EDITION PETERS

Nr. 2313

SCHUMANN

Etudes symphoniques

Opus 13

(Sauer)

Etudes symphoniques

für

Klavier zu 2 Händen

von

ROBERT SCHUMANN

OP. 13

Neue Ausgabe

von

Emil von Sauer.

Eigentum des Verlegers.

10429

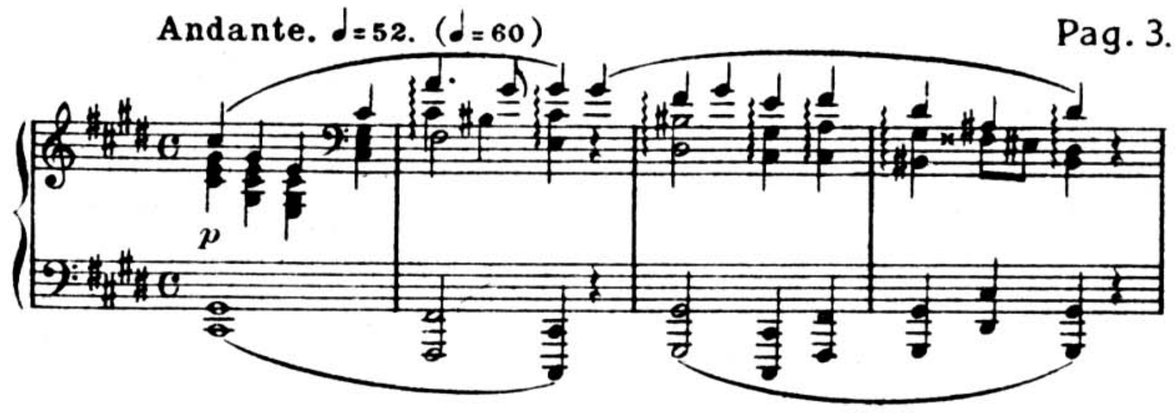
LEIPZIG
C. F. PETERS.

F. Baumgarten, del

Symphonische Etüden
in Form von Variationen.

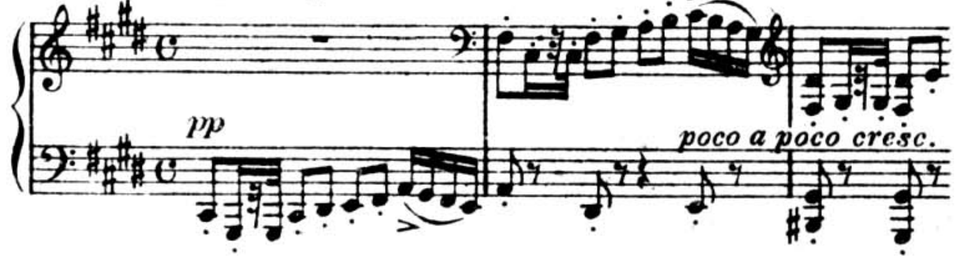
Andante. ♩=52. (♩=60) Pag. 3.

Thema.



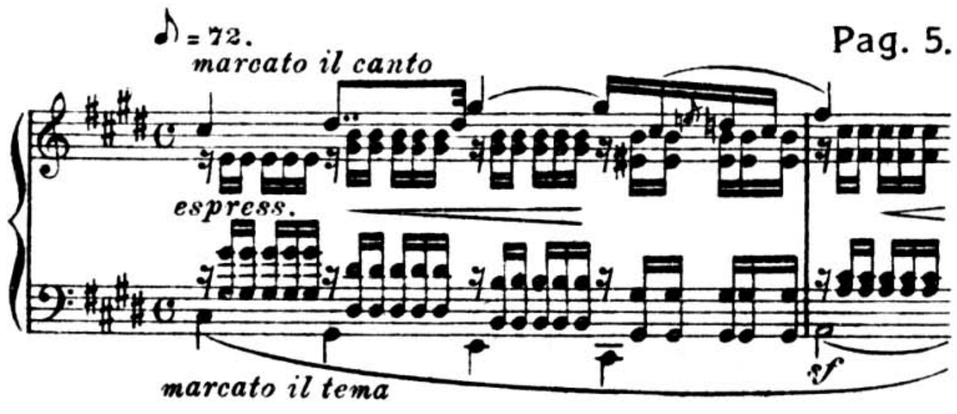
Un poco più vivo. ♩=72. (♩=80) Pag. 4.

