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

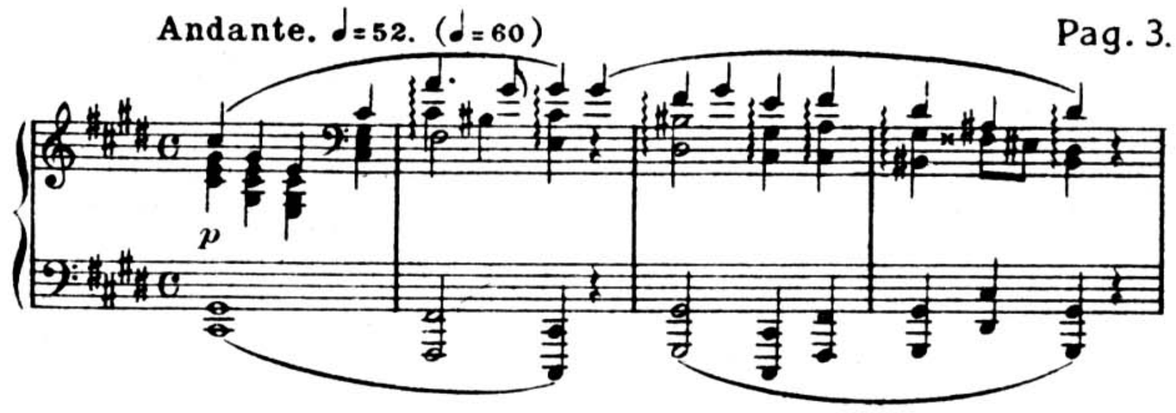
LEIPZIG
C. F. PETERS.

F. Baumgarten, del

# Symphonische Etüden
## in Form von Variationen.

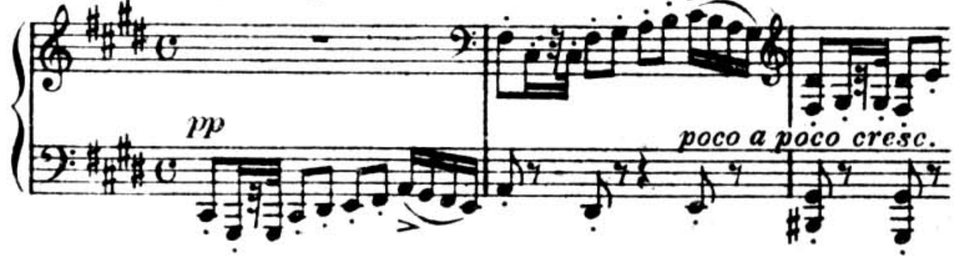

Andante. ♩=52. (♩=60) Pag. 3.

Thema.



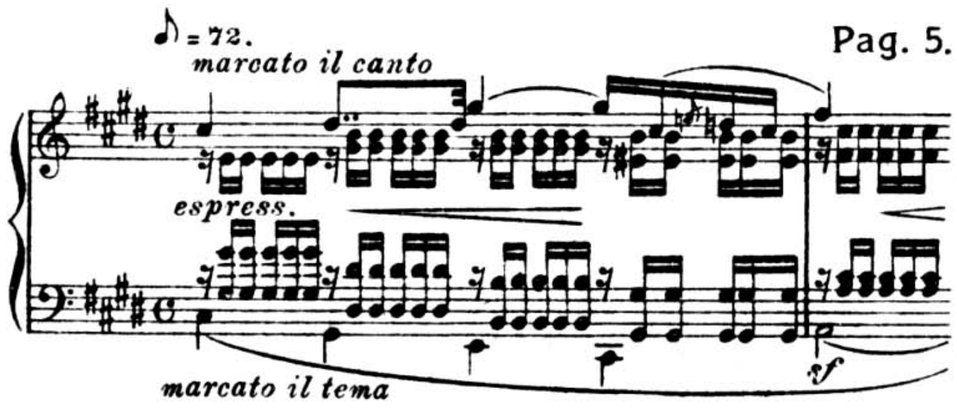

Un poco più vivo. ♩=72. (♩=80) Pag. 4.

