# VORWORT ZUR SONATE

Abgesehen von der Berichtigung von Irrtümern erstreckte sich die Tätigkeit des Herausgebers hauptsächlich auf Ergänzung von Phrasierung, Fingersatz und der nötigsten Pedalzeichen. Zusätze in den dynamischen Vorschriften wurden nur insoweit gemacht, als sie im Sinne des Vorhandenen sich als folgerichtige Ergänzung einfügten, dagegen wurde bezüglich der in der Natur des Werkes begründeten Freiheiten des Zeitmasses grundsätzlich jede Ausdeutung vermieden, da erfahrungsgemäss der mit einem Werke innerlich nicht genügend vertraute Spieler durch derartige wenn auch an und für sich richtige Vorschriften leicht verwirrt und vom Natürlichen abgelenkt wird, während hier nur das durch eigene Arbeit und Vertiefung Gewonnene von Wert sein kann. Es wird deshalb dem Ausführenden dringend empfohlen, das Werk zunächst nach seiner Form zu analysieren und Alles, auch das, was scheinbar nebensächlich entgegentritt, in seinem Verhältnis zu den Grundformen der Themen zu betrachten. Fast immer wird sich dann ein organischer Zusammenhang, eine innere Verwandschaft zeigen. Erst auf Grund der so gewonnenen Erkenntnis kann man versuchen, der Psyche des gewaltigen Werkes näher zu kommen.

Die H-moll-Sonate entstammt den ersten Jahren des Weimarer Aufenthaltes, als mächtiger Niederschlag deutscher Kultur, die damals auf den Meister besonders einwirkte, erscheint sie beinahe typisch.

München, AUG. SCHMID-LINDNER

---

# AVANT-PROPOS

Après avoir corrigé les erreurs, nous nous sommes occupés à compléter le phrasé et le doigté. Quant aux indications dynamiques notre part d'adjonctions s'est bornée également à compléter dans le sens des éléments en présence. Nous avons par contre évité toute interprétation des libertés rythmiques qu'autorise la nature même de l'oeuvre, l'expérience nous ayant démontré que l'exécutant insuffisamment familiarisé avec une oeuvre se laissait aller à des erreurs, même par des indications justes, alors que seul l'approfondissement personnel donnera la note voulue. Nous conseillons donc sérieusement à l'exécutant d'analyser d'abord l'oeuvre sous le rappport de sa forme, en examinant même les éléments secondaires, en scrutant leur parenté intime entre les divers éléments. Ce n'est qu'en connaissance de cause qu'on pourra alors tenter d'approfondir la psychologie de cette oeuvre gigantesque.

La sonate en si mineur date des premières années passées par Liszt à Weimar, en tant que reflet profond de la culture allemande, qui agissait alors sur le Maître, elle est absolument typique.

Munich AUG. SCHMID-LINDNER

---

# PREFACE

Apart from the correction of a few errors, the editor has mainly confined his attention ito the supplementing of phrasing and fingering. Additions in the dynamic prescriptions have only been embodied where they were found to complete the whole logically; any explanations regarding the freedom of tempi (which is so apparent in the nature of this work) have been avoided on principle. The player however, who is not intimately acquainted with a work, is apt to become confused and mislead by such prescriptions even, if they are generally more or less correct. In this case however, only independent study coupled with an intense interest for the work will be found to be of any value to the student. On this account let the executant be advised, firstly to analyse the form of the work, and regard everything, even what may seem of minor importance, in its proportion to the fundamental forms of the themes. By this means the inner structure of the work is revealed and the more intimate knowledge so gained will enable the player to grasp the psychological meaning of this magnificent composition.

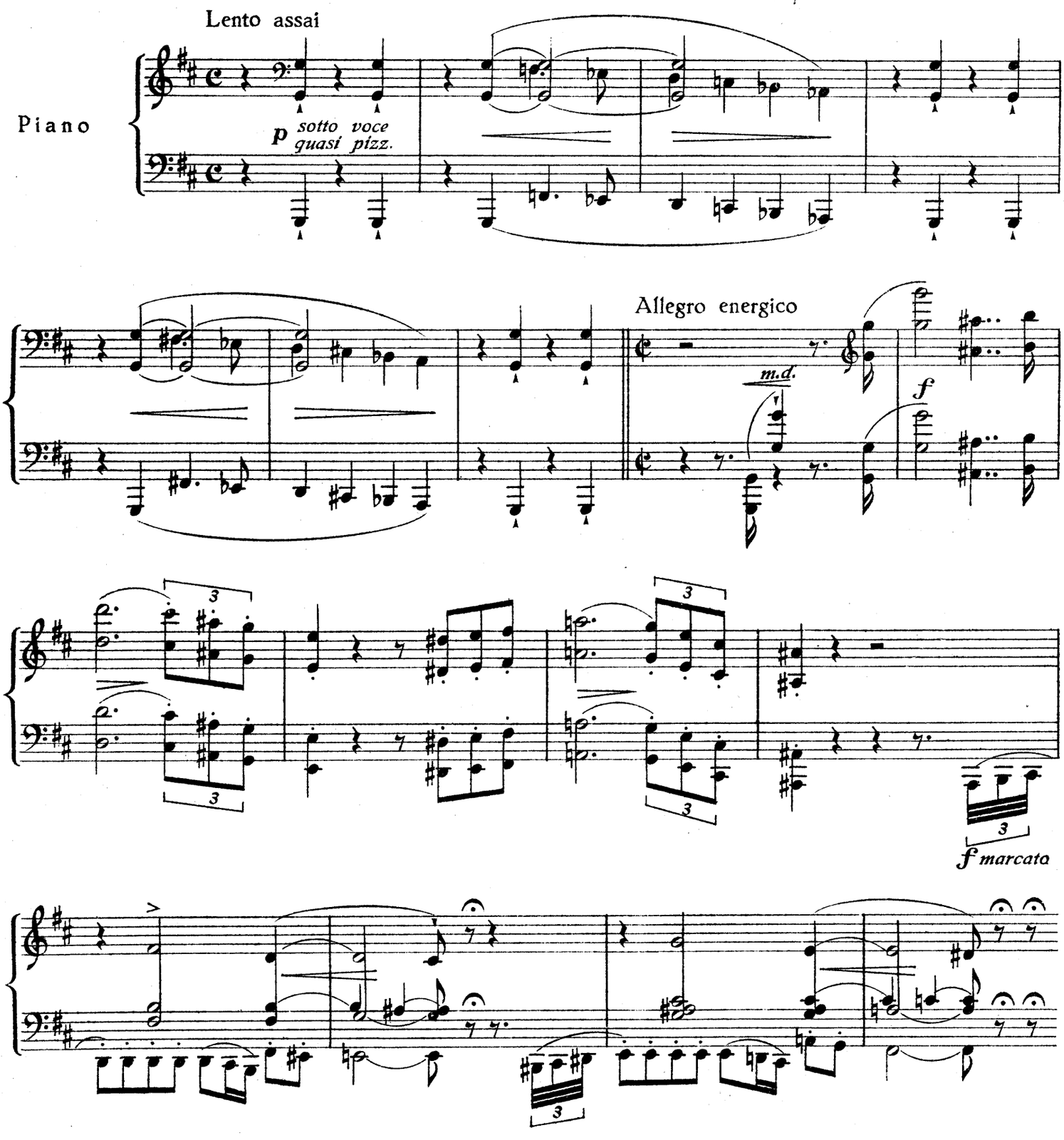
The B minor Sonata dates back to the first years of the master's sojourn at Weimar, it is a typical example of German culture, which at that time especially influenced the composer.

Munich AUG. SCHMID-LINDNER

*An Robert Schumann*

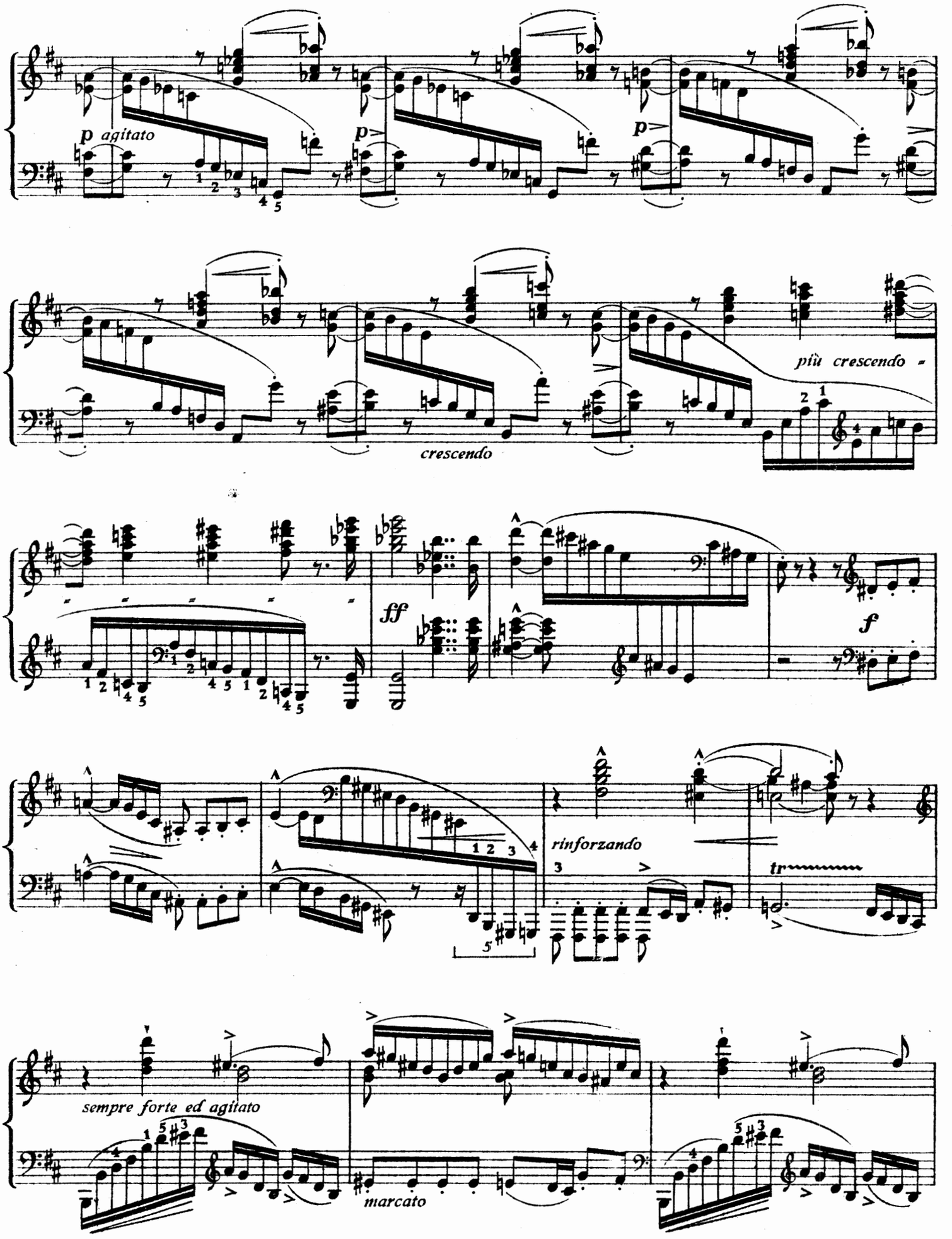
# SONATE

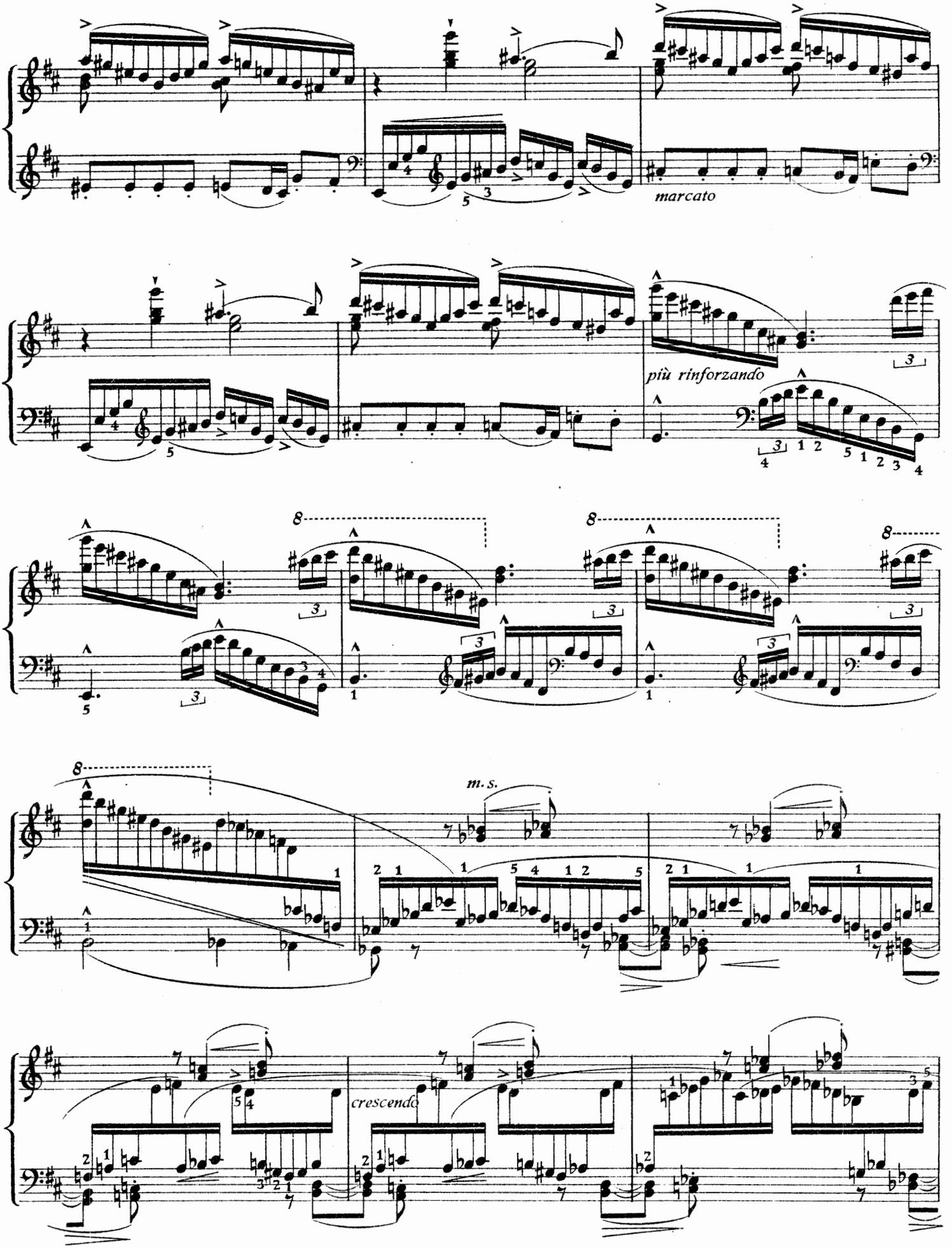
(kompon. 1853)

