Urtext
Breitkopf & Härtel

EDITION
BREITKOPF

CAMILLO SCHUMANN

Sonate Nr. 1

für Violoncello und Klavier
g-moll

Sonata No. 1

for Violoncello and Piano
in G minor

op. 59

EB 32082

CAMILLO SCHUMANN

1872–1946

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für Violoncello und Klavier

g-moll

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for Violoncello and Piano

in G minor

op. 59

Mit zusätzlicher bezeichneter Violoncello-Stimme von | With supplementary violoncello part marked by

Maria Kliegel

Edition Breitkopf 32082

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PREFACE

There are many composers about whom it is believed, today, that they composed conservatively, or against the taste of their time. In a period in which Arnold Schönberg, Anton Webern, Alban Berg and their twelve-tone technique had long been in fashion, a Max Bruch was made to feel how conventional his music was: *only* concerned with the beauty of the melody and sound. It is to be evaluated all the more positively, however, that many of these forgotten (late) romantics remained true to their styles and were extremely effective in their tradition. The question is also raised, today, which extract of this large amount of effective and high-quality music, unknown for the most part, should receive our attention; which of it is "worth" rediscovering or re-editing. Camillo Schumann is one of the most important representatives of these composers, but his works are still largely unknown today. His estate, still completely privately owned, is extraordinarily wide-ranging and reveals a treasure trove of valuable music.

Camillo Schumann was born on 10 March 1872 in Königtein, Saxony as the son of the music director Clemens Schumann (1839–1918). Already at a very young age, he learned to master several instruments and contributed considerably to the family's domestic music-making. At the age of twelve, he took over the leadership of the of the local wind ensemble, performing traditional tower music. In 1889 he entered the Leipzig Conservatory, where he received his fundamental musical education until 1893. His teachers included the composer Carl Reinecke, the music theorist Salomon Jadassohn, the piano teacher Bruno Zwintscher and the organist Paul Homeyer. In 1894/95 Schumann moved to Berlin in order to continue his studies at the Academy of Music there with Woldemar Bargiel and Robert Radecke. On 1 October 1896 he was granted a position at the Stadtkirche St. Georg in Eisenach and at the Wartburgkapelle. There he continued to develop his talent to a vast extent, interpreting almost all the organ works from Gabrieli to Reger and especially committing himself to the cultivation of the music of Bach. Alongside Bach and Händel, the programmes of his organ concerts repeatedly contain names including Mendelssohn, Rheinberger, Liszt, Piutti, Merkel and Samuel de Lange. To the last mentioned, incidentally, he dedicated his First Organ Sonata. With his brother Georg Schumann (1866–1952), also a composer, he especially committed himself to the new construction of a large Jehmlich organ and to the restoration of the Bach House.

As pianist, organist and director of the Eisenach Trio Association, he continued to perform as a renowned interpreter and virtuoso, especially in performances of his own works. His interpretative and compositional achievements were praised by personalities such as Hermann Kretzschmar, Wilhelm Berger, Paul Claussnitzer, Alfred Lorenz, and Arnold Schering. Anton Rubinstein also remarked on his considerable achievements. He was awarded the title "Grand Ducal Saxon Music Director and Court Organist" for his services. In 1911 he became a member of the *Gemeinschaftliche Sachverständigenkammer Thüringer Staaten für Werke der Tonkunst (Collective Chamber of Experts of Thuringian States for Works of Music)* in Weimar. He was granted a position as instructor in organ and theory at the Brill Conservatory in Eisenach. Camillo Schumann moved to Bad Gottleuba in 1914, in order to devote himself exclusively to composition. The hardships of the war and post-war period, however, meant increasing economical restrictions, especially since he stood firm by his traditional manner of composing and completely ignored current musical trends, which made it almost impossible to find publishers for his works.

In order to make ends meet financially, Schumann continued to take on positions in the area of church music: in Markersbach (1921–1946) and Langenhennersdorf (1928–1941); he also performed concerts as organ soloist in Dresden, Pirna and Königstein. The cultural scene experienced truly great moments thanks to his efforts. Camillo Schumann died in Bad Gottleuba on 29 December 1946.

Schumann's œuvre comprises nearly all musical genres. Over 300 compositions have been proven to exist, most of which are chamber works. There are also piano works, cantatas with organ or orchestra, works for harmonium and an extensive œuvre for the organ. Chamber music, however, dominates his catalogue. He composed 3 piano trios, 5 violin sonatas, 3 cello sonatas, 2 horn sonatas, 2 clarinet sonatas, 2 oboe sonatas, 1 flute sonata and many free compositions for various combinations. Almost all of these works have never been published and exist only in autograph manuscript. His musical language combines the sound world of Brahms with the grand, late-romantic Liszt School. He wrote piano parts of incredible power and virtuosity, approaching the sounds of Rachmaninoff. His wonderfully individual melodic language makes these works a valuable testimony to a composer who never had his due recognition.

Ulrich Rasche / Nick Pfefferkorn
Translated by David Babcock

EDITORIAL NOTE

Introduction

The cello sonata in G minor, Op. 59 was composed during the years 1905/06 as the first of three works for this combination (Op. 99 and Op. 118a followed in 1932 and 1938, respectively). Nothing is known so far of the circumstances of the composition of this work, including for whom it was composed. However, it is quite evident that Schumann wrote it, like most of his works, primarily for his own concerts and befriended musicians. The extensive entries in the piano part bear witness to a considerably practical approach. Crossed-out bars, notes added or crossed out in chords as well as a number of revisions of other kinds are more the rule than the exception. The composer's own fingerings written in the piano part also underline this assumption.

This Urtext-Edition is based on a careful evaluation of the autograph score, which is the only source for this first edition.

(A) Autograph score in the form of a piano part with a separate system for the violoncello, 34 numbered pages in the format 35.0 x 27.0 cm in possession of the heirs and in the administration of the Saxon Principal State Archive, Dresden. On the first page of music, there is a handwritten addition to the title: Sonata for Piano and Violoncello / by Camillo Schumann / Op 59 No 1

Editorial Principles

The autograph score of Op. 59 is not only a fair copy in the classical sense, but it is also Schumann's personal copy and probably represents the only existing source for this Sonata as well. The piano part contains many fingerings, and a number of alterations in the text itself bear witness to a constant striving towards perfection, especially as regards the equal acoustic treatment of the solo instrument and the piano. Any real revisions, however, are out of the question. The few doubtful spots in the text are especially limited to inaccuracies in the rhythms, such as forgotten flags on quavers or semiquavers, accidentals either forgotten or out of place, as well as missing clefs. There are only a few isolated instances of obviously wrong notes. In cases of missing accidentals in octaves, for example, these have been completed without comment. Other emendations and corrections in the text have been identified by the use of brackets [ ] or dashing. Spots worthy of discussion are noted in the detailed remarks.

In order to achieve a transparent and authentic musical text, the editor has decided to also allow passages, notes or indications of octave doublings (subsequently!) crossed out by Schumann to be included in the text of this edition. In such cases, small type or the instruction **Vi- -de** has been used.

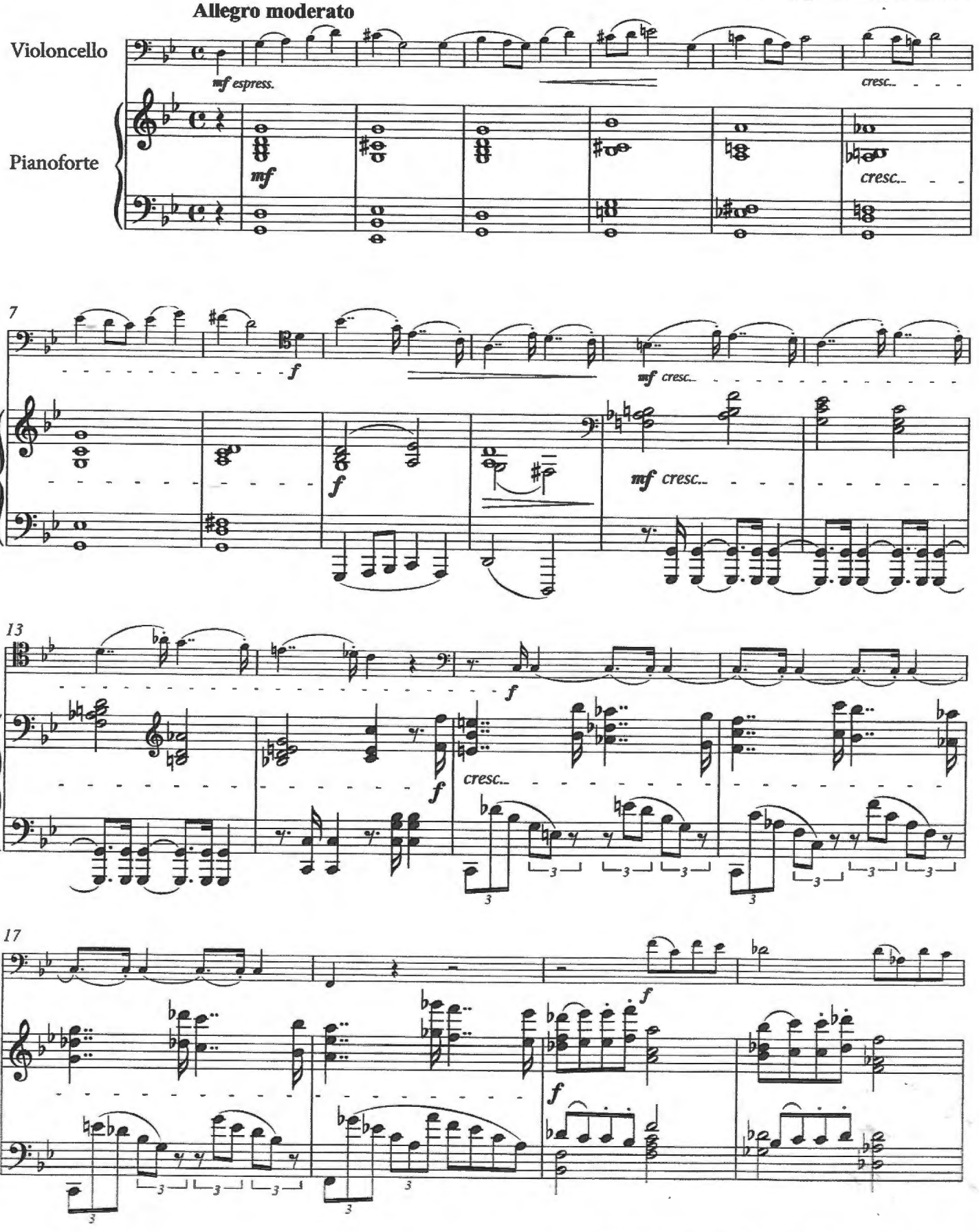
Nick Pfefferkorn

Sonata

in g-Moll / G minor

(1906)

Camillo Schumann op. 59
herausgegeben von Nick Pfefferkorn



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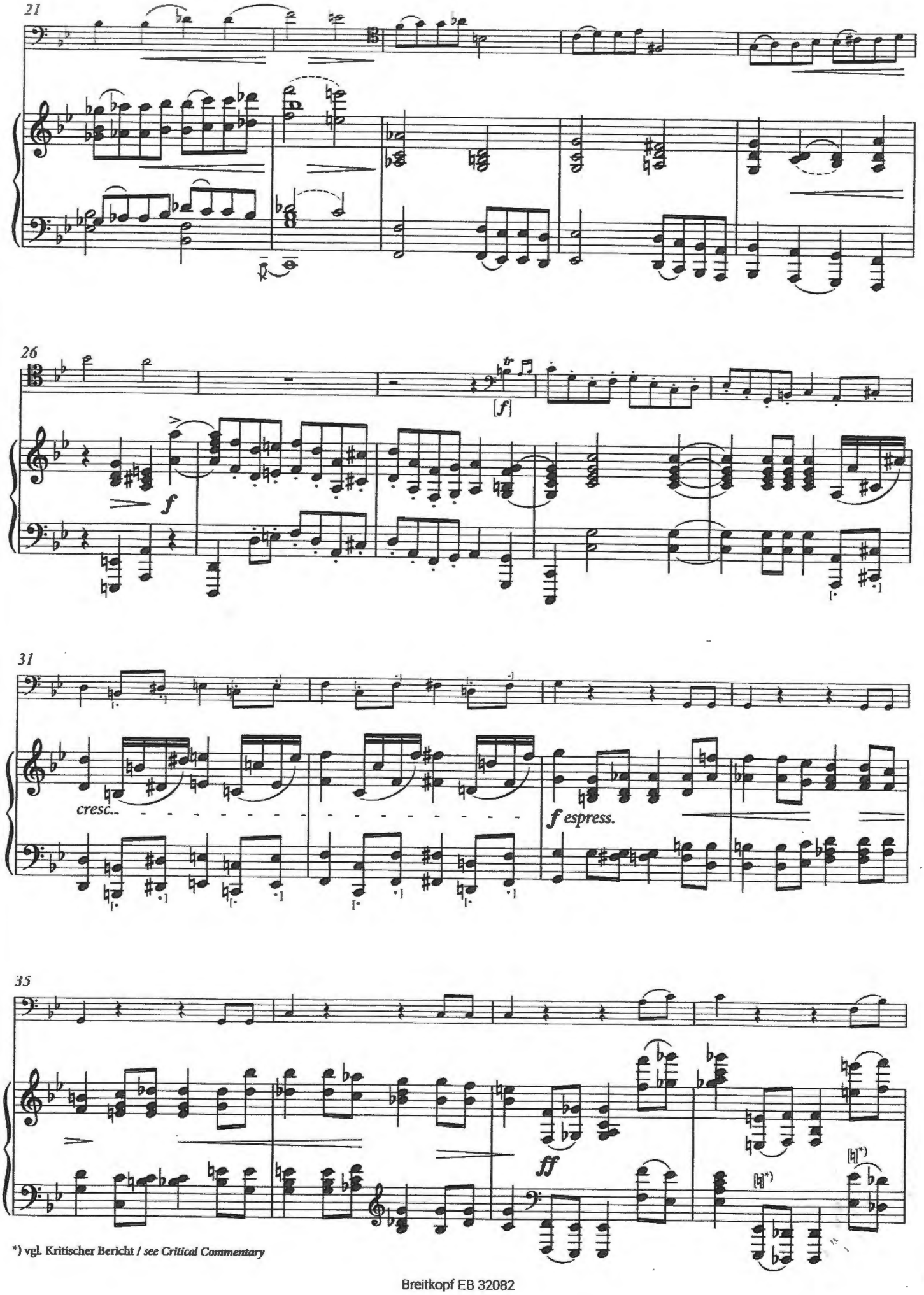
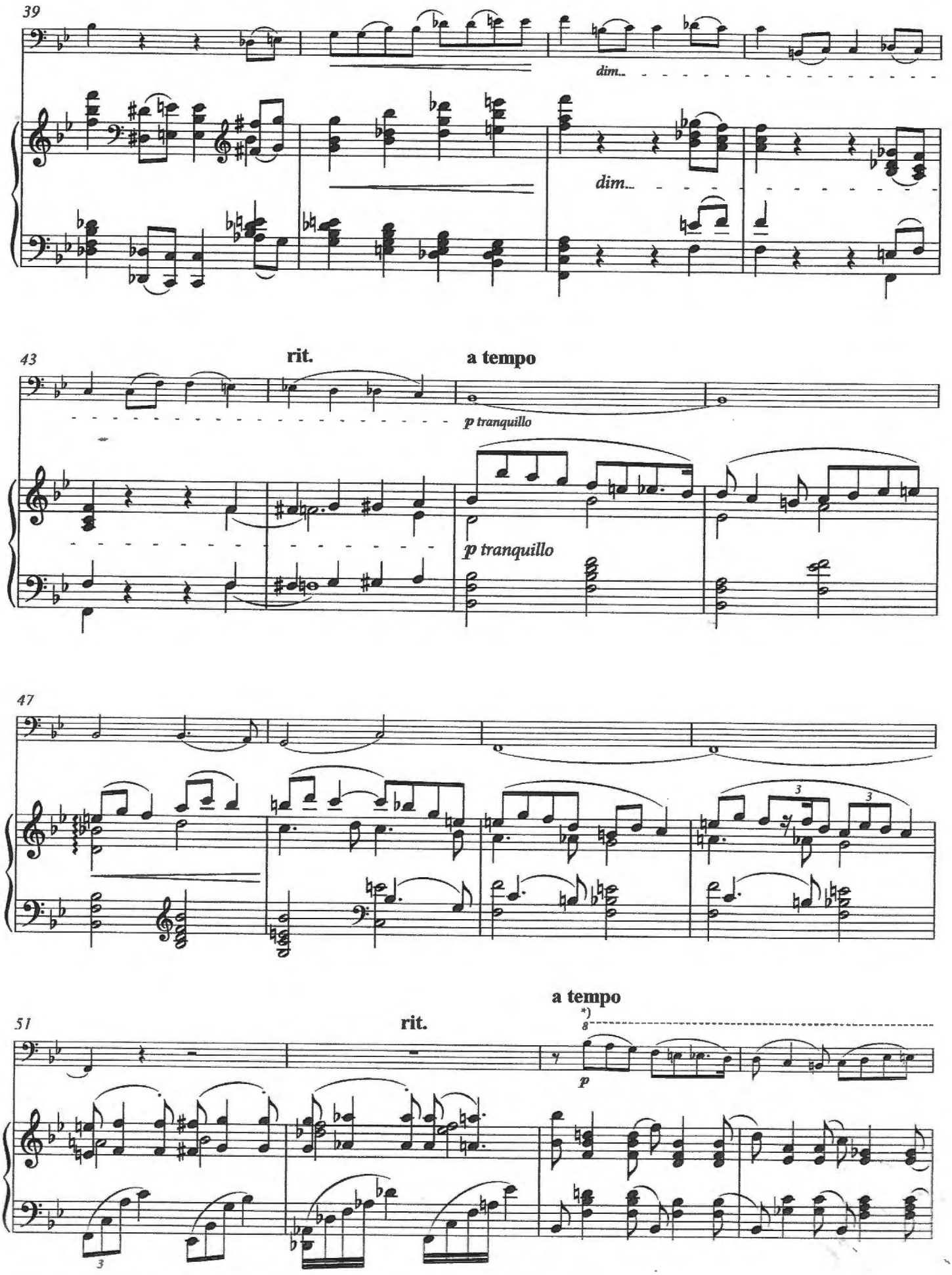
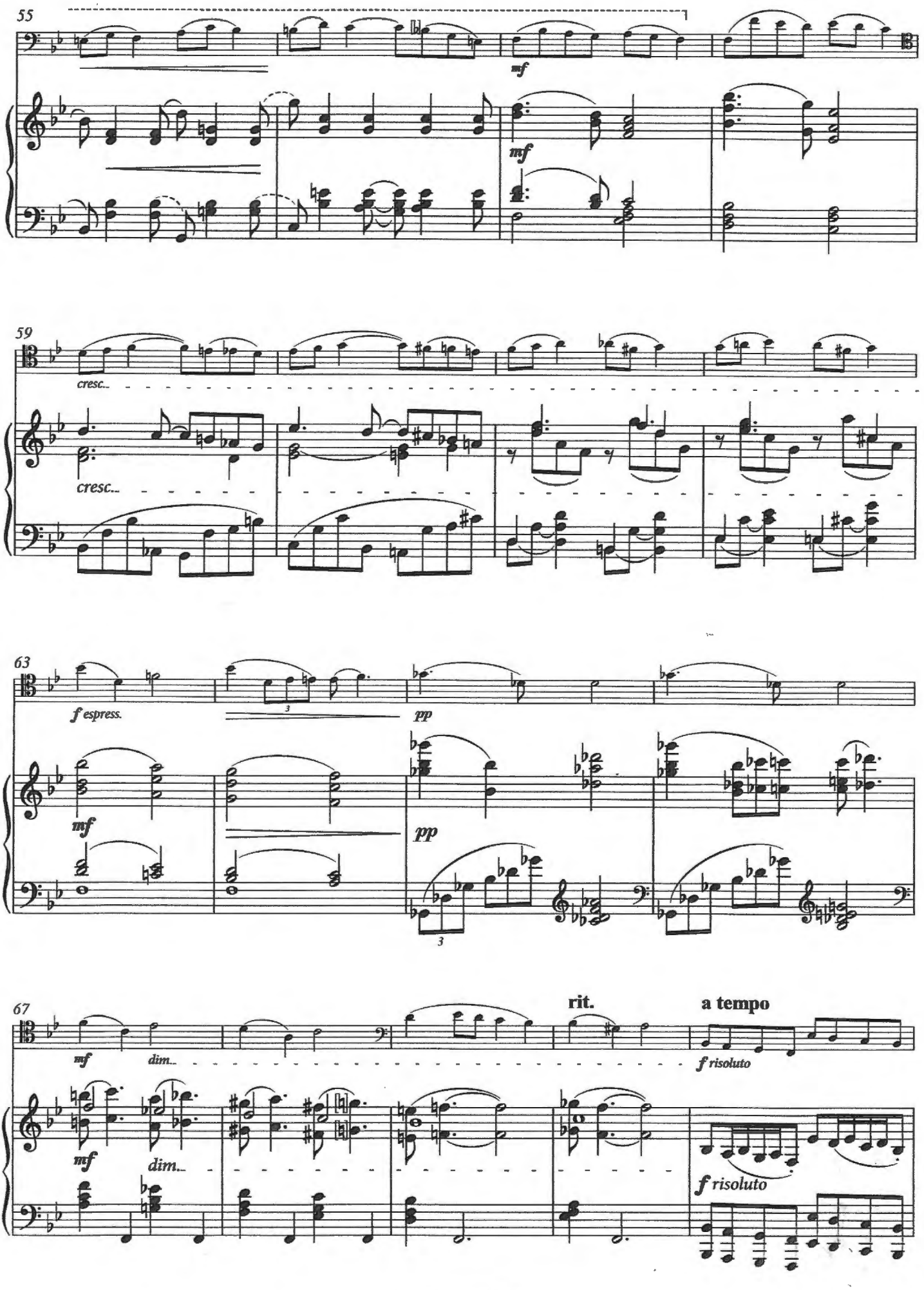
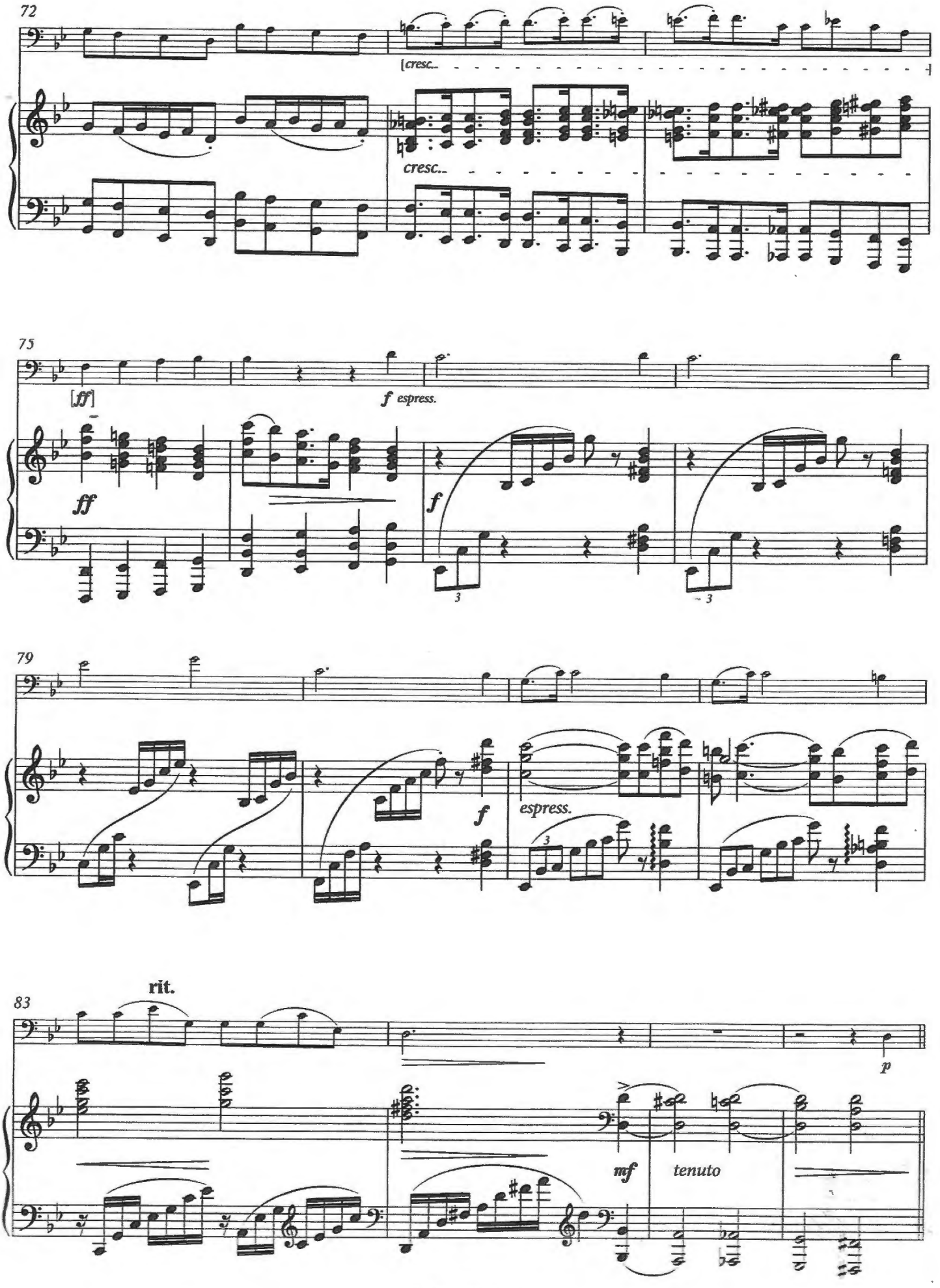


