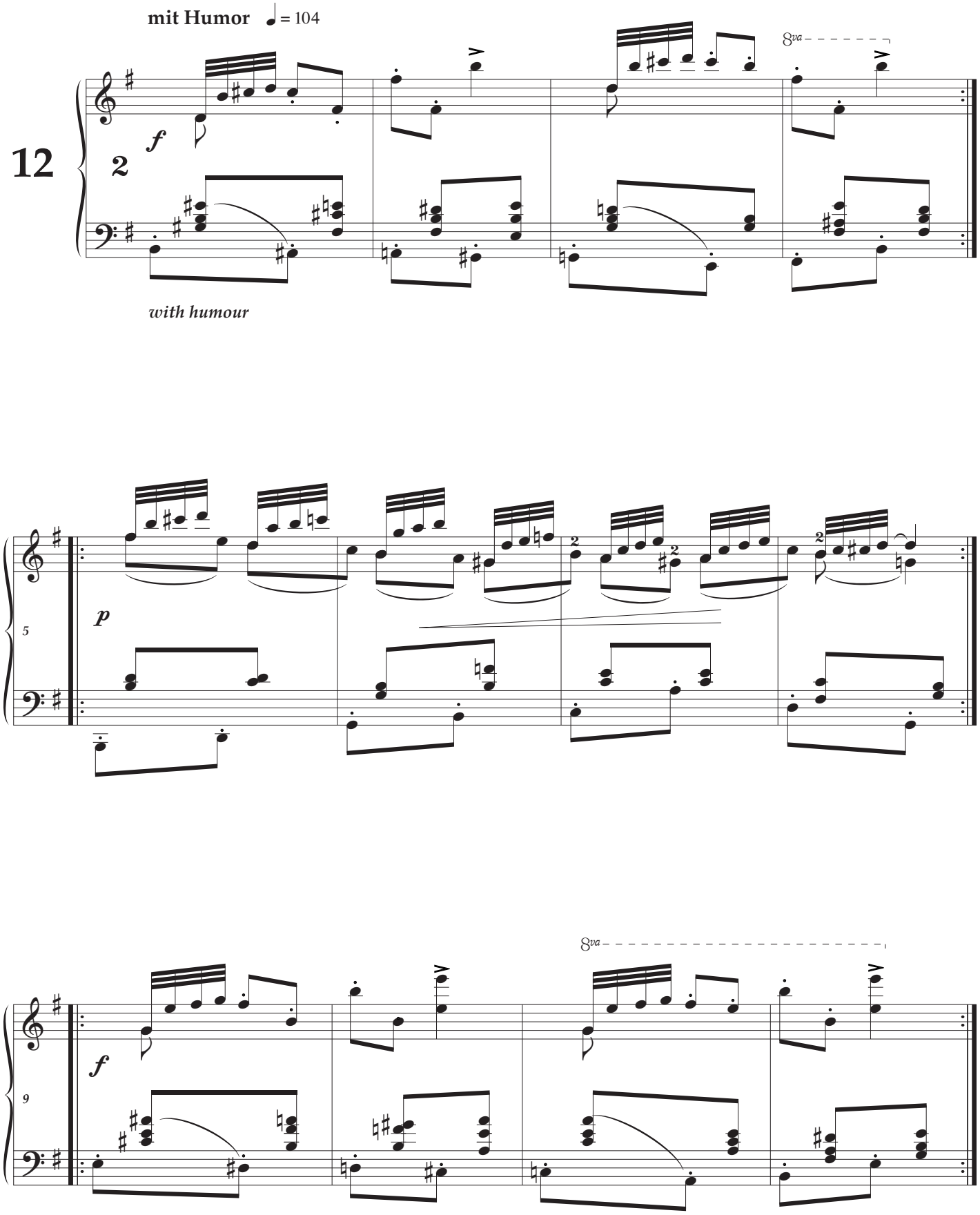


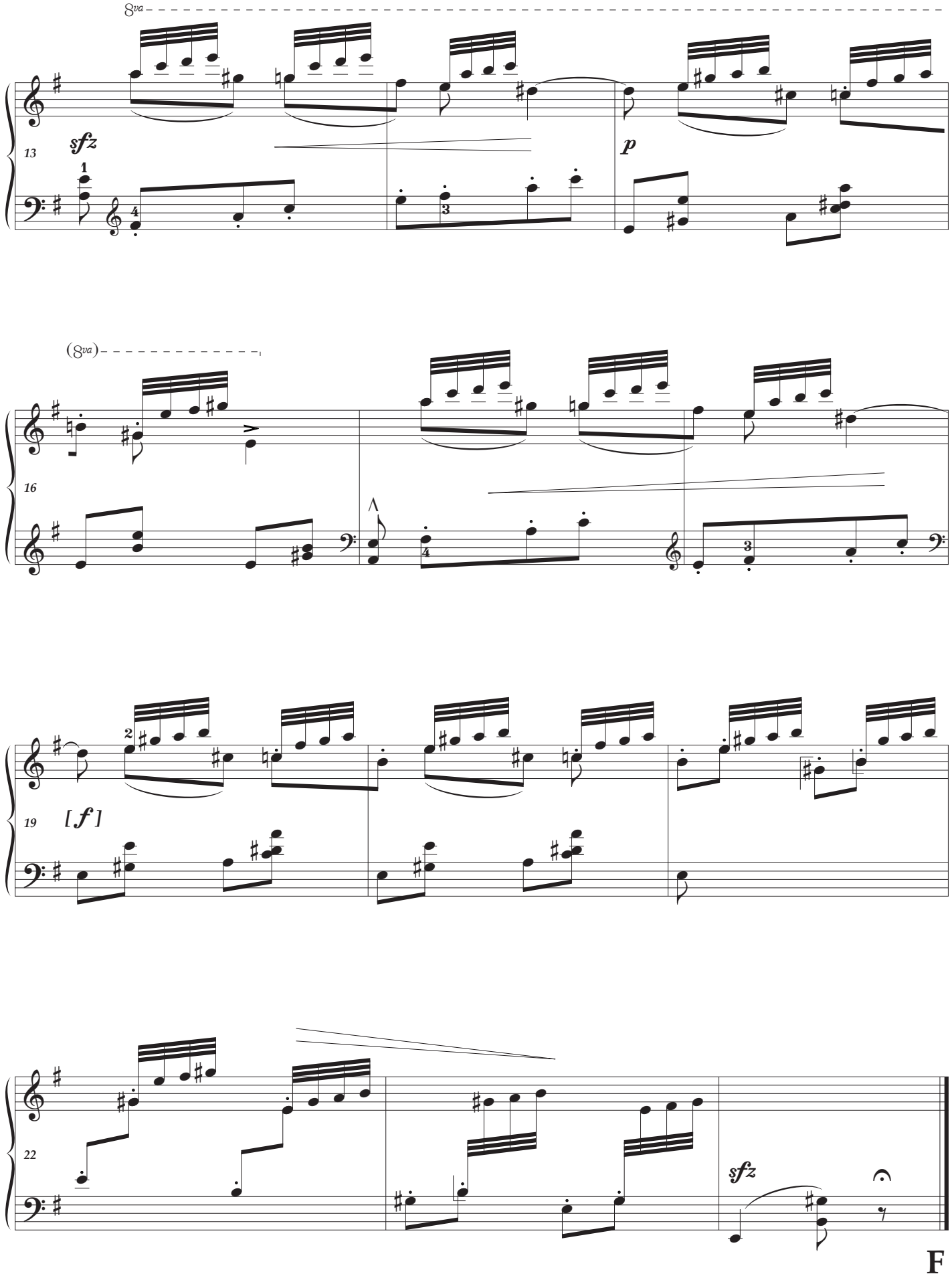


ritard

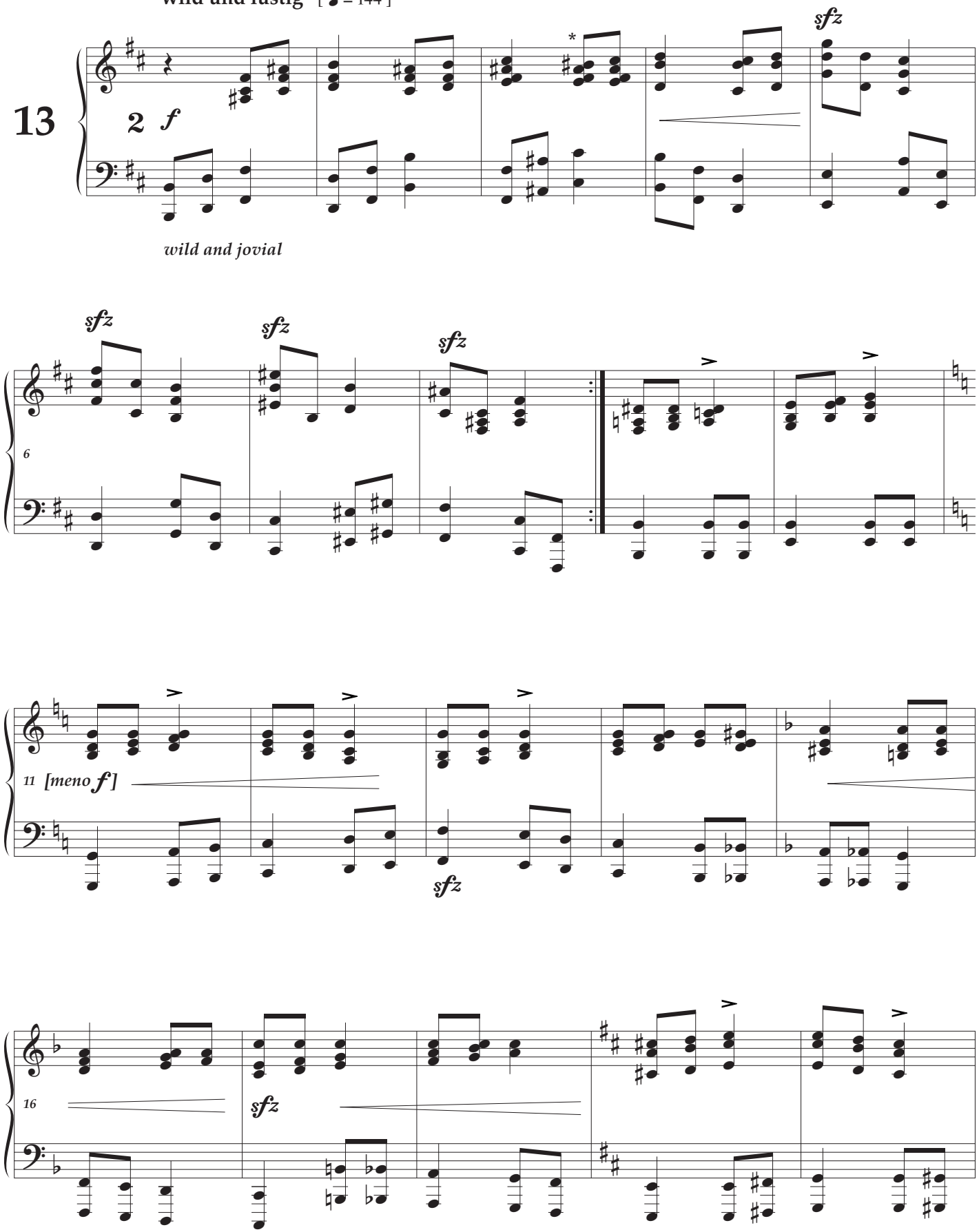


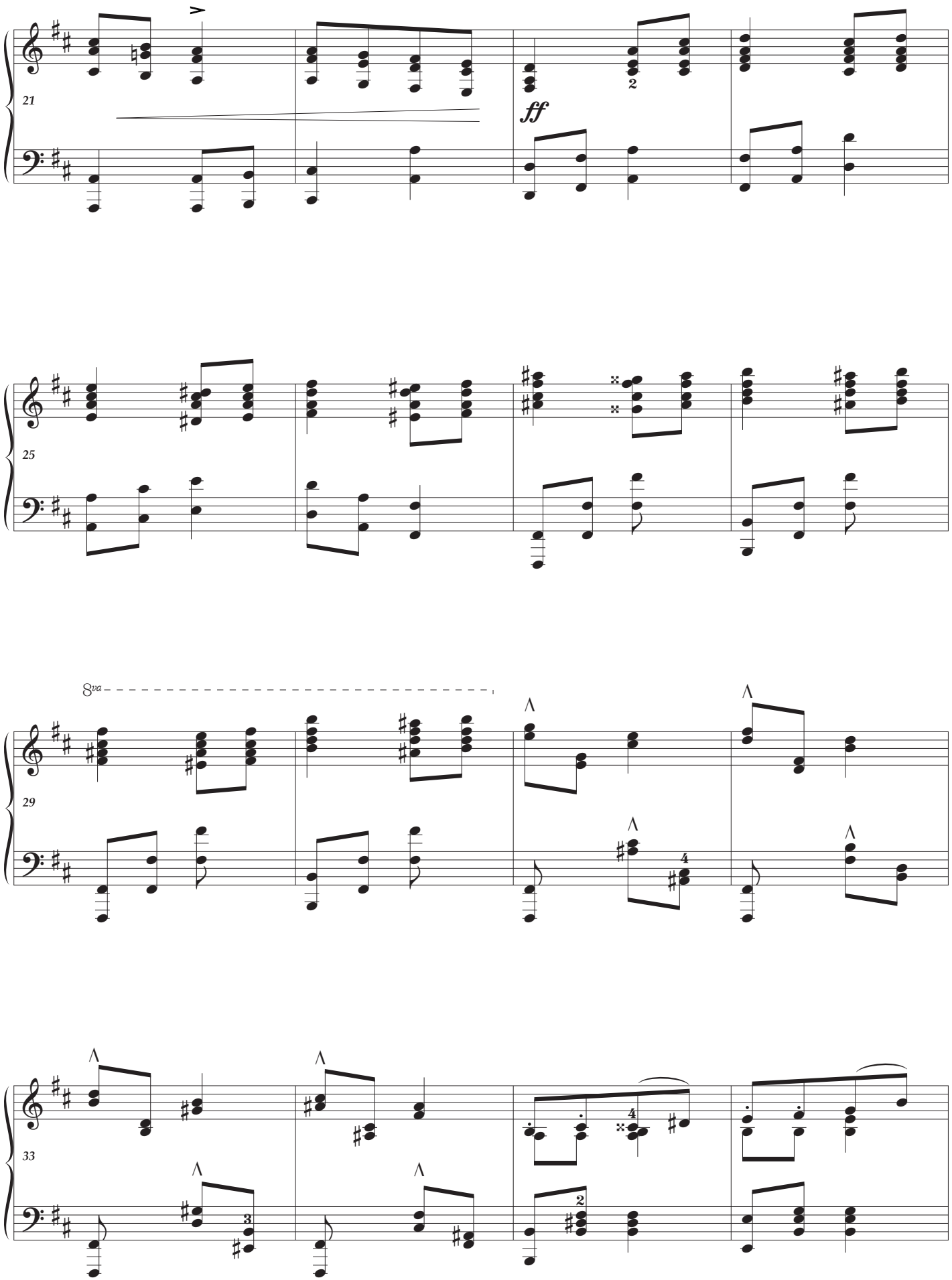
E

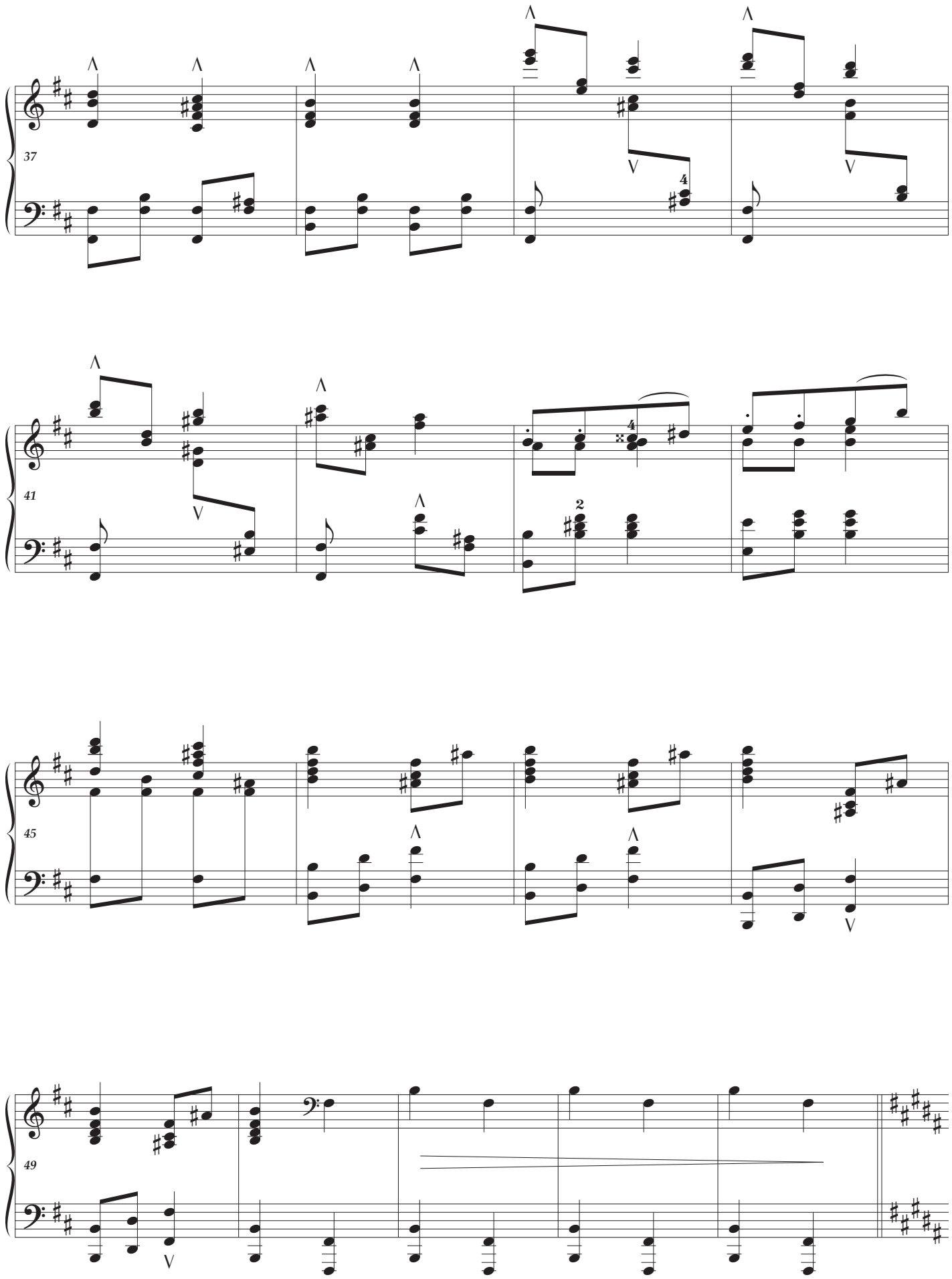

mit Humor ♩ = 104
12
f
2
8va
