Urtext
Breitkopf & Härtel

EDITION
BREITKOPF

CAMILLO SCHUMANN

Sonate Nr. 2

für Violoncello und Klavier
c-moll

Sonata No. 2

for Violoncello and Piano
in C minor

op. 99

EB 32083

CAMILLO SCHUMANN

1872–1946

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c-moll

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for Violoncello and Piano

in C minor

op. 99

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

Maria Kliegel

Edition Breitkopf 32083

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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 C minor, Op. 99 was composed in the second half of the year 1932. It is the second out of three works for this combination (Op. 59 and Op. 118a were composed in 1905/06 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 befriendet 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, 39 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: Sonate für Violoncell and Pianoforte von Camillo Schumann / Op 99.

Editorial Principles

The autograph score of Op. 99 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.

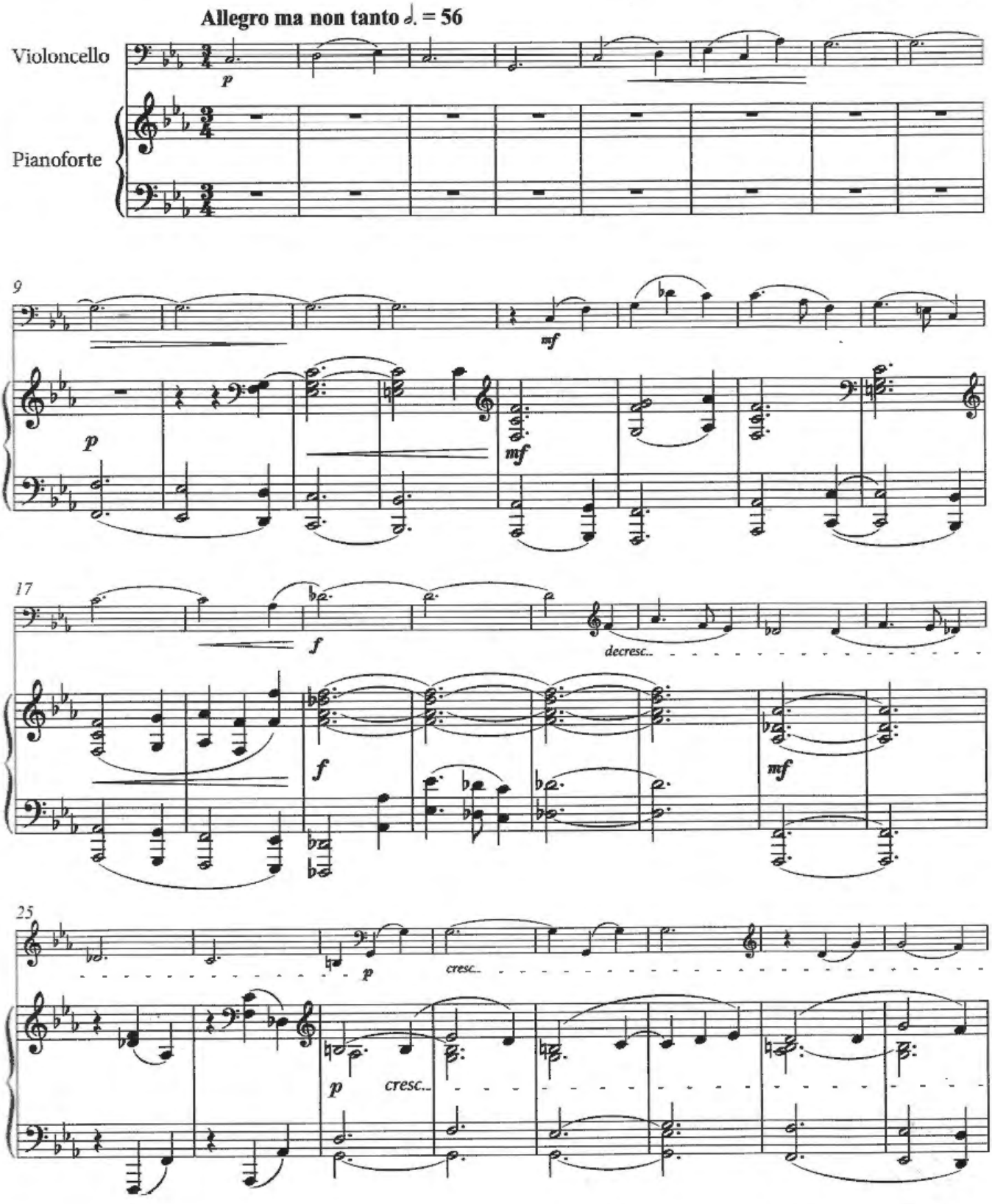
Leipzig, September 2013
Nick Pfefferkorn

Sonata

in c-Moll / C minor

(1932)

Camillo Schumann op. 99
herausgegeben von Nick Pfefferkorn



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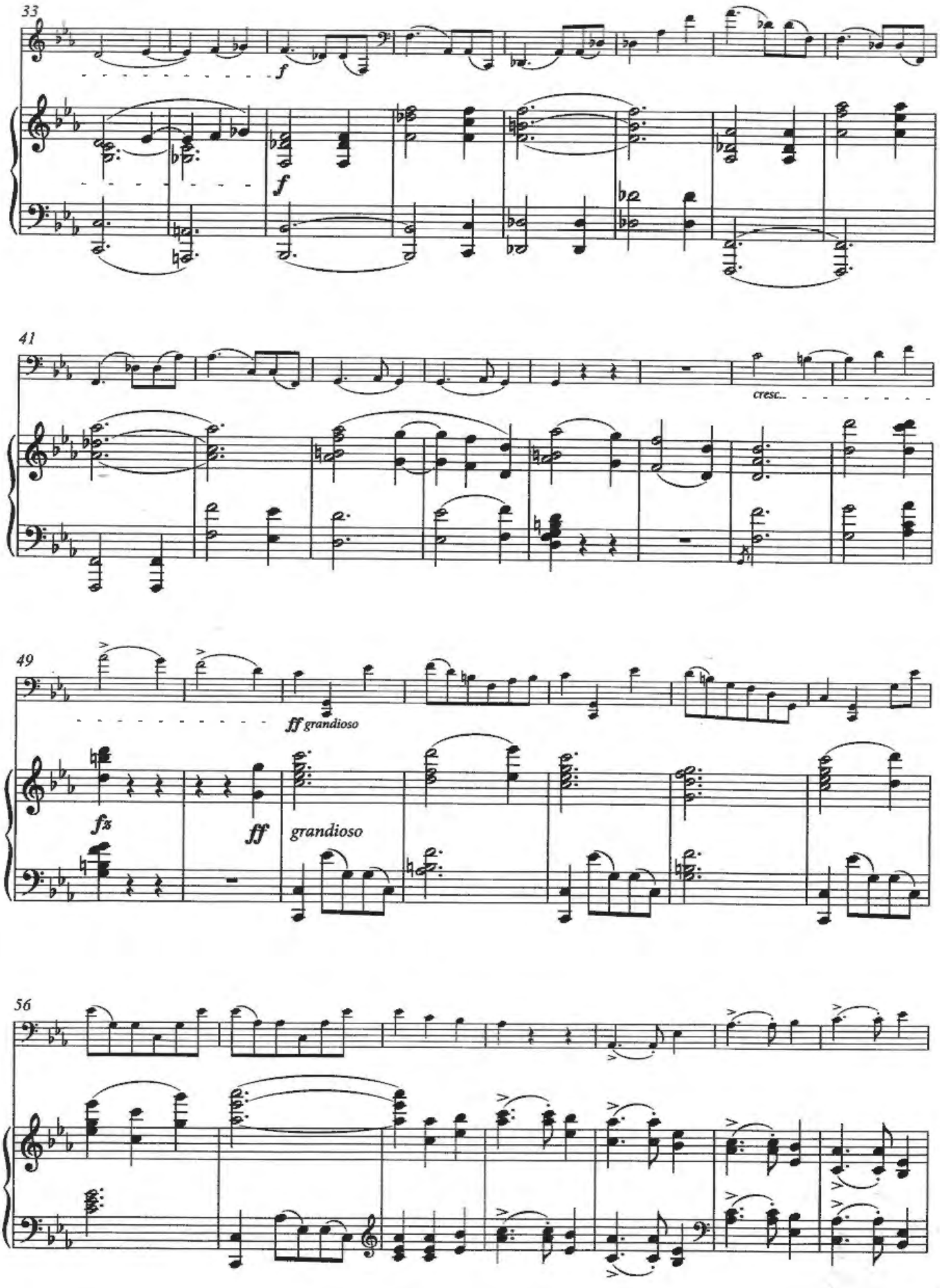
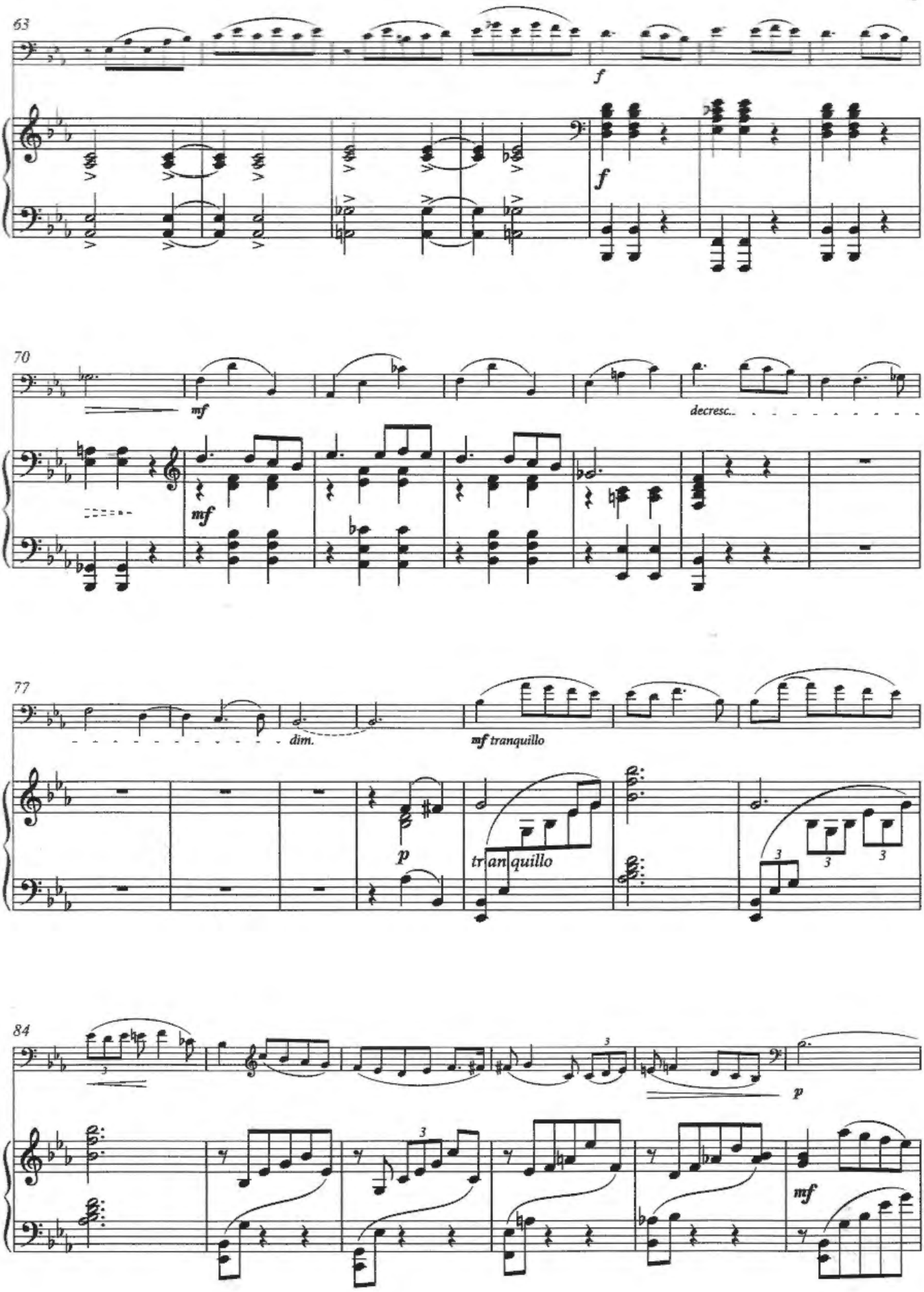
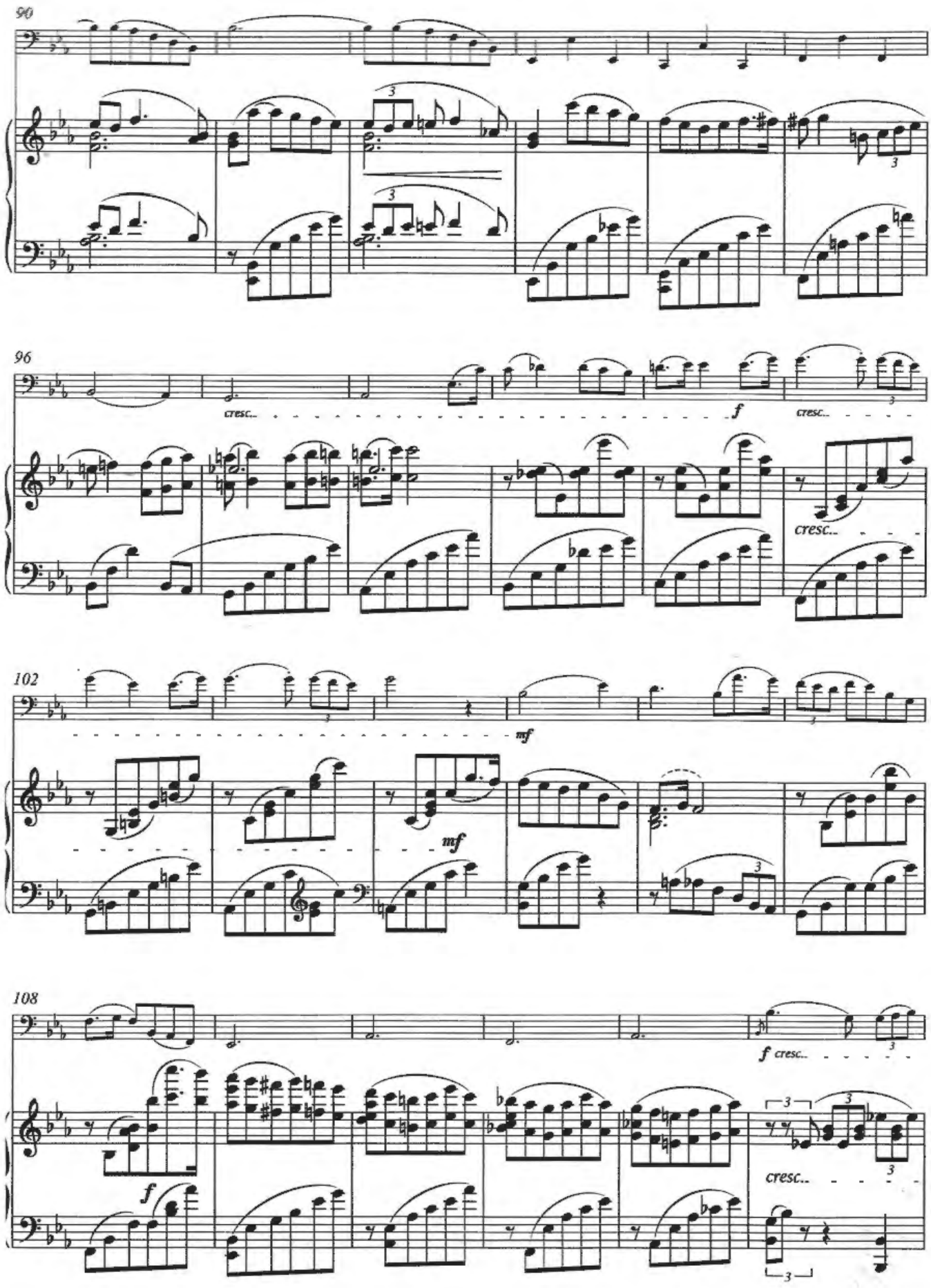
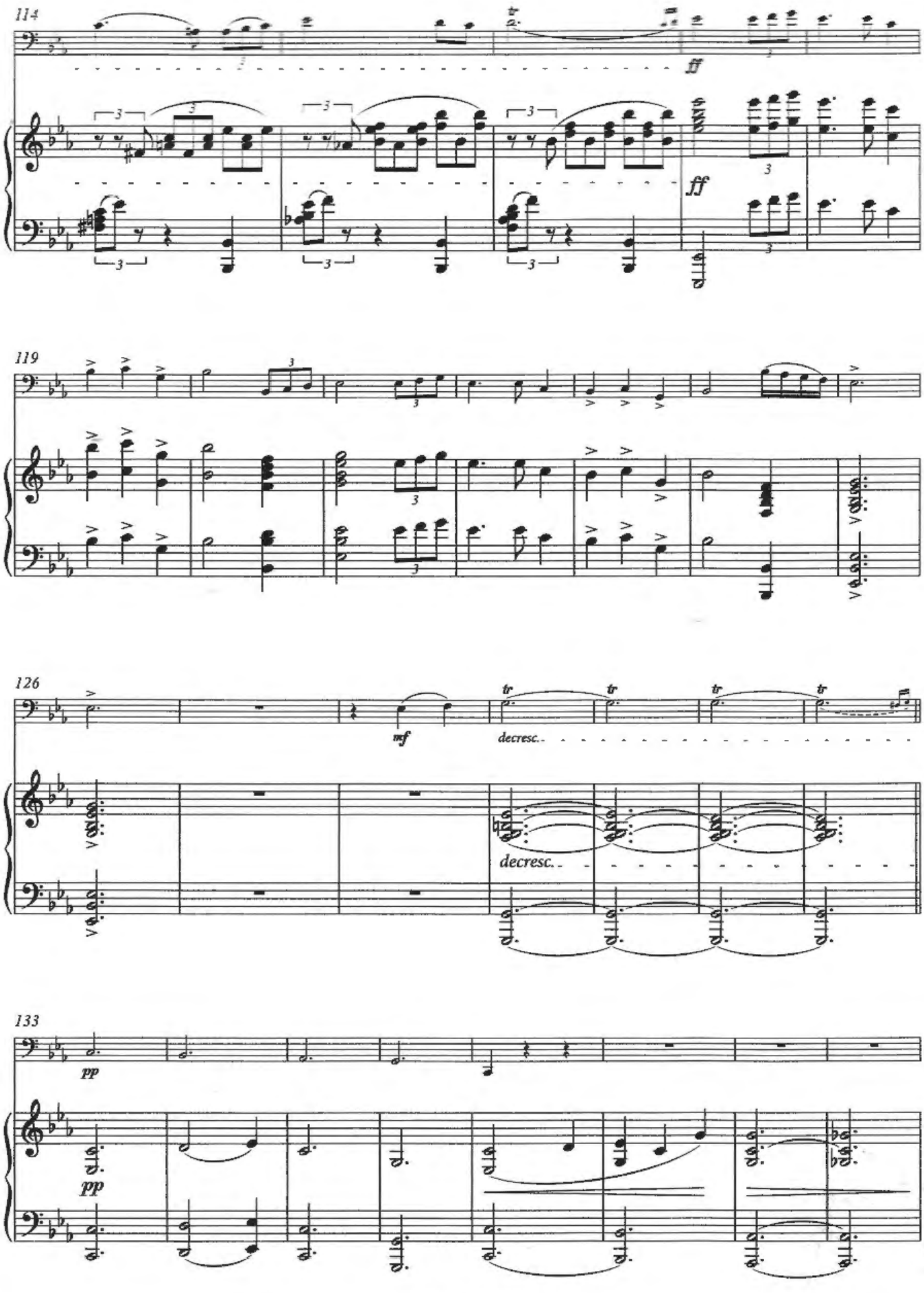
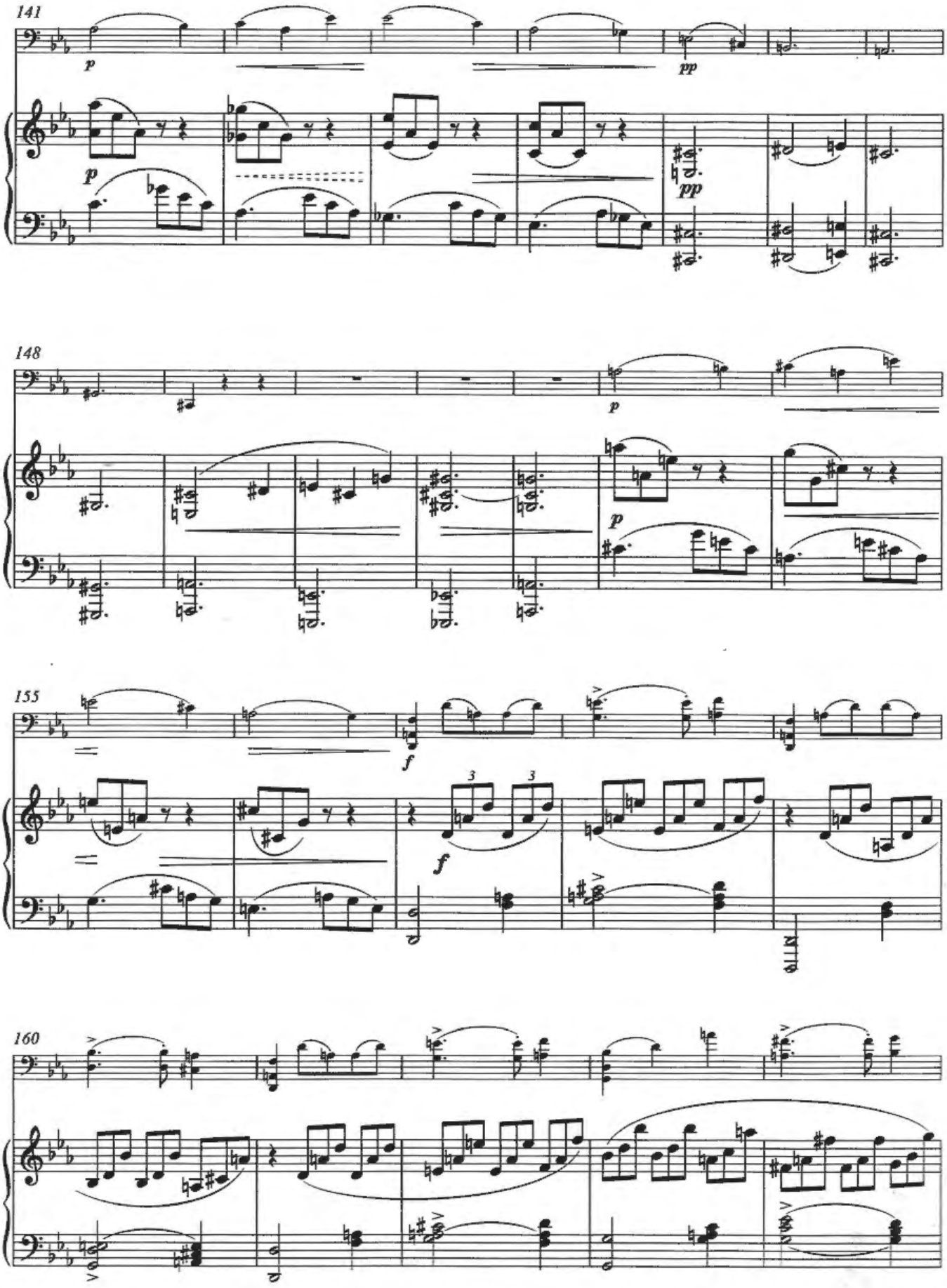
Edition Breitkopf 32083

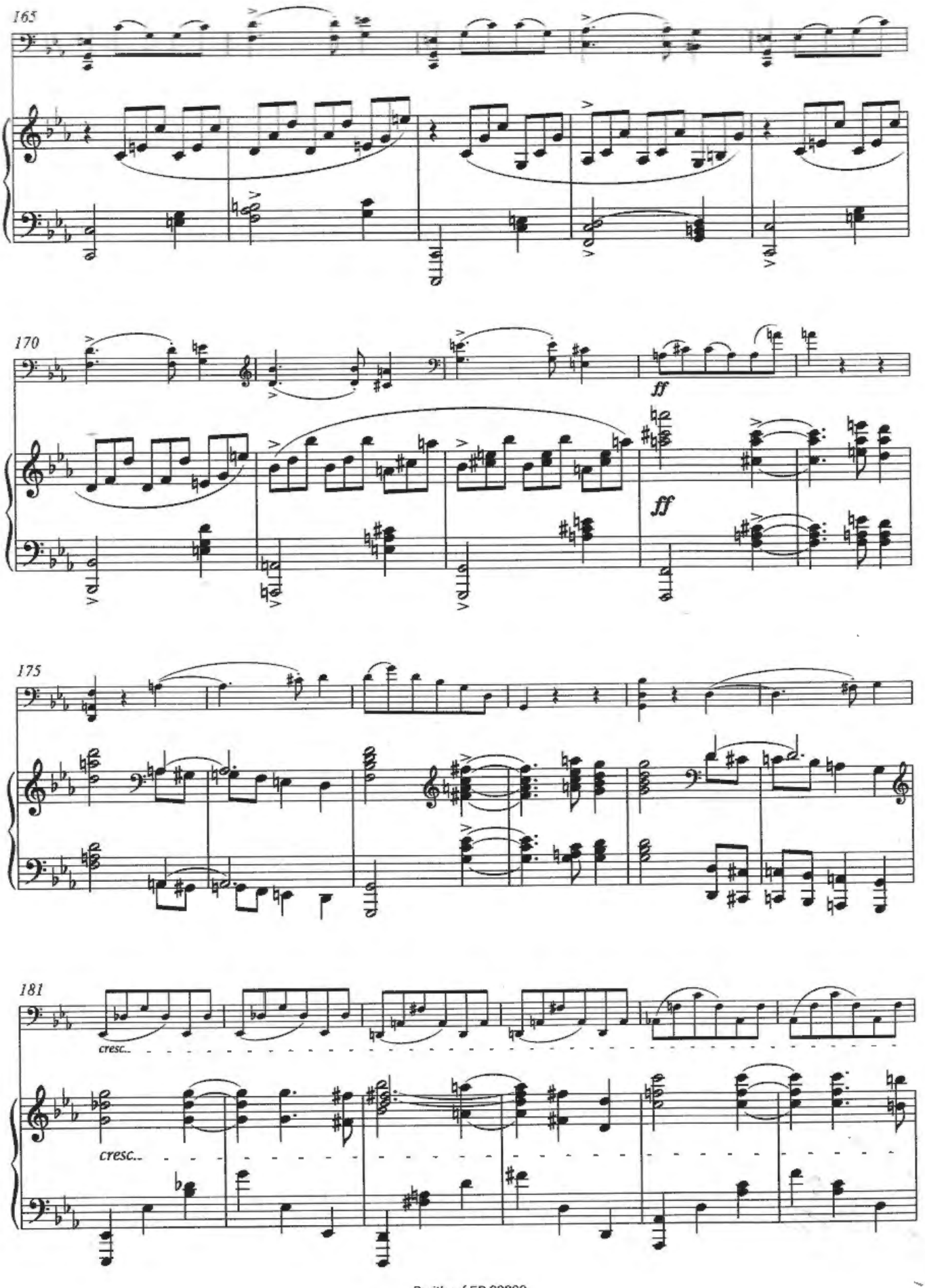

33
f
f
41
cresc.
49
ff grandioso
fz
ff
grandioso
56

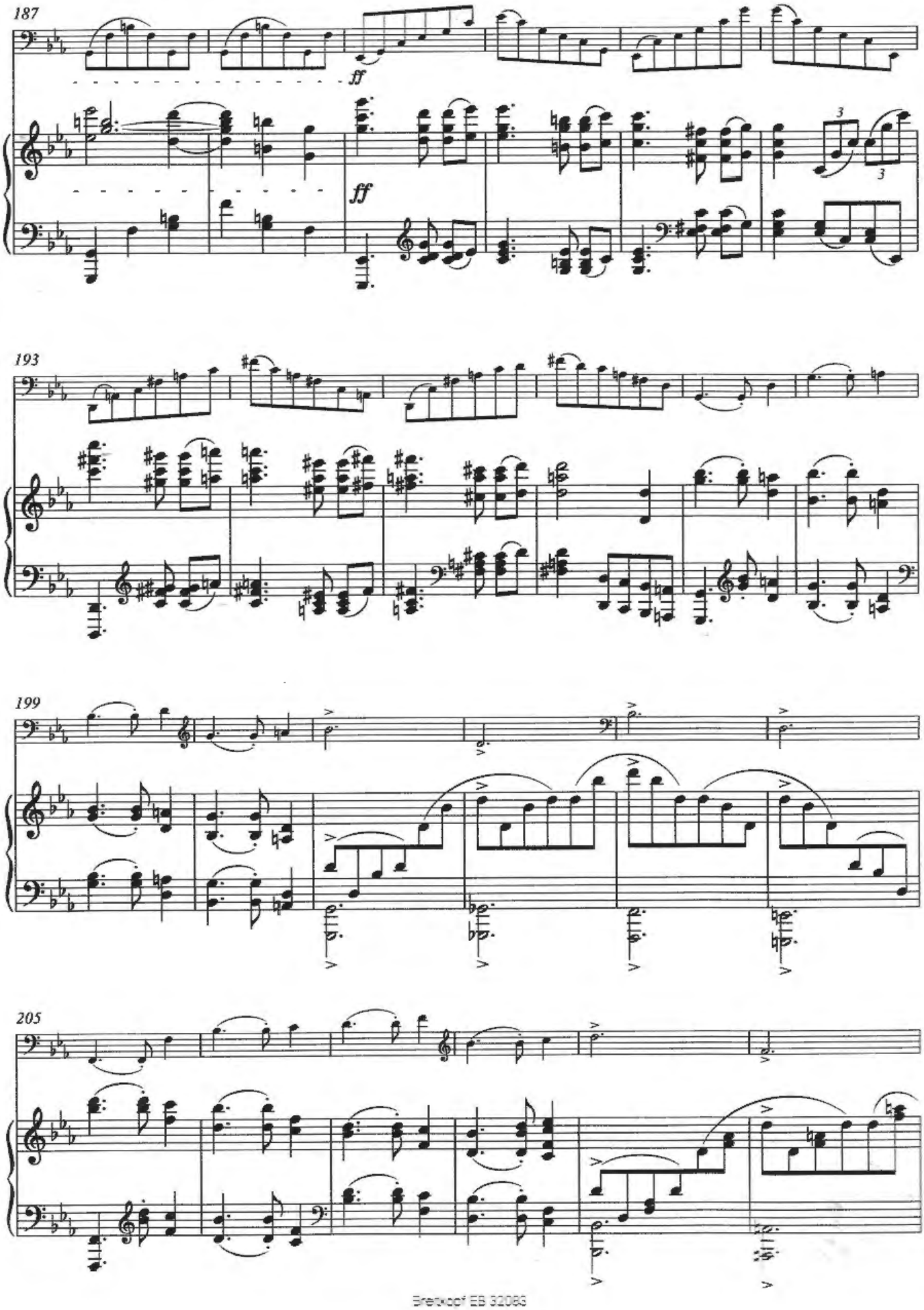

63
f
f
70
mf
decresc.
mf
77
dim.
mf tranquillo
p
tranquillo
3
3
3
84
3
p
3
mf

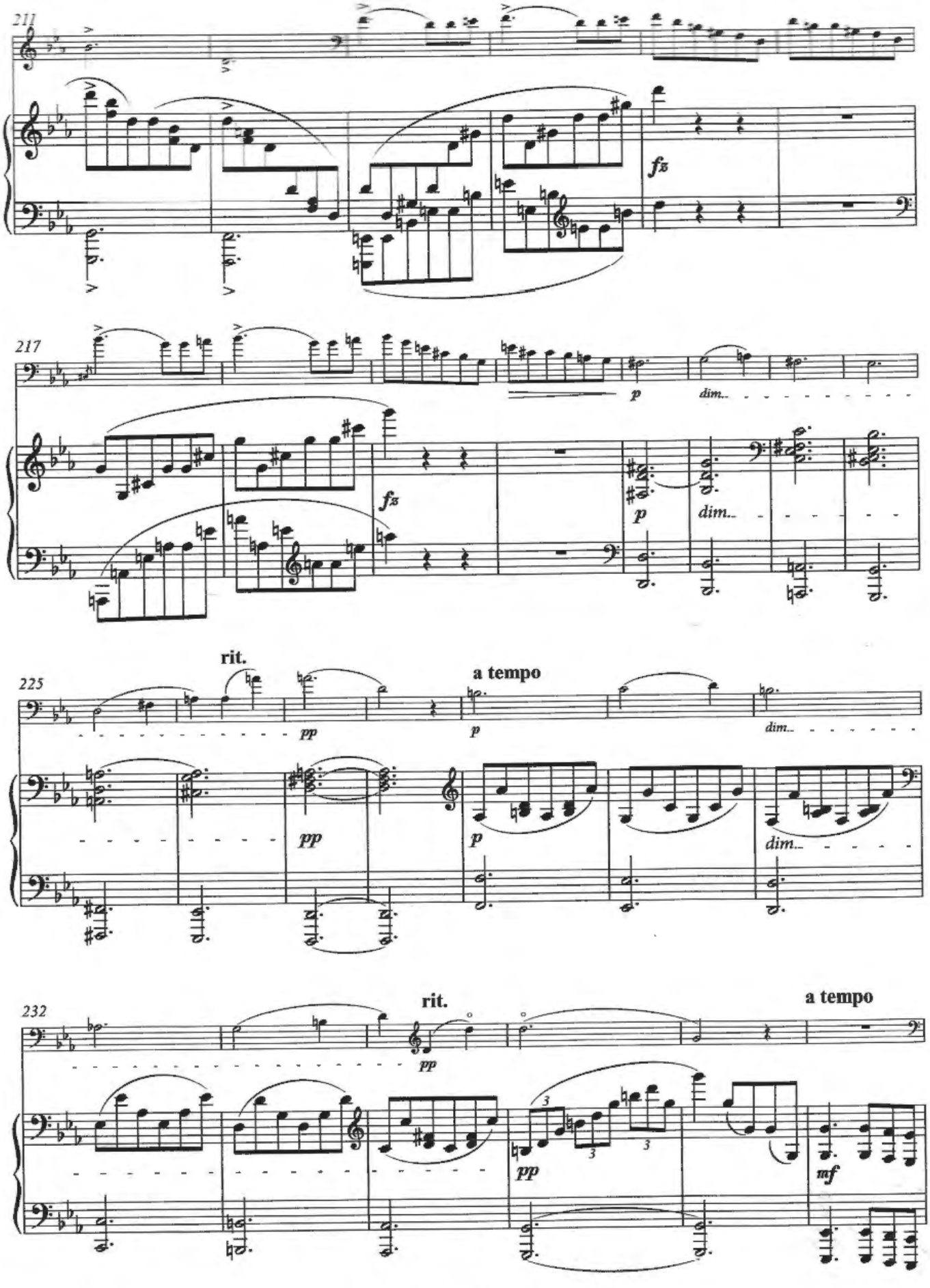

90
96
cresc.
f
cresc.
cresc.
102
mf
mf
108
f cresc.
f
cresc.