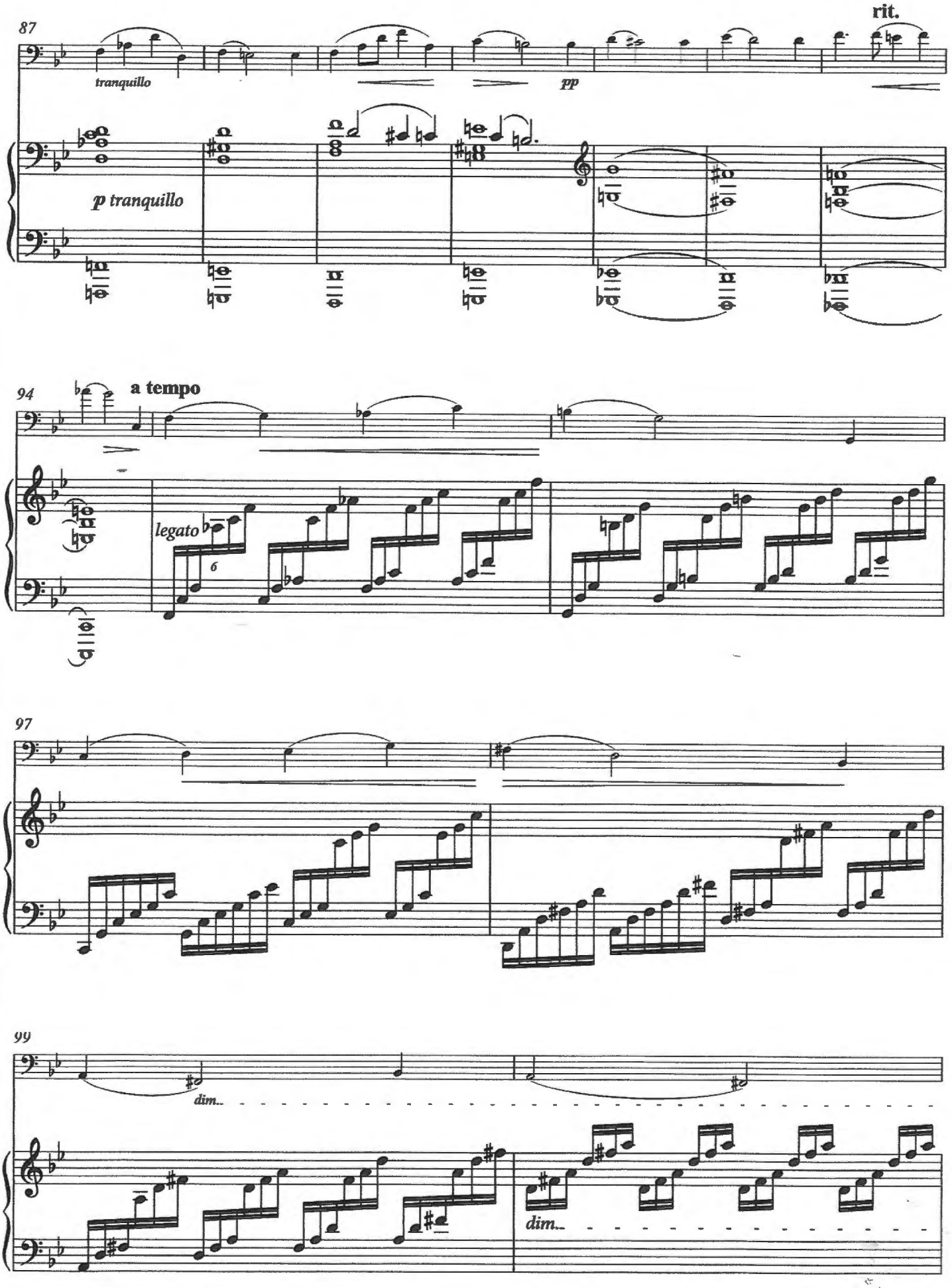
*) vgl. Kritischer Bericht / *see Critical Commentary*

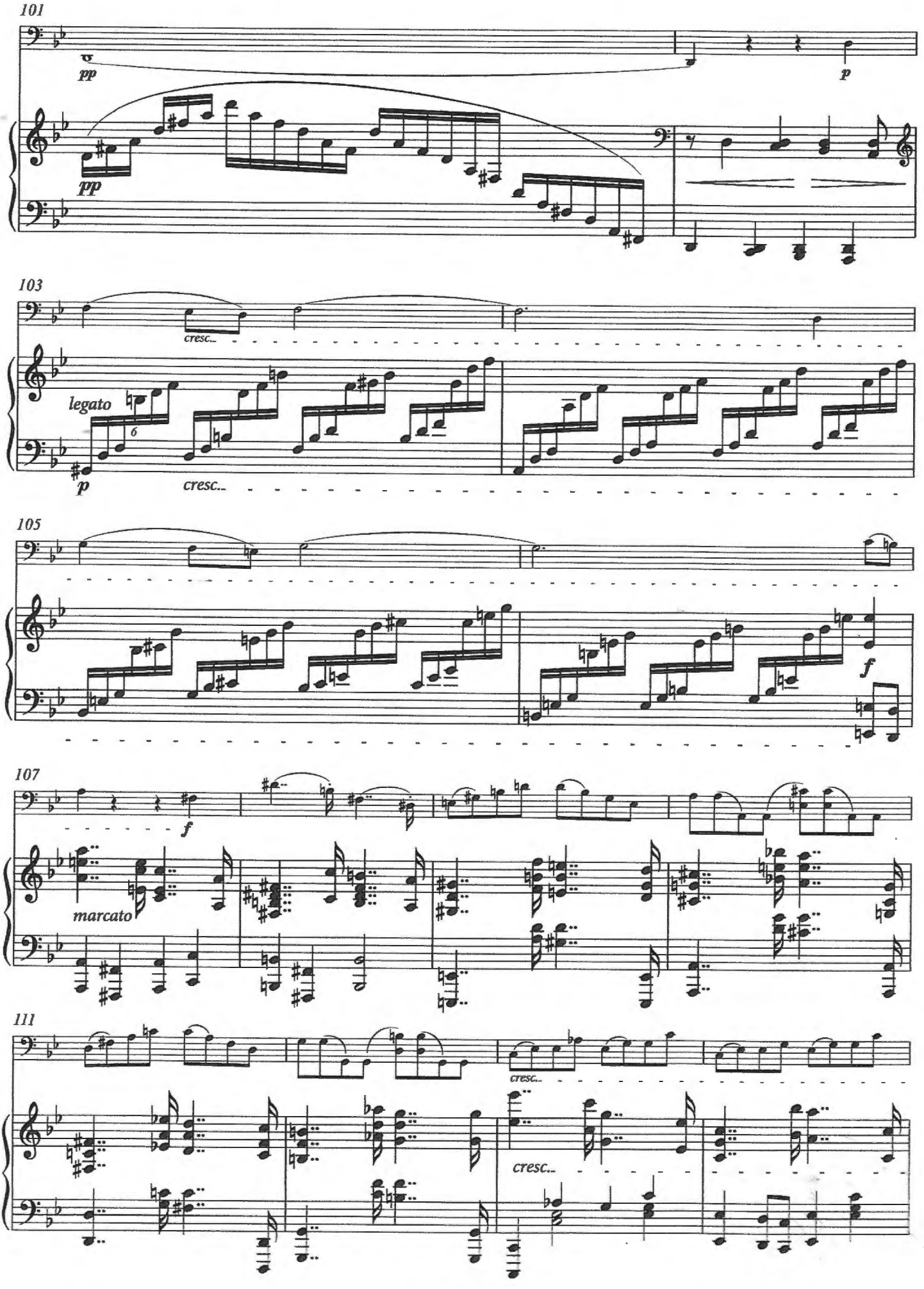


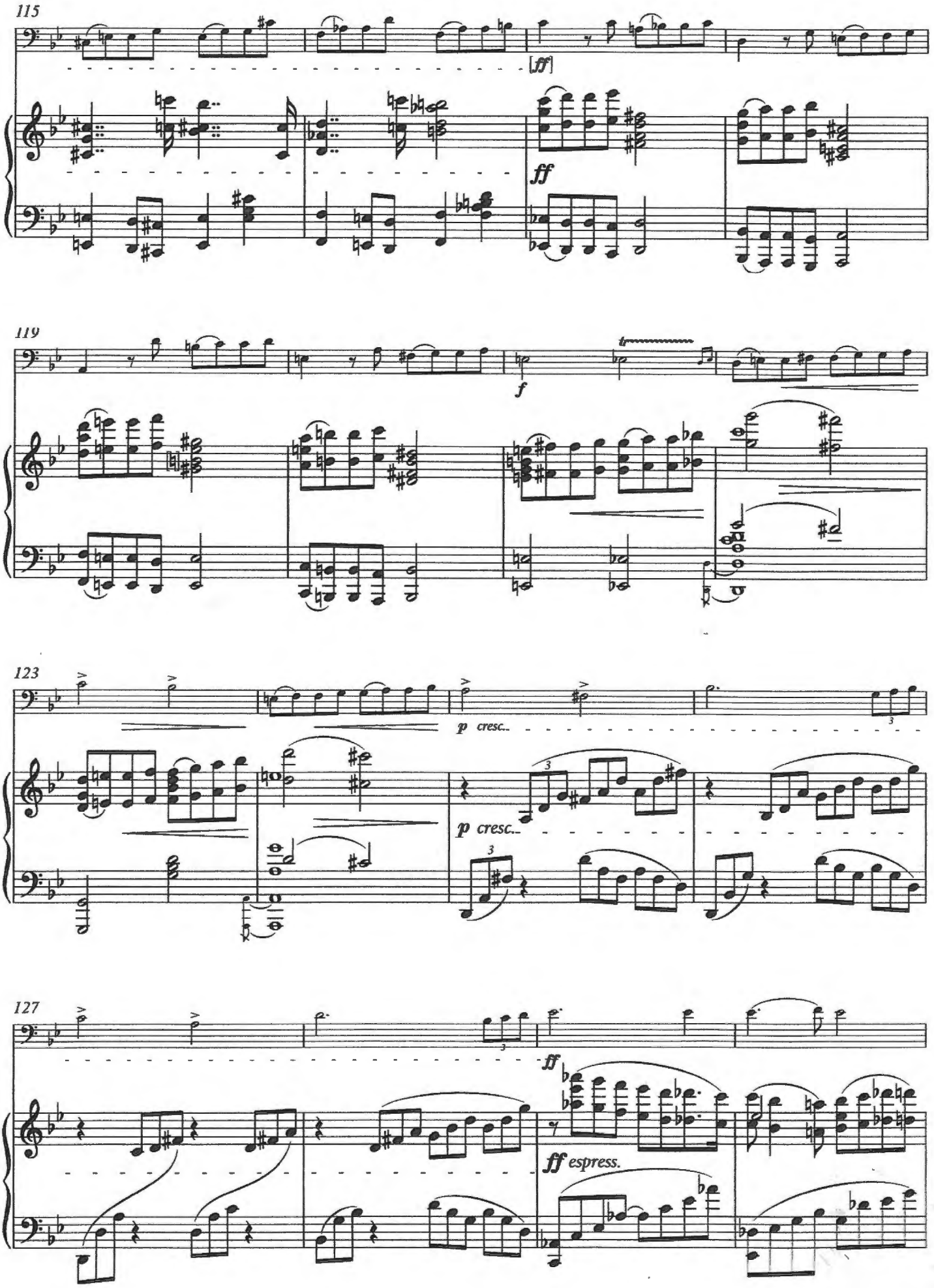
*) 8va - Anweisung wurde später von Schumann gestrichen / *The 8va-sign was crossed out later by Schumann's hand*

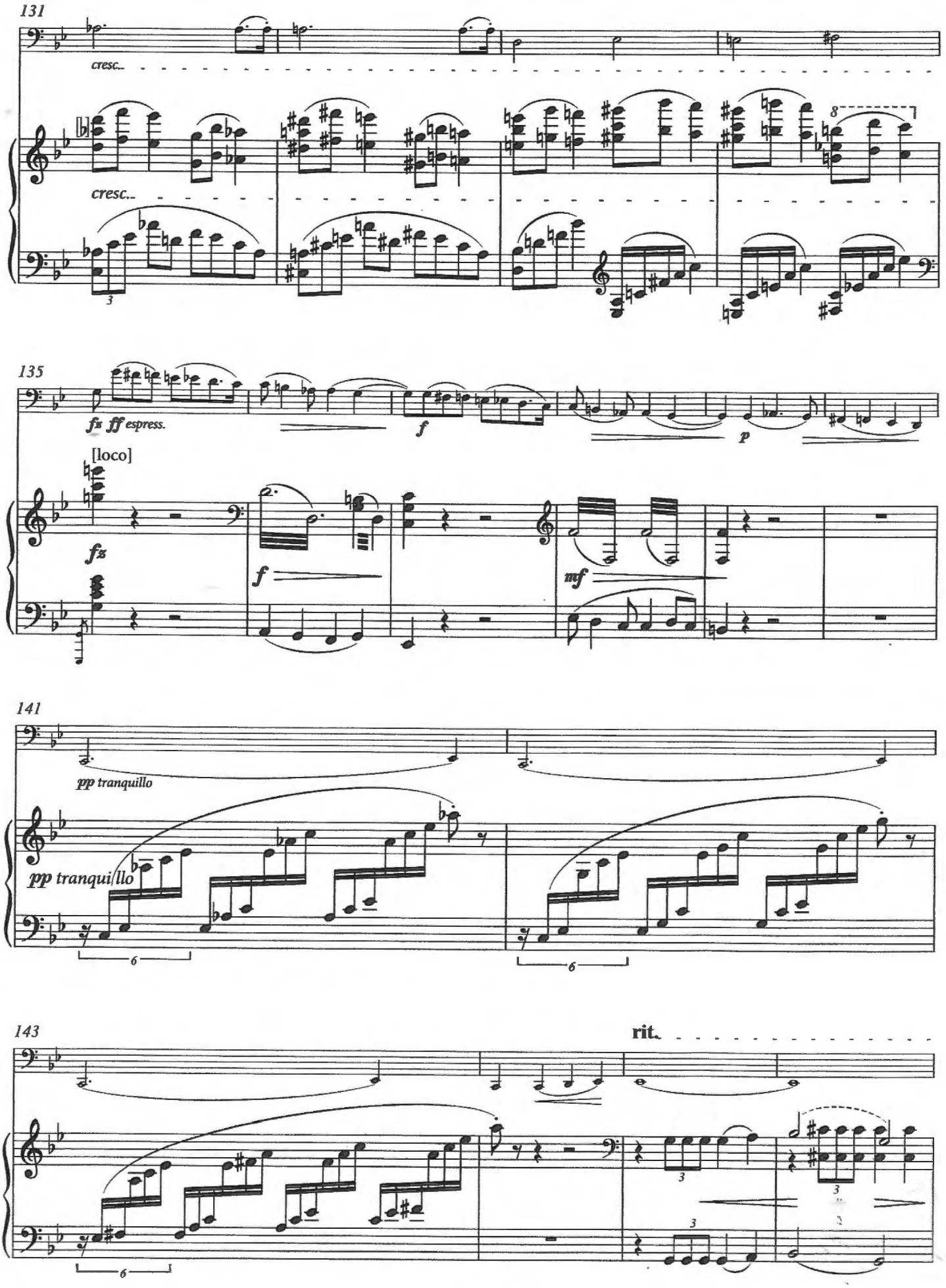

55
mf
mf
59
cresc.
cresc.
63
f espress.
3
pp
mf
pp
3
67
mf
dim.
rit.
a tempo
f risoluto
mf
dim.
f risoluto

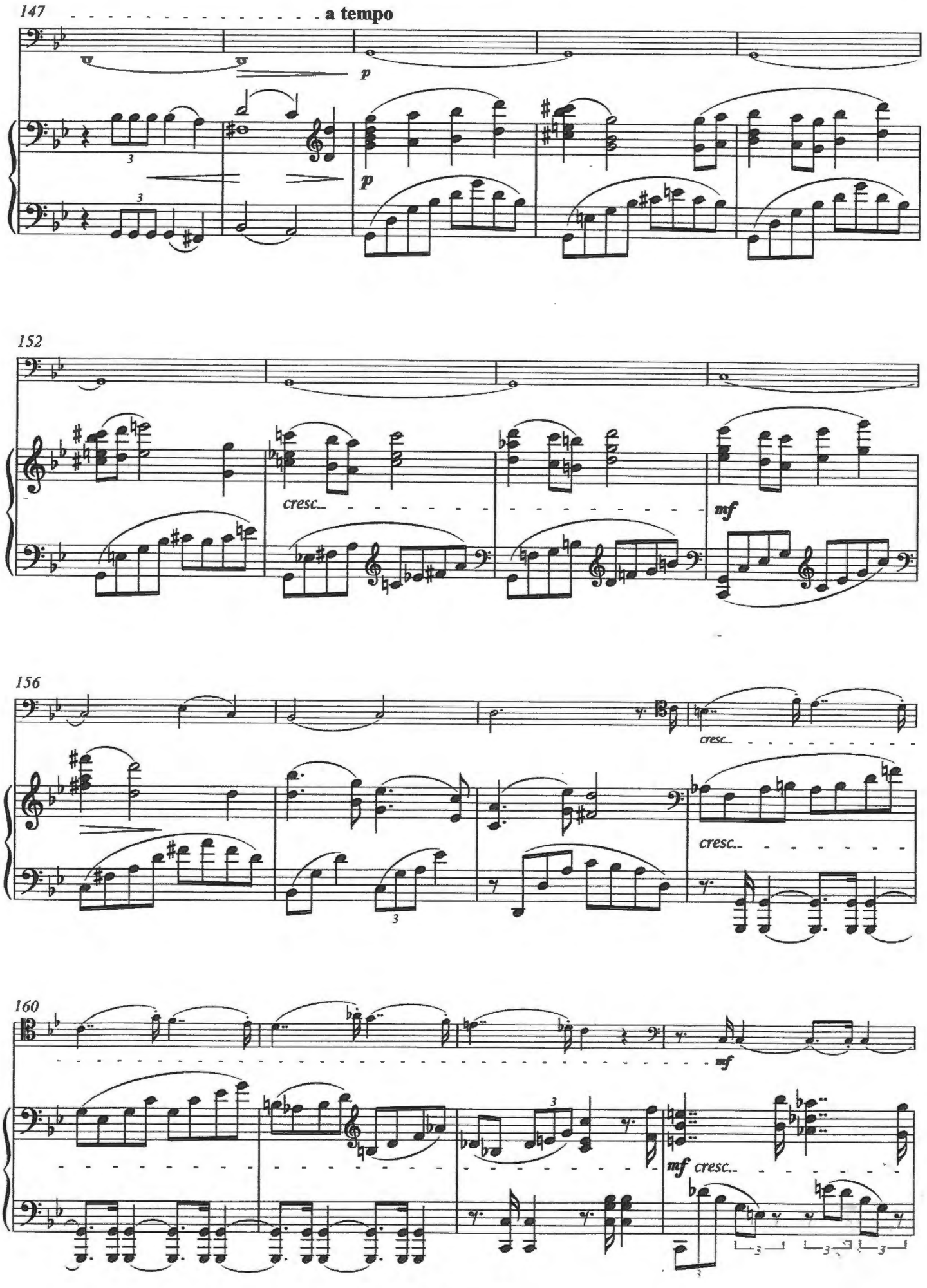

72
[cresc.
cresc.
75
[ff]
f espress.
ff
f
3
3
79
f
espress.
3
83
rit.
p
mf
tenuto

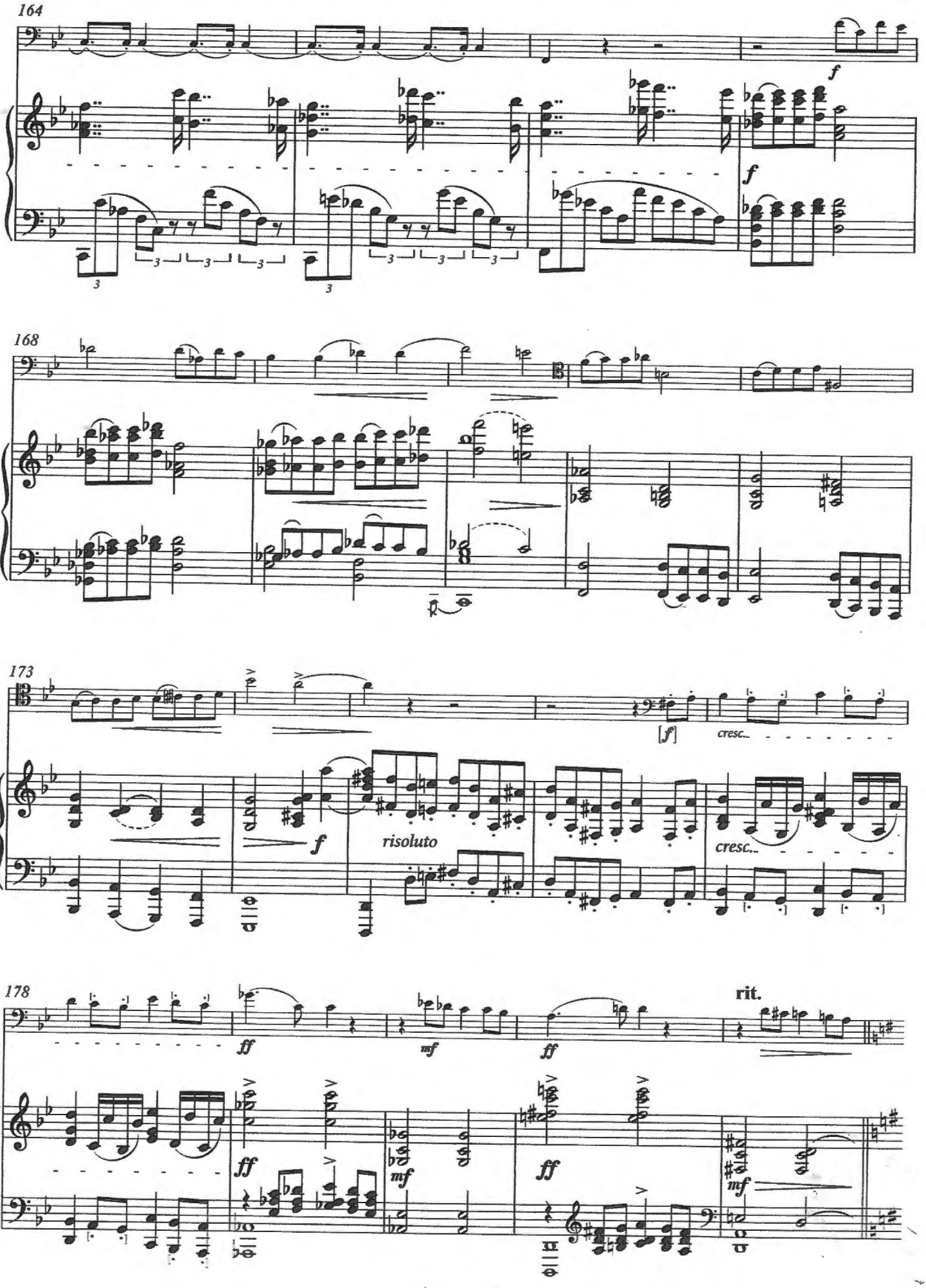

87
tranquillo
pp
rit.
p tranquillo
94
a tempo
legato
6
97
99
dim.
dim.

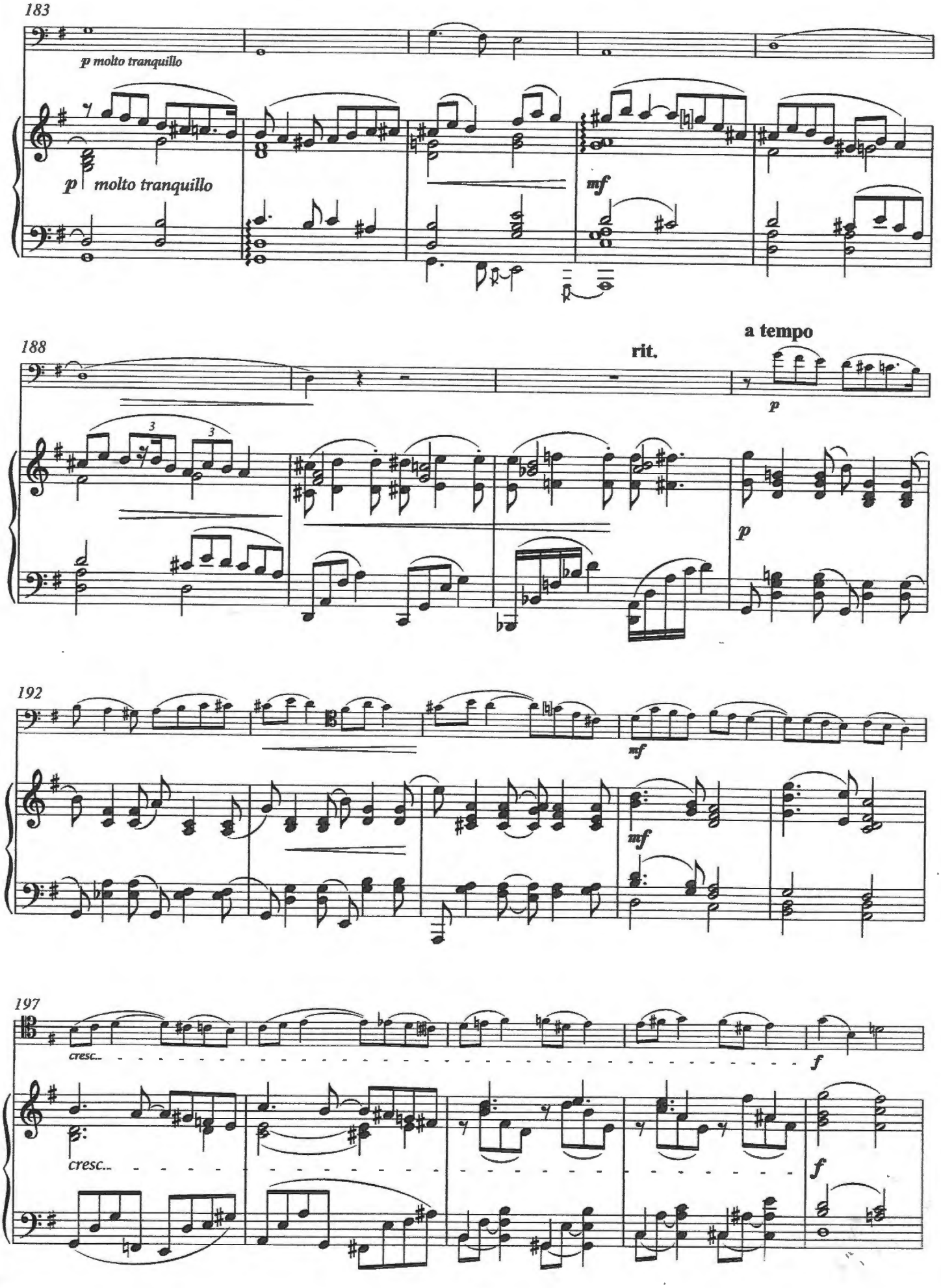

101
pp
p
pp
103
cresc.
legato
6
p
cresc.
105
f
107
f
marcato
111
cresc.
cresc.