with humour
5
p
2
2
2
9
f
8va

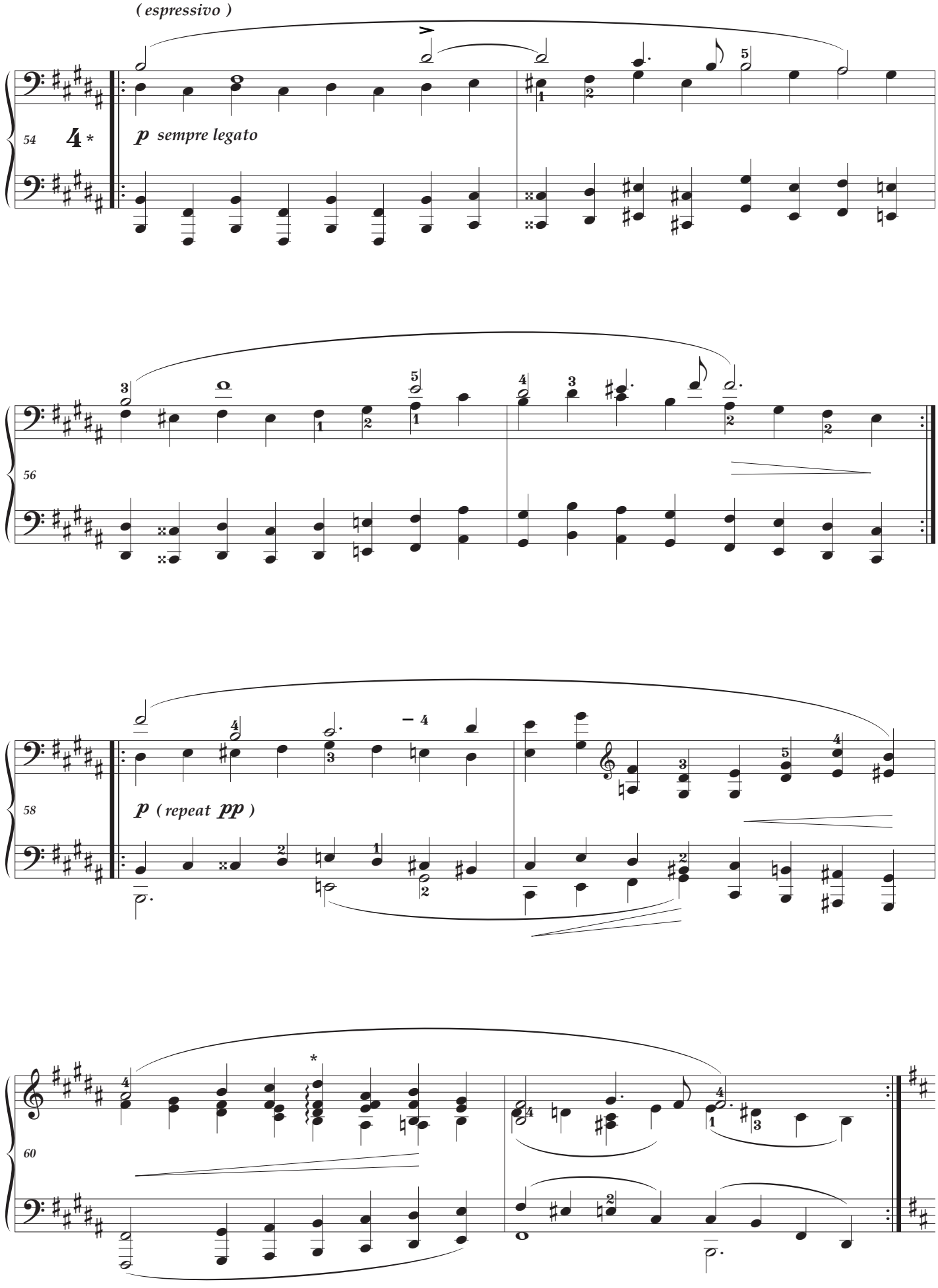


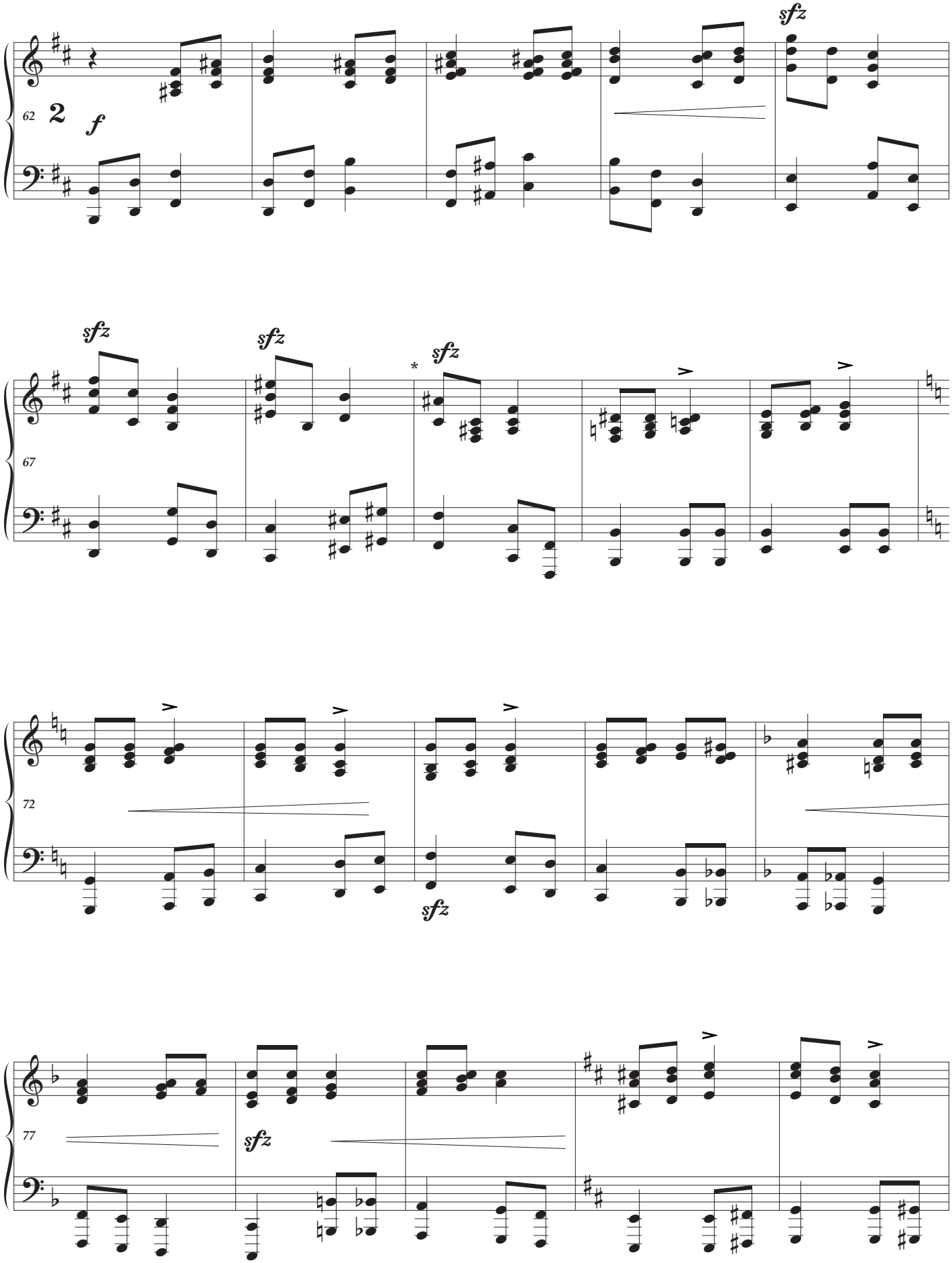
F

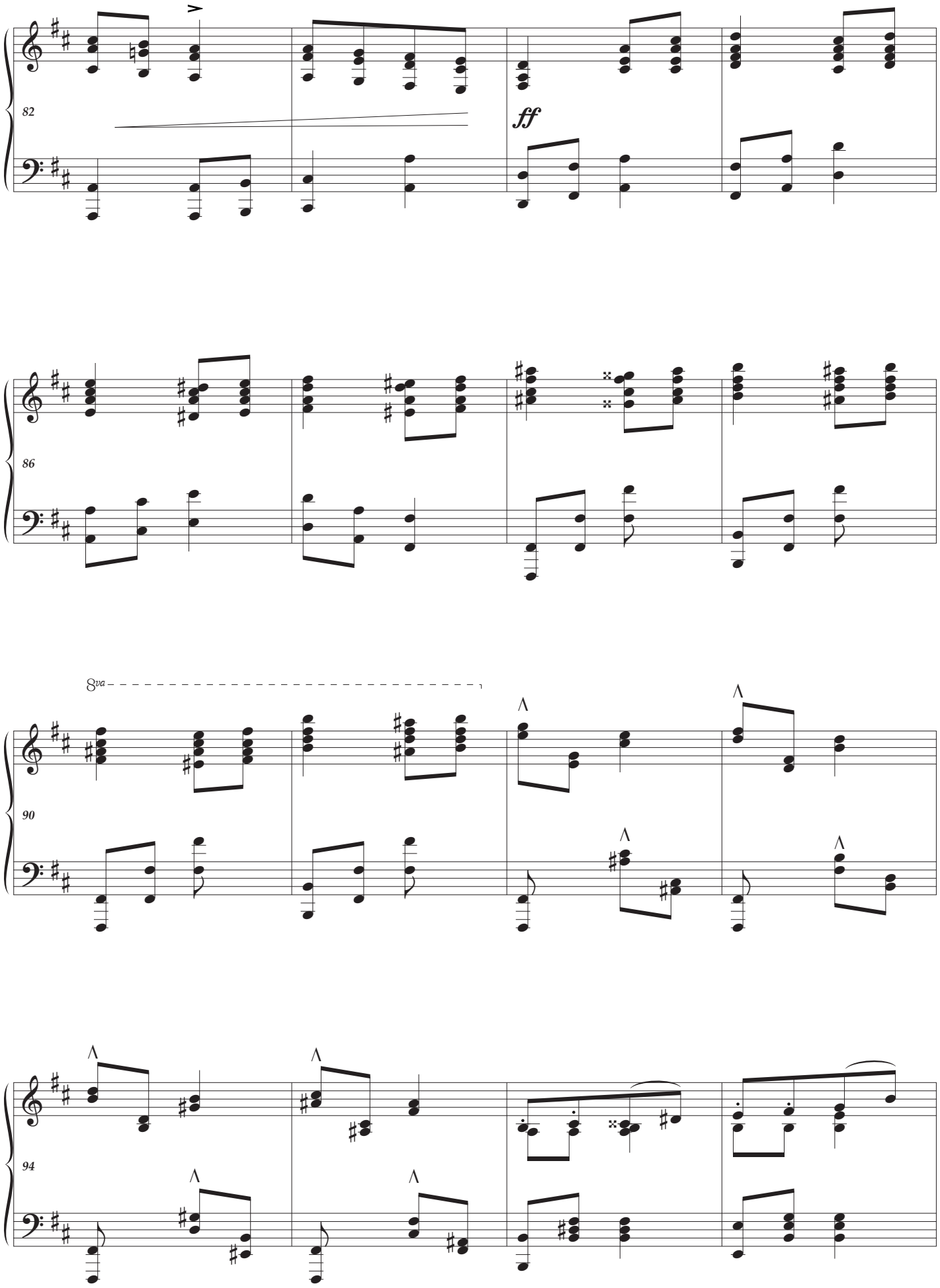

wild und lustig [♩ = 144]
13
2
f
sfz
wild and jovial
sfz
sfz
sfz
6
11
[meno f]
sfz
16
sfz