Etüde I. (Var. I.)



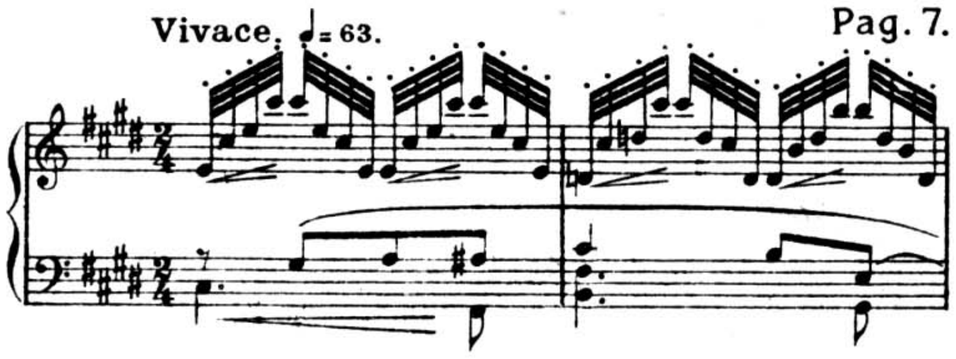

♪=72. Pag. 5.

Etüde II. (Var. II.)



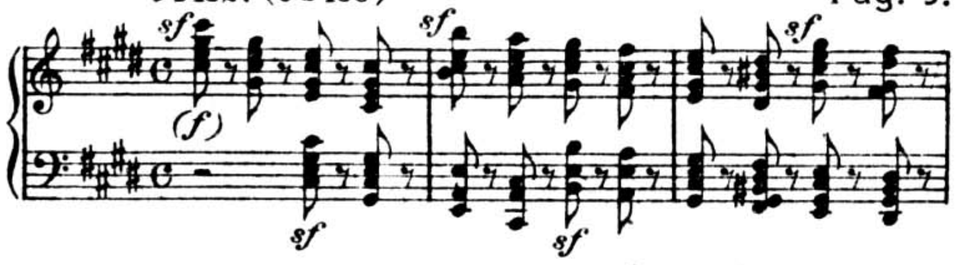

Vivace. ♩=63. Pag. 7.

Etüde III.



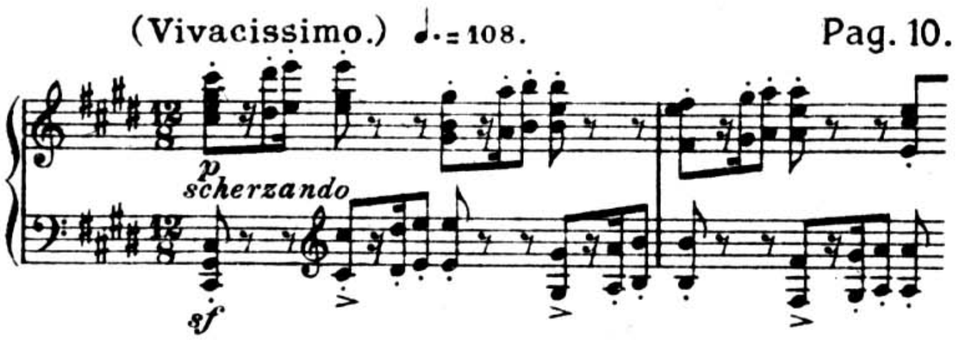
♩=132. (♩=138) Pag. 9.

Etüde IV. (Var. III.)