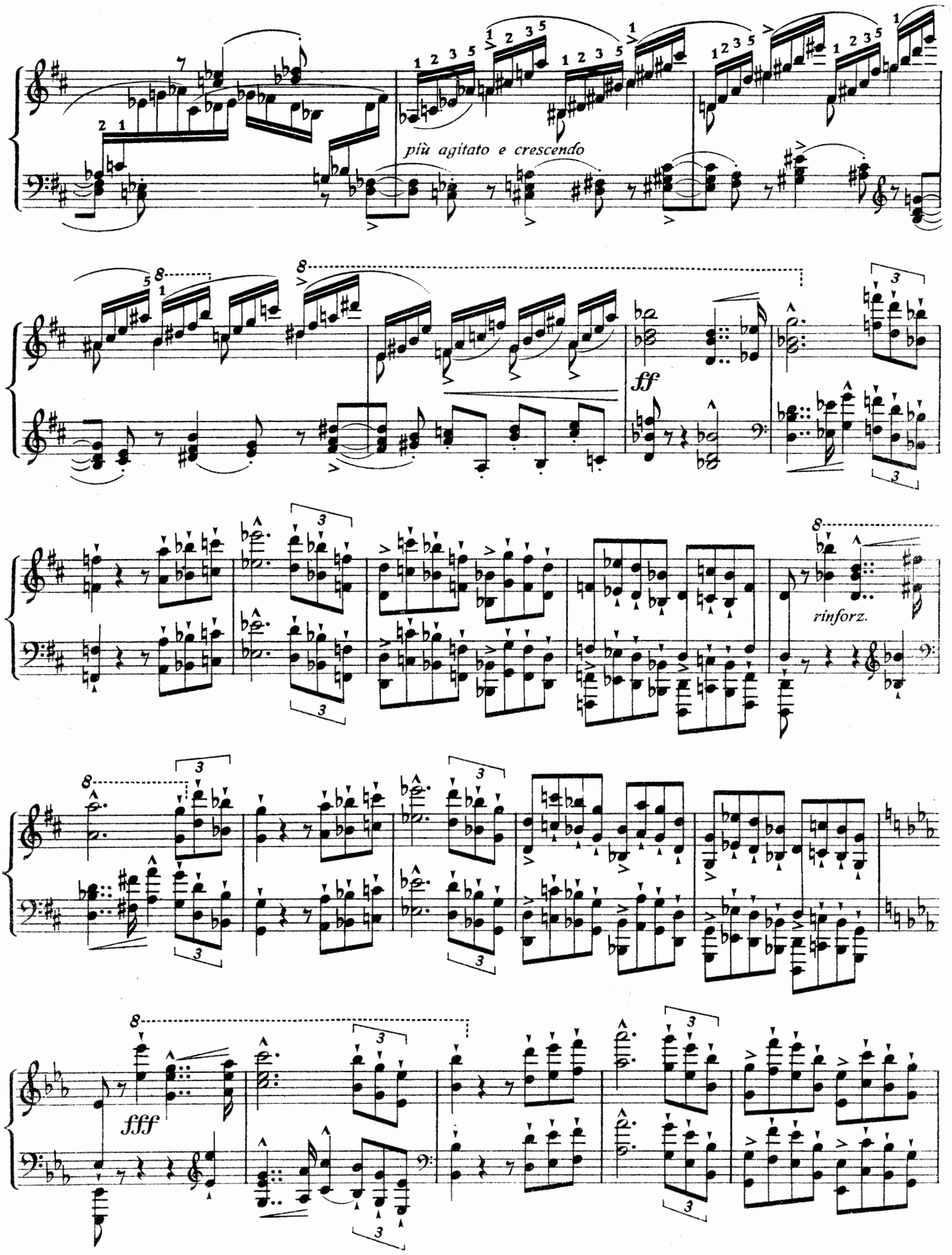


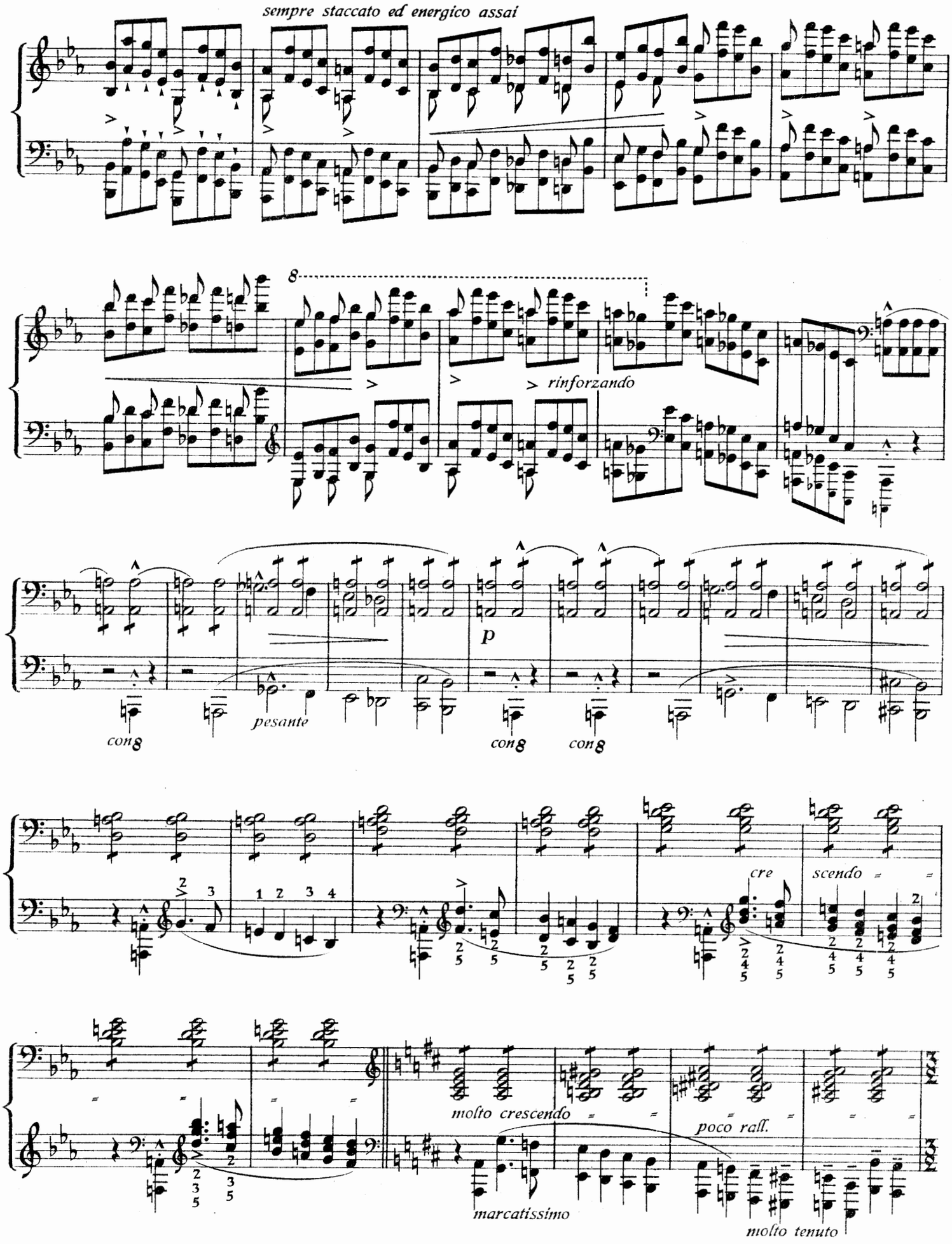


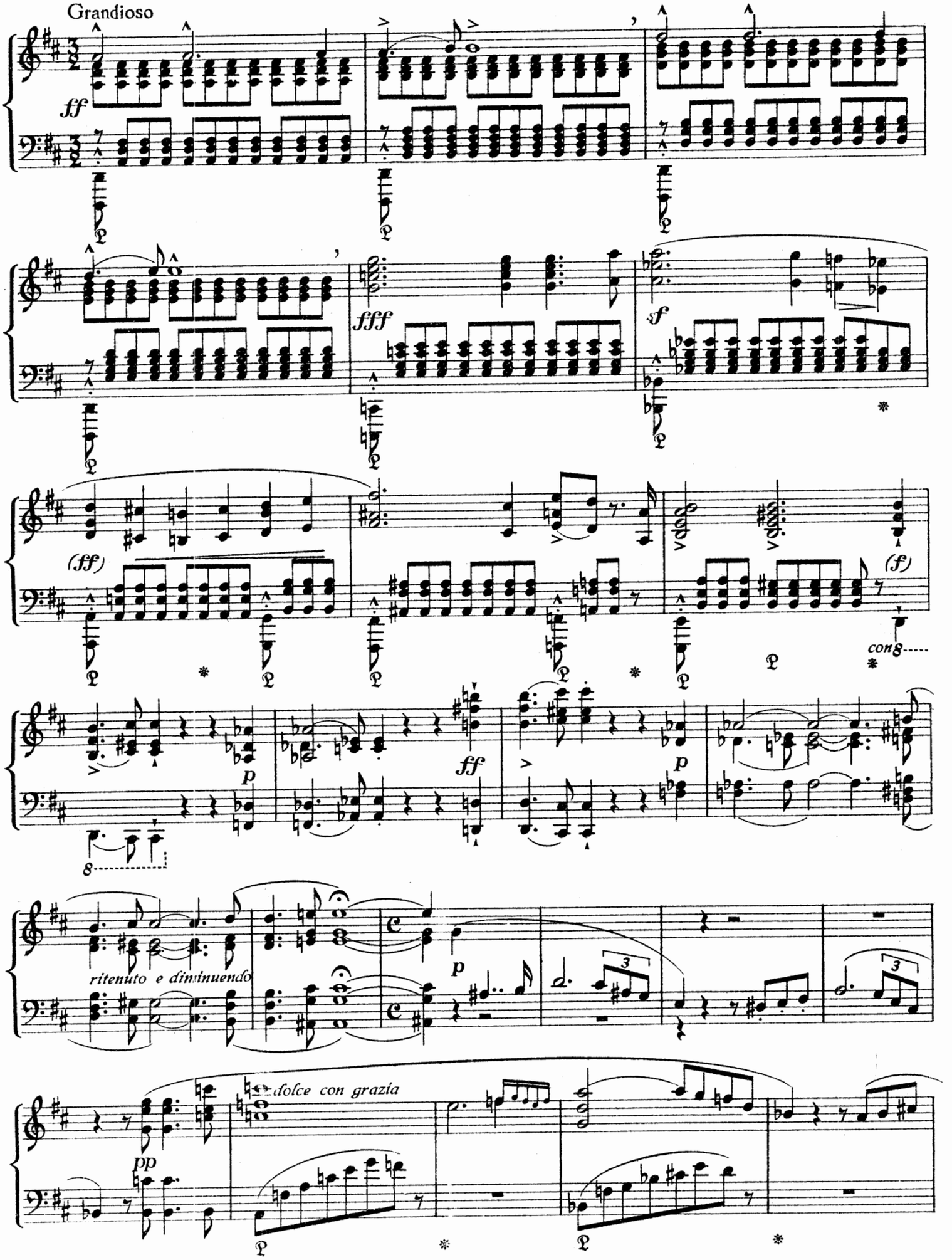

Copyright 1917 by B. Schott's Söhne Mainz

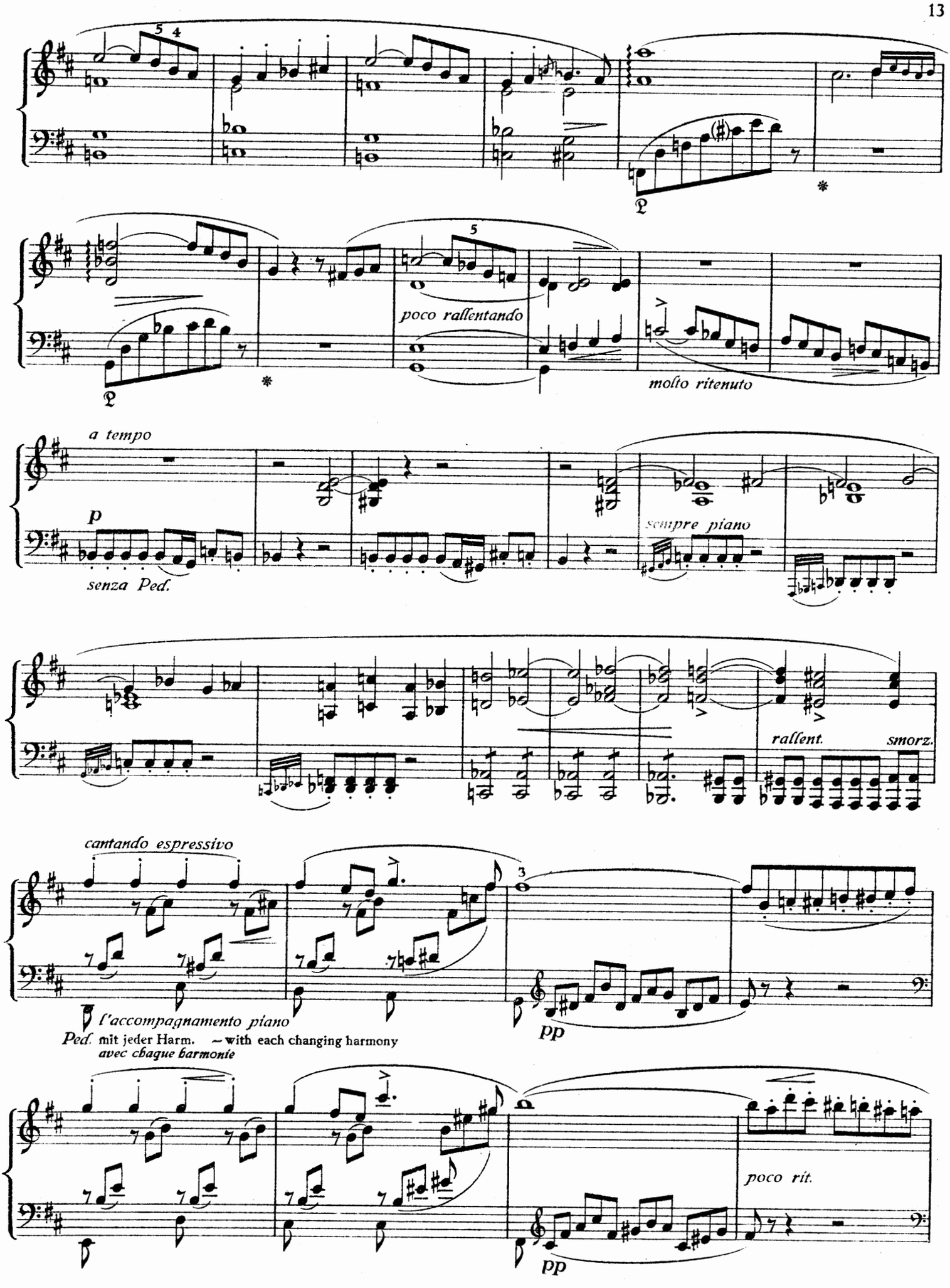

p agitato
p
p
crescendo
più crescendo
ff
f
rinforzando
tr
sempre forte ed agitato
marcato