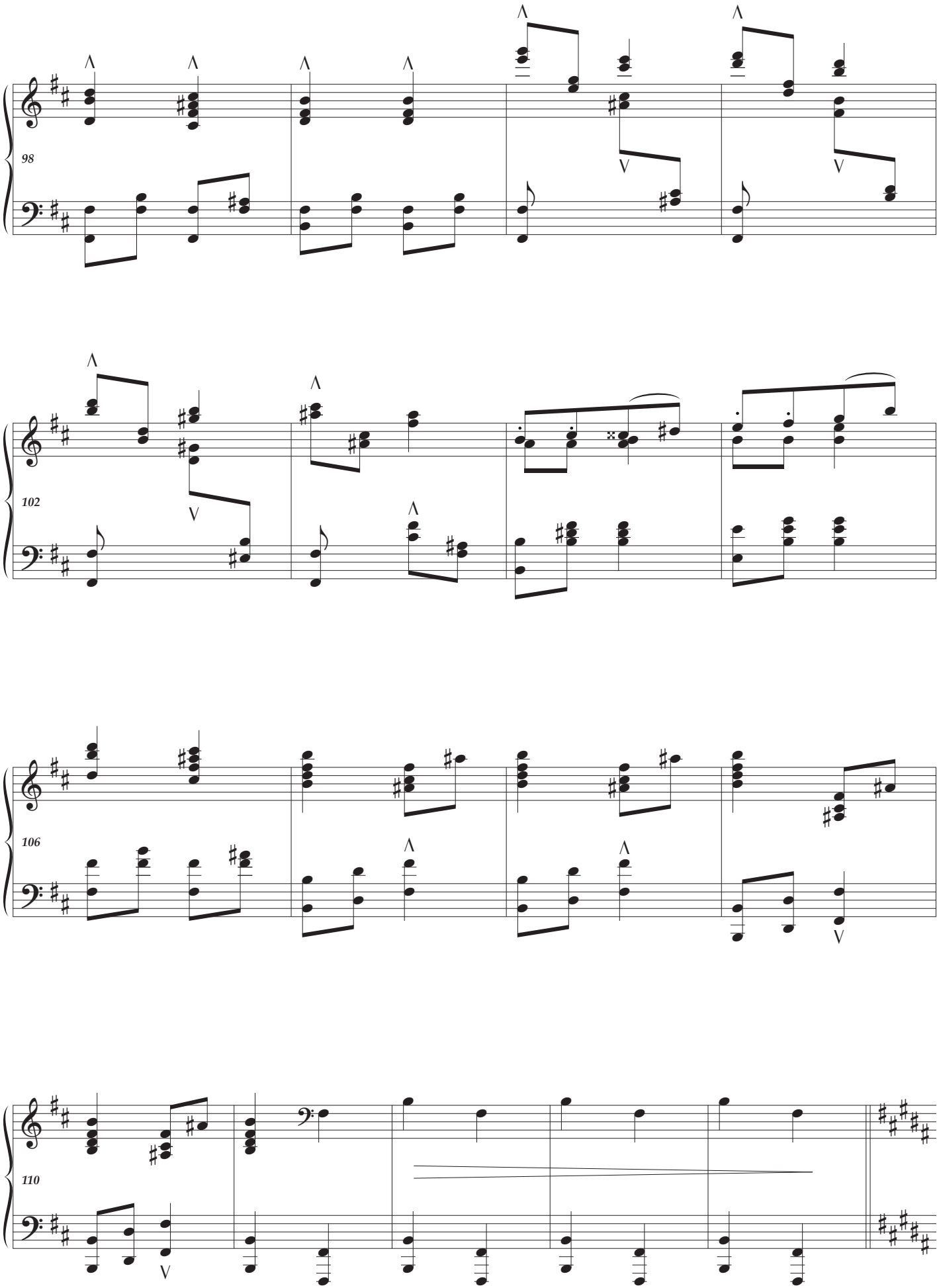

21
ff
25
8va
29
33

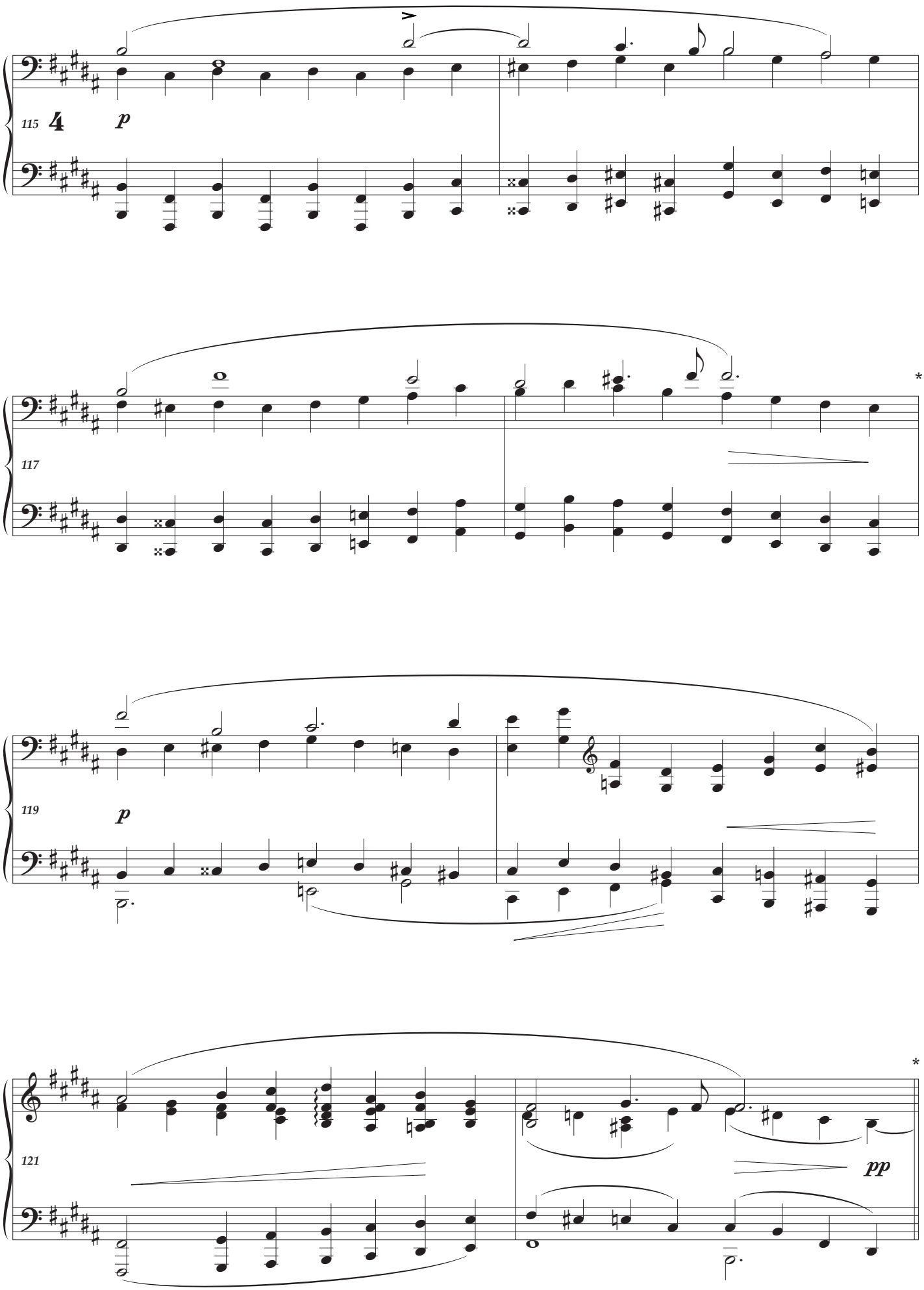

37
41
45
49

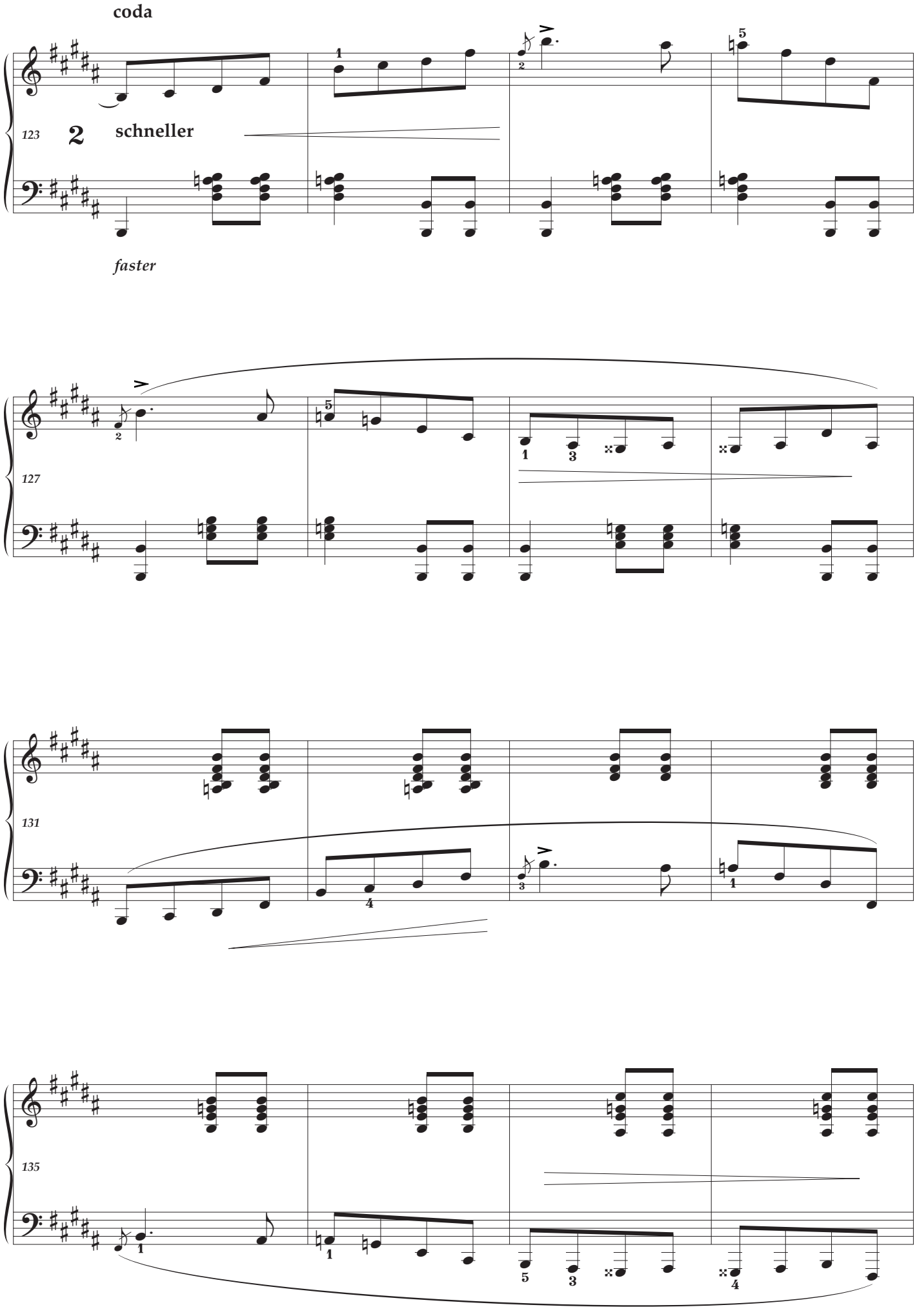

(espressivo)
54
p sempre legato
56
58
p (repeat pp)
60

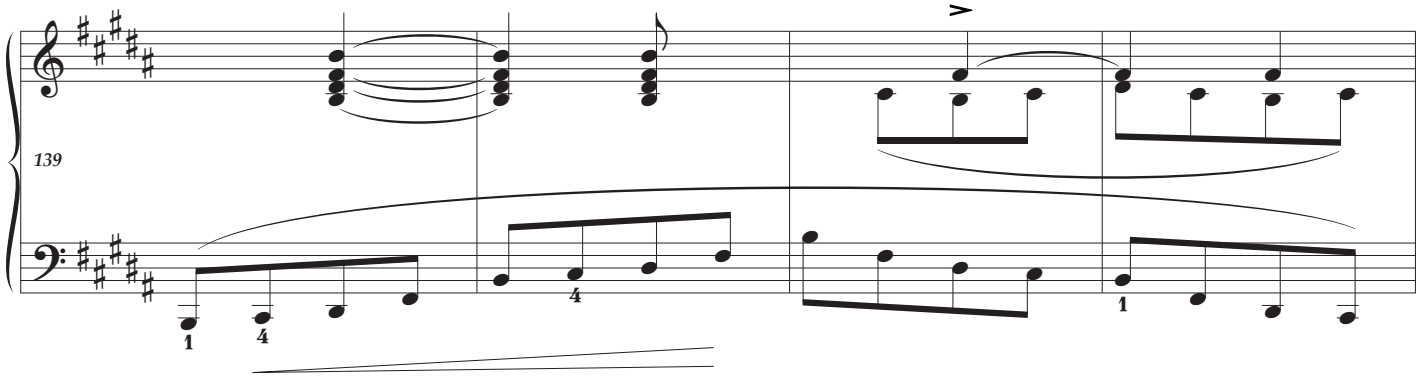

62
2
f
sfz
67
sfz
sfz
sfz
*
72
sfz
77
sfz

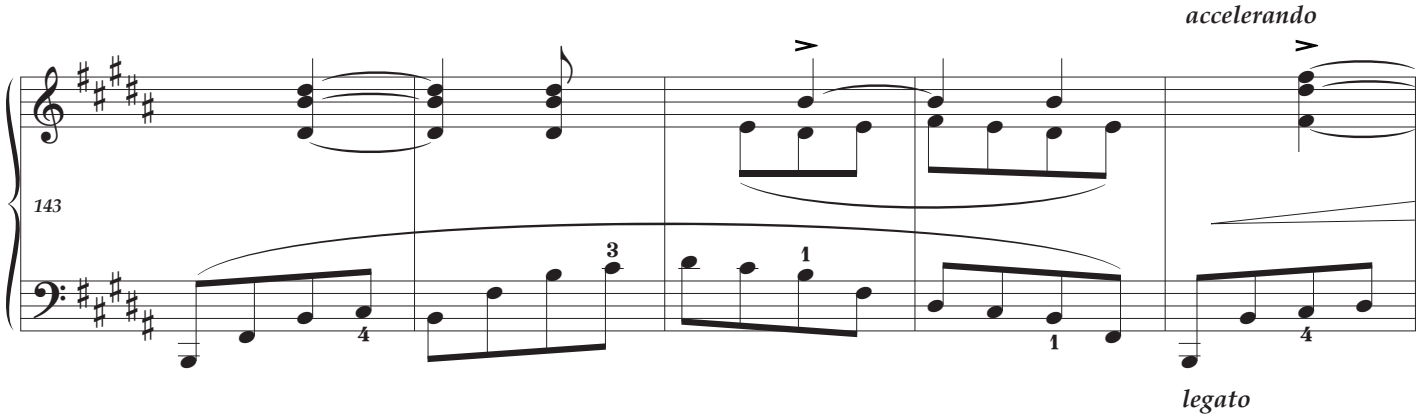

82
ff
86
8va
90