Etüde I. (Var. I.)



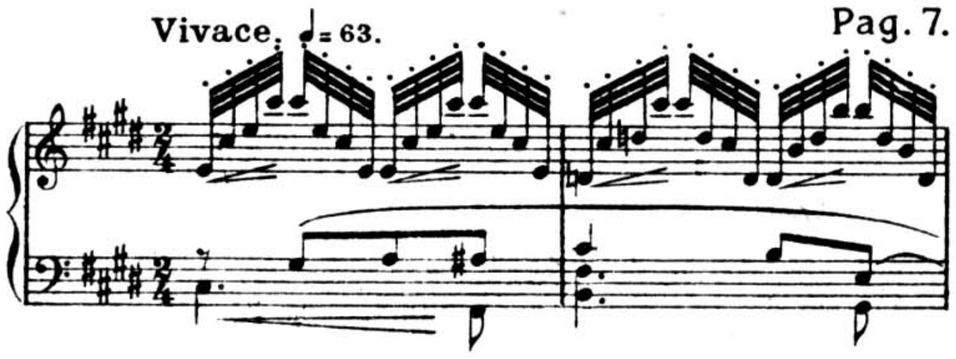
♪=72. Pag. 5.

Etüde II. (Var. II.)



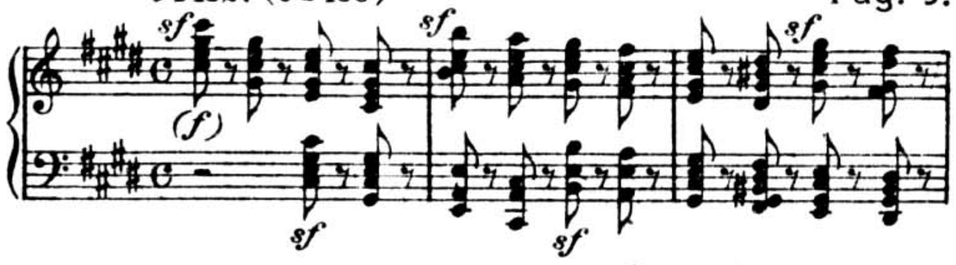
Vivace. ♩=63. Pag. 7.

Etüde III.



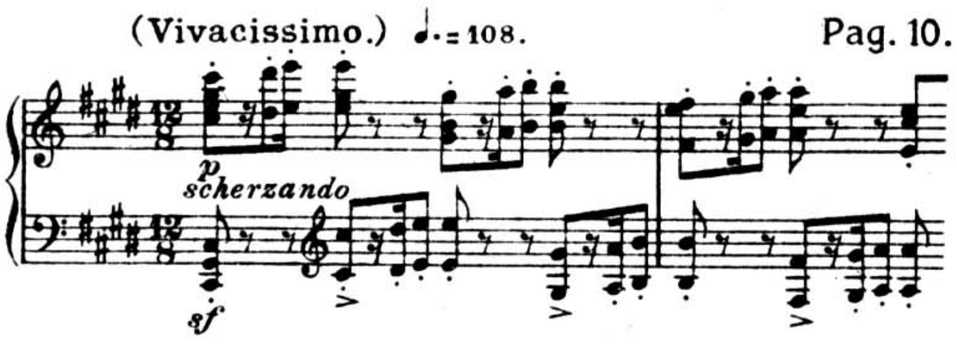
♩=132. (♩=138) Pag. 9.

Etüde IV. (Var. III.)



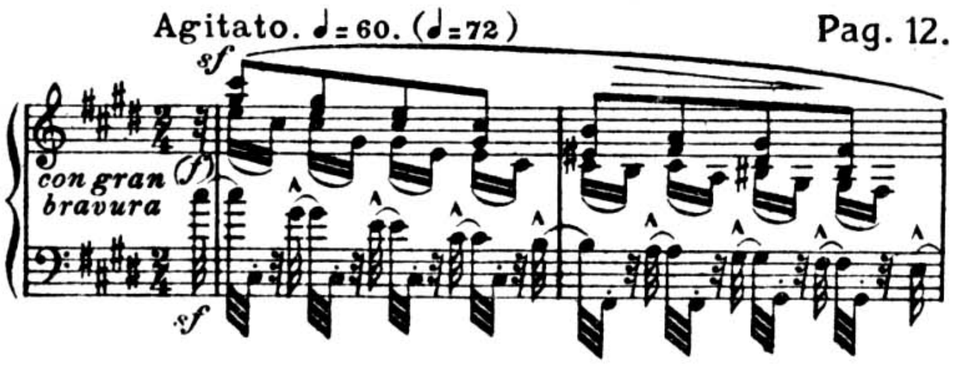
(Vivacissimo.) ♩.=108. Pag. 10.