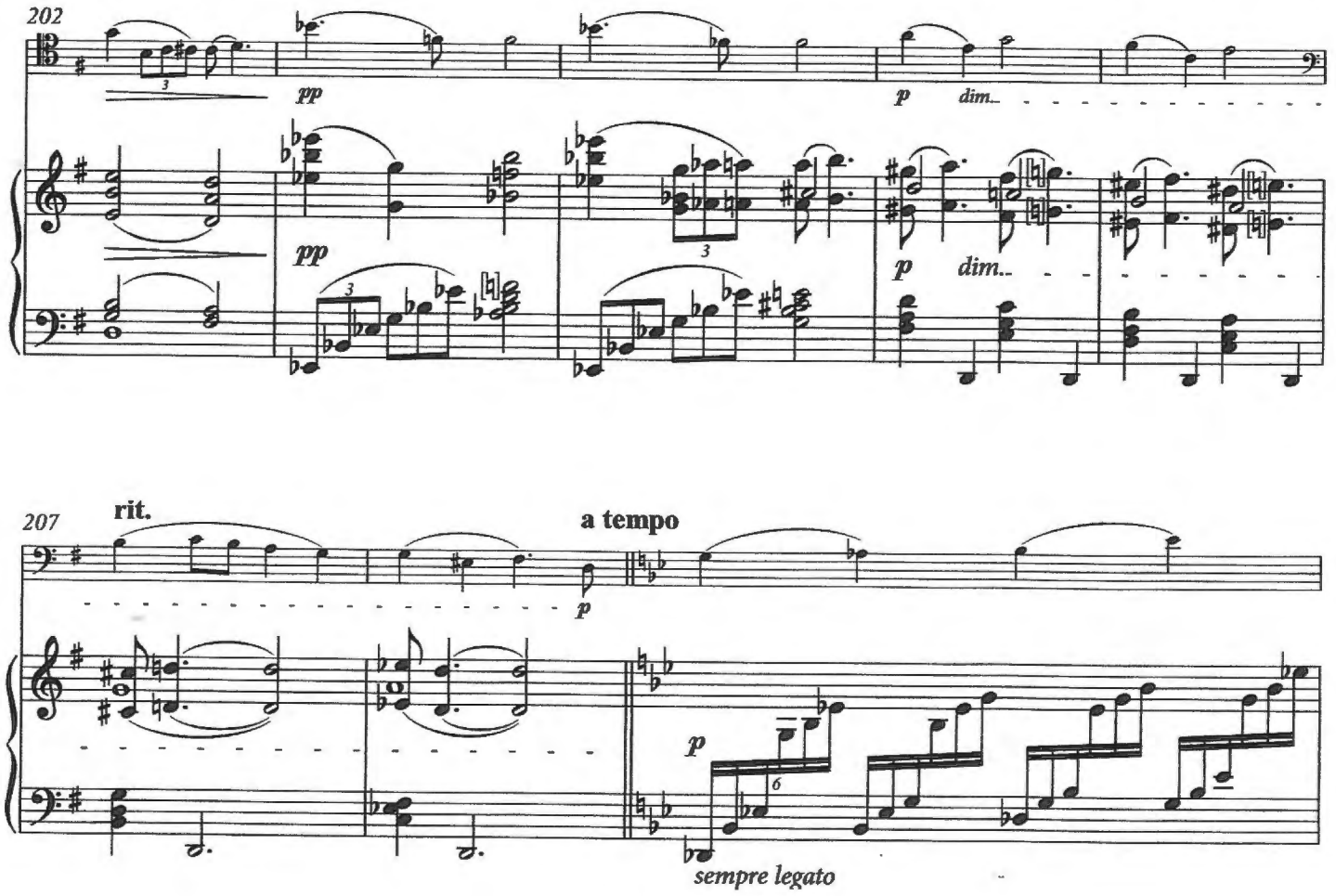

115
[ff]
ff
119
f
123
p cresc.
p cresc.
127
ff
ff espress.


131
cresc.
cresc.
8
135
fz ff espress.
f
p
[loco]
fz
f
mf
141
pp tranquillo
pp tranquillo
143
rit.

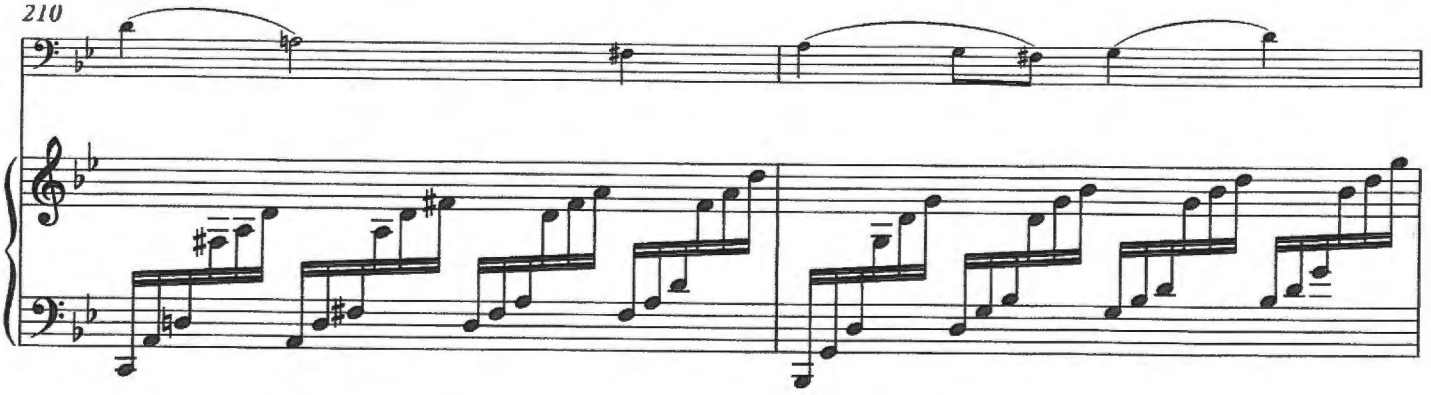

147
a tempo
p
p
152
cresc.
mf
156
cresc.
cresc.
160
mf
mf cresc.


164
f
f
168
173
[f]
cresc.
f
risoluto
cresc.
178
ff
mf
ff
rit.
ff
mf
ff
mf


183
p molto tranquillo
p molto tranquillo
mf
188
rit.
a tempo
p
p
192
mf
mf
197
cresc.
f
cresc.
f


202
pp
p
dim.
pp
p
dim.

207
rit.
a tempo
p
p
sempre legato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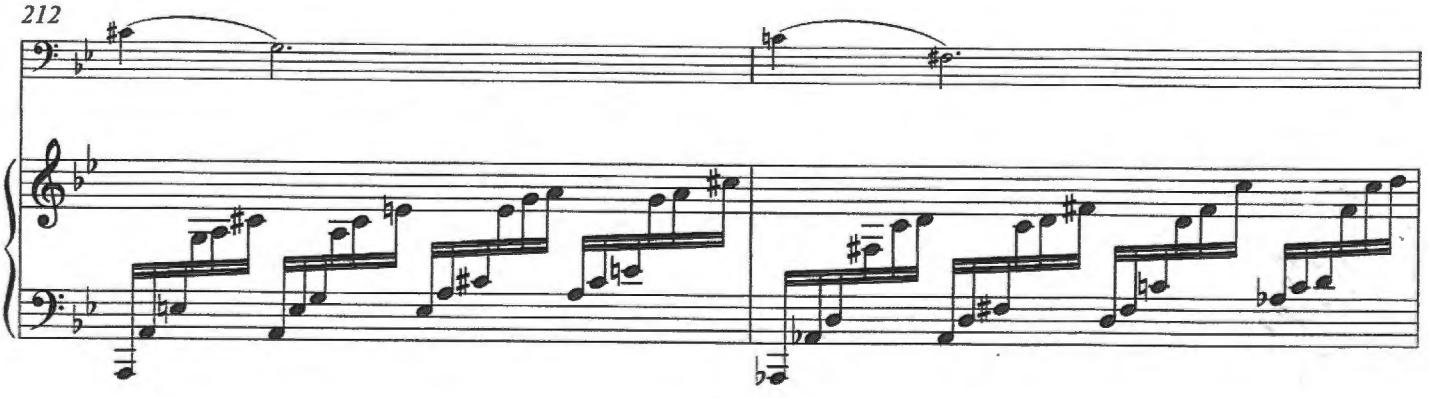
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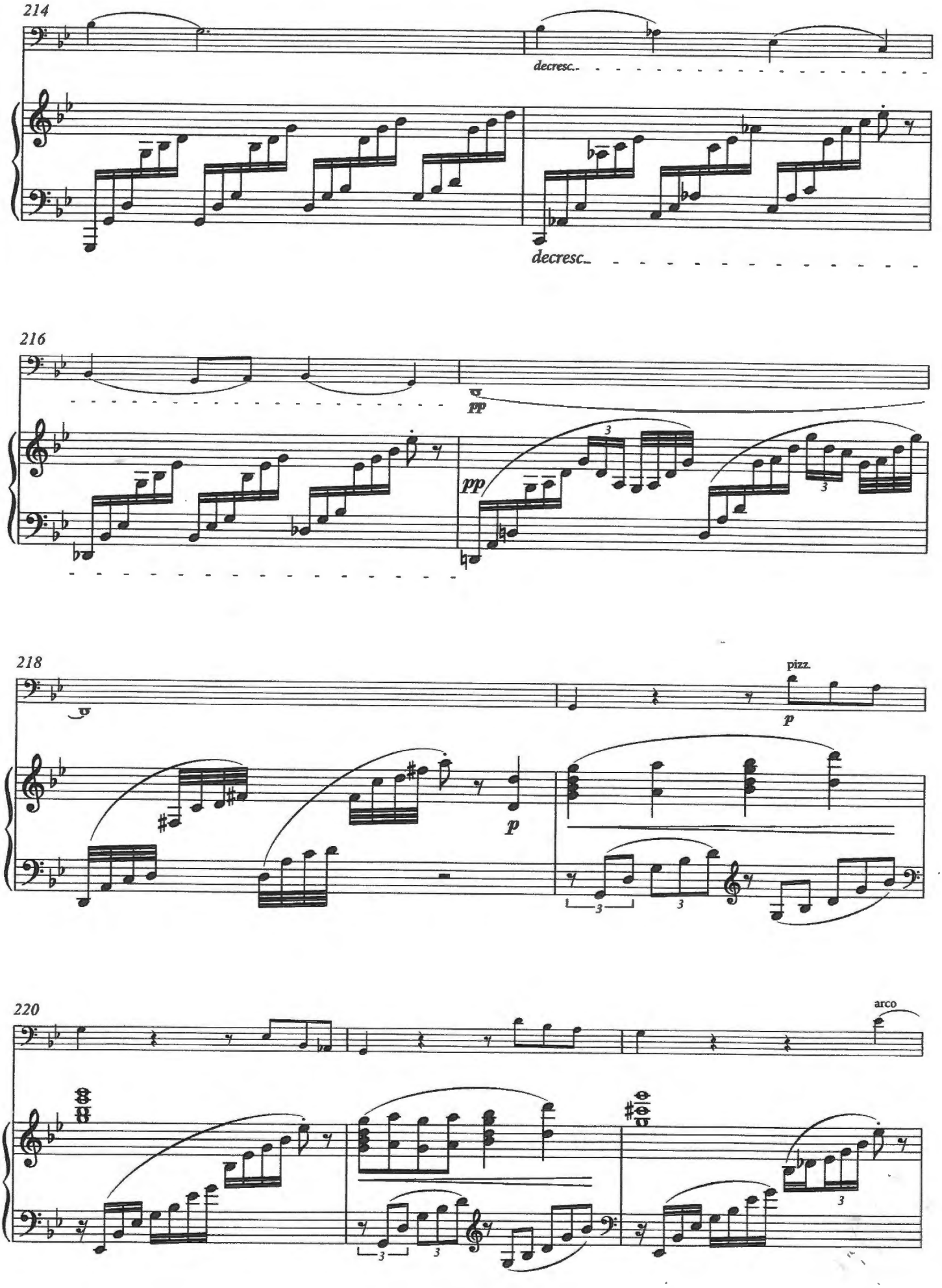
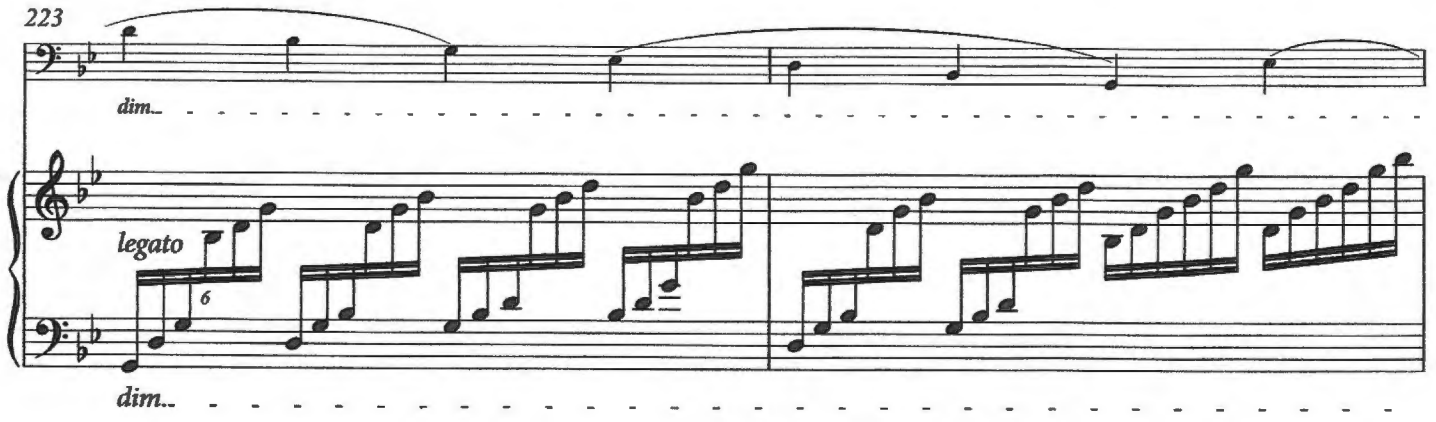
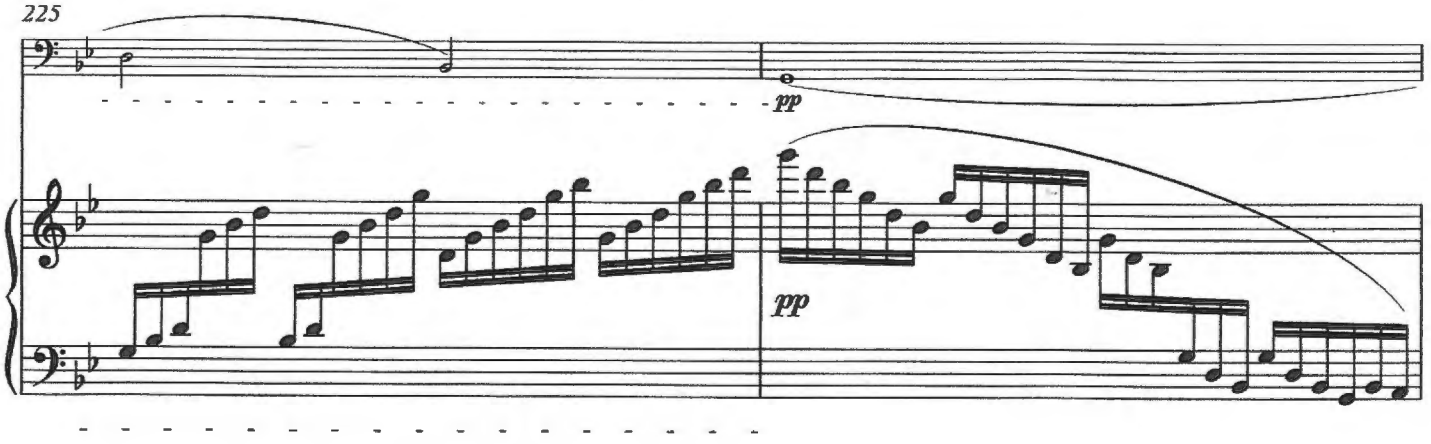
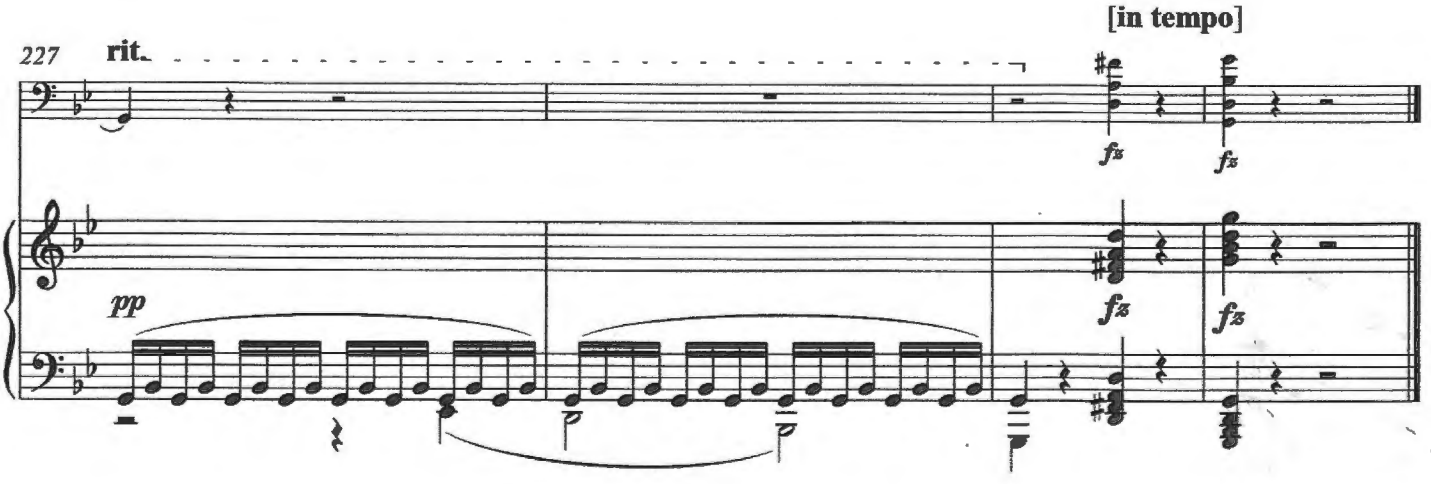
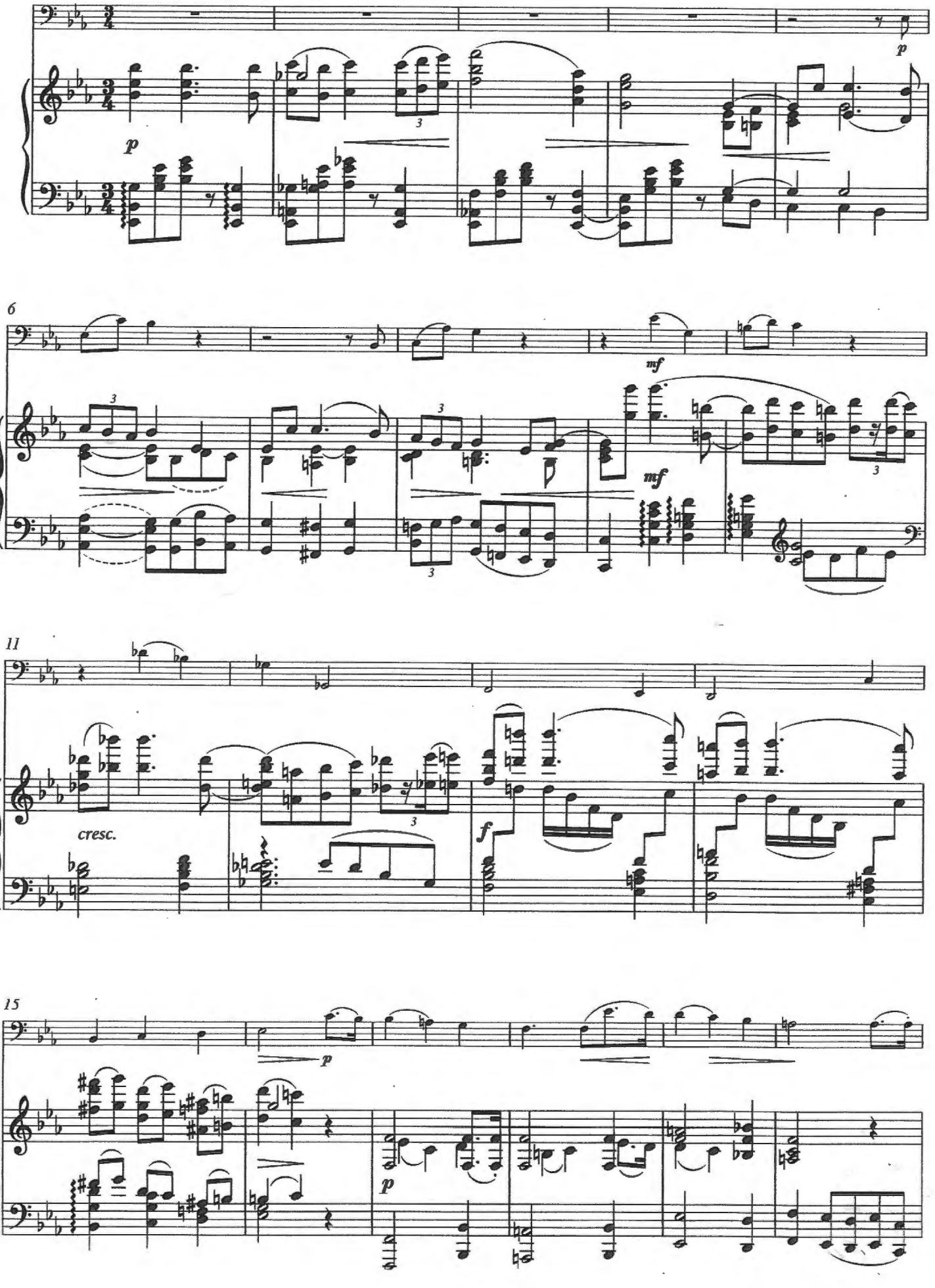

214
decresc.
decresc.
216
pp
pp
218
pizz.
p
p
220
arco

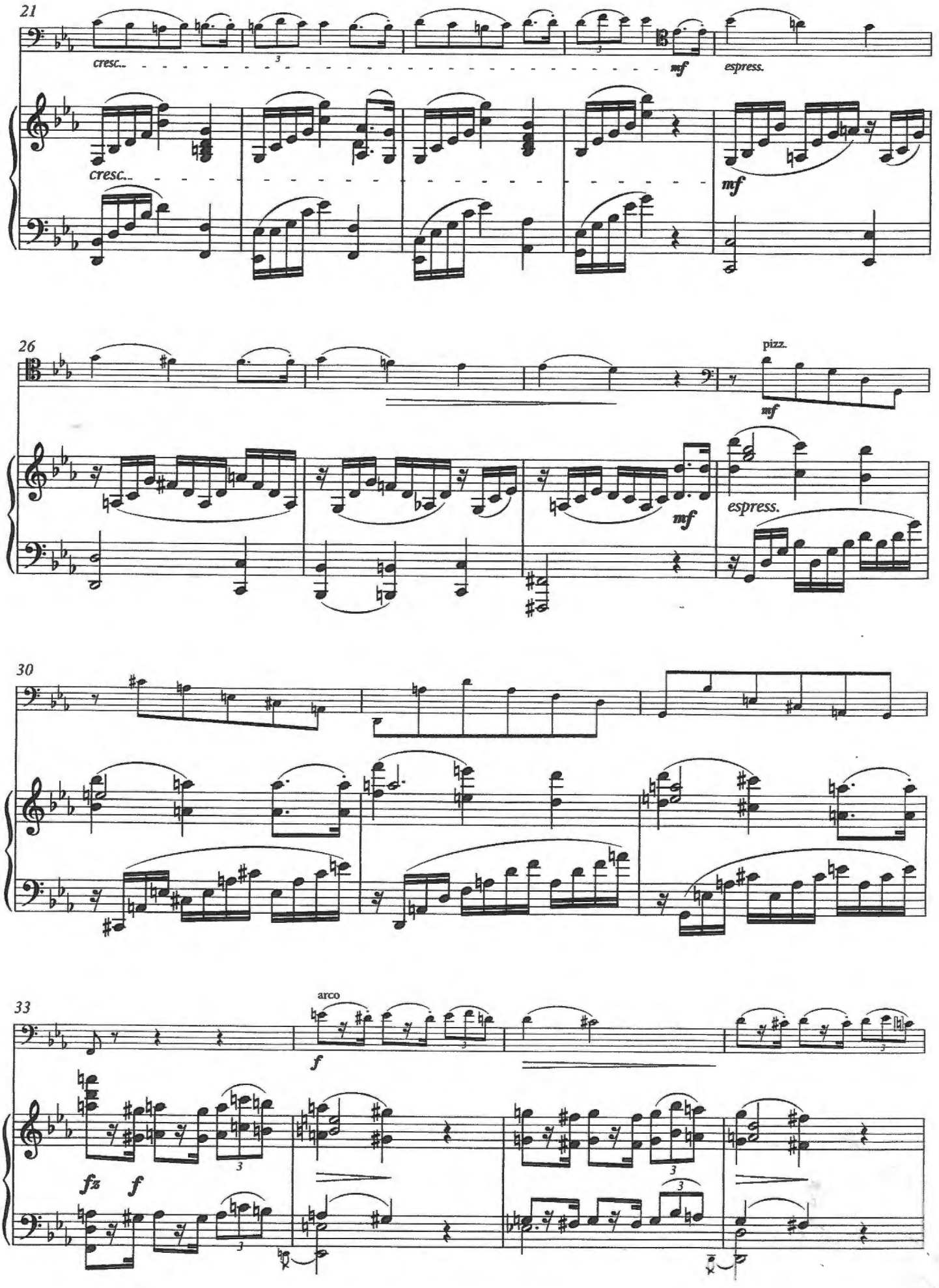

223
dim.
legato
6
dim.