94

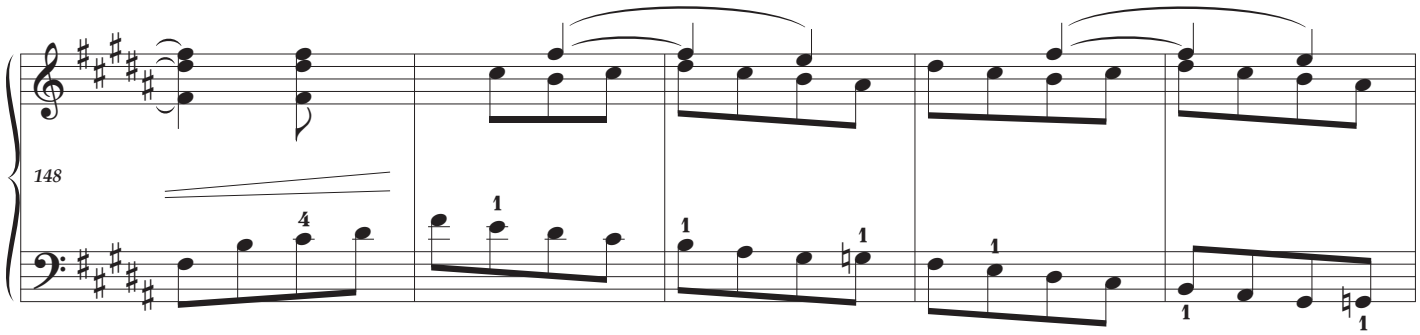

98
102
106
110

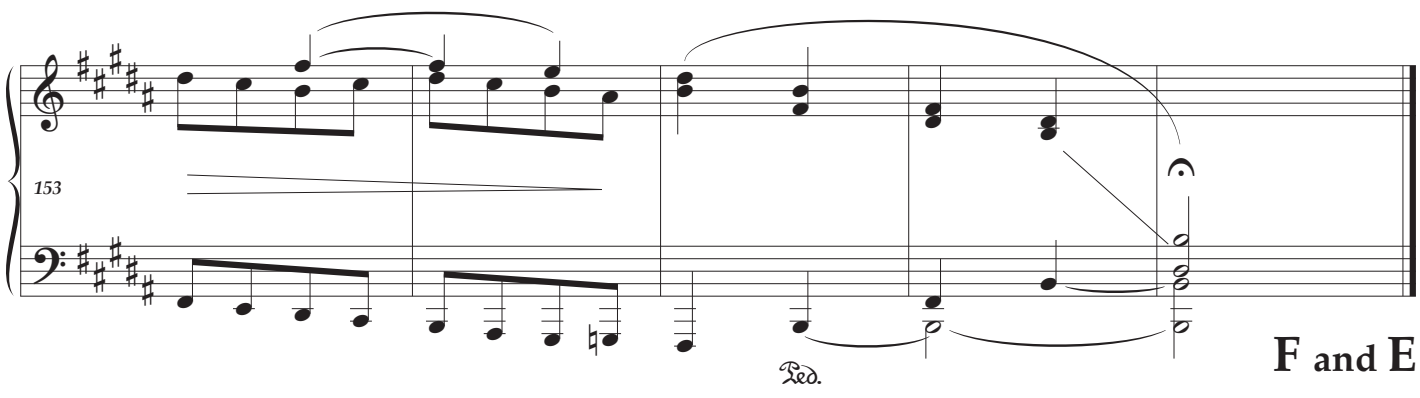

115
4
p
117
*
119
p
121
*
pp


coda
123
2
schneller
faster
127
131
135

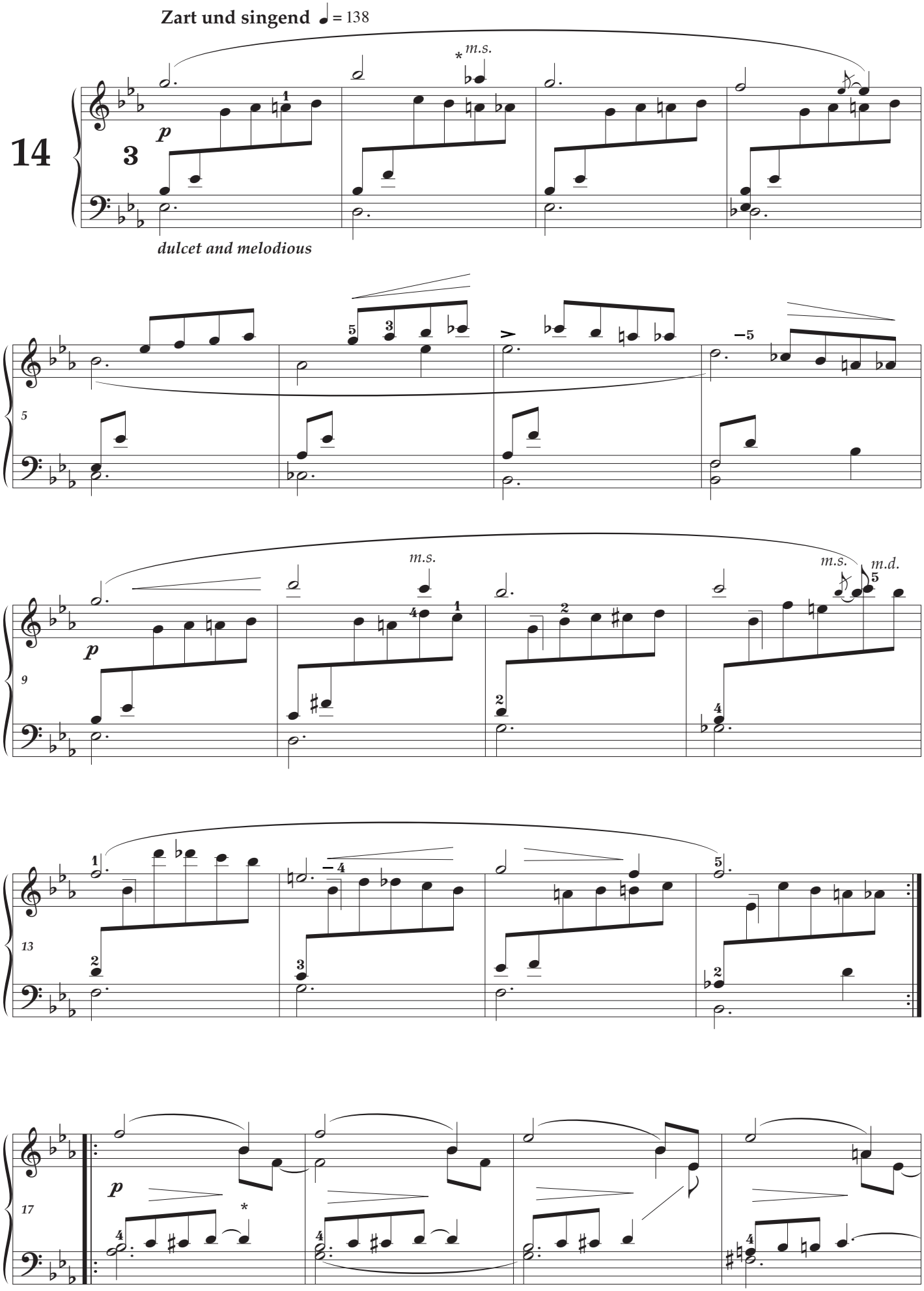


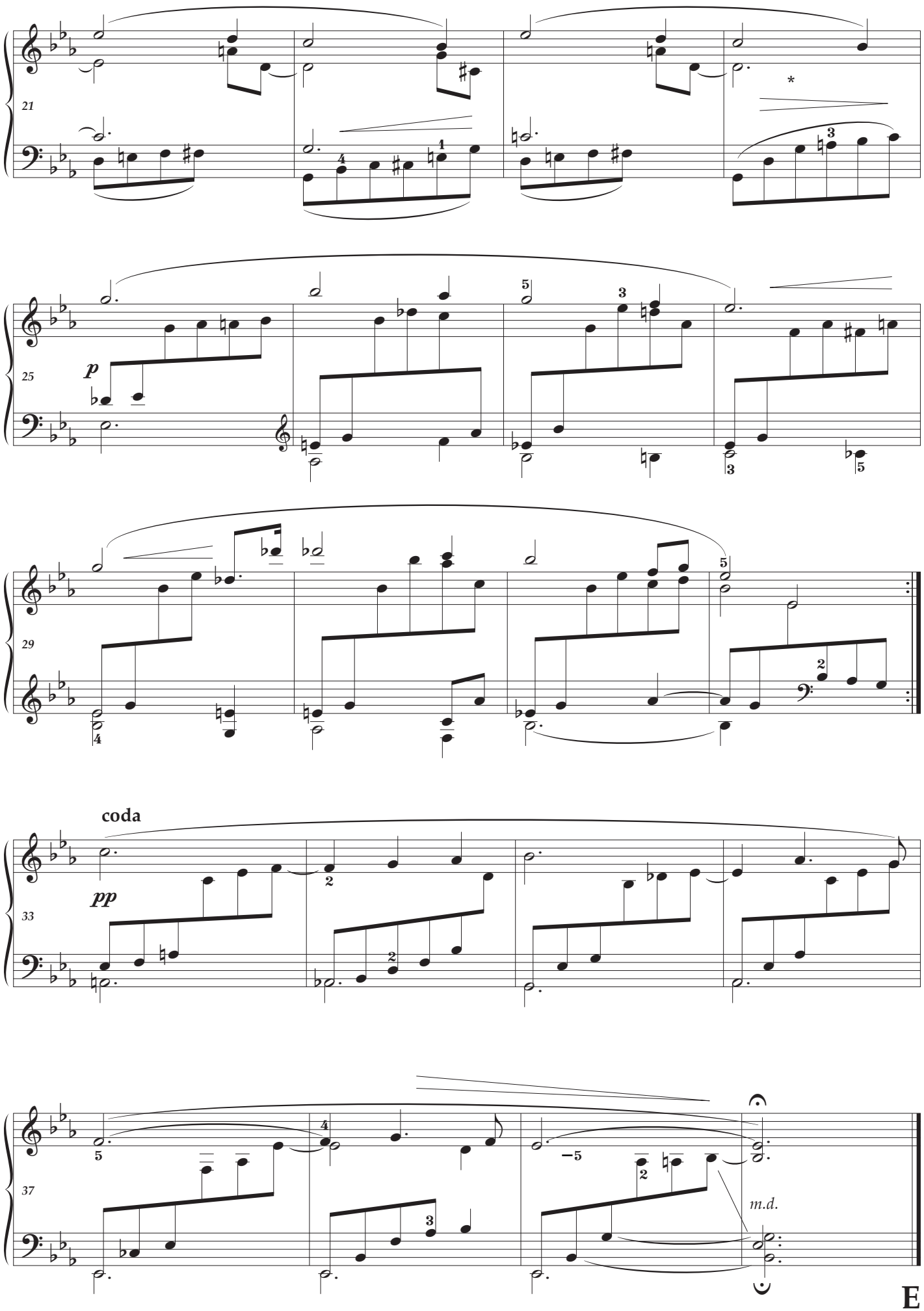




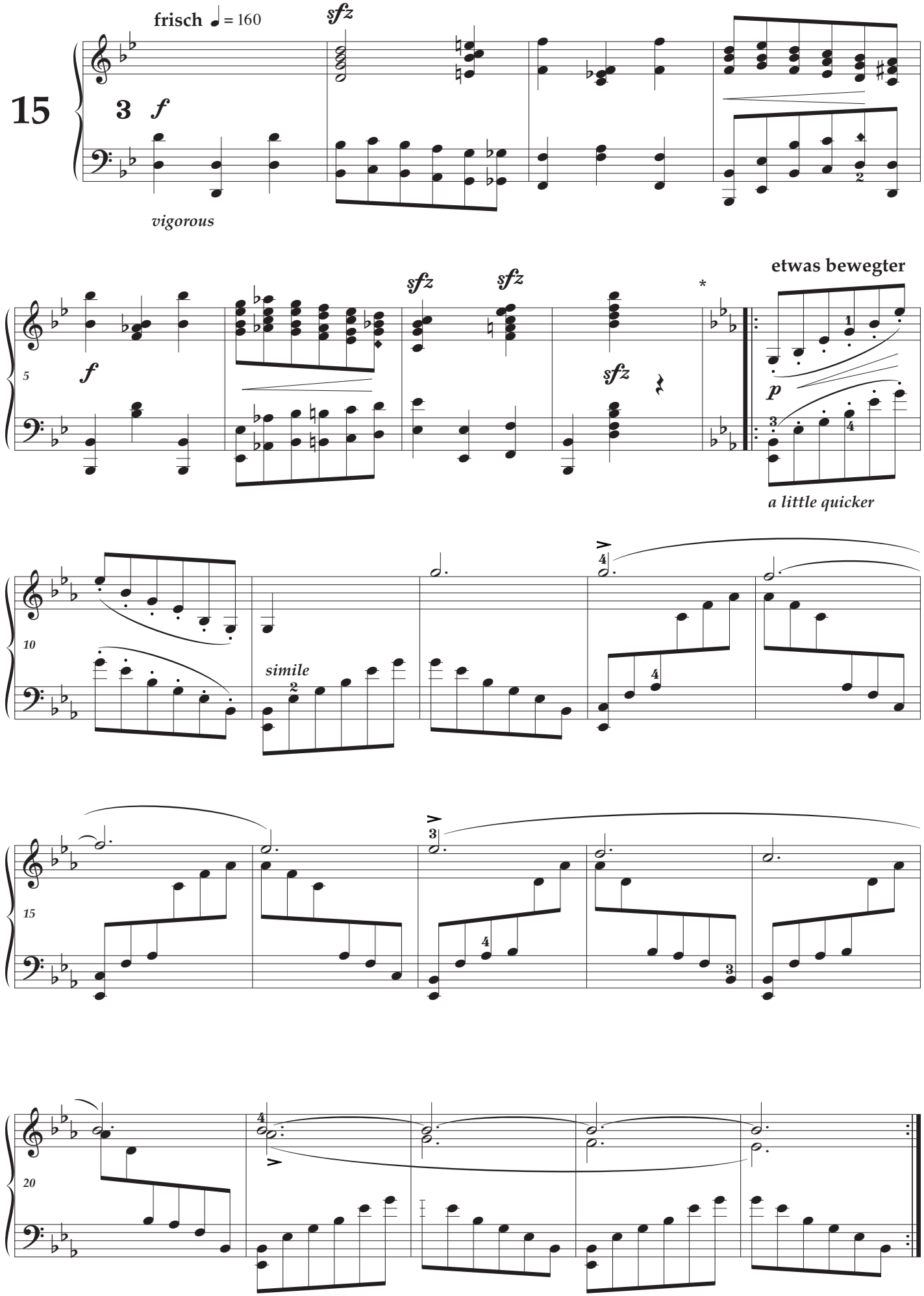


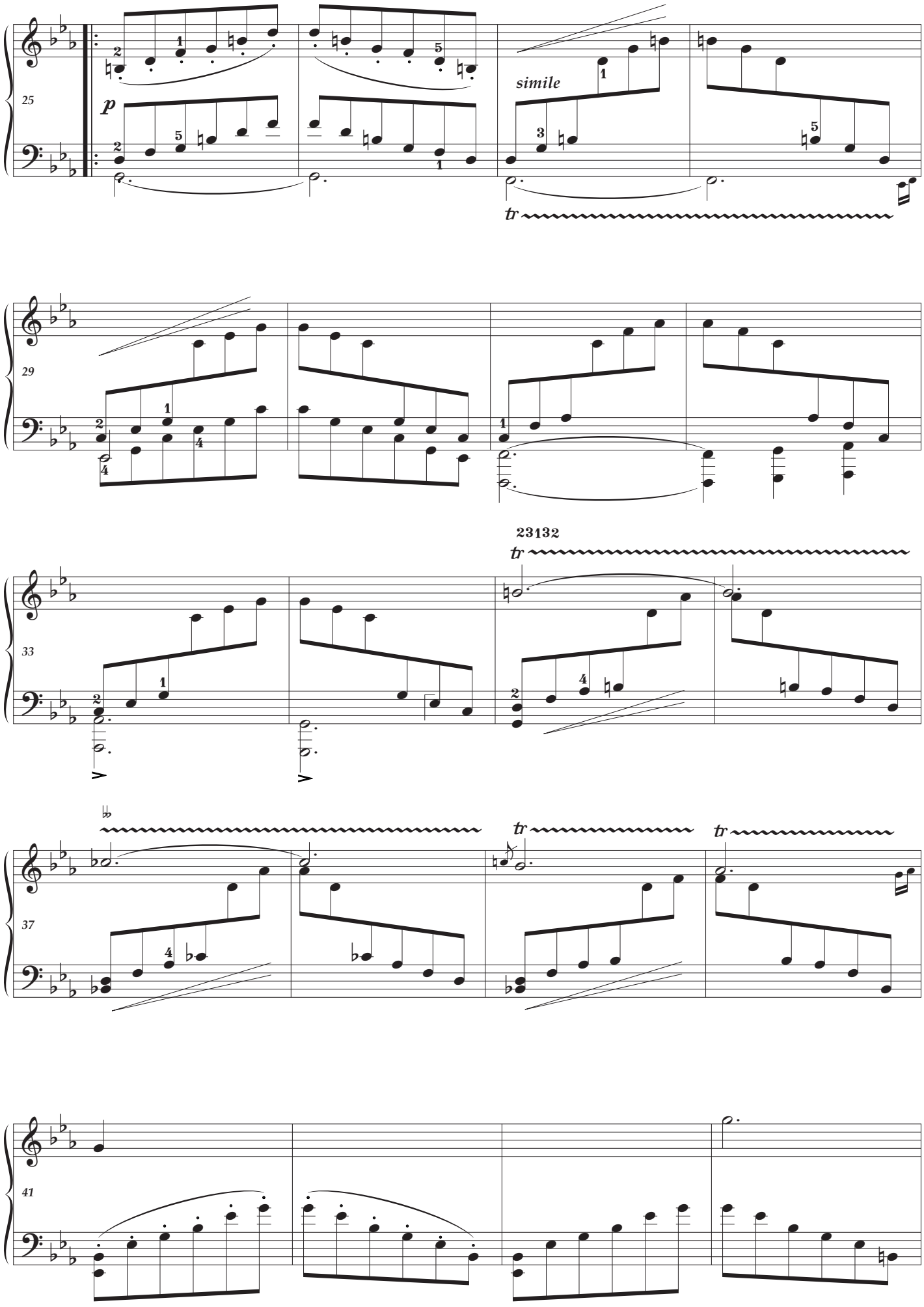
F and E