Etüde V. (Var. IV.)



Agitato. ♩=60. (♩=72) Pag. 12.

Etüde VI. (Var. V.)

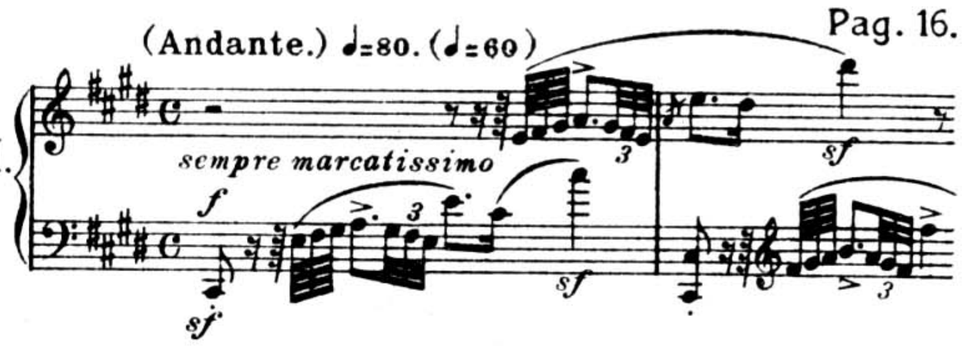


Allegro molto. ♩=96. Pag. 14.

Etüde VII. (Var. VI.)

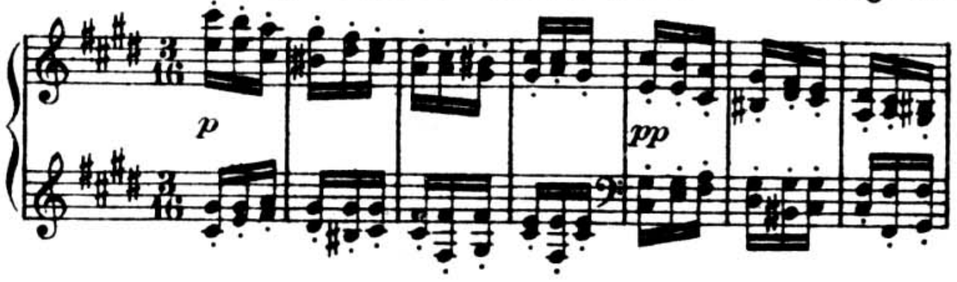
(Andante.) ♩=80. (♩=60) Pag. 16.

Etüde VIII. (Var. VII.)



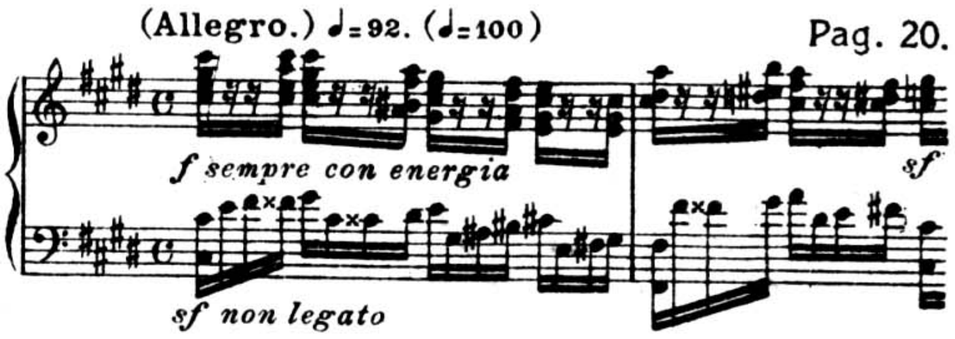
Presto possibile. ♩.=116. (♩.=126) Pag. 18.

Etüde IX.