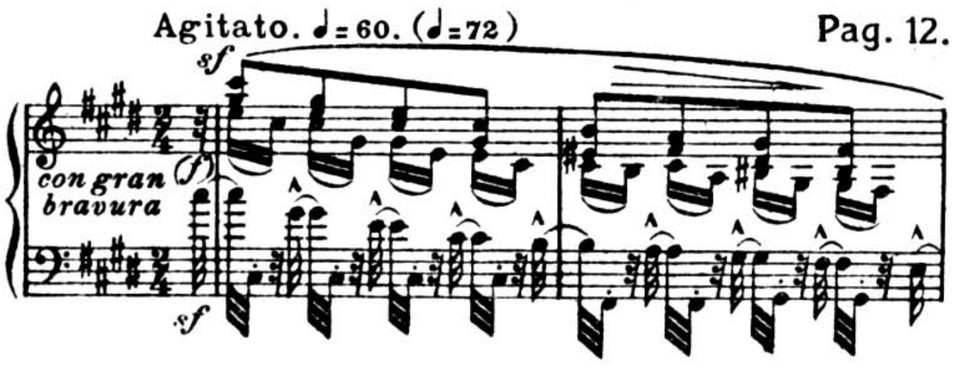

(Vivacissimo.) ♩.=108. Pag. 10.

Etüde V. (Var. IV.)




Agitato. ♩=60. (♩=72) Pag. 12.

Etüde VI. (Var. V.)

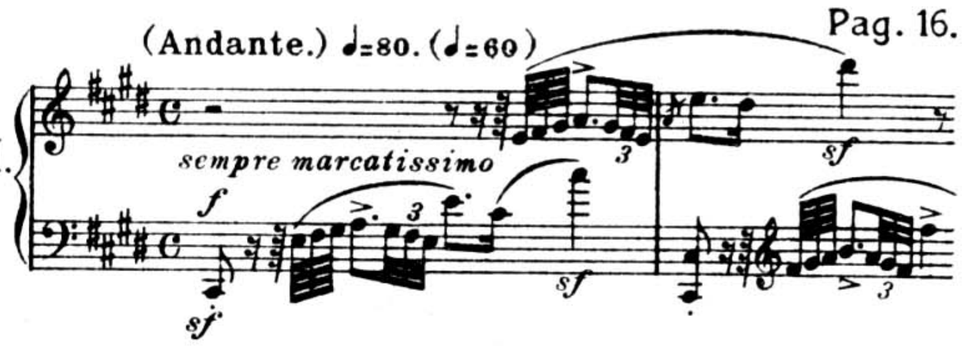



Allegro molto. ♩=96. Pag. 14.

Etüde VII. (Var. VI.)

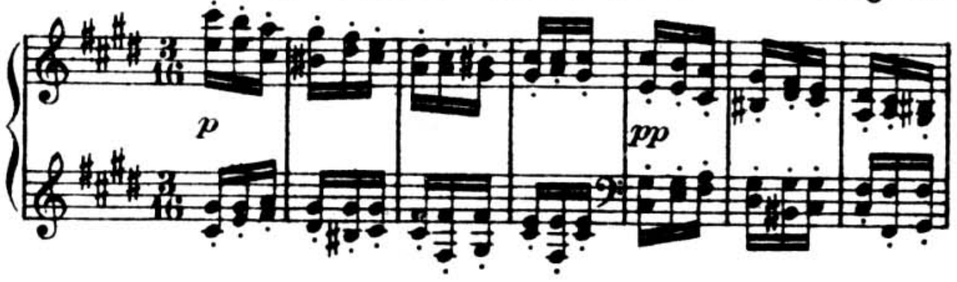
(Andante.) ♩=80. (♩=60) Pag. 16.

Etüde VIII. (Var. VII.)