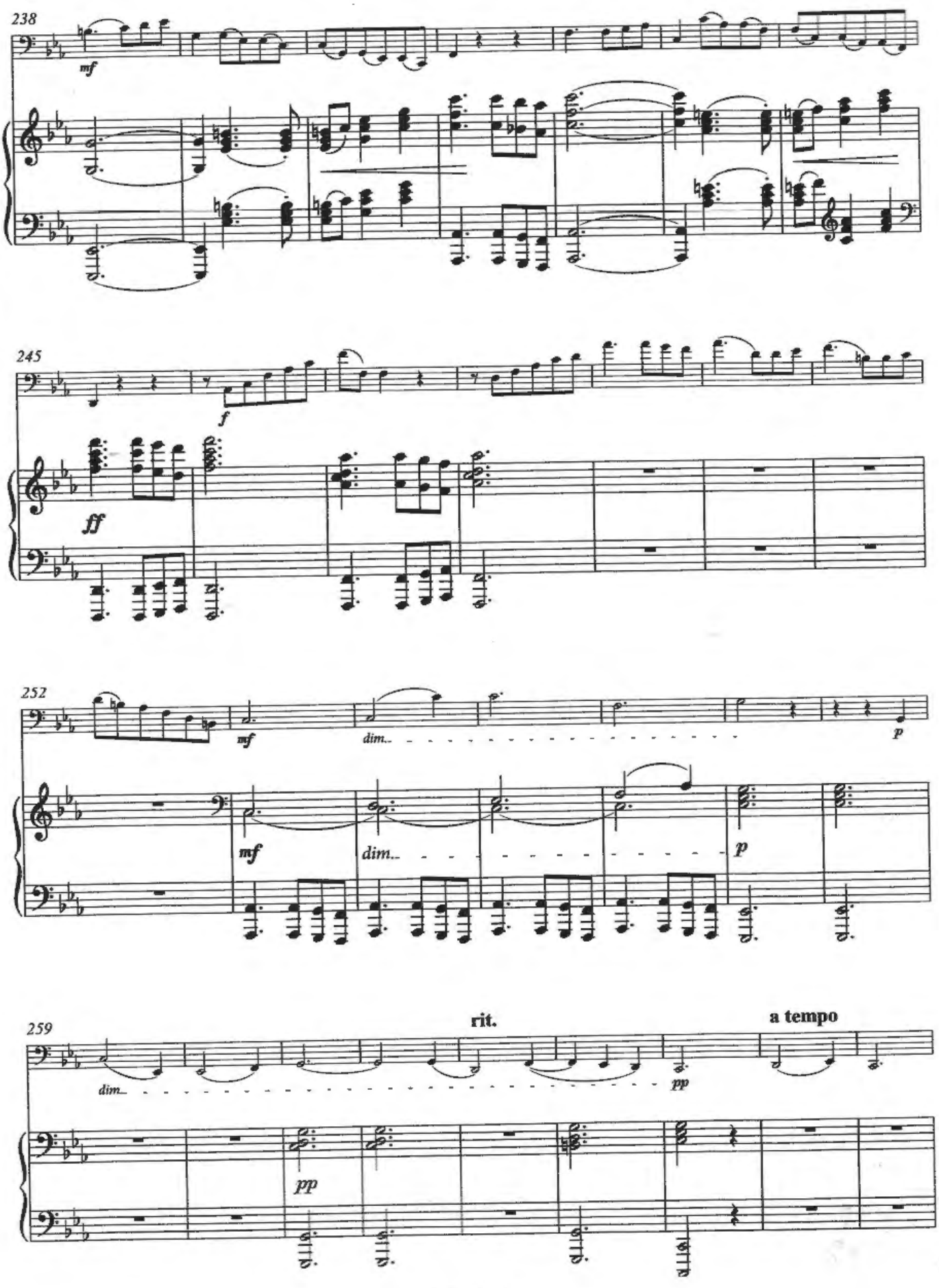

114
ff
ff
119
126
mf
tr
tr
tr
tr
decresc.
decresc.
133
pp
pp

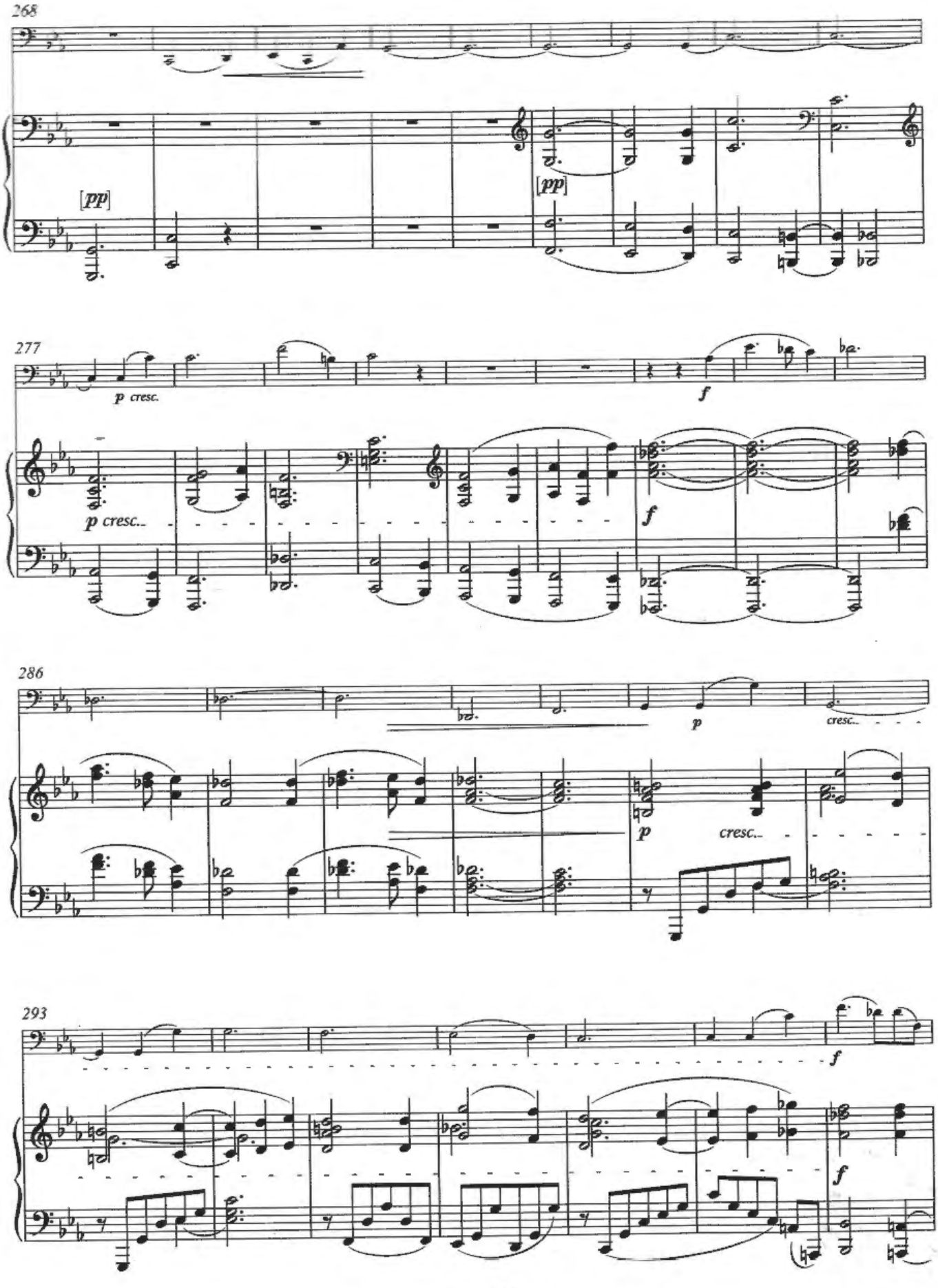

141
p
pp
148
155
160

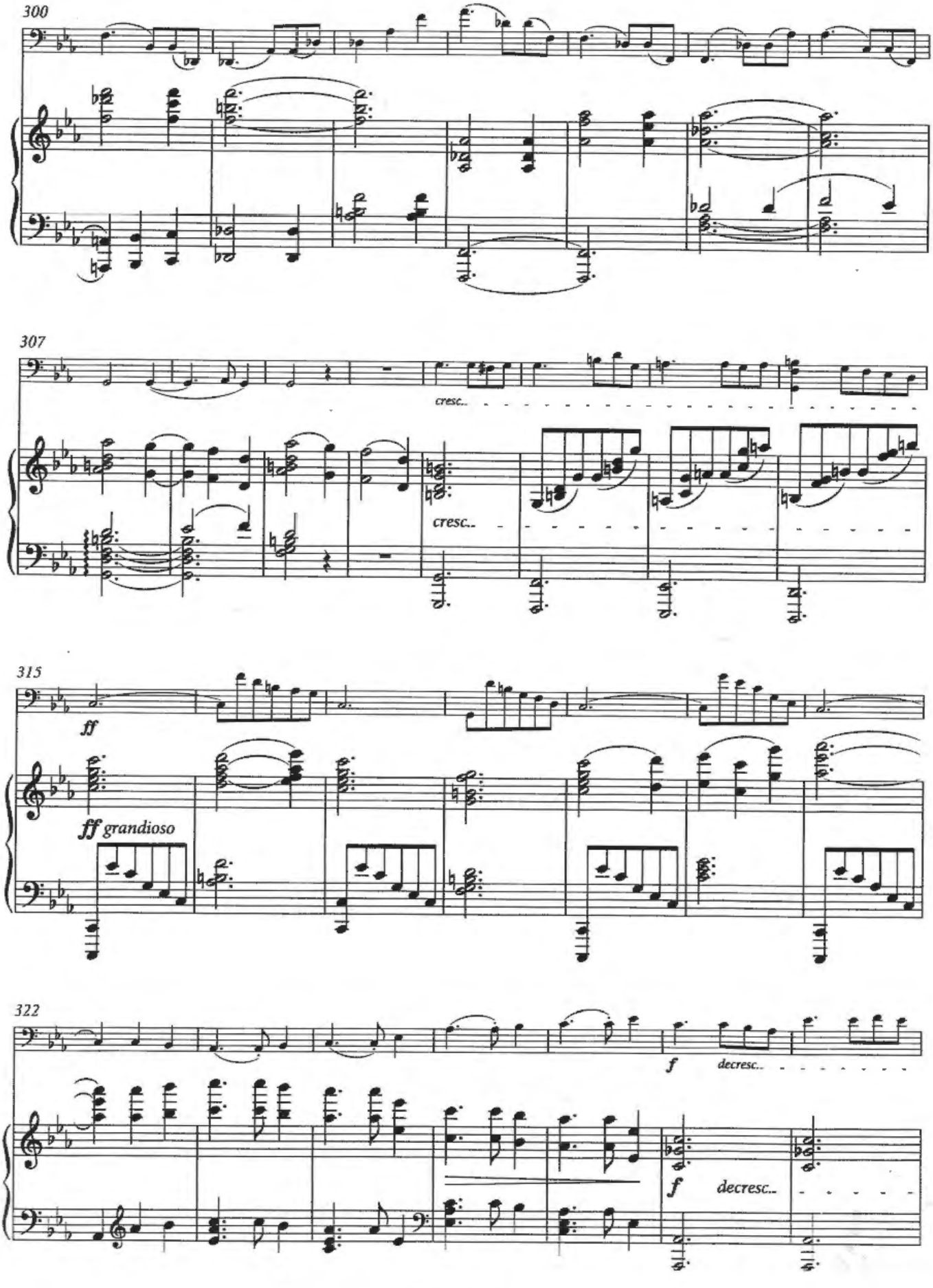

165
170
ff
ff
175
181
cresc.
cresc.

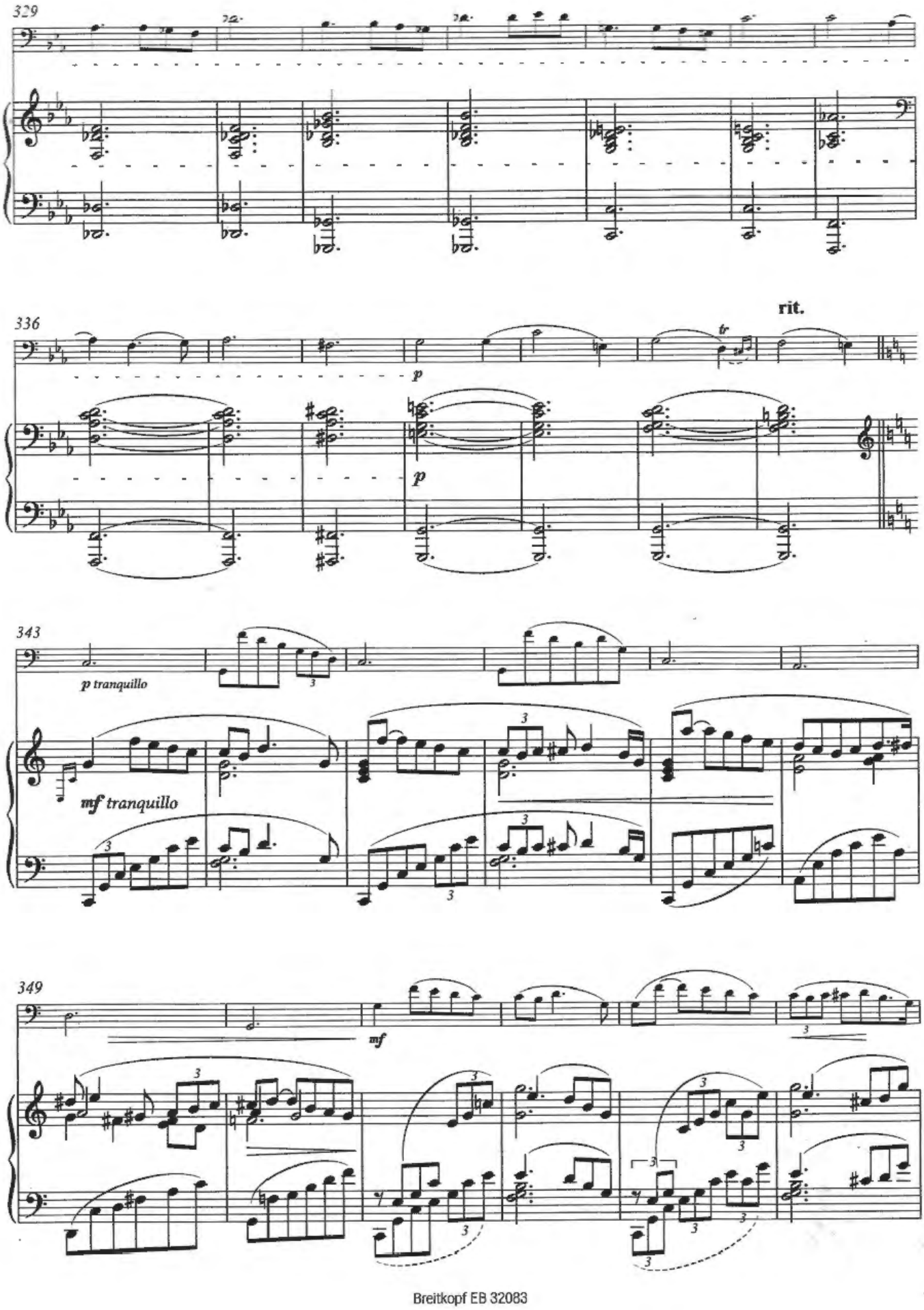

187
ff
ff
3
3
193
199
205

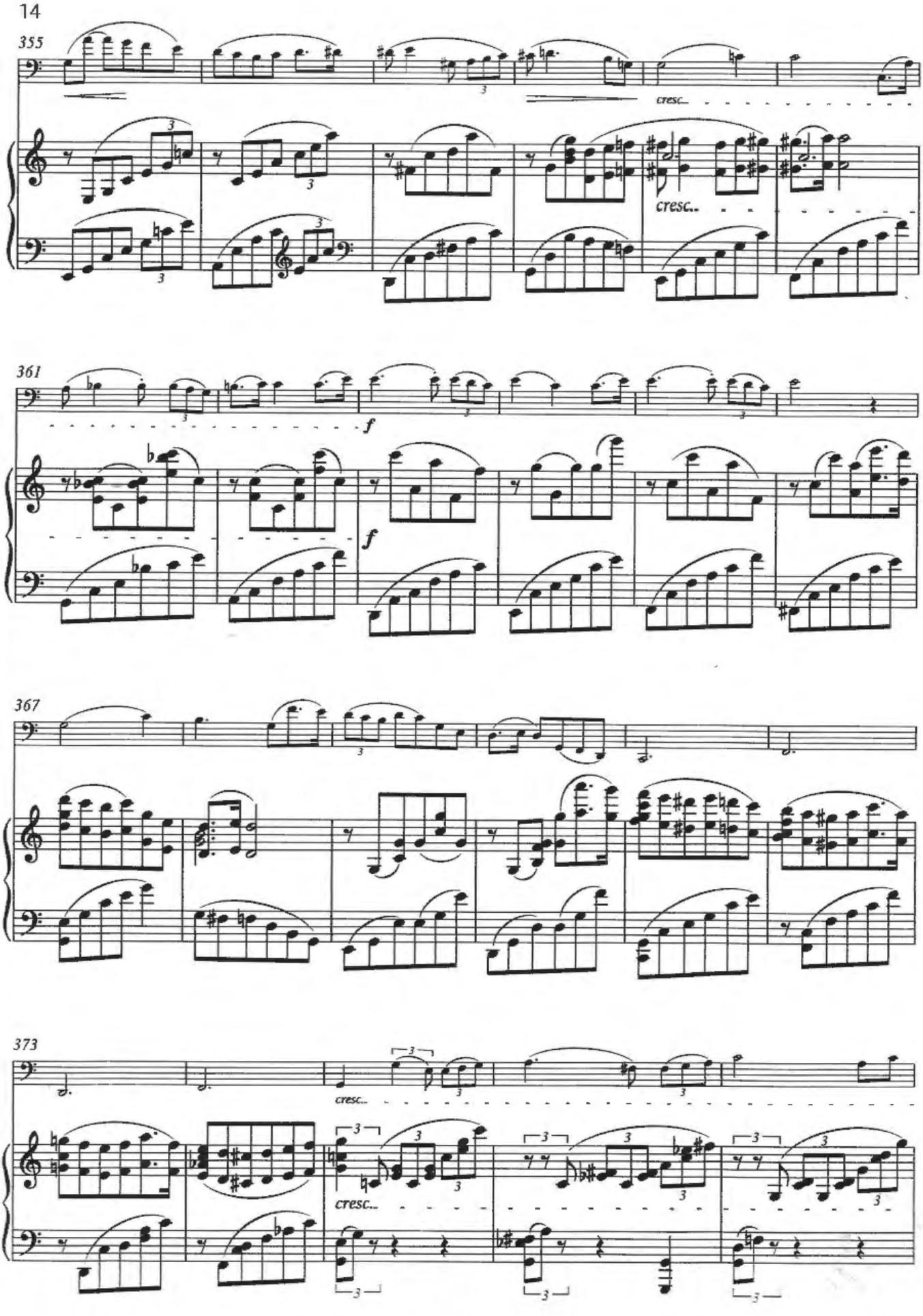

211
fz
217
p
dim.
fz
p
dim.
225
rit.
a tempo
pp
p
dim.
pp
p
dim.
232
rit.
a tempo
pp
pp
mf

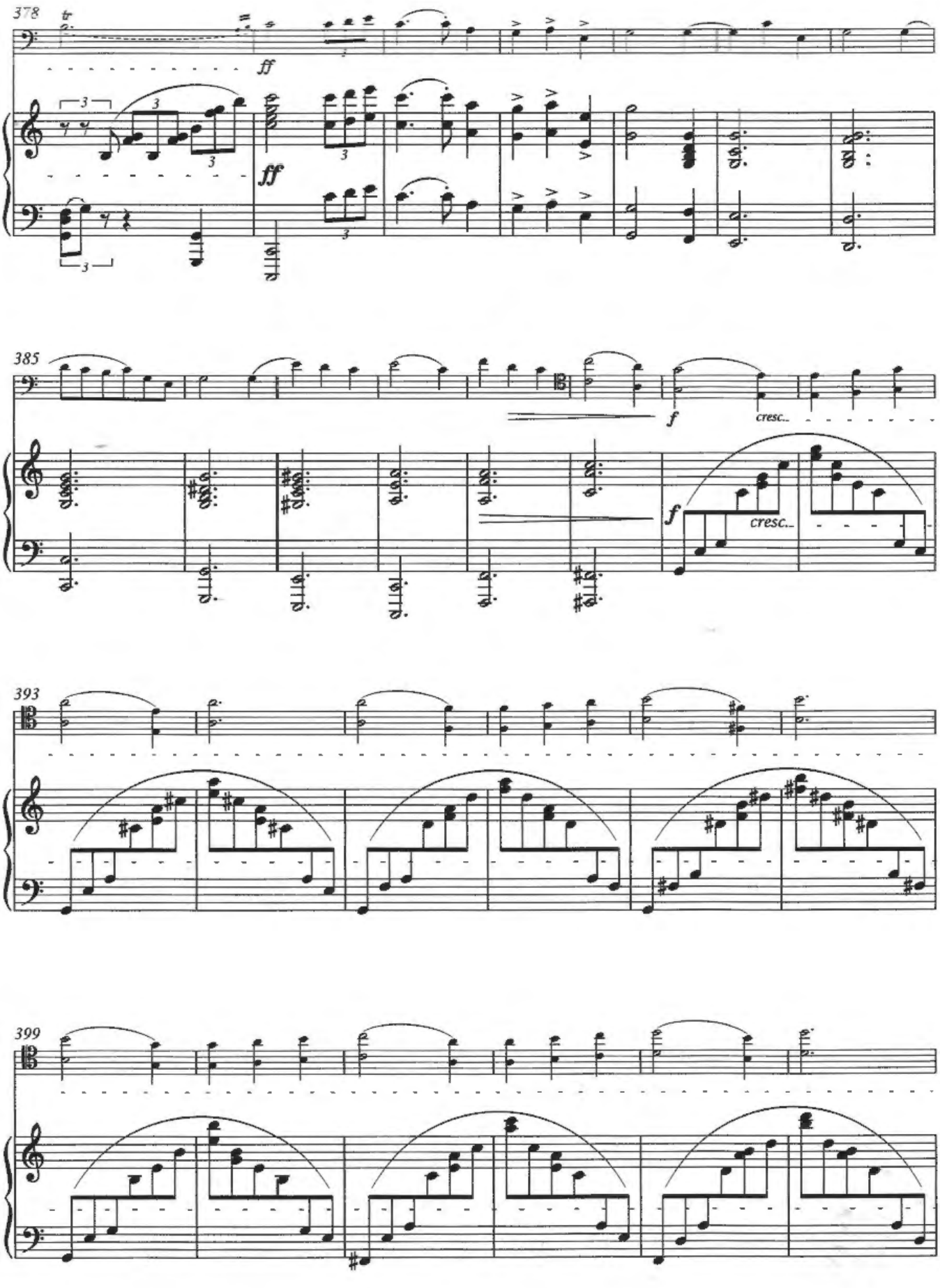

238
mf
245
f
ff
252
mf
dim.
p
mf
dim.
p
259
rit.
a tempo
dim.
pp
pp

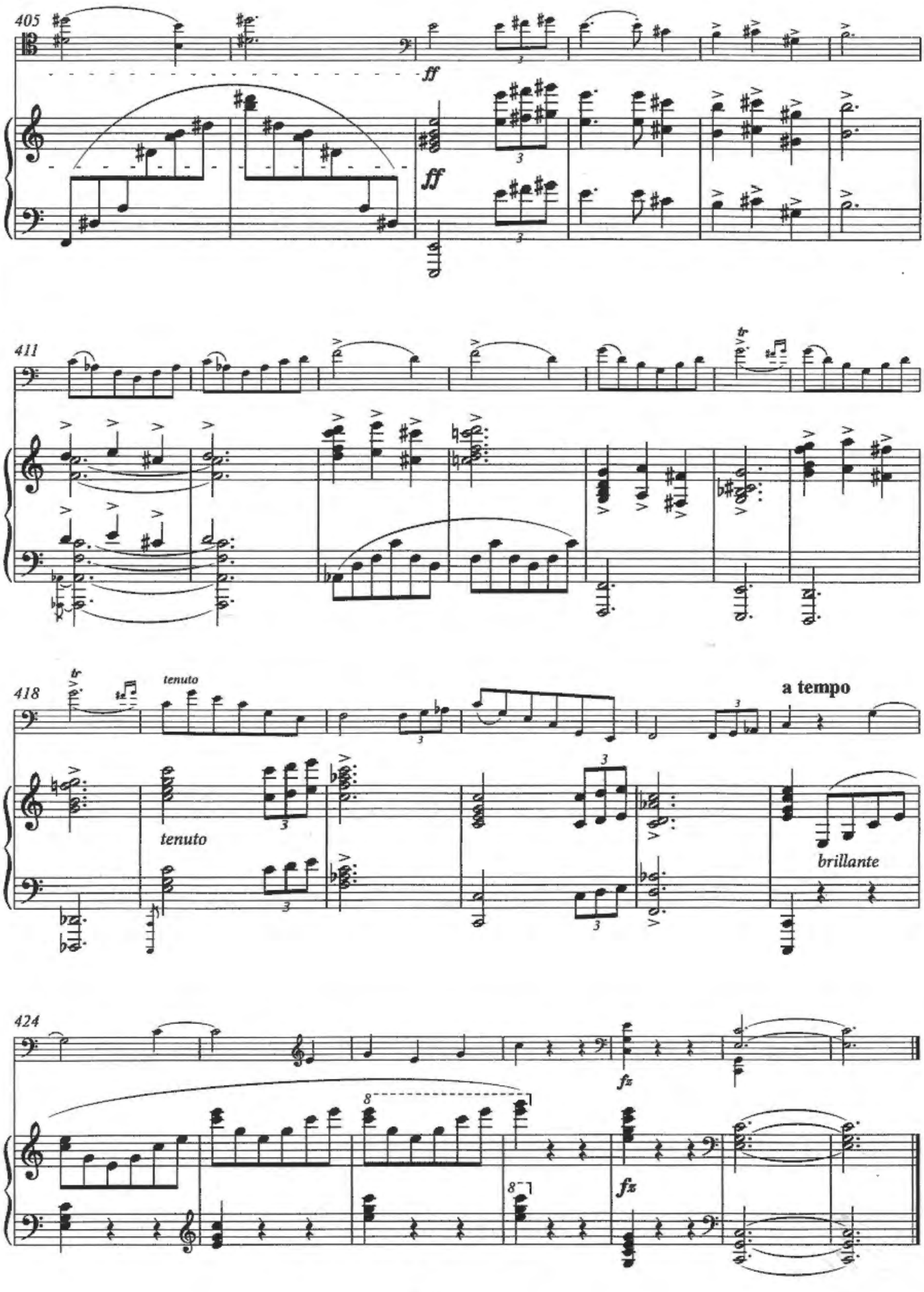

268
[pp]
[pp]
277
p cresc.
f
p cresc.
f
286
p
cresc.
p
cresc.
293
f
f


300
307
cresc..
cresc..
315
ff
ff grandioso
322
f
decresc..
f
decresc..


329
336
rit.
p
p
343
p tranquillo
mf tranquillo
349
mf

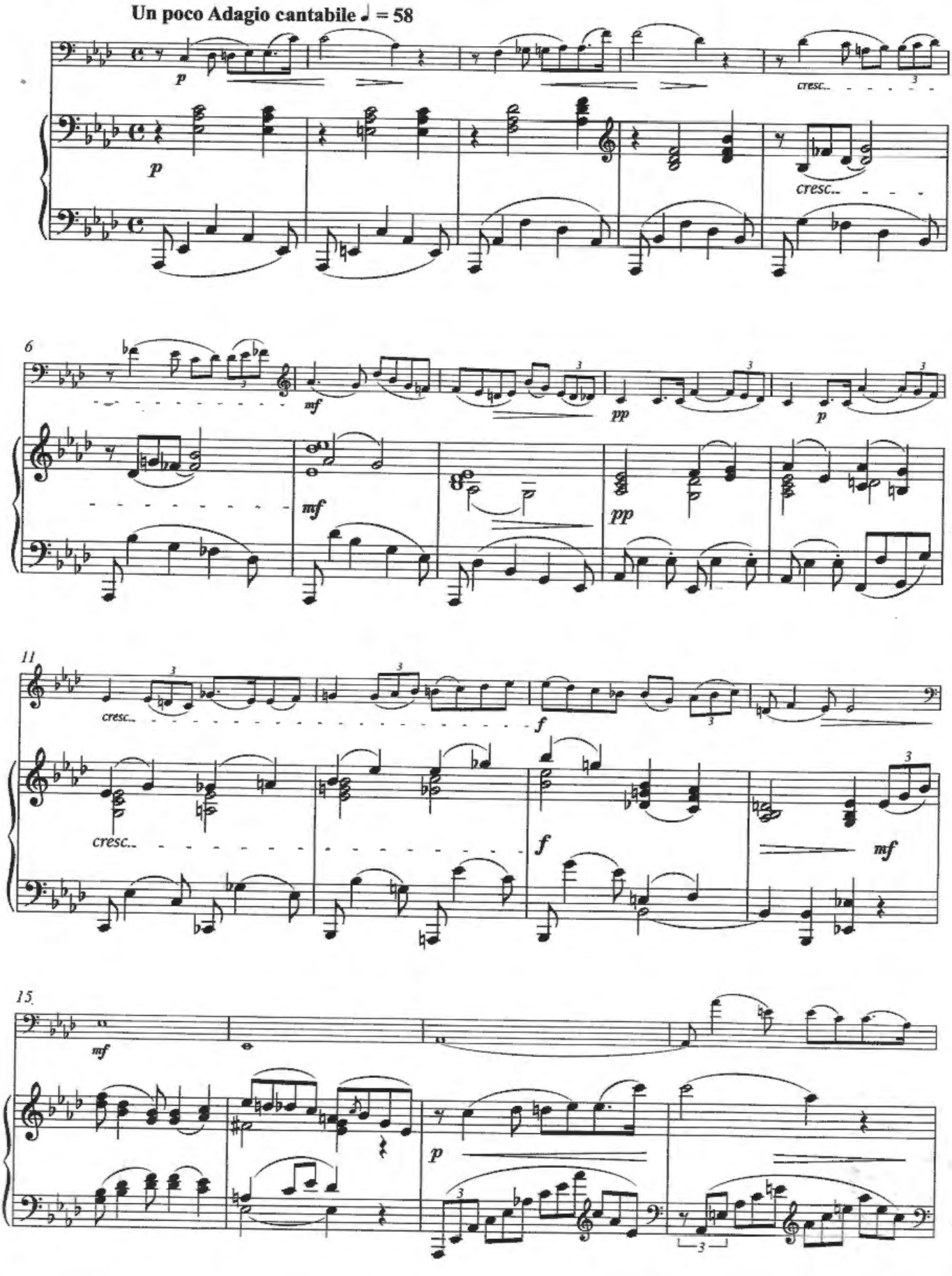

355
cresc.
cresc..
361
f
f
367
373
cresc..
cresc..