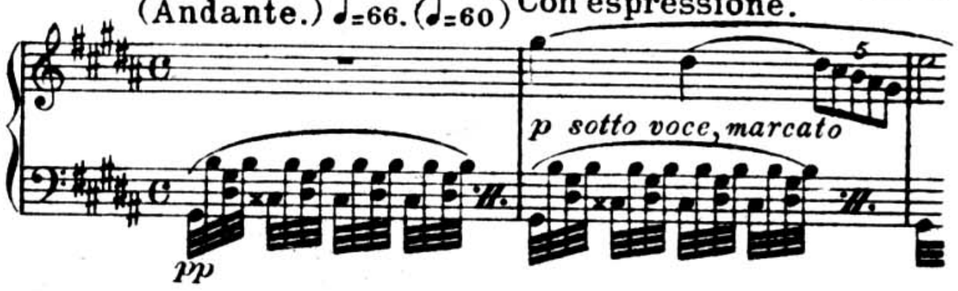
(Allegro.) ♩=92. (♩=100) Pag. 20.

Etüde X. (Var. VIII.)



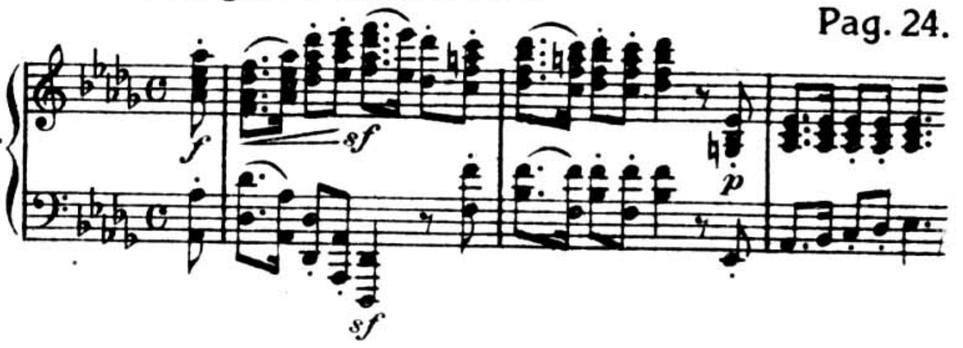
(Andante.) ♩=66. (♩=60) Con espressione. Pag. 22.

Etüde XI. (Var. IX.)



Allegro brillante. ♩=66. Pag. 24.

Etüde XII. (Finale.)



Anhang: Variation I - V. . . . Pag. 34.

Symphonische Etüden
in Form von Variationen

Seinem Freunde William Sterndale Bennett in London gewidmet

THEMA

Robert Schumann, Op. 13
(Komponiert 1834)

Andante ♩= 52 (♩= 60)

*) Die Tempi des Herausgebers sind durch die eingeklammerten Metronom-Angaben kenntlich gemacht. Die Noten der Melodie stammen von dem Vater von Schumann's Jugendfreundin, Ernestine von Fricken.

**) Erste Ausgabe:

*) *Les tempi de l'éditeur sont placés entre parenthèses. Les notes de la mélodie sont du père d'une amie de jeunesse de Schumann, Ernestine de Fricken.*

*) The tempi added by the editor are distinguished as bracketed metronomic figures. The notes of the melody have come down to us from the father of Schumann's youthful girl-friend Ernestine von Fricken.

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ETÜDE I
(VARIATION I)

Un poco più vivo ♩= 72 (♩= 80)

pp

poco

a poco crescendo

p

mf

ritardando

ETÜDE II
(VARIATION II)

♪ = 72

marcato il canto

espressivo

marcato il tema

cresc.

sf

f

ff

pp

mf

*) cresc.

p

mf

(non legato)

diminuendo

p

p

p

crescendo

sf *(p)*

dolce

p

sf

p

sf

dolce

ff.

pp

ff

1

2

sf

sf

*)

dolce

ETÜDE III*)

Vivace ♩= 63

dimi - nuen - - - - do

*) In der zweiten Ausgabe nicht vorhanden. | *) *Ne figure pas dans la 2me Edition.* | *) Not contained in the second edition.

crescendo

pp

dimi - - nuen - - do

*) Der sich wiederholende Grundbaß dis im 3ten und 4ten Takt läßt sich auf folgende Weise umgehen:

*) *On peut pratiquer les re♯ de la basse, à la 3me et 4me mesure, de la façon suivante:*