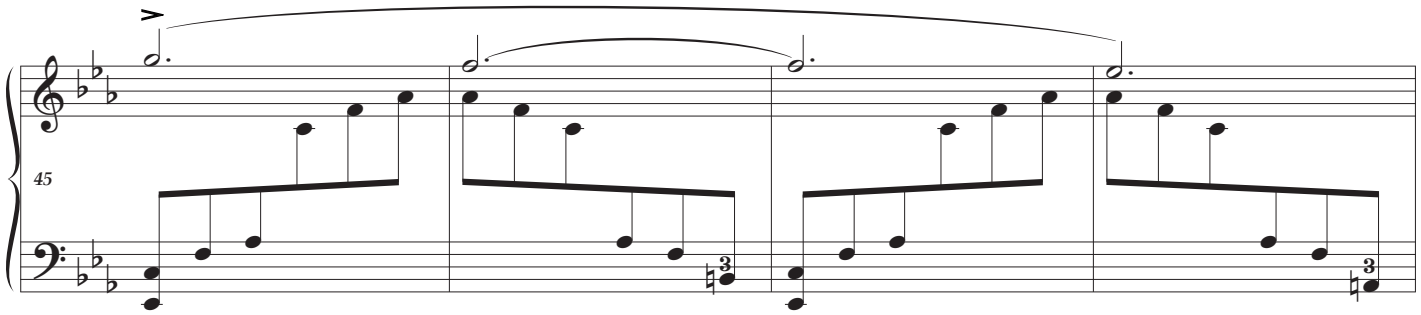

Zart und singend ♩ = 138
14
p
3
* m.s.
dulcet and melodious
5
9
m.s.
m.s.
m.d.
13
17

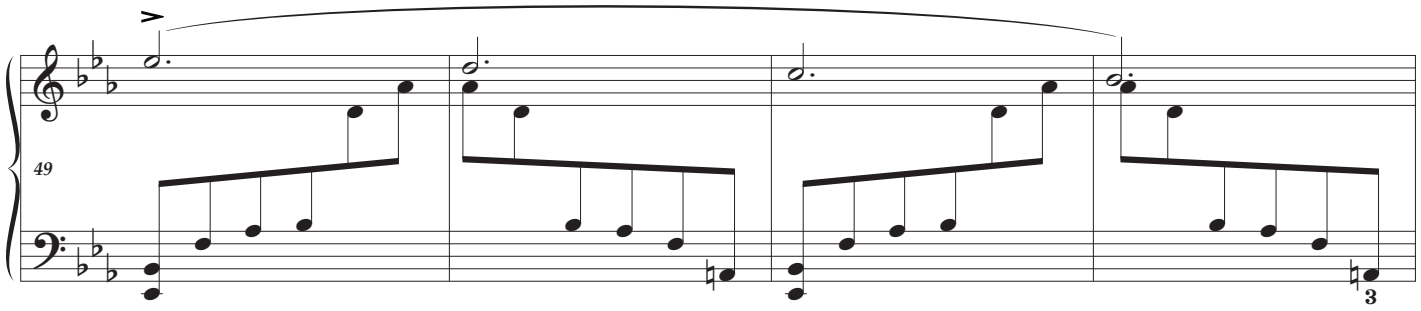


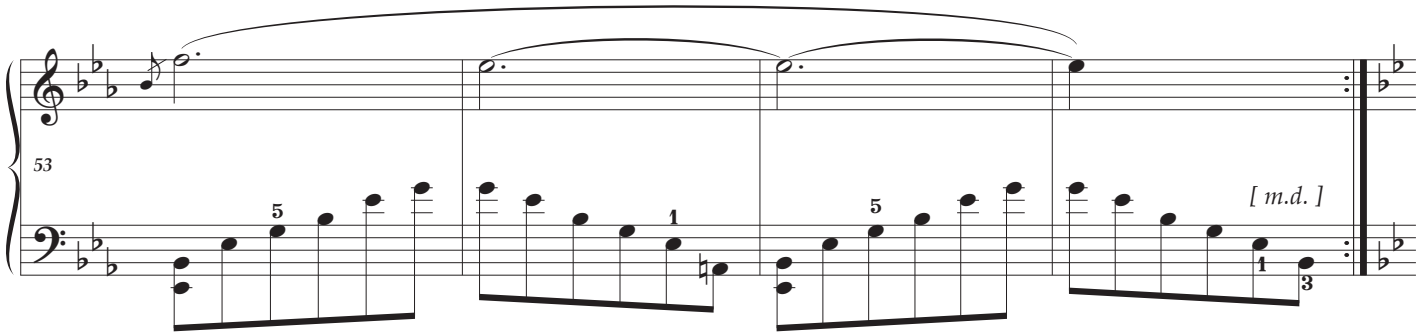
E

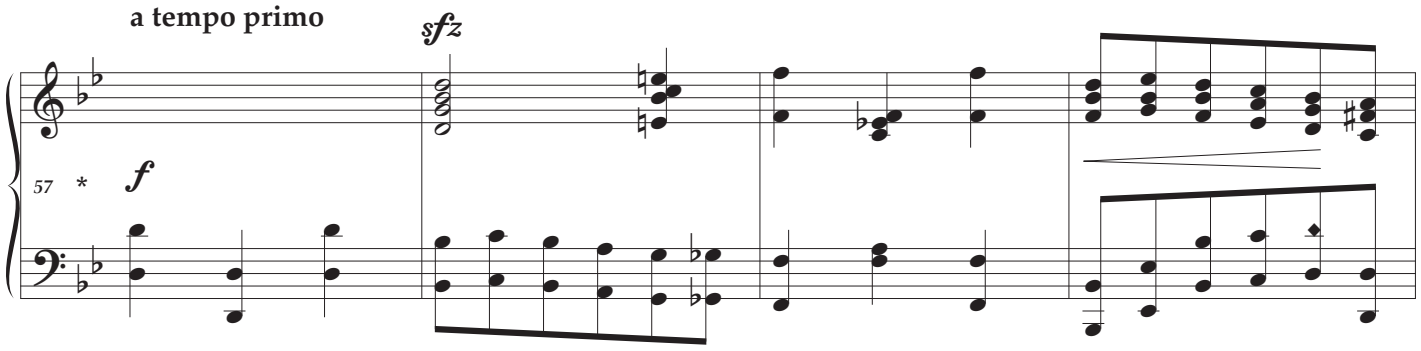

frisch ♩ = 160
sfz
15
3
f
vigorous
sfz
sfz
sfz
*
etwas bewegter
5
f
p
a little quicker
10
simile
15
20