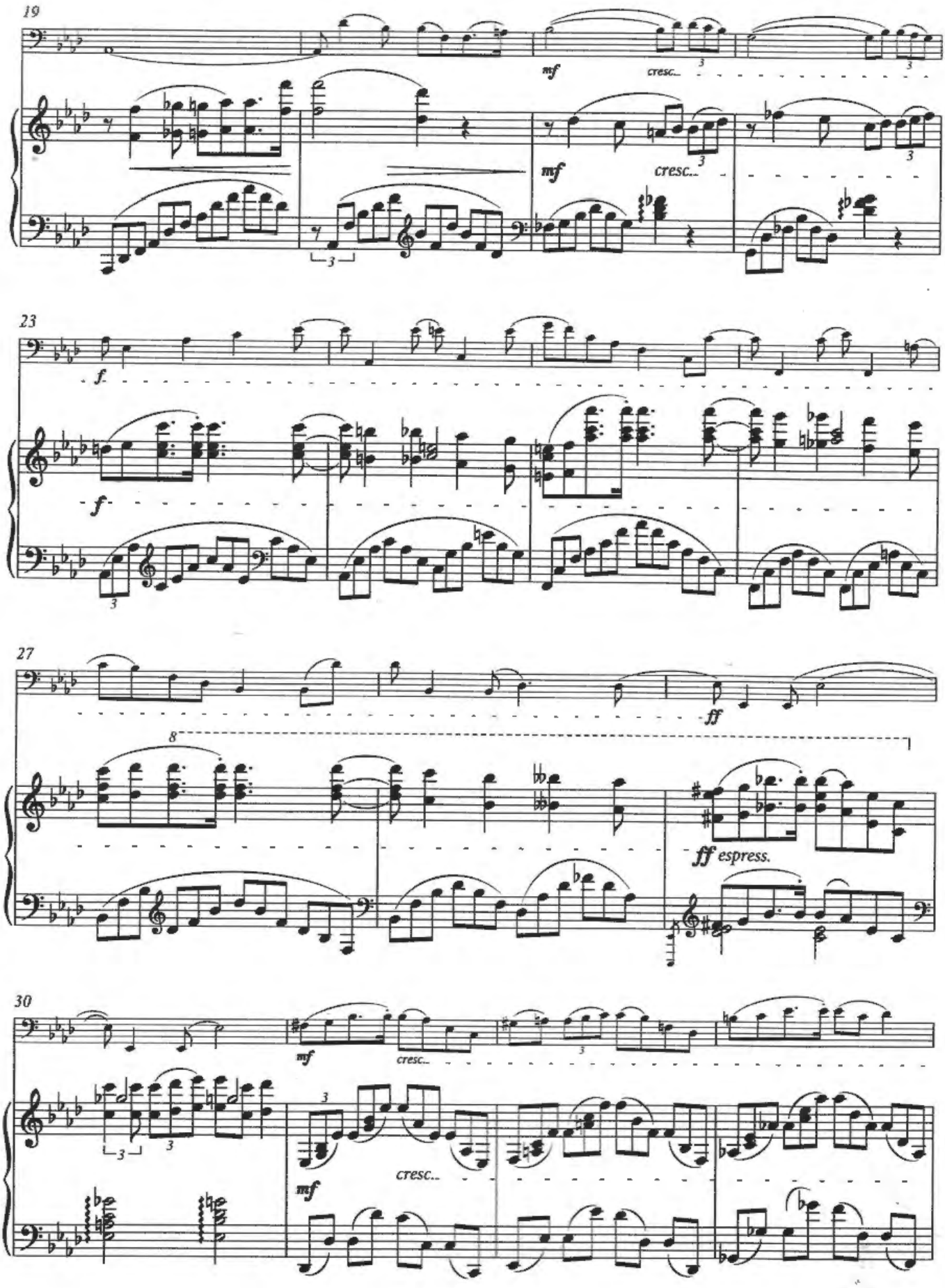

378
ff
ff
385
f
cresc.
f
cresc.
393
399

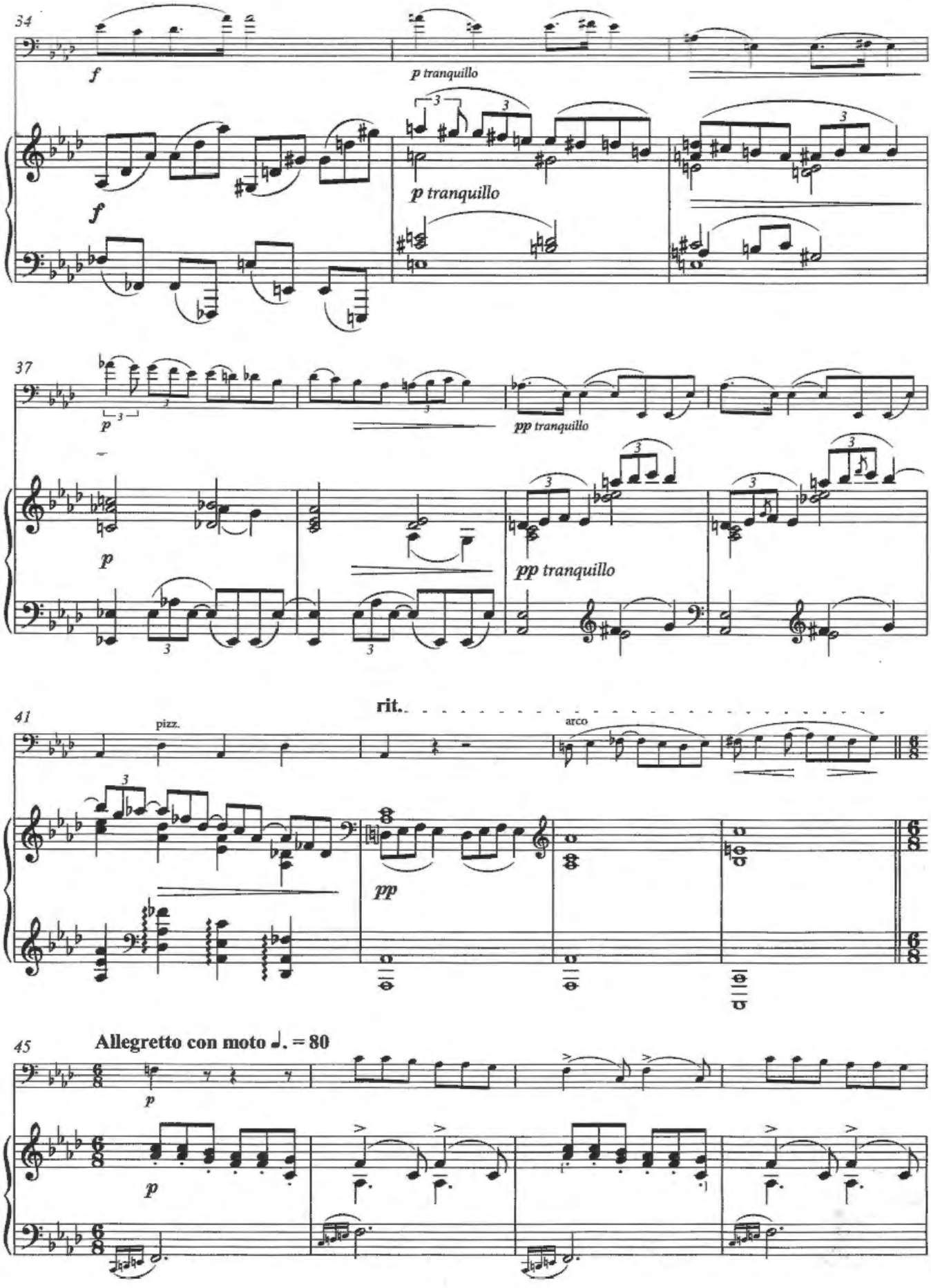

405
ff
ff
411
418
tr
tenuto
tenuto
a tempo
brillante
424
fz
fz

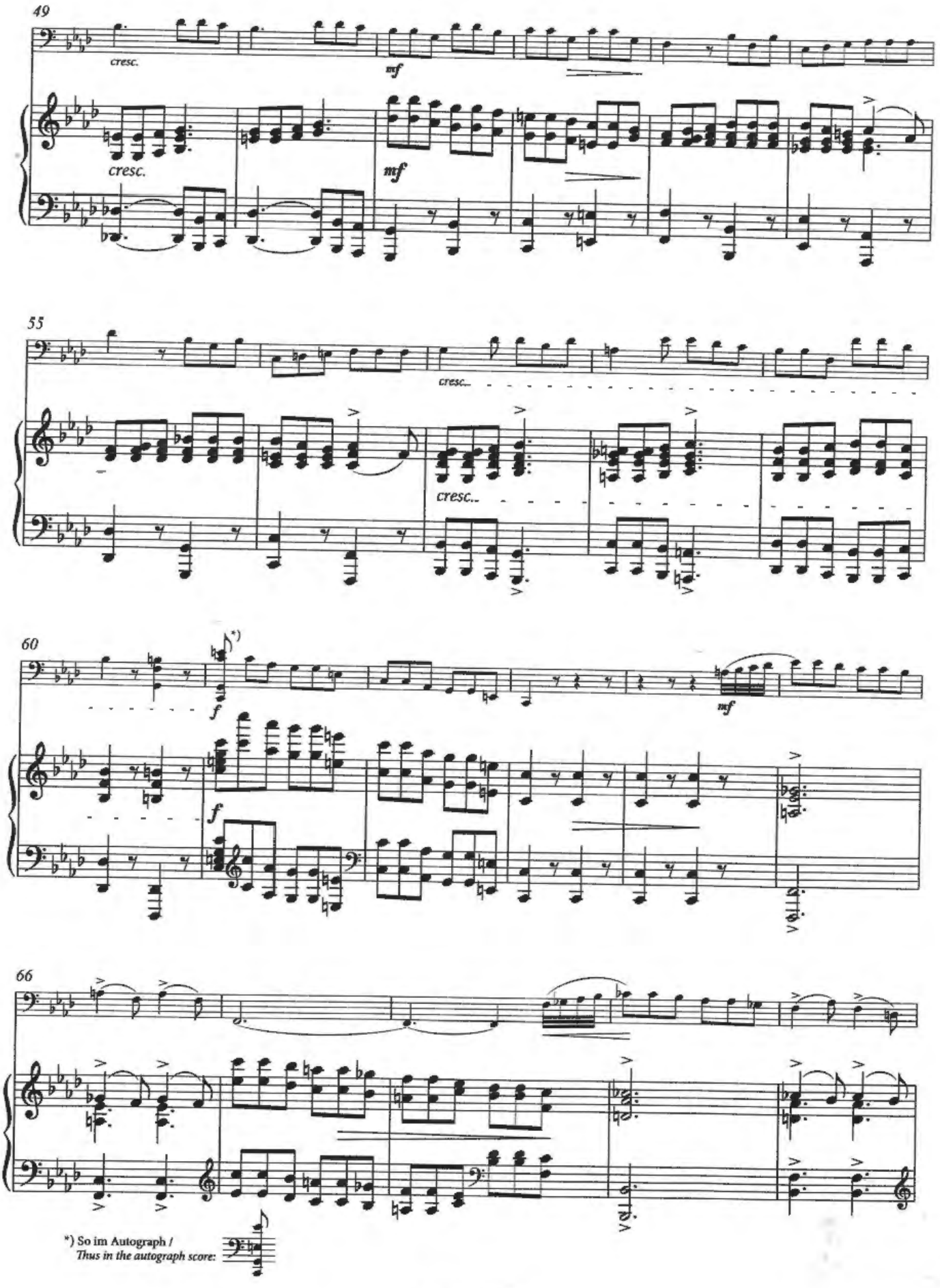
Romanze

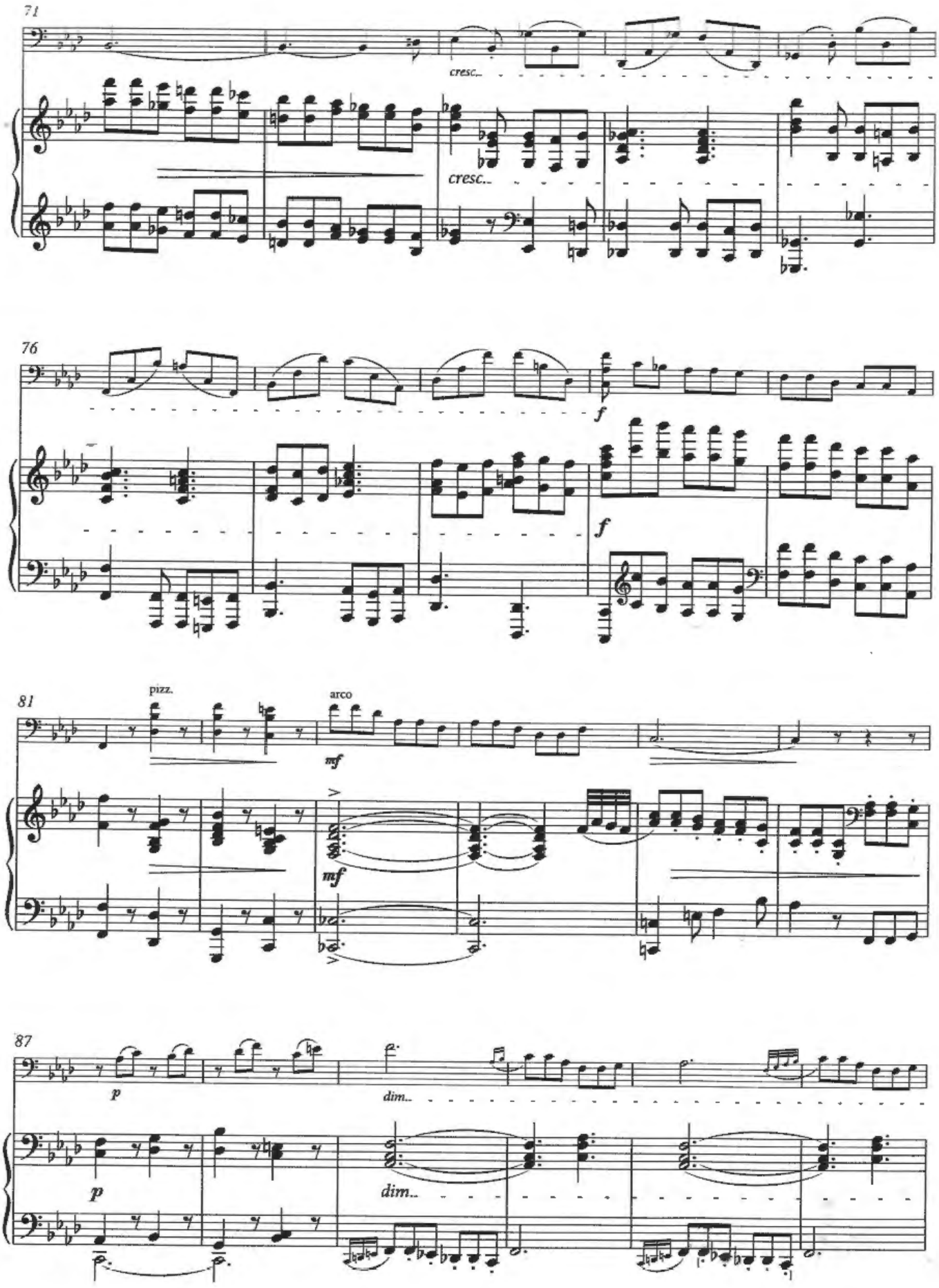
Un poco Adagio cantabile ♩ = 58

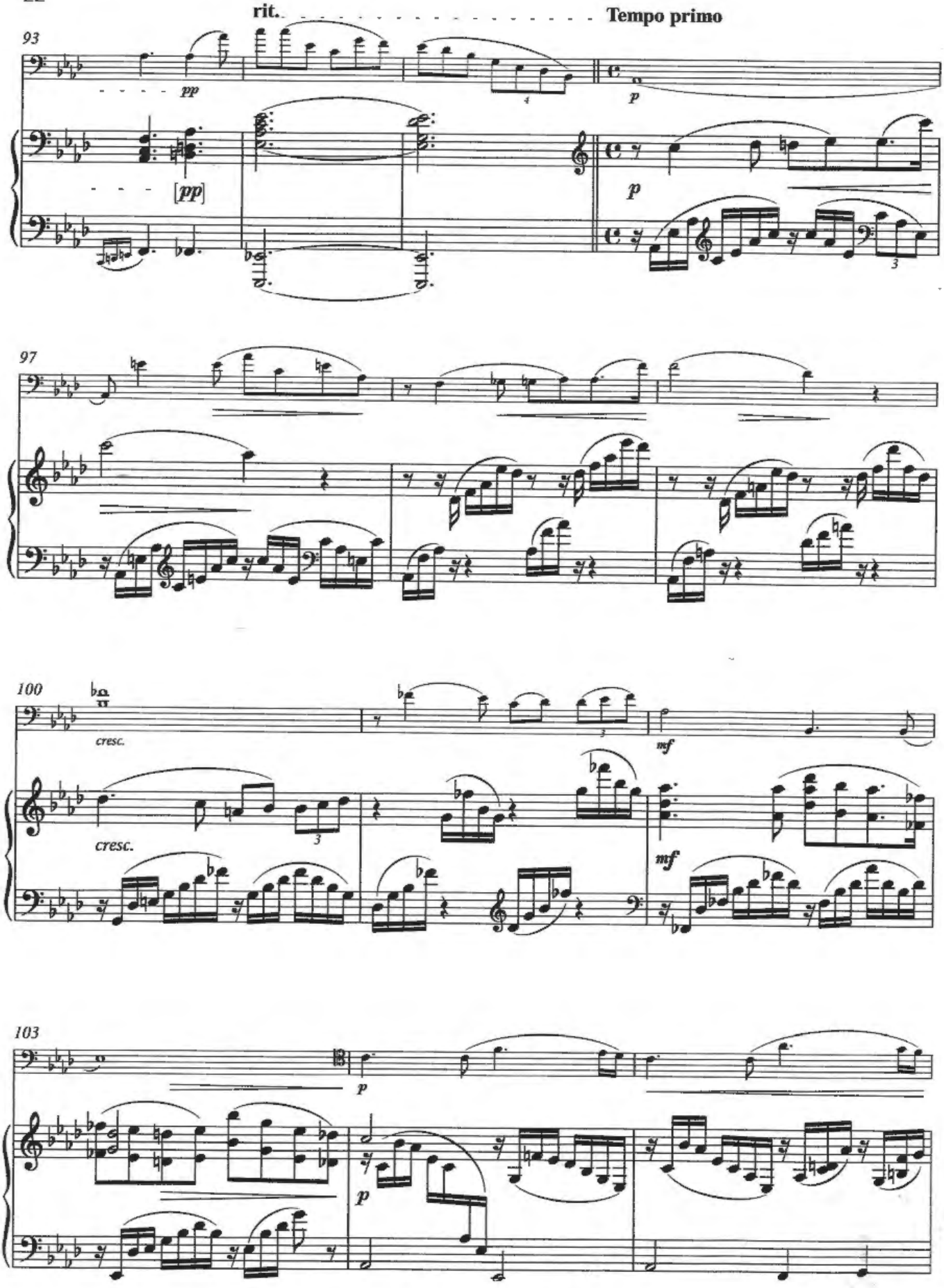


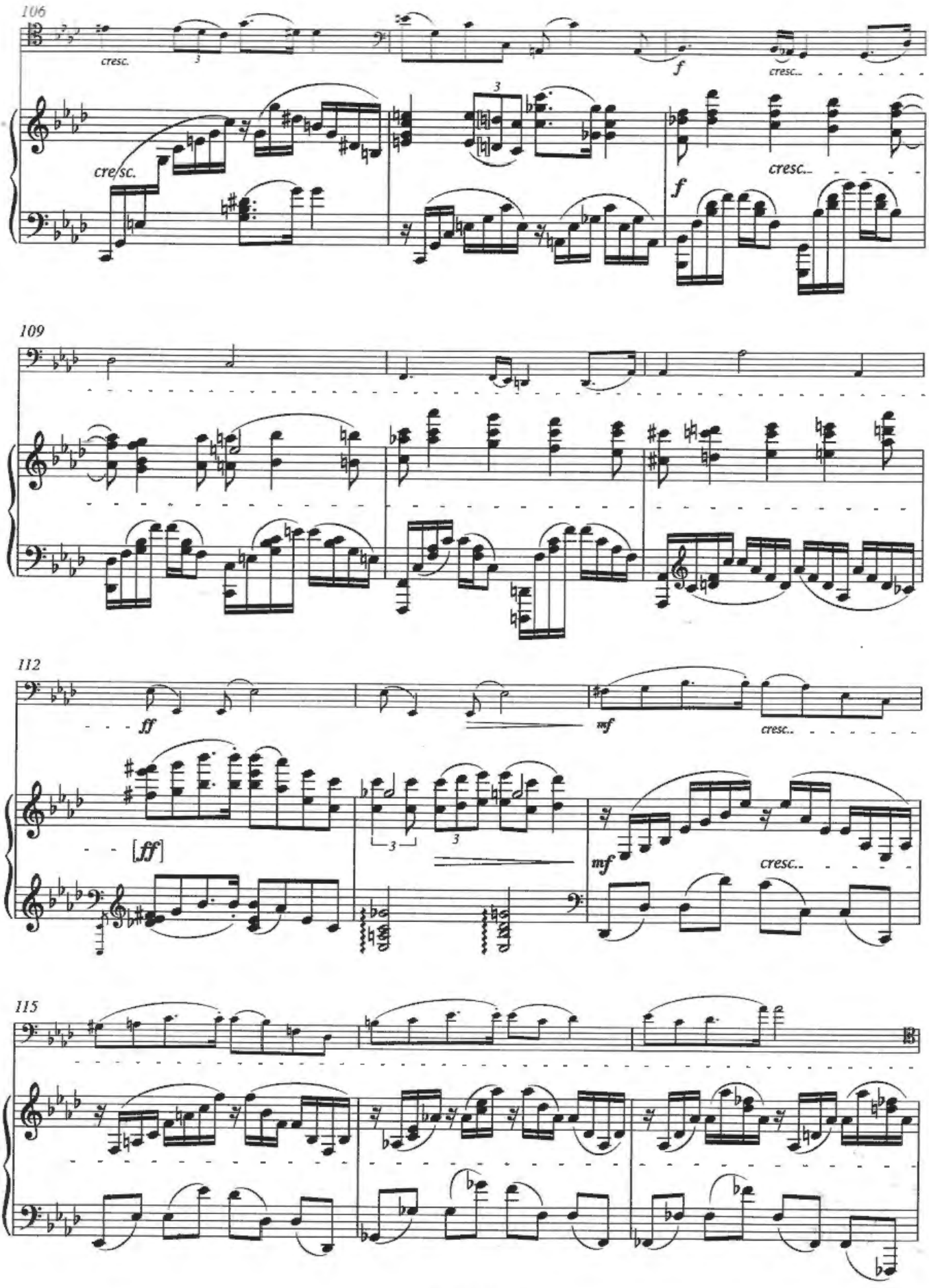

19
mf
cresc...
mf
cresc...
23
f
f
27
ff
8
ff espress.
30
mf
cresc...
cresc...
mf

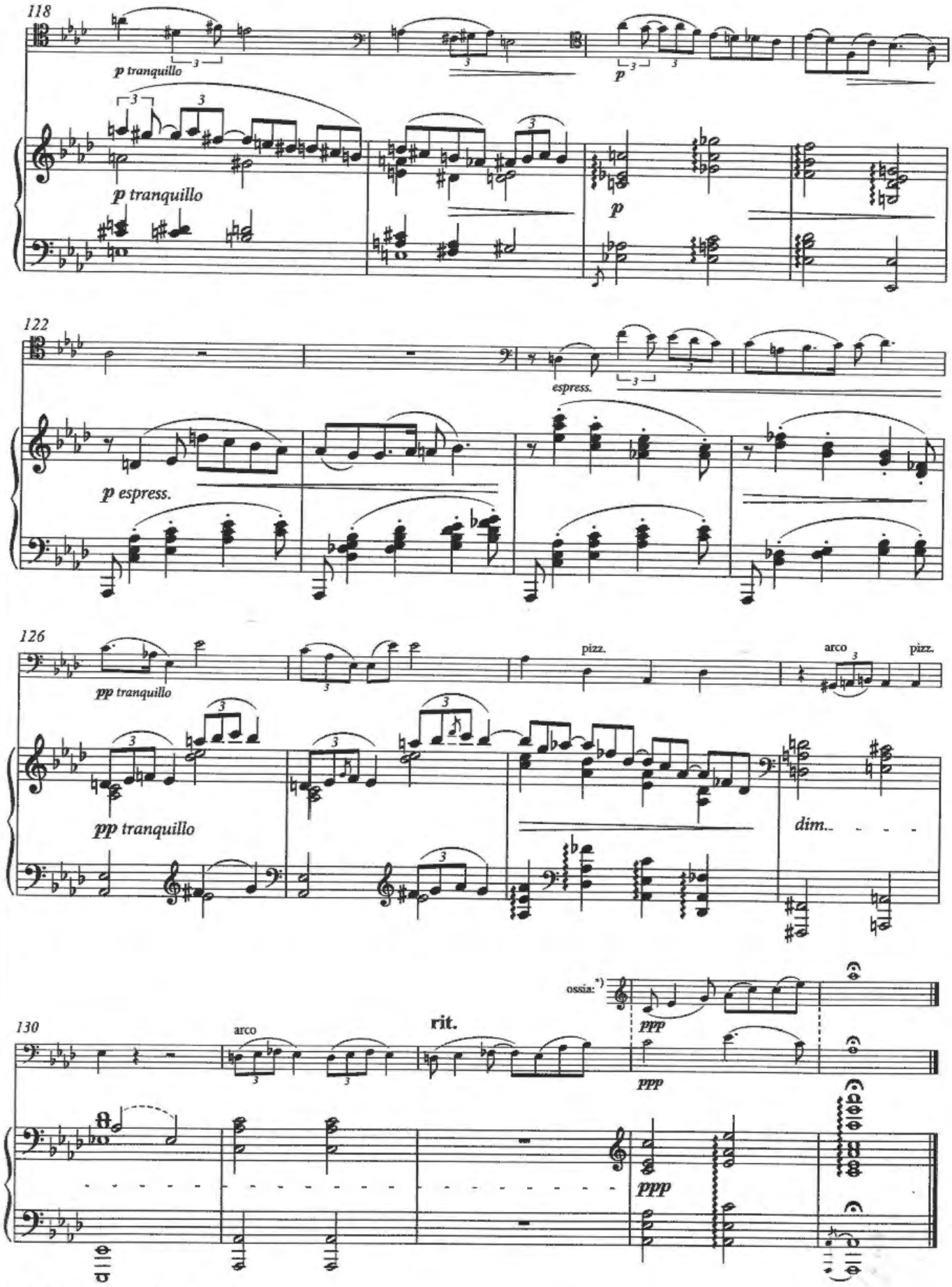

34
f
p tranquillo
37
pp tranquillo
41
rit.
pizz.
arco
45
Allegretto con moto ♩. = 80


49
cresc.
mf
cresc.
mf
55
cresc..
cresc..
60
*)
f
mf
f
66
*) So im Autograph /
Thus in the autograph score:


71
cresc..
cresc..
76
f
f
81
pizz.
arco
mf
mf
87
p
dim..
p
dim..


rit.
Tempo primo
93
pp
[pp]
p
97
100
cresc.
cresc.
mf
mf
103
p
p

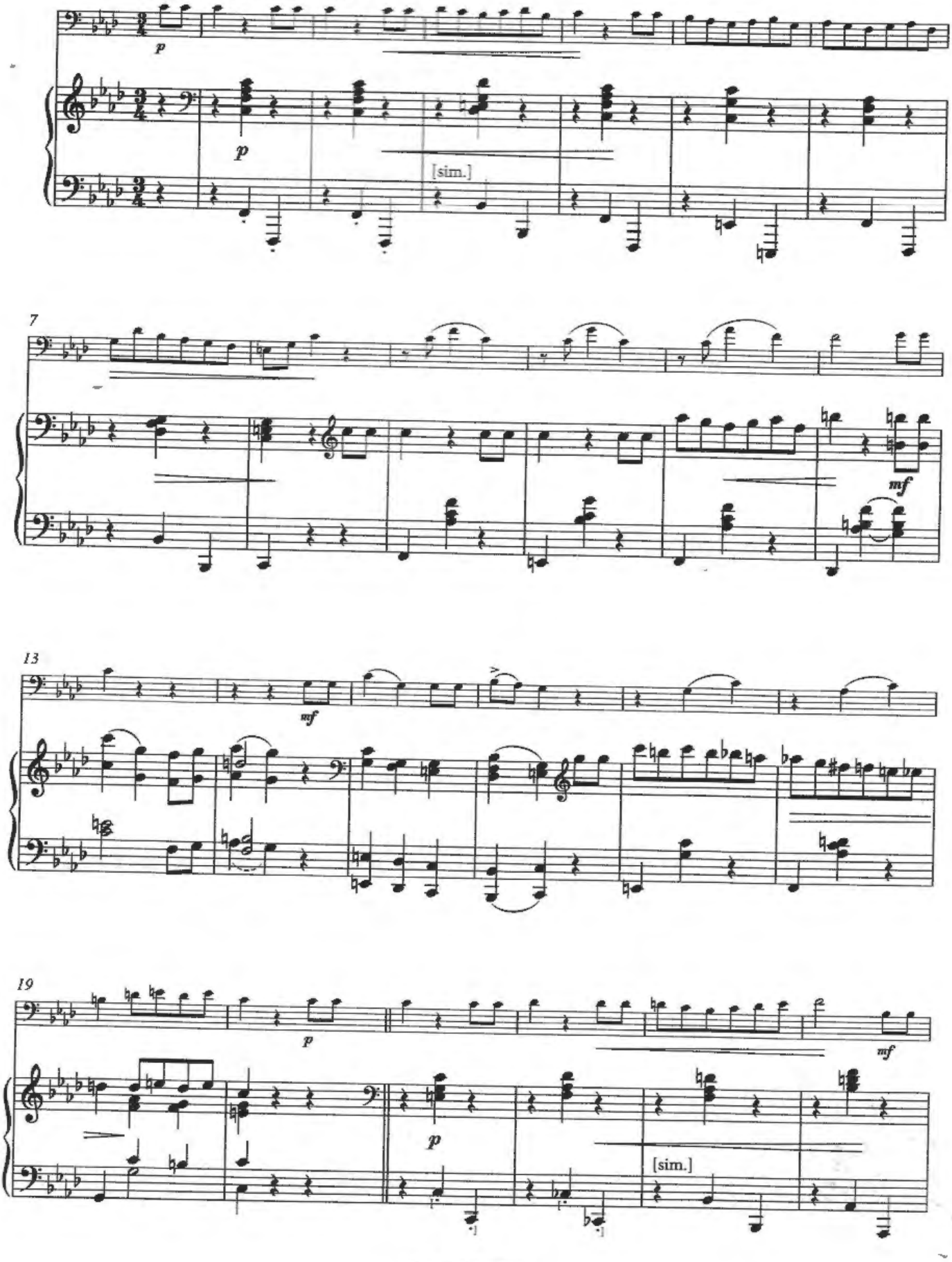

106
cresc.
3
f
cresc..
cresc.
3
f
cresc..
109
112
ff
mf
cresc..
[ff]
3
3
mf
cresc..
115

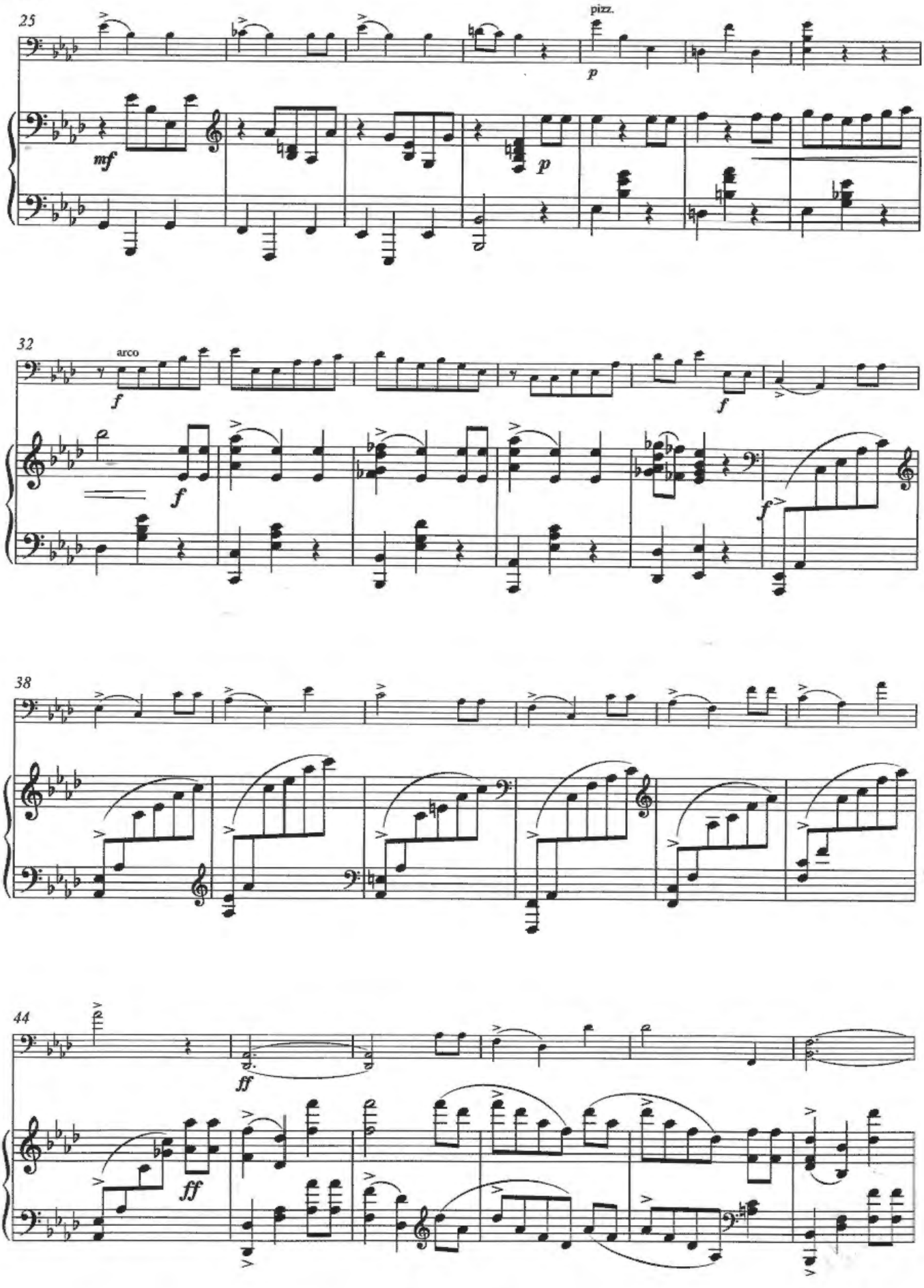


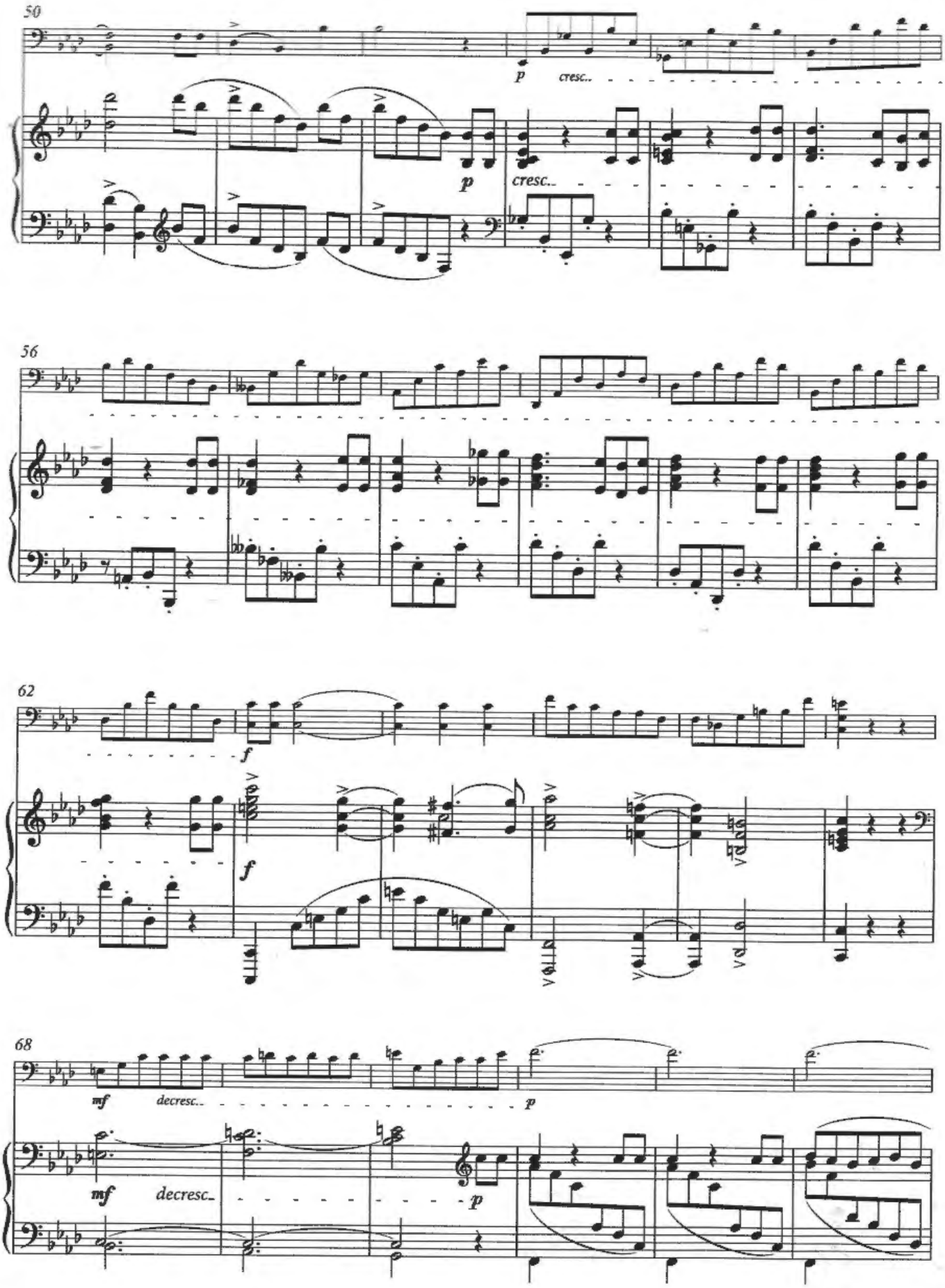
*) vgl. Kritischer Bericht / see Critical Commentary