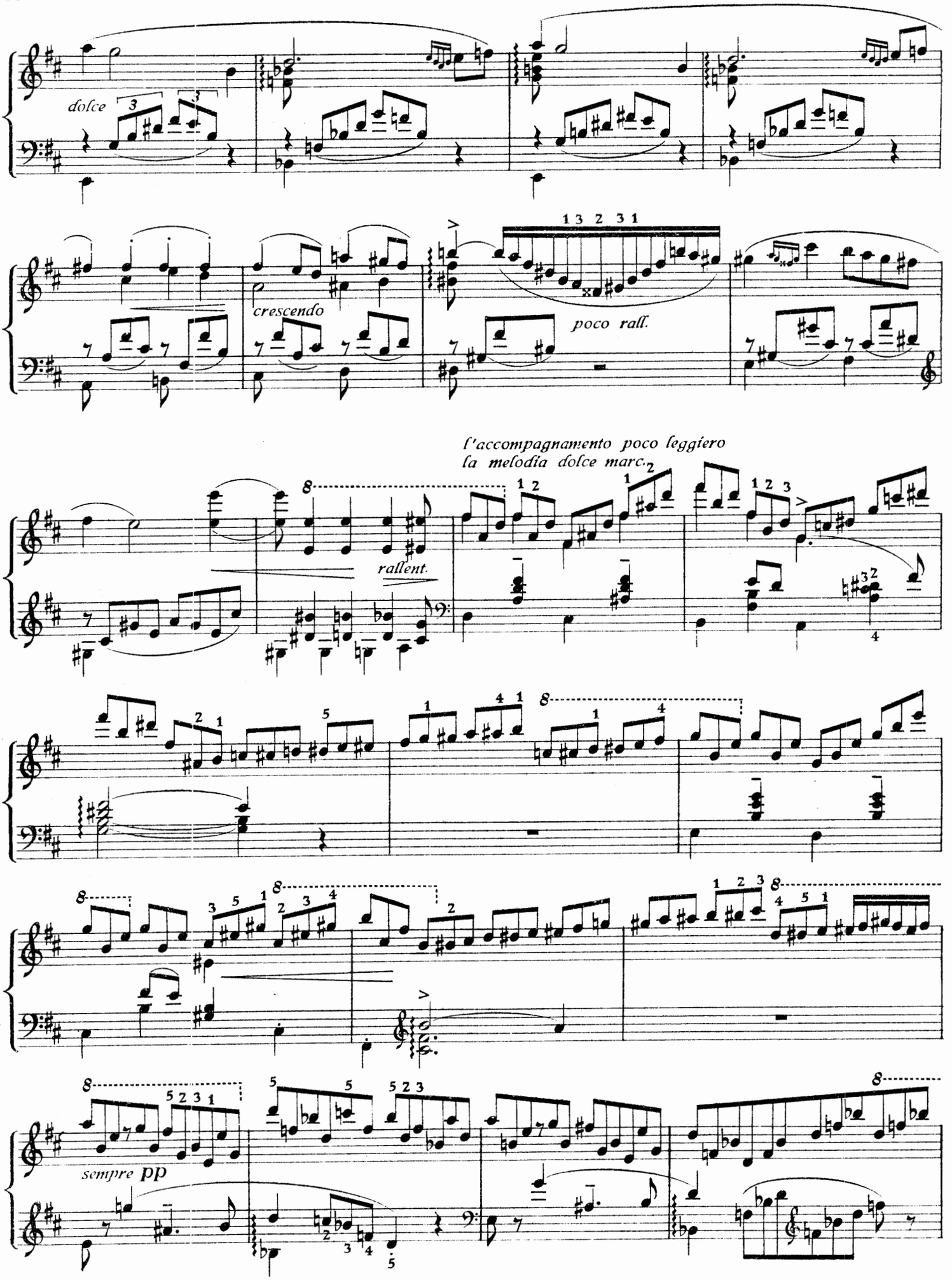

marcato
più rinforzando
m. s.
crescendo

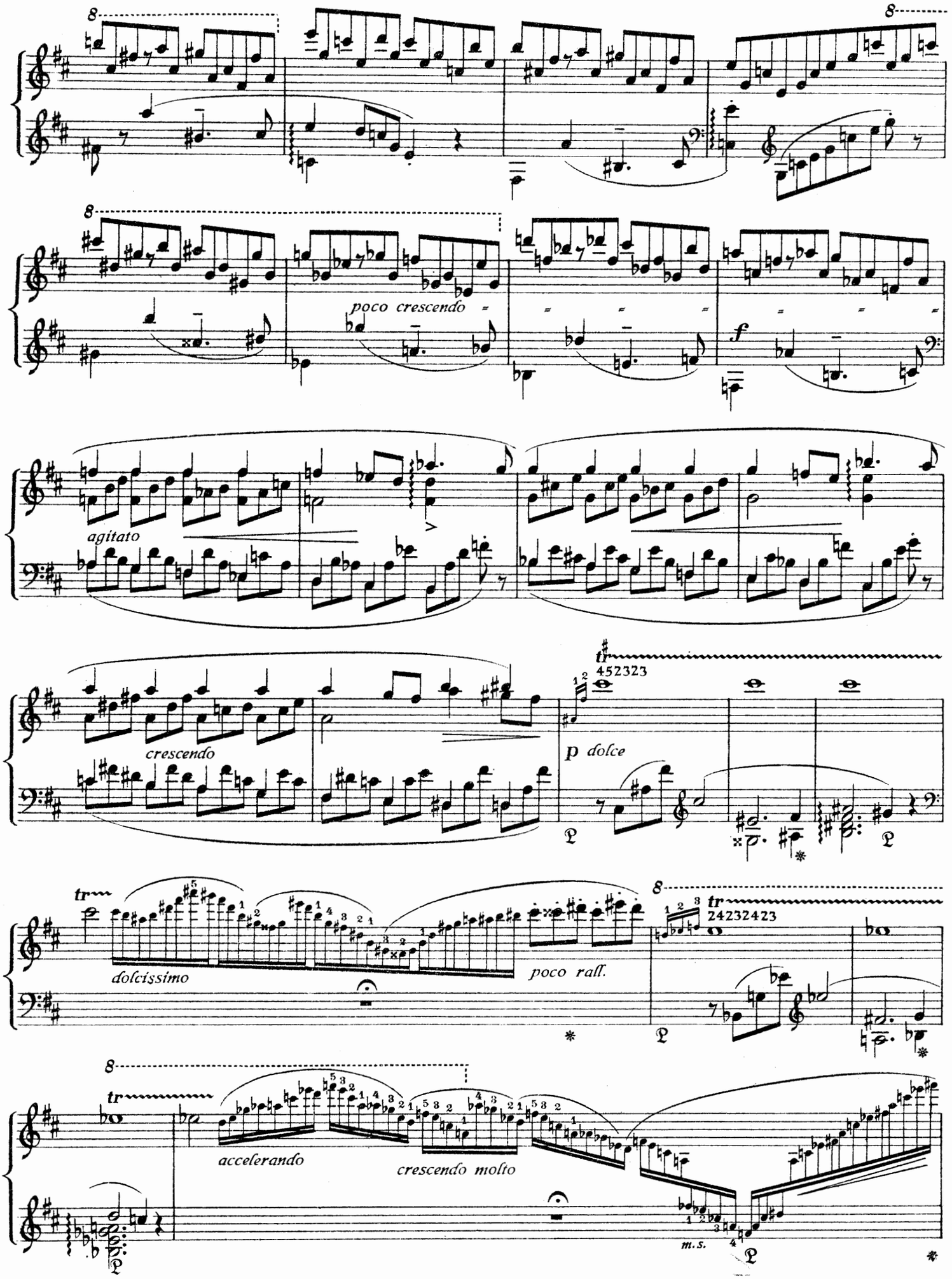

più agitato e crescendo
ff
rinforz.
fff

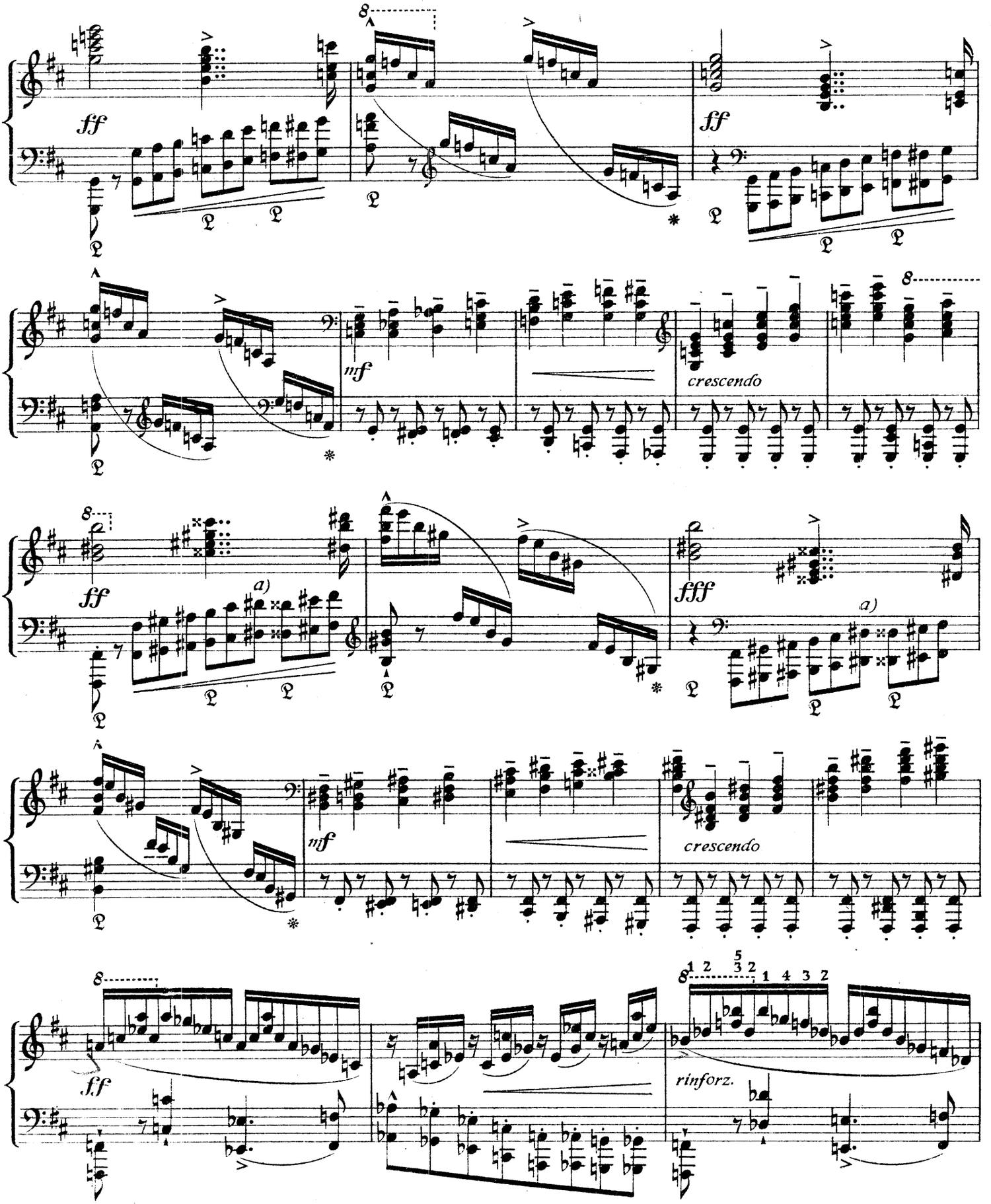

sempre staccato ed energico assai
8
rinforzando
p
con 8
pesante
con 8
con 8
cre
scendo
molto crescendo
poco rall.
marcatissimo
molto tenuto

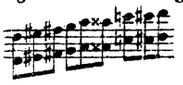

Grandioso
ff
fff
sf
(ff)
(f)
con 8
p
ff
p
8
ritenuto e diminuendo
p
pp
dolce con grazia

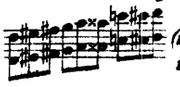

poco rallentando
molto ritenuto
a tempo
p
senza Ped.
sempre piano
rallent.
smorz.
cantando espressivo
l'accompagnamento piano
Ped. mit jeder Harm. – with each changing harmony
avec chaque harmonie
pp
poco rit.
pp

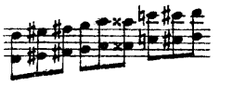

dolce
crescendo
poco rall.
l'accompagnamento poco leggiero
la melodia dolce marc.
rallent.
sempre pp

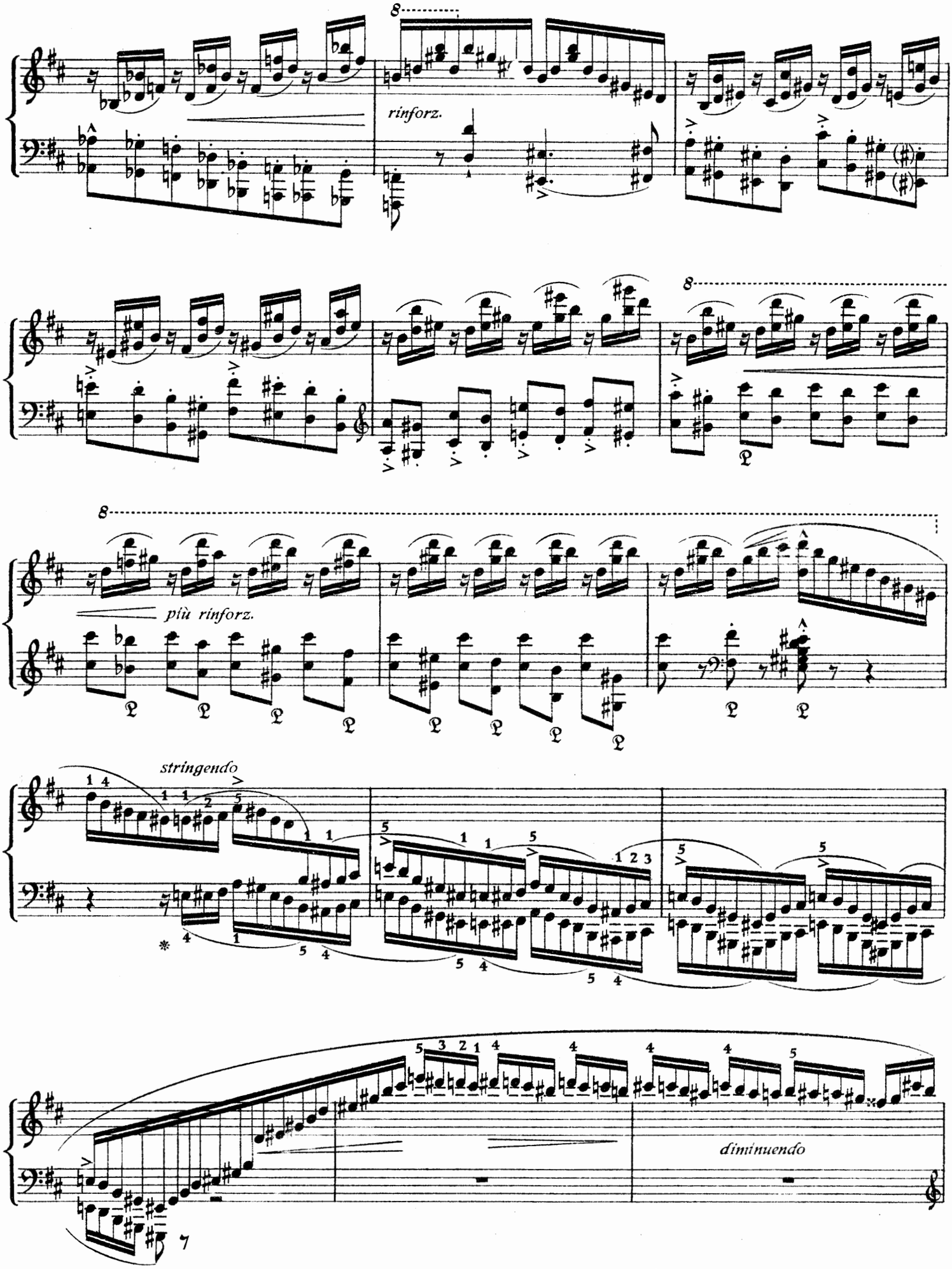

poco crescendo
f
agitato
crescendo
tr
452323
p dolce
dolcissimo
poco rall.
24232423
accelerando
crescendo molto
m.s.