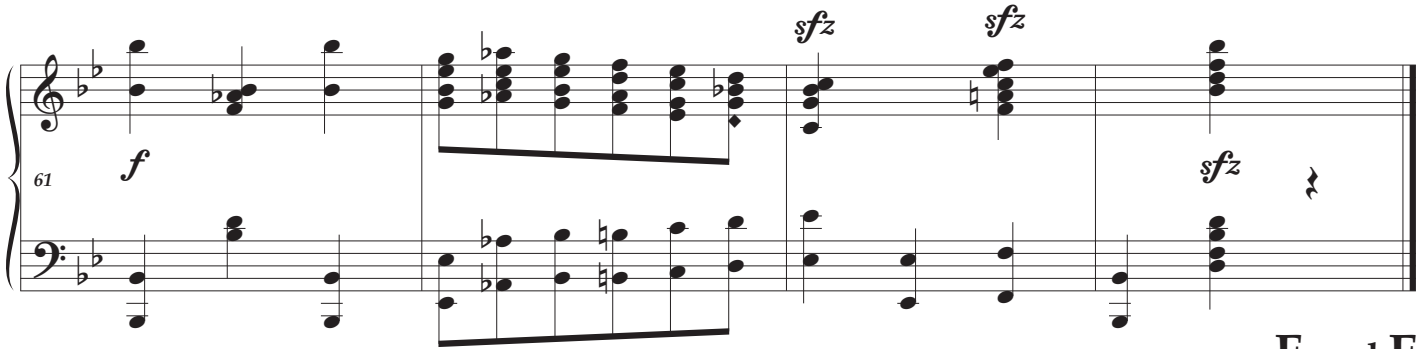

25
p
simile
tr
29
33
23132
tr
37
tr
tr
41

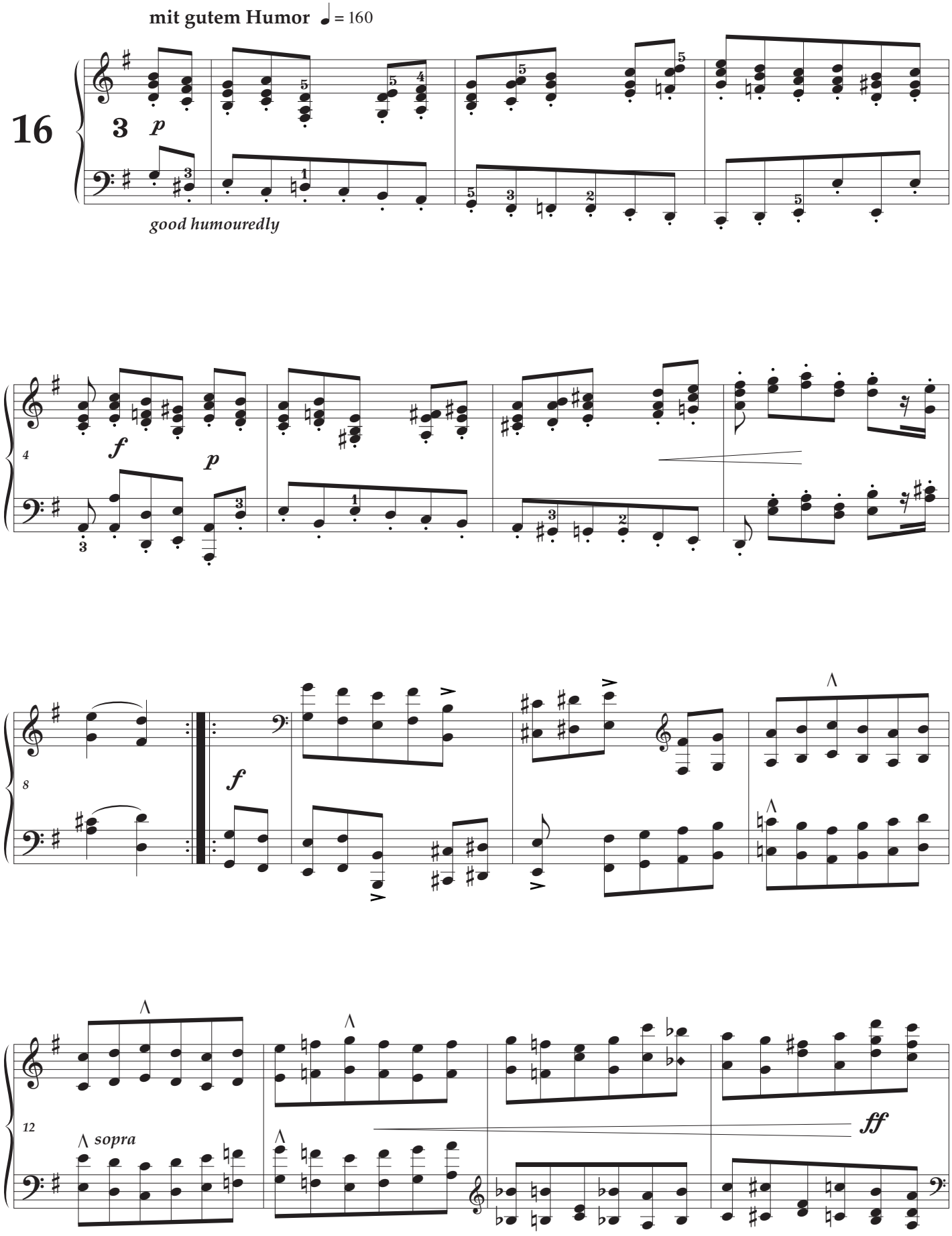

45

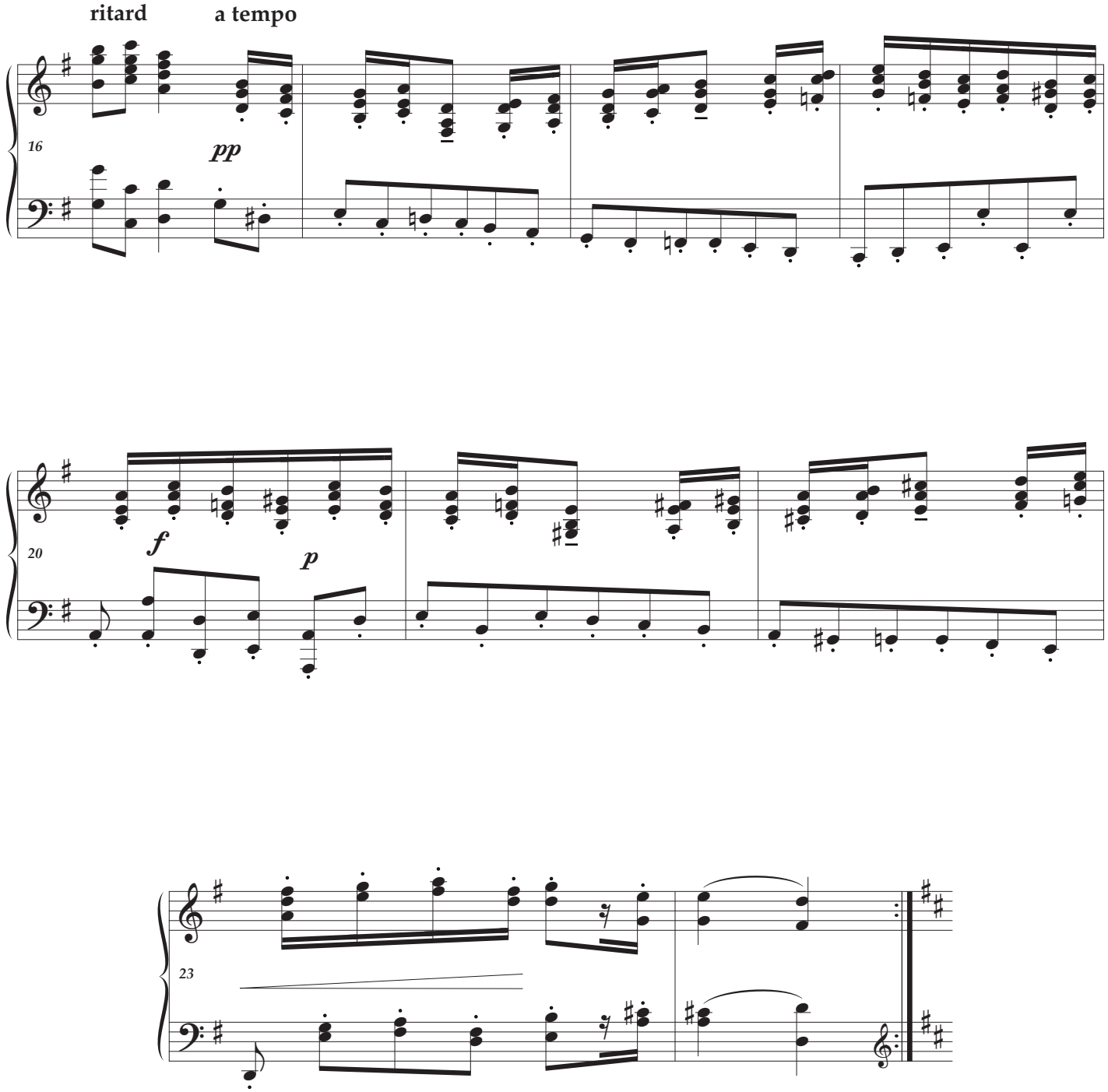

49

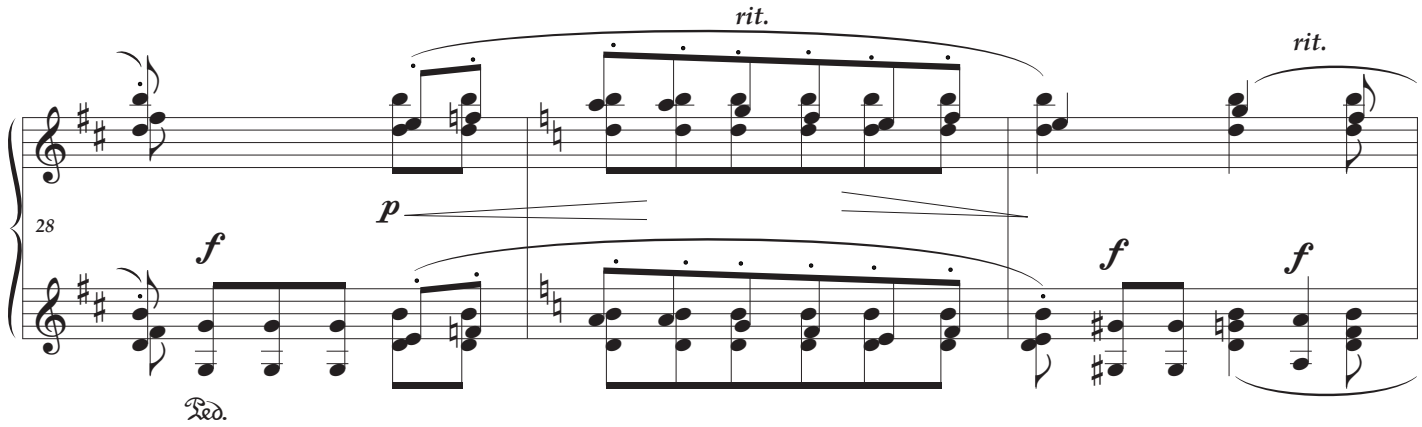

53
[m.d.]

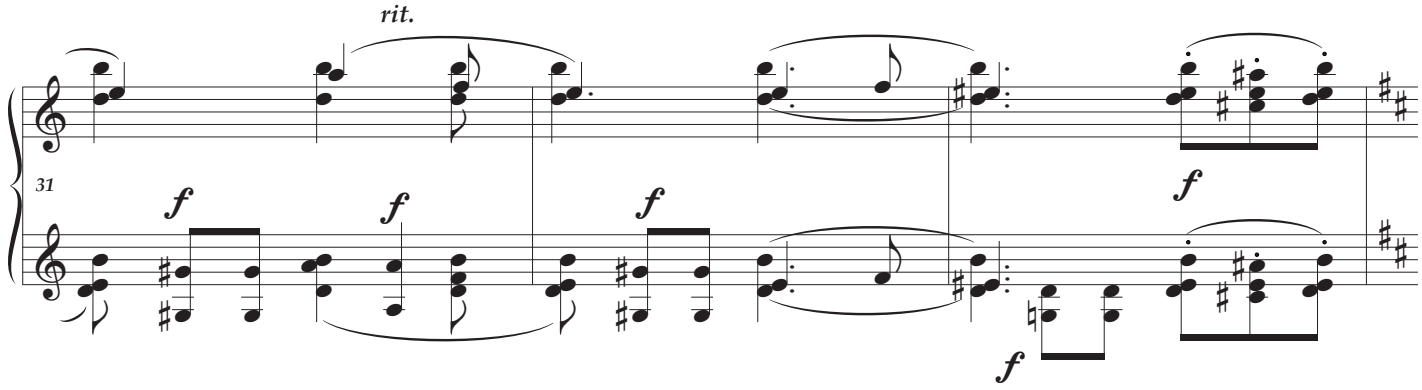

a tempo primo
sfz
57
*
f

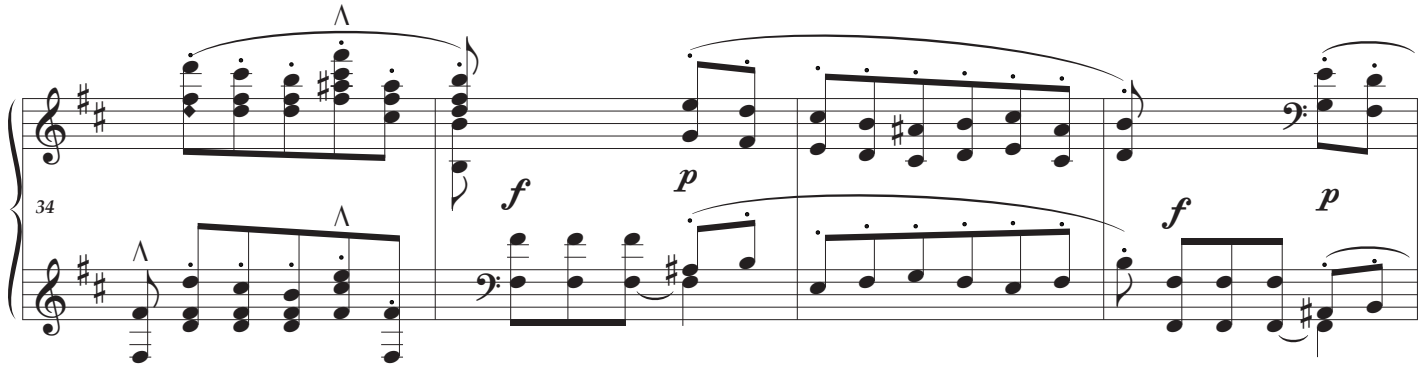

sfz
sfz
61
f
sfz

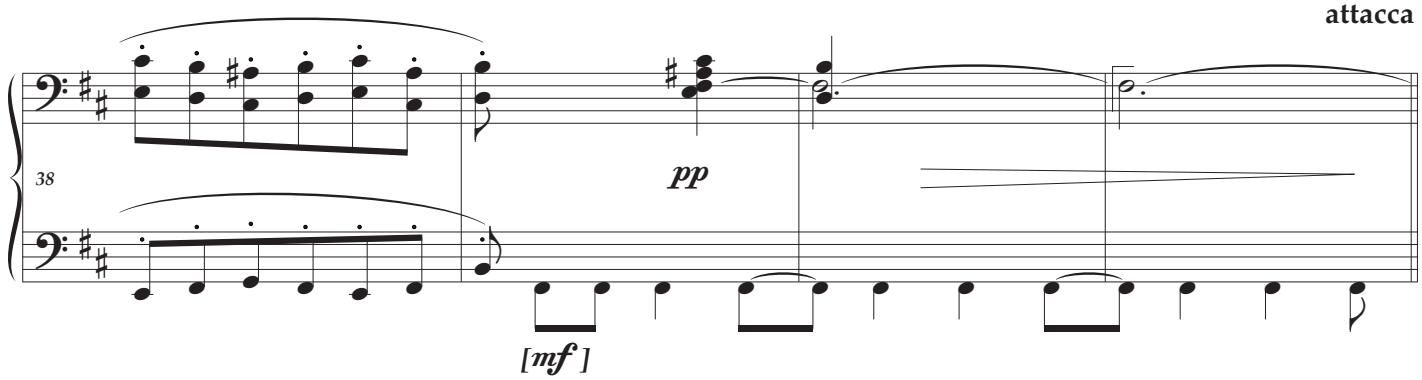

mit gutem Humor ♩ = 160
16
3
p
good humouredly
4
f
p
8
f
12
sopra
ff

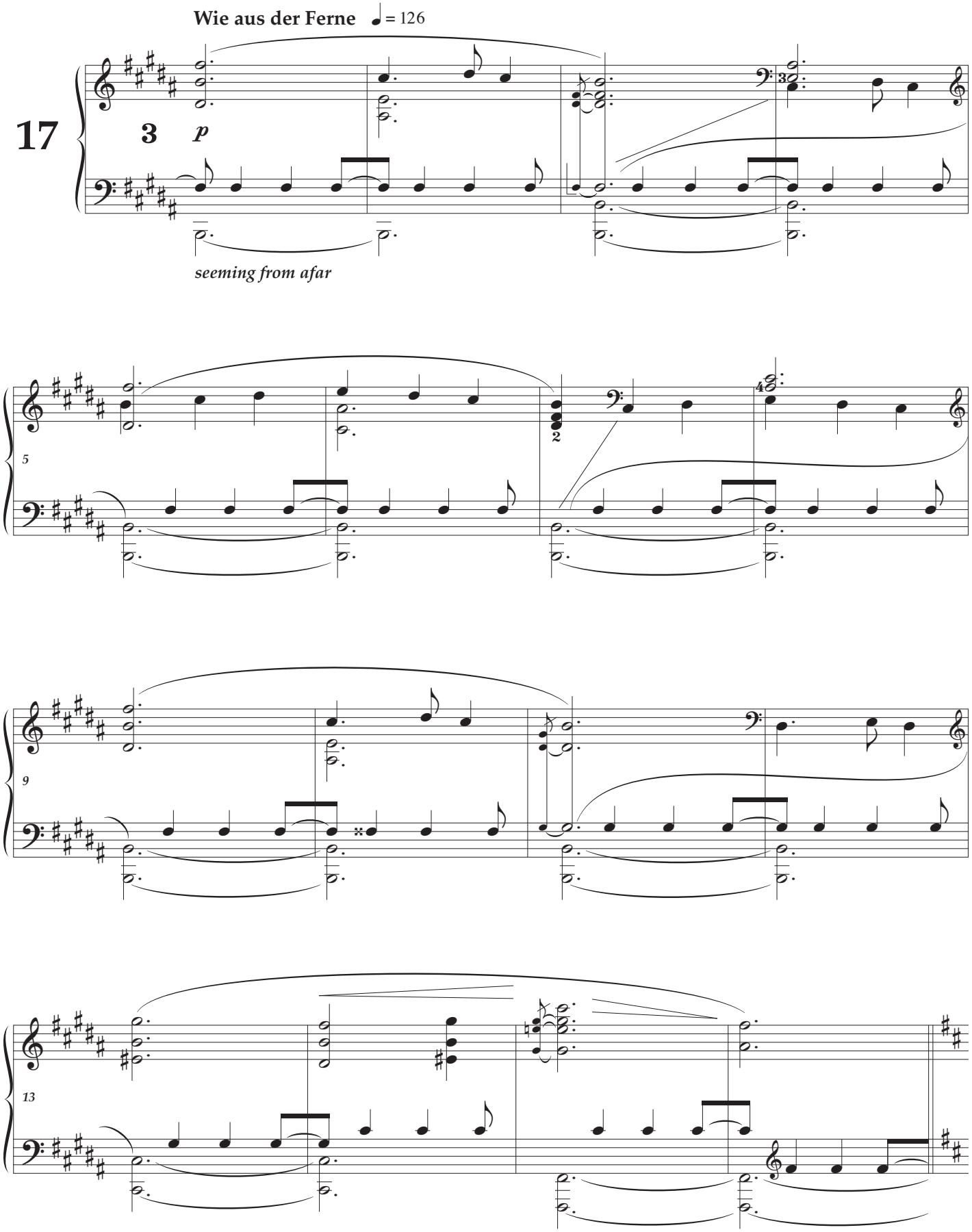

ritard
a tempo
16
pp
20
f
p
23
Trio
etwas langsamer
rit.
24
pp
pp
f
a little slower
Ped.