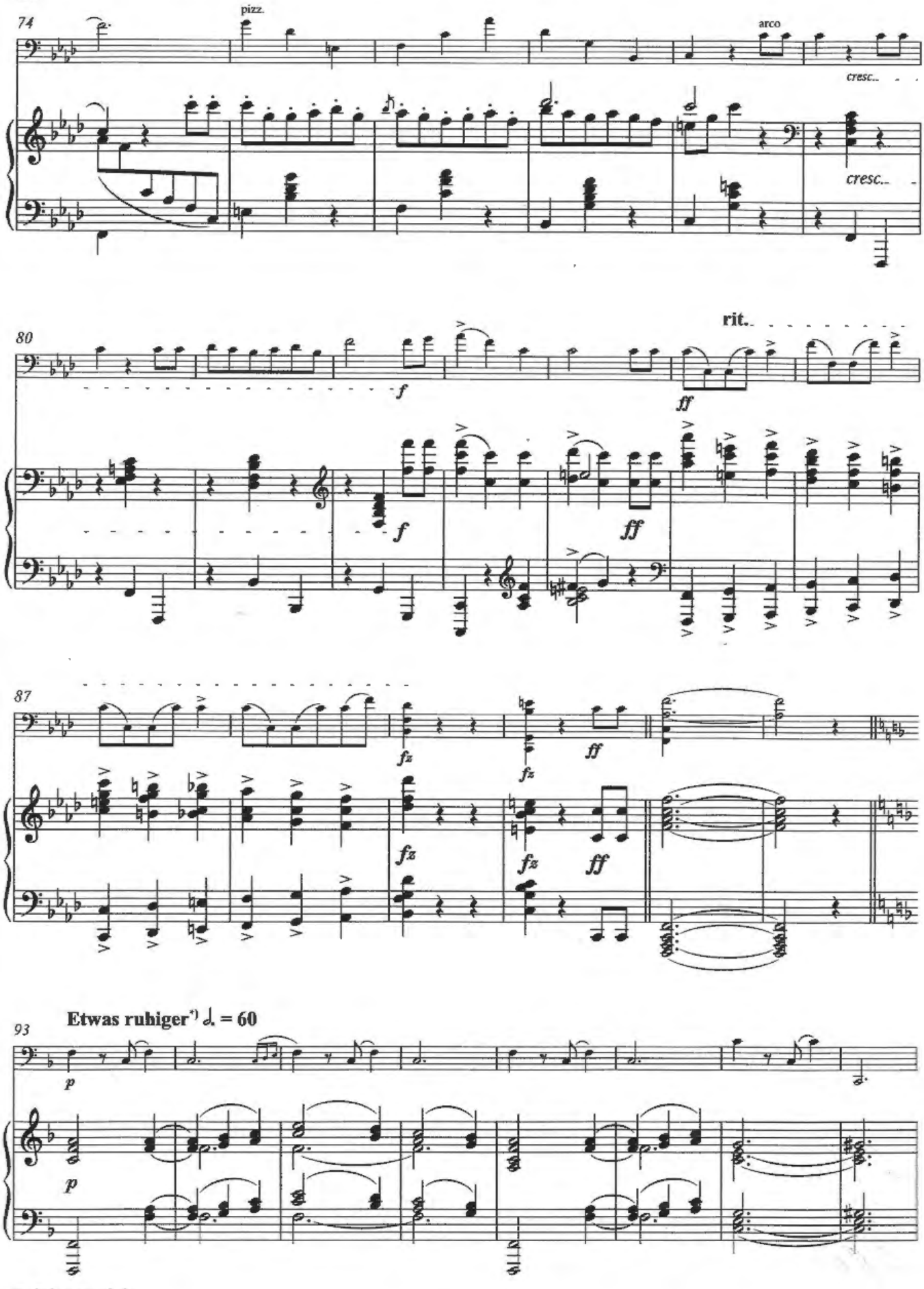
Scherzo

Allegro non assai ♩. = 72

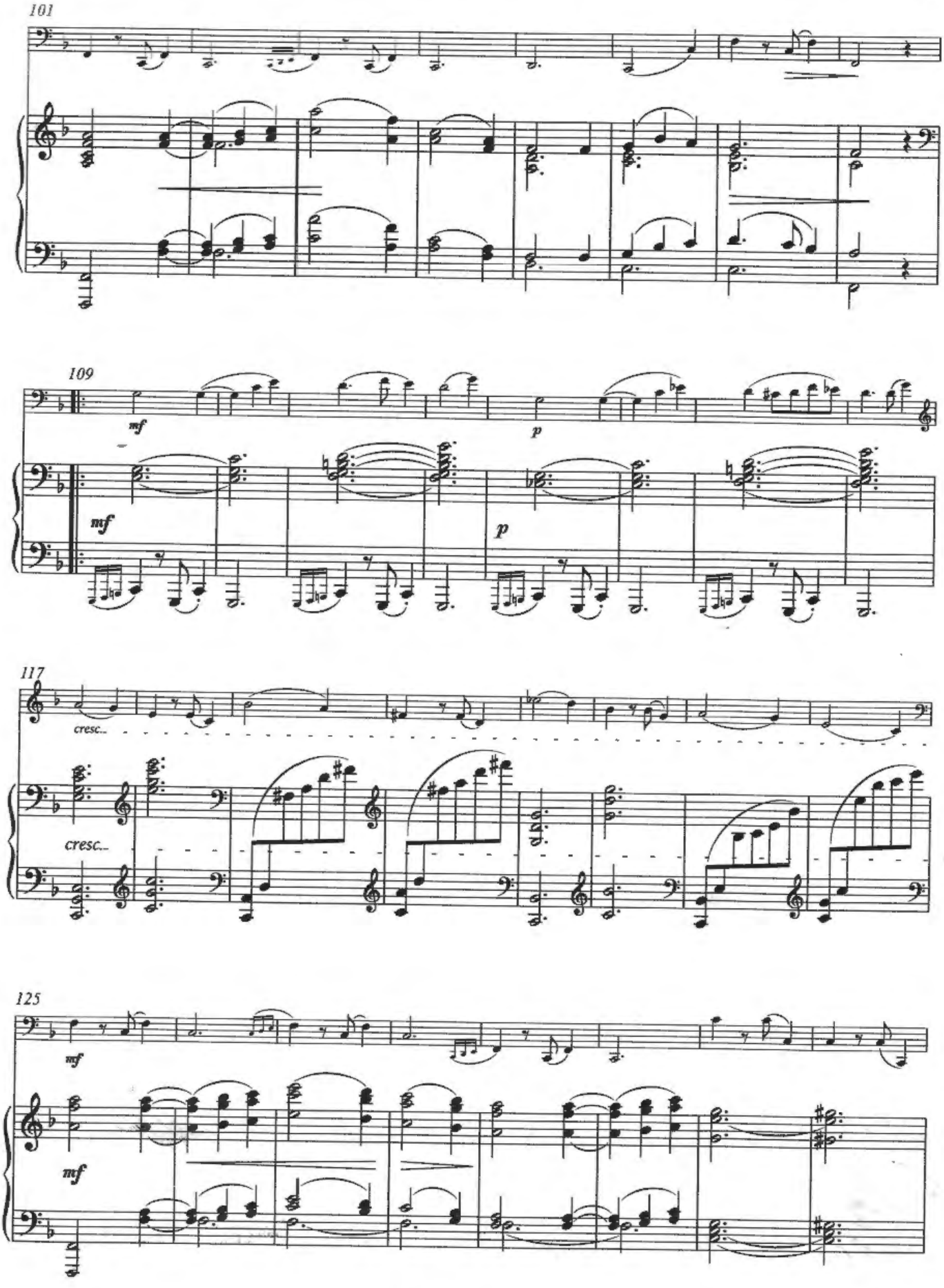


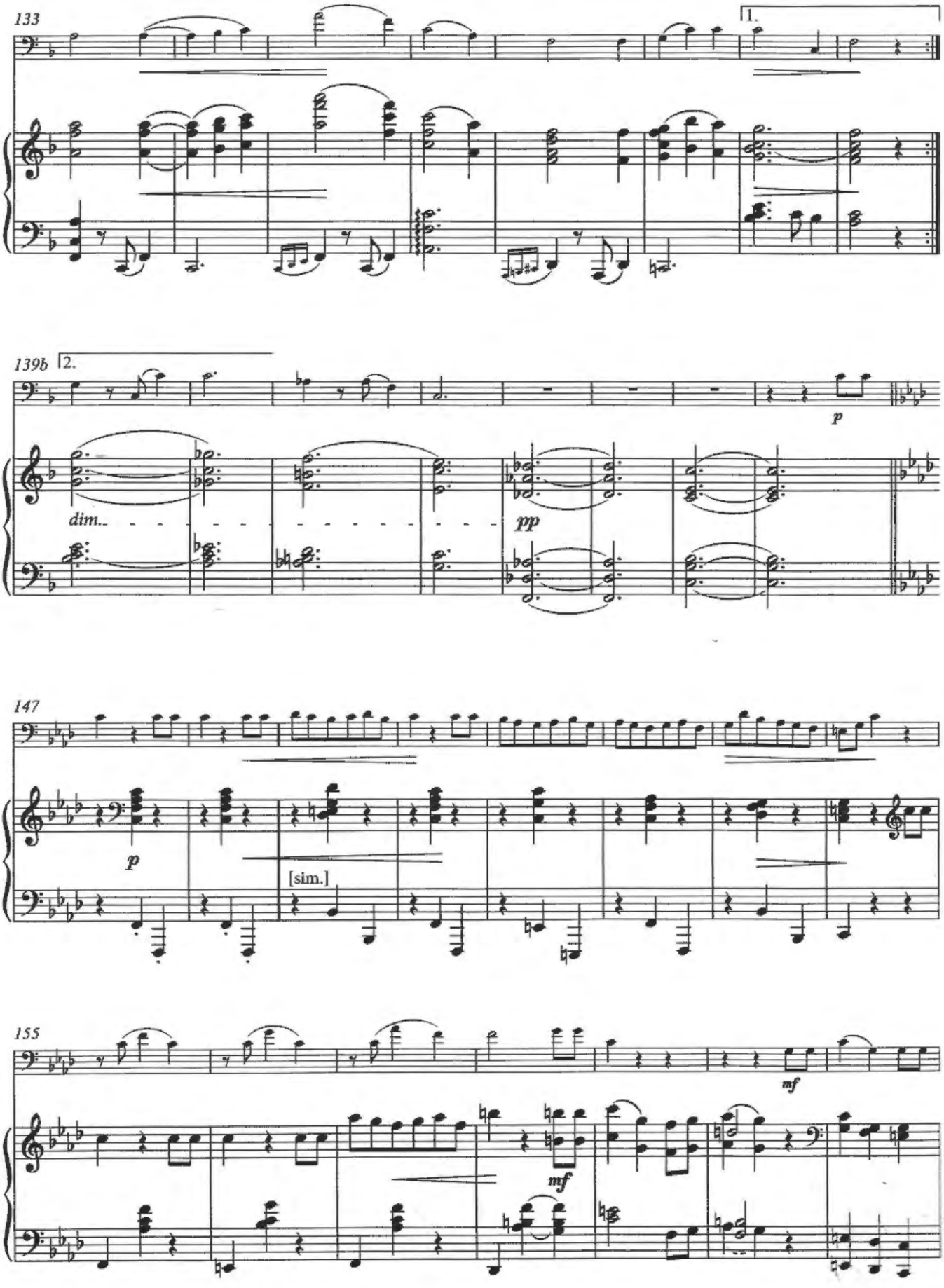

25
pizz.
p
mf
p
32
arco
f
f
f
f
38
44
ff
ff

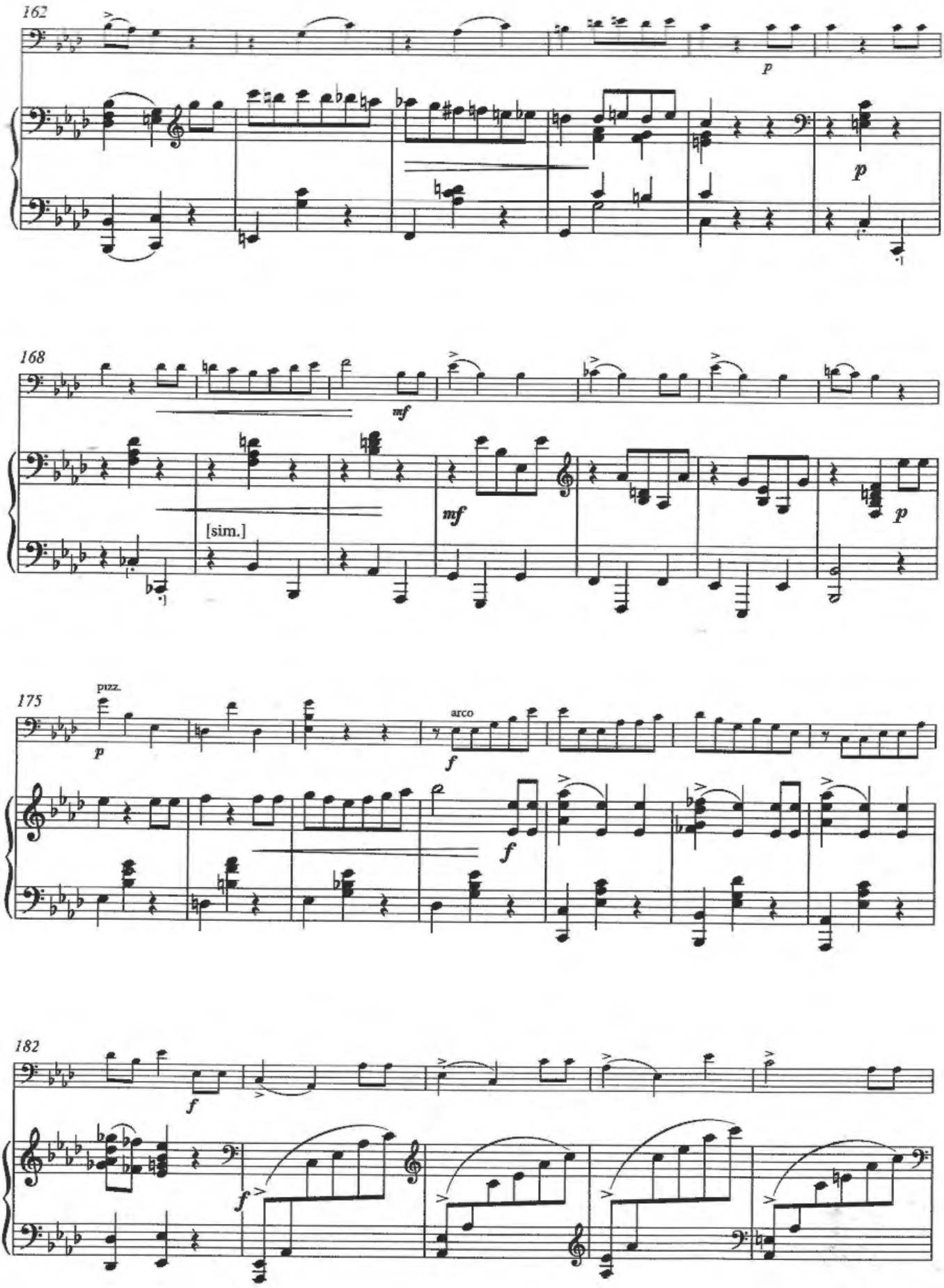

50
p
cresc..
p
cresc..
56
62
f
f
68
mf
decresc..
p
mf
decresc..
p

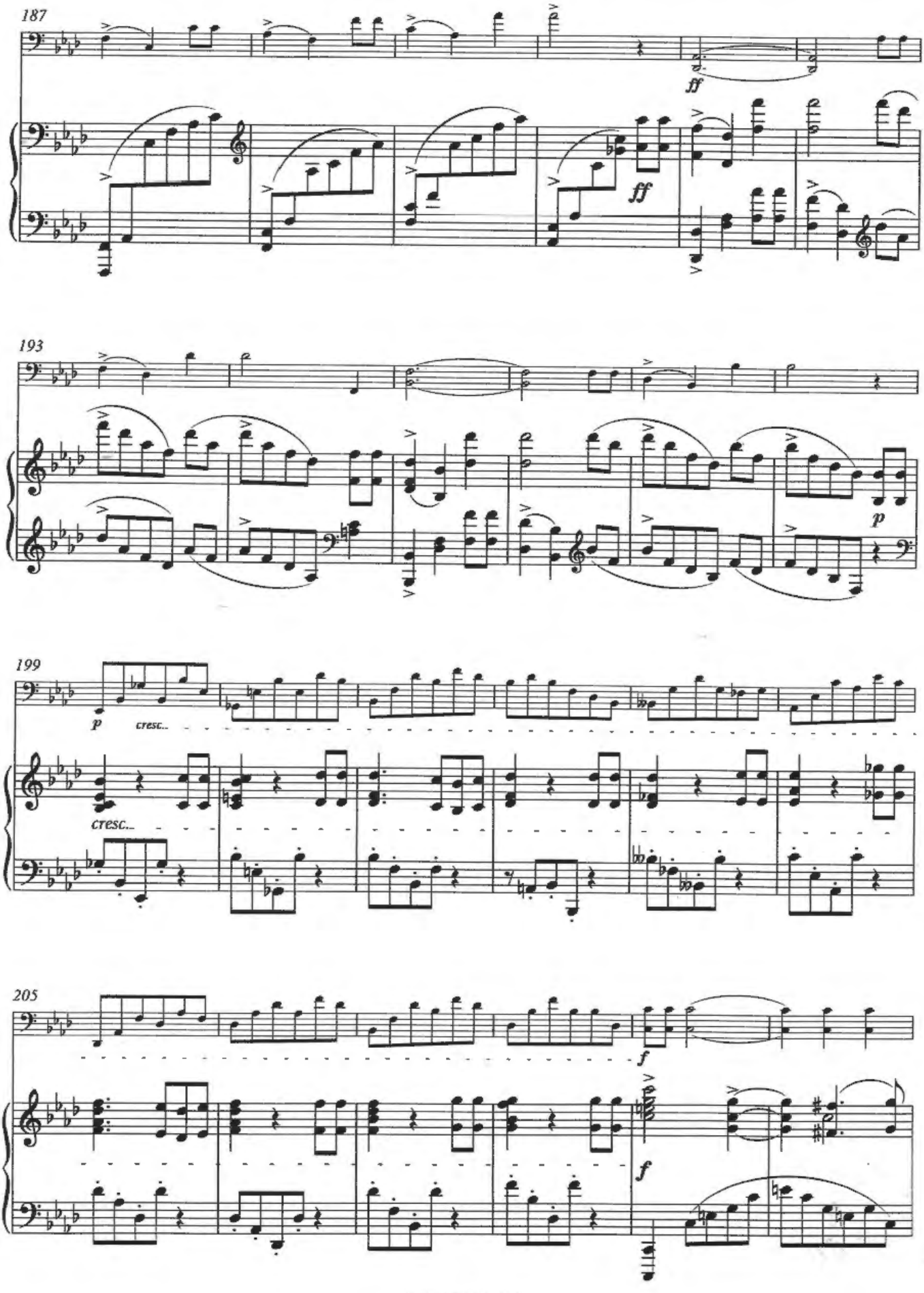


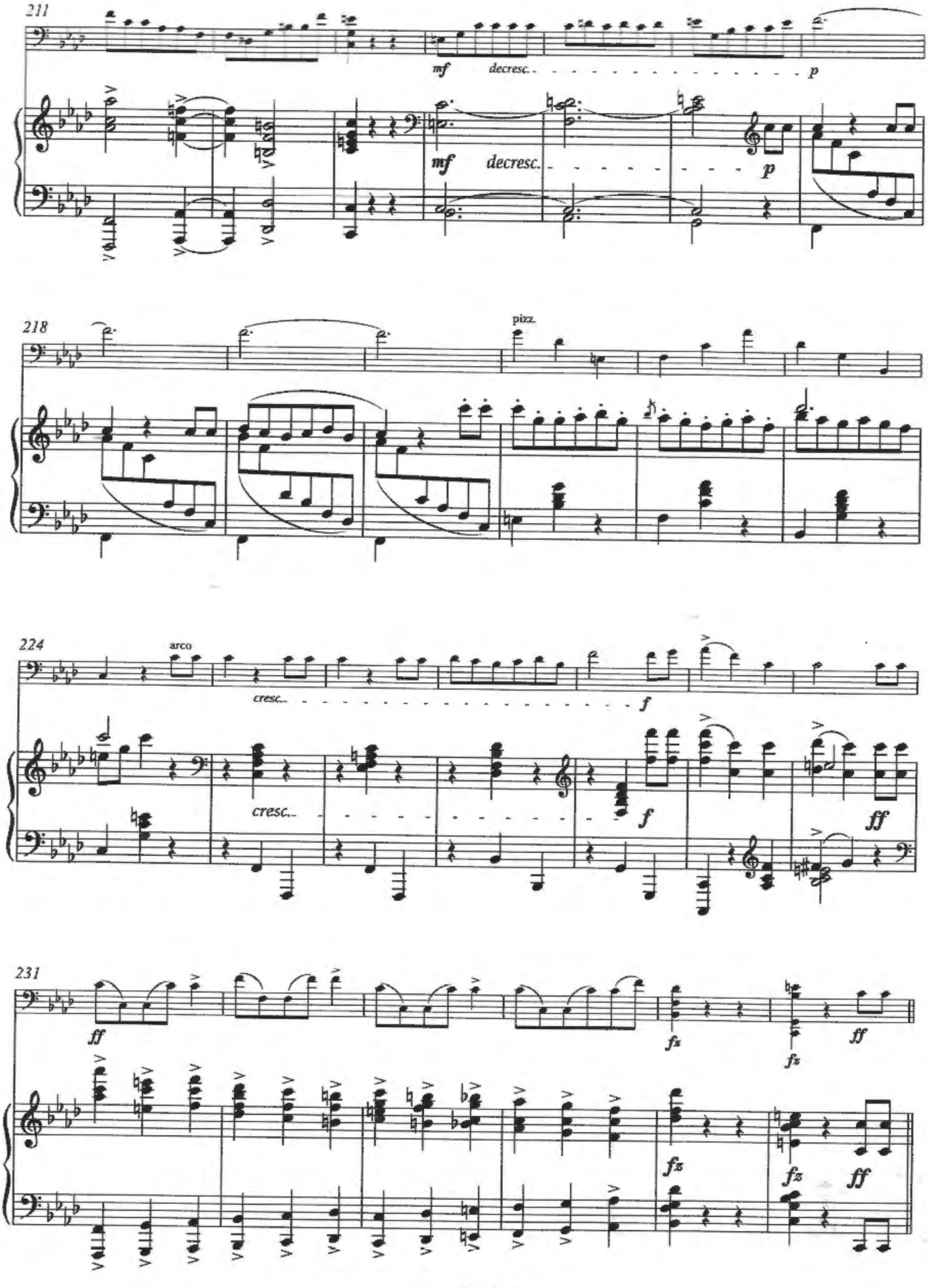
*) a little more calmly


101
109
mf
p
mf
p
117
cresc.
cresc.
125
mf
mf

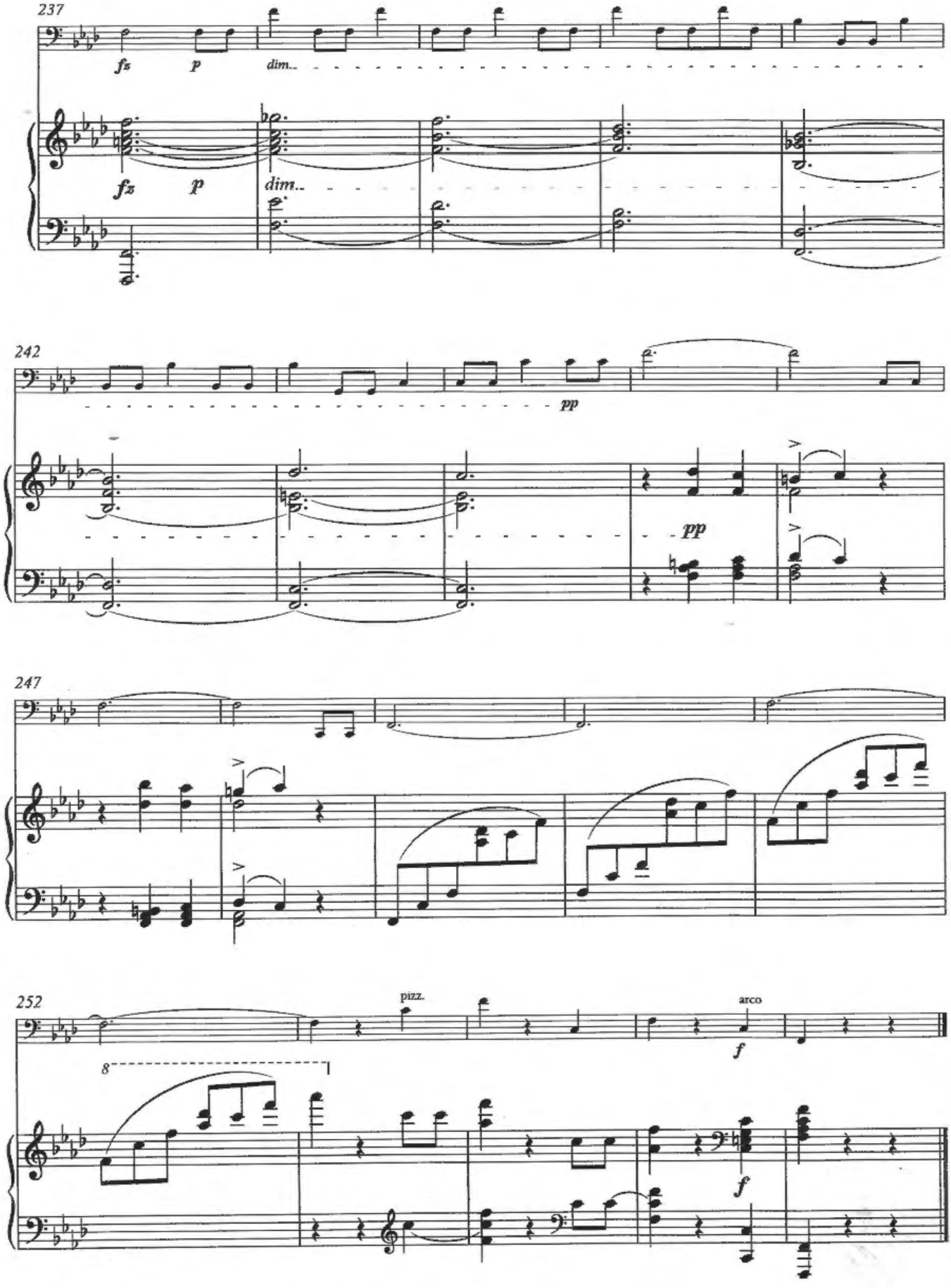

133
1.
139b
2.
p
dim.
pp
147
p
[sim.]
155
mf
mf

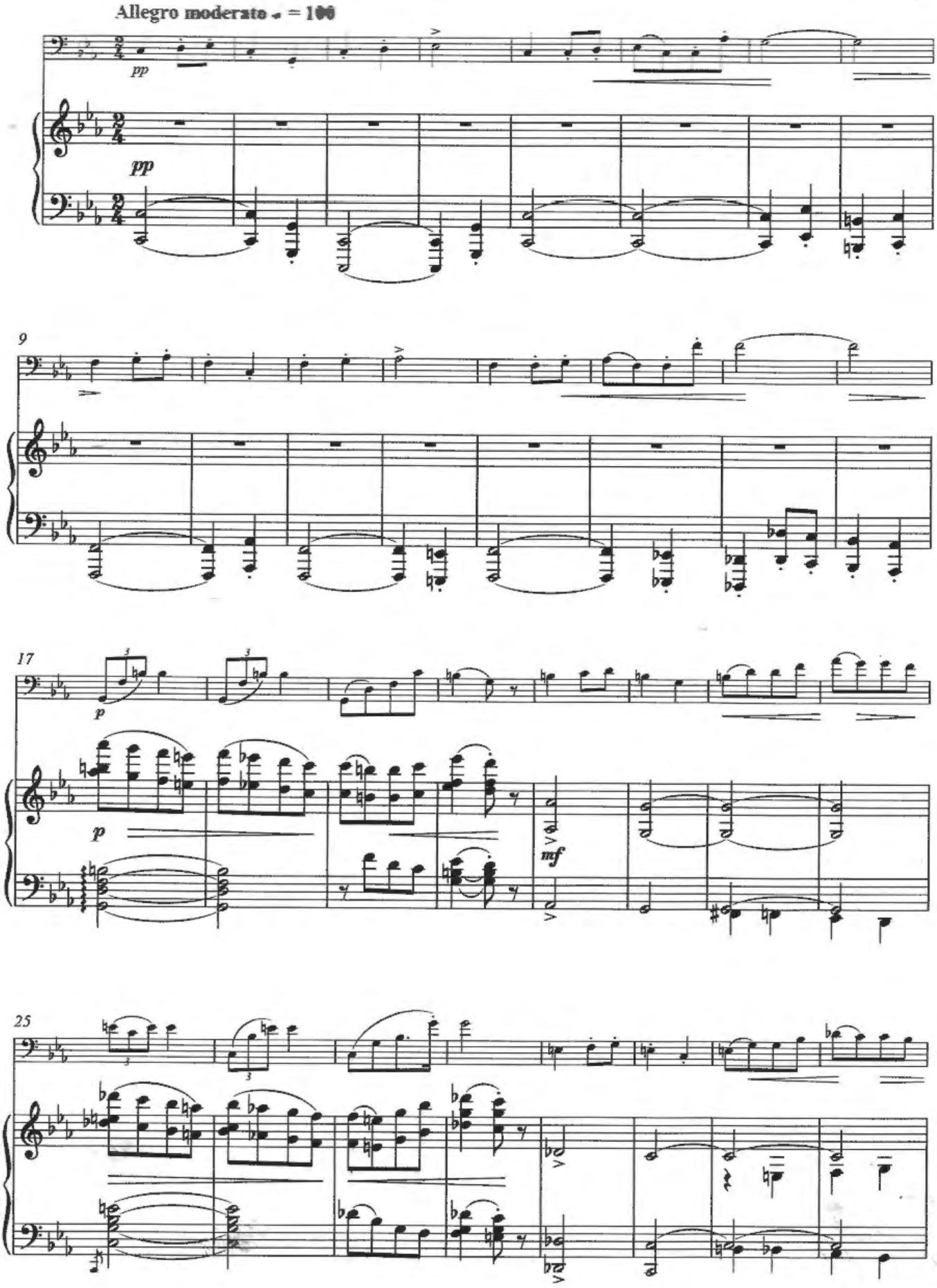

162
p
p
168
mf
[sim.]
mf
p
175
pizz.
p
arco
f
f
182
f
f

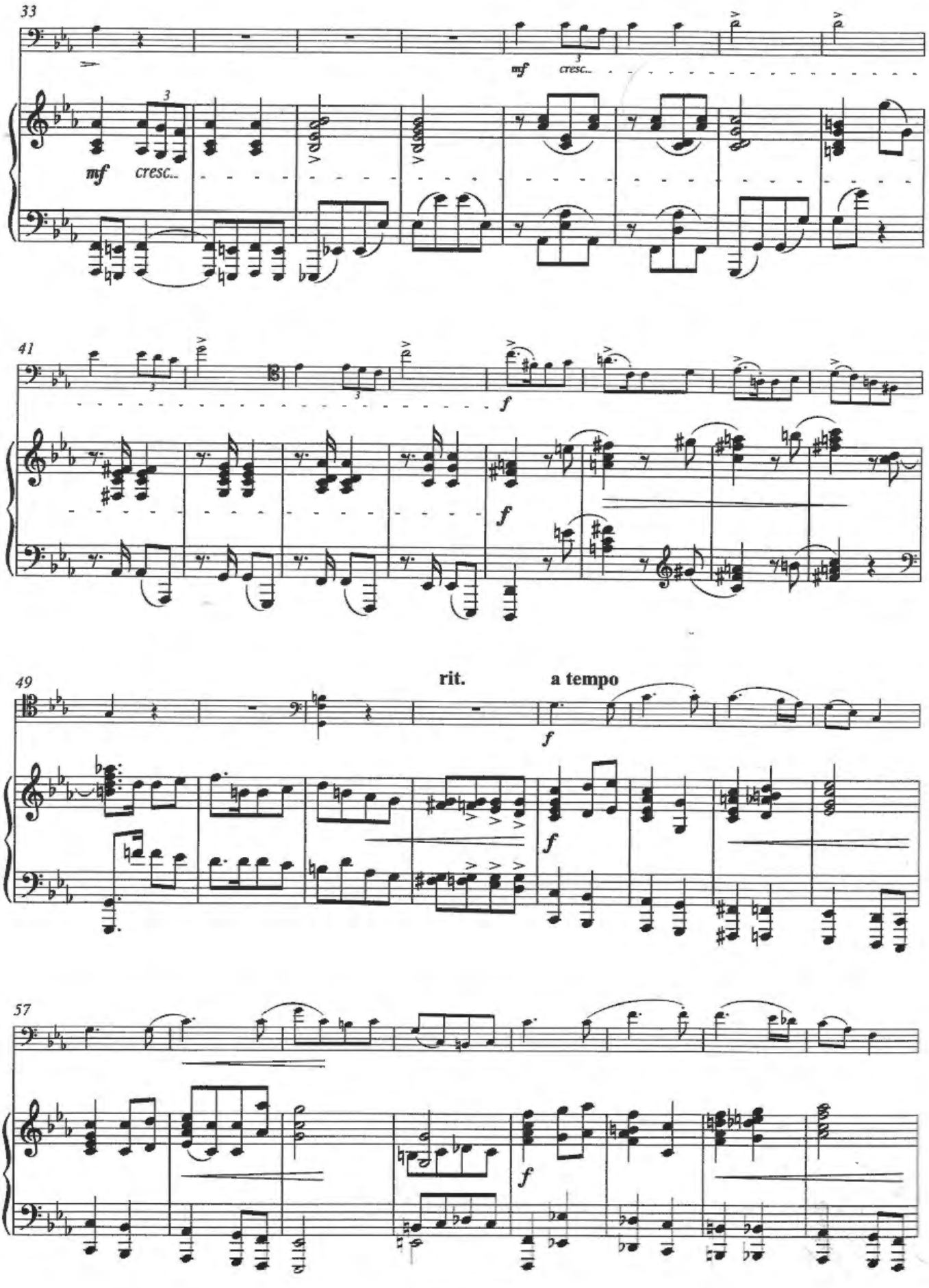

187
ff
ff
193
p
199
p
cresc.
cresc.
205
f
f

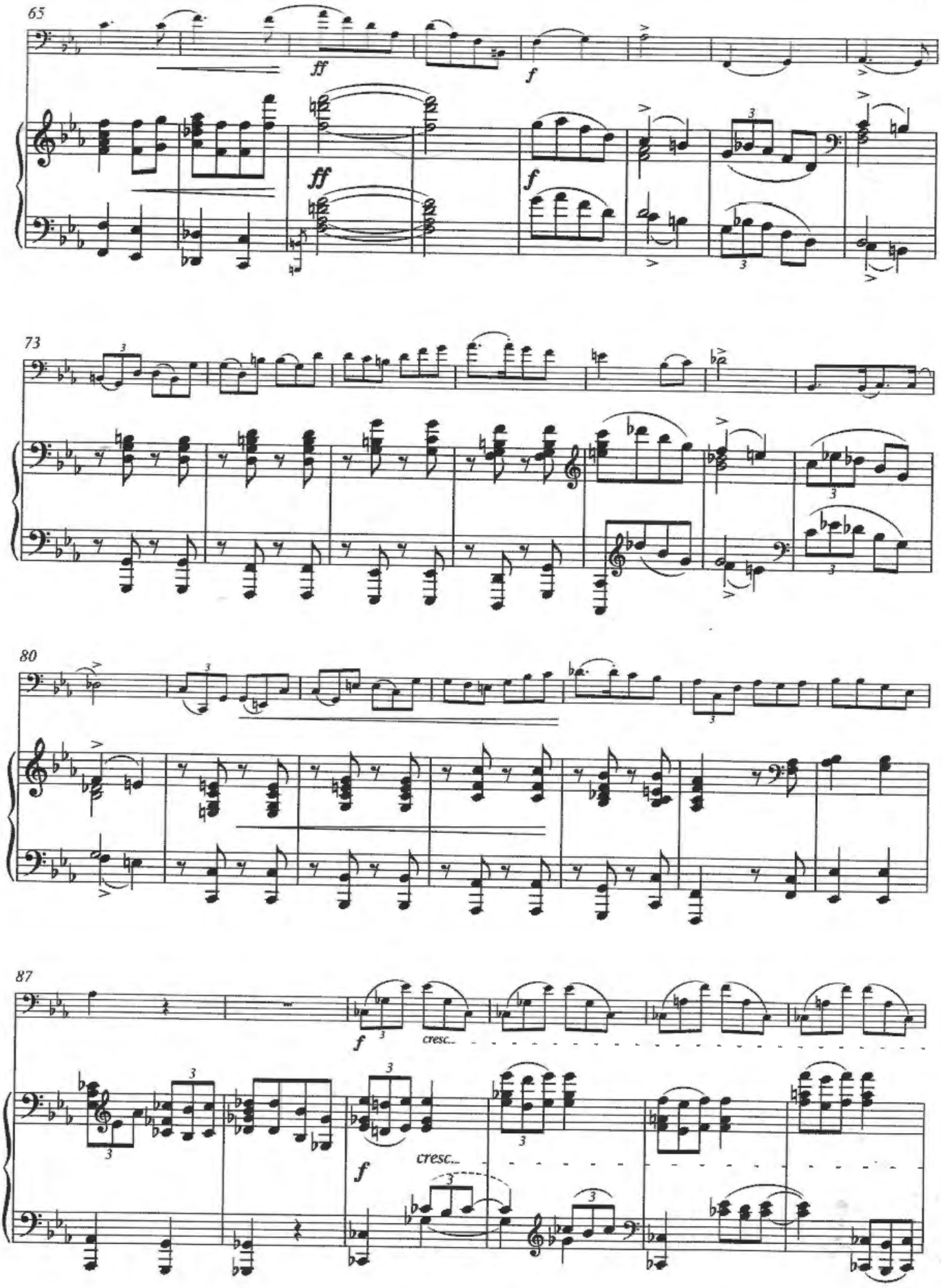