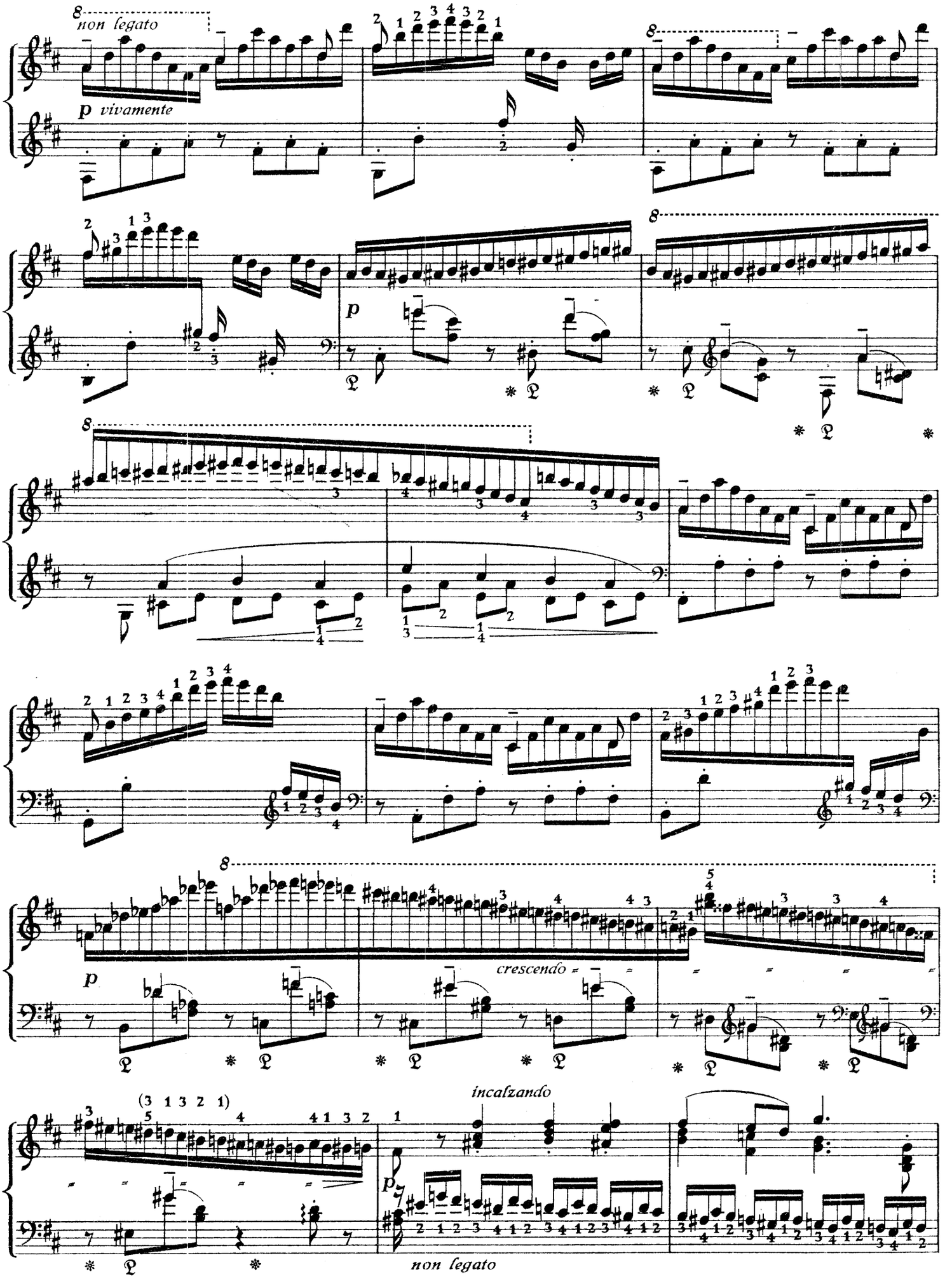


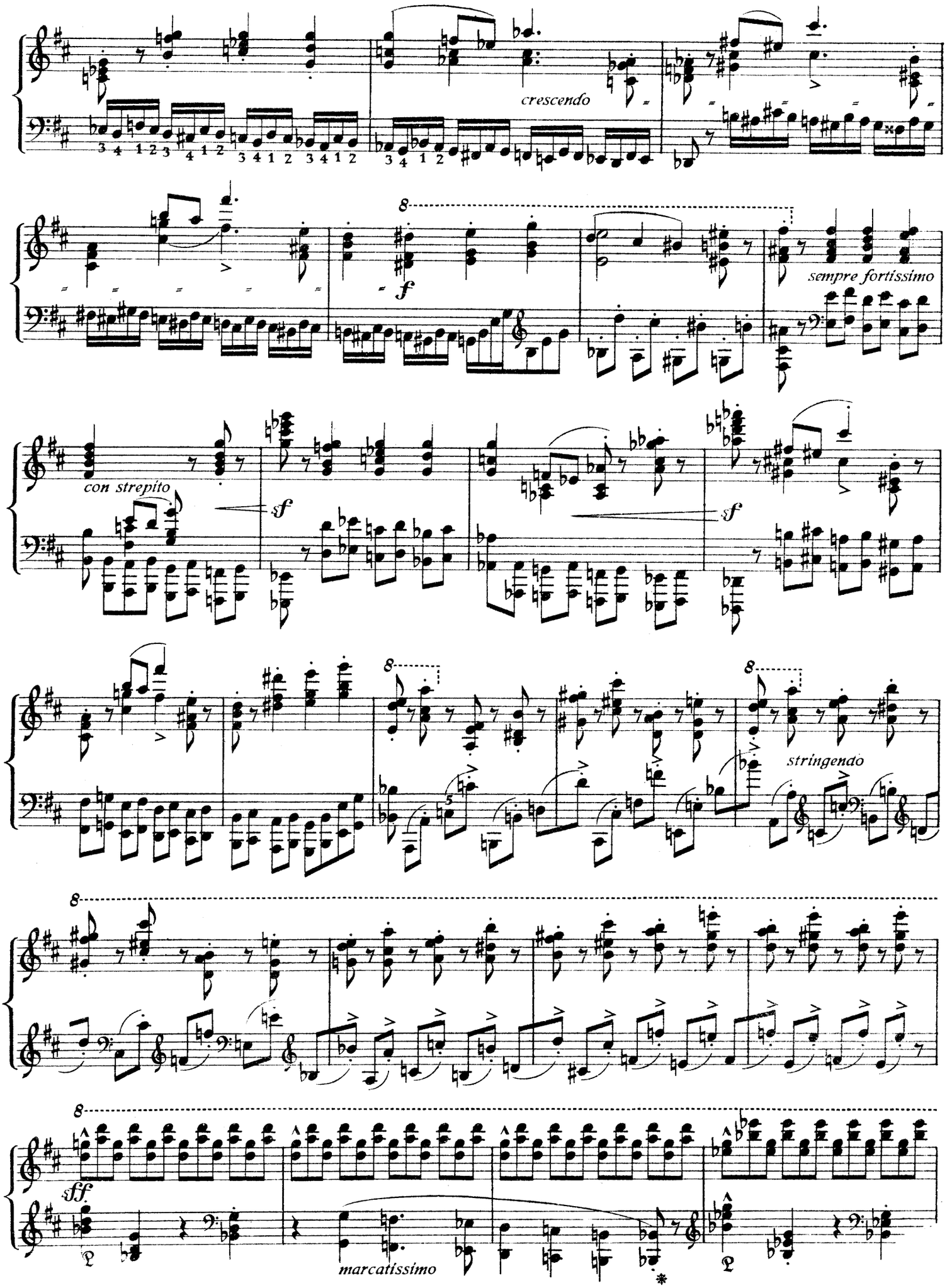

*a)* Es muß dahingestellt bleiben, ob im Baß die Vorausnahme des in der Oberstimme so nachdrücklich vorgehaltenen *dis* wirklich beabsichtigt oder ob die eigentliche Meinung nicht vielleicht folgende ist:  (welche Version jedenfalls zu verantworten wäre).

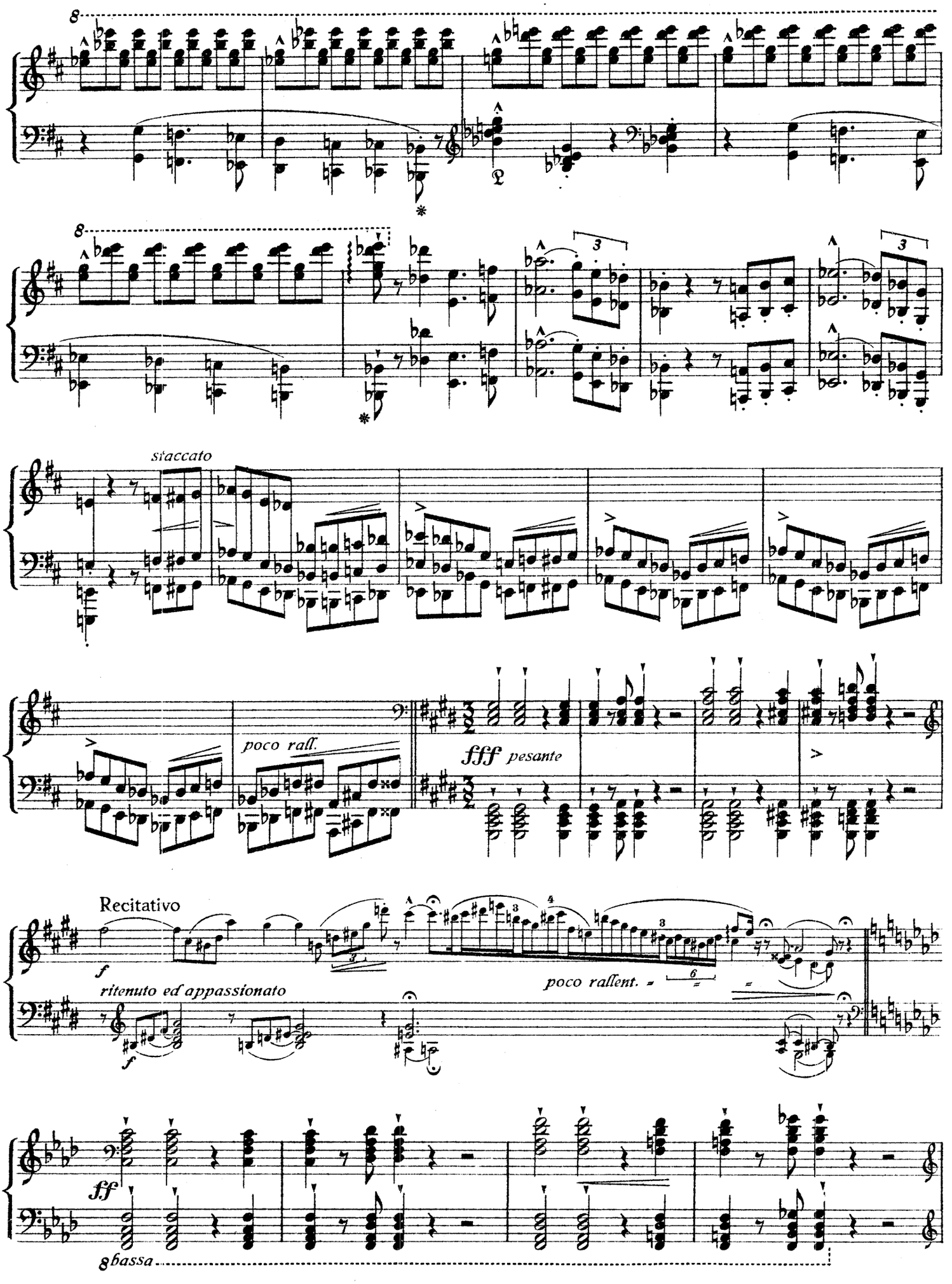
*a) If demeure incertain si le ré♯ anticipé avec tant d'insistance à la basse, est voulu ou si l'acception suivante n'est pas la juste:*  *(version qui serait en tous cas justifiable).*

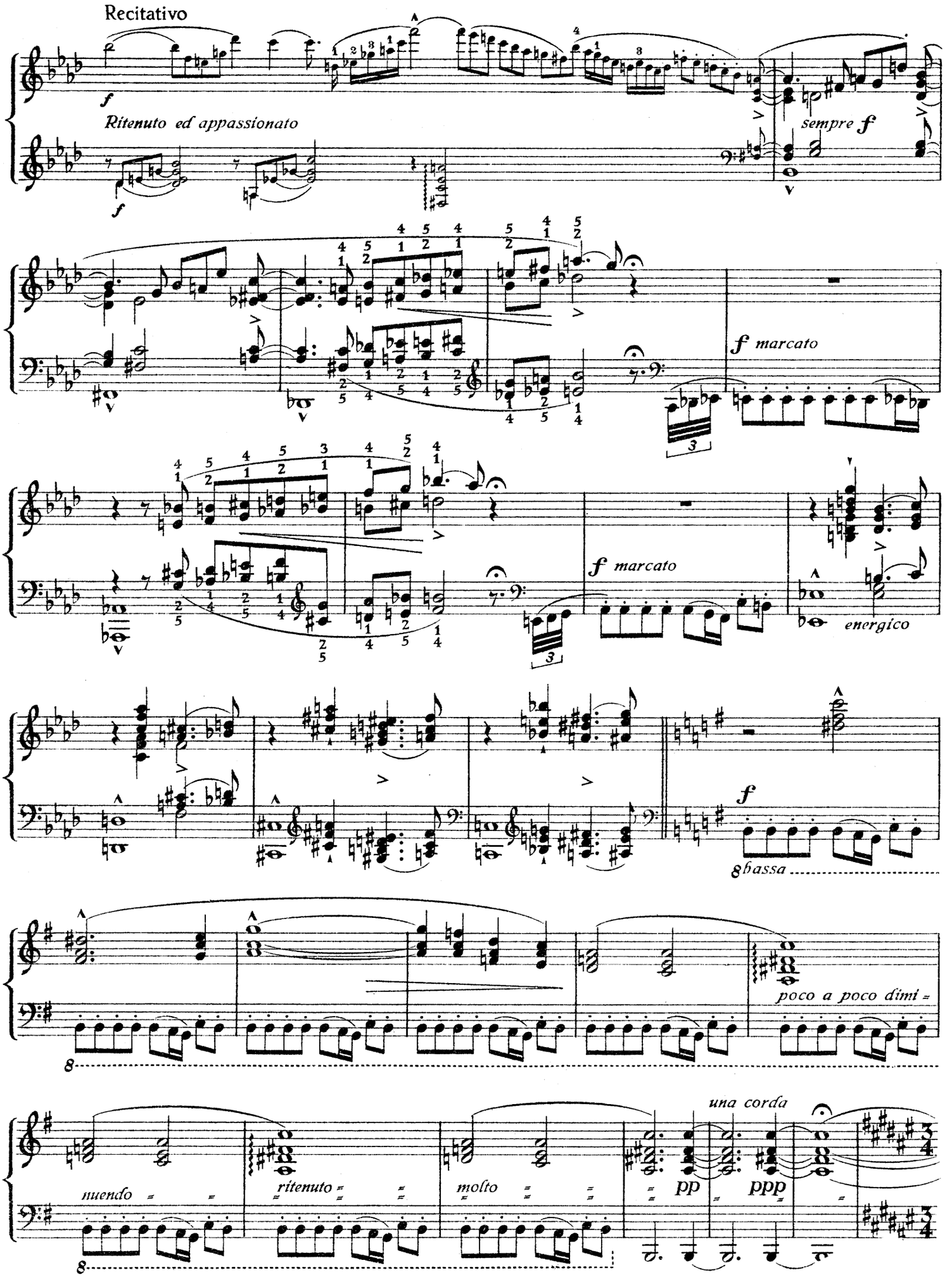
*a)* It is a matter of conjecture whether the composer's intention lay in anticipating the *D*♯ in the bass, upon which such great stress has been laid in the upper voice, or whether this could not be interpreted as follows:  (This version is certainly quite justifiable).