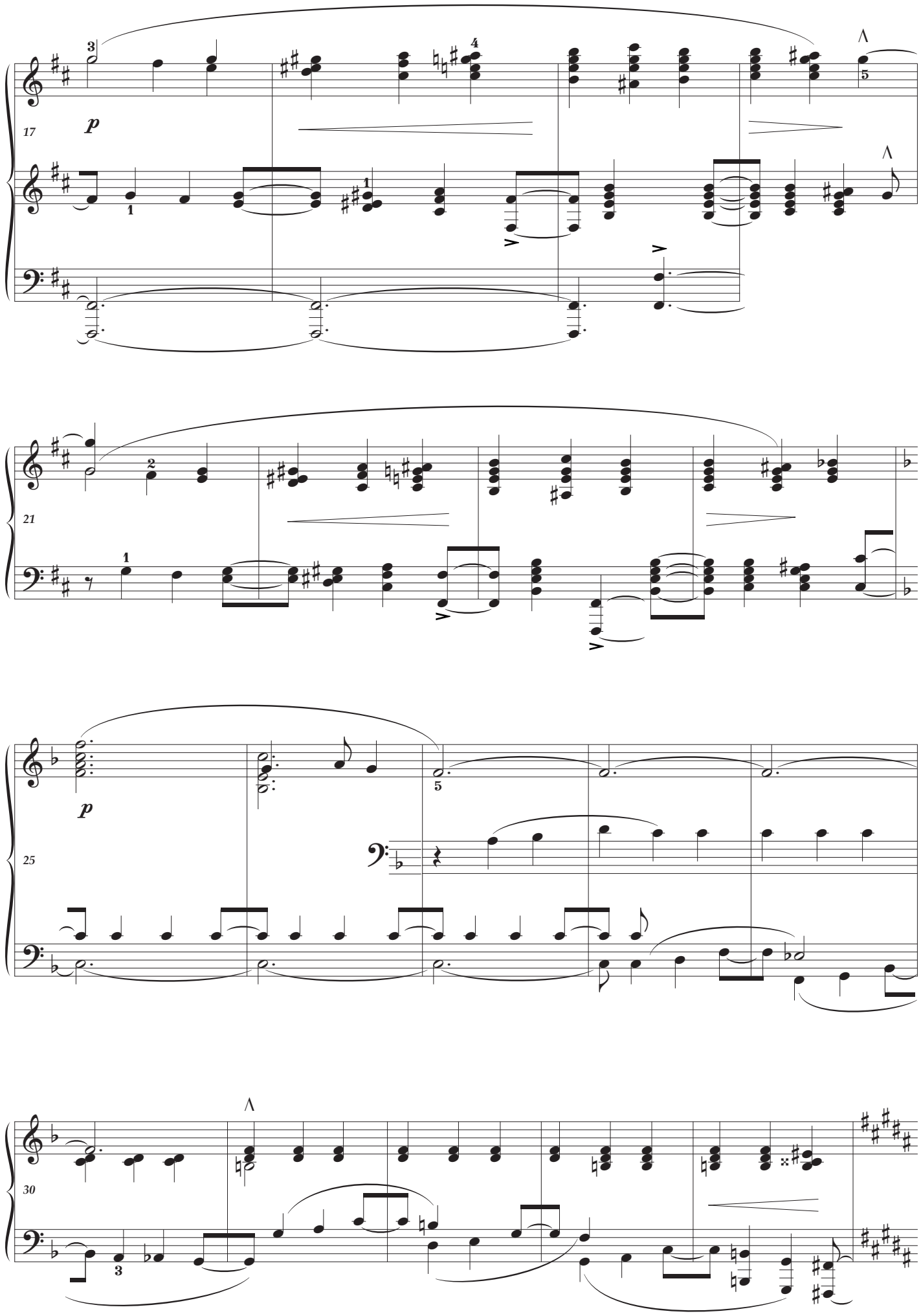

rit.
rit.
28
p
f
f
f
Ped.

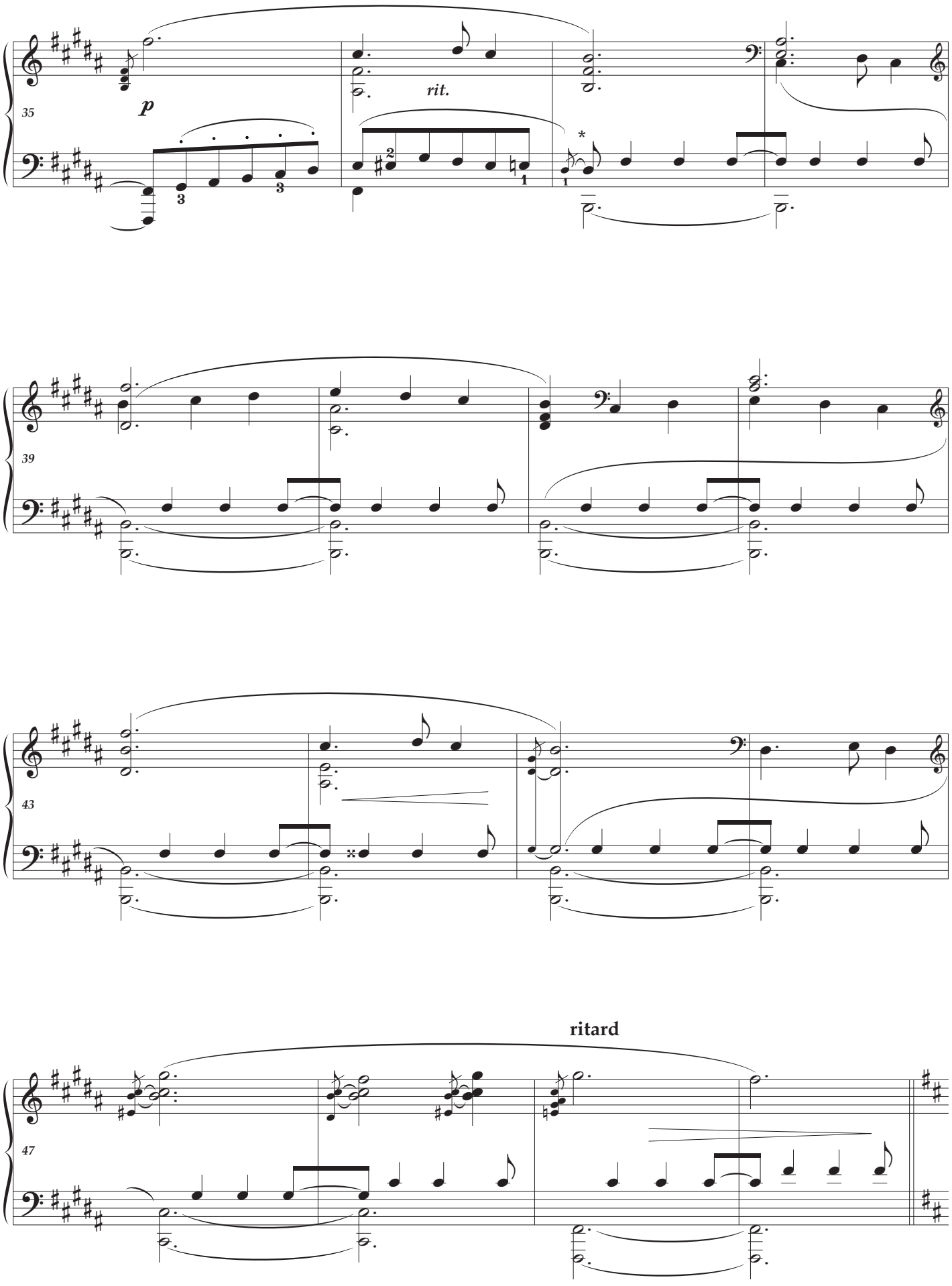

rit.
31
f
f
f
f
f

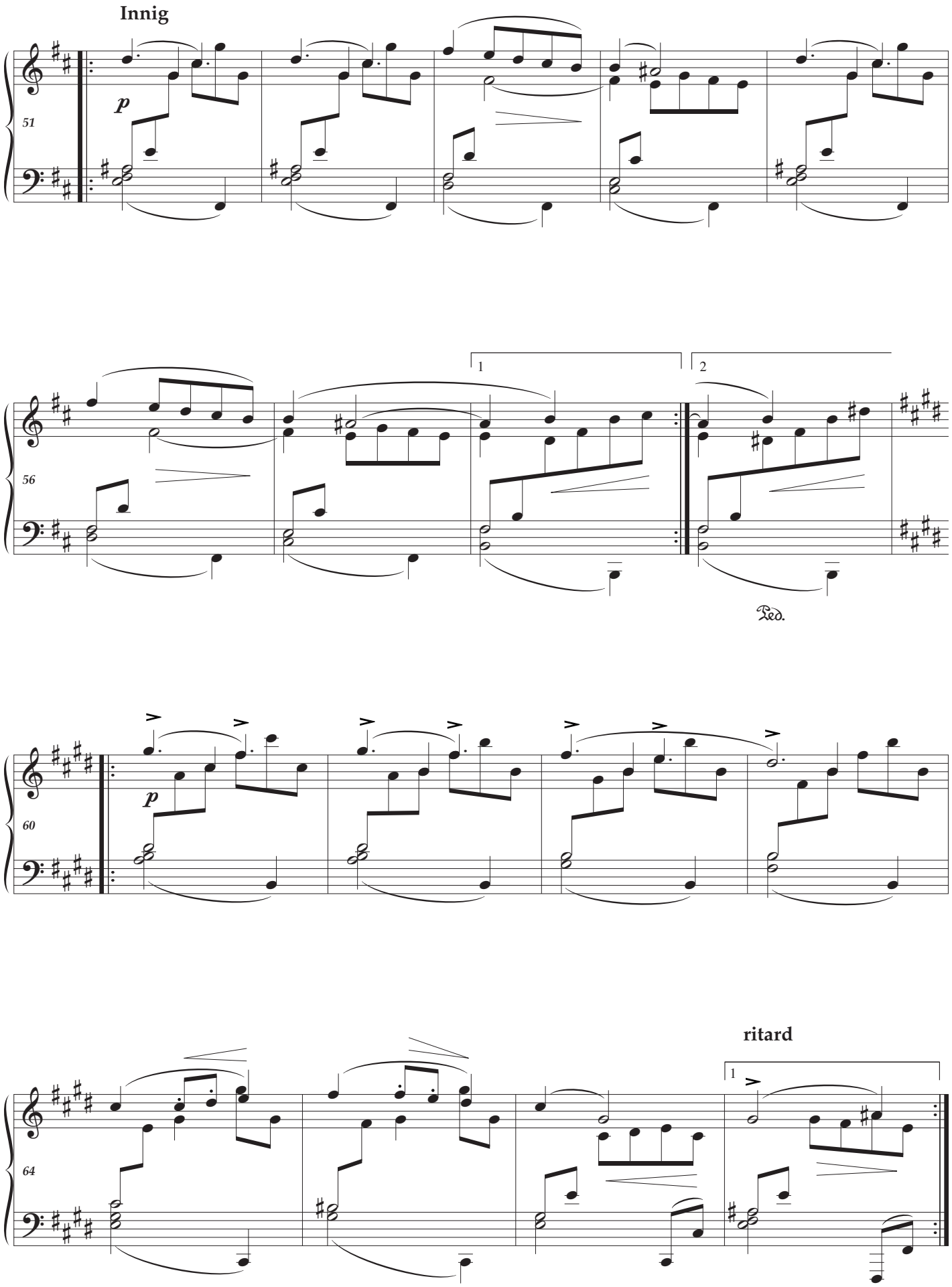

34
f
p
f
p

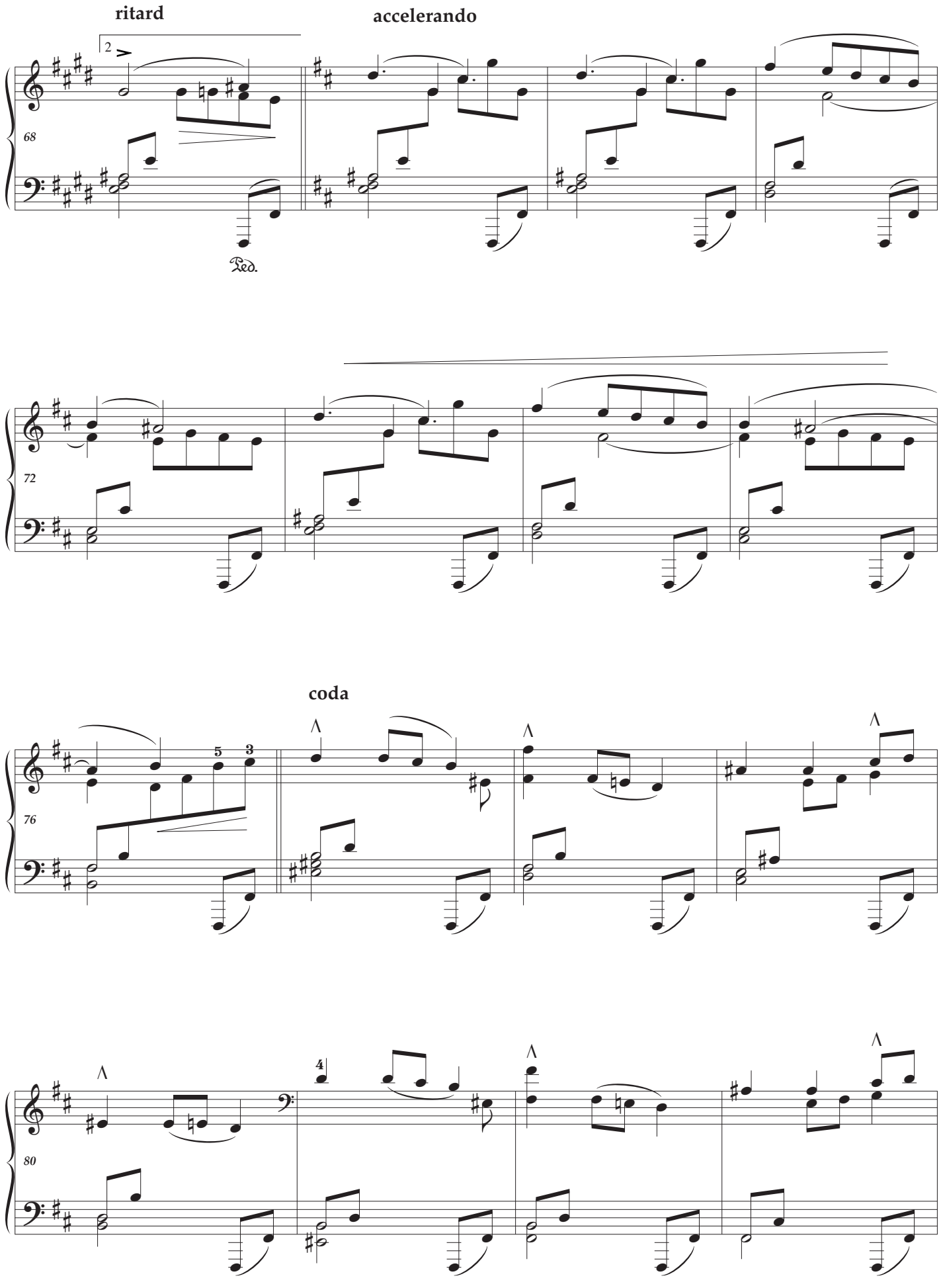

attacca
38
pp
[mf]