211
mf decresc. p
mf decresc. p
218
pizz.
224
arco
cresc. f
cresc. f ff
231
ff fz ff
fz fz ff

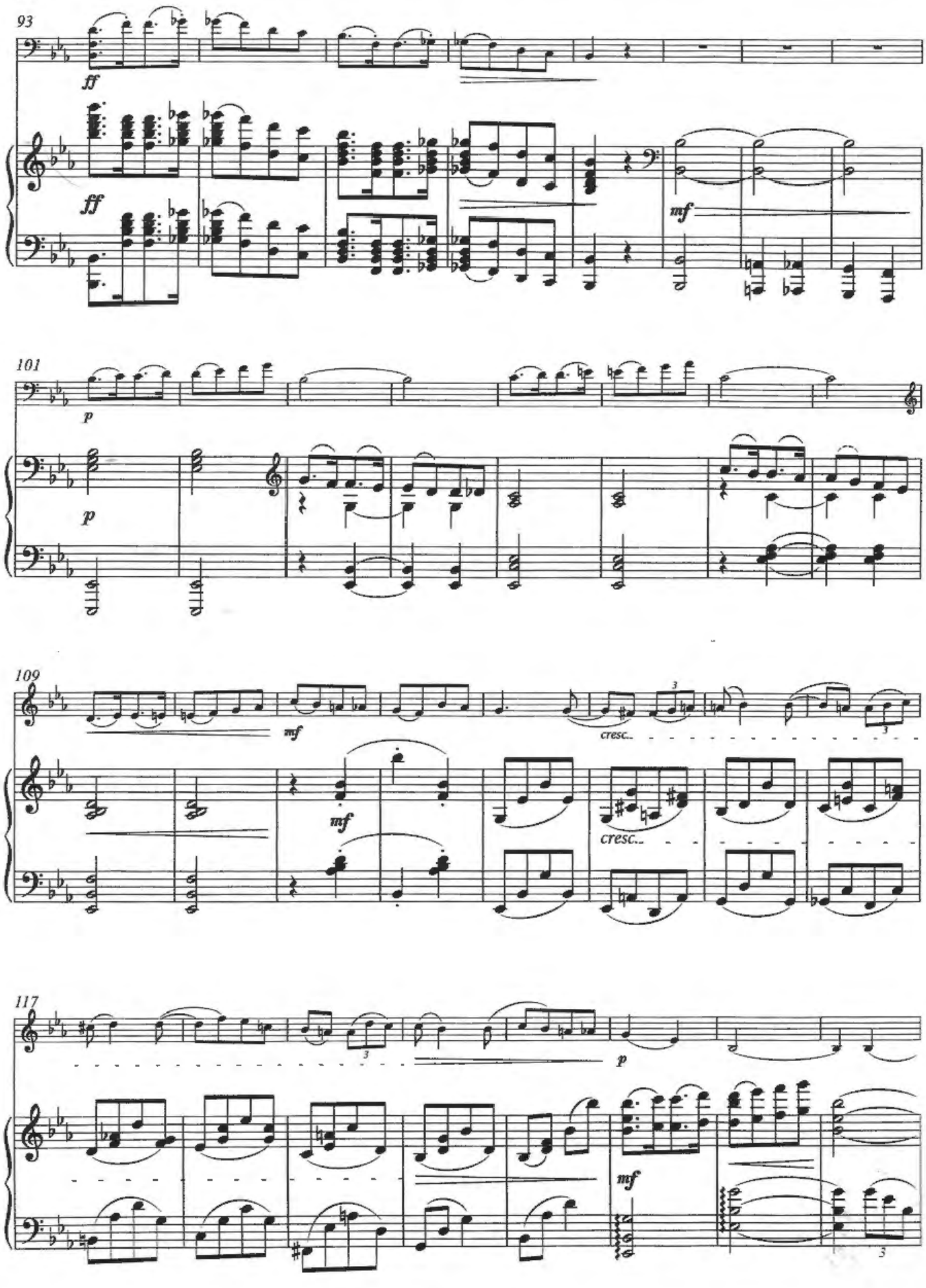
Coda

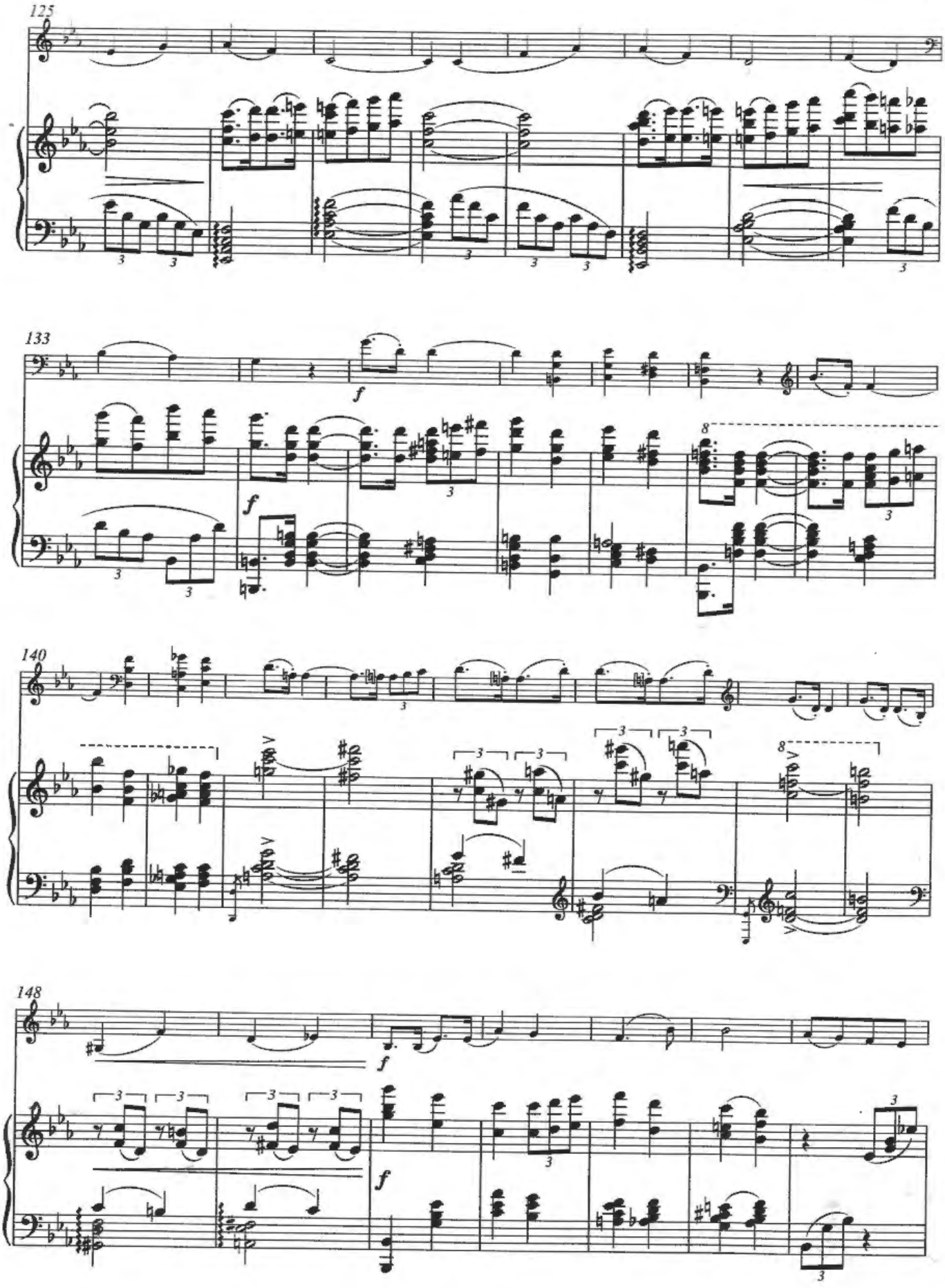


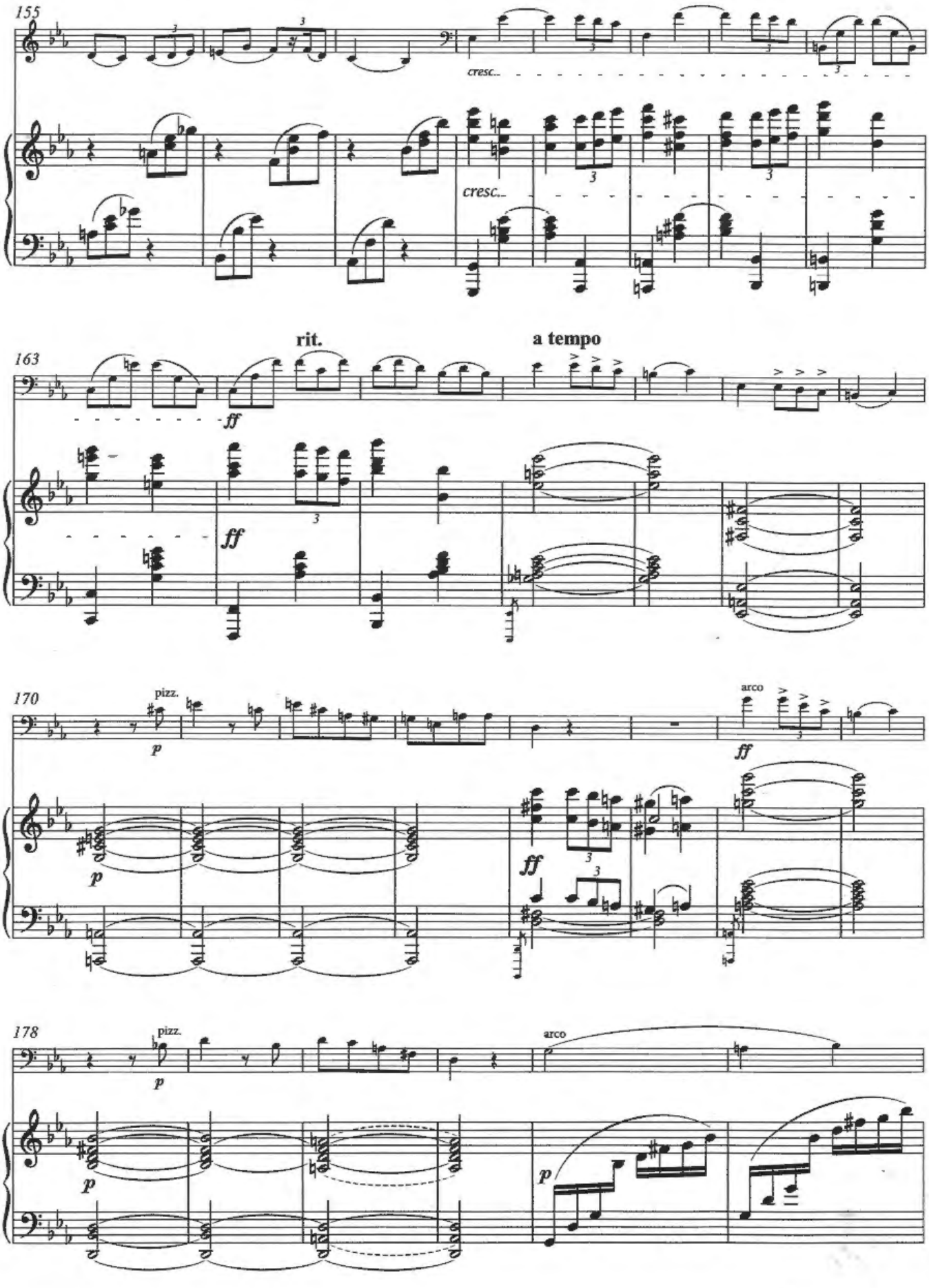

Allegro moderato ♩ = 100
pp
pp
9
17
p
p
mf
25

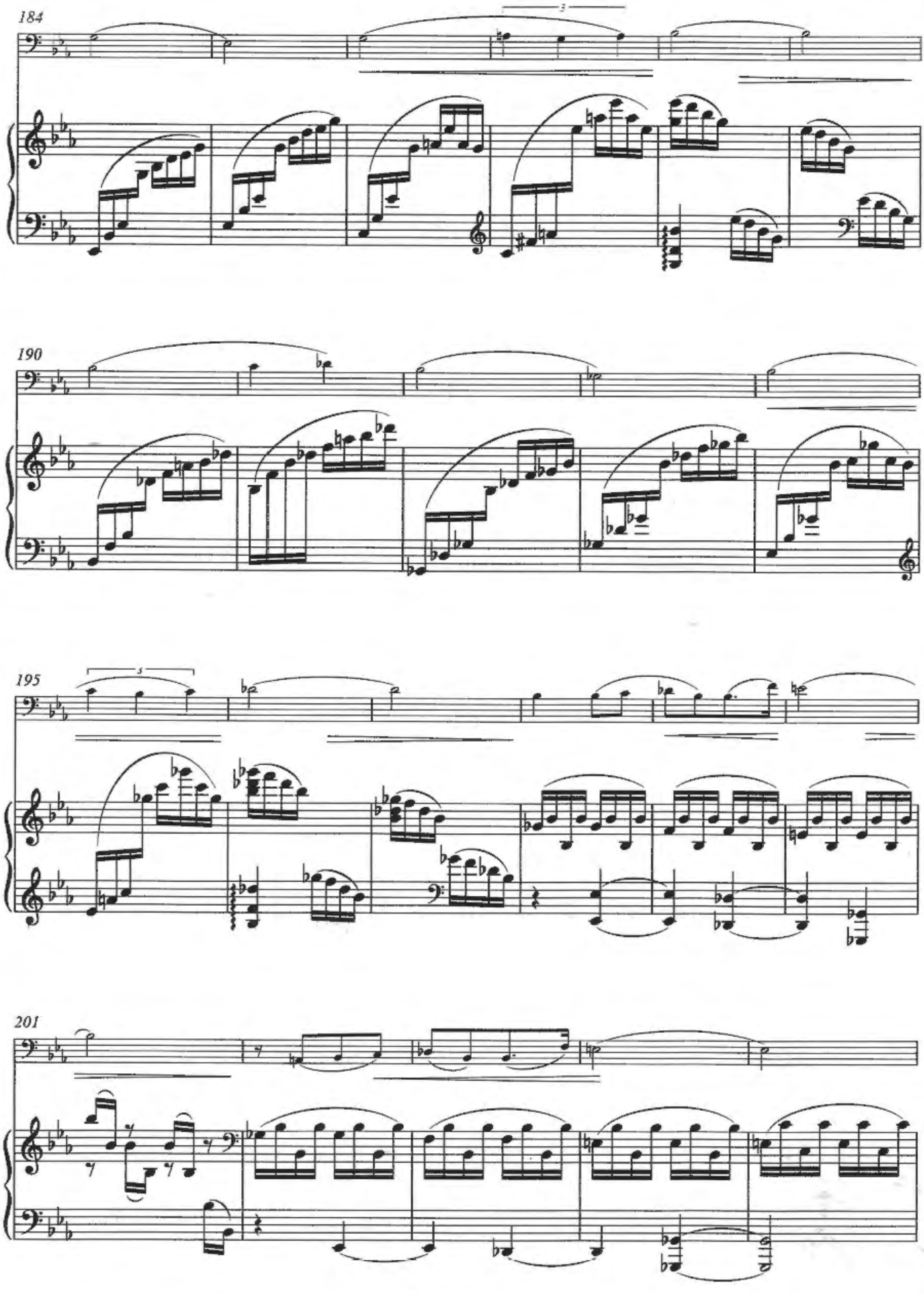

33
mf cresc..
41
f
49
rit.
a tempo
f
57
f


65
ff
f
ff
f
73
80
87
f
cresc...
f
cresc...

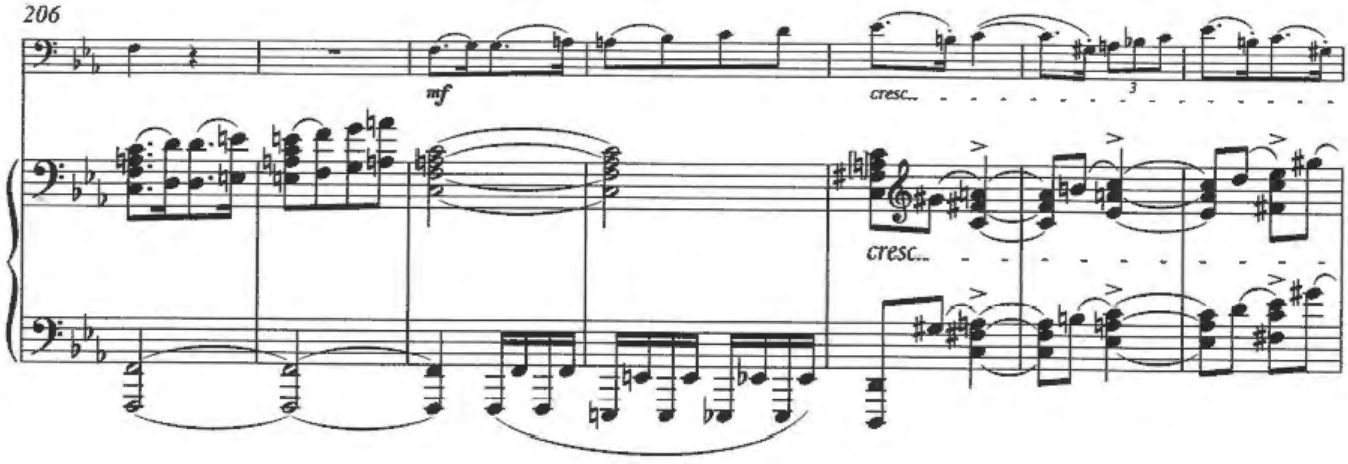

93
ff
ff
mf
101
p
p
109
mf
cresc.
mf
cresc.
117
p
mf


125
133
f
f
8
140
8
148
f
f

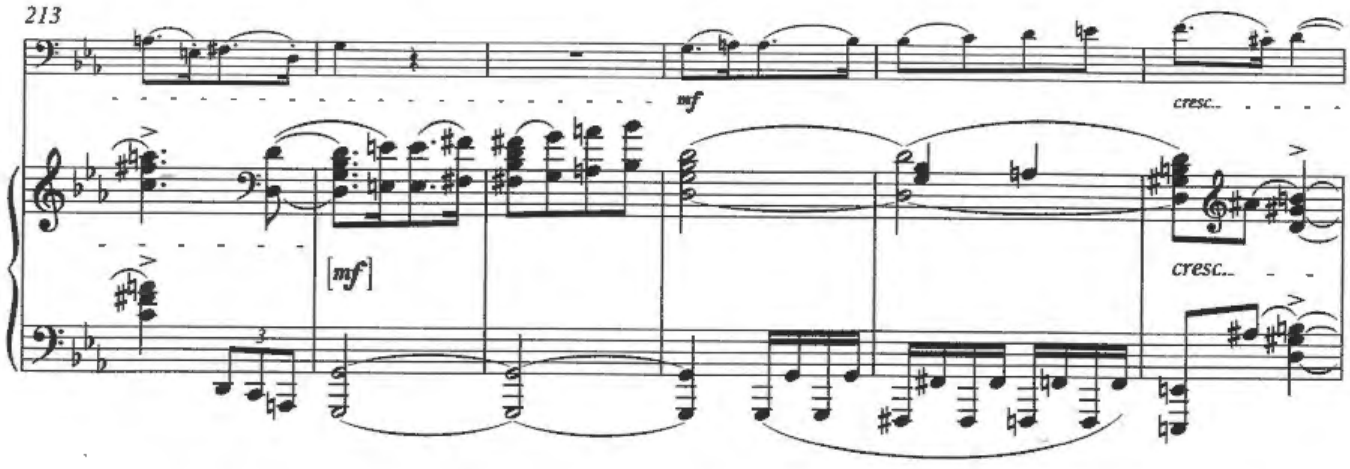

155
cresc.
cresc.
rit.
a tempo
163
ff
ff
170
pizz.
p
arco
ff
p
ff
178
pizz.
p
arco
p
p


184
190
195
201

206



213



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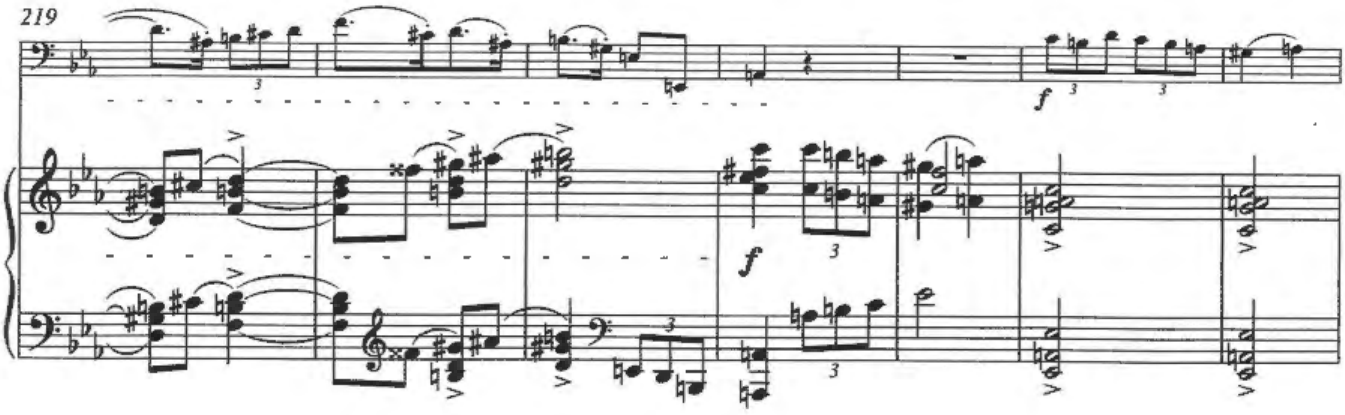