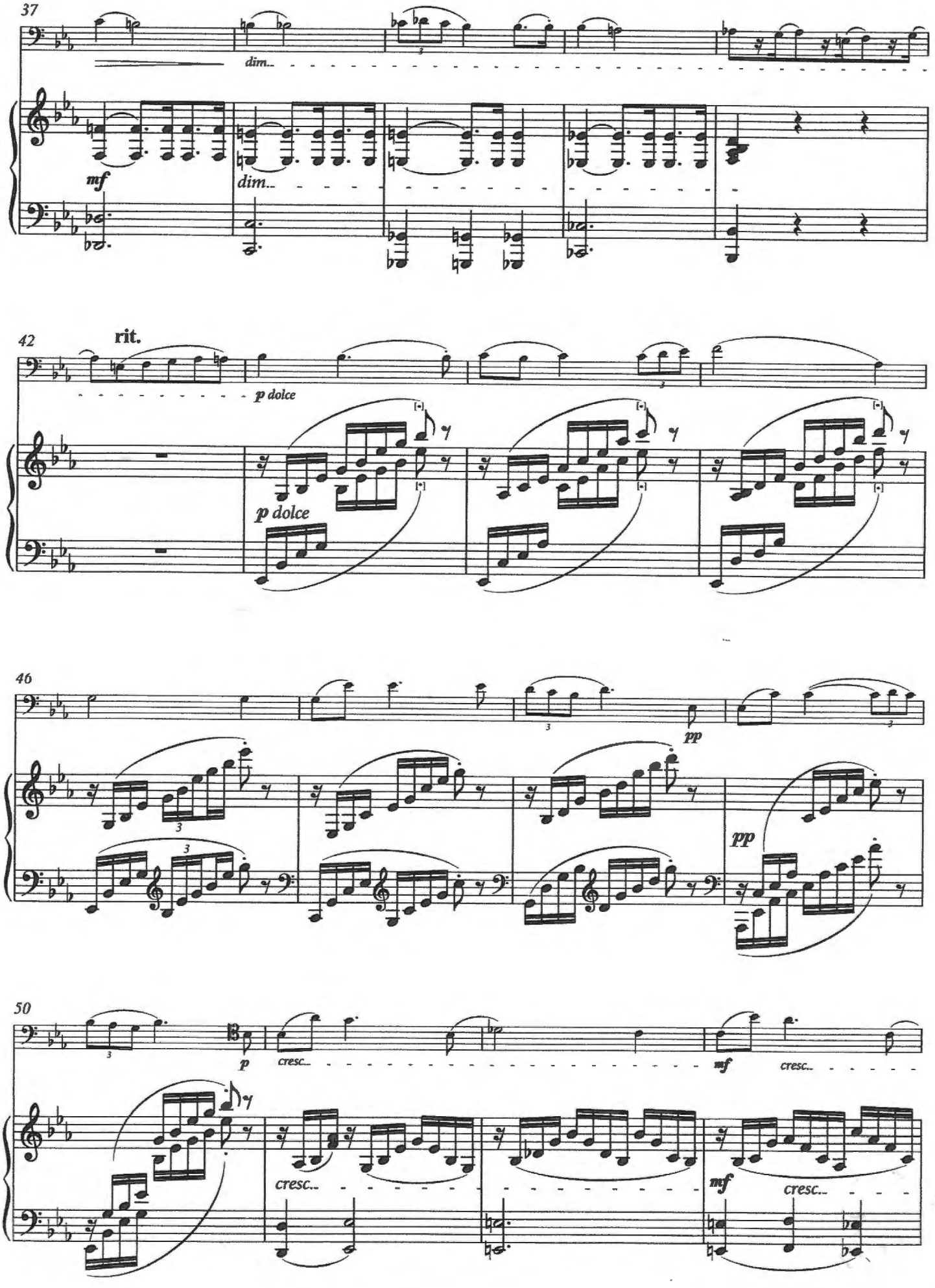

225
pp
pp

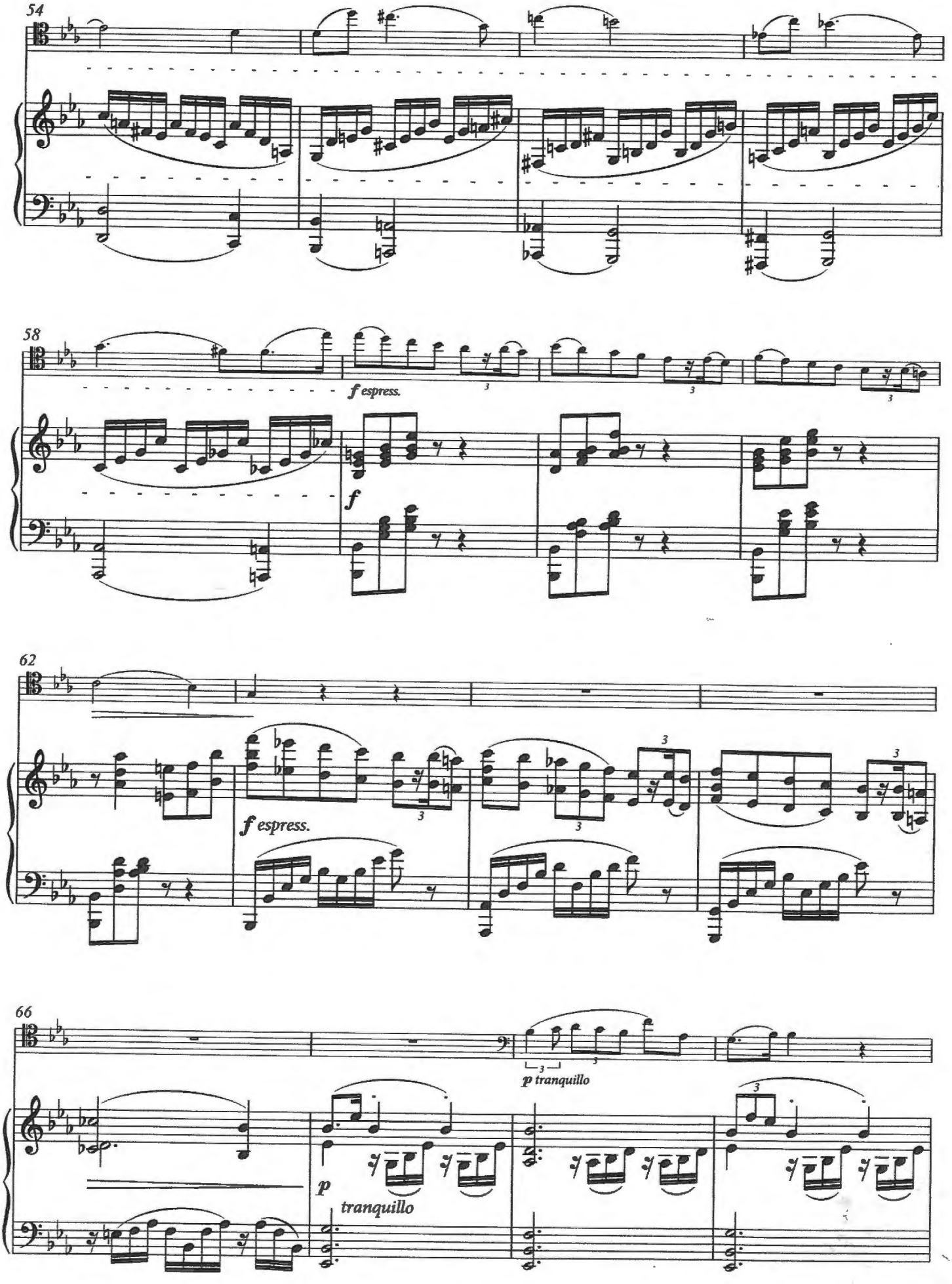

227
rit.
[in tempo]
fz
fz
pp
fz
fz

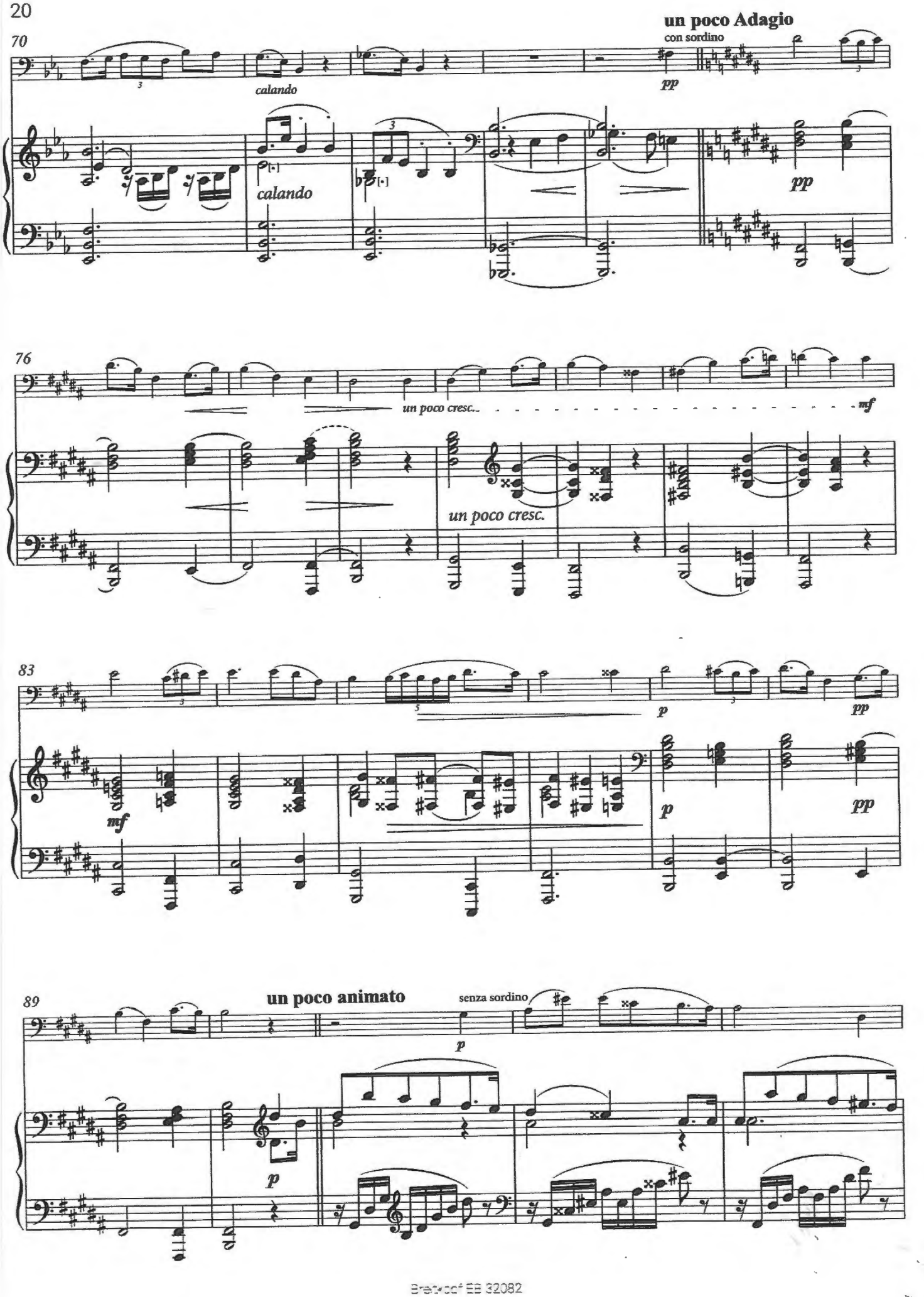
Andante cantabile ed espressivo

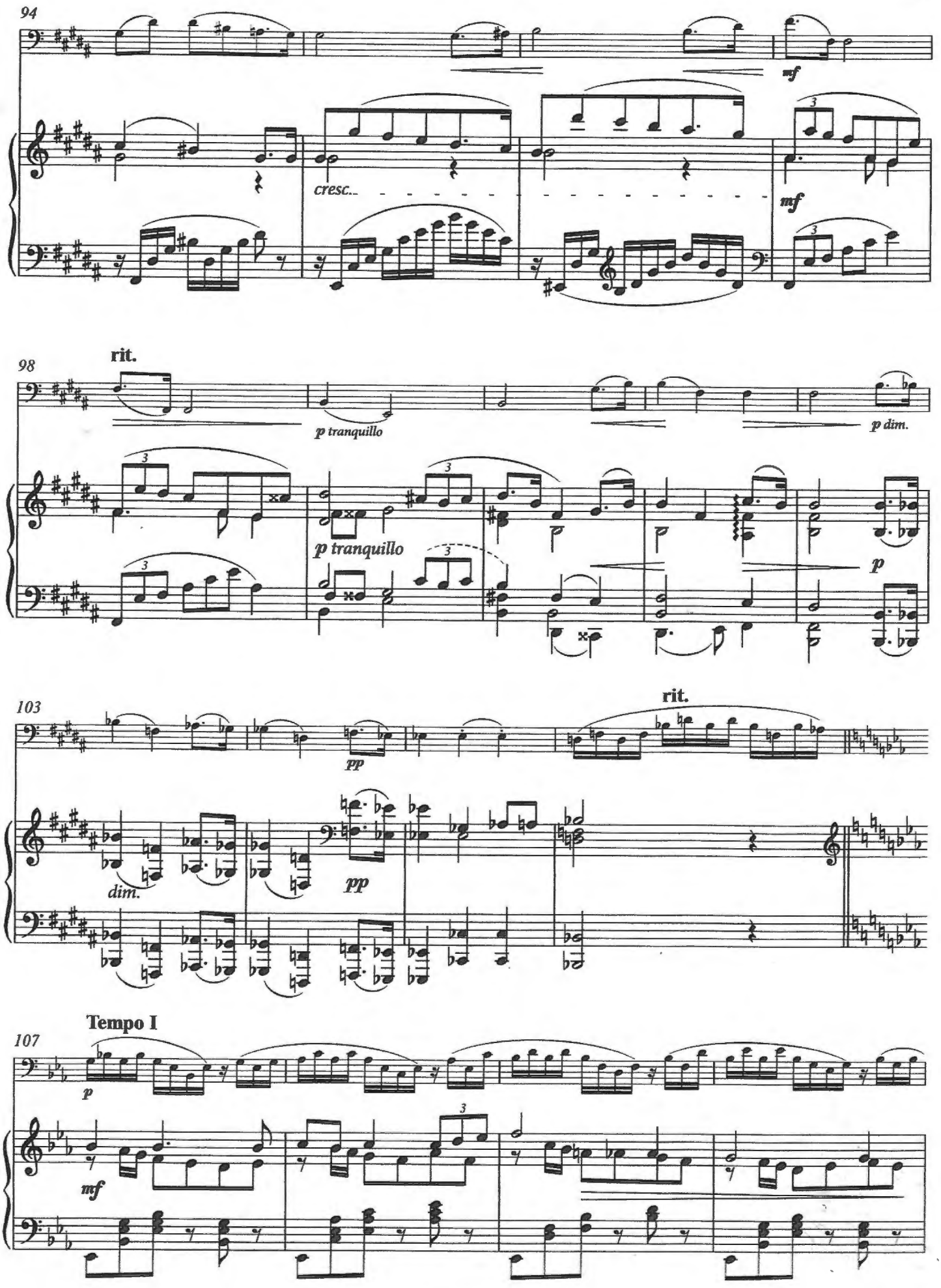


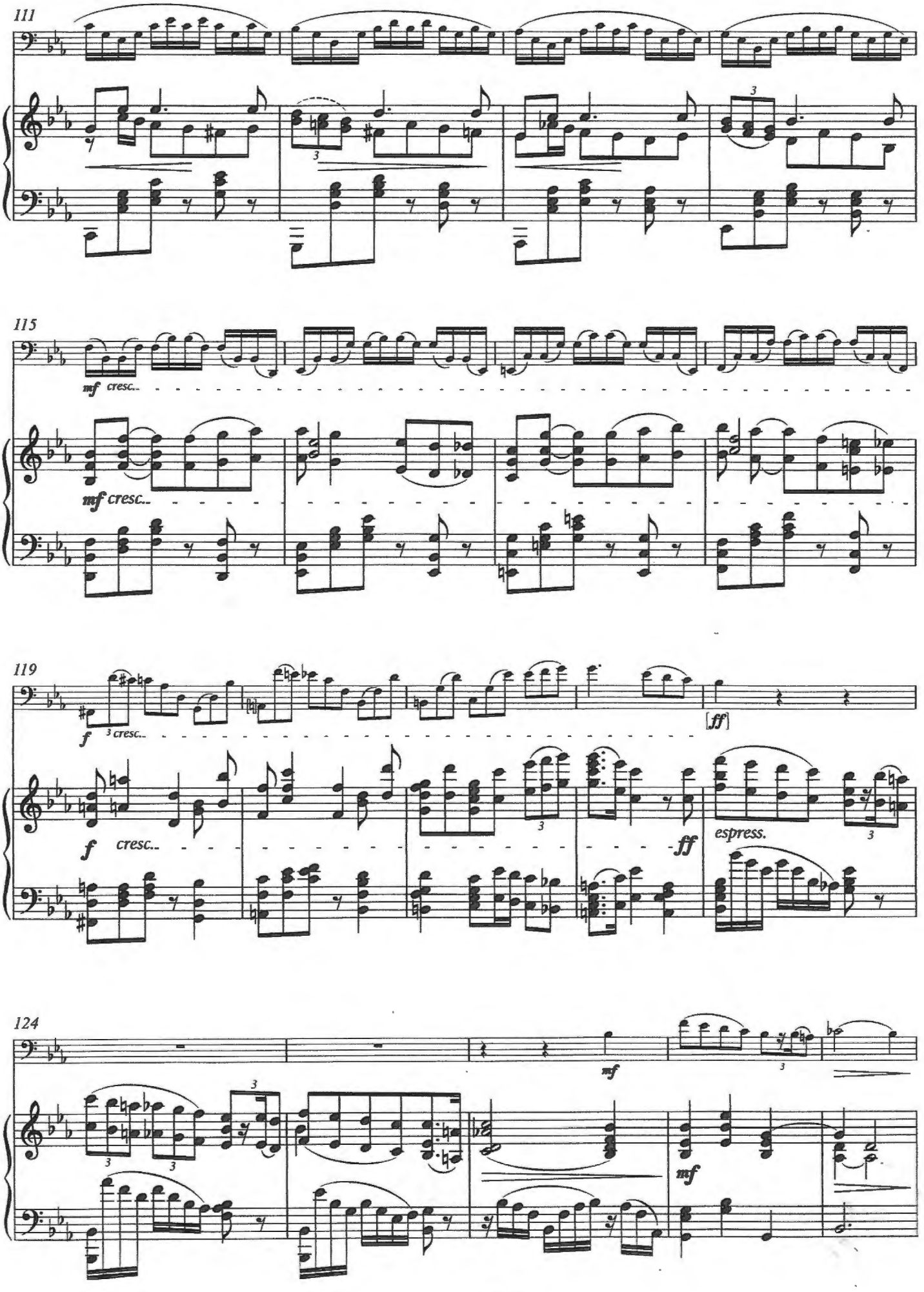

21
cresc.
mf
espress.
cresc.
mf
26
pizz.
mf
mf
espress.
30
33
arco
f
fz
f

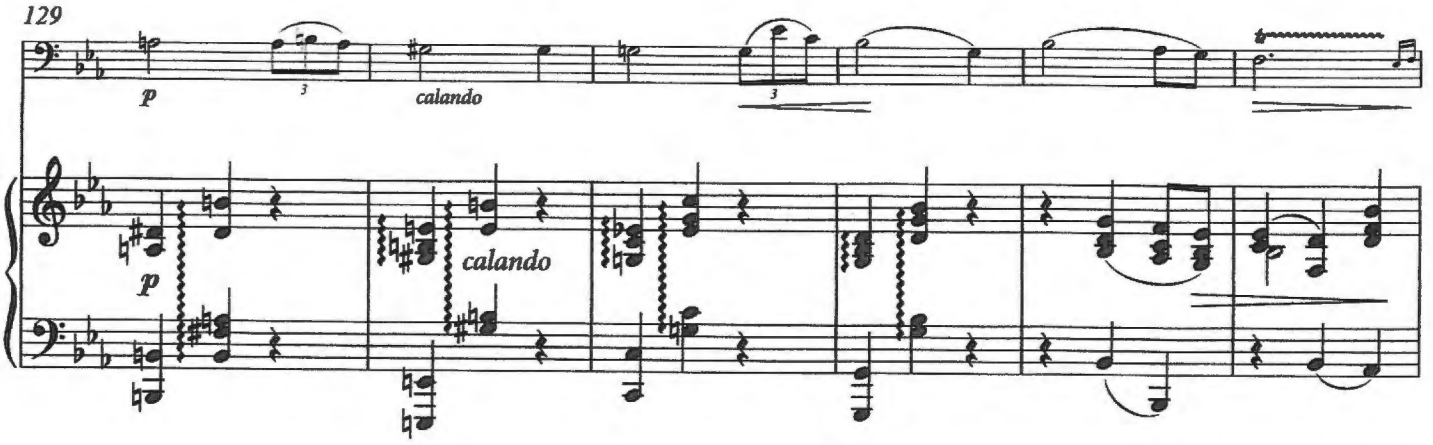

37
dim.
mf
dim.
42
rit.
p dolce
p dolce
46
pp
pp
50
p
cresc.
mf
cresc.
cresc.
mf
cresc.

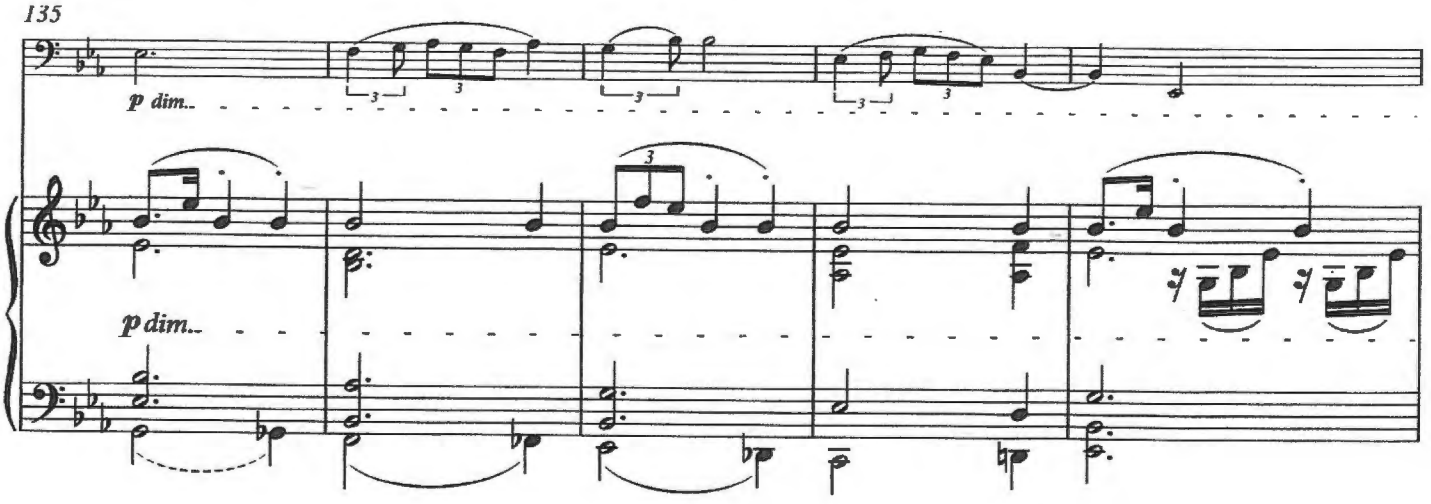

54
58
f espress.
f
62
f espress.
66
p tranquillo
p
tranquillo

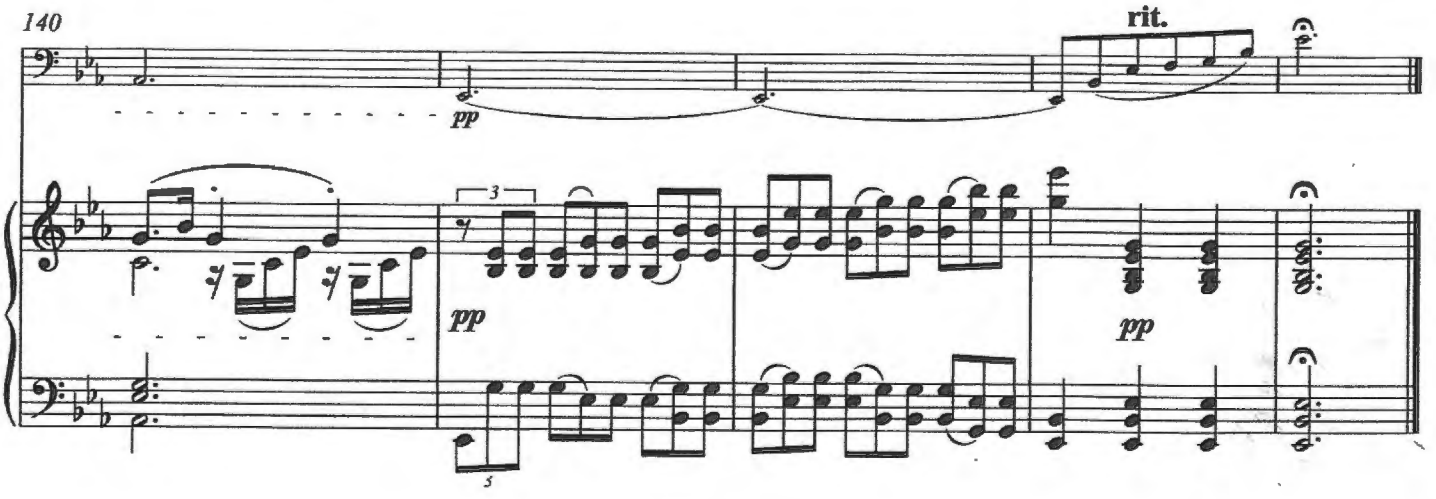

70
un poco Adagio
con sordino
calando
pp
calando
pp
76
un poco cresc.
mf
un poco cresc.
83
mf
p
pp
p
pp
89
un poco animato
senza sordino
p
p


94
mf
cresc.
mf
98
rit.
p tranquillo
p dim.
p tranquillo
p
103
rit.
pp
dim.
pp
Tempo I
107
p
mf


111
115
mf cresc..
mf cresc..
119
f
3 cresc..
[ff]
f
cresc..
ff
espress.
124
mf
mf