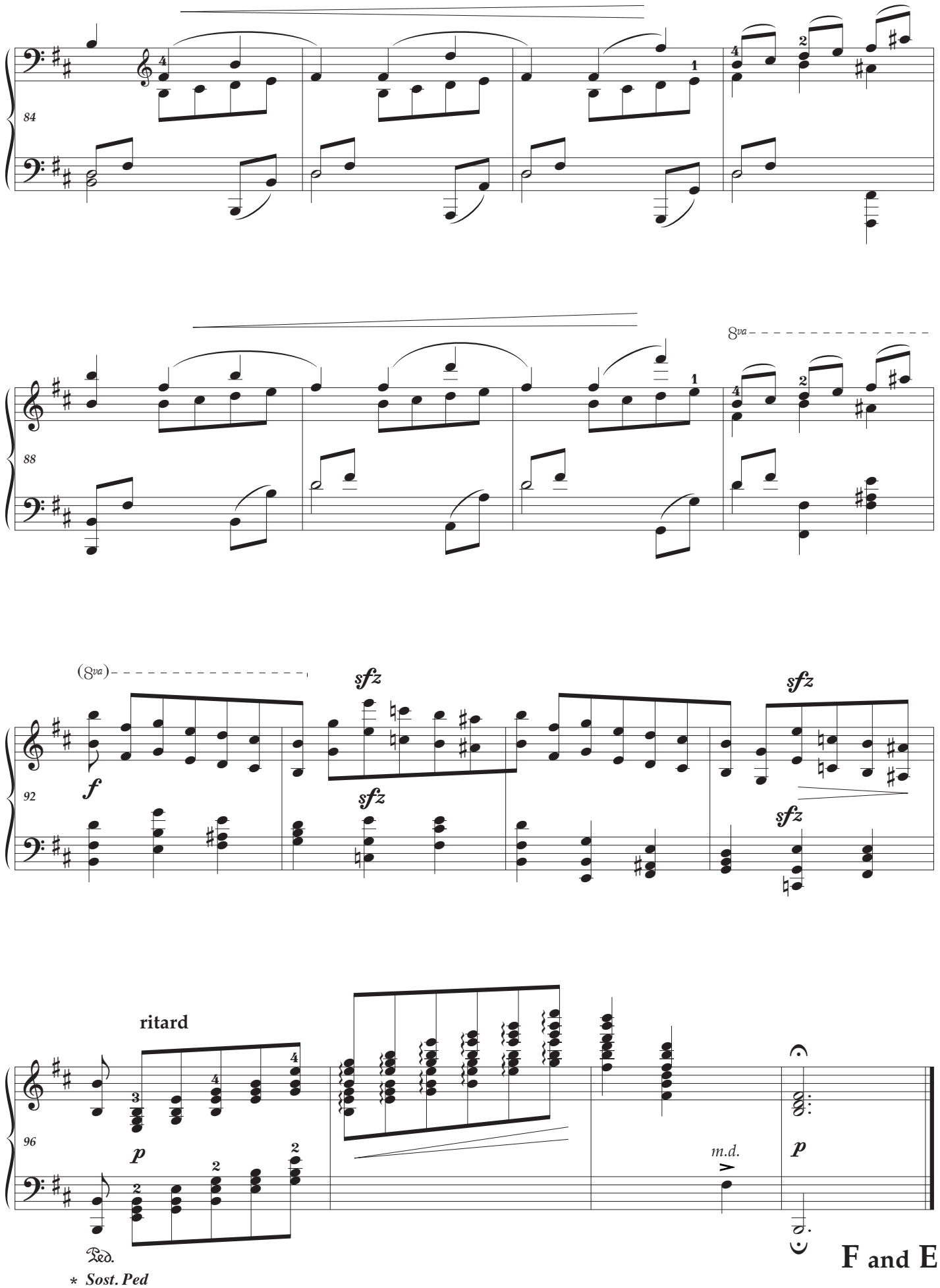

Wie aus der Ferne ♩ = 126
17
3
p
seeming from afar
5
2
4
9
13


17
p
21
25
p
30


35
p
rit.
39
43
47
ritard


Innig
p
51
1
2
56
Ped.
p
60
ritard
1
64

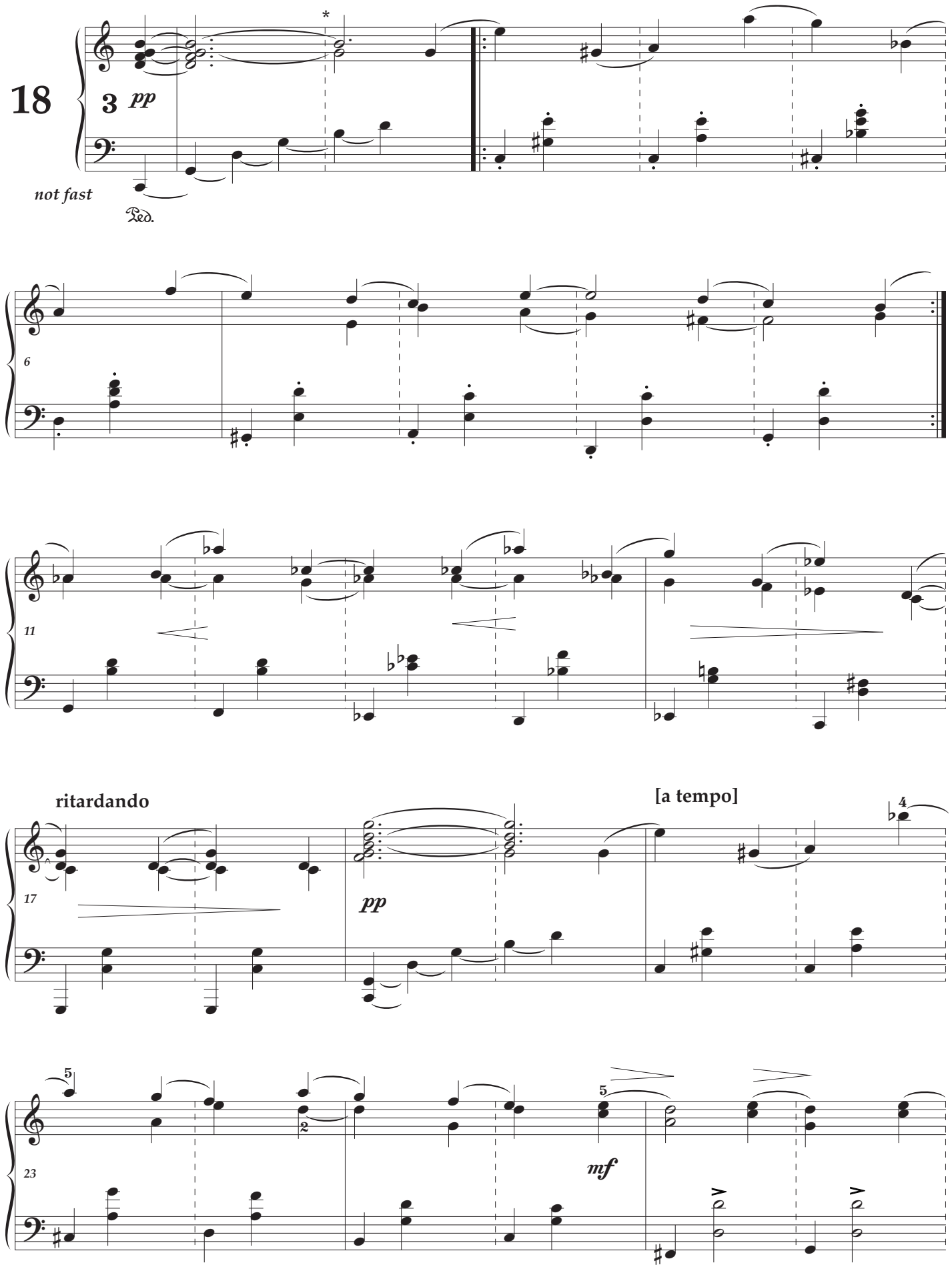

ritard
accelerando
2
68
Ped.
72
coda
5
3
76
4
80

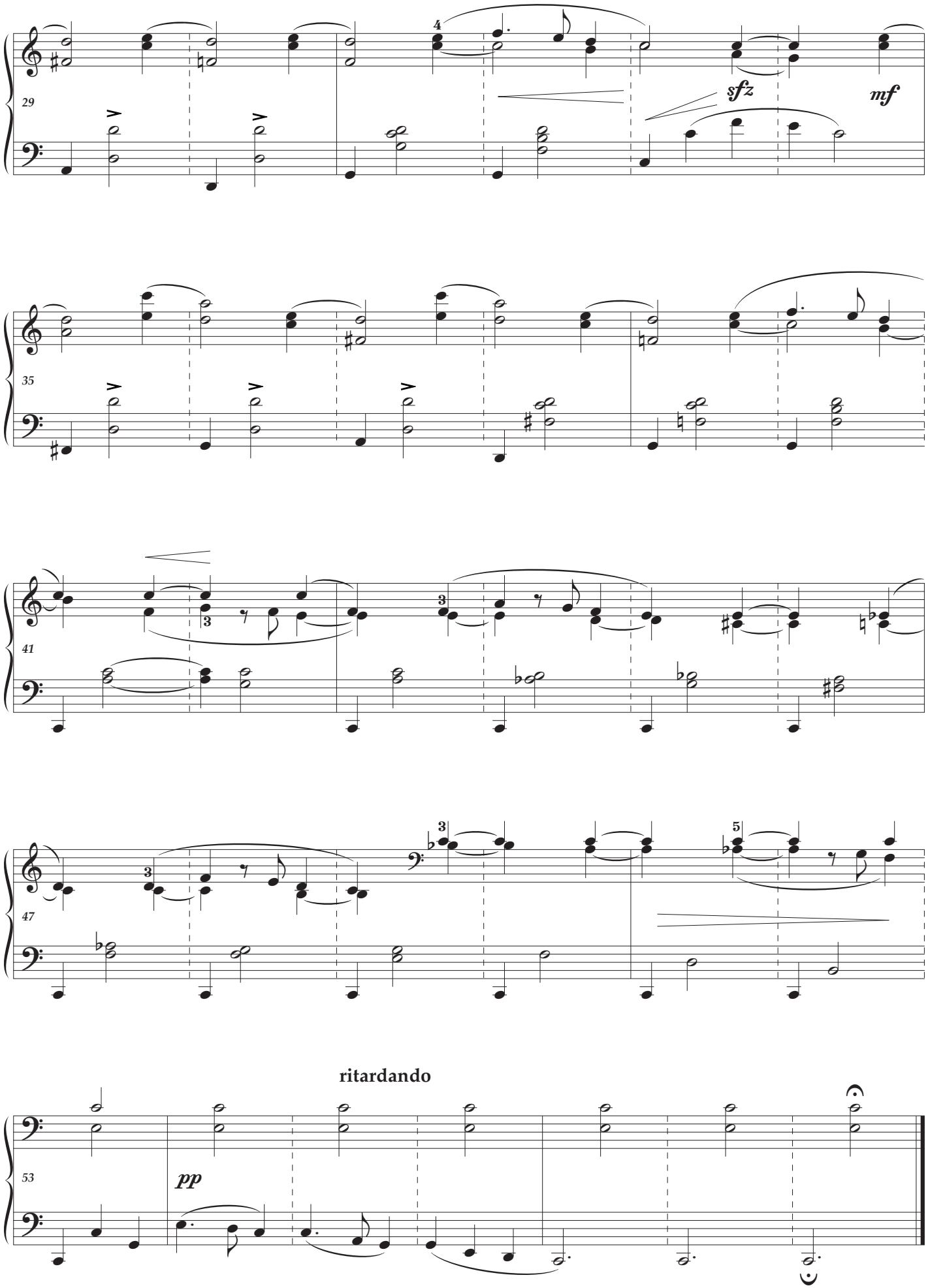


F and E

* **Ganz zum Überfluss meinte Eusebius noch Folgendes; dabei sprach aberviel Seligkeit aus seinen Augen.**

nicht schnell ♩ = 152




29
4
sfz
mf
35
41
3
47
3
5
ritardando
53
pp
8vb

SCHUMANN

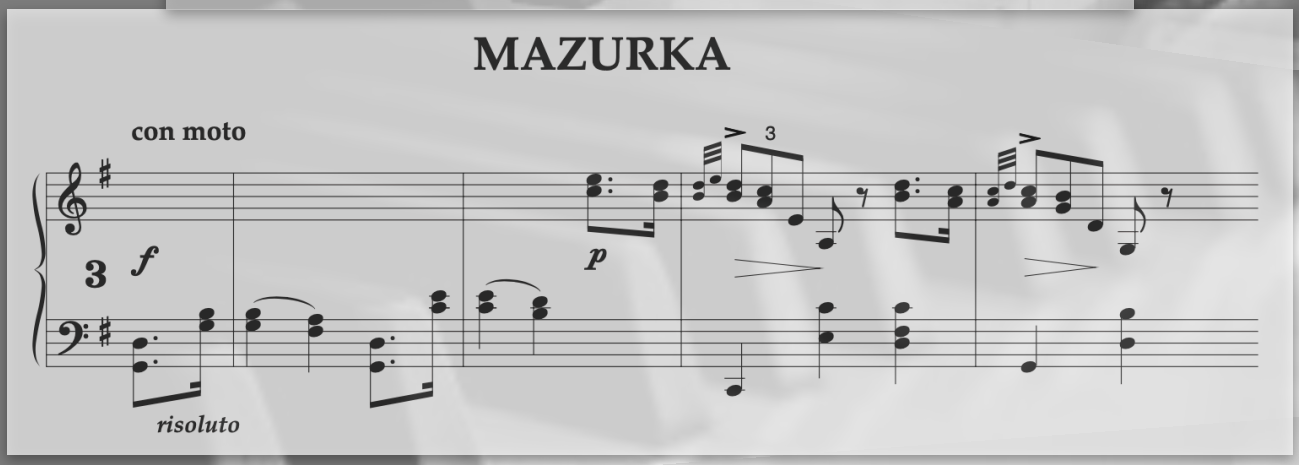
DAVIDSBÜNDLER

Opus 6

published June 2021

CLARA WIECK

Soirées Musicales Opus 6



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