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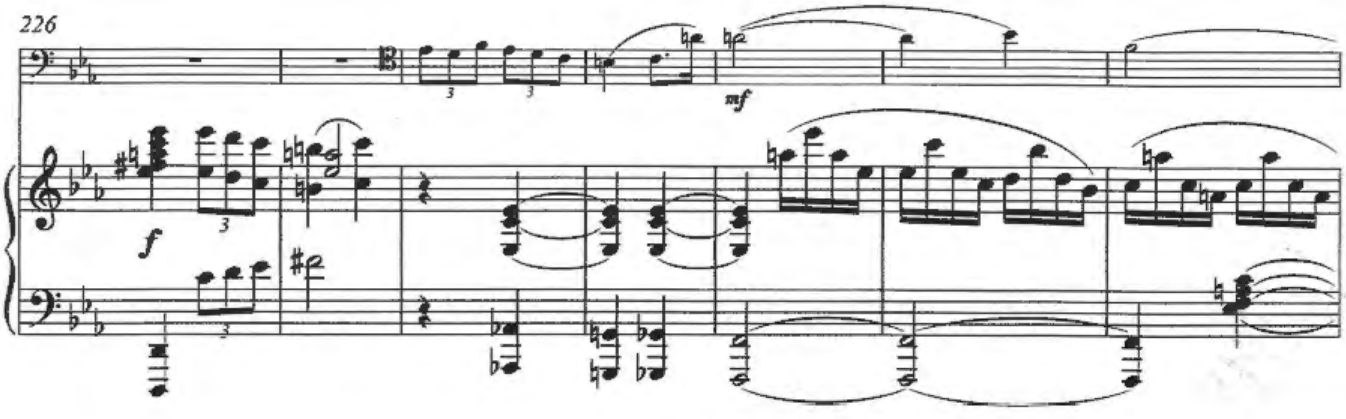
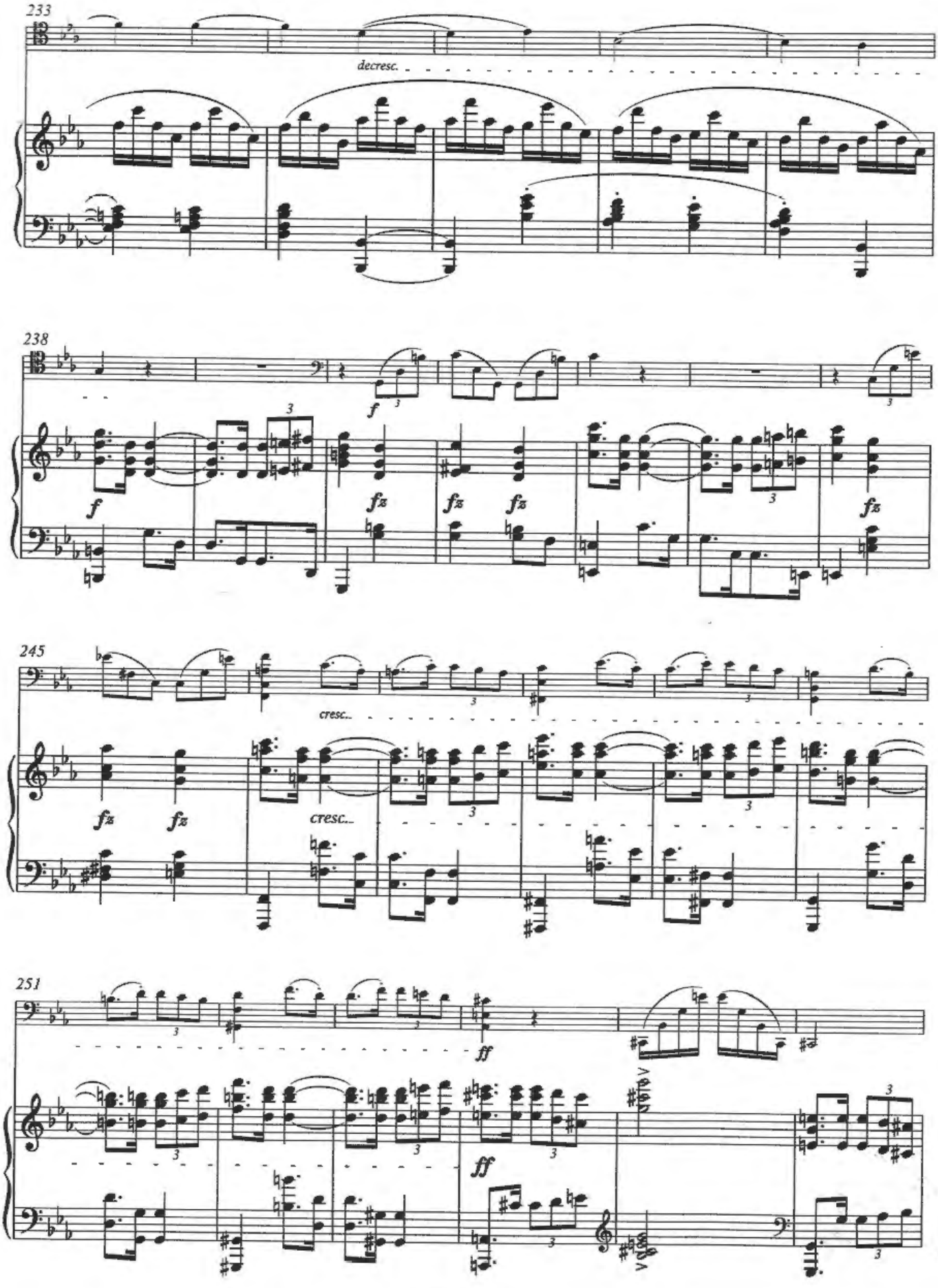
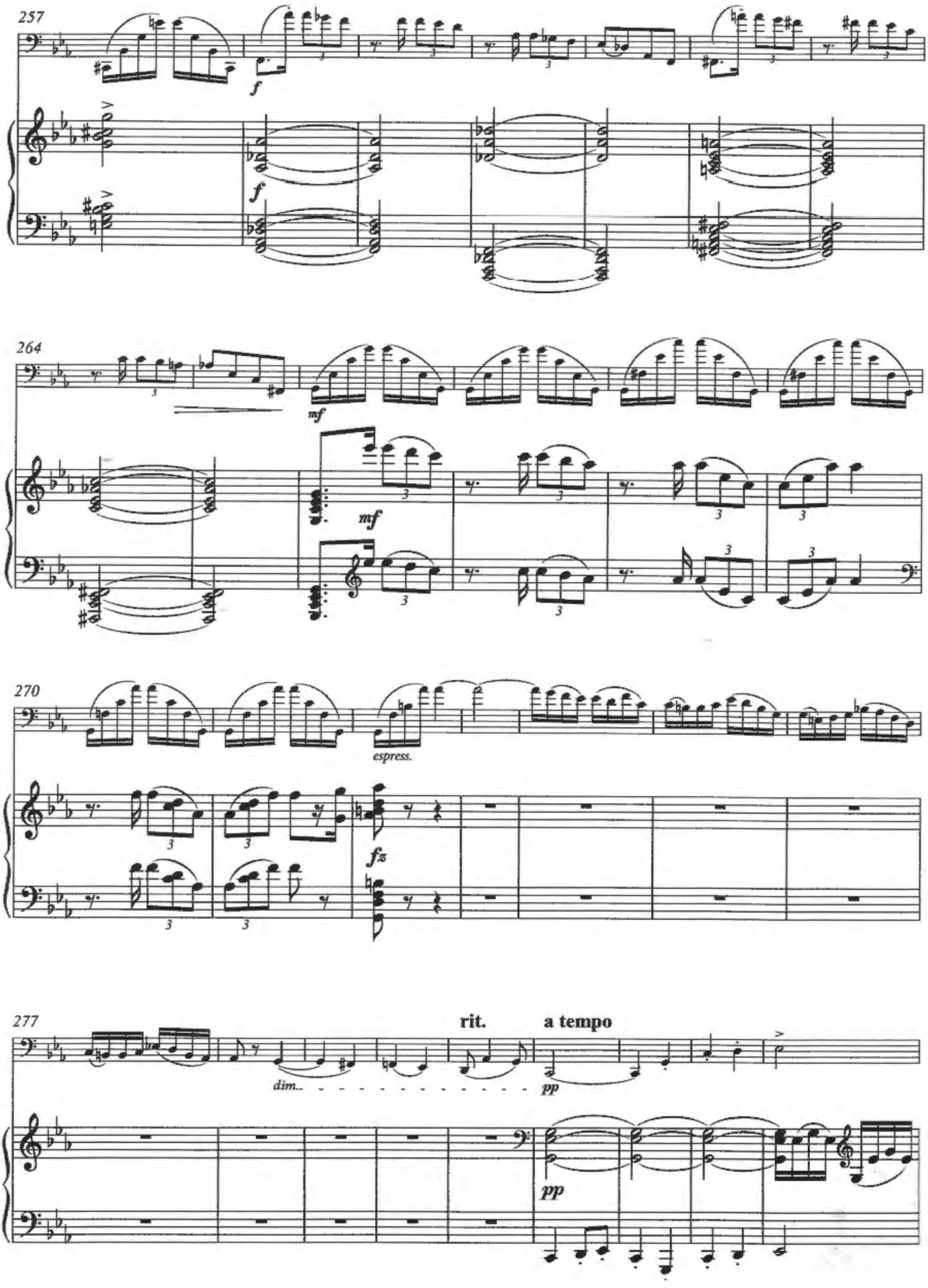
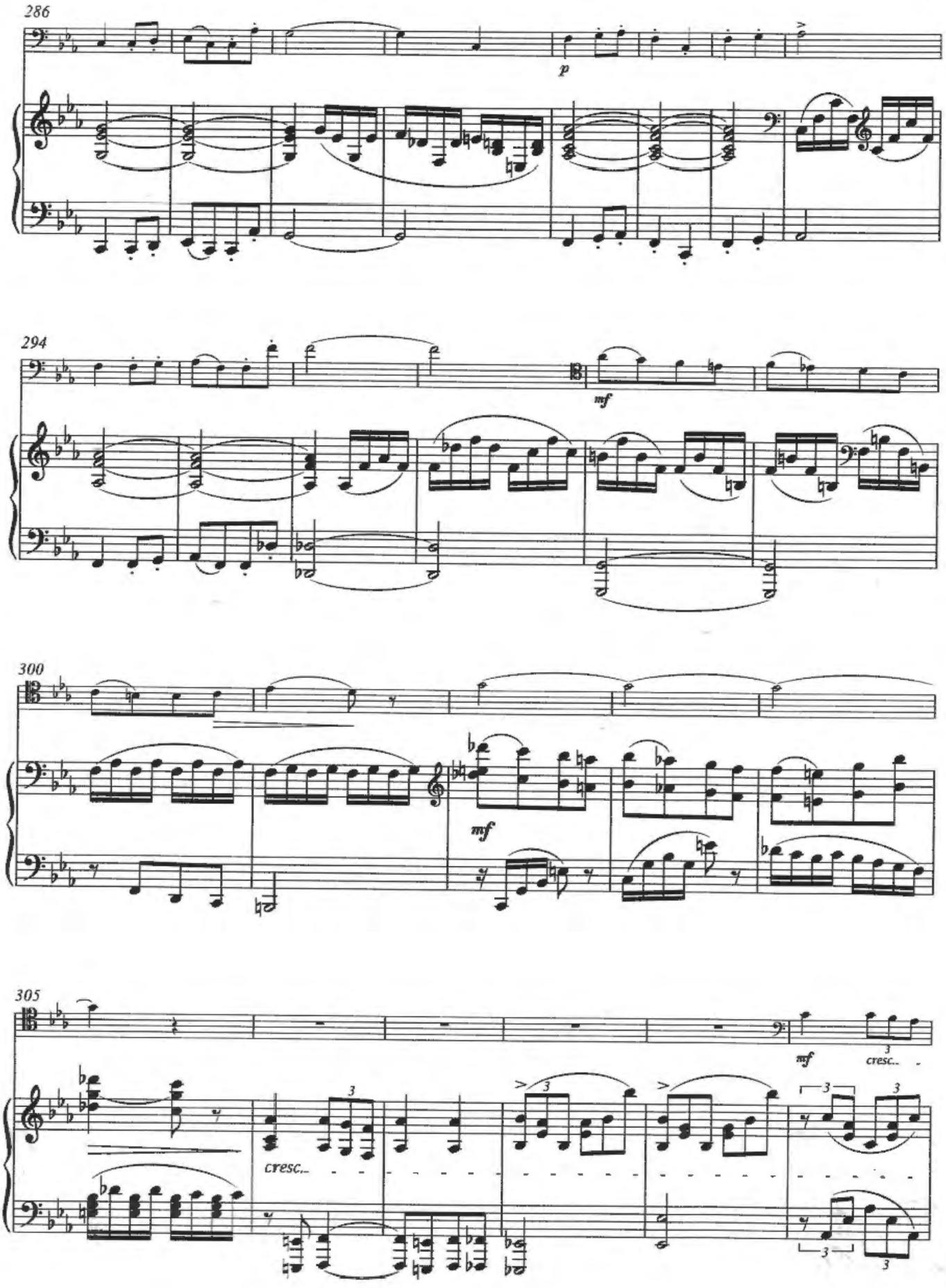
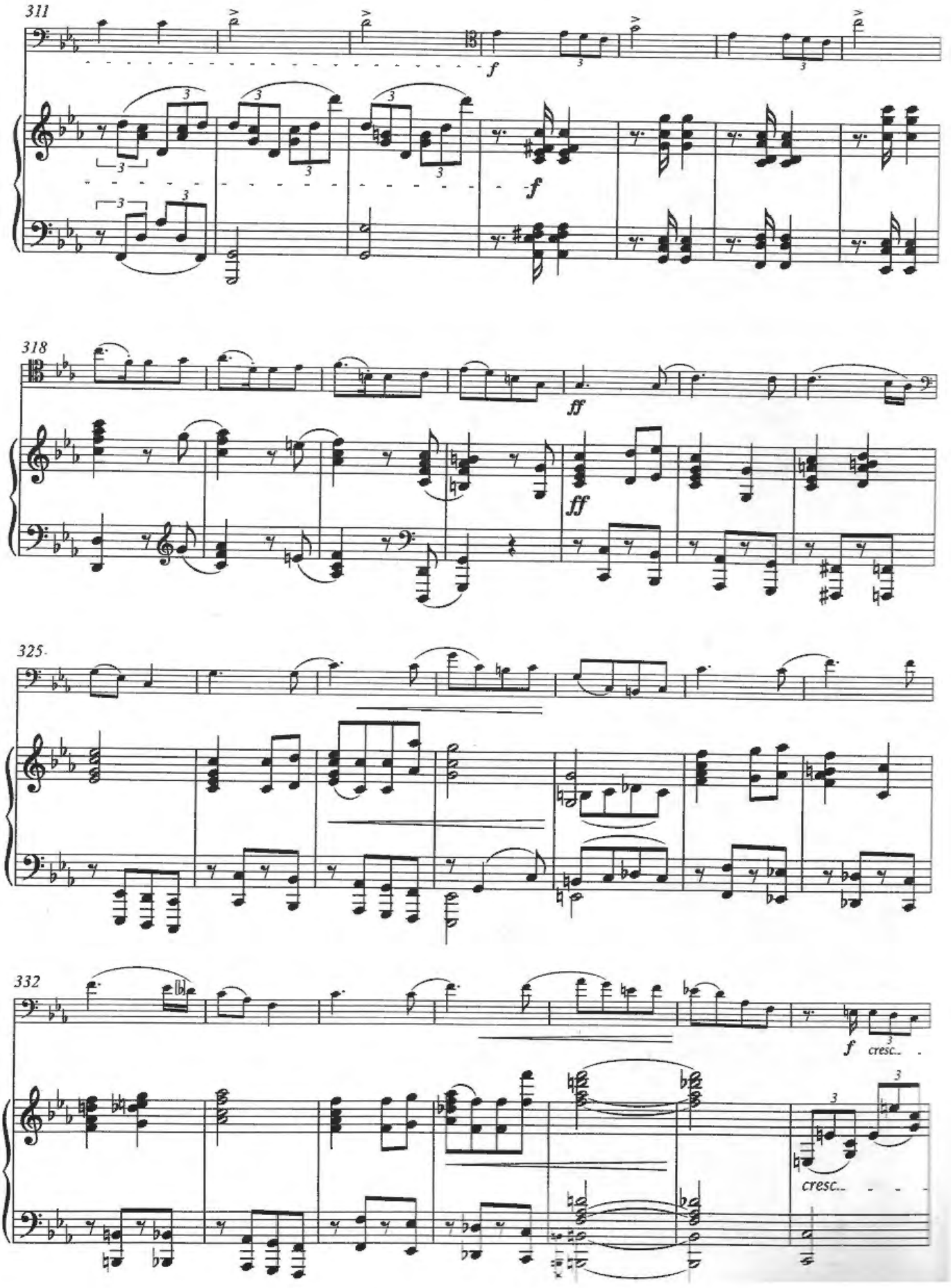
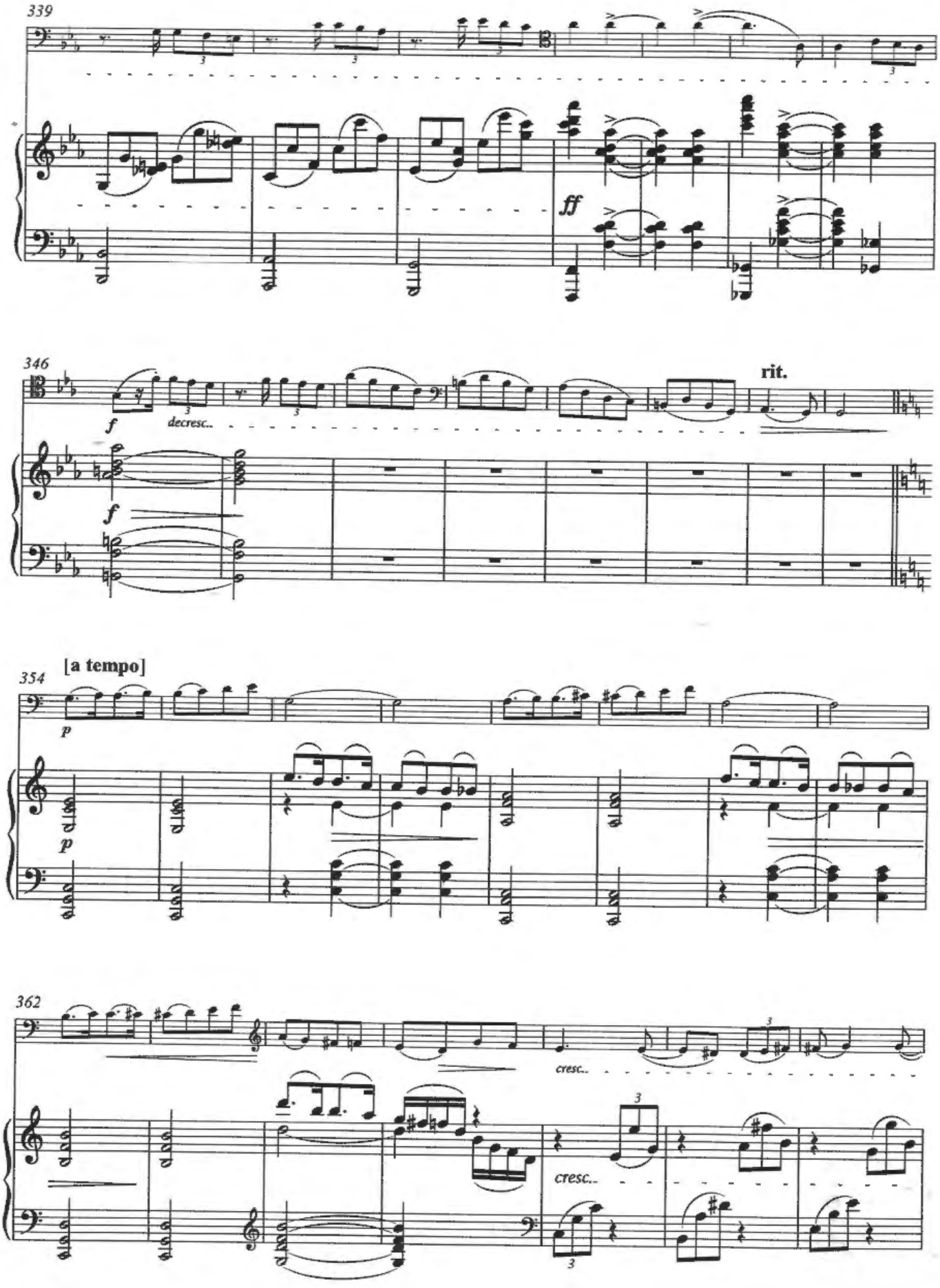


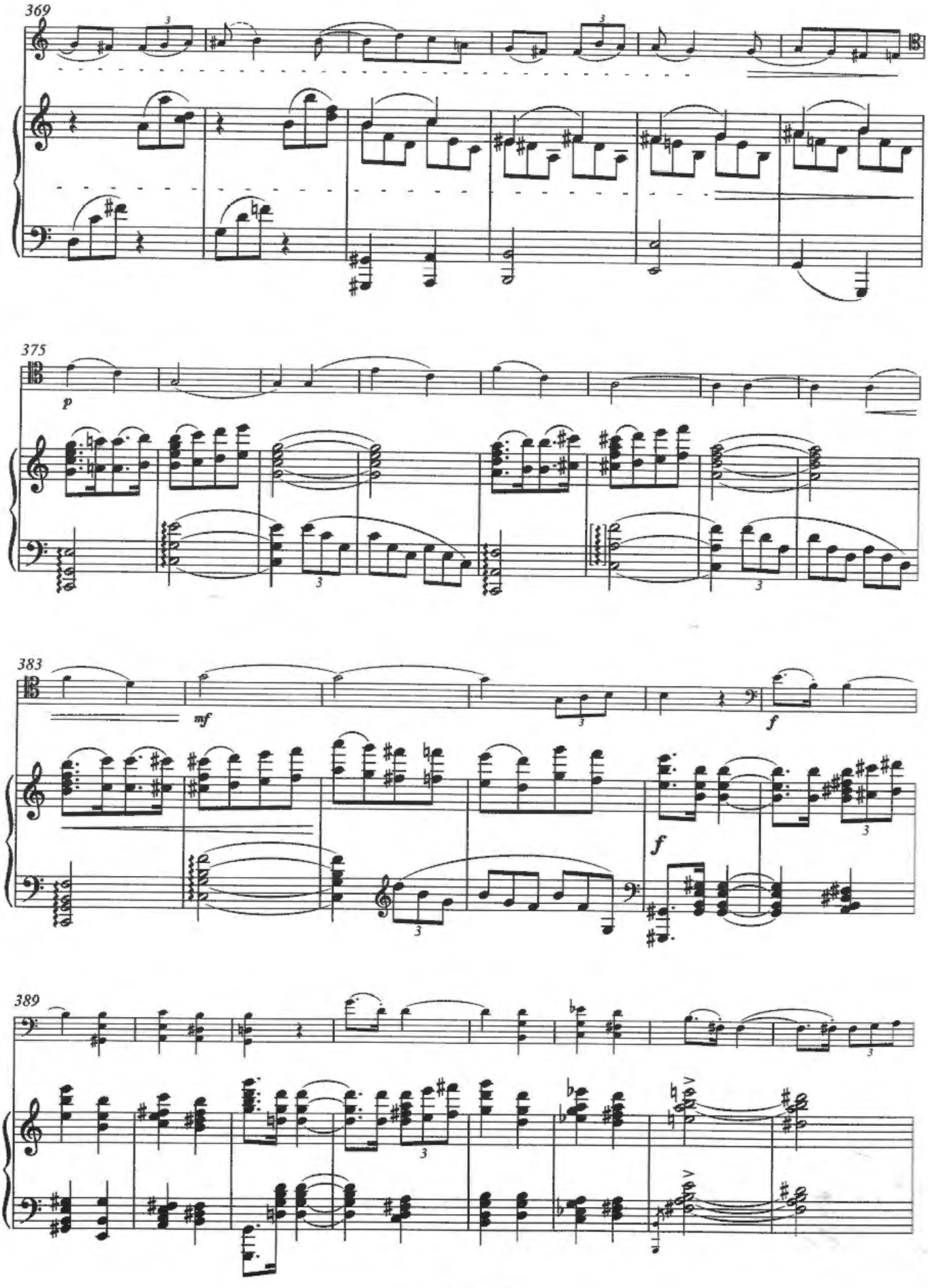

233
decresc.
238
f
fz
245
cresc.
251
ff

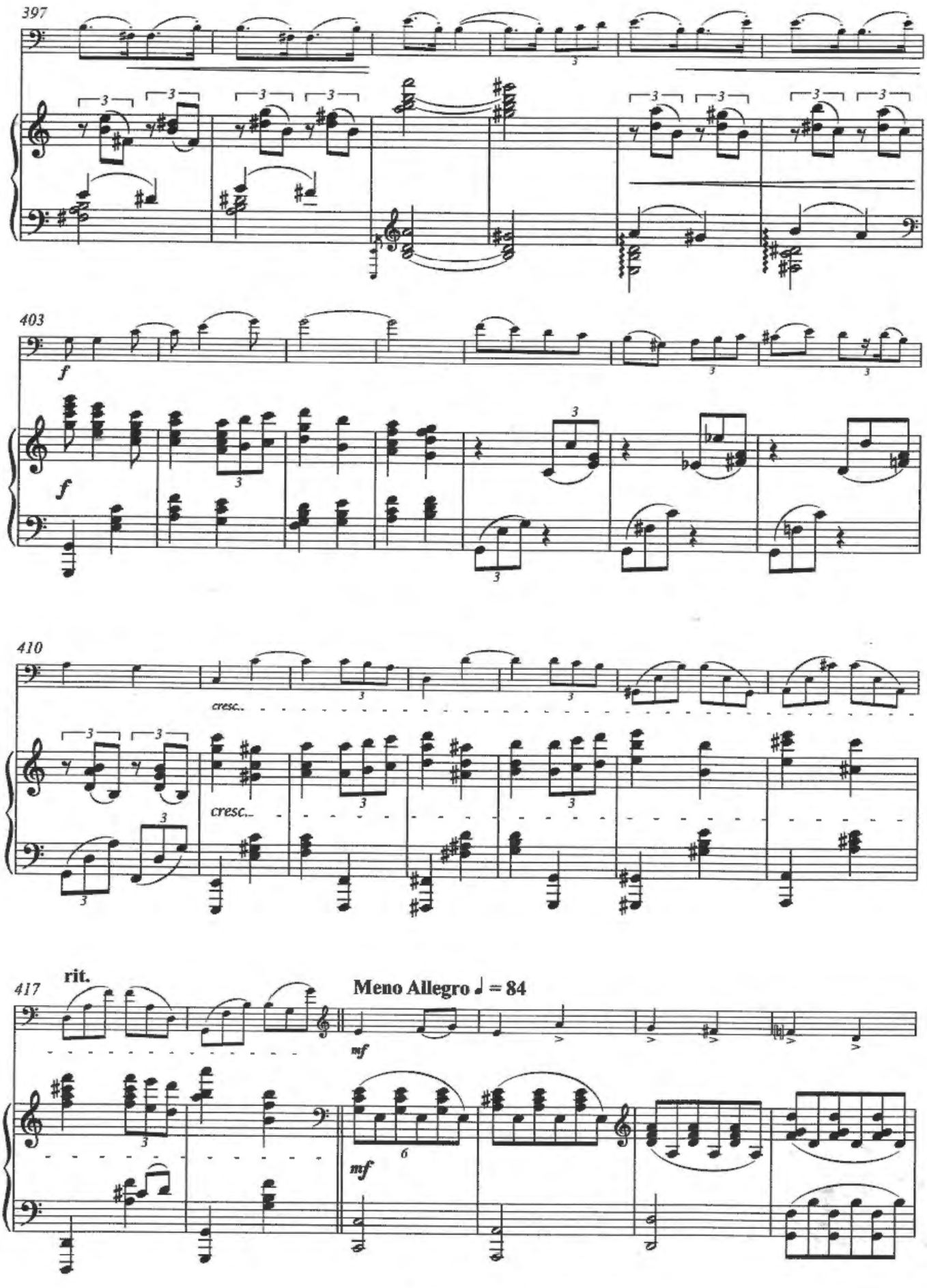

257
f
f
264
mf
mf
270
espress.
fz
277
rit.
a tempo
dim.
pp
pp

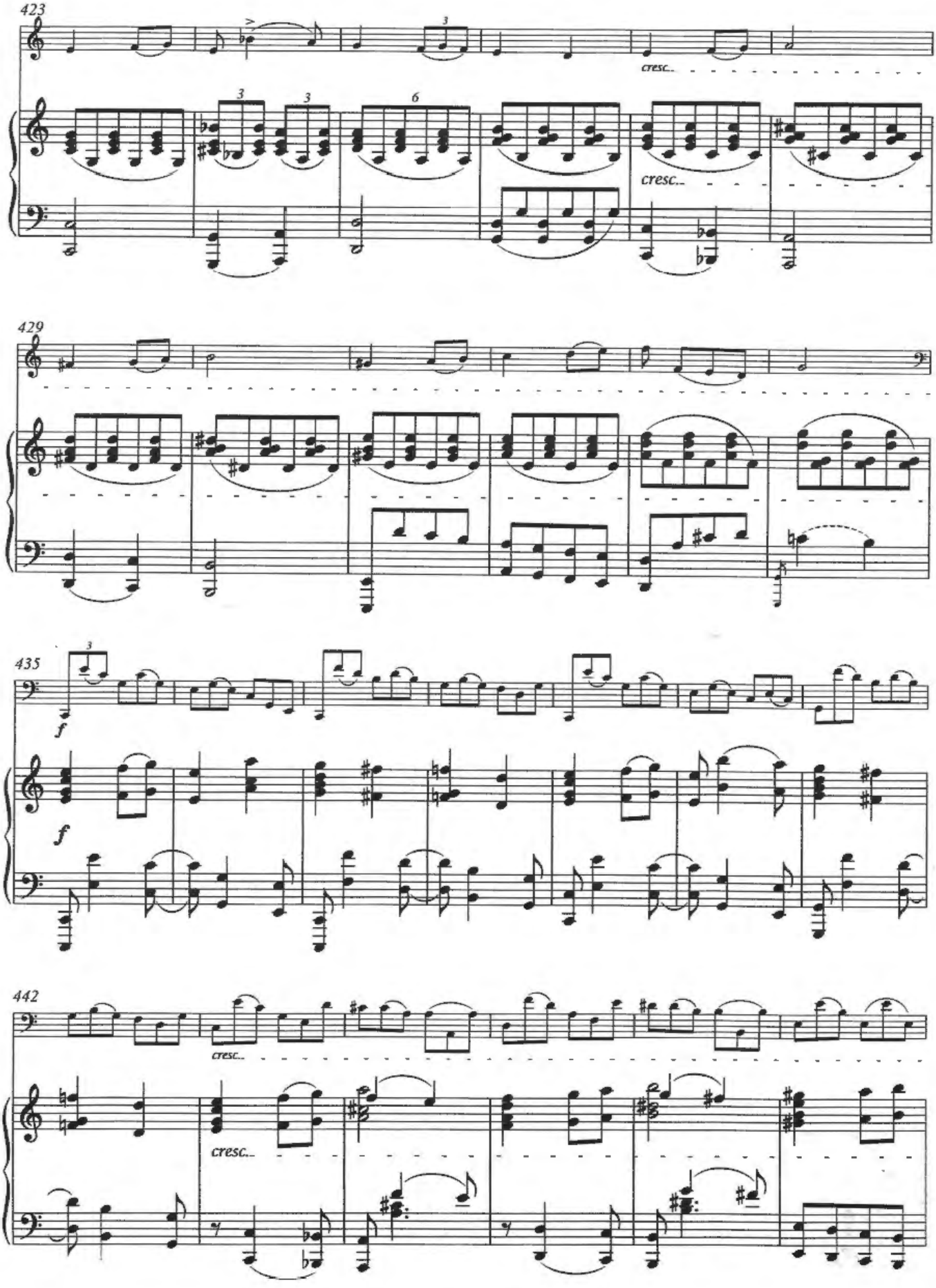

286
p
294
mf
300
mf
305
mf
cresc.
cresc.

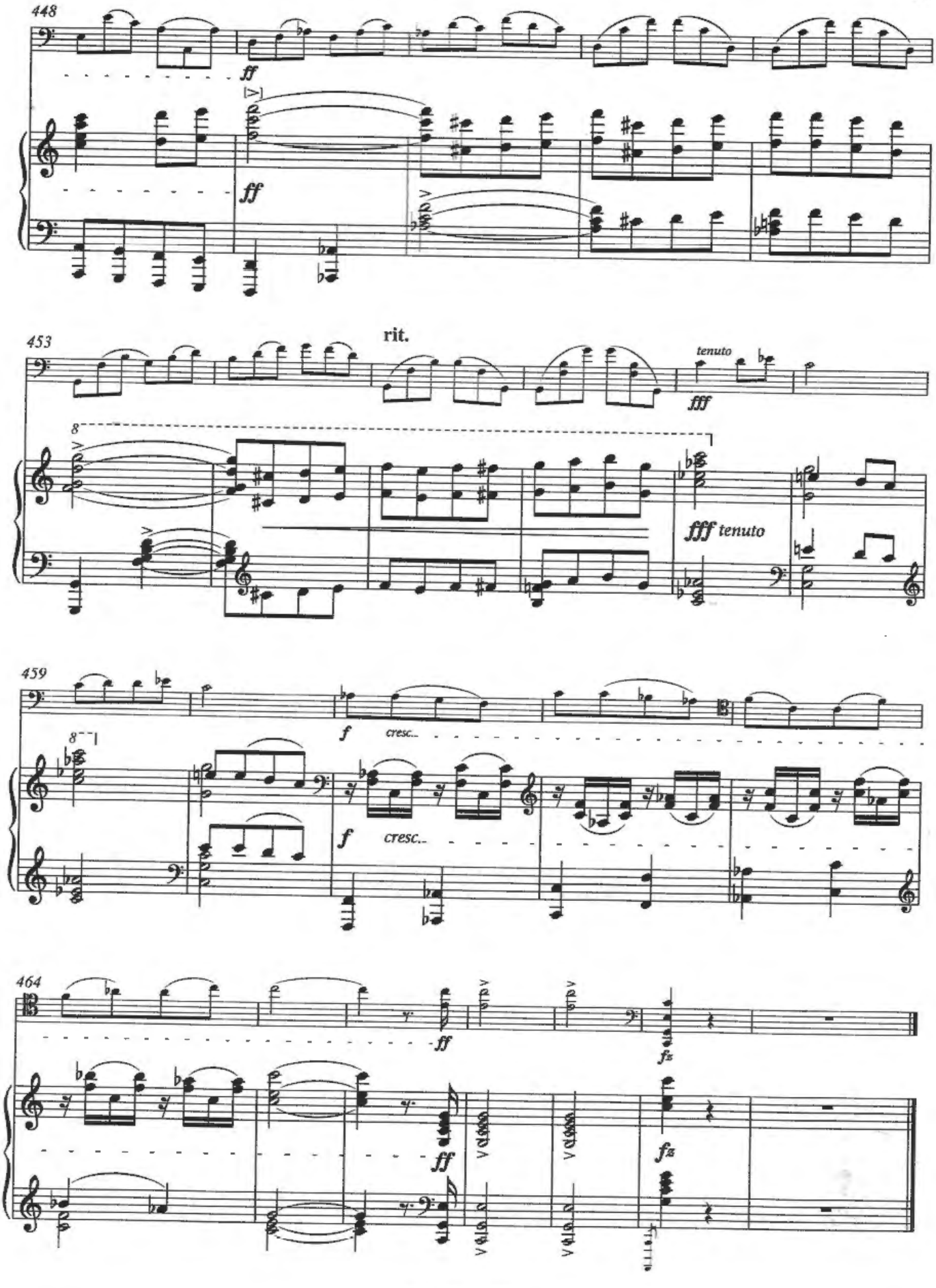

311
f
f
318
ff
ff
325
332
f
cresc.
cresc.


339
ff
346
f
decresc..
f
rit.
354
[a tempo]
p
p
362
cresc..
cresc..


369
375
p
383
mf
f
f
389


397
403
f
f
410
cresc.
cresc.
417
rit.
Meno Allegro ♩ = 84
mf
mf


423
cresc.
cresc.
429
435
f
f
442
cresc.
cresc.


448
ff
ff
453
rit.
tenuto
fff
8
fff tenuto
459
f
cresc.
f
cresc.
464
ff
fz
ff
fz

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 ma non tanto

T. 44		Kl.oS.	Bogen in A nur bis ZZ 1, Oktav g-g"
T. 70		Kl. oS.	Wechselschlüssel 𝄞 fehlt in A
T. 79		tutti	Zwischen T. 79 und T. 80 finden sich zwei in A bereits gestrichene Takte
T. 80		Kl.	*p* bereits ab ZZ 2 T. 80
T. 241		Kl.uS.	Wechselschlüssel 𝄞 bereits nach 3. Note
T. 218		Kl.uS.	dto.
T. 221		Kl. uS.	Wechselschlüssel 𝄢 fehlt in A
T. 273		Kl. oS.	Wechselschlüssel 𝄞 fehlt in A

II. Romanze: Un poco Adagio cantabile

T. 48	6	Vc.	in A irrtümlich f statt g (vgl. T. 46)
T. 60		tutti	Zwischen T. 60 und T. 61 finden sich zwei in A bereits gestrichene Takte
T. 61	1	Vc.	Akkord wie in A notiert nicht spielbar
T. 68		Kl.uS.	Wechselschlüssel 𝄢 bereits nach 2. Note
T. 116	5	Kl. uS.	In A irrtümlich as' statt f'
T. 133		Kl. oS.	Wechselschlüssel 𝄞 fehlt in A
T. 133		Vc.	Schumann notiert im Cello mit Bleistift einen anderen Schluss, der im Notentext als Ossia-Variante mitgeteilt wird. Der ursprüngliche Notentext der Takte 133/34 ist jedoch *nicht* ausgestrichen.

III. Scherzo: Allegro non assai

T. 84		tutti	Zwischen T. 84 und T. 85 finden sich zwei in A bereits gestrichene Takte
T. 147			Ab T. 147 wird die Anweisung D.C. im Notentext bis zur Coda nochmals ausgeschrieben.

IV. Finale: Allegro moderato

T. 78	1	Kl.oS.	In A irrtümlich d" statt des"
T. 79	3	Kl.oS.	In A irrtümlich d" statt des"
T. 79.	3	Kl.uS.	In A irrtümlich d statt des
T. 87	4	Kl.oS.	In A irrtümlich c" statt ces"
T. 162	5	Vc.	In A irrtümlich as statt g
T. 175	2	Kl.oS.	In A irrtümlich Oktav as'-as" statt a'-a"
T. 197		Kl.uS.	Wechselschlüssel 𝄢 fehlt in A
T. 258	1	Vc.	In A *f* erst ab 2. Note
T. 298	8	Kl.oS.	In A irrtümlich b statt h
T. 332	3	Vc.	In A irrtümlich d' statt des' (Vgl. T. 63)
T. 339	6	Kl.oS.	In A irrtümlich d" statt des" im Zweiklang
T. 348		Kl.	Der Klavierpart ist in den Takten 348 bis 353 bereits in A gestrichen.
T. 353		tutti	Zwischen T. 353 und T. 354 finden sich vier in A bereits gestichene Takte
T. 366		Kl.uS.	Wechselschlüssel 𝄢 fehlt in A
T. 385	3	Kl.oS.	In A irrtümlich Oktav f"-fis'"
T. 418		tutti	Zwischen T. 418 und T. 419 sind in A 32 Takte ausgestrichen.