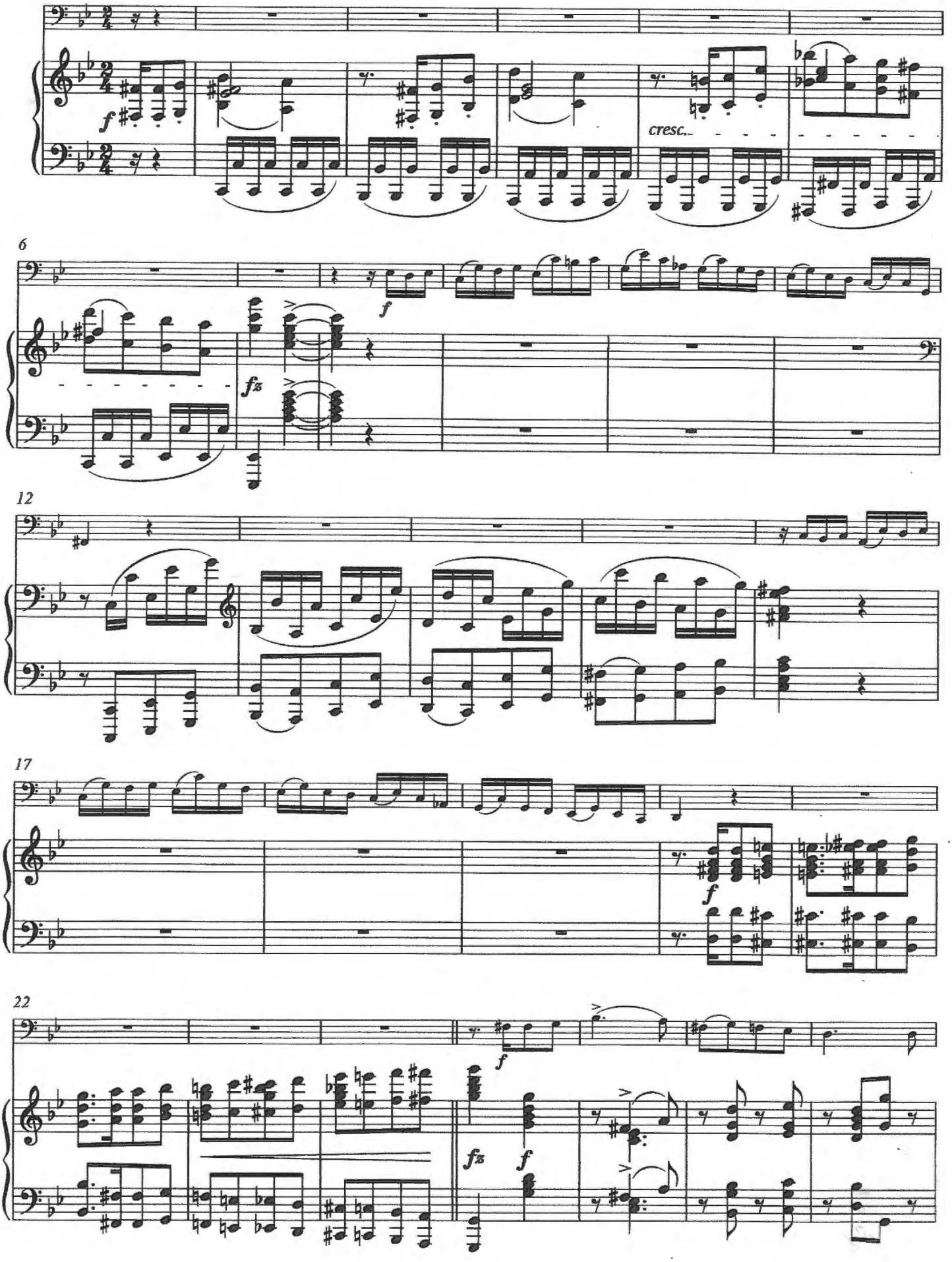

129
p
calando
p
calando

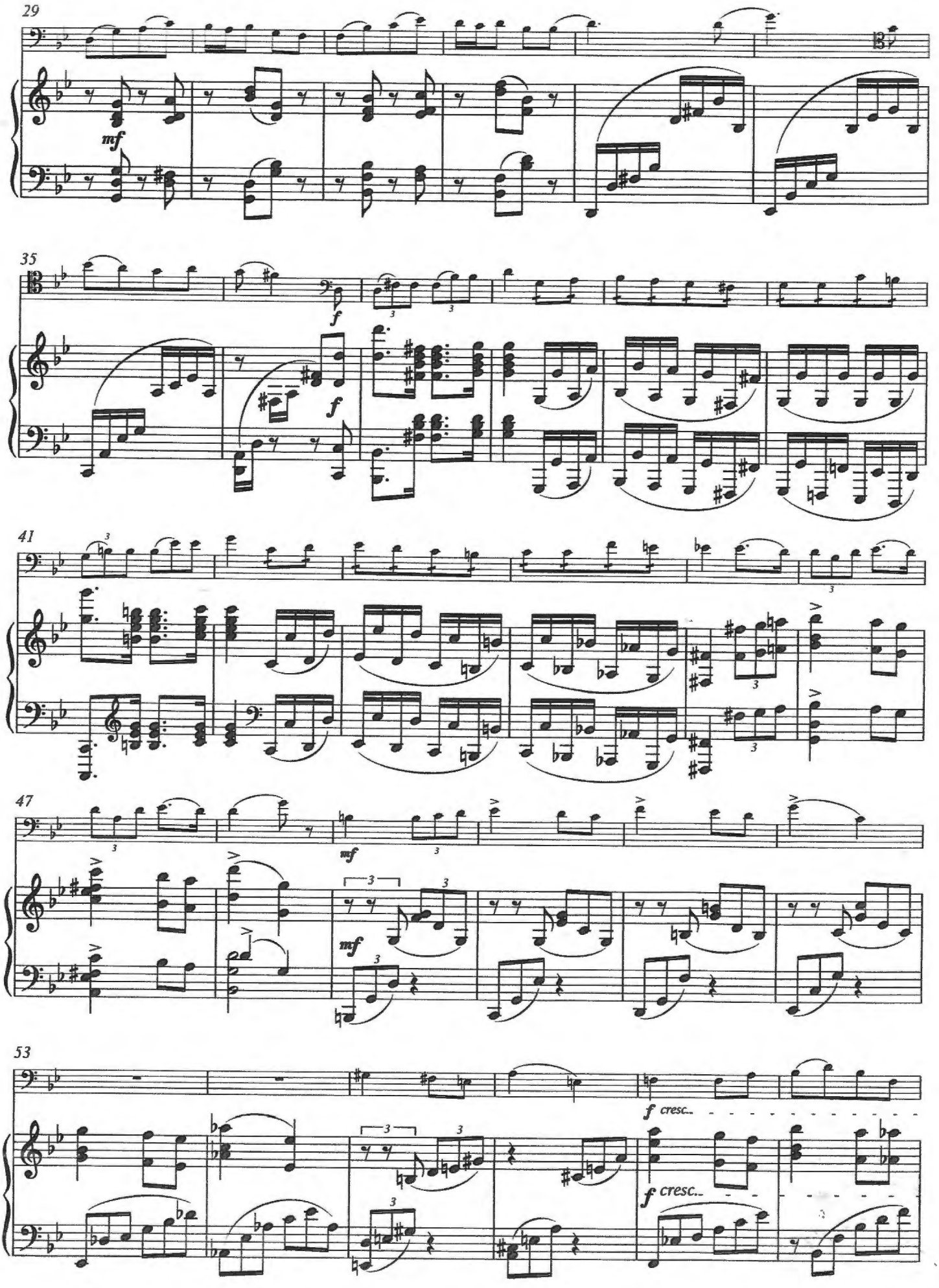

135
p dim..
p dim..

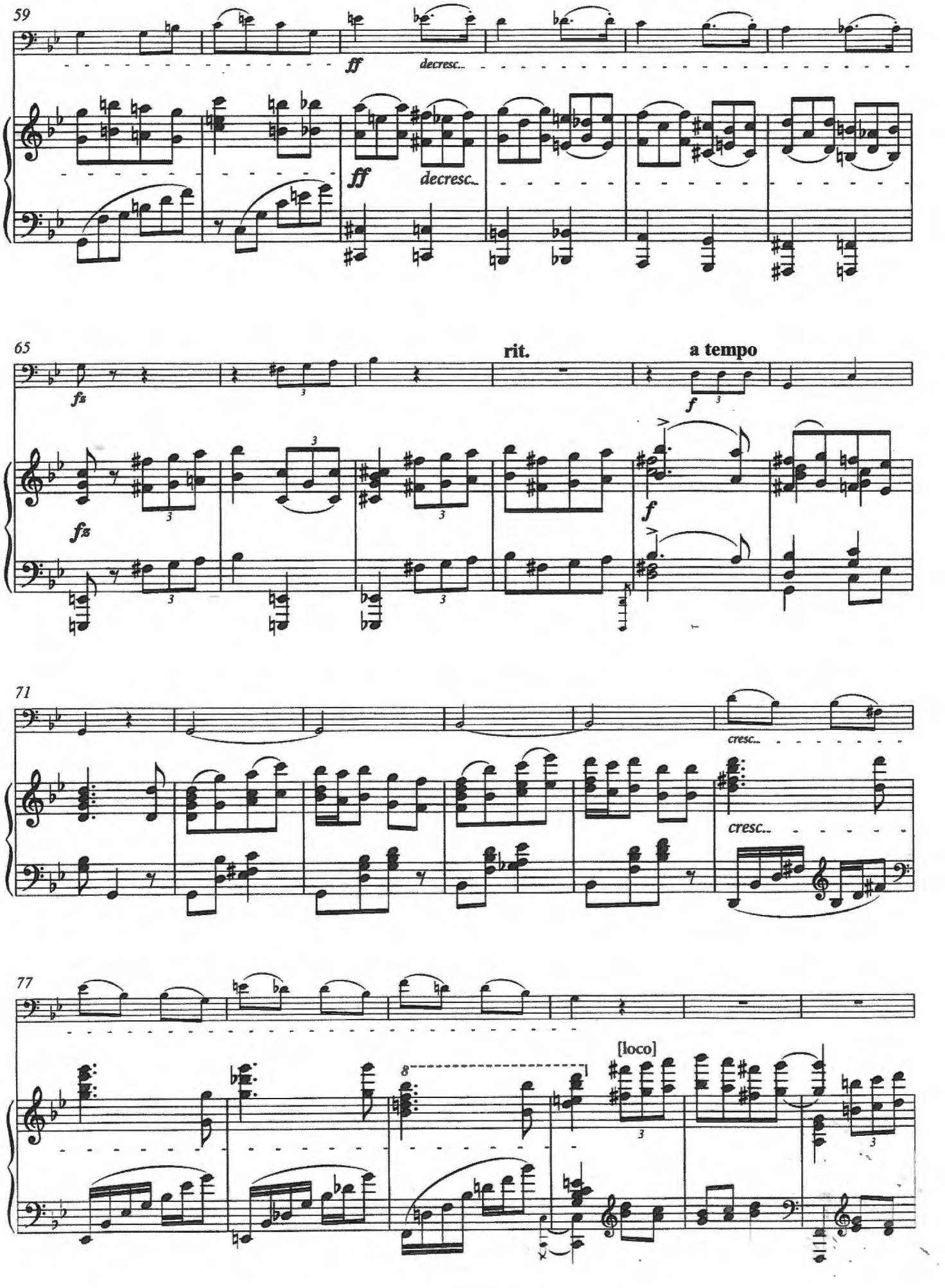

140
pp
rit.
pp
pp

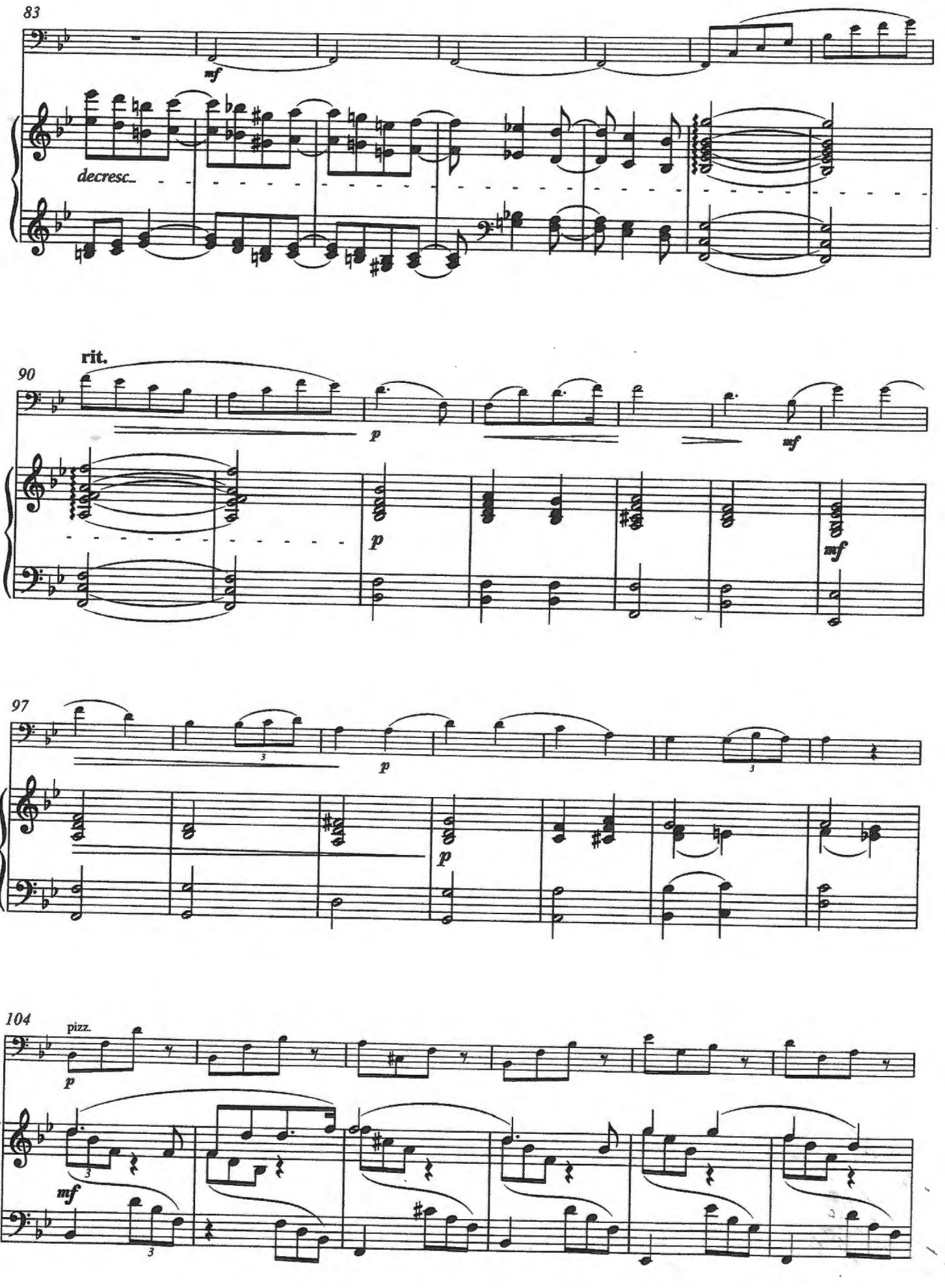
Finale

Allegro molto



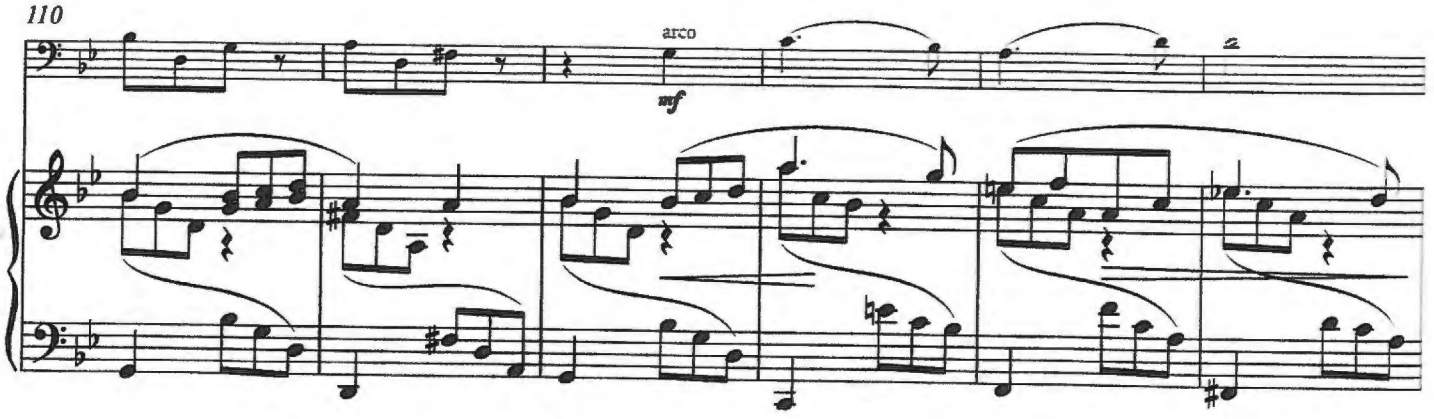

29
mf
35
f
f
41
47
mf
mf
53
f cresc.
f cresc.


59
ff
decresc..
ff
decresc..
65
rit.
a tempo
fz
f
fz
f
71
cresc..
cresc..
77
[loco]
8



Breitkopf EB 32082

110



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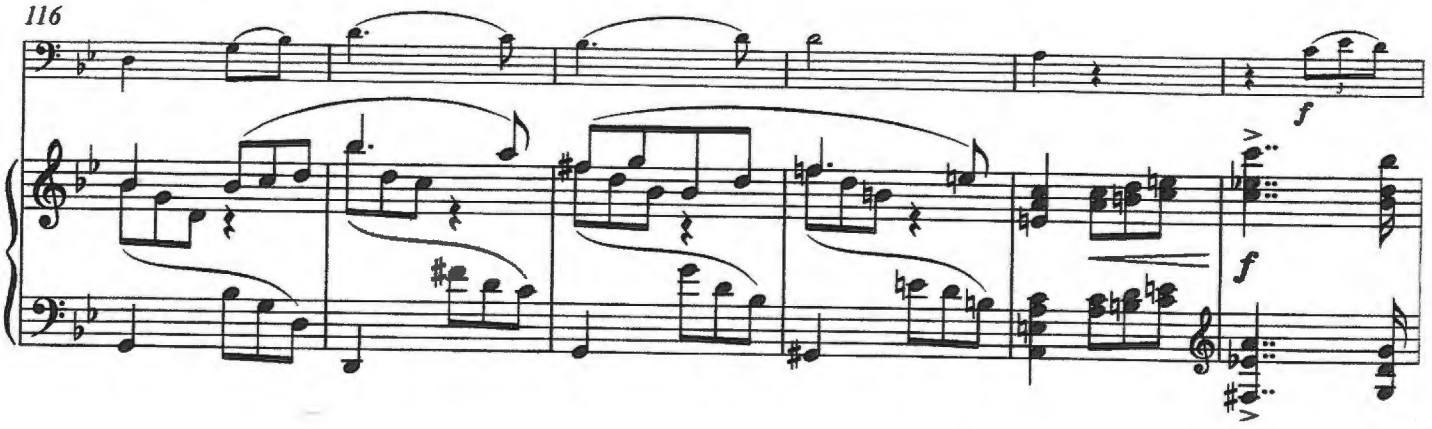

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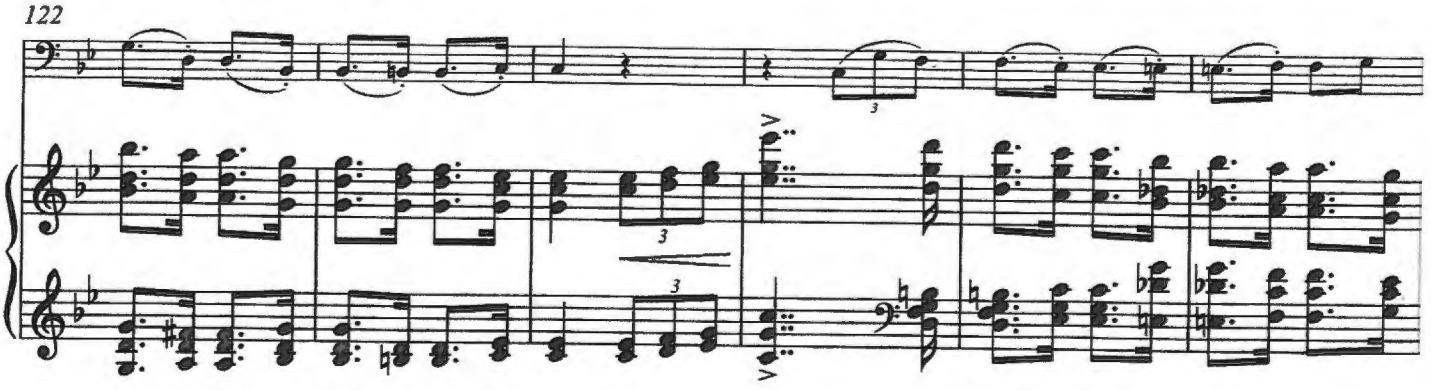

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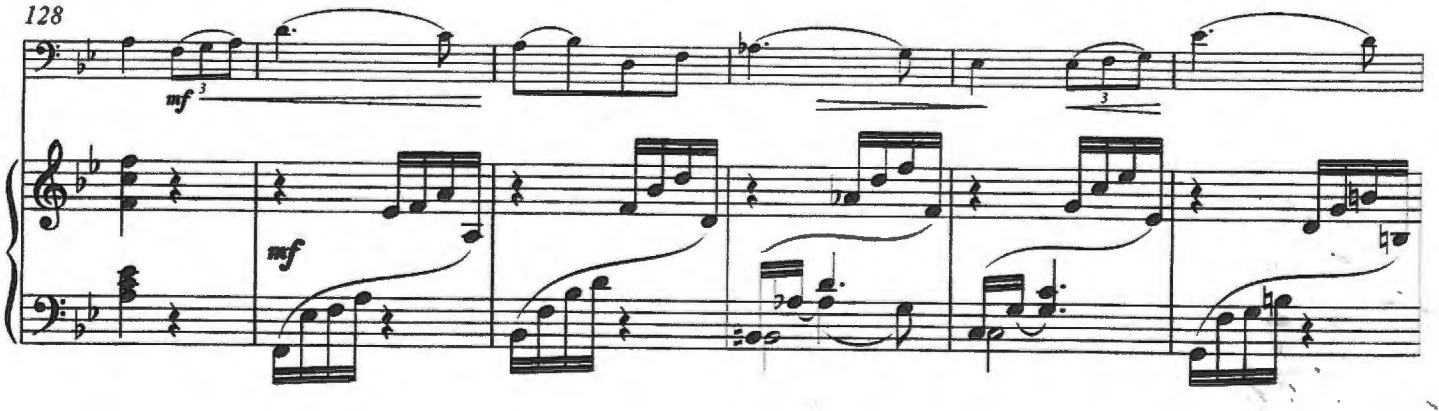
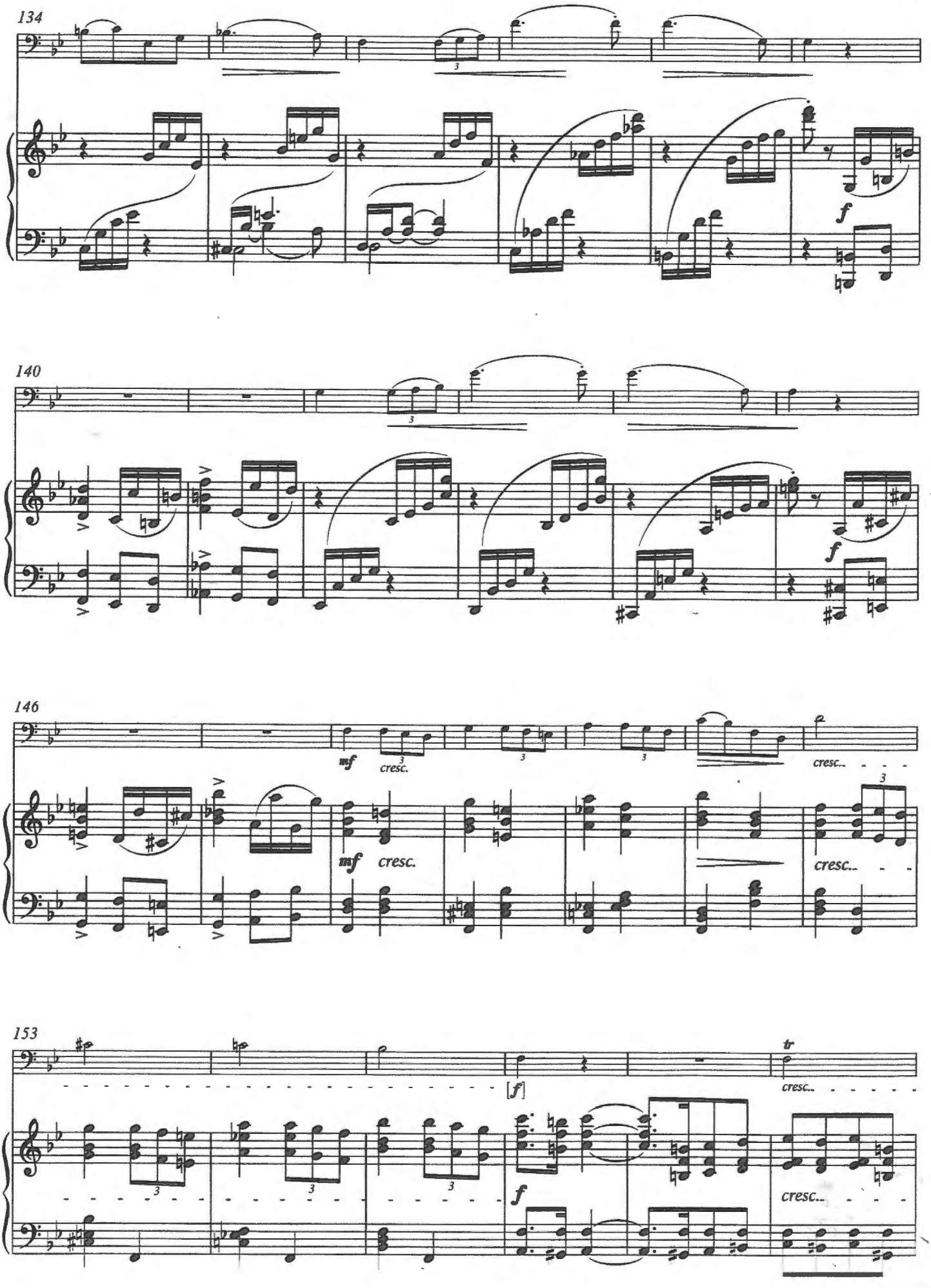
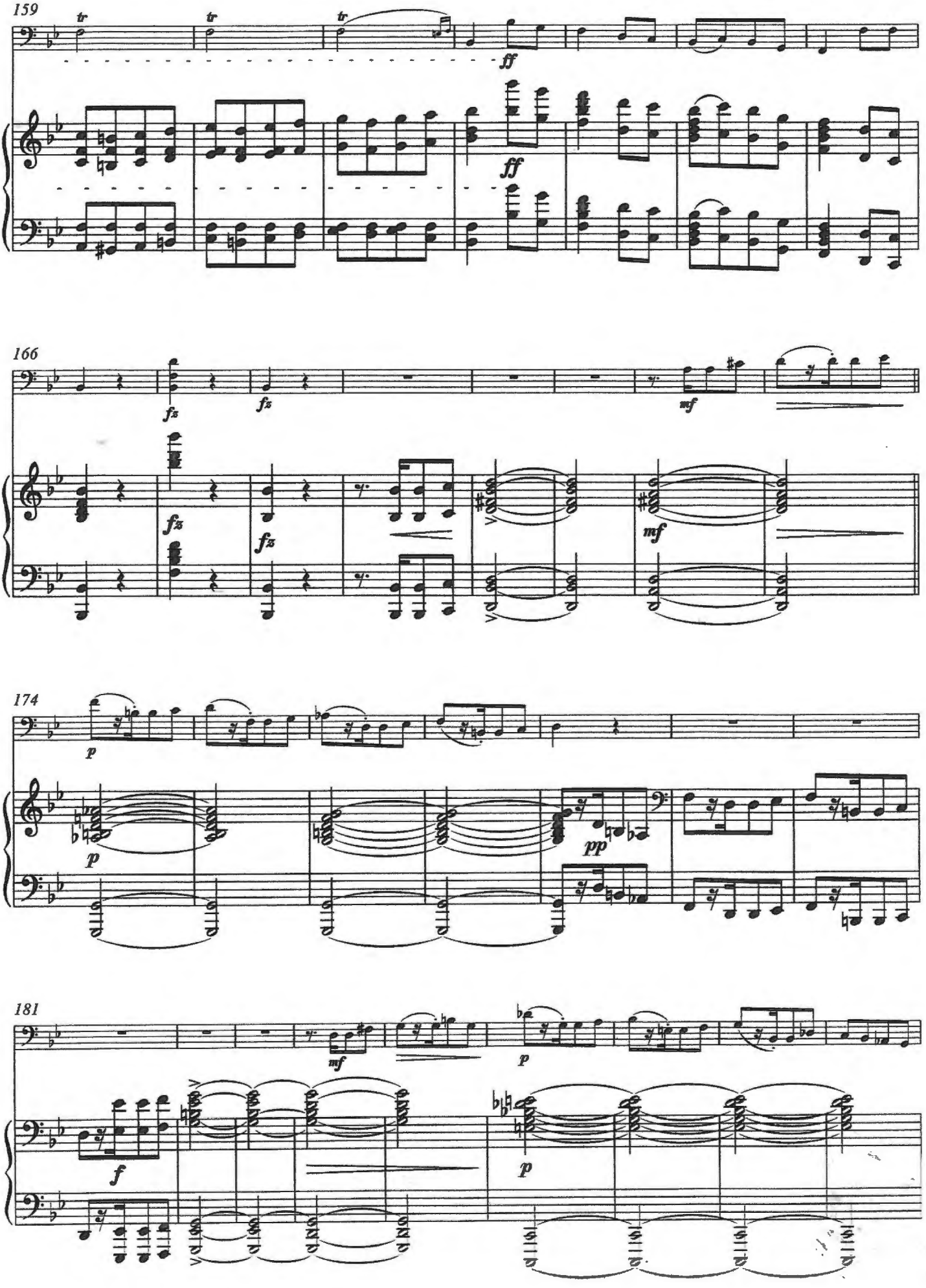
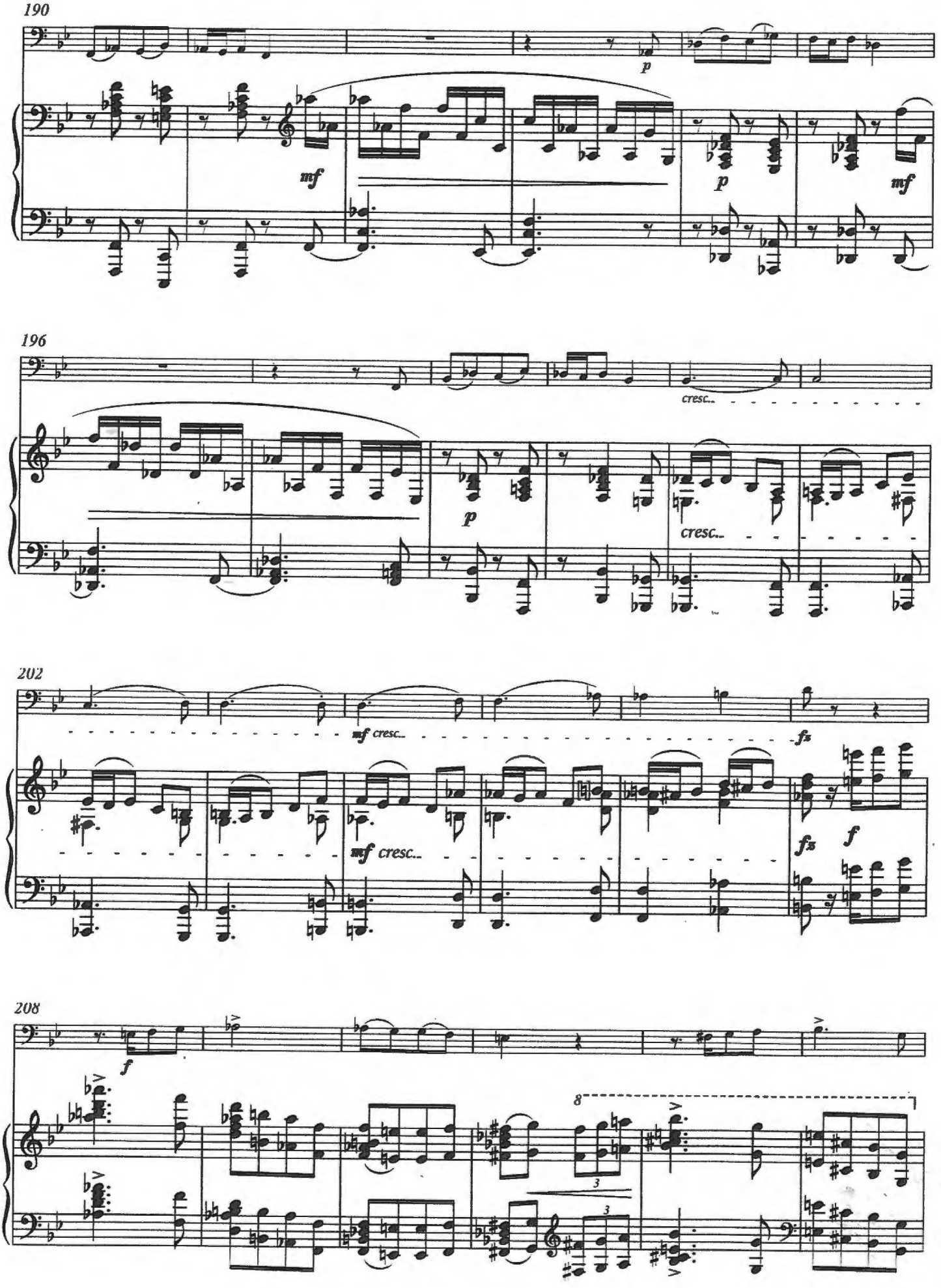
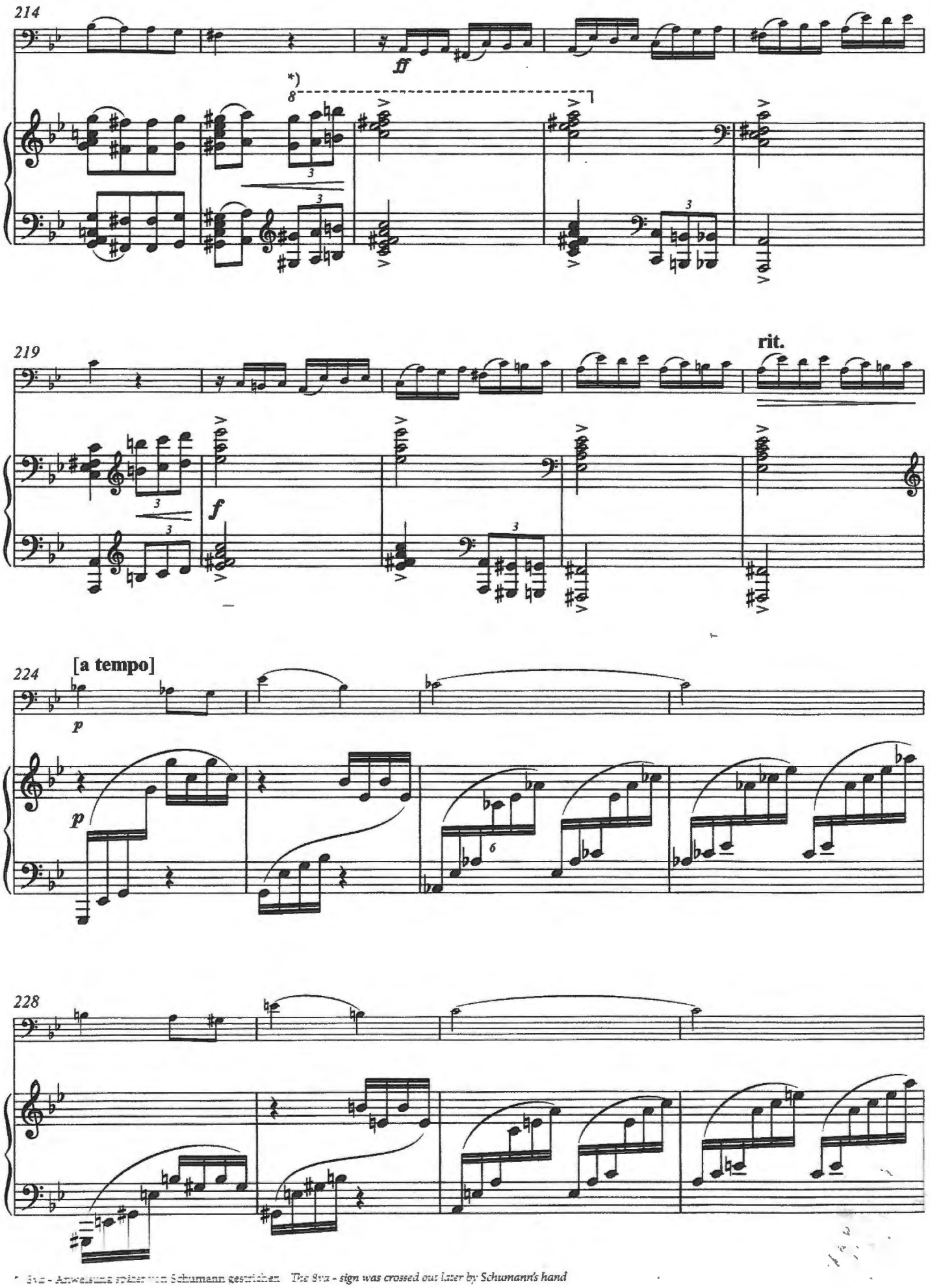