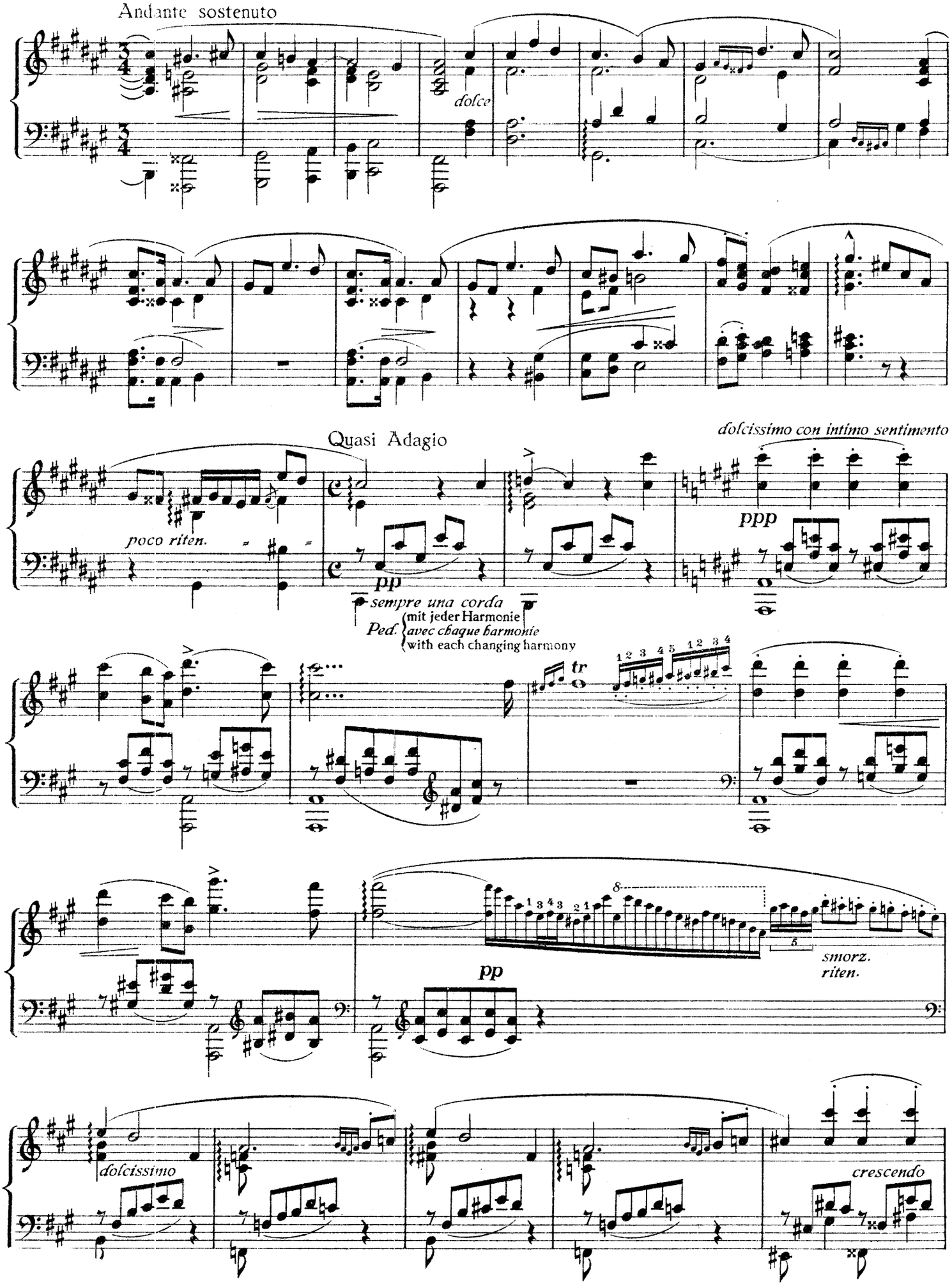

8
rinforz.
8
8
più rinforz.
stringendo
diminuendo

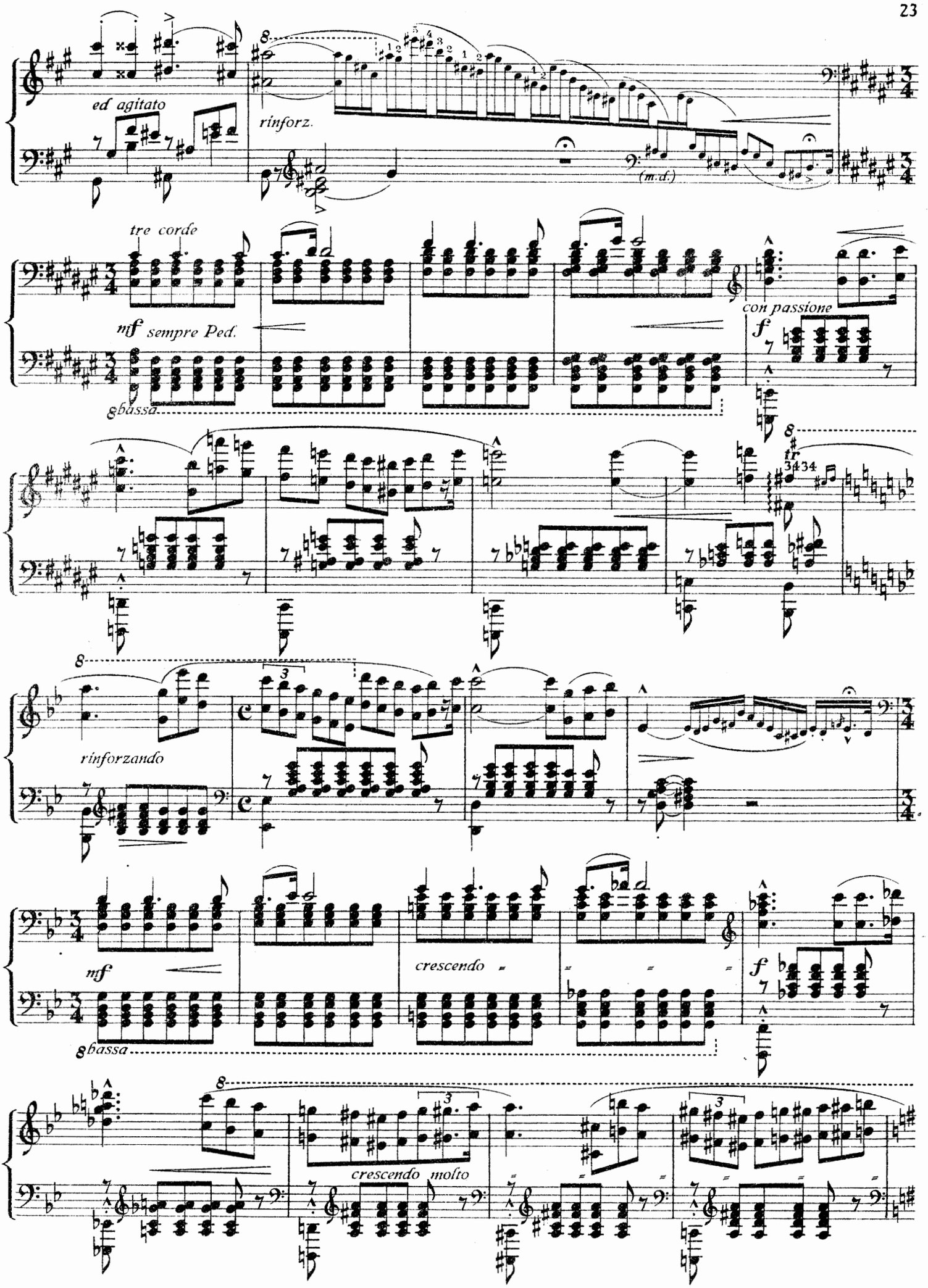

non legato
p vivamente
p
crescendo
incalzando
(3 1 3 2 1)
non legato

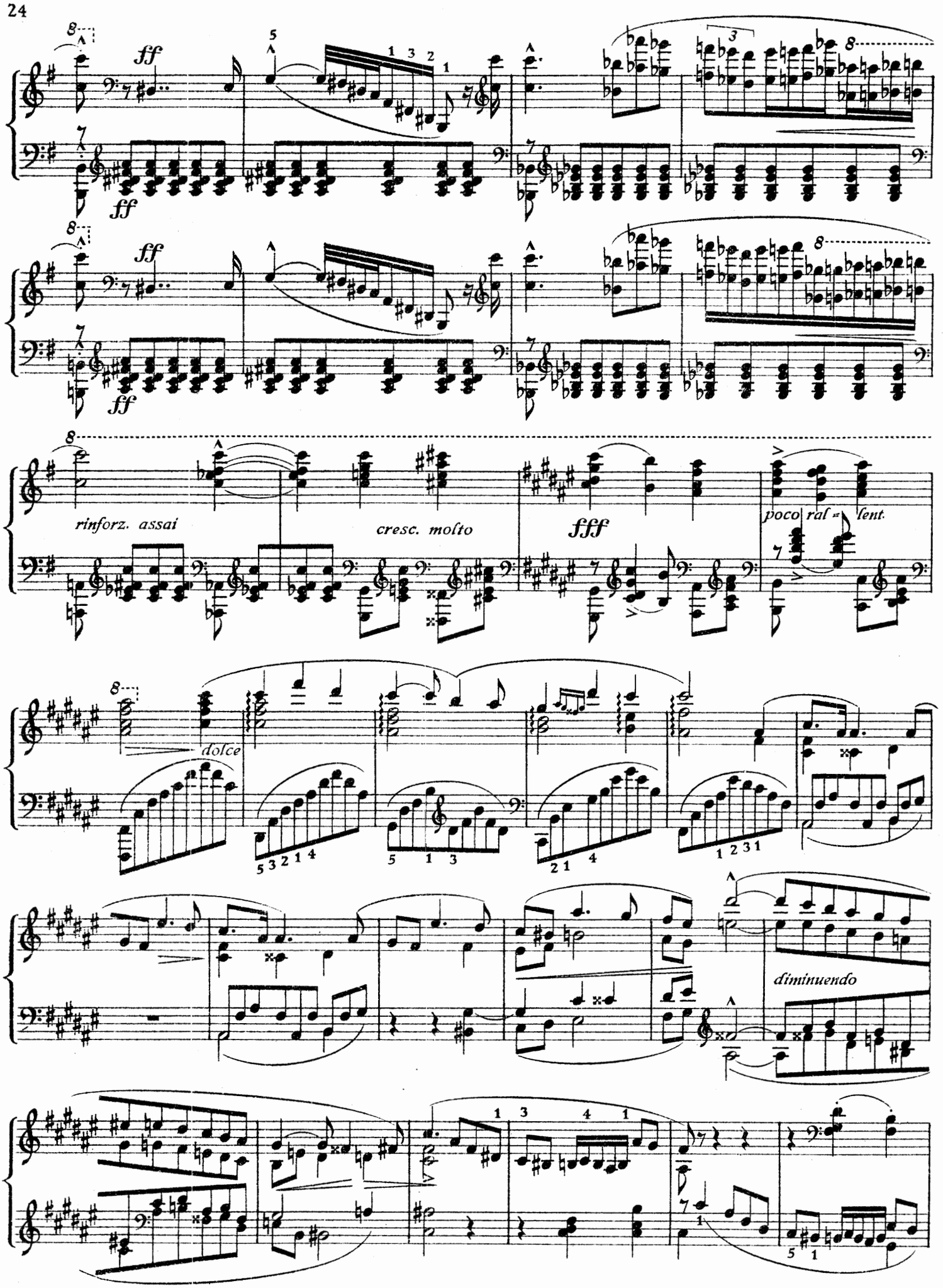

crescendo
sempre fortissimo
con strepito
stringendo
marcatissimo

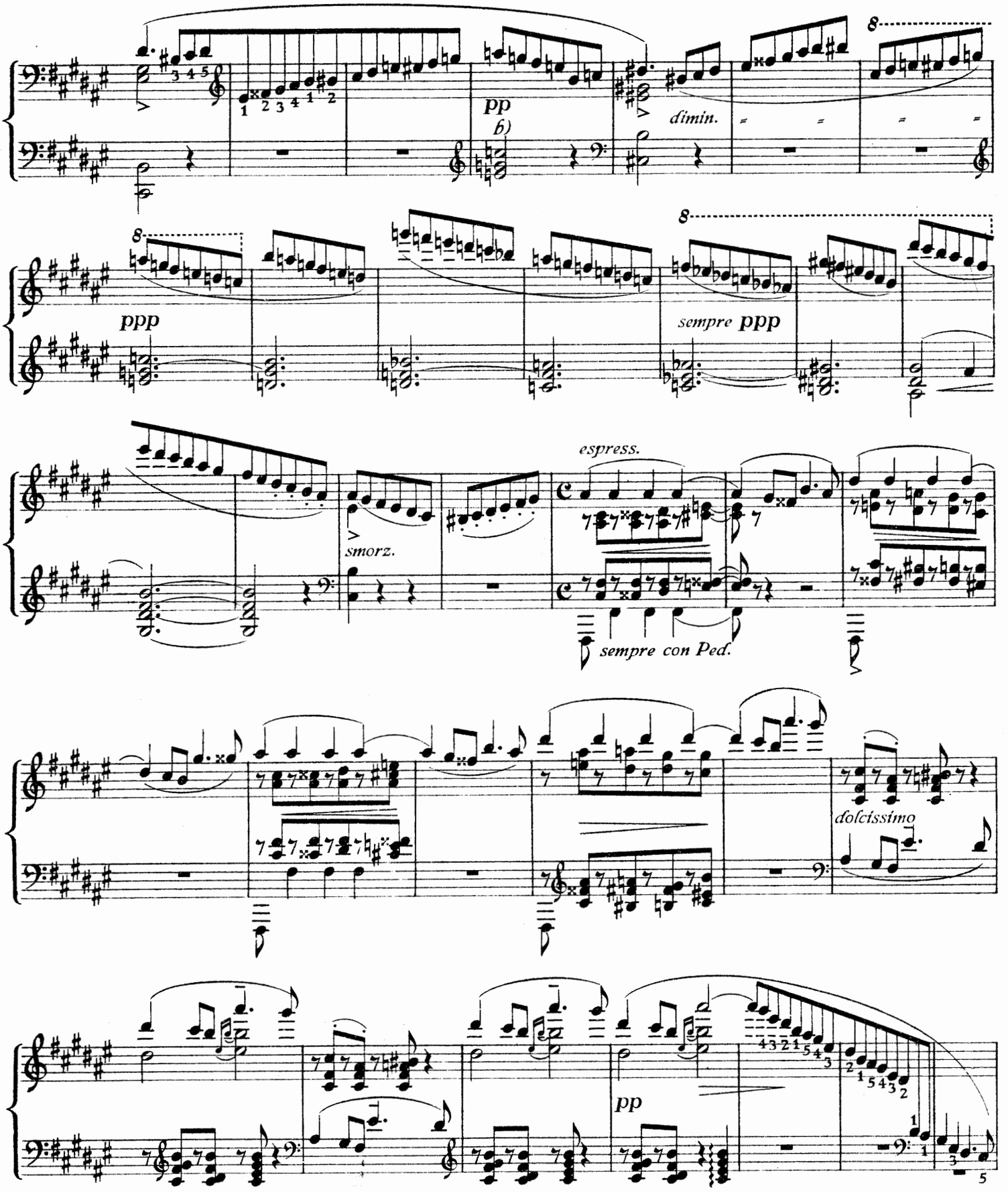

8
staccato
poco rall.
fff pesante
Recitativo
f
ritenuto ed appassionato
poco rallent.
ff
8bassa


Recitativo
f
Ritenuto ed appassionato
f
sempre f
f marcato
f marcato
energico
f
8bassa
poco a poco dimi-
8
nuendo
ritenuto
molto
una corda
pp
ppp
8


Andante sostenuto
dolce
Quasi Adagio
dolcissimo con intimo sentimento
poco riten.
pp
sempre una corda
Ped.
mit jeder Harmonie
avec chaque harmonie
with each changing harmony
ppp
tr
pp
smorz.
riten.
dolcissimo
crescendo


ed agitato
rinforz.
(m.d.)
tre corde
mf sempre Ped.
8bassa
con passione
f
rinforzando
mf
crescendo
f
8bassa
crescendo molto