CAMILLO SCHUMANN

1872–1946

SONATE NR. 2

für Violoncello und Klavier

c-moll

SONATA NO. 2

for Violoncello and Piano

in C minor

op. 99

Fingersätze und Strichbezeichnungen von | Fingering and bowing marks by

Maria Kliegel

Violoncello

Edition Breitkopf 32083

Printed in Germany

Breitkopf & Härtel

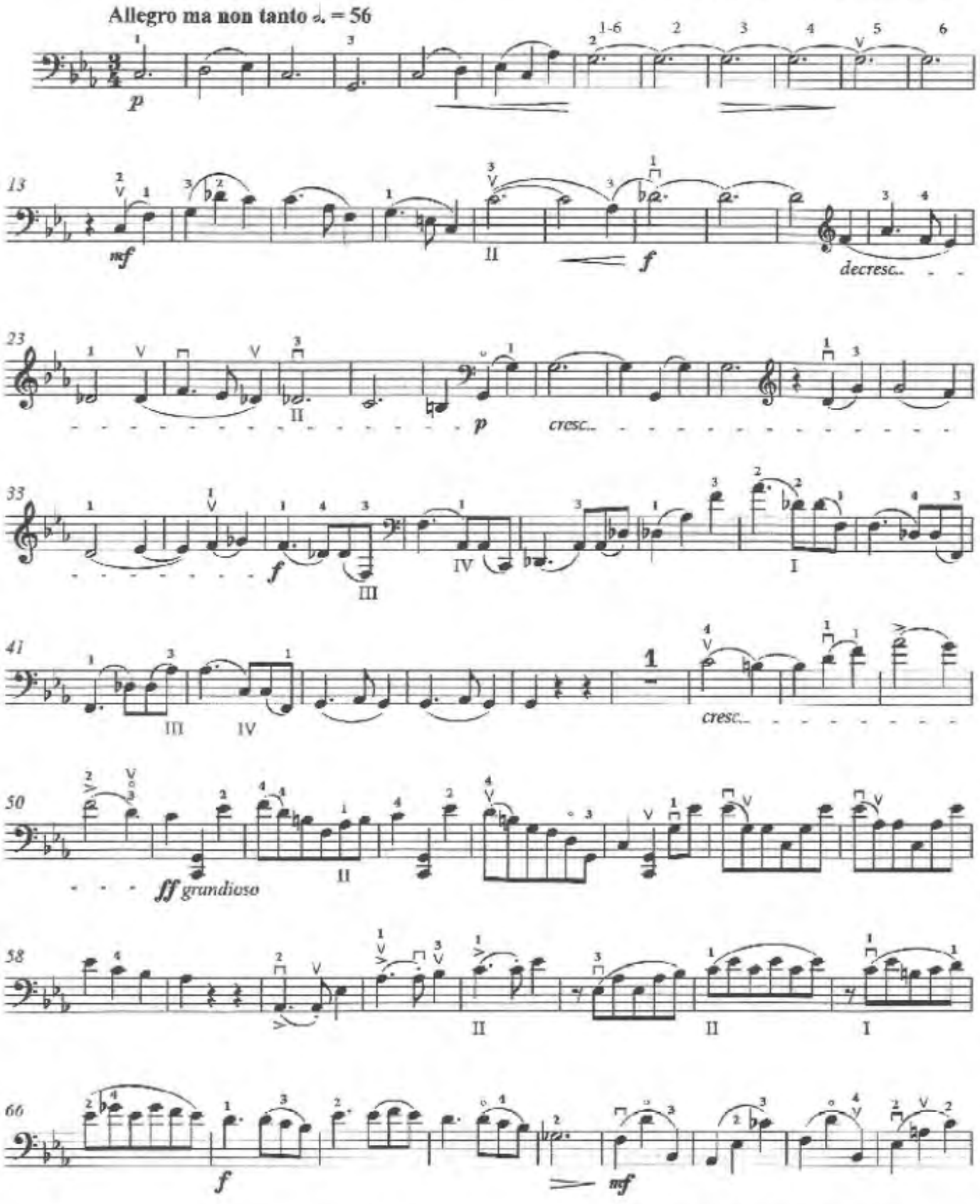
Violoncello

Sonata

in c-Moll / C minor

(1932)

Camillo Schumann op. 99
herausgegeben von Nick Pfefferkorn
Fingersätze und Strichbezeichnungen von Maria Kliegel



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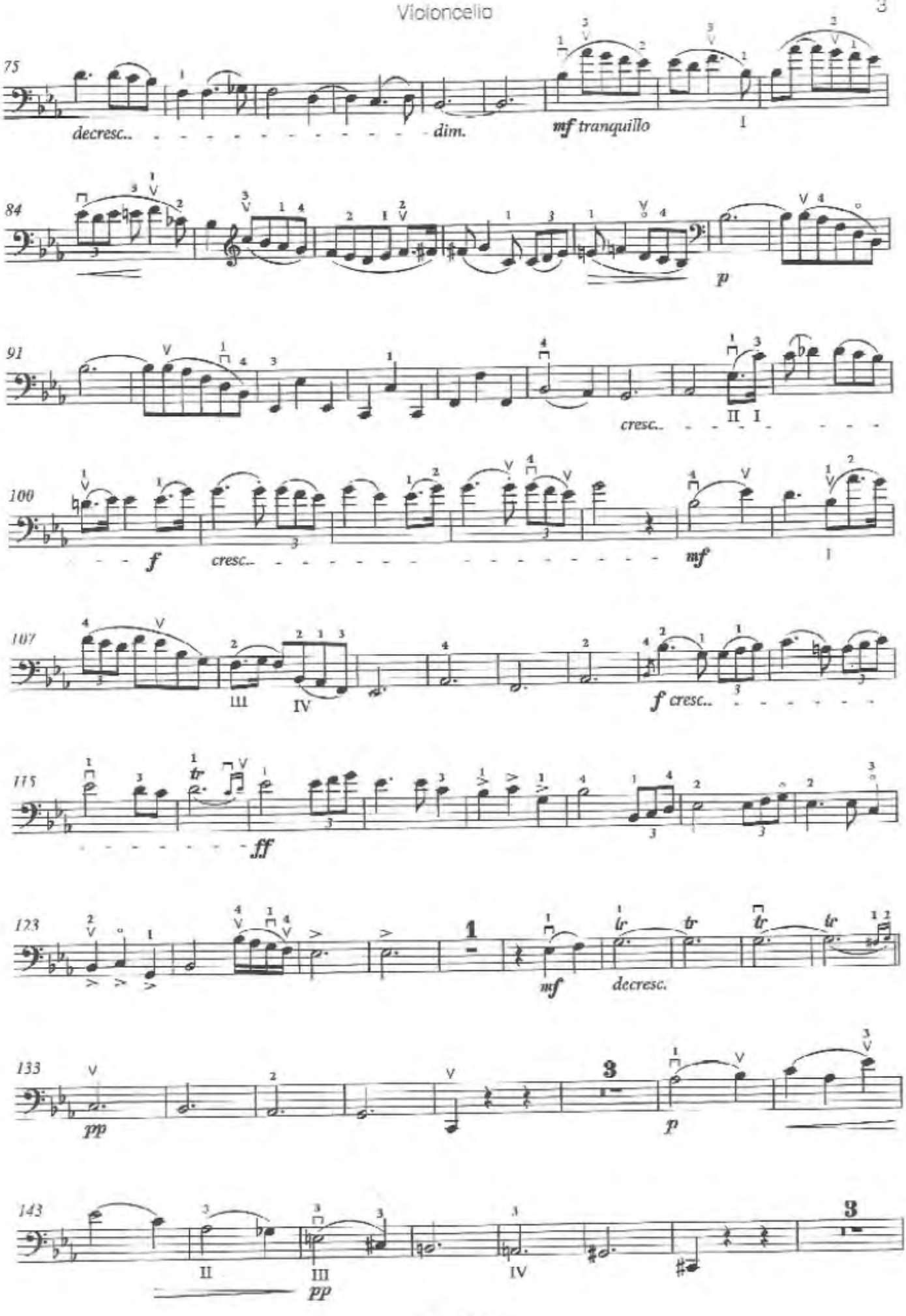
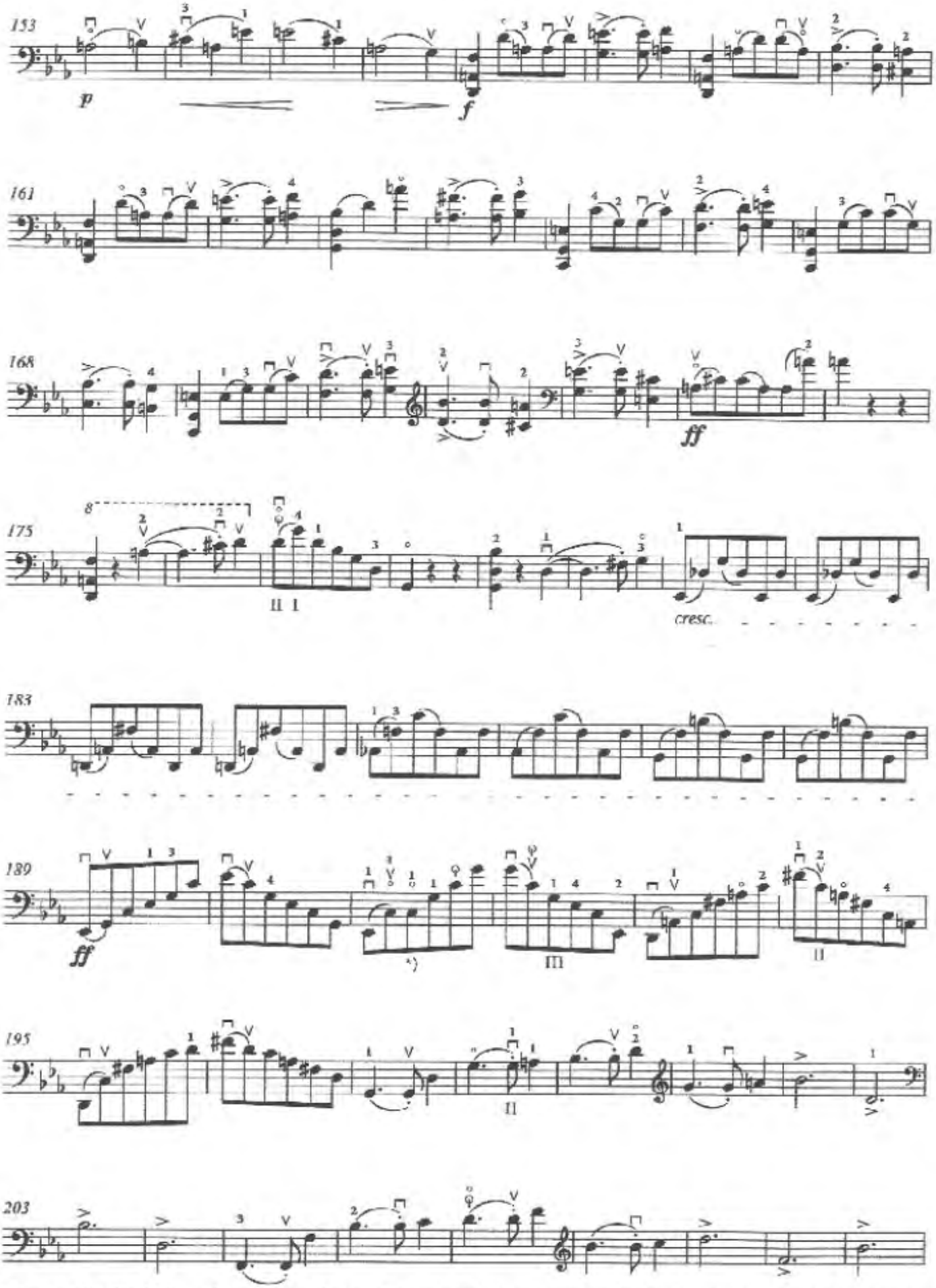
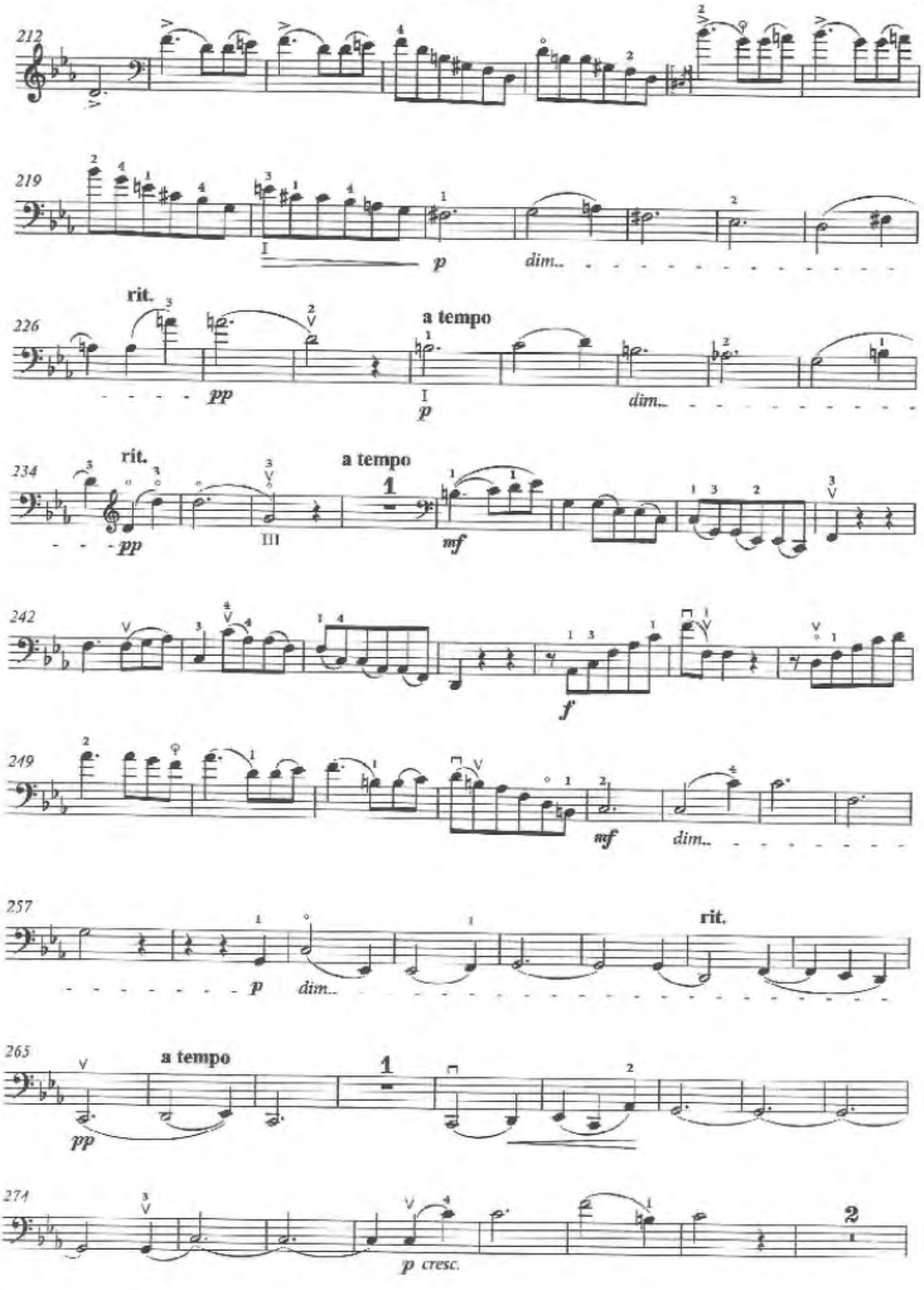
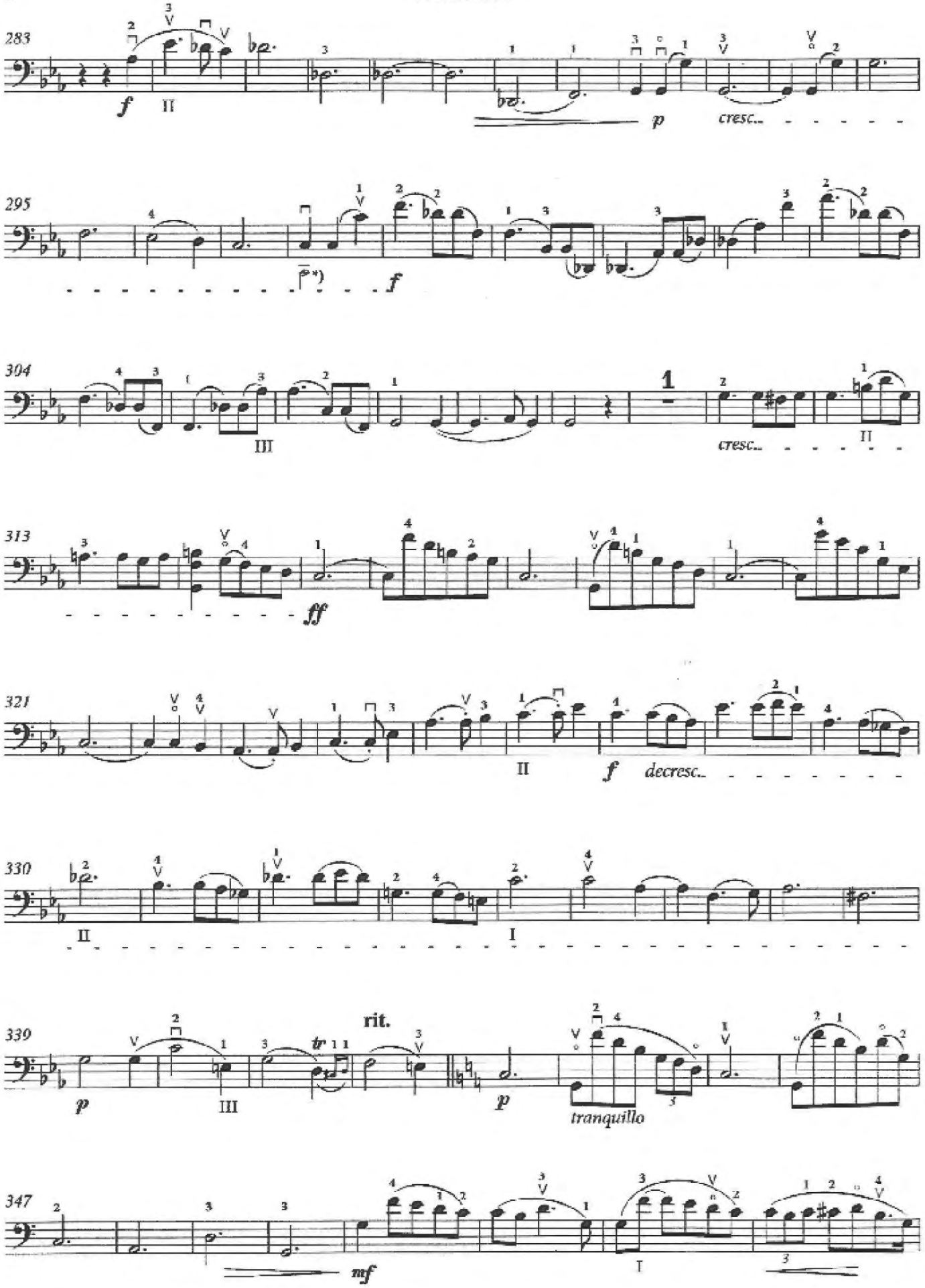
Edition Breitkopf 32083


75
decresc..
dim.
mf tranquillo
84
p
91
cresc..
100
f
cresc..
mf
107
f cresc..
115
ff
123
mf
decresc.
133
pp
p
143
pp

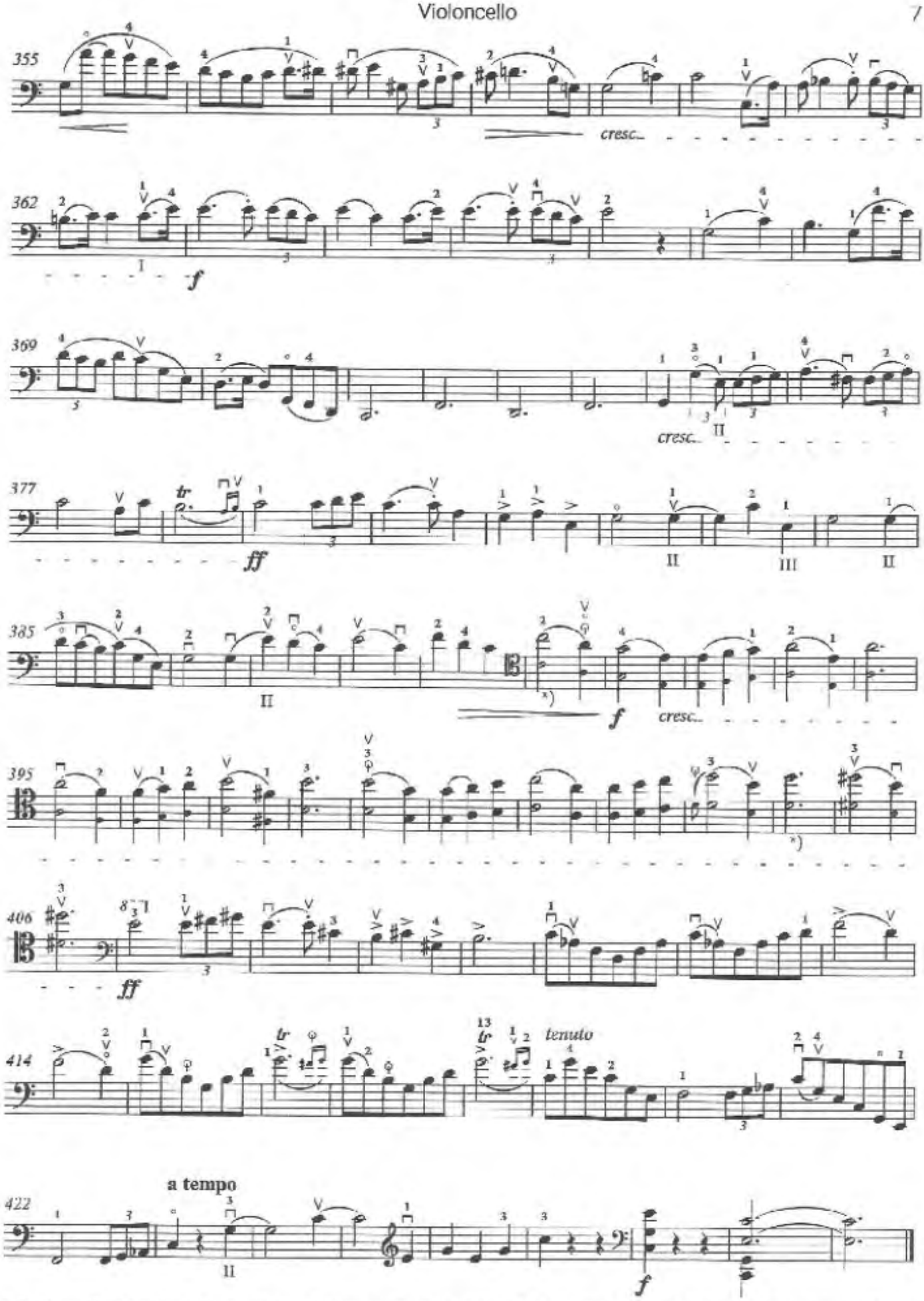


*) Das c ist ein Vorschlag der Herausgeberin, das Autograph hat es (vgl. Urtext-Stimme) / *The c is a suggestion of the editor, the autograph score reads e-flat (see Urtext part)*


212
219
I
p
dim..
rit.
226
pp
a tempo
I
p
dim..
rit.
234
pp
III
a tempo
1
mf
242
f
249
mf
dim..
257
p
dim..
rit.
265
a tempo
1
pp
271
p cresc.
2



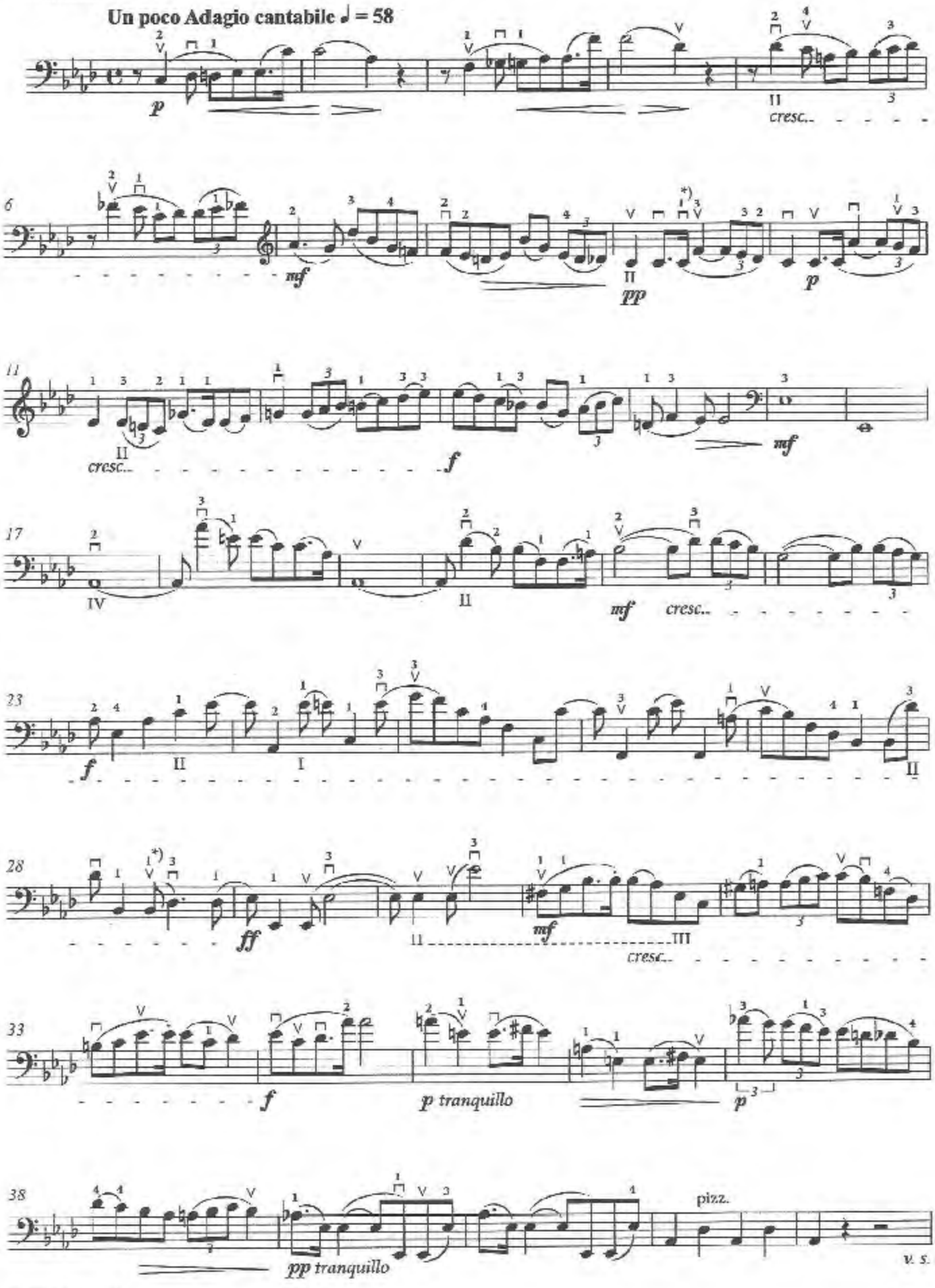
*) Vorschlag der Herausgeberin / *Suggestion of the editor*



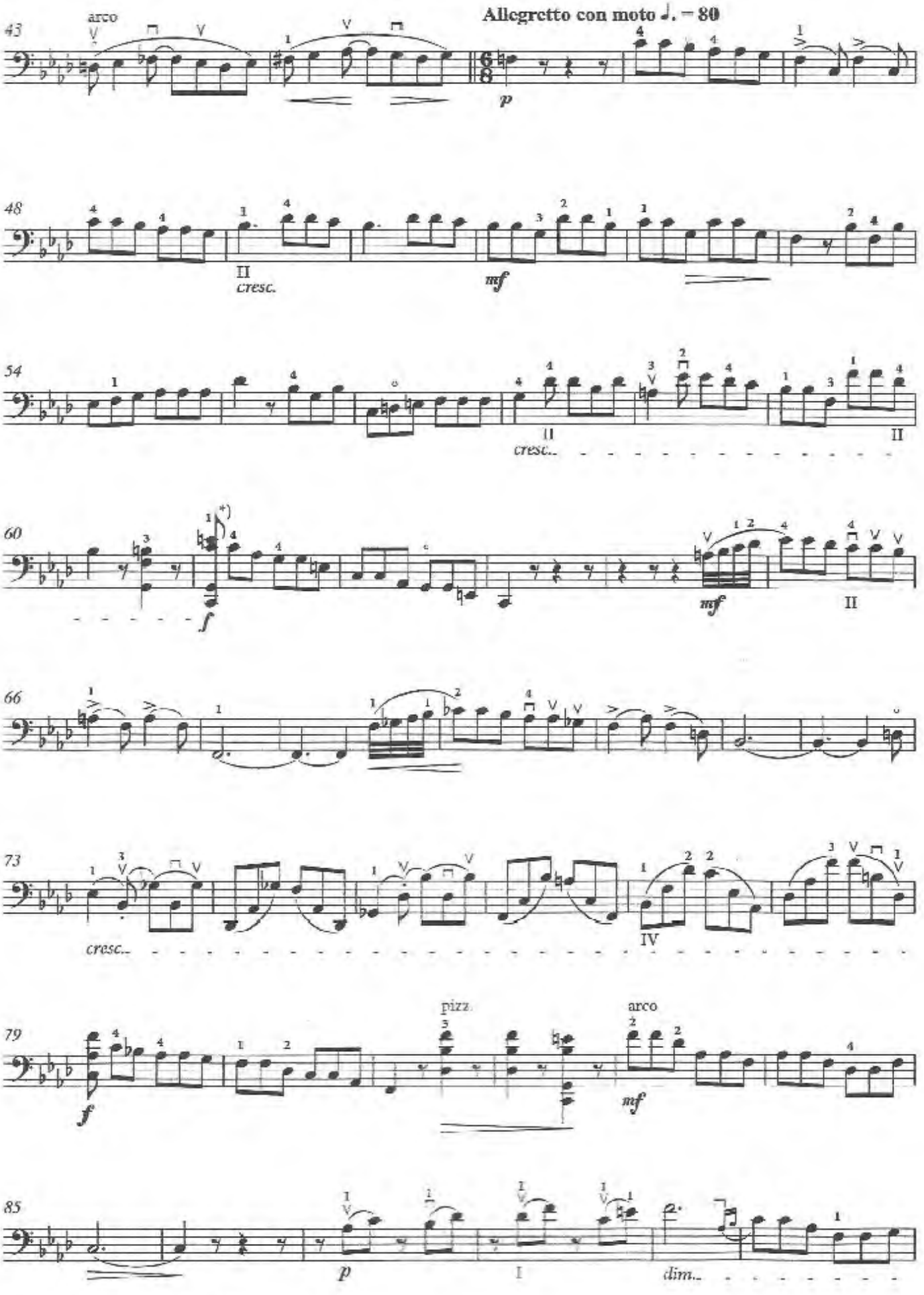
*) Die Herausgeberin verzichtet auf die untere Oktave, die Fingersätze gelten für die oberen Noten. / *The editor abstains from the use of the lower octave, the fingering applies for the higher notes.*

Romanze

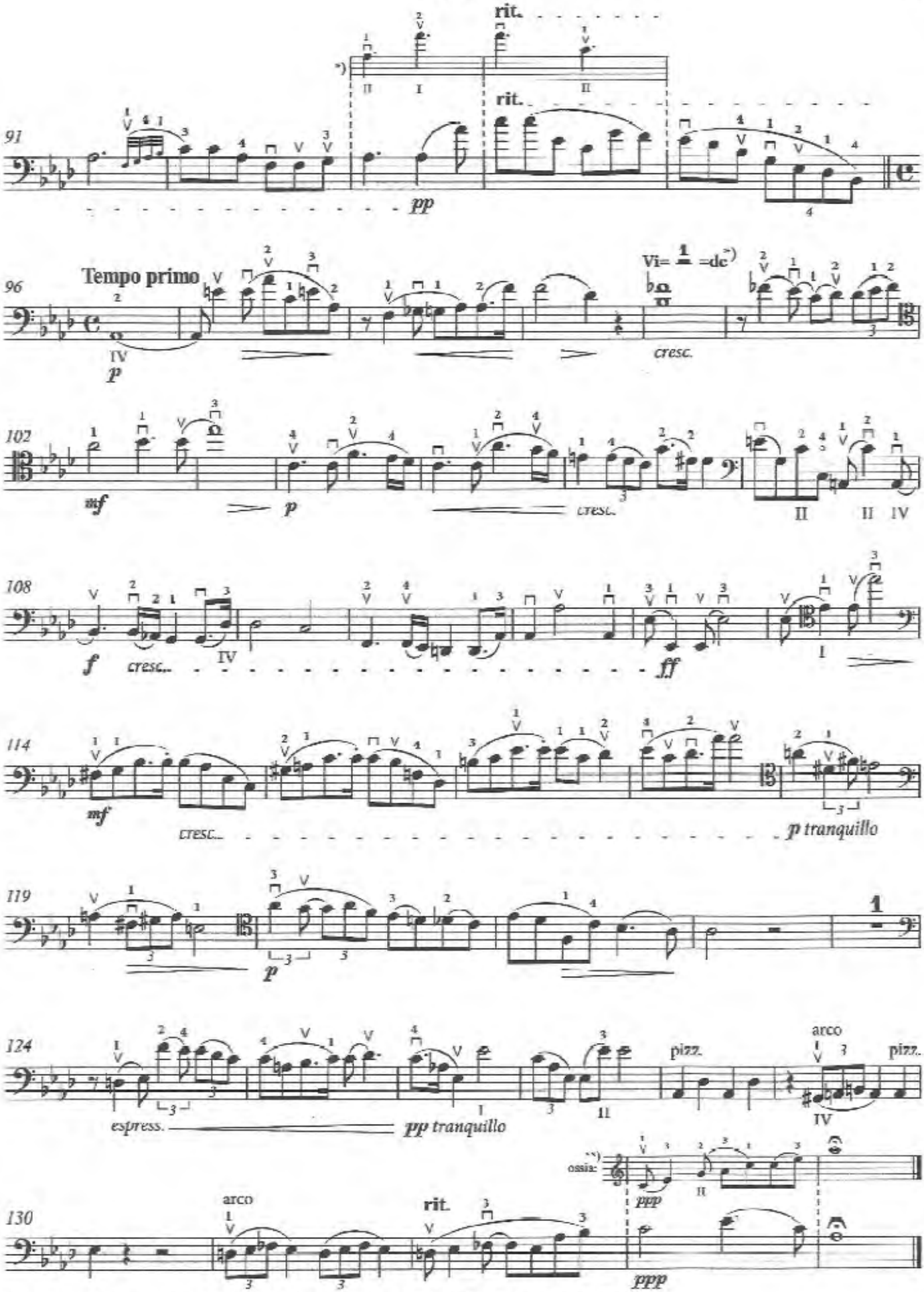
Un poco Adagio cantabile ♩ = 58



*) strecken / *stretch*



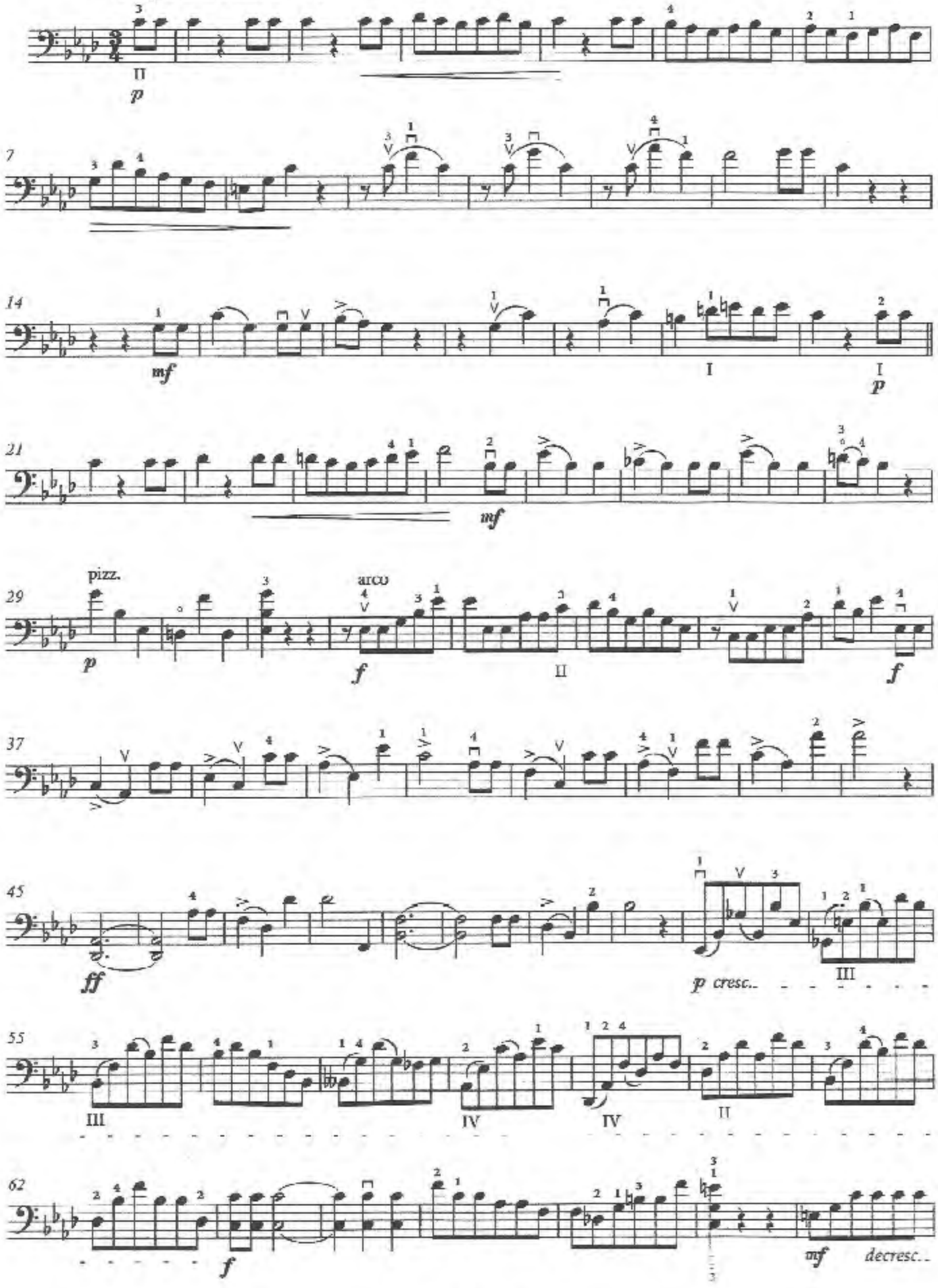
*) vgl. Kritischer Bericht / see Critical Commentary