134
f
140
f
146
mf
cresc.
cresc...
mf
cresc.
cresc...
153
tr
[f]
cresc...
f
cresc...

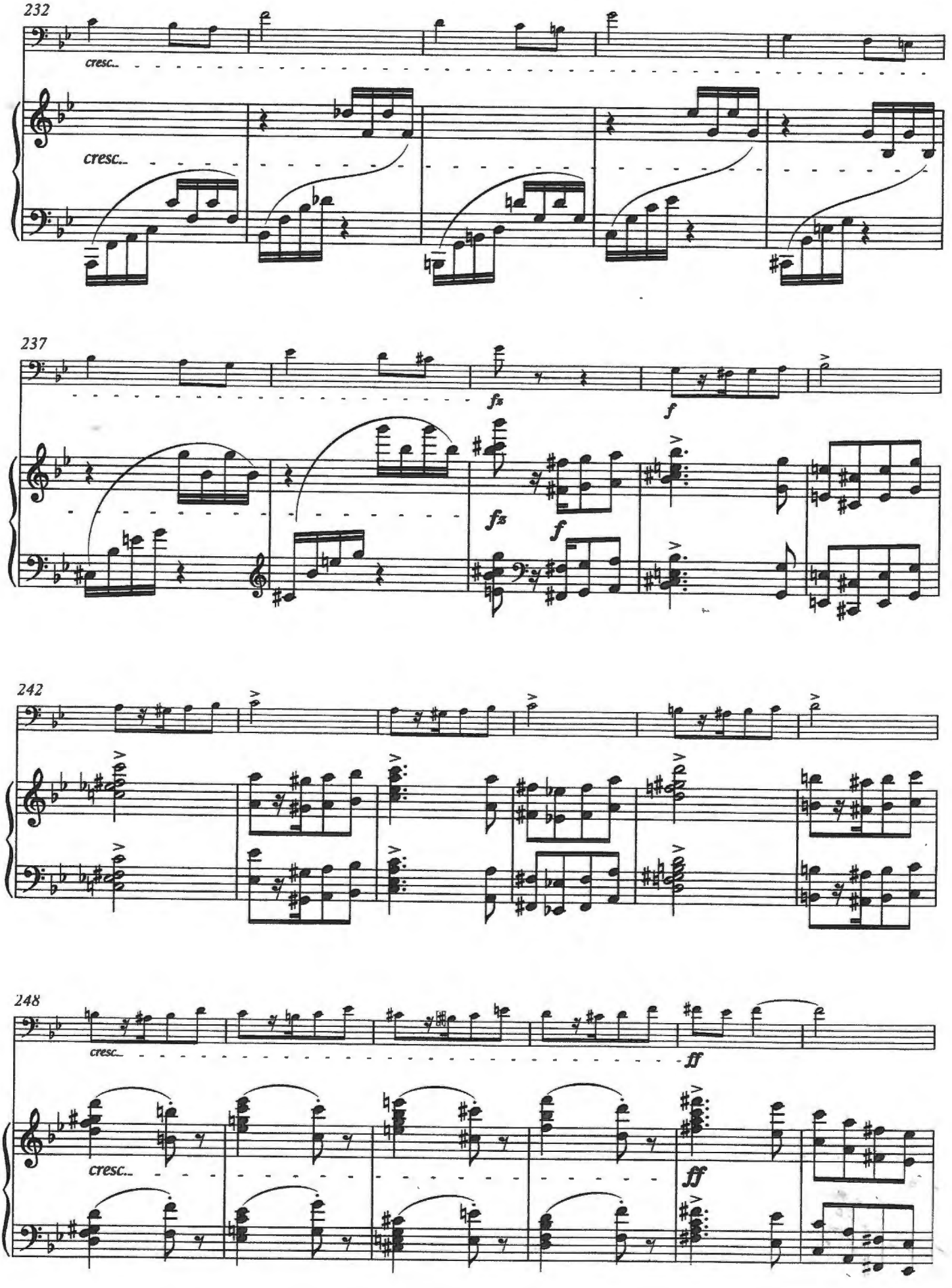

159
tr
tr
tr
ff
ff
166
fz
fz
mf
fz
fz
mf
174
p
p
pp
181
mf
p
f
p

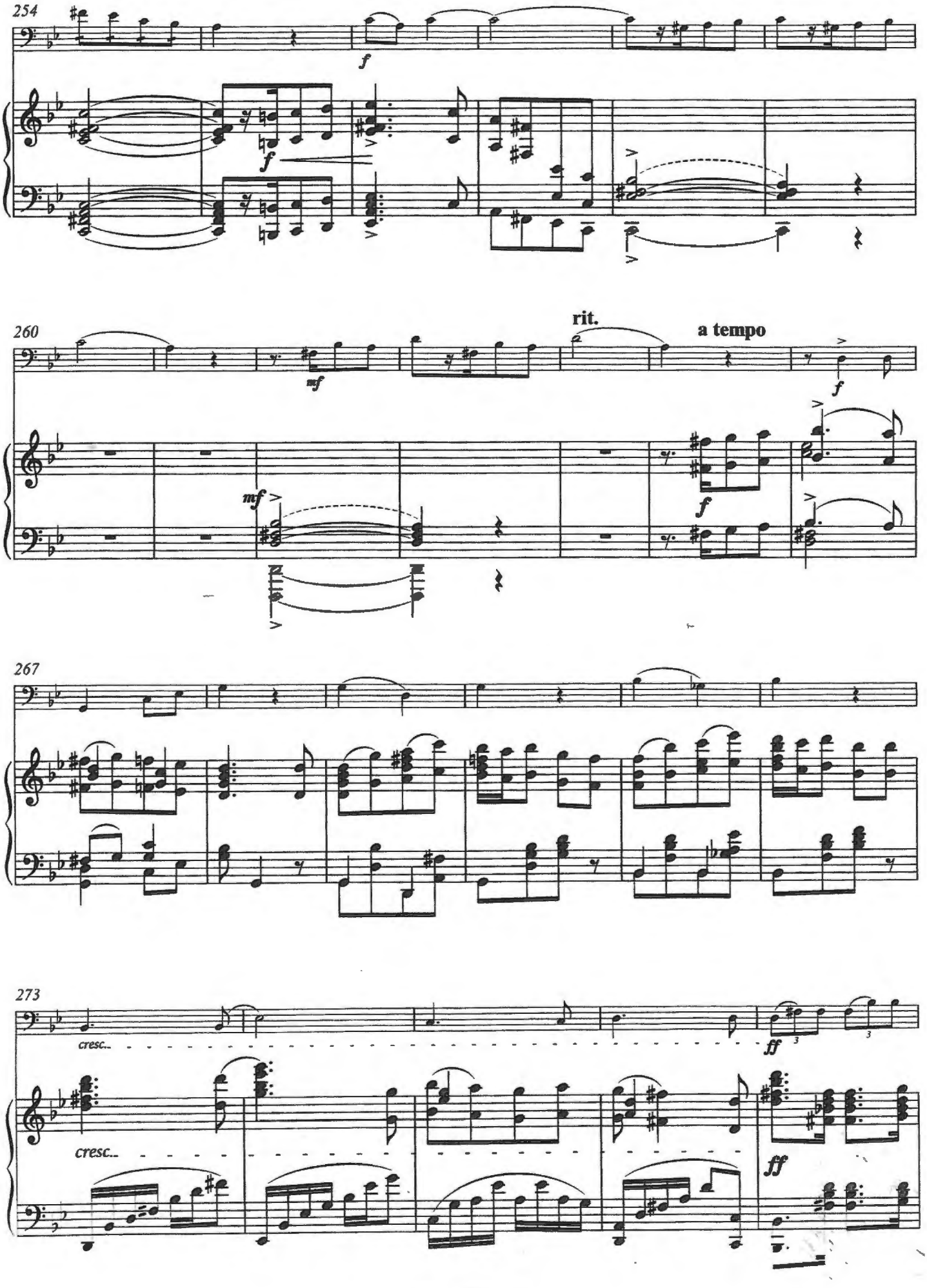


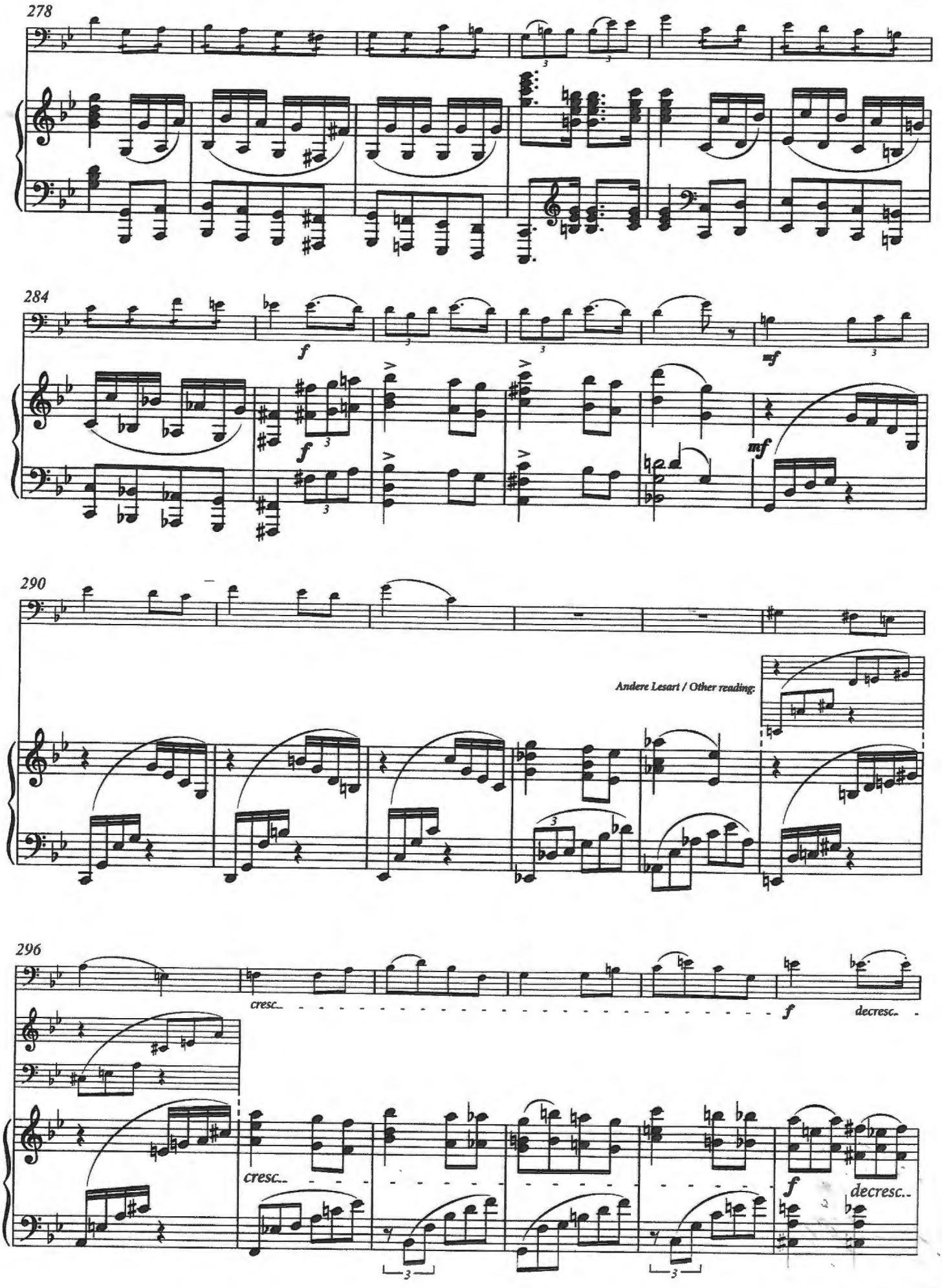
Breitkopf EB 00000

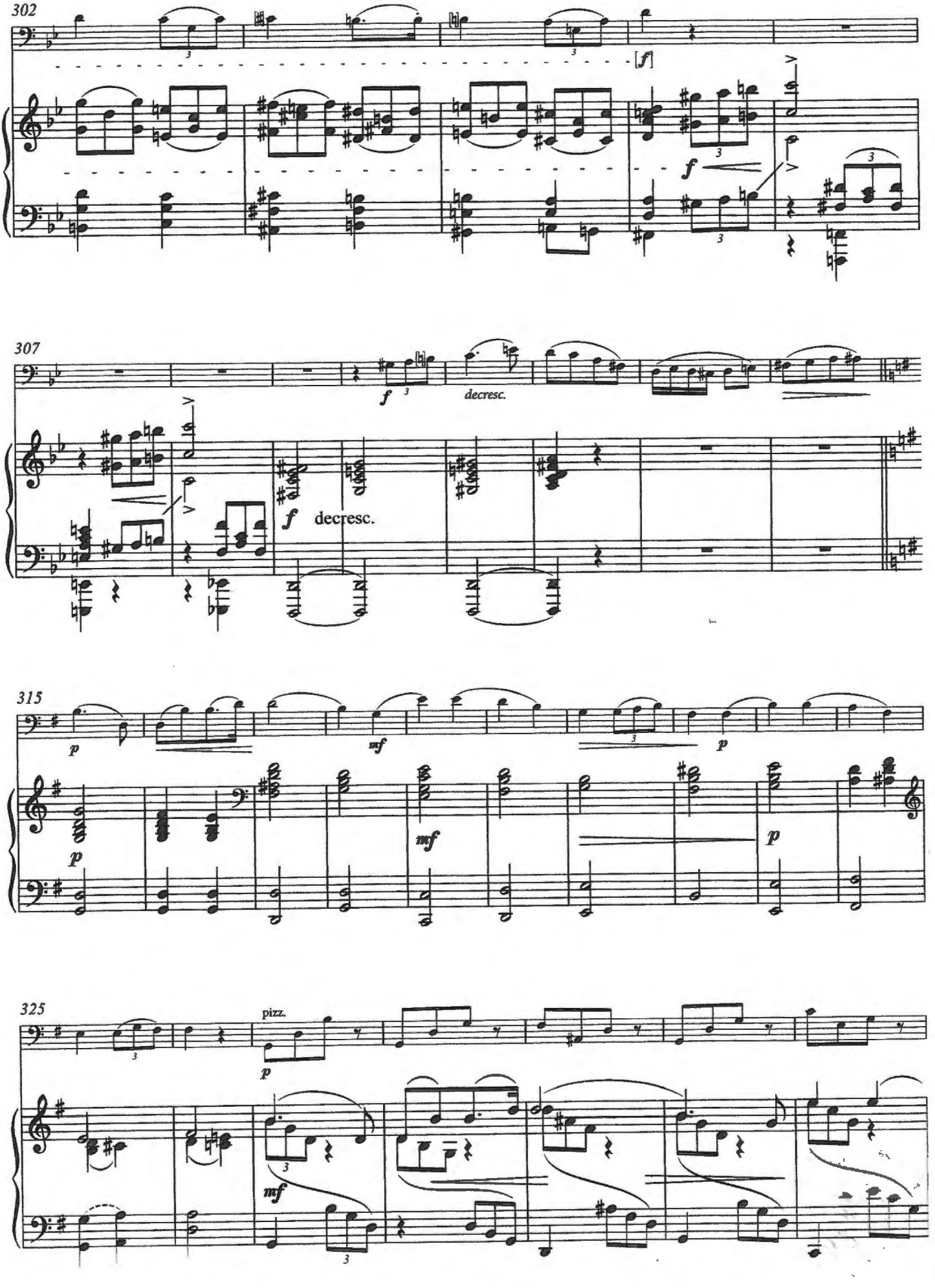


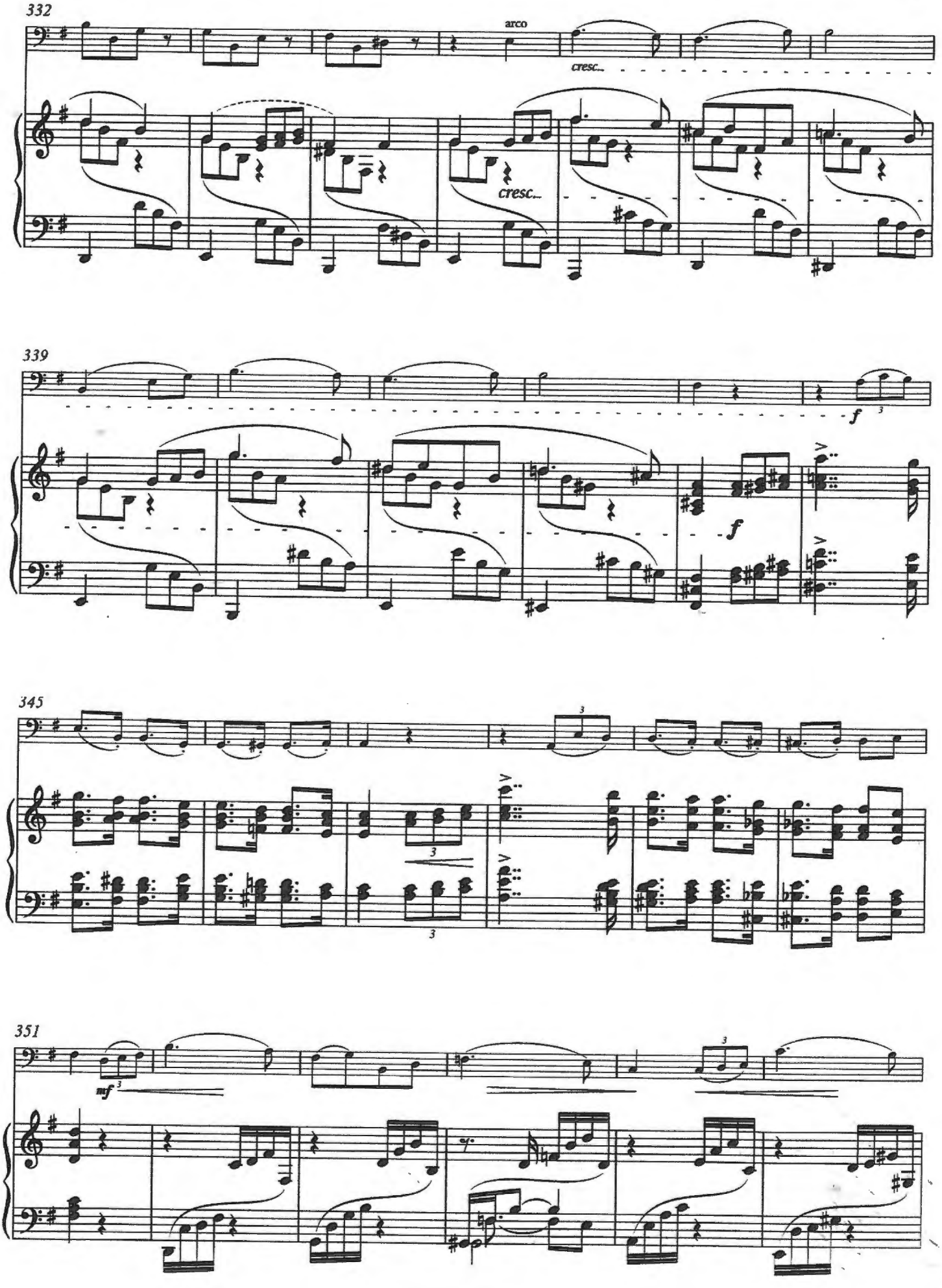
* 8va - Anweisung später von Schumann gestrichen. *The 8va - sign was crossed out later by Schumann's hand*