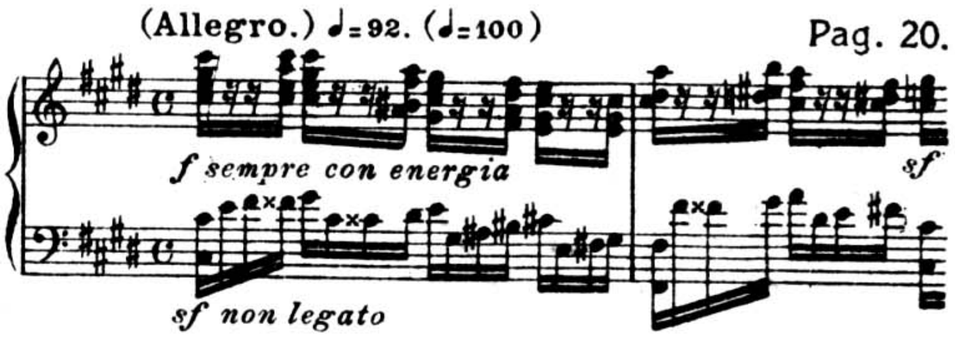

Presto possibile. ♩.=116. (♩.=126) Pag. 18.

Etüde IX.



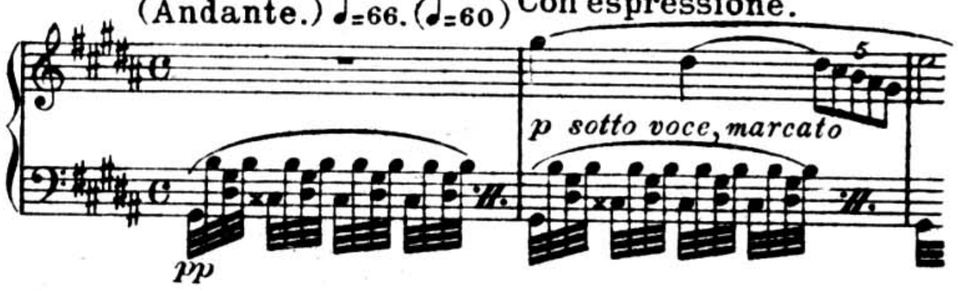

(Allegro.) ♩=92. (♩=100) Pag. 20.

Etüde X. (Var. VIII.)



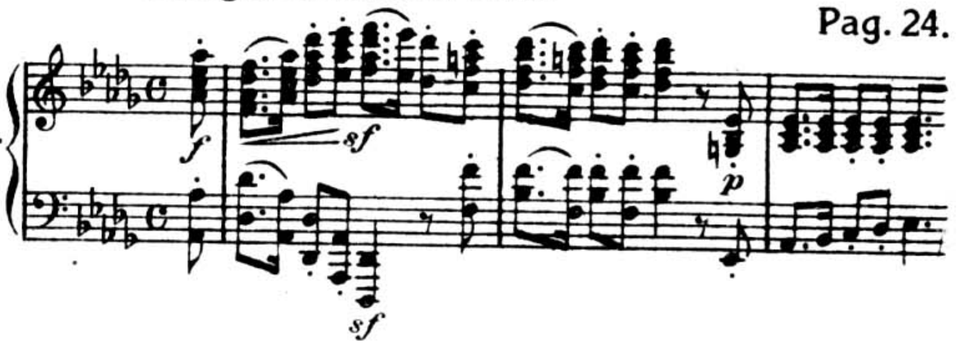

(Andante.) ♩=66. (♩=60) Con espressione. Pag. 22.

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)

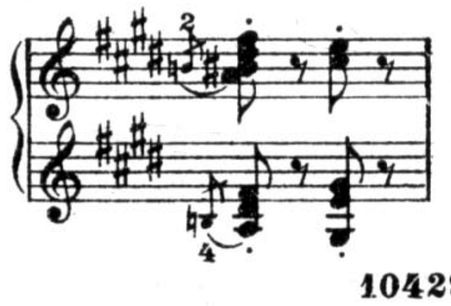
♩ = 132 (♩ = 138)

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.