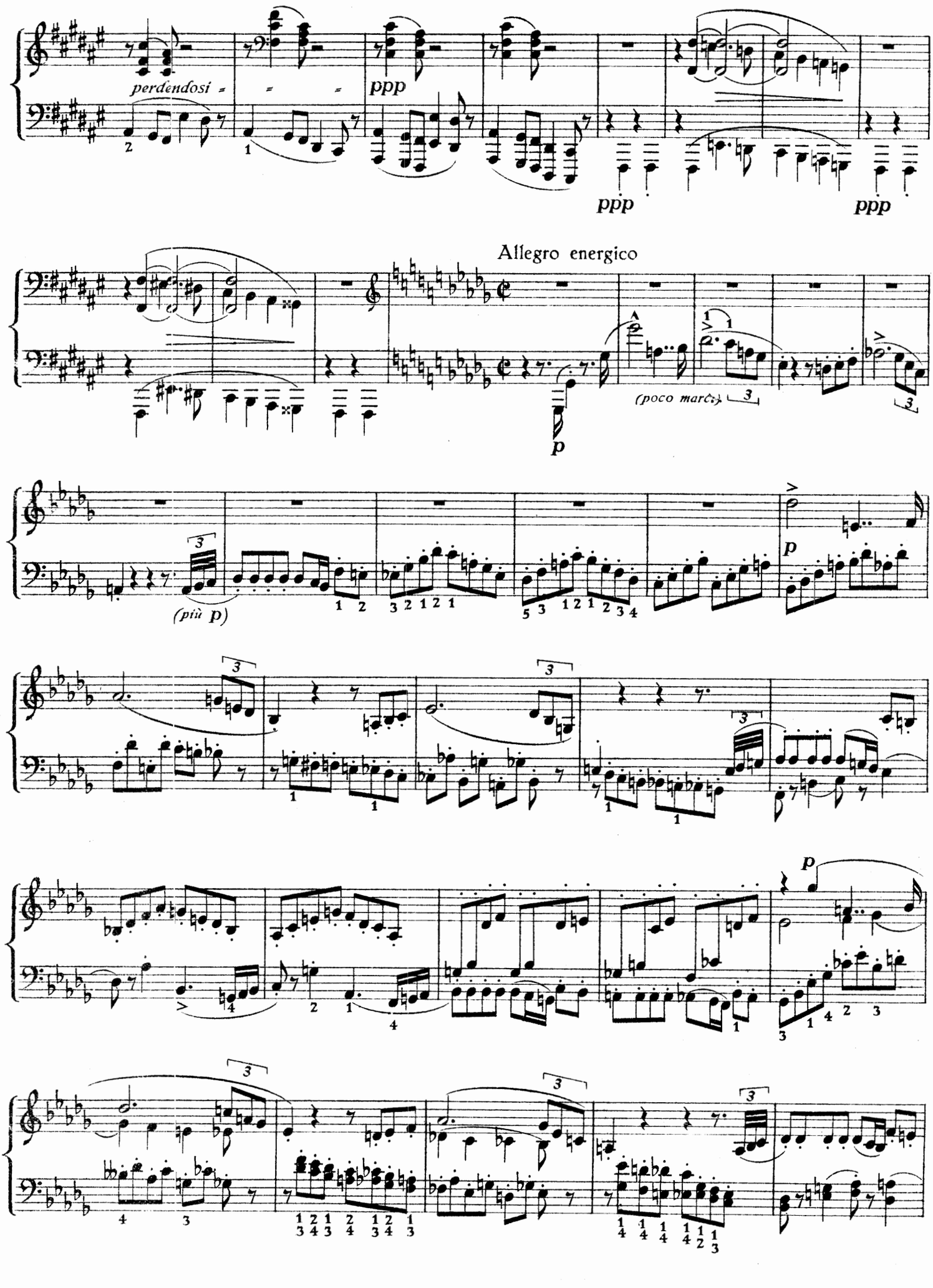

ff
ff
ff
rinforz. assai
cresc. molto
fff
poco ral = lent.
dolce
diminuendo

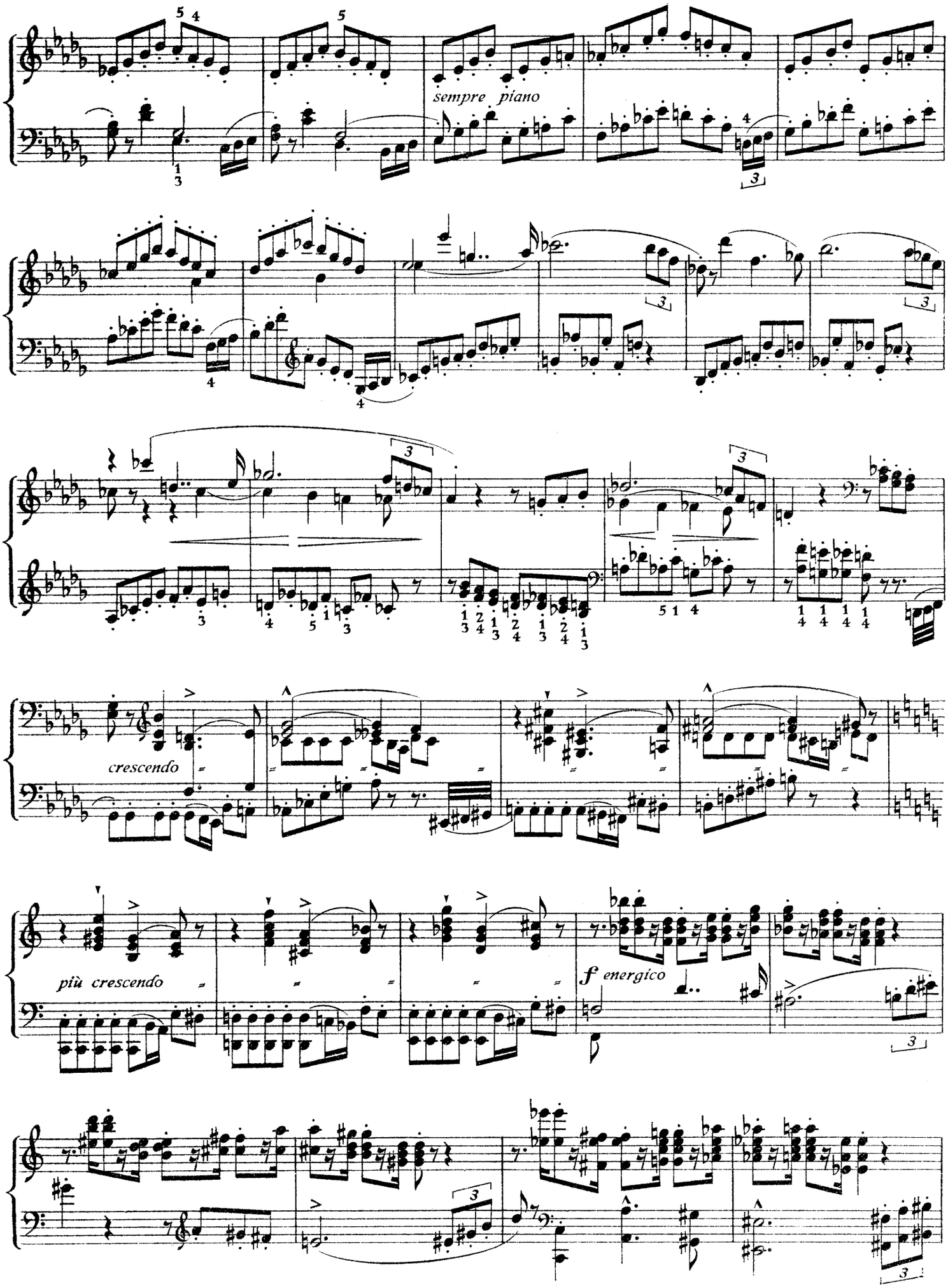


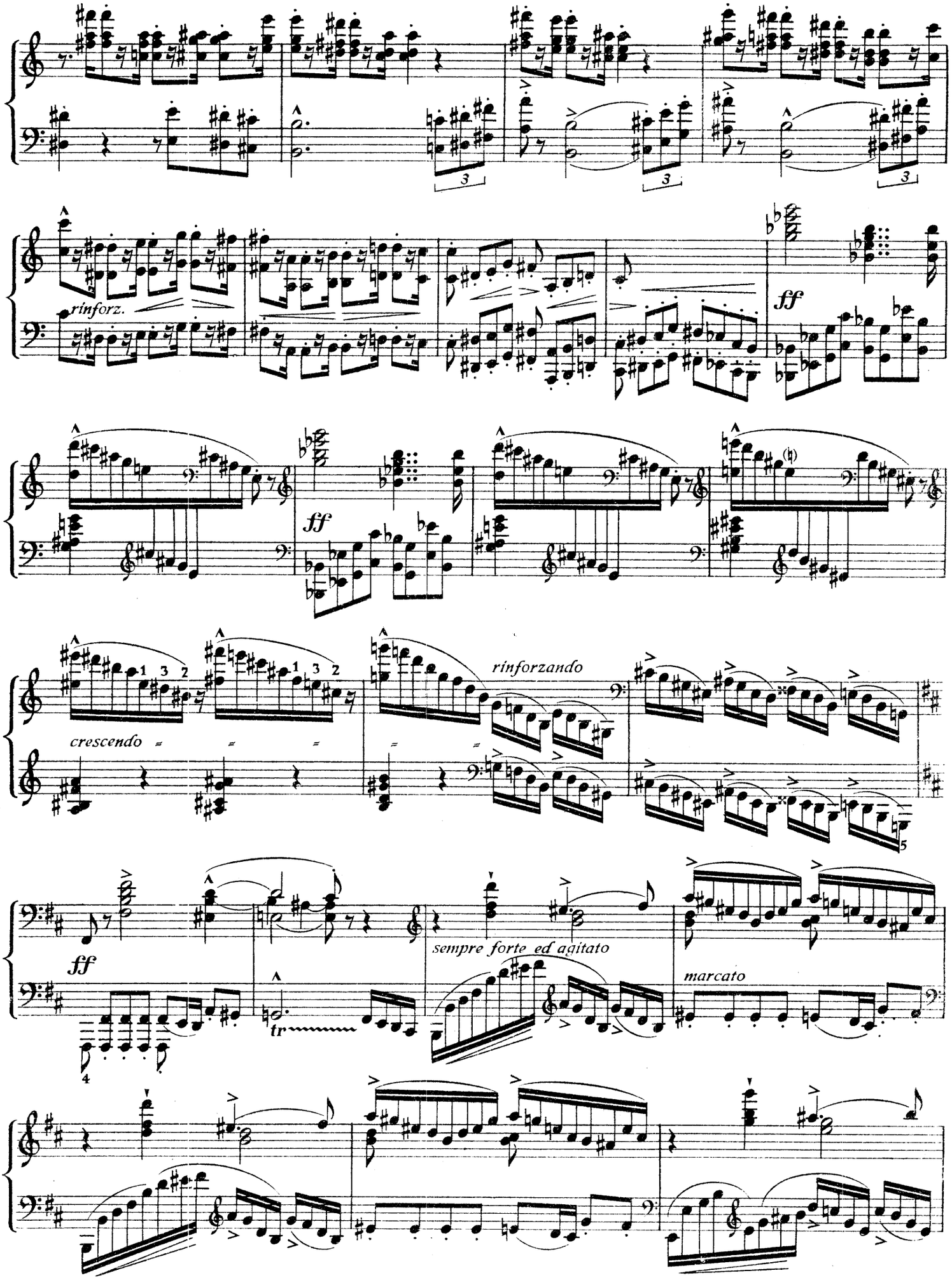

b) Das Bewußtsein, daß hier 𝄞 statt: 𝄞 (d. i. Wechselnoten zur Dominante von Fis Dur) gebraucht ist, wird dem Spieler das Verständnis zur richtigen Ausführung der Stelle geben.

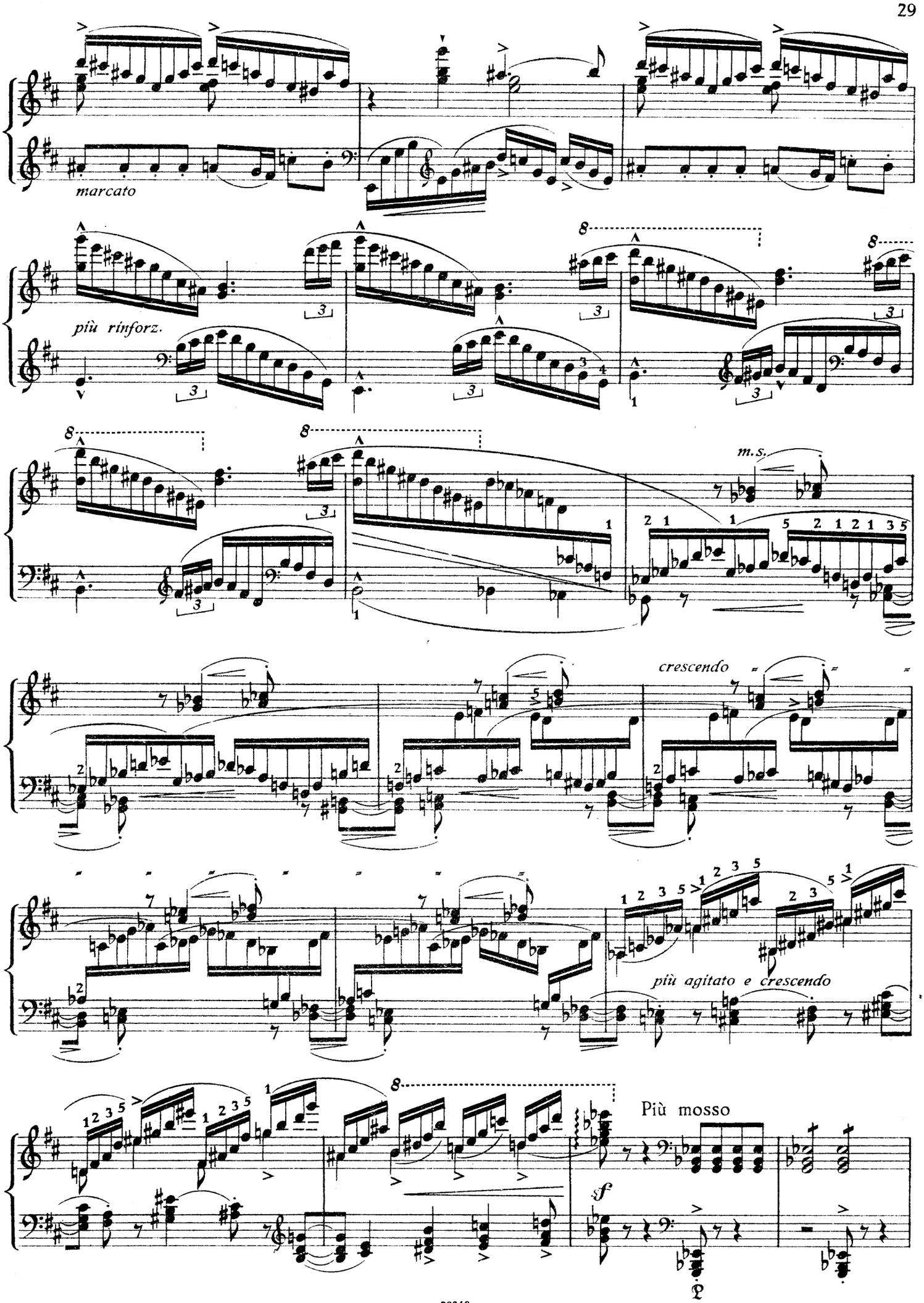
*b) Le fait qu'ici* 𝄞 *est employé au lieu de* 𝄞 *(c'est à dire: notes de passage de la dominante de fa ♯ majeure) indiquera à l'éxécutant l'interprétation logique de ce passage.*