232
cresc.
cresc.
237
fz
f
fz
f
242
248
cresc.
ff
cresc.
ff

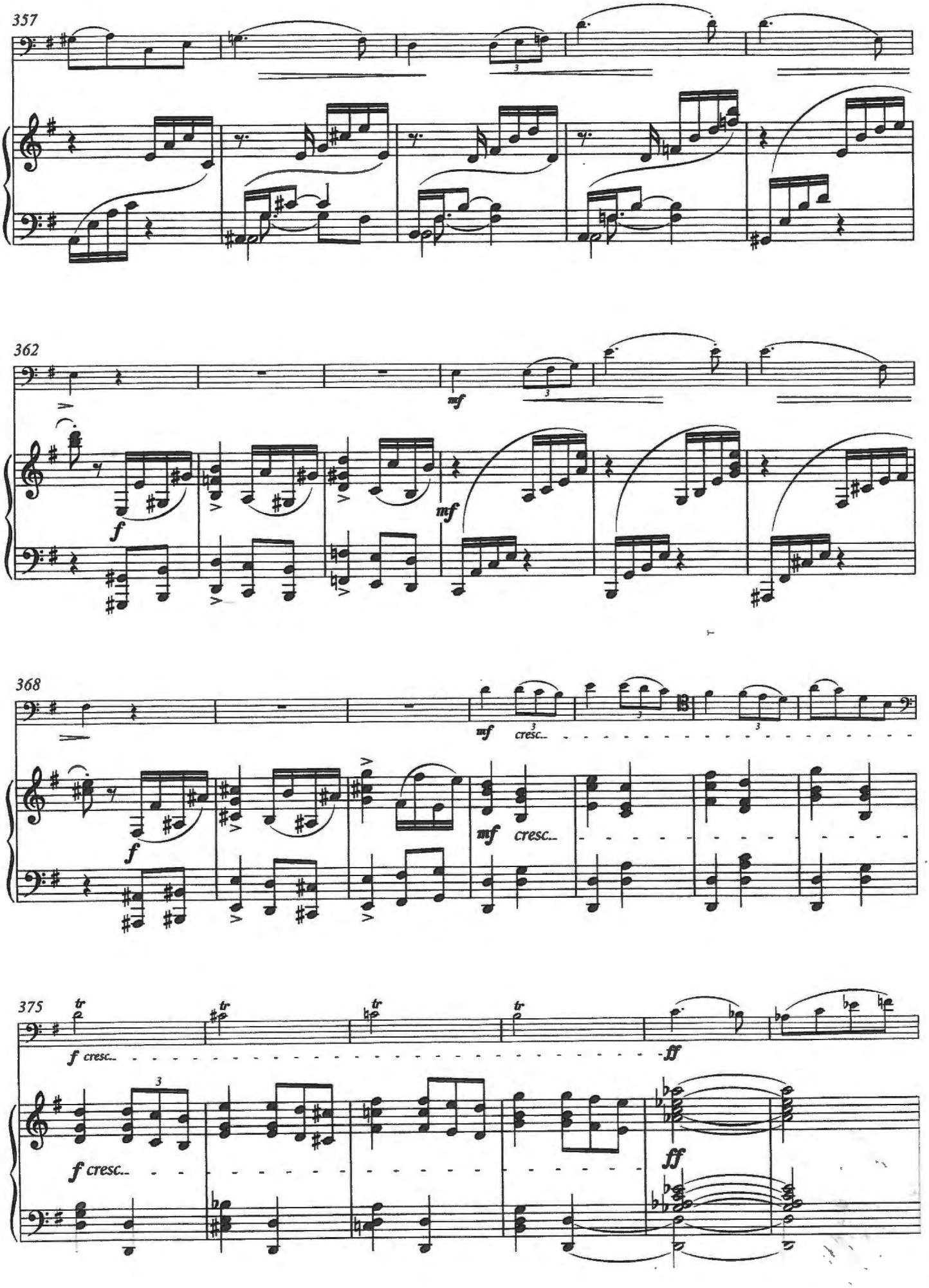

254
f
f
260
rit.
a tempo
mf
mf
f
f
267
273
cresc.
ff
3
3
cresc.
ff

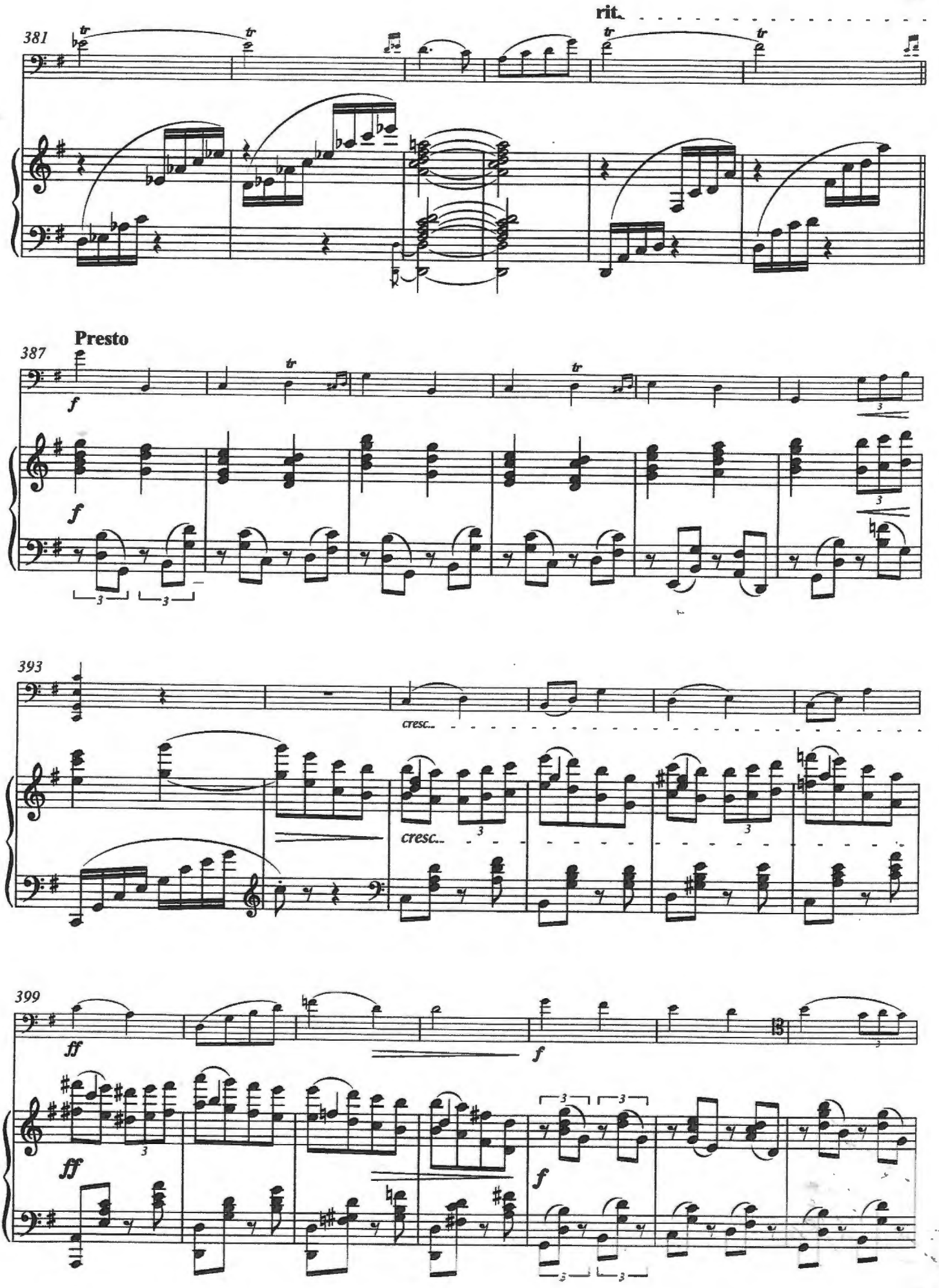

278
284
290
Andere Lesart / Other reading:
296
cresc.
f
decresc.

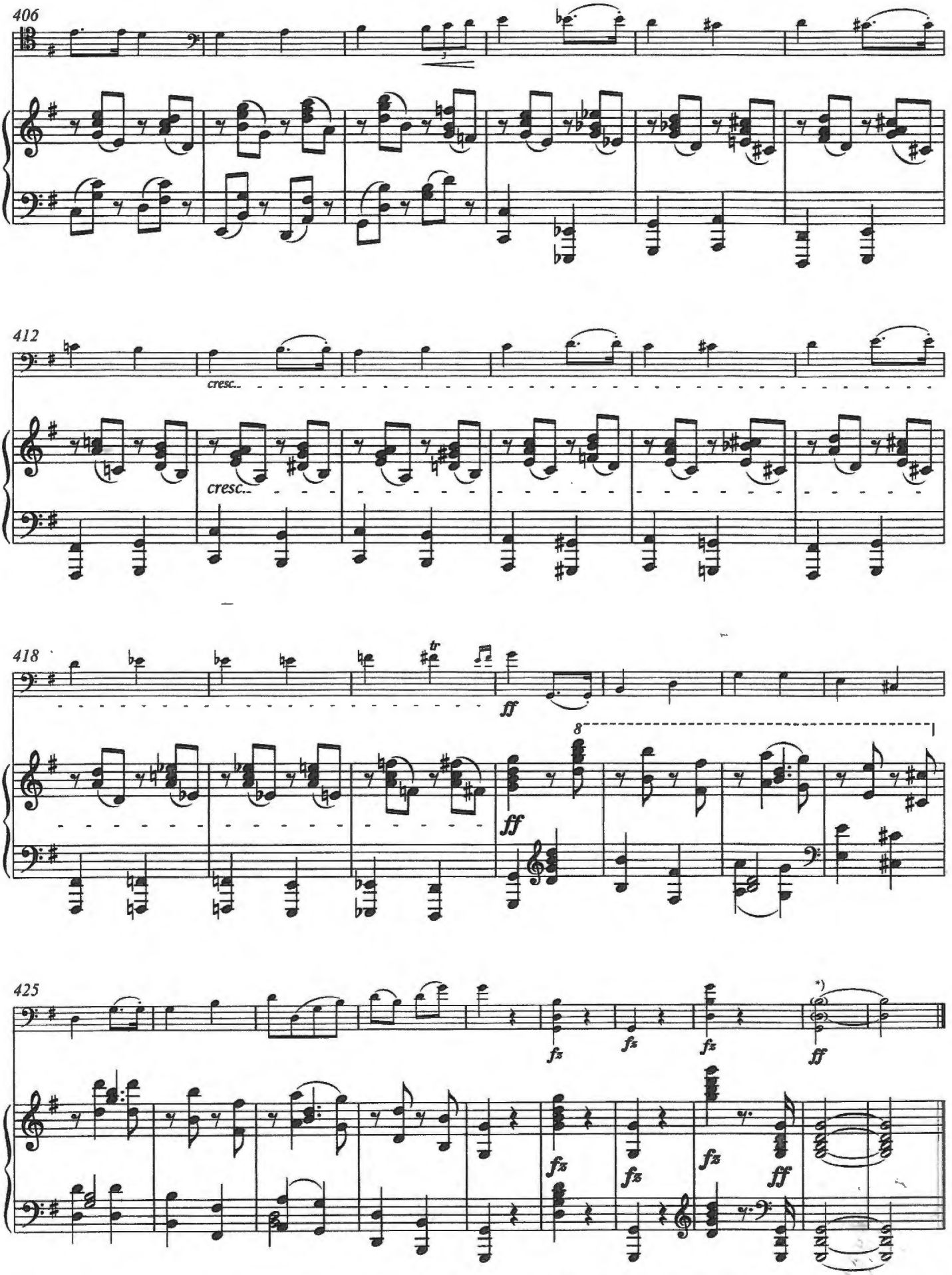

302
[f]
f
307
f
decresc.
f
decresc.
315
p
mf
p
p
mf
p
325
pizz.
p
mf



Breitkopf EB 8016c


357
362
mf
f
mf
368
mf
cresc...
f
mf
cresc...
375
tr
f cresc...
ff
f cresc...
ff


rit.
381
Presto
387
f
393
cresc...
399
ff
f



* Die eingeklammerten Noten wurden nur in T. 433 später von Schumann gestrichen. / *The notes in round brackets were crossed out later by Schumann's hand only in m. 433.*

Einzelanmerkungen / Detailed Remarks

Verwendete Abkürzungen

Vc. = Violoncello, Kl. = Klavier, uS = unteres System, oS = oberes System, ZZ = Zählzeit. Die Einzelanmerkungen werden nach folgendem Schema verzeichnet: Takt, rhythmisches Zeichen im Takt (z.B. 1 = 1. Note oder Pause), Stimme

I. Allegro moderato

T. 11 Kl. oS. Die Takte 11-13 sind in der rechten Hand im Violinschlüssel notiert. Zur Vermeidung von unnötigen Hilfslinien gibt der Hrsg. diese Takte im Bassschlüssel wieder.

T. 20 3 Kl. uS. drittes und viertes Achtel sind in der Quelle ebenfalls mit einem Legatobogen versehen. Vgl. jedoch oS und T. 19

T. 26 4 Kl. *f* in der Quelle erst auf ZZ. 1 T. 27

T. 38 Kl. uS. Die in Klammern ergänzten Akzidenzien sind als Vorschlag des Hrsg. zu verstehen. In der Quelle fehlen sie jeweils. Dies mag vor dem Hintergrund der kleinen Sekundreibung zur r.H. zweifelhaft erscheinen, wird jedoch durch die eindeutig herausgestellte kleine Sekunde Des-des (l.H.) und dis-dis' (r.H.) auf ZZ. 2 in T. 39 zusätzlich bestätigt. Ob in T. 38 jeweils E gespielt wird, soll den Ausführenden überlassen bleiben.

T. 102 4 Vc. *p* bereits ab hier

T. 123 Vc. > sind in der Quelle nachgetragen

T. 125 Vc. dito

T. 127 Vc. dito

T. 174 4 Kl. *f* in der Quelle erst auf ZZ. 1 T. 175

T. 174 Vc. > sind in der Quelle nachgetragen

III. Finale: Allegro molto

T. 162 2 Kl. uS: Oktav b-b' und g-g' in der Quelle im Violinschlüssel notiert. Zur besseren Lesbarkeit belässt der Hrsg. jedoch den Bassschlüssel.

T. 192 Kl. oS: Bogen in der Quelle nur bis Ende T. 192, separat ansetzend in T. 193, vgl. jedoch T. 196/97

T. 224 Kl. oS. Violinschlüssel fehlt

T. 317 Kl. oS. Bassschlüssel bereits ab hier, nicht erst ab T. 320

T. 395 Kl. uS. Bassschlüssel fehlt

CAMILLO SCHUMANN

1872–1946

SONATE NR. 1

für Violoncello und Klavier

g-moll

SONATA NO. 1

for Violoncello and Piano

in G minor

op. 59

Fingersätze und Strichbezeichnungen von | Fingering and bowing marks by

Maria Kliegel

Violoncello

Edition Breitkopf 32082

Printed in Germany

Breitkopf & Härtel

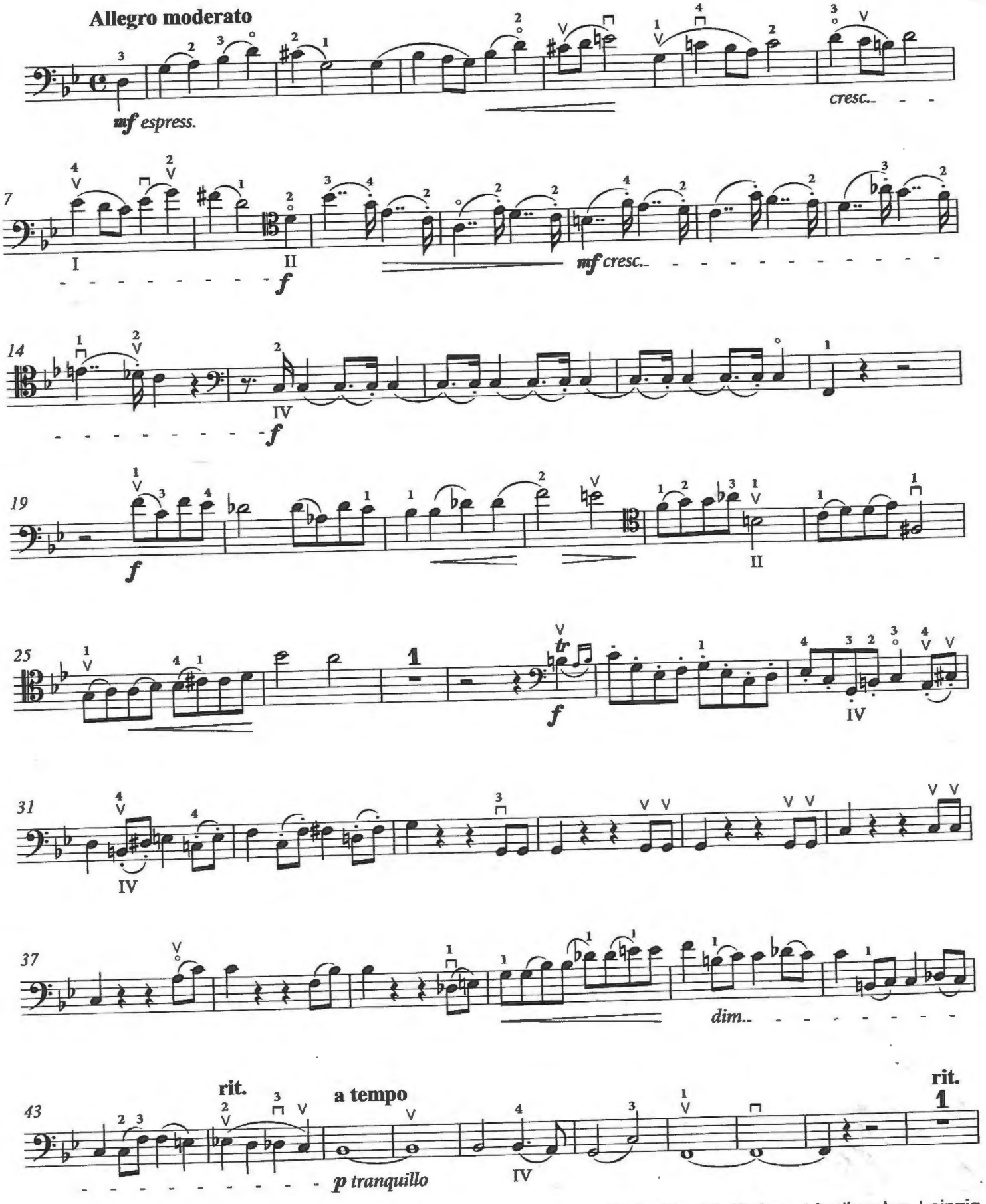
Violoncello

Sonata

in g-Moll / G minor

(1906)

Camillo Schumann op. 59
herausgegeben von Nick Pfefferkorn
Fingersätze und Strichbezeichnungen von Maria Kliegel



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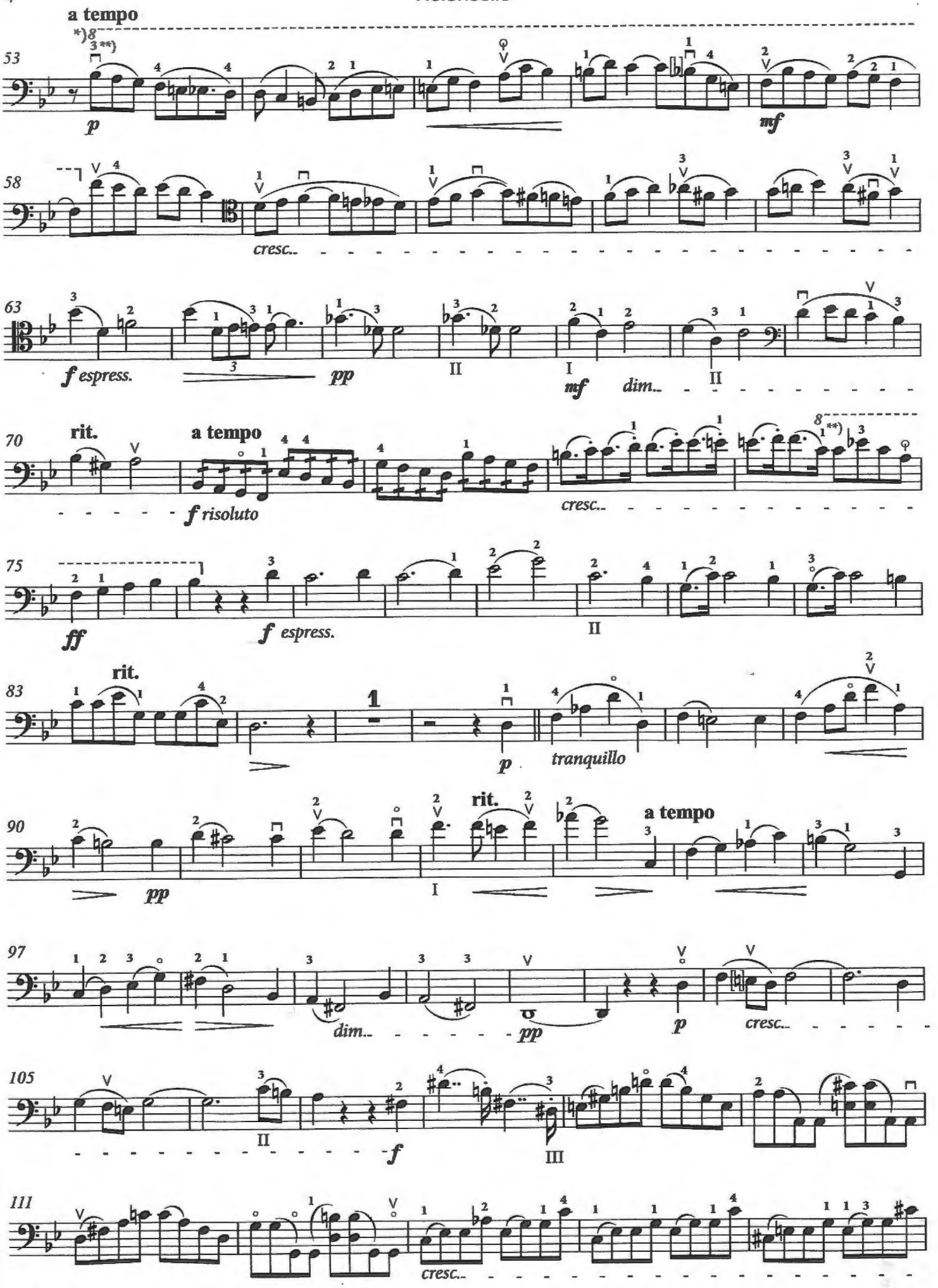
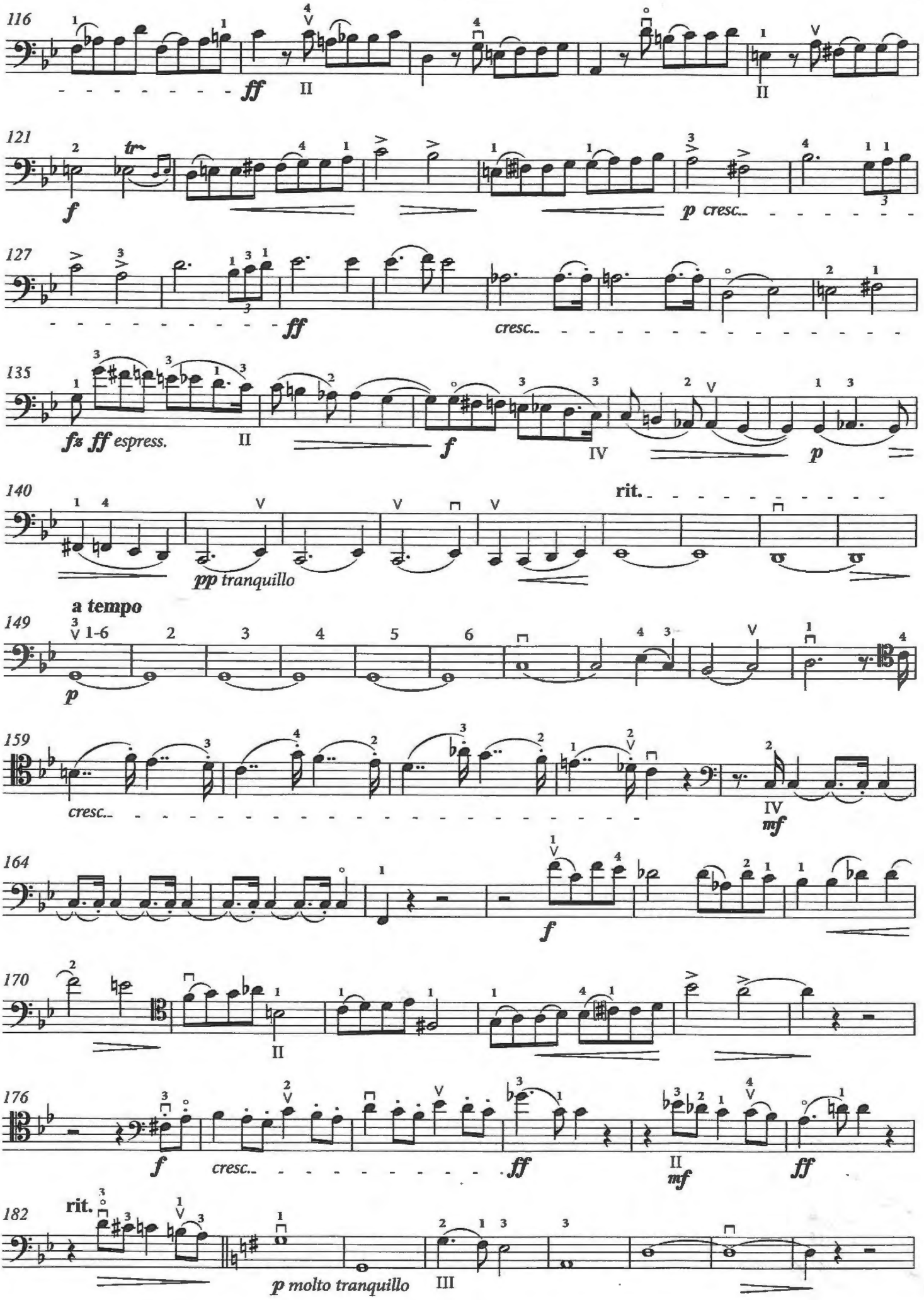
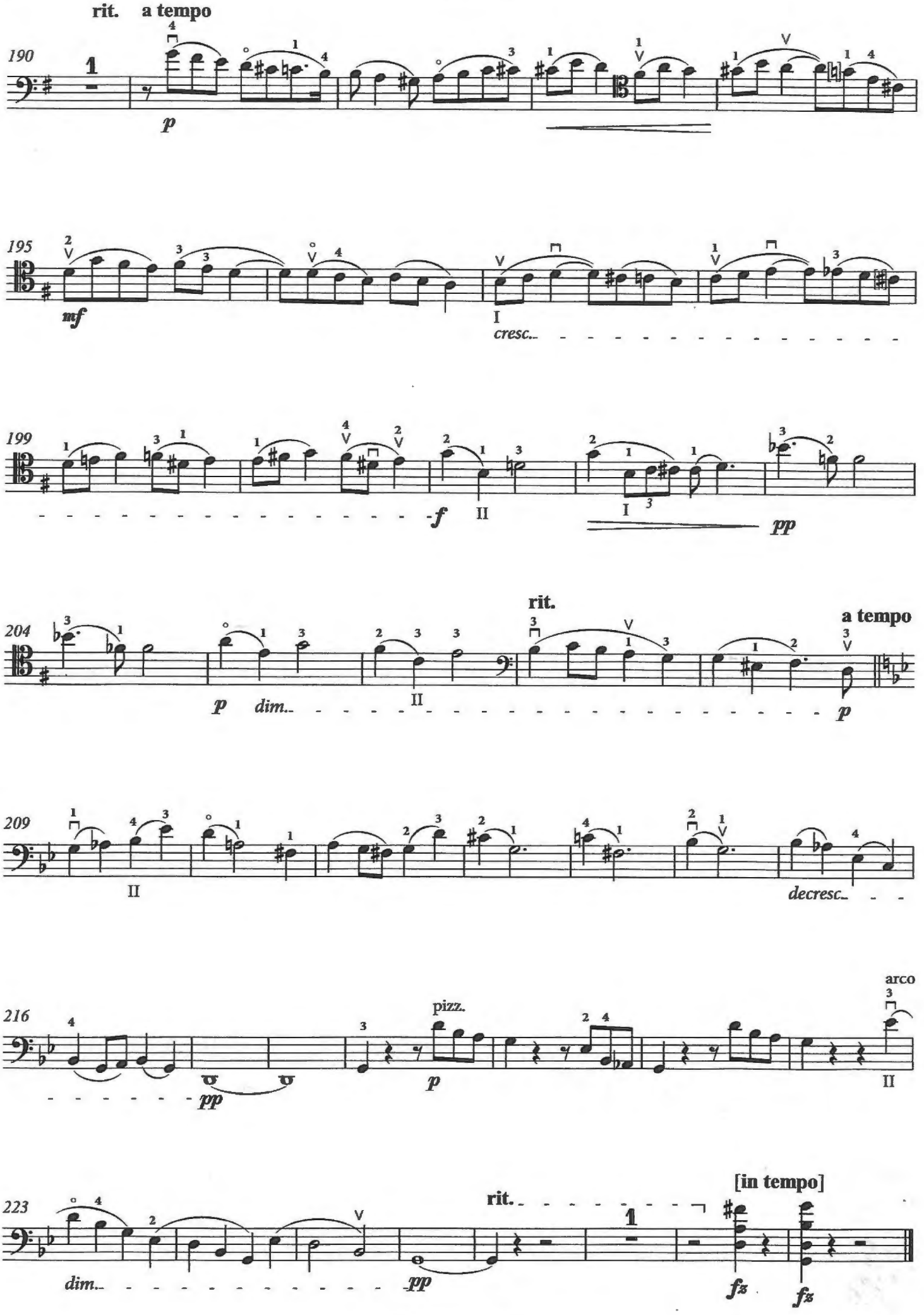