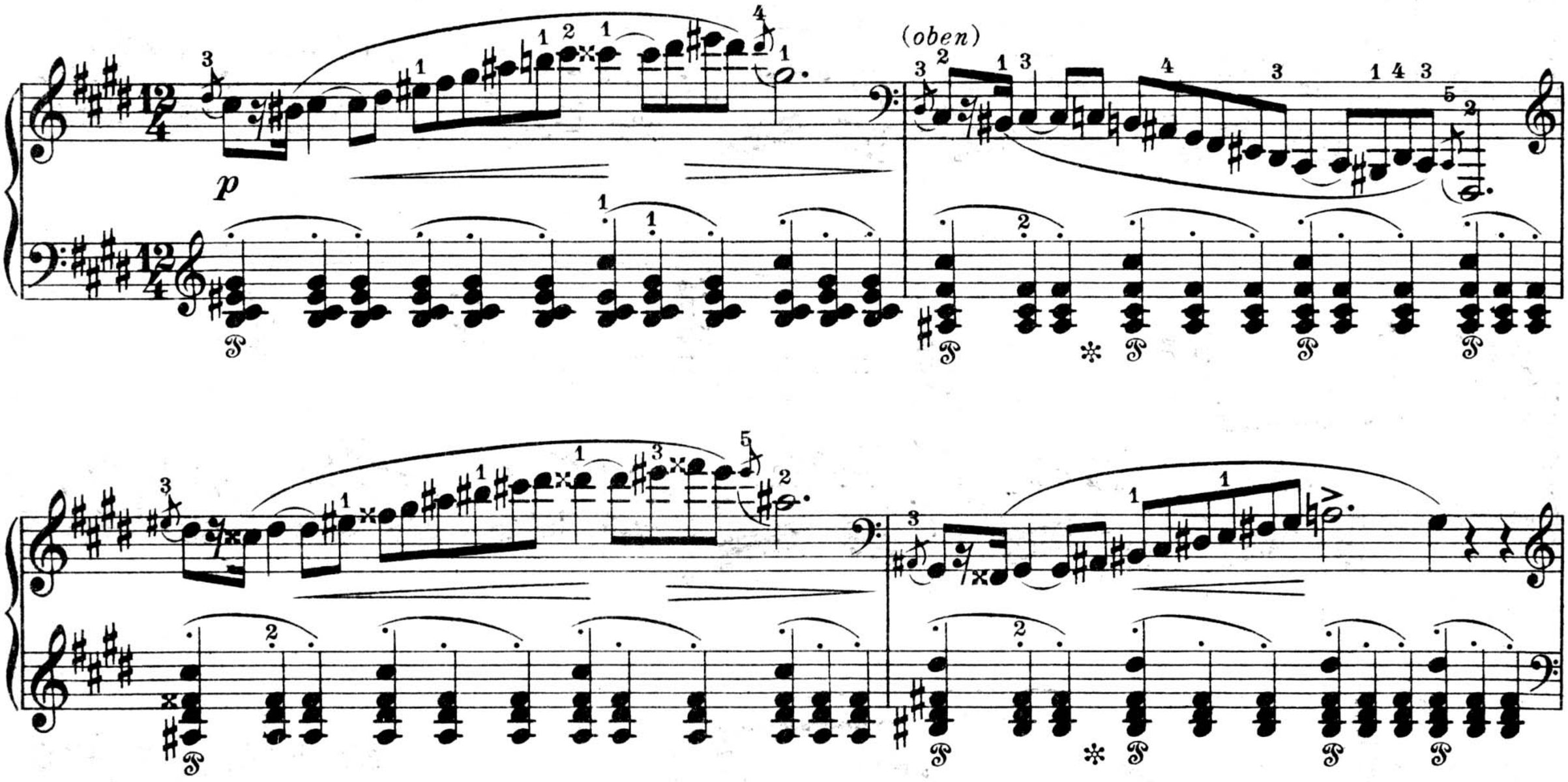
mf