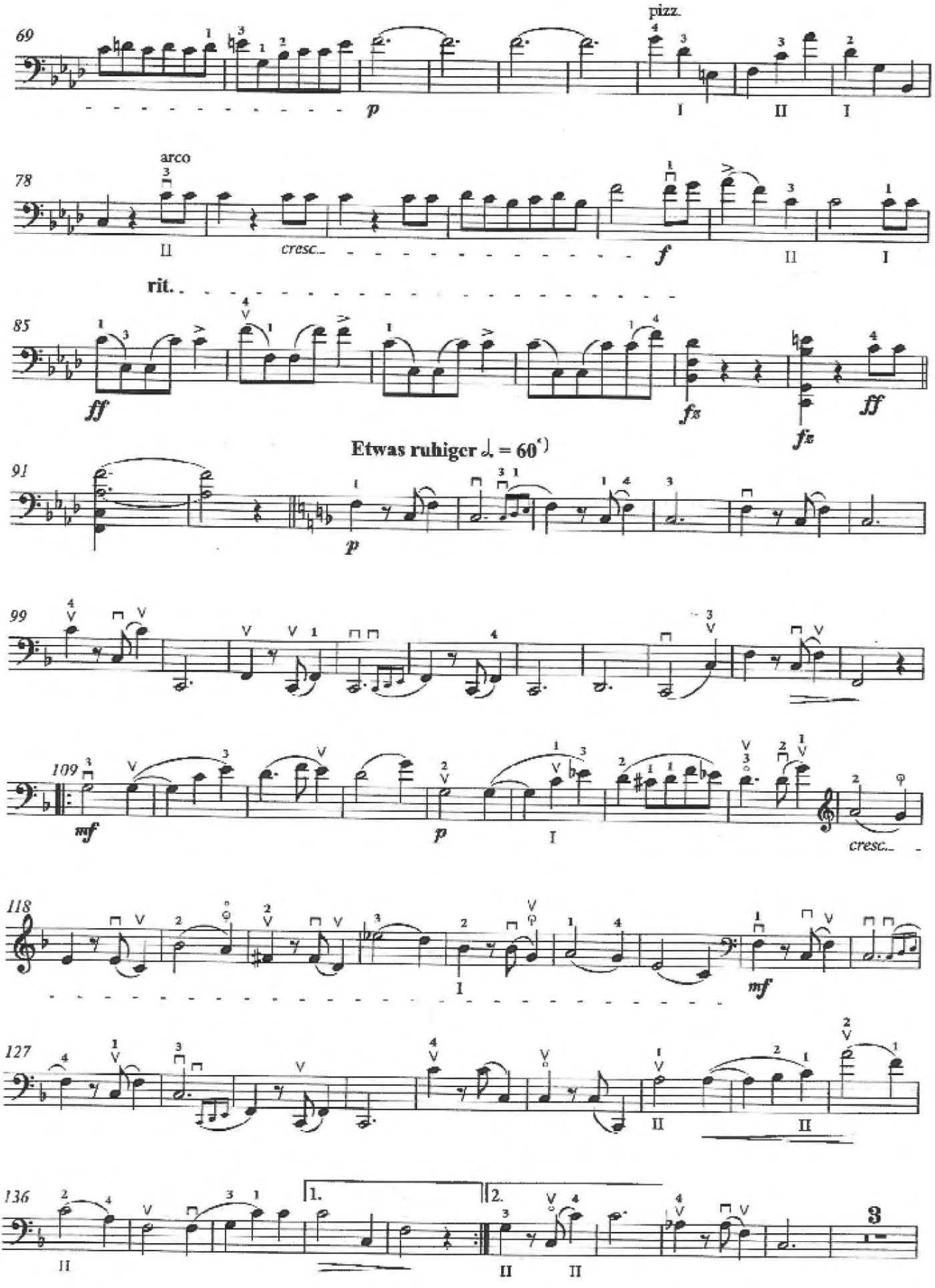


*) Vorschlag der Herausgeberin / *Suggestion of the editor* **) vgl. Kritischer Bericht / *see Critical Commentary*

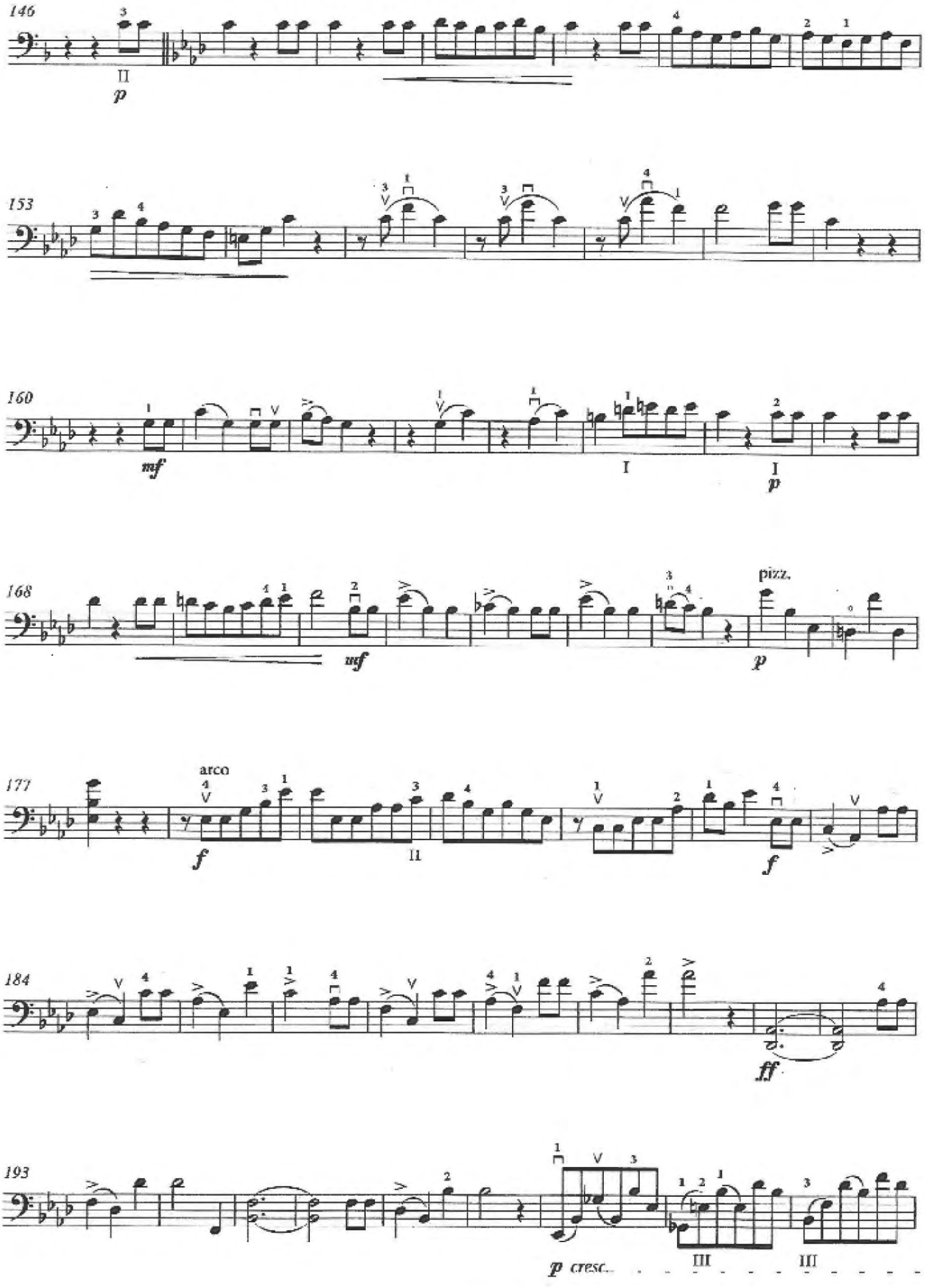
Scherzo

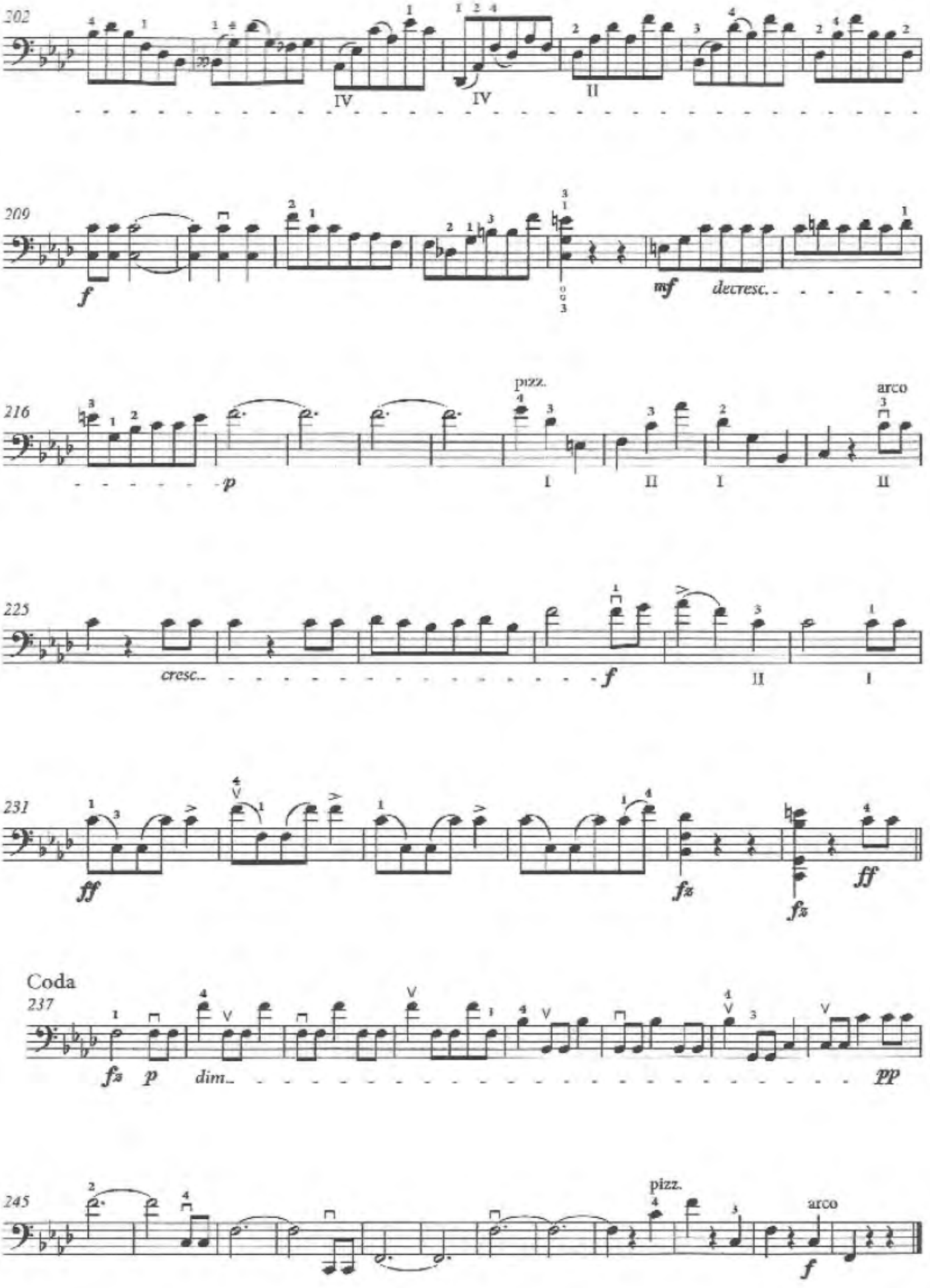
Allegro non assai ♩. = 72

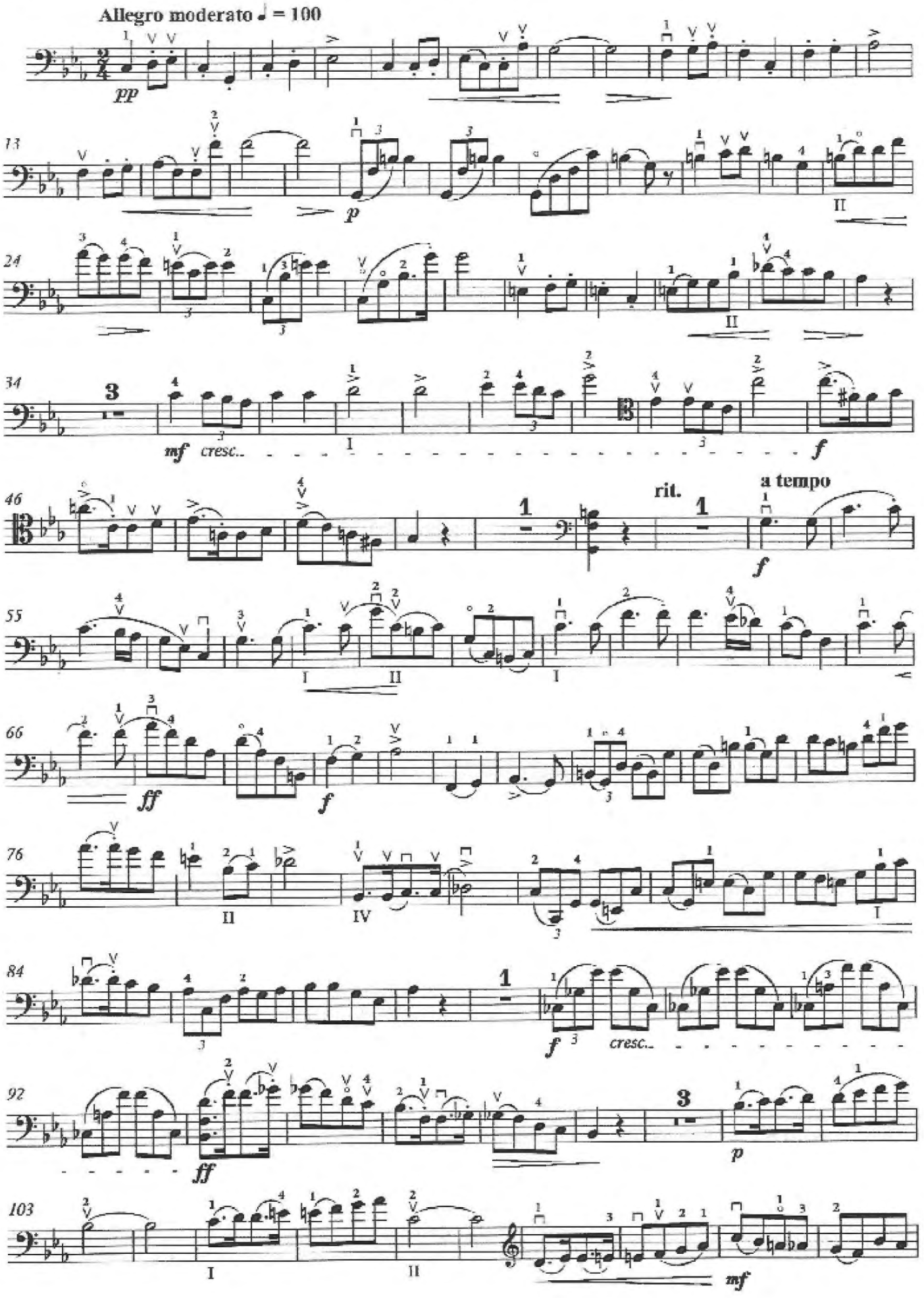


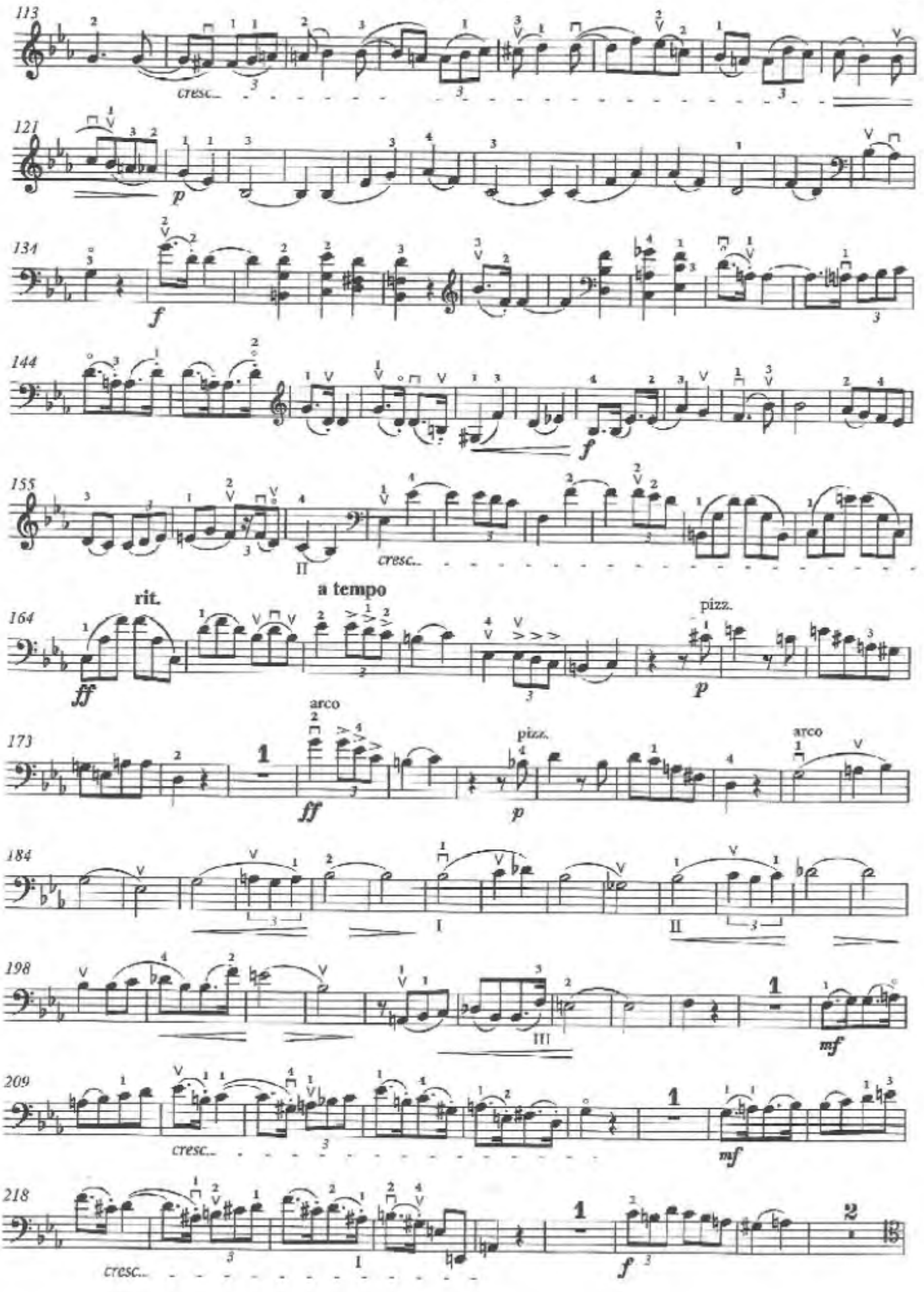


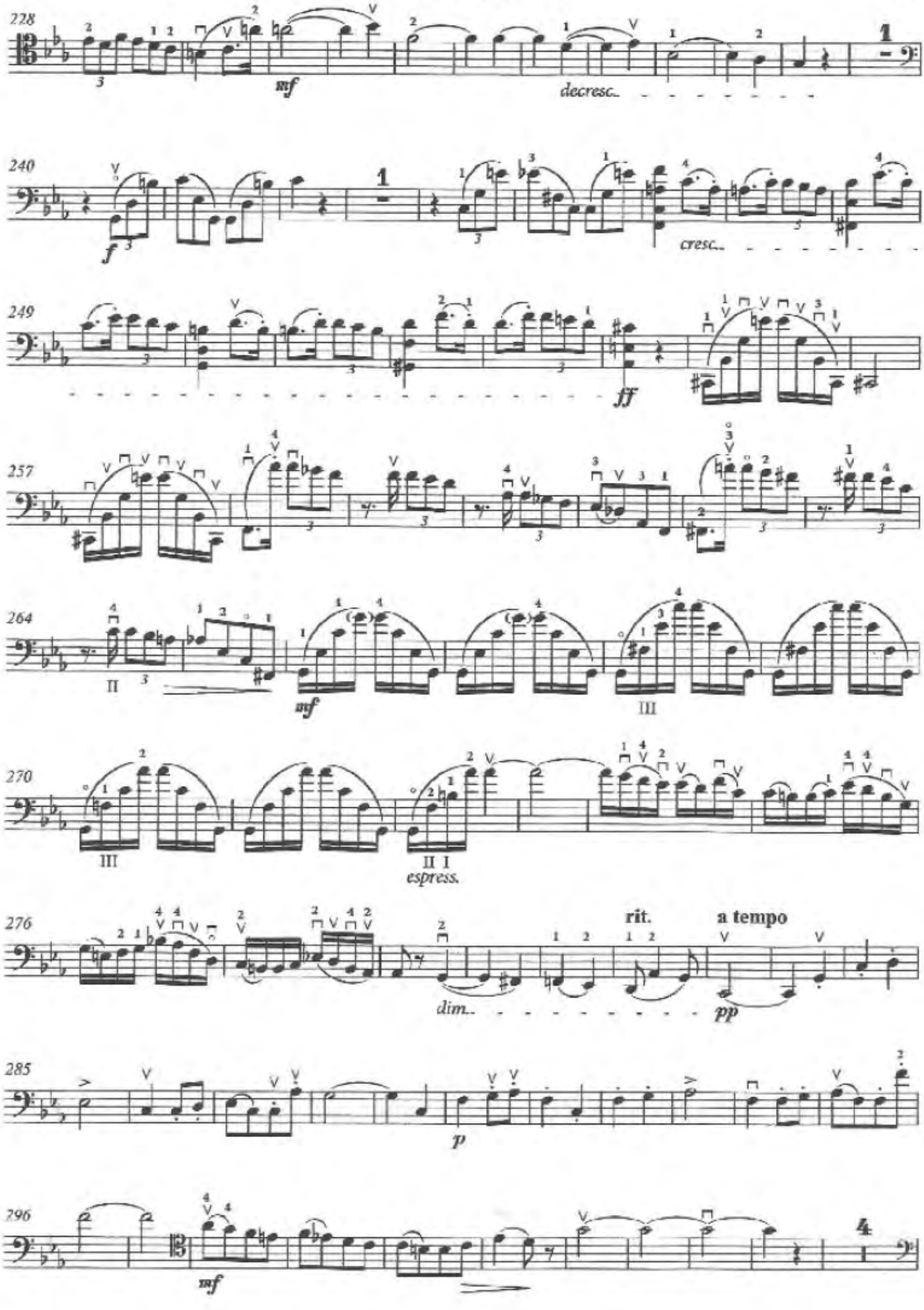
*) a little more calmly

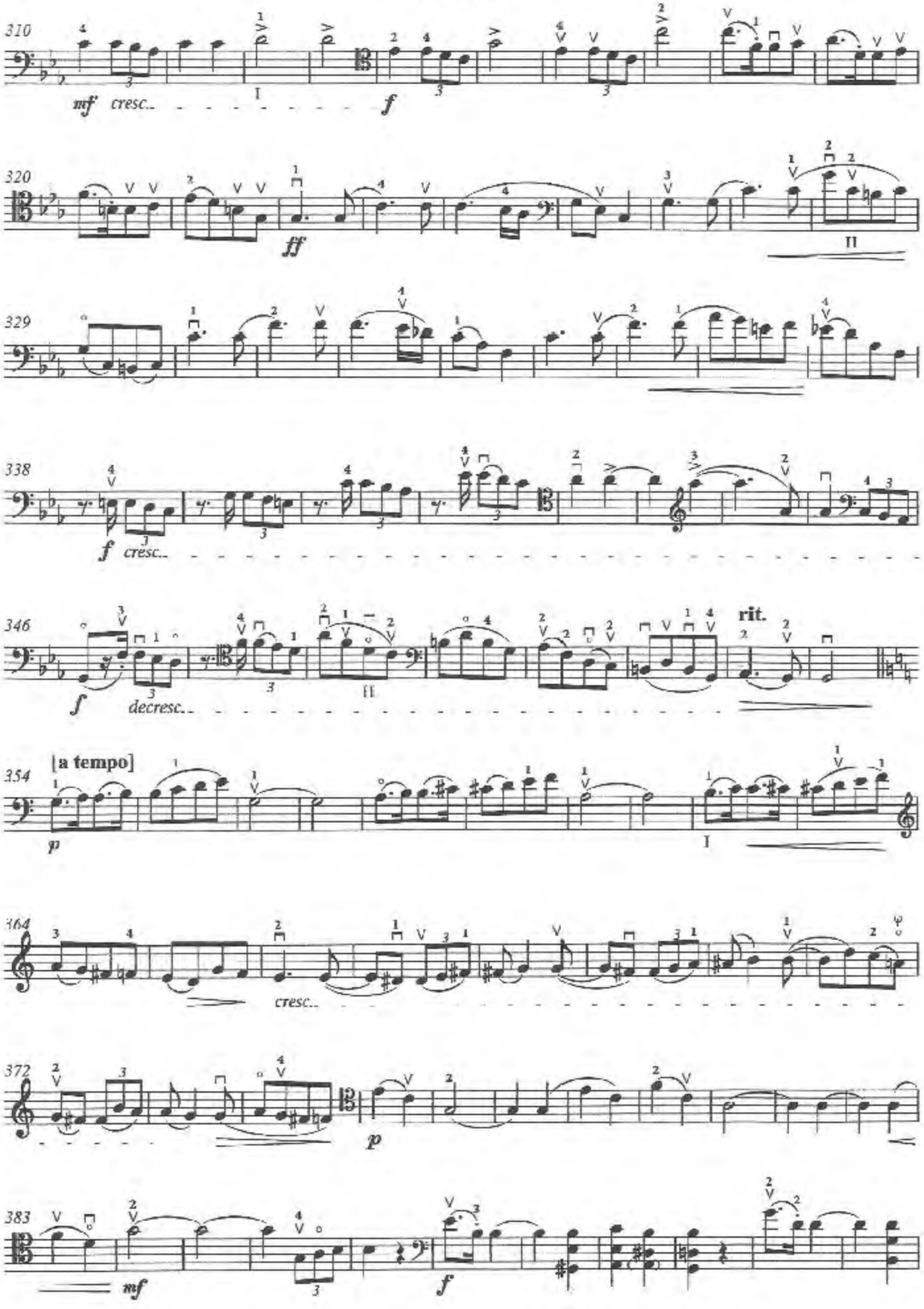

146
II
p
153
160
mf
I
I
p
168
mf
pizz.
p
177
arco
f
II
f
184
ff
193
p cresc.
III
III

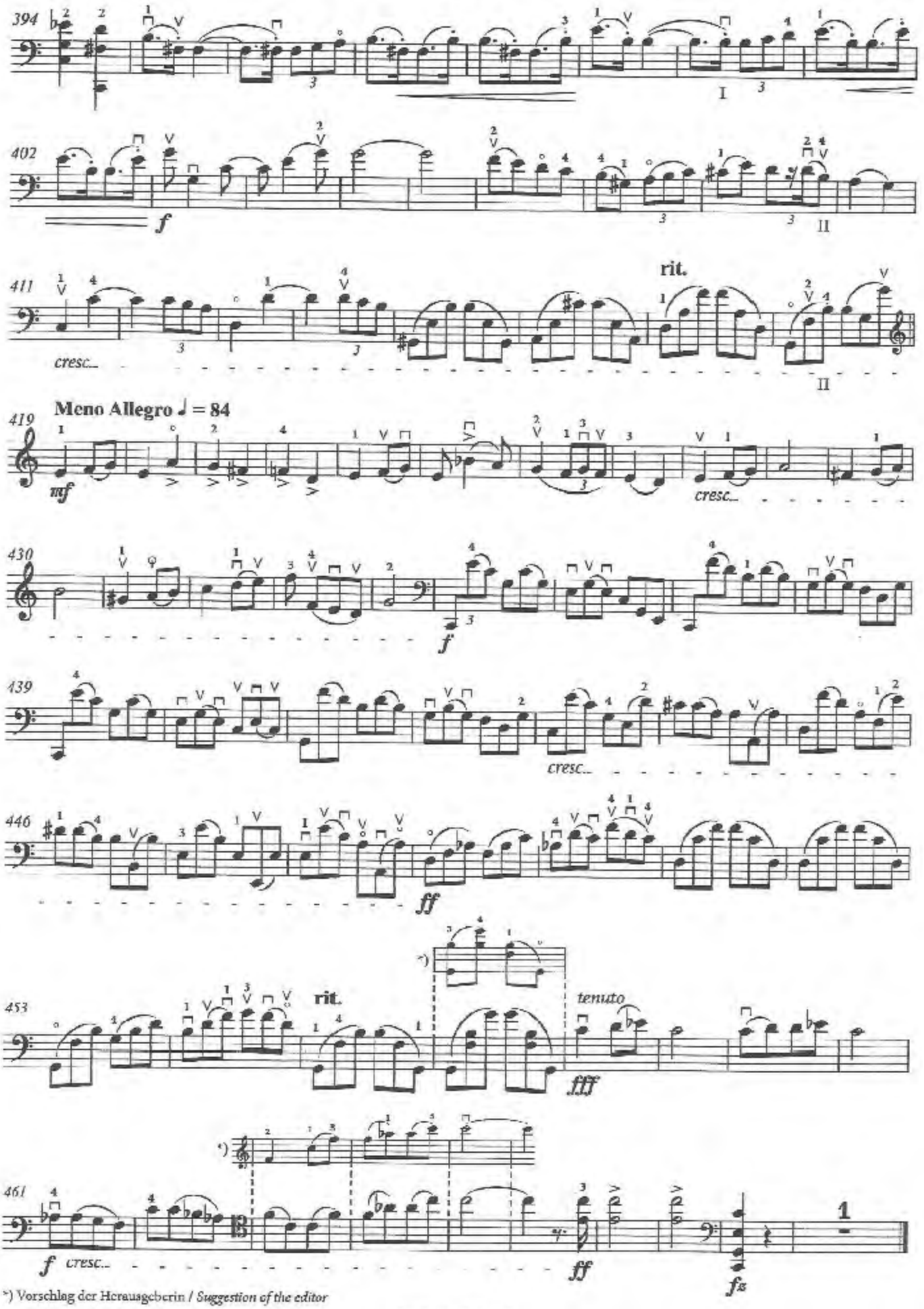

202
IV
IV
II
209
f
mf
decresc.
216
pizz.
arco
p
I
II
I
II
225
cresc.
f
II
I
231
ff
fz
fz
ff
Coda
237
fz
p
dim.
pp
245
pizz.
arco
f


Allegro moderato ♩ = 100
pp
13
p
II
24
II
34
mf cresc..
I
f
46
rit.
a tempo
f
55
I II I
66
ff
f
76
II IV I
84
f cresc..
92
ff
p
103
I II
mf


113
cresc.
121
p
134
f
144
f
155
II
cresc.
rit.
a tempo
164
ff
pizz.
p
arco
173
ff
pizz.
p
arco
184
I
II
198
III
mf
209
cresc.
mf
218
cresc.
1
f
2


228
mf
decresc.
240
f
cresc.
249
ff
257
264
II
mf
III
270
III
II I
espress.
276
dim.
rit.
a tempo
pp
285
p
296
mf


310
mf cresc.
f
320
ff
329
338
f cresc.
346
f decresc.
rit.
354
[a tempo]
p
364
cresc.
372
p
383
mf
f



*) Vorschlag der Herausgeberin / *Suggestion of the editor*