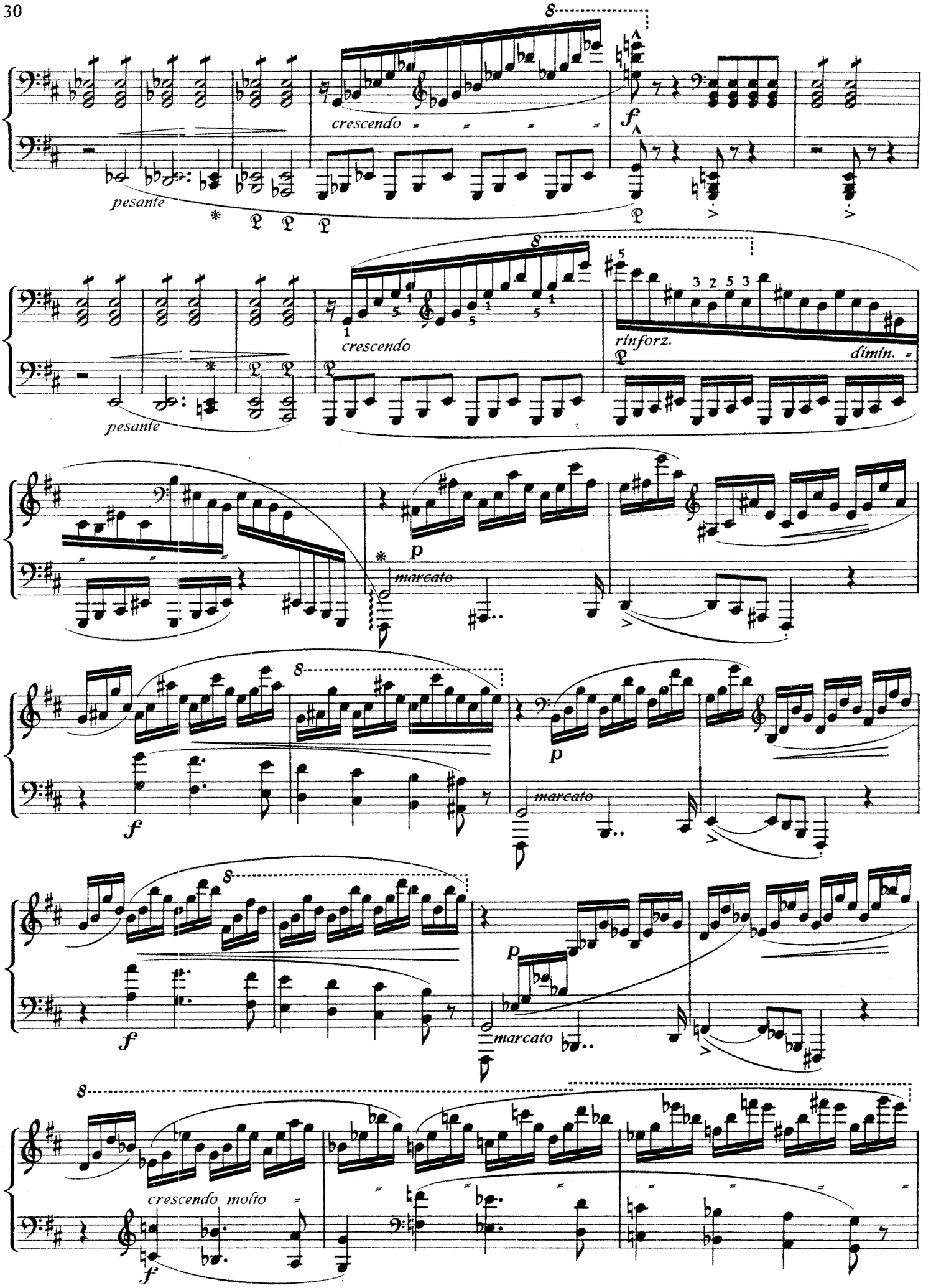
b) If the player be conscious of this harmonic progression 𝄞 instead of 𝄞 (d: appogiatura to the dominant of F♯ major), he should find no difficulty in executing this passage correctly.