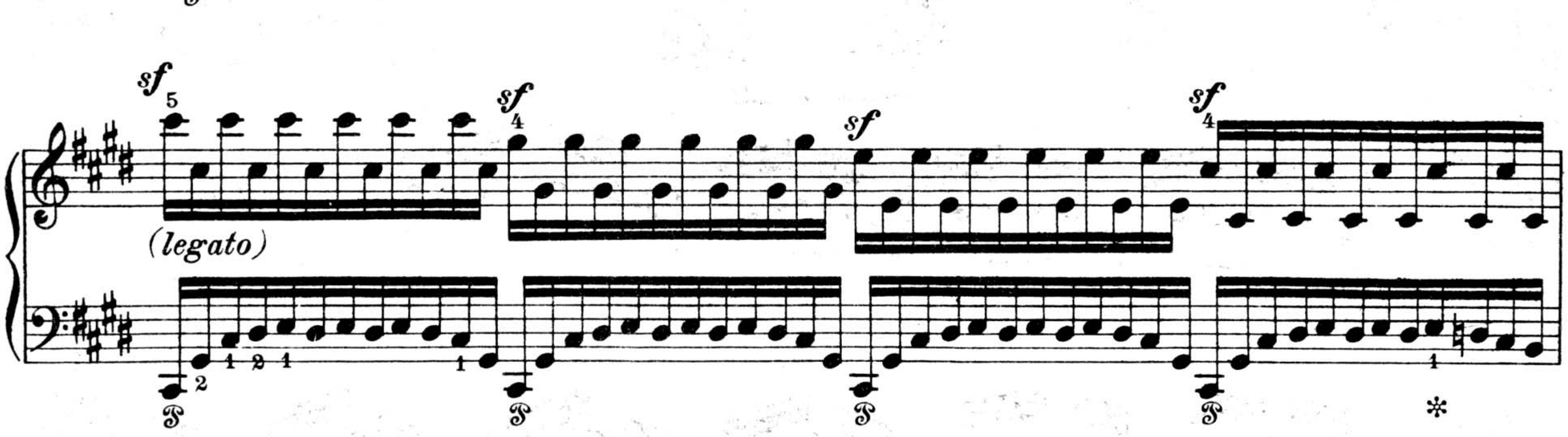
cresc.