*) The repeating fundamental bass d♯ in the 3rd and 4th bars may be evaded, thus:

ETÜDE IV
(VARIATION III)

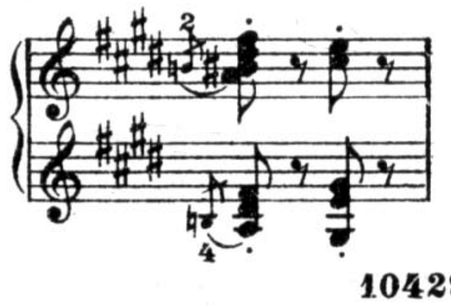
♩ = 132 (♩ = 138)

crescendo sempre

Ped. simile

attacca

*) Leichter und präziser ausführbar ist:
Exécution plus facile et plus précise:
The following is an easier and more accurate manner of execution:



ETÜDE V
(VARIATION IV)

(Vivacissimo) ♩. = 108

p scherzando

sempre vivacissimo

p

pp

(*pp*)

ETÜDE VI
(VARIATION V)

Agitato ♩= 60 (♩= 72)

sf

(f) con gran bravura

sf

sf

Ped.

sempre simile

sf

1

sf

2

p

sf

diminuendo

Ped. simile

sf

sf

(f)

sf

1

2

1

ETÜDE VII
(VARIATION VI)

Allegro molto ♩= 96

f sempre brillante

p

f

sf

sf

p

f

p

f

ff

ff

pp

f

sf

ETÜDE VIII
(VARIATION VII)

(Andante) ♩= 80 (♩= 60)

sempre marcatissimo

tr

(f)

sf

sf

sf

sf

sf

sf

sf

sf

sf

ETÜDE IX *)

Presto possibile ♩. = 116 (♩. = 126)

**) *p* *senza Ped.*

p

pp

ossia:

sempre piano

poco a poco crescendo

ff

***)

*) In der zweiten Ausgabe nicht vorhanden.

**) Jede Veränderung der Handstellung ist tunlichst zu vermeiden. Man beachte daher den praktisch erprobten Fingersatz des Herausgebers.

***) Leichter, ohne Einbuße der Wirkung ist:

*) *Ne figure pas dans la 2me Edition.*

**) *Eviter le plus possible le changement de position des mains. Qu'on s'en tienne au doigté eprouvé de l'éditeur.*

***) *Plus facile, sans perte de l'effet:*

*) Not contained in the second edition.

**) In order to avoid, as far as possible, any change in the pose of the hand, carefully observe the fingering given, and practically tested, by the editor.

***) The following manner of execution is easier, and producive of exactly the same effect:

ETÜDE X
(VARIATION VIII)

(Allegro) ♩= 92 (♩=100)

f sempre con energia

sf *sf*

sf

non legato

sf

ossia:

sf

crescendo

f *p* *f* *p*

ETÜDE XI
(VARIATION IX)

(Andante) ♩=66 (♩=60)

Con espressione

p (sotto voce, ma marcato)

pp

quasi a due

sempre piano

sempre pianissimo

dolce

*) Dieser Vortakt fehlt in der zweiten Ausgabe, dagegen die folgende Reprise in der ersten Ausgabe.

**) Ausführung:

*) *Cette première mesure manque dans la seconde édition, dans la première, par contre, la reprise qui suit.*

**) *Exécution:*

*) This first measure is left out in the second edition, in the first in return the measure which lollows.

**) Execution:

dolce

pp

ff

sf

p

poco - - a - - poco - - - mo - - - ren - - - - - - - - - - - - - - - - - - do

*) Siehe Anmerkung auf voriger Seite. | *) *Voir l'observation page précédente.* | *) cf. Note on preceding page.

ETÜDE XII
(FINALE)

Allegro brillante ♩= 66

Ped. simile

diminuendo

legatissimo

animato

mezzo

*) ossia:

p *poco* *a* *poco* *cre - - -*

scen - - - - - - - - do

f

sf *sf* *sf* *sf* *f* *sf* *f* *sf*

L. H.

sf sf mp f

pp

Ped. simile

p legatissimo

p

molto animato

mezzo

poco *a* *poco* *cre - - - scen - - - do*

rfz *rfz*

sempre con forza

fff sf sf sf sf

sempre ff

sf sf sf sf

ff sf

Études symphoniques

(Anhang zu Op. 13, aus dem Nachlasse)

VARIATION I

mf

cresc.

sf

f

mf

cresc.