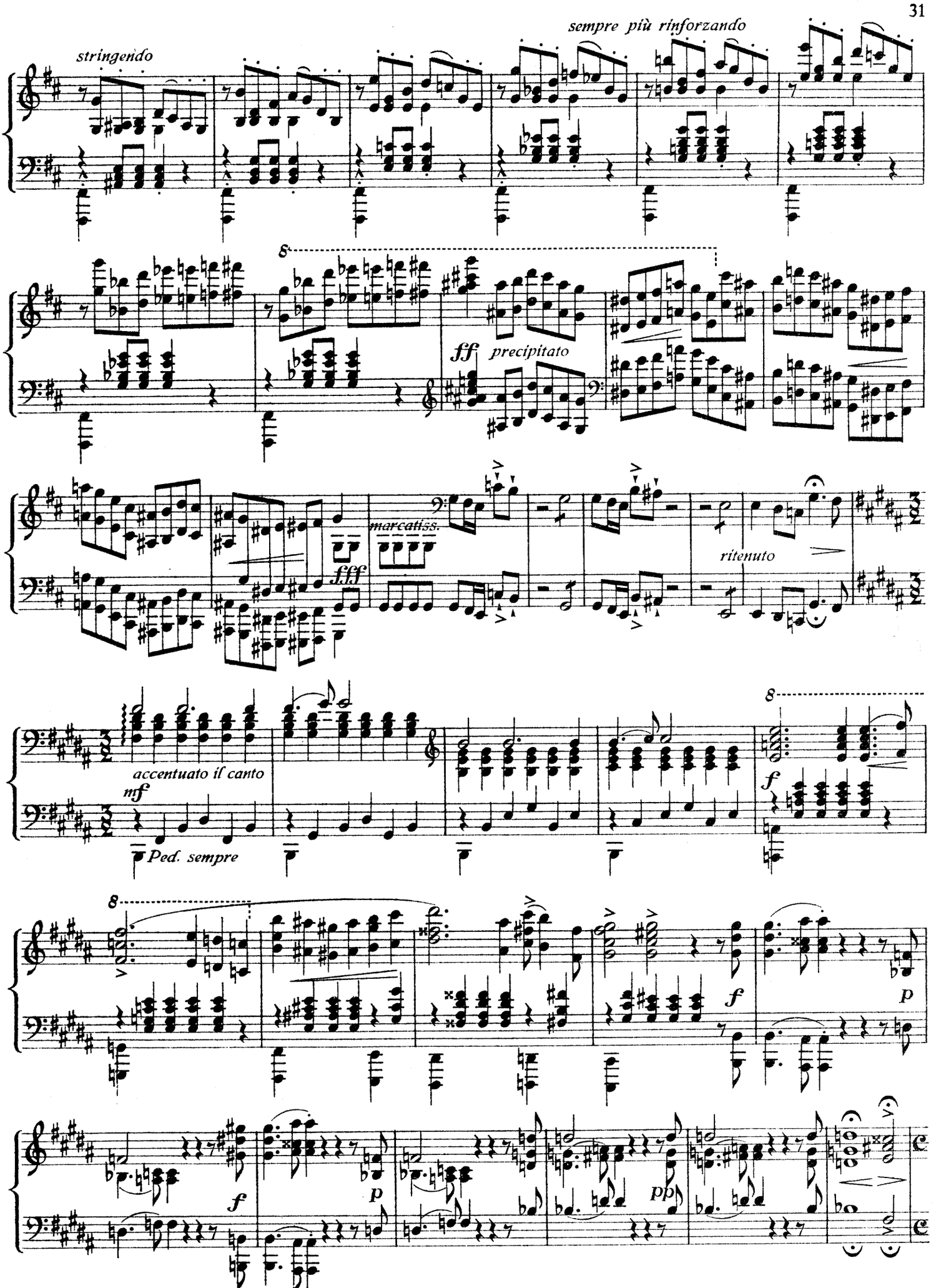

perdendosi
ppp
ppp
ppp
Allegro energico
(poco marc.)
p
(più p)
p
p

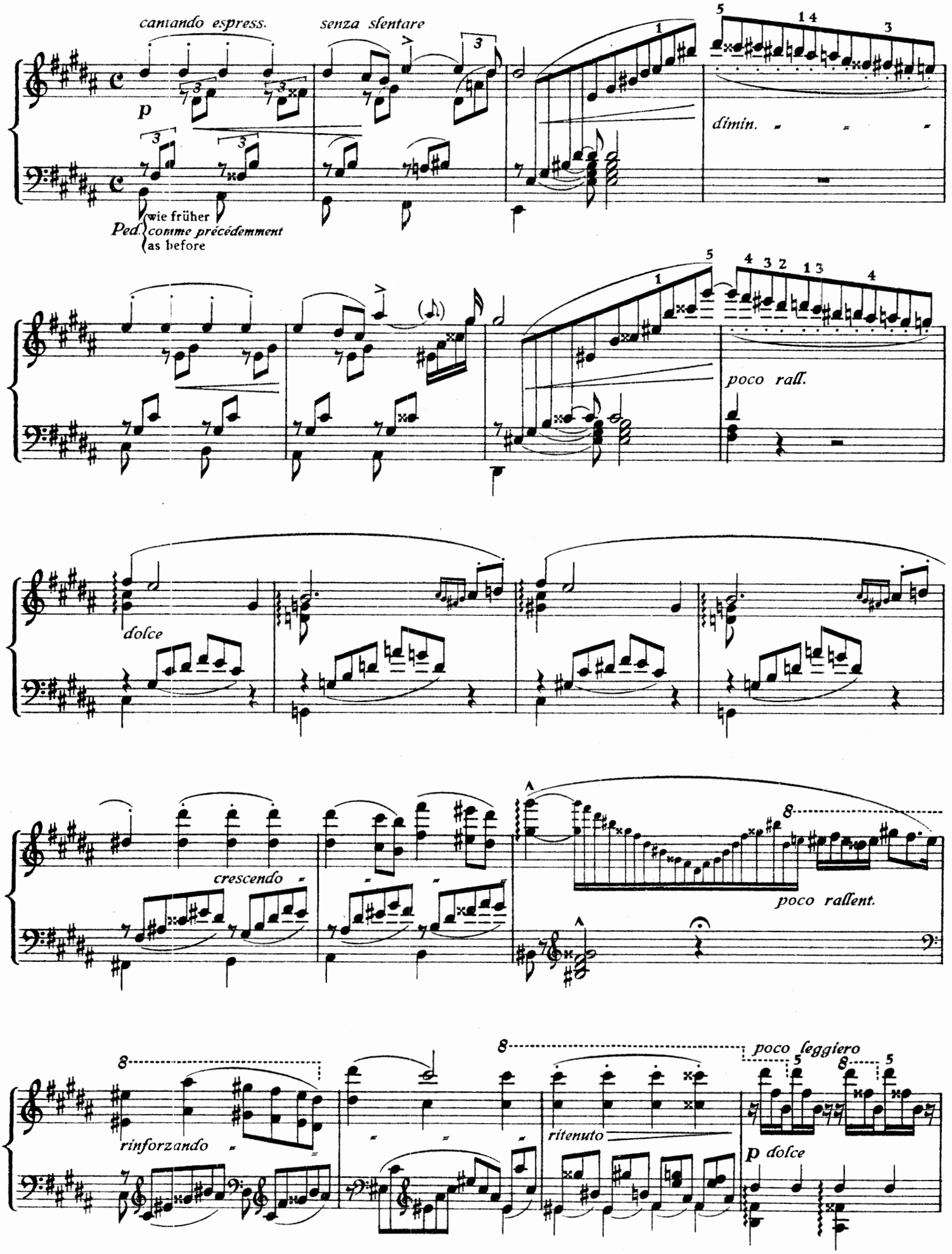

sempre piano
crescendo
più crescendo
f energico

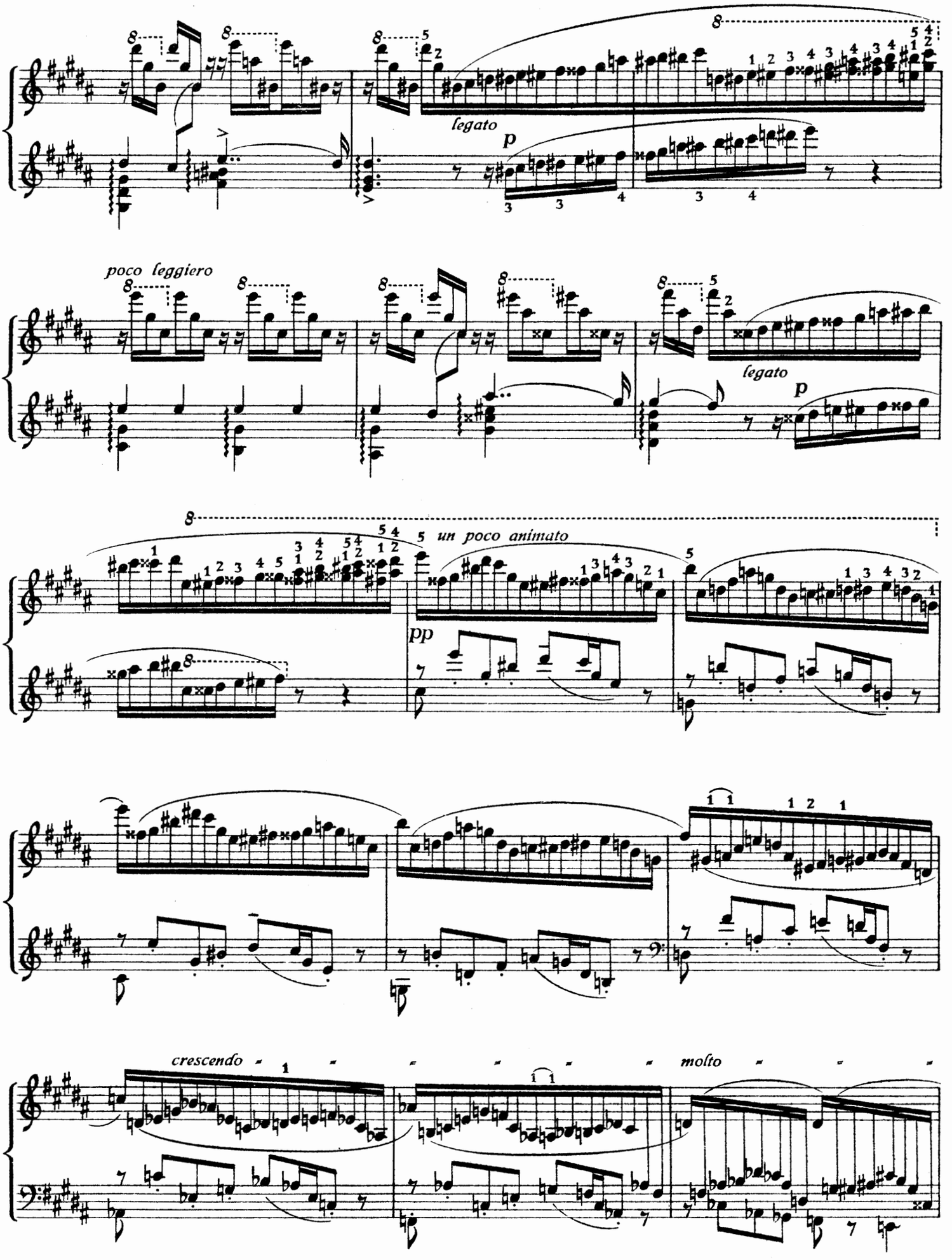

rinforz.
ff
ff
crescendo
rinforzando
ff
tr
sempre forte ed agitato
marcato

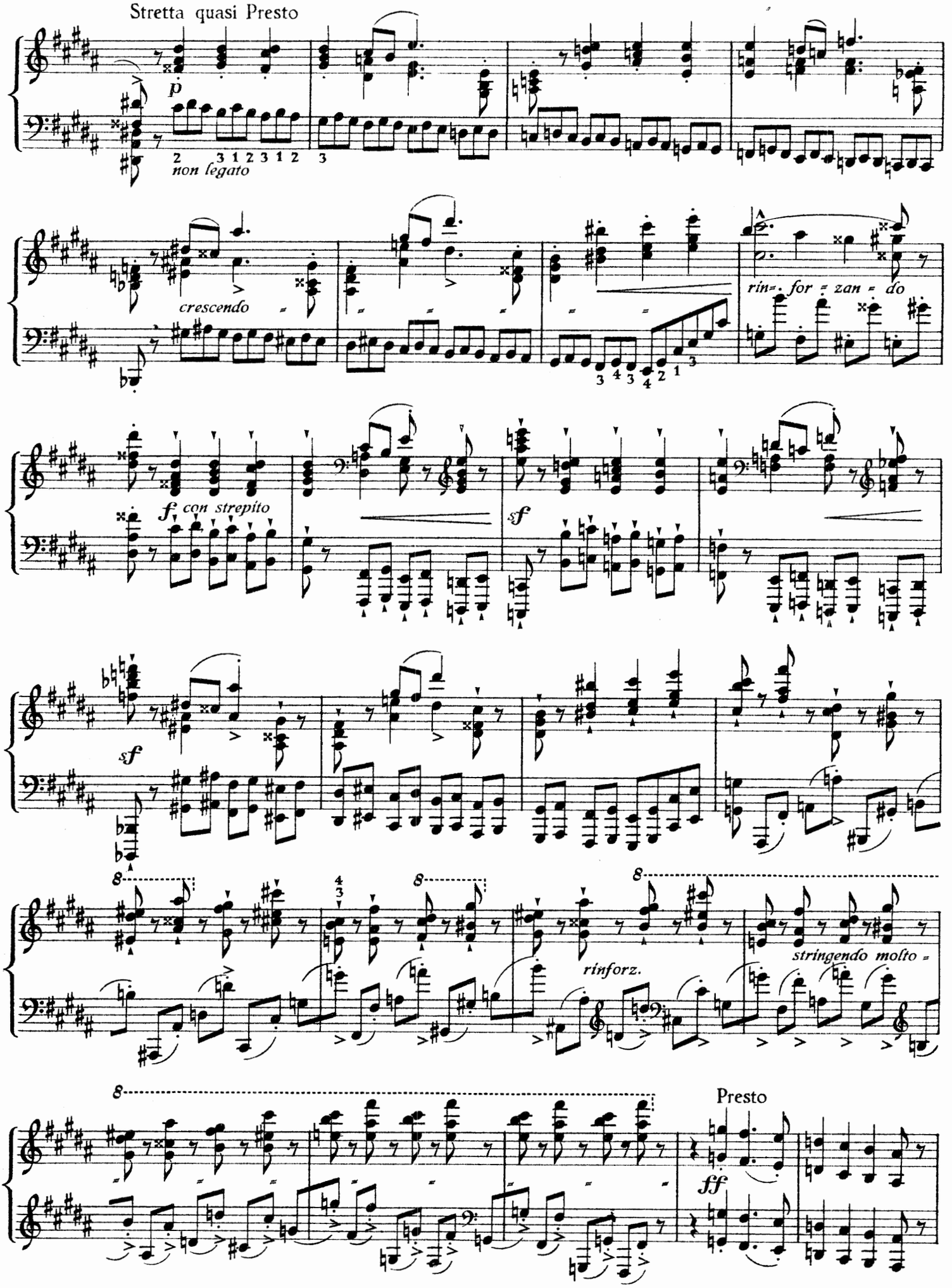

marcato
più rinforz.
m.s.
crescendo
più agitato e crescendo
Più mosso
sf

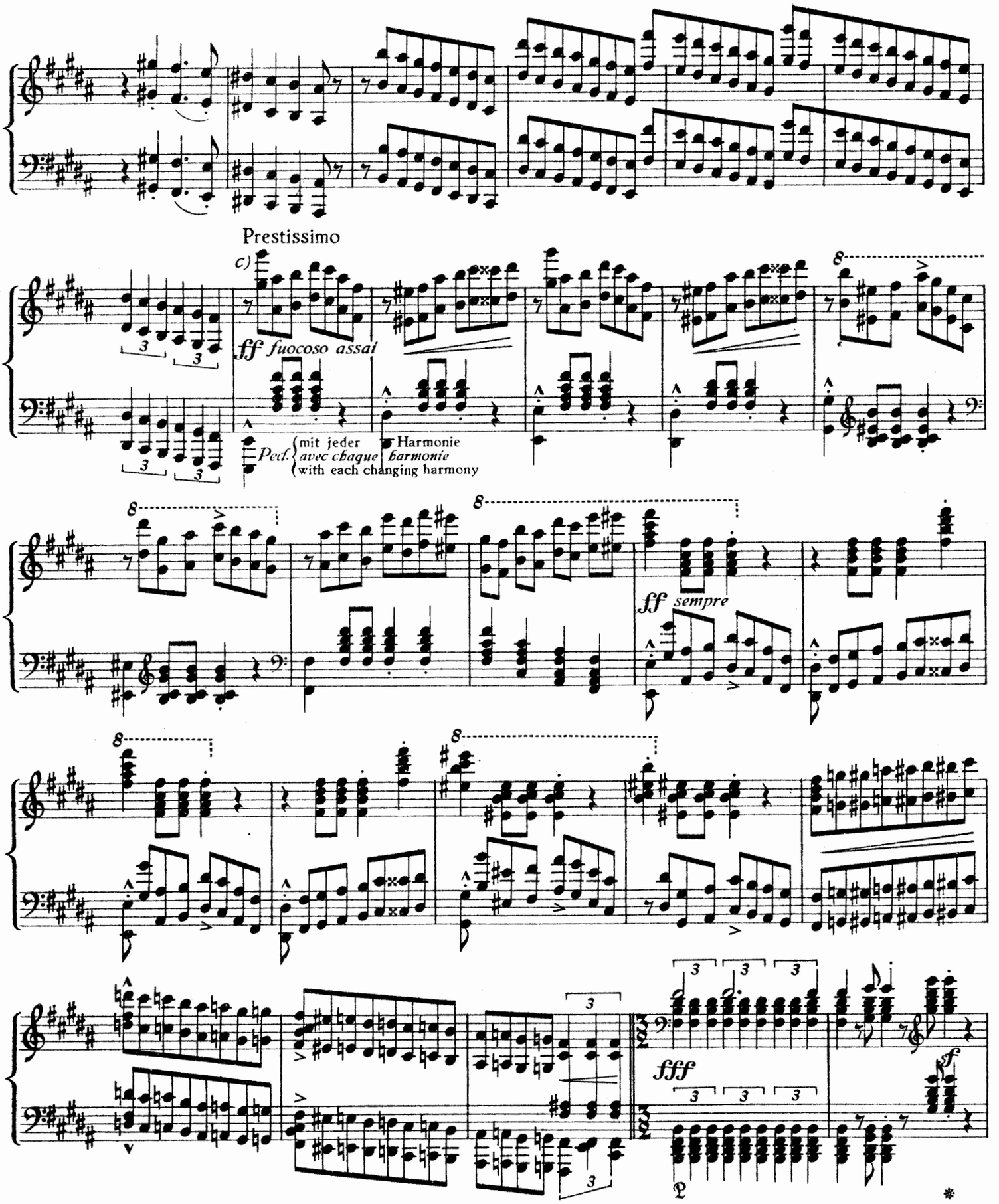

crescendo
pesante
f
crescendo
rinforz.
dimin.
pesante
p
marcato
f
p
marcato
f
p
marcato
crescendo molto
f


stringendo
sempre più rinforzando
8
ff precipitato
marcatiss.
fff
ritenuto
accentuato il canto
mf
Ped. sempre
8
f
8
f
p
f
p
pp


cantando espress.
senza sfentare
p
dimin.
Ped.
wie früher
comme précédemment
as before
poco rall.
dolce
crescendo
poco rallent.
rinforzando
ritenuto
poco leggiero
p dolce


legato
p
poco leggiero
legato
p
un poco animato
pp
crescendo
molto

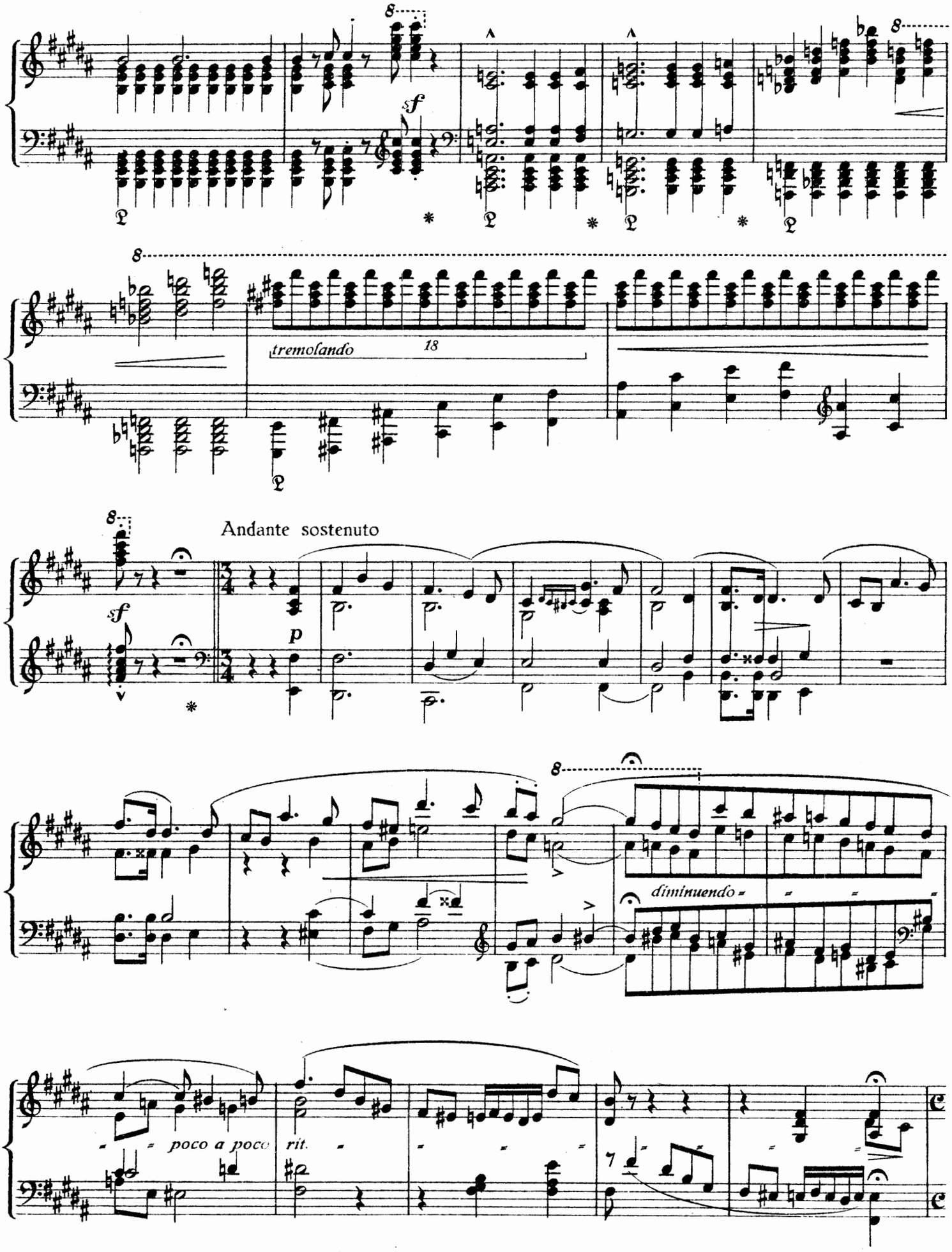

Stretta quasi Presto
p
non legato
crescendo
rin=. for = zan = do
f con strepito
sf
sf
8
rinforz.
stringendo molto =
Presto
ff

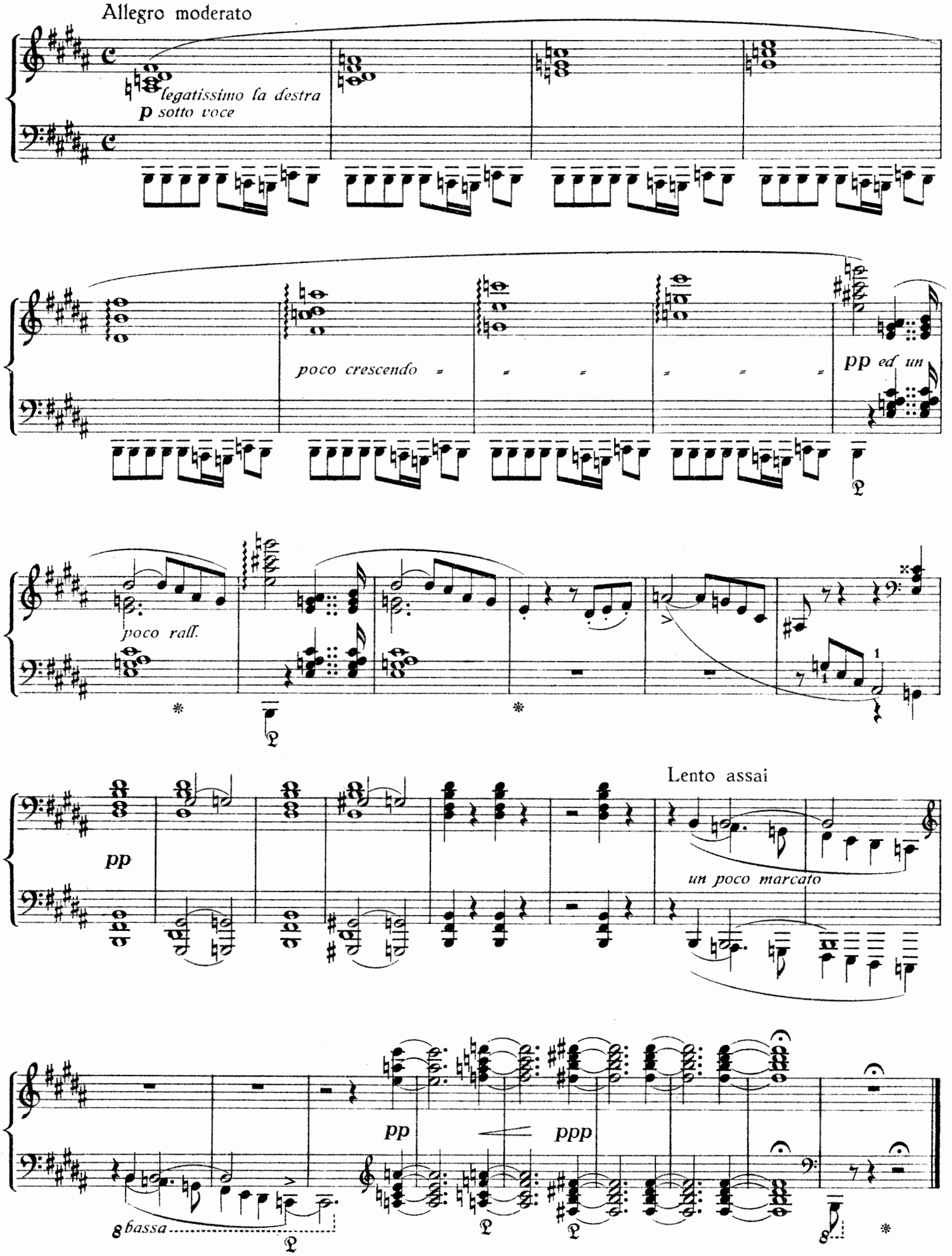



c) In dieſem Ausbruch des Jubels erreicht das Haupttema ſeinen Höhepunkt, zu welchem ihm zuvor (Presto) das Einleitungsmotiv wie auf Stufen emporklimmend den Weg gebahnt. Ein Vergleich mit dem Schluß der 3. Leonorenouvertüre (Presto) dürfte dem Verſtändnis der Stelle zu ſtatten kommen.

*c) A cette exclamation de joie, le thème principal atteint son point culminant vers lequel le motif du début (Presto) lui a frayé le chemin. La comparaison avec la fin de la 3me Ouverture de Leonore (Presto) contribuera à la compréhension de ce passage.*

c) It is with this outburst of exultation that the climax of the principal theme is reached, the introductory motive has been leading step by step up to this. A comparison of these bars to the close of the overture Leonore "No. 3" may be advantageous to the player.


sf
tremolando
18
Andante sostenuto
sf
p
diminuendo
poco a poco
rit.


Allegro moderato
legatissimo la destra
p sotto voce
poco crescendo
pp ed un
poco rall.
Lento assai
pp
un poco marcato
pp
ppp
bassa