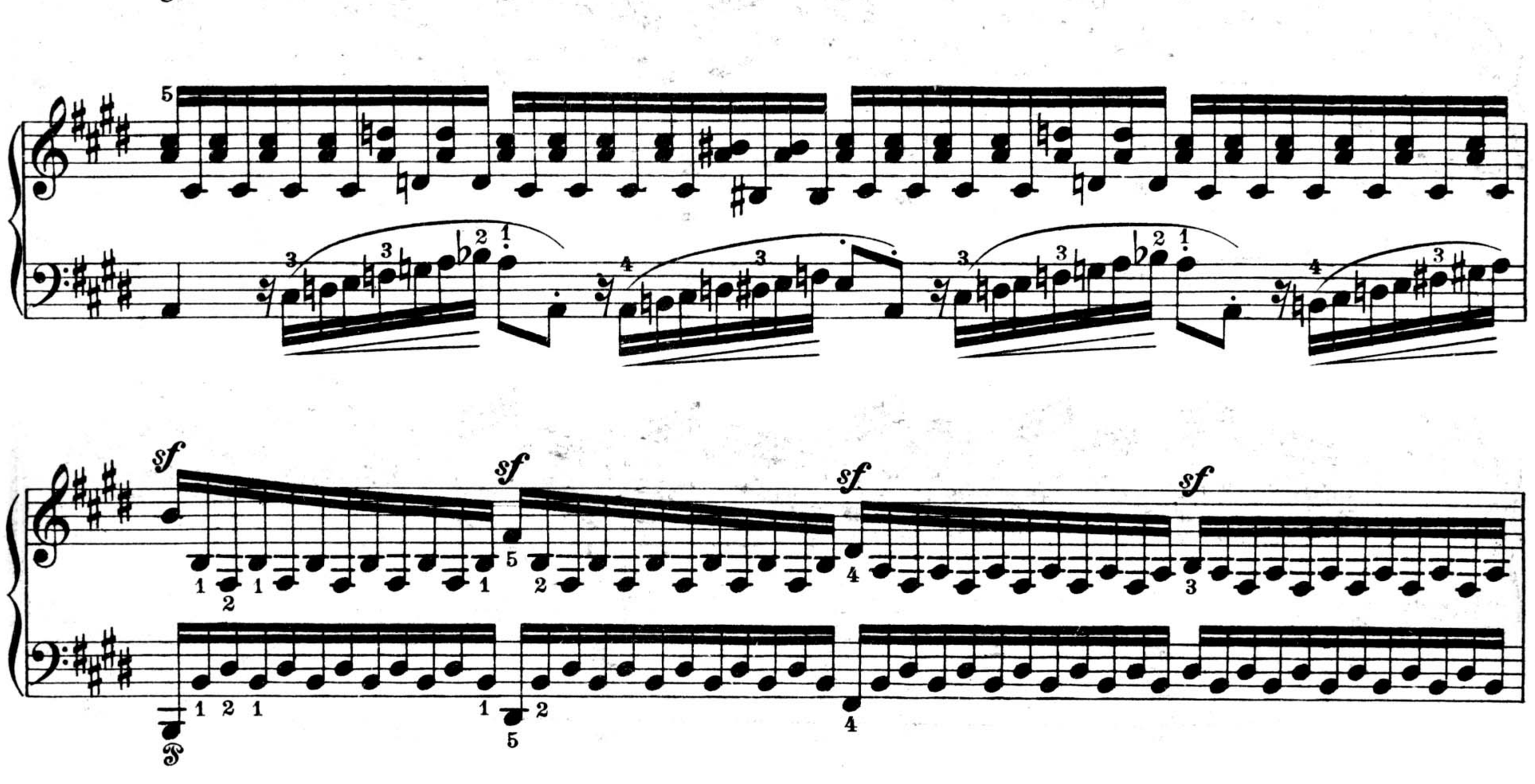
mf

f

# VARIATION II

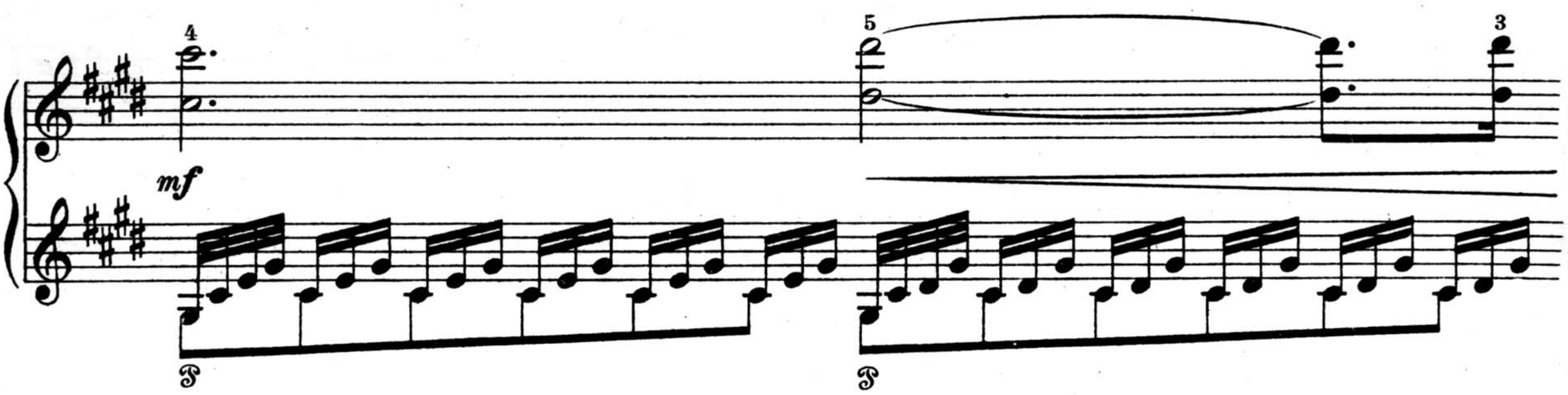


cresc.

(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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