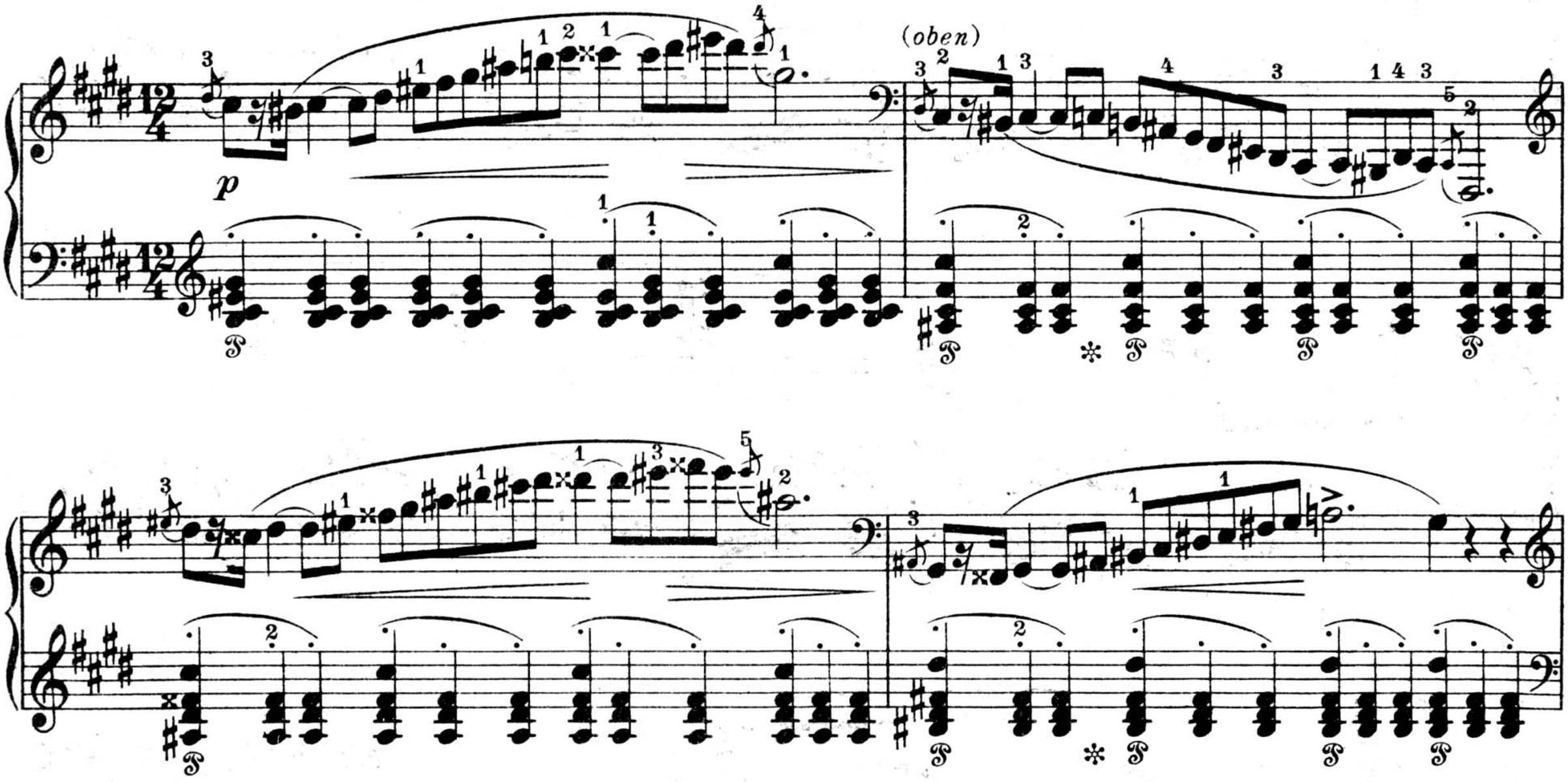
mf

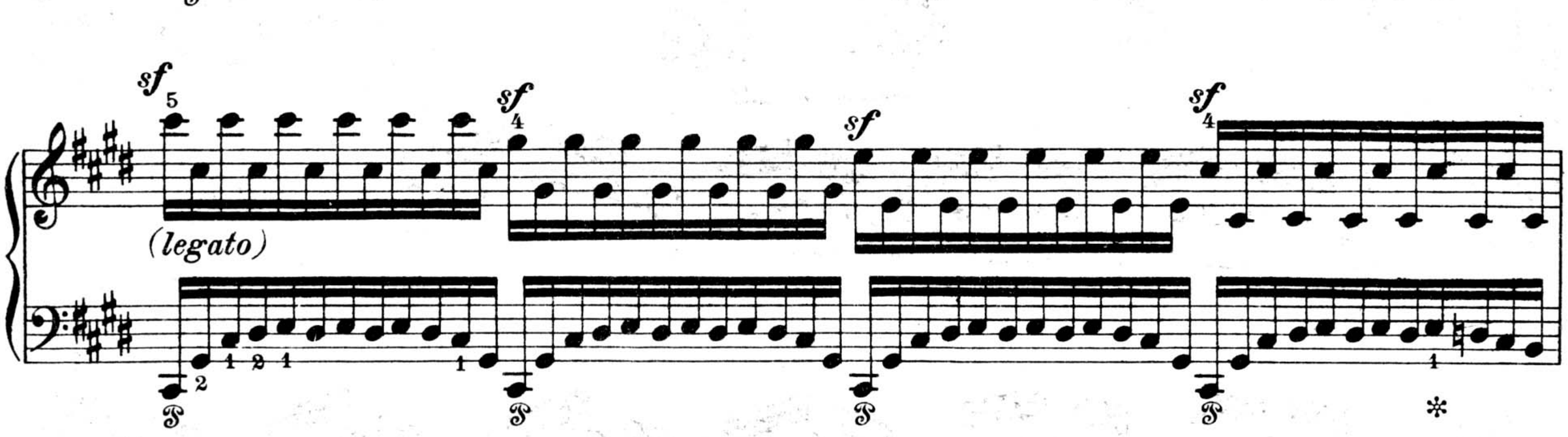
cresc.