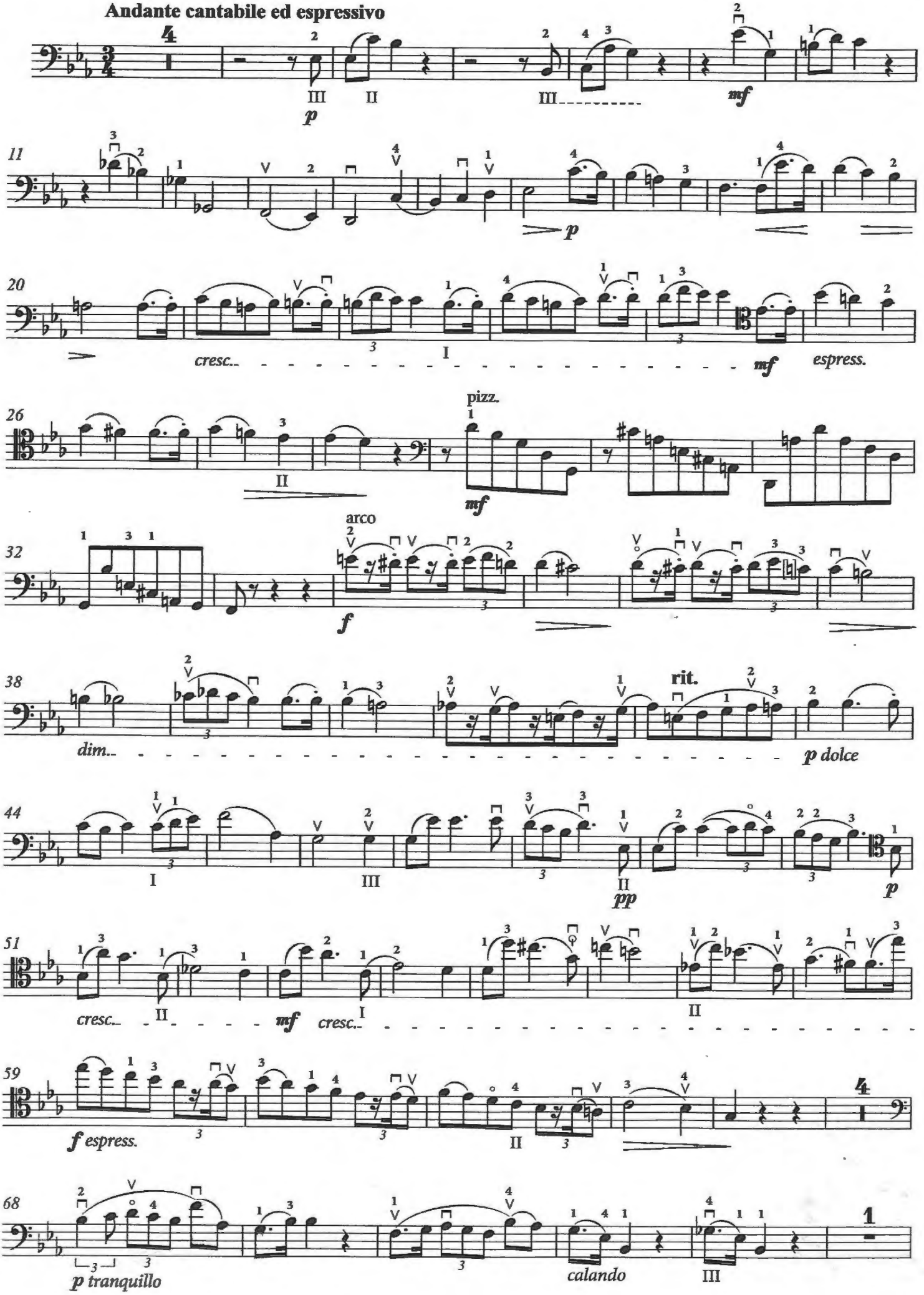
*) *8va* - Anweisung wurde später von Schumann gestrichen / *The 8va-sign was crossed out later by Schumann's hand*

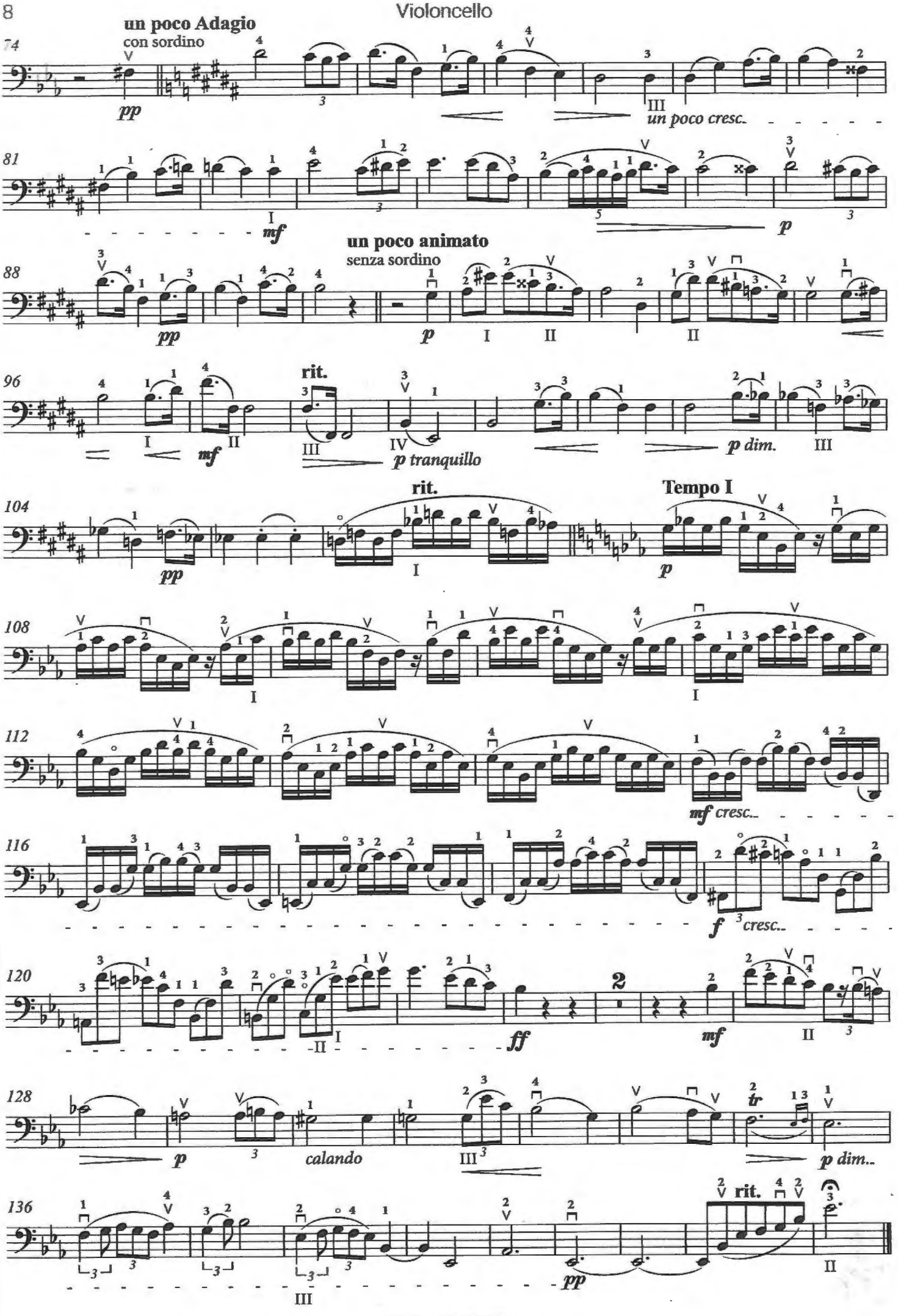
**) Die Fingersätze beziehen sich auf die Oktavierung / *The fingering only applies, if the higher octave is played*


116
ff
II
II
121
f
tr
p cresc.
127
ff
cresc.
135
fz ff espress.
II
f
IV
p
140
rit.
pp tranquillo
a tempo
149
1-6
2
3
4
5
6
p
159
cresc.
IV
mf
164
f
170
II
176
f
cresc.
ff
II
mf
ff
182
rit.
p molto tranquillo
III

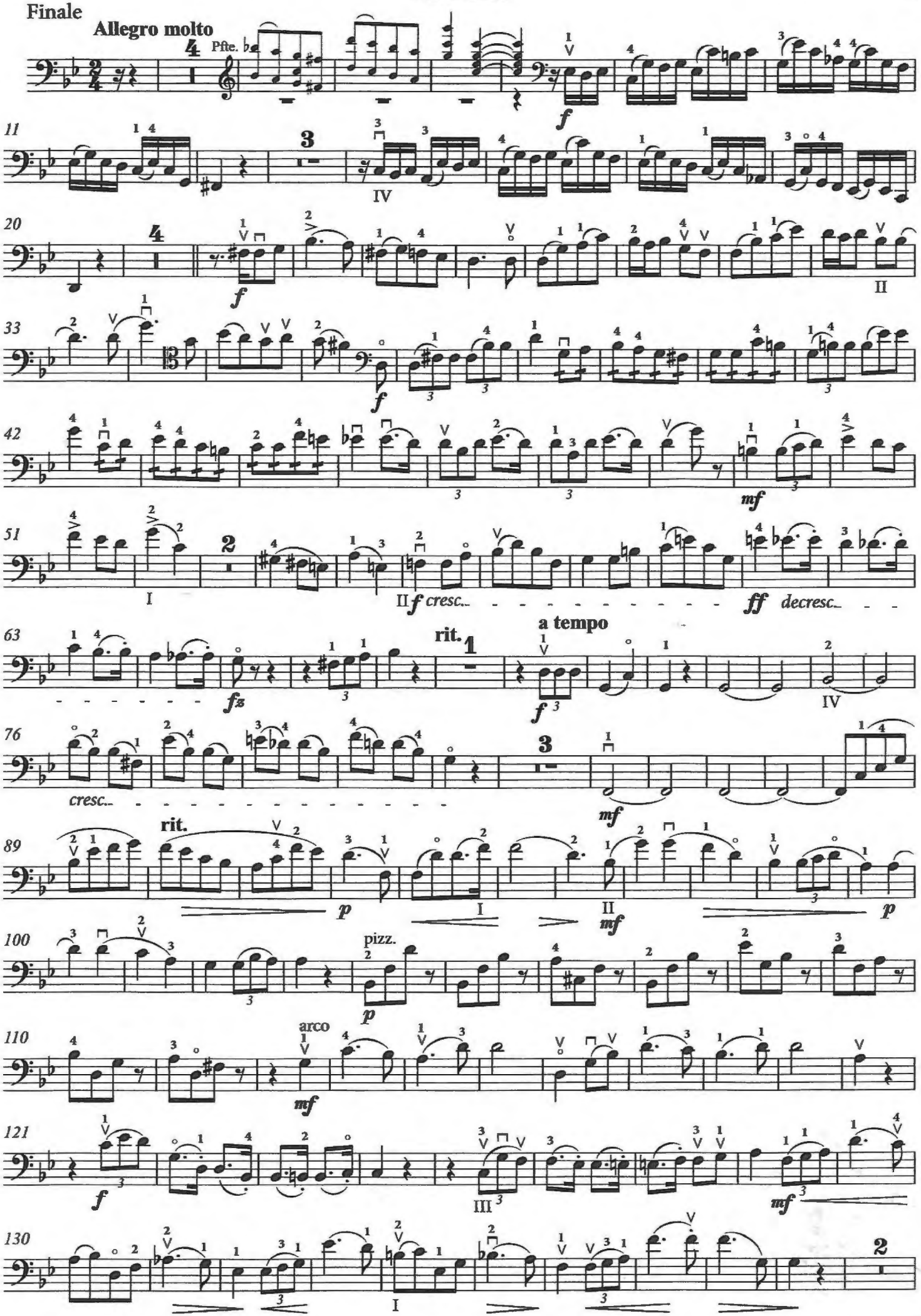

rit.
a tempo
190
p
195
mf
I
cresc.
199
f
II
I
pp
204
rit.
a tempo
p
dim.
II
p
209
II
decresc.
216
pizz.
pp
p
arco
II
223
dim.
pp
rit.
[in tempo]
fz
fz

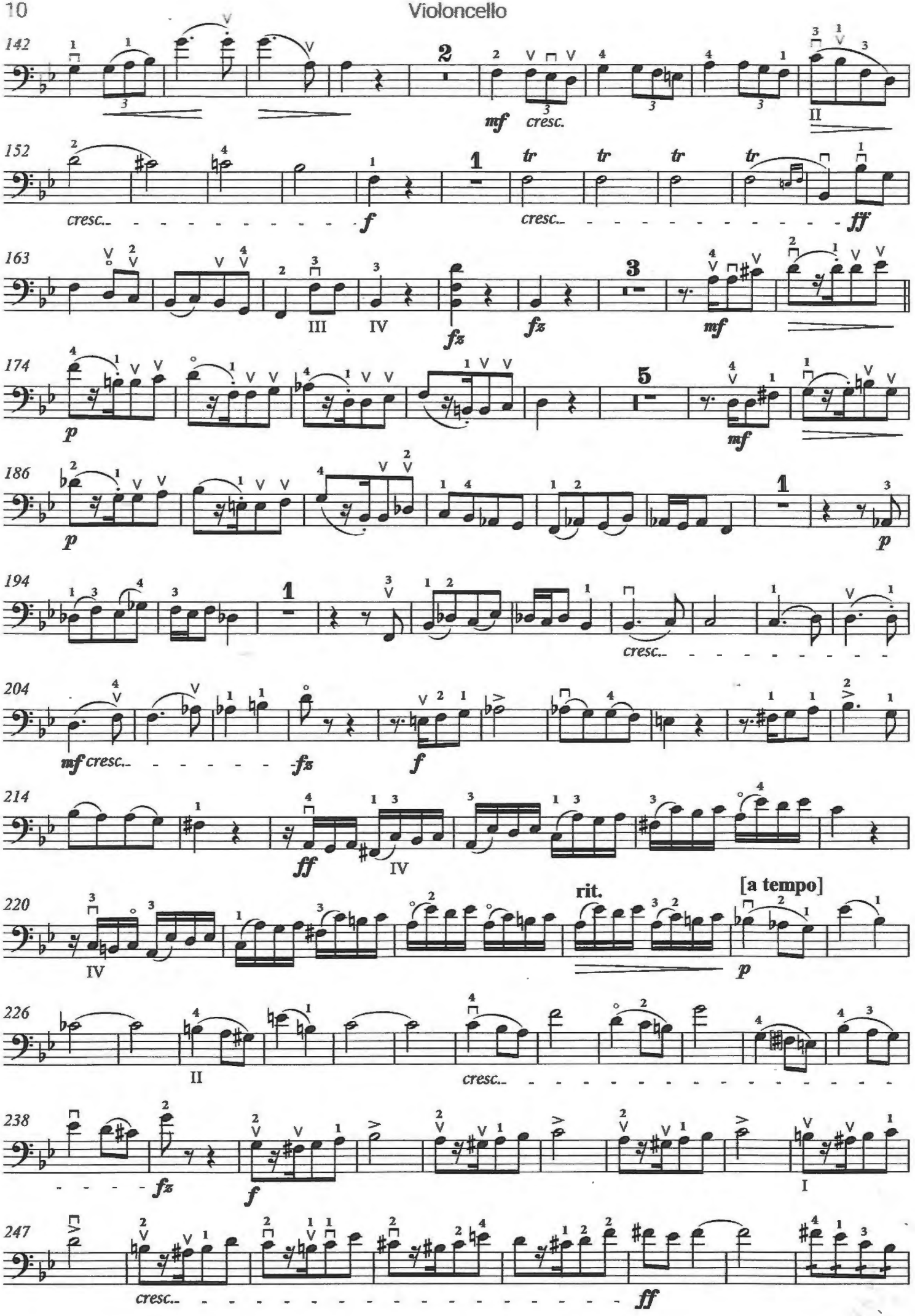
Andante cantabile ed espressivo

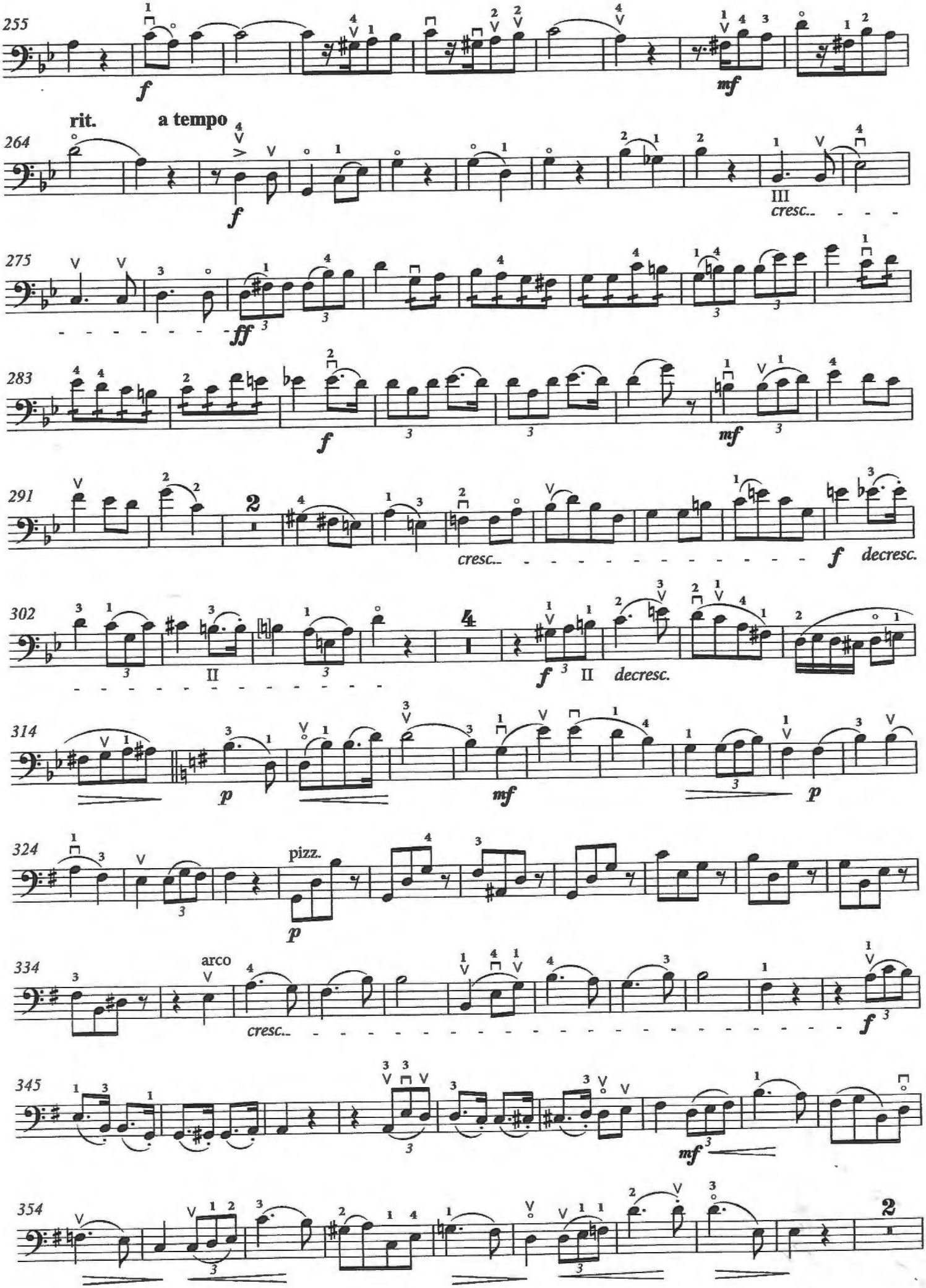


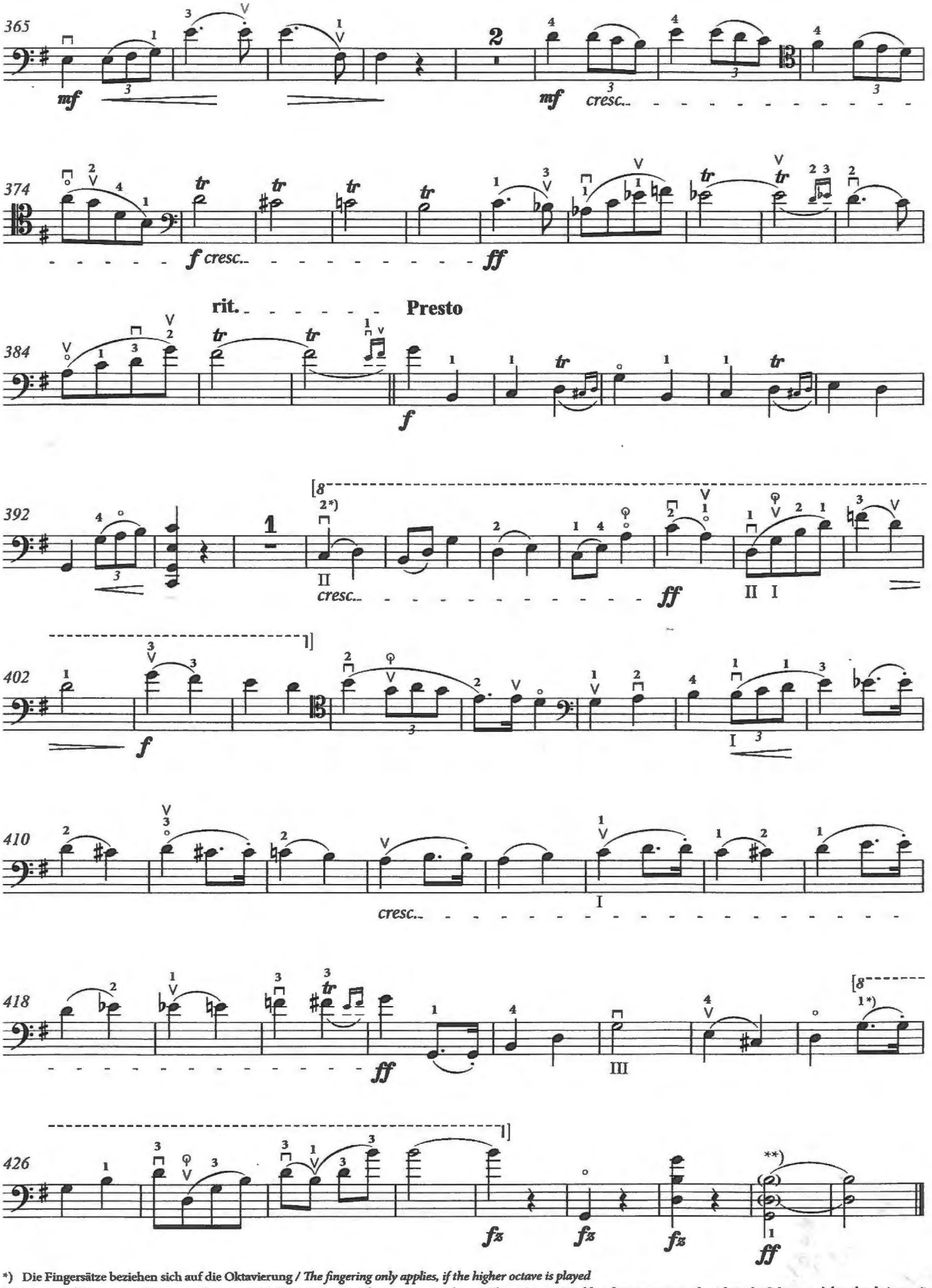

un poco Adagio
con sordino
74
pp
III
un poco cresc.
81
I
mf
p
un poco animato
senza sordino
88
pp
p
I
II
II
96
rit.
I
mf
II
III
IV
p tranquillo
p dim.
III
104
rit.
pp
I
Tempo I
p
108
I
I
112
mf cresc..
116
f
cresc..
120
II I
ff
mf
II
128
p
calando
III
p dim..
136
rit.
III
pp
II

Finale


Allegro molto
Pfte.
11
20
33
42
51
63
76
89
100
110
121
130
a tempo
rit.
pizz.
arco
cresc.
decresc.


142
mf cresc.
152
cresc.
f
cresc.
ff
163
fz
fz
mf
174
p
mf
186
p
p
194
cresc.
204
mf cresc.
fz
f
214
ff
220
rit.
[a tempo]
p
226
cresc.
238
fz
f
247
cresc.
ff


255
f
mf
rit.
a tempo
264
f
III
cresc.
275
ff
283
f
mf
291
cresc.
f
decresc.
302
II
f
II
decresc.
314
p
mf
p
324
pizz.
p
334
arco
cresc.
f
345
mf
354



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**) Die eingeklammerten Noten wurden nur in T. 433 später von Schumann gestrichen. / *The notes in round brackets were crossed out later by Schumann's hand only in m. 433.*