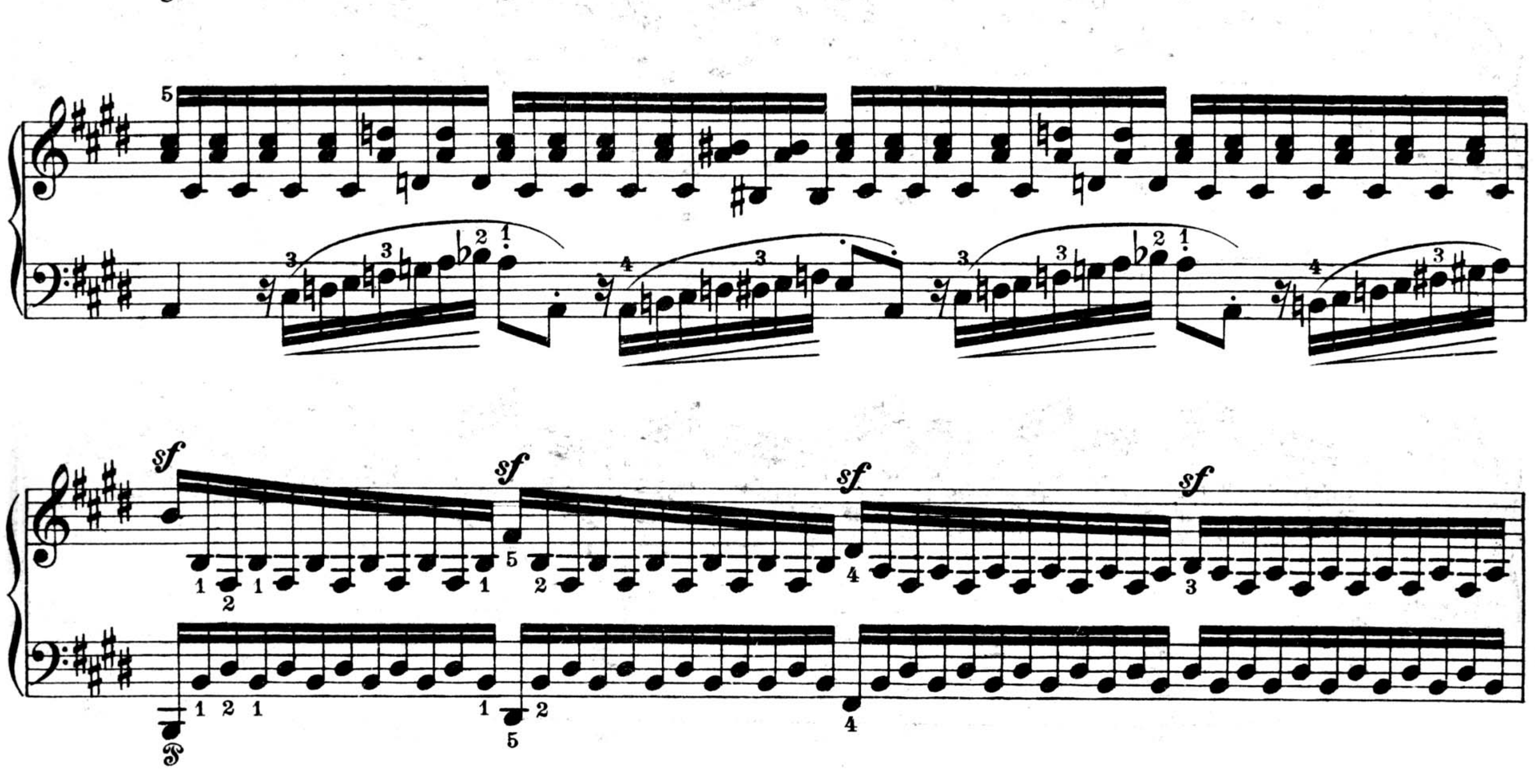
mf

f

VARIATION II

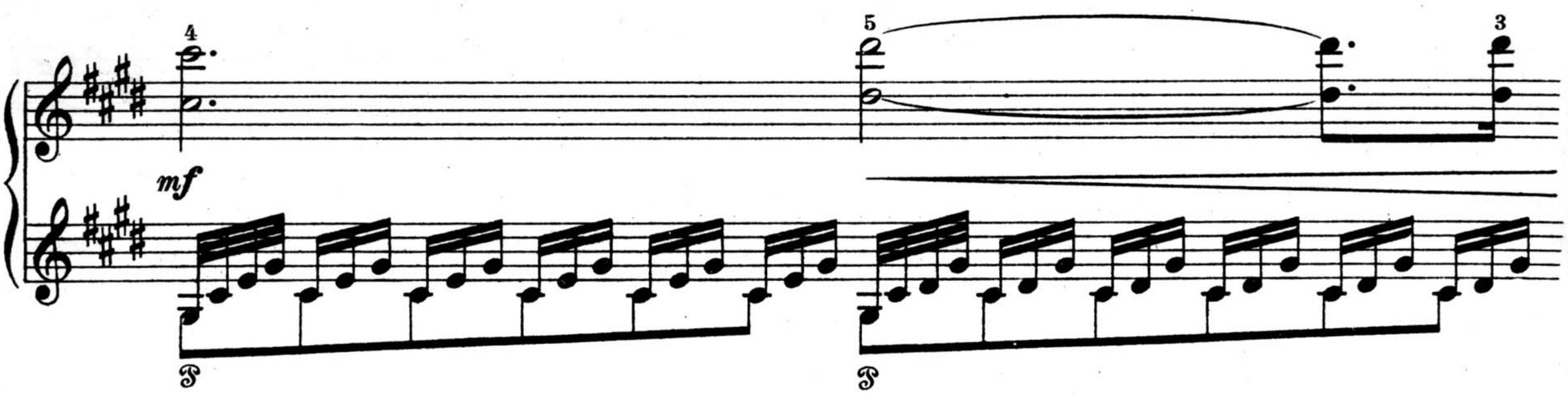






cresc.

(sempre legato)


4
5
3
mf
5
2
3
3
4
4
23
3
2
1
3
p

sf *sf* *sf* *sf*

mf *dimin.*

VARIATION III

p *crescendo*

ff

p

Ped. come prima

p *crescendo*

ff

VARIATION IV

con espressione

p

cresc.

p

cresc.

f

mf *dimin.* *p*

cresc. *accelerando*

8

ritenuto *dimin.* *p*

cresc.

dimin.

1. 2.

VARIATION V

mf

p

cresc.

ritard. *a tempo*

f

